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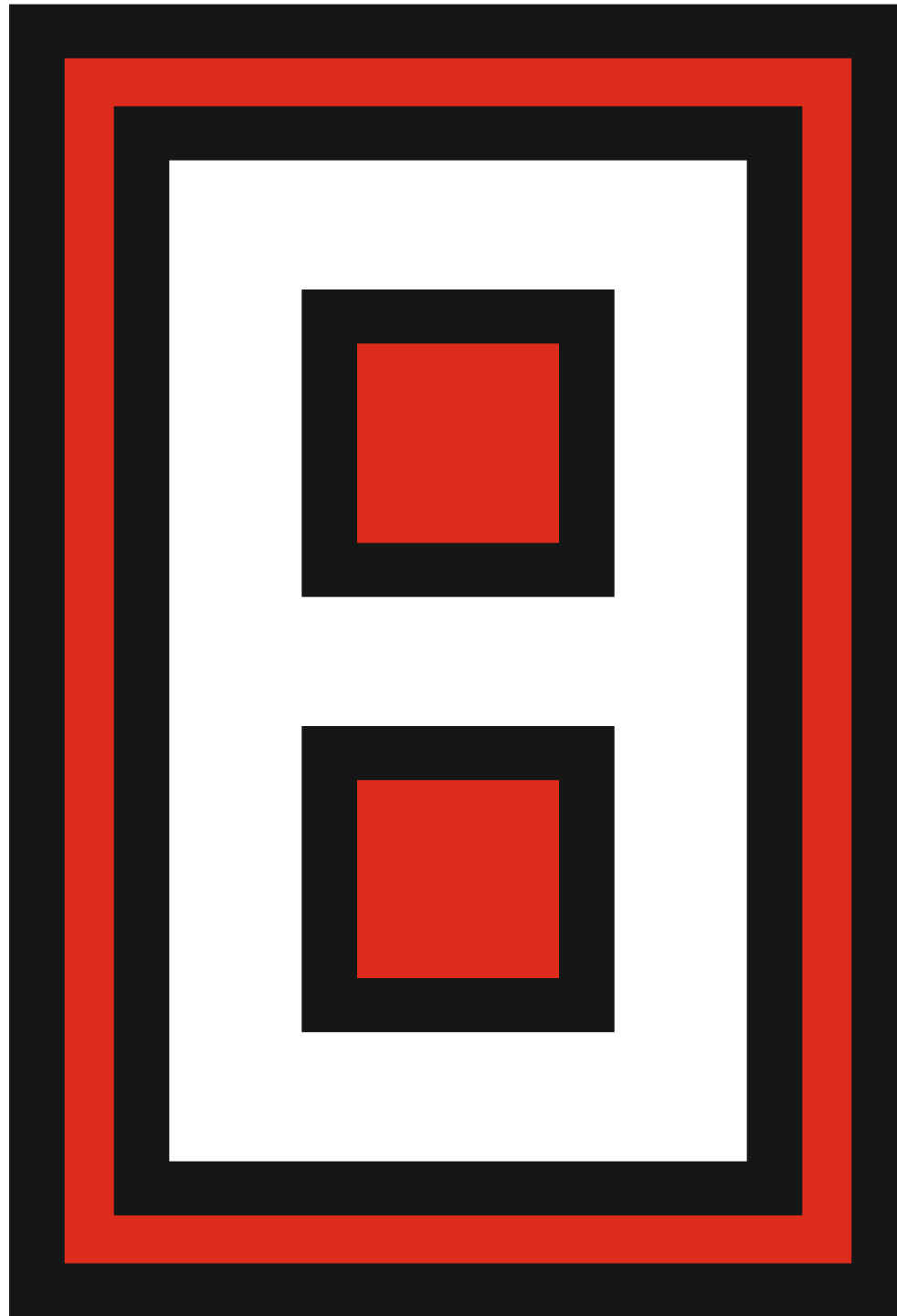
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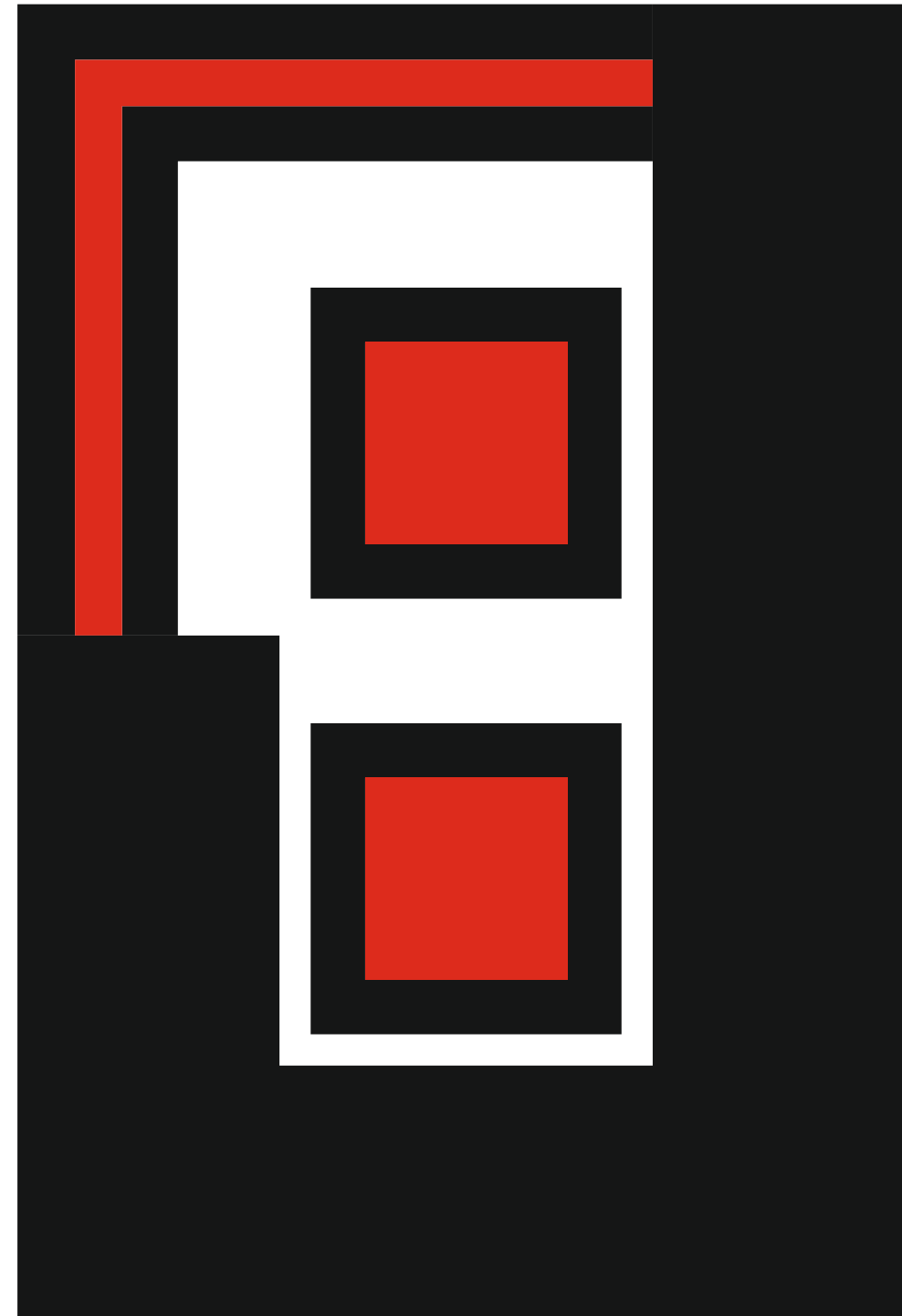
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Steidl BOOK AWARDS



ASIA 8 (2016/18)



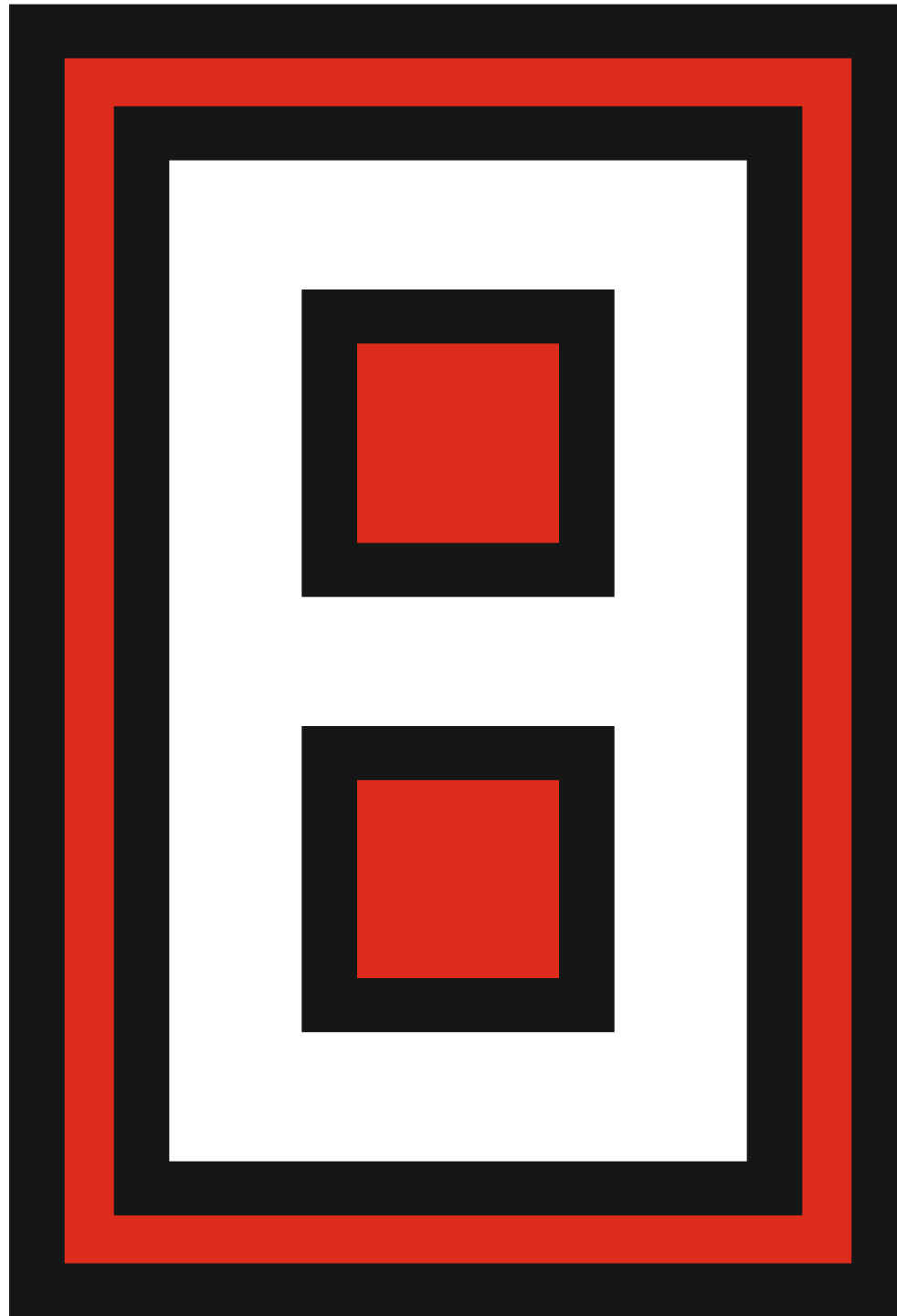
JAPAN 8 (2016/18)

Based on an open-call format, the Steidl Book Awards encourage photographers to visualize and edit their work into book form. The winners are personally selected by me and invited to make their books at Düstere Straße 4 in Göttingen. Slowly, this modest intention has involved into a vision of how Steidl book culture and technical know-how might be shared with artists and communities across the globe. Culture lives from diversity, from an open and inclusive exchange of knowledge, opinions and traditions. The Steidl Book Awards aim to stimulate and promote the culture of the photobook beyond international boundaries. We believe that the idea of global citizenship without borders is just as relevant to books as it is to the people who make and enjoy them.

Gerhard Steidl

To come:
CANADA (2019)
SOUTH AMERICA (2020)
AFRICA (2021)

Steidl BOOK AWARDS



ASIA 8 (2016/18)

China	Zhang Lijie
India	Kapil Das
Japan	Yukari Chikura
South Korea	Park Jongwoo
Philippines	Jake Verzosa
Singapore	Broy Lim
	Robert Zhao Renhui
	Woong Soak Teng

Steidl Book Award Winners, Asia 8:

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

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

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

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

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

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

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

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

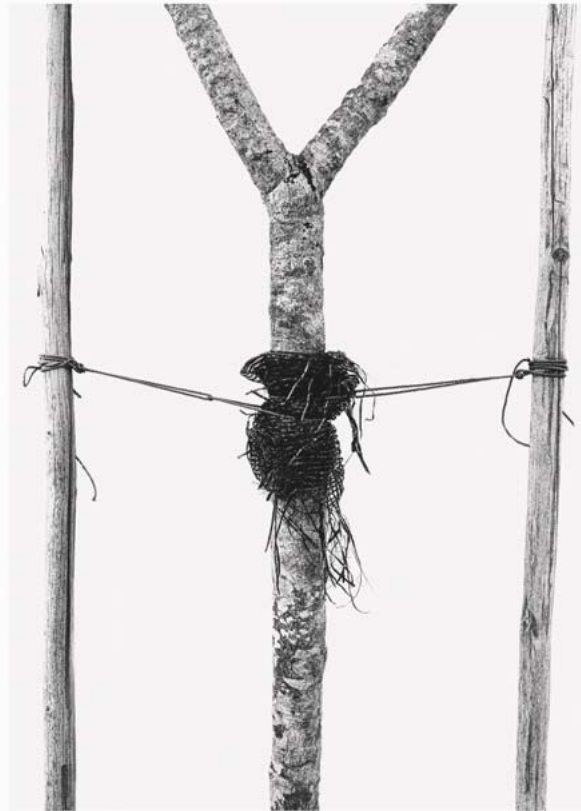
In the spring of 2016, the exhibition "1001 Steidl Books" was held at DECK in Singapore. On the occasion of the exhibition, artists from across Asia were invited to submit book dummies for the Steidl Book Award Asia. A single award was planned, but from the many books Gerhard Steidl finally chose eight: "The submissions were all so strong, so surprising and varied, that it would have been unfair to just choose one." Together with the director of DECK Gwen Lee, and Theseus Chan, the creative director of *WERK* magazine, the eight photographers visited Steidl in Gottingen between January 2017 and May 2018 to make their books.

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

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



Tree in front of Punggol Vista, Block 602C



Tree in front of Jurong West Street 81, Block 840



Tree in front of Wee Kim Wee School of Communication and Information



Tree in front of Crescent Hall, Nanyang Technological University

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

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

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

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



Woong Soak Teng Ways to Tie Trees

Text by Woong Soak Teng
Book design by Woong Soak Teng
and Theseus Chan
8.3 x 11.2 in. / 21 x 28.5 cm
30 black-and-white photographs
printed tritone on cardboard,
housed in an archive box

€ 50.00 / £ 45.00 / US\$ 55.00
ISBN 978-3-95829-316-8





PLATE 22
Square Apple

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



PLATE 24
Unbreakable Egg

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

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

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

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

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

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



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

Text by Robert Zhao Renhui
Book design by H55

9.4 x 13.4 in. / 24 x 34 cm
56 color and black and white photos
printed on cardboard, and 2 text sheets,
housed in an archive box

€ 50.00 / £ 45.00 / US\$ 55.00
ISBN 978-3-95829-319-9



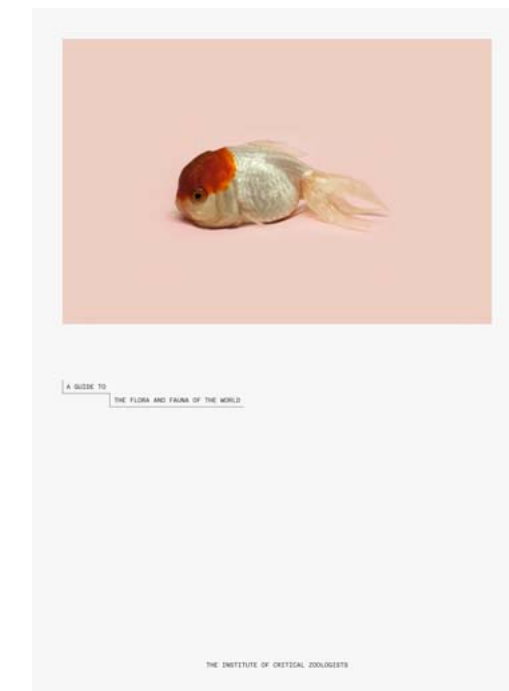
PLATE 36
Fat Polar Bear
swimming in Hudson Bay

A polar bear weighing around 950kg, the heaviest ever recorded, was spotted swimming towards Hudson Bay, Canada. As winters – the hunting period for polar bears – get shorter because of global warming, polar bears must fatten themselves up or perish in summer.



PLATE 52
Monkey that talks

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





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

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

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

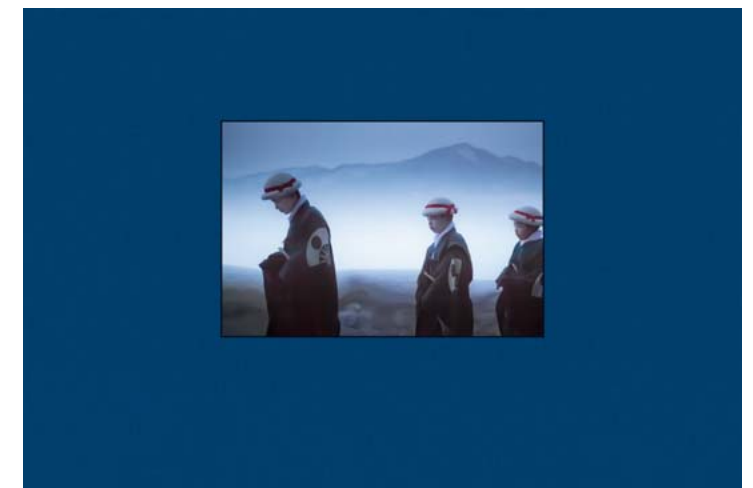
The sight of these people—who overcome all obstacles, who stand up over and over again after every fall, all for the sake of protecting something so precious and vital—has given me the courage and hope to live again. Yukari Chikura



Yukari Chikura Zaido

Text by Yukari Chikura
Book design by Yukari Chikura, Theseus Chan,
Yumi Goto and Holger Feroudj
13.8 × 9.1 in. / 35 × 23.2 cm
160 pages plus 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

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





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

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

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

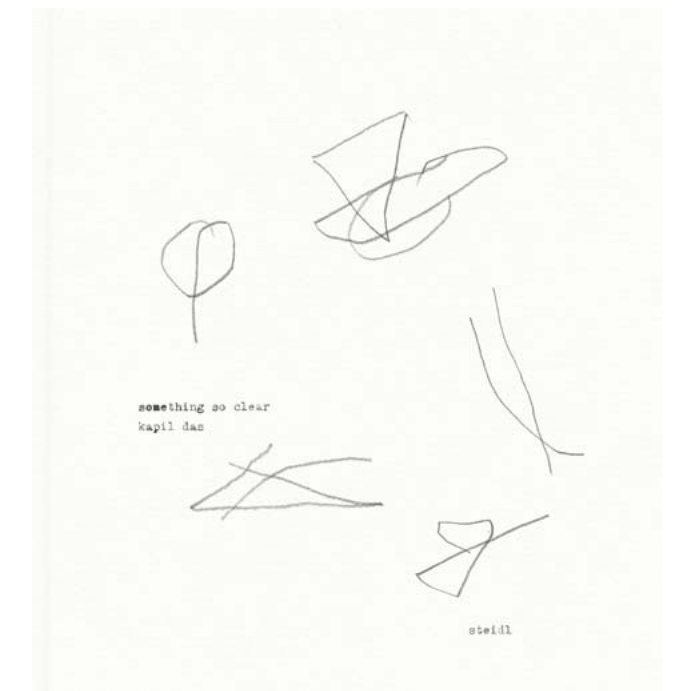
As a raconteur, Kapil Das employs the photographic image to reveal an abstracted experience of his life. Kapil's unflinching gaze is neither shy nor interested in exploring any sentimentality. Instead, he offers a view of his life, skinned to its bones and laced with both humor and poignancy. Devika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

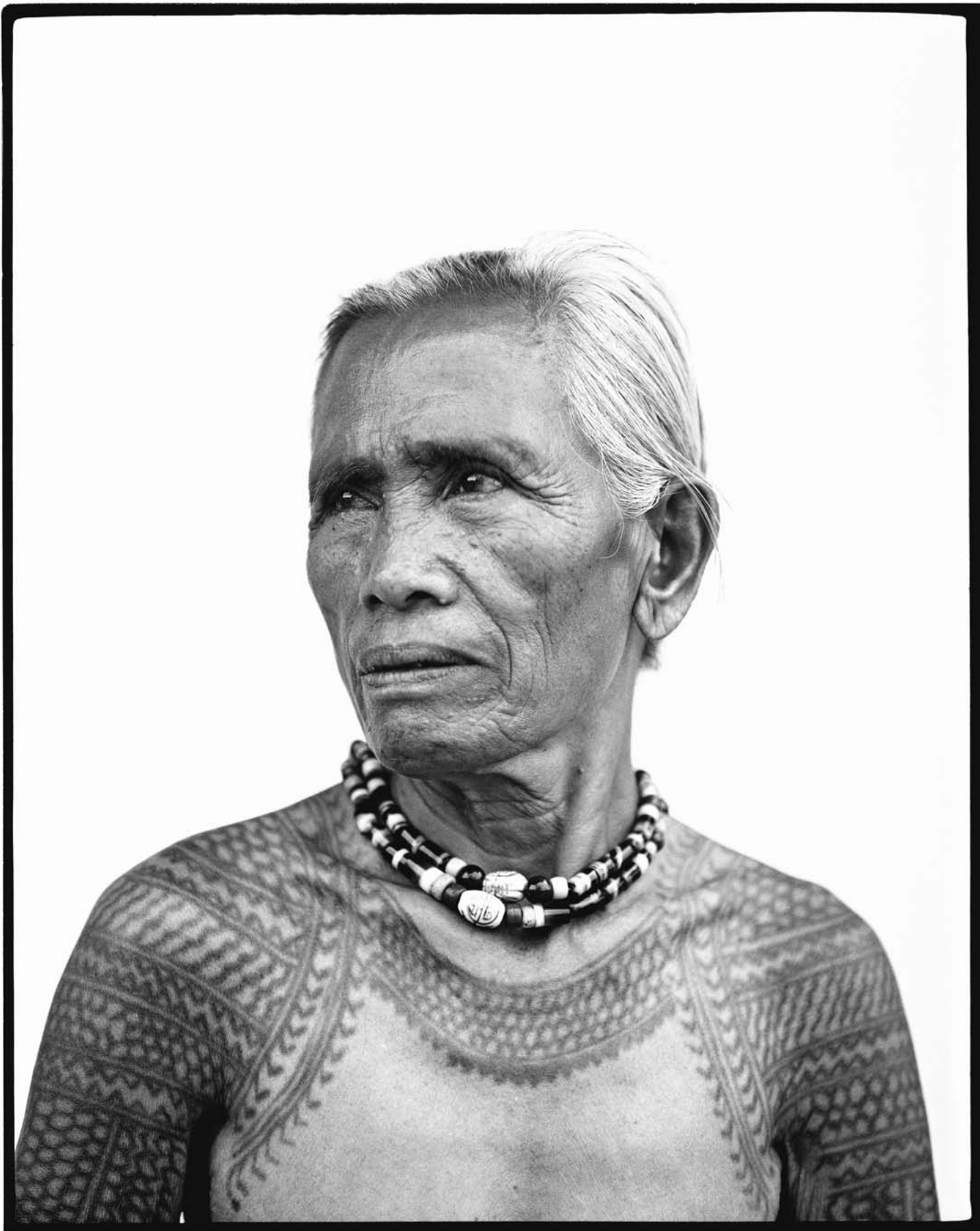


Kapil Das
Something So Clear

Book design by Kapil Das, Theseus Chan and Duncan Whyte
144 pages
8.3 x 9.1 in. / 21 x 23 cm
90 color photographs
Four-color process
Otabind brochure with a dust jacket

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





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



Jake Verzosa
The Last Tattooed Women of Kalinga

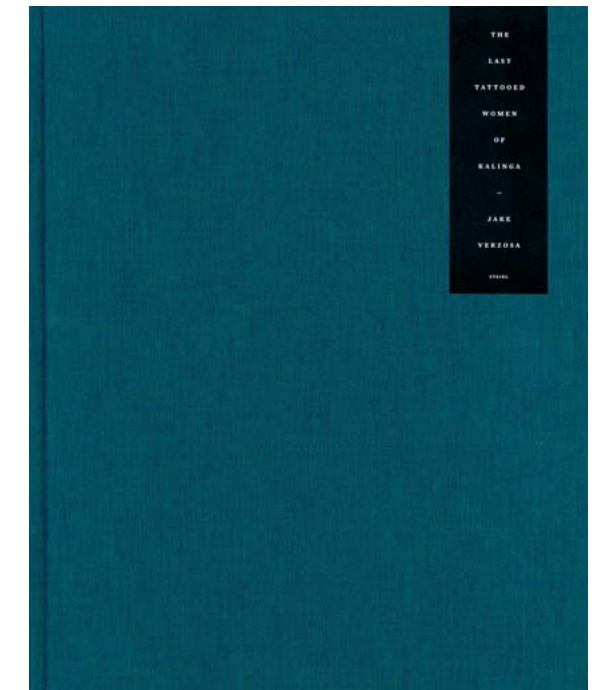
Texts by François Cheval, Natividad Sugguiyao and Jake Verzosa
Illustrations by Christina Dy
Book design by Jake Verzosa, Theseus Chan, Duncan Whyte and Karl Castro
96 pages plus a 24-page illustrated booklet
10.6 x 13 in. / 26.8 x 33 cm
44 black-and-white photographs and 22 illustrations
Tritone

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

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

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

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





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

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

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

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



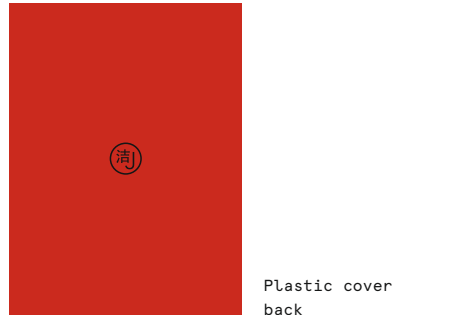
Broy Lim and now they know

Text by Broy Lim
Book design by Broy Lim and Theseus Chan
80 pages
8.9 x 11.8 in. / 22.5 x 30 cm
26 color photographs
Four-color process
Clothbound hardcover

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

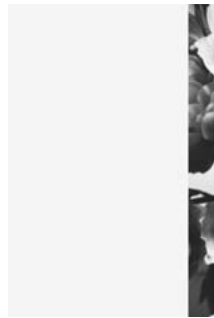


Plastic cover front

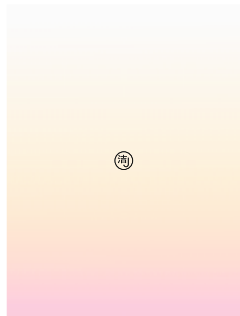


Plastic cover back

Women booklet Cover



Caption booklet Cover



Postcard



Postcard



Tipped-in ticket



Meal coupon

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

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

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

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

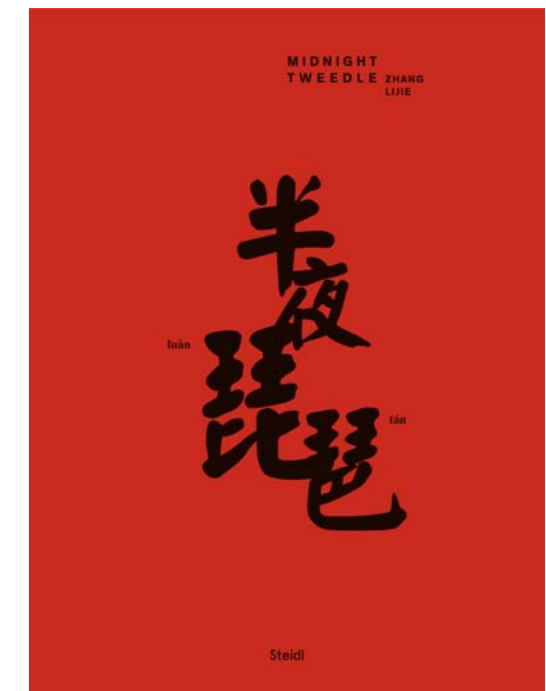
Zhang Lijie



Zhang Lijie Midnight Tweedle

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

€ 45.00 / £ 40.00 / US\$ 50.00
ISBN 978-3-95829-314-4





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

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

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

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



Jongwoo Park DMZ: Demilitarized Zone of Korea

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

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



Back cover

Front cover



Steidl BOOK AWARDS



ASIA 8 (2016/18)

COLLECTOR'S SET WRAPPED FUROSHIKI STYLE



Gwen Lee (ed.)
Asia 8

Limited edition of 500 sets
Packaging design by Theseus Chan
8 books wrapped furoshiki style

€ 300.00 / £ 270.00 / US\$ 350.00
ISBN 978-3-95829-368-7

Book 1:
Woong Soak Teng
Ways to Tie Trees

Book 2:
Zhang Lijie
Midnight Tweedle

Book 3:
Robert Zhao Renhui
A Guide to the Flora and
Fauna of the World

Book 4:
Yukari Chikura
Zaido

Book 5:
Kapil Das
Something So Clear

Book 6:
Jake Verzosa
The Last Tattooed
Women of Kalinga

Book 7:
Broy Lim
and now they know

Book 8:
Jongwoo Park
DMZ: Demilitarized
Zone of Korea

My role in *Asia 8* and *Japan 8* is to forge a strong graphic identity for the projects. This includes creating the boxed set for *Asia 8*—wrapped furoshiki style—as well as other printed matters that accompany the individual artists' books. Together with Gwen Lee of DECK and Gerhard Steidl, I also assist and give advice to the artists in drafting and designing their books. Collaborating closely with all

the artists in Göttingen has been fulfilling and satisfying to say the least. We hope you will take the time to savor the subtle qualities of these books—the smell of printed ink, the textures of the papers and binding materials—and be as inspired by them as we are.

Theseus Chan, Art Director



Steidl BOOK AWARDS



JAPAN 8 (2016/18)

Satoshi Hirano
Gentaro Ishizuka
Toru Komatsu
Toshiaki Mori
Tomoyuki Sagami
Tatsuo Suzuki
Toshiya Watanabe
Takumi Hasegawa

In 2016, in collaboration with Yusuke Nakajima of Post bookshop in Tokyo and the Takeo paper mill, artists throughout Japan were invited to submit their book dummies for consideration for the Steidl Book Award Japan. Around 700 dummies were received, each of which Gerhard Steidl personally reviewed before choosing the eight winners.

Steidl Book Award Winners, Japan 8:

Satoshi Hirano, Reconstruction.
Shibuya, 2014-2017
ISBN 978-3-95829-408-0

Gentaro Ishizuka, Gold Rush Alaska
ISBN 978-3-95829-409-7

Toru Komatsu, A Distant Shore
ISBN 978-3-95829-410-3

Toshiaki Mori, B, drawings of abstract forms
ISBN 978-3-95829-411-0

Tomoyuki Sagami, YKTO
ISBN 978-3-95829-412-7

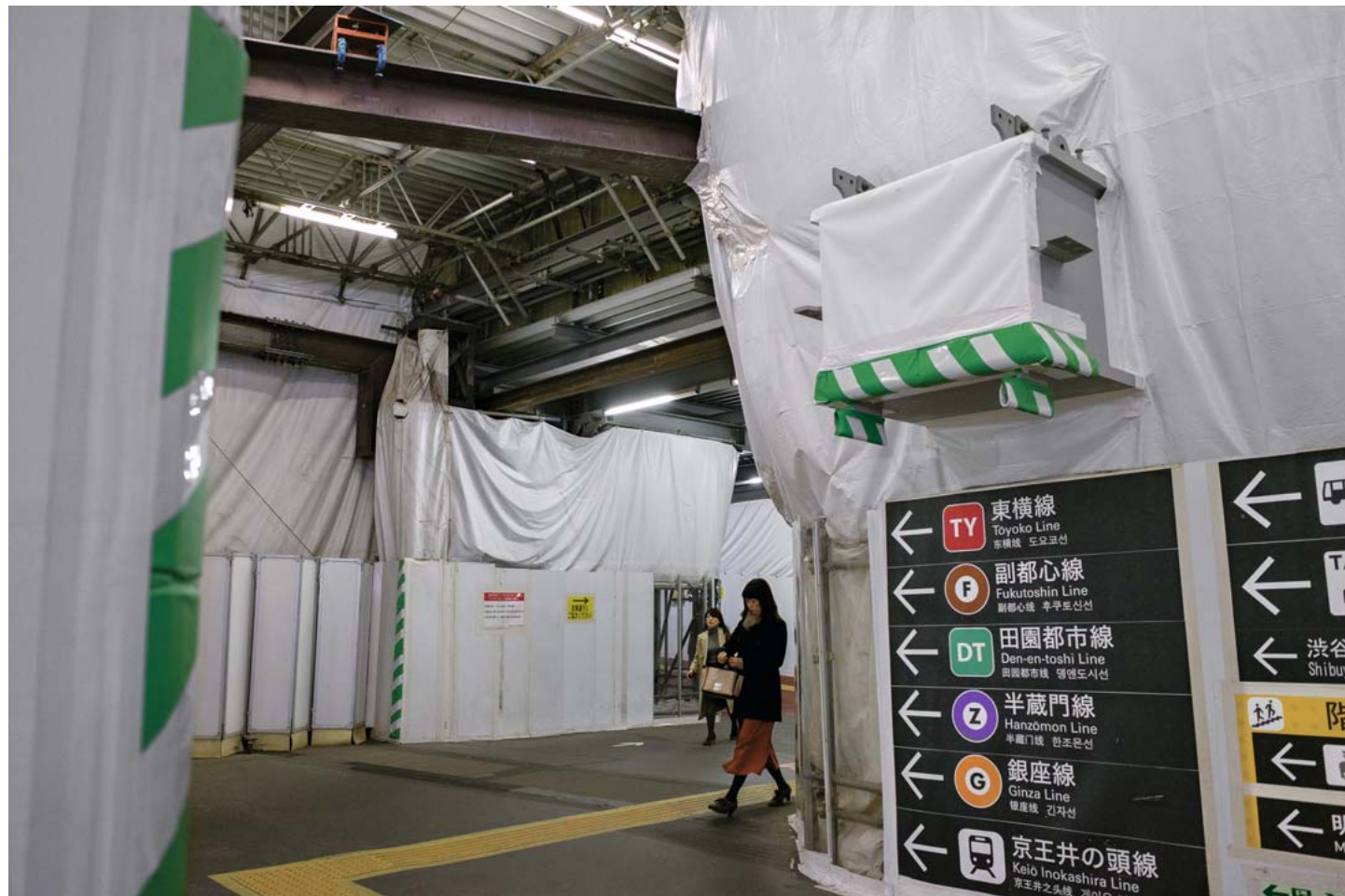
Tatsuo Suzuki, Friction / Tokyo Streets
ISBN 978-3-95829-413-4

Toshiya Watanabe, Thereafter
ISBN 978-3-95829-414-1

Takumi Hasegawa, When Takumi Met
the Legends of the World
ISBN 978-3-95829-407-3

What constitutes a Japanese photobook today? What are the unique characteristics of Japanese photography and bookmaking now, against the backdrop of its rich and craft-focused traditions? The Steidl Book Award Japan seeks to answer these questions and inspire new generations of Japanese bookmakers.

Yusuke Nakajima
Bookseller and Director of the Tokyo Art Book Fair



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

€ 75.00 / £ 70.00 / US\$ 85.00
 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

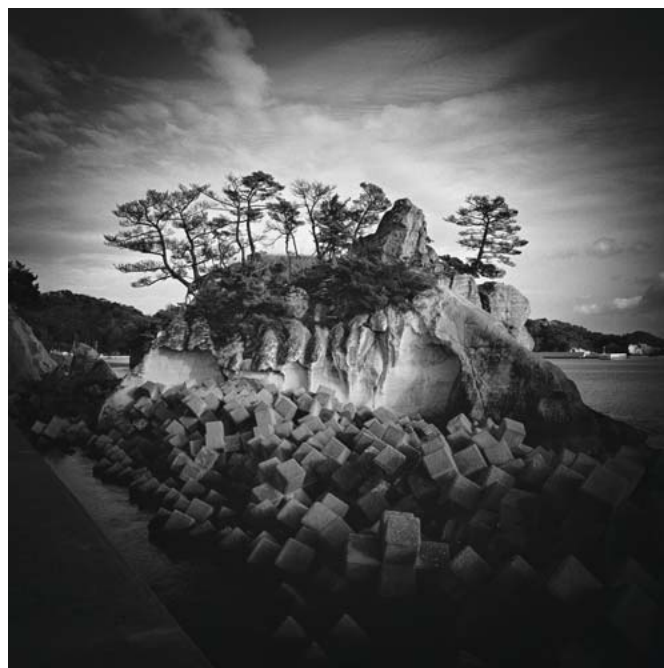
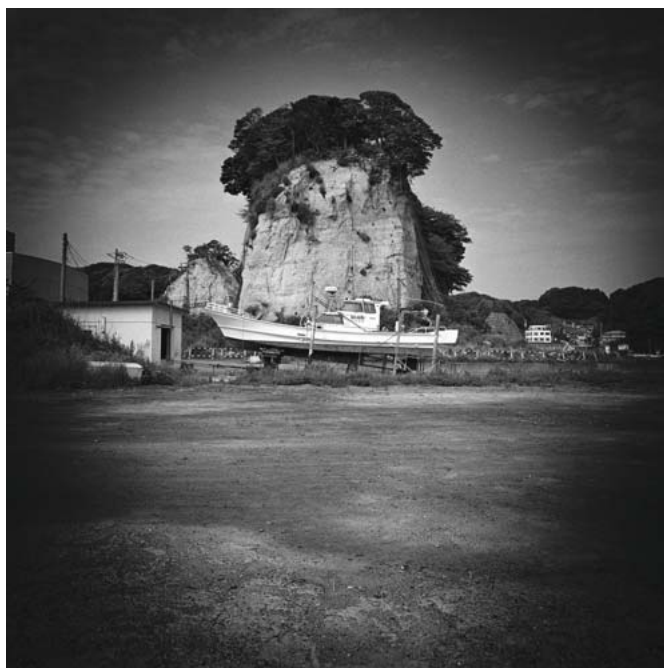
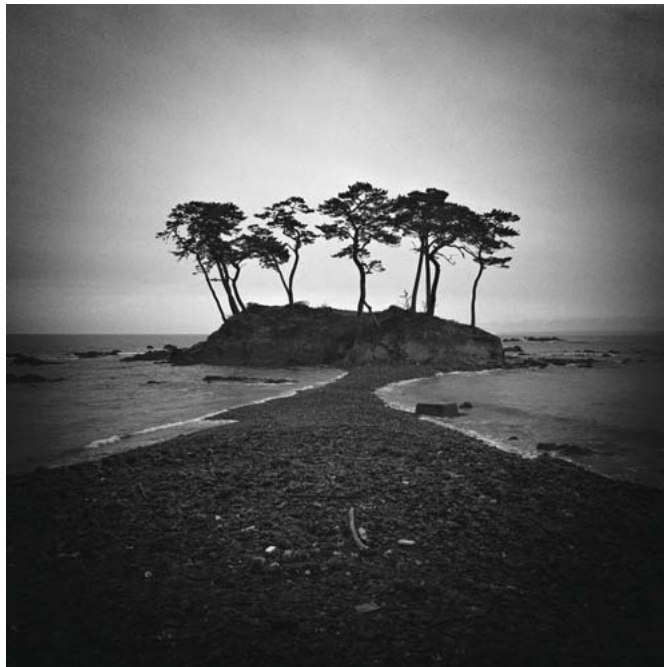


Gentaro Ishizuka Gold Rush Alaska

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

€ 75.00 / £ 70.00 / US\$ 85.00
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

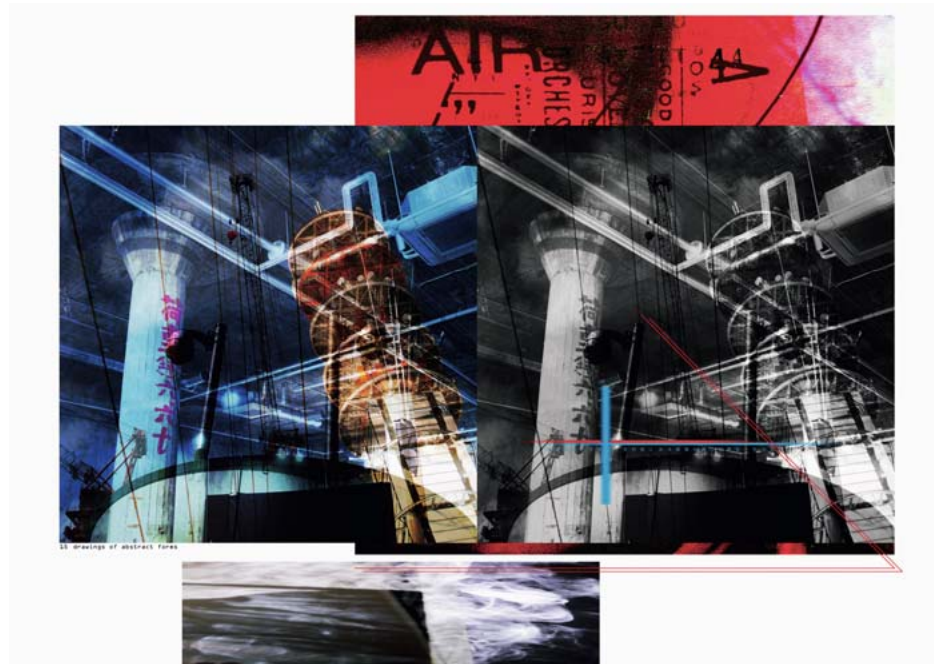




Born in Tokyo, Toshiaki Mori studied design at Kuwasawa Design School in Tokyo. After working in the scenographic art department of the Haiyuza Theater, Mori worked as an illustrator before taking up photography. His solo exhibitions include "Smell on day no. 16" (2012) at the Tohoku Institute of Technology 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.

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.

