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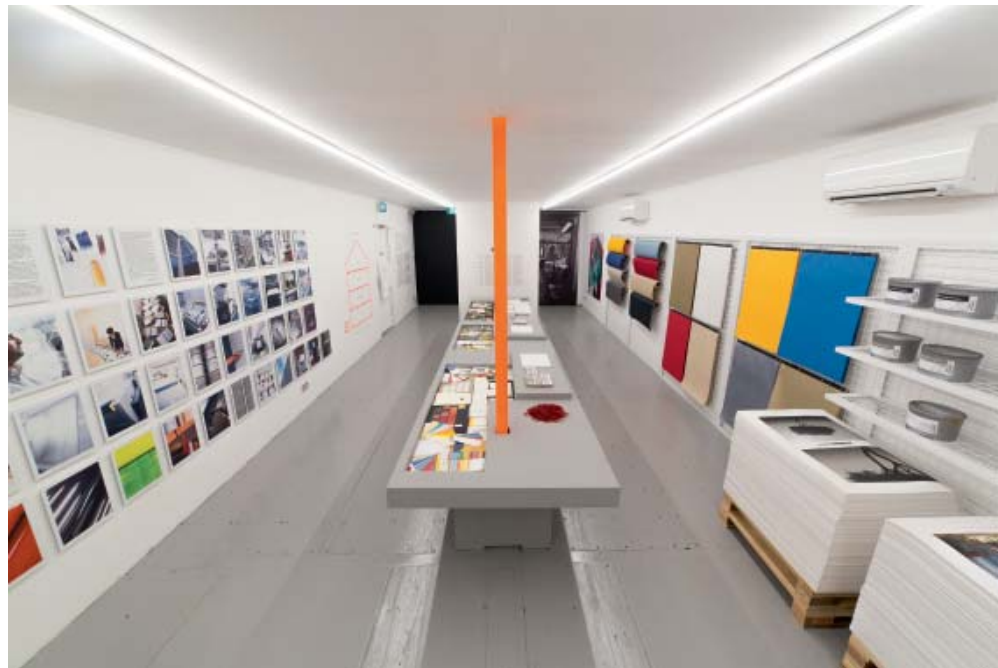
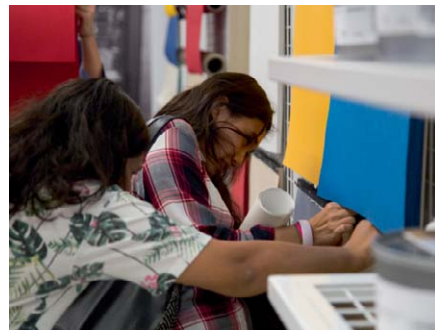
FALL/WINTER 2016/17

Steidl  
Fall/Winter 2016/2017



Paper has a scent.  
 Paper has an aura.  
 Books are beautiful.  
 And the beauty of a book is  
 part of its message.

Gerhard Steidl





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Shortlisted for the 2016 Kraszna-Krausz Book Award  
for Best Photography Book

Fazal Sheikh  
*The Erasure Trilogy*

Fazal Sheikh & Eyal Weizman  
*The Conflict Shoreline*

*The Soviet Photobook: 1920-1941*  
Manfred Heiting, Mikhail Karasik

Longlist:  
Gordon Parks  
*Segregation Story*

Momento Pro: Australian Photobook of the Year Award

Stephen Dupont  
*Generation AK*

Pictures of the Year International: Best Photography Book

Stephen Dupont  
*Generation AK*

Overseas Press Club of America: Olivier Rebbot Award

Stephen Dupont  
*Generation AK*

The New York Times Magazine: The Best Photo Books of 2015

William Eggleston  
*The Democratic Forest*

Dayanita Singh  
*Museum of Chance*

Fazal Sheikh  
*The Erasure Trilogy*

British Design & Art Direction Awards, Book Design / Culture, Art & Design  
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*Steidl- Werk No.23: Masaho Anotani, Deformed*



*Richard Serra*  
**Notebooks**

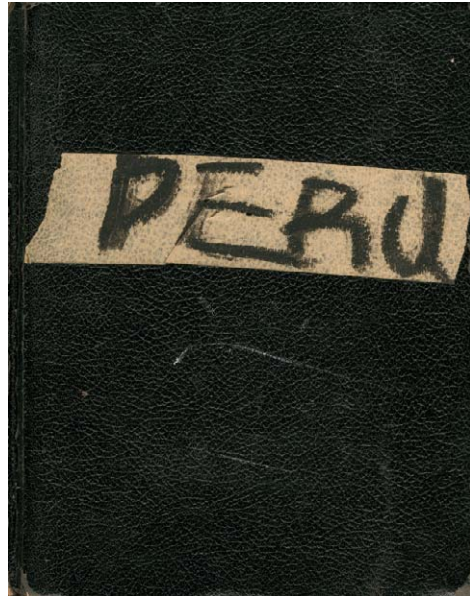
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**Richard Serra Notebooks**

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*Richard Serra Notebooks*  
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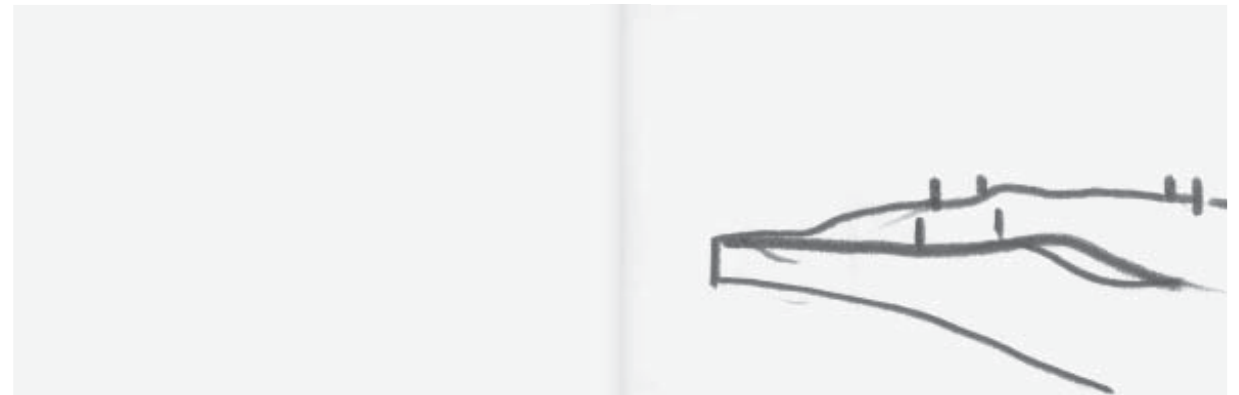
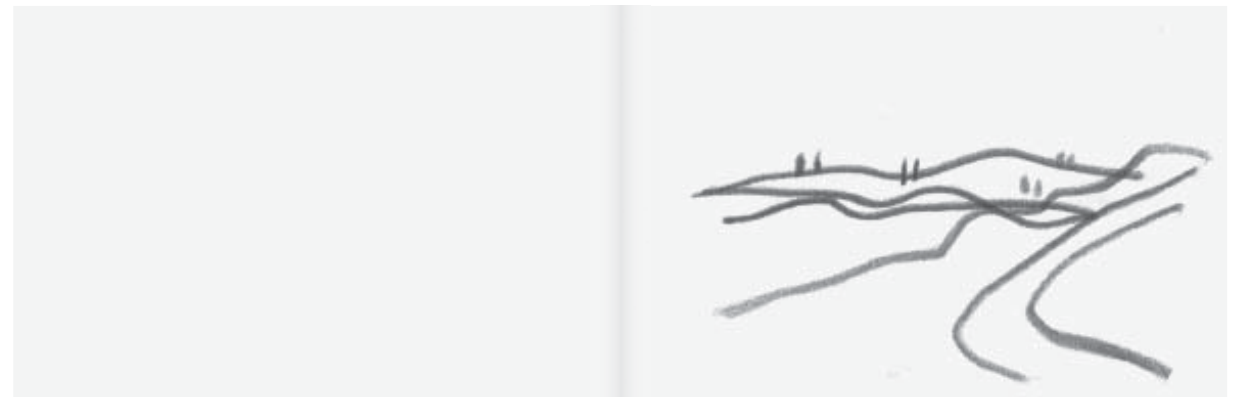
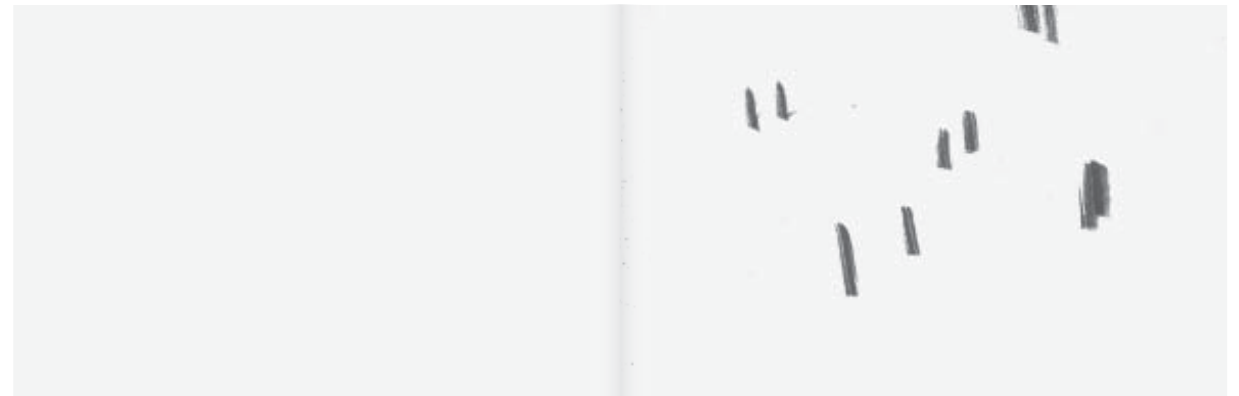
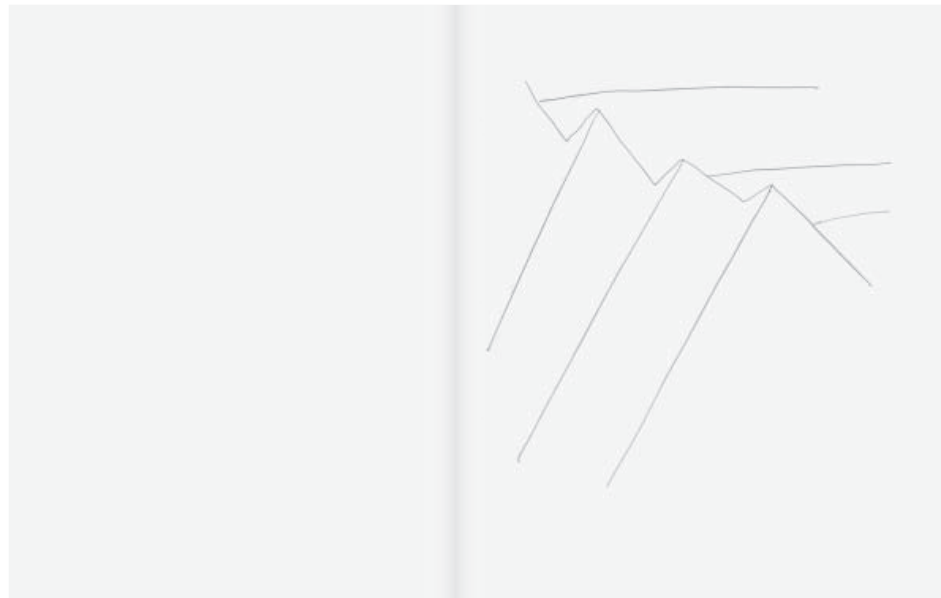




