



# Steidl

Spring/Summer 2020

Steidl  
Spring/Summer 2020

# Steidl Now

**steidl.de**

Your first stop for all our books and imprints!  
Every order at steidl.de with free worldwide delivery

**Spring/Summer 2020  
book catalogue**

Steidl's crystal ball—a preview of our books to come in the next six months

***Steidl Magazine* No. 1**

Hot off the press! Receive your free copy with every order at steidl.de and discover our newest titles and behind-the-scenes secrets

**letters@steidl.de**

Your thoughts on anything and everything Steidl—we'd love to hear them

**hellosteidl@steidl.de**

Email Gerhard Steidl that question you've always wanted to ask him and get a personal response!  
Best questions printed in *Steidl Magazine*

**shop@steidl.de**

Questions and queries for our online shop?  
Complaints or compliments? Let us know here

**Podcasts**

Check in at the brand-new Steidl Hotel on Apple Podcasts, Spotify and steidl.de for our first podcast, featuring Nadav Kander and his book *The Meeting*

**Social media**

Check out #SteidlScreenTests and interviews with our artists on Instagram @steidlverlag  
Facebook @SteidlInternational  
Twitter @SteidlVerlag  
YouTube Steidl



*I became devoted to chasing down poetry in the best of what I found; to opening doors that allowed me entrance into their universe, no matter how small. If I found nothing, I tried another door. My imagination stays hungry and I feed it with things that surround me.*

Gordon Parks, 1990



# The Gordon Parks Foundation / Steidl Book Prize

Gordon Parks (1912–2006) believed in collaborative and interdisciplinary approaches to art making and social action. Since its inception, The Gordon Parks Foundation has supported the work of artists whose practice reflects and extends Gordon Parks’ legacy. In this spirit, the newly established Gordon Parks Foundation / Steidl Book Prize launches a publishing platform for artists whose work is connected to the foundation’s mission. The prize, which culminates in a Steidl publication, will be awarded to contemporary and mid-career artists whose work is connected to Parks’ legacy. Each book will feature previously unpublished work by a single artist, as well as texts by notable writers. The inaugural Gordon Parks Foundation / Steidl Book Prize artist will be announced in 2020.

Concept:  
Peter W. Kunhardt, Jr. and Gerhard Steidl

## About The Gordon Parks Foundation

The Gordon Parks Foundation supports and produces artistic and educational initiatives that advance the legacy and vision of Gordon Parks for social justice. Recognized as the most significant African-American photographer of the twentieth century, as well as an influential writer, composer and filmmaker, Parks used the arts as a vehicle to further what he described as “the common search for a better life and a better world.”

Drawing inspiration from the pivotal role of a fellowship Parks received early in his career, the foundation’s educational and grant-making initiatives are core to its mission and year-round activities. Through The Gordon Parks Foundation Scholarships and Prizes and The Gordon Parks Foundation Fellowship, the foundation provides vital support to artists and champions current and future generations of creatives whose work continues his legacy. These initiatives are made possible through The Gordon Parks Arts and Social Justice Fund, established by the foundation in 2019.

**THE GORDON PARKS FOUNDATION**



Artists/Editors	Robinson, Tiny 139
Adams, Robert 17–25	Sagami, Tomoyuki 118
Alam, Shahidul 137	Schoeller, Martin 69–71
Arp, Hans/Jean 157	Serra, Richard 151
Bailey, David 91	Singh, Dayanita 77
Baltz, Lewis 31	Smoliansky, Gunnar 124–125
Banier, François-Marie 107–111	Spero, Nancy 130
Bolofo, Koto 127–129	Steidl, Gerhard 135
Callahan, Harry 54	Stillings, Jamey 79
Campt, Tina 99	Strömholm, Christer 126
Chikura, Yukari 112	Sutkus, Antanas 61
Chuang, Joshua 25	Suzuki, Tatsuo 119
Clark, Ed 41	Traub, Charles H. 65
Cohen, John 55–57	Waddell, Stephen 67
Comte, Michel 145	Wallis, Brian 99
d’Orgeval, Martin 103–105	Watanabe, Toshiya 120
Devlin, Lucinda 94	Wessel, Henry 27–29
Dine, Jim 131, 147, 158	
Eggleston, William 33–37	Titles
Elgort, Arthur 97	
Eskildsen, Joakim 89	117 Polaroids 91
Fosso, Samuel 45–47	3 Cats and a Dog (Self-portrait) 147
Fougeron, Martine 95	Abandoned Moments 64
Friedlander, Lee 62–63	Acts of Rebellion 130
Gossage, John 81	Alf Lechner Sculpture Park 133
Hasegawa, Takumi 121	ATACAMA. Renewable Energy and Mining
Hennek, Mat 73	in the High Desert of Chile 79
Hirano, Satoshi 114	Atmosphere of Crime, 1957, The 43
Hirsch, Marianne 99	AUTOPORTRAIT 45
Hirst, Damien 149	B, drawings of abstract forms 117
Hochberg, Gil 99	Ballet 97
Hofer, Evelyn 53	Battlefields 109
Ishizuka, Gentaro 115	Bawa Chairs 77
Kapoor, Anish 153–155	Bildanalytische Photographie,
Kashi, Ed 64	1968–1974 101
Keel, Philipp 93	Binding 129
Killip, Chris 51	Boats, Books, Birds 25
Komatsu, Toru 116	Book of Everything 39
Leutwyler, Henry 96	Budapest Courtyards 87
Lijie, Zhang 113	Chanel – Her Life 141
Marchand, Yves 87	Children 61
Mark, Mary Ellen 39	City Diary #4 123
McLaughlin, Daniel 133	Cuban Studies 89
Meffre, Romain 87	Découpages 105
Mori, Toshiaki 117	Distant Shore, A 116
Neville, Mark 86	Do Not Disturb My Waking Dream 57
O’Neal, Hank 59	Dreamers 107
Olsson, Mikael 75	Dublin 53
Onishi, Shigeru 83	Eden 21
Pamuk, Orhan 85	Flowers 35
Parks, Gordon 43	Friction / Tokyo Streets 119
Petersen, Anders 122–123	Gold Rush Alaska 115
Picardie, Justine 141	Hands 125
Posingis, Sebastian 74	Hi there! 96
Ractliffe, Jo 49	Hitchhike 27
Rautert, Timm 101	Hot Dream (52 Books) 158
Reynolds, John 139	

Imagining Everyday Life: Engagements with	
Vernacular Photography 99	
Lake Pictures 94	
Last Summer 93	
Lead Belly: A Life in Pictures 139	
Lido 126	
Light. Special Edition 145	
Look up to the Moon 55	
Los Angeles Spring 17	
Make New Space.	
Architectural Projects 155	
Martin Schoeller 1995–2019 69	
Mathematical Structures 83	
Midnight Tweedle 113	
Morals of Vision 33	
Morocco 54	
new Industrial Parks near Irvine, California, The 31	
Nicknames of Citizens, The 81	
Nicolas et Adrien. A World with Two Sons 95	
Notebooks Vol. 2 151	
on   auf 75	
On Assignment 1931–1962 41	
On Lookout Mountain 19	
Orange 85	
Paper Making 127	
Passport 111	
Pharmacy London 149	
Photographs: 1980s to now 49	
Pickup 63	
Polaroid SX–70 37	
Printing 128	
Promenade Pictures 124	
Reconstruction. Shibuya, 2014–2017 114	
Robert Frank: Books and Films, 1947–2019 135	
Salt River 74	
Secret Drawings, The 131	
Silent Cities 73	
SIXSIXSIX 47	
Skid Row 65	
Station, The 51	
Stephen Waddell 67	
Summer Nights, Walking 23	
Sur Face 103	
Survivors. Faces of Life after the Holocaust 71	
Thereafter 120	
Tide Will Turn, The 137	
Twenty Sketchbooks 157	
Ukraine – Stop Tanks with Books 86	
Uluru & Kata Tjuta Photographs 153	
Walkabout / Man Alone / Botanical Census 29	
When Takumi Met the Legends of the World 121	
Workers. The Human Clay 62	
YKTO 118	
You’ve Got to Do a Damn Sight Better	
than That, Buster. Working with	
Berenice Abbott 1972–1991 59	
Zaido 112	
Zoo 122	

5	The Gordon Parks Foundation / Steidl Book Prize
6	Index
7	Contents
8	How to contact us
	Press enquiries
	DISTRIBUTION
9	Germany, Austria, Switzerland
10	USA and Canada
11	France
	All other territories
13	Steidl Bookshops
	STEIDL SPRING/SUMMER 2020 LIST
17	Robert Adams Los Angeles Spring
19	Robert Adams On Lookout Mountain
21	Robert Adams Eden
23	Robert Adams Summer Nights, Walking
25	Joshua Chuang and Robert Adams Boats, Books, Birds
27	Henry Wessel Hitchhike
29	Henry Wessel Walkabout / Man Alone / Botanical Census
31	Lewis Baltz The new Industrial Parks near Irvine, California
33	William Eggleston Morals of Vision
35	William Eggleston Flowers
37	William Eggleston Polaroid SX-70
39	Mary Ellen Mark Book of Everything
41	Ed Clark On Assignment 1931–1962
43	Gordon Parks The Atmosphere of Crime, 1957
45	Samuel Fosso AUTOPORTRAIT
47	Samuel Fosso SIXSIXSIX
49	Jo Ractliffe Photographs: 1980s to now
51	Chris Killip The Station
53	Evelyn Hofer Dublin
54	Harry Callahan Morocco
55	John Cohen Look up to the Moon
57	John Cohen Do Not Disturb My Waking Dream
59	Hank O’Neal You’ve Got to Do a Damn Sight Better than That, Buster. Working with Berenice Abbott 1972–1991
61	Antanas Sutkus Children
62	Lee Friedlander Workers. The Human Clay
63	Lee Friedlander Pickup
64	Ed Kashi Abandoned Moments
65	Charles H. Traub Skid Row
67	Stephen Waddell
69	Martin Schoeller Martin Schoeller 1995–2019
71	Martin Schoeller Survivors. Faces of Life after the Holocaust
73	Mat Hennek Silent Cities
74	Sebastian Posingis Salt River
75	Mikael Olsson on   auf
77	Dayanita Singh Bawa Chairs
79	Jamey Stillings ATACAMA. Renewable Energy and Mining in the High Desert of Chile
81	John Gossage The Nicknames of Citizens
83	Shigeru Onishi Mathematical Structures
85	Orhan Pamuk Orange

86	Mark Neville Ukraine – Stop Tanks with Books
87	Yves Marchand and Romain Meffre Budapest Courtyards
89	Joakim Eskildsen Cuban Studies
91	David Bailey 117 Polaroids
93	Philipp Keel Last Summer
94	Lucinda Devlin Lake Pictures
95	Martine Fougeron Nicolas et Adrien. A World with Two Sons
96	Henry Leutwyler Hi there!
97	Arthur Elgort Ballet
99	Tina Campt, Marianne Hirsch, Gil Hochberg and Brian Wallis (eds.) Imagining Everyday Life: Engagements with Vernacular Photography
101	Timm Rautert Bildanalytische Photographie, 1968–1974
103	Martin d’Orgeval Sur Face
105	Martin d’Orgeval Découpages
107	François-Marie Banier Dreamers
109	François-Marie Banier Battlefields
111	François-Marie Banier Passport
112	Yukari Chikura Zaido
113	Zhang Lijie Midnight Tweedle
114	Satoshi Hirano Reconstruction. Shibuya, 2014–2017
115	Gentaro Ishizuka Gold Rush Alaska
116	Toru Komatsu A Distant Shore
117	Toshiaki Mori B, drawings of abstract forms
118	Tomoyuki Sagami YKTO
119	Tatsuo Suzuki Friction / Tokyo Streets
120	Toshiya Watanabe Thereafter
121	Takumi Hasegawa When Takumi Met the Legends of the World
122	Anders Petersen Zoo
123	Anders Petersen City Diary #4
124	Gunnar Smoliansky Promenade Pictures
125	Gunnar Smoliansky Hands
126	Christer Strömholm Lido
127	Koto Bolofo Paper Making
128	Koto Bolofo Printing
129	Koto Bolofo Binding
130	Nancy Spero Acts of Rebellion
131	Jim Dine The Secret Drawings
133	Daniel McLaughlin (ed.) Alf Lechner Sculpture Park
135	Gerhard Steidl (ed.) Robert Frank: Books and Films, 1947–2019
137	Shahidul Alam The Tide Will Turn
139	John Reynolds and Tiny Robinson (eds.) Lead Belly: A Life in Pictures
141	Justine Picardie Chanel – Her Life

SPECIAL EDITIONS

145	Michel Comte Light. Special Edition
147	Jim Dine 3 Cats and a Dog (Self-portrait)
149	Damien Hirst Pharmacy London
151	Richard Serra Notebooks Vol. 2
153	Anish Kapoor Uluru & Kata Tjuta Photographs
155	Anish Kapoor Make New Space. Architectural Projects
157	Hans / Jean Arp Twenty Sketchbooks
158	Jim Dine Hot Dream (52 Books)
161	Backlist

How to contact us

Steidl

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

Sales

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

Submissions

Holger Feroudj  
E holger@steidl.de

Catalogue / Editorial

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

Export Management / Shipping

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

Production

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

Public Relations / Press

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

Press enquiries

Germany, Austria and Switzerland

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

USA and Canada

Monika Condrea  
91 Saratoga Ave.  
Brooklyn, NY 11233  
USA  
T +1 646 226 6828  
E monika.condrea@gmail.com

All other territories

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

How to contact our imprint partners

Edition 7L Paris

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

Steidl Dangin Publishers

Box Ltd.  
Attn.: Marion Liang  
267 Douglass Street  
Brooklyn, NY 11217  
USA  
T +1 212 965 9555  
F +1 212 965 9555  
E info@boxstudios.com

Steidl David Zwirner

Doro Globus  
525 West 19th Street  
New York, NY 10011  
T +1 212 7 272 070  
F +1 212 7 272 072  
E doro@davidzwirner.com  
www.davidzwirner.com

Steidl Miles

Peter Miles Studio  
650 East 6th Street, Apt. 1  
New York, NY 10009  
T +1 212 3 587 991  
E email@petermilesstudio.com

Distribution

Germany, Austria and Switzerland

Verlag

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

Auslieferungen

Deutschland

Steidl  
Düstere Str. 4  
37073 Göttingen  
T +49 551 49 60 60  
F +49 551 49 60 49  
E bestellung@steidl.de

Lieferanschrift

Steidl  
Anna-Vandenhoeck-Ring 17  
37081 Göttingen

Österreich

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

Schweiz

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

Vertrieb

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

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

Außendienst

Deutschland

Schleswig-Holstein, Hamburg, Bremen, Niedersachsen

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

Berlin, Mecklenburg-Vorpommern, Brandenburg

Vera Grambow  
Liselotte-Herrmann-Straße 2  
10407 Berlin  
T +49 30 40 048 583  
F +49 30 4 212 246  
E berliner-verlagsvertretungen@t-online.de

Sachsen-Anhalt, Sachsen, Thüringen

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

Nordrhein-Westfalen Hessen, Rheinland-Pfalz, Saarland, Luxemburg

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

Ulrike Hölzemann

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

Baden-Württemberg

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

Bayern

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

Österreich

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

Günter Thiel

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

Schweiz

Giovanni Ravasio  
Verlagsvertretungen  
Klosbachstr. 33  
CH-8032 Zürich  
T +41 44 260 61 31  
F +41 44 260 61 32  
E g.ravasio@bluewin.ch



Distribution  
USA and Canada

Artbook | D.A.P.

75 Broad Street  
Suite 630  
New York, N.Y. 10004  
USA  
T +1 212 627 1999  
F +1 212 627 9484  
E orders@dapinc.com  
www.artbook.com

Trade Sales Representatives

New York & Key Accounts

Jamie Johnston  
T +1 212-627-1999  
F +1 212-627-9484  
E jjohnston@dapinc.com

USA — West Coast / Southwest

Ellen Towell  
Karel/Dutton Group  
3145 Geary Blvd. #619  
San Francisco CA 94118  
T +1 415-668-0829  
F +1 415-668-2463  
E hkarel@comcast.net

Lise Solomon  
Albany CA  
T +1 510-528-0579  
F +1 510-900-1088  
E lise.solomon@sonic.net

Dory Dutton  
Karel/Dutton Group  
Corrales NM  
T +1 818-269-4882  
F +1 480-247-5158  
E dory.dutton@valleyvillageemail.com

Southern California

Mark O'Neal  
T +1 562 587 0956  
F +1 877 847 1619  
E oneal.mark@gmail.com

Midwest

Stu Abraham  
Minneapolis MN  
T +1 952-927-7920  
F +1 952-927-8089  
E stu@aabookreps.com

John Mesjak  
Sycamore IL 60178  
T +1 815-899-0079  
F +1 815-261-4114  
E john@aabookreps.com

Sandra Law  
T +1 630 352 8640  
F +1 952 927 8089  
E.sandra@aabookreps.com

Emily Johnson  
St. Paul MN  
T +1 952 927 7920  
F +1 952 927 8089  
E emily@aabookreps.com

New England / Southeast /  
Mid-South

Zachary Goss  
T +1 774 644 7374  
E zgoss@dapinc.com

Mark Pearson  
CT, RI, MA, NH, VT, ME,  
VA, NC, SC, GA, FL  
T 617-480-1709  
F 800-478-3128  
E mpearson@dapinc.com

Mid-Atlantic

Chesapeake & Hudson, Inc.  
Michael Gourley, Bill Hoar, Janine  
Jensen, Steve Straw, Ted Wedel  
T +1 800-231-4469  
F +1 800-307-5163  
E office@cheshud.com

National Accounts

Artbook | D.A.P.  
Jane Brown  
Los Angeles CA  
T +1 323-969-8985  
F +1 818-243-4676  
E jbrown@dapinc.com

Gift Reps

Aesthetic Movement

New York & Mid-Atlantic

Gus Anagnopoulos  
T +1 718-797-5750  
F +1 718-797-4944  
E gus@aestheticmovement.com

Aesthetic Movement

Chicago & Midwest

Alison Grant  
T +1 773-951-8754  
F +1 773-435-6691  
E ali@aestheticmovement.com

Aesthetic Movement

Atlanta & Southern States

Laura Jane Turner  
T +1 404-749-5005  
F +1 404-521-4372  
E laura@aestheticmovement.com

Artbook | Gift

Los Angeles & West Coast

Tricia Gabriel  
T +1 323-969-8985  
F +1 323-662-7896  
E triciagabriel@gmail.com

Canada

Ampersand Inc.

Toronto On & East Coast

Saffron Beckwith  
T +1 416-703-0666  
F +1 866-849-3819  
E saffronb@ampersandinc.ca

Ampersand Inc.

Vancouver BC & West Coast

Ali Hewitt  
T +1 604-448-7165  
F +1 888-323-7118  
E alih@ampersandinc.ca

Ampersand Inc.

Ottawa & Quebec

Jenny Enriquez  
T +1 416-703-0666  
F +1 866-849-3819  
E jennye@ampersandinc.ca

Distribution  
France

For publications in  
English and French

Interart S.A.R.L.  
1, rue de l'Est  
75020 Paris  
T +33 1 43 493 660  
F +33 1 43 494 122  
E info@interart.fr

Responsable distribution:  
Laurence H'Limi  
E laurence@interart.fr

Responsable diffusion:  
Pierre Samoyault  
E pierre@interart.fr

Représentants:  
Blanche Pilven  
E blanche@interart.fr  
Emerick Charpentier  
E emerick@interart.fr

Margot Rietsch  
E margot@interart.fr

Assistante commerciale:  
Marylaure Perre  
E marylaure@interart.fr

Service commande:  
E commercial@interart.fr  
www.dilicom.net

Distribution  
All other territories

Head Office / Export Sales  
Department: Thames & Hudson Ltd.

181a High Holborn  
London WC1V 7QX  
T +44 20 78 455 000  
F +44 20 78 455 050  
Sales and Marketing Department:  
F +44 20 78 455 055  
E sales@thameshudson.co.uk  
E export@thameshudson.co.uk

UK

Christian Frederking  
Group Sales Director  
E c.frederking@thameshudson.co.uk

Andrius Juknys  
Head of Distributed Books  
T +44 (0)20 7845 5000  
F 020 7845 5055  
E a.juknys@thameshudson.co.uk

Mark Garland  
Manager, Distributed Books  
T +44 (0)20 7845 5000  
F 020 7845 5055  
E m.garland@thameshudson.co.uk

Ellen Morris  
Distributed Sales Coordinator  
T +44 (0)20 7845 5000  
F 020 7845 5055  
E e.morris@thameshudson.co.uk

Ben Gutcher  
T +44 (0)20 7845 5000  
E b.gutcher@thameshudson.co.uk  
Head of UK Sales

Dawn Shield  
T +44 (0)20 7845 5000  
E d.shield@thameshudson.co.uk  
London

David Howson  
T +44 (0)20 7845 5000  
E d.howson@thameshudson.co.uk  
London & South East

Karim White  
T +44 (0)7740 768 900  
E k.white@thameshudson.co.uk  
Northern England, Scotland & Ireland

Mike Lapworth  
T +44 (0)7745 304 088  
E mikelapworth@sky.com  
The Midlands & East Anglia

Ian Tripp  
T +44 (0)7970 450 162  
E iantripp@ymail.com  
Wales & Southwestern Counties

Trade: Thames & Hudson  
(Distributors) Ltd.  
(distribution and accounts)

Littlehampton Book Services  
Faraday Close  
Durrington, Worthing  
West Sussex BN13 3RB  
United Kingdom  
T +44 190 382 8501

Key Accounts

Michelle Strickland  
T +44 (0)20 7845 5000  
E m.strickland@thameshudson.co.uk  
Senior Key Accounts Manager

Alice Corrigan  
T +44 (0)20 7845 5000  
E a.corrigan@thameshudson.co.uk  
Key Accounts Manager

Gift

Poppy Edmunds  
T +44 (0)20 7845 5000  
E p.edmunds@thameshudson.co.uk  
Sales Manager

Jamie Denton  
T +44 (0)7765 403 182  
E jamesdenton778@btinternet.com  
South, Southeastern Counties/Gift

Victoria Hutton  
T +44 (0)7899 941 010  
E victoriahuttonbooks@yahoo.co.uk  
London/Gift

Colin MacLeod / Jill Macleod  
T +44 (0)7710 852 197 /  
+44 (0)7885 720 175  
E colinmacleodsw@gmail.com  
Wales & Southwestern Counties/Gift

For all other UK enquiries  
please contact:

Ellen McDermot  
Thames & Hudson Ltd  
T +44 (0)20 7845 5000  
E sales@thameshudson.co.uk

Distribution  
All other territories (continued)

Europe

Austria, Germany, Switzerland

Michael Klein  
T +49 931 17405  
E mi-klein@t-online.de

Belgium & Luxembourg

Alexandra Levy  
Export Sales Department  
Thames & Hudson Ltd  
E a.levy@thameshudson.co.uk

Eastern Europe

Sara Ticci  
T +44 7952 919 866  
E s.ticci@thameshudson.co.uk

Eastern Mediterranean,  
Bulgaria, Romania

Stephen Embrey  
T +44 (0)7952 919 866  
E s.embrey@thameshudson.co.uk

France

Interart S.A.R.L.  
T +33 1 43 49 36 60  
E commercial@interart.fr

Ireland

Karim White  
T +44 (0)7740 768 900  
E k.white@thameshudson.co.uk

Netherlands

Van Ditmar b.v.  
E th@vanditmar.audax.nl

Scandinavia, Baltic States,  
Russia and the CIS

Per Burell  
T +46 (0) 70 725 1203  
E p.burell@thameshudson.co.uk

Spain, Italy and Portugal

Natasha Ffrench  
E n.ffmpeg@thameshudson.co.uk

Africa

Africa (excluding South)  
Ian Bartley  
E i.bartley@thameshudson.co.uk

South Africa, Swaziland,  
Lesotho, Namibia and Botswana

Jonathan Ball Publishers  
66 Mimetes Road  
Denver  
Johannesburg, 2094  
South Africa  
www.jonathanball.co.za

Brunette Mokgotlhoa  
E Brunette.Mokgotlhoa  
@jonathanball.co.za

The Near and Middle East

Stephen Embrey  
T +44 (0)7952 919 866  
E s.embrey@thameshudson.co.uk

Asia and Far East

North East Asia  
Thames & Hudson Asia  
Units B&D 17/F  
Gee Chang ong Centre  
65 Wong Chuk Hang Road  
Aberdeen  
Hong Kong  
T +852 2 553 9289  
F +852 2 554 2912

China, Hong Kong,  
Macau and Korea

Zita Chan  
Regional Sales Manager  
E zita\_chan@asiapubs.com.hk

Taiwan

Helen Lee  
E helen\_lee@asiapubs.com.hk

Japan

Philip Tsang  
E philip\_tsang@asiapubs.com.hk

South East Asia

APD Singapore PTE Ltd  
52 Genting Lane  
#06-05, Ruby Land Complex  
Singapore 349560  
T (65) 6749 3551  
F (65) 6749 3552  
E customersvc@apdsing.com

Malaysia

APD Kuala Lumpur  
Nos. 22, 24 & 26 Jalan SS3/41  
47300 Petaling Jaya  
Selangor Darul Ehsan  
T (603) 7877 6063  
F (603) 7877 3414  
E liliankoe@apdkl.com

Indian Subcontinent

Roli Books  
Kapil Kapoor  
T +91 11 2921 0886  
F +91 11 2921 7185  
E kapilkapoor@rolibooks.com

Pakistan and Sri Lanka

Stephen Embrey  
T f+44 (0)7952 919866  
E s.embrey@thameshudson.co.uk

Australasia

Australia, New Zealand, Papua New  
Guinea & the Pacific Islands  
Thames & Hudson Australia Pty Ltd  
11 Central Boulevard  
Port Melbourne Victoria 3207  
T +61 (03) 9646 7788  
E enquiries@thameshudson.com.au

The Americas

Central & South America, Mexico and  
the Caribbean  
Natasha Ffrench  
Export Sales Department  
Thames & Hudson Ltd  
E n.ffmpeg@thameshudson.co.uk

For countries not mentioned  
above, please contact:

Export Sales Department  
Thames & Hudson Ltd  
T +44 (0)20 7845 5000  
F +44 (0)20 7845 5055  
E exportsales@thameshudson.co.uk

Steidl Bookshops

Steidl **Berlin**

Bildband Berlin UG  
Immanuelkirchstraße 33  
10405 Berlin  
Germany  
T +49 30 4737 7014

Steidl **Göttingen**

Buchhandlung Calvör  
Jüdenstraße 23  
37073 Göttingen  
Germany  
T +49 551 484800

Steidl **East Hampton**

Linde Gallery  
25 A Newtown Lane  
East Hampton, NY  
11937 USA  
T +1 6316045757

Steidl **Hong Kong**

Asia One  
8 Fung Yip Street, Chai Wan  
Hong Kong  
China  
T +852 2 8 892 320

Steidl **Johannesburg**

MAKER  
At House Villa  
75 4th Road  
Kew  
Johannesburg 2090  
South Africa  
T +27 11 447 6680  
www.makerstudio.co.za

Steidl **Lisbon**

Stet  
Rua Aécio de Paiva, 20A  
1700-111 Lisboa  
Portugal  
T +35 1 936 250 198

Steidl **Los Angeles**

Rosegallery  
Bergamot Station Arts Center  
Gallery G5  
2525 Michigan Avenue  
Santa Monica, CA 90404  
USA  
T +1 3102648440

Steidl **Ljubljana**

Galerija Fotografija  
gallery and bookshop  
Levstikov trg 7  
Ljubljana/Slovenia  
T/F +38 612511529  
M +38 641664357  
www.galerijafotografija.si

Steidl **Madrid**

La Fabrica  
Verónica 13  
28014 Madrid  
Spain  
T +34 912985537

Steidl **Moscow**

The Lumiere Brothers  
Center of Photography  
Red October, Bolotnaya emb., 3, b.1  
119072 Moscow  
Russia  
T +7 4952289878  
www.lumiere.ru

Steidl **Paris**

Librairie 7L  
7, rue de Lille  
75007 Paris  
France  
T +33 1 42920358

Steidl **Rome**

s.t. foto libreria galleria  
Via Bartolomeo d'Alviano 2A  
00176 Roma  
Italy  
T +39 338 4094647

Steidl **San Diego**

Museum of Photographic Arts  
Museum Store  
1649 El Prado  
San Diego, CA 92101  
USA  
T +1 6192387559231

Steidl **Tokyo**

POST / limArt co., ltd  
2-10-3-1F Ebisuminami  
Shibuya-ku  
150-0022 Tokyo  
Japan  
T +81 3 3713 8670  
www.post-books.info

steidl.**de**

For detailed information on all our  
books, artists and related events  
please visit us at steidl.de



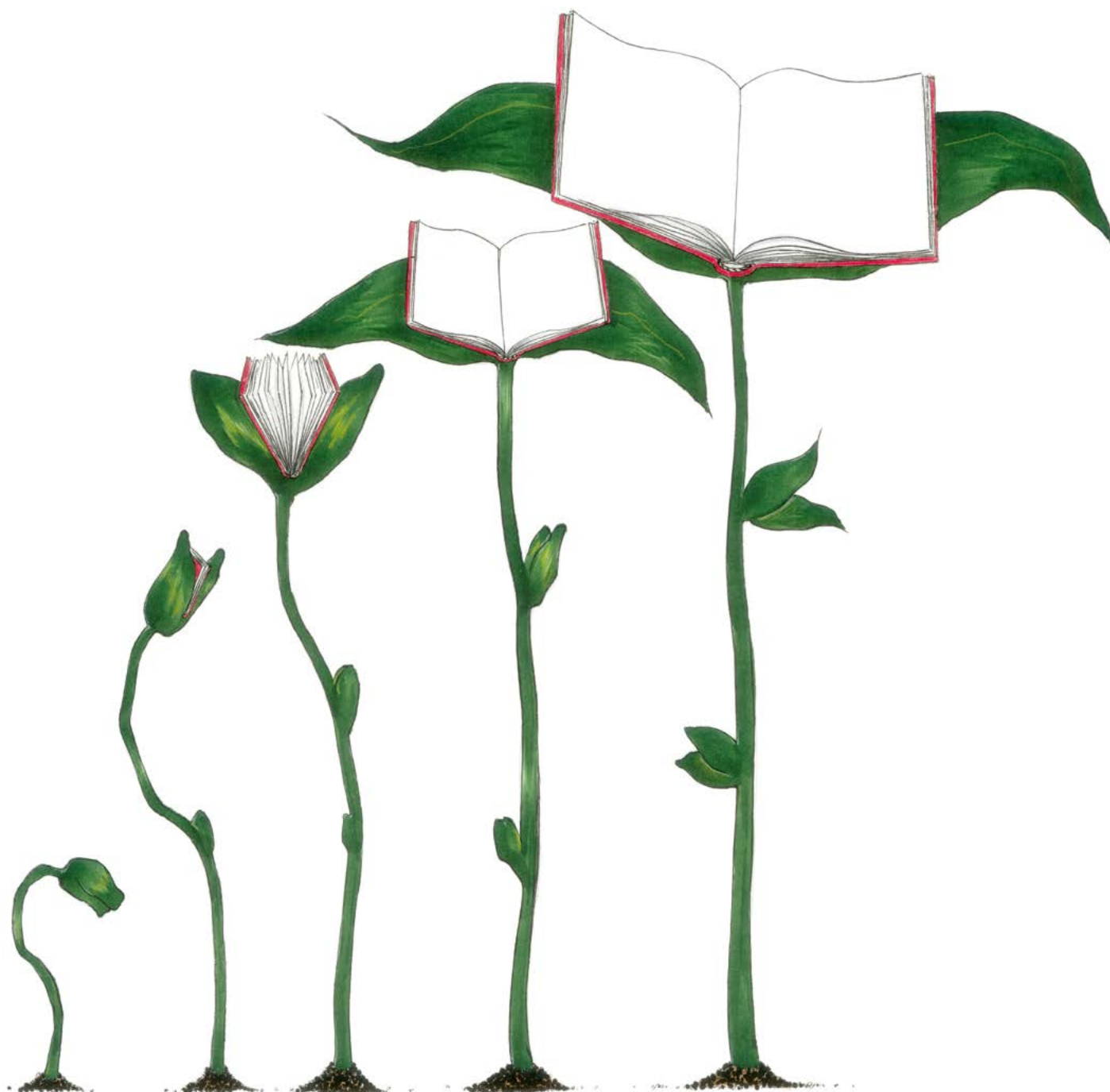
# A Spring of Books

When making our books, a dictionary is never far away. It's a reliable old friend who helps us find the exact word we're looking for—be it for a book's title, in an essay, or when writing a text like the one you're reading now.

While we were planning our book program for spring 2020, different meanings of "spring" sprang (as it were) to mind. There's spring the season of growth and rebirth of course; but also spring a resilient coil that returns to its original shape; spring to suddenly jump forward; and spring as a source, be it a physical or metaphorical one.

We hope this collection of books, some new and others which you've seen before, embodies the rich meanings of a spring of books. Books that show fresh ideas and approaches, and are resistant to criticism and changing trends; books that look to the future through progressive content and form, books that are sources of knowledge, pleasure and beauty.

- available
- coming soon
- previously announced





Robert Adams was born in 1937 in Orange, New Jersey. After earning a PhD in English literature and teaching the subject for several years at Colorado College, he became a photographer in the mid-1960s. Adams has published more than 40 books of photographs, with the changing landscape of the American West as his primary subject; his books with Steidl include *Gone?* (2009), *The Place We Live* (2013) and *From the Missouri West* (2018). Adams lives and works with his wife in northwest Oregon.

Having lived in Southern California during his university years, Robert Adams returned to photograph the Los Angeles Basin in the late 1970s and early 1980s, concentrating on what was left of the citrus groves, eucalyptus and palm trees that once flourished in the area. The pictures, while foreboding, testify to a verdancy against the odds. Featuring sumptuous quadratone plates, this greatly expanded and revised edition of a title originally published in 1986 reinvigorates one of Adams' most influential and admired bodies of work.

*Whether those trees that stand are reassuring is a question for a lifetime. All that is clear is the perfection of what we were given, the unworthiness of our response, and the certainty, in view of our current deprivation, that we are judged.* Robert Adams

● **Robert Adams**  
**Los Angeles Spring**

Text by Robert Adams  
Book design by Joshua Chuang and  
Holger Feroudj / Steidl Design  
120 pages  
15.6 x 13.4 in. / 39.5 x 34 cm  
56 black-and-white photographs  
Quadratone  
Clothbound hardcover with a tipped-in  
photograph in a slipcase  
  
€ 85.00 / £ 75.00 / US\$ 95.00  
ISBN 978-3-95829-682-4



Slipcase



Book







Robert Adams was born in 1937 in Orange, New Jersey. After earning a PhD in English literature and teaching the subject for several years at Colorado College, he became a photographer in the mid-1960s. Adams has published more than 40 books of photographs, with the changing landscape of the American West as his primary subject; his books with Steidl include *Gone?* (2009), *The Place We Live* (2013) and *From the Missouri West* (2018). Adams lives and works with his wife in northwest Oregon.

The view from Lookout Mountain west of Denver is of natural forms and our imprint on them, of the timeless and the passing. Generations have made their way there to find perspective on the city and the plains beyond. Robert Adams photographed from the overlook in 1970, and again in 1984. For this volume, he has assembled a selection of views, by him and by others, which document a complex location that inspires both hope and despair.

*The site is an admixture: "Buffalo Bill" Cody's grave is located a few hundred feet to the south; the Coors brewery stands downhill; in the distance the sunrise reflects from unnatural lakes created by gravel quarrying required to make cement.* Robert Adams

## ● Robert Adams On Lookout Mountain

Text by Robert Adams  
Book design by Joshua Chuang and  
Holger Feroudj / Steidl Design  
40 pages  
11 x 13 in. / 28 x 33 cm  
17 black-and-white and 4 color photographs  
Tritone and four-color process  
Clothbound hardcover with dust jacket

€ 40.00 / £ 35.00 / US\$ 50.00  
ISBN 978-3-95829-683-1



On Lookout Mountain



Robert Adams was born in 1937 in Orange, New Jersey. After earning a PhD in English literature and teaching the subject for several years at Colorado College, he became a photographer in the mid-1960s. Adams has published more than 40 books of photographs, with the changing landscape of the American West as his primary subject; his books with Steidl include *Gone?* (2009), *The Place We Live* (2013) and *From the Missouri West* (2018). Adams lives and works with his wife in northwest Oregon.

In the fall of 1968, Robert Adams, a college English teacher, found himself inexplicably drawn to photograph a nondescript area south of Colorado Springs whose most notable feature was a truck stop off the interstate. Unflinching in their description yet embodying a mysteriously radiant peace, the pictures Adams made of the otherwise graceless site confirmed for him a vital new way of relating to the world. He would parlay this revelation into *The New West*, the book that would establish both his photographs and his subject—the contemporary landscape of the American frontier—as matters of wider consequence. This pivotal early series has been re-edited to include previously unpublished pictures from the period.

*The subject of these pictures is not tract homes or freeways but the source of all Form, light ... light of such richness that banality is impossible.* Robert Adams, *The New West*

## ● Robert Adams Eden

Text by Robert Adams  
Book design by Joshua Chuang and  
Holger Feroudj / Steidl Design  
48 pages  
9.1 x 8.1 in. / 23 x 20.5 cm  
21 black-and-white photographs  
Tritone  
Clothbound hardcover

€ 40.00 / £ 35.00 / US\$ 50.00  
ISBN 978-3-95829-681-7

E D E N







Robert Adams was born in 1937 in Orange, New Jersey. After earning a PhD in English literature and teaching the subject for several years at Colorado College, he became a photographer in the mid-1960s. Adams has published more than 40 books of photographs, with the changing landscape of the American West as his primary subject; his books with Steidl include *Gone?* (2009), *The Place We Live* (2013) and *From the Missouri West* (2018). Adams lives and works with his wife in northwest Oregon.

In the mid-1970s, Robert Adams began recording nocturnal scenes near his former home in Longmont, Colorado. Illuminated by moonlight and streetlamp, suburban houses, roads, sidewalks and fields seemed transfigured. 25 years after first publishing a sequence of these pictures in 1985 as *Summer Nights*, he revisited his project, amending its title and completely re-editing its contents to create a more disquieting and thus more accurate reflection of his experience. Hailed as a new classic, *Summer Nights, Walking* went out of print soon after it was published in 2009. This sensitively enlarged edition, printed with the same exquisite care as the original, makes this revered body of work available to a new audience.

*What attracted me to the subjects at a new hour was the discovery then of a neglected peace.* Robert Adams

● **Robert Adams**  
**Summer Nights, Walking**

Texts by Robert Adams, William Blake and Emily Dickinson  
Book design by Katy Homans  
80 pages  
10 x 10.1 in. / 25.4 x 25.7 cm  
69 black-and-white photographs  
Quadratone  
Clothbound hardcover

€ 50.00 / £ 45.00 / US\$ 60.00  
ISBN 978-3-95829-684-8

SUMMER NIGHTS, WALKING





Robert Adams was born in 1937 in Orange, New Jersey. After earning a PhD in English literature and teaching the subject for several years at Colorado College, he became a photographer in the mid-1960s. Adams has published more than 40 books of photographs, with the changing landscape of the American West as his primary subject; his books with Steidl include *Gone?* (2009), *The Place We Live* (2013) and *From the Missouri West* (2018). Adams lives and works with his wife in northwest Oregon.

Joshua Chuang is a curator, writer and editor who currently serves as Associate Director of Art, Prints and Photographs and Senior Curator of Photography at The New York Public Library. He recently prepared an exhibition and book on the work of Anna Atkins.

In the summer and fall of 2017, the photographer Robert Adams invited Joshua Chuang, his frequent collaborator, to document the objects that Adams has made over the years for his own consolation and pleasure. The resulting color pictures—of half-model ships and boats, a miscellany of open books and cherished species of birds, all formed by hand from wood—have been brought together with views from the home Adams shares with his wife Kerstin to reveal a little-known aspect of his search for coherence in a fractured world.

*Strange to have come through the whole [twentieth] century and find that the most interesting thing is the birds.* John Hay

● **Joshua Chuang and Robert Adams  
Boats, Books, Birds**

Texts by Robert Adams and Pattiann Rogers  
Book design by Joshua Chuang and  
Paloma Tarrio Alves / Steidl Design  
96 pages  
10.4 x 11 in. / 26.5 x 28 cm  
70 color photographs  
Four-color process  
Clothbound hardcover with dust jacket

€ 50.00 / £ 45.00 / US\$ 60.00  
ISBN 978-3-95829-661-9







Born in New Jersey, Henry Wessel (1942–2018) was awarded two Guggenheim fellowships and three fellowships from the National Endowment for the Arts. His work is held in the permanent collections of major American, European and Asian museums, and his solo exhibitions include those at the Museum of Modern Art in New York and the Museum of Contemporary Art in Los Angeles. Steidl has published many of Wessel's books, including *Waikiki* (2011) *Incidents* (2013) and *Traffic / Sunset Park / Continental Divide* (2016).

In the fall of 1960 Henry Wessel left his family home in New Jersey to attend college in Central Pennsylvania. At the time, he had never been further west than Philadelphia. On Friday afternoons, to offset the daily classroom cadence, Wessel would pack a knapsack and hitchhike west. Once Saturday afternoon had ended, he would cross the highway and hitchhike back east, hoping to arrive in time for class on Monday morning. Though Wessel would not begin to photograph until years later, these early forays west planted seeds of discovery that proved fruitful for decades to come.

*Hitchhike* is a westward journey from the grassy farmlands in the Midwest to the wide, open, dusty landscape further west. The sequence of photos draws from Wessel's 50-year archive and includes images of barns, gas stations, traveling salesmen, dogs asleep in truck beds, families eating in diners and open highways—all lit by bright western light, almost physical in its presence.

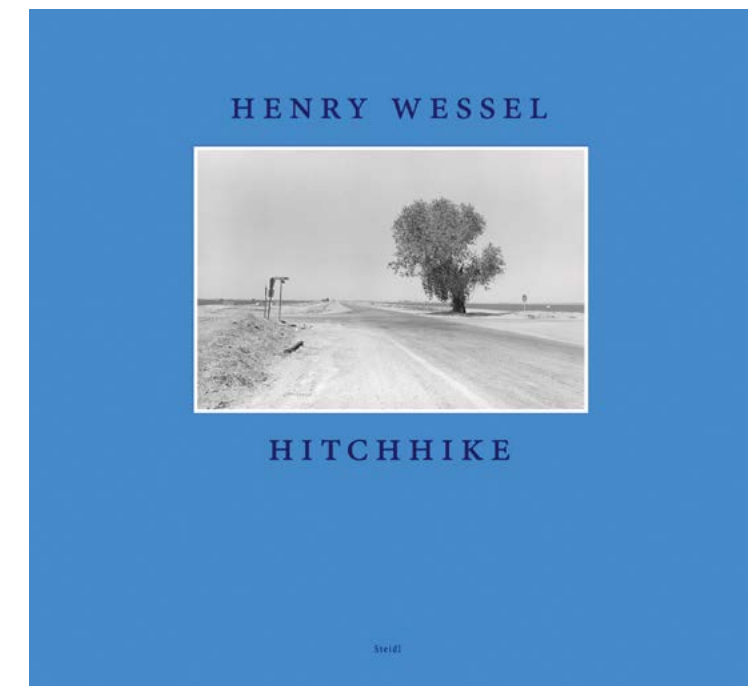
*The process of photographing is a pleasure: eyes open, receptive, sensing, and at some point, connecting. It's thrilling to be outside your mind, your eyes far ahead of your thoughts.* Henry Wessel



## ● Henry Wessel Hitchhike

Book design by Steidl Design  
80 pages  
11.7 x 11.4 in. / 29.7 x 29 cm  
36 black-and-white photographs  
Tritone  
Clothbound hardcover with a tipped-in photograph

€ 55.00 / £ 50.00 / US\$ 65.00  
ISBN 978-3-95829-569-8







Walkabout



Born in New Jersey, Henry Wessel (1942–2018) was awarded two Guggenheim fellowships and three fellowships from the National Endowment for the Arts. His work is held in the permanent collections of major American, European and Asian museums, and his solo exhibitions include those at the Museum of Modern Art in New York and the Museum of Contemporary Art in Los Angeles. Steidl has published many of Wessel’s books, including Waikiki (2011) Incidents (2013) and Traffic / Sunset Park / Continental Divide (2016).

This book presents three independent bodies of work by Henry Wessel from the past five decades. Each is a precise sequence recreating the experience of passing through the territory described. “Walkabout” invites the viewer to walk with Wessel through working-class neighborhoods and bordering urban areas. The photos show sun-soaked homes, cars, bars, alleyways, gas stations and cyclone fences, reminding us that intuition can lead to dramatic possibilities anywhere. Wessel describes his approach: “At the core of this receptivity is a process that might be called soft eyes. It is a physical sensation. You are not looking for something. You are open, receptive. At some point, you are in front of something that you cannot ignore.” “Man Alone” comprises photographs Wessel made of men in San Francisco. What at first seems a study of the gesture and gait of the urban man is actually a collection of individuals: each man’s singularity is described through the interrelatedness of stride, garb, facial expression and the shape of the photo. Wessel’s final series “Botanical Census” meanders through city streets, parks, roadsides and open fields. Images of bushes, succulents, trees, topiary and weeds, rendered by sharp-edged light, reveal the aesthetic possibilities growing all around us.

*Arranging a precise sequence of photographs is similar to arranging words to create a poem. The meaning comes from what is being described and the shape of the description.* Henry Wessel



Man Alone

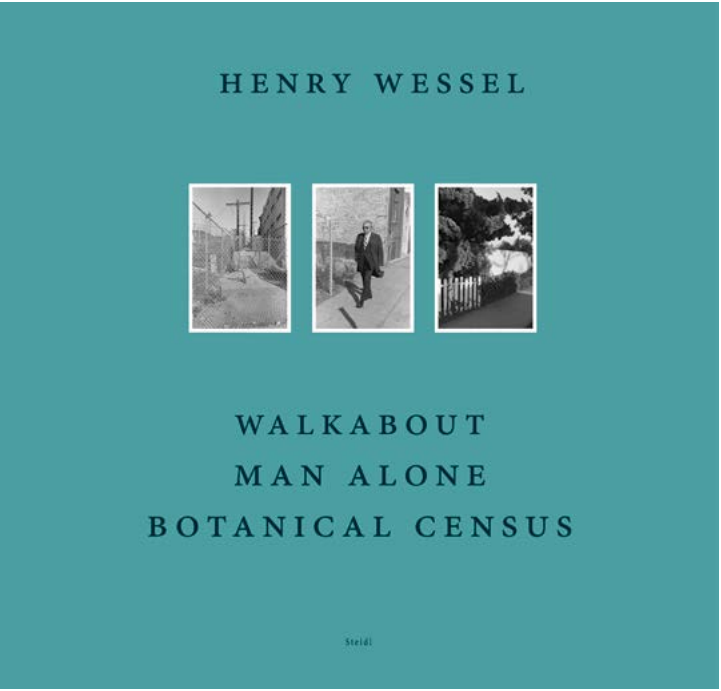


● **Henry Wessel**  
**Walkabout / Man Alone / Botanical Census**

Book design by Steidl Design  
184 pages  
11.7 x 11.4 in. / 29.7 x 29 cm  
84 black-and-white photographs  
Tritone  
Clothbound hardcover with three tipped-in photographs  
  
€ 75.00 / £ 68.00 / US\$ 85.00  
ISBN 978-3-95829-570-4



Botanical Census



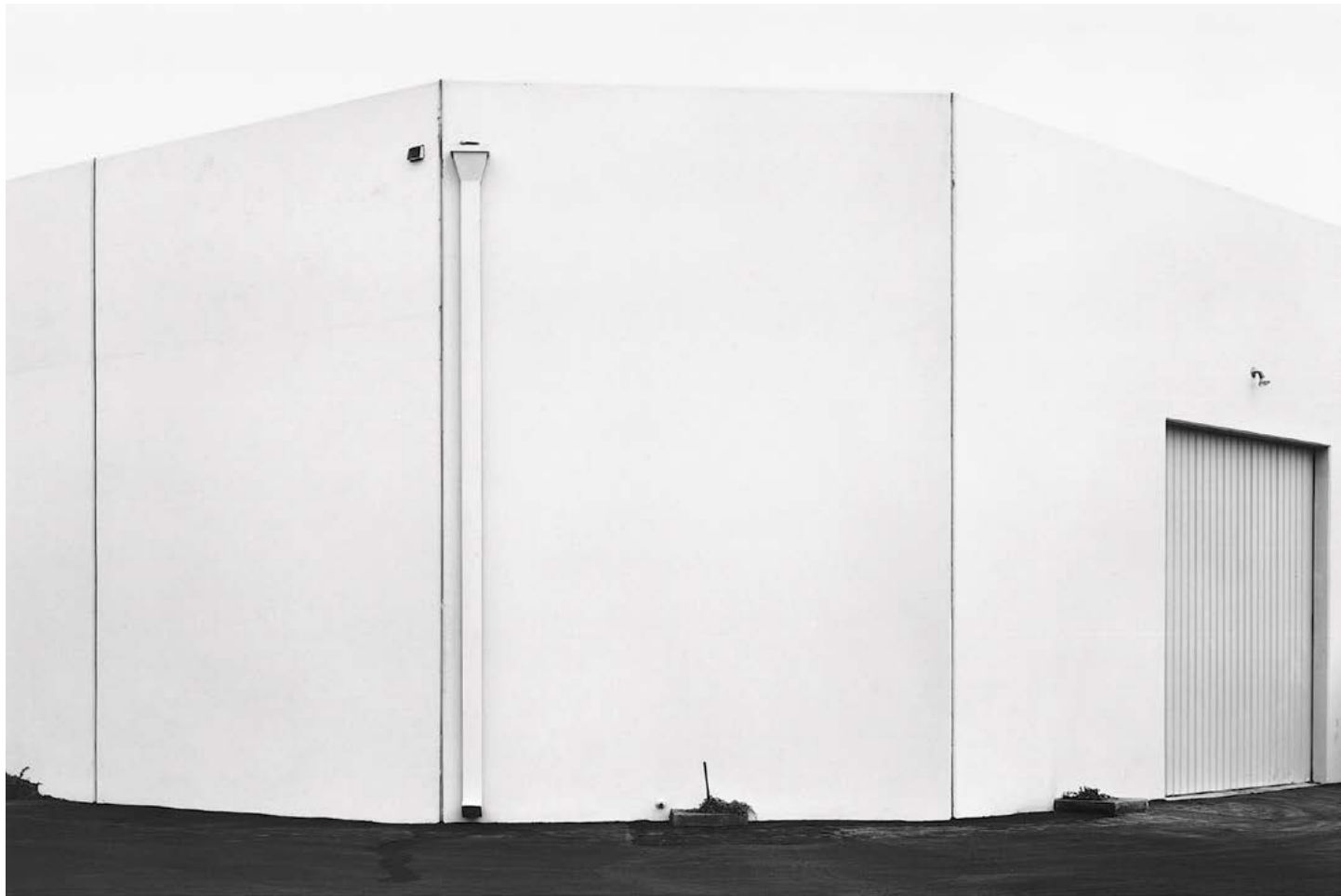




Born in Newport Beach, California, Lewis Baltz (1945–2014) studied at the San Francisco Art Institute and Claremont Graduate School. Baltz came to prominence with the New Topographics movement of the 1970s, and his awards include a Guggenheim Fellowship and the Charles Pratt Memorial Award. Baltz’s work is held in many major museum collections. His books with Steidl include 89-91, Sites of Technology (2007), WORKS (2010), The Prototype Works (2011) and Candlestick Point (2011).