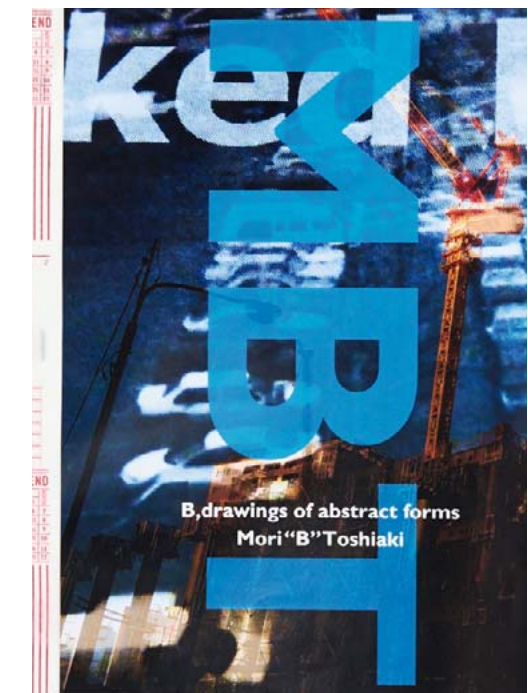
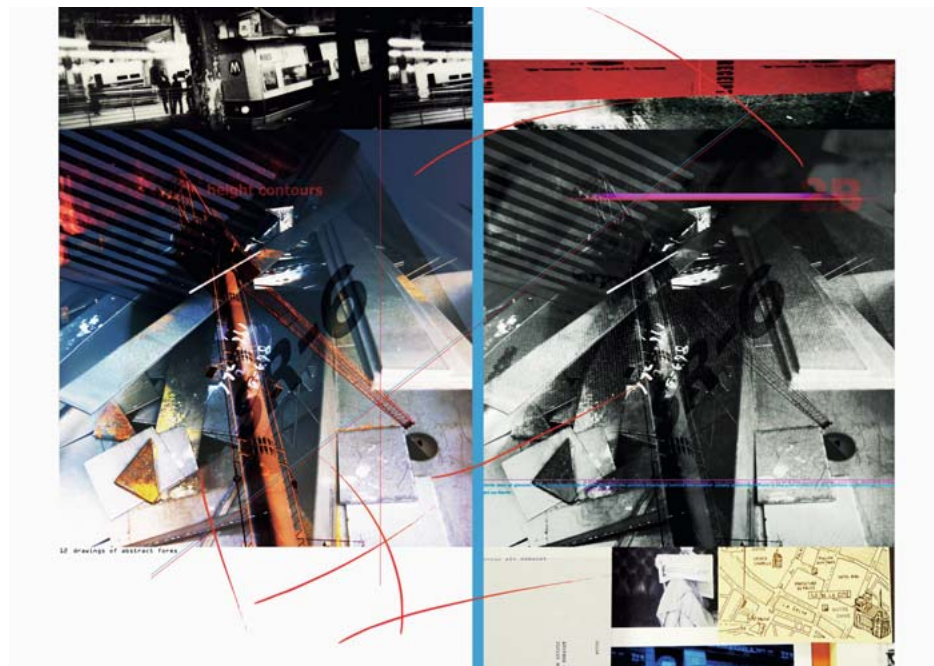
Toshiaki Mori has no intention of revealing the contents of his multi-layered collages of time and space.
Toshio Kuwabara, photographer



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

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





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.

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



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

Friction / Tokyo Streets

Tatsuo Suzuki





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 Fukushima 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

€ 75.00 / £ 70.00 / US\$ 85.00
ISBN 978-3-95829-414-1

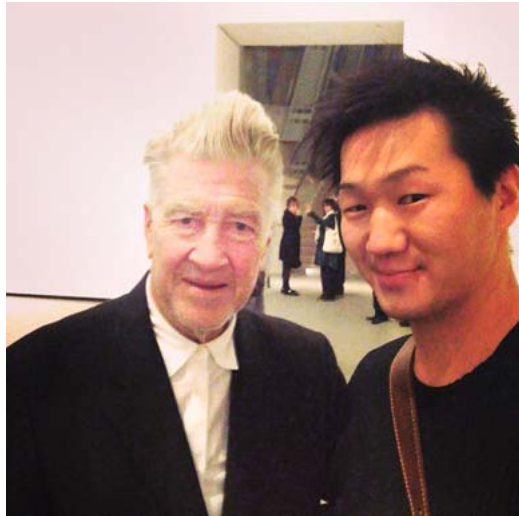




Anna Wintour and Takumi Hasegawa



Jeff Koons and Takumi Hasegawa



David Lynch and Takumi Hasegawa



Zaha Hadid and Takumi Hasegawa



Bernard Arnault and Takumi Hasegawa



Yayoi Kusama and Takumi Hasegawa



Raf Simons and Takumi Hasegawa

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.

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.

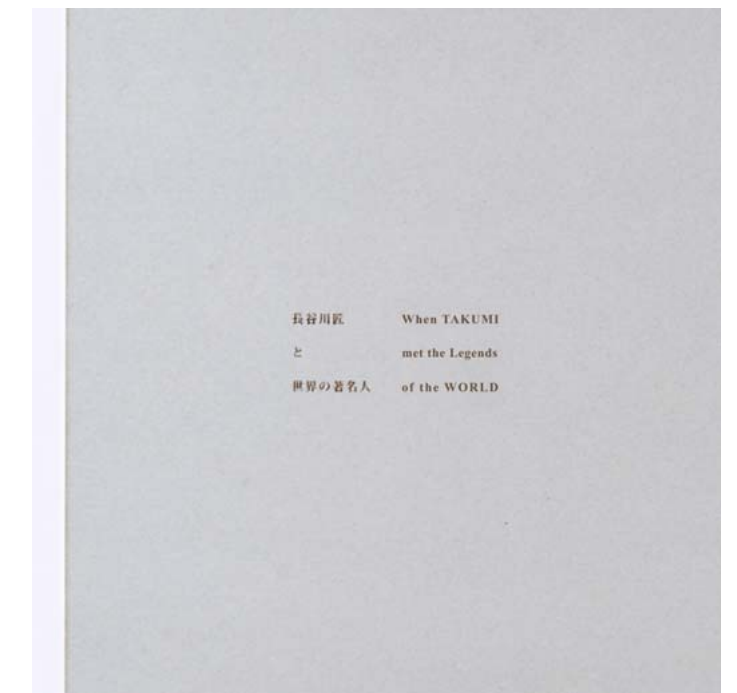
Celebrity is the chastisement of merit and the punishment of talent.
Emily Dickinson



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



Steidl BOOK AWARDS



JAPAN 8 (2016/18)

COLLECTOR'S SET WRAPPED FUROSHIKI STYLE



Yusuke Nakajima (ed.)
Japan 8

Limited edition of 500 sets
Packaging design by Theseus Chan
8 books wrapped furoshiki style

€ 300.00 / £ 270.00 / US\$ 350.00
ISBN 978-3-95829-425-7

Book 1:
Satoshi Hirano
Reconstruction
Shibuya, 2014-2017

Book 2:
Gentaro Ishizuka
Gold Rush Alaska

Book 3:
Toru Komatsu
A Distant Shore

Book 4:
Toshiaki Mori
B, drawings of abstract forms

Book 5:
Tomoyuki Sagami
YKTO

Book 6:
Tatsuo Suzuki
Friction / Tokyo Streets

Book 7:
Toshiya Watanabe
Thereafter

Book 8:
Takumi Hasegawa
When Takumi Met the
Legends of the World

My role in *Asia 8* and *Japan 8* is to forge a strong graphic identity for the projects. This includes creating the boxed set for Japan 8—wrapped furoshiki style—as well as other printed matters that accompany the individual artists' books. Together with Gwen Lee of DECK and Gerhard Steidl, I also assist and give advice to the artists in drafting and designing their books. Collaborating closely with all

the artists in Göttingen has been fulfilling and satisfying to say the least. We hope you will take the time to savor the subtle qualities of these books—the smell of printed ink, the textures of the papers and binding materials—and be as inspired by them as we are.

Theseus Chan, Art Director



6TH SINGAPORE INTERNATIONAL PHOTOGRAPHY FESTIVAL

Exhibition of
Photobook Maquettes.

Exhibition of
Steidl Book Awards:
Asia 8 and Japan 8.

6-30 September 2018

National Design Centre
Singapore

Steidl
Book Launch Party
Friday 21 September,
2018, 8.00 p.m.

«How to make Asia 8
& Japan 8»
Conversations with
16 artists and
Gerhard Steidl
Saturday 22 September,
2018, 9.30 a.m.

National Design Centre
Singapore

Ed Clark
William Eggleston
Lee Friedlander
Frank Gohlke
David Freund
Massimo Vitali
Santu Mofokeng
Samuel Fosso
Donovan Wylie
P. Drake / H. File
Ivor Prickett
L. Schwartzwald
Sheva Fruitman
Mona Kuhn
Bryan Adams
F.-M. Banier
Manfred Heiting
Martin Schoeller

Ferris Bueller
Roni Horn
Günter Grass

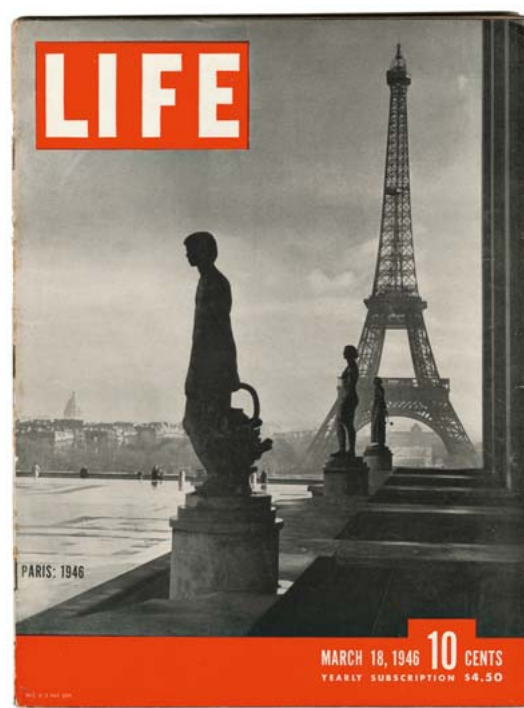
Gordon Parks
Antanas Sutkus
Edward Burtynsky
August Sander
Walther Collection

Other new books

Here is our actual Fall/Winter 2018/2019 book program, named—not without a little understatement—as “other new books.”

How did this collection come into being? As always, our books are curated by Gerhard Steidl; a personal choice shaped by quality and intuition, not by any marketing strategy.

A handful of these books are also exhibition catalogues. These are never merely “print jobs,” but publications chosen on their own merits and often the fruits of long-term working relationships with museums and galleries.



Born in 1911 in Nashville, Tennessee, Ed Clark 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 three 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

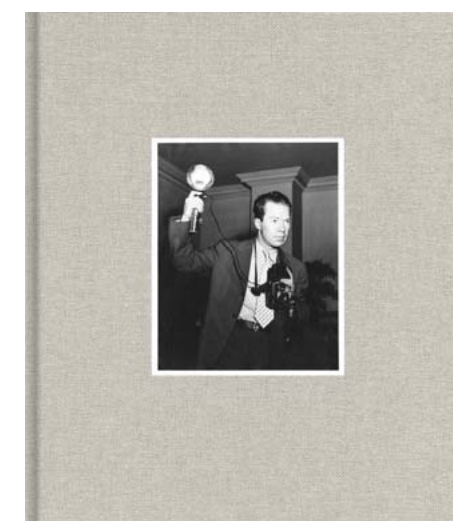
Edited by Keith F. Davis and Peter W. Kunhardt, Jr.
Text by Keith F. Davis
Book design by Duncan Whyte, Gerhard Steidl and Peter W. Kunhardt, Jr.
9.8 x 11.4 in. / 25 x 29 cm

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

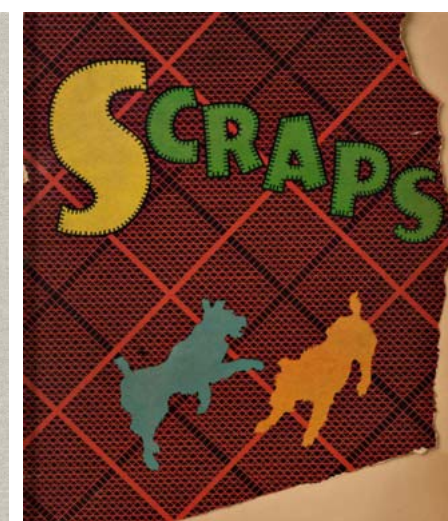
Vol. 2: Personal scrapbooks
328 pages
161 color images

Tritone and four-color process
A hardcover and a softcover in a slipcase

€ 125.00 / £ 98.00 / US\$ 145.00
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. During 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.

Gordon Parks The New Tide, Early Work 1940-1950

Series editor: Peter W. Kunhardt, Jr.
 Edited by Philip Brookman
 Foreword by Peter W. Kunhardt, Jr. and Earl A. Powell III
 Introduction by Sarah Lewis
 Texts by Maurice Berger, Philip Brookman, Richard J. Powell and Deborah Willis
 Book design by Duncan Whyte, Gerhard Steidl, Philip Brookman and Peter W. Kunhardt, Jr.
 304 pages
 9.8 x 11.4 in. / 25 x 29 cm
 126 black-and-white and 42 color photographs
 Tritone and four-color process
 Half-bound hardcover
 € 48.00 / £ 45.00 / US\$ 48.00
 ISBN 978-3-95829-494-3

Focusing on new research and access to forgotten pictures, *The New Tide, Early Work 1940-1950* documents the importance of these years in shaping Gordon Parks' passionate vision. The book brings together photographs and publications made during the first and most formative decade of his 65-year career.

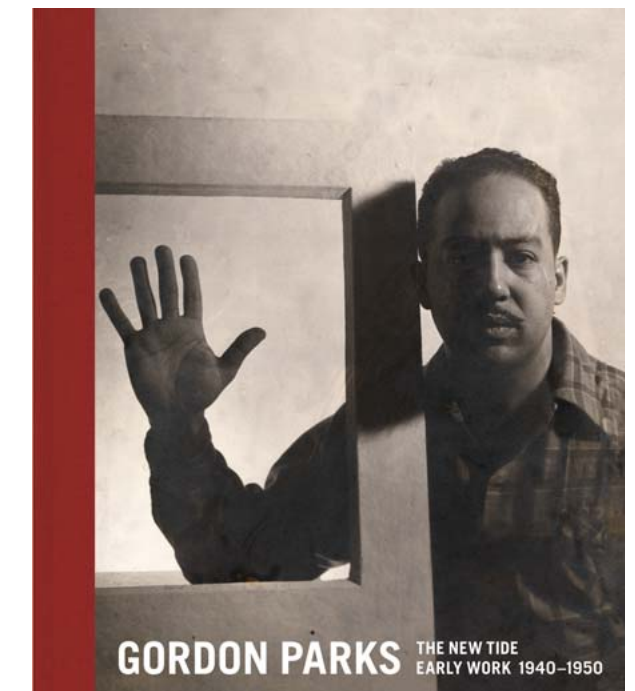
During the 1940s Parks' photographic ambitions grew to express a profound understanding of his social, cultural and political experiences. From the first photographs he published in Saint Paul, Minnesota, and his relationship to the Chicago Black Renaissance, to his mentorship with Roy Stryker and his breakthrough work for America's influential picture magazines—including *Ebony* and *Life*—this book traces Parks' rapid evolution from an accomplished, self-taught practitioner to a groundbreaking artistic and journalistic voice.

We are with the new tide. We stand at the crossroads. We watch each new procession. The hot wires carry urgent appeals. Print compels us. Voices are speaking. Men are moving! And we shall be with them...
 Richard Wright, *12 Million Black Voices: A Folk History of the Negro in the United States*, 1941

Co-published with the Gordon Parks Foundation and the National Gallery of Art, Washington, D.C.

Exhibitions:

- National Gallery of Art, Washington, D.C., 4 November 2018 to 18 February 2019
- Cleveland Museum of Art, Cleveland, Ohio, 16 March to 9 June 2019
- Amon Carter Museum of American Art, Fort Worth, Texas, 31 August to 29 December 2019
- Addison Gallery of Art, Andover, Massachusetts, 1 February to 26 April 2020





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 gloriously 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 William Eggleston, Duncan Whyte and Gerhard Steidl
24 pages
10.4 × 10.8 in. / 26.5 × 27.5 cm
56 color photographs
Four-color process
Embossed leatherbound hardcover

€ 65.00 / £ 58.00 / US\$ 75.00
ISBN 978-3-95829-503-2

POLAROID SX-70





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).

While William Eggleston needs little introduction as a master of color photography, few are aware of his fine ability as a pianist. *Musik (Vinyl)*, consisting of two vinyl LPs, is only the second, and most elaborate, publication of his musical recordings to date.

Performed in the 1980s on his Korg OW/1 FD Pro keyboard synthesizer and stored on floppy disks since, revealed here are pieces by Eggleston's favorite composers across genres—from Beethoven and Chopin to Gilbert and Sullivan, from jazz to reggae—as well as improvisations of considerable brio. Accompanied by a booklet of photos showing Eggleston while playing, *Musik (Vinyl)* reveals hitherto unknown facets of his creativity, and is part of Steidl's plan to publish Eggleston's complete works: his books, music and a future release of his 1974 video *Stranded in Canton*.

I would play music every day from the time I was about four or five years old. Every time I would go from one end of the house to the other, I would pass the piano and play a few notes. [...] And I've never stopped. I still play all the time. William Eggleston

William Eggleston Musik (Vinyl)

Two vinyl LP records and a photo-booklet in a handmade linen box
Design by Gerhard Steidl
13.4 x 13.4 in. / 34 x 34 cm

LP 1/Side 1 13:52
Introduction/DCC/05.19
Untitled Improvisation/FD/1.10
Untitled Improvisation/DAT/3.1-2.79
Untitled Improvisation/DCC/02.9

LP 1/Side 2 14:09
Untitled Improvisation/DCC/02.25 3-01
Untitled Improvisation/DCC/04.31
Untitled Improvisation/DCC/04.33.3
Untitled Improvisation/DCC/02.21
Tit Willow (Gilbert/Sullivan)

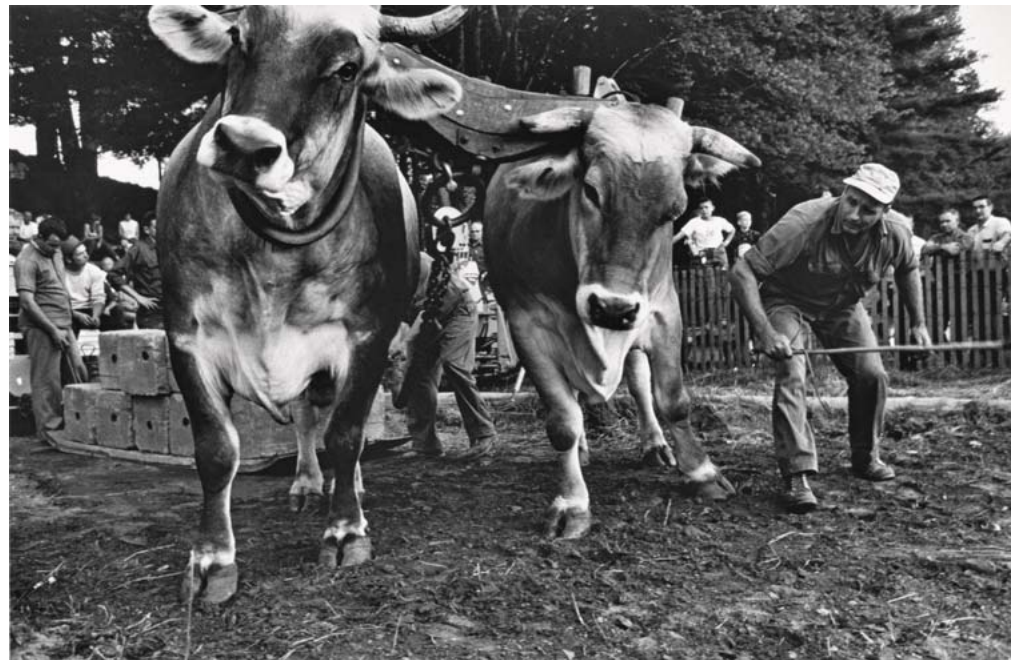
LP 2/Side 3 16:03
Untitled Improvisation/FD/6.9

LP 2/Side 4 14:20
Untitled Improvisation/FD/1.1-9.5
Untitled Improvisation/FD/1.12
On the Street Where You Live (Lerner/Lowe)

Booklet
Photos by Gerhard Steidl
16 pages
13.4 x 13.4 in. / 34 x 34 cm
12 black-and-white photographs
Tritone
Stapled brochure

€ 75.00 / £ 65.00 / US\$ 85.00
ISBN 978-3-95829-276-5





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).

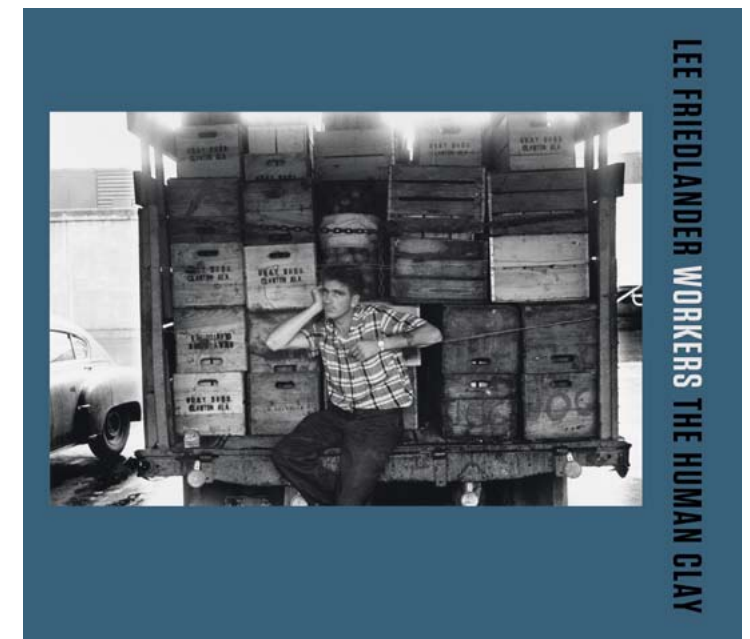
In the capstone volume of his epic series "The Human Clay," Lee Friedlander has created an ode to people who work. Drawn from his incomparable archive are photographs of individuals laboring on the street and on stage, as well as in the field, in factories and in fluorescent-lit offices. Performers, 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 Workers The Human Clay

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

€ 56.00 / £ 48.00 / US\$ 65.00
ISBN 978-3-95829-500-1



LEE FRIEDLANDER WORKERS THE HUMAN CLAY



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).

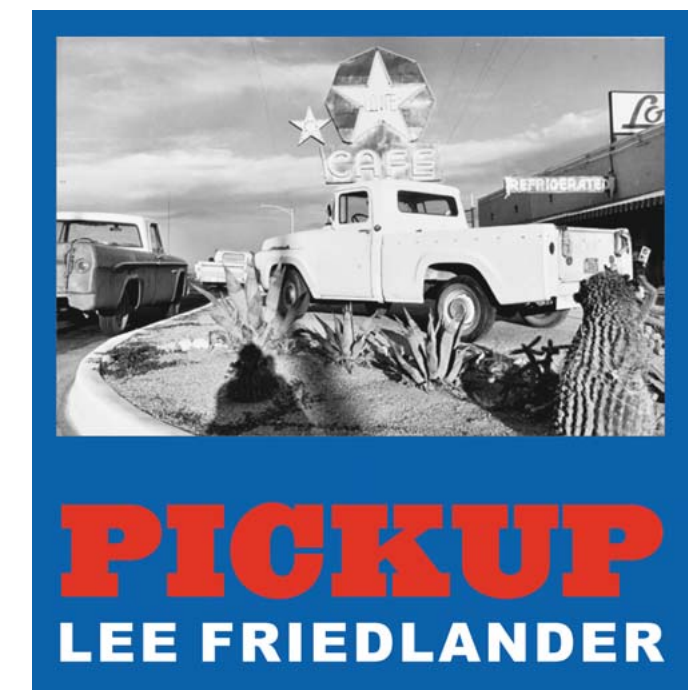
In this compendium Lee Friedlander examines the ordinary pickup truck, a quintessentially American mode of transportation. Unadorned in form as well as function, pickups have long been the vehicle of choice for farmers and tradespeople. Their well-worn beds—usually open to the elements, laid bare for 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 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 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

€ 38.00 / £ 34.00 / US\$ 45.00
ISBN 978-3-95829-501-8





Frank Gohlke was born in Wichita Falls, Texas, in 1942. In 1967 he abandoned the study of literature to become a photographer, encouraged in his decision by Walker Evans, who saw his first photographs, and Paul Caponigro, with whom he studied informally at his home in Connecticut. Gohlke has received two fellowships from the Guggenheim Foundation, two from the National Endowment for the Arts, and a Fulbright Research Fellowship to Kazakhstan in 2013-14. His work has been exhibited and collected internationally, including three solo shows at the Museum of Modern Art. Gohlke's books include *Mount St. Helens* (2005), *Accommodating Nature* (2007), *Thoughts on Landscape* (2009) and *Landscape as Longing* with Joel Sternfeld and Suketu Mehta published by Steidl in 2016.

Measure of Emptiness is a meditation on the vast spaces of the Great Plains, the heartland of American agricultural productivity, and the centrality of the grain elevator to its social, cultural and symbolic life. In photographs made between 1972 and 1977 with the support of fellowships from the Guggenheim Foundation and the National Endowment of Art, Frank Gohlke traveled back and forth through the central tier of states from his home in Minneapolis, Minnesota, to the Texas Panhandle, seeking an answer to the puzzle of the grain elevators' extraordinary power as architecture in a landscape whose primary dramas were in the sky.

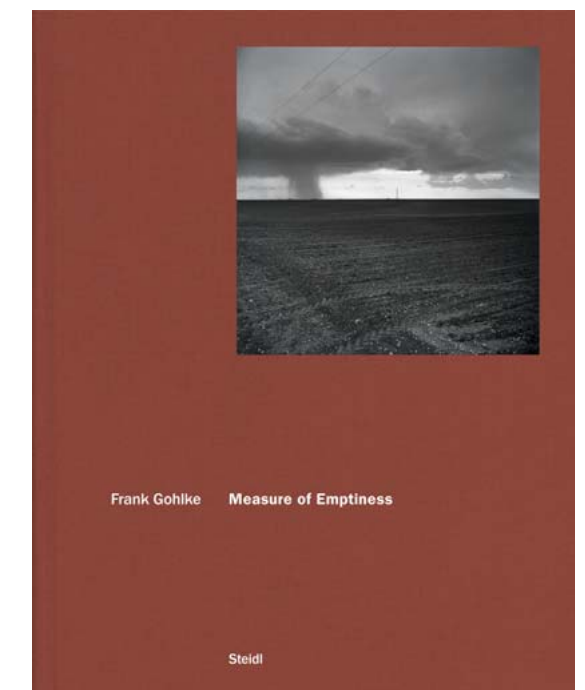
"In the United States there is more space where nobody is than where anybody is," said Gertrude Stein. The Great Plains are characterized by this spaciousness, and by the presence of windowless, rumbling, enormous grain elevators, rising above the steeples of churches to announce the presence of the town and to explain, in great measure, the lives and livelihoods of its inhabitants. Why did their builders choose that particular form to fulfill and practical necessity? And does the experience of great emptiness shape what people think, feel and do?

We are powerful, we build for the centuries, our monuments rival those of other heroic ages; we are insignificant, our hold on this landscape is tenuous, nature and time erode our greatest creations as if they were dust. What lingers in the memory, though, is the image of a solitary, upright form in the middle distance of an endless plain.
Frank Gohlke

Frank Gohlke Measure of Emptiness

Text by Frank Gohlke
Book design by Frank Gohlke and Gerhard Steidl
120 pages
8.8 × 11.2 in. / 22.4 × 28.4 cm
45 black-and-white photographs
Tritone
Clothbound hardcover with a tipped-in photograph

€ 44.00 / £ 38.00 / US\$ 55.00
ISBN 978-3-95829-498-1





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 Gedimas, an Erna and Victor Hasselblad Foundation Grant and the 2017 Erich Salomon Award of the Deutsche Gesellschaft für Photographie. Sutkus' work has been exhibited extensively and will be shown in late 2018 at the National Gallery of Art in Vilnius on the hundredth anniversary of the Republic of Lithuania.

This book is a rich overview of Antanas Sutkus' photos of the people of his native Lithuania during its occupation by the Soviet Union. Sutkus is above all a humanist photographer, his "kosmos" his fellow citizens—children, lovers, the elderly; how they engage with modernity and tradition, nature and the city, and express their identities—all captured in a frank, empathetic style that is far removed from soviet ideals and forms the foundation of the Lithuanian school of photography.

By revealing individual lives of dignity and integrity behind the Iron Curtain, Sutkus' work is as political as it is personal, a record of Lithuania's assertion of its cultural self against the Soviet Union which occupied the country from the Second World War until 1990. That struggle has since come to fruition: in 2004 Lithuania became a member of both NATO and the European Union, and is today one of Europe's fastest growing economies.

Sutkus has this gift, particular to a small breed of photographers, for inserting himself fluidly, naturally, into a situation. Children, young people, the elderly, fellow artists, politicians, the town, the country... People often seem to be waiting for somebody or something—or just pausing... They seem, in fact, to be pausing for him, sharing a candid moment of their lives with this perfect—but sympathetic—stranger.

William A. Ewing

Exhibitions:

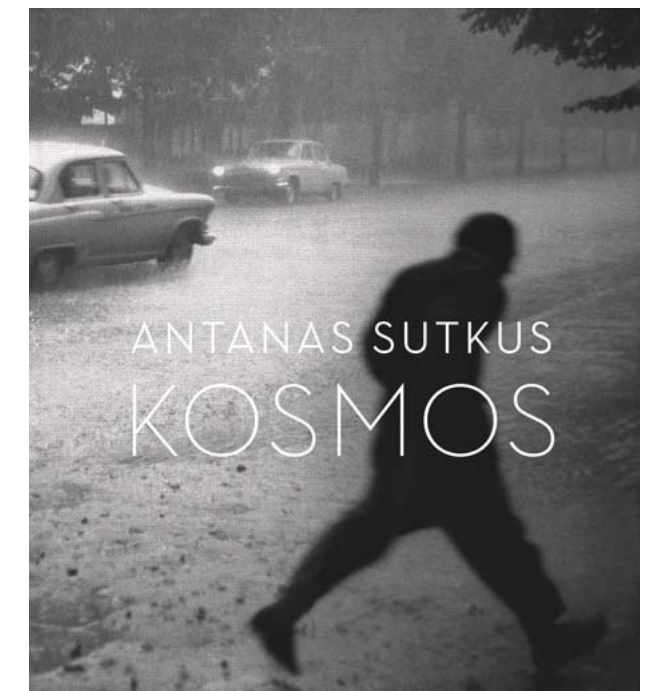
National Gallery of Art, Vilnius, 7 November 2018

ZEPHYR, Reiss-Engelhorn-Museen, Mannheim, 8 September 2019 to 20 January 2020

Antanas Sutkus Kosmos

English / Lithuanian / German / French
Edited by Thomas Schirnböck
Texts by William A. Ewing and Thomas Schirnböck
Book design by Steidl Design
272 pages
9.3 × 10.4 in. / 23.5 × 26.5 cm
300 black-and-white photographs
Tritone
Clothbound hardcover with dust jacket

€ 50.00 / £ 45.00 / US\$ 65.00
ISBN 978-3-95829-512-4





David Freund has a Masters of Fine Arts from the Visual Studies Workshop, Rochester, and has taught at Pratt Institute and Ramapo College of New Jersey. His exhibitions include those at Light Gallery in New York and George Eastman House in Rochester, and he has received a National Endowment for the Arts fellowship and a CAPS grant. Freund's work is held in the collections of the Museum of Modern Art, New York; the Museum of Fine Arts, Houston; the Bibliothèque Nationale, Paris; and the Corcoran Gallery of Art, Washington D.C. Steidl published Freund's *Gas Stop* in 2016.

In 2003, as David Freund was driving to Missouri to see a 102-year-old friend, she died. Reflecting on their meeting when he was a child, he stopped in Illinois to photograph an old playground. Besides swings, teeter-totters and slides, there were cannon, war memorials, a picnic area, a cornfield, and a baseball field; evocative and telling, a site of community and play. The moment launched a two-year odyssey to find and photograph such places. Freund soon realized playgrounds were an endangered species. In cities, because of safety and liability concerns, their apparatus, familiar to many childhoods, had largely been supplanted by bright structures of multicolored plastic and enameled steel. Thus, Freund focused on small towns where tradition, inertia and budget often permitted early playgrounds to survive. These were usually unoccupied, so children rarely appear in Freund's photographs, although alluded to in footprints, worn paint, and ruts under swings. Weather, light and viewpoint contribute to suggested narratives, yet the direct preservation aspect of the project is clear. As with other species that vanish, one day they are everywhere, the next, gone.

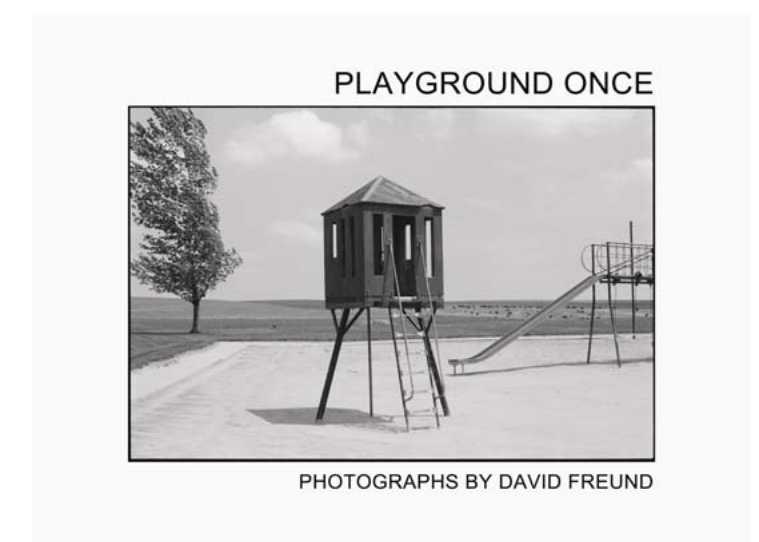
I'm trying to find and display connective tissue that might lead to understanding about myself and the world before my camera.

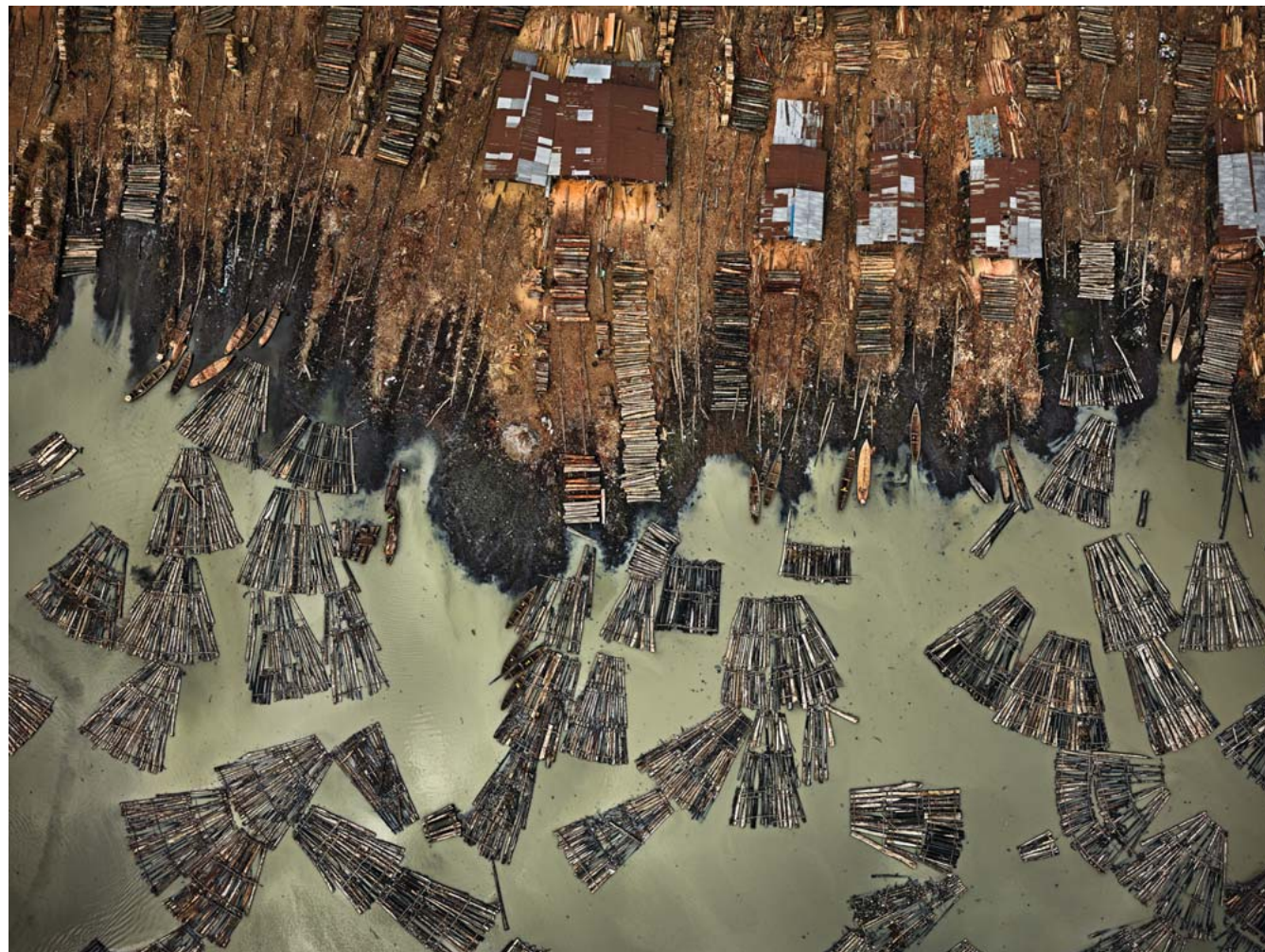
David Freund

David Freund Playground Once

Text by David Freund
Book design by David Freund and Gerhard Steidl
168 pages
11.8 x 9.1 in. / 30 x 23 cm
134 black-and-white photographs
Tritone process
Hardcover

€ 44.00 / £ 38.00 / US\$ 55.00
ISBN 978-3-95829-502-5





Edward Burtynsky's remarkable photographic depictions of large-scale industrial landscapes are included in the collections of over 60 major museums including the National Gallery of Canada, the Museum of Modern Art, the Guggenheim Museum in New York and the Los Angeles County Museum of Art. Burtynsky's distinctions include the TED Prize, the Outreach Award at the Rencontres d'Arles and the Roloff Beny Book Award. He sits on the board of directors for the Scotiabank CONTACT Photography Festival and the Ryerson Gallery and Research Center, and is co-founder of the Scotiabank Photography Award. In 2006 Burtynsky was made Officer of the Order of Canada and in 2016 he received the Governor General's Award in Visual and Media Arts. Burtynsky holds seven honorary doctoral degrees. His books with Steidl are *China* (2005), *Quarries* (2007), *Oil* (2009), *Water* (2013) and *Salt Pans* (2016).

Jennifer Baichwal has directed and produced documentaries for over 20 years. Her distinctions include AL Gore's Reel Current Award and Best Canadian Feature Film at the Toronto International Film Festival 2006 for *Manufactured Landscapes*, about the work of Edward Burtynsky in China; and the 2014 Toronto Film Critic's Association prize for Best Canadian Film and Canadian Media Awards prize for Best Documentary for *Watermark*. *Anthropocene* is her tenth feature documentary.

Nicholas de Pencier is a documentary director, producer and director of photography. His credits include *Let It Come Down: The Life of Paul Bowles* (International Emmy), *The Holier It Gets*, (Best Canadian Doc, Hot Docs), *The True Meaning of Pictures* (Gemini, Best Arts), *Hockey Nomad* (Gemini, Best Sports) and *Manufactured Landscapes*, (TIFF Best Canadian Feature; Genie, Best Doc). De Pencier was also director, producer and director of photography of *Watermark* and *Black Code*. He photographed and co-directed with Baichwal *Long Time Running* about the Tragically Hip's historic Man Machine Poem tour.

**Edward Burtynsky
with Jennifer Baichwal and
Nick de Pencier
Anthropocene**

Texts by Edward Burtynsky, Jennifer Baichwal, Nick de Pencier, Suzaan Boettger, Colin Waters and Jan Zalasiewicz
Poems by Margaret Atwood
Book design by Barr Gilmore
224 pages
14.2 x 11.3 in. / 36 x 28.7 cm
104 photographs
Four-color process
Clothbound hardcover with dust jacket

€ 85.00 / £ 75.00 / US\$ 95.00
ISBN 978-3-95829-489-9

Anthropocene is the newest book by Edward Burtynsky to document human destruction of the earth on a geological scale. In photos as beautiful as they are disconcerting, Burtynsky explores issues such as extinction (large-scale burning of elephant tusks to disrupt illegal trade and the black market, the plight of the last white rhino), technofossils (Nigerian landfill sites entirely of plastic, massive concrete tetrapods to protect Chinese coastline from erosion), and terraforming (mines and industrial agriculture). Containing specially commissioned poems by Margaret Atwood published here for the first time, a statement by Burtynsky and a range of essays, *Anthropocene* presents compelling artistic and scientific responses to these urgent topics.

The book is one part of the larger "Anthropocene" project, a multi-disciplinary body of work with filmmakers Jennifer Baichwal and Nick de Pencier which includes a major traveling exhibition, documentary film and interactive website. Its starting point is the research of the Anthropocene Working Group, an international body of scientists advocating to change the name of our present geological epoch, Holocene, to Anthropocene—the period where human activity dominates climate and environmental change. Including images of the video components and augmented reality experiences from the exhibition, the book, like the overall project, combines traditional and new lens-based media in an innovative and dynamic expression of humanity's profound and lasting changes on the planet.

Edward Burtynsky, Jennifer Baichwal and Nick de Pencier ... demonstrate the power of art to engage us aesthetically and intellectually on issues of pressing concern.
Marc Mayer, Director and CEO of the National Gallery of Canada

Exhibitions:
Art Gallery of Ontario, Toronto, September 2018
National Gallery of Canada, Ottawa, September 2018
Fondazione MAST, Bologna, spring 2019





Born in Como in 1944, Massimo Vitali studied photography at the London College of Printing. Beginning in the sixties Vitali worked as a photojournalist, collaborating with magazines and agencies throughout Europe, before turning to cinematography for television and cinema in the early eighties. He eventually returned to still photography as an artist, taking up large-format photography in 1993 and beginning his famous "Beach Series" in 1995. Steidl has published Vitali's *Landscape with Figures* (2004) and *Landscape with Figures / Natural Habitats, 1994-2009* (2011).

After nearly 30 years working with large-format photography, Massimo Vitali brings together his twelve "best" photographs in this volume. The selection of just a handful of works was made following many lengthy conversations with collaborators and curators who know Vitali's photography deeply. The chosen works are not necessarily his most well-known pieces; rather each speaks to a particular moment of his artistic research. The different images unfold in a changing world that is reflected in the landscapes depicted and the human interactions with them. Twelve photographs like twelve months in a year: short stories in a long career.

My photography comes from absolute matter-of-fact situations but also from a deep curiosity that I possess for people, for what they do and how they think. Massimo Vitali

Exhibition: Mazzoleni Gallery, London, spring 2019

Massimo Vitali Short Stories

Book design by Massimo Vitali and Gerhard Steidl
48 pages
14.2 x 11.4 in. / 36 x 29 cm
12 color photographs
Four-color process
Clothbound hardcover

€ 75.00 / £ 65.00 / US\$ 85.00
ISBN 978-3-95829-496-7

Massimo Vitali

Short Stories

Steidl





Santu Mofokeng

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

The photographer Santu Mofokeng is one of the most vital artists to emerge from South Africa's late apartheid era. From his distinctive portrayals of township life to his acclaimed reassessment of the medium's documentary function, Mofokeng's intuitive and multilayered oeuvre continues to grow in relevance and reach. This illuminating collection of texts—with contributions by Rory Bester, Jean-François Chevrier, Joshua Chuang, Patricia Hayes, Hans Ulrich Obrist, and others—provides an informed basis for engaging with Mofokeng's allusive body of work along with its related concerns. Published to accompany the photobook series *Santu Mofokeng Stories*, this essential, context-rich reference also features a comprehensive chronology and bibliography, interviews with David Goldblatt and Paul Weinberg, and previously unpublished writings by Mofokeng himself.