Machu Picchu steps  
Peru, 1972  
8.4 x 10.6 in. / 21.3 x 27 cm



Afangar  
Videy Island, Iceland, 1989  
6 x 4 in. / 14.6 x 9.4 cm







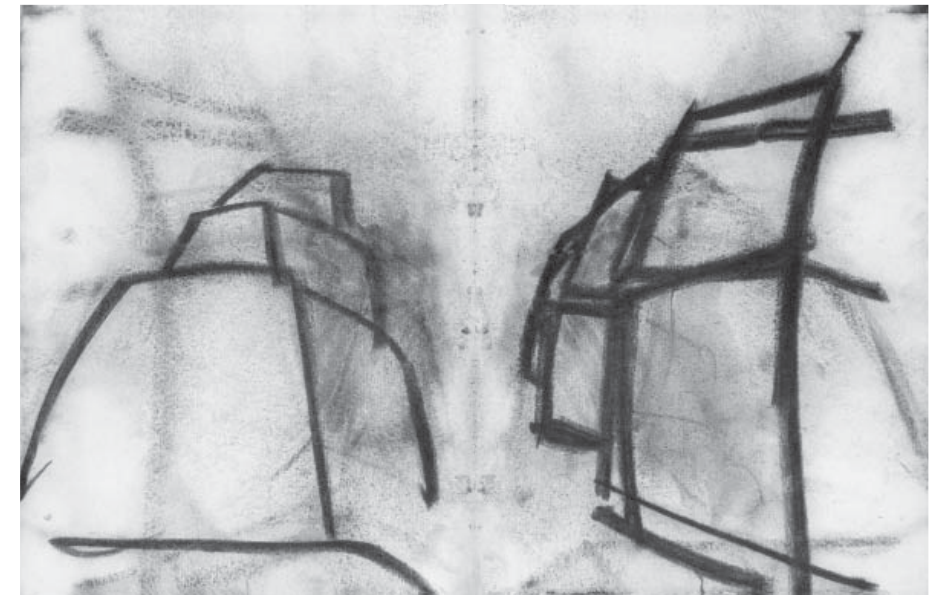
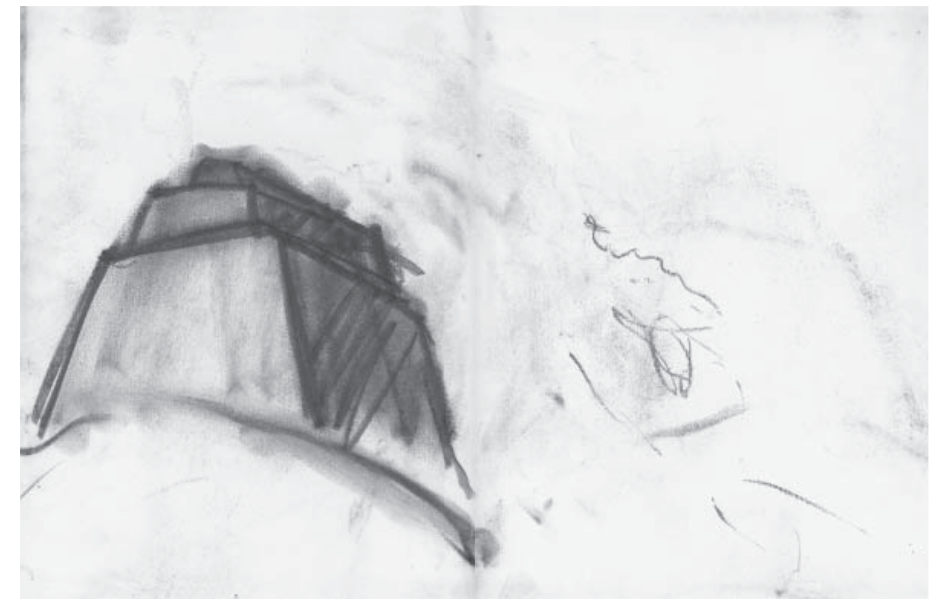
Basalt columns: Svartifoss

Iceland, 1989  
10.5 x 14 in. / 25 x 33 cm



Saqqara pyramid

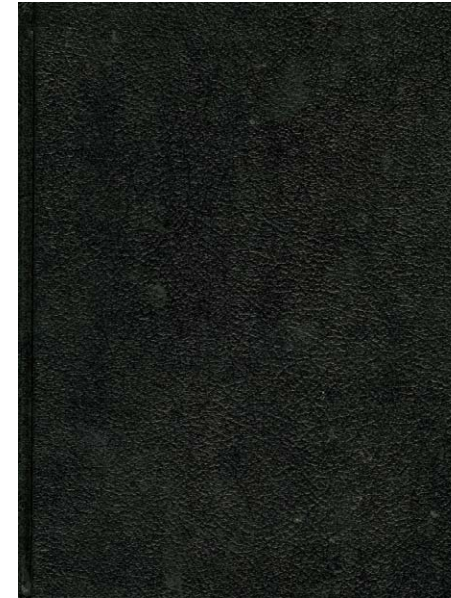
Egypt, 1990  
8.3 x 10.8 in. / 21 x 27.5 cm





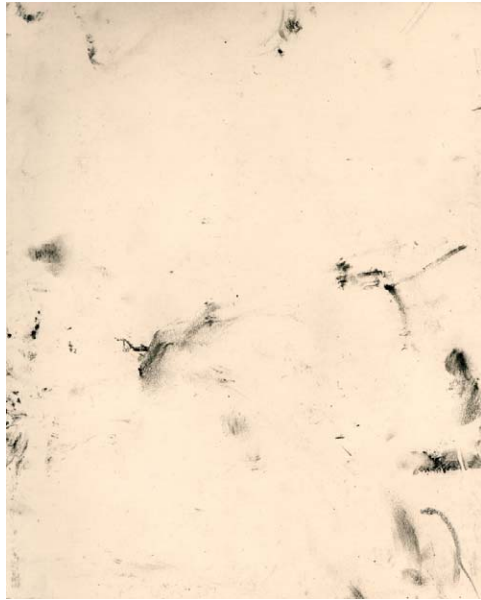


Schunnemok Fork  
Storm King Art Center, 1991  
12.5 x 14.4 in. / 31.8 x 36.5 cm



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

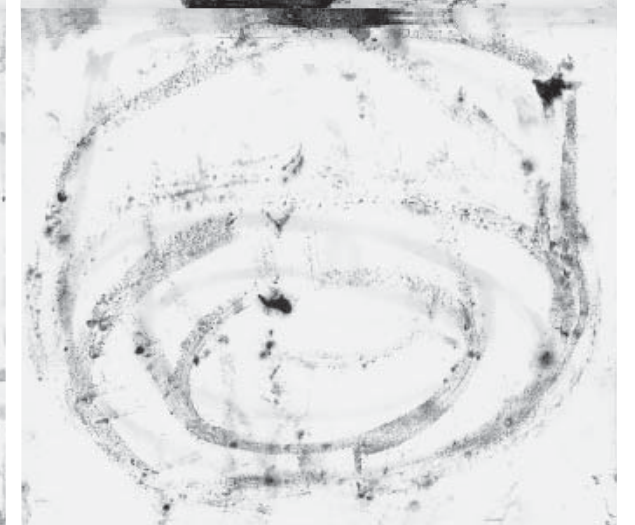
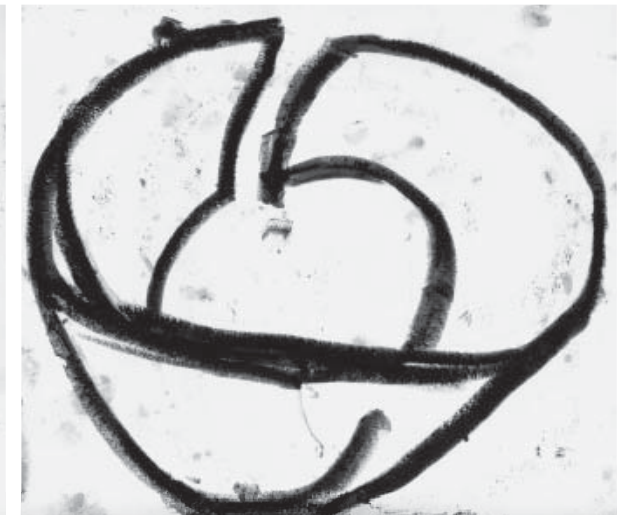




