

Freidell

Spring/Summer 2023

5

Steidl

ROLAND 700
EVOLUTION

There is no other
publishing house
in the world where
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book is printed on
its very own press

Long live offset

For decades the highest quality in book printing was attained through the gravure process. It was the ideal for photographers wishing to immortalize their work in book form, and is perhaps most gloriously seen in Henri Cartier-Bresson's *The Decisive Moment*.

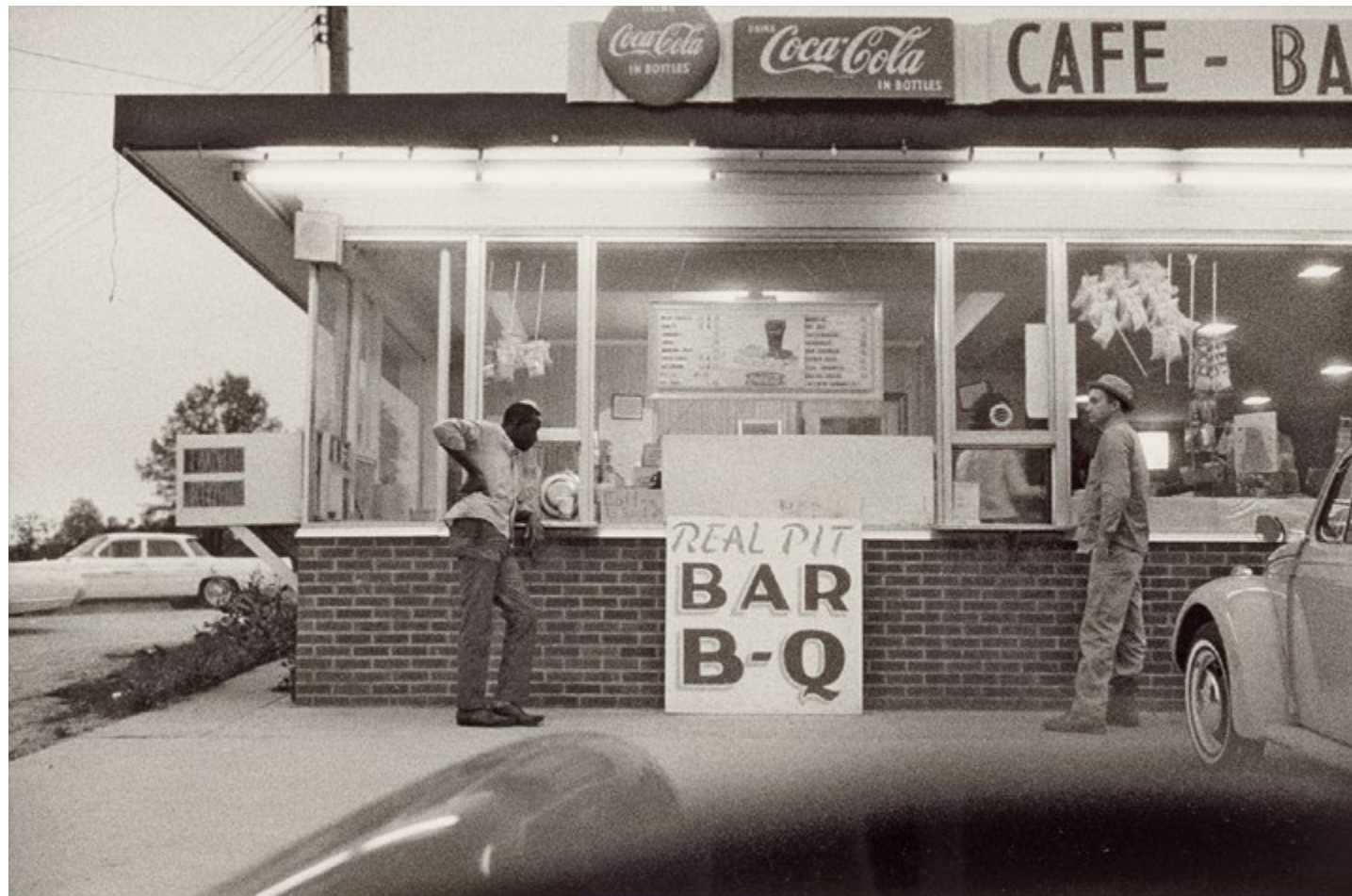
In time the gravure age came to an end, its machines all but destroyed in the 1970s. In came the age of offset printing, a process that needed years of practice and experiment to approach the quality of gravure. I believe the creative peak of offset has now been reached. Inevitably the offset era will pass into the digital, and history will repeat itself.

To prolong and enjoy the offset moment, this year I invested in a brand-new printing press, a Roland 706 3B Evolution Elite, upon which all the books in this catalogue will be printed.

Gerhard Steidl

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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), *Election Eve* (2017), *Morals of Vision* (2019), *Flowers* (2019), *Polaroid SX-70* (2019) and *The Outlands* (2021).

At the beginning of photography, the sky was invariably gray, and both art photography and photojournalism were long dominated by black and white. Although the first universal color slide film came onto the market in 1935, it was reserved for the world of advertising, and as late as the 1980s it was still considered commercial, vulgar and unartistic. Despite this, from the 1960s more and more photographers began to discover the new creative possibilities of the medium.

William Eggleston, whose career has spanned over five decades, not only substantially contributed to this paradigm shift; he also noticeably influenced many subsequent generations. Along with Saul Leiter, Evelyn Hofer and Stephen Shore, Eggleston was one of the first photographers to recognize the distinctive power of color and its unique capacity to create pictures that continuously challenge the everyday. He imbued banality with the uncanny and mysterious: particularly because color is integral to human perception, Eggleston investigated his immediate surroundings again and again—as if he were somehow suspicious of the contents of his freezer, the ketchup bottle on the diner counter, not to mention the guns that appear as if by chance in so many of his pictures. *Mystery of the Ordinary* captures the full scope of Eggleston's evolution and legacy: from the early black-and-white work of the late 1950s, in which we witness his discovery and exploration of themes and unconventional croppings, to some of his most iconic color images.

I am at war with the obvious. William Eggleston

Co-published with C/O Berlin

Exhibitions:

C/O Berlin, 28 January to 4 May 2023

Fundación MAPFRE, 2024



William Eggleston Mystery of the Ordinary

Edited by Felix Hoffmann

Texts by Felix Hoffmann, Joerg Sasse and Thomas Weski

Book design by Holger Feroudj / Steidl Design

208 pages

9.5 x 11.8 in. / 24 x 30 cm

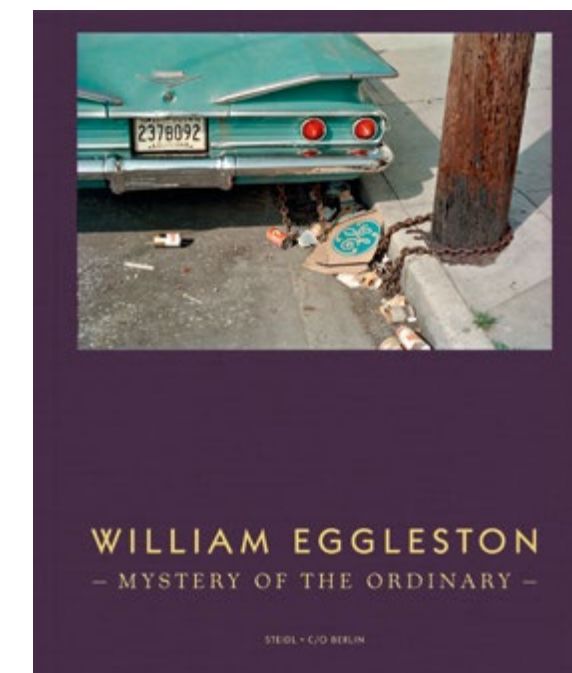
23 black-and-white and 142 color photographs

Four-color process

Clothbound hardcover with a tipped-in photograph

€ 40.00 / £ 35.00 / US\$ 45.00

ISBN 978-3-96999-220-3





Ralph Ellison was born in Oklahoma City in 1913. His love of music led him to enroll at Booker T. Washington's Tuskegee Institute in Macon County, Alabama, as a music major. In 1936 he visited New York City, where he befriended established authors and intellectuals who encouraged him to pursue a career in writing. He joined the Federal Writers' Project and began contributing essays and short stories for publications such as *New Masses*, *The Negro Quarterly*, *The New Republic* and *Saturday Review*. By 1945 he had signed a contract to write what was to become *Invisible Man* (1952); it won the National Book Award in 1953 but remained his only novel published during his lifetime. He published two subsequent collections of essays, *Shadow and Act* (1964) and *Going to the Territory* (1986). For many years Ellison worked on a second novel, which he never completed; its central narrative was published posthumously as *Three Days Before the Shooting . . .* (2010). Ellison died in 1994.

Ralph Ellison (1913–94) is a foremost figure in American literature, hailed for his seminal novel *Invisible Man* (1952), a breakthrough representation of the American experience and Black everyday life. Lesser known, however, is his lifelong engagement with photography. *Photographer* is the first book dedicated to Ellison's extensive work in the medium, which spans from the 1930s to the '90s.

Throughout his life, photography played multiple roles for Ellison: a hobby, a source of income, a note-taking tool and an artistic outlet. During his formative years in New York City in the 1940s, he keenly photographed his surroundings—at times alongside fellow photographer Gordon Parks—with many images serving as field notes for his writing. In the last decades of his life, as he grappled with his much-anticipated second novel, Ellison turned inward, and he studied his private universe at home with a Polaroid camera. At all times his photography reveals an artist steeped in modernist thinking who embraced experimentation to interpret the world around him, particularly Black life in America. In a 1956 letter to fellow writer Albert Murray, Ellison underscored photography's importance to his creative process: "You know me, I have to have something between me and reality when I'm dealing with it most intensely." Accompanying the photographs in this book are several essays situating Ellison's work within his broader career as a writer, as well an excerpt from his 1977 essay "The Little Man at Chehaw Station: The American Artist and His Audience."

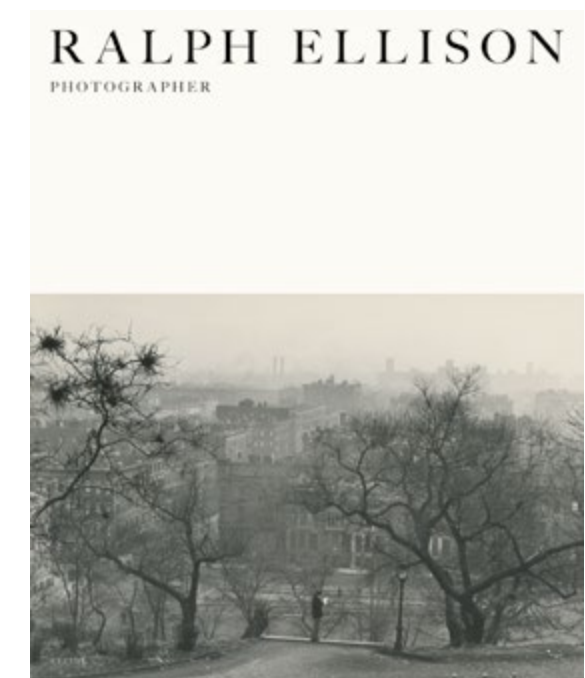
What does American society mean when regarded out of my own eyes, when informed by my own sense of the past and viewed by my own complex sense of the present?
Ralph Ellison, introduction to *Shadow and Act*, 1964

Co-published with The Gordon Parks Foundation and the Ralph and Fanny Ellison Charitable Trust

Ralph Ellison Photographer

Series editor: Peter W. Kunhardt, Jr.
Edited by Michal Raz-Russo and John F. Callahan
Texts by Adam Bradley, John F. Callahan, Ralph Ellison, Peter W. Kunhardt, Jr. and Michal Raz-Russo
Book design by Duncan Whyte / Steidl Design
240 pages
8.7 × 10.6 in. / 22 × 27 cm
90 black-and-white and 42 color photographs
Four-color process
Clothbound hardcover with dust jacket

€ 58.00 / £ 50.00 / US\$ 60.00
ISBN 978-3-96999-180-0





Edwin Hale Lincoln (1848–1938) served as a drummer boy in the Civil War and later became a national leader of Civil War veterans. He began photographing in Boston around 1874, documenting yacht races and the extravagant summer homes of the Gilded Age in the 1880s. Lincoln's photographs were awarded numerous medals at photographic exhibitions (including one that put him on a par with a young Alfred Stieglitz in 1891), but two years later he stopped exhibiting and moved to western Massachusetts. There Lincoln photographed ancient trees and endangered wildflowers and orchids, which he self-published in elegant volumes of mounted platinum prints. His photographs have been printed in many books and magazines, among them Gustav Stickley's *The Craftsman*.

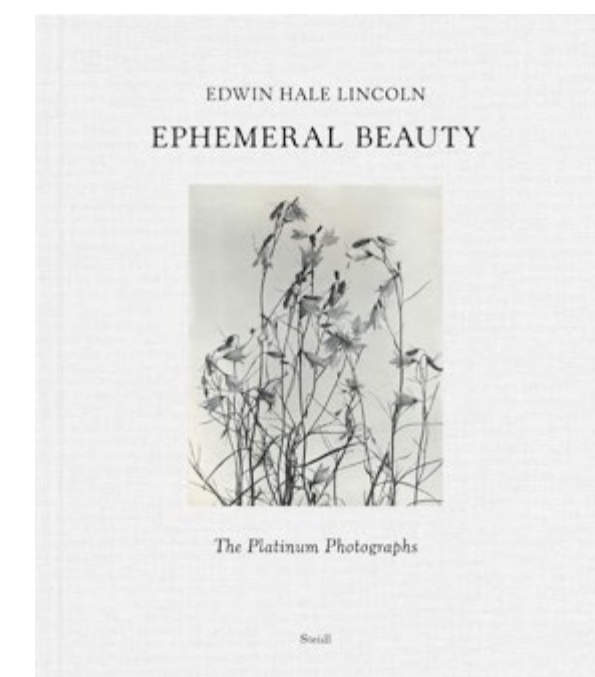
Edwin Hale Lincoln Ephemeral Beauty The Platinum Photographs

Edited and text by Wm. B. Becker
Foreword by François Brunet
Book design by Wm. B. Becker and Gerhard Steidl
144 pages
10 × 12 in. / 25.4 × 30.5 cm
80 black-and-white photographs
Quadratone and four-color process
Clothbound hardcover

€ 85.00 / £ 75.00 / US\$ 95.00
ISBN 978-3-95829-750-0

In this first book-length appraisal of his work, Edwin Hale Lincoln (1848–1938) is shown to be an independent artist who sought to preserve glimpses of fleeting beauty with his camera. Affiliated with the American Arts and Crafts movement, Lincoln began his photographic career in Boston, specializing in interiors. In the 1880s he started documenting yacht races, using then new technology to freeze the glorious motion of sailing ships, including the famed yacht *America*. Lincoln later moved to western Massachusetts where he captured the motifs for which he is best known: centuries-old trees, delicate wildflowers and orchids. These subjects had something in common with the great wooden sailing ships—they were vanishing. As engine power replaced the elegance of sails, millions of elms and chestnut trees would soon die off, fragile flora risked extinction. Lincoln sought to eternalize their essences in his work. Based on 30 years of research, *Ephemeral Beauty. The Platinum Photographs* reveals the strikingly modernist character of Lincoln's work, and explores his influences, from Ralph Waldo Emerson to Gustav Stickley, as well as rediscovering the publication of his photographs in illustrated popular magazines and books.

Edwin Hale Lincoln's vast series remind us of photography's original ambition to reproduce the world in order to save it—as durably and beautifully as possible on platinum paper—and of an individual photographer's unshakable faith that such a task was not above his personal abilities.
François Brunet





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), *England / Scotland 1960* (2014) and *Nature of Los Angeles 2008–2013* (2015).

The Way Back presents Bruce Davidson's photographs made between 1955 and 1993 that have been overshadowed until now. Consisting of 130 images that have been consistently overlooked throughout Davidson's extensive career, the book is the result of a years-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. *The Way Back* showcases Davidson's perpetual versatility and adaptability as a photographer through a focus on early assignments, the intimate documentation of his family life and smaller series such as unpublished color photographs from major bodies of work including "East 100th Street" and "Campers."

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

Bruce Davidson The Way Back

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

€ 65.00 / £ 60.00 / US\$ 75.00
ISBN 978-3-95829-321-2





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

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

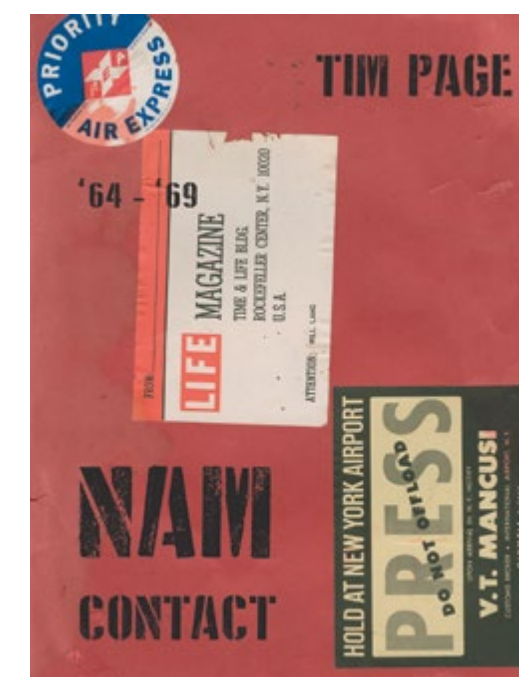
Page covered diverse actions with the South Vietnamese, Americans, Koreans and Australians. *Nam Contact* explores the period from 1965, before the marines had arrived, to 1969, when American troops numbered over 500,000. This was also the year Page's involvement in the Vietnam War ended, after being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

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

Tim Page Nam Contact

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

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





Mark Peterson's photographs have been published in the *New York Times Magazine*, *New York*, *The New Yorker*, *Fortune*, *Time* and *Geo*, among many others. His awards include the 2018 W. Eugene Smith Fund Grant for his work on white supremacy in the United States, and his photographs have featured in numerous exhibitions including "Museums are Worlds" at the Louvre in 2012. Steidl published Peterson's *Political Theatre* in 2016, one of Time's Best Photobooks of 2016 and winner for traditional book at the 2017 Lucie Photo Book Prize. In 2017 Photo District News named him Photographer of the Year for *Political Theatre* and his campaign work. Peterson's images of the storming of the 2021 United States Capitol are held in the National Gallery of Art, Washington D.C., and the Museum of Fine Arts, Houston.

Over the past ten years Mark Peterson has focused his lens on the divided political landscape America has become. *The Fourth Wall* takes up Peterson's ongoing documentation where his award-winning book *Political Theatre*, depicting the troubled lead-up to the 2016 presidential election, left off. He captures a time in which the left and right move further apart, misinformation and untruths abound in the media, and politicians have no qualms in breaking the fourth wall to recruit audiences to their causes. Peterson tackles these schisms head-on and portrays a country on edge, through subjects such as "Stop the Steal" protesters and the 6 January 2021 attack on the United States Capitol. With his trademark flash and high-contrast approach, Peterson's dramatic black-and-white images are like X-rays of America's complex political culture: "Democracy is a messy form of government," he declares, "and I try and capture it in all its chaos."

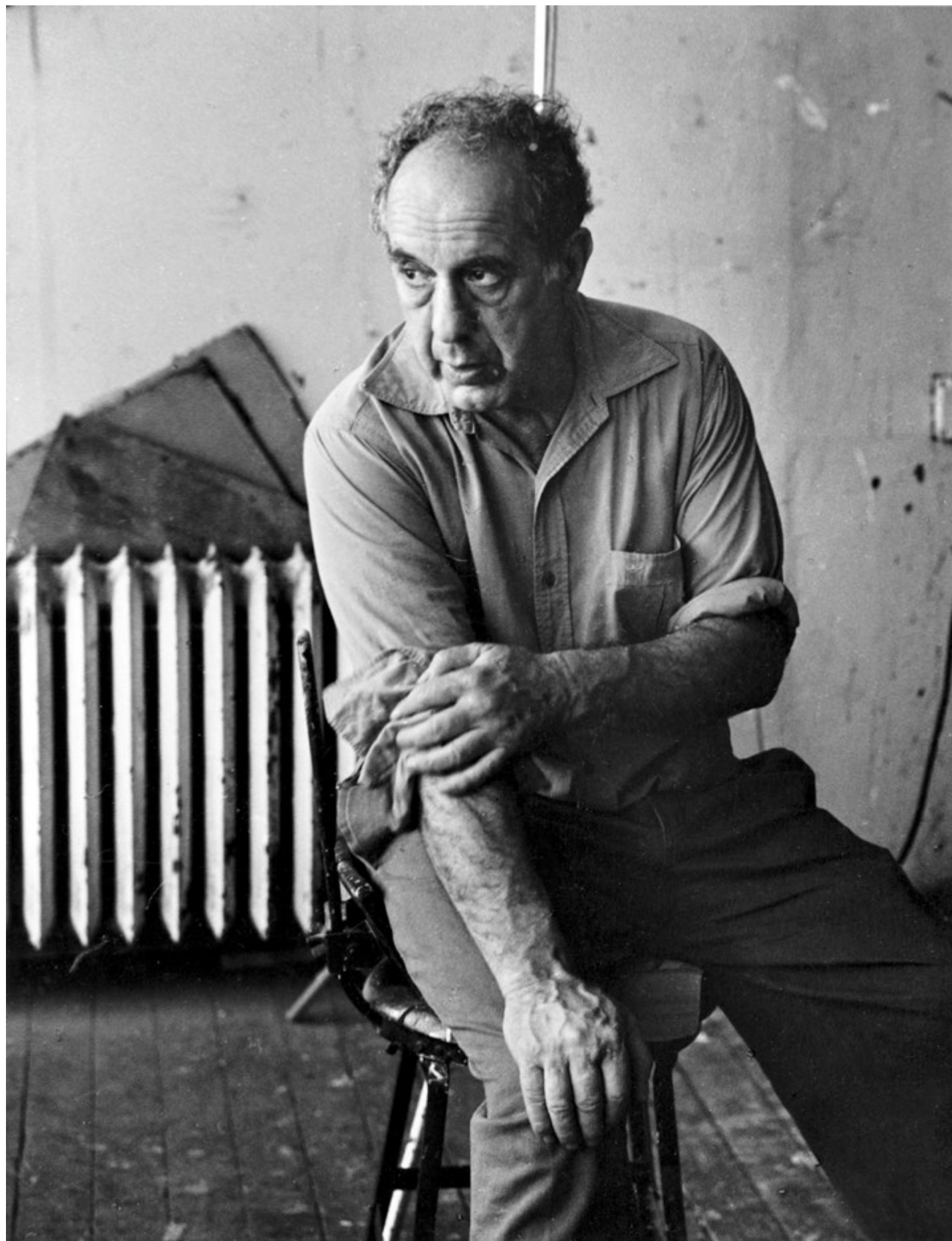
In Peterson's case and ours there is nothing more frightening than the truth ... his light and his framing construct visual revelations, which enter into the timeless avenue of the metaphor. Larry Fink

Mark Peterson The Fourth Wall

Text by Claudia Rankine
Book design by Mark Peterson and Gerhard Steidl
144 pages
11.5 × 8 in. / 29 × 20.3 cm
120 black-and-white photographs
Tritone
Hardcover

€ 40.00 / £ 38.00 / US\$ 45.00
ISBN 978-3-96999-186-2





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

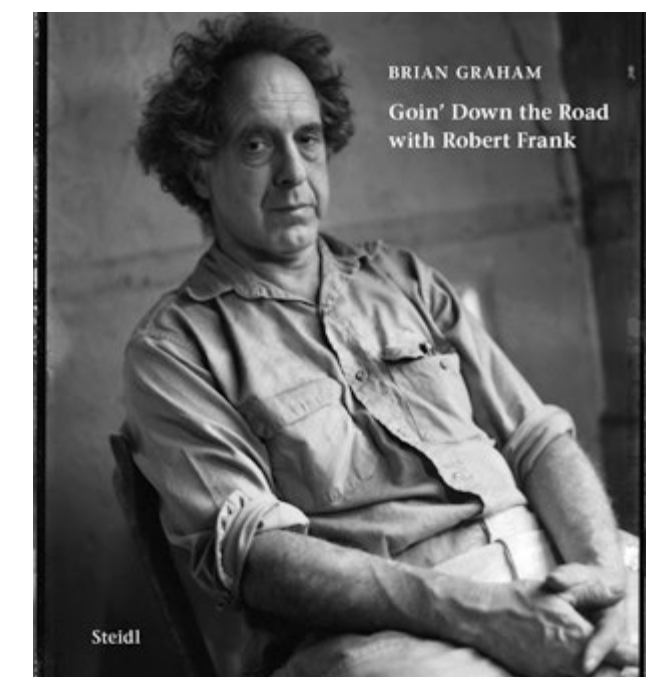
Robert Frank carefully entwined his life and work, yet the man behind the camera always remained enigmatic. *Goin' Down the Road with Robert Frank* is a rare insider's look at Frank's world by his longtime friend and assistant (both in and out of the dark-room) Brian Graham. Graham's photos, made between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

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

Brian Graham **Goin' Down the Road** **with Robert Frank**

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

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





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

Karen Folger Jacobs, born in Cleveland in 1940, graduated from Antioch College and Boston University before earning a PhD in education at the University of California, Berkeley, where she later served on the faculty. She received four Fulbright awards to teach in colleges in Pakistan and India and has lectured in Europe for UC Berkeley. A licensed therapist, Jacobs was appointed to the President's New Freedom Commission on Mental Health in Washington, D.C., and consults to federal agencies on health issues. Jacobs currently lives and works in Berkeley, California.