**Joshua Chuang (ed.)
A Santu Mofokeng Reader**

Texts by Rory Bester, Jean-François Chevrier, Joshua Chuang, Patricia Hayes, Hans Ulrich Obrist, and others
Book design by Victor Balco
184 pages
9.5 × 12.6 in. / 24 × 32 cm
32 black-and-white photographs
Softcover

€ 30.00 / £ 25.00 / US\$ 40.00
ISBN 978-3-95829-513-1





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

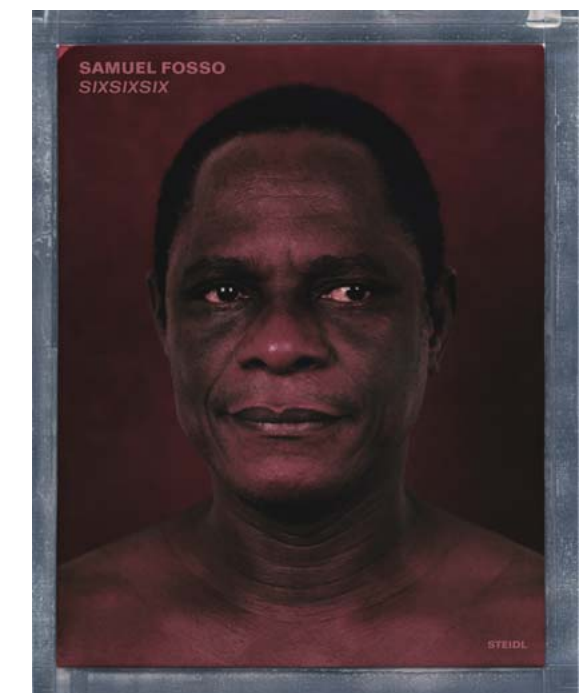
Text by Hans Ulrich Obrist
Foreword Jean-Marc Patras
Book design by Steidl Design
368 pages
9.4 x 11.8 in. / 24 x 30 cm
666 color photographs
Hardcover

€ 75.00 / £ 68.00 / US\$ 85.00
ISBN 978-3-95829-509-4

SIXSIXSIX consists of 666 large-format Polaroid self-portraits (each 21.5 x 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 Belfast in 1971, Donovan Wylie is Professor in Photography at Ulster University. He has published twelve monographs and his work is held in public collections including the Metropolitan Museum of Art, New York; the Victoria and Albert Museum, London; the Centre Georges Pompidou, Paris; the National Gallery of Canada, Ottawa; and the Irish Museum of Modern Art, Dublin. Wylie's books with Steidl include *British Watchtowers* (2007), *Maze* (2009), *Outposts* (2011) and *North Warning System* (2014).

This is the latest of Donovan Wylie's books with Steidl that explore the architecture of the Northern Ireland conflict. While Wylie's earlier publications including *British Watchtowers* and *Maze* (on Belfast's Maze prison) document disappearing military structures, *Housing Plans for the Future* focuses on the legacy of architectural containment in urban areas today.

Wylie took these photos during walks through a number of social-housing neighborhoods in inner-city Belfast, which look eerily similar. While the built environments at first appear benign, even mundane, sustained looking reveals how they purposely control vision and movement. Walls block vehicle access, houses are inverted to face away from neighboring communities and minimize potential antagonism, and excessive street lighting ensures visibility in what Wylie calls "a prison of sorts ... a completely thought-through system of social control." These defensive structures, built in the 1970s and '80s and still populated today, are a powerful and largely unrecognized legacy of the Northern Ireland conflict.

Our sense of being a person can come from being drawn into a wider social unit; our sense of selfhood can arise through the little ways in which we resist the pull. Our status is backed by the solid buildings of the world, while our sense of personal identity often resides in the cracks. Erving Goffman

Donovan Wylie Housing Plans for the Future

Text by David Coyles
Book design by Donovan Wylie and Bernard Fischer
80 pages
11.6 x 9.1 in. / 29.5 x 23 cm
33 color photographs
Four-color process
Clothbound hardcover with dust jacket

€ 35.00 / £ 30.00 / US\$ 40.00
ISBN 978-3-95829-488-2

NORTHERN IRELAND OFFICE			
BEGINS	20/7/77	ENDS	5/12/77
FILE TITLE			FILE NUMBER
HOUSING PLANS FOR THE FUTURE			
DISPOSAL DIRECTIONS		SIGNATURE	
DESTROY AFTER	YRS.		
PRESERVE			
CONSIDER AT ¹⁰ / ₁₀₀ REVIEW			
When papers require action by Noter, the word NOTE should be inserted in the box			1. 2. 3.
INDEX HEADINGS			



Paul Drake was born in Cheshire in 1974 and Helen File in 1969 in Lancashire. Before meeting they shared an independent and ongoing passion for history and architectural photography. Drake is a self-taught photographer, while File studied photography at Blackpool and the Fylde College; since 2009 they have worked together throughout the United Kingdom and Europe.

This book is the evocative four-year journey of Paul Drake and Helen File into one of the most secretive and heavily fortified borders in the world. For 37 years over 800 watchtowers monitored the surveillance along the Inner German Border; they were the first line of defense against the West and one of the most infamous sites of the Cold War. Continuous games of binocular warfare were carried out by both NATO and the Warsaw Pact across the 500m *Schutzstreifen* or, as it was known in the West, "The Death Strip."

In the ten months between 9 November 1989, when the borders of the German Democratic Republic fell, and the unification of Germany in 1990, over 700 watchtowers were demolished along the Inner German Border. Through meticulous research and with assistance from guards stationed along the border and Berlin Wall, Drake and File have compiled a concise documentation on the watchtowers of the former border. Once an inaccessible and isolated area, the border is now the largest nature reserve in Germany. Drake and File illustrate these remnants of the Cold War in a compelling set of images showing the remaining 75 watchtowers in their current states.

Without the knowledge, guidance and expertise from former members of the Border Troops of the German Democratic Republic, a set of original blueprints, a tape measure and a lot of patience, this project would have been impossible. Paul Drake and Helen File

Paul Drake and Helen File B-Türme Innerdeutsche Grenze The Last Watchtowers of the Inner German Border

Text by Paul Drake and Helen File
Illustrations by Paul Drake
Book design by Steidl Design
272 pages
11.8 x 8.3 in. / 30 x 21 cm
77 color photographs and 106 color illustrations
Four-color process
Hardcover

€ 58.00 / £ 48.00 / US\$ 65.00
ISBN 978-3-95829-504-9





Persecuted



National Socialist



Odd-job man



National Socialist



Political prisoner



National Socialist

The direct, objective style and constant search for truth of August Sander (1876-1964) decisively influenced the history of photography, marking a rupture from the idealized classical style of portraiture. The son of a miner from Herdorf, Germany, in 1910 Sander moved to Cologne and established a studio as a portrait photographer there. During the 1920s he frequented numerous artists, musicians, writers, architects and in particular the Cologne Progressives who shaped his photography. Alongside his commercial work, Sander photographed people from different social and professional spheres under the title "People of the 20th Century." In 1929 he published *Antlitz der Zeit* (Face of Our Time), a collection of 60 portraits constituting a sociological inventory of German society in the 1920s, which the Nazis eventually banned. In 1938-39 Sander took numerous identity photographs for Jews in Cologne; after the war he added twelve of these to his oeuvre under the title "The Persecuted." Sander died in 1964, leaving behind a chronicle and sociological inventory of his time in more than 40,000 photos.

Recognized as one of the founding fathers of the documentary style, August Sander is the creator of many iconic twentieth-century photographs. Towards the end of the First World War, while working from his studio in Cologne, Sander began what would become his life's work: a photographic portrait of German society under the Weimar Republic. He called this endeavor *People of the 20th Century*. While his first publication was banned from sale in 1936 by the National Socialist government, in around 1938 Sander began taking identity photographs for persecuted Jews. During the Second World War he photographed migrant workers; Sander included these images, as well as some taken by his son Erich from the prison where he would die in 1944, in *People of the 20th Century*, along with portraits of national socialists made before and during the war. Sander was unable to publish his monumental work during his lifetime, but his descendants champion his vision to this day.

These photographs are published together for the first time here, along with contact prints, letters and details about the lives of those photographed. They are portraits of dignified men and women, victims of an ideology taking their rightful place as "People of the 20th Century" in defiance of Nazi efforts to ostracize them.

We can tell from a facial expression the work someone does or does not do, if they are happy or troubled, for life leaves its trail there unavoidably. A well-known poem says that every person's story is written plainly on their face, although not everyone can read it.
August Sander

Co-published with the Mémorial de la Shoah and the August Sander Foundation

Exhibition: Mémorial de la Shoah, Paris, 8 March to 15 November 2018

August Sander Persecuted/Persecutors People of the 20th Century

Trilingual edition (French / German / English)
Texts by Barbara Becker-Jäckli, Gabriele Betancourt Nuñez, Johann Chapoutot, Alfred Döblin, Werner Jung, Olivier Lugon, Sophie Nagiscarde, Gerhard Sander and Alain Sayag
Book design by Anette Lenz
240 pages
9.1 x 11.8 in. / 23 x 30 cm
144 black-and-white photographs
and 22 illustrations
Tritone
Hardcover

€ 30.00 / £ 27.00 / US\$ 40.00
ISBN 978-3-95829-511-7





Ivor Prickett was born in 1983 and raised in the Republic of Ireland before leaving to study documentary photography in the United Kingdom. In 2009 he moved to the Middle East where he documented the Arab Spring uprisings in Egypt and Libya, working simultaneously on editorial assignments and personal long-term projects. Prickett continues to be based in the region and has spent the past eight years photographing the effects of the tumultuous Arab uprisings there. His work is held in the National Portrait Gallery in London and Museum Folkwang in Essen.

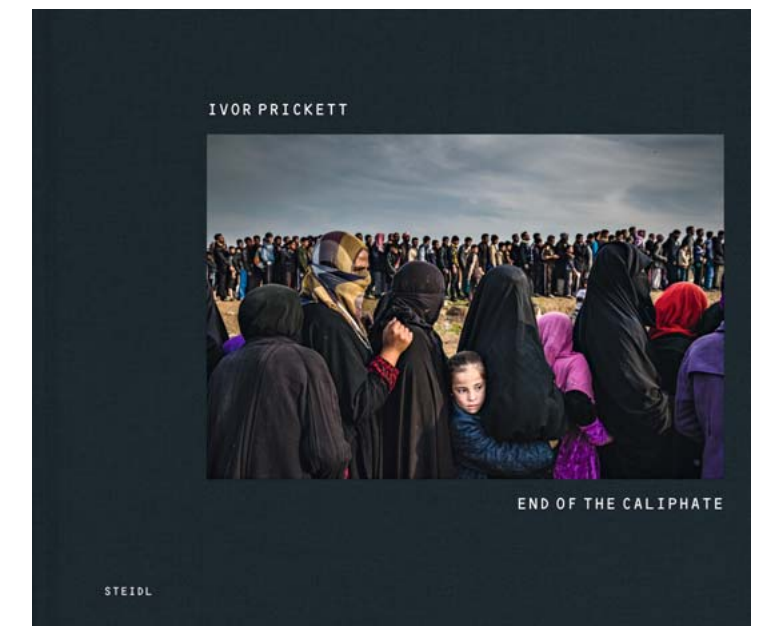
This book is the result of over a year's work in 2016 and 2017 photographing the military campaign to reclaim Iraq's second largest city, Mosul, from ISIS. Working exclusively for the *New York Times*, Ivor Prickett was often embedded within Iraqi special forces troops as he documented both the fighting and its toll on the civilian population and urban landscape. The operation lasted nearly nine months, resulted in thousands of civilian deaths and ruined vast tracts of the city. Involving some of the most brutal urban combat since World War II, the fall of Mosul was key to the downfall of the Islamic State: soon after the remains of the so-called "Caliphate" quickly collapsed. Prickett focuses on the human struggles of conflict. Taken on the frontline, his pictures legitimately and compellingly record the experience of being "caught in the crossfire," whether as a soldier or non-combatant. He furthermore captures post-war reality while attempting to reconstruct the final weeks of combat: the devastated city including abandoned corpses of ISIS fighters, and, months later, families searching for missing loved ones, and civilians returning to reclaim their homes and lives.

For me the battle for Mosul was the most significant chapter in the fight against ISIS. As a documentary photographer based in the region I was determined to gain access and follow the story of its re-capture. I hope these images stand as a lasting record of the tremendous toll the battle wrought on the people caught in its midst.
Ivor Prickett

Ivor Prickett End of the Caliphate

Book design by Ivor Prickett and Holger Feroudj
144 pages
10.4 x 9.1 in. / 26.5 x 23 cm
90 color photographs
Four-color process
Clothbound hardcover

€ 35.00 / £ 30.00 / US\$ 40.00
ISBN 978-3-95829-493-6





Born in New York in 1953, Lawrence Schwartzwald studied literature at New York University. He worked as a freelance photographer for the New York Post for nearly two decades and in 1997 New York Magazine dubbed him the Post's "king of the streets." Books and literature have shaped several of his photo series including "Reading New York" and "Famous Poets," both self-published in 2017. Schwartzwald lives and works in Manhattan.

The Art of Reading presents the first retrospective of Lawrence Schwartzwald's candid images of readers, made between 2001 and 2017. Partly inspired by André Kertész's *On Reading* of 1971, Schwartzwald's subjects are mostly average New Yorkers—sunbathers, a bus driver, shoeshine men, subway passengers, denizens of bookshops and cafes—but also artists, most notably Amy Winehouse at Manhattan's now-closed all-night diner Florent.

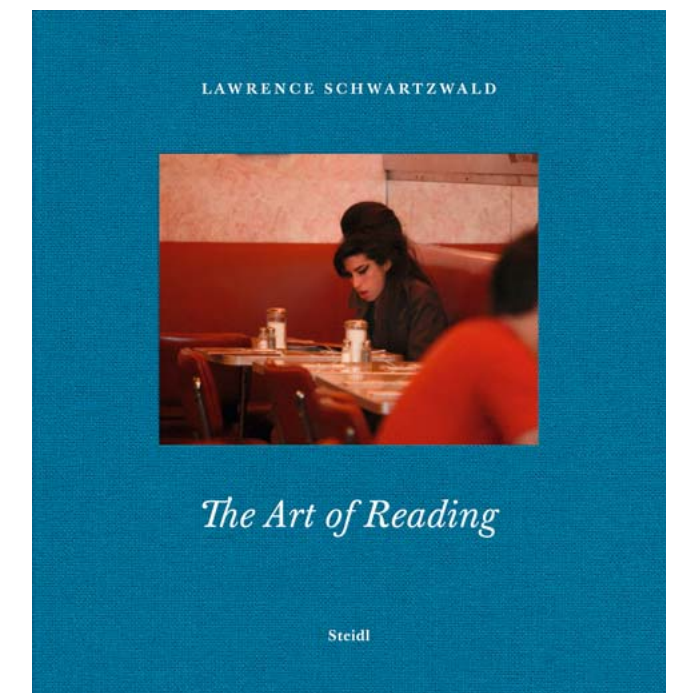
In 2001 Schwartzwald's affectionate photo of a New York bookseller reading at his makeshift sidewalk stand on Columbus Avenue (and inadvertently exposing his generous buttock cleavage) caused a minor sensation: first published in the *New York Post*, it inspired a reporter for the *New York Observer* to interview the "portly peddler" in a humorous column titled "Wisecracking on Columbus Avenue" of 2001. Since then Schwartzwald has sought out his readers of books on paper—mostly solitary and often incongruous, desperate or vulnerable—who fly in the face of the closure of traditional bookshops and the surge in e-books, dedicating themselves to what Schwartzwald sees as a vanishing art: the art of reading.

These photographs are my search for a reading nirvana.
Lawrence Schwartzwald

Lawrence Schwartzwald The Art of Reading

Text by Lawrence Schwartzwald
Book design by Steidl Design
144 pages
9.4 × 11.8 in. / 24 × 30 cm
65 black-and-white and 50 color photographs
Four-color process
Clothbound hardcover with a tipped-in photograph

€ 28.00 / £ 25.00 / US\$ 30.00
ISBN 978-3-95829-508-7





Raised in Williamsburg, Virginia, Sheva Fruitman is a photographer, art director, stylist and designer. After studying art at Bard College in New York State, Fruitman studied photography on the streets of New York City with Lisette Model. Her work has appeared in publications including the *New York Times*, *Condé Nast Traveller*, *Le Monde* and *Harper's Bazaar*, and is held in many private collections as well as the Victoria and Albert Museum.

Half-Frame Diary: End of the Century presents a selection of photos made between 1998 and 2000 from artist Sheva Fruitman's decades-long photo-diary project. These images idiosyncratically mirror everyday life at the end of the twentieth century, captured by Fruitman as she traveled the world.

Composed as diptychs, the half-frame photos are pairs, with two vertical images in the space of one 35mm frame. Resonances between these sepia-toned streetscapes and interiors link their original contexts and create episodes from layered, incomplete narratives: be it bunches of ripe bananas played against a tarot reader's neon sign of a palm, changing reflections in a shop window, or the linear patterns of buildings and a cherry picker versus those of a subway platform. These once timeless scenes, now published for the first time, are remnants of a not-too-distant world that no longer exists.

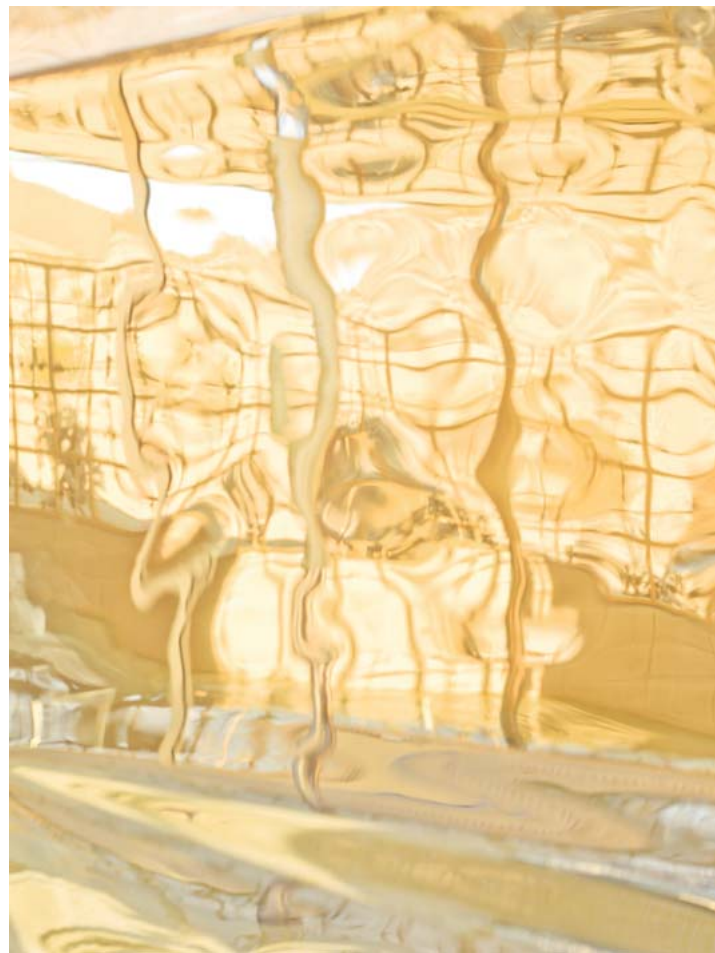
Always be on the lookout for the presence of wonder. E. B. White

Sheva Fruitman
Half-Frame Diary
End of the Century

Text by Sheva Fruitman
 Book design by Sheva Fruitman and Gerhard Steidl
 184 pages
 9 x 12 in. / 22.9 x 30.5 cm
 200 sepia photographs
 Four-color process
 Hardcover

€ 40.00 / £ 35.00 / US\$ 45.00
 ISBN 978-3-95829-499-8





Mona Kuhn is best known for her large-scale, dream-like photographs of the human form. Her pictures often reference classical themes with a light and insightful touch. Kuhn's approach to her work is distinguished by the close relationships she develops with her subjects, resulting in images of remarkable naturalness and intimacy, and creating the effect of people who are naked but comfortable in their own skin. Kuhn's Steidl books include *Photographs* (2004), *Evidence* (2007), *Native* (2009), *Bordeaux Series* (2011) and *Private* (2014).

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

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

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

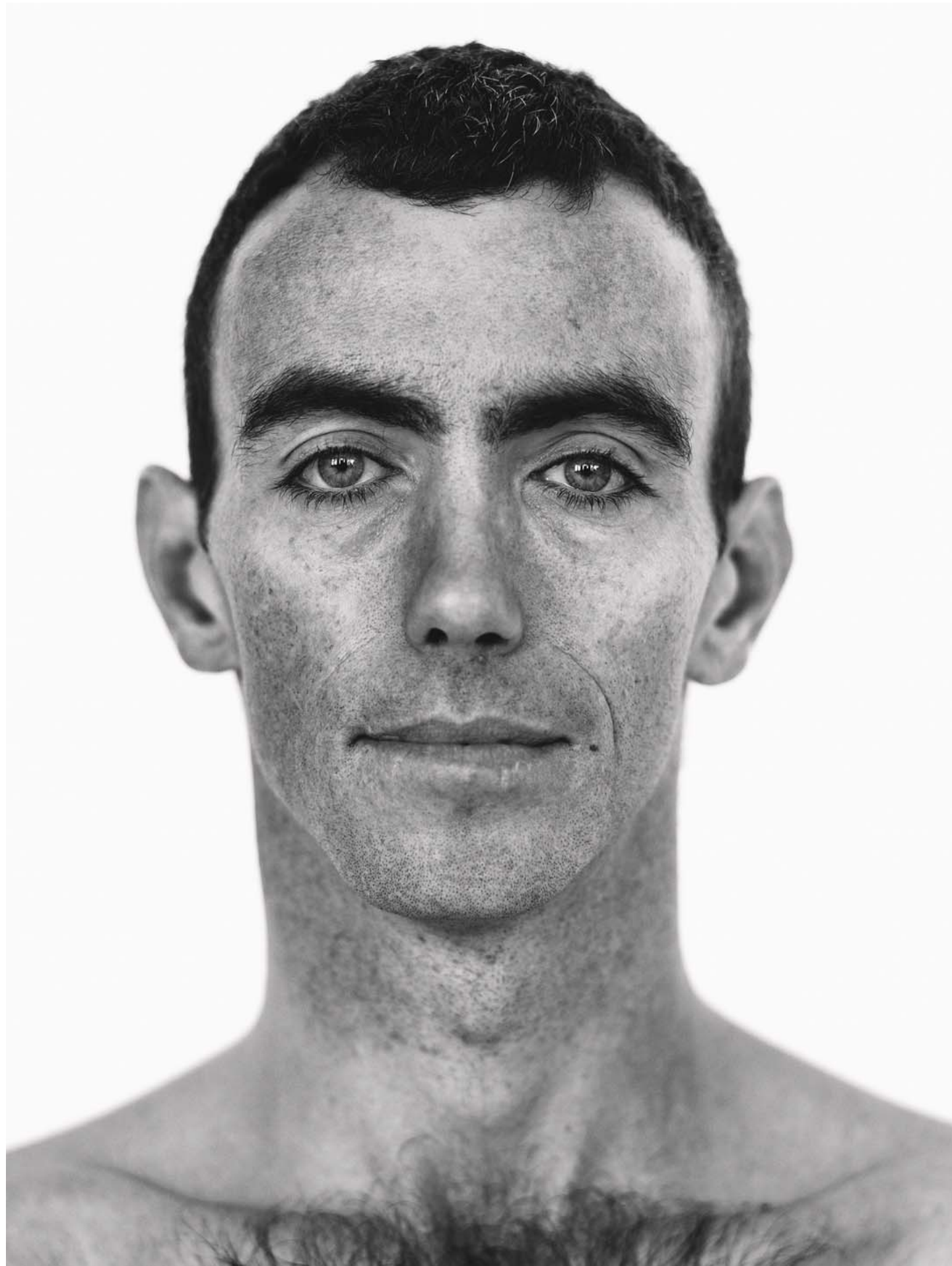


Mona Kuhn *She Disappeared into Complete Silence*

Book design by Mona Kuhn, Duncan Whyte and Gerhard Steidl
112 pages
9.8 × 12.2 in. / 23.8 × 31 cm
13 black-and-white and 35 color photographs
Printed in 14 colors on metallic silver paper
and Kamiko 150gsm paper
Open-spine softcover with a gilded top edge

€ 45.00 / £ 40.00 / US\$ 50.00
ISBN 978-3-95829-180-5





Bryan Adams, born in 1959 in Ontario, divides his time between music and photography. Adams has photographed for magazines including *Interview*, *i-D*, *Harper's Bazaar* and *British and German Vogue*. In 2003 he founded *Zoo Magazine* for which he received a Goldene Feder Award. In 2006 Adams was honored with a German Lead Award for his series of photographs of Mickey Rourke. His photographic exhibitions include those at the Saatchi Gallery and National Portrait Gallery in London, and Haus der Kunst in Munich. Steidl has published Adams' *Exposed* (2012), *Wounded: The Legacy of War* (2013) and *Untitled* (2016).

Bryan Adams Homeless

Book design by Bryan Adams,
Holger Feroudj and Gerhard Steidl
160 pages
9.4 x 12.6 in. / 23 x 29.7 cm
81 color and black-and-white photographs
Four-color process
Hardcover

€ 48.00 / £ 40.00 / US\$ 58.00
ISBN 978-3-95829-387-8

Six years ago Bryan Adams was approached by Trudie Styler to photograph a portrait story of homeless street vendors for *The Big Issue* magazine. That story inspired a more in-depth photographic look at these people who live on the streets of London and sell the magazine. *The Big Issue* is a weekly publication created by professional journalists and photographers, and sold on the streets to provide the homeless with legitimate income and facilitate their reintegration into mainstream society. Today *The Big Issue* is published in several international editions throughout Asia and Africa.

Adams' portraits are direct, compassionate and full of dignity. They depict character beyond social and economic circumstance, and can be seen as a continuation of Adams' 2013 *Wounded: The Legacy of War*, his portraits of young British soldiers who suffered life-changing injuries during combat in Iraq and Afghanistan.

To dismantle poverty by creating opportunity through self-help, social trading and business solutions. The Big Issue





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 displayed his photography for the first time; 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).

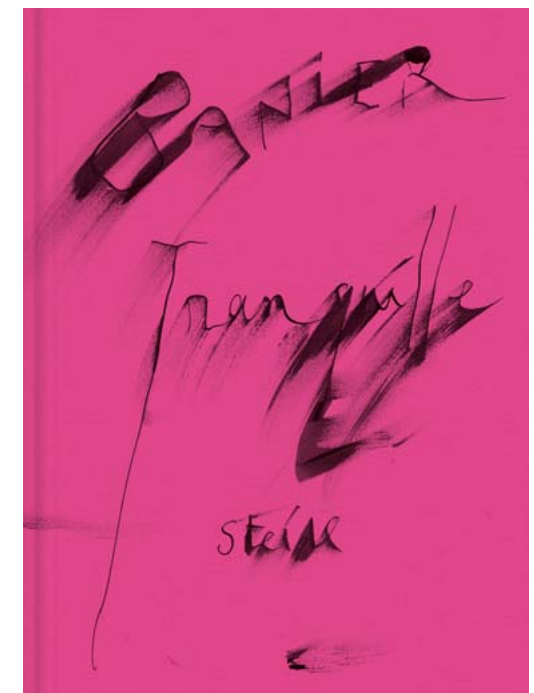
This book presents François-Marie Banier's portraits of Parisian construction workers sleeping or at rest in their places of work. Caught in moments of dreaming and escape from their labor, Banier's subjects blend into the soft grey atmosphere of his pictures and seem, if but for a moment, to have escaped the harsher facts of reality. These are candid and tender portraits which continue Banier's practice of photographing strangers he meets throughout Paris. 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."

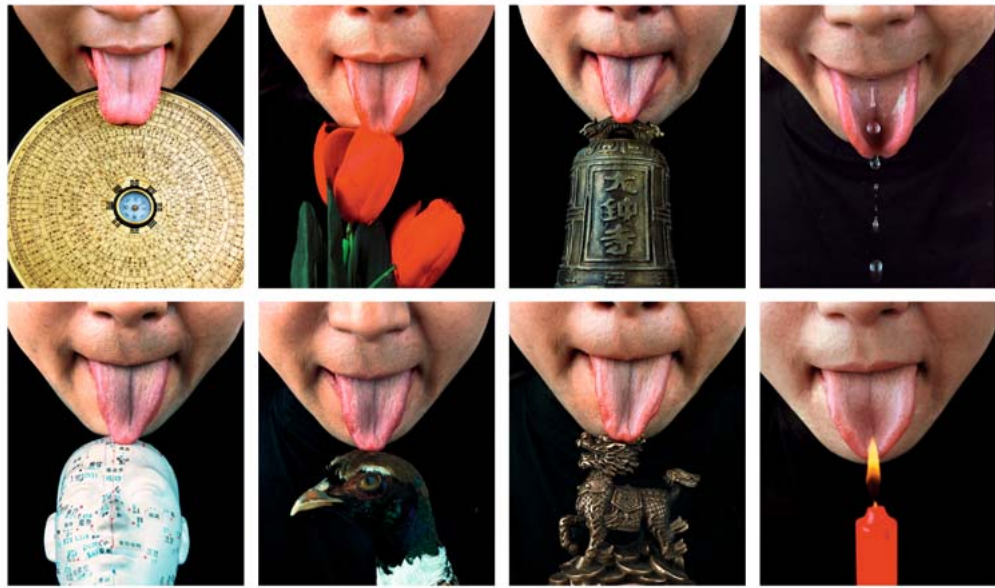
It is not the dreamer's spirit only that sleep inhabits. The body in a lying position aligns with the horizon and the dreams that travel across it. My capacity for tenderness overflows: life going to sleep flirts with abandonment, this elegance of any fighter, life being nothing but a battlefield. François-Marie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

François-Marie Banier Tranquille

Text by Erri De Luca
Book design by Martin d'Orgeval, François-Marie Banier and Gerhard Steidl
120 pages
7.1 x 9.6 in. / 18 x 24.5 cm
39 black-and-white photographs
Tritone
Clothbound hardcover

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





Life and Dreams: Contemporary Chinese Photography and Media Art features the work of Ai Weiwei, Cang Xin, Cao Fei, Chen Lingyang, Chen Shaoxiong, Cheng Ran, Hai Bo, Hao Jingban, Hong Hao, Hong Lei, Huang Yan, Jiang Zhi, Sze Tsung Nicolás Leong, Lin Tianmiao, Liu Chuang, Lu Yang, Luo Yongjin, Ma Liuming, Miao Xiaochun, Mo Yi, Mu Chen, Qiu Anxiong, Rong Rong, Shao Yinong, Sheng Qi, Song Dong, Sun Xun, Bo Wang, Wang Gongxin, Wang Jinsong, Wang Qingsong, Weng Fen, Xiang Liqing, Xu Yong, Yang Fudong, Yang Yong, Zhang Dali, Zhang Hai'er, Zhang Huan, Zhang Peili, Zheng Guogu, Zhou Tao, Zhou Tieshai and Zhuang Hui.

Life and Dreams: Contemporary Chinese Photography and Media Art is the first extensive catalogue of works by Chinese artists represented in The Walther Collection. Showing visually inventive and emotionally compelling artworks by 44 groundbreaking artists, *Life and Dreams* demonstrates the remarkable speed with which photography and media art have occupied important positions within the field of experimental Chinese art since the early 1990s, and the widespread adoption of these media and forms by successive generations of artists.

Throughout the catalogue, photographic works register artists' responses to the sweeping social and economic changes that have fundamentally altered the face of China's cities and transformed the fabric of everyday life and social relations. Key approaches taken up by these artists include the use of the bare body as raw material for creative manipulation, the surveying of the architectural and the built environment, the synthesizing of classical and historical imagery to comment on contemporary issues, the consideration of China's varied political legacies and histories, and the shaping of new emergent forms of individual and collective identity. Featured selections of media art employ elaborately imaginative and fantasy-driven means to evoke an ambiguous world of technological fantasy, suggesting where these changes may be leading China and its inhabitants.

The history of Chinese photography is an extensive one. However, rather than taking the form of a single trajectory or lineage, it is laden with ruptures and disjunctions, marked by the country's various political, social and economic events throughout its recent history.
Artur Walther

**Christopher Phillips and Wu Hung (eds.)
Life and Dreams: Contemporary Chinese
Photography and Media Art**

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

Exhibition: The Walther Collection, Neu-Ulm, 13 May to 18 November 2018

Texts by Christopher Phillips, Wu Hung, Lu Yang, James D. Poborsa, Stephanie H. Tung, Xin Wang, Sze Tsung Nicolás Leong, Rong Rong, Karen Smith, Wu Hung and Yang Fudong
Conversation between Christopher Phillips, Wu Hung and Artur Walther
Book design by Victor Balko
384 pages
9.8 x 9.8 in. / 25 x 25 cm
314 black-and-white and 329 color photographs
Four-color process
Clothbound hardcover with dust jacket

€ 58.00 / £ 55.00 / US\$ 60.00
ISBN 978-3-95829-490-5





**Josef Sudek –
The Poet with a Camera**
**Josef Sudek –
Báseň s fotoaparátom**
Vojtěch Lahoda

At the beginning of the twentieth century, Kolín, a Bohemian town of 16,000 people, on the River Elbe, an hour east of Prague, became a centre of Czech modern photography. The reason was that in 1896 two great photographers, Josef Sudek and Jaromír Funke, were born here. Another important Czech photographer and writer on photography, Eugen Wiskovský (1888–1964), taught at a secondary school here for more than twenty years. Funke was one of his pupils. A year after him, Josef's sister Božena was born in the nearby town of Nové Dvory, where their parents had settled. Trained as a photographer and retoucher, she became an assistant in her brother's studio in 1930. Josef was trained as a book-binder (finishing his apprenticeship in 1913), skills he was later able to draw on when mounting his photographs. In about 1911, at the age of fifteen, he began photography. At first, he was under the influence of the then fashionable styles of pictorialism and impressionism. In the same spirit, he made the hand-signed series *Photo Deset náhodných fotografií* (Prague: Ten mood photographs in the first half of the 1920s, and published by the Ústřední státní ústav grafický v Praze (Central State Graphic Art Institute in Prague). And in 1928 he began to work for the Družstevní práce, an arts and crafts cooperative that also published books and magazines. He provided photographs to advertise their books, and also photographed their design products, which they produced and sold under the direction of a leading Czech designer, Ladislav Sutnar (1897–1976). It was in the same year that Sudek published a limited-edition portfolio of fifteen photographs at Družstevní práce. Entitled *Slapy vltavy* (Saint Vitus), the portfolio was graphically designed by Emanuel Frinta in 120 numbered and signed copies, and was accompanied by an essay by Jaroslav Purých published in English in the first edition of Saint Vitus's Cathedral, 2010 (2003). Sudek was fascinated by the majesty of the sacred Gothic spaces, and particularly by the disorder and 'holliness' made by the craftsmen as they worked to finish the church at that time. His photographs from the work there occasionally bear the features of pictorialism, but some photos reveal Sudek's interest in chaos and indeterminateness, which come to a peak in the photographs from his own studio and in the *Labyrinth* series. Already in 1928, he was successfully publishing his works in *Pronoza* (first published in 1923) and later also in *Ziemia*, the two monthly magazines published by the Družstevní práce, including portraits, reportage from its accounting department and bookbinding department (subject matter that must have been close to his heart). At a time when his renown as a photographer was growing, Sudek was basically taken away by Družstevní práce from Melantrich, an important Czech publishing house that was very interested in his work. His friend, the painter František Tichý, worked for Melantrich.



000 **Žena ve světle (Woman in Light)**
Publisher: E. Beaufort a. s., Prague, 2018
Original Price US\$ 40.00, 1st Edition, Size 24.9 x 17.3 cm
No. of Pages 64, with 46 illustrations in letterpress
Photographer: Josef Sudek
Author: J. B. Marek
Printer: E. Beaufort a. s., Prague
Attribution: Cloth, dust jacket



000 **Srdce Evropy: Československá slovní i obrázkem (Heart of Europe: Czechoslovakia by words and image)**
Publisher: V. Soumar, Brno, 1978
Original Price Kč 12, 1st Edition, Size 40.1 x 28.7 cm
No. of Pages 50, unpaginated, with illustrations in relief for graphics
Photographer: Václav Jirá, O. Stránská, Lubor Robert Janáček, V. Soumar, J. Hanzoušek, F. Padežka, Designer: Aleš a. n. Hlavinka, Petr Štěpánek
Printer: Československá grafická unie, a. s., Prague, Attribution: Magazine, special issue

Manfred Heiting has been a collector, curator, designer and editor of photography and photo publications since the 1970s. Books edited and designed by Heiting at Steidl include *Autopsie*, German-language Photobooks, 1918–1945 (2012 and 2014), *The Soviet Photobook, 1920–1941* (2015) and *The Japanese Photobook, 1912–1990* (2017). He is currently completing *The Dutch Photobook, 1918–1990* and *The Photo Publications of Dr. Paul Wolff & Alfred Tritschler, 1912–2013*.

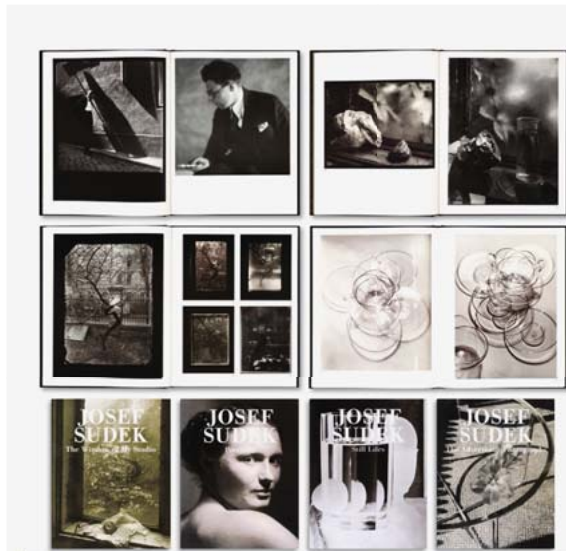
This survey of Czech and Slovak photo publications commemorates the hundredth anniversary of the founding of the Republic of Czechoslovakia on 28 October 1918. It demonstrates the persistent tradition of superior artistic imagination and technical ingenuity that is uniquely and wonderfully Czech and Slovak. Over more than 1,000 years of existence the Czechs and Slovaks were only a free nation between 1918 and 1938—and again since 1989. When finally living under their own rule, photographers and writers, typographers and book designers, graphic artists and printers were consumed by a love of country and documented its landscapes, cities, national treasures, monuments and the life of its people with unflinching attention—thus forming their unique cultural identity, even during Nazi annexation and 40 years of Communist occupation. In nine chapters this comprehensive book explores over 800 publications from 1918 to 1989, highlighting the work of more than 250 photographers and graphic artists including Alphonse Mucha, Josef Sudek, Frantisek Drtikol, Jaromír Funke, Jaroslav Rössler, Zdenek Tmej, Jindrich Styrsky, Karel Teige and Ladislav Sutnar to Vladimír Hipman, Karel Plicka, Jan Lukas, Karel Hájek, Tibor Honty, Josef Prosek, Libor Fára, Martin Martinec, Karol Kállay, Pavel Stecha, Jindrich Streit, Bohdan Holoméček and Josef Koudelka.

