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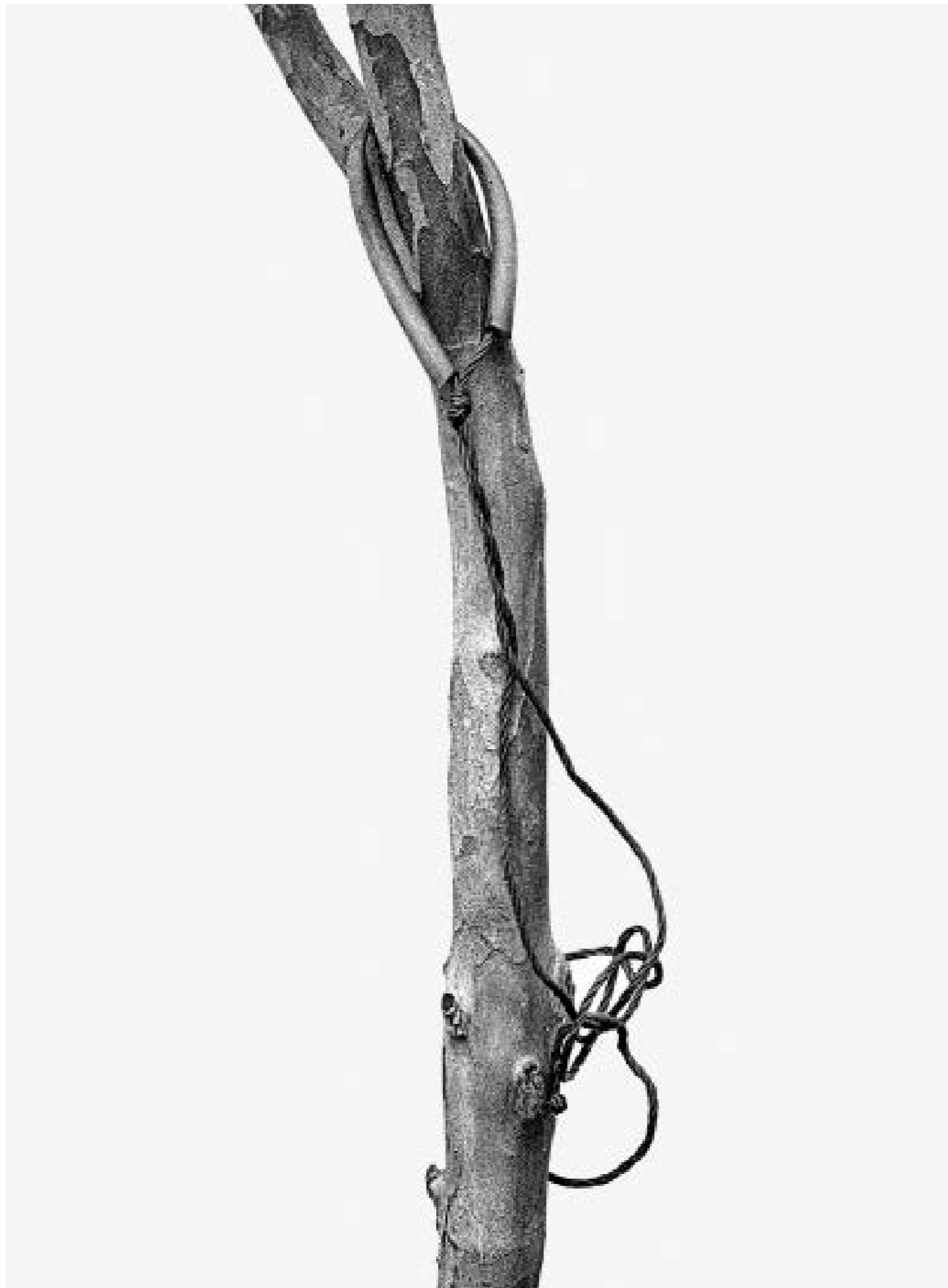
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Photography

–October 1911

Bellocq talks to me about light, shows me
how to use shadows, how to fill the frame
with objects—their intricate positions.
I thrill to the magic of it—silver
crystals like constellations of stars
arranging on film. In the negative
the whole world reverses, my black dress turned
white, my skin blackened to pitch. *Inside out*,
I said thinking of what I've tried to hide.
I follow him now, watch him take pictures.
I look at what he can see through his lens
and what he cannot—silverfish behind
the walls, the yellow tint of a faded bruise—
other things here, what the camera misses.

Poem by Natasha Trethewey

from *Bellocq's Ophelia*

Artists/Editors

Adams, Robert 99–107
 Adolph, Jörg 17
 Badge, Peter 157
 Baltz, Lewis 161
 Baumann, Daniela 75
 Chan, Theseus 37
 Chikura, Yukari 25
 Chuang, Joshua 75
 Cole, Ernest 73
 Comte, Michel 163
 Courtney-Clarke, Margaret 67
 Cuisset, Thibault 155
 Danuser, Hans 51
 Das, Kapil 27
 Davidson, Bruce 81
 De Pietri, Paola 165
 Diépois, Aline 151
 Dine, Jim 111–115
 Edgerton, Harold 117
 Eggleston, William 83–87
 Frank, Robert 91–93
 Gizolme, Thomas 151
 Goldblatt, David 69–71
 Hofer, Evelyn 79
 Kapoor, Anish 149
 Kosorukov, Gleb 153
 Kuhn, Mona 159
 Lagerfeld, Karl 15
 Leiter, Saul 167
 Lijie, Zhang 33
 Lim, Broy 31
 Maisel, David 97
 Michener, Diana 109
 Onabanjo, Oluremi C. 75
 Park, Jongwoo 35
 Parks, Gordon 95
 Petersen, Anders 61–63
 Peverelli, Benoît 145
 Powell, Luke 89
 Ryan, Liza 121
 Sarfati, Lise 169
 Serra, Richard 123–139
 Smoliansky, Gunnar 57–59
 Soak Teng, Woong 21
 Taylor, Fraser 41
 Tuggener, Jakob 49
 Verzosa, Jake 29
 Weinberger, Karlheinz 53
 West, Kanye 119
 Wetzl, Gereon 17
 Wood, Tom 141
 Wylie, Rose 41
 Zhao Renhui, Robert 23

Titles

Abstrakt Zermatt 151
 Acido Dorado 159
 and now they know 31
 Asia Highway 89
 Being Animal 109
 Black and White 83
 Books and Films 49
 Chanel Backstage 145
 City Diary #4 63
 Cottonwoods 103
 Cry Sadness into the Coming Rain 67
 Darkrooms of Photography 51
 DMZ: Demilitarized Zone of Korea 35
 DPA Work, The 141
 Drawings 2015–2017 139
 Eight Books for Asia 37
 Election Eve 87
 Ex Offenders at the Scene of Crime. South Africa and England, 2008–2016 71
 Fietas Fractured 69
 Flavio Story, The 95
 French Landscapes 155
 From the Missouri West 105
 Guide to the Flora and Fauna of the World, A 23
 Hands 57
 Heroes of Labour 153
 House of Bondage 73
 How to Make a Book with Carlos Saura & Steidl 17
 In My Room 167
 Istanbul New Stories 165
 Jewish Fate 111
 Last Tattooed Women of Kalinga, The 29
 Leon of Juda 91
 Lesser Known 81
 Light 163
 Lines of My Hand, The 93
 Make New Space. Architectural Projects 149
 Midnight Tweedle 33
 My Letter to the Troops 113
 new Industrial Parks near Irvine, California, The 161
 New York 79
 Nobel Heroes 157
 Notebooks Vol: 2 135
 Notebooks Vol: 1 137
 Oh Man 169
 Our Lives and Our Children: Photographs Taken Near the Rocky Flats Nuclear Weapons Plant 1979–1983 101
 Paris Photo by Karl Lagerfeld 15
 Perfect Places, Perfect Company 107
 Promenade Pictures 59
 Proving Ground 97

Recent Histories: Contemporary African Photography and Video Art from The Walther Collection 75
 Seeing the Unseen 117
 Something So Clear 27
 STEIDL-WERK No. 24: "Collisions" 41
 Swiss Rebels 53
 Tools 115
 Unreal Real, The 121
 Ways to Tie Trees 21
 YEEZY Season 3–4 Zine 119
 Zaido 25
 Zoo 61

3 Editorial
 4 Index
 5 Contents
 6 How to contact us
 Press enquiries
 How to contact our imprint partners

DISTRIBUTION

7 Germany, Austria, Switzerland
 8 USA and Canada
 9 France
 All other territories

11 Steidl Bookshops
 12 Book Awards 2017

STEIDL FALL/WINTER 2017/18 LIST

15 Karl Lagerfeld (ed.) Paris Photo by Karl Lagerfeld
 17 Jörg Adolph and Gereon Wetzl How to Make a Book with Carlos Saura & Steidl

STEIDL BOOK AWARD ASIA

21 Woong Soak Teng Ways to Tie Trees
 23 Robert Zhao Renhui A Guide to the Flora and Fauna of the World
 25 Yukari Chikura Zaido
 27 Kapil Das Something So Clear
 29 Jake Verzosa The Last Tattooed Women of Kalinga
 31 Broy Lim and now they know
 33 Zhang Lijie Midnight Tweedle
 35 Park Jongwoo DMZ: Demilitarized Zone of Korea
 37 Theseus Chan (ed.) Eight Books for Asia

41 Rose Wylie and Fraser Taylor STEIDL-WERK No. 24: "Collisions"

SWITZERLAND

49 Jakob Tuggener Books and Films
 51 Hans Danuser Darkrooms of Photography
 53 Karlheinz Weinberger Swiss Rebels

SWEDEN

57 Gunnar Smoliansky Hands
 59 Gunnar Smoliansky Promenade Pictures
 61 Anders Petersen Zoo
 63 Anders Petersen City Diary #4

AFRICA

67 Margaret Courtney-Clarke Cry Sadness into the Coming Rain
 69 David Goldblatt Fietas Fractured
 71 David Goldblatt Ex Offenders at the Scene of Crime. South Africa and England, 2008–2016
 73 Ernest Cole House of Bondage
 75 Daniela Baumann, Joshua Chuang and Oluremi C. Onabanjo (eds.) Recent Histories: Contemporary African Photography and Video Art from The Walther Collection

AMERICA

79 Evelyn Hofer New York
 81 Bruce Davidson Lesser Known
 83 William Eggleston Black and White
 87 William Eggleston Election Eve
 89 Luke Powell Asia Highway
 91 Robert Frank Leon of Juda
 93 Robert Frank The Lines of My Hand
 95 Gordon Parks The Flavio Story
 97 David Maisel Proving Ground
 99 Robert Adams at Steidl
 101 Robert Adams Our Lives and Our Children: Photographs Taken Near the Rocky Flats Nuclear Weapons Plant 1979–1983
 103 Robert Adams Cottonwoods
 105 Robert Adams From the Missouri West
 107 Robert Adams Perfect Places, Perfect Company
 109 Diana Michener Being Animal
 111 Jim Dine Jewish Fate
 113 Jim Dine My Letter to the Troops
 115 Jim Dine Tools
 117 Harold Edgerton Seeing the Unseen
 119 Kanye West YEEZY Season 3–4 Zine
 121 Liza Ryan The Unreal Real
 135 Richard Serra Notebooks Vol: 2
 137 Richard Serra Notebooks Vol: 1
 139 Richard Serra Drawings 2015–2017
 141 Tom Wood The DPA Work
 145 Benoît Peverelli Chanel Backstage
 149 Anish Kapoor Make New Space. Architectural Projects

PREVIOUSLY ANNOUNCED

151 Aline Diépois and Thomas Gizolme Abstrakt Zermatt
 153 Gleb Kosorukov Heroes of Labour
 155 Thibault Cuisset French Landscapes
 157 Peter Badge Nobel Heroes
 159 Mona Kuhn Acido Dorado
 161 Lewis Baltz The new Industrial Parks near Irvine, California
 163 Michel Comte Light
 165 Paola De Pietri Istanbul New Stories
 167 Saul Leiter In My Room
 169 Lise Sarfati Oh Man

171 Backlist

How to contact us

Steidl

Düstere Str. 4
37073 Göttingen
Germany
T +49 551 4 960 60
F +49 551 4 960 649
E mail@steidl.de
www.steidl.de

Sales

Matthias Wegener
T +49 551 4 960 616
F +49 551 4 960 649
E mwegener@steidl.de
Susanne Schmidt
T +49 551 4 960 612
F +49 551 4 960 649
E sschmidt@steidl.de

Submissions

Holger Feroudj
E holger@steidl.de

Catalogue / Editorial

Holger Feroudj
T +49 551 49060 621
E holger@steidl.de

Export Management / Shipping

Jan Menkens
T +49 551 4 960 618
F +49 551 4 960 617
E jmenkens@steidl.de

Production

Bernard Fischer
T +49 551 4 960 633
F +49 551 4 960 634
E bfischer@steidl.de

Public Relations / Press

Claudia Glenewinkel
T +49 551 4 960 650
F +49 551 4 960 644
E cglenewinkel@steidl.de

Press enquiries

Germany, Austria and Switzerland

Steidl Verlag
Claudia Glenewinkel
Düstere Str. 4
37073 Göttingen
Germany
T +49 551 4 960 650
F +49 551 4 960 644
E presse@steidl.de

USA and Canada

Monika Condrea
39 Ainslie Street
Brooklyn, NY 11211
USA
T +1 646 226 6828
E monika.condrea@gmail.com

France

Patrick Remy
22, Place Charles Fillion
75017 Paris
France
T +33 1 42 632 167
F +33 1 42 265 518
E patremy2@wanadoo.fr

All other territories

Steidl Verlag
Claudia Glenewinkel
Düstere Str. 4
37073 Göttingen
Germany
T +49 551 4 960 650
F +49 551 4 960 644
E presse@steidl.de

How to contact our imprint partners

Edition 7L Paris

Caroline Lebar
7, rue de Lille
75007 Paris
France
T +33 1 44 502 200
F +33 1 44 502 205
E caroline.lebar@karllagerfeld.com

Steidl Dancin Publishers

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F +1 212 965 9555
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Julia Joern
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T +1 212 7 272 070
F +1 212 7 272 072
E julia@davidzwirner.com
www.davidzwirner.com

Steidl Miles

Peter Miles Studio
650 East 6th Street, Apt. 1
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Distribution

Germany, Austria and Switzerland

Verlag

Gerhard Steidl
GmbH & Co. OHG
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37073 Göttingen
T +49 551 4 960 60
F +49 551 4 960 649
E mail@steidl.de
www.steidl.de

Auslieferungen

Deutschland

Gemeinsame Verlagsauslieferung
Göttingen (GVA)
Postfach 2021
37010 Göttingen
T +49 551 487 177
F +49 551 41 392
E bestellung@gva-verlage.de

Lieferanschrift:
Anna-Vandenhoeck-Ring 36
37081 Göttingen

Auftragsbearbeitung:

Leonore Frester
T +49 551 487 177
F +49 551 41 392
E frester@gva-verlage.de

Lisa Jacobi
T +49 551 487 177
F +49 551 41 392
E jakobi@gva-verlage.de

Österreich

Mohr-Morawa
Sulzengasse 2
A-1232 Wien
T +43 1 680 140
F +43 1 687 130
E bestellung@mohrmorawa.at

Schweiz

AVA
Centralweg 16
CH-8910 Affoltern am Albis
T +41 44 7 624 200
F +41 44 7 624 210
E avainfo@ava.ch

Vertrieb

Matthias Wegener
T +49 551 4 960 616
F +49 551 4 960 649
E mwegener@steidl.de

Susanne Schmidt
T +49 551 4 960 612
F +49 551 4 960 649
E ssschmidt@steidl.de

Außendienst

Deutschland

Schleswig-Holstein, Hamburg, Bremen, Niedersachsen

Bodo Föhr Verlagsvertretungen
Lattenkamp 90
22299 Hamburg
T +49 40 51493667
F +49 40 51493666
E bodofoehr@freenet.de

Berlin, Mecklenburg-Vorpommern, Brandenburg

Vera Grambow
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T +49 30 40 048 583
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E berliner-verlagsvertretungen@t-online.de

Sachsen-Anhalt, Sachsen, Thüringen

Thomas Kilian
Vor dem Riedtor 11
99310 Arnstadt
T +49 362 85 493 310
F +49 362 85 493 310
E thomas.c.kilian@web.de

Nordrhein-Westfalen

Benedikt Geulen
Meertal 122
41464 Neuss
T +49 2131 1 255 990
F +49 2131 1 257 944
E benedikt.geulen@t-online.de

Ulrike Hölzemann
Dornseiferstr.67
57223 Kreuztal
T +49 2732 55 83 44
F +49 2732 55 83 45
E u.hoelzemann@buerofuerbuecher.de

Hessen, Rheinland-Pfalz, Saarland, Luxemburg

Raphael Pfaff
Verlagsvertretung
An den Drei Hohen 51
60435 Frankfurt
T +49 69 54 890 366
F +49 69 549 024
E raphael.pfaff@web.de

Baden-Württemberg

Tilman Eberhardt
Verlagsvertretungen
Ludwigstr. 93
70197 Stuttgart
T +49 711 615 28 20
F +49 711 615 31 01
E Tilman.Eberhardt@gmail.com

Bayern

Günter Schubert
Brunnenstraße 20a
85598 Baldham
T +49 8106 377 23 97
F +49 8106 377 23 98
E guenterschubert@t-online.de

Österreich

Jürgen Sieberer
Arnikaweg 79/4
1220 Wien
T +43 285 45 22
F +43 285 45 22
E juergen.sieberer@mohrmorawa.at

Günter Thiel
Reuharting 11
4652 Steinerkirchen
T +43 664 3 912 835
F +43 664 773 912 835
E guenter.thiel@mohrmorawa.at

Schweiz

Giovanni Ravasio
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Bob Harrison
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E bharrison451@earthlink.net

Southern California

Tricia Gabriel
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Midwest

Stu Abraham
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John Mesjak
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Roy Schonfeld
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T +1 216-291-3538
F +1 216-691-0548
E roy@aabookreps.com

Emily Johnson
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Mid-South / Southeast

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Canada

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Ampersand Inc.
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Distribution
France

Paris Sales Office

Patrick Remy
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France
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For publications in English:

Interart S.A.R.L.
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E info@interart.fr

Responsable distribution:
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Responsable diffusion:
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Représentants:
Blanche Pilven
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Assistante Réclamations: Vic Mojasevic
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Distribution
All other territories

Head Office / Export Sales

Department: Thames & Hudson Ltd.
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London WC1V 7QX
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F +44 20 78 455 050
Sales and Marketing Department:
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UK Sales Office

Christian Frederking
Group Sales Director
T +44 20 7845 5000
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Andrew Stanley
Deputy Head of Group Sales /
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T +44 20 7845 5000
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Andrius Juknys
Head of Distributed books
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E a.juknys@thameshudson.co.uk

Mark Garland
Manager, Distributed Books
T +44 20 7845 5000
F +44 20 7845 5055
E m.garland@thameshudson.co.uk

Jessica Arvidsson
Distributed Sales Co-ordinator
T +44 20 7845 5000
F +44 20 7845 5055
E j.arvidsson@thameshudson.co.uk

UK Territory Managers

Gethyn Jordan
Key Accounts Manager
National Wholesalers
T +44 20 7845 5000
F +44 20 7845 5055
E g.jordan@thameshudson.co.uk

Michelle Strickland
Key Accounts Manager
T +44 20 7845 5000
F +44 20 7845 5055
E m.strickland@thameshudson.co.uk

David Howson
Key Accounts and London
T +44 20 7845 5000
F +44 20 7845 5055
E d.howson@thameshudson.co.uk
London: E1-E18, EC1-4, N1-22, SE1, SW3,
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Dawn Shield
Key Accounts and London
T +44 207 845 5000
F +44 207 845 5055
E d.shield@thameshudson.co.uk
London: NW1-NW11

Leslie Bolt
T +44 7984 034496
E l.bolt@thameshudson.co.uk
Bedfordshire, Berkshire, Cambridgeshire,
Dorset, Essex, Hampshire, Hertfordshire,
Kent, Middlesex, Norfolk, Suffolk, Surrey,
East Sussex, West Sussex, Wiltshire,
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Karim White
T +44 7740 768900
E k.white@thameshudson.co.uk
Cheshire, Cleveland, Cumbria, Co.
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T +44 7745 304 088
E mikelapworth@sky.com
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Ian Tripp
T +44 7970 450162
E iantripp@ymail.com
Channel Islands Cornwall, Devon,
Gloucestershire, Somerset, Wales

Victoria Hutton
T +44 7899 941010
E victoriahuttonbooks@yahoo.co.uk
London Gift Accounts

James Denton
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E jamesdenton778@btinternet.com
South and South East Gift Accounts

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Natasha Ffrench
Export Sales Department
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E n.fffrench@thameshudson.co.uk

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E mi-klein@t-online.de

Belgium, Netherlands and Luxembourg

Bas van der Zee
T +31 623137695
E b.vanderzee@thameshudson.co.uk

Eastern Europe

Sara Ticci
T +44 7952 919866
E s.ticci@thameshudson.co.uk

Eastern Mediterranean, Bulgaria, Romania

Stephen Embrey
T+44 7952 919866
E s.embrey@thameshudson.co.uk

France

Interart S.A.R.L.
1, rue de l'Est
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T +33 1 43 49 36 60
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Ireland

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(Corner Nelson Street)
Observatory 7925
Cape Town
T +27 21 447 5300
F +27 21 447 1430
E noelene@peterhyde.co.za

Middle East incl. Egypt and Eastern Mediterranean

Stephen Embrey
T +44 7952 919866
E s.embrey@thameshudson.co.uk

Iran

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E Semiramis@bookcity.co.ir

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Building 31, 53rd Street
Beirut
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E info@levantgroup.co

China (PRC), Hong Kong and Macau

Thames & Hudson China Ltd
Units B&D 17/F
Gee Chang Hong Centre
65Wong Chuk Hang Road
Aberdeen

Hong Kong

T +852 2 553 9289
F +852 2 554 2912
E aps_thc@asiapubs.com.hk

China

Michelle Liu, Beijing
E lmh_thc@asiapubs.com.hk

Beijing

Marc Zhang
E aps_china@asiapubs.com.hk

Shanghai

Helen Lee
E helen_lee@asiapubs.co.hk

Korea

Zita Chan
E zita_chan@asiapubs.com.hk

Japan

Scipio Stringer
Export Sales Department
Thames & Hudson Ltd
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For detailed information on all our books, artists and related events please visit us at www.steidl.de



Steidl Ravensburg, Buchhandlung Anna Rahm
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PDN Photo Annual 2017 Awards in the category Photobooks

Diane Dufour and Matthew Witkovsky
Provoke – Between Protest and Performance

Gordon Parks, Ralph Ellison
Invisible Man

Mark Peterson
Political Theatre

Mark Neville
Fancy Pictures

Santu Mofokeng
Stories: 2-4, Concert at Sewefontein – Funeral – 27 April 1994

Kraszna-Krausz Book Awards: Best Photography Book 2017

Diane Dufour and Matthew Witkovsky
Provoke – Between Protest and Performance



Robert Frank checking the new jacket design for *The Americans*, Göttingen, 2007. Photo by Gerhard Steidl

THE GREATEST PHOTOBOOKS OF ALL TIME

RICHARD WEST INTRODUCES THE RESULTS OF A POLL CONDUCTED TO IDENTIFY THE GREATEST PHOTOBOOKS

Every year in November, as the first lorry loads of mince pies are delivered to supermarkets, photobook enthusiasts' thoughts turn to the question of what have been the best new books to appear in the preceding eleven months. There are now a lot of photobooks published every year. In most cases they appear in only limited numbers and don't travel very far from their place of origin. So, like knowledge of films before the advent of video cassettes, the truffle hunter depends on the reports of others to find out what they have missed. These reports take the form of 'best book of the year' lists that appear from late November onwards. This tradition has been going on for a few years, maybe seven years, and has started to feel a little, well, short term. It is probably a symptom of the boom times for photobooks that attention is so fixed on the present moment and the latest thing but now it is time to take stock of the entire collection: the books seen *last* year, your first photobook love (remember that?), the book you can only view under supervision in a museum strongroom. Taken all together which are the best?

To answer this question we have conducted a poll of people who have an informed opinion about photobooks. We have attempted to cast the net wide so we have included photographers, publishers, designers, booksellers,

librarians, critics and curators, asking them to select ten books each. 112 have replied with 1,119 individual book nominations (the 1,120th book is one we have been unable to identify and can stand in symbolically as the *unknown book*).

And the winner is... Robert Frank's *The Americans* by some margin, nearly a quarter of the selectors nominated the book. This is probably to be expected, the book has been the subject of its own 50th anniversary retrospective exhibition and catalogue (*Looking In: Robert Frank's The Americans*, 2009). We won't attempt to add to the already extensive discussion of the book here.

More surprising is the runner-up, Larry Sultan and Mike Mandel's *Evidence*. A collection of archive photographs, published in 1977, that at first seemed an anomaly (why would anyone look at old pictures recording experiments and scientific tests?) but which has become a touchstone for the ever increasing trend for republishing and repositioning old photographs. It has remained discretely in circulation with a reprint in 2003 and a retrospective exhibition *Evidence Revisited* in 2004.

There follows a large selection of the nominations and comments with some breakdown of the figures. To see the complete list of nominations and commentary visit the Source website: www.source.ie/photobook

1	The Americans, Robert Frank, 1958	27
2	<i>Evidence</i> , Larry Sultan and Mike Mandel, 1977	18
3	The Ballad of Sexual Dependency, Nan Goldin, 1986	17
4	<i>New York</i> , William Klein, 1956	15
5=	In Flagrante, Chris Killip, 1988	14
	<i>Farewell Photography</i> , Daido Moriyama, 1972	14
7	Ravens, Masahisa Fukase, 1986	13
8	<i>The Map</i> , Kikuji Kawada, 1965	10
9=	Diane Arbus: An Aperture Monograph, 1972	9
	<i>Sentimental Journey</i> , Nobuyoshi Araki, 1971	9
	William Eggleston's Guide, 1976	9
	<i>For a language to come</i> , Takuma Nakahira, 1970	9
13=	American Photographs, Walker Evans, 1938	8
	<i>The Decisive Moment</i> , Henri Cartier-Bresson, 1952	8
	Waffenruhe, Michael Schmidt, 1987	8
16=	<i>Redheaded Peckerwood</i> , Christian Patterson, 2012	7
	U-NI-TY, Michael Schmidt, 1996	7
18=	<i>A Shimmer of Possibility</i> , Paul Graham, 2007	6
	Broken Manual, Alec Soth, 2010	6
	<i>Paris de nuit (Paris By Night)</i> , Brassai, 1932	6
	Raised by Wolves, Jim Goldberg, 1995	6
	<i>Ray's A Laugh</i> , Richard Billingham, 1996	6
	Sleeping by the Mississippi, Alec Soth, 2004	6
	<i>Twentysix Gasoline Stations</i> , Ed Ruscha, 1963	6
	The Afronauts, Cristina de Middel, 2012	6



Who has published the greatest photobooks?*

Steidl	59
Aperture	54
Scalo	32
MofMA	23
Mack	18
éditions du Seuil	17
Roma	12
Nazrael Press	11
Simon and Schuster	11
Walther König	9



Steidl only began to concentrate its publishing programme on photography in the late 1990s so it is remarkable that it has risen to pre-eminence in so short a time, leapfrogging Aperture which has been publishing since 1965. Equally remarkable is the ongoing influence of Scalo, the Swiss publisher that was founded in 1991 (and folded in 2006)



and whose books were printed by Steidl. Scalo's books pioneered an emphasis on the artist's vision often in unexpected and lavishly produced formats and worked with photographers from around the world including Robert Frank, Boris Mikhailov, Paul Graham and Michael Schmidt.

*publishers with more than one book nomination.



Where are the greatest photobooks published?

New York	228
Tokyo	147
London	106
Paris	79
Göttingen	59
Zurich	51
Amsterdam	45
Berlin	29
Cologne	24
Madrid	15
Stockholm	13
Munich	10
Santa Fe	10



Karl Lagerfeld, fashion designer, publisher and book dealer, began working as a photographer in 1987. Lagerfeld has since received the Lucky Strike Design Award from the Raymond Loewy Foundation, the cultural prize from the German Photographic Society and the ICP Trustees Award from the International Center of Photography. Steidl has published most of Lagerfeld's books, including *A Portrait of Dorian Gray* (2004), *Room Service* (2006), *The Beauty of Violence* (2010), *The Little Black Jacket* (2012) and *Villa Noailles, Hyères-Été 1995* (2015).

**Karl Lagerfeld (ed.)
Paris Photo by Karl Lagerfeld**

Bilingual edition: English and French
Book design by Karl Lagerfeld
and Gerhard Steidl
208 pages
7.9 x 10.6 in. / 20 x 26.8 cm
100 black-and-white and color photographs
Four-color process
Softcover

€ 20.00 / £ 18.00 / US\$ 24.00
ISBN 978-3-95829-354-0

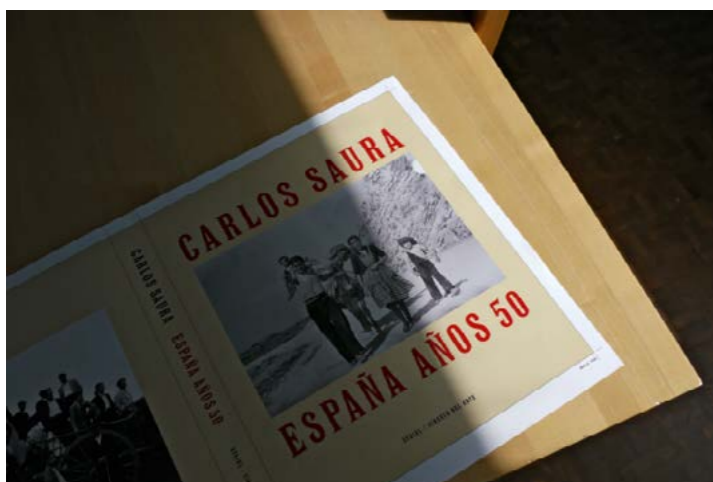
Paris Photo is the world's largest art fair dedicated to photography and annually attracts thousands of artists, professionals, collectors and enthusiasts to Paris' Grand Palais—this year from 9 to 12 November. Over 180 galleries and publishers present a comprehensive historical panorama of photography, from vintage prints to the latest contemporary works and everything in between. But how are we to best navigate this almost overwhelming photographic bounty?

Paris Photo by Karl Lagerfeld provides the answer by presenting Karl Lagerfeld's personal selection of his favorite photos from the thousands on show at this year's fair. We are thus able to "visit" Paris Photo as if in Lagerfeld's own company, and enjoy his curated perspective that is shaped by his decades of experience as a photographer, photobook publisher and book dealer. Lagerfeld's chosen photos will also be indicated at Paris Photo itself, allowing us to wander the fair through Lagerfeld's eyes.

Today photography is part of my life. It completes the circle between my artistic and professional restlessness. Karl Lagerfeld

Paris Photo, 9 to 12 November 2017





Jörg Adolph (*The Great Passion*, 2011) and Gereon Wetzel (*El Bulli - Cooking in Progress*, 2011) are multi-award-winning documentary filmmakers. In 2010 they directed *How to Make a Book with Steidl*, which won the Golden Dove for Best German Documentary Film at DOK Festival in Leipzig (2010) and the Documentary Film Prize of the Goethe Institute at Duisburg Film Week (2010).

Carlos Saura, born in Huesca in 1932, is one of the most important European filmmakers. His films include *Los Golfos* (1959), *La Caza* (1965), *Peppermint Frappé* (1967), his *Flamenco Trilogy* (1981-86), as well as dance documentaries *Flamenco* (1995) and *Tango* (1998). Steidl published his *Vanished Spain* in 2016.

This documentary film shows the story of creating Carlos Saura's *Vanished Spain*, a book of Saura's photos of Andalusia and central Spain in the late 1950s, and published by Steidl in 2016. As a young man the great Spanish film director Saura didn't quite know what he wanted to become: a motorcycle racer, flamenco dancer or a photographer. 60 years, 40 films and numerous awards later, film has proven Saura's focus yet his passion for photography runs like a thread throughout his career and life. Indeed his studio in Madrid today resembles a photographic museum, packed with curiosities, vintage Leicas and self-made cameras.

When publishers Hans Meinke and Gerhard Steidl set out to publish Saura's largely unknown photographic oeuvre, they did not anticipate discovering the compelling landscapes, villages, bullfights and people of another era that comprise Saura's personal portrait of 1950s Spain and transgress the propaganda imagery of the Franco regime. Neither did they expect the twists and turns of creating the book with Saura, an artist who resolutely calls himself a "photographic amateur." *How to Make a Book with Carlos Saura & Steidl* reveals how photos become a photobook, and leaves open the amusing question of who of Saura, Meinke and Steidl were ultimately the Father, Son and Holy Spirit in their two-year-long creative process.

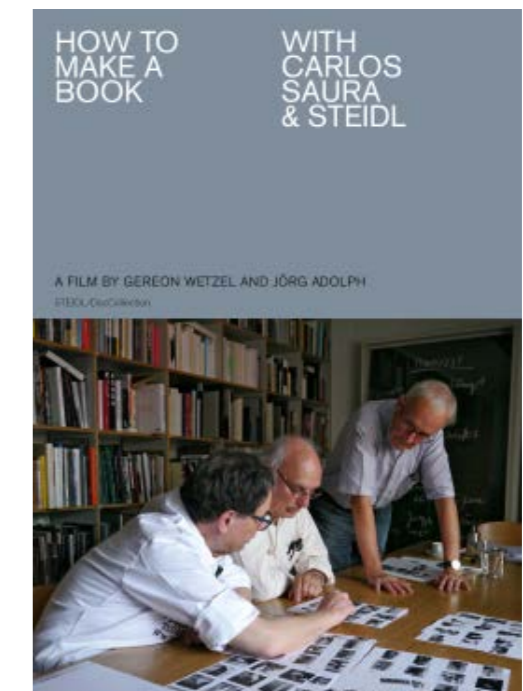
Photography has been the archive of my memory. Carlos Saura

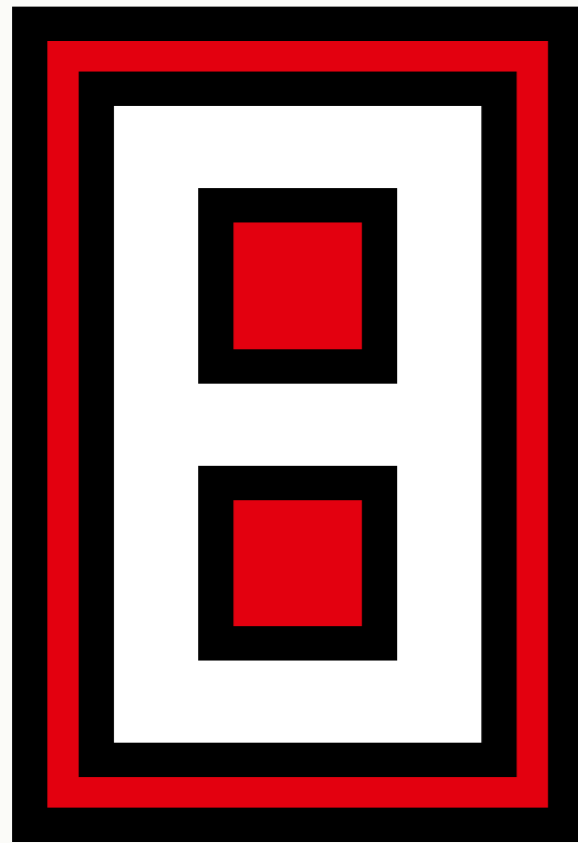
Jörg Adolph and Gereon Wetzel How to Make a Book with Carlos Saura & Steidl

Text by Alex Rühle
Packaging and book design by
Gerhard Steidl and Duncan Whyte
5.5 x 7.5 in. / 14 x 19 cm

2 DVDs (PAL and NTSC)
With a 64-page
book in a clamshell box

€ 18.00 / £ 15.00 / US\$ 20.00
ISBN 978-3-95829-353-3





STEIDL BOOK AWARD ASIA

CHINA Zhang Lijie

INDIA Kapil Das

JAPAN Yukari Chikura

SOUTH KOREA Jongwoo Park

PHILIPPINES Jake Verzosa

SINGAPORE Broy Lim
Robert Zhao Renhui
Woong Soak Teng

In the spring of 2016 the exhibition “1001 Steidl Books” was held at DECK in Singapore, an independent platform for art and photography. On the occasion of the exhibition artists from across Asia were invited to submit book dummies for the Steidl Book Award Asia. A single award was planned, but from the many books Gerhard Steidl finally chose eight: “The submissions were all so strong, so surprising and varied, that it would have been unfair to just choose one.”

Together with the co-founder and director of DECK Gwen Lee, and the creative director of WERK Theseus Chan, the eight photographers came to Steidl in Göttingen in January 2017 and made their books.



Back row, left to right: Zhang Lijie, Jongwoo Park, Duncan Whyte, Bernard Fischer, Jake Verzosa, Kapil Das, Robert Zhao Renhui
Front row, left to right: Theseus Chan, Broy Lim, Jay Lau, Gerhard Steidl, Gwen Lee, Yukari Chikura, Woong Soak Teng

The Steidl Book Award Asia uncovers new photographic voices and presents them in book form. Our aim is to spur original and creative ideas for printed matter throughout Asia. The winning eight books reflect the dynamic spectrum of Asia today, touching on personal anecdotes and memory, environmental concerns, cultural practices and issues of social change. These books give us a telegraphic pair of eyes to re-examine contemporary Asia and to arrive at our own understandings, at our own pace.