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

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



● **Lewis Baltz**  
**The new Industrial Parks**  
**near Irvine, California**

Bilingual edition (English / German)  
 Book design by Lewis Baltz,  
 Gerhard Steidl and Bernard Fischer  
 96 pages  
 11 × 10.6 in. / 27.9 × 26.8 cm  
 51 black-and-white photographs  
 Quadratone  
 Clothbound hardcover with dust jacket  
 in a slipcase

€ 75.00 / £ 68.00 / US\$ 85.00  
 ISBN 978-3-86930-990-3



Slipcase



Book



Born in Memphis in 1939, William Eggleston is regarded as one of the greatest photographers of his generation and a major American artist who has fundamentally changed how the urban landscape is viewed. He obtained his first camera in 1957 and was later profoundly influenced by Henri Cartier-Bresson's The Decisive Moment. Eggleston introduced dye-transfer printing, a previously commercial photographic process, into the making of artists' prints. His exhibition "Photographs by William Eggleston" at the Museum of Modern Art in New York in 1976 was a milestone. He was also involved in the development of video technology in the seventies. Eggleston is represented in museums worldwide, and in 2008 a retrospective of his work was held at the Whitney Museum of American Art in New York and at Haus der Kunst in Munich in 2009. Eggleston's books published by Steidl include Chromes (2011), Los Alamos Revisited (2012), The Democratic Forest (2015) and Election Eve (2017).

● **William Eggleston**  
**Morals of Vision**

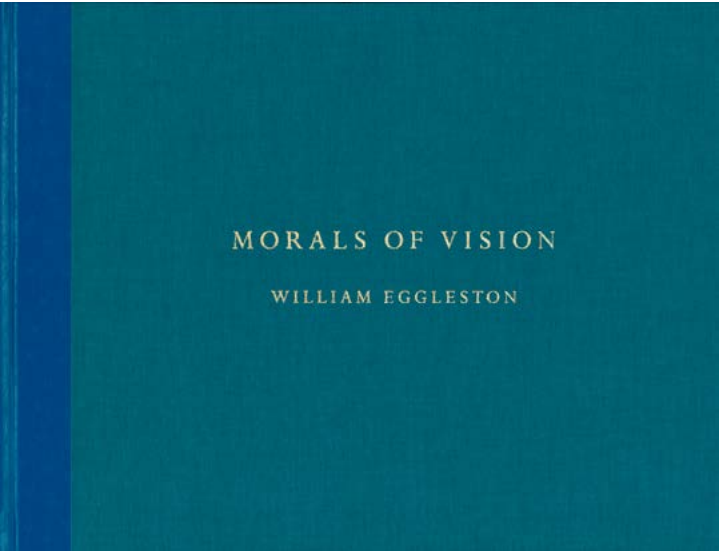
Text by Caldecott Chubb  
Book design by Duncan Whyte and Gerhard Steidl  
24 pages  
13 x 9.8 in. / 33 x 25 cm  
9 color photographs  
Printed on 175 g Somerset Book cotton paper  
9 photo plates printed on 115 g Xantur paper,  
tipped-in by hand  
Four-color process  
Clothbound hardcover

€ 58.00 / £ 50.00 / US\$ 65.00  
ISBN 978-3-95829-390-8

When William Eggleston's second artist's book *Morals of Vision* was first published in 1978 in a limited edition of 15, only a handful of lucky people were able to obtain it; it has since become a collectible rarity. That is now to change with this new Steidl edition, which includes an extra photo not used in the original edit and re-imagines *Morals of Vision* as a trade book for the general public.

The original *Morals of Vision* contains eight color coupler prints of Eggleston's archetypal still lifes, landscapes and portraits which glorify the banal and have since changed the history of color photography. "There is no particular reason to search for meaning," Eggleston has said of his work in general, a sentiment in contrast with the title *Morals of Vision*, which suggests that there are indeed principles of a kind to be learnt from the images in this book. Yet the lessons in photos including those of a broom leaning against a wall, green grain silos in the fading light, and an off-center electric candle complete with fake wax, remain Eggleston's own ironic secret.

*I don't have a burning desire to go out and document anything. It just happens when it happens. It's not a conscious effort, nor is it a struggle.* William Eggleston







Born in Memphis in 1939, William Eggleston is regarded as one of the greatest photographers of his generation and a major American artist who has fundamentally changed how the urban landscape is viewed. He obtained his first camera in 1957 and was later profoundly influenced by Henri Cartier-Bresson's The Decisive Moment. Eggleston introduced dye-transfer printing, a previously commercial photographic process, into the making of artists' prints. His exhibition "Photographs by William Eggleston" at the Museum of Modern Art in New York in 1976 was a milestone. He was also involved in the development of video technology in the seventies. Eggleston is represented in museums worldwide, and in 2008 a retrospective of his work was held at the Whitney Museum of American Art in New York and at Haus der Kunst in Munich in 2009. Eggleston's books published by Steidl include Chromes (2011), Los Alamos Revisited (2012), The Democratic Forest (2015) and Election Eve (2017).

● **William Eggleston  
Flowers**

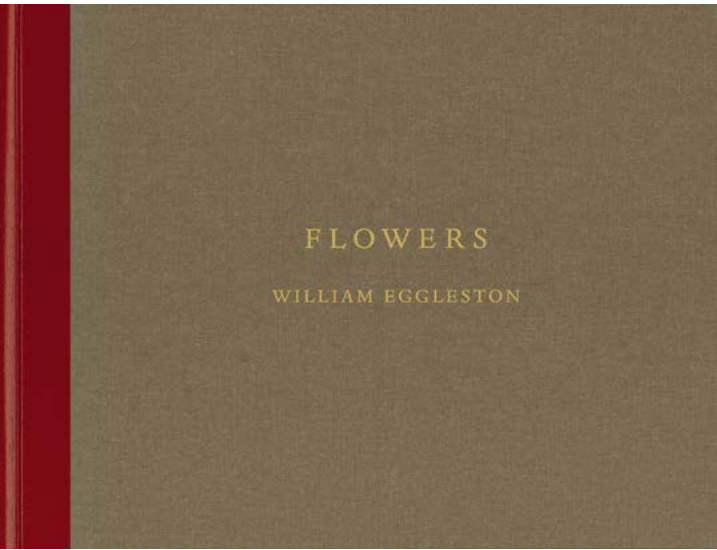
Text by Caldecott Chubb  
Book design by Duncan Whyte and Gerhard Steidl  
32 pages  
13 x 9.8 in. / 33 x 25 cm  
12 color photographs  
Printed on 175 g Somerset Book cotton paper  
12 photo plates printed on 115 g Xantur paper,  
tipped-in by hand  
Four-color process  
Clothbound hardcover

€ 58.00 / £ 50.00 / US\$ 65.00  
ISBN 978-3-95829-389-2

*Flowers* is a facsimile of the third of William Eggleston's rare artist's books, which was first published in an edition of only 15 by Caldecott Chubb in New York in 1978. The original *Flowers* was a linen-bound volume with red leather spine and corners recreating the look of a photo album, and housed in a slipcase. Within its pages were twelve original chromogenic coupler prints focused on the theme of flowers.

Flowers, along with trees and other foliage inevitably feature in many of Eggleston's photos as part of the Memphis streetscapes and interiors that are his favorite motifs. But in this book the flowers take center stage in all their mundane glory—be it a kitsch spray of gladioli and carnations in a cut-glass vase, a single rose before a box hedge, or a forlorn bunch on a white marble tomb inscribed with the word "Mama." Along with Eggleston's *Morals of Vision*, also released this season, *Flowers* is a further chapter in Steidl's publication of Eggleston's artist's books in new editions that honor the design and spirit of the originals, while sharing their contents with the wider public for the first time.

*I am at war with the obvious.* William Eggleston







Born in Memphis in 1939, William Eggleston is regarded as one of the greatest photographers of his generation and a major American artist who has fundamentally changed how the urban landscape is viewed. He obtained his first camera in 1957 and was later profoundly influenced by Henri Cartier-Bresson's The Decisive Moment. Eggleston introduced dye-transfer printing, a previously commercial photographic process, into the making of artists' prints. His exhibition "Photographs by William Eggleston" at the Museum of Modern Art in New York in 1976 was a milestone. He was also involved in the development of video technology in the seventies. Eggleston is represented in museums worldwide, and in 2008 a retrospective of his work was held at the Whitney Museum of American Art in New York and at Haus der Kunst in Munich in 2009. Eggleston's books published by Steidl include Chromes (2011), Los Alamos Revisited (2012), The Democratic Forest (2015) and Election Eve (2017).

This book is a facsimile of an album of Eggleston's Polaroids assembled by the photographer himself, and containing the only photos he made in this medium. Consisting of 56 images taken with the Polaroid SX-70 (the now cult camera produced between 1972 and 1981) and hand-mounted in a black leather album also produced by the company, *Polaroid SX-70* is the first publication of Eggleston's Polaroids. The wonderfully mundane subjects of these photos—a Mississippi street sign, a telephone book, stacked crates of empty soda bottles—are familiar Eggleston territory, but fascinatingly *all* of these Polaroids were taken outdoors. They are rare records of Eggleston's strolls or drives in and around Mississippi, complement the majority of his work made with color negative film or color slides, and show his ironic flair for photo-sequencing in book form.

*Something new always slowly changes right in front of your eyes—it just happens.* William Eggleston



## ● William Eggleston Polaroid SX-70

Book design by Gerhard Steidl and  
Paloma Tarrío Alves / Steidl Design  
64 pages  
9.1 × 10.4 in. / 23 × 26.5 cm  
56 color photographs  
Four-color process  
Embossed leatherbound hardcover

€ 58.00 / £ 50.00 / US\$ 65.00  
ISBN 978-3-95829-503-2

William Eggleston  
Polaroid SX-70

Steidl





The images of Mary Ellen Mark (1940–2015) are icons of documentary photography. Her 20 books include *Ward 81* (1979), *Falkland Road* (1981) and *Indian Circus* (1993). Her last book *Tiny: Streetwise Revisited* (2015) is a culmination of 32 years documenting Erin Blackwell (*Tiny*), who was featured in Martin Bell's 1985 film *Streetwise* and Mark's 1988 book of the same name. Mark's humanistic work has been exhibited and published in magazines worldwide.

Conceived and edited by film director Martin Bell, Mary Ellen Mark's husband and collaborator for 30 years, the *Book of Everything* celebrates in over 600 images and diverse texts Mark's extraordinary life, work and vision. From 1963 to her death in 2015, Mark told brilliant, intimate, provocative stories of characters whom she met and engaged with—often in perpetuity. There was nothing casual or unprepared about Mark's approach; she unfailingly empathized with the people and places she photographed.

For this comprehensive publication Bell has selected images from Mark's thousands of contact-sheets and chromes—from over two million frames in total. These include her own now iconic choices, those published once and since lost in time, as well as some of her as yet unpublished preferences. Bell complements these with a few selections of his own. Along with Mark's pictures made in compelling, often tragic circumstances, the *Book of Everything* includes recollections from friends, colleagues and many of those she photographed. Mark's own thoughts reveal doubts and insecurities, her ideas about the individuals and topics she depicted, as well as the challenges of the business of photography.

*I became a photographer because photography found me. Once I started to take pictures there was no choice. That was just what I was and what I wanted to do and what I wanted to be.* Mary Ellen Mark

● **Mary Ellen Mark**  
**Book of Everything**

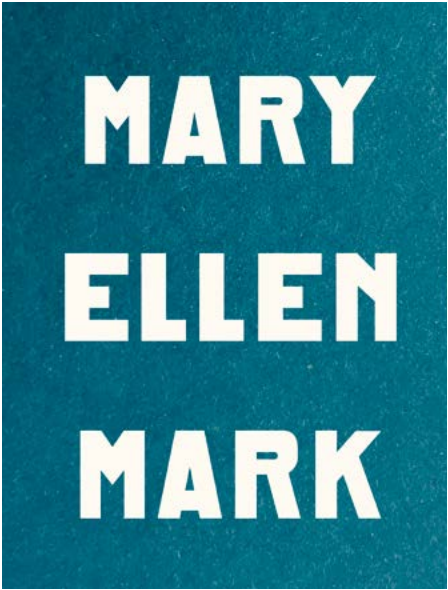
Edited by Martin Bell  
Texts by Mary Ellen Mark, Martin Bell and others  
Book design by Atelier Dyakova  
9.6 × 12.7 in. / 24.5 × 32.2 cm  
510 black-and-white and 90 color photographs  
Tritone  
Three clothbound hardcovers in a slipcase

Vol. 1  
286 pages

Vol. 2  
280 pages

Vol. 3  
280 pages

€ 225.00 / £ 195.00 / US\$ 250.00  
ISBN 978-3-95829-565-0



Vol. 1



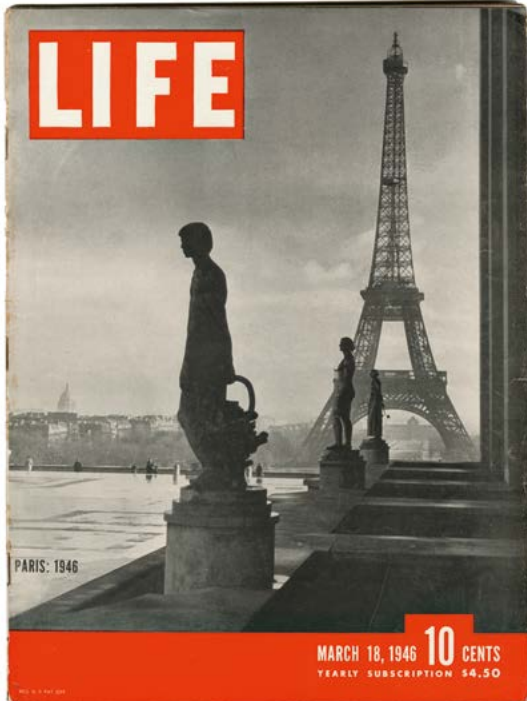
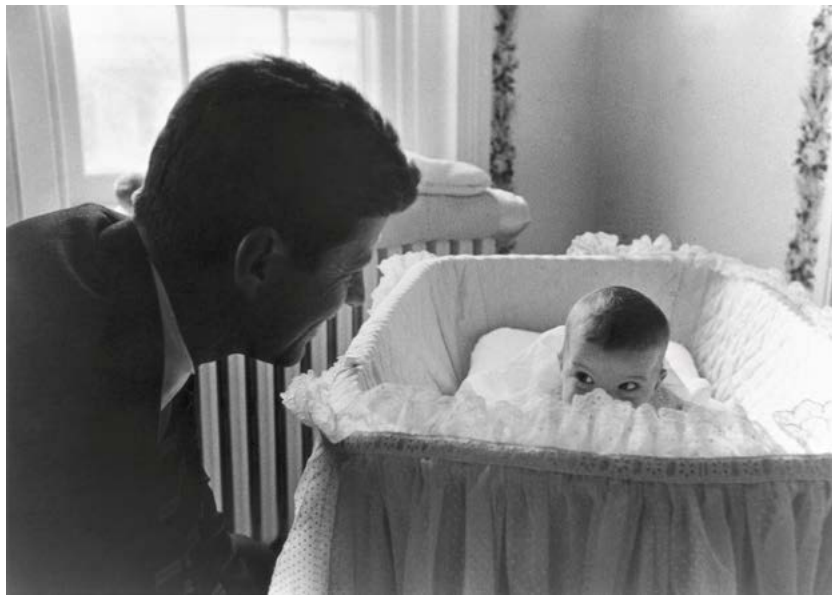
Vol. 2



Vol. 3







Born in 1911 in Nashville, Tennessee, was a quintessential and prolific American photojournalist. Clark began assisting staff photographers at the daily *Nashville Tennessean* in 1929, and worked for the paper until 1942. He was hired as a stringer for *Life* in 1936, the publication's inaugural year, and began his long tenure as a full-time *Life* staff photographer in 1942. In his work for *Life* over the next 20 years, Clark held posts in Nashville, Paris, Moscow, London, Hollywood and Washington, D.C. He received a wide range of assignments, from political figures and events, to Hollywood's celebrities, to charming human interest stories. Working in both the United States and Europe, Clark covered some of the most important subjects of his time, including the post-war rebuilding of Germany and France and the desegregation of schools in Arkansas. In 1962 he was forced to leave *Life* due to failing eyesight, yet in 1980 advances in ocular surgery restored Clark's vision and he returned to making photographs in later years. He died in 2000 at the age of 88. Today Clark's archive is held by the Meserve-Kunhardt Foundation in Pleasantville, New York.

Drawn from Ed Clark's extensive personal archive of photographs, negatives, contact sheets and scrapbooks, these two volumes reveal the work of a key figure from the golden age of American photojournalism. From the pageantry of politics to the rhythms of small-town life, from movie stars to the working class, Clark covered the defining personalities and events of his age.

Ed Clark is one of the twentieth century's most fascinating and important "unknown" photographers. A gifted photojournalist, Clark began his career in 1929 with *The Tennessean* newspaper in Nashville, and went on to work for 22 years for *Life* magazine. He photographed many of *Life*'s most important assignments during the period of the magazine's greatest cultural impact; Clark's images helped shape a nation's sense of itself and the world. His vast range of subjects includes the Nuremberg war crimes trials, the conflict over civil rights in the late 1940s and early '50s, Hollywood stars and the movie industry of the '50s, the people and arts of the Soviet Union, and the White House during the Eisenhower and Kennedy administrations. Through Clark's eyes, we witness some of the central episodes and themes of the post-war world.

*The days were never long enough for me while on assignment. I still love holding a camera, looking through the lens to see what I can see.*  
Ed Clark

Co-published with the Meserve-Kunhardt Foundation

## ● Ed Clark On Assignment 1931–1962

Edited by Keith F. Davis and Peter W. Kunhardt, Jr.  
Text by Keith F. Davis  
Book design by Duncan Whyte, Gerhard Steidl and Peter W. Kunhardt, Jr.  
9.8 x 11.4 in. / 25 x 29 cm

Vol. 1: Plates and illustrated timeline  
344 pages  
319 black-and-white and 18 color photographs

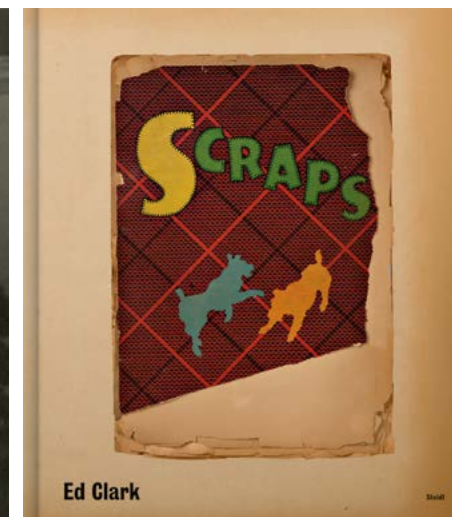
Vol. 2: Personal scrapbooks  
328 pages  
161 color images

Tritone and four-color process  
Two hardcover books in a slipcase

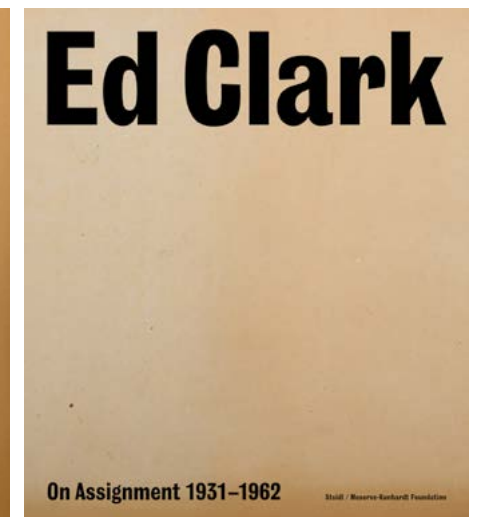
€ 150.00 / £ 140.00 / US\$ 175.00  
ISBN 978-3-95829-506-3



Vol. 1: Plates and illustrated timeline



Vol. 2: Personal scrapbooks



Slipcase





Gordon Parks was born into poverty and segregation in Fort Scott, Kansas, in 1912. An itinerant laborer, he worked as a brothel pianist and railcar porter, among other jobs, before buying a camera at a pawnshop, training himself, and becoming a photographer. In addition to his storied tenures photographing for the Farm Security Administration (1941-45) and *Life* magazine (1948-72), Parks evolved into a modern-day Renaissance man, finding success as a film director, writer and composer. The first African-American director to helm a major motion picture, he helped launch the blaxploitation genre with his film *Shaft* (1971). He wrote numerous memoirs, novels and books of poetry, and received many awards, including the National Medal of Arts and more than 50 honorary degrees. Parks died in 2006.

When *Life* magazine asked Gordon Parks to illustrate a recurring series of articles on crime in the United States in 1957, he had already been a staff photographer for nearly a decade, the first African American to hold this position. Parks embarked on a six-week journey that took him and a reporter to the streets of New York, Chicago, San Francisco and Los Angeles. Unlike much of his prior work, the images made were in color. The resulting eight-page photo-essay "The Atmosphere of Crime" was noteworthy not only for its bold aesthetic sophistication, but also for how it challenged stereotypes about criminality then pervasive in the mainstream media. They provided a richly-hued, cinematic portrayal of a largely hidden world: that of violence, police work and incarceration, seen with empathy and candor.

Parks rejected clichés of delinquency, drug use and corruption, opting for a more nuanced view that reflected the social and economic factors tied to criminal behavior and a rare window into the working lives of those charged with preventing and prosecuting it. Transcending the romanticism of the gangster film, the suspense of the crime caper and the racially biased depictions of criminality then prevalent in American popular culture, Parks coaxed his camera to do what it does best: record reality so vividly and compellingly that it would allow *Life's* readers to see the complexity of these chronically oversimplified situations. *The Atmosphere of Crime, 1957* includes an expansive selection of never-before-published photographs from Parks' original reportage.

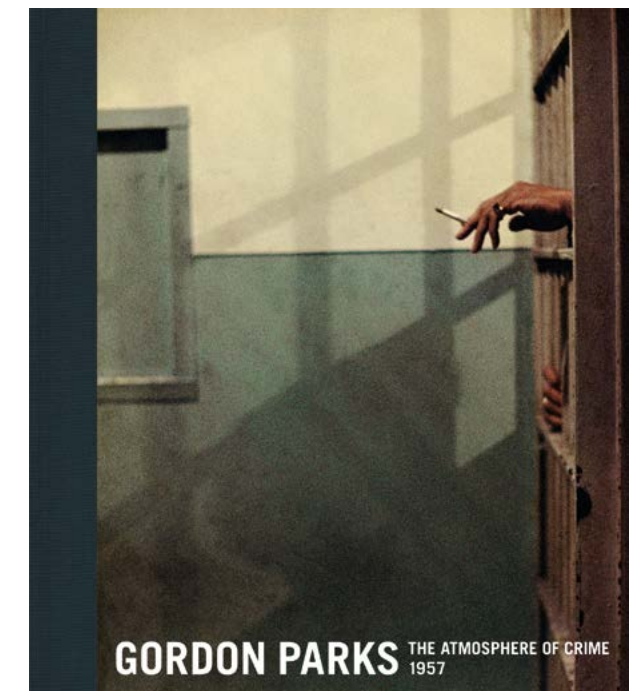
*My assignment: explore crime across America. A journey through hell... The year was 1957. I rode with detectives through shadowy districts, climbed fire escapes, broke through windows and doors with them. Brutality was rampant. Violent death showed up from dawn to dawn.* Gordon Parks

## ● Gordon Parks The Atmosphere of Crime, 1957

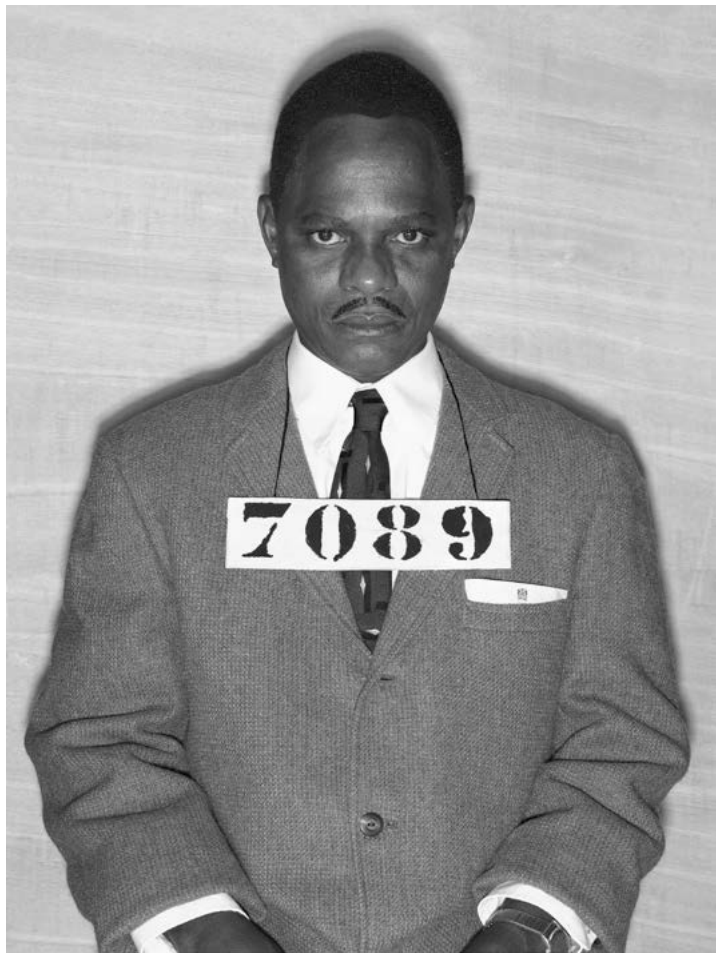
Series editor: Peter W. Kunhardt, Jr.  
Edited by Sarah Meister  
Foreword by Peter W. Kunhardt Jr. and Glenn D. Lowry  
Texts by Nicole Fleetwood, Sarah Meister and Bryan Stevenson  
Book design by Duncan Whyte / Steidl Design  
168 pages  
9.8 x 11.4 in. / 25 x 29 cm  
10 black-and-white and 60 color photographs  
Tritone and four-color process  
Half-linen hardcover

€ 45.00 / £ 38.00 / US\$ 48.00  
ISBN 978-3-95829-696-1

Co-published with The Gordon Parks Foundation and the Museum of Modern Art, New York







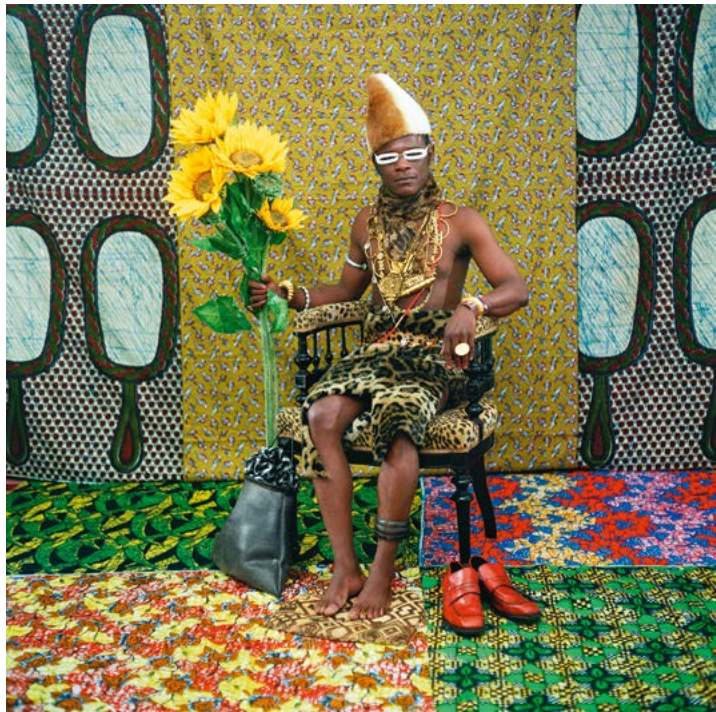
Born in Kumba in Cameroon in 1962, Samuel Fosso fled Nigeria and the Biafra War, and sought refuge in Bangui in the Central African Republic. He opened his own commercial photography studio there at the age of 13. Alongside his portrait work Fosso began a series of self-portraits, a mode of representation he would never abandon. Staging his personal identity, his work gradually took on a universal social and political dimension, as in his celebrated series "Tati" (1997) and "African Spirits" (2008). Fosso's work is held in collections such as the Tate, London; the Musée National d'Art Moderne, Paris; The Walther Collection, New York; and the Museum of Modern Art, New York.

*AUTOPORTRAIT* is the first comprehensive survey of Samuel Fosso's multifaceted oeuvre. Since the mid-1970s, the artist has focused on self-portraiture and performance, envisioning variations of identity in the postcolonial era. From Fosso's early self-portraits in black-and-white from the 1970s to his recent, continually inventive exercises in self-presentation, highlights include the vibrant series "Tati" (1997), in which he playfully inhabits African and African American characters and archetypes; and the magisterial portraits of "African Spirits" (2008), where he poses as icons of the pan-African liberation and Civil Rights movements, such as Angela Davis, Martin Luther King, Jr., Patrice Lumumba and Nelson Mandela.

This landmark monograph demonstrates Fosso's unique departure from the traditions of West African studio photography, established in the 1950s and '60s by modern masters Seydou Keita and Malick Sidibé. By charting his conceptual practice of self-portraiture, and sustained engagement with notions of sexuality, gender and self-representation, this book reveals an unprecedented photographic project—one that consistently reflects themes in global visual culture, and covers the range of expressive applications of photography.

*Taking pictures is for me a way of liberating myself from the suffering of childhood, from illness, war, everything. I always believed that my life would be pushed aside by other people's, but photography has given me a second life. It's made all lives possible for me.*  
Samuel Fosso

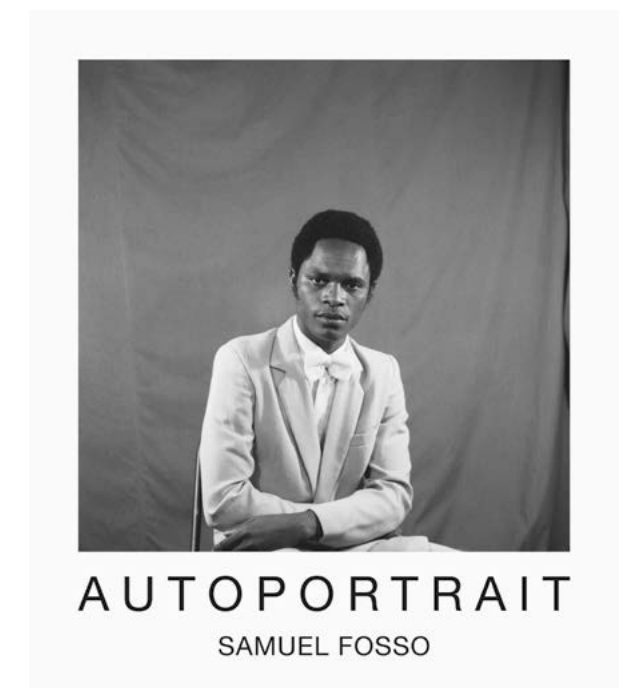
Co-published with The Walther Collection, New York



## ● Samuel Fosso AUTOPORTRAIT

Edited by Okwui Enwezor  
Foreword by Artur Walther and Jean-Marc Patras  
Texts by Quentin Bajac, Yves Chatap, Elvira Dyangani Ose, Okwui Enwezor, Chika Okeke-Agulu, Oluremi C. Onabanjo, Terry Smith, Claire Staebler and James Thomas  
Interview by Okwui Enwezor with Samuel Fosso  
Book design by Steidl Design  
352 pages  
9.4 x 11 in. / 24 x 28 cm  
87 black-and-white and 101 color photographs  
Four color process  
Clothbound hardcover with a tipped-in photo

€ 75.00 / £ 68.00 / US\$ 85.00  
ISBN 978-3-95829-612-1







Born in Kumba in Cameroon in 1962, Samuel Fosso fled Nigeria and the Biafra War, and sought refuge in Bangui in the Central African Republic. He opened his own commercial photography studio there at the age of 13. Alongside his portrait work Fosso began a series of self-portraits, a mode of representation he would never abandon. Staging his personal identity, his work gradually took on a universal social and political dimension, as in his celebrated series "TATI" (1997) and "African Spirits" (2008). Fosso's work is held in collections such as the Tate, London; the Musée National d'Art Moderne, Paris; the Walther Collection, Neu-Ulm; and the Museum of Modern Art, New York.

## ● Samuel Fosso SIXSIXSIX

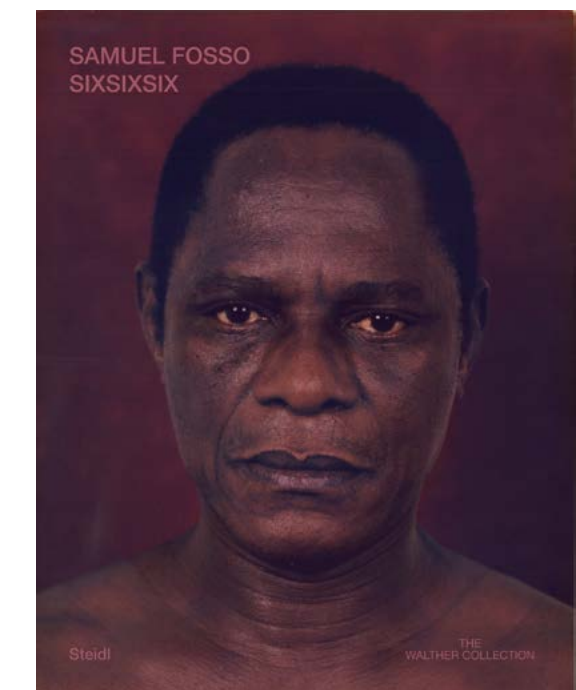
Text by Hans Ulrich Obrist  
Foreword Jean Marc Patras  
Book design by Steidl Design  
680 pages  
7.4 x 9.4 in. / 19 x 24 cm  
666 color photographs  
Hardcover

€ 85.00 / £ 78.00 / US\$ 95.00  
ISBN 978-3-95829-509-4

*SIXSIXSIX* consists of 666 large-format Polaroid self-portraits (each 21.5 × 27 cm), produced in an intensive process by Samuel Fosso with a small team in his Paris studio in 2015 and 2016. Shot against the same rich, colored backdrop, these striking photographs depart from Fosso's earlier self-portraits through their understated and stripped-back approach. Fosso's challenge was to create 666 self-portraits each with a different bodily expression, reminding us of the link between his performances and photography.

In Fosso's words: "In this series there is unhappiness and happiness, misfortune and good fortune. I was very inspired by these two aspects. *SIXSIXSIX* refers to the number of misfortune. By that I mean in terms of what I've encountered in my life up to now. After my illness came the Biafra War; millions of people died, and I was fortunate to be saved. I went to the Central African Republic where I experienced the conflicts of 2014, in which I also could have died. [...] For all that I've been through, God has been with me and saved me. [...] In the end, it's about buried emotions that we ourselves create, and about exorcizing my own resentment in the face of this situation. From 1976 to 2014, I have never been at peace in my life when faced with the actions of those who always sow misfortune among children and innocents."

*When I work, it's always a performance that I choose to undertake. It's not a subject or an object; it's one more human being.*  
Samuel Fosso







Born in 1961 in Cape Town, Jo Ractliffe studied at the Michaelis School of Fine Art at the University of Cape Town, majoring in photography and printmaking. In 1991 she moved to Johannesburg and took up a post at the University of the Witwatersrand, also teaching at the Market Photo Workshop, founded by David Goldblatt. Ractliffe has exhibited widely both in South Africa and abroad, including at The Walther Collection Project Space, New York; Fotohof, Salzburg; the Metropolitan Museum of Art, New York; and Centro Fotográfico Manuel Álvarez Bravo, Oaxaca. Her work is held in international collections including the Museum of Modern Art, New York; the Apartheid Museum, Johannesburg; Centre Pompidou, Paris; and the South African National Gallery, Cape Town. A retrospective of her photography will take place at the Art Institute of Chicago in 2020.

Co-published with The Walther Collection, this book is the first to present a comprehensive selection of the work of South African photographer Jo Ractliffe. Looking back over the past 35 years, it brings together images from major photo-essays, as well as early works that have not been seen before. Described by Okwui Enwezor as “one of the most accomplished and underrated photographers of her generation,” Ractliffe started working in the early 1980s, and her photographs continue to reflect her preoccupation with the South African landscape and the ways in which it figures in the country’s imaginary—particularly the violent legacies of apartheid. In 2007 she extended her interests to the war in Angola and published three photobooks on the aftermath of that conflict and its manifestations in the South African landscape: *Terreno Ocupado* (2008), *As Terras do Fim do Mundo* (2010) and *The Borderlands* (2015).

*In Ractliffe’s work, to see—particularly in the treacherous case of South Africa, where, despite appearances of black-and-white moral clarity, things are far murkier than often revealed—is to see beyond what the image reveals itself to be.* Okwui Enwezor

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

## ● Jo Ractliffe Photographs: 1980s to now

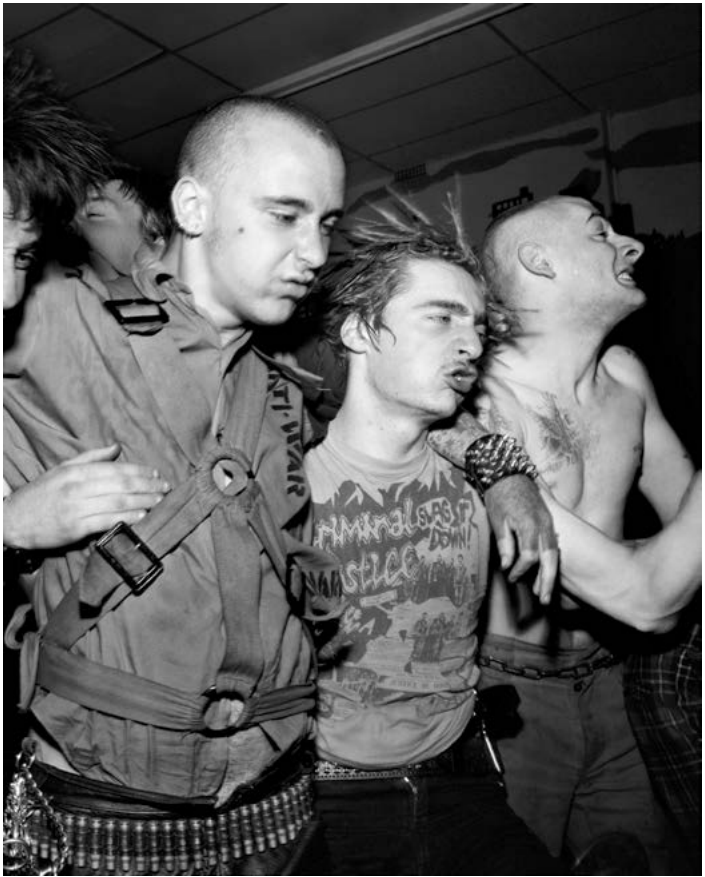
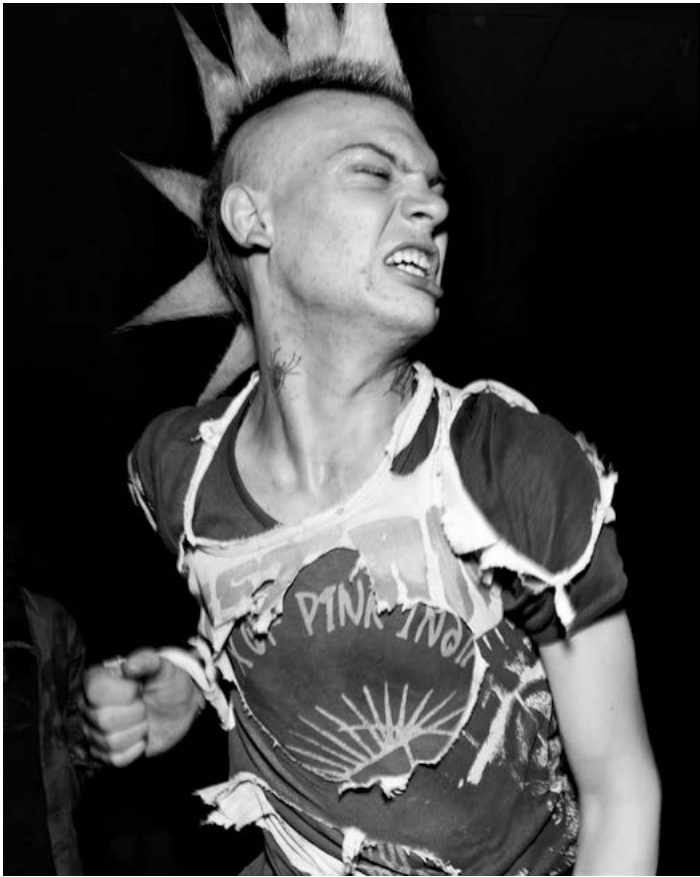
Texts by Emmanuel Iduma and Matthew Witkovsky  
Conversation between Jo Ractliffe and Artur Walther  
Book design by Gabrielle Guy  
456 pages  
11.8 x 10.2 in. / 30 x 26 cm  
238 black-and-white and 53 color photographs  
Four-color process  
Clothbound hardcover

€ 95.00 / £ 85.00 / US\$ 125.00  
ISBN 978-3-95829-698-5



Jo Ractliffe Photographs  
1980s - now





Born on the Isle of Man in 1946, Chris Killip was a Professor of Visual and Environmental Studies at Harvard University where he had taught from 1991. Since 2012 he has held solo exhibitions at Museum Folkwang, Essen; Le Bal, Paris; Tate Britain, London; Museo Reina Sofia, Madrid; and the J. Paul Getty Museum, Los Angeles. Killip's works are held in the permanent collections of institutions including the Museum of Modern Art, New York; George Eastman House, Rochester; and the Victoria and Albert Museum, London. His books with Steidl are Pirelli Work (2006), Seacoal, (2011), Arbeit / Work (2012), Isle of Man Revisited (2015) and In Flagrante Two (2016).

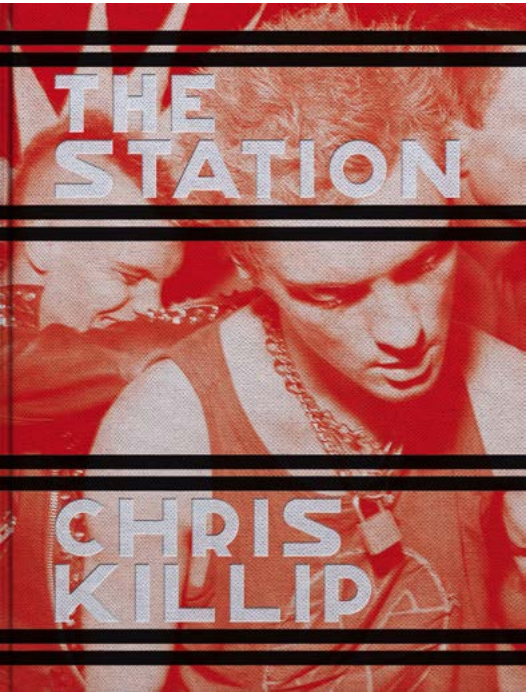
Late in 2016 Chris Killip's son serendipitously discovered a box of contact sheets of the photos his father had made at The Station, an anarcho-punk music venue in Gateshead open from 1981 to 1985. These images of raw youth caught in the heat of celebration had lain dormant for 30 years; they now return to life in this book. The Station was not merely a music and rehearsal space, but a crucible for the self-expression of the sub-cultures and punk politics of the time. As Killip recollects: "When I first went to The Station in April 1985, I was amazed by the energy and feel of the place. It was totally different, run for and by the people who went there. Every Saturday that I could, I photographed there. Nobody ever asked me where I was from or even who I was. A 39-year-old with cropped white hair, always wearing a suit, with pockets stitched inside the jacket to hold my slides. With a 4×5 camera around my neck and a Norman flash and its battery around my waist, I must have looked like something out of a 1950s B movie. 1985 was just after the miners strike and there was a lot of youth unemployment. Most of the punks at The Station didn't have a job, and this place, run as a very inclusive collective, was so important to them and their self-worth."

*What you're trying not to do is oversimplify. You're trying to have some sort of cool in there somehow, so that people looking at your pictures are not constrained by you. Meaning you haven't predetermined everything, so that ambiguity can be embraced.* Chris Killip

● **Chris Killip**  
**The Station**

Text by Chris Killip  
Book design by Pony Ltd.  
80 pages  
11.3 × 14.8 in. / 28.6 × 37.5 cm  
72 black-and-white photographs  
Tritone  
Flexible hardcover

€ 75.00 / £ 70.00 / US\$ 85.00  
ISBN 978-3-95829-616-9







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

The starting point for this book is Evelyn Hofer's *Dublin: A Portrait*, which features an in-depth essay by V. S. Pritchett and photos by Hofer, and enjoyed great popularity upon its original publication in 1967. *Dublin: A Portrait* is an example of Hofer's perhaps most important body of work, her city portraits: books that present comprehensive prose texts by renowned authors alongside her self-contained visual essays with their own narratives. *Dublin: A Portrait* was the last book published in this renowned series.

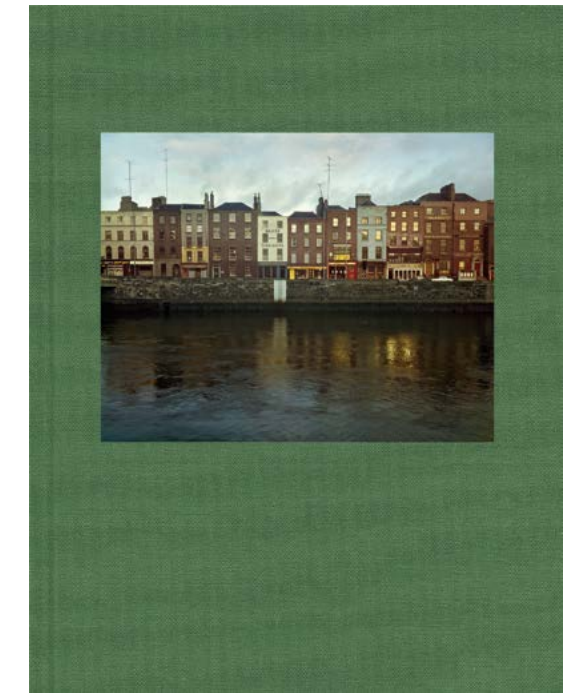
The newly conceived *Dublin* focuses on the photos Hofer took on behalf of the publisher Harper & Row in 1965 and 1966. In Dublin Hofer repeatedly turned her camera to sights of the city, but mainly to the people who constituted its essence. She made numerous portraits—be they of writers and public figures or unknown people in the streets. Her portraits give evidence of an intense, respectful engagement with her subjects, who participate as equal partners in the process of photographing.

*While working on my Dublin book, I found many people shy and reluctant to be photographed. Therefore, I tried to meet the person first, just to talk, to show my respect ...* Evelyn Hofer

## ● Evelyn Hofer Dublin

Edited by Andreas Pauly and Sabine Schmid  
Book design by Steidl Design  
160 pages  
8.7 × 11.2 in. / 22 × 28.5 cm  
63 black-and-white and 14 color photographs  
Tritone and four-color process  
Clothbound hardcover with a tipped-in photograph

€ 45.00 / £ 40.00 / US\$ 50.00  
ISBN 978-3-95829-632-9





Harry Callahan (1912–99) began his career as an amateur photographer. Following a workshop with Ansel Adams in 1941 and a meeting with Alfred Stieglitz in 1942, Callahan decided to completely devote himself to the medium. In 1946 he accepted László Moholy-Nagy’s invitation to teach at Chicago’s Institute of Design, a position he left in 1961 to chair the Photography Department at the Rhode Island School of Design. Since his first one-person show in 1947, Callahan’s work has been the subject of over 60 solo and group exhibitions worldwide, 18 of which were presented at The Museum of Modern Art, New York.

