

# Steidl

Spring/Summer 2024

Fall/Winter 2024/25





# Damien Hirst Pharmacy London

- after ten years of work, it's finally ready
- 3,565 photographs, 3,800 pages
- ten clothbound books in a wooden crate
- limited edition of 750
- signed and numbered by Damien Hirst
- retail price 2,500 €
- free worldwide delivery
- available now



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## 80<sup>th</sup> Anniversary of the Liberation of Auschwitz

The German Auschwitz murder complex consisted of Auschwitz I camp, the so-called "Stammlager," in which gas chamber no. 1 was built following experiments with Zyklon B gas; Auschwitz-II camp, Birkenau, with gas chambers 2, 3, 4 and 5; and Auschwitz III camp, Monowitz, where the industrial facilities of IG Farben exploited prisoners from many European countries as forced laborers. Auschwitz I and Auschwitz II, where Juergen Teller took his photographs, cover an area of 190 hectares. The Stammlager accounted for 20 hectares and the Birkenau camp for 170 hectares. In the years 1940-45, more than one million people were murdered in Auschwitz, most of them Jews from various European countries.





Juergen Teller, born in Erlangen in 1964, studied at the Bayerische Staatslehranstalt für Photographie in Munich. His work has been published in influential magazines such as *Vogue*, *System*, *i-D*, *POP* and *Arena Homme+*, and has been the subject of solo exhibitions including those at the Institute of Contemporary Arts in London, Martin-Gropius-Bau in Berlin and the Grand Palais Éphémère in Paris. Teller won the prestigious Citibank Photography Prize in 2003, and from 2014 to 2019 held a professorship at the Akademie der Bildenden Künste Nürnberg. His books with Steidl include *Leben und Tod* (2020), *Auguri* (2022), *The Master V* (2023), *Notes About My Work* (2023), *I need to live* (2023), *More Handbags* (2023), *Jurgaičiai* (2023) and *The Myth* (2023).

Born in 1949, Christoph Heubner is a writer and the Executive Vice President of the International Auschwitz Committee. His short story collections *Ich sehe Hunde, die an der Leine reißen* (2019), *Durch die Knochen bis ins Herz* (2021) and *Als wir die Maikäfer waren* (2023) are published by Steidl.

Shortly before the 80<sup>th</sup> anniversary of the liberation of the Nazi concentration and extermination camp Auschwitz-Birkenau, Juergen Teller, Dovile Drizyte and Gerhard Steidl traveled there at the invitation of Christoph Heubner, writer and Executive Vice President of the International Auschwitz Committee. They spent days walking through the memorial sites, and Teller photographed what he saw: barracks and tracks that seemingly lead to infinity, gas chambers and latrines, electric fences, drawings, photos and messages documenting the lives of the prisoners and their deaths—but also mundane things such as parking signs and souvenirs stores, visitors and buses. Everything in these images has lost its innocence, even the grass, birch trees, berries, and winter sunlight streaming through windows. Each detail captured by Teller is a trace of the world of the victims and their perpetrators, part of the horror and reality of this 190-hectare death factory in which more than 1.1 million people, most of them Jews, were murdered. Teller's photographs preserve what is there, past and present. In his text Heubner adds memories, quotes and impressions from his decades of encounters and conversations with survivors to a selection of the photos. *Auschwitz Birkenau* is a visual atlas, a compelling inventory.

*These photos, this project, are some of the most difficult things I've ever done, but telling people about this place, preserving it, is an inner obligation for me.*

Juergen Teller

Co-published with the International Auschwitz Committee, Berlin



**Juergen Teller**  
**Auschwitz Birkenau**  
Text Christoph Heubner

Book design by Juergen Teller and Dovile Drizyte  
448 pages  
7.5 × 10.2 in. / 19 × 26 cm  
820 color photographs  
Four-color process  
Otabind softcover

€ 35.00 / £ 30.00 / US\$ 40.00  
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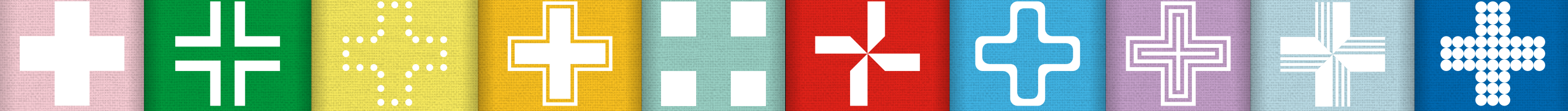




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jason beard

19: Februar 2014 15:58

pharmacy london files

hello

i met with gerhard and damien yesterday, and we discussed a publication called pharmacy london. we have some files that gerhard said he would test print, can you advise me the best way to send them to you please.

many thanks  
jason

+++++  
Jason Beard  
Director  
Other Criteria

London

Over the years I discovered my passion for photobook multiples. It was Joseph Beuys who first taught me the definition of a multiple when I started working and printing for him in the 1970s: the artist's concept transformed by a technician into an industrially manufactured art object, often numbered and signed by the artist in a limited edition. The small bronze sculptures of Hans Josephsohn and Alberto Giacometti are wonderful examples.

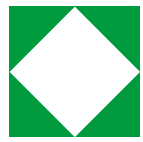
Through Beuys I also learnt that the most luxurious multiple was a Fluxus box—a compact, reasonably-priced container made from recycled materials, housing a variety of multiples.

I believe the book as multiple is the pinnacle of the enduring democratic art object. Conceived and designed by the artist and crafted without compromise, it's presented in a custom-made case of cardboard or wood, signed, numbered and produced in a limited print-run. The most ambitious and elaborate book multiple I've made over the past 50 years is Damien Hirst's *Pharmacy London*. There's no need for me to describe this extraordinary book object—just turn the page to explore it for yourself. Damien Hirst, Jason Beard, Bernard Fischer and I began developing this multiple ten years ago—good things come to those who wait!

*Pharmacy London* is available now.

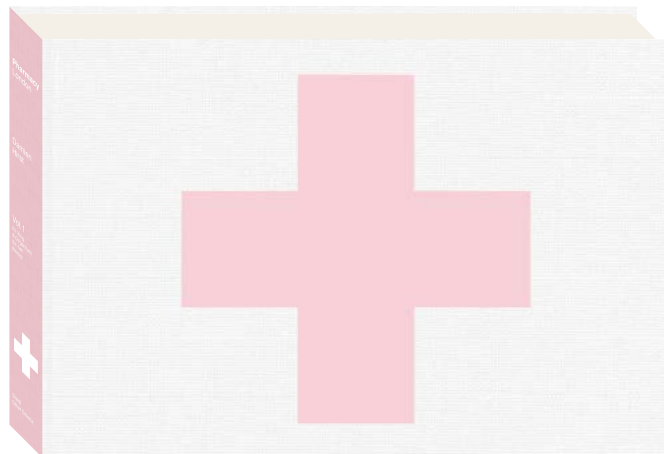
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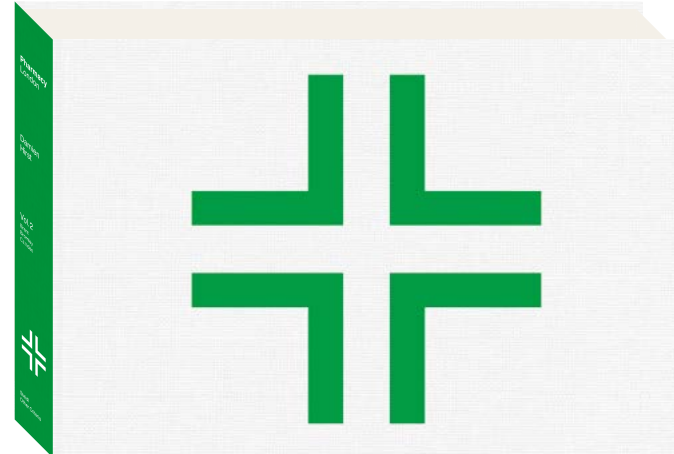


**London Boroughs**

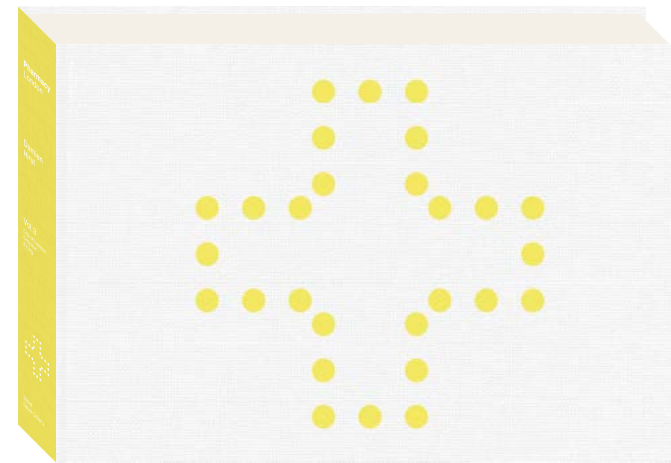
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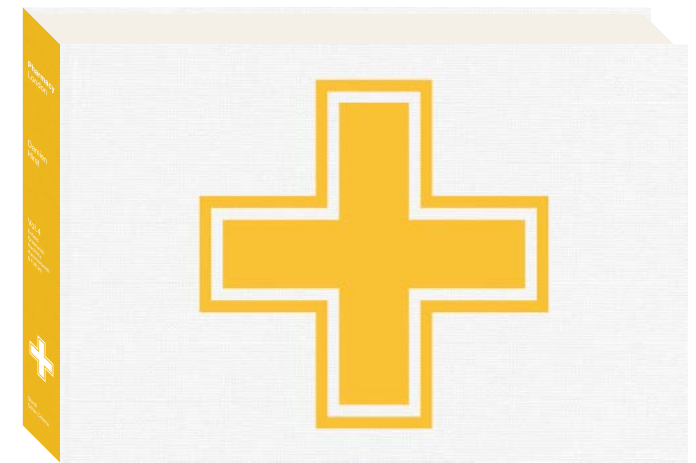
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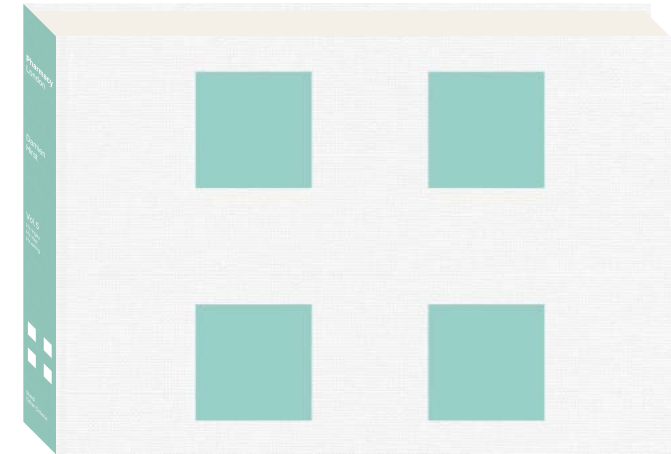
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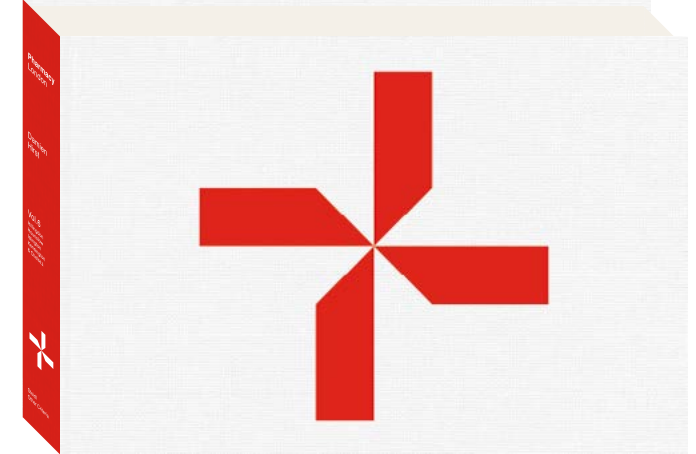
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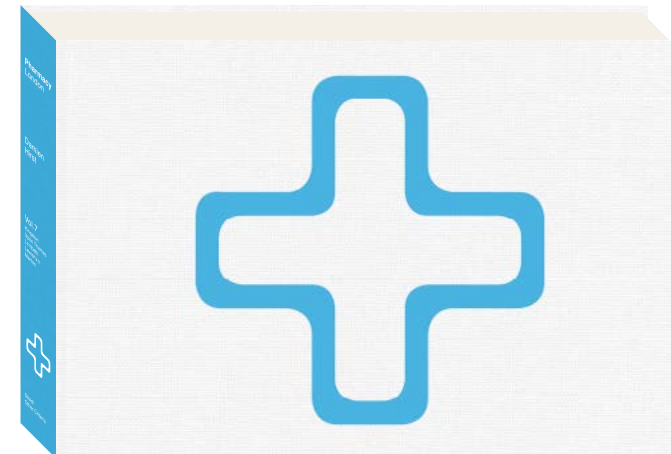
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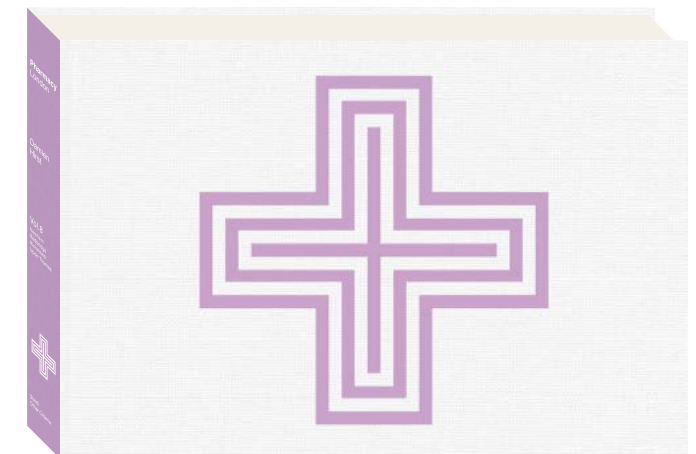
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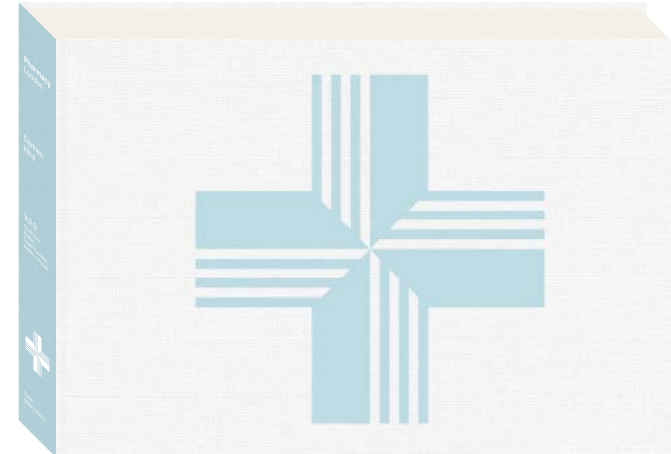
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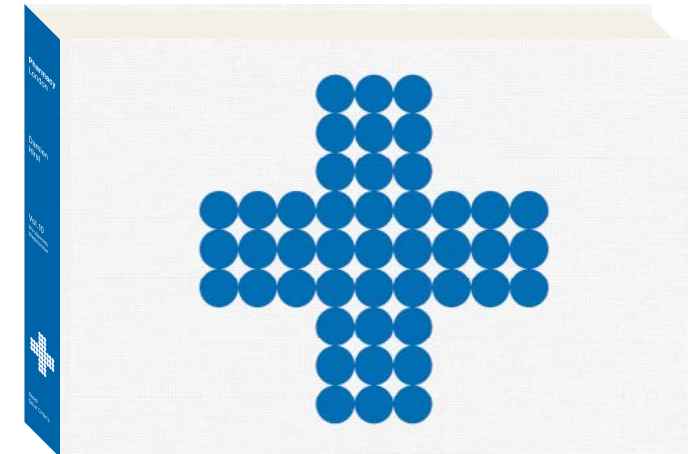
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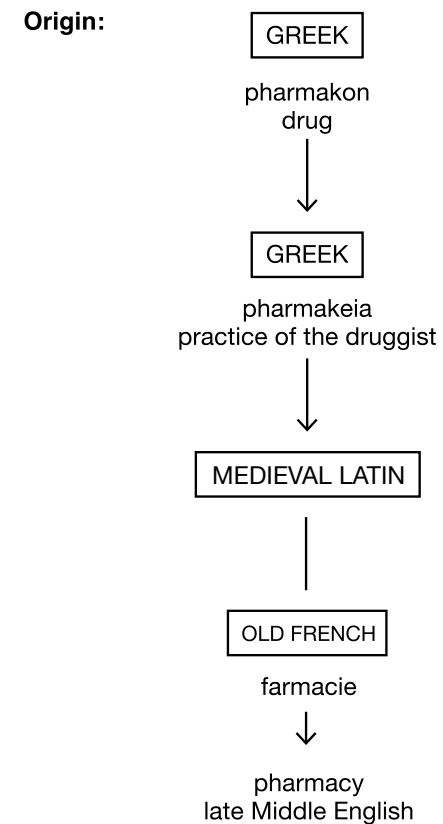






**Pharmacist**  
noun. A person who is professionally qualified to prepare and dispense medicinal drugs.

**Pharmacy**  
noun: **pharmacy**; plural noun: **pharmacies**  
a shop or hospital dispensary where medicinal drugs are prepared or sold. 'the local pharmacy' – the science or practice of the preparation and dispensing of medicinal drugs.

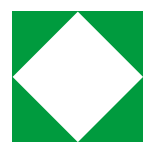


Late Middle English (denoting the administration of drugs): from Old French *farmacie*, via medieval Latin from Greek *pharmakeia* 'practice of the druggist', based on *pharmakon* 'drug'.

**Pharmacy London 2005/2023** presents a unique historic picture of the constantly changing city. The artist's aim was to catalogue every dispensing pharmacy and pharmacist in the Greater London area, giving a complete and true view of the city in real time. Photographed between 2005 and 2023, the 1,826 chemists are organised alphabetically according to borough. The 104 pharmacies that declined access to their interiors are represented by a courtroom sketch, while the 71 pharmacies with interiors but no pharmacist denote those chemists that allowed access but preferred not to be photographed.

Damien Hirst. Pharmacy London. 10 volumes, in an edition of 750 copies. Steidl. Other Criteria





**Pharmacy<sup>®</sup>  
London**

**Damien  
Hirst**

Steidl. Other Criteria



Ten hardcover books  
in individual cardboard sleeves



Stored in a wooden crate (open)



Wooden crate (closed)

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

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  
Signed and numbered by Damien Hirst

Book design by Jason Beard  
3,800 pages  
17.3 x 11.6 in. / 44 x 29.4 cm  
3,565 color photographs  
Four-color process  
Ten screen-printed clothbound hardcovers  
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436 pages
- Vol. 10  
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380 pages

€ 2,500.00 / £ 2,250.00 / US\$ 2,750.00  
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 1,826 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

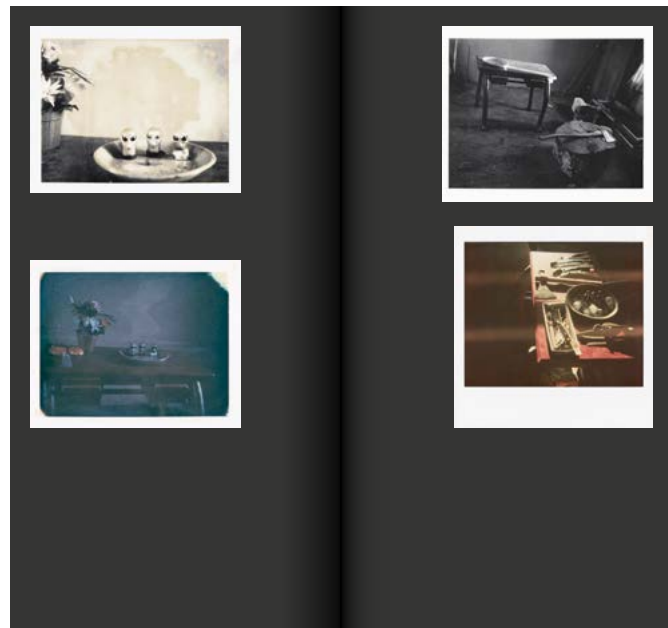
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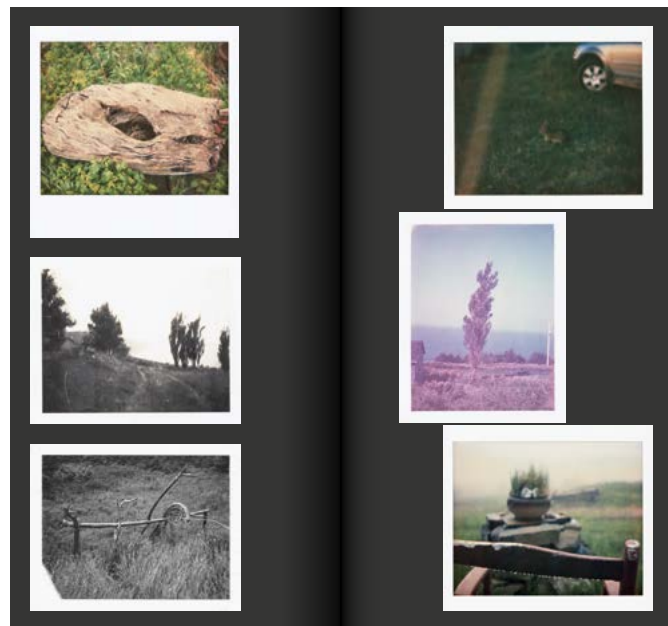




Red Table



Green Tree



From the Window, by the Window



Robert Frank (1924–2019) is an acknowledged master of photography and the photobook. Born in Zurich, he immigrated to the United States in 1947. Frank is best known for his seminal book *The Americans*, first published in English in 1959, which gave rise to a distinctly new form of the photobook, and his experimental film *Pull My Daisy* of 1959. Frank's other important projects include the books *Black White and Things* (1954), *Lines of My Hand* (1972), the film *Cocksucker Blues* for the Rolling Stones (1972), and his visual diaries (2010–17). Steidl has published over 30 of Frank's books, including his last, *Good Days Quiet* (2019).

The Polaroid camera, with its unique prints, was one of Robert Frank's favorite ways of making photographs. *Red Table*, *Green Tree* and *From the Window, by the Window* are three volumes of rarely or unseen original Polaroid and Fuji Instax facsimiles. Volume one, *Red Table*, includes images of a small red table Frank found in an antique shop in New Glasgow. The table found its place in the vestibule of the home Frank shared with his wife, artist June Leaf, in Mabou, Nova Scotia. He photographed it multiple times, in different light conditions and with ever-changing objects on its surface. Volume two, *Green Tree*, presents photographs of the landscape, specifically trees, with their myriad foliage throughout the seasons. Volume three, *From the Window, by the Window*, contains views from various windows around Frank's Mabou home, with the focus shifting between the distant sea and the souvenirs he loved to collect. Organized by A-chan, who worked closely with Frank on his later books with Steidl, the instant prints are sorted in albums purchased from a drugstore. Frank and A-chan used these albums as a way to categorize his works, a system Frank incorporated throughout his career.

**Robert Frank**  
**Red Table**  
**Green Tree**  
**From the Window, by the Window**

*It is always the instantaneous reaction to oneself that produces a photograph.* Robert Frank

Book design by Robert Frank, A-chan, Holger Feroudj and Gerhard Steidl  
 6.7 × 12.6 in. / 17 × 32 cm

Vol 1. Red Table  
 72 pages  
 141 color photographs

Vol. 2. Green Tree  
 72 pages  
 154 color photographs

Vol. 3. From the Window, by the Window  
 60 pages  
 111 color photographs

Three flexible hardcovers in a slipcase  
 Four-color-process

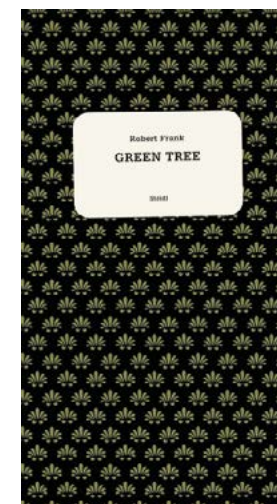
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 ISBN 978-3-96999-364-4



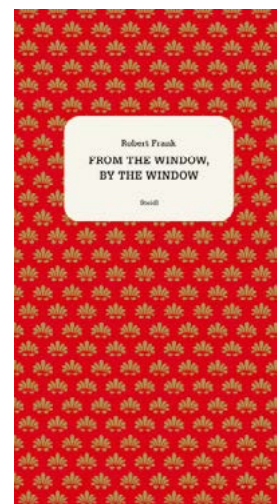
Slipcase



Vol. 1



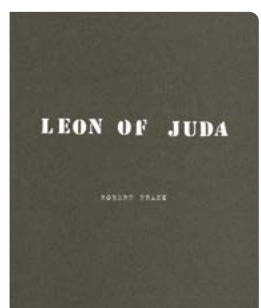
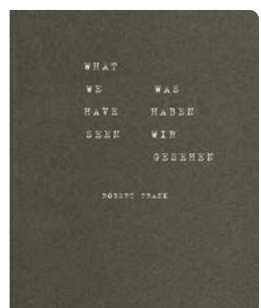
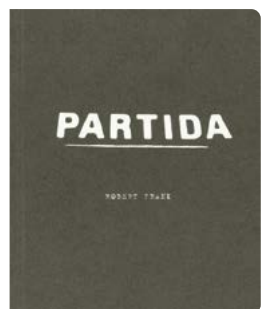
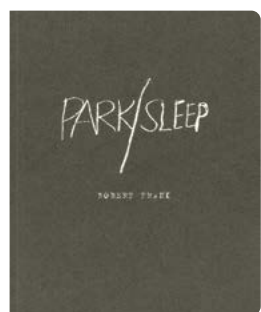
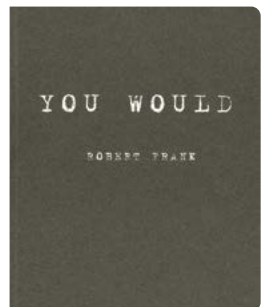
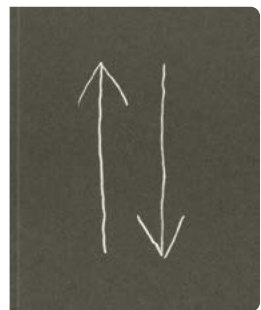
Vol. 2



Vol. 3







Robert Frank (1924–2019) is an acknowledged master of photography and the photobook. Born in Zurich, he immigrated to the United States in 1947. Frank is best known for his seminal book *The Americans*, first published in English in 1959, which gave rise to a distinctly new form of the photobook, and his experimental film *Pull My Daisy* of 1959. Frank's other important projects include the books *Black White and Things* (1954), *Lines of My Hand* (1972), the film *Cocksucker Blues* for the Rolling Stones (1972), and his visual diaries (2010–17). Steidl has published over 30 of Frank's books, including his last, *Good Days Quiet* (2019).

### Robert Frank The Visual Diaries

Text by Robert Frank  
Book design by Robert Frank, A-chan and Gerhard Steidl  
8 x 9.8 in. / 20.5 x 25 cm

Vol. 1 Tal Uf Tal Ab  
40 pages  
29 black-and-white photographs

Vol. 2 You Would  
48 pages  
34 black-and-white and 4 color photographs

Vol. 3 Park/Sleep  
52 pages  
30 black-and-white and 4 color photographs

Vol. 4 Partida  
56 pages  
30 black-and-white and 5 color photographs

Vol. 5 Was haben wir gesehen / What we have seen  
48 pages  
28 black-and-white and 14 color photographs

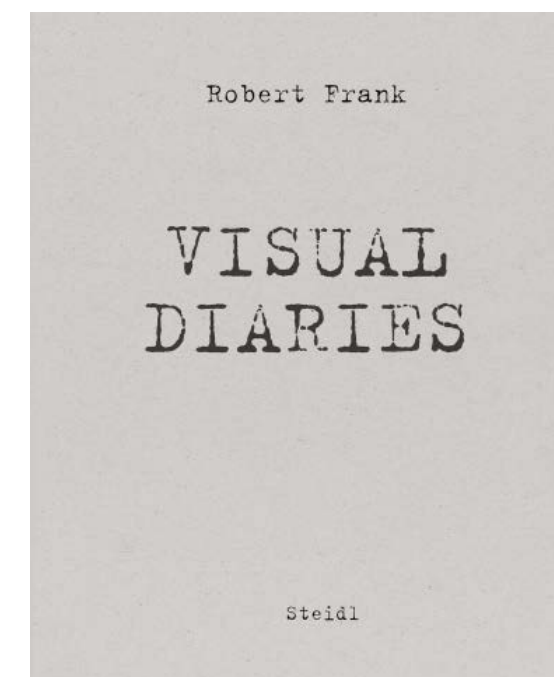
Vol. 6 Leon of Juda  
52 pages  
30 black-and-white and 8 color photographs

Six otabind softcovers with different colored endpapers in a slipcase  
Tritone and four-color process

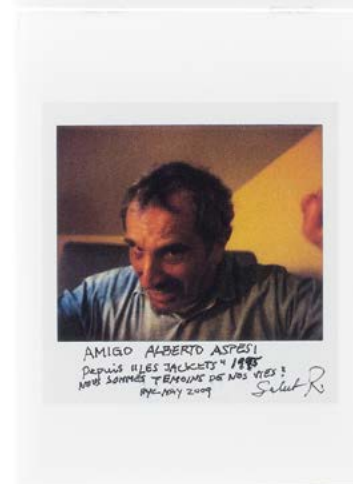
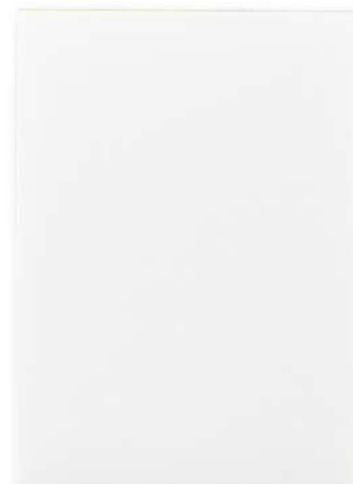
€ 75.00 / £ 65.00 / US\$ 80.00  
ISBN 978-3-96999-365-1

*The Visual Diaries* presents, for the first time together, the six introspective volumes that are the most important in Robert Frank's late bookmaking practice. Known as his visual diaries and originally published between 2010 and 2017, the books imaginatively combine iconic photos from Frank's early career with the more private pictures he made in later life. Black-and-white photos taken on 35mm film, including some from *The Americans*, mix with contemporary photos, often color Polaroids. Quiet still lifes, contemplative landscapes and urban scenes, self-portraits, and spontaneous endearing shots of friends, colleagues and the photographer's wife, artist June Leaf, show the life he lived in their homes in Bleecker Street, New York, and Mabou, Nova Scotia. With these images Frank created seemingly casual layouts that recall the look and spirit of a private album or scrapbook, and comment on memory and the passage of time. Factual captions and short, sometimes cryptic texts are scattered throughout the books—his thoughts, fragments of conversations, poems, notes. Frank's highly personal approach to these books suggests how the past tempered his present, and show how his life was not only documented in but shaped by bookmaking. The visual diaries are without doubt a reflection upon Frank's later life and past, but even when he was looking back he was looking towards the future. Right up until his passing in 2019, Robert Frank remained as innovative and ambitious as ever, and the book was the primary expression of his steadfast artistic curiosity.

*Above all, life for a photographer cannot be a matter of indifference.* Robert Frank







Robert Frank (1924–2019) is an acknowledged master of photography and the photobook. Born in Zurich, he immigrated to the United States in 1947. Frank is best known for his seminal book *The Americans*, first published in English in 1959, which gave rise to a distinctly new form of the photobook, and his experimental film *Pull My Daisy* of 1959. Frank's other important projects include the books *Black White and Things* (1954), *Lines of My Hand* (1972), the film *Cocksucker Blues* for the Rolling Stones (1972), and his visual diaries (2010–17). Steidl has published over 30 of Frank's books, including his last, *Good Days Quiet* (2019).

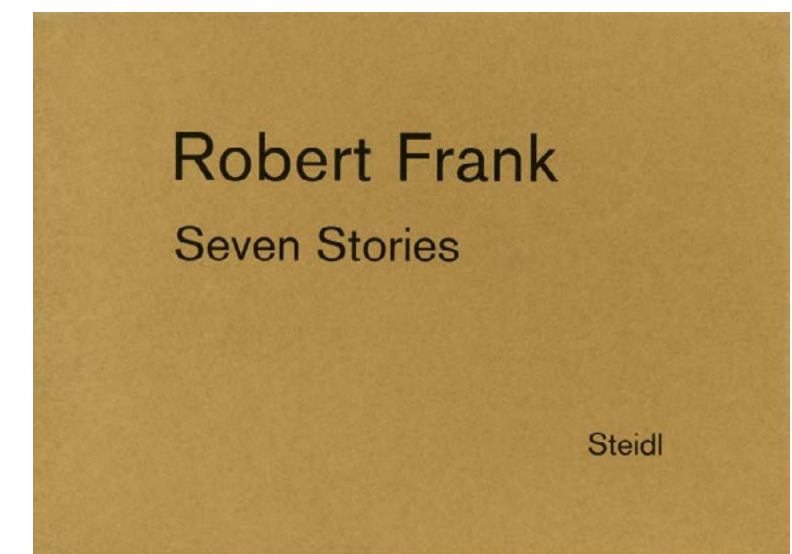
Originally released in 2009, *Seven Stories* was the first publication of Robert Frank's Polaroids. Quickly sold-out, it has been a collector's rarity ever since. This reprint makes the book available again, to a whole fresh audience. In his later years Frank worked almost exclusively with Polaroids, exploring the collage and assemblage possibilities of the instant photograph. *Seven Stories* brings together sequences of single images which he compiled to create books of new work. As always the photographs and stories relate to Frank's life and milieu—his homes in Mabou and New York, perhaps a trip to China or Spain, his friends, still lifes. *Seven Stories* is an important precursor to Frank's visual diaries (2010–17), also published by Steidl this season.