Gwen Lee
Co-founder and Director of DECK
and the Singapore International Photography Festival

Steidl Book Award Asia Winners:

Yukari Chikura, Zaido (Japan)
ISBN 978-3-95829-313-7

Kapil Das, Something So Clear (India)
ISBN 978-3-95829-318-2

Zhang Lijie, Midnight Tweedle (China)
ISBN 978-3-95829-314-4

Broy Lim, and now they know (Singapore)
ISBN 978-3-95829-312-0

Jongwoo Park, DMZ: Demilitarized Zone of Korea (South Korea)
ISBN 978-3-95829-315-1

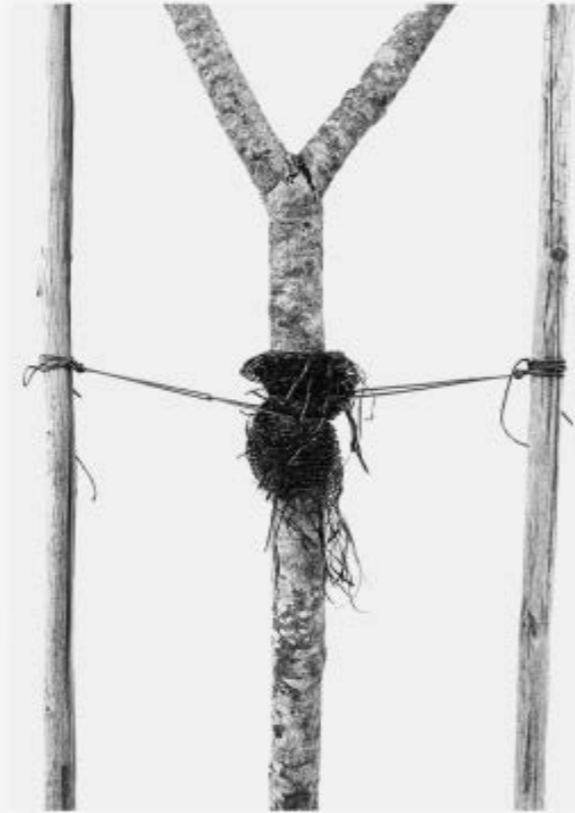
Robert Zhao Renhui, A Guide to the Flora and Fauna of the World (Singapore)
ISBN 978-3-95829-319-9

Woong Soak Teng, Ways to Tie Trees (Singapore)
ISBN 978-3-95829-316-8

Jake Verzosa, The Last Tattooed Women of Kalinga (Philippines)
ISBN 978-3-95829-317-5



Tree at front of Punggol Vista, Block 68C



Tree at front of Jooong Street Street 81, Block 84B



Tree at front of the Kin Wah School of Communication and Information



Tree at front of Campus 01E, Nanyang Technological University

Woong Soak Teng was born in Singapore in 1994 and is currently completing a Bachelor of Fine Arts at the city's Nanyang Technological University. Woong's exhibitions include those at the Auckland Festival of Photography 2016, and DECK and Objectifs-Centre for Photography and Film, both in Singapore.

Between August and December 2015, Woong Soak Teng explored the man-made garden city of Singapore and made portraits of its staked trees. As in many cities around the world, here trees are uprooted and relocated to conform to a controlled cityscape determined by urban planning. As part of an attempt to construct productive and aesthetic living environments for ourselves, nature has long since been subjected to manipulation at the mercy of human hands.

Featuring a diversity of (sometimes unorthodox) approaches to the art of tree-tying, this book presents an intimate encounter with the trees and their much-overlooked supporting structures, which have become an integral element of the human habitat. Woong's consistent, frontal approach and detailed captions based on the trees' locations lend her works a topographical quality which complements the almost abstract elegance of her subjects.

Tree staking is ubiquitous yet largely unnoticed. Just like our innate human instinct to control. Woong Soak Teng



Woong Soak Teng Ways to Tie Trees

Text by Woong Soak Teng
Book design by Woong Soak Teng, Theseus Chan and Holger Feroudj
30 pages
8.3 x 11.2 in. / 21 x 28.5 cm
30 black-and-white photographs
Tritone
30 photo prints in a handmade archive box

€ 45.00 / £ 40.00 / US\$ 50.00
ISBN 978-3-95829-316-8

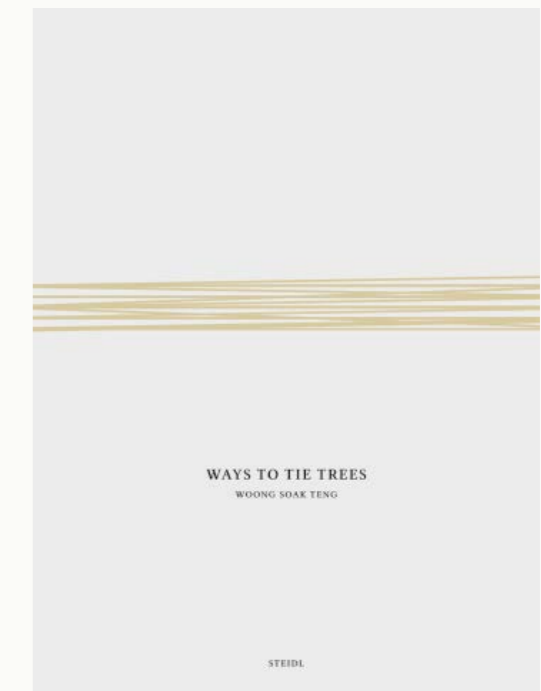




PLATE 22
Square Apple

Sold in a department store in South Korea, these square apples were created as gifts for students taking the College Scholastic Ability Test, with some inscribed with the words 'pass' or 'success'. A similar square watermelon was developed in Japan in the 1980s. The cubic fruits are created by stunting their growth in glass cubes.



PLATE 24
Unbreakable Egg

A company in Japan has developed a technique to create eggs that are so strong that they cannot be broken. The only way to access its contents is to puncture a hole in its shell with a pointed tool. The egg was created by adding the plant protein of a soybean tree to a chicken, thus creating an egg with a bark-like texture.



PLATE 36
Fat Polar Bear swimming in Hudson Bay

A polar bear weighing around 350kg, the heaviest ever recorded, was spotted swimming towards Hudson Bay, Canada. As winters – the hunting period for polar bears – get shorter because of global warming, polar bears must fatten themselves up or perish in summer.



PLATE 52
Monkey that talks

Ashik became the first prehistoric monkey with human speech ability. Scientists in Japan managed to engineer the human version of the foxp2 gene – commonly known as the language gene – into the monkey.

Robert Zhao Renhui was born in 1983 in Singapore where he lives and works today. His practice is closely informed by science, in particular zoology, and he creates and publishes works with the fictional organization The Institute of Critical Zoologists which "aims to develop a critical approach to the zoological gaze, or how humans view animals." Renhui has participated in numerous solo and group exhibitions including the Rencontres d'Arles Discovery Award 2015, Daegu Photo Biennale 2014, Busan Biennale 2014, Moscow International Biennale of Young Art 2014, PhotoIreland 2014 and Singapore Biennale 2013.



Robert Zhao Renhui A Guide to the Flora and Fauna of the World

Text by Robert Zhao Renhui
Book design by H55
80 pages
9.4 x 13.4 in. / 24 x 34 cm
14 black-and-white and 41 color photographs
Four-color process
56 photo prints and 2 text sheets in a handmade clamshell box

€ 50.00 / £ 43.00 / US\$ 55.00
ISBN 978-3-95829-319-9

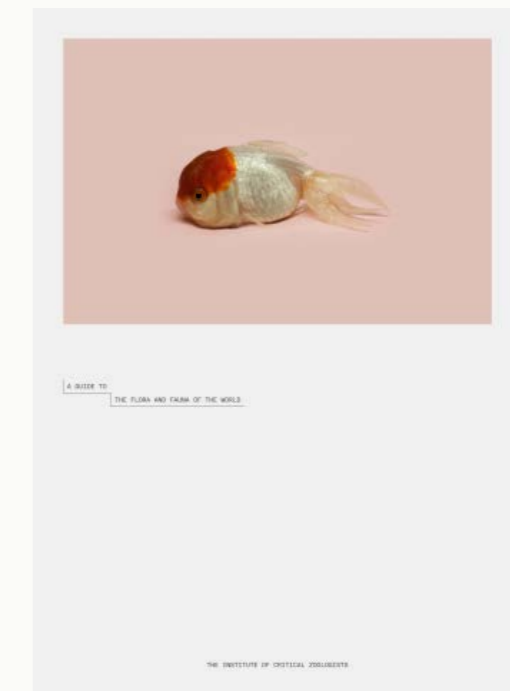
To what extent can we trust photography and science? Robert Zhao Renhui explores these questions in *A Guide to the Flora and Fauna of the World*, which appears to be an authentic catalogue of plants and animals but is in fact entirely fictitious.

Renhui's guide ostensibly "documents" 55 different animals, plants and environments that have been manipulated by man but do not appear to be, and examines the myriad ways in which humans are altering nature. Here are curious creatures that have evolved in often unexpected ways to cope with our changing world, including rhinoceroses with barely visible horns and monkeys dependent on food handed out by humans. Other organisms in the series are the products of human intervention, mutations engineered to serve various purposes from scientific research to the desire for ornamentation, such as man-made gelatin grapes, genetically modified tomatoes and "unbreakable" eggs.

All living things constantly adapt to the various pressures they face including predators, pollution and environmental change. Yet the human species has undeniably emerged as the main perpetrator of the dangers that threaten the survival of other life forms. *A Guide to the Flora and Fauna of the World* reminds us of this fact, and above all to retain a critical, cautious and ironic attitude to the "real."

Primarily photographic, Zhao's practice is drawn from observations and research into the natural world. But it is not direct documentation; instead, he constructs and layers the subject with narratives, interweaving the real and the fictional, sowing a seed of doubt in viewers about the objectivity of the image before them.

Sylvia Tsai, *ArtAsiaPacific*





Born in Tokyo, Yukari Chikura studied music and initially worked as a composer and programmer, before moving to photography. Her work has been published in the *New York Times* and is held in collections including the Bibliothèque nationale de France in Paris and the Griffin Museum of Photography in Winchester, Massachusetts. Chikura has been honored at the LensCulture Emerging Talent Awards, the International Photography Awards, Photolucida Critical Mass and the Sony World Photography Awards, among others. In 2015 she was artist in residence at the Mt. Rokko International Photo Festival.

This book is Yukari Chikura's preservation of the 1300-year-old Japanese ritual festivity "Zaido." Following a series of tragedies including her father's sudden death, her own critical accident and the 2011 Tohoku earthquake and tsunami, Chikura recalls how her father came to her in a dream with the words: "Go to the village hidden deep in the snow where I lived a long time ago." And so with camera in hand she set off on a restorative pilgrimage to northeast Japan (the first of numerous journeys), which resulted in this book.

Chikura arrived at the village, surreally silver in the snow and mist, and there discovered Zaido, where inhabitants from different villages gather on the second day of each new year and conduct a ritual dance to induce good fortune. The performers dedicate their sacred dance to the gods and undergo severe purifications. Combining photos of snowscapes that border on abstraction with images of the intricate masks and costumes of Zaido, Chikura depicts the cultural diversity of the participants as well as their common bond in creating collective memory and ensuring the survival of this ritual.

The sight of these people—who overcome all obstacles, who stand up over and over again after every fall, all for the sake of protecting something so precious and vital—has given me the courage and hope to live again. Yukari Chikura



Yukari Chikura Zaido

Text by Yukari Chikura
Book design by Yukari Chikura, Theseus Chan,
Yumi Goto and Holger Feroudj
13.8 × 9.1 in. / 35 × 23.2 cm
160 pages plus an 12-page booklet
28 black-and-white and 41 color photographs
Four-color process
Clothbound hardcover with a hand-folded O-mikuji
paper insert

€ 68.00 / £ 58.00 / US\$ 75.00
ISBN 978-3-95829-313-7





Born in Dehra Dun in 1980, Kapil Das majored in English at the University of Delhi and has since worked as an ethnologist. In 2005 he co-founded the design consultancy Quicksand, based in Delhi and Bangalore, and in 2009 he founded the public arts initiative Blindboys, a forum to present photography through on- and offline platforms such as the improvised street exhibition "BlowUp Bombay" (2011). Das held his first solo exhibition "154 Neshvillla Road and Other Stories" at Photoink, New Delhi, in 2011.

Something So Clear is Kapil Das' patient look behind the visual clichés and stereotypes that have come to define India. Consisting of a tight edit from thousands of photos taken over a decade, the book shows the spectrum of India through land- and streetscapes, portraits and everyday happenings, some as deceptively simple as a man carrying a mattress or a beetle resting on a leaf.

Sequenced not chronologically or geographically but by intuition, humor and mood, *Something So Clear* is an archive of impressions that embraces the chaos of life and contains images that in Das' words are "from a place but not of a place." While trained as an ethnologist, Das casts aside a strictly analytical approach to capture ephemeral encounters in photos he deems "psychological portals" into his subjects' (and his own) self. Serendipity not certainty guides Das and makes the title of this book delightfully ironic: "something so clear" is an alluring yet unreachable ideal.

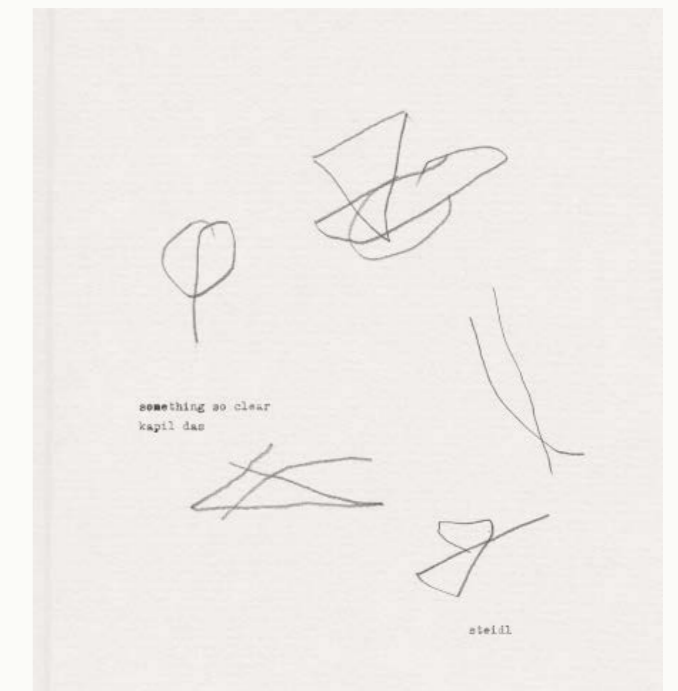
As a raconteur, Kapil Das employs the photographic image to reveal an abstracted experience of his life. Kapil's unflinching gaze is neither shy nor interested in exploring any sentimentality. Instead, he offers a view of his life, skinned to its bones and laced with both humor and poignancy. Devika Daulet-Singh, founder of Photoink

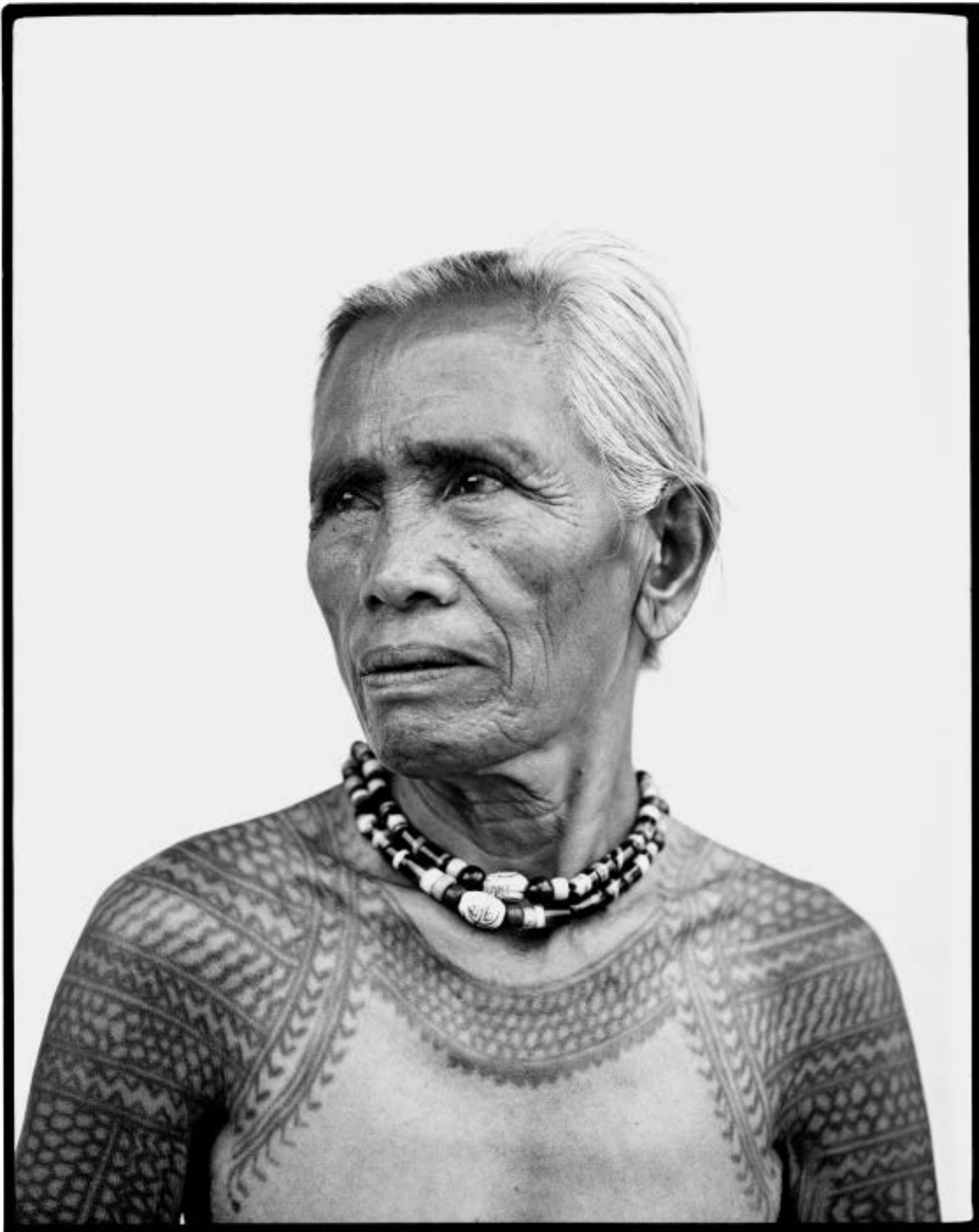


Kapil Das
Something So Clear

Book design by Kapil Das, Theseus Chan and Duncan Whyte
144 pages
8.3 x 9.1 in. / 21 x 23 cm
90 color photographs
Four-color process
Clothbound hardcover

€ 35.00 / £ 30.00 / US\$ 40.00
ISBN 978-3-95829-318-2





Born in 1979 and raised in the northern Philippines, Jake Verzosa today works in Manila as a freelance photographer. His documentary photographs on contemporary issues, culture and identity have been shown in numerous exhibitions throughout Asia, Europe and North America. Verzosa's portraits are held in private and public collections including the Musée Nicéphore Niépce in Chalon-sur-Saône.

The Last Tattooed Women of Kalinga presents a series of portraits by Jake Verzosa who laments and celebrates a dying tradition of tattooing in villages throughout the Cordillera mountains in the northern Philippines. For nearly a thousand years the Kalinga women have proudly worn these lace-like patterns or *batok* on their skin as symbols of beauty, wealth, stature and fortitude. Applied as part of a painful ritual, the vivid tattoos—abstractions of motifs such as ferns, rice bundles, centipedes and flowing rivers—reflect a rite of passage and a powerful bond with nature. Yet today this intricate form of self-adornment has largely been abandoned due to changing aesthetic perceptions.

Between 2009 and 2013, Verzosa traveled extensively to document the last generation of women with the *batok*. The resulting pictures reveal the artistic designs of the tattoos, as well as their symbolic functions as signs of social belonging and testimonies to personal struggle and triumph in which the skin becomes a "story." Accompanying Verzosa's portraits is a detailed illustrated glossary of the tattoo types and their meanings.

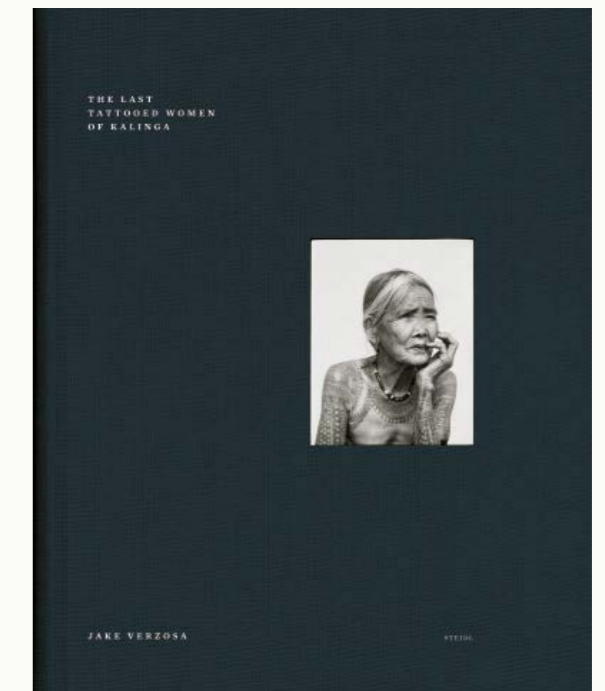
My goal for this project was not just to document the last remaining tattooed women from my region but also to reverse the changing perceptions of beauty among the Kalinga. These tattoos were once symbols of beauty, wealth and honor, but today most see them as seen as an ancient, barbaric stigma. Jake Verzosa



Jake Verzosa
The Last Tattooed Women of Kalinga

Texts by François Cheval, Natividad Sugguiyao and Jake Verzosa
Illustrations by Christina Dy
Book design by Jake Verzosa, Karl Castro, Theseus Chan and Duncan Whyte
96 pages plus a 24-page illustrated booklet
10.6 x 13 in. / 26.8 x 33 cm
44 black-and-white photographs and
22 illustrations
Tritone

Clothbound hardcover with a tipped-in photo
€ 35.00 / £ 30.00 / US\$ 40.00
ISBN 978-3-95829-317-5





Broy Lim was born in Singapore in 1990, where he graduated with a Bachelor of Fine Arts in Photography and Digital Imaging from Nanyang Technological University. His works, primarily dealing with his personal experiences living in the island state, have been exhibited at photography festivals both in his hometown and internationally, such as the Pingyao International Photography Festival 2014 and 2015, the Auckland Festival of Photography 2016, and the Indian Photography Festival 2016 in Hyderabad.

This intimate book explores Broy Lim's realization of his homosexuality in his hometown of Singapore, where it still remains illegal. Combining personal texts and photos, *and now they know* narrates Lim's sexual identity and his nine-year relationship with his partner, while also representing the broader struggle of many youths who navigate their sense of self in conservative heteronormative societies.

Lim begins the book with handwritten texts that establish his confessional tone: "My truth has always been an untouchable, unspeakable illusion / I want to be unlimited too ... I want to ascend to your paradise, to escape this inferno." Such thoughts reoccur and give autobiographic nuance to his suggestive, hushed photos which include self-portraits, still lifes and landscapes. This lyrical interplay between text and image captures a sense of the often unspoken norms which Lim has overcome and his "open secret" that for many years even his family could only speculate on.

I know you can see the lie I'm living. Even if your silent approval or nonchalance were a lie, let me indulge in this secret, and pretend that you will let me. Broy Lim



Broy Lim and now they know

Text by Broy Lim
Book design by Broy Lim, Theseus Chan
and Duncan Whyte
80 pages
8.9 x 11.8 in. / 22.5 x 30 cm
26 color photographs
Four-color process
Hardcover wrapped in glassine

€ 35.00 / £ 30.00 / US\$ 40.00
ISBN 978-3-95829-312-0





Born in 1981, Zhang Lijie lives and works in Beijing. She holds a master's degree in journalism from Beijing Normal University and a master's degree in photography from the London College of Communication, UAL. Lijie's style combines a snapshot aesthetic with the documentary photography tradition, and her work has been profiled in the New York Times, Lens, Newsweek and China Daily. Her photos have been exhibited in "Rising Dragon: Contemporary Chinese Photography" (San Jose Museum of Art, 2013) and the Copenhagen Photo Festival (2015) among others.

Midnight Tweedle is Zhang Lijie's personal portrait of China's complex cultural and political history. Juxtaposing diverse and seemingly unrelated images with a collage technique, Lijie explores the depths of Chinese collective memory in a process she describes as "whispering to herself ... to understand where we come from and where we are going."

This book combines materials as varied as found and original photos, posters, illustrations and even a meal ticket from the planned economy time which Lijie either collected from antique markets, newspapers and the Internet, or created herself. Here smiling families and uniformed civilians during the Cultural Revolution mingle with key historical figures such as the Empress Dowager Cixi and Mao Zedong, all interspersed by recent landscapes and photos as unexpected as a still life of mangoes. Lijie believes that "all kinds of identities and labels are nothing but fragments of history," and in this book she creates a new whole from these pieces.

Obsessed with dealing with themes concerning Chinese society, its history and collective memory, and what it means to be young in contemporary China, I chose the photobook to express my thoughts on my chaotic surroundings and what they hint of the future.

Zhang Lijie



Zhang Lijie Midnight Tweedle

Text by Zhang Lijie
Book design by Zhang Lijie, Theseus Chan and Duncan Whyte
160 pages including a 16-page insert
8.3 x 11 in. / 21 x 28 cm
Plus a 12-page booklet (15 x 20 cm),
2 postcards (19 x 13 cm, 15 x 14 cm),
1 tipped-in ticket (11 x 5 cm), and 1
voucher (4.7 x 7.5 cm)
36 black-and-white and 102 color
photographs and illustrations
Four-color process
Clothbound hardcover

€ 40.00 / £ 35.00 / US\$ 45.00
ISBN 978-3-95829-314-4





Jongwoo Park was born in Seoul in 1958 and practices in the media of documentary photography and video. From 1983 to 1995 he worked for the Korea Times, the New York Times and the Los Angeles Times as a photojournalist. Jongwoo's independent projects focus on documenting vanishing cultures and minority tribes, including a two-decade project on the Himalayan ranges.

This book is Jongwoo Park's photo-documentation of the Demilitarized Zone or DMZ of Korea, the strip of land dividing North and South Korea. About 248 km long, 4 km wide, and 60 km from Seoul, this buffer zone between the two countries is, despite its name, one of the most militarized borders in the world, operating under strict armistice conditions following the end of the Korean War in 1953.

In 2009 the South Korean Ministry of National Defense invited Park to document the DMZ, an area normally inaccessible to civilians and of which no comprehensive photographic record existed. Park did so rigorously until 2012, although the project proved a complex administrative undertaking involving detailed negotiations and planning. An unlikely tension energizes Park's series: the contrast between military presence (seen through barbed wire, outposts, and armed troops which have led to sporadic violence), and the natural beauty of the DMZ. For the isolation of this diverse landscape has allowed it to largely revert to its original state; today it is recognized as one of the world's best-preserved temperate habitats and home to several endangered species of flora and fauna.

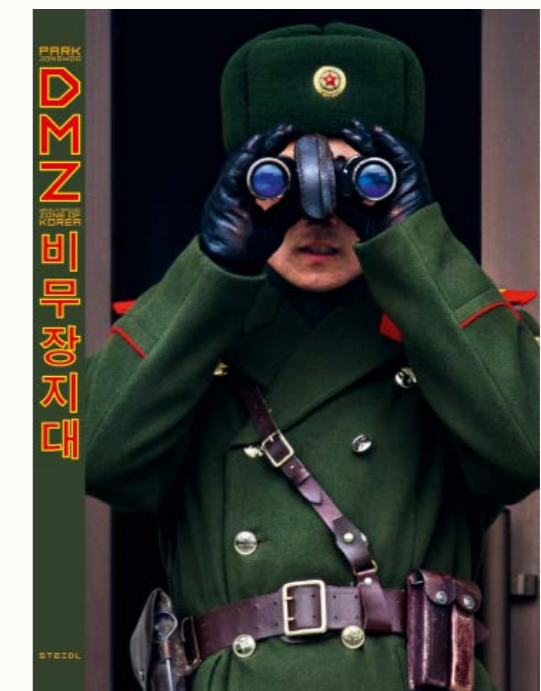
The war is over, but our national division is not. As a photographer living in the world's only divided country, I've felt the peaceful but strange atmosphere inside the DMZ. The endless barbed-wire fences not only bordering North and South but also drawing a psychological boundary between both citizens of segregated Korea. Jongwoo Park



Jongwoo Park DMZ: Demilitarized Zone of Korea

Text by Jongwoo Park
Book design by Jongwoo Park, Theseus Chan and Bernard Fischer
248 pages
8.3 x 11.2 in. / 21 x 28.5 cm
195 color photographs
Four-color process
Softcover

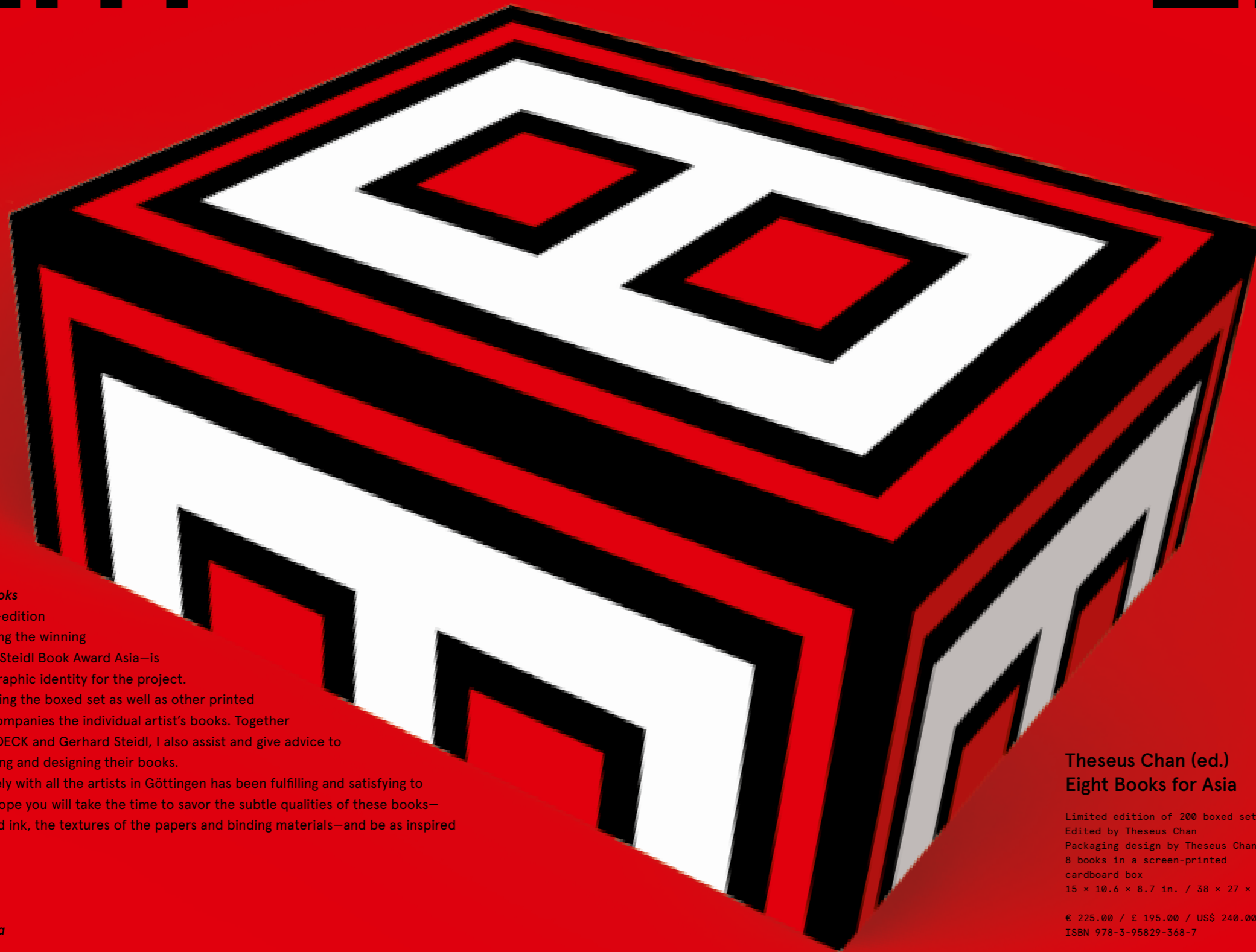
€ 35.00 / £ 30.00 / US\$ 40.00
ISBN 978-3-95829-315-1



EIGHT COLLECTOR'S BOXED SET BOOKS

COLLECTOR'S BOXED SET

COLLECTOR'S BOXED SET



My role in *Eight Books for Asia*—a limited-edition boxed set containing the winning eight books of the Steidl Book Award Asia—is to forge a strong graphic identity for the project. This includes creating the boxed set as well as other printed literature that accompanies the individual artist's books. Together with Gwen Lee of DECK and Gerhard Steidl, I also assist and give advice to the artists in drafting and designing their books. Collaborating closely with all the artists in Göttingen has been fulfilling and satisfying to say the least. We hope you will take the time to savor the subtle qualities of these books—the smell of printed ink, the textures of the papers and binding materials—and be as inspired by them as we are.

Theseus Chan
Art Director
Eight Books for Asia

Theseus Chan (ed.) Eight Books for Asia

Limited edition of 200 boxed sets
Edited by Theseus Chan
Packaging design by Theseus Chan
8 books in a screen-printed cardboard box
15 × 10.6 × 8.7 in. / 38 × 27 × 22 cm
€ 225.00 / £ 195.00 / US\$ 240.00
ISBN 978-3-95829-368-7

Woong Soak Teng
Ways to Tie Trees
30 pages
8.3 × 11.2 in. / 21 × 28.5 cm
30 black-and-white photographs
Tritone
30 photo prints in a handmade archive box

Zhang Lijie
Midnight Tweedle
160 pages including a 16-page insert
8.3 × 11 in. / 21 × 28 cm
Four-color process
Clothbound hardcover

Robert Zhao Renhui
A Guide to the Flora and Fauna of the World
58 pages
9.4 × 13.4 in. / 24 × 34 cm
Four-color process
56 photo prints and 2 text sheets in a handmade clamshell box

Yukari Chikura
Zaido
160 pages plus an 8-page booklet
13.8 × 9.1 in. / 35 × 23.2 cm
Four-color process
Clothbound hardcover with a hand-folded O-mikuji paper insert

Kapil Das
Something So Clear
144 pages
8.3 × 9.1 in. / 21 × 23 cm
Four-color process
Clothbound hardcover

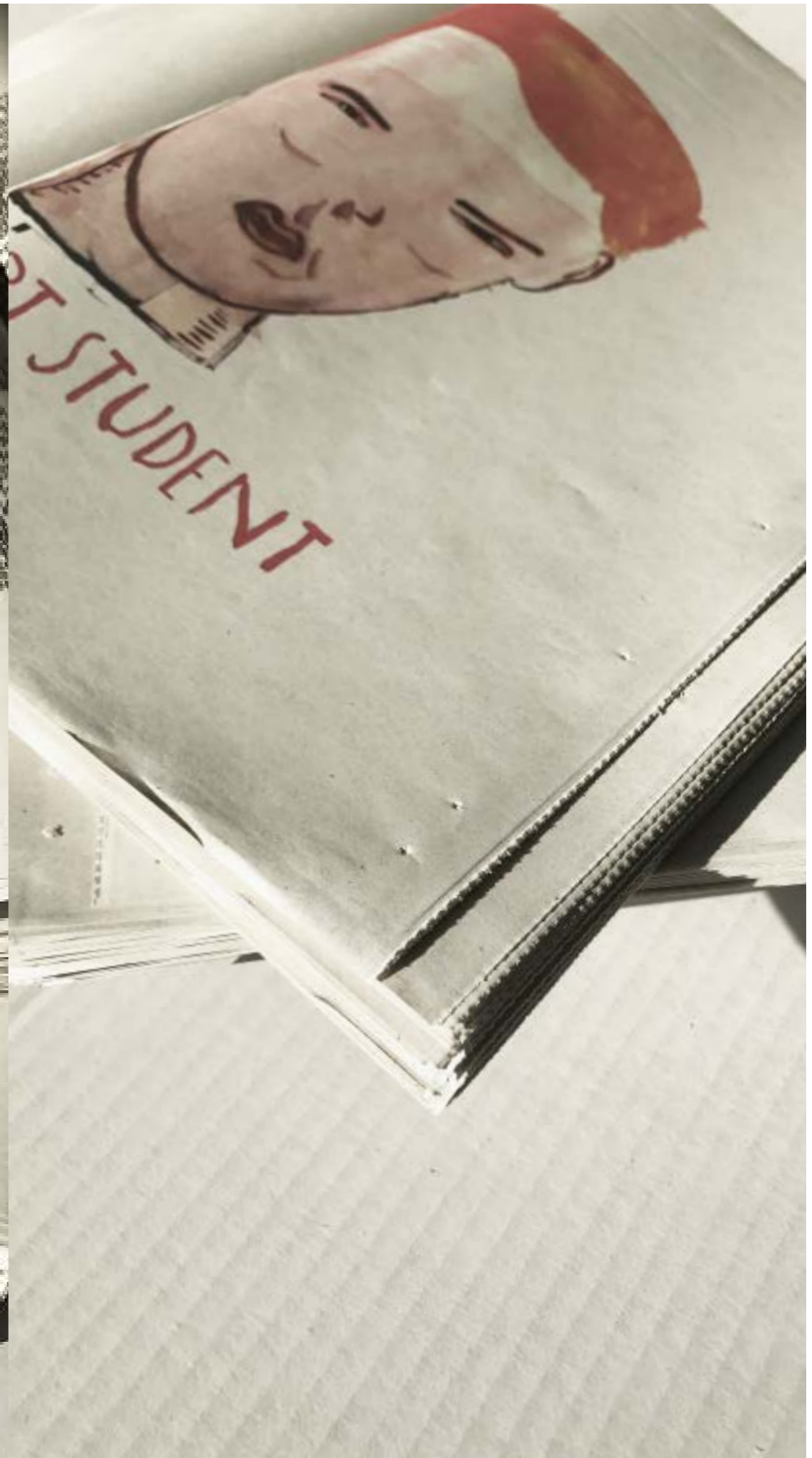
Jake Verzosa
The Last Tattooed Women of Kalinga
96 pages
10.6 × 13 in. / 26.8 × 33 cm
Tritone
Clothbound hardcover with a tipped-in photo

Broy Lim
and now they know
72 pages
9.4 × 11.8 in. / in. / 24 × 32 cm
Four-color process
Hardcover wrapped in glassine

Jongwoo Park
DMZ: Demilitarized Zone of Korea
248 pages
8.3 × 11.2 in. / 21 × 28.5 cm
Four-color process
Softcover

FOR COLLECTOR'S BOXED SET ASIA







Born in 1934, Rose Wylie studied at Folkestone and Dover School of Art, and the Royal College of Art. Wylie's work centers on painting and drawing, and her first retrospective exhibition was held at the Jerwood Gallery, Hastings, in 2012, followed by her BP Spotlight exhibition at Tate Britain in 2013. She has received the Paul Hamlyn Foundation Visual Arts Award (2011), the John Moores Painting Prize (2014) and the Charles Wollaston Award (2015).