Ward 81, photographed in 1976, was Mary Ellen Mark's first independent long-term project. Mark and writer Karen Folger Jacobs set out to document the lives of the women in this locked ward at the Oregon State Hospital in Salem—the only one in the state. Every day for five weeks, Mark photographed and Jacobs interviewed the women on Ward 81. At night they slept in an empty adjacent ward.

Ward 81: Voices, an expanded edition of the original 1979 book, includes previously unpublished photographs, excerpts from interviews with patients and recorded conversations between Mark and Jacobs, as well as new essays examining the influence of their project. *Ward 81* has always been considered one of the best examples of Mark's ability to portray subjects living on the edges of society with compassion. The inclusion of the women's voices gives invaluable insight, not only into the lives of the patients, but also into Mark and Jacobs' experiences and the challenges they faced during their collaboration.

We identify with the fragility and the strength of these women we came to love, these adopted sisters of ours. They are women we might have been or, women we might one day become. Karen Folger Jacobs

Exhibition:

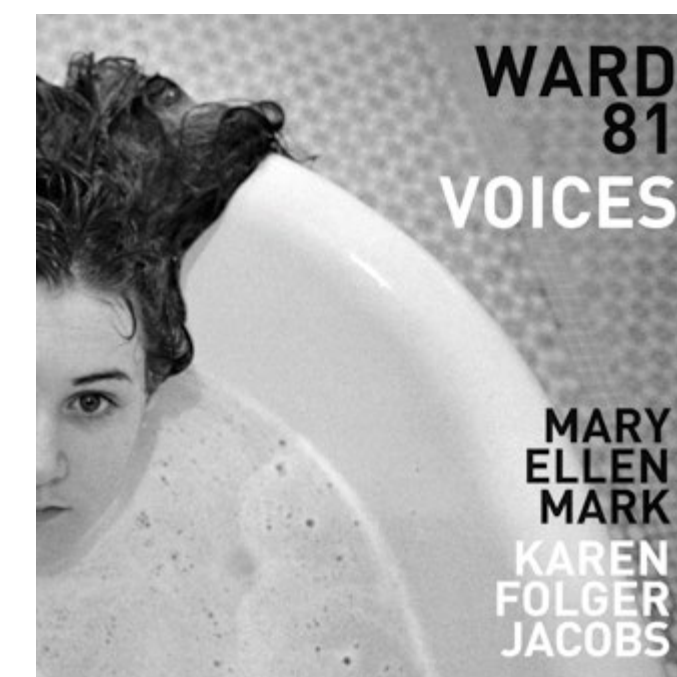
The Image Centre, Toronto, 25 January to 1 April 2023



Mary Ellen Mark and Karen Folger Jacobs *Ward 81: Voices*

Edited by Martin Bell, Julia Bezgin and Meredith Lue
Texts by Karen Folger Jacobs, Kaitlin Booher,
Miloš Forman, Max Houghton, Gaëlle Morel
and Paul Roth
Book design by Pentagram, DJ Stout and Roxy Torres
288 pages
12 × 12 in. / 30.5 × 30.5 cm
141 black-and-white photographs
Tritone
Clothbound hardcover

€ 75.00 / £ 70.00 / US\$ 85.00
ISBN 978-3-96999-013-1





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

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

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



Lewis Baltz The new Industrial Parks near Irvine, California

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

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



Slipcase



Book



Born in Doha, Khalid Al Thani has been taking photographs professionally since 2007 and has since exhibited in Asia, Europe and the Middle East. Al Thani's inspiration and subject is the desert; his mission, to share the beauty of this poetic landscape with an international audience. Perspective, geometry and space, as well as an emphasis on atmosphere and emotion, are integral to his work. Steidl has published Al Thani's *Here is My Secret* (2013) and *Language without Words* (2015).

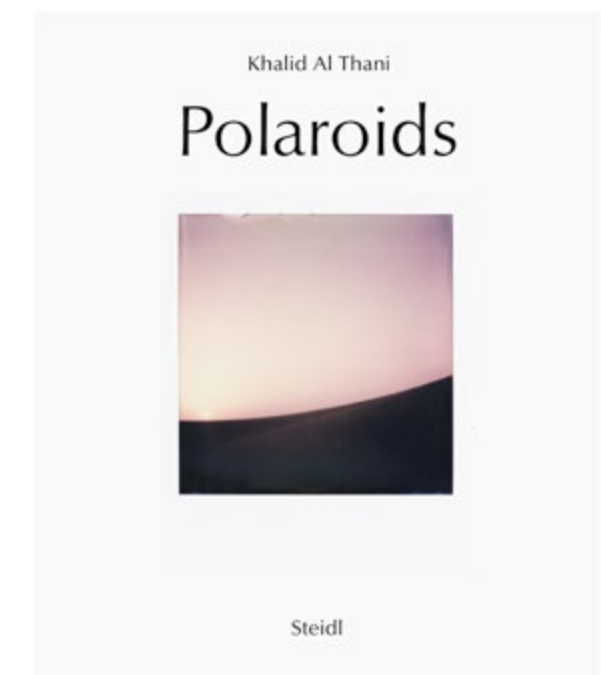
No other photographer knows the Qatari desert quite so well as Khalid Al Thani. The movements of its sands, the patterns of light, the behavior of its camels, falcons and oryxes, the changes in its sparse vegetation throughout the seasons—all this and more he has patiently observed, and captured with his camera. Al Thani photographs exclusively in analogue, and for many years a Leica with 35mm black-and-white film has been his favorite tool. Now, he has turned to Polaroids, and this book publishes the results for the first time. Al Thani's interest is not only the subtle, painterly compositions and luminous color variations of the medium, but also its fascinating irregularities: the unpredictable streaks, blotches and distortions that make every print unique.

Both the grand and the intimate aspects of nature can be revealed in the expressive photograph. Ansel Adams

Khalid Al Thani Polaroids

English / Arabic edition
Text by Lina Ramadan
Book design by Khalid Al Thani and Gerhard Steidl
40 pages
6.3 × 7.5 in. / 16 × 19 cm
27 color photographs
Four-color process
Clothbound hardcover

€ 35.00 / £ 30.00 / US\$ 40.00
ISBN 978-3-96999-188-6





Born in Doha, Khalid Al Thani has been taking photographs professionally since 2007 and has since exhibited in Asia, Europe and the Middle East. Al Thani's inspiration and subject is the desert; his mission, to share the beauty of this poetic landscape with an international audience. Perspective, geometry and space, as well as an emphasis on atmosphere and emotion, are integral to his work. Steidl has published Al Thani's *Here is My Secret* (2013) and *Language without Words* (2015).

Since 2007 Khalid Al Thani has dedicated his vision to the Qatari desert, taking tens of thousands of photographs (and counting). Photography is his medium and yet the effects he teases from his subjects are decidedly painterly—tone, texture and suggestion prevail over any documentary perfection of line or form. By faithfully returning to the same motifs (among them the Sidra tree, the oryx, the horse), his approach furthermore likens that of certain great painters (Cézanne with Mont Sainte-Victoire, Monet with his water lilies, Morandi with his bottles and jars spring to mind), who revisited the same beloved subjects to transcend their physicality and access a greater emotional truth. *Malamh*, meaning “details” or “features,” comprises a volume of Al Thani's color work, and one black and white. The image sequence in each book begins with a sunrise, takes us through the changing moods of day, and ends with a starry night—a lyrical cycle which Al Thani reinvents each time he visits the desert.

One sits down on a desert sand dune, sees nothing, hears nothing. Yet through the silence something throbs, and gleams. Antoine de Saint-Exupéry



Khalid Al Thani Malamh

English / Arabic edition
Text by Lina Ramadan
Book design by Khalid Al Thani and Gerhard Steidl
17.5 × 12.8 in. / 44.5 × 32.4 cm

Vol. 1 Color
40 pages
30 color photographs

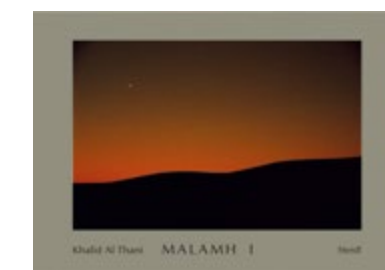
Vol. 2 Black and white
48 pages
40 black-and-white photographs

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

€ 85.00 / £80.00 / US\$ 95.00
ISBN 978-3-96999-187-9



Slipcase



Color



Black and white



Lucinda Devlin, born in Ann Arbor, Michigan, in 1947, grew up surrounded by the Great Lakes and rural landscapes. Devlin has received numerous awards (including those from the NEA and DAAD) and her work is held in several museums, such as the Guggenheim Museum, the Whitney Museum and the DZ Bank Collection. Devlin has exhibited throughout the United States and Europe including at the Venice Biennale. Steidl has published her *The Omega Suites* (2000), *Water Rites* (2003) and *Lake Pictures* (2020).

Frames of Reference offers the first opportunity to view all of Lucinda Devlin's photographic series in a single volume. The nine thematic series reveal a remarkably consistent approach from the 1970s to the present; from her early work as an exponent of New Color photography to her focus on a wide variety of interiors, before expanding her scope in the 2000s to include exterior environments and landscapes. No people appear in these images, yet their influence is everywhere.

Following the example of Walker Evans, Devlin is guided by specific phenomena of American culture and its developments, which she observes with a critical eye—from the early series "Pleasure Ground," offering glimpses into spaces of entertainment and diversion (discos, strip bars, fantasy hotels), to later images of treatment rooms, operating theaters, autopsy rooms, and execution chambers in American prisons in "The Omega Suites." In more recent works that are more subtle yet no less nuanced, Devlin examines the cultivation and management of landscapes in Indiana, the Midwest, the Carolinas and Arizona, as well as the changes in Utah's salt flats and Great Salt Lake. An enduring source of contemplation is the vast expanses of Lake Huron, to which she dedicated "Lake Pictures" between 2010 and 2019.

Devlin's approach to photography involves a sharp eye for perspective and lines that lead the eye where she wants it to go, bringing her viewer's attention to humorous or baffling subtleties. Rebecca Rafferty

Co-published with Photographische Sammlung/SK Stiftung Kultur, Cologne

Exhibition:

Photographische Sammlung/SK Stiftung Kultur, Cologne,
10 March to 16 July 2023

Lucinda Devlin Frames of Reference

English / German edition
Edited by Susanne Breidenbach
Texts by Gabriele Conrath-Scholl, Lucinda Devlin
and Claudia Schubert
Interview by Lisa Le Feuvre with Lucinda Devlin
Book design by Lucinda Devlin and Gerhard Steidl
304 pages
11.6 × 11.6 in. / 29.5 × 29.5 cm
180 color photographs
Four-color process
Clothbound hardcover

€ 75.00 / £ 70.00 / US\$ 85.00
ISBN 978-3-96999-225-8

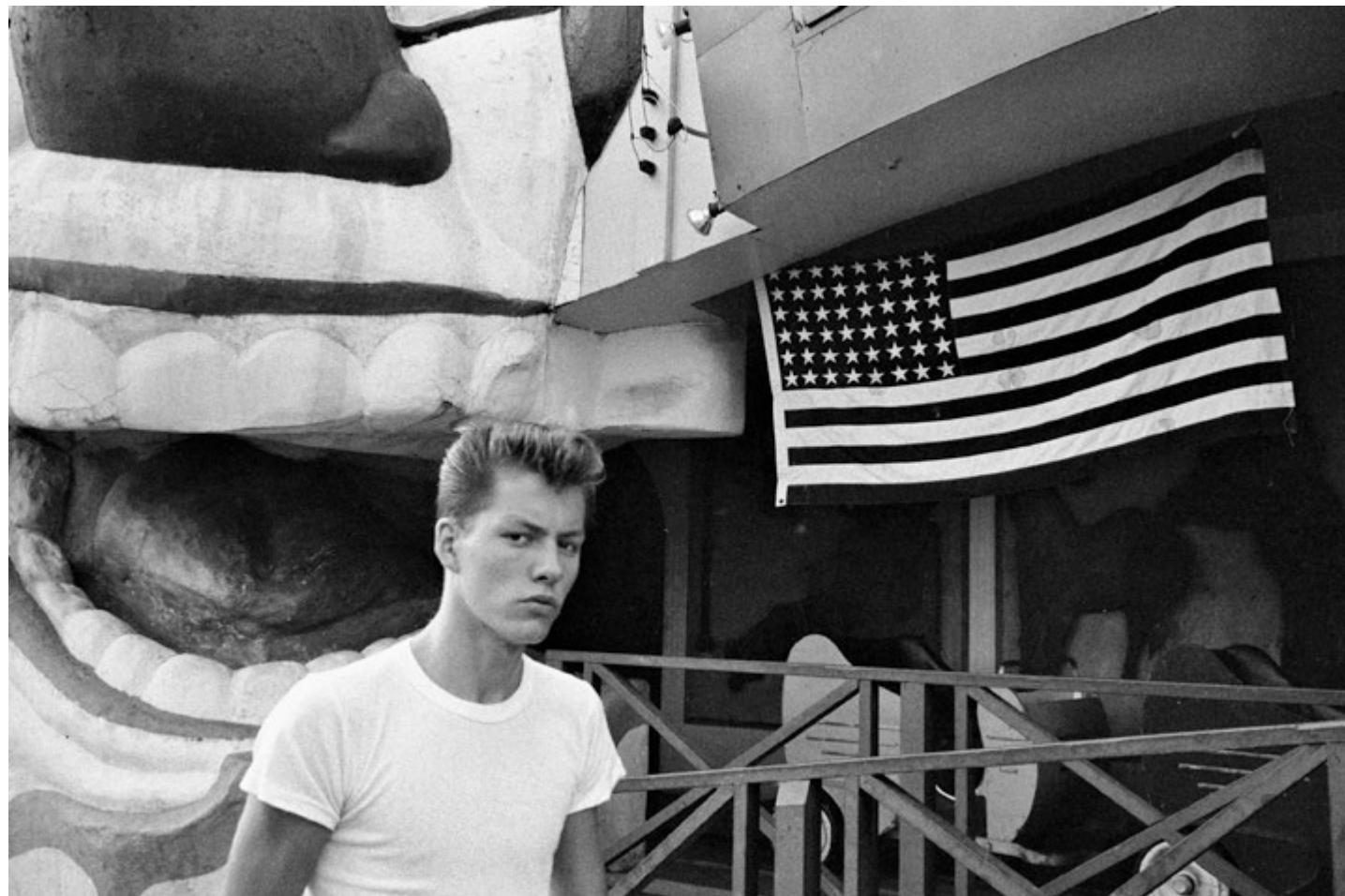




John T. Hill is a graphic designer, author and photographer. He taught both graphic design and photography at the Yale University School of Art, co-founded Yale's Department of Photography and was its first co-director of graduate studies. Hill's current focus is on book and exhibition design, and writing. Two of his book designs were selected for the AIGA 50 Books of the Year Award. During his 19-year tenure as executor of the Walker Evans Estate, Hill produced a number of Evans books and exhibitions including *Walker Evans: At Work*, *Walker Evans: The Hungry Eye*, *Walker Evans: Lyric Documentary* and *Walker Evans: Depth of Field*. Other books he has designed, authored or co-authored include *Calder by Matter*, *W. Eugene Smith Photographs*, *Edward Weston, Forms of Passion* and *May Day at Yale: Recollections 1970*.

Random Access is a collection of John T. Hill's photographs taken over 70 years, showing the remarkable scope and empathy of his vision. Hill's consistent focus over the decades has been what he calls "found compositions," recording "chance happenings that strike a personal chord." From a street scene in São Paulo in 1958 to the interior of a Queens taxi in 1970, from John F. Kennedy at the podium of a 1960 rally to punks in Trafalgar Square, from Walker Evans' home to recent landscapes and still lifes, his work is democratic, curious, all-embracing. Hill celebrates the contradictions and imperfections of his subjects, engages but never sentimentalizes, and is careful to never impose a singular interpretation onto the viewer. Here is none of the self-congratulation of "Look at what only I can see," but rather an open invitation for the viewer of "This is what you are also capable of seeing."

The eye traffics in feelings, not in thoughts. Walker Evans



John T. Hill
Random Access:
Photographs by John T. Hill

Texts by Kathy Leonard Czepiel, Corinne A. Forti,
 John T. Hill and Stephen V. Kobasa
 Book design by John T. Hill
 156 pages
 10 × 10.2 in. / 25.5 cm × 26 cm
 34 black-and-white and 45 color photographs
 Four-color process
 Clothbound hardcover

€ 35.00 / £ 30.00 / US\$ 40.00
 ISBN 978-3-96999-176-3





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

Chris Klatell is a writer and lawyer based in New York. He writes frequently about photography, including collaborations with Donovan Wylie (*A Good and Spacious Land*, 2017), Jim Goldberg (*Candy*, 2017), Zoe Strauss (*Commencement*, 2019) and Gilles Peress (*Annals of the North*, 2020).

Through photographing singular lighthouses as seen from the opposing coastlines of France and the home nations of the United Kingdom, Belfast-based artist Donovan Wylie confronts the physical barriers and invitations to crossing created by the sea.

Immediately following the June 2016 referendum, Wylie began exploring ideas of family dynamics and fractured relationships as a way to understand the United Kingdom's current state. In collaboration with the writer Chris Klatell and the Seamus Heaney Centre, this project responds to Virginia Woolf's *To the Lighthouse* (1927), which investigates the complexities of seeing, loss and the passage of time. By photographing the afterglow of distant lighthouses to process the tensions and complexities of identity and isolationism, *Lighthouse* simultaneously represents closeness and distance, interrogating how the isolation of the British landscape contributes to understanding our national identity.

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

Donovan Wylie and Chris Klatell Lighthouse

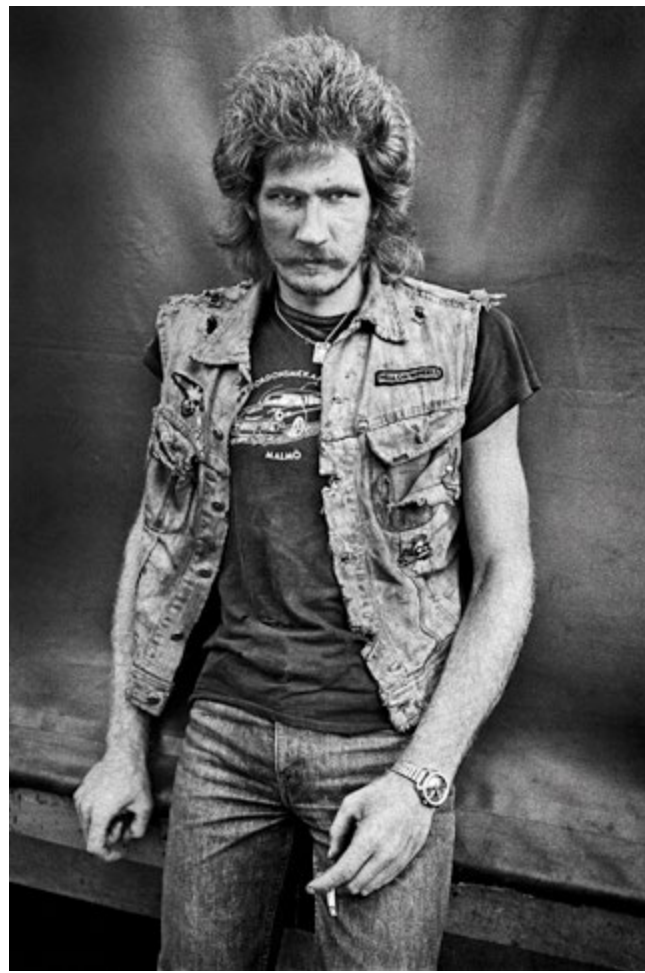
Photographs by Donovan Wylie
Text by Chris Klatell
Book design by Donovan Wylie, Bernard Fischer and Gerhard Steidl
80 pages
11.6 × 9.1 in. / 29.5 × 23 cm
21 black-and-white photographs
Four-color process
Clothbound hardcover with dust jacket

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

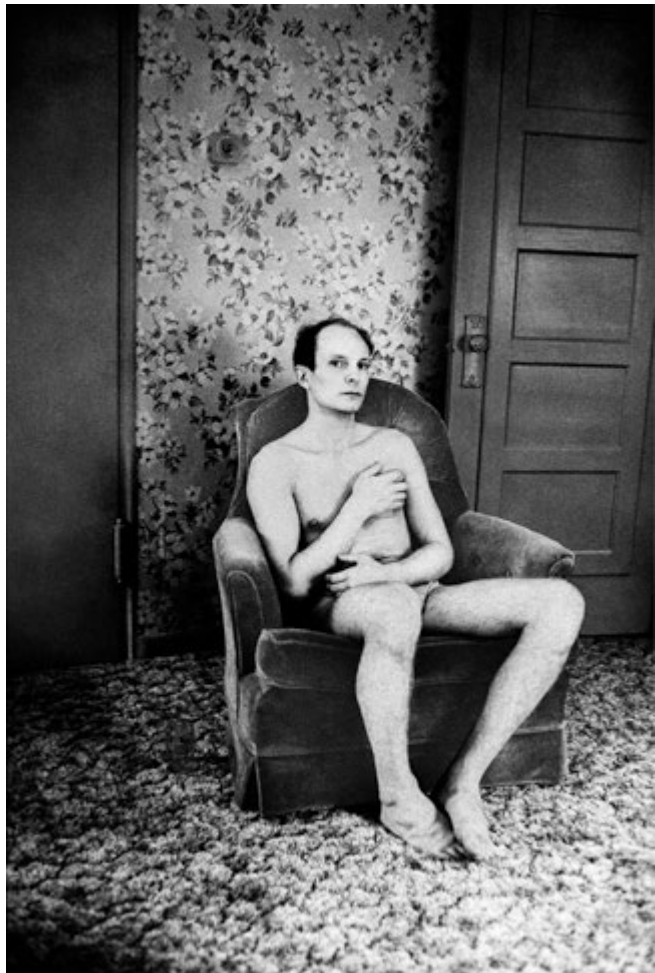




City Diary #4



City Diary #5



City Diary #6



City Diary #7

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 subsequently toured Europe. Petersen's "City Diary" series was most recently shown at the Stockholm City Museum in 2021.

Since the 1960s Anders Petersen has traveled extensively and photographed life beyond the margins of polite society for his acclaimed *City Diaries*. Petersen's is an indiscriminate and intensely empathetic eye, one shaped by a fundamental connection with those he photographs—"To me, it's all about people ... what they do, what they believe, their dreams, hopes, visions and virtues." Petersen's subjects, a world including prostitutes, transvestites, alcoholics and night-time lovers—intimacy and conflict, joy and melancholy, clarity and ambiguity in equal measure—reveal his passion to identify and engage with sub-cultures and "life in the shadows," not merely to document them. To discover the gritty in the beautiful and the beautiful in the gritty, in impressionist images of deep blacks and stark contrasts which compellingly avoid cliché. *City Diaries #4–#7* are the latest chapters in Petersen's ongoing series, the first of which received the Paris Photo–Aperture Foundation PhotoBook of the Year Award in 2012.