If a photographer has something to say—he will make a book.
Josef Koudelka

**Manfred Heiting (ed.)
Czech and Slovak Photo
Publications, 1918–1989**

Bilingual edition (English / Czech)
Edited and book design by Manfred Heiting
Texts by Manfred Heiting, Vojtech Lahoda, Amanda Maddox, Petr Roubal, James Steerman and Thomas Wiegand
516 pages
10.3 x 11.3 in. / 26.2 x 28.8 cm
1,680 black-and-white and 1,120 color images
Four-color process
Hardcover

€ 125.00 / £ 98.00 / US\$ 145.00
ISBN 978-3-95829-497-4

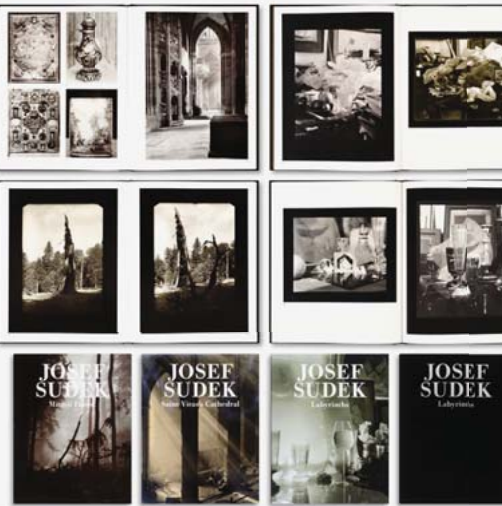


000 **Josef Sudek: The Window of my Studio**
Publisher: Steidl, Prague, 2017
Original Price \$ 60, 1st Edition, Size 28.9 x 22.8 cm
No. of Pages 306, illustrations in offset
Author: Anna Farnik, Designer: Martin Balcer
Language: English
Attribution: Cloth, dust jacket

Josef Sudek: Portraits
Publisher: Steidl, Prague, 2018
Original Price \$ 60, 1st Edition, Size 28.9 x 22.8 cm
No. of Pages 306, illustrations in offset
Author: Anna Farnik, Designer: Martin Balcer
Language: English
Attribution: Cloth, dust jacket

Josef Sudek: Still Life
Publisher: Steidl, Prague, 2018
Original Price \$ 60, 1st Edition, Size 28.9 x 22.8 cm
No. of Pages 306, illustrations in offset
Author: Anna Farnik, Designer: Martin Balcer
Language: English
Attribution: Cloth, dust jacket

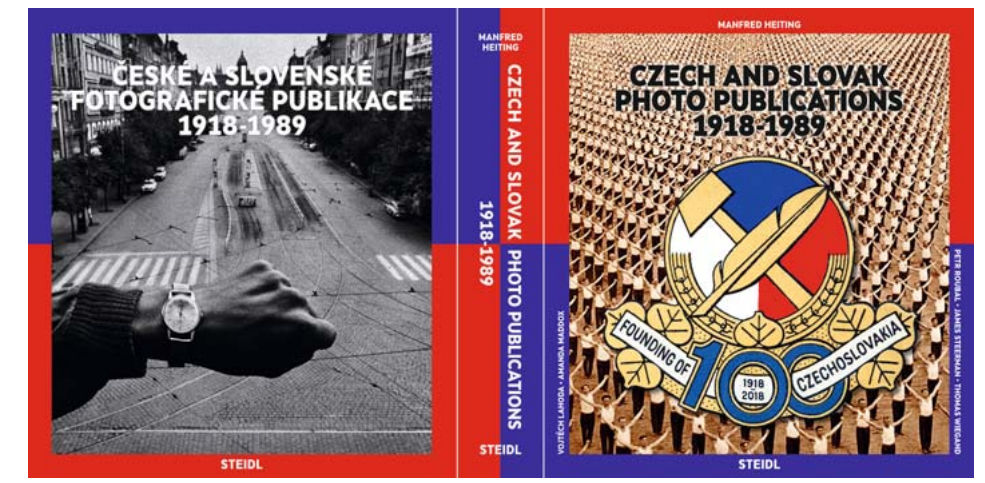
Josef Sudek: The Advertising Photographs
Publisher: Steidl, Prague, 2018
Original Price \$ 60, 1st Edition, Size 28.9 x 22.8 cm
No. of Pages 306, illustrations in offset
Author: Anna Farnik, Designer: Martin Balcer
Language: English
Attribution: Cloth, dust jacket

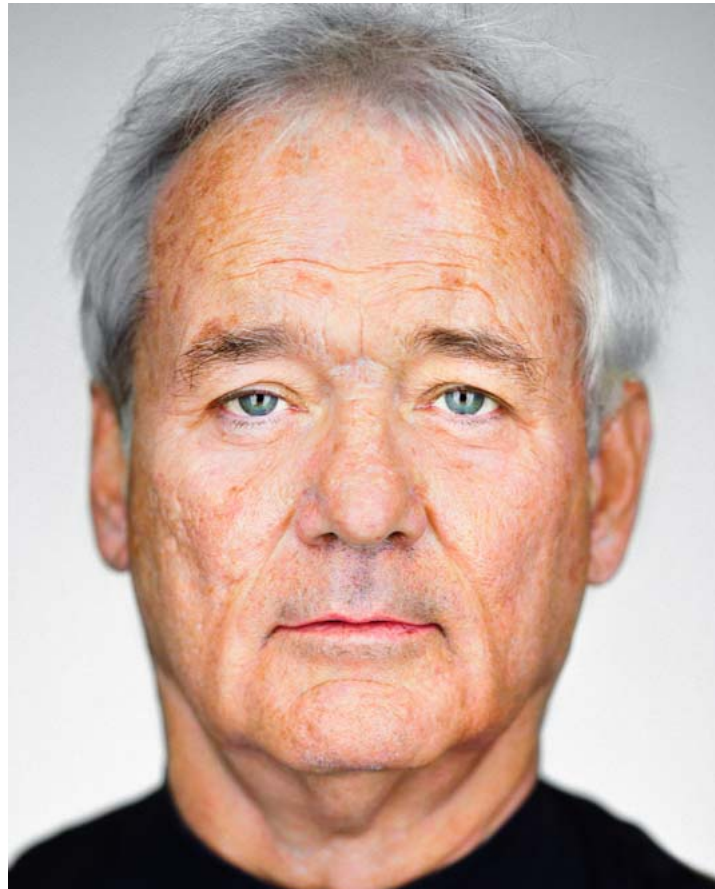
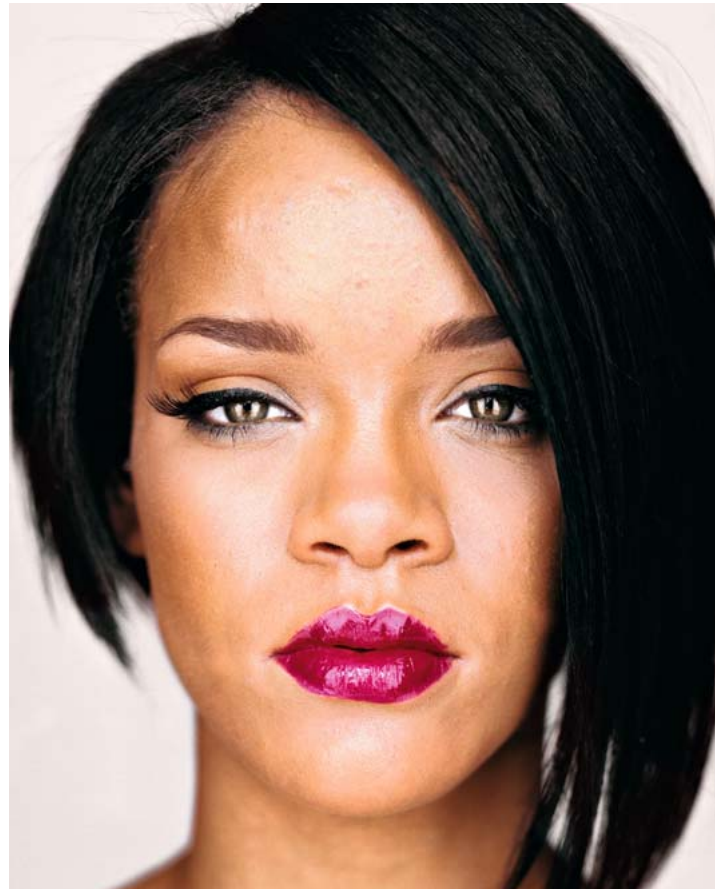
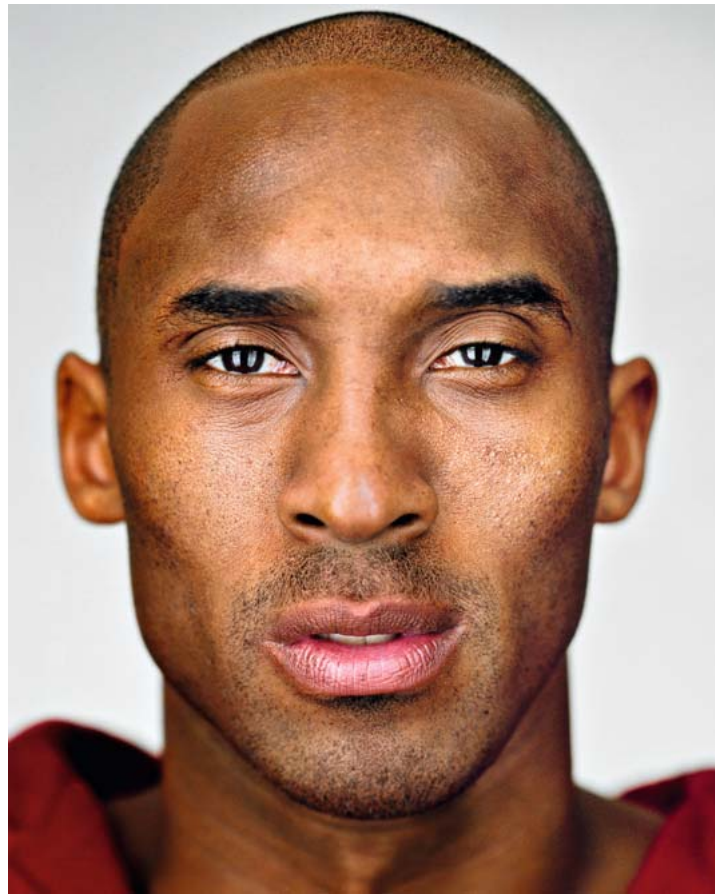
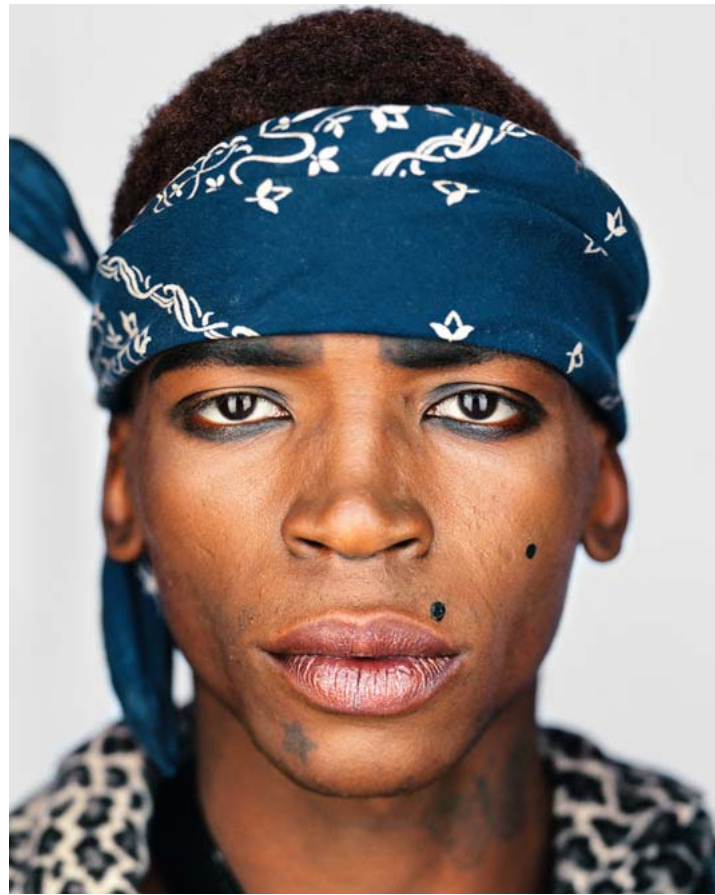


000 **Josef Sudek: Měsíční Ferst**
Publisher: Steidl, Prague, 2009
Original Price \$ 60, 1st Edition, Size 28.9 x 22.8 cm
No. of Pages 306, illustrations in offset
Author: Anna Farnik, Designer: Martin Balcer
Language: English
Attribution: Cloth, dust jacket

Josef Sudek: Saint Vitus's Cathedral
Publisher: Steidl, Prague, 2010
Original Price \$ 60, 1st Edition, Size 28.9 x 22.8 cm
No. of Pages 306, illustrations in offset
Author: Anna Farnik, Designer: Martin Balcer
Language: English
Attribution: Cloth, dust jacket

Josef Sudek: Labyrinth
Publisher: Steidl, Prague, 2013
Original Price \$ 60, 1st Edition, Size 28.9 x 22.8 cm
No. of Pages 306, illustrations in offset
Author: Anna Farnik, Designer: Martin Balcer
Language: English
Attribution: Cloth, dust jacket





Born in 1968, Martin Schoeller is an award-winning portrait photographer renowned for his extreme close-up portraits. Schoeller worked as an assistant to Annie Leibovitz from 1993 to 1996, and since 1998 his work has appeared in *Rolling Stone*, *National Geographic*, *Time*, *GQ*, *Esquire*, *Entertainment Weekly* and the *New York Times Magazine*, among other publications. He joined Richard Avedon as a contributing portrait photographer at the *New Yorker* in 1999, where he continues to work. Schoeller exhibits internationally and his photography is held in collections including the National Portrait Gallery at the Smithsonian Institution in Washington D.C.

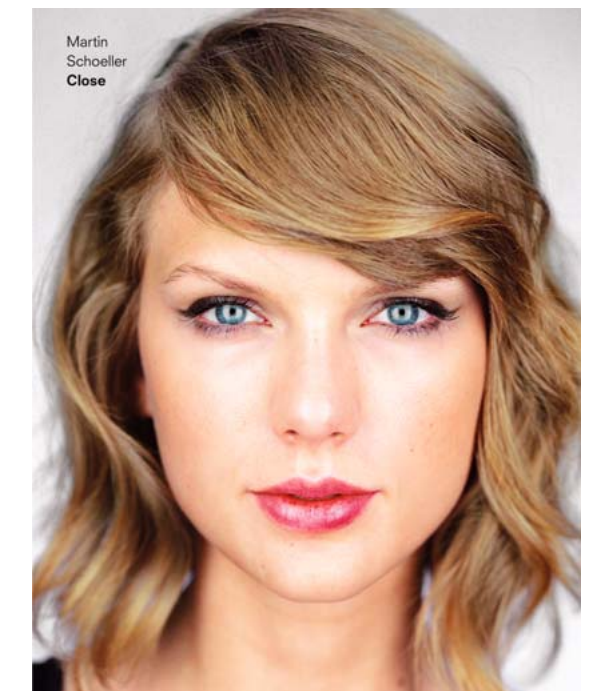
Close presents 120 portraits of the world's most famous and influential people across the arts and entertainment industries, politics, business and sport—from Julia Roberts and Adele, to Frank Gehry and Marina Abramović, Barack Obama, Julian Assange and Roger Federer. Between 2005 and 2018 Schoeller photographed his subjects, in his words “to create a level platform, where a viewer’s existing notions of celebrity, values, and honesty are challenged.” Schoeller realized this goal by subjecting his sitters to equal technical treatment: each portrait is a close-up of a face with the same camera angle and lighting. The expressions are consistently neutral, serious yet relaxed, in an attempt to tease out his subjects’ differences and capture moments “that felt intimate, unposed.” Schoeller’s inspiration for *Close* was the water tower series of Bernd and Hilla Becher, his ambition to adapt their systematic approach to portraiture. Amidst Schoeller’s famous subjects are also some unknown and unfamiliar ones, a means to comprehensively make his project an “informal anthropological study of the faces of our time.”

The greatest challenge in taking these images lies in the attempt to arrest the subtle moment that flickers between expressions and the nearly invisible movements of which the subject is unaware.
Martin Schoeller

Martin Schoeller *Close*

Text by Martin Schoeller
Book design by Martin Schoeller and Duncan Whyte
136 pages
11 × 14 in. / 28 × 35.5 cm
120 color photographs
Four-color process
Hardcover

€ 75.00 / £ 68.00 / US\$ 85.00
ISBN 978-3-95829-491-2





Born in Brooklyn in 1979, Ferris Bueller is a marketing and creative consultant in the music, art and fashion industries. He has curated events and contributed to editorial and advertising campaigns for brands including Nike, DKNY, Shiseido, Uniqlo, ELLE US and Burberry, and was a creative director for the *Behind the Beats* mixtape with Kanye West (2003) which is credited for introducing West to the world.

In 2017 Rodney “Ferris Bueller” Bailey documented the contents of his old room in his parents’ house in Queens, NY—full of ephemera collected while growing up in the late eighties and nineties, and largely untouched since. The result of this cathartic process of sorting and recording is this book: part visual autobiography, part time capsule. “My bedroom ... was my sanctuary because it contained all the things that defined me,” recalls Bueller, and his mementos include magazines, posters, photos, collages, T-shirts, concert tickets, a Walkman. His extensive collection of sneakers dominates the book, triggers vivid personal memories (expressed in texts throughout the image sequence), and makes palpable a past where the X-Files, Nirvana and Anna Nicole Smith were still current news. *Catharsis* is both a chronicle of Bueller’s sometimes difficult youth and a “record of life before the Internet or social media, before everyone knew what everyone else was doing all the time. [...] The only things that would connect you were clothes, sneakers and music.”

Eventually everything connects—people, ideas, objects. The quality of the connections is the key to quality per se. Charles Eames

Ferris Bueller Catharsis

Text by Ferris Bueller
Photographs by Alex Bohn
Book design by Ruba Abu-Nimah
and Eleanor Renée Rogers
176 pages
9 × 12 in. / 22.8 × 30.5 cm
104 color photographs
Four-color process
Softcover

€ 30.00 / £ 25.00 / US\$ 40.00
ISBN 978-3-95829-492-9





Roni Horn was born in New York in 1955. Horn's oeuvre focuses on conceptually-based photography, sculpture, books and drawing. Recent solo exhibitions include those at Tate Modern, Whitney Museum of American Art, Centre Pompidou, Kunsthalle Bregenz, Kunsthalle Hamburg, Kunsthalle Basel, Fundació Joan Miró, De Pont Foundation and Fondation Beyeler. Horn's books with Steidl include *Th Rose Prblm* (2016), *Hack Wit* (2015), *aka* (2010) and *bird* (2008).

Dog's Chorus presents an important group of recent drawings by Roni Horn. Following up on the 2016 *Th Rose Prblm*, Horn cuts apart original drawings of texts and reassembles the fragments into compositions that are cumulative, complex and changeable. In *Dog's Chorus* Horn combines a line from Shakespeare's *Julius Caesar* with common idioms, playfully questioning the meanings of language and identity.

Roni Horn *Dog's Chorus*

Text by Briony Fer
Book design by Roni Horn
64 pages
11.3 × 12.3 in. / 28.6 × 31.1 cm
30 color images on 10 gatefolds
Four-color process
Clothbound hardcover

€ 38.00 / £ 32.00 / US\$ 40.00
ISBN 978-3-95829-536-0

dog's
chorus





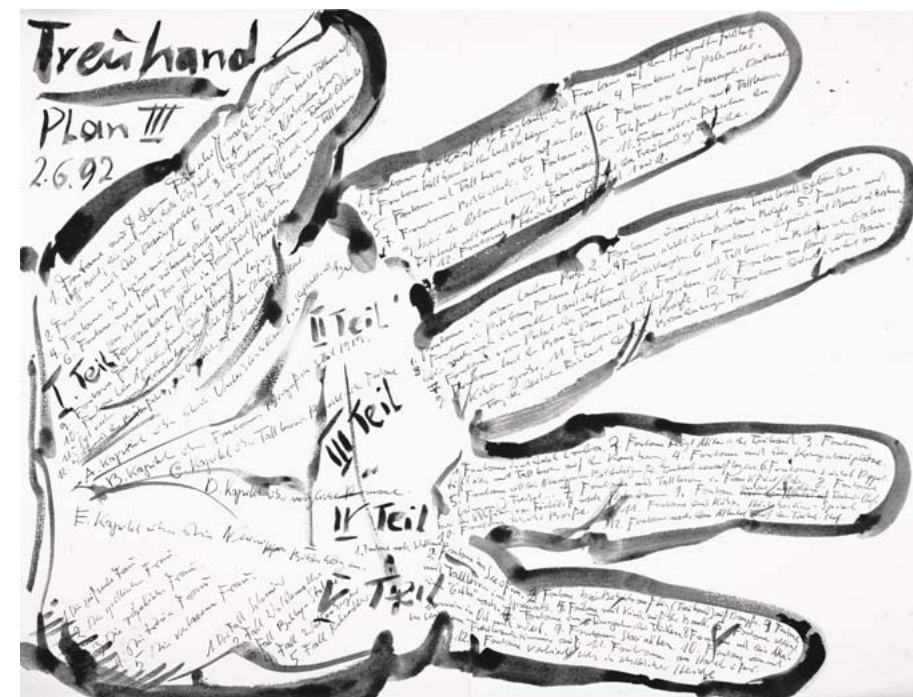
Günter Grass (1927-2015) was a novelist, sculptor and graphic artist. In 1999 he was awarded the Nobel Prize in Literature. Grass' books include *The Tin Drum* (1961), *Dog Years* (1965), *From the Diary of a Snail* (1973), *The Rat* (1987), *Crabwalk* (2002), *Peeling the Onion* (2007) and *Of All That Ends* (2016).

Six Decades grants us a privileged look behind the normally closed door of Nobel Laureate Günter Grass' studio. For well over half a century Grass worked unceasingly as a writer, sculptor and graphic artist. While capturing the pulse of each decade of his long life in his novels, Grass also produced theatre pieces, poems, short stories, essays, etchings, lithographs, drawings and sculptures. He was furthermore politically active in his native Germany, set up several foundations, and was passionately dedicated to issues he saw of artistic, social and humanitarian importance.

Combining Grass' writings with over 800 reproductions of his visual art, documents and photographs, *Six Decades* allows us to follow his working processes from book to book, from year to year. He shares with us moments of private happiness and crises through texts and images, many of which were not originally intended for publication, including preparatory sketches, draft manuscripts, book cover designs and work plans.

As I entered the sixth decade of my work as an artist, the time had come for looking back. The push to focus on myself, on my origins, on the years of my youth—despite all my doubts about the kind of autobiography that confidently asserts that "That is how it was"...
Günter Grass

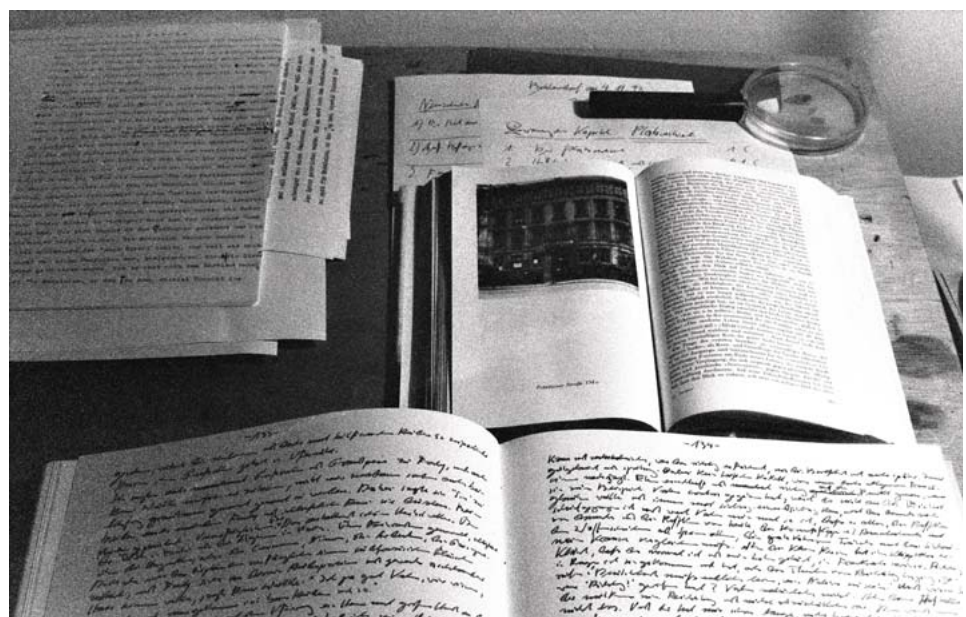
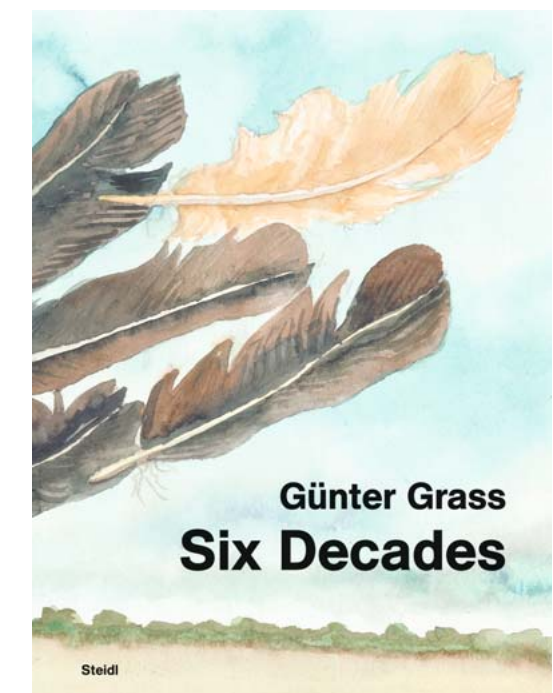
-1- Bilkenshof am 1. Nov. 99
Storkholms Rulle; Fortsetzung folgt
Se, die diese Arbeit...
Die Arbeit...
Die Arbeit...



**Günter Grass
Six Decades
A Report from the Artist's Studio**

Edited by G. Fritz Margull and Hilke Ohsoling
Text by Günter Grass
Translated from the German by Krishna Winston
Book design by Günter Grass, Bernard Fischer and Gerhard Steidl
608 pages
7.3 x 9.4 in. / 18.5 x 24 cm
660 black-and-white and 200 color images
Four-color process
Clothbound hardcover

€ 58.00 / £ 48.00 / US\$ 65.00
ISBN 978-3-86930-968-2



Damien Hirst

Anna Atkins

Adolphe de Meyer

Hans/Jean Arp

Volker Heinze

David Goldblatt

Robert Heinecken

Santu Mofokeng

Jakob Tuggener

Richard Serra

Jim Dine

Limited Editions

The Art and Craft of the Book For all of us at Steidl, limited editions are not about creating “luxury books” to be sold at high prices. For us, luxury is about freedom—freedom to indulge in all the crafts of bookmaking to create an object that is as true as possible to the artist’s intentions, with no regard to cost. One result of this freedom is smaller print-runs, naturally limited by the availability of the highest quality materials.

Our limited editions are intricate and challenging to produce. Take this season’s ten-volume *Pharmacy London* by Damien Hirst; or Adolphe de Meyer’s *Le Prélude à l’après-midi d’un faune*, in which we re-imagine the original 1914 book’s collotypes on vellum as quadratone offset prints tipped-in by hand onto mould-made paper.

Some of our limited editions are replicas of artists’ books—including the revelatory sketchbooks of Richard Serra and Hans/Jean Arp—in which we painstakingly re-create the artists’ unique originals. Doing so is a pleasure and an adventure, one in which we endeavor to source exactly the same materials the artists used (or their present-day equivalents). We leave ourselves plenty of time to craft our limited editions and their publishing dates can change accordingly; please visit steidl.de to stay up to date.

We hope our limited editions bring unlimited pleasure.



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.

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

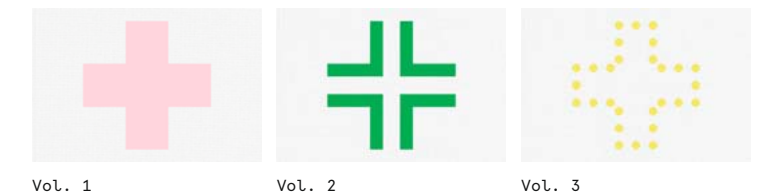
- Vol. 1
Barking & Dagenham, Barnet, Bexley
344 pages
 - Vol. 2
Brent, Bromley, Camden
416 pages
 - Vol. 3
City of London, Croydon, Ealing
324 pages
 - Vol. 4
Enfield, Greenwich, Hackney, Hammersmith & Fulham
420 pages
 - Vol. 5
Haringey, Harrow, Havering
344 pages
 - Vol. 6
Hillingdon, Hounslow, Islington, 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

Limited Edition – Damien Hirst
Introductory price of € 650 / £ 600 / US\$ 800 until 31 August 2018
€ 800 / £ 700 / US\$ 950 afterwards

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



Vol. 1 Vol. 2 Vol. 3



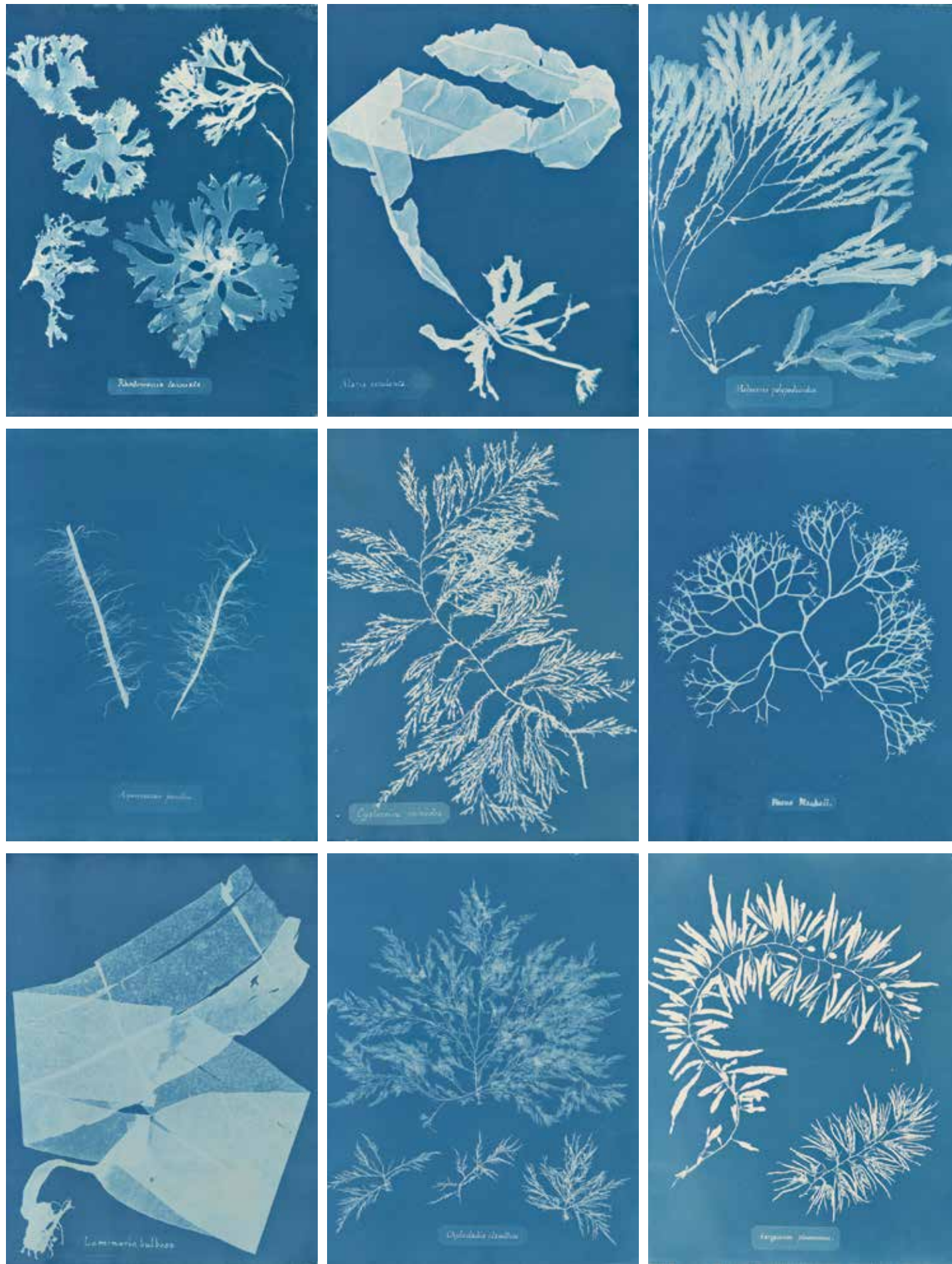
Vol. 4 Vol. 5 Vol. 6



Vol. 7 Vol. 8 Vol. 9



Vol. 10



The first photobook ever.

Anna Atkins (1799–1871) came of age in Victorian England and lived much of her life at Halstead Place in Kent. After producing *Photographs of British Algæ*, she collaborated with her friend Anne Dixon to create striking cyanotypes of ferns, feathers and flowering plants. In addition to The New York Public Library, choice holdings of her photographs can be found in the collections such as those of the Royal Society in London, the Linnean Society, the J. Paul Getty Museum, the Rijksmuseum and the Jardin des Plantes in Paris.

Anna Atkins Photographs of British Algæ: Cyanotype Impressions (Sir John Herschel's Copy)

Limited edition of 1,000 boxed sets

Texts by Joshua Chuang and Larry J. Schaaf
7.9 × 9.4 in. / 20 × 24 cm
239 cyanotypes
Quadratone
13 softcover books housed in an archive box

Part I: 24 pages	Part VIII: 26 pages
Part II: 26 pages	Part IX: 26 pages
Part III: 26 pages	Part X: 26 pages
Part IV: 26 pages	Part XI: 26 pages
Part V: 26 pages	Part XII: 26 pages
Part VI: 26 pages	Part XIII: 154 pages
Part VII: 26 pages	

€ 500.00 / £ 450.00 / US\$ 650.00
ISBN 978-3-95829-510-0



Limited Edition — Anna Atkins
Introductory price of € 400 / £ 350 / US\$ 500 until 31 August 2018
€ 500 / £ 450 / US\$ 650 afterwards

Shortly after William Henry Fox Talbot announced his invention of photography in 1839, the dedicated amateur botanist Anna Atkins, daughter of a prominent British scientist, began to experiment with the new medium. In 1843 she turned to her friend Sir John Herschel's recently discovered cyanotype process to publish her growing collection of native seaweeds—a daring way to introduce photography into book illustration. At regular intervals over the next decade, Atkins printed and issued these bracingly modern, deeply-hued photograms to her “botanical friends” in the form of hand-stitched fascicles of a book she entitled *Photographs of British Algæ: Cyanotype Impressions*.

The first book to be illustrated by photography and the earliest sustained application of photography to science, *British Algæ* is a landmark in the histories of publishing and photography. Of the nearly two dozen substantially complete or partial copies known to exist, each is distinct in its appearance and often in its number and arrangement of plates. The set of 13 parts she gave to Sir John Herschel—now in the Spencer Collection of The New York Public Library—is especially important and was carefully preserved by generations of the Herschel family exactly as Sir John received it. This sumptuous facsimile edition reproduces the recto and verso of each plate, presenting the work as its creator intended: as bound volumes to linger over, studied and admired, page by extraordinary page.

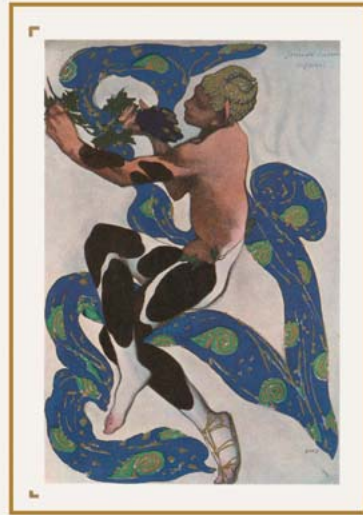
Rarely revealing any hint of their 175-year-old age, these cyanotypes look as if Anna just handed them to us, preserving a distant past while simultaneously offering a contemporary point of view. Larry J. Schaaf

Co-published with The New York Public Library



REPRODUCTIONS
de
TRENTE PHOTOGRAPHIES
de
Monsieur
le Baron A. DE MEYER.

Suivies
de quelques pages
d'Auguste Rodin, de Jacques-Émile
Blanche et de Jean Cocteau.



Baron Adolph de Meyer (1868-1946) is primarily known as an accomplished fashion photographer and society portraitist of sitters including Rita Lydig, Josephine Baker and John Barrymore. De Meyer relocated from Dresden to London in 1896, where he joined the Royal Photographic Society and the Linked Ring, a society of British Pictorialist photographers. From 1903 he corresponded with Alfred Stieglitz, eventually joining his Photo-Secession. In 1914 de Meyer became *Vogue's* first full-time photographer, in New York, where he remained until moving to Paris in 1921 for *Harper's Bazaar*. He returned to America following unrest in Europe and spent his later years in Hollywood; today de Meyer is a paragon for many contemporary fashion photographers.

Limited Edition — Adolphe de Meyer
Introductory price of € 400 / £ 350 / US\$ 500 until 31 August 2018
€ 500 / £ 450 / US\$ 650 afterwards

This is an exacting facsimile—and first re-print overall—of Baron Adolph de Meyer's especially rare book *Le Prélude à l'après-midi d'un faune*, first published in 1914 in a handcrafted edition of 1,000. Today only six copies are known to exist, and this Steidl edition recreates a book from Karl Lagerfeld's personal collection.

De Meyer's book is a privileged record of Vaslav Nijinsky's performance in the first ballet he choreographed: *Le Prélude à l'après-midi d'un faune* (Prelude to the Afternoon of a Faun) for Serge Diaghilev's famous Ballets Russes, set to a score by Claude Debussy and inspired by a poem by Stéphane Mallarmé. The ballet debuted in Paris in 1912 and shocked audiences and critics with its eroticism and unconventional choreography. De Meyer's 30 photos capture Nijinsky's animalistic performance as the faun surrounded by prancing nymphs, and are an important record of Léon Bakst's Symbolist sets and costumes. In this new edition Gerhard Steidl recreates the original, published by Editions Paul Iribé & Cie, with as much attention to detail as possible. *Le Prélude* is a hand-stitched brochure with a hand-folded dust jacket. Iribé's collotypes (photomechanical ink prints) on vellum paper are recreated in offset as quadratone prints tipped-in by hand onto Somerset Cotton paper, mould-made by St Cuthbert's Mill—all in a limited edition of 1,000 books.

Photography experts regard these images as Baron de Meyer's finest work. Sergei Diaghilev valued them for another reason—as the most exceptional visual record ever made of his legendary dance company. Rita Reif, the *New York Times*



Vous dansez! voici votre lot.
Le secret prestige de l'éphémère surétole votre gloire. Votre œuvre est circonscrite en vous et rien d'elle ne vous autorise à disparaître. Que de pastels génies s'effacent au milieu du cortège de leurs œuvres! Solomea, Mozart et Shelley reposent, mais toujours les martyrs de Sodoma s'évanouissent de lassitude sensuelle, toujours Mozart échafaude ses menuets de cristal, toujours Shelley parfume comme ces jacinthes humides et frisées qui semblent la chevelure des archanges.

Hélas vous ne danserez plus!
Je me souviens d'une terrible danse. C'était dans une arène d'Espagne. Un orchestre secouait des marches brillantes et moroses; un jeune matador, plus doré, plus sage, plus lancinant qu'une goépe, harcelait un taureau laqué de sang dont la noire encochure était fleurie d'une cruelle gerbe de roses trémières. Il faisait chaud. Le jeune homme très pâle, olivâtre, ayant peut-être peur, se dressait sur la pointe de ses escarpins, touchait la tête, entre les cornes, cachait son aiguillon sous la cape, dansait avec la mort.

Eh bien, lorsque je vous regarde, dispersant plus vite que les autres votre sillage de panse, brulant votre avenir dans la cendre légère s'accumule en vous et peu à peu vous pésez, il n'apparaît qu'aussi vous dansez, en somme, avec la mort, tandis que nous nous promettons, nous nous hâtons, nous dormons sans braver avec elle.

JEAN COCTEAU.

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

Limited edition of 1,000 boxed sets

Texts by Jacques-Émile Blanche, Jean Cocteau
and Auguste Rodin
100 pages

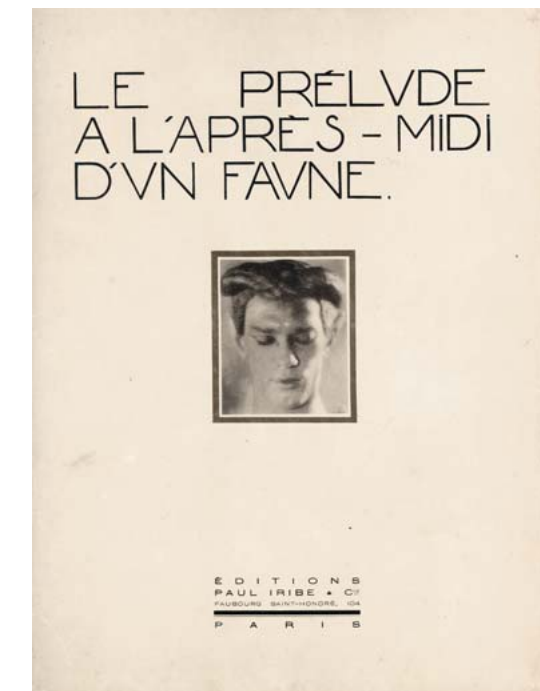
11.4 x 15 in. / 29 x 38.2 cm

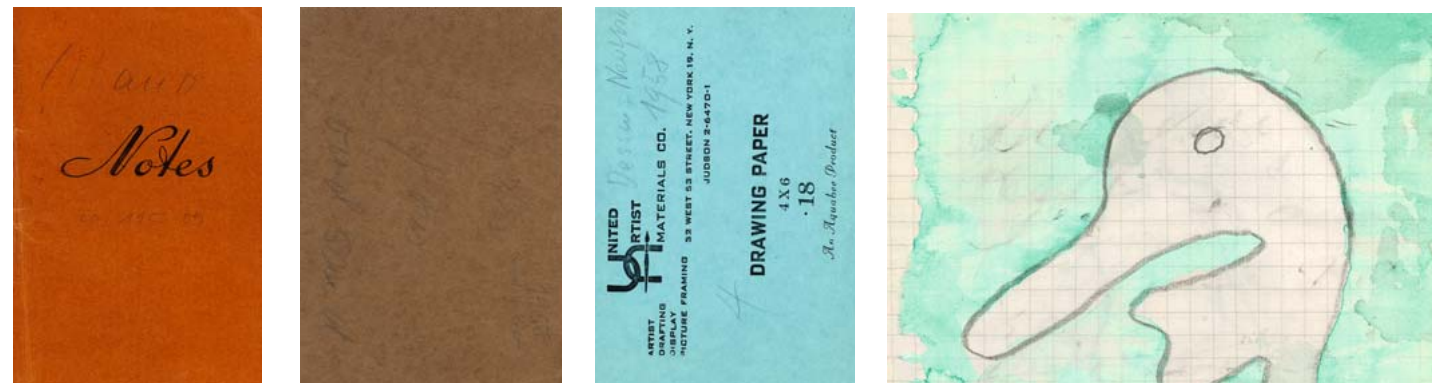
30 black-and-white photographs

Quadratone

Hand-stitched brochure with tipped-in photographs
housed in a box

€ 500.00 / £ 450.00 / US\$ 650.00
ISBN 978-3-95829-505-6





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.

Limited Edition — Hans/Jean Arp
Introductory price of € 300 / £ 250 / US\$ 350 until 31 August 2018
€ 350 / £ 300 / US\$ 450 afterwards

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

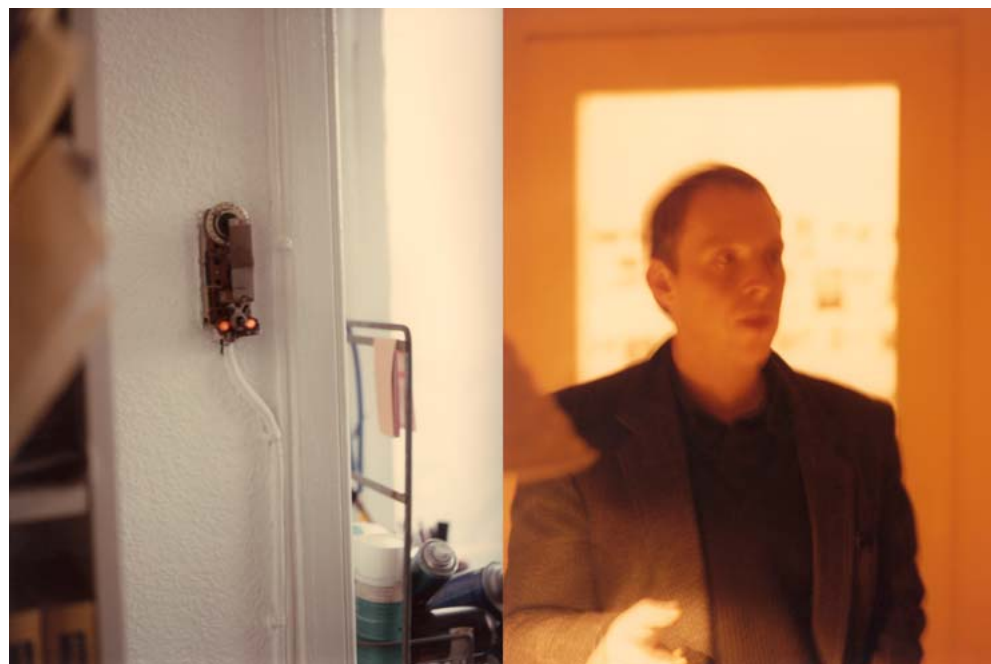
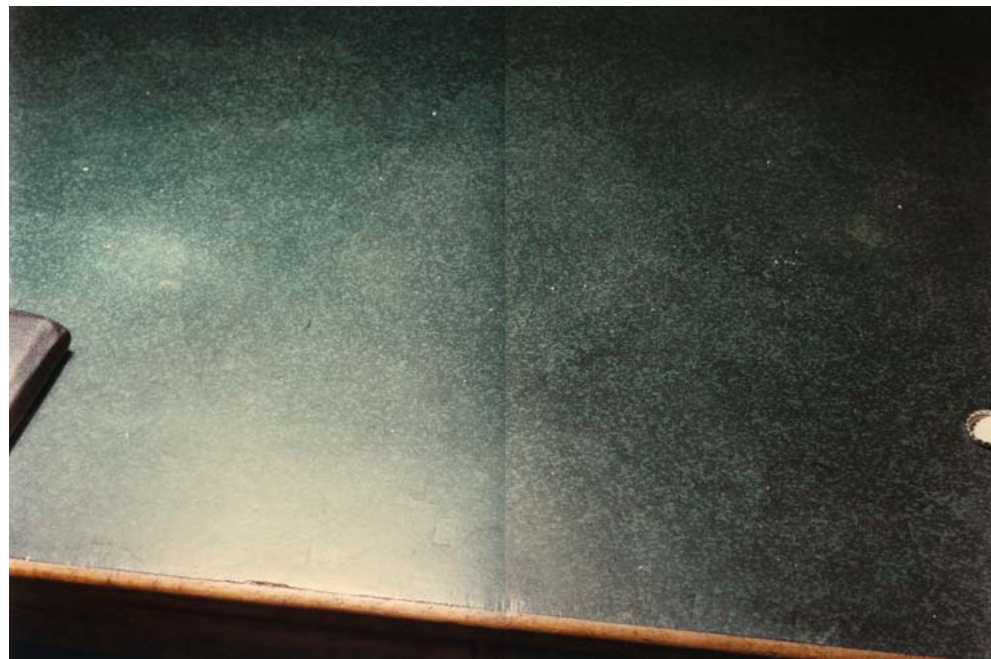
- Vol. 1
46 pages
4.7 x 7.1 in. / 12 x 18 cm
22 color images
- Vol. 2
66 pages
3.9 x 5.5 in. / 10 x 14 cm
30 color images
- Vol. 3
48 pages
4.1 x 5.9 in. / 10.5 x 15 cm
19 black-and-white images
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66 pages
4.1 x 5.8 in. / 10.5 x 14.7 cm
31 black-and-white images
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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
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4.1 x 5.8 in. / 10.5 x 14.8 cm
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18 black-and-white images
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82 pages
2.6 x 4.3 in. / 6.5 x 11 cm
25 black-and-white images
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96 pages
3 x 4.7 in. / 7.6 x 12 cm
18 color images
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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
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3 color images
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68 pages
2.9 x 4.1 in. / 7.3 x 10.5 cm
9 color images
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70 pages
3.9 x 5.8 in. / 10 x 14.8 cm
33 color images
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80 pages
3.5 x 5.3 in. / 9 x 13.5 cm
34 color images
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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 Duisburg in 1959, Volker Heinze is a photographer for whom the book is the primary medium; he explores his visual ideas in book form before installing his work in the gallery or museum. Heinze has published numerous monographs and his work is held in collections including Museum Folkwang in Essen, Musée d'Art moderne de la Ville de Paris and Fotomuseum Winterthur.

