



Fall/Winter 2023/2024

Steidl

Fall/Winter 2023/2024

THESEUS CHAN
STEIDL-WERK
No.31:
GHOSTS IN THE
MACHINE

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2023

Transforming tradition

A book crafted in the traditional way—of printed paper, cloth, cardboard, glue and thread—must increasingly earn its place in the world. How can we at Steidl find ways to use resources more responsibly, while still creating books that embody the artist's vision without compromise?

This season, our collaboration with Theseus Chan *STEIDL-WERK No.31: GHOSTS IN THE MACHINE* has managed to do just that. Here Theseus' drawings are printed on already printed "make-ready" sheets from a different book that are "imperfect" and normally discarded. In the latest example of Theseus "reverse engineering" the offset process, these sheets were randomly fed onto press, so his drawings interact with the underlying images and texts in unpredictable ways.

How too, we asked ourselves, can we justify producing new editions of books that already exist, like Mary Ellen Mark's *Falkland Road*, *Prostitutes of Bombay* and Joel Sternfeld's *American Prospects*? The demand for these seminal publications might be seen as reason enough. And yet our goal with such editions is always to honor the original book while giving it something new. *Falkland Road* features a revised sequence and is scanned from Mary Ellen's original 35mm Kodachrome film, to recreate as faithfully as possible the colors that confronted her eyes in Mumbai all those years ago. (Previous editions had been scanned from Cibachrome prints made from the Kodachromes.) The 2023 edition of *American Prospects* returns to the smaller size of the 1987 original to make it more affordable, and includes never published photos Joel rediscovered in his archive.

Regardless of the content and character of all the books in our Fall/Winter 2023/2024 program, we hope that each and every one is a step forward in the offset tradition.

Gerhard Steidl

Artists/Editors

Arp, Hans / Jean 125

Asia 8 133

Bailey, David 59–63

Blechman, Nicholas 139

Burden, Chris 31

Chan, Theseus 17

Collins, Hannah 105

Davidson, Bruce 19

Dine, Jim 117

Dupont, Stephen 85

Emery, Benoît Pierre 129

Erben, Karel Jaromír 71

Eskildsen, Joakim 55

Felsen, Sidney B. 89

Graham, Brian 51–53

Grauerholz, Angela 111

Hirst, Damien 131

Humm, Daniel 121

Jedlička, Jan 73

Kentridge, William 95

Klatell, Chris 71

Leaf, June 47

Leutwyler, Henry 109

Mark, Mary Ellen 21–23

Michals, Duane 57

Michener, Diana 65–67

Museum Folkwang 119

Narula, Ken 87

Niemann, Christoph 135–139

Page, Tim 33–35

Papageorge, Tod 41–45

Parks, Gordon 24–25

Peterson, Mark 28–29

Peverelli, Benoît 127

Rubins, Nancy 107

Rüegg, Arthur 97

Ruscha, Edward 99–103

Serra, Richard 91–93

Spagnoli, Jerry 115

Steidl, Gerhard 141–143

Sternfeld, Joel 37–39

Teller, Juergen 75–83

Tranchina, Joey 49

Von Moos, Stanislaus 97

Wiedenhöfer, Kai 113

Wylie, Donovan 69

Zheng, Liu 123

Titles

100% Evil 139

117 Polaroids 59

American Gothic.

Gordon Parks and Ella Watson 27

American Prospects 39

Asia 8 133

Away 135

Back to you 31

Bailey's Matilda 59

Beatitude. The Beat Attitude 49

Bones/Mortes 67

Born Black 25

Carlton Centre Games Arcade 95

Carré. A Vintage Scarf Collection 129

Catalogue Raisonné. Prints 1972–2022 91

Catalogue Raisonné of the Books, Prints and Photographic Editions, 1960–2022 103

Chagall, Matisse, Miró. Made in Paris 119

CHANEL – Fittings and Backstage 127

Collector's Boxed Set 133

Cuban Studies 55

Dr. Blankman's New York.

Kodachromes 1966–1967 45

Dream Shock 121

Eat More Plants. A Chef's Journal 121

Encounters 23

Falkland Road. Prostitutes of Bombay 21

Fashion Photography for America 1999–2016 75

Fluid Force 107

Fucked Up Fotos 85

Goin' Down the Road with Robert Frank 47

i need to live 83

Iris and Lens.

50 Leica lenses to collect and photograph 87

Japan 1970 53

Jurgaičiai 77

La femme 100 têtes /

The Hundred Headless Woman 111

Lighthouse 69

Local Stories 115

Mirror 65

More Handbags 79

Nam Contact 35

Noah Purifoy 105

Notebooks Vol. 2 93

Passing Through Eden.

Photographs of Central Park 43

3	Editorial	59	David Bailey	Bailey's Matilda
4	Index	61	David Bailey	Road to Barking
5	Contents	63	David Bailey	117 Polaroids
6	Steidl Now	65	Diana Michener	Mirror
7	How to contact us	67	Diana Michener	Bones/Mortes
	Press enquiries	69	Donovan Wylie	Lighthouse
		71	Chris Klatell	The Light Across
	Distribution	73	Karel Jaromír Erben and Jan Jedlička	We Three Brothers
7	Germany, Austria and Switzerland	75	Juergen Teller	Fashion Photography for America 1999–2016
8	France	77	Juergen Teller	Jurgaičiai
	All other territories	79	Juergen Teller	More Handbags
10	USA and Canada	81	Juergen Teller	The Myth
11	Steidl Bookshops	83	Juergen Teller	i need to live
		85	Stephen Dupont	Fucked Up Fotos
		87	Ken Narula	Iris and Lens.
				50 Leica lenses to collect and photograph
	Steidl Fall/Winter 2023/2024	89	Sidney B. Felsen	Richard Serra at Gemini
13	Theseus Chan STEIDL-WERK NO.31:	91	Richard Serra	Catalogue Raisonné. Prints 1972–2022
	GHOSTS IN THE MACHINE	93	Richard Serra	Notebooks Vol. 2
17	Yang Li and Antoine d'Agata	95	William Kentridge	Carlton Centre Games Arcade
19	Bruce Davidson	97	Stanislaus von Moos und Arthur Rüegg	Twentyfive × Herzog & de Meuron
21	Mary Ellen Mark	103	Edward Ruscha	Catalogue Raisonné of the Books, Prints and Photographic Editions, 1960–2022
	Falkland Road.	105	Hannah Collins	Noah Purifoy
	Prostitutes of Bombay	107	Nancy Rubins	Fluid Force
23	Mary Ellen Mark	109	Henry Leutwyler	The Tiffany Archives
	Encounters	111	Angela Grauerholz	La femme 100 têtes / The Hundred Headless Woman
25	Gordon Parks	113	Kai Wiedenhöfer	WALL and PEACE
	Born Black	115	Jerry Spagnoli	Local Stories
27	Gordon Parks	117	Jim Dine	With Fragile Spirit
	American Gothic.	119	Museum Folkwang (ed.)	Chagall, Matisse, Miró. Made in Paris
	Gordon Parks and Ella Watson	121	Daniel Humm	Eat More Plants. A Chef's Journal
29	Mark Peterson	123	Liu Zheng	Dream Shock
	The Past is Never Dead	125	Hans / Jean Arp	Twenty Sketchbooks
31	Chris Burden	127	Benoît Peverelli	CHANEL – Fittings and Backstage
	Back to You	129	Benoit Pierre Emery	Carré. A Vintage Scarf Collection
33	Tim Page	131	Damien Hirst	Pharmacy London
	The Final Page. The Last Interview	133	Asia 8	Collector's Boxed Set
35	Tim Page	135	Christoph Niemann	Away
	Nam Contact	137	Christoph Niemann	Souvenir
37	Joel Sternfeld	139	Nicholas Blechman and Christoph Niemann	100% Evil
	Walking the High Line (Revised Edition)	141	Gerhard Steidl (ed.)	Steidl Book Culture, 2006–2020
39	Joel Sternfeld	143	Gerhard Steidl (ed.)	Steidl Book Culture, 2021–2022
	American Prospects			
41	Tod Papageorge			
	War and Peace in New York.			
	Photographs 1966–1971			
43	Tod Papageorge			
	Passing Through Eden.			
	Photographs of Central Park			
45	Tod Papageorge			
	Dr. Blankman's New York.			
	Kodachromes 1966–1967			
47	Brian Graham			
	Goin' Down the Road with Robert Frank			
49	Joey Tranchina			
	Beatitude. The Beat Attitude			
51	June Leaf			
	People			
53	June Leaf			
	Japan 1970			
55	Joakim Eskildsen			
	Cuban Studies			
57	Duane Michals			
	Things are Queer. 50 Years of Sequences			

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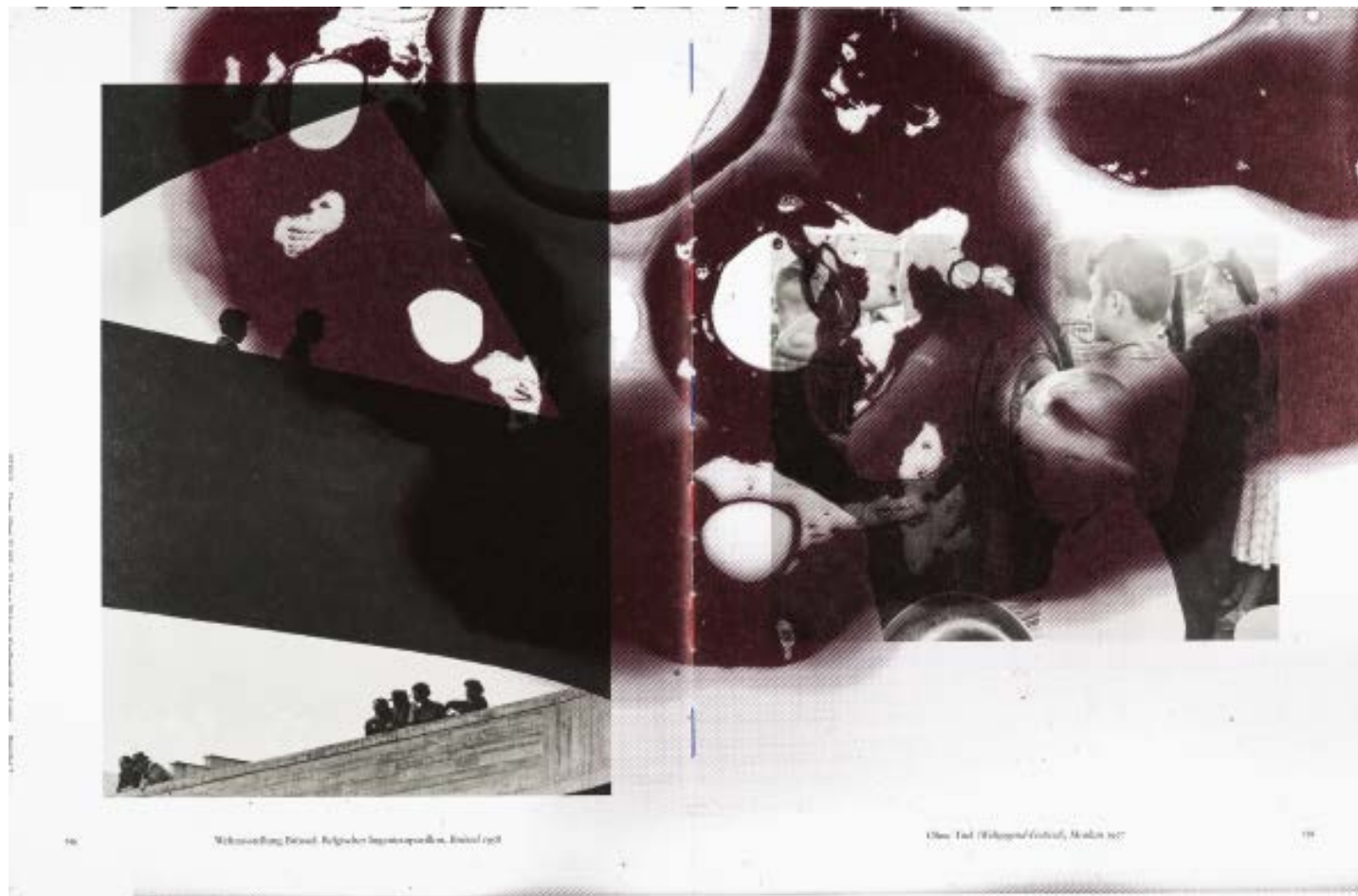
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Born in Singapore in 1961, Theseus Chan is a graphic designer and artist with a passion for printing materials and techniques and an unconventional approach to typography and design. Chan incorporates all kinds of paper in his work—from the cheapest, even rejected sheets, to the most luxurious—and transforms them through experimental combinations of offset printing, silkscreen, lithography and acrylic inkjet. Chan re-invents the graphic and printed identity of his acclaimed magazine *WERK* from issue to issue, and has collaborated with a diverse range of artists, photographers and designers including Keiichi Tanaami, Rose Wylie, Comme des Garçons and Costume National. He was Designer of the Year at the inaugural President's Design Award Singapore in 2006.

Theseus Chan STEIDL-WERK No.31: GHOSTS IN THE MACHINE

Limited edition of 500

Concept and texts by Theseus Chan
and Gerhard Steidl
Book design by Holger Feroudj / Steidl Design
and Claire Wong
10 × 12.8 × 2 in. / 25.5 × 32.5 × 5 cm

Book 1
160 pages
9.1 × 11.6 in. / 23 × 29.5 cm
98 color images
Open-spine softcover

Book 2
All 10 folded signatures from book 1,
unfolded, to use as posters
37.2 × 24.5 in. / 94.5 × 62 cm
98 color images

10 postcards
8.3 × 5.8 in. / 21 × 14.8 cm
10 color images

Zine "Ramblings" and Drawings
16 pages
8.3 × 11.7 in. / 21 × 29.7 cm
15 color images
Softcover

Steidl Magazine No.7
56 pages
8.3 × 11.7 in. / 21 × 29.7 cm
49 color images
Softcover

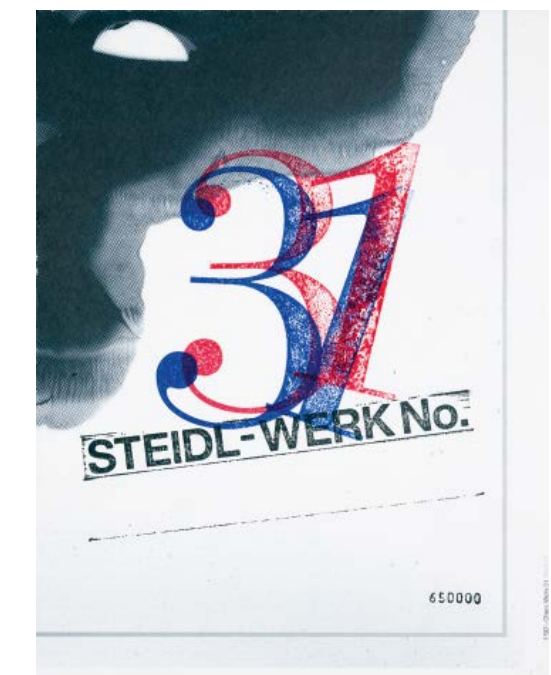
All housed in a screen-printed cardboard box
Four-color process

€ 125.00 / £ 120.00 / US\$ 135.00
ISBN 978-3-96999-252-4

[Available—order now!](#)

STEIDL-WERK No.31: GHOSTS IN THE MACHINE is Theseus Chan and Gerhard Steidl's latest adventure in redefining what constitutes a book. The normal starting-point for any book is blank sheets of paper, yet for *STEIDL-WERK No.31* that is not the case. Instead, Chan and Steidl have taken already printed "make-ready" sheets from a recent Steidl book—the sheets produced on press while the printing plates build up the right levels of ink to deliver optimal results. Each make-ready sheet shows a different collection of inks and they are normally discarded; here they are the very heart of the book. On top of these sheets (fed into the press in a random order) is printed a new series of Chan's ink drawings—shifting, bleeding, abstract forms or "ghosts," which interact with the underlying images and texts in unpredictable ways. The result is an experiment with technical and optical accidents; each book in the edition, like Chan's drawings, is unique. Presented in a cardboard box with ten posters, ten postcards and a zine, as well as a copy of *Steidl Magazine No.7* edited by Chan, *STEIDL-WERK No.31* is a treasure trove of offset innovation.

Using printed by-products as base materials questions what holds merit in art and design in bookmaking. This situationist process of accidents, working with a blind and bold spirit, results in incredible images not conceivable initially and a book that provides a sense of meaning while encouraging risk in creativity. Theseus Chan







Born in 1987 in Beijing, Yang Li is a fashion designer based in London and member of the Fédération de la Haute Couture et de la Mode in Paris. A graduate of Central Saint Martins, London, Li launched his own label in 2012. In 2013 he received the Elle Style Award as Chinese designer of the year and in 2014 he was a finalist for the LVMH Prize and ANDAM Prize. In 2021 Li was appointed creative director of the Chinese fashion house Shang Xia.

Born in Marseille in 1961, Antoine d'Agata is a photographer and film director, and since 2008 a full member of Magnum Photos. Moving to New York in 1990, he studied at the International Center of Photography under Larry Clark and Nan Goldin. D'Agata's books include *De mala muerte* (1998), *Mala Noche* (1998) and winner of the Niépce Prize *Home Town* (2001). Among his films are *Le Ventre du Monde* (*The World's Belly*) (2004) and *Aka Ana* (2008).

Too Much But Not Enough is an avant-garde fashion publication by Yang Li and Antoine d'Agata, consisting of 23 LP album covers and booklets, visceral portraits of 23 women they encountered throughout China. Since launching his eponymous label in 2012, Li has drawn on underground and sub-cultural references to create a darkly romantic aesthetic. For his very first campaign he contacted photographer Antoine d'Agata, and together they shunned professional models, instead taking to the streets where they approached over 300 women from vastly different walks of life to capture their stories in image and word. "There were some really compelling moments," Li recalls, "and the tears and anguish you see in the images are totally real." The photographs vibrate with a confronting physicality; while the intimate texts, transcripts of the subjects' own voices, touch on themes of self-knowledge and beauty, love and disillusion, personal freedom and social constraint. The volumes are housed in a slipcase that has been distressed by hand with tape—a final expression of the individualist, counter-culture spirit of the project.

Those who shine through the darkness are the brightest stars.
Yang Li



Yang Li and Antoine d'Agata Too Much But Not Enough

Limited edition of 300

English / Mandarin edition
Book design by Theseus Chan
276 pages
12.4 × 12.6 / 31.6 × 32 cm
198 color photographs
Four-color process
23 softcover booklets in individual sleeves,
housed in a slipcase

€ 150.00 / £ 135.00 / US\$ 175.00
ISBN 978-3-96999-211-1

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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, the International Center of Photography and the Art Institute of Chicago, and his awards include a Guggenheim Fellowship and the first National Endowment for the Arts Grant in Photography. In 2011 he received 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), *England / Scotland 1960* (2014), *Los Angeles 1964* (2015) and *Nature of Los Angeles 2008–2013* (2015).

Consisting solely of previously unpublished photographs, *The Way Back* is a deep dive through Bruce Davidson's 60-year career. The book chronologically presents photos made between 1957 and 1992, showcasing Davidson's exceptional versatility—from his earliest assignments to later seminal bodies of work including his year-long study of teenage members of a "Brooklyn Gang" (1959), his extensive coverage of the American Civil Rights Movement in "Time of Change" (1961–65), and his breakthrough portraits of the residents of a single block in Harlem in "East 100th Street" (1966–68). Series such as "Subway" (1980) and "Central Park" (1992) furthermore confirm Davidson as a quintessential chronicler of New York City.

Regardless of his motif, what emerges through this retrospective is Davidson's overt sensibility and empathy for his subjects, his commitment to documenting them in depth over time, and to capturing their beliefs, communities and subcultures. Unlike his peers who photographed events that constituted history, Davidson focused on the people within these histories. Now, drawing near the end of his long career, Davidson offers this book as a parting look at his artistic passage, an elegiac goodbye as well as a requiem: evidence how his vision, experienced over decades, has shaped our understanding of the world.

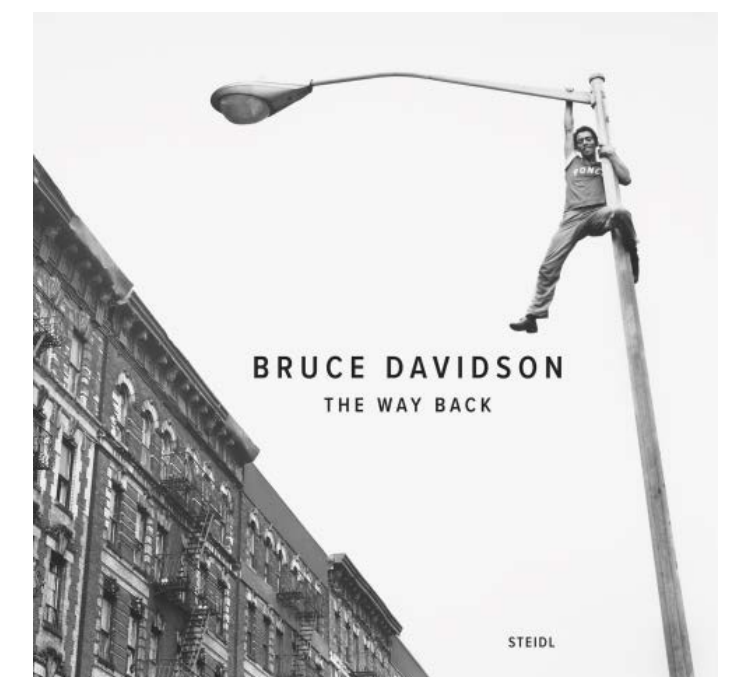
*I didn't want to be the unobserved observer.
I wanted to be with my subjects face to face.*

Bruce Davidson

Bruce Davidson *The Way Back*

Edited by Bruce Davidson and Donna Ranieri
Text by Paul Roth
Book design by Bernard Fischer / Steidl Design
144 pages
11.6 × 11.4 in. / 29.5 × 29 cm
120 black-and-white and 8 color photographs
Tritone and four-color process
Clothbound hardcover with dust jacket

€ 65.00 / £ 60.00 / US\$ 75.00
ISBN 978-3-96999-231-9





The images of Mary Ellen Mark (1940–2015) are icons of documentary and humanistic photography. Mark's more than 20 books include *Passport* (1974), *Falkland Road* (1981) and *Indian Circus* (1993). Her 2015 book *Tiny: Streetwise Revisited* is a culmination of 32 years documenting Erin Blackwell (Tiny), who featured in Martin Bell's 1985 film *Streetwise* and Mark's 1988 book of the same name. A dedicated social documentarian and portraitist, she often turned her lens to marginalized communities—circus performers in India, street children in Seattle, psychiatric patients, and many others—invariably connecting profoundly with her subjects. Mark's work has been exhibited and published in magazines worldwide. Steidl has published *The Book of Everything* (2020) and *Ward 81: Voices* (2023).

On her very first trip to India in 1968 Mary Ellen Mark visited Falkland Road, the notorious red-light area in Mumbai. She tried to photograph there yet was consistently met with hostility and aggression, both from the prostitutes she sought to portray and the men who were their customers. Resilient, she returned in 1978 for a magazine assignment and over the course of six weeks she slowly began to make friends and finally entered the daily lives of these women: "I had no idea if I could do this," she later recalled, "but I knew I had to try." Mark's portrait of Falkland Road is beautiful and shocking, remarkable for its intimate emotional power and visceral color. *Falkland Road* was initially published in 1981 and with additional photos in a 2005 Steidl edition; the book has long been recognized as one of her major bodies of work. Including Mark's original introduction and captions as well the new photos of the 2005 book, this latest edition—with a revised sequence, and printed from scans of the original 35mm Kodachromes—is the truest expression of her insight into this raw world, made accessible by the intensity of her involvement and compassion.

Falkland Road remains one of the most powerful and rewarding experiences of my photographic life, not only because of its visual richness but also because of my extraordinary friendships and adventures with these women. Mary Ellen Mark

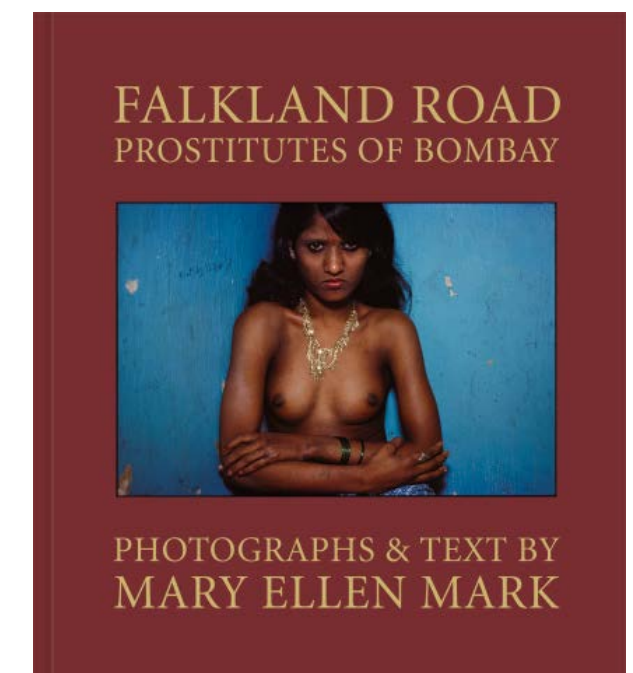


Mary Ellen Mark Falkland Road Prostitutes of Bombay

Text by Mary Ellen Mark
Book design by Gregory Wakabayashi
132 pages
11 × 12.6 in. / 28 × 32 cm
76 color photographs
Four-color process
Clothbound hardcover with a tipped-in photograph

€ 85.00 / £ 75.00 / US\$ 80.00
ISBN 978-3-96999-092-6

[Available—order now!](#)





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Whether photographing the socially disadvantaged, those on the fringes of society or celebrities, Mary Ellen Mark told the stories of her protagonists without prejudice. For both her private and commissioned work, Mark accompanied her subjects often for many years—sometimes even for decades. In the light of the emerging women's movement in the USA in the 1960s and '70s, and as a freelance photographer at a time when print media was suffering its first major crisis, Mark fought her way to the forefront of female voices in photojournalism with her own visual language.

Encounters provides a cross-section of the photographer's life's work. The book focuses on five iconic series from the 1970s and '80s whose subsequent publications in book form contributed significantly to Mark's reputation: "Ward 81" in which she photographed women in an Oregon psychiatric hospital; a reportage on prostitutes on Falkland Road in Mumbai; a tribute to Mother Teresa's charitable work; "Indian Circus" documenting traveling circus families; and the long-term project "Streetwise," in which Mark followed the life of Erin Blackwell (Tiny) for more than 30 years, first as a teenage runaway, later as a mother in precarious living conditions. For the first time, this book contextualizes these works within Mark's oeuvre and presents them alongside original magazine spreads and archival material including contact sheets, letters and notebooks, to reveal the sweep of her accomplishment and singularly compassionate eye.

When the camera is between me and the subject, it often shields me from a grim reality while allowing me to access otherwise impenetrable worlds. Mary Ellen Mark

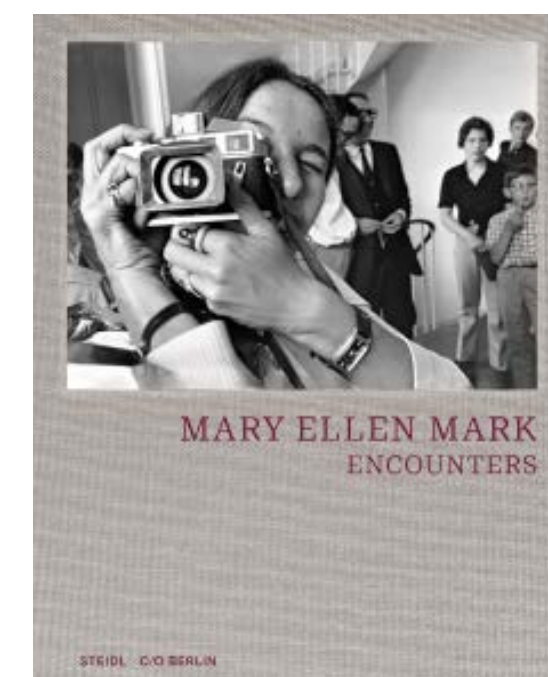
Co-published with C/O Berlin

Exhibition:
C/O Berlin, 16 September to 18 January 2024

Mary Ellen Mark Encounters

Edited by Sophia Greiff and Kathrin Schöneegg
Texts by Melissa Harris, Amanda Maddox,
Mary Panzer and Kathrin Schöneegg
Book design by Naroska Design, Berlin
264 pages
9.5 × 11.8 in. / 24 × 30 cm
159 black-and-white and 45 color photographs
Four-color process
Clothbound hardcover

€ 48.00 / £ 45.00 / US\$ 50.00
ISBN 978-3-96999-303-3





Gordon Parks (1912–2006) was one of the twentieth century's preeminent American photographers. Beginning in the 1940s and through the dawn of the twenty-first century, he created work that focused on social justice, race relations, the civil rights movement and the African American experience. Born into poverty and segregation in Fort Scott, Kansas, Parks won a Julius Rosenwald Fund fellowship in 1942, and went on to create groundbreaking work for the Farm Security Administration and magazines such as *Ebony*, *Vogue* and *Life*, where he was staff photographer for more than two decades. Beyond his work in photography, Parks was a respected film director, composer, memoirist, novelist and poet, who left behind an exceptional body of work that is a powerful record and interpretation of American life and culture.

Originally published in 1971, Gordon Parks' *Born Black* was the first book to unite his writing and his photography. It also provided a focused survey of Parks' documentation of a crucial time for the civil rights and Black Power movements. This expanded edition of *Born Black* illuminates Parks' vision for the book and offers deeper insight into the series within it. The original publication featured nine articles commissioned by *Life* magazine from 1963 to 1970 supplemented with later commentary by Parks and presented as his personal account of these historical moments. *Born Black* includes the original text and images, as well as additional photographs from each series, facsimiles from the 1971 book, manuscripts and correspondence, reproductions of related *Life* articles, and new scholarly essays. The nine series selected by Parks for *Born Black*—a rare glimpse inside San Quentin State Prison; documentation of the Black Muslim movement and the Black Panthers; his commentaries on the deaths of Malcolm X and Martin Luther King, Jr.; intimate portrait studies of Stokely Carmichael, Muhammad Ali and Eldridge Cleaver; and a narrative of the daily life of the impoverished Fontenelle family in Harlem—have come to define his legendary career as a photographer and activist. This reimagined, comprehensive edition of *Born Black* highlights the lasting legacy of these projects and their importance to our understanding of critical years in American history.

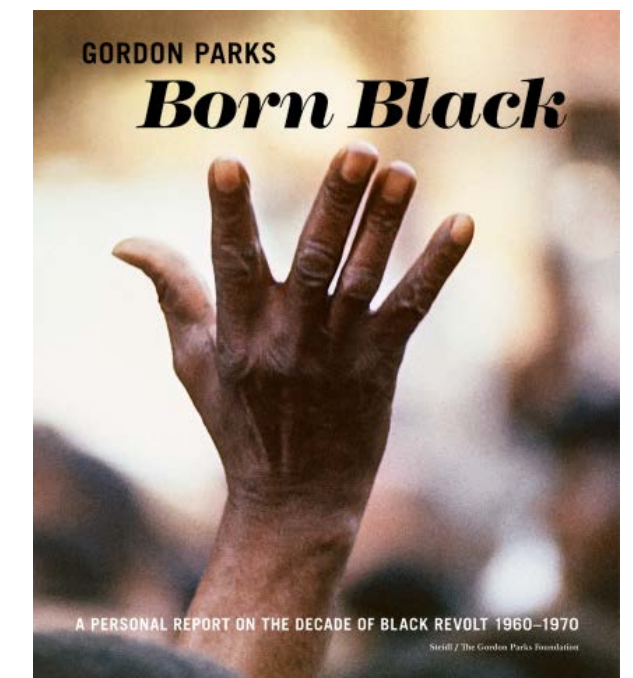
I came to each story with a strong sense of involvement, finding it difficult to screen out my own memories of a scarred past. But I tried for truth, the kind that comes through looking and listening, through the careful sifting of day-to-day emotions that white America whips up in black people. My own background has enabled me, I hope, to better share the experiences of some other black people. I do not presume to speak for them. I have just offered a glimpse, however fleeting, of their world through black eyes. Gordon Parks, 1970

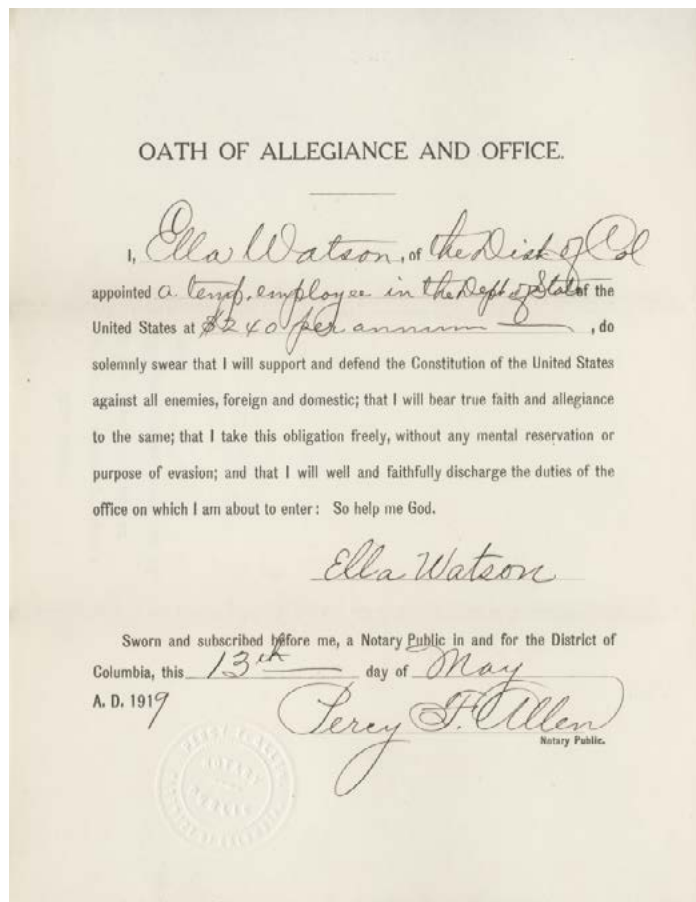
Co-published with The Gordon Parks Foundation

Gordon Parks Born Black

Series editor: Peter W. Kunhardt, Jr.
Edited by Peter W. Kunhardt, Jr. and Michal Raz-Russo
Texts by Jelani Cobb, Nicole R. Fleetwood, Peter W. Kunhardt, Jr. and Michal Raz-Russo
Book design by Holger Feroudj / Steidl Design
9.8 × 11.4 in. / 25 × 29 cm
304 pages
86 black-and-white photographs and 116 color images
Four-color process
Clothbound hardcover with dust jacket

€ 58.00 / £ 55.00 / US\$ 65.00
ISBN 978-3-96999-228-9





Gordon Parks (1912–2006) was one of the twentieth century's preeminent American photographers. Beginning in the 1940s and through the dawn of the twenty-first century, he created work that focused on social justice, race relations, the civil rights movement and the African American experience. Born into poverty and segregation in Fort Scott, Kansas, Parks won a Julius Rosenwald Fund fellowship in 1942, and went on to create groundbreaking work for the Farm Security Administration and magazines such as *Ebony*, *Vogue* and *Life*, where he was staff photographer for more than two decades. Beyond his work in photography, Parks was a respected film director, composer, memoirist, novelist and poet, who left behind an exceptional body of work that is a powerful record and interpretation of American life and culture.

Ella Watson (1883–1980) is best known for the seminal 1942 photographs Gordon Parks made of her while he was on a fellowship at the Farm Security Administration in Washington, D.C. Among her own community she was a strong woman of faith who worked hard at a series of menial government cleaning jobs to support her family. Born Ellen Hearn in Washington on 29 March 1883, she grew up in the segregated nation's capital and was married at 18 to George Watson. She was a devoted mother, grandmother and great-grandmother, who raised three generations of children, and a long-standing member of the Verbrycke Spiritual Church. Watson's brief collaboration with Parks helped write one of the most powerful stories of African American labor, family and devotion during World War II and the early years of the American civil rights movement.