Born in 1960, Fraser Taylor studied at the Glasgow School of Art and the Royal College of Art. Taylor co-founded The Cloth (1983-88) with selected works now held by the Victoria and Albert Museum in London and the Art Institute of Chicago. In 2001 he was appointed adjunct professor by the Department of Fiber and Material Studies at the School of the Art Institute of Chicago.

Rose Wylie and Fraser Taylor STEIDL-WERK No. 24: "Collisions"

Edited by Alison Harley
 Photos by Oona Brown
 Texts by Oona Brown, Rose Wylie, Fraser Taylor,
 Jo Melvin, Jeff Gibbons, Liam Scully, Jimmy
 Cosgrove and Ian Massey
 Book design by Theseus Chan
 392 pages
 9.2 x 12.6 in. / 23.5 x 32 cm
 182 color photos and images
 Four-color process on newsprint

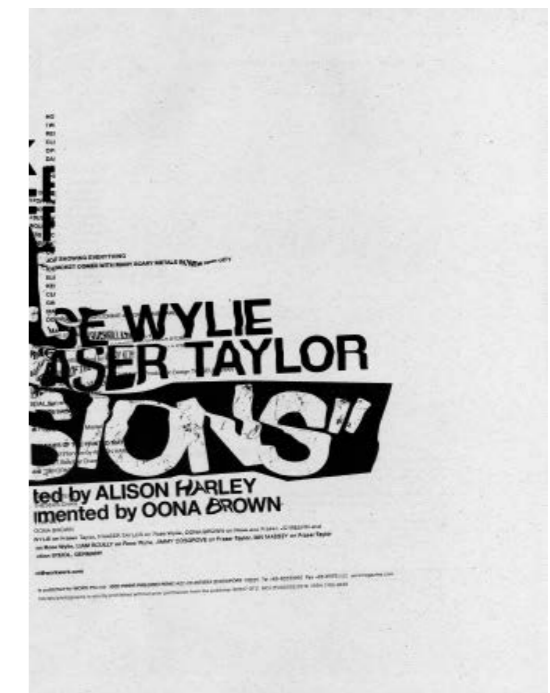
€ 24.00 / £ 20.00 / US\$ 28.00
 ISBN 978-3-95829-307-6

STEIDL-WERK No. 24: "Collisions" explores the creative influences and personal friendship between artists Rose Wylie and Fraser Taylor, and is a mixed-media survey of their careers to date. Designed by WERK creator director Theseus Chan, the book also archives an intense three-day experiment with Wylie and Taylor working simultaneously and led by curator Alison Harley. In response to Wylie and Taylor's extensive creative practice, artists Jimmy Cosgrove, Jeff Gibbons, Ian Massey, Jo Melvin and Liam Scully were invited by Harley to create open forms of writing that Chan then integrated into the book as text collages.

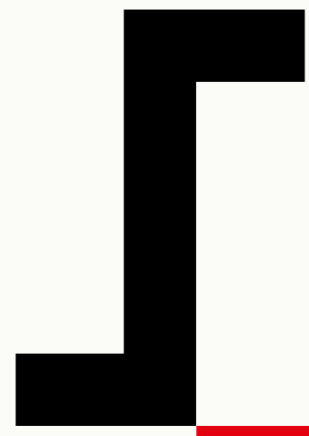
Central to this collaboration are notions of commonality and difference, as well as Wylie and Taylor's emphasis on graphic materiality and spontaneity: Taylor is an interdisciplinary artist whose practice is rooted in drawings that move between figuration and abstraction, while Wylie declares: "Draw what you see, or remember; use everything at your disposal ... including 'sparkle,' wandering wispy lines for ghosts, soft zigzags for heat (and steam), and cross-hatching, foreshortening ... use what you've got." Documentary photos by Oona Brown round off the book and transport us to the original site of Wylie and Taylor's "collisions."

The process of Collisions has enabled the idea of artists "in conversation," mediated through individual practice, intense discussion and shared friendships, which has produced a unique and permanent record that interprets all voices in harmony. Alison Harley

Exhibition: The Studio Pavilion, House for An Art Lover, Glasgow,
 9 June to 14 July 2017



Switzerland

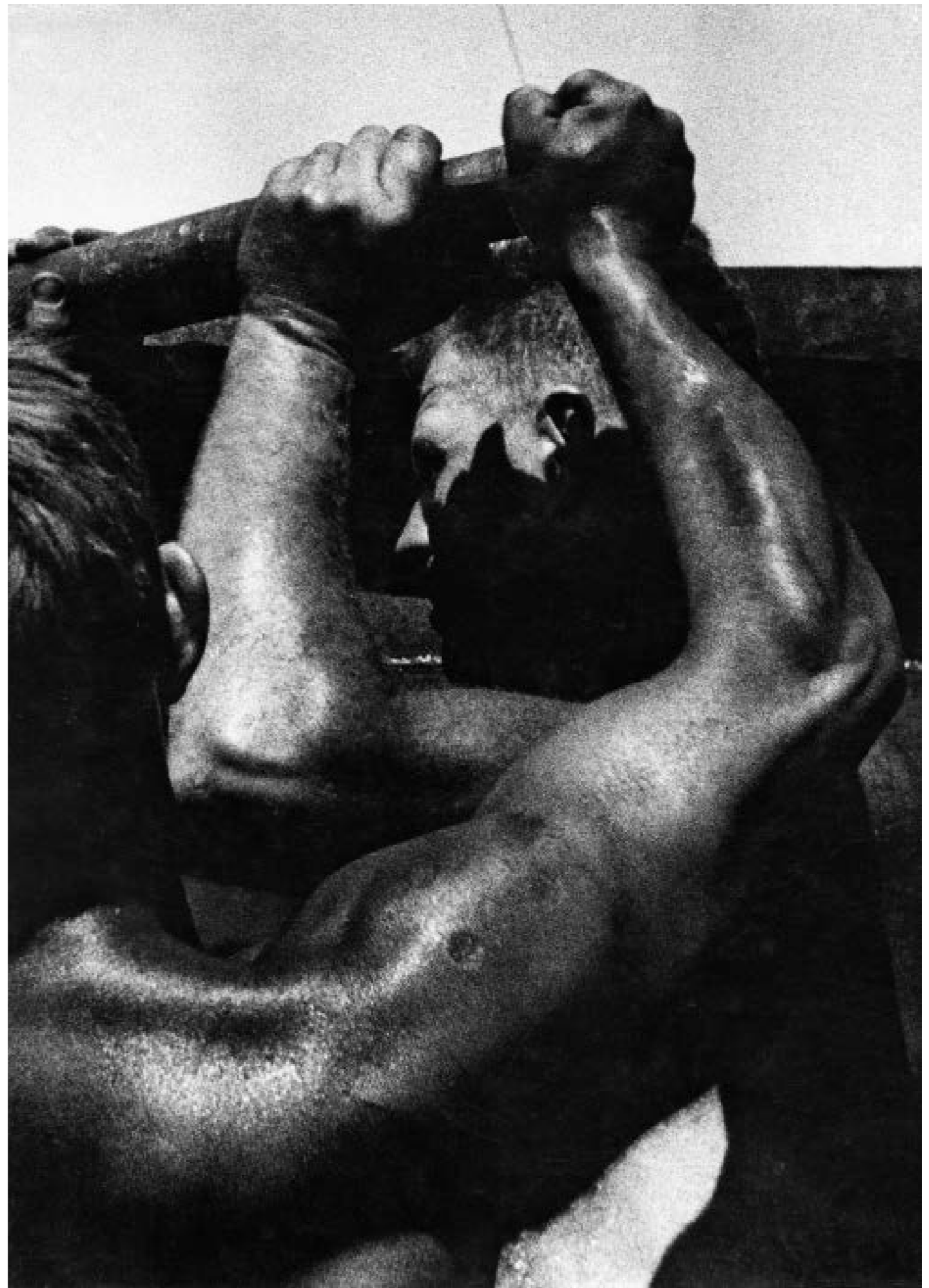


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Following an apprenticeship as a technical draughtsman, Jakob Tuggener (1904-88) studied typography, graphic design and film at the Reimann School in Berlin. Returning to Switzerland in 1931, he worked as a freelance photographer for industrial firms and illustrated magazines, allowing him to pursue his personal photography; in 1936 he also began making films. In the 1950s his work was introduced to an international audience thanks to Otto Steiner and Edward Steichen. Tuggener's uncompromising subjective style, influenced by 1920s German Expressionist film, inspired many young Swiss photographers including Robert Frank and Hans Danuser. The first comprehensive retrospective of his work was held at Kunsthaus Zürich in 2000.

Jakob Tuggener Books and Films

Edited and text by Martin Gasser
Books designed by Jakob Tuggener
and Gerhard Steidl for the packaging
11.8 x 13.4 in. / 30 x 34 cm

Vol. 1 Die Insel der verlorenen Schiffe, 1936
72 pages

Vol. 2 Polenwache, 1942
64 pages

Vol. 3 Holzhäuser am Thunersee, 1941
32 pages

Vol. 4 Uri, ca. 1942/43
24 pages

Vol. 5 Uf em Land 1935-45, 1953
136 pages

Vol. 6 Ohne Titel (Sullana, Maag, Tornos,
Bührle), ca. 1943, 40 pages

Vol. 7 Schwarzes Eisen 1935-50, 1950
128 pages

Vol. 8 Die Maschinenzeit 1942-51, 1952
136 pages

Vol. 9 Ballnächte 1934-59 (das Kolosseum),
1959, 144 pages

Vol. 10 Im Hafen von Antwerpen und Rotterdam,
28 August - 8 September 1953, 1953, 128 pages

Vol. 11 Die Eisenbahn II, 1967
128 pages

Vol. 12 Grand Prix Bern für Automobile und
Motorräder 1936-50, 1982, 88 pages

Vol. 13 Fourteen short films by Jakob
Tuggener on two DVDs PAL & NTSC together with
a 48 page text book

Over 1,000 black-and-white photographs
Printed in quadratone

13 books housed in a wooden box

€ 365.00 / £ 310.00 / US\$ 400.00
ISBN 978-3-95829-328-1

Jakob Tuggener's key photographic motifs were conditions in the factory, simple life in the countryside and the glamour of high society. At the same time Tuggener was fascinated by railroads, ports, ships, car races and airshows. Through photography he sought to capture all facets of modern life in a world between dark factories and glittering ballrooms. From the mid-1930s Tuggener made book maquettes of all these subjects, each crafted meticulously by hand and featuring up to 150 original photos. None of these was published in his lifetime except *Fabrik* in 1943, his seminal *Bildepos der Technik* which has formed the basis of his international reputation and was reprinted by Steidl in 2011. Many of Tuggener's subjects are also the focus of his short films, whose style oscillates between the documentary and fantasy. *Books and Films* comprises facsimiles of twelve of Tuggener's original maquettes, dating from 1936 to 1982, as well as a selection of his 16mm films on DVD. Both these silent black-and-white films and his photobooks contain no text, just as he intended. This comprehensive publication is the first occasion for a large audience to grasp the immense scope of Tuggener's work.

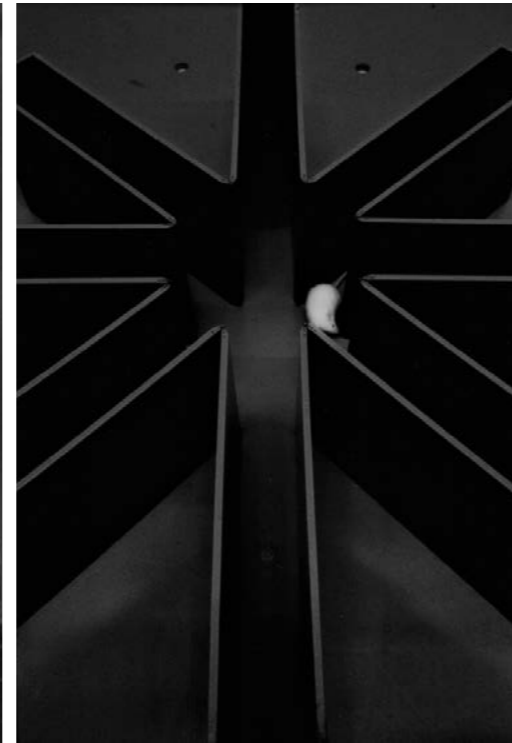
Tuggener's photography reveals him to be not only a painter but a poet, and indeed a rare magician and a curious kind of alchemist, who, be in it modest doses, transforms lead into gold.
Max Eichenberger.

Co-published with Fotostiftung Schweiz, Winterthur, and the Jakob Tuggener Foundation, Uster

Exhibition: Fotostiftung Schweiz, Winterthur, 21 October 2017 to 28 January 2018

Jakob Tuggener

Books and Films



Born in 1953 in Chur, Hans Danuser is a pioneer of contemporary Swiss photography. He became internationally renowned through his series "IN VIVO" (1980-89), and his work is held in collections including the Metropolitan Museum of Art in New York, Kunsthaus Zürich and Fotomuseum Winterthur. Danuser is a visiting professor at ETH Zurich and has lectured widely at institutions including the Academy of Fine Arts in Leipzig and Humboldt University in Berlin.

This book presents an overview of the work of Swiss photographer Hans Danuser over the last 35 years and places it in wider artistic and social contexts. At the end of the 1970s Danuser substantially contributed to the "reinvention" of photography as an artistic medium and shaped its development through the myriad possibilities of the analogue darkroom. In 1980 Danuser began his breakthrough cycle "IN VIVO," whose 93 black-and-white photos address taboos then prevailing in the research and power centers of industrial society in Europe and the USA prior to the fall of the Berlin Wall, the break-up of power blocs and the rise of globalization. Topics that influence and transform society have been the focus of Danuser's subsequent large-format, and often site-specific installation works. With an emphasis on content and media-specific research, Danuser's photos furthermore examine light in all its subtle nuances—from black to white, its deep shadows and transitional gray areas.

Danuser transforms the documentation of reality into a proposition and provocation for the viewer. Urs Stahel

Co-published with the Bündner Kunstmuseum, Chur

Exhibition: Bündner Kunstmuseum, Chur, 3 June to 20 August 2017

Hans Danuser Darkrooms of Photography

Bilingual edition: English and German
 Texts by Stephen Kunz, Urs Stahel, Jörg Scheller,
 Philip Ursprung, Kelly Wilder, Lynn Kost and
 Stefan Zweifel
 Book design by Hanna Williamson-Koller
 224 pages
 9.4 x 12.6 in. / 24 x 32 cm
 115 black-and-white and 35 color photographs
 Four-color process
 Clothbound hardcover

€ 48.00 / £ 45.00 / US\$ 55.00
 ISBN 978-3-95829-337-3





Born in 1921, Karlheinz Weinberger was a Swiss photographer whose work predominantly explores outsider cultures and turns its back on conservative middle-class values. Between 1943 and 1967 Weinberger published photos of male workers, sportsmen and bikers in the gay magazine *Der Kreis* under the pseudonym of Jim, taken from Hanns Eisler's song "The Ballad of Jim." In the late fifties and early sixties he concentrated on Swiss rock-'n'-roll youth whom he photographed with tenderness and a hint of irony. Although a passionate amateur photographer over six decades, Weinberger placed little emphasis on exhibiting his work; his first comprehensive show took place only in 2000, six years before his death.

Karlheinz Weinberger's day job may have been relatively uneventful—working in a Siemens warehouse—but the photos he took in his spare time are anything but conformist. Weinberger's passion, and the focus of this book, is the rebel youth of 1950s and '60s Switzerland, who channeled American rock-'n'-roll culture and made it their own with their rolled-up jeans and denim jackets, bouffant hairdos, striped T-shirts, and customized belts boasting images of Elvis and James Dean. Weinberger's lusty, free-spirited and self-confident portraits posit the defiant attitude of youth as a response to the conservative post-war era. *Swiss Rebels* also includes homoerotic images of rockers, bikers, construction workers and athletes, many of whom occupy positions outside of social norms. This publication is the first to present an overview of Weinberger's provocative oeuvre.

My favorite hobbies: the individual portrait and THE EXTRAORDINARY. Always reachable by telephone after 7 pm.

Karlheinz Weinberger's business card

Exhibitions:

PHotoEspaña, Madrid, 31 May to 27 August 2017

Rencontres d'Arles, 3 July to 24 September 2017

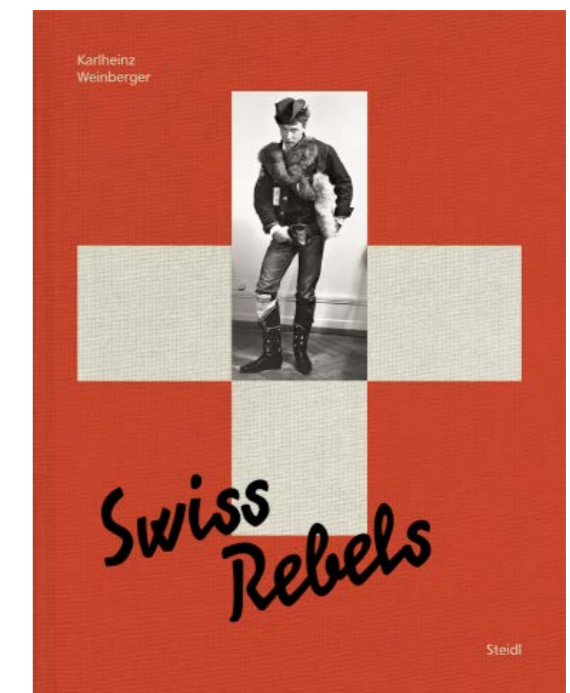
Mégnac Photographic Festival, 5 October to 31 December 2017

Kornhaus Bern, 2018

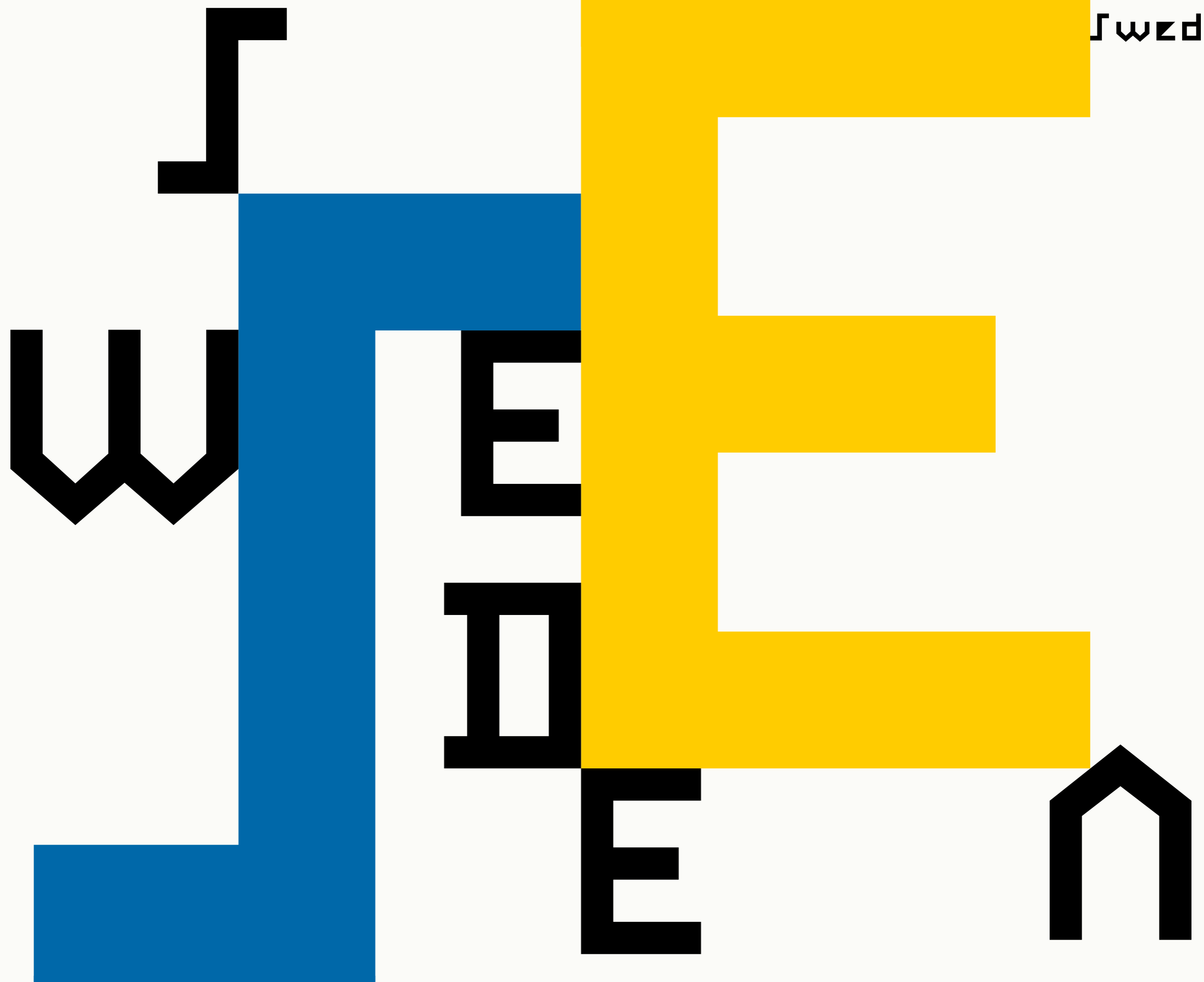
Karlheinz Weinberger Swiss Rebels

Bilingual edition: English and German
 Edited by Esther Woerdehoff and Patrik Schedler
 Texts by François Cheval, Daniela Janser and Patrik Schedler
 Book design by Holger Feroudj
 280 pages
 9.4 x 12.9 in. / 24 x 33 cm
 120 black-and-white and 45 color photographs
 Tritone and four-color process
 Clothbound hardcover

€ 65.00 / £ 58.00 / US\$ 68.00
 ISBN 978-3-95829-329-8



Sweden





Born in 1933 in Visby on the island of Gotland, Gunnar Smoliansky is a major Swedish photographer. He has devoted himself to the medium since the 1950s, originally working as a photographer's assistant and attending courses under Christer Strömholm. Between 1956 and 1963 he worked as an industrial photographer and since the 1970s has practiced as an independent artist. Smoliansky works exclusively in black and white and develops his photographs by hand in the darkroom. Stockholm has been the focus of Smoliansky's photographic world, particularly the areas of Södermalm and Saltsjö-Boo where he has lived and worked for most of his life. Steidl published Smoliansky's *One Picture at a Time* in 2009.

Gunnar Smoliansky Hands

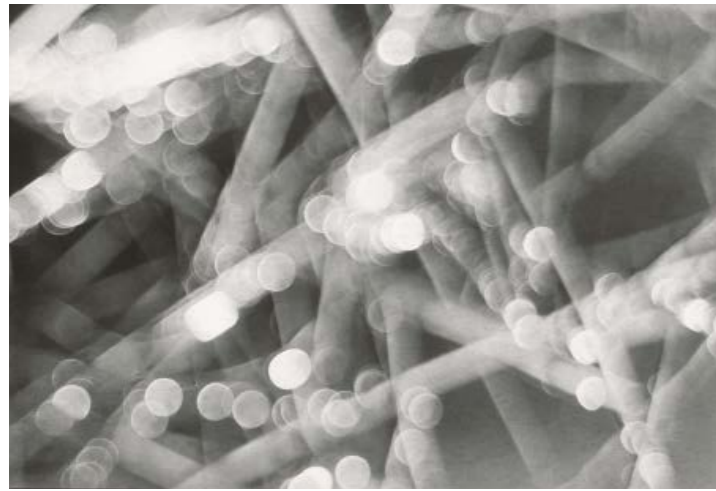
Edited by Greger Ulf Nilson
Text by Gunnar Smoliansky
Book design by Greger Ulf Nilson
440 pages
8.7 x 10.9 in. / 22.2 x 27.7 cm
401 black-and-white images
Tritone
Clothbound hardcover in a slipcase

€ 38.00 / £ 58.00 / US\$ 75.00
ISBN 978-3-95829-331-1

This book contains more than 400 pictures of Gunnar Smoliansky's hands, each a spontaneous composition crafted by the photographer in his traditional darkroom. The inspiration for this series was unexpected and Smoliansky pursued it with an artist's rigor, creating a complex series, each image a nuanced variation on a theme. Some pictures are deceptively simple, hardly recognizable abstractions; others are realistic, revealing even the texture of Smoliansky's palm; while others still are almost violent inky overlappings. By bypassing the tool of the camera and reinterpreting the photogram, Smoliansky revisits one of the earliest means of photographic picture making and creates a gestural space between photography and drawing.

I don't know what it was that made me start on these pictures. Always after the end of the working day. A tired developer, new fix. A sheet of glass in the wet bench to splash on. Expired 18 x 24 papers with different surfaces and tones. What I did was to open a box in darkroom lighting and take out some papers between my thumb and my index finger. Then the work continued in ordinary room lighting. I numbered the papers, all of which are presented here in the book.
Gunnar Smoliansky





Born in 1933 in Visby on the island of Gotland, Gunnar Smoliansky is a major Swedish photographer. He has devoted himself to the medium since the 1950s, originally working as a photographer's assistant and attending courses under Christer Strömholm. Between 1956 and 1963 he worked as an industrial photographer and since the 1970s has practiced as an independent artist. Smoliansky works exclusively in black and white and develops his photographs by hand in the darkroom. Stockholm has been the focus of Smoliansky's photographic world, particularly the areas of Södermalm and Saltsjö-Boo where he has lived and worked for most of his life. Steidl published Smoliansky's *One Picture at a Time* in 2009.

Promenade Pictures collects a suite of humble yet profound pictures taken by Gunnar Smoliansky in the 1970s and '80s during long walks throughout Stockholm and its surrounds. The figure of the *flâneur* in literature and art history is often a self-indulgent one, but Smoliansky rejects any hint of decadence. His sole concern is to discover the modest abstractions of the everyday: the fluid lines of a gnarled tree trunk; the graphic shapes of streets, shadows, stairs and tiles; the delicate landscape of crumpled bed sheets. Smoliansky's vision is as patient as it is single-minded: he stubbornly draws out and refines the geometric beauty of objects we would otherwise miss.

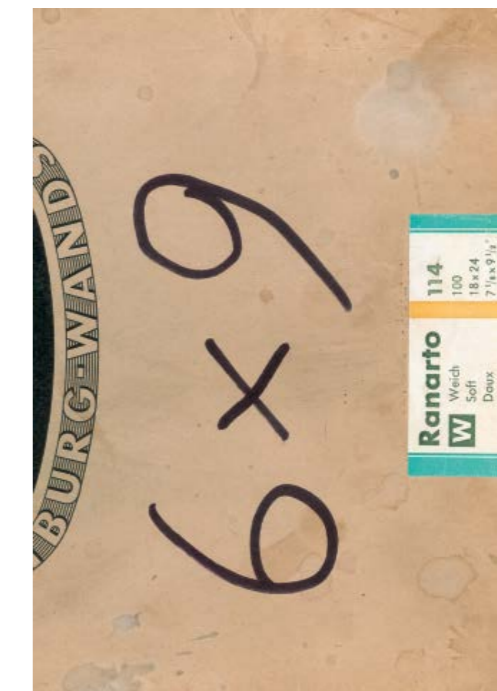
Smoliansky created these photos, as all of his work, with an analogue camera and developed the prints in his own darkroom. In these pictures he lays particular emphasis on the painterly tonalities of the prints, from warm sepia to cool black and white, in order to recreate variations of daylight. This new Steidl edition of *Promenade Pictures* is an expanded version of a smaller book, originally published by Moderna Museet in Stockholm in 1986.

Gunnar Smoliansky's sober photographs are free of grand gestures. There is always a kind of invisible umbilical cord between his pictures and reality. Smoliansky never cuts it. He continues to take pictures with the unaffected conviction of someone who knows exactly what he is doing. Joanna Persman

Gunnar Smoliansky Promenade Pictures

Edited by Greger Ulf Nilson
Text by Joanna Persman
Book design by Greger Ulf Nilson
128 pages
6.1 x 9.4 in. / 15.5 x 24 cm
74 black-and-white images
Tritone
Softcover

€ 38.00 / £ 35.00 / US\$ 45.00
ISBN 978-3-95829-332-8





Born in 1944, Anders Petersen studied photography at Fotoskolan and later at the Institute for Cinema, Radio, Television and Theatre, both in Stockholm. In 1970 he founded the group of photographers Saftra together with Kenneth Gustavsson. Petersen is perhaps best known for his photos of the colorful, often unconventional, patrons of Café Lehmitz in Hamburg's St. Pauli, resulting in his seminal book *Café Lehmitz* (1978). He has published and exhibited his photography extensively and in 2014 was the subject of a retrospective at the Bibliothèque National de France in Paris, which is now touring in Europe.

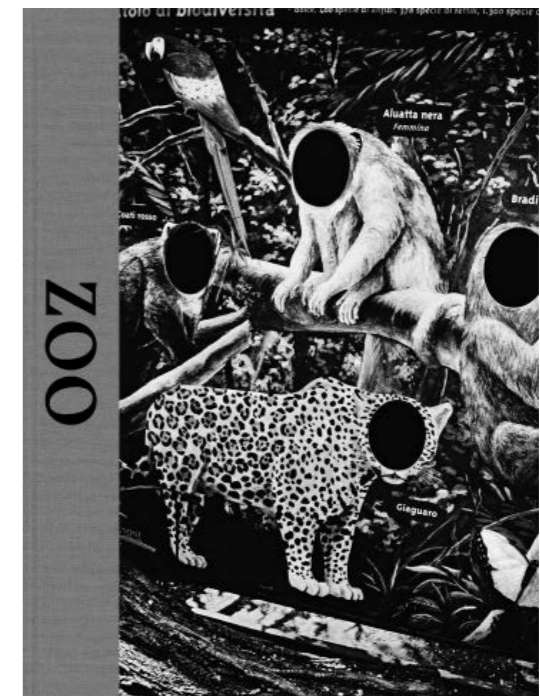
Zoo is a wild ride through Anders Petersen's oeuvre, a racy edit of his work that has animals as its central theme. Whether they be conscious portraits of animals or a haphazard photographic encounter with a woman's legs in python-print tights, Petersen draws out the animal and animalistic in all that he sees. At a typical zoo we are the spectators, peering in on creatures as they go about their existence, mostly oblivious to our presence. Yet in Zoo we find ourselves both behind and before the bars of the cage—with Petersen as the delighted zookeeper.

Shoot from the gut, edit with the brain. Anders Petersen

Anders Petersen Zoo

Edited and book design by Greger Ulf Nilson
320 pages
8.3 x 11 in. / 21 x 28 cm
240 black-and-white photographs
Tritone
Clothbound hardcover

€ 60.00 / £ 50.00 / US\$ 65.00
ISBN 978-3-95829-333-5





Born in 1944, Anders Petersen studied photography at Fotoskolan and later at the Institute for Cinema, Radio, Television and Theatre, both in Stockholm. In 1970 he founded the group of photographers Saftra together with Kenneth Gustavsson. Petersen is perhaps best known for his photos of the colorful, often unconventional, patrons of Café Lehmitz in Hamburg's St. Pauli, resulting in his seminal book *Café Lehmitz* (1978). He has published and exhibited his photography extensively and in 2014 was the subject of a retrospective at the Bibliothèque National de France in Paris, which is now touring in Europe.

This book is the latest of Anders Petersen's award-winning *City Diaries*, the first three of which are now out of print. Throughout his career Petersen has traveled extensively and documented life beyond the margins of polite society, a shadowy world of pleasure and sin including prostitutes, transvestites, alcoholics, nighttime lovers and adult conflict. Through his candid, empathetic yet somewhat detached eye, he discloses difficult realities such as drug addiction with a sense of bewilderment and currency. *City Diary #4* shows Petersen's ongoing photographic engagement with the gritty and beautiful in life as it unfolds before him.

I'm a kind of diary photographer. I try not to take pictures as I see them, but as I feel them. I'm interested in imperfection.
Anders Petersen

Anders Petersen *City Diary #4*

Edited and book design by Greger Ulf Nilson
64 pages
9.2 x 12.2 in. / 23.4 x 31 cm
56 black-and-white photographs
Tritone
Half-linen softcover in an envelope

€ 28.00 / £ 25.00 / US\$ 30.00
ISBN 978-3-95829-334-2







Margaret Courtney-Clarke was born in Namibia in 1949. After studying art and photography in South Africa, she spent the next four decades working as a photographer in Italy, the USA and across Africa before returning to Namibia in 2009. Courtney-Clarke's work demonstrates her particular dedication to rural cultures threatened by modernization and consumerism. Her publications include the acclaimed trilogy of *Ndebele* (1986), *African Canvas* (1990) and *Imazighen* (1996), as well as several collaborations with Maya Angelou.

This book is Margaret Courtney-Clarke's visual ode to her home country of Namibia, and describes the bare circumstances of ordinary Namibians, of women and men forced to negotiate ravaged lives. Returning to Namibia in 2009 after decades of living abroad, Courtney-Clarke encountered a changed country in the throes of unrestrained development, the Namib Desert desecrated, and peoples migrating from rural settlements to towns in search of a better life. "With strong memories of my formative years growing up on the edge of the Namib Desert," she recalls, "I have returned to explore my obsession with this place and my lifelong curiosity for the notion of shelter."

These photos are the result of Courtney-Clarke's travels over 30,000 kilometers across dusty plains, sand dunes and salt pans, through conservancies, homelands and forgotten outposts. They evidence her passionate concern for human enterprise and failure, and for an inhospitable environment infused with remnants of apartheid as well as hope.

Like a pulse in the background her involvement throbs with love and anger. Anger at the stunting of lives, the blunting of hope, the desecration of the Namib and her own frailty, when there is so much to tell, not the least of which is love. David Goldblatt

Exhibitions:

- FNB Joburg Art Fair, Johannesburg, 8 to 10 September 2017
- Stellenbosch Modern and Contemporary Art Gallery, Stellenbosch and Cape Town, 2017
- National Art Gallery of Namibia, Windhoek, 2018

**Margaret Courtney-Clarke
Cry Sadness into the Coming Rain**

Foreword by David Goldblatt
 Texts by Margaret Courtney-Clarke and Sean O'Toole
 Book design by Margaret Courtney-Clarke, Holger Feroudj and Gerhard Steidl
 200 pages
 14.3 x 10.2 in. / 36.4 x 26 cm
 11 black-and-white and 109 color photographs
 Four-color process
 Clothbound hardcover

€ 75.00 / £ 70.00 / US\$ 80.00
 ISBN 978-3-95829-253-6





Born in Randfontein in 1930, David Goldblatt is a definitive photographer of his generation, esteemed for his engaged depiction of life in South Africa over more than 50 years. His work concerns above all human values and is a unique document of society during and after apartheid. Goldblatt's photos 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 2006 he received the Hasselblad Award.

This book presents photos by David Goldblatt taken between 1952 and 2016 of Fietas in Johannesburg, with an emphasis on his 1976–77 images of the suburb's last Indian residents before they were forcibly removed under apartheid. Known affectionately by its inhabitants as Fietas, though officially called Pageview, this was one of the city's few "non-racial" suburbs, where Malay, African, Chinese, Indian and a few white people lived. Composed of narrow streets and small houses of two rooms and a kitchen for up to 15 people, here different races and religions formed a strong, safe community where children played in the streets. There were two mosques, Hindu, Tamil and Muslim schools, cricket, soccer and bridge clubs, and 170 shops—customers came from all over the Witwatersrand.

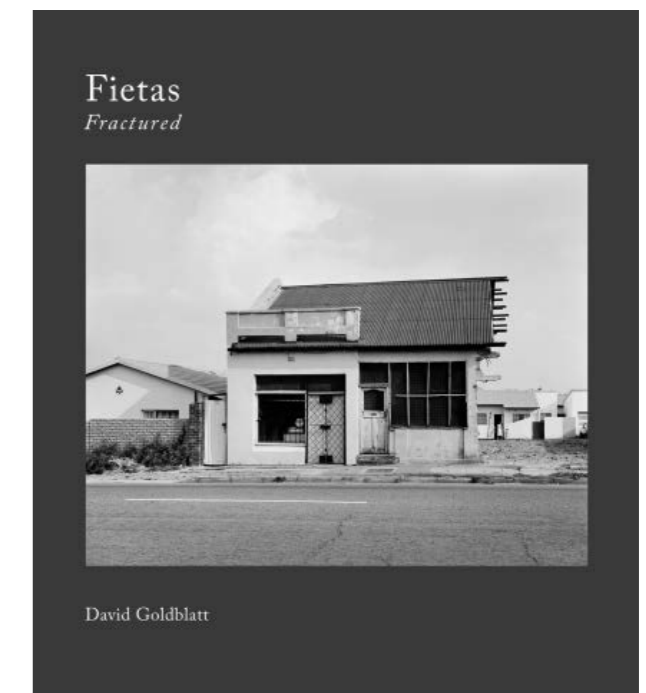
In 1948 the National Party came to power and made the clearance of all "non-white" inhabitants of Pageview an immediate objective. Some 5,000 Africans and other people of color were evicted or "persuaded" to leave by the promise of better townships, while under the Group Areas Act the Indians were to move to Lenasia, an apartheid creation 35 kilometers from the city. For 20 years the remaining Indians fought against removal, principally in the courts, but in 1977 police and their dogs finally forced them out, except for a few. Almost all buildings were destroyed and in their place new houses for lower-income whites built. Today these are occupied by a mix of people from Africa, Europe and Asia; no sense of community remains except that of the homeless sheltering in the spaces left by demolition.