Volker Heinze + - 0

Limited edition of 750 books

Texts by Florian Ebner and Martin Kippenberger
Book design by Volker Heinze
72 pages plus a 16-page text booklet
and two gatefolds
9.4 x 12.6 in. / 24 x 32 cm
36 color photographs
Four-color process
Hardcover

€ 145.00 / £ 125.00 / US\$ 175.00
ISBN 978-3-95829-352-6

Limited Edition – Volker Heinze
Introductory price of € 100 / £ 85 / US\$ 125 until 31 August 2018
€ 145 / £ 125 / US\$ 175 afterwards

+ - 0 ("plus minus null") is a facsimile of a unique, handmade artist's book crafted by Volker Heinze in 1986. Its photos are the result of the young Heinze's decision to radically capture the world around him—be it cityscapes, rooms casts in warm artificial light, friends or simply objects sitting on a table. Working against the removed perspective of documentary photography, Heinze employs color not as a tool of realism but with experimental flair, and plays with focus and the inevitable "mistakes" of analogue film—all to create an original aesthetic born from the idiosyncrasies of the photographic medium. Heinze originally presented this body of work in two forms: as the large installation *The Appearance of the Familiar*, composed of individual photos pinned to the wall in the influential 1986 exhibition "Remnants of the Authentic" at Museum Folkwang in Essen. And as + - 0—with its experimental layout, leaves of tracing paper with hand-painted quotes such as "To search for reality is like diving for pearls in an aquarium", and a booklet with excerpts from Martin Kippenberger's *241 Bildtitel zum Ausleihen*—now to be published for the first time since its inception more than 30 years ago.

At the beginning of the eighties there was a general shift towards a more subjective attitude to life and art. I found parallels to my own ideas in the music of Tom Waits and the Einstürzende Neubauten, the expressive work of a young generation of painters and the early films of Jim Jarmusch. Volker Heinze





Born in Randfontein in 1930, David Goldblatt was a definitive photographer of his generation, esteemed for his engaged depiction of life in South Africa over more than 50 years. His work concerns above all human values and is a unique document of society during and after apartheid. Goldblatt's photos are held in major international collections, and his solo exhibitions include those at the Museum of Modern Art in New York in 1998 and the Fondation Henri Cartier-Bresson in Paris in 2011. In 1989 Goldblatt founded the Market Photo Workshop in Johannesburg to teach visual literacy and photography especially to those disadvantaged by apartheid. In 2006 he received the Hasselblad Award. Goldblatt passed away in Johannesburg on 25 June 2018, aged 87.

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

Limited edition of 750 books

Text by Brenda Goldblatt
 Book design by David Goldblatt, Christelle Troskie,
 Holger Feroudj and Gerhard Steidl
 56 pages
 19.1 x 12.9 in. / 48.4 x 32.8 cm
 55 black-and-white photographs
 Tritone
 Clothbound hardcover delivered with
 a handmade wooden support

€ 280.00 / £ 240.00 / US\$ 325.00
 ISBN 978-3-95829-340-3



Book with wooden support

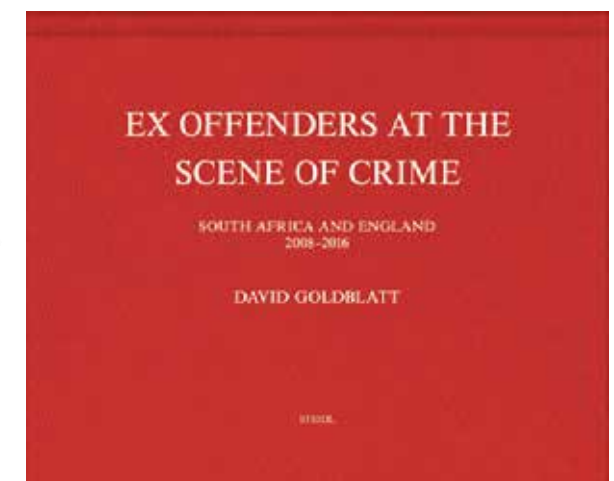
Limited Edition – David Goldblatt
 Introductory price of € 185 / £ 165 / US\$ 225 until 31 August 2018
 € 280 / £ 240 / US\$ 325 afterwards

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

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

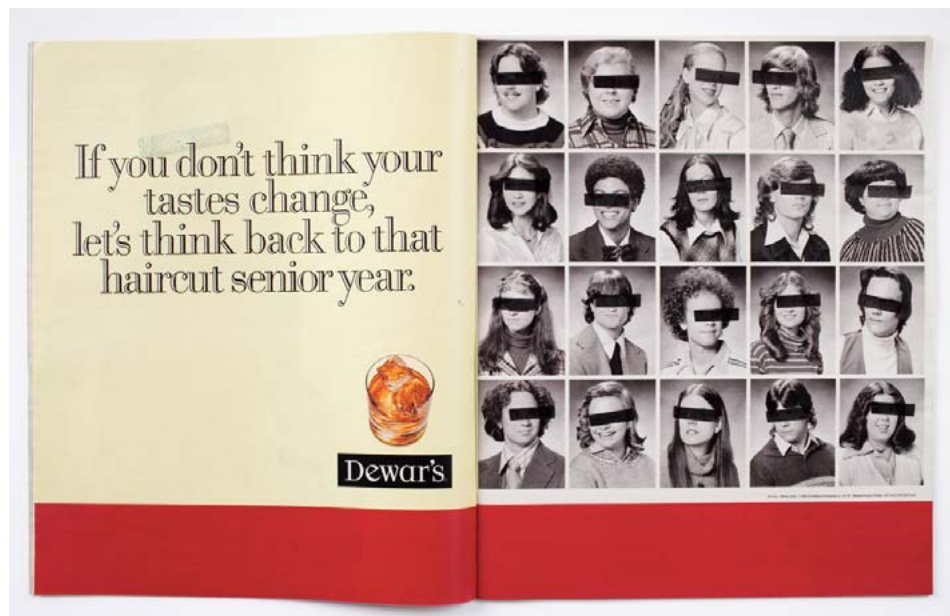
Most of the people I have photographed are desperate to go straight and to earn a living without crime. In a world of high unemployment and often of crippling bad education plus a criminal record, many seem set up for failure. Yet most are full of hope. I see them therefore not as criminals, not as offenders,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

David Goldblatt



Book





Robert Heinecken (1931-2006) was born in Denver, and studied printmaking and graphic design at UCLA. In 1963 he founded the UCLA photography program, building a curriculum that transcended the traditions of the discipline. In the mid-1960s Heinecken abandoned the camera in favor of using found negatives and periodicals to create photographic sculptures, photograms and re-assembled magazines. He frustrated the mechanisms of the mass media and reproduction by collapsing and disseminating found photographs, imbuing images with alternative meanings that are often incongruous and satirical within socio-political and erotic contexts.

Limited Edition – Robert Heinecken
Introductory price of € 100 / £ 85 / US\$ 125 until 31 August 2018
€ 150 / £ 125 / US\$ 180 afterwards

Robert Heinecken seldom used a camera. A self-described “para-photographer,” he repurposed found imagery to explore the underpinnings of daily life. He cut into periodicals—snipping heads from lithe bodies and slicing rouged lips from smiling cheeks—and reorganized these fragments into collaged wholes that reveal the greed, hypocrisy and misogyny behind traditional depictions of America, and expand the possibilities of the photographic form. This book presents Heinecken’s “Periodicals” (1969–72) and “Revised Magazines” (1989–94) as 25 functional facsimiles. Originally conceived as insertions into circuits of quotidian life, these collage-publications were taken from newsstands, altered, and then returned to be purchased by unsuspecting consumers. By pasting a Vietnam War image into fashion magazines or a dominatrix into *Time*, Heinecken created serials that are disturbing yet familiar; known cultural referents now oppose their presumed functions. Heinecken’s clandestine acts not only render these mechanisms visible, but intervene with them. In the reader’s hands Heinecken’s serials are mutable and limitless, much like his approach to the entire photographic medium—an endless series of ideas proposed by and through the very system they examine.

I make something to see what it looks like and to see if it looks like anything else. Robert Heinecken

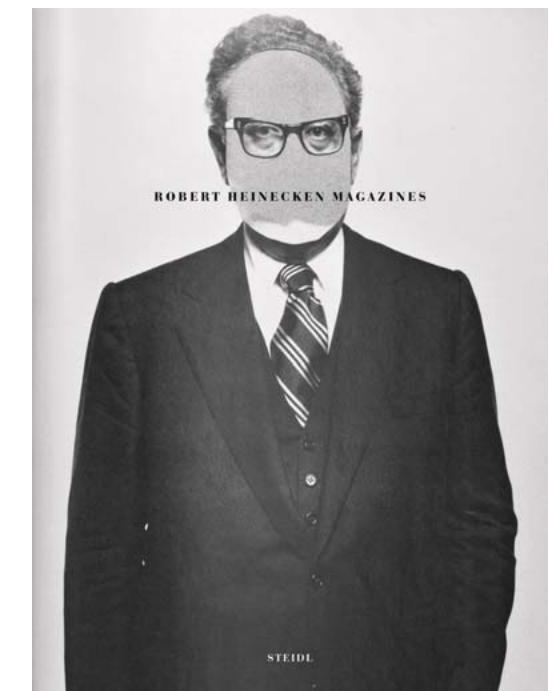
Co-published with Pace/MacGill Gallery and Petzel Gallery, New York

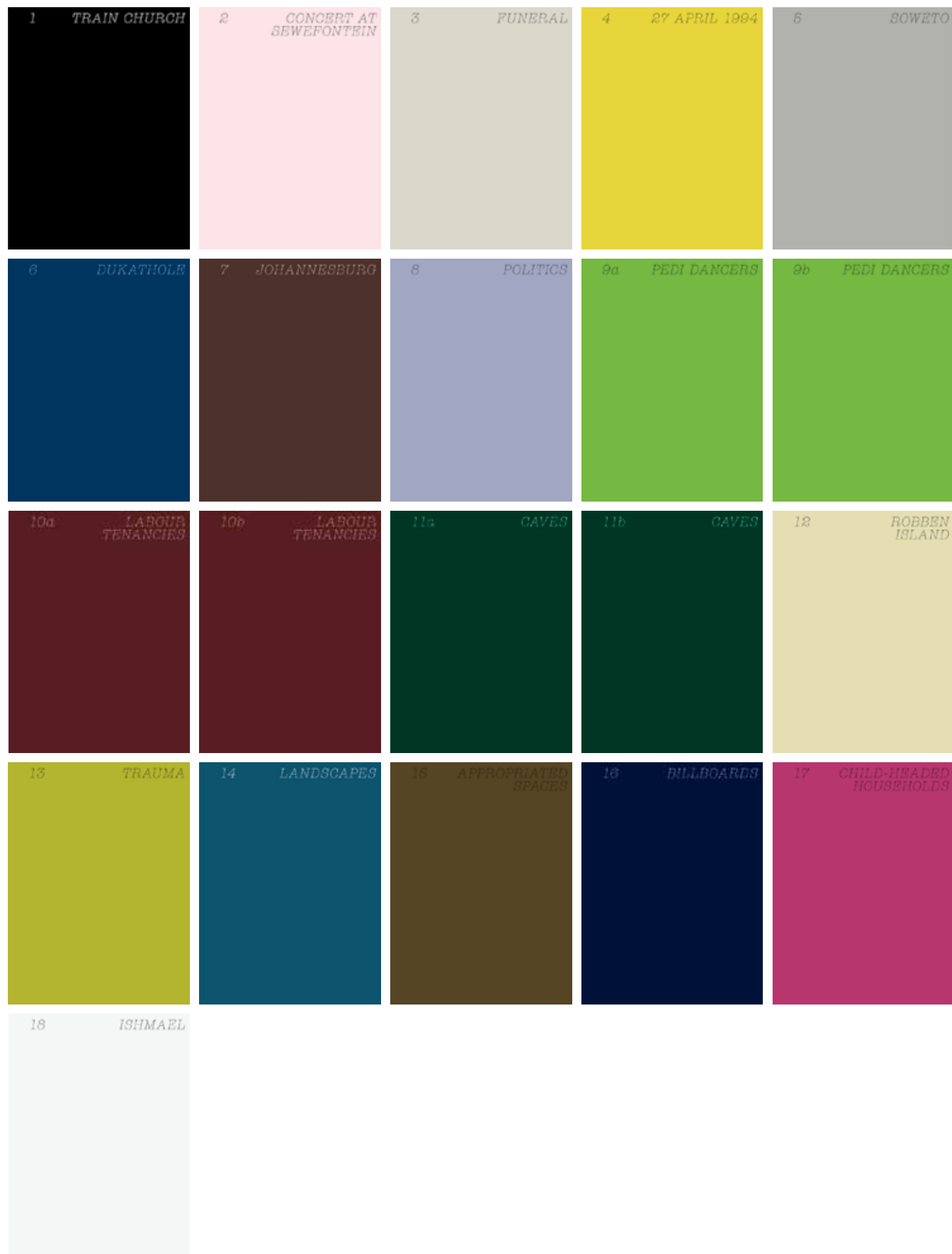
Robert Heinecken Magazines

Limited edition of 1,000 boxed sets

Book design by Robert Heinecken and Gerhard Steidl
Each magazine app. 32 pages
8.3 × 11 in. / 21.2 × 28 cm
Four-color process
25 magazines in an archive box

€ 150.00 / £ 125.00 / US\$ 180.00
ISBN 978-3-95829-416-5





Limited Edition – Santu Mofokeng
Introductory price of € 175 / £ 145 / US\$ 180 until 31 August 2018
€ 225 / £ 195 / US\$ 260 afterwards

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

Heralded for his nuanced and penetratingly ambivalent portrayals of township life in South Africa, Santu Mofokeng first made his name as a member of the Afrapix collective, then as a documentary photographer for the African Studies Institute at Wits University, and finally as an independent artist. This groundbreaking series of publications is the result of an unlikely multi-year collaboration between the photographer, bookmaker Lunetta Bartz, editor/curator Joshua Chuang and Gerhard Steidl. Together they have carefully mined and distilled over 30 years of work into 18 definitive "stories" that are sharply edited, simply presented and richly printed in an oversized format that recalls the golden age of picture magazines. The stories range in subject from the zealous expressiveness found in "Train Church" and "Pedi Dancers," and Mofokeng's complex, long-form depiction of late-twentieth-century indentured servitude in "Labour Tenancies," to the contested spaces of "Robben Island," "Trauma," "Landscapes" and "Billboards." The majority of the pictures appears here for the first time. Taken together, they reveal the achievement of a major artist of, and for, our times.

Santu Mofokeng Stories

Photos and text by Santu Mofokeng

Limited edition of 1,000 boxed sets

Collaboratively edited by Joshua Chuang and Santu Mofokeng, with Lunetta Bartz
Series concept: Joshua Chuang
Editorial support: Lucia Duncan

Against the harsh interrogative light of an unjust political reality, Mofokeng offers seriti: knowledge of a more secret sort... The pictures drift away from the picturesque and come closer to life itself, to seriti, and the subtle range of associations embedded in that word. These are photographs of quiet disorder and imprecision, shadow-work and strategic refusal, evocations of what can neither be hurried along nor extinguished.
Teju Cole, the New York Times Magazine

Book design: Santu Mofokeng, Lunetta Bartz, Joshua Chuang and Gerhard Steidl

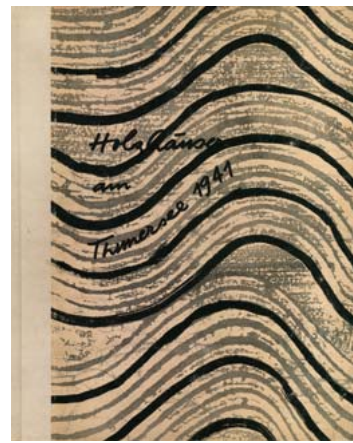
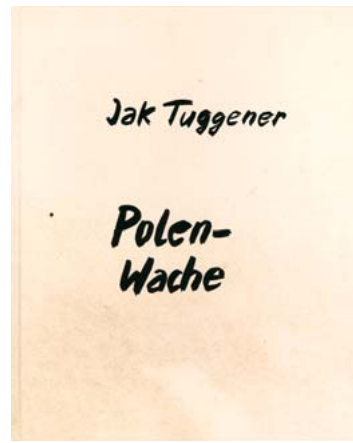
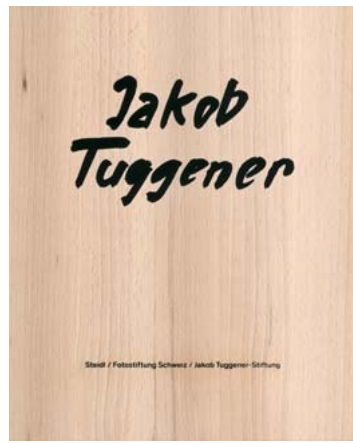
9.5 x 12.6 in. / 24 x 32 cm
1,106 pages
551 black-and-white photographs, printed in quadratone

21 stapled zines housed in 2 archive boxes

1. Train Church (88 pages)
2. Concert at Sewefontein (36 pages)
3. Funeral (44 pages)
4. 27 April 1994 (32 pages)
5. Soweto (64 pages)
6. Dukathole (50 pages)
7. Johannesburg (44 pages)
8. Politics (68 pages)
- 9a. Pedi Dancers (68 pages)
- 9b. Pedi Dancers (52 pages)
- 10a. Labour Tenancy (72 pages)
- 10b. Labour Tenancy (72 pages)
- 11a. Caves (64 pages)
- 11b. Caves (72 pages)
12. Robben Island (16 pages)
13. Trauma (36 pages)
14. Landscapes (68 pages)
15. Appropriated Spaces (48 pages)
16. Billboards (24 pages)
17. Child-headed Households (36 pages)
18. Ishmael (52 pages)

€ 225.00 / £ 195.00 / US\$ 260.00
ISBN 978-3-95829-515-5



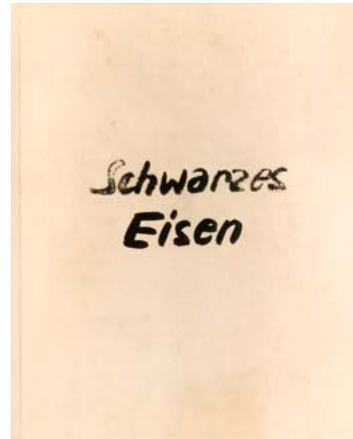


Wooden slipcase, front

Vol. 1

Vol. 2

Vol. 3

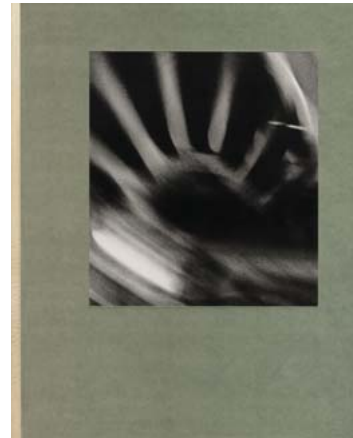
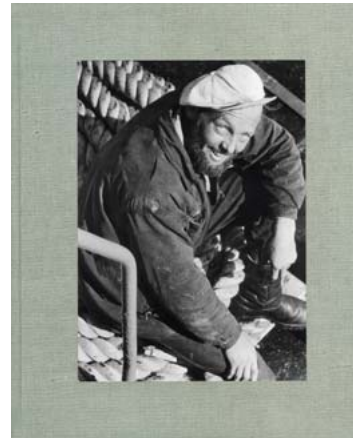
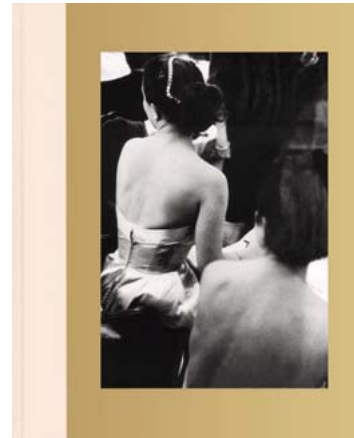


Vol. 4

Vol. 5

Vol. 6

Vol. 7

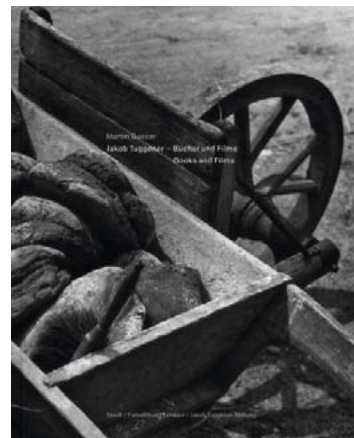
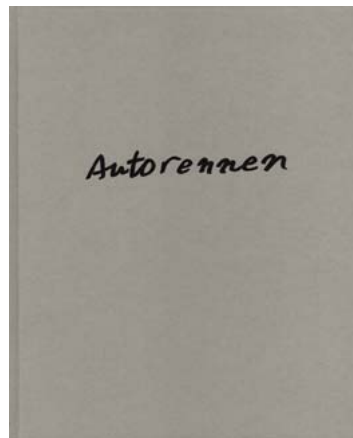


Vol. 8

Vol. 9

Vol. 10

Vol. 11



Vol. 12

Vol. 13

Vol. 14

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

Jakob Tuggener Books and Films

Limited edition of 1,000 boxed sets

Edited by Martin Gasser
Textbook bilingual (English / German)
All other books without text
Book design by Jakob Tuggener and Gerhard Steidl
9.4 x 11.8 in. / 24 x 30 cm
Tritone
13 hardcover books and a DVD-folder housed in a wooden box

Vol. 1 Die Insel / Bretagne, 1936
72 pages

Vol. 2 Polen-Wache, 1942
76 pages

Vol. 3 Holzhäuser am Thunersee, 1941
40 pages

Vol. 4 Uri, Schwyz, ca. 1942/43
28 pages

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

Vol. 6 Sullana, 1943
56 pages

Vol. 7 Schwarzes Eisen, 1950
128 pages

Vol. 8 Die Maschinenzeit, 1952
152 pages

Vol. 9 Ballnächte, 1959
152 pages

Vol. 10 Im Hafen, 1953
136 pages

Vol. 11 Die Eisenbahn II, 1967
152 pages

Vol. 12 Grand Prix Bern, 1950
96 pages

Vol. 13 Martin Gasser, Jakob Tuggener illustrated textbook, 2017
96 pages

Vol. 14 Fourteen short films by Jakob Tuggener on two DVDs in a folder

€ 700.00 / £ 650.00 / US\$ 800.00
ISBN 978-3-95829-328-1

Limited Edition — Jakob Tuggener
€ 700 / £ 650 / US\$ 800

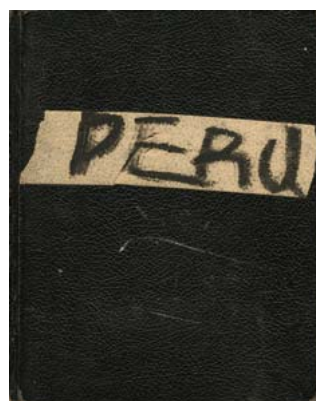
Jakob Tuggener's key photographic motifs were conditions in the factory, simple life in the countryside and the glamour of high society. At the same time Tuggener was fascinated by railroads, ports, ships, car races and airshows. Through photography he sought to capture all facets of modern life in a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

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

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



13 hardcover books and a DVD-folder of the short films, housed in a wooden box



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



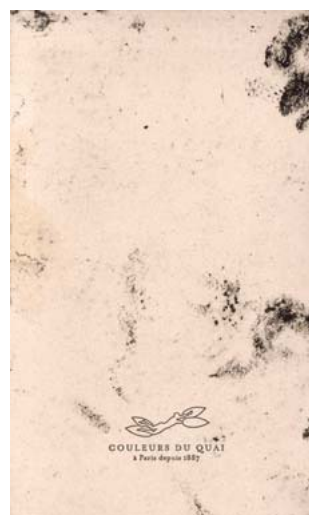
Snake Eyes and Boxcars
Geyserville, CA, 1993



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 1000 boxed sets
signed and numbered by Richard Serra

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

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

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

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

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

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

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

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

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

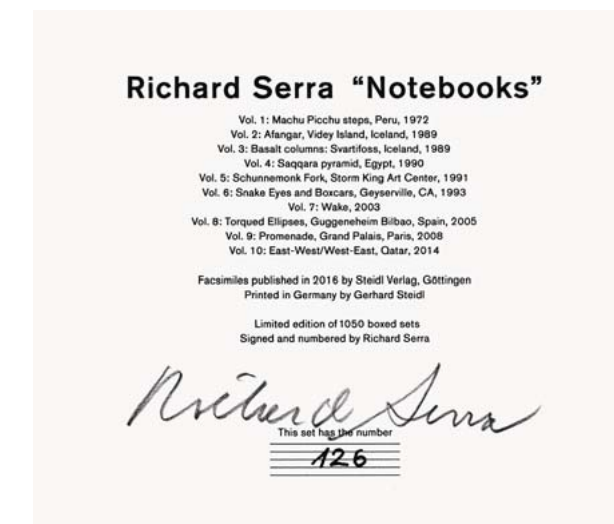
East-West/West-East, Qatar, 2014
4 x 5 in. / 9.5 x 12.5 cm
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Leatherbound

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in a wooden crate
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764 pages total
Tritone

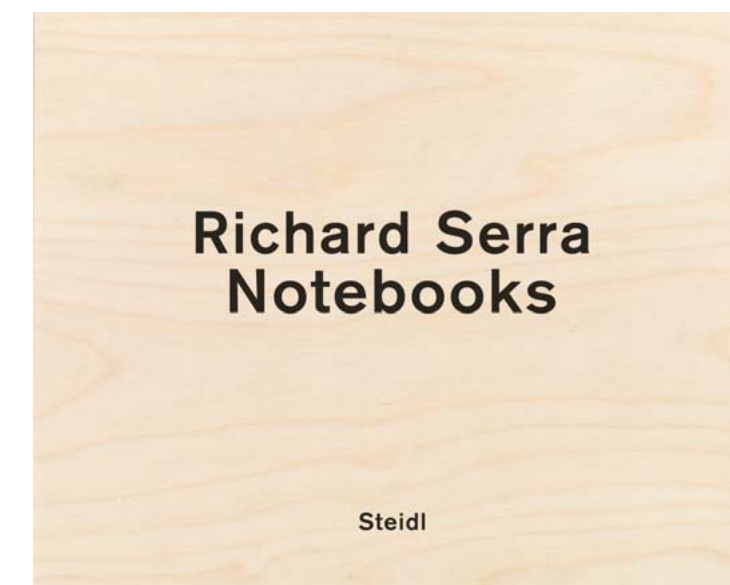
€ 850.00 / £ 650.00 / US\$ 950.00
ISBN 978-3-86930-975-0

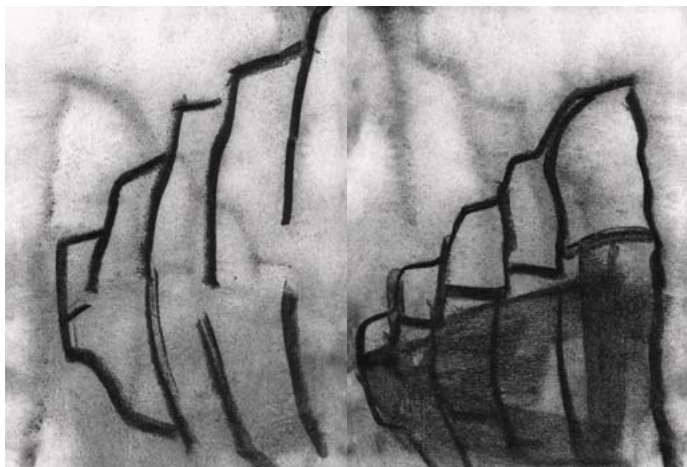
Limited Edition – Richard Serra
Introductory price of € 650 / £ 500 / US\$ 750 until 31 August 2018
€ 850 / £ 650 / US\$ 950 afterwards

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.

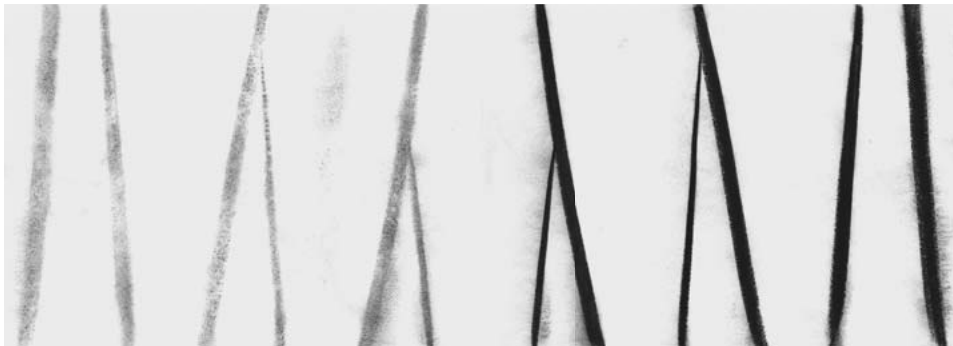


Edition certificate, signed and numbered by Richard Serra





Egypt, 1989



Luxembourg Exchange, 1996



Sections Spiral



Ronchamp 1, 1991



Ronchamp 2, 1991

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

Limited Edition – Richard Serra
€ 380 / £ 325 / US\$ 400

Richard Serra's reputation as one of the great sculptors of our time is certain, yet the role of sketches in his working practice is not well known. This suite of books will change that. Serra keeps a large library of notebooks from throughout his career in his studio, hundreds in total. Contained within them are delicate sketches of his travels, of landscapes, architecture and of other ideas, some of which the artist developed into mature sculptures and drawings. Serra has personally selected five of these precious notebooks, which are reproduced here in facsimile.

Richard Serra Notebooks Vol. 1

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

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

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

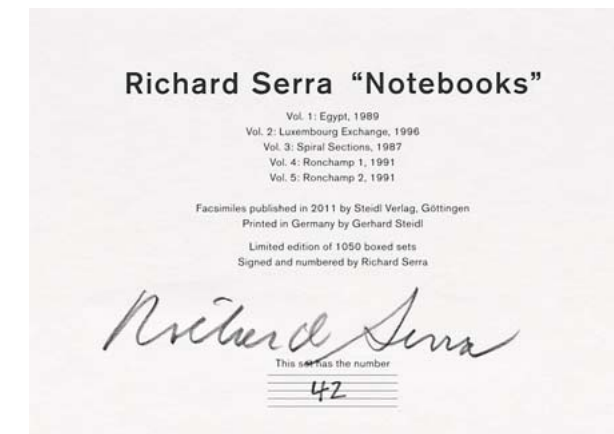
Sections Spiral
12.6 x 9.4 in. / 32 x 24 cm
92 pages
Clothbound hardcover

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

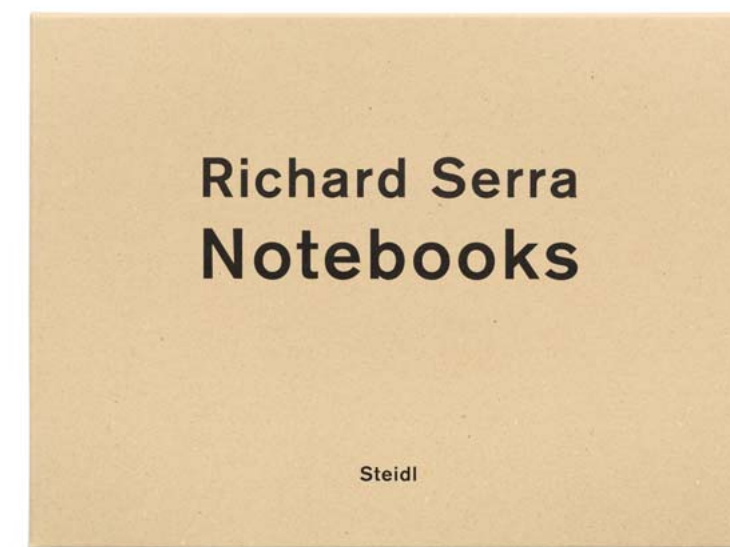
Ronchamp 2, 1991
12 x 8.3 inch / 31 x 21 cm
16 sheets
stapled softcover

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

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



Edition certificate, signed and numbered by Richard Serra

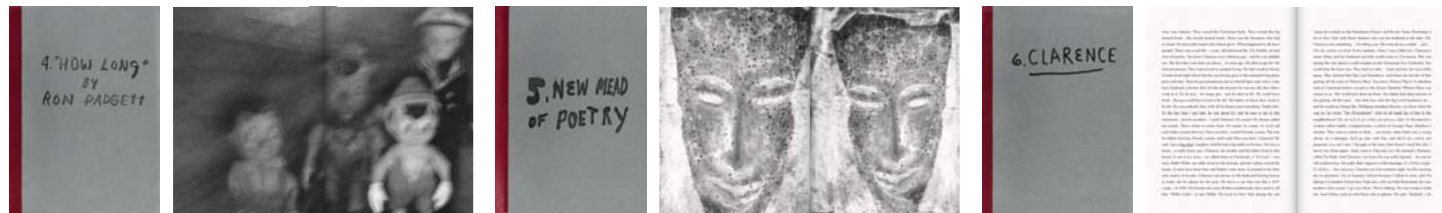


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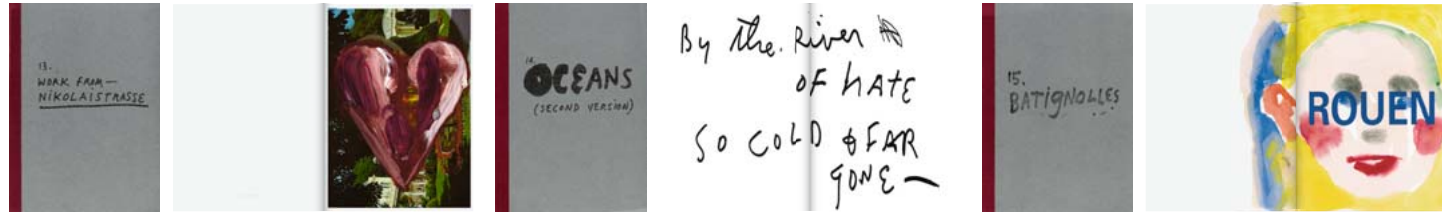
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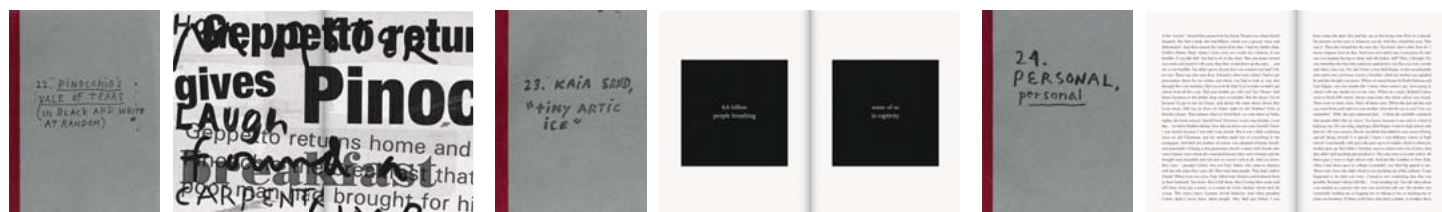
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Born in 1935 in Cincinnati, Ohio, Jim Dine completed a Bachelor of Fine Arts at Ohio University in 1957 and has since become one of the most profound and prolific contemporary artists. Dine's unparalleled career spans 60 years, and his work is held in numerous private and public collections. His books with Steidl include *Birds* (2001), *The Photographs*, so far (2003), *A Printmaker's Document* (2013) and *My Letter to the Troops* (2017).

Limited Edition — Jim Dine
€ 150 / £ 135 / US\$ 180

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

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Book design by Jim Dine, Gerhard Steidl
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Tritone and four-color process

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



Illustrated textbook



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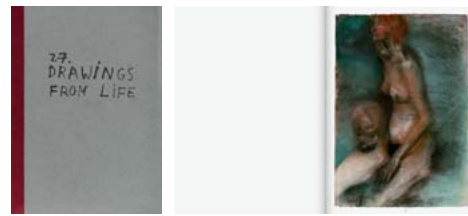
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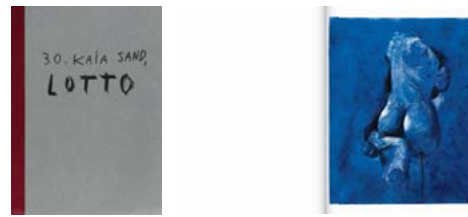
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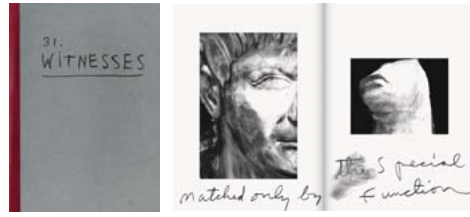
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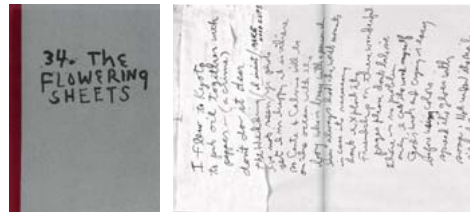
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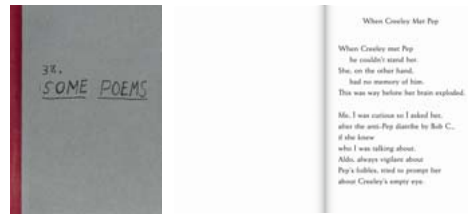
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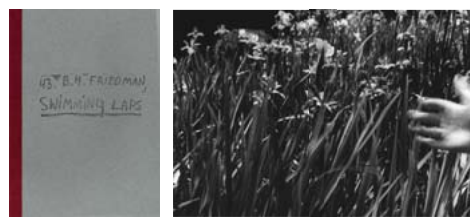
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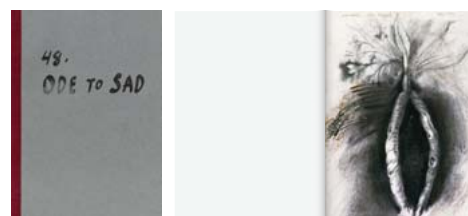
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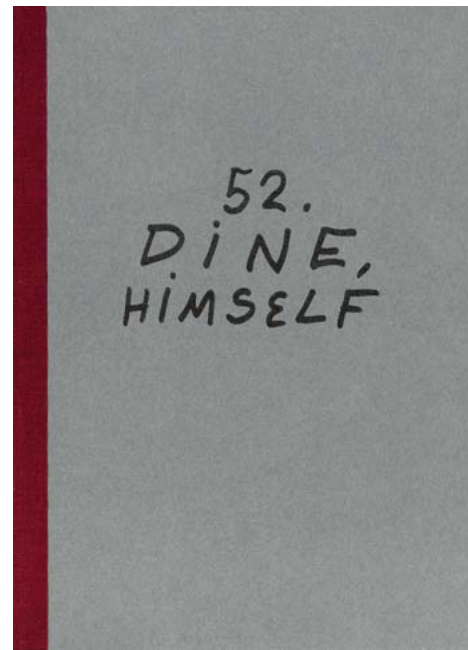
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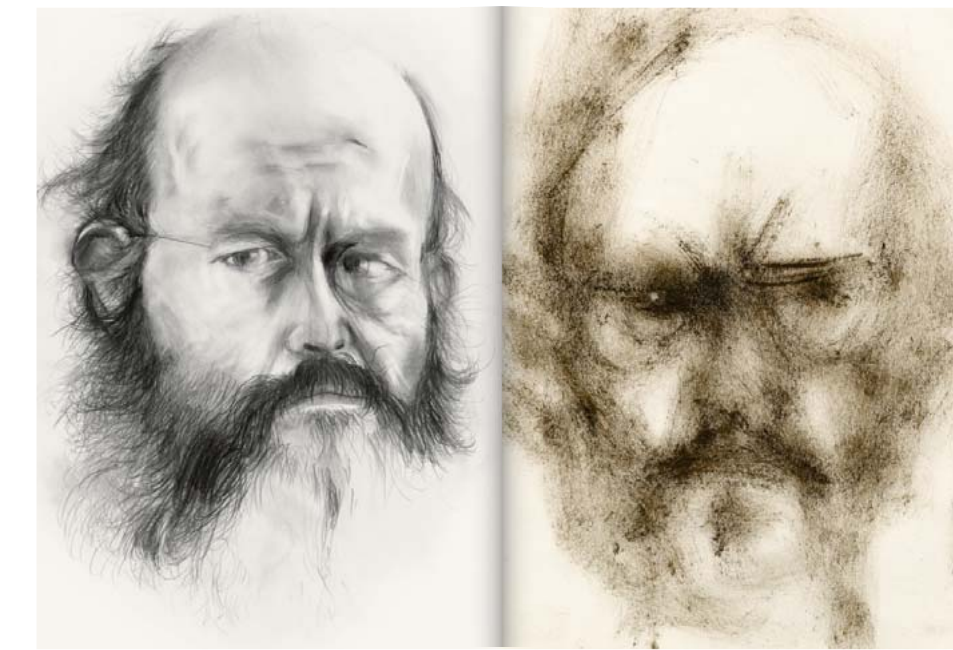
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Book 48: Ode to Sad (16 pages)



Book 52: Dine, himself (64 pages)



JIM DINE HOT DREAM (52 BOOKS)

Jim Dine redefines everything, his life and his (he)art in these 52 books

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Orhan Pamuk
Benoît Peverelli
Anish Kapoor
Christer Strömholm
Hans Danuser
Gunnar Smoliansky
Anders Petersen
Ernest Cole
Bruce Davidson
Luke Powell
David Maisel
Liza Ryan
Tom Wood
Langdon Clay
Harold Edgerton
Frank Gohlke

Yves Marchand and
Romain Meffre
Joel Sternfeld
Hannah Collins
Ed Kashi
Jerry Spagnoli
Liu Zheng
Mikael Olsson
Arthur Elgort
Lois Hechenblaikner
Koto Bolofo

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Good things come to those who wait Why do we include previously announced books in our catalogues? Why do some books take longer to create than initially planned?