Gordon Parks American Gothic Gordon Parks and Ella Watson

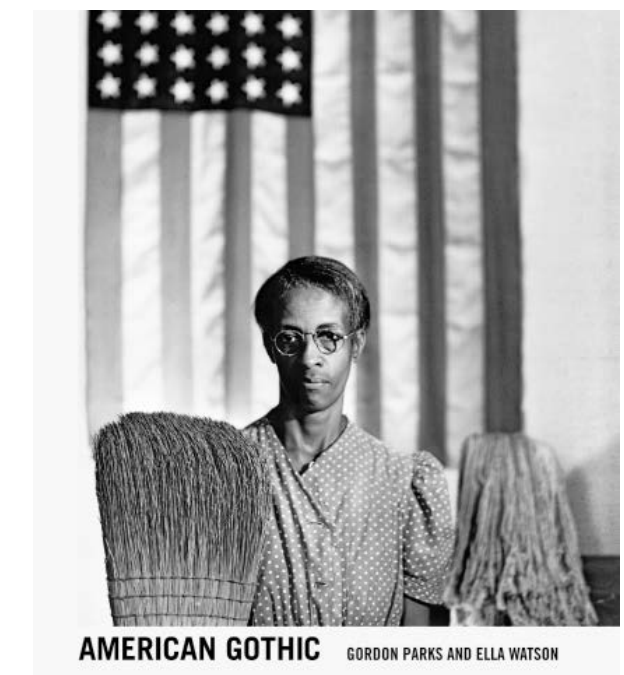
Series editor: Peter W. Kunhardt, Jr.
Edited by Casey Riley and Philip Brookman
Texts by Philip Brookman, Melanee C. Harvey, Casey Riley, Hank Willis Thomas, Salamishah Tillet and Deborah Willis
Book design by Matthias Langner and Gwenda Winkler-Vetter / Steidl Design
9.8 × 11.4 in. / 25 × 29 cm
192 pages
83 black-and-white photographs and 53 color images
Four-color process
Clothbound hardcover with dust jacket

€ 48.00 / £ 45.00 / US\$ 50.00
ISBN 978-3-96999-251-7

American Gothic, Gordon Parks' 1942 portrait of government worker Ella Watson, is among the most celebrated photographs of the twentieth century. Created as part of an extensive collaboration between the photographer and his subject, it is at once a record of one woman's position within the racial, professional and economic hierarchies that stratified the nation's capital and Parks' visual reckoning with the realities of living in racially segregated Washington, D.C. Through his work with Watson—a custodian in the government building where he worked—Parks composed an intimate portrait of Black life by focusing on everyday activities, from work routines to family meals and church services. The resulting photographs trace a remarkably intimate portrait of Watson as a multidimensional figure, cherished by her community and vitally important within the civic sphere. *American Gothic. Gordon Parks and Ella Watson* provides a comprehensive overview of this pivotal series of photographs, including more than 50 images, some never published before, and additional archival material.

I took [Watson] into this woman's office and there was the American flag, and I stood her up with her mop hanging down, with the American flag hanging down, Grant Wood style, and did this marvelous portrait, which [Roy] Stryker thought was just about the end. He said, "My God, this can't be published, but it's a start." Gordon Parks, 1964

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





Mark Peterson's photographs have been published in the *New York Times Magazine*, *New York*, *The New Yorker*, *Fortune*, *Time* and *Geo*, among many others. His awards include the 2018 W. Eugene Smith Fund Grant for his work on white supremacy in the United States, and his photographs have been featured in numerous exhibitions including "Museums are Worlds" at the Louvre in 2012. Steidl published Peterson's *Political Theatre* in 2016, one of Time's Best Photobooks of 2016 and winner for traditional book at the 2017 Lucie Photo Book Prize. In 2017 Photo District News named him Photographer of the Year for *Political Theatre* and his campaign work. Peterson's images of the storming of the United States Capitol are held in the National Gallery of Art, Washington D.C., and the Museum of Fine Arts, Houston.

Mark Peterson The Past is Never Dead

Book design by Mark Peterson, David Shields
and Steidl Design
11.5 × 8 in. / 29.2 × 20.3 cm

Vol. 1 Political Theatre
Text by John Heilemann
112 pages
107 black-and-white photographs

Vol. 2 White Noise
Text by Claudia Rankine
128 pages
67 black-and-white and 29 color photographs

Vol. 3 The Fourth Wall
Text by Claudia Rankine
136 pages
120 black-and-white photographs

Tritone and four-color process
Three hardcovers in a sleeve

€ 75.00 / £ 70.00 / US\$ 80.00
ISBN 978-3-96999-238-8

The Past is Never Dead is a trilogy of books by Mark Peterson examining the American political landscape over the past ten years as the country's experiment with democracy has evolved into a cold civil war. The first book "Political Theatre" documents the lead-up to the 2016 presidential election and traces the rise of Donald Trump as a leader of the new right. The second volume "White Noise" began as a means to understand the divisive mood of the country following the election and captures the white nationalism and autocracy which evolved during Trump's time in office. Peterson explores the rhetoric of the White House on immigration and Muslim bans, and how this echoes and intersects with nationalism, Western chauvinism, neo-Nazis, and all those calling for an ethnostate in America. Finally, in "The Fourth Wall," we see the voters leave their chairs in the audience and take to the stage, becoming their own political figures—subjects include "Stop the Steal" protesters and the 6 January 2021 attack on the United States Capitol. *The Past is Never Dead* tackles America's schisms head-on, portraying a country on edge. With his trademark flash and high-contrast approach, Peterson's dramatic images are X-rays of America's complex political culture: "Democracy is a messy form of government," he declares, "and I try and capture it in all its chaos."

The past is never dead. It's not even past. William Faulkner



Slipcase



Vol. 1 Political Theatre

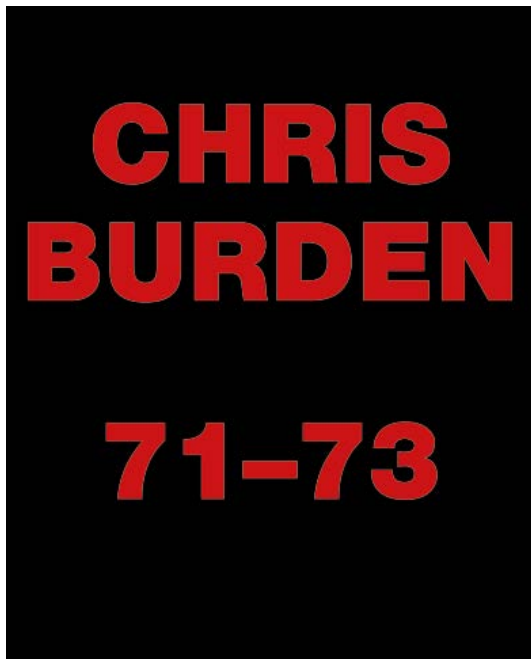


Vol. 2 White Noise

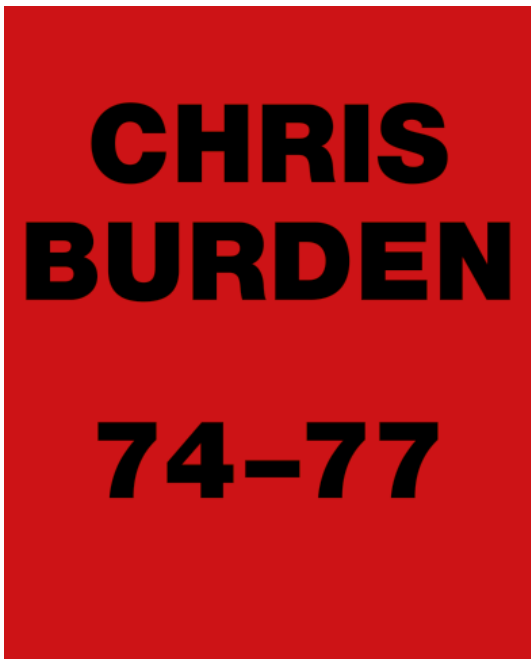


Vol. 3 The Fourth Wall

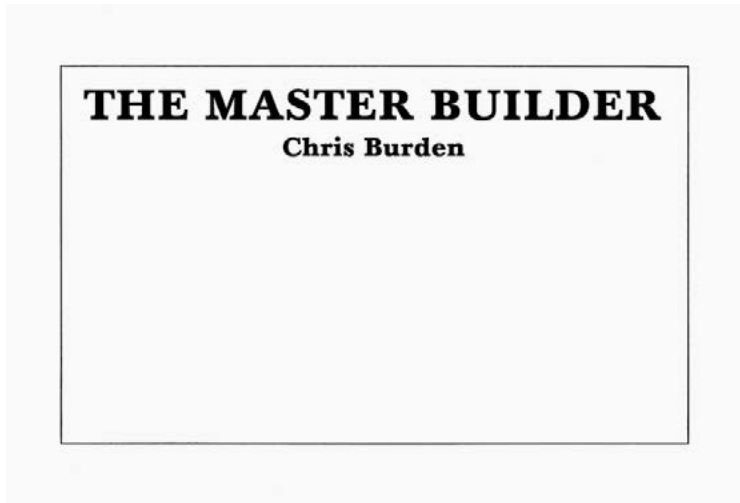




Vol. 1



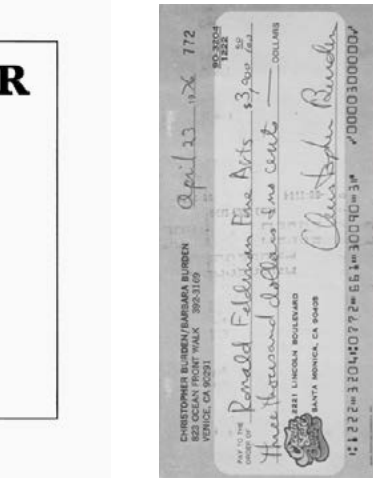
Vol. 2



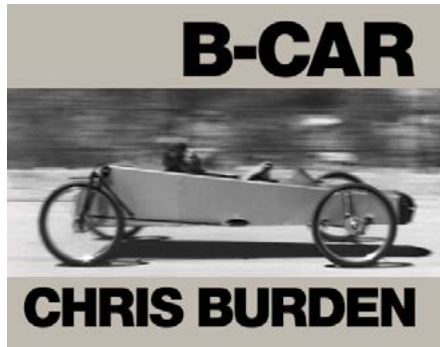
Vol. 5



Vol. 6



Vol. 4



Vol. 3

From his action-based performances of the 1970s which focused on his body and the viewer's relationship to it, to the technical feats of his later monumental sculptures which intervened into space, Chris Burden (1946–2015) consistently challenged material, physical and political boundaries. By doing so, he reflected on the surreal and precarious realities of contemporary life and invited the viewer to share his contemplations. Works of note include *The Big Wheel* (1979), *Beam Drop* (1984/2008/2009), *Medusa's Head* (1990) and *Urban Light* (2008).

Chris Burden Back to You

Book design by Chris Burden
12.4 × 9.6 in. / 31.5 × 24.3 cm

Vol. 1 Chris Burden 71–73
Text by Chris Burden
84 pages
8.5 × 10.5 in. / 21.5 × 26.6 cm
51 black-and-white photographs and 2 illustrations
Softcover

Vol. 2 Chris Burden 74–77
Text by Chris Burden
96 pages
8.5 × 10.5 in. / 21.5 × 26.6 cm
53 black-and-white photographs and 1 illustration
Softcover

Vol. 3 B-Car
Texts by Chris Burden and Alexis Smith
24 pages
6.7 × 5.5 in. / 17.7 × 14 cm
38 black-and-white photographs and 20 illustrations
Softcover

Vol. 4 Full Financial Disclosure
32 pages
3.5 × 7.6 in. / 8.8 × 19.4 cm
Softcover and a facsimile cheque
in a cardboard folder

Vol. 5 The Master Builder
32 pages
11.8 × 8 in. / 30 × 20.4 cm
2 black-and-white photographs and 11 illustrations
Softcover

Vol. 6 Coyote Stories
80 pages
9.3 × 11.7 in. / 23.7 × 29.7 cm
38 illustrations
Softcover

Four-color process
Six softcovers in a cardboard box

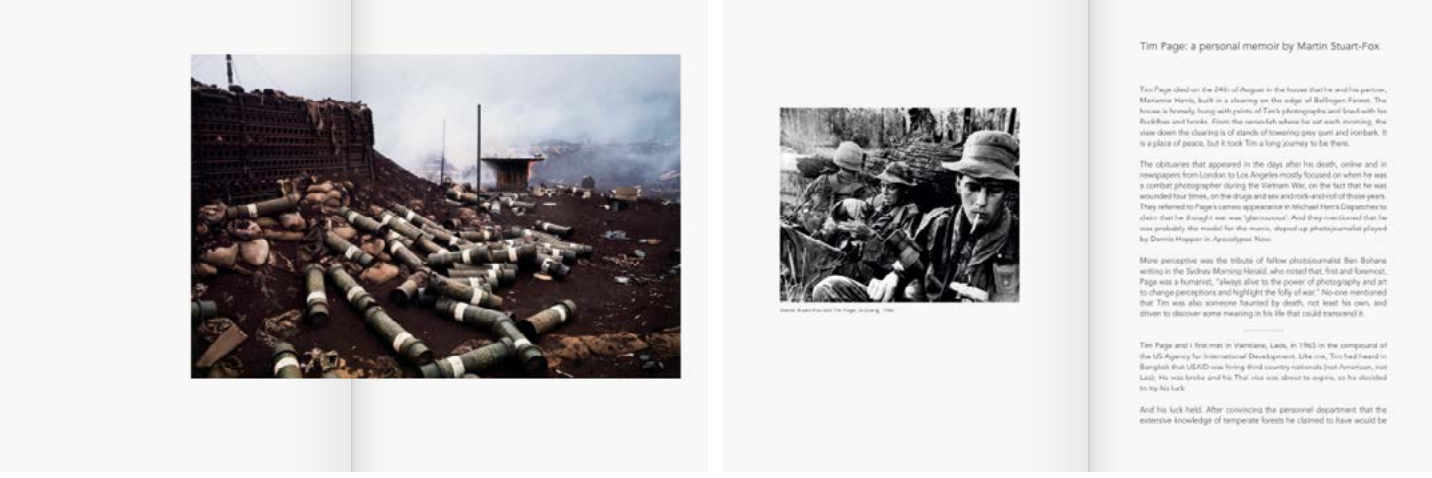
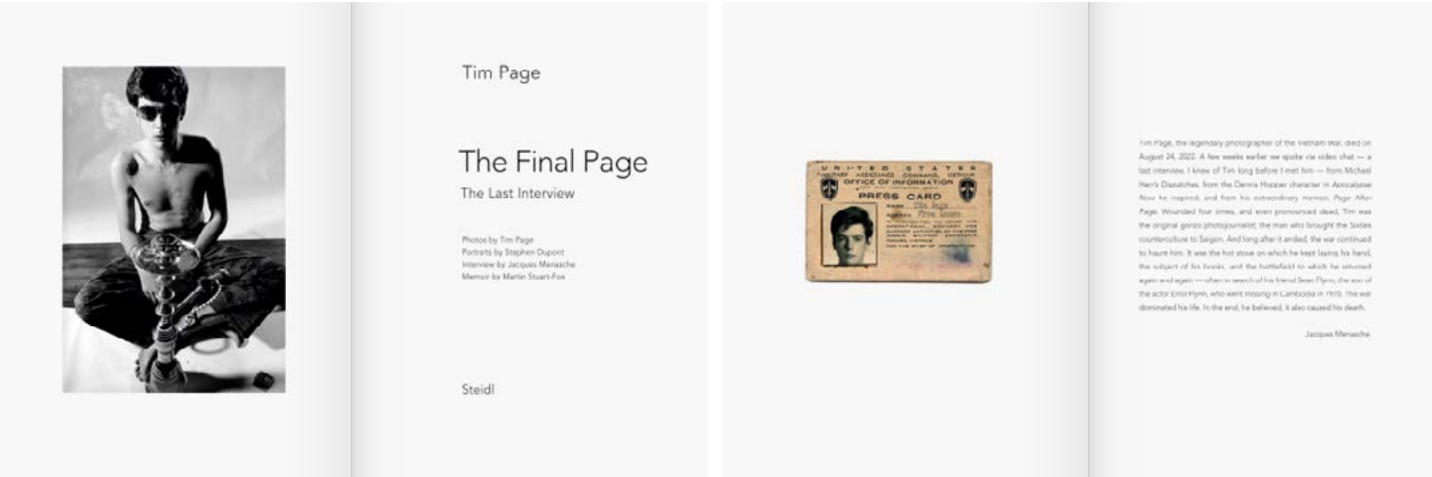
€ 225.00 / £ 200.00 / US\$ 250.00
ISBN 978-3-96999-000-1

Back to You offers us an intimate and unprecedented opportunity to experience Chris Burden's artist's book practice. Comprising facsimiles of six rare publications, reissued for the first time since their original release, this new collection presents a comprehensive overview of Burden's radical early performance works and his interest in storytelling across media. "Chris Burden 71–73" (1974) and "Chris Burden 74–77" (1978), originally self-published, feature detailed descriptions by the artist alongside photographs and sketches of his 1970s performances in which he tested his mental and physical limitations, including *Five Day Locker Piece* in which Burden was shut in a locker for five consecutive days, and *Shoot* in which he was shot in the arm by a friend with a rifle. "B-Car" (1977) documents Burden's journey to conceive, build and operate a single-passenger car to travel 100 miles an hour per gallon. "Full Financial Disclosure" (1977) meticulously tracks his monthly business expenses for a year (the first artist to publicly do so). "The Master Builder" (2000) was originally editioned as a portfolio of gravure prints of Burden's drawings for his Erector Set bridge sculptures. "Coyote Series" (2005) was originally editioned as a portfolio of digital prints and etchings exploring the encounters he had with coyotes near his California home as well as reproductions of his handwritten stories. Seen together for the first time as an interrelated whole, *Back to You* shows Burden's radical and uncompromising spirit is alive and well, and introduces his work of fierce social consciousness to a new generation.

"Limits" is a relative term. Like beauty, it is often in the eye of the beholder. Chris Burden



Box



Wounded four times, and twice pronounced dead, Tim Page, the legendary photographer of the Vietnam War, was the original gonzo photojournalist. But while famed as the inspiration behind Dennis Hopper's character in *Apocalypse Now*, and the man who brought the sixties counterculture to Saigon, he was also deeply haunted by the war, especially the loss of his friend and fellow photojournalist Sean Flynn, the son of the actor Errol Flynn, who went missing in Cambodia in 1970.

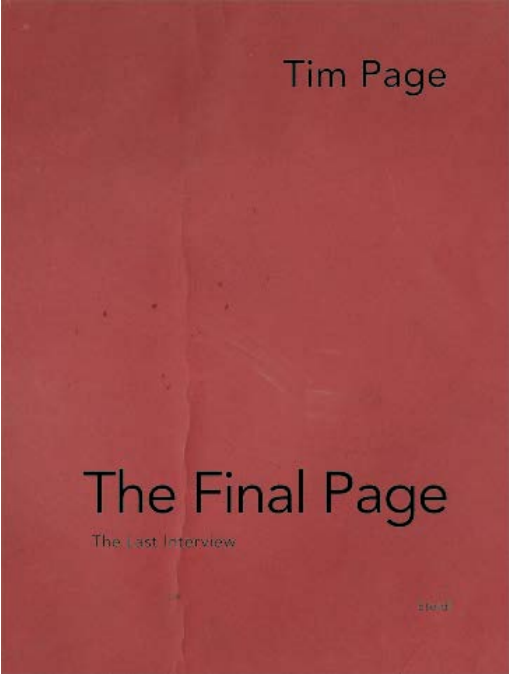
The Final Page contains the last interview that Tim Page gave before his death on 24 August 2022 at the age of 78. Speaking with American writer Jacques Menasche, Page, facing the end, shares an elegiac remembrance of bygone times, as well as the scars—both psychic and physical—which he carried. The book includes images from Vietnam by Page, portraits of the photographer by his friend and editor, Stephen Dupont, and a personal recollection by his colleague Martin Stuart-Fox. The result is a paean to an extraordinary man and an extraordinary life.

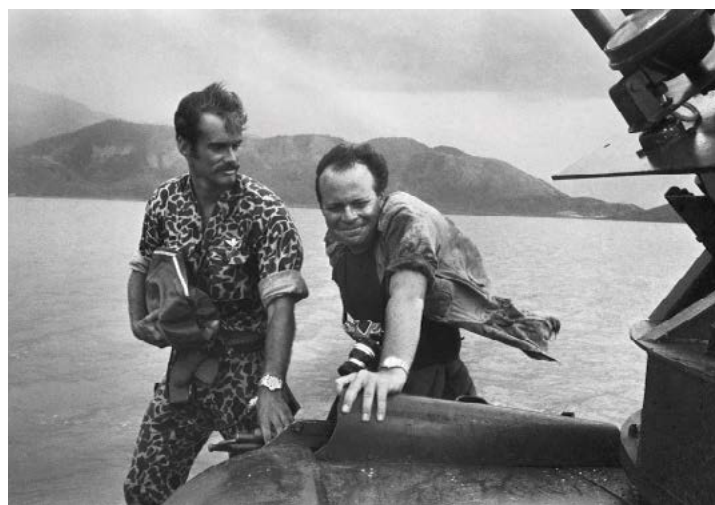
You're never going to stop war. It's the biggest business on the planet. But we can abate war. Tim Page

Tim Page The Final Page The Last Interview

Edited and book design by Stephen Dupont and Jacques Menasche
Photographs by Tim Page and Stephen Dupont
Text by Martin Stuart-Fox
Interview by Jacques Menasche with Tim Page
80 pages
6.5 x 8.7 in. / 16.5 x 22 cm
39 black-and-white and 2 color photographs
Four-color process
Clothbound hardcover

€ 34.00 / £ 30.00 / US\$ 35.00
ISBN 978-3-96999-257-9





Tim Page (1944–2022) left England at 17 to travel throughout Europe, the Middle East, India and Nepal. He worked as a correspondent for United Press International in Laos during the civil war, before covering the Vietnam War for five years, largely on assignment for Time Life, *Paris Match* and the Associated Press. In 1967 Page documented the Six-Day War in the Middle East, before working in the Balkans, Sri Lanka, the Solomon Islands and East Timor; in 2009 he was made a photographic peace ambassador to the United Nations in Afghanistan. Page co-edited the acclaimed *Requiem* with Horst Faas in 1997, and authored a further ten books including *The Mindful Moment*, published by Steidl in 2002.

Renowned for his color images of the Vietnam War, Tim Page delved deep into his black-and-white archives of the conflict for the first time for this book. *Nam Contact* harks back to an era when 36 frames on a roll of film had to tell the story of a particular action. Edited with Stephen Dupont, this book is Page's intricate look at his contact sheets, single images from those sheets, as well as the chronicle and notes of his diaries made about all he experienced during this intense period. It also contains letters from some of the most noted journalists of the time and further ephemera from what became known as the "first media war" and the first and last war without censorship.

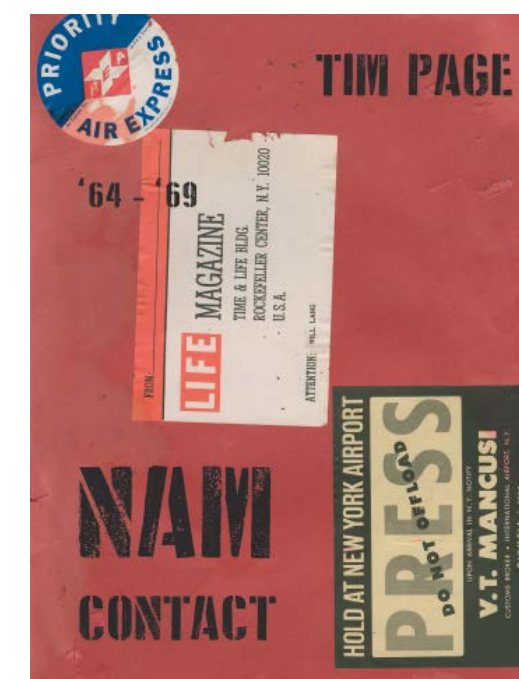
Page covered diverse actions with the South Vietnamese, Americans, Koreans and Australians. *Nam Contact* explores the period from 1965, before the marines had arrived, to 1969, when American troops numbered over 500,000. This was also the year Page's involvement in the Vietnam War ended, after being injured by a landmine. His images have since become iconic; as has the lifestyle he shared with his band of brothers, depicted in the television documentary *Frankie's House* (1992) as well as numerous movies about the conflict.

Any good war photo is an anti-war photo. Tim Page

Tim Page Nam Contact

Texts by Marsh Clarke, Stephen Dupont, Sean Flynn,
Joseph L. Galloway, Mike Herr and Tim Page
Book design by Stephen Dupont
448 pages
10.4 × 13.6 in. / 26.5 × 34.6 cm
223 black-and-white and 62 color photographs and
images
Four-color process
Clothbound hardcover

€ 85.00 / £ 80.00 / US\$ 95.00
ISBN 978-3-96999-004-9





A major figure in the photography world, Joel Sternfeld was born in New York City in 1944. He has received numerous awards including two Guggenheim fellowships, a Prix de Rome and the Citibank Photography Award. Sternfeld holds the Nobel Foundation Chair in Art and Cultural History at Sarah Lawrence College. His books published by Steidl include *American Prospects* (2003), *Sweet Earth* (2006), *Oxbow Archive* (2008), *First Pictures* (2012), *Landscape as Longing* (2016) with Frank Gohlke, *Rome after Rome* (2019) and *Our Loss* (2019).

In one of his last acts as mayor of New York City, Rudy Giuliani signed an order permitting the High Line, that beloved elevated railroad ruin which snaked down the west side of Manhattan, to be torn down. Everyone who had managed to climb up onto the High Line loved it: the wildflowers growing through disused tracks, the birds that followed the path north in spring, and south again in fall—that rural feeling magically flowing through the city like an unbidden river. Who didn't love the High Line? Those who owned the land beneath it and longed to erect high-rise buildings on the site, if only the High Line wasn't blocking their way. And so when Giuliani signed that order, the Friends of the High Line, the small community organization led by Robert Hammond and Joshua David, sprang into legal action, seeking an injunction.

For over a year, Joel Sternfeld had already been photographing this hidden jewel in every season, so New Yorkers could visually climb up and see it too. In October 2001, while the rubble of the World Trade Center was still smoldering, Gerhard Steidl accepted Sternfeld's urgent request to make a book and flew to New York: together they designed *Walking the High Line* and just seven weeks later it was delivered, a vision for the wildly successful park that today hosts over two million visitors a year. Now in a new edition with nine additional photos, a larger format and an updated timeline, this is the book that made walking the High Line possible.

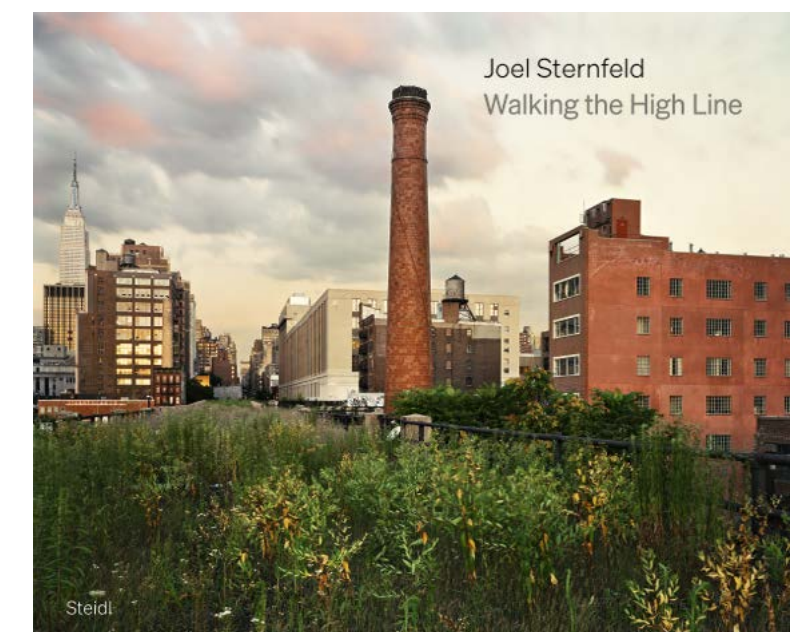
All of the stars had to align for the High Line to be saved—and they did. This little book was one of those stars. Joel Sternfeld

Joel Sternfeld Walking the High Line Revised Edition

Texts by Adam Gopnik and John Stilgoe
Book design by Joel Sternfeld and
Holger Feroudj / Steidl Design
68 pages
11.7 × 9.7 in. / 29.7 × 24.6 cm
6 black-and-white and 58 color photographs
and 4 illustrations
Four-color process
Clothbound hardcover with dust jacket

€ 45.00 / £ 40.00 / US\$ 45.00
ISBN 978-3-95829-764-7

[Available—order now!](#)





A major figure in the photography world, Joel Sternfeld was born in New York City in 1944. He has received numerous awards including two Guggenheim fellowships, a Prix de Rome and the Citibank Photography Award. Sternfeld holds the Nobel Foundation Chair in Art and Cultural History at Sarah Lawrence College. His books published by Steidl include *American Prospects* (2003), *Sweet Earth* (2006), *Oxbow Archive* (2008), *First Pictures* (2012), *Landscape as Longing* (2016) with Frank Gohlke, *Rome after Rome* (2019) and *Our Loss* (2019).

Born of a desire to follow the seasons up and down America, and equally to find lyricism in contemporary American life despite all its dark histories, *American Prospects* has enjoyed a life of acclaim. Its pages are filled with unexpected excitement, despair, tenderness and hope. Its fears are expressed in beauty, its sadnesses in irony. Oddly enough, the society it seems to presage has now come to be; oddly enough, the ideas of this book bespeak our present moment.

Often out of print, this new edition of Joel Sternfeld's seminal book returns to the format of the original 1987 edition. All of the now classic images within it—alongside a group of never published photographs—examine a once pristine land stewarded by indigenous peoples who needed no lessons in stewardship, and a land now occupied by a mix of peoples hoping for salvation within the fraught paths of late capitalism. The result suggests a vast nation whose prospects have much to do with global prospects, a "teenager of the world" unaware of its strengths, filled with idealism and frequent failings. These pictures see all but judge not.

More than anything else, it is Sternfeld's skeptical, trenchant, and loving depiction of the schism in contemporary consciousness that has permitted photographic practice to move forward as it has since the pivotal American Prospects.
Michelle Tupko

Joel Sternfeld *American Prospects*

Text by Andy Grundberg
Book design by Joel Sternfeld and
Holger Feroudj / Steidl Design
108 pages
12 × 9.9 in. / 30.5 × 25.3 cm
52 color photographs
Four-color process
Hardcover

€ 50.00 / £ 45.00 / \$ 50.00
ISBN 978-3-96999-229-6

[Available—order now!](#)





Book 1: *Down to the City*



Book 2: *The Dear Common Ground*

Tod Papageorge was born in Portsmouth, New Hampshire, in 1940, and began photographing during his last semester of college before graduating with a degree in English literature in 1962. In the 1970s he received two Guggenheim Fellowships and National Endowment for the Arts Fellowship Grants, and in 1979 he was named Walker Evans Professor at the Yale School of Art, where he was also Director of Graduate Studies of Photography until 2013. His work has been widely exhibited and is represented in over 30 major public collections. In 2009 Papageorge was a resident at the American Academy in Rome, and in 2010 he was awarded the Rome Commission in Photography. In 2012 he received the Lucie Award for documentary photography. Steidl has published Papageorge’s *Passing Through Eden. Photographs of Central Park* (2007) and *Dr. Blankman’s New York* (2018), now to be released in new editions.

Tod Papageorge’s *War and Peace in New York. Photographs 1966–1971* comprises two books of pictures he made after moving to Manhattan as a young man. As different as they are from one another—each book advances a distinct argument supporting Papageorge’s belief in photographic “fiction-making”—together they amount to a comprehensive portrait of an uneasy city during a grim, fevered time.

“Down to the City” follows (and ironically twists) the first sentences of Plato’s *Republic*, threading phrases from Socrates’ description of a religious festival through a stream of pictures seized in Manhattan’s secular streets. This novel-like flow builds the sense of a place haunted by dystopian disorder, which is amplified late in the book when the war in Vietnam, along with the rage it generated, takes center stage, clarifying the often comic but ambiguous tensions leading to that moment.

“The Dear Common Round” traces a softer arc. Here the guileless actions and exchanges that a great city’s people make in the streets thousands of times a day are photographically honored simply and directly, as if the style of picture-making, at least initially in the book, had reverted to the first days of hand-camera photography. This changes as the sequence progresses, but for all its increasing visual and narrative complexity “The Dear Common Round” holds true to the promise of its opening: this is a city sweet, if serious, at its heart, built to belong to and cherish.

Welcome, O life! I go to encounter for the millionth time the reality of experience...

James Joyce, *A Portrait of the Artist as a Young Man*

Co-published with Galerie Thomas Zander, Cologne

Tod Papageorge War and Peace in New York Photographs 1966–1971

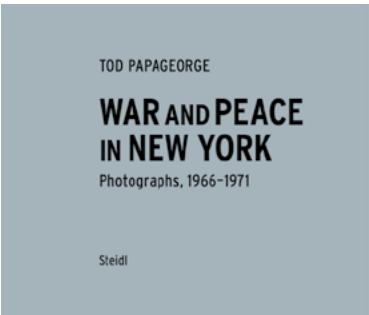
Book design by Tod Papageorge and
Holger Feroudj / Steidl Design
10.8 × 12 in. / 27.5 × 30.5 cm

Vol. 1: *Down to the City*
180 pages
150 black-and-white photographs

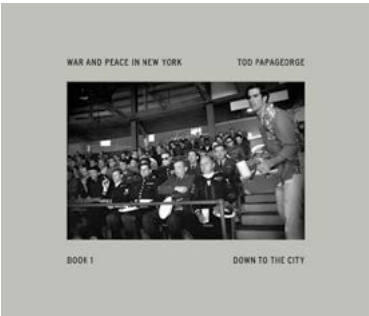
Vol. 2: *The Dear Common Round*
180 pages
150 black-and-white photographs

Tritone
Two clothbound hardcovers in a slipcase

€ 145.00 / £ 135.00 / US\$ 150.00
ISBN 978-3-95829-893-4



Slipcase



Vol. 1



Vol. 2



Tod Papageorge was born in Portsmouth, New Hampshire, in 1940, and began photographing during his last semester of college before graduating with a degree in English literature in 1962. In the 1970s he received two Guggenheim Fellowships and National Endowment for the Arts Fellowship Grants, and in 1979 he was named Walker Evans Professor at the Yale School of Art, where he was also Director of Graduate Studies of Photography until 2013. His work has been widely exhibited and is represented in over 30 major public collections. In 2009 Papageorge was a resident at the American Academy in Rome, and in 2010 he was awarded the Rome Commission in Photography. In 2012 he received the Lucie Award for documentary photography. Steidl has published Papageorge's *Passing Through Eden. Photographs of Central Park* (2007) and *Dr. Blankman's New York* (2018), now to be released in new editions.

Tod Papageorge started photographing intensely in New York's Central Park in the late 1970s and continued working there until he moved from the city in the early 1990s. More than ten years later, he edited these pictures into a book which, in its marriage of the sensual and poetic, evokes the prelapsarian Eden suggested by its title.

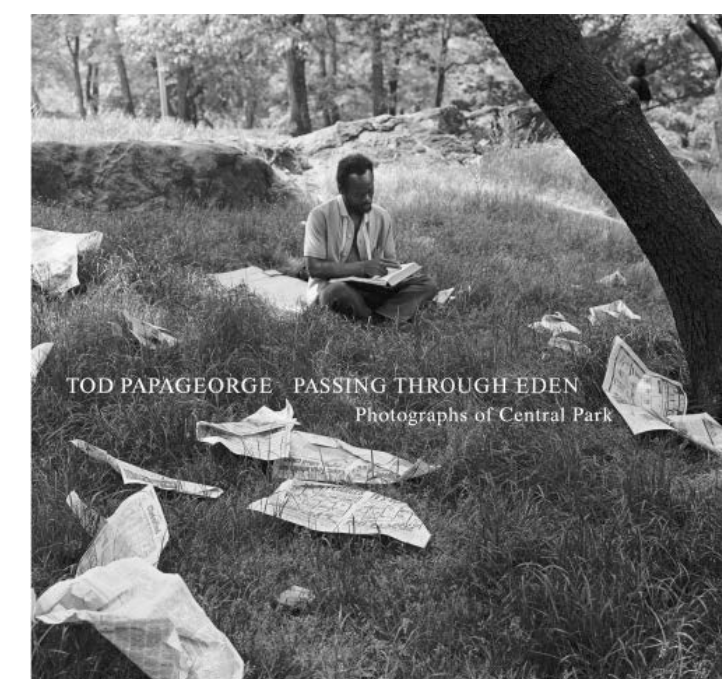
This re-issue of *Passing Through Eden* duplicates the first 2007 edition in its entirety, including Papageorge's thoughtful essay on the evolution of his photography and its basis in his early attempts to write poetry. His essay further describes how the first half of the book follows the opening chapters of the Book of Genesis, from the Creation through the (metaphorical) generations that follow Cain, suggesting how, even in the heart of a modern city, we might find echoes of elemental Biblical tales being acted out around us by those drawn into the park and its promise of beauty and peace. This section of *Passing Through Eden* then leads to a run of pictures confirming that the human comedy is equally alive and well in the park, even as its landscape—delightful and wild—retakes center stage to end the book.