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

Anders Petersen City Diaries #4–#7

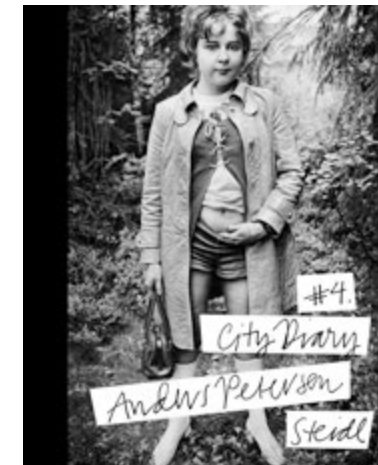
Edited and book design by Greger Ulf Nilson
9.2 x 12.2 in. / 23.4 x 31 cm

City Diary #4
64 pages
65 black-and-white photographs
Tritone
Half-linen softcover
€ 30.00 / £ 28.00 / US\$ 35.00
ISBN 978-3-95829-334-2

City Diary #5
64 pages
58 black-and-white photographs
Tritone
Half-linen softcover
€ 30.00 / £ 28.00 / US\$ 35.00
ISBN 978-3-96999-006-3

City Diary #6
64 pages
59 black-and-white photographs
Tritone
Half-linen softcover
€ 30.00 / £ 28.00 / US\$ 35.00
ISBN 978-3-96999-009-4

City Diary #7
64 pages
57 black-and-white photographs
Tritone
Half-linen softcover
€ 30.00 / £ 28.00 / US\$ 35.00
ISBN 978-3-96999-028-5



City Diary #4



City Diary #5



City Diary #6



City Diary #7



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 subsequently toured Europe. Petersen's "City Diary" series was most recently shown at the Stockholm City Museum in 2021.

Zoo is a wild ride through Anders Petersen's œuvre, 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
Half-linen hardcover

€ 75.00 / £ 70.00 / US\$ 85.00
ISBN 978-3-95829-333-5





Herlinde Koelbl, born in Lindau in 1939, is a renowned German photo artist, author and documentary filmmaker. Koelbl's photographs have been shown in numerous international exhibitions and are held in many collections. Her books include *Angela Merkel. Portraits 1991–2021* (2021), *Fascination of Science* (2020), *Targets* (2014) and *Traces of Power* (1999). Her insightful and often philosophical interviews appear regularly in *ZEITmagazin*. Koelbl has received several awards including the Dr. Erich Salomon Award, the Golden Camera and the Federal Cross of Merit. She lives and works in Munich.

In the long line of Herlinde Koelbl's projects, this is the first time that no people are to be seen, and yet her main theme remains: transience. *Metamorphoses* comprises vivid portraits of flora in various states of bloom and decay: light piercing a broken leaf revealing a network of fine, branched veins; a lemon like a porous stone; a berry wrapped in delicate threads; petals curled in erotic shapes. The book is an investigation into the nature of beauty in painterly hues and a wealth of forms: an intricate, fragile beauty that is only revealed when one pays as close attention as Koelbl does. It is a beauty that approaches abstraction and yet is ultimately less about appearance than the unceasing processes of change and renewal at work in nature. In Koelbl's words: "The present and the past flow into each other. And in reappearance lies the future."

Even in the process of decay, nature brings forth new beauty and altered perception. It requires a special attentiveness, a close look, to recognize this. Herlinde Koelbl

Exhibitions:

H2 – Center for Contemporary Art, Augsburg,
16 December 2022 to 23 April 2023

Bayerisches Nationalmuseum, Munich,
22 June to 8 October 2023

GRASSI Museum of Applied Arts, Leipzig,
3 November 2023 to 7 April 2024

Herlinde Koelbl *Metamorphoses*

English / German edition
Text by Herlinde Koelbl
Book design by Matthias Langer / Steidl Design
128 pages
8.3 × 11.2 in. / 21 × 28.5 cm
115 color photographs
Four-color process
Clothbound hardcover

€ 45.00 / £ 40.00 / US\$ 50.00
ISBN 978-3-96999-121-3





Dayanita Singh was born in New Delhi in 1961 and studied at the National Institute of Design in Ahmedabad and the International Center of Photography in New York. Her work has been exhibited at institutions including the Museum of Modern Art, New York; Tate Modern, London; the Art Institute of Chicago; Hayward Gallery, London; the Kiran Nadar Museum of Art, New Delhi; and the Tokyo Photographic Art Museum. In 2013 she represented Germany at the Venice Biennale. Bookmaking is central to Singh's practice. Her books with Steidl include *Privacy* (2004), *Chairs* (2005), *Go Away Closer* (2007), *Sent a Letter* (2007), *Dream Villa* (2010), *File Room* (2013), *Museum of Chance* (2014), *Museum Bhavan* (2017, Book of the Year at the 2017 Paris Photo-Aperture Foundation PhotoBook Awards and winner of the 2018 ICP Infinity Award for Artist's Book), *Zakir Hussain Maquette* (2019), *Let's See* (2022) and *Sea of Files* (2022). Singh is the 2022 Hasselblad Award recipient.

This is the long-awaited new edition of Dayanita Singh's *File Room*, her first book dedicated to the archive, and published by Steidl in 2013. Singh's images of archives and their custodians across India examine how memory is made and how history is narrated. Her photographs bring to light the paradoxes of archives: while impersonal in their classifications, each is the careful handwork of an individual archivist, an unsung keeper of history whose decisions generate the sources of much of our knowledge. Archives are vessels of orthodox facts but also the home of neglected details and forgotten documents that can unsettle the status quo. As the pace of contemporary India accelerates and its people continue to turn from the past and fix their gaze on the future, what will become of the archive? Singh prompts us to imagine archives not merely as documents of dusty scholarship but as monuments of knowledge, beautiful in their unkempt order.

At the heart of a working archive was a greater impossibility—a dogged but doomed attempt at mapping the chaos and brittleness of life itself. Aweek Sen

Exhibitions:

Museum Villa Stuck, Munich,
20 October 2022 to 19 March 2023

Musée d'Art Moderne Grand-Duc Jean, Luxembourg,
12 May to 10 September 2023

Museu de Arte Contemporânea de Serralves, Porto,
16 November 2023 to 6 May 2024

Dayanita Singh File Room

Texts by Meghaa Parvathy Ballakrishnen
and Aweek Sen

Book design by Rukminee Guha Thakurta and
Dayanita Singh

96 pages

9.6 × 12.6 in. / 24.5 × 32 cm

70 black-and-white photographs

Tritone

Clothbound hardcover with a tipped-in photograph

€ 40.00 / £ 35.00 / US\$ 45.00

ISBN 978-3-96999-184-8





Dayanita Singh was born in New Delhi in 1961 and studied at the National Institute of Design in Ahmedabad and the International Center of Photography in New York. Her work has been exhibited at institutions including the Museum of Modern Art, New York; Tate Modern, London; the Art Institute of Chicago; Hayward Gallery, London; the Kiran Nadar Museum of Art, New Delhi; and the Tokyo Photographic Art Museum. In 2013 she represented Germany at the Venice Biennale. Bookmaking is central to Singh's practice. Her books with Steidl include *Privacy* (2004), *Chairs* (2005), *Go Away Closer* (2007), *Sent a Letter* (2007), *Dream Villa* (2010), *File Room* (2013), *Museum of Chance* (2014), *Museum Bhavan* (2017, Book of the Year at the 2017 Paris Photo-Aperture Foundation PhotoBook Awards and winner of the 2018 ICP Infinity Award for Artist's Book), *Zakir Hussain Maquette* (2019), *Let's See* (2022) and *Sea of Files* (2022). Singh is the 2022 Hasselblad Award recipient.

Dayanita Singh Time Measures

Text by Homi K. Bhabha
Book design by Dayanita Singh and
Holger Feroudj / Steidl Design
88 pages
9.6 × 12.6 in. / 24.5 × 32 cm
64 color photographs
Four-color process
Clothbound hardcover with a tipped-in photograph

€ 40.00 / £ 35.00 / US\$ 45.00
ISBN 978-3-96999-061-2

Dayanita Singh has long photographed the intriguing cloth bundles of India's archives, yet *Time Measures* marks the first time she has made portraits of them. Unlike its sister book *Pothi Khana*, which shows such bundles within their environments (on overflowing shelves, in the practiced hands of archivists), *Time Measures* presents these treasures photographed individually and close-up against a neutral stone background. Their details are thus revealed: the unique sun-bleached patterns in red, green or blue, the varying shapes and knots (tied and re-tied over the decades by unseen hands), the outlines of the secret contents within (which remain unknown even to Singh herself). Her images invite a process of slow, attentive looking through which the bundles assume the weathered charm of people's faces; the series becomes a shifting taxonomy of portraits. Bound in three different covers and designed to be hung directly on the wall, *Time Measures* furthermore extends Singh's project of transforming the book into the exhibition.

Time measures / Nothing but itself W. G. Sebald

Exhibitions:

Museum Villa Stuck, Munich,
20 October 2022 to 19 March 2023

Musée d'Art Moderne Grand-Duc Jean, Luxembourg,
12 May to 10 September 2023

Museu de Arte Contemporânea de Serralves, Porto,
16 November 2023 to 6 May 2024





Dayanita Singh was born in New Delhi in 1961 and studied at the National Institute of Design in Ahmedabad and the International Center of Photography in New York. Her work has been exhibited at institutions including the Museum of Modern Art, New York; Tate Modern, London; the Art Institute of Chicago; Hayward Gallery, London; the Kiran Nadar Museum of Art, New Delhi; and the Tokyo Photographic Art Museum. In 2013 she represented Germany at the Venice Biennale. Bookmaking is central to Singh's practice. Her books with Steidl include *Privacy* (2004), *Chairs* (2005), *Go Away Closer* (2007), *Sent a Letter* (2007), *Dream Villa* (2010), *File Room* (2013), *Museum of Chance* (2014), *Museum Bhavan* (2017, Book of the Year at the 2017 Paris Photo-Aperture Foundation PhotoBook Awards and winner of the 2018 ICP Infinity Award for Artist's Book), *Zakir Hussain Maquette* (2019), *Let's See* (2022) and *Sea of Files* (2022). Singh is the 2022 Hasselblad Award recipient.

Beginning with *Museum of Chance* (2015) and most elaborately expressed in her award-winning *Museum Bhavan* (2017), Dayanita Singh has long created museums in book form, little offset symphonies that create a fluid space between the museum/gallery and publishing. Now, in *Museum of Dance. Mother Loves to Dance*, Singh collects all the images of people dancing she made in the 1980s and '90s—from her mother Nony Singh, her friend and collaborator Mona Ahmed (subject of Singh's 2001 visual novel *Myself Mona Ahmed*), to classical dancers and the renowned Bollywood choreographer Masterji. This book is Singh's tribute to dance as well as her exploration of photography and bookmaking as metaphorical forms of dance—where rehearsed and spontaneous rhythms combine through intuition in unpredictable ways.

Do you photograph on the inhale or the exhale, or the pause in between? Dayanita Singh

Exhibitions:

Museum Villa Stuck, Munich,
20 October 2022 to 19 March 2023

Musée d'Art Moderne Grand-Duc Jean, Luxembourg,
12 May to 10 September 2023

Museu de Arte Contemporânea de Serralves, Porto,
16 November 2023 to 6 May 2024



Dayanita Singh Museum of Dance Mother Loves to Dance

Text by Shohini Ghosh
Book design by Dayanita Singh and
Holger Feroudj / Steidl Design
96 pages
9.6 × 12.6 in. / 24.5 × 32 cm
80 black-and-white photographs
Tritone
Clothbound hardcover with a tipped-in photograph

€ 40.00 / £ 35.00 / US\$ 45.00
ISBN 978-3-96999-052-0





Dayanita Singh was born in New Delhi in 1961 and studied at the National Institute of Design in Ahmedabad and the International Center of Photography in New York. Her work has been exhibited at institutions including the Museum of Modern Art, New York; Tate Modern, London; the Art Institute of Chicago; Hayward Gallery, London; the Kiran Nadar Museum of Art, New Delhi; and the Tokyo Photographic Art Museum. In 2013 she represented Germany at the Venice Biennale. Bookmaking is central to Singh's practice. Her books with Steidl include *Privacy* (2004), *Chairs* (2005), *Go Away Closer* (2007), *Sent a Letter* (2007), *Dream Villa* (2010), *File Room* (2013), *Museum of Chance* (2014), *Museum Bhavan* (2017, Book of the Year at the 2017 Paris Photo-Aperture Foundation PhotoBook Awards and winner of the 2018 ICP Infinity Award for Artist's Book), *Zakir Hussain Maquette* (2019), *Let's See* (2022) and *Sea of Files* (2022). Singh is the 2022 Hasselblad Award recipient.

In the early 1980s, her very first camera in hand, Dayanita Singh traveled throughout India for six winters with the tabla maestro Zakir Hussain. At his side, she had the privilege of photographing several great classical musicians, creating an extensive image archive of them on stage and backstage, in their homes and on the faithful bus which brought them from concert to concert. When the time came for Singh to edit her work into a book, she chose to focus on the tanpura, a long-necked, four-stringed drone instrument which evokes and supports a musician's voice, both during performance and the process of daily practice *riyaz*. *Museum of Tanpura* celebrates the tanpura as a musician's constant companion, the environments and relationships which bring music into being, and embodies what Singh sees as her greatest learning from all the performers she befriended—the rigor and aesthetics of *riyaz*.

Frame by frame, vertebra by vertebra, a book is built on the editing table. Dayanita Singh

Exhibitions:

Museum Villa Stuck, Munich,
20 October 2022 to 19 March 2023

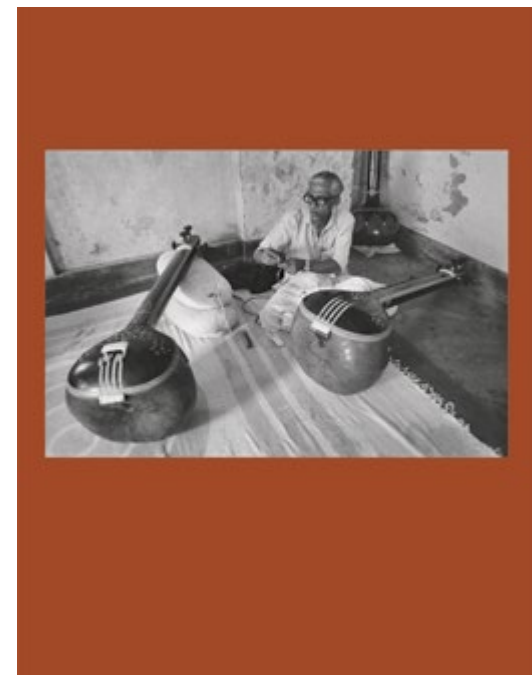
Musée d'Art Moderne Grand-Duc Jean, Luxembourg,
12 May to 10 September 2023

Museu de Arte Contemporânea de Serralves, Porto,
16 November 2023 to 6 May 2024

Dayanita Singh Museum of Tanpura

Texts by Ahona Palchoudhuri
Book design by Dayanita Singh and
Holger Feroudj / Steidl Design
96 pages
9.6 × 12.6 in. / 28 × 32.5 cm
80 black-and-white photographs
Tritone
Clothbound hardcover with a tipped-in photograph

€ 40.00 / £ 35.00 / US\$ 45.00
ISBN 978-3-96999-051-3





Dayanita Singh was born in New Delhi in 1961 and studied at the National Institute of Design in Ahmedabad and the International Center of Photography in New York. Her work has been exhibited at institutions including the Museum of Modern Art, New York; Tate Modern, London; the Art Institute of Chicago; Hayward Gallery, London; the Kiran Nadar Museum of Art, New Delhi; and the Tokyo Photographic Art Museum. In 2013 she represented Germany at the Venice Biennale. Bookmaking is central to Singh's practice. Her books with Steidl include *Privacy* (2004), *Chairs* (2005), *Go Away Closer* (2007), *Sent a Letter* (2007), *Dream Villa* (2010), *File Room* (2013), *Museum of Chance* (2014), *Museum Bhavan* (2017, Book of the Year at the 2017 Paris Photo-Aperture Foundation PhotoBook Awards and winner of the 2018 ICP Infinity Award for Artist's Book), *Zakir Hussain Maquette* (2019), *Let's See* (2022) and *Sea of Files* (2022). Singh is the 2022 Hasselblad Award recipient.

The archive has long been an obsession for Dayanita Singh. Both literal archives, treasuries of objects chosen with care and preserved against time; and the photobook as a moveable archive which the viewer can re-visit and display at will. In *Pothi Khana* (Hindi for "archive room"), Singh presents photographs of India's seemingly endless private and public archives: shelf after shelf of bundles wrapped and knotted in pieces of cloth once colorful but now almost white with age. The documents within these bundles remain as secret and distant to Singh as to us, known only to the archivists who are curiously absent in her images, their presence implied from the spaces they normally inhabit: chairs, desks, doorways, halls. Originally exhibited in 2018 at the 57th Carnegie International as a group of modular, pillar-like wooden structures whose photographs could be endlessly re-sequenced, Singh now transforms the mobile sensibility of *Pothi Khana* into a volume which she sees as a compendium to *File Room*, published by Steidl in 2013, and her latest expression of the book as a suggestive, self-determined space, both material and imagined.

A book is a conversation with a stranger in the future.
Dayanita Singh

Exhibitions:

Museum Villa Stuck, Munich,
20 October 2022 to 19 March 2023

Musée d'Art Moderne Grand-Duc Jean, Luxembourg,
12 May to 10 September 2023

Museu de Arte Contemporânea de Serralves, Porto,
16 November 2023 to 6 May 2024

Dayanita Singh Pothi Khana

Texts by Holly Shaffer and Urs Stahel
Book design by Dayanita Singh and
Holger Feroudj / Steidl Design
88 pages
9.6 × 12.6 in. / 24.5 × 32 cm
60 black-and-white and 20 color photographs
Four-color process
Clothbound hardcover with a tipped-in photograph

€ 40.00 / £ 35.00 / US\$ 45.00
ISBN 978-3-96999-053-7





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This book is Dayanita Singh's meditative, sometimes melancholic exploration of a range of work environments across India. It comprises three visual chapters, each springing from individual, larger series in Singh's archive which she has now re-edited around the theme of work. The first, "Museum of Machines," presents black-and-white images of factory equipment, stately despite its grime, and only occasionally joined by human counterparts. "Blue Book" shows photographs of industrial landscapes Singh made on her wanderings—exceptionally in color, the serendipitous outcome of running out of black-and-white film. All are tinged with the same eerie hue and form a poetic critique of the sites of labor. "Go Away Closer" returns us to black and white, and reveals the greatest range of subjects, from thousands of scooters in a warehouse to the charming clutter of a shop, and are taken from a series Singh originally edited according to what she calls the "note and feeling" of the images. Together, the chapters are furthermore a blueprint for the work involved in Singh's own bookmaking: the unceasing reassessment of her archive and its rebirth in book form.

I only came to photography because of the book. I don't make photos just to make photos—they're the blocks with which I build the book. Dayanita Singh

Exhibitions:

Museum Villa Stuck, Munich,
20 October 2022 to 19 March 2023

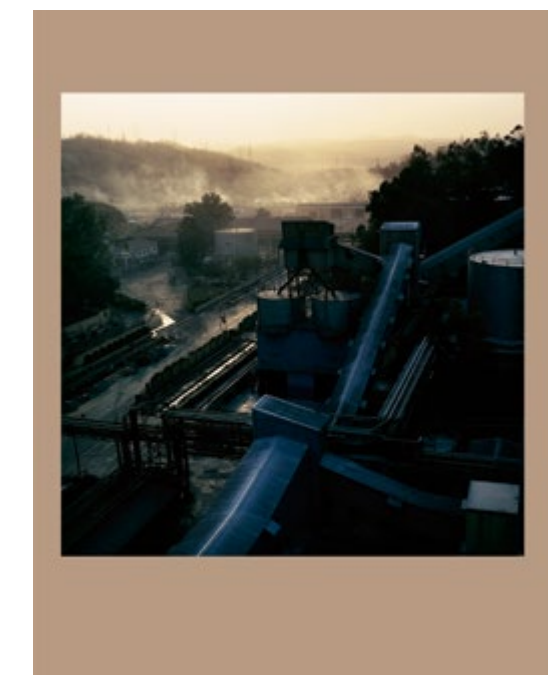
Musée d'Art Moderne Grand-Duc Jean, Luxembourg,
12 May to 10 September 2023

Museu de Arte Contemporânea de Serralves, Porto,
16 November 2023 to 6 May 2024

Dayanita Singh Work in Process

Text by Urs Stahel
Book design by Dayanita Singh and
Holger Feroudj / Steidl Design
120 pages
9.6 × 12.6 in. / 24.5 × 32 cm
72 black-and-white and 21 color photographs
Four-color process
Clothbound hardcover with a tipped-in photograph

€ 40.00 / £ 35.00 / US\$ 45.00
ISBN 978-3-96999-183-1





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

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

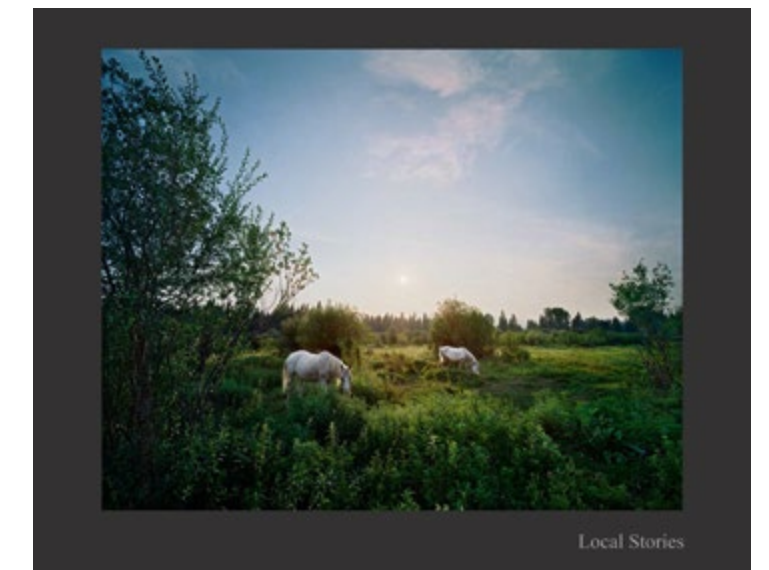
Everyone is equal at the most basic level, of living in a state of consciousness of the past and anticipation of the future.
Jerry Spagnoli



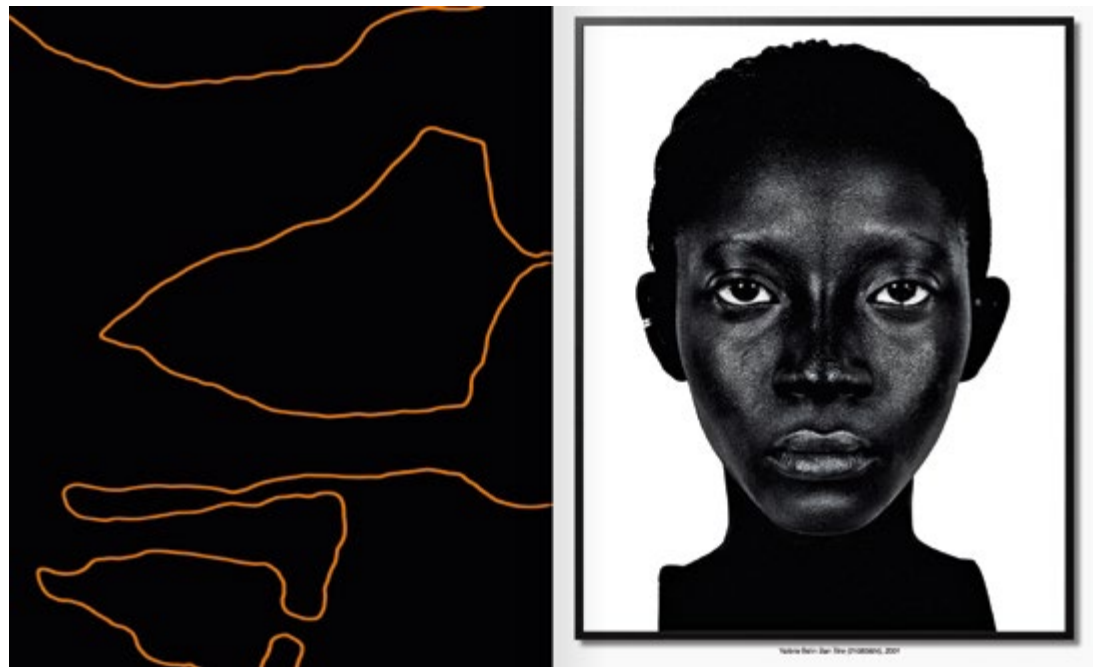
Jerry Spagnoli Local Stories

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

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



Local Stories



Manfred Heiting is a designer and editor of photo publications and a collector of photo-books focusing on the period between 1839 and 1990. He has designed and edited *Photography 1922–1982*, *50 Years Modern Color Photography. 1936–1986* and *Between Science and Art. 50 Years German Photographic Society, 1951–2001*. Steidl has published his extensive surveys of German, Soviet, Japanese and Czech photobooks, as well as *Dr. Paul Wolff & Alfred Tritschler. The Printed Images 1906–2019* (2021) and Shigeru Onishi's *A Metamathematical Proposition* (2021).