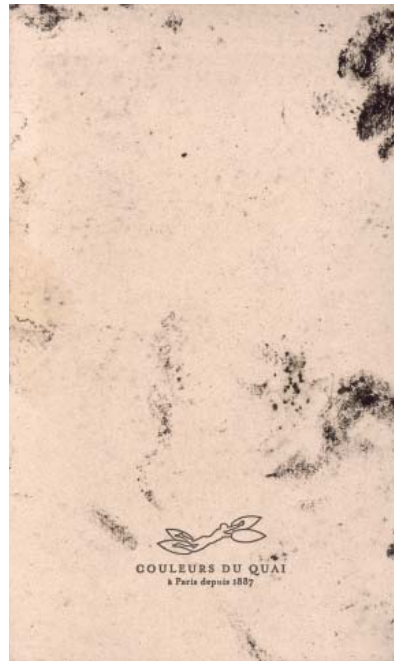
Wake  
2003  
9.8 x 12.2 in. / 25 x 31 cm



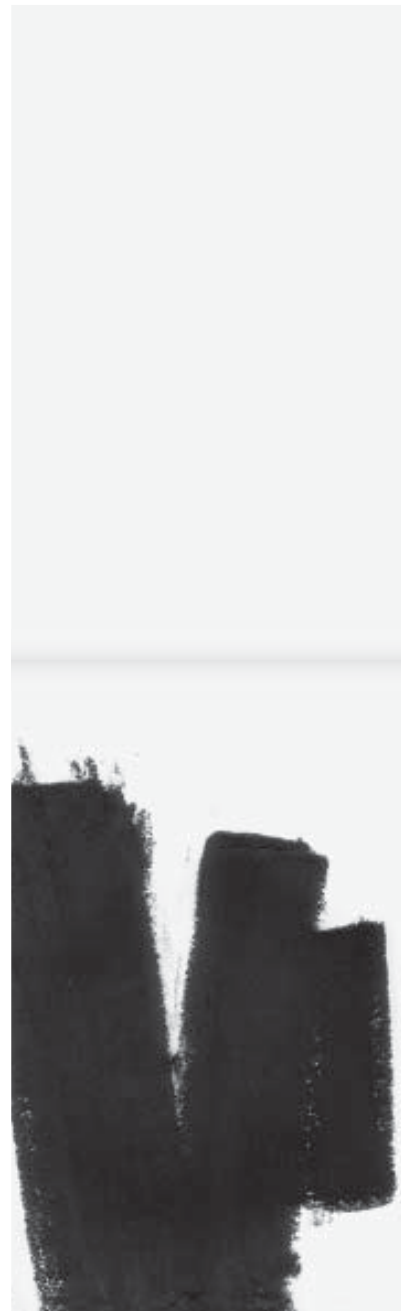
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Guggenheim Bilbao, Spain, 2005  
12.5 x 14.4 in. / 31.8 x 36.5 cm



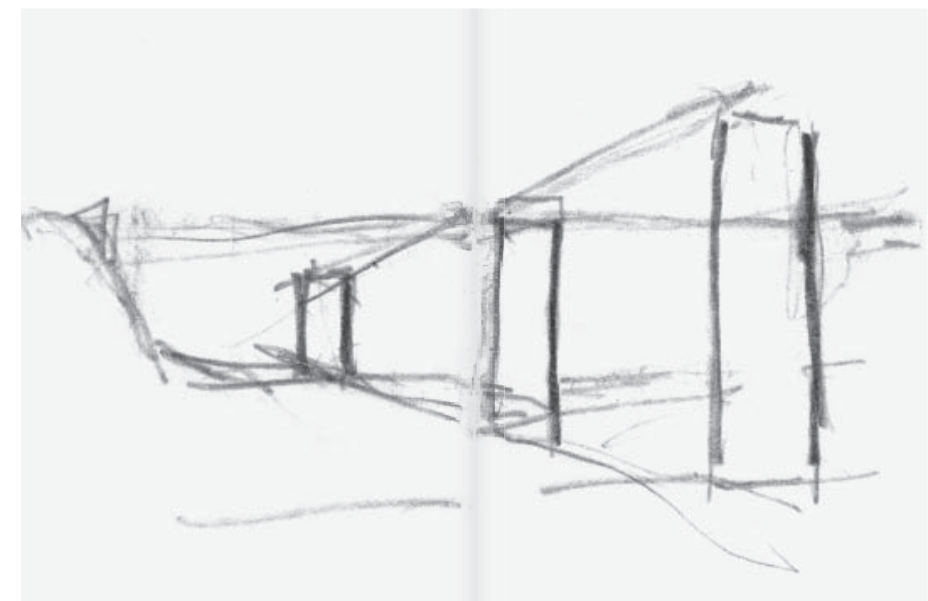
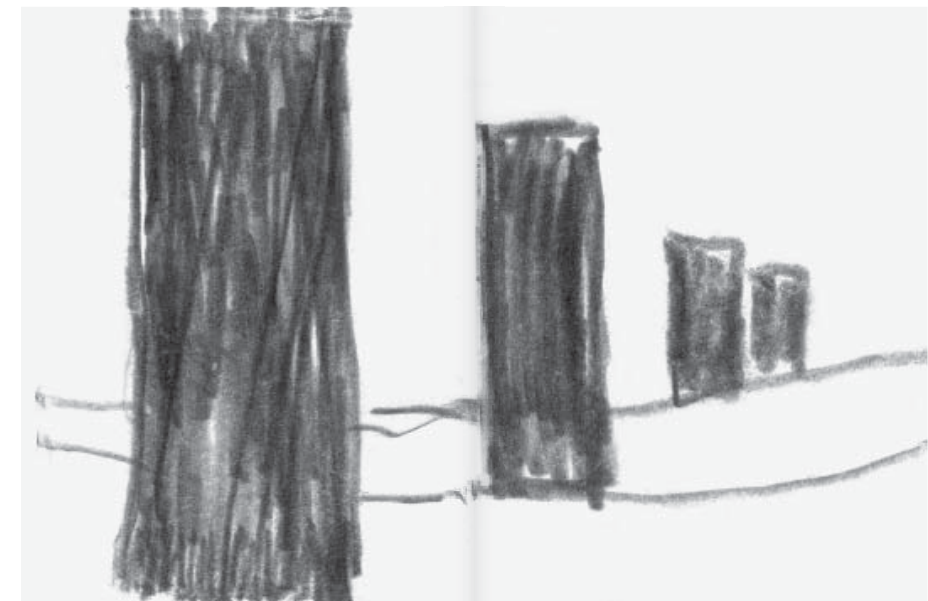


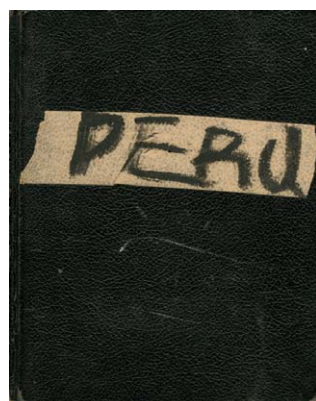


Promenade  
Grand Palais, Paris, 2008  
13.8 x 8.3 in. / 35.1 x 21 cm

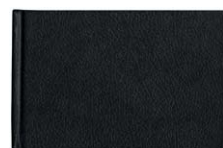


East-West/West-East  
Qatar, 2014  
4 x 5 in. / 9.5 x 12.5 cm





Machu Picchu steps  
Peru, 1972



Afangar, Videy Island  
Iceland, 1989



Basalt columns: Svartifoss  
Iceland, 1989



Saqqara pyramid  
Egypt, 1990

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

## Richard Serra Notebooks Vol. 2

Limited edition of 700 boxed sets  
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Afangar, Videy Island, Iceland, 1989  
6 x 4 in. / 14.6 x 9.4 cm  
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Leatherbound hardcover