One might say that no artist has done so much for this piece of land since Frederick Law Olmsted. John Szarkowski

Tod Papageorge Passing Through Eden Photographs of Central Park

Text by Tod Papageorge
Book design by Tod Papageorge and
Claas Möller / Steidl Design
192 pages
11.7 × 11.2 in. / 29.7 × 28.4 cm
133 black-and-white photographs
Tritone
Clothbound hardcover with a dust jacket

€ 58.00 / £ 50.00 / US\$ 65.00
ISBN 978-3-96999-063-6





Tod Papageorge was born in Portsmouth, New Hampshire, in 1940, and began photographing during his last semester of college before graduating with a degree in English literature in 1962. In the 1970s he received two Guggenheim Fellowships and National Endowment for the Arts Fellowship Grants, and in 1979 he was named Walker Evans Professor at the Yale School of Art, where he was also Director of Graduate Studies of Photography until 2013. His work has been widely exhibited and is represented in over 30 major public collections. In 2009 Papageorge was a resident at the American Academy in Rome, and in 2010 he was awarded the Rome Commission in Photography. In 2012 he received the Lucie Award for documentary photography. Steidl has published Papageorge's *Passing Through Eden. Photographs of Central Park* (2007) and *Dr. Blankman's New York* (2018), now to be released in new editions.

Tod Papageorge produced the photographs for *Dr. Blankman's New York* in 1966–67, on the heels of moving into the city. Photographer friends persuaded him that he could help pay the rent by landing some magazine assignments, and that a carousel tray of slides would be the best way of convincing art directors to take a chance on him. So, often after spending a day in the streets photographing in black-and-white, he would put a roll of Kodachrome film in his camera on his walk home and make color pictures, in many cases of shop windows, a subject he was convinced might help him earn a bit of commercial work.

This re-issue of *Dr. Blankman's New York*, first published by Steidl in 2017, has enlarged the size of the plates and, with one exception, condensed the original design to a series of double spreads, intensifying the sense that what Papageorge was doing in these photographs was elaborating, on a parallel track, the portrayal of Manhattan presented in the black-and-white work of "Down to the City," the first volume of his *War and Peace in New York* (also published by Steidl this season). For even their saturated colors and outwardly unremarkable subjects fail to dispel the impression that, rather than winning a magazine job, the shadow of the long war in Vietnam and the hysteria it sparked were the impulses actually charging the photographer's eye and deepest feelings.

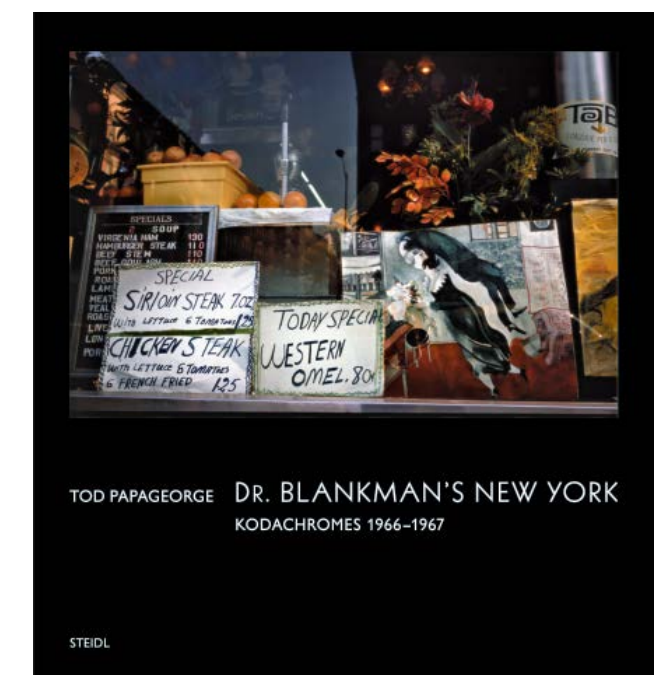
So, of course, I failed in reaching my immediate goal of making a living through photography, but the journey that this project forced on me has resulted so many years later in a new thing: this book. Tod Papageorge

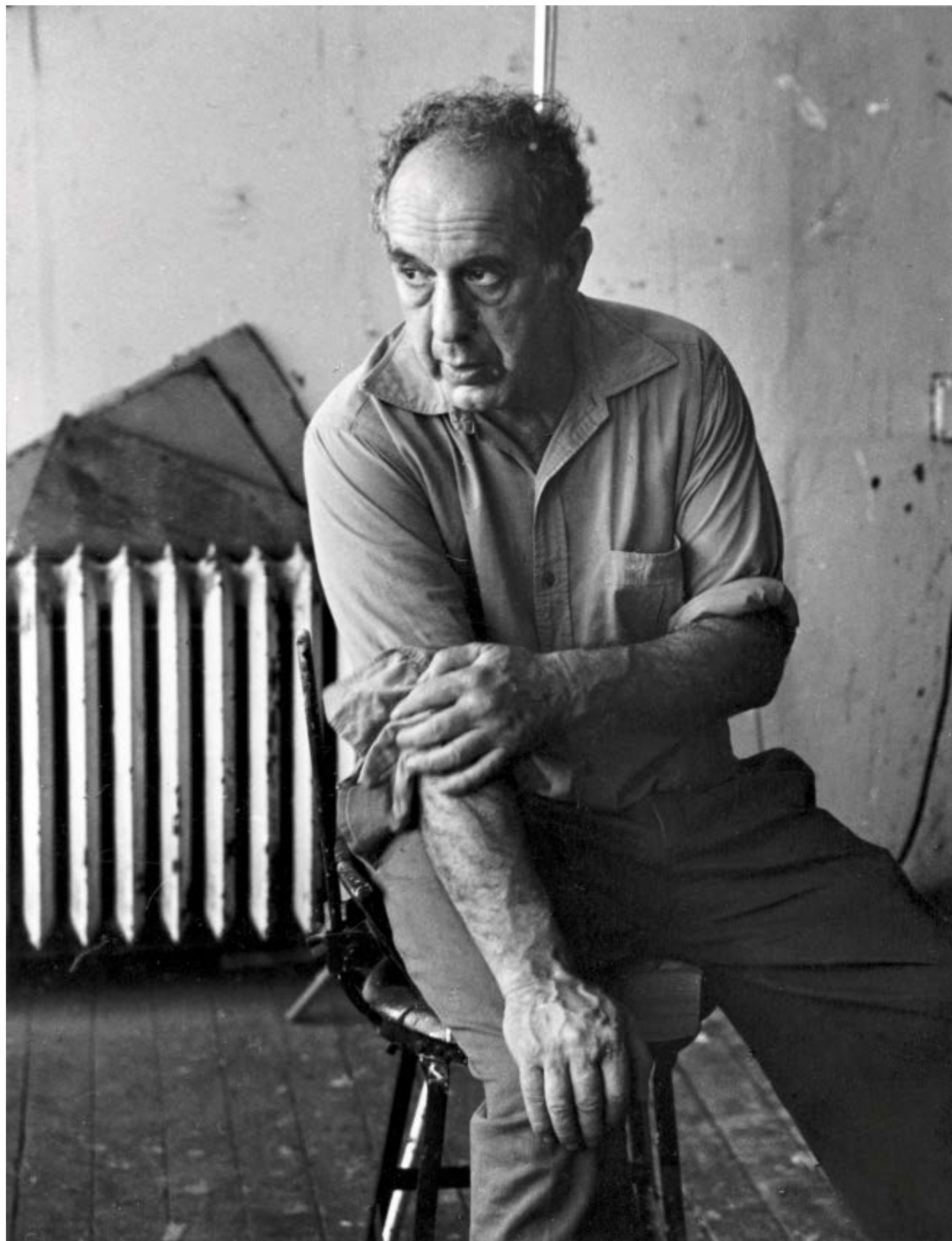


Tod Papageorge Dr. Blankman's New York Kodachromes 1966–1967

Text by David Company
Book design by Tod Papageorge and
Holger Feroudj / Steidl Design
72 pages
10.8 × 11.8 in. / 27.5 × 30 cm
62 color photographs
Four-color process
Clothbound hardcover with a tipped-in photograph

€ 45.00 / £ 40.00 / US\$ 50.00
ISBN 978-3-96999-062-9





Born in Glace Bay, Canada, in 1951, Brian Graham earned his Bachelor of Arts from St. Francis Xavier University, Nova Scotia, in 1973. He moved to New York in 1981 to pursue photography and there assisted and printed for Robert Frank for more than a decade. He also printed the archives of Allen Ginsberg (chronicling the Beat years), the Walker Evans Estate and Rosalind Fox Solomon. Graham has photographed throughout Africa, Europe and the Americas, and exhibited in New York, Berlin and Lisbon.

Robert Frank carefully entwined his life and work, yet the man behind the camera always remained enigmatic. *Goin' Down the Road with Robert Frank* is a rare insider's look at Frank's world by his longtime friend and assistant (both in and out of the dark-room) Brian Graham. Graham's photos, made between 1979 and 2019, take us behind the scenes of Frank at work—on location for his 1987 film *Candy Mountain*, photographing Allen Ginsberg, inspecting contact sheets—and into his private life: laughing with his wife June Leaf, exploring a thrift shop, even fixing the roof of his Bleecker Street studio. Candid and spontaneous, Graham's images are often arranged in filmic sequences that create a sense of events unfolding in real time. Framed by nostalgic notes (by Graham as well as novelist and screenwriter Rudy Wurlitzer) and an introduction by Ai Weiwei (another of Graham's friends from the Lower East Side in the 1980s and '90s), these images form an intimate and original portrait of Robert Frank, a central figure both in Graham's photography and the history of the medium.

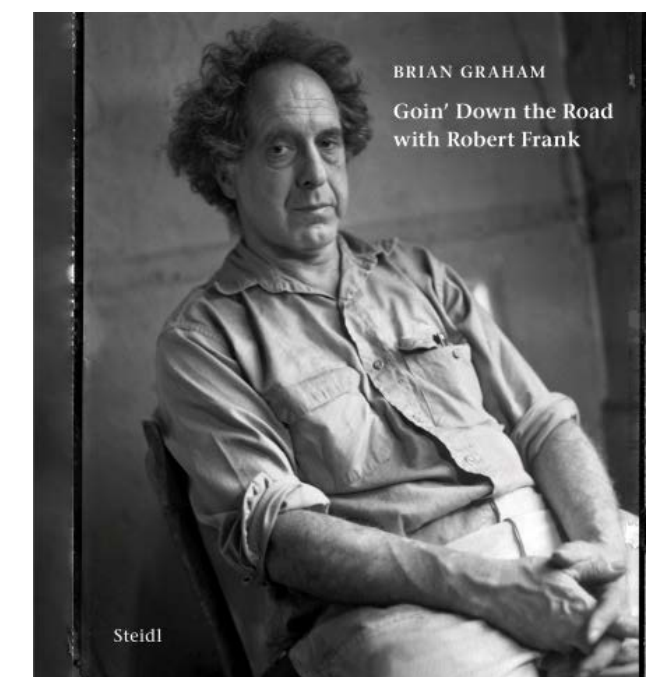
Photography provides us with indispensable reserves of ore for our memories, which can be smelted and cast again.
Ai Weiwei

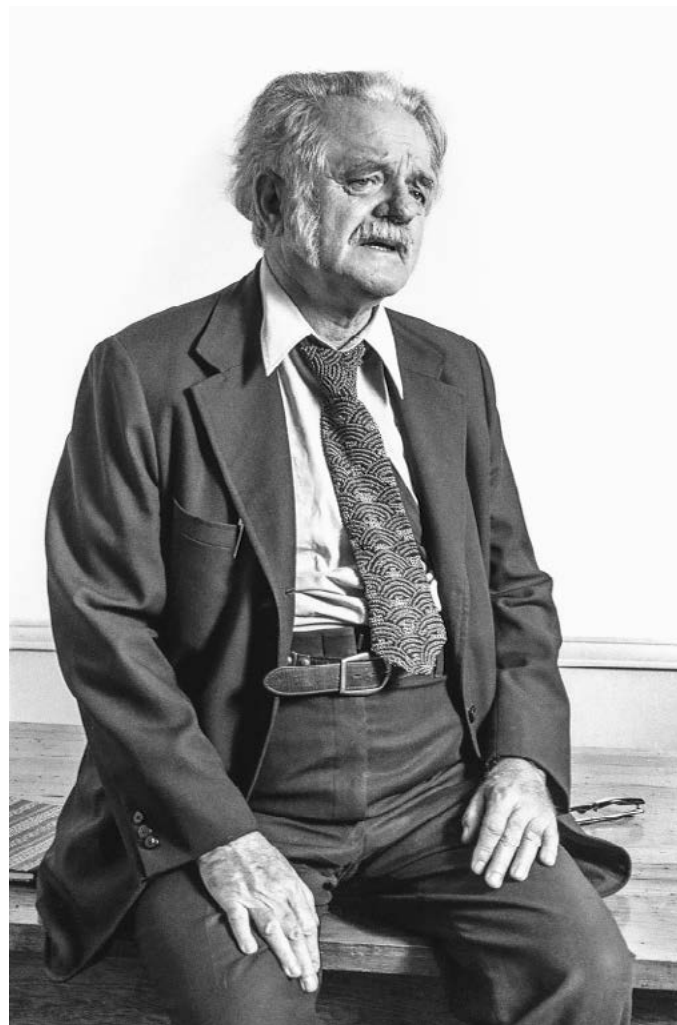
Brian Graham
Goin' Down the Road
with Robert Frank

Texts by Brian Graham, Ai Weiwei and Rudy Wurlitzer
Book design by John T. Hill and Brian Graham
84 pages
7.9 × 8.7 in. / 20 × 22 cm
66 black-and-white photographs
Tritone
Clothbound hardcover

€ 30.00 / £ 28.00 / US\$ 35.00
ISBN 978-3-96999-175-6

[Available—order now!](#)





Born in Northern California in 1945, Joey Tranchina is a poet, photographer and activist. He worked with San Francisco State's Poetry Center to present visiting artists and created the largest archive of first, second and third generation Beat poets by a single photographer. Few of Tranchina's Beat portraits have been published, save a handful in the San Francisco literary bulletin *Poetry Flash* and the 1980 *Cody's Calendar of Contemporary Poets*. The entirety of his Beat archive was discovered in 2019.

Beatitude. The Beat Attitude offers a fresh, deep look at the Beat Movement that changed the world in the decades following World War II. The book draws from the archive of little-known poet/photographer Joey Tranchina, who began documenting Beat culture in 1970. He chronicled surviving Beat predecessors, Bohemians from the 1930s; he located the Beat founders from the East and West Coasts and their descendants, creative spirits from remarkably varied fields—from both the visual and performing arts and from public policy and science. His photographs cast a wide net: the Beat precursors Kenneth Rexroth and Thelonious Monk, founders Allen Ginsberg and William S. Burroughs, and early feminist poets Diane di Prima and Lenore Kandel. Beat culture welcomed poets of social and cultural change Amiri Baraka and Yevgeny Yevtushenko, and folk singers David Crosby and Phil Ochs, punk master Iggy Pop, rocker Country Joe McDonald, and activists Louis Lomax and Miriam Patchen.

Critic and art historian Anthony Bannon discovers a strong Beat aesthetic among the more than 80 artists depicted by Tranchina, stretching into the twenty-first century. Bannon argues that central to the Beat spirit are the concepts of spirit, change, freedom and values. Tranchina's photographs lead the way to appreciating these remarkable men and women; through their stories *Beatitude* illuminates both their experiences and this moment in history.

As a kid from the ranch stuck in the suburbs and an increasingly vocal non-Catholic in Catholic school, I did not have to pretend to be an outsider. Given my predilections, this generation was made for me. Joey Tranchina

Joey Tranchina Beatitude The Beat Attitude

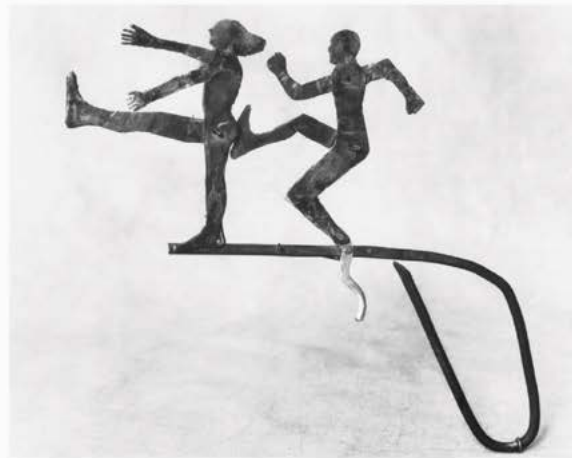
Edited and text by Anthony Bannon
Foreword by Ed Sanders
Book design by Steidl Design
176 pages
12 × 10.5 in. / 30.5 × 26.7 cm
145 black-and-white and 20 color photographs
Tritone and four-color process
Clothbound hardcover

€ 48.00 / £ 45.00 / US\$ 50.00
ISBN 978-3-95829-909-2





THE KICK



MAN WITH FEATHER
FIGURE WITH BRANCHES



MAN TURNING OFF LIGHT
THE COUPLE

June Leaf was born in Chicago in 1929 and studied at the Art Institute of Chicago and the New Bauhaus / Institute of Design. Leaf's drawings, paintings and sculptures have been widely collected and are held in many museums including the Whitney Museum of American Art and Museum of Modern Art, New York, the Art Institute of Chicago and the Smithsonian American Art Museum, Washington D.C. Steidl has published her *Record 1974/75*, *Mabou Coal Mines* (2010) and *Thought is Infinite* (2016).

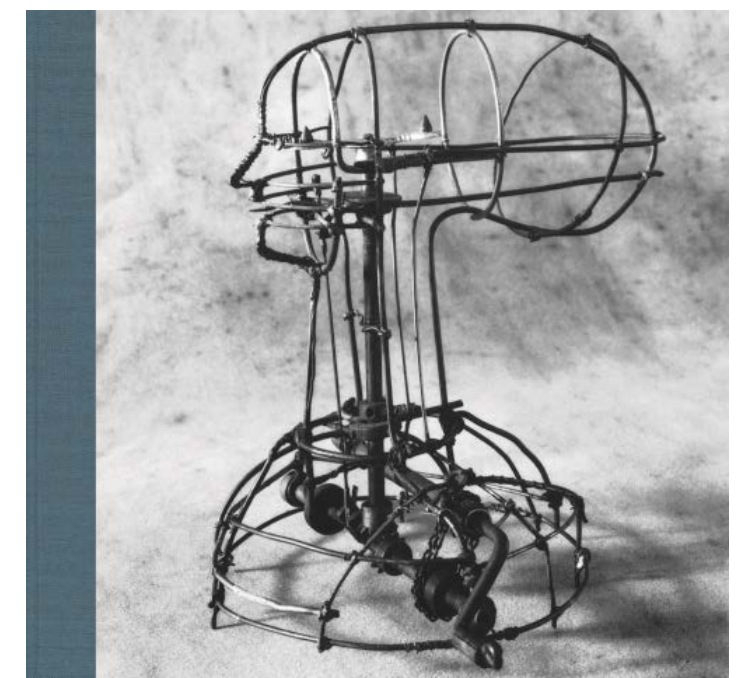
People is a facsimile re-print of a 1994 book on June Leaf's sculptures, many of them kinetic, needing just a light touch, the pull of a trigger or a single breath to come to life. Leaf has described her sculptures as drawings, their wiry forms carving and unfurling into space like exploratory lines on a page. Playing and fighting figures, animals and contraptions in the tinkering spirit of Jean Tinguely emerge from intuitive combinations of brass, copper and tin; found metal rods and blades; wood and paint. Regardless of her subject, Leaf's focus is on visceral whimsy, movement, and ceaseless renewal through material and process: "I think of myself as a dancer making art," she says, "or an aviator making art."

Every day is a work day. June Leaf

June Leaf People

Book design by June Leaf and Gerhard Steidl
64 pages
8.7 x 8.3 in. / 22 x 21 cm
41 black-and-white images
Tritone
Half-linen softcover

€ 30.00 / £ 25.00 / US\$ 35.00
ISBN 978-3-96999-305-7





June Leaf was born in Chicago in 1929 and studied at the Art Institute of Chicago and the New Bauhaus / Institute of Design. Leaf's drawings, paintings and sculptures have been widely collected and are held in many museums including the Whitney Museum of American Art and Museum of Modern Art, New York, the Art Institute of Chicago and the Smithsonian American Art Museum, Washington D.C. Steidl has published her *Record 1974/75*, *Mabou Coal Mines* (2010) and *Thought is Infinite* (2016).

This book is an intricate facsimile of a diary/sketchbook June Leaf filled during travels throughout Japan in 1970. Through sprawling drawings in pencil and ink, paintings, collages, and handwritten and typed thoughts, Leaf spontaneously captured her impressions on a journey both joyous and difficult, of pleasure and what she calls "that torture that occurs sometimes during travel." From real scenes like the view through the plane window approaching Japan, streetscapes, landscapes and a portrait of a passenger and conductor in a Hiroshima streetcar, to imagined visions including what she calls "scenes of paradise or Garden of Eden," image and text mingle like the accumulation of experiences over time. Following the approach to the facsimile of Leaf's *Record 1974/75*, *Mabou Coal Mines* published by Steidl in 2010, the paper and binding cloth of *Japan 1970* closely match the originals, to transport us as deeply as possible into Leaf's intensively creative and self-reflective mind.

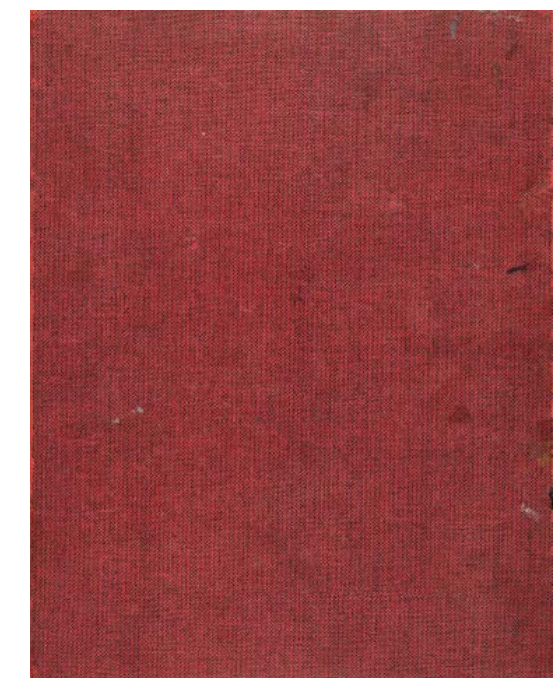
I look in my sketchbook ... every time I look I see that I change.
June Leaf



June Leaf Japan 1970

Text by June Leaf
Book design by June Leaf and Gerhard Steidl
40 pages with a gatefold
7.8 x 9.8 in. / 19.7 x 25 cm
23 color images
Four-color process
Clothbound hardcover

€ 40.00 / £ 35.00 / US\$ 45.00
ISBN 978-3-96999-304-0





Born in Copenhagen in 1971 and based today near Berlin, Joakim Eskildsen studied book-making with Pentti Sammallahti at the University of Art and Design in Helsinki. His books include the self-published *Nordic Signs* (1995), *Bluetide* (1997) and *iChickenMoon* (1999); and *The Roma Journeys* (2007) and *American Realities* (2016) with Steidl. His work has been published in *The New Yorker*, the *New York Times Magazine* and *Time* magazine, among others. Eskildsen is represented by Persons Projects and Robert Morat Galerie in Berlin, Purdy Hicks Gallery in London, Polka Galerie in Paris, and Gallery Kent in Copenhagen.

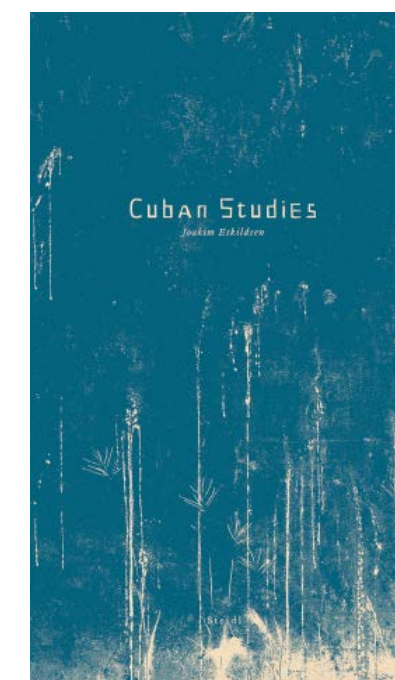
Cuban Studies is Joakim Eskildsen's third book in his trilogy on dysfunctional political systems, following *American Realities* (2016), which dealt with people living under the official poverty line in the United States after the financial collapse of 2011, and *Cornwall* (2018), a poetic photographic study of the county that voted for Britain to leave the European Union but would now decide otherwise. *Cuban Studies* is the result of Eskildsen's journeys between 2013 and 2017, when, accompanied by Cuban journalist Abel Gonzalez, he traveled throughout the country during a period of major transition following economic reforms. "The more I learned about Cuba," says Eskildsen, "the more difficult it became to understand. It was like learning to see the world from a different angle, so distinct from what I knew that I decided to keep an open mind and take the position of the listener, following my instincts rather than anything else. From my very first journey, Cuba put a spell on me that made me return again and again. It was a time of optimism and uncertainty, and great hopes for the future."

I visualize my projects as books even before they're half-finished. For me the book is the backbone of the project.
Joakim Eskildsen

Joakim Eskildsen *Cuban Studies*

Text by Abel Gonzalez
Book design by Joakim Eskildsen and Gerhard Steidl
144 pages
7.1 x 12.3 in. / 18 x 31.2 cm
118 color photographs
Four-color process
Hardcover

€ 48.00 / £ 40.00 / US\$ 50.00
ISBN 978-3-95829-704-3





The Human Condition

Born in 1932 outside Pittsburgh, Duane Michals is regarded as one of the great photographic innovators of the past century, widely known for his work with series and multiple exposures, and for incorporating handwritten texts as key components in his works. Since his first solo exhibition at the Museum of Modern Art, New York, in 1970, Michals has had numerous one-person shows in Japan, Europe and the US. In 2014 the Carnegie Museums in Pittsburgh mounted a major retrospective. Michals' books include *Homage to Cavafy* (1978); *Salute, Walt Whitman* (1996); *The Essential Duane Michals* (1997); *A Visit with Magritte*, published by Steidl in 2011; *ABC Duane* (2014), a *TIME* magazine Best Photobook of the Year; and *Duane Michals: Portraits* (2017).

Appearing in 1970, Duane Michals' *Sequences* became one of the key photography books of the decade. Michals' concise narratives, typically composed of six or seven uncaptioned images, were surreal, provocative, mysterious—and sometimes flat-out funny. They fueled a radically new direction for a generation of artists exploring the fictional potential of photography. Critic Jed Perl, reviewing a traveling retrospective organized by Pittsburgh's Carnegie Museums in 2014, called the sequences of small, black-and-white images "freshly minted fairy tales for adults. These surreal visual fables were shown at the Museum of Modern Art in 1970, when the museum was the arbiter of all things photographic. [...] With [his] cosmic-comic sequences, Michals became photography's genial troublemaker, seen by some as thumbing his nose at the lyric realism of Henri Cartier-Bresson's 'decisive moment' and Alfred Stieglitz's perfect prints. What can all too easily be underestimated is the quick, agile intelligence that Michals brought to his troublemaking. That's what has given his dissident spirit its staying power." Spanning half a century, *Things are Queer. 50 Years of Sequences* brings together a generous selection of Michals' sequences, including many that have never before been published.

Everything was theatre; even the most ordinary event was an act in the drama of my little life. Duane Michals

Duane Michals Things are Queer 50 Years of Sequences

Text by Duane Michals
Book design by Steidl Design
384 pages
13 x 10 in. / 33 x 25.4 cm
360 black-and-white and 40 color photographs
Tritone and four-color process
Hardcover

€ 45.00 / £ 40.00 / US\$ 55.00
ISBN 978-3-95829-756-2





David Bailey, born in London in 1938, is one of the most successful photographers of his generation; his career, in and beyond photography, spans 60 years. Bailey's books with Steidl include *Bailey's Democracy* (2005), *Havana* (2006), *NY JS DB 62* (2007), *Is That So Kid* (2008), *Eye* (2009), *Delhi Dilemma* (2012), *Bailey's East End* (2014), *Tears and Tears* (2015) and *Bailey's Naga Hills* (2017).

Bailey's Matilda is David Bailey's love letter to Australia, but in typical Bailey fashion it's not what you'd expect. This is no rosy portrait of "the lucky country," but a gritty yet affectionate vision of rural and small-town Australia in the early 1980s: black-and-white images of a dead cockatoo, kangaroo and sheep, of painted advertising for Queensland's beloved XXXX beer, of a gravestone and dead tree trunks against a lead sky. His human subjects are the indigenous people of Australia, not the descendants of its white colonists.

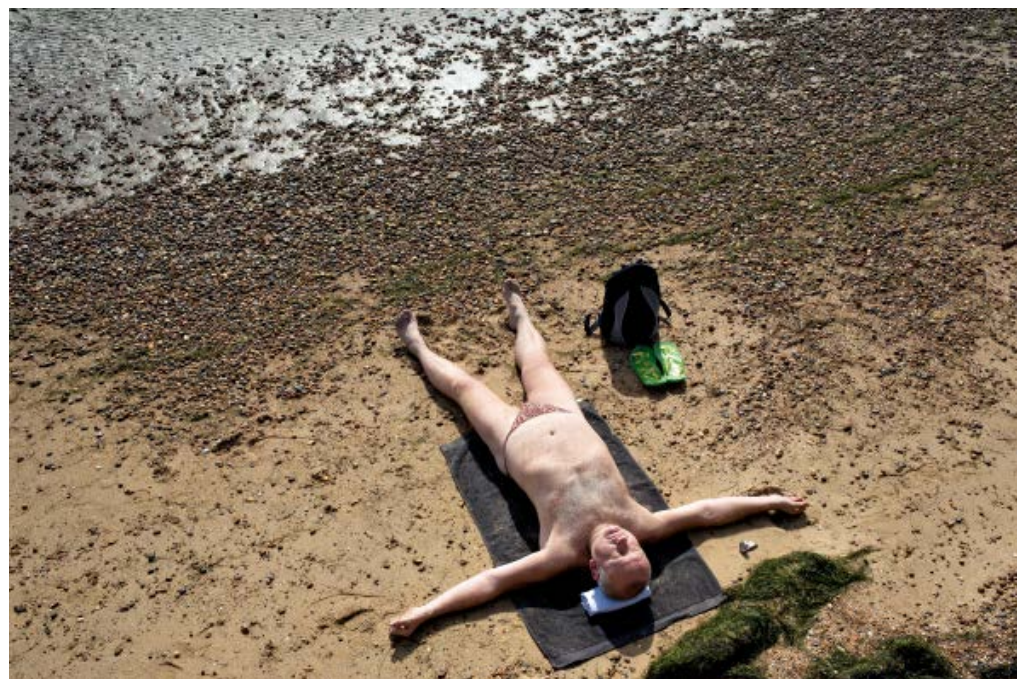
Bailey embraces all the flaws and accidents of his prints—their blurrings, smudges and stains—and enhances them with his own scribbles and crops, creating painterly results. In his own words, it's all about chance: "This book should have been washed up in a bottle on the sea shore. All damp with the pages almost stuck together. Just coming apart in the hands of our beachcomber. After a brief look, he takes it to a man he sort of knows at the library. The library man realizes the pages are mostly taken on a Polaroid camera. He dries the pages on a radiator and passes them on to another man that has a small printing press. Now the pages have a sort of accidental history. So after their long journey, the pages end up being printed for anyone to see. That's the story I would like this book to be."

David Bailey *Bailey's Matilda*

Text by David Bailey
Book design by David Bailey
88 pages
10.2 × 13 in. / 26 × 33 cm
46 black-and-white photographs
Tritone
Hardcover

€ 58.00 / £ 54.00 / US\$ 65.00
ISBN 978-3-95829-749-4





David Bailey, born in London in 1938, is one of the most successful photographers of his generation; his career, in and beyond photography, spans 60 years. Bailey's books with Steidl include *Bailey's Democracy* (2005), *Havana* (2006), *NY JS DB 62* (2007), *Is That So Kid* (2008), *Eye* (2009), *Delhi Dilemma* (2012), *Bailey's East End* (2014), *Tears and Tears* (2015) and *Bailey's Naga Hills* (2017).

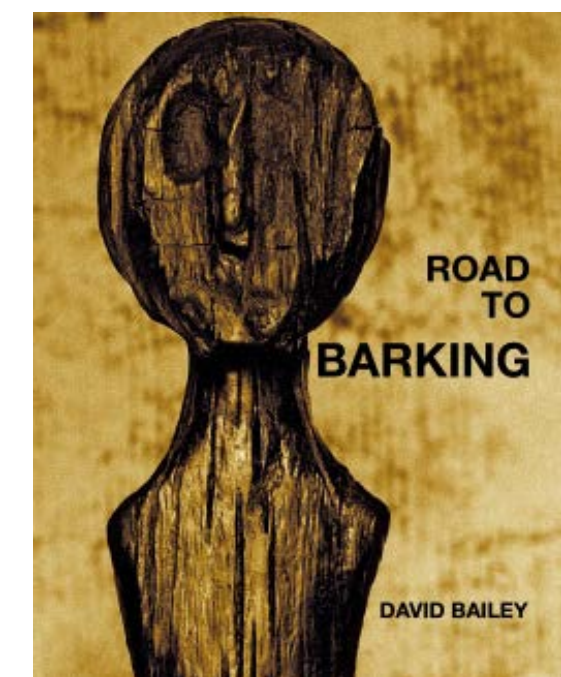
"The Road to Barking, a title with a ring to it," declares David Bailey, "It should be a road to the East End because that is what this book is all about." Born and bred in the East End, Bailey has returned to visit and photograph his home turf again and again over the decades: "I've watched it slowly fade with time, from a city being bombed in the Blitz to a smoking ember of what it once was." *Road to Barking* is Bailey's latest portrait of the East End, specifically the diverse borough of Barking and Dagenham, described by the leader of its council Darren Rodwell as "the last bastion of working-class London where traditional Cockney mingles with over 120 languages from around the world." From buskers, flower-sellers and butchers to snow-dusted stone angels in a cemetery and abandoned boats on the edge of the Thames, from yawning passengers on the Tube to police officers and punks and all in between—Bailey's focus is simultaneously on anything and everything, his vision loving and democratic.