Rebecca Mark is the director of the Institute for Women's Leadership and a professor in the Department of Women's Gender and Sexuality Studies at Rutgers University. Her research addresses southern cultural studies, particularly representations of memory and trauma, and her books include *The Dragon's Blood: Feminist Intertextuality in Eudora Welty's Fiction* (1994) and *Ersatz America: Hidden Traces, Graphic Texts, and Mending of Democracy* (2014). Mark's honors include the Eudora Welty Prize, the Public Humanities Achievement Award from the Mississippi Humanities Council and the Weiss Presidential Fellowship.

This is the first publication to comprehensively explore art collector and philanthropist Sir Mark Fehrs Haukohl's collection of work by European women photographers. One of the largest of its kind, the collection comprises 220 works by nearly 90 emerging and established women photographers from 17 countries in Western and Eastern Europe. Covering photo-based art made between 2000 and 2020, Haukohl's eclectic selection questions traditional notions of nation, identity and gender, with an emphasis on representations of the body and associated themes of beauty, femininity and objectification. Artists including Yto Barrada, Uta Barth, Carolee Béneitah, Melanie Bonajo, Vanessa Beecroft, Valerie Berlin, Natalie Czech, Eva Kořátková, Vera Lutter, Josephine Pryde and Shirana Shahbazi employ wide-ranging materials and conceptual approaches to expand our changing understandings of what constitutes womanhood, Europe (for many, in the context of the legacy of Soviet rule), and the medium of photography itself.

For me, the images in the Haukohl Collection had not to be limited to photographic impressions of women; but more importantly, how do women look at the topics of portrait, still life, landscape, and do they use performance and conceptual ideas in photography? Sir Mark Fehrs Haukohl

Manfred Heiting (ed.) The Sir Mark Fehrs Haukohl Collection of European Women Photographers 2000–2020

Edited and book design by Manfred Heiting
Text and drawings by Rebecca Mark
144 pages
9.4 × 11.2 in. / 24 × 28.5 cm
300 color photographs
Four-color process
Clothbound hardcover

€ 58.00 / £ 55.00 / US\$ 65.00
ISBN 978-3-96999-142-8



At the Still Point

1620 Master Prints by 673 Photographers In four Volumes, from 1840–2000

Manfred Heiting is a designer and editor of photo publications and a collector of photo-books focusing on the period between 1839 and 1990. He has designed and edited *Photography 1922–1982*, *50 Years Modern Color Photography. 1936–1986* and *Between Science and Art. 50 Years German Photographic Society, 1951–2001*. Steidl has published his extensive surveys of German, Soviet, Japanese and Czech photobooks, as well as *Dr. Paul Wolff & Alfred Tritschler. The Printed Images 1906–2019* (2021) and Shigeru Onishi's *A Metamathematical Proposition* (2021).

This four-volume publication presents the best from The Manfred Heiting Collection of photographic prints, built between 1970 and 2000. The collection, covering the period 1840–2000, was transferred to the Museum of Fine Arts, Houston, in 2002 and forms an important part of the museum's collection of nineteenth- and twentieth-century photographs. Including many original prints from most of the master photographers (and artists), and in their best available quality, the collection covers all aspects of the history of the medium in this period.

For *At the Still Point*, Heiting selected the most compelling images from the 4,000 prints in his collection, complemented them with essays by leading authors and experts in the field of photography, and privately produced these four books (the first in 1996, the last in 2007). Only intended for collector friends, leading curators at museums and institutions, as well as his dedicated dealers around the world, the volumes were never for sale. Now, the 70 remaining sets are available exclusively at steidl.de—a unique publication that includes the largest number of master images from masters of photography taken from a single collection to have been printed in book form.

To see clearly is poetry, prophecy, and religion all in one.
John Ruskin

Manfred Heiting (ed.)
At the Still Point
Photographs from
The Manfred Heiting Collection

Only 70 remaining sets of all four books
available—exclusively at steidl.de

Concept and book design by Manfred Heiting
11.7 × 12.6 in. / 29.7 × 32 cm

Vol. 1 1840–1916
Text by Eugenia Parry
318 pages
113 photographers

Vol. 2, part 1 1916–1968
Texts by Anna Fárová, Eugenia Parry, Annie-Laure Wanaverbecq and Wilfried Wiegand
424 pages
142 photographers

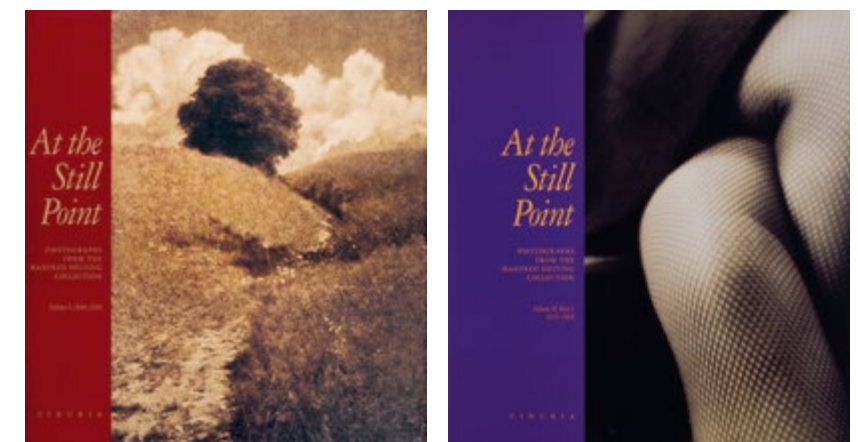
Vol. 2, part 2 1916–1968
420 pages
144 photographers
Texts by James Enyeart, Vicki Goldberg and Margarita Tupitsyn

Vol. 3 1969–2000
Texts by Eugenia Parry, Anna Wilkes Tucker and Sylvia Wolf
416 pages
274 photographers

Four-color process
Four clothbound hardcovers with dust jackets

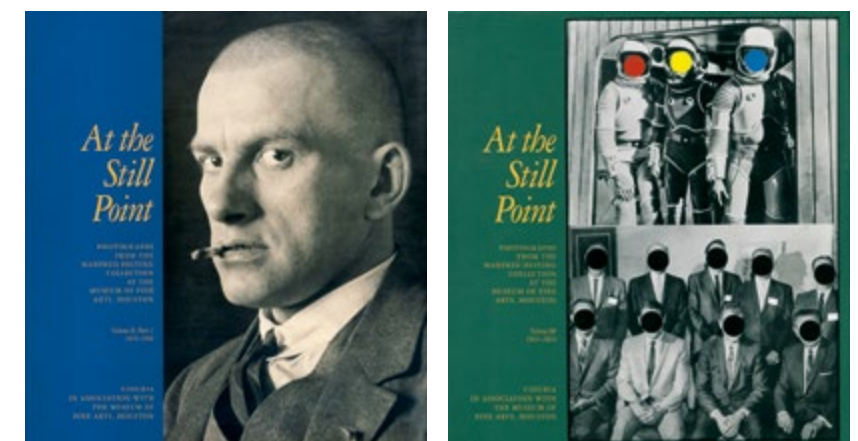
€ 750.00 / £ 680.00 / US\$ 850.00
ISBN 978-3-96999-043-8

[Available—order now!](#)



Vol. 1

Vol. 2, part 1



Vol. 2, part 2

Vol. 3



From vol. 1 1840–1916



From vol. 2, part 1 1916–1968



From vol. 2, part 2 1916–1968



From vol. 3 1969–2000





Roni Horn was born in New York in 1955. Horn's œuvre focuses on conceptually-based photography, sculpture, books and drawing. Her 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, Fondation Beyeler and the Menil Drawing Institute. Horn's books with Steidl include *bird* (2008), *aka* (2010), *Hack Wit* (2015), *Th Rose Prblm* (2016), *Remembered Words, A Specimen Concordance* (2019), *Dogs' Chorus* (2019), *Remembered Words* (2022) and *LOG* (2022).

In the south of Iceland is Landbrot, whose geologic particulars present a unique landscape. It is a place closer to fairy tales than to science, indeed a place easy to imagine as the singular source of fairies and elves worldwide. It is easy, too, to imagine the sensual comfort and satisfaction to be found there. *Mother, Wonder* is the eleventh book in Horn's ongoing series "To Place," which she initiated in 1989 and exists only in book form. All the volumes focus on Iceland and the evolving experiences of the artist there; together they form a flowing dialogue addressing the relationship between identity and place. The titles to date in the coveted "To Place" encyclopedia are *Bluff Life* (1990), *Folds* (1991), *Lava* (1992), *Pooling Waters* (1994), *Verne's Journey* (1995), *Haraldsdóttir* (1996), *Arctic Circles* (1998), *Becoming a Landscape* (2001), *Doubt Box* (2006) and *Haraldsdóttir, Part Two* (2011).

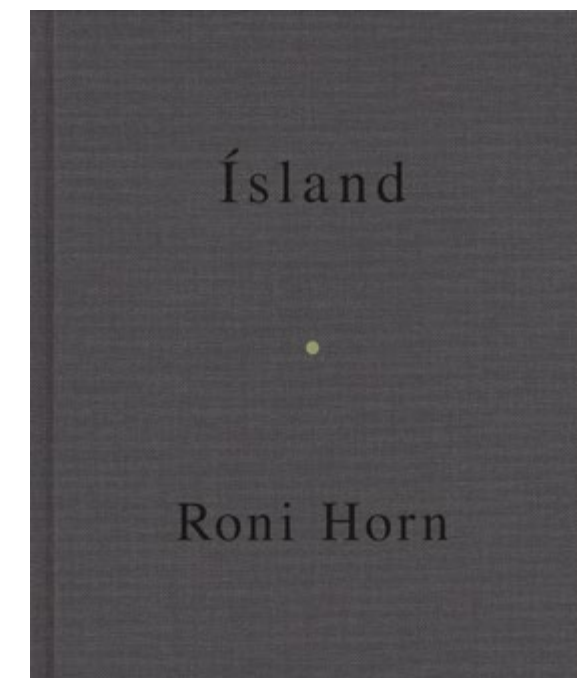
In "To Place" the viewer is me and the view is Iceland. This reciprocity is key to this body of work. Each volume is a dialogue spun directly out of this interchange. Roni Horn



Roni Horn Mother, Wonder

Book design by Roni Horn
80 pages
8.3 × 10.2 in. / 21 × 26 cm
62 color photographs
Four-color process
Clothbound hardcover

€ 65.00 / £ 60.00 / US\$ 70.00
ISBN 978-3-96999-185-5





Roni Horn was born in New York in 1955. Horn's œuvre focuses on conceptually-based photography, sculpture, books and drawing. Her 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, Fondation Beyeler and the Menil Drawing Institute. Horn's books with Steidl include *bird* (2008), *aka* (2010), *Hack Wit* (2015), *Th Rose Prblm* (2016), *Remembered Words, A Specimen Concordance* (2019), *Dogs' Chorus* (2019), *Remembered Words* (2022) and *LOG* (2022).

Felix Gonzalez-Torres (1957–96) was born in Cuba and grew up in Puerto Rico before moving to New York City. One of the most influential artists of his generation, Gonzalez-Torres lived and worked resolutely according to his own democratic ideology, determined to "make this a better place for everyone." Combining principles of conceptual art, minimalism, political activism and poetic beauty, his ever-changing arsenal included public billboards, give-away piles of candy or posters, and ordinary objects (clocks, mirrors, light fixtures) often used to startling effect. His work challenged the notions of public and private space, originality, authorship and—most significantly—the authoritative structure in which he functioned. Steidl published *Felix Gonzalez-Torres* in 2016.

In 1990 Félix González-Torres encountered an artwork by Roni Horn called *Gold Field* (1980/82), a simple sheet of gold foil placed on the floor of the Los Angeles Museum of Contemporary Art. González-Torres was deeply moved and wrote to Horn, beginning an exchange between the artists that would last until González-Torres' passing in 1996. *Félix González-Torres Roni Horn* was created as a photographic essay with the intention of sharing the experiential qualities of the artists' work and the profound relationships underlying it. It explores four iconic works (among others)—"*Untitled*" (*For Stockholm*) (1992) and "*Untitled*" (*Blood*) (1992) by González-Torres, and *Well and Truly* (2009–10) and *a.k.a.* (2008–09) by Horn—and emphasizes notions of doubling, duality, repetition, and identity. Images of these pieces, taken on the occasion of a 2022 exhibition at the Bourse de Commerce–Pinault Collection in Paris, reveal both artists' radical visual vocabularies, as well their shared passion for language, writing and poetry. Their intention emerges as two-fold: to create a tension between artist, viewer and object; and to grasp the inexpressible, the immeasurable.

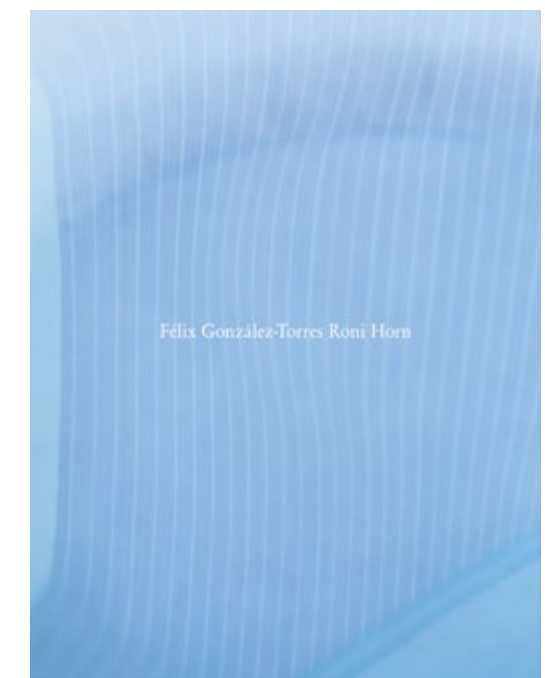
Your life is a rare form of transparency through which I have observed the world becoming more present to itself and through which I have become more present to myself.
Roni Horn, *An Uncountable Infinity (for Felix Gonzalez-Torres)*, 1996

Roni Horn Félix González-Torres Roni Horn

Text by Julie Ault
Book design by Roni Horn Studio, New York
80 pages
7.0 × 9.3 in. / 17.8 × 23.5 cm
47 color photographs
Four-color process
Hardcover with dust jacket

€ 28.00 / £ 25.00 / US\$ 30.00
ISBN 978-3-96999-179-4

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

With its fairy-tale yet matter-of-fact title, *Grace and Beauty* reveals Jim Dine's unquenchable enthusiasm for re-imagining his iconic personal motifs—here the Classical torso, hearts and tools—in experimental combinations of media. The book contains his most recent works, all from 2022: mixed-media assemblages, and monumental bronze and stainless-steel sculptures—“an army of sculptures: flowers, machines, and primitive skulls at once”—which he often adorns with thick coats of explosive color. These are hybrid forms between sculpture and painting whose stark contrasts display the artist's quest for new territories of beauty. Dine introduces each group of works with a short personal text and complements them with a series of documentary photographs taken at Kunstgiesserei St.Gallen, where his sculptures are born—the site of his proud collaboration with the foundry's expert team and the crucible for his ongoing struggle with matter.

At 87, I paint what I want and how I want so that now the horse I keep tethered in the studio is completely without a rider.
Jim Dine

Co-published with Galerie Templon, Paris

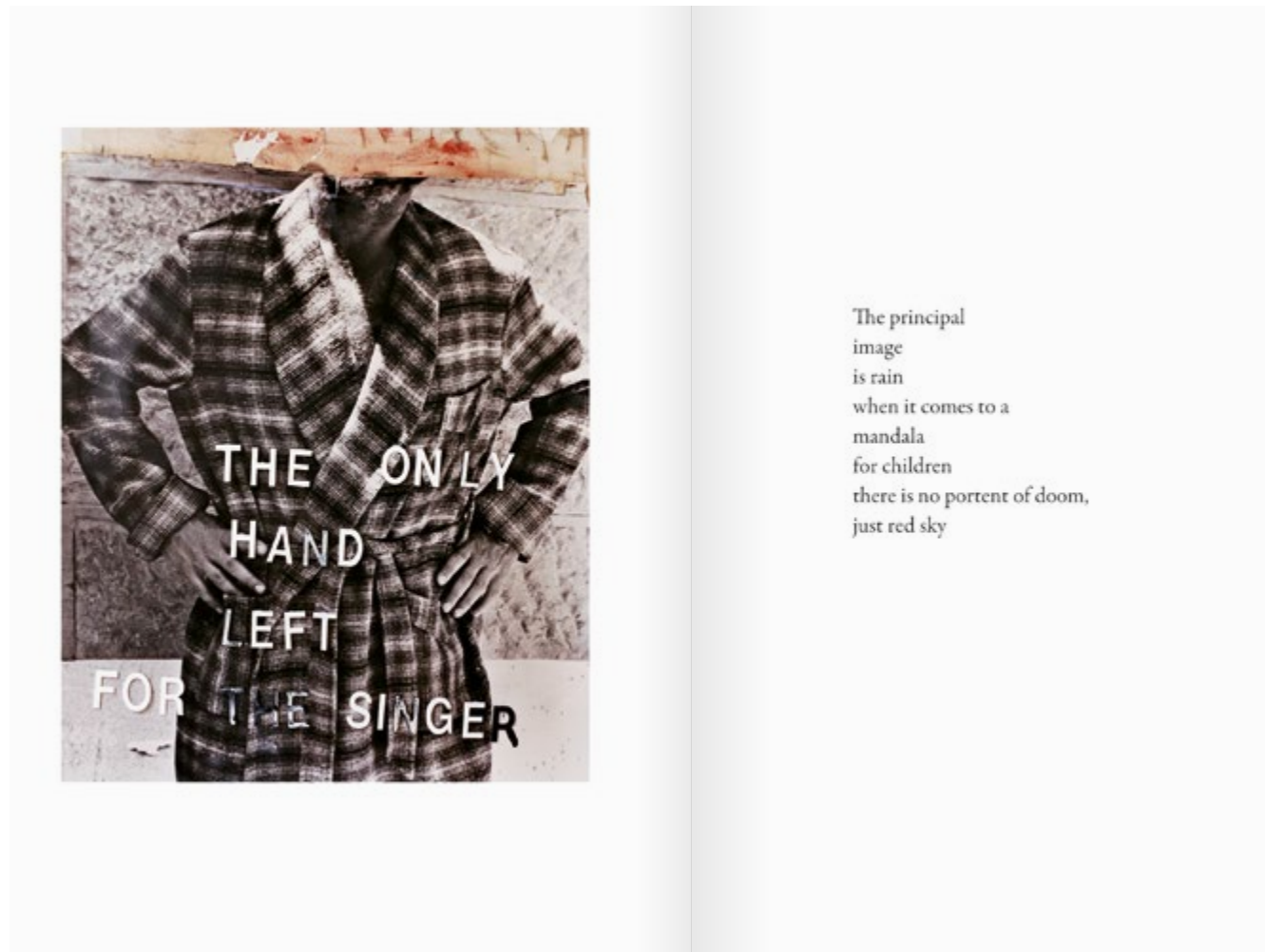
Jim Dine *Grace and Beauty*

English / French edition
Texts by Anne-Claudie Coric and Jim Dine
Book design by Jim Dine, Gerhard Steidl and Matthias Langner
160 pages
9.3 × 11.8 in. / 23.6 × 30 cm
100 color photographs
Four-color process
Hardcover

€ 38.00 / £ 35.00 / US\$ 40.00
ISBN 978-3-96999-157-2

[Available—order now!](#)





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

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

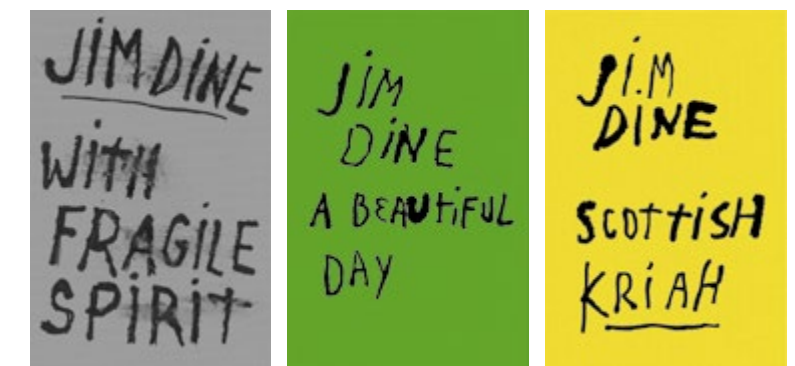
Jim Dine With Fragile Spirit

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

- Vol. 1 A Beautiful Day
48 pages
Two black-and-white photographs
- Vol. 2 Scottish Kriah
32 pages
Two black-and-white photographs
and one color image
- Vol. 3 Like the Big Boy Tomato
168 pages
157 color images
- Vol. 4 Baby Care
64 pages
- Vol. 5 Chromogenic Poems
88 pages
41 color photographs

Four-color process
Five clothbound hardcovers in a slipcase

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



Slipcase

Vol. 1

Vol. 2



Vol. 3

Vol. 4

Vol. 5



Jin-Me Yoon is a Korean-born, Vancouver-based artist situated on the unceded territories of the Coast Salish peoples of the Musqueam, Squamish and Tsleil-Waututh Nations. Since the early nineties she has used photography, video, performance and installation to explore the entangled global relations of tourism, militarism and colonialism. Yoon's award-winning, experimentally-driven practice has been exhibited widely and collected internationally. Professor of Visual Arts at Simon Fraser University, Yoon was recognized for her research contributions in the field of art when in 2018 she was elected as a fellow of the Royal Society of Canada, a council of distinguished Canadian scholars, scientists and artists.

Covering over 30 years of artistic practice, this book celebrates the complex yet highly distilled photographs of Jin-me Yoon's dynamic vision. Showcasing a camera that is a witness to performative acts occurring both inside and outside the frame, the book reveals how Yoon has expanded conceptualist understandings of image-making and contributed to ongoing discussions of place and identity. In doing so, this volume illustrates how she uses the inherent mobility of images and the forces of diasporic thinking to bring disparate worlds together in poetic relation and create conditions for a different future.

Featured works include *Fugitive (Unbidden)* (2004), which calls up stereotypes imposed on Asian Canadians and Asian Americans through popular culture in the context of intergenerational histories of war; and *Long Time So Long* (2022), in which, wearing traditional Korean masks that have been fused with ubiquitous emojis, Yoon performs against the background of an industrial waste plant that is also a natural bird habitat, to reimagine new ways of being in relation to nature and one another.

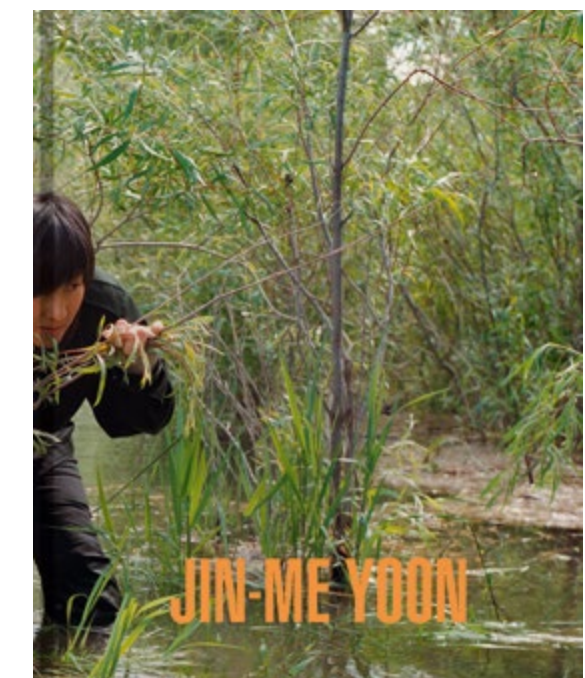
The entanglements in Yoon's artwork are both micro and macro. Like her camera shots, they shift scales between the personal, national, transnational, and planetary, alluding to an ethics of interconnection at every level... The parallel investigation into the logics and histories of colonialism has always been the driving force in Yoon's practice. But in her latest works, Yoon moves beyond critique and proposes new modes of being that draw from different traditions, remaking worlds that have been broken, and finding poetry in repair.
Ming Tiampo

Co-published with Scotiabank Photography Award, Toronto

Jin-me Yoon

Texts by Andrea Kunard and Ming Tiampo
Book design by Barr Gilmore
228 pages with two gatefolds
9.8 x 12 in. / 24.8 x 30.5 cm
230 color photographs
Four-color process
Hardcover

€ 58.00 / £ 48.00 / US\$ 65.00
ISBN 978-3-96999-218-0





STEIDL-WERK No.30: KUNSTHAUS GÖTTINGEN
embraces the anarchy of the printing process

Reverse Engineering

Whenever we start printing a new Steidl book, a smooth, standardized process begins. Our new Roland offset press delivers sheets printed to perfection. A whole series of camera eyes within the machine even checks every sheet for the slightest abnormality—seemingly leaving little room for individual creativity.