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



Schunnemok Fork  
Storm King Art Center, 1991



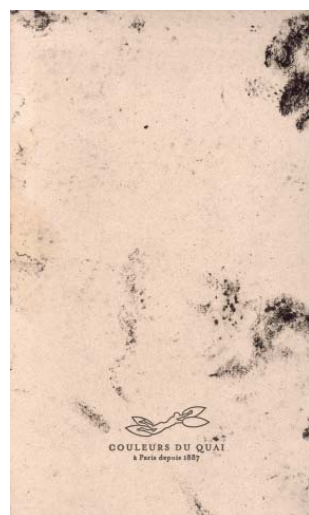
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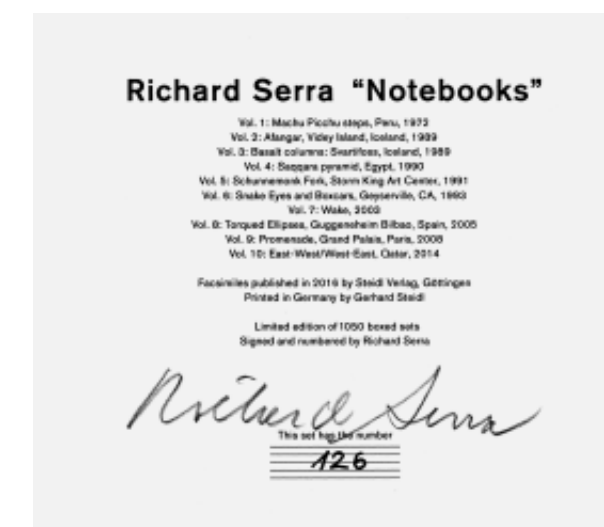
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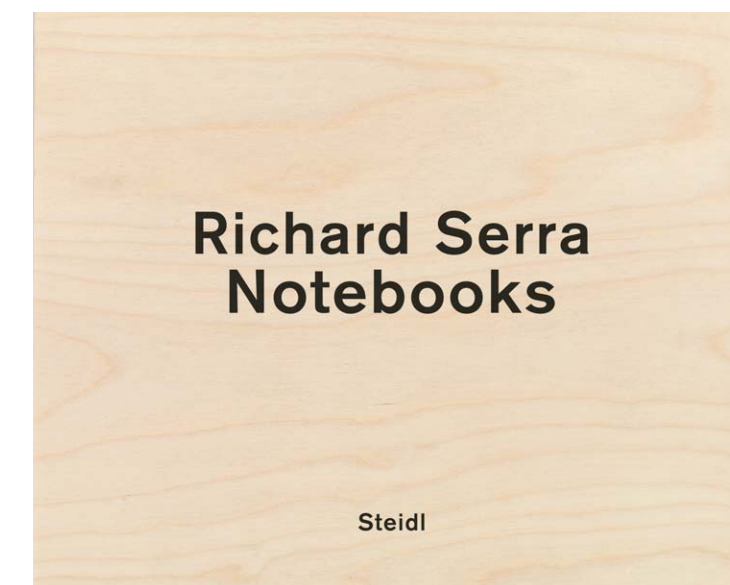
Promenade  
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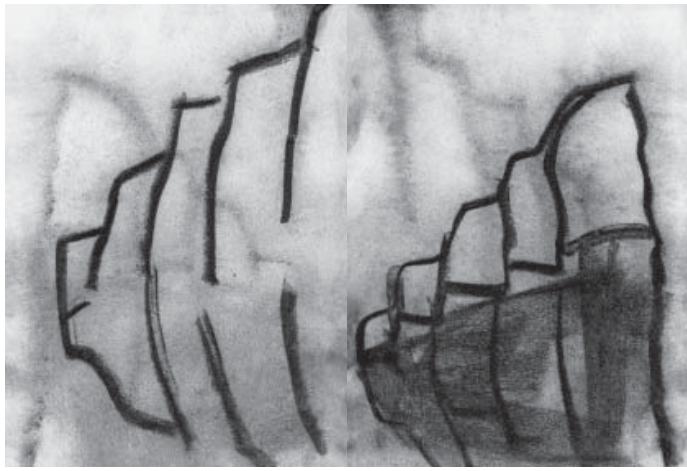
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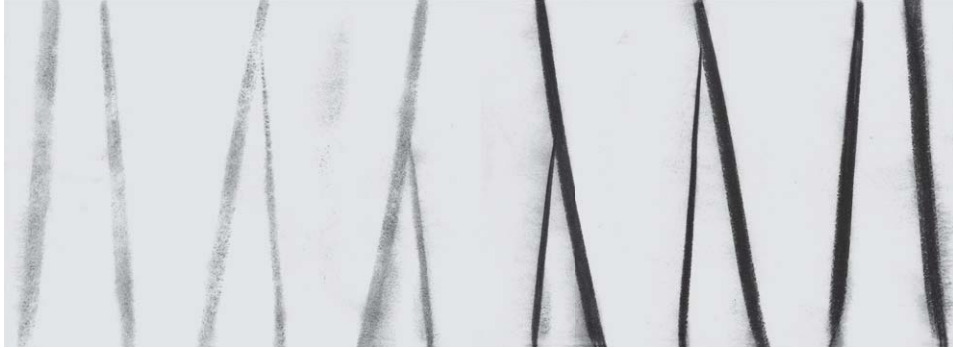
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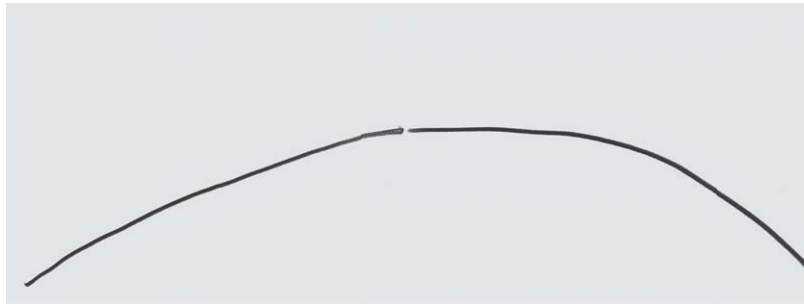




Egypt, 1989



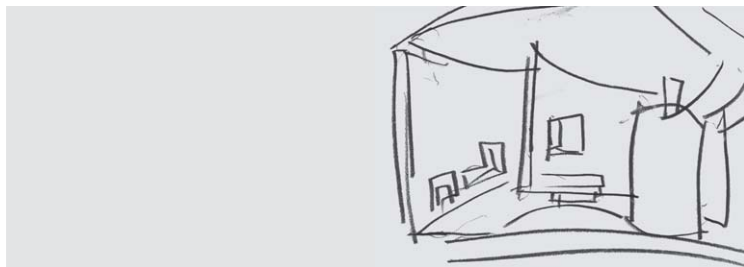
Luxembourg Exchange, 1996



Sections Spiral



Ronchamp 1, 1991



Ronchamp 2, 1991

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

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

### Richard Serra Notebooks Vol. 1

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Clothbound hardcover

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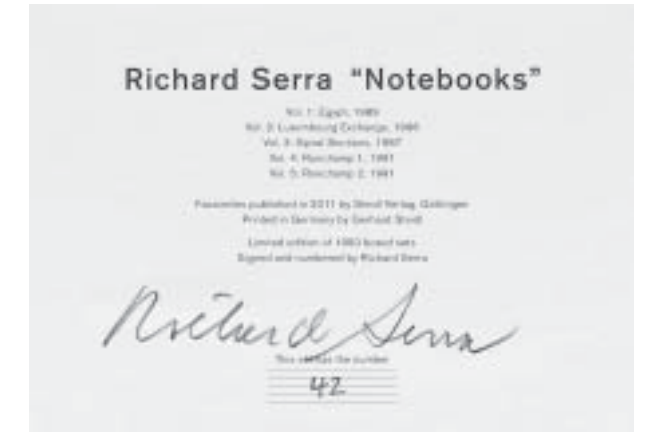
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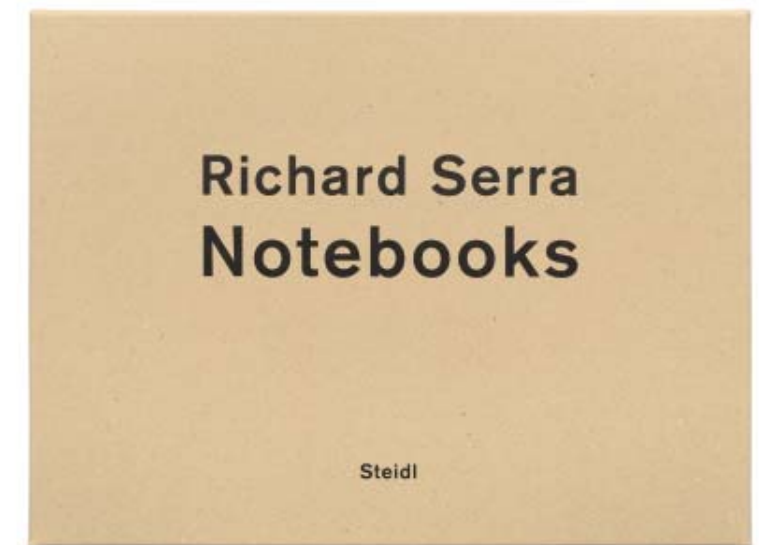
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Richard Serra was born in San Francisco in 1938. Since the 1960s he has exhibited extensively throughout the world. In addition, Serra has created a number of site-specific sculptures in public and private venues in both North America and Europe. Serra's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

Widely regarded as one of the most influential American artists working today, Richard Serra is known in particular for his large steel sculptural forms, which deal primarily with investigations of weight, balance, density and scale, as well as their effect on the viewer's sense of space. Serra's relentless pursuit of these questions over the course of his celebrated career has deepened our understanding of the effects of sculpture on space and perception, and broadened the scope of what we allow the genre to address.

Published on the occasion of Serra's 2015 exhibition "Equal" at David Zwirner, New York, this catalogue is the first in-depth overview of the artist's works in forged steel. While he had already become known for his works in vulcanized rubber, lead and steel, Serra first began using forged steel after encountering a large-scale forge at a steel mill in Germany in 1977. Unlike casting, where steel is heated until molten and poured into a mold, forging is the process of changing metal's shape while in a solid state, through extreme heat and pressure. Serra's first forged sculpture was *Berlin Block (For Charlie Chaplin)* (1977) and since then he has used this material in different configurations and formats to create works that employ forged blocks, rounds or lintels. Bringing together over forty detailed plates of forged works, this book not only introduces us to an important aspect of Serra's practice, but uses these works to return to the eternal questions of weight, balance and perception in his oeuvre.