One of the foremost American photographers of the twentieth century, Harry Callahan explored the expressive possibilities of both color and black-and-white photography from the outset of his career in 1938. Following his retirement from teaching at the Rhode Island School of Design in 1977, however, he decided to dedicate his practice exclusively to the color medium and pursue travel to foreign locales.

The 23 photographs in this publication, taken in Morocco in 1981, are the product of Callahan’s shift to a strictly chromatic palette and demonstrate his continued interest in the visual intrigue of the every-day urban landscape and the passersby who occupy it. Depicting his familiar subjects of architectural facades, random patterns of street activity, and isolated figures lost in thought, the images transcend Morocco’s exoticism by exploring the formal and pictorial potential of the country’s environment.

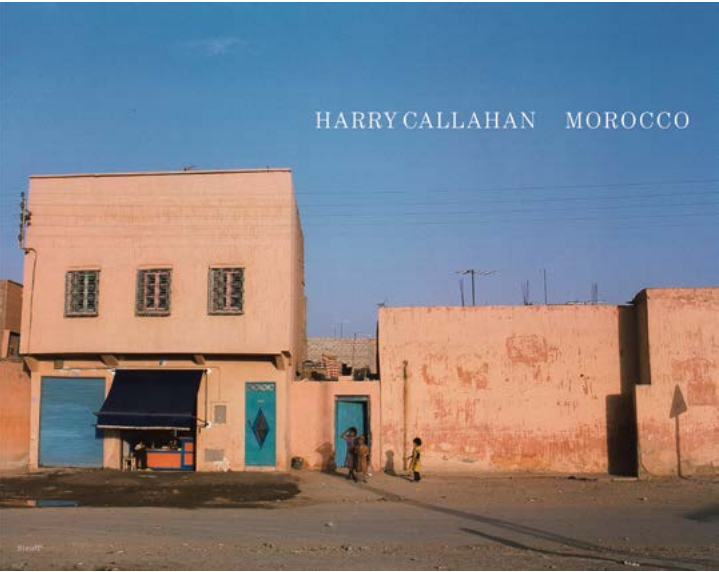
*The photographs that excite me are photographs that say something in a new manner; not for the sake of being different, but ones that are different because the individual is different and the individual expresses himself.* Harry Callahan

Co-published with Pace/MacGill Gallery, New York

● **Harry Callahan**  
**Morocco**

Book design by Steidl Design  
56 pages  
12 × 9.4 in. / 30.5 × 24 cm  
23 color photographs  
Four-color process  
Clothbound hardcover with dust jacket

€ 38.00 / £ 30.00 / US\$ 40.00  
ISBN 978-3-95829-166-9



STEIDL PACE/MACGILL

Born in New York, John Cohen (1932–2019) was a photographer, filmmaker and founding member of the New Lost City Ramblers. A masters graduate from Yale University, Cohen participated in the artistic circles of late 1950s and early '60s New York, and photographed Robert Frank’s film Pull My Daisy (1959). He made numerous books and films, and produced recordings of traditional American musicians including Dillard Chandler and Roscoe Holcomb. The Library of Congress acquired his archive in 2011. Cohen’s books with Steidl include Past Present Peru (2010), The High and Lonesome Sound (2012), Here and Gone (2014), Cheap rents ... and de Kooning (2016) and Look up to the Moon (2019).

● **John Cohen**  
**Look up to the Moon**

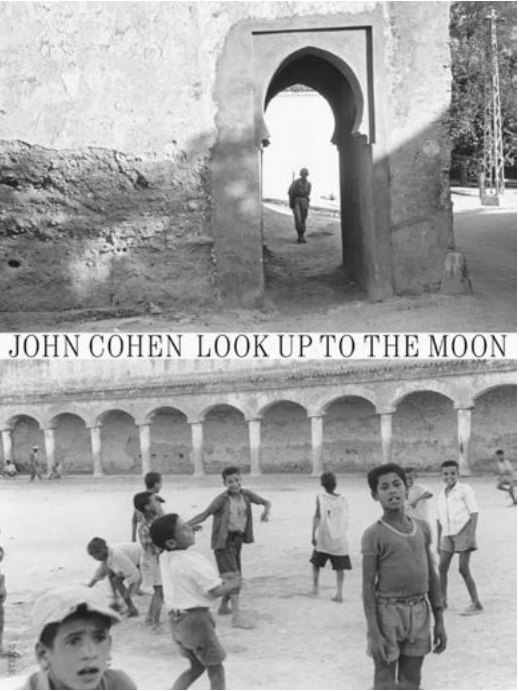
Text by John Cohen  
Book design by Steidl Design  
120 pages  
9.4 x 11.8 in. / 24 x 30 cm  
90 black-and-white and 10 color photographs  
Tritone and four-color process  
Clothbound hardcover

€ 45.00 / £ 40.00 / US\$ 50.00  
ISBN 978-3-95829-555-1

In the summer of 1955 a relatively naive and uninformed John Cohen crossed the straits of Gibraltar. He arrived in Tangier with a handwritten note in cursive Arabic; the man who had composed it in New York had told him to “keep this paper far from your passport.” Cohen had no idea why or indeed what the note said; it was not addressed to a specific person. He was simply instructed to look for a certain man when he arrived, who would then send him to “the others.” Cohen’s otherwise straightforward trip to make photographs in Morocco thus began with a sense of intrigue and perhaps risk.

This was Cohen’s first journey outside America to see the world. In his words: “The camera led my way to a distant culture, along with the desire to represent what I could see and sense there, and not be distracted by chronology or thought. My photographs were intended to be a sensual response to light and to the people who inhabited these spaces. These Morocco photos were ... an indication of what was to come.”

*By the time I got to Rabat the sense of tension was unmistakable. There were French soldiers marching through the streets, there was the rumor that on the Sultan’s day, August 20, there would be uprisings. And that the exiled Sultan was not in Madagascar, but was on the moon.* John Cohen







Born in New York, John Cohen (1932–2019) was a photographer, filmmaker and founding member of the New Lost City Ramblers. A masters graduate from Yale University, Cohen participated in the artistic circles of late 1950s and early '60s New York, and photographed Robert Frank's film Pull My Daisy (1959). He made numerous books and films, and produced recordings of traditional American musicians including Dillard Chandler and Roscoe Holcomb. The Library of Congress acquired his archive in 2011. Cohen's books with Steidl include Past Present Peru (2010), The High and Lonesome Sound (2012), Here and Gone (2014), Cheap rents ... and de Kooning (2016) and Look up to the Moon (2019).

One cold sunny morning in December 2018, Gerhard Steidl drove from New York City to see John Cohen at his rambling home in upstate Putnam Valley. The purpose of the visit was to pick up originals to be scanned for Cohen's *Look up to the Moon*, his book of photos from Morocco in 1955. But in the organized chaos of Cohen's barn-cum-studio they stumbled across another group of prints from across his 60-year career: "I didn't know what to do with them," he recalls, "They weren't a book or an exhibit, or for sale. They were not of one subject." To Cohen's surprise and delight, Steidl took the boxes under his arm, and the photos now appear for the first time here in *Do Not Disturb My Waking Dream*, Cohen's most lyrical and personal book, as well as his last.

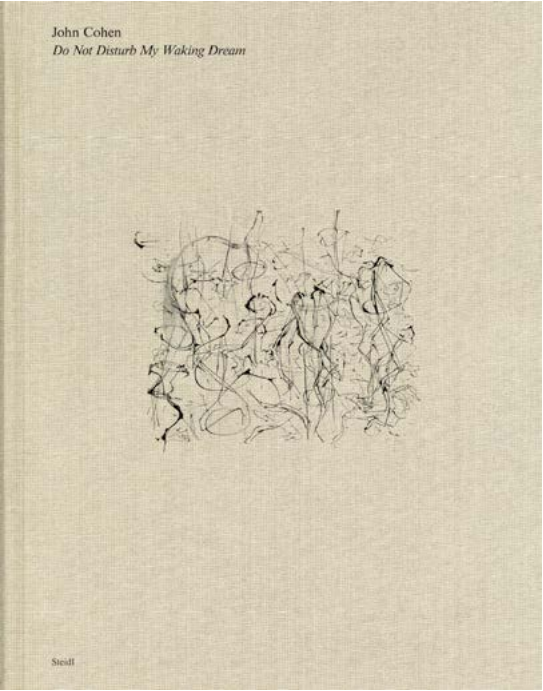
Sequenced wholly by mood and intuition and eschewing titles and dates, the portraits, landscape and still lifes, along with some of Cohen's drawings, unify disparate subjects—his wife Penny, Roscoe Holcomb, fragments of the Parthenon, renovations to Cohen's farmhouse in the mid-sixties—into a dreamlike flow. Cohen's confessional text, recalling his intense intertwining dreams across decades, explores the line between dream and reality, and between memory and book.

*With a rich life behind me, there were uncompleted projects ahead that might never be completed. Perhaps unresolved work has kept me going, so I haven't settled down yet.* John Cohen

● **John Cohen**  
**Do Not Disturb My Waking Dream**

Text by John Cohen  
Book design by John Cohen, Duncan Whyte and Gerhard Steidl  
64 pages  
6.5 x 8.3 in. / 16.5 x 21 cm  
49 black-and-white photographs and 2 drawings  
Tritone  
Clothbound hardcover

€ 28.00 / £ 25.00 / US\$ 30.00  
ISBN 978-3-95829-679-4







Born in 1940, Hank O'Neal has published more than 20 books on various subjects, mostly related to photography and music. In the early seventies he met Berenice Abbott, with whom he worked closely, as well as André Kertész, Walker Evans and the other living Farm Security Administration photographers who were all to influence him. O'Neal published his first book in 1973; in 1976 followed the acclaimed *A Vision Shared* (re-issued by Steidl in 2018). He is co-editor with Ron Kurtz of the ongoing Berenice Abbott Project at Steidl, including *Berenice Abbott (2008)*, *The Unknown Berenice Abbott (2013)* and *Paris Portraits 1925-1930 (2016)*.

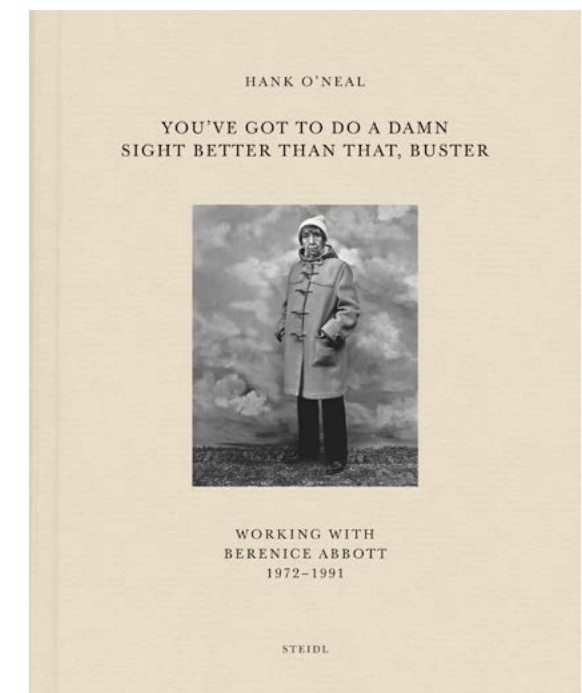
Hank O'Neal met Berenice Abbott in 1972 at the coffee shop of a Holiday Inn on 57th Street in New York City. After a two-hour meeting Abbott suggested he should visit her if he was ever near Moosehead Lake in northern Maine. In the fall of 1973 O'Neal did just that, spending a long weekend with Abbott at her circa 1810 stagecoach inn. They hit it off and at the end of the stay she said, "If you ever get a real camera come up here and I'll teach you how to use it." In early 1974 he bought an 8 x 10 Deardorff camera and in the summer of that year headed back to Maine. The first and only lesson lasted about 30 minutes and Abbott told him to photograph the antique doorknocker on her front door. After almost an hour she returned to check on his progress and said, "You've got to do a damn sight better than that, buster"—not only sound advice but a great title for a book.

Abbott and O'Neal became close friends and worked together on books, exhibitions, catalogues, films, lectures, portfolios, the sale of her collection, and even social gatherings, with Abbott as maid of honor at his wedding. *You've Got to Do a Damn Sight Better than That, Buster* is an informal, rollicking memoir based on 19 years of personal observations by O'Neal of one of the most accomplished American artists of the twentieth century.

*When a supervisor at the Federal Artist's Project saw Berenice Abbott's Blossom Restaurant photograph he said to her, "Nice girls don't go down on the Bowery" to which Abbott replied, "I'm not a nice girl, I'm a photographer."* Hank O'Neal

● **Hank O'Neal**  
**You've Got to Do a Damn Sight Better than That, Buster**  
**Working with Berenice Abbott**  
**1972-1991**

Text by Hank O'Neal  
 Photographs by Berenice Abbott, Hank O'Neal et al.  
 Book design by Steidl Design  
 304 pages  
 11.6 x 12.2 in. / 29.5 x 31 cm  
 309 black-and-white and 86 color photographs and 65 illustrations  
 Four-color process  
 Clothbound hardcover with a tipped-in photograph  
 € 65.00 / £ 58.00 / US\$ 75.00  
 ISBN 978-3-95829-701-2







Born in Kluoniškiai, Lithuania, in 1939, Antanas Sutkus earned a degree in journalism in Vilnius and worked for daily newspapers before co-founding the Lithuanian Photographers' Association in 1969, which he headed for many years. Sutkus was president of the Union of Lithuanian Art Photographers upon its establishment in 1996 and has been its honorary president since 2009. He is the recipient of the Lithuanian National Culture and Arts Award and the Order of the Lithuanian Grand Duke Gediminas, an Erna and Victor Hasselblad Foundation Grant and the 2017 Erich Salomon Award of the Deutsche Gesellschaft für Photographie. Sutkus has exhibited extensively, including his 2018 retrospective at the National Gallery of Art in Vilnius held on the hundredth anniversary of the Republic of Lithuania. Steidl has published Sutkus' *Planet Lithuania* (2018) and *Pro Memoria* (2019).

This book takes us deep into Antanas Sutkus' favorite motif as a photographer: children and their world. It is a theme he returned to again and again, presenting its myriad facets as well as the many interactions between the lives of children and adults. "Childhood is the most important platform for me as a photographer," says Sutkus, "Children live in a different world. Sometimes I succeeded in showing that world: not the real world customary to us, but their world. Children live on another planet than earth."

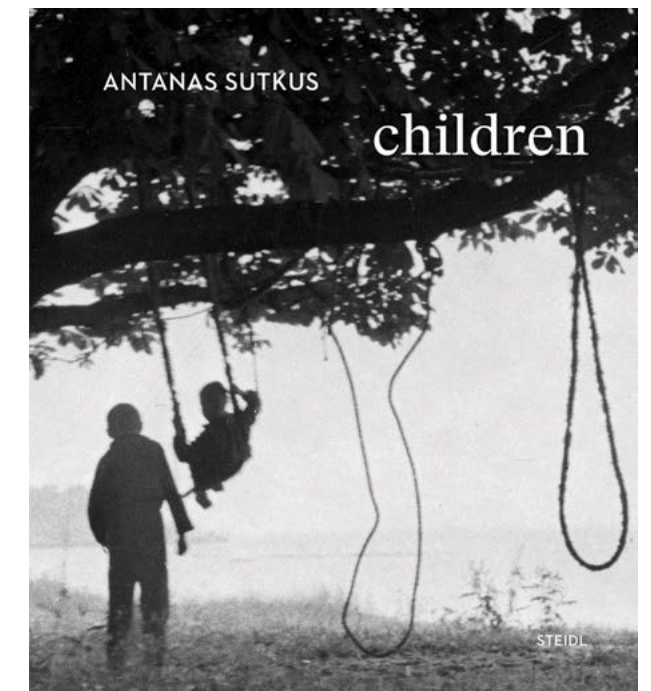
With an unfailingly respectful yet astute eye, Sutkus depicts children together with their parents and relatives, with their friends, at play or hard at work in school. He captures not merely the pleasures of childhood but also its deprivations, the difficulties involved in raising children, loneliness alongside belonging, as well as the inevitable crises of childhood that can have a lifelong impact. For Sutkus, children live not in paradise but in a parallel universe, a universal life phase that transcends national and cultural borders.

*Antanas Sutkus counts among the great humanist photographers of Europe and the world. Deutsche Gesellschaft für Photographie*

## ● Antanas Sutkus Children

Edited by Thomas Schirnböck  
Text by Wladimir Kaminer  
Book design by Steidl Design  
180 pages  
9.3 × 10.4 in. / 23.5 × 26.5 cm  
160 black-and-white photographs  
Tritone  
Clothbound hardcover

€ 48.00 / £ 40.00 / US\$ 58.00  
ISBN 978-3-95829-709-8





Lee Friedlander was born in 1934 in Aberdeen, Washington. In 1948 he began to photograph seriously and by the 1960s had become widely recognized for his all-encompassing portrayals of the American social landscape—a term he coined. Friedlander’s influential work has been the subject of many seminal exhibitions including “New Documents” and “Mirrors and Windows,” both organized by John Szarkowski at the Museum of Modern Art, and more than 50 books including Self Portrait (1970), The American Monument (1976), Factory Valleys (1982), Sticks and Stones (2004), America By Car (2010) and Chain Link (2017).

In the capstone volume of his epic series “The Human Clay,” Lee Friedlander has created an ode to people who work. Drawn from his incomparable archive are photographs of individuals laboring on the street and on stage, as well as in the field, in factories and in fluorescent-lit offices. Performers, salespeople and athletes alike are observed both in action and at rest by Friedlander’s uncanny eye. Opera singers are caught mid-aria, models primp backstage, mechanics tinker and telemarketers hustle. Spanning six decades, this humanizing compilation features over 250 photographs, many appearing here for the first time in print.

*As he worked on the room, and as it began slowly to take a shape, he realized that for many years, unknown to himself, he had had an image locked somewhere within him like a shamed secret, an image that was ostensibly of a place but which was actually of himself.*  
John Williams, *Stoner* (1965)

Lee Friedlander was born in 1934 in Aberdeen, Washington. In 1948 he began to photograph seriously and by the 1960s had become widely recognized for his all-encompassing portrayals of the American social landscape—a term he coined. Friedlander’s influential work has been the subject of many seminal exhibitions including “New Documents” and “Mirrors and Windows,” both organized by John Szarkowski at the Museum of Modern Art, and more than 50 books including Self Portrait (1970), The American Monument (1976), Factory Valleys (1982), Sticks and Stones (2004), America By Car (2010) and Chain Link (2017).

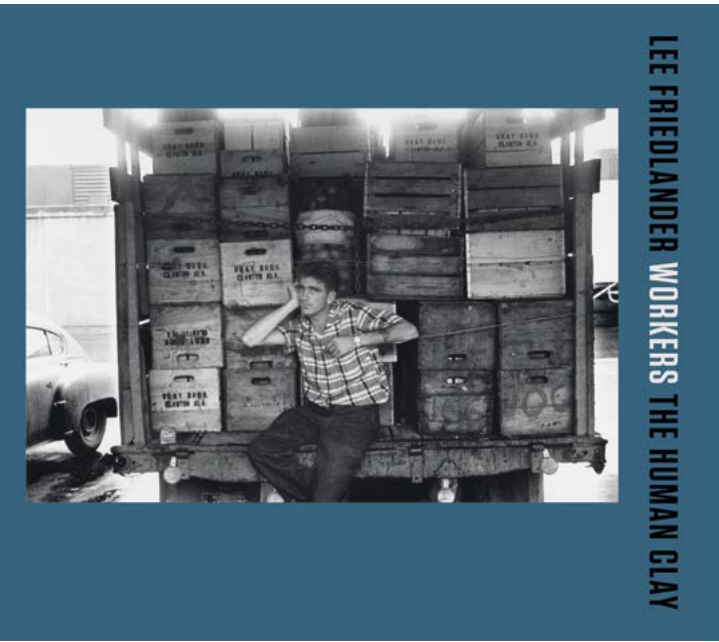
In this compendium Lee Friedlander examines the ordinary pickup truck, a quintessentially American mode of transportation. Unadorned in form as well as function, pickups have long been the vehicle of choice for farmers and tradespeople. Their well-worn beds—usually open to the elements, laid bare for all to see—have held and hauled all manner of things, from spare tires and jumbles of wires to animals and the occasional person. Friedlander, in his witty and encompassing clear-eyed idiom, has observed this most utilitarian and unapologetically personal object in its native setting: the cacophonous bricolage that is the American social landscape.

*Living for an hour or more inside his superb way of seeing is like taking a walk down a busy city street on a bright day: your ordinary vision is transformed into something sharper, more uncanny, more intelligent and more generous.* Teju Cole, the *New York Times Magazine*

● Lee Friedlander  
Workers  
The Human Clay

Book design by Katy Homans  
200 pages  
11 × 9.6 in. / 27.9 × 24.4 cm  
253 black-and-white photographs  
Tritone  
Clothbound hardcover with a tipped-in photograph

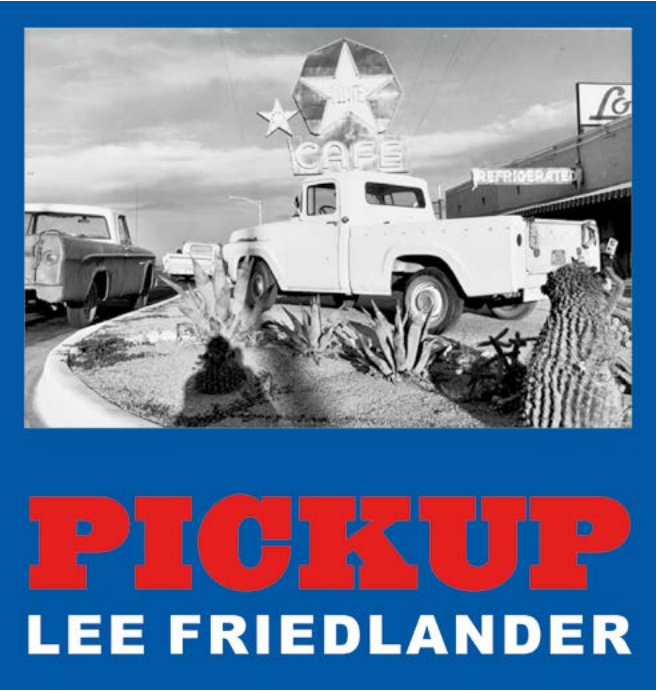
€ 58.00 / £ 50.00 / US\$ 65.00  
ISBN 978-3-95829-500-1



● Lee Friedlander  
Pickup

Book design by Katy Homans  
88 pages  
11.5 × 12.2 in. / 29.3 × 31 cm  
78 black-and-white photographs  
Tritone  
Clothbound hardcover with a tipped-in photograph

€ 50.00 / £ 45.00 / US\$ 58.00  
ISBN 978-3-95829-501-8





Ed Kashi is a photojournalist, filmmaker, speaker and educator. A member of VII Photo Agency, Kashi is recognized for his complex imagery and compelling rendering of the human condition. Along with numerous awards, including Pictures of the Year International Multimedia Photographer of the Year 2015, Kashi’s photos have been published and exhibited worldwide, and have generated eight books, including Sugar Cane / Syrian Refugees published by Steidl in 2016.

If Cartier-Bresson’s “decisive moment” reflects a situation perfectly in tune with the photographer’s intuition, flawlessly combining the elements of composition and timing, then Ed Kashi’s “abandoned moment” is the result of an imprecise instant of surrender. The photos in this book are moving glimpses of transitory events filled with an untamed, frenetic energy—the perfect chaos of everyday life.

For nearly 40 years, Kashi has photographed the instantaneous imperfections that define his abandoned moment. Seeking to reconcile the dichotomy that many people like to look at photos but do not want to be photographed, Kashi stumbled upon a method of uncontrolled photographic observation while still a young practioner. In contrast to his journalistic approach of personally connecting with his subject, keenly observing visual elements and going in-depth, in *Abandoned Moments* Kashi employs geometry, mood and emotion to capture spontaneous experiences with a touch of the mysterious and sometimes fictional.

*Ed Kashi is intelligent, brave and compassionate. He always understands the nuances of his subjects. He fearlessly goes where few would venture. And he sympathetically captures the soul of each situation. Ed is one of the best of a new breed of photojournalistic artists.*

David Griffin, former director of photography at *National Geographic*

Charles H. Traub has been photographing for 50 years, with more than a dozen books published of his pictures and writings. Traub was instrumental in establishing the Museum of Contemporary Photography in Chicago, was director of the prestigious Light Gallery in New York and president of the Aaron Siskind Foundation. His photographs have been widely exhibited and are held in major collections worldwide. Throughout his career, Traub has been a leading educator in the photographic arts. He founded the graduate photography program at the School of Visual Arts in New York City and has been its chair for 30 years.

These on-the-spot portraits of “the fallen” were taken to reveal the dignity and unexamined humanity of those who were once intrinsic to the urban experience of American cities of the late 1970s. In Charles H. Traub’s own words: “It is my hope that these photographs of the tenants of the streets of Uptown Chicago and the Bowery New York serve as a tribute to the grace of the ‘down and out.’” And from Tom Huhn’s essay in the book: “What a curious thing to look at, and to look for: whatever there is in each of us—by spying what might be found missing in someone else.”

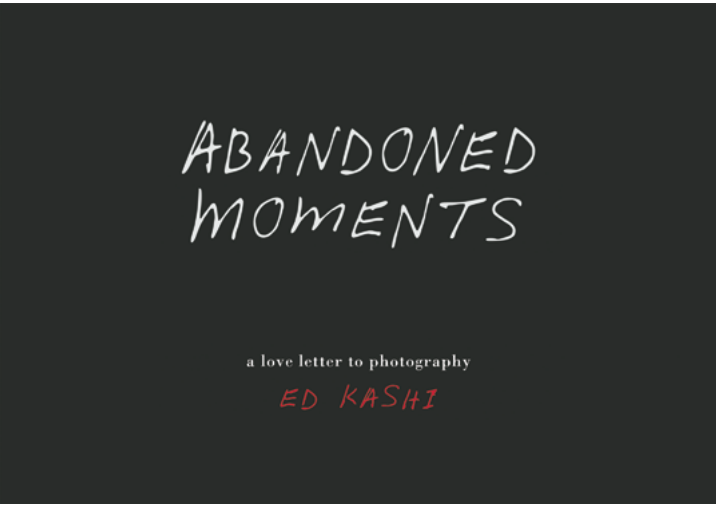
Indifference and gentrification have displaced those who once inhabited the missions and shelters that nurtured and held them together in a storied bond. While homeless, they were not wayward; they formed a fabled tribe and were known to their neighbors by their names, eccentricities and their plight. Nelson Algren’s famous book *A Walk on the Wild Side* asks why “lost people sometimes develop to greater human beings than those who have never been lost in their lives.” Traub’s *Skid Row* confirms this and these inhabitants’ part in the central fabric of the city.

*No bromides, no armchair humanism: in these photographs Charles Traub displays the difficult ethic of the street portrait. He captures his subjects sometimes with their cooperation, sometimes even against their will, but always in pursuit of an urgent goal—to bring the margin to the center, to acknowledge “them” as us. Where is so-called Skid Row? Wherever people have lost a grip on economic reality and with it their status as human beings.* Lyle Rexer

● **Ed Kashi**  
**Abandoned Moments**

Edited by Jennifer Larsen, Marjorie Steffe and Mallika Vora  
Foreword by Alison Nordstrom  
Book design by Mallika Vora  
128 pages  
11 × 8.5 in. / 27.9 × 21.6 cm  
26 black-and-white and 42 color photographs  
Four-color process  
Clothbound hardcover

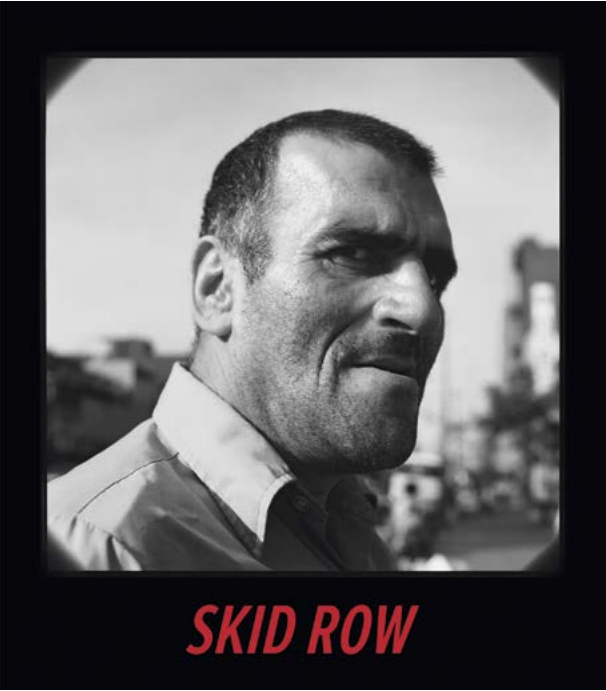
€ 48.00 / £ 40.00 / US\$ 58.00  
ISBN 978-3-95829-274-1



● **Charles H. Traub**  
**Skid Row**

Texts by Tom Huhn and Charles H. Traub  
Book design by Yoav Friedländer  
112 pages  
9.2 × 10.5 in. / 23.4 × 26.7 cm  
51 black-and-white photographs  
Tritone  
Clothbound hardcover

€ 48.00 / £ 40.00 / US\$ 58.00  
ISBN 978-3-95829-625-1







Stephen Waddell began his career as a painter, completing his MFA in painting at the University of British Columbia in 1994. He has exhibited internationally at Monte Clark Gallery, the Vancouver Art Gallery and the Contemporary Art Gallery in Vancouver; Espai d'Art Contemporani de Castelló in Castelló; Kunstforum Baloise in Basel; and C/O Berlin, among other institutions. Waddell's works are held in the permanent collections of the Armand Hammer Collection in Los Angeles, the Vancouver Art Gallery, the National Gallery of Canada and numerous others. His books include *Hunt and Gather* (2011) and *Dark Matter Atlas* (2017). Waddell is the recipient of the 2019 Scotiabank Photography Award. He lives and works in Vancouver.

"Stephen Waddell embraces the entanglements and conundrums inherent to photographic mediations. For decades he has reinvigorated street photography and reportage through keen observation and an empathetic eye for social subjects. Initially a painter and filmmaker, Waddell brings questions about the very notion of realism to picture-making. He often references pictorial histories, such as early photography or classical painting, acknowledging that observation is informed by recognition and an unconscious awareness of existing images.

Working with both analogue and digital tools, Waddell's highly considered approach involves experimenting continuously with new processes and materials. The subtlety of his photography is amplified by a painterly sensibility that emphasizes qualities of light. Illumination becomes a reference to photographic perception as well as to human vision. Consistent across his work are close affinities between a print's subject matter and its material qualities. At times, Waddell's layered images allude to the act of photography itself—as evident in his large gelatin silver prints depicting underground caverns lit from within.

Waddell takes on the challenges of having single images carry dense meaning. Looking at one of his mise-en-scènes is a richly rewarding sensory experience, as close scrutiny animates uncanny details. While his images are to some extent staged, chance elements infiltrate each picture. He finesses the dynamic between controlled and wild elements in images at once precise and ambiguous."

*Helga Pakasaar*

*Waddell does not wish to stage the images he would like to make and so must hunt them down. As a direct photographer, Waddell relies on luck, but it is luck he earns through dogged labor.* Roy Arden

## ● Stephen Waddell

Introduction by Helga Pakasaar  
 Essay by Brian Sholis  
 Book design by Barr Gilmore  
 228 pages  
 9.8 x 12 in. / 24.8 x 30.5 cm  
 40 black-and-white and 80 color photographs  
 Duotone and four-color process  
 Hardcover

€ 58.00 / £ 48.00 / US\$ 65.00  
 ISBN 978-3-95829-697-8

Co-published with Scotiabank Photography Award, Toronto







Acid Betty, 2019



George Clooney with Mask, 2008

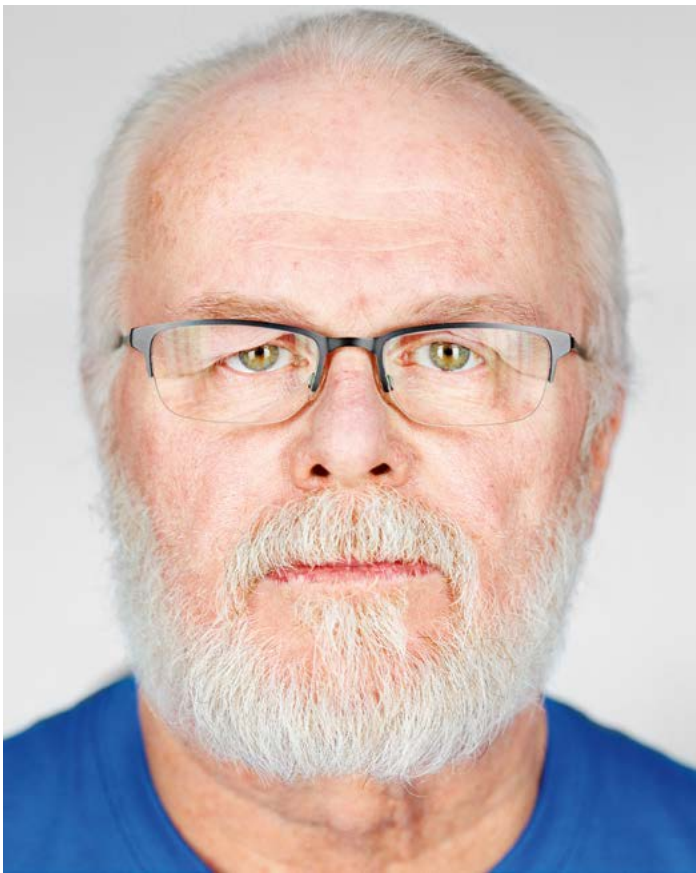
Born in 1968, Martin Schoeller is one of the world's preeminent contemporary portrait photographers. He is best known for his extreme close-up portraits, in which familiar faces are treated with the same scrutiny as unknown and unfamiliar ones. Whether world leaders, indigenous groups, movie stars, the homeless, athletes or artists, Schoeller levels his subjects in an inherently democratic fashion. After studying at the Lette Verein in Berlin, in the mid-1990s he moved to New York where he began his career; Schoeller has since contributed to National Geographic, The New Yorker, Vanity Fair, Time magazine and the New York Times Magazine, among other publications. Schoeller exhibits internationally and his photography is held in collections including the National Portrait Gallery at the Smithsonian Institution in Washington D.C. Steidl has published Schoeller's Close (2018).

Martin Schoeller's portraiture is renowned for its indelible, ultra-close-ups, with a tone, mood and compositional consistency that have energized the pages of many of America's and Europe's most respected publications over the last 20 years. But these revelatory photographs are just the most recognizable slice of his astonishingly searching, restless oeuvre. Schoeller has now amassed a body of work that defies classification, as he has ventured into all but invisible subcultures, the most current events, breakdowns in social justice, celebrity and several other sub-categories of public interest. As seen collectively in *Martin Schoeller 1995–2019*, these images comprise a veritable museum of recent history—a varied, imaginative, buoyant, disciplined and conscientious project that is the work of an inexhaustibly humane outlook.

*A photographic close-up is perhaps the purest form of portraiture, creating a confrontation between the viewer and the subject that daily interaction makes impossible, or at least impolite. In a close-up, the impact stems solely from the static subject's expression or apparent lack thereof, so the viewer is challenged to read a face without the benefit of the environmental cues we naturally use to form our interpersonal reactions.* Martin Schoeller



Kokobiene, 2012

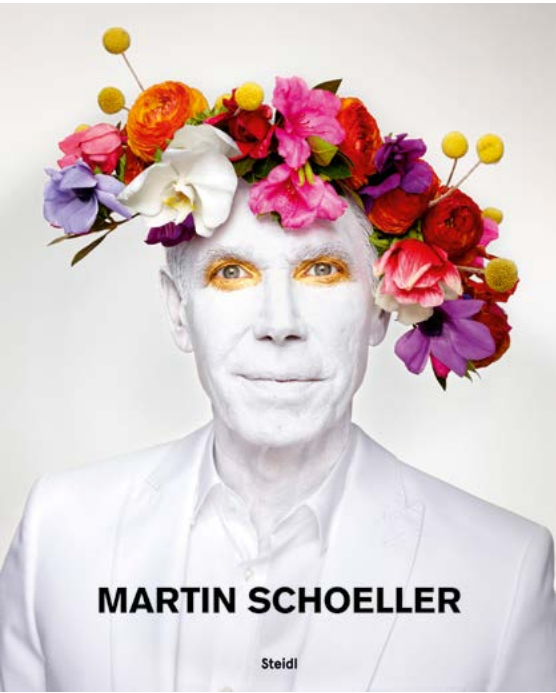


Kirk Bloodsworth, 2019

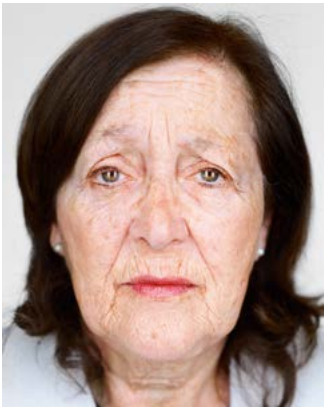
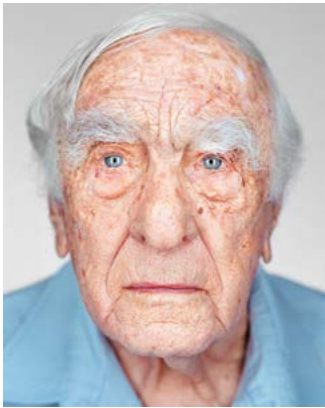
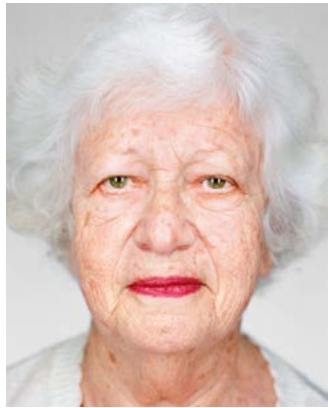
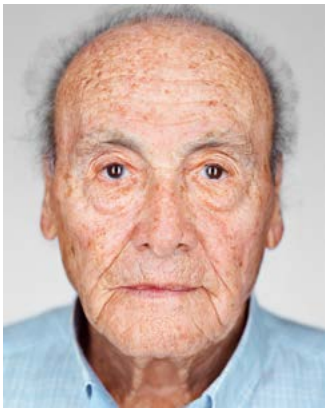
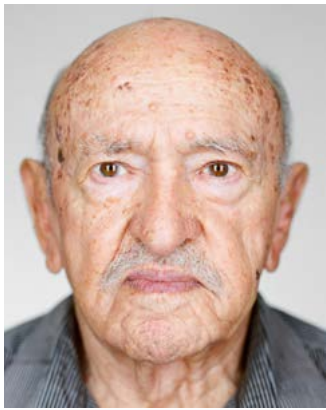
## ● Martin Schoeller Martin Schoeller 1995–2019

Text by Martin Schoeller  
Book design by Martin Schoeller and  
Bernard Fischer / Steidl Design  
152 pages  
9.6 × 11.8 in. / 24.3 × 30 cm  
67 color photographs  
Four-color process  
Hardcover

€ 28.00 / £ 25.00 / US\$ 40.00  
ISBN 978-3-95829-707-4







Born in 1968, Martin Schoeller is one of the world's preeminent contemporary portrait photographers. He is best known for his extreme close-up portraits, in which familiar faces are treated with the same scrutiny as unknown and unfamiliar ones. Whether world leaders, indigenous groups, movie stars, the homeless, athletes or artists, Schoeller levels his subjects in an inherently democratic fashion. After studying at the Lette Verein in Berlin, in the mid-1990s he moved to New York where he began his career; Schoeller has since contributed to National Geographic, The New Yorker, Vanity Fair, Time magazine and the New York Times Magazine, among other publications. Schoeller exhibits internationally and his photography is held in collections including the National Portrait Gallery at the Smithsonian Institution in Washington D.C. Steidl has published Schoeller's Close (2018).

*Survivors. Faces of Life after the Holocaust* presents confronting images of 75 Holocaust survivors from Israel by Martin Schoeller. Photographed in cooperation with the World Holocaust Remembrance Center Yad Vashem, the portraits mark the 75th anniversary of the liberation of Auschwitz on 27 January 1945.

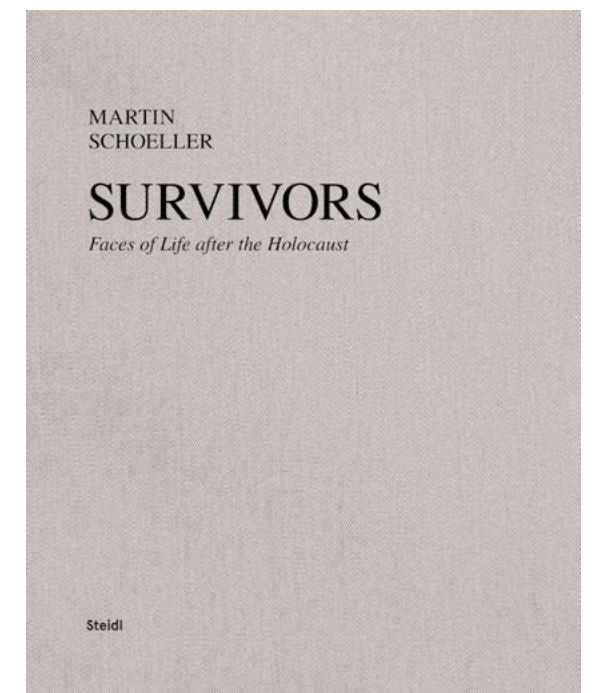
These compelling pictures capture the weathered faces of Jewish men and women who witnessed and endured the atrocities of the Holocaust, allowing viewers to discern their struggles and exceptional physical and spiritual resilience. Presented close-up and larger-than-life, every feature of Martin Schoeller's subjects provides us with a piece of personal and collective history: their faces observe us, their gazes hold us. The lines they bear evidence horrors endured, as well as the triumph of their survival and building their lives anew. *Survivors* offers a portal to the vast legacy of the Holocaust victims—both those who survived, and those who did not—and is an attempt to preserve the incomprehensible for generations to come.

*We don't know these people, but we can thank the artist who portrayed them. He recognized what is special about them and visualized it for us so that we can enter into a dialogue—both with them and with ourselves.* Joachim Gauck

## ● Martin Schoeller Survivors Faces of Life after the Holocaust

Text by Joachim Gauck  
Book design by Martin Schoeller and  
Bernard Fischer / Steidl Design  
168 pages  
8.6 × 10.6 in. / 21.8 × 27 cm  
75 color photographs  
Four-color process  
Clothbound hardcover

€ 28.00 / £ 25.00 / US\$ 40.00  
ISBN 978-3-95829-621-3



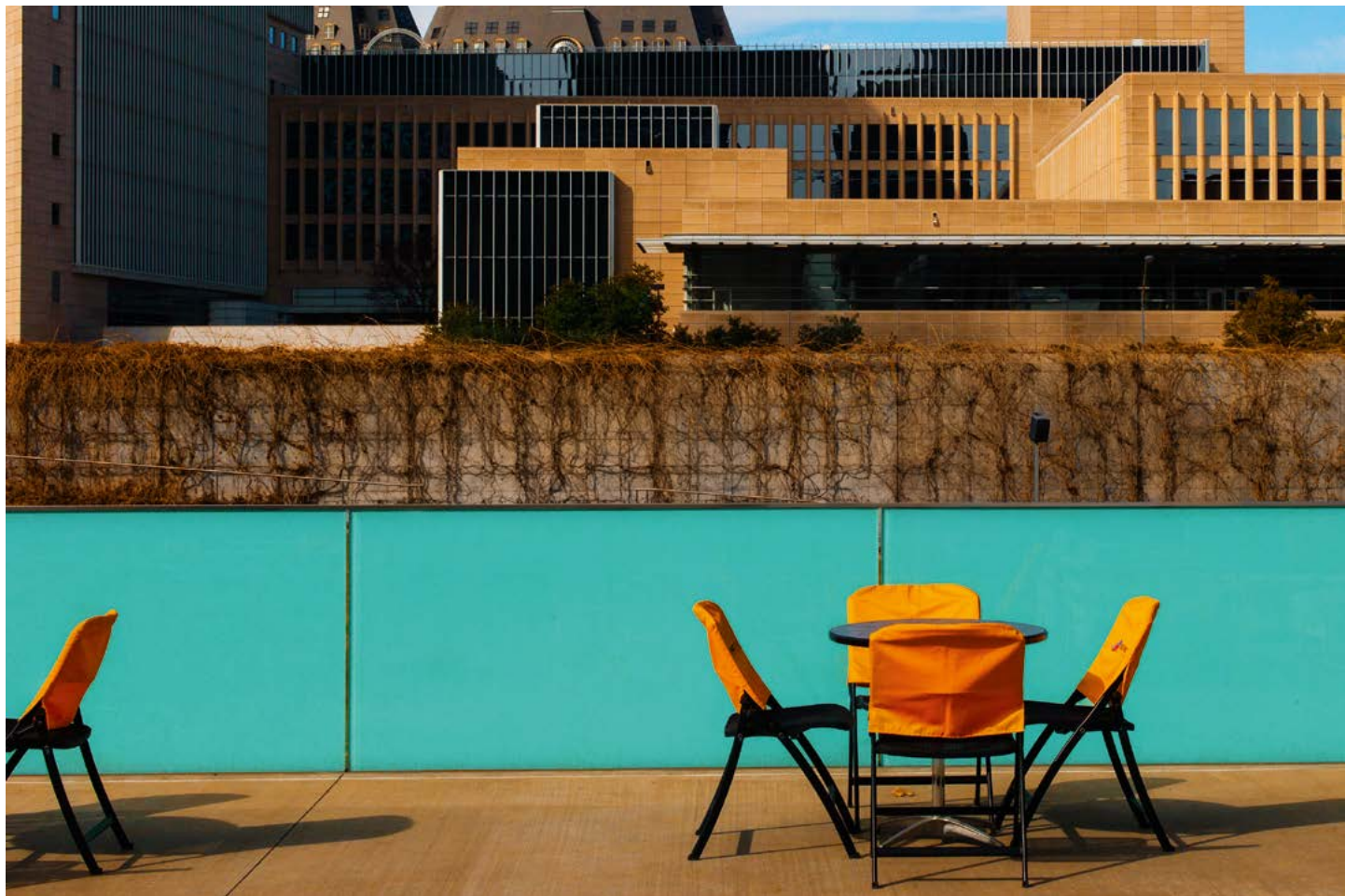




Mat Hennek was born in the Black Forest area of Germany in 1969 and today lives with his partner, the French pianist H  l  ne Grimaud, in upstate New York and California. While previously based in Berlin, Hennek created influential photographic portraits for the entertainment and music industries, before turning his attention to natural landscapes. He has held solo exhibitions throughout Europe, Asia and the USA. Steidl published Hennek's Woodlands project in 2017, which he presented with Grimaud as the multimedia concert Woodlands and Beyond... at Hamburg's Elbphilharmonie, combining his photos with her performance of romantic and impressionistic compositions.

*Silent Cities* presents Mat Hennek's portraits of some of the world's great cities—from New York, Los Angeles and London, to Tokyo, Munich and Abu Dhabi—yet all curiously lacking people. Conceived and constructed by man as vessels for human activity, these metropolises are transformed by Hennek into monuments of silence: empty, sometimes eerie sites for rituals of work and recreation that are yet to take place. Whether the shimmering windows of a Dallas office building, a lush Hong Kong garden of palms, blooms and fountains, the famed pastel terraced facades of Monaco, or rows of trolleys outside the concrete bulk of Paris' Charles de Gaulle airport, Hennek's pictures demonstrate a consistent formal rigor and recast familiar environments as new sources for focus and reflection.

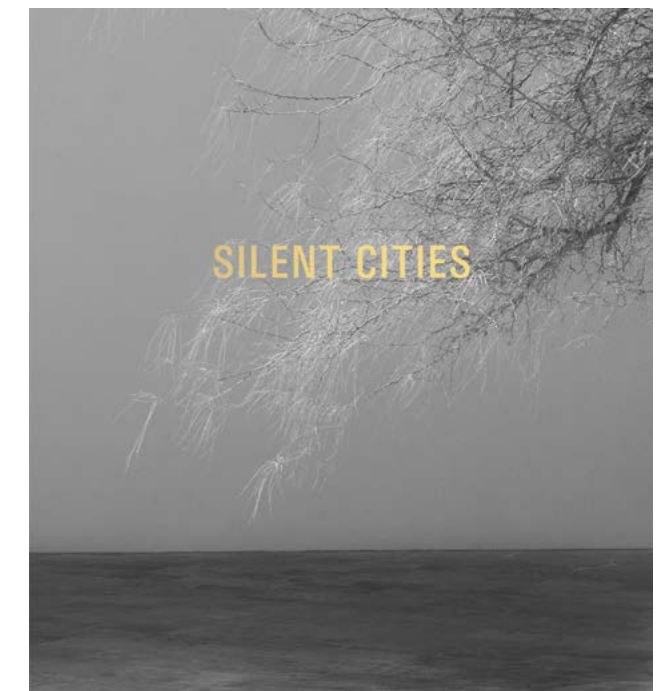
*His photographs [...] collect so many elements that they have the power of mandalas, representing the universe in a fragment, and provoking a state of pure contemplation: in the simple experience of gazing, everything becomes pure.* Laureline Amanieux



## ● Mat Hennek Silent Cities

Book design by Mat Hennek and  
Holger Feroudj / Steidl Design  
96 pages  
11.4 x 12.6 in. / 29 x 32 cm  
86 color photographs  
Four-color process  
Clothbound hardcover

  45.00 /   40.00 / US\$ 50.00  
ISBN 978-3-95829-655-8





Born in 1975, Sebastian Posingis spent his childhood throughout Iran, Greece, India and Sri Lanka. His photography has appeared in Architectural Digest, Domus, Der Spiegel, the New York Times and Vanity Fair, among other publications. For the last ten years Posingis’ focus has been making photobooks on architecture; currently he is engaged in the one-year project One Book a Week. His books include The New Sri Lankan House (2015), Sri Lanka. The Island From Above (2017) and Bawa Staircases (2018).