*to look at objects / to see the connection ... the sight outside / the sight far away.* Robert Frank

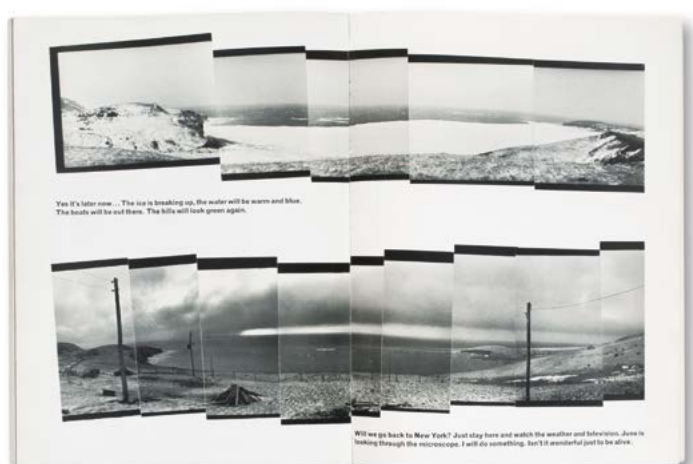
**Robert Frank**  
**Seven Stories**

Book design by Robert Frank,  
A-chan and Gerhard Steidl  
124 pages  
5.5 x 3.9 in. / 14 x 10 cm  
16 black-and-white and 71 color photographs  
Four-color process with a glossy UV varnish  
Seven stapled booklets in a slipcase

€ 50.00 / £ 40.00 / US\$ 65.00  
ISBN 978-3-96999-366-8







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After *The Americans*, *The Lines of My Hand* is arguably Robert Frank's most important book, and without doubt the publication that established his autobiographical, sometimes confessional approach to bookmaking. The book was originally published by Yugensha in Tokyo in 1972, and this reprint of the 2017 Steidl edition made in close collaboration with Robert Frank follows and updates the first US edition by Lustrum Press of 1972.

*The Lines of My Hand* is structured chronologically and presents selections from every stage of Frank's work until 1972—from early photos in Switzerland in 1945–46, to images of his travels in Peru, Paris, Valencia, London and Wales, and contact sheets from his 1955–56 journey through the US that resulted in *The Americans* and made him famous. Here too are intimate photos of Frank's young family, later photo-collages and stills from films including *Pull My Daisy* (1959) and *About Me: A Musical* (1971). This structure itself mirrors the rhythm of Frank's life but it is his short personal texts, like diary entries, that fully bring his voice into the book. In its singular combination of text and image, its fearless self-reflection, and its insistence on photography and film as equal though different parts of his art, *The Lines of My Hand* proved an inspiration for many photographers—not least Robert Frank himself, who expanded this approach in his visual diaries of 2010–17.

*Isn't it wonderful just to be alive.*  
Robert Frank, *The Lines of My Hand*

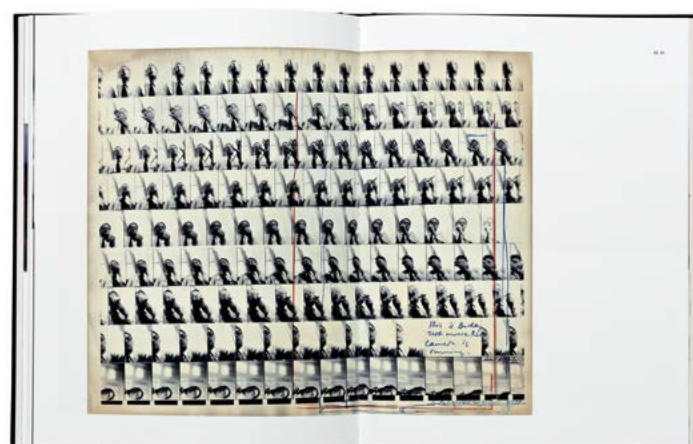
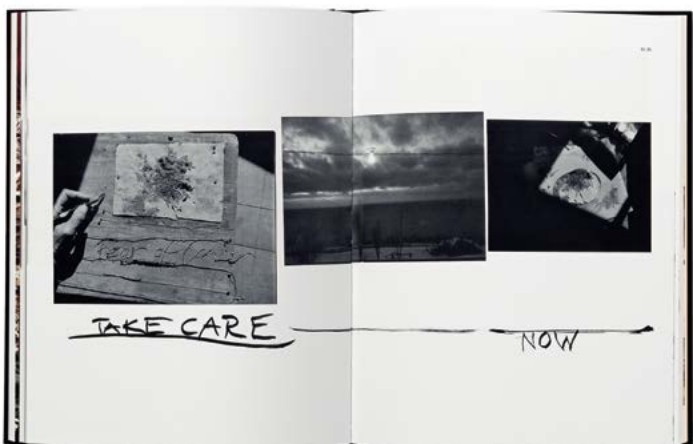
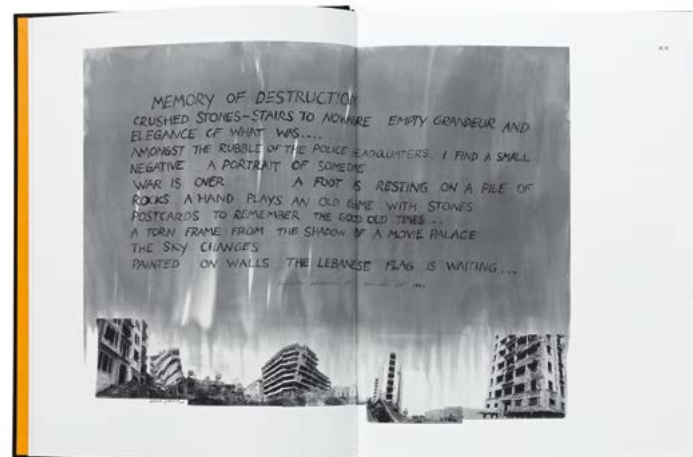
## Robert Frank The Lines of My Hand

Text by Robert Frank  
Book design by Robert Frank, June Leaf and Gerhard Steidl  
Cover by June Leaf  
116 pages  
8.9 × 12 in. / 22.5 × 30.4 cm  
160 black-and-white photographs  
Tritone  
Otabind softcover

€ 40.00 / £ 35.00 / US\$ 45.00  
ISBN 978-3-96999-367-5







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This edition of *HOLD STILL – keep going* is now the second reprint of the catalogue to Robert Frank's 2001 exhibition of the same name at Museum Folkwang in Essen. The book explores the role of film in Frank's work, and the interaction between the still and moving image that engaged him since the late 1950s. *HOLD STILL – keep going* adopts a non-chronological approach, including photographs, film-stills, 35mm filmstrips, as well as photo-montages that present his most famous series alongside less known work. Text, from handwritten phrases on photographs (of which "HOLD STILL – keep going" is but one example) to the dialogues in his films, emerges as a crucial tool, one also central to Frank's visual diaries which comprised his later experiments in bookmaking.

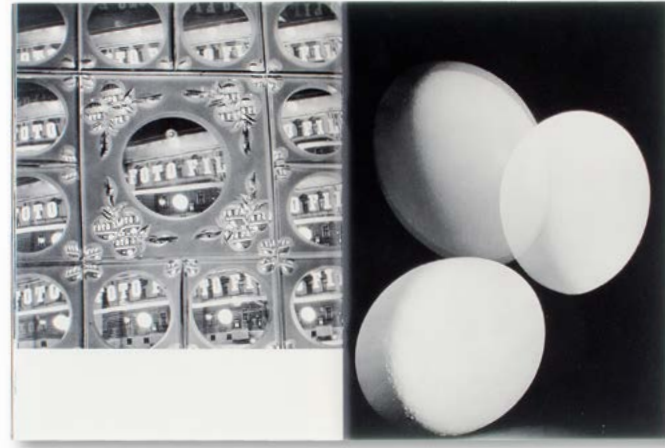
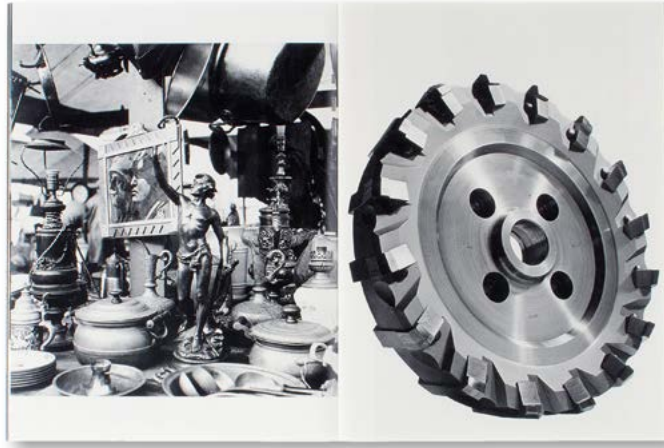
## Robert Frank HOLD STILL – Keep Going

Edited by Ute Eskildsen  
 Texts by Wolfgang Beilenhoff, Ute Eskildsen and Christoph Ribbat  
 Book design by Sabine an Heuf  
 168 pages  
 8 × 10.4 in. / 20.5 × 26.5 cm  
 87 black-and-white and 13 color photographs  
 Tritone and four-color process  
 Clothbound hardcover with dust jacket

€ 45.00 / £ 40.00 / US\$ 50.00  
 ISBN 978-3-96999-369-9







When Robert Frank immigrated to New York from Zurich in 1947, the aspiring young photographer brought along his portfolio of 40 photos to help him secure employment. *Portfolio* is the facsimile version of this fascinating object.

Containing Frank's earliest original photographs as well as the work of other photographers which he had retouched, the portfolio presents images of rural life in Switzerland and alpine landscapes, alongside cityscapes and still lifes. *Portfolio* contains the seeds of a career of such scope and influence which even the ambitious 23-year-old Robert Frank could not have anticipated.

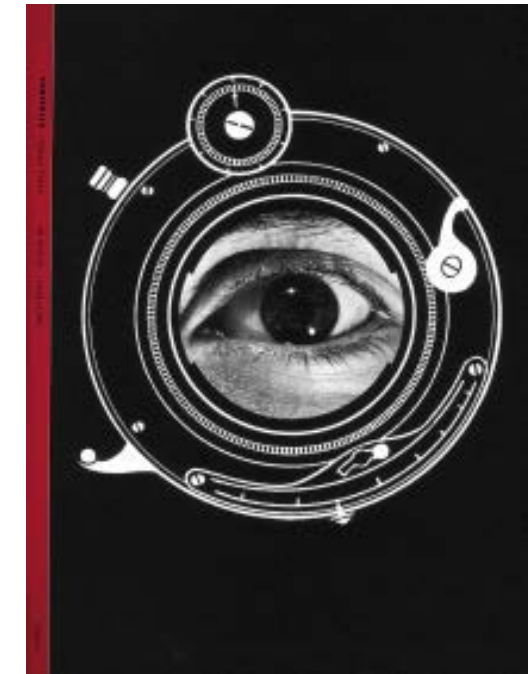
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### Robert Frank Portfolio

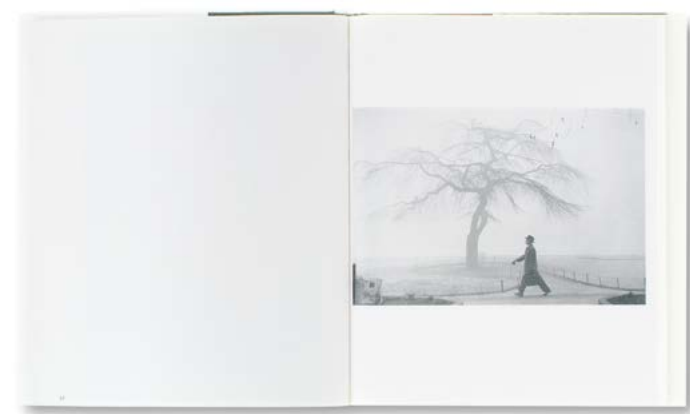
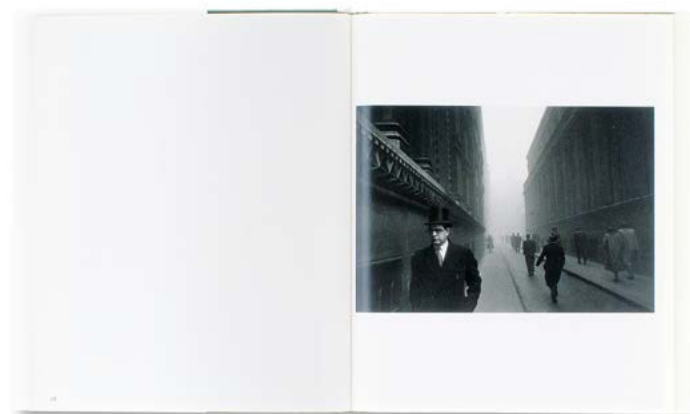
Book design by Robert Frank and Gerhard Steidl  
40 pages  
8 × 10.7 in. / 20.5 × 27.3 cm  
39 black-and-white photographs  
Tritone  
Softcover in a cardboard envelope

€ 35.00 / £ 30.00 / US\$ 45.00  
ISBN 978-3-86521-813-1

[Available—order now!](#)







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This is new edition of the long out-of-print *London/Wales*, which brings together two distinct bodies of work to reveal a different understanding of Robert Frank's contribution to the history of photography. Juxtaposing the world of money and the world of work in post-war England, Frank photographed London bankers, workers and children, and Welsh coal miners and their families. These images poetically evoke relationships between the classes during a time of change in Britain. Setting a significant documentary precedent for Frank's best known work, *The Americans*, *London/Wales* demonstrates the artist's early interest in social commentary, the narrative potential of photographic sequencing and his innovative use of the expressionistic qualities of the medium. Featuring over 70 black-and-white photographs, *London/Wales* tells a timeless story of cities, people and institutions in transition through emotional, evocative images while revealing Frank's struggle to forge a new form of poetic narrative photography.

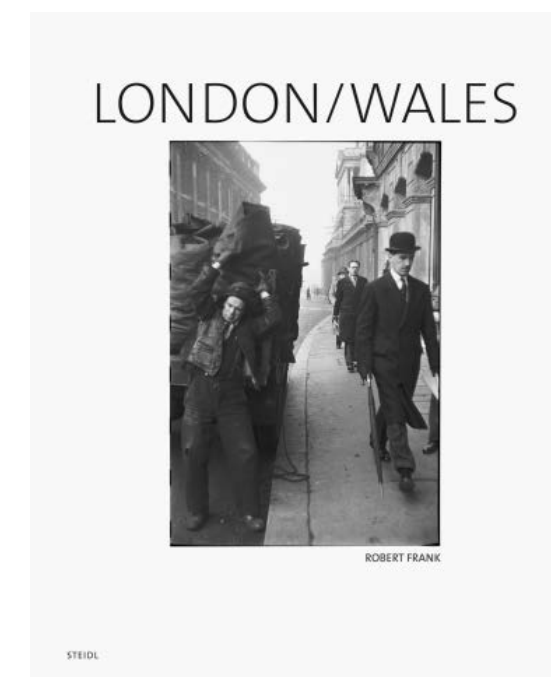
*War is over; the heroic French population reaffirms superiority. Love, Paris, and flowers ... but London was black, white, and grey, the elegance, the style, all present in front of always changing fog. Then I met a man from Wales talking about the miners and I had read How Green Was My Valley. This became my only try to make a "story."* Robert Frank

## Robert Frank London/Wales

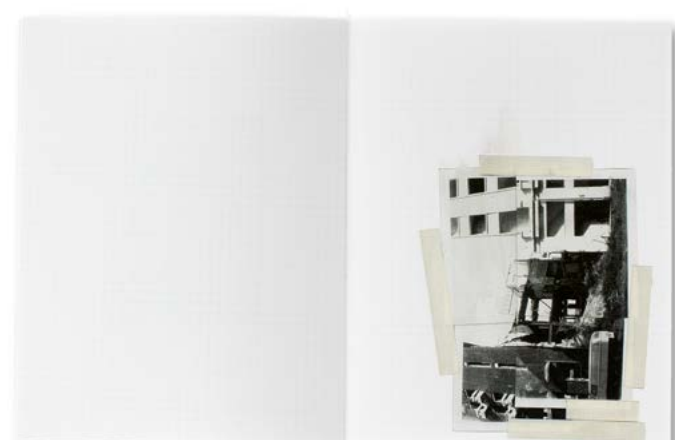
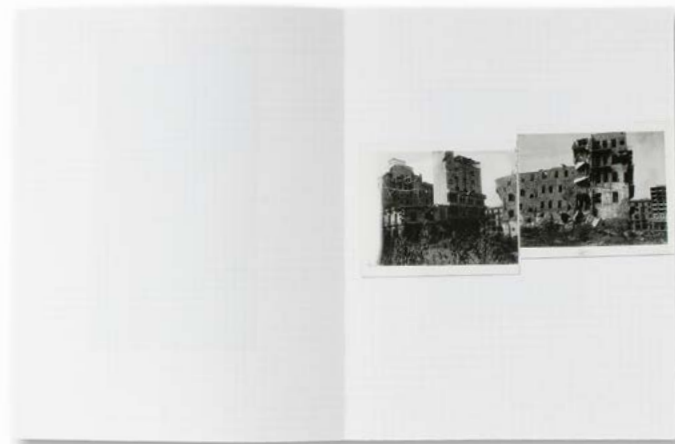
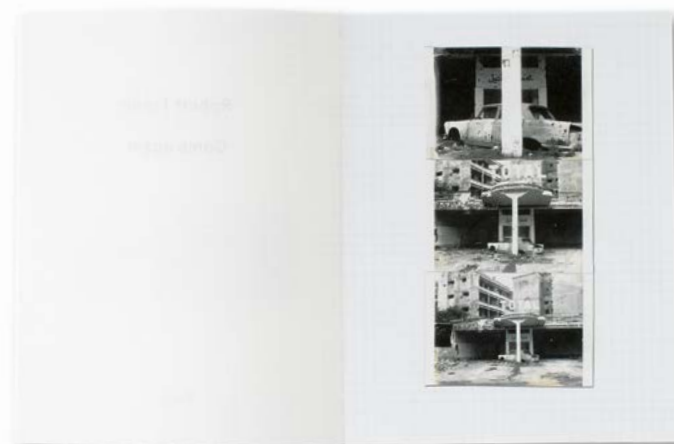
Edited by Philip Brookman  
Text by Richard Llewellyn  
Book design by Robert Frank, Wyndham Boulter and Gerhard Steidl  
128 pages  
7.6 × 9.4 in. / 19.2 × 24 cm  
71 black-and-white photographs  
Tritone  
Clothbound hardcover with dust jacket

€ 40.00 / £ 35.00 / US\$ 45.00  
ISBN 978-3-96999-368-2

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In November 1991 Robert Frank was invited to Beirut on a commission to photograph the devastated downtown of the city following the end of the Lebanese civil war (1975–90). Together with the work of five other photographers, Frank's images were included in the book *Beirut City Centre* (1992). Alongside his work for the commission he made many Polaroids of the city which he stored in his studio on his return home. Many years later Frank reconsidered the images and decided to title the work *Come Again*, but left the sketchbook as he had originally made it in Beirut. *Come Again* is a facsimile reprint of that object.

**Robert Frank**  
**Come Again**

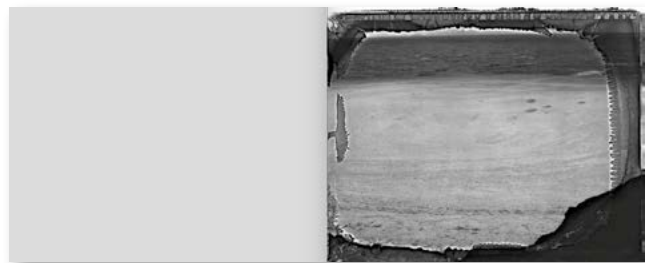
Book design by Robert Frank  
and Gerhard Steidl  
48 pages  
8.4 × 11 in. / 21.5 × 28 cm  
24 black-and-white photographs  
Four-color process with a glossy UV varnish  
Open-spine softcover in a sleeve

€ 75.00 / £ 68.00 / US\$ 85.00  
ISBN 978-3-86521-261-0

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In this, Robert Frank's last book, he both acknowledged and moved beyond his visual diaries (2010–17), which juxtapose photographs—past and present, iconic and unknown—with suggestive, often autobiographical text fragments.

In *Good Days Quiet* Frank's focus is life inside and outside his beloved weather-beaten wooden house in Mabou, where he spent summers for decades with his wife, the artist June Leaf. Among portraits of Leaf, Allen Ginsberg and Frank's son, are images of the house's simple interior with its wood-fuelled iron stove, humble furniture and bare light bulbs, as well as views of the land and sea by the house: snow-covered, windswept, stormy or lit by the dying sun.

Frank's Polaroids scanned for the book show various deliberate states of deterioration and manipulation at his hands, including texts that move from the merely descriptive ("watching the crows") to the emotive ("memories," "grey sea—old house / can you hear the music"). As always in Frank's books, his message lies primarily in the photos' lyrical sequence, an influential approach to the photobook he pioneered over the decades of his practice.



Sleeve

## Robert Frank Good Days Quiet

Book design by Robert Frank, A-chan and Gerhard Steidl  
64 pages  
10 × 8 in. / 25.4 × 20.3 cm  
37 black-and-white photographs  
Tritone  
Open-spine softcover in a sleeve

€ 50.00 / £ 45.00 / US\$ 60.00  
ISBN 978-3-95829-550-6

[Available—order now!](#)



Book







Clark Winter is an artist and photographer with an interest, over decades, in registering cultural transitions and social challenges throughout the world. A specialist in geopolitics, he focuses on humans as objects and instances of nature, and objects, man-made or natural, as vibrant beings. Winter has exhibited in the USA, Latin America and Europe, including at Factum Arte, Madrid, in 2020. He is a trustee of several cultural institutions and the June Leaf and Robert Frank Foundation, New York.

Since 1973 Robert Frank's Bleecker Street studio and home was the crucible of his creativity. Yet just as important (and for even longer) was the weather-beaten fisherman's cottage he bought in 1969 with his wife, artist June Leaf, in Mabou, Nova Scotia. Here they spent much of the year for the following half-century: working, reflecting and quietly integrating with the local community. Frank the photographer is revered for his eyes' ability to explore and record the world with unprecedented understanding, compassion and empathy. Less known is the remarkable work he made with his hands—in many ways Frank was a sculptor using found objects, old photographs and the camera as just some of his tools.

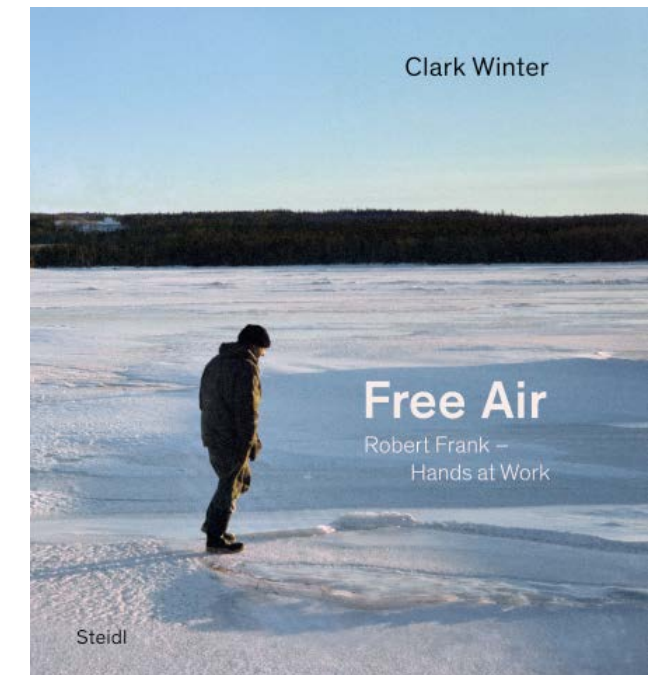
In the first part of this book, "Land," Clark Winter captures the energy of the Cape Breton landscape and documents Frank's hands as they consider possibilities: contemplating a contact sheet, magnifying glass in hand, warmed by the wood-fired cast-iron stove. All around are talismans and mementos: faded post-cards, trinkets and bric-a-brac, a photo of a younger Leaf and Frank laughing at us from a joyful day. The second series "Tables" shows found objects dancing and mingling on tabletops. Finally, "Boxes" takes us to the boxes containing Frank's photographs and films at Bleecker Street. The worn containers sit upon one another like layered memories, Frank's handwritten labels the only clue to the contents within: "Family," "Circus," "Japan," "Peru." Seen together, Winter's photographs reveal yet unknown facets of a creative mind ever fearlessly at work.

*Eyes see instantly, instinctually and quickly shoot photographs. Hands work intuitively, slowly arranging and liberating.*  
Clark Winter

**Clark Winter**  
**Free Air**  
**Robert Frank – Hands at Work**

Text by Clark Winter  
Book design by Clark Winter, Gerhard Steidl and Gwenda Winkler-Vetter  
128 pages  
8.3 x 9.1 in. / 21 x 23 cm  
24 black-and-white and 94 color photographs  
Four-color process  
Clothbound hardcover

€ 40.00 / £ 35.00 / US\$ 45.00  
ISBN 978-3-96999-350-7







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Throughout the decades of friendship between Robert Frank and Clark Winter, Winter often had a video camera at hand, ready to capture spontaneous exchanges with the legendary photographer and filmmaker. *Robert Frank in Conversation with Clark Winter* contains a selection of ten of these revealing encounters, now released in their entirety for the first time. From the everyday charm of Frank and Winter walking through the landscape of snow and ice around Frank's Mabou cottage, to car trips where he recalls his experiences making *The Americans*, to behind-the-scenes footage of Frank's 1987 film *Candy Mountain*, this collection of intimate conversations presents yet unknown facets of Robert Frank, both as an individual and artist.

*It's nice how film survives. It's not the way photographs are. It's still alive. A photograph is just a memory.* Robert Frank

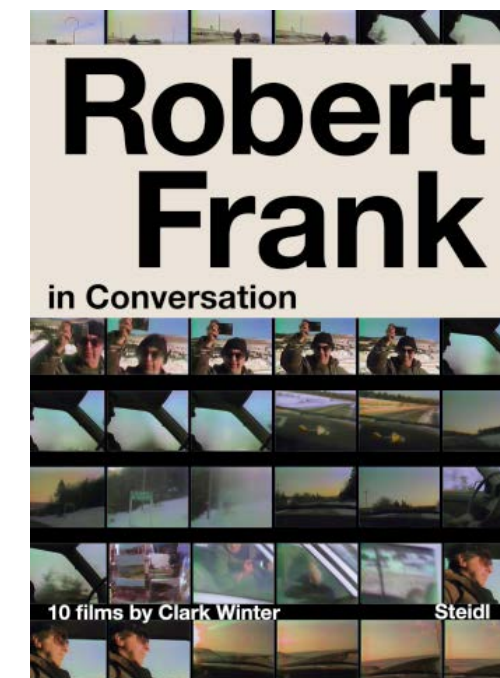
## Clark Winter Robert Frank in Conversation with Clark Winter 10 Films

Packaging design by Gerhard Steidl  
and Holger Feroudj  
5.3 × 7.5 × 1.6 in. / 13.5 × 19 × 4 cm  
Running time: 27 min 48 sec

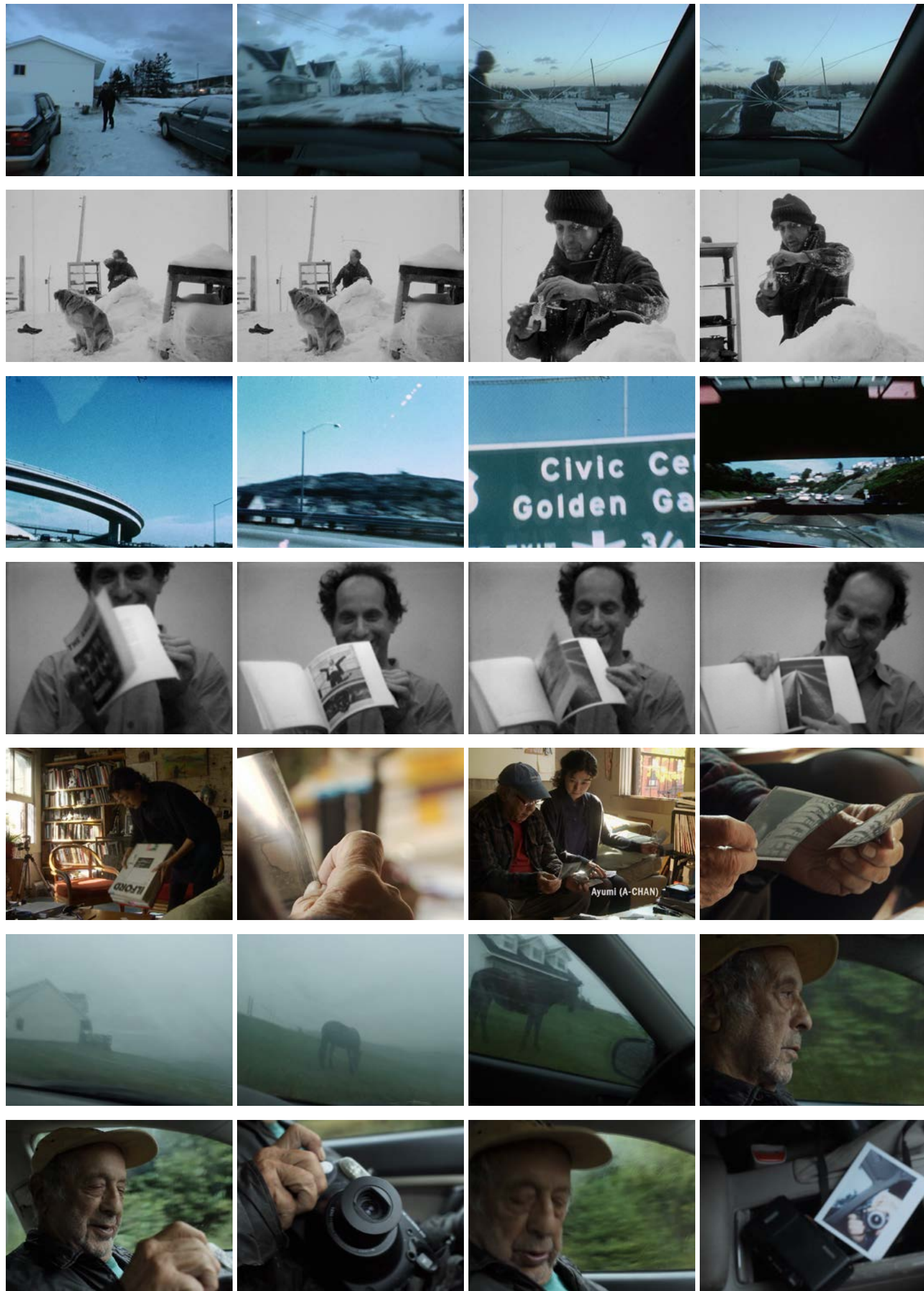
- Video 1: I Started the Fire (02:28)
- Video 2: Phone Call (02:57)
- Video 3: Try This Film (00:59)
- Video 4: Merrily We Roll Along (02:50)
- Video 5: On the Job (01:49)
- Video 6: Making *Candy Mountain* (02:26)
- Video 7: Robert Frank on *The Americans* (04:43)
- Video 8: In the Car (03:05)
- Video 9: Love Story (02:27)
- Video 10: At Work (02:15)

DVD in an Amaray case

€ 25.00 / £ 20.00 / US\$ 30.00  
ISBN 978-3-96999-377-4







Filmmaker Laura Israel edited award-winning commercials and music videos while still a film student at New York University. By graduation she had formed her own editorial company, Assemblage; her client list included John Lurie, Lou Reed, Patti Smith, Keith Richards, Sonic Youth, New Order, Ziggy Marley, David Byrne, and artists Laurie Simmons and Robert Frank. Her debut documentary *Windfall* (2010) premiered at the Toronto International Film Festival and won the Viewfinders Grand Jury Prize at Doc NYC.

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*Don't Blink – Robert Frank* is a documentary about Robert Frank, the legendary photography and filmmaker behind perhaps the most influential publication in the history of the photobook, *The Americans* (1959), and landmark films including *Pull My Daisy* (1959) and *Cocksucker Blues* (1972). Directed by Frank's long-time editor Laura Israel, the film is an exuberant and fascinating journey into the images and works of the iconoclastic Swiss-born artist who reinvented himself the American way and shaped the history of photography in the process. The soundtrack features Lou Reed, Bob Dylan, the Rolling Stones, the White Stripes, Yo La Tengo, Tom Waits and more. Originally released in 2016, *Don't Blink – Robert Frank* has been praised by *CriterionCast* as "as original and singular as any documentary you'll see this year" and by *Film Stage* as an "enthusiastic, excited, and earthy celebration of artistic creation and the life that makes it inevitable."