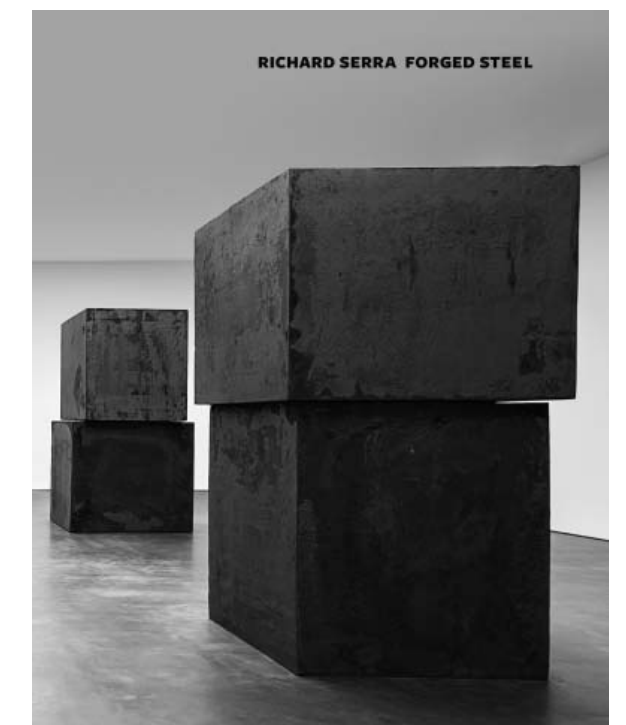
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# Gas Stop

DAVID FREUND





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

## David Freund Gas Stop

Book design by Gerhard Steidl  
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Vol. 2: East  
144 pages  
128 black-and-white photographs

Vol. 3: West  
172 pages  
158 black-and-white photographs

Vol. 4: South  
160 pages  
148 black-and-white photographs

Tritone  
Four hardcover books housed in a slipcase

€ 88.00 / £ 85.00 / US\$ 100.00  
ISBN 978-3-95829-173-7

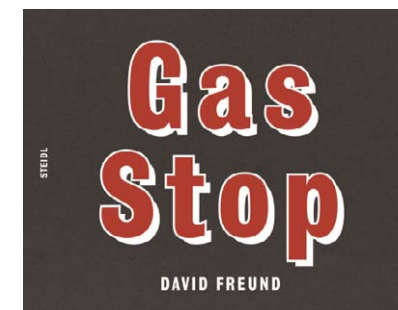
In the twentieth century, any American driver or passenger would stop at gas stations at least weekly, and not just for gas. Gas stations were also oases offering food and drink, car repairs, directions, maps and, importantly, bathrooms. Yet, beyond their appreciation as roadside novelties, their offerings to American culture, landscape and history have been little photographed.

From 1978 to 1981, David Freund analyzed the culture, architecture and landscape of gas stations in more than forty states. The photographs show customers and workers in postures and actions peculiar to gassing up, or just hanging out. Architecture and signage, both corporate and vernacular, beckon passing drivers. Regional landscapes hold and surround gas stations, each with its own landscape of designed plantings or scrappy volunteers. Stations were also outposts for American networks other than petroleum, seen in telephone booths, mailboxes and powerlines. These and all that surrounds them spark recognition and recollection, accruing as elements of a nonlinear American narrative.

While Freund's primary concern is for his photographs to engage and surprise, he acknowledges nostalgia and uses it to imbue his subjects with a compelling sense of belonging. Of more than 200,000 gas stations in the United States at the time of this project, today they and their roles are mostly gone, existing now in memory and in this work.

*At the outset of Gas Stop I was surprised at the range of themes presented at gas stations. Driving by, their commonplaceness might evince little inspiration for photos, but at an even halfway busy station, all I had to do was hang around to discover unexpected topical and visual variety.*

— David Freund



Slipcase



Vol. 1



Vol. 2

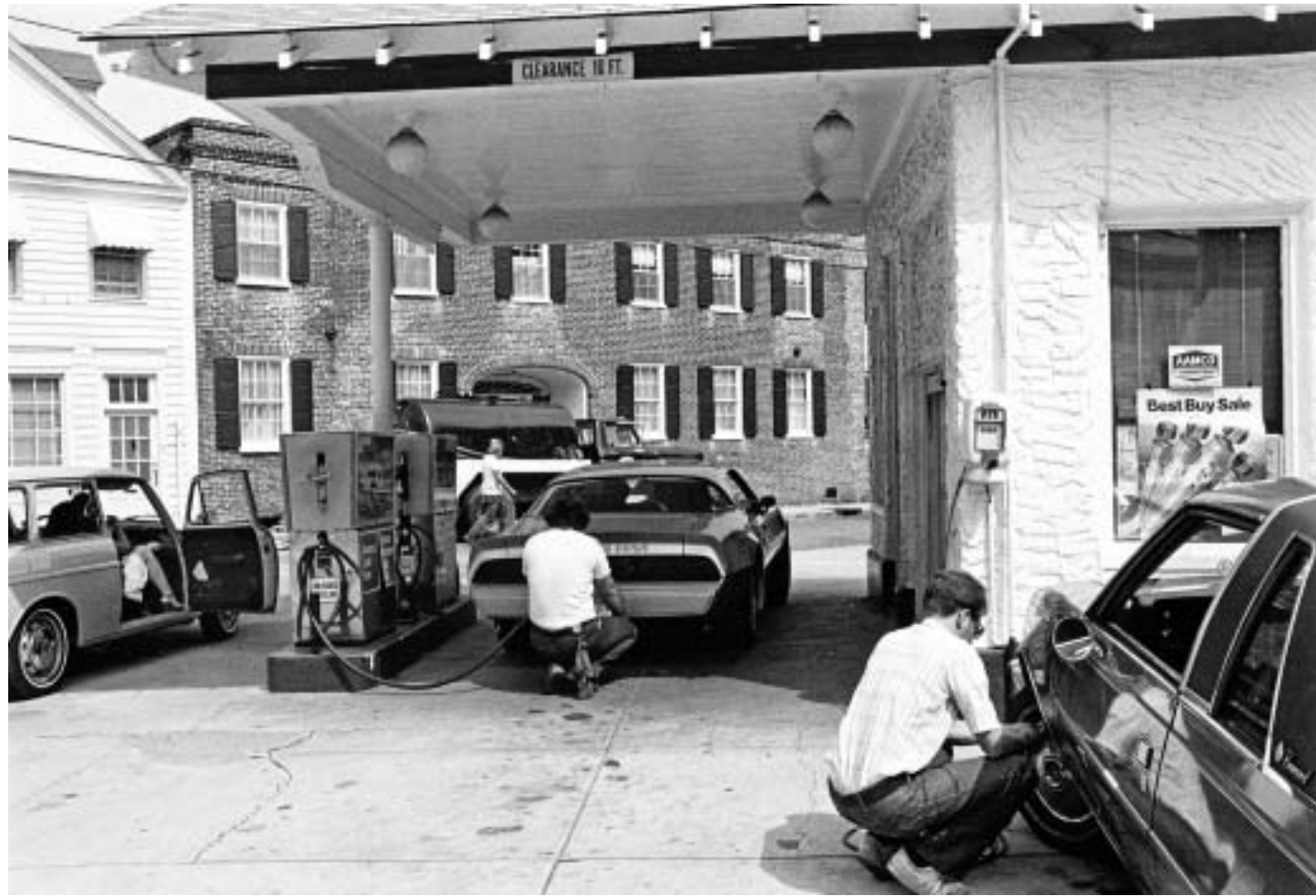


Vol. 3



Vol. 4













Robert Adams was born in 1937 in Orange, New Jersey. After earning a PhD in English literature and teaching the subject for several years at Colorado College, he became a photographer in the mid-1960s. Adams has published more than forty books of photographs, with the changing landscape of the American West as his primary subject. He lives and works in northwest Oregon.

These views of the American West, made by Robert Adams between 1975 and 1983, evoke a wide range of memories, myths and regrets associated with America's final frontier. In the nineteenth century, that frontier began at the Missouri River, beyond which lay a landscape of natural grandeur and purity, challenging the spirit and promising redemption. At the time the pictures were made, the hand of man had not so much disfigured as domesticated that paradise, leaving its mark of intrusion almost casually, with the assurance of absolute triumph. Adams recorded this intrusion with neither judgment nor irony; the land he shows has simply been changed, reduced, made ordinary. Yet a second look makes it apparent that the hand of man has, after all, its limitations.

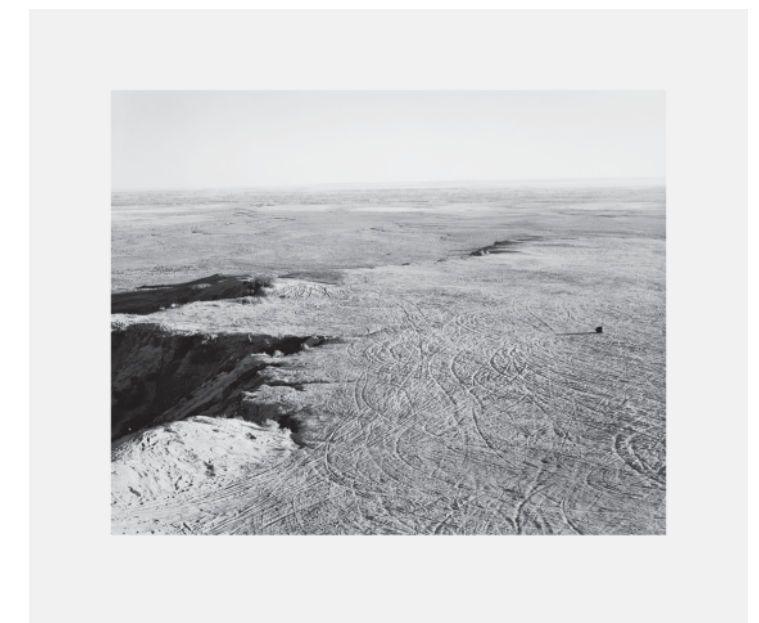
First published in 1980, *From the Missouri West* marked a watershed in the history of landscape photography by reclaiming the West's sublimity as worthy of unromantic consideration. The link between Adams's work to that of the pioneering figures who surveyed the Western landscape more than a century earlier—in particular Timothy O'Sullivan—is drawn out in this re-edited and substantially enlarged edition of the book.