Sometimes a book has just arrived in our warehouse and is raring to be sent out and make its way in the world. Sometimes a book is freshly printed but not yet bound. In such cases we re-announce to let you know it will very soon be in bookshops and in your hands.

At other times, a book is simply not yet ready. Perhaps the inspiration for its typography, cover or endpapers is not quite there—and so we patiently wait till it arrives of its own accord.

We also work with only a handful of Europe's finest binderies, who have full schedules and invest in intricate and craft-intensive processes. All the photos in Karl Lagerfeld's *Cassina as Seen by Karl*, for example, were carefully tipped-in by hand over hundreds of working hours.

Steidl books are made for the centuries to come and we're happy to give them as much time as they need. So please bear with us and remember Gerhard Steidl's words (always delivered with a wink):

"A book is ready when it's ready."



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
8 color photographs
Printed on 175 g Somerset Book cotton paper
8 photo plates printed on 115 g Xantur paper,
tipped-in by hand
Four-color process
Clothbound hardcover

€ 50.00 / £ 45.00 / US\$ 60.00
ISBN 978-3-95829-390-8

PREVIOUSLY ANNOUNCED

When William Eggleston's second artist's book *Morals of Visions* was first published in 1978 in a limited edition of fifteen, 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 re-imagines *Morals of Visions* 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

MORALS OF VISION

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

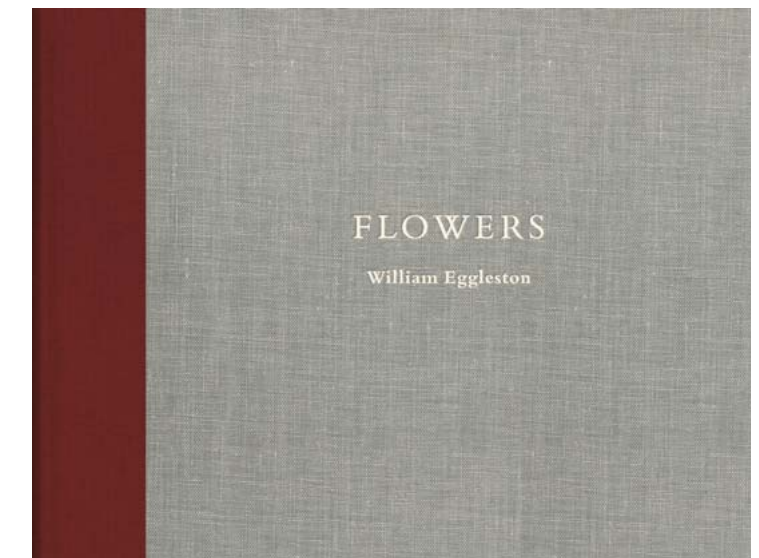
€ 50.00 / £ 45.00 / US\$ 60.00
ISBN 978-3-95829-389-2

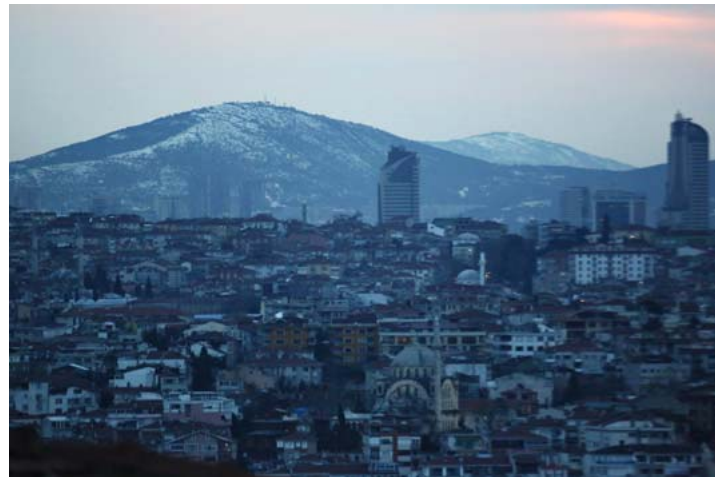
PREVIOUSLY ANNOUNCED

Flowers is a facsimile of the third of William Eggleston's rare artist's books, which was first published in an edition of only fifteen 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 exposing their contents to the wider public for the first time.

I am at war with the obvious. William Eggleston





PREVIOUSLY ANNOUNCED

In the winter of 2011 Nobel-Prize-winning Turkish novelist Orhan Pamuk took 8,500 color photographs from his balcony with its panoramic view of Istanbul, the entrance of the Bosphorus, the old town, the Asian and European sides of the city, the surrounding hills, and the distant islands and mountains. Sometimes he would leave his writing desk and follow the movements of the boats as they passed in front of his apartment and sailed far away.

As Pamuk obsessively created these images he felt his desire to do so was related to a strange particular mood he was experiencing. He photographed further and began to think about what was happening to himself: Why was he taking these photos? How are seeing and photography related? What is the affinity between writing and seeing? Why do we enjoy looking at landscapes and landscape photographs? *Balkon* presents almost 500 of these photos selected by Pamuk, who has also co-designed the book and written its introduction.

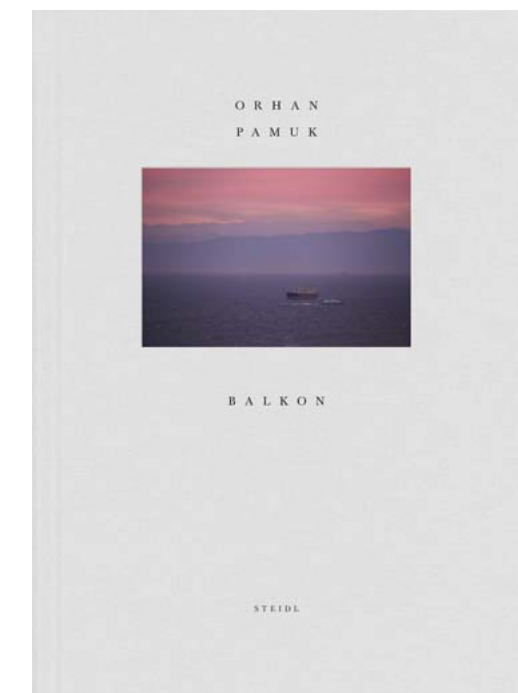
There is genius in Pamuk's madness. Umberto Eco

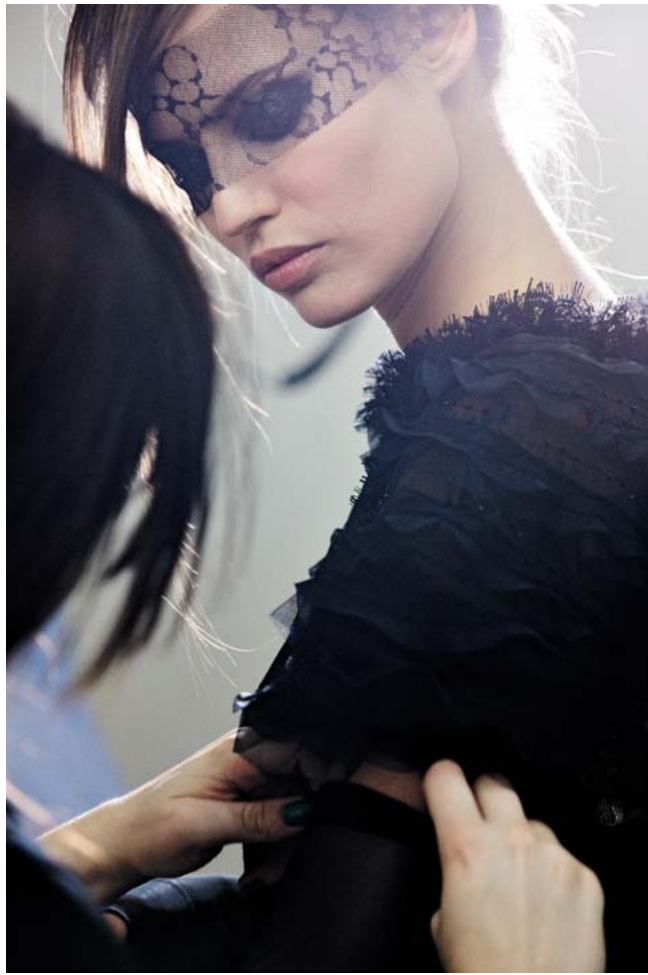
Orhan Pamuk is a writer-artist who won the Nobel Prize for Literature in 2006. Born in Istanbul in 1952, Pamuk intended until the age of 22 to be a painter and was thus encouraged by his family. In the 1960s and '70s, as he describes in his book of autobiographical essays *Istanbul* (2003), he photographed 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.

Orhan Pamuk
Balkon

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

€ 34.00 / £ 30.00 / US\$ 40.00
ISBN 978-3-95829-399-1





Book 1: Haute Couture



Book 2: Prêt-à-Porter



Book 3: Croisière



Book 4: Métiers d'Art

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

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

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

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

Benoît Peverelli CHANEL – Final Fittings and Backstage

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

Vol. 1 Haute Couture
472 pages
666 color photographs

Vol. 2 Prêt-à-Porter
384 pages
495 color photographs

Vol. 3 Croisière
280 pages
367 color photographs

Vol. 4 Métiers d'Art
240 pages
335 color photographs

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

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



Slipcase

Book 1: Haute Couture

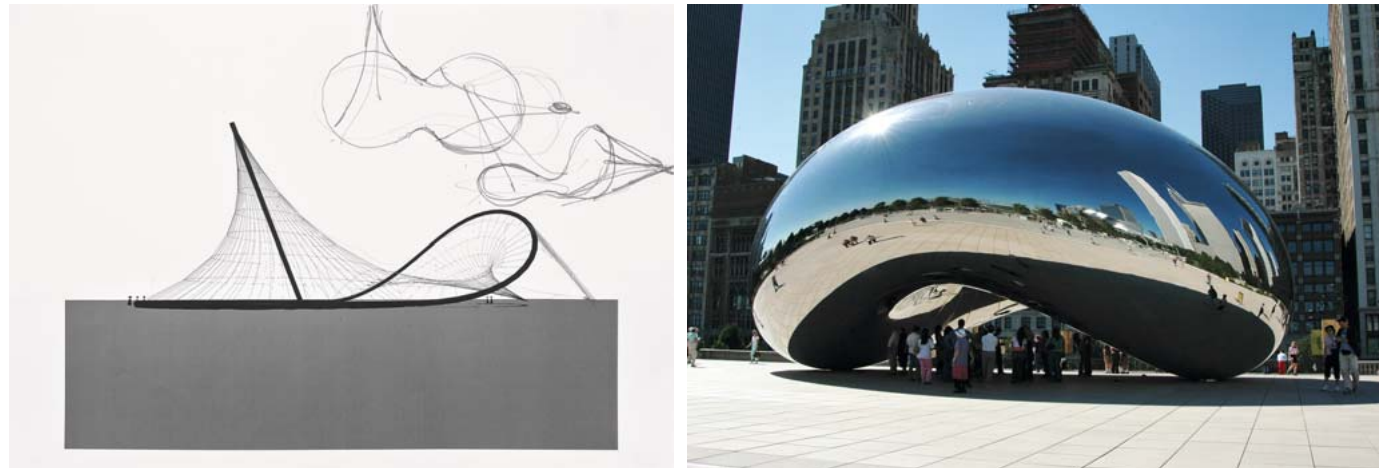
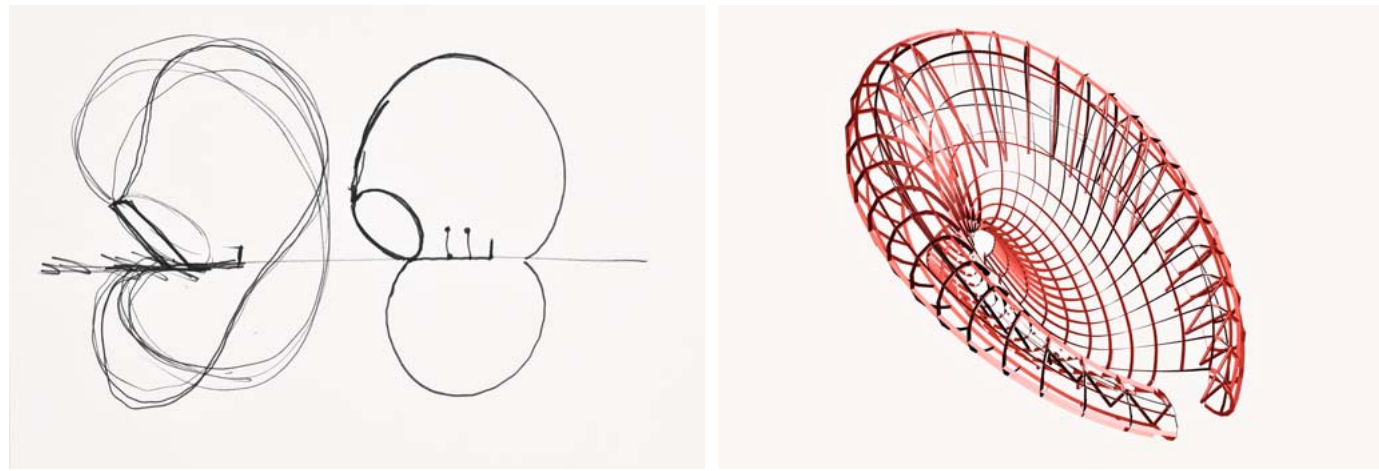
Book 2: Prêt-à-Porter



Book 3: Croisière

Book 4: Métiers d'Art





PREVIOUSLY ANNOUNCED

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

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

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

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

**Anish Kapoor
Make New Space
Architectural Projects**

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

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

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

Four-color process
Two otabind softcovers in a sleeve

€ 95.00 / £ 88.00 / US\$ 100.00
ISBN 978-3-95829-420-2





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 x 8.1 in. / 14 x 20.5 cm

Vol. 1: Uluru
584 pages
278 color photographs

Vol. 2: Kata Tjuta
168 pages
84 color photographs

Four-color process
Two otabind softcovers in a slipcase

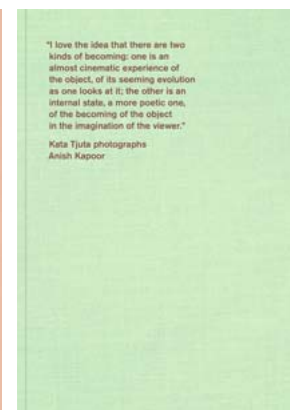
€ 78.00 / £ 68.00 / US\$ 85.00
ISBN 978-3-95829-260-4



Slipcase



Volume 1: Uluru



Volume 2: Kata Tjuta





PREVIOUSLY ANNOUNCED

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.

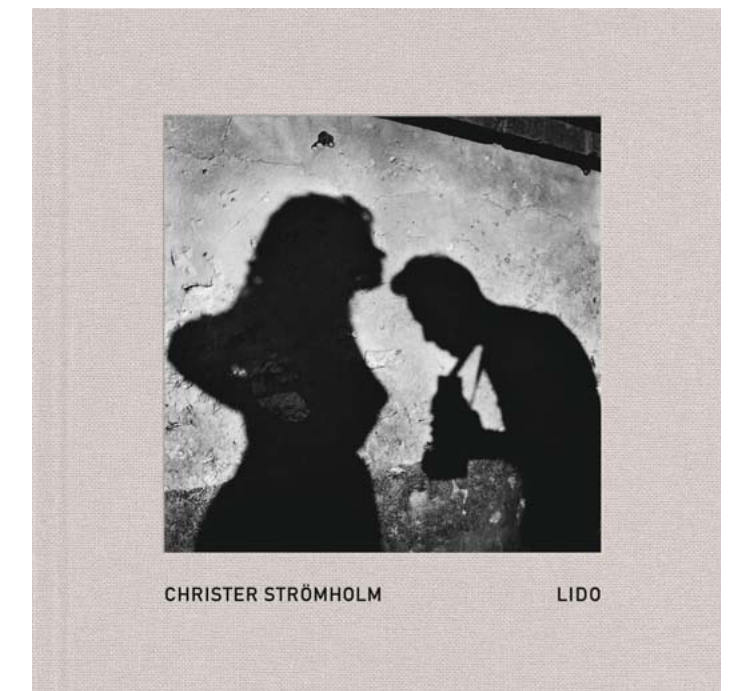
This book presents little-known photos by the legendary Christer Strömholm selected by Gunnar Smoliansky. In the late eighties gallerist Kim Klein proposed a small exhibition of Strömholm's pictures at the Lido Gallery in Stockholm. Strömholm agreed and entrusted Smoliansky with making a selection from 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.

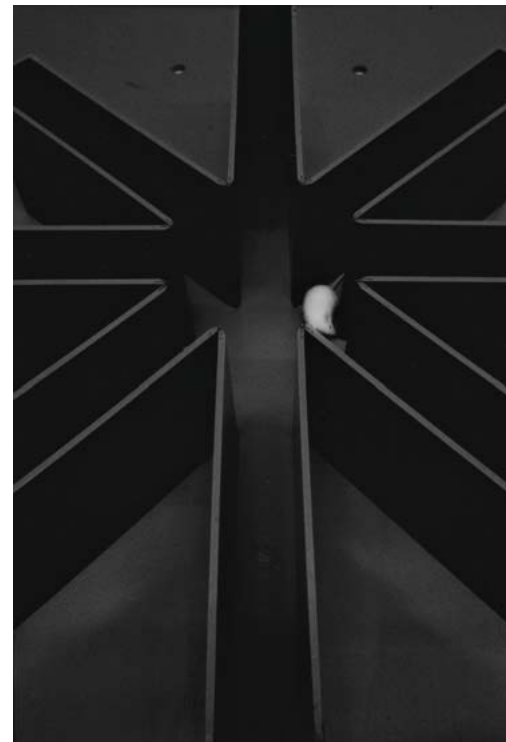
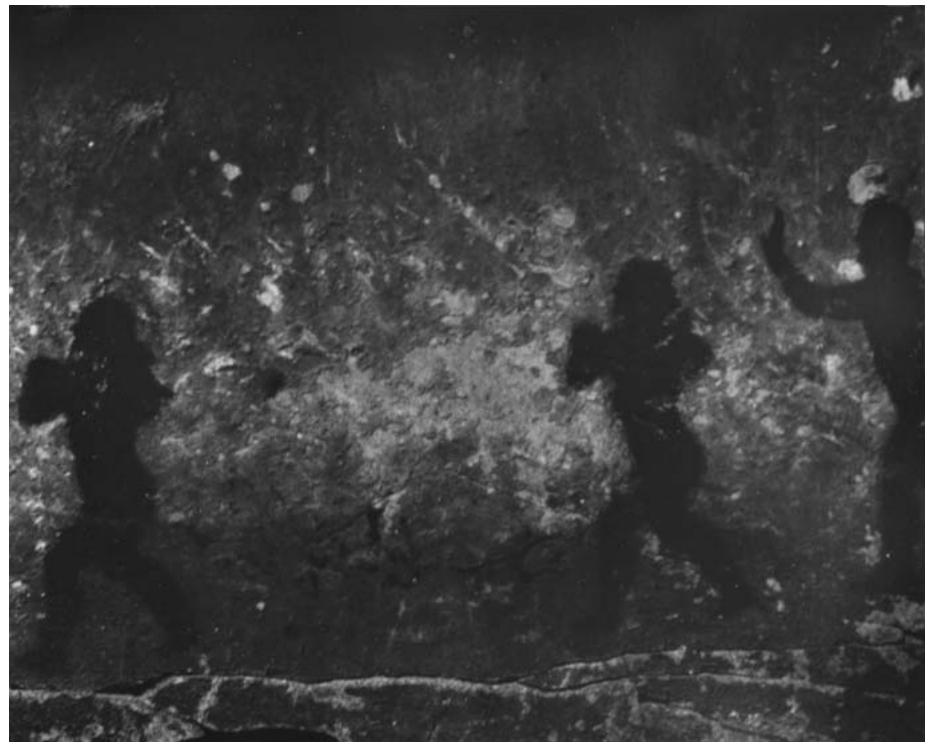
When I think about it, and when I look closely at my pictures, they are all, in their own way, nothing but self-portraits—a part of my life.
Christer Strömholm

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 x 11.8 in. / 29.7 x 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





PREVIOUSLY ANNOUNCED

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

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

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

Co-published with the Bündner Kunstmuseum, Chur

Hans Danuser Darkrooms of Photography

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

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





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

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.

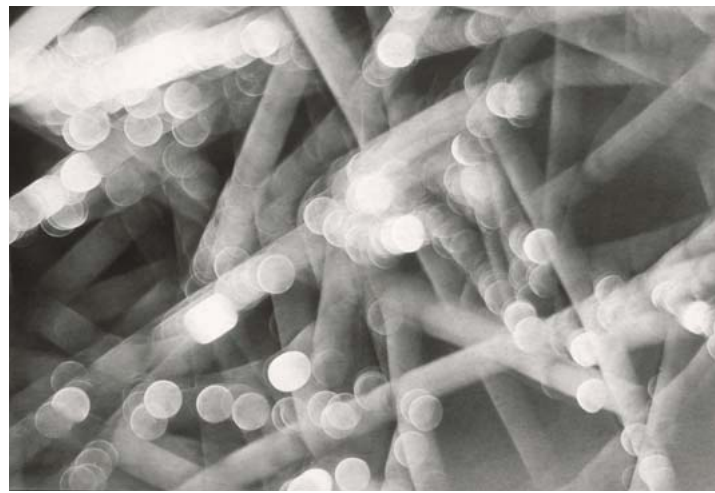
I don't know what it was that made me start on these pictures. Always after the end of the working day. A tired developer, new fix. A sheet of glass in the wet bench to splash on. Expired 18 x 24 papers with different surfaces and tones. What I did was to open a box in darkroom lighting and take out 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 in a slipcase

€ 48.00 / £ 45.00 / US\$ 58.00
ISBN 978-3-95829-331-1





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Gunnar Smoliansky Promenade Pictures

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

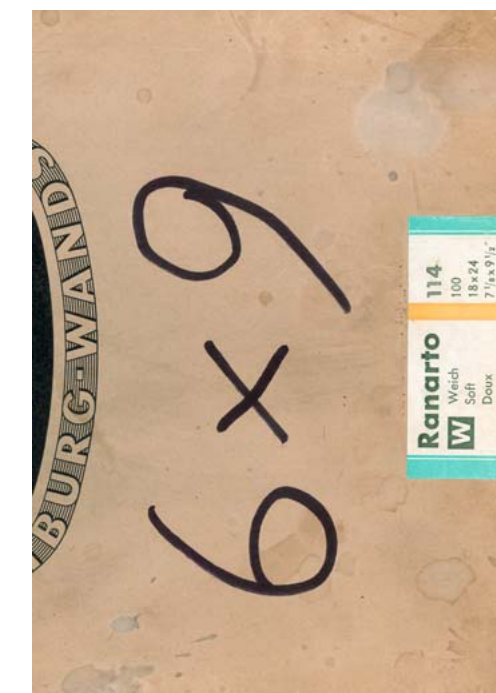
€ 38.00 / £ 35.00 / US\$ 45.00
ISBN 978-3-95829-332-8

PREVIOUSLY ANNOUNCED

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

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

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





PREVIOUSLY ANNOUNCED

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

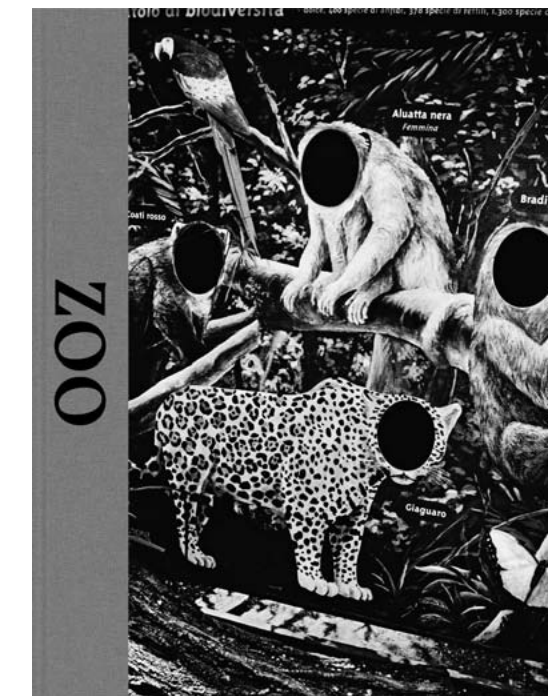
Zoo is a wild ride through Anders Petersen's oeuvre, a racy edit of his work that has animals as its central theme. Whether they be conscious portraits of animals or a haphazard photographic encounter with a woman's legs in python-print tights, Petersen draws out the animal and animalistic in all that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

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

Anders Petersen
Zoo

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

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





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Anders Petersen *City Diary #4*

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

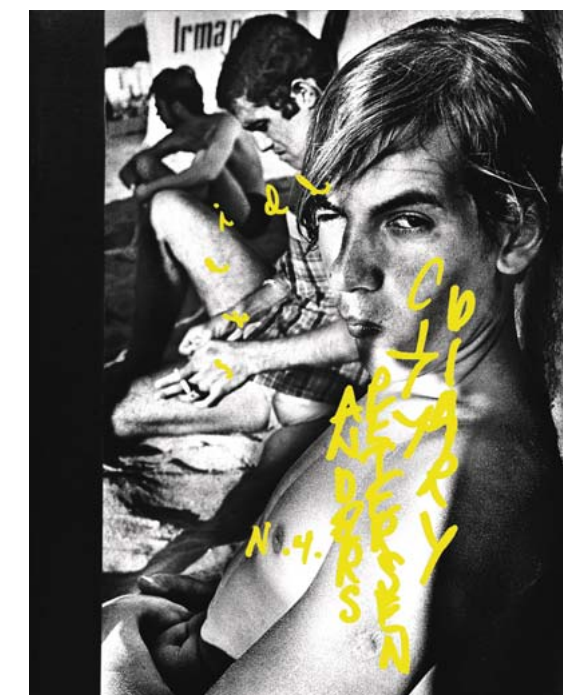
€ 28.00 / £ 25.00 / US\$ 30.00
ISBN 978-3-95829-334-2

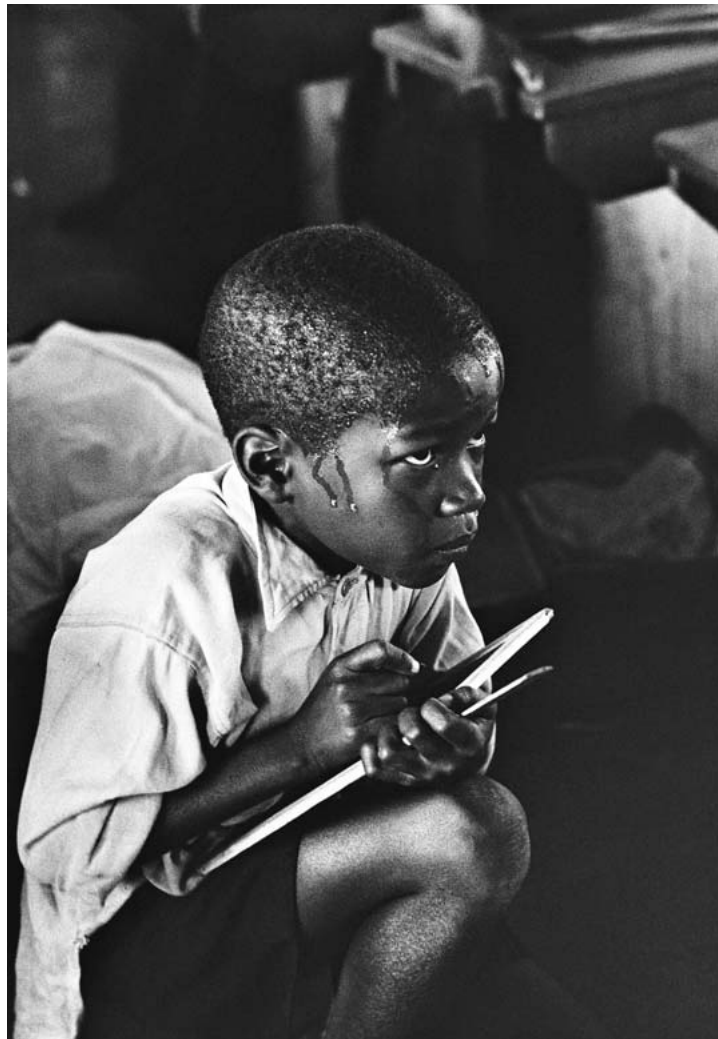
PREVIOUSLY ANNOUNCED

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





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

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

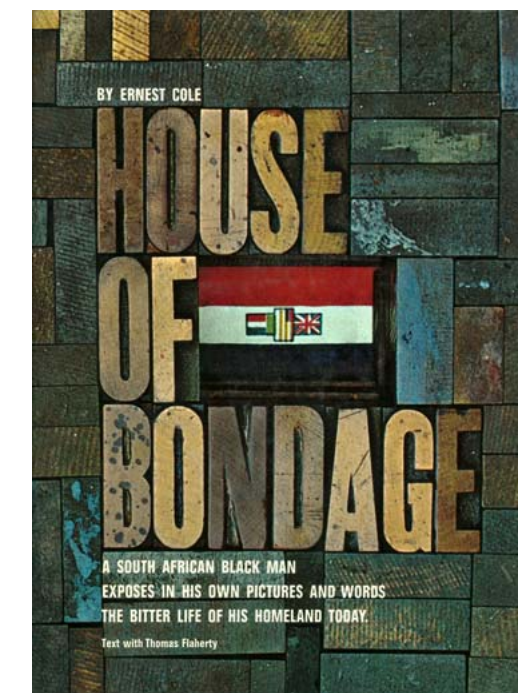
House of Bondage is a milestone in the history of documentary photography, even though it was immediately banned in South Africa. In a *Chicago Tribune* review of 1967 Robert Cromie described it as "one of the frankest books ever done on South Africa—with photographs by a native of that country who would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

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

Ernest Cole House of Bondage

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

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





PREVIOUSLY ANNOUNCED

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

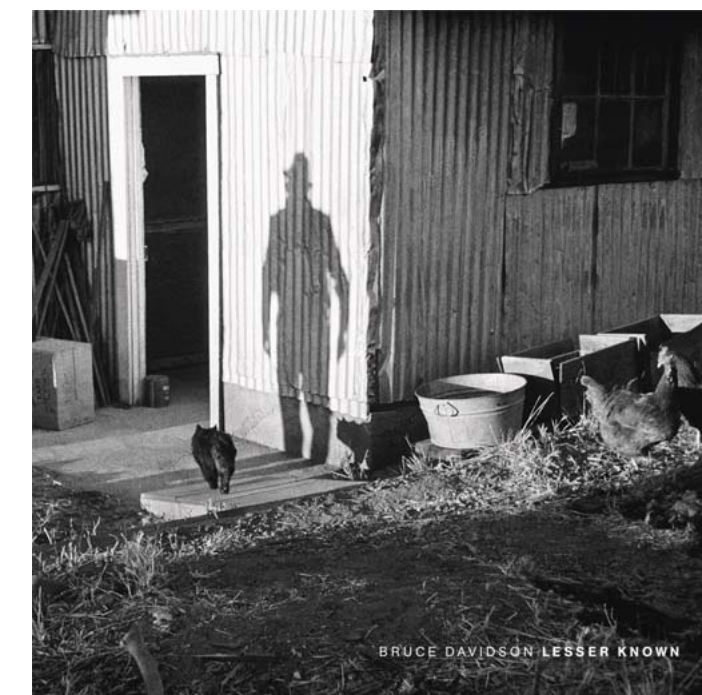
This new body of work reflects both a passion and purpose over time.
Bruce Davidson

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

Bruce Davidson Lesser Known

Edited by Teresa Kroemer, Meagan Connolly and Bruce Davidson
Foreword by Bruce Davidson
Book design by Duncan Whyte
192 pages
11.4 x 11.4 in. / 29 x 29 cm
114 black-and-white and 16 color photographs
Tritone and four-colour process
Clothbound hardcover with dust jacket

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





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

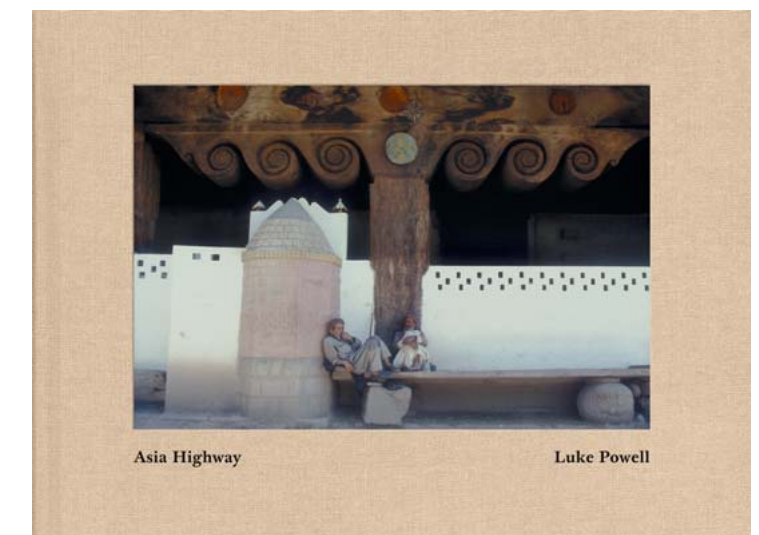
Asia Highway is Luke Powell's photographic examination of Iran and particularly Pakistan, acknowledging the destruction these cultures have undergone while emphasizing the beautiful and good that Powell discovered on his travels. The photos in the first chapter were taken in Iran in 1974 and include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

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

Luke Powell Asia Highway

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

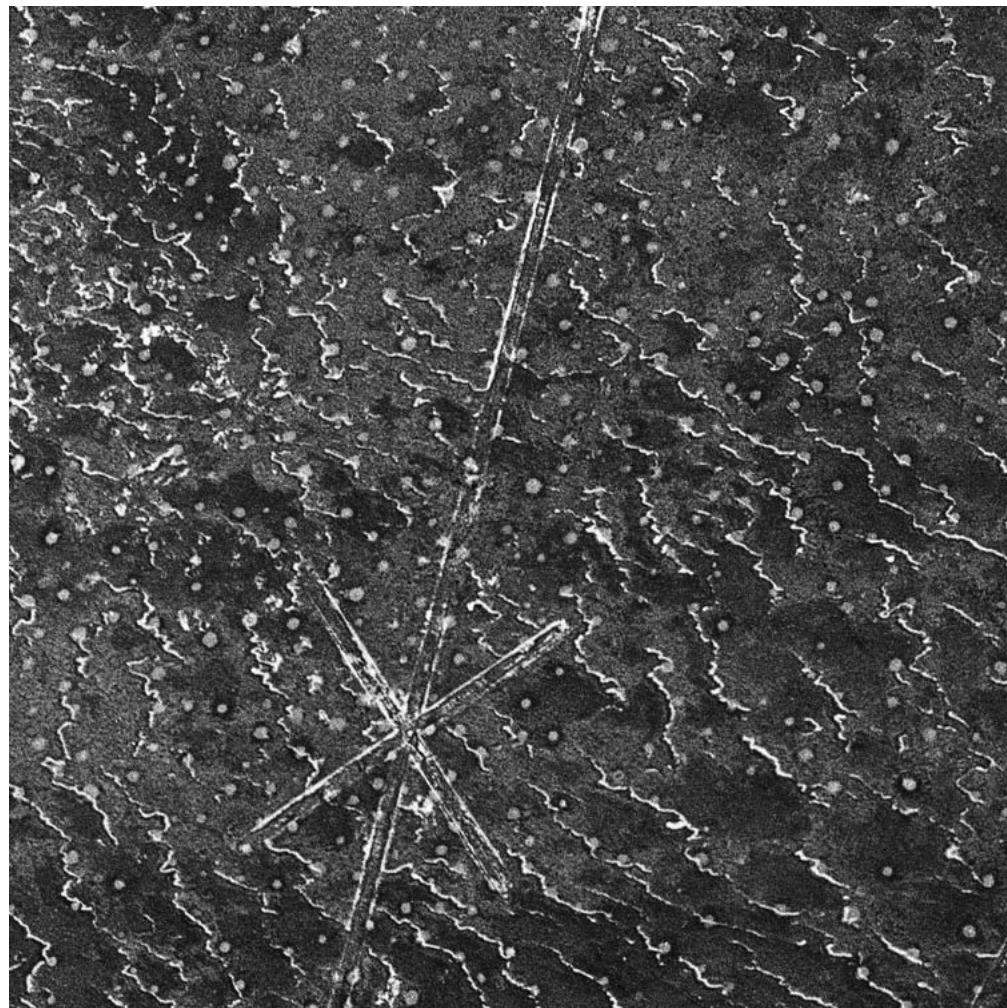
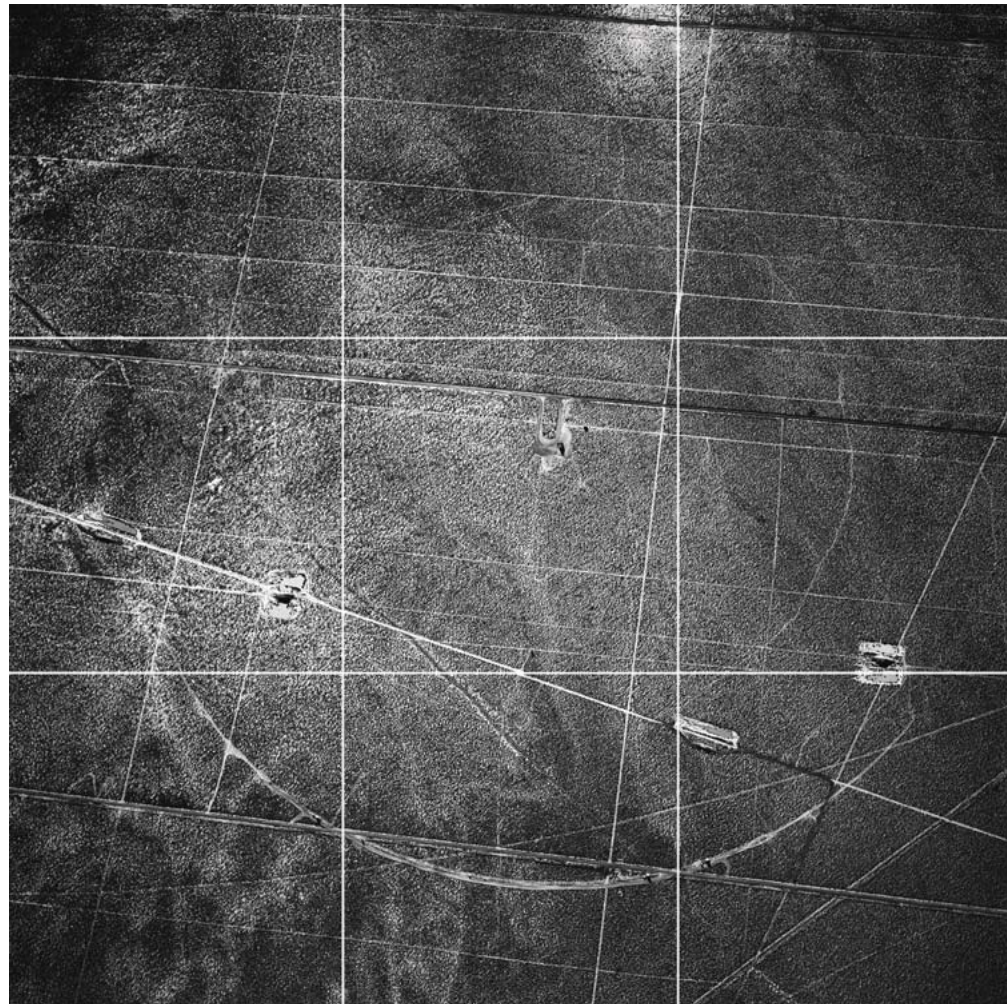
€ 75.00 / £ 70.00 / US\$ 80.00
ISBN 978-3-95829-327-4



Asia Highway

Luke Powell





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

David Maisel Proving Ground

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

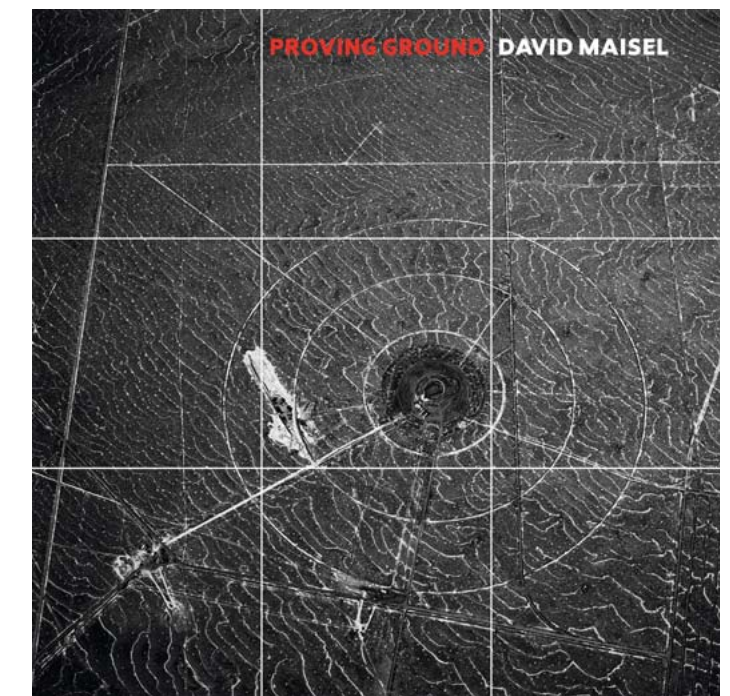
€ 65.00 / £ 60.00 / US\$ 70.00
ISBN 978-3-95829-288-8

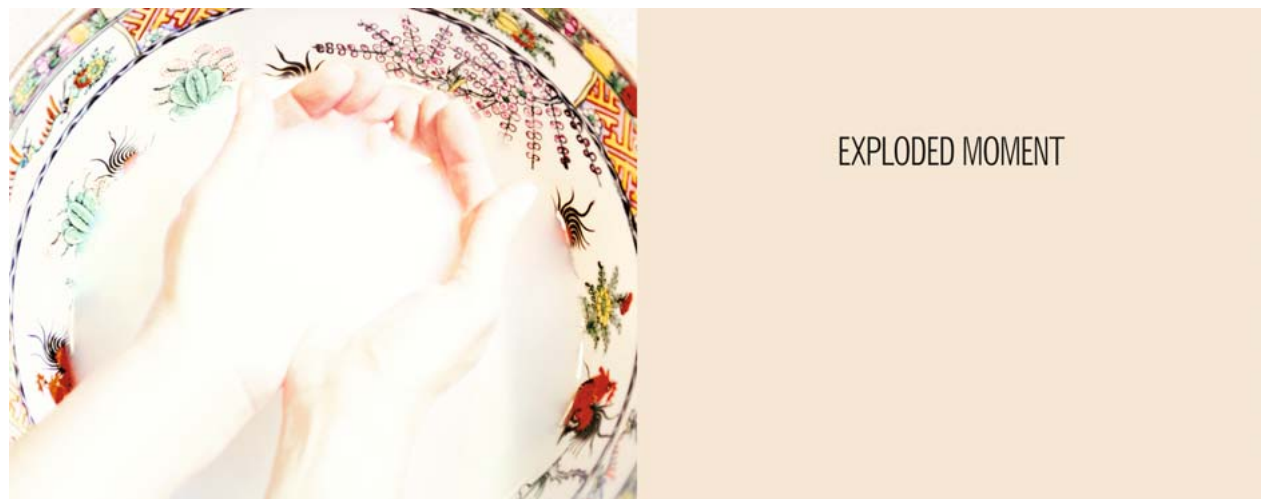
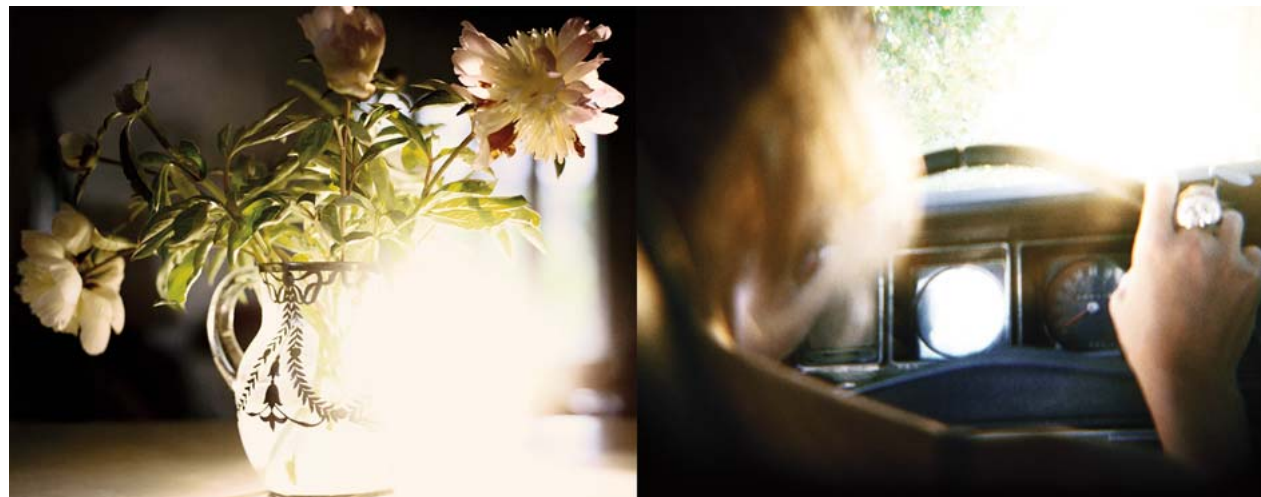
PREVIOUSLY ANNOUNCED

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

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

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





PREVIOUSLY ANNOUNCED

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

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

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

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

Co-published with the Institute of Art Research, Amsterdam

Liza Ryan
The Unreal Real

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

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





Vol. 1: Rainhill Hospital 1988-90



Vol. 2: Cammell Laird Shipyard 1993-96

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

Tom Wood The DPA Work

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

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

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

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

Four-color process
Three otabind softcovers in an
archival box

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

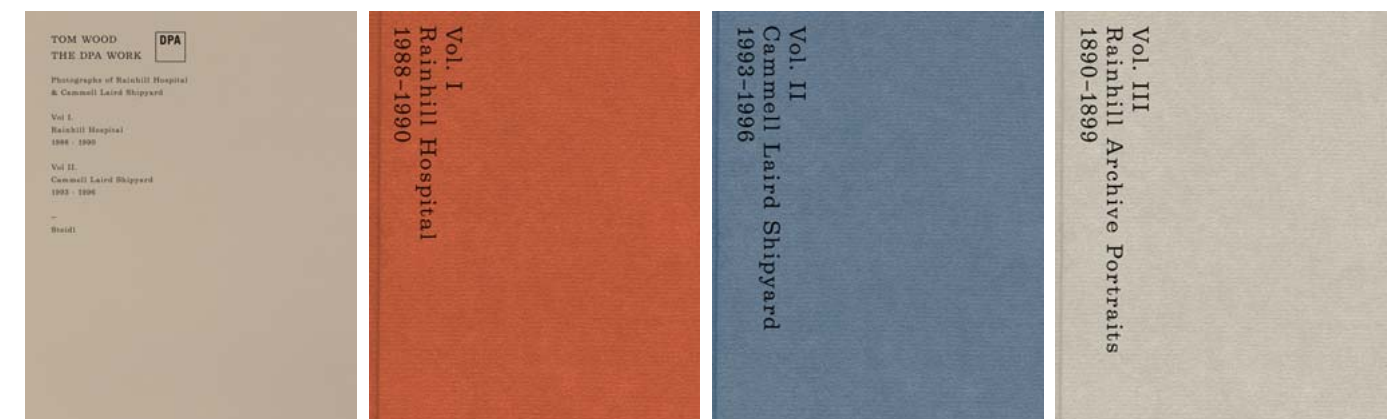
Beginning in 1985 the Manchester-based Documentary Photography Archive (DPA) commissioned photographers to record aspects of British society in the north of England. Tom Wood's *The DPA Work* explores the life and demise of two major institutions near Liverpool, Rainhill Psychiatric Hospital and Cammell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

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

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

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

Co-published with the University of Chester





PREVIOUSLY ANNOUNCED

42nd Street, 1979 contains Langdon Clay's 1979 photos of a quintessential strip of 42nd Street near New York's Times Square, showing its gritty neon charm before it became the more Disney/Las Vegas hub for theater concoctions that we know today.