Barking for me is the last outpost of what was the East End unless one wants to move into Essex, which is another story altogether. David Bailey

David Bailey Road to Barking

Texts by David Bailey and Darren Rodwell
Book design by David Bailey
368 pages
10.2 × 13 in. / 26 × 33 cm
52 black-and-white and 194 color photographs
Four-color process
Clothbound hardcover

€ 75.00 / £ 65.00 / US\$ 85.00
ISBN 978-3-95829-899-6





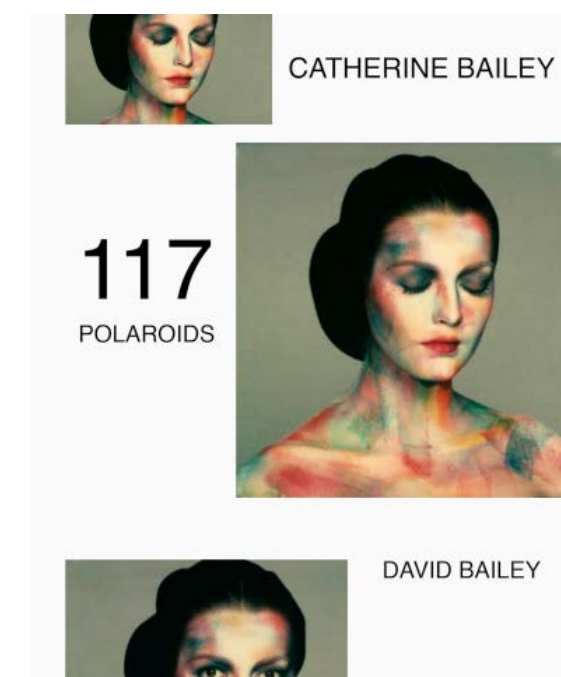
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For the past 39 years, David Bailey has photographed his wife Catherine using Polaroid film. Developing organically over the decades, the book grew with no specific purpose in mind. The result is this visual poem, a witness to their working collaborations and personal adventures. In Bailey's words: "The years went by with great ease and charm. I have been lucky to have such a willing and beautiful subject in my wife and partner in this adventure we have shared together. It came about not by making a plan. All my good ideas seem to happen by accident. My books start with a vague idea, then grow into something I never knew. It's never what I had in mind, in fact I never have any structure. The pictures just merge together and seem to me in my dyslexic mind that they were meant to be just where they are. The average Polaroid takes a few minutes to develop. This book has taken nearly 40 years."

David Bailey 117 Polaroids

Text by David Bailey
Book design by David Bailey
144 pages
10.2 × 13 in. / 26 × 33 cm
66 black-and-white and 51 color photographs
Four-color process
Hardcover

€ 58.00 / £ 54.00 / US\$ 65.00
ISBN 978-3-95829-702-9





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), *Figure Studies* (2011), *A Song of Life* (2018), *Trance* (2020), *Twenty-eight Figure Studies* (2020) and *Bones* (2022).

Diana Michener Mirror

Text by Diana Michener
Book design by Gerhard Steidl and Holger Feroudj
9.5 × 11.8 in. / 24 × 30 cm

Vol. 1 1975–1990
208 pages
175 black-and-white and 11 color photographs

Vol. 2 1991–2004
208 pages
236 black-and-white photographs

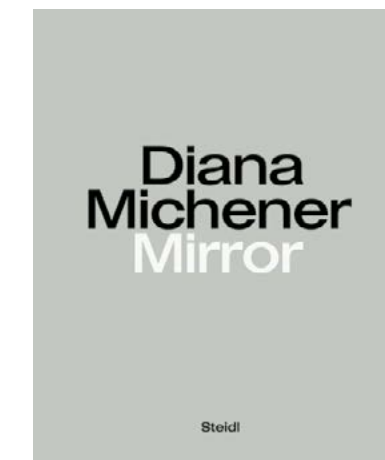
Vol. 3 1975–2021
208 pages
188 black-and-white photographs

Tritone and four-color process
Three half-linen hardcovers in a slipcase

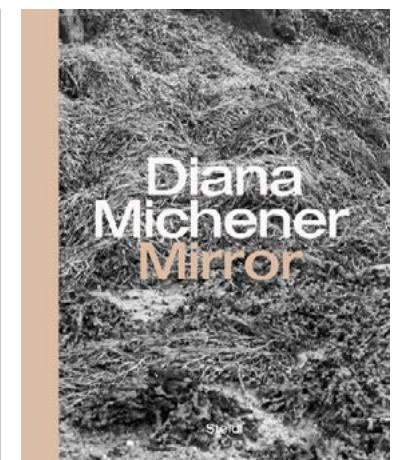
€ 245.00 / £195.00 / US\$ 295.00
ISBN 978-3-96999-099-5

Mirror is a sweeping retrospective of Diana Michener's photography, encapsulating her ongoing journey in the medium across the decades. In three volumes and over 600 images newly scanned from Michener's archive, *Mirror* covers her work from 1975 to 2021 and includes many as yet unpublished images. Michener presents her œuvre in lyrical chapters, each exploring a specific theme and including portraits (of friends, strangers, herself), landscapes, still lifes (of Greco-Roman sculpture, mannequins, bones), visual diaries of her travels, and re-enactments of myths such as Narcissus and Leda and the Swan. Short personal texts by the photographer open each chapter, taking us through her memories and giving insight into the images we would otherwise miss.

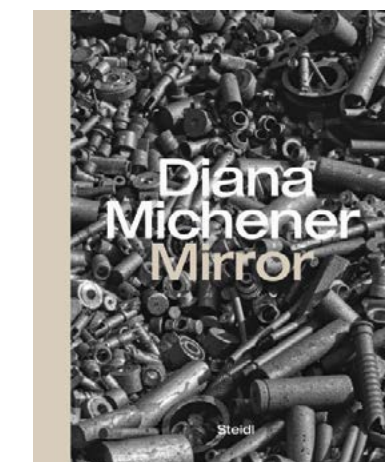
I saw what I saw, and then, all particulars fell away and there was vastness and an immense eternity. Diana Michener



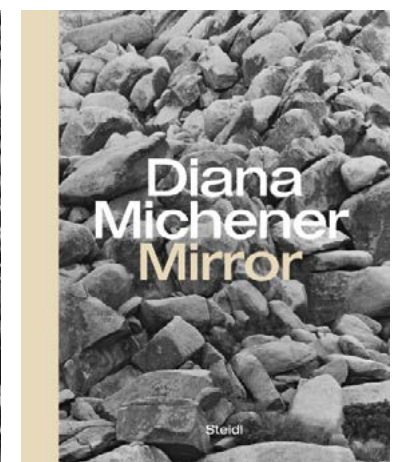
Slipcase



Vol. 1



Vol. 2



Vol. 3



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), *Figure Studies* (2011), *A Song of Life* (2018), *Trance* (2020), *Twenty-eight Figure Studies* (2020), *Bones* (2022) and *Mortes* (2023).

This limited edition presents the two series in Diana Michener's œuvre that most intensely confront the mystery of life and death. The first book "Bones" shows images of both human and animal bones, photographed between 2018 and 2021 and many in the restricted collections of natural history museums, thus revealing objects not normally accessible to the public. For Michener bones are the physical trace of a soul and treasured vessels of lives past: "Bones bear witness to a life," she says, "and in and of themselves they show the magnificent structures of our forms. They are what is left." *Mortes* explores Michener's complex relationship to death, one of terror and wonder, of reverence and acceptance, through the confronting subjects of the heads of slaughtered cows, a collection of deformed nineteenth-century fetuses preserved in formaldehyde in glass jars, and human corpses during autopsy. Seen as a whole, *Bones / Mortes* touches on our unease with the brute physicality of death while conveying Michener's admiration for the body as a glorious construct, as impressive in life as in death.

I went to look, to see if I could see, though of course death is far too mysterious to encounter or embrace. Diana Michener

Diana Michener Bones / Mortes

Special edition of 50
With two quadratone prints signed
and numbered by Diana Michener

Book design by Diana Michener
and Holger Feroudj / Steidl Design
11 x 14.9 in. / 28 x 38 cm

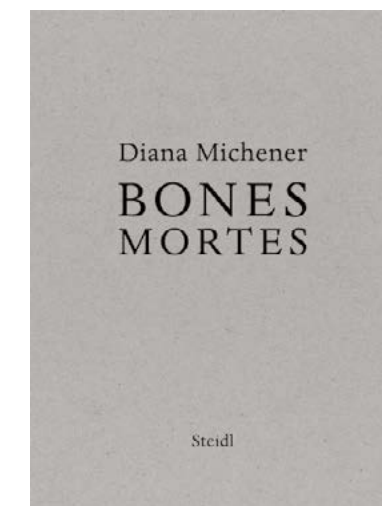
Vol. 1 Bones
64 pages
24 black-and-white photographs

Vol. 2 Mortes
64 pages
25 black-and-white photographs

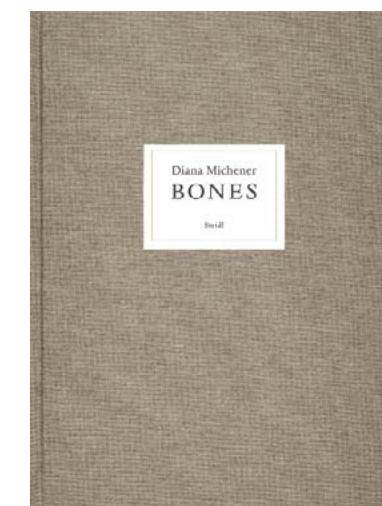
Quadratone
Two clothbound hardcovers in a slipcase

€ 350.00 / £300.00 / US\$ 350.00
ISBN 978-3-96999-286-9

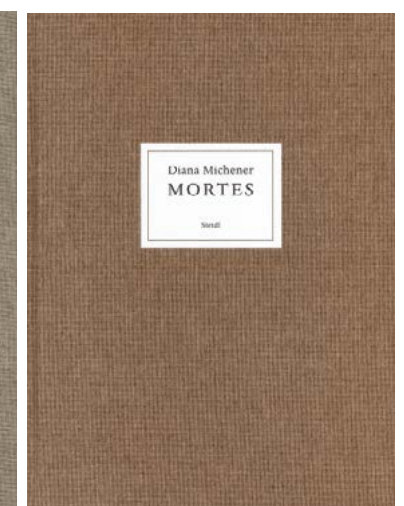
[Available—order now!](#)



Slipcase



Bones



Mortes



Born in 1971, Donovan Wylie is a photographer based in his native Belfast. Exploring alternative strategies for the representation of conflict, Wylie combines conceptual and typological approaches, and asks us to consider the role of photography within the contexts of preservation, memory and history. Wylie is Professor of Photography at Ulster University, and his work is held in numerous public collections including the Metropolitan Museum of Art, New York; the Museum of Modern Art, New York; Tate, London; and the Irish Museum of Modern Art, Dublin. Wylie's books with Steidl include *British Watchtowers* (2007), *Maze* (2009), *Scrapbook* (2009), *Outposts* (2011), *North Warning System* (2014) and *Housing Plans for the Future* (2018).

Donovan Wylie Lighthouse

Edited by Donovan Wylie and Chris Klatell
Book design by Donovan Wylie and
Holger Feroudj / Steidl Design
48 pages
11.6 × 9.1 in. / 29.5 × 23 cm
21 black-and-white photographs
Tritone
Clothbound hardcover with dust jacket

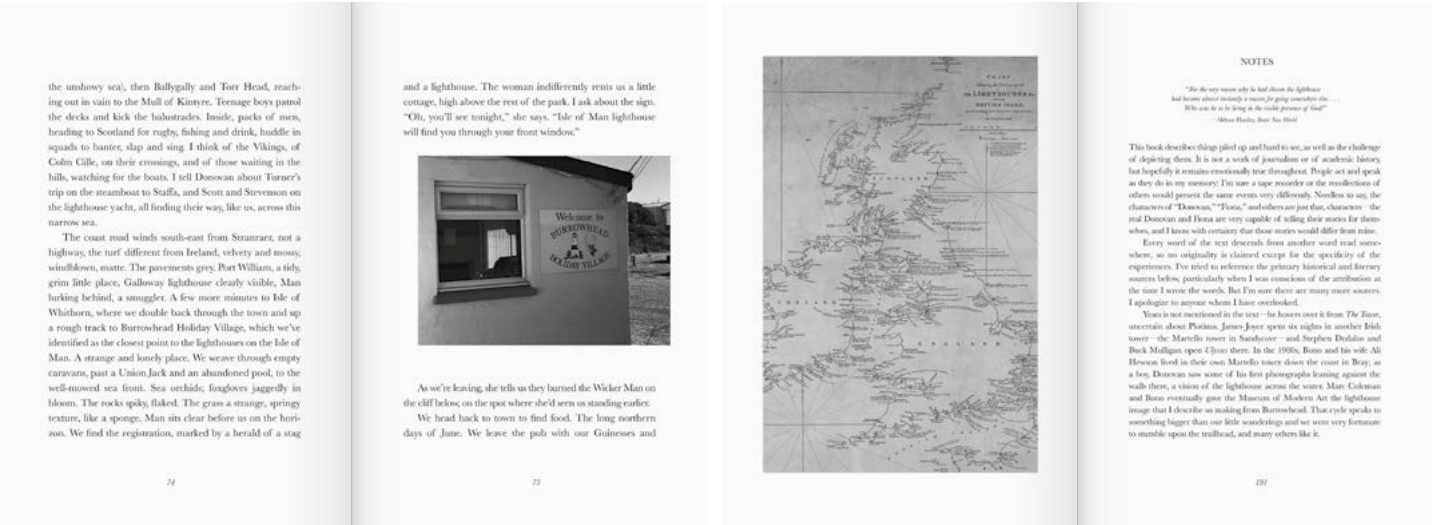
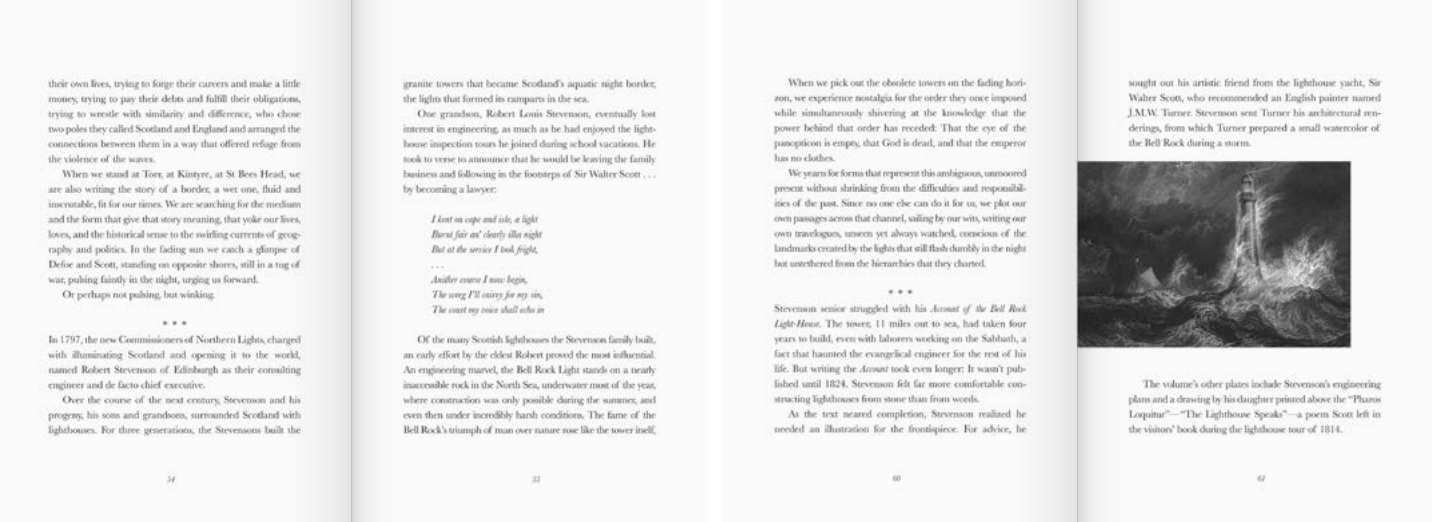
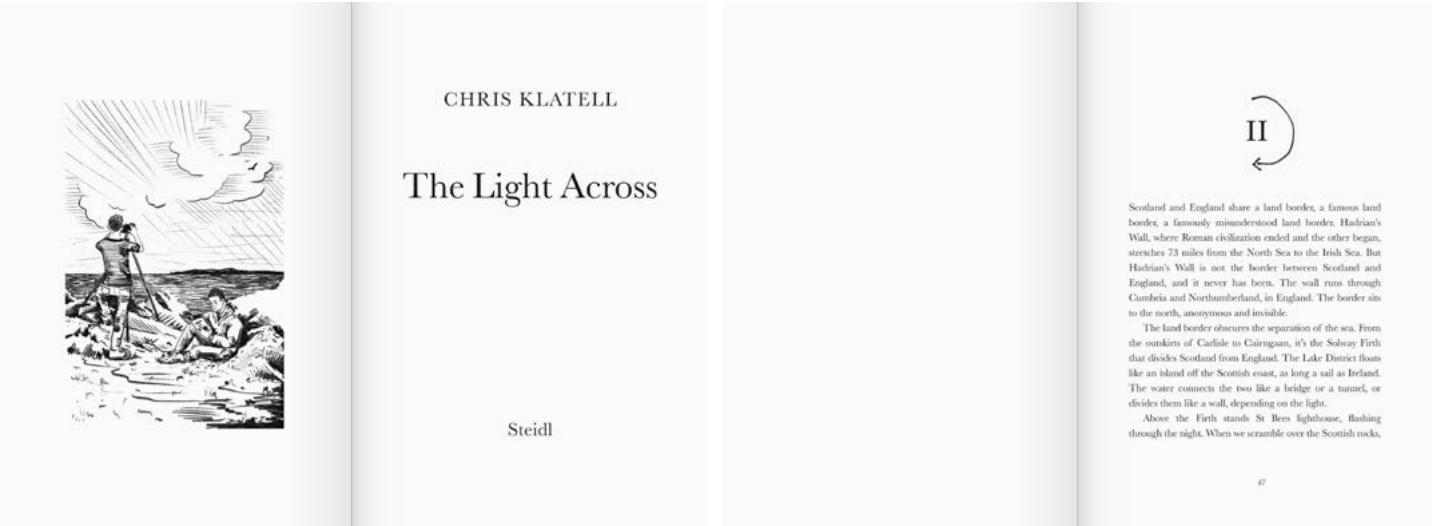
€ 40.00 / £ 35.00 / US\$ 45.00
ISBN 978-3-95829-639-8

Lighthouse represents things near and far away, Donovan Wylie's camera crosses channels that flicker between barriers and invitations. Following the June 2016 referendum on the United Kingdom leaving the European Union, Wylie began to photograph distant lighthouses on key procedural dates; exploring ideas of family and fractured relationships to understand the United Kingdom's current state, and eloquently contemplating how isolation and identity shape its sense of self. Glimpsed from the opposing coastlines of France, Northern Ireland and Great Britain, the afterglow of the distant lighthouses became a way to process the tensions and complexities of identity and insularity, loneliness and love.

We mostly picture lighthouses in their useless state: unlit, during the day, quaint, obsolete. At dusk, across the water, they come to life—an inscrutable flash, both coming and going, marking time and distance. We wait for that light as we anticipate a lover or an invader, and then ask with Woolf's James Ramsey: "So that was the Lighthouse, was it? No, the other was also the Lighthouse. For nothing was simply one thing."

Chris Klatell





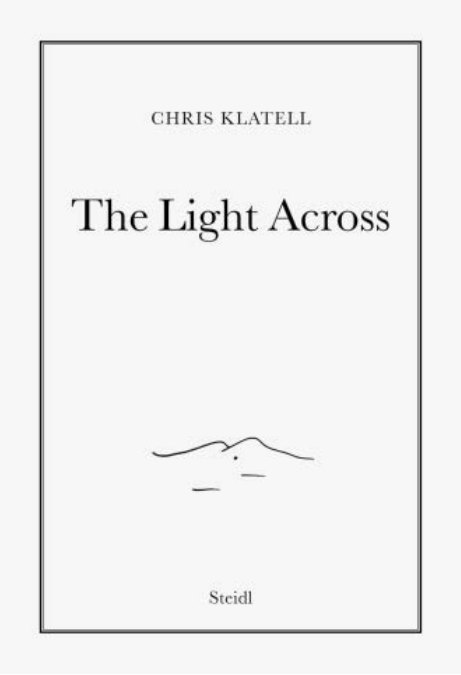
The Light Across is Chris Klatell's personal reflection on the act of looking at lighthouses at night, as they send their beams across the water. Simultaneously a work of history, a philosophical inquiry and a travelogue, the book questions how we think about similarity and difference in an era of rapid and destabilizing change. Structured as a rotation, like the spinning lens of a lighthouse, the work follows Klatell and the photographer Donovan Wylie as they circumnavigate Ireland and Britain, scrambling over rocks to capture flashes from the opposing shore. The camera and the lighthouse lens, born out of similar developments in nineteenth-century optical theory, emerge as mirrors, structuring identity along the axes of time and distance. The text explores both the difficulty of making these images, and the difficulties the images cause, once made.

Ranging from ancient Alexandria to Northern Ireland during the Troubles, from Virginia Woolf to Enid Blyton, and from J. M. W. Turner to Eadweard Muybridge, Klatell's lighthouses flicker between acts of engineering to guide ships and warn them of danger, to symbolic gestures. Unions and disunions, joinders and separations pile up; Brexit, Covid and Trump come and go; promises to children are made, broken and redeemed. History and literature offer a path, then yank it away. Through it all, the lighthouse flashes on, ambivalent and obsolete, revealing we may not always be the character in a novel we imagined ourselves to be.

Chris Klatell The Light Across

Concept and book design by Chris Klatell,
Donovan Wylie and Bobbie Richardson
Photographs by Chris Klatell and Donovan Wylie
200 pages
4.8 x 7 in. / 12.1 x 17.8 cm
8 black-and-white photographs and 8 illustrations
Tritone
Clothbound hardcover

€ 25.00 / £ 20.00 / US\$ 30.00
ISBN 978-3-96999-300-2





Karel Jaromír Erben (1811–70) was a Czech poet, historian and archivist with a particular interest in the folklore of his homeland. Born in Miletín near Jičín, Erben studied philosophy and law in Prague before working there as a court legal official. In 1843 the Czech patriot and historian František Palacký recruited him to join the National Museum; Erben was appointed archives' secretary there in 1850. Erben's books include his Romantic ballads *Kytice z pověstí národních* (A Bouquet of Folk Legends) of 1853 and his retelling of traditional stories *Sto prastárných pohádek a pověstí slovanských v nářečích původních* (One Hundred Slavic Folktales and Legends in Original Dialects) of 1865.

Jan Jedlička was born in Prague in 1944, where he studied painting at the academy before immigrating to Switzerland in 1969. He turned to photography rather late in his career. Jedlička's work has been exhibited at museums and galleries throughout Europe, including Kunstmuseum and Kunsthalle Winterthur, the National Gallery of Prague, Centro Arte Moderna e Contemporanea in La Spezia, and the Josef Albers Museum in Bottrop. Steidl published his *Il Cerchio / The Circle* in 2008 and *200 m* in 2020. Jedlička has had a long connection with Italy, and lives in Zurich and Prague.

Karel Jaromír Erben and Jan Jedlička We Three Brothers

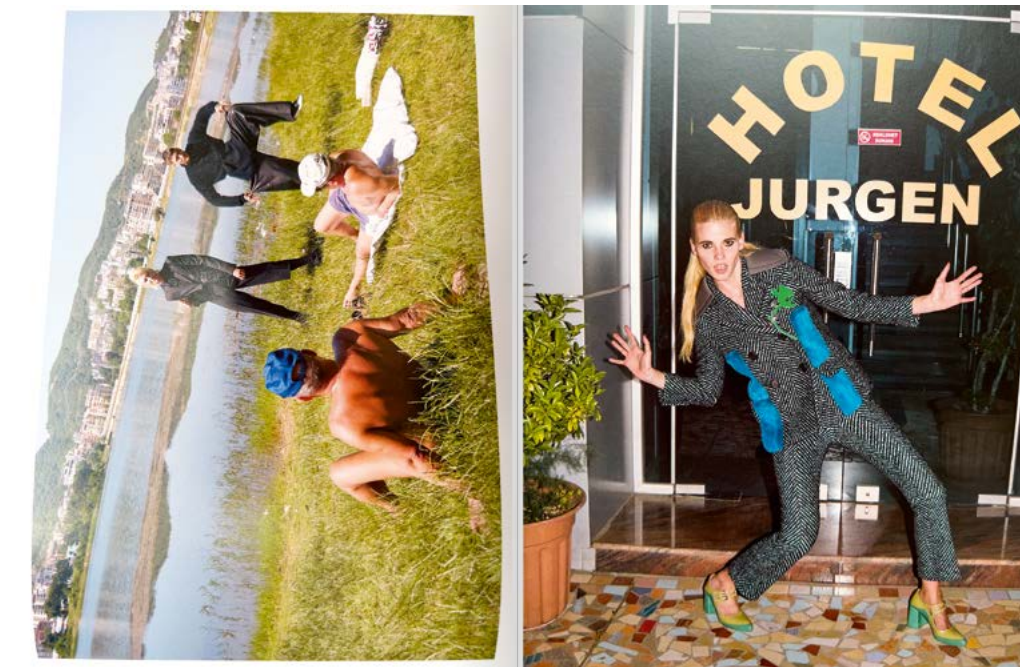
English / Czech / German edition
Text by Karel Jaromír Erben
Photographs and drawings by Jan Jedlička
Book design by Jan Jedlička, Marek Jodas
and Steidl Design
12 × 9.5 in. / 30.5 × 24 cm
21 black-and-white photographs and 6 illustrations
56 pages
Tritone
Clothbound hardcover

€ 45.00 / £ 40.00 / US\$ 50.00
ISBN 978-3-96999-301-9

This book combines the traditional Slavic tale "We Three Brothers" by Karel Jaromír Erben with illustrative photographs and drawings by Jan Jedlička. The story is just one of dozens collected and retold by Czech folklorist and poet Erben (1811–70) and is a cautionary tale of three young brothers, sons of a peasant who leave home to find their way in the world, only to meet a mysterious man with a limp who seals their unfortunate fates. Jedlička visualizes the story in muted black-and-white images of a landscape of empty hills and rocky outcrops through which we imagine the brothers traveling. These he complements with more whimsical drawings of the characters of the tale: the brothers and their father, the limping man, a peddler and magistrate. The result is an unconventional modernization of a little-known tale, whose charm and moral still have an uncanny resonance today.

In many respects Karel Jaromír Erben appears a most unlikely figure to be responsible for one of the most treasured works of nineteenth-century Czech literature. Susan Reynolds





Juergen Teller, born in Erlangen in 1964, studied at the Bayerische Staatslehranstalt für Photographie in Munich. His work has been published in influential magazines such as *Vogue*, *System*, *i-D*, *POP* and *Arena Homme+*, and has been the subject of solo exhibitions including those at the Institute of Contemporary Arts in London, the Fondation Cartier pour l'art contemporain in Paris and Martin-Gropius-Bau in Berlin. Teller won the prestigious Citibank Photography Prize in 2003, and from 2014 to 2019 held a professorship at the Akademie der Bildenden Künste Nürnberg. His books with Steidl include *Louis XV* (2005), *Marc Jacobs Advertising, 1998–2009* (2009), *Siegerflieger* (2015), *Handbags* (2019), *Leben und Tod* (2020), *William Eggleston 414* (2020), *Auguri* (2022), *The Master V* (2023) and *Notes About My Work* (2023).

This book celebrates Juergen Teller's long-term collaboration with creative director Dennis Freedman for *W* magazine and later for luxury department store Barneys in New York. Between 1999 and 2016 the pair created a sweep of iconic series, all captured in Teller's trademark realistic style. In his photographs for *W*, Teller consistently went against the grain, resisting large-budget shoots and seeking out authentic, anti-commercial narratives and pared-down locations—as in his unforgettable first editorial in 1999 which features Stephanie Seymour, Shalom Harlow and Naomi Campbell (among other supermodels) as office workers at the magazine. Seen as a whole, Teller's *W* commissions reveal the evolution of his creative freedom, from shooting Haute Couture clients, Kate Moss at the Monaco Grand Prix and Tilda Swinton as a socialite collector, to portraits of William Eggleston and Roni Horn.

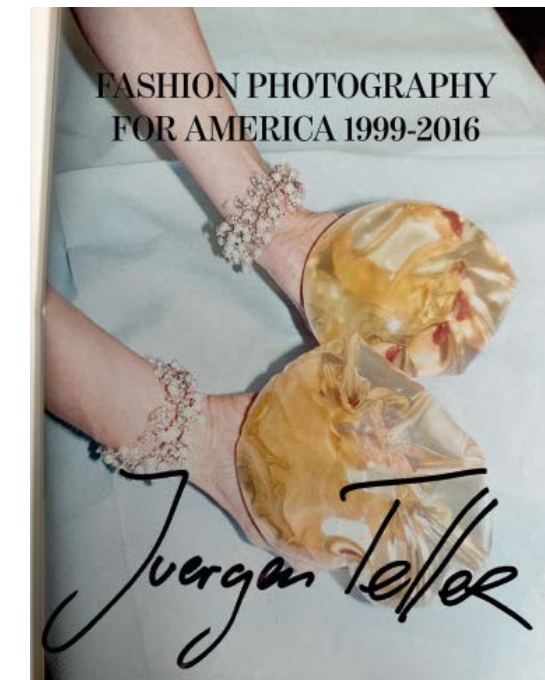
Teller and Freedman's work for Barneys catalogues between 2011 and 2016 epitomizes their risk-taking approach in unusual fashion locations such as Belgrade, Panama City and Tirana. The resulting images show playful juxtapositions and unexpected scenarios, as models and actors explore their environments in comic poses, producing a kind of non-conformist advertising. Throughout *Fashion Photography for America 1999–2016* Teller has photographed original *W* magazines and Barneys catalogues from his archives, a low-fi method that emphasizes the physical process of looking over his past work and allows us to share in the surprises of his retrospection.

Fashion, for me, should be fun—it should be light and happy, but fashion photography is so deadly serious and manufactured. It just doesn't live in real life. My thing was that I wanted to bring it into the world and make it more human.
Juergen Teller

Juergen Teller Fashion Photography for America 1999–2016

Text by Juergen Teller
Book design by Juergen Teller and Dovile Drizyte
256 pages
8.1 × 10.6 in. / 20.6 × 27 cm
225 color photographs
Four-color process
Hardcover with dust jacket

€ 48.00 / £ 45.00 / US\$ 55.00
ISBN 978-3-96999-295-1





Juergen Teller, born in Erlangen in 1964, studied at the Bayerische Staatslehranstalt für Photographie in Munich. His work has been published in influential magazines such as *Vogue*, *System*, *i-D*, *POP* and *Arena Homme+*, and has been the subject of solo exhibitions including those at the Institute of Contemporary Arts in London, the Fondation Cartier pour l'art contemporain in Paris and Martin-Gropius-Bau in Berlin. Teller won the prestigious Citibank Photography Prize in 2003, and from 2014 to 2019 held a professorship at the Akademie der Bildenden Künste Nürnberg. His books with Steidl include *Louis XV* (2005), *Marc Jacobs Advertising, 1998–2009* (2009), *Siegerflieger* (2015), *Handbags* (2019), *Leben und Tod* (2020), *William Eggleston 414* (2020), *Auguri* (2022), *The Master V* (2023) and *Notes About My Work* (2023).

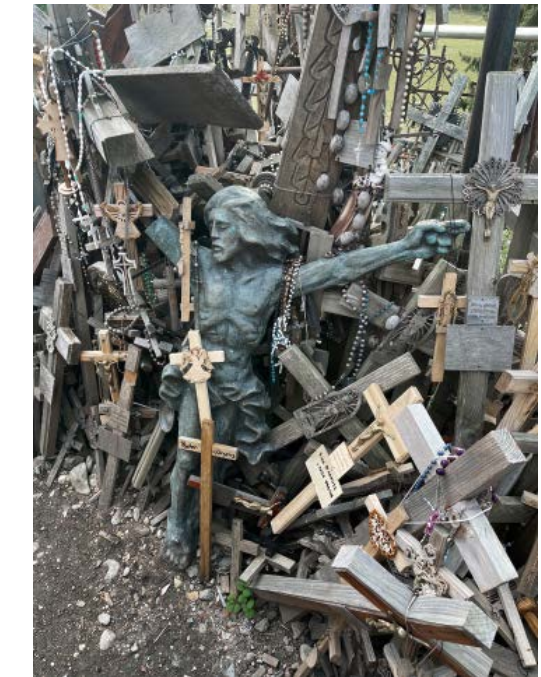
The infamous Hill of Crosses is a pilgrimage and tourist site near Šiauliai, Lithuania, which originated after the November Uprising of 1830–31, an extensive yet unsuccessful attempt to overthrow Russian rule. *Jurgaičiai* is Juergen Teller's intimate response to this place of remembrance, which he visited with his Lithuanian wife Dobile Drizyte and her parents in autumn 2022. With his ever curious, surveying eye, Teller captures the intense spirituality of this sacred destination. Responding to over 100,000 crucifixes within just one acre, his images embody this tangled web of religious iconography, including a dense multitude of crosses, stone sculptures of Jesus Christ draped in rosary beads, and large wooden carvings. Teller singles out details of small effigies of Christ and other emblematic features, deftly framing them against the landscape in an act of candid self-reflection. The series takes on an even deeper personal significance in the context of the 2022 passing of fashion designer Vivienne Westwood, with whom Teller had collaborated since 2007, and his gallerist since 2013 Suzanne Tarasieve. He embeds portraits of these powerful yet vulnerable women into his collection of symbolic images, a compelling tribute to two personalities who continue to inspire his work.

*We made a trip to the Hill of Crosses,
and I couldn't stop photographing it!*
Juergen Teller

Juergen Teller Jurgaičiai

Text by Juergen Teller
Book design by Juergen Teller and Dobile Drizyte
80 pages
9 × 11.8 in. / 23 × 30 cm
74 color photographs
Four-color process
Clothbound hardcover with dust jacket

€ 35.00 / £ 30.00 / US\$ 40.00
ISBN 978-3-96999-292-0





Juergen Teller, born in Erlangen in 1964, studied at the Bayerische Staatslehranstalt für Photographie in Munich. His work has been published in influential magazines such as *Vogue*, *System*, *i-D*, *POP* and *Arena Homme+*, and has been the subject of solo exhibitions including those at the Institute of Contemporary Arts in London, the Fondation Cartier pour l'art contemporain in Paris and Martin-Gropius-Bau in Berlin. Teller won the prestigious Citibank Photography Prize in 2003, and from 2014 to 2019 held a professorship at the Akademie der Bildenden Künste Nürnberg. His books with Steidl include *Louis XV* (2005), *Marc Jacobs Advertising, 1998–2009* (2009), *Siegerflieger* (2015), *Handbags* (2019), *Leben und Tod* (2020), *William Eggleston 414* (2020), *Auguri* (2022), *The Master V* (2023) and *Notes About My Work* (2023).

This revised and expanded edition of Juergen Teller's bestselling *Handbags* features a careful selection of images from the original 2019 book, alongside his favorite photographs made since. As before, Teller's advertising campaigns for distinguished brands such as Coach, Dolce & Gabbana, Loewe, Saint Laurent and Vivienne Westwood are shown with images of handbags deftly styled for fashion editorials—all worn by celebrities and models or photographed as still-life objects. Teller acknowledges the visible shift towards celebrity endorsement in recent years, which has led to exciting new encounters with a multitude of actors, musicians, artists, writers and filmmakers.

In his unmistakable subversive, raw style, Teller presents the ultimate fashion accessory as an everyday item rather than as a glamorized commodity, often in surprising contexts (a handbag perched atop supermarket vegetables) or with humorous intent (a bag sitting on a taxidermy crocodile). This time around, *More Handbags* has the compact size of a handbag itself, making it more accessible and tactile—and aptly more affordable for all of us who might not be able to buy the real thing.

An American once said to me, "Where's the money shot?" Here they are: the money shots. Juergen Teller

Juergen Teller More Handbags

Text by Juergen Teller
Book design by Juergen Teller and Dovile Drizyte
384 pages
6.9 x 9.2 in. / 17.5 x 23.3 cm
450 color photographs
Four-color process
Hardcover with dust jacket

€ 75.00 / £ 70.00 / US\$ 85.00
ISBN 978-3-96999-290-6





Juergen Teller, born in Erlangen in 1964, studied at the Bayerische Staatslehranstalt für Photographie in Munich. His work has been published in influential magazines such as *Vogue*, *System*, *i-D*, *POP* and *Arena Homme+*, and has been the subject of solo exhibitions including those at the Institute of Contemporary Arts in London, the Fondation Cartier pour l'art contemporain in Paris and Martin-Gropius-Bau in Berlin. Teller won the prestigious Citibank Photography Prize in 2003, and from 2014 to 2019 held a professorship at the Akademie der Bildenden Künste Nürnberg. His books with Steidl include *Louis XV* (2005), *Marc Jacobs Advertising, 1998–2009* (2009), *Siegerflieger* (2015), *Handbags* (2019), *Leben und Tod* (2020), *William Eggleston 414* (2020), *Auguri* (2022), *The Master V* (2023) and *Notes About My Work* (2023).