*Because I had lost my way in the suburbs, I decided to try to rediscover some of the landforms that had impressed our forebears. Was there remaining in the geography a strength that might help sustain us as it had them?*  
— Robert Adams

## Robert Adams From the Missouri West

Series editor: Joshua Chuang  
132 pages  
15.5 × 13.4 in. / 39.5 × 34 cm  
62 black-and-white photographs  
Tritone  
Clothbound hardcover with a tipped-in photo

€ 65.00 / £ 58.00 / US\$ 75.00  
ISBN 978-3-95829-168-3





Robert Adams was born in 1937 in Orange, New Jersey. After earning a PhD in English literature and teaching the subject for several years at Colorado College, he became a photographer in the mid-1960s. Adams has published more than forty books of photographs, with the changing landscape of the American West as his primary subject. He lives and works in northwest Oregon.

A reworking of a series of photographs made in the mid-1980s at Colorado's Pawnee National Grassland and first published under the title *Perfect Times, Perfect Places*, this pair of books conveys the privilege and sensory pleasure of walking a vast, open space. With Kerstin, his wife, and Sally, their dog, Robert Adams would drive out to the reserve to experience silence, stillness and affection. Although he is perhaps best known for picturing a damaged American geography, here Adams has recorded scenes that are flawless.

*On the prairie there is sometimes a quiet so absolute that it allows one to begin again, to love the future.*  
— Robert Adams

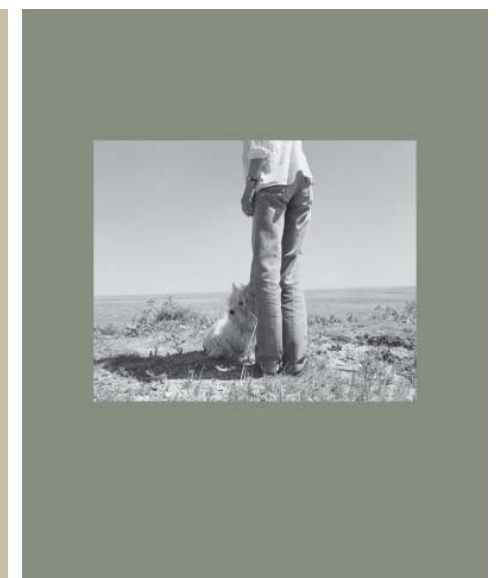


## Robert Adams Perfect Places, Perfect Company

Series editor: Joshua Chuang  
Vol. 1: Perfect Places, 72 pages  
Vol. 2: Perfect Company, 32 pages  
10.2 x 12.6 in. / 26 x 32 cm  
55 black-and-white photographs  
Tritone  
Two clothbound books housed in a slipcase  
€ 80.00 / £ 70.00 / US\$ 85.00  
ISBN 978-3-95829-169-0



Vol. 1: Perfect Places



Vol. 2: Perfect Company





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

Injustice, violence, the rise of the American civil rights movement, high fashion and the arts—Gordon Parks captured half a century of the vast changes to the American cultural landscape in his multi-faceted career. *I AM YOU: Selected Works, 1934-1978* reveals the breadth of his work as the first African American photographer for *Vogue* and *Life* magazines as well as a filmmaker, and as a writer.

Reportage for major magazines dominated Parks' work from 1948 to 1972. He chronicled black America's struggle for equality, exposing the harsh realities of life in Harlem, institutionalized racism, and shocking poverty. Parks was equally accomplished as a portraitist, capturing figures such as Malcolm X and Martin Luther King alongside entertainers including Duke Ellington and Ingrid Bergman. He turned his attention to film in the 1960s with social documentaries as well as the now cult classic *Shaft* (1971).

This book traces the threads of Parks' achievements, examining his multi-layered oeuvre through the interaction between his photographic and filmic visions.

*What I want. What I am. What you force me to be is what you are. For I am you, staring back from a mirror of poverty and despair, of revolt and freedom, look at me and know that to destroy me is to destroy yourself.*

— Gordon Parks

Co-published with The Gordon Parks Foundation and C/O Berlin

Exhibitions:

C/O Berlin Foundation, 9 September to 4 December 2016

Versicherungskammer Kulturstiftung, Munich, 7 February to 7 May 2017

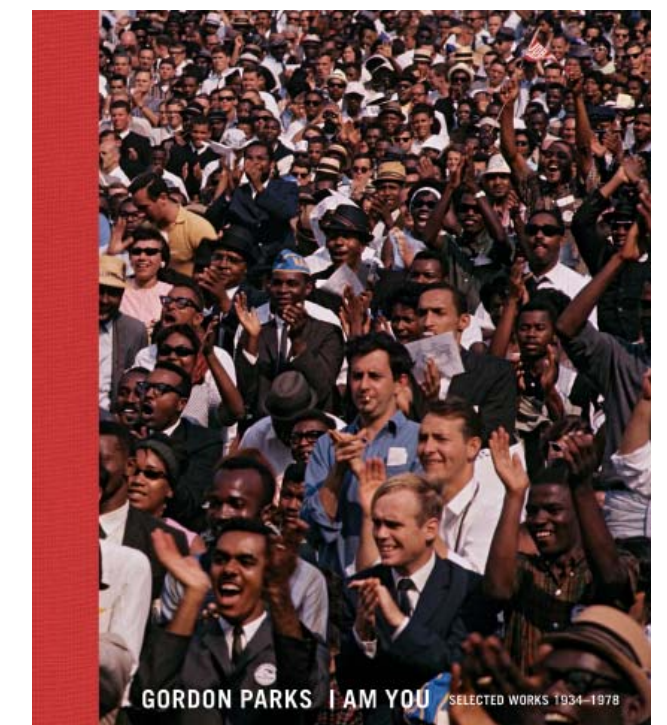
FOAM, Amsterdam, 16 June to 6 September 2017

Deutsche Börse Photography Foundation, Frankfurt, 21 September to mid-December 2017

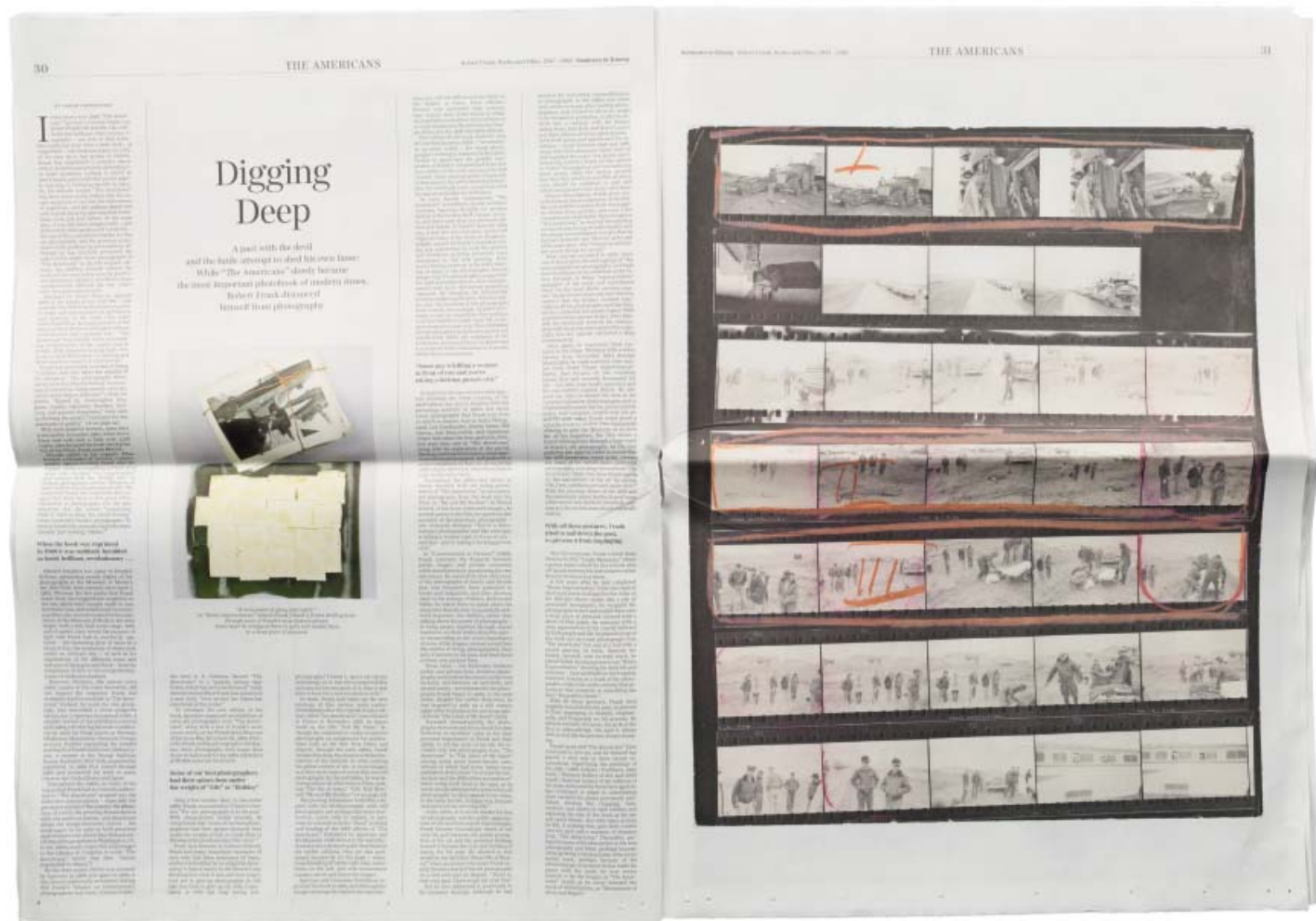
### Gordon Parks *I AM YOU: Selected Works, 1934-1978*

Edited and texts by Peter W. Kunhardt, Jr. and Felix Hoffmann  
Book design by Duncan Whyte, Gerhard Steidl and Peter W. Kunhardt, Jr.  
240 pages  
9.8.X × 11.4 in. / 25 × 29 cm  
200 black-and-white and color photographs  
Four-color process  
Half-Linen hardcover

€ 40.00 / £ 35.00 / US\$ 50.00  
ISBN 978-3-95829-182-9







Robert Frank was born in Zurich in 1924 and immigrated to the United States in 1947. He is best known for his seminal book *The Americans*, first published in 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), and the film *Cocksucker Blues* for the Rolling Stones (1972). He divides his time between New York City and Nova Scotia, Canada.