Clay recalls the drab and dusty mood in New York City at the end of the 1970s: the once-exciting political sea change wrought by the Vietnam War and the Haight Ashbury drug experiment had given way to a sense of apathy, intensified by the aftermath of an oil crisis and the lingering Cold War. The particular stretch of 42nd Street between 7th and 8th Avenues had now shifted from the glorious home of gilded movie palaces of the 1940s to the shadowy site of porn theaters which many saw as the area's ruin. Yet here real-estate moguls saw potential to transform this heart of Manhattan into a mecca of tourism, framed by skyscrapers and shaped by commerce and fast pleasures. "It was with this coming change written on every wall that I sought to record for posterity that famous block between 7th and 8th Avenues," says Clay, "My only regret is that I didn't do the south side of the street."

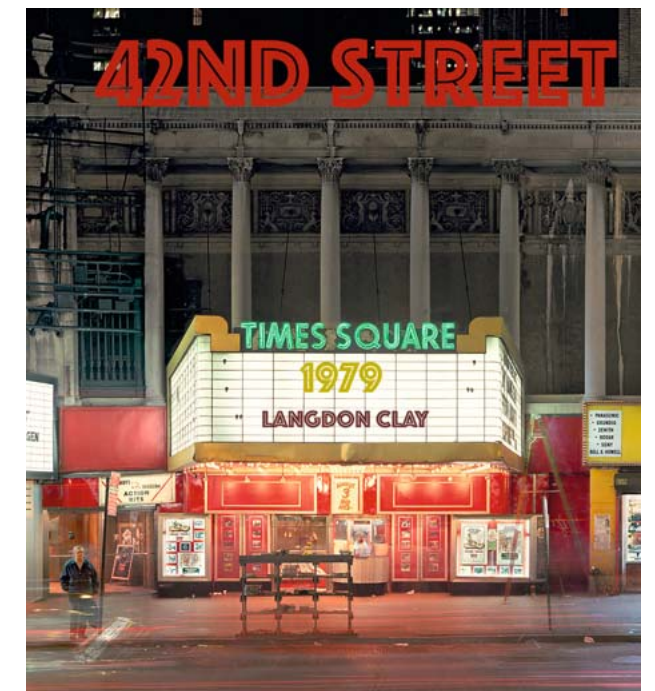
Night became its own color. Langdon Clay

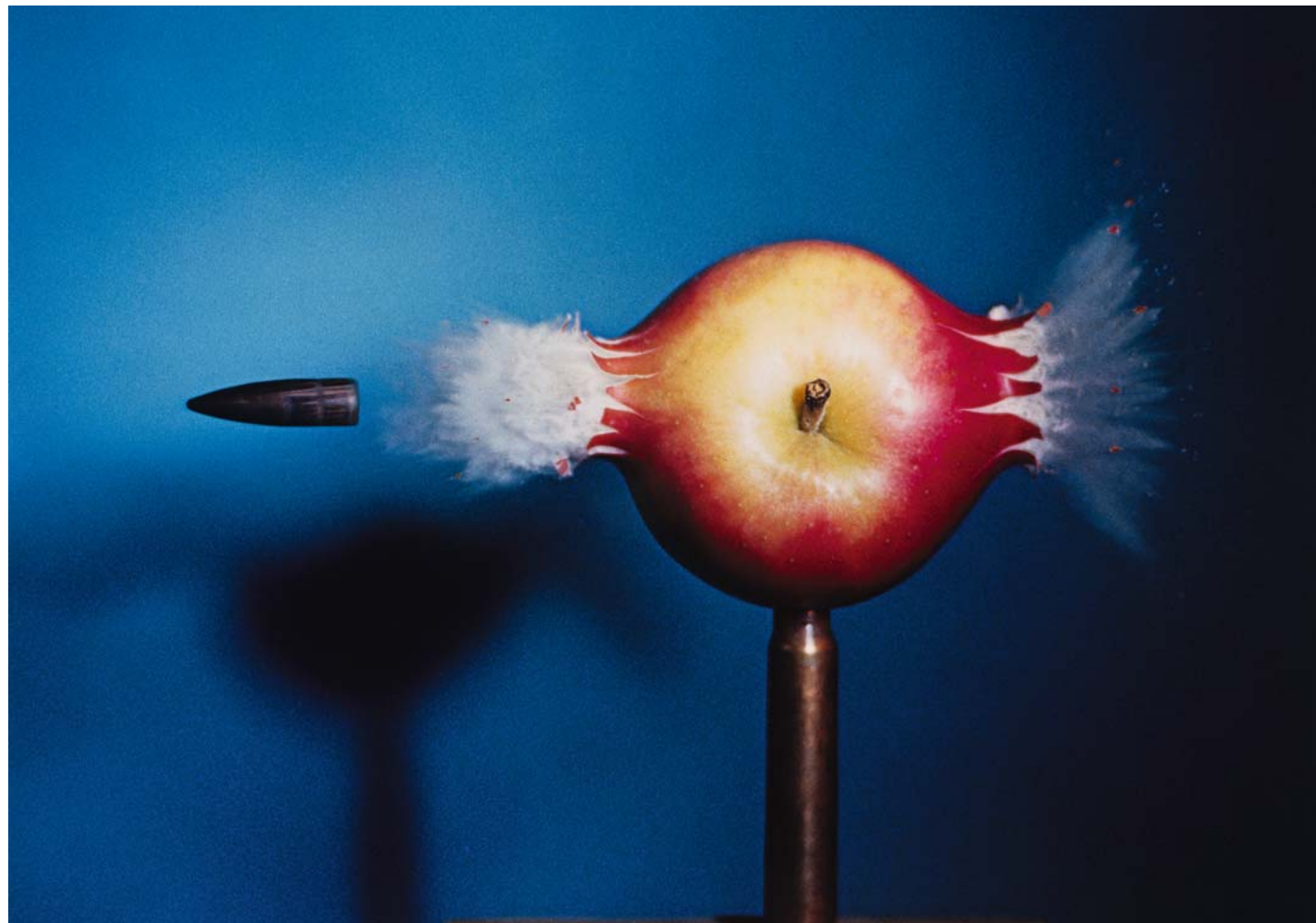
Born in New York City in 1949, Langdon Clay was raised in New Jersey and Vermont and attended school in New Hampshire and Boston. Clay moved to New York in 1971 and spent the next sixteen years photographing there, throughout the US and in Europe for various magazines and books. In 1987 he moved to Mississippi where he has since lived and worked with his wife photographer Maude Schuyler Clay and their three children. Clay's work is held in the Victoria and Albert Museum in London and the Bibliothèque nationale de France in Paris. Steidl published Clay's *Cars. New York City, 1974-1976* in 2016.

Langdon Clay
42nd Street, 1979

Text by Langdon Clay
Book design by Steidl Design
128 pages and a gatefold
9.4 x 12.6 in. / 24 x 32 cm
One giant panorama color photograph
Four-color process
Hardcover

€ 75.00 / £ 70.00 / US\$ 80.00
ISBN 978-3-95829-281-9





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

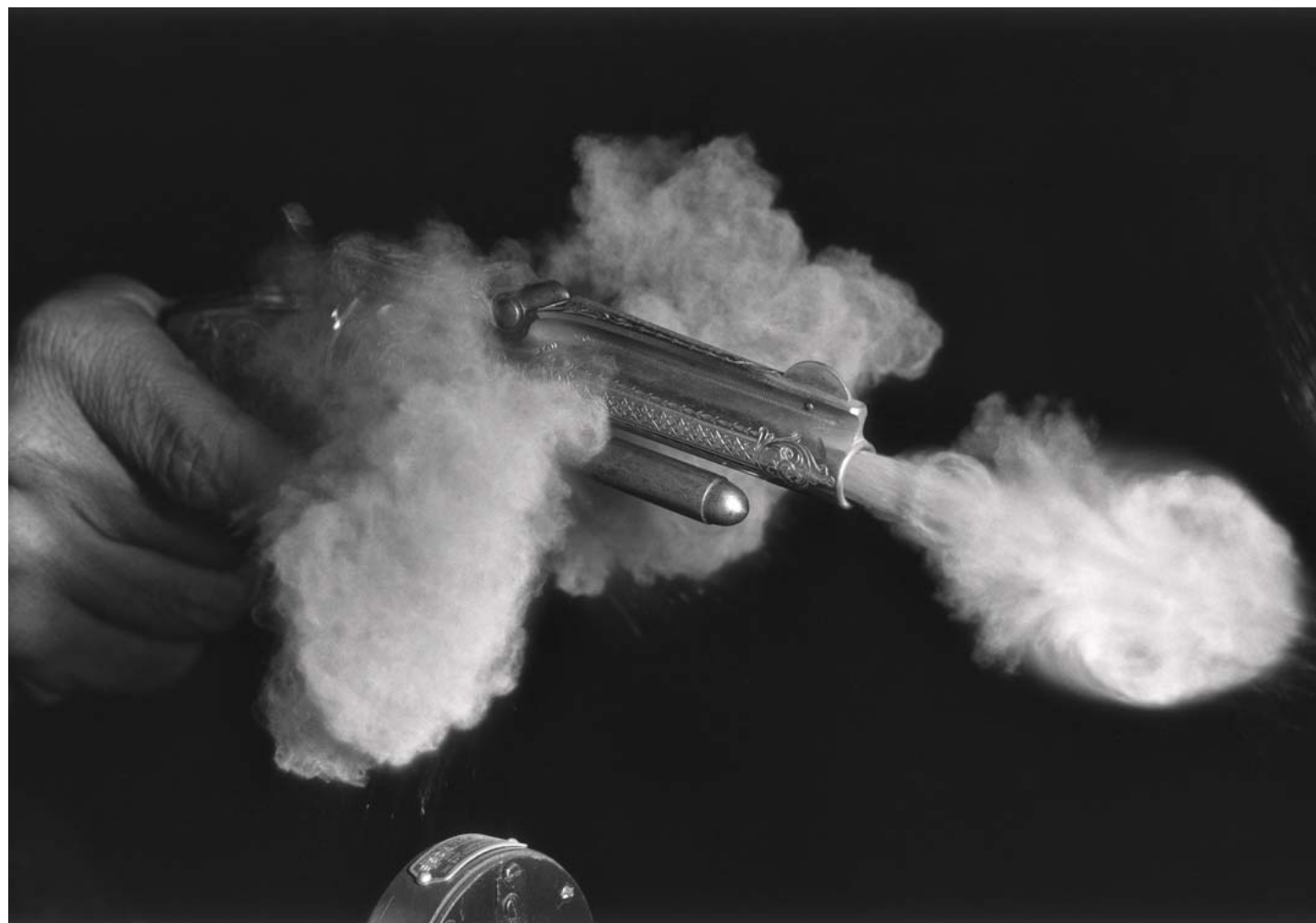
PREVIOUSLY ANNOUNCED

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

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

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

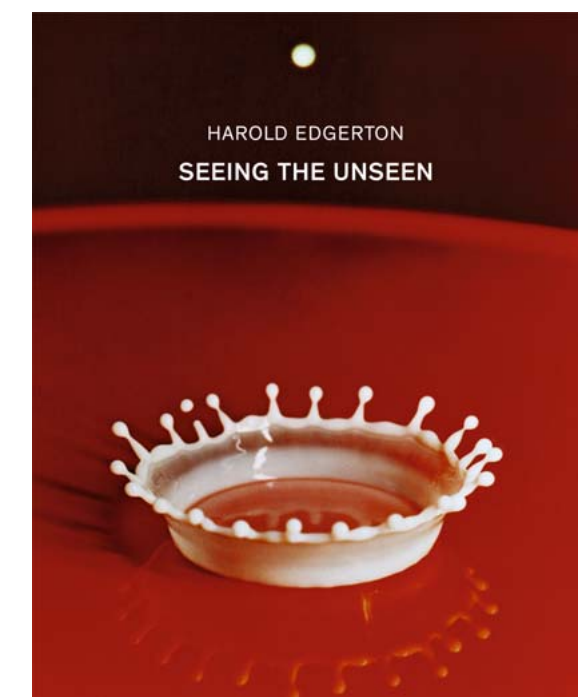
Co-published with the MIT Museum, Cambridge, Massachusetts



Harold Edgerton Seeing the Unseen

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

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





PREVIOUSLY ANNOUNCED

In the summer of 1971 Frank Gohlke moved with his wife and young daughter from Middlebury, Vermont to Minneapolis, Minnesota. His vocation as a photographer had begun four years prior, but he had yet to define the subject that would occupy him for the next 45 years: the landscapes of ordinary life.

The three bodies of work brought together in *Speeding Trucks and Other Follies* were all made between Gohlke's arrival in Minneapolis and the end of 1972 when he began photographing grain elevators, a project that first established his renown. In different ways these early series obliquely describe Gohlke's process of adjustment to his new surroundings.

The "Speeding Trucks" photos of the first section began when Gohlke noticed how the shadows of the elm trees that once lined most Minneapolis streets were momentarily materialized on the bodies of passing trucks. The travel trailers in the second section were all found in a Minnesota State Park on one of the family's infrequent camping trips, while late-night rambles through Gohlke's Minneapolis neighborhood led organically to his series of dramatic night pictures in the last section. Notwithstanding their various subject matter, Gohlke's photos in this book collectively perform a kind of timeless alchemy on the everyday stuff of visual experience.

Looking at these photos, it's hard not to believe that things really look like that; but we know they don't. In the interstice between the picture's testimony and the evidence of our senses is where my photos reside. Frank Gohlke

Frank Gohlke was born in 1942 in Wichita Falls, Texas. In 1967 he abandoned the study of literature to become a photographer, encouraged by Walker Evans, who saw his first photographs, and Paul Caponigro, with whom he studied informally at his home in Connecticut. Gohlke has received two fellowships from the Guggenheim Foundation, two from the National Endowment for the Arts, and a Fulbright Research Fellowship to Kazakhstan in 2013-14. His work has been exhibited and collected internationally, including three solo shows at the Museum of Modern Art. His books include *Measure of Emptiness* (1992), *Mount St. Helens* (2005), *Accommodating Nature* (2007), *Thoughts on Landscape* (2009), and *Landscapes as Longing* with Joel Sternfeld and Suketu Mehta, published by Steidl in 2016.

Frank Gohlke
Speeding Trucks and Other Follies

Book design by Frank Gohlke and Holger Feroudj
96 pages
9.6 × 10.2 in. / 24.5 × 26 cm
48 black-and-white photographs
Tritone
Clothbound hardcover with a dust jacket

€ 38.00 / £ 35.00 / US\$ 45.00
ISBN 978-3-95829-254-3





PREVIOUSLY ANNOUNCED

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 for their project *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.

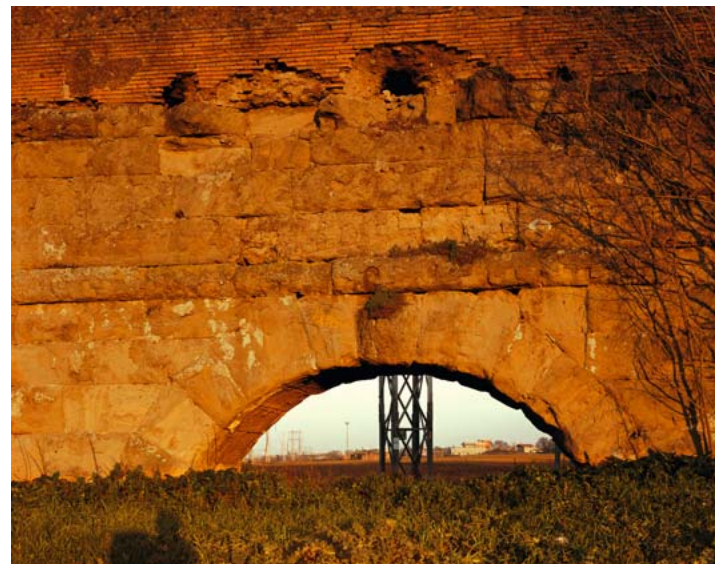
In line with their work on Detroit and Gunkanjima Island, Marchand and Meffre have managed to navigate two extremes at the intimate heart of the Hungarian capital to best superimpose the Budapests of today and the last century, producing an extensive series that offers an untarnished view of this unique 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 x 13 in. / 26 x 33 cm
168 color photographs
Four-color process
Clothbound hardcover

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





Joel Sternfeld was born in New York City in 1944. He has received numerous awards including two Guggenheim Fellowships, a Prix de Rome and the Citibank Photography Award. Sternfeld's books published by Steidl include *American Prospects* (2003), *Sweet Earth* (2006), *Oxbow Archive* (2008), *First Pictures* (2012), and *Landscape as Longing* (2016) with Frank Gohlke.

In his 1992 book *Campagna Romana. The Countryside of Ancient Rome* Joel Sternfeld focused on the ruins of grand structures with a clear warning: great civilizations fall, ours may too. Now in *Rome after Rome*, containing images from the previous book as well as numerous unpublished pictures, Sternfeld's questions multiply: who are these modern Romans? What is their relationship to the splendor that was? What is the nature of sullied modernity in relation to the Arcadian ideal? Is there, at this late moment, any chance for Utopia?

The Campagna, the countryside south and east of Rome occupies a special place in Roman—and human history. With the rise of Ancient Rome, this once polluted, malarial landscape was restored by emperors and thrived with some 20 towns and numerous wealthy villas on the rolling plains among the mighty aqueducts that fed water to Rome. After the city fell, the Campagna once again became desolate and dangerous. The gloomy tombs, broken homes and aqueducts sat in a kind of no man's land for over 1,000 years.

To this landscape came the painters: Dürer, Lorrain, Poussin, and later, Corot, Turner, and Americans such as Thomas Cole. In the ruins they sought the origins of Rome's greatness and the meaning of her fall. Later they depicted a place where Roman gods cavorted and mankind lived in a golden age, an Arcadia. Central Rome was rebuilt with Baroque apartments hiding the past: in the Campagna the past was visible and all imaginings possible.

Sternfeld juxtaposes the ruins of a powerful, ancient civilization with the new construction and the debris of our own time. Avoiding obvious contrasts, eschewing heavy-handed irony, this contemporary artist draws our attention to both despoliation and lasting beauty; he suggests many reasons for despair, yet he also has something to say about the nobility of the human spirit. Theodore E. Stebbins Jr.

Joel Sternfeld Rome after Rome

Text by Joel Sternfeld
Book design by Victor Balko and Joel Sternfeld
112 pages
18.9 x 15.7 in. / 48 x 40 cm
74 color photographs
Four-color process
Clothbound hardcover with a tipped-in photo

€ 85.00 / £ 75.00 / US\$ 95.00
ISBN 978-3-95829-263-5



JOEL STERNFELD

ROME AFTER ROME





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

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

Hannah Collins Noah Purifoy

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

€ 75.00 / £ 68.00 / US\$ 85.00
ISBN 978-3-95829-268-0

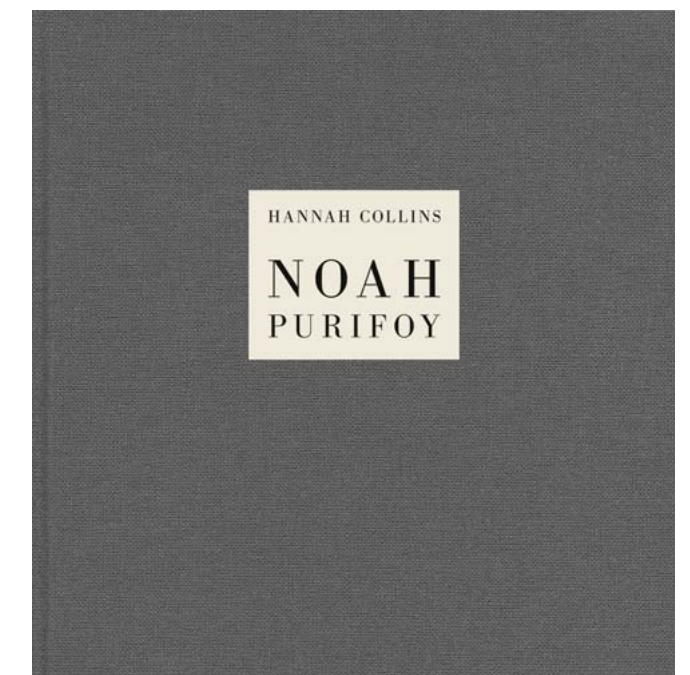
PREVIOUSLY ANNOUNCED

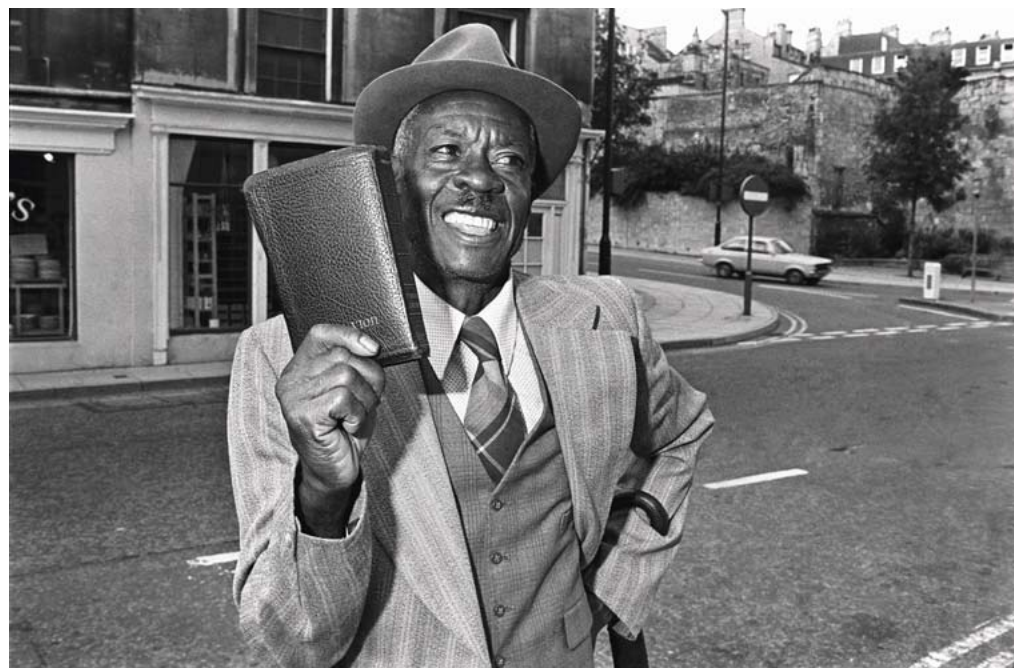
Though born in Snow Hill, Alabama in 1917, Noah Purifoy lived most of his life in Los Angeles and Joshua Tree, California, where he died in 2004. The exhibition of his work, *Junk Dada*, at LACMA in 2015 as well as the recent publication by Steidl of his notebooks and essays in *High Desert*, have contributed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

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

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

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





PREVIOUSLY ANNOUNCED

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.

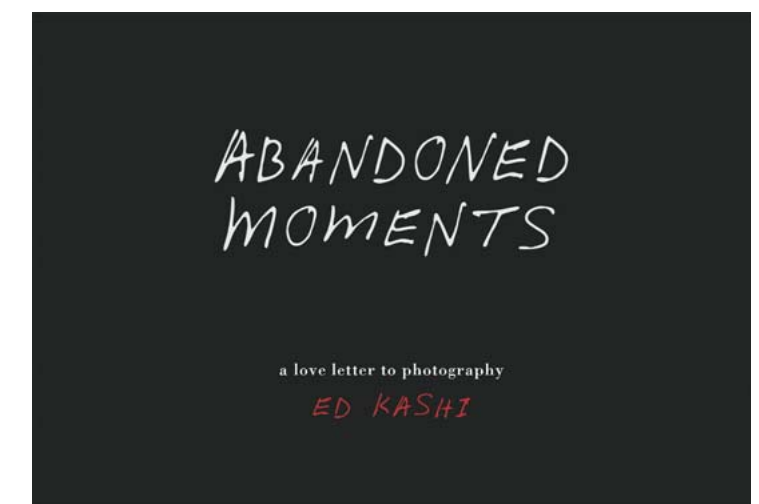
For nearly 40 years, Kashi has photographed the instantaneous imperfections that define his abandoned moment. Seeking to reconcile the dichotomy that many people like to look at photos but do not want to be photographed, Kashi stumbled upon a method of uncontrolled photographic observation while still a young practitioner. 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.

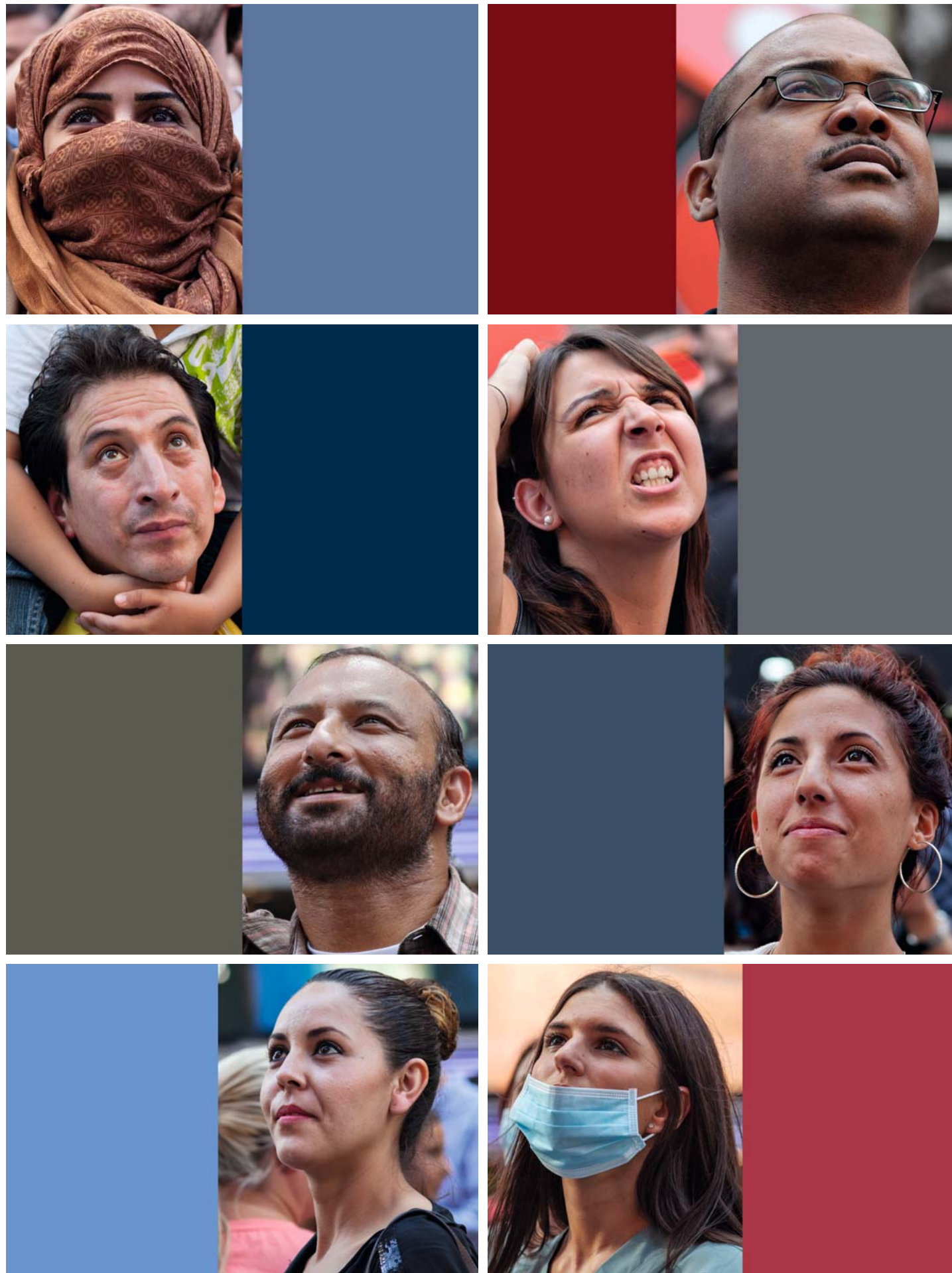
Ed Kashi is intelligent, brave and compassionate. He always understands the nuances of his subjects. He fearlessly goes where few would venture. And he sympathetically captures the soul of each situation. Ed is one of the best of a new breed of photojournalistic artists.
David Griffin, former director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

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

€ 35.00 / £ 30.00 / US\$ 40.00
ISBN 978-3-95829-274-1





PREVIOUSLY ANNOUNCED

Between May and September 2012, Jerry Spagnoli photographed the myriad faces of people transfixed by an enormous electronic billboard above New York's Times Square. *Regard*, the result of this ambitious documentary undertaking, is a visual chronicle presenting almost 500 faces of great cultural and individual diversity.

The particular billboard in question was set up to periodically display an image of the crowd beneath it. Pedestrians would wander by, absorbed in their thoughts, before noticing the billboard and pausing to search for their images. On finding themselves, many marked the occasion with an obligatory selfie. Spagnoli recorded these processes and the emotions of expectation and delight they elicit, creating an intricate collective portrait.

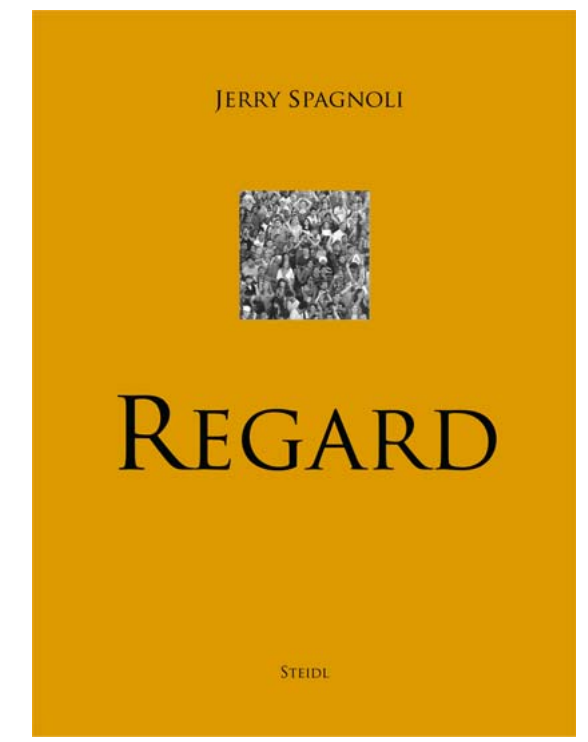
For me the situation was compelling and complex. The light in Times Square is particularly beautiful at that time of the year. The expressions on people's faces were open and unselfconscious, as they all looked up towards that great light in the sky. Jerry Spagnoli

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

**Jerry Spagnoli
Regard**

Book design by Jerry Spagnoli
 936 pages
 5.9 x 7.9 in. / 15 x 20 cm
 467 color photographs
 Four-color process
 Clothbound hardcover with a tipped-in photograph

€ 48.00 / £ 45.00 / US\$ 55.00
 ISBN 978-3-95829-239-0





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

PREVIOUSLY ANNOUNCED

The “dream shock” of Liu Zheng’s title refers to an awakening as if from a deep sleep. There is a moment between sleep and consciousness in which the dream state and conscious reality collide. It is a fertile, erotic and sometimes violent area of the mind, in which both exquisite and tortured imagery may surface.

Liu Zheng is one of the few Chinese photographers whose work has reached the West. The exhibition of his extensive series “The Chinese” at ICP in New York in 2004 and the accompanying Steidl book indicated he was working on the borders between the documentary tradition and the extended portrait school of August Sander. His background with the *Workers’ Daily* suggests his grounding as a photojournalist. Yet Liu Zheng’s vision does not echo the common view of China, characterized by anonymity in the sheer mass of the population or by the momentum of industry. Frequently the subjects of his portraits are those on the fringes of Chinese society; his outsiders contribute to an unfamiliar collective portrait of a nation.

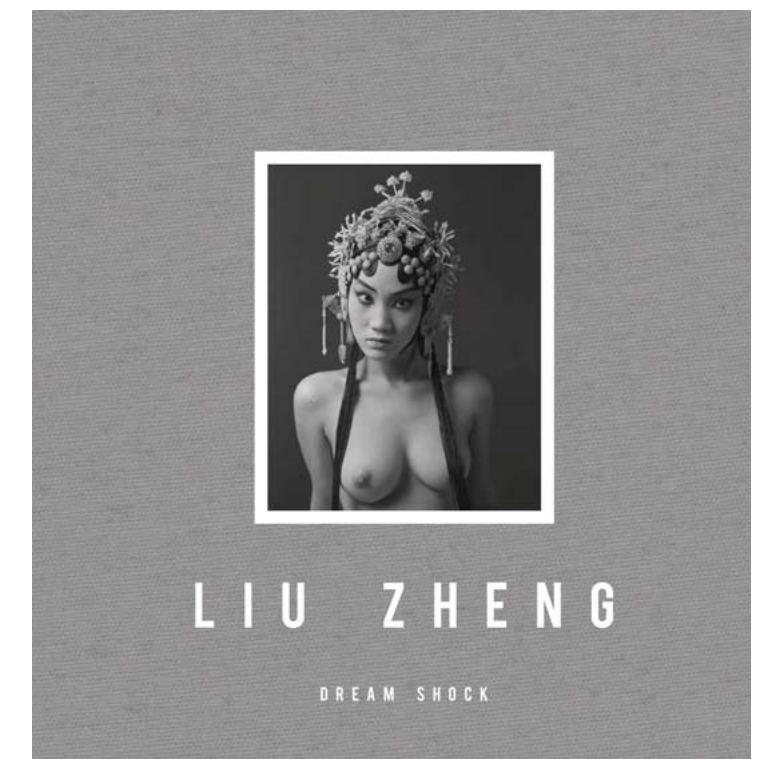
Dream Shock brings us to another space that exists in the mind itself. Some of the characters, such as a beautiful Peking Opera singer, may be half-familiar, but the historical references to a brutal occupation and the sexual explicitness take us into unprecedented territory. Elaborate scenes are delicately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

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

Liu Zheng
Dream Shock

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

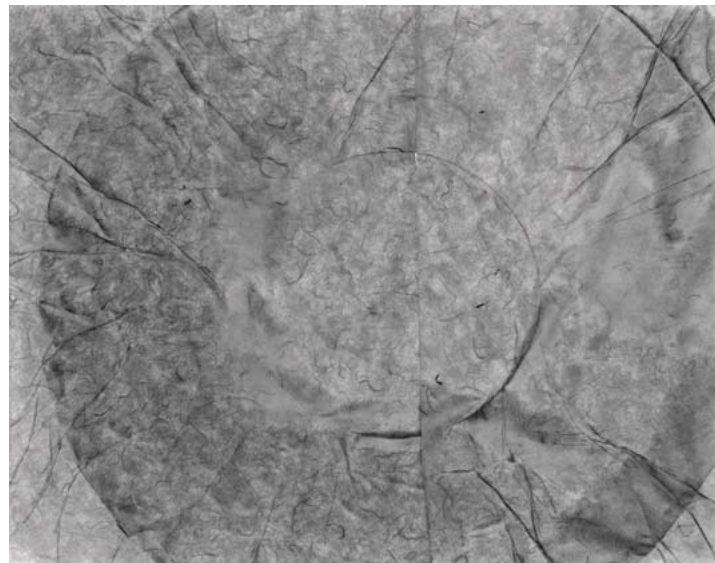
€ 40.00 / £ 35.00 / US\$ 45.00
ISBN 978-3-95829-267-3



LIU ZHENG

DREAM SHOCK





Mikael Olsson was born in 1969 in Lerum and is based in Stockholm, Sweden. He 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 Gallery Columbia University, New York City, 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 x 13 in. / 26 x 33 cm
31 color and black-and-white photographs
Four-color process
Clothbound hardcover with a
French-fold dust jacket

€ 75.00 / £ 65.00 / US\$ 85.00
ISBN 978-3-95829-196-6

PREVIOUSLY ANNOUNCED

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





PREVIOUSLY ANNOUNCED

Arthur Elgort, born in 1940 in New York City, has photographed the world's most beautiful and talented people for over forty 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).

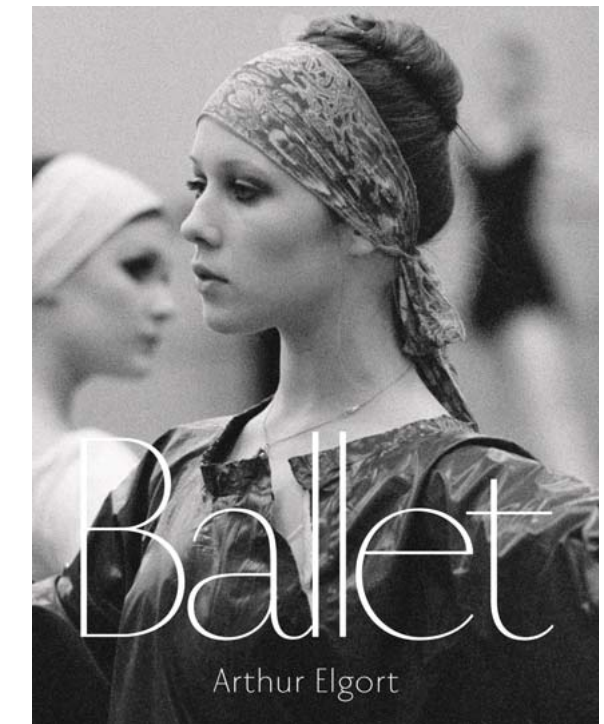
Following his career-spanning monograph *The Big Picture*, Arthur Elgort pays homage to his first love and eternal muse in this new collection of photographs. While glimpsing ballet through Elgort's lens we are taken not to the front of the stage but behind the scenes, where the hard work is done. On 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

**Arthur Elgort
Ballet**

Book design by Marianne Houtenbos
168 pages
9.5 x 11.8 in. / 24 x 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





PREVIOUSLY ANNOUNCED

Lois Hechenblaikner was born in 1958 in Tyrol where he lives and works today. After nearly two decades working in Asia as a travel photographer, Hechenblaikner returned to Tyrol and began exploring the impact of tourism on its landscape. His work has been shown in numerous solo and group exhibitions, most recently in Venice at the Arte Laguna Prize 2016. Steidl has published Hechenblaikner's *Winter Wonderland* (2012) and *Hinter den Bergen* (2015).

For twenty years now Lois Hechenblaikner has been photographing the fans at Austrian folk music festivals. On his travels he has visited more than a hundred festivals, open-air concerts and fan gatherings. Hechenblaikner's particular passion is the people who undertake long journeys barring no expense, just to get that little bit closer to their idols. It's a phenomenon which sociologist Gerhard Schulze describes as *Harmoniemielleu*, where the desire for a perfect world becomes one's sole and strongest driving force—one longs for a feeling of security and above all the chance, be it only for a few hours, to leave all the problems of the world behind.