In this book Sebastian Posingis photographs the famed Sri Lankan garden of architect Geoffrey Bawa (1919–2003), described by its creator as a “place of many moods, the result of many imaginings.” In 1948, as Ceylon was slipping off the shackles of colonial rule, the then young reluctant lawyer Bawa returned home from a decade of study and travel, and bought an abandoned rubber estate near the town of Bentota. He renamed it “Lunuganga” or “Salt River,” and set out to transform it into a tropical evocation of the great landscape gardens of England and Italy that he had explored during his travels.

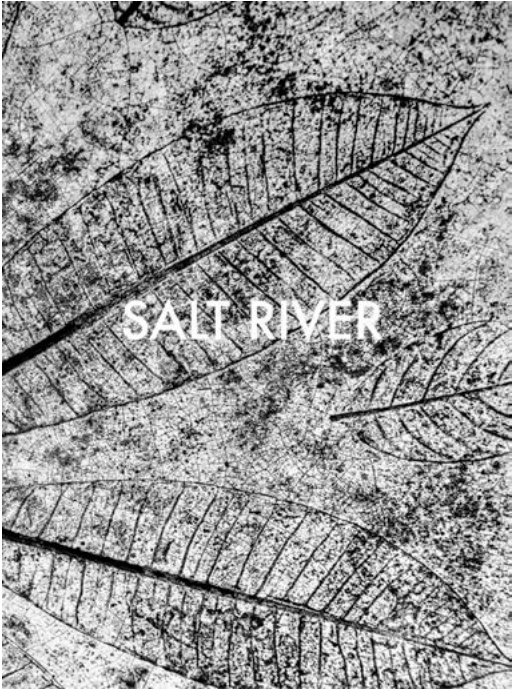
50 years later the garden was in its prime and had taken on a life of its own. Great trees had been felled and new ones planted to create it, hills had been moved and terraces cut, and now artworks graced it as objects for contemplation. And yet the garden seemed so natural that it belied the effort of its creation; it was a manicured wilderness of green on green, a place of unfolding vistas and rhythms. Today the garden survives, miraculously and precariously; and now within the pages of this book.

*This collection of images does not pretend to describe a real garden. It is a dream, a fleeting memory: one individual’s subjective response to an imagined place at a particular moment in time; a tribute to an idea and the man who conceived it.* David Robson

● Sebastian Posingis  
Salt River

Text by David Robson  
Book design by Sebastian Posingis  
and Gerhard Steidl  
88 pages  
9.4 × 13 in. / 24 × 33 cm  
50 black-and-white photographs  
Tritone  
Clothbound hardcover

€ 65.00 / £ 60.00 / US\$ 75.00  
ISBN 978-3-95829-620-6



Born in 1969 in Lerum, Sweden, and today based in Stockholm, Mikael Olsson studied photography at the University of Gothenburg. In his previous work Södrakull, Frösakull (Steidl, 2011), he portrays the relationship between man, nature and architecture in a series of images that invoke questions concerning memory, space, time and structures. In addition to solo exhibitions including those at the Hasselblad Center, Gothenburg, Galerie Nordenhake, Berlin/Stockholm, and Arthur Ross Architecture Gallery, Columbia University, New York, Olsson has lectured at ETH Zürich.

● Mikael Olsson  
on | auf

Text by Péter Nádas  
Book design by Mikael Olsson  
with Mattias Sjöstedt  
84 pages  
10.2 × 13 in. / 26 × 33 cm  
31 color and black-and-white photographs  
Four-color process  
Clothbound hardcover with a  
French-fold dust jacket

€ 65.00 / £ 60.00 / US\$ 75.00  
ISBN 978-3-95829-196-6

In *on | auf* the Swedish artist Mikael Olsson undertakes a photographic interpretation of the Swiss architects Herzog & de Meuron’s and the Chinese artist Ai Weiwei’s temporary pavilion at the Serpentine Gallery in London. By investigating the traces of their creative processes in their archives, and exploring the relation between the structure and its various contexts, Olsson creates images that follow and go beyond the object—a visual narrative uncovering issues of memory, identity and perception. The book includes an essay by author Péter Nádas entitled “Loaned Landscapes, Borrowed Objects. The Space of the Image and the Image of Space in Mikael Olsson’s Photography.”

*In his images Mikael Olsson is fascinated by the tension between visual constituents and visual conventions, the reality of perception and the reality of vision, of the concrete and the abstract.*  
Péter Nádas







Dayanita Singh was born in New Delhi in 1961 and studied at the National Institute of Design in Ahmedabad and the International Center of Photography in New York. Singh's exhibitions include those at the Serpentine Gallery in London, Hamburger Bahnhof in Berlin, the Hayward Gallery in London, the Art Institute of Chicago, and the Museum für Moderne Kunst in Frankfurt. In 2013 Singh represented Germany at the Venice Biennale. Bookmaking is central to her practice. Singh's books with Steidl include *Privacy* (2004), *Go Away Closer* (2007), *Sent a Letter* (2007), *Dream Villa* (2010), *File Room* (2013), *Museum of Chance* (2014) and *Museum Bhavan*, Book of the Year at the 2017 Paris Photo-Aperture Foundation Photobook Awards and recipient of the 2018 ICP Infinity Award for Artist's Book.

"I wanted to suggest a conversation among these chairs, which have always seemed to me more like people than objects, with distinct personalities and genders even." With this sentiment in mind, Dayanita Singh went about photographing the many chairs living throughout the houses and public buildings designed by Geoffrey Bawa (1919–2003), whom Singh deems a "tropical modernist" and the most influential architect of the South Asian region. Less still lifes than portraits, Singh's images show how Bawa's spaces engage with the chairs, be they designed or collected by Bawa, or installed after his passing. Made to celebrate the hundredth anniversary of Bawa's birth, *Bawa Chairs* is constructed as an accordion-fold booklet in the manner of Singh's *Chairs* (2005), *Sent a Letter* (2007) and *Museum Bhavan* (2017), and intended to be unfolded and installed at will—transforming the book into an exhibition, and the reader into a curator.

*I want something ordinary on the outside and like a jewel inside.*  
Dayanita Singh

## ● Dayanita Singh Bawa Chairs

Book design by Dayanita Singh  
27 pages  
3.5 × 5.4 in. / 9 × 13.7 cm  
27 black-and-white photographs  
Tritone  
Accordion-fold booklet

€ 30.00 / £ 25.00 / US\$ 40.00  
ISBN 978-3-95829-673-2







Born in 1955 in Oregon, Jamey Stillings incorporates documentary, artistic and commissioned projects in his photography. He has exhibited internationally and his work is held in the collections of the United States Library of Congress, the Museum of Fine Arts, Houston, the Los Angeles County Museum of Art, and the Nevada Museum of Art. With his book *The Evolution of Ivanpah Solar* (Steidl, 2015), Stillings won the International Photography Awards Professional Book Photographer of the Year in 2016.

With *ATACAMA*, Jamey Stillings again shares his distinctive aerial perspective to examine dramatic large-scale renewable energy projects, the visual dynamic of enormous mining operations and the stark beauty of the Atacama Desert, so often scarred by human activity. Chile produces a third of the world's copper and has the largest known lithium reserves, and we utilize these resources daily in our cars, computers and smartphones. The country's mining industry has traditionally been dependent on imported coal, diesel and natural gas for its energy. Yet the Atacama Desert has excellent solar and wind potential: new renewable energy projects there now supply significant electricity to the northern grid, transmit power to population centers in the south, and are reducing mining's dependence on fossil fuel.

Stillings' aesthetic interest in the human-altered landscape and concerns for environmental sustainability are principal pillars of his work. His photography elicits a critical dialogue about meeting our needs and desires while seeking equilibrium between nature and human activity. *ATACAMA*, the latest chapter in his ongoing project "Changing Perspectives," shows how photography can concurrently be a source of inspiration, motivation and information, and reminds us that a carbon-constrained future is crucial to a responsible approach to life on earth.

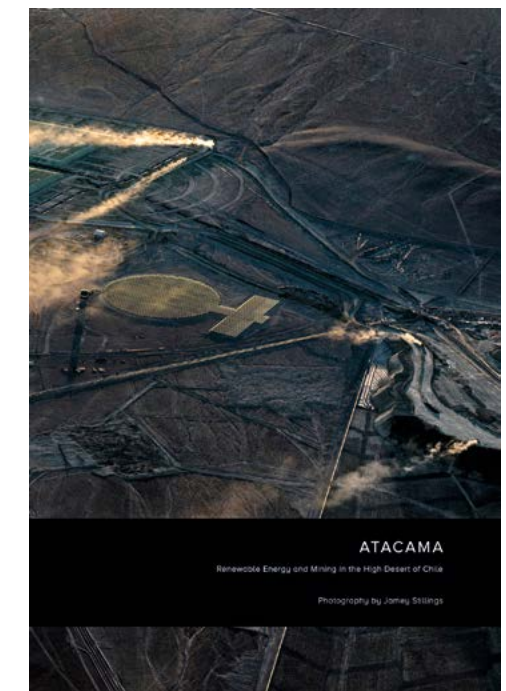
*Stillings is that rare mix of artist and activist. He has immersed himself in the scientific literature, informing the creation of his images that are both stunningly beautiful and profoundly instructional.* Mark Sloan, Director and Chief Curator, Halsey Institute of Contemporary Art



## ● Jamey Stillings ATACAMA Renewable Energy and Mining in the High Desert of Chile

Texts by Mark Sloan and Jamey Stillings  
Book design by David Chickey  
160 pages  
15 black-and-white and 45 color photographs  
9.1 x 13.4 in. / 23.2 x 34 cm  
Tritone and four-color process  
Clothbound hardcover

€ 58.00 / £ 50.00 / US\$ 65.00  
ISBN 978-3-95829-708-1







John Gossage, born in New York in 1946 and now residing in Washington, D.C., studied with Lisette Model and Alexey Brodovitch in 1960-61. In the late 1960s he learned Telecaster guitar from Roy Buchanan and Danny Gatton, leaving professional music in 1973 to return to photography. Between 1974 and 1990 Gossage exhibited at Leo Castelli Gallery in New York; since 1990 he has concentrated almost exclusively on publications, producing over 20 titles. His books with Steidl include The Thirty-Two Inch Ruler (2010), Looking up Ben James - A Fable (2018) and Should Nature Change (2019).

*The Nicknames of Citizens* continues John Gossage's astute, critical and witty look at his native America; it is the third volume in his ongoing exploration of the country and its people, following *Should Nature Change* (2019) and the upcoming *Jack Wilson's Waltz*. Whether in California, Indiana or New York, whether his subjects are young artists, non-descript suburbia or a dirt road, Gossage's approach is the same. "Nicknames," he writes, "are mostly a second naming of a person after their true character is known. When a child is born the parents choose a name, if it fits all the way though life it is a lucky guess. Picture-making (mine at least) seems to me like trying to find the correct nickname for something I've found existing in the world and photographed. This book and these pictures make that attempt with the country of my birth and its citizens. It will be up to the viewers to decide if the names stick. To be continued..."

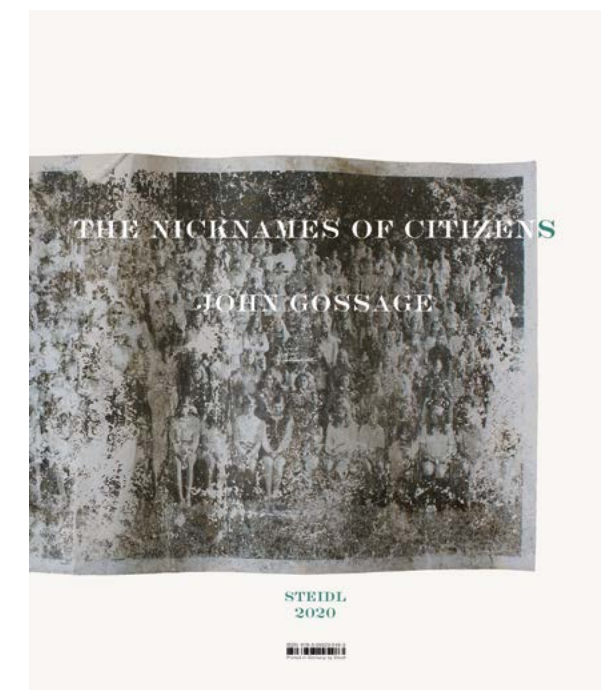
*I woke up this morning and I sprung to my feet / I went into town on a whim / I saw my father in the streets / At least I think it was him.*  
Bob Dylan



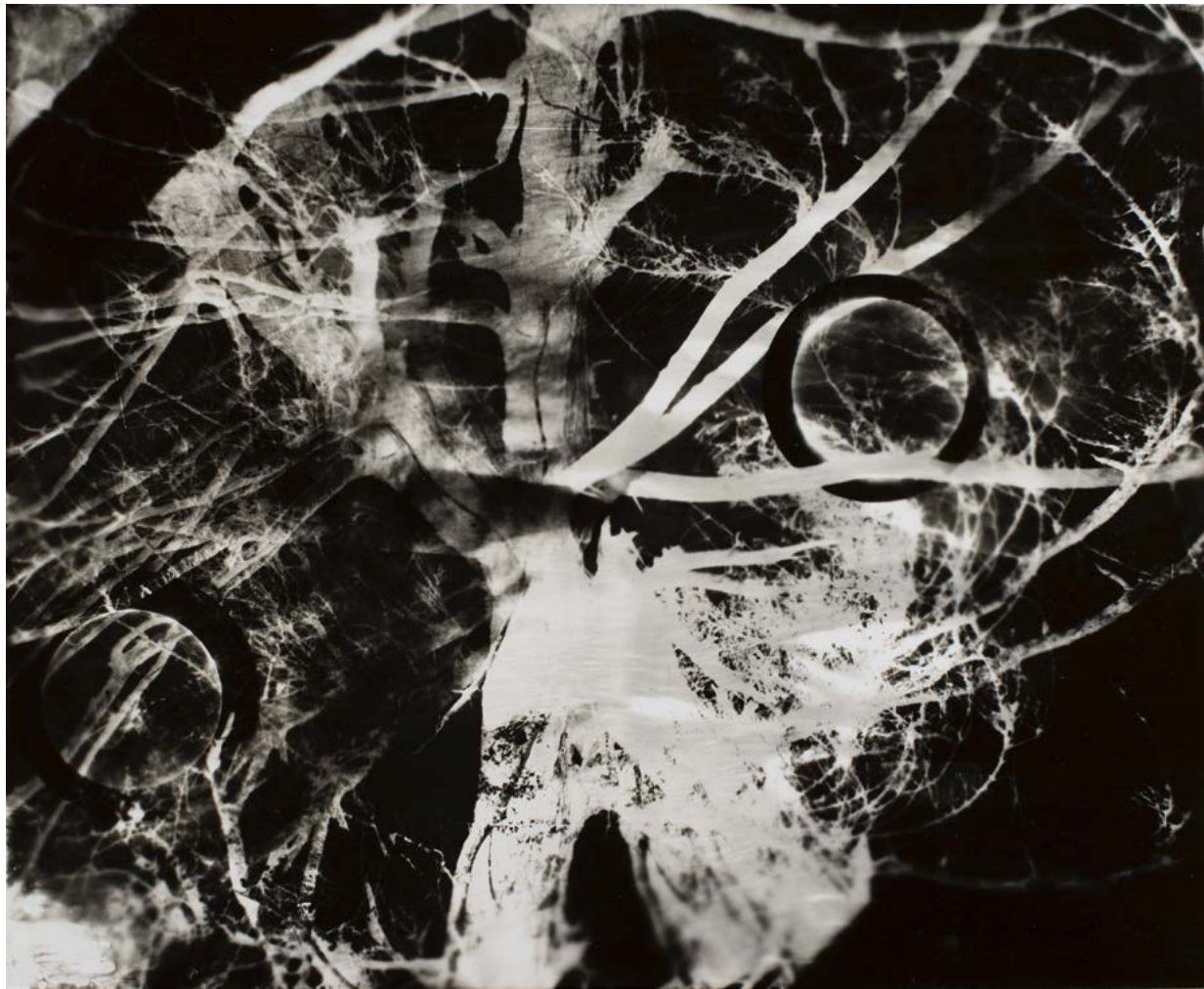
## ● John Gossage The Nicknames of Citizens

Book design by John Gossage  
144 pages  
9.4 x 11.4 in. / 24 x 29 cm  
70 black-and-white photographs  
Quadratone  
Clothbound hardcover with dust jacket

€ 45.00 / £ 45.00 / US\$ 50.00  
ISBN 978-3-95829-548-3







Shigeru Onishi(1928-94) was born into a long-established family in Takahashi, Okayama Prefecture. Already by middle school he was engrossed in the study of advanced mathematics while also experimenting with poetry. In 1953 Onishi graduated from Hokkaido University's Department of Mathematics and remained at the university to research topology. In Hokkaido he began to take photographs, from the beginning seeking to express internal images rather than represent the external world. His first solo exhibition was at Nabis Gallery, Tokyo, in 1955; in the late 1950s he gradually shifted his interest from photography to abstract ink painting, which French critic Michel Tapié introduced to the European public in the 1960s and '70s with the Gutai Group. Onishi's work is held in collections including the Museum of Modern Art, New York, Bombas Gens Centre d'Art, València, the National Museum of Modern Art, Kyoto, and the National Museum of Art, Osaka.

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

Ryuichi Kaneko is a leading historian of Japanese photobooks. As the former curator at the Tokyo Metropolitan Museum of Photography, he oversaw the development of the institution's collection. Over the past 45 years Kaneko has amassed a formidable private collection of more than 20,000 volumes, magazines and catalogues. As a scholar, he has been an important advocate in supporting the study of Japanese photography and photobooks.

## ● Shigeru Onishi Mathematical Structures

Bilingual edition (English / Japanese)  
Edited by Manfred Heiting  
Text by Ryuichi Kaneko  
Concept and book design by Manfred Heiting  
224 pages  
9.4 x 11.2 in. / 24 x 28.5 cm  
160 black-and-white and 35 color photographs  
Four-color process  
Hardcover

€ 58.00 / £ 50.00 / US\$ 65.00  
ISBN 978-3-95829-706-7

This book presents an overview of the avant-garde photographic oeuvre of Shigeru Onishi from the 1950s. Whether depicting nudes, cityscapes, trees or interiors (or combinations of these realized through multiple exposures or photomontages), most striking about Onishi's photos are his unorthodox printing methods: using a brush to coat the photographic paper with emulsion, fogging, discoloration with acetic acid, creating the effect that the fixing process was incomplete, and color correction by varying the temperature during development. The painterly results show Onishi's interest to be not conventional representation but, in his words, the visual "formation of ideas," and bringing out "the flavors of the image as they change" by embracing all aspects of chance involved in the photographic process. "In truth," he argues, "if your photograph consists only of planned elements, it is essentially identical to a drawing of a single equilateral triangle."

Onishi was furthermore a mathematician and this knowledge underpinned his approach: "To know the conditions of the object's formation—this is the purpose of my photography, which is founded on a desire to pursue metamathematic propositions such as 'the possibility of existence' and 'the possibility of optional choice.'" By an artist largely unknown to the international public during his lifetime, *Mathematical Structures*, made in collaboration with MEM, Tokyo, is the first comprehensive book presenting Onishi's startlingly original vision.

*Shigeru Onishi is one of those photographers whose work boldly strikes me with the unease and anguish of an individual living through our times.* Tatsuo Fukushima







Orhan Pamuk is a writer-artist who won the Nobel Prize for Literature in 2006. Born in Istanbul in 1952, Pamuk intended until the age of 22 to be a painter and was thus encouraged by his family. In the 1960s and '70s, as he describes in his book of autobiographical essays Istanbul (2003), he photographed the streets of Istanbul to use in his paintings; his early desire to take photos is explored in the introduction to the illustrated version of Istanbul (2017). The Museum of Innocence is both a novel Pamuk published in 2008 and a museum he opened in Istanbul in 2012 that exhibits the objects, pictures, papers and photographs described in the story. The Museum of Innocence received the European Museum of the Year Award in 2014. Pamuk has now been taking photos for over 50 years; Steidl published his first photobook Balkon in 2018.

The dominant color in Orhan Pamuk's new book of photographs is orange. When the Nobel-Prize-winning novelist is finished with a day's writing, he takes his camera and wanders through Istanbul's various neighborhoods. He often explores the backstreets of his hometown, areas without tourists, spaces that seem neglected and forgotten, washed in a particular light. This is the orange light of the windows and streetlamps that Pamuk knows so well from his childhood in Istanbul 50 years ago, as he tells in his introduction. Yet Pamuk also observes how the homely, cozy orange light is slowly being replaced by a new, bright and icy-white light from the more modernized light bulbs. His continuous walks in the backstreets is about recording and preserving the comforting effect of the old, disappearing orange light, as well as recognizing this new white vision. Whether reflected in well-trodden snow, concentrated as a glaring ball atop a lamppost, or subtly present as a diffuse haze, orange literally and aesthetically gives shape to Pamuk's pictures, which reveal to us unseen corners of his home city and inside this creative artist's mind.

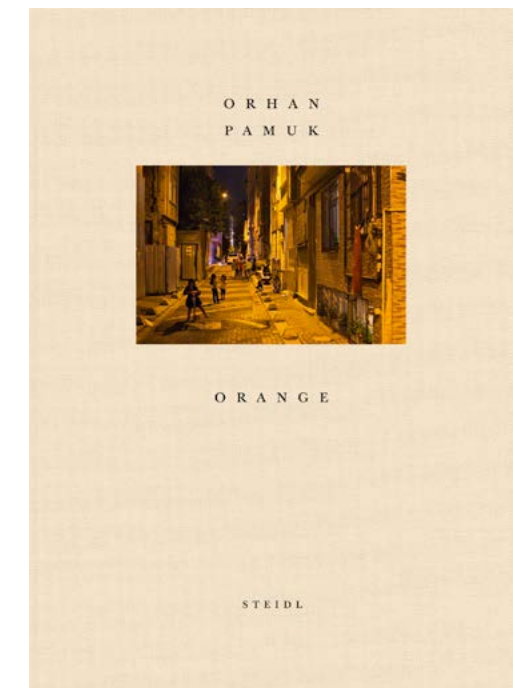
*There is genius in Pamuk's madness.* Umberto Eco



## ● Orhan Pamuk Orange

Text by Orhan Pamuk  
Book design by Orhan Pamuk, Holger Feroudj and Gerhard Steidl  
184 pages  
6.9 × 9.8 in. / 17.6 × 25 cm  
350 color photographs  
Four-color process  
Clothbound hardcover with a tipped-in photograph and bookmark

€ 38.00 / £ 35.00 / US\$ 45.00  
ISBN 978-3-95829-653-4





Mark Neville, born in London in 1966, studied at Goldsmiths, London, and the Rijksakademie, Amsterdam. In 2013 his project “Deeds Not Words” was shown at The Photographers’ Gallery London, and in 2017 his Pulitzer Prize nominated series “Here Is London” was exhibited at the Multimedia Art Museum of Moscow. Neville’s exhibitions include those at Haus der Kunst, Munich; Jeu de Paume, Paris; and Tate Britain. His monograph *Fancy Pictures*, published by Steidl, was nominated for Book of the Year at the 2017 Paris Photo-Aperture Foundation Photobook Awards.

Since 2015 Mark Neville has been documenting life in Ukraine, with subjects ranging from holidaymakers on the beaches of Odessa, to the Roma communities on the Hungarian border, the churchgoers and nightclubbers, to those internally displaced by the war in Eastern Ukraine.

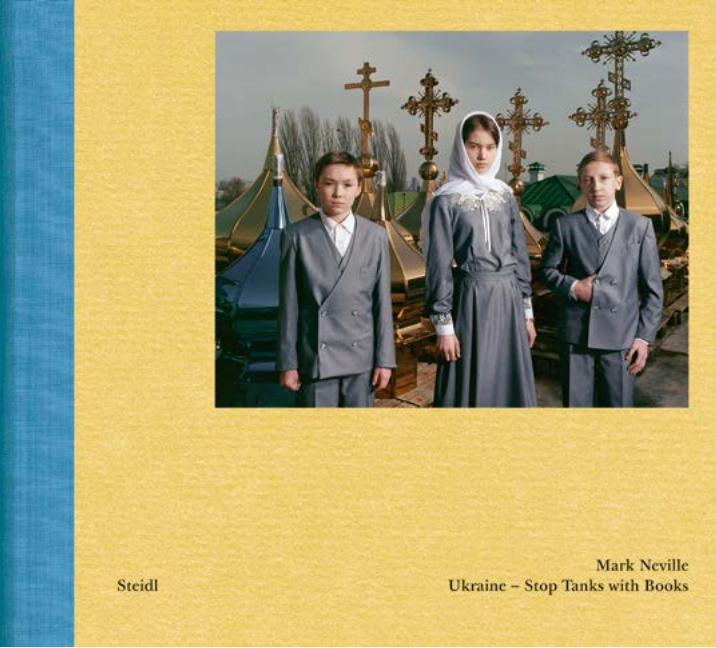
Employing his activist strategy of a targeted book dissemination, Neville is committed to making a direct impact upon the war in Ukraine. He will distribute 2,000 copies free to policy makers, opinion makers, members of parliament both in Ukraine and Russia, members of the international community and its media, as well as those involved directly in the Minsk Agreements. He means to re-ignite awareness and concern about the war, galvanize the peace talks, and attempt to halt the daily bombing and casualties in Eastern Ukraine which have been occurring for five years now. Neville’s images will be accompanied by writings from both Russian and Ukrainian novelists, as well as texts from policy makers and the international community, to suggest how to end the current intransigence and protracted conflict.

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

● **Mark Neville**  
**Ukraine – Stop Tanks with Books**

Edited by David Company  
Book design by Steidl Design  
192 pages  
11.8 × 10.6 in. / 30 × 27 cm  
20 black-and-white and 60 color photographs  
Tritone and four-color process  
Half-linen hardcover with a tipped-in photograph

€ 48.00 / £ 45.00 / US\$ 60.00  
ISBN 978-3-95829-618-3



Born in 1981 and 1987 in the Parisian suburbs, Yves Marchand and Romain Meffre started photographing independently in 2001. In 2005 they began to collaborate on *The Ruins of Detroit*, which Steidl published to acclaim in 2010 and which is now in its fourth edition. Steidl has also published Marchand and Meffre’s *Gunkanjima* (2013).

Between 2014 and 2016, Yves Marchand and Romain Meffre visited 400 of the more than 4,000 internal courtyards in Budapest. Their large number and variety of styles incorporating different facets of classicism and modernity make them a remarkable architectural phenomenon—a charming second city within the city.

Marchand and Meffre systematically documented these courtyards, producing a typological series that describes this particular form of collective housing and reflects the city’s tumultuous history, its changing political regimes and economy. *Budapest Courtyards* allows us to delight in the crumbling grandeur of the courtyards, and observe the developments and personal strategies of adaptation which they evidence.

*In line with their work on Detroit and Gunkanjima Island, Marchand and Meffre have managed to navigate two extremes at the intimate heart of the Hungarian capital to best superimpose the Budapests of today and the last century, producing an extensive series that offers an untarnished view of this unique heritage.* Hélène Bienvenu

● **Yves Marchand and Romain Meffre**  
**Budapest Courtyards**

Text by Hélène Bienvenu  
Book design by Yves Marchand and Romain Meffre  
180 pages  
10.2 × 13 in. / 26 × 33 cm  
168 color photographs  
Four-color process  
Clothbound hardcover

€ 68.00 / £ 65.00 / US\$ 75.00  
ISBN 978-3-95829-255-0







Born in Copenhagen in 1971 and based today near Berlin, Joakim Eskildsen studied bookmaking 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, and Polka Galerie in Paris.

*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 2016, 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."

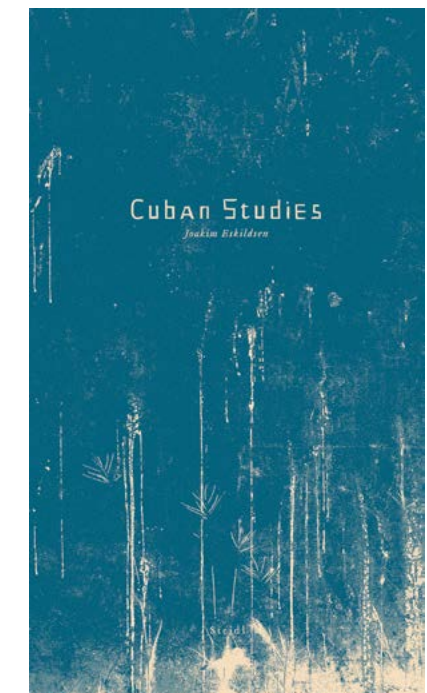
*I visualize my projects as books even before they're half-finished. For me the book is the backbone of the project.* Joakim Eskildsen



## ● 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  
Clothbound hardcover

€ 35.00 / £ 30.00 / US\$ 40.00  
ISBN 978-3-95829-704-3







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).

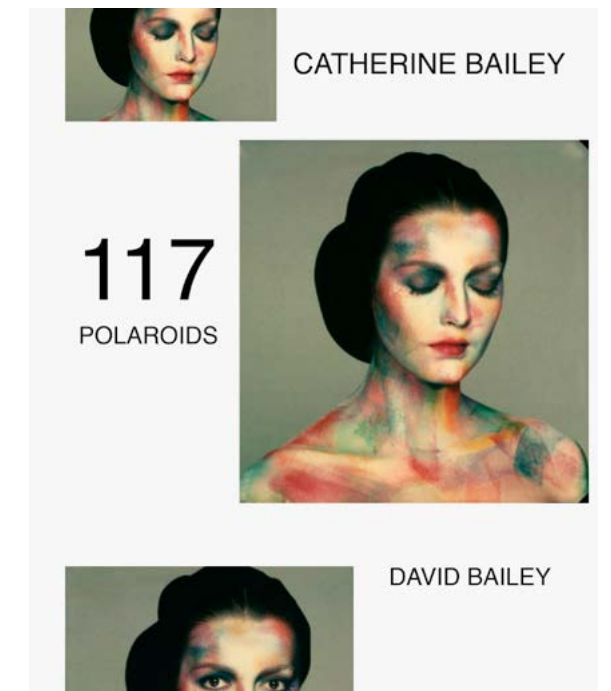
For the past 38 years, David Bailey has photographed his wife Catherine using Polaroid film. Developing organically over the decades, the book grew with no specific purpose in mind. The result is this visual poem, a witness to their working collaborations and personal adventures. In Bailey's words: "The 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."



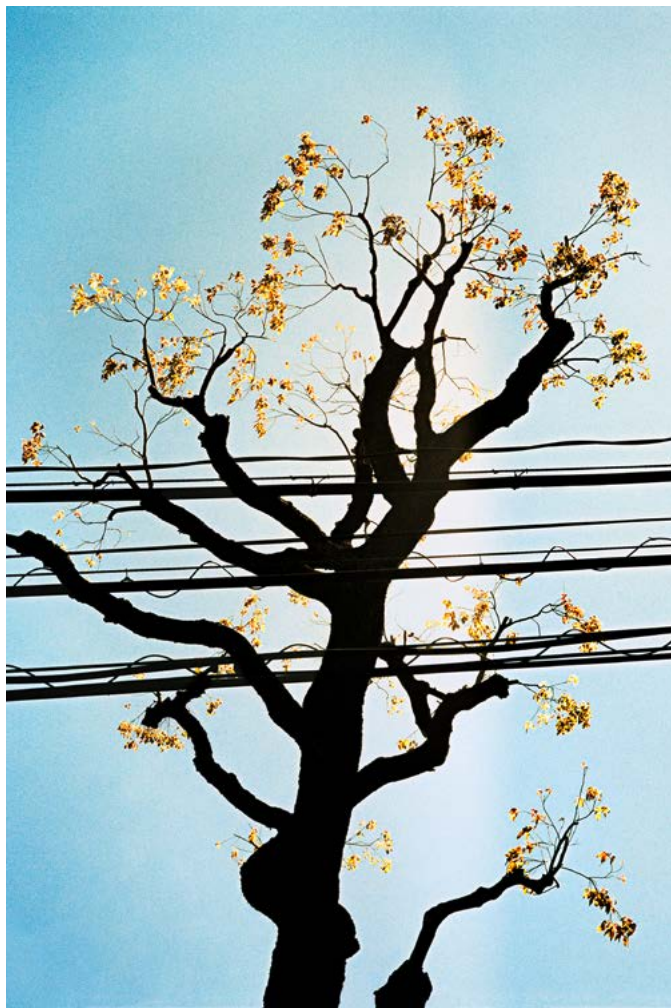
## ● David Bailey 117 Polaroids

Text by David Bailey  
Book design by David Bailey  
160 pages  
10.2 x 13 in. / 26 x 33 cm  
66 black-and-white and 51 color photographs  
Four-color process  
Clothbound hardcover

€ 50.00 / £ 45.00 / US\$ 65.00  
ISBN 978-3-95829-702-9







Artist and author Philipp Keel is also the publisher of *Diogenes* in Zurich, where he lives and works. Keel studied at Berklee College of Music in Boston and the Hochschule für Film und Fernsehen in Munich, before moving to California and working in various artistic disciplines. His photographs, paintings, drawings and prints have been exhibited worldwide. Keel became internationally known for his bestselling book *All About Me* (1998), a comprehensive publication of his *Imbue* Print editions, and his *Simple Diary* series of journals. In 2014, he published the catalogue *State of Mind* to accompany his exhibition at Villa Flor in the Engadine, featuring drawings, watercolors and silkscreen editions. Steidl published Keel's *Color* in 2003, and following his exhibition at Camera Work in Berlin, *Splash* (2016).

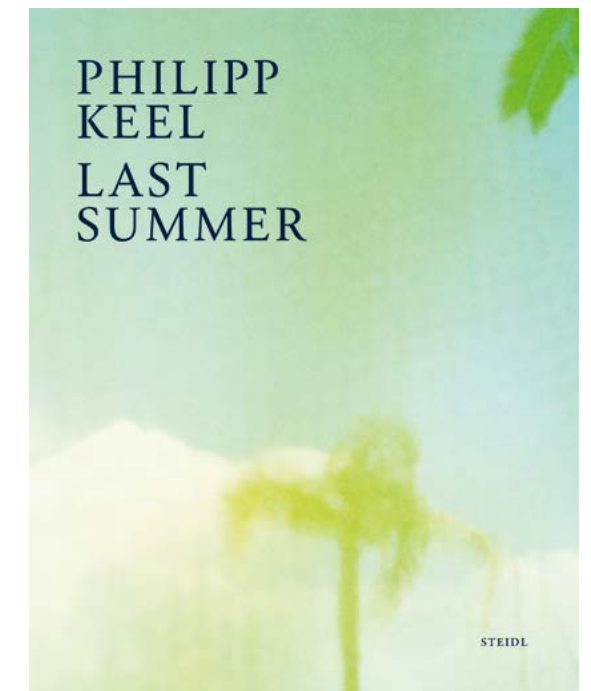
"The most beautiful summers are often also the most painful. We rarely feel more alive. And at the end of those summers, we're reminded all the more strongly that everything passes. Looking at Philipp Keel's new works in *Last Summer* there is the absence—apart from a single nude—of people. Instead, there are still lifes and above all pictures of palms, pools, drinks, initially seeming cool and summery, as well as many captured moments and incidental poetry. Common to them all is Keel's eye for specific details and moods, and yet on closer inspection melancholy permeates many of his works. At times, the moment has already passed or is only visible on the blurred margins of our consciousness. What remains is a feeling of transience, perhaps even a faint touch of loneliness.

One of the great strengths of Keel's works is that they stay subtle and reserved. We each find in them what we wish to find. In some, the melancholy is light-hearted, little more than a gentle, not unpleasant tug at a taut string somewhere deep inside us. In others there is more to it. *Last Summer* takes us to a threshold: evening has set in, a solitary view from a veranda with a drink in hand, friends laughing in the background as the day's last light fades. In our mind play the images of a day that passed far too quickly, some flickering, some clear. Perhaps we feel briefly wistful, or perhaps we turn around and go back to the others." *Benedict Wells*

## ● Philipp Keel Last Summer

Text by Benedict Wells  
Book design by Kobi Benezri  
104 pages  
10 x 12.5 in. / 25.4 x 31.8 cm  
44 color photographs  
Four-color process  
Clothbound hardcover with dust jacket

€ 34.00 / £ 30.00 / US\$ 40.00  
ISBN 978-3-95829-694-7





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

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

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

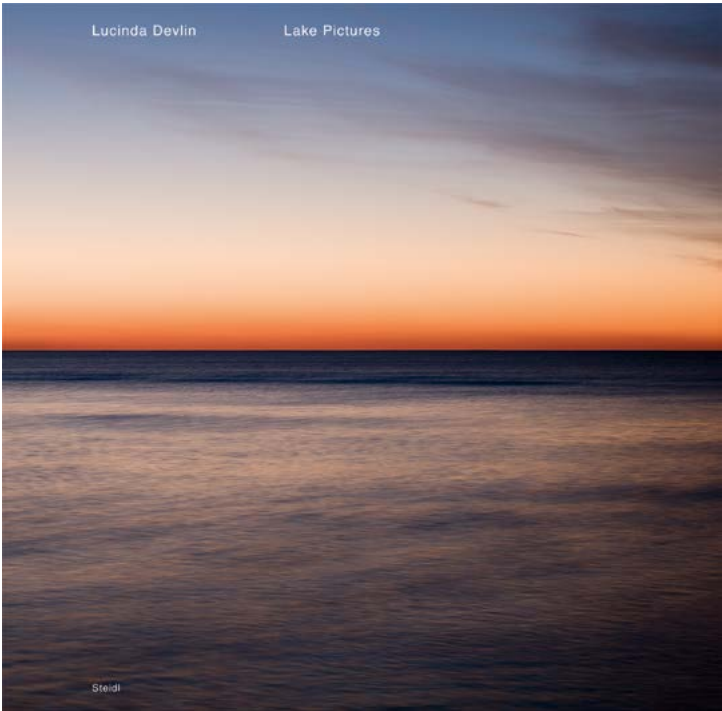
Ulf Erdmann Ziegler

Co-published with Galerie m, Bochum

● Lucinda Devlin  
Lake Pictures

Edited by Susanne Breidenbach  
Texts by Jerry Dennis, Susan Firer,  
Tom Sherman and Claudia Skutar  
Book design by Duncan Whyte / Steidl Design  
108 pages  
11.7 × 11.6 in. / 29.7 × 29.5 cm  
64 color photographs  
Four-color process  
Hardcover

€ 48.00 / £ 40.00 / US\$ 58.00  
ISBN 978-3-86930-965-1



Born in Paris in 1954, Martine Fougeron studied at l’Institut d’Études Politiques de Paris, Wellesley College and the International Center of Photography in New York. Her exhibitions include those at the Gallery at Hermès in New York (2013) and the Bronx Museum of the Arts (2016), while her work forms part of major collections including the Museum of Fine Arts in Houston and the Philadelphia Museum of Art. Fougeron contributes frequently to The New Yorker, the New York Times Sunday Magazine and FT Weekend Magazine, among other publications.

*Nicolas et Adrien. A World with Two Sons* is a series of intimate portraits of Martine Fougeron’s two sons and their friends growing up in New York and France. Both tender and distanced, the book is a visual bildungsroman that delves into the intense present of her sons’ adolescent states of mind before they become independent adults.

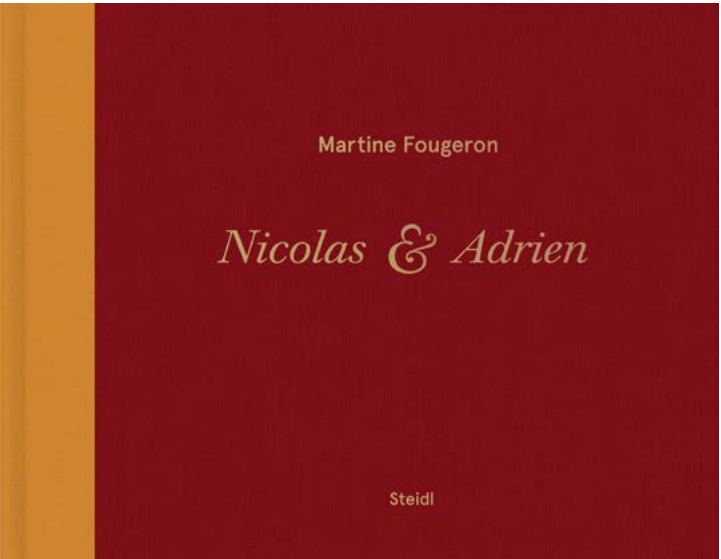
*Nicolas et Adrien* consists of two interconnected bodies of work, “Teen Tribe” (2005–10) and “The Twenties” (2010–18). Composed mostly of photos taken at Fougeron’s New York home and during summers in the South of France, “Teen Tribe” explores adolescence as a liminal state between childhood and adulthood, and follows the adolescent’s interior quest and development of character. “The Twenties” captures the period between adolescence and full adulthood, depicting her sons’ college years, trials with vocations and work, new friends and lovers, holidays and family celebrations. *Nicolas et Adrien. A World with Two Sons* is a sensual biography of two adolescents and a depiction of the universal processes of growing up as an emerging adult, to which all can relate.

*My sons’ lives are ever changing, and my work evolves with them. It depicts a rite of passage story that also reflects the age and culture of its unique circumstances.* Martine Fougeron

● Martine Fougeron  
Nicolas et Adrien  
A World with Two Sons

Texts by Martine Fougeron and Lyle Rexer  
Conversation between Martine Fougeron and  
Robert A. Schafer, Jr.  
Book design by Martine Fougeron,  
Holger Feroudj and Gerhard Steidl  
264 pages  
11.7 × 9.1 in. / 29.7 × 23 cm  
159 color photographs  
Four-color process  
Half-linen hardcover

€ 48.00 / £ 40.00 / US\$ 58.00  
ISBN 978-3-95829-685-5





Henry Leutwyler was born in Switzerland in 1961. In 1985 Leutwyler moved to Paris where he established himself as an editorial photographer; in 1995 he moved to New York City where he lives and works today. His photos have been seen in the New York Times Magazine, National Geographic, Vanity Fair and The Wall Street Journal, among others. Leutwyler's books with Steidl are Neverland Lost: A Portrait of Michael Jackson (2010), Ballet. Photographs of the New York City Ballet (2012) and Document (2016).

As with his past series of celebrity relics, in *Hi there!* Henry Leutwyler coaxes an object's meanings to the surface in a manner both deadpan and forensic, but with a reverence that makes it come alive—at least in our imagination. Such acute observation reveals an object's persona, conjuring up its ghosts and memories. Leutwyler thus allows us to intimately explore objects, pregnant with possibility and rich in detail, if we only allow ourselves to do a little bit of digging.

So as we peer into Frank Sinatra's (1915–98) private pocket phone book from what today seems like the quaintness of the analogue 1970s, we can reliably know Sinatra's circle and speculate on the meaning of those relationships. The over 100 names and numbers here include direct lines to Richard Nixon, Gerald Ford, Spiro Agnew, Barry Goldwater and other important governmental figures. With connections to American businessmen Walter Annenberg, Laurance Rockefeller, Marvin Davis and John Kluge (at the time reputedly the richest person in the country), Sinatra knew just how to tap into capital. And among his fellow artists who were just a phone call away were Dean Martin, Gregory Peck, Roger Moore, Jerry Lewis and Buddy Rich. We even learn the names of Sinatra's doctors and dentists—no doubt the best in their profession for Ol' Blue Eyes.

*In this era of ephemeral communications, Frank Sinatra's address book is a nostalgic reminder of a more genteel time. A time when we spoke to each other, rather than relying on—and perhaps hiding behind—hastily dashed texts and emoticons.* Henry Leutwyler

Arthur Elgort, born in 1940 in New York City, has photographed the world's most beautiful and talented people for over 40 years. He has published seven books to date including Personal Fashion (1983), The Swan Prince (1987), Models Manual (1993) and Camera Ready (1997). In addition to Ballet, Edition 7L has published Camera Crazy (2004) and The Big Picture (2014).

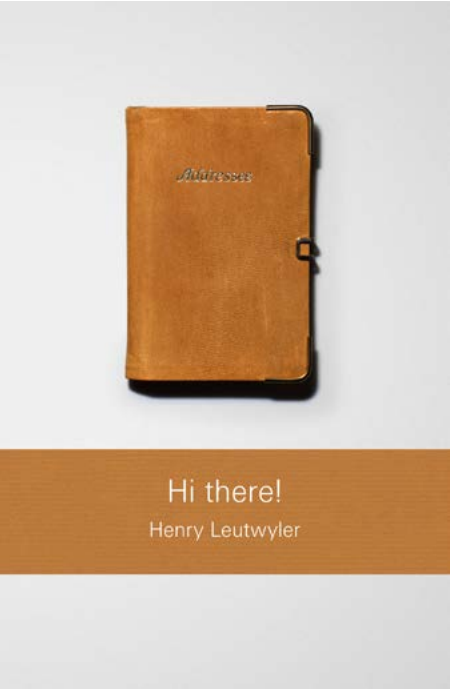
Following his career-spanning monograph *The Big Picture*, Arthur Elgort pays homage to his first love and eternal muse in this new collection of photographs. While glimpsing ballet through Elgort's lens we are taken not to the front of the stage but behind the scenes, where the hard work is done. On this journey through the hallways and rehearsal spaces of some of the world's most distinguished ballet schools, including the New York City Ballet and the Vaganova Academy of Russian Ballet, we see previously unpublished images of legends such as Balanchine, Baryshnikov and Lopatkina. The perfection of the prima ballerina disappears in these quiet photographs where the viewer is able to witness the individual dancers' natural glamor as they work to perfect their craft. Elgort's snapshot style allows the pain and pleasure of one of the world's most beloved forms of expressive dance to be seen with beauty.

*From the first day I worked with Arthur I realized his prism is dance. He took its languid, exuberant perfection as his inspiration when he found himself a young Turk in fashion photography. It has to this day served as his anchor.* Christiaan Houtenbos

● **Henry Leutwyler**  
**Hi there!**

Texts by Graham Howe and Henry Leutwyler  
Book design by Henry Leutwyler and  
Holger Feroudj / Steidl Design  
152 pages  
8 × 11.8 in. / 20.3 × 30 cm  
69 color photographs  
Four-color process  
Clothbound hardcover with a belly-band

€ 45.00 / £ 40.00 / US\$ 50.00  
ISBN 978-3-95829-534-6

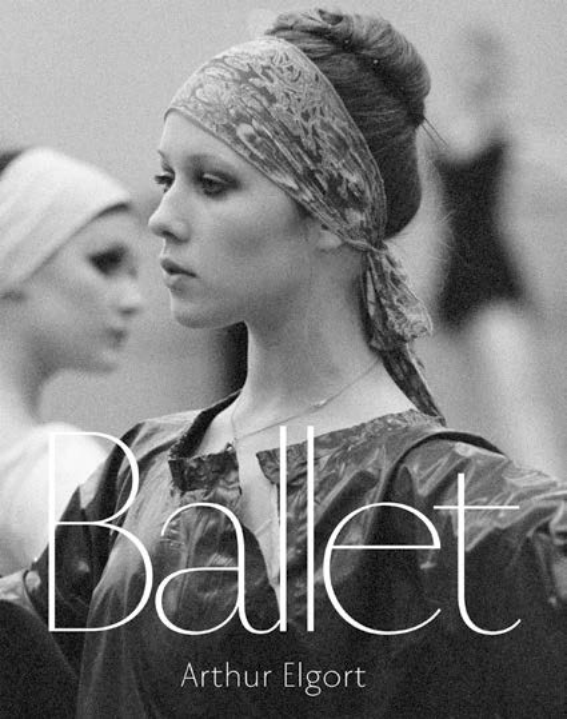


● **Arthur Elgort**  
**Ballet**

Book design by Marianne Houtenbos  
168 pages  
9.5 × 11.8 in. / 24 × 30 cm  
114 black-and-white and color photographs  
Four-color process  
Hardcover

€ 45.00 / £ 40.00 / US\$ 50.00  
ISBN 978-3-95829-191-1

Edition **7L** Paris







*Imagining Everyday Life* evolved from a two-day symposium at Columbia University in October 2018—a collaboration between The Walther Collection, Barnard's Center for Research on Women, and the Center for the Study of Social Difference at Columbia University. This publication unfolds in four parts: Why Vernacular Photography? The Limits and Possibilities of A Field; Troubling Portraiture: Photographic Portraits and The Shadow Archive; Performance and Transformation: Photographic (Re)visions of Subjectivity; and Space, Materiality, and the Social Worlds of the Photograph.

*Imagining Everyday Life: Engagements with Vernacular Photography* surveys the expansive field of vernacular photography, the vast archive of utilitarian images created for bureaucratic structures, commercial usage and personal commemoration, as opposed to elite aesthetic purposes. As a crucial extension of its ongoing investigation of vernacular photography, The Walther Collection has collaborated with key scholars and critical thinkers in the history of photography, women's studies, queer theory, Africana studies and curatorial practice to interrogate vernacular's theoretical limits, as well as to conduct case studies of a striking array of objects and images, many from the collection's holdings.

From identification portraits of California migrant workers, physique photographs that circulated underground in queer communities, to one-of-a-kind commemorative military albums from Louisiana to Vietnam, these richly illustrated essays treat a breadth of material formats, social uses and shared communities, offering new ways to consider photography in relation to our political affiliations, personal agency and daily rituals. By reconsidering the multiple contexts and meanings of often-overlooked photographic practices, *Imagining Everyday Life* is a groundbreaking contribution—articulating the vital debates and complexities within an energizing new field.