This is the unconventional catalogue of the exhibition "Robert Frank, Books and Films, 1947–2016," a special edition of the German newspaper the *Süddeutsche Zeitung*—following its original design and format, and printed on newsprint.

Conceived by Robert Frank and Gerhard Steidl, the exhibition presents Frank's iconic images in the context of his life, creative processes, and wider cultural history. Here Frank's books and films are seen against the backdrop of his photographs, which are presented in an immediate and straightforward way: printed on up to three-meter-long sheets of newsprint and installed directly onto the wall, without frames.

The newspaper catalogue recreates the raw, innovative approach of the exhibition. Featuring interviews, essays, letters and opinion pieces alongside rich picture sequences, *Robert Frank: Books and Films, 1947–2016* is an unpretentious and accessible printed object—or in Frank's own words: "Cheap, quick and dirty, that's how I like it!"

*The book is the final step in the photographer's work.*  
— Robert Frank

Exhibitions:  
Kunsthalle Ziegelhütte, Appenzell, 15 May to 30 October 2016  
Tokyo Art University, November 2016  
and fifty more to follow in 2016/17

Co-published with the *Süddeutsche Zeitung*, Munich



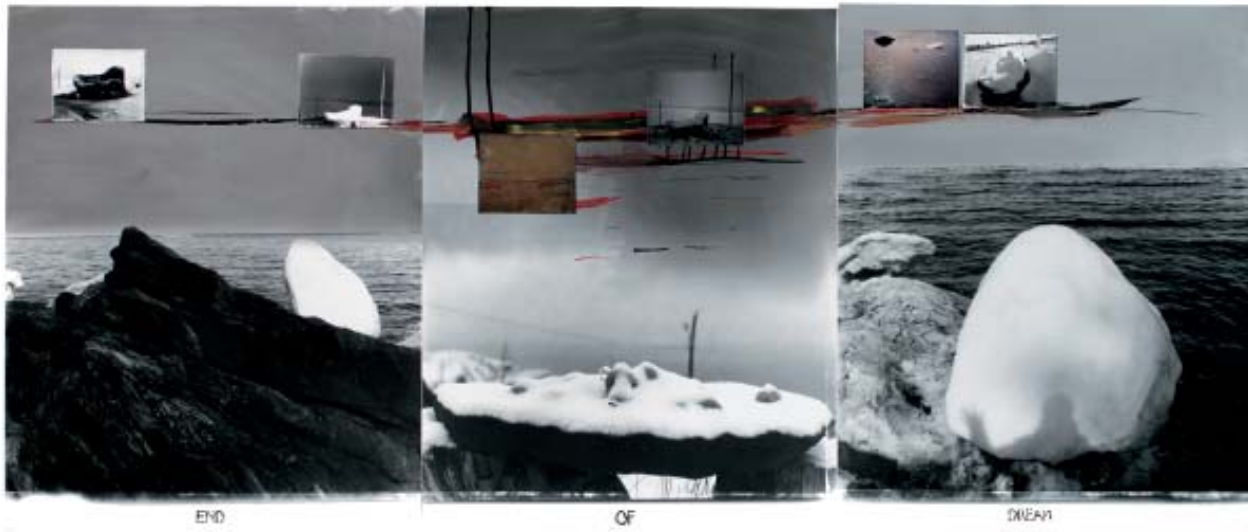
## Robert Frank Books and Films, 1947–2016

Concept by Robert Frank, Alex Rühle and Gerhard Steidl  
Edited by Alex Rühle  
Texts by Philip Brookman, Robert Frank, Sarah Greenough, Alex Rühle and Gerhard Steidl  
Design by Stefan Dimitrov and Christian Tönsmann  
64 pages  
15.7 × 22.4 in. / 40 × 57 cm  
242 black-and-white and color photographs  
Rotary printing on newsprint  
Only available as pack of five

€ 20.00 / £ 18.00 / US\$ 25.00  
ISBN 978-3-86930-986-6







Robert Frank was born in Zurich in 1924 and immigrated to the United States in 1947. He is best known for his seminal book *The Americans*, first published in 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), and the film *Cocksucker Blues* for the Rolling Stones (1972). He divides his time between New York City and Nova Scotia, Canada.

*HOLD STILL—keep going* is the long-awaited 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 has 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 hand-written 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 photo-diaries which comprise his most recent experiments in bookmaking.

## Robert Frank HOLD STILL—keep going

Foreword by Ute Eskildsen  
 Texts by Tobia Bezzola, Christoph Ribbat,  
 Wolfgang Beilenhoff and Ute Eskildsen  
 Interview between Robert Frank  
 and Ute Eskildsen  
 Book design by i.de-Sabine an Huef  
 168 pages  
 8.3 × 10.7 in. / 21 × 27 cm  
 98 black and white and color photographs  
 Tritone and four-color process  
 Flexible hardcover with dust jacket

€ 35.00 / £ 30.00 / US\$ 40.00  
 ISBN 978-3-86930-904-0







Top left: Princess Eugène Murat  
Bottom left: Eugène Atget

Top right: James Joyce  
Bottom right: Peggy Guggenheim

Berenice Abbott, born in Springfield, Ohio in 1898, was a dominant figure in twentieth-century American photography. Abbott moved to Paris from New York in 1921 and in 1923 was hired by her friend Man Ray, who was looking for an assistant who knew nothing about photography and whom he could teach. Abbott learned quickly and within a year was taking her own photographs. Over the next 65 years Abbott mastered a wide range of subjects, executing the monumental project *Changing New York*, photographing rural America and scientific and natural phenomena, establishing the reputation of Eugène Atget, and founding the first university photography program in the United States. Steidl published the two-volume retrospective *Berenice Abbott (2008)*, *Documenting Science (2011)* and *The Unknown Abbott (2013)*.

Ronald A. Kurtz was born in 1932. A graduate and trustee of MIT, Kurtz had a long career in the high-tech materials industry. A lifelong interest in photography led him to collect fine art photographs, concentrating on the period between the World Wars and spanning from Berenice Abbott to Edward Weston. In 1985 he acquired the Berenice Abbott Archive. After donating a large part of the archive to various museums and institutions, he established Commerce Graphics to promote and preserve Abbott's legacy. Kurtz is co-editor of the Steidl series of books on Abbott's work, including *Berenice Abbott (2008)*, *Documenting Science (2011)* and *The Unknown Abbott (2013)*.

Hank O'Neal was born in 1940 and, in addition to being a photographer, his career has included stints in the worlds of government, education, and record and concert production. In 1970 O'Neal took his first serious photographs and two years later met Berenice Abbott, with whom he worked closely for the next nineteen years. O'Neal is co-editor of *Berenice Abbott (2008)* and the five-volume *The Unknown Abbott (2013)*, and has published more than a dozen other books on various subjects, mostly related to photography, music or both. His book *A Vision Shared*, first published in 1976, is being reissued by Steidl.

### Berenice Abbott Paris Portraits 1925–1930

Edited by Ron Kurtz and Hank O'Neal  
Texts by Ron Kurtz and Hank O'Neal  
Book design by Steidl Design  
368 pages  
9.4 × 11.8 in. / 24 × 30 cm  
233 black-and-white photographs  
Tritone  
Clothbound hardcover with a tipped-in photo

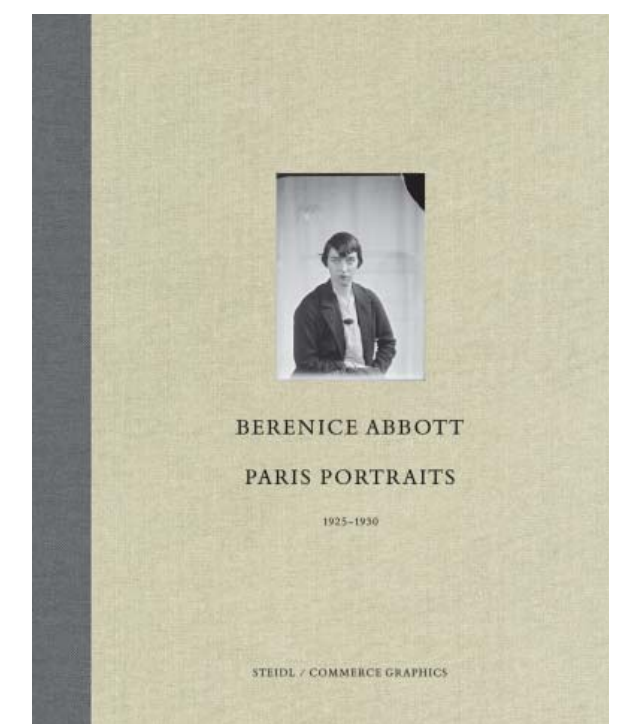
€ 65.00 / £ 58.00 / US\$ 70.00  
ISBN 978-3-86930-314-7

This is one in a series of books to be published by Steidl that will explore Berenice Abbott's exceptional body of work. Abbott began her photographic career in 1925, taking portraits in Paris of some of the most celebrated artists and writers of the day including Marie Laurencin, Jean Cocteau, Peggy Guggenheim and James Joyce. Within a year her pictures were exhibited and acclaimed. *Paris Portraits 1925–30* features the clear, honest results of Abbott's earliest photographic endeavor, which illustrates the philosophy that shaped all of her subsequent work. For this landmark book, 115 portraits of 83 subjects have been scanned from the original glass negatives, which have been printed in full.

