

*Steidl*

*Fall/Winter 2021/2022*

Steidl

Fall / Winter 21 / 22

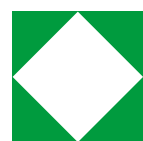




# Steidl New Books

Fall/Winter 2021/22

- |    |   |    |   |     |   |
|----|---|----|---|-----|---|
| 5  | <b>Damien Hirst</b><br>Pharmacy London                          | 37 | <b>Diana Michener</b><br>Bones                                    |     | <b>Lee Friedlander</b>  |
| 7  | <b>Anna Atkins</b><br>Photographs of British Algæ               | 39 | <b>Alberto Venzago</b><br>Taking Pictures, Making Pictures        | 73  | Workers. The Human Clay   |
| 9  | <b>Benoît Pierre Emery</b><br>Carré. A Vintage Scarf Collection | 41 | <b>Jamey Stillings</b><br>ATACAMA                                 | 75  | Pickup  |
| 11 | <b>Richard Serra</b><br>Notebooks Vol. 2                        | 43 | <b>Mitch Epstein</b><br>In India                                  |     | <b>Joseph Beuys</b>   |
| 13 | <b>Hans / Jean Arp</b><br>Twenty Sketchbooks                    | 45 | <b>Anastasia Samoylova / Walker Evans</b><br>Floridas             | 77  | Beuys Laughing  |
| 15 | <b>Benoît Peverelli</b><br>CHANEL – Fittings and Backstage      |    | <b>David Bailey</b>   | 79  | Beuys in America  |
| 17 | Asia 8 Collector's Boxed Set                                    | 47 | Road to Barking   | 81  | Honey is flowing in all directions  |
| 19 | <b>Zhang Lijie</b><br>Midnight Tweedle                          | 49 | Bailey's Matilda  | 83  | The Principle of Economic Value   |
| 21 | <b>Susan Meiselas</b><br>Carnival Strippers Revisited           | 51 | 117 Polaroids   | 85  | Intuition!  |
| 23 | <b>Chris Killip</b><br>Skinningrove                             | 53 | <b>Miles Aldridge</b><br>Please Please Return Polaroid            | 87  | <b>Klaus Staeck / Gerhard Steidl (eds.)</b><br>Beuys Book                             |
| 25 | <b>Antanas Sutkus</b><br>Street Life                            | 55 | <b>Mark Peterson</b><br>White Noise                               | 89  | <b>Timm Rautert</b><br>Deutsche Geschichten 1968–1978                                 |
| 27 | <b>Evelyn Hofer</b> Dublin                                      | 57 | <b>LaToya Ruby Frazier</b><br>Flint is Family in Three Acts       | 91  | <b>Michel Würthle</b><br>Paris Bar Press Confidential                                 |
|    | <b>Henry Leutwyler</b>  | 59 | <b>Margaret Courtney-Clarke</b><br>When Tears Don't Matter        | 93  | <b>Mark Ludwig</b><br>Our Will to Live. The Terezín Music Critiques of Viktor Ullmann |
| 29 | Philippe Halsman  | 61 | <b>Joshua Chuang / Robert Adams (eds.)</b><br>Boats, Books, Birds | 95  | <b>Isamu Noguchi</b><br>A Sculptor's World  |
| 31 | Misty Copeland  |    | <b>Robert Adams</b>   | 97  | <b>William Kentridge</b><br>Domestic Scenes   |
| 33 | <b>Koto Bolofo</b><br>Say Cheese                                | 63 | The Plains, from Memory   | 99  | <b>Manuela Alexejew / Thomas Kausch</b><br>It's not about the Money                   |
| 35 | <b>Mona Kuhn</b><br>Kings Road                                  | 65 | Los Angeles Spring  | 101 | <b>Felix Hoffmann / Kathrin Schöneegg (eds.)</b><br>Send me an Image                  |
|    |   | 67 | On Lookout Mountain   |     |   |
|    |   | 69 | Eden  |     |   |
|    |   | 71 | Summer Nights, Walking  |     |   |



**Pharmacy®  
London**

**Damien  
Hirst**

Steidl. Other Criteria



10 hardcover books  
in individual cardboard sleeves



Stored in a wooden crate (open)

Limited edition  
of 750 sets

Signed and numbered  
by Damien Hirst



Wooden crate (closed)

**Introductory Price**

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

### **Damien Hirst Pharmacy London**

**Limited edition of 750 sets  
Signed and numbered by Damien Hirst**

Book design by Jason Beard  
3,800 pages  
17.3 × 11.6 in. / 44 × 29.4 cm  
3,565 color photographs  
Four-color process  
Ten screen-printed clothbound hardcovers  
in individual cardboard sleeves,  
all housed in a wooden crate

- Vol. 1  
Barking & Dagenham, Barnet, Bexley  
340 pages
- Vol. 2  
Brent, Bromley, Camden  
416 pages
- Vol. 3  
City of London, Croydon, Ealing  
324 pages
- Vol. 4  
Enfield, Greenwich, Hackney, Hammersmith & Fulham  
420 pages
- Vol. 5  
Haringey, Harrow, Havering  
344 pages
- Vol. 6  
Hillingdon, Hounslow, Islington, Kensington & Chelsea  
420 pages
- Vol. 7  
Kingston upon Thames, Lambeth, Lewisham, Merton  
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  
**Introductory Price until 31 March 2022**  
€ 1,500.00 / £ 1,250.00 / US\$ 1,700.00  
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







Part I cover



Part II cover



Part III cover



Part IV cover



Part V cover



Part VI cover



Part VII cover



Part VIII cover



Part IX cover



Part X cover



Part XI cover



Part XII cover



Vol. 1 cover

Contents:

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

2021: 150th anniversary of Anna Atkins’ death

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.

*Anna Atkins’ Photographs of British Algæ* is the first photobook created by a photographic artist. Only one set of these 13 handmade books, kept in the safes of the New York Public Library, is worldwide available. This Steidl Facsimile brings them now back to life, as they had never been printed or published before.

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 housed in a slipcase

€ 650.00 / £ 550.00 / US\$ 750.00  
Introductory Price until 31 March 2022  
€ 565.00 / £ 475.00 / US\$ 650.00  
ISBN 978-3-95829-510-0

Anna Atkins (1799–1871) was an English botanist and, some argue, the very first female photographer, most noted for using photography in her books on various plants. Having grown up with her father John George Children — a chemist, mineralogist, and not too successful zoologist — she was surrounded by science and also contributed to her father’s work. Her engravings of shells can be found in her father’s translated edition of Jean-Baptiste de Monet Lamarck’s *Genera of Shells*, published in 1823, but it is her work with cyanotypes that she is best known for. Through her father and her husband, 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 the cyanotype printing method. She became interested in the cyanotype process which produced images through so-called sun-printing. The object is placed on paper which has been treated with ferric ammonium citrate and potassium ferricyanide, after which it is exposed to sunlight and then 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 chose to use it for what is considered to be the first work with photographic illustrations, namely her *Photographs of British Algæ: Cyanotype Impressions* (1843). Only 13 copies of the handmade books are known to exist.

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







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  
11 × 11 in. / 28 × 28 cm

Vol. 1  
296 pages  
220 color images

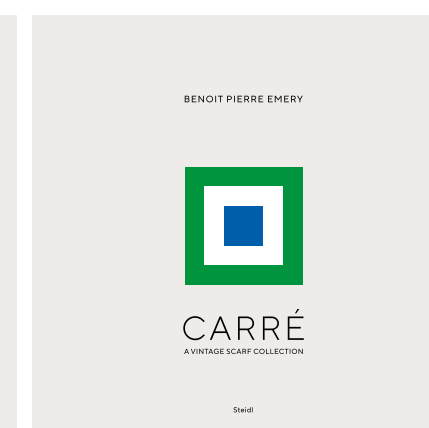
Vol. 2  
296 pages  
2,178 color images

Four-color process  
Two clothbound hardcovers in a slipcase

€ 250.00 / £ 220.00 / US\$ 295.00  
**Introductory Price until 31 March 2022**  
€ 210.00 / £ 180.00 / US\$ 250.00  
ISBN 978-3-95829-885-9



Vol. 1

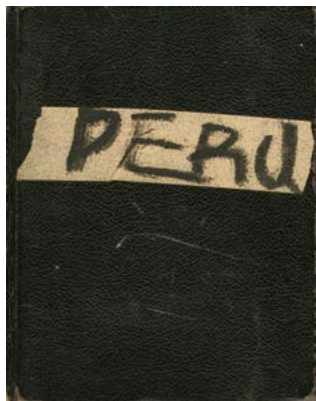


Vol. 2



Slipcase





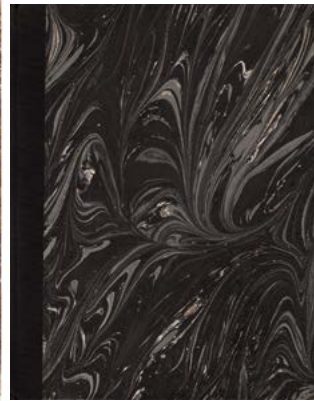
Machu Picchu steps  
Peru, 1972



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

Limited edition of 1,000 boxed sets  
signed and numbered by Richard Serra

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

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

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

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

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  
8.1 × 10.6 in. / 20.6 × 27 cm  
136 pages  
Leatherbound hardcover

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

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

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

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

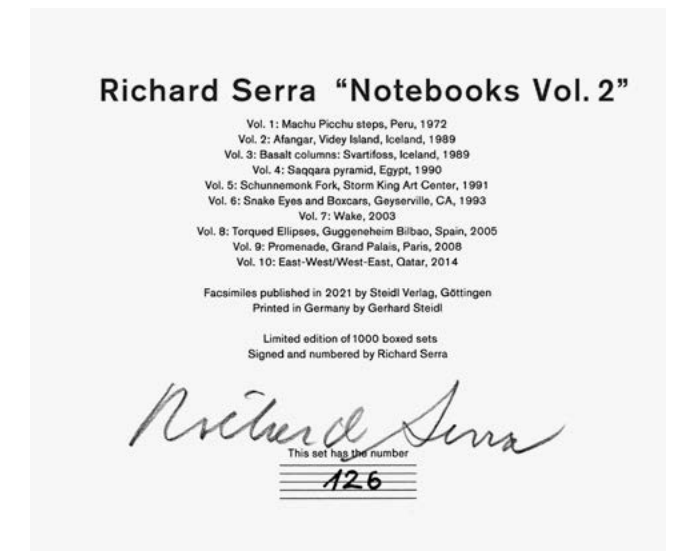
10 facsimile books housed  
in a wooden crate  
15.1 × 11.6 × 7.9 in. / 38.5 × 29.5 × 20 cm  
764 pages total  
Tritone

€ 995.00 / £ 875.00 / US\$ 1,200.00  
Introductory Price until 31 March 2022  
€ 800.00 / £ 725.00 / US\$ 995.00  
ISBN 978-3-86930-975-0

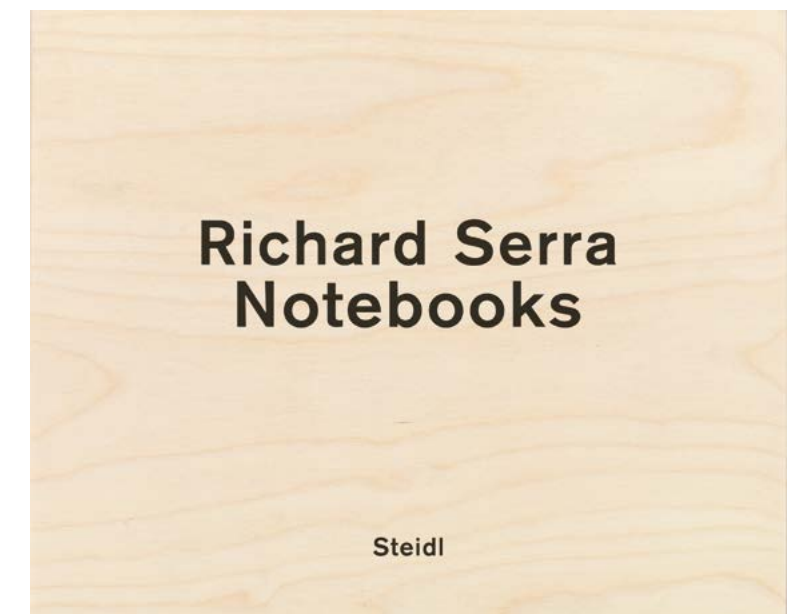


Throughout his career, the renowned American sculptor Richard Serra has kept a large number of notebooks which by now fill an entire library in his studio. Contained within them are delicate sketches of his travels, of landscapes, architecture and of other ideas, some of which the artist developed into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

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



Edition certificate, signed and numbered by Richard Serra





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

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

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

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

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

Hans/Jean Arp  
Twenty Sketchbooks

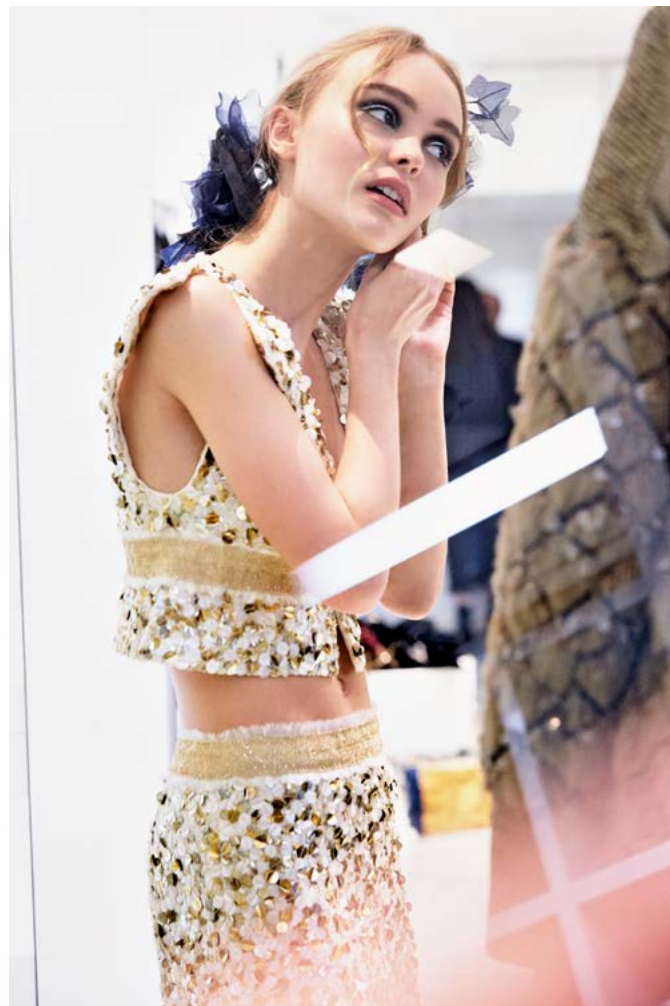
Edited by Rainer Hüben and Roland Scotti  
Text by Rainer Hüben  
4.1 × 12 × 7.1 in. / 10.5 × 30.5 × 18 cm  
20 softcover books and a reader, housed in an archive box  
Tritone and four-color process

€ 248.00 / £ 210.00 / US\$ 295.00  
Introductory Price until 31 March 2022  
€ 200.00 / £ 170.00 / US\$ 250.00  
ISBN 978-3-95829-336-6



|   |  |   |
|---|--|---|
| Vol. 1<br>46 pages<br>4.7 × 7.1 in. / 12 × 18 cm<br>22 color facsimiles               | Vol. 8<br>54 pages<br>4.1 × 5.8 in. / 10.5 × 14.8 cm<br>22 color facsimiles            | Vol. 15<br>68 pages<br>2.9 × 4.1 in. / 7.3 × 10.5 cm<br>9 color facsimiles                      |
| Vol. 2<br>66 pages<br>3.9 × 5.5 in. / 10 × 14 cm<br>30 color facsimiles               | Vol. 9<br>52 pages<br>4.1 × 5.8 in. / 10.5 × 14.8 cm<br>18 black-and-white facsimiles  | Vol. 16<br>70 pages<br>3.9 × 5.8 in. / 10 × 14.8 cm<br>33 color facsimiles                      |
| Vol. 3<br>48 pages<br>4.1 × 5.9 in. / 10.5 × 15 cm<br>19 black-and-white facsimiles   | Vol. 10<br>82 pages<br>2.6 × 4.3 in. / 6.5 × 11 cm<br>25 black-and-white facsimiles    | Vol. 17<br>80 pages<br>3.5 × 5.3 in. / 9 × 13.5 cm<br>34 color facsimiles                       |
| Vol. 4<br>66 pages<br>4.1 × 5.8 in. / 10.5 × 14.7 cm<br>31 black-and-white facsimiles | Vol. 11<br>96 pages<br>3 × 4.7 in. / 7.6 × 12 cm<br>18 color facsimiles                | Vol. 18<br>28 pages<br>4.1 × 5.9 in. / 10.3 × 15.1 cm<br>11 black-and-white facsimiles          |
| Vol. 5<br>56 pages<br>3.9 × 6 in. / 10 × 15.3 cm<br>27 black-and-white facsimiles     | Vol. 12<br>52 pages<br>4.1 × 5.8 in. / 10.5 × 14.7 cm<br>12 black-and-white facsimiles | Vol. 19<br>42 pages<br>5.8 × 4.1 in. / 14.8 × 10.3 cm<br>9 black-and-white facsimiles           |
| Vol. 6<br>54 pages<br>4.1 × 5.8 in. / 10.5 × 14.7 cm<br>25 color facsimiles           | Vol. 13<br>66 pages<br>3.8 × 5.3 in. / 9.6 × 13.5 cm<br>26 color facsimiles            | Vol. 20<br>28 pages<br>4.1 × 5.8 in. / 10.5 × 14.8 cm<br>3 black-and-white facsimiles           |
| Vol. 7<br>66 pages<br>4.1 × 5.8 in. / 10.5 × 14.8 cm<br>29 color facsimiles           | Vol. 14<br>88 pages<br>2.9 × 4.1 in. / 7.3 × 10.5 cm<br>3 color facsimiles             | Reader in English, German,<br>French and Italian<br>6.7 × 11 in. / 17 × 28 cm<br>128 facsimiles |