I feel as though my teeth are being pulled out one by one. I run my tongue over the spaces and try to remember the shape of what was there. Shop-owner Ozzie Docrat during the destruction of Fietas

David Goldblatt Fietas Fractured

Book design by Carla Saunders and David Goldblatt
256 pages
11.4 x 13 in. / 29 x 33 cm
90 black-and-white and 5 color photographs
Tritone and four-color process
Clothbound hardcover

€ 58.00 / £ 54.00 / US\$ 65.00
ISBN 978-3-95829-325-0





Born in Randfontein in 1930, David Goldblatt is a definitive photographer of his generation, esteemed for his engaged depiction of life in South Africa over more than 50 years. His work concerns above all human values and is a unique document of society during and after apartheid. Goldblatt's photos 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 2006 he received the Hasselblad Award.

The origins of this book lie in David Goldblatt's simple observation that many of his fellow South Africans, regardless of their race and class, are the victims of often violent crime. "I have asked myself," says Goldblatt, "not least in the fear and fury of holdups with knives and guns, who are you? Are you monsters? Are you 'ordinary' people—if there are such? How did you come to do this? What are your lives?"

And so began in 2008 *Ex Offenders at the Scene of Crime*, for which Goldblatt photographed criminal offenders and alleged offenders at the place that was probably life-changing for them and their victims: the scene of the crime or arrest. Each portrait is accompanied by the subject's written story in his or her own words, for many a cathartic experience and the first opportunity to recount events without being judged. To ensure the integrity of his undertaking, Goldblatt paid each of his subjects 800 rand for permission to photograph and interview them, and any profit from the project will be donated to the rehabilitation of offenders. *Ex Offenders* also features Goldblatt's portraits and interviews of black subjects in West Bromwich, England, made in collaboration with the community arts project Multistory.

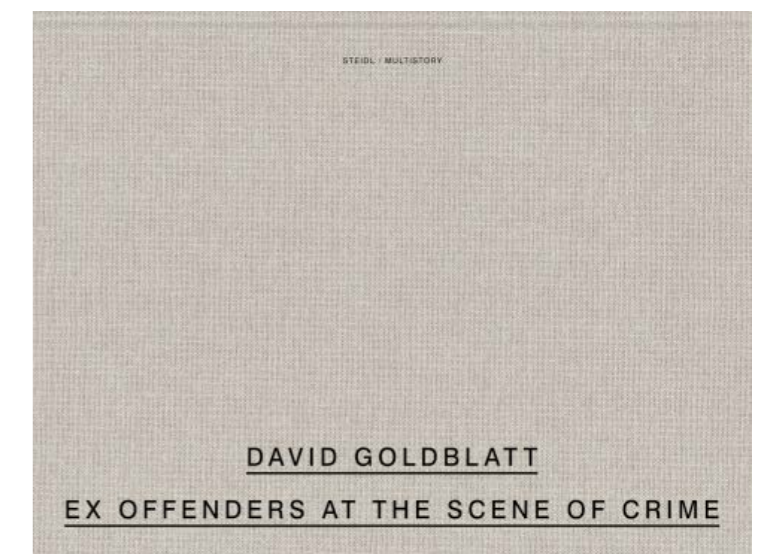
Most of the people I have photographed are desperate to go straight and to earn a living without crime. In a world of high unemployment and often of crippling bad education plus a criminal record, many seem set up for failure. Yet most are full of hope. I see them therefore not as criminals, not as offenders, but as Ex Offenders.

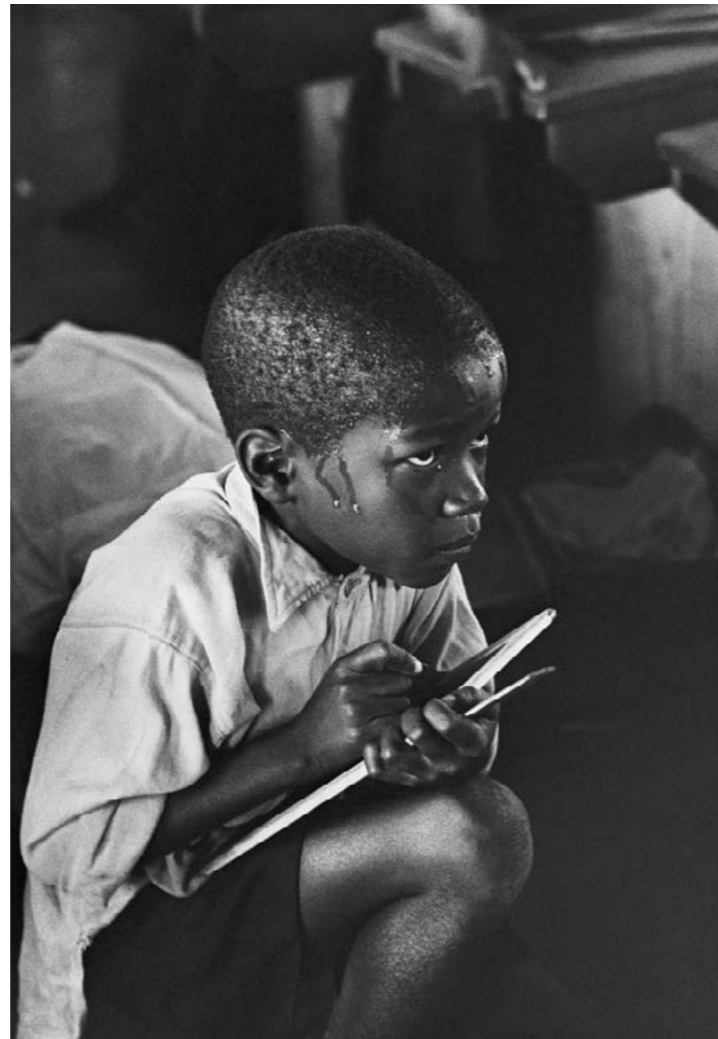
David Goldblatt

David Goldblatt
Ex Offenders at the Scene of Crime
South Africa and England,
2008–2016

Texts by Brenda Goldblatt
Book design by David Goldblatt
and Christelle Troskie
56 pages
19.1 × 12.9 in. / 48.4 × 32.8 cm
55 black-and-white photographs
Tritone
Clothbound hardcover

€ 95.00 / £ 85.00 / US\$ 100.00
ISBN 978-3-95829-340-3





Ernest Cole was born near Pretoria in 1940. Leaving school at 17 to become a photographer, he secured staff jobs and freelance assignments for newspapers and magazines for blacks—honing his skills with a correspondence course from the New York Institute of Photography. Inspired by Henri Cartier-Bresson's book *The People of Moscow*, in 1960 Cole embarked on a project to document the lives of his people which resulted in *House of Bondage*.

First published in the United States in 1967 and in Britain in 1968, *House of Bondage* presented images from South Africa that shocked the world. The young African photographer had left his country at 26 to find an audience for his stunning exposure of the system of racial dominance known as apartheid. In 185 photographs, Cole's book showed from the vantage point of the oppressed how the system closely regulated and controlled the lives of the black majority. He saw every aspect of this oppression with a searching eye and a passionate heart.

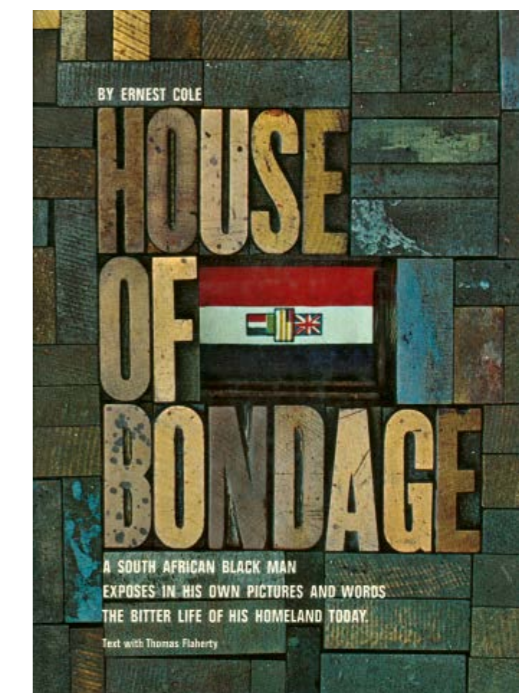
House of Bondage is a milestone in the history of documentary photography, even though it was immediately banned in South Africa. In a *Chicago Tribune* review of 1967 Robert Cromie described it as "one of the frankest books ever done on South Africa—with photographs by a native of that country who would be most unwise to attempt to return for some years." Cole died in exile in 1990 as the regime was collapsing, never knowing when his portrait of his homeland would finally find its way home. Not until the Apartheid Museum in Johannesburg mounted enlarged pages of the book on its walls in 2001 were his people able to view these pictures, which are as powerful and provocative today as they were 50 years ago.

Ernest Cole's photographs are important because they relieve the tedium and go beyond precepts. They are the raw facts of the matter, not just images of injustice. Joseph Lelyveld

Ernest Cole House of Bondage

Texts by Thomas Flaherty and Joseph Lelyveld
Book design by Steidl Design
192 pages
8.3 x 11.4 in. / 21 x 29 cm
185 black-and-white and XX color images
Tritone
Clothbound hardcover with dust jacket

€ 58.00 / £ 54.00 / US\$ 60.00
ISBN 978-3-95829-346-5





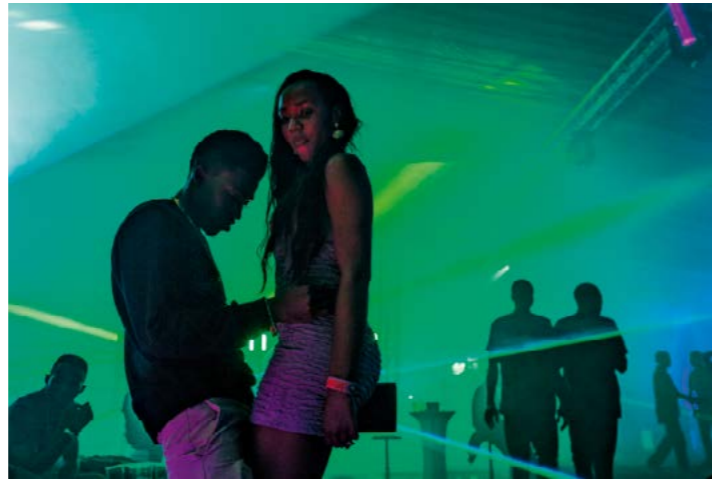
Thabiso Sekgala



Dawit L. Petros



Mame-Diarry Niang



Andrew Esiebo



Em'kal Eyongakpa



Michael Tsegaye

Recent Histories: Contemporary African Photography and Video Art from The Walther Collection features the work of Edson Chagas, Mimi Cherono Ng'ok, Andrew Esiebo, Em'kal Eyongakpa, François- Xavier Gbré, Simon Gush, Délio Jasse, Lebohang Kganye, Sabelo Mlangeni, Mame-Diarry Niang, Dawit L. Petros, Zina Saro-Wiwa, Thabiso Sekgala, and Michael Tsegaye.

Recent Histories: Contemporary African Photography and Video Art from The Walther Collection unites the perspectives of 14 contemporary artists of African descent, who investigate social identity, questions of belonging, and an array of sociopolitical concerns— including migration, lineage, the legacies of colonialism and Calvinism, and local custom—as well as personal experiences in Africa and the African diaspora.

By highlighting specific creative approaches and studying the sites and collective platforms that enable these practices, this book examines the critical mass that has gathered across generations of African image-makers and lens-based artists. In accentuating different perspectives within this generation and considering the infrastructures that often link them, Recent Histories provides a point of entry to engage critically with current practices, and opens up considerations about how to conceptualize the frameworks of contemporary African photography and video art.

The Walther Collection is pleased to present Recent Histories: Contemporary African Photography and Video Art, its fourth exhibition and publication dedicated to African photography and video art. This project is the culmination of sustained research, also facilitated by virtual and digital frameworks; a three-part exhibition series at The Walther Collection Project Space in New York; and the international symposium Beyond the Frame: Contemporary Photography from Africa and the Diaspora, co-organized by The Walther Collection and Columbia University. Artur Walther

Co-published with The Walther Collection, Neu-Ulm and New York

Exhibition: The Walther Collection, Neu-Ulm, 7 May to 29 October 2017

Daniela Baumann, Joshua Chuang and Oluremi C. Onabanjo (eds.) Recent Histories: Contemporary African Photography and Video Art from The Walther Collection

Texts by Daniela Baumann, Joshua Chuang, Oluremi C. Onabanjo, Antawan I. Byrd, Emmanuel Iduma, M. Neelika Jayawardane, Allison Moore, Moses Serubiri, Mikhael Subotzky, Drew Thompson and Artur Walther
Conversation between Okwui Enwezor and Artur Walther
Book design by Victor Balko
9.8 x 9.8 in. / 25 x 25 cm
384 pages
110 color photographs
Four-color process
Clothbound hardcover

€ 58.00 / £ 55.00 / US\$ 60.00
ISBN 978-3-95829-350-2



United States of America

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Born in 1922 in Marburg, Evelyn Hofer grew up in Switzerland and Spain. She completed photographic apprenticeships in Basel and Zurich before studying under Hans Finsler, and in 1946 settled in New York. Hofer's career took a decisive turn with her photos for Mary McCarthy's *The Stones of Florence* (1959); books on London, Spain, New York, Washington and Dublin followed, as well as *Emerson in Italy* (1989). In the 1970s Hofer focused on society-related subjects and published photo-essays in *Life* and the *New York Times Magazine*. She also photographed public figures, interiors for magazines, and in later life primarily personal subjects. Hofer died in Mexico City in 2009.

The starting point for Evelyn Hofer's *New York* is the 1965 book *New York Proclaimed*, which features an in-depth essay by V. S. Pritchett and photos by Hofer, and enjoyed great popularity upon its original publication. *New York Proclaimed* is an example of Hofer's perhaps most important body of work, her city portraits: books that present comprehensive prose texts by renowned authors alongside her self-contained visual essays with their own narratives. The newly conceived *New York* focuses on Hofer's photos of the 1960s as well as until now unpublished images from the early 1970s.

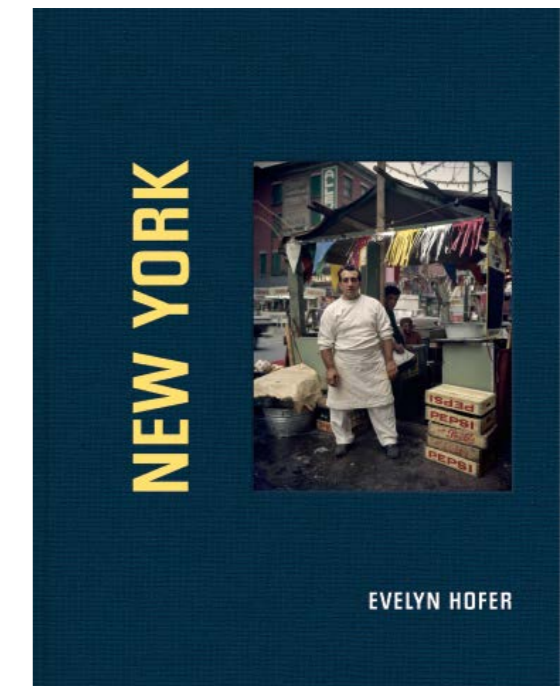
In Hofer's photos of the street and (semi-)public spaces, people and architecture become symbols of a particular time and place. She immersed herself in New York society and captured these aspects of the everyday—inconspicuous and subtle, yet all the more enduring for being so—in images that invariably reflect the zeitgeist. *New York* contains a new essay by John Haskell which posits possible stories behind Hofer's photos and draws connections between images taken over the course of ten years.

In reality everything that we photographers photograph is ourselves in the other. Evelyn Hofer

Evelyn Hofer New York

Edited by Andreas Pauly and Sabine Schmid
Text by John Haskell
Book design by Steidl Design
144 pages
8.7 × 11.2 in. / 22 × 28.5 cm
68 black-and-white and 25 color photographs
Tritone and four-color process
Clothbound hardcover

€ 45.00 / £ 40.00 / US\$ 50.00
ISBN 978-3-95829-348-9





Born in Chicago in 1933, Bruce Davidson began photographing at the age of ten in Oak Park, Illinois. Davidson studied at the Rochester Institute of Technology and Yale University before being drafted into the army. After leaving military service in 1957, he freelanced for *Life* and in 1958 became a member of Magnum Photos. Davidson's solo exhibitions include those at the Museum of Modern Art, the Smithsonian American Art Museum and the Walker Art Center, and his awards include a Guggenheim Fellowship and the first National Endowment for the Arts Grant in Photography. In 2011 he was awarded an honorary doctorate in Fine Arts from the Corcoran College of Art and Design. Davidson's books at Steidl include *Outside Inside* (2010), *Subway* (2011), *Black & White* (2012) and *England / Scotland 1960* (2014).

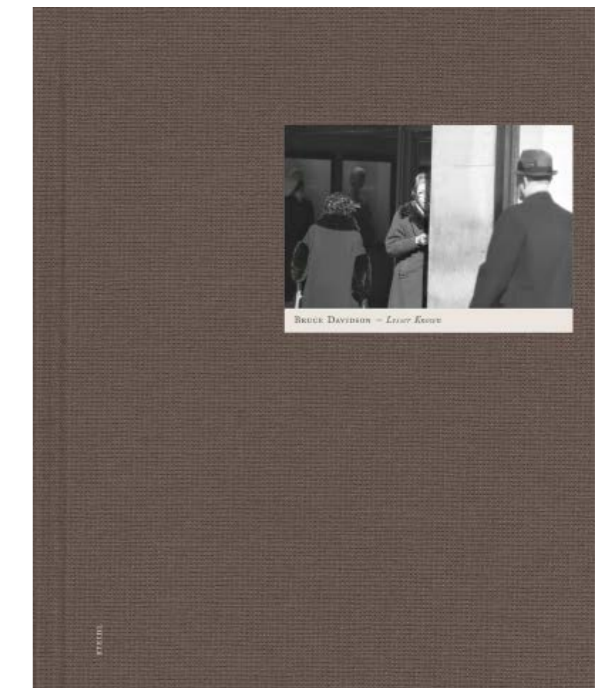
Lesser Known presents Bruce Davidson's photos made between 1955 and 1993 that have been overshadowed until now. Consisting of 130 images that have been consistently overlooked throughout Davidson's long career, the book is the result of a year-long undertaking by the photographer and his studio to examine 60 years of contact sheets and edit individual images into a singular work that plots his professional and personal growth. *Lesser Known* showcases Davidson's perpetual versatility and adaptability as a photographer through a focus on early assignments, the intimate documentation of his family life and smaller series such as unpublished color photographs from major bodies of work including "East 100th Street" and "Campers."

This new body of work reflects both a passion and purpose over time.
Bruce Davidson

Bruce Davidson Lesser Known

Edited by Teresa Kroemer, Meagan Connolly and Bruce Davidson
Foreword by Bruce Davidson
Book design by Duncan Whyte
192 pages
9.4 × 12.6 in. / 24 × 32 cm
114 black-and-white and 16 color photographs
Four-color process
Clothbound hardcover with a tipped-in photo

€ 58.00 / £ 55.00 / US\$ 60.00
ISBN 978-3-95829-321-2





William Eggleston was born in 1939 in Memphis, where he today lives. Eggleston is regarded as one of the greatest photographers of his generation and a major American artist, who has fundamentally changed how the urban landscape is viewed. He obtained his first camera in 1957 and was later profoundly influenced by Henri Cartier-Bresson's *The Decisive Moment*. Eggleston introduced dye-transfer printing, a previously commercial photographic process, into the making of artists' prints. His exhibition "William Eggleston's Guide" at the Museum of Modern Art in New York in 1976 was a milestone. He was also involved in the development of video technology in the seventies. Eggleston is represented in museums worldwide, and in 2008 a retrospective of his work was held at the Whitney Museum of American Art in New York and at Haus der Kunst in Munich in 2009. Eggleston's books published by Steidl include *Chromes* (2011), *Los Alamos Revisited* (2012) and *The Democratic Forest* (2015).

Black and White is an updated and expanded edition of William Eggleston's *Before Color* (Steidl, 2012), the first publication to comprehensively present Eggleston's early black-and-white photos and explore his artistic beginnings.

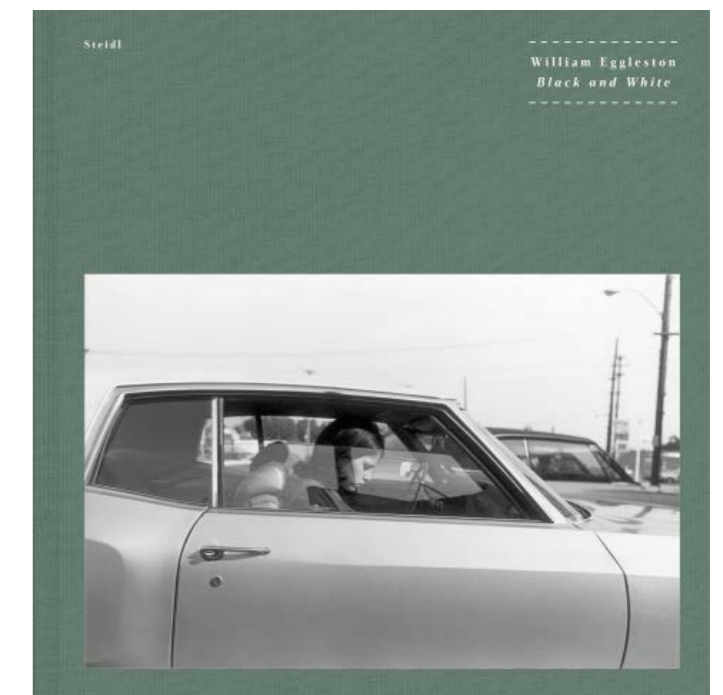
In the late 1950s Eggleston began photographing his hometown of Memphis, discovering many of the motifs that would come to define his seminal work in color: the diners, cars, gas stations, supermarkets, domestic interiors, and the seemingly mundane gestures and vacant expressions of his fellow citizens. Here are also his unconventional, sometimes tilted croppings, and above all his emphasis on the beautiful in the banal. In the mid-1960s Eggleston began working with color and after experimenting with different exposure settings he was soon pleased with the results—"And by God it all worked. Just overnight." He subsequently abandoned black-and-white photography but its influence on his original vision of the American everyday remains fundamental.

I am at war with the obvious. William Eggleston

William Eggleston Black and White

Edited by Gerhard Steidl and Thomas Weski
Book design by Gerhard Steidl
and Duncan Whyte
280 pages
11.75 x 12.25.X in. / 29.8 x 31.1 cm
215 black-and-white photographs
Tritone
Clothbound hardcover with
a tipped-in photo

€ 75.00 / £ 70.00 / US\$ 80.00
ISBN 978-3-95829-324-3





William Eggleston, Election Eve



William Eggleston was born in 1939 in Memphis, where he today lives. Eggleston is regarded as one of the greatest photographers of his generation and a major American artist, who has fundamentally changed how the urban landscape is viewed. He obtained his first camera in 1957 and was later profoundly influenced by Henri Cartier-Bresson's The Decisive Moment. Eggleston introduced dye-transfer printing, a previously commercial photographic process, into the making of artists' prints. His exhibition "William Eggleston's Guide" at the Museum of Modern Art in New York in 1976 was a milestone. He was also involved in the development of video technology in the seventies. Eggleston is represented in museums worldwide, and in 2008 a retrospective of his work was held at the Whitney Museum of American Art in New York and at Haus der Kunst in Munich in 2009. Eggleston's books published by Steidl include Chromes (2011), Los Alamos Revisited (2012) and The Democratic Forest (2015).

In 1977 William Eggleston released *Election Eve*, his first and most elaborate artist's book, containing 100 original prints in two leather-bound volumes housed in a linen box. It was published by Caldecot Chubb in New York in an edition of only five, and has since become Eggleston's rarest collectible book. This new Steidl edition recreates the full original sequence of photos in a single volume, making it available to the wider public for the first time.

Election Eve contains images made in October 1976 during Eggleston's pilgrimage from Memphis to the small town of Plains, Georgia, the home of Jimmy Carter who in November 1976 was elected 39th President of the United States. Eggleston began photographing even before he left Memphis and depicted the surrounding countryside and villages of Sumter County, before he reached Plains. His photos of lonesome roads, train tracks, cars, gas stations and houses are mostly empty of people and form an intuitive, unsettling portrait of Plains, starkly different to the idealized image of it subsequently promoted by the media.

The photographs have a quietude and unsentimental romanticism, as well as an edge of poignance, which belie the expectations of hopefulness or portentousness suggested by a knowledge of the time and place in which they were made. On the eve of the election, when nothing had yet been decided, when everything—whatever that everything was—hung in the balance, Eggleston made an elegy ... a statement of perfect calm. Lloyd Fonvielle

William Eggleston Election Eve

Preface by Lloyd Fonvielle
Book design by Gerhard Steidl and Duncan Whyte
192 pages
11.75 x 12.25.X in. / 29,8 x 31,1 cm
100 color photographs
Four-color process
Clothbound hardcover

€ 68.00 / £ 64.00 / US\$ 75.00
ISBN 978-3-95829-266-6





Born in 1946, Luke Powell holds degrees in religion from the University of North Carolina and Yale University. He first visited Iran and Pakistan in the autumn of 1971. During the Russian occupation of Afghanistan his exhibition "The Afghan Folio" traveled to 120 museums and galleries, yet requests for further exhibitions ceased when US intervention began. From 2000 to 2003 Powell photographed for the United Nations Mine Action Centre for Afghanistan and other UN agencies. Steidl published Powell's *Afghan Gold* in 2013.

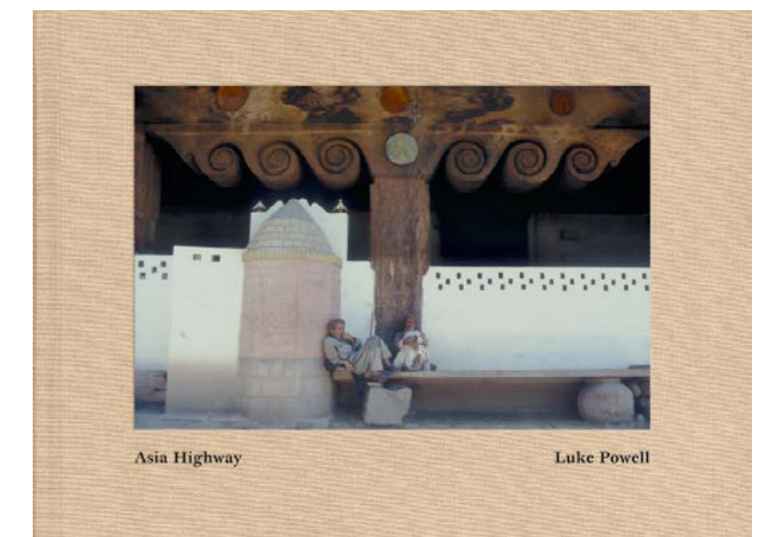
Asia Highway is Luke Powell's photographic examination of Iran and particularly Pakistan, acknowledging the destruction these cultures have undergone while emphasizing the beautiful and good that Powell discovered on his travels. The photos in the first chapter were taken in Iran in 1974 and include the historical bazaar of Tabriz (a crucial center on the Silk Road and since 2010 a UNESCO World Heritage Site), while the succeeding chapters depict northern Pakistan. The story of the book's origins orbits around various political events: Powell photographed a series on Pakistan's Swat district after he had left Afghanistan just ahead of the Taraki coup in 1978; and in 2000 the Taliban invited him to return while restricting his subsequent movements, prompting Powell to travel to Pakistan and work in Chitral and Gilgit. Other chapters explore Peshawar and the Kalash people in Chitral.

It is important to understand that people in Central and South Asia have been literate for several millennia longer than in northern Europe and North America. The simplicity of their lives and their focus on families and children—these are not remnants of a primitive past but survival-enhancing choices made by sophisticated people who have seen civilizations rise and fall many many times before. A relatively large percentage of the population lives in family-oriented, agrarian and pastoral communities in which they can continue to thrive after usury bubbles, trade routes and empires collapse, as they always do. Luke Powell

Luke Powell Asia Highway

Text by Luke Powell
Book design by Luke Powell and Gerhard Steidl
232 pages
14.9 x 11 in. / 38 x 28 cm
203 color images
Four-color process
Clothbound hardcover

€ 75.00 / £ 70.00 / US\$ 80.00
ISBN 978-3-95829-327-4



Asia Highway

Luke Powell



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 English in 1959, which gave rise to a distinctly new form of the photobook, and his experimental film *Pull My Daisy* (1959). Frank's other important projects include the books *Black White* and *Things* (1954), *The 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.

Leon of Juda is the seventh book in Robert Frank's acclaimed series of visual diaries, which combine iconic photos from throughout his career with the more personal pictures he makes today. Here still lifes taken in Frank's home in Bleecker Street, New York, and landscapes around his house in Mabou, Nova Scotia, jostle alongside spontaneous portraits of friends, colleagues and his wife artist June Leaf, as well as vintage postcards. With these images Frank creates a seemingly casual layout that recalls the look and spirit of a private album or scrapbook. Equally humble and ambitious, *Leon of Juda* shows how the past tempers Frank's present and how his life is not only documented in but shaped by bookmaking.

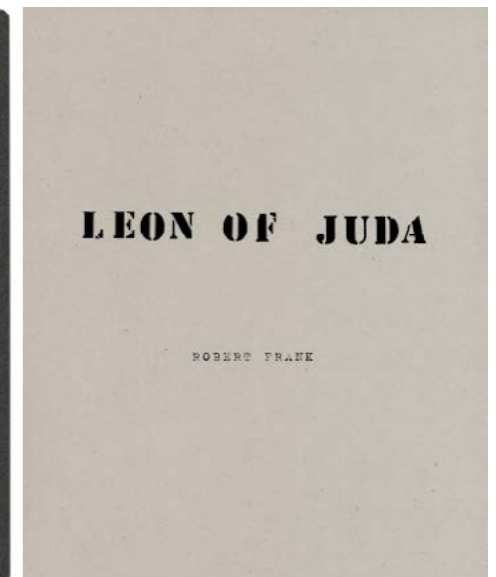
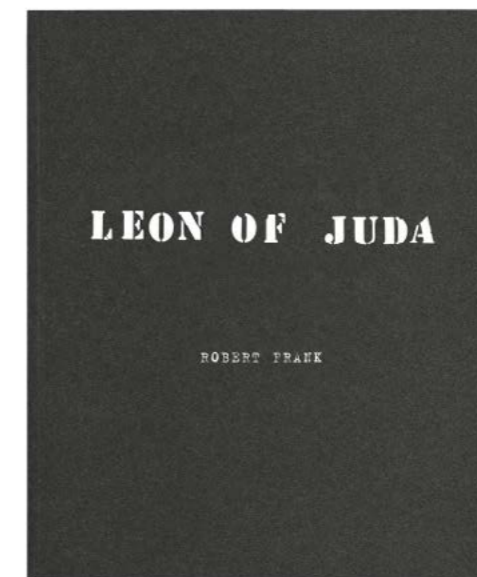
There is one thing the photograph must contain, the humanity of the moment. Robert Frank



Robert Frank *Leon of Juda*

Book design by Robert Frank, A-chan and Gerhard Steidl
52 pages
8.1 x 9.8 in. / 20.5 x 25 cm
33 black-and-white and 10 color photographs
Tritone and four-color process
Softcover in a slipcase

€ 27.00 / £ 24.00 / US\$ 30.00
ISBN 978-3-95829-311-3





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 English in 1959, which gave rise to a distinctly new form of the photobook, and his experimental film *Pull My Daisy* (1959). Frank's other important projects include the books *Black White* and *Things* (1954), *The 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.

After *The Americans*, *The Lines of My Hand* is arguably Robert Frank's most important book and without doubt the publication that established his autobiographical, sometimes confessional, approach to bookmaking. The book was originally published by Yugensha in Tokyo in 1972, and this new Steidl edition, made in close collaboration with Robert Frank, follows and updates the first US edition by Lustrum Press of 1972.

The Lines of My Hand is structured chronologically and presents selections from every stage of Frank's work until 1972—from early photos in Switzerland in 1945–46, to images of his travels in Peru, Paris, Valencia, London and Wales, and to contact sheets from his 1955–56 journey through the US that resulted in *The Americans* and made him famous. Here too are intimate photos of Frank's young family, later photo-collages and stills from films including *Pull My Daisy* (1959) and *About Me: A Musical* (1971). This structure itself mirrors the rhythm of Frank's life but it is his short personal texts, like diary entries, that fully bring his voice into the book.

In its original combination of text and image, its fearless self-reflection, and its insistence on photography and film as equal though different aspects of the artist's visual language, *The Lines of My Hand* has become an inspiration for many photographers—not least Robert Frank himself, who continues and expands this approach in the visual diaries he makes today.

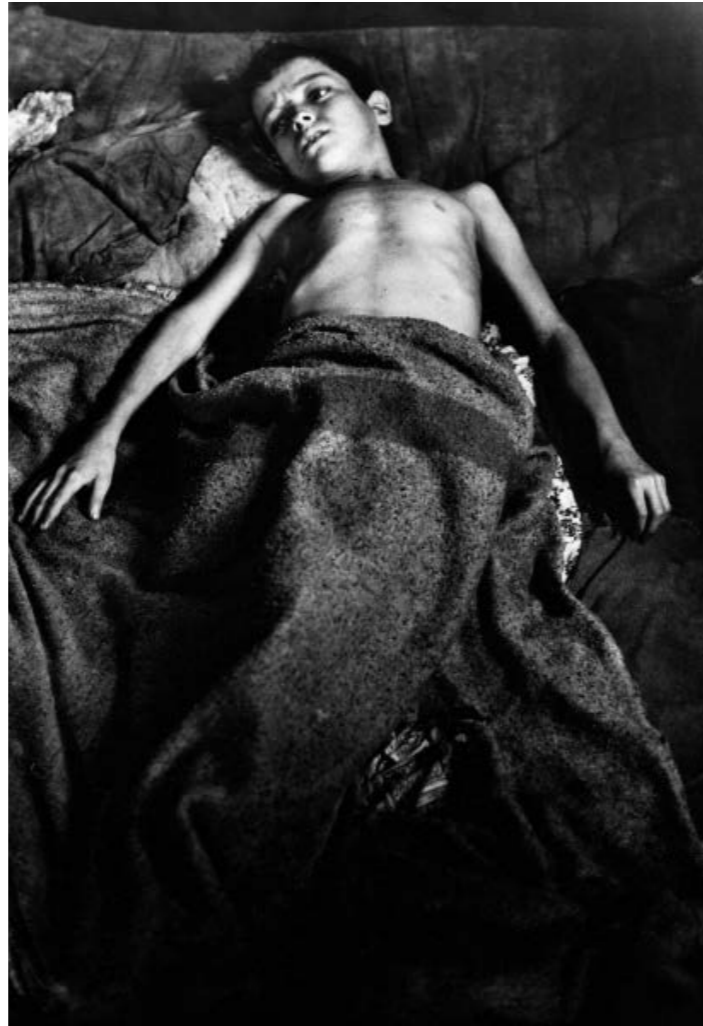
Isn't it wonderful just to be alive. Robert Frank, *The Lines of My Hand*

Robert Frank The Lines of My Hand

Text by Robert Frank
Book design by Robert Frank, June Leaf and Gerhard Steidl
102 pages
8.9 x 12 in. / 22.7 x 30.4 cm
160 black-and-white photographs
Tritone
OTA bind brochur

€ 32.00 / £ 27.00 / US\$ 35.00
ISBN 978-3-95829-320-5





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 (1941-45) and *Life* magazine (1948-72), 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 50 honorary degrees. Parks died in 2006.

This book explores a once-popular picture story by Gordon Parks and the extraordinary chain of events it prompted. Published in *Life* magazine in June 1961 as "Poverty: Freedom's Fearful Foe," this empathetic photo-essay profiled the da Silva family, living in a hillside *favela* near a wealthy enclave of Rio de Janeiro. Focused primarily on the eldest son Flavio, an industrious twelve-year-old suffering from crippling asthma, Parks' story elicited more than 3,000 letters and \$25,000 in donations from *Life* readers to help the family and the *favela*.

In Brazil the story sparked controversy; one news magazine, *O Cruzeiro*, retaliated against *Life*, sending photographer Henri Ballot to document poverty in New York City. Undeterred, *Life* embarked on a multi-year "rescue" effort that involved moving Flavio to a Denver hospital, relocating the family to a new home and administering funds to support the *favela*. The story, as well as Parks' relationship to Flavio, continued to develop over many years. The details of this extraordinary history provide a fascinating example of US exceptionalism during the early 1960s and a revealing look inside the power and cultural force of the "Great American Magazine."

I tried to be objective. The fact that I had become deeply attached to Flavio was irrelevant. After all, his real importance was not this personal bond, but the fact that he was the medium through which I could show the ugliness of poverty to millions of people...