The latest collaboration with his wife Dovile Drizyte, *The Myth* is Juergen Teller's playful interpretation of the "legs up" fertility myth. Following the humorous 2021 series "We are building our future together" in which the Tellers dressed up as construction workers on building sites, this project reflects the next stage of their relationship as they start a family together. The enchanting location is the Grand Hotel Villa Serbelloni on Lake Como where the Tellers created images in each and every of the hotel's 97 unique rooms—in some we see the whole of Drizyte's naked body, while in others her cropped legs or feet appear unexpectedly: peeking behind duvets, curtains and furniture, tender juxtapositions in Teller's loving gaze.

The theatricality and ambiguity of these performed scenarios recalls Teller's seminal 2004 series "Louis XV" shot with Charlotte Rampling at the Hôtel de Crillon, Paris. This conscious revisiting of a prior experience is firmly embedded in Teller's mythology, yet this time there is an air of serendipity. Run by the same family for four generations and shaped by tradition, the Grand Hotel Villa Serbelloni is filled with art alluding to motherhood and the family unit. Paintings and sculptures of pregnancy, babies, storks and cherubs became an unexpected good luck charm for the Tellers' future parenthood and lend their amorous beauty to these deeply personal images, embodiments of the trust and creative connection between Teller and Drizyte.

This is my most romantic project. Juergen Teller

Juergen Teller The Myth

Book design by Juergen Teller and Dovile Drizyte
192 pages
8.9 × 6.5 in. / 22.5 × 16.5 cm
184 color photographs
Four-color process
Hardcover with dust jacket

€ 48.00 / £ 45.00 / US\$ 55.00
ISBN 978-3-96999-294-4





Juergen Teller, born in Erlangen in 1964, studied at the Bayerische Staatslehranstalt für Photographie in Munich. His work has been published in influential magazines such as *Vogue*, *System*, *i-D*, *POP* and *Arena Homme+*, and has been the subject of solo exhibitions including those at the Institute of Contemporary Arts in London, the Fondation Cartier pour l'art contemporain in Paris and Martin-Gropius-Bau in Berlin. Teller won the prestigious Citibank Photography Prize in 2003, and from 2014 to 2019 held a professorship at the Akademie der Bildenden Künste Nürnberg. His books with Steidl include *Louis XV* (2005), *Marc Jacobs Advertising, 1998–2009* (2009), *Siegerflieger* (2015), *Handbags* (2019), *Leben und Tod* (2020), *William Eggleston 414* (2020), *Auguri* (2022), *The Master V* (2023) and *Notes About My Work* (2023).

Throughout his 35-year career, Juergen Teller has been renowned for his non-conformist style, defying expectations with a unique combination of seriousness and self-irony, creating authentic narratives from his insatiable curiosity for life and the endlessly surprising world around him. *i need to live*, accompanying Teller's major solo exhibition at the Grand Palais Éphémère, Paris, in 2023–24 and the Triennale Milano in 2024, captures the depth of his unmatched photographic achievement. Storytelling has always been integral to Teller's practice, realized through the unconventional merging of his personal experience and commercial work in a range of genres: from portraiture and landscapes, to nudes, still lifes and the ever-changing self-portrait. This book embodies Teller's interest in the unpredictable circle of life and a desire to explore his self and his familial relationships with a new poignancy—reflecting on the loss of close collaborators and friends including fashion designer Vivienne Westwood and gallerist Suzanne Tarasieve, while celebrating the arrival of his third child and the fruitful creative relationship with his wife and muse, Dovile Drizyte.

You have good experiences, bad experiences, funny experiences. Life is full of complexity, and I wanted to show that.
Juergen Teller

Exhibitions:

Grand Palais Éphémère, Paris,
16 December 2023 to 9 January 2024

Triennale Milano, January to April 2024

Juergen Teller *i need to live*

Texts by Tom Emerson, Roni Horn, Rick Owens,
Leïla Slimani, Thomas Weski, among others
Book design by Juergen Teller and Dovile Drizyte
272 pages
6.3 × 9.5 in. / 16 × 24 cm
700 color photographs
Four-color process
Softcover

€ 40.00 / £ 35.00 / US\$ 45.00
ISBN 978-3-96999-291-3





Born in Sydney in 1967, Stephen Dupont is internationally recognized for his concerned photography on the human condition, war and climate. His many accolades include the W. Eugene Smith Grant in Humanistic Photography and the Robert Gardner Fellowship from Harvard University. Dupont's handmade artist's books and prints are held in major museums and libraries including the Peabody Museum of Archaeology and Ethnology, Tate Britain, the New York Public Library and the British Library, as well as in private collections. In 2015 Steidl published Dupont's retrospective work on Afghanistan, *Generation AK: The Afghanistan Wars 1993–2012*, whose honors include the Olivier Rebbot Award and Pictures of the Year International's Best Photography Book.

In *Fucked Up Fotos* Stephen Dupont curates a career's worth of mishaps—double-exposures, light leaks, X-ray clouding, corrupted computer files—and discovers spectacular beauty in the damage. Spanning 30 years, five continents and more than a dozen countries, from Afghanistan to Papua New Guinea, from China to Romania, these eclectic images create a veritable catalogue of everything that can go wrong in a photograph, whether through user error, mechanical malfunction or deliberate sabotage. At the same time, they return us to the primal magic of photography and its ability to capture something beyond what was intended. The result is a visual mediation on chance, and a celebration of the accidental, the unpredictable and the imperfect.

There is very little of me in these photographs. In fact, the images were not exactly made by me at all. Of course I created them, but who really made them what they are? Science? Nature? My own negligence? Outside interferences? These photographs, once dismissed as poor rejects, are sometimes extraordinary, magical and poetic. They're destructive and layered moments; complex and mysterious, like a painting they invite us to look much deeper, revealing interwoven fragments of time and space. Stephen Dupont

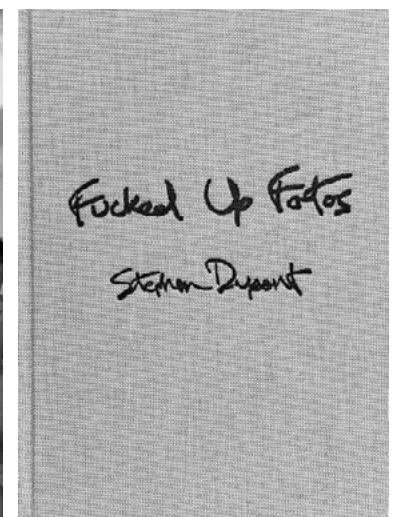
Stephen Dupont Fucked Up Fotos

Texts by Stephen Dupont and Jacques Menasche
Book design by Stephen Dupont and Gerhard Steidl
192 pages
9.5 × 12.7 in. / 24 × 32.2 cm
100 black-and-white and 12 color photographs
Four-color process
Clothbound hardcover with dust jacket

€ 58.00 / £ 55.00 / US\$ 65.00
ISBN 978-3-96999-001-8



Dust jacket



Clothbound book



Born in 1976, Ken Narula is a photographer and collector of Leica cameras and lenses based in London and Bangkok. A graduate in business and finance, Narula realized his passion for photography after the profound experience of life-changing eye surgery. Parallel to owning multiple companies, he has spent decades establishing one of today's largest assortments of Leica objects and has traveled worldwide photographing with his museum-worthy collection.

Ken Narula started collecting all things Leica at the turn of the century. What initially began as Narula's passion has since transformed into an extensive collection, as his appreciation of the camera company's craftsmanship and iconic, compact design—together with his fascination for photography—grew. In his photographic works Narula uses the camera to capture the moment in unscripted life situations and the lens to demonstrate great rapport towards those present: from melancholic daydreaming to the deepest feeling of nostalgia.

Divided into two volumes, *Iris & Lens* thematically reflects Narula's distinctive role as both photographer and collector. The first volume "Iris" offers a series of photographs he made between 2017 and 2022. The 50 black-and-white images were all taken with Narula's array of Leica cameras and lenses, which he presents in the second volume "Lens." From his broad collection, which spans 100 years of Leica's technical history, Narula presents a minimalistic, up-close look at 50 lenses which he uses primarily for his own work, and highlights the lenses' unique characteristics. With this careful juxtaposition of object and subject, Narula invites us to engage with the interplay between the iris of the human eye and the technically near-perfect lens.

While searching for the perfect, the imperfect is what makes a photograph memorable. Ken Narula

Ken Narula Iris & Lens 50 Leica lenses to collect and photograph

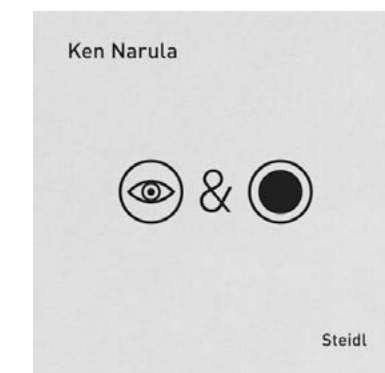
Texts by Andreas Kaufmann and Gerhard Steidl
Book design by Gerhard Steidl, Holger Feroudj
and Ken Narula
8.3 × 8.3 in. / 21 × 21 cm

Vol. 1 Iris
60 pages
50 black-and-white photographs

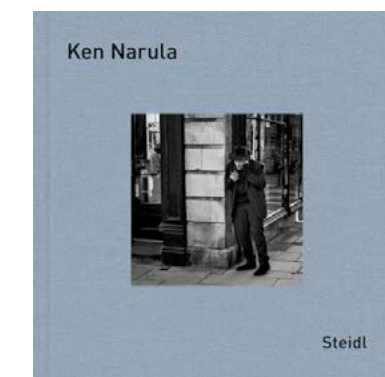
Vol. 2 Lens
60 pages
50 color photographs

Tritone and four-color process
Two clothbound hardcovers in a slipcase

€ 48.00 / £ 45.00 / US\$ 50.00
ISBN 978-3-96999-284-5



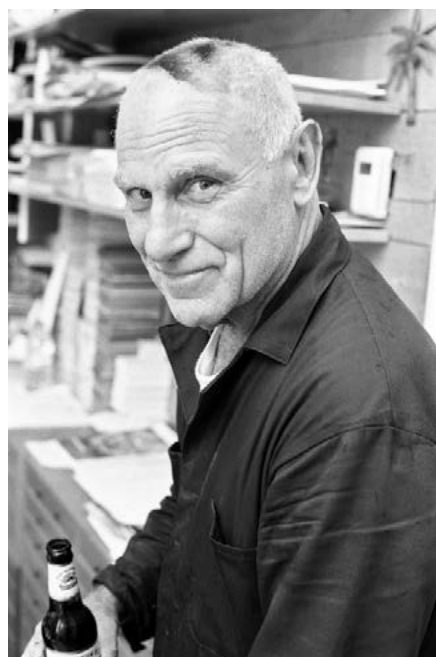
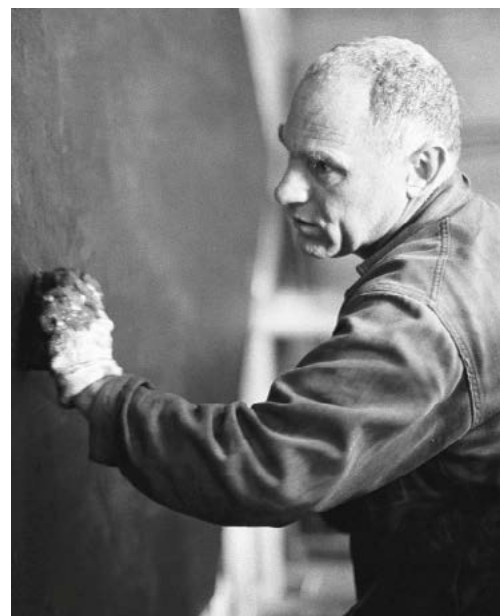
Slipcase



Vol. 1 Iris



Vol. 2 Lens



Born in Chicago in 1924, Sidney B. Felsen moved in 1939 to Los Angeles, where he has lived and worked since. Felsen began photographing at the age of 11 and over the next 40 years studied painting, drawing, ceramics and printmaking at institutions including the Chouinard Art Institute and the University of California. In 1966 he co-founded Gemini G.E.L., an artists' workshop and publisher of hand-printed limited-edition prints and sculptures by world-renowned artists. For decades Felsen has documented the artists at work at Gemini and on their travels, capturing intimate moments of creativity and imagination. His photographs have been exhibited at the National Gallery of Art, Washington D.C., and Newport Harbor Art Museum, among other institutions. Felsen's photo archive is held by the Getty Research Institute and select works are in the Getty Museum's collection.

Beginning in 1972, Richard Serra has made over 320 print editions at the Los Angeles artists' workshop and fine-art publisher Gemini G.E.L.—more than any other artist. Gemini co-founder Sidney B. Felsen has had the good fortune and privilege of witnessing the birth of each and every of these editions, camera in hand. Early on, Felsen realized there was an intrusive element to photographing someone engaged in the private, meditative moments of making art, and his ally became the close friendships with artists he developed throughout the decades, along with his subtle manner: "Taking photographs," says Serra, "is Sidney's way of watching over not watching us." Although sculpture is the most public aspect of Serra's practice, drawing and printmaking play crucial roles, both as independent pieces and in working towards sculpture. *Richard Serra at Gemini* presents a selection from nearly 3,000 photos by Felsen, revealing ways in which Serra has remade the conventions of printmaking, and celebrating 50 years of ongoing friendship and collaboration.

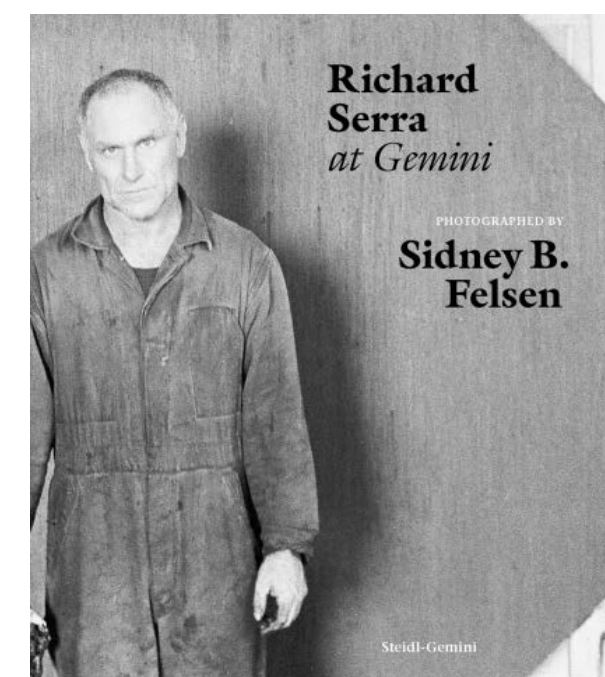
Sidney has functioned as the extended hand and eyes of many of the best artists of the second half of the twentieth century—it is an overwhelming line-up. I prefer to think of Sidney as a muse rather than a producer; the assimilation of his aura a stimulant to the process. Richard Serra

Co-published with Gemini G.E.L., Los Angeles

Sidney B. Felsen Richard Serra at Gemini

Texts by Sidney B. Felsen and Richard Serra
Book design by Holger Feroudj and Gerhard Steidl
104 pages
9.5 × 10.6 in. / 24 × 27 cm
86 black-and-white photographs and 2 documents
Tritone
Clothbound hardcover

€ 40.00 / £ 35.00 / US\$ 45.00
ISBN 978-3-96999-241-8





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.

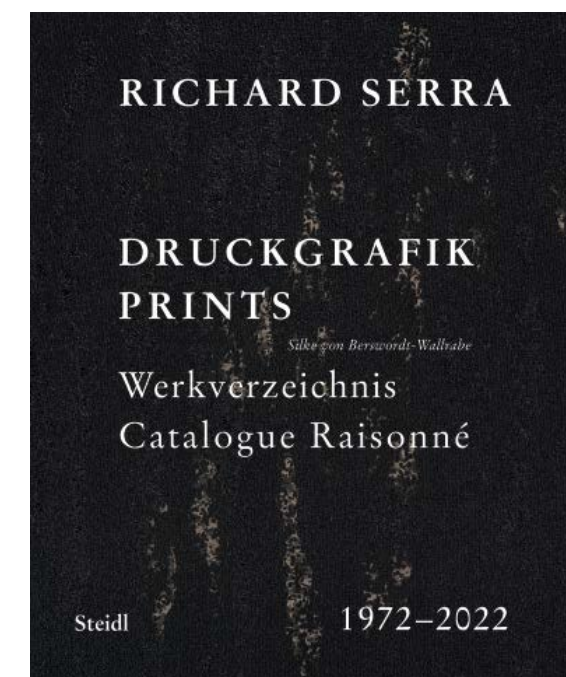
Richard Serra began making prints as early as 1972. For the past five decades he has consistently pursued the myriad possibilities of printmaking and created a graphic œuvre as concentrated as it is rich and diverse. Even if the relationship between Serra's prints and his sculptural works cannot be denied—the exploration of form, establishing and testing the tension between positive and negative space, the dialogue between two- and three-dimensionality—the prints are an autonomous form of expression with their own themes and creative approaches, such as his innovative use of oil-stick ink to create a surface that both absorbs and reflects light. This catalogue raisonné offers a complete survey of 50 years of Serra's graphic work—including lithographs, screen-prints and etchings—and situates it in the broader context of his artistic practice.

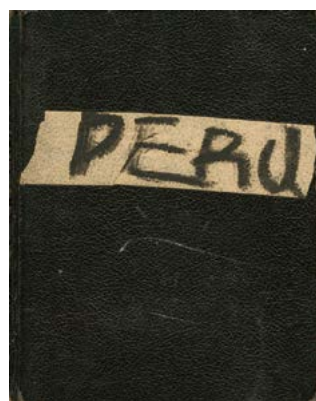
Without a doubt, Serra's prints assume a prominent position in the graphic art of the present day. The radicality with which he continuously expands the boundaries of technical, formal, and content-based conventions through new developments corresponds with the intensity of the experiences that his works make possible. Silke von Berswordt-Wallrabe

Richard Serra Catalogue Raisonné Prints 1972–2022

English / German edition
Edited and text by Silke von Berswordt-Wallrabe
Book design by Saskia Helena Kruse
304 pages
9.5 × 11.9 in. / 24 × 30 cm
370 black-and-white and 110 color images
Four-color process
Clothbound hardcover

€ 75.00 / £ 70.00 / US\$ 85.00
ISBN 978-3-96999-140-4





Machu Picchu steps
Peru, 1972



Afangar, Videy Island
Iceland, 1989



Basalt columns:
Svartifoss Iceland, 1989



Saqqara pyramid
Egypt, 1990



Schunnemunk 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

Richard Serra Notebooks Vol. 2

Limited edition of 1,000
Signed and numbered by Richard Serra

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

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

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

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

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

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

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

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

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

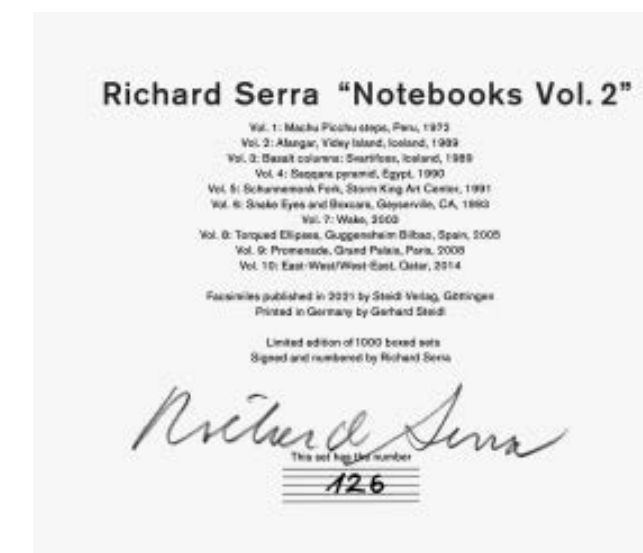
East-West/West-East, Qatar, 2014
4 × 5 in. / 9.5 × 12.5 cm
84 pages
Leatherbound

10 facsimile books housed
in a wooden crate
15.1 × 11.6 × 7.9 in. / 38.5 × 29.5 × 20 cm
764 pages total
Tritone

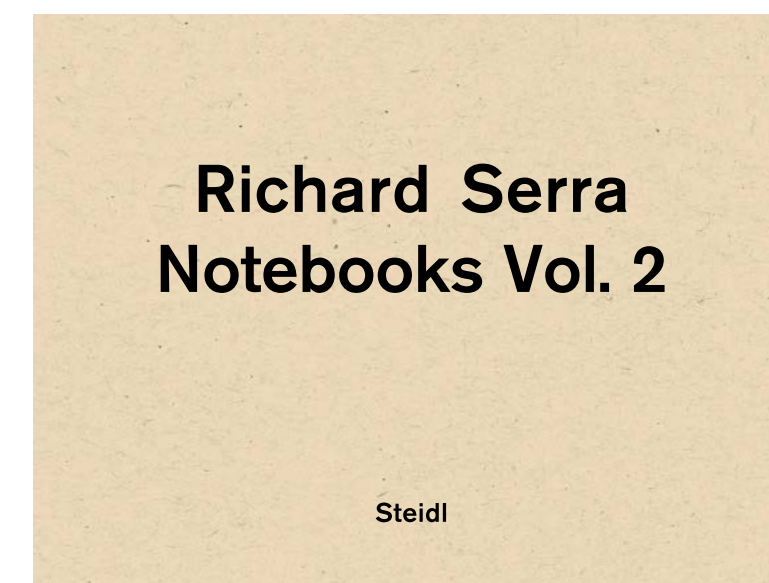
€ 995.00 / £ 875.00 / US\$ 1,200.00
ISBN 978-3-86930-975-0

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 the latest from Qatar in 2014, which are reproduced here in facsimile.

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.



Edition certificate, signed and numbered by Richard Serra

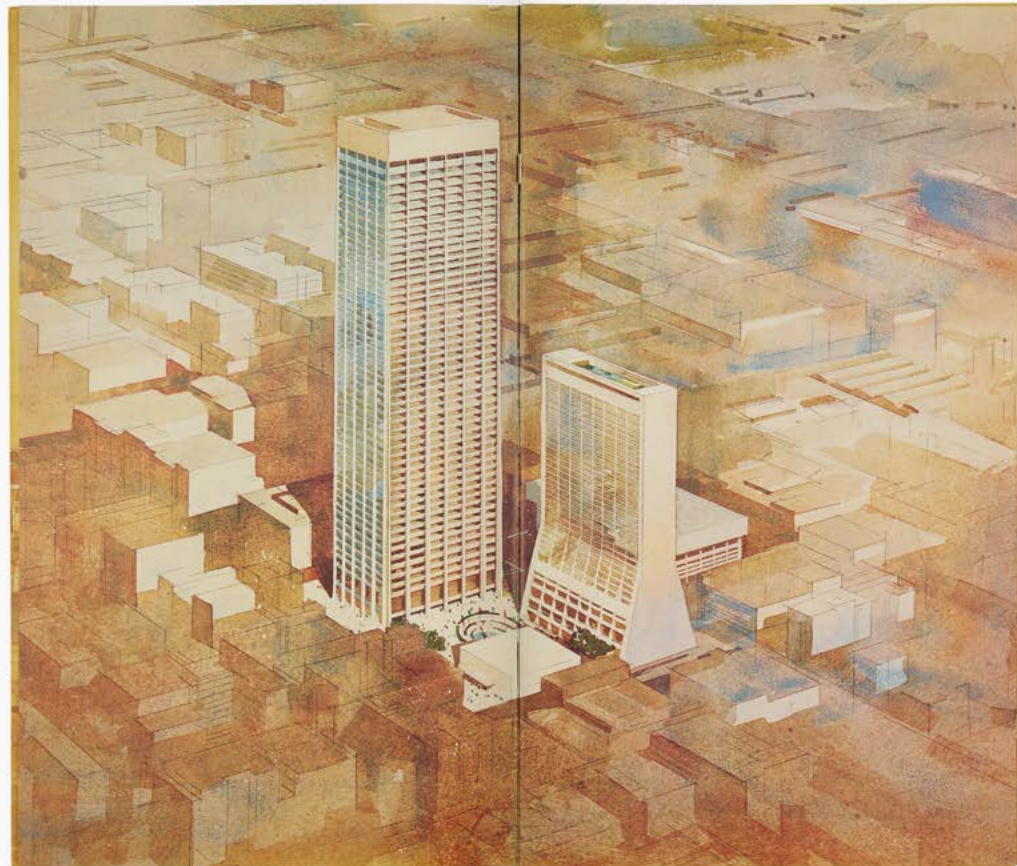




Carlton Centre Games Arcade—It's FUN: A Game of Skill

WK A combination of different plates printed on one sheet of paper. This printing technique was again used in the editioning of various Domestic Scenes unique impressions (S. 221–S.234).

S.39 | etching, aquatint and linocut
image: 14.7 x 31.5 cm | sheet: 22.8 x 60.5 cm | paper: Fabriano
edition: unique impression
prints/publisher: William Kentridge, Ainslie's Studios, Savannah, Johannesburg
signature style: unsigned
note: 4 plates printed on 1 sheet; extreme left-hand plate is a unique state (S.31.2)



William Kentridge Carlton Centre Games Arcade

Compiled and text by Warren Siebrits
Book design by Lunetta Bartz
6.9 x 10.4 in. / 17.5 x 26.5 cm
120 pages with 1 gatefold
56 color images
Four-color process
Clothbound hardcover with a tipped-in image

€ 35.00 / £ 30.00 / US\$ 40.00
ISBN 978-3-96999-244-9

The completion of William Kentridge's *Domestic Scenes* (2021) and *Catalogue Raisonné Volume 1. Prints and Posters 1974–1990* (2022), both published by Steidl, was an opportunity to pause and take another more intimate look at a series of prints, singular and influential in Kentridge's oeuvre, titled "Carlton Centre Games Arcade" (1977). The Carlton Centre in Johannesburg, owned by the mining company Anglo American, was the most expensive and prestigious hotel and shopping complex on the African continent at the time, and was just a short walk from Kentridge's father's legal practice. It is then no surprise that this complex was where he decided to begin the process of observational drawing which would lead to Kentridge's first prolonged engagement with intaglio printing. Not only is this book an opportunity for all Kentridge enthusiasts to catch a glimpse of this never before exhibited and little-known early series of 14 etchings, but it also gives the reader a further taste of the ongoing catalogue raisonné project.

I spent weeks in the basement of the Carlton Centre.

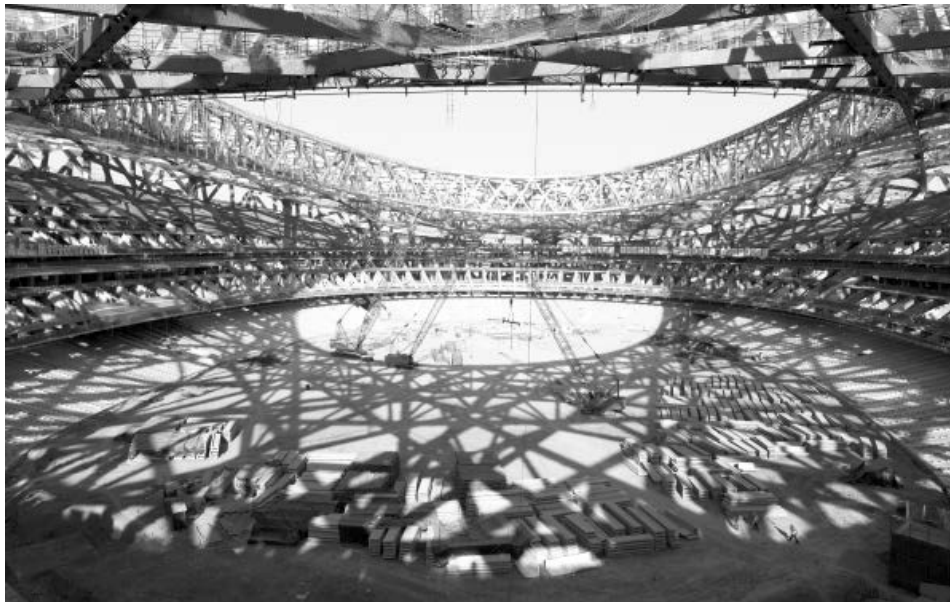
I was astonished at the people who spent their days in the gaming arcade using up whatever little money they had in the hope of winning a few rands. William Kentridge



WILLIAM KENTRIDGE
CARLTON CENTRE GAMES ARCADE



Schaulager, Laurenz Foundation Münchenstein/Basel
Photo: Ruedi Walti



National Stadium Beijing. Photo: Iwan Baan



Thomas Ruff, *Haus Nr. 4 II (Ricola Laufen)*, 1991

Herzog & de Meuron is a global architectural practice, founded in Basel in 1978 by Jacques Herzog and Pierre de Meuron. The partnership has grown over the years, and today an international team of more than 500 employees under the leadership of a group of partners works on projects worldwide. The spectrum of building commissions ranges from housing to museums, libraries, stadiums, research facilities and hospitals, to urban planning and territorial studies of diverse scales. From the beginning an interdisciplinary working method has involved close collaborations with artists.

Stanislaus von Moos is an art historian whose books include monographs on Le Corbusier, Italian Renaissance architecture, and the work of Venturi, Scott Brown & Associates. Among his recent publications are *Eyes That Saw. Architecture After Las Vegas* (2020) and *Erste Hilfe. Architekturdiskurs nach 1940. Eine Schweizer Spurensuche* (2021). From 1983 to 2005 von Moos was Professor for Modern and Contemporary Art at the University of Zurich.

Arthur Rüegg has worked as an independent architect in Zurich since 1971 (until 1998 with Hans-Uli Marbach). Rüegg has curated exhibitions including "100 years of Swiss Design" (2014) and "Le Corbusier und die Farbe" (2021), and his books as author and editor include *Le Corbusier – Polychromie architecturale* (2015) and *Le Corbusier – Furniture and Interiors 1905–1965* (2012). From 1991 to 2007 he was Professor for Architecture and Construction at ETH Zurich.

Stanislaus von Moos and Arthur Rüegg Twentyfive × Herzog & de Meuron

Concept and texts by Stanislaus von Moos and
Arthur Rüegg
Photographs by Iwan Baan, Balthasar Burkhard,
Thomas Ruff, Margherita Spiluttini, Wolfgang Tillmans
and Hannah Villiger, among others
Book design by Martina Brassel
496 pages
9.7 × 10.4 in. / 24.5 × 26.5 cm

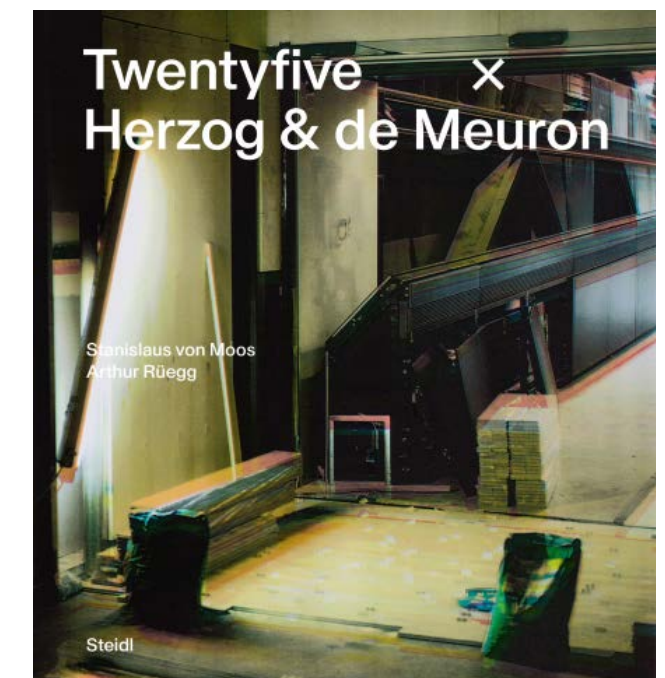
100 black-and-white and 700 color photographs and
100 documents
Four-color process
Clothbound hardcover with dust jacket