In the chemical processes of analogue photography, accidents and surprises are normal: the unexpected is expected. But offset printing today is more like digital photography; the unpredictable rarely happens and imperfections are excluded from the finished product. And yet there are ways to overcome the automatism of the machine, to subvert it, and to create printed anarchy.

Reverse engineering is about picking apart a process to change—and in the case of WERK No. 30—to enhance it. Theseus Chan and I did this in three ways.

First, we used “make-ready” paper in the book. Whenever a new plate is inserted into the press, we need to print about 100 sheets of paper until the plate has collected the right levels of ink to deliver the desired result. These make-ready sheets are typically then thrown away—rejects necessary to reach the ideal printed image. But WERK No. 30 comprises only such sheets, each slightly different from the next.

Second, we shut down the water section on press, which is used to stabilize the printing process. The plates immediately took on ink where they normally don’t: the ink became thicker and thicker, creating an uncontrolled, increasingly dense image.

Finally, we exchanged some of the standard inks in the four-colour process—cyan, magenta, yellow, black—for fluorescent variants. We thus extended and deformed the CMYK colour space in ways we couldn’t anticipate.

This book is an experiment with technical, chemical and optical accidents within offset printing. Each book in the print-run is unique, a proud publication of that which is normally not published.

Gerhard Steidl

Born in Singapore in 1961, Theseus Chan is a graphic designer and artist with a passion for printing materials and techniques. Chan incorporates all kinds of paper in his work—from the cheapest, even rejected sheets, to the most luxurious—and transforms them through inventive combinations of offset printing, silkscreen, lithography and acrylic inkjet. His acclaimed magazine *WERK* re-invents its graphic and printed identity from issue to issue, and has included collaborations with artists including Daido Moriyama and Rose Wylie and fashion houses Comme des Garçons and Costume National. Chan was Designer of the Year at the inaugural President’s Design Award Singapore in 2006, and in 2015 was elected a member of Alliance Graphique Internationale.

Shaped by spontaneity and subversion, *STEIDL-WERK No.30: KUNSTHAUS GÖTTINGEN* redefines the traditions of offset printing. Each book in this limited edition boasts a different range of colors and is thus unique. The publication is a collaboration between Theseus Chan, Gerhard Steidl and the art space Kunsthau Göttingen, where Chan showed *WERK No.30* in “printing futures” as part of documenta 15. The installation, which he added to daily, was Chan’s love letter to printed matter in all its forms (from paper sheets and printing plates to recycled packaging), and the book is both the documentation and final piece of this work.

Chan and Steidl took up the manifest of *WERK No.30* —“to malfunction established mindsets, techniques, and procedures by sabotaging machines and human interventions”—and realized it in book form through what they call “reverse engineering,” deconstructing the processes of printing in order to enhance the results. Embracing intuition and chance, they retained normally discarded test sheets for binding, shut off water on press to create unpredictable color patterns, and exchanged standard CMYK colors for fluorescent variants. The outcome champions “printed anarchy” and is no less than a wholly new form of book.

Advance backwards by overthrowing the present fixed-mind regime with extraterrestrial creations. Theseus Chan

Theseus Chan STEIDL-WERK No.30: KUNSTHAUS GÖTTINGEN

Limited edition of 650

Texts by Theseus Chan and Gerhard Steidl
Book design by Claire Wong and Holger Feroudj / Steidl Design
280 pages
9.5 × 12.4 in. / 24 × 31.5 cm
143 color images
Four-color process
Hardcover

€ 85.00 / £ 75.00 / US\$ 90.00
ISBN 978-3-96999-161-9

[Available—order now!](#)





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

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

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

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



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

Limited edition of 300

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

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



Lindokuhle Sobekwa
Mikhael Subotzky
Patrick Waterhouse
Margaret
Courtney-Clarke
Edward Burtynsky
Mat Hennek
Joakim Eskildsen
Hannah Collins
Liu Zheng
Manfred Heiting
David Bailey
Jamey Stillings
Diana Michener
Robert Adams
Société Française
d'Illustration
Botanique
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Benoît Peverelli
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Sandra Zarrinbal
Isamu Noguchi

Previously announced

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. Perhaps a book's concept has changed or been entirely rethought. Perhaps new photos are discovered during the editing process, or we choose a bespoke paper with a long production time. We welcome all these adventures.

Steidl books are made for 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 said with a wink): "A book is ready when it's ready."



Born in 1995 in Katlehong, Johannesburg, Lindokuhle Sobekwa came to photography through his participation in the "Of Soul and Joy" project in the Thokoza township in south-east Johannesburg. In 2017 he was selected by the Magnum Foundation for Photography and Social Justice to develop *I Carry Her Photo With Me*. Sobekwa's work has been exhibited in South Africa, Norway, the US and Iran; in 2018 he became a Magnum nominee.

Lindokuhle Sobekwa began this project after finding a family portrait with his sister Ziyanda's face cut out. He describes her as a secretive, rebellious and rough presence, and recalls the dark day when she chased him and he was hit by a car: she disappeared hours later and returned only a decade later, ill. By this time Sobekwa had become a photographer and realized the family had no picture of her: "One day I saw this beautiful light coming in through the window shining on her face. I lifted up the camera to catch the moment and she shot me an evil look and said: 'Stop! If you take that picture I'm going to kill you!' So I lowered my camera. I still wish I had taken the shot." Ziyanda died soon after.

Employing a scrapbook aesthetic with handwritten notes, *I Carry Her Photo With Me* is a means for Sobekwa to engage both with the memory of his sister and the wider implications of such disappearances—a troubling part of South Africa's history. The book complements his wider work on fragmentation, poverty and the long-reaching ramifications of apartheid and colonialism across all levels of South African society.

Disappearances like my sister's are not unique to my family [...] it is something that is not often talked about and has a serious impact on families and communities. Lindokuhle Sobekwa

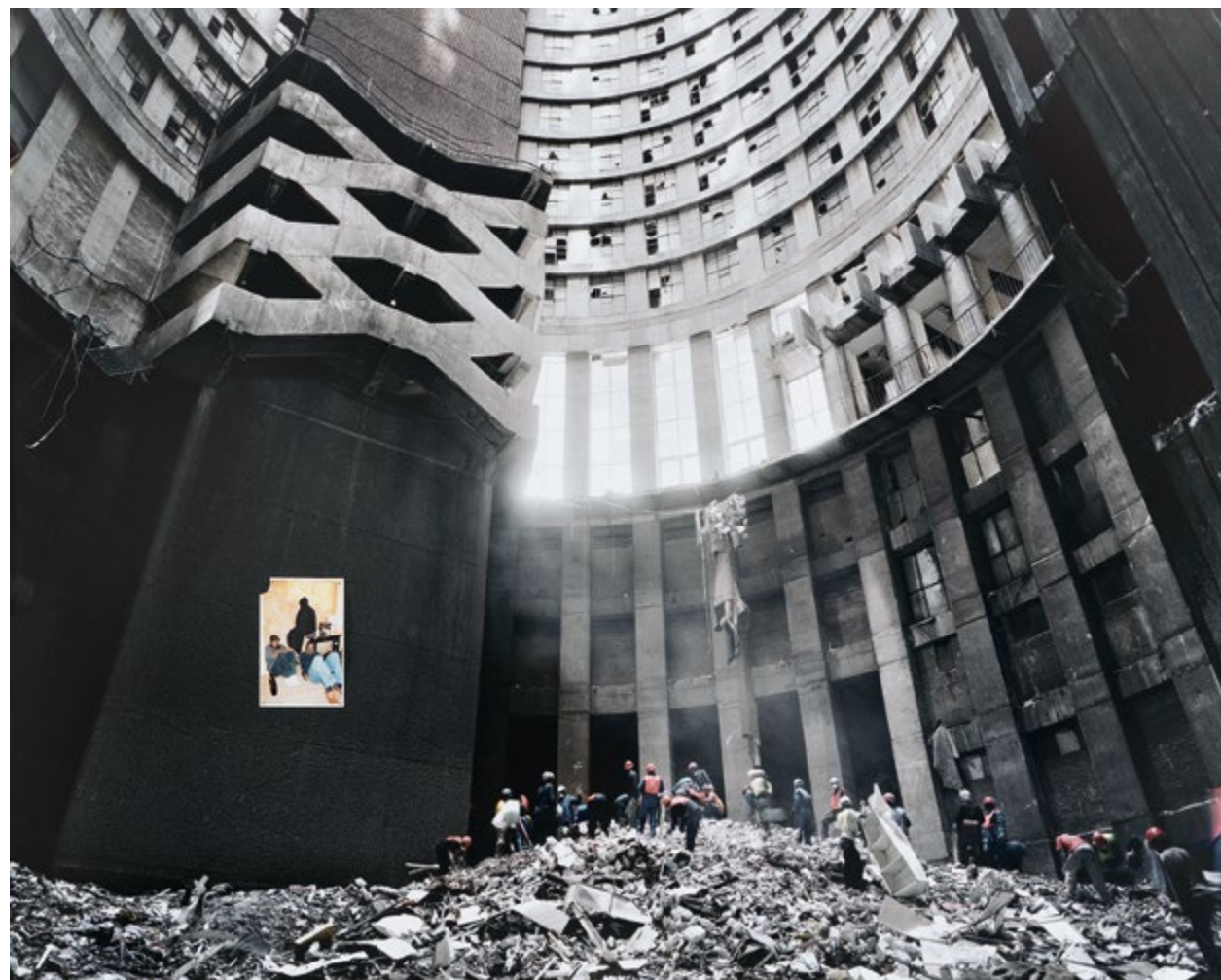


Lindokuhle Sobekwa *I Carry Her Photo With Me*

Text by Lindokuhle Sobekwa
Book design by Lindokuhle Sobekwa
and Gerhard Steidl
104 pages
7.5 × 10 in. / 19 × 25.3 cm
20 black-and-white and 25 color
photographs and 1 illustration
Four-color process
Hardcover

€ 40.00 / £ 35.00 / US\$ 45.00
ISBN 978-3-95829-754-8





Born in Cape Town in 1981, Mikhael Subotzky is an artist working across mediums including film, photography, painting and collage. His work is a fractured attempt to place himself in relation to the social, historical and political narratives surrounding him, and combines the directness of social documentary photography with a reconsideration of the photographic medium itself. Subotzky's work is held in public collections including the Museum of Modern Art, New York, Tate Modern, London, and the San Francisco Museum of Modern Art, and has been exhibited at the Liverpool (2012), Lubumbashi (2013) and Venice (2015) Biennials. He lives and works in Johannesburg.

Born in Bath in 1981, Patrick Waterhouse is an artist whose work plays with narrative representation and explores the construction of history and its origins. His projects are often collaborative, shaped by close engagement with his subjects. Waterhouse's work has been exhibited at the Guggenheim Museum, Bilbao, the National Gallery of Art, Washington D.C., as well as the Lubumbashi (2013) and Liverpool Biennials (2012); it is held in collections including the Guggenheim Museum, New York, the San Francisco Museum of Modern Art and Centre Pompidou, Paris. His latest book is *Restricted Images. Made with the Warlpiri of Central Australia* (2018).

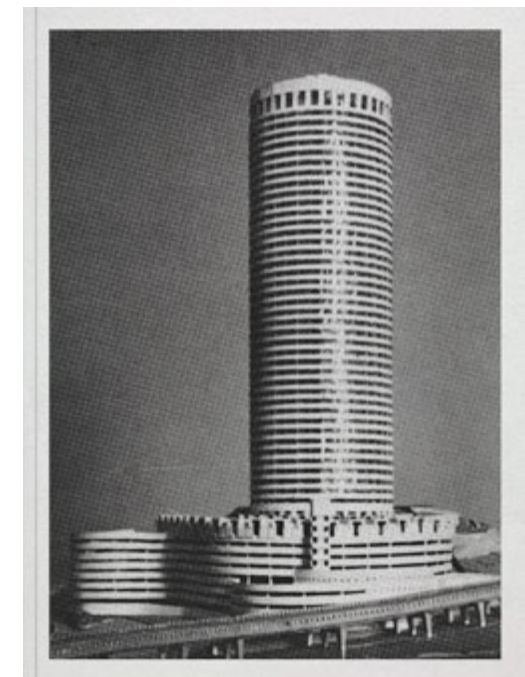
Mikhael Subotzky and Patrick Waterhouse worked at Ponte City, the iconic Johannesburg apartment building and Africa's tallest residential skyscraper, for more than six years. There they photographed its residents and exhaustively documented the building—every door, the view from every window, the image on every television screen. This remarkable body of photographs appears here in counterpoint to an extensive archive of found material and historical documents; a sustained sequence of essays and documentary texts is also integrated into the visual story. In the essays, some of South Africa's leading scholars and writers explore Ponte City's unique place in Johannesburg and in the imagination of its citizens. What emerges is a complex portrait of a place shaped by contending projections, a single, unavoidable building seen as refuge and monstrosity, dreamland and dystopia, a lightning rod for a society's hopes and fears, and always a beacon to navigate by. This long-term project received the Discovery Award at Les Rencontres d'Arles in 2011. The first edition of *Ponte City*, published by Steidl in 2014 and now out of print, was awarded the Deutsche Börse Photography Prize in 2015.

In order to reconstitute its story, one must pay close attention to this multitude of voices, disentangling what is true from what is felt or imagined and constitutes a different kind of reality. It is an inevitably polyphonic narrative that Mikhael Subotzky and Patrick Waterhouse offer us here. Clément Chéroux

Mikhael Subotzky and Patrick Waterhouse Ponte City Revisited: 54 Storeys

Edited by Ivan Vladislavić
Introduction by Clément Chéroux
Texts by Lindsay Bremner, Denis Hirson,
Harry Kalmer, Kgebetli Moele, Sean O'Toole,
Melinda Silverman, Ivan Vladislavić and
Percy Zvomuya
Book design by Tim Wan
416 pages
8.3 × 10.9 in. / 21 × 27.8 cm
152 color photographs and 114 illustrations
Four-color process
Hardcover

€ 75.00 / £ 65.00 / US\$ 85.00
ISBN 978-3-95829-761-6





Manketti Nut #1. Cgaesje Komtsa was born in the veld in 1940 and has spent a lifetime walking the Kalahari sands barefoot. *Tjum! kui tsxau tzi #kaollaesi tjulho* (“the village where we make crafts and teach children”), near Tsumkwe. Otjozondjupa Region. September 2019



Bullet. Dixgao Kaesje displays her smoking pipe made from an empty bullet cartridge, a relic from the South African Border War (from 1966 to Namibia’s independence in 1990). Makuri, Nyae Nyae Conservancy, Otjozondjupa Region. September 2019

Margaret Courtney-Clarke was born in Namibia in 1949. After studying art and photography in South Africa, she spent the next four decades working as a photographer in Italy, the USA and across Africa before returning to Namibia in 2009. Courtney-Clarke’s work demonstrates her particular dedication to rural cultures threatened by modernization and consumerism. Her publications include the acclaimed trilogy of *Ndebele* (1986), *African Canvas* (1990) and *Imazighen* (1996), as well as several collaborations with Maya Angelou. Steidl published Courtney-Clarke’s *Cry Sadness into the Coming Rain* in 2017.

Following *Cry Sadness into the Coming Rain* (Steidl, 2017), which documents the seared landscapes of the Namib Desert and was shortlisted for the Deutscher Fotobuchpreis 18|19, Margaret Courtney-Clarke now turns her lens to the bushmen of the Kalahari Desert. The inspiration for *When Tears Don’t Matter* comes, in part, from her grandfather’s photographs of almost a century earlier during his mandate as Secretary for South West Africa (now Namibia), some of which are reproduced in this book. 10,000 kilometers of formidable terrain take Courtney-Clarke across remote bushveld, sand and salt pans to drought-stricken conservancies, tenuous farming communities that function as holding tanks for “inconvenient indigenes,” “cultural villages” and peri-urban squattments, as far east as she could travel through the Namibian Kalahari Desert.

Largely invisible to the outside world, the bushmen today are dispossessed of their land: a “shadow people” sidelined by officialdom, economic inequity and outdated mythologies which present them as living in an “uncontaminated” state. In this complex country where notions of truth and objectivity (and whiteness) are constantly explored, the battle against disenfranchisement is largely unsuccessful. Courtney-Clarke’s photographs lie at the crossroads between documentary and activism, and their basis is an unfailing empathy with her subjects—in her words: “What is crucial in this work is to give place to a voice in search of a listener.”

Margaret Courtney-Clarke’s photographs show us the indignities of life on the periphery. Rob J. Gordon

Margaret Courtney-Clarke When Tears Don’t Matter

Texts by Margaret Courtney-Clarke, Kileni A. Fernando, Rob J. Gordon and Virginia MacKenny
Book design by Margaret Courtney-Clarke and Holger Feroudj / Steidl Design
240 pages
12 × 9.6 in. / 30.5 × 24.4 cm
98 black-and-white and 68 color photographs
Tritone and four-color process
Clothbound hardcover

€ 65.00 / £ 58.00 / US\$ 75.00
ISBN 978-3-95829-877-4





Edward Burtynsky is regarded as one of the world's most accomplished contemporary photographers. Since the early 1980s Burtynsky's imagery has explored the collective impact we as a species are exerting on the environment. Renowned for his sustained investigation of the "indelible human signature" caused by industrial incursions into the landscape, previous projects have explored mining, quarrying, manufacturing, agriculture, shipping, the production of oil, and the development of China. In addition, he has made three award-winning films with director Jennifer Baichwal, *Manufactured Landscapes* (2006), *Watermark* (2013) and *Anthropocene: The Human Epoch* (2018). Burtynsky's books with Steidl are *China* (2005), *Quarries* (2007), *Oil* (2009), *Water* (2013), *Salt Pans* (2016), *Anthropocene* (2018) and *Natural Order* (2020).

Jennifer Baichwal has directed and produced documentaries for over 20 years. Her distinctions include AI 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

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

This is a new edition of the sold-out *Anthropocene*, Edward Burtynsky's latest book to document human destruction of 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





Mat Hennek was born in the Black Forest area of Germany in 1969 and today lives with his partner, the French pianist Hélène Grimaud, in upstate New York and California. While previously based in Berlin, Hennek created influential photographic portraits for the entertainment and music industries, before turning his attention to the natural and built landscape. He has held solo exhibitions throughout Europe, Asia and the USA. His books with Steidl are *Woodlands* (2017), presented with Grimaud as the multimedia concert *Woodlands and Beyond...* at Hamburg's Elbphilharmonie, combining his photos with her performance of impressionistic compositions; and *Silent Cities* (2020), portraits of some of the world's great cities, all curiously lacking people and transformed into monuments of silence.

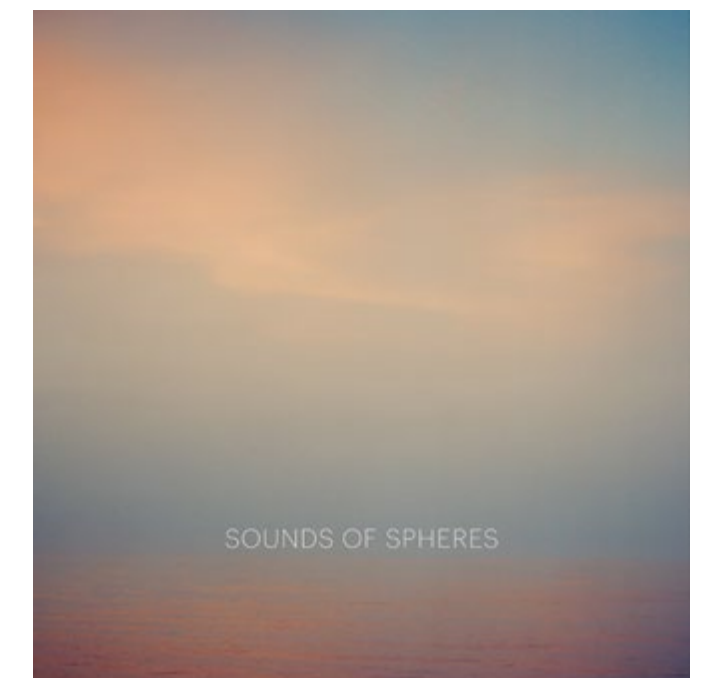
In the atmospheric photographs of *Sounds of Spheres*, Mat Hennek creates striking impressions of how we imaginatively engage with nature. Whether depicting the world from a traditional receding perspective—a misty landscape at sunrise, snow-laden branches, palm trees bending in the wind—or from above—the serpentine curves of a river, fossil-like patterns in sand, the churning surface of the ocean—Hennek does not record nature but captures the apparitions it evokes. Through the soft blurring of edges, lyrical color and a focus on pattern, his images move between representation and abstraction, simultaneously capturing and veiling form. The idea of the sphere links subjects that may at first seem unrelated: a rock posed like a face at the top of a mountain, the glowing ball of the setting sun, the round shapes of ice crystals in a miniature frozen universe, and the great globe of the Earth upon which all this unfolds. And yet Hennek's fascination with spheres is never merely formal: through the "sounds of spheres" he taps into the harmonizing musical resonances of all living things—secret but accessible, if we only listen closely enough.