*It is critical in thinking about vernacular photography and the history of photography to recuperate or salvage objects whose backstories have often been lost or curtailed. These vernacular photographs are documents of social histories that would not otherwise be explored; they are key historical artifacts of suppressed or oppressed lives, and studying them is a way to reanimate their histories.* Brian Wallis

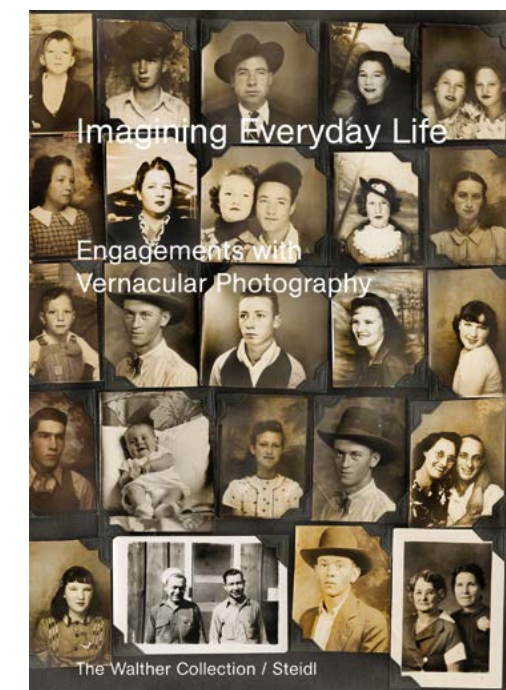
Co-published with The Walther Collection, New York



● **Tina Campt, Marianne Hirsch, Gil Hochberg and Brian Wallis (eds.)**  
**Imagining Everyday Life: Engagements with Vernacular Photography**

Texts by Ariella Azoulay, Geoffrey Batchen, Ali Behdad, Elspeth Brown, Tina Campt, Clément Chéroux, Lily Cho, Nicole Fleetwood, Sophie Hackett, Patricia Hayes, Marianne Hirsch, Gil Hochberg, Barbara Kirshenblatt-Gimblett, Thy Phu, Leigh Raiford, Shawn Michelle Smith, Drew Thompson, Brian Wallis, Laura Wexler and Deborah Willis  
Book design by The Walther Collection and Holger Feroudj / Steidl Design  
432 pages  
6.7 × 9.7 in. / 17 × 24.5 cm  
180 black-and-white and 180 color images  
Four-color process  
Softcover

€ 75.00 / £ 65.00 / US\$ 85.00  
ISBN 978-3-95829-627-5







Born 1941 in Tuchel, West Prussia, in 1941, Timm Rautert studied photography with Otto Steinert at the Folkwang School of Design in Essen in the 1960s. Starting in the 1970s, he mainly concentrated on photojournalism and documentary work, and in 1993 was appointed professor of photography at the Academy of Visual Arts in Leipzig, where he taught until 2008. In the same year, he was the first photographer to receive the Lovis Corinth Prize. His books with Steidl include When We Don't See You, You Don't See Us (2007), No Photographing (2011), Josef Sudek, Prague 1967 (2016), Vintage (2017), Germans in Uniform (2018) and Anfang/Beginnings (2019).

Timm Rautert's *Bildanalytische Photographie* (Image-Analytical Photography), from 1968 to 1974, highlights the fundamental conditions of photographic work—from the photographic act and the development of photographic images under an enlarger in the lab to the various possibilities of presentation. A systematically elaborated ensemble of analogue black-and-white and color photographs, of image-text compilations, and of manuals and photographic material provokes elementary questions about what photography means as a medium, what is expected from it, and how it has shaped the perception of the world. Scenic black-and-white photographs, passport photos, lab experiments, combinations of selected photo prints with their negatives are found here among Rautert's 56 works, but also non-photographic material such as a grey card (used for measuring light mainly in photo studios), postcards and graphic manuals. Each work becomes an element of "analysis" showing the numerous potential scenarios of photography.

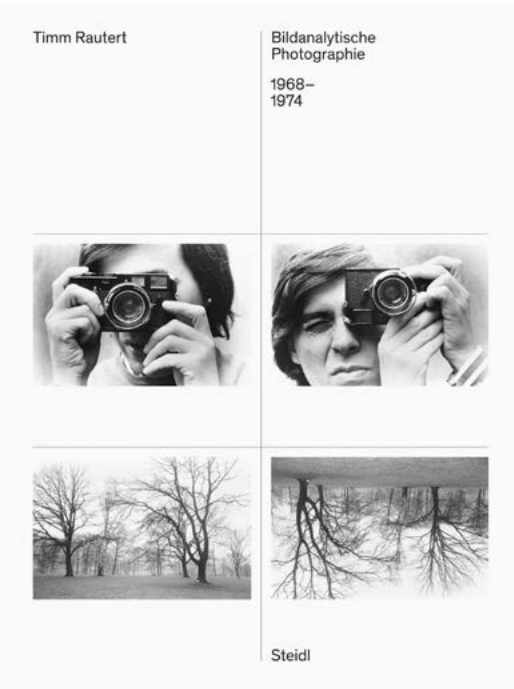
*I wanted to trace photography to the conditions of photography. I no longer wanted to say: that's how it is or that's what it looks like, rather, I wanted to say: that's how it is with photography, and then I started my photography experiments.* Timm Rautert, 2005

Exhibition: Museum Folkwang, Essen, 2021

● **Timm Rautert**  
**Bildanalytische Photographie,**  
**1968–1974**

Bilingual edition (English / German)  
Edited by Staatliche Kunstsammlungen Dresden,  
Stephanie Buck; Linda Conze and Rebecca Wilton  
Texts by Bertram Kaschek, Christina Natlacen and  
Steffen Siegel  
Conversation between Timm Rautert,  
Linda Conze and Rebecca Wilton  
Book design by Heimann + Schwantes, Berlin  
204 pages  
9.4 x 12.6 in./ 24 x 32 cm  
149 black-and-white and 23 color photographs  
Tritone and four-color process  
Clothbound hardcover with dust jacket

€ 65.00 / £ 55.00 / US\$ 75.00  
ISBN 978-3-95829-486-8







Martin d’Orgeval was born in 1973 in Paris, where he still lives and works. His photography has been exhibited at institutions including the Maison Européenne de la Photographie, Paris; La Monnaie, Paris; Musée de la Chasse et de la Nature, Paris; Museo Archeologico Nazionale, Naples; Fitzwilliam Museum, Cambridge; LACMA, Los Angeles; and at Galerie Hussenot, Paris; Andrea Rosen Gallery, New York; Adamson Gallery, Washington; and Pace Gallery, Beijing. He participated in the two last large exhibitions curated by Jan Hoet, “Middle Gate Geel’ 13” (2013) and “De Zee (The Sea)” (2014). D’Orgeval’s books with Steidl include *Touched by Fire* (2009) and *The Soul* (2010).

## ● Martin d’Orgeval Sur Face

Trilingual edition (English / French / Italian)  
Text by Erri De Luca  
Book design by Mai-Loan Gaudez and  
Holger Feroudj / Steidl Design  
72 pages  
10.4 x 13 in. / 26.5 x 33 cm  
14 black-and-white and 18 color photographs  
Four-color process  
Clothbound hardcover

€ 40.00 / £ 35.00 / US\$ 45.00  
ISBN 978-3-95829-700-5

In *Sur Face* Martin d’Orgeval captures lyrical details of everyday surfaces, small visual miracles that we might otherwise miss. Whether it is paint splattered on a road, a dirt-covered windshield, a hushed heap of snow or delicate folded paper forms defined in strong light, d’Orgeval’s focus is on patiently accumulating, in Erri De Luca’s words, a “collection of visions” that reveals the extraordinary in the mundane. “But where does he see such things?” continues De Lucca, “In what sort of place do these photographs exist? I’ve roamed this world for longer than him and I’ve never found the like—nothing to remind me of what these surfaces display. They are statements of matter revealing itself to him, saying: I am this. Yet it is said only to him, to the apple of his eye.”

*Here are found revelations: they are given to an artist who inscribes matter with light.* Erri De Luca





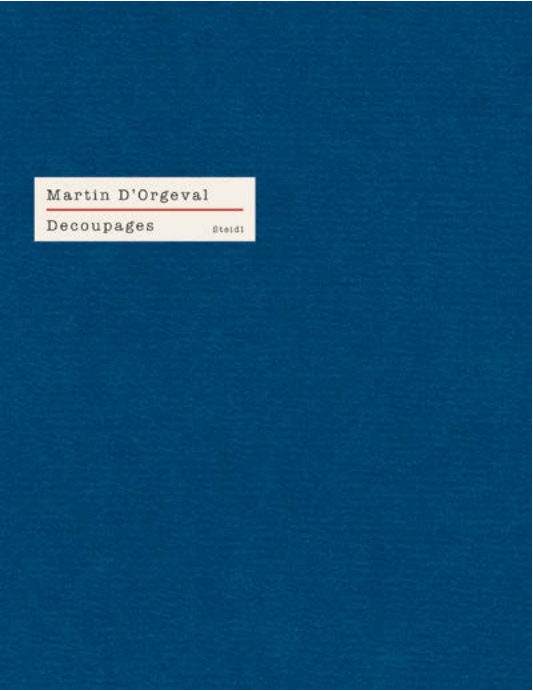


Martin d’Orgeval was born in 1973 in Paris, where he still lives and works. His photography has been exhibited at institutions including the Maison Européenne de la Photographie, Paris; La Monnaie, Paris; Musée de la Chasse et de la Nature, Paris; Museo Archeologico Nazionale, Naples; Fitzwilliam Museum, Cambridge; LACMA, Los Angeles; and at Galerie Hussenot, Paris; Andrea Rosen Gallery, New York; Adamson Gallery, Washington; and Pace Gallery, Beijing. He participated in the two last large exhibitions curated by Jan Hoet, “Middle Gate Geel’ 13” (2013) and “De Zee (The Sea)” (2014). D’Orgeval’s books with Steidl include *Touched by Fire* (2009) and *The Soul* (2010).

● **Martin d’Orgeval**  
**Découpages**

With fax correspondence between  
Martin d’Orgeval and Gerhard Steidl  
Book design by Martin d’Orgeval and Gerhard Steidl  
44 pages  
9.3 × 11.1 in. / 23.7 × 28.1 cm  
18 black-and-white photographs  
Tritone  
Clothbound hardcover  
  
€ 40.00 / £ 35.00 / US\$ 45.00  
ISBN 978-3-86930-998-9

At first Martin d’Orgeval’s fifth monograph, *Découpages*, appears as a collection of found objects, an anonymous catalogue with an unknown purpose. As the book unfolds, our vision embarks on a mysterious journey: the photographer’s unmitigated attention to shapes and shades, lines and surfaces, challenges our ingrained viewing habits. Our personal associations and perceptions mingle with photographs of stacked marble plates in which nature and man’s intervention combine to produce self-processed, “cut-out” drawings and structures, “découpages”—a symbolic echo of what early pioneer of photography William Henry Fox Talbot coined in *The Pencil of Nature* (1844–46), the first commercially produced book illustrated with photographs.







François-Marie Banier was born in 1947 in Paris. A novelist and playwright, Banier has also been taking photographs of public figures and anonymous people in the street since the 1970s. In 1991 the Centre Pompidou in Paris was the first to display his photography; exhibitions followed in Europe, Asia and America. The Maison Européenne de la Photographie in Paris presented a retrospective in 2003, exhibiting Banier's "written" and "painted" photographs for the first time. His books published by Steidl include *Perdre la tête* (2006), *Beckett* (2009) and *Never stop dancing* (2016).

This book presents François-Marie Banier's portraits of Moroccan construction workers sleeping or at rest in their places of work. Caught in moments of dreaming and escape from their labor, Banier's subjects blend into the soft grey atmosphere of his pictures and seem, if but for a moment, to have escaped the harsher facts of reality. These are candid and tender portraits which continue Banier's practice of photographing strangers he meets in small and large cities. In his words: "To photograph workers asleep on the very ground of their construction site was, once again, to follow the paradoxical lines of being, a solitude embodied in movie heroes who change faces, roles, centuries and sometimes genders, in each of their naps."

*It is not the dreamer's spirit only that sleep inhabits. The body in a lying position aligns with the horizon and the dreams that travel across it. My capacity for tenderness overflows: life going to sleep flirts with abandonment, this elegance of any fighter, life being nothing but a battlefield.* François-Marie Banier

## ● François-Marie Banier Dreamers

Text by Erri De Luca  
Book design by Martin d'Orgeval,  
François-Marie Banier and Gerhard Steidl  
80 pages  
9.3 × 13 in. / 23.7 × 33 cm  
39 black-and-white photographs  
Tritone  
Open-spine softcover

€ 35.00 / £ 30.00 / US 40.00  
ISBN 978-3-95829-507-0







François-Marie Banier was born in 1947 in Paris. A novelist and playwright, Banier has also been taking photographs of public figures and anonymous people in the street since the 1970s. In 1991 the Centre Pompidou in Paris was the first to display his photography; exhibitions followed in Europe, Asia and America. The Maison Européenne de la Photographie in Paris presented a retrospective in 2003, exhibiting Banier's "written" and "painted" photographs for the first time. His books published by Steidl include Perdre la tête (2006), Beckett (2009), Never stop dancing (2016) and Dreamers (2019).

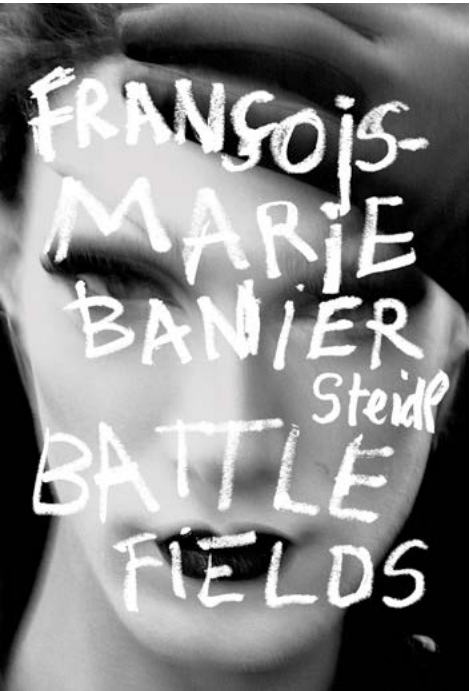
● **François-Marie Banier**  
**Battlefields**

Edited by Martin d'Orgeval  
Text by François-Marie Banier  
Book design by Steidl Design  
208 pages  
6.5 x 9.6 in. / 16.5 x 24.5 cm  
1 color and 65 black-and-white photographs  
Four-color process  
Clothbound hardcover

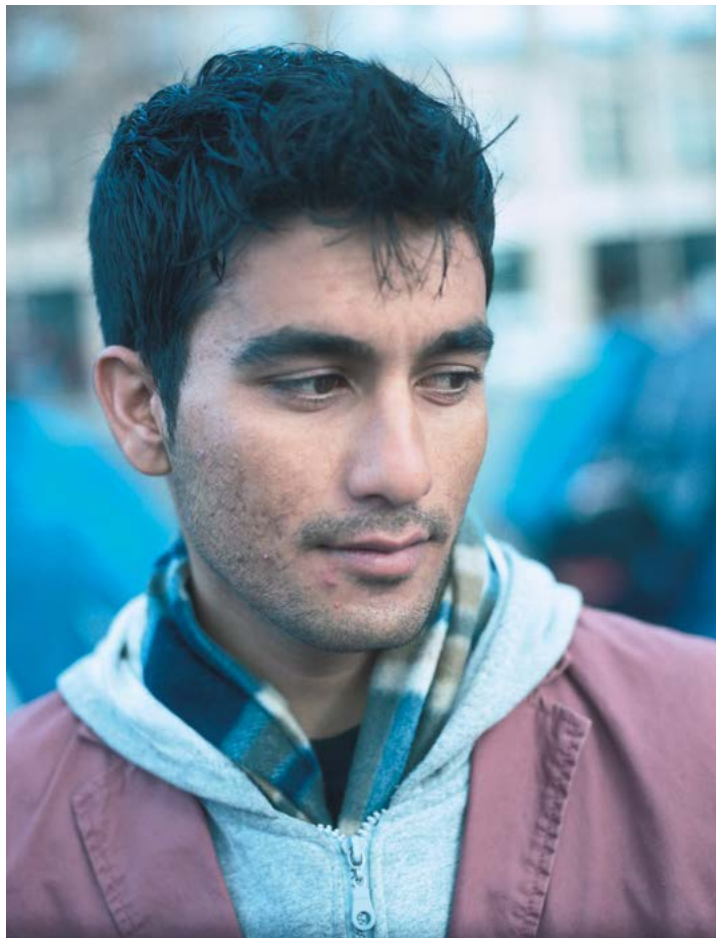
€ 40.00 / £ 35.00 / US\$ 45.00  
ISBN 978-3-95829-678-7

*Battlefields* is François-Marie Banier's celebration of gay culture at its most flamboyant and proud. Comprised of photos taken at Gay Prides in Brussels, London, New York, Paris and Rome between 1994 and 2018, Banier captures the full glamorous spectrum of those parading, all the feathers, sequins and leather; but, more importantly, also the characters beneath the make-up and wigs—"I photograph the poetry, the humor, the confrontation with blinkered convention." Having lost close friends to AIDS, he remembers the tragedy of "this elusive, diabolical virus," but also the compassion of those who nursed and supported its victims: "More than angels. Such delicate devotion, full of invention. Loyalty, so touching, overwhelming." For Banier, light inevitably conquers darkness: "I follow and paint as usual with my camera, almost always in black and white. The wild ones, the choir boys, those crowned with Valda throat drops, the notaries in their fancy dress, the babes of Gala and Salvador Dalí—storytellers from every country, a whole world that knows how to laugh and to pray."

*My roadmap: the long path through cities, fields, legs, illusions, smoke signals, sun rays, gesticulations, Gay Prides where light from the soul, the body, the heart pierces the world's rigid, trance-like imagery.* François-Marie Banier







François-Marie Banier was born in 1947 in Paris. A novelist and playwright, Banier has also been taking photographs of public figures and anonymous people in the street since the 1970s. In 1991 the Centre Pompidou in Paris was the first to display his photography; exhibitions followed in Europe, Asia and America. The Maison Européenne de la Photographie in Paris presented a retrospective in 2003, exhibiting Banier's "written" and "painted" photographs for the first time. His books published by Steidl include *Perdre la tête* (2006), *Beckett* (2009), *Never stop dancing* (2016) and *Dreamers* (2019).

Born in 1962 in Kabul, Atiq Rahimi is an Afghan-French writer and film director. His first film *Terre et Cendres* (2004) received the Prix du Regard vers l'Avenir at the Cannes Film Festival, and his novel *Syngué sabour. Pierre de patience* (2008) was awarded the Prix Goncourt for French literature.

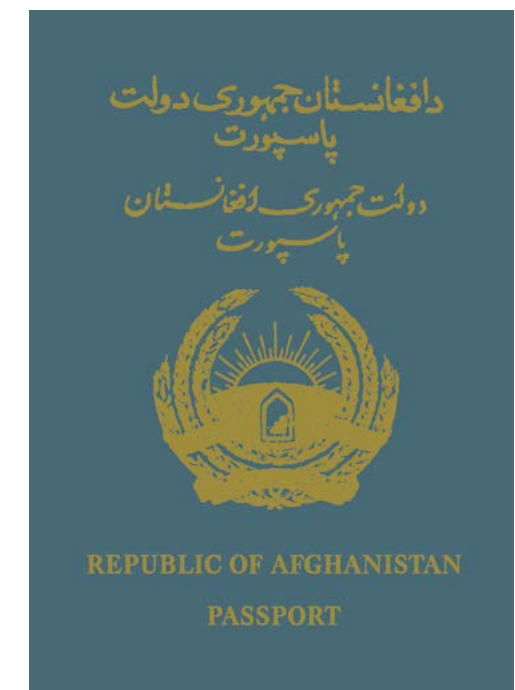
*Passport* presents François-Marie Banier's portraits of immigrants made on the streets of Paris—"these men with thousands of kilometers behind them," says Banier, "who appear suddenly at Place de la République, or gathered near the Gare de l'Est station, or along the Canal St. Martin, eyes on the horizon." The resulting pictures are direct, honest, and a form of embrace: "I march up to them with my camera which is like a small cannon—hardly a reassuring sight in these times of war we now have in Paris. And, as if the word had somehow got around, one by one they all enter its dark chamber as if it were a confessional where you unburden yourself of your sins, your obsessions and your despair. I open my arms to each one, press each head against my heart. Their alarm—I know how they feel." Produced at the size of a real passport and pairing Banier's photos with lyrical text fragments by Atiq Rahimi, *Passport* is a compassionate look at exile, "foreignness" and belonging.

*No, I beg you / not to look at me / I am an outlaw / I am without a country, a stranger. Sophocles, Oedipus at Colonus*

## ● François-Marie Banier Passport

Edited and concept by Martin d'Orgeval  
Texts by Atiq Rahimi and François-Marie Banier  
Book design by Gerhard Steidl  
64 pages  
3.5 x 4.9 in. / 8.8 x 12.5 cm  
7 black-and-white and 22 color photographs  
Four-color process  
Softcover

€ 18.00 / £ 15.00 / US\$ 20.00  
ISBN 978-3-95829-200-0





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

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

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

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



● **Yukari Chikura**  
**Zaido**

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

€ 85.00 / £ 75.00 / US\$ 95.00  
ISBN 978-3-95829-313-7



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



● **Zhang Lijie**  
**Midnight Tweedle**

Text by Zhang Lijie  
Book design by Zhang Lijie  
and Theseus Chan  
152 pages with a 16-page portfolio-insert  
8.3 × 11 in. / 21 × 28 cm  
Plus a 12-page booklet (15 × 20 cm), 2  
postcards (19 × 13 cm, 15 × 14 cm), 1  
tipped-in ticket (11 × 5 cm) and  
1 meal coupon (4.7 × 7.5 cm)  
36 black-and-white and 102 color  
photographs and illustrations  
Four-color process  
Softcover with a red plastic cover

€ 50.00 / £ 45.00 / US\$ 65.00  
ISBN 978-3-95829-314-4

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

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

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

Zhang Lijie





Born in 1983, Hirano Satoshi today lives and works in Tokyo. His recent exhibitions include the solo show "Reconstruction" at the Nikon Salon in Tokyo and Osaka, and the group show "45 Frames from PhotoVogue" at the Leica Gallery in Milan. Satoshi's work is held in collections including the Kiyosato Museum of Photographic Arts in Hokuto.

This book documents the large-scale redevelopment of the labyrinthine Shibuya train station in the heart of Tokyo's world-famous shopping district. Although many such ambitious construction projects are currently underway throughout Japan's ever-renewing capital in preparation for the Olympic Games in 2020, the work at Shibuya Station is in a particularly dense and active area—the world's busiest pedestrian crossing (where up to 2,500 people simultaneously traverse the street in five directions) is only a stroll away, while the station's nine train lines have remained operational throughout renovations. Mixing black-and-white and color images taken at various times of day and night, *Reconstruction* is both a collection of stilled moments from this bustling process of transformation and an unconventional portrait of Shibuya.

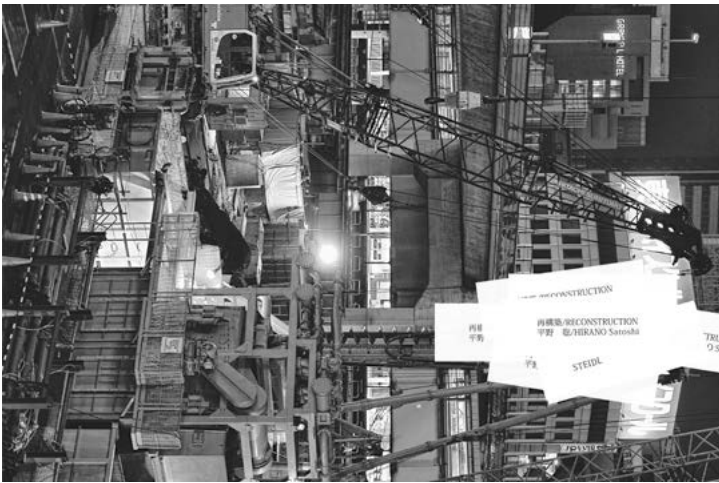
*All great art is born of the metropolis.* Ezra Pound



● **Satoshi Hirano**  
**Reconstruction**  
**Shibuya, 2014–2017**

Book design by Satoshi Hirano and Gerhard Steidl  
96 pages  
15.7 x 11 in. / 40 x 28 cm  
50 black-and-white and 44 color photographs  
Flexible hardcover

€ 85.00 / £ 75.00 / US\$ 95.00  
ISBN 978-3-95829-408-0



Born in Tokyo in 1977, Gentaro Ishizuka photographs with an 8 x 10 or other large-format camera and has recently focused on polar landscapes with motifs such as glaciers, pipelines and traces of the gold rush. Ishizuka received the Photographic Society of Japan's Newcomer's Award in 2004, and a fellowship for overseas study from the Japanese Agency for Cultural Affairs in 2011. His book *Pipeline Iceland / Alaska* (2013) was honored with the Higashikawa New Photographer Award in 2014.

This book is Gentaro Ishizuka's documentation of the melancholy remnants of Alaska's gold rush of the late nineteenth century. The discovery of gold in the Alaskan wilderness attracted hoards of fossickers and industrialists, each hoping to strike it rich. Yet the subsequent reality was that the rush was unprofitable for most except the lucky (and ruthless) few; in time most diggers moved on to pursue new dreams and nature remained violated by their efforts. Ishizuka's photos of rusted shovels and machinery, dilapidated log huts dwarfed by the landscape, and eerie interiors and still lifes show the ghosts of human activity and how nature is slowly reclaiming her territory.

*This body of work symbolizes how man's efforts to conquer nature only survive as an image of history in the best of Romantic traditions.*  
Frits Gierstberg, curator, Nederlands Fotomuseum



● **Gentaro Ishizuka**  
**Gold Rush Alaska**

Text by Ryuta Imafuku  
Book design by Gentaro Ishizuka and Gerhard Steidl  
120 pages  
15.7 x 11 in. / 40 x 28 cm  
60 color photographs  
Clothbound hardcover

€ 85.00 / £ 75.00 / US\$ 95.00  
ISBN 978-3-95829-409-7





Born in Miyagi in 1969, Toru Komatsu graduated from Tama Art University in 1994. Since 1992 his video and photographic work has focused on the still-life genre. Today Komatsu lives and works in Tokyo, where he is printing director at Tokyo Lightroom and a member of RED Photo Gallery, the site of his most recent solo exhibition "A Distant Shore" in 2016.

Since the Great East Japan earthquake of 2011, Toru Komatsu has taken photos of trees in places that suffered damage from the earthquake and subsequent tsunami. 50 of these images comprise *A Distant Shore*, which documents the eerily beautiful aftermath of the disaster.

On his travels throughout Japan Komatsu was particularly fascinated by monumental rocky crags that seem like islands floating on the land. Mostly scattered with pine trees, the crags are land-locked but were once surrounded by the sea. Typically cordoned off by ceremonial ropes, they are today treated as holy areas embedded with the memory of their past—in Komatsu’s words, “I imagine that an island floating on the land still hasn’t forgotten the ocean that once surrounded it, even if the sea is now many miles away.” Circular cut-outs placed before each square photo allow the images in the book to be experienced both as cropped circles and the full square layouts, creating a sense of peering through a peephole or a telescope from the wrong end, and transforming the photos into a setting for a dramatic play while commenting on the limits of our fields of vision.

*Both photography and cinematic films are originally derived from a single, round eye. By returning photographs to the perspective of a single circular lens, Komatsu’s work gives us a perspective on the history of photography.* Sakumi Hagiwara



● **Toru Komatsu**  
**A Distant Shore**

Text by Toru Komatsu  
Book design by Toru Komatsu and Gerhard Steidl  
112 pages  
11.7 x 11.7 in. / 29.7 x 29.7 cm  
50 black-and-white photographs  
Flexible hardcover

€ 55.00 / £ 50.00 / US\$ 60.00  
ISBN 978-3-95829-410-3



Born in Tokyo, Toshiaki Mori studied design at Kuwasawa Design School in Tokyo. After working in the scenographic art department of the Haiyuza Theater, Mori worked as an illustrator before taking up photography. His solo exhibitions include “Smell on day no. 16” (2012) at the Tohoku Institute of Technology Gallery in Miyagi, and “2B, drawings of abstract forms” (2016) at William Morris Gallery in Tokyo. Mori is a member of Japan’s Society of Publishing Arts.



● **Toshiaki Mori**  
**B, drawings of abstract forms**

Book design by Toshiaki Mori and Gerhard Steidl  
96 pages  
8.3 x 11.7 in. / 21 x 29.7 cm  
50 color photographs  
Softcover with Japanese folds in a box

€ 35.00 / £ 30.00 / US\$ 40.00  
ISBN 978-3-95829-411-0

*B, drawings of abstract forms* consists of dynamic and perplexing collages in which photos are digitally spliced and reconfigured, then colored and overlaid with grids, shapes and text fragments. Mori’s underlying photos mainly depict Japanese industrial scenes and cityscapes, interspersed with close-ups of everyday objects such as light bulbs and shoes, while the text fragments include writings on the Beat Generation. Mori’s “drawings” furthermore evoke the paintings of leading Beat figure William S. Burroughs, while Mori himself refers to his book as “On the Road in a Hazy Mood”, a prismatic visual homage to Jack Kerouac’s most famous work.

*Toshiaki Mori has no intention of revealing the contents of his multi-layered collages of time and space.*  
Toshio Kuwabara, photographer



Box



Book





Tomoyuki Sagami was born in Nagoya in 1977 and studied at the Tokyo College of Photography. He has exhibited his work throughout Japan, including the “YKTO” series at Gallery Yamaguchi in Tokyo in 2009 and “Out of Photographs” at the alternative art space Mujikobo in Yokohama, which he has also co-run. Sagami lives and works in Yokohama.

YKTO contains over 1,800 photographs by Tomoyuki Sagami of buildings and houses constructed in Japan soon after World War II. Presenting images taken between 2006 and 2017 in Yokohama, Kawasaki, Tokyo and other cities (hence the book’s title), Sagami creates an archive for future generations of idiosyncratic architectural styles that are disappearing due to changing laws and lifestyles, and the ever-growing Japanese metropolis.

Sagami adopted a systematic, impersonal method for his project: while employed to post advertising flyers in various neighborhoods, he photographed the particular area he found himself in, block by block, without any prior knowledge of its geography. The resulting images of homes, shops, streetscapes, gardens and alleys are eerily absent of people and free from any personal emotion or inclination on Sagami’s part. YKTO is a timely topography of a rapidly vanishing form of urban existence in Japan.

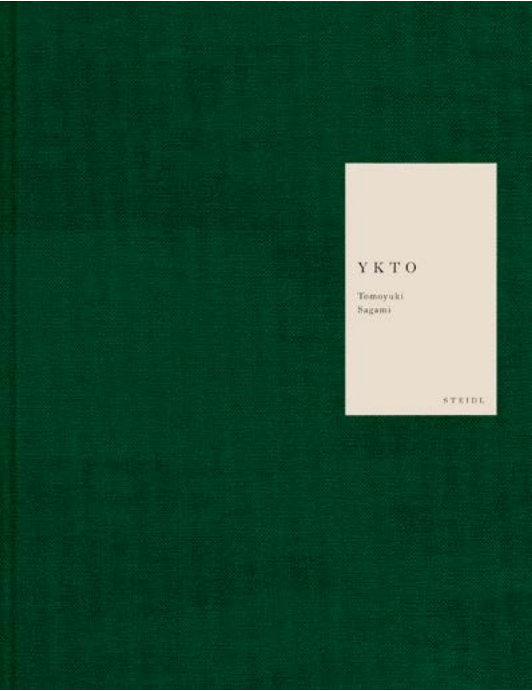
*Do the cityscapes which are destined to vanish and the traces of the living people there belong to the present? Do they tell of the historical past, or are they prophesying the future?*  
Masafumi Fukagawa, curator and critic



● **Tomoyuki Sagami**  
**YKTO**

Text by Tomoyuki Sagami  
Book design by Tomoyuki Sagami and Gerhard Steidl  
128 pages  
9.5 x 12 in. / 24 x 30.5 cm  
1,820 color photographs  
Flexible hardcover

€ 40.00 / £ 35.00 / US\$ 45.00  
ISBN 978-3-95829-412-7



Tatsuo Suzuki was born in Tokyo in 1965 where he today lives and works. He began photographing the street in 2008, and his exhibitions since include those at Photo Shanghai in 2015 and “Punk in Translation” at the Horse Hospital in London in 2016. Also in 2016 Suzuki won first place for Street Photography at the ND Awards, and was a finalist in StreetFoto San Francisco and the LensCulture Street Photography Awards.



● **Tatsuo Suzuki**  
**Friction / Tokyo Streets**

Book design by Tatsuo Suzuki and Gerhard Steidl  
136 pages  
11.7 x 8.3 in. / 29.7 x 21 cm  
130 black-and-white photographs  
Clothbound hardcover

€ 45.00 / £ 40.00 / US\$ 50.00  
ISBN 978-3-95829-413-4

This book embodies Japanese street photography now. Composed of black-and-white photos taken throughout Tokyo’s bustling wards, *Friction / Tokyo Streets* reveals unexpected meaning and beauty in the mundane, be it in an image of a girl navigating a zebra crossing, cropped legs standing on a subway platform, shifting reflections in a store window, or a pigeon caught mid-flight. Suzuki captures the spontaneous gestures, glimpses and abstractions that comprise the best street photography. Yet as the book’s title reveals, it is the conflicting and contradictory energies of the street that lie at the core of his project: “Through my own eyes ... I would like to express the tension, the edged frustration, the taut atmosphere and the feelings that beat, inherent in the city.”

*No one moment is most important. Any moment can be something.*  
Garry Winogrand





Born in Fukushima in 1966, Toshiya Watanabe studied graphic design at Tama Art University before taking up photography. His solo exhibitions include “Through the Frozen Window” (2015) and “18 months” (2013) at Poetic Scape in Tokyo, and “3 months later” (2012) at Fukushimarch Temporary Gallery in Tokyo.

This book presents a series of diptychs of Toshiya Watanabe’s hometown of Namiemachi in Fukushima—the first photo showing the subject shortly after the 2011 Tohoku earthquake and tsunami, and the second photo of the same subject from the same viewpoint a few years later.

Namiemachi was declared off-limits following the nuclear meltdown in Fukushima, yet when Watanabe did gain permission to return he photographed around his family and friends’ homes, his former school route and areas where he played as a child. In some of the resulting diptychs only a short space of time seems to have passed between photos, with little changed besides the weather. In others, entire life phases seem to have come and gone—in one pair, a 7-Eleven first stands proudly before becoming a boarded-up relic; in another, a collapsed building is replaced by a vacant lot covered with foliage. “At first,” Watanabe remembers, “I felt like time had stopped. But gradually the town fell into ruin, as if going against the current of history.”

*Toshiya Watanabe’s “Thereafter” project engages with a deeply personal and universally timely question of how to represent the impact of the 3.11 tragedy.* Charlotte Cotton



● **Toshiya Watanabe**  
**Thereafter**

Text by Toshiya Watanabe  
Book design by Toshiya Watanabe and Gerhard Steidl  
96 pages  
15.7 x 11 in. / 40 x 28 cm  
37 color photographs  
Clothbound hardcover

€ 85.00 / £ 75.00 / US\$ 95.00  
ISBN 978-3-95829-414-1



Born in 1985 in Fukaya, Takumi Hasegawa has held exhibitions of his photography throughout Asia. In 2016 Hasegawa founded the Architecture Model Workshop in Tokyo which combines an atelier, workshop and gallery, for the handmade production, restoration and display of architectural models.



● **Takumi Hasegawa**  
**When Takumi Met the**  
**Legends of the World**

Text by Takumi Hasegawa  
Book design by Takumi Hasegawa and Gerhard Steidl  
56 pages  
11.8 x 11.8 in. / 30 x 30 cm  
35 color photographs  
Flexible hardcover

€ 35.00 / £ 30.00 / US\$ 40.00  
ISBN 978-3-95829-407-3



Selfies are today an inescapable part of our visual landscape and our self-expression, and the ultimate dream of many selfie-takers is to snap oneself with a celebrity. Takumi Hasegawa fulfills this dream in this book, which presents him posing with his personal legends of the international rich and famous. From the worlds of fashion (Anna Wintour, Grace Coddington, Riccardo Tisci) and architecture (Rem Koolhaas, Zaha Hadid, Frank Gehry), to the arts (Jeff Koons, Yayoi Kusama, Thom Yorke) and luxury moguls Bernard Arnault and Pierre Bergé, Hasegawa’s subjects speak for themselves. Yet the resonance of his project is more complex: in *When Takumi Met the Legends of the World*, designed as an intimate scrapbook or album of memories, Hasegawa’s joy in each shot is palpable, but so is a sense of the seductive, false promise of fame.

*Celebrity is the chastisement of merit and the punishment of talent.*  
Emily Dickinson





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

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

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

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

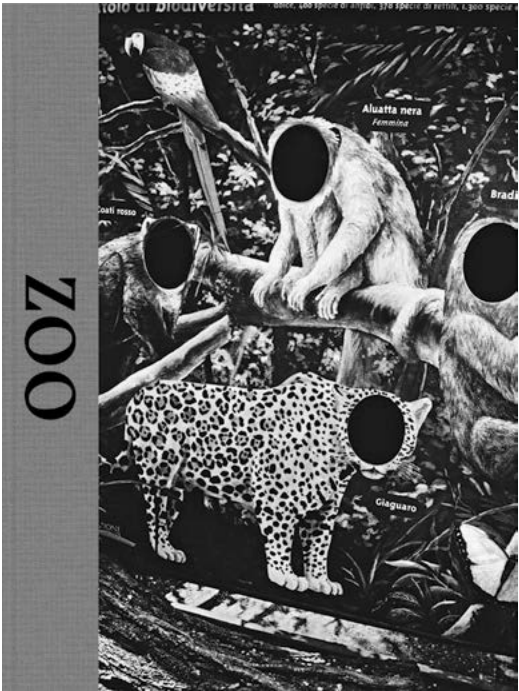
This book is the latest of Anders Petersen's award-winning *City Diaries*, the first three of which are now out of print. Throughout his career Petersen has traveled extensively and documented life beyond the margins of polite society, a shadowy world of pleasure and sin including prostitutes, transvestites,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

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

● Anders Petersen  
**Zoo**

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

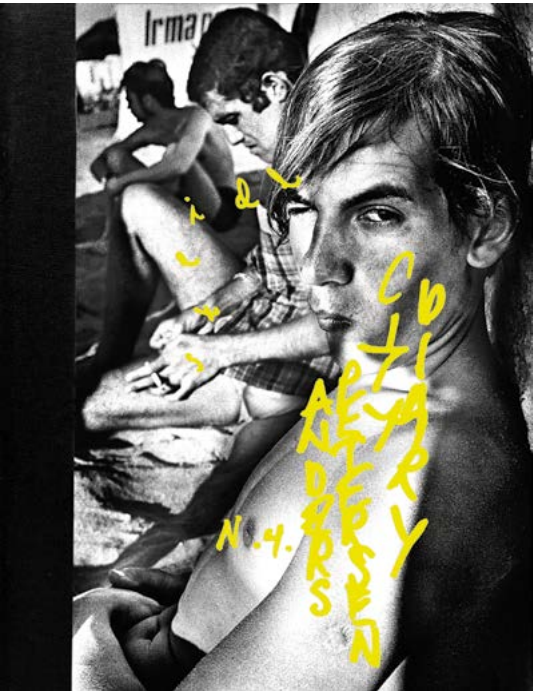
€ 75.00 / £ 58.00 / US\$ 85.00  
ISBN 978-3-95829-333-5



● Anders Petersen  
**City Diary #4**

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

€ 40.00 / £ 35.00 / US\$ 50.00  
ISBN 978-3-95829-334-2





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

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

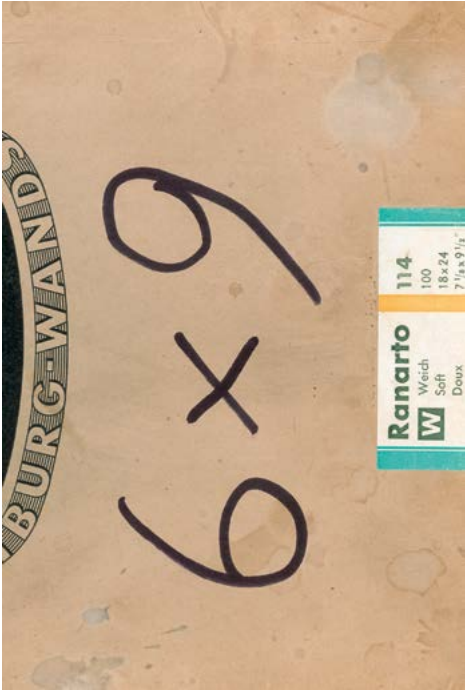
Smoliansky created these photos, as all of his work, with an analogue camera and developed the prints in his own darkroom. In these pictures he lays particular emphasis on the painterly tonalities of the prints, from warm sepia to cool black and white, in order to recreate variations of daylight. This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

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

● **Gunnar Smoliansky  
Promenade Pictures**

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

€ 45.00 / £ 40.00 / US\$ 50.00  
ISBN 978-3-95829-332-8



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

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

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

● **Gunnar Smoliansky  
Hands**

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

€ 75.00 / £ 65.00 / US\$ 85.00  
ISBN 978-3-95829-331-1





Christer Strömholm (1918-2002) was one of the most influential Scandinavian photographers and the recipient of the 1997 Hasselblad Award. Born in Stockholm, in 1946 Strömholm moved to Paris where he discovered photography. Between 1949 and '54 he joined the German group of photographers Fotoforum, led by Otto Steinert, and participated in their exhibitions in Europe and America. Perhaps Strömholm's most influential series is "Les Amies de la Place Blanche," documenting the transsexuals of Paris' Place Blanche in the late fifties and early sixties. From 1962 to '74 he was director of Fotoskolan in Stockholm where he trained over 1,200 students, many of whom would become leading photographers including Anders Petersen, Dawid, Bille August and Gunnar Smoliansky.

This book presents little-known photos by the legendary Christer Strömholm selected by Gunnar Smoliansky. In the late eighties gallerist Kim Klein proposed a small exhibition of Strömholm's pictures at the Lido Gallery in Stockholm. Strömholm agreed and entrusted Smoliansky with making a selection from his early 6 x 6 Rolleiflex negatives. Smoliansky was delighted to do so—the planned ten to twelve photos soon ballooned to 70—and he printed two sets, one for Strömholm and one for himself. The photos date from the late 1940s and early '50s and show Strömholm's formative years in Paris, the south of France, Morocco and other destinations. Most of these pictures had never before been printed, let alone publicized, until that exhibition of 1990.

*When I think about it, and when I look closely at my pictures, they are all, in their own way, nothing but self-portraits—a part of my life.*  
Christer Strömholm

● Christer Strömholm  
Lido

Edited by Gunnar Smoliansky and Greger Ulf Nilson  
Text by Gunnar Smoliansky  
Book design by Greger Ulf Nilson  
96 pages  
11.8 × 11.8 in. / 29.7 × 29.7 cm  
42 black-and-white photographs  
Tritone  
Clothbound hardcover with a tipped-in photograph

€ 45.00 / £ 40.00 / US\$ 50.00  
ISBN 978-3-95829-335-9



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

● Koto Bolofo  
Paper Making

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

€ 50.00 / £ 45.00 / US\$ 60.00  
ISBN 978-3-86930-637-7

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





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

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

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

Koto Bolofo creases book spines and gently flicks through pages to explore what has happened behind the scenes in the world of bookbinding—the centuries-old craft that has protected our most valuable manuscripts since the infancy of art and literature, keeping safe the wisdom of the past. As the processes of binding have now increasingly moved from man to machine, Bolofo's *Binding* is a meticulous study of bookbinding today that embraces the new and laments the loss of the old. The human touch is still evident, but is gradually disappearing. Trying to hold back the tides of time, Bolofo playfully begs the question: has this cherished practice lost its soul and are we now slaves to the machine?

*To bind books is to do the impossible.* Koto Bolofo

● Koto Bolofo  
Printing

Text by Koto Bolofo  
Book design by Koto Bolofo  
and Gerhard Steidl  
80 pages  
11.4 × 12.6 in. / 29 × 37 cm  
130 color photographs  
Four-color process  
Clothbound hardcover

€ 50.00 / £ 45.00 / US\$ 60.00  
ISBN 978-3-86930-636-0



● Koto Bolofo  
Binding

Text by Koto Bolofo  
Book design by Koto Bolofo  
and Gerhard Steidl  
80 pages  
11.4 × 12.6 in. / 29 × 37 cm  
80 black-and-white photographs  
Quadratone  
Clothbound hardcover

€ 50.00 / £ 45.00 / US\$ 60.00  
ISBN 978-3-86930-635-3





Born in Cleveland, Ohio, in 1926, Nancy Spero was raised in Chicago. She studied at the Art Institute of Chicago (BFA 1949) and in Paris (1949–50). After itinerating with her husband Leon Golub for some years in the US and Europe, they settled in New York City in 1964, where Spero immediately became involved in the Vietnam antiwar movement. In the 1970s she participated in the women’s liberation movement, struggling against the under-representation of women artists. During that time, her artistic work mainly addressed the oppression of women in the past and present. In the 1980s and ’90s, however, Spero focused on women as protagonists. Spero died in New York City in 2009.

● **Nancy Spero**  
**Acts of Rebellion**

Texts by Tobias Burg, Astrid Ihle, Elsy Lahner, Janeke Meyer Utne and Nils Ohlsen  
Interviews with Dotty Attie and Kiki Smith  
Book design by Bernard Fischer/Steidl Design  
184 pages  
7.7 × 8.9 in. / 19.5 × 25.5 cm  
90 color images  
Four-color process  
Softcover

€ 30.00 / £ 25.00 / US\$ 40.00  
ISBN 978-3-95829-624-4

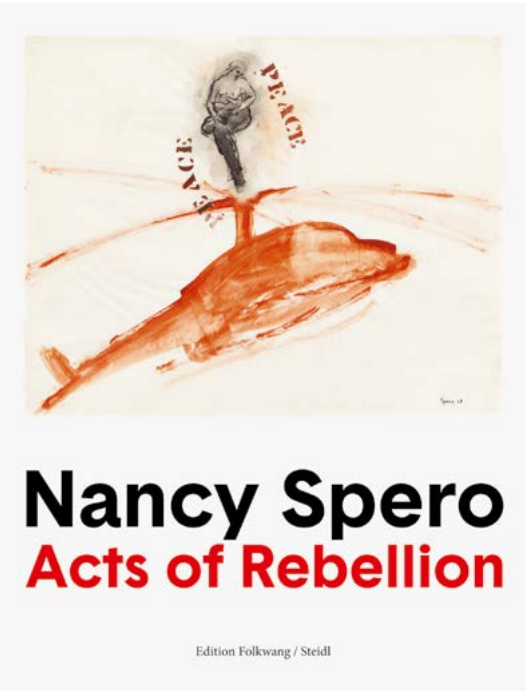
Nancy Spero is one of the most intriguing artists of her generation. Her multifaceted oeuvre explores the existential questions of humankind—the relations between the sexes, in particular, and the role of violence. For Spero, it was the human figure—and from 1974 onwards, exclusively depictions of women—that served as her most important means of expression. Resorting to images ranging from ancient Egyptian and pre-Columbian representations of women to modern images taken from fashion advertising, she places them into new semantic contexts. Isolated from their original surroundings, the motifs raise fundamental questions concerning women and the notion of femininity that lie at their heart.

Spero’s works are unique in their formal appearance, combining collages, prints and paintings. Many consist of long bands of paper that the artist then covered with collages and scripts or prints with specifically produced printing plates—a redefinition of the concept of ancient murals or scrolls. Based on significant works from the artist’s estate and public institutions as well as private collections, this book provides a comprehensive insight into the creative output of one of the most original female artists of the second half of the twentieth century, spanning more than four decades. *Acts of Rebellion* further—more sheds light on the art scene of the time and on Nancy Spero’s role, in particular, by allowing contemporary witnesses to speak.

*I guess my art can be said to be a kind of protest. I don’t know if that is wailing against the world or something. But I am protesting.*  
Nancy Spero

Co-published with Museum Folkwang, Essen

Exhibitions:  
Louisiana Museum of Modern Art, Humlebæk:  
23 January to 26 April 2020  
Lillehammer Art Museum, Lillehammer: 23 May to 6 September 2020



Born in 1935 in Cincinnati, Ohio, Jim Dine completed a Bachelor of Fine Arts at Ohio University in 1957 and has since become one of the most profound and prolific contemporary artists. Dine’s unparalleled career spans 60 years, and his work is held in numerous private and public collections. His books with Steidl include *Pinocchio* (2006), *Hot Dream* (52 Books) (2008), *A Printmaker’s Document* (2013), *Paris Reconnaissance* (2018) and *3 Cats and a Dog* (Self-portrait) (2019).