Gordon Parks

Co-published with The Gordon Parks Foundation

Exhibitions:

Instituto Moreira Salles, São Paulo, 2 December 2017 to 28 January 2018

Instituto Moreira Salles, Rio de Janeiro, 6 February to 29 April 2018

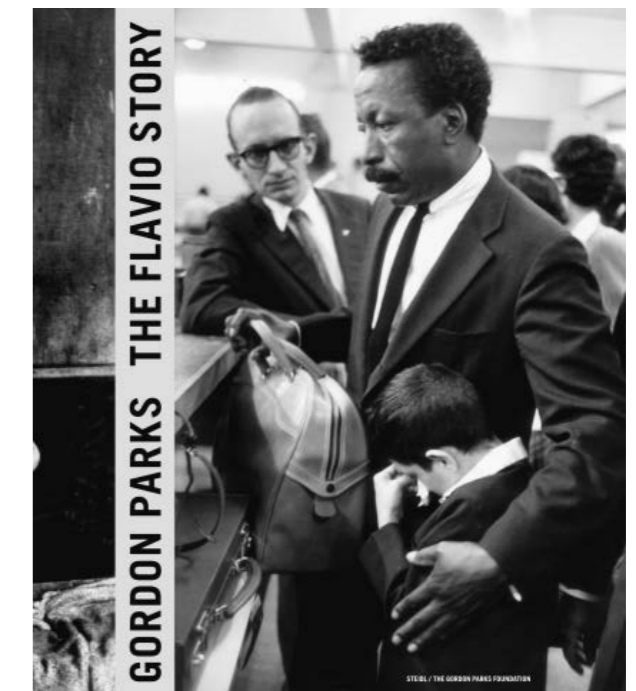
Ryerson Image Centre, Toronto, 12 September to 2 December 2018

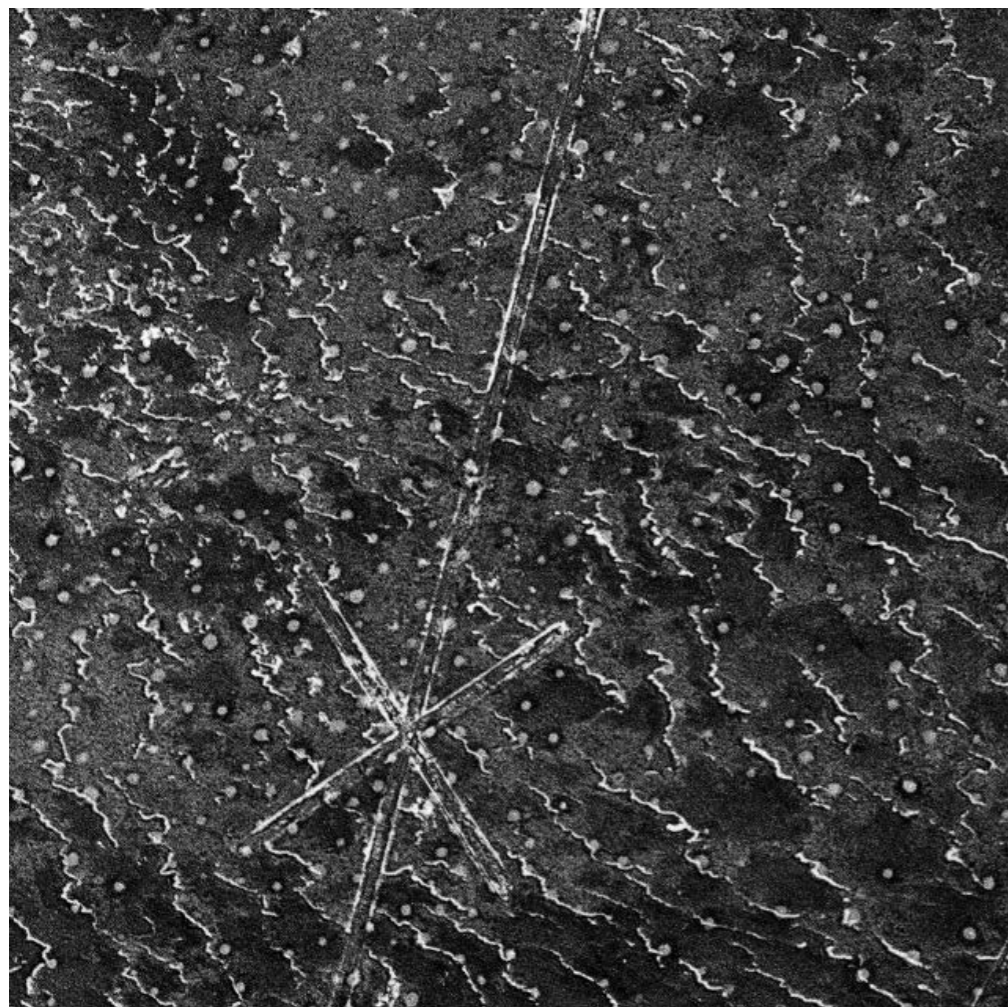
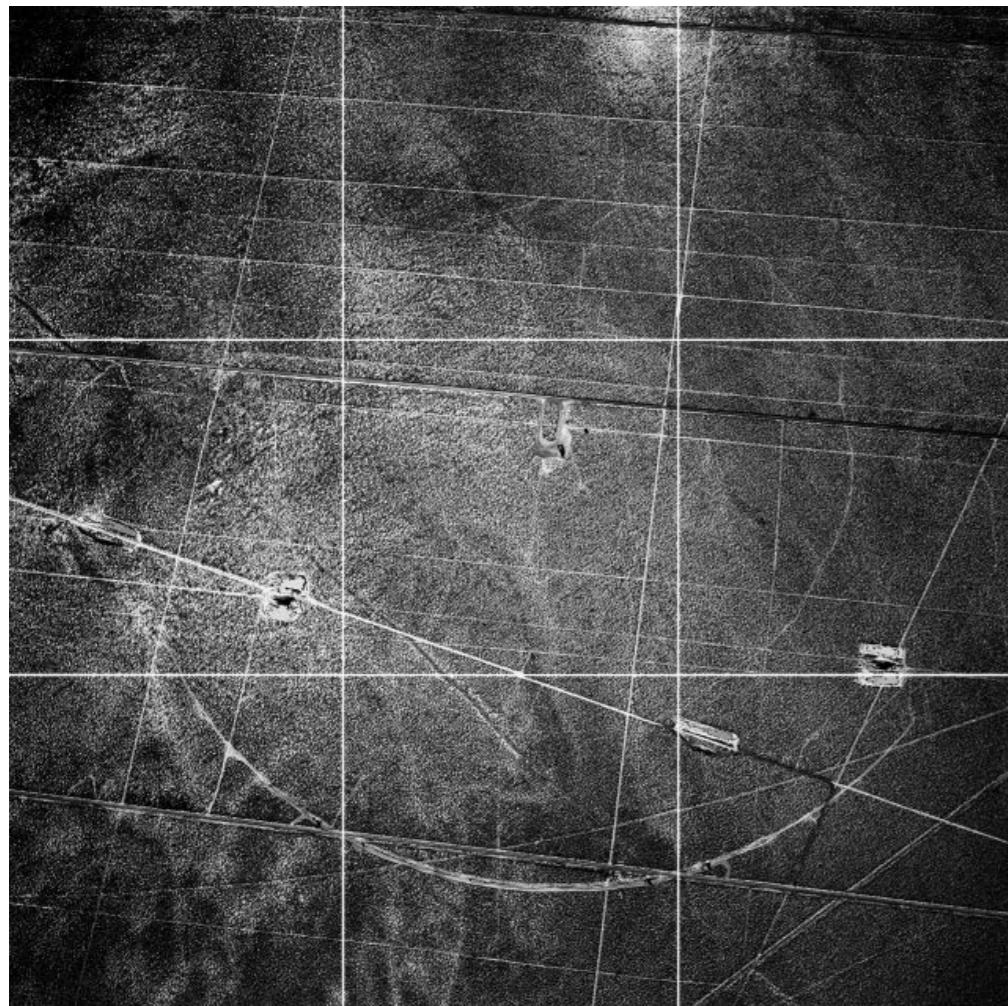
The J. Paul Getty Museum, Los Angeles, 9 July to 10 November 2019

Gordon Parks The Flavio Story

Edited by Paul Roth and Amanda Maddox
Foreword by Peter W. Kunhardt, Jr., Flávio Pinheiro, Timothy Potts and Paul Roth
Texts by Sérgio Burgi, Beatriz Jaguaribe and Maria Alice Rezende de Carvalho, Amanda Maddox, Paul Roth and Natalie Spagnol
Book design by Duncan Whyte, Gerhard Steidl and Peter W. Kunhardt, Jr.
160 pages
9.8. × 11.4 in. / 25 × 29 cm
150 black-and-white and 50 color photographs
Four-color process
Clothbound hardcover with dust jacket

€ 38.00 / £ 35.00 / US\$ 45.00
ISBN 978-3-95829-344-1





David Maisel was born in New York in 1961. His photographs have been exhibited internationally and are included in many permanent collections such as the Metropolitan Museum of Art in New York, the Los Angeles County Museum of Art and the Victoria and Albert Museum in London. Maisel was a scholar in residence at the Getty Research Institute in 2007, an artist in residence at the Headlands Center for the Arts in 2008, and a recipient of an individual artist's grant from the National Endowment for the Arts. He is a trustee of the Headlands Center for the Arts. Steidl published Maisel's *Black Maps: American Landscape and the Apocalyptic Sublime* in 2013.

An unsettling encounter with one of the most secretive of American military zones, *Proving Ground* is David Maisel's photographic investigation of Dugway Proving Ground, a classified site covering nearly 800,000 acres in a remote region of Utah's Great Salt Lake Desert. From its inception during World War II to the present day, Dugway's primary mission has been to develop and test chemical and biological weaponry and defense programs. After more than a decade of inquiry, Maisel was granted rare access to photograph the terrain, testing facilities and other aspects of this deliberately obscured region of the American atlas.

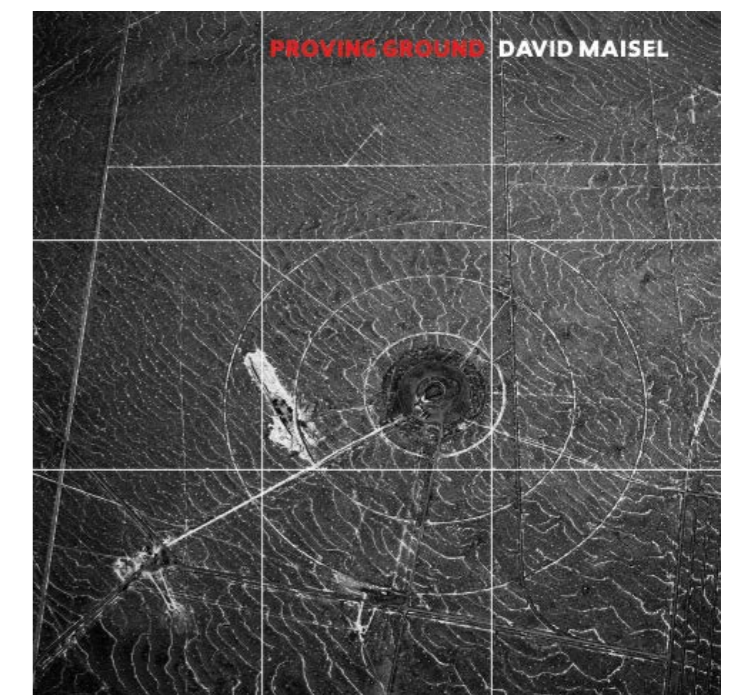
Comprising aerial and on-site photos made at Dugway, this body of work explores questions surrounding military power, national security and land use, as well as the limits of technology and human endeavor. Maisel's engagement with Dugway challenges the capacity of photography as visual evidence; his subjects resist easy interpretation and thus multiply strands of meaning. *Proving Ground* is a critical response to the extraordinary formal and political aspects embedded at Dugway, in Maisel's words a "hidden, walled-off, secret site that offers the opportunity to reflect on who and what we are collectively, as a society."

There's a kind of romantic myth of the American West that much of my work interrogates: the American West as pure, as sublime, as what Robert Adams has termed "a landscape of mistakes." In the more than 30 years that I have made aerial photographs of environmentally transformed and transfigured sites throughout this region, none has seemed to encapsulate the difficult and problematic realities of our present day as much as Dugway Proving Ground. David Maisel

David Maisel Proving Ground

Texts by Geoff Manaugh, William L. Fox and Tyler Green
Book design by Aufuldish & Warinner
200 pages
11.5 x 11.5 in. / 29.2 x 29.2 cm
124 color images
Tritone and four-color process
Clothbound hardcover

€ 65.00 / £ 60.00 / US\$ 70.00
ISBN 978-3-95829-288-8





ROBERT ADAMS

Whether recording the bittersweet languor of the suburbs or the decimation of one of the earth's great rain forests, Robert Adams has gone about his work as a photographer with an approach not unlike that asked of a witness taking the stand: to tell the whole truth.

Since truth often has many facets, however, the task is not a simple one. To be accurate requires an intimate knowledge of the subject at hand, and for forty-five years Adams has lived and worked in the American West. He has walked along its city streets and country roads, carefully registering how the landscape so many of us claim to cherish has been defiled by pollution, wanton development, and heedless consumerism. He has also found a remarkable and persistent beauty amid this changing environment, standing in thrall to open expanses of sky, sea, and prairie, groves of rugged cottonwoods, and sunlight so radiant as to be unambiguous in its ability to reveal.

Faced with these incongruent facts about our time and place, Adams now asks: What can we believe? And where can we still go to hold on to our beliefs? He would rather, he has said, respond to these questions as a psalmist than as a prophet—with praise rather than condemnation—but neither seems an adequate approach by itself.

Put another way, Adams photographs as a citizen. He has openly wrestled with the contradictions at the heart of American society, and increasingly at the center of world society, confronting instances of moral failure so widespread that they would seem to justify giving up on the future. We depend on artists, however, for their capacity to step outside of themselves—even their disappointments—in order to find for us durable intimations of promise.

Like Dorothea Lange, who thought of the camera as a tool for teaching people how to see without a camera, Robert Adams wants not only to convey whole and urgent truths but also to suggest a way of relating to them. He does this by showing the complex and often painful proximity in which beauty and tragedy coexist, and by discovering an unexpected calm he once described as "a tension so exact it is peace."

Joshua Chuang
Robert Adams series editor at Steidl



Robert Adams was born in 1937 in Orange, New Jersey. After earning a PhD in English literature and teaching the subject for several years at Colorado College, he became a photographer in the mid-1960s. Adams has published more than 40 books of photographs, with the changing landscape of the American West as his primary subject. He lives and works in northwest Oregon.

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.

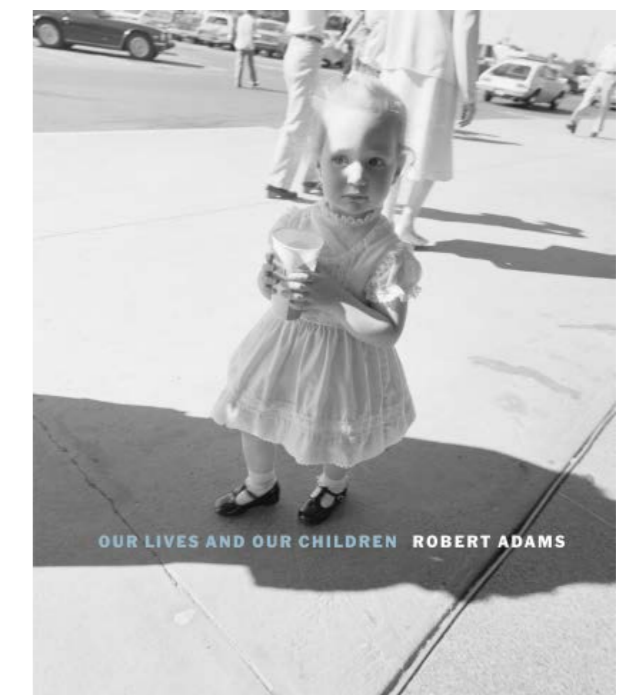
The new Steidl edition of *Our Lives and Our Children* presents an expanded sequence of pictures that retains the potent compactness of the sought-after first edition (out of print for nearly three decades), while faithfully expressing the full-bodied tonalities of Adams' original prints.

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 × 10.5 in. / 22.8 × 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 was born in 1937 in Orange, New Jersey. After earning a PhD in English literature and teaching the subject for several years at Colorado College, he became a photographer in the mid-1960s. Adams has published more than 40 books of photographs, with the changing landscape of the American West as his primary subject. He lives and works in northwest Oregon.

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 35 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

Robert Adams Cottonwoods

Interview by Constance Sullivan
Series editor: Joshua Chuang
72 pages
11 × 11.8 in. / 28 × 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





Robert Adams was born in 1937 in Orange, New Jersey. After earning a PhD in English literature and teaching the subject for several years at Colorado College, he became a photographer in the mid-1960s. Adams has published more than 40 books of photographs, with the changing landscape of the American West as his primary subject. He lives and works in northwest Oregon.

These views of the American West, made by Robert Adams between 1975 and 1983, evoke a wide range of memories, myths and regrets associated with America's final frontier. In the nineteenth century, that frontier began at the Missouri River, beyond which lay a landscape of natural grandeur and purity, challenging the spirit and promising redemption. At the time the pictures were made, the hand of man had not so much disfigured as domesticated that paradise, leaving its mark of intrusion almost casually, with the assurance of absolute triumph. Adams recorded this intrusion with neither judgment nor irony; the land he shows has simply been changed, reduced, made ordinary. Yet a second look makes it apparent that the hand of man has, after all, its limitations.

First published in 1980, *From the Missouri West* marked a watershed in the history of landscape photography by reclaiming the West's sublimity as worthy of unromantic consideration. The link between Adams' work to that of the pioneering figures who surveyed the Western landscape more than a century earlier—in particular Timothy O'Sullivan—is drawn out in this re-edited and substantially enlarged edition of the book.

Because I had lost my way in the suburbs, I decided to try to rediscover some of the landforms that had impressed our forebears. Was there remaining in the geography a strength that might help sustain us as it had them? Robert Adams

Robert Adams From the Missouri West

Series editor: Joshua Chuang
132 pages
15.5 × 13.4 in. / 39.5 × 34 cm
62 black-and-white photographs
Tritone
Clothbound hardcover with a tipped-in photo

€ 75.00 / £ 70.00 / US\$ 80.00
ISBN 978-3-95829-168-3





Robert Adams was born in 1937 in Orange, New Jersey. After earning a PhD in English literature and teaching the subject for several years at Colorado College, he became a photographer in the mid-1960s. Adams has published more than 40 books of photographs, with the changing landscape of the American West as his primary subject. He lives and works in northwest Oregon.

A reworking of a series of photographs made in the mid-1980s at Colorado's Pawnee National Grassland and first published under the title *Perfect Times, Perfect Places*, this pair of books conveys the privilege and sensory pleasure of walking a vast, open space. With Kerstin, his wife, and Sally, their dog, Robert Adams would drive out to the reserve to experience silence, stillness and affection. Although he is perhaps best known for picturing a damaged American geography, here Adams has recorded scenes that are flawless.

On the prairie there is sometimes a quiet so absolute that it allows one to begin again, to love the future. Robert Adams



Robert Adams Perfect Places, Perfect Company

Series editor: Joshua Chuang
Vol. 1: Perfect Places, 72 pages
Vol. 2: Perfect Company, 32 pages
10.2 x 12.6 in. / 26 x 32 cm
55 black-and-white photographs
Tritone
Two clothbound books in a slipcase

€ 85.00 / £ 80.00 / US\$ 95.00
ISBN 978-3-95829-169-0

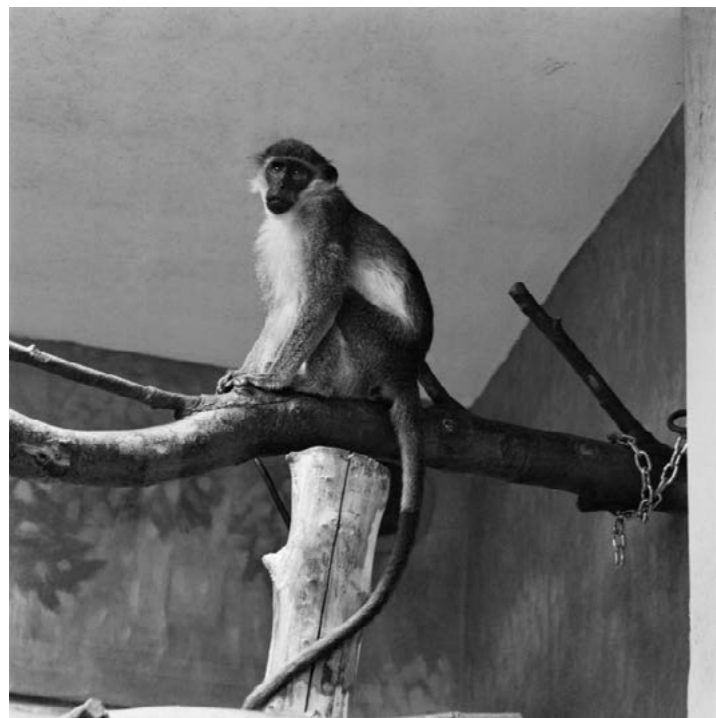


Vol. 1: Perfect Places



Vol. 2: Perfect Company





Born in Boston in 1940, Diana Michener holds a Bachelor of Arts from Barnard College in New York and later studied with Lisette Model at New York's New School for Social Research. Michener has exhibited internationally, including her retrospective "Silence Me" at the Maison Européenne de la Photographie in Paris in 2001. Her books with Steidl include the award-winning *Dogs, Fires, Me* (2005), *3 Poems* (2006), *Sweethearts* (2009) and *Figure Studies* (2011).

Being Animal presents Diana Michener's most recent body of work, poignant photographs of animals that for the artist have become close to self-portraits.

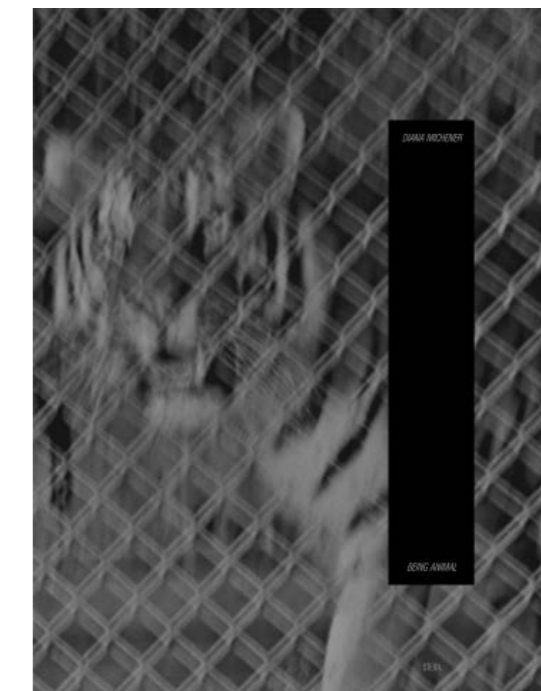
Michener began photographing animals unexpectedly during a trip to India in 2006 where, intimidated by the chaos of the street, she wandered into a zoo and turned her lens to its rhinoceros, elephants and gazelles. Haunted by the resulting images of confinement, Michener became increasingly obsessed with them and decided to expand the project, first at the menagerie at Paris' Jardin des Plantes and later in various zoos throughout Europe and the USA. During her visit to each zoo, Michener remained silent and still for hours in front of the cages, almost in communion with these creatures who take on a close to mythical dignity in her photos.

My images are of magnificent animals and birds who have been caged, and somehow they retain their majestic selves even though their coats are moth-eaten and they carry a heaviness in their limbs. I looked at them repeatedly and eventually responded to them as though they were allies, removed from the world but trapped. I met their gazes and tried to honor them with a portrait. Diana Michener

Diana Michener Being Animal

Interview between Diana Michener and Jim Dine
Book design by Diana Michener and Gerhard Steidl
96 pages
7.9 x 11.8 in. / 20 x 30 cm
50 black-and-white images
Tritone
Clothbound hardcover

€ 38.00 / £ 35.00 / US\$ 40.00
ISBN 978-3-95829-326-7





Born in 1935 in Cincinnati, Ohio, Jim Dine completed a Bachelor of Fine Arts at Ohio University in 1957 and has since become one of the most profound and prolific contemporary artists. Dine's unparalleled career spans 60 years, and his work is held in numerous private and public collections. His books at Steidl include *Birds* (2001), *The Photographs, so far* (2003), *Hot Dream (52 Books)* (2008) and *A Printmaker's Document* (2013).

Jim Dine *Jewish Fate*

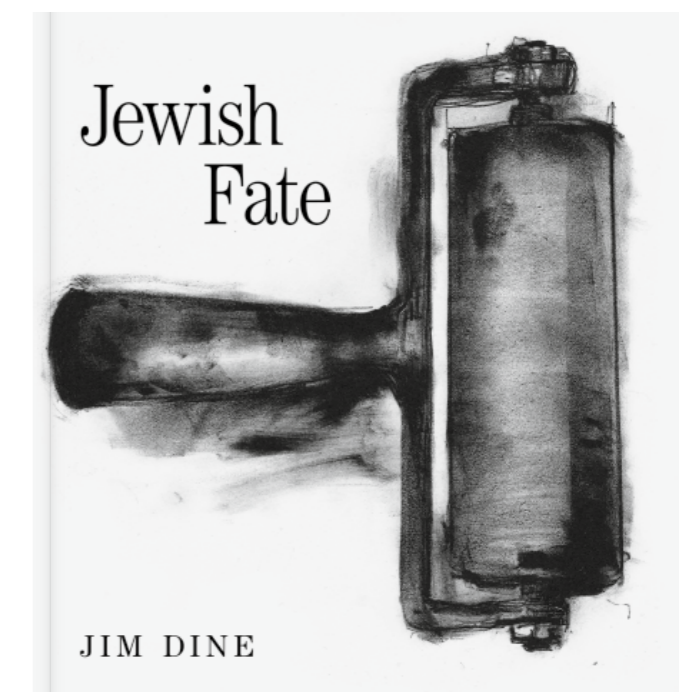
Text by Jim Dine
Book design by Jim Dine and Gerhard Steidl
40 pages
11.8 x 9.3 in. / 30 x 23.5 cm
18 black-and-white images
Tritone
Clothbound hardcover

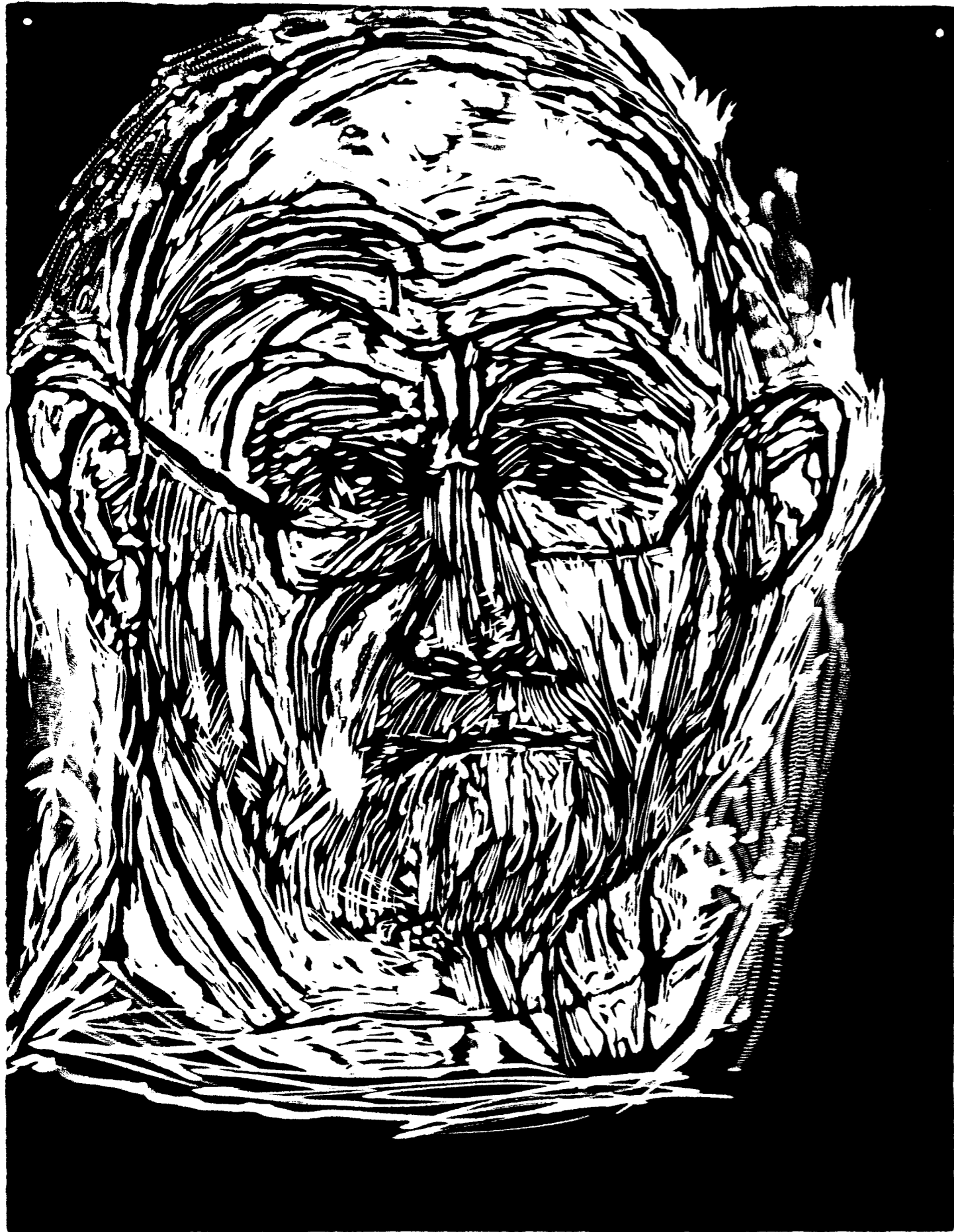
€ 30.00 / £ 28.00 / US\$ 35.00
ISBN 978-3-95829-322-9

Jewish Fate is an evocative autobiographical poem by Jim Dine accompanied by 18 lithographs of one of his favorite motifs, tools. The poem shows Dine reminiscing about his childhood days spent at his grandfather's hardware store in Cincinnati, where he worked every Saturday and summer for ten years from the age of nine.

Dine's vivid co-workers shape his memories. There is the head shipping clerk Joe Kibbing: tall, thin, "very dramatic and high strung and didn't take orders easily." Joe's older brother Bud was the dignified head salesman: "a soft-spoken, intelligent man who had he had an education past high school might have been a lawyer or a surgeon." And finally there was Willie Tapp, "short and lithe ... he dressed elegantly like a lot of black guys did then for a guy loading trucks and handling greasy tools and heavy boxes... This handsome, lovely man showed up for work drunk most Saturdays, but managed to perform most times." Among these characters in the inspirational, overflowing store Dine developed his love for tools which accompanies his art today and is seen in the hammers, rollers, brushes and wrenches in this book—all realized in Dine's inimitable unfinished style, in his words: "Always correcting and reinventing the drawing."

... it gave me time when I was nine to daydream among objects about the beauty of the white glaze on the bathroom fixtures for instance. There were paint color charts and beautiful big red bolt cutters that eventually twenty years later entered my drawings as a man. Jim Dine





Born in 1935 in Cincinnati, Ohio, Jim Dine completed a Bachelor of Fine Arts at Ohio University in 1957 and has since become one of the most profound and prolific contemporary artists. Dine's unparalleled career spans 60 years, and his work is held in numerous private and public collections. His books at Steidl include *Birds* (2001), *The Photographs, so far* (2003), *Hot Dream (52 Books)* (2008) and *A Printmaker's Document* (2013).

Jim Dine
My Letter to the Troops

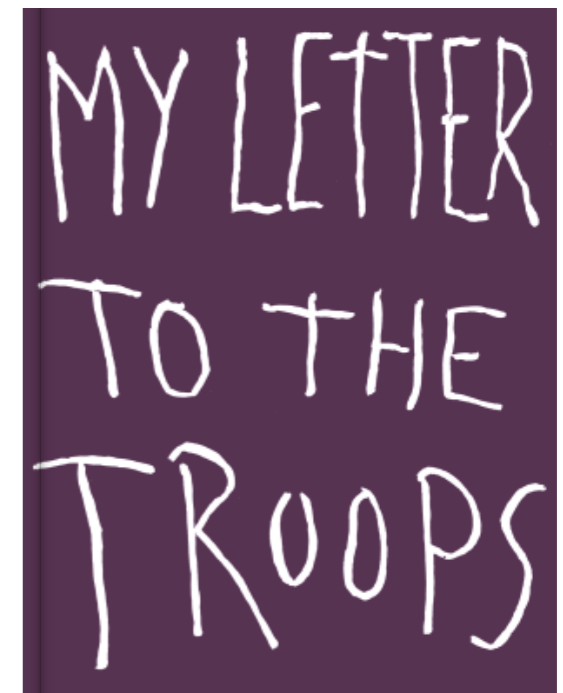
Text by Jim Dine
Book design by Jim Dine and Gerhard Steidl
56 pages
9.4 x 12.2 in. / 24 x 31 cm
18 color images
Four-color process
Flexible hardcover

€ 40.00 / £ 38.00 / US\$ 45.00
ISBN 978-3-95829-339-7

This book is literally Jim Dine's letter to his "troops," a confessional address to the people he has collaborated with, to his friends and family. Consisting of a long fluid poem and 18 color linocut portraits of those closest to Dine, the book explores his emotions and thoughts including childhood memories, reflections on his present artistic practice ("This week I painted, painted, painted the possibility of permanent silence"), as well as more philosophical musings ("Earth gives birth to time and heaven in a jealous parliament").

This new book is an adaption with revised design and typography of Dine's original *My Letter to the Troops* of 2016, a limited edition of 40 featuring linocuts hand-printed on Arches vellum from the blocks at Atelier Michael Woolworth in Paris.

This poem is a celebration of inevitability. It has been written by me inching up to my 80th year, (6.16.35). It contains allusions to my dream life, my childhood and my left hand, the painter. It is finally, my gift to the muse who has haunted my body, my whole life. Jim Dine





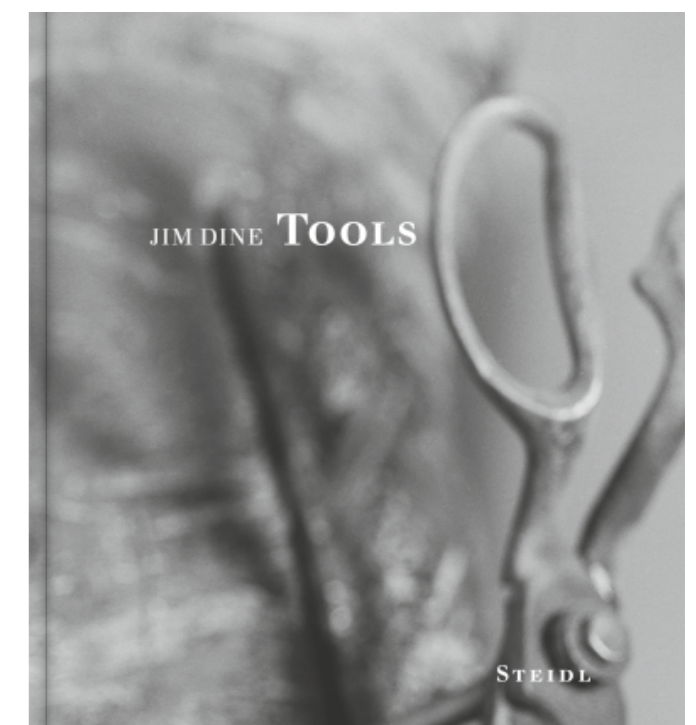
Born in 1935 in Cincinnati, Ohio, Jim Dine completed a Bachelor of Fine Arts at Ohio University in 1957 and has since become one of the most profound and prolific contemporary artists. Dine's unparalleled career spans fifty years, and his work is held in numerous private and public collections. His books at Steidl include *Birds* (2001), *The Photographs, so far* (2003), *Hot Dream (52 Books)* (2008), and *A Printmaker's Document* (2013).

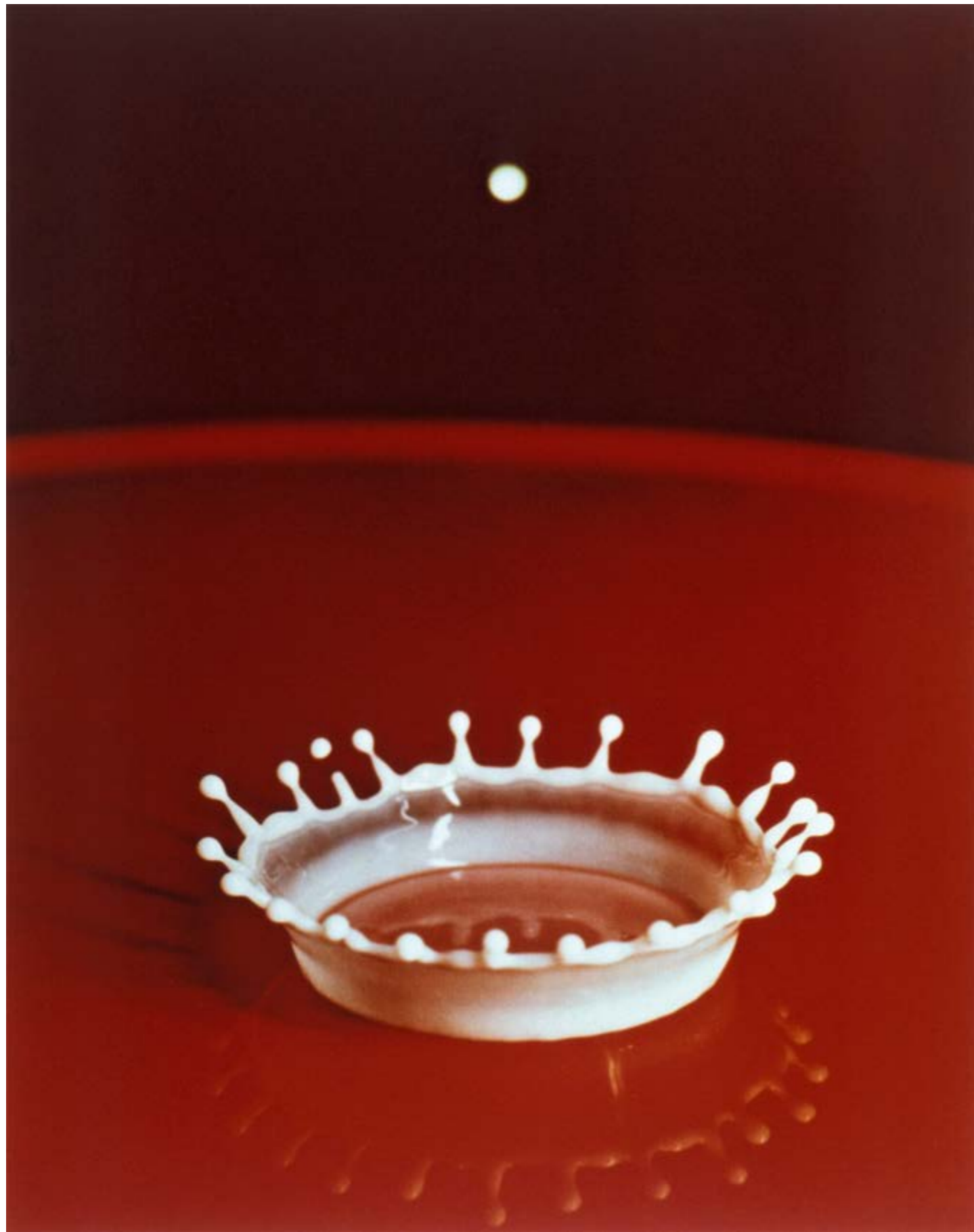
*When I was born, I came home to my grandfather's house. His name was Morris Cohen. He was my mother's father. I lived with him for three years until my parents built a small little house and we moved away. But from the time I was born until he died when I was nineteen, I either spoke to him or saw him every day. He owned a hardware store that catered to plumbers, electricians, woodworkers, contractors. It was an early version of a contractors' supply store. It was called *The Save Supply Company*. He was a very large man, and he felt he could do anything with his hands. He made tables, he fixed automobiles, he was an electrician, and he was lousy at all of it. But through sheer force of will, he forged ahead. Jim Dine*

Jim Dine Tools

Text by Jim Dine
Book design by Jim Dine
and Gerhard Steidl
96 pages
11.6 x 12.4 in. / 29.5 x 31.5 cm
44 black-and-white photographs
Quadratone
Clothbound hardcover with dust jacket

€ 45.00 / £ 40.00 / US\$ 50.00
ISBN 978-3-86930-647-6





As Harold Eugene Edgerton (1903-90) simply said: "I am an electrical engineer and I work with strobe lights and circuits and make useful things." Born and raised in Nebraska, the longtime Massachusetts Institute of Technology electrical engineering professor pioneered the transformation of the strobe from an obscure nineteenth-century invention into a key technology of the twentieth century.