All living beings produce sounds, just like the planets in the universe: a symphony that we hear only if we become attentive.
Mat Hennek

Mat Hennek Sounds of Spheres

Text by Hélène Grimaud
Book design by Mat Hennek and Matthias Langner / Steidl Design
80 pages
12.3 × 12.6 in. / 31.2 × 32 cm
2 black-and-white and 69 color photographs
Four-color process
Clothbound hardcover

€ 75.00 / £ 65.00 / US\$ 85.00
ISBN 978-3-96999-147-3





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

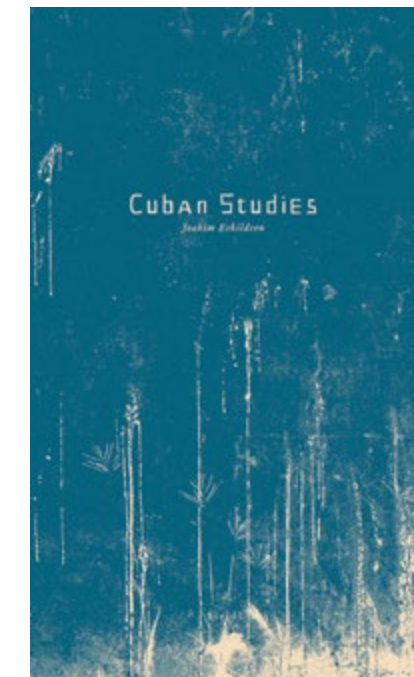
Cuban Studies is Joakim Eskildsen's third book in his trilogy on dysfunctional political systems, following *American Realities* (2016), which dealt with people living under the official poverty line in the United States after the financial collapse of 2011, and *Cornwall* (2018), a poetic photographic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

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

Joakim Eskildsen *Cuban Studies*

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

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





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

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

Hannah Collins Noah Purifoy

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

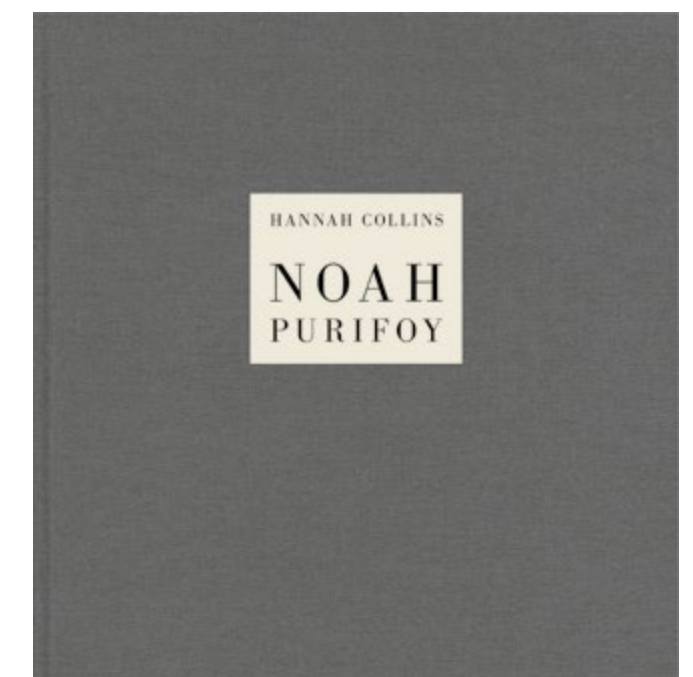
€ 95.00 / £ 85.00 / US\$ 98.00
ISBN 978-3-95829-268-0

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

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

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

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





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

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

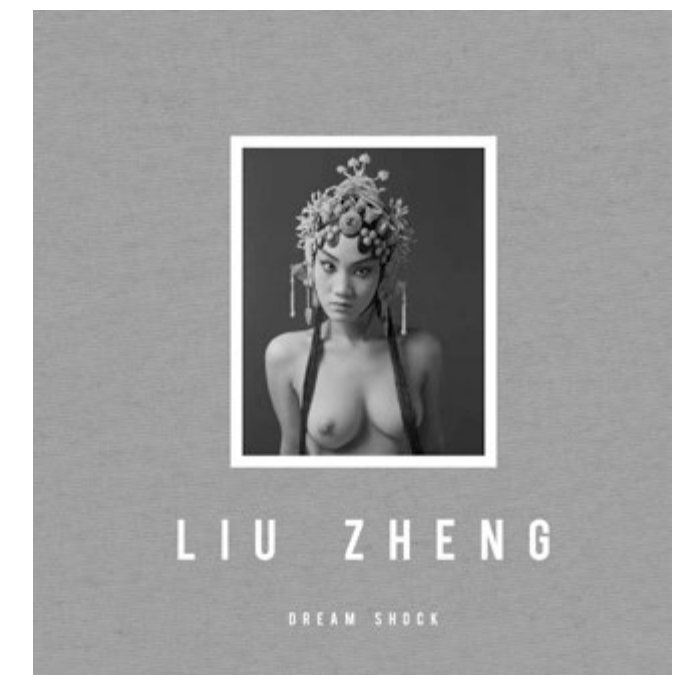
Dream Shock brings us to another space that exists in the mind itself. Some of the characters, such as a beautiful Peking Opera singer, may be half-familiar, but the historical references to a brutal occupation and the sexual explicitness take us into unprecedented territory. Elaborate scenes are delicately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

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

Liu Zheng Dream Shock

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

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





Manfred Heiting is a designer and editor of photo publications and a collector of photo-books focusing on the period between 1839 and 1990. He has designed and edited *Photography 1922–1982*, *50 Years Modern Color Photography. 1936–1986* and *Between Science and Art. 50 Years German Photographic Society, 1951–2001*. Steidl has published his extensive surveys of German, Soviet, Japanese and Czech photobooks, as well as *Dr. Paul Wolff & Alfred Tritschler. The Printed Images 1906–2019* (2021) and Shigeru Onishi's *A Metamathematical Proposition* (2021).

This extensive overview is an homage to all the photographers, artists, writers, designers, printers, paper importers and publishers, as well as the museums, associations, and commercial clients and their organizations that shaped Dutch photo publications between 1912 and 1980. Across more than 500 pages, through a series of texts and more than 1,000 reproductions, the work and vision of Hendrikus Theodorus Wijdeveld, Piet Zwart, Jan Kamman, Paul Schuitema, Dick EIFFERS, Nico de Haas, Emmy Andriessse, Cas Oorthuys, Martien Coppens, Ed van der Elsen, Jurriaan Schrofer, Dirk Meijer and Joop Swart—among dozens of others—is explored in detail. Highlighting the most important individual contributions they made to their trade and craft, the book also demonstrates their collaborative efforts for excellence. The publications documented here rank among the most creative and influential in the global fields of photography and the graphic arts.

The photograph is the new eye of our age: it is sober, unsentimental and neutral; it draws with speed and precision; it is objective and does not lie... Paul Schuitema

Manfred Heiting (ed.) Dutch Photo Publications 1918–1980

Edited and book design by Manfred Heiting
Texts by Dirk Bakker, Flip Bool, Mattie Boom,
Thomas Derda, Frederike Huygen and
Martijn le Coultre
560 pages
10.5 × 11.3 in. / 26.6 × 28.8 cm
1,095 color images
Four-color process
Hardcover

€ 145.00 / £ 135.00 / US\$ 150.00
ISBN 978-3-96999-156-5





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

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

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

David Bailey Bailey's Matilda

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

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





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

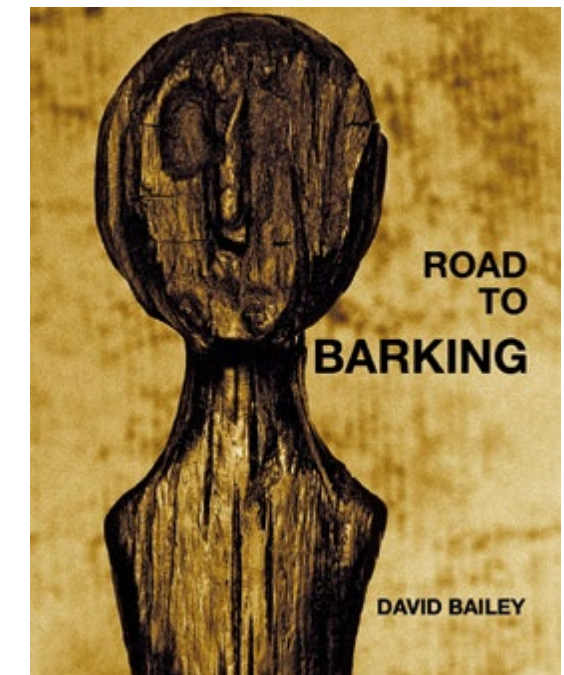
"The Road to Barking, a title with a ring to it," declares David Bailey, "It should be a road to the East End because that is what this book is all about." Born and bred in the East End, Bailey has returned to visit and photograph his home turf again and again over the decades: "I've watched it slowly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

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

David Bailey Road to Barking

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

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





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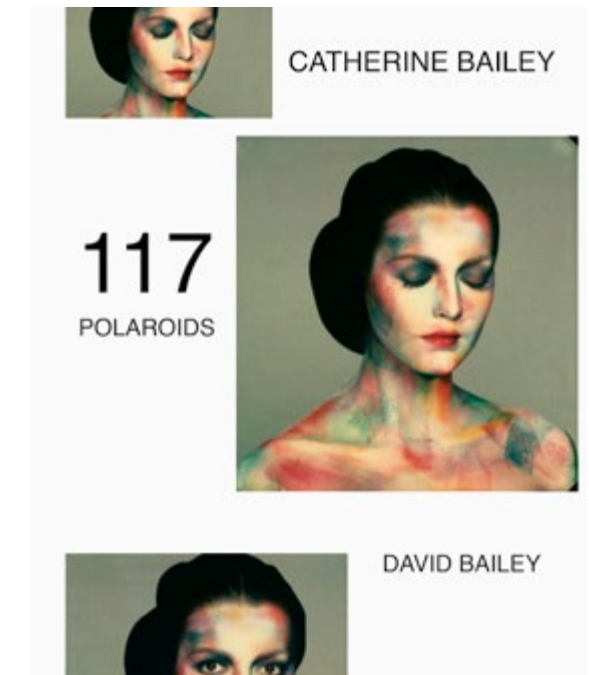
For the past 39 years, David Bailey has photographed his wife Catherine using Polaroid film. Developing organically over the decades, the book grew with no specific purpose in mind. The result is this visual poem, a witness to their working collaborations and personal adventures. In Bailey's words: "The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



David Bailey 117 Polaroids

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

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





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

With *ATACAMA*, Jamey Stillings again shares his distinctive aerial perspective to examine dramatic large-scale renewable energy projects, the visual dynamic of enormous mining operations and the stark beauty of the Atacama Desert, so often scarred by human activity. Chile produces a third of the world's copper and has the largest known lithium reserves, and we utilize these resources daily in our cars, computers and smartphones. The country's mining industry has traditionally been dependent on imported coal, diesel and natural gas for its energy. Yet the Atacama Desert has excellent solar and wind potential: new renewable energy projects there now supply significant electricity to the northern grid, transmit power to population centers in the south, and are reducing mining's dependence on fossil fuel. Stillings' aesthetic interest in the human-altered landscape and concerns for environmental sustainability are principal pillars of his work. His photography elicits a critical dialogue about meeting our needs and desires while seeking equilibrium between nature and human activity. *ATACAMA*, the latest chapter in his ongoing project "Changing Perspectives," shows how photography can concurrently be a source of inspiration, motivation and information, and reminds us that a carbon-constrained future is crucial to a responsible approach to life on Earth.

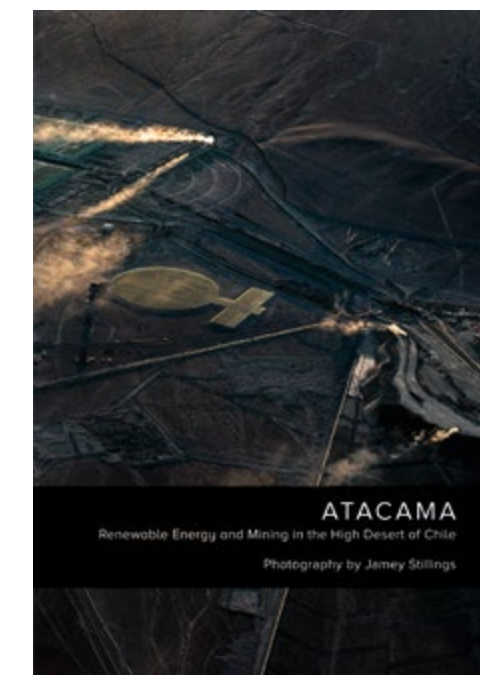
Stillings is that rare mix of artist and activist. He has immersed himself in the scientific literature, informing the creation of his images that are both stunningly beautiful and profoundly instructional. Mark Sloan



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

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

€ 58.00 / £ 54.00 / US\$ 65.00
ISBN 978-3-95829-708-1





Diana Michener, *Mirror*, Vol. 1 1975-1990



Diana Michener, *Mirror*, Vol. 2 1991-2004



Diana Michener, *Mirror*, Vol. 3 1975-2021





Born in Boston in 1940, Diana Michener holds a Bachelor of Arts from Barnard College in New York and later studied with Lisette Model at New York's New School for Social Research. Michener has exhibited internationally, including her retrospective "Silence Me" at the Maison Européenne de la Photographie in Paris in 2001. Her books with Steidl include the award-winning *Dogs, Fires, Me* (2005), *3 Poems* (2006), *Sweethearts* (2009), *Figure Studies* (2011), *A Song of Life* (2018), *Trance* (2020), *Twenty-eight Figure Studies* (2020) and *Bones* (2022).

Diana Michener Mirror

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

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

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

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

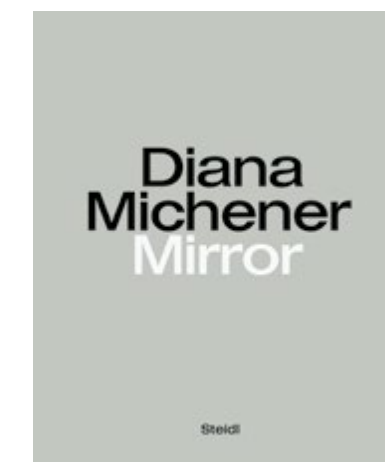
Tritone and four-color process
Three half-linen hardcovers in a slipcase

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

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

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

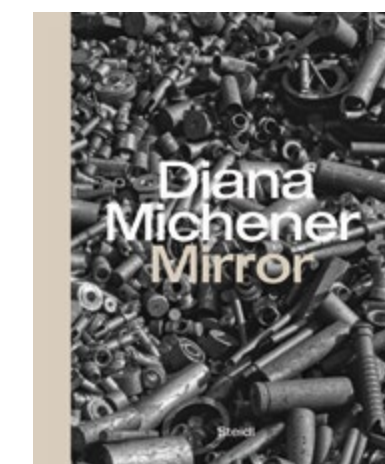
Diana Michener



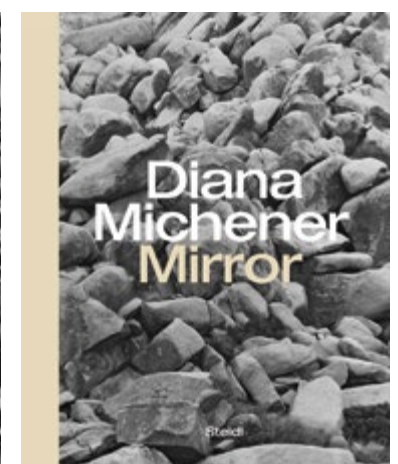
Slipcase



Vol. 1



Vol. 2



Vol. 3



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

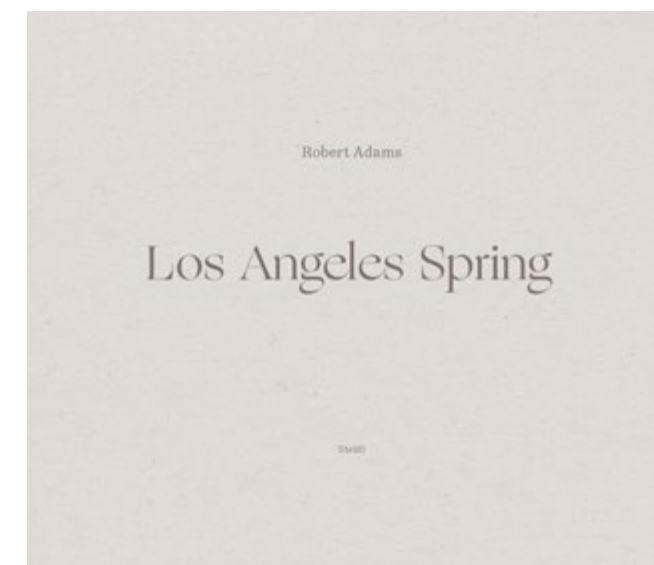
Having lived in Southern California during his university years, Robert Adams returned to photograph the Los Angeles Basin in the late 1970s and early 1980s, concentrating on what was left of the citrus groves, eucalyptus and palm trees that once flourished in the area. The pictures, while foreboding,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

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

Robert Adams Los Angeles Spring

Text by Robert Adams
Book design by Joshua Chuang and
Holger Feroudj / Steidl Design
120 pages
15.6 x 13.4 in. / 39.5 x 34 cm
56 black-and-white photographs
Quadratone
Clothbound hardcover with a tipped-in
photograph in a slipcase

€ 95.00 / £ 85.00 / US\$ 125.00
ISBN 978-3-95829-682-4



Slipcase



Book





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

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

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

Robert Adams On Lookout Mountain

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

€ 45.00 / £ 38.00 / US\$ 50.00
ISBN 978-3-95829-683-1



On Lookout Mountain



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

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

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

Robert Adams Eden

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

€ 45.00 / £ 38.00 / US\$ 50.00
ISBN 978-3-95829-681-7





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

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

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

Robert Adams Summer Nights, Walking

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

€ 45.00 / £ 38.00 / US\$ 50.00
ISBN 978-3-95829-684-8

SUMMER NIGHTS, WALKING



The Société Française d'Illustration Botanique was founded on 1 December 2011, joining the ranks of similar societies worldwide dedicated to the ongoing tradition of botanical illustration. A non-profit organization, the Société promotes the work of its members through an ambitious program of exhibitions, publications and educational activities.

Société Française d'Illustration Botanique (ed.)
Botanical Beauty /
La beauté Botanique
Treasures of the French Society
of Botanical Illustration /
Trésors de la Société Française
d'Illustration Botanique

English / French edition
 Texts by Agathe Haevermans, Francis Hallé,
 Karl Lagerfeld, Sam McKnight, Véronique Mure
 and Elisabeth Quin
 Book design by Pascal Brault, Florence Gendre
 and Anne Pieussergues Dherbicourt
 200 pages
 10.2 × 13.8 in. / 26 × 35 cm
 89 color images
 Four-color process
 Clothbound hardcover

€ 95.00 / £ 85.00 / US\$ 125.00
 ISBN 978-3-96999-003-2

This book presents the extraordinary beauty of an eclectic range of botanical specimens, both familiar and exotic. The 89 intricate illustrations are each by a different member of the French Society of Botanical Illustration, an institution created in 2011 from a passion for all things flora, and with the ambition to re-assert the great traditional of French botanical drawing, to revitalize the link between professional and amateur artists and promote their work internationally.

These glorious images are realized in watercolor, colored pencil, gouache and graphite, and reveal a dizzying spectrum of plants—from magnolias, camellias and agapanthus; to peach, grapes and asparagus; to walnut, chestnut and palm trees... Whether an illustration captures the ruby drops of a raspberry, the feathery petals of poppies or a shiny stalk of bamboo, the results convey not only the precise physical characteristics and charm of their subjects, but also the patience and verve of their creators.

Botanical illustration gives us not only a meticulous and artistic description of plants, it also invites us to take a more informed look at nature and to become aware of its vulnerability. Knowledge shines a light on the object of our attention.
 Thomas Haevermans, botanist at the French National Natural History Museum, Paris

Co-published with the Société Française
 d'Illustration Botanique, Paris





Part I



Part II



Part III



Part IV



Part V



Part VI



Part VII



Part VIII



Part IX



Part X



Part XI



Part XII



Vol. 1

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

Part I: 24 pages + cover
Part II: 26 pages + cover
Part III: 26 pages + cover
Part IV: 26 pages + cover
Part V: 26 pages + cover
Part VI: 26 pages + cover
Part VII: 26 pages + cover
Part VIII: 26 pages + cover
Part IX: 26 pages + cover
Part X: 26 pages + cover
Part XI: 26 pages + cover
Part XII: 26 pages + cover
Vol. 1: 154 pages + cover

Anna Atkins' *Photographs of British Algæ* is the first photobook made by a photographic artist. Only one complete set of these 13 handmade books, held by The New York Public Library, is available worldwide. This Steidl facsimile now brings them to life for the wider public, printing and publishing them for the first time.

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 those at The New York Public Library, choice holdings of her photographs can be found in the collections of the Royal Society in London, the Linnean Society, the J. Paul Getty Museum, the Rijksmuseum and the Jardin des Plantes in Paris.

Co-published with The New York Public Library

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

Texts by Joshua Chuang and Larry J. Schaaf
7.9 × 9.4 in. / 20 × 24 cm
239 cyanotypes
Quadratone
13 softcover books in a slipcase

€ 175.00 / £ 150.00 / US\$ 185.00
ISBN 978-3-95829-510-0

Anna Atkins (1799–1871) was an English botanist and, some argue, the very first female photographer, noted for using photography in her books on various plants. Through her father John George Children—a chemist, mineralogist, and not too successful zoologist—she was surrounded by science and contributed to his work. Her engravings of shells can be found in her father's translated edition of Jean-Baptiste de Monet Lamarck's *Genera of Shells* (1823), but it is her work with cyanotypes for which she is best known.

Atkins came to know both William Henry Fox Talbot, a pioneer of early photography who invented a process of creating photographs on paper treated with salt and a solution of silver nitrate, and Sir John Herschel, the inventor of cyanotype printing. She became interested in the cyanotype process which produced images through so-called sun-printing. The object is placed on paper treated with ferric ammonium citrate and potassium ferricyanide, after which it is exposed to sunlight and washed in water, leading to the uncovered areas of the paper turning a dark blue. The process, known as blueprinting, was later used to reproduce architectural and engineering drawings, but Atkins used it for what is considered to be the first work with photographic illustrations, her *Photographs of British Algæ: Cyanotype Impressions* (1843).

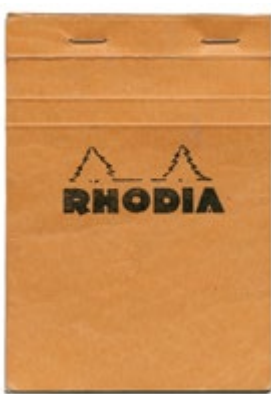
The complete set of 13 parts she gave to Sir John Herschel—now in the Spencer Collection of The New York Public Library—is especially important and was carefully preserved by generations of the Herschel family exactly as Sir John received it. This sumptuous facsimile edition reproduces the recto and verso of each plate, presenting the work as its creator intended: as volumes to be lingered over, studied and admired, page by extraordinary page.



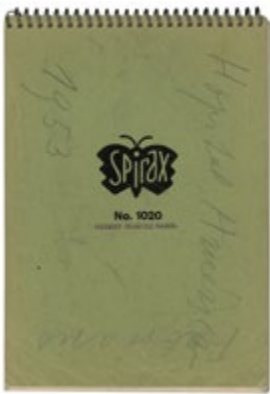
Slipcase



Vol. 1



Vol. 2



Vol. 3



Vol. 4



Vol. 5



Vol. 6



Vol. 7



Vol. 8



Vol. 9



Vol. 10



Vol. 11



Vol. 12



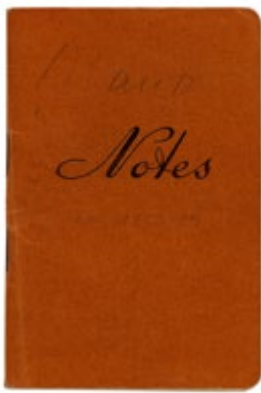
Vol. 13



Vol. 14



Vol. 15



Vol. 16



Vol. 17



Vol. 18



Vol. 19



Vol. 20



Reader

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

Hans / Jean Arp
Twenty Sketchbooks

Limited edition of 1,000 boxed sets

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 reader,
housed in an archive box
Tritone and four-color process

€ 248.00 / £ 210.00 / US\$ 295.00
ISBN 978-3-95829-336-6

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

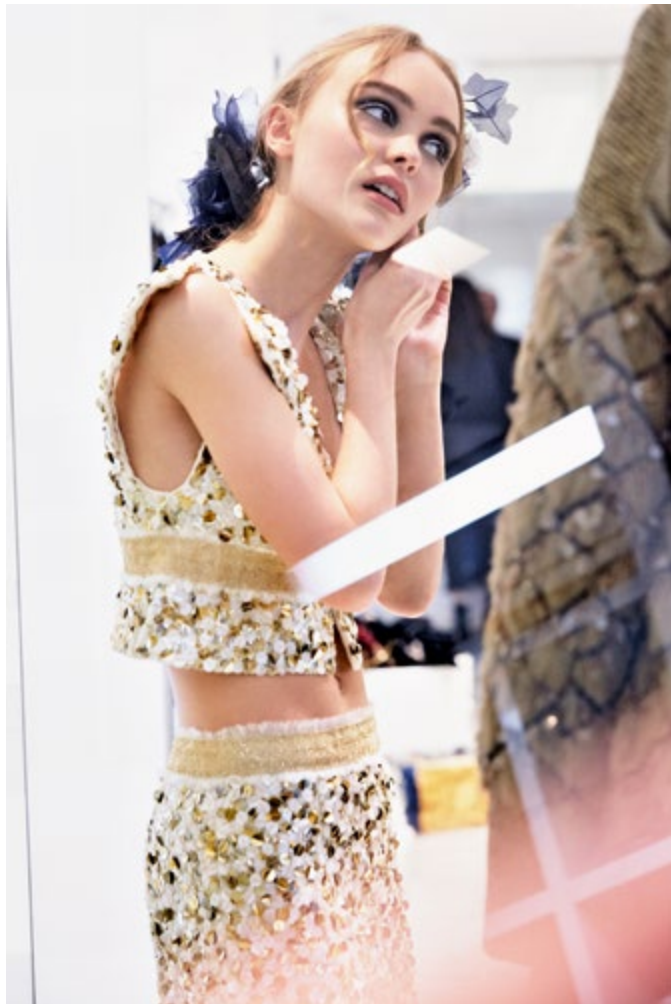
Vol. 17
80 pages
3.5 x 5.3 in. / 9 x 13.5 cm
34 color facsimiles

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

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

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

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



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

If you're ever lucky enough to make it backstage at one of Chanel's fashion shows, at Paris' Grand Palais or a different exotic location, you might catch a glimpse of a certain photographer passionately clicking away as he weaves his way past models, celebrities and artistic director Virginie Viard. That photographer is Benoît Peverelli, and this book is an in-depth look at Karl Lagerfeld's collections for Chanel from 2010 to his last, shown in March 2019, and reveals the remarkable continuation of the story of the house through Viard's collections.