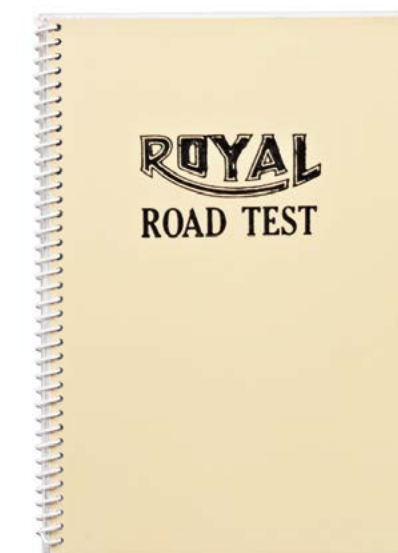
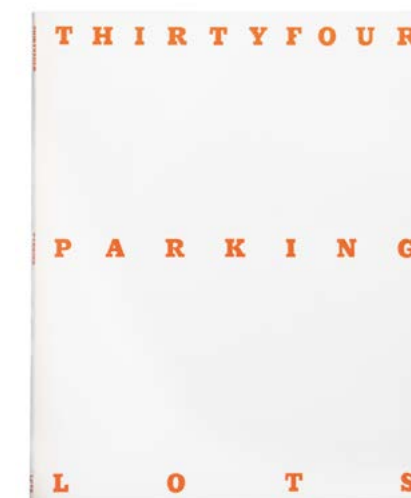
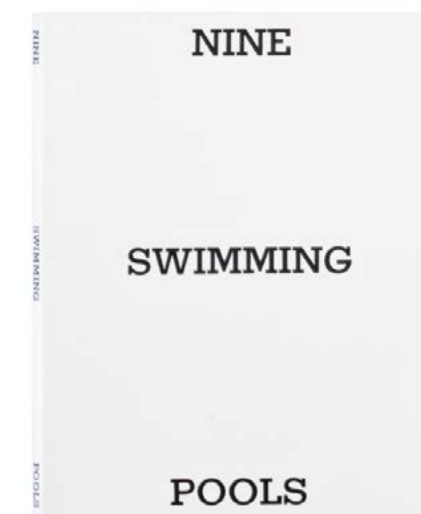
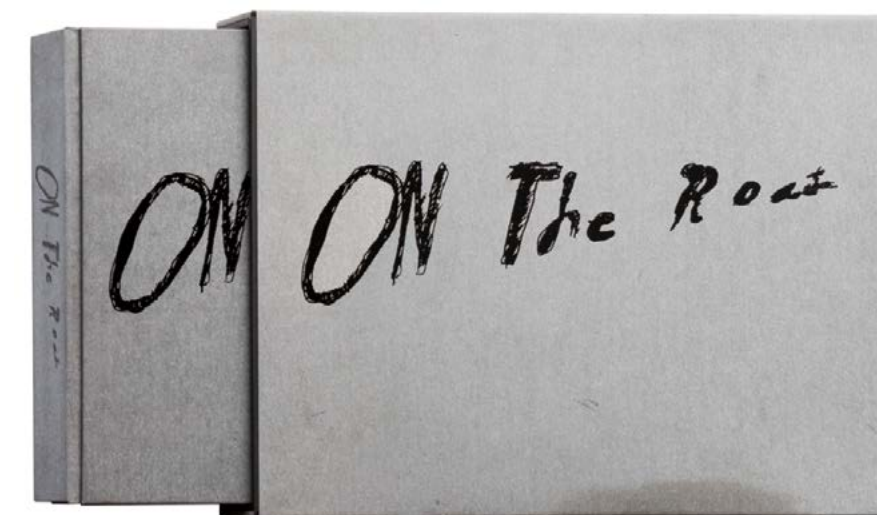
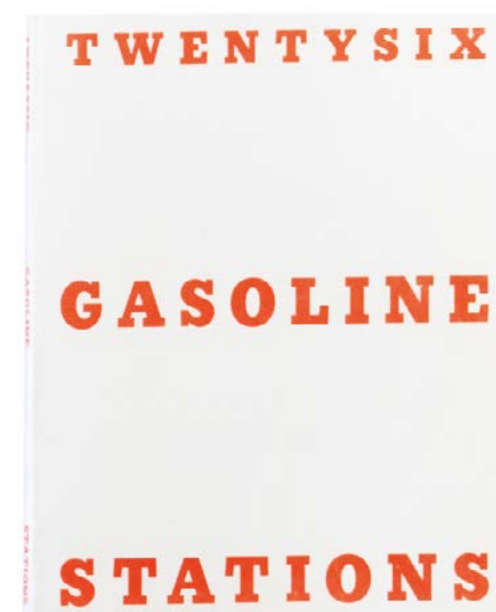
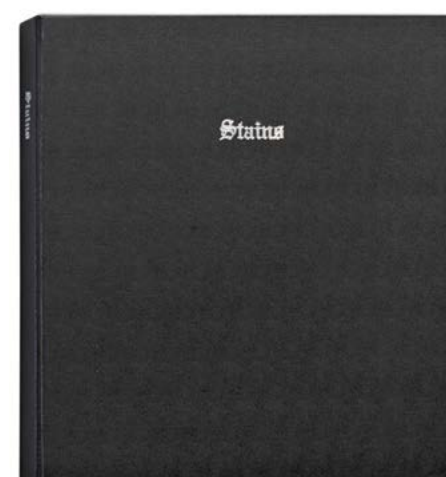
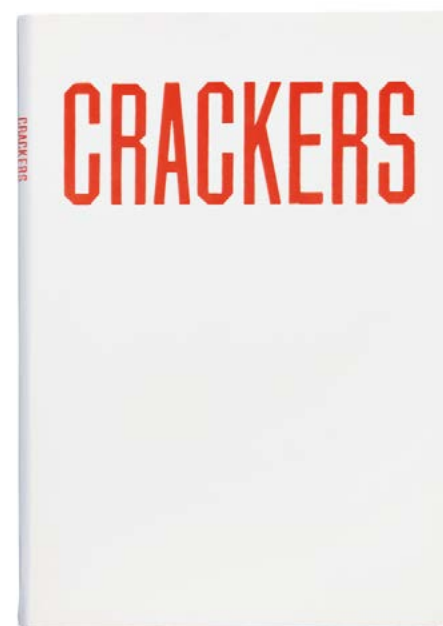
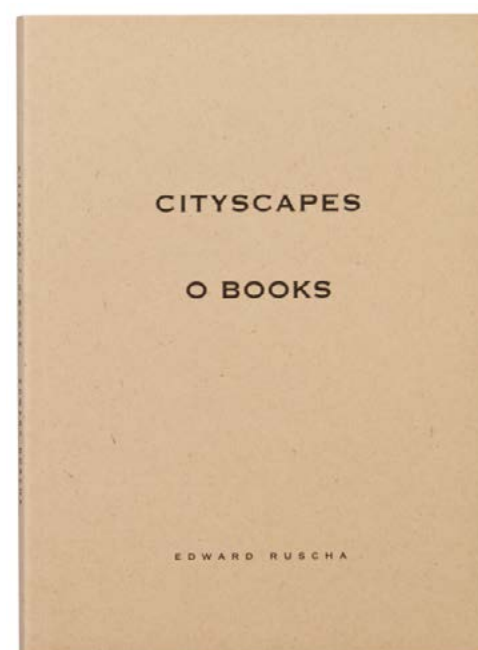
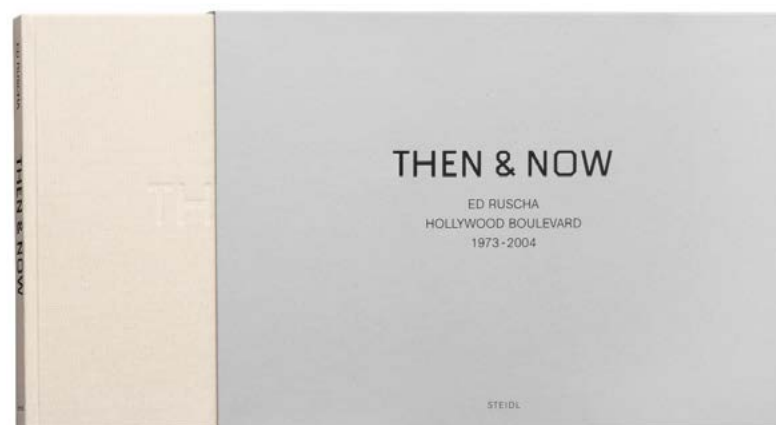
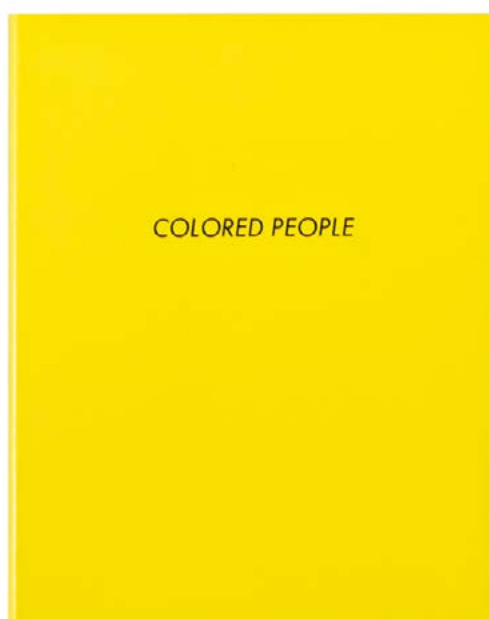
€ 95.00 / £ 90.00 / US\$ 115.00
ISBN 978-3-96999-138-1

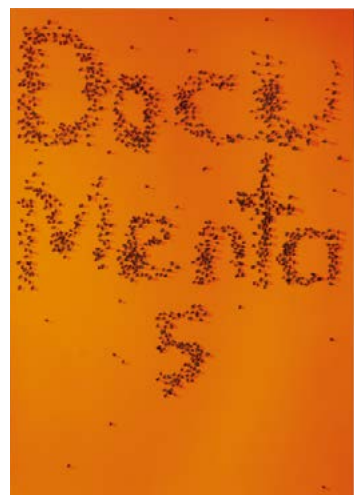
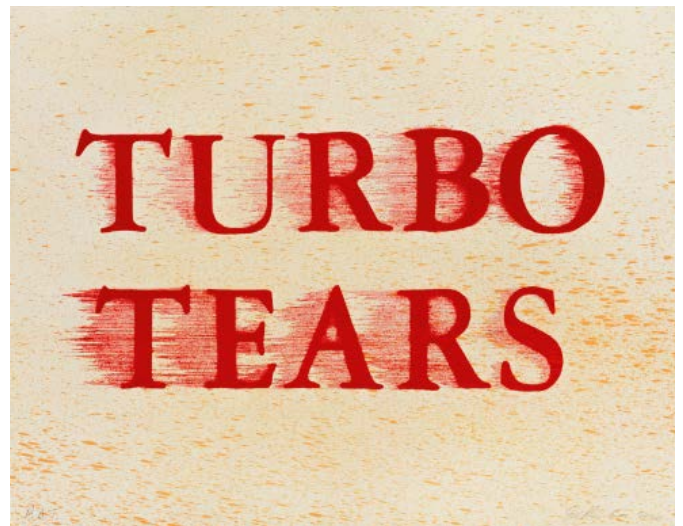
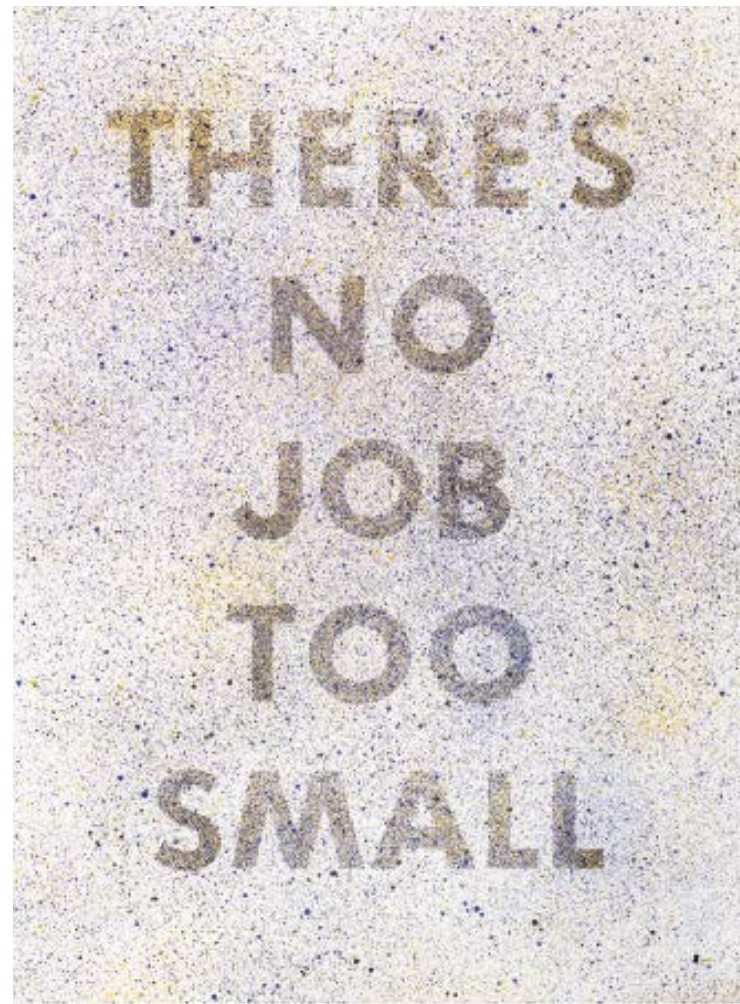
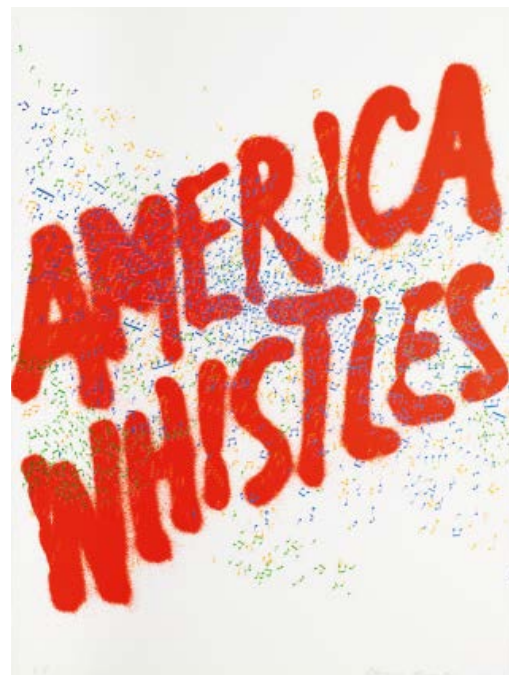
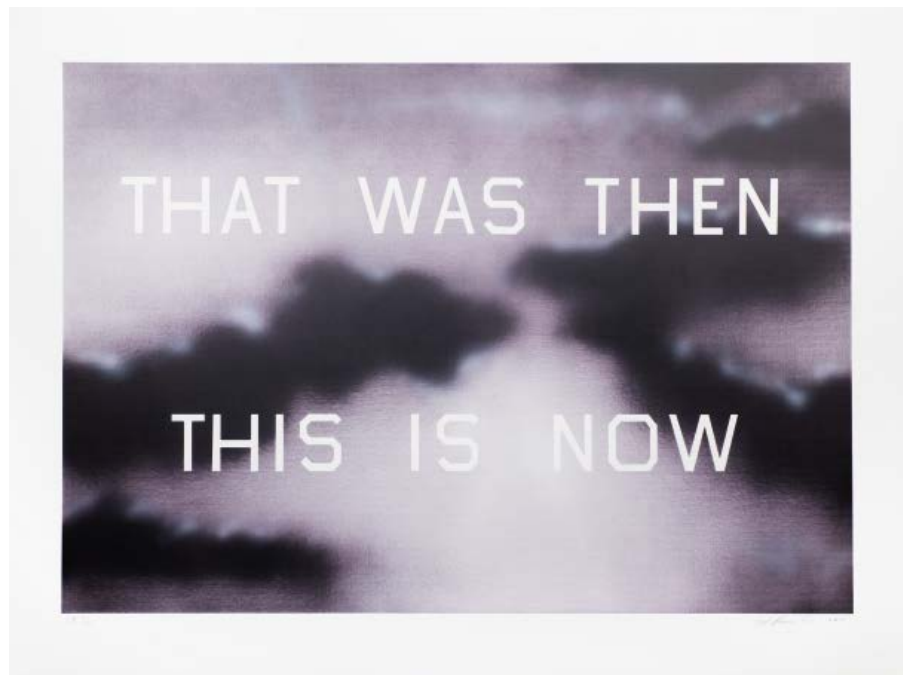
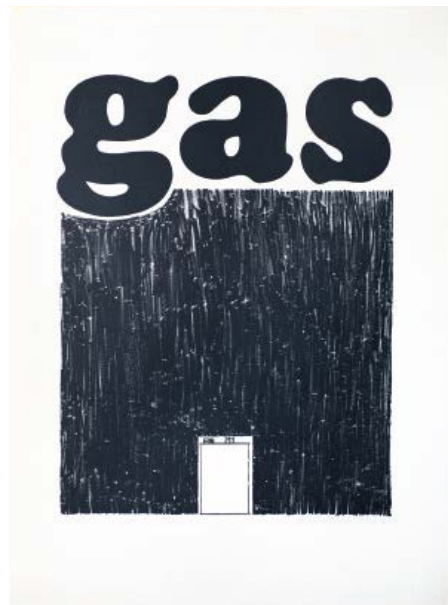
The complete works of Pritzker Prize-winning Swiss architects Herzog & de Meuron comprise around 600 buildings in nearly 40 countries. This book is a personal selection by Stanislaus von Moos and Arthur Rüegg of 25 of the most important projects from throughout Herzog & de Meuron's career—from Tate Modern in London, the Elbphilharmonie in Hamburg, the Ricola Storage Building in Laufen to the parking structure at 1111 Lincoln Road in Miami. Through photographs by Balthasar Burkhard, Hannah Villiger, Margherita Spiluttini, Iwan Baan, Thomas Ruff and Wolfgang Tillmans, along with detailed technical data, plans and bibliographic references, *Twentyfive × Herzog & de Meuron* encapsulates all central aspects of the work of these influential architects.

Two comprehensive essays reveal Herzog & de Meuron's working methods: von Moos explores the influence of perception in painting, sculpture and photography on their practice, while Rüegg examines their ambivalent view of the built world and how it is expressed from project to project. The book also includes previously unpublished photographs by Pierre de Meuron and Jacques Herzog's postcard collection—unexplored visual archives with a direct influence on their architectural work.

The reality of architecture is not built architecture. Outside of this state of built/not built, architecture forms its own reality, comparable to the autonomous reality of a picture or a sculpture. Jacques Herzog and Pierre de Meuron, 1988









Ed Ruscha working on *Then & Now* (2005) in his studio

Ed Ruscha was born in Omaha, Nebraska, in 1937 and grew up in Oklahoma City. In 1956 he moved to Los Angeles to study at the Chouinard Art Institute and has lived and worked in LA since. Ruscha's work has been exhibited internationally and is represented in major museums and private collections throughout the world. In 2001 Ruscha was elected to the American Academy of Arts and Letters, and in 2005 he was chosen by the US Department of State to represent the United States at the Venice Biennale. In 2023–24, the Museum of Modern Art, New York, is presenting a comprehensive exhibition of the artist's work spanning his career. Ruscha's books with Steidl include the *Catalogue Raisonné of the Paintings* (volumes 1–7, 2004–2016), *THEN & NOW: Hollywood Boulevard 1973–2004* (2005), *On the Road* (2009), *Los Angeles Apartments* (2013) and *Photographer* (2013).

Edward Ruscha Catalogue Raisonné of the Books, Prints, and Photographic Editions, 1960–2022

Edited by Siri Engberg
Book design by Joseph Logan Design
9.5 × 11.5 in. / 24.1 × 29.2 cm

Vol. 1 Essays
Texts by Siri Engberg, Edward Ruscha and Clive Phillpot
136 pages
37 black-and-white and 93 color images

Vol. 2 Books
Text by Siri Engberg
248 pages
21 black-and-white and 1,011 color images

Vol. 3 Prints and Photographic Editions
Text by Siri Engberg
480 pages
30 black-and-white and 752 color images

Four-color process
Three clothbound hardcovers with dust jackets in a slipcase

€ 380.00 / £ 350.00 / US\$ 430.00
ISBN 978-3-96999-226-5

This definitive three-volume publication is the most comprehensive assessment to date on the books, prints, and photographic editions of Ed Ruscha, who since the early 1960s has been one of contemporary art's most innovative practitioners in the graphic arts. A pioneer of conceptual photography and the contemporary artist's book, Ruscha has also produced more than 500 graphic works that set him apart as a prolific and experimental innovator in nearly every printmaking technique. This publication documents each of the artist's projects in these three essential areas of production. Catalogue raisonné entries compiled by curator and contemporary print scholar Siri Engberg feature detailed data and new photography, with full-color images of all prints and editioned photographic works, as well as a photographic inventory of each artist's book cover and interior pages. Scholarly essays by Engberg and artist book specialist Clive Phillpot provide context and analysis of Ruscha's achievements in the area of editions through the full arc of the artist's career. Additional resources include Ruscha's 1975 text "The Information Man," a selected bibliography and exhibition history, and photographic "visual archives" chronicling Ruscha's activities working with print workshops and other collaborators.

There are things that I'm constantly looking at that I feel should be elevated to greater status, almost to philosophical status or to a religious status. That's why taking things out of context is a useful tool to an artist. It's the concept of taking something that's not subject matter and making it subject matter. Ed Ruscha

Co-published with Gagosian, New York



Slipcase



Vol. 1



Vol. 2



Vol. 3



Hannah Collins was born in London in 1956. From 1989 to 2010 she lived and worked in Barcelona, and today lives between London and Almeria, Spain. Collins has received many awards including a Fulbright Scholarship and was nominated for the Turner Prize in 1993. In 2015 a retrospective of her work was shown at the Sprengel Museum Hannover, in conjunction with the award of the Spectrum Prize. In addition to the retrospective publication, Collins' books include *The Fragile Feast* (2011). She has completed a recent body of work in Japan and has ongoing projects in Amazonia and the American South.

Noah Purifoy (1917–2004) moved to Los Angeles in 1953 and enrolled as the first African American student at what is now the California Institute of the Arts. Purifoy graduated with a BFA just before his fortieth birthday. With fellow artist Judson Powell he organized the exhibition "66 Signs of Neon" with material salvaged from the Watts Rebellion. He co-founded the Watts Towers Arts Center, and initiated various programs to bring art into the prison system. The Noah Purifoy Outdoor Sculpture Museum is situated near Joshua Tree in the Mojave Desert.

Hannah Collins Noah Purifoy

Edited with Mark Holborn
Text by Hannah Collins
Book design by Hannah Collins (following Walker Evans' *Message from the Interior*)
44 pages
13.8 × 14.5 in. / 35 × 36.7 cm
18 black-and-white photographs
Quadratone
Clothbound hardcover

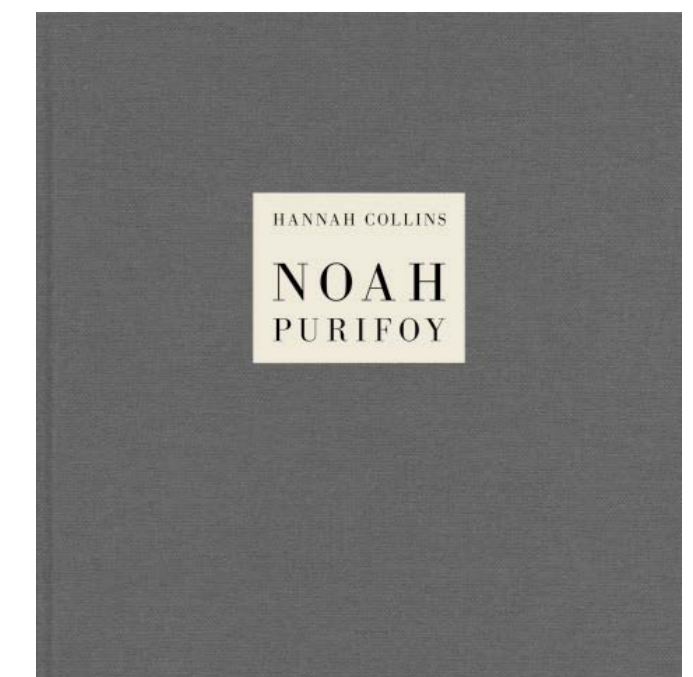
€ 95.00 / £ 85.00 / US\$ 98.00
ISBN 978-3-95829-268-0

Though born in Snow Hill, Alabama in 1917, Noah Purifoy lived most of his life in Los Angeles and Joshua Tree, California, where he died in 2004. The exhibition of his work, *Junk Dada*, at LACMA in 2015 as well as the publication by Steidl of his notebooks and essays in *High Desert*, have contributed to the legacy of this long-overlooked artist who first came to prominence with sculpture assembled from the debris of the Watts Rebellion of 1965.

In the last 15 years of his life Purifoy lived in the Mojave Desert where he created large-scale sculptures spread over ten acres. On visiting this site Hannah Collins made a series of exquisite black-and-white photographic studies of Purifoy's work. Her rigorous aesthetic stance is unwittingly reminiscent of the formality of Walker Evans, who would have greatly appreciated Purifoy's transformation of discarded materials into grand yet vernacular forms.

Message from the Interior, Walker Evans' photographic study of 1966, which through the selection of a handful of pictures of interiors suggests a wide and disparate landscape, became a model for the publication of Collins' work from Purifoy's site. Her 18 photographs are presented here in a format that exactly echoes Evans' publication, both typographically and spatially. The intention is not imitative, but refers to the grandeur and scale achieved by Purifoy. Cumulatively his work becomes a transitory monument inevitably destined to decay into the desert itself.

I do not wish to be an artist. I only wish that art enables me to be.
Noah Purifoy





Born in 1952 in Naples, Texas, Nancy Rubins is a sculptor and installation artist whose large-format sculptures explore the threshold between two- and three-dimensionality. Holding a Bachelor of Fine Arts from the Maryland Institute College of Art in Baltimore and a Masters of Fine Arts from the University of California at Davis, Rubins has installed her monumental sculptures across the United States and Europe, while significant public and private collections hold her work. She has exhibited at institutions including the Museum of Modern Art in New York, the Museum of Contemporary Art in San Diego, and the Venice Biennale. Steidl published Rubins' *Work* in 2012.

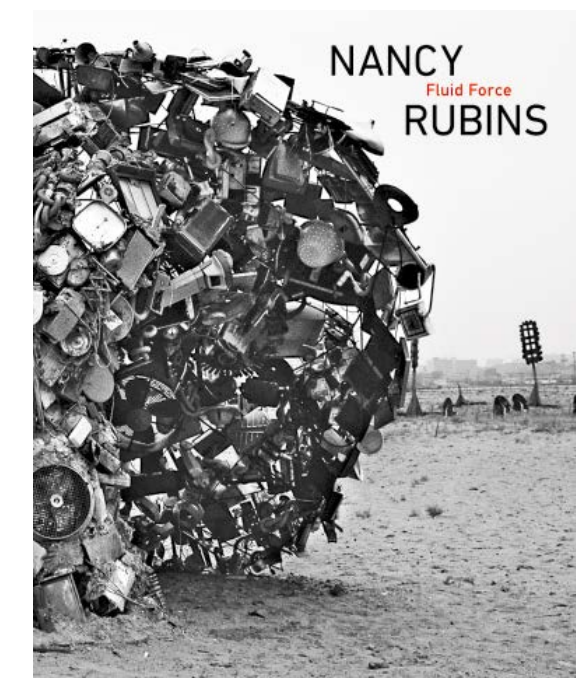
Over the past five decades Nancy Rubins has transformed everyday objects into dynamic, otherworldly assemblages in a multitude of scales, dimensions and mediums. *Fluid Force* presents a comprehensive survey of Rubins' gravity-defying practice and invites us to linger on her investigations of materiality—from early explorations of wood and clay to two-dimensional photo-collages, graphite sculptural drawings, and complex sculptures comprising found domestic objects (from televisions to toasters and hair dryers) and large salvaged objects such as boats, mattresses and airplane parts. Rubins' fascination with form and matter is unmistakable as she explores and challenges preconceived notions of what sculpture and drawing could and can be. With over 90 photographs and new texts by Phong H. Bui, Eric Shiner and Yayoi Shionoiri, *Fluid Force* is a much-needed publication that celebrates Rubins' extensive career and her brilliance in uniting the worlds of art and engineering—a reminder that what appears solid and static is in fact in a constant state of change.

I realized that the materials for my work have been around a long time. Before it was in the earth, it was floating as a molecule in outer space—it was part of somebody's star, or part of somebody's exploding planet. Nancy Rubins

Nancy Rubins Fluid Force

Texts by Phong H. Bui, Eric Shiner and Yayoi Shionoiri
Book design by Nancy Rubins, Erica Mercado,
Gerhard Steidl and Holger Feroudj
136 pages
8.1 × 10 in. / 20.5 × 25.5 cm
22 black-and-white and 70 color photographs
Four-color process
Clothbound hardcover

€ 40.00 / £ 35.00 / US\$ 45.00
ISBN 978-3-96999-212-8





Born in 1961 in Switzerland, Henry Leutwyler moved to Paris in 1985 and established himself there as an editorial photographer. In 1995 he moved to New York City where he lives and works today. Leutwyler's photos have been published in the *New York Times Magazine*, *National Geographic*, *Vanity Fair* and *The Wall Street Journal*, among others. His books with Steidl include *Neverland Lost: A Portrait of Michael Jackson* (2010), *Ballet. Photographs of the New York City Ballet* (2012), *Document* (2016), *Hi there!* (2020), *International Red Cross & Red Crescent Museum* (2022), *Philippe Halsman. A Photographer's Life* (2022) and *Misty Copeland* (2023).

Art Deco diamond bracelets, a sterling silver basket for berries, an invitation to the opening of the Statue of Liberty and the 128.54-carat Tiffany Diamond set in a diamond necklace are among the hundreds of jewels, gems, objects and ephemera featured in *The Tiffany Archives*. The mix of remarkable masterworks is exactly what founder Charles Lewis Tiffany would have wanted in this book. The premise of *The Tiffany Archives* is simple: it is an invitation to discover the magnificent story behind Tiffany & Co. with a selection of objects from the house's archives, the majority of which has never been seen or photographed previously. Two years in the making, the project traces the story of Tiffany's rise to preeminence, its early mastery of diamonds and extraordinary craftsmanship in silver. The book includes various connections to popular culture such as the 1961 film *Breakfast at Tiffany's* and the inclusion of the earliest known Tiffany Blue Box. Henry Leutwyler, known for his ability to infuse a sense of soul into inanimate objects, thoughtfully turned his lens to Tiffany's stunning scope of historical objects. This contemporary presentation, without chronology or hierarchy, invites new interpretation and appreciation of the multitude of treasures that define the house's rich heritage.

Beautiful design makes a beautiful life. Charles Lewis Tiffany

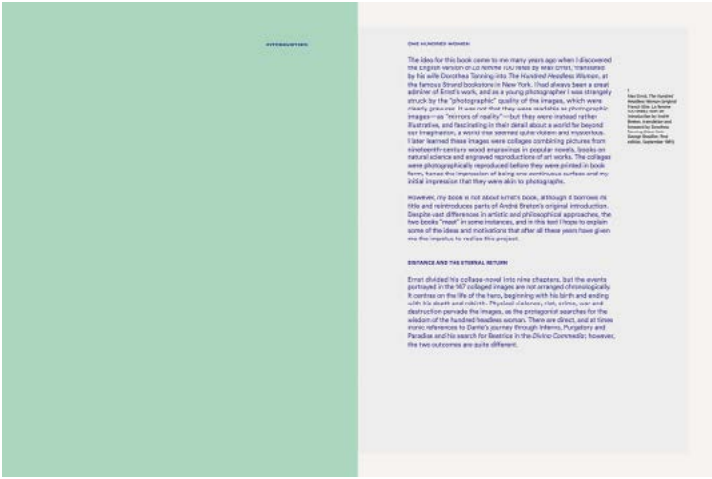
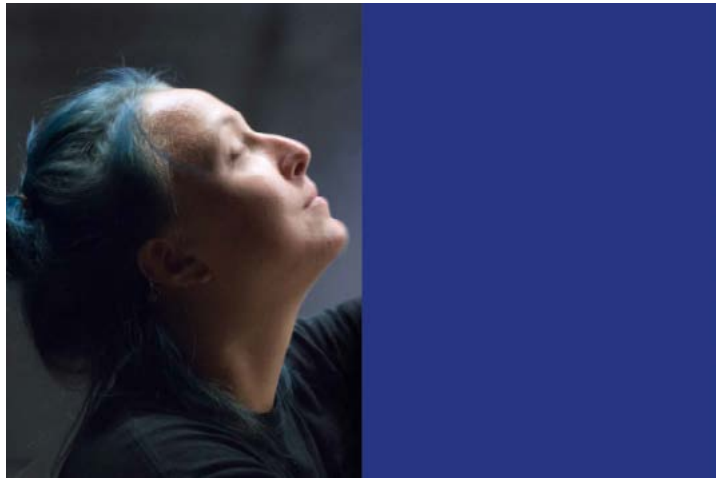
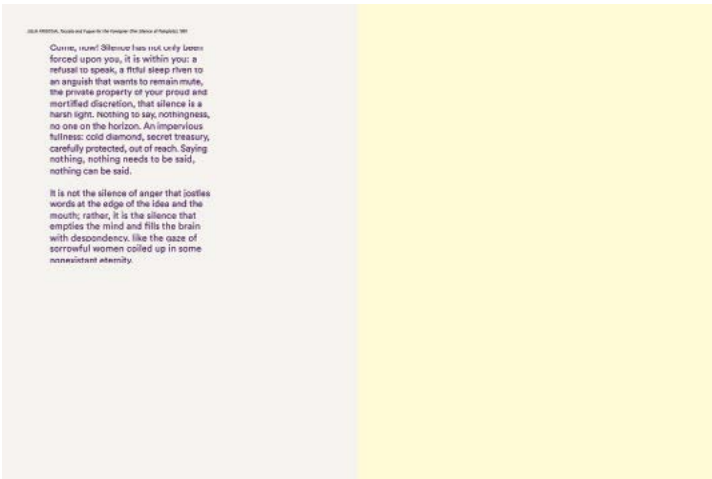
Henry Leutwyler The Tiffany Archives

Texts by Marion Fasel and Christopher Young
Book design by Tiffany & Co.
280 pages
8 x 11.8 in. / 20.3 x 30 cm
203 color photographs
Four-color process and Tiffany Blue Pantone
Clothbound hardcover with a tipped-in photograph, bookmark and colored edges

€ 85.00 / £ 80.00 / US\$ 95.00
ISBN 978-3-96999-254-8

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Born in Hamburg in 1952, Angela Grauerholz studied graphic design and literature before moving in 1976 to Montreal where she completed a master's degree in photography at Concordia University. From 1988 to 2017 she was professor of photography and book design at the École de design, Université du Québec. Grauerholz has exhibited at the Kunstverein Hannover, the Albright Knox Art Gallery in Buffalo, the Musée d'art contemporain de Montréal and the National Gallery of Canada, and has participated in events including the Sydney Biennale and documenta IX. In 2006 she received Quebec's Prix Paul-Émile Borduas, in 2014 the Canada Council's Governor General's Award in Visual and Media Arts, and in 2015 the Scotiabank Photography Award published by Steidl.

Angela Grauerholz La femme 100 têtes / The Hundred Headless Woman

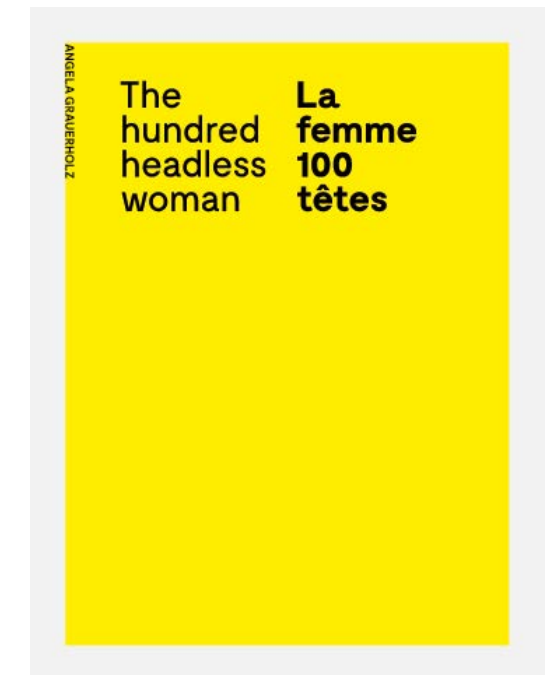
Texts by Angela Grauerholz, André Breton and others
Book design by Elisabeth Charbonneau
and Angela Grauerholz
360 pages
9.8 × 13 in. / 24.8 × 33 cm
9 black-and-white and 160 color photographs
Four-color process
Otabind softcover

€ 75.00 / £ 70.00 / US\$ 80.00
ISBN 978-3-95829-560-5

La femme 100 têtes / The Hundred Headless Woman presents over 150 portraits of 100 women—some acquaintances, some strangers—taken by Angela Grauerholz over a 30-year period and presented for the first time in this book. Collaging diverse photos made with various cameras and technologies with text fragments from a range of mostly female authors, Grauerholz creates a hybrid between a magazine and book that forms a complex portrait of women.

The title *La femme 100 têtes* is borrowed from Max Ernst's 1929 Surrealist collage novel of the same name, in which he combined cut-up and reassembled nineteenth-century illustrations with bizarre captions. Grauerholz welcomes the double entendre of Ernst's title—when read aloud in French it means both “the hundred-headed woman” and “the headless woman”—to create a sense of womanhood intricately individual and violently anonymous. The intentionally quotidian nature of Grauerholz's photos blurs the “class” distinctions between images in an art context, in a printed publication and on the Internet, and tests the changing ways we encounter and judge photography.

Apprehending the face's image becomes a mode of possession. We are surrounded by the image of the woman's face, the obsession of the portrait and the covergirl alike. The face is what belongs to the other. It is unavailable to the woman herself. Susan Stewart





Born in 1966, Kai Wiedenhöfer studied photography at the Folkwang University of the Arts in Essen and Arabic in Damascus. He is the recipient of the Leica Medal of Excellence, numerous World Press Photo Awards, the Eugene Smith Grant and the Carmignac Gestion Award. Wiedenhöfer's books with Steidl include *The Book of Destruction* (2010), published for an exhibition at the Musée d'Art Moderne Paris; and *Confrontation* (2013), documenting separation walls and displayed in "WALLonWALL" on the Berlin Wall. In 2016 this exhibition was succeeded by "WARonWALL," depicting the war in Syria. In 2016 Wiedenhöfer received the Carl von Ossietzky Medal from the International Human Rights League.

"Good fences make good neighbors"—so goes the proverb. But what makes a good fence? Certainly not one that prevents neighbors from being seen in the first place. Indeed, such divisive barriers create enemies. Peace starts where walls fall, not where they are erected. The Berlin Wall is the best proof of that, says Kai Wiedenhöfer, who witnessed its fall first hand. Wiedenhöfer has photographed separation barriers throughout the world, from Berlin in 1989, to Belfast, Mexico, Ceuta and Melilla, Baghdad—and frequently in Israel, to document the walls with which the country has so comprehensively surrounded itself: at the borders to the West Bank, the Gaza Strip, Egypt and Lebanon. Between 2003 and 2018 he made ten journeys to Israel and the Occupied Palestinian Territories to photograph the fences, walls and checkpoints which the Israeli government is still building.

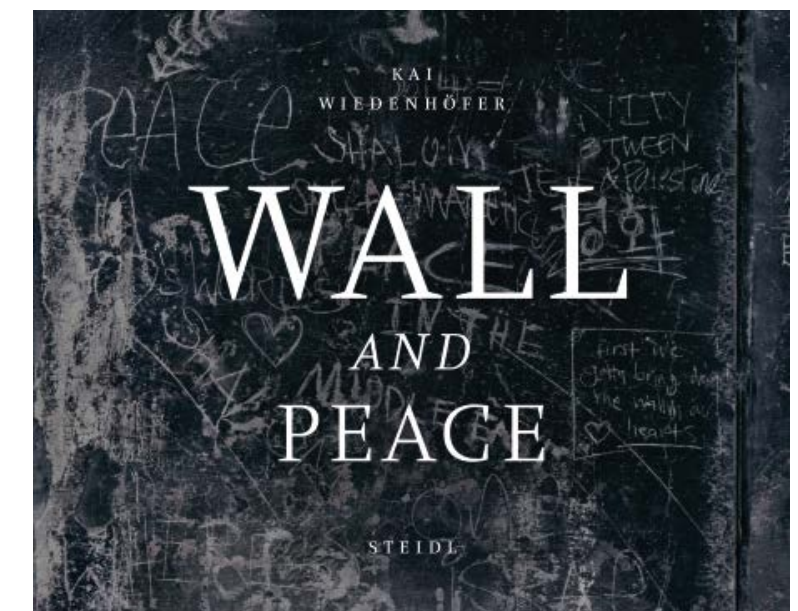
Wiedenhöfer has documented the Israeli-Palestinian conflict over three decades now. The photos in this book show that the hope of lasting peace in the region is becoming ever more unrealistic in our time. For a wall is a paradox: it intensifies the very violence it seeks to keep in check, and thereby makes further surveillance and fortifications necessary.