Harold Edgerton Seeing the Unseen

Edited by Ron Kurtz, Deborah Douglas
and Gus Kayafas
Texts by Ron Kurtz, J. Kim Vandiver, Gus
Kayafas, Gary Van Zante and Deborah Douglas
Book design by Duncan Whyte
and Gerhard Steidl
224 pages
8.8 x 11.2 in. / 22.5 x 28.5 cm
115 black-and-white and 43 color images
Four-color process
Clothbound hardcover with a dust jacket

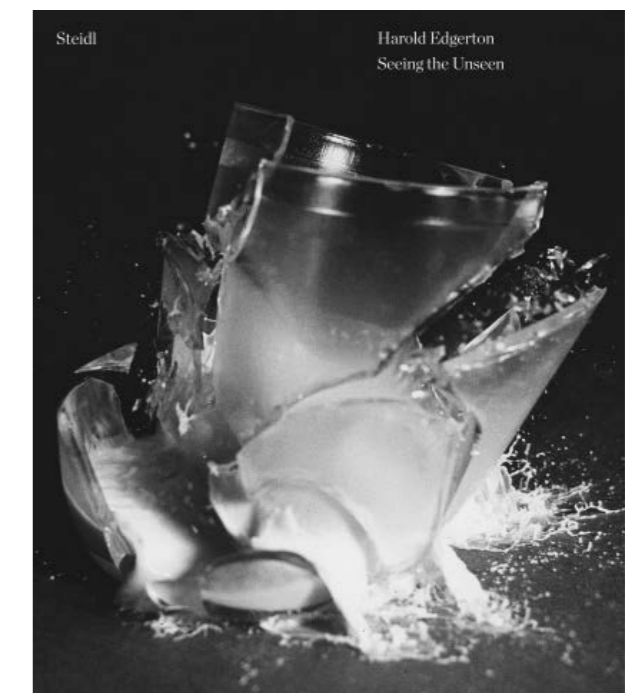
€ 48.00 / £ 44.00 / US\$ 50.00
ISBN 978-3-95829-308-3

Harold Edgerton was an engineer, educator, explorer, entrepreneur, as well as a revolutionary photographer—in the words of his former student and *Life* photographer Gjon Mili, "an American original." Edgerton's photos combine exceptional engineering talent with aesthetic sensibility, and this book presents more than 100 of his most exemplary works.

Seeing the Unseen contains iconic photos from the beloved milk drops and bullets slicing through fruit and cards, to less well known but equally compelling images of sea creatures and sports figures in action. Paired with excerpts from Edgerton's laboratory notebooks, the book reveals the full range of his technical virtuosity and his enthusiasm for the natural and human-built worlds. Essays by Edgerton students and collaborators J. Kim Vandiver and Gus Kayafas explore his approach to photography, engineering and education, while MIT Museum curators Gary Van Zante and Deborah Douglas examine his significance to the history of photography, technology and modern culture.

In many ways, unexpected results are what have most inspired my photography. Harold Edgerton

Co-published with the MIT Museum, Cambridge, Massachusetts





YEEZY Season 3-4 Zine showcases the third and fourth collections of Kanye West's YEEZY footwear, apparel and accessories. Dark, atmospheric photographs by Jackie Nickerson make up a purely visual work, devoid of any text. The oversized zine is printed on rough, uncoated Kamiko paper with intensely black inks. It is the third installment of YEEZY's season zines, all released with limited print-runs.

Jackie Nickerson is a conceptual documentary photographer. Her books include *Farm* (2002), *Faith* (2008) and *Terrain* (2013), and in 2008 she was awarded the AIB art prize. Nickerson's work has been exhibited internationally at institutions including the National Gallery of Ireland in Dublin, the National Portrait Gallery in London and the Santa Barbara Museum of Art.

Kanye West is an artist, producer and designer. He has been named twice by *Time* magazine as one of the 100 most influential people in the world.

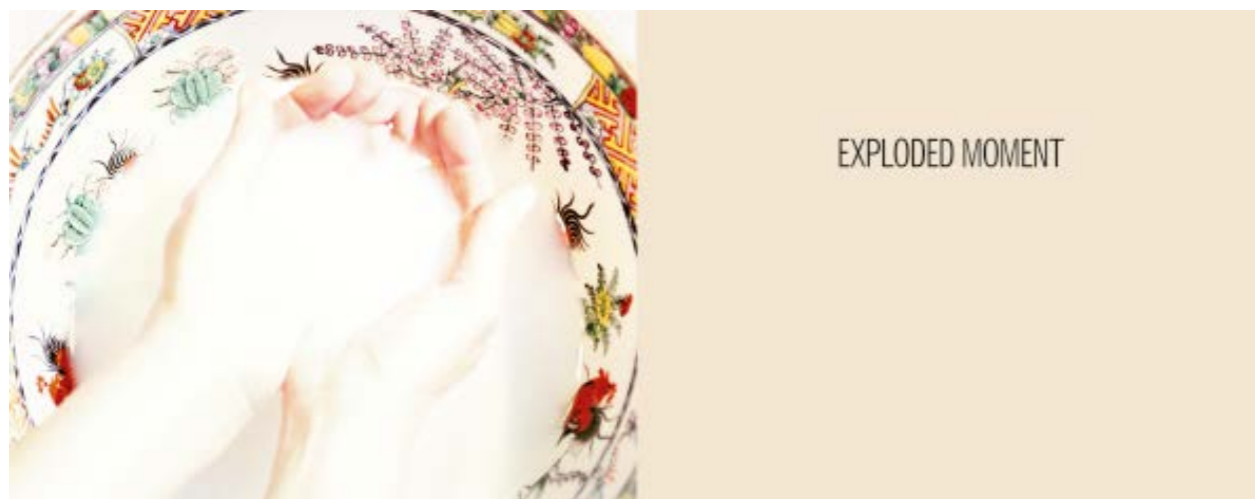
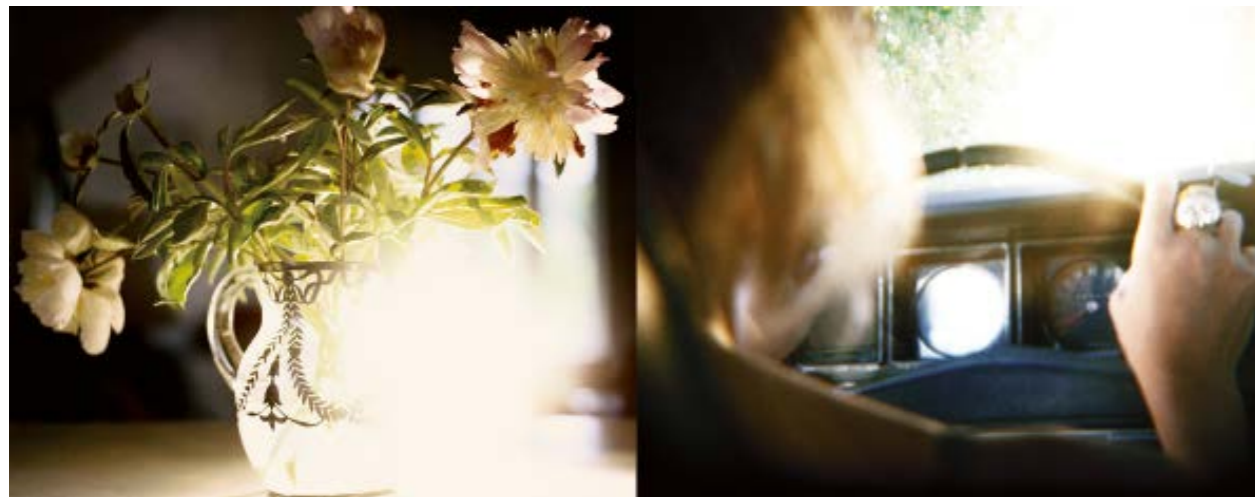
Nickerson and West have worked together since February 2015.

Kanye West YEEZY Season 3-4 Zine

Photos by Jackie Nickerson
Book design by Kanye West and Jackie Nickerson
128 pages
10.7 x 16.5 in. / 27.3 x 41.9 cm
87 color images
Four-color process
Softcover

€ 60.00 / £ 52.00 / US\$ 65.00
ISBN 978-3-95829-330-4





Liza Ryan was born in Virginia in 1965 and today lives and works in Los Angeles. She studied literature and photography at Dartmouth College and California State University Fullerton. Ryan has exhibited in numerous individual and group exhibitions including those at the Rijksmuseum, the Getty Center and the Biennale of Sydney. Significant public and private collections hold her work including the Los Angeles County Museum of Art, the Museum of Fine Arts, Houston, and the J. Paul Getty Museum.

Manfred Heiting is a designer and editor of photo publications and a collector of photobooks focusing on the period between 1886 and 1980. He has designed and edited extensive surveys of German, Soviet and Japanese photobooks. Heiting is currently working on surveys of Czech and Dutch photobooks.

The Unreal Real, Liza Ryan's fifth publication, surveys the last two decades of her work. Twelve chapters, loosely organized by chronology and series, present a collection of Ryan's nuanced observations. Trained as a photographer and a student of literature, Ryan uses images as language as she moves fluidly between photography and video, collage and mixed media, to capture her diverse perceptions. *The Unreal Real* describes the otherworldly that exists in the everyday and offers a common thread of meaning throughout Ryan's layered oeuvre. Whether documenting her experience in Antarctica or examining the repercussions of loss, Ryan's work captures a sense of evanescence that might otherwise go unnoticed.

There is not an image in her oeuvre that does not resonate with consideration, often on multiple levels at once: visual, tactile, conceptual, poetic. Holly Myers

Co-published with the Institute of Art Research, Amsterdam

Liza Ryan The Unreal Real

Edited and book design by Manfred Heiting
Texts by Hanna Heiting, Sarah Lehrer-Graiwer and Holly Myers
11.4 x 9 in. / 29 x 22.8 cm
176 pages
Over 120 color and black-and-white photographs
Four-color process
Clothbound hardcover with a tipped-in photo

€ 38.00 / £ 35.00 / US\$ 45.00
ISBN 978-3-95829-351-9



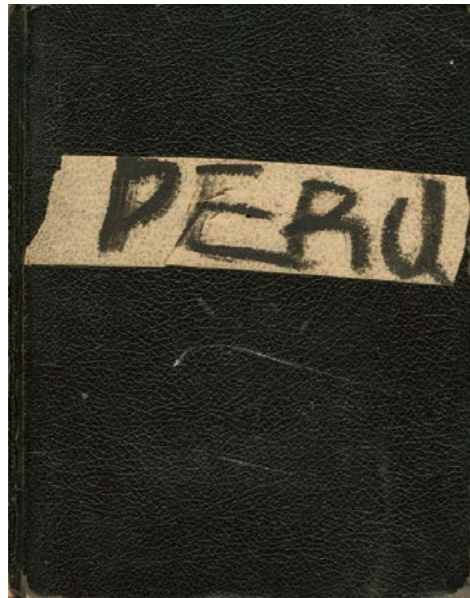
*Richard Serra
Notebooks*

Stedl

Richard Serra Notebooks

Stedl

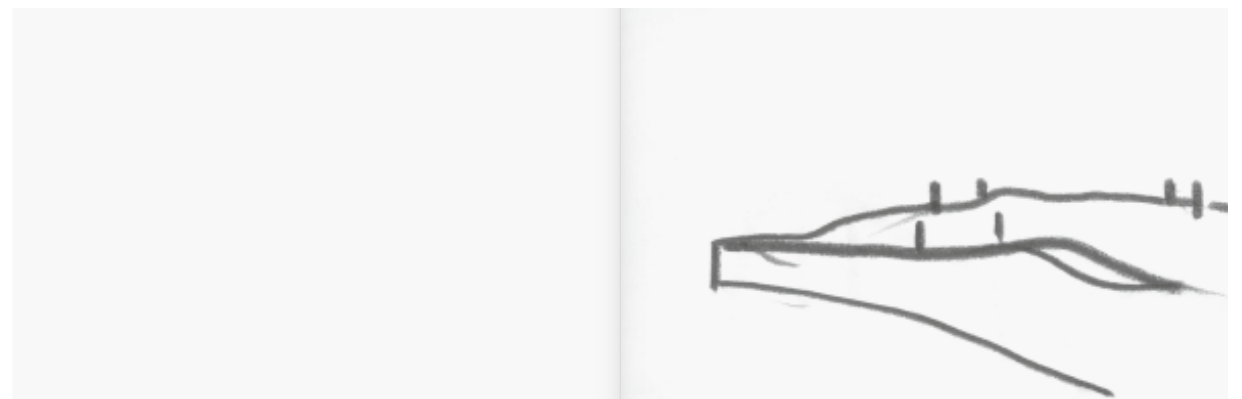
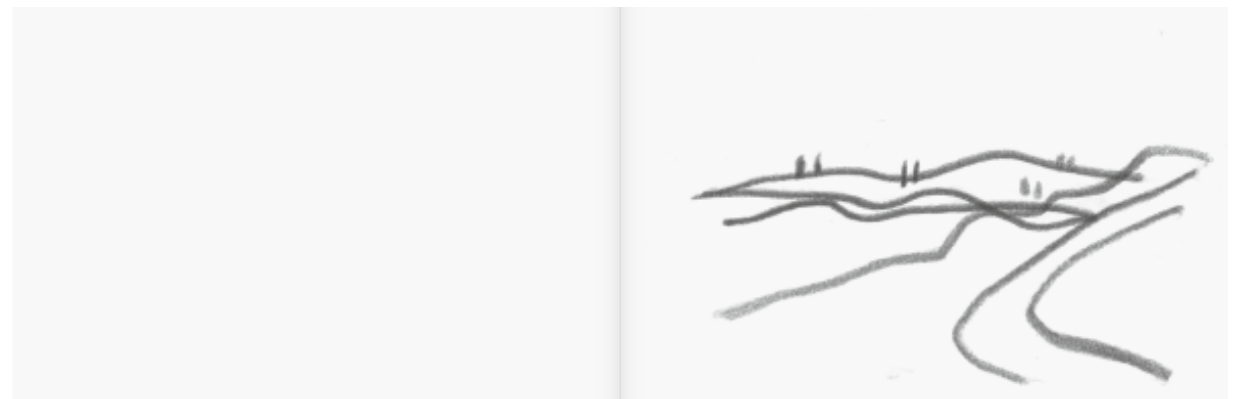
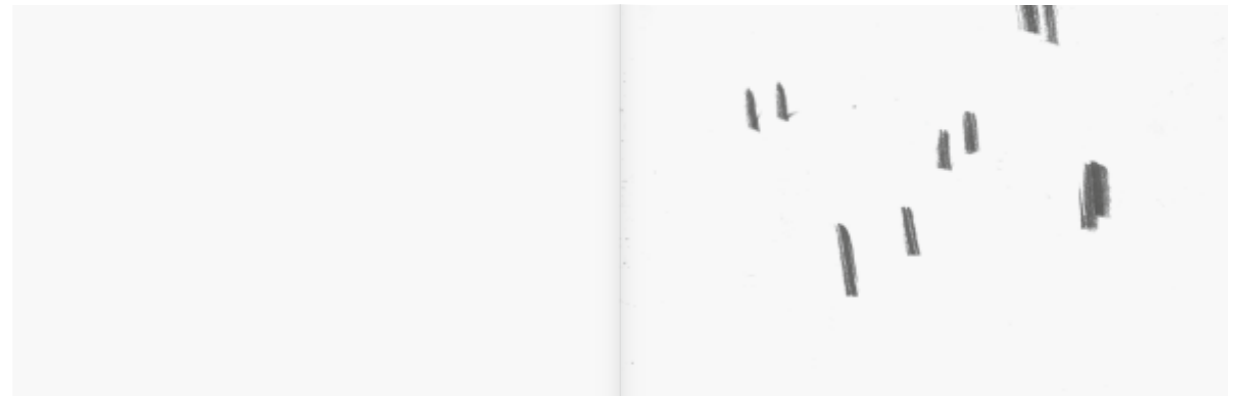
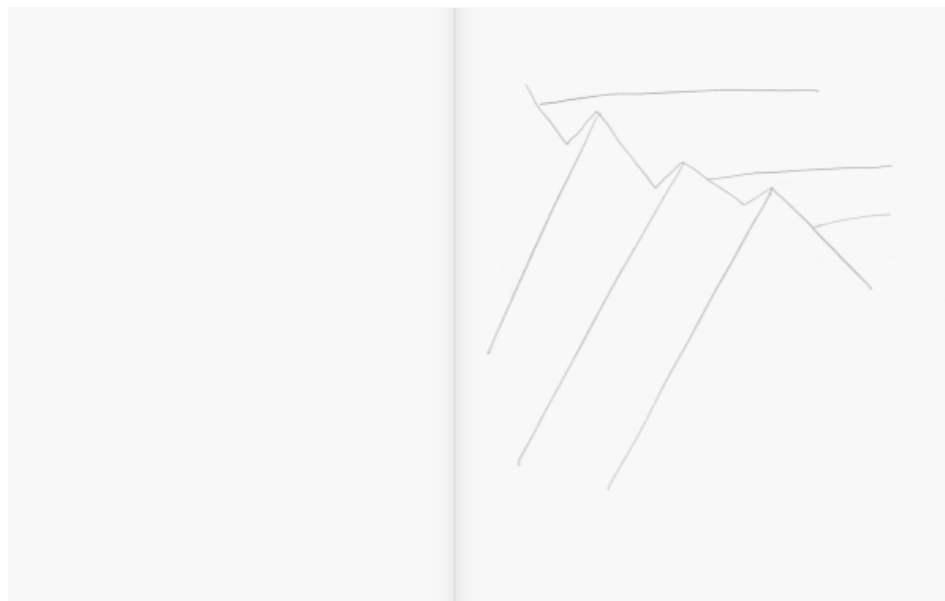
*Richard Serra Notebooks
1964-1984*



Machu Picchu steps
Peru, 1972
8.4 x 10.6 in. / 21.3 x 27 cm



Afangar
Videy Island, Iceland, 1989
6 x 4 in. / 14.6 x 9.4 cm





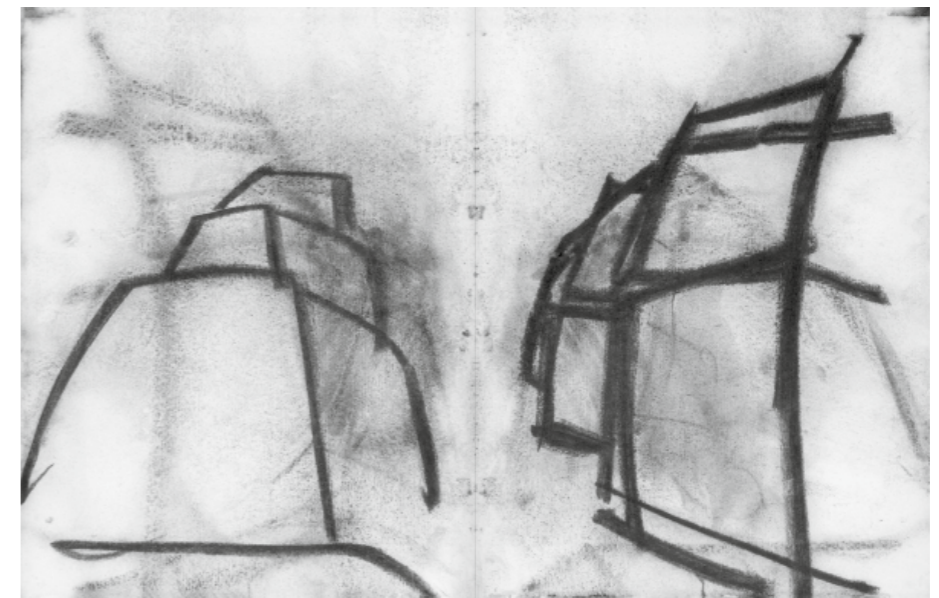
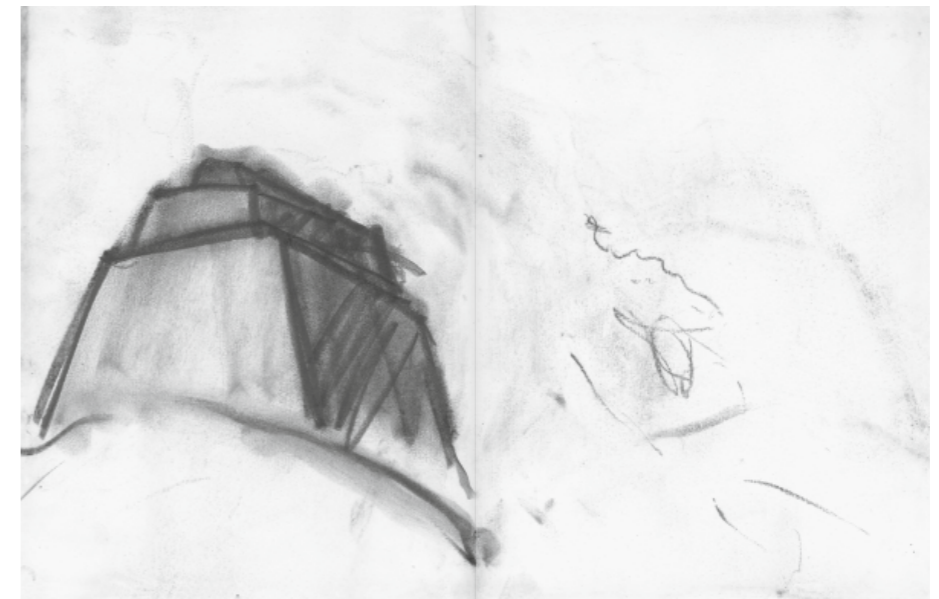
Basalt columns: Svartifoss

Iceland, 1989
10.5 x 14 in. / 25 x 33 cm



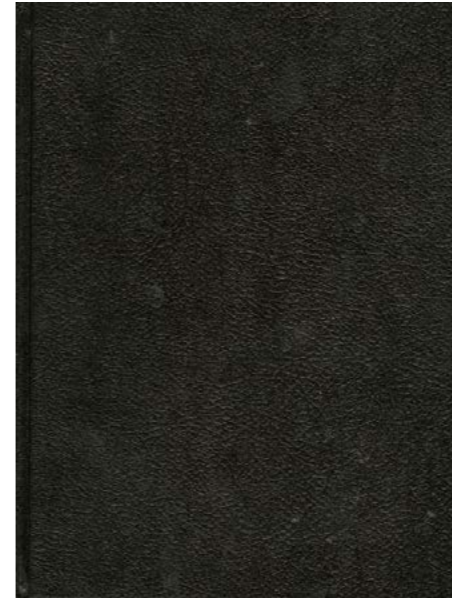
Saqqara pyramid

Egypt, 1990
8.3 x 10.8 in. / 21 x 27.5 cm

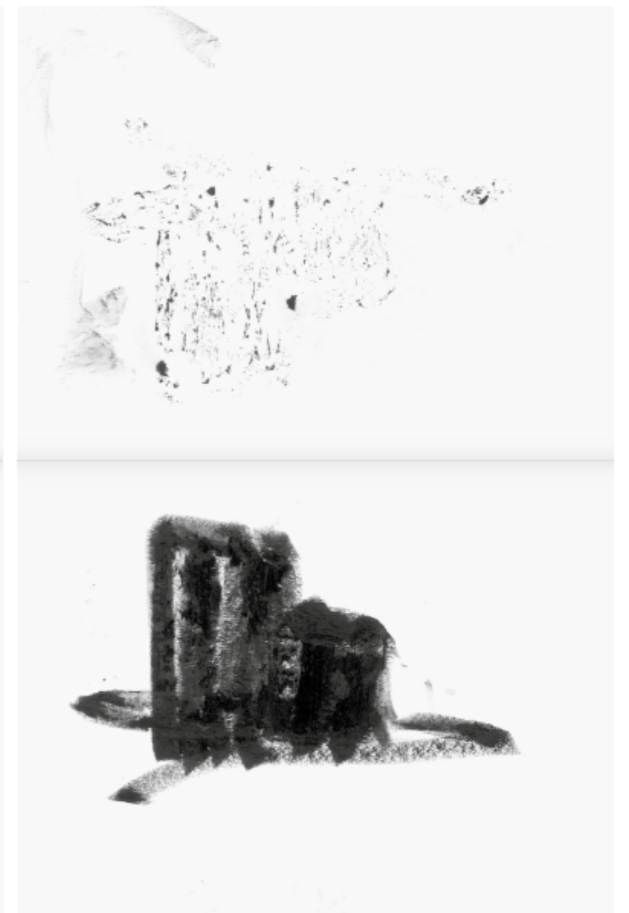
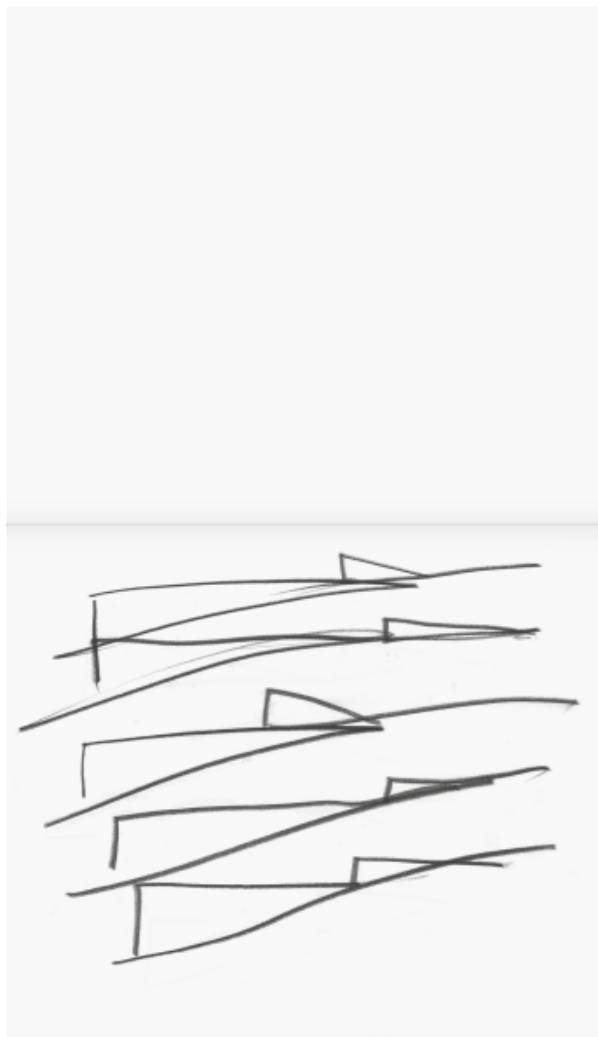




Schunnemok Fork
Storm King Art Center, 1991
12.5 x 14.4 in. / 31.8 x 36.5 cm



Snake Eyes and Boxcars
Geyserville, CA, 1993
8.1 x 10.6 in. / 20.6 x 27 cm

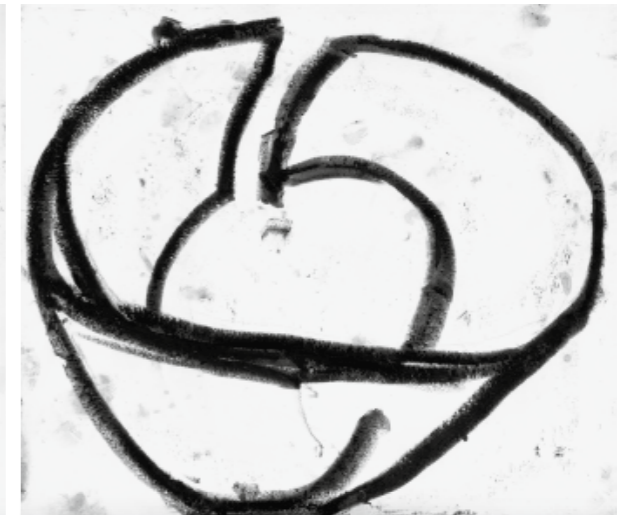
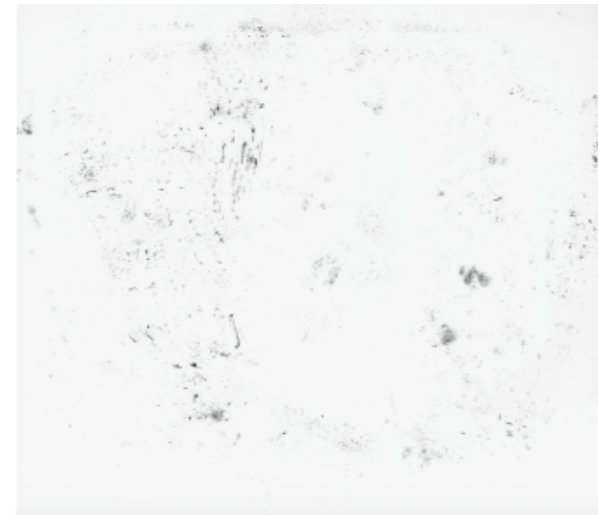


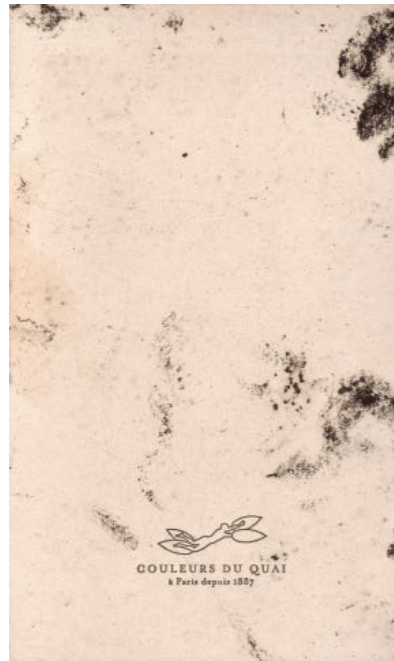


Wake
2003
9.8 x 12.2 in. / 25 x 31 cm



Torqued Ellipses
Guggenheim Bilbao, Spain, 2005
12.5 x 14.4 in. / 31.8 x 36.5 cm

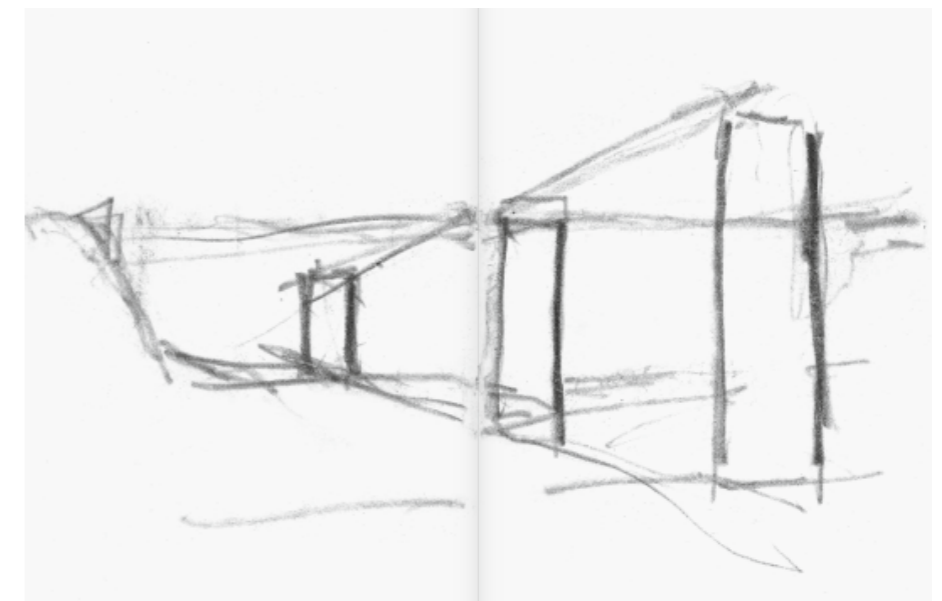
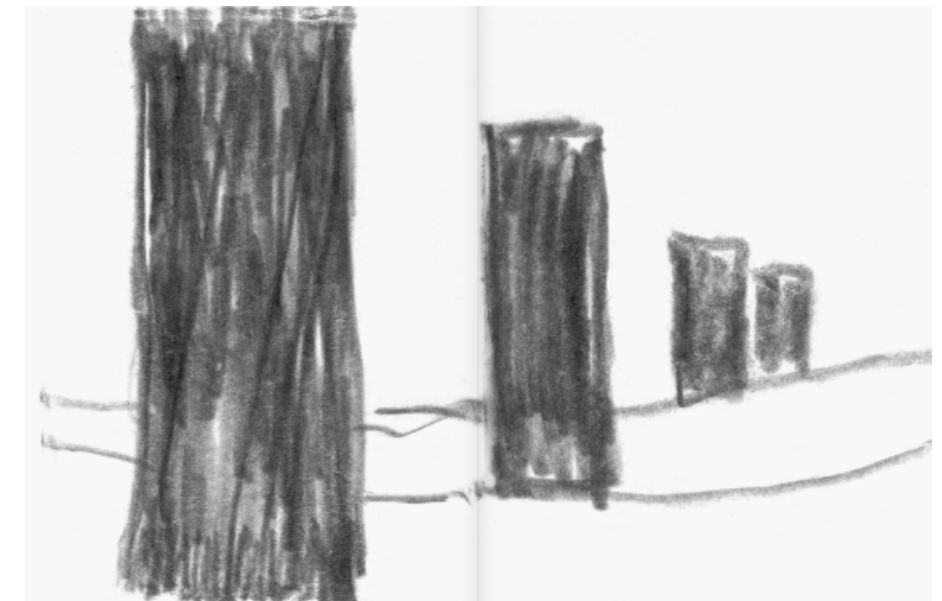
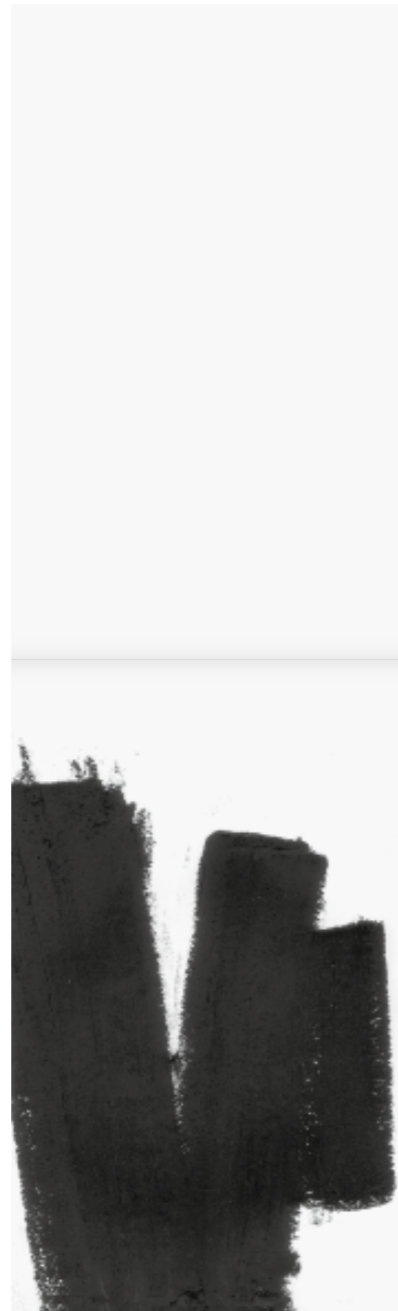
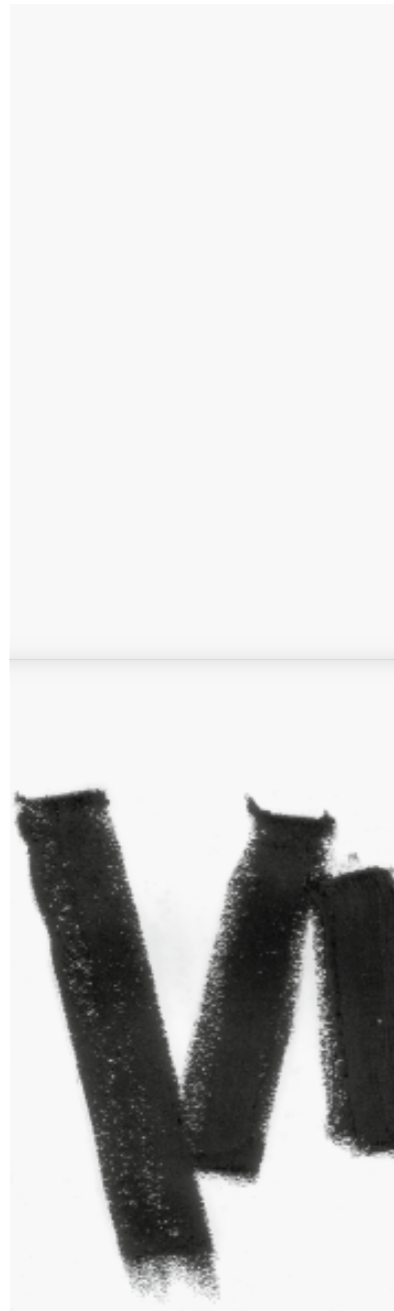


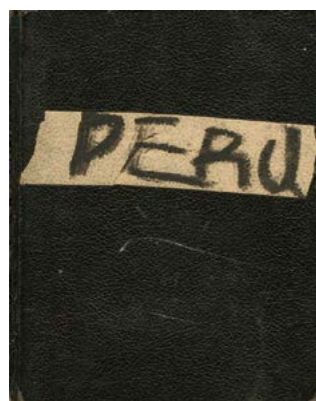


Promenade
Grand Palais, Paris, 2008
13.8 x 8.3 in. / 35.1 x 21 cm



East-West/West-East
Qatar, 2014
4 x 5 in. / 9.5 x 12.5 cm





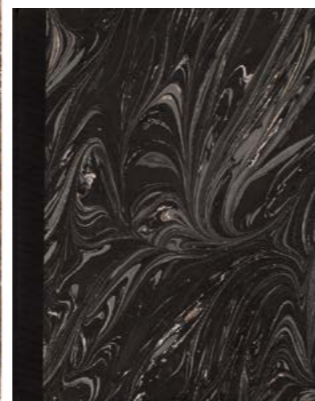
Machu Picchu steps
Peru, 1972



Afangar, Videy Island
Iceland, 1989



Basalt columns: Svartifoss
Iceland, 1989



Saqqara pyramid
Egypt, 1990

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), *Te Tuhirangi Contour* (2005), *Notebooks* (2011), *Early Work* (2014) and *Vertical and Horizontal Reversals* (2015). He lives in New York and Nova Scotia.