CHANEL – Fittings and Backstage is the long-awaited revised edition of the original sold-out book of 2018. Containing more than 2,000 photos and nearly 20 new collections, the publication comprises four volumes, one for each of Chanel's collections: Haute Couture, Ready-to-Wear, Cruise, and Métiers d'Art which celebrates the savoir-faire of the numerous ateliers producing embroidery, beading, buttons and more—all by hand. Peverelli depicts the beauty and secrets of the backstage world, but also revealed are the fittings leading up to the show—exclusive meetings between Viard and the Chanel Studio at 31 Rue Cambon, where each model's garment, accessories, make-up and hair are individually adjusted and perfected late through the night for the next morning's show.

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

Benoît Peverelli CHANEL – Fittings and Backstage

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

Vol. 1 Haute Couture
392 pages
618 color photographs

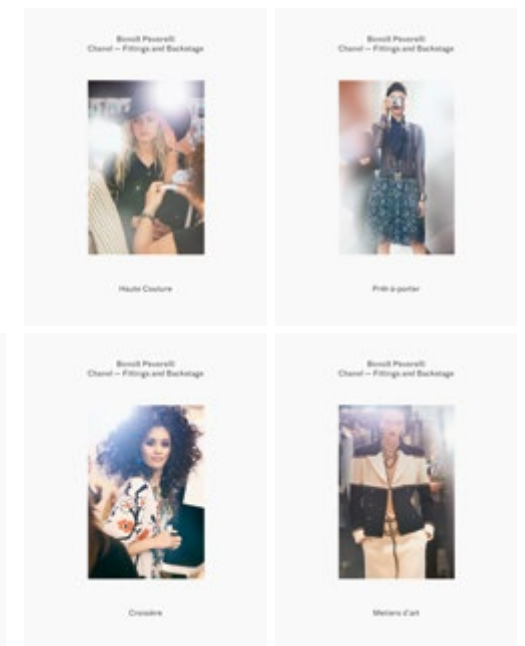
Vol. 2 Prêt-à-Porter
392 pages
561 color photographs

Vol. 3 Croisière
344 pages
463 color photographs

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

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€ 175.00 / £ 150.00 / US\$ 195.00
ISBN 978-3-95829-968-9



Slipcase

Vols. 1-4



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

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

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

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

Benoit Pierre Emery

Benoit Pierre Emery Carré A Vintage Scarf Collection

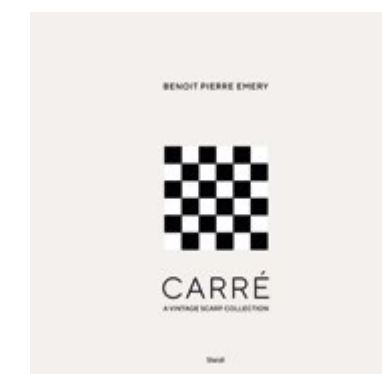
Text by Benoit Pierre Emery
Book design by Benoit Pierre Emery
and Holger Feroudj / Steidl Design
12 × 12.2 in. / 30.5 × 31 cm

Vol. 1
312 pages
150 color images

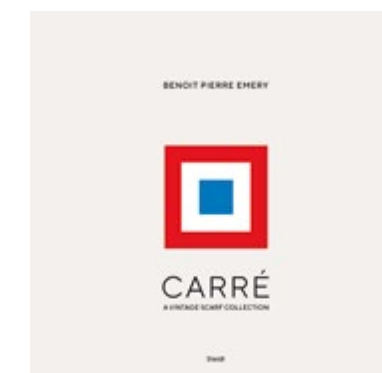
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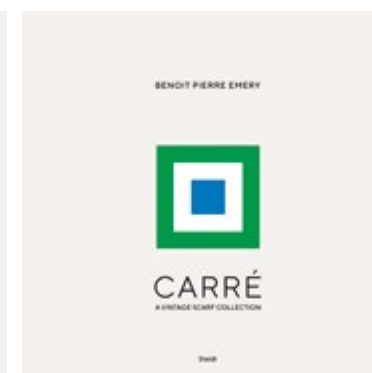
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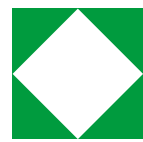
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Vol. 1



Vol. 2



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by Damien Hirst**



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

Damien Hirst Pharmacy London

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Vol. 4
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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
380 pages

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

Vol. 9
Southwark, Sutton, Tower Hamlets
436 pages

Vol. 10
Wandsworth, Westminster
380 pages

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

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

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

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



Asia 8 Collector’s Boxed Set



Book 1
Woong Soak Teng
Ways to Tie Trees



Book 2
Kapil Das
Something So Clear



Book 3
Zhang Lijie
Midnight Tweedle



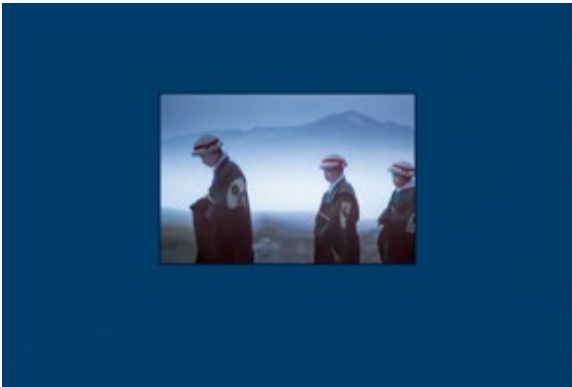
Book 4
Jake Verzosa
The Last Tattooed Women of Kalinga



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



Book 6
Broy Lim
and now they know



Book 7
Yukari Chikura
Zaido



Book 8
Jongwoo Park
DMZ: Demilitarized Zone of Korea

My role in *Asia 8*—a limited-edition boxed set containing the winning eight books of the Steidl Book Award Asia—is to forge a strong graphic identity for the project. This includes creating the boxed set as well as other printed literature that accompanies the individual books. Together with Gwen Lee of DECK and Gerhard Steidl, I also assist and give advice to the artists in drafting and designing their books.

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

Theseus Chan
Art Director



Eight books, Asia 8



Eight books wrapped Furoshiki style, delivered in a cardboard box

Asia 8 Collector’s Boxed Set

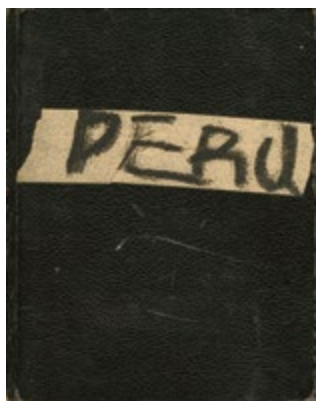
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Cardboard box



Machu Picchu steps
Peru, 1972



Afangar, Videy Island
Iceland, 1989



Basalt columns:
Svartifoss, Iceland, 1989



Saqqara pyramid
Egypt, 1990



Schunnemont Fork
Storm King Art Center, 1991



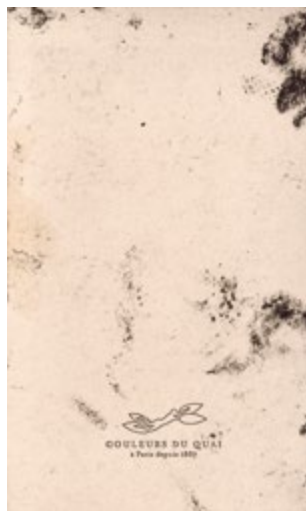
Snake Eyes and Boxcars
Geyserville, CA, 1993



Wake
2003



Torqued Ellipses
Guggenheim Bilbao, Spain, 2005



Promenade
Grand Palais, Paris, 2008



East-West/West-East
Qatar, 2014

Richard Serra Notebooks Vol. 2

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Machu Picchu steps, Peru, 1972
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10.5 × 14 in. / 25 × 33 cm
32 pages
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44 pages
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Schunnemont Fork, Storm King Art Center, 1991
12.5 × 14.4 in. / 31.8 × 36.5 cm
88 pages
Clothbound hardcover

Snake Eyes and Boxcars, Geyserville, CA, 1993
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136 pages
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Wake, 2003
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48 pages
Softcover

Torqued Ellipses, Guggenheim Bilbao, Spain, 2005
12.5 × 14.4 in. / 31.8 × 36.5 cm
52 pages
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Promenade, Grand Palais, Paris, 2008
13.8 × 8.3 in. / 35.1 × 21 cm
84 pages
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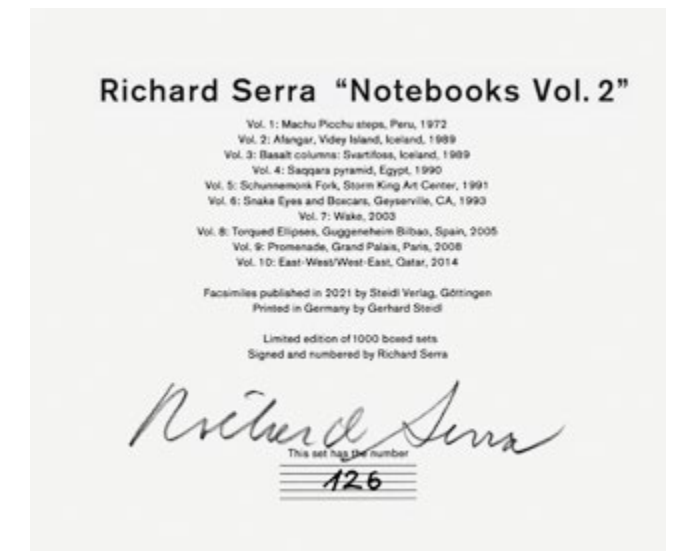
East-West/West-East, Qatar, 2014
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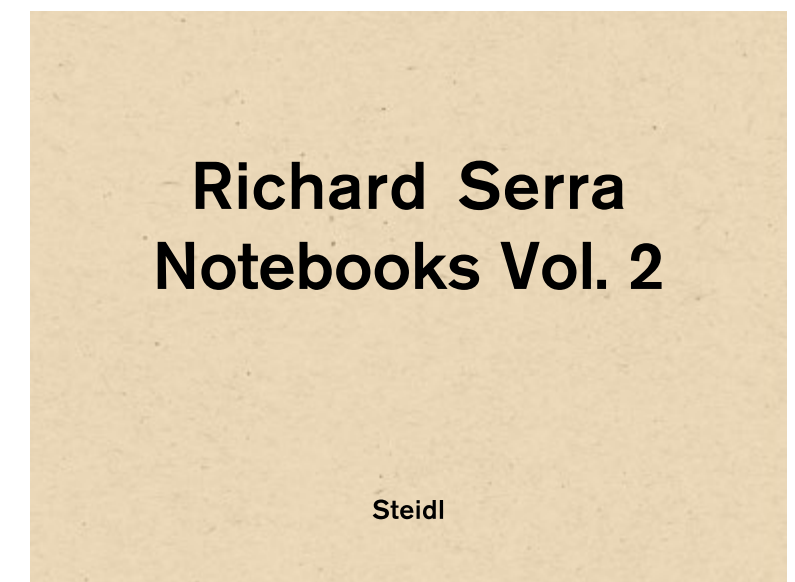
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ISBN 978-3-86930-975-0

Throughout his career, the renowned American sculptor Richard Serra has kept a large number of notebooks which by now fill an entire library in his studio. Contained within them are delicate sketches of his travels, of landscapes, architecture and of other ideas, some of which the artist developed into mature sculptures and drawings. Serra has personally selected ten of his notebooks, two of which he made in Iceland in 1989 and the latest from Qatar in 2014, which are reproduced here in facsimile.

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



Edition certificate, signed and numbered by Richard Serra





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

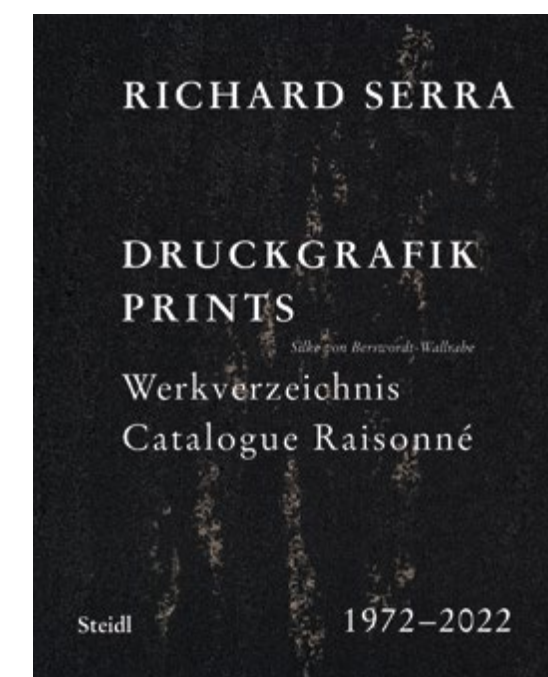
Richard Serra began making prints as early as 1972. For the past five decades he has consistently pursued the myriad possibilities of printmaking and created a graphic œuvre as concentrated as it is rich and diverse. Even if the relationship between Serra's prints and his sculptural works cannot be denied—the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

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

Richard Serra Catalogue Raisonné Prints 1972–2022

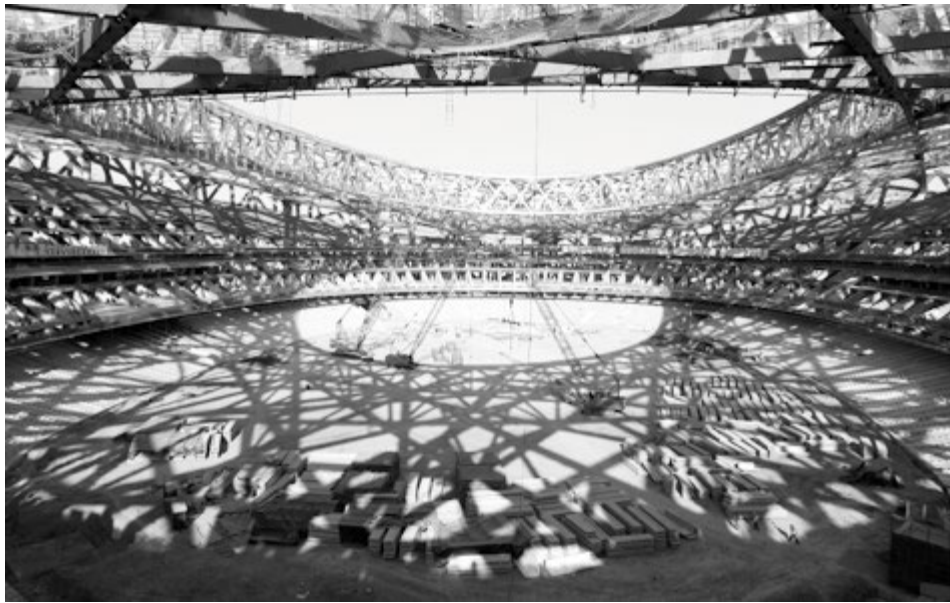
English / German edition
Edited and text by Silke von Berswordt-Wallrabe
Book design by Saskia Helena Kruse
304 pages
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370 black-and-white and 110 color images
Four-color process
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€ 75.00 / £ 70.00 / US\$ 85.00
ISBN 978-3-96999-140-4





Schaulager, Laurenz Foundation Münchenstein/Basel
Photo: Ruedi Walti



National Stadium Beijing. Photo: Iwan Baan



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

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

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

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

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

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

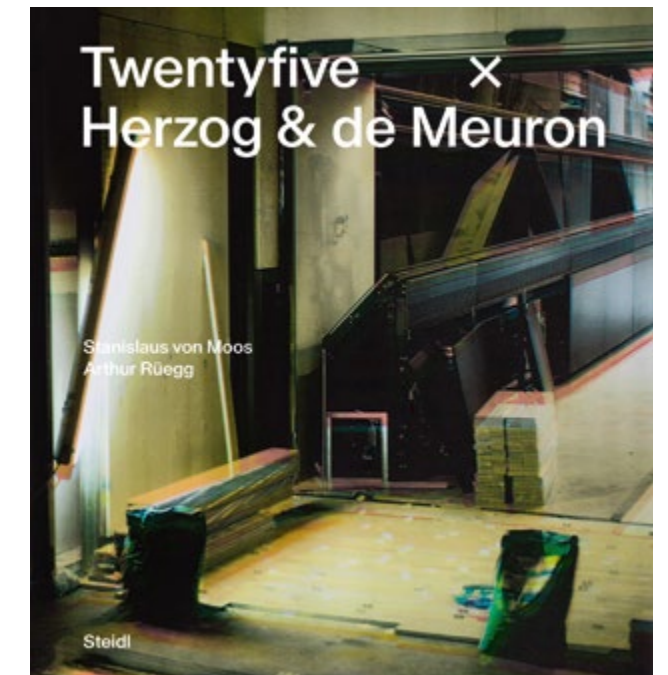
100 black-and-white and 700 color photographs and
100 documents
Four-color process
Clothbound hardcover with dust jacket

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

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

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

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





Born in Bielefeld in 1959, Heiner Thofern was Deputy German Ambassador to the United Nations in Rome between 2015 and 2021. Already as a doctoral law student, Thofern cultivated a passion for architecture and town planning. His interests lie in the architecture following the Second World War, particularly that of Italy.

This book explores a uniquely Roman type of building, the *palazzina*—a four- or five-story residential structure of the most meticulous design, built during the Italian economic miracle between the 1950s and '70s. *Beautiful Games* focuses on the extraordinarily imaginative entrances of these buildings.

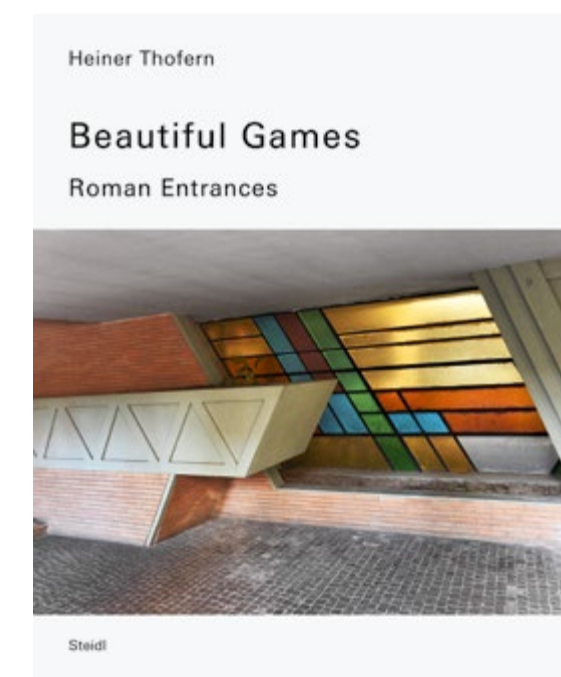
Over many years, Heiner Thofern photographed *palazzine* during his evening wanderings throughout the north and west districts of Rome. It was the intricately conceived and constructed entrances, realized mostly through collaborations between architects and artists, that particularly caught his eye. *Beautiful Games* reveals the varied treasures of Thofern's photographic archive, a rich collection that allows us to examine the particular sense of play and passion for beauty that shapes this era of Italian creativity, a delight in *la bella figura*, and a desire to constantly reinvent the possibilities of design and architecture.

The highly typological and formal quality of many Roman palazzine is due precisely to the establishment of a fruitful conversation between art and architecture, especially in the atriums, which are occasionally new and surprising and always elegant and light. It is a heritage just waiting to be discovered... Elisabetta Cristallini

Heiner Thofern Beautiful Games Roman Entrances

Edited by Ute Eskildsen
Texts by Elisabetta Cristallini, Ute Eskildsen and Heiner Thofern
Book design by Paloma Tarrío Alves / Steidl Design
112 pages
7.3 × 8.9 in. / 18.5 × 22.5 cm
90 color photographs
Four-color process
Clothbound hardcover

€ 38.00 / £ 35.00 / US\$ 40.00
ISBN 978-3-96999-060-5





Born in Zurich in 1954, the multimedia artist Michel Comte studied in France and England, and began his career in art restoration, specializing in contemporary art; his restoration works include those by Andy Warhol, Yves Klein and Miró. In 1979 Comte met Karl Lagerfeld who gave him his first commercial assignment for Chloé and later Chanel. He has since collaborated with *Vogue Italia*, *Vanity Fair* and *Interview*, and with brands such as Dolce & Gabbana, Gianfranco Ferré, Calvin Klein, BMW, Ferrari and LVMH, among many others. Comte later traveled to conflict zones to raise funds for humanitarian projects such as "People and Places with No Name." In 2008 he met Ayako Yoshida and has since dedicated more time to art and personal projects; together they produced their first 3D feature film *The Girl From Nagasaki* in 2013. Comte opened "Neoclassic," his exhibition on the rise and fall of neoclassicism, at the National Gallery of Parma in fall 2016. He has completed four exhibitions from his "Light" series: at Museo Maxxi, Rome; La Triennale, Milan; Galerie Urs Meile, Beijing; and most recently at Dirimart, Istanbul. "Light" is a study of natural landscapes through large-scale sculptures, photography, video installations and projections, exploring the impact of environmental decline on the world's glaciers and glacial landscapes. Comte's books with Steidl include *Aiko T* (2000), *Michael Schumacher: Driving Force* (2003), *Light* (2016) and *Aviator* (2020).

This book is Michel Comte's love letter to Japan, seen through the prism of his relationship to his wife Ayako Yoshida and the history of her family. Hiro—Hiroshima—is Yoshida's hometown and here Comte begins his journey, not today but precisely on 6 August 1945, the day when an atom bomb desecrated the city, heralding Japan's surrender and the end of World War II. When the bomb was released at 8:15 that morning, Ayako's grandfather Shigetaka was working in the basement of a building not far from the Genbaku Dome, which today remains as part of the peace memorial in Hiroshima. Although just 200 meters from the blast center, he survived against all odds. This sense of the miraculous colors Comte's vision in *Hiro, Mon Amour*, his visual diary of Japan across space and time. The book combines Comte's recent photos made throughout the country with stills from his and Yoshida's 2013 film *The Girl From Nagasaki*, their retelling of *Madame Butterfly* in Nagasaki, the other city to suffer an atomic bomb in August 1945, forever changing Japan's physical and cultural landscape.