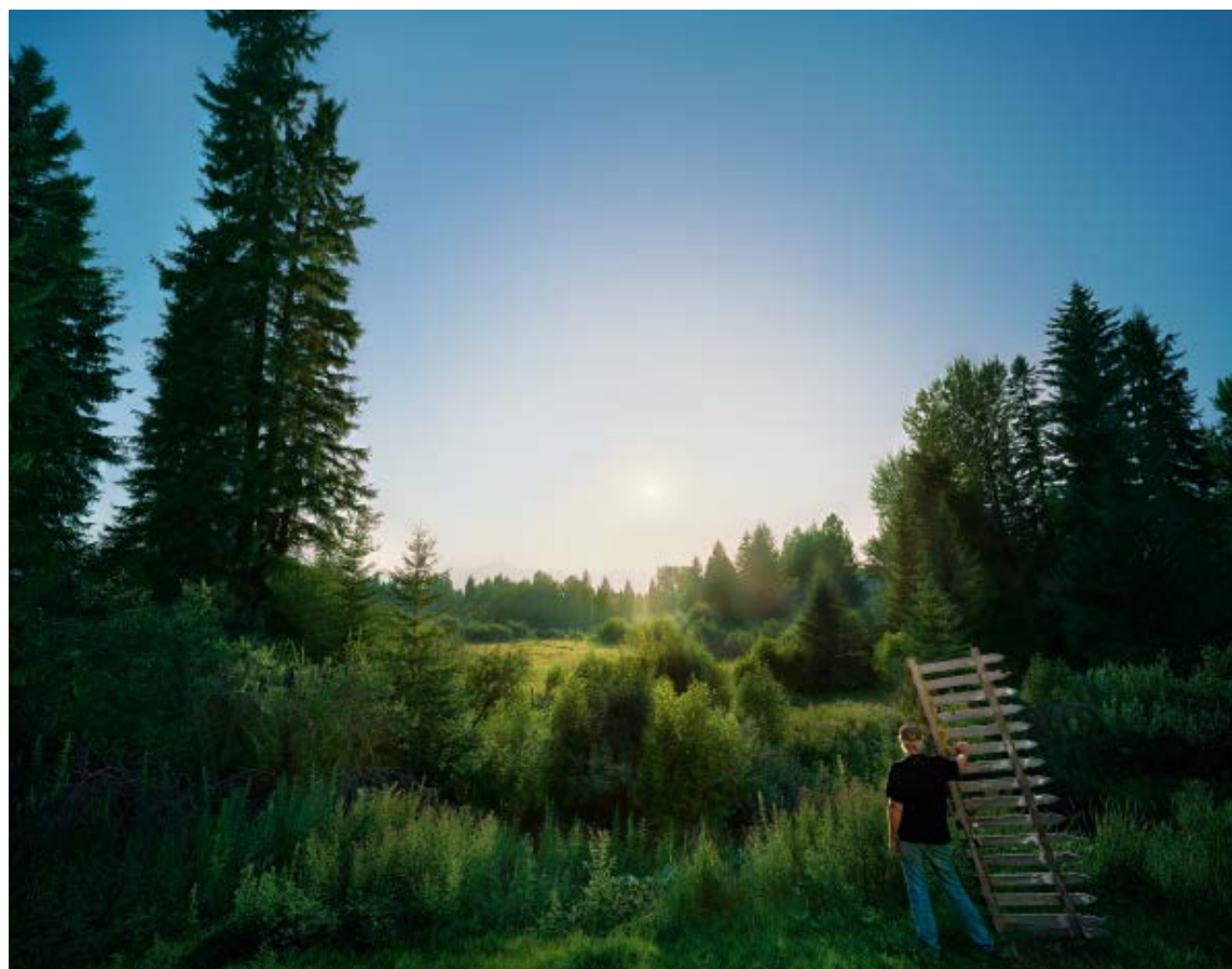
A barrier is a proof of our weaknesses and error, of the inability of human beings to communicate with each other. Where all communication is contracted, a solution of conflicts becomes impossible because behind walls the clichés and concepts of the enemy mushroom with hardly any relation to reality. Kai Wiedenhöfer

Kai Wiedenhöfer WALL and PEACE

Text by Kai Wiedenhöfer
Book design by Dirk Fütterer
208 pages
14.9 x 11.9 in. / 38 x 30.4 cm
24 black-and-white and 67 color photographs
Tritone and four-color process
Clothbound hardcover

€ 125.00 / £ 120.00 / US\$ 145.00
ISBN 978-3-95829-571-1





Born in New York in 1956, Jerry Spagnoli is one of the principal practitioners of the daguerreo-type and lectures regularly on the subject. His work is held in the collections of the Whitney Museum of American Art in New York, the Museum of Fine Arts in Boston and the National Portrait Gallery in Washington D.C. Spagnoli's work has appeared in many books, and Steidl has published his *Daguerreotypes* (2006), *American Dreaming* (2011) and *Regard* (2019).

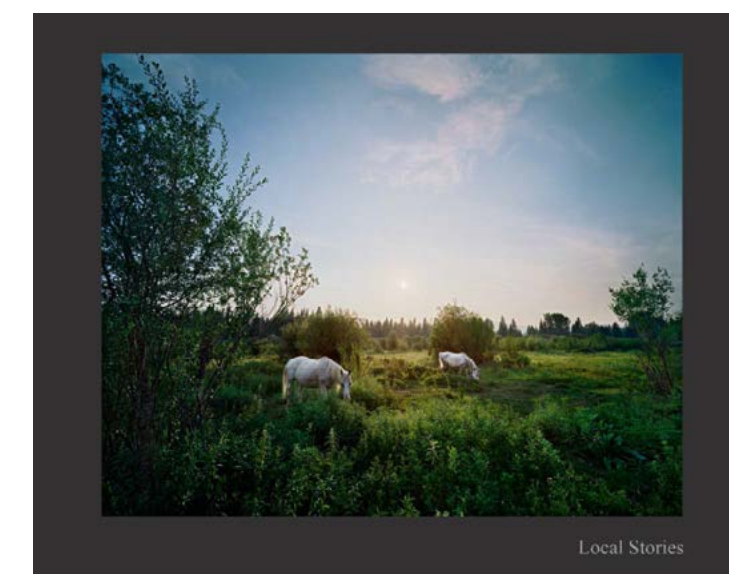
In *Local Stories*, Jerry Spagnoli contests the notion of history as a narrative told to support particular agendas, and installs personal experience in its place—the myriad stories we as individuals create on a daily basis. History is no longer a chronicle of “facts” written by those in power, but a collaborative social fabric shaped by our memories and ever growing. “It is beyond the power of any medium to communicate that vast ocean of experience, but perhaps it is possible to point in that direction,” explains Spagnoli, “These images are my attempt.” His photos encompass the city, suburbia, the countryside and all between throughout the world—from the neon noise of Times Square to a peaceful cafe on the Île Saint-Louis, from a street parade to friends picnicking under cherry blossoms, from the Forbidden City to surfers bobbing patiently on their boards, waiting for the next wave. “This fundamental sensation of moving through time is what unites us all as humans and presiding over it all, there before the beginning, and certain to be there after the end, the sun in the center of the sky.”

Everyone is equal at the most basic level, of living in a state of consciousness of the past and anticipation of the future.
Jerry Spagnoli

Jerry Spagnoli Local Stories

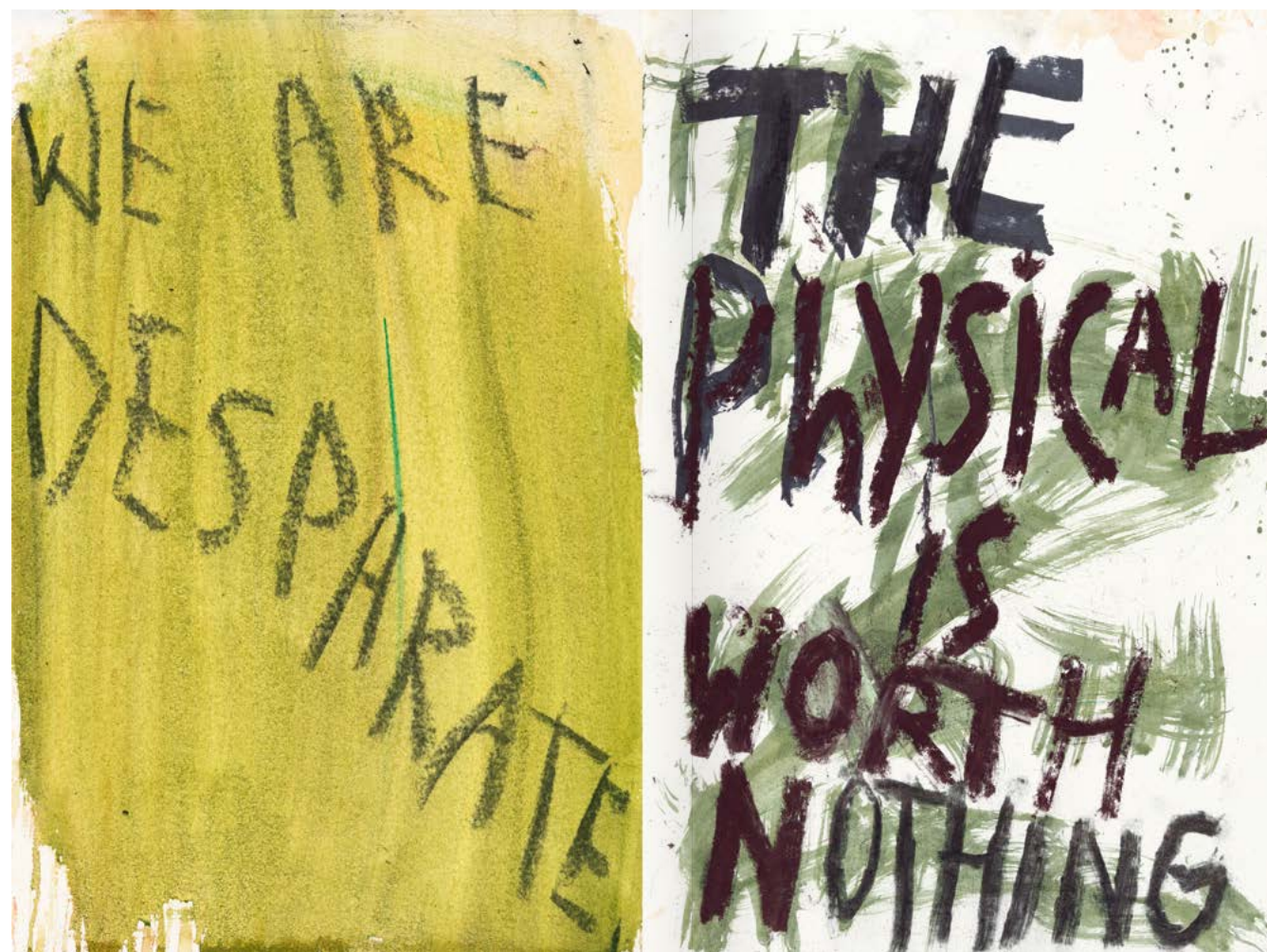
Text by Jerry Spagnoli
Book design by Jerry Spagnoli and Gerhard Steidl
152 pages
15 × 11.8 in. / 38 × 30 cm
72 color photographs
Four-color process
Clothbound hardcover with a tipped-in photograph

€ 58.00 / £ 50.00 / US\$ 65.00
ISBN 978-3-95829-759-3





The principal
image
is rain
when it comes to a
mandala
for children
there is no portent of doom,
just red sky



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 more than 60 years, and his work is held in numerous private and public collections. His books with Steidl include *Pinocchio* (2006), *Hot Dream (52 Books)* (2008), *A Printmaker's Document* (2013), *Paris Reconnaissance* (2018), *The Secret Drawings* (2020), *A Beautiful Day* (2021), *I print. Catalogue Raisonné of Prints, 2001–2020* (2021) and *Electrolyte in Blue* (2021).

Few contemporary artists can demonstrate an oeuvre as varied, consistent and influential as that of Jim Dine—incorporating painting, drawing, printmaking, sculpture and photography, and sweeping across more than six decades. Fewer still can say they are respected poets. Dine has been writing and performing intensely autobiographical poems since the late 1960s, and *With Fragile Spirit* is his latest collection, consisting of five volumes. These differ greatly and include "A Beautiful Day," exploring Dine's polarities of experience from delight to melancholy, from disillusion to celebration; and "Like the Big Boy Tomato," a hand-written version of his 2021 hate poem "Electrolyte in Blue," probing themes of anti-Semitism, racism, climate change and failed world leaders. Together, these books affirm poetry as the unceasing critical flow that augments and energizes his visual work.

*These poems address the past and the now.
For me, that's about it...* Jim Dine

Jim Dine With Fragile Spirit

Book design by Jim Dine, Gerhard Steidl
and Gwenda Winkler-Vetter
4.7 × 7.1 in. / 12 × 18 cm

Vol. 1 A Beautiful Day
48 pages
Two black-and-white photographs

Vol. 2 Scottish Kriah
32 pages
Two black-and-white photographs
and one color image

Vol. 3 Like the Big Boy Tomato
168 pages
157 color images

Vol. 4 Baby Care
64 pages

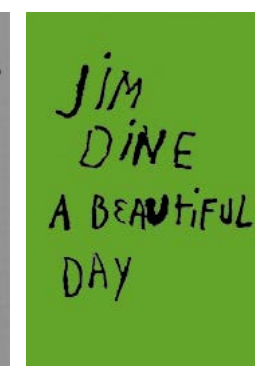
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88 pages
41 color photographs

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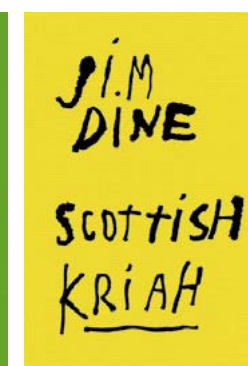
€ 45.00 / £ 40.00 / US\$ 50.00
ISBN 978-3-96999-159-6



Slipcase



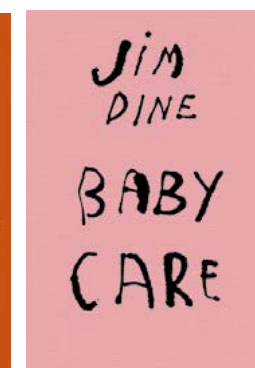
Vol. 1



Vol. 2



Vol. 3



Vol. 4



Vol. 5



Museum Folkwang was founded in 1902 by Karl Ernst Osthaus in Hagen and soon developed into one of the most important museums for contemporary art. Following Osthaus' death, the collection was sold to Essen in 1922. For over 100 years Museum Folkwang has been one of Germany's leading museums. In 2019 it was voted Museum of the Year by the German section of the International Association of Art Critics (AICA).

Already by the end of the nineteenth century Paris had become a mecca for the graphic arts, with artists such as Henri de Toulouse-Lautrec, Jules Chéret and Théophile-Alexandre Steinlen creating prints and posters there that were enthusiastically received by critics and collectors alike. Based on these developments was the twentieth-century production in the French capital of artists' books containing original prints, through which artists including Pierre Bonnard, Pablo Picasso, Max Ernst, Marc Chagall, Henri Matisse and Joan Miró reached audiences much wider than those they could access with their paintings. Masterpieces of the book medium came into being at the hands of printers like Fernand Mourlot and publishers Ambroise Vollard, Tériade and Aimé Maeght. Based on the extensive collection of Museum Folkwang in Essen, *Chagall, Matisse, Miró. Made in Paris* presents outstanding examples of artists' books and portfolios including Matisse's *Jazz*, Picasso's *La Tauromaquia*, Miró's *A toute épreuve* and Chagall's etchings for the Hebrew Bible—all set in the context of the nineteenth century and the work of contemporary artists such as Jim Dine and David Lynch.

In Paris it seemed to me that there was everything to discover, above all the art of craftsmanship. Marc Chagall

Co-published with Museum Folkwang, Essen

Exhibition:
Museum Folkwang, Essen, 1 September 2023 to 7 January 2024

Museum Folkwang (ed.) Chagall, Matisse, Miró Made in Paris

Texts by Tobias Burg, Peter Daners, René Grohnert and Hans-Jürgen Lechtreck
Book design by Tobias Burg and Matthias Langner / Steidl Design
8.7 × 10.4 in. / 22 × 26.5 cm
368 pages
448 color images
Four-color process
Hardcover

€ 38.00 / £ 40.00 / US\$ 45.00
ISBN 978-3-96999-287-6

[Available—order now!](#)





Born in 1976, Daniel Humm is chef and owner of Make It Nice, the New York-based hospitality group behind Eleven Madison Park and Eleven Madison Home. Throughout his time at Eleven Madison Park, Humm and the restaurant have received numerous awards including four stars from the *New York Times*, seven James Beard Foundation Awards, three Michelin Stars and World's Best Restaurant in 2017. In October 2022 Eleven Madison Park became the first and only plant-based restaurant in the history of the Michelin Guide to receive a three-star rating. Humm is co-founder of the non-profit Rethink Food which provides free meals to those in need throughout the USA. His books include *Eleven Madison Park: The Cookbook* (2011), *I Love New York: Ingredients and Recipes* (2013) and *Eleven Madison Park: The Next Chapter* (2019).

Eat More Plants. A Chef's Journal is a collection of Daniel Humm's drawings and handwritten thoughts charting the re-imagining of his acclaimed three-Michelin-Star restaurant Eleven Madison Park as wholly plant-based in 2021. Shaped by the seasonality underlying Humm's cooking, the book is structured into a section each for spring, summer, fall and winter. His drawings are spontaneous and painterly, celebrating the bounty of predominantly local fruits and vegetables that inspires his creations—from familiar characters such as the carrot and cherry to the more exotic elderflower and matsutake mushroom. On the back of the drawings Humm has written notes on the ideas, beliefs and uncertainties behind his decision to re-invent (and risk) the 25-year story of Eleven Madison Park: "Our cooking should not conform to society, it should be a resolution / Most days we see endless possibility, some days fear clouds our vision / This isn't just an artistic experiment, it's our livelihood." The result is a revealing visual diary of a chef dedicated to pro-planet values as the basis of fine dining, and the liberating realization that following traditions had been his greatest limitation.

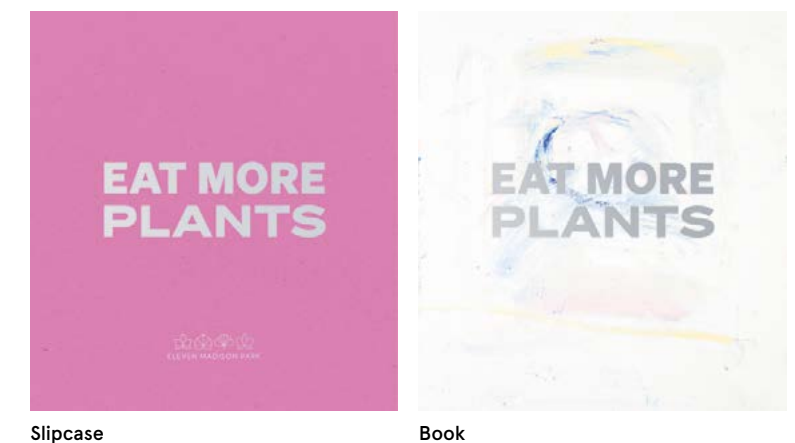
What we eat is part of our identity. Daniel Humm



Daniel Humm Eat More Plants. A Chef's Journal

Text by Daniel Humm
Book design by Daniel Humm,
Gerhard Steidl and Holger Feroudj
9.4 × 10.3 in. / 24 × 26.1 cm
88 color images
184 pages
Four-color process
Open-spine softcover in a slipcase

€ 75.00 / £ 70.00 / US\$ 80.00
ISBN 978-3-96999-293-7



Slipcase

Book



Liu Zheng was born in Wuqiang Province, China in 1969 and grew up in a mining district of Shanxi Province. He studied in the Engineering and Optics Department of the Beijing Institute of Technology, and in 1995 co-founded the journal *New Photography*. Between 1994 and 2001 Liu Zheng traveled extensively throughout China to produce his series "The Chinese." Outside China his work has been shown in France, Italy and New York.

The "dream shock" of Liu Zheng's title refers to an awakening as if from a deep sleep. There is a moment between sleep and consciousness in which the dream state and conscious reality collide. It is a fertile, erotic and sometimes violent area of the mind, in which both exquisite and tortured imagery may surface. Liu Zheng is one of the few Chinese photographers whose work has reached the West. The exhibition of his extensive series "The Chinese" at ICP in New York in 2004 and the accompanying Steidl book indicated he was working on the borders between the documentary tradition and the extended portrait school of August Sander. His background with the *Workers' Daily* suggests his grounding as a photojournalist. Yet Liu Zheng's vision does not echo the common view of China, characterized by anonymity in the sheer mass of the population or by the momentum of industry. Frequently the subjects of his portraits are those on the fringes of Chinese society; his outsiders contribute to an unfamiliar collective portrait of a nation.

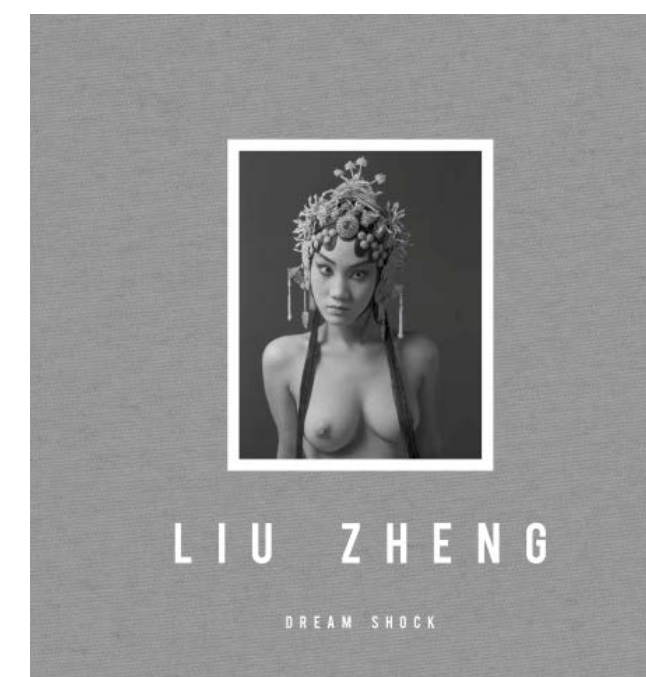
Dream Shock brings us to another space that exists in the mind itself. Some of the characters, such as a beautiful Peking Opera singer, may be half-familiar, but the historical references to a brutal occupation and the sexual explicitness take us into unprecedented territory. Elaborate scenes are delicately choreographed in a series of terrifying tableaux. The directness of photographic evidence exists alongside studio staging that is pure and unsettling theatre. We enter a wholly new domain.

Liu Zheng has eclipsed all the previous photographic clichés of the Chinese people and Chinese culture. Liu's photography is like a window opening onto a grand view of the cruelty and the darkness of this culture. Gu Zheng

Liu Zheng Dream Shock

Edited and introduction by Mark Holborn
Book design by Jesse Holborn
108 pages
11.5 × 12.1 in. / 29.2 × 30.8 cm
60 black-and-white photographs
Tritone
Clothbound hardcover with a tipped-in photograph

€ 45.00 / £ 40.00 / US\$ 50.00
ISBN 978-3-95829-267-3





Born in 1886 in Strasbourg, the German-French artist and poet Hans/Jean Arp is one of the most important sculptors of the twentieth century. He co-founded Dada in Zurich in 1916 and later participated in Surrealist circles in Paris as well as the artists' group Abstraction-Création.

Hans / Jean Arp Twenty Sketchbooks

Limited edition of 1,000 boxed sets

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Text by Rainer Hüben
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25 color facsimiles

Vol. 7
66 pages
4.1 × 5.8 in. / 10.5 × 14.8 cm
29 color facsimiles

Hans / Jean Arp's diverse visual oeuvre—primarily consisting of sculptures, reliefs, drawings, collages and prints—is world-renowned, yet his sketchbooks remain relatively unknown. *Twenty Sketchbooks* seeks to remedy this by reproducing as meticulous facsimiles 20 of Arp's small sketchbooks and spiral-bound pads, made between 1950 and 1966 and today held at the Fondazione Marguerite Arp-Hagenbach, located in Arp's last atelier in Locarno, Switzerland.

This publication allows us for the first time to "hold" Arp's sketchbooks in our hands and thereby gain new insight into his working processes. Some sketches reveal themselves as drafts for fully realized artworks, yet the majority are exploratory works in themselves. *Twenty Sketchbooks* contains over 400 sketches as well as written notes by the artist. The 20 volumes, each produced at its original size, are presented in a handmade box following the design of the carton in which they were found in Arp's archive.

*As I work, friendly, strange, evil, inexplicable, mute,
or sleeping forms arise.* Hans Arp

Co-published with the
Fondazione Marguerite Arp-Hagenbach, Locarno

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33 color facsimiles

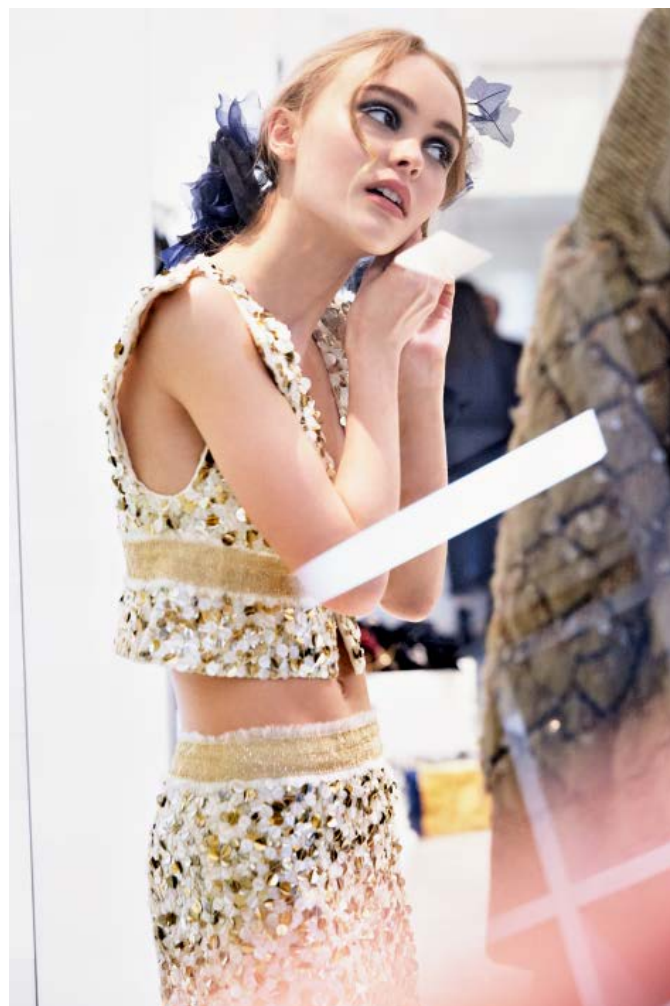
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Vol. 18
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11 black-and-white facsimiles

Vol. 19
42 pages
5.8 × 4.1 in. / 14.8 × 10.3 cm
9 black-and-white facsimiles

Vol. 20
28 pages
4.1 × 5.8 in. / 10.5 × 14.8 cm
3 black-and-white facsimiles

Reader in English, German,
French and Italian
6.7 × 11 in. / 17 × 28 cm
128 facsimiles



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, working for publications including the *New York Times*, *Life* and John F. Kennedy Jr.'s political magazine *George*. Peverelli has furthermore photographed musicians throughout the Americas and Africa, as well as 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 a glimpse of a certain photographer passionately clicking away as he weaves his way past models, celebrities and artistic director Virginie Viard. That photographer is Benoît Peverelli, and this book is an in-depth look at Karl Lagerfeld's collections for Chanel from 2010 to his last, shown in March 2019, and reveals the remarkable continuation of the story of the house through Viard's collections.

CHANEL – Fittings and Backstage is the long-awaited revised edition of the original sold-out book of 2018. Containing more than 2,000 photos and nearly 20 new collections, the publication comprises four volumes, one for each of Chanel's collections: Haute Couture, Ready-to-Wear, Cruise, 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 Viard 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.

There is something clandestine about Benoît's work with the mystery of something naturally romantic. That is what makes his work unique, impossible to imitate by any other photographer. Karl Lagerfeld

Benoît Peverelli CHANEL – Fittings and Backstage

Foreword by Karl Lagerfeld
Book design by Benoît Peverelli, Duncan Whyte,
Bernard Fischer and Gerhard Steidl
5.5 x 7.3 in. / 14 x 18.5 cm

Vol. 1 Haute Couture
392 pages
618 color photographs

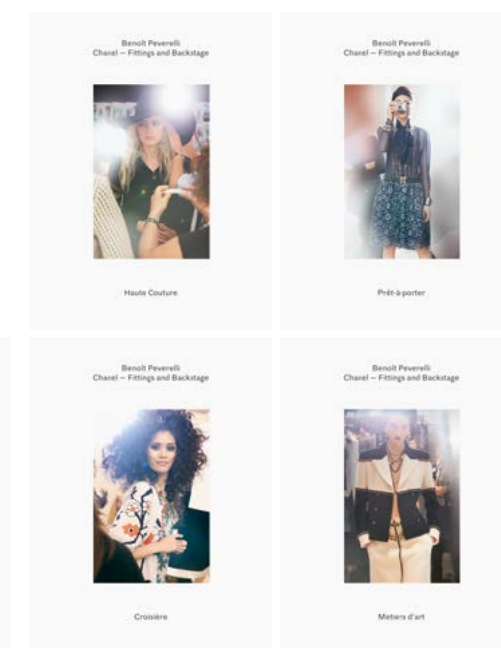
Vol. 2 Prêt-à-Porter
392 pages
561 color photographs

Vol. 3 Croisière
344 pages
463 color photographs

Vol. 4 Métiers d'Art
332 pages
488 color photographs

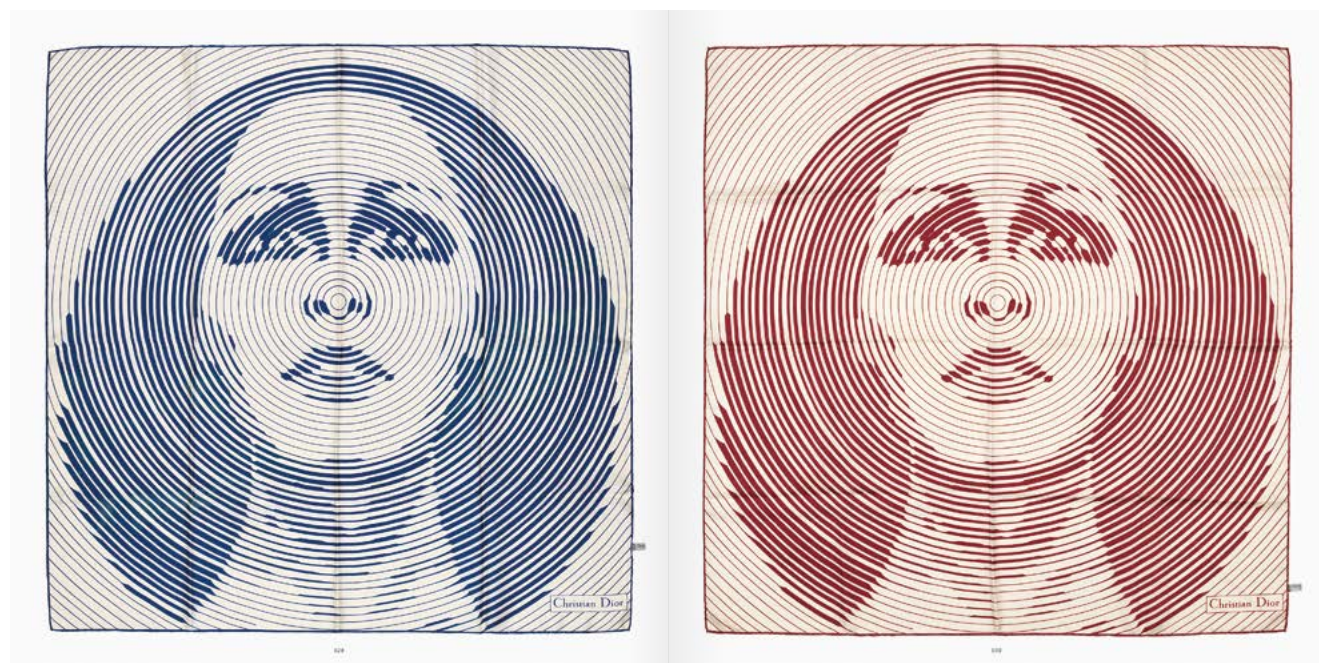
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Four clothbound hardcovers in a slipcase

€ 175.00 / £ 150.00 / US\$ 195.00
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Slipcase

Vols. 1-4



Born in 1970, Benoit Pierre Emery is a French art director and scarf designer based in Paris. A graduate of the School of Decorative arts in Paris and the Royal College of Art in London, Emery began his career as a graphic designer in the luxury and cultural sectors. In 2003 he founded his own brand for scarves, and after designing one for Hermès began a long collaboration with the house, resulting in the creation of more than 30 scarves among other products. Beginning in 2006 he worked for 12 seasons as artistic director for scarves and stoles at Kenzo. In 2012 he was appointed creative director of tableware and objects at Hermès; today he continues to design his own scarves alongside his work for the house.

For nearly 20 years now Benoit Pierre Emery has been collecting silk scarves—perhaps the ultimate fashion accessory—exploring boutiques and flea markets to amass an astounding assortment of 10,000 pieces (and growing). *Carré. A Vintage Scarf Collection* presents around 6,500 of these scarves, which Emery acquires according to their individual aesthetic merit, not the prestige of the brand that may be printed on them—many pieces remain tantalizingly anonymous, even as others boast the names of renowned fashion houses (Dior, Hermès, Saint Laurent, Lanvin, Balenciaga...) and great artists (Picasso, Sonia Delaunay, Victor Vasarely, Enzo Mari...).

From geometric rhythms to psychedelic designs, from minimalism to the explosive colors of Pop Art and the optical games of kinetic art, *Carré* sweeps through many artistic trends from the post-war period to the 1980s. Showing the scarves both in full-page reproductions and in grids, the publication gives us an up-close look at the textures and compositions of individual pieces, as well as allowing us to trace patterns, colors and trends across the collection.

What appeals to me is how things are linked, how certain designs that at first seem very different are actually engaged in a secret dialogue with one another, how connections emerge between different times and contexts.

Benoit Pierre Emery

Benoit Pierre Emery Carré A Vintage Scarf Collection

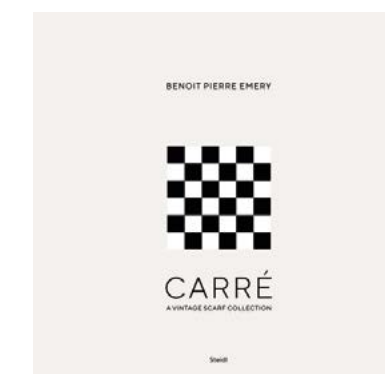
Text by Benoit Pierre Emery
Book design by Benoit Pierre Emery
and Holger Feroudj / Steidl Design
12 × 12.2 in. / 30.5 × 31 cm

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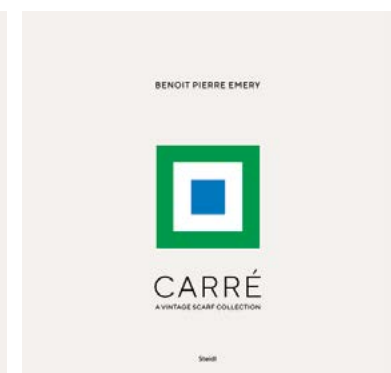
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Slipcase



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Vol. 2



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Born in Bristol in 1965, British artist Damien Hirst employs a varied practice of installation, sculpture, painting and drawing to explore the relationships between art, religion, science, life and death. Iconic works include *The Physical Impossibility of Death in the Mind of Someone Living* (1991) and *For the Love of God* (2007). Hirst won the Turner Prize in 1995.