## Introductory Price

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 × 7.3 in. / 14 × 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

Four-color process  
Four clothbound hardcovers in a slipcase

€ 175.00 / £ 150.00 / US\$ 195.00  
**Introductory Price until 31 March 2022**  
€ 135.00 / £ 120.00 / US\$ 150.00  
ISBN 978-3-95829-968-9



Slipcase

Vols. 1-4





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*



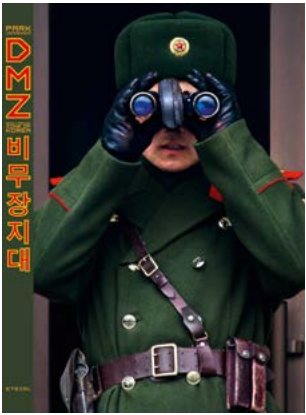
Book 5:  
Robert Zhao Renhui  
*A Guide to the Flora and Fauna of the World*



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

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

Theseus Chan  
Art Director



8 Books Asia 8



8 Books Asia 8 packed Furoshiki style, delivered in a cardboard box

Asia 8 Collector’s Boxed Set

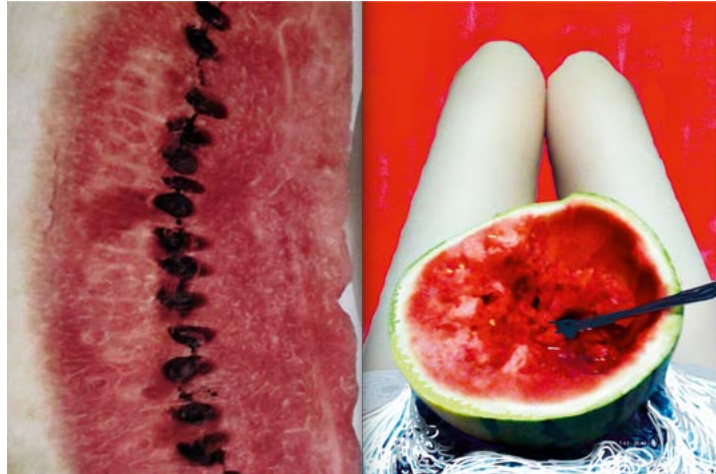
Limited edition of 100 sets  
Packaging design by Theseus Chan  
8 books (see left page) wrapped furoshiki style  
and packed in a cardboard box

€ 850.00 / £ 725.00 / US\$ 995.00  
Introductory Price until 31 March 2022  
€ 750.00 / £ 650.00 / US\$ 895.00  
ISBN 978-3-95829-368-7



Cardboard Box





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

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

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

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

## Zhang Lijie Midnight Tweedle

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

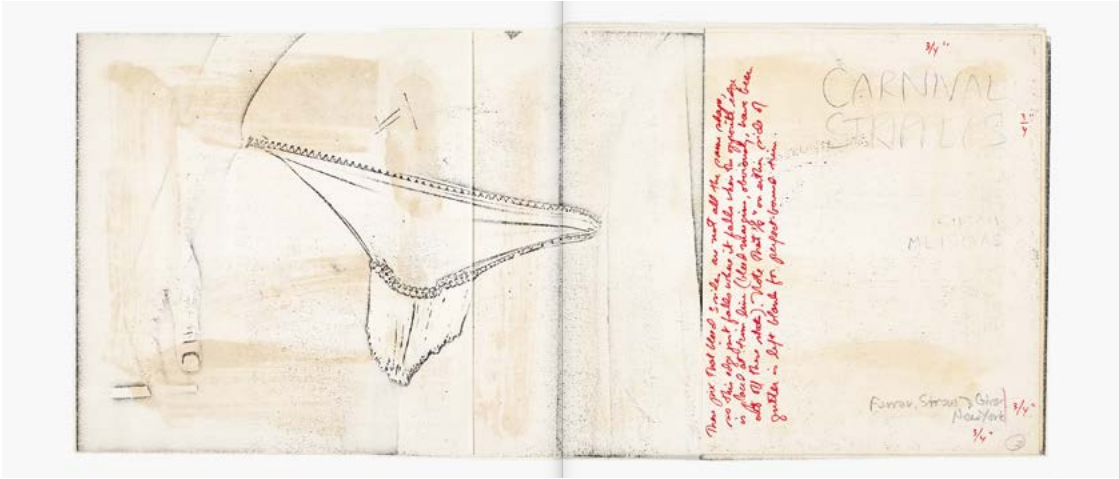
€ 50.00 / £ 45.00 / US\$ 65.00  
ISBN 978-3-95829-314-4







Vol.1 Carnival Strippers



Vol.2 Making of

Susan Meiselas has worked as a freelance documentary photographer since joining Magnum Photos in 1976. Her images, particularly those covering the hostilities in Central America during the insurrection, have been widely published and exhibited. Meiselas' many books include *Carnival Strippers* (1976), *Nicaragua* (1981), *Kurdistan: In the Shadow of History* (1997), a project on the 100-year visual history of Kurdistan, *Pandora's Box* (2001), exploring a New York S&M club, and *Tar Beach* (2020). In 1992 she received a MacArthur Fellowship, in 2015 a Guggenheim Fellowship, and in 2019 the Deutsche Börse Photography Foundation Prize for her retrospective *Mediations*.

## Susan Meiselas Carnival Strippers Revisited

Edited by Felix Hoffmann  
Texts by Abigail Solomon-Godeau, Sylvia Wolf and Felix Hoffmann  
Book design by Susan Meiselas, Felix Hoffmann and Bernard Fischer / Steidl Design  
10.8 x 9.3 in. / 27.5 x 23.5 cm

Vol 1. Carnival Strippers  
160 pages  
80 black-and-white photographs

Vol 2. Making of  
144 pages  
20 black-and-white and 26 color photographs,  
30 contact sheets, 49 documents

Tritone and four-color process  
Clothbound hardcover with dust jacket  
and hardcover in a slipcase

€ 75.00 / £ 70.00 / US\$ 85.00  
ISBN 978-3-96999-002-5

This is the new and expanded edition of Susan Meiselas' 1976 book *Carnival Strippers*, arguably one of the most important photographic projects of the second half of the twentieth century. From 1972 to 1975, Meiselas spent her summers photographing women who performed striptease for small-town carnivals in New England, Pennsylvania and South Carolina. As she followed the shows from town to town, she captured the dancers on stage and off, their public performances as well as private lives, creating a portrait both documentary and empathetic: "The recognition of this world is not the invention of it. I wanted to present an account of the girl show that portrayed what I saw and revealed how the people involved felt about what they were doing." Meiselas also taped candid interviews with the dancers, their boyfriends, the show managers and paying customers, which form a crucial part of the book.

Meiselas' frank description of these women brought a hidden world to public attention, and explored the complex role the carnival played in their lives: mobility, money and liberation, but also undeniable objectification and exploitation. Produced during the early years of the women's movement, *Carnival Strippers* reflects the struggle for identity and self-esteem that characterized a complex era of change. Featuring largely unpublished additional photos, contact sheets and letters in its *Making of Volume*, *Carnival Strippers Revisited* gives new depth to Meiselas' influential vision.

*Any book allows its reader to distance himself. The curtain closing on the girl show stage is replaced by the page turning over. Like the show, the book represents coexistent aspects of a phenomenon, one which horrifies, one which honors. If the viewer is appalled by what follows, that reaction is not so different from the alienation of those who participate in the shows. Susan Meiselas, 1976*

Co-published with C/O Berlin

Exhibitions:  
Kunst Haus Wien, Vienna, 16 September 2021 to  
20 February 2022  
C/O Berlin, summer 2022



Vol. 1.



Vol. 2



Slipcase





Born on the Isle of Man, Chris Killip (1946–2020) was Professor of Visual and Environmental Studies at Harvard University where he taught from 1991. His solo exhibitions include those at Museum Folkwang, Essen; Le Bal, Paris; Tate Britain, London; Museo Reina Sofia, Madrid; and the J. Paul Getty Museum, Los Angeles. Killip's works are held in the permanent collections of institutions including the Museum of Modern Art, New York; George Eastman House, Rochester; and the Victoria and Albert Museum, London. His books with Steidl are *Pirelli Work* (2006), *Seacoal* (2011), *Arbeit / Work* (2012), *Isle of Man Revisited* (2015), *In Flagante Two* (2016) and *The Station* (2020).

Of all Chris Killip's bodies of work, the photographs he made between 1982 and 1984 in the village of Skinningrove on the north-east coast of England are perhaps his most intimate and encompassing—of the community he photographed and of himself. "Like a lot of tight-knit fishing communities, it could be hostile to strangers, especially one with a camera," Killip recalled, "Skinningrove fishermen believed that the sea in front of them was their private territory, theirs alone."

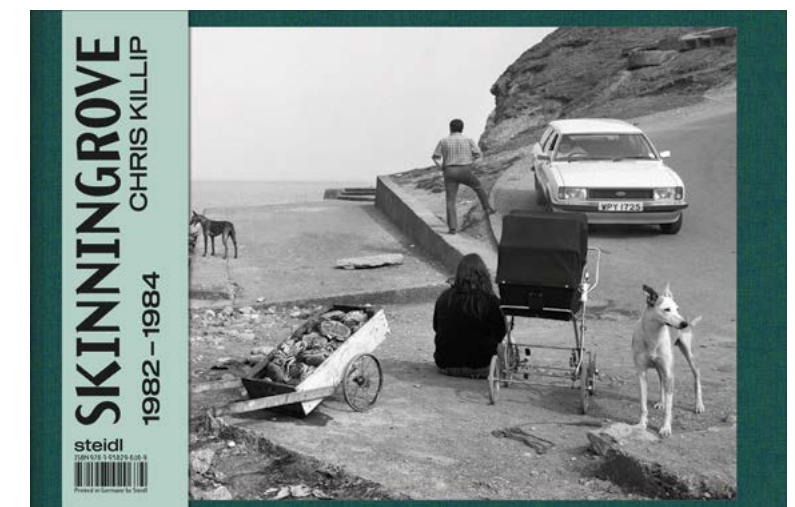
Although four images from the series were included in his groundbreaking *In Flagante* (1988), Killip resisted collecting all in a single book for over three decades—he had become so invested in them and respectful of his subjects that he needed time and distance to understand their significance. For a photographer whose work was grounded in the urgent value of documenting "ordinary" peoples' lives, these nuanced images—radiating a vast stillness of light and time, embedded with the granularity of lives lived—reveal Killip's conviction that no life is ordinary: everyday lives are sublime. First published in 2018 as a newspaper which he personally and anonymously put into every letterbox in the village, this new Steidl edition includes an introduction by the photographer and as-yet-unpublished photos; it was completed shortly before Killip died in October 2020.

*When you're photographing you're caught up in the moment, trying to deal as best you can with what's in front of you. At that moment you're not thinking that a photograph is also, and inevitably, a chronicle of a death foretold. A photograph's relationship to memory is complex. Can memories ever be made real, or is a photograph sometimes the closest we can come to making them seem real?* Chris Killip

## Chris Killip Skinningrove

Text by Chris Killip  
Book design by Pony Ltd.  
104 pages  
11.8 × 7.9 in. / 30 × 20 cm  
50 black-and-white photographs  
Tritone  
Clothbound hardcover

€ 50.00 / £ 45.00 / US\$ 65.00  
ISBN 978-3-95829-903-0







Born in Kluoniškiai, Lithuania, in 1939, Antanas Sutkus earned a degree in journalism in Vilnius and worked for daily newspapers before co-founding the Lithuanian Photographers' Association in 1969, which he headed for many years. Sutkus was president of the Union of Lithuanian Art Photographers upon its establishment in 1996 and has been its honorary president since 2009. He is the recipient of the Lithuanian National Culture and Arts Award and the Order of the Lithuanian Grand Duke Gedimas, an Erna and Victor Hasselblad Foundation Grant and the 2017 Erich Salomon Award of the Deutsche Gesellschaft für Photographie. Sutkus has exhibited extensively, including his 2018 retrospective at the National Gallery of Art in Vilnius held on the hundredth anniversary of the Republic of Lithuania. Sutkus' books with Steidl are *Planet Lithuania* (2018) and *Pro Memoria* (2020) and *Children* (2021).

In 1959, at just 20 years of age, Antanas Sutkus began photographing on the streets of Vilnius, then the capital of the Soviet Socialist Republic of Lithuania. Strolling through the town, his attitude was more that of a flaneur than of a photographer, observing and absorbing the essence of daily life as it was offered to him by his fellow citizens. At the time it was difficult to find safe surroundings in such a highly controlling and controlled society as Soviet-occupied Lithuania. But the streets offered open spaces, diverse passersby, bustling traffic and multiple layers of events. It was here that people tried to carve out and preserve niches for their little moments of joy. Establishing these tiny islands of individuality within such a strict and brutal system sets the frame for Sutkus' street photography and the contrasting realities of his loving observations of everyday life.

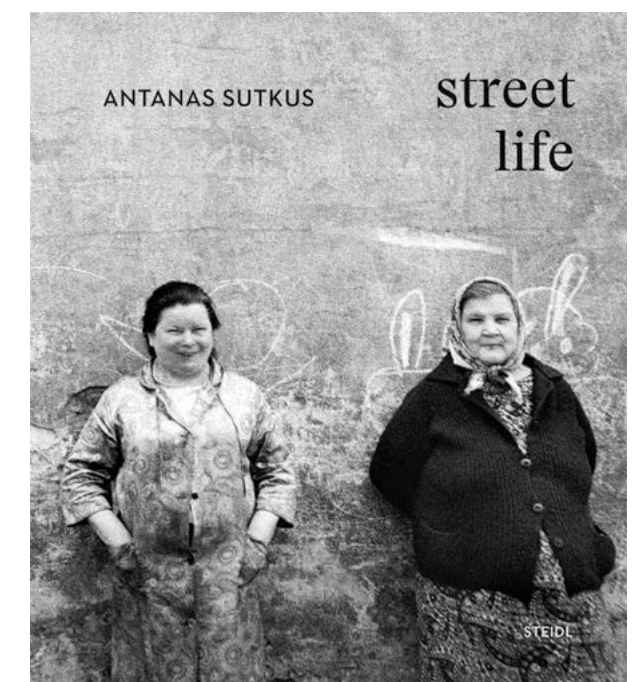
*I don't like tricks or paparazzi scoops, probably that's why all my best shots are taken on village and city streets, and their main characters are ordinary passersby. While photographing, making inner contact with another person has always been important to me. It seems to be only a momentary meeting, but it is so telling. I trust my intuition, I work totally spontaneously.* Antanas Sutkus



## Antanas Sutkus Street Life

English / German / Lithuanian edition  
Edited by Thomas Schirnböck  
Text by Johanna Adorján  
Book design by Holger Feroudj / Steidl Design  
176 pages  
9.3 × 10.4 in. / 23.5 × 26.5 cm  
160 black-and-white photographs  
Tritone  
Clothbound hardcover

€ 48.00 / £ 40.00 / US\$ 58.00  
ISBN 978-3-95829-762-3







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

The starting point for this book is Evelyn Hofer's *Dublin: A Portrait*, which features an in-depth essay by V. S. Pritchett and photos by Hofer, and enjoyed great popularity upon its original publication in 1967. *Dublin: A Portrait* is an example of Hofer's perhaps most important body of work, her city portraits: books that present comprehensive prose texts by renowned authors alongside her self-contained visual essays with their own narratives. *Dublin: A Portrait* was the last book published in this renowned series. The newly conceived *Dublin* focuses on the photos Hofer took on behalf of the publisher Harper & Row in 1965 and 1966. In Dublin Hofer repeatedly turned her camera to sights of the city, but mainly to the people who constituted its essence. She made numerous portraits—be they of writers and public figures or unknown people in the streets. Her portraits give evidence of an intense, respectful engagement with her subjects, who participate as equal partners in the process of photographing.

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

## Evelyn Hofer Dublin

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

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







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

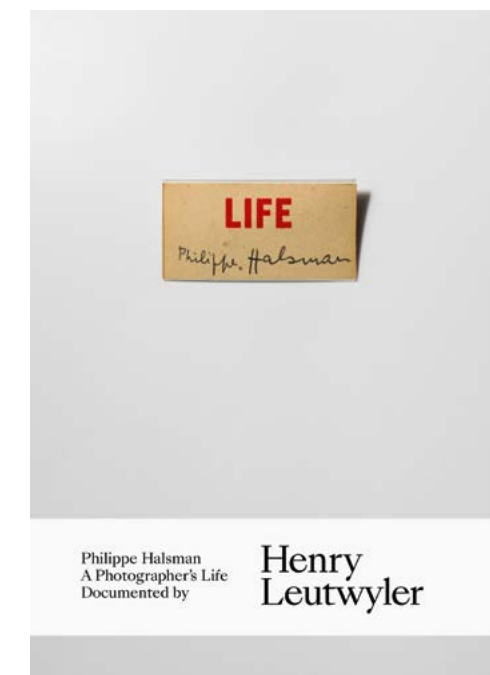
In this book Henry Leutwyler documents the professional and private life of renowned *Life* magazine photographer Philippe Halsman (1906–79), who had a total of 101 *Life* covers to his name—more than any other photographer. Leutwyler first saw Halsman's work as a teenager in an exhibition at the International Center of Photography in 1979; now, more than 40 years later, his fascination has finally found fruition. With his trademark approach, both forensic and imaginative, he teases out the meanings held within inanimate objects and how they reveal their owner's personality. In close collaboration with the Halsman Archive, Leutwyler has photographed hundreds of objects belonging to Halsman—from his cameras to his glasses, from his passport to a range of letters (from Janet Leigh, Richard Avedon and Richard Nixon, to name but a few), from table-tennis bats and balls to a collection of jewel-like, paper-wrapped soaps from around the world—in the words of Halsman's grandson Oliver Halsman Rosenberg, "magical evidence of a time that will never exist again."