Richard Serra Notebooks Vol. 2

Limited edition of 1000 boxed sets
signed and numbered by Richard Serra

Machu Picchu steps, Peru, 1972
8.4 x 10.6 in. / 21.3 x 27 cm
44 pages
Leatherbound hardcover

Afangar, Videy Island, Iceland, 1989
6 x 4 in. / 14.6 x 9.4 cm
152 pages
Leatherbound hardcover

Basalt columns: Svartifoss, Iceland, 1989
10.5 x 14 in. / 25 x 33 cm
32 pages
Halfbound hardcover

Saqqara pyramid, Egypt, 1990
8.3 x 10.8 in. / 21 x 27.5 cm
44 pages
Halfbound hardcover

Schunnemok Fork, Storm King Art Center, 1991
12.5 x 14.4 in. / 31.8 x 36.5 cm
88 pages
Clothbound hardcover

Snake Eyes and Boxcars, Geyserville, CA, 1993
8.1 x 10.6 in. / 20.6 x 27 cm
136 pages
Leatherbound hardcover

Wake, 2003
9.8 x 12.2 in. / 25 x 31 cm
48 pages
Softcover

Torqued Ellipses, Guggenheim Bilbao, Spain, 2005
12.5 x 14.4 in. / 31.8 x 36.5 cm
52 pages
Clothbound hardcover

Promenade, Grand Palais, Paris, 2008
13.8 x 8.3 in. / 35.1 x 21 cm
84 pages
Softcover

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

10 Facsimile books housed
together in a wooden crate
15.1 x 11.6 x 7.9 in. / 38.5 x 29.5 x 20 cm
764 pages total
Tritone throughout

€ 750.00 / £ 700.00 / US\$ 800.00
ISBN 978-3-86930-975-0

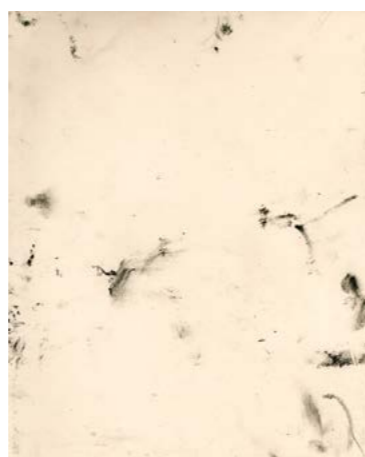
Throughout his career, the renowned American sculptor Richard Serra has kept a large number of notebooks which by now fill an entire library in his studio. Contained within them are delicate sketches of his travels, of landscapes, architecture and of other ideas, some of which the artist developed into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



Schunnemok Fork
Storm King Art Center, 1991



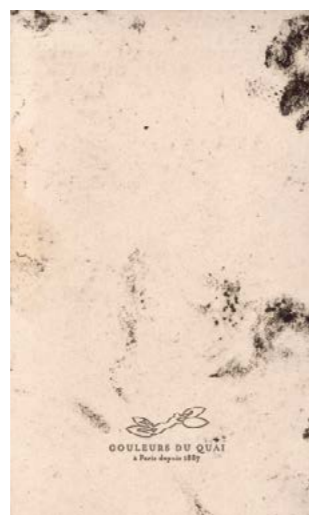
Snake Eyes and Boxcars
Geyserville, CA, 1993



Wake
2003



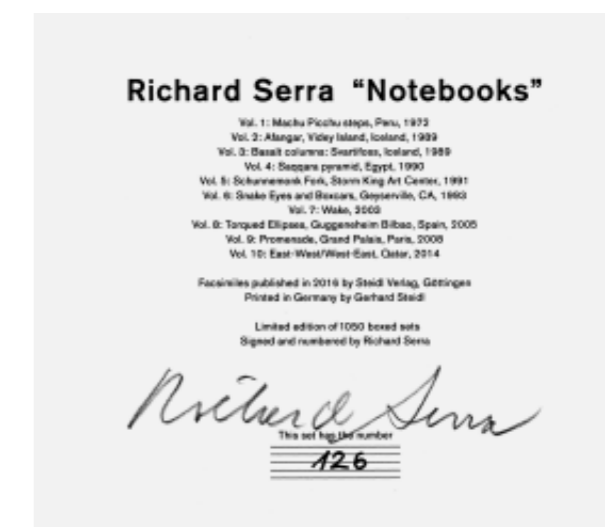
Torqued Ellipses
Guggenheim Bilbao, Spain, 2005



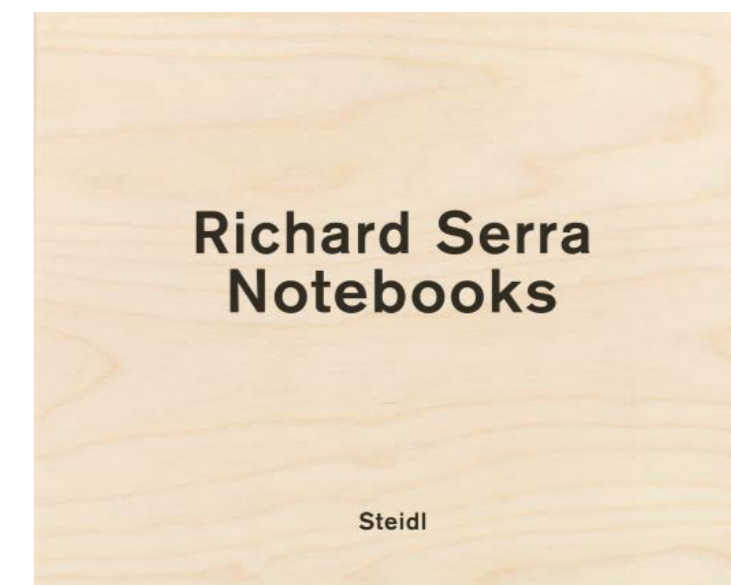
Promenade
Grand Palais, Paris, 2008

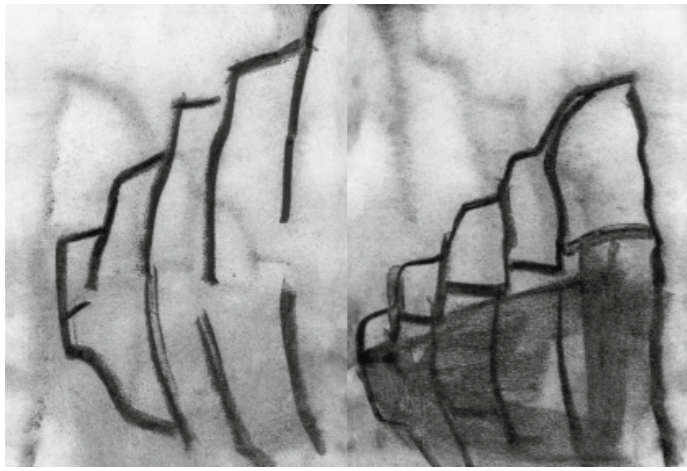


East-West/West-East
Qatar, 2014

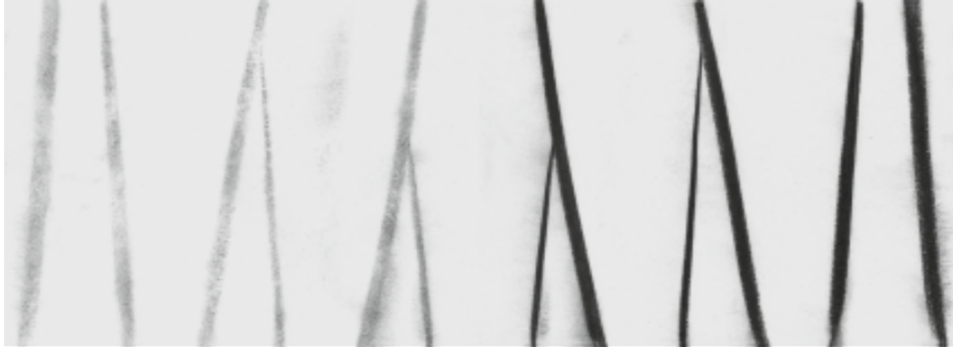


Edition certificate, signed and numbered by Richard Serra

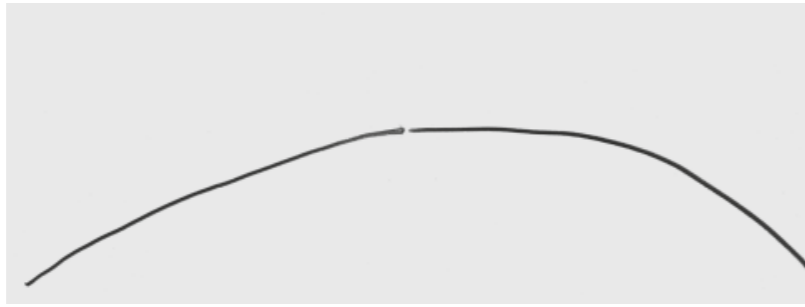




Egypt, 1989



Luxembourg Exchange, 1996



Sections Spiral



Ronchamp 1, 1991



Ronchamp 2, 1991

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), *Te Tuhirangi Contour* (2005), *Notebooks* (2011), *Early Work* (2014) and *Vertical and Horizontal Reversals* (2015). He lives in New York and Nova Scotia.

Richard Serra's reputation as one of the great sculptors of our time is certain, yet the role of sketches in his working practice is not well known. This suite of books will change that. Serra keeps a large library of notebooks from throughout his career in his studio, hundreds in total. 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 five of these precious notebooks, which are reproduced here in facsimile.

Richard Serra Notebooks Vol. 1

Limited edition of 1,050 boxed sets
signed and numbered by Richard Serra

Egypt, 1989
9.8 x 13 in. / 25 x 33.5 cm
44 pages
Clothbound hardcover

Luxembourg Exchange, 1996
15 x 11 in. / 38.2 x 27.8 cm
48 pages
Clothbound hardcover

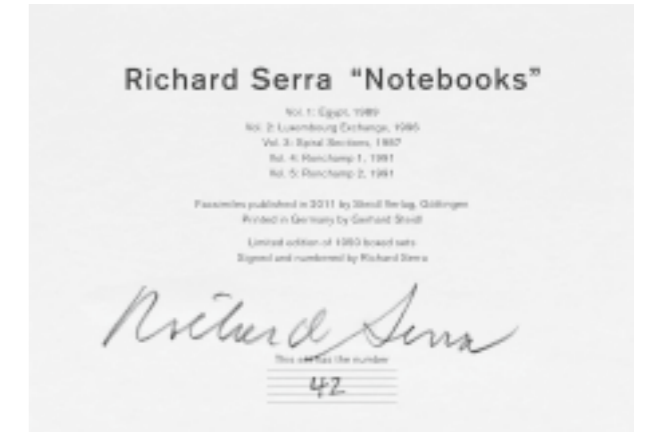
Sections Spiral
12.6 x 9.4 in. / 32 x 24 cm
92 pages
Clothbound hardcover

Ronchamp 1, 1991
12 x 8.3 inch / 31 x 21 cm
24 sheets
stapled softcover

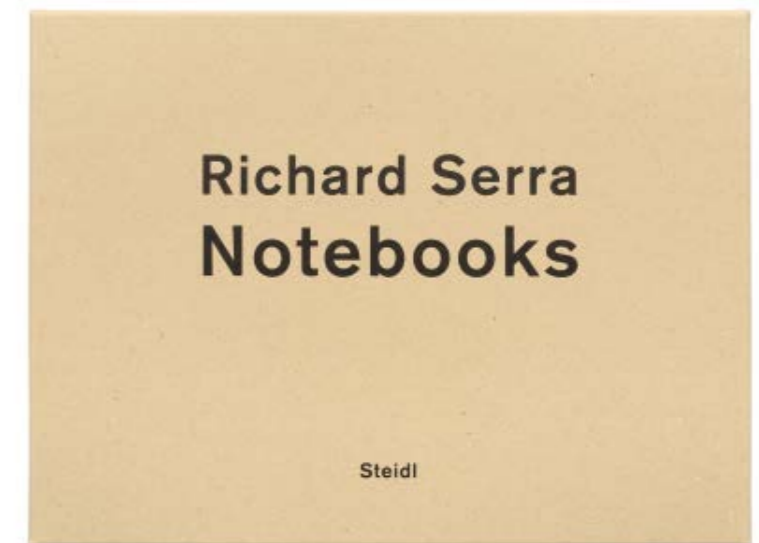
Ronchamp 2, 1991
12 x 8.3 inch / 31 x 21 cm
16 sheets
stapled softcover

5 facsimile books housed
together in a cardboard box
16 x 11.8 in. / 40.5 x 30 cm
270 pages total
Tritone

€ 380.00 / £ 325.00 / US\$ 400.00
ISBN 978-3-86930-253-9



Edition certificate, signed and numbered by Richard Serra





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), *Te Tuhirangi Contour* (2005), *Notebooks* (2011), *Early Work* (2014) and *Vertical and Horizontal Reversals* (2015). He lives in New York and Nova Scotia.

Richard Serra Drawings 2015-2017

Texts by Albert Camus, Neil Cox,
Francesco Stocchi and Michelle White
Book design by McCall Associates
224 pages
9.4 x 11.8 in. / 24 x 30 cm
115 black-and-white images
Quadratone
Clothbound hardcover

€ 75.00 / £ 62.00 / US\$ 80.00
ISBN 978-3-95829-349-6

Published on the occasion of "Richard Serra: Drawings 2015-2017; Rambles, Composites, Rotterdam Verticals, Rotterdam Horizontals, Rifts" at Museum Boijmans Van Beuningen in Rotterdam, this catalogue is an in-depth look at the artist's recent drawing practice. The exhibition encompasses more than 70 works from five different series, "Rambles," "Composites," "Rifts," "Rotterdam Horizontals," and "Rotterdam Verticals," many of which have never been seen before publicly, as well as a selection of his notebooks and films. Examining the ways properties inherent to sculpture are brought onto paper, the drawings are epistemological adjuncts to Serra's lifelong sculptural explorations.

Designed by McCall Associates in close collaboration with the artist, *Drawings 2015-2017* features new scholarship by art historian Neil Cox and exhibition curator Francesco Stocchi, a chronology of the drawings by curator Michelle White, as well as a historical text by Albert Camus selected by Serra. This book introduces readers to Serra's most recent series and reaffirms his innovation and contribution to the practice of drawing.

Drawing defines how one collects material through scale, placement, and edge. Richard Serra

Co-published with Gagosian Gallery

Exhibitions:

Kunstmuseum Basel, 20 May to 16 October 2017
Museum Boijmans Van Beuningen, Rotterdam, 24 June to 24 September 2017

Richard Serra
Drawings 2015-2017

Rambles
Composites
Rotterdam Verticals
Rotterdam Horizontals
Rifts

Museum Boijmans
Van Beuningen



Vol. 1: Rainhill Hospital 1988-90



Vol. 2: Cammell Laird Shipyard 1993-96



Tom Wood was born in County Mayo in the west of Ireland in 1951. Initially trained as a painter at the Leicester Polytechnic, he has taken photographs almost every day for the last 40 years. His work has been shown in many solo and group exhibitions including those at Tate Britain, the Photographers' Gallery in London and the International Center for Photography in New York. Wood was awarded the Prix Dialogue de l'Humanité at Recontres d'Arles in 2002, and in 2014 he was the subject of the BBC documentary *What do artists do all day?* Steidl has published Wood's *Photie Man* (2005) and *Men and Women* (2013).

Beginning in 1985 the Manchester-based Documentary Photography Archive (DPA) commissioned photographers to record aspects of British society in the north of England. Tom Wood's *The DPA Work* explores the life and demise of two major institutions near Liverpool, Rainhill Psychiatric Hospital and Cammell Laird shipyard.

Opened in 1851 as a lunatic asylum for long-term patients, by 1936 Rainhill was the largest hospital complex in Europe. Wood began photographing there in the 1980s when UK government policy had shifted from institutions towards "Care in the Community." By then Rainhill had diminished in size and wards were often combined, mixing a range of patients. The DPA and the mental-health charity Mind, which described conditions at Rainhill as "wholly unacceptable," asked Wood to record the hospital's closure and the movement of its patients into the community.

Cammell Laird shipyard's illustrious history dates back to the 1820s, and includes the building of many famous warships and aircraft carriers such as HMS Ark Royal. When Wood photographed the yard it was facing closure, with a demoralized workforce fighting to save their jobs while HMS Unicorn, the last Upholder-class submarine, was being completed and launched.

The two main volumes of *The DPA Work* include archive material related to the history of Rainhill and Cammell Laird, while a third book features a series of late nineteenth-century photographs of patients at Rainhill. Together these volumes document a time of upheaval in Liverpool in the midst of industrial decline, the breakdown of communities and changes in healthcare whose consequences are still felt today.

Co-published with the University of Chester

Tom Wood The DPA Work

Edited and book design by Tom Wood
and Cian Quayle
Texts by Cian Quayle, Audrey Linkman
and Clare Shaw
8.1 x 10 in. / 20.5 x 25.5 cm

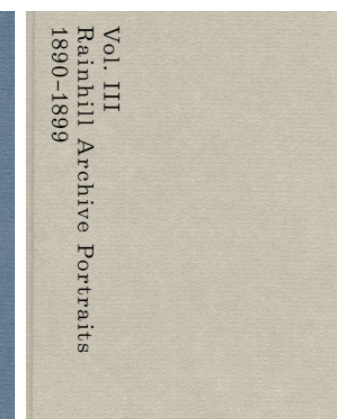
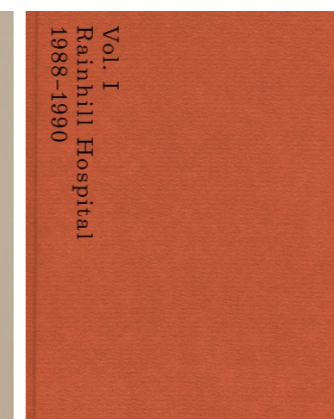
Vol. 1: Rainhill Hospital 1988-90
184 pages
10 black-and-white and 136 color
photographs

Vol. 2: Cammell Laird Shipyard 1993-96
168 pages
42 black-and-white and 66 color
photographs

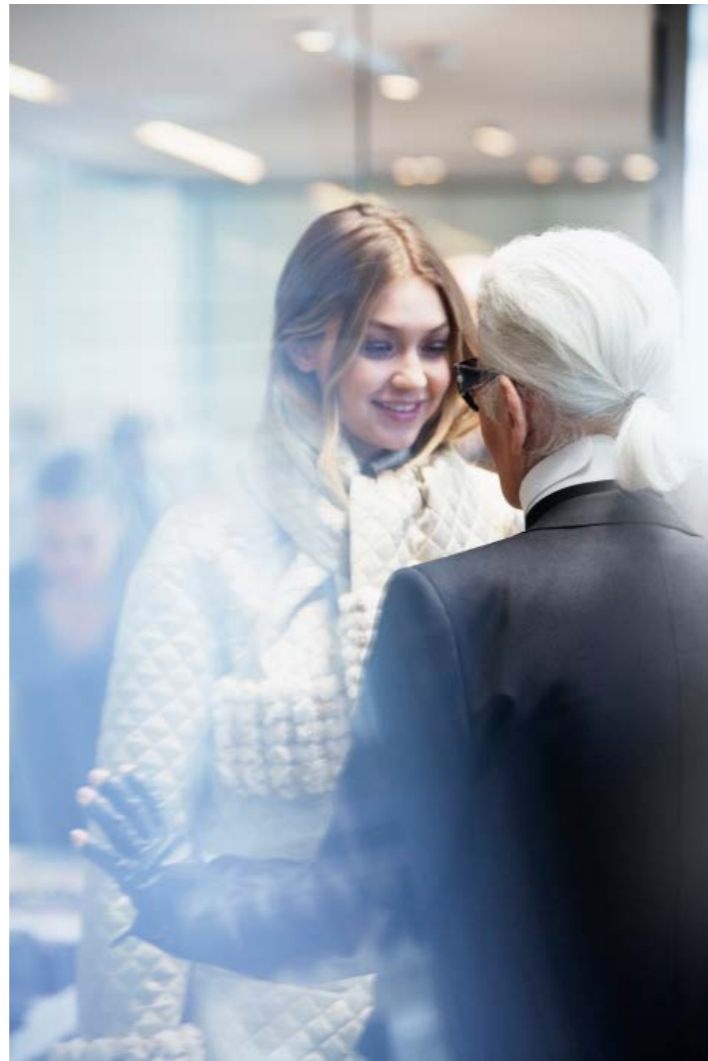
Vol. 3: Rainhill Archive Portraits 1890-99
72 pages
68 black-and-white photographs

Four-color process
Three otabind softcovers in an
archival box

€ 80.00 / £ 70.00 / US\$ 85.00
ISBN 978-3-95829-347-2







Born in 1970 in Switzerland, Benoît Peverelli began his career as a photojournalist for Swiss daily newspapers. In 1991 he co-founded the music magazine *Vibrations* and in 1993 he relocated to New York where he worked for publications including the *New York Times*, *Life* magazine and John F. Kennedy Jr.'s political magazine *George*. Peverelli has furthermore photographed musicians throughout the Americas and Africa, and shot record covers for labels including Blue Note and Verve. In 2002 he returned to Europe, settling in Paris where he took up fashion photography while continuing to make portraits and reportage. In 2014 Peverelli co-edited the Steidl book *Balthus: The Last Studies*, and in 2016 he directed the musical film *Paysage Cantique / Le Cantique des Cantiques*.

If you're ever lucky enough to make it backstage at one of Chanel's fashion shows, at Paris' Grand Palais or a different exotic location, you might catch sight of a certain photographer passionately clicking away as he weaves his way past models, celebrities and Karl Lagerfeld himself. That photographer is Benoît Peverelli, who has been photographing backstage at Chanel since 2010, and this book presents the best of his work for the house.

Presenting a tight edit from more than 3,000 original photos, *Chanel Backstage* comprises four volumes, one for each of Chanel's collections: Haute Couture, Prêt-à-Porter, Croisière, and Métiers d'Art which celebrates the savoir-faire of the numerous ateliers producing embroidery, beading, buttons and more—all by hand. Peverelli depicts the beauty and secrets of the backstage world, but also revealed are the fittings leading up to the show—exclusive meetings between Karl Lagerfeld and the Chanel Studio at 31 Rue Cambon, where each model's garment, accessories, make-up and hair are individually adjusted and perfected late through the night for the next morning's show.

A collection is not just one basic idea. It comes from something that is in the air. Karl Lagerfeld



Benoît Peverelli Chanel Backstage

Edited by Benoît Peverelli
Book design by Benoît Peverelli,
Gerhard Steidl and Duncan Whyte
5.5 x 7.3 in. / 14 x 18.5 cm

Vol. 1 Haute Couture
192 pages
318 color photographs

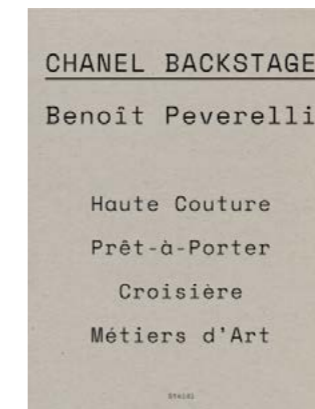
Vol. 2 Prêt-à-Porter
192 pages
288 color photographs

Vol. 3 Croisière
192 pages
338 color photographs

Vol. 4 Métiers d'Art
192 pages
310 color photographs

Four-color process
4 clothbound hardcover books
with a tipped-in photo,
housed in a slipcase

€ 85.00 / £ 80.00 / US\$ 95.00
ISBN 978-3-95829-343-4



Slipcase



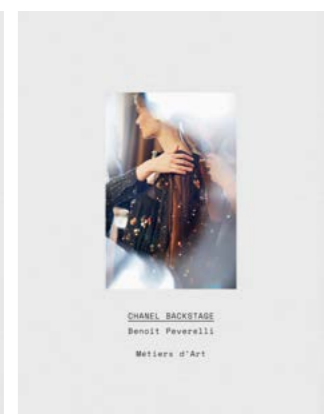
Book 1: Haute Couture



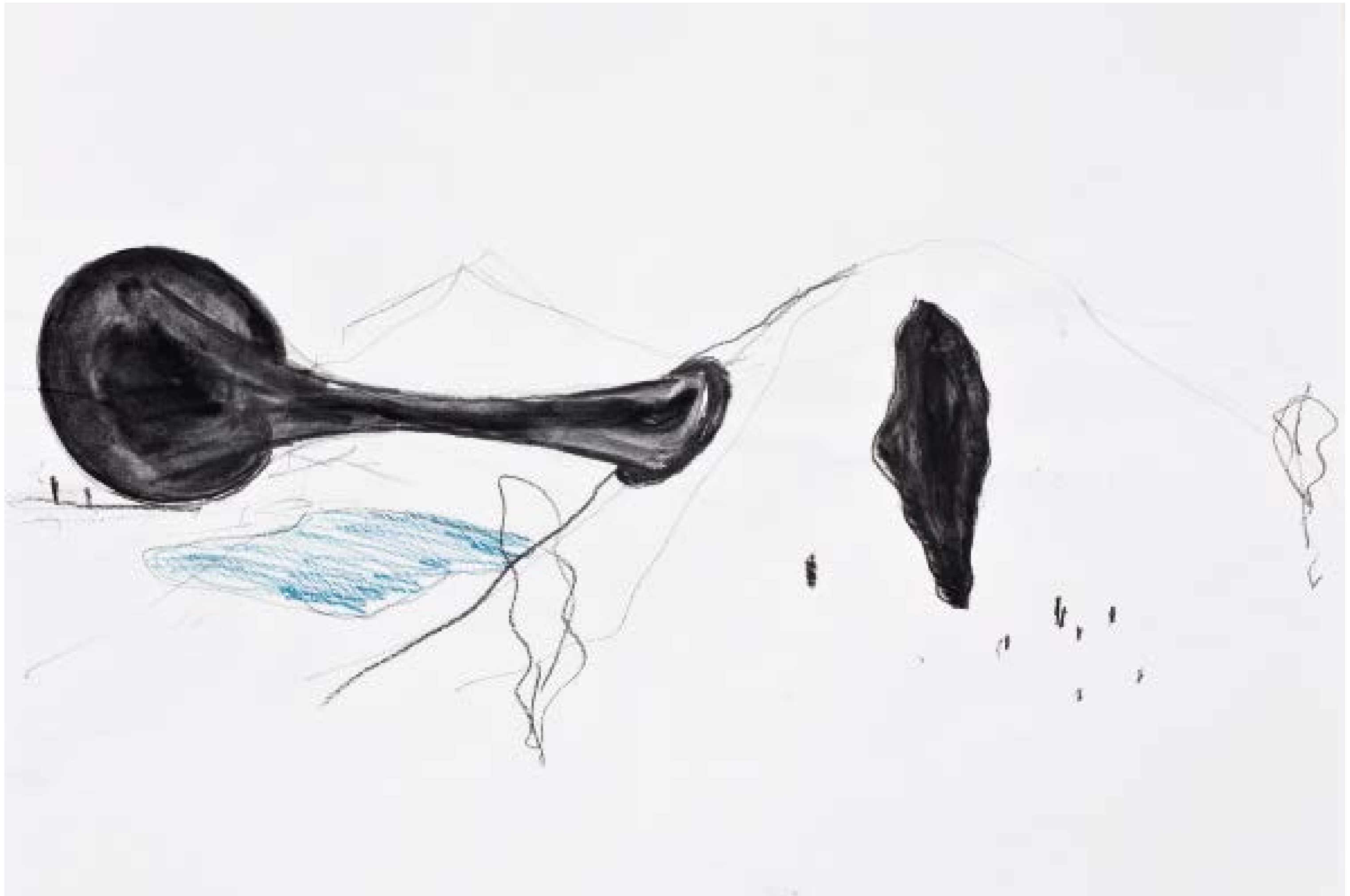
Book 2: Prêt-à-Porter

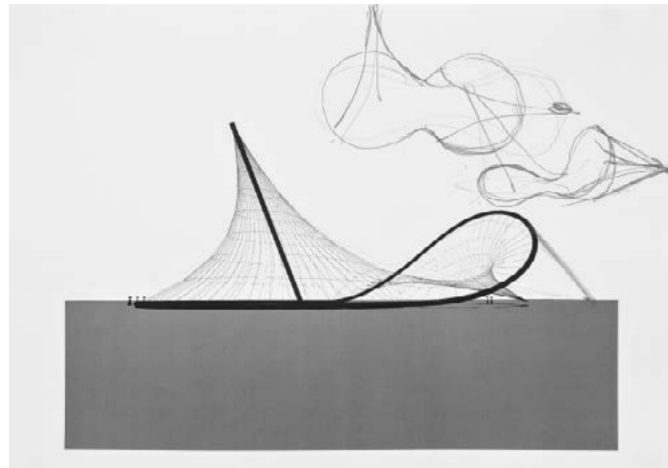
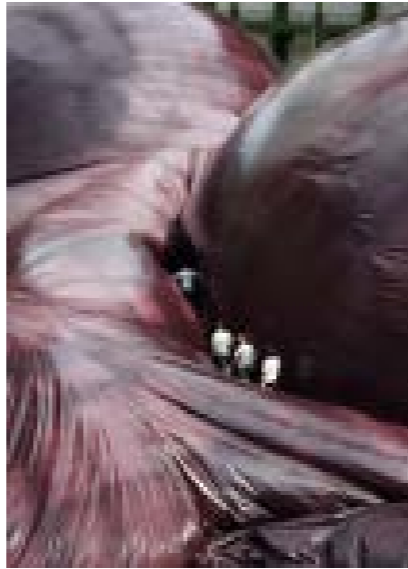
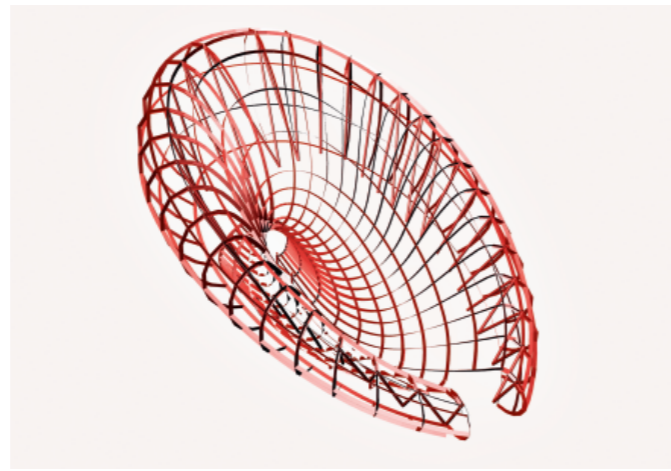
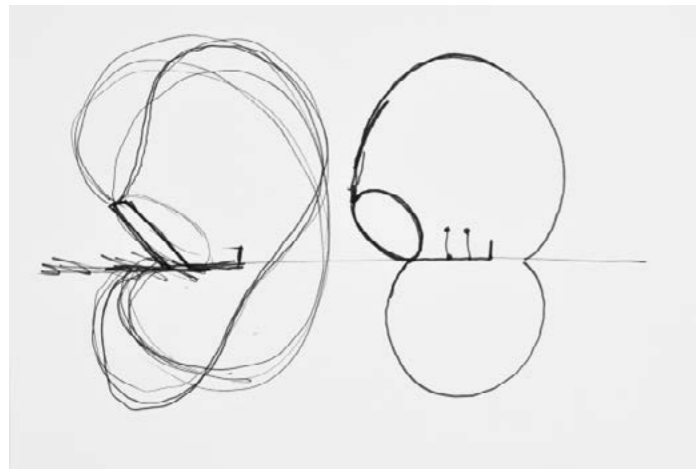


Book 3: Croisière



Book 4: Métiers d'Art





Anish Kapoor was born in 1954 in Mumbai. Between 1973 and 1978 he studied Fine Art at Hornsey College of Art, then at the Chelsea School of Art. Kapoor represented Britain at the 44th Venice Biennale and won the Turner Prize in 1991. Solo exhibitions and public commissions include Tate Modern (2002); Royal Academy (2009); Cloud Gate, Millennium Park, Chicago (2004); Grand Palais, Paris (2011); Orbit, Olympic Park (2012); Martin-Gropius-Bau (2013) and Chateau du Versailles (2015). Kapoor lives and works in London.

This publication brings together for the first time Anish Kapoor's architectural projects and ideas that span the last 40 years. These are concepts that continue to inform all areas of Kapoor's artistic output, many of which have been realized in works that confound the distinctions between art and architecture, pushing architecture into radical new territory.

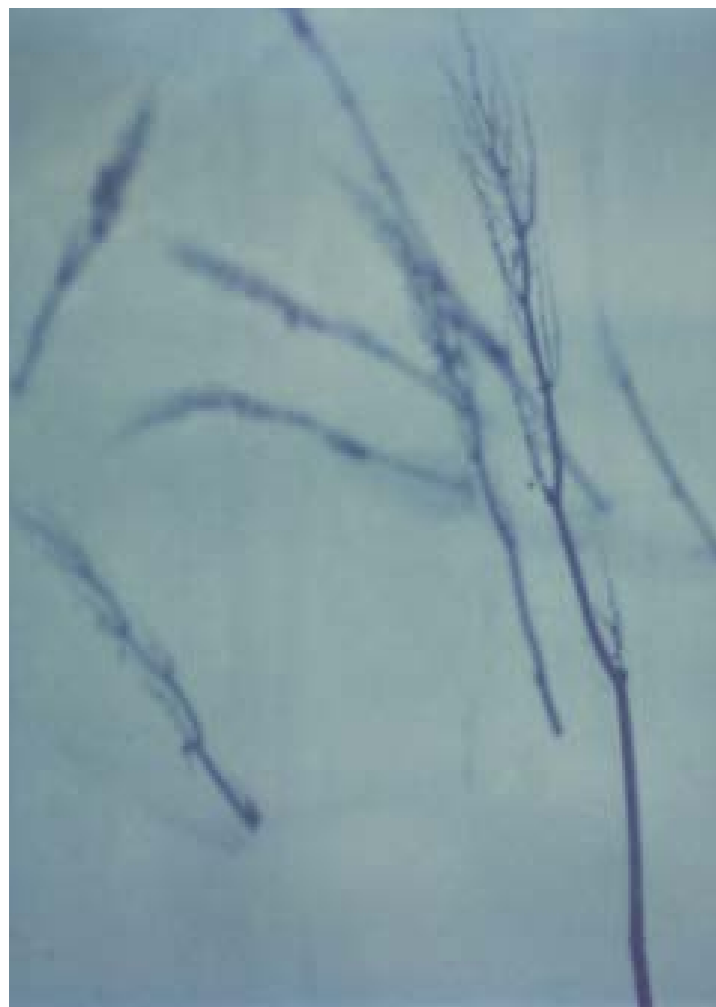
Kapoor's projects renegotiate the relationship not only between art and architecture but also between the very sense of space within ourselves and that of the external world. The forms he presents to us create spaces that blur the duality of subject and object, of interior and exterior. Monochrome fields of color, mirrored surfaces and fathomless voids all destabilize our place in the world. The more than 2,000 sketches, models, renderings and plans in this book show the journey of these forms to how they might exist in reality as well as the spaces they inhabit or create, both outside and within us.

For a long time before—even from the pigment pieces—I'd been thinking of my work as potential architecture. I've always been convinced by the idea that to make new art you have to make new space.
Anish Kapoor

Anish Kapoor Make New Space Architectural Projects

Edited by Anish Kapoor Studio
Book design by Brighten the Corners
6.9 x 9.4 in. / 17.5 x 24 cm
Vol. 1
600 pages
1,053 color photographs and images
Vol. 2
592 pages
1,053 color photographs and images
Four-color process
Two otabind softcovers in a sleeve
€ 95.00 / £ 88.00 / US\$ 100.00
ISBN 978-3-86521-999-2





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 published 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 / £ 35.00 / US\$ 45.00
ISBN 978-3-86930-580-6





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 Physics 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 pre-eminent 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**

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 / £ 64.00 / US\$ 75.00
ISBN 978-3-86930-689-6





PREVIOUSLY ANNOUNCED

Thibaut Cuisset was born in Maubeuge, France, in 1958. Beginning in 1985 he photographed the Landscapes of countries as diverse as Morocco, Japan, Iceland, Spain, Namibia, Australia, and, with particular dedication, that of France. In 1992-93 Cuisset worked at the Villa Medici in Rome producing his "Paysages d'Italie" series, and in 1997 he was resident at Kyoto's Villa Kujoyama where he created "Campagne Japonaise." In 2009 Cuisset was awarded the Prix de la photographie de l'Académie des Beaux Arts in Paris. Cuisset died in 2017.

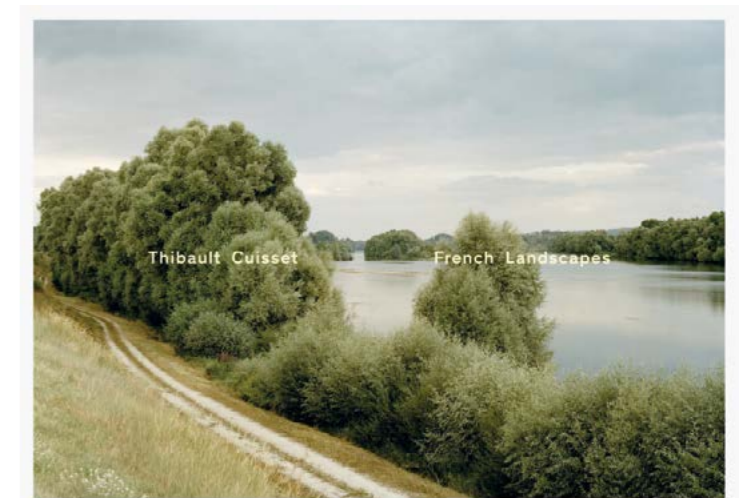
This book is the first English-language overview of the landscape photography of Thibaut Cuisset, who over the last 30 years explored issues and emotions specific to the landscape, environment and the notion of territory. Cuisset traveled widely and photographed the landscapes of many countries, yet he inevitably returned to the terrain of his native France and its infinite variety.

With a contemporary acuity aligned with the New Topographics photographers, Cuisset captures the French landscape without frills or nostalgia, and reveals it to be the result of historic layers and constant human interventions. The land is perpetually being shaped and transformed, and Cuisset's quiet lens and restrained virtuosity of color record and authenticate these sometimes subtle processes. The images in this book are tranquil, direct, and often imbued with a sense of life despite the absence of human figures. They form a lyrical atlas of the French landscape, and show just how fragile the land's state of balance and upheaval is.

Thibault Cuisset French Landscapes

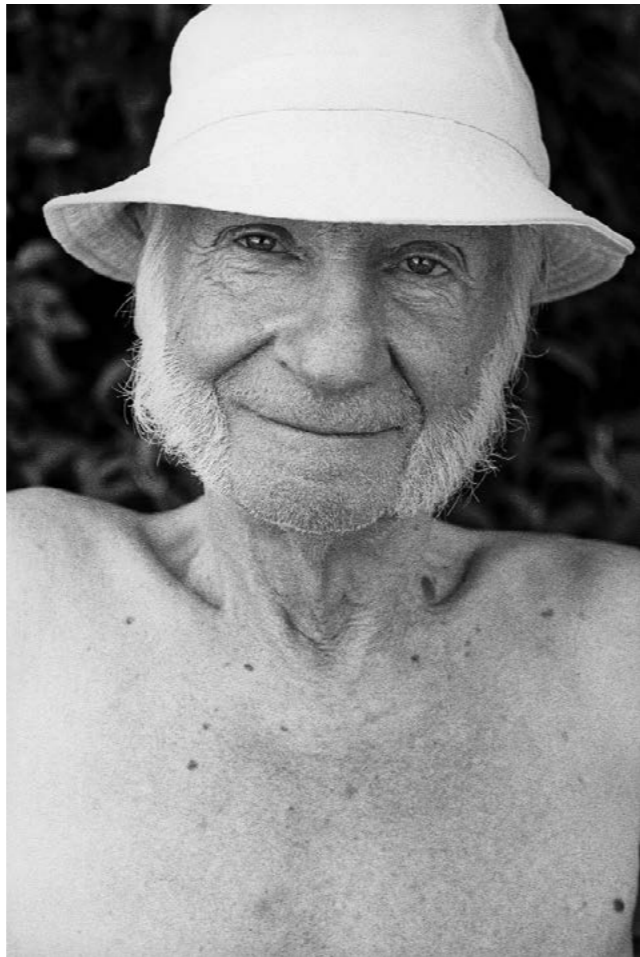
Edited by Patrick Remy and Didier Mouchel
Text by Jean-Christophe Bailly
Book design by Steidl Design
240 pages
11.7 x 8.3 in. / 29.7 x 21 cm
200 color photographs
Four-color process
Clothbound hardcover with dust jacket

€ 55.00 / £ 50.00 / US\$ 60.00
ISBN 978-3-95829-278-9

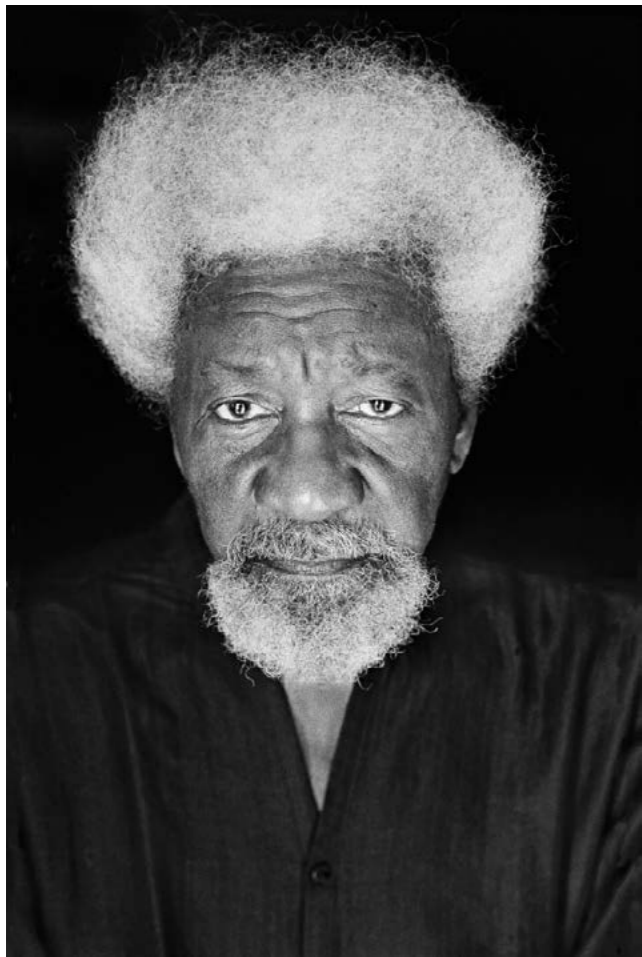




Angus Deaton



Hans G. Dehmelt



Wole Soyinka



Malala Yousafzai

Peter Badge was born in 1974 and studied art history in Berlin. He initially worked as a freelance photographer for various magazines and soon began developing his own projects. With portraiture as his primary focus, Badge has photographed artists, scientists and politicians to create photographic series such as "Men on the Moon-From Armstrong to Aldrin," "Icons of Economy" and "Philanthropists." Since 2012 Badge has also been photographing all recipients of the Turing Award, the Abel Prize, the Fields Medal and the Nevanlinna Prize. Badge is Honorary Consul General of the Democratic Republic of Timor-Leste in Germany.

Peter Badge Nobel Heroes

Book design by Victor Balko
9.4 x 10.2 in. / 24 x 26 cm

Vol. 1
420 pages
200 black-and-white photographs

Vol. 2
420 pages
195 black-and-white photographs

Quadratone
Two clothbound hardcover books
housed in a slipcase

€ 125.00 / £ 100.00 / US\$ 145.00
ISBN 978-3-95829-192-8

In 2000 Peter Badge embarked on a long-term project to photograph every living Nobel Laureate. Commissioned by the Lindau Nobel Laureate Meetings in cooperation with the Smithsonian Institution, the National Portrait Gallery in Washington, D.C., as well as the Deutsches Museum and co-funded by the Klaus Tschira Stiftung, this project has taken Badge across the globe, to the laureates' homes, labs and working places as well as holiday destinations. In this remarkable array of portraits of some of the world's most accomplished individuals, the photographer shows us the faces of impressive personalities whose scientific expertise provides the bedrock of their teaching. As well-respected representatives of the scientific community they stand for continuing study and the addressing of universal issues. Their bright eyes convey their shared strength and reveal their endeavours.

This is a one-of-a-kind collection, Peter Badge shows us the wonderful gifts that make Nobel Laureates unique—and how they help us connect our interesting differences to our common humanity.

Bill Clinton

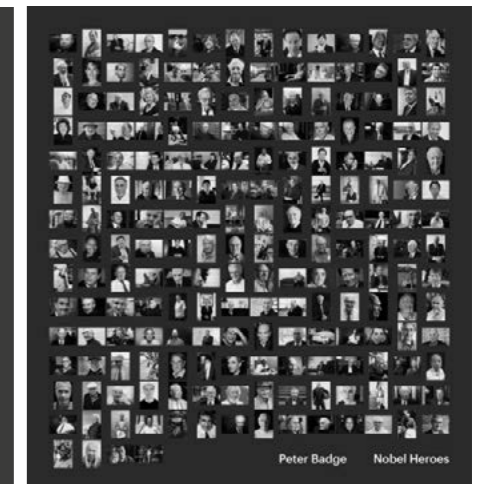
In cooperation with the Lindau Nobel Laureate Meetings



Volume 1

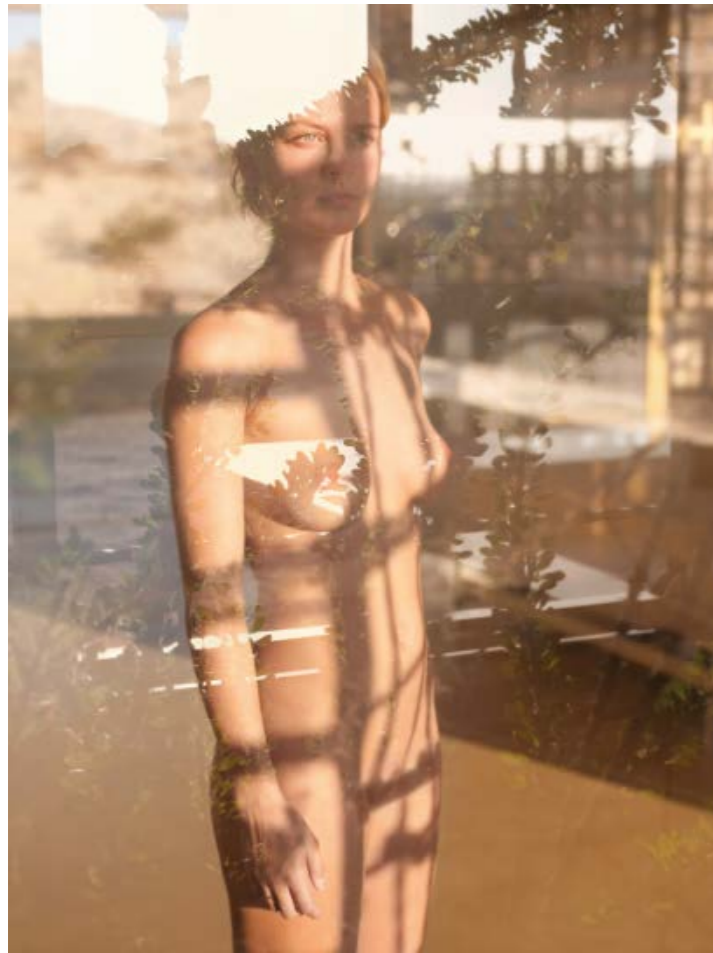


Volume 2



Slipcase





PREVIOUSLY ANNOUNCED

Mona Kuhn is best known for her large-scale, dream-like photographs of the human form. Her pictures often reference classical themes with a light and insightful touch. Kuhn's approach to her work is distinguished by the close relationships she develops with her subjects, resulting in images of remarkable naturalness and intimacy, and creating the effect of people who are naked but comfortable in their own skin. Kuhn's Steidl books include *Photographs* (2004), *Evidence* (2007), *Native* (2009) and *Bordeaux Series* (2011).

Acclaimed for her contemporary and intimate depictions of the nude, Kuhn takes a new direction into abstraction in her latest series "Acido Dorado." Photographed at a golden modernist structure on the edge of Joshua Tree National Park, architectural lines, light reflections and a single figure have been carefully balanced against the backdrop of the Californian desert.

The human figure, Mona's friend and collaborator Jacintha, emerges like a surrealist mirage, fragmented and indistinct, at times submerged in shadows or overexposed. The building's facade of glass and mirrors serve as optical planes, an extension of the artist's camera and lens. Light is split into refracting colors, desert vegetation grows sideways, inside is outside and outside in. Kuhn pushes a certain disorienting effect by introducing metallic foils as an additional surface, at times producing purely abstract results. *Acido Dorado* marks Kuhn's increasing use of techniques that appear to merge the figure, abstractions and landscape into one.

The body is a place where our mind resides, and that's what I'm photographing. Mona Kuhn

Mona Kuhn
Acido Dorado

Book design by Mona Kuhn and Gerhard Steidl
96 pages
11.7 x 12.2 in. / 29.7 x 31 cm
60 black-and-white and color photographs
Four-color process
Clothbound hardcover with dust jacket

€ 45.00 / £ 38.00 / US\$ 50.00
ISBN 978-3-95829-180-5





PREVIOUSLY ANNOUNCED

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 Topographics 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 / £ 54.00 / US\$ 65.00
 ISBN 978-3-86930-990-3





PREVIOUSLY ANNOUNCED

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

Michel Comte Light

Text 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 x 12.2 in. / 31 x 31 cm
514 black-and-white and color photographs
Four-color process
3 Otabind brochures housed in a cardboard box

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





PREVIOUSLY ANNOUNCED

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.

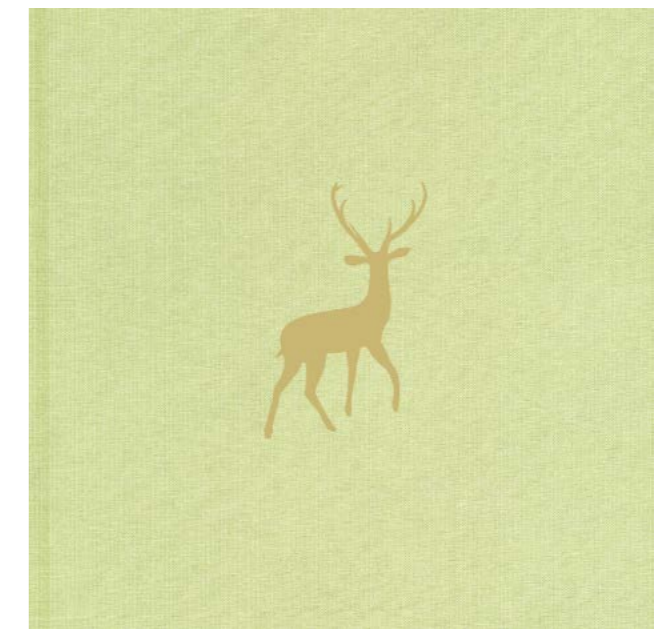
Over the last fifteen years, Istanbul has emerged as one of the principal megacities at the outset of the twenty-first century. The picturesque has given way to an unexpected boom of new, profit-driven urban development including high-rise, sterile gated communities and satellite cities to house a vastly 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.

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 / £ 70.00 / US\$ 85.00
ISBN 978-3-95829-110-2





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* (2006) and *Early Black and White* (2014). Leiter died in November 2013.

Saul Leiter In My Room

Foreword by Robert Benton
Book design by Steidl Design
192 pages
7.9 x 8 in. / 20 x 20.3 cm
85 black-and-white photographs
Tritone
Clothbound hardcover with dust jacket

€ 35.00 / £ 30.00 / US\$ 40.00
ISBN 978-3-95829-103-4

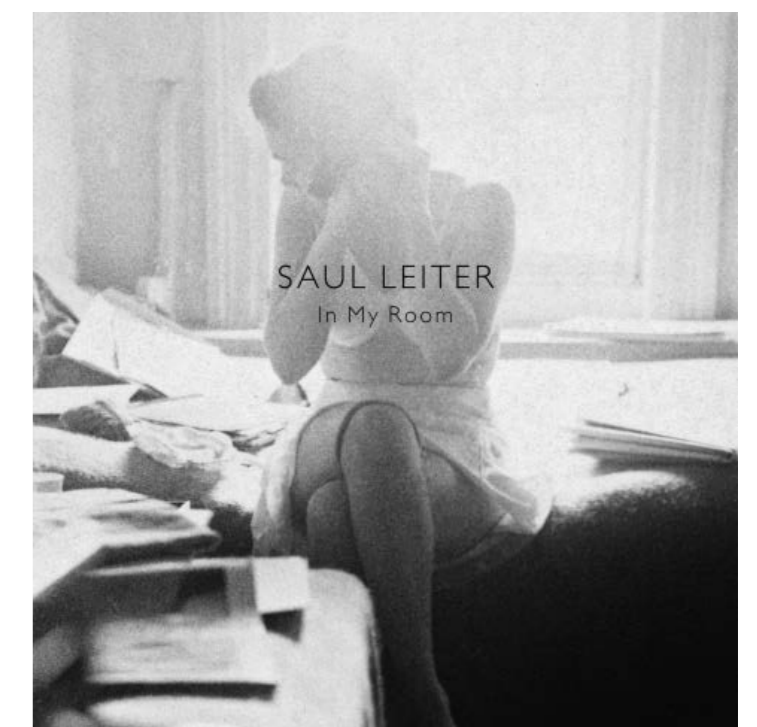
PREVIOUSLY ANNOUNCED

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





PREVIOUSLY ANNOUNCED

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.

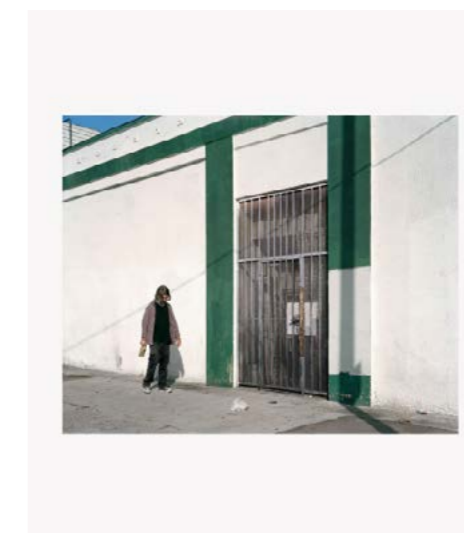
These photographs were taken in 2012 and 2013. After carefully choosing her locations of interest, Sarfati spent days waiting in full panoply for the right moment to manifest itself.

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

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 black-and-white and color photographs
Tritone and four-color process
Clothbound hardcover in a sleeve

€ 50.00 / £ 45.00 / US\$ 58.00
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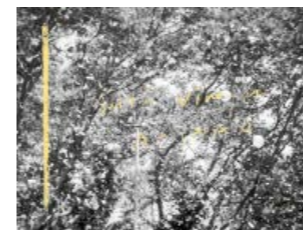
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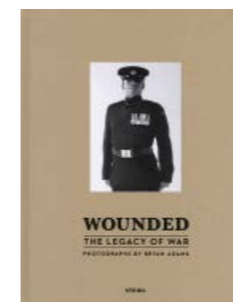
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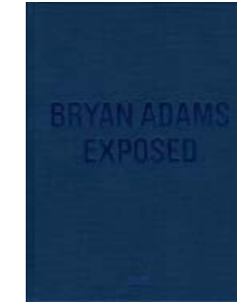
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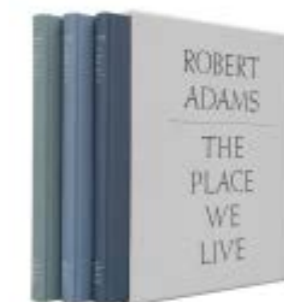
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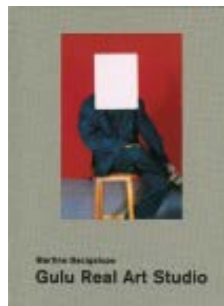


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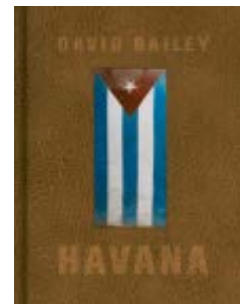
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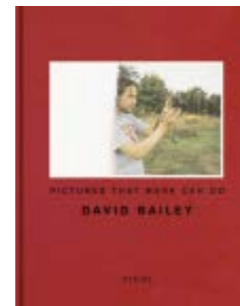
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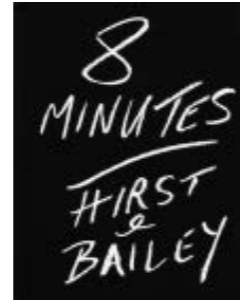
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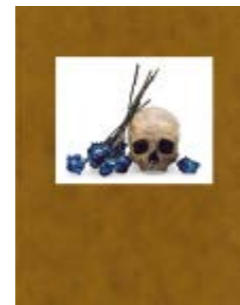
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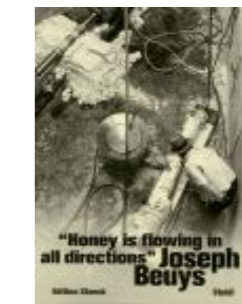
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Gerigk, Christoph (eds.)
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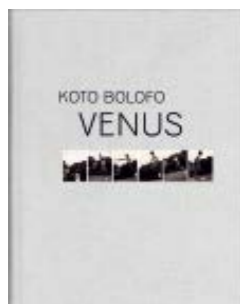
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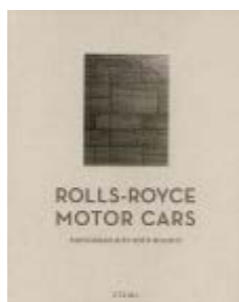
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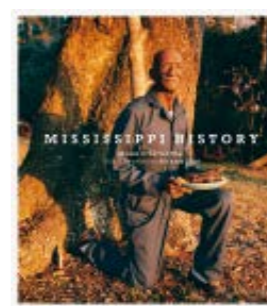
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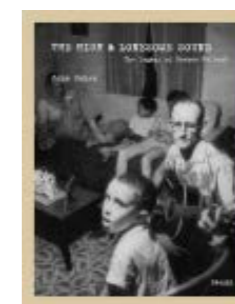
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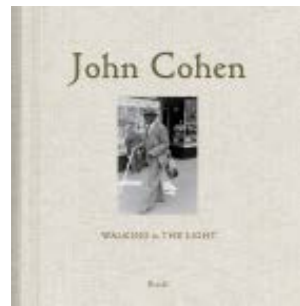
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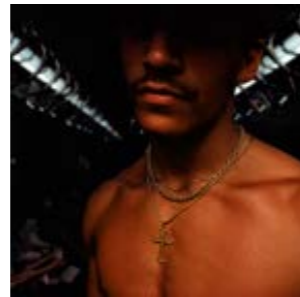
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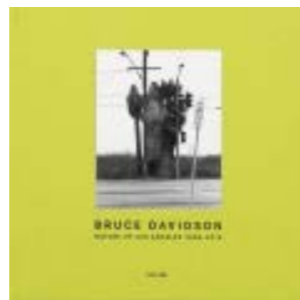
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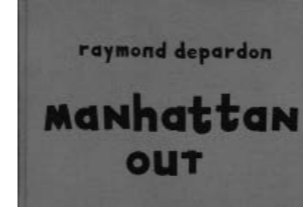
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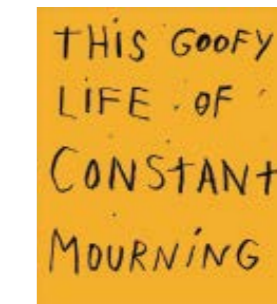
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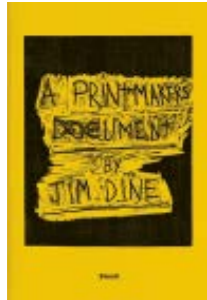


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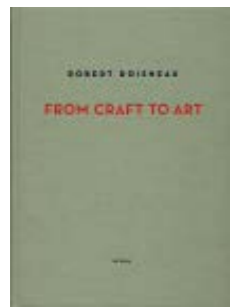




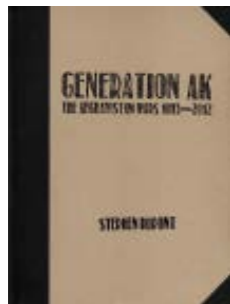
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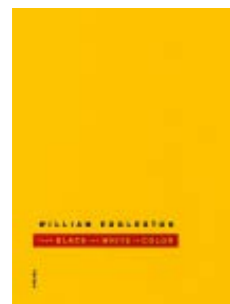
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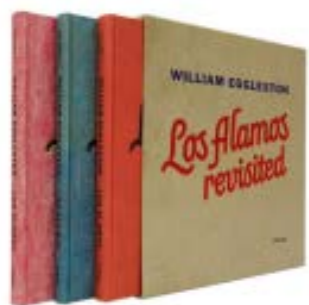
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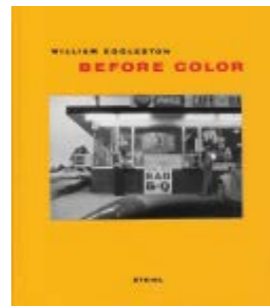
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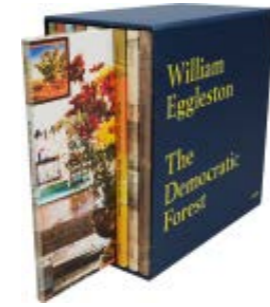
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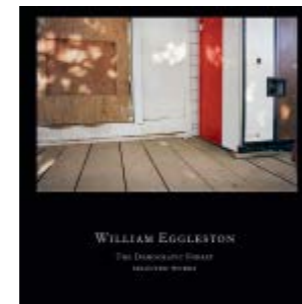
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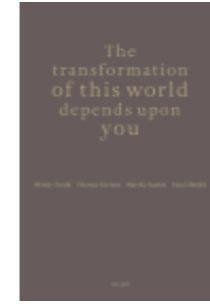
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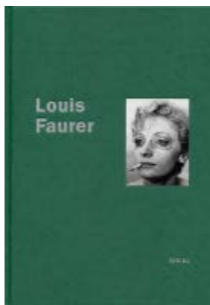
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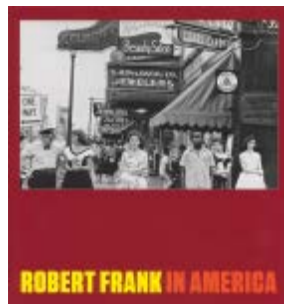
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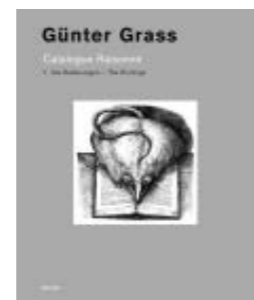
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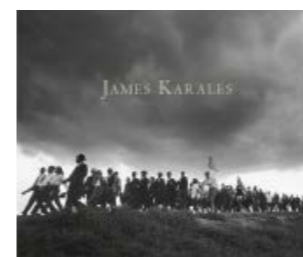
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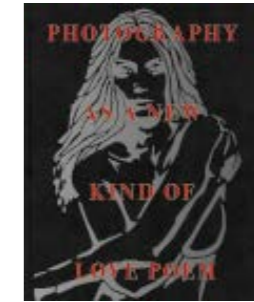
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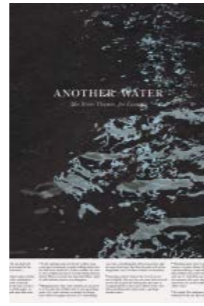


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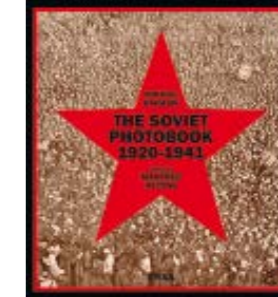
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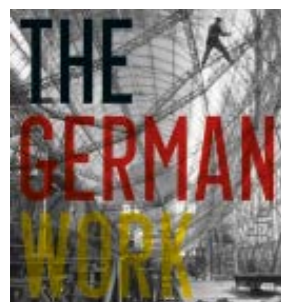
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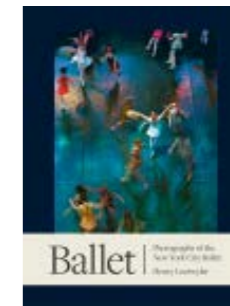
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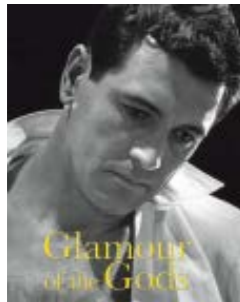
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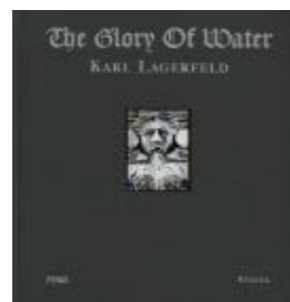
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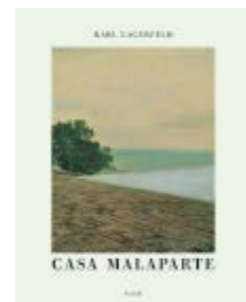
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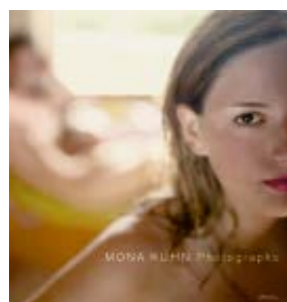
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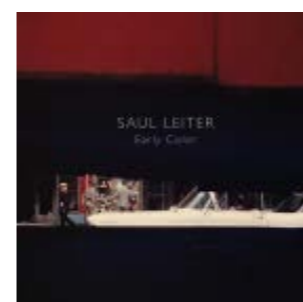
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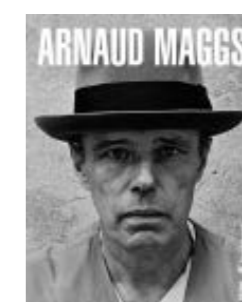
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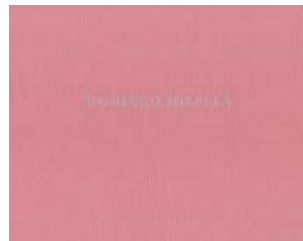
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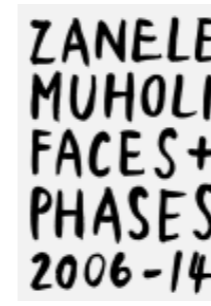
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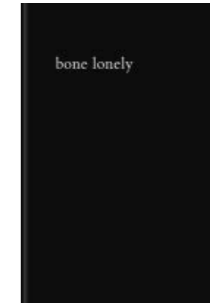
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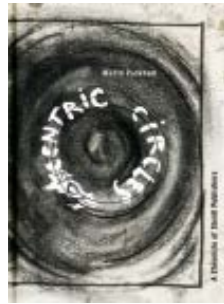




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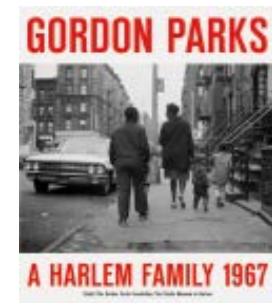
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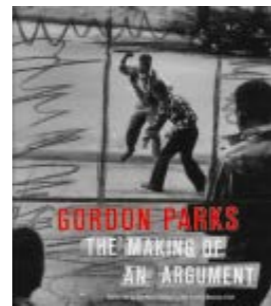
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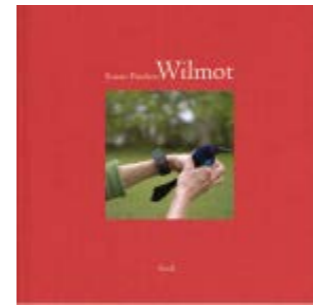
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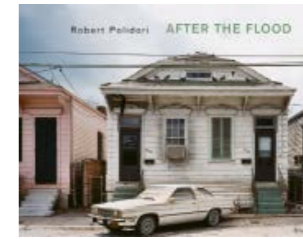
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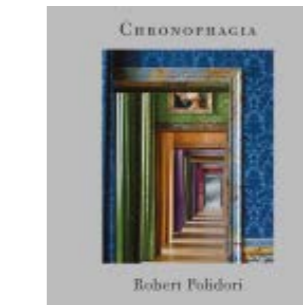
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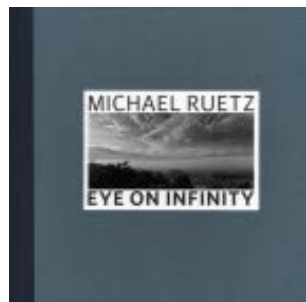
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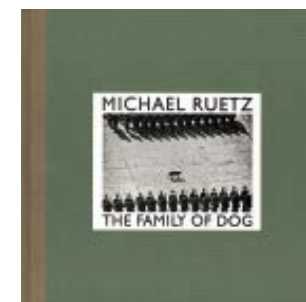
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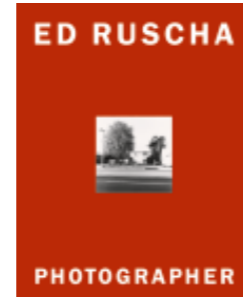
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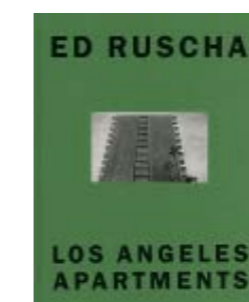
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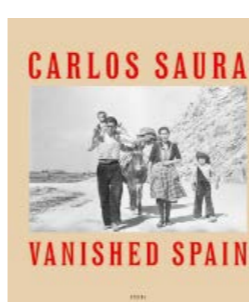
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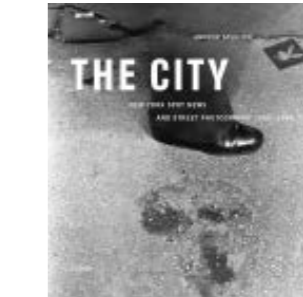
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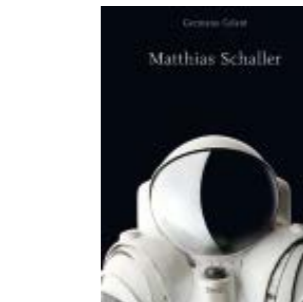
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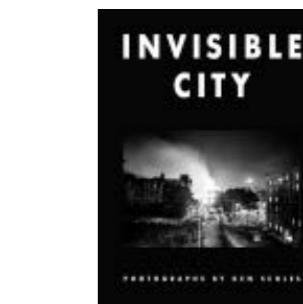
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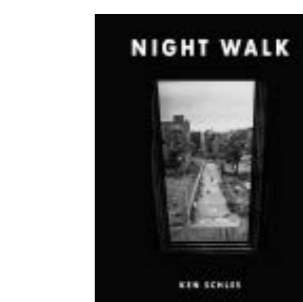


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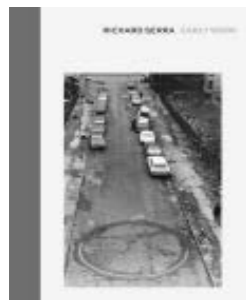
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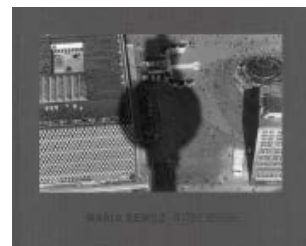
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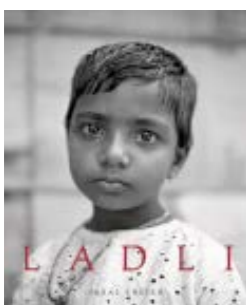
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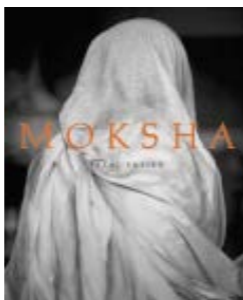
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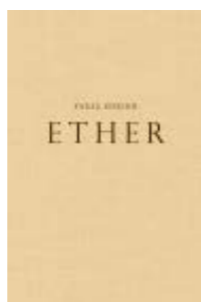
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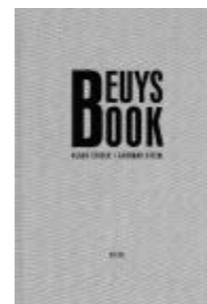
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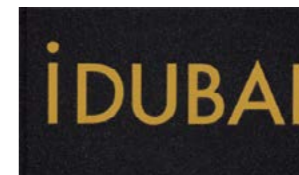
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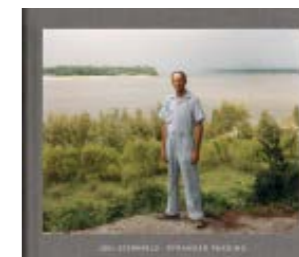
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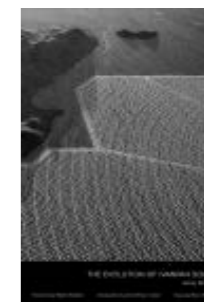
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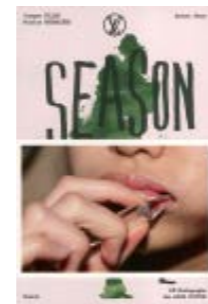
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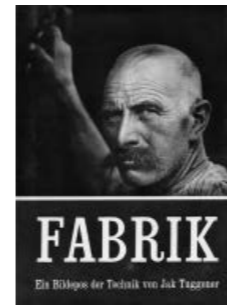
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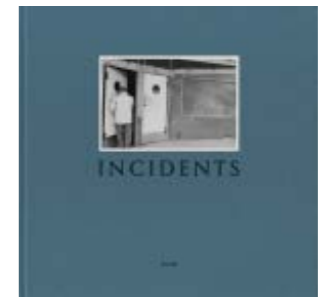
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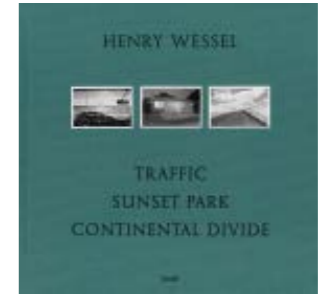
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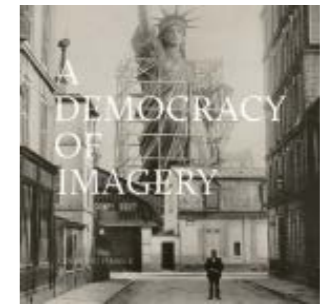
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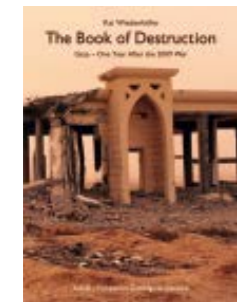
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