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344 pages

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420 pages

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Kingston upon Thames, Lambeth, Lewisham, Merton
380 pages

Vol. 8
Newham, Redbridge, Richmond upon Thames
340 pages

Vol. 9
Southwark, Sutton, Tower Hamlets
436 pages

Vol. 10
Wandsworth, Westminster
380 pages

€ 1,750.00 / £ 1,500.00 / US\$ 2,000.00
ISBN 978-3-86930-991-0

In 2005 Damien Hirst began photographing every dispensing pharmacy in the Greater London area. Shooting both the individual pharmacists behind their counters and the exterior views of the city's 1,832 chemists, the project has taken over a decade to complete. The images are brought together in their entirety in this extraordinary ten-volume artist's book, which presents a portrait of the city through the people and places that prescribe the medicines we take on a habitual and daily basis.

Hirst's career-long obsession with the minimalist aesthetics employed by pharmaceutical companies—the cool colors and simple geometric forms—first manifested in his series of "Medicine Cabinets," conceived in 1988 while still at Goldsmiths College. For his 1992 installation *Pharmacy* Hirst recreated an entire chemist within the gallery space, stating: "I've always seen medicine cabinets as bodies, but also like a cityscape or civilization, with some sort of hierarchy within it. [*Pharmacy*] is also like a contemporary museum. In a hundred years it will look like an old apothecary." *Pharmacy London* similarly embodies the artist's realization of an "idea of a moment in time." The publication also, however, reads as a distilled expression of Hirst's continuing belief in the near-religious role medicine plays in our society.

What's always got me is that people's belief in their drugs is so unquestionable. Damien Hirst



Asia 8 Collector's Boxed Set



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Ways to Tie Trees



Book 2
Kapil Das
Something So Clear



Book 3
Zhang Lijie
Midnight Tweedle



Book 4
Jake Verzosa
The Last Tattooed Women of Kalinga



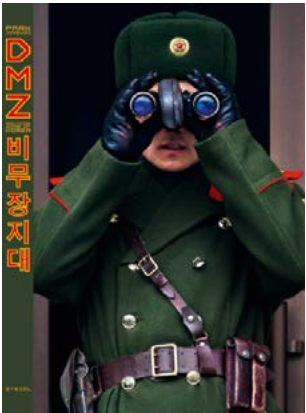
Book 5
Robert Zhao Renhui
A Guide to the Flora and Fauna of the World



Book 6
Broy Lim
and now they know



Book 7
Yukari Chikura
Zaido



Book 8
Jongwoo Park
DMZ: Demilitarized Zone of Korea

My role in *Asia 8*—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 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, Asia 8



Eight books wrapped Furoshiki style, delivered in a cardboard box

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ASIA 8

Steidl

Cardboard box



Born in Waiblingen in 1970, Christoph Niemann is an artist, graphic designer and author of various books. His work has appeared on more than 25 *New Yorker* covers since 2001, with illustrations in *Wired*, *Weltkunst Magazine* and the *New York Times Magazine*. He was inducted into the Art Directors Club Hall of Fame in 2010. Niemann lives and works in Berlin.

Christoph Niemann simply can't resist traveling. Luckily for us, he's no standard globetrotter but an artist who can masterfully capture his surroundings, wherever they may be, in vibrant brush and ink drawings. "As an artist," he says, "I'm conscious of the limitations that come from seeing the world through a Western lens. That's why I like to travel: because traveling requires—and inspires—a shift in perspective." And so in *Away* we're privileged to accompany him on journeys to all the destinations our wanderlust might desire, be they picturesque towns, bustling cities or sublime nature: from the elegant Tuileries of Paris to the dramatic Arctic forms of the Svalbard archipelago, from Angkor Wat to São Paulo and Venice and beyond...

Christoph Niemann has the most beautiful line of our time—his drawings and watercolors possess a subtle lightness, a roguishness and a poetic quality, which his peers strive for. They're simultaneously decorative and narrative.

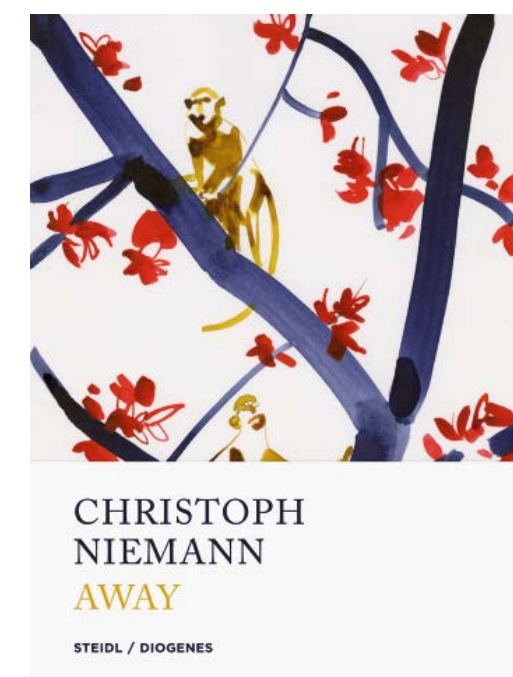
Jeroen van Rooijen

Co-published with Diogenes, Zurich

Christoph Niemann Away

Text by Christoph Niemann
Book design by Christoph Niemann and Philipp Keel
200 pages
9.8 × 13.2 in. / 25 × 33.5 cm
140 color images
Four-color process
Clothbound hardcover

€ 65.00 / £ 60.00 / US\$ 75.00
ISBN 978-3-95829-918-4





Born in Waiblingen in 1970, Christoph Niemann is an artist, graphic designer and author of various books. His work has appeared on more than 25 *New Yorker* covers since 2001, with illustrations in *WIRED*, *Weltkunst Magazine* and the *New York Times Magazine*. He was inducted into the Art Directors Club Hall of Fame in 2010. Niemann lives and works in Berlin.

This elaborate book features over 160 ink and pencil drawings by Christoph Niemann, each a story of an unfamiliar place. They are observations on traveling, arriving and immersing oneself, on the melancholy of being on the road and the adventure of discovering new destinations—among them New York, Paris, Hong Kong, Amsterdam, Seville and Kyoto. Regardless of their subjects, these are all iconic sketches, capable of grasping the magic, light and mood of a place in a handful of virtuoso strokes. In Niemann's own words: "Over time memories change. Most things fade, while others become more significant. Connections arise that one wasn't aware of originally. Sometimes a drawing can capture all this in a new and surprising way. And with some luck, the picture feels as authentic as the moment itself."

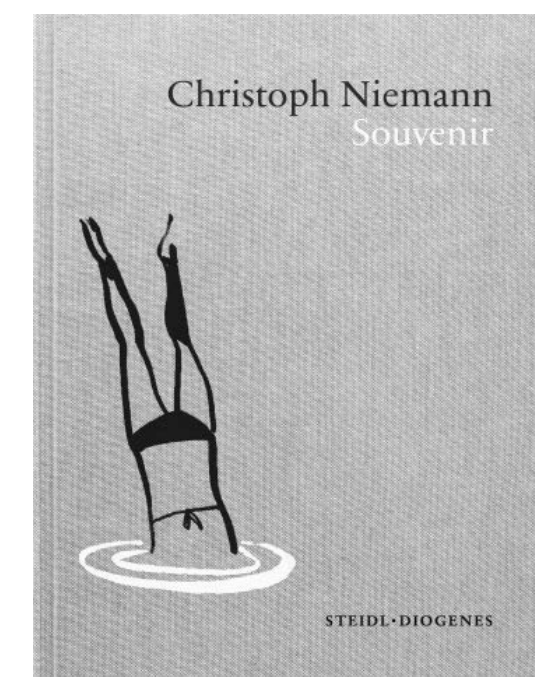
Christoph Niemann is one of the world's most in-demand artists. Der Tagesspiegel, Berlin

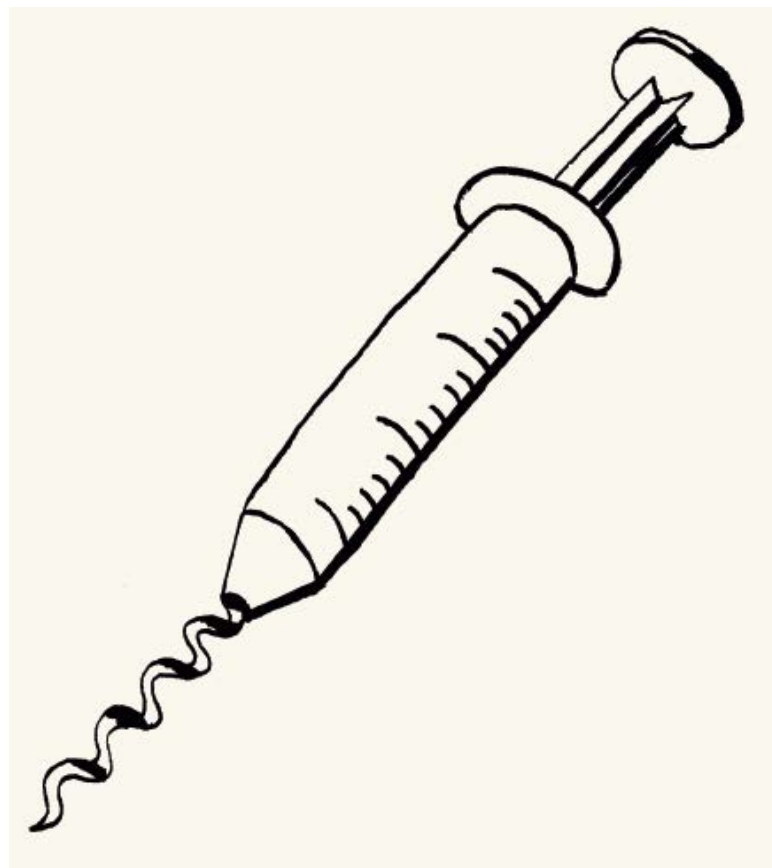
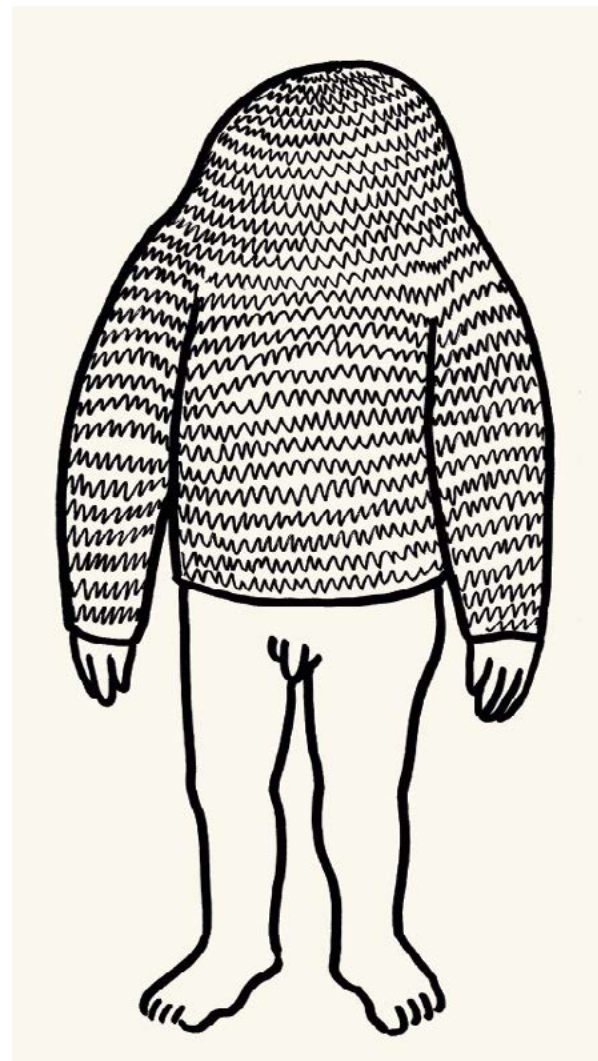
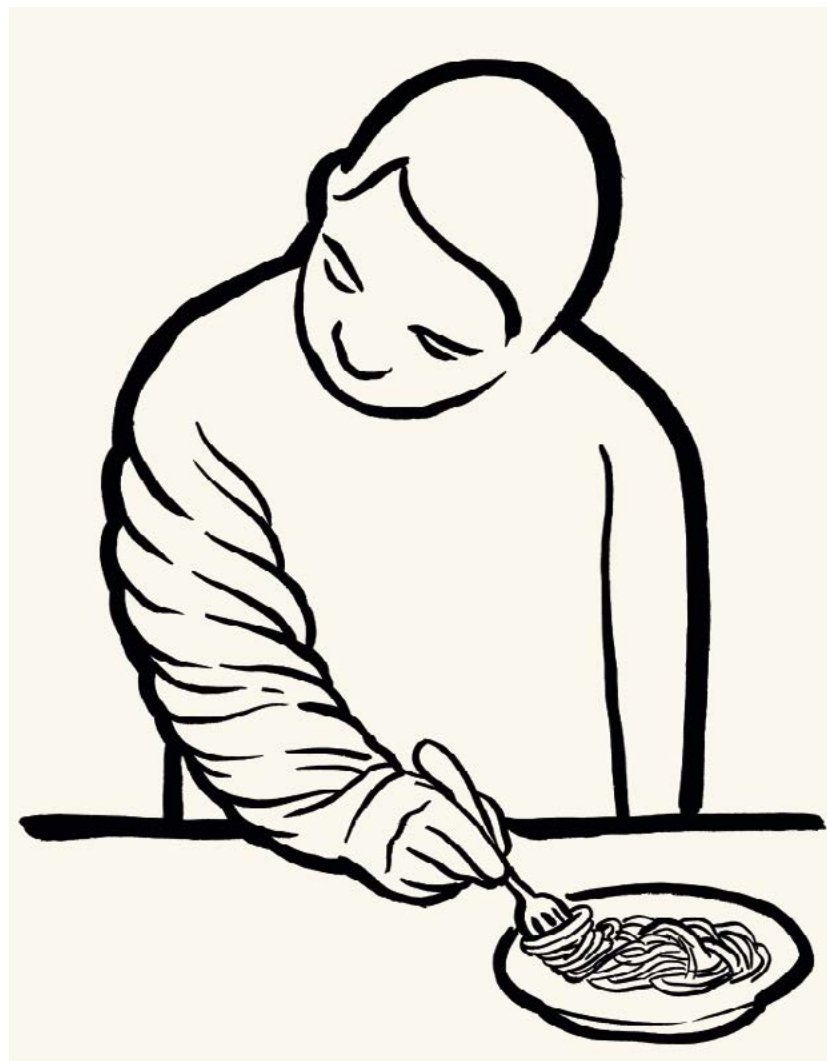
Co-published with Diogenes, Zurich

Christoph Niemann Souvenir

Book design by Christoph Niemann and Philipp Keel
Foreword by Philipp Keel
Afterword by Christoph Niemann
256 pages
9.3 x 11.8 in. / 23.5 x 30 cm
161 color images
Four-color process
Clothbound hardcover

€ 65.00 / £ 60.00 / US\$ 75.00
ISBN 978-3-95829-573-5





Nicholas Blechman is a New York-based art director, illustrator and designer. Formerly art director of the *New York Times Book Review* and the *New York Times* op-ed page, he is currently creative director of *The New Yorker*. Since 1990 he has also published, edited and designed the political underground magazine *Nozone*, featured in the Smithsonian Institution's Design Triennial. Blechman's illustrations have appeared in *GQ*, *Travel + Leisure*, *Wired* and the *New York Times*.

Born in Waiblingen in 1970, Christoph Niemann is an artist, graphic designer and author of various books. His work has appeared on more than 25 *New Yorker* covers since 2001, with illustrations in *WIRED*, *Weltkunst Magazine* and the *New York Times Magazine*. He was inducted into the Art Directors Club Hall of Fame in 2010. Niemann lives and works in Berlin.

In this simultaneously dark and hilarious book of drawings, renowned illustrators Nicholas Blechman, creative director of *The New Yorker*, and Christoph Niemann, a regular contributor to the same magazine, let loose all their visions of evil in today's unpredictable world. In what comical forms does evil bear its ugly face? Gigantic worms boring their way through the globe? Pieces of a puzzle eating one another? The jets of a shower piercing the body of an unsuspecting man beneath? A lone leaf fluttering to the ground before finally *shattering*? These and more delightfully incongruent images await us in *100% Evil*, a satirical guide that embraces pain and laughter, the extraordinary and the banal, the good and the bad in equal measure.

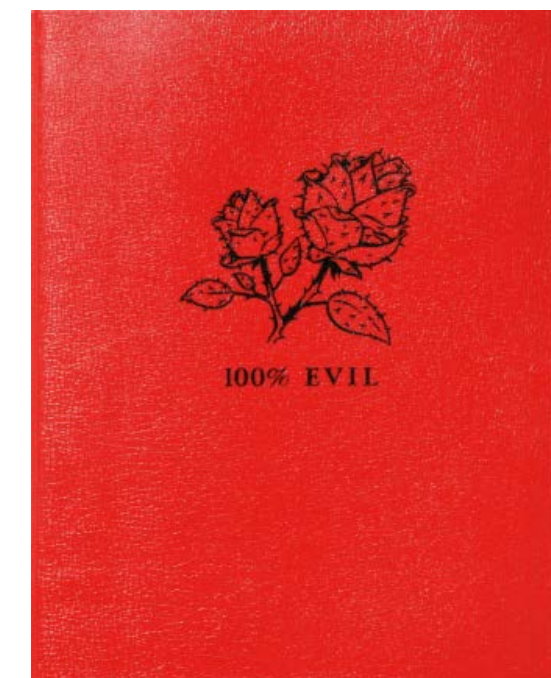
Woe unto them that call evil good, and good evil. Isaiah 5:20

Co-published with Diogenes, Zurich

Nicholas Blechman and Christoph Niemann *100% Evil*

Text by Chip Kidd
Book design by Nicholas Blechman
and Christoph Niemann
176 pages
4.9 × 6.5 in. / 12.5 × 16.5 cm
150 black-and-white images
Four-color process
Softcover

€ 35.00 / £ 30.00 / US\$ 40.00
ISBN 978-3-95829-919-1



Steidl books, 2006–2020

2006			
Bailey, David: Havana	Rautert, Timm: Deutsche in Uniform	Frank, Robert: London / Wales	Tunbjörk, Lars: Vinter
Balet, Catherine: Identity	Richon, Olivier: Real Allegories	Frank, Robert: Me and My Brother	van der Elksen, Ed: Jazz
Bischof, Werner: WernerBischofPictures	Rødland, Torbjørn: White Planet, Black Heart	Frank, Robert: One Hour	Wittmar, Petra: Medebach
Bourdin, Guy: A Message for You	Rowell, Margit: Ruscha Photographer	Freed, Leonard: Worldview	Wylie, Donovan: British Watchtowers
Broomberg, Adam, and Chanarin, Oliver: Chicago	Ruscha, Paul: Full Moon	Gober, Robert: Sculptures and Installations, 1979–2007	Wylie, Donovan: Scrapbook
Charles, Ray: a four dimensional being writes poetry on a field with sculptures	Schifferli, Christoph: Paper Dreams	Gormley, Antony: Antony Gormley	Zander, Thomas: Henry Wessel
Coddington, Grace: The Catwalk Cats	Schmidt, Jason: Artists	Gowda, Sheela: Sheela Gowda	
Cohen, Stéphanie: Désir d'une femme pour un homme	Soth, Alec: Neighbors / Nachbarn	Graham, Paul: a shimmer of possibility	2008
Colom, Joan: Raval	Scully, Sean: Glorious Dust	Grass, Günter: Catalogue Raisonné vol. 1: The Etchings	Abbott, Berenice: Berenice Abbott
d'Offay, Anthony: Warhol's World	Signer, Roman: Travel Photos	Grass, Günter: Catalogue Raisonné vol. 2: The Lithographs	Avedon, Richard: Portraits of Power
d'Orgeval, Martin: Pâques	Smith, Tony: Not an Object. Not a Monument	Gruyaert, Harry: TV Shots	Bailey, David: Is that so Kid
Dean, Tacita: Analogue: Films, Photographs, Drawings 1991–2006	Solomon, Rosalind: Polish Shadow	Hara, Cristóbal: Autobiography	Banier, François-Marie: Vive la Vie
Dean, Tacita: Die Regimentstochter	Soth, Alec: Niagara	Heldt, Jacob: American Pictures	Baron, Fabien: Liquid Light 1983–2003
Dewitz, Bodo von: Facts / Tatsachen	Spagnoli, Jerry: Daguerreotypes	Horn, Roni: A Kind of You	Berndt, Jerry: Insight
Dine, Jim: Pinocchio	Spero, David: Churches	Horn, Roni: Herdubreid at Home	Beuys, Joseph: Atlantis
Disfarmer, Mike: Original Disfarmer Photographs	Staeck, Klaus: Pornografie	Horn, Roni: Weather Reports You	Beuys, Joseph: Die Revolution sind wir
Engström, J. H.: Haunts	Sternfeld, Joel: Sweet Earth	Jansson, Mikael: Speed of Life	Bolofo, Koto: Venus
Enwezor, Okwui: Snap Judgments	Strömholm, Christer: In Memory of Himself	Jedlicka, Jan: Il Cerchio / The Circle	Büchel, Christoph, and Carmine, Giovanni: CEAU
Epstein, Mitch: Work	Taylor-Wood, Sam: Still Lives	Kaprow, Allan: 18 Happenings in 6 Parts	Christenberry, William: Working from Memory
Evans, Walker: Lyric Documentary	Teller, Juergen: Nürnberg	Karel, Betsy: Bombay Jadoo	Cole, Ernest: Photographer
Ewald, Wendy: Towards a Promised Land	Tillmans, Wolfgang: Freedom from the Known	Kelly, Ellsworth: Drawings on a Bus: Sketchbook 23, 1954	De Bruyckere, Berlinde: In the Woods there were Chainsaws
Frank, Robert: Come Again	Trager, Philip: Philip Trager	Kicken, Annette and Rudolph: Points of View	Demarchelier, Patrick: Patrick Demarchelier
Gibson, Ralph: Refractions	Tunbjörk, Lars: I love Borås!	Klapheck, Konrad: Paintings	Depardon, Raymond: Manhattan Out
Gonzales-Torres, Felix: Felix Gonzalez-Torres	van der Meer, Hans: European Fields	Kuhn, Mona: Evidence	Djian, Babeth: Babeth
Grey, Joel: Looking Hard at Unexamined Things	Wall, Jeff: Catalogue Raisonné 1978–2004	Lagerfeld, Karl: Konkret Abstrakt Gesehen	Dine, Jim: Poet Singing (the flowering sheets)
Gundlach, F. C.: Martin Munkácsi	Wessel, Henry: Five Books	Lagerfeld, Karl: Palazzo	Dine, Jim: This is How I Remember, Now
Hajek-Halke, Heinz: Artist, Anarchist	Wiedenhöfer, Kai: The Wall	Lagerfeld, Karl: Visions and a Decision	Dumas, Jean-Louis: Photographer
Hofer, Andreas: This Island Earth	Zwehl, Bettina Von: Bettina von Zwehl	Maysles, Albert: A Maysles Scrapbook	Duncan, John: Bonfires
Horn, Roni: Doubt Box		McPherson, Larry E.: The Cows	Dzama, Marcel: Even the Ghost of the Past
Horn, Roni: Rings of Lispector (Agua Viva)	2007	Mitchell, Joan: Leaving America: New York to Paris 1958–1964	Enwezor, Okwui: Archive Fever: Uses of the Document in Contemporary Art
International Center of Photography: Ecotopia	Alj's, Francis: The Politics of Rehearsal	Mitchell, Joan: Works on Paper 1956–1992	Flavin, Dan: The 1964 Green Gallery Exhibition
International Center of Photography: Unknown Weegee	Arp, Hans / Jean: Poupées	Mocafico, Guido: Serpens	Frank, Robert: Paris
Joseph, Marc: New and Used	Baertling, Olle: A Modern Classic (Agua Viva)	Moderna Museet: Karin Mamma Andersson	Frank, Robert: Peru
Kasher, Steven: Least Wanted: A Century of American Mugshots	Bailey, David: Pictures that Mark can do	Nickerson, Jackie: Faith	Frank, Robert: Pull My Daisy
Kim, Atta: ON-AIR	Bajac, Quentin, and Chéroux, Clément: Collection Photographs	Papageorge, Tod: Passing through Eden	Frank, Robert: The Americans
Kirchner, Ernst Ludwig: The Photographic Work	Belin, Valérie: Valérie Belin	Photographische Sammlung / SK Stiftung Kultur: City / Image / Cologne	Friedl, Peter: Playgrounds
Klochko, Deborah: Picturing Eden	Bloom, Barbara: The Collections of Barbara Bloom	Polidori, Robert: After the Flood	Genzken, Isa: Ground Zero
Lagerfeld, Karl: Room Service	Brohm, Joachim: Ruhr	Price, Ken: Sculptures and Drawings	Horn, Roni: Bird
Leiter, Saul: Early Color	Broomberg, Adam, and Chanarin, Oliver: Fig.	Probst, Barbara: Exposures	International Center of Photography: America and the Tintype
Leong, Sze Tsung: History Images	Brush, Daniel: Thirty Years' Work	Rautert, Timm: When we don't see you, you don't see us either	International Center of Photography: Bill Wood's Business
Ludwigson, Håkan: Taken Out of Context	Burtynsky, Edward: Quarries	Reinartz, Dirk: New York 1974	International Center of Photography: Heavy Light: Recent Photography and Video from Japan
Marden, Brice: Paintings on Marble	Callahan, Harry: Eleanor	Rhoades, Jason: Black Pussy	Iturbide, Graciela: The Hasselblad Award 2008
McCarthy, Paul: Head Shop / Shop Head	Capa, Robert: This is War!	Richardson, Clare: Beyond the Forest	Jeppesen, Adam: Wake
Depardon, Raymond: Villes / Cities / Städte	Colacello, Bob: Out	Roberts, Michael: Shot in Sicily	John Kobal Foundation: Glamour of the Gods
McPherson, Larry: Beirut City Center	Davidson, Bruce: Circus	Ross, Judith Joy: Eyes Wide Open	Kikai, Hiroh: Asakusa Portraits
Michals, Duane: Foto Follies: How Photography Lost Its Virginity on the Way to the Bank	Cities / Städte	Schaller, Matthias: The Mill	Korda, Alberto: A Revolutionary Lens
Mocafico, Guido: Medusa	diCorcia, Philip-Lorca: Philip-Lorca diCorcia	Schmidt, Joachim: Photoworks 1982–2007	Kuitca, Guillermo: Plates No. 01–24
Moholy-Nagy, László: Color in Transparency	diCorcia, Philip-Lorca: Thousand	Serra, Richard: Rolled and Forged	Lagerfeld, Karl: Abstract Architecture
Morath, Inge: The Road to Reno	Dine, Jim: L'Odyssée de Jim Dine	Sheikh, Fazal: Ladli	Lagerfeld, Karl: Metamorphoses of an American
Morris, Christopher: My America	Dufour, Diane, and Toubiana, Serge: The Image to Come	Sidibé, Malick: Chemises	Lagerfeld, Karl: You can leave your hat on
Nádas, Péter: Own Death	Earhart, Amelia: Image and Icon	Simon, Taryn: An American Index of the Hidden and Unfamiliar	Lebeck, Robert: Tokyo / Moscow / Leopoldville
Odermatt, Arnold: On Duty	Eskildsen, Joakim: The Roma Journeys	Singh, Dayanita: Sent a Letter	Leiter, Saul: Saul Leiter
Ohara, Ken: Extended Portrait Studies	Eskildsen, Ute: Rockers Island. Olbricht Collection	Smith, Bridget: Society	Leonard, Zoe: Photographs
Peter, Carolyn: A Letter from Japan: The Photographs of John Swope	Eskildsen, Ute: The Stamp of Fantasy	Soth, Alec: Dog Days Bogotá	Meiselas, Susan: In History
Polidori, Robert: Havana	Ethridge, Roe: Rockaway, NY	Starling, Simon: Nachbau / Reconstruction	Metzker, Ray K.: Light Lines
Quinn, Marc: Fourth Plinth	Fondation Cartier pour l'art contemporain: Rock 'n' Roll 39–59	Strand, Paul: Toward a Deeper Understanding	Mocafico, Guido: Movement
		Taro, Gerda: Gerda Taro	
		Tierney, Gearon: Daddy, where are you?	

Moderna Museet: Eclipse: Art in a Dark Age	Dine, Jim: Boy in the World (a memoir)
Moderna Museet: The History Book. On Moderna Museet 1958–2008	Dine, Jim: Old Me, Now. Self-portrait drawings 2008–2009
Moderna Museet: Time & Place: Los Angeles, 1957–1968	Eggleston, William: Paris
Moderna Museet: Time & Place: Milano-Torino, 1958–1968	Epstein, Mitch: American Power
Moderna Museet: Time & Place: Rio de Janeiro, 1956–1964	Eskildsen, Ute: Clare Strand
Newman, Arnold: The Early Work CDG/JHE	Frank, Robert: Father Photographer
Nilson, Greger: J. H. Engström: Ofili, Chris: Devil's Pie	Goldberg, Jim: Open See
Rauch, Neo: Neo Rauch	Goodwin, Dryden: Cast
Ray, Man, and Gruber, L. Fritz: Jahre einer Freundschaft 1956–1976	Graham, Paul: a shimmer of possibility
Rødland, Torbjørn: I Want to Live Innocent	Graham, Paul: Paul Graham
Ross, Judith Joy: Living with War	Hack, Jefferson: Another Fashion Book
Rubinfien, Leo: Wounded Cities	Hare, Chauncey: Protest Photographs
Ruetz, Michael: Eye on Infinity	Horn, Roni: Roni Horn aka Roni Horn
Ruscha, Edward: Catalogue Raisonné of the Paintings, vol. 3	Horn, Roni: Vatnasafn / Library of Water
Schaller, Matthias: Controfacciata	International Center of Photography: Dress Codes
Sheikh, Fazal: The Circle	Iturbide, Graciela: Asor
Signer, Roman: Projections	Ketter, Clay: Clay Ketter
Singh, Dayanita, and Singh, Raghubir: The Home and the World	Klemm, Eric: Silent Warriors
Sosnowska, Monika: Photographs and Sketches	Kuhn, Mona: Native
Soth, Alec: Sleeping by the Mississippi	Lacombe, Brigitte: anima I persona
Stahel, Urs: Darkside I	Laita, Mark: Created Equal
Starkey, Hannah: Photographs 1997–2007	Lassnig, Maria: The Pen is the Sister of the Brush
Steinert, Otto: Parisian Shapes	Luchford, Glen: Glen Luchford
Sternfeld, Joel: Oxbow Archive	Marty, Urs: Urs Marty
Sternfeld, Joel: When it Changed	McKenna, Kristine: The Ferus Gallery
Sturges, Jock: Life Time	Morath, Inge: Iran
Taylor, Al: Early Works	Müller, Frank-Heinrich: EAST. Zu Protokoll / For the Record
Teller, Juergen: Vivienne Westwood Spring Summer 2008	Nixon, Nicholas: Live, Love, Look, Last
van Denderen, Ad: So Blue, So Blue	Pfeiffer, Walter: In Love with Beauty
Weiner, Lawrence: Something to Put Something On	Ray, Man: Trees + Flowers – Insects Animals
Wood, John: On the Edge of Clear Meaning	Reed, Lou: Romanticism
Zittel, Andrea: Gouaches and Illustrations	Rosenheim, Jeff: Walker Evans and the Picture Postcard

2009
Aldridge, Miles: Pictures for Photographs
Bacon, Francis: A Terrible Beauty
Bacon, Francis: New Studies: Centenary Essays
Bailey, David: 8 Minutes
Bailey, David: Eye
Bakkom, Matthew: New York City Museum of Complaint
Banier, François-Marie: Beckett
Banier, François-Marie: Grandes Chaleurs
Banier, François-Marie: I Missed You
Bourgeois, Louise: Nothing to Remember
Brohm, Joachim: Ohio
Burger-Utzer, Brigitta, and Stefan, Grisseemann: Frank Films: The Film and Video Work of Robert Frank
Burtynsky, Edward: Oil
Clarke, Brian: Christophe
Clarke, Brian: Work
Cornell, Lauren: Younger than Jesus
D'Agati, Mauro: Palermo Unsung
d'Orgeval, Martin: Touched by Fire
Demand, Thomas: Nationalgalerie
Dewitz, Bodo von: Politische Bilder
Diepois, Aline, and Gizolme, Thomas: Dust Book

Born in 1950 in Göttingen, Germany, Gerhard Steidl founded his publishing house and screen-printing workshop for graphic art and posters in 1968. Today Steidl publishes the largest worldwide program of contemporary photobooks and an ambitious German literature list. He furthermore conceives and curates international exhibitions. In 2020 Steidl became the first non-photographer to receive the Outstanding Contribution to Photography prize at the Sony World Photography Awards, and was awarded the Gutenberg Prize by the International Gutenberg Society in Mainz. In 2021 he received the Grand Cross of Merit of Lower Saxony, and the publishing house received the Deutscher Verlagspreis (German Publishers Award). Steidl is the initiator and founding director of Kunsthaus Göttingen, which opened in June 2021, and curator of the documenta fifteen partner project “printing futures.”

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I see myself as a student and the photographers are my professors. Gerhard Steidl



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Claxton, Dana: Dana Claxton

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Dine, Jim: Electrolyte in Blue

Dine, Jim: I Print

Dine, Jim: Viral Interest

Eggleston, William: The Outlands

Ehrlich, Richard: The Arolsen Holocaust Archive

Epstein, Mitch: In India

Epstein, Mitch: Property Rights

Fosso, Samuel: AUTOPORTRAIT

Gasser, Martin: Nach der Natur

Graffenried, Michael von: Our Town

Graffenried, Michael von: Swiss Press Yearbook 21

Heiting, Manfred and Lemke, Kristina: Dr. Paul Wolff & Alfred Tritschler

Hoffmann, Felix and Schönegg, Kathrin: Send me an image

Keel, Philipp: Last Summer

Kentridge, William: Domestic Scenes

Kuhn, Mona: Kings Road

Light, Ken: Course of the Empire

Ludwig, Mark: Our Will to Live

Onishi, Shigeru: A Metamathematical Proposition

Packham, Monte: Rhyme Time

Peress, Gilles: Whatever You Say, Say Nothing

Peress, Gilles and Klatell, Chris: Annals of the North

Rautert, Timm: Timm Rautert and the Lives of Photography

Rautert, Timm: otl aicher / rotis

Rautert, Timm: Deutsche Geschichten

Sheikh, Fazal: The Moon is behind us

Sutkus, Antanas: Children

Venzago, Alberto: Taking Pictures, Making Pictures

2022

Adams, Robert: The Plains, from Memory

Adams, Robert and Chuang, Joshua: Boats, Books, Birds

Beuys, Joseph: Four Books in a Box

Beuys, Joseph: Intuition

Bowen, Deanna: Deanna Bowen

Burtynsky, Edward: African Studies

Chan, Theseus: STEIDL–WERK No.30: KUNSTHAUS GÖTTINGEN

Comte, Michel: EL & Us

Dine, Jim: Grace and Beauty

Ellison, Ralph: Photographer

Epstein, Mitch: Recreation

Epstein, Mitch: Silver + Chrome

Frazier, LaToya Ruby: Flint is Family in Three Acts

Goldin, Nan: This Will Not End Well

Graffenried, Michael von: Swiss Press Yearbook 22

Hill, John T.: Random Access

Hoepker, Thomas: The Way It Was. Road Trips USA

Horn, Roni: Félix González-Torres Roni Horn

Horn, Roni: LOG

Horn, Roni: Remembered Words

Horn, Roni: Weather Reports You

Kapoor, Anish: Make New Space. Architectural Projects

Kentridge, William: Catalogue Raisonné Volume 1. Prints and Posters 1974–1990

Kunhardt, Dorothy: Collected Works

Leutwyler, Henry: International Red Cross & Red Crescent Museum

Leutwyler, Henry: Philippe Halsman. A Photographer’s Life

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Michener, Diana: Bones

Näder, Hans-Georg: Futuring Human Empowerment

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Parks, Gordon: Segregation Story. Expanded Edition

Parks, Gordon: Stokely Carmichael and Black Power

Samoylova, Anastasia and Evans, Walker: Floridas

Shabazz, Jamel: Albums

Singh, Dayanita: Book Building

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