*In this book I have attempted yet again to tell a story and draw a portrait, through one's belongings. Objects talk.*  
Henry Leutwyler

## Henry Leutwyler Philippe Halsman A Photographer's Life

Texts by Irene Halsman, Oliver Halsman Rosenberg and Mark Lubell  
Book design by Chris Gautschi  
400 pages  
8 × 11.8 in. / 20.3 × 30 cm  
322 color photos  
Four-color process  
Clothbound hardcover with a belly-band

€ 75.00 / £ 68.00 / US\$ 85.00  
ISBN 978-3-95829-792-0







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

## Henry Leutwyler Misty Copeland

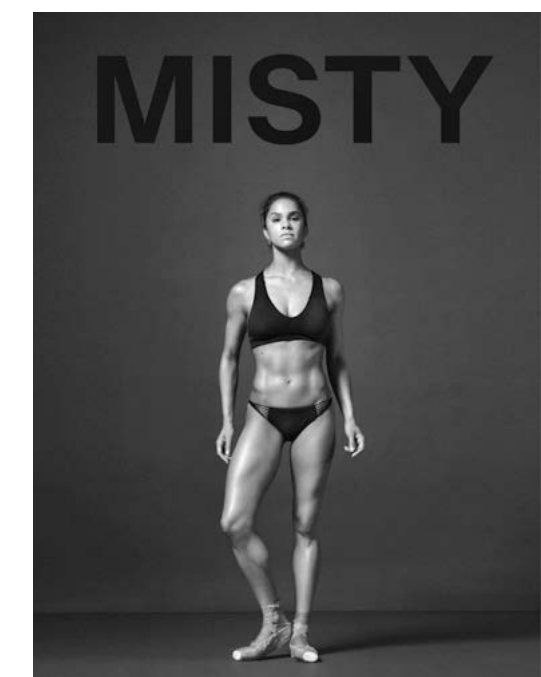
Text by Nathalie Herschdorfer  
Book design by Chris Gautschi  
72 pages  
10.8 × 14.4 in. / 27.4 × 36.6 cm  
28 black-and-white and 6 color photographs  
Tritone and four-color process  
Clothbound hardcover

€ 58.00 / £ 54.00 / US\$ 65.00  
ISBN 978-3-95829-892-7

Henry Leutwyler is certainly no stranger to the art of ballet—for many years he photographed on stage and behind the scenes at the New York City Ballet, culminating in his book *Ballet*, since published by Steidl in two editions. Yet *Misty Copeland* pushes Leutwyler's vision into a new direction: neither a strict portrait of the renowned ballerina nor a mere documentation of her exceptional craft, this is an intimate collaboration between photographer and subject that explores the subtleties of Copeland as a performer, person, persona and idol.

Born in Kansas City, Missouri, and raised in San Pedro, California, Copeland's biography has all the arc of a fairy tale: she was living in a shabby hotel room, struggling with five siblings for a place to sleep on the floor, when she began ballet studies at the late age of 13. She soon proved a prodigy: within three months of her first class she was dancing en pointe, in just over a year she was performing professionally. In 2015 she became the first African-American woman appointed principal dancer at the prestigious American Ballet Theatre in the 75 years of its existence. In Copeland's own words: "The path to your success is not as fixed and inflexible as you think."

*The challenge for the two protagonists was to situate themselves in another temporality and in another corporality.*  
Nathalie Herschdorfer







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

If one had to choose a single series that summed up Koto Bolofo's unconventional approach to fashion photography, it could well be *Say Cheese*—pictures brimming with light and delight which defy the often stilted, glum or over-dramatized images of the industry. These photos were originally published in 2000 in *Vogue Italia*, then under the legendary Franca Sozzani, whom Bolofo first met in 1984 and worked with for more than 25 years. He fondly remembers the exceptional creative freedom she gave him and other photographers at the magazine—Sozzani provided the clothes, they did the rest.

And so it was with *Say Cheese*: Bolofo was given a wardrobe of female swimwear, and with the help of his frequent stylist Nicoletta Santoro, he shunned professional models, instead enlisting a vibrant squad of real synchronized swimmers, California's Riverside Aquettes. The resulting images show a variety of female bodies at ease and play—floating and twirling in sparkling, sun-filled water, clad in retro looks, from Great Gatsby flair to flowered 1950s bathing caps, and each wearing Bolofo's favorite accessory: a genuine smile.

*My work has always been "off fashion," while still being in fashion.* Koto Bolofo



## Koto Bolofo Say Cheese

Foreword by Monte Packham  
Book design by Rahel Bünter / Steidl Design  
48 pages  
11.4 × 14.6 in. / 29 × 37 cm  
30 color photographs  
Four-color process  
Clothbound hardcover

€ 38.00 / £ 35.00 / US\$ 45.00  
ISBN 978-3-95829-733-3







Born in São Paulo in 1969 and today based in Los Angeles, Mona Kuhn is best known for her large-scale dreamlike photographs of the human form. Her work often references classical themes and is distinguished by the close relationships she develops with her subjects, resulting in images of remarkable naturalness and intimacy, of people naked yet comfortable in their own skin. Kuhn's photographs are held in collections such as the J. Paul Getty Museum, Los Angeles, the Los Angeles County Museum of Art and the Museum of Fine Arts, Houston. Her books with Steidl include *Photographs* (2004), *Evidence* (2007), *Native* (2009), *Bordeaux Series* (2011), *Private* (2014) and *She Disappeared into Complete Silence* (2018).

In *Kings Road* Mona Kuhn lyrically reconsiders the realms of time and space within the architectural elements of the Schindler House in Los Angeles. Built by Austrian architect Rudolph M. Schindler in 1922, the house was both a social and design experiment and an avant-garde hub for intellectuals and artists in the 1920s and '30s.

For this project Kuhn collaborated with the Architecture and Design Collection at the Art, Design & Architecture Museum of the University of California, Santa Barbara, and gained access to Schindler's private archives including blueprints, letters and notes. Alongside reproducing some of these for the first time in this book, Kuhn reinterprets the dichotomy between memory and record in a series of color photos, and solarized gelatin silver prints, a technique favored by the Surrealists. The enigmatic subject of her solarized pictures is a fictional, ethereal figure inspired by a letter from Schindler to a mysterious woman. Kuhn's impressionistic photos render this female presence physical, even as it seems to be dematerializing: fleeting images that question the very nature of photography as record.

*I'm most comfortable representing the nude as minimal, timeless, almost monastic. But this time, I wanted to transcend the physical limitations of our presence, of our body, and cross the elements of time and space.* Mona Kuhn

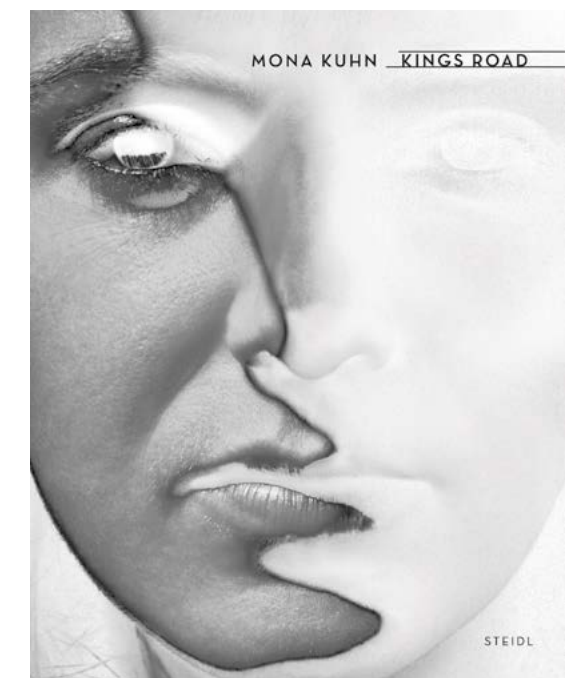


Available now!

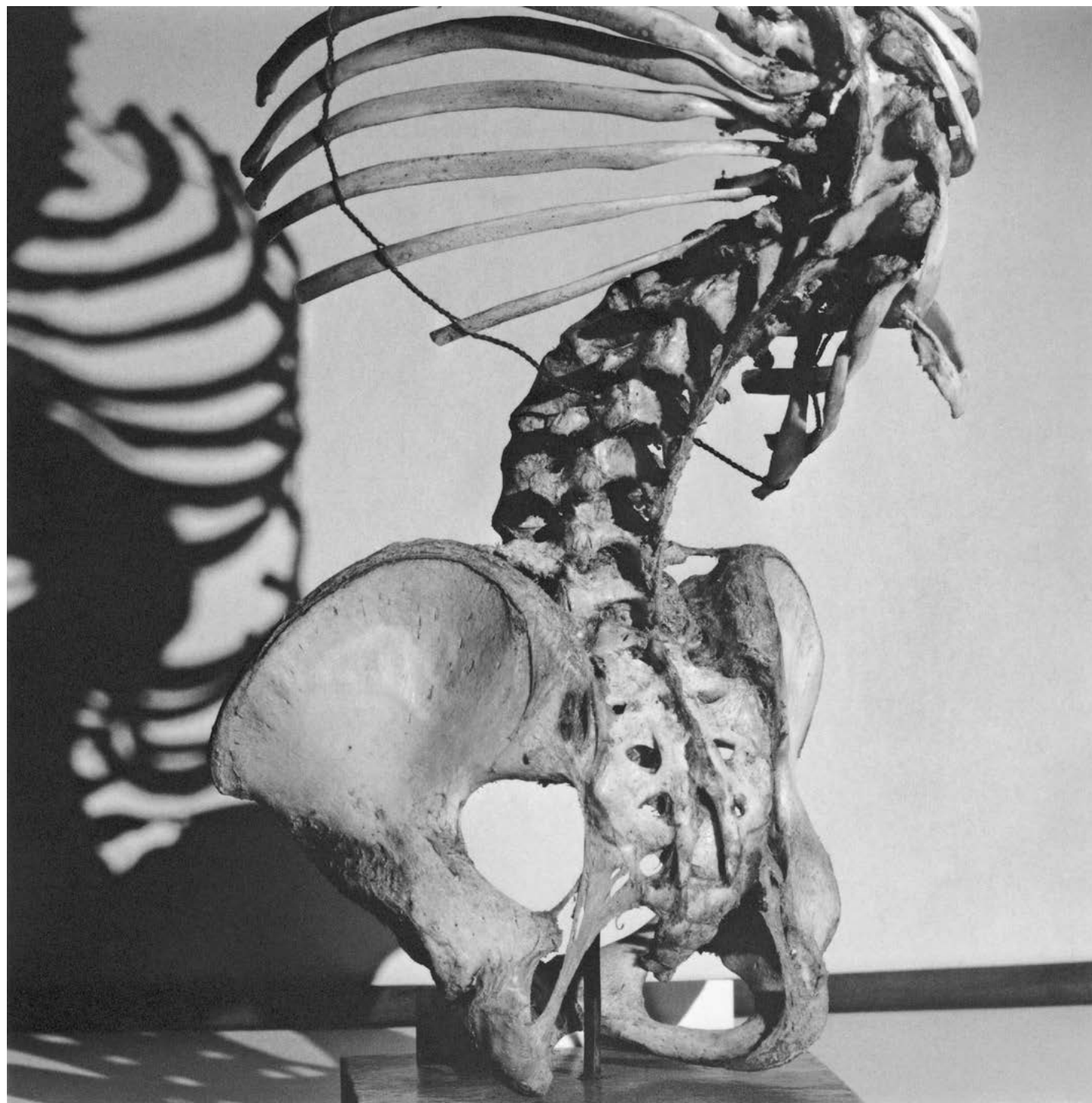
## Mona Kuhn Kings Road

Texts by Silvia Perea and David Dorenbaum  
Book design by Mona Kuhn and  
Holger Feroudj / Steidl Design  
160 pages  
9.3 × 12.2 in. / 23.7 × 31 cm  
25 black-and-white and 47 color photographs  
and 33 illustrations  
Four-color process with a silver plate addition  
Hardcover

€ 58.00 / £ 54.00 / US\$ 65.00  
ISBN 978-3-95829-755-5







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) and *Twenty-eight Figure Studies* (2020).

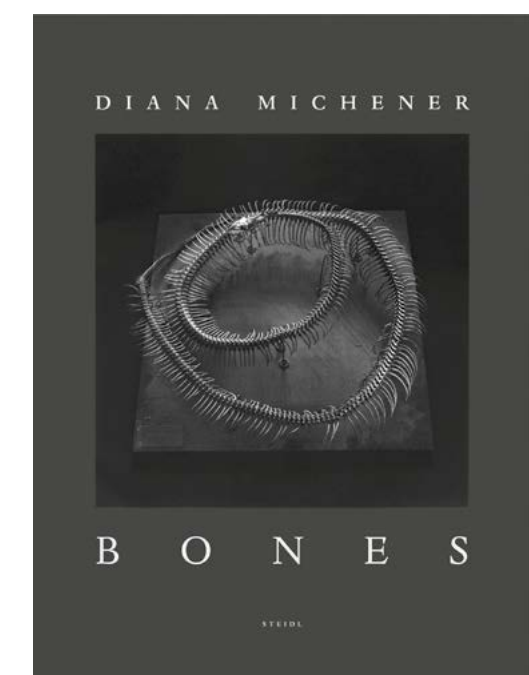
For Diana Michener, bones are treasures, and this book is her preservation of them through photography in a way that honors their value as vessels of lives past. Inspired by nineteenth-century photography, along with Paul Strand and Irving Penn, Michener chose the appropriately delicate and precious medium of platinum prints, which she crafted in her darkroom from analogue film shot on a Hasselblad 500 C camera. *Bones* recreates both the look and spirit of these prints through offset printing on Phoenixmotion Xantur paper, each image interspersed with glassine leaves to create the sense of an antique photographic album. Michener's subjects are both human and animal bones, photographed between 2018 and 2021 in collections including Luxembourg's Museum of Natural History, Strasbourg's Zoological Museum and the Musée de Cambrai—often in restricted areas, thus revealing many bones not normally accessible to the public. In her words: "Bones bear witness to a life, and in and of themselves they show the magnificent structures of our forms. They are what is left."

*Bones are a physical trace of a soul.* Diana Michener

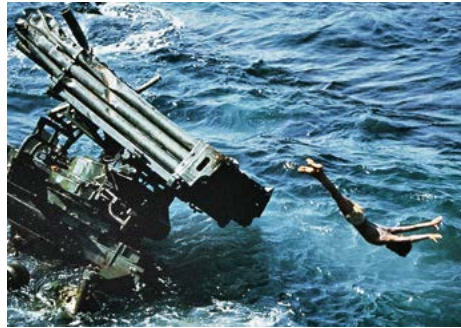
## Diana Michener Bones

Text by Bernard Blistène  
Book design by Diana Michener  
and Holger Feroudj / Steidl Design  
64 pages  
11 × 14.9 in. / 28 × 38 cm  
24 black-and-white photographs  
printed in quadratone  
Photographs printed on 115gsm Phoenixmotion  
Xantur paper from Scheufelen paper mill, mounted  
on 115gsm mold-made Somerset Book paper from  
St. Cuthberts Mill  
Clothbound hardcover with a tipped-in photograph

€ 85.00 / £ 78.00 / US\$ 95.00  
ISBN 978-3-96999-012-4







Born in Zurich in 1950, Alberto Venzago is a photographer, photojournalist and filmmaker. He worked for Magnum and his photographs have appeared in *Life*, *Stern* and *Geo*, and won numerous awards, including the prestigious ICP Infinity Award. Venzago's films include *Mounted by the Gods* (2003), *My Brother the Conductor* (2007) and *Gergiev – A Certain Madness* (2013). He lives and works in Zurich.

From portraits of Andy Warhol, Jean-Luc Godard and Penélope Cruz to a voodoo ceremony in Benin, from scenes within the Pentagon to indigenous people in the rainforests of Sarawak, from geishas in Tokyo to a lone iceberg in Antarctica—Alberto Venzago has seemingly had half the world in front of his Leica. This self-taught photographer (not to mention filmmaker) has traveled the globe more times than he can remember, always in search of that next unforgettable moment. *Taking Pictures, Making Pictures* presents nearly 200 images—many as yet unpublished—selected from the thousands Venzago has made over the past decades, and shows his astute ability to transform the people he photographs into actors who perform for his lens.

Perhaps the best example of Venzago's rare talent is his images of the Yakuza gang in Tokyo, one of the world's most powerful crime syndicates. The result of five years' persistence on his part, no little charisma and (in Wim Wenders' words) his "optimistic sparkling laugh," Venzago's images of this secret world include private New Year's Eve celebrations, Yakuza boss Masahiro Furushio's office, and even a gang member's hand missing a fingertip (a common gesture to request forgiveness or express submission). Regardless of his subjects, from the oppressed and exploited to the rich and beautiful, this comprehensive book proves Venzago's claim that "My studio is the world."

*What Alberto Venzago has done has never been done before, neither in cinema nor in photography; it's unique.*  
Wim Wenders

Exhibition: Museum für Gestaltung Zürich,  
9 July 2021 to 2 January 2022

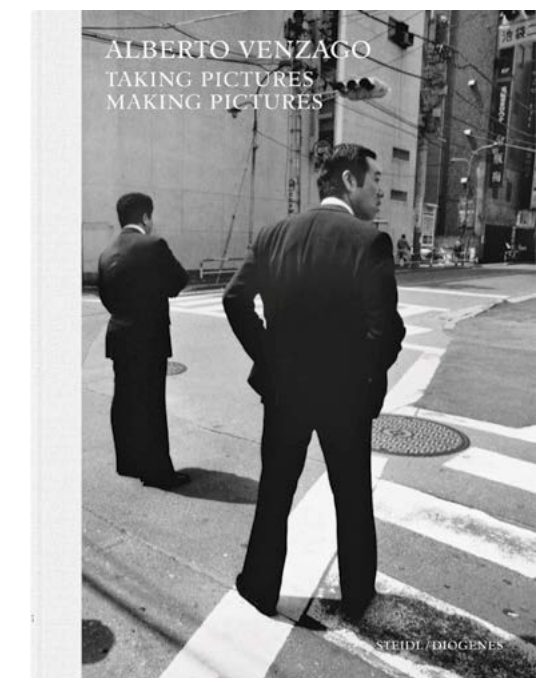
Co-published with Diogenes, Zurich

Available now!