● **Jim Dine**  
**The Secret Drawings**

Texts by Jim Dine and Ruth Fine  
Book design by Jim Dine and Paloma Tarrio Alves / Steidl Design  
112 pages  
9.4 x 12.6 in./ 24 x 32 cm  
56 color images  
Four-color process  
Clothbound hardcover

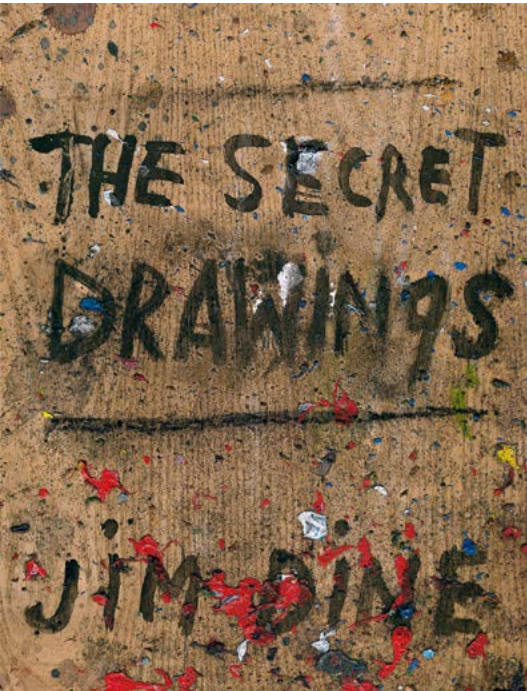
€ 40.00 / £ 35.00 / US\$ 45.00  
ISBN 978-3-95829-610-7

This book presents for the first time Jim Dine’s *Secret Drawings*, a series of 45 majestic, dynamic and dense drawings made between 2012 and 2018 in his studios in Walla Walla, Washington, and Paris. Ranging in size from 50 × 70 to 104 × 152 cm, these works are the product of Dine’s intense, restless processes of application, erasure and most importantly re-working, using materials as diverse as charcoal, China ink, pastel, fixative, oil enamel and acrylic paints, as well as collage. The textures of the papers—“what I had on the floor and lying around”—vary greatly, as do Dine’s tools, from sticks, brushes, knives, rotary grinders and the artists’ bare hands. The resulting drawings are raw, explosive, caught in the process of becoming, abstract yet with hints of familiar forms, perhaps a rectangle, oval, a slice or an aperture. For Dine himself, these drawings ultimately hold a deeper, more personal, secrecy: “84 years ago (I am 84 years old ) I emerged from a dark place. Then, it was thought of as a very secret place (I mean in the world). I have been depicting this landscape ever since. Hinting at it and confronting the subject matter directly. The thicket of marks and the anatomical reference is all here on the paper.”

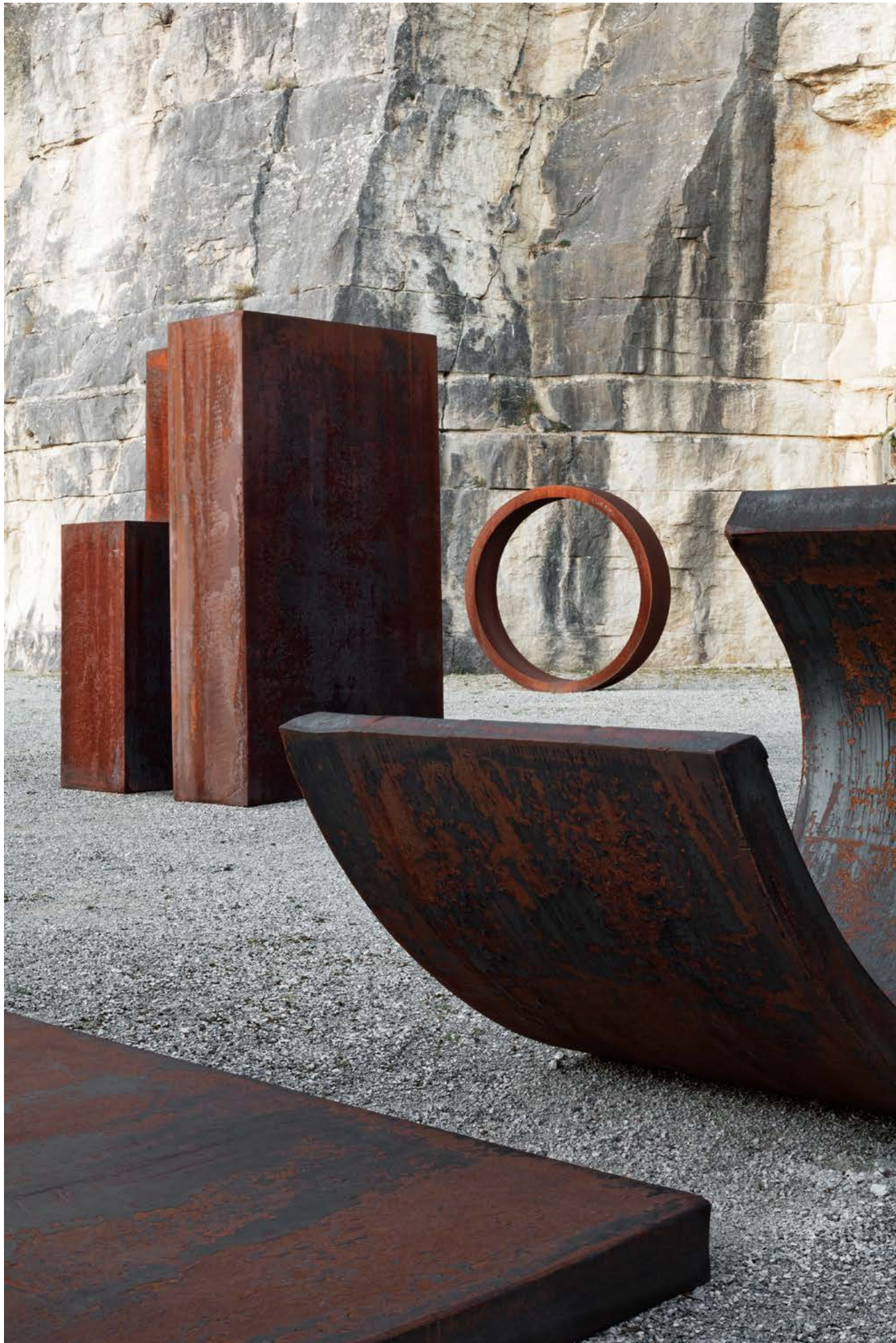
*Dine’s art seemingly flows effortlessly. His capacity to extend his visual ideas is astonishing, not only for someone in his ninth decade, but any age.* Ruth Fine

Co-published with Rosenwald-Wolf Gallery, University of the Arts, Philadelphia

Exhibition: Rosenwald-Wolf Gallery, University of the Arts, Philadelphia, 17 April to 23 May 2020







Born in Munich, Alf Lechner (1925–2017) is regarded as one of the most important German steel sculptors. In a career of more than six decades he created over 800 sculptural works and more than 4,500 works on paper. With over 80 sculptures on view in public spaces in Germany alone, Lechner is one of the most represented sculptors throughout the country. His oeuvre explores the relationship between engineering and art, between rationality and emotion, reflection and process, calculation and chance.

Daniel McLaughlin, born 1973 in Munich, studied performing arts in Munich, Paris and London before furthering his knowledge of art history at Sotheby's Institute of Art, New York. McLaughlin has held numerous positions in the art world, such as director at Cheim & Read gallery in New York as well as Head of Gallery Relations on the management board of Art Basel (MCH Swiss Exhibition). As curator of the Alf Lechner Foundation, since 2017 he has directed the design of Lechner's exhibitions as well as the Lechner Museum, Ingolstadt.

● **Daniel McLaughlin (ed.)**  
**Alf Lechner Sculpture Park**

Photographs by Werner Huthmacher  
 Text by Armin Zweite  
 Book design by Steidl Design  
 272 pages  
 9.1 x 12.6 in. / 23 x 32 cm  
 4 black-and-white and 123 color photographs  
 Four color process  
 Clothbound hardcover  
 € 45.00 / £ 40.00 / US\$ 50.00  
 ISBN 978-3-95829-710-4

There is no better place to experience the impressive work of Alf Lechner than the Lechner Sculpture Park in Obereichstätt, Germany. A former Royal Bavarian Ironworks plant is the location of Lechner's Gesamtkunstwerk, merging nature and art, architecture and sculpture for a unique experience over 23,000 square meters. Featuring more than 50 of his—often monumental—steel sculptures, the terrace-shaped grounds hold six decades of his sculptural practice.

This book provides the opportunity to experience this remarkable place, Lechner's extensive work, as well as the harmony of sculpture and nature, of steel and stone in the different moods of the seasons. Werner Huthmacher, who has accompanied Alf Lechner's work for more than 20 years, precisely depicts the uniqueness of the experience in his photographs. With an essay by art historian Armin Zweite, one of the foremost writers on Lechner's work, the reader is given an insightful overview within the broader art historical context of his oeuvre.

*My whole aim in life is simplicity. There is so much complexity in simplicity, that you can't be simple enough.* Alf Lechner







Robert Frank was born in Zurich in 1924 and immigrated to the United States in 1947. He is best known for his seminal book *The Americans*, first published in English in 1959, which gave rise to a distinctly new form of the photobook, and his experimental film *Pull My Daisy* (1959). Frank's other important projects include the books *Black White and Things* (1954), *The Lines of My Hand* (1972) and the film *Cocksucker Blues* for the Rolling Stones (1972). Frank died on 9 September 2019 at the age of 94.

*Robert Frank: Books and Films, 1947–2019* explores Robert Frank's rich bookmaking history with Steidl. Including spreads from and explanatory texts on the more than 30 books Frank published with Steidl, along with interviews, essays and documentary photos, *Books and Films* is a tribute to Frank's diverse and influential bookmaking practice.

Gerhard Steidl began working with Robert Frank in 1989, when Swiss publisher Walter Keller asked him to print Frank's *The Lines of My Hand* for his imprint Scalo: "You'll both get along well on press," Keller had said. And so Robert Frank traveled to Steidl at Düstere Strasse 4 in Göttingen for the first of many times, to be on press and sign off each printed sheet. After Scalo closed its doors in 2004, Steidl started to publish as well as print Frank's books, beginning a long-term working friendship that encompassed every aspect of Frank's creativity—from reprints of his classic and some lesser-known books (*The Americans*, *Zero Mostel Reads a Book*), the publication of previously unseen projects (*Seven Stories*), newly conceived volumes (*Tal Uf Tal Ab*, *Good Days Quiet*), as well as his complete films on DVD (*Film Works*). In Gerhard Steidl's words: "Our aim has been to ensure the legacy of this original and seminal artist and that his work will be available and accessible for years to come—all in a form and to a standard that Robert personally oversaw."

*The book has always been more important to me than selling my photographs. The book is what ensures your work will live longer, longer than any other means...* Robert Frank

# ● Gerhard Steidl (ed.) Robert Frank: Books and Films, 1947–2019

Texts by John Farrel, Gerhard Steidl and Monte Packham  
Interview between Robert Frank, Robert Enright and Meeka Walsh  
Interview between Gerhard Steidl and Fritz Göttler  
Book design by Gerhard Steidl and Duncan Whyte / Steidl Design  
120 pages  
8.3 x 11.7 in./ 21 x 29.7 cm  
75 black-and-white and 4 color photographs and 313 illustrations  
Four-color process  
Hardcover

€ 25.00 / £ 20.00 / US\$ 30.00  
ISBN 978-3-95829-306-9







Born in 1955, Shahidul Alam is a Dhaka-based photographer and writer. He is the founder of the Drik Picture Library (1989), the Pathshala South Asian Media Institute (1998), the Chobi Mela International Photography Festival (2000) and the Majority World photo agency (2004). Alam's books include *Nature's Fury* (2007), *Portraits of Commitment* (2009), *My Journey as Witness* (2011) and *Best Years of My Life* (2016). He has received many awards, among them the Shilpakala Padak from the president of Bangladesh (2014), the Humanitarian Award from the Lucie Awards (2018), and the ICP Infinity Award (2019). Alam is one of *Time* magazine's Persons of the Year 2018.

"On the night of 5 August, I did not know if I was going to live or die," writes Shahidul Alam, one of Bangladesh's most respected photo-journalists, essayists and social activists, remembering his arrest, torture and eventual 101-day incarceration in Keraniganj Jail in 2018. Just a few hours before, he had given a television interview criticizing the government's brutal handling of the student protests of that year which had called for improved road safety and an end to wider social injustice—in his words, "the years of misrule, the corruption, the wanton killing, the wealth amassed by the ruling coterie." Combining Alam's photos and texts with those of a range of collaborators, including artwork by Sofia Karim and fellow inmates, *The Tide Will Turn* documents his experiences, the global support for his release, and the ongoing fight for secularism and democracy in Bangladesh and beyond.

Described by its editor Vijay Prashad as about "the beauty and tragedy of our world, about how to photograph that dialectic, and about how to write about it," the book comprises four parts: a record of Alam's time in jail; a chapter each on art and politics, exploring their inevitable interconnectedness; and an exchange of letters between the imprisoned Alam and writer Arundhati Roy, proof of creativity's endurance even when the state attempts to stifle it. Together, these form a layered critique of autocracy, one underpinned by Alam's unyielding hope, his conviction that "the tide will turn, and the nameless, faceless people will rise..."

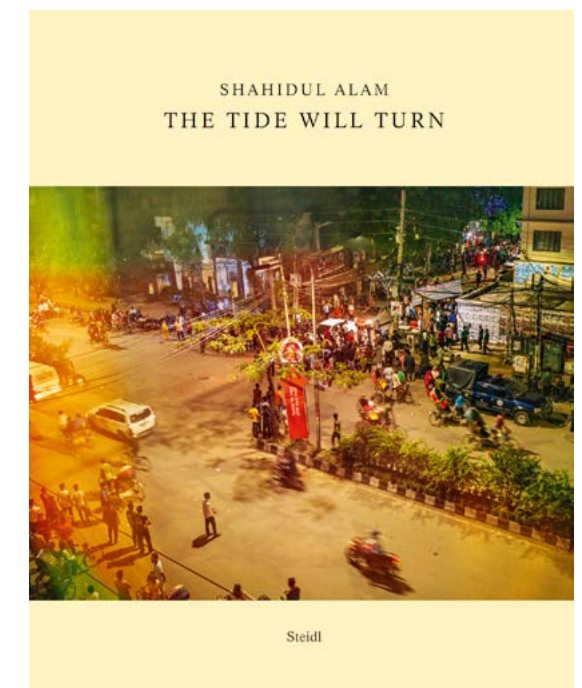
*Your work, your photographs and your words, has, over decades, inscribed a vivid map of humankind in our part of the world—its pain, its joy, its violence, its sorrow and desolation, its stupidity, its cruelty, its sheer, crazy complicatedness—onto our consciousness. Your work is lit up, made luminous, as much by love as it is by a probing, questioning anger born of witnessing at first hand the things that you have witnessed.* Arundhati Roy



## ● Shahidul Alam The Tide Will Turn

Edited by Vijay Prashad  
Texts by Shahidul Alam and Arundhati Roy  
Book design by Shahidul Alam, Holger Feroudj and Gerhard Steidl  
184 pages  
7.3 x 9.3 in. / 18.5 x 23.5 cm  
37 black-and-white and 74 color photographs  
Four-color process  
Clothbound hardcover

€ 28.00 / £ 25.00 / US\$ 30.00  
ISBN 978-3-95829-693-0







Born on a Louisiana farm in 1889, Lead Belly won international fame as an interpreter of African-American folk songs and blues. Between 1935 and 1949 he displayed his instrumental mastery and sang folk songs, spirituals and ballads to enthusiastic audiences at universities, nightclubs, political rallies, concert halls and private parties. Ten months after Lead Belly's death in 1949, "Goodnight, Irene" became an international hit, selling over two million copies.

This is a new edition of *Lead Belly: A Life in Pictures*, the rich visual biography of legendary American folk musician Lead Belly, originally published by Steidl in 2007. Here is a treasure trove of rare photographs, news clippings, concert programs, personal correspondence (including letters from Woody Guthrie), record albums, awards and other memorabilia, some of which was discovered in a basement trunk in Brooklyn, safely stored by Lead Belly's wife Martha—"My wife is half my life; my guitar is the other half," he once said.

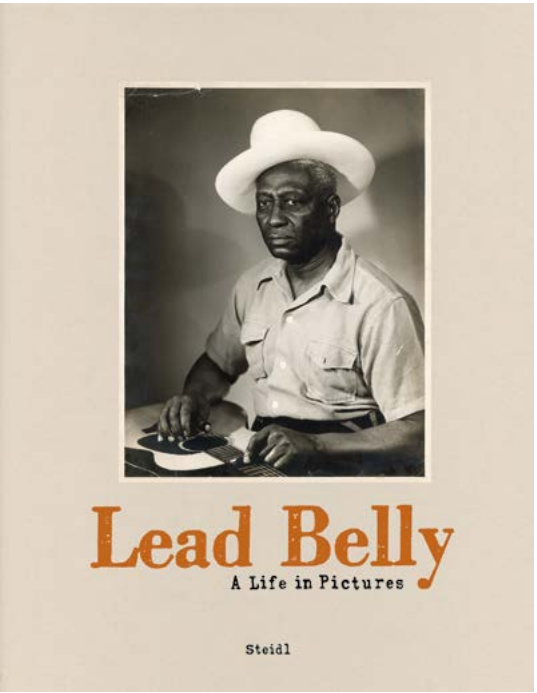
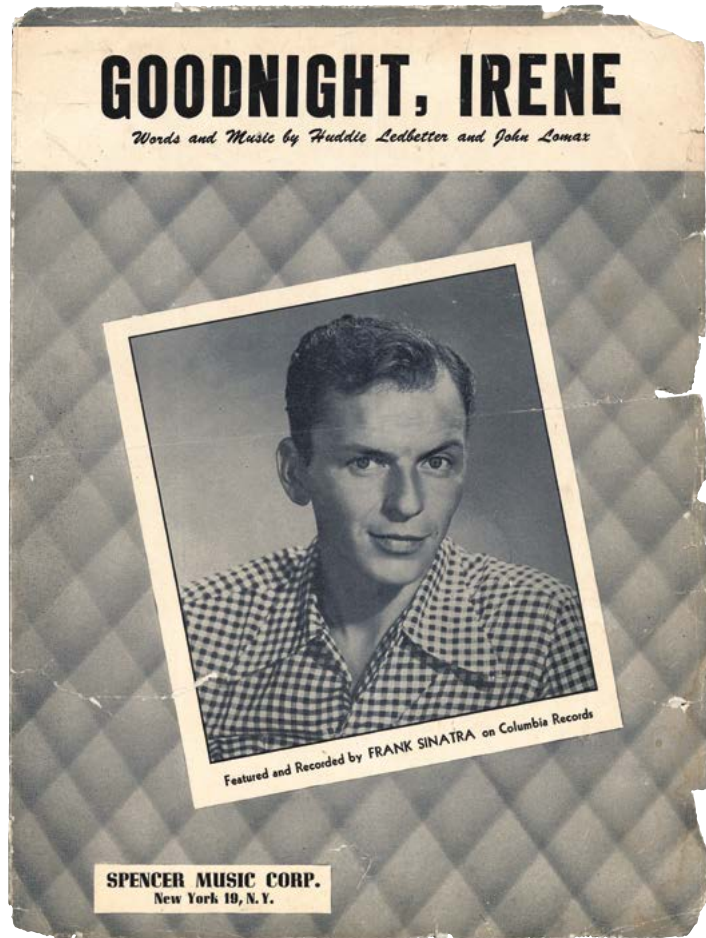
Born Huddie William Ledbetter (1889–1949), Lead Belly was an influential Louisiana bluesman who wrote and performed some of the best-loved songs of the twentieth century, including "The Midnight Special," "Cotton Fields," "Rock Island Line," "Where Did You Sleep Last Night?" and his signature "Goodnight, Irene." Notable for his strong vocals and virtuosity on the twelve-string guitar, he could also play the piano, mandolin, harmonica, violin, concertina and accordion. In 1934 Library of Congress folk music anthropologist John A. Lomax discovered Lead Belly serving time for assault in the infamous Louisiana State Penitentiary at Angola. Lomax, traveling through the South in search of American folk songs, immediately recognized Lead Belly as a walking anthology of African-American music and arranged for him to come to New York, where he soon created a sensation. Lead Belly's ongoing legacy is significant: Bob Dylan cited him as his earliest influence in his Nobel Prize acceptance speech in 2016 while other musicians shaped by him include Van Morrison, Kurt Cobain, Keith Richards, Jimi Hendrix, Robert Plant, Dan Zanes, Bonnie Raitt and Beck.

*No Lead Belly, no Beatles.* George Harrison

● **John Reynolds and Tiny Robinson (eds.)**  
**Lead Belly: A Life in Pictures**

Texts by Jack Kerouac, Glenn O'Brien,  
Pete Seeger, Tom Waits et al.  
Poems by Tyehimba Jess  
Book design by Jonas Wettre and John Reynolds  
256 pages  
9 x 11.7 in. / 22.8 x 29.7 cm  
110 black-and-white and 56 color photographs and  
101 illustrations  
Four-color process  
Hardcover

€ 40.00 / £ 35.00 / US\$ 45.00  
ISBN 978-3-95829-703-6







Justine Picardie is an acclaimed journalist and author. Formerly editor-in-chief of *Harper's Bazaar* UK and *Town & Country* UK, she has also worked as a writer and editor for publications including *Vogue*, the *Observer* magazine and the *Sunday Times*. Picardie's books include *If the Spirit Moves You* (2001), *Wish I May* (2004), *Daphne* (2008) and *Inge Morath: On Style* (2016).

● **Justine Picardie**  
**Chanel – Her Life**

Drawings by Karl Lagerfeld  
Book design by Karl Lagerfeld and Gerhard Steidl  
408 pages  
6.1 x 9.2 in. / 15.4 x 23.5 cm  
231 black-and-white and 24 color images  
Tritone and four-color process  
Clothbound hardcover with dust jacket in a sleeve  
  
€ 58.00 / £ 55.00 / US\$ 65.00  
ISBN 978-3-95829-630-5

This is the long-awaited second edition of Justine Picardie's acclaimed illustrated biography of Coco Chanel (1883–1971), one of the twentieth century's most captivating personalities and a defining figure in fashion history. Whoever attempts to understand Chanel's life is confronted by countless myths, half-truths and rumors. In this book Picardie discovers the woman behind the legend, and tells Chanel's story with a flair and clarity of which Gabrielle Chanel herself would approve. *Chanel – Her Life* explores every facet of Chanel's universe: her fascinating private life as well as the famous icons of her fashion empire—the tweed jacket, the little black dress, N°5 perfume, the pearls, the camellia ...

The result is a comprehensive biography that reveals Chanel's style to be the outcome of rigorous elegance, resolute self-belief and a determinedly unconventional stance. Picardie was granted access to Chanel's archives and is the first author to have examined previously undiscovered private archives in the United Kingdom and France; and this unique knowledge underpins *Chanel – Her Life*. The book, originally designed and with drawings by Karl Lagerfeld, and with a new foreword by Picardie celebrating Lagerfeld's extraordinary time at the House of Chanel, is the definitive biography of the tantalizingly elusive Coco Chanel.

*Legend is the consecration of fame.* Coco Chanel





## Special Editions

Hans / Jean Arp

Michel Comte

Jim Dine

Damien Hirst

Anish Kapoor

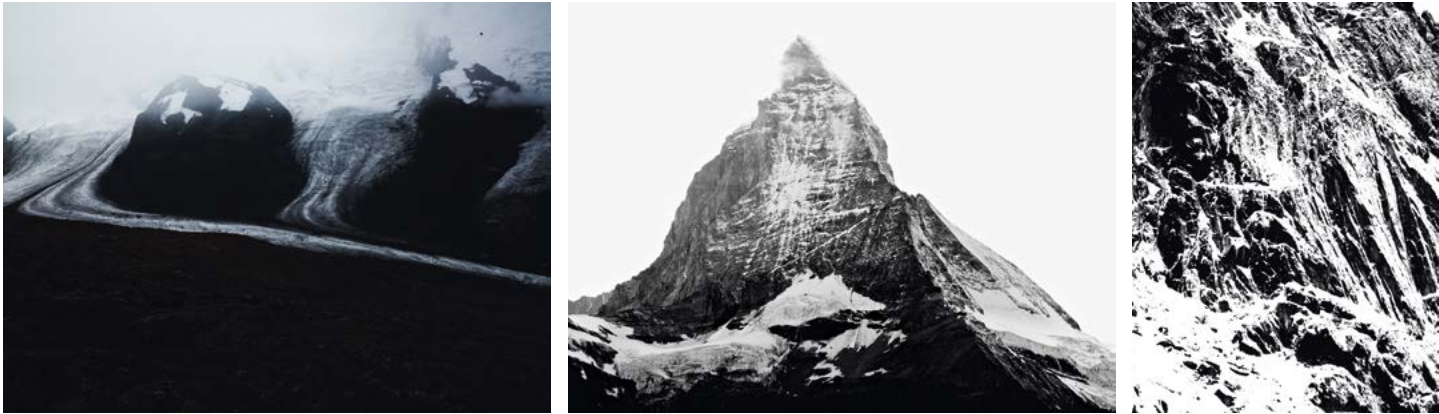
Richard Serra

We like to think of each and every one of our books as a special edition. Special, because every aspect of a Steidl book—from its size, design and typography, to how its texts and images are edited; from its paper and binding materials to the very mix of inks with which it's printed—is conceived and crafted to serve our one unchanging goal: to realize the artist's vision in book form.

That said, sometimes a book project presents us with a particularly demanding challenge—be it to recreate the precise look and spirit of Richard Serra's or Hans/Jean Arp's sketchbooks, to do justice to Damien Hirst's ambition of photographing every dispensing pharmacy in Greater London, or to give shape to Jim Dine's "hot dream" of making a book a week for a year.

In the pages that follow are some of these very projects, which could perhaps be more accurately called our "extra special" editions. Regardless of the label they're given, we hope these extraordinary book multiples meet our artists' expectations, as well as your own.





Light (2016)

Born in Zurich in 1954, Michel Comte trained as an art restorer before turning to photography. His editorial work has appeared in publications including Vogue Italia, L'Uomo Vogue, Interview and Vanity Fair; and he has created advertising campaigns for brands including Armani, Moschino, Mercedes and Jaguar. In recent years Comte has ventured into reportage photography, documenting war and famine in the service of the International Red Cross; in 2004 he founded a foundation to provide drinking water to the Third World. Comte's books with Steidl include Aiko I (2000) and the upcoming One Night in Wien.

*Light. Special Edition* presents Michel Comte's ongoing exploration of the beauty of glaciers sculpturally defined in light, and how their disappearance evidences the dire nature of global warming. The original three-volume "Light" of 2016 comprises photographs of mystical glacial formations in Switzerland, Nepal, Tibet and the US, which Comte, an avid mountain climber, took mostly from open helicopters, returning to the same places again and again to record changes in landscape and light patterns. Alternating between close-up details, occasional panoramas and suggestive almost abstract structures, Comte reveals both the extraordinary variety of his subject and the undeniable reality of climate change.

*Light. Special Edition* is completed by "Light I, II, III" and "Light IV," which show how Comte visualizes his concern for global warming in mediums beyond photography—from a huge basin containing melting blocks of ice, to a series of large iron panels treated with over 60 layers of dripping ink, paint, salt dust and oxidizing carbon to resemble a glacier's receding front. These volumes contain comprehensive documentation of both Comte's works and their processes of creation. Regardless of the medium, Comte's goal of raising awareness for climate change is paramount; in his words: "Global warming is real. This is a testament to what nature has given to us. Let us preserve it."

*In the end, it is light that changes everything. Our horizons expand as well as the multitude of impressions.* Michel Comte



Light I, II, III

## ● Michel Comte Light. Special Edition

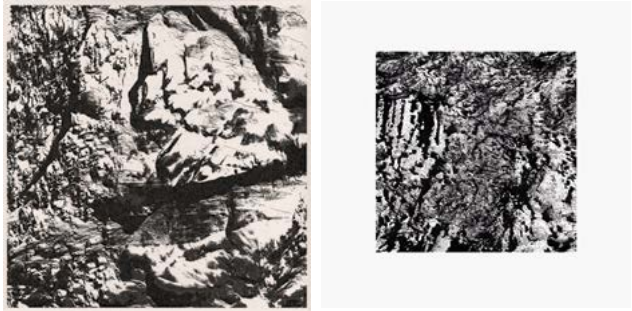
Limited edition of 100 sets

Light (2016)  
Text by Michel Comte  
Book design by Jens Remes  
416 pages  
11.8 x 11.8 in. / 30 x 30 cm  
51 black-and-white and 280 color photographs  
Three softcovers with Japanese folds in a box

Light I, II, III  
Text by Clemens Jahn  
Book design by Jens Remes  
168 pages  
11.7 x 11.7 in. / 29.7 x 29.7 cm  
14 black-and-white and 152 color photographs  
Softcover

Light IV  
Text by Clemens Jahn  
Book design by Jens Remes  
180 pages  
11.7 x 11.7 in. / 29.7 x 29.7 cm  
111 black-and-white and 90 color photographs  
Softcover

All housed in a box  
Four-color process  
€ 100.00 / £ 90.00 / US\$ 125.00  
ISBN 978-3-95829-730-2



Light (2016) box

Vol. 1



Vol. 2

Vol. 3



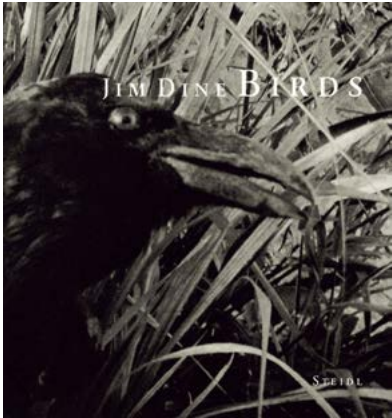
Light IV



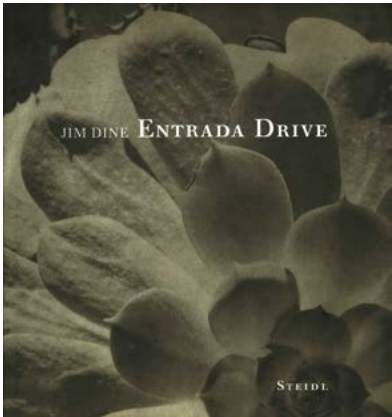
Light I, II, III

Light IV

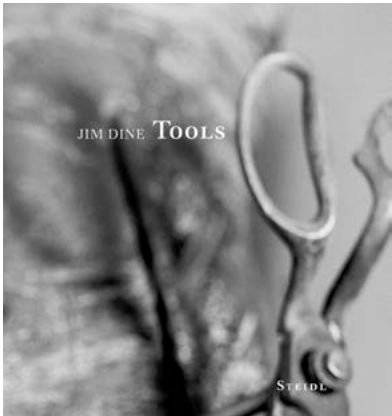




Birds



Entrada Drive



Tools



Signed and numbered self-portrait

Born in 1935 in Cincinnati, Ohio, Jim Dine completed a Bachelor of Fine Arts at Ohio University in 1957 and has since become one of the most profound and prolific contemporary artists. Dine's unparalleled career spans 60 years, and his work is held in numerous private and public collections. His books with Steidl include *Pinocchio* (2006), *Hot Dream (52 Books)* (2008), *A Printmaker's Document* (2013) and *Paris Reconnaissance* (2018).

● **Jim Dine**  
**3 Cats and a Dog (Self-portrait)**

Limited edition of 50 sets

Text by Jim Dine  
Book design by Jim Dine, Diana Michener and Gerhard Steidl  
11.6 × 12.4 in. / 29.5 × 31.5 cm  
Tritone  
Three clothbound hardcovers with dust jackets, together with an etching printed over a stone lithograph on 360 g Fabriano paper signed and numbered by Jim Dine, all in a slipcase

**Birds**  
88 pages  
36 black-and-white photographs  
Clothbound hardcover with dust jacket and Japanese folds

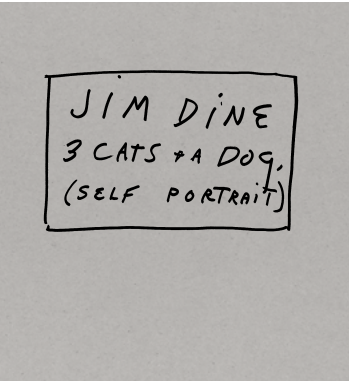
**Entrada Drive**  
96 pages  
44 black-and-white photographs  
Clothbound hardcover with dust jacket

**Tools**  
96 pages  
43 black-and-white and 1 color photographs  
Clothbound hardcover with dust jacket

€ 300.00 / £ 250.00 / US\$ 350.00  
ISBN 978-3-95829-611-4

*3 Cats and a Dog (Self-portrait)* comprises three photobooks by Jim Dine—*Birds* (2001), *Entrada Drive* (2005) and *Tools* (2017)—with a signed self-portrait etching printed over a lithograph. Regardless of his subject, Dine's photography is simultaneously a record of his immediate environment and a form of autobiography shaped by remembrance. The protagonists of *Birds* are the white owl, symbol of innocence, and its jester-like companion the black crow, who inhabited Dine's Berlin studio in the winter of 1996. *Entrada Drive* transports us to the silvery abundance of Los Angeles flora: the great succulents, fans of grass and proud birds of paradise encountered by Dine and his wife Diana Michener on their walks around their garden and to the Pacific Ocean while staying at 234 Entrada Drive in early 2001. Finally, we return to Dine's studio in photos of the tools with which he makes art—paintbrushes, drills, hammers, pliers, scissors, saws, clamps and more. *Tools* is both an unfiltered look into Dine's working space and his ode to the beauty of the tools themselves, a love born in childhood when he explored his grandfather's hardware store, admiring the grit, gleaming ceramic sinks, and color charts, in his words like "perfect, perfect jewel boxes." Dine's self-portrait rounds off this collection, his eyes fixing us, as his camera fixes its subject.

*I keep going because, like the woman who swallowed the knives and nails, I can't stop.* Jim Dine



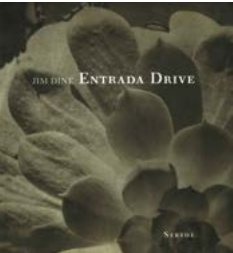
Slipcase



Lithograph (limited edition of 50)



Book: Birds



Book: Entrada Drive



Book: Tools





Vol. 1: Barking & Dagenham, Barnet, Bexley



Vol. 3: City of London, Croydon, Ealing



Vol. 7: Kingston upon Thames, Lambeth, Lewisham, Merton



Vol. 10: Wandsworth, Westminster

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.

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

● Damien Hirst  
Pharmacy London

Limited edition of 750 boxed sets

Book design by Jason Beard  
3,820 pages  
18 x 12 in. / 45.7 x 30.5 cm  
3,565 color photographs  
Four-color process  
Ten clothbound hardcovers, each in a cardboard slipcase, housed in a wooden crate

Vol. 1  
Barking & Dagenham, Barnet, Bexley  
344 pages

Vol. 2  
Brent, Bromley, Camden  
416 pages

Vol. 3  
City of London, Croydon, Ealing  
324 pages

Vol. 4  
Enfield, Greenwich, Hackney, Hammersmith & Fulham  
420 pages

Vol. 5  
Haringey, Harrow, Havering  
344 pages

Vol. 6  
Hillingdon, Hounslow, Islington, Kensington & Chelsea  
420 pages

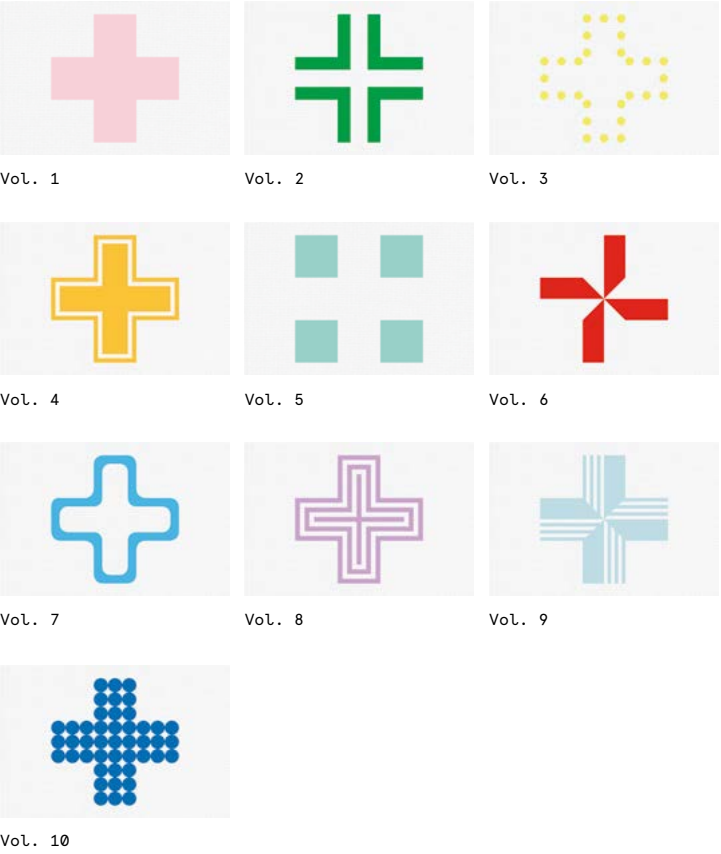
Vol. 7  
Kingston upon Thames, Lambeth, Lewisham, Merton  
384 pages

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

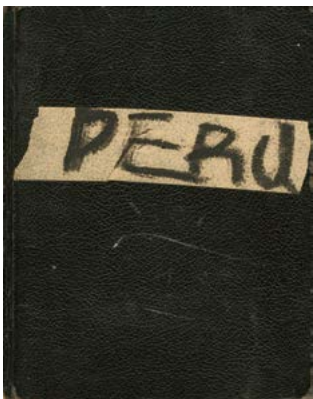
Vol. 9  
Southwark, Sutton, Tower Hamlets  
436 pages

Vol. 10  
Wandsworth, Westminster  
388 pages

€ 800.00 / £ 700.00 / US\$ 950.00  
ISBN 978-3-86930-991-0







Machu Picchu steps  
Peru, 1972



Afangar, Videy Island  
Iceland, 1989



Basalt columns: Svartifoss  
Iceland, 1989



Saqqara pyramid  
Egypt, 1990



Schunnemok Fork  
Storm King Art Center, 1991



Snake Eyes and Boxcars  
Geyserville, CA, 1993



Wake  
2003



Torqued Ellipses  
Guggenheim Bilbao, Spain, 2005



Promenade  
Grand Palais, Paris, 2008



East-West/West-East  
Qatar, 2014

Richard Serra was born in San Francisco in 1938. Since the 1960s he has exhibited extensively throughout the world. In addition, Serra has created a number of site-specific sculptures in public and private venues in both North America and Europe. Serra's books at Steidl include Sculpture 1985-1998 (1999), The Matter of Time (2005), Te Tuhirangi Contour (2005), Notebooks (2011), Early Work (2014) and Vertical and Horizontal Reversals (2015). He lives in New York and Nova Scotia.

## ● Richard Serra Notebooks Vol. 2

Limited edition of 1,000 boxed sets  
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

Schunnemok 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

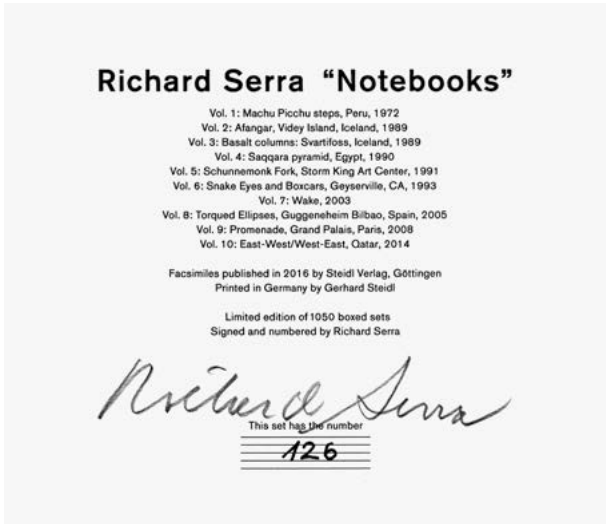
Promenade, Grand Palais, Paris, 2008  
13.8 × 8.3 in. / 35.1 × 21 cm  
84 pages  
Softcover

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

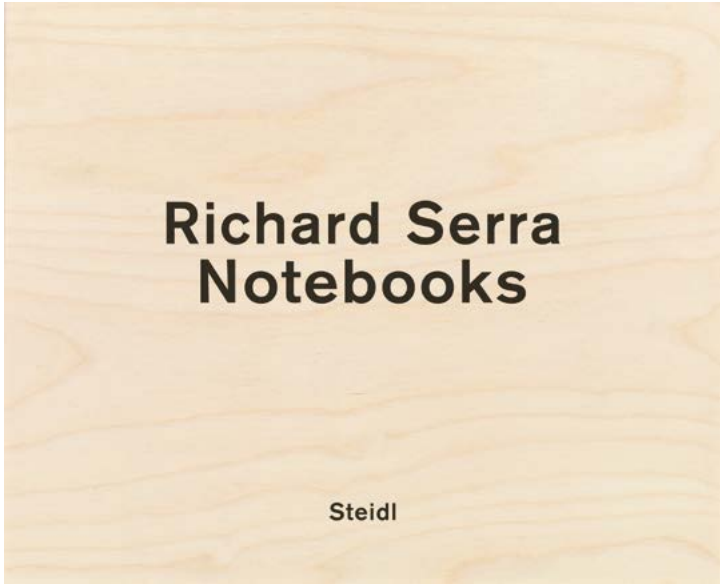
10 facsimile books housed  
in a wooden crate  
15.1 × 11.6 × 7.9 in. / 38.5 × 29.5 × 20 cm  
764 pages total  
Tritone

€ 850.00 / £ 650.00 / US\$ 950.00  
ISBN 978-3-86930-975-0

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



Edition certificate, signed and numbered by Richard Serra







Anish Kapoor was born in 1954 in Mumbai. Between 1973 and '78 he studied fine art at Hornsey College of Art, then at the Chelsea School of Art. He represented Britain at the 44th Venice Biennale and won the Turner Prize in 1991. Solo exhibitions and public commissions include Tate Modern (2002); Royal Academy (2009); Cloud Gate, Millennium Park, Chicago (2004); Grand Palais, Paris (2011); Orbit, Olympic Park (2012); Martin-Gropius-Bau (2013) and Chateau du Versailles (2015). Kapoor lives and works in London.

The powerful religious sites of Uluru and Kata Tjuta in the Northern Territory of Australia have been of deep interest to the artist Anish Kapoor since he first visited them in the 1980s. At Uluru he found a landscape of monumental scale which contained intimate and ritually resonant sites. A landscape of hollows and voids which he has read as resonant of primal or even "original" structure. Kapoor describes Uluru as "an object with a perforated skin which lends itself to mythic meaning."

On his visit in 1991, Kapoor noted in his sketchbook "a white bump on a white wall." He later made the sculpture *When I am Pregnant* (1992), describing it as "an object in a state of becoming." The idea of the proto-object is central to Kapoor's work. In 2012 Kapoor returned to Uluru and Kata Tjuta. These two photographic volumes trace his journey. They reveal through his eyes the artist's pre-occupation with form and pre-form, skin and surface in relation to deep interior.

*Unbelievable things revealed themselves every day. I felt deeply connected with the place, and with a kind of possible interpretation, a symbolic interpretation of the holes and the strips of stone that seem to be leaning against it. I was amazed, not at the monolith, but at the way the monolith seemed to be made up of symbolic events.*  
Anish Kapoor

### ● Anish Kapoor Uluru & Kata Tjuta Photographs

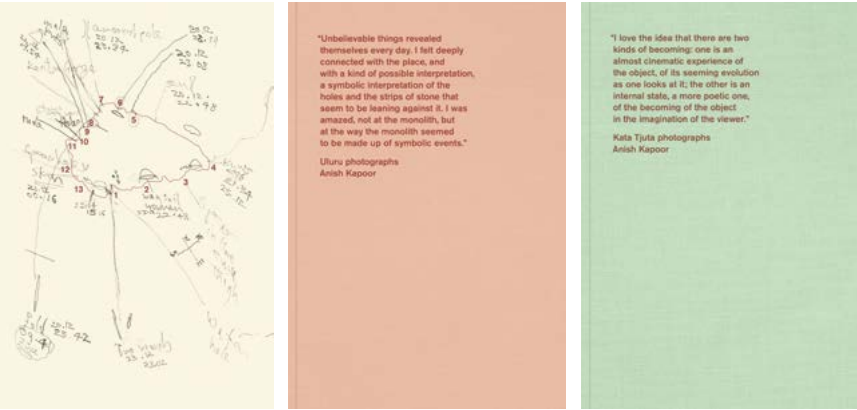
Edited by Anish Kapoor Studio  
Book design by Brighten the Corners  
5.5 × 8.1 in. / 14 × 20.5 cm

Vol. 1: Uluru  
584 pages  
278 color photographs

Vol. 2: Kata Tjuta  
168 pages  
84 color photographs

Four-color process  
Two hardcover books in a slipcase

€ 125.00 / £ 100.00 / US\$ 150.00  
ISBN 978-3-95829-260-4

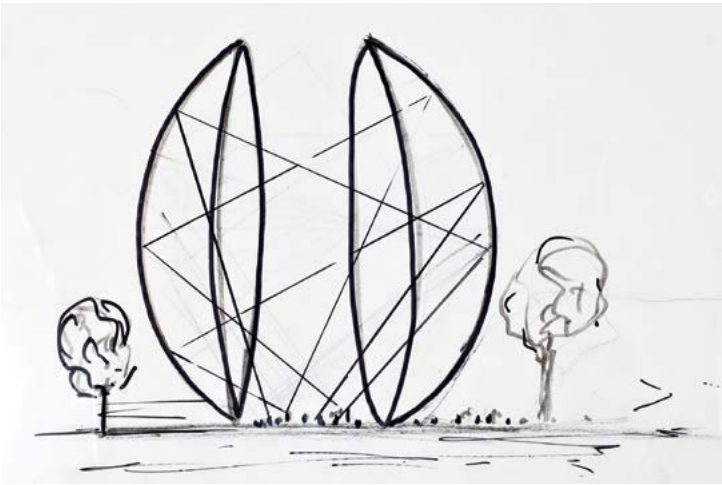
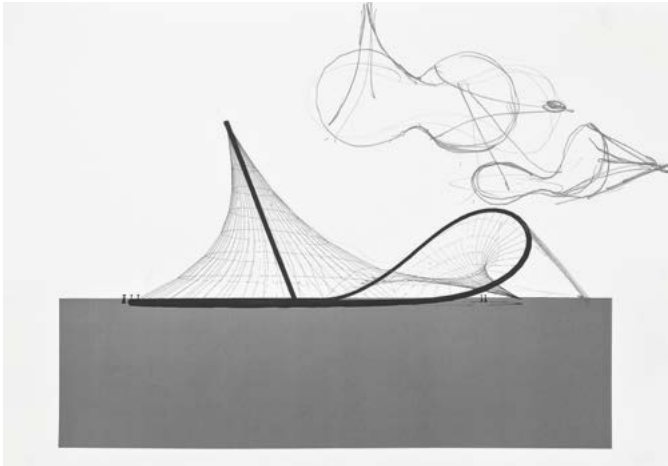
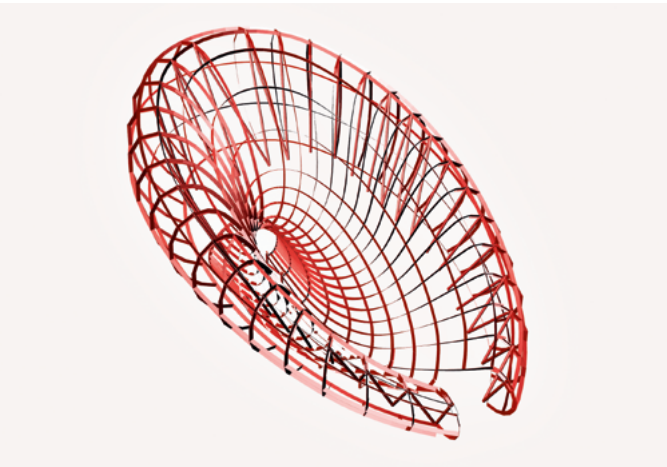
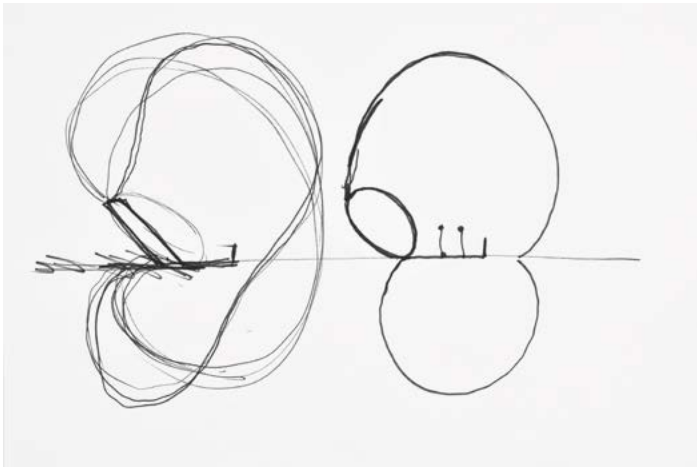


Slipcase

Vol. 1: Uluru

Vol. 2: Kata Tjuta





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

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

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

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

● **Anish Kapoor**  
**Make New Space**  
**Architectural Projects**

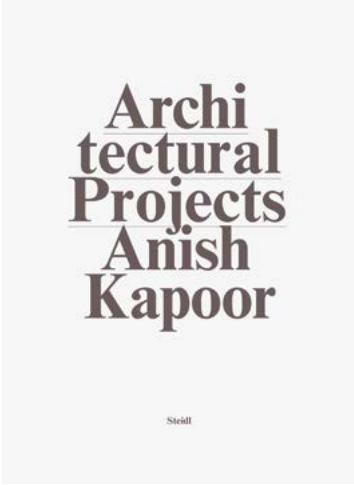
Edited by Anish Kapoor Studio  
Book design by Brighten the Corners  
6.9 × 9.4 in. / 17.5 × 24 cm

Vol. 1  
600 pages  
1,053 color photographs and images

Vol. 2  
592 pages  
1,053 color photographs and images

Four-color process  
Two hardcover books in a sleeve

€ 250.00 / £ 200.00 / US\$ 300.00  
ISBN 978-3-95829-420-2



Sleeve

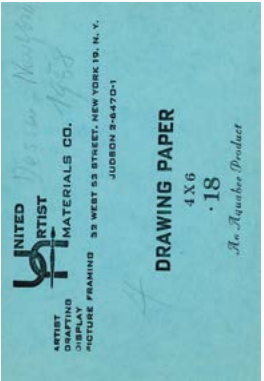
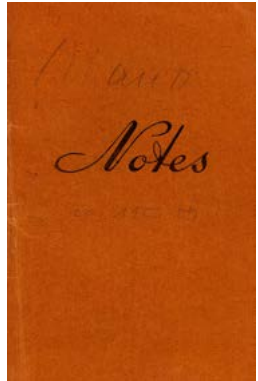
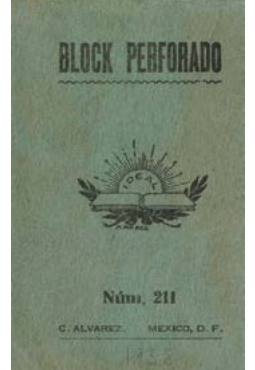
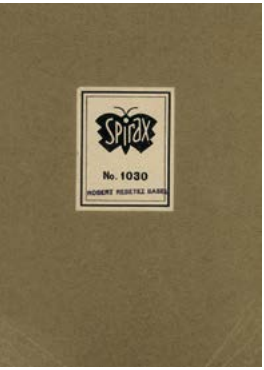
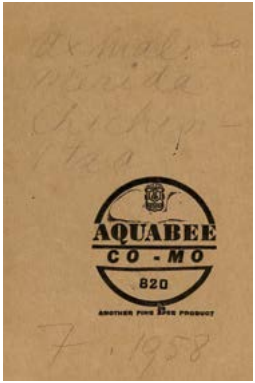
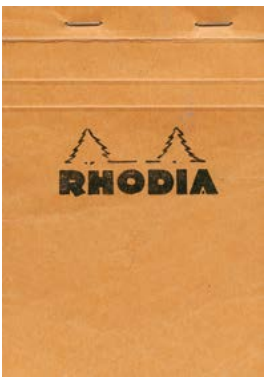


Vol. 1



Vol. 2





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'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

## Hans/Jean Arp Twenty Sketchbooks

Limited edition of 1,000 boxed sets

Edited by Rainer Hüben and Roland Scotti  
Text by Rainer Hüben  
4.1 x 12 x 7.1 in. / 10.5 x 30.5 x 18 cm  
20 softcover books and a text booklet,  
housed in an archive box  
Tritone and four-color process

€ 350.00 / £ 300.00 / US\$ 450.00  
ISBN 978-3-95829-336-6

Vol. 1  
46 pages  
4.7 x 7.1 in. / 12 x 18 cm  
22 color images

Vol. 2  
66 pages  
3.9 x 5.5 in. / 10 x 14 cm  
30 color images

Vol. 3  
48 pages  
4.1 x 5.9 in. / 10.5 x 15 cm  
19 black-and-white images

Vol. 4  
66 pages  
4.1 x 5.8 in. / 10.5 x 14.7 cm  
31 black-and-white images

Vol. 5  
56 pages  
3.9 x 6 in. / 10 x 15.3 cm  
27 black-and-white images

Vol. 6  
54 pages  
4.1 x 5.8 in. / 10.5 x 14.7 cm  
25 color images

Vol. 7  
66 pages  
4.1 x 5.8 in. / 10.5 x 14.8 cm  
29 color images

Vol. 8  
54 pages  
4.1 x 5.8 in. / 10.5 x 14.8 cm  
22 color images

Vol. 9  
52 pages  
4.1 x 5.8 in. / 10.5 x 14.8 cm  
18 black-and-white images

Vol. 10  
82 pages  
2.6 x 4.3 in. / 6.5 x 11 cm  
25 black-and-white images

Vol. 11  
96 pages  
3 x 4.7 in. / 7.6 x 12 cm  
18 color images

Vol. 12  
52 pages  
4.1 x 5.8 in. / 10.5 x 14.7 cm  
12 black-and-white images

Vol. 13  
66 pages  
3.8 x 5.3 in. / 9.6 x 13.5 cm  
26 color images

Vol. 14  
88 pages  
2.9 x 4.1 in. / 7.3 x 10.5 cm  
3 color images

Vol. 15  
68 pages  
2.9 x 4.1 in. / 7.3 x 10.5 cm  
9 color images

Vol. 16  
70 pages  
3.9 x 5.8 in. / 10 x 14.8 cm  
33 color images

Vol. 17  
80 pages  
3.5 x 5.3 in. / 9 x 13.5 cm  
34 color images

Vol. 18  
28 pages  
4.1 x 5.9 in. / 10.3 x 15.1 cm  
11 black-and-white images

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

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

Text booklet in English, German, French  
and Italian  
32 pages



Born in 1935 in Cincinnati, Ohio, Jim Dine completed a Bachelor of Fine Arts at Ohio University in 1957 and has since become one of the most profound and prolific contemporary artists. Dine's unparalleled career spans 60 years, and his work is held in numerous private and public collections. His books with Steidl include *Pinocchio* (2006), *Hot Dream (52 Books)* (2008), *A Printmaker's Document* (2013) and *Paris Reconnaissance* (2018).