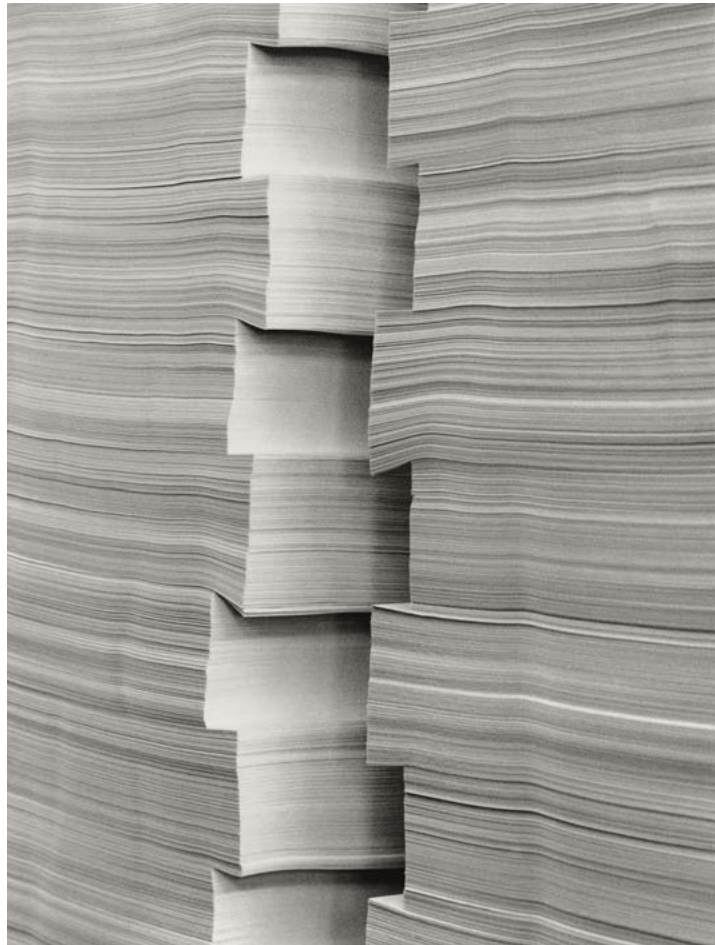
Hechenblaikner sees August Sander as an important role model for his work: both follow the motto "see, observe, think." In *Volksmusik* Hechenblaikner employs this approach as well as the possibilities of large-format photography to create a typology of the public at folk music festivals. With careful precision he documents the facial expressions, gestures and clothing of his various protagonists, revealing their mentalities and life stories.

Lois Hechenblaikner
Volksmusik

Texts by Wolfgang Ullrich and Martin Hochleitner
Book design by Steidl Design
152 pages
9.4 × 12.2 in. / 24 × 31 cm
103 color photographs
Four-color process
Hardcover

€ 38.00 / £ 35.00 / US\$ 45.00
ISBN 978-3-95829-175-1





PREVIOUSLY ANNOUNCED

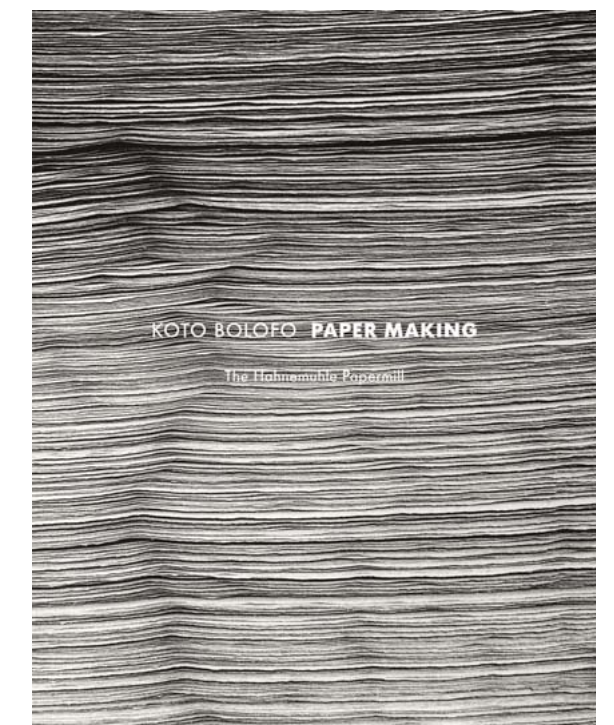
Koto Bolofo was born in South Africa in 1959 and raised in Great Britain. Bolofo has photographed for magazines such as *Vogue*, *Vanity Fair* and *GQ*, and made short films for the Berlinale and the Venice Film Festival. He has created advertising campaigns for companies including Hermès, Christian 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).

Hahnemühle is the oldest paper mill in Germany – and indeed the world – which has consistently produced fine art paper since its inception over 400 years ago. Using their own supply of spring water and imported pulps, Hahnemühle crafts luxury papers based on time-tested traditional methods. In *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
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

€ 45.00 / £ 40.00 / US\$ 50.00
ISBN 978-3-86930-637-7





PREVIOUSLY ANNOUNCED

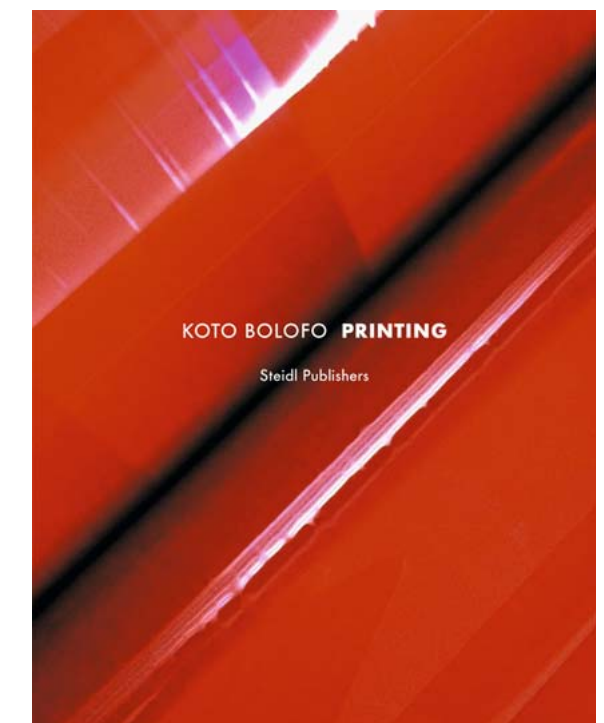
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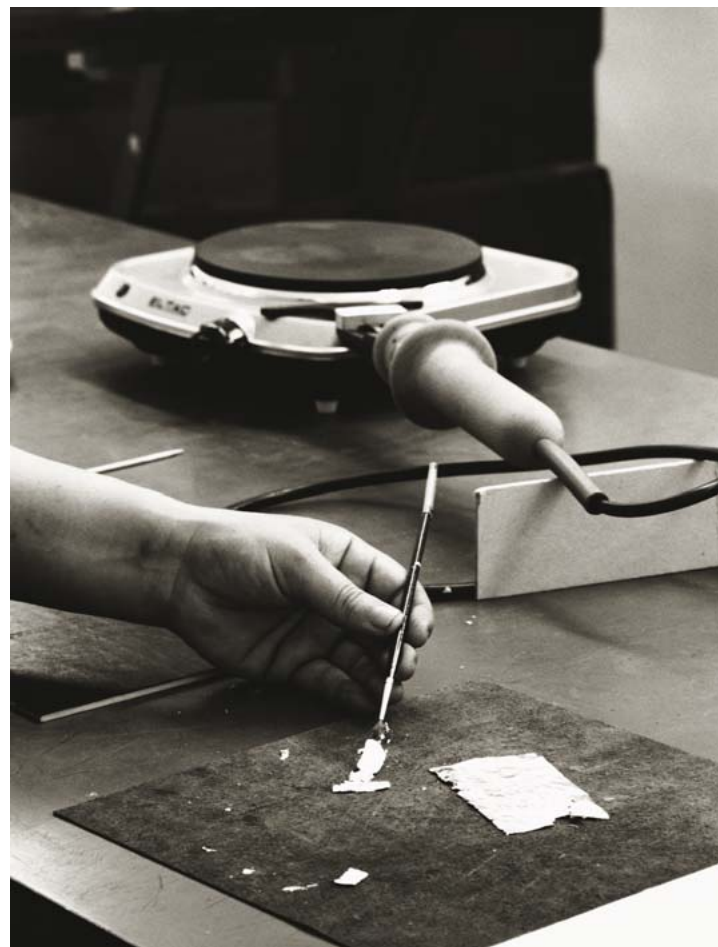
This whimsical and in-depth behind-the-scenes study leads the reader into the world of Steidl Publishers in Göttingen. With his inimitable and patient eye, Koto Bolofo takes us through the labyrinthine corridors and stairways of the publishing house, documenting the myriad processes and people at work,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

Koto Bolofo Printing

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

€ 45.00 / £ 40.00 / US\$ 50.00
ISBN 978-3-86930-636-0





PREVIOUSLY ANNOUNCED

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).

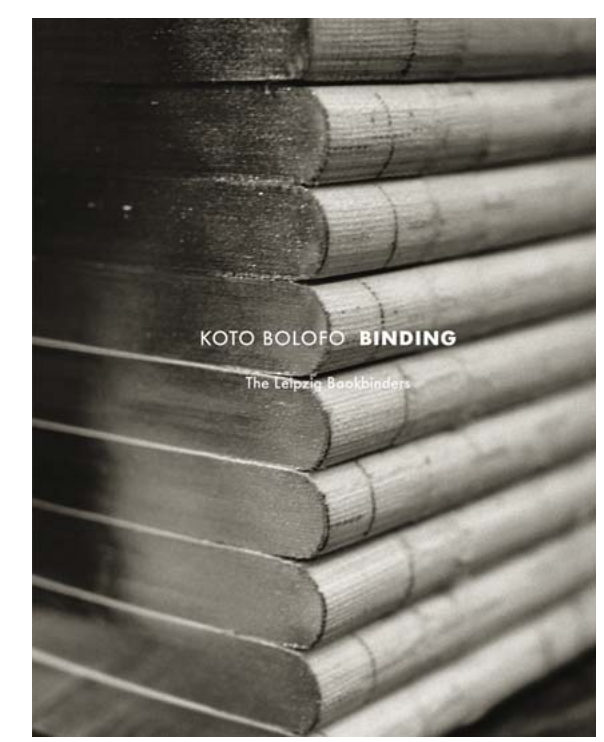
Koto Bolofo creases book spines and gently flicks through pages to explore what has happened behind the scenes in the world of bookbinding—an ancient craft that has protected our most valuable manuscripts since the infancy of art and literature, keeping safe the wisdom of the past. As the processes of 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
Binding**

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

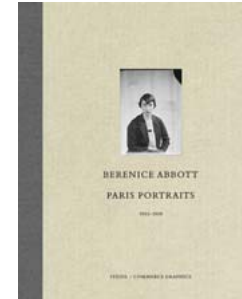
€ 45.00 / £ 40.00 / US\$ 50.00
ISBN 978-3-86930-635-3



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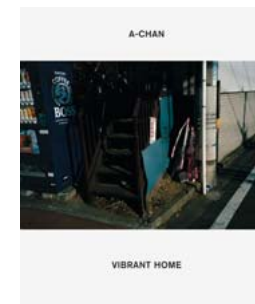
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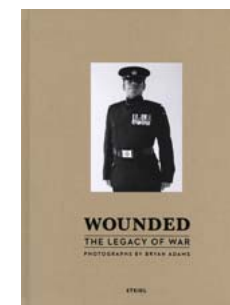
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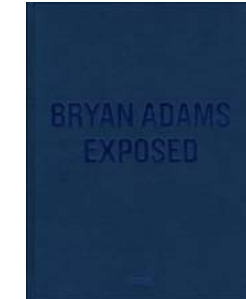
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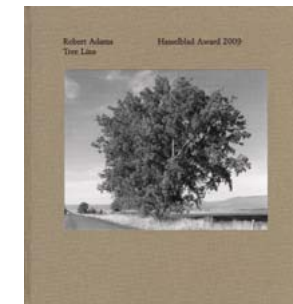
Adams, Bryan
Untitled
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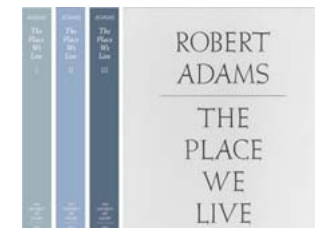
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Gone?
€ 48.00 / £ 45.00 / US\$ 55.00
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Adams, Robert
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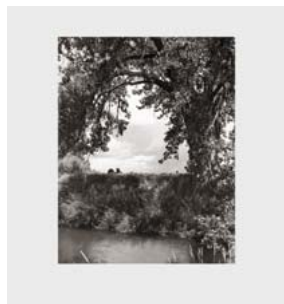


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Adams, Robert
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€ 35.00 / £ 28.00 / \$ 40.00
ISBN 978-3-86930-900-2





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ISBN 978-3-95829-096-9



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€ 48.00 / £ 40.00 / \$ 55.00
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ISBN 978-3-95829-169-0



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€ 95.00 / £ 85.00 / \$ 125.00
ISBN 978-3-95829-168-3



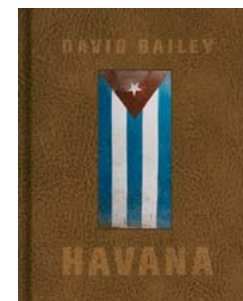
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Nobel Heroes
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Bailey, David
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Bailey, David
Bailey's Democracy
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ISBN 978-3-86521-192-7



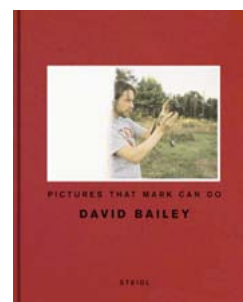
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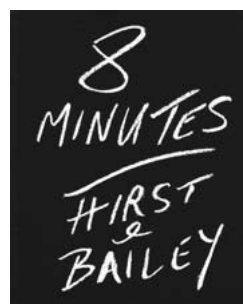
Bailey, David
Is That So Kid
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Bailey, David
NY JS DB 62
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Pictures that Mark Can Do
€ 45.00 / £ 40.00 / US\$ 50.00
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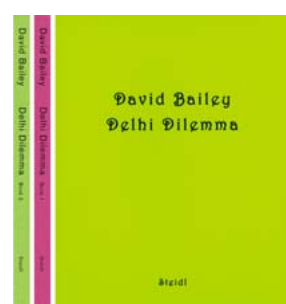
Bailey, David
8 Minutes
€ 45.00 / £ 40.00 / US\$ 50.00
ISBN 978-3-86521-864-3



Bailey, David
Flowers, Skulls, Contacts
€ 45.00 / £ 40.00 / US\$ 50.00
ISBN 978-3-86930-128-0



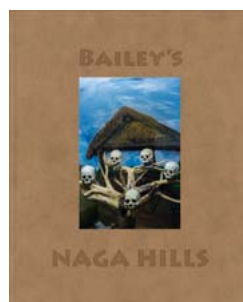
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Eye
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Bailey, David
Tears and Tears
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Bailey, David
Bailey's Naga Hills
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Rule Without Exception /
Only Exceptions
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Baltz, Lewis
Common Objects
€ 40.00 / £ 30.00 / US\$ 50.00
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Baltz, Lewis
Texts
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ISBN 978-3-86930-436-6

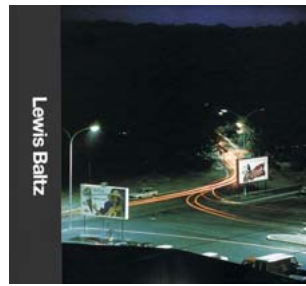


Baltz, Lewis
Candlestick Point
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ISBN 978-3-86930-109-9



Baltz, Lewis
Venezia Marghera
€ 7,500.00 / £ 7,000.00 /
US\$ 8,500.00
ISBN 978-3-86930-313-0

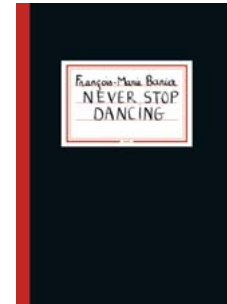




Baltz, Lewis
Lewis Baltz
€ 70.00 / £ 60.00 / \$ 80.00
ISBN 978-3-95829-279-6



Banier, François-Marie
Imprudences
€ 38.00 / £ 32.00 / US\$ 45.00
ISBN 978-3-86930-919-4



Banier, François-Marie
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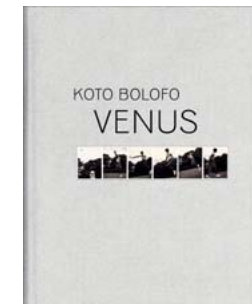
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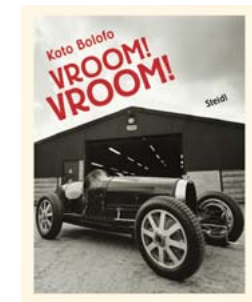
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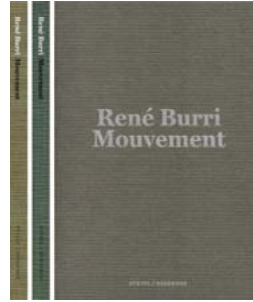
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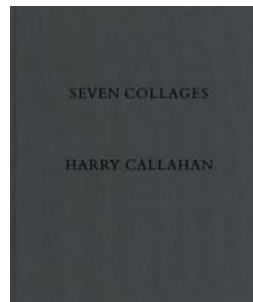
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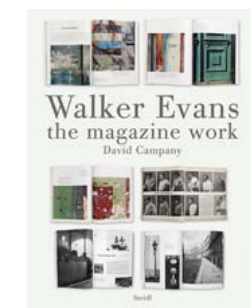
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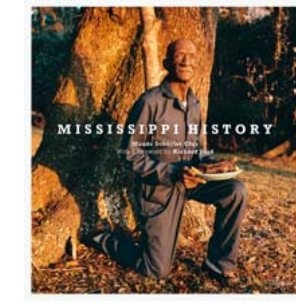
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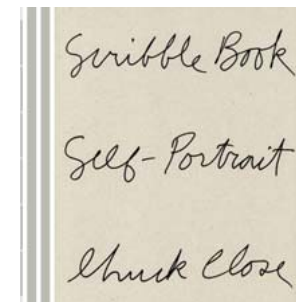
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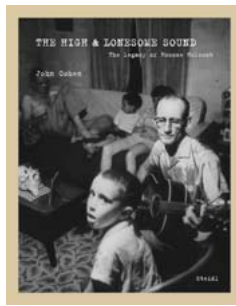


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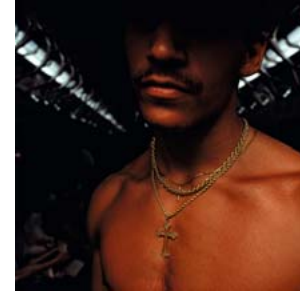
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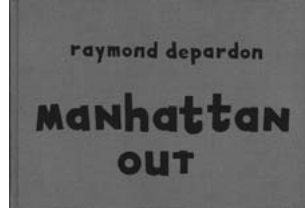
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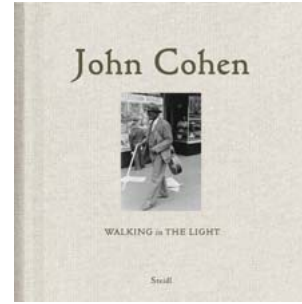
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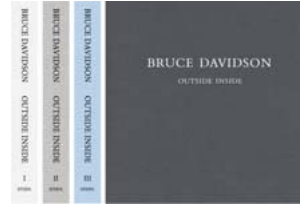
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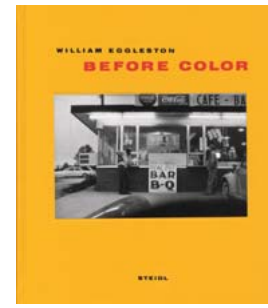




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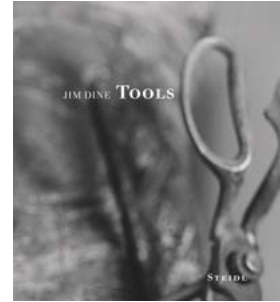
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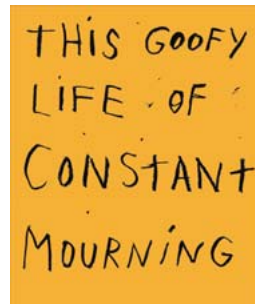
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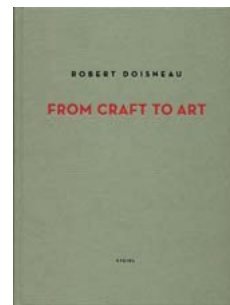
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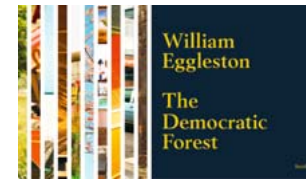
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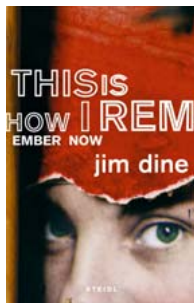
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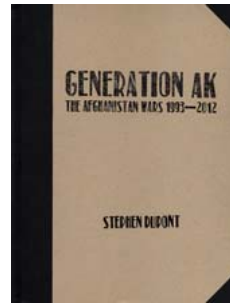
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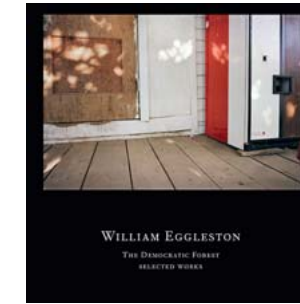
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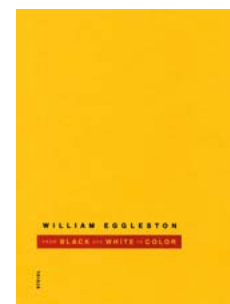
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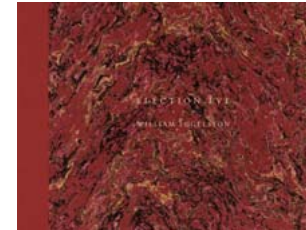
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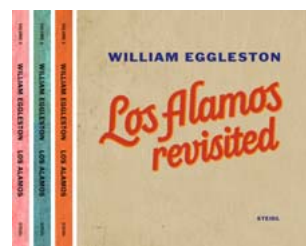
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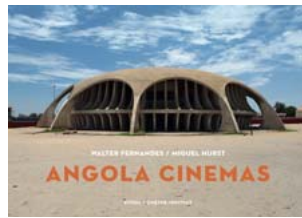


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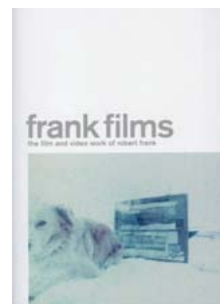
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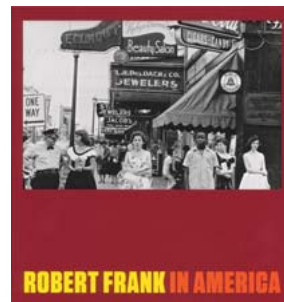
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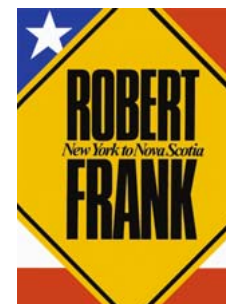
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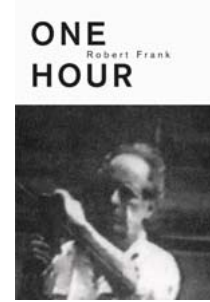
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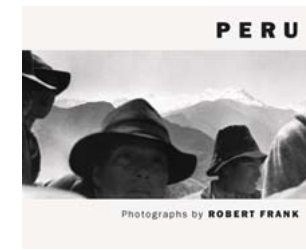
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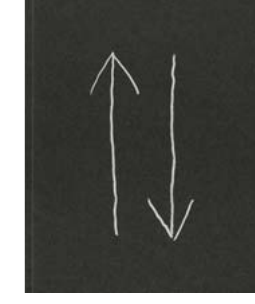
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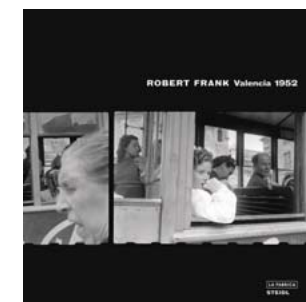
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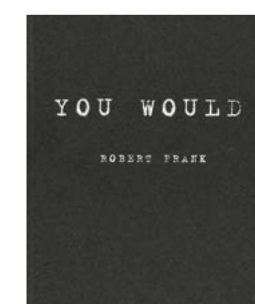
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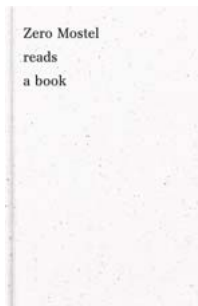


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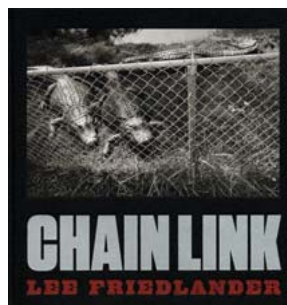
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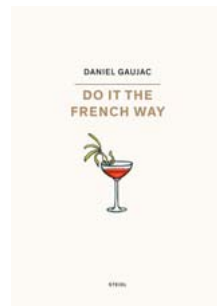
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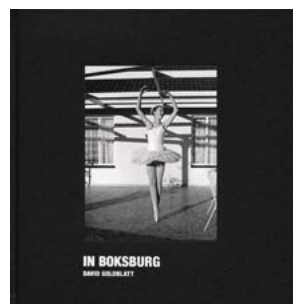
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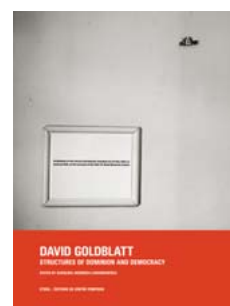
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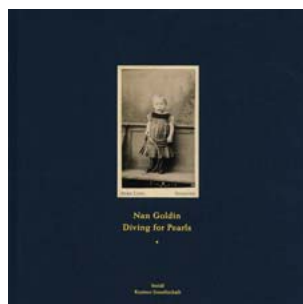
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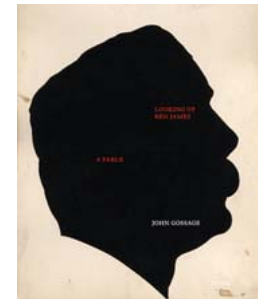
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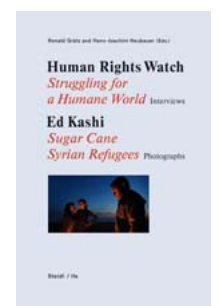
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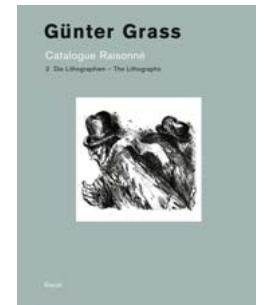
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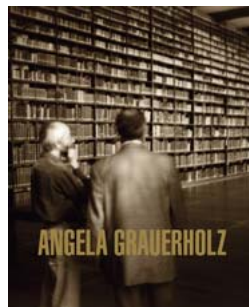


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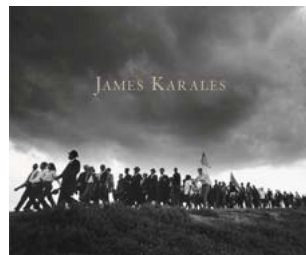




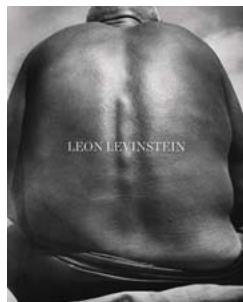
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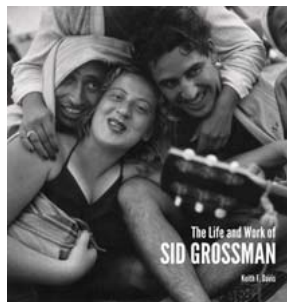
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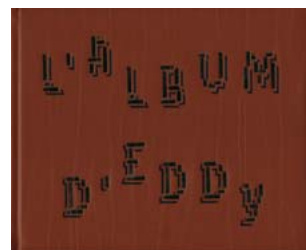
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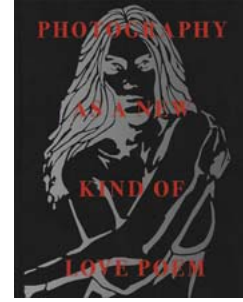
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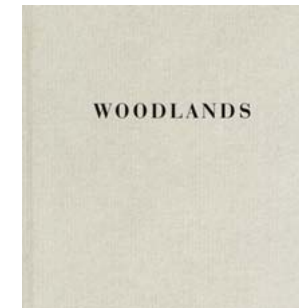
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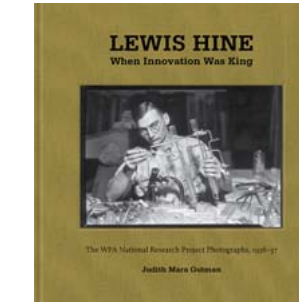
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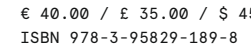
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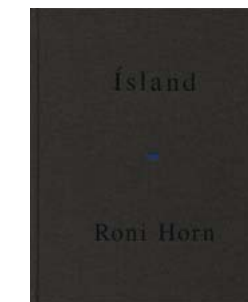
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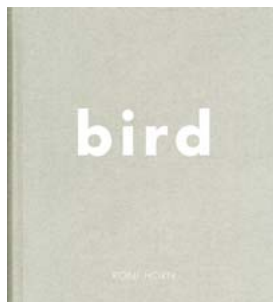
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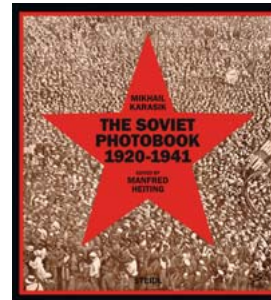
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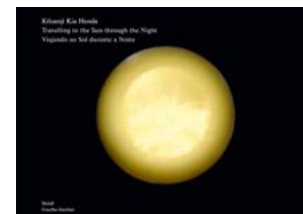
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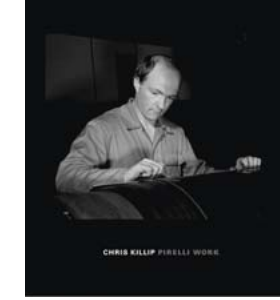
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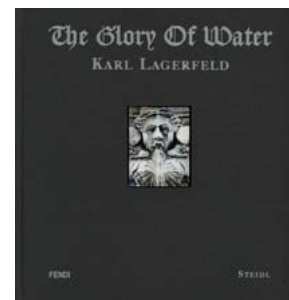
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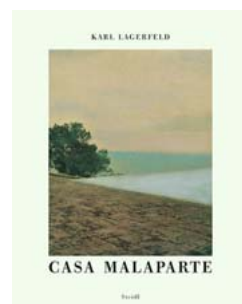
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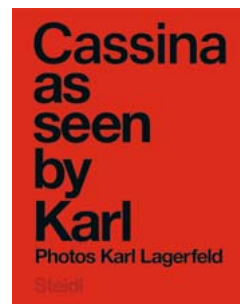
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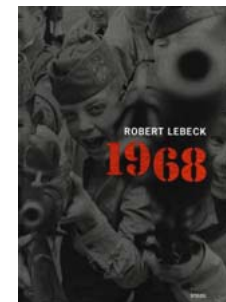
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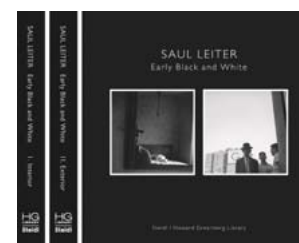
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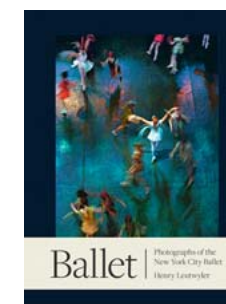
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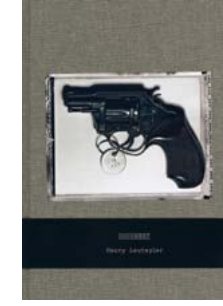
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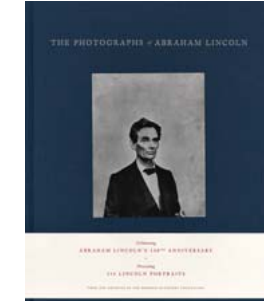
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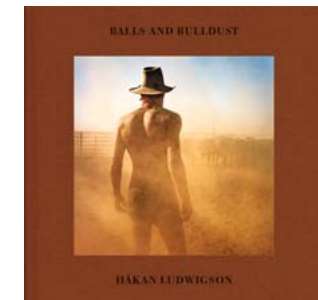
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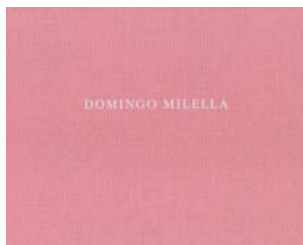
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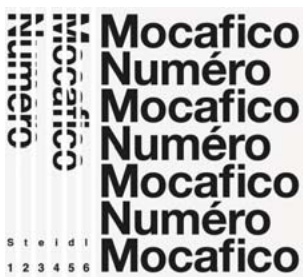
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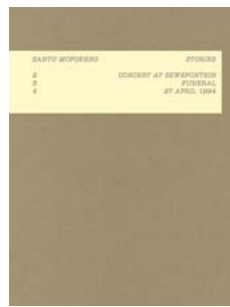
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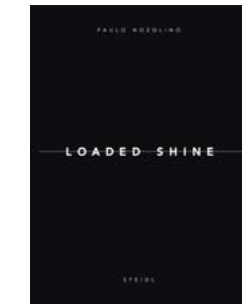
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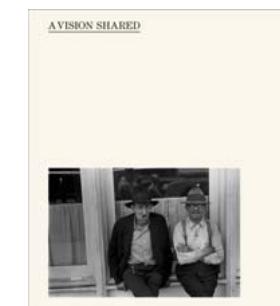
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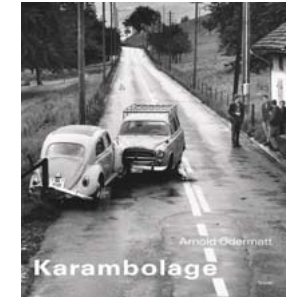
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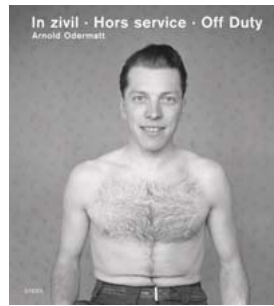
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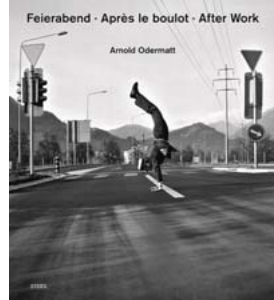
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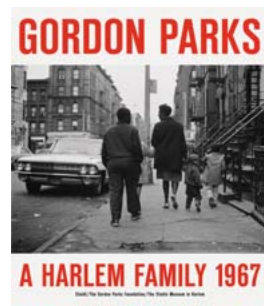
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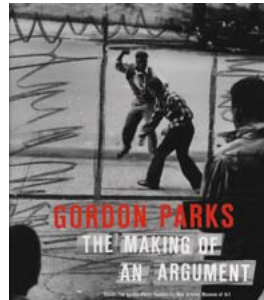
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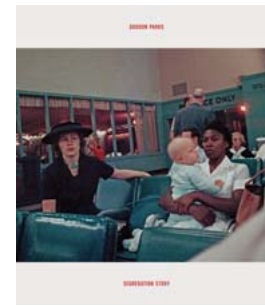
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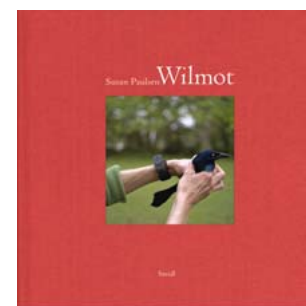
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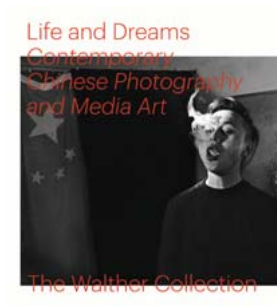
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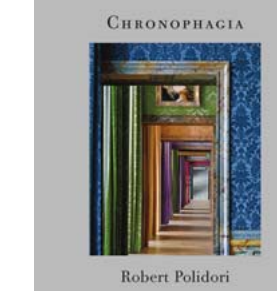
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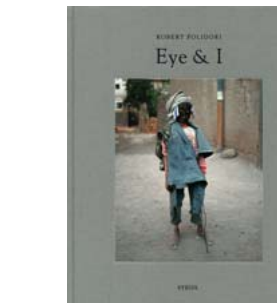
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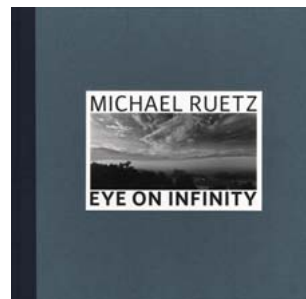
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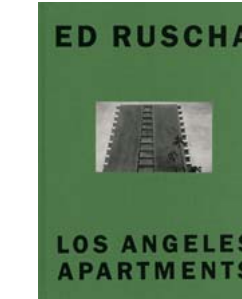
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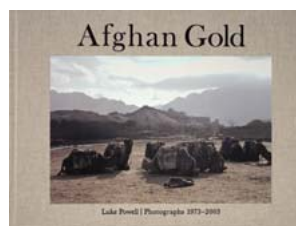
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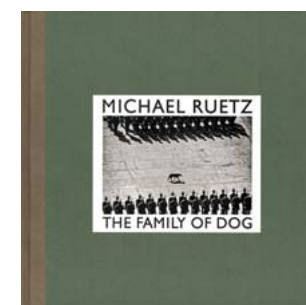
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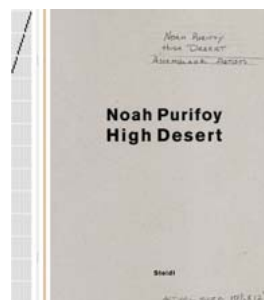
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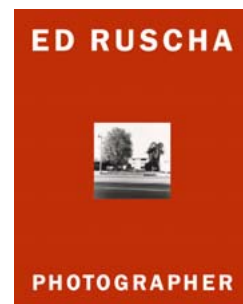
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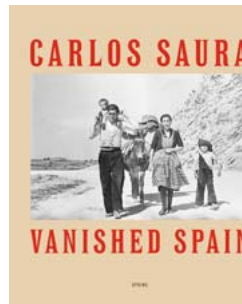
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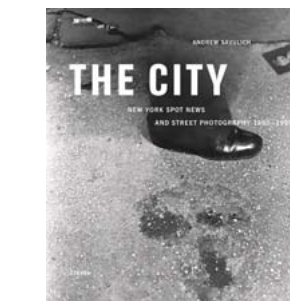
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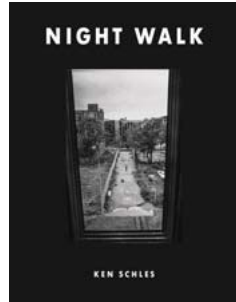


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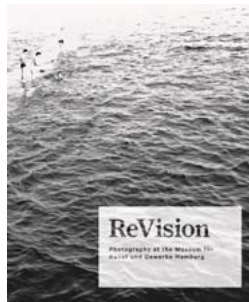
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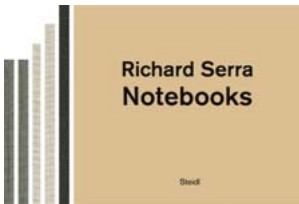
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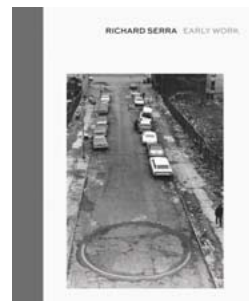
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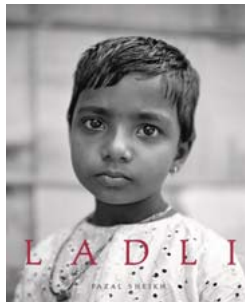
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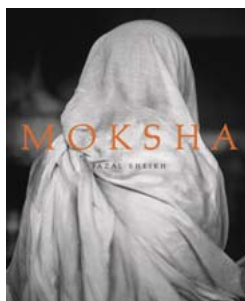
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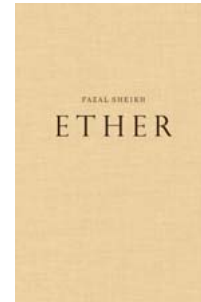
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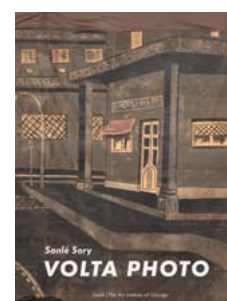
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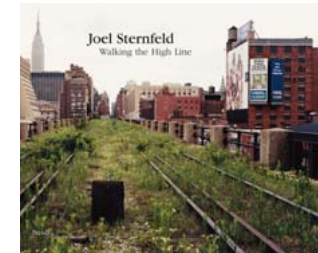
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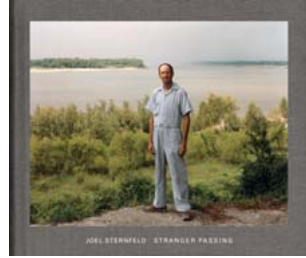


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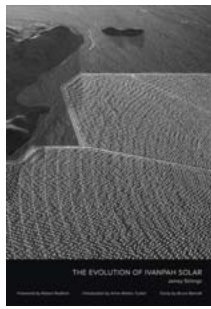




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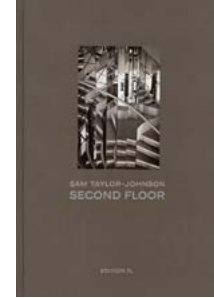
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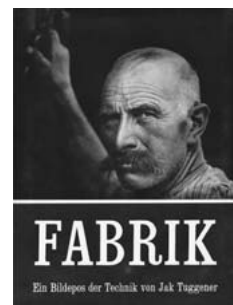
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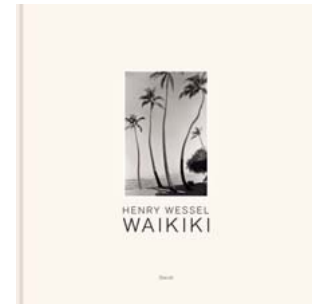
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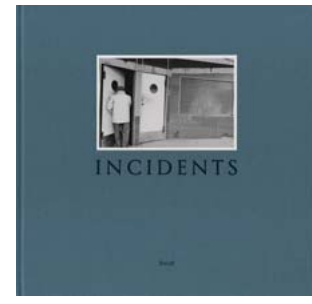
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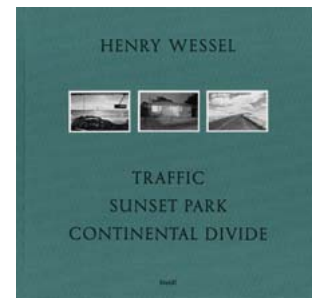
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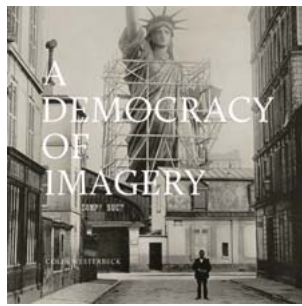


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