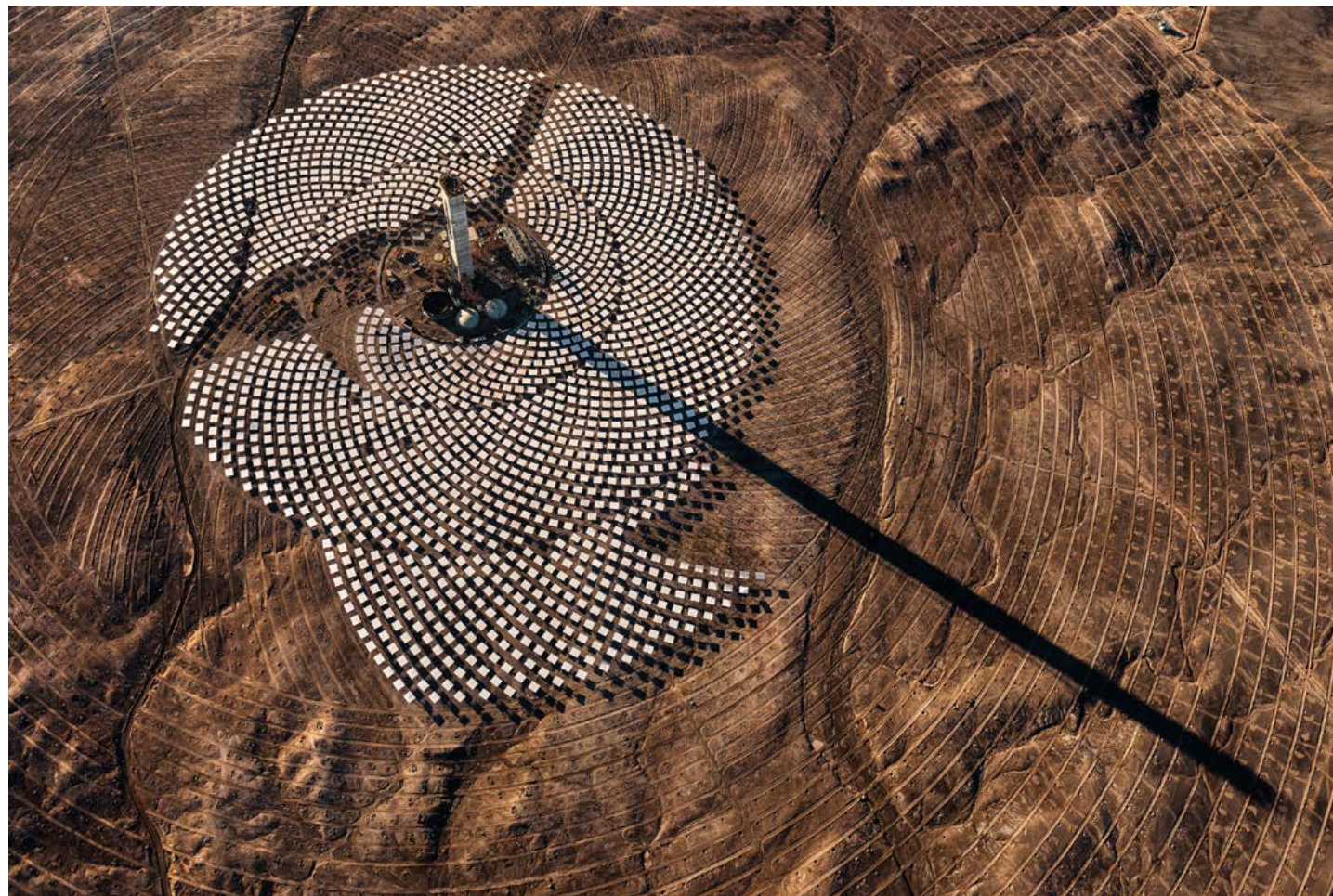
## Alberto Venzago Taking Pictures, Making Pictures

Texts by Kai Hermann and Wim Wenders  
Book design by Philipp Keel and Kobi Benezri  
264 pages  
9.6 × 12.6 in. / 24.5 × 32 cm  
143 black-and-white and 51 color photographs  
Four-color process  
Half-linen hardcover

€ 45.00 / £ 40.00 / US\$ 50.00  
ISBN 978-3-95829-597-1







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

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

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

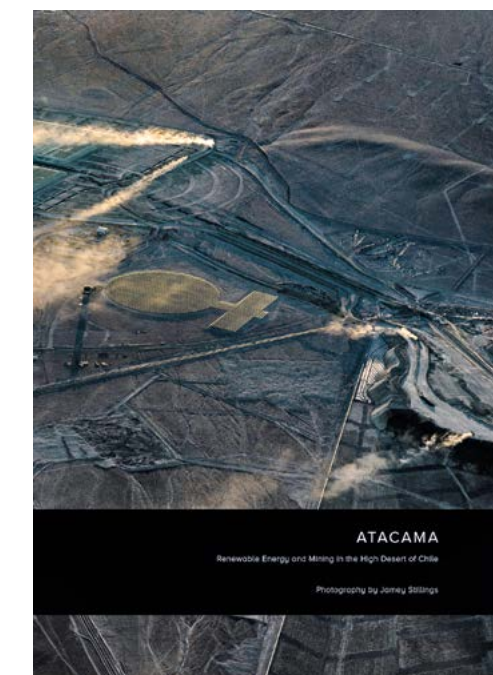
Mark Sloan, Director and Chief Curator,  
Halsey Institute of Contemporary Art



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

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

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







A pioneer of 1970s art photography, Mitch Epstein has photographed the landscape and psyche of America for half a century. His awards include the Prix Pictet, the Berlin Prize and a Guggenheim Fellowship, and he was recently inducted into the National Academy of Design. Numerous collections hold his work, including the Museum of Modern Art and Tate Modern; in 2013, the Walker Art Center commissioned a theatrical rendition of his "American Power" series. Epstein has described the cultural and physical evolution of the United States from 1973 to 2021 in his Steidl books *Family Business* (2003), *Recreation* (2005), *American Power* (2011), *New York Arbor* (2013), *Rocks and Clouds* (2017), *Sunshine Hotel* (2019) and *Property Rights* (2021).

Between 1978 and 1989, Mitch Epstein made eight trips to India and shot tens of thousands of photographs. He also made three films there with his Indian wife, director Mira Nair. The photographs in this book are the result of Epstein's unusual dual vantage in an extraordinarily complicated culture: through his Indian family life and work, he was both an insider and outsider. Epstein was able to enter a wide swath of subcultures that included a striptease cabaret, the Royal Bombay Yacht Club, Bollywood movie sets, an old-time Punjabi wedding band, and religious pilgrims both Muslim and Hindu. *In India* is the fruit of Epstein's deep and extended experience of India, where separate worlds converged.

*It is impossible to encapsulate in a sentence or two what India taught me, but I can say that my life there gave me a humility I hadn't learned as a white middle-class man born in postwar America. I learned it from photographing and meeting people throughout that vast country, but also from collaborating closely with Indians. In 2020, during the enforced stillness of the pandemic, I revisited my contact sheets. I had to be back in America for several decades before I could really see the India I had photographed. This book is an expansive reading of my Indian work—one that I could not realize until now.*

Mitch Epstein

Available now!

## Mitch Epstein In India

Edited by Susan Bell and Ryan Spencer  
Text by Mitch Epstein  
Book design by Naomi Mizusaki, Supermarket  
144 pages  
11 × 12.4 in. / 28 × 31.5 cm  
64 color photographs  
Four-color process  
Clothbound hardcover

€ 55.00 / £ 48.00 / US\$ 65.00  
ISBN 978-3-95829-967-2







Photos by Anastasia Samoylova



Photo by Walker Evans

Born in Moscow in 1984, Anastasia Samoylova moves between observational photography and studio practice. Recent exhibitions include those at Kunst Haus Wien, Kunsthalle Mannheim, USF Contemporary Art Museum, the Orlando Museum of Art, The Print Center and the Chrysler Museum of Art. Her work is held in the Wilhelm Hack Museum, Perez Art Museum Miami and the Museum of Contemporary Photography, Chicago, among other collections. Steidl published Samoylova's *FloodZone* in 2019.

Walker Evans (1903–75) is an acknowledged master of photography whose diverse body of work continues to shape our understanding of the modern era. Evans began photographing in the 1920s, moving quickly to define his aesthetic and subject matter: straight and sober images of American everyday life and its environs. Within a decade he had produced some of the most significant photographs of the twentieth century, exhibited at the Museum of Modern Art and published two landmark books: *American Photographs* (1938) and *Let us now Praise Famous Men* with James Agee (1941). Evans wrote art and film reviews for *Time* (1943–45), was employed by *Fortune* between 1945 and '65 and taught at Yale thereafter. Steidl has published *Lyric Documentary* (2006), *Walker Evans: the magazine work* (2014) and *Double Elephant* (2015).

## Anastasia Samoylova and Walker Evans Floridas

Edited by David Company  
Texts by David Company and Lauren Groff  
Book design by Anastasia Samoylova, David Company  
and Holger Feroudj / Steidl Design  
200 pages  
11.6 x 10.3 in. / 29.5 x 26.2 cm  
68 black-and-white and 76 color photographs  
Four-color process  
Clothbound hardcover

€ 58.00 / £ 54.00 / US\$ 65.00  
ISBN 978-3-96999-007-0

Sunshine state. Swampland paradise. Tourist aspiration. Real estate racket. Refuge of excess. Political swing-state. Sub-tropical fever dream. With forms of nature and culture found nowhere else, Florida is unique. It is also among the most elusive and misunderstood of places. Anastasia Samoylova photographs Florida on intensive road trips. Walker Evans (1903–75) photographed it over four decades. Twisting the visual clichés, these two remarkably discerning observers convey Florida's dizzying combination of fantasy and reality.

Evans witnessed modern Florida emerging in the 1930s, with its blend of cultures, waves of tourism, stark beauty and blatant vulgarity. He photographed there until the 1970s, making Polaroids that still feel contemporary. Samoylova inherits what Evans saw coming. With intelligence and humor, she picks her way through the seductions and disappointments of a place that symbolizes the contradictions of the United States today. In *Floridas*, photographs by Samoylova and Evans are presented in parallel, weaving past and present, switching between black-and-white and color imagery, all complemented by an essay by editor David Company and a visionary short story by celebrated novelist and Florida resident Lauren Groff.

*Florida is as fascinating as it is deceptive, a place of wild cliché and deep complexity. Walker Evans and Anastasia Samoylova have been two of the state's most acute and thoughtful observers. In this book their photographs are seen in rich dialogue across the decades. Florida cannot be explained but these smart and playful photographers are the perfect guides to the puzzle.* David Company







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).

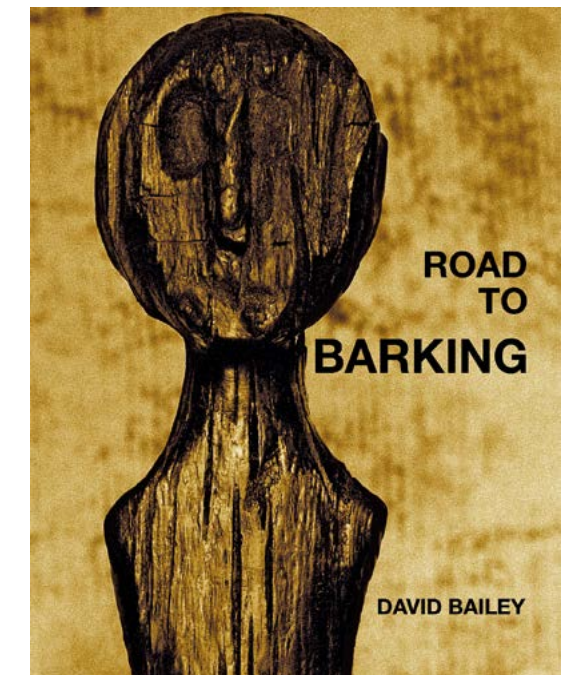
"The Road to Barking, a sentence with a ring to it," declares David Bailey, "It should be a road to the East End because that is what this book is all about." Born and bred in the East End, Bailey has returned to visit and photograph his home turf again and again over the decades: "I've watched it slowly 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







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).

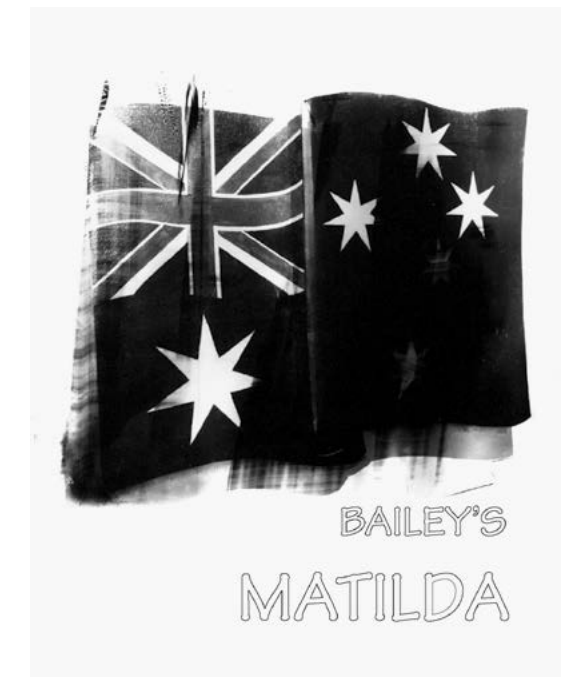
*Bailey's Matilda* is David Bailey's love letter to Australia, but in typical Bailey fashion it's not what you'd expect. This is no rosy portrait of "the lucky country," but a gritty yet affectionate vision of rural and small-town Australia in the early 1980s: black-and-white images of a dead cockatoo, 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).

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

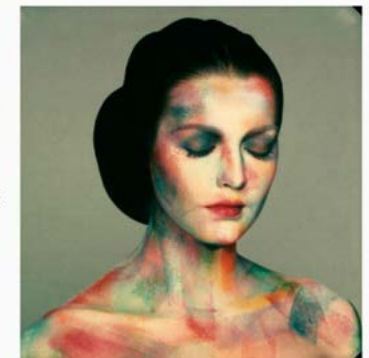
Text by David Bailey  
Book design by David Bailey  
144 pages  
10.2 × 13 in. / 26 × 33 cm  
66 black-and-white and 51 color photographs  
Four-color process  
Hardcover

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



CATHERINE BAILEY

117  
POLAROIDS



DAVID BAILEY



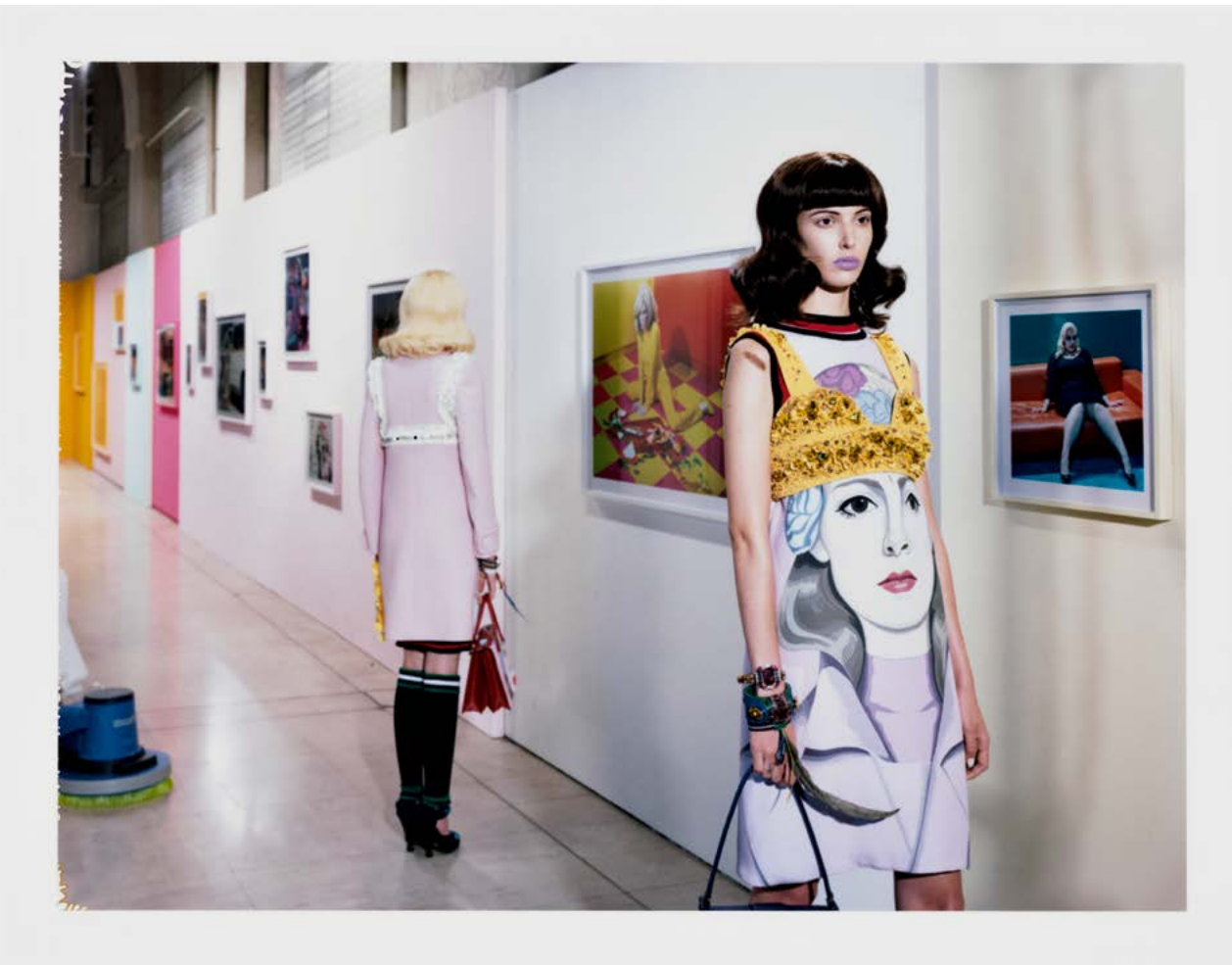


Born in London in 1964, Miles Aldridge has published his photographs in such influential magazines as *American* and *Italian Vogue*, *Numéro* and *The New Yorker*. His solo exhibitions include those at Lyndsey Ingram in London, Reflex in Amsterdam and Fahey/Klein in Los Angeles, and his work is held in permanent collections such as the National Portrait Gallery and the British Museum in London, the Fondation Carmignac in Porquerolles and the International Center of Photography in New York. Aldridge's books printed by Steidl include *Pictures for Photographs* (2009) and *Other Pictures* (2012).