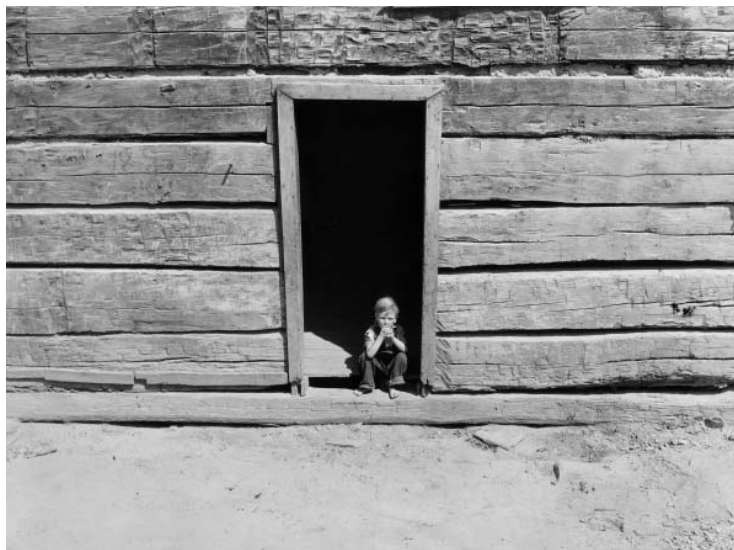
*Photography can only represent the present. Once photographed, the subject becomes part of the past.*

– Berenice Abbott

Co-published with Commerce Graphics, New York







Hank O'Neal was born in 1940 and, in addition to being a photographer, his career has included stints in the worlds of government, education, and record and concert production. In 1970 O'Neal took his first serious photographs and two years later met Berenice Abbott, with whom he worked closely for the next nineteen years. About the same time he met André Kertész, Walker Evans and all the other living Farm Security Administration photographers. O'Neal is co-editor of *Berenice Abbott* (2008) and the five-volume *The Unknown Abbott* (2013), and has published more than a dozen other books on various subjects, mostly related to photography, music or both.

Featuring the indelible work of the eleven photographers who worked for the Farm Security Administration—perhaps the finest photographic team assembled in the twentieth century—*A Vision Shared: A Classic Portrait of America and Its People 1935–1943* was published in 1976 to great acclaim, and was named one of the hundred most important books of the decade by the Association of American Publishers. John Collier, Jack Delano, Walker Evans, Theo Jung, Dorothea Lange, Russell Lee, Carl Mydans, Arthur Rothstein, Ben Shahn, John Vachon and Marion Post Wolcott were invited by Hank O'Neal to choose the best of their own work, and provide commentary.

For the fortieth anniversary edition of this remarkable volume, all of the photographs, text and historical material that made up the original edition have been carefully reproduced, followed by a new afterword by O'Neal detailing the events that followed the book's initial release.

*By any measure this is a remarkable book, one of the few beneficent fruits of the Depression and one of the few collections of photographs to limn both the starkness of American life in those years and the indomitable strength of those who endured them.*

— Alden Whitman, *The New York Times*

**Hank O'Neal**  
**A Vision Shared**  
**A Portrait of America**  
**1935–1943**

Texts by Hank O'Neal, Bernarda Shahn and Paul Taylor  
 Book design by Duncan Whyte  
 384 pages  
 9.4 x 11 in. / 24 x 28 cm  
 396 black-and-white photographs  
 Clothbound hardcover with dust jacket

€ 74.00 / £ 68.00 / US\$ 80.00  
 ISBN 978-3-95829-181-2







Langdon Clay was born in New York City in 1949. He grew up in New Jersey and Vermont and attended school in New Hampshire and Boston. Clay moved to New York in 1971 and spent the next sixteen years photographing there, around the country and in Europe for various magazines and books. In 1987 he moved to Mississippi where he has since lived and worked with his wife photographer Maude Schuyler Clay. His work is held in many private and public collections, including the Victoria and Albert Museum in London and the Bibliothèque Nationale in Paris.

Cars were an indispensable aspect of twentieth-century culture, both for their utility and aesthetics. From 1974 to 1976, Langdon Clay photographed the cars he encountered while wandering the streets of New York City and nearby Hoboken, New Jersey at night. Shot in Kodachrome with a Leica and deftly lit with then new sodium vapor lights, the pictures feature a distinct array of makes and models set against the gritty details of their surrounding urban and architectural environments, and occasionally the ghostly presence of people.

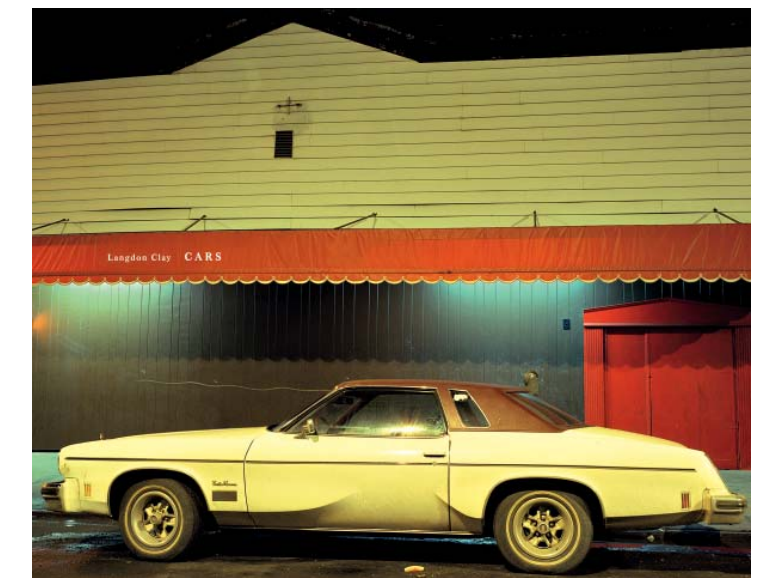
*I experienced a conversion of sorts in making a switch from the "decisive moment" of black and white to the marvel of color, a world I was waking up to every day. At the time it seemed like an obvious and natural transition. What was less obvious was how to reflect my world of New York City in color... I discovered that night was its own color and I fell for it.*  
— Langdon Clay



## Langdon Clay Cars New York City, 1974–1976

Book design by Steidl Design  
206 pages  
14.3 × 11.3 in. / 36.4 × 28.8 cm  
96 color photographs  
Four-color process  
Clothbound hardcover with dust jacket

€ 85.00 / £ 78.00 / US\$ 95.00  
ISBN 978-3-95829-171-3











Robert Polidori was born in Montreal in 1951 and today lives in Ojai, California. Polidori's work has been the subject of numerous international exhibitions, and he received the World Press Photo Award in 1997, the Alfred Eisenstaedt Award for Magazine Photography in 1999 and 2000, and Communication Arts awards in 2007 and 2008. In 2006 his series of photographs of New Orleans after Hurricane Katrina was exhibited at the Metropolitan Museum of Art. Polidori's bestselling books *Havana* (2003), *Zones of Exclusion - Pripjat and Chernobyl* (2003), *After the Flood* (2006), *Parcours Muséologique Revisité* (2009), *Some Points in Between ... Up Till Now* (2010), and *Eye and I* (2014) have been published by Steidl.

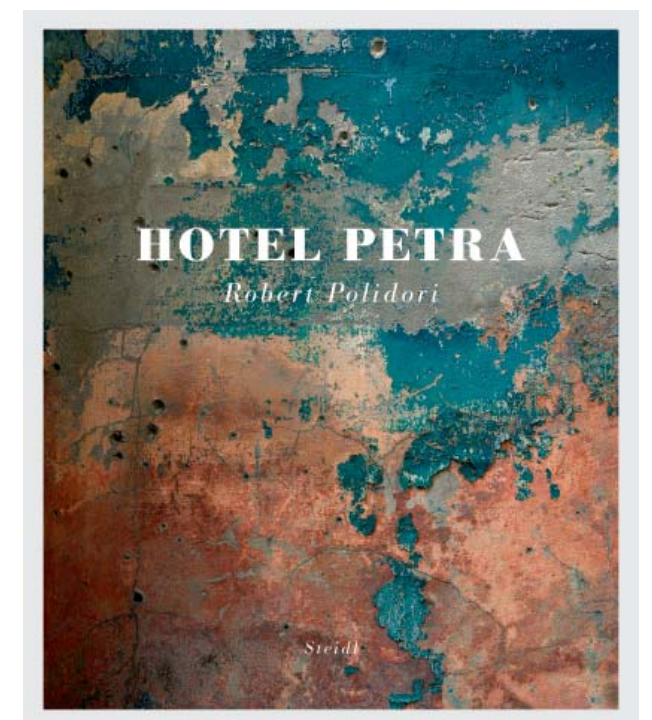
## Robert Polidori Hotel Petra

Book design by Robert Polidori  
and Gerhard Steidl  
96 pages  
13.4 x 11.4 in. / 34 x 29 cm  
80 color photographs  
Four-color process  
Clothbound hardcover with dust jacket