Shigetaka woke up under broken bookshelves and large piles of rubble. Dust and heat clouded his vision and the eerie silence. He did not know what happened and had no sense of time and space. After he finally emerged, there was nothing but fire and scorching heat and dust. At 8:15 that beautiful morning, the world ended. Michel Comte

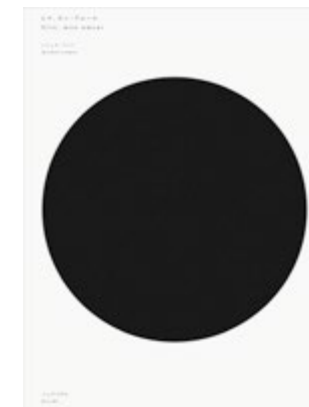
Michel Comte Hiro, Mon Amour

Text by Michel Comte
Book design by Michel Comte
and Duncan Whyte / Steidl Design
9.4 × 11.8 in. / 24 × 30 cm

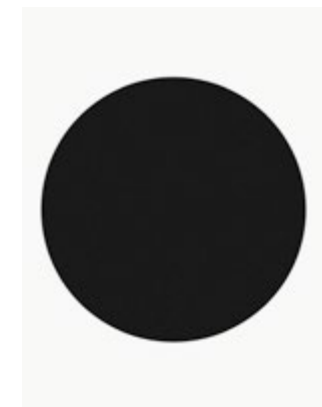
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Vol. 2
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Sleeve



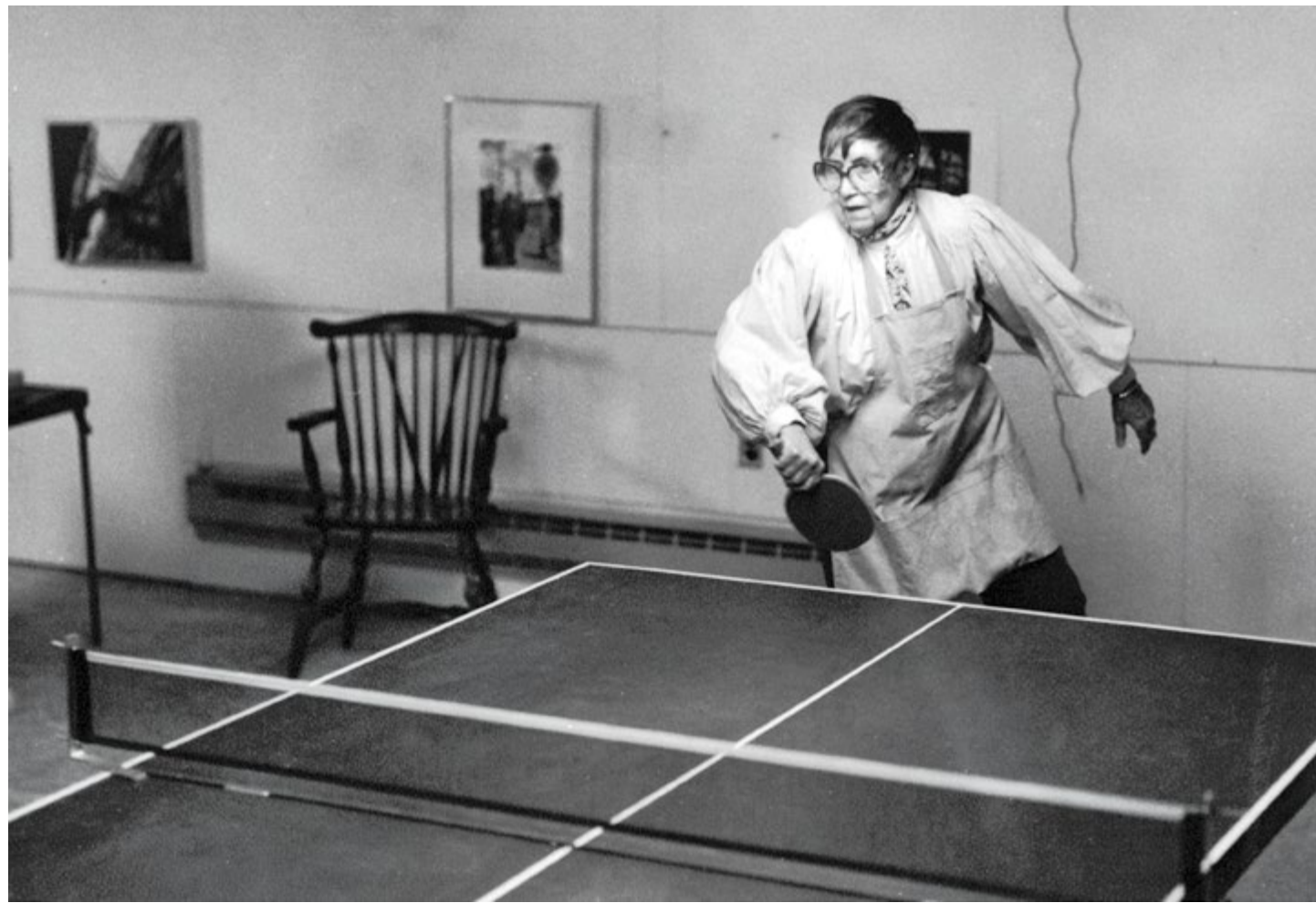
Vol. 1



Vol. 2

Steidl Comte





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

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

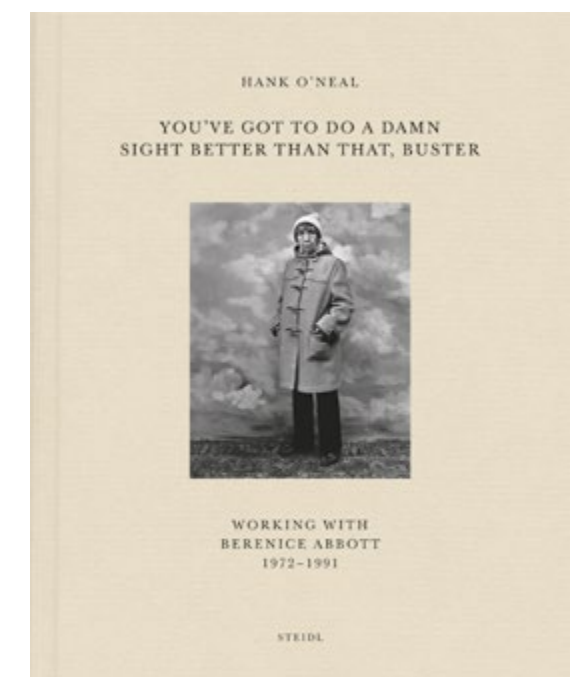
Abbott and O'Neal became close friends and worked together on books, exhibitions, catalogues, films, lectures, portfolios, the sale of her collection, and even social gatherings, with Abbott as maid of honor at his wedding. *You've Got to Do a Damn Sight Better than That, Buster* is an informal, rollicking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

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

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

Text by Hank O'Neal
Photographs by Berenice Abbott, Hank O'Neal et al.
Book design by Steidl Design
304 pages
11.6 x 12.2 in. / 29.5 x 31 cm
309 black-and-white and 86 color photographs and
65 illustrations
Four-color process
Clothbound hardcover with a tipped-in photograph

€ 75.00 / £ 70.00 / US\$ 85.00
ISBN 978-3-95829-701-2





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

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

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

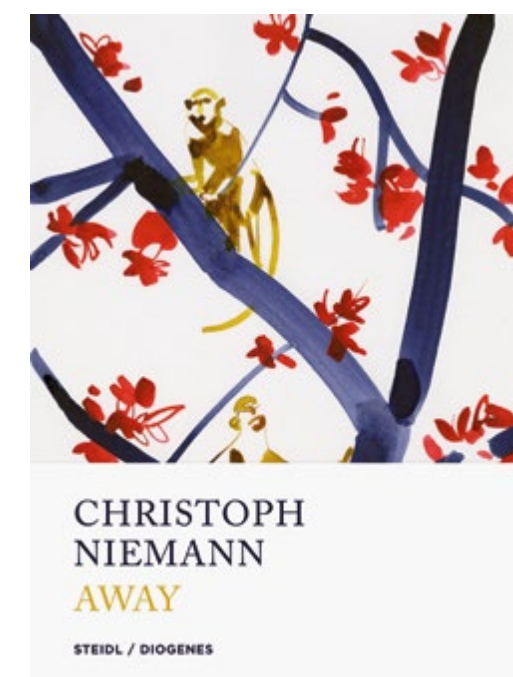
Jeroen van Rooijen

Co-published with Diogenes, Zurich

Christoph Niemann Away

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

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





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

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

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

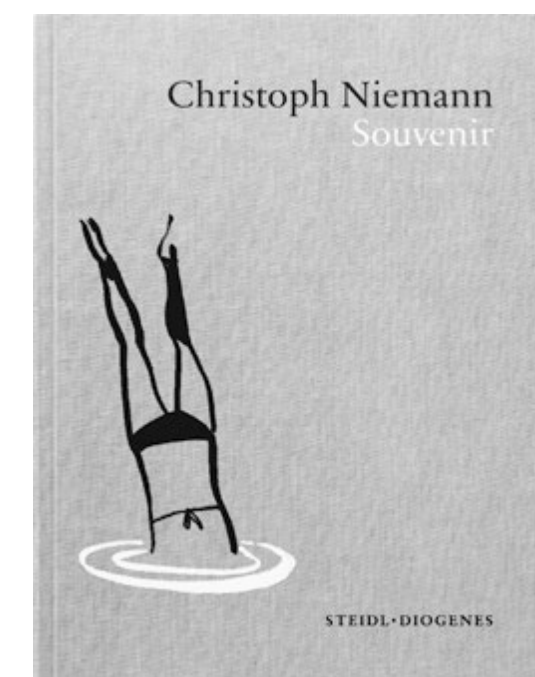
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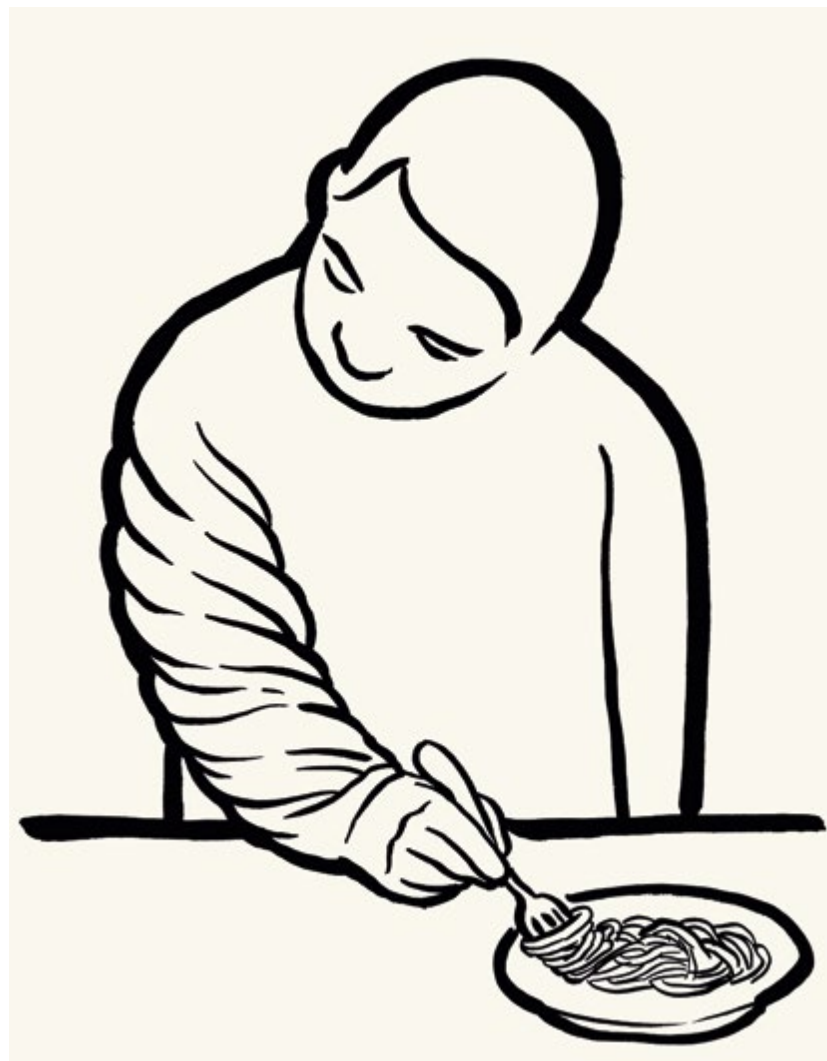


Christoph Niemann Souvenir

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

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





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

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

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

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

Co-published with Diogenes, Zurich

Nicholas Blechman and Christoph Niemann 100% Evil

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

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





Peter Badge was born in 1974 and studied art history in Berlin. Choosing portraiture as his primary focus, Badge has concentrated on famous artist personalities, scientists and politicians, creating photographic series including “Men on the Moon,” “Elviswho” and “Philanthropists.” In 2000 he embarked on an ongoing photographic project on Nobel laureates, commissioned by the Foundation Lindau Nobel Laureate Meetings and a consortium of international institutions. Badge is Honorary Consul of the Democratic Republic of Timor-Leste in Germany.

Sandra Zarrinbal, born in 1968 in Münster, holds a doctorate of law and is a freelance author, poet and ghostwriter in Berlin. The historical biography *Der letzte Zeuge* (Pendo/Piper 2008), compiled and chronicled by her, was a non-fiction bestseller.

“Nobel Laureates in Portraits”—for this comprehensive project German photographer Peter Badge has been traveling the world since 2000. More than 400 encounters have now provided him with incomparable insight into the worlds of those who “have conferred the greatest benefit on mankind”—as Alfred Nobel described it in his last will and testament. This book is, however, much more than the mere “making of” of a long-term photographic undertaking.

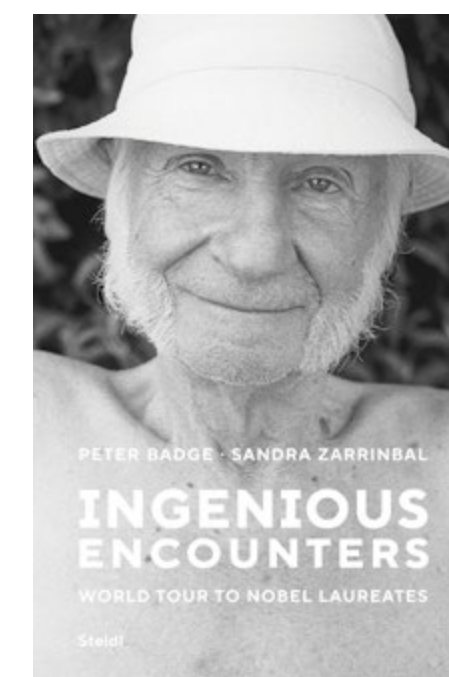
Ingenious Encounters. World Tour to Nobel Laureates reflects on the personalities, achievements and lives of the laureates from a unique perspective, both unusual and fascinating. Badge’s impressive accounts of his experiences have been compiled and penned by Sandra Zarrinbal to create a captivating book that defies categorization—as authentic as a diary, as informative as a work of popular science, as thrilling as an adventure documentary, as touching as a bildungsroman, as amusing as a celebrity biography, and as poetic as Nobel himself preferred to approach the world.

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

Peter Badge and Sandra Zarrinbal Ingenious Encounters World Tour to Nobel Laureates

Texts by Peter Badge, Sandra Zarrinbal,
Aaron Ciechanover and Gunnar Stålsett
Translated by First Edition Translations,
Suzette Capati Paguirigan and Michael Hulse
Book design by Holger Feroudj and Rahel Bünter /
Steidl Design
520 pages
6 × 9.3 in. / 15.2 × 23.5 cm
539 black-and-white photographs and 12 images
Tritone
Clothbound hardcover

€ 65.00 / £ 60.00 / US\$ 75.00
ISBN 978-3-95829-965-8





Isamu Noguchi (1904–1988) was a seminal and critically acclaimed sculptor. Committed to diverse media, his work includes sculpture, gardens, furniture, lighting, ceramics, architecture and set designs. Born in Los Angeles to an Irish-American teacher and editor and a Japanese poet, he was raised in Japan before returning to the United States to study at the age of 13. In 1926 Noguchi won one of the first Guggenheim fellowships and traveled to Paris where he worked for six months as a studio assistant to Constantin Brâncuși. His collaborations include furniture for Herman Miller, sets for choreographers Martha Graham and George Balanchine, and playground design with architect Louis I. Kahn. In 1985 Noguchi designed and opened the Isamu Noguchi Garden Museum (now the Noguchi Museum), in Long Island City, New York.

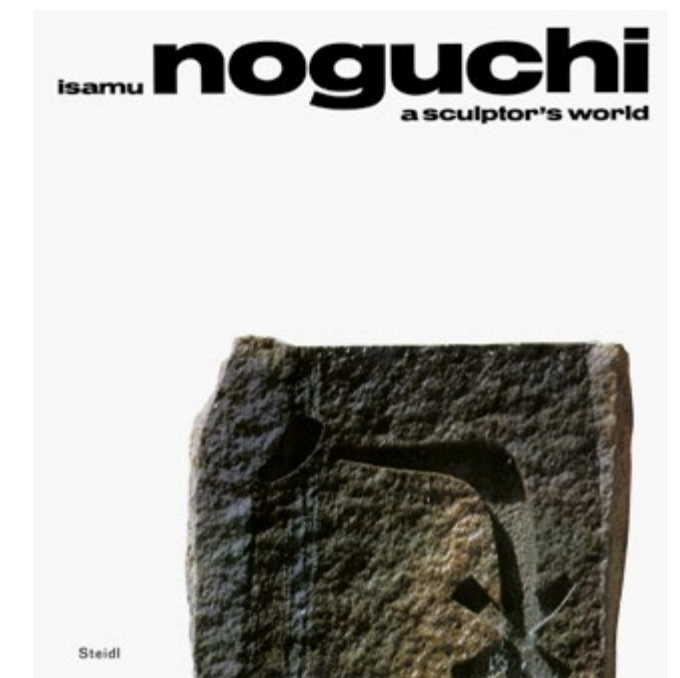
A Sculptor's World is the long-awaited new edition of the renowned 1968 autobiography of Isamu Noguchi, one of the twentieth century's most important sculptors and an influential believer in the social significance of the medium. Through over 250 images—photographs of Noguchi's experimental work, drawings and architectural plans—and told in his own words, it remains his most comprehensive statement about the art that brought him international acclaim. With an avant-garde layout and typography that remain fresh and compelling today, the book is essential reading for anyone with an interest in Noguchi's work—simultaneously subtle and bold, traditional and modern—or a general interest in sculpture. Reprinted twice by Steidl and long out of print, this volume includes the original foreword by R. Buckminster Fuller and incorporates paper stocks and printing techniques as close as possible to the 1968 edition.

We are a landscape of all we have seen. Isamu Noguchi

Isamu Noguchi A Sculptor's World

Texts by Isamu Noguchi, R. Buckminster Fuller
and Bonnie Rychlak
Book design by Isamu Noguchi
264 pages
9.3 × 10 in. / 23.7 × 25.5 cm
257 black-and-white and 13 color photographs
Four-color process
Clothbound hardcover with dust jacket

€ 75.00 / £ 70.00 / US\$ 85.00
ISBN 978-3-86930-915-6



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Steidl (ed.)
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Visual Book Culture, 2006–2020 comprises all the visual books created and published by Steidl over a key 15-year period—around 100 titles in total. This unprecedented collection, including many books otherwise out of print, is a rare opportunity to possess a piece of recent bookmaking history, and features works by some of the most renowned practitioners of the medium, including Robert Adams, Lewis Baltz, Bruce Davidson, Robert Runk, Nan Goldin, Karl Lagerfeld, Dayanita Singh, Joel Sternfeld, Juergen Teller, and seminal visual artists such as Jim Dine, Jiri Horn and Ed Ruscha.

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*... as myself as a student and the photographers
... my professors. Gerhard Steidl*



Steidl books, 2021–2022

2021

Akademie der Künste: Montage oder Fake News?
Alexejew, Manuela: It’s not about the Money
Beuys, Joseph: Beuys Laughing
Brüchmann, Peter: Beatles 1966
Clarke, Daniel: Long Island
Claxton, Dana: Dana Claxton
Cole, Teju and Sheikh, Fazal: Human Archipelago
Dine, Jim: A Beautiful Day
Dine, Jim: Electrolyte in Blue
Dine, Jim: I Print
Dine, Jim: Jim, as I know him
Dine, Jim: Jim Dine reading
Dine, Jim: Viral Interest
Dürrenmatt, Friedrich: Wege und Umwege 1
Dürrenmatt, Friedrich: Wege und Umwege 2
Eggleston, William: The Outlands
Ehrlich, Richard: The Arolsen Holocaust Archive
Epstein, Mitch: In India
Epstein, Mitch: Property Rights
Fellini, Federico: Von der Zeichnung zum Film
Fosso, Samuel: AUTOPORTRAIT
Gasser, Martin: Nach der Natur
Graffenried, Michael von: Our Town
Graffenried, Michael von: Swiss Press Yearbook 21
Heiting, Manfred and Lemke, Kristina: Dr. Paul Wolff & Alfred Tritschler
Hoffmann, Felix and Schönegg, Kathrin: Send me an image
Keel, Philipp: Last Summer
Kentridge, William: Domestic Scenes
Kuhn, Mona: Kings Road
Light, Ken: Course of the Empire
Ludwig, Mark: Our Will to Live
Morawetz, Lina and Stumpf, Sebastian: Nebenan
Onishi, Shigeru: A Metamathematical Proposition
Packham, Monte: Rhyme Time
Peress, Gilles: Whatever You Say, Say Nothing
Peress, Gilles and Klatell, Chris: Annals of the North
Rautert, Timm: Timm Rautert and the Lives of Photography
Rautert, Timm: Timm Rautert und die Leben der Fotografie
Rautert, Timm: otl aicher / rotis
Rautert, Timm: Deutsche Geschichten
Sheikh, Fazal: The Moon is behind us
Staeck, Klaus: Plakate
Steidl: Spring/Summer 2021 catalogue
Steidl: Fall/Winter 2021/2022 catalogue
Sutkus, Antanas: Children
Thormaehlen, Karsten: Young at Heart
Uslar, Alfons von and Kunsthau Göttingen: Das Haus für die Kunst
Venzago, Alberto: Taking Pictures, Making Pictures
Waltinger, Ty: Climate Paintings
Weggenmann, Markus: Ein Bild schreit nach dem nächsten!
Würthle, Michel: Paris Bar Press Confidential
Zimmermann, Harf and Dine, Jim: House of Words

2022

Adams, Robert: The Plains, from Memory
Adams, Robert and Chuang, Joshua: Boats, Books, Birds
Aldridge, Miles: Please Please Return Polaroid
Arp, Hans / Jean: Twenty Sketchbooks
Atelier ST: Faktorenhaus Schönbach
Bartsch, Werner: Zeitaufnahmen
Beuys, Joseph: Beuys in America
Beuys, Joseph: Four Books in a Box

Beuys, Joseph: Honey is flowing in all directions
Beuys, Joseph: Intuition
Beuys, Joseph: Periphery Workshop
Beuys, Joseph: The Principle of Economic Value
Bowen, Deanna: Deanna Bowen
Burtynsky, Edward: African Studies
Comte, Michel: EL & Us
Dine, Jim: Grace and Beauty
Dürrenmatt, Friedrich: Wege und Umwege 3
Eggleston, William: Chromes
Ellison, Ralph: Photographer
Engeler: Regula: der welt viel tiefe welten
Epstein, Mitch: Recreation
Epstein, Mitch: Silver + Chrome
Frazier, LaToya Ruby: Flint is Family in Three Acts
Friedlander, Lee: Pickup
Friedlander, Lee: Workers. The Human Clay
Gasser, Martin: D’Après Nature
Goldin, Nan: This Will Not End Well
Graffenried, Michael von: Swiss Press Yearbook 22
Grass, Günter: Günter Grass als Buchkünstler
Heiting, Manfred: At the Still Point
Hill, John T.: Random Access
Hoepker, Thomas: The Way It Was. Road Trips USA
Hofer, Evelyn: Dublin
Horn, Roni: Félix González-Torres Roni Horn
Horn, Roni: LOG
Horn, Roni: Remembered Words
Horn, Roni: Weather Reports You
Kapoor, Anish: Architectural Projects
Kapoor, Anish: Make New Space. Architectural Projects
Kentridge, William: Catalogue Raisonné Volume 1. Prints and Posters 1974–1990
Killip, Chris: Skinningrove
Koelbl, Herlinde: Metamorphoses
Kulturstiftung Appenzell: R.A.W. or the sirens of Titan

Kunhardt, Dorothy: Collected Works
Leutwyler, Henry: International Red Cross & Red Crescent Museum
Leutwyler, Henry: Misty Copeland
Leutwyler, Henry: Philippe Halsman. A Photographer’s Life
Meiselas, Susan: Carnival Strippers Revisited
Michener, Diana: Bones
Michener, Diana: Mortes
Museum Folkwang: Expressionists at Folkwang
Museum Folkwang: Hundert Jahre Gegenwart
Museum Folkwang: We Want You!
Näder, Hans-Georg: Futuring Human Empowerment
Parks, Gordon: Pittsburgh Grease Plant
Parks, Gordon: Segregation Story. Expanded Edition
Parks, Gordon: Stokely Carmichael and Black Power
Samoylova, Anastasia and Evans, Walker: Floridas
Shabazz, Jamel: Albums
Singh, Dayanita: Book Building
Singh, Dayanita: Let’s See
Singh, Dayanita: Sea of Files
Steidl, Gerhard: Büchermachen mit Günter Grass
Steidl, Gerhard: Steidl Book Culture, 2006–2020

Steidl: Spring/Summer 2022 – Fall/Winter 2022/23 catalogue
Steidl: Spring/Summer 2023 catalogue
Sutkus, Antanas: Street Life
Theseus Chan: STEIDL–WERK No.30: KUNSTHAUS GÖTTINGEN
The Tellers: Auguri
The Walther Collection: Events of the Social
Wesely, Michael: The Camera was Present

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

Gerhard Steidl (ed.)
Steidl Book Culture, 2021–2022

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If you read a book, or a visual book—for me, it is all reading—or if you are in a gallery or a museum, and the curated show was done by an educated person, that educates you visually. That all adds up. Gerhard Steidl



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