

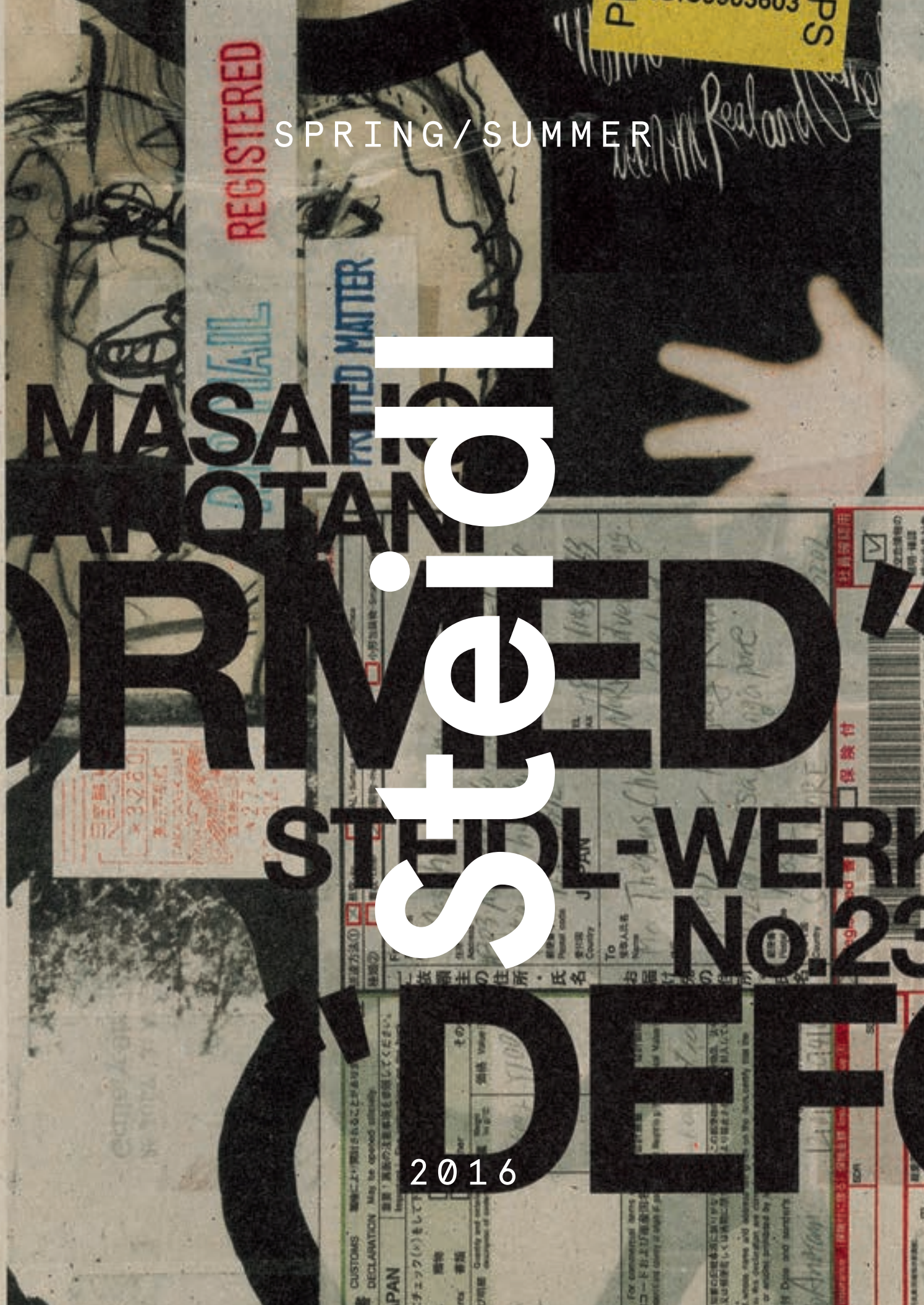
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IN MAKING FILMS I CONTINUE TO LOOK AROUND
ME, BUT I AM NO LONGER THE SOLITARY OBSERVER
TURNING AWAY AFTER THE CLICK OF THE SHUTTER.
INSTEAD I'M TRYING TO RECAPTURE WHAT I SAW,
WHAT I HEARD AND WHAT I FEEL. WHAT I KNOW!
THERE IS NO DECISIVE MOMENT, IT'S GOT TO BE
CREATED.

I'VE GOT TO DO EVERYTHING TO MAKE IT HAPPEN
IN FRONT OF THE LENS: SEARCHING_ EXPLAINING_
DIGGING_ WATCHING_ JUDGING_ ERASING_
PRETENDING_ DISTORTING_ LYING_ JUDGING_
RECORDING_ TRYING_ TRYING_ TRYING_ RUNNING_
TELLING A TRUTH_ RUNNING_ CRAWLING_ WORKING
TOWARDS THE TRUTH_ UNTIL IT IS DONE

ROBERT FRANK
THE LINES OF MY HAND
1971

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ROBERT FRANK

FILM WORKS

STEIDL



Restoration Blues
Survival in films, the survival of films

An interview with Gerhard Steidl on the digital restoration of Robert Frank's films

Fritz Göttler: Who had the idea of restoring Robert Frank's cinematic oeuvre and thus making it accessible again?

Gerhard Steidl: I started printing books for Robert Frank in 1989, for the Scalo publishing house. When it went bankrupt in 2004, I acquired the rights and continued printing the books. I sat down with Robert and we made a plan for future editions: new editions of books that were already in print, books for which he had pasted together dummies but never found a publisher, and new books from his material. His life's work was thus available from Steidl ... and so we decided to also add the films.

What was the state of the source material, the prints and negatives?

None of the films had ever been properly archived; in other words, Robert had simply stacked up the 16 mm or 35 mm film reels and the videos at his home on Bleecker Street. Nothing was in the National Gallery – it was all in his house. We then persuaded Laura Israel to restore and digitize the films for us, which took her ten years. She has a wonderful understanding of his work and has managed since 1994 to digitize all of his film titles. She color-corrected the picture and cleaned up the audio tracks. Then Robert watched the restored films and gave her tips on where she might find various outtakes that were missing from that particular version. He still had a collection of cans on Bleecker Street, in the stairwell ...

So the prints were not in a final state.

In some films, especially the short ones, there were spots that had been dilettantishly patched together; these spots in the film reel were then wrinkled or torn, and sometimes even crumbling. But they only amount to seconds or minutes. That's simply his attitude: People shouldn't treat my photos with so much respect, he once said to me.

Were the films all unique pieces then? Weren't there any prints that he had made for lending out?

Professional prints had only been made of very few of his films. In our restoration work, we viewed the outtakes separately; sometimes they were then integrated into the films, and sometimes not. I'm satisfied with this film, Robert said, so nothing needs to be changed. The famous example is of course "Cocksucker Blues", where he had a completely different vision for the film than his client, the Rolling Stones. They had actually wanted a music film, with lots of scenes on stage, and Robert wanted to show more what went on behind the scenes.

Is there then a definitive version?

No, at some point work on it just stopped, Robert then delivered a version to the Rolling Stones' management – it was after all a commission. Mick Jagger actually liked the film, but the band's management thought the public would be put off by it. That was the official reason for banning it.

And it's still banned today.

I wrote Mick Jagger a few letters, and he replied to one but didn't give his permission to release it. The compromise is that we can now show the film in exhibitions, but it won't be included in the digitized complete edition. We put in a few outtakes that are really good, but it's still a fragment. The other films, by contrast, were all reviewed and authorised by Robert.

To what extent was Frank influenced by clients in his films?

Sometimes those funding the films wanted to have a say in their making. Even Alfred Leslie, the co-director of "Pull My Daisy". But in most cases Robert was able to prevail in the end. He always made any compromises very pragmatically, in order not to alienate the people he had worked with all his life: the partners who financed his films, his actors, his printers in the darkroom, his publishers. So that they could all survive. And so that the friendships didn't break up.

And it didn't occur to any of them to restore all of this material?

Robert himself doesn't have much drive in this respect, because he's only interested in what he's doing at this moment, on this very day. His galleries weren't interested because there would be nothing to sell. And a normal arthouse cinema or distributor doesn't tackle projects like this. We made high-resolution digital files and we're now in the final stages. These files can be used for archival purposes, digital projection and for creation of DVDs.

Is Frank still making films?

Whether on Bleecker Street in New York or in Mabou, there are cameras lying around everywhere: 16mm, Super 8, video cameras, all models, and he still has cassettes and film cans scattered around. And when he feels like it, he grabs a camera and shoots a scene. I know a spot in his house where there are piles of undeveloped film material.



Robert Frank on making films

"In 1958, right after finishing *The Americans*, I made my first film. I knew film was first choice. Nothing comes easy, but I love difficulties, and difficulties love me."

"A decision: I put my Leica in a cupboard. Enough of lying in wait, pursuing, sometimes catching the essence of the black and the white, the knowledge where God is. I make films. Now I speak to the people in my viewfinder. Not simple and not especially successful."

"Since being a filmmaker I have become more of a person. I am confident that I can synchronize my thoughts to the image, and that the image will talk back – well it's like being among friends. That eliminated the need to be alone and take pictures."

"I'm filming the outside in order to look inside."

"All will have to come from inside me. No help looking through the viewfinder and choosing the Decisive Moment. That's where it starts, the difference between doing stills and doing a film. I find it very difficult to organize, to control and to discipline my thinking before I step into the doing of it. I feel a filmmaker must express first what he feels – what's happening to him."

"The truth is somewhere between the documentary and the fictional, and that is what I try to show. What is real one moment has become imaginary the next. You believe what you see now, and the next second you don't anymore."

"The films I have made are the map of my journey thru all this ... living. [...] I want you to see the shadow of life and death flickering on that screen."

Quotes taken from *Frank Films. The Film and Video Works of Robert Frank*, edited by Brigitta Burger-Utzer and Stefan Grisseemann

Pull My Daisy (1959)

Considered one of the most important works of avant-garde cinema, "Pull My Daisy", made with Alfred Leslie, tells the story of a bishop and his mother who pay a visit to Milo, a railroad worker. At the same time his poet friends hang around quizzing the bishop about the meaning of life and its everyday relationship to art and poetry.

The Sin of Jesus (1961)

Robert Frank's second film is one of his most stylized and reflects Frank's increasingly sophisticated cinematographic eye. Based on a short story by Isaac Babel, this parable finds Jesus refusing mercy to a young woman, instead giving her a guardian angel that she seduces.

OK End Here (1963)

A day in the lives of a man and woman who live together in New York City. It is Sunday, a day without the distractions that keep people from facing each other and themselves.

Me and My Brother (1968)

Constantly delineating real and imaginary situations and moving back and forth between color and black and white, the film describes the inner and outer worlds of Julius, a catatonic, who silently observes the world around him.

Conversations in Vermont (1969)

Frank visits and interviews his son and daughter Pablo and Andrea who live in the countryside. A film about past and present and the story of a father's relationship with his two teenage children.

Life-Raft Earth (1969)

Frank's documentary about "The Hunger Show," a week-long fast staged by the Portola Institute in California which took place from 11 October to 18 October 1969 in a parking lot in Hayward. This was a "happening" designed to make the problem of world hunger and malnutrition a personal matter for participants and observers.

About Me: A Musical (1971)

Frank examines his life symbolically, by borrowing an actress to represent him, and questions the personal toll his work has taken and the value of his contribution as a photographer. His search for freedom is represented by the music.

Keep Busy (1975)

A spontaneous, improvised story about a group of people living on an island near Cape Breton. Obsessed with daily aspects of their lives and the cycles of nature, the group is subjugated by a lighthouse keeper and his messenger, who have access to the only radio and therefore control the news. Frank's home in Nova Scotia serves as a backdrop.

S-8 Stones Footage From Exile on Main Street (1971)

A roll of super 8 film footage of the Stones wandering around the Bowery in NYC. Individual frames were later enlarged to create the Stones album cover for Exile on Main Street. Original outtake footage, unedited, black and white, silent.

Life Dances On (1980)

The film is dedicated to Frank's daughter Andrea and to his friend and collaborator Danny Seymour, both deceased. "Life Dances On" is composed of delicately balanced, intuitive moments that merge Frank's own sense of loss for two people close to him with several filmed portraits of those who share his life, including his family and people on the streets in New York City.

Energy and How to Get It (1981)

What began as a documentary film about Robert Golka, an engineer who was experimenting with ball lightning and the development of fusion as an energy force, was turned into a spoof on the documentary form, inserting fictional characters into the story such as the Energy Czar, and a Hollywood agent.

This Song for Jack (1983)

The film is dedicated to Frank's late friend Kerouac. Home-movie-like footage shot mostly on the Chautauqua lodge porch during a conference celebrating the twenty-fifth anniversary of *On the Road*, featuring Allen Ginsberg, William Burroughs, John Clellon Holmes, Gregory Corso, Herbert Huncke, Michael McClure, Edie Kerouac, Carl Solomon, Kens Kesey & Babbs, Abbie Hoffman, David Amram, Ann Charters, Joyce Johnson, Jack Micheline, Andy Clausen and others.

Ginsberg and Corso Reading (1984)

Frank had just bought his first video camera when he shot Allen Ginsberg and Gregory Corso reading their poetry at his home on Bleeker Street. Ginsberg reads "White Shroud," which like his earlier work, "Kaddish," was about his mother. Frank wanted to turn "Kaddish" into a film but eventually the project led to the making of "Me and My Brother." In addition, Gregory Corso reads a poem he stayed up writing the night before as Allen Ginsberg listens. Unedited original VHS video footage.

Home Improvements (1985)

A film diary which tells the story of how Frank's second wife June Leaf becomes ill and has to have surgery. With mixed feelings, Frank sets off to visit his son Pablo in a psychiatric clinic. His thoughts and actions all revolve around the past and his attempts to free himself of its remnants.

Hunter (1989)

An American in Germany's Ruhr valley. His name is Hunter, and he's touring the area around Duisburg. Somewhere between the Rhine and Ruhr rivers, in the country's industrialized Midwest, he meets some locals. His attempts to establish contact with the people there are unsuccessful. But he keeps trying to understand how people cope living in this area.

C'est Vrai (One Hour) (1990)

A single-take account of Frank and actor Kevin O'Connor either walking or riding in the back of a mini-van through a few blocks of Manhattan's Lower East Side, capturing the somewhat uncanny coziness and intimacy of New York street life.

Last Supper (1992)

In an empty lot in Harlem, an elite group of New Yorkers prepares for a book-signing party given in honor of a writer who never shows up. Local residents, dealing with the practicality of life, look on as the guests obsess about identity, status, and success. Finally, the writer's fears and doubts are understood, with ironic implications.

Moving Pictures (1994)

This silent work deals with Robert Frank's transition from photography to film and his search for a "solid form of expression." Frank assembled his own photographs in temporal and spatial sequences: one is laid atop another, photo albums are flipped through; strips of prints are filmed with a slow and probing gaze.

The Present (1996)

An attempt to connect with the things, people, animals, with events in front of the camera – and with the film's potential viewers.

Flamingo (1996)

Laborers arrive to work on the house in Nova Scotia where Frank lives with his wife June. An addition to the house is planned to provide an even better view of the ocean. In Frank's film, routine movements, the precision and speed with which they work, become organic shapes and processes, similar to a stack of paper fluttering in the wind.

What I Remember from My Visit (with Stieglitz) (1998)

Frank questioned his role as a photographer and filmmaker through the alter ego of other artists on various occasions. In this case, he borrows the identities of the great American photographer Alfred Stieglitz (played by Frank) and his wife, painter Georgia O'Keeffe (played by Frank's wife June Leaf), with whom he shared a similar life story. In this film Frank evokes once again his own biography, private life and work as a photographer.

San Yu (2000)

In Paris and Taiwan, Robert Frank sets off on a search for traces of a friend, the painter San Yu, who died in 1966 at the age of sixty-five. A requiem which documents the story of the film's own production.

Fragments (2000)

Video installation created to accompany the photo exhibit *Hold Still - Keep Going*. Underneath footage of a snake handler from a zoo in Egypt runs text from a letter written to Robert Frank from Dominique Edie, anticipating their meeting in Beirut and collaboration on a film that was never finished.

Paper Route (2002)

The filmmaker once again sets off on a journey, this time a paper route: he accompanies Bobby McMillan, a wiry, high-spirited paperboy, on his evening route around Mabou, Nova Scotia. One hundred fifty-eight subscribers, each with a name and a story, and Bobby knows every one of them.

The Tunnel (2005)

Commissioned to premiere under the Swiss Alps at an event held during final blasting through the midpoint of the 21-mile Lötschberg Tunnel in 2005.

True Story (2004/08)

Speaking in voiceover, the artist narrates scenes shot in his homes in New York and Nova Scotia. His rambling commentary returns to familiar themes of memory, and the loss of friends and family members. Brief excerpts from earlier films are shown, along with Frank's photographs, the art of his wife, June Leaf, and extraordinarily detailed letters written by his son, Pablo (1951-1994). Alternately poignant, reflective, self-mocking and angry, this candid autobiography reveals Frank's late career preoccupations.

Fernando (2008)

An homage to Frank's lifelong friend Fernando, a Swiss artist who passed away.





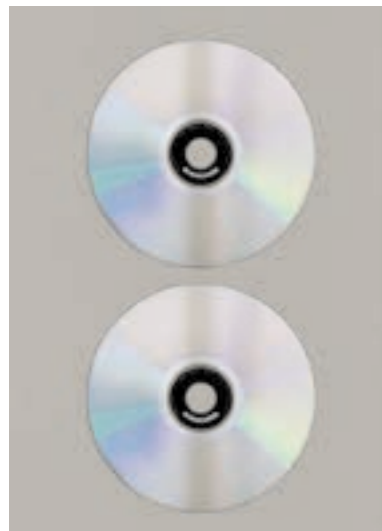
Robert Frank was born in Zurich in 1924 and immigrated to the United States in 1947. He is best known for his seminal book *The Americans*, first published in 1959, which gave rise to a distinctly new form of the photobook, and his experimental film "Pull My Daisy," made in 1959. Frank's other important projects include the books *Black White and Things* (1954), *Lines of My Hand* (1972), and the film "Cocksucker Blues" for the Rolling Stones (1972). He divides his time between New York City and Nova Scotia, Canada.

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- 2 "The Sin of Jesus" (1961), 40 mins
- 3 "OK End Here" (1963), 30 mins
- 4 "Me and My Brother" (1968), 91 mins
- 5 "Conversations in Vermont" (1969), 26 mins

Disc 2 / 195 mins

- 6 "Life-Raft-Earth" (1969), 37 mins
- 7 "About Me: A Musical" (1971), 35 mins
- 8 "Keep Busy" (1975), 30 mins
- 9 "S-8 Stones Footage From Exile on Main Street" (1971), 5 mins
- 10 "Life Dances On" (1980), 30 mins
- 11 "Energy and How to Get It" (1981), 28 mins
- 12 "This Song for Jack" (1983), 30 mins

Disc 3 / 198 mins

- 13 "Ginsberg and Corso Reading" (1984), 20 mins
- 14 "Home Improvements" (1985), 30 mins
- 15 "Hunter" (1989), 36 mins
- 16 "C'est Vrai" (One Hour) (1990), 60 mins
- 17 "Last Supper" (1992), 52 mins

Disc 4 / 186 mins

- 18 "Moving Pictures" (1994), 27 mins
- 19 "The Present" (1996), 27 mins
- 20 "Flamingo" (1996), 10 mins [English and Swedish]
- 21 "What I Remember from My Visit (with Stieglitz) (1998)", 7 mins
- 22 "San Yu" (2000), 27 mins
- 23 "Fragments" (2000), 5 mins
- 24 "Paper Route" (2002), 30 mins
- 25 "The Tunnel" (2005), 5 mins
- 26 "True Story" (2004/08), 26 mins
- 27 "Fernando" (2008), 12 mins

Books:

Me and My Brother
72 pages

Facsimile of the screenplay with notes
and documentation of the film "Me and My
Brother" (1968)

Pull My Daisy / Photos by John Cohen
56 pages
Tritone

Still photographs by John Cohen
documenting the making of "Pull My
Daisy" (1959)

Pull My Daisy / Texts

With an introduction by Jerry Tallmer
Story by Jack Kerouac, lyrics by Jack
Kerouac and Allen Ginsberg
32 pages
Full screenplay of the movie "Pull My
Daisy" (1959)

Frank Films

272 pages
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This book is dedicated to Frank's film
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Top left to bottom right: Handmade plywood suitcase, DVD set, Me and My Brother (screenplay),
Pull My Daisy (still photographs), Pull My Daisy (texts), Frank Films





Ayumi and June



7 Bleecker Street, 1974



New Mexico, 1964



William S. Burroughs



John Angus Beaton



Mabou, 1980

Robert Frank was born in Zurich in 1924 and immigrated to the United States in 1947. He is best known for his seminal book *The Americans*, first published in 1959, which gave rise to a distinctly new form of the photobook, and his experimental film "Pull My Daisy," made in 1959. Frank's other important projects include the books *Black White* and *Things* (1954), *Lines of My Hand* (1972), and the film "Cocksucker Blues" for the Rolling Stones (1972). He divides his time between New York City and Nova Scotia, Canada.

Yet another precious volume in his celebrated series of visual diaries, *Was haben wir gesehen / What we have seen* is all about people and places in the long and very convivial life of Robert Frank. Auspiciously opening and closing with the zoom on the dial of a clock tower, serving as a reminder of the silent but constant passage of time, the book is heavy with memories and pictures of old photographs. Like a leitmotif carrying us through the images, the word "souvenir" pops up under a magnifying glass positioned on a French text as a reading device. Frank's house in Mabou is once again portrayed as a popular hideaway for people like Jack Kerouac, Gerhard Steidl, Allen Ginsberg, William Burroughs and his family members.

Frank's visual diaries constitute an important part of both his later work and the ongoing art of the photobook.

memories with time go away and stay silently / i say yes
— A-chan

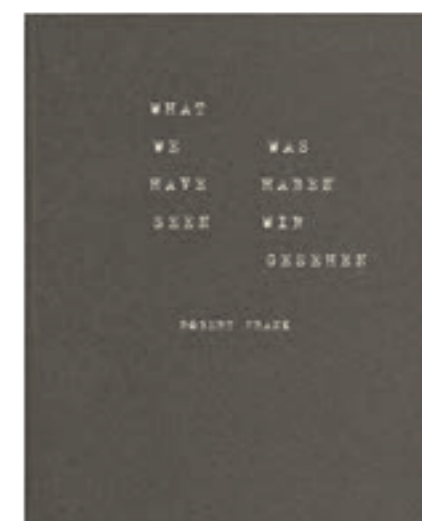
Robert Frank Was haben wir gesehen What we have seen

Texts by Robert Frank and Ayumi Yamazaki
Book design by Robert Frank, A-chan, and Gerhard Steidl
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Slipcase



Book



Saul Leiter was born in Pittsburgh in 1923. In 1946 he moved to New York to become a painter, but was encouraged to pursue photography by the photographic experimentation and influence of his friend, the abstract expressionist Richard Pousette-Dart. Leiter subsequently enjoyed a successful career as a fashion photographer spanning three decades, and his images were published in magazines such as *Esquire*, *Harper's Bazaar*, *ELLE* and *British Vogue*. His work is held in many prestigious private and public collections including the Museum of Modern Art, the Whitney Museum of American Art and the Victoria and Albert Museum. Steidl has published Leiter's *Early Color* and *Early Black and White*. Leiter died in November 2013.

Saul Leiter In My Room

Foreword by Robert Benton
Book design by Steidl Design
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85 black-and-white photographs
Tritone
Clothbound hardcover with dust jacket

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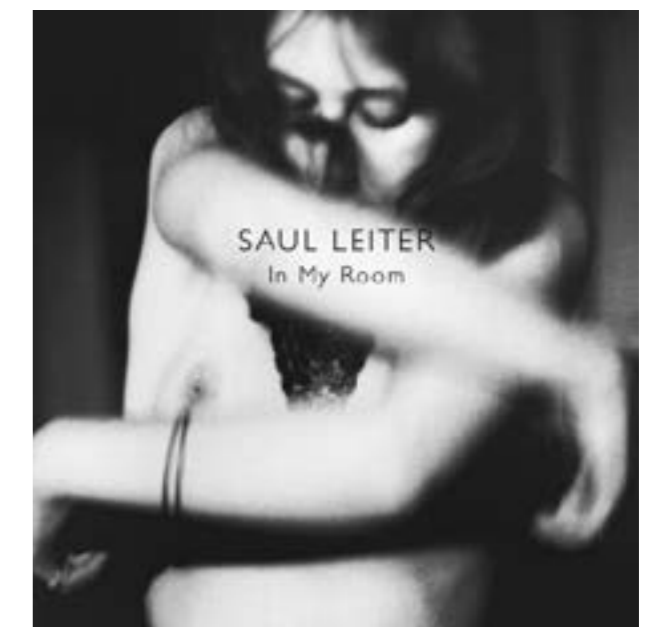
Fed by thrilling recent discoveries from Saul Leiter's vast archive, *In My Room* provides an in-depth study of the nude, through intimate photographs of the women Leiter knew. Showing deeply personal interior spaces, often illuminated by the lush natural light of the artist's studio in New York City's East Village, these black-and-white images reveal the unique collaboration between Leiter and his subjects.

In the 1970s, Leiter planned to make a book of his nudes, but never realized the project in his lifetime. Now we are granted a first-time look at this body of work, which Leiter began on his arrival in New York in 1946 and chipped away at over the next two decades. Leiter, who was also a painter, incorporates abstract elements into these photographs and often shows the influence of his favorite artists, including Bonnard, Vuillard and Matisse.

The prolific Leiter, who painted and took pictures fervently up to his death, worked in relative obscurity well into his eighties. Leiter preferred solitude in life, and resisted any type of explanation or analysis of his work. With *In My Room*, Leiter ushers viewers into his private world while retaining his strong sense of mystery.

Saul Leiter saw the world in layers of focus and obstruction, available to peel away and internalize an intimate core of human experience. He accomplished this, most profoundly, by allowing your entrance "into his room," where ladies languished for his camera and your eyes only. Ever sensitive, sensual and evocative, these images will compel you to fall in love.

— Howard Greenberg





David Goldblatt, born in Randfontein in 1930, is a definitive photographer of his generation, esteemed for his engaged depiction of life in South Africa over a period of more than fifty years. Goldblatt took up photography full time in 1963. His work concerns above all human values and is a unique document of life during and after apartheid. Goldblatt received the Hasselblad Award in 2006. His photographs are held in major international collections, and his solo exhibitions include those at the Museum of Modern Art in New York in 1998, and the Fondation Henri Cartier-Bresson in Paris in 2011. In 1989 Goldblatt founded the Market Photo Workshop in Johannesburg to teach visual literacy and photography especially to those disadvantaged by apartheid.

In Boksburg was published in 1982 as one of the earlier photobooks made in South Africa. David Goldblatt, himself from a white background and a critical observer of the dynamics inherent in the racist set-up of his native country, had become interested in capturing the "wholly uneventful flow of commonplace, orderly life" of the white population around him. Boksburg, a legally white-only town on the eastern periphery of Johannesburg which was heavily dependent on black labor, seemed to fit best his purposes, and between 1979 and 1980 he recorded everyday scenes in the streets, shops, clubs, churches, the municipality, homes, gardens and cemetery, choosing a fly-on-the-wall approach. Despite its nuanced complexity, the essay was rejected by *Optima* magazine which had commissioned it.

Several photographs have been added to this Steidl edition, and it contains a new essay by Sean O'Toole, providing keen insight into the history of the book and the story behind the photographs and their subjects.

Boksburg is shaped by white dreams and white proprieties. Most of its townspeople pursue the family, social and civic concerns of respectable burghers anywhere, while locked into a deep and portentous fixity of self-elected legislated whiteness. Blacks are not of this town. They serve it, trade with it, receive charity from it and are ruled, rewarded and punished by its precepts. Some are its privileged guests. But all who go there do so by permit or invitation, never by right.