*An impressive achievement.* A. O. Scott, *New York Times*

## Laura Israel Don't Blink – Robert Frank

Directed by Laura Israel  
Produced by Melinda Shopsin  
Art direction and editing by Alex Bingham  
Cinematography by Lisa Rinzler  
5.3 x 7.5 x 1.6 in. / 13.5 x 19 x 4 cm  
Running time: 1 hr 22 min

DVD in an Amaray case

€ 25.00 / £ 20.00 / US\$ 30.00  
ISBN 978-3-96999-371-2







A major figure in the art world, Joel Sternfeld was born in New York City in 1944. He has received numerous awards including two Guggenheim Fellowships, a Prix de Rome and the Citibank Photography Award. His books at Steidl include *American Prospects* (2003), *Sweet Earth* (2006), *Oxbow Archive* (2008), *On This Site* (2012), *Stranger Passing* (2012), *First Pictures* (2012) and an expanded edition of *Walking The High Line* (2023).

The creation of Joel Sternfeld's seminal *American Prospects* is firmly embedded in the history of the photobook. In late August 1978, Sternfeld left New York City and headed out into the American landscape. At the time he thought he would follow the seasons for a year, but with the help of two Guggenheim Fellowships and a National Endowment for the Arts Fellowship, his journey lasted six years. Sternfeld recalled at the time that the pictures he made were the efforts of "someone who grew up with a vision of classical regional America and the order it seemed to contain, to find beauty and harmony in an increasingly uniform, technological and disturbing America." Working at the pace of two 8 x 10 negatives a day, and not seeing results for several months, he storyboarded at night in his Volkswagen camper.

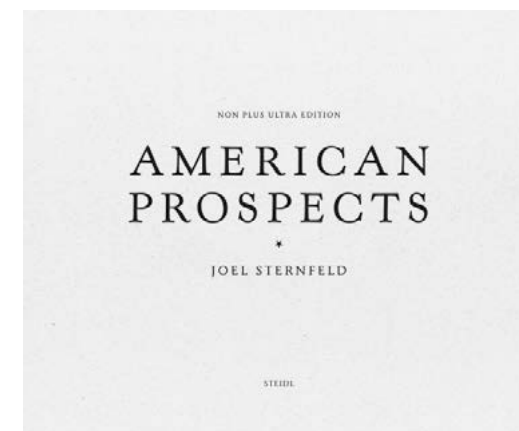
This new edition of *American Prospects*—at 42 x 35 cm—is larger than all past editions, and conceived to make small details in the frame easier to see. Sternfeld thus facilitates a deeper understanding of the complex prospects he aimed to photograph—prospects in the sense of high-up, pulled back views, but more importantly: the prospects of America moving forward. The pandemic years gave Sternfeld a chance to re-visit all the negatives in his studio, and this edition contains some of these as yet unpublished discoveries. "Little did I know that many of the aspects of the so-called Reagan Revolution, the union busting, the erosion of the quality of life of the middle class and the even less privileged, a turning to the right altogether, would continue unbroken to the present," says Sternfeld. "This edition may reflect this understanding."

**Joel Sternfeld**  
**American Prospects**  
**Non Plus Ultra Edition**

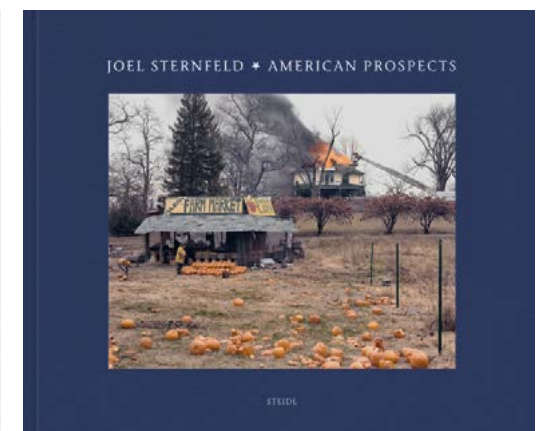
Book design by Joel Sternfeld, Holger Feroudj, Matthias Langner / Steidl Design  
 176 pages  
 16.5 x 13.8 in. / 42 x 35 cm  
 84 color photographs  
 Four-color process  
 Clothbound hardcover with a tipped-in photograph in a slipcase

*For a moment I could imagine the past rewritten, wars unfought, the buffalo and the Indians undestroyed, the prairie unplundered. Maybe history did not absolutely have to turn out the way it did.* Ian Frazier, *Great Plains*

€ 150.00 / £ 135.00 / \$ 175.00  
 ISBN 978-3-96999-139-8



Slipcase



Book







Mitch Epstein has photographed the landscape and psyche of America for half a century. A pioneer of 1970s color photography, Epstein was inducted into the National Academy of Design and awarded the Prix Pictet, Berlin Prize and a Guggenheim Fellowship. His work has been shown and collected by museums worldwide, including the Tate Modern in London and New York's Museum of Modern Art and Whitney Museum of American Art. In 2013 the Walker Art Center commissioned and premiered a theatrical rendition of Epstein's "American Power" series. His books include *American Power* (2011), *New York Arbor* (2013), *Property Rights* (2021), *Silver + Chrome* (2022) and *Recreation* (2022), all published by Steidl. Epstein has also worked in film as director of *Dad* (2004), and production designer and co-producer for *Salaam Bombay!* (1988) and *Mississippi Masala* (1991).

*Old Growth* invites readers into a diverse transcontinental forest that includes white pines, hemlocks, sequoias, moss-covered cedar, bald cypress and bristlecone pines that have survived for millennia. The book explores the enigma of time, while also evoking the forests' historical struggle to survive American expansionism. Over the past 500 years, Americans have destroyed more than 95 percent of the original forests in the United States. And yet these are indispensable in the fight against climate change—large, old trees hold significantly more carbon than replanted saplings. *Old Growth* highlights the astounding diversity, interdependence and sculptural beauty of America's ancient forests. Made with an 8 × 10 camera in color and black and white, Epstein's images convey nuances of the forest that people cannot normally see, in the hope that gaining proximity to these epic, life-giving trees could inspire us to protect them. To borrow from ecologist Suzanne Simard, this book is not simply about how we can save trees; it is about how the trees might save us.

*Epstein's meticulous portraits, in which the shallow patterns of recessed bark and the subtle tonal variations of different leaves are all rendered with a precise but never cold intensity, present these colossal beings as both fragile and awe-inspiring, and worth being concerned about.*  
Robert Slifkin

**Mitch Epstein**  
**Old Growth**

Edited by Ryan Spencer and Susan Bell  
Book design by Supermarket Studio, Naomi Mizusaki  
168 pages  
11 × 13.6 in. / 28 × 34.5 cm  
14 black-and-white and 66 color photographs  
Tritone and four-color process  
Clothbound hardcover

€ 95.00 / £ 85.00 / US\$ 100.00  
ISBN 978-3-96999-320-0







Mitch Epstein has photographed the landscape and psyche of America for half a century. A pioneer of 1970s color photography, Epstein was inducted into the National Academy of Design and awarded the Prix Pictet, Berlin Prize and a Guggenheim Fellowship. His work has been shown and collected by museums worldwide, including the Tate Modern in London and New York's Museum of Modern Art and Whitney Museum of American Art. In 2013 the Walker Art Center commissioned and premiered a theatrical rendition of Epstein's "American Power" series. His books include *American Power* (2011), *New York Arbor* (2013), *Property Rights* (2021), *Silver + Chrome* (2022) and *Recreation* (2022), all published by Steidl. Epstein has also worked in film as director of *Dad* (2004), and production designer and co-producer for *Salaam Bombay!* (1988) and *Mississippi Masala* (1991).

*A Language of New York* explores what it means to be a New Yorker, in public and private. In 1995 Mitch Epstein began making pictures in the city, as it underwent a seismic cultural and physical shift. The gritty neighborhoods and sassy unselfconsciousness of the 1970s, when Epstein had first moved to New York, were disappearing. Signs of the future were encroaching: surveillance cameras, the normalization of gun violence as a virtual reality game in Times Square, and Disney's gentrification of the old theaters and strip clubs on 42<sup>nd</sup> Street. Epstein wanted to photograph New York in this strange liminal space, between past and future. A year into the project, he began making black-and-white portraits of his inner circle in their homes or workspaces as an intimate counterpoint to his color photographs of street life. *A Language of New York* examines the city's recurrent self-cannibalizing into a new upcycled landscape, and the urban relationship between public and private. Both gimlet-eyed inquiry and loving homage, it describes an incredibly resilient city prone to cooperation, protest, consumerism, and creativity in the extremes.

*A populace flows  
Through the city.  
This is a language, therefore, of New York*  
George Oppen, "Of Being Numerous"

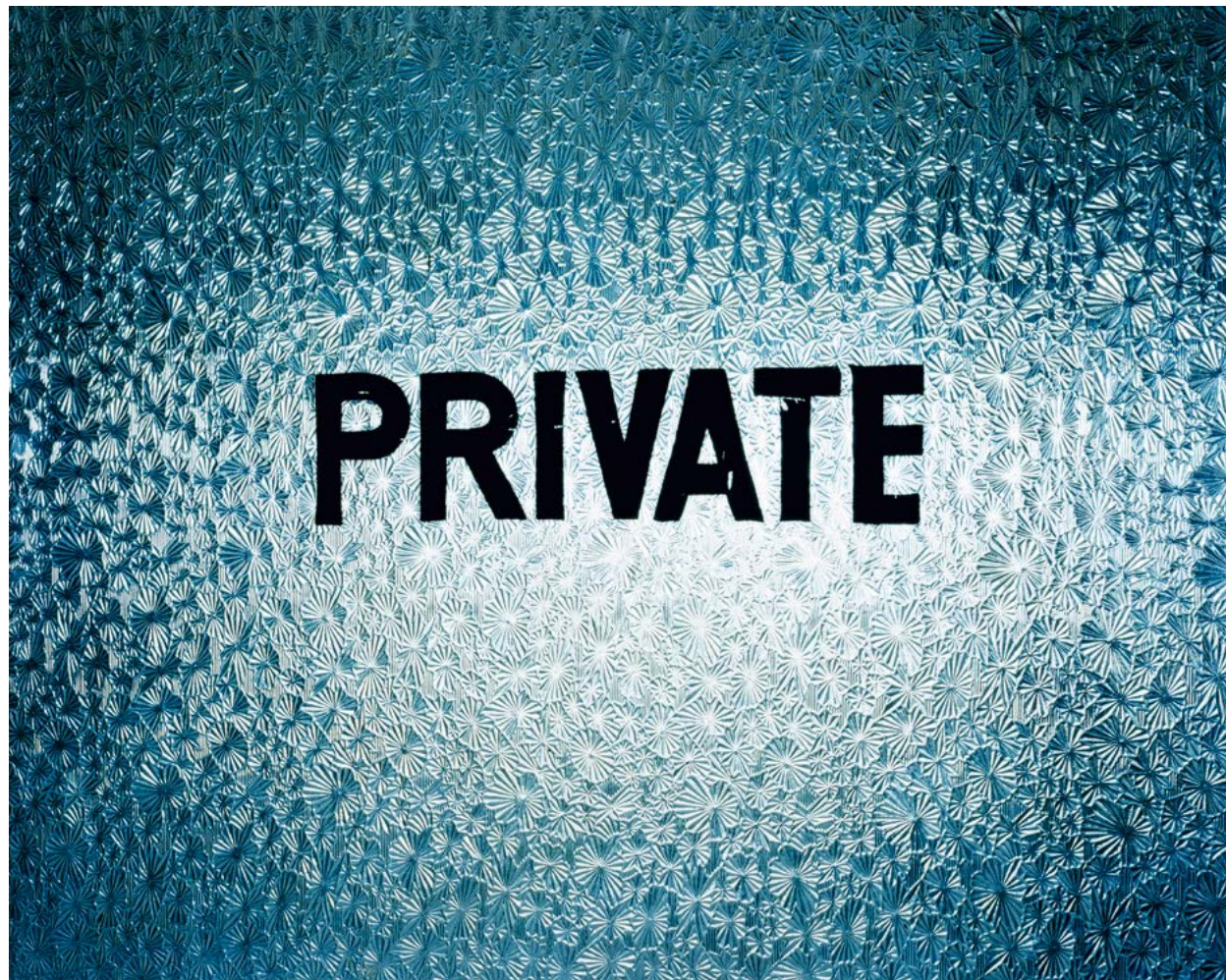
**Mitch Epstein**  
**A Language of New York**

Text by Mitch Epstein  
Edited by Susan Bell and Ryan Spencer  
Book design by Supermarket Studio, Naomi Mizusaki  
192 pages  
12 × 10 in. / 30.5 × 25.5 cm  
46 black-and-white and 64 color photographs  
Tritone and four-color process  
Clothbound hardcover

€ 65.00 / £ 60.00 / US\$ 75.00  
ISBN 978-3-96999-337-8







Mitch Epstein has photographed the landscape and psyche of America for half a century. A pioneer of 1970s color photography, Epstein was inducted into the National Academy of Design and awarded the Prix Pictet, Berlin Prize and a Guggenheim Fellowship. His work has been shown and collected by museums worldwide, including the Tate Modern in London and New York's Museum of Modern Art and Whitney Museum of American Art. In 2013 the Walker Art Center commissioned and premiered a theatrical rendition of Epstein's "American Power" series. His books include *American Power* (2011), *New York Arbor* (2013), *Property Rights* (2021), *Silver + Chrome* (2022) and *Recreation* (2022), all published by Steidl. Epstein has also worked in film as director of *Dad* (2004), and production designer and co-producer for *Salaam Bombay!* (1988) and *Mississippi Masala* (1991).

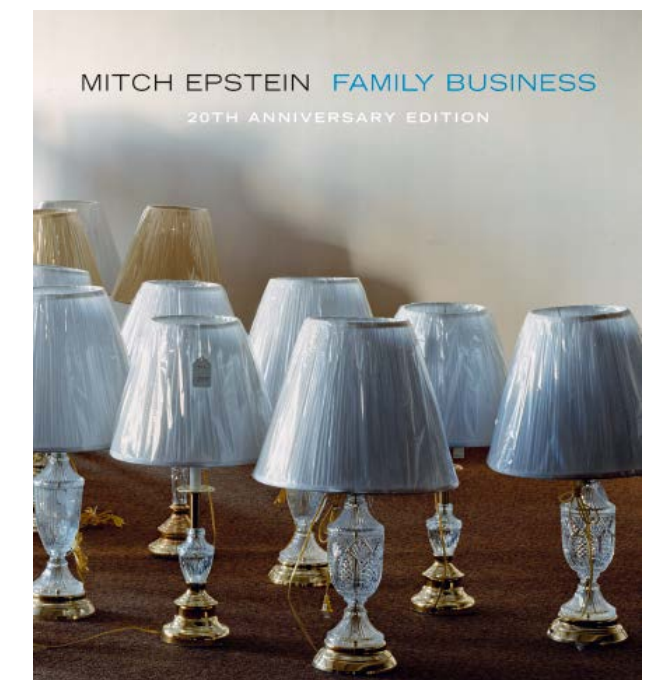
In the summer of 1999, two boys barely in their teens were so bored that they started a fire in a boarded-up apartment building in Holyoke, Massachusetts. The fire spread and engulfed an entire city block. Mitch Epstein's father owned the building and was sued for 15 million dollars he didn't have. Epstein's father also owned a once successful furniture store that now faced liquidation. *Family Business* is an epic work about the demise of a Jewish immigrant dynasty. It traces the fall of a New England town from industrial giant to drug-dealing capital in four chapters: *Store, Property, Town, Home*. Surprising, hard-hitting and haunting, the book includes photographs, video storyboards and stills, interviews and dialogues. In *Family Business*, Epstein has invented a unique mixed-media novel. The book's conceptual ambitions are matched by its fearless humanity. This is the 20<sup>th</sup> anniversary edition of a seminal book, which quickly became a model of complex visual storytelling.

*This book elegantly and eloquently traces the decline of Holyoke, Massachusetts, a once prosperous industrial town, through the poignant example of Mitch Epstein's own family's declining fortunes and psychological disintegration.*  
Andy Grundberg, *The New York Times Book Review*

**Mitch Epstein**  
**Family Business**  
**20<sup>th</sup> Anniversary Edition**

Edited by Susan Bell  
Text by Mitch Epstein  
Book design by Anthony McCall Associates  
288 pages  
10.5 × 14 in. / 27 × 36 cm  
5 black-and-white and 316 color photographs  
Four-color process  
Clothbound hardcover with dust jacket

€ 75.00 / £ 70.00 / US\$ 85.00  
ISBN 978-3-96999-336-1







Born in Como in 1944, Massimo Vitali studied photography at the London College of Printing. Beginning in the sixties Vitali worked as a photo-journalist, collaborating with magazines and agencies throughout Europe, before turning to cinematography for television and cinema in the early eighties. He eventually returned to still photography as an artist, taking up large-format photography in 1993 and beginning his famous "Beach Series" in 1994. Steidl has published Vitali's *Landscape with Figures / Natural Habitats, 1994–2009* (2011), *Entering a New World. Photographs 2009–2018* (2019) and *Short Stories* (2019).

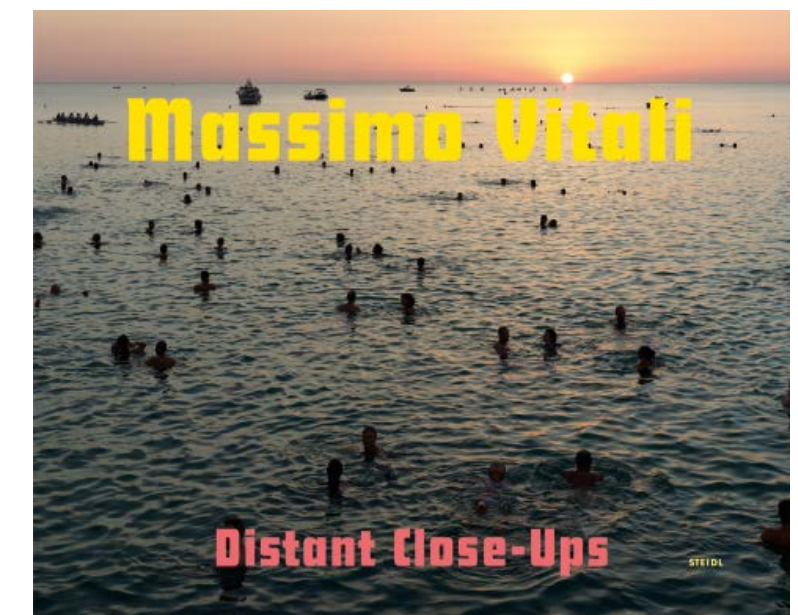
Massimo Vitali has always made his books as large as possible, to create ample space for the sweeping views of his photography—images which grow as editioned prints to sizes up to 4 meters wide. Yet even at such generous proportions, there are limits to the details we can see in the pages of his books. Much remains impossible to decipher: the figures in the background, the specificity of a gesture or gaze. *Distant Close-Ups* remedies this predicament, providing both new sight and insight into Vitali's work. Following *Entering a New World. Photographs 2009–2018* (Steidl, 2019), the book comprises classic Vitali images made in 2019–23 of waterside recreation, alongside series of people before Florence's Duomo and swarms of concertgoers. The photographs are shown as full-page spreads, and after the main sequence again in close-ups from these images—unveiling as yet unseen details of the hundreds, sometimes thousands of figures Vitali captures in a single frame. And now the revelation: the precise moment a diver's hand breaks the water's surface; the unconscious movements of dancers; the ambiguous, self-absorbed expression of a swimmer, floating at dusk, her eyes skyward—unaware that Vitali, and now we, can see.

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

## Massimo Vitali *Distant Close-Ups*

Text by Matteo Balduzzi  
Book design by Holger Feroudj / Steidl Design  
176 pages  
14.2 × 11.4 in. / 36 × 29 cm  
91 color photographs  
Four-color process  
Clothbound hardcover with dust jacket

€ 85.00 / £ 80.00 / US\$ 95.00  
ISBN 978-3-96999-353-8







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

In January 1944, during the height of World War II, Gordon Parks photographed Herklas Brown—the owner of the general store and Esso gas station in Somerville, Maine. Parks traveled to the state under the auspices of the Standard Oil Company (New Jersey) (SONJ) to record SONJ's contributions to the war effort and to document the home front in this crucial period. His photographs chronicled oil and gas facilities and workers, Esso gas station owners in small towns, as well as people whose lives depended on fuel and other SONJ products. Consistent with his work before and after, Parks made it his mission to get to know his subjects and show their humanity, photographing Brown at his Esso station and with his family at the dinner table. Traveling at a time when transportation, food and lodging were a challenge, and notably as a Black man traveling alone, Parks nonetheless created a compelling documentary record of rural America that offers insight into this historic moment, as well as his early photographic practice directly before joining the staff of *Life* magazine. Published in conjunction with an exhibition at the Bowdoin College Museum of Art, *Herklas Brown and Maine, 1944* features more than 90 previously unpublished photographs by Parks.

*The unintended result was that Parks, being who he was and knowing what he knew, brought to the table a genuine compassion and expansive humanity that enabled him to forge an abiding connection with the Browns that continued for several years, going far beyond the narrow-minded constraints of public relations. Even in low light, the common bond of fellowship, dignity, and grace can be witnessed... Photographs have the unique ability to teach us about ourselves and about one another, and in this way, Parks finds a place for himself at the table, and the humility of the Browns finds a place in our hearts.* Carrie Mae Weems

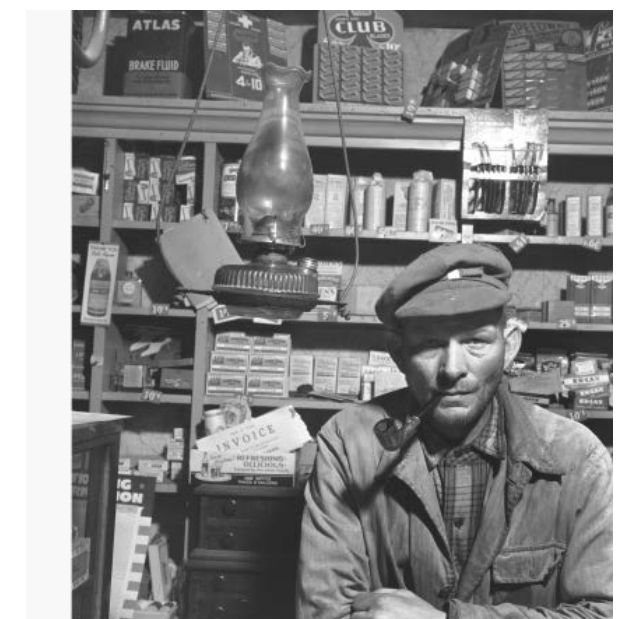
Exhibition: Bowdoin College Museum of Art, Brunswick, January to June 2025

### Gordon Parks Herklas Brown and Maine, 1944

Series editor: Peter W. Kunhardt, Jr.  
 Edited by Frank H. Goodyear III  
 Texts by Frank H. Goodyear III and Carrie Mae Weems  
 Book design by Holger Feroudj / Steidl Design  
 200 pages  
 9.8 x 11.4 in. / 25 x 29 cm  
 95 black-and-white  
 Four-color process  
 Clothbound hardcover with dust jacket

€ 58.00 / £ 50.00 / US\$ 65.00  
 ISBN 978-3-96999-362-0

Co-published with  
 The Gordon Parks Foundation and  
 Bowdoin College Museum of Art



GORDON PARKS: HERKLAS BROWN AND MAINE, 1944







Devin Allen is a self-taught artist, born and raised in West Baltimore. Allen was awarded the first Gordon Parks Foundation Fellowship in Art in 2017. That same year, he was nominated for an NAACP Image Award for his book *A Beautiful Ghetto*. His second book, *No Justice, No Peace*, was released in 2022. His photographs have been published in *New York* magazine, the *New York Times*, *The New Yorker*, the *Washington Post*, *i-D* magazine, and *Aperture*, and are in the permanent collections of the National Museum of African American History and Culture, the Reginald F. Lewis Museum, the Jule Collins Smith Museum of Fine Art at Auburn University, and the Studio Museum. Allen is also founder of Through Their Eyes, a youth photography educational program. He lives and works in Baltimore.

Devin Allen first rose to fame in 2015, when his photograph of the Baltimore uprising that followed the death of Freddie Gray at the hands of police was published on the cover of *Time* magazine. Since then Allen has continued to photograph the fight for social justice in his hometown of Baltimore, creating work that is not only a tribute to Black resistance but also a celebration of his community. Demonstrating his deep commitment and unwavering pride, his decade-long body of work serves as more than documentation—it confronts myths and brings into view what has been made invisible. Central to much of Allen's work is a reconsideration of Black representation. His photographs, many of them created collaboratively with his subjects, serve as a call for self-realization that allows for complexity, tension and contradiction.

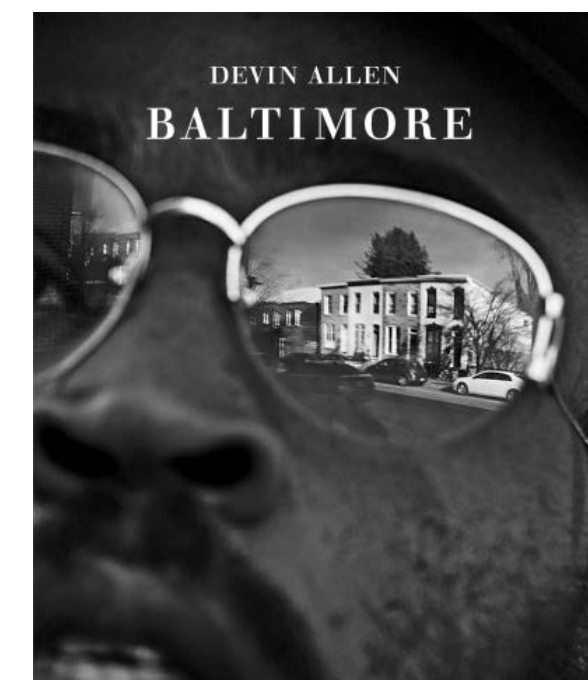
This book, awarded the 2023 Gordon Parks Foundation / Steidl Book Prize, includes more than 100 of Allen's photographs, spanning 2015–23, many of them never published before. Conceived as a personal narrative about what Allen has called "the texture of us," the book encompasses formal portraits, images of protests and street scenes. These images are presented alongside texts by Darnell L. Moore, Salamishah Tillet, and D. Watkins that provide insight into Allen's process and situate his work within the history of Baltimore.

*Allen knows his subjects so deeply that they seem like kin. An extension, or better yet, his expression of Baltimore as an ideal. Their lives are not the backdrop or on the margins, they are the contours and center of the place. They push up against the city's limits—Black death still here, hovering—but they also expand the place with their rhythms, style, and bonds to one another.* Salamishah Tillet

## Devin Allen Baltimore

Series editor: Peter W. Kunhardt, Jr.  
Edited by Michal Raz-Russo  
Texts by Peter W. Kunhardt, Jr., Darnell L. Moore,  
D. Watkins and Salamishah Tillet  
Book design by Steidl Design  
200 pages  
9.8 × 11.4 in. / 25 × 29 cm  
110 black-and-white photographs  
Four-color process  
Clothbound hardcover

€ 58.00 / £ 50.00 / US\$ 65.00  
ISBN 978-3-96999-361-3







Ken Light is a social documentary photographer with a particular focus on America. His books include *To The Promised Land* (1988), *Texas Death Row* (1997) and *Valley of Shadows and Dreams* (2012). Light has exhibited internationally, including solo shows at the International Center of Photography in New York, the Oakland Museum of California and the Visual Studies Workshop in Rochester. Among his awards are two National Endowment for the Arts Fellowships, a Dorothea Lange Fellowship and a Guggenheim Fellowship. Light is the Reva and David Logan Professor of Photojournalism at the University of California, Berkeley. Steidl has published his *Course of the Empire* (2021).

So much is uncertain and changing in America. One thing that is clear, however, is the pattern of industrialization which exploits a region and its people before moving on when economics change. The Rust Belt of America provided the manpower and factories that formed the backbone of American manufacturing, which became a juggernaut of the twentieth century. Yet when conditions shifted, companies quietly left. Despite decades of coverage of Rust Belt communities, their demise and struggles, there is a continuing need to document the region.

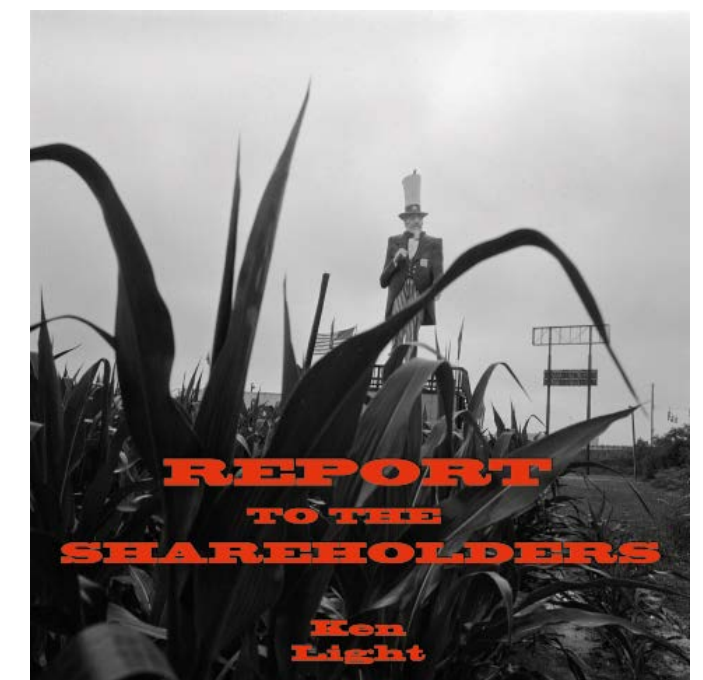
Ken Light's images in this book show the vestiges of the industrial past: abandoned factories, decaying infrastructure and disused machinery. The cities he visited struggle with high unemployment and massive population decline, testament to vanishing economic opportunities. Abandoned and angered by the political system, citizens feel left behind by a business class that offshored the production of goods and forsook them without a second thought. *Report to the Shareholders* weaves the proud heritage of blue-collar communities into this saga alongside striking historical ephemera that brings the black-and-white images of the present into high relief. The result is a poignant and persuasive visual journey through the Rust Belt, asking the question: how did we let this happen?

*In many ways, the Rust Belt is the "Generation X" of regions—the place that just doesn't seem to fit in; the place that most people would just as soon forget about; the place that would, in fact, just as soon forget about itself; the place that, if it does dare to acknowledge its own existence or needs, barely notices the surprised frowns of displeasure and disdain from those on the outside, because they have already been subsumed by the place's own self-doubt and self-loathing.*  
Jason Segedy, "Confessions of a Rust Belt Orphan"

**Ken Light**  
**Report to the Shareholders**

Texts by Ken Light and Jason Segedy  
Book design by Ken Light, Gerhard Steidl and Holger Feroudj  
168 pages  
12 × 12 in. / 30 × 30 cm  
144 black-and-white and 23 color images  
Tritone and four-color process  
Clothbound hardcover

€ 50.00 / £ 45.00 / US\$ 55.00  
ISBN 978-3-96999-338-5







Born in Kluoniškiai, Lithuania, in 1939, Antanas Sutkus earned a degree in journalism in Vilnius and worked for daily newspapers before co-founding the Lithuanian Photographers' Association in 1969, which he headed for many years. Sutkus was president of the Union of Lithuanian Art Photographers upon its establishment in 1996 and has been its honorary president since 2009. He is the recipient of the Lithuanian National Culture and Arts Award and the Order of the Lithuanian Grand Duke Gediminas, an Erna and Victor Hasselblad Foundation Grant and the 2017 Erich Salomon Award of the Deutsche Gesellschaft für Photographie. Sutkus has exhibited extensively, including his 2018 retrospective at the National Gallery of Art in Vilnius held on the hundredth anniversary of the Republic of Lithuania. Sutkus' ongoing series of books with Steidl includes *Planet Lithuania* (2018), *Pro Memoria* (2020), *Children* (2021) and *Street Life* (2022).

For a good 25 years Antanas Sutkus photographed the Communist Party of Lithuania, modeled on Moscow ideology and in power from the Second World War until Lithuania's independence from the Soviet Union in 1990. The party was (particularly for the West) a mystery in plain sight: strictly centralized and secretive, and an expert controller of information about itself. As a certified party photographer Sutkus documented official events and parades, while as a journalist he was commissioned by party members to portray them individually—thus entering the enclosure of power on different levels. Beyond his authorized work Sutkus importantly made images that he could not publish at the time: those not optimistic enough, not in line with party ideals or censorship norms. These he hid away in drawers for decades; many are published in this book for the first time. *The Sweet Life* combines revealing contradictory images of the inner life of communism with the glitz with which the party celebrated itself. The final section of the book shifts focus from opulence to the everyday: Sutkus captures in black and white—and exceptionally for him in color—the people's struggles for small moments of happiness under a seemingly inescapable regime.