Jim Dine redefines everything, his life and his (he)art in these 52 books. Trying to realize the depth of his aesthetic and profane reality, the books are also documents of an artistic consciousness, of an intense biography, of personal likes and dislikes, of formal richness and of exploding craftsmanship, of an exceptional imagination.

These books invent the context for a new melody for the art of Jim Dine, for all the major byways of this seemingly inexhaustible creativity, which combines dream and reality—it is a composition for all the people who would like to sing a new song, maybe their own song. Dine has reflected authentically on his own identity and through it the identity of reality, nature, art, thoughts, feelings in an extraordinary poetic way: we see a POEM, we read an IMAGE. They are books one may read and regard as a summary of an unusual life.

*This Hot Dream first appeared as an idea 13 years ago. Steidl embraced and blessed the project so I went ahead. I stewed about it for two years then I stood around waiting to talk to Gerhard about it then finally I got down to putting the books together. My method, as in all my work, is the use of collage, painting and drawing, and correcting; coupled with my writing and my untouched photographs. The fact of making a book a week and the sensual possibilities i.e. the act of making a union with humans through the smell of the ink on the paper, the feel of the images and words. Hot Dream tells a lot about me, Dine, and bookmaking.*

Jim Dine, Göttingen, June 2018

● **Jim Dine**  
**Hot Dream (52 Books)**

Limited edition of 500 boxed sets

Textbook by Roland Scotti  
Book design by Jim Dine, Gerhard Steidl  
and Jonas Wettre  
6.5 x 8.9 in. / 16.5 x 22.7 cm  
52 softcovers and an illustrated bilingual  
textbook (German/English) housed in a box  
Tritone and four-color process

€ 150.00 / £ 135.00 / US\$ 180.00  
ISBN 978-3-86930-132-7



Illustrated textbook



Boxed set closed



Boxed set open

# Good Things to Come

For all those already looking forward to a cool change after the heat of next summer, here's a short preview of our Fall/Winter 2020/21 program.

**Shelby Lee Adams**  
The Book of Life

**Anna Atkins**  
Photographs  
of British Algæ

**Jeff Brouws**  
Silent Monoliths.  
The Coaling Tower  
Project

**Langdon Clay**  
42nd Street, 1979

**Ernest Cole**  
House of Bondage

**Hannah Collins**  
Noah Purifoy

**Mauro D'Agati**  
Palermo Panorama

**Adolphe de Meyer**  
Le Prélude à l'après-  
midi d'un faune

**Bruce Davidson**  
Lesser Known

**Paul Drake  
and Helen File**  
The Last Watchtowers  
of the Inner German  
Border

**David Freund**  
Playground Once

**Sheva Fruitman**  
Half-Frame Diary.  
End of the Century

**Frank Gohlke**  
Measure of Emptiness

Speeding Trucks  
and Other Follies

**Angela Grauerholz**  
The Hundred  
Headless Woman

**Ernst Haas**  
Abstrakt

**Volker Heinze**  
+ - 0

**Manfred Heiting (ed.)**  
Dr. Paul Wolff  
& Alfred Tritzschler

**Roni Horn**  
Remembered Words

**Gleb Kosorukov**  
Samasthiti

**Sze Tsung Nicolás  
Leong**  
Paris, Novembre

**Ken Light**  
What's Going On?

**Guido Mocaico**  
Leopold & Rudolf  
Blaschka. The Marine  
Invertebrates

**Christoph Niemann**  
Souvenir

**Luke Powell**  
Asia Highway

**Holger Sierks,  
Carsten Güttler and  
Cecilia Tubiana (eds.)**  
OSIRIS –

The Eyes of Rosetta

**Joel Sternfeld**  
Walking the Highline

**Andy Summers**  
The Bones of  
Chuang Tzu

**Marq Sutherland**  
Pilgrim

**Kai Wiedenhöfer**  
WALL and PEACE

**Donovan Wylie and  
Chris Klatell**  
Lighthouse

**Liu Zheng**  
Dream Shock

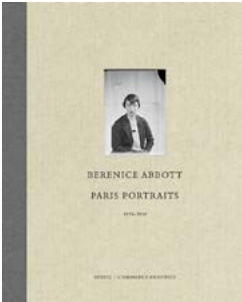






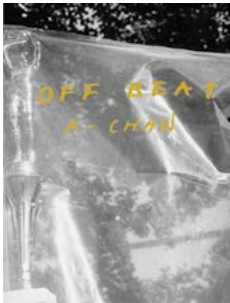
Abbott, Berenice  
The Unknown Berenice Abbott

€ 285.00 / £ 240.00 / US\$ 350.00  
ISBN 978-3-86930-650-6



Abbott, Berenice  
Paris Portraits 1925-1930

€ 75.00 / £ 70.00 / US\$ 85.00  
ISBN 978-3-86930-314-7



A-chan  
Off Beat

€ 20.00 / £ 16.00 / US\$ 25.00  
ISBN 978-3-86930-416-8



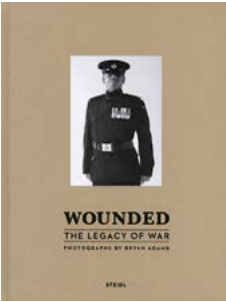
A-chan  
Vibrant Home

€ 20.00 / £ 16.00 / US\$ 25.00  
ISBN 978-3-86930-415-1



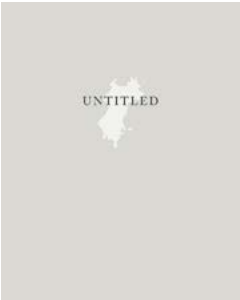
A-chan  
Salt'n Vinegar

€ 40.00 / £ 35.00 / US\$ 50.00  
ISBN 978-3-86930-784-8



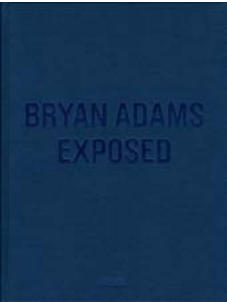
Adams, Bryan  
Wounded. The Legacy of War

€ 58.00 / £ 48.00 / US\$ 65.00  
ISBN 978-3-86930-677-3



Adams, Bryan  
Untitled

€ 125.00 / £ 95.00 / US\$ 125.00  
ISBN 978-3-86930-988-0



Adams, Bryan  
Exposed

€ 68.00 / £ 60.00 / US\$ 75.00  
ISBN 978-3-86930-500-4



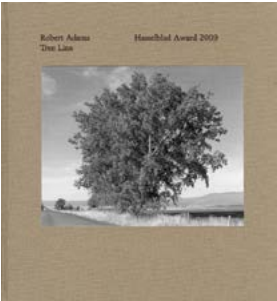
Adams, Bryan  
Homeless

€ 38.00 / £ 35.00 / US\$ 45.00  
ISBN 978-3-95829-387-8



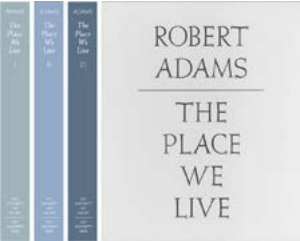
Adams, Robert  
Gone?

€ 48.00 / £ 45.00 / US\$ 55.00  
ISBN 978-3-86521-917-6



Adams, Robert  
Tree Line

€ 35.00 / £ 30.00 / US\$ 40.00  
ISBN 978-3-86521-956-5









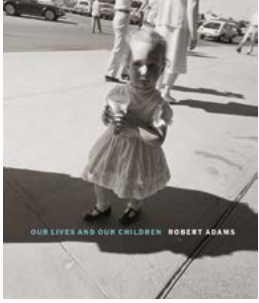

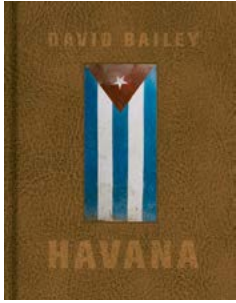

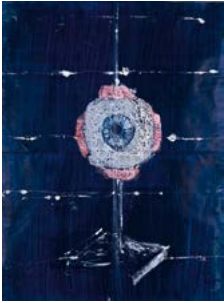







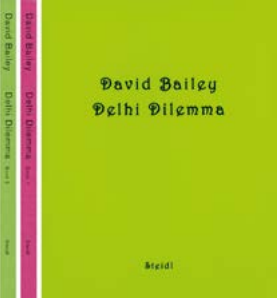













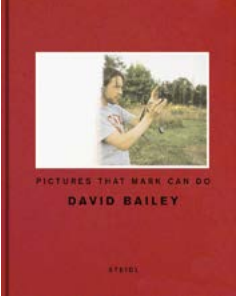

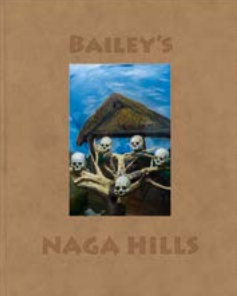



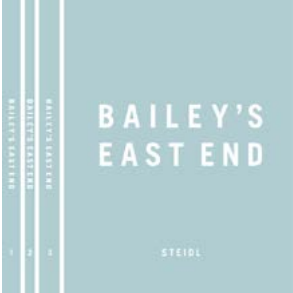









Adams, Robert  
The Place We Live

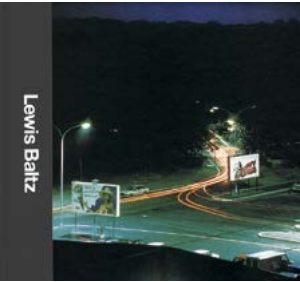
€ 175.00 / £ 165.00 / US\$ 200.00  
ISBN 978-3-86930-533-2





	<p>Adams, Robert Cottonwoods</p> <p>€ 45.00 / £ 38.00 / US\$ 50.00 ISBN 978-3-95829-096-9</p> 		<p>Bailey, David Bailey's Democracy</p> <p>€ 45.00 / £ 40.00 / US\$ 50.00 ISBN 978-3-86521-192-7</p> 		<p>Bailey, David Flowers, Skulls, Contacts</p> <p>€ 45.00 / £ 40.00 / US\$ 50.00 ISBN 978-3-86930-128-0</p> 		<p>Baltz, Lewis Works - Last Edition</p> <p>€ 950.00 ISBN 978-3-95829-132-4</p> 
	<p>Adams, Robert Our Lives and Our Children</p> <p>€ 48.00 / £ 40.00 / US\$ 55.00 ISBN 978-3-95829-097-6</p> 		<p>Bailey, David Havana</p> <p>€ 45.00 / £ 40.00 / US\$ 50.00 ISBN 978-3-86521-270-2</p> 		<p>Bailey, David Eye</p> <p>€ 45.00 / £ 40.00 / US\$ 50.00 ISBN 978-3-86521-708-0</p> 		<p>Baltz, Lewis Rule Without Exception / Only Exceptions</p> <p>€ 65.00 / £ 50.00 / US\$ 80.00 ISBN 978-3-86930-110-5</p> 
	<p>Adams, Robert Perfect Places, Perfect Company</p> <p>€ 80.00 / £ 68.00 / US\$ 85.00 ISBN 978-3-95829-169-0</p> 		<p>Bailey, David Is That So Kid</p> <p>€ 45.00 / £ 40.00 / US\$ 50.00 ISBN 978-3-86521-632-8</p> 		<p>Bailey, David Delhi Dilemma</p> <p>€ 98.00 / £ 90.00 / US\$ 125.00 ISBN 978-3-86521-991-6</p> 		<p>Baltz, Lewis Common Objects</p> <p>€ 40.00 / £ 30.00 / US\$ 50.00 ISBN 978-3-86930-785-5</p> 
	<p>Adams, Robert From the Missouri West</p> <p>€ 95.00 / £ 85.00 / US\$ 125.00 ISBN 978-3-95829-168-3</p> 		<p>Bailey, David NY JS DB 62</p> <p>€ 45.00 / £ 40.00 / US\$ 50.00 ISBN 978-3-86521-414-0</p> 		<p>Bailey, David Tears and Tears</p> <p>€ 45.00 / £ 40.00 / US\$ 50.00 ISBN 978-3-86930-989-7</p> 		<p>Baltz, Lewis Texts</p> <p>€ 24.00 / £ 20.00 / US\$ 30.00 ISBN 978-3-86930-436-6</p> 
	<p>Araki, Nobuyoshi Impossible Love</p> <p>€ 58.00 / £ 58.00 / US\$ 65.00 ISBN 978-3-95829-553-7</p> 		<p>Bailey, David Pictures that Mark can do</p> <p>€ 45.00 / £ 40.00 / US\$ 50.00 ISBN 978-3-86521-367-9</p> 		<p>Bailey, David Bailey's Naga Hills</p> <p>€ 45.00 / £ 40.00 / US\$ 50.00 ISBN 978-3-95829-170-6</p> 		<p>Baltz, Lewis Candlestick Point</p> <p>€ 75.00 / £ 70.00 / US\$ 85.00 ISBN 978-3-86930-109-9</p> 
	<p>Bailey, David Bailey's East End</p> <p>€ 98.00 / £ 90.00 / US\$ 125.00 ISBN 978-3-86930-534-9</p> 		<p>Bailey, David 8 Minutes</p> <p>€ 45.00 / £ 40.00 / US\$ 50.00 ISBN 978-3-86521-864-3</p> 		<p>Balthus The Last Studies</p> <p>€ 480.00 / £ 440.00 / US\$ 550.00 ISBN 978-3-86930-685-8</p> 		<p>Baltz, Lewis Venezia Marghera</p> <p>€ 8,900.00 / £ 7,900.00 / US\$ 10,000.00 ISBN 978-3-86930-313-0</p> 





Lewis Baltz

€ 70.00 / £ 60.00 / US\$ 80.00  
ISBN 978-3-95829-279-6



Banier, François-Marie  
Imprudences

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



Banier, François-Marie  
Never Stop Dancing

€ 10.00 / £ 8.00 / US\$ 12.00  
ISBN 978-3-86930-577-6



Baumann / Chuang / Onabanjo (eds.)  
Recent Histories

€ 65.00 / £ 60.00 / US\$ 75.00  
ISBN 978-3-95829-350-2



Berndt, Jerry  
Beautiful America

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



Beuys, Joseph / Staack, Klaus  
Honey is flowing in all directions

€ 35.00 / £ 30.00 / US\$ 40.00  
ISBN 978-3-88243-538-2



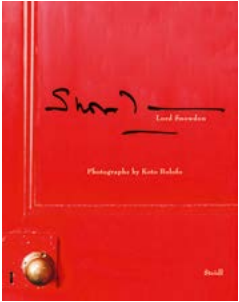
Blumenfeld, Erwin  
Blumenfeld Studio

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



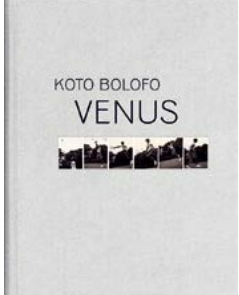
Bololo, Koto  
Große Komplikation /  
Grand Complication

€ 98.00 / £ 89.00 / US\$ 100.00  
ISBN 978-3-86930-055-9



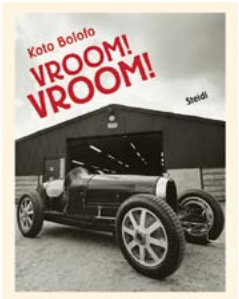
Bololo, Koto  
Lord Snowdon

€ 75.00 / £ 68.00 / US\$ 85.00  
ISBN 978-3-86930-329-1



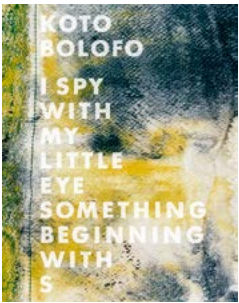
Bololo, Koto  
Venus Williams

€ 45.00 / £ 35.00 / US\$ 55.00  
ISBN 978-3-86521-602-1



Bololo, Koto  
Vroom! Vroom!

€ 45.00 / £ 35.00 / US\$ 55.00  
ISBN 978-3-86521-961-9



Bololo, Koto  
I Spy with My Little Eye  
Something Beginning with S

€ 48.00 / £ 40.00 / \$ 55.00  
ISBN 978-3-86930-035-1



Bonami, Francesco / Teller, Juergen  
50 Times Bonami and Obrist by Teller

€ 25.00 / £ 24.00 / US\$ 30.00  
ISBN 978-3-86930-643-5



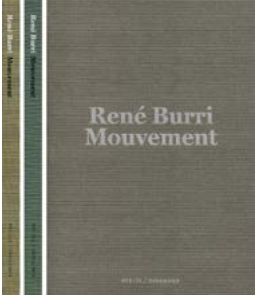
Bourdin, Guy  
A Message for You

€ 55.00 / £ 50.00 / US\$ 65.00  
ISBN 978-3-86930-551-6



Bourdin, Guy  
Untouched

€ 55.00 / £ 50.00 / US\$ 65.00  
ISBN 978-3-86930-934-7



Burri, René  
Mouvement

€ 85.00 / £ 75.00 / US\$ 95.00  
ISBN 978-3-86930-820-3



Burtynsky, Edward  
Oil

€ 98.00 / £ 85.00 / US\$ 125.00  
ISBN 978-3-86521-943-5



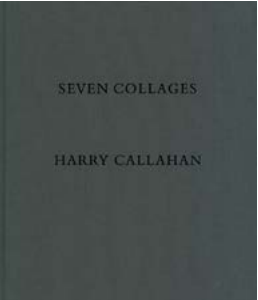
Burtynsky, Edward  
Salt Pans  
Little Rann of Kutch, Gujarat,  
India

€ 65.00 / £ 60.00 / US\$ 75.00  
ISBN 978-3-95829-240-6



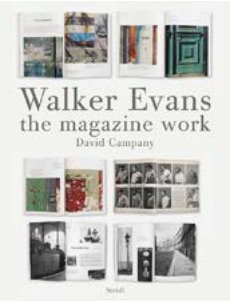
Burtynsky, Edward  
Anthropocene

€ 95.00 / £ 90.00 / US\$ 125.00  
ISBN 978-3-95829-489-9



Callahan, Harry  
Seven Collages

€ 28.00 / £ 22.00 / US\$ 40.00  
ISBN 978-3-86930-140-2



Campy, David (ed.)  
Walker Evans: the magazine work

€ 58.00 / £ 50.00 / US\$ 65.00  
ISBN 978-3-86930-259-1



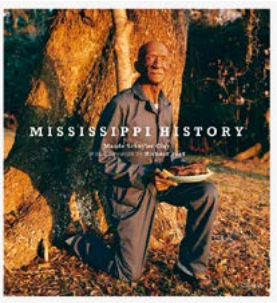
Cartier-Bresson, Henri  
The Decisive Moment

€ 98.00 / £ 78.00 / US\$ 125.00  
ISBN 978-3-86930-788-6



Chan, Theseus (ed.)  
Steidl-Werk No. 23:  
Masaho Anotani, Deformed

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



Clay, Maude Schuyler  
Mississippi History

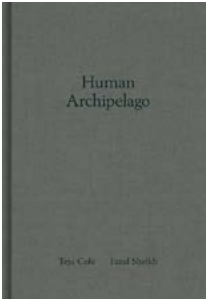
€ 65.00 / £ 58.00 / US\$ 75.00  
ISBN 978-3-86930-974-3





Clay, Langdon  
Cars - New York City, 1974-1976

€ 95.00 / £ 90.00 / US\$ 125.00  
ISBN 978-3-95829-171-3



Cole, Teju / Sheikh, Fazal  
Human Archipelago

€ 40.00 / £ 35.00 / US\$ 45.00  
ISBN 978-3-95829-568-1



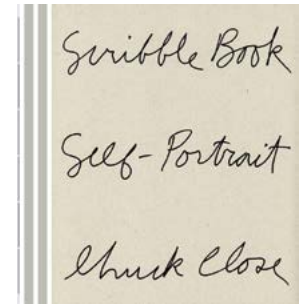
D'Agati, Mauro  
Marzia's Family

€ 40.00 / £ 34.00 / US\$ 45.00  
ISBN 978-3-86930-605-6



Davidson, Bruce  
In Color

€ 78.00 / £ 68.00 / US\$ 85.00  
ISBN 978-3-86930-564-6



Close, Chuck  
Scribble Book: Self-Portrait

€ 125.00 / £ 100.00 / US\$ 145.00  
ISBN 978-3-86521-492-8



Courtney-Clarke, Margaret  
Cry Sadness into the Coming Rain

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



Das, Kapil  
Something So Clear

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



Davidson, Bruce  
Black & White

€ 300.00 / £ 280.00 / US\$ 350.00  
ISBN 978-3-86930-432-8



Cohen, John  
Here and Gone

€ 38.00 / £ 32.00 / US\$ 48.00  
ISBN 978-3-86930-604-9



Cuisset, Thibaut  
French Landscapes

€ 48.00 / £ 40.00 / US\$ 55.00  
ISBN 978-3-95829-278-9



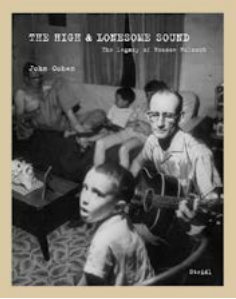
d'Urso, Alessandra /  
Borghese, Alessandra  
For Friends

€ 95.00 / £ 80.00 / US\$ 95.00  
ISBN 978-3-95829-133-1



Davidson, Bruce  
England / Scotland 1960

€ 45.00 / £ 40.00 / US\$ 50.00  
ISBN 978-3-86930-486-1



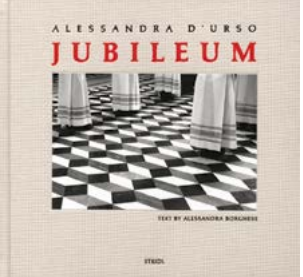
Cohen, John  
The High & Lonesome Sound

€ 45.00 / £ 35.00 / US\$ 50.00  
ISBN 978-3-86930-254-6



D'Agati, Mauro  
Alamar

€ 45.00 / £ 35.00 / US\$ 50.00  
ISBN 978-3-86521-954-1



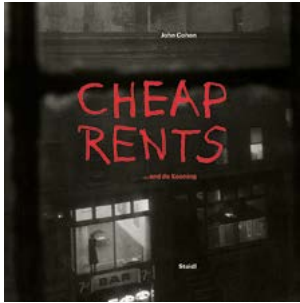
d'Urso, Alessandra /  
Borghese, Alessandra  
Jubileum

€ 28.00 / £ 25.00 / US\$ 30.00  
ISBN 978-3-95829-258-1



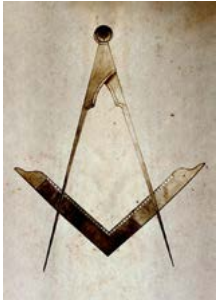
Davidson, Bruce  
Outside Inside

€ 240.00 / £ 200.00 / US\$ 250.00  
ISBN 978-3-86521-908-4



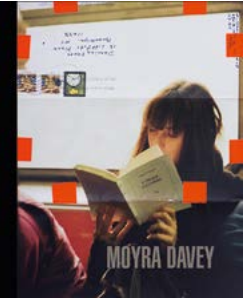
Cohen, John  
Cheap rents ... and de Kooning

€ 24.00 / £ 20.00 / US\$ 25.00  
ISBN 978-3-86930-903-3



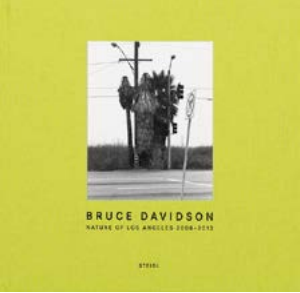
D'Agati, Mauro  
Sit Lux et Lux Fuit

€ 48.00 / £ 38.00 / US\$ 50.00  
ISBN 978-3-86930-488-5



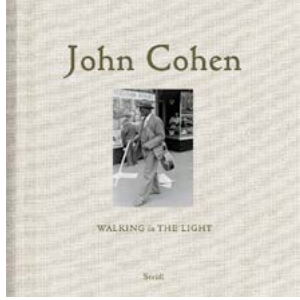
Moyra Davey

€ 48.00 / £ 40.00 / US\$ 55.00  
ISBN 978-3-95829-567-4



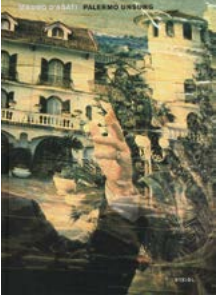
Davidson, Bruce  
Nature of Los Angeles  
2008-2013

€ 38.00 / £ 30.00 / US\$ 45.00  
ISBN 978-3-86930-814-2



Cohen, John  
Walking in the Light

€ 38.00 / £ 30.00 / US\$ 45.00  
ISBN 978-3-86930-772-5



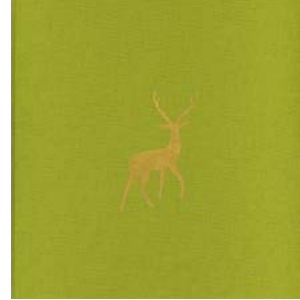
D'Agati, Mauro  
Palermo Unsung

€ 45.00 / £ 39.50 / US\$ 50.00  
ISBN 978-3-86521-918-3



Davidson, Anna Mia  
Cuba Black and White

€ 48.00 / £ 40.00 / US\$ 60.00  
ISBN 978-3-95829-028-0

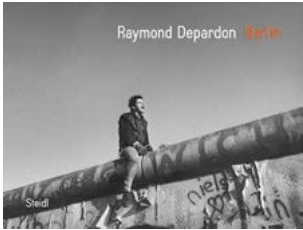


De Pietri, Paola  
Istanbul New Stories

€ 75.00 / £ 70.00 / US\$ 85.00  
ISBN 978-3-95829-110-2







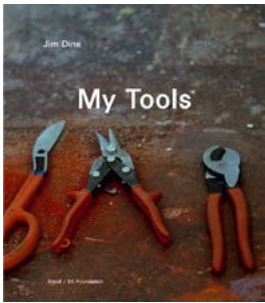
Depardon, Raymond  
Berlin

€ 35.00 / £ 30.00 / US\$ 40.00  
ISBN 978-3-86930-790-9



Diépois, Aline / Gizolme, Thomas  
Abstrakt Zermatt

€ 40.00 / £ 35.00 / US\$ 45.00  
ISBN 978-3-86930-580-6



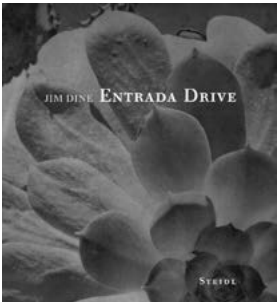
Dine, Jim  
My Tools

€ 28.00 / £ 20.00 / US\$ 35.00  
ISBN 978-3-86930-828-9



Dine, Jim  
Birds

€ 50.00 / £ 45.00 / US\$ 55.00  
ISBN 978-3-88243-240-4



Dine, Jim  
Entrada Drive

€ 50.00 / £ 45.00 / US\$ 55.00  
ISBN 978-3-86521-080-7



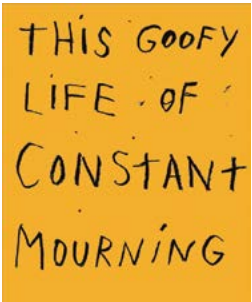
Dine, Jim  
Tools

€ 50.00 / £ 45.00 / US\$ 55.00  
ISBN 978-3-86930-647-6



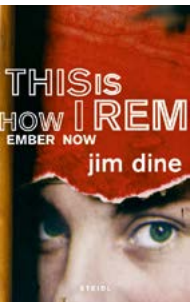
Dine, Jim  
The Photographs, So Far

€ 150.00 / £ 125.00 / US\$ 180.00  
ISBN 978-3-88243-905-2



Dine, Jim  
This Goofy Life of Constant Mourning

€ 48.00 / £ 40.00 / US\$ 55.00  
ISBN 978-3-88243-967-0



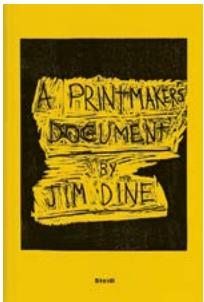
Dine, Jim  
This Is How I Remember Now

€ 48.00 / £ 33.00 / US\$ 50.00  
ISBN 978-3-86521-603-8



Dine, Jim  
Hello Yellow Glove

€ 28.00 / £ 20.00 / US\$ 35.00  
ISBN 978-3-86930-484-7



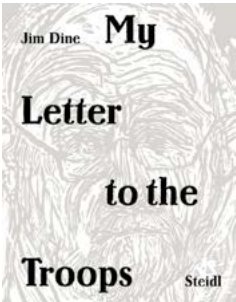
Dine, Jim  
A Printmaker's Document

€ 30.00 / £ 25.00 / US\$ 40.00  
ISBN 978-3-86930-644-5



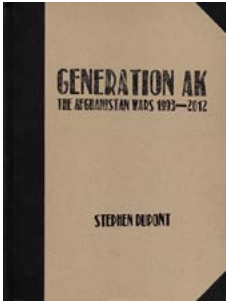
Dine, Jim  
Jewish Fate

€ 18.00 / £ 15.00 / US\$ 20.00  
ISBN 978-3-95829-322-9



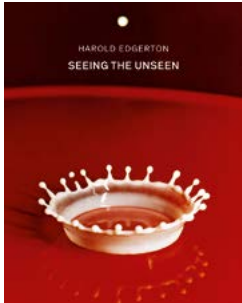
Dine, Jim  
My Letter to the Troops

€ 18.00 / £ 15.00 / US\$ 20.00  
ISBN 978-3-95829-339-7



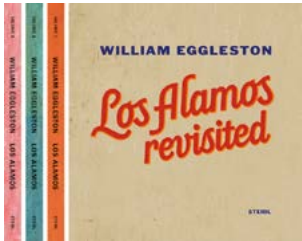
Dupont, Stephen  
Generation AK

€ 78.00 / £ 70.00 / US\$ 85.00  
ISBN 978-3-86930-727-5



Edgerton, Harold  
Seeing the Unseen

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



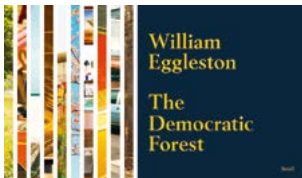
Eggleston, William  
Los Alamos revisited

€ 450.00 / £ 380.00 / US\$ 500.00  
ISBN 978-3-86930-532-5



Eggleston, William  
At Zenith

€ 48.00 / £ 40.00 / US\$ 55.00  
ISBN 978-3-86930-710-7



Eggleston, William  
The Democratic Forest

€ 650.00 / £ 600.00 / US\$ 750.00  
ISBN 978-3-86930-792-3



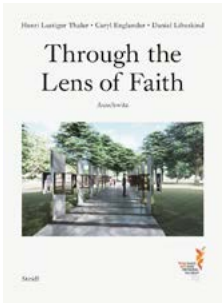
William Eggleston  
Election Eve

€ 80.00 / £ 75.00 / US\$ 85.00  
ISBN 978-3-95829-266-6



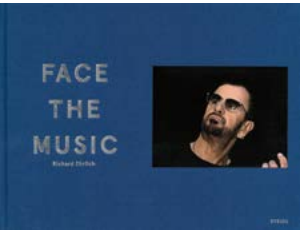
Elgort, Arthur  
The Big Picture

€ 78.00 / £ 68.00 / US\$ 85.00  
ISBN 978-3-86930-543-1



Englander, Caryl  
Through the Lens of Faith

€ 20.00 / £ 18.00 / \$ 20.00  
ISBN 978-3-95829-654-1



Ehrlich, Richard  
Face the Music

€ 50.00 / £ 45.00 / US\$ 55.00  
ISBN 978-3-86930-966-8



Epstein, Mitch  
Berlin

€ 45.00 / £ 40.00 / US\$ 55.00  
ISBN 978-3-86930-224-9



Epstein, Mitch  
American Power

€ 65.00 / £ 60.00 / US\$ 75.00  
ISBN 978-3-86521-924-4







Epstein, Mitch  
Rocks and Clouds

€ 65.00 / £ 58.00 / US\$ 75.00  
ISBN 978-3-95829-160-7





Epstein, Mitch  
Sunshine Hotel

€ 68.00 / £ 65.00 / \$ 75.00  
ISBN 978-3-95829-609-1






Eskildsen, Joakim  
American Realities

€ 32.00 / £ 28.00 / US\$ 40.00  
ISBN 978-3-86930-734-3





Faurer, Louis  
Louis Faurer

€ 34.00 / £ 29,80 / US\$ 40.00  
ISBN 978-3-95829-247-5





Fernandes, Walter / Hurst, Miguel  
Angola Cinemas

€ 45.00 / £ 40.00 / US\$ 55.00  
ISBN 978-3-86930-794-7






Ferrez, Marc / Polidori, Robert  
Rio


€ 125.00 / £ 110.00 / US\$ 150.00  
ISBN 978-3-86930-910-1





Frank, Robert  
The Americans

€ 35.00 / £ 30.00 / US\$ 40.00  
ISBN 978-3-86521-584-0





Frank, Robert  
Come Again

€ 35.00 / £ 30.00 / US\$ 40.00  
ISBN 978-3-86521-261-0






Frank, Robert  
Frank Films


€ 45.00 / £ 40.00 / US\$ 50.00  
ISBN 978-3-86521-815-5





Frank, Henry  
Father Photographer

€ 24.00 / £ 20.00 / US\$ 25.00  
ISBN 978-3-86521-814-8






Frank, Robert  
Film Works


€ 150.00 / £ 120.00 / US\$ 175.00  
ISBN 978-3-95829-036-5





Frank, Robert  
HOLD STILL - keep going

€ 40.00 / £ 35.00 / US\$ 45.00  
ISBN 978-3-86930-904-0






Frank, Robert  
Household Inventory Record


€ 30.00 / £ 25.00 / US\$ 35.00  
ISBN 978-3-86930-660-5

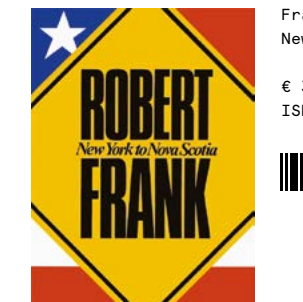




Frank, Robert  
Me and My Brother


€ 38.00 / £ 34.00 / US\$ 45.00  
ISBN 978-3-86521-363-1

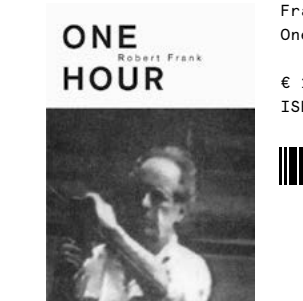




Frank, Robert  
New York to Nova Scotia


€ 35.00 / £ 30.00 / US\$ 40.00  
ISBN 978-3-86521-013-5





Frank, Robert  
One Hour

€ 10.00 / £ 8.00 / US\$ 12.00  
ISBN 978-3-86521-364-8





Frank, Robert  
Pangnirtung

€ 35.00 / £ 30.00 / US\$ 40.00  
ISBN 978-3-86930-198-3






Frank, Robert  
Paris


€ 35.00 / £ 30.00 / US\$ 40.00  
ISBN 978-3-86521-524-6






Frank, Robert  
Park/Sleep


€ 27.00 / £ 24.00 / US\$ 30.00  
ISBN 978-3-86930-585-1

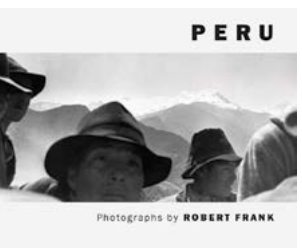




Frank, Robert  
Partida


€ 27.00 / £ 24.00 / US\$ 30.00  
ISBN 978-3-86930-795-4






Frank, Robert  
Peru


€ 30.00 / £ 25.00 / US\$ 35.00  
ISBN 978-3-86521-692-2

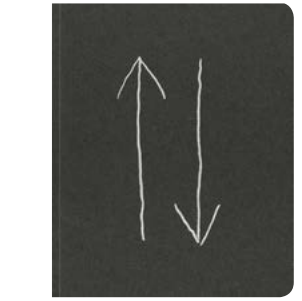




Frank, Robert  
Pull My Daisy


€ 10.00 / £ 8.00 / US\$ 12.00  
ISBN 978-3-86521-673-1

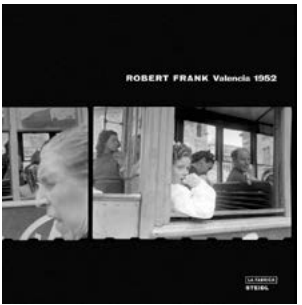




Frank, Robert  
Tal Uf Tal Ab


€ 27.00 / £ 24.00 / US\$ 30.00  
ISBN 978-3-86930-101-3



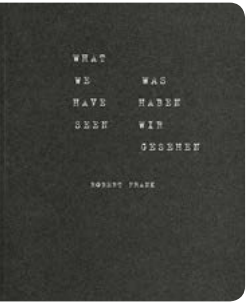


Frank, Robert  
Valencia

€ 35.00 / £ 30.00 / US\$ 40.00  
ISBN 978-3-86930-502-8

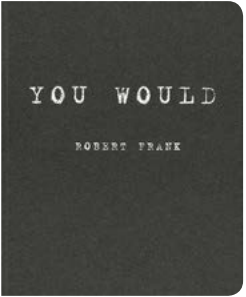






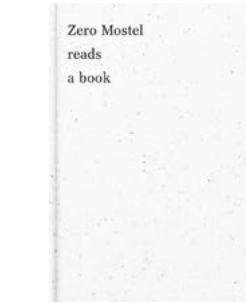
Frank, Robert  
Was haben wir gesehen /  
What we have seen

€ 27.00 / £ 24.00 / US\$ 30.00  
ISBN 978-3-95829-095-2



Frank, Robert  
You Would

€ 27.00 / £ 24.00 / US\$ 30.00  
ISBN 978-3-86930-418-2



Frank, Robert  
Zero Mostel Reads a Book

€ 15.00 / £ 10.00 / US\$ 18.00  
ISBN 978-3-86521-586-4



Frank, Robert  
Leon of Juda

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



Frank, Robert  
The Lines of My Hand

€ 30.00 / £ 28.00 / US\$ 35.00  
ISBN 978-3-95829-320-5



Frank, Robert  
London/Wales

€ 38.00 / £ 34.00 / US\$ 45.00  
ISBN 978-3-86521-362-4



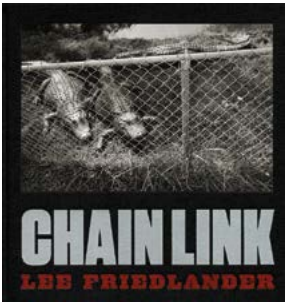
Frank, Robert  
Good days quiet

€ 35.00 / £ 30.00 / US\$ 40.00  
ISBN 978-3-95829-550-6



Freund, David  
Gas Stop

€ 98.00 / £ 89.00 / US\$ 125.00  
ISBN 978-3-95829-173-7



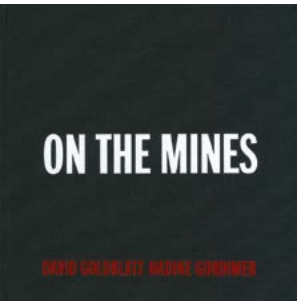
Friedlander, Lee  
Chain Link

€ 38.00 / £ 34.00 / US\$ 40.00  
ISBN 978-3-95829-259-8



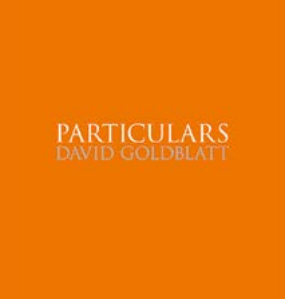
Gohlke, Frank / Sternfeld, Joel  
Landscape as Longing: Queens,  
New York

€ 75.00 / £ 70.00 / US\$ 85.00  
ISBN 978-3-95829-032-7



Goldblatt, David  
On the Mines

€ 58.00 / £ 48.00 / US\$ 65.00  
ISBN 978-3-86930-491-5



Goldblatt, David  
Particulars

€ 58.00 / £ 42.00 / US\$ 70.00  
ISBN 978-3-86930-777-0



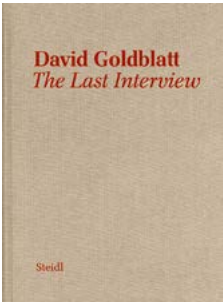
Goldblatt, David  
The Transported of Kwandebele

€ 65.00 / £ 48.00 / US\$ 80.00  
ISBN 978-3-86930-586-8



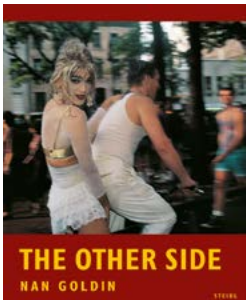
Goldblatt, David  
Structures of Dominion  
and Democracy

€ 48.00 / £ 45.00 / US\$ 65.00  
ISBN 978-3-95829-391-5



Goldblatt, David  
The Last Interview

€ 28.00 / £ 35.00 / \$ 35.00  
ISBN 978-3-95829-559-9



Goldin, Nan  
The Other Side

€ 40.00 / £ 38.00 / \$ 45.00  
ISBN 978-3-95829-613-8



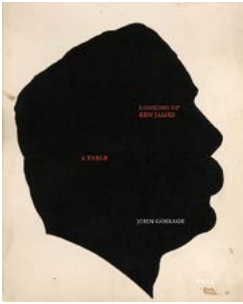
Felix Gonzalez-Torres

€ 58.00 / £ 48.00 / US\$ 65.00  
ISBN 978-3-86930-921-7



Gossage, John  
The Thirty-Two Inch Ruler /  
Map of Babylon

€ 58.00 / £ 52.00 / US\$ 60.00  
ISBN 978-3-86521-710-3



Gossage, John  
Looking up Ben James - A Fable

€ 65.00 / £ 60.00 / US\$ 75.00  
ISBN 978-3-86930-589-9



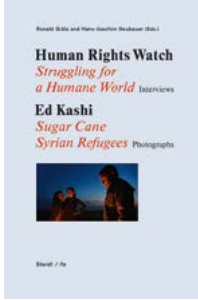
Gossage, John  
Should Nature Change

€ 45.00 / £ 45.00 / \$ 50.00  
ISBN 978-3-95829-546-9



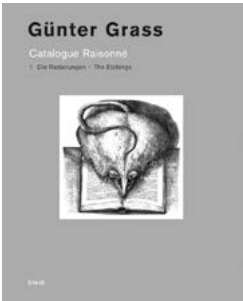
Gossage, John  
Jack Wilson's Waltz

€ 45.00 / £ 45.00 / \$ 50.00  
ISBN 978-3-95829-547-6



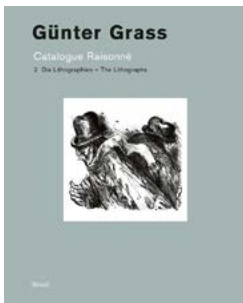
Grätz, Roland / Neubauer,  
Hans-Joachim (eds.)  
Human Rights Watch  
Ed Kashi

€ 30.00 / £ 24.00 / US\$ 35.00  
ISBN 978-3-95829-167-6



Grass, Günter  
Catalogue Raisonné 1  
The Etchings

€ 98.00 / £ 90.00 / US\$ 125.00  
ISBN 978-3-86521-565-9

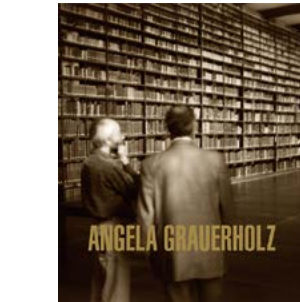


Grass, Günter  
Catalogue Raisonné 2  
The Lithographs

€ 98.00 / £ 90.00 / US\$ 125.00  
ISBN 978-3-86521-566-6







Angela Grauerholz

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

Barcode



Gudzowaty, Tomasz  
Proof

€ 30.00 / £ 25.00 / US\$ 35.00  
ISBN 978-3-95829-164-5

Barcode



Hechenblaikner, Lois  
Volksmusik

€ 38.00 / £ 35.00 / US\$ 40.00  
ISBN 978-3-95829-175-1

Barcode



Horn, Roni  
Another Water

€ 38.00 / £ 35.00 / US\$ 45.00  
ISBN 978-3-86930-318-5

Barcode



Howard Greenberg Collection

€ 38.00 / £ 32.00 / US\$ 45.00  
ISBN 978-3-86930-736-7

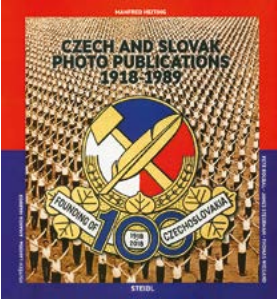
Barcode



Gundlach, F.C.  
The Photographic Work

€ 75.00 / £ 70.00 / US\$ 85.00  
ISBN 978-3-86521-594-9

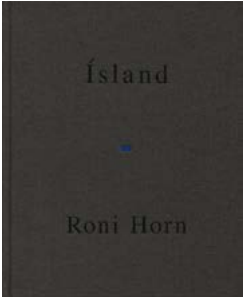
Barcode



Heiting, Manfred (ed.)  
Czech and Slovak Photo Publications, 1918-1989

€ 125.00 / £ 98.00 / US\$ 145.00  
ISBN 978-3-95829-497-4

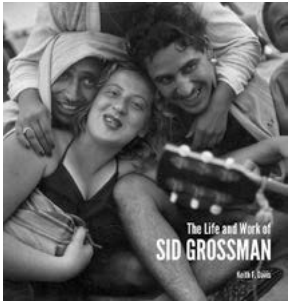
Barcode



Horn, Roni  
Haraldsdóttir, Part Two

€ 85.00 / £ 70.00 / US\$ 95.00  
ISBN 978-3-86930-317-8

Barcode



Grossman, Sid  
The Life and Work of Sid Grossman

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

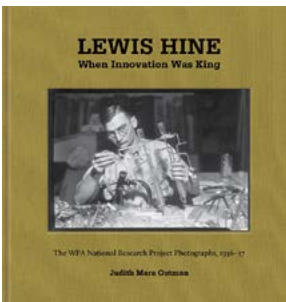
Barcode



Andreas Gursky

€ 50.00 / US\$ 60.00  
ISBN 978-3-95829-392-2  
[Distributed in the UK by  
Cornerhouse Publications]