*Please Please Return Polaroid* is Miles Aldridge's ongoing love letter to Polaroid, a process once integral to the craft of many photographers but now more or less extinct, apart from the rare and out-of-date material traded on eBay for exorbitant prices. The sequel to Aldridge's *Please Return Polaroid* of 2016, this book presents new and vintage Polaroids from his more than 20-year archive in a seemingly random sequence shaped by a dreamlike logic and surprising juxtapositions.

*Please Please Return Polaroid* explores Aldridge's dedication to analogue processes where cut-and-paste is still a manual process, made with scissors, gaffer tape, intuition and not a little patience. Aldridge continues to use Polaroids as part of his work-in-progress "sketches," often scratching, tearing and taping them together, even drawing over them; each mark part of the creative act. Known for creating immaculate photos of a less than perfect world, Aldridge revels in these unpolished images, transforming some into extreme enlargements filling double pages with their re-worked and damaged surfaces. Long live Polaroid!

*Miles sees a color-coordinated, graphically pure, hard-edged reality.* David Lynch



## Miles Aldridge Please Please Return Polaroid

Text by Michael Bracewell  
Book design by Miles Aldridge  
208 pages  
11.6 × 11.6 in. / 29.5 × 29.5 cm  
117 color photographs  
Four-color process  
Clothbound hardcover with a tipped-in photograph

€ 58.00 / £ 54.00 / US\$ 65.00  
ISBN 978-3-95829-748-7



*Please Please return Polaroid* Miles Aldridge





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

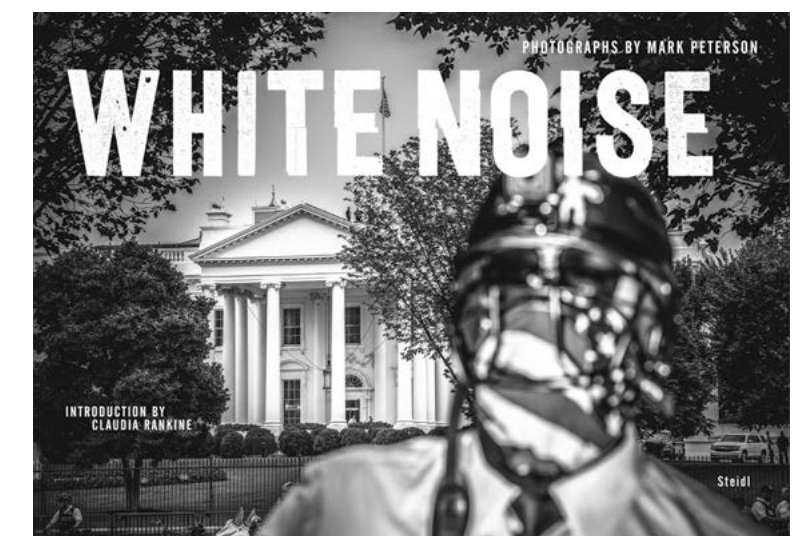
In *White Noise* Mark Peterson examines the rhetoric of the White House on immigration and Muslim bans, and how this echoes and intersects with nationalism, Western chauvinism, white supremacy, neo-Nazis, and all those calling for an ethnostate in America. Peterson began his project as a means to understand the divisive mood of the country following the 2016 presidential election. His often confronting subjects include anti-Muslim rallies in New York; families on Confederate Memorial Day in the South; white nationalists protesting in Charlottesville, preceding the murder of Heather Heyer; leaders of the Ku Klux Klan in their homes; burning swastikas. The result is a vital and unsettling portrait of the normalization of this reality in the United States; in Claudia Rankine's words: "What our government won't acknowledge Mark Peterson has. His images focus on the terror that has taken advantage of our refusal to look it squarely in its face and acknowledge it as homegrown and thriving."

*Always take sides. Neutrality helps the oppressor, never the victim. Silence encourages the tormentor, never the tormented.* Elie Wiesel

## Mark Peterson White Noise

Text by Claudia Rankine  
Book design by David Shields,  
Holger Feroudj and Gerhard Steidl  
136 pages  
11.5 x 8 in. / 29.2 x 20.3 cm  
58 black-and-white and 37 color photographs  
Four-color process  
Hardcover

€ 40.00 / £ 35.00 / US\$ 45.00  
ISBN 978-3-95829-736-4







LaToya Ruby Frazier was born in 1982 in Brad-dock, Pennsylvania. Her artistic practice spans a range of media, including photography, video and performance, and centers on the nexus of social justice, cultural change and commen-tary on the American experience. In various interconnected bodies of work, Frazier uses collaborative storytelling with the people who appear in her artwork to address industrialism, Rust Belt revitalization, environmental justice, access to healthcare, family, and communal history. Her work is held in numerous national and international museum collections. Frazier has received the prestigious Guggenheim Fellowship (2014) and MacArthur Fellowship (2015), among other honors. Her first book, *The Notion of Family* (2014), received the International Center for Photography Infinity Award. Frazier is an associate professor of photography at the School of the Art Institute of Chicago where she currently lives and works.

Frazier first traveled to Flint in 2016, as part of a magazine commis-sion to create a photo essay about the water crisis. During that trip she met Shea Cobb, a Flint poet, activist and mother who became Frazier's collaborator in what would evolve into a five-year body of work. Divided into three acts, *Flint is Family* follows Cobb as she fights for her family's and community's health and wellbeing.

Act I introduces Cobb, her family and The Sister Tour, a col-lective of women artists. Cobb lives with her mother and her daughter, Zion. She works as a school bus driver and hairstylist, while launching her career as a poet, writer and singer. To protect her daughter's health, Cobb makes the critical decision to leave her mother and friends behind and make the reverse migration to Mississippi, where her father resides on family-owned land. Act II follows Cobb and Zion to Newton, Mississippi, where they move in with Cobb's father, Douglas R. Smiley. There they learn how to take care of their Tennessee Walking Horses, as well as the land and fresh water springs they will one day inherit. Due to segre-gation and discrimination in the Newton County school system, Cobb and Zion eventually return to Flint. Act III documents the arrival of a 26,000-pound atmospheric water generator to Flint in 2019 that Frazier, Cobb and her best friend Amber Hasan—a hip-hop artist, herbalist and community organizer—helped set up and operate in their neighborhood.

Spurred by the lack of mass-media interest in the impact of this ongoing crisis and inspired by the collaborative work of Gordon Parks and Ralph Ellison in 1940s Harlem, Frazier's approach ensures that the lives and voices of Flint's residents are seen and heard and that their collective creative endeavors provide a solution to this man-made water crisis. *Flint is Family in Three Acts* is a twenty-first-century survey of the American landscape that reveals the persistent segregation and racism which haunts it. It is also a story of a community's strength, pride, and resilience in the face of a crisis that is still ongoing.

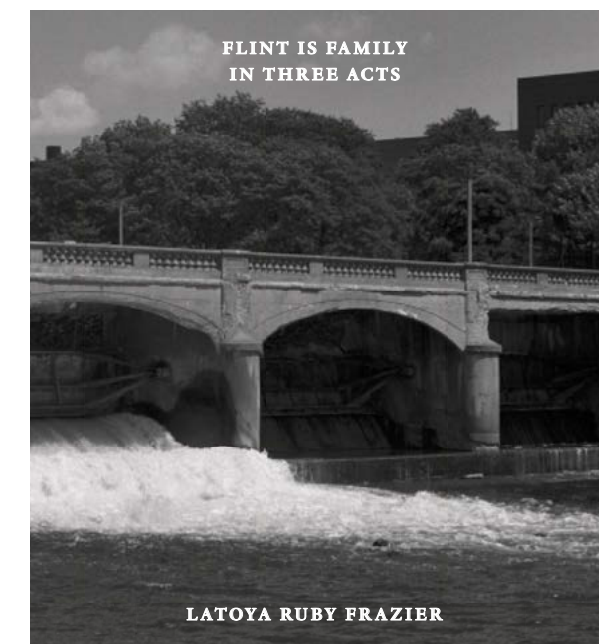
Co-published with The Gordon Parks Foundation

## LaToya Ruby Frazier Flint is Family in Three Acts

With Shea S. Cobb, Amber N. Hasan,  
Douglas R. Smiley and residents of  
Flint, Michigan

Edited by Michal Raz-Russo  
Texts by Michal Raz-Russo, Leigh Raiford  
and Peter W. Kunhardt, Jr.  
Book design by Duncan Whyte / Steidl Design  
312 pages  
10.6 × 12.6 in. / 27 × 32 cm  
120 black-and-white and 56 color photographs  
Tritone and four-color process  
Clothbound hardcover with a tipped-in photograph

€ 75.00 / £ 68.00 / US\$ 85.00  
ISBN 978-3-95829-753-1







*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.

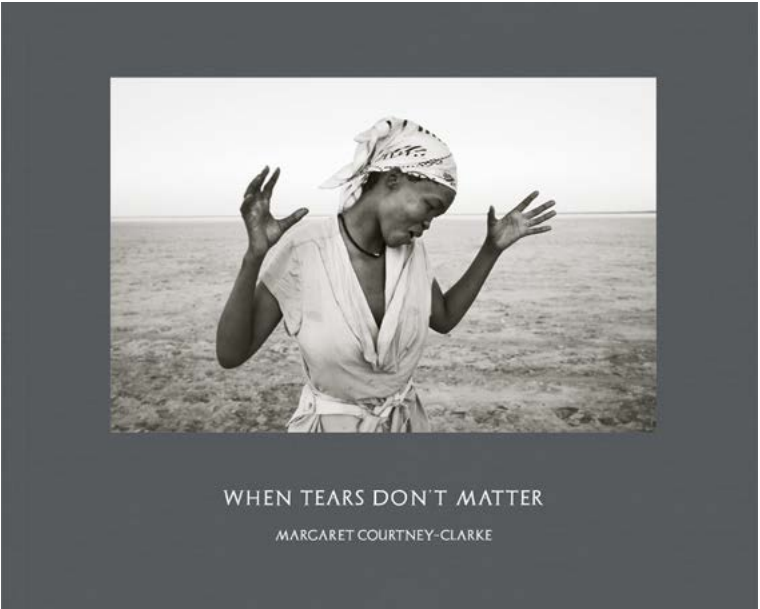
Largely invisible to the outside world, the bushmen today are dispossessed of their land: a “shadow people” sidelined by officialdom, economic inequity and outdated mythologies which present them as living in an “uncontaminated” state. In this complex country where notions of truth and objectivity (and 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 with a tipped-in photograph

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







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

Joshua Chuang is a curator, writer and editor who currently serves as Associate Director of Art, Prints and Photographs and Senior Curator of Photography at The New York Public Library.

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

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

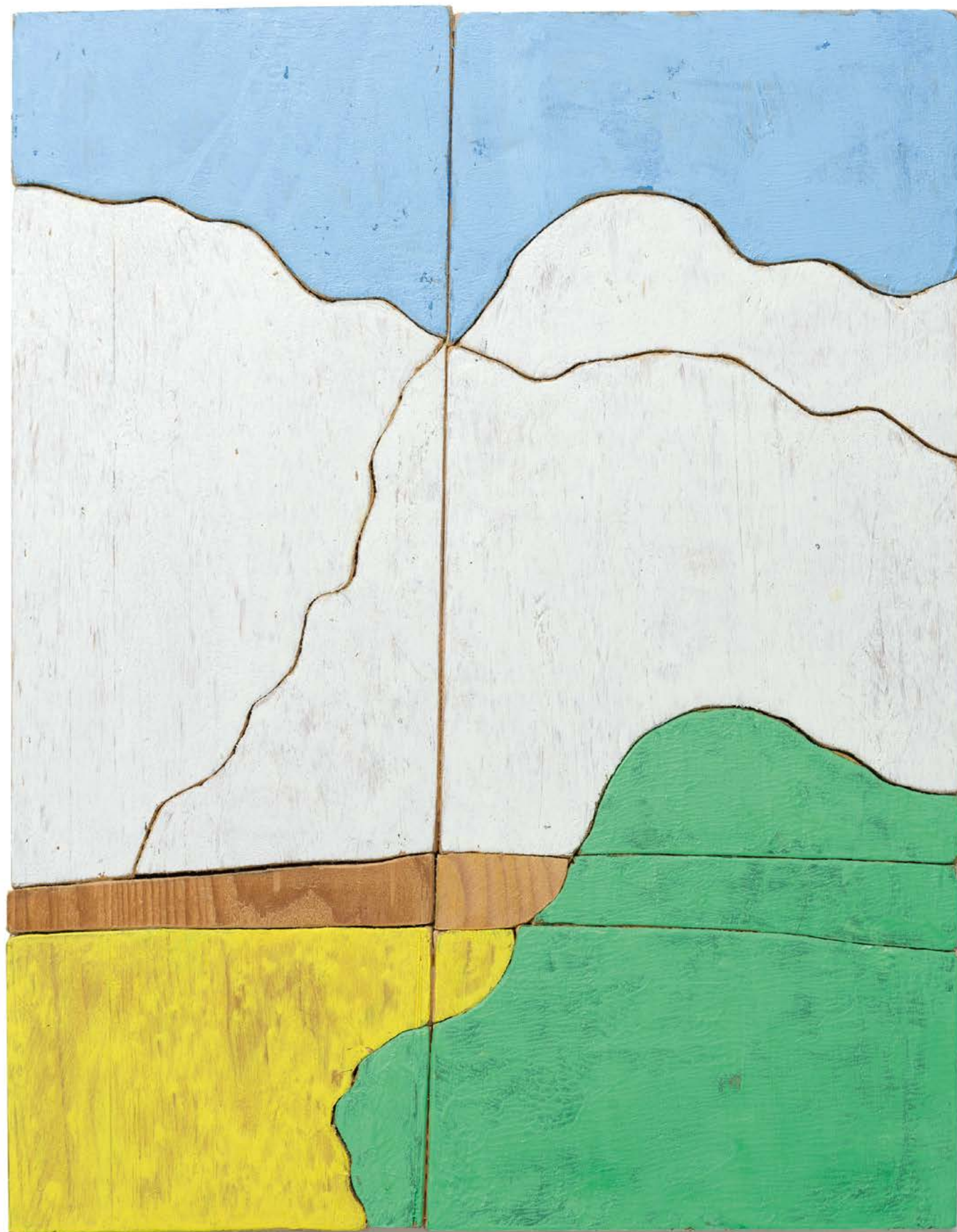
## Joshua Chuang and Robert Adams Boats, Books, Birds

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

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







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

Joshua Chuang is a curator, writer and editor who currently serves as Associate Director of Art, Prints and Photographs and Senior Curator of Photography at The New York Public Library.

In the spring of 2020, as he watched his country tested, Robert Adams discovered in his garage a small plank of wood that contained a landscape. This led to the creation, during a difficult time, of an unexpected series of works that drew upon memories of a stillness and a grandeur he had forgotten about. Over the next few months, using scrap wood from an old bookcase, hand tools that once belonged to his father and grandfather, and block printing ink, Adams affirmed his own basis for hope in the 21 scenes that appear in this book.

*I came out on this plain... First I thought it was like the sea ... then I thought it was like singing...* Agnes Martin

## Robert Adams The Plains, from Memory

Edited by Joshua Chuang  
Text by Robert Adams  
Book design by Joshua Chuang,  
Holger Feroudj and Bernard Fischer / Steidl Design  
56 pages  
10.4 × 11 in. / 26.5 × 28 cm  
22 color photographs  
Clothbound hardcover with dust jacket

€ 50.00 / £ 45.00 / US\$ 60.00  
ISBN 978-3-96999-017-9







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

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

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

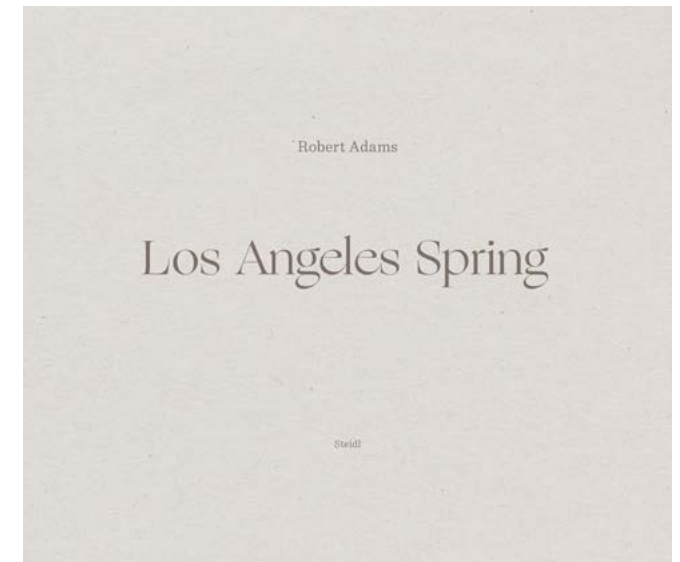
## Robert Adams Los Angeles Spring

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

€ 85.00 / £ 75.00 / US\$ 95.00  
ISBN 978-3-95829-682-4



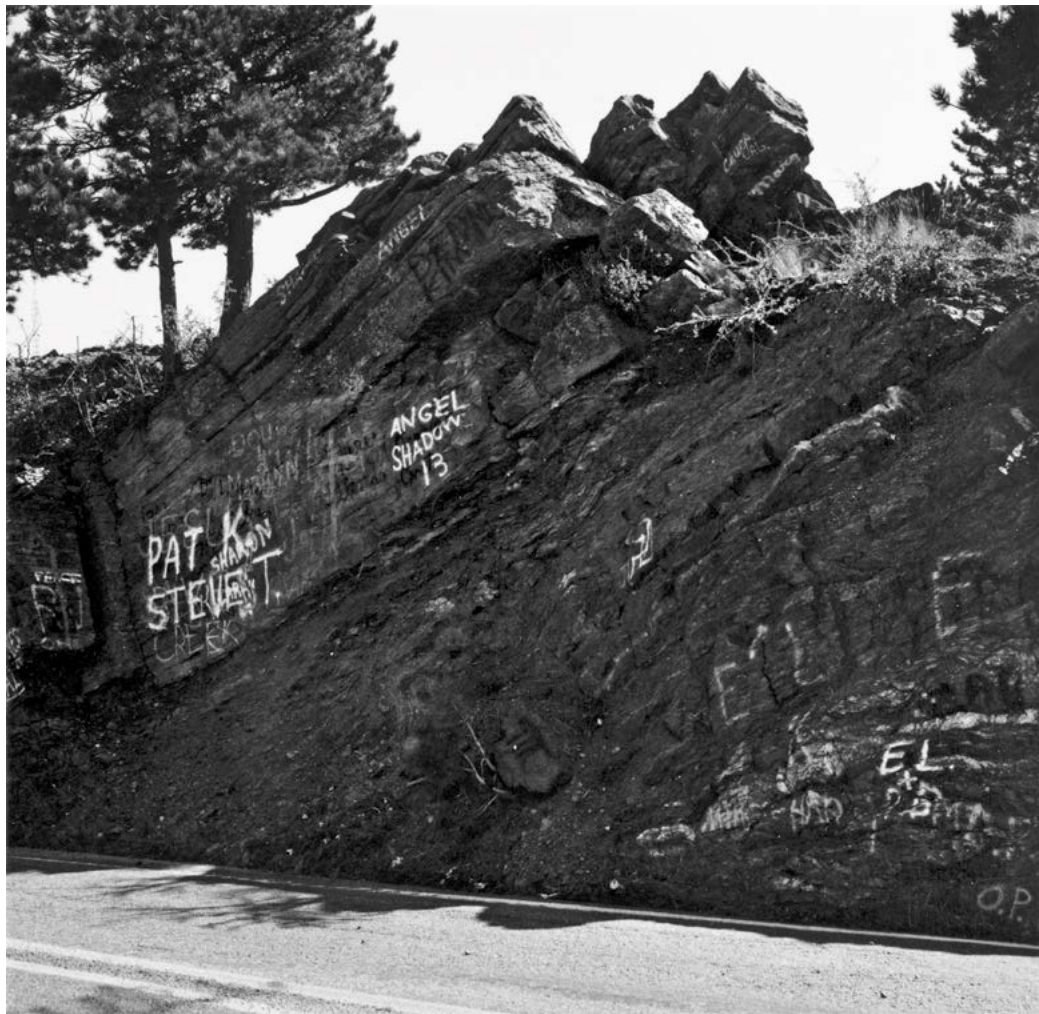
Book



Slipcase







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

€ 58.00 / £ 54.00 / US\$ 65.00  
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