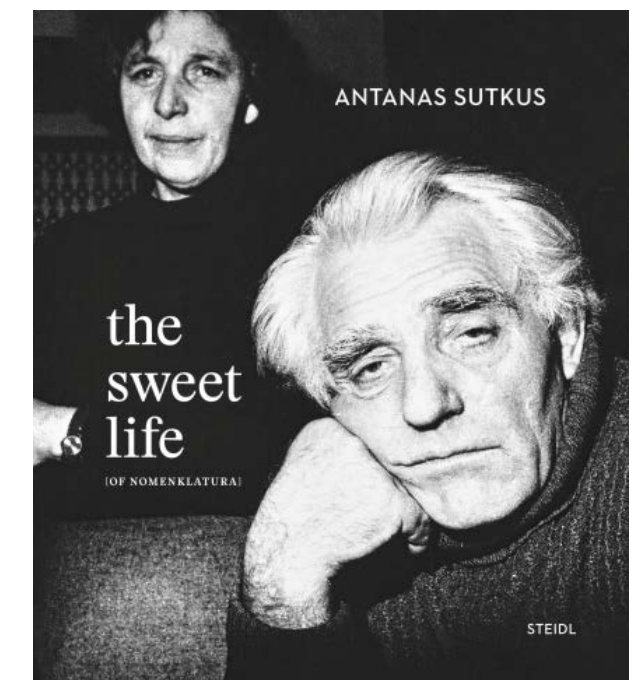
*Antanas Sutkus' photographs of the Soviet era show us a fragment of the past. With all its sorts. High and low courtiers. Desperately trying to live. The enslaved and the overseers, who were also overseen. Let us see them.* Vytautas Landsbergis

**Antanas Sutkus**  
**The Sweet Life**  
**[of Nomenklatura]**

English / Lithuanian edition  
 Edited by Thomas Schirnböck  
 Texts by Mingailė Jurkutė, Vytautas Landsbergis,  
 Gintautas Mažeikis and Thomas Schirnböck  
 Book design by Holger Feroudj  
 and Bernard Fischer / Steidl Design  
 9.3 × 10.4 in. / 23.5 × 26.5 cm  
 175 black-and-white and 81 color photographs  
 320 pages  
 Tritone and four-color process  
 Clothbound hardcover

€ 65.00 / £ 60.00 / US\$ 75.00  
 ISBN 978-3-96999-298-2

[Available—order now!](#)







Dayanita Singh was born in New Delhi in 1961 and studied at the National Institute of Design in Ahmedabad and the International Center of Photography in New York. Her work has been exhibited at institutions including the Museum of Modern Art, New York; Tate Modern, London; the Art Institute of Chicago; Hayward Gallery, London; the Kiran Nadar Museum of Art, New Delhi; and the Tokyo Photographic Art Museum. In 2013 she represented Germany at the Venice Biennale. Bookmaking is central to Singh's practice. Her books with Steidl include *Privacy* (2004), *Chairs* (2005), *Go Away Closer* (2007), *Sent a Letter* (2007), *Dream Villa* (2010), *File Room* (2013), *Museum of Chance* (2014), *Museum Bhavan* (2017), Book of the Year at the 2017 Paris Photo–Aperture Foundation Photobook Awards and winner of the 2018 ICP Infinity Award for Artist's Book), *Zakir Hussain Maquette* (2019), *Let's See* (2022) and *Sea of Files* (2022). Singh is the 2022 Hasselblad Award recipient. Her major retrospective "Dancing With My Camera" toured Europe in 2022–24.

The archive has long been an obsession for Dayanita Singh. Both literal archives, treasuries of objects chosen with care and preserved against time; and the photobook as a moveable archive which the viewer can re-visit and display at will. *Forget Me Knot* combines two series exploring the intriguing cloth bundles of India's archives. In "Pothei Khana" (Hindi for "archive room"), Singh presents black-and-white photographs of India's seemingly endless private and public archives: shelf after shelf of bundles wrapped and knotted in pieces of cloth once colorful but now almost white with age. The documents within these bundles remain as secret and distant to Singh as to us, known only to the archivists who are curiously absent in her images, their presence implied from the spaces they normally inhabit: chairs, desks, doorways, halls. "Time Measures" marks the first time Singh has made portraits of the archive bundles, photographing them individually and close-up against a neutral stone background. Their details are thus revealed: the unique sun-bleached red patterns, the varying shapes and knots (tied and re-tied over the decades by unseen hands), the outlines of the secret contents within. *Forget Me Knot* invites a process of slow, attentive looking through which the bundles assume the weathered charm of people's faces and bodies; it is her latest expression of the book as a suggestive, self-determined space, both material and imagined.

*The objects captured in these images seem to exude a kind of silence. But, ultimately, what reminds us of the whole of India, as well as the whole of the past and the halo and aura of archive rooms, is that special light Singh's camera deftly captures. It is the unmistakable signature of this great photographer.*  
Orhan Pamuk

## Dayanita Singh *Forget Me Knot*

Book design by Dayanita Singh and  
Holger Feroudj / Steidl Design  
112 pages  
9.6 x 12.6 in. / 24.5 x 32 cm  
34 color and 63 black-and-white photographs  
Four-color process  
Clothbound hardcover

€ 40.00 / £ 35.00 / US\$ 45.00  
ISBN 978-3-96999-424-5







Dayanita Singh was born in New Delhi in 1961 and studied at the National Institute of Design in Ahmedabad and the International Center of Photography in New York. Her work has been exhibited at institutions including the Museum of Modern Art, New York; Tate Modern, London; the Art Institute of Chicago; Hayward Gallery, London; the Kiran Nadar Museum of Art, New Delhi; and the Tokyo Photographic Art Museum. In 2013 she represented Germany at the Venice Biennale. Bookmaking is central to Singh's practice. Her books with Steidl include *Privacy* (2004), *Chairs* (2005), *Go Away Closer* (2007), *Sent a Letter* (2007), *Dream Villa* (2010), *File Room* (2013), *Museum of Chance* (2014), *Museum Bhavan* (2017, Book of the Year at the 2017 Paris Photo–Aperture Foundation Photobook Awards and winner of the 2018 ICP Infinity Award for Artist's Book), *Zakir Hussain Maquette* (2019), *Let's See* (2022) and *Sea of Files* (2022). Singh is the 2022 Hasselblad Award recipient. Her major retrospective "Dancing With My Camera" toured Europe in 2022–24.

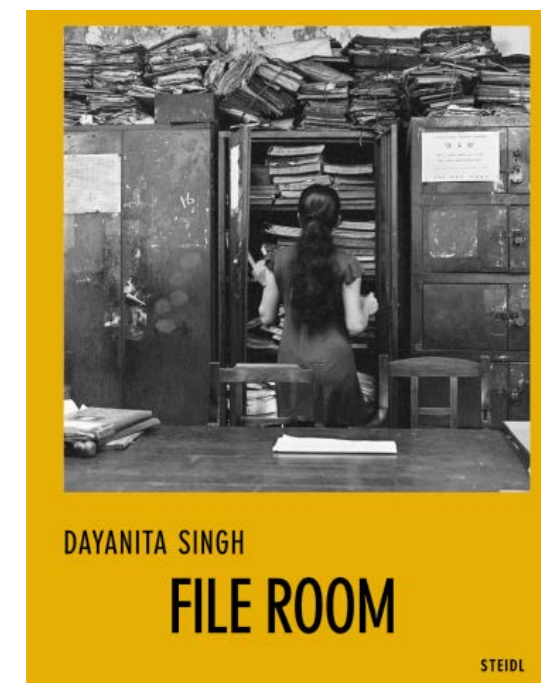
This is the long-awaited new edition of Dayanita Singh's *File Room*, her first book dedicated to the archive, and published by Steidl in 2013. Singh's images of archives and their custodians across India examine how memory is made and how history is narrated. Her photographs bring to light the paradoxes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

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

## Dayanita Singh File Room

Texts by Meghaa Parvathy Ballakrishnen  
and Aavek Sen  
Book design by Rukminee Guha Thakurta  
and Dayanita Singh  
96 pages  
9.6 × 12.6 in. / 24.5 × 32 cm  
70 black-and-white photographs  
Tritone  
Clothbound hardcover

€ 40.00 / £ 35.00 / US\$ 45.00  
ISBN 978-3-96999-184-8







Dayanita Singh was born in New Delhi in 1961 and studied at the National Institute of Design in Ahmedabad and the International Center of Photography in New York. Her work has been exhibited at institutions including the Museum of Modern Art, New York; Tate Modern, London; the Art Institute of Chicago; Hayward Gallery, London; the Kiran Nadar Museum of Art, New Delhi; and the Tokyo Photographic Art Museum. In 2013 she represented Germany at the Venice Biennale. Bookmaking is central to Singh's practice. Her books with Steidl include *Privacy* (2004), *Chairs* (2005), *Go Away Closer* (2007), *Sent a Letter* (2007), *Dream Villa* (2010), *File Room* (2013), *Museum of Chance* (2014), *Museum Bhavan* (2017, Book of the Year at the 2017 Paris Photo-Aperture Foundation Photobook Awards and winner of the 2018 ICP Infinity Award for Artist's Book), *Zakir Hussain Maquette* (2019), *Let's See* (2022) and *Sea of Files* (2022). Singh is the 2022 Hasselblad Award recipient. Her major retrospective "Dancing With My Camera" toured Europe in 2022-24.

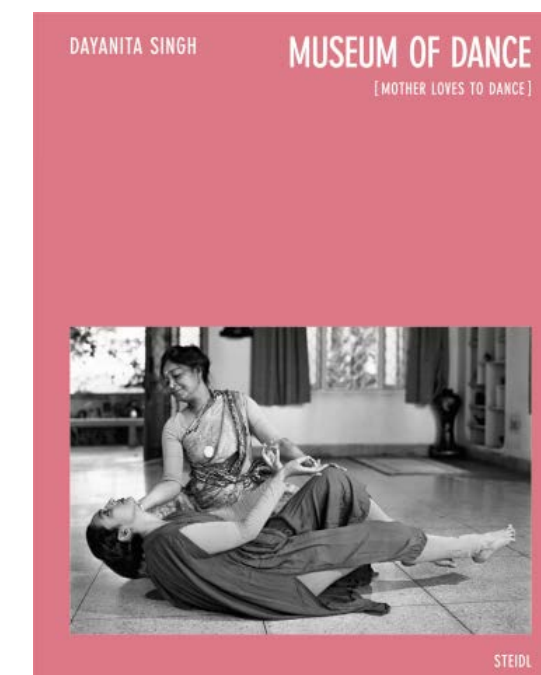
Beginning with *Museum of Chance* (2015) and most elaborately expressed in her award-winning *Museum Bhavan* (2017), Dayanita Singh has long created museums in book form, little offset symphonies that create a fluid space between the museum/gallery and publishing. Now, in *Museum of Dance. Mother Loves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

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

**Dayanita Singh**  
**Museum of Dance**  
**Mother Loves to Dance**

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

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







Dayanita Singh was born in New Delhi in 1961 and studied at the National Institute of Design in Ahmedabad and the International Center of Photography in New York. Her work has been exhibited at institutions including the Museum of Modern Art, New York; Tate Modern, London; the Art Institute of Chicago; Hayward Gallery, London; the Kiran Nadar Museum of Art, New Delhi; and the Tokyo Photographic Art Museum. In 2013 she represented Germany at the Venice Biennale. Bookmaking is central to Singh's practice. Her books with Steidl include *Privacy* (2004), *Chairs* (2005), *Go Away Closer* (2007), *Sent a Letter* (2007), *Dream Villa* (2010), *File Room* (2013), *Museum of Chance* (2014), *Museum Bhavan* (2017, Book of the Year at the 2017 Paris Photo-Aperture Foundation Photobook Awards and winner of the 2018 ICP Infinity Award for Artist's Book), *Zakir Hussain Maquette* (2019), *Let's See* (2022) and *Sea of Files* (2022). Singh is the 2022 Hasselblad Award recipient. Her major retrospective "Dancing With My Camera" toured Europe in 2022-24.

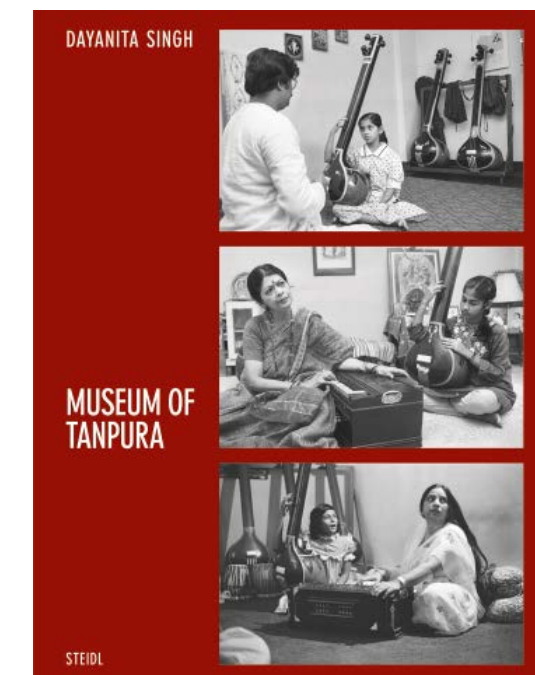
In the early 1980s, her very first camera in hand, Dayanita Singh traveled throughout India for six winters with the tabla maestro Zakir Hussain. At his side, she had the privilege of photographing several great classical musicians, creating an extensive image archive of them on stage and backstage,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

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

### Dayanita Singh Museum of Tanpura

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

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







Dayanita Singh was born in New Delhi in 1961 and studied at the National Institute of Design in Ahmedabad and the International Center of Photography in New York. Her work has been exhibited at institutions including the Museum of Modern Art, New York; Tate Modern, London; the Art Institute of Chicago; Hayward Gallery, London; the Kiran Nadar Museum of Art, New Delhi; and the Tokyo Photographic Art Museum. In 2013 she represented Germany at the Venice Biennale. Bookmaking is central to Singh's practice. Her books with Steidl include *Privacy* (2004), *Chairs* (2005), *Go Away Closer* (2007), *Sent a Letter* (2007), *Dream Villa* (2010), *File Room* (2013), *Museum of Chance* (2014), *Museum Bhavan* (2017), Book of the Year at the 2017 Paris Photo–Aperture Foundation Photobook Awards and winner of the 2018 ICP Infinity Award for Artist's Book), *Zakir Hussain Maquette* (2019), *Let's See* (2022) and *Sea of Files* (2022). Singh is the 2022 Hasselblad Award recipient. Her major retrospective "Dancing With My Camera" toured Europe in 2022–24.

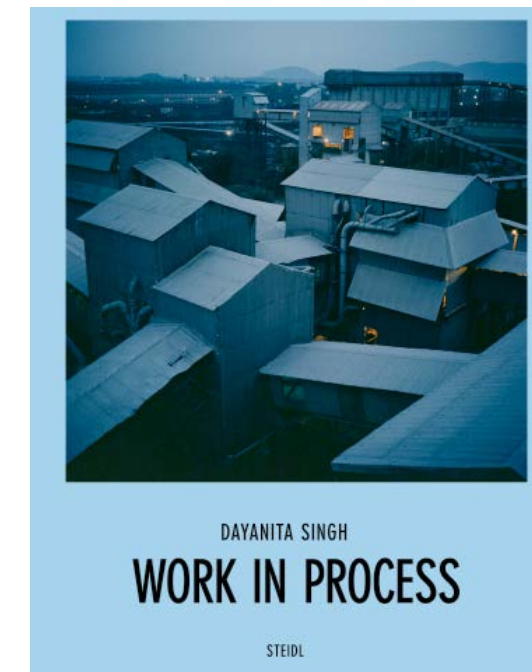
This book is Dayanita Singh's meditative, sometimes melancholic exploration of a range of work environments across India. It comprises three visual chapters, each springing from individual, larger series in Singh's archive which she has now re-edited around the theme of work. The first, "Museum of Machines,"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

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

## Dayanita Singh Work in Process

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

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







Born in Munich in 1965, Winfried Bullinger spent a year of study at the Michaelis School of Fine Art, University of Cape Town, in 1987. He then studied fine art and painting at Berlin's University of the Arts and received his masters there in 1993. In 1996 he was awarded a doctorate for his dissertation on the forgery of art and moral rights from Humboldt University, Berlin. Bullinger's photography focuses on the human condition; since the 1980s he has traveled extensively in Africa for his long-term projects. His books include *Caves* (2008) and *At the Edges of Power* (2017).

This book is Winfried Bullinger's extensive photographic archive of vernacular architecture from Eastern and Central Africa. A long-term project Bullinger has dedicated himself to since 2008, his portraits of African pastoralists' diverse homes—including tents, open dwellings and huts—preserve indigenous architectural traditions that have been largely overlooked in the post-colonial era and are today threatened by changing ways of life. His images, each made with a large-format camera and the silver-gelatin technique, are born from a dialogue with the inhabitants and reveal architecture as a direct response, refined over centuries, to a people's specific environment and culture. Despite their variety, the structures are all made from materials available directly on site: renouncing anything superficial, they are radically efficient and sustainable. Bullinger's vision has echoes of Bernd and Hilla Becher's systematic approach to photographing architectural types, yet his focus is solely on architecture as *dwelling*. Although (with few exceptions) no inhabitants are to be seen in his images, Bullinger records their many traces; his camera perspective is shaped by how they use and view their homes; and he rejects ideal lighting for the unpredictable changing light of day. The result is a valuable record of rapidly disappearing African architectural heritage.

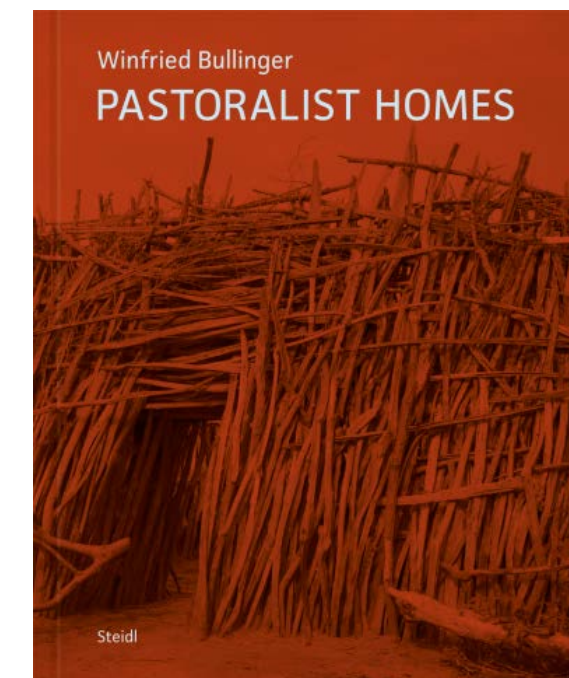
*Nomadic peoples do not leave behind ruins.* Hilla Becher

## Winfried Bullinger Pastoralist Homes

Edited by Thomas Schirnböck  
Texts by Germain Loumpet,  
Thomas Schirnböck and Winfried Bullinger  
Book design by Carsten Eisfeld  
232 pages  
9.5 × 11.8 in. / 24 × 30 cm  
154 black-and-white photographs  
Tritone  
Clothbound hardcover

€ 58.00 / £ 50.00 / US\$ 65.00  
ISBN 978-3-96999-246-3

[Available—order now!](#)







Nicola Brandt is a Namibian artist of German and South African descent. Her work forms part of intergovernmental talks between Namibia and Germany and has been shown at the National Art Gallery of Namibia, the MAXXI Museum in Rome, the Universities of Yale and Stanford, and Museum Würth in Germany, among others. Brandt is the author of *Landscapes Between Then and Now: Recent Histories in Southern African Photography, Video and Performance Art* (2020) and has contributed to publications including *The Journey: New Positions in African Photography* (2020), co-edited by Simon Njami and Sean O'Toole, and the reader of the thirteenth Bamako Biennale (2022).

Featuring photographs and video stills made over more than a decade, *The Distance Within* reflects on Nicola Brandt's German and Namibian inheritance and deconstructs certain established ways of seeing Namibia. Brandt traveled the country extensively, documenting landscapes and people, structures and encounters, to reveal ensnared histories of German colonialism, National Socialism and apartheid. Markers of these histories range from the ephemeral and private, such as a dilapidated mound of stones as a roadside memorial, to official sites of remembrance and resistance, particularly for colonial atrocities. Alongside her images, Brandt assembles texts by thought leaders in photography, postcolonial cultures, memory and genocide studies, as well as material from private and public archives, to understand enduring blind spots. The result is an intersectional argument in favor of reclaiming suppressed indigenous stories and identities, undoing romantic notions of whiteness, and, ultimately, illuminating what has not been visible.

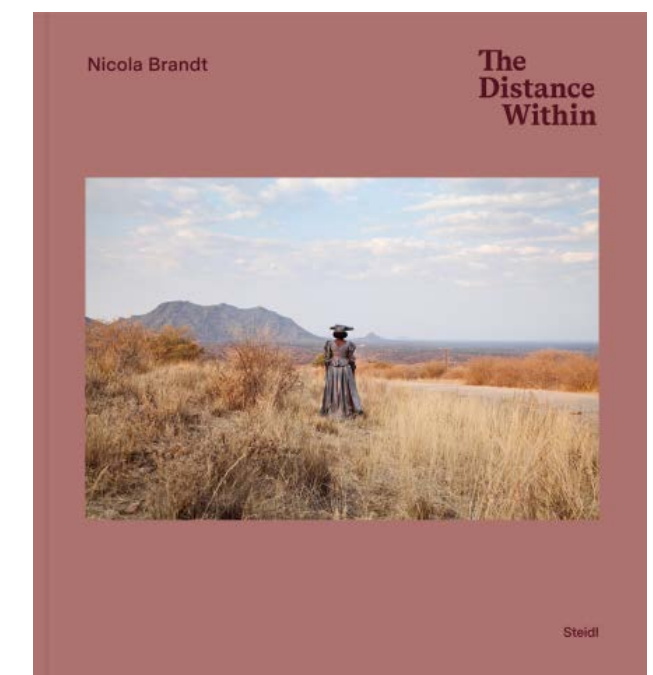
*Brandt ventures into a representational and performative domain in which she puts to test her positionality as a Namibian artist, her ethics of representation, and her own sense of (un-)belonging in an intricate way.* Lorena Rizzo

## Nicola Brandt The Distance Within

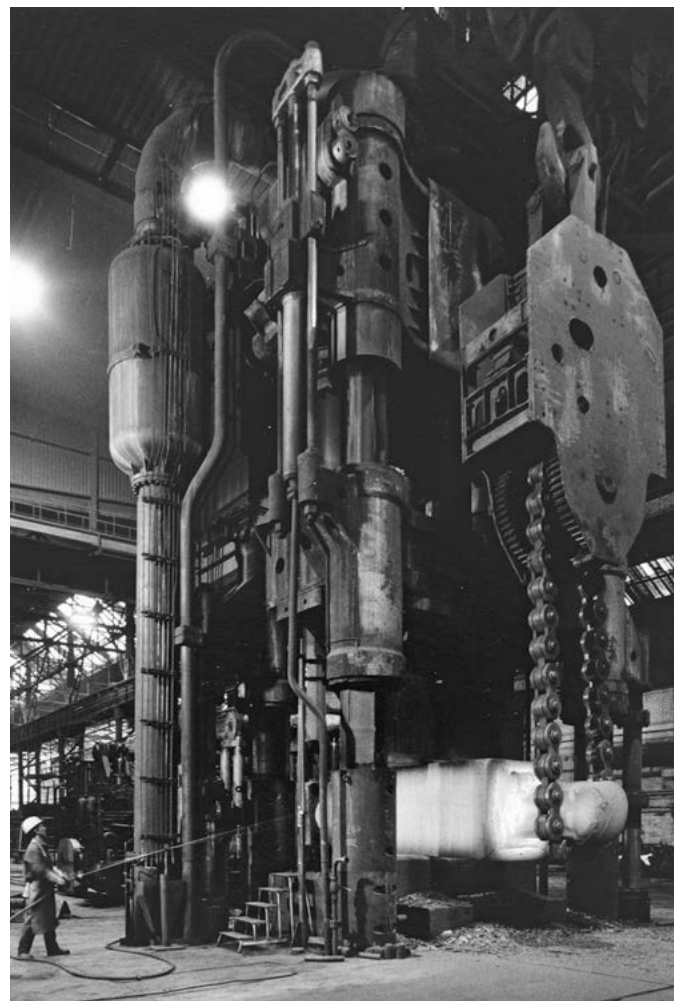
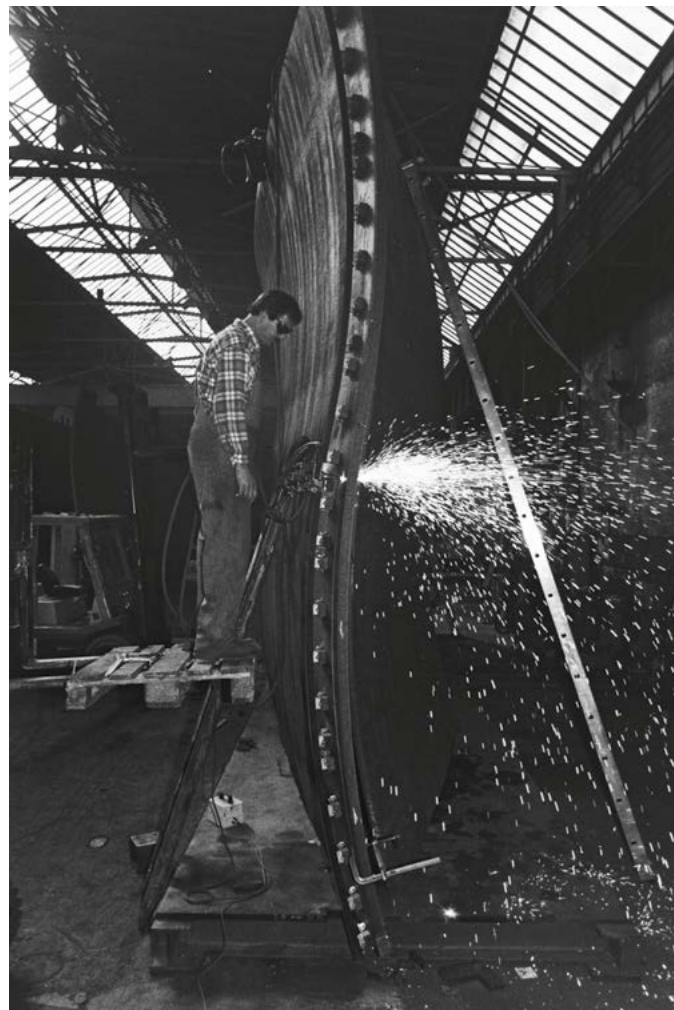
Edited by Alexandra Dodd  
 Texts by Katuvangua Maendo, Nicola Brandt, Sean O'Toole, Zoé Samudzi, Lorena Rizzo, Zamansele Nsele, James E. Young, Gift Uzera, Muningandu Hoveka and Sven Christian  
 Book design by Matthew Bradley, Gabrielle Guy and Holger Feroudj / Steidl Design  
 392 pages with two gatefolds  
 11 x 12.4 in. / 28 x 31.5 cm  
 60 black-and-white and 193 color photographs  
 Four-color process  
 Clothbound hardcover

€ 75.00 / £ 70.00 / US\$ 85.00  
 ISBN 978-3-96999-308-8

[Available—order now!](#)







Dirk Reinartz (1947–2004) studied photography with Otto Steinert at the Folkwang University of the Arts in Essen. Reinartz later taught photography at Muthesius University of Fine Arts and Design in Kiel, and from 1971 to 1977 was a photojournalist for *Stern*. Steidl has published his *Kein schöner Land*, *Bismarck – Vom Verrat der Denkmäler*, *Besonderes Kennzeichen: Deutsch, Künstler, totenstill*, *Deutschland durch die Bank*, *Bismarck in America*, *Innere Angelegenheiten* and *New York 1974*, as well several of his books with Richard Serra.

Richard Serra (1938–2024) was one of the most celebrated artists in postwar America. Since the 1960s Serra exhibited extensively throughout the world, transforming museums, public spaces and even entire landscapes with his monumental abstract sculptures. Working primarily with steel, his site-specific creations in both North America and Europe engage viewers with their surroundings in new, profound ways. Serra's books at Steidl include *Sculpture 1985–1998* (1999), *The Matter of Time* (2005), *Te Tuhirangi Contour* (2005), *Notebooks* (2011), *Early Work* (2014), *Forged Steel* (2016) and *Vertical and Horizontal Reversals* (2015).

Richard Serra called factories and steelworks an extension of his studio, referring to the processes required to bring his large-scale sculptures into being. Just as his works installed in public spaces leave the museum behind as the only possible site for display, so did the highly elaborate production of his sculptures shift their creation from his studio to the steelworks. The traditional solitary artistic craft of the sculptor was replaced by the energy- and labor-intensive processes at the heart of heavy industry. Unique works of art emerged from industrial collaboration, and for Serra it was not uncommon that his interaction with these working methods led to new works: work comes out of work.

German photographer Dirk Reinartz (1947–2004) often accompanied the conception and construction of Serra's sculptures, both in collaboration with the artist and on his behalf. Reinartz's images go far beyond documentation and take on a pictorial quality all their own. His subtly graduated black-and-white photographs capture the unique atmospheres of the rolling mill, forge and final steel processing, without ever aiming for superficial effects. Reinartz records both the production of Serra's individual sculptural elements as well as the finished installed works in compelling images, restrained and confident in equal measure.

*Everything we choose in life for its lightness soon reveals its unbearable weight.* Richard Serra

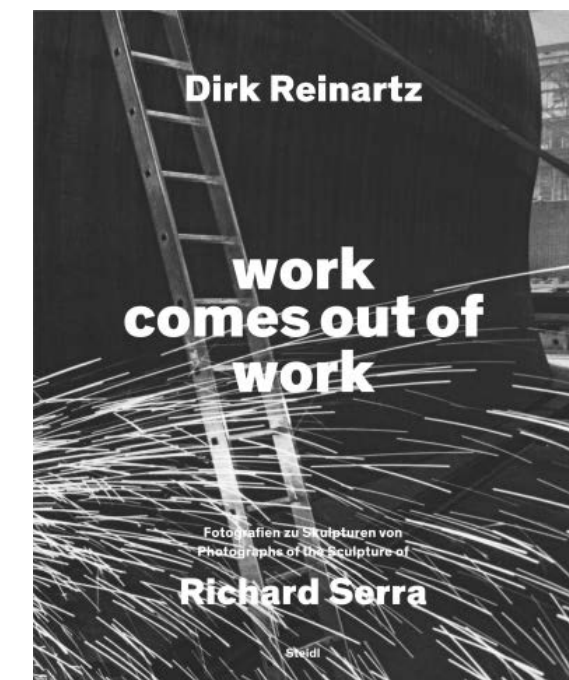
Co-published with the Situation Kunst Foundation, Bochum

**Dirk Reinartz**  
**work comes out of work**  
**Sculptures by Richard Serra**

English / German edition  
 Edited by Alexander von Berswordt  
 Texts by Silke von Berswordt-Wallrabe  
 and Kathrin Rottmann  
 Book design by Holger Feroudj / Steidl Design  
 168 pages  
 9.5 x 11.8 in. / 24 x 30 cm  
 130 black-and-white photographs  
 Tritone  
 Hardcover

€ 48.00 / £ 40.00 / US\$ 50.00  
 ISBN 978-3-96999-342-2

Available—order now!







Bryan Adams, born in 1959 in Ontario, divides his time between music and photography. Adams has photographed for magazines including *Interview Magazine*, *i-D*, *Harper's Bazaar*, and British, German and Italian *Vogue*. In 2003 he co-founded *Zoo Magazine* for which he received a Goldene Feder Award. Adams was honored twice with a German Lead Award and was awarded an Honorary Fellowship of The Royal Photographic Society in 2015. His books include *Made in Canada* (1999), *American Women* (2005) with Calvin Klein, *Exposed* (2012), *Wounded: The Legacy of War* (2013), *Untitled* (2016) and *Homeless* (2019).

Dive into the world of conscious hearing with *Hear the World*, a book by musician and photographer Bryan Adams for the Hear the World Foundation, featuring over 120 portraits by Adams of renowned ambassadors for the foundation. Julianne Moore, The Weeknd, Bruce Springsteen, Priyanka Chopra, Jared Leto, Léa Seydoux and Lenny Kravitz—these are just some of the subjects from the worlds of film, theatre, music, fashion and beyond whom Adams has photographed. The Hear the World Foundation supports children with hearing loss in low- and middle-income countries and is founded on the belief that all children deserve the chance to hear well and live life to its full potential. Adams began collaborating with the foundation in 2007; now, out of a shared commitment to honoring the importance of hearing, their joint vision has blossomed into this book. With the subjects each striking their own distinct Hear the World poses, the publication is a compelling collection of individuals united to preserve and cherish our ability to hear.

*Treasure the sounds you hear and sometimes even enjoy a little silence.* Bryan Adams

Co-published with the Hear the World Foundation,  
Steinhausen

### **Bryan Adams** **Hear the World**

Texts by Bryan Adams and  
the Hear the World Foundation  
Book design by Dirk Rudolph  
264 page  
8.9 × 11.5 in. / 22.6 × 29.2 cm  
122 black-and-white photographs  
Tritone  
Half-linen hardcover

€ 45.00 / £ 40.00 / US\$ 50.00  
ISBN 978-3-96999-317-0

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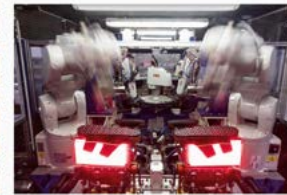




Henry Leutwyler, *Walk This Way*



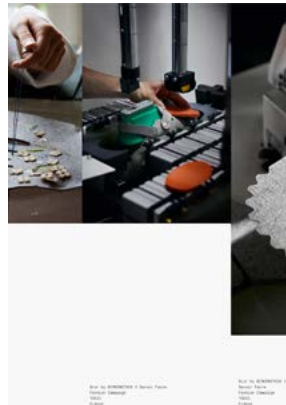
Carl Birkenstock, *Graphic Designer*



Werner Bartsch, *Factories*



Juergen Teller, *Golborne Road*



Book of Birkenstock

Born in 1961 in Switzerland, Henry Leutwyler moved to Paris in 1985 and established himself there as an editorial photographer. In 1995 he relocated to New York City. Leutwyler's books with Steidl include *Misty Copeland* (2023) and *The Tiffany Archives* (2023).

Born in 1965, Werner Bartsch studied communication design with a focus on photography. Steidl has published his *Zeitaufnahmen* (2022) and *Das Michael Otto Prinzip* (2023).