Barcode



Hine, Lewis  
When Innovation Was King

€ 40.00 / £ 38.00 / US\$ 45.00  
ISBN 978-3-95829-189-8

Barcode



Horn, Roni  
Cabinet of

€ 65.00 / £ 55.00 / US\$ 75.00  
ISBN 978-3-88243-864-2

Barcode



Gudzowaty, Tomasz  
Beyond the Body

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

Barcode



Haas, Ernst  
On Set

€ 58.00 / £ 48.00 / US\$ 70.00  
ISBN 978-3-86930-587-5

Barcode



Hofer, Evelyn  
New York

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

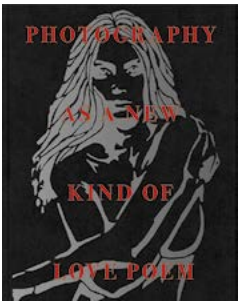
Barcode



Horn, Roni  
Her, Her, Her, & Her

€ 35.00 / £ 24.00 / US\$ 40.00  
ISBN 978-3-86521-035-7

Barcode



Gudzowaty, Tomasz  
Photography as a New Kind of  
Love Poem

€ 78.00 / £ 65.00 / US\$ 85.00  
ISBN 978-3-95829-041-9

Barcode



Hanzlova, Jitka  
Cotton Rose

€ 35.00 / £ 30.00 / US\$ 40.00  
ISBN 978-3-86930-127-3

Barcode



Hofer, Evelyn  
Begegnungen/Encounters

€ 58.00 / £ 55.00 / US\$ 65.00  
ISBN 978-3-95829-563-6

Barcode



Horn, Roni  
Index Cixous

€ 22.50 / £ 15.00 / US\$ 20.00  
ISBN 978-3-86521-135-4

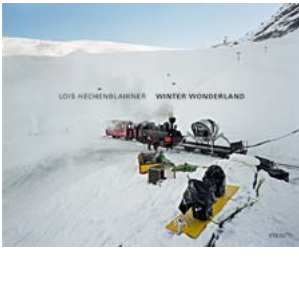
Barcode



Gudzowaty, Tomasz  
Closer

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

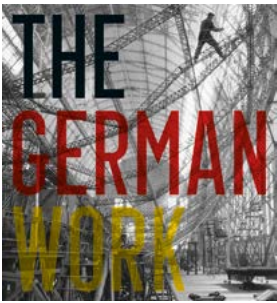
Barcode



Hechenblaikner, Lois  
Winter Wonderland

€ 38.00 / £ 30.00 / US\$ 40.00  
ISBN 978-3-86930-284-3

Barcode



Hoppé, E.O.  
The German Work

€ 58.00 / £ 48.00 / US\$ 65.00  
ISBN 978-3-86930-937-8

Barcode

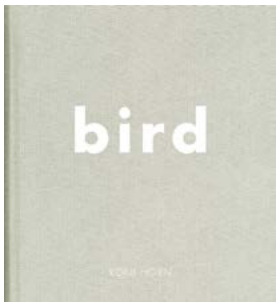


Horn, Roni  
This is Me, This is You

€ 28.00 / £ 25.00 / US\$ 30.00  
ISBN 978-3-88243-798-0

Barcode





Horn, Roni  
bird

€ 38.00 / £ 35.00 / US\$ 45.00  
ISBN 978-3-86521-669-4



Horn, Roni  
Roni Horn aka Roni Horn

€ 50.00 / £ 45.00 / US\$ 60.00  
ISBN 978-3-86521-831-5



Horn, Roni  
Herdubreid at Home

€ 20.00 / £ 13.00 / US\$ 20.00  
ISBN 978-3-86521-457-7



Horn, Roni  
AKA

€ 38.00 / £ 35.00 / US\$ 45.00  
ISBN 978-3-86930-133-4



Horn, Roni  
Hack Wit

€ 38.00 / £ 35.00 / US\$ 45.00  
ISBN 97-3-86930-982-8



Horn, Roni  
The Selected Gifts, 1974-2015

€ 38.00 / £ 35.00 / US\$ 45.00  
ISBN 978-3-95829-162-1



Horn, Roni  
Th Rose Prblm

€ 38.00 / £ 35.00 / US\$ 45.00  
ISBN 978-3-95829-271-0



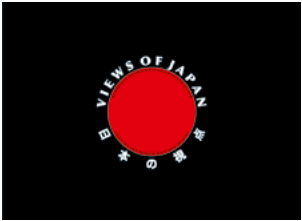
Horn, Roni  
Dogs' Chorus

€ 50.00 / £ 45.00 / US\$ 60.00  
ISBN 978-3-95829-536-0



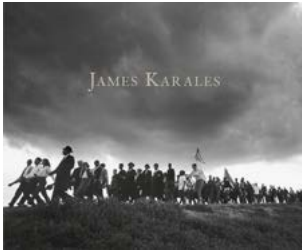
Horn, Roni  
Remembered Words  
A Specimen Concordance

€ 18.00 / £ 15.00 / US\$ 25.00  
ISBN 978-3-95829-564-3



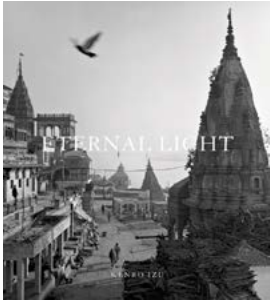
Huyck, Willard / Katz, Gloria  
Views of Japan

€ 80.00 / £ 75.00 / US\$ 85.00  
ISBN 978-3-95829-177-5



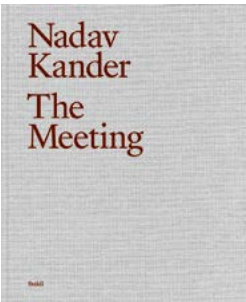
James Karales

€ 58.00 / £ 45.00 / US\$ 64.00  
ISBN 978-3-86930-444-1



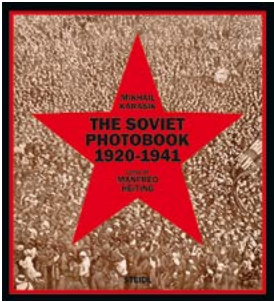
Izu, Kenro  
Eternal Light

€ 40.00 / £ 38.00 / US\$ 45.00  
ISBN 978-3-95829-190-4



Kander, Nadav  
The Meeting

€ 85.00 / £ 80.00 / \$ 95.00  
ISBN 978-3-95829-615-2



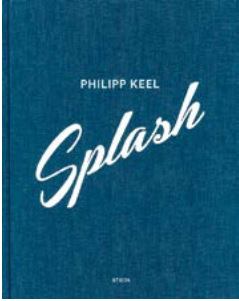
Karasik, Mikhail  
The Soviet Photobook

€ 125.00 / £ 98.00 / US\$ 150.00  
ISBN 978-3-95829-031-0



Karel, Betsy  
America's Stage: Times Square

€ 40.00 / £ 35.00 / US\$ 45.00  
ISBN 978-3-95829-227-7



Keel, Philipp  
Splash

€ 48.00 / £ 38.00 / US\$ 65.00  
ISBN 978-3-86930-799-2



Kia Henda, Kiluanji  
Travelling to the Sun through the Night

€ 40.00 / £ 35.00 / US\$ 45.00  
ISBN 978-3-86930-800-5



Killip, Chris  
In Flagrante Two

€ 65.00 / £ 58.00 / US\$ 75.00  
ISBN 978-3-86930-960-6



Killip, Chris  
Seacoal

€ 48.00 / £ 38.00 / US\$ 60.00  
ISBN 978-3-86930-256-0



Killip, Chris  
Pirelli Work

€ 45.00 / £ 38.00 / US\$ 50.00  
ISBN 978-3-86930-961-3



Killip, Chris  
Isle of Man Revisited

€ 48.00 / £ 40.00 / US\$ 60.00  
ISBN 978-3-86930-959-0



Kosorukov, Gleb  
Heroes of Labour

€ 58.00 / £ 54.00 / US\$ 65.00  
ISBN 978-3-86930-689-6



Kuhn, Mona  
Bordeaux Series

€ 58.00 / £ 50.00 / US\$ 65.00  
ISBN 978-3-86930-308-6



Kuhn, Mona  
Evidence

€ 40.00 / £ 35.00 / US\$ 45.00  
ISBN 978-3-86521-372-3





Kuhn, Mona  
Photographs

€ 40.00 / £ 35.00 / US\$ 45.00  
ISBN 978-3-86521-008-1



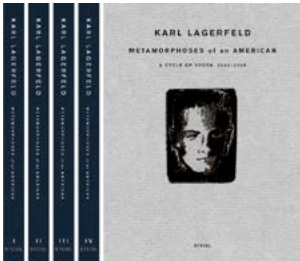
Kuhn, Mona  
She Disappeared into  
Complete Silence

€ 45.00 / £ 40.00 / US\$ 50.00  
ISBN 978-3-95829-180-5



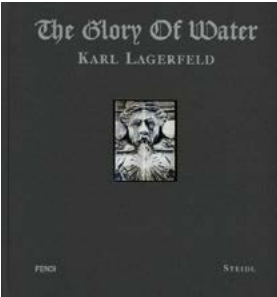
Lagerfeld, Karl  
Byzantine Fragments

€ 125.00 / £ 100.00 / US\$ 140.00  
ISBN 978-3-86930-246-1



Lagerfeld, Karl  
Metamorphoses of an American

€ 98.00 / £ 80.00 / US\$ 110.00  
ISBN 978-3-86521-522-2



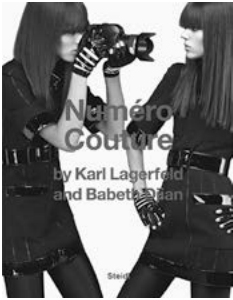
Lagerfeld, Karl  
The Glory of Water

€ 200.00 / £ 170.00 / US\$ 220.00  
ISBN 978-3-86930-708-4



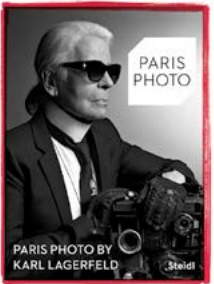
Lagerfeld, Karl  
Villa Noailles  
Hyères - Été 1995

€ 48.00 / £ 40.00 / US\$ 60.00  
ISBN 978-3-95829-037-2



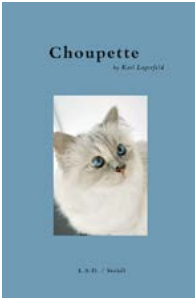
Lagerfeld, Karl / Djian, Babeth  
Numéro Couture by Karl Lagerfeld

€ 85.00 / £ 75.00 / US\$ 95.00  
ISBN 978-3-95829-057-0



Lagerfeld, Karl  
Paris Photo

€ 40.00 / £ 35.00 / US\$ 45.00  
ISBN 978-3-95829-354-0



Lagerfeld, Karl  
Choupette

€ 24.00 / £ 20.00 / \$ 30.00  
ISBN 978-3-86930-897-5



Lake, Suzy

€ 58.00 / £ 48.00 / US\$ 65.00  
ISBN 978-3-95829-282-6



Laval, Karine  
Poolscapes

€ 38.00 / £ 35.00 / US\$ 45.00  
ISBN 978-3-95829-261-1



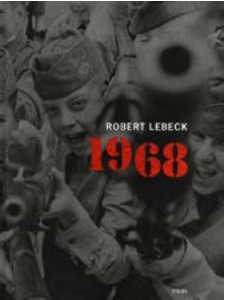
Leaf, June  
Record 1974/75

€ 40.00 / £ 35.00 / US\$ 45.00  
ISBN 978-3-86930-045-0



Leaf, June  
Thought is Infinite

€ 35.00 / £ 28.00 / US\$ 40.00  
ISBN 978-3-95829-102-7



Lebeck, Robert  
1968

€ 45.00 / £ 40.00 / US\$ 50.00  
ISBN 978-3-95829-419-6



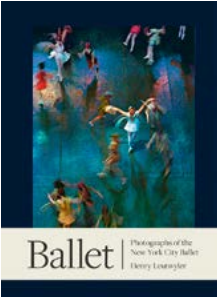
Leiter, Saul  
Early Black and White

€ 68.00 / £ 58.00 / US\$ 75.00  
ISBN 978-3-86521-413-3



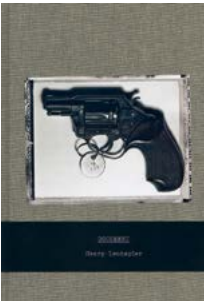
Leiter, Saul  
In My Room

€ 38.00 / £ 32.00 / US\$ 45.00  
ISBN 978-3-95829-103-4



Leutwyler, Henry  
Ballet

€ 65.00 / £ 55.00 / US\$ 75.00  
ISBN 978-3-86930-906-4



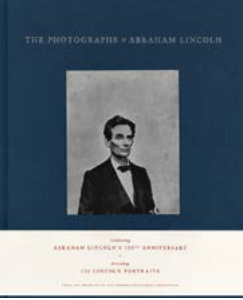
Leutwyler, Henry  
Document

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



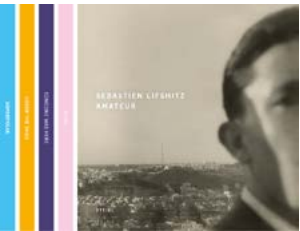
Leon Levinstein

€ 68.00 / £ 58.00 / US\$ 85.00  
ISBN 978-3-86930-443-4



The Photographs of Abraham Lincoln

€ 58.00 / £ 48.00 / US\$ 55.00  
ISBN 978-3-86930-917-0



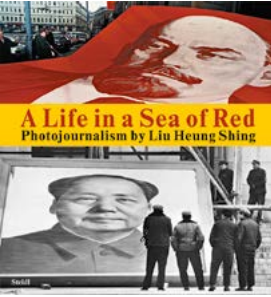
Lifshitz, Sébastien  
Amateur

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



Lim, Broy  
and now they know

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



Liu, Heung Shing  
A Life in a Sea of Red

€ 85.00 / £ 80.00 / US\$ 95.00  
ISBN 978-3-95829-545-2



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

€ 38.00 / £ 34.00 / US\$ 45.00  
ISBN 978-3-86930-970-5







McMillan, David  
Growth and Decay

€ 65.00 / £ 58.00 / US\$ 75.00  
ISBN 978-3-95829-397-7



Maisel, David  
Black Maps

€ 65.00 / £ 55.00 / US\$ 85.00  
ISBN 978-3-86930-537-0



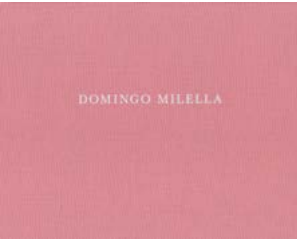
Marchand, Yves / Meffre, Romain  
Gunkanjima

€ 65.00 / £ 50.00 / US\$ 85.00  
ISBN 978-3-86930-546-2



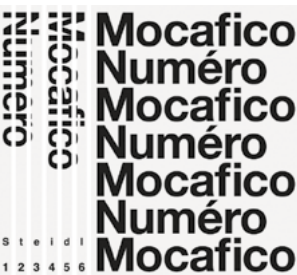
Michener, Diana  
A Song of Life

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



Milella, Domingo

€ 58.00 / £ 48.00 / US\$ 55.00  
ISBN 978-3-86930-487-8



Mocafico, Guido  
Mocafico Numéro

€ 145.00 / £ 135.00 / US\$ 195.00  
ISBN 978-3-86930-907-1



Moffat, Curtis  
Silver Society

€ 44.00 / £ 38.00 / US\$ 50.00  
ISBN 978-3-95829-027-3



Mofokeng, Santu  
The Black Photo Album

€ 34.00 / £ 28.00 / US\$ 45.00  
ISBN 978-3-86930-310-9



Mofokeng, Santu  
Stories 1

€ 28.00 / £ 25.00 / US\$ 35.00  
ISBN 978-3-86930-971-2



Mofokeng, Santu  
Stories 2-4

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



Mofokeng, Santu  
Stories

€ 280.00 / £ 240.00 / \$ 300.00  
ISBN 978-3-95829-515-5



Morris, Christopher  
Americans

€ 35.00 / £ 27.00 / US\$ 40.00  
ISBN 978-3-86930-448-9



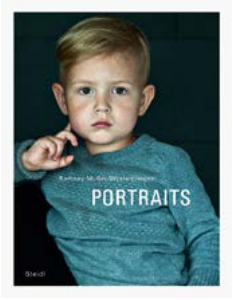
Morris, Christopher  
My America

€ 35.00 / £ 27.00 / US\$ 40.00  
ISBN 978-3-86521-201-6



Martin Munkacsi

€ 65.00 / £ 58.00 / US\$ 75.00  
ISBN 978-3-86521-269-6



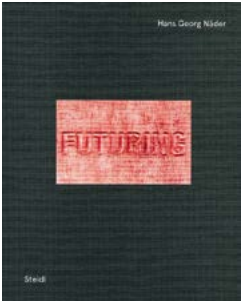
Müller-Westernhagen, Romney  
Portraits

€ 42.00 / £ 35.00 / US\$ 50.00  
ISBN 978-3-86930-817-3



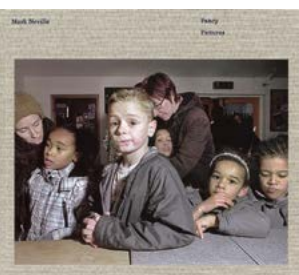
Nádas, Péter  
Own Death

€ 40.00 / £ 28.00 / US\$ 50.00  
ISBN 978-3-86521-010-4



Näder, Hans Georg  
Futuring Human Mobility

€ 25.00 / £ 20.00 / \$ 30.00  
ISBN 978-3-95829-635-0



Neville, Mark  
Fancy Pictures

€ 48.00 / £ 40.00 / US\$ 55.00  
ISBN 978-3-86930-908-8



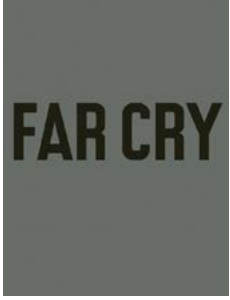
Noguchi, Isamu  
A Sculptor's World

€ 58.00 / £ 50.00 / US\$ 65.00  
ISBN 978-3-86930-915-6



Nozolino, Paulo  
bone lonely

€ 34.00 / £ 32.00 / US\$ 35.00  
ISBN 978-3-86521-861-2



Nozolino, Paulo  
Far Cry

€ 45.00 / £ 30.00 / US\$ 50.00  
ISBN 978-3-86521-122-4



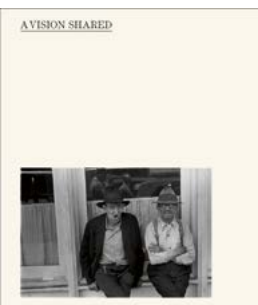
Nozolino, Paulo  
Makulatur

€ 25.00 / £ 20.00 / US\$ 30.00  
ISBN 978-3-86930-327-7



Nozolino, Paulo  
Loaded Shine

€ 25.00 / £ 20.00 / US\$ 30.00  
ISBN 978-3-86930-972-9



O'Neal, Hank (ed.)  
A Vision Shared  
A Portrait of America 1935-1943

€ 68.00 / £ 60.00 / US\$ 75.00  
ISBN 978-3-95829-181-2







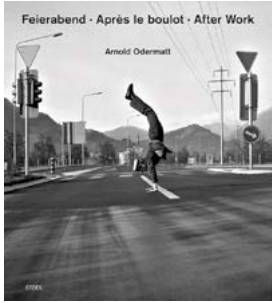
Odermatt, Arnold  
On Duty

€ 65.00 / £ 55.00 / US\$ 75.00  
ISBN 978-3-86521-336-5



Odermatt, Arnold  
Off Duty

€ 65.00 / £ 55.00 / US\$ 75.00  
ISBN 978-3-86521-796-7



Odermatt, Arnold  
After Work

€ 65.00 / £ 55.00 / US\$ 75.00  
ISBN 978-3-86930-973-6



Packham, Monte  
Concentric Circles

€ 20.00 / £ 17.00 / US\$ 27.50  
ISBN 978-3-86930-024-5



Pamuk, Orhan  
Balkon

€ 34.00 / £ 30.00/ US\$ 40.00  
ISBN 978-3-95829-399-1



Papageorge, Tod  
Dr. Blankman's New York

€ 40.00 / £ 35.00 / US\$ 45.00  
ISBN 978-3-95829-108-9



Park, Jongwoo  
DMZ

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



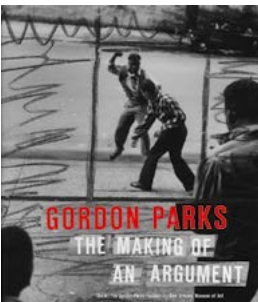
Parke, Trent  
The Christmas Tree Bucket  
Trent Parke's Family Album

€ 38.00 / £ 35.00 / US\$ 45.00  
ISBN 978-3-86930-206-5



Parke, Trent  
Minutes to Midnight

€ 38.00 / £ 30.00 / US\$ 45.00  
ISBN 978-3-86930-205-8



Parks, Gordon  
The Making of an Argument

€ 38.00 / £ 30.00 / US\$ 45.00  
ISBN 978-3-86930-721-3



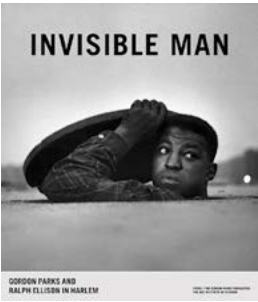
Parks, Gordon  
Collected Works

€ 200.00 / £ 180.00 / US\$ 225.00  
ISBN 978-3-86930-530-1



Parks, Gordon  
Collected Works - Study Edition

€ 125.00 / £ 115.00 / US\$ 145.00  
ISBN 978-3-95829-262-8



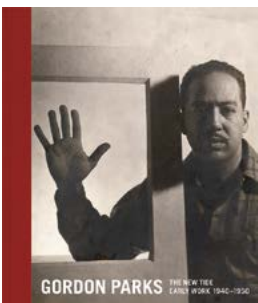
Parks, Gordon  
Invisible Man

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



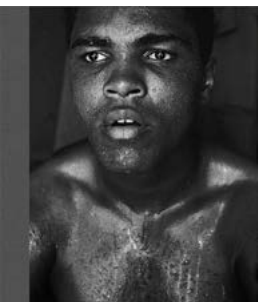
Parks, Gordon  
The Flavio Story

€ 58.00 / £ 54.00 / US\$ 65.00  
ISBN 978-3-95829-344-1



Parks, Gordon  
The New Tide, Early Work 1940-1950

€ 58.00 / £ 54.00 / US\$ 65.00  
ISBN 978-3-95829-488-2



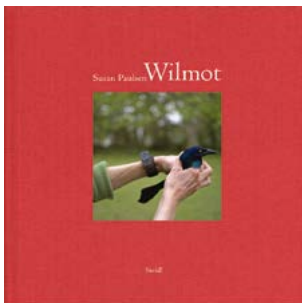
Parks, Gordon  
Muhammad Ali

€ 48.00 / £ 45.00 / \$ 55.00  
ISBN 978-3-95829-619-0



Parr, Martin (ed.)  
The Protest Box

€ 225.00 / £ 185.00 / US\$ 250.00  
ISBN 978-3-86930-124-2



Paulsen, Susan  
Wilmot

€ 48.00 / £ 35.00 / US\$ 60.00  
ISBN 978-3-86930-565-3



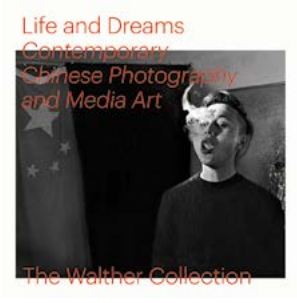
Paulsen, Susan  
Sarah Ryhmes with Clara

€ 34.00 / £ 40.00 / US\$ 50.00  
ISBN 978-3-86930-244-7



Peterson, Mark  
Political Theatre

€ 35.00 / £ 28.00 / US\$ 40.00  
ISBN 978-3-95829-183-6



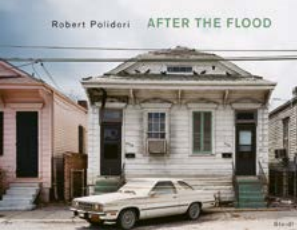
Phillips, Christopher /  
Hung, Wu (eds.)  
Life and Dreams: Contemporary  
Chinese Photography and Media Art

€ 58.00 / £ 55.00 / US\$ 60.00  
ISBN 978-3-95829-490-5



Polidori, Robert  
60 Feet Road

€ 98.00 / £ 88.00 / US\$ 125.00  
ISBN 978-3-95829-111-9



Polidori, Robert  
After the Flood

€ 85.00 / £ 75.00 / US\$ 95.00  
ISBN 978-3-86521-277-1

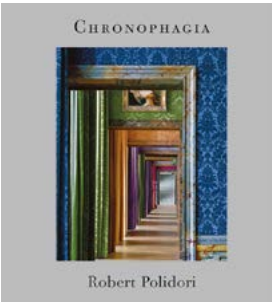


Polidori, Robert  
Parcours Muséologique Revisité

€ 125.00 / £ 100.00 / US\$ 150.00  
ISBN 978-3-86521-702-8







**CHRONOPHAGIA**

Robert Polidori

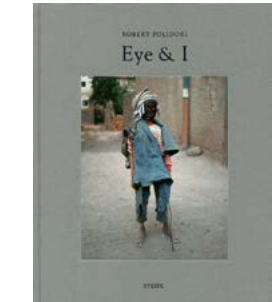
Polidori, Robert

Chronophagia

€ 48.00 / £ 40.00 / US\$ 55.00

ISBN 978-3-86930-698-8

Barcode



ROBERT POLIDORI

**Eye & I**

STROEM

Polidori, Robert

Eye and I

€ 48.00 / £ 40.00 / US\$ 65.00

ISBN 978-3-86930-592-9

Barcode



ROBERT POLIDORI

**Hotel Petra**

STROEM


Polidori, Robert

Hotel Petra

€ 48.00 / £ 42.00 / US\$ 55.00

ISBN 978-3-95829-184-3

Barcode



ROBERT POLIDORI

**Topographical Histories**

STROEM

Polidori, Robert

Topographical Histories

€ 35.00 / £ 30.00 / US\$ 50.00

ISBN 978-3-95829-549-0

Barcode



ROBERT POLIDORI

**Synchrony and Diachrony**

Photographs of the J.P. Getty Museum 1997

STROEM

Polidori, Robert

Synchrony and Diachrony

Photographs of the J.P. Getty Museum 1997

€ 38.00 / £ 35.00 / US\$ 45.00

ISBN 978-3-95829-383-0

Barcode



**Afghan Gold**

Luke Powell | Photographs 1979-2003

Powell, Luke

Afghan Gold

€ 98.00 / £ 95.00 / US\$ 125.00

ISBN 978-3-86930-648-3

Barcode



Ivor Prickett

**End of the Caliphate**

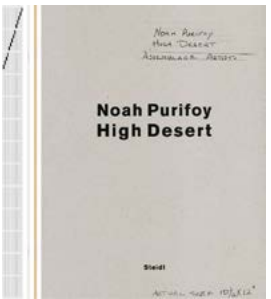
Prickett, Ivor

End of the Caliphate

€ 45.00 / £ 40.00 / \$ 55.00

ISBN 978-3-95829-493-6

Barcode



Noah Purifoy

**High Desert**

STROEM

Purifoy, Noah

High Desert

€ 40.00 / £ 38.00 / US\$ 60.00

ISBN 978-3-86930-595-0

Barcode



NO PHOTOGRAPHING

STROEM


Rautert, Timm

No Photographing

€ 38.00 / £ 32.00 / US\$ 45.00

ISBN 978-3-86930-322-2

Barcode



JOSEF SUDEK, PRAGUE 1967

Timm Rautert

Rautert, Timm

Josef Sudek, Prague 1967

€ 40.00 / £ 35.00 / US\$ 50.00

ISBN 978-3-95829-118-8

Barcode



GERMANS IN UNIFORM

Timm Rautert

Rautert, Timm

Germans in Uniform

€ 34.00 / £ 30.00 / US\$ 45.00

ISBN 978-3-95829-287-1

Barcode



TIMM RAUTERT

**ANFANG / BEGINNINGS**

STROEM

Rautert, Timm

Anfang / Beginnings

€ 58.00 / £ 70.00 / US\$ 75.00

ISBN 978-3-95829-528-5

Barcode



RENHUI, ROBERT ZHAO

**A Guide to the Flora and Fauna of the World**

STROEM

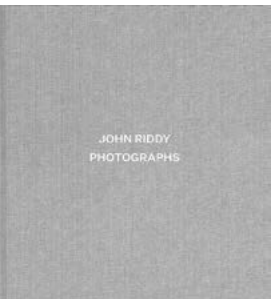
Renhui, Robert Zhao

A Guide to the Flora and Fauna of the World

€ 58.00 / £ 55.00 / US\$ 60.00

ISBN 978-3-95829-319-9

Barcode



JOHN RIDDY

**PHOTOGRAPHS**

STROEM

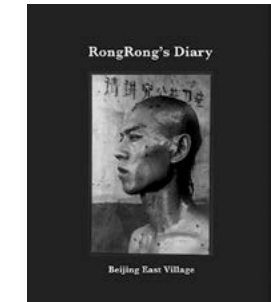
Riddy, John

Photographs

€ 75.00 / £ 70.00 / US\$ 85.00

ISBN 978-3-95829-566-7

Barcode



RongRong's Diary

STROEM

RongRong

RongRong's Diary

€ 48.00 / £ 45.00 / \$ 55.00

ISBN 978-3-95829-592-6

Barcode



MICHAEL RUETZ

**EYE ON INFINITY**

STROEM

Ruetz, Michael

Eye on Infinity

€ 48.00 / £ 45.00 / US\$ 55.00

ISBN 978-3-86521-766-0

Barcode



MICHAEL RUETZ

**THE FAMILY OF DOG**

STROEM

Ruetz, Michael

The Family of Dog

€ 38.00 / £ 30.00 / US\$ 45.00

ISBN 978-3-86930-575-2

Barcode



MICHAEL RUETZ

**EYE ON TIME**

STROEM

Ruetz, Michael

Eye on Time

€ 48.00 / £ 45.00 / US\$ 55.00

ISBN 978-3-86521-577-2

Barcode



ED RUSCHA

**THEN & NOW**

HOLLYWOOD BOULEVARD 1979-2004

STROEM

Ruscha, Ed

THEN & NOW

€ 195.00 / £ 185.00 / US\$ 250.00

ISBN 978-3-86521-105-7

Barcode



ED RUSCHA

**CATALOGUE RAISONNÉ OF THE PAINTINGS, VOLUME 2: 1971-1982**

STROEM

Ruscha, Ed

Catalogue Raisonné of the Paintings, Volume 2: 1971-1982

€ 165.00 / £ 155.00 / US\$ 200.00

ISBN 978-3-86521-138-5

Barcode



ED RUSCHA

**CATALOGUE RAISONNÉ OF THE PAINTINGS, VOLUME 3: 1983-1987**

STROEM

Ruscha, Ed

Catalogue Raisonné of the Paintings, Volume 3: 1983-1987

€ 165.00 / £ 155.00 / US\$ 200.00

ISBN 978-3-86521-368-6

Barcode



ED RUSCHA

**CATALOGUE RAISONNÉ OF THE PAINTINGS, VOLUME 4: 1988-1992**

STROEM

Ruscha, Ed

Catalogue Raisonné of the Paintings, Volume 4: 1988-1992

€ 165.00 / £ 155.00 / US\$ 200.00

ISBN 978-3-86521-833-9

Barcode



ED RUSCHA

**CATALOGUE RAISONNÉ OF THE PAINTINGS, VOLUME 5: 1993-1997**

STROEM

Ruscha, Ed

Catalogue Raisonné of the Paintings, Volume 5: 1993-1997

€ 165.00 / £ 155.00 / US\$ 200.00

ISBN 978-3-86930-251-5

Barcode



ED RUSCHA

**CATALOGUE RAISONNÉ OF THE PAINTINGS, VOLUME 6: 1998-2003**

STROEM

Ruscha, Ed

Catalogue Raisonné of the Paintings, Volume 6: 1998-2003

€ 165.00 / £ 155.00 / US\$ 200.00

ISBN 978-3-86930-740-4

Barcode

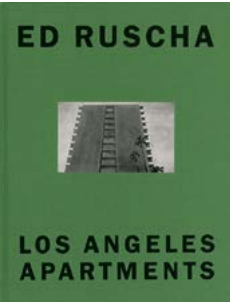




Ruscha, Ed  
Catalogue Raisonné of the  
Paintings. Volume 7: 2004-2011


€ 165.00 / £ 155.00 / US\$ 200.00  
ISBN 978-3-95829-186-7





Ruscha, Ed  
Los Angeles Apartments

€ 38.00 / £ 30.00 / US\$ 45.00  
ISBN 978-3-86930-596-7






Ryan, Liza  
The Unreal Real


€ 38,00 / £ 35.00 / US\$ 45.00  
ISBN 978-3-95829-351-9






Samoylova, Anastasia  
FloodZone


€ 38.00 / £ 35.00 / \$ 45.00  
ISBN 978-3-95829-633-6

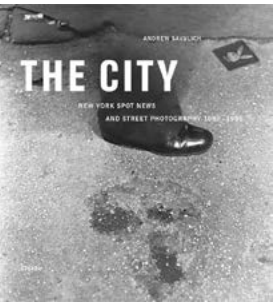




Saura, Carlos  
Vanished Spain


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

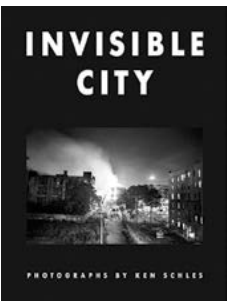




Savulich, Andrew  
The City


€ 38.00 / £ 30.00 / US\$ 45.00  
ISBN 978-3-86930-690-2

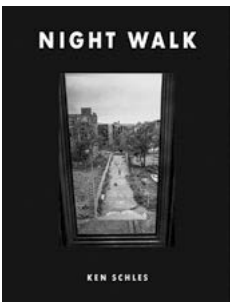




Schles, Ken  
Invisible City


€ 34.00 / £ 28.00 / US\$ 40.00  
ISBN 978-3-86930-691-9

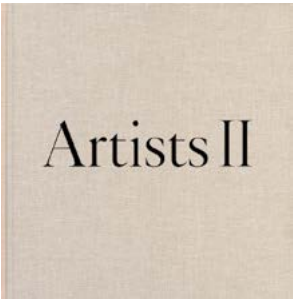




Schles, Ken  
Night Walk


€ 38.00 / £ 30.00 / US\$ 45.00  
ISBN 978-3-86930-692-6

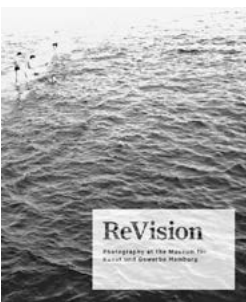




Schmidt, Jason  
Artists II


€ 58.00 / £ 48.00 / US\$ 70.00  
ISBN 978-3-86930-632-2

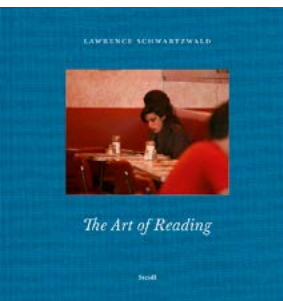




Schulze / Ruelfs (eds.)  
ReVision


€ 48.00 / £ 45.00 / US\$ 58.00  
ISBN 978-3-95829-185-0

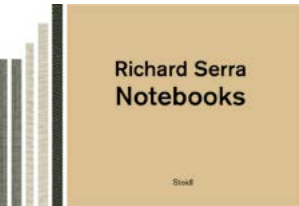




Schwartzwald, Lawrence  
The Art of Reading


€ 28.00 / £ 25.00 / US\$ 30.00  
ISBN 978-3-95829-508-7





Serra, Richard  
Notebooks, Vol. 1

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





Serra, Richard  
Forged Steel

€ 38.00 / £ 32.00  
ISBN 978-3-95829-188-1  
[Distributed in the USA by David  
Zwirner (D.A.P.)]





Serra, Richard  
Vertical and Horizontal Reversals

€ 58.00 / £ 52.00  
ISBN 978-3-86930-978-1  
[Distributed in the USA by David  
Zwirner (D.A.P.)]





Serra, Richard  
Early Work

€ 68.00 / £ 54.00 / US\$ 85.00  
ISBN 978-3-86930-716-9





Sheikh, Fazal  
Portraits

€ 48.00 / £ 42.00 / US\$ 55.00  
ISBN 978-3-86521-819-3





Sheikh, Fazal  
Moksha

€ 65.00 / £ 55.00 / US\$ 70.00  
ISBN 978-3-86521-125-5






Sheikh, Fazal  
The Circle


€ 30.00 / £ 20.00 / US\$ 40.00  
ISBN 978-3-86521-599-4





Sheikh, Fazal  
Ether

€ 38.00 / £ 30.00 / US\$ 45.00  
ISBN 978-3-86930-653-7

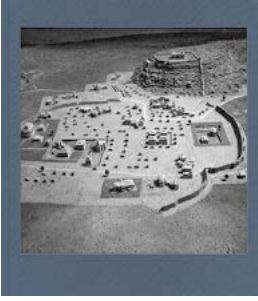




Sheikh, Fazal  
The Erasure Trilogy


€ 98.00 / £ 85.00 / US\$ 125.00  
ISBN 978-3-86930-805-0





Singh, Dayanita  
Museum of Chance

€ 48.00 / £ 40.00 / US\$ 55.00  
ISBN 978-3-86930-693-3






Singh, Dayanita  
Dream Villa


€ 28.00 / £ 24.00 / US\$ 35.00  
ISBN 978-3-86521-985-5





Singh, Dayanita  
Zakir Hussain Maquette

€ 40.00 / £ 35.00 / \$ 45.00  
ISBN 978-3-95829-623-7





Sory, Santé  
Volta Photo

€ 38.00 / £ 35.00 / US\$ 40.00  
ISBN 978-3-95829-400-4








JERRY SPAGNOLI

REGARD

Spagnoli, Jerry  
Regard

€ 48.00 / £ 45.00 / \$ 55.00  
ISBN 978-3-95829-239-0

Barcode




JOEL STERNFELD

WHEN IT CHANGED

Sternfeld, Joel  
When it Changed

€ 25.00 / £ 20.00 / US\$ 30.00  
ISBN 978-3-86521-278-8

Barcode



MIKHAEL SUBOTZKY

RETINAL SHIFT

Subotzky, Mikhael  
Retinal Shift

€ 38.00 / £ 30.00 / US\$ 45.00  
ISBN 978-3-86930-539-4

Barcode




JUERGEN TELLER

NÜRNBERG

Teller, Juergen  
Nürnberg

€ 75.00 / £ 65.00 / US\$ 80.00  
ISBN 978-3-86521-132-3

Barcode



BEUYS BOOK

Staeck, Klaus / Steidl, Gerhard  
Beuys Book

€ 45.00 / £ 40.00 / US\$ 50.00  
ISBN 978-3-86521-914-5

Barcode



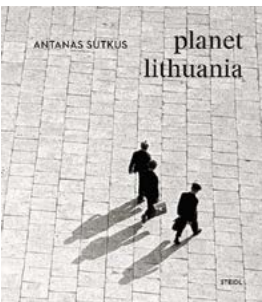
JOEL STERNFELD

STRANGER PASSING

Sternfeld, Joel  
Stranger Passing

€ 65.00 / £ 50.00 / US\$ 75.00  
ISBN 978-3-86930-499-1

Barcode



ANTANAS SUTKUS

planet lithuania

Sutkus, Antanas  
Planet Lithuania

€ 38.00 / £ 40.00 / US\$ 45.00  
ISBN 978-3-95829-512-4

Barcode



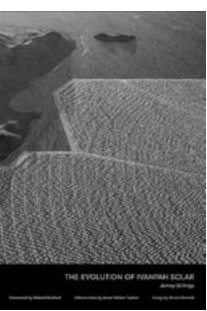
JUERGEN TELLER

THE KEYS TO THE HOUSE

Teller, Juergen  
The Keys to the House

€ 45.00 / £ 39.00 / US\$ 50.00  
ISBN 978-3-86930-383-3

Barcode



THE EVOLUTION OF IVANPAH SOLAR

Stillings, Jamey  
The Evolution of Ivanpah Solar

€ 65.00 / £ 58.00 / US\$ 70.00  
ISBN 978-3-86930-913-2

Barcode



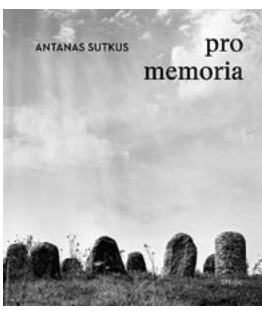
JOEL STERNFELD

AMERICAN PROSPECTS

Sternfeld, Joel  
American Prospects

€ 95.00 / £ 85.00 / \$ 125.00  
ISBN 978-3-95829-669-5

Barcode



ANTANAS SUTKUS

pro memoria

Sutkus, Antanas  
Pro Memoria

€ 35.00 / £ 30.00 / \$ 40.00  
ISBN 978-3-95829-640-4

Barcode



JUERGEN TELLER

WOO!

Teller, Juergen  
Woo!

€ 40.00 / £ 30.00 / US\$ 45.00  
ISBN 978-3-86930-652-0

Barcode



JOEL STERNFELD

ON THIS SITE

Sternfeld, Joel  
On This Site

€ 48.00 / £ 42.00 / US\$ 55.00  
ISBN 978-3-86930-434-2

Barcode



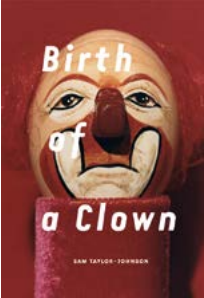
JOEL STERNFELD

ROME AFTER ROME

Sternfeld, Joel  
Rome after Rome

€ 95.00 / £ 95.00 / \$ 100.00  
ISBN 978-3-95829-263-5

Barcode



SAM TAYLOR-JOHNSON

Birth of a Clown

Taylor-Johnson, Sam  
Birth of a Clown

€ 34.00 / £ 28.00 / US\$ 40.00  
ISBN 978-3-86521-853-7

Barcode



JUERGEN TELLER

SIEGERFLIEGER

Teller, Juergen  
Siegerflieger

€ 29.80 / £ 25.00 / US\$ 35.00  
ISBN 978-3-86930-914-9

Barcode



JOEL STERNFELD

FIRST PICTURES

Sternfeld, Joel  
First Pictures

€ 48.00 / £ 42.00 / US\$ 55.00  
ISBN 978-3-86930-309-3

Barcode




JOEL STERNFELD

OUR LOSS

Sternfeld, Joel  
Our Loss

€ 45.00 / £ 40.00 / \$ 50.00  
ISBN 978-3-95829-658-9

Barcode



SAM TAYLOR-JOHNSON

SECOND FLOOR

Taylor-Johnson, Sam  
Second Floor

€ 50.00 / £ 45.00 / US\$ 60.00  
ISBN 978-3-86930-264-5

Barcode



JUERGEN TELLER

MÄRCHENSTÜBERL

Teller, Juergen  
Märchenstüberl

€ 22.00 / £ 14.00 / US\$ 30.00  
ISBN 978-3-88243-863-5

Barcode




iDUBAI

Sternfeld, Joel  
iDubai

€ 28.00 / £ 24.00 / US\$ 30.00  
ISBN 978-3-86521-916-9

Barcode



Fanny

Jock Sturges

Sturges, Jock  
Fanny

€ 78.00 / £ 65.00 / US\$ 90.00  
ISBN 978-3-86930-694-0

Barcode



Juergen Teller

Nackig auf dem Fußballplatz

Teller, Juergen  
Nackig auf dem Fußballplatz

€ 25.00 / £ 18.00 / US\$ 30.00  
ISBN 978-3-88243-963-2

Barcode



JUERGEN TELLER

THE MASTER

Teller, Juergen  
The Master IV

€ 15.00 / £ 10.00 / US\$ 20.00  
ISBN 978-3-95829-575-9

Barcode






Teller, Juergen  
Handbags


€ 95.00 / £ 85.00 / \$ 125.00  
ISBN 978-3-95829-634-3





Tillim, Guy  
O Futuro Certo

€ 45.00 / £ 40.00 / US\$ 50.00  
ISBN 978-3-86930-649-0

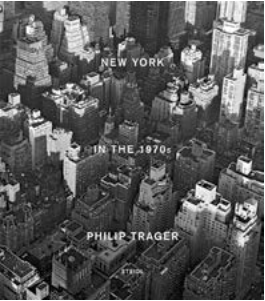




Trager, Philip  
Photographing Ina


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

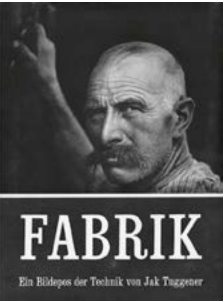




Trager, Philip  
New York in the 1970s


€ 48.00 / £ 40.00 / US\$ 55.00  
ISBN 978-3-86930-806-7





Tuggener, Jakob  
Fabrik

€ 65.00 / £ 55.00 / US\$ 75.00  
ISBN 978-3-86521-493-5





Tuggener, Jakob  
Books and Films

€ 700.00 / £ 650.00 / US\$ 800.00  
ISBN 978-3-95829-328-1





Verzosa, Jake  
The Last Tattooed Women of Kalinga

€ 35.00 / £ 30.00 / US\$ 40.00  
ISBN 978-3-95829-317-5





Vitali, Massimo  
Short Stories

€ 125.00 / £ 105.00 / \$ 135.00  
ISBN 978-3-95829-496-7

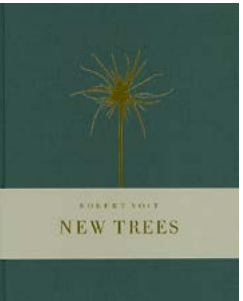




Vitali, Massimo  
Entering a New World


€ 95.00 / £ 85.00 / \$ 125.00  
ISBN 978-3-95829-626-8






Voit, Robert  
New Trees


€ 58.00 / £ 45.00 / US\$ 65.00  
ISBN 978-3-86521-825-4





Wallis, Brian (ed.)  
The Order of Things

€ 85.00 / £ 78.00 / US\$ 95.00  
ISBN 978-3-86930-994-1





Weinberger, Karlheinz  
Swiss Rebels

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






Wessel, Henry  
Waikiki


€ 58.00 / £ 50.00 / US\$ 65.00  
ISBN 978-3-89630-300-0

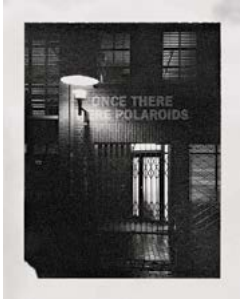




Westerbeck, Colin  
A Democracy of Imagery


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

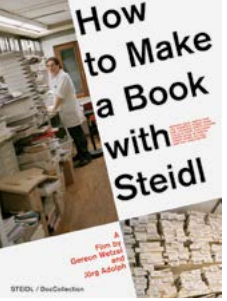




Wettre, Jonas  
Once there were Polaroids

€ 30.00 / £ 25.00 / US\$ 35.00  
ISBN 978-3-86930-963-7





Wetzel, Gereon / Adolph, Jörg  
How to Make a Book with Steidl

€ 15.00 / £ 12.00 / US\$ 20.00  
ISBN 978-3-86930-119-8






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


€ 15.00 / £ 12.00 / US\$ 20.00  
ISBN 978-3-95829-353-3





Wiedenhöfer, Kai  
The Book of Destruction

€ 34.00 / £ 30.00 / US\$ 40.00  
ISBN 978-3-86930-207-2






Wood, Tom  
Men and Women


€ 68.00 / £ 58.00 / US\$ 70.00  
ISBN 978-3-86930-570-7





Soak Teng, Woong  
Ways to Tie Trees

€ 50.00 / £ 45.00 / US\$ 55.00  
ISBN 978-3-95829-316-8






Wylie, Donovan  
Housing Plans for the Future


€ 35.00 / £ 30.00 / US\$ 40.00  
ISBN 978-3-95829-488-2





Whyte-Ball, Ken and Victoria (eds.)  
The Golden Decade

€ 58.00 / £ 50.00 / US\$ 65.00  
ISBN 978-3-86930-902-6






Zimmermann, Harf  
Brand Wand


€ 78.00 / £ 65.00 / US\$ 90.00  
ISBN 978-3-86930-628-5





Zimmermann, Harf  
Sad Eyed Lady

€ 58.00 / £ 50.00 / \$ 65.00  
ISBN 978-3-95829-605-3





**steidl.de**