E D E N





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

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

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

## Robert Adams Summer Nights, Walking

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

€ 58.00 / £ 54.00 / US\$ 65.00  
ISBN 978-3-95829-684-8

SUMMER NIGHTS, WALKING







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

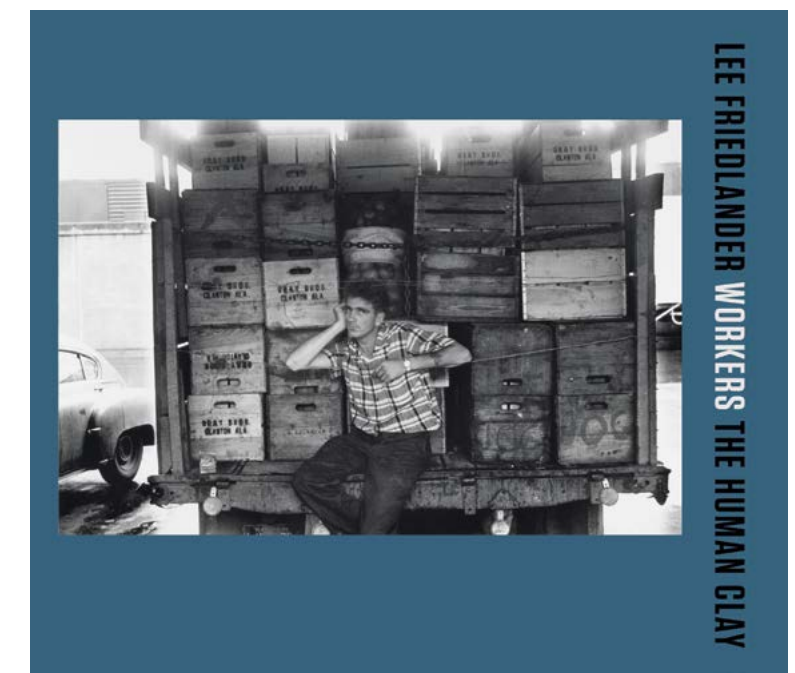
In the capstone volume of his epic series “The Human Clay,” Lee Friedlander has created an ode to people who work. Drawn from his incomparable archive are photographs of individuals laboring on the street and on stage, as well as in the field, in factories and in fluorescent-lit offices. Performers,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

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

## Lee Friedlander Workers The Human Clay

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

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







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

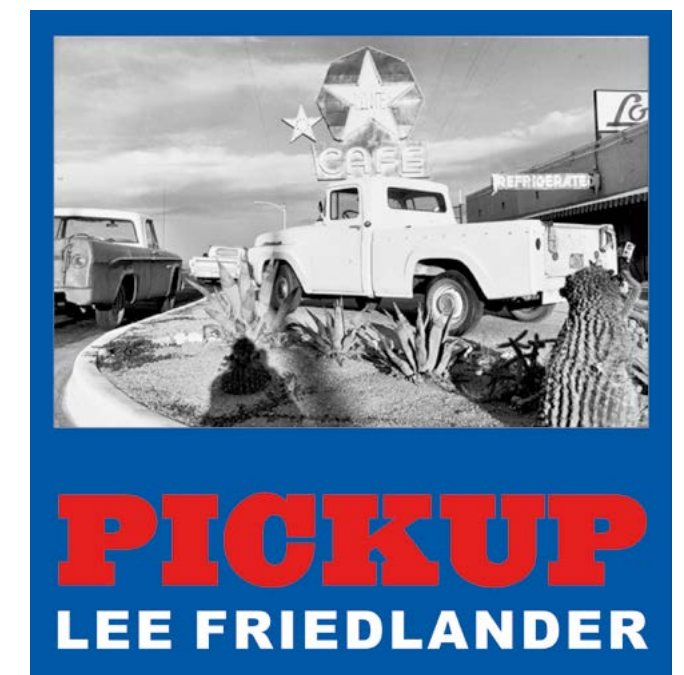
In this compendium Lee Friedlander examines the ordinary pickup truck, a quintessentially American mode of transportation. Unadorned in form as well as function, pickups have long been the vehicle of choice for farmers and tradespeople. Their well-worn beds—usually open to the elements, laid bare for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

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

## Lee Friedlander Pickup

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

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





“Do you want a revolution without laughter?”

Joseph Beuys



# BEUYS LAUGHING

EDITION STAECK / STEIDL

an das bearbeitende tonstudio

04mustud 26.2.1974

betr.: beuys - lachplatte

mitteilungen zum mutterband

aufgenommen auf: revox a77 19/38, ieo  
2 - spur  
19 cm/sec

abzuhören auf m o n o , da ch 1 & ch 2 jeweils  
streckenweise belegt sind, um mischungen zu erreichen!

auszugleichen (für den vater) sind

a ) der lautstärkepegel (an wenigen stellen springt die  
lautstärke von schnitt zu schnitt  
h ö r b a r ).

b ) die basee. - extrem abdämpfen, damit der hintergrund  
flüssiger wirkt. anschließend wieder anheben.

c ) das rauschen. - herausfiltern & anschließend höhen anheben.  
präsenz verstärken.

der qualitätsmangel ist darauf zurückzuführen, daß das originale  
lachen von cassettenband kopiert werden mußte.

viel spaß...

Sound engineer Siegfried Schäfer's instructions for the production of the Beuys laughing tape, 1974



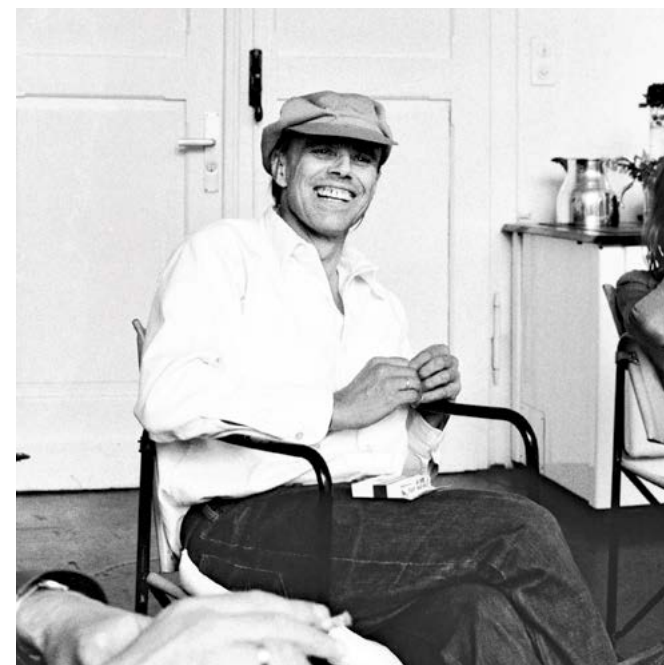
The original master tape for the production of the edition, lost for 46 years



Schäfer editing the tape



The Sony TC-50, the world's smallest and lightest cassette tape recorder in 1974, used by Staeck and Steidl to record Beuys' laughter on the America trip



In early 1974 Joseph Beuys, Klaus Staeck and Gerhard Steidl sat in a Boeing 747 from New York to Düsseldorf, returning home after Beuys' American tour. The trip had been a controversial success, and its every stage carefully documented by Staeck and Steidl in videos, photographs and audio—their trusty Sony TC-50 cassette recorder was always at Beuys' side during his lectures, conferences and workshops. To relieve the boredom of the flight, the three listened to some of the recordings and Beuys surprisedly noticed just how much he laughed: why not edit this laughter into a single, surreal track?

Steidl subsequently gave the original tapes to the young sound engineer Siegfried Schäfer, who set to work reducing bass and background noise, and created a final edit of 20 minutes. Steidl played this master to a delighted Beuys, who decided to issue it as an audio tape edition, in the mold of his 1969 recording *Ja, Ja, Ja, Ja, Ja, Nee, Nee, Nee, Nee, Nee* (Yes, Yes, Yes, Yes, Yes, No, No, No, No, No). Yet the master tape of *Beuys Laughing* was then sadly lost for a period of 46 years, only to resurface in 2020. Now, re-mastered and digitized by Schäfer and Pauler Acoustics, it is finally available to the public, in a limited-edition vinyl EP.

*I like America and America likes me.* Joseph Beuys

Co-published with Edition Staeck, Heidelberg

**Beuys Laughing**

**Available now!**

Edited by Klaus Staeck and Gerhard Steidl

Text by Monte Packham

Design by Klaus Staeck and Gerhard Steidl

10 × 10 in. / 25 × 25 cm

180 g vinyl record and a booklet in a printed sleeve

Limited edition of 2,000 records

€ 30.00 / £ 25.00 / US\$ 40.00

ISBN 978-3-95829-961-0

# BEUYS LAUGHING

EDITION STAECK / STEIDL

Sleeve front

# BEUYS LACHT

EDITION STAECK / STEIDL

Sleeve back





Widely regarded as one of the most influential artists of the twentieth century, Joseph Beuys (1921–86) was a sculptor, draughtsman, action and installation artist, as well as a teacher, politician and activist. After serving as a soldier in World War II, experiences that would strongly shape his practice, he studied sculpture at the Kunstakademie Düsseldorf, where he was made professor in 1961. From the early 1960s Beuys dissolved the difference between his biography and art, and increasingly employed his persona and charisma in what he deemed art's ultimate purpose: to radically democratize society. He called for the adoption of his universalist conception of art as a creative, transformative force within politics, science, philosophy and economics. Now as then, Beuys exerts a palpable influence upon artistic and political discourse.

## Joseph Beuys Beuys in America

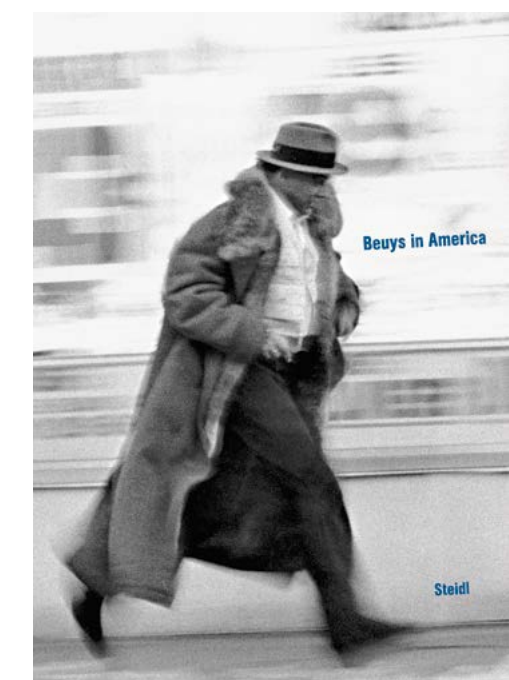
English / German edition  
 Edited and photographs by Klaus Staeck  
 and Gerhard Steidl  
 Texts by Klaus Staeck and Douglas Davis  
 Interview by Klaus Staeck with Joseph Beuys  
 Book design by Joseph Beuys and Gerhard Steidl  
 224 pages  
 8.3 × 11.7 in. / 21 × 29.7 cm  
 176 black-and-white and 11 color photographs  
 Tritone  
 Clothbound hardcover

€ 45.00 / £ 38.00 / US\$ 50.00  
 ISBN 978-3-95829-913-9

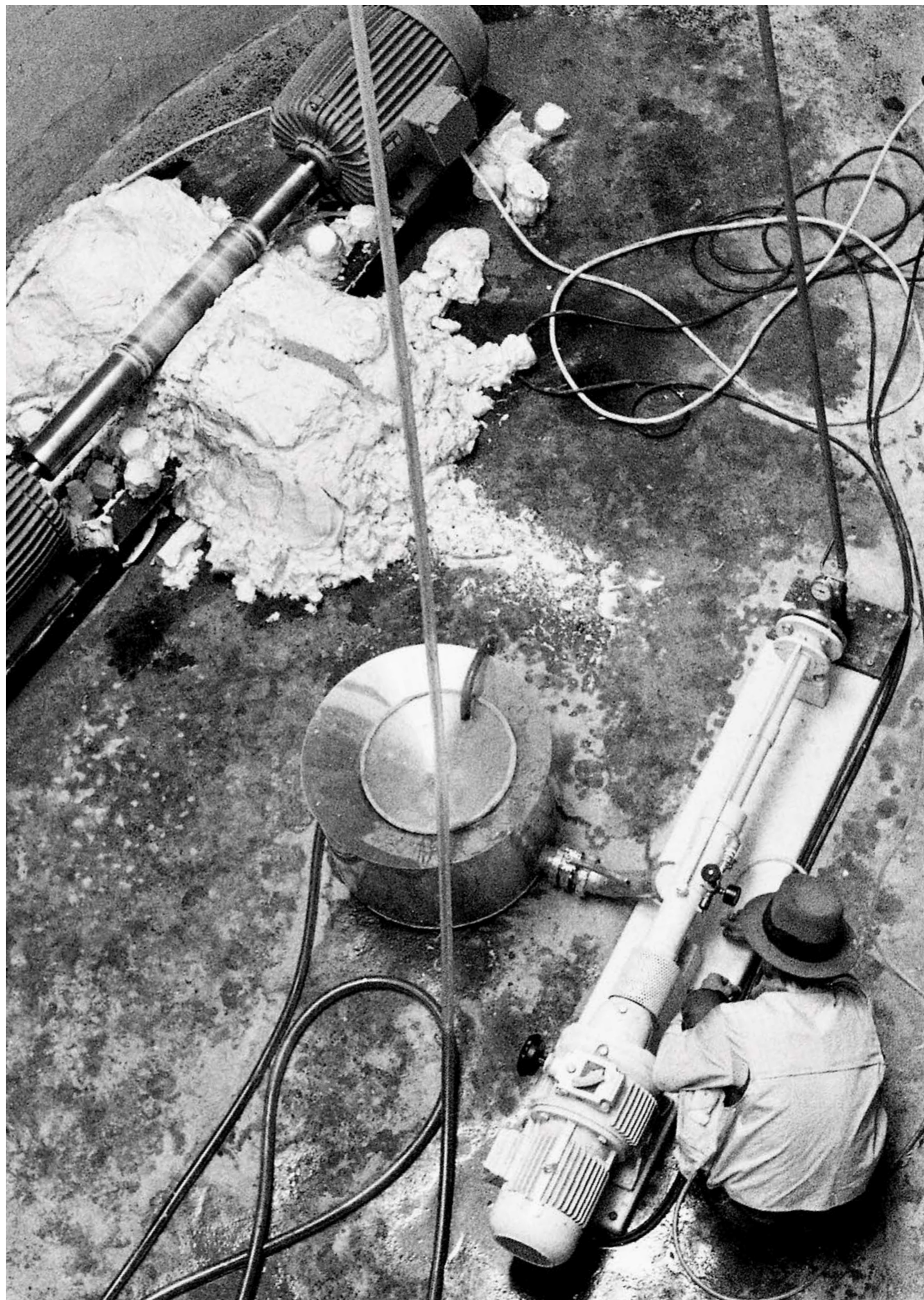
On 9 January 1974, Joseph Beuys, together with Klaus Staeck and Gerhard Steidl, traveled for the first time to America. This trip was by no means a mere visit, but a carefully planned performance that took place in airplanes, taxis, hotels, universities and galleries, and was comprehensively documented in photographs and video. The tour began with a packed lecture at New York's New School, visited by artists including Claes Oldenburg, Lil Picard and Al Hansen, in which Beuys enthralled his audience for hours, explaining his specific model of social sculpture and filling three large blackboards with drawings.