Juergen Teller, born in Erlangen in 1964, studied at the Bayerische Staatslehranstalt für Photographie in Munich. Teller's recent books with Steidl include *The Master V* (2023), *i need to live* (2023), and *More Handbags* (2023).

An innovative member of the Birkenstock family, Carl Birkenstock (1900–82) joined the family company in 1915, specializing in foot orthopedics. He designed various advertising materials for Birkenstock, and his books include *Der Fuß und seine Behandlung* (1930).

## Birkenstock Old Mills Never Die

**Book of Birkenstock**  
Book design by Kolja Buscher / Bureau Borsche  
688 pages  
8.8 × 12.2 in. / 22.3 × 31 cm  
188 black-and-white and 920 color images  
Four-color process  
Otabind softcover  
ISBN 978-3-96999-382-8

**Henry Leutwyler**  
*Walk This Way*  
Text by Henry Leutwyler  
Book design by Henry Leutwyler, Matthias Langner and Gerhard Steidl  
152 pages  
8.1 × 10.7 in. / 20.5 × 27 cm  
128 color photographs  
Clothbound hardcover

**Werner Bartsch**  
*Factories*  
Book design by Werner Bartsch and Gwenda Winkler-Vetter / Steidl Design  
192 pages  
12 × 9.2 in. / 30.5 × 23.5 cm  
216 color photographs  
Clothbound hardcover

**Juergen Teller**  
*Golborne Road*  
Book design by Juergen Teller and Dovile Drizyte  
80 pages  
8.3 × 10.8 in. / 21 × 27,5 cm  
65 color photographs  
Clothbound hardcover

**Carl Birkenstock**  
*Graphic Designer*  
Text by Gerhard Steidl  
Book design by Gerhard Steidl and Matthias Langner  
72 pages  
8.3 × 11.7 in. / 21 × 29.7 cm  
105 color images  
Clothbound hardcover  
15 × 10 × 6.5 in. / 38 × 25.5 × 16.5 cm  
Four-color process  
All wrapped in a Furoshiki cloth and packed in a wooden box  
€ 175.00 / £ 165.00 / US\$ 195.00  
ISBN 978-3-96999-352-1

Available—order now!

Co-published with Birkenstock

Celebrating 250 years of family tradition in shoemaking, *Old Mills Never Die* explores the past, present and future of one of the world's most remarkable and democratic footwear brands. From dedicated customers who buy and re-buy their beloved shoes throughout their lives to collaborations with luxury houses such as Dior and Valentino, Birkenstock both sets and transcends trends, offering something for everyone—and for everyone the same: quality, comfort and sustainability. *Old Mills Never Die* comprises five books of varied size and design, each reflecting a different aspect of the Birkenstock universe. In "Walk This Way" Henry Leutwyler photographs the little-known treasures of Birkenstock's archive. In "Factories" Werner Bartsch documents some of the Birkenstock works and their over 6,000 employees who combine the most advanced production technology with traditions of hand craftsmanship. Juergen Teller captures Birkenstocks as the ultimate fashion object on the feet of everyday people in "Golborne Road." "Graphic Designer" reveals the pioneering graphic art and typography of Carl Birkenstock (1900–82). Finally, the "Book of Birkenstock" is an ambitious timeline of the company from 1774 till today. Wrapped in a Furoshiki cloth and packed in a wooden box, *Old Mills Never Die* is the first publication to comprehensively present Birkenstock's ongoing story and place in cultural history—in its own words, "often copied, never equaled."



Book of Birkenstock



Factories



Walk This Way



Golborne Road



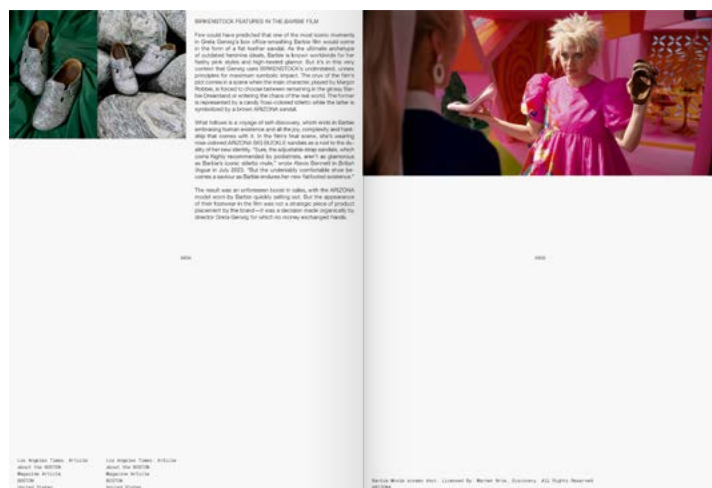
Graphic Designer



Book multiple in a wooden box







With its family roots in shoemaking beginning in 1774, Birkenstock is today a global name for excellence in footwear. Combining commitment to foot health with functional, lasting design, Birkenstock creates shoes that transcend traditional categories. Through a philosophy that embraces all wearers regardless of geography, gender, age and income, Birkenstocks range from the most competitive models to collaborations with luxury brands including Manolo Blahnik, Dior and Prada. Balancing constancy with innovation, Birkenstock resolutely goes its own way while advocating the principle of walking as nature intended.

The Birkenstock brand is adored the world over for its footwear and commitment to high-quality European production. Its sandals and the famous cork footbed they harness have filtered into countless cultures and subcultures over many decades. Today, Birkenstocks are icons of style, individualism and self-expression. For the first time, the rich visual history of the Birkenstock brand and the creativity it has inspired over the years is coming together in book form. The *Book of Birkenstock* provides a lush, image-led history of the company, its family origins in shoemaking, and its relationship with the health and fashion industries over the years. It also offers a peek behind the scenes into the company's German production processes that form the Birkenstock footbed, appreciated by millions of wearers.

Enhancing this narrative, the *Book of Birkenstock* is not just a publication but a premium product in itself, mirroring the brand's dedication to excellence. It boasts beautiful printing and finishing, with a debossed cover for a tactile sense of luxury. The array of paper stocks has been meticulously selected, with art direction by Munich's Bureau Borsche, known for its expertise in creating high-end, cutting-edge publications. This attention to detail ensures that each page turn is an experience in itself, inviting readers to not only engage with the content but also to appreciate the fine craftsmanship of the book. Launched in 2024, a landmark year for Birkenstock in which it celebrates its 250-year family tradition in shoemaking, this book is the perfect companion for its many fans—from high fashion aficionados to casual wearers. This project is a testament to Birkenstock's enduring legacy and a celebration of its continuous influence on footwear and fashion.

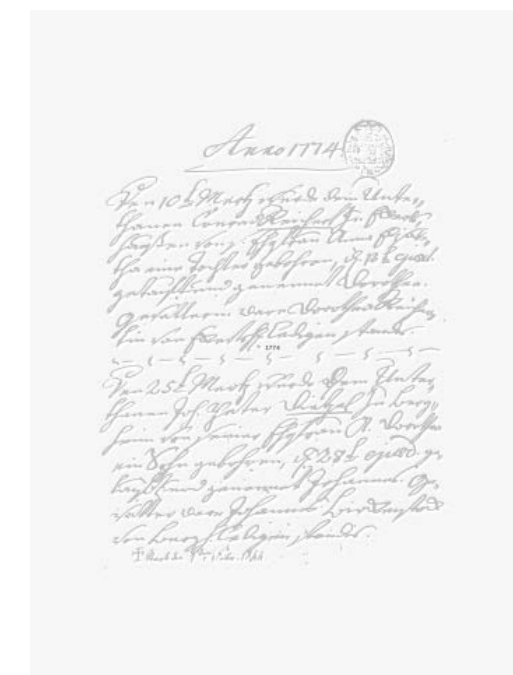
Co-published with Birkenstock

## Birkenstock Book of Birkenstock

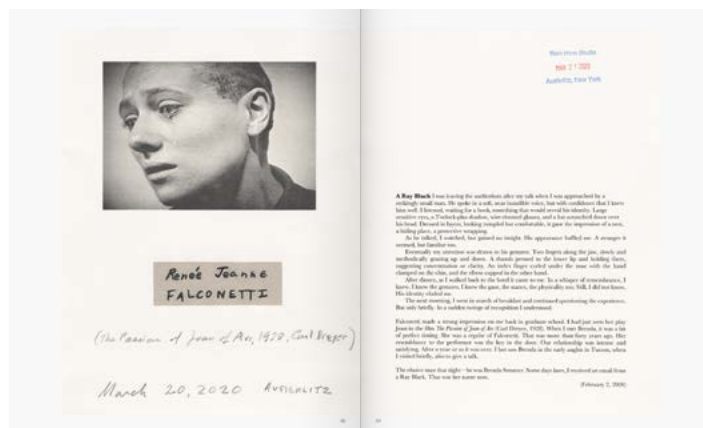
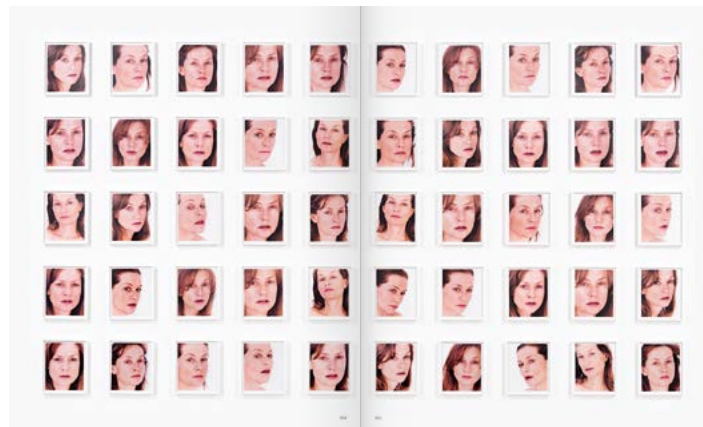
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ISBN 978-3-96999-382-8

[Available—order now!](#)







Roni Horn was born in New York in 1955. Horn's oeuvre focuses on conceptually-based photography, sculpture, books and drawing. Her recent solo museum exhibitions include those at Kunsthau Bregenz; Kunsthalle Hamburg; Tate Modern, London; Whitney Museum of American Art, New York; Fondation Beyeler, Basel; The Menil Drawing Institute, Houston; Centro Botín, Spain; Pola Art Museum, Japan; Museum Ludwig, Cologne; and Louisiana Museum of Art, Denmark. Horn's books with Steidl include *bird* (2008), *aka* (2010), *Hack Wit* (2015), *Th Rose Prblm* (2016), *Remembered Words, A Specimen Concordance* (2019), *Dogs' Chorus* (2019), *Remembered Words* (2022), *LOG* (2022), *Félix González-Torres Roni Horn* (2022), *Mother, Wonder* (2023), *Give Me Paradox or Give Me Death* (2024) and *The Detour of Identity* (2024).

An overarching theme throughout Roni Horn's diverse practice of photography, sculpture, drawings and books is without doubt identity—of the self and others—as seen through gender, the body, experience, time and the landscape. *The Detour of Identity*, conceived by Jerry Gorovoy, curator of a major exhibition of the same name at the Louisiana Museum of Art, Humlebæk, Denmark, creates a dialogue between film classics and Horn's work to consider the shifting facets of identity. Stills and dialogue from films inspirational to Horn, from Carl Theodor Dreyer's *The Passion of Joan of Arc* to Alfred Hitchcock's *Vertigo* and Ingmar Bergman's *Persona*, appear alongside her work to reveal a wealth of connections—how Horn uses cinematic approaches like cutting and splicing in her drawings, and close-ups in her photographs; or how the play of mirrors and the duality of characters (lost, mistaken, stolen identities) in films reflect the visual pairings of her art and conceptual pairings such as place/displacement, sameness/difference, desire/fear. Fascinatingly, Horn herself does not make films. Rather, it is the transformation of filmic structures and sensibilities within her vision that makes the artist's exploration of identity even more paradoxical, complex and compelling.

*Horn's work, like that of the filmmakers, mines the tension between the external world, where the socially inscribed body prevails, and the internal world of psychic reality, locus of the lived body with its drives and desires.*

*Filmmaking, perhaps more than any other artistic medium, has the capacity to mimic the mechanisms of psychic life: dramatic contrast of light and dark, repetition of identical and near-identical images, camera angles, close-ups, cutting and splicing, flashbacks, and distortions. Employing similar cinematic techniques in her drawings and photographic installations, Horn has developed a syntax of forms whereby her erotic imagination—real and imagined, conscious and unconscious—coalesces into a unique cosmology.*

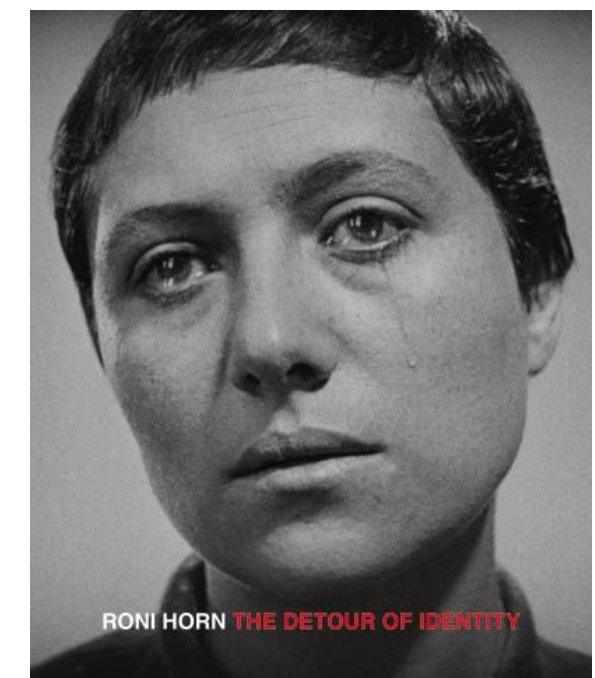
Jerry Gorovoy

## Roni Horn The Detour of Identity

Texts by Roni Horn, Poul Erik Tøjner, Jerry Gorovoy, Elisabeth Bronfen, Briony Fer and Gary Indiana  
Book design by Roni Horn and Jerry Gorovoy  
472 pages plus 2 gatefolds  
9.7 × 11.7 in. / 24.7 × 29.7 cm  
152 black-and-white and 387 color images  
Four-color process  
Otabind softcover

€ 75.00 / £ 70.00 / US\$ 85.00  
ISBN 978-3-96999-378-1

[Available—order now!](#)



Co-published with the Louisiana Museum of Modern Art, Humlebæk







Roni Horn was born in New York in 1955. Horn's oeuvre focuses on conceptually-based photography, sculpture, books and drawing. Her recent solo museum exhibitions include those at Kunsthau Bregenz; Kunsthalle Hamburg; Tate Modern, London; Whitney Museum of American Art, New York; Fondation Beyeler, Basel; The Menil Drawing Institute, Houston; Centro Botín, Spain; Pola Art Museum, Japan; Museum Ludwig, Cologne; and Louisiana Museum of Art, Denmark. Horn's books with Steidl include *bird* (2008), *aka* (2010), *Hack Wit* (2015), *Th Rose Prblm* (2016), *Remembered Words, A Specimen Concordance* (2019), *Dogs' Chorus* (2019), *Remembered Words* (2022), *LOG* (2022), *Félix González-Torres Roni Horn* (2022), *Mother, Wonder* (2023), *Give Me Paradox or Give Me Death* (2024) and *The Detour of Identity* (2024).

This is an artist's book—a rendering of Roni Horn's largest show to date, "A dream dreamt in a dreaming world is not really a dream... but a dream not dreamt is," held at HE Art Museum in Foshan, Shunde, China, in 2023. Horn directed the photo documentation published here with an eye to conveying the experiential aspects of the exhibition within the Tadao Ando-designed museum, a series of circular spaces stacked around a central spiral with daylight throughout. Woven together, in fluid and extended dialogue, are many elements of Horn's practice—including drawing, sculpture, photo installation, monologue and artist's books. From the two pure gold sheets of *Gold Mats, Paired—for Ross and Felix*, an invitation to the viewer to engage with gold's unmediated materiality; to the ambivalence of self in the paired self-portraits of *a.k.a.*; and the book series "To Place," Horn's ongoing exploration of her experiences of identity and place in Iceland—*A Dream Not Dreamt* draws us as close as possible into the actual presence of her art.

*Roni Horn had no choice but to invent her life. Instead of an object defined by others, she became a subject.*  
Jerry Gorovoy

## Roni Horn A Dream Not Dreamt

Text by Roni Horn  
Book design by Roni Horn  
168 pages plus 1 gatefold  
7 × 9.3 in. / 17.8 × 23.5 cm  
81 color images  
Four-color process  
Clothbound hardcover

€ 38.00 / £ 34.00 / US\$ 40.00  
ISBN 978-3-96999-397-2

[Available—order now!](#)







**Breathing (inhale).  
Breathing (exhale).  
Breathing (inhale).  
Breathing (exhale).  
Breathing (inhale).  
Breathing (exhale).  
Breathing (inhale).  
Breathing (exhale).**



**I know. I know.  
I know the answer.  
Ask me. Ask me.  
I know the answer.  
Please ask me.  
I know the answer.  
Please ask me.  
I know the answer.**

Ken Lum is a Canadian artist with an extensive international exhibition record. He is co-founder and senior curatorial advisor to Monument Lab, a public art and history think-tank. Lum is a prolific writer and essayist on art, culture and public space. His curatorial history includes co-curating "Shanghai Modern: 1919–1945," the Sharjah Biennial 7 and "Monument Lab: Creative Speculations for Philadelphia," as well as project managing "The Short Century: Independence and Liberation Movements in Africa, 1945–1994." Lum is an Officer of the Order of Canada and a professor at the University of Pennsylvania Stuart Weitzman School of Design in Philadelphia.

This book presents over four decades of Ken Lum's multidisciplinary practice, which spans conceptual art to installation and delves into universal themes of identity and urban life. Lum's influential work, with its focus on cross-cultural dialogue and the complexities of the modern world, resonates globally—be it painting, sculpture, photography, or public art projects that engage with individual and collective identity in the context of historical trauma and the complications of memory. Shaped by a keen sense of humanity and a wide knowledge of history and literature, Lum is a visionary who has consistently challenged societal norms, the ruling classes, religious suppression and racism, among other horrors which we continue to inflict upon each other. This publication presents a sweep of Lum's photographic series, at once descriptive and disruptive, personal and political, including "Portrait/Logos" (1984–86), "Portrait/Repeated Text Works" (1993 to present) and "Image Mirrors" (2021); as well as his work with Monument Lab, a public art project he co-founded with urban geographer Paul Farber which fosters critical conversation around the past, present and future of monuments.

*Ken Lum's work suggests that we look at our surroundings more curiously, noticing who passes us on the street, and how we might engage with the world in ways we hadn't considered.*  
Camille Georgeson-Usher

Co-published with Scotiabank Photography Award, Toronto

### Ken Lum

Texts by Camille Georgeson-Usher and Alex Alberro  
Book design by Barr Gilmore  
240 pages  
9.8 × 12 in. / 24.8 × 30.5 cm  
195 color photographs  
Four-color process  
Hardcover

€ 65.00 / £ 60.00 / US\$ 65.00  
ISBN 978-3-96999-348-4

[Available—order now!](#)







Born in 1976, Ken Narula is a photographer and collector of Leica cameras and lenses based in London and Bangkok. A graduate in business and finance, Narula realized his passion for photography after the profound experience of life-changing eye surgery. Parallel to owning multiple companies, he has spent decades establishing one of today's largest assortments of Leica objects and has traveled worldwide photographing with his museum-worthy collection. Steidl published Narula's *Iris & Lens. 50 Leica lenses to collect and photograph* in 2023.

Born in 1980, Rammy Narula is a Fujifilm X-photographer based in Bangkok. He is a member of Street Photo Thailand and the international collective Burn My Eye. In addition to making photographs, Narula mentors in photography, offering several workshops a year. His 2016 book *Platform 10* explores Bangkok's Hua Lamphong train station, showcasing his attention to color within the urban landscape.

In 2012 photographer and camera collector Ken Narula gave his brother Rammy Narula his first camera—a gesture rooted in the hope that photography would provide an outlet for Rammy during a difficult period in his life. It ended up exceeding all their expectations: Rammy's newfound connection signaled a significant shift, both in terms of his perception of the world and his place within it. Photography found him, and through it he discovered more about himself: "It got me out of the house and onto the streets, and my focus began to shift to life outside my head." Five years later, Ken experienced something quite different—a sense of unfulfillment, despite professional success, and a desire to become lost in the process of taking photographs. He decided to leave behind his established life and travel, dedicating himself to recording unrehearsed moments around the world in black and white. Containing two distinct series, one by each brother and bound together as a reversible book, *The Opposites* encapsulates their shared love for the medium, yet shows a compelling duality in style and subject matter through Ken's photos in classic black and white and Rammy's of vibrant color. Published here for the first time together, the work of the Narula brothers reveals a resounding ability to chronicle the ordinary and extraordinary occurrences of everyday life.

*Life is often a simple reply to many difficult questions.*  
Ken Narula

*Creativity by its definition demands that we take a risk.*  
Rammy Narula

## Ken Narula and Rammy Narula *The Opposites*

Texts by Richard Kalvar and Gerhard Steidl  
Book design by Gerhard Steidl, Matthias Langner and Ken Narula  
11.7 × 11.8 in. / 29.7 × 30 cm  
80 pages  
28 black-and-white and 27 color photographs  
Tritone and four-color process  
Hardcover

€ 40.00 / £ 35.00 / US\$ 45.00  
ISBN 978-3-96999-335-4



Front cover



Back cover







Born in 1977, Jan von Holleben received his first camera at the age of 13. He studied special needs education in Freiburg, before earning a degree in the history and theory of photography from Surrey Institute of Art and Design. Von Holleben's idiosyncratic images have been exhibited at the Victoria and Albert Museum of Childhood in London, the Haus der Kulturen der Welt in Berlin, and seen in *Der Spiegel*, *Die Zeit* and the *Süddeutsche Zeitung* magazine, among other publications. His numerous children's books have been translated into 17 languages.

Monte Packham writes for children and adults. He is the author of books including *Concentric Circles. A Chronicle of Steidl Publishers* (2010), *ABC Photography* (2016), *Living with Matisse, Picasso and Christo. Theodor Ahrenberg and His Collections* (2018)—Book of the Year at the 2019 Collector's Awards, *Photo Adventures* (2019), *Rhyme Time* (2021) and *The Blueberry Machine* (2022). Born in Sydney in 1981, Packham holds degrees in art history and law; he lives and works in Berlin.

A child always has room for dessert. But have you ever seen actual *rooms for dessert*? Embark on this delicious adventure, full of giant gummy bears, mountains of jelly and cream, a popcorn ocean and more, from children's book team Jan von Holleben and Monte Packham. *Rooms for Dessert* follows five children on the hunt for sweets in a grand palace, who end up discovering all kinds of secrets and surprises. In fantastical collages von Holleben has inventively combined the photos he made in Germany's baroque Heidecksburg Palace with an array of real confectionery. Packham tells the story in playful, humorous verse that captures the children's curiosity and mirrors the opulence of the palace. Closely interacting, image and text create a fairy tale for today. The book's message? With a little imagination anyone can transform reality into a land of fantasy—the sweetest things in life aren't just those we see with our eyes.

*When none could find a nearby lolly shop...  
A sight, so simply wondrous, made them stop.  
They couldn't quite believe their eyes—  
DESSERTS! And of enormous size.*

Monte Packham

**Jan von Holleben and  
Monte Packham  
Rooms for Dessert**

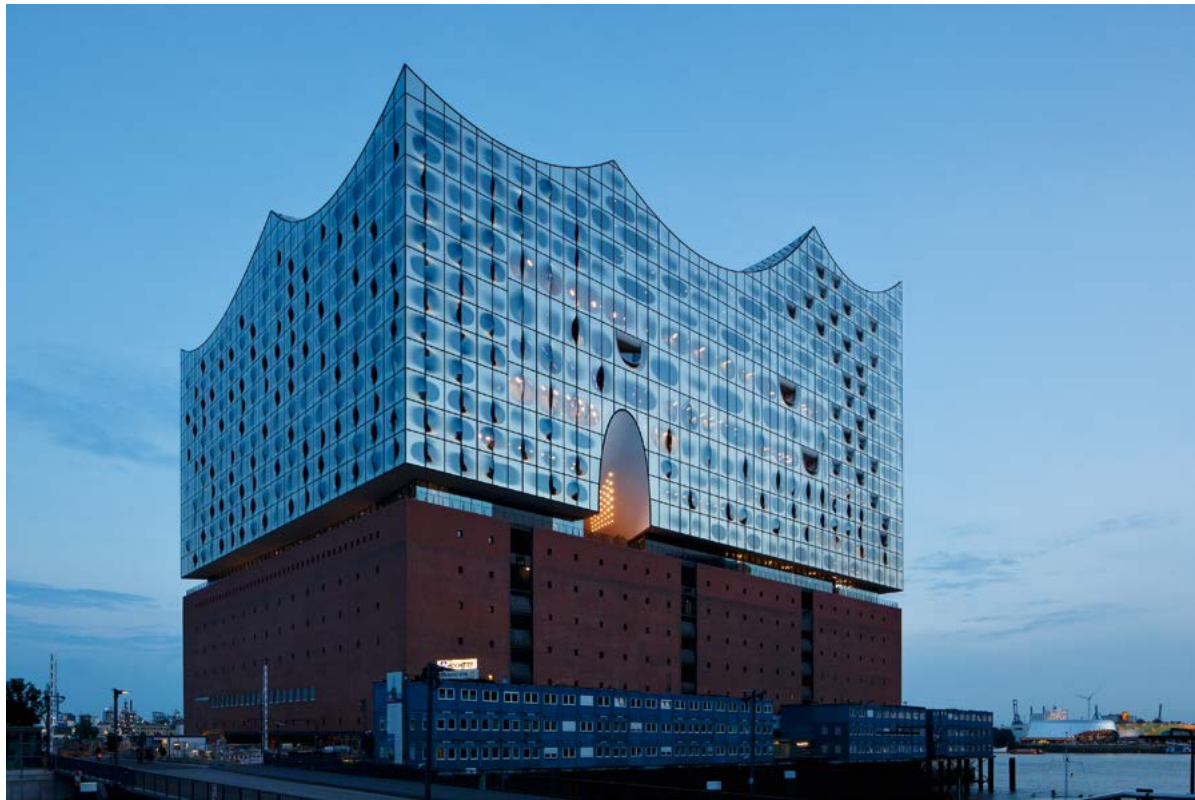
Book design by Matthias Langner / Steidl Design  
56 pages  
10.2 × 6.9 in. / 26 × 17.5 cm  
24 color images  
Four-color process  
Hardcover

€ 30.00 / £ 25.00 / US\$ 40.00  
ISBN 978-3-96999-399-6

[Available—order now!](#)







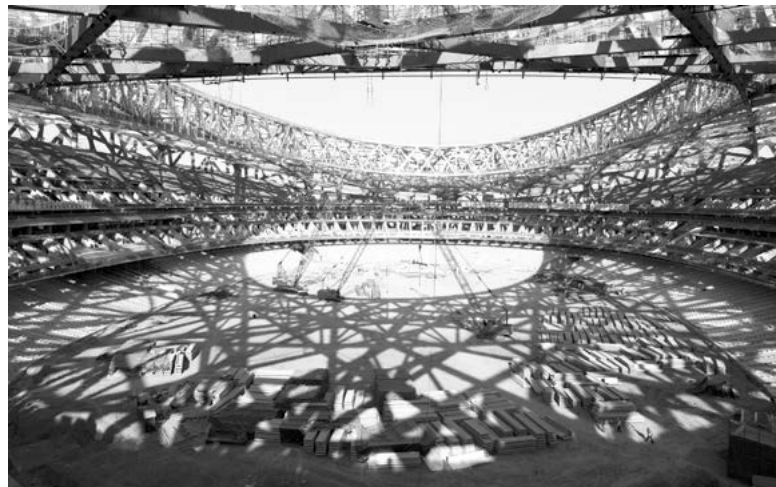
Elbphilharmonie. Photo: Cordelia Ewerth



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



Schaulager, Laurenz Foundation  
Münchenstein/Basel. Photo: Ruedi Walti



National Stadium Beijing. Photo: Iwan Baan

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

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

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

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

Concept and texts by Stanislaus von Moos and Arthur Rüegg  
Photographs by Iwan Baan, Balthasar Burkhard, Thomas Ruff, Margherita Spiluttini, Wolfgang Tillmans and Hannah Villiger, among others  
Book design by Martina Brassel  
496 pages  
9.7 × 10.4 in. / 24.5 × 26.5 cm  
100 black-and-white and 700 color photographs and 100 documents  
Four-color process  
Clothbound hardcover with dust jacket

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

[Available—order now!](#)

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

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

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







Ruth Erdt studied graphic design and photography at Zurich University of the Arts. Her intense 40-year involvement with people and scenes from her immediate environment is a common thread throughout her photography. With its direct insights, her oeuvre creates an atmosphere of intimacy and transience, the directness of which is difficult to escape. Since 2011, Erdt has worked on a large-scale photographic project exploring the Schwamendingen neighborhood on the outskirts of Zurich. Here she reflects on urban processes, transformations and gentrification—not as a bystander, but as one directly affected by change.

“Schwamendingen is Berlin’s Neukölln. Schwamendingen is a suburb. Schwamendingen is Genoa Pra’. Schwamendingen is a code. A flavor.” This apt description by Ruth Erdt is compellingly brought to life in the almost 650 photographs in this book. Yes, Schwamendingen lies on the outskirts of Zurich, a peripheral district like so many others across the world. But it is also a phenomenon: defiant, proud, forged through love. People may mock it, yet newcomers hardly ever want to leave.

Incorporated into Zurich in 1934, Schwamendingen first developed into a garden city linking the center with its new outlying industrial zone, before ultimately becoming what is perhaps the most progressive district in greater Zurich. With relatively low crime rates and a population almost 50 per cent non-Swiss, Schwamendingen is today a remarkably easygoing and popular place to live. The motorway that cut through it for 40 long years is now being covered over—“enclosed” as the publicity materials put it—protecting residents from the noise of 120,000 vehicles every day. Inevitably, architectural densification is already under way, and the hope is that gentrification will not follow too soon. Whatever the outcome, Erdt takes us on a wild, kinetic, hot-and-cold ride through Schwamendingen, this proud peripheral district of K12.

*K12 is unique. It’s where the others live, the outsiders. I’m one of them and this book is my love letter to Schwamendingen.*  
Ruth Erdt

**Ruth Erdt**  
**K12**  
**Schwamendingen:**  
**On the Periphery of Zurich**

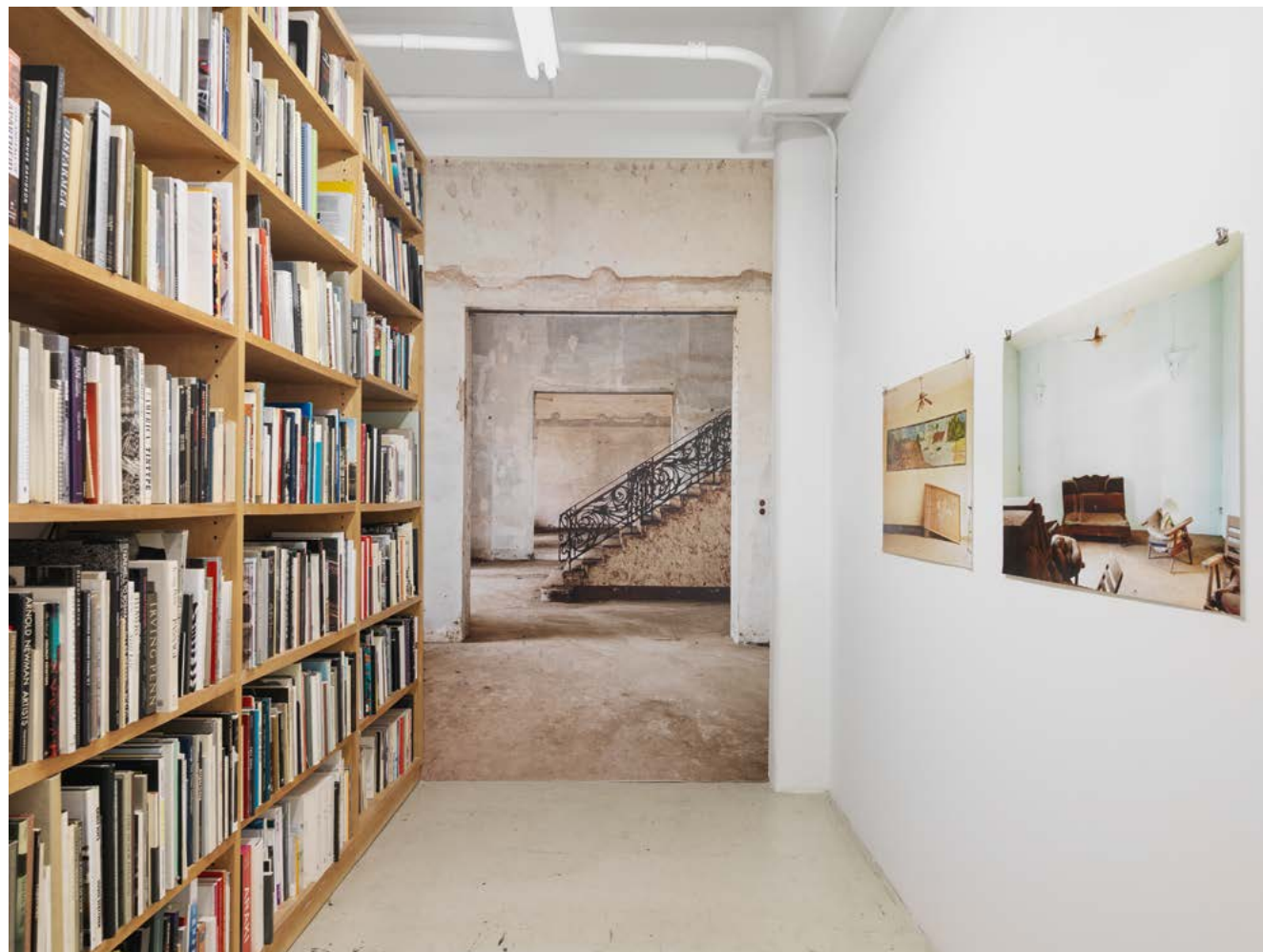
English / German edition  
Edited by Urs Stahel  
Texts by Ruth Erdt, Philipp Klaus and Urs Stahel  
Book design by Christian Vuillemin (with Ruth Erdt and Urs Stahel)  
912 pages  
7.9 × 10.6 in. / 20 × 27 cm  
643 color images  
Four-color process  
Clothbound hardcover

€ 75.00 / £ 70.00 / US\$ 85.00  
ISBN 978-3-96999-422-1

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The Walther Collection is a charitable art foundation dedicated to the critical understanding of historical and contemporary photography and related lens-based media. Through a dedicated program of international exhibitions, in-depth collecting, original research and scholarly publications, the collection aims to highlight the social uses of photography, and to expand the history of the medium. The Walther Collection's diverse activities are centered on its expansive holdings of photography and media art from Africa, China, Japan, Europe and America, as well as vernacular imagery from across the globe. Steidl's books with the collection include *Events of the Self: Portraiture and Social Identity* (2010), *Appropriated Landscapes* (2011), *Distance and Desire: Encounters with the African Archive* (2013), *The Order of Things: Photography from The Walther Collection* (2015), *Recent Histories: Contemporary African Photography and Video Art* (2017), *Life and Dreams: Contemporary Chinese Photography and Media Art* (2018), and *Imagining Everyday Life: Engagements with Vernacular Photography* (2020).