— David Goldblatt in his introduction, 1982

David Goldblatt In Boksburg

Texts by David Goldblatt and Sean O'Toole
Book design by Sarah Winter
104 pages
9.8 x 10.2 in. / 25 x 26 cm
77 black-and-white photographs
Tritone
Clothbound hardcover with dust jacket

€ 45.00 / £ 38.00 / US\$ 50.00
ISBN 978-3-86930-796-1





Robert Adams, born in 1937 in New Jersey, has photographed the geography of the American West for over forty years. His work has been widely exhibited both in Europe and the United States, including in the seminal 1975 exhibition "New Topographics: Photographs of a Man-Altered Landscape." His more than forty publications include *What We Bought, Our Lives and Our Children*, and *Turning Back*. Steidl has published *Gone?* (2010), *Tree Line* (2010) and *The Place We Live* (2013). Adams is a recipient of a MacArthur Fellowship, the Spectrum International Prize for Photography, the Hasselblad Award, two National Endowment for the Arts fellowships and the Deutsche Börse Photography Prize.

Robert Adams Cottonwoods

Interview by Constance Sullivan
Series editor: Joshua Chuang
72 pages
9.8 x 11.8 in. / 25 x 30 cm
42 black-and-white photographs
Quadrotone
Clothbound hardcover with dust jacket

€ 45.00 / £ 38.00 / US\$ 50.00
ISBN 978-3-95829-096-9

Trees have been a subject of lifelong engagement for Robert Adams, and no species has enthralled him more than the cottonwood. Revered by the Plains Indians, native cottonwoods animate the landscape unforgettably but their thirst for water and lack of commercial value have made them common targets for removal by agribusiness and housing developers. Some of Adams's earliest pictures were of cottonwoods, and he photographed them throughout the thirty-five years he lived in Colorado.

Originally published by the Smithsonian in 1994 as a part of the series "Photographers at Work," this new edition of *Cottonwoods* has been expanded and enlarged.

Cottonwoods can seem human – they seem to rejoice, and they seem to suffer. But they also know a stillness that we can't experience, at least not for long.

– Robert Adams

Cottonwoods



Robert Adams, born in 1937 in New Jersey, has photographed the geography of the American West for over forty years. His work has been widely exhibited both in Europe and the United States, including in the seminal 1975 exhibition "New Topographics: Photographs of a Man-Altered Landscape." His more than forty publications include *What We Bought, Our Lives and Our Children*, and *Turning Back*. Steidl has published *Gone?* (2010), *Tree Line* (2010) and *The Place We Live* (2013). Adams is a recipient of a MacArthur Fellowship, the Spectrum International Prize for Photography, the Hasselblad Award, two National Endowment for the Arts fellowships and the Deutsche Börse Photography Prize.

One day in the early 1970s, Robert Adams and his wife saw from their home a column of smoke rise above the Rocky Flats Nuclear Weapons Plant, near Denver, Colorado. For an hour they watched the plume grow, tried without success to learn whether the fire involved the radioactive and extremely toxic plutonium, and experienced a sense of helplessness before what appeared to be a nuclear accident in progress. Ultimately it was announced that the fire was burning safely outside the plant, but as a result of their hour of uncertainty Adams decided to try to picture what of worth – absolute worth – stood to be lost in a nuclear catastrophe.

Adams photographed *Our Lives and Our Children* in Denver and its suburbs; the individuals shown were within hazardous proximity of the Rocky Flats Plant. Their peril is representative, however, of a wider threat to all of us from nuclear weapons, one that continues in different forms to this day.

The new Steidl edition of *Our Lives and Our Children* presents an expanded sequence of pictures that retains the potent compactness of the sought-after first edition (out of print for nearly three decades), while faithfully expressing the full-bodied tonalities of Adams's original prints.

The plutonium triggers built at risk to Denver become part of a worldwide system so open to error and malfunction that it is reasonable to believe many of us will, at a scarcely imaginable but exact time, die from them. If we confront this conclusion we want almost at once to give up, to be free of what seems impossible hope.

– Robert Adams

Robert Adams
Our Lives and Our Children:
Photographs Taken Near the Rocky Flats Nuclear Weapons Plant 1979–1983

Series editor: Joshua Chuang
 160 pages
 8.9 x 10.5 in. / 22.8 x 26.6 cm
 104 black-and-white photographs
 Quadratone
 Clothbound hardcover with dust jacket

€ 45.00 / £ 38.00 / US\$ 50.00
 ISBN 978-3-95829-097-6





Robert Adams, born in 1937 in New Jersey, has photographed the geography of the American West for over forty years. His work has been widely exhibited both in Europe and the United States, including in the seminal 1975 exhibition "New Topographics: Photographs of a Man-Altered Landscape." His more than forty publications include *What We Bought, Our Lives and Our Children*, and *Turning Back*. Steidl has published *Gone?* (2010), *Tree Line* (2010) and *The Place We Live* (2013). Adams is a recipient of a MacArthur Fellowship, the Spectrum International Prize for Photography, the Hasselblad Award, two National Endowment for the Arts fellowships and the Deutsche Börse Photography Prize.

The open American West is nearly gone. *The New West* is a photographic essay about what came to fill it – freeways, tract homes, low-rise business buildings and signs. In five sequences of pictures taken along the front wall of the Colorado Rocky Mountains, Robert Adams has documented a representative sampling of the whole suburban Southwest.

These views have a double power. At first they shock; normally we try to forget the commercial squalor they depict. Slowly, however, they reveal aspects of the geography – the shape of the land itself, for example – that are beyond man's harm. Adams has written that "all land, no matter what has happened to it, has over it a grace, an absolutely persistent beauty," and his photographs show this.

Originally published in 1974, *The New West* is now regarded as a classic, standing alongside Walker Evans's *American Photographs* and Robert Frank's *The Americans* in the pantheon of landmark volumes of photography exploring American culture and society. This new edition marks the book's fortieth anniversary and the beginning of a long-term commitment by Steidl to publish the full extent Robert Adams's remarkable body of work.

The subject of these pictures is ... not tract homes or freeways but the source of all Form, light. The Front Range is astonishing because it is overspread with light of such richness that banality is impossible. Even subdivisions, which we hate for the obscenity of the speculator's greed, are at certain times of day transformed to a dry, cold brilliance.

– Robert Adams, from his introduction to *The New West*

Robert Adams The New West

Series edited by Joshua Chuang
Foreword by John Szarkowski
Original book design by Paul Weaver
Introduction by Robert Adams
136 pages
9 × 9.9 in. / 22.8 × 25.2 cm
56 black-and-white photographs
Tritone
Clothbound hardcover with dust jacket

€ 35.00 / £ 28.00 / US\$ 40.00
ISBN 978-3-86930-900-2





Gordon Parks was born in Fort Scott, Kansas, in 1912. An itinerant laborer, he worked as a brothel pianist and railcar porter, among other jobs, before buying a camera at a pawnshop, training himself, and becoming a photographer. In addition to his storied tenures photographing for the Farm Security Administration (1941-1945) and *Life* magazine (1948-1972), Parks evolved into a modern-day Renaissance man, finding success as a film director, writer and composer. He wrote numerous memoirs, novels and books of poetry, and received many awards, including the National Medal of Arts and more than fifty honorary degrees. Parks died in 2006.

Ralph Ellison was born in Oklahoma City in 1913. He enrolled at Booker T. Washington's Tuskegee Institute in Macon County, Alabama, as a music major and later turned to writing essays and short stories. By 1945 he signed a contract to begin writing what was to become *Invisible Man* (1952), which won the National Book Award in 1953 but remained the only novel published during his lifetime. Ellison published two subsequent collections of essays: *Shadow and Act* (1964) and *Going to the Territory* (1986). Ellison died in 1994.

Gordon Parks Invisible Man: Gordon Parks and Ralph Ellison in Harlem

Foreword by Peter W. Kunhardt, Jr.,
and Douglas Druick
Introductions by Matthew S. Witkovsky
and John F. Callahan
Essays by Michal Raz-Russo and
Jean-Christophe Cloutier
Book design by Duncan Whyte, Gerhard Steidl
and Peter W. Kunhardt, Jr.
128 pages
9.8 × 11.4 in. / 25 × 29 cm
79 black-and-white photographs
Four-color process
Clothbound hardcover with dust jacket

€ 38.00 / £ 30.00 / US\$ 45.00
ISBN 978-3-95829-109-6

By the mid-1940s, Gordon Parks was a successful photographer and Ralph Ellison began work on his acclaimed novel *Invisible Man* (1952). It is relatively unknown, however, that the two men were friends and that their common vision of racial injustice inspired collaboration on two important projects, in 1948 and 1952.

Parks and Ellison first joined forces on an essay titled "Harlem Is Nowhere" for '48: *The Magazine of the Year*. Conceived while Ellison was already writing *Invisible Man*, this illustrated essay was centered on Harlem's Lafargue Mental Hygiene Clinic—the first non-segregated psychiatric clinic in New York City—as a case study for the social and economic conditions of the neighborhood. He chose Parks to create the accompanying photographs and during the winter months of 1948, the two roamed the streets of Harlem. In 1952 they worked together again on "A Man Becomes Invisible" for the August 25 issue of *Life* magazine, which promoted Ellison's newly released novel.

This is the first publication on Parks' and Ellison's collaboration on these two projects, one of which was lost while the other was published only in reduced form. The catalogue provides an in-depth look at the artists' shared vision of black life in America, with Harlem as its nerve center.

Exhibition: The Art Institute of Chicago, 21 March to 28 August 2016

Co-published with The Gordon Parks Foundation and The Art Institute of Chicago





Born in New Jersey in 1942, Henry Wessel has been awarded two Guggenheim Fellowships and three fellowships from the National Endowment for the Arts. He has exhibited extensively including solo shows at the Museum of Modern Art in New York, the Museum of Contemporary Art in Los Angeles, and Tate Modern in London. Steidl has published eight of Wessel's books, including *Waikiki* (2011) and *Incidents* (2013).

In 1994, the modest working class neighborhood of Sunset Park in Santa Monica, California, had not yet been gentrified. From all outward appearances, it looked quite similar to when Douglas Aircraft brought 40,000 factory workers to the district in the 1940s. Henry Wessel had photographed Sunset Park in daylight over decades on his trips to Los Angeles while staying at a friend's house in the area. Yet in time he became fascinated with the neighborhood's transformation at night into a strange, almost spooky place that looked right out of a Raymond Chandler crime novel.

The still photographs published in this book are the definitive edit of this project, which all in all lasted for four years. Their descriptive content co-exists with an expressive, almost *noir*-ish quality of form and content that simultaneously gives us photographic fact and evokes narrative speculation.

You can't help but notice how the world is reconfigured by the lights at night. The spot lighting of particular areas, the lack of ambient light, the unnatural way that shadows are cast, all take us to an unfamiliar place ...

— Henry Wessel



Henry Wessel Sunset Park

Book design by Henry Wessel and Gerhard Steidl
112 pages
11.6 × 11.6 in. / 29.5 × 29.5 cm
50 black-and-white photographs
Tritone
Clothbound hardcover with a tipped-in photo

€ 40.00 / £ 35.00 / US\$ 50.00
ISBN 978-3-95829-113-3





Born in New Jersey in 1942, Henry Wessel has been awarded two Guggenheim Fellowships and three fellowships from the National Endowment for the Arts. He has exhibited extensively including solo shows at the Museum of Modern Art in New York, the Museum of Contemporary Art in Los Angeles, and Tate Modern in London. Steidl has published eight of Wessel's books, including *Waikiki* (2011) and *Incidents* (2013).

In the early 1980s, photographer Henry Wessel – for the sake of a steady paycheck – frequently commuted from Richmond, California, to San Francisco in the early morning rush hour. Surrounded by other versions of himself – encapsulated drivers making their own way to work – the daily drill seemed daunting and hopeless. With resignation however came inspiration. The monotonous movement of stop-and-go vehicles allowed Wessel a quick peek into the other cars, and for a brief moment – illuminated by the bright axial morning sunlight – he witnessed instances of determination, impatience and blank boredom. And so he began to photograph his fellow commuters as they slowly ploughed through traffic. These circumstances allowed for only a glance, but it is all Wessel's intuitive eye needed.

When you're photographing, you're walking through the world, something catches you – you're connecting with it, you're responding to it, you're saying yes to it.
– Henry Wessel

Henry Wessel Traffic

Book design by Henry Wessel and Gerhard Steidl
68 pages
11.6 × 11.6 in. / 29.5 × 29.5 cm
27 black-and-white photographs
Tritone
Clothbound hardcover with a tipped-in photo

€ 40.00 / £ 35.00 / US\$ 50.00
ISBN 978-3-95829-114-0





Born in New Jersey in 1942, Henry Wessel has been awarded two Guggenheim Fellowships and three fellowships from the National Endowment for the Arts. He has exhibited extensively including solo shows at the Museum of Modern Art in New York, the Museum of Contemporary Art in Los Angeles, and Tate Modern in London. Steidl has published eight of Wessel's books, including *Waikiki* (2011) and *Incidents* (2013).

Running from the Bering Sea to the Strait of Magellan along the main ranges of the Rocky Mountains and the Andes, the Continental Divide is the largest watershed in the Americas. Henry Wessel crisscrossed this natural barrier thirty-four times by car, photographing its changing landscape. On his way, he sometimes stopped and took photographs of house fronts, shacks, street corners, and of the highway seen through the windscreen, ending somewhere beyond the horizon. We accompany Wessel on this road-trip that reflects the gradual environmental change from inhabited grounds to austere landscapes, and are reminded of the inherent aesthetics of the everyday. Its literal description evokes feelings that cumulatively connect to establish an experience.

Henry Wessel's photographs do, in some measure, show us what today's West looks like. Primarily, however, they are subjective reports of what it felt like to travel through a certain region. They evoke the experience of confronting the peculiar juxtaposition of vast nothingness and clutter that is now the American West.
 — Dennis Longwell



Henry Wessel Continental Divide

Book design by Henry Wessel and Gerhard Steidl
 68 pages
 11.6 × 11.6 in. / 29.5 × 29.5 cm
 27 black-and-white photographs
 Tritone
 Clothbound hardcover with a tipped-in photo

€ 40.00 / £ 35.00 / US\$ 50.00
 ISBN 978-3-95829-115-7





Concert at Sewefontein

Santu Mofokeng was born in Johannesburg in 1956. After working as a darkroom assistant for various newspapers, he joined Afrapix, a collective of photographers dedicated to the struggle against apartheid. His interest in depicting ordinary township life, however, led him to work for the African Studies Institute at Wits University as a documentary photographer and researcher from 1988 until 1998. Over the past three decades, Mofokeng has created an incomparable, open-ended body of work that probes the meaning and authority of photographic images while subverting stereotypical notions of the black South African experience. In 2011 a retrospective of Mofokeng's work opened at the Jeu de Paume in Paris before traveling internationally, and in 2013 he represented Germany at the Venice Biennale.

In 1988 Santu Mofokeng joined the staff of the African Studies Institute at the University of the Witwatersrand as a documentary photographer and began to record the lives of tenant laborers in the unremarkable township of Bloemhof. Over the next several years Mofokeng amassed what could be considered the core of his larger body of work — a set of interconnected photo-essays centering on the Maine family, with whom he stayed. Highly distilled yet immersive, Books 2 through 4 of the series *Santu Mofokeng Stories* form a loose trilogy that describes how the residents of Bloemhof unwind, bury one of their own, and gathered together on one of the most consequential days in South African history.

I had traveled 340 km to a remote place where on my first arrival I thought it was beyond hope. It is a landscape that is bleak, the weather and soil, inclement to farming. A land where by my own light, the Verwoedean dream was in place. Well, almost.

— Santu Mofokeng



Funeral

Santu Mofokeng Stories: Concert at Sewefontein — Funeral — 27 April 1994

Edited by Santu Mofokeng
and Joshua Chuang
Three sewn softcover booklets
in an envelope
Quadratone
Each book 9.5 × 12.6 in. / 24 × 32 cm

Book 2: 36 pages,
17 black-and-white photographs
Book 3: 44 pages,
21 black-and-white photographs
Book 4: 32 pages and a gatefold,
19 black-and-white photographs

€ 45.00 / £ 38.00 / US\$ 55.00
ISBN 978-3-95829-104-1



Envelope and Books 2-4



27 April 1994





Robert Polidori was born in Montreal in 1951 and today lives in Los Angeles. His work has been the subject of exhibitions in New York, London, Brazil and Montreal, among others. He received the World Press Photo Award in 1997, the Alfred Eisenstaedt Award for Magazine Photography in 1999 and 2000, and Communication Arts awards in 2007 and 2008. In 2006, Polidori's series of photographs of New Orleans after Hurricane Katrina was exhibited at the Metropolitan Museum of Art. His bestselling books *Havana* (2003), *Zones of Exclusion - Pripjat and Chernobyl* (2003), *After the Flood* (2006), *Parcours Muséologique Revisité* (2009), *Some Points in Between ... Up Till Now* (2010), and *Eye and I* (2014) have been published by Steidl.

In his new book, Robert Polidori presents us with a single large-format photograph of a city block in an improvised, auto-constructed settlement in Mumbai, India. In an almost seamless *déroulement* that appears to expand like an accordion or folding-screen, the photograph is composed of multiple images imperceptibly overlaid and welded together in a complex process to form a panoramic view. Applying remote sensing techniques that are normally used in space cartography and street photography, Polidori ventures a photographic attempt to come to terms with the phenomena of adjacencies, observing and beholding what is next to what. In this way he minutely scans the urban landscape, recording the precarious and temporary nature of the provisional and yet psychologically rich and in fact highly individualized dwellings.

Over time I started seeing human habitats as nesting phenomena. These dense types of cities superficially look like seabird rookeries. Then there seem to be two prevalent yet opposing ways that cities are made. One is the pre-planned one, and the other is what they call in French cité sauvage. They just crop up wild with no plan. Need made them.

— Robert Polidori

Robert Polidori 60 Feet Road, Bhatiya Nagar Facades

Text by Robert Polidori
Book design by Robert Polidori,
Duncan Whyte, Gerhard Steidl
96 pages
15.8 x 12.6 in. / 40 x 32 cm
25 color photographs
Four-color process
Clothbound hardcover with dustjacket

€ 75.00 / £ 65.00 / US\$ 85.00
ISBN 978-3-95829-111-9





Paola De Pietri was born in 1960 in Reggio Emilia, where she still lives. In 2009 she won the triennial Albert Renger-Patzsch Prize. De Pietri has exhibited in many solo and group shows, including at the Venice Biennale (1997), the Galleria d'Arte Moderna, Bologna (2001), Fotomuseum Winterthur (2005), the Museum of Contemporary Art, Shanghai (2006), the Museo di Fotografia Contemporanea, Cinisello Balsamo, Milan (2007), the Fondazione Fotografia, Modena (2010), Le Bal, Paris (2011), the MAXXI, Rome (2012), the Triennale, Milan (2013), the Leopold Museum, Vienna, and the Mart, Rovereto (2014). Steidl published her *To Face* in 2012.

Over the last fifteen years, Istanbul has emerged as one of the principal megacities at the outset of the twenty-first century. The picturesque has given way to an unexpected boom of new, profit-driven urban development including high-rise, sterile gated communities and satellite cities to house a vastly expanding population — all at the expense of long-time residents and under the mantle of a self-confident and arbitrary government.

Shot in 2012 and 2013, Paola De Pietri's serene and understated photographs of individuals against the backdrops of dusty construction sites and newly finished buildings focus on the impact of the changing urban landscape of Istanbul on the minds of its people. The newly created housing situations in anonymous apartment towers and detached homes interrupt human relations, shifting people's social refuge from family and neighbors to imposed individualization and private solitude. The postures and body language reflect the precarious, unstable state of mind of a new and very mixed social stratum of domestic migrants coming to terms with unfamiliar models of life and environments, in which stray dogs linger like ghosts from the past.

We are now a country which makes its dreams come true.
— Recep Tayyip Erdoğan

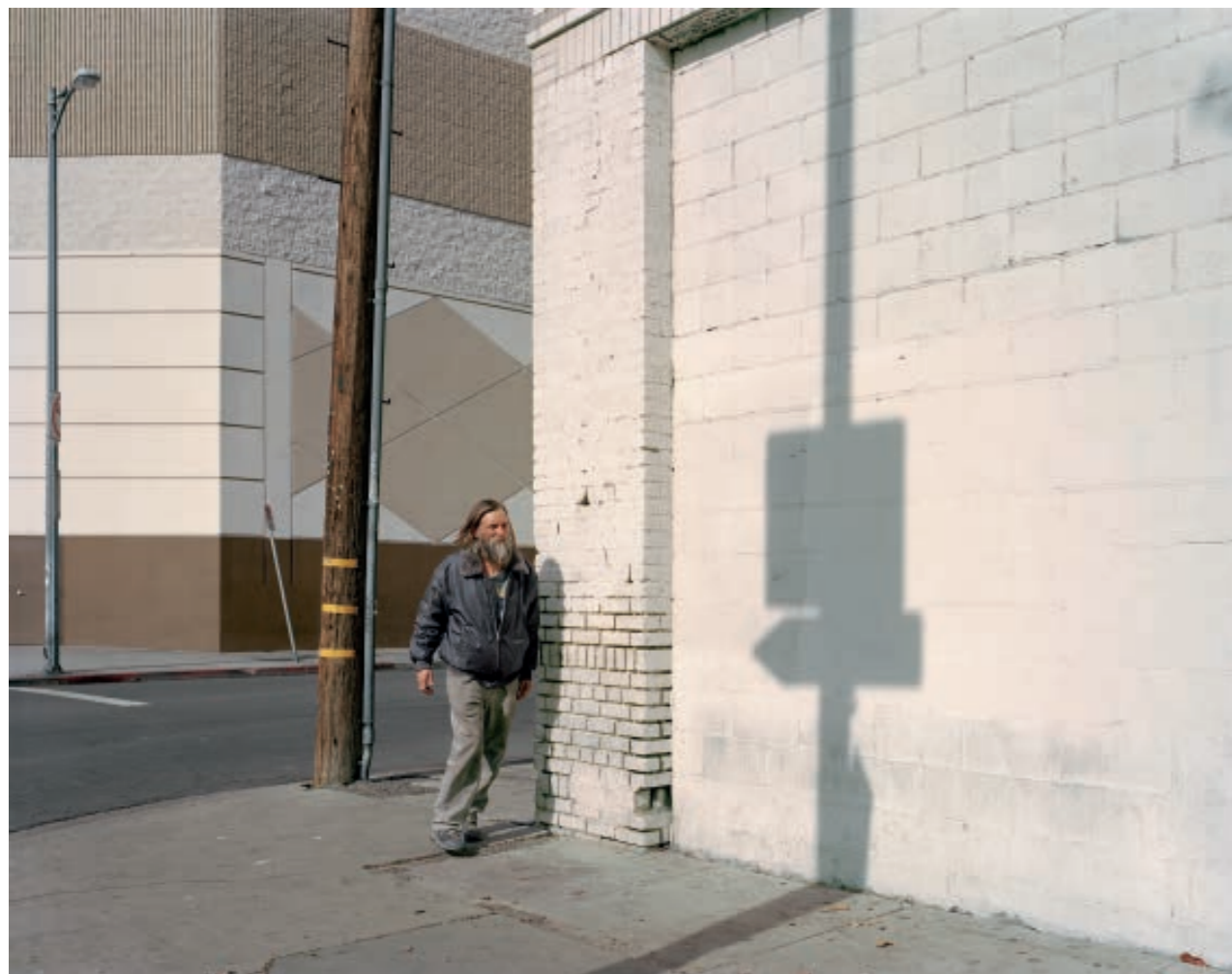


Paola De Pietri Istanbul New Stories

Texts by Paola De Pietri, Necmi Sönmez
and Pier Paolo Pasolini
Book design by LeftLoft
96 pages
14.2 × 12.6 in. / 36 × 32 cm
40 color photographs
Four-color process
Clothbound hardcover

€ 75.00 / £ 65.00 / US\$ 85.00
ISBN 978-3-95829-110-2





Lise Sarfati divides her time between Paris and Los Angeles. She spent ten years of her working life in Russia and has won numerous awards such as the Prix Niépce in Paris and the Infinity Award of the International Center of Photography, New York. Sarfati's works are held in the permanent collections of, among others, LACMA Los Angeles; De Young Museum, San Francisco; and the Fonds National d'Art contemporain, Paris, France. This is her first book with Steidl.

In her new book, Lise Sarfati takes us back to the oddly deserted heart of the city of Los Angeles. Almost deserted... as lonesome men walk dispassionately through the streets, as if on a mission but without any obvious destination. The sun in *Oh Man* is high, the unifying emptiness of the street basked in the Californian light. The nameless men's random silhouettes stand out distinctively in front of the city's characteristic urban backdrop, their central positioning lending them an extraordinary prominence in Sarfati's photographs. These images add up to a long, aloof traveling, devoid of any narrative and anecdotes, drifting by the evocative sharp lines and angles of the warehouses, the lettering and colors of a Hopperian puritanism opening up the roads to the protagonists.

These photographs were taken in 2012 and 2013. After carefully choosing her locations of interest, Sarfati spent days waiting in full panoply for the right moment to manifest itself.

Sarfati gives us suggestions – more than propositions – that seem to develop in-between the images rather than within each image, like the unpredictable weed growing wild from the grooves between cobblestones.

– Quentin Bajac

Exhibitions:

Camera Centro Italiano per la Fotografia, Turin,
21 January to 10 April 2016

Yossi Milo Gallery, New York, January 2017

Lise Sarfati Oh Man

Essay by David Company
Book design by Lise Sarfati and Gerhard Steidl
80 pages
12.1 x 13.7 in. / 30.7 x 34.7 cm
27 color and black-and-white photographs
Tritone and four-color process
Clothbound hardcover in a sleeve

€ 50.00 / £ 45.00 / US\$ 65.00
ISBN 978-3-95829-112-6





Nan Goldin was born in Washington, D.C., in 1953 and is one of the most eminent photographers of our times. She studied at the Museum of Fine Arts in Boston and since 1982 has visited and worked in Berlin on a regular basis. Goldin received the Hasselblad Photography Award in 2007, and today lives in Berlin, New York and Paris.

In her latest book, *Diving for Pearls*, Nan Goldin presents us with almost exclusively new, unpublished work. We are invited to contemplate the sense of magic and surprising abstractness exuding from unintentional photographic mistakes made with an analogue camera, such as double and triple exposures, or clip marks on the negatives. Following a loose narrative, we witness Goldin's visceral intuitive style, driven by emotions reaching deep down in all of us. The book includes a new muse in Venice, cityscapes and animals, self-portraits, Venetian interiors, mirrors and gravestones. A true token of Goldin's lifelong dedication to her friends is deeply portrayed by her pairing of their portraits with paintings of saints that she took in museums. The striking similarities between the contemporary and the archetypical verve of past beauty exert an intense dynamic on the viewer.

Diving for Pearls was conceived as an independent artist book on the occasion of Goldin's exhibition at Hannover's Kestner Gesellschaft.

Since David Armstrong and I were young he always referred to photography as "diving for pearls." If you took a million pictures you were lucky to come out with one or two gems. At the beginning I thought if I didn't have 34 good pictures out of a roll of 35 I was slipping. Over the years I got the odds – it's a fertile period if you can take a few pictures worth remembering over a few years.

– Nan Goldin

Co-published with Kestner Gesellschaft, Hannover

Nan Goldin *Diving for Pearls*

Texts by Nan Goldin, Lotte Dinse and Glenn O'Brien
Book design by Nan Goldin, Gerhard Steidl and Duncan Whyte
208 pages
9.3 × 9 in. / 23.5 × 22.9 cm
169 photographs
Four-color process
Clothbound hardcover with a tipped-in photo

€ 35.00 / £ 30.00 / US\$ 45.00
ISBN 978-3-95829-094-5





Valérie Belin was born in Boulogne-Billancourt in 1964. She studied photography at the École nationale des beaux-arts in Bourges and has been working as an artist since the early 1990s, exhibiting in numerous museums and galleries. Belin lives and works in Paris.

One of the major French artists of her generation, Valérie Belin is famous for her numerous series of emblematic photographs. In her work, she never ceases to explore the field of the material world, of the body, the living, of absence, and their representation, closely studying the light, the details and textures of her subjects. Following the first volume published in 2007, Steidl now presents the continuation of Belin's oeuvre – series created between 2007 and 2014. Superimposing multiple negatives and creating interlaid compositions of intense colors or in black and white, Belin challenges our aesthetic preconceptions and tricks our vision. In addition to numerous new series, the book contains views from Belin's exhibition at the Casa França-Brasil in Rio de Janeiro and her performance at the Centre Pompidou, "I Could Never Be a Dancer," giving the viewer a sense of her photographs in the context of different forums. We dive into an extraordinary and rare body of work which virtuously questions material and living matter by means of an unsettling photographic language.

Works featured include: "Fruit Baskets," "Lido," "Magicians," "Bouquets," "Ballroom Dancers," "Vintage Cars," "Têtes couronnées," "Black-eyed Susan," "Settings," "Brides," "Bob," "Interiors," and "Still Life."

I rely on beauty to scrutinize society's stereotypes.
– Valérie Belin

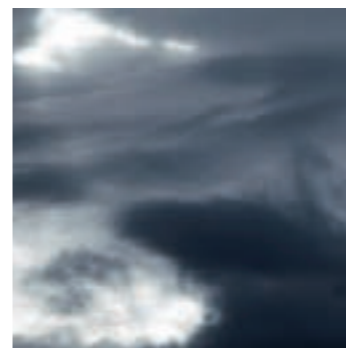
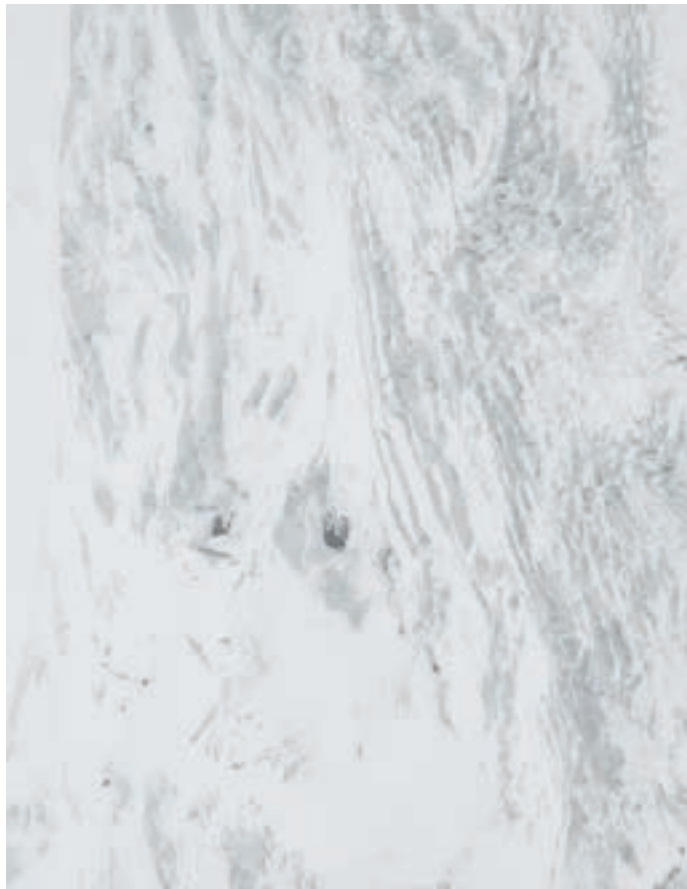


Valérie Belin Valérie Belin II

Languages: English and French
Edited by Patrick Remy
Texts by Quentin Bajac, Dork Zabunyan and Lígia Canongia
Book design by Valérie Belin
288 pages
8.8 × 11 in. / 22.4 × 28 cm
165 black-and-white and 19 color photographs
Tritone and four-color process
Hardcover

€ 68.00 / £ 58.00 / US\$ 75.00
ISBN 978-3-86930-926-2







Michel Comte was born in Zurich in 1954 and is an autodidact photographer. In 1979, he moved to Paris to work for Chloé, at the invitation of Karl Lagerfeld. Comte has worked for *Vogue* and *Vanity Fair*, and has established himself as one of the most sought-after fashion and magazine photographers and filmmakers.

An avid mountain climber, Michel Comte shows us in this book the mysterious glacial landscapes of Switzerland, Nepal, Tibet and the US. For this long-term project – whose photographs were mostly taken from open helicopters – Comte periodically returned to the same places for over a decade to record the alterations in landscape and light patterns. The sequential arrangement of the images reveals the breathtaking variety of high-lying, remote corners of the globe that are unknown and inaccessible to most of us. But it also supplies undeniable evidence of the destructive impact of climate change and the ever more rapid disappearance of this surreal and savage world. Defying the allure of classical landscape photography, Comte alternates close-up and partial details with very occasional panoramic views and abstract, vaguely suggestive structures and ambiances to expose the unpredictable, almost moody nature of the giants.

In the end, it is the light that changes everything.
– Michel Comte

Exhibitions:
Palais de Tokyo, Paris, 2016
Dongdaemun Design Plaza, Seoul, 2016

Michel Comte Light

Texts by Michel Comte
With contributions by Alessandro D'Angelo,
Mark Harris, Carl Novick, Tyson Pilcher,
Ayako Yoshida and MILK Production
Book design by Jens Remes
416 pages
12.2 × 12.2 in. / 31 × 31 cm
514 black-and-white and color photographs
Four-color process
Clothbound hardcover

€ 98.00 / £ 85.00 / US\$ 125.00
ISBN 978-3-95829-119-5





Jan Jedlička was born in Prague in 1944, where he studied painting at the academy before immigrating to Switzerland in 1969. He turned to photography rather late in his career. Jedlička's work has been exhibited at museums and galleries throughout Europe, including Kunstmuseum and Kunsthalle Winterthur, the National Gallery of Prague, CAMEC La Spezia, and the Josef Albers Museum, Bottrop. Steidl published his *Il Cerchio / The Circle* in 2008. Jedlička has had a long connection with Italy, and lives in Zurich and Prague.

While working on his book *The Circle* in 2005, focusing on the capricious Maremma area in Southern Tuscany, Jan Jedlička came across a short coastal strip of immense diversity at Principina a Mare near Grosseto. The constant atmospheric transformations of its landscape under the spell of the sky's play of light instantly caught his attention and inspired him to return frequently between 2008 and the summer of 2015. Jedlička visited this tiny spot by the sea in all seasons and weather conditions, capturing images of vivid summer beach life, deserted parking lots and surreal wetlands bulging with abstract formations and vegetation between the water and the dunes. The black-and-white images were all taken in the range of only 200 meters, suggesting that we can discover a huge variety of spectacular natural phenomena in our most immediate environments.

Jedlička is fascinated by the continuous change of the phenomena in front of our eyes, forming newly at any moment.

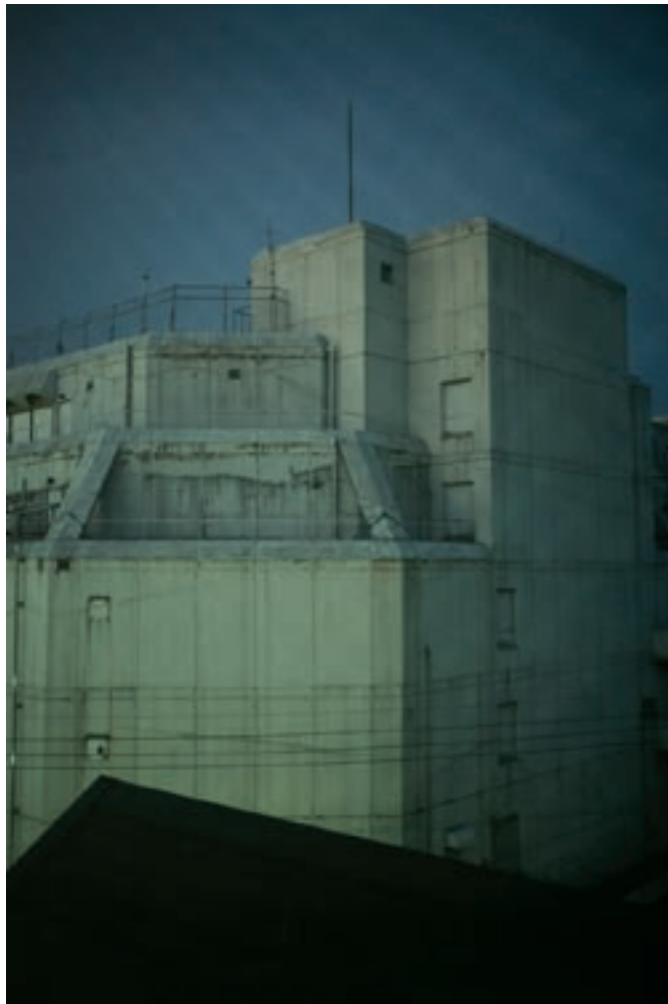
– Heinz Liesbrock

Jan Jedlička 200 m

Texts by Jan Jedlička and Urs Stahel
Book design by Trix Wetter
156 pages
11.6 × 10.8 in. / 29.5 × 27.5 cm
65 black-and-white photographs
Tritone
Clothbound hardcover with tipped-in photo

€ 45.00 / £ 38.00 / US\$ 55.00
ISBN 978-3-95829-101-0





Jitka Hanzlová, born 1958 in the former ČSSR, moved to Germany in 1982. Between 1987 and 1994 she studied visual communication at Essen University with a focus on photography. She has been awarded several photography awards, including the BMW-Paris Photo Prize 2007. Her solo exhibitions include those held at the Museum Folkwang, Essen; Fotomuseum Winterthur; Stedelijk Museum, Amsterdam; Deichtorhallen Hamburg; Fundación Mapfre, Madrid; and the National Gallery of Edinburgh.

In 2004 Jitka Hanzlová was invited by EU–Japan Fest to take part in the project *European Eyes on Japan*, which has been inviting European photographers to Japan since 1999 to photograph people and life in the country's various prefectures. *Cotton Rose* is the result of two years of travels in Gifú prefecture where Hanzlová visited cities and villages, attended ceremonies, learned Japanese and even entered into conversation with Tajima cattle, in an effort to first get to know the country, rural life, and traditions before mingling with the anonymous crowds in the cities. Nature being an important aspect even of modern Japanese culture, Hanzlová focused on the intrinsic connection between the people and their environment in a country of seemingly extreme opposites. The frail and tender cotton rose – a plant she discovered at the very beginning of her stay which, against all odds, reemerges in spring after surviving the harsh winters – came to symbolize for her the Japanese soul: fragile and tenacious at once.

Right in the beginning, somewhere in the countryside, I asked: "Which role does nature play in your culture?" – And the curt answer was: "Nature is the Mother." This became branded in my mind and influenced my vision during the entire stay.
– Jitka Hanzlová

Jitka Hanzlová Cotton Rose

Text by Ulf Erdmann Ziegler
Book design by Jitka Hanzlová
112 pages
7.1 × 10 in. / 18 × 25.5 cm
46 photographs
Four-color process
Clothbound hardcover

€ 38.00 / £ 32.00 / US\$ 45.00
ISBN 978-3-86930-127-3

COTTON ROSE





Born in Hamburg in 1952, Angela Grauerholz studied graphic design and literature before moving to Montreal in 1976 where she completed her studies with a master's degree in photography. Today she is professor of photography and book design at the École de design (Université du Québec) in Montreal. She has exhibited at the Kunstverein Hannover and the Westfälischer Kunstverein in Münster, the Albright Knox Art Gallery in Buffalo and the Art Museum of the University of Houston, the Musée d'art contemporain de Montréal and the National Gallery of Canada in Ottawa. She has also participated in important international events such as the Sydney Biennale, documenta IX in Kassel and the Carnegie International in Pittsburgh. In 2006 Grauerholz received Québec's Prix Paul-Émile Borduas for her accomplishments in the arts, and in 2014 she was awarded the Canada Council's Governor General's Award in Visual and Media Arts.

Over the course of her career, Angela Grauerholz has created a subjective vision of our world, full of intimate moments that reveal the passage of time. Her spaces are filled with people, glimpses of public and private interiors, and ethereal rural and urban landscapes. The out-of-focus quality of her photographs transforms them into a stream of consciousness, generating a sense of collective memory. She considers this approach "a representation of our experience: a continuous prodding into something that escapes us continuously."

Turning away from the single image shown on the wall, her photographs are displayed inside cabinets, in portfolios or on sliding panels. This method creates new viewing possibilities, opens up narrative potential, and pushes the concept of the archive to reveal its potentially endless thematic categories and points of entry. Grauerholz's attention to how the medium is displayed and experienced makes the viewer an active participant in her photographic universe.

The work of Angela Grauerholz is evocative and thoughtful. The strange beauty of her photographs invites the viewer to reflect on the depth of meaning that the ubiquitous presence of photographs may convey.

— Robert Bean

Co-published with Scotiabank



Angela Grauerholz

Essay by Eduardo Ralickas
 Book design by Barr Gilmore,
 with Angela Grauerholz
 240 pages
 12 x 9.8 in. / 30.5 x 24.8 cm
 200 photographs
 Duotone and four-color process
 Hardcover

€ 58.00 / £ 48.00 / US\$ 65.00
 ISBN 978-3-95829-122-5





Miles Aldridge was born in London in 1964, where he continues to live and work today. He studied at Central Saint Martins and after graduating worked briefly as an illustrator before finding his way to photography in 1993. His photographs have appeared regularly in international publications such as *American Vogue*, *The New Yorker*, *The New York Times*, and most notably *Vogue Italia*, with which he has collaborated closely throughout his career. Aldridge's books include *Pictures for Photographs* (2009), *Other Pictures* (2012), and *I Only Want You to Love Me* (2013). In April 2014, he was invited by Tate Britain to create a temporary installation entitled *Carousel II*, as a response to Mark Gertler's 1916 painting *Merry-Go-Round*.

In this book Miles Aldridge delves into his Polaroid archive – venturing back through twenty years of enhancing, modifying, reassembling and discarding. Many of these Polaroids were intentionally annotated or accidentally damaged while working on different shoots. Liberated from their original context, the images take on a life of their own by evolving into surreal and cinematic narratives. By enlarging and manipulating the Polaroids in unpredictable ways, Aldridge devotes himself to each Polaroid as an independent image while simultaneously learning to appreciate the importance of flaws and imperfections. This book provides us with a rare insight into a photographer's odyssey; an unfolding journey of the imagination in parallel to his working process.

As I shoot on film I work with Polaroids to check the lighting and composition. While the Polaroid is developing, there is a wonderful two-minute pause, during which time I can withdraw myself from the shoot and reflect on what it is I am trying to achieve with the picture. It is a brief moment of clarity. Then the acidic sheets are ready to peel apart and I see for the first time the image, which I then draw on top of or dissect by cutting and pasting together with other Polaroids to indicate new changes before shooting the image on film. I send a final set of Polaroids to my lab with the shot film as guides to color with the instruction: PLEASE RETURN POLAROID!
– Miles Aldridge

Exhibitions:
Sims Reed Gallery London, 19 to 22 May 2016
Reflex Gallery Amsterdam, 2 June to 21 July 2016
Steven Kasher Gallery NYC, 4 September to 20 October 2016

Miles Aldridge Please Return Polaroid

Text by Miles Aldridge
Book design by Miles Aldridge
and Gerhard Steidl
190 pages
11.6 × 11.6 in. / 29.5 × 29.5 cm
117 color photographs
Four-color process
Hardcover

€ 38.00 / £ 30.00 / US\$ 40.00
ISBN 978-3-95829-099-0



Edition **7L** Paris





Provoke, with its subtitle *Provocative Materials for Thought*, was an experimental Japanese photography magazine published in the years 1968 and 1969.

The short-lived Japanese magazine *Provoke* is recognized as a major achievement in world photography of the postwar era, uniting the country's most contentious examples of protest photography, vanguard fine art, and critical theory of the late 1960s and early 70s in only three issues overall. *Provoke* is accordingly treated here as a model synthesis of the complexities and overlapping uses of photography in postwar Japan. The writing and images by *Provoke*'s members – critic Koji Taki, poet Takahiko Okada, photographers Takuma Nakahira, Yutaka Takanashi, Daido Moriyama – were suffused with the tactics developed in some Japanese protest books which made use of innovative graphic design and provocatively “poor” materials. Recording live actions, photography in these years was also an expressive form suited to emphasize and critique the mythologies of modern life with a wide spectrum of performing artists such as Nobuyoshi Araki, Koji Enokura and Jiro Takamatsu.

This catalogue accompanies the first exhibition ever to be held about the magazine and its creators and focuses on its historical context. It covers the preliminary period leading to its first and the aftermath following its last issue. *Provoke* takes shape as a strongly interpretative explanation of currents in Japanese art and society at a moment of historical collapse and renewal.

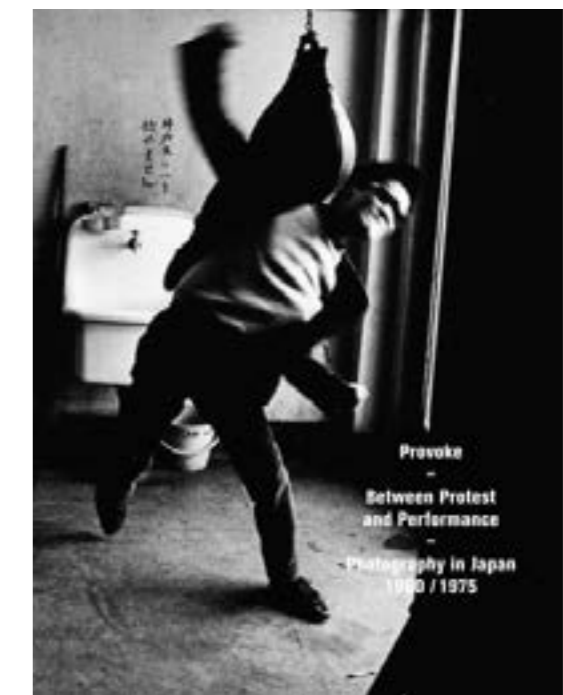
Exhibitions:

- Albertina, Vienna, 29 January to 18 May 2016*
- Fotomuseum Winterthur, 28 May to 28 August 2016*
- Le Bal, Paris, 14 September to 11 December 2016*
- The Art Institute of Chicago, 28 January to 7 May 2017*

**Provoke
Between Protest and Performance
Photography in Japan 1960/1975**

Edited by Diane Dufour and Matthew Witkovsky, with Duncan Forbes and Walter Moser
 Texts by Yukio Lippit, Yuri Mitsuda, Duncan Forbes, Walter Moser, Matthew Witkovsky and interviews with Nobuyoshi Araki, Daido Moriyama, Eikoh Hosoe and Ryuichi Kaneko
 Book design by Pierre Hourquet
 720 pages
 7.5 x 9.8 in. / 19 x 25 cm
 600 black-and-white photographs
 Four-color process
 Otabind brochure

€ 75.00 / £ 65.00 / US\$ 85.00
 ISBN 978-3-95829-100-3





Philip Trager was born in Connecticut in 1935. His photographs are held in the permanent collections of the Museum of Modern Art, the Metropolitan Museum of Art, the Musée Carnavalet, the Bibliothèque Nationale and the Museum of the City of New York, among others. The Library of Congress in Washington D.C. has acquired the definitive collection of his photographs and will house his archives as part of its core collection. Steidl has published Trager's *New York in the 1970s* (2015), *Philip Trager* (2006) and *Faces* (2005).

In *Photographing Ina*, Philip Trager, renowned for his black-and-white images, embraces color for the first time. These striking and intimate photographs reveal Trager's sophisticated, complex use of color, presenting an unanticipated and layered reality. The images are as much about the act of photographing, perception, color and light, as they are about his subject, whose presence is a constant and unifying motif.

Trager photographed his wife Ina during only two distinct periods of time. This book comprises a selection of photographs from these very different bodies of work which comprise color photographs made between 2006 and 2011, after fifty years together, and black-and-white photographs made after twenty-five years together. These intimate, openly theatrical images – made in concentrated sessions rather than as an ongoing diary – embody an enduring love and shared passion for art.

Unabashedly, a labor of love ...
– Philip Trager

Exhibition: Davidson Art Center, Wesleyan University, 25 March to 22 May 2016



Philip Trager Photographing Ina

Text by Andrew Szegedy-Maszak
Book design by Duncan Whyte / Steidl Design
76 pages
7.9 x 9.9 in. / 20 x 25.1 cm
31 color photographs
and 20 black-and-white photographs
Tritone and four-color process
Clothbound hardcover
with a tipped-in photo

€ 38.00 / £ 34.00 / US\$ 45.00
ISBN 978-3-86930-977-4





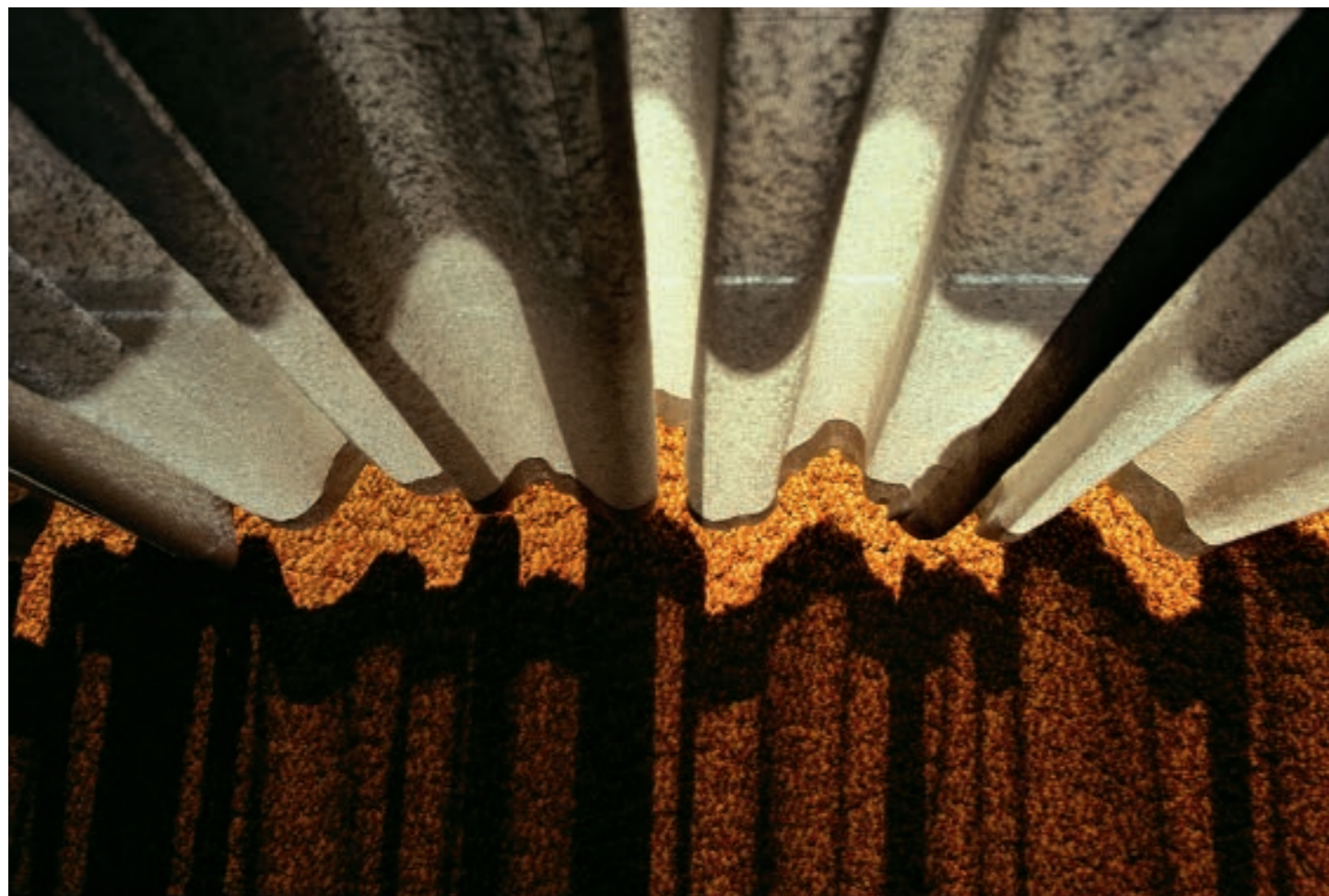
Ernst Haas was born in Vienna in 1921 and took up photography after World War II. His early work on returning Austrian prisoners of war brought him to the attention of *Life*, from which he resolutely declined a job as staff photographer in order to maintain his independence. At the invitation of Robert Capa, Haas joined Magnum in 1949, developing close associations with Capa, Werner Bischof and Henri Cartier-Bresson. He began experimenting with color, and in time became the premier color photographer of the 1950s. In 1962 New York's Museum of Modern Art mounted its first solo exhibition of his color work. Haas's books were legion, with *The Creation* (1971) selling 350,000 copies. Haas received the Hasselblad Award in 1986, the year of his death.

This book intends to correct the somewhat blurred image of Ernst Haas's color photography which, due to its extraordinary vibrancy, was much in demand by the illustrated press of its time. Haas's color work, published in the most influential magazines and various books in Europe and America, earned him worldwide fame, but at the same time has often been derided by critics and curators as too easily accessible and not sufficiently "serious." As a result, his reputation has suffered in comparison with a younger generation of color photographers, notably Eggleston, Shore and Meyerowitz.

However, such criticism usually overlooks the astonishing sensibility of Haas's personal work in color, which constantly but almost invisibly accompanied his commissioned photography and was far more radical and ambiguous. Haas never printed these pictures in his lifetime, let alone exhibit them. With their striking inventiveness and complexity, they firmly stand their ground in the face of the work of Haas's fellow photographers.

Due to its enormous popularity, Steidl is now offering *Color Correction* in a new, unaltered edition.

He made us see his color. When some photographers take pictures, it doesn't matter whether they are working in black-and-white or color. But when Ernst shoots color, it makes all the difference in the world.
— Cornell Capa



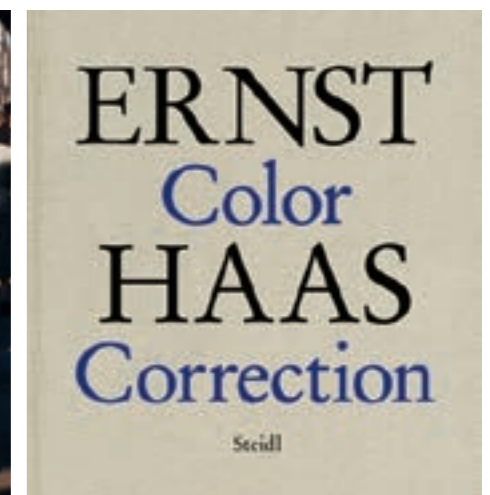
William A. Ewing (ed.)
Ernst Haas
Color Correction 1952–1986

Texts by William A. Ewing and Phillip Prodger
Book design by Thomas Lenthal
200 pages
9.8 x 9.8 in. / 25 x 25 cm
163 color photographs
Four-color process
Clothbound hardcover with foil stamping, wrapped in a sleeve

€ 48.00 / £ 45.00 / US\$ 55.00
ISBN 978-3-95829-056-3



Sleeve



Book



Timm Rautert was born in Tuchola, West Prussia, in 1941 and studied under Otto Steinert at the Folkwang School of Design in Essen. From 1993 to 2007 he was a professor of photography at the Academy of Visual Arts in Leipzig. He has worked for magazines including *Stern*, *Geo*, *Sunday Times Magazine*, *Time*, *Life* and *ZEITmagazin*, as well as releasing several books. Steidl published his *Deutsche in Uniform* (2007) and *No Photographing* (2011). In 2008 Rautert was the first photographer to be awarded the Lovis Corinth Award. He lives in Berlin and Essen.

Timm Rautert met Josef Sudek for the first time on a study trip to Prague in the spring of 1967. The photography student and the seventy-one-year-old Sudek – arguably the most important Czech landscape and still-life photographer of the twentieth century and a cult figure in his native country – instantly took to each other, and Rautert began photographing the artist at his studio and home. He accompanied him on his strolls in parks in Little Prague on the left bank of the Vltava river as he searched for adequate perspectives, and documented his work process in and outside the darkroom.

The Sudek series is an extraordinary chronicle of a fascinating personality and place in the run-up to the Prague Spring, and marks the beginning of Rautert's career during which the portrait and people at work were always of major importance to him.

In our case photography is still waiting for interest to build. I'm thinking of interest in photography as works of fine art that you might buy and hang in your home. We expect to get that far eventually – in some place it has already begun.

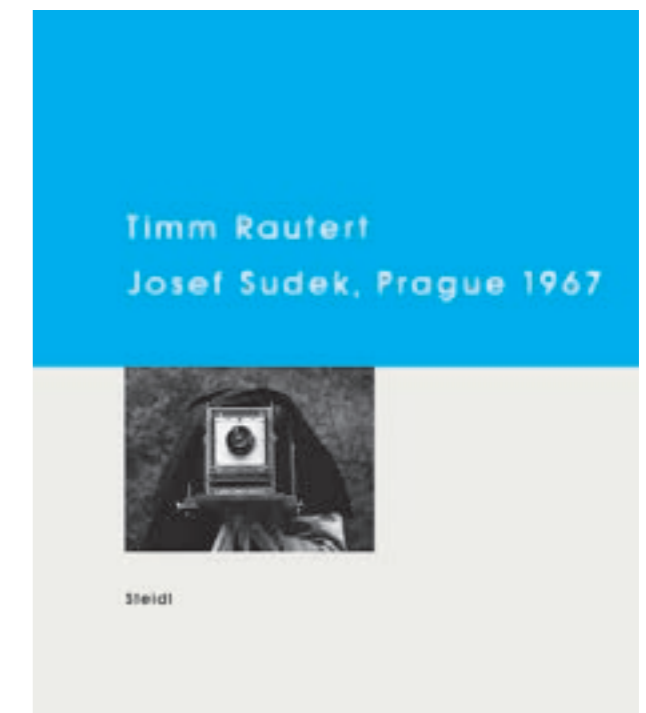
– Josef Sudek

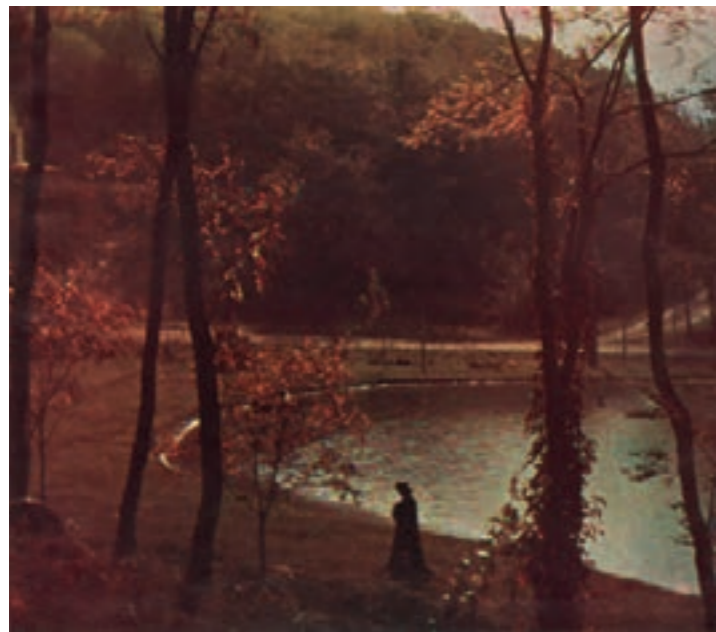


Timm Rautert Josef Sudek, Prague 1967

Essay by Timm Rautert
Book design by Timm Rautert, Gerhard Steidl
96 pages
9.4 x 11 in. / 24 x 28 cm
42 black-and-white photographs
Tritone
Hardcover with dust jacket

€ 40.00 / £ 35.00 / US\$ 50.00
ISBN 978-3-95829-118-8





Colin Westerbeck writes frequently on photography for *Art in America*. From 1986 to 2003, he was a Curator of Photography at the Art Institute of Chicago. In 1994, he and photographer Joel Meyerowitz published *Bystander, A History of Street Photography*, which was released in paperback in 2001 and is to be republished in 2016. After moving to Los Angeles in 2003, Westerbeck wrote a weekly column on photography for the *Los Angeles Times* and taught the history of photography at UCLA and the University of Southern California. From 2008 to 2011, he was the Director of the California Museum of Photography at the University of California, Riverside. In 2014, Westerbeck published a monograph on Chuck Close's photography and co-curated an associated exhibition at the Parrish Museum in 2015.

Colin Westerbeck's criterion in choosing the 100 photographs published here was to seek out underappreciated work by great photographers and great work by underappreciated photographers. These 100 prints have all been drawn from the many thousands in the inventory of Howard Greenberg Gallery. Westerbeck was particularly drawn to Greenberg's wide-ranging taste in both American and European photography of the twentieth century. The resulting book bears the name *A Democracy of Imagery* because Westerbeck believes all the works it contains should be considered equal. Each has been selected for its individuality – indeed, its idiosyncrasy – rather than its similarity to or compatibility with other images. In this spirit, works chosen for commentary are discussed individually. Westerbeck explores the background stories of particular photographs, as opposed to generalizing about the photos as a whole.

I am a collector by nature. I have seen how the merit in a lot of good photography – sometimes even great photography – by both known and unknown photographers didn't get written into the history books for one reason or another. Those works were always of as much interest to me as the more famous or sought-after ones. Colin's selections from the gallery's inventory reminds me of how that philosophy has informed everything I've done and of the potential of photography to surprise and challenge.

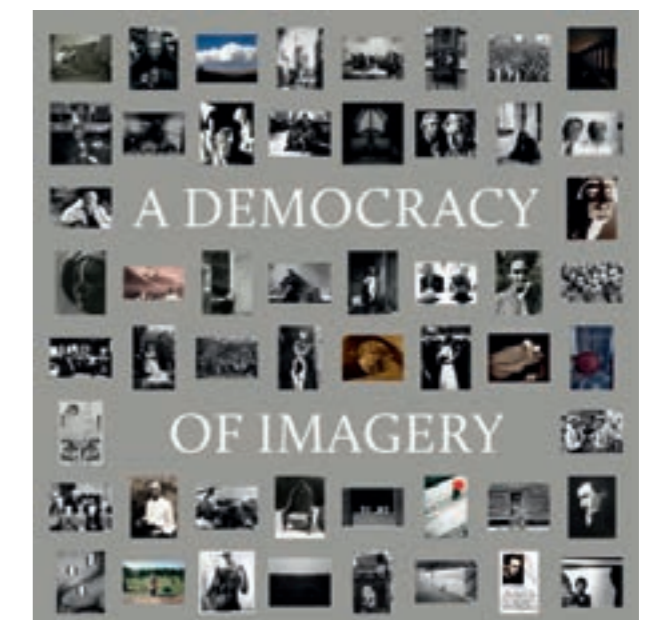
– Howard Greenberg

Co-published with the Howard Greenberg Library, New York
Exhibition: Howard Greenberg Gallery, New York, March/April 2016

Colin Westerbeck *A Democracy of Imagery*

Texts by Colin Westerbeck
Book design by Gregory Wakabayashi
136 pages
11.7 x 12 in. / 29.7 x 30.5 cm
100 black-and-white and color photographs
Tritone and four-color process
Hardcover

€ 45.00 / £ 40.00 / US\$ 50.00
ISBN 978-3-95829-116-4





Sid Grossman was born in New York in 1913. In 1938, Grossman and his friend Sol Libsohn co-founded the New York Photo League, a left-leaning, socially conscious photographers' cooperative and school. Grossman's early photography was very much in the social documentary tradition, while his work began to evolve into a more personal and dynamic style during World War II. These changes came to fruition in his best-known photographs made in the late 1940s – images of New York's Little Italy and Coney Island. Photographing at a very close distance and using blur and off-kilter compositions, his images are a precursor to the work of many better-known street photographers of the 1950s and '60s. Grossman died of a heart attack in 1955.

Sid Grossman and his photographs were largely forgotten after his untimely death in 1955 at the age of forty-two. One of the founders of the left-leaning Photo League (1936–51), Grossman was labeled a Communist and blacklisted in 1949. A demanding and capricious teacher who challenged his students to think critically about all aspects of their photography, Grossman's own approach to image-making and his remarkable body of work were constantly evolving. This monograph, the first comprehensive survey of Sid Grossman's life and work, contains more than 150 photographs that demonstrate Grossman's enduring talent and depth. The images range from his early social documentary work of the late 1930s to the more personal and dynamic street photography of the late 1940s, as well as late experiments with abstraction in both black and white and color. It features a biographical and critical essay by the renowned curator and photo historian, Keith F. Davis, which traces Grossman's evolution as a photographer and examines his considerable influence as a teacher. The book concludes with an extensive selection of excerpts from a transcript of tape recordings of a course that Grossman taught in the spring of 1950 in which he expounds his views on photography, art, and creativity.

Sid was one of the first to push everyone out of their comfort zone and experiment, and see the world from beyond their natural state.
— Mason Klein

Co-published with the Howard Greenberg Library, New York
Exhibition: Rencontres d'Arles 2016

**Keith F. Davis (ed.)
The Life and Work of Sid Grossman**

Texts by Keith F. Davis
Book design by Gregory Wakabayashi
256 pages
9.9 x 10.4 in. / 25.2 x 26.4 cm
More than 150 black-and-white and color photographs
Four-color process
Clothbound hardcover with dust jacket

€ 48.00 / £ 45.00 / US\$ 55.00
ISBN 978-3-95829-125-6





Peter Hujar was born in Trenton, New Jersey, in 1934. Receiving his first camera at the age of thirteen, he attended the School of Industrial Arts where his interest in becoming a photographer first developed. As a member of the Downtown art scene, he photographed for *Harper's Bazaar* and *GQ*, and portrayed his close friends. Hujar had major exhibitions at The Whitney Museum of American Art, The Art Institute of Chicago, The Metropolitan Museum of Art, The Museum of Modern Art, the Stedelijk Museum, Amsterdam, and Fotomuseum Winterthur, to name but a few. *Life and Death* (1976) remained the only publication of his work during his lifetime. Hujar died in 1987.

It's a vanished world, and Peter Hujar was right there in it. The Lower East Side between 1972 and 1985 — filled with artists, wannabe artists and hangers-on — was a community of the misbegotten gathered from every town in America and relocated in the mean streets between Broadway and the Bowery. Nothing but their talent, their flamboyance, their rank gender-bending mockery and their arch irony supported them. Some made their names. Many came to grief. A few made art. In those days, the gutted streets of the Lower East Side looked like a war zone. Everyone lived and worked on the extreme outer margins of money and art, penniless and unknown. As a community, Downtown was a counterstatement to the rich New York of the banks, museums, media, corporations ... and the art world itself.

That Downtown is forever gone. Time, gentrification, disease and death have taken their toll and turned this vibrant epoch into a chapter of art history. But before it vanished, its extravagant cast sat for Peter Hujar's camera — and is now alive again in front of our eyes.

Featured among others: Joe Brainard, William Burroughs, Remy Charlip, Edwin Denby, Divine, Ray Johnson, Fran Lebowitz, Charles Ludlum, Susan Sontag, Paul Thek, John Waters, Robert Wilson, David Wojnarowicz.

When a certain kind of original artist appears on the scene, it takes a generation to understand them. That was true of Peter. Suddenly there is a new generation that gets it. They get it in a funny way, because they're having fantasies about how wonderful downtown was.
— Stephen Koch

Peter Hujar Lost Downtown

Texts by Vince Aletti
Book design by Steidl Design
56 pages
10.4 × 11 in. / 26.5 × 28 cm
20 black-and-white portraits
Tritone
Clothbound hardcover

€ 28.00 / £ 25.00 / US\$ 35.00
ISBN 978-3-95829-106-5



PETER HUJAR
LOST DOWNTOWN

STEIDL

Co-published with Pace/MacGill Gallery



Tod Papageorge was born in Portsmouth in 1940, and began photographing during his last semester at the University of New Hampshire, where he graduated with a degree in English literature in 1962. During the 1970s, he received two Guggenheim Fellowships and National Endowment for the Arts Fellowship Grants and, in 1979, was named the Walker Evans Professor at the Yale School of Art, where, until 2013, he also held the position of Director of Graduate Studies of Photography. Papageorge's work has been widely exhibited internationally and is represented in over thirty major public collections. In 2009, Papageorge was a Resident at the American Academy in Rome and, in 2010, awarded the Rome Commission in Photography. In 2012, he received the Lucie Award for documentary photography. Steidl published Papageorge's *Passing Through Eden: Photographs of Central Park* in 2007.

In Seeing Things: New York, 1966–1967, I hope you'll find a persuasive account of what it meant for me to be free with a Leica in the streets of my then newly-adopted home of Manhattan, a record drawn in the saturated colors of Kodachrome film, where even the heavy shadows pouring into the backdrop-avenues of the pictures seem full of depth.

I'd never worked in color before, but, just 25 and starting out, I was soon convinced by photographer-friends that I could pay the rent by landing a bit of magazine work, and that a carousel-tray of color slides would be the best way of convincing editors to take a chance on me. Perhaps unsurprisingly, I responded to my friends' suggestion by photographing the street in much the way I'd been doing in black-and-white, but also – and new for me – I began intuitively making still-life pictures of shop windows and signs, where fruit or Brillo boxes were as likely to turn up as subjects as a political poster pasted over with images of a weeping Vietnamese girl. Clearly not a formula for commercial success.

So, of course, I failed in reaching my immediate goal of making a living through photography, but the journey that the project forced on me – producing pictures in a fresh medium, and, just as crucially, at a time when thoughts of assassination, "The Summer of Love," and the war in Vietnam were as present as the weather – has resulted so many years later in a new thing, this book.

– Tod Papageorge

Tod Papageorge *Seeing Things: New York, 1966–1967*

Text by David Company
Book design by Tod Papageorge
and Gerhard Steidl
136 pages
11.7 × 12 in. / 29.7 × 30.5 cm
60 color photographs
Four-color process
Hardcover

€ 45.00 / £ 40.00 / US\$ 50.00
ISBN 978-3-95829-108-9



Co-published with Pace/MacGill Gallery



Juergen Teller, born in Erlangen, Germany, in 1964, studied at the Bayerische Staatslehranstalt für Photographie in Munich. His work has been published in influential magazines such as *W Magazine*, *i-D* and *Purple*, and has been the subject of solo exhibitions at institutions including The Photographers' Gallery in London, the Kunsthalle Wien and the Fondation Cartier pour l'art contemporain in Paris. Teller won the prestigious Citibank Photography Prize in 2003, and has published numerous monographs with Steidl.

Nicolas Ghesquière was born in Comines in the north of France in 1971. He began his fashion career at the age of fifteen, and in 1991 joined Jean Paul Gaultier as an assistant designer. In 1995 Ghesquière was appointed creative director of Balenciaga. In 2006 Ghesquière was voted by *Time* as one of the world's 100 most influential people, and in 2007 he was made a Chevalier des Arts et des Lettres by the French government. Since 2014 Ghesquière has been artistic director of Louis Vuitton.

This, the third book in the celebrated series by Juergen Teller and Nicolas Ghesquière, artistic director of Louis Vuitton, proves that their audacious collaboration is as alive as ever. Perhaps more explicitly than its predecessors *I Just Arrived in Paris* (2014) and *THE FLOW* (2015), *Season Three* tells the story of a fashion collection as it evolves through photography (in this case Ghesquière's creations for Louis Vuitton Fall-Winter 2015/16). Divided into named chapters, the book shows the changing guise of the collection as Teller photographs it for different purposes and in individual moods: be it presskit photos, streetscapes and still-lives, candid bathroom scenes, back-stage and runway shots, a fashion editorial for *AnOther Magazine*, or the advertising campaign. As ever with Teller, his photos reveal an irreverent, sometimes brazen take on the world of luxury, and rethink the line between fashion and life.

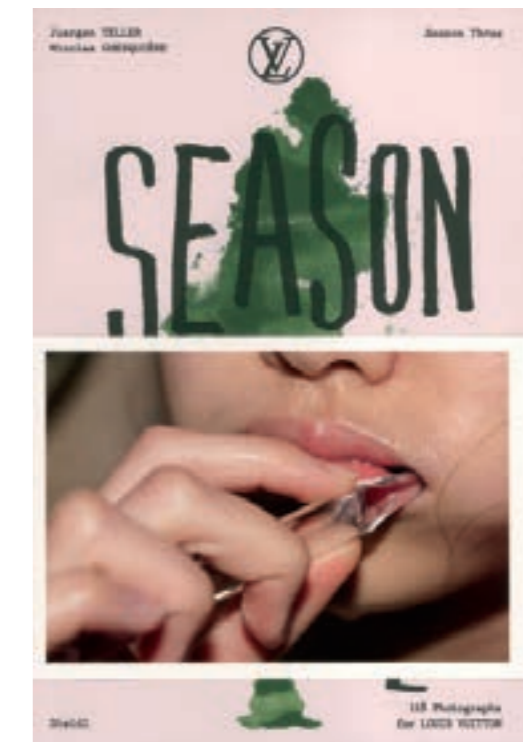
I have tremendous respect for Nicolas, which is reciprocated, and that gives me the freedom to interpret his ideas.

— Juergen Teller

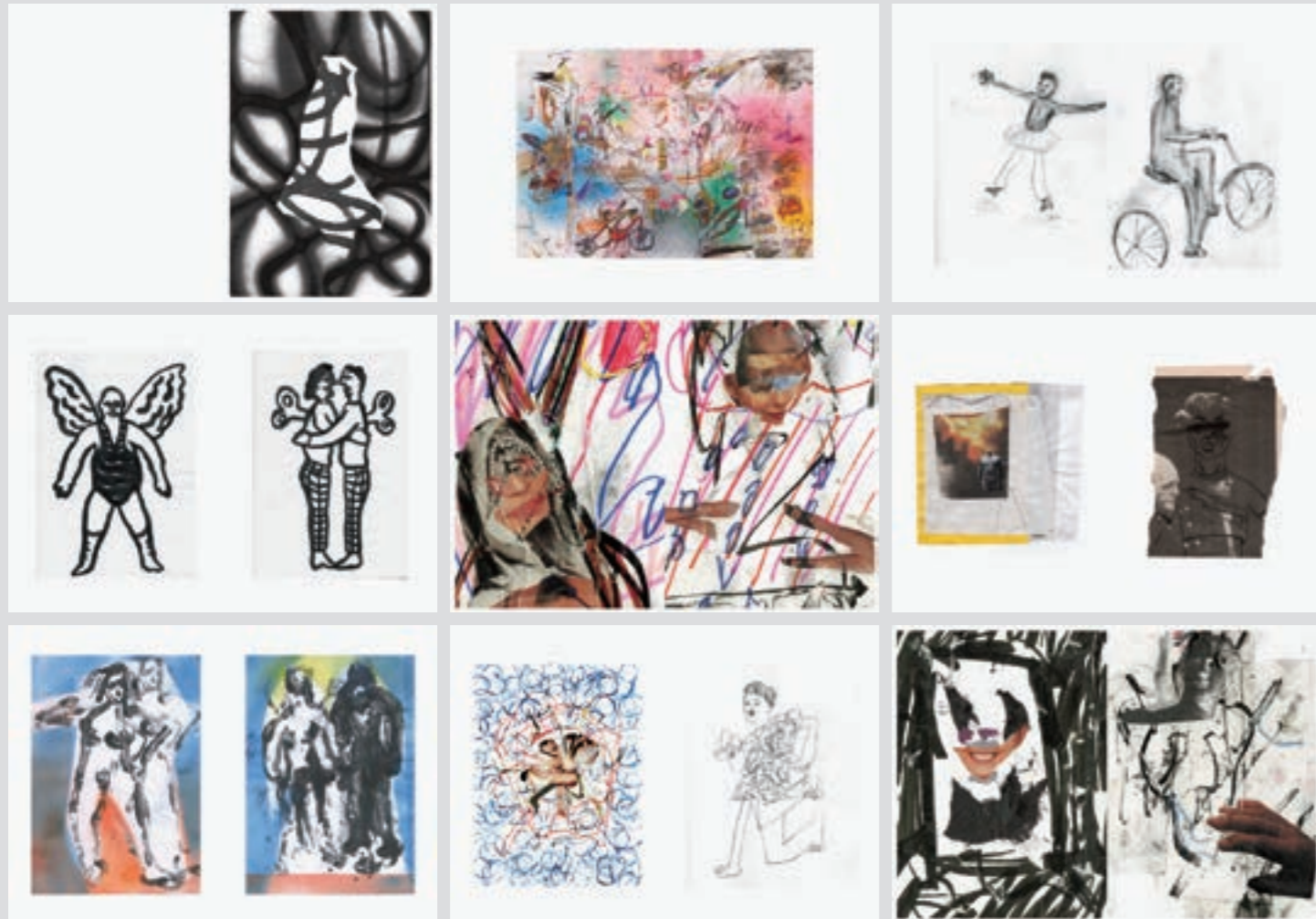
Juergen Teller and Nicolas Ghesquière Season Three

Book design by M/M (Paris)
224 pages
7.1 × 10.6 in. / 18 × 27 cm
118 color photographs
Four-color process
Softcover housed in a sleeve

€ 24.00 / £ 20.00 / US\$ 30.00
ISBN 978-3-95829-087-7



STEIDL-WERK No.23: MASAHO ANOTANI “DEFORMED” came about through sourcing for a way to design with the idea of not designing. This search led Theseus Chan to change his mindset completely. From the one-off incidence of meeting young artist Masaho Anotani in Tokyo, to the exactitude of Gerhard Steidl’s print facility in Göttingen. This attitude is seen throughout the final book, where the process itself is brought to center stage at the core of the work. The aim is to retain the beauty of the artworks as they are, evolving the product naturally from its original form to what it is now in your hands. The book mimics the box that contains the artworks of Masaho Anotani, which was shipped to Theseus Chan’s atelier. Using the digital files that were transmitted from Tokyo exactly as they were, the publication retains the folders and file sequencing as provided. This formed the pagination of the book and kept the final work as true to the designer’s original vision as possible. This book, as it was originally conceived, is now on a journey – in transit like a shipping parcel. While ‘un-boxing’ this book, do keep in mind that your actions – be it cutting, tearing it apart or any other interactions – are part of the concept. Leaving your lasting impression will make this magazine truly unique to you. This book is a collaboration between Masaho Anotani, Theseus Chan and Gerhard Steidl. With common interests in the analogue, arts and books, both designers share the same philosophy of subverting technology by creating works that have a strong imprint of humanity. The main objective was to create an object not yet seen or produced before.



Born in 1961, Theseus Chan is a Singaporean graphic artist and printed matter designer with a keen interest in the visual arts, materials, printing and processing technology. His design studio, WORK, has been publishing WERK magazine since 2000. He was named Designer of the Year at the inaugural President’s Design Award Singapore in 2006. Other distinctions include several D&AD Yellow Pencils, New York Art Directors Club (ADC) and Tokyo Type Directors’ Club. In 2012, Chan became the first Singaporean designer to have a solo exhibition at ggg, Ginza Graphic Gallery, Tokyo, and in 2015, he became the official member of Alliance Graphique Internationale (AGI). His work is held in the permanent collection of Cooper Hewitt, Smithsonian Design Museum in New York, and M+, Museum of Visual Culture in Hong Kong.

Masaho Anotani was born in Hyogo, Japan, in 1991. He studied design at Seika University, Kyoto, and Fine Arts at Gerrit Rietveld Academie, Amsterdam, and currently lives and works in Tokyo.

The main idea behind *STEIDL-WERK No.23: MASAHO ANOTANI “DEFORMED”* is to create a paper object never seen before. A joint project, it stems from the exclusive collaboration between Theseus Chan’s *WERK* magazine and Steidl Publishers for this particular issue of *WERK*. This magazine issue features a young Japanese artist, Masaho Anotani, whose complex collage-like drawings, sometimes surreal and sometimes disturbing compositions, are made almost entirely by hand.

The title “DEFORMED” is part of the idea to create a misshapen book that evolves during the process of coming into existence. Building on the concept of clashing, creating and destructing the final product, something new – a chaotic bricolage of “printed junk” – is born.

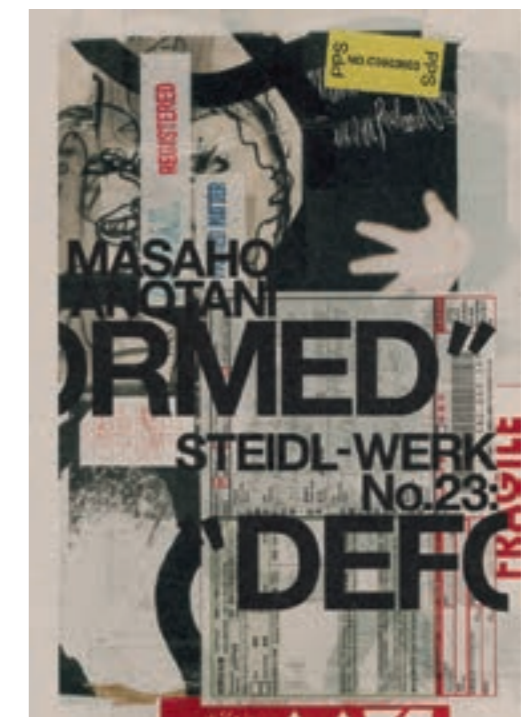
What truly sets Theseus apart is his design philosophy that mobilizes all of our five senses. Each tenaciously repetitive act of rubbing, pasting, tearing, printing creates unpredictable undulations and confusion in our bodies.

– From *Creation and Destruction* by Keiichi Tanaami

STEIDL-WERK No.23: MASAHO ANOTANI “DEFORMED”

Book design by Theseus Chan
360 pages
8.9 × 12 in. / 22.5 × 30.5 cm
261 illustrations
Four-color process
Hardcover with handmade wrapper,
shipping tape and plastic courier bag

€ 48.00 / £ 40.00 / US\$ 55.00
ISBN 978-3-95829-120-1



Previously Announced

Richard Serra was born in San Francisco in 1938. Since the 1960s he has exhibited extensively throughout the world. In addition, Serra has created a number of site-specific sculptures in public and private venues in both North America and Europe. Serra's books at Steidl include Sculpture 1985-1998 (1999), The Matter of Time (2005), The Tuhirangi Contour (2005) and Notebooks (2011). He lives in New York and Nova Scotia.

Richard Serra Notebooks Vol. 2

Book 1 Iceland, 1989
10.5 x 14 in. / 26 x 34.5 cm
40 pages
Brown Florentine binding

Book 2 Afangar, Videy Island, Iceland, 1989
6 x 4 in. / 14.7 x 9.3 cm
280 pages
Black marbled binding

Book 3 East-West / West-East, Qatar, 2014
4 x 5 in. / 9.5 x 12.5 cm
174 pages
Leatherbound

Housed together in a cardboard box
Limited edition of 1000 with Arabic numbers
and 50 épreuves d'artiste
Signed and numbered by Richard Serra

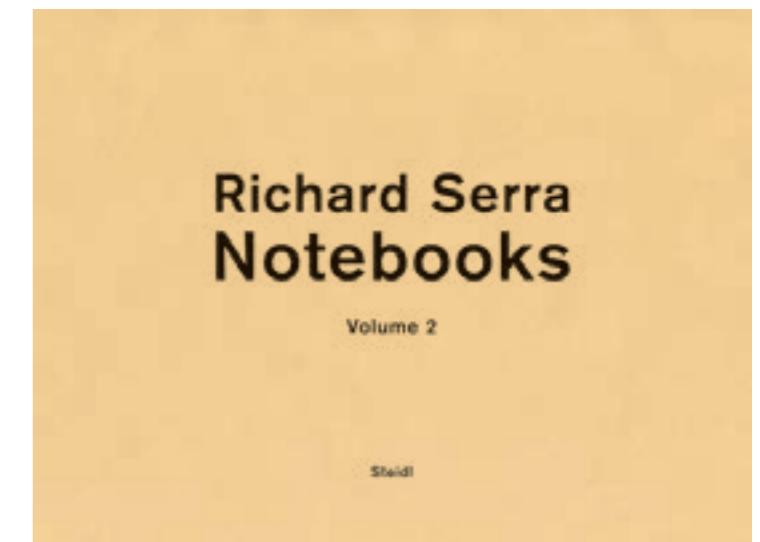
€ 340.00 / £ 295.00 / US\$ 375.00
ISBN 978-3-86930-975-0

steidl David Zwirner

PREVIOUSLY ANNOUNCED

Throughout his career, the renowned American sculptor Richard Serra has kept a large number of notebooks which by now fill an entire library in his studio. Contained within them are delicate sketches of his travels, of landscapes, architecture and of other ideas, some of which the artist developed into mature sculptures and drawings. Serra has personally selected three of his notebooks, two of which he made in Iceland in 1989 and a recent one from Qatar, which are reproduced here in facsimile.

Drawing is another kind of language. Often, if you want to understand something, you have either to take it apart or to apply another kind of language to it. Since I started working, I have always thought that if I could draw something I would have a structural comprehension of it.
— Richard Serra



Cardboard box



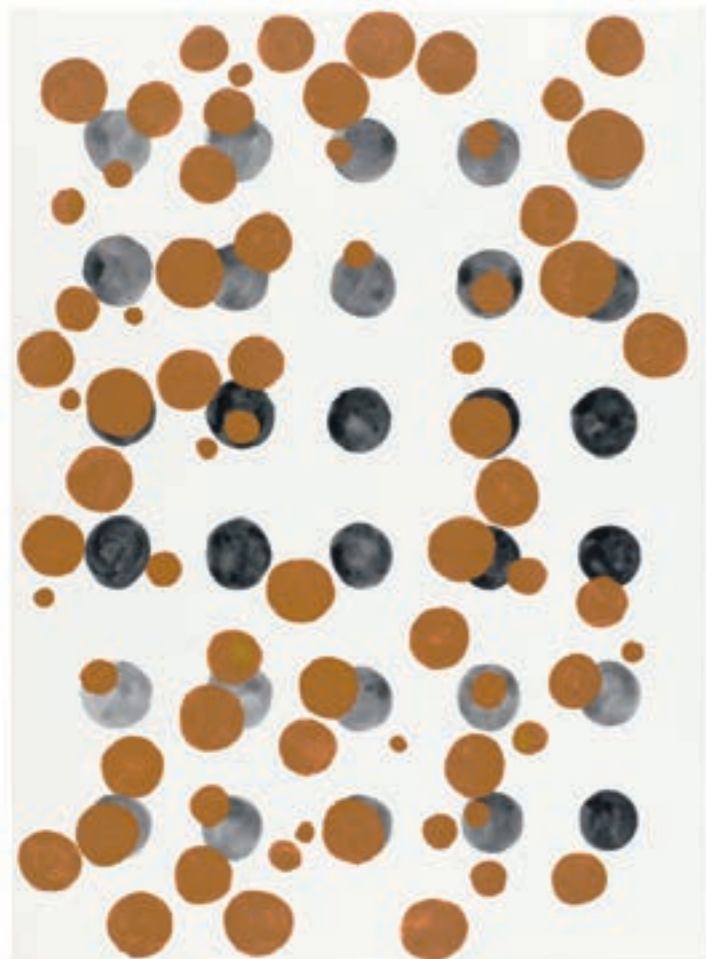
Book 1: Iceland, 1989



Book 2: Afangar, Videy Island, Iceland, 1989



Book 3: East-West / West-East, Qatar, 2014



Roni Horn was born in New York in 1955 where she continues to live and work. Her works can be found in the collections of many institutions, including the Museum of Modern Art in New York, the Solomon R. Guggenheim Collection, and the Kunstmuseum Basel. She has received numerous awards, most recently The Joan Miró Prize 2013. In 2009 Tate Modern, London, showed a retrospective, "Roni Horn aka Roni Horn," which traveled to the Whitney Museum of American Art in 2010. Most recent large-scale exhibitions include Kunsthalle Bregenz (2010), Kunsthalle Hamburg (2011), Fundació Joan Miró, Barcelona and La Caixa, Madrid (both in 2014). Horn's publications with Steidl include *Roni Horn aka Roni Horn* (2009), *Another Water* (2011), and *Haraldsdóttir* (2011/13).

"Remembered Words" is a series of watercolor paintings Roni Horn created in 2013 and 2014. An important part of Horn's work revolves around language. In this series she remembers words and pairs them with dots, adding the words to the dots like footnotes or captions, creating a kind of personal, even autobiographical dictionary. The combination of the dots – which are sometimes properly arranged in color-coordinated rows, on other drawings random and overlapping, wild and out of control – with the words creates unexpected relations and meanings, endless strings of associations, absurd and beautiful at the same time.

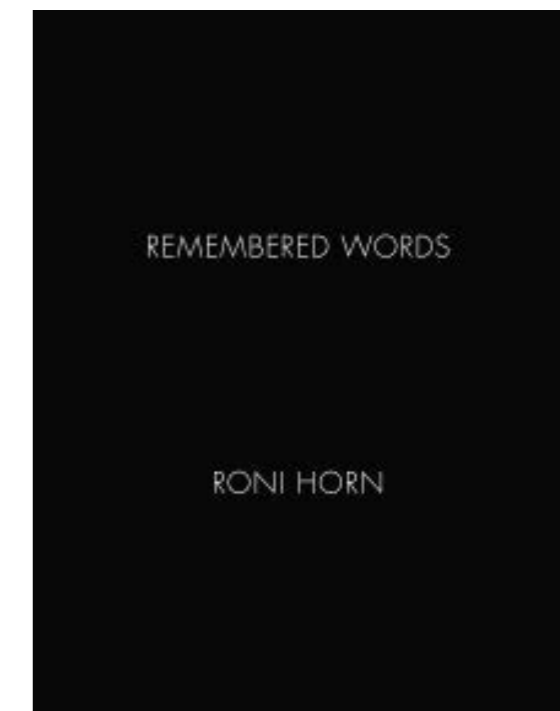
Sometimes the circles proliferate and break up the grid, words disappearing under blobs that have machine-gunned the surface. Sometimes the words flee altogether. But they're sneaky. They won't leave us alone. As soon as things go quiet, they start up again. The words are like the weather passing through.

– Adrian Searle

Roni Horn Remembered Words

Book design by Roni Horn
296 pages
10.25 x 14 in. / 26 x 35.5 cm
296 color images
Four-color process
Clothbound hardcover

€ 98.00 / £ 85.00 / US\$ 125.00
ISBN 978-3-86930-996-5





Alexandra Grant is a Los Angeles-based artist who uses language, literature and exchanges with writers as the basis for her paintings, drawings and sculptures. Grant has exhibited at the Museum of Contemporary Art, Los Angeles, and the Los Angeles County Museum of Art, among other museums and galleries. She has collaborated with artists and writers including philosopher and playwright Hélène Cixous and hypertext pioneer Michael Joyce.

Keanu Reeves, born in Beirut in 1964, is a celebrated actor and writer. Reeves's many films include "My Own Private Idaho" (1991), "Speed" (1994), "The Matrix" (1999), and "John Wick" (2014). His theatrical roles include an acclaimed portrayal of Shakespeare's *Hamlet* at the Manitoba Theatre Centre (1995). Reeves is also an esteemed producer and director, whose recent projects include "Side by Side" (2012) and "Man of Tai Chi" (2013).

Alexandra Grant / Keanu Reeves Shadows

Photographs by Alexandra Grant
Texts by Keanu Reeves
Book design by Alexandra Grant and Keanu Reeves
108 pages
10 x 12 in. / 25.4 x 30.5 cm
53 color photographs
Four-color process
Clothbound hardcover

€ 48.00 / £ 42.00 / US\$ 60.00
ISBN 978-3-86930-827-2

PREVIOUSLY ANNOUNCED

Following on their acclaimed first joint effort, the book entitled *Ode to Happiness*, Alexandra Grant has reunited with actor and writer Keanu Reeves to create a new body of work called *Shadows*.

Shadows explores the real and symbolic nature of the shadow as image and figure of speech. Grant's photographs capture Reeves's shadow at times as a silhouette and at others as traces of light as he and the camera move together. In transforming the images into color and reversing light for dark, Grant has made the shadows themselves the source of light. Reeves's texts, written in tandem with the creation of the images, give voice to the multiple manifestations of the shadow: as a projected figure, a place of concealed emotion, and an invocation to shadow play.

No matter how you fight it you lose.

— Keanu Reeves

Exhibition:

ACME Gallery, Los Angeles, 13 February to 12 April 2016





PREVIOUSLY ANNOUNCED

Carlos Saura, born in Huesca in 1932, is one of the most important European filmmakers. His more than forty films include "Los Golfos" (1959), "La Caza" (1965), "Peppermint Frappé" (1967), his Flamenco Trilogy comprising the films "Bodas de Sangre" (1981), "Carmen" (1983) and "El amor brujo" (1986), as well as the dance documentaries "Flamenco" (1995) and "Tango" (1998).

When the great filmmaker Carlos Saura was a young man, he desired to create a book about his native Spain that would transgress the propaganda imagery of the Franco regime. He strove to depict his country as seen through his camera when he set out on a journey through Andalusia and central Spain in his Fiat 600 in the late 1950s. The trip left a deep impression on his first documentary film, "Cuenca" (1958). Since his youth Saura has been fascinated not only by the process of photographing but also by its technology, as demonstrated by his museum-quality collection of hundreds of historical and self-made cameras. Torn between the two media at the beginning of his career, Saura eventually chose to become a filmmaker but has continued to take photographs.

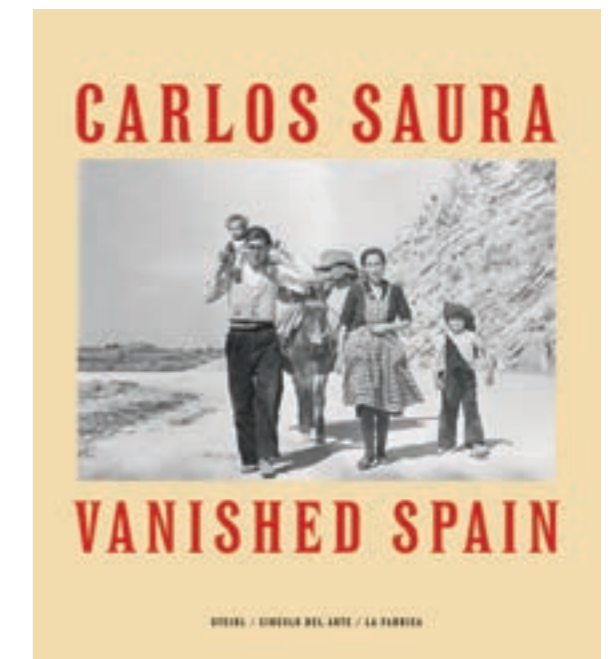
España años 50 offers a comprehensive insight into Saura's photography with a focus on his black-and-white work of the 1950s: compelling images of landscapes, villages, bullfights and people of another era. Photographs of Saura's diploma film project, "La Tarde de Domingo" (1957), are also present in the book, making it the definitive representation of his photographic oeuvre.

I'm a casual photographer who strolls through life with his camera, capturing things which interest me as if with a notebook.
— Carlos Saura

Carlos Saura
Vanished Spain

Texts by Carlos Saura
Book design by Gerhard Steidl
378 pages
9.8 x 11.4 in. / 25 x 29 cm
350 black-and-white photographs
Tritone
Clothbound hardcover with dust jacket

€ 65.00 / £ 58.00 / US\$ 80.00
ISBN 978-3-86930-911-8





Frank Gohlke was born in Wichita Falls, Texas, in 1942. In 1967 he abandoned the study of literature to become a photographer, encouraged in his decision by Walker Evans, who saw his first photographs, and Paul Caponigro, with whom he studied informally at his home in Connecticut. Gohlke has received two fellowships from the Guggenheim Foundation, two from the National Endowment for the Arts, and a Fulbright Research Grant to Kazakhstan in 2013-14. His work has been exhibited and collected internationally, including three solo shows at the Museum of Modern Art. Gohlke's books include *Measure of Emptiness* (1992), *Mount St. Helens* (2005), *Accommodating Nature* (2007) and *Thoughts on Landscape* (2009).

Joel Sternfeld was born in New York City in 1944. He has received numerous awards including two Guggenheim Fellowships, a Prix de Rome and the Citibank Photography Award. Sternfeld's books published by Steidl include *American Prospects* (2003), *Sweet Earth* (2006), *Oxbow Archive* (2008) and *First Pictures* (2011). *A Book of Resemblances* is forthcoming.

In 2003, Frank Gohlke and Joel Sternfeld were commissioned to photograph one of the densest concentrations of ethnic diversity in the world, the borough of Queens in New York City. After more than a year of photographing everything from corner bodegas to the borough's boundaries, Gohlke and Sternfeld had not only captured the complicated dynamic that sustains Queens and its myriad communities; they had also evolved a unique theory of landscape photography in which landscape is a visible manifestation of the invisible emotions of its inhabitants.

The collection inherits the strength of each photographer's eye. Gohlke's Queens consists of streets, houses, fences, gardens, parklands, shorelines, and waste spaces, the territory where human arrangement contends endlessly with the forces that undo it: unruly vegetation, weather, rot, decay, and the "creative destruction" of a voracious commercial culture. Sternfeld focuses on the indigenous shops, restaurants, mosques and temples that make a walk in Queens feel like a walk in Thailand, India or Peru. In conjunction with an essay by the acclaimed writer Suketu Mehta, this book is a powerful instrument for understanding a landscape that seems to defy interpretation.

These pictures emphasize the text of Queens, the vulgar colors of its signs, the leveling that these signs effect on local culture.

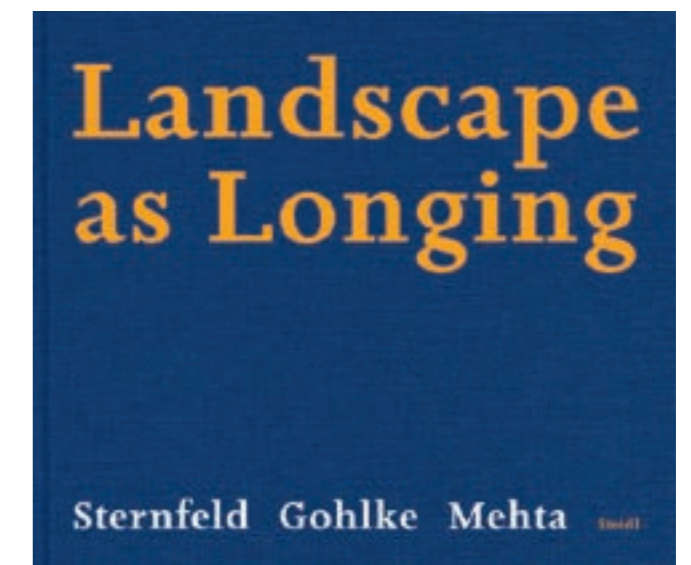
— Farrah Karapetian

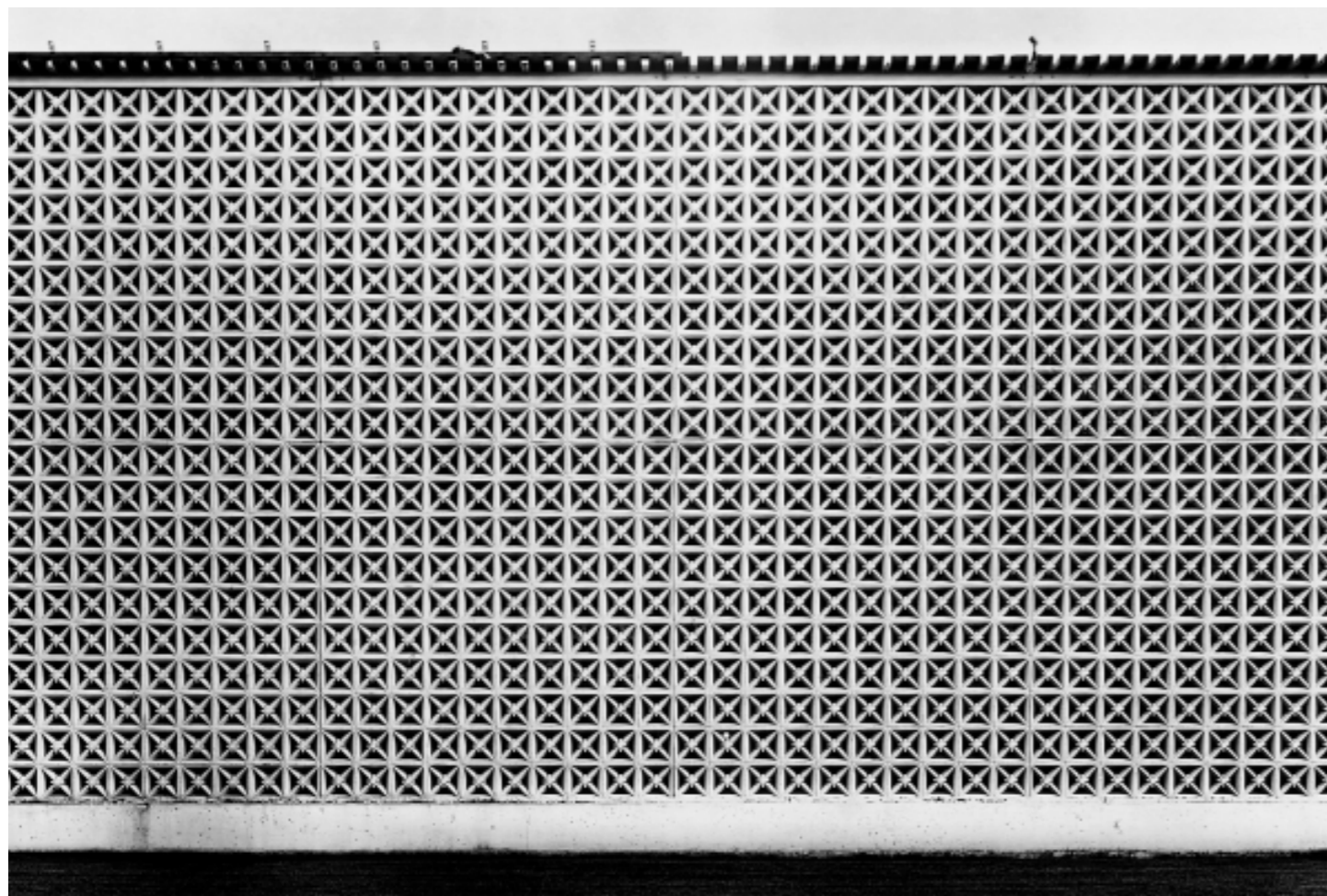


Frank Gohlke / Joel Sternfeld / Suketu Mehta Landscape as Longing

With an essay by Suketu Mehta
Book design by Frank Gohlke,
Joel Sternfeld and Gerhard Steidl
196 pages
12.6 × 11 in. / 29.5 × 25 cm
36 color photographs by Joel Sternfeld
38 black-and-white photographs
by Frank Gohlke
Tritone and four-color process
Clothbound hardcover

€ 65.00 / £ 58.00 / US\$ 75.00
ISBN 978-3-95829-032-7





Lewis Baltz was born in Newport Beach, California, in 1945, where he grew up. He graduated from the San Francisco Art Institute in 1969 and received a Master's degree from Claremont Graduate School in 1971. Apart from the definitive exhibition *New Topographics: Photographs of a Man-Altered Landscape*, Baltz's work has been shown in about fifty solo exhibitions and featured in seventeen monographs. It now forms part of the permanent collections of the Guggenheim Museum, Tate Modern, the Los Angeles County Museum of Art and the San Francisco Museum of Modern Art, to name but a few. In 2013, Baltz donated his archive to the Getty Research Institute. He lived, taught and photographed in Europe from the mid-1980s, splitting his time between Paris and Venice. Baltz died in Paris on November 22, 2014, aged 69.

In the late 1960s and early '70s Lewis Baltz became fascinated by the stark, repellent, manmade landscape that was rolling over California's then still agrarian terrain. Baltz made a number of projects on this subject, the best known of which, *The New Industrial Parks Near Irvine, California*, was first published in 1974. With this book Baltz took his place near the center of the New Topographic movement, a newly coined term emblematic of a cool, distanced, yet critical view of the emerging man-altered landscape. The Topographic position, detached and glacial, has since influenced photographic practice in the United States, Germany and Japan.

A lot of people liked albums, family snapshots, but I never did. I liked the photographs in Real Estate office windows, which are technically correct and heartbreakingly empty.
 — Lewis Baltz

Lewis Baltz
The New Industrial Parks Near Irvine, California

Book design by Lewis Baltz,
 Gerhard Steidl and Bernard Fischer
 96 pages
 11 x 10.6 in. / 27.9 x 26.8 cm
 51 black-and-white photographs
 Quadratone
 Clothbound hardcover with dust jacket
 € 58.00 / £ 48.00 / US\$ 65.00
 ISBN 978-3-86930-990-3





Jerry Berndt, born in 1943 in Milwaukee, Wisconsin, worked as a photographer for over forty years, employed by newspapers and magazines including the Boston Globe, the New York Times, Newsweek and Paris Match. His work as a photojournalist took him to numerous conflict areas such as San Salvador (1984), Haiti (1986-91), Armenia (1993-94) and Rwanda (2003-04). Berndt taught at Boston University's College of Fine Art and at the University of Massachusetts, and his work is held by prominent institutions including the Museum of Modern Art in New York, the Museum of Fine Arts in Boston, and the Bibliothèque Nationale de France in Paris. In 2008, Berndt was honored by a retrospective in Braunschweig and Berlin, for which Steidl published *Insight*. Berndt died in Paris in 2013.

PREVIOUSLY ANNOUNCED

Jerry Berndt documented the period between 1968 and 1980 in America like no other photographer. Personally involved in the anti-Vietnam War activities of the 1960s, Berndt's work combines photojournalism with documentary, conceptual and street photography to create a unique view of America's social constitution during these decisive years.

Berndt consistently placed himself near political conflict, systematically portraying the spectrum of America's people and cityscapes, including the middle and working classes, as well as the inhabitants of America's often ignored ghettos. His work from this period shows how Americans expressed themselves culturally and socially, while exposing the foundation of America's changeable urban infrastructure. This book visualizes an important, uneasy period of transition in America's recent history, and highlights the literal and ironic aspects of its "beauty."

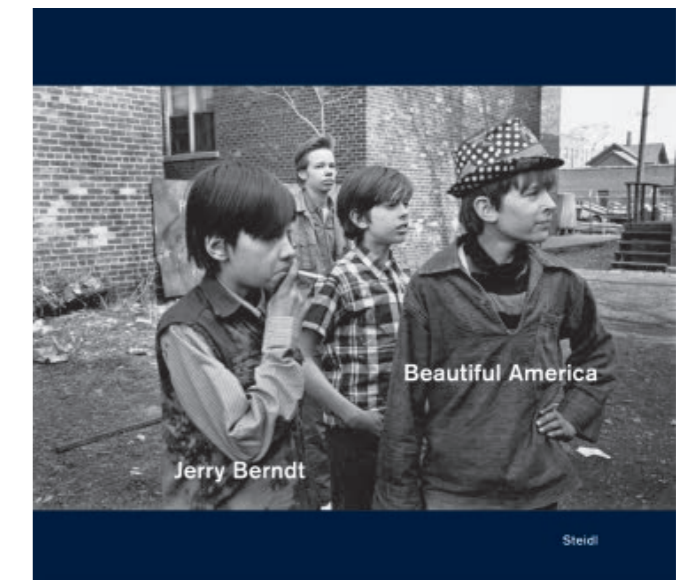
If I go out with a camera and I am angry, I will look for angry things and I will find them, and the photographs when you look at them will say this. That's what I always thought was the job of making pictures – that when you look at the image you should feel what I want you to feel.

– Jerry Berndt

Jerry Berndt
Beautiful America
Protest, Politics, and Everyday Culture in the USA, 1968–1980

Edited by Maik Schlüter
 Book design by Maik Schlüter and Gerhard Steidl
 128 pages
 11 x 9.5 in. / 28 x 24 cm
 70 black-and-white photographs
 Tritone
 Hardcover

€ 38.00 / £ 30.00 / US\$ 45.00
 ISBN 978-3-86930-898-2





Guy Bourdin was born in Paris in 1928. His career as a fashion photographer spans over three decades, shooting largely for French Vogue as well as Harper's Bazaar, Chanel, Issey Miyake, Versace, Charles Jourdan and Emanuel Ungaro. Today, Bourdin's work is held in the most prestigious museums including the Victoria and Albert Museum, Jeu de Paume, the Guggenheim and the National Museum of China. Bourdin died in 1991.

PREVIOUSLY ANNOUNCED

With the eye of a painter, Guy Bourdin created images that contained fascinating stories, compositions and colors. He radically broke conventions of commercial photography with a relentless perfectionism and sharp humor. Famed for his suggestive narratives and surreal aesthetics, Bourdin used fashion photography to explore the realm between the absurd and the sublime.

Now in its third edition, *A Message for You* is a road trip through Bourdin's visual landscape, a collage of images that maps his artistic search and vision. The texts, Polaroids, poems, sketches and contact sheets unfold in real time through the memories of model Nicolle Meyer, a muse to Bourdin. Given total creative freedom and with an uncompromising artistic ethic, Bourdin captured the imagination of a whole generation. The late 1970s, recognized as the pinnacle of his career, are the focus of this monograph, which is the last of eight books exploring his most outstanding and undiscovered work so far.

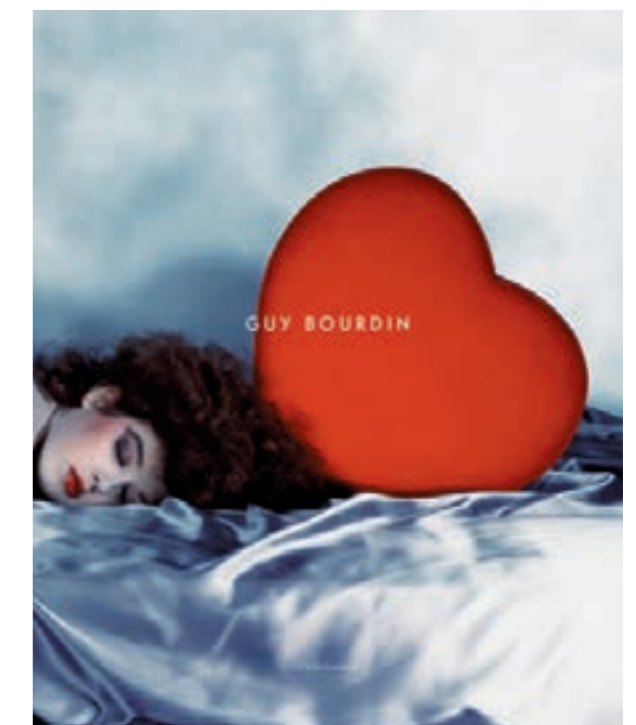
This is a book for fashion aficionados, collectors interested in the female form and lovers of miniature worlds like ours, but in a state of otherness. It is a world of radical order. Bourdin takes the egotistical mind's crisp and light-filled stage, its fantasies of perfection and moldable desires, and creates a diorama of them through his photography. The result is garish, lush, and captivating.

— Christopher J. Johnson

Guy Bourdin
A Message For You

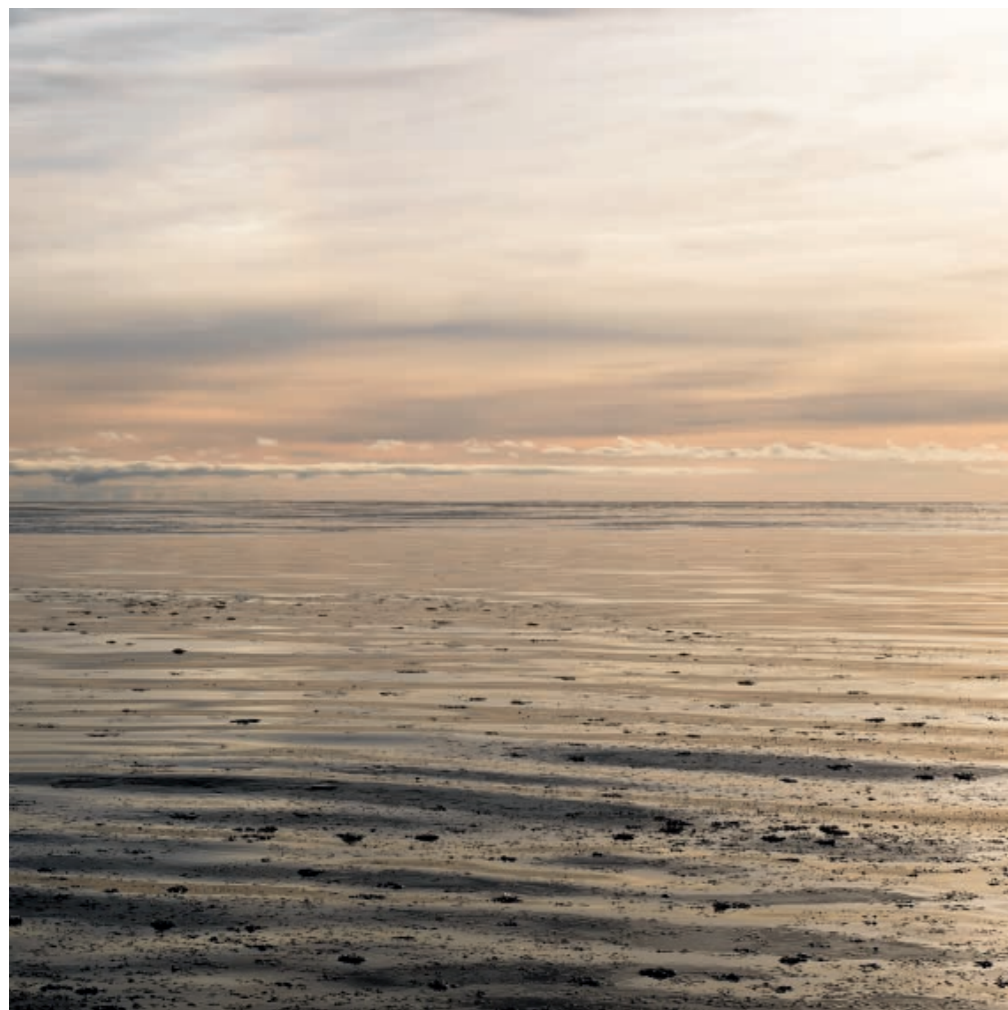
Vol. 8 of an eight-volume series
Book design by Pascal Dangin
320 pages
9.6 x 11.8 in. / 24.5 x 30 cm
200 color photographs
Four-color process
Hardcover with dust jacket

€ 65.00 / £ 55.00 / US\$ 75.00
ISBN 978-3-86930-551-6



steidl
PUBLISHERS





Lucinda Devlin, born in Ann Arbor, Michigan, in 1947, grew up surrounded by the Great Lakes and rural landscapes. Devlin has received numerous awards (including those from the NEA and DAAD) and her work is held in several museums, such as the Guggenheim Museum, the Whitney Museum, and the DZ Bank Collection. Devlin has exhibited throughout the United States and Europe including the Venice Biennale. Steidl has published her *The Omega Suites* (2000) and *Water Rites* (2003).

Lucinda Devlin Lake Pictures

Text by Jerry Dennis and Tom Sherman
Book design by Gerhard Steidl
120 pages
11.2 x 10 in. / 28.5 x 25.5 cm
50 color photographs
Four-color process
Hardcover

€ 38.00 / £ 32.00 / US\$ 40.00
ISBN 978-3-86930-965-1

PREVIOUSLY ANNOUNCED

Lake Pictures is a series of photographs of Lake Huron, one of the Great Lakes bordering the state of Michigan. The pictures — taken at the same place, during the four seasons, and at different times of day and night — explore the changing atmospheric nature of the lake through the prisms of water, sky, color, light, place, space and time. Looking at this immense body of water and the sky above, both initially seem boundless, as if stretching forever into the distance. Only the fine horizon line between the two separates and joins them, pulling us into each photo and reminding us that this sense of infinity is but an intriguing optical fiction.

More than a lake: the lake, the sea. Devlin's pictures show everything, from a honey-yellow pool to a raging sea; we see the grayish-brown abyss, the opaque, rippling navy blue, a melancholy carpet ... and the slate-like idleness. All this is a result of her morning, midday, evening and nighttime visits to the shoreline. It looks as though the photographer has consulted the Great Lake like an oracle.

— Ulf Erdmann Ziegler

Co-published with Galerie m Bochum





Born in 1971, Tomasz Gudzowaty is a Polish documentary and portrait photographer who has won many major international photography competitions, including World Press Photo and Pictures of the Year International. He has spent the last two decades pursuing diverse subjects from wildlife to social issues and sport, creating a body of work with a consistent visual message and intellectual vision. His photography has been exhibited globally and published in magazines and newspapers such as *Max*, *L'Equipe*, *Newsweek*, *Forbes*, *Time*, *Photo*, *GO*, *The Guardian*, *National Geographic*, *British Journal of Photography*, and *Vogue Italia*. Gudzowaty is also the author of several books. In 2009 he was invited by Nan Goldin to participate in the exhibition "Ça me touche" which she curated for the 40th Rencontres d'Arles festival. This marked the beginning of their collaboration on *Beyond the Body*.

Tomasz Gudzowaty
Beyond the Body
Tomasz Gudzowaty in the eyes of Nan Goldin

Edited by Nan Goldin
With an introduction by Nan Goldin
Text by Tomasz Gudzowaty
Book design by Marek Mielnicki
196 pages
9.1 x 10 in. / 23 x 25.5 cm
145 black-and-white photographs
Tritone
Clothbound hardcover with dust jacket

€ 38.00 / £ 32.00 / US\$ 45.00
ISBN 978-3-95829-040-2

PREVIOUSLY ANNOUNCED

Beyond the Body is the result of an unlikely meeting between Tomasz Gudzowaty and Nan Goldin, who represent diametrically different personalities, sensibilities, and modes of artistic creation, yet both of whom stand behind stunningly clear, consistent visions. Goldin draws on Gudzowaty's rich archive to create her own narrative — detached from its original thematic context and purpose to form a continuous flow of images that reaches a deeper, metaphysical dimension of sport. The people in the photographs — flying, floating, upside down — strive to escape, to liberate themselves from corporeal limitations, and to transcend their physical boundaries in order to attain a mystical state of mind. As Goldin lucidly puts it: "They are breaking the rules of how we are bound to the earth."

I have always been resistant to traditional documentary photography, and I never would have dreamed I would edit the work of a person who is defined as a sports photographer, but Tomasz's pictures have been a revelation to me. His images have shown me a new way of seeing work I thought to be confined to its usual limitations and I am proud to say that this gem of a book is the product of our unexpected connection and relationship.

— Nan Goldin





Born in 1971, Tomasz Gudzowaty is a Polish documentary and portrait photographer who has won many major international photography competitions, including World Press Photo and Pictures of the Year International. He has spent the last two decades pursuing diverse subjects from wildlife to social issues and sport, creating a body of work with a consistent visual message and intellectual vision. His photography has been exhibited globally and published in magazines and newspapers such as *Max*, *L'Equipe*, *Newsweek*, *Forbes*, *Time*, *Photo*, *GO*, *The Guardian*, *National Geographic*, *British Journal of Photography*, and *Vogue Italia*. Gudzowaty is also the author of several books.

Tomasz Gudzowaty Closer

Introduction by Franca Sozzani
Essay by Witold Szablowski
Book design by Marek Mielnicki
508 pages
11.4 x 14.6 in. / 29 x 37 cm
250 black-and-white photographs
Tritone
Softcover

€ 88.00 / £ 78.00 / US\$ 95.00
ISBN 978-3-95829-044-0

PREVIOUSLY ANNOUNCED

Tomasz Gudzowaty became established as a wildlife documentary photographer in 1999, when he won the first of his World Press Photo awards in the nature category with a remarkable image of two cheetah cubs just about to take down their first prey. He has since traveled extensively throughout sub-Saharan Africa, amassing thousands of images of elephants, lions, cheetahs, wildebeest, zebras and other species. In 2008 Gudzowaty documented a remote emperor penguin colony in the Weddell Sea, a project he continued through his work on South Georgia and the South Sandwich Islands.

Gudzowaty's wildlife photography is characterized by a technical and aesthetic sophistication that is particularly visible in his depictions of large-scale natural spectacles, such as the annual wildebeest migration in Tanzania or the breeding season on the penguin rookeries. This book captures Gudzowaty's passion and deep knowledge of his subject: keenly observing both general patterns and minute details, he brings the viewer closer to nature's inner workings and beauty.

This book is an experience, discovering the habits, behaviors, weaknesses and strengths of animals living so removed from us. A world still real, still pure. This book has the capacity to remind you that the beauty of the world is a gift that has to be protected. By protecting nature we can protect our planet. Every single image makes you dream of a better world.

— Franca Sozzani





PREVIOUSLY ANNOUNCED

Born in 1971, Tomasz Gudzwaty is a Polish documentary and portrait photographer who has won many major international photography competitions, including World Press Photo and Pictures of the Year International. He has spent the last two decades pursuing diverse subjects from wildlife to social issues and sport, creating a body of work with a consistent visual message and intellectual vision. His photography has been exhibited globally and published in magazines and newspapers such as *Max*, *L'Equipe*, *Newsweek*, *Forbes*, *Time*, *Photo*, *GO*, *The Guardian*, *National Geographic*, *British Journal of Photography*, and *Vogue Italia*. Gudzwaty is also the author of several books.

This is the first monograph by Tomasz Gudzwaty, presenting a selection of his iconic pictures which have won him numerous awards and international recognition, alongside previously unpublished material. *True Love Never Dies* contains two decades of work by Gudzwaty, who dexterously explores a wide range of genres and formats – from social documentary to portraiture, from wildlife to sport, from austere black-and-white pictures in the tradition of photojournalism to sophisticated color compositions. In editing the book, Gudzwaty eschews chronological or thematic order for a sequence shaped by moods and relationships, all unified by his consistent and engaging investigation of the world and human condition.

To be a documentary photographer of my sort is to visualize the complexity of human experience in all its changing and consistent aspects.

– Tomasz Gudzwaty

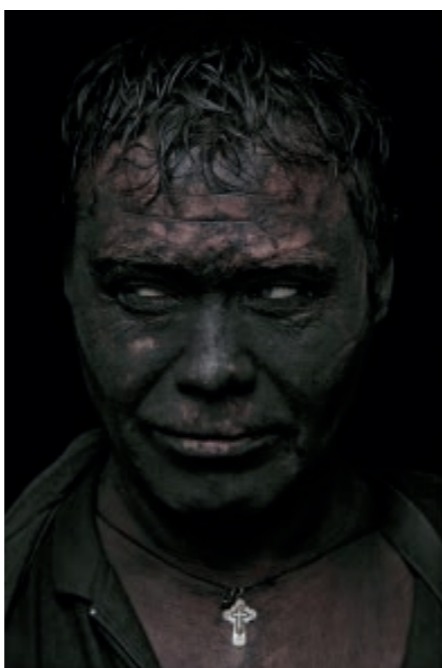
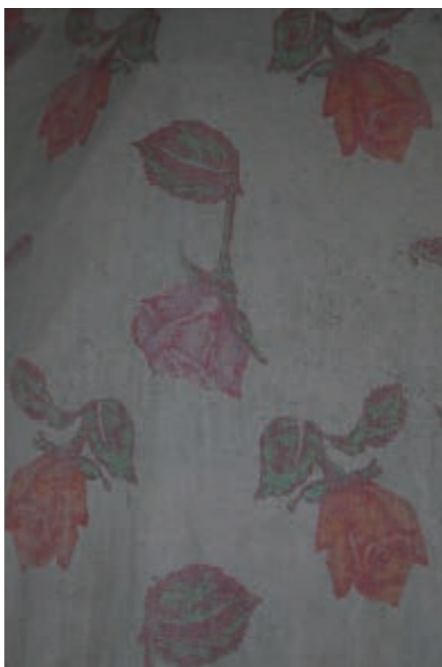
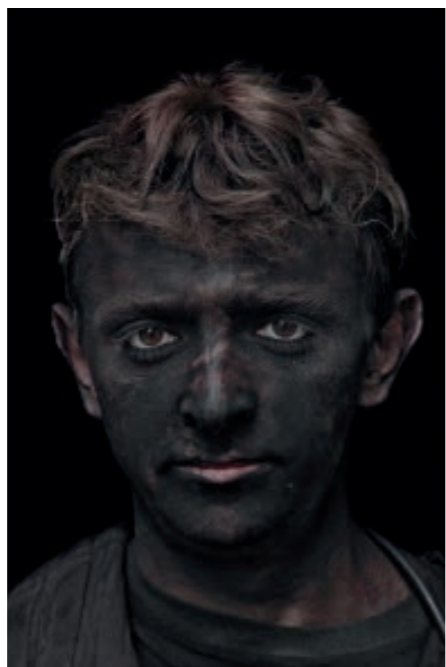
Exhibition: Museo Ettore Fico, Turin, July to October 2016

Tomasz Gudzwaty *True Love Never Dies*

Foreword by Karl Lagerfeld
Text by Tomasz Gudzwaty
Book design by Marek Mielnicki
336 pages
12.2 x 15 in. / 31 x 38 cm
246 black-and-white photographs
Tritone
Clothbound hardcover with dust jacket

€ 88.00 / £ 78.00 / US\$ 95.00
ISBN 978-3-95829-041-9





PREVIOUSLY ANNOUNCED

Gleb Kosorukov was born in a closed city, a secret scientific center for strategic nuclear research in the Urals, Russia. After completing a degree in nuclear physics at the National Research Nuclear University in Moscow, Kosorukov worked as a photographic journalist, covering Russia's transition period for The New York Times and The Guardian. In 2000 he moved to Paris where he created fashion editorials. Currently Kosorukov is focused on his multimedia art and documentary projects.

On 31 August 1935 Alexej Stakhanov, a jackhammer operator at Central-Irmino coal mine, mined a record 102 tons of coal in five hours and forty-five minutes (fourteen times his daily quota). The launch of an unprecedented state-run campaign for popularizing extraordinary labor achievements made Stakhanov a Soviet preeminent hero. Soon after, his portrait appeared on the cover of Time. For the first time a laborer had been elevated to worldwide fame for his performance at work. Since then the term "Stakhanovism" has defined ecstatic labor and professional over-accomplishment as a form of heroism.

On the 74th anniversary of Stakhanov's achievement, Gleb Kosorukov undertook a photographic research project on the identity of modern miners as an archetype of the working class, affected by the changing value of material labor and the decline of social justice. Kosorukov took 100 portraits of miners during shift changes at the largest mine in Europe, located in the eastern Ukraine, which bears the name of Stakhanov. Due to the neoliberal pressure of global capitalism and the radical changes in the nature of the labor market, Ukrainian mines are closing apace; more than 100,000 miners stand to lose their jobs within the next five years. Kosorukov's work examines what remains of the miner-myth in the image of the worker-heroes of today.

**Gleb Kosorukov
Heroes of Labour
or 100 from the Stakhanov mine**

Text by Gleb Kosorukov
Book design by Gleb Kosorukov
and Gerhard Steidl
192 pages
9.5 x 13 in. / 24 x 33 cm
100 color photographs
Four-color process
Clothbound hardcover with dust jacket

€ 68.00 / £ 58.00 / US\$ 85.00
ISBN 978-3-86930-689-6





The hand of the original King Kong movie

Born in Switzerland in 1961 Henry Leutwyler lived and worked in Paris for a decade before moving to New York City in 1995, where he established his reputation as a portrait photographer. Steidl published Leutwyler's first book, *Neverland Lost: A Portrait of Michael Jackson* in 2010, followed by *Ballet, A Portrait of The New York City Ballet* in 2012. *Document* is Leutwyler's third book. The images from *Neverland Lost* and *Ballet* have been shown in solo exhibitions in Los Angeles, New York City, Moscow, Madrid, Paris and Zurich.

Henry Leutwyler *Document*

Introduction by Karen Eileen Overbey
Essay by Graham Howe
Book design by Ruba Abu-Nimah
and Eleonor Roger (Water NYC)
224 pages
10 x 13 in. / 25.4 x 33 cm
120 color photographs
Four-color process
Clothbound hardcover

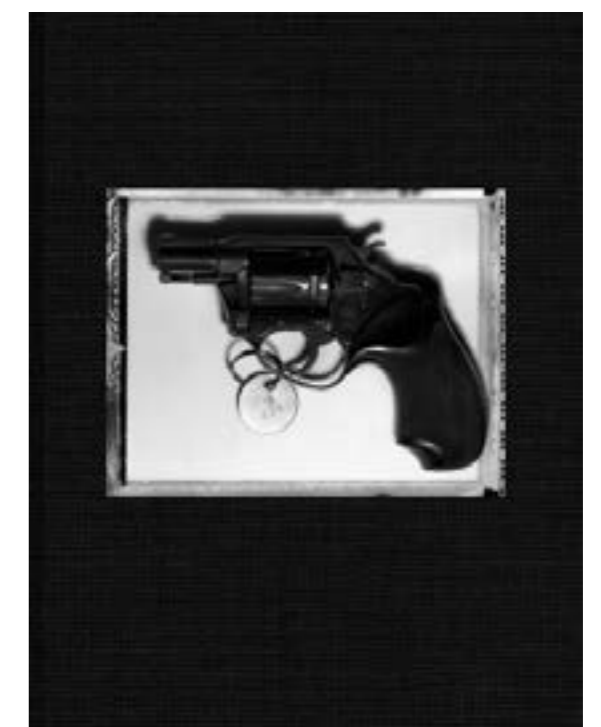
€ 65.00 / £ 58.00 / US\$ 75.00
ISBN 978-3-86930-969-9

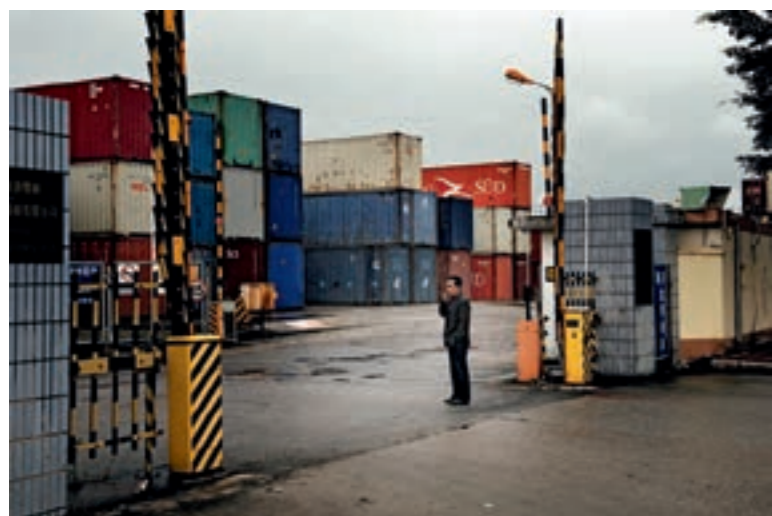
PREVIOUSLY ANNOUNCED

Henry Leutwyler's new book *Document* reveals the unseen, the humble, and the intimate within iconic moments: the first moonwalk, political assassinations, the lives of musicians, artists and athletes. The product of twelve years of discovery and dreaming, *Document* is a collection of portraits of things: Mahatma Ghandi's sandal, Alan Shepard's golf club, Janis Joplin's acoustic guitar, Jack Ruby's handgun. Leutwyler shows us these objects close up — straight on and without backdrop — a style that is equal parts still life, portraiture, and crime scene photography. Isolated from their contexts and owners, the objects have our full attention, and although we have never seen them, they feel utterly familiar. These are authentic objects, imperfect and unrestored, and in their scuffs, scratches, dirt and wear they powerfully evoke presence. They are the testaments of bodily histories, the traces of personalities, and the stuff of our collective memory.

For me this is an opportunity to say something about the people, instead of making a portrait. Objects do tell us something about their owners.

— Henry Leutwyler





Kai Löffelbein was born in Germany in 1981 and studied documentary photography in Hanover. He has since worked in South America, Asia, Africa and Eastern Europe, devoting himself to long-term projects that capture the impacts on common people and the environment left by socio-political and economic phenomena. Löffelbein has exhibited internationally and his awards include the Henri Nannen Prize, the UNICEF Photo of the Year Award, The New York Photo Award, the DAYS JAPAN International Photojournalism Award, the FotoVisura Photography Grant and the Px3 Prix de la Photographie. He is one of the Critical Mass Top 50 Selected Artists and recently received a grant from the Magnum Foundation.

Ctrl-X. A topography of e-waste explores the irresponsible handling of limited resources, one of the most pressing problems of our globalized world today. In this book Kai Löffelbein follows the electronic-waste trails from Europe and the United States to the post-apocalyptic scenery of Agbogbloshie in Ghana, the e-waste city of Guiyu in China and the backyard workshops of New Delhi. Here he meticulously documents the appalling conditions under which workers, sometimes even children, attempt to recover any valuable raw materials contained in our e-waste, refuse that is illegally exported from the West in order to bypass expensive recycling.

In an increasingly digitized world, a life without electronic devices seems inconceivable for us: computers, cell phones, MP3 players and tablets have become our daily companions. And as long as we continue to define ourselves by the products we consume – the latest smartphone, the fastest processor and the thinnest laptop – the millions of tons of e-waste produced annually will continue to increase.

Kai Löffelbein has a keen eye for the spectacular, but also for significant details... His pictures are superbly composed, of the highest quality, beautiful in the classical sense and very impressive, but they are also analytical and political, and never succumb to the danger of over-aestheticization. They open our eyes and inspire us.

– James Nachtwey

Kai Löffelbein Ctrl-X. A topography of e-waste

Texts by Ed Kashi
Book design by Gerhard Steidl
and Kai Löffelbein
164 pages
9.8 × 14.5 in. / 25 × 37 cm
76 color photographs
Four-color process
Hardcover with a tipped-in
circuit board

€ 48.00 / £ 42.00 / US\$ 60.00
ISBN 978-3-86930-970-5





PREVIOUSLY ANNOUNCED

Taken between 2008 and 2013 in New York, Lisbon, Paris and Berlin as well as in the French and Portuguese countryside, these photographs by Paulo Nozolino bear his usual dark symbolic syntax. Still using 35mm film and occasionally a flash, this tight sequence of vertical pictures shows us, once again, his everlasting concern for the state of the world and his quest for the pure, true, non-manipulated analogic image.

This is a bright obscure piece. The transparency of the black shows a world that is continually destroying itself. Closer to the certitude of an end. The decadence of the place. Life by a thread, leaving traces of light. This is where we came to. This is where we are. All we have left is putrefaction, garbage, claustal confinement, a quiet decay that embraces slow death. So slow that we still may believe it might never come. We see her, we feel her, we touch her with our own hands. Yet. We are responsible for the disease but we don't know how to escape from it. We were hungry and we ate. We are dreaming about the crumbs that we left behind. Unwise. Eyes on the floor, there is no redeeming act. Prisoners of a dirty and corrupted matter. Emptiness. Full of guilt inhabited by a depressing seediness, by careless negligence, by lazy weakness, by the violence of the spirit. Home is a forgotten word. And so are many others.

— Alexandra Carita

Paulo Nozolino was born in 1955 in Lisbon, and lived in London and Paris before settling again in Portugal. In the span of his forty-year career, Nozolino has traveled widely in Europe, America, the Middle East and North Africa. His work has been largely shown and honored with several awards, and is held in numerous private and public collections. Nozolino's books include *Penumbra* (Scalo, 1996), *Far Cry* (Steidl, 2005), *bone lonely* (Steidl, 2011) and *Makulatur* (Steidl, 2011).

**Paulo Nozolino
Loaded Shine**

Book design by Paulo Nozolino and Gerhard Steidl
48 pages
8.04 x 11.7 in. / 21 x 29.7 cm
20 black-and-white photographs
Tritone
Clothbound hardcover

€ 30.00 / £ 25.00 / US\$ 35.00
ISBN 978-3-86930-972-9





PREVIOUSLY ANNOUNCED

Following Arnold Odermatt's *Karambolage*, *On Duty and Off Duty*, all published by Steidl, *Let's call it a day* presents more rediscovered masterpieces by this remarkable self-taught photographer, who trained himself primarily through his duties as a policeman in the small, secluded Swiss canton of Nidwalden. Odermatt thus developed an unconventional artistic fingerprint, which served him well during his working days as well as after hours.

Whenever off duty, Odermatt often volunteered to take pictures throughout Nidwalden. He photographed his motifs usually only once, developed prints on demand and then archived them in his attic — all was preserved but ignored. Luckily, the photographer's son has rescued these treasures and ensured their publication. *Let's call it a day* is the fourth volume in a series of books that brings into focus this extraordinary work.

I don't collect anything. I preserve it. You don't throw away anything that might still be of use to you. Later of course you don't need anything and forget about it. Nobody remembers it, so it is lost. I was lucky.

— Arnold Odermatt

Arnold Odermatt was born in the Swiss Canton of Nidwalden in 1925. He joined the police force in 1948 and retired in 1990 with the rank of first lieutenant, chief of traffic police and vice commandant of the Nidwalden Police Department. His photographs have been exhibited at the 49th Venice Biennale in 2001, at the Art Institute of Chicago and at Fotomuseum Winterthur.

Urs Odermatt, born in Stans in 1955, studied film direction and scriptwriting with Krzysztof Kieslowski, and today works as a film and theater director. Since 1993, he has been editing and publishing his father's photography.

Arnold Odermatt
Let's call it a day

Edited by Urs Odermatt
Book design by Urs Odermatt and Gerhard Steidl
408 pages
11 x 12.6 in. / 28 x 32 cm
c. 400 color and black-and-white photographs
Four-color process
Clothbound hardcover with dust jacket

€ 65.00 / £ 58.00 / US\$ 75.00
ISBN 978-3-86930-973-6





PREVIOUSLY ANNOUNCED

Mark Neville, born in London in 1966, studied at Goldsmiths, London, and the Rijksakademie, Amsterdam. In 2013 his project "Deeds Not Words" was shown at The Photographers' Gallery London, and his work in Helmand as an official war artist was shown at the Imperial War Museum London in 2014. Neville's photographs are held in many public and private collections, including the Arts Council of England, Kunstmuseum Bern, the National Galleries of Scotland, the Imperial War Museum, the Flemish Community, and Scottish Parliament. He has exhibited at Modern Art Oxford; Haus der Kunst, Munich; Jeu de Paume, Paris; and Tate Britain.

Fancy Pictures brings together seven of Mark Neville's socially engaged and intensely immersive projects from the last decade. Neville often pictures working communities in a collaborative process intended to be of direct, practical benefit to his subjects. *The Port Glasgow Book Project* (2004) is a book of his social documentary images of the Scottish town. Never commercially available, copies were given directly to all 8,000 residents. *Deeds Not Words* (2011) focuses on Corby, an English town that suffered serious industrial pollution. Neville produced a book to be given free to the environmental health services department of each of the 433 local councils in the UK.

Battle Against Stigma and *Helmand* are both projects resulting from Neville's time in Afghanistan. Two projects for the USA are also included. Invited by the Andy Warhol Museum in 2012, Neville examined social divisions in Pittsburgh, and the photo-essay *Here is London*, commissioned by *The New York Times Magazine*, echoes the style of the celebrated photographers who documented the boom and bust of the 1970s and '80s.

Mark Neville has re-imagined what documentary photography could be, should be. Instead of the bland "deconstructions" that pass so lazily as "critical" in contemporary art, he makes extraordinary pictures and finds extraordinary ways to get them back to those he has photographed.

— David Company

**Mark Neville
Fancy Pictures**

Interview between Mark Neville and David Company
Book design by Mark Neville
192 pages
14.3 x 11.7 in. / 36.3 x 29.8 cm
95 color and black-and-white photographs
Tritone or four-color process
Hardcover
€ 78.00 / £ 62.00 / US\$ 90.00
ISBN 978-3-86930-908-8





William Heck (1916–2012) was a photographer and documentary filmmaker. His works are held in the permanent collections of the Museums of Modern Art in New York and San Francisco, the Smithsonian Institute, the High Museum, Atlanta, the Seattle Museum of Art, the Josef Sudek Gallery, Prague, and the de Young Museum, San Francisco.

Ira H. Latour (1919–2015) was a photographer and filmmaker. His work is in major collections including the Museum of Modern Art in New York, the Victoria and Albert Museum, the Centre Pompidou, the National Museums of Berlin, the Josef Sudek Gallery, Prague, and the National Museums of Tokyo and Beijing.

C. Cameron Macauley (1923–2007) was a photographer, filmmaker and teacher with a particular interest in historical images and footage. He was an expert witness in the case of the famous Zapruder eyewitness film of the assassination of President John F. Kennedy.

Ken Ball and Victoria Whyte Ball work together as consultants, designers, illustrators, and photographers in the San Francisco Bay Area.

After World War II the California School of Fine Arts (CSFA) in San Francisco hired renowned photographer Ansel Adams to establish one of the first fine art photography departments in the United States. The caliber of teachers and guest instructors assembled there under the new directorship of Douglas McAgay was unmatched, and the school was one of the most avant-garde art schools of its time. On hand were photographers Adams and Minor White, along with Edward Weston, Dorothea Lange, Imogen Cunningham, Lisette Model, Nancy and Beaumont Newhall, and Homer Page.

Three former students of Adams and White — William Heck, Ira H. Latour and C. Cameron Macauley, later known as the “Three Musketeers” — began planning a book that would focus on CSFA’s photography department, covering the years between 1945 and 1955, the period known as “The Golden Decade.” It was a lucky coincidence when Ken Ball and his wife Victoria Whyte Ball (whose father, Don Whyte, had bequeathed them an abundance of negatives and contact prints from his student years at CSFA) joined them. Together this team has embarked on an important journey into photography’s past that is embodied in this book.

It was probably the first concentrated practice of photography as an art form rather than as a commercial enterprise. There was a depth to it, a portrayal of human experience.
— Stan Zrnich

**Ken Ball and Victoria Whyte Ball (eds.)
The Golden Decade:
Photography at the California School of Fine Arts 1945–55**

Edited and compiled by Ken Ball and Victoria Whyte Ball
Texts by William Heck, Ira H. Latour, C. Cameron Macauley, Ken Ball and Victoria Whyte Ball
Book design by Steidl Design
368 pages
11.5 × 11.5 in. / 29.2 × 29.2 cm
375 black-and-white photographs
Tritone
Clothbound hardcover with dust jacket

€ 68.00 / £ 58.00 / US\$ 75.00
ISBN 978-3-86930-902-6





Koto Bolofo was born in South Africa in 1959 and raised in Great Britain. Bolofo has photographed for magazines such as *Vogue*, *Vanity Fair* and *GQ* and made short films for the Berlinale and Venice Film Festival. He has created advertising campaigns for companies including Hermès, Christian Dior, Louis Vuitton and Dom Pérignon. Bolofo's books with Steidl include *Venus* (2008), *Horse Power* (2010), *I Spy with my Little Eye, Something beginning with S* (2010), *Grande Complication* (2010), *Vroom! Vroom!* (2010), *La Maison* (2011), *Lord Snowdon* (2012) and *The Prison* (2014).

Koto Bolofo Printing

Texts by Koto Bolofo
Book design by Koto Bolofo
and Gerhard Steidl
With a video by Koto Bolofo on DVD
152 pages
11.4 × 12.6 in. / 29 × 37 cm
130 color photographs
Four-color process
Hardcover

€ 45.00 / £ 38.00 / US\$ 50.00
ISBN 978-3-86930-636-0

PREVIOUSLY ANNOUNCED

This whimsical and in-depth behind-the-scenes study leads the reader into the world of Steidl Publishers in Göttingen. With his inimitable and patient eye, Koto Bolofo takes us through the labyrinthine corridors and stairways of the publishing house, documenting the myriad processes and people at work, and giving us an insider's glance into how Steidl's books come to life.





Koto Bolofo was born in South Africa in 1959 and raised in Great Britain. Bolofo has photographed for magazines such as *Vogue*, *Vanity Fair* and *GQ* and made short films for the Berlinale and Venice Film Festival. He has created advertising campaigns for companies including Hermès, Christian Dior, Louis Vuitton and Dom Pérignon. Bolofo's books with Steidl include *Venus* (2008), *Horse Power* (2010), *I Spy with my Little Eye, Something beginning with S* (2010), *Grande Complication* (2010), *Vroom! Vroom!* (2010), *La Maison* (2011), *Lord Snowdon* (2012) and *The Prison* (2014).

Koto Bolofo Papermaking

Text by Koto Bolofo
and Gerhard Steidl
Book design by Koto Bolofo
and Gerhard Steidl
160 pages
11.4 × 14.6 in. / 29 × 37 cm
148 black-and-white photographs
Tritone
Clothbound hardcover

€ 45.00 / £ 38.00 / US\$ 50.00
ISBN 978-3-86930-637-7

PREVIOUSLY ANNOUNCED

Hahnemühle is the oldest paper mill in Germany – and indeed the world – which has consistently produced fine art paper since its inception over 400 years ago. Using their own supply of spring water and imported pulps, Hahnemühle crafts luxury papers based on time-tested traditional methods. In *Papermaking*, Koto Bolofo graphically captures Hahnemühle's artisanal processes and antique machinery alongside today's most advanced technologies, uncovering the attention to detail, vision and pride that have sustained the company's unmatched reputation for centuries.





Sébastien Lifshitz was born in Paris in 1968. After studying art history, he began working in contemporary art in 1990, assisting curator Bernard Blistène at the Centre Pompidou, and photographer Suzanne Lafont. In 1994, Lifshitz turned to filmmaking, dedicating equal attention to fiction and documentary. His films have received numerous awards such as the Prix Jean Vigo, the Kodak Award, the Berlin Film Festival's Teddy twice, and the Best Documentary Film César 2013 for "The Invisibles." Lifshitz's "Bambi" was selected at the 2013 Berlinale.

Sébastien Lifshitz Amateur

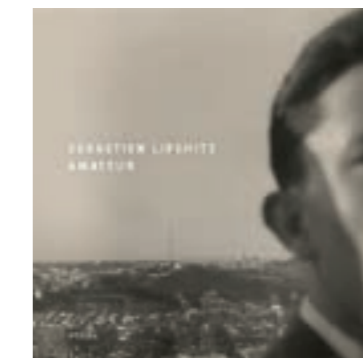
Book design by Sébastien Lifshitz, Gerhard Steidl and Victor Balko
Vol. I: Superfreak, 160 pages
Vol. II: Under the sand, 152 pages
Vol. III: Someone was here, 168 pages
Vol. IV: Flou, 152 pages
7.9 x 8 in. / 20 x 20.3 cm
486 color and black-and-white photographs
Four-color process
Four clothbound hardcover books housed in a slipcase

€ 75.00 / £ 58.00 / US\$ 90.00
ISBN 978-3-86930-739-8

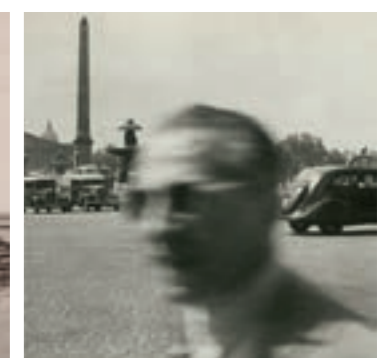
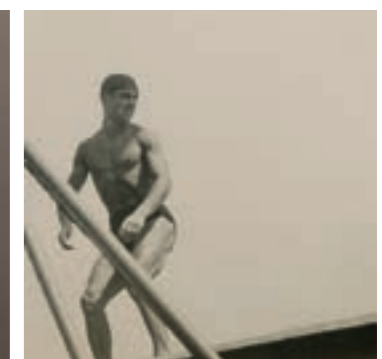
PREVIOUSLY ANNOUNCED

Amateur consists of four volumes and unites a vast collection of amateur photographs assembled by filmmaker Sébastien Lifshitz over the last twenty years. Found at flea markets all over the world and in photo galleries or on the Internet, they are divided into four themes: the uncanny, empty places, blurs, and beachsides. Each volume revolves around one of these recurring themes, playing with the different frames, the changes of light, movement and subject in order to create an immense poetic collage.

These amateur images, slipped out of family albums to randomly enter the world, offering themselves to those who care to take them on, made me realize what really fascinates me about photography: the longevity of its traces, the manifestation of forgotten lives. In his book Camera Lucida, Roland Barthes called it the 'that-has-been.' I hold the proof of those people's existence in my hands.
— Sébastien Lifshitz



Slipcase



Volumes I-IV



Kiluanji Kia Henda was born in Luanda in 1979, and his work has been inspired by John Liebenberg's photojournalism on apartheid and the Angolan civil war in the late 1990s. Kia Henda's work has been shown in various exhibitions and biennials including the African Pavilion at the 23rd Venice Biennale, the 3rd Triennial of Guangzhou, and the Studio Museum in Harlem, New York. In 2012 he received the National Award for Culture and the Arts from the Angolan Ministry of Culture. In 2014 he was included in the exhibition "Die Göttliche Komödie" at Frankfurt's Museum für Moderne Kunst. Kia Henda lives in Luanda and Lisbon.

PREVIOUSLY ANNOUNCED

Travelling to the Sun through the Night assembles photographs predominantly of Angola and its elusive capital, Luanda, from 2005 to 2013. It was only in 2002 that the civil war ended that tormented Angola since its independence in 1975, and the early years of the new millennium were a particular post-war moment. During this time Luanda and Angola were engaged in unstable processes of re-making, remembering, and re-inventing themselves. Kia Henda chronicles these happenings in a strong theatrical and narrative gesture, creating inventive histories of his country, on the interval, as he puts it, "between history and fiction."

Kia Henda's photography is marked by its increasing refusal to simply show. His lens-based practice oscillates between an optimistic faith in the vérité style of documentary, and a more playful engagement with the photographs as pliable fictions, and also as artifacts of the ephemeral, performance in particular.

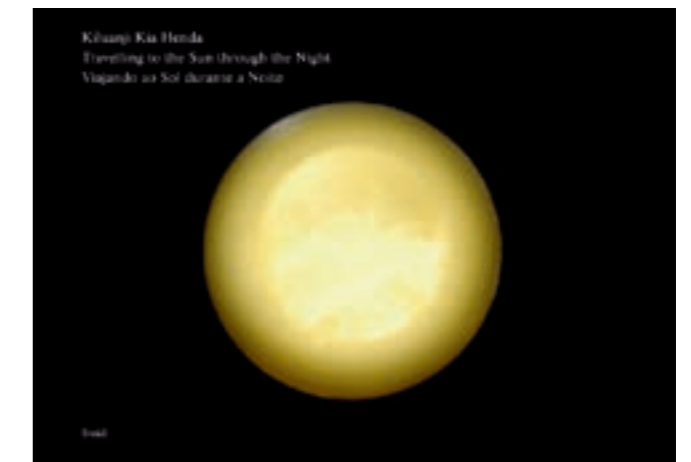
— Sean O'Toole

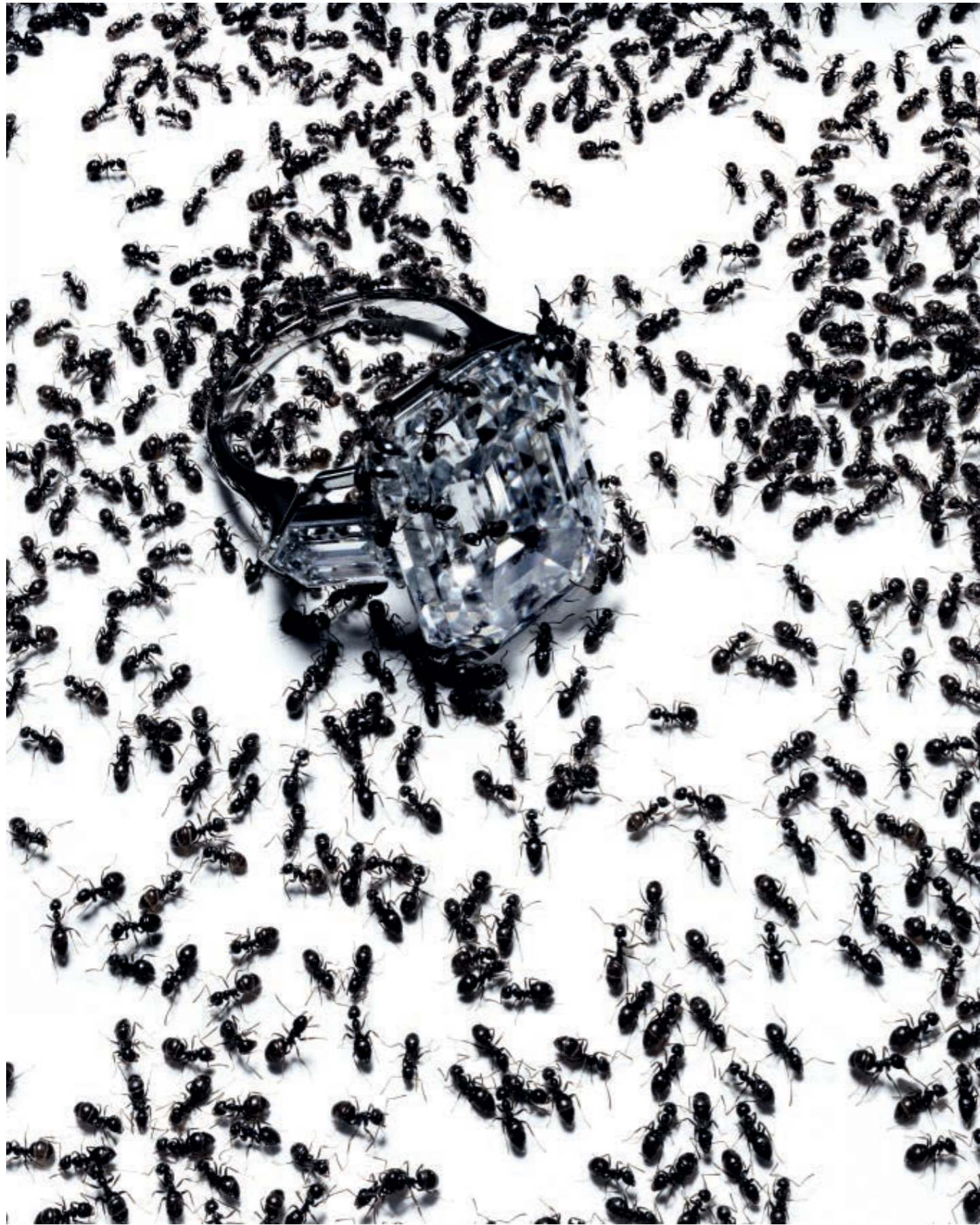
Co-published with the Goethe-Institut

Kiluanji Kia Henda
Travelling to the Sun through the Night

Bilingual edition
English and Portuguese
Edited by Johannes Hossfeld
Texts by Kiluanji Kia Henda,
Simon Njami and Laurie Ann Farrell
Book design by Kiluanji Kia Henda
and Gerhard Steidl
320 pages
11.6 x 9 in. / 29.5 x 23 cm
240 color photographs
Four-color process
Hardcover

€ 58.00 / £ 45.00 / US\$ 75.00
ISBN 978-3-86930-800-5





Guido Mocařico was born in Switzerland in 1962, and today works in Switzerland and Paris. A specialist in still-life photography, he contributes regularly to leading fashion publications including *Vogue*, *Harper's Bazaar* and *V Magazine*. Mocařico has photographed advertising campaigns for luxury brands including Chanel and Yves Saint Laurent, and his books at Steidl include *Venenum* (2005), *Medusa* (2006), *Serpens* (2008), *Movement* (2008), and *Stilleven* (2012).

In 1999, pioneering fashion editor and stylist Babeth Djian founded *Numéro*, the now famous Paris magazine with an unmistakable aesthetic that boldly combines fashion, contemporary art, music and design. Guido Mocařico has photographed provocative still lifes for *Numéro* since its first issue, and this comprehensive three-volume publication contains all this work to date.

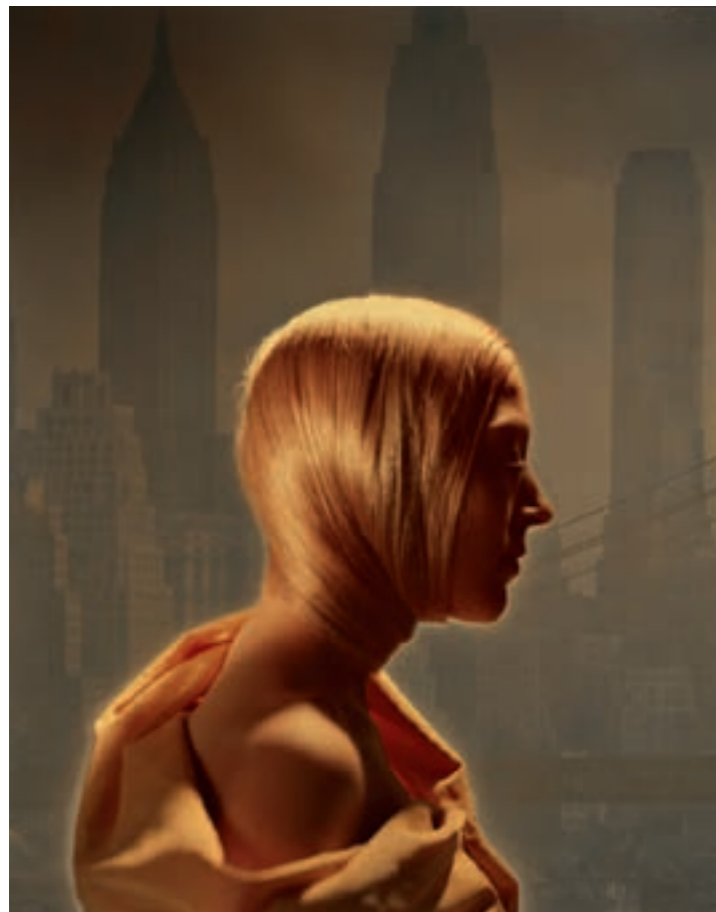
Every month Babeth gives Mocařico carte blanche for the closing pages of *Numéro*, a rare privilege in today's advertising-driven fashion magazines. In response he creates radical still lifes (of objects including perfume bottles, shoes, watches and jewelry) that incorporate the genres of architecture, landscape and nude photography, and make comparable work in other magazines look like uninspired product shots. The experimental forum offered to Mocařico by *Numéro* facilitates his maverick, sometimes critical view of contemporary vanity, and has given birth to some of his larger influential series including "Medusa," "Movement," "Serpens" and "Stilleven."

Guido Mocařico Mocařico Numéro

Edited by Patrick Remy
Interview between Guido Mocařico and Babeth Djian
Book design by Guido Mocařico and Gerhard Steidl
Vol. 1: 192 pages
Vol. 2: 192 pages
Vol. 3: 192 pages
10.8 x 14 in. / 27.5 x 35.5 cm
Four-color process
Three otabind brochures housed
in a slipcase

€ 175.00 / £ 150.00 / US\$ 195.00
ISBN 978-3-86930-907-1

**Mocařico
Numéro
Mocařico
Numéro
Mocařico
Numéro
Mocařico**



Erwin Blumenfeld was born in Berlin in 1897 and began photographing in the 1930s. He first worked in the Netherlands and in Paris and emigrated to the US in 1941. Blumenfeld managed to establish himself as a fashion photographer in New York in the 1940s and 1950s. He died in Rome in 1969.

PREVIOUSLY ANNOUNCED

Erwin Blumenfeld was one of the most sought-after and best-paid fashion photographers of his time, shooting for *Vogue*, *Harper's Bazaar*, *Cosmopolitan* and *Life*. Influenced by the surrealists and the artistic avant-gardes, he challenged the genre's conventions in his early fashion photographs with fascinating originality and perfection.

Although Blumenfeld left to posterity a considerable oeuvre of color photographs, so far only his magazine spreads were really known. For this volume, the original slides were recovered from Blumenfeld's extensive archive and digitally reconstructed. His compositions can thus be seen for the first time in their original form and colorfulness.

Every page is seen by millions of people and we are responsible for the taste of tomorrow. Our pictures are the essence of a page and every page has to have its own face, its own spirit, to catch millions of eyes or it's only a scrap of printed matter.

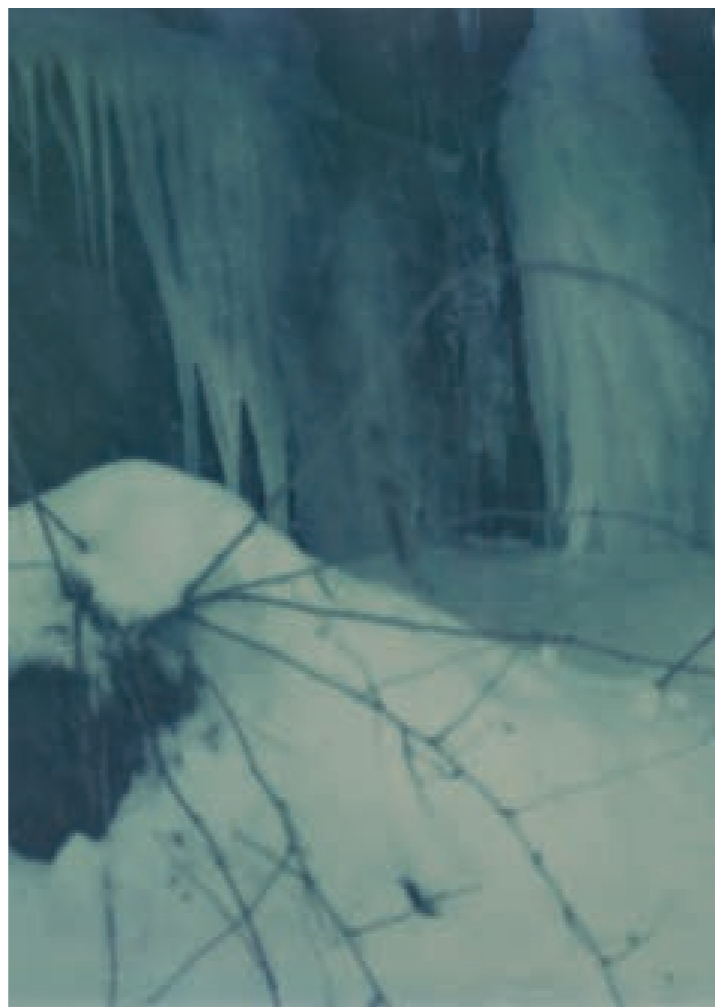
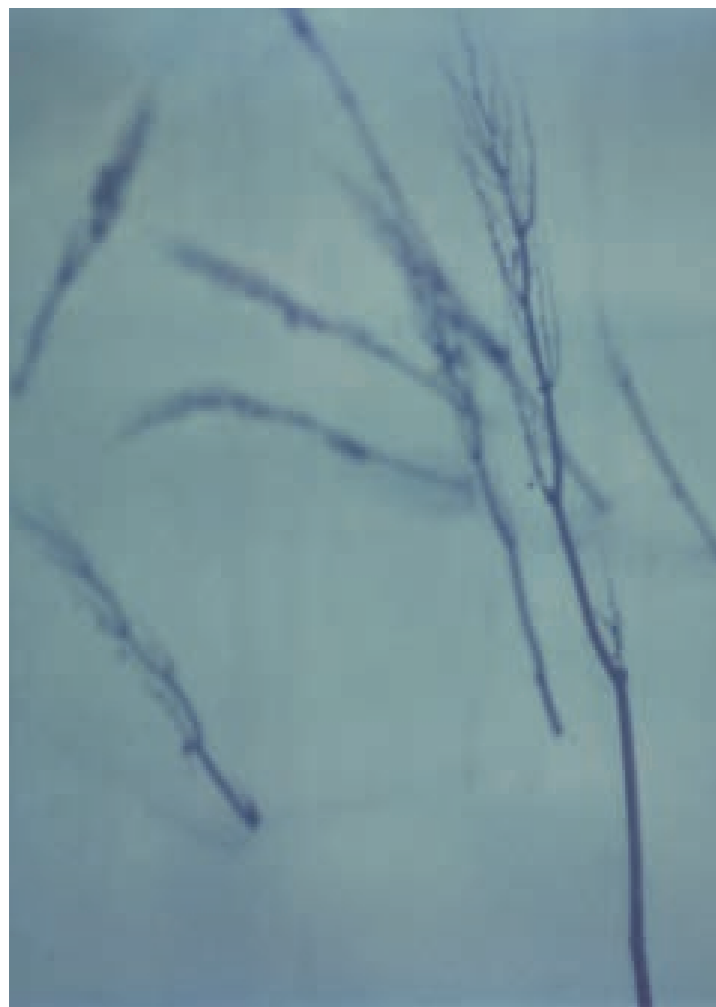
— Erwin Blumenfeld

**Erwin Blumenfeld
Blumenfeld Studio**

Texts by François Cheval, Ute Eskildsen,
Nadia Blumenfeld Charbit, Emilie Bernard,
Sylvain Charles, Rudolf Gschwind and Helen Adkins
Book design by Bernard Fischer / Steidl Design
208 pages
8.7 x 10.6 in. / 22 x 27 cm
275 color photographs
Four-color process
Paperback

€ 34.00 / £ 28.00 / US\$ 40.00
ISBN 978-3-86930-531-8





Aline Diépois and Thomas Gizolme live and work together in Paris. Both artistic directors and photographers, they share their time between commissioned and personal projects. Their first book, *Dust Book*, was released by Steidl in 2009.

PREVIOUSLY ANNOUNCED

In the valleys, from the high summits that surround Zermatt, the gigantic movement of the glacier is frozen, like an irreversible snapshot. Here, the seasons pass one after the other, but have no power over a history that has fallen to pieces. The rare human silhouettes and color are incorporated into this immobile flux like annexes to the autarkic oxygen of Zermatt as a place. The imprint of plants appears to be mineral and gigantic, the summits and perspectives are turned upside down, the immobility of stone and ice resembles a fossilized tumult, a flow of ages. The almost total effacing of intention in these photographs lets other things appear – as if by imposition – in the glacial mist or the pastel intoxicated by altitude: a form of nature in which texture and matter take on the aspect of puzzles, fractals, the interweaving of crystals and of gypsum.

These ups and downs of mute logic and unthought-of mirror-games have laid down their principles for the composition of a book, reinforcing this choice by using over-aged rolls of film whose texture, matured by the coldness of wintry mountains, has worked alone, with its specifically intimate process. Since the image has been captured in this form of withdrawal, its pictorial force comes across as a natural element: a contemplated, integral secret.

We wanted to capture the emotion, the abstract essence of these mountains.

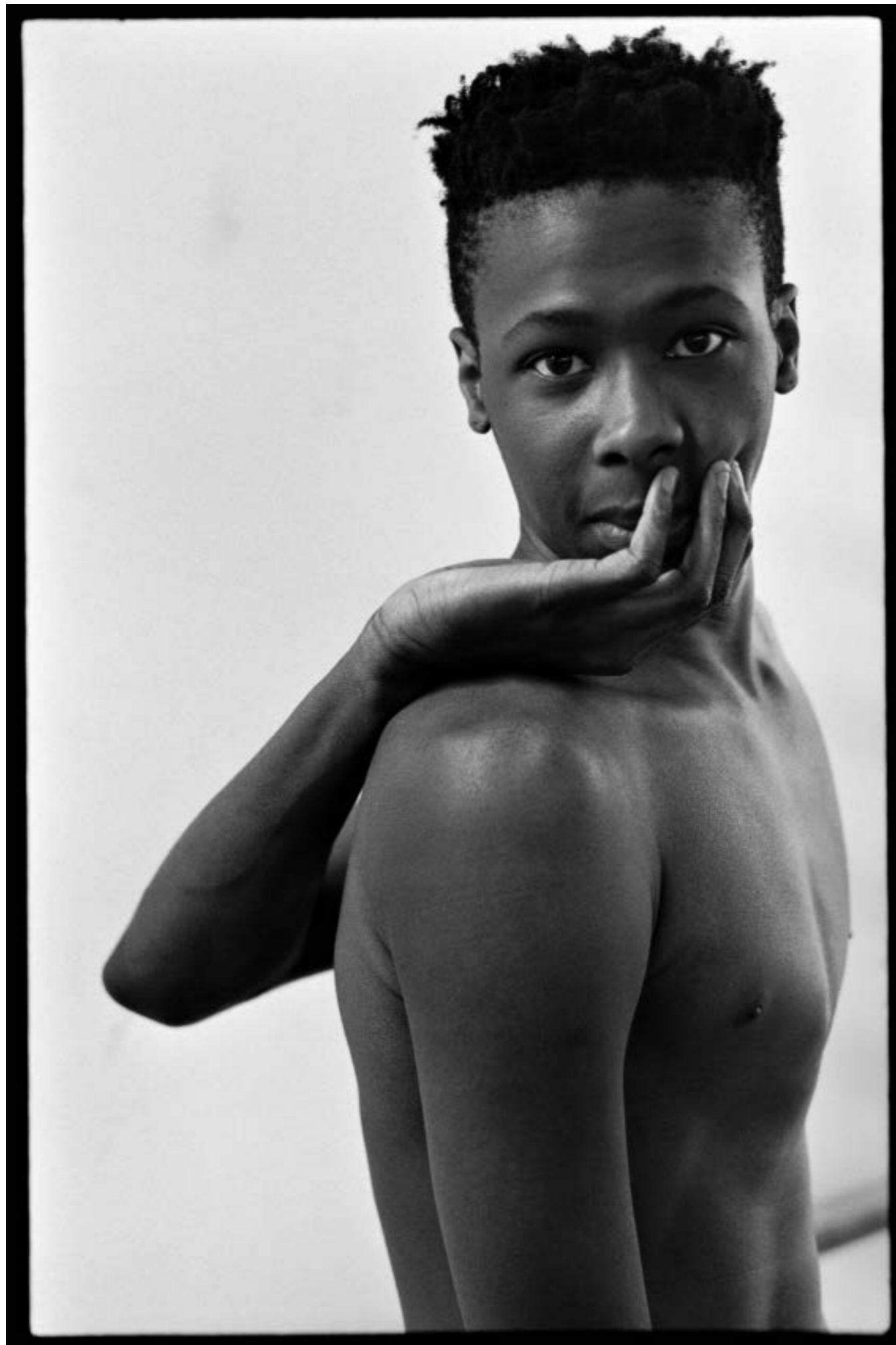
– Aline Diépois and Thomas Gizolme

Aline Diépois and Thomas Gizolme Abstrakt Zermatt

Book design by Aline Diépois and Thomas Gizolme
96 pages
9 × 11.8 in. / 23 × 30 cm
73 color photographs
Four-color process
Clothbound hardcover with dust jacket

€ 38.00 / £ 30.00 / US\$ 45.00
ISBN 978-3-86930-580-6





François-Marie Banier was born in Paris in 1947. A novelist and playwright, he has also been taking photographs of public figures and anonymous people in the street since the 1970s. In 1991, the Centre Pompidou exhibited his photographic works for the first time, and further exhibitions have since been shown throughout Europe, Asia and America. The Maison Européenne de la Photographie in Paris presented a retrospective of Banier's work in 2003, exhibiting his "written" and "painted" photographs for the first time. Banier lives and works in Paris.

François-Marie Banier Imprudences

Texts by François-Marie Banier
and Jan Hoet
Book design by François-Marie Banier,
Martin d'Orgeval and Gerhard Steidl
224 pages
7.1 x 9.7 in. / 18 x 24.5 cm
96 black-and-white photographs
Tritone
Hardcover

€ 38.00 / £ 32.00 / US\$ 45.00
ISBN 978-3-86930-919-4

PREVIOUSLY ANNOUNCED

In *Imprudences* François-Marie Banier reveals himself once again as a great observer. Focusing mainly on portraits of people and animals and on still lifes, these black-and-white photographs take us to the streets, cafes, abodes and Banier's ateliers in different cities all over the world. Partly adorned with Banier's arabesque handwriting, which adds a further layer to his images, we are presented with a collage-like ensemble of looks, poems, drawings and thoughts.

I love people. No matter whether I'm working as a novelist, a playwright or a photographer, I am above all half a child who eternally wants to know who is who. At first sight, beyond a face, an attitude, a glance, I can see a figure, a style, an interior world – vibrant under moon or sunlight, and the strength we all have to keep going under storms, doubts, laughter – to reach our secret paradises.

– François-Marie Banier





Martin d'Orgeval was born in Paris in 1973, where he today lives and works. He has exhibited internationally at institutions including the Maison Européenne de la Photographie, Paris; the Musée de la Chasse et de la Nature, Paris; Villa Oppenheim, Berlin; Museo Archeologico Nazionale, Naples; Galerie Hussenot, Paris; Adamson Gallery, Washington; Pace Gallery, Beijing; and Andrea Rosen Gallery, New York. D'Orgeval's books with Steidl include *Touché par le feu* (2009) and *The Soul* (2010).

Martin d'Orgeval *Découpages*

Features fax correspondence between Gerhard Steidl and the artist
Book design by Martin d'Orgeval and Gerhard Steidl
64 pages
8.1 × 10 in. / 20.5 × 25.5 cm
18 black-and-white photographs
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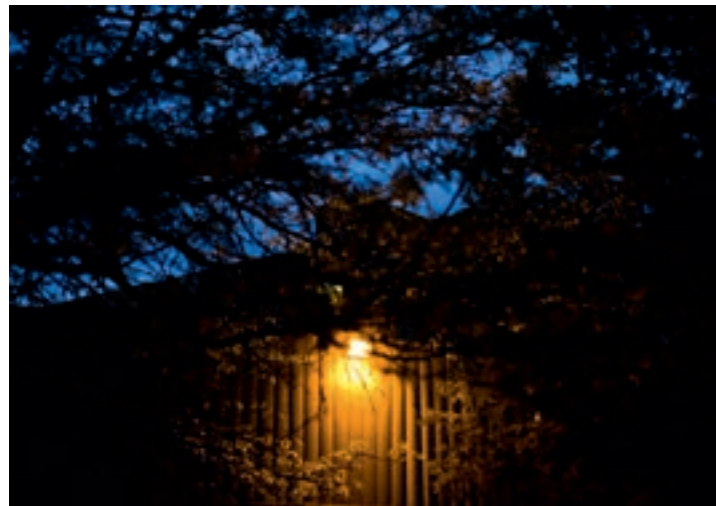
PREVIOUSLY ANNOUNCED

At first Martin d'Orgeval's fifth monograph, *Découpages*, appears as a collection of found objects, an anonymous catalogue with an unknown purpose. As the book unfolds, our vision embarks on a mysterious journey: the photographer's unmitigated attention to shapes and shades, and lines and surfaces, challenges our ingrained viewing habits.

Our personal associations and perceptions mingle with photographs of stacked marble plates in which nature and man's intervention combine to produce self-processed, "cut-out" drawings and structures, "découpages" – a symbolic echo of what early pioneer of photography William Henry Fox Talbot coined in *The Pencil of Nature* (1844–46), the first commercially produced book illustrated with photographs.

*To reveal by concealing,
to say with silence,
to enlighten within shadow,
here is my wish.
– Martin d'Orgeval*





PREVIOUSLY ANNOUNCED

Marq Sutherland, born in San Diego in 1974, grew up in an artistic family. In 1998 he became assistant to contemporary landscape painter Woody Gwyn and began his photographic studies with David Scheinbaum and Steve Fitch at the College of Santa Fe, graduating in 2001 with a self-designed Bachelor of Arts in photography, music and technology. He continued his studies with Jack Fulton at the San Francisco Art Institute, receiving a Master of Fine Arts in 2005. Sutherland was a finalist for the 2002 Willard Van Dyke Award, and received a SFAI Teaching Assistantship Award in 2004 and a Helen Wurlitzer Foundation Fellowship in 2008. He lives and works in Bilbao, Spain.

Pilgrim is a visual journey into one woman's life through the eyes of her parents, husband and son. In her last years, Marq Sutherland returned home to help his mother through this time during which they spoke about a recurring subject – her past. Years before, Pilgrim had given him his maternal grandfather's and father's photographic negatives. Sifting through thousands of images unseen for decades, Sutherland found many photographs which depicted his mother's life from the moment of birth, and saw how he might complete her story with love and dignity – how they both might hold onto life as they learned to let go.

For me, this book has become both a way to honor the life of my mother, Pilgrim Sutherland, and to connect and collaborate with my grandparents, Poul de Hoffmann and Elsie Boote de Hoffmann, and my father Frank Sutherland through the images they left behind.
– Marq Sutherland

Marq Sutherland Pilgrim

Book design by Marq Sutherland and Gerhard Steidl
Three volumes, 80 pages each
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Book 1:
Daughter

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Wife

Book 3:
Mother





Curtis Moffat was born in New York in 1887. He studied painting in New York and Paris and collaborated with Man Ray, producing portraits and abstract photograms. In the mid-1920s, Moffat opened an interior design company and avant-garde picture gallery in London. He moved back to the US in 1939 and turned his attention again to painting until his death ten years later.

PREVIOUSLY ANNOUNCED

This is the first publication on American artist Curtis Moffat who is known for his dynamic abstract photographs, innovative color still lifes and some of the most glamorous society portraits of the early twentieth century. Moffat was also a pivotal figure in Modernist interior design and furniture. Living in London throughout the 1920s and early '30s during the era of the "Bright Young Things," Moffat produced stylish photographic portraits of leading figures in high society, stage, theater and the arts, including Cecil Beaton, The Sitwells, Nancy Cunard, Lady Diana Cooper, Tallulah Bankhead and Daphne Du Maurier.

In 2003 and 2007, Moffat's daughter, Penelope Smail, generously donated his extensive archive to the Victoria and Albert Museum. This book is drawn from that archive and also includes digital reconstructions of color images from original tri-carbro process black-and-white negatives. It reveals Moffat's pioneering yet little-known photography in all its depth and beauty.

A gentle, quiet, easy-going man with velvet eyes and enormous charm, Curtis Moffat was the most Europeanized of Americans. He seemed to be only "at home" in the quietness of his book-filled rooms. But appearances are deceptive; in fact he was the center of enormous creative activity.

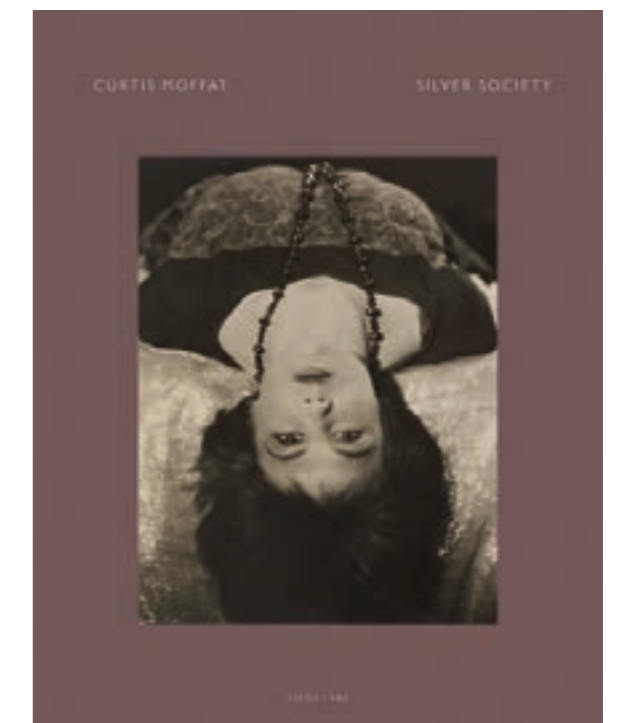
— Cecil Beaton



**Martin Barnes (ed.)
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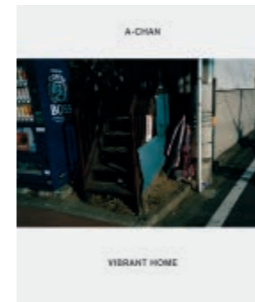
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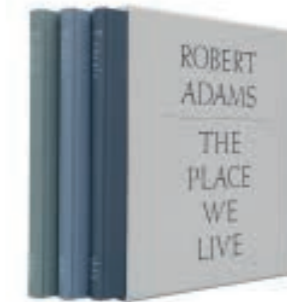
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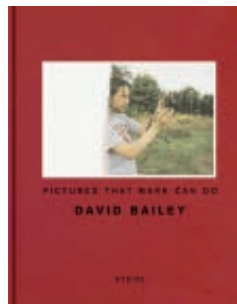
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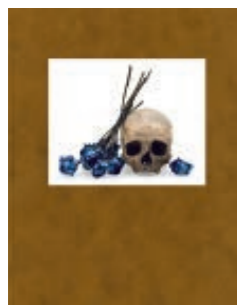
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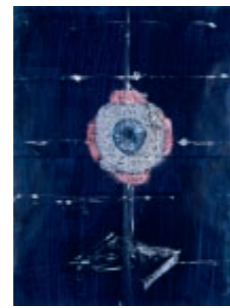
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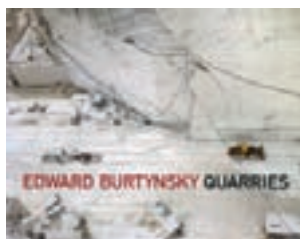
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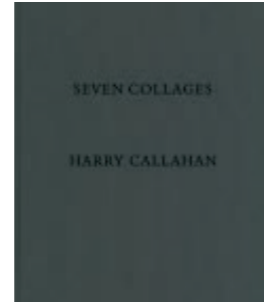
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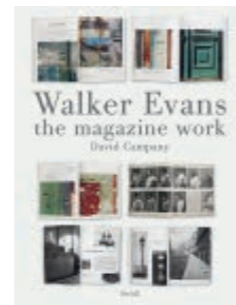
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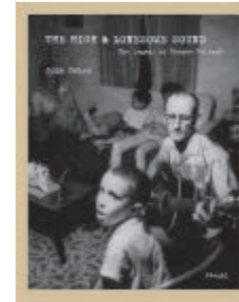
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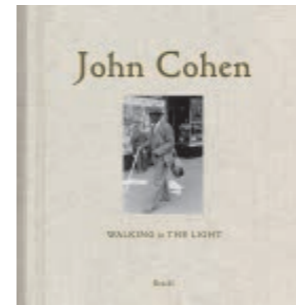
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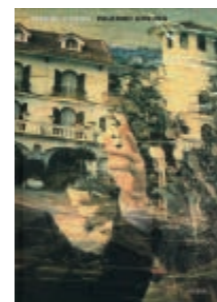
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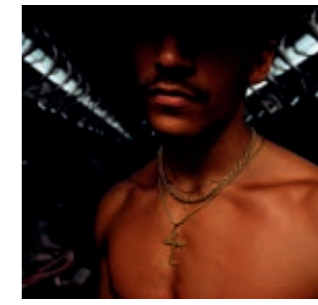
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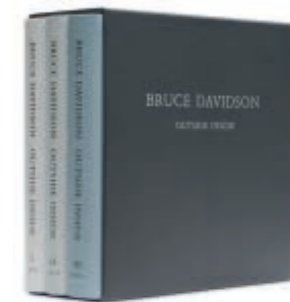
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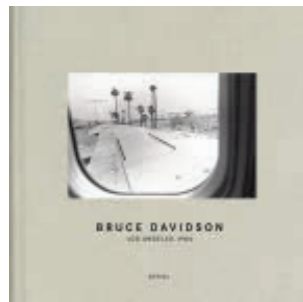


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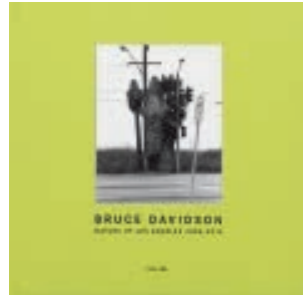
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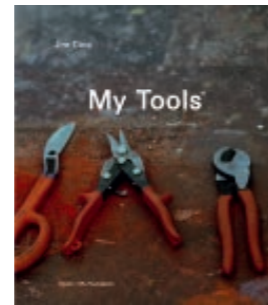
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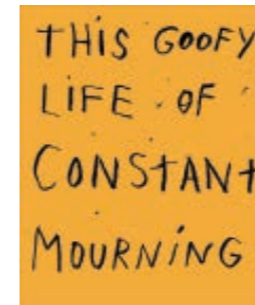
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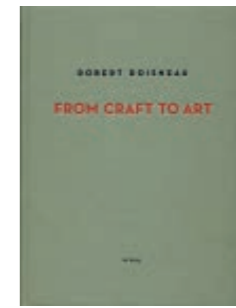
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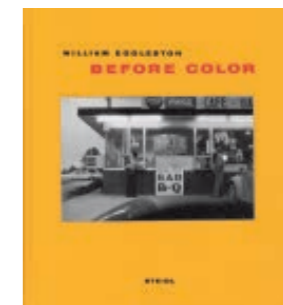
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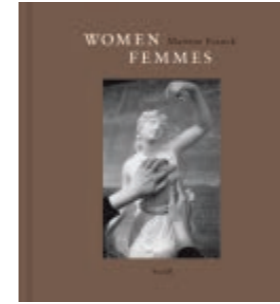
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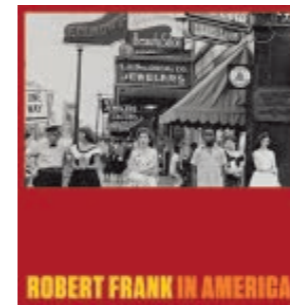
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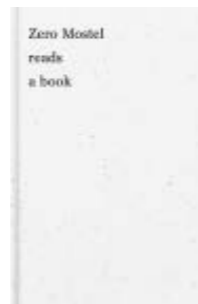
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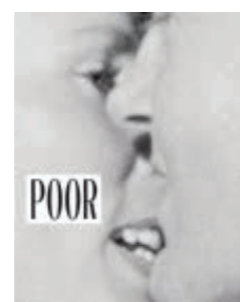
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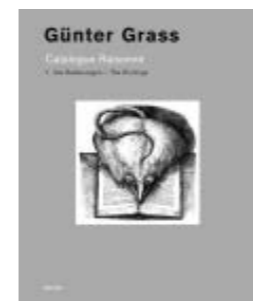
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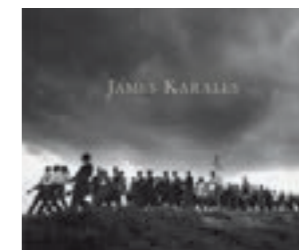
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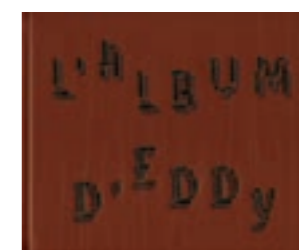
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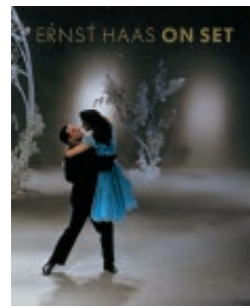


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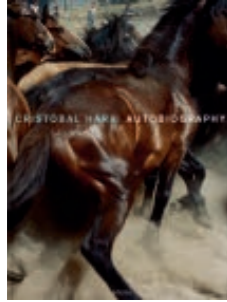


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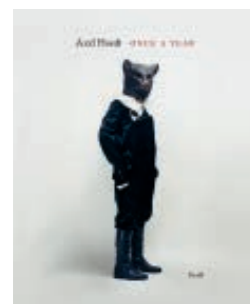
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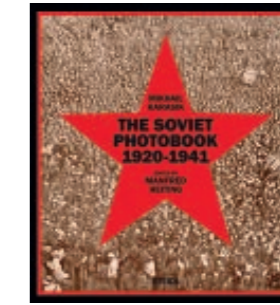
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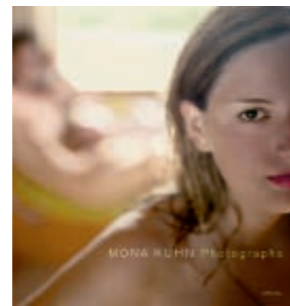


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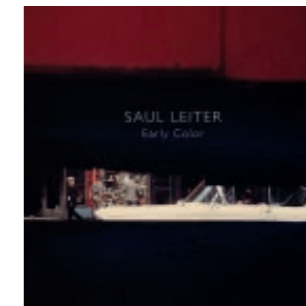
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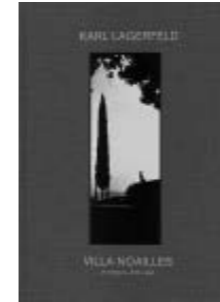
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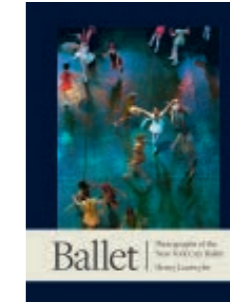
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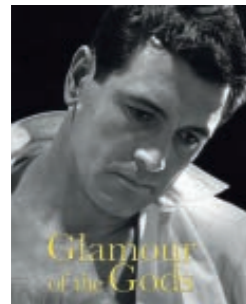
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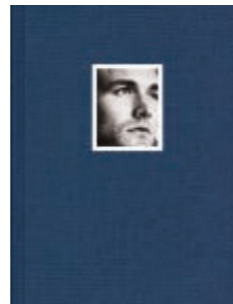
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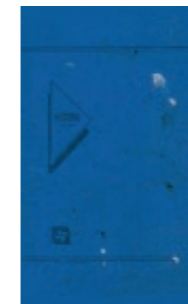
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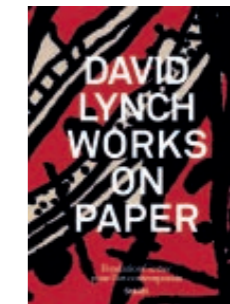
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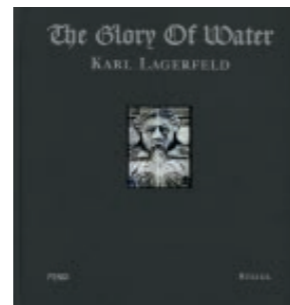
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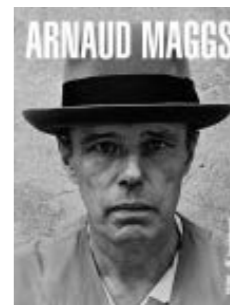
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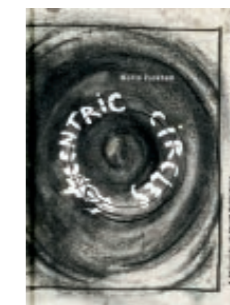
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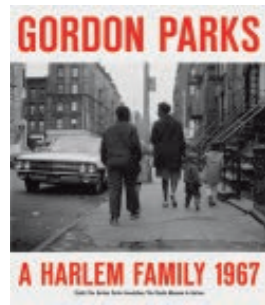
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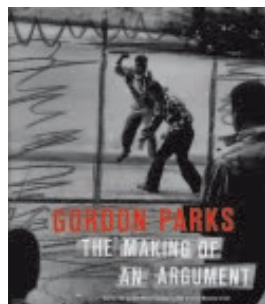
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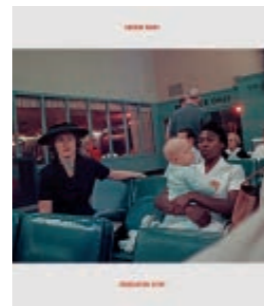
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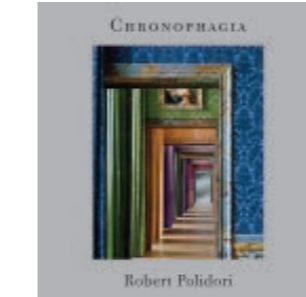
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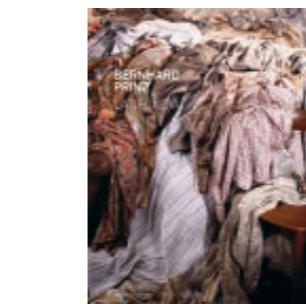
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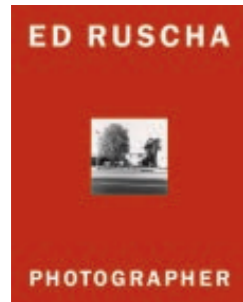
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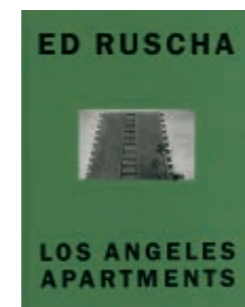
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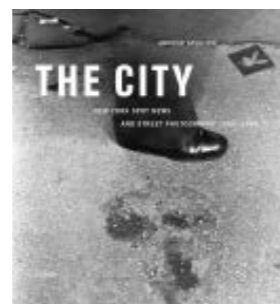
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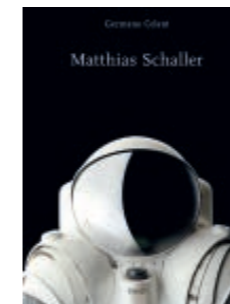
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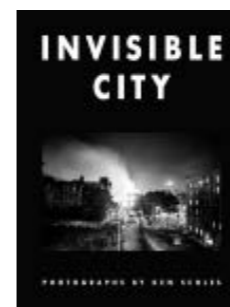
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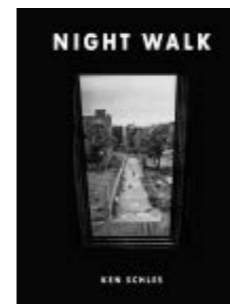
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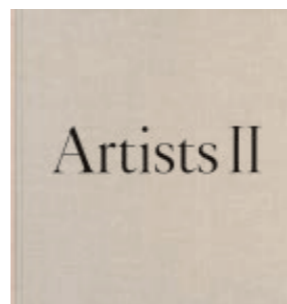
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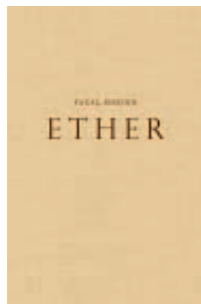
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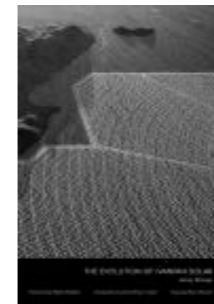
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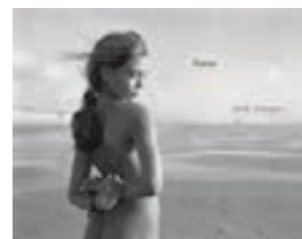
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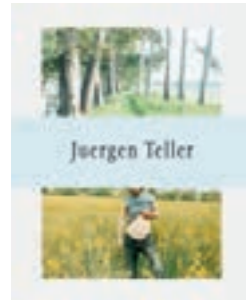


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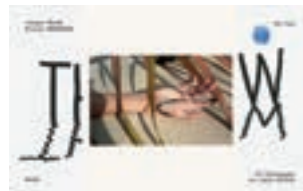
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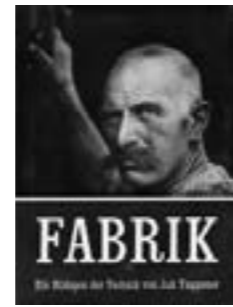
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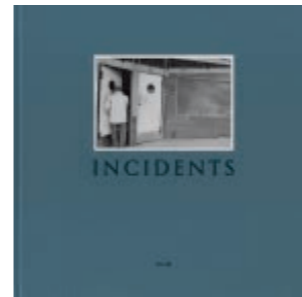
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