The next stop was Chicago, the site of more controversial lectures and an unexpected performance: on happening to pass the Biograph movie theatre, Beuys spontaneously reenacted the death of American gangster John Dillinger who had been cornered by police in the theatre, chased into a nearby alley and shot dead. Beuys' tour then reached Minneapolis, with more press conferences, discussions and extended walks through Dayton's department store. Upon returning to Germany, the hundreds of photographs and many hours of videotape were assembled, and yet Beuys, ever engaged in new projects, somehow never found time to edit them. It was only in October 1985, shortly before his death, that he finalized the sequence for the book. Originally published in 1987, this new Steidl edition has been wholly re-conceived by Klaus Staeck and Gerhard Steidl.

*In America I discovered a lot of things which, in a way, lay hidden inside of me. Just so when you look into the ground, watch the formation of ice, feel certain natural powers and experience totally different tensions.* Joseph Beuys







Widely regarded as one of the most influential artists of the twentieth century, Joseph Beuys (1921–86) was a sculptor, draughtsman, action and installation artist, as well as a teacher, politician and activist. After serving as a soldier in World War II, experiences that would strongly shape his practice, he studied sculpture at the Kunstakademie Düsseldorf, where he was made professor in 1961. From the early 1960s Beuys dissolved the difference between his biography and art, and increasingly employed his persona and charisma in what he deemed art's ultimate purpose: to radically democratize society. He called for the adoption of his universalist conception of art as a creative, transformative force within politics, science, philosophy and economics. Now as then, Beuys exerts a palpable influence upon artistic and political discourse.

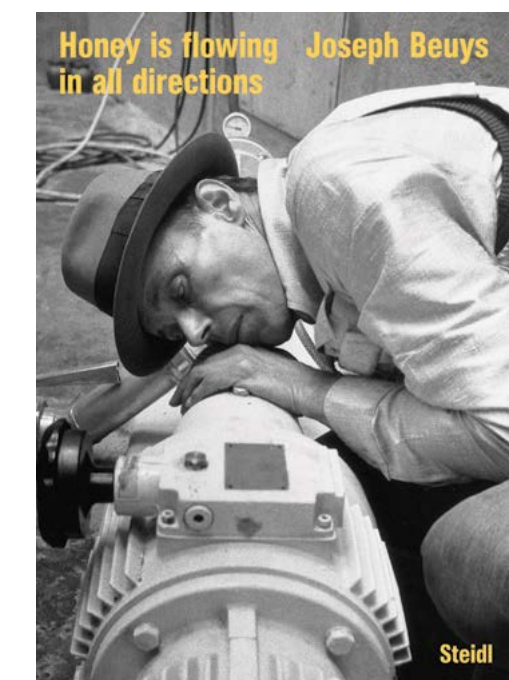
Kassel, documenta 1977. A pump driven by two strong motors forces two tons of honey over a 17-meter-high pipe into a network of tubes that traverses the rooms of the Fridericianum Museum. This was the core of Joseph Beuys' Free International University for Creativity and Interdisciplinary Research which he brought to life at documenta 6. Around his *Honeypump in the Workplace* Beuys created events that expanded his notion of art and starkly differentiated it from tradition. For Beuys, "workplace" meant talks, speeches, workgroup discussions and citizens' action committees. For 100 days he tirelessly expressed his ideas on how art and society must necessarily change, filling numerous blackboards with texts, diagrams and musical scores. On 28 June 1977 Beuys invited Klaus Staeck and Gerhard Steidl to join him in servicing and maintaining his honeypump, which was carefully documented in the photographs of this book, first published in 1997 and now re-conceived by Staeck and Steidl.

*Truth must be found in reality, not systems.* Joseph Beuys

## Joseph Beuys Honey is flowing in all directions

English / German edition  
Edited by Klaus Staeck and Gerhard Steidl  
Photographs by Gerhard Steidl  
Text by Klaus Staeck and Gerhard Steidl  
Book design by Klaus Staeck and Gerhard Steidl  
104 pages  
8.3 × 11.7 in. / 21 × 29.7 cm  
86 black-and-white photographs and 7 documents  
Tritone  
Clothbound hardcover

€ 45.00 / £ 38.00 / US\$ 50.00  
ISBN 978-3-95829-915-3







Widely regarded as one of the most influential artists of the twentieth century, Joseph Beuys (1921–86) was a sculptor, draughtsman, action and installation artist, as well as a teacher, politician and activist. After serving as a soldier in World War II, experiences that would strongly shape his practice, he studied sculpture at the Kunstakademie Düsseldorf, where he was made professor in 1961. From the early 1960s Beuys dissolved the difference between his biography and art, and increasingly employed his persona and charisma in what he deemed art's ultimate purpose: to radically democratize society. He called for the adoption of his universalist conception of art as a creative, transformative force within politics, science, philosophy and economics. Now as then, Beuys exerts a palpable influence upon artistic and political discourse.

A sumptuous room in the Museum of Fine Arts in Ghent in 1980: on its wall hang Flemish Old Master paintings, gleaming in their gilt frames; yet in the middle of the room stand industrial metal shelves, sparsely stocked with packets of everyday perishable products: salt, flour, olives and peas... Each packet is signed by Joseph Beuys and labeled with "1 economic value." This was Beuys' compelling installation *Wirtschaftswerte* (Economic Values), a declaration that culture had once and for all been reduced to economic property. The products Beuys selected were notably from the German Democratic Republic, heightening the disparity between West and East (both in his native Germany, at the time still divided, and beyond) among others contrasts: capitalism and socialism, high and low culture, culture and consumerism, the mundane and the luxurious. *Das Wirtschaftswertprinzip / The Principle of Economic Value* documents in detail the original installation, which Beuys later recreated in different locations and expanded in a series of multiples. Originally published in 1990, the book has now been re-designed by Klaus Staeck and Gerhard Steidl on the occasion of the hundredth anniversary of Beuys' birth in 2021.

*Our culture is not shaped by culture; our culture is completely shaped by economic values.*

Joseph Beuys

## Joseph Beuys The Principle of Economic Value / Das Wirtschaftswertprinzip

English / German edition  
Edited and photographs by Klaus Staeck  
and Gerhard Steidl  
Texts by Bart De Baere, Jan Hoet,  
Heiner Müller and Klaus Staeck  
Book design by Klaus Staeck and Gerhard Steidl  
192 pages  
8.3 × 11.7 in. / 21 × 29.7 cm  
7 black-and-white and 70 color photographs  
Four-color process  
Clothbound hardcover

€ 45.00 / £ 38.00 / US\$ 50.00  
ISBN 978-3-95829-914-6







Joseph Beuys, *Portrait*, 1947. Plaster mold of clay model, pedestal: plaster. 33.4 × 18 × 23 cm  
Museum Kurhaus Kleve – loan from Kunstsammlung Nordrhein-Westfalen, Düsseldorf. Photo: Annegret Gossens

Widely regarded as one of the most influential artists of the twentieth century, Joseph Beuys (1921–86) was a sculptor, draughtsman, action and installation artist, as well as a teacher, politician and activist. After serving as a soldier in World War II, experiences that would strongly shape his practice, he studied sculpture at the Kunstakademie Düsseldorf, where he was made professor in 1961. From the early 1960s Beuys dissolved the difference between his biography and art, and increasingly employed his persona and charisma in what he deemed art's ultimate purpose: to radically democratize society. He called for the adoption of his universalist conception of art as a creative, transformative force within politics, science, philosophy and economics. Now as then, Beuys exerts a palpable influence upon artistic and political discourse.

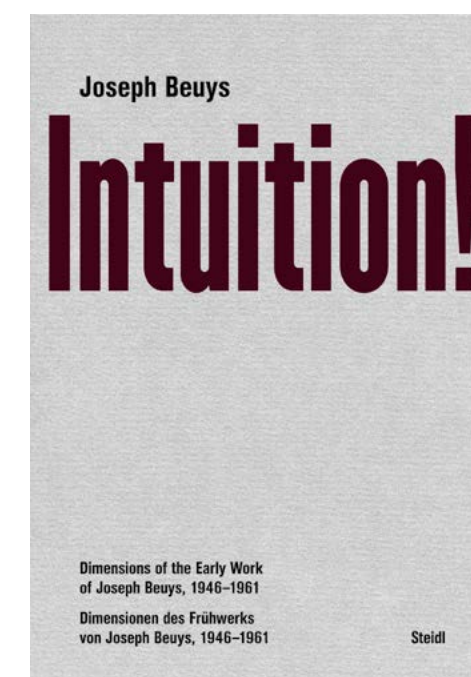
## Joseph Beuys Intuition! Dimensions of the Early Work of Joseph Beuys, 1946–1961

English / German edition  
Foreword by Harald Kude  
Texts by Anne-Marie Bonnet, Susanne Figner,  
Volker Harlan, Karlheinz Koinigg, Bettina Paust,  
Petra Richter and Wolfgang Zumdick  
Book design by Holger Feroudj / Steidl Design  
256 pages  
8.3 × 11.7 in. / 21 × 29.7 cm  
120 color photographs  
Four-color process  
Clothbound hardcover

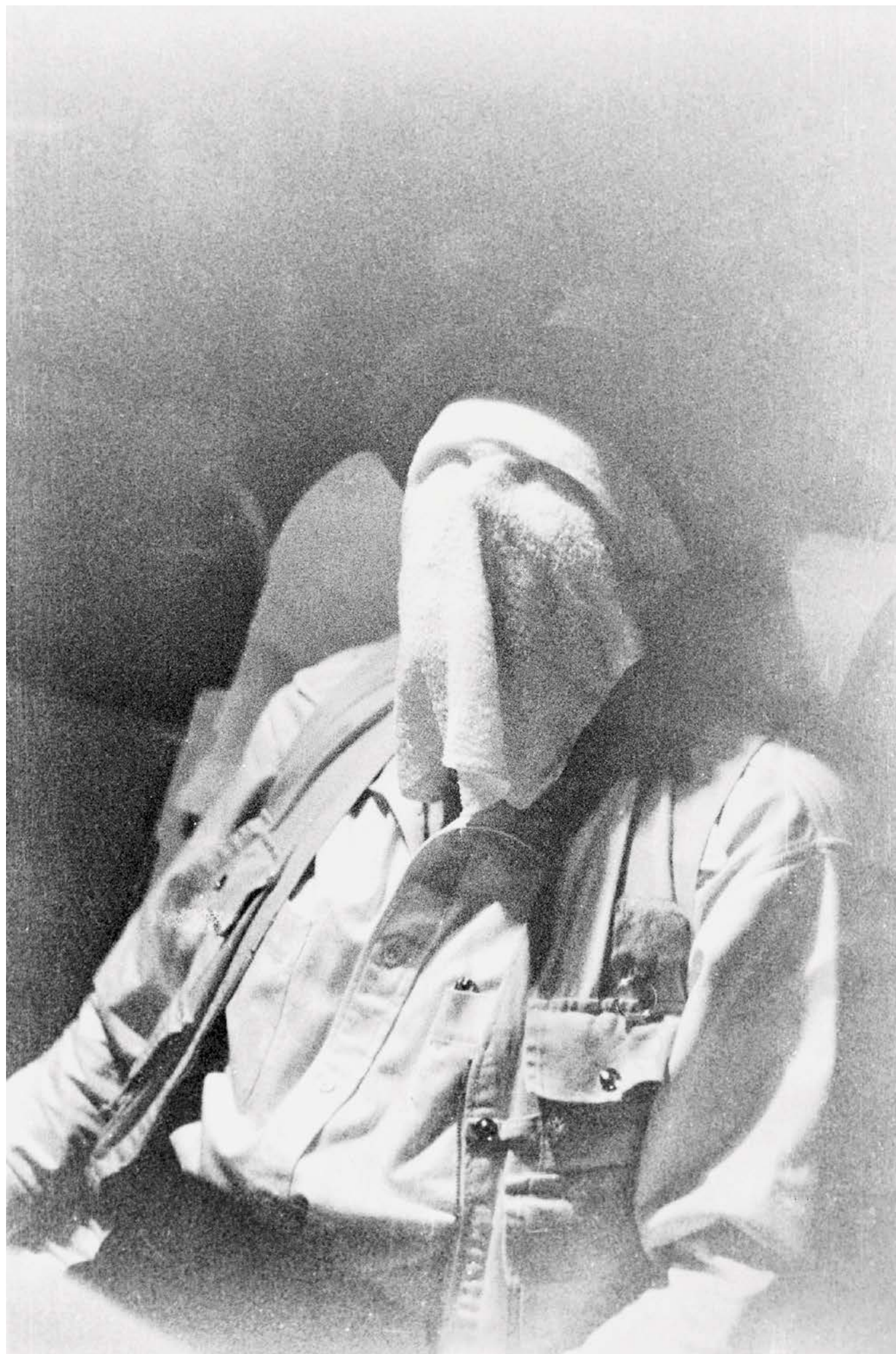
€ 45.00 / £ 38.00 / US\$ 58.00  
ISBN 978-3-95829-900-9

This book examines the crucial period between Joseph Beuys' return to his hometown of Kleve after World War II at the age of 24 and his appointment as a professor at the Kunstakademie Düsseldorf in 1961. During this "incubation" phase, key themes relevant to his future work emerged, which now structure this book: biography as material for artistic forming; Beuys and poetry/romanticism; natural sciences: physics, chemistry, botany, zoology and geography; philosophy/anthropology Steiner; evolution; economics, capitalism, labor, politics. The aim of this book, along with the 2021 exhibition of the same name at Museum Kurhaus Kleve for which it is the catalogue, is neither to venerate a local saint of Kleve nor to topple an artist from an earlier generation. Instead it highlights the influences, ideas and caesuras that saw Beuys develop from a "sensitive traditionalist" into a "visionary social sculptor."

*When I was starting out, feelings were maybe my point of departure, but by now ideas have crystallized.* Joseph Beuys







Born in 1938 in Pulsnitz near Dresden, Klaus Staeck is one of Germany's most prominent graphic artists. Renowned for his political posters, Staeck received the Gustav Heinemann Citizen Award in 1996 and was president of the Akademie der Künste in Berlin from 2006 to 2015. Steidl has produced Staeck's posters throughout his career and published many of his books, including *Ohne Auftrag* (2000), *Frohe Zukunft* (2004), *Pornografie* (2005) and *Sand fürs Getriebe* (2018).

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 including those of Robert Frank, Orhan Pamuk and Karl Lagerfeld. In 2020 Steidl received the Outstanding Contribution to Photography prize at the Sony World Photography Awards and the Gutenberg Prize from the International Gutenberg Society in Mainz.

Joseph Beuys was photographed extensively during his career, whether at work, while traveling, or at home. Yet only a few photographers had the privileged access and tenacity of graphic artist Klaus Staeck and printer/publisher Gerhard Steidl, who accompanied Beuys with their cameras from 1970 until his death in 1986. Staeck and Steidl were part of Beuys' entourage, collaborated closely with him to produce his multiples and objects, and documented intimate aspects of the life of this unmatched artist-performer—from his home at Drakeplatz 4 in Düsseldorf, to international workshops, lectures and the installation of important works such as *Honeypump in the Workplace* at documenta 6 in 1977, and *Wirtschaftswerte* (Economic Values) at the Museum of Fine Arts in Ghent in 1980. *Beuys Book* reveals Beuys' unique, charismatic personality which influenced not only those he met, but society and art in general.

*I want to configure, that is, to change.* Joseph Beuys

Available now!

### Klaus Staeck and Gerhard Steidl Beuys Book

English / German edition

Edited and photographs by Klaus Staeck  
and Gerhard Steidl

Interview by Erhard Kluge with Joseph Beuys  
Book design by Klaus Staeck, Gerhard Steidl  
and Duncan Whyte

736 pages

6.5 × 9.4 in. / 16.5 × 24 cm

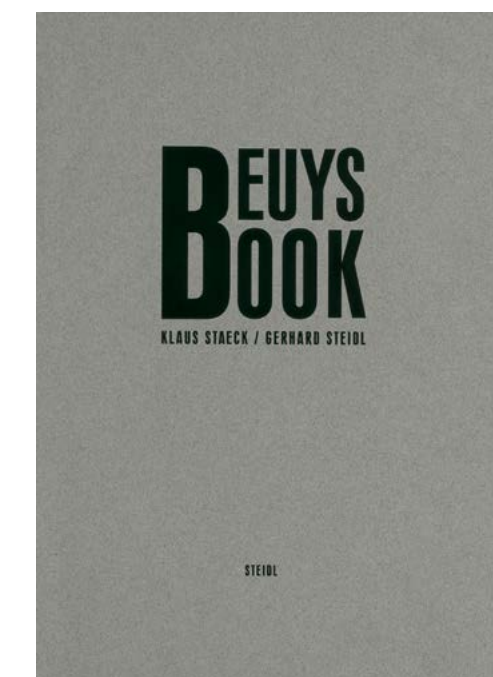
347 black-and-white and 105 color photographs

Duotone and four-color process

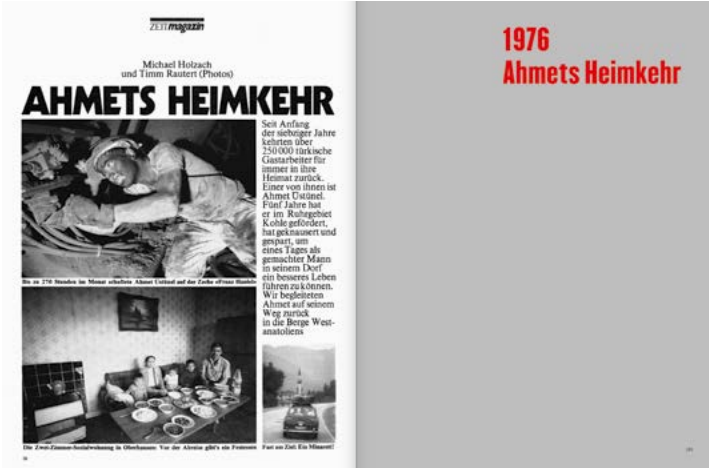
Hardcover

€ 65.00 / £ 58.00 / US\$ 75.00

ISBN 978-3-86521-914-5















Mark Ludwig is a Fulbright scholar of Terezín, a member of the Památník Terezín Advisory Board and director of the Terezín Music Foundation. He produces recordings, concerts and Holocaust and genocide education programs worldwide. Ludwig is a violist emeritus of the Boston Symphony Orchestra, adjunct professor of Holocaust music at Boston College and editor of the poetry anthology *Liberation* (2015).

Viktor Ullmann (1898–1944) was a composer, critic, conductor and performing artist, a prize protégé of Schönberg, living and working mostly in Prague. He was interned in Terezín and murdered in Auschwitz.

In Terezín, a Nazi camp where 33,000 people died, imprisoned musicians and artists created a remarkable cultural community that persevered against all odds. *Our Will to Live* brings us into this astonishing world. It presents the first full translation of concert critiques written by accomplished musician, scholar—and Terezín prisoner—Viktor Ullmann. He describes Terezín performances by ensembles, youth choirs and solo artists including luminaries of European cabaret and opera, plus works by a generation of promising composers silenced too soon: Gideon Klein, Pavel Haas, Hans Krása and others. Paired with Ullmann's critiques are more than 250 rarely seen concert posters, programs, portraits and scenes rendered by imprisoned artists; these are from a trove of hidden artworks recovered after liberation. *Our Will to Live* also offers an original collection of vintage and modern recordings performed by Terezín survivors and contemporary masters. Essays and annotations by scholar Mark Ludwig set the historical context, introduce the artists and deepen what we know of this extraordinary chapter in World War II history. Terezín survivors helped guide this project, the result of more than 30 years of research and writing. Shortly after Ullmann authored his final concert critique, Terezín's cultural community was decimated: nearly all the artists were murdered in Auschwitz. *Our Will to Live* is a tribute to their creative will.

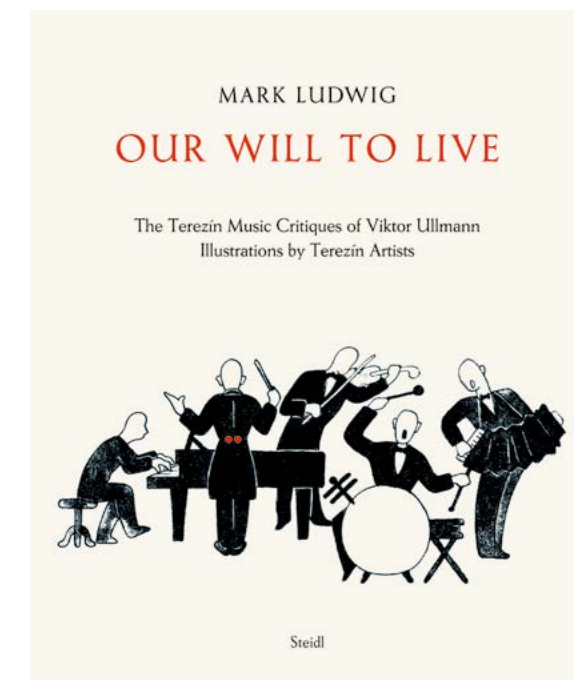
*Our Will to Live takes readers into the world of Terezín's silenced artists and makes their voices come alive. They are a testimony to the inextinguishable strength of the human spirit. There are moments of excruciating beauty, there are heart-rending stories, all reminding us that if we lose our humanity, we are nothing.* Yo-Yo Ma

Available now!

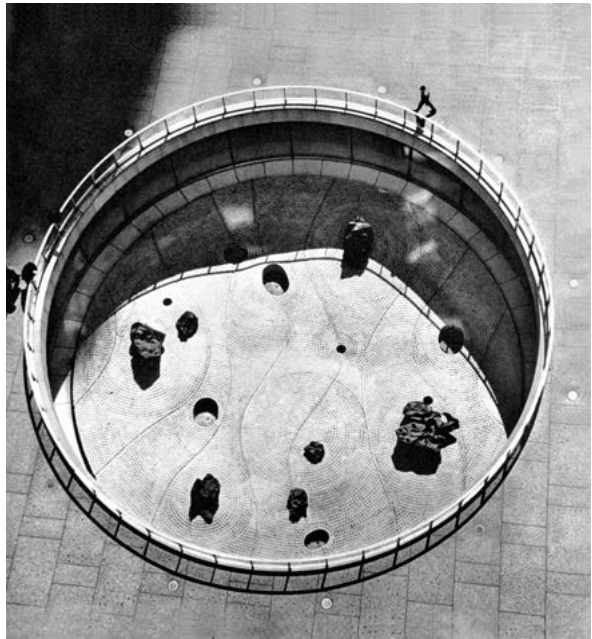
**Mark Ludwig**  
**Our Will to Live**  
**The Terezín Music Critiques**  
**of Viktor Ullmann**

Edited and text by Mark Ludwig  
 Concept and production by Siegfried Schäfer  
 Illustrated with original art from the Heřman Collection at Památník Terezín  
 Book design by Holger Feroudj / Steidl Design and Siegfried Schäfer  
 328 pages  
 8.5 × 10.4 in. / 21.5 × 26.5 cm  
 22 black-and-white and 242 color photographs and images  
 Four-color process  
 Clothbound hardcover

€ 38.00 / £ 34.00 / US\$ 45.00  
 ISBN 978-3-95829-959-7







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 travelled 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.

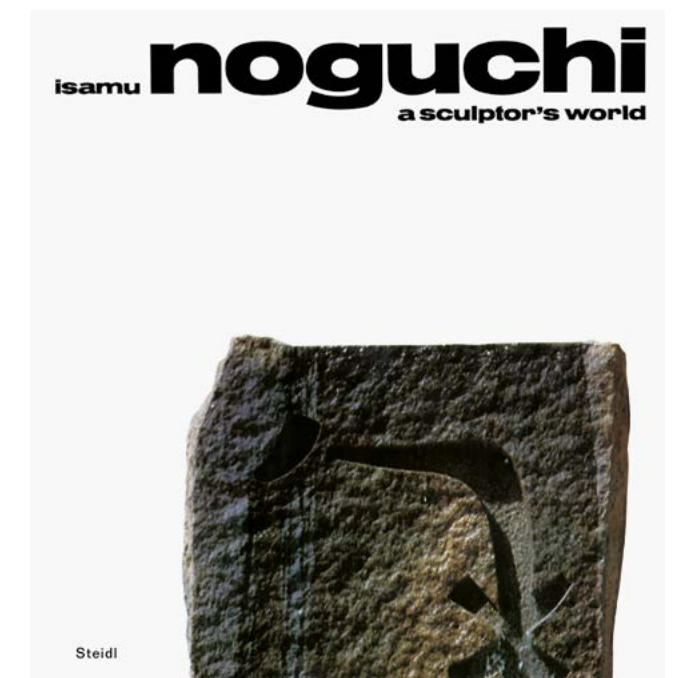
*A Sculptor's World* is the long-awaited new edition of the renowned 1968 autobiography of Isamu Noguchi, one of the twentieth century's most important sculptors and an influential believer in the social significance of the medium. Through over 250 images—photographs of Noguchi's experimental work, drawings 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

€ 65.00 / £ 58.00 / US\$ 75.00  
ISBN 978-3-86930-915-6







Woman with Supermarket trolley + Cat

DS\_12.1 | hard-ground etching  
image: 11.5 x 15.8 cm | sheet: 20.2 x 27.8 cm | paper: Vellin d'Arches Cléme  
edition: 7 AP | 1 impression  
1<sup>st</sup> state: without aquatint



Woman with Supermarket trolley + Cat

WK : I was not yet doing animations, but in animation you essentially give people extra limbs in different positions. This image recalls the Italian Futurist Giacomo Balla [1871–1958] and his fantastic painting of a woman leading a many-legged dog on a leash. In my image, all the different positions of the woman's legs are like frames in an animation. Even the cat has alternate positions for its claws. Some would have been burnished out if they were wrong, or stopped out to leave only a faint trace. The shopping trolley was a graphic, angular shape and it carried all the social implications and associations of a shopping trolley.

DS\_12.2 | hard-ground etching and aquatint  
image: 11.5 x 15.8 cm | sheet varies: 18 x 25 cm to 28.5 x 38 cm | paper: crème wove and Vellin d'Arches Cléme  
edition: 2 unmarked, 1 AP, 1/30 to 22/30 | 25 impressions  
2<sup>nd</sup> state: with aquatint and added dropout horizon line



Man running, with furniture

DS\_14.1 | hard-ground etching  
image: 11.5 x 14 cm | sheet: 16.5 x 21 cm | paper: Vellin d'Arches Cléme  
edition: 7 AP | 1 impression  
1<sup>st</sup> state: without aquatint



Man running, with furniture

WK : I was never a runner, but I was interested in domesticating everything. The act of running was brought inside onto the Persian rug. I'm sure I was looking at Eadweard Muybridge's [1830–1904] photographic series showing the different positions of a running figure. This is nine years before I start doing animation, but there is an animation in the approach to drawing the figure. It was clear even then that I was interested in the provisionality of any one moment or any one image. I think the pleasure of this plate, apart from the burnishing of the figure, was in the making of the Persian carpet, which is a mixture of cross-hatched, hard-ground etching and then aquatint.

DS\_14.2 | hard-ground etching, aquatint and burnishing  
image: 11.5 x 14 cm | sheet varies: 17.5 x 21 cm to 28.5 x 38 cm | paper: crème wove and Vellin d'Arches Cléme  
edition: 4 unmarked, 1 AP, 1/30 to 11/30 | 16 impressions  
2<sup>nd</sup> state: with aquatint and additional burnishing

Born in Johannesburg in 1955, William Kentridge is a prominent contemporary artist. He works in and across the mediums of drawing, writing, film, performance, music and collaborative practices, to create art that is grounded in politics, science, literature and history, while maintaining a space for contradiction and uncertainty. Kentridge's work has been seen in museums, galleries, theatres and opera houses internationally since the 1990s, and is held in many major museums and institutions. He is the recipient of honorary doctorates from several universities including Yale and the University of London; his prizes include the Kyoto Prize (2010), the Princess of Asturias Award (2017) and the Praemium Imperiale Prize (2019).

This book documents, for the first time, the entire 54 images—as well as an additional 65 plate progressions not previously known to exist—in William Kentridge's important early series of etchings and aquatints "Domestic Scenes" (1980). One of today's most respected contemporary artists, Kentridge was only 25 years old and relatively unknown when he made these images which are pivotal in how they shaped his thinking, studio practice and conceptual approach. Presenting a range of human interactions in domestic environments and revealing influences from Matisse to Francis Bacon, from Giacomo Balla to Niki de Saint Phalle, the prints receive in this book fascinating new commentary from Kentridge, who shares his working methods as well as personal memories of the prints' subjects and creation. Framed by detailed research by Warren Siebrits, the compiler of Kentridge's upcoming catalogue raisonné of prints and posters, *Domestic Scenes* provides some of the earliest evidence of the artist "stalking the drawing": returning to the etching plate time and again to make additions and alterations.

*I also think that I am now ready for some good etching work—one of the things I am good at is quick first-time-right or throw-it-away work, and etching rather than painting will be a way of working from this strength.*

William Kentridge, December 1978

Available now!

## William Kentridge Domestic Scenes

Texts by William Kentridge and Warren Siebrits  
Book design by Lunetta Bartz  
160 pages  
6.9 × 10.4 in. / 17.5 × 26.5 cm  
5 black-and-white and 140 color images  
Four-color process  
Clothbound hardcover with a tipped-in image and pull-out poster

€ 45.00 / £ 38.00 / US\$ 58.00  
ISBN 978-3-96999-042-1



WILLIAM KENTRIDGE  
DOMESTIC SCENES





Born and raised in Berlin where she still lives, Manuela Alexejew studied at the University of Fine Arts in Berlin and graduated with a degree in animation. Alongside her studies she worked as a model, and from 1975 to 1990 was a flight attendant for Pan Am. In 1978 she met Carlos Brandl, with whom she began to build up their art collection; they married in 2010.

Born in 1963 in Werne, Thomas Kausch is a television presenter with the French-German cultural network Arte and the German public broadcaster NDR. Working initially as a foreign correspondent for German television, he lived in New York and Vienna and is today based in Berlin. Kausch is the author of *Dear Americans* (2010), a report on President Obama's first year in office, and *Wie ich meine Tochter durchs Abitur brachte* (How I got my daughter through her A-levels) (2017), a self-ironic account of his over-ambitious attempts at education, both published by Droemer Knauer.

This book tells the fascinating life story of Manuela Alexejew through her extensive collection of paintings, sculpture and antiques, among which she lives with her husband Carlos Brandl in a grand loft in Berlin. Featuring works by artists as varied as Otto Dix, Otto Piene, George Condo, Allen Jones, Yayoi Kusama and Alicja Kwade (to name but a few), it is one of Germany's most distinguished private collections of modern and contemporary art.

Manuela Alexejew's life reads like fiction: with enviable looks she first worked as a flight attendant for Pan Am during the glamorous height of the airline industry, collecting eclectic experiences across the globe—from partying with Sophia Loren at the legendary Studio 54, to relaxed days at Oscar de la Renta's home in Santo Domingo. Alexejew then returned to her roots: art. Having studied at Berlin's University of Fine Arts, she now committed herself to collecting with an earnest passion, each acquisition based on her personal connection with the work, never with investment in mind. Based on a series of intimate and amusing interviews with Alexejew, author and journalist Thomas Kausch has written down her surprising story from her own perspective. Combined with newly-commissioned photos of the collection by Andrea Ferrari, *It's not about the money* is a rare insight into the normally closed world of a great collector.

*You will not find the works of art. The works of art find you.*  
Manuela Alexejew

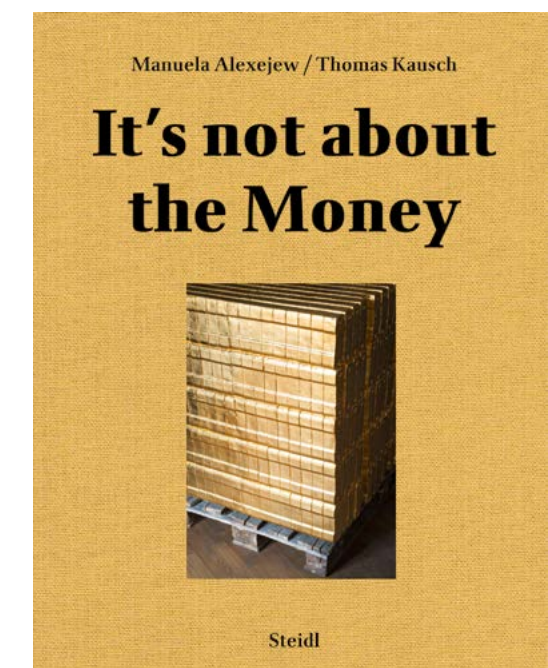


Available now!

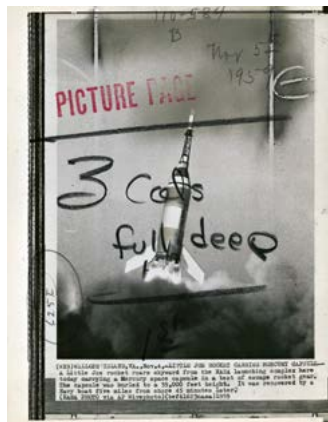
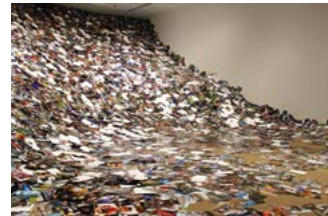
## Manuela Alexejew / Thomas Kausch It's not about the Money

Text by Thomas Kausch  
Photographs by Andrea Ferrari  
Book design by Steidl Design  
184 pages  
8.1 × 10.4 in. / 20.5 × 26.5 cm  
115 color photographs  
Four-color process  
Clothbound hardcover with a tipped-in photograph

€ 35.00 / £ 32.00 / US\$ 40.00  
ISBN 978-3-95829-898-9







Participating artists: ABC Artists' Books Cooperative, Adam Broomberg & Oliver Chanarin with *Der Greif*, David Company & Anastasia Samoylova, Fredi Casco, Moyra Davey, Themistokles von Eckenbrecher, Martin Fengel & Jörg Koopmann, Stuart Franklin, Gilbert & George, Dieter Hacker, Tomas van Houtryve, Philippe Kahn, On Kawara, Erik Kessels, Marc Lee, Lynn Hershman Leeson, Mike Mandel, Theresa Martinat, Eva & Franco Mattes, Jonas Meyer & Christin Müller, Peter Miller, Romain Roucoules, Thomas Ruff, Taryn Simon & Aaron Swartz, Andreas Slominski, Clare Strand, Corinne Vionnet

Photography has always been a social medium shared with others. But why do we communicate with each other using images? And how do the virtual essences that are photographs change our societies? Featuring works by Moyra Davey, Gilbert & George, Theresa Martinat, Thomas Ruff and Clare Strand, among others, *Send me an Image. From Postcards to Social Media* explores the development of photography from a means of communication in the nineteenth century to its current digital representation online. Its focus lies on the dialogue between traveling images throughout photography's 150-year history and contemporary artists beginning in the 1970s who work with both traditional and modern photographic techniques, uses and modes of dissemination.

The book considers the deeper social dimensions of image communication, and the transformation of photography from an illustrative medium to one of the most significant forms of dialogue and exchange today. The works in *Send me an Image* furthermore illuminate phenomena such as censorship, surveillance and algorithmic regulation, which affect many activities in our data-driven era. Images now shared via social media not only spread rapidly but can also take on their own news values and as "pure" messages may even spark protests of all kinds—often beyond the scope of their original uses.

*It seems a strange irony of history that at first there were too few images and too many disturbances, whereas now in the digital era there are no longer disturbances but too many images.* Christian Kassung

Co-published with C/O Berlin

Available now!

**Felix Hoffmann and Kathrin Schöneegg (eds.)**  
**Send me an Image**  
**From Postcards to Social Media**

English / German edition  
Texts by Estelle Blaschke, Matthias Bruhn, Stephan Erfurt, Felix Hoffmann, Christian Kassung, Katja Müller-Helle, Simon Rothöhler, Kerstin Schankweiler, Kathrin Schöneegg, Friedrich Tietjen and Wolfgang Ullrich  
Book design by Naroska, Berlin  
328 pages  
6.7 × 10.6 in. / 17 × 27 cm  
18 black-and-white and 264 color photographs  
Four-color process  
Hardcover

€ 28.00 / £ 24.00 / US\$ 35.00  
ISBN 978-3-95829-962-7





# New Books

## Fall/Winter

## 2021/22

## catalogue

## available now

Get your own free hard copy  
of this collectors' catalogue:



[click here](#)