Between April 2011 and January 2021, The Walther Collection operated a project space in Chelsea, New York. Located in Suite 718 of the landmark West Chelsea Arts Building, it became an incubator for ideas, promoting sustained inquiry into the collection's three main areas of focus: African, Asian and vernacular photography, expanding the history of the medium worldwide. The Project Space presented exhibitions, organized rigorous symposia, hosted public lectures and conversations, and acted as a research hub for the collection's publications. It was a library, gallery, workspace and "forum for collective thought." Recording the space's extensive activities, this book reflects on the significance of The Walther Collection and its lasting impact on the landscape of contemporary art in New York.

*Suite 718* presents the exhibitions chronologically with select artworks, installation images and texts, as well as an illustrated chronology and overview of the collection's 53 exhibitions and 18 publications. A new essay by Oluremi C. Onabanjo reflects on the sociality of the Project Space; conversations from the symposium *Shifting Dialogues* in 2022 explores the unique contributions a private collection can make to the wider field of photography; and an interview between Brendan Embser and Artur Walther reveals the evolution of the space in the Chelsea art scene.

*The real beauty of the Project Space lay in its sociality, the social quality of its function and form. The structure of the space was completely open, yet it was contingent on a means of arrival that was precise and cultivated.*

Oluremi C. Onabanjo

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

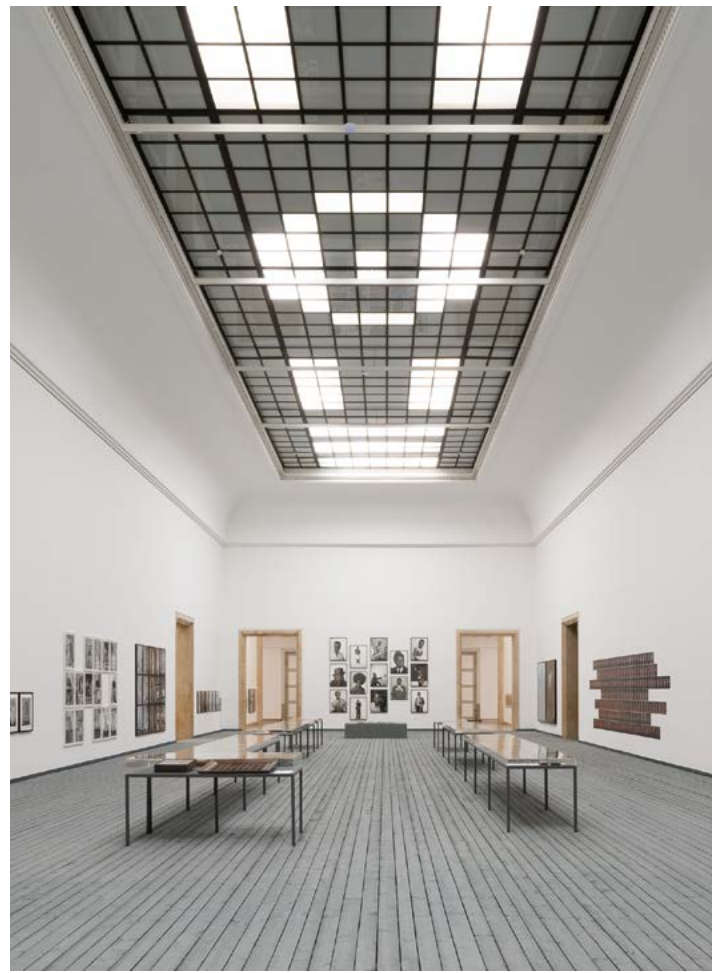
**The Walther Collection (ed.)**  
**Suite 718**  
**The Walther Collection Project**  
**Space, New York**

Texts by Felix Ho Yuen Chan, Joshua Chuang, Steven C. Dubin, Brendan Embser, Loren Hansi Gordon, Oluremi C. Onabanjo, Christopher Phillips, Brian Wallis and Zoé Whitley  
 Interview by Brendan Embser with Artur Walther  
 Book design by Gabrielle Guy  
 480 pages  
 6.7 x 9.7 / 17 x 24.5 cm  
 185 black-and-white and 312 color photographs  
 Four-color process  
 Softcover

€ 65.00 / £ 60.00 / US\$ 75.00  
 ISBN 978-3-96999-428-3







The Walther Collection is a charitable art foundation dedicated to the critical understanding of historical and contemporary photography and related lens-based media. Through a dedicated program of international exhibitions, in-depth collecting, original research and scholarly publications, the collection aims to highlight the social uses of photography, and to expand the history of the medium. The Walther Collection's diverse activities are centered on its expansive holdings of photography and media art from Africa, China, Japan, Europe and America, as well as vernacular imagery from across the globe. Steidl's books with the collection include *Events of the Self: Portraiture and Social Identity* (2010), *Appropriated Landscapes* (2011), *Distance and Desire: Encounters with the African Archive* (2013), *The Order of Things: Photography from The Walther Collection* (2015), *Recent Histories: Contemporary African Photography and Video Art* (2017), *Life and Dreams: Contemporary Chinese Photography and Media Art* (2018), and *Imagining Everyday Life: Engagements with Vernacular Photography* (2020).

*Re/Trace—Formations of Likeness* is The Walther Collection's first extensive publication to juxtapose photographs from diverse cultures, time periods and materialities, following its 15-year exhibition and publication program. This book includes portraiture, documentary and conceptual photographs by leading artists, together with vernacular and archival images. Interweaving a multitude of artistic positions from Africa, the Americas, Europe, Japan and China, it presents a global dialogue on the diverse paths of development taken by historical and contemporary image production. Drawing on photographic and video works from the extensive holdings of The Walther Collection, *Re/Trace* focuses on portraiture and the body, exposing the social, cultural and political constructions that shape not only our representations but also our identities and experiences. Exploring the featured works and concepts, *Re/Trace* presents new essays by Phillip Prodger, Steven Kasher, Natasha Bissonauth and Emmanuel Iduma, as well as previously published texts by Okwui Enwezor, Corinne Diserens, Tamar Garb, Brian Wallis, Daniela Yvonne Baumann, Joshua Chuang, Oluremi C. Onabanjo, Christopher Phillips and Simon Njami.

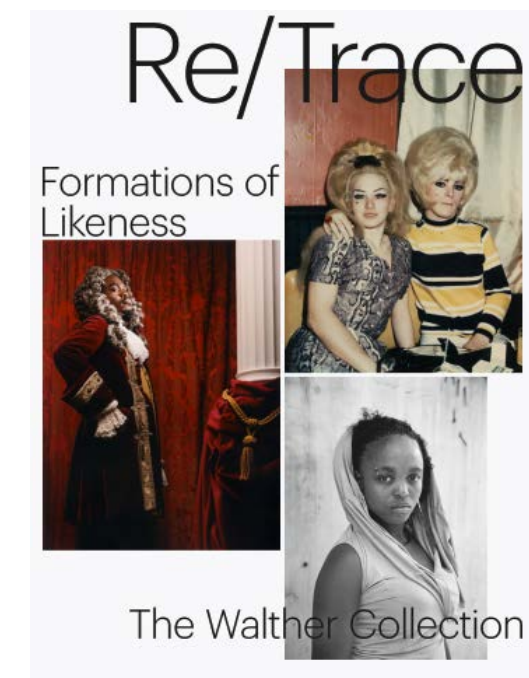
*Ultimately, Re/Trace describes a journey through cultural, social, and political negotiations by means of the human face, the body, and its expressive possibilities—and also, in part, only by means of the photographically captured impressions of human beings.* Anna Schneider

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

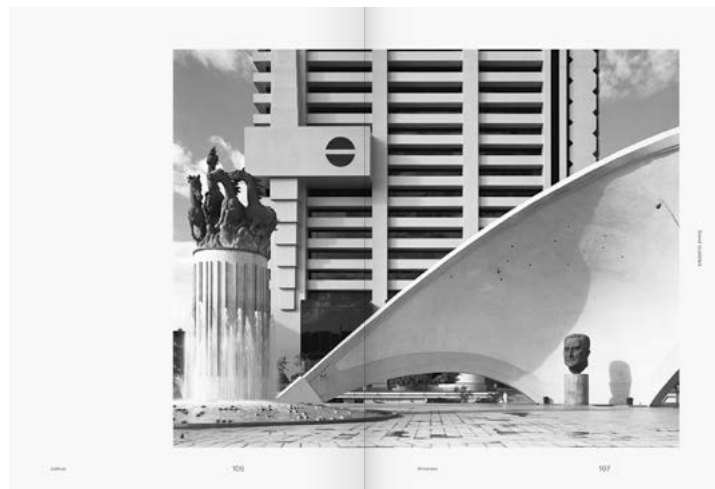
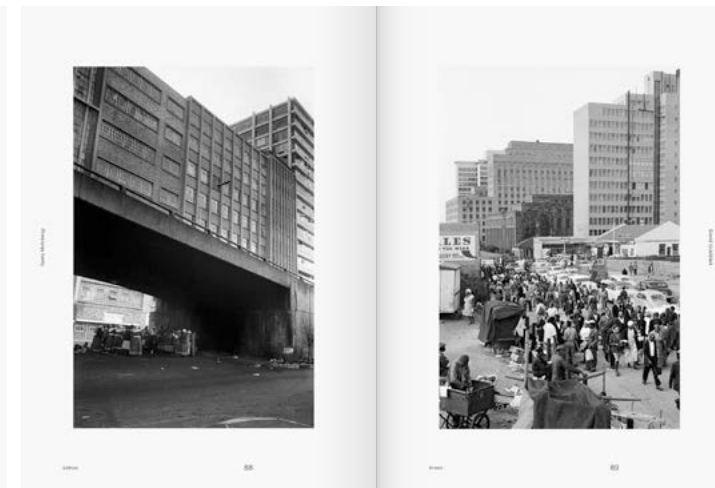
### The Walther Collection (ed.) *Re/Trace—Formations of Likeness*

Foreword by Artur Walther  
Preface by Andrea Lissoni  
Texts by Daniela Yvonne Baumann, Natasha Bissonauth, Joshua Chuang, Corinne Diserens, Okwui Enwezor, Tamar Garb, Emmanuel Iduma, Steven Kasher, Simon Njami, Oluremi C. Onabanjo, Christopher Phillips, Phillip Prodger, Anna Schneider and Brian Wallis  
Conversation between Tamar Garb and Renée Mussai  
Book design by Victor Balko  
480 pages  
9.5 × 12.6 in. / 24 × 32 cm  
42 black-and-white and 341 color photographs  
Four-color process  
Softcover

€ 75.00 / £ 70.00 / US\$ 85.00  
ISBN 978-3-96999-429-0







Tamar Garb is Durning Professor in the History of Art at University College London. She has published widely on questions of gender and sexuality in modern and contemporary art as well as on photography from Africa, the work of women artists and feminist aesthetics. Garb's curatorial practice includes "Gauguin: Maker of Myth," Tate Modern, 2011; "Figures & Fictions: Contemporary South African Photography," Victoria and Albert Museum, 2011; "Distance and Desire: Encounters with the African Archive," The Walther Collection, 2014; and "Made Routes: Vivienne Koorland and Berni Searle," Richard Saltoun Gallery, 2019.

The Walther Collection is a charitable art foundation dedicated to the critical understanding of historical and contemporary photography and related lens-based media. Through a dedicated program of international exhibitions, in-depth collecting, original research and scholarly publications, the collection aims to highlight the social uses of photography, and to expand the history of the medium. The Walther Collection's diverse activities are centered on its expansive holdings of photography and media art from Africa, China, Japan, Europe and America, as well as vernacular imagery from across the globe. Steidl's books with the collection include *Events of the Self: Portraiture and Social Identity* (2010), *Appropriated Landscapes* (2011), *Distance and Desire: Encounters with the African Archive* (2013), *The Order of Things: Photography from The Walther Collection* (2015), *Recent Histories: Contemporary African Photography and Video Art* (2017), *Life and Dreams: Contemporary Chinese Photography and Media Art* (2018), and *Imagining Everyday Life: Engagements with Vernacular Photography* (2020).

## Tamar Garb Beyond the Binary: Santu Mofokeng and David Goldblatt African Photography from The Walther Collection

Foreword by Artur Walther  
Texts by Tamar Garb  
Book design by Gabrielle Guy  
192 pages  
6.7 × 9.1 in. / 17 × 23 cm  
256 black-and-white and 18 color photographs  
Four-color process  
Hardcover

€ 40.00 / £35.00 / US\$ 45.00  
ISBN 978-3-96999-258-6

This is the second publication in The Walther Collection Books series at Steidl, focusing on a dialogue between two of the most important South African photographers of the twentieth century—David Goldblatt (1930–2018) and Santu Mofokeng (1956–2020). There are both profound similarities and differences between the two artists' work. Goldblatt documented the ways in which architecture and spatial planning reflect the ideology of apartheid, and how the land continues to bear its legacy in post-apartheid South Africa. His investigations explore both actual structures and how mental constructs reveal how ideology has shaped our landscape. Mofokeng's photo essays shed light on everyday life in South Africa, beyond the stereotypical news pictures of Soweto depicting violence or poverty. Deeply personal, they record communities in townships and rural areas, religious rituals and landscapes imbued not only with historical significance but spiritual meaning, memory and trauma.

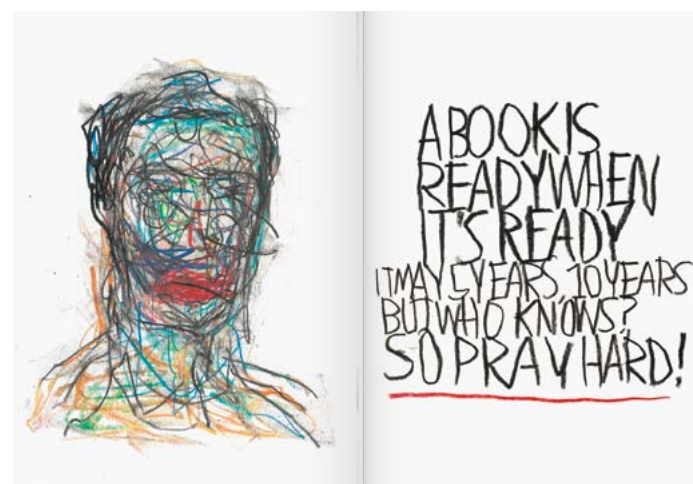
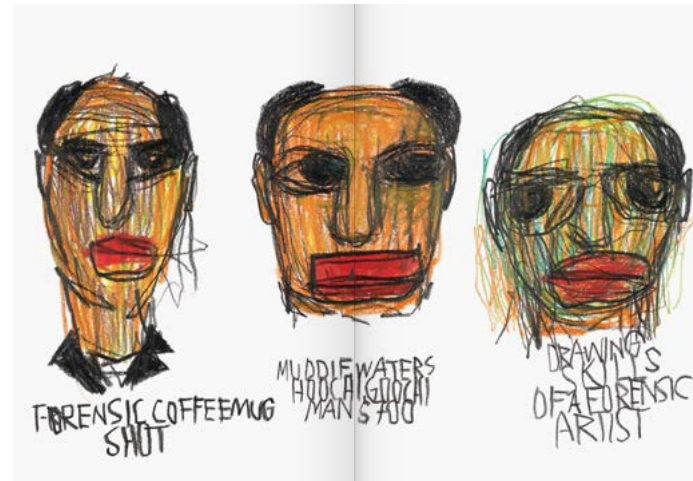
The approach of Tamar Garb in *Beyond the Binary* is both daring and inquisitive—she "scrambles" and reassembles Mofokeng's and Goldblatt's photographs, blurring the boundaries between them and creates juxtapositions and insights that challenge prevailing views of these established images. By delineating 15 viewpoints around the themes of "Earthscapes," "Edifices," and "Sociality," Garb decontextualizes the work and creates a platform for comparing and rethinking the artists' practices.

*Here Mofokeng and Goldblatt's works are entangled, sometimes wrested from customary projects, chronologies, labels and œuvres so that each image can be viewed anew, providing the possibility for unlikely synergies and slippages to emerge.*  
Tamar Garb

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







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

Founded by Theseus Chan in the year 2000, *WERK* magazine burst forth as a radical vision in the world of publication design. Each issue is a completely different object to the last, and together they form an artistic insurrection against the conventional fabric of printed matter. Each issue is also collaborative, and since *STEIDL-WERK No.23: MASAHO ANOTANI "DEFORMED"* of 2016, five of those collaborations have been with Steidl, including the latest: *STEIDL-WERK No.32: MANIFEST*. Featuring new drawings and texts by Chan interpreting and recasting the sights and sounds of Steidl at Düstere Strasse 4 in Göttingen, *MANIFEST* embraces spontaneity, imperfection, humor, play and the unpredictable. "This is our creed," declares Chan, "*STEIDL-WERK* is a manifesto rendered in ink and paper, a continuous revolution that reimagines what a magazine can be—an art piece, a rebellion, a discovery in every edition. We are the art of print, ever evolving, perpetually redefining the essence of how stories are told."

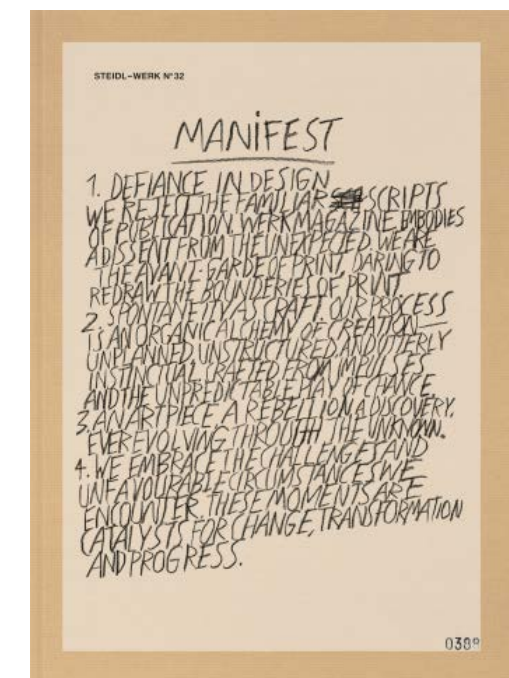
*Our process is an organic alchemy of creation—unplanned, unstructured, and utterly instinctual.* Theseus Chan

### Theseus Chan STEIDL-WERK No.32: MANIFEST

Book design by Theseus Chan  
and Matthias Langner / Steidl Design  
224 pages  
8.7 × 12 in. / 22 × 30.5 cm  
99 black-and-white and 117 color images  
Four-color process  
Hardcover

€ 50.00 / £ 45.00 / US\$ 60.00  
ISBN 978-3-96999-421-4

[Available—order now!](#)







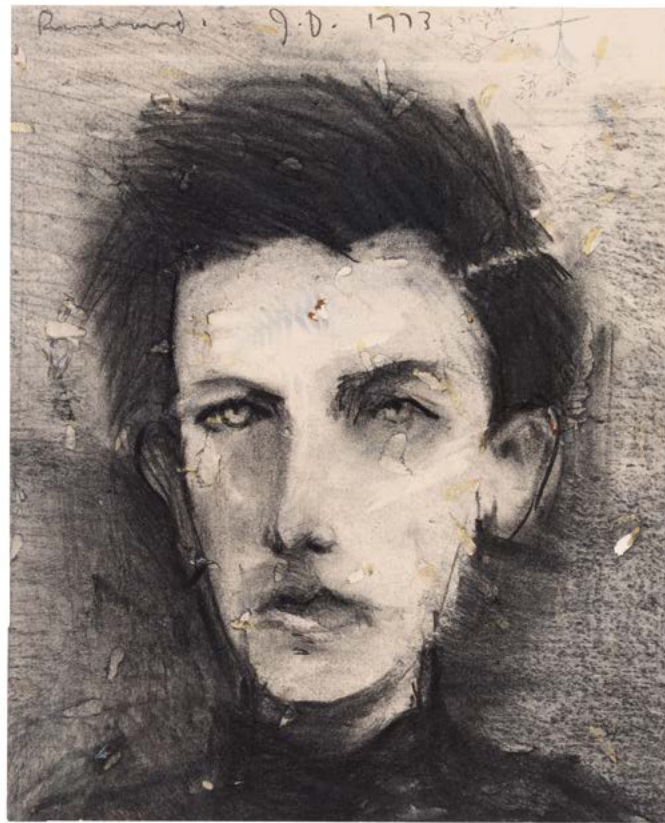
Daniel Clarke



Diana Michener



Jessie Heller



Arthur Rimbaud

Born in 1935 in Cincinnati, Ohio, Jim Dine completed a Bachelor of Fine Arts at Ohio University in 1957 and has since become one of the most profound and prolific contemporary artists. Dine's unparalleled career spans more than 70 years, and his work is held in numerous private and public collections, including the Art Institute of Chicago, Centre Georges Pompidou, Paris, the Museum of Modern Art, New York, the National Gallery of Art, Washington D.C., and Tate Gallery, London. His books include *Hot Dream (52 Books)* (2008), *A Printmaker's Document* (2013), *Paris Reconnaissance* (2018), *The Secret Drawings* (2020), *A Beautiful Day* (2021), *I print. Catalogue Raisonné of Prints, 2001–2020* (2021), *Electrolyte in Blue* (2021), *Storm of Memory* (2023) and *Last Year's Forgotten Harvest* (2024), all published by Steidl.

Renowned for his depictions of self, which early in his career were often purely symbolic—most famously in the form of a bathrobe or a set of tools—Jim Dine reveals in *Last Year's Forgotten Harvest* another portrait of sorts, providing the viewer both with insight into his deep commitment to drawing and to the individuals in his orbit who have helped shape him. Presenting nearly seven decades of drawing, from 1957 to the present, *Last Year's Forgotten Harvest* demonstrates the deep fusion between Dine's practice and those who have long been part of his world. In the artist's words: "Besides being a diary, having the quality of a diary, the exhibition is essentially about drawing." Present here, then, are members of Dine's family. His wife photographer Diana Michener appears in multiple, heavily worked portraits. Images of close friends and fellow creatives move throughout the publication, including drawings of artist Susan Rothenberg, printer Aldo Crommelynck, poet Robert Creeley, and printer and publisher Gerhard Steidl, with whom he created this book. The blemishes, wrinkles and even stains that imprint themselves upon skin similarly appear upon the surfaces of Dine's drawings as he encounters and grapples with his subjects over time. Providing a poignant reflection upon a career characterized by digesting the world through making, Dine concludes: "This is what I'm left with. I'm left with drawing."

*The "forgotten harvest" are a record of a million marks, a history of their erasure, and the pleasure of doing it again.*  
Jim Dine

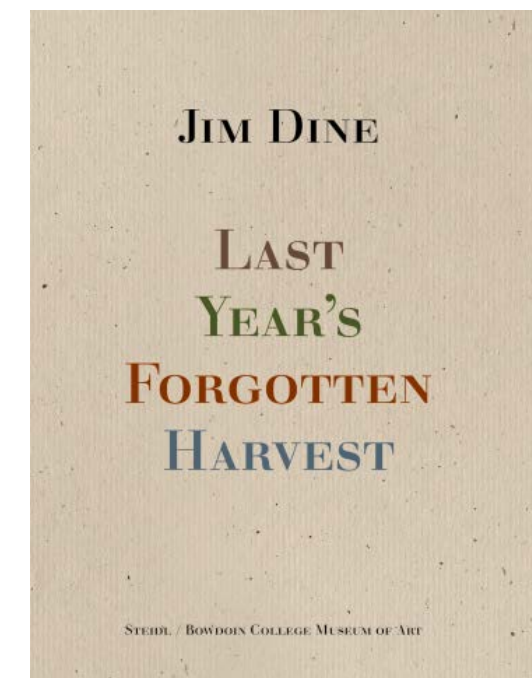
Co-published with the Bowdoin College Museum of Art, Brunswick

### Jim Dine *Last Year's Forgotten Harvest*

Texts by Jim Dine and Anne Collins Goodyear  
Book design by Jim Dine, Gerhard Steidl and Matthias Langner  
184 pages  
8.2 × 11 in. / 21 × 28 cm  
30 black-and-white photographs and 90 color images  
Four-color process  
Hardcover

€ 45.00 / £ 40.00 / US\$ 50.00  
ISBN 978-3-96999-312-5

[Available—order now!](#)



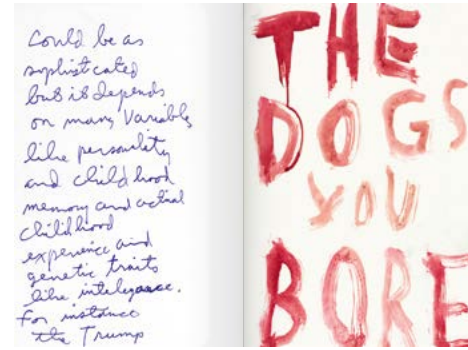
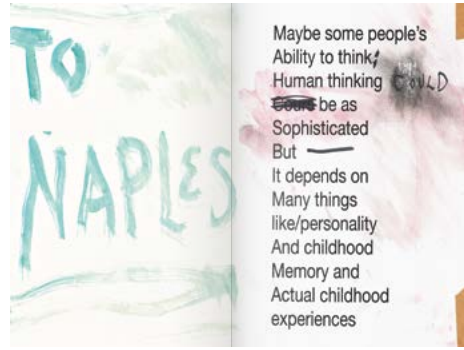
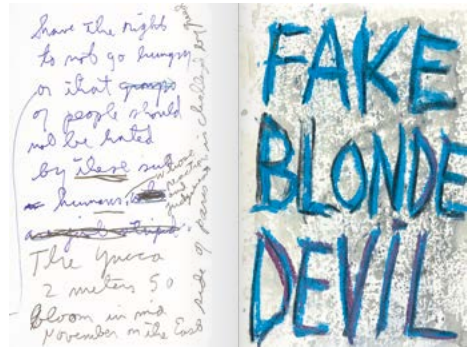




Vol. 1 A Beautiful Day



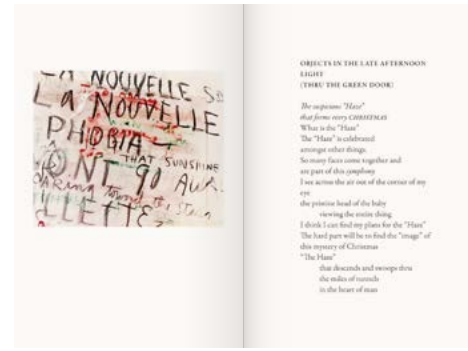
Vol. 2 Scottish Kriah



Vol. 3 Like the Big Boy Tomato



Vol. 4 Baby Care



Vol. 5 Chromogenic Poems

Born in 1935 in Cincinnati, Ohio, Jim Dine completed a Bachelor of Fine Arts at Ohio University in 1957 and has since become one of the most profound and prolific contemporary artists. Dine's unparalleled career spans more than 70 years, and his work is held in numerous private and public collections, including the Art Institute of Chicago, Centre Georges Pompidou, Paris, the Museum of Modern Art, New York, the National Gallery of Art, Washington D.C., and Tate Gallery, London. His books include *Hot Dream (52 Books)* (2008), *A Printmaker's Document* (2013), *Paris Reconnaissance* (2018), *The Secret Drawings* (2020), *A Beautiful Day* (2021), *I print. Catalogue Raisonné of Prints, 2001–2020* (2021), *Electrolyte in Blue* (2021), *Storm of Memory* (2023) and *Last Year's Forgotten Harvest* (2024), all published by Steidl.

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

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

### Jim Dine With Fragile Spirit

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

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

Four-color process  
Five hardcovers in a slipcase

€ 75.00 / £ 70.00 / US\$ 85.00  
ISBN 978-3-96999-159-6

[Available—order now!](#)



Slipcase Vol. 1 Vol. 2



Vol. 3 Vol. 4 Vol. 5







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

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

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

Jeroen van Rooijen

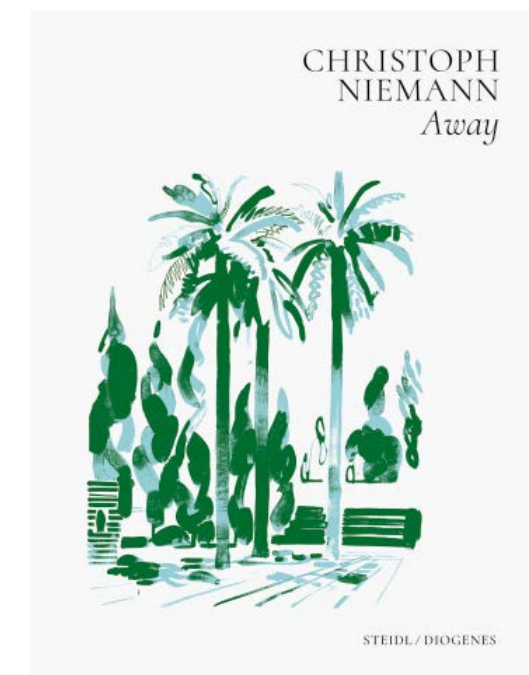
Co-published with Diogenes, Zurich

### Christoph Niemann Away

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

€ 75.00 / £ 70.00 / US\$ 85.00  
ISBN 978-3-95829-918-4

[Available—order now!](#)







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

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

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

Co-published with Diogenes, Zurich

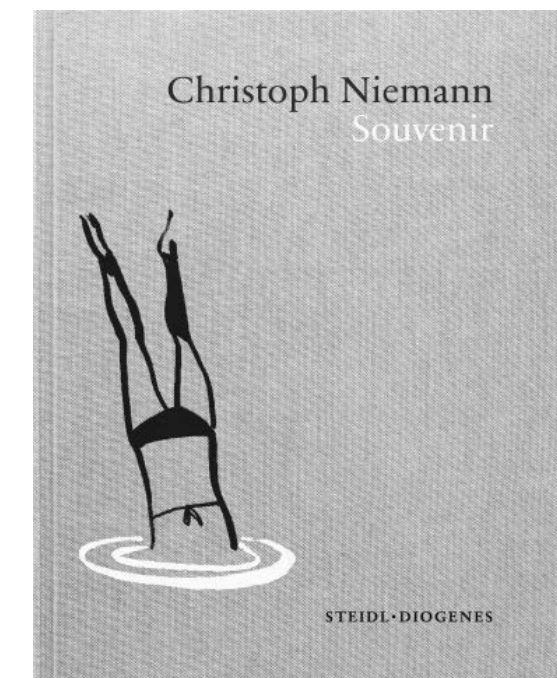


### Christoph Niemann Souvenir

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

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

[Available—order now!](#)





# JAPAN 8

## Steidl Book Award Japan

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

The winners are:

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

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

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

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

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

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

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

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

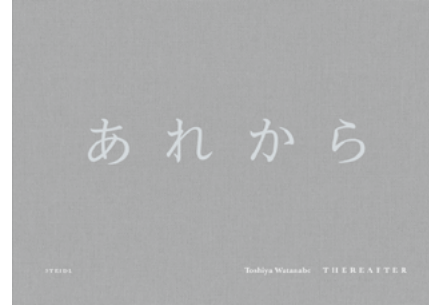


Steidl selecting the eight winners from 700 book submissions at the Takeo paper warehouse, Tokyo, September 2016. Photos by Yusuke Nakajima





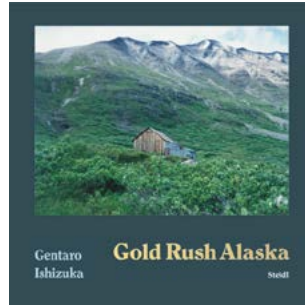
Book 1  
Satoshi Hirano  
*Reconstruction Shibuya, 2014–2017*



Book 2  
Toshiya Watanabe  
*Thereafter*



Book 3  
Tatsuo Suzuki  
*Friction / Tokyo Streets*



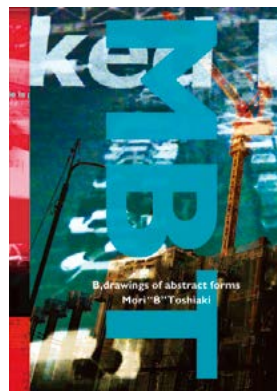
Book 4  
Gentaro Ishizuka  
*Gold Rush Alaska*



Book 5  
Toru Komatsu  
*A Distant Shore*



Book 6  
Tomoyuki Sagami  
*YKTO*



Book 7  
Toshiaki Mori  
*B, drawings of abstract forms*



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



## Japan 8

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

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







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

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

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



### Satoshi Hirano Reconstruction Shibuya, 2014–2018

Book design by Satoshi Hirano and Holger Feroudj / Steidl Design  
80 pages  
12 × 8.4 in. / 30.5 × 21.3 cm  
52 black-and-white photographs  
Spiral-bound in a slipcase

€ 45.00 / £ 40.00 / US\$ 50.00  
ISBN 978-3-95829-408-0

[Available—order now!](#)







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

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

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

## Gentaro Ishizuka Gold Rush Alaska

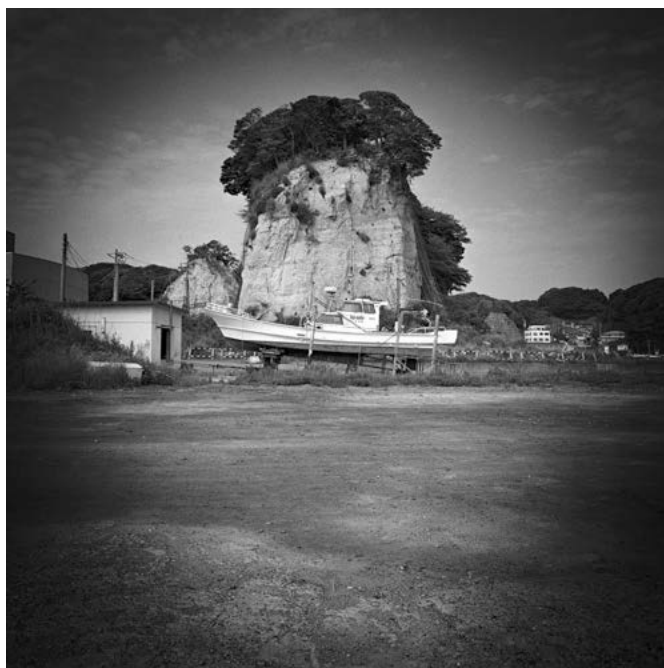
Text by Ryuta Imafuku  
Book design by Holger Feroudj / Steidl Design  
108 pages  
12 × 12 in. / 30.5 × 30.5 cm  
61 color photographs  
Clothbound hardcover

€ 65.00 / £ 60.00 / US\$ 75.00  
ISBN 978-3-95829-409-7

[Available—order now!](#)







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

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

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

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

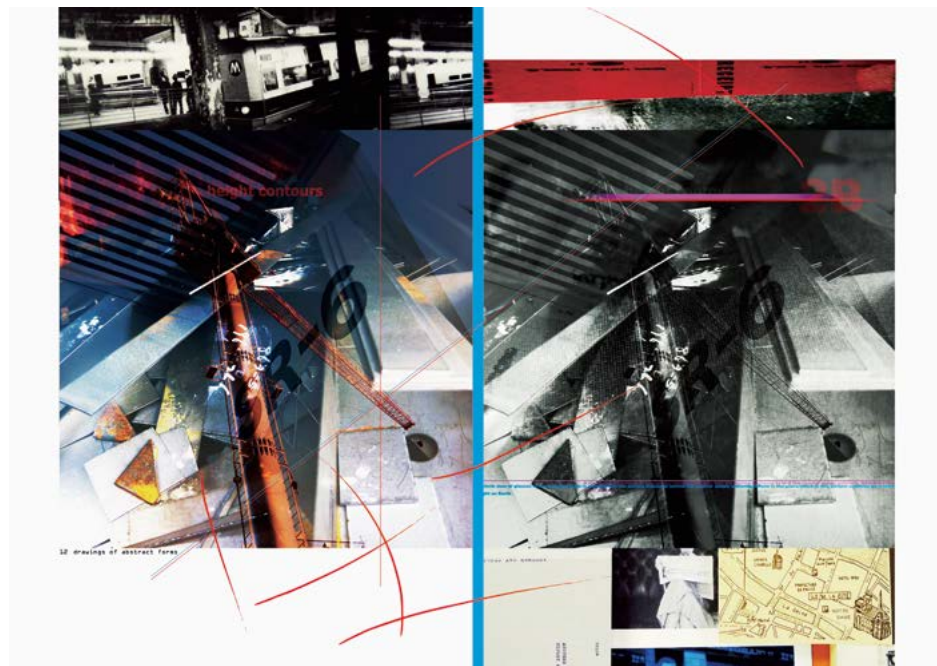
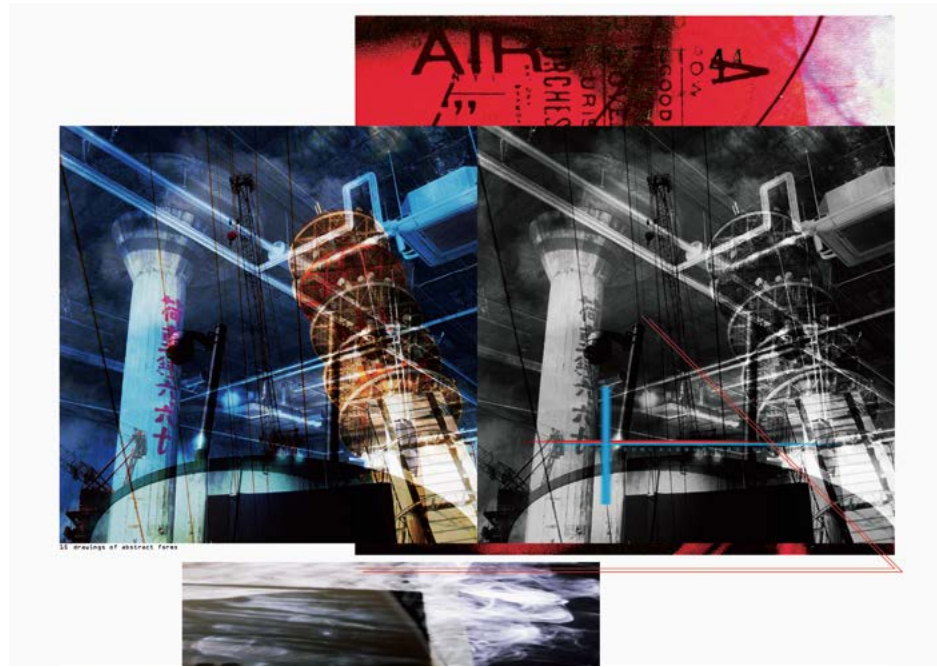
**Toru Komatsu**  
**A Distant Shore**

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

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







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

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

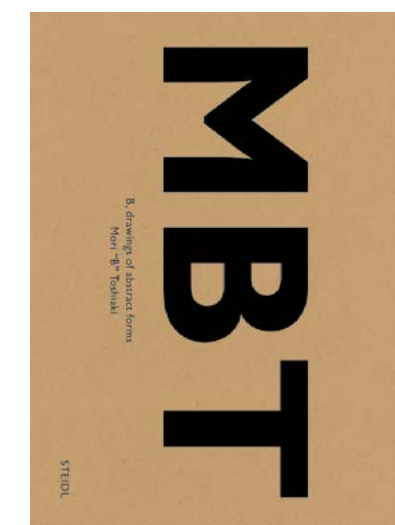
*Toshiaki Mori has no intention of revealing the contents of his multi-layered collages of time and space.*  
Toshio Kuwabara, photographer

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

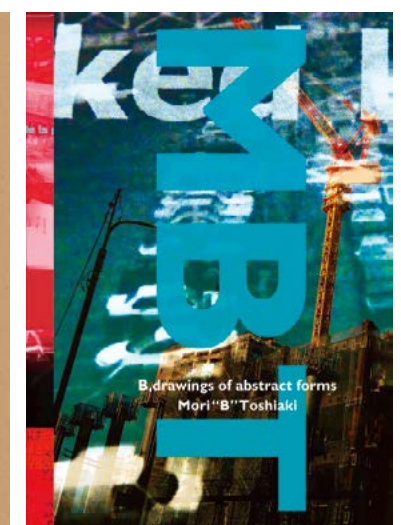
Book design by Toshiaki Mori  
104 pages  
8.3 × 11.7 in. / 21 × 29.7 cm  
98 color photographs  
Softcover with Japanese folds  
in a screen-printed box

€ 50.00 / £ 45.00 / US\$ 65.00  
ISBN 978-3-95829-411-0

[Available—order now!](#)



Screen-printed box



Book







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

YKTO contains over 1,500 photographs by Tomoyuki Sagami of buildings and houses constructed in Japan soon after World War II. Presenting images taken between 2006 and 2017 in Yokohama, Kawasaki, Tokyo and other cities (hence the book's title), Sagami creates an archive for future generations of idiosyncratic architectural styles that are disappearing due to changing laws and lifestyles, and the ever-growing Japanese metropolis.

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

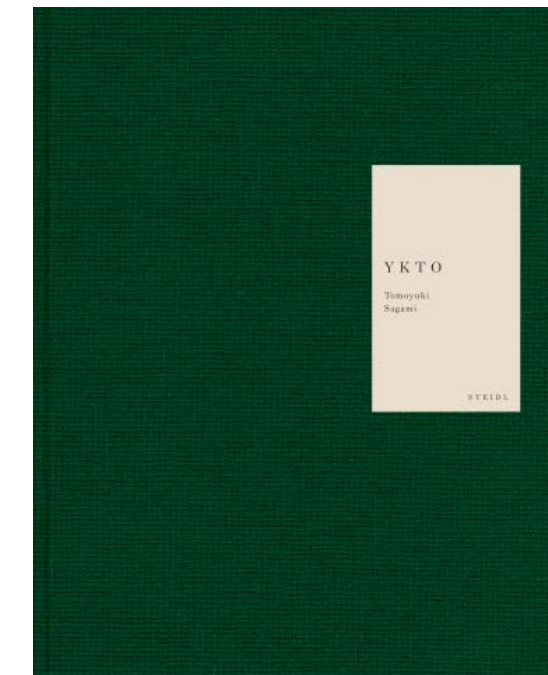
*Do the cityscapes which are destined to vanish and the traces of the living people there belong to the present? Do they tell of the historical past, or are they prophesying the future?*

Masafumi Fukagawa

## Tomoyuki Sagami YKTO

Text by Tomoyuki Sagami  
Book design by Tomoyuki Sagami  
and Duncan Whyte / Steidl Design  
308 pages  
8 x 10.6 in. / 20.5 x 26.8 cm  
1,536 color photographs  
Flexible hardcover

€ 58.00 / £ 55.00 / US\$ 65.00  
ISBN 978-3-95829-412-7







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

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

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

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

Book design by Tatsuo Suzuki and Gerhard Steidl  
164 pages  
11.7 × 8.3 in. / 29.7 × 21 cm  
150 black-and-white photographs  
Clothbound hardcover

€ 50.00 / £ 45.00 / US\$ 60.00  
ISBN 978-3-95829-413-4







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

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

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

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

**Toshiya Watanabe**  
**Thereafter**

Text by Toshiya Watanabe  
Book design by Toshiya Watanabe and Gerhard Steidl  
96 pages  
12 x 8.4 in. / 30.5 x 21.3 cm  
37 color photographs  
Clothbound hardcover

€ 58.00 / £ 55.00 / US\$ 65.00  
ISBN 978-3-95829-414-1



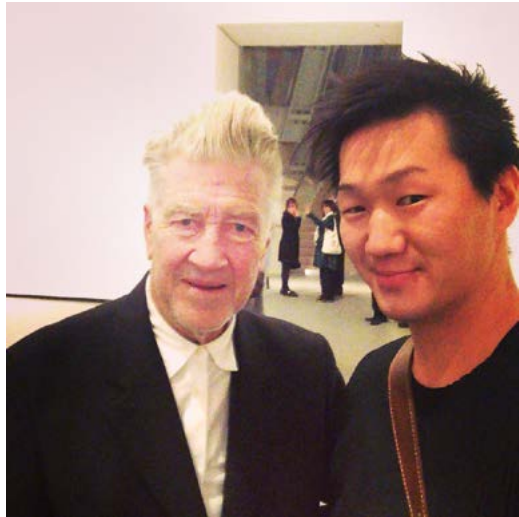




Anna Wintour



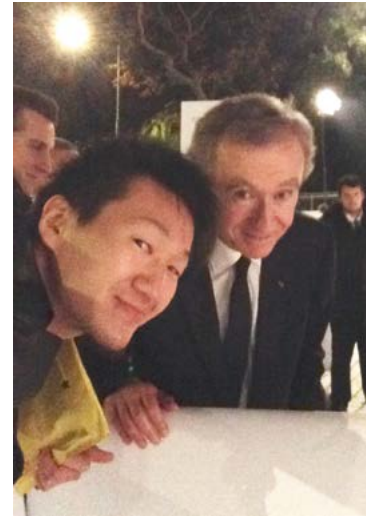
Jeff Koons



David Lynch



Zaha Hadid



Bernard Arnault



Yayoi Kusama



Raf Simons

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

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

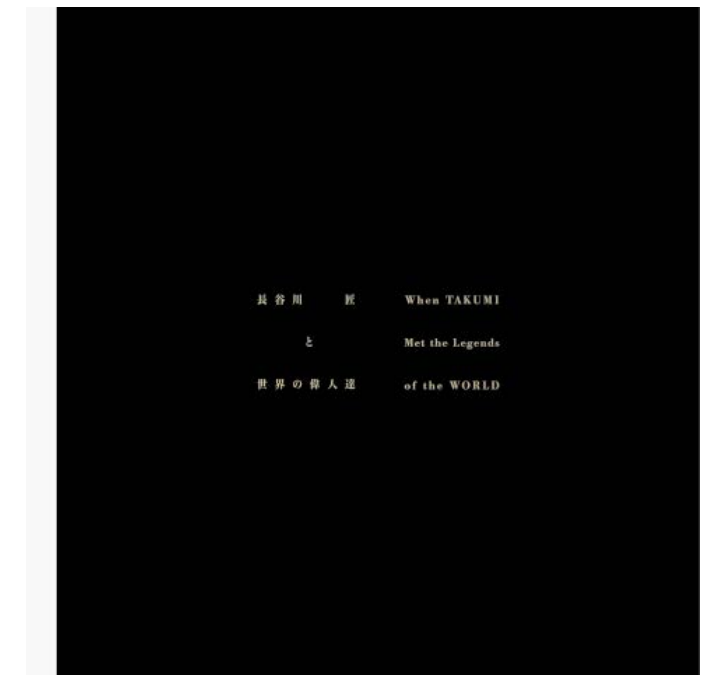
*Celebrity is the chastisement of merit and the punishment of talent.*

Emily Dickinson

### Takumi Hasegawa When Takumi Met the Legends of the World

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

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









# Asia 8 Collector's Boxed Set



Book 1  
Woong Soak Teng  
*Ways to Tie Trees*



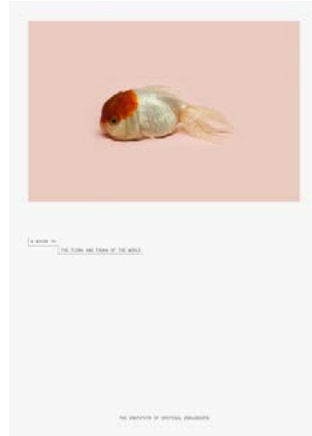
Book 2  
Kapil Das  
*Something So Clear*



Book 3  
Zhang Lijie  
*Midnight Tweedle*



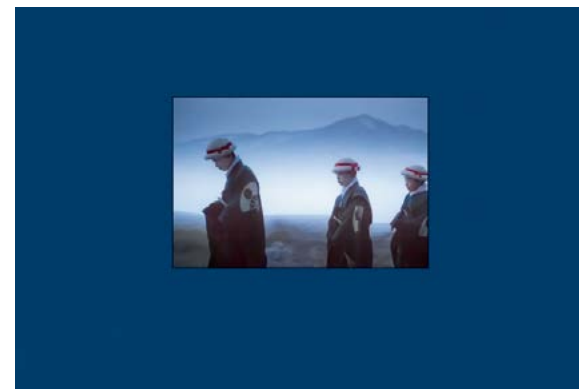
Book 4  
Jake Verzosa  
*The Last Tattooed Women of Kalinga*



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



Book 6  
Broy Lim  
*and now they know.*



Book 7  
Yukari Chikura  
*Zaido*



Book 8  
Jongwoo Park  
*DMZ: Demilitarized Zone of Korea*

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

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

Theseus Chan  
Art Director



Eight books, Asia 8



Eight books wrapped Furoshiki style, delivered in a cardboard box

## Asia 8 Collector's Boxed Set

Limited edition of 100

Packaging design by Theseus Chan  
Eight books wrapped Furoshiki style  
and packed in a cardboard box

€ 850.00 / £ 725.00 / US\$ 995.00  
ISBN 978-3-95829-368-7



Cardboard box



Mary Ellen Mark  
Ute Eskildsen  
Timm Rautert  
Edward Ruscha  
Bruce Davidson  
David Bailey  
Richard Serra  
Angela Grauerholz

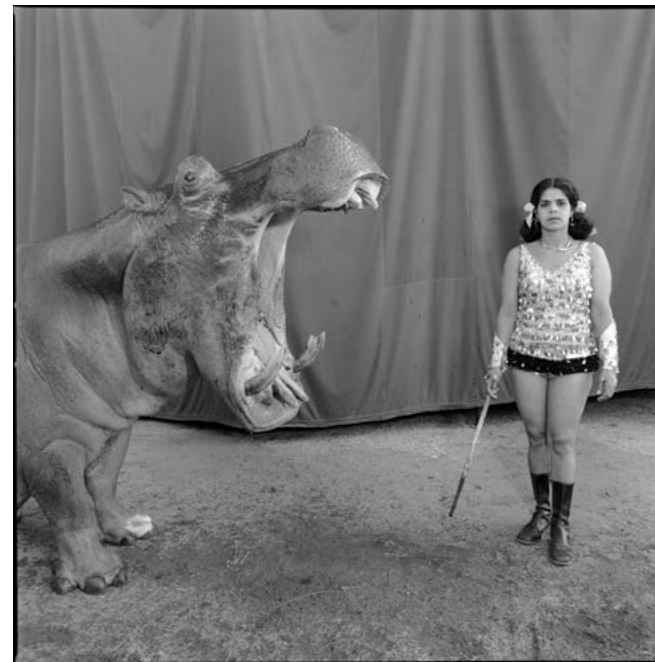
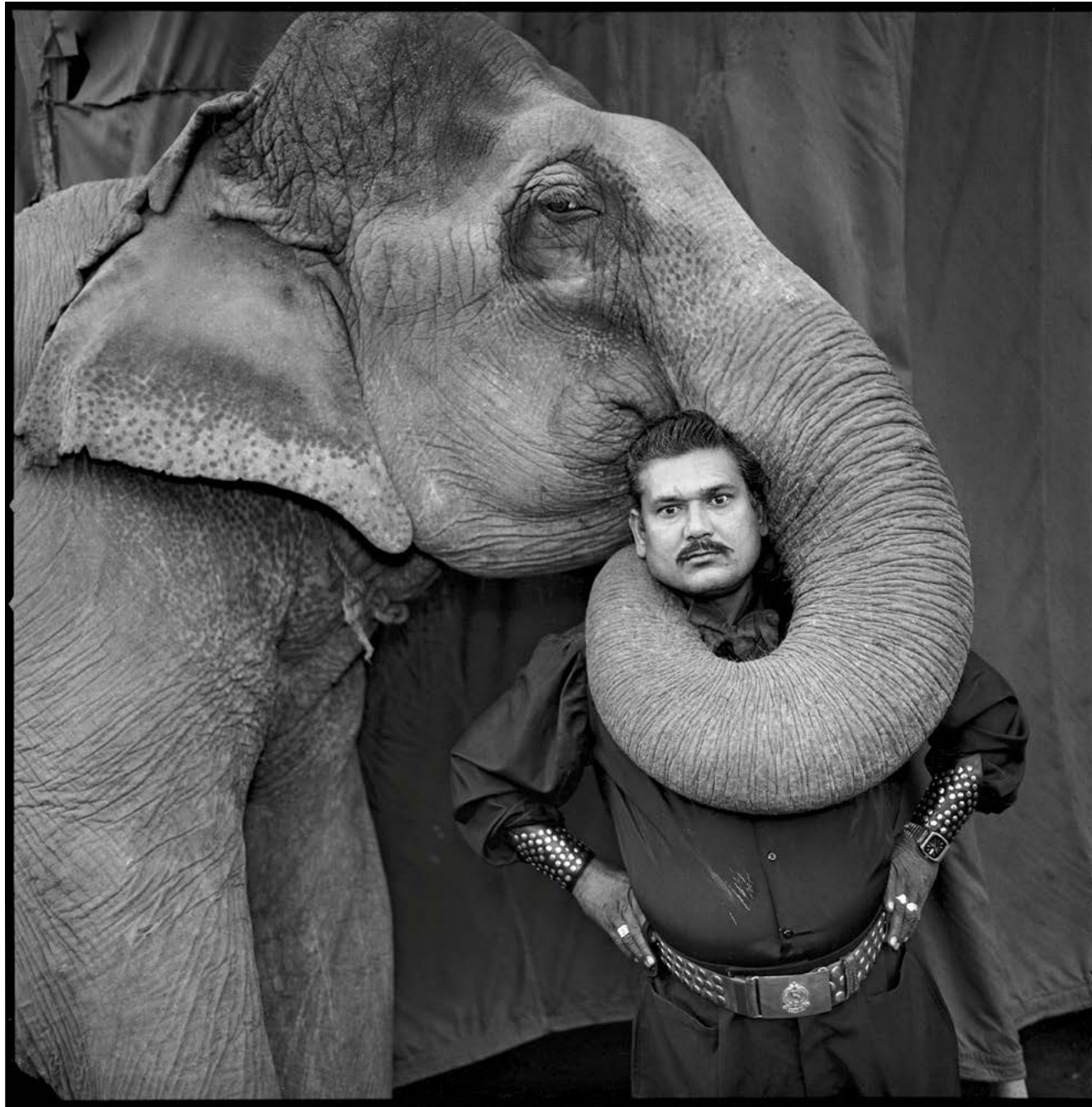
## Previously announced

A book is the product of many human hands (and the tools they use)—the artists, designers, text and image editors, pre-press teams, printers and book-binders. And yet in the end a book always takes on its own character, its own life. Nowhere is this more the case than with Steidl books—each unique through the individual selection of paper, cloth and ink by which the artist's dream is transformed into a physical object.

We embrace this process of transformation, and admit it sometimes takes a little longer than first thought. Perhaps a book's concept changes along the way, new inspiration comes into play, or we chose a particular paper with a long production time.

We believe our books will stand proudly on the bookshelves of the future, for centuries to come. We hope you do too, and don't forget: good things come to those who wait!





## PREVIOUSLY ANNOUNCED

The images of Mary Ellen Mark (1940–2015) are icons of documentary and humanistic photography. Mark's more than 20 books include *Passport* (1974), *Falkland Road* (1981) and *Indian Circus* (1993). Her 2015 book *Tiny: Streetwise Revisited* is a culmination of 32 years documenting Erin Blackwell (Tiny), who featured in Martin Bell's 1984 film *Streetwise* and Mark's 1988 book of the same name. A dedicated social documentarian and portraitist, she often turned her lens to marginalized communities—circus performers in India, street children in Seattle, psychiatric patients, and many others—invariably connecting profoundly with her subjects. Mark's work has been exhibited and published in magazines worldwide. Steidl has published *The Book of Everything* (2020), *Ward 81: Voices* (2023), *Falkland Road* (2023) and *Encounters* (2023).

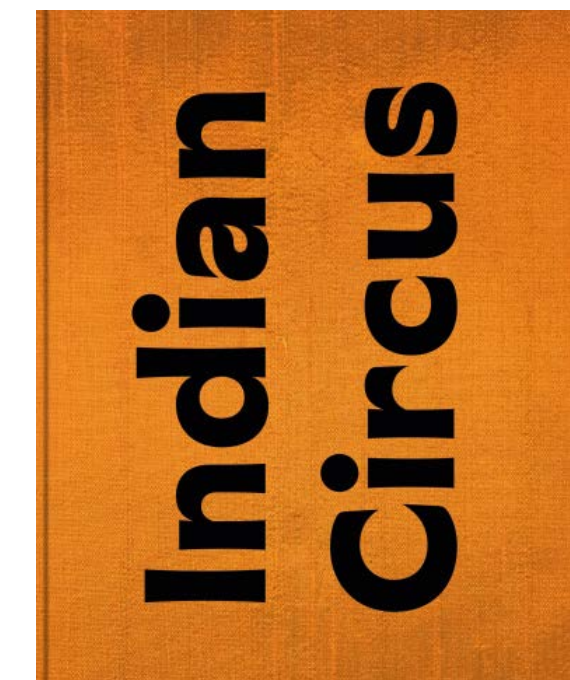
This is a new edition of Mary Ellen Mark's 1993 book *Indian Circus*, depicting the great daring and constant hard work of the circus performers, and, most importantly, the feeling of family the circus created. Mark had already photographed a circus in India on her first trip there in 1968—"I was immediately struck by the beauty and innocence of the show"—yet it was not until 1989–90 that she dedicated herself to documenting 18 circuses during two three-month trips. From cities to villages, from large circuses with hundreds of performers (both human and animal) to those with only a few, Mark's compassionate focus is the humanism of her subjects, shaped by ironies, the humorous and sad, the beautiful and ugly. Her images are tellingly not of performances but of the lives lived between the show: scenes in tents and the dusty aisles between them, of practice, rest, and inevitably more practice. Circuses in India were already a dying art at the time of Mark's photographs: reminiscent of the purity of days gone by and an innocence long lost in Western cultures, they were an attempt to head off the demands of the contemporary world. This Steidl edition, featuring the texts and images from the original with a revised design and sequence, gives new life to Mark's compelling vision.

*The Indian circus is a metaphor for everything that has always fascinated me visually.* Mary Ellen Mark

### Mary Ellen Mark *Indian Circus*

Texts by John Irving and Mary Ellen Mark  
Book design by Atelier Dyakova, London  
160 pages  
9.1 × 11.4 in. / 23 × 29 cm  
70 black-and-white photographs  
Tritone  
Clothbound hardcover

€ 65.00 / £ 60.00 / US\$ 75.00  
ISBN 978-3-96999-314-9







## PREVIOUSLY ANNOUNCED

Ute Eskildsen, born in 1947 in Itzehoe, apprenticed in fashion and portrait studios before studying photography and its history at the Folkwang School of Design in Essen. She worked as a freelance photographer, as assistant to Otto Steinert and later in the USA. In 1978 Eskildsen established the photography department at Museum Folkwang, Essen, of which she was director until 2012. From 1991 she was also deputy director of the museum. Between 2016 and 2022 Eskildsen was founding curator of Kunsthau Göttingen. Since 2012 she has worked as a freelance curator based in Essen.

Born in 1941 in Tuchel, Timm Rautert studied photography with Otto Steinert at the Folkwang School of Design in Essen in the 1960s. Starting in the 1970s, he mainly concentrated on photo-journalism and documentary work, and in 1993 was appointed professor of photography at the Academy of Visual Arts in Leipzig, where he taught until 2008. In the same year, he was the first photographer to receive the Lovis Corinth Prize. His books with Steidl include *When We Don't See You, You Don't See Us Either* (2007), *No Photographing* (2011), *Josef Sudek, Prague 1967* (2016), *Vintage* (2017), *Germans in Uniform* (2018), *Anfang / Beginnings* (2019), *Bildanalytische Photographie / Image-Analytical Photography, 1968-1974* (2020), *otl aicher / rotis* (2021) and *Timm Rautert and the Lives of Photography* (2021).

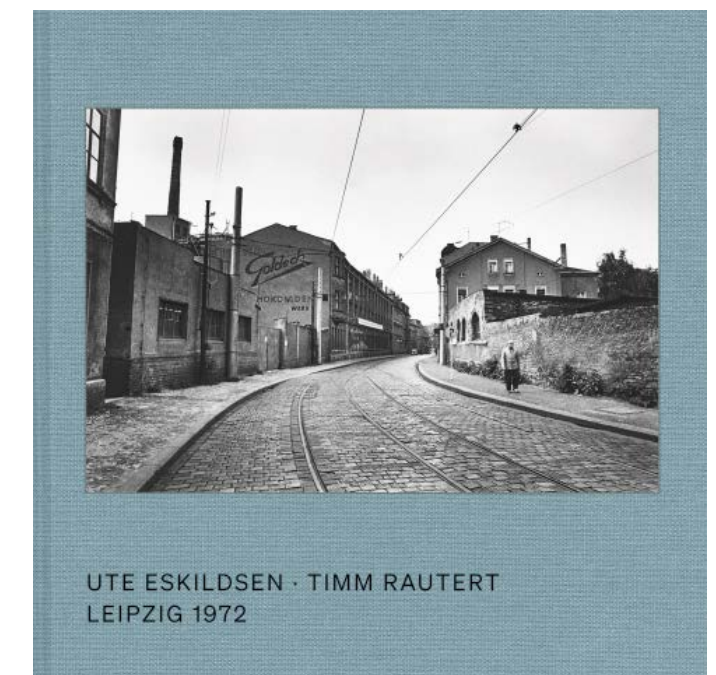
While visiting family in Leipzig in fall 1972, two young photographers by the names of Ute Eskildsen and Timm Rautert decided to photograph the city together, with the idea of publishing the series as a book. The photos were made yet then forgotten: the book—*Leipzig 1972*—is now being published more than half a century later. Eskildsen and Rautert had met at the Folkwang School of Design in Essen and at the time neither could have anticipated the prominent roles they would come to play in photography in Germany: Eskildsen as founding director of the acclaimed photography collection at Museum Folkwang, Essen, and Rautert as professor of photography at the Academy of Visual Arts, Leipzig. The images in this book record their first time in Leipzig together; Rautert had relatives there, visited often and grown to love the city, while the trip marked Eskildsen's very first visit to the German Democratic Republic. During a week of photography, they captured an intensely subjective, quiet picture of the city, one which now forms a remarkable historical record of a city then in a divided country and still bearing the scars of war.

*The smell of domestic and industrial coal, the creaking steps in the central stairwell, the toilets in the corridors. The joy of relatives seeing each other again and the unwrapping of presents; the coffee smelt so good that all else could wait.*  
Ute Eskildsen and Timm Rautert

### Ute Eskildsen and Timm Rautert Leipzig 1972

English / German edition  
Text and book design by Ute Eskildsen and  
Timm Rautert  
12 × 12 in. / 30.5 × 30.5 cm  
144 pages  
68 black-and-white photographs  
Tritone  
Clothbound hardcover with  
a tipped-in photograph

€ 65.00 / £ 60.00 / US\$ 75.00  
ISBN 978-3-96999-273-9

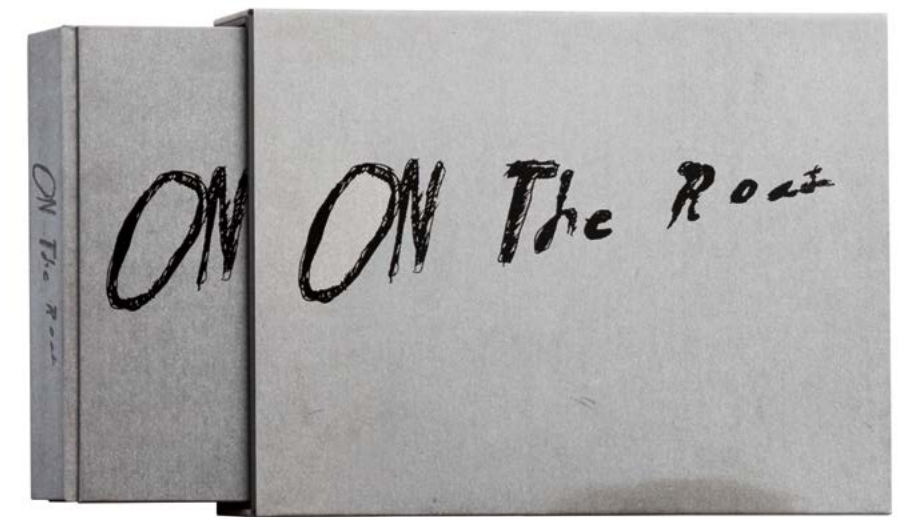




**SOME**  
**LOS ANGELES**  
**APARTMENTS**

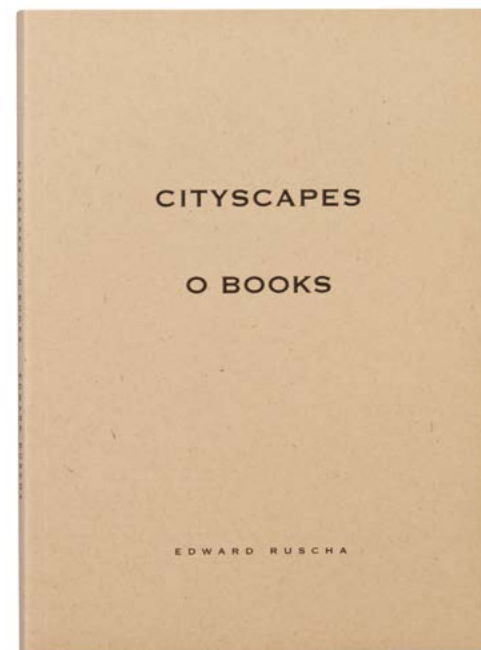
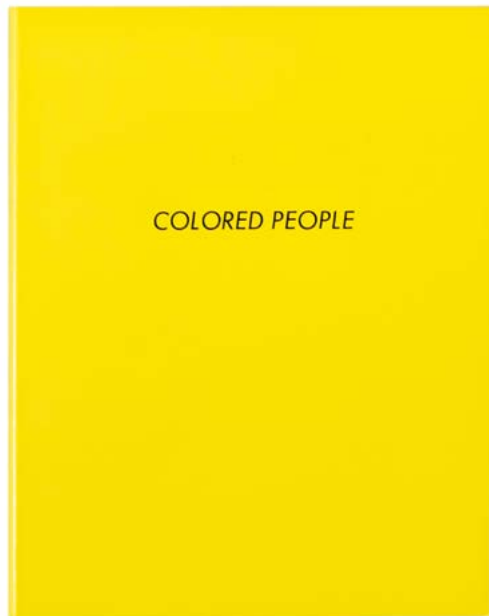


**TWENTYSIX**  
**GASOLINE**  
**STATIONS**



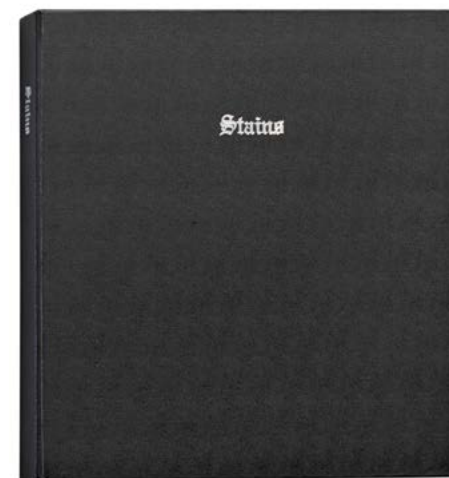
**NINE**  
**SWIMMING**  
**POOLS**

**THIRTYFOUR**  
**PARKING**  
**LOTS**

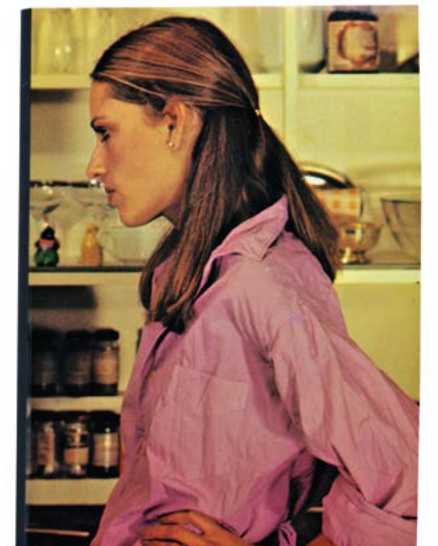
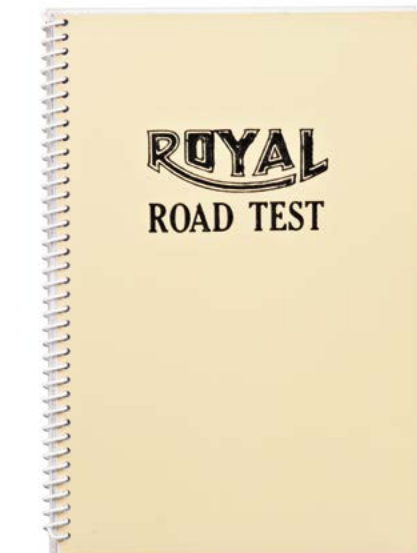


**CRACKERS**

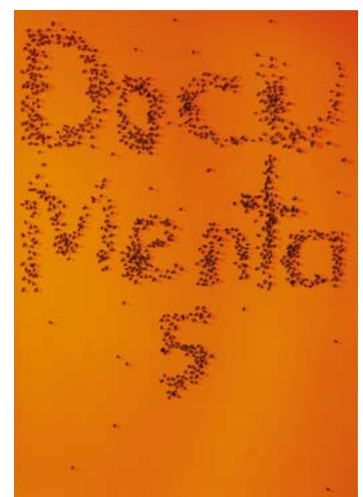
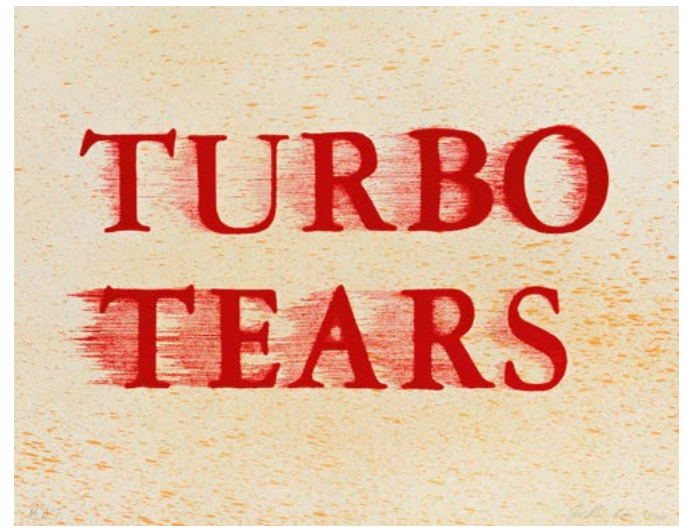
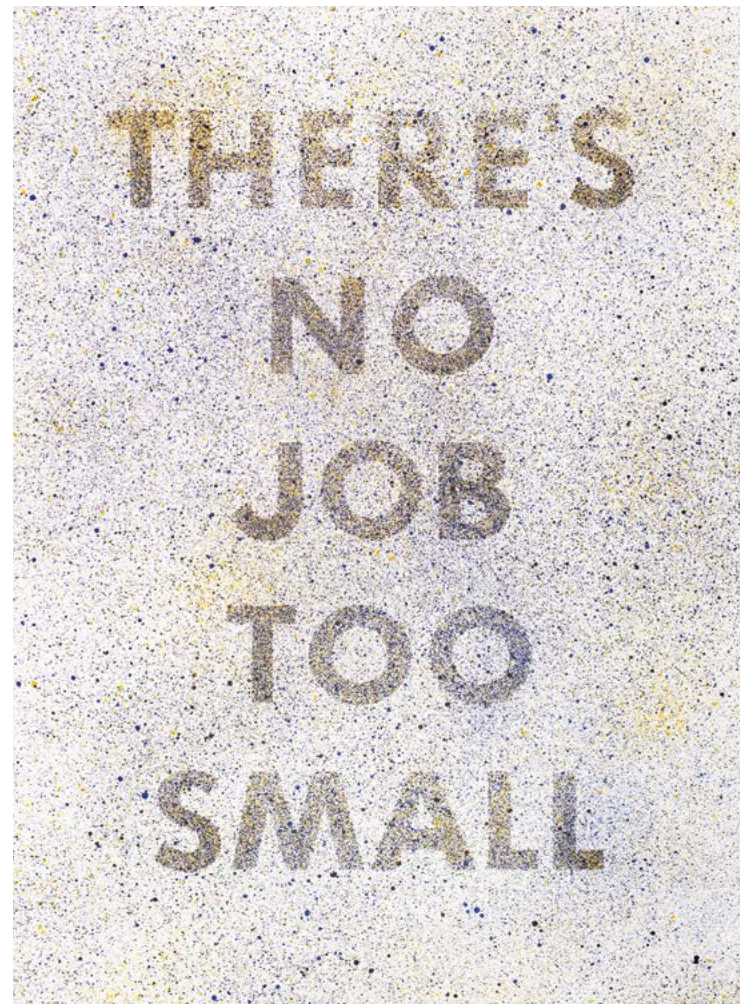
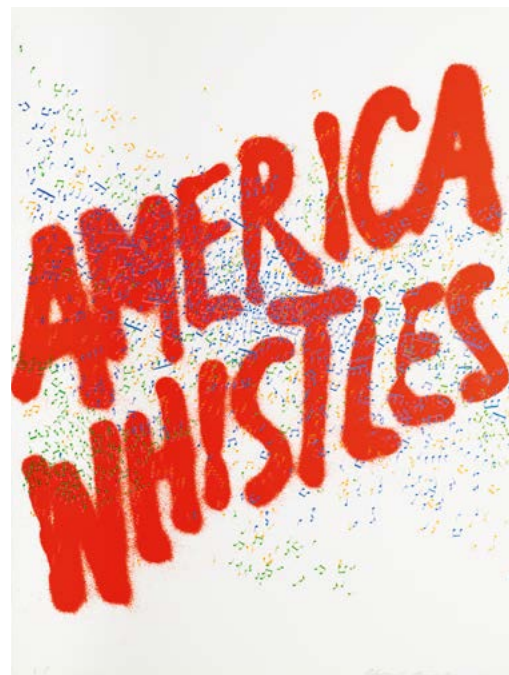
**VARIOUS**  
**SMALL**  
**FIRES**



**REAL**  
**ESTATE**  
**OPPORTUNITIES**











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

## PREVIOUSLY ANNOUNCED

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

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

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

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

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

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

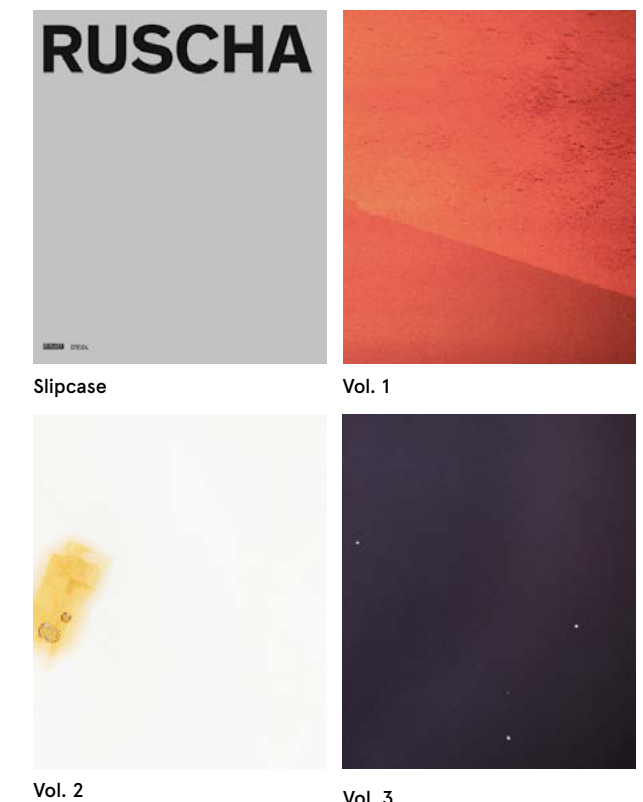
Vol. 2 Books  
Text by Siri Engberg  
248 pages  
21 black-and-white and 1,011 color images

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

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

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

Co-published with Gagosian, New York







## PREVIOUSLY ANNOUNCED

Born in Chicago in 1933, Bruce Davidson began photographing at the age of ten in Oak Park, Illinois. Davidson studied at the Rochester Institute of Technology and Yale University before being drafted into the army. After leaving military service in 1957, he freelanced for *Life* and in 1958 became a member of Magnum Photos. Davidson's solo exhibitions include those at the Museum of Modern Art, the Smithsonian American Art Museum, the International Center of Photography and the Art Institute of Chicago, and his awards include a Guggenheim Fellowship and the first National Endowment for the Arts Grant in Photography. In 2011 he received an honorary doctorate in fine arts from the Corcoran College of Art and Design. Davidson's books at Steidl include *Outside Inside* (2010), *Subway* (2011), *Black & White* (2012), *England / Scotland 1960* (2014), *Los Angeles 1964* (2015) and *Nature of Los Angeles 2008–2013* (2015).

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

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

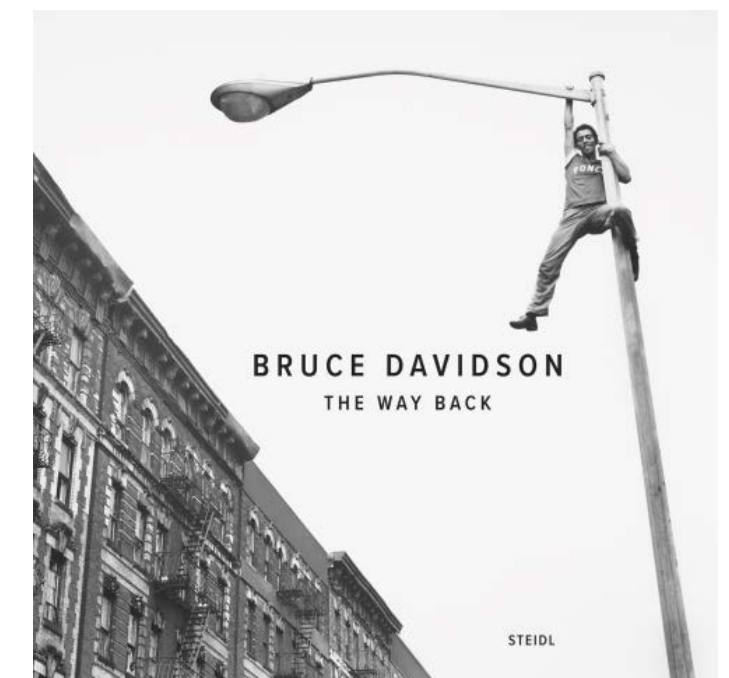
*I didn't want to be the unobserved observer.  
I wanted to be with my subjects face to face.*  
Bruce Davidson

### Bruce Davidson *The Way Back*

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

€ 48.00 / £ 40.00 / US\$ 58.00  
ISBN 978-3-96999-231-9

[Available—order now!](#)







## PREVIOUSLY ANNOUNCED

David Bailey, born in London in 1938, is one of the most successful photographers of his generation; his career, in and beyond photography, spans more than 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).

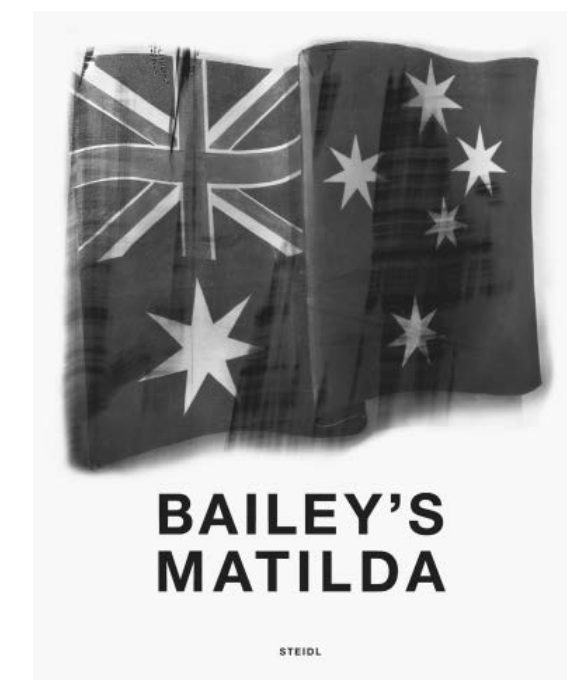
*Bailey's Matilda* is David Bailey's love letter to Australia, but in typical Bailey fashion it's not what you'd expect. This is no rosy portrait of "the lucky country," but a gritty yet affectionate vision of rural and small-town Australia in the early 1980s: black-and-white images of a dead cockatoo,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

€ 65.00 / £ 60.00 / US\$ 75.00  
ISBN 978-3-95829-749-4







## PREVIOUSLY ANNOUNCED

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

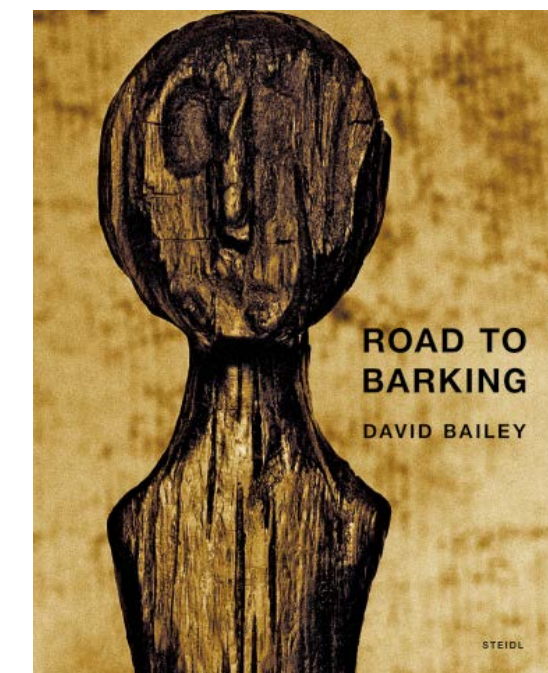
"The Road to Barking, a title with a ring to it," declares David Bailey, "It should be a road to the East End because that is what this book is all about." Born and bred in the East End, Bailey has returned to visit and photograph his home turf again and again over the decades: "I've watched it slowly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

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

### David Bailey Road to Barking

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

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







## PREVIOUSLY ANNOUNCED

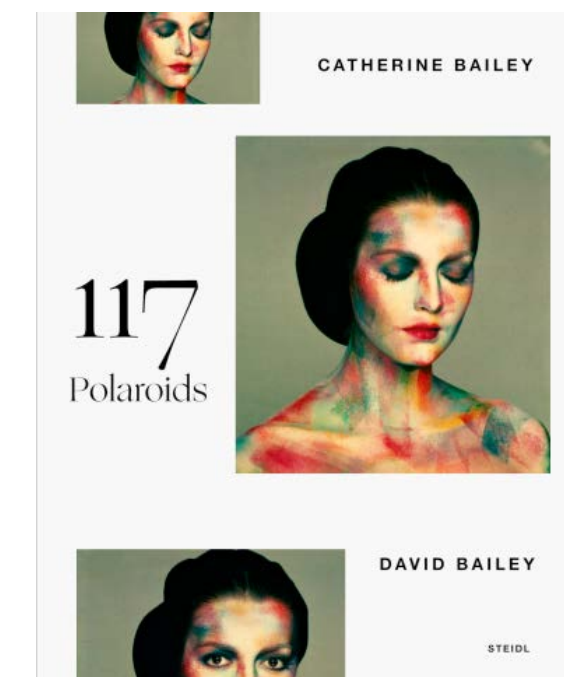
David Bailey, born in London in 1938, is one of the most successful photographers of his generation; his career, in and beyond photography, spans more than 60 years. Bailey's books with Steidl include *Bailey's Democracy* (2005), *Havana* (2006), *NY JS DB 62* (2007), *Is That So Kid* (2008), *Eye* (2009), *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

€ 65.00 / £ 60.00 / US\$ 75.00  
ISBN 978-3-95829-702-9







## PREVIOUSLY ANNOUNCED

Richard Serra (1938–2024) was one of the most celebrated artists in postwar America. Since the 1960s Serra exhibited extensively throughout the world, transforming museums, public spaces and even entire landscapes with his monumental abstract sculptures. Working primarily with steel, his site-specific creations in both North America and Europe engage viewers with their surroundings in new, profound ways. Serra's books at Steidl include *Sculpture 1985–1998* (1999), *The Matter of Time* (2005), *Te Tuhirangi Contour* (2005), *Notebooks* (2011), *Early Work* (2014), *Forged Steel* (2016) and *Vertical and Horizontal Reversals* (2015).

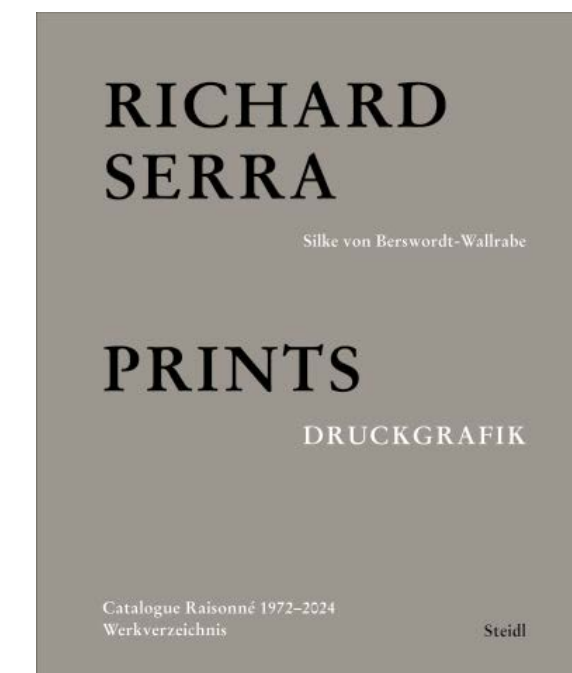
Richard Serra began making prints as early as 1972. For five decades he consistently pursued the myriad possibilities of printmaking and created a graphic oeuvre as concentrated as it is rich and diverse. Even if the relationship between Serra's prints and his sculptural works cannot be denied—the exploration of form, establishing and testing the tension between positive and negative space, the dialogue between two- and three-dimensionality—the prints are an autonomous form of expression with their own themes and creative approaches, such as his innovative use of oil-stick ink to create a surface that both absorbs and reflects light. This catalogue raisonné offers a complete survey of 52 years of Serra's graphic work—including lithographs, screen-prints and etchings—and situates it in the broader context of his artistic practice.

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

### Richard Serra Catalogue Raisonné Prints 1972–2024

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

€ 85.00 / £ 80.00 / US\$ 95.00  
ISBN 978-3-96999-140-4







ANGELA GRAUERHOLZ: *La femme 100 têtes* by the Photographers' Union of Quebec, 2015

Come, now! Silence has not only been forced upon you, it is within you: a refusal to speak, a fitful sleep riven to an anguish that wants to remain mute, the private property of your proud and mortified discretion, that silence is a harsh light. Nothing to say, nothingness, no one on the horizon. An impervious fullness: cold diamond, secret treasury, carefully protected, out of reach. Saying nothing, nothing needs to be said, nothing can be said.

It is not the silence of anger that justifies words at the edge of the idea and the mouth; rather, it is the silence that empties the mind and fills the brain with dependency, like the gaze of sorrowful women coiled up in some non-existent eternity.



ANGELA GRAUERHOLZ

**THE HUNDRED HEADLESS WOMAN**

The idea for this book came to me many years ago when I discovered the English version of *La femme 100 têtes* by Max Ernst, translated by his wife Barbara. Tapping into the Surrealist tradition, at the famous Grand Boulevard in New York, I had always been a great admirer of Ernst's work, and as a young photographer I was strongly struck by the "strange quality" of the images, which were clearly generated, I knew not that they were made as photographic images—as "visions of reality"—but they were instead other realities, and fascinating in their detail about a world that escapes our imagination, a world that seemed quite absent and mysterious. I later learned these images were collages combining pictures from nineteenth-century social engravings in popular novels, books or national satires and engraved reproductions of art works. The collages were photographically reproduced before they were printed in book form, hence the impression of being one continuous surface and the initial impression that they were akin to photographs.

However, this book is not about Ernst's work, although it borrows the title and reproduces parts of André Breton's original introduction, Breton's collages and artistic and philosophical approaches, the two books "meet" in some instances, and in this book I hope to explain some of the ideas and motivations that affect all these years have given me the impetus to read as this project.

**TEXTS AND THE ORIGINAL RETURN**

Ernst divided his collage novel into nine chapters, but the events portrayed in the 107 collaged images are not arranged chronologically in order on the first of his faces, beginning with his birth and ending with his death and rebirth. Physical violence, riot, crime, war and destruction permeate the images, as the protagonist searches for the shadow of the hundred headless woman. There are direct, and at times ironic, references to Darwin's journey through Japan, Paraguay and Palestine and his search for Beelzebub in the *Divine Comedy*. However, the two volumes are quite different.

## PREVIOUSLY ANNOUNCED

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

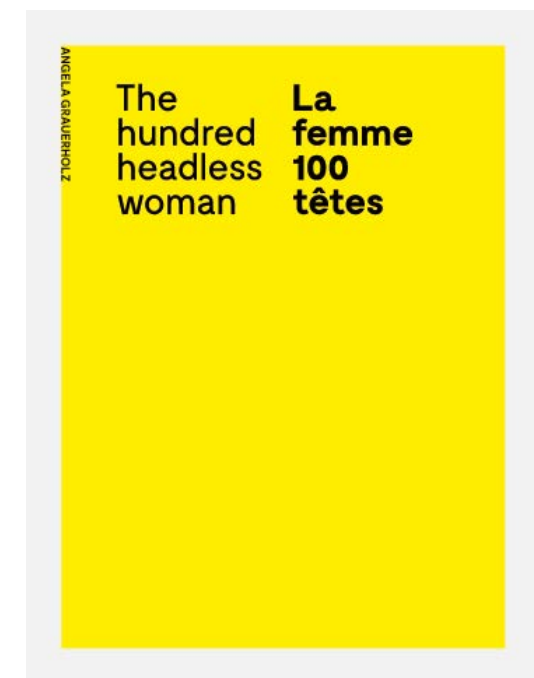
The title *La femme 100 têtes* is borrowed from Max Ernst's 1929 Surrealist collage novel of the same name, in which he combined cut-up and reassembled nineteenth-century illustrations with bizarre captions. Grauerholz welcomes the double entendre of Ernst's title—when read aloud in French it means both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

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

### Angela Grauerholz *La femme 100 têtes /* *The Hundred Headless Woman*

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

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









# Steidl books, 2021–2024

## 2021

Alexejew, Manuela: It's not about the Money  
 Beuys, Joseph: Beuys Laughing  
 Clarke, Daniel: Long Island  
 Claxton, Dana: Dana Claxton  
 Dine, Jim: A Beautiful Day  
 Dine, Jim: Electrolyte in Blue  
 Dine, Jim: I Print  
 Dine, Jim: Viral Interest  
 Eggleston, William: The Outlands  
 Ehrlich, Richard: The Arolsen Holocaust Archive  
 Epstein, Mitch: In India  
 Epstein, Mitch: Property Rights  
 Fosso, Samuel: AUTO PORTRAIT  
 Gasser, Martin: Nach der Natur  
 Graffenried, Michael von: Our Town  
 Graffenried, Michael von: Swiss Press Yearbook 21  
 Heiting, Manfred and Lemke, Kristina: Dr. Paul Wolff & Alfred Tritschler  
 Hoffmann, Felix and Schöneegg, Kathrin: Send me an image  
 Keel, Philipp: Last Summer  
 Kentridge, William: Domestic Scenes  
 Kuhn, Mona: Kings Road  
 Light, Ken: Course of the Empire  
 Ludwig, Mark: Our Will to Live  
 Onishi, Shigeru: A Metamathematical Proposition  
 Packham, Monte: Rhyme Time  
 Peress, Gilles: Whatever You Say, Say Nothing  
 Peress, Gilles and Klatell, Chris: Annals of the North  
 Rautert, Timm: Timm Rautert and the Lives of Photography  
 Rautert, Timm: otl aicher / rotis  
 Rautert, Timm: Deutsche Geschichten  
 Sheikh, Fazal: The Moon is behind us  
 Sutkus, Antanas: Children  
 Venzago, Alberto: Taking Pictures, Making Pictures

## 2022

Adams, Robert: The Plains, from Memory  
 Adams, Robert and Chuang, Joshua: Boats, Books, Birds  
 Beuys, Joseph: Four Books in a Box  
 Beuys, Joseph: Intuition  
 Bowen, Deanna: Deanna Bowen  
 Burtynsky, Edward: African Studies  
 Chan, Theseus: STEIDL-WERK No.30: KUNSTHAUS GÖTTINGEN  
 Comte, Michel: EL & US  
 Dine, Jim: Grace and Beauty  
 Ellison, Ralph: Photographer  
 Epstein, Mitch: Recreation  
 Epstein, Mitch: Silver + Chrome  
 Frazier, LaToya Ruby: Flint is Family in Three Acts  
 Goldin, Nan: This Will Not End Well  
 Graffenried, Michael von: Swiss Press Yearbook 22  
 Hill, John T.: Random Access  
 Hoepker, Thomas: The Way It Was. Road Trips USA  
 Horn, Roni: Félix González-Torres Roni Horn  
 Horn, Roni: LOG  
 Horn, Roni: Remembered Words  
 Horn, Roni: Weather Reports You  
 Kapoor, Anish: Make New Space. Architectural Projects  
 Kentridge, William: Catalogue Raisonné Volume 1. Prints and Posters 1974–1990  
 Kunhardt, Dorothy: Collected Works  
 Leutwyler, Henry: International Red Cross & Red Crescent Museum  
 Leutwyler, Henry: Philippe Halsman. A Photographer's Life  
 Meiselas, Susan: Carnival Strippers Revisited  
 Michener, Diana: Bones  
 Näder, Hans-Georg: Futuring Human Empowerment  
 Parks, Gordon: Pittsburgh Grease Plant  
 Parks, Gordon: Segregation Story. Expanded Edition

Parks, Gordon: Stokely Carmichael and Black Power  
 Samoylova, Anastasia and Evans, Walker: Floridas  
 Shabazz, Jamel: Albums  
 Singh, Dayanita: Book Building  
 Singh, Dayanita: Let's See  
 Singh, Dayanita: Sea of Files  
 Sutkus, Antanas: Street Life  
 Teller, Jürgen: Notes About My Work  
 Teller, Jürgen: The Master V  
 The Tellers: Auguri  
 The Walther Collection: Events of the Social

## 2023

Brunel, Christine: Heute bin ich getanzt worden  
 Dine, Jim: Three Ships  
 Dine, Jim: Storm of Memory  
 Eggleston, William: Mystery of the Ordinary  
 Graffenried, Michael von: Swiss Press Yearbook 23  
 Heiting, Manfred (Ed.): Dutch Photo Publications  
 Heiting, Manfred (Ed.): The Sir Mark Fehrs Haukohl Collection  
 Hennek, Mat: Sounds of Spheres  
 Hoffmann, Felix (Ed.): Photography Lies – die Lügen der Fotografie: Foto Wien 2023  
 Horn, Roni: To Place (Island) Mother, Wonder  
 Illing, Anke: Sichtbar : Frauen in der Architektur  
 Koelbl, Herlinde: Metamorphosen  
 Koetzle, Hans-Michael (Hg.): Apropos Visionär  
 Lebeck, Robert: Hierzulande  
 Mark, Mary Ellen: Ward 81. Voices  
 Scotiabank: Jin-Me Yoon  
 Leutwyler, Henry: Misty Copeland  
 Devlin, Lucinda: Frames of Reference  
 Friedlander, Lee: Workers. The Human Clay  
 Friedlander, Lee: Pickup  
 Adams, Robert: Los Angeles Spring  
 Hofer, Evelyn: Dublin  
 Thofern, Heiner: Beautiful Games

Aldridge, Miles: Please Please return Polaroid  
 Michener, Diana: MORTES  
 Graham, Brian: Goin' Down the Road with Robert Frank  
 Stillings, Jamey: Atacama  
 Adams, Robert: EDEN  
 Adams, Robert: On Lookout Mountain  
 Yang Li, Antoine d'Agata: Too Much But Not Enough  
 Sternfeld, Joel: Walking the High Line  
 Sternfeld, Joel: American Prospects  
 Museum Folkwang: Chagall, Matisse, Miró. Made in Paris

Sandbichler, Heidrun: Nachtgesang  
 Chan, Theseus: Werk 31  
 Mark, Mary Ellen: Encounters  
 Rubins, Nancy: Fluid Froce  
 Kentridge, William: Domestic Scenes (Deluxe Edition)  
 The Tiffany Archives: Photographed by Henry Leutwyler  
 Humm, Daniel: Eat More Plants  
 Klemm, Barbara: Frankfurt Bilder  
 Felsen, Sidney B.: Richard Serra at Gemini  
 Museum Folkwang: Present Continuous  
 Adams, Robert: Summer Nights, Walking  
 Narula, Ken: Iris and Lens  
 Badge, Peter & Zarrinbal, Sandra: Ingenious Encounters  
 Teller, Juergen & Driztyte, Dovile: The Myth  
 Teller, Juergen: Jurgaičiai  
 Teller, Juergen: Fashion Photography For America 1999–2016  
 Teller, Juergen: I need to live  
 Teller, Juergen: More Handbags  
 Dine, Jim: Last Years Forgotten Harvest  
 Adams, Robert: Words that helped

## 2024

Sternfeld, Joel: Walking the High Line  
 Sternfeld, Joel: American Prospects  
 Stillings, Jamey: Atacama  
 Discover the complete list at [steidl.de](http://steidl.de)

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 a select literature list in German. He furthermore conceives and curates international exhibitions. In 2020 Steidl became the first non-photographer to receive the Outstanding Contribution to Photography prize at the Sony World Photography Awards, and was awarded the Gutenberg Prize by the International Gutenberg Society in Mainz. He is the initiator and founding director of Kunsthaus Göttingen, which opened in June 2021. Steidl received the Grand Cross of Merit of Lower Saxony in 2021, and was appointed a full member of the German Photographic Society in 2023.

Containing over 200 publications, *Steidl Book Culture, 2021–2024* is the appendix to *Steidl Book Culture, 2006–2020*, the set needed to bring your collection of visual Steidl books up to date. Including multi-volume publications and some titles already out of print, *Steidl Book Culture, 2021–2024* presents books by some of today's leading photographers and artists, among them Roni Horn, William Eggleston, Susan Meiselas, William Kentridge, Gilles Peress and Mitch Epstein.

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

## Gerhard Steidl (ed.) Steidl Book Culture, 2021–2024

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in the photographer’s work”**

**Robert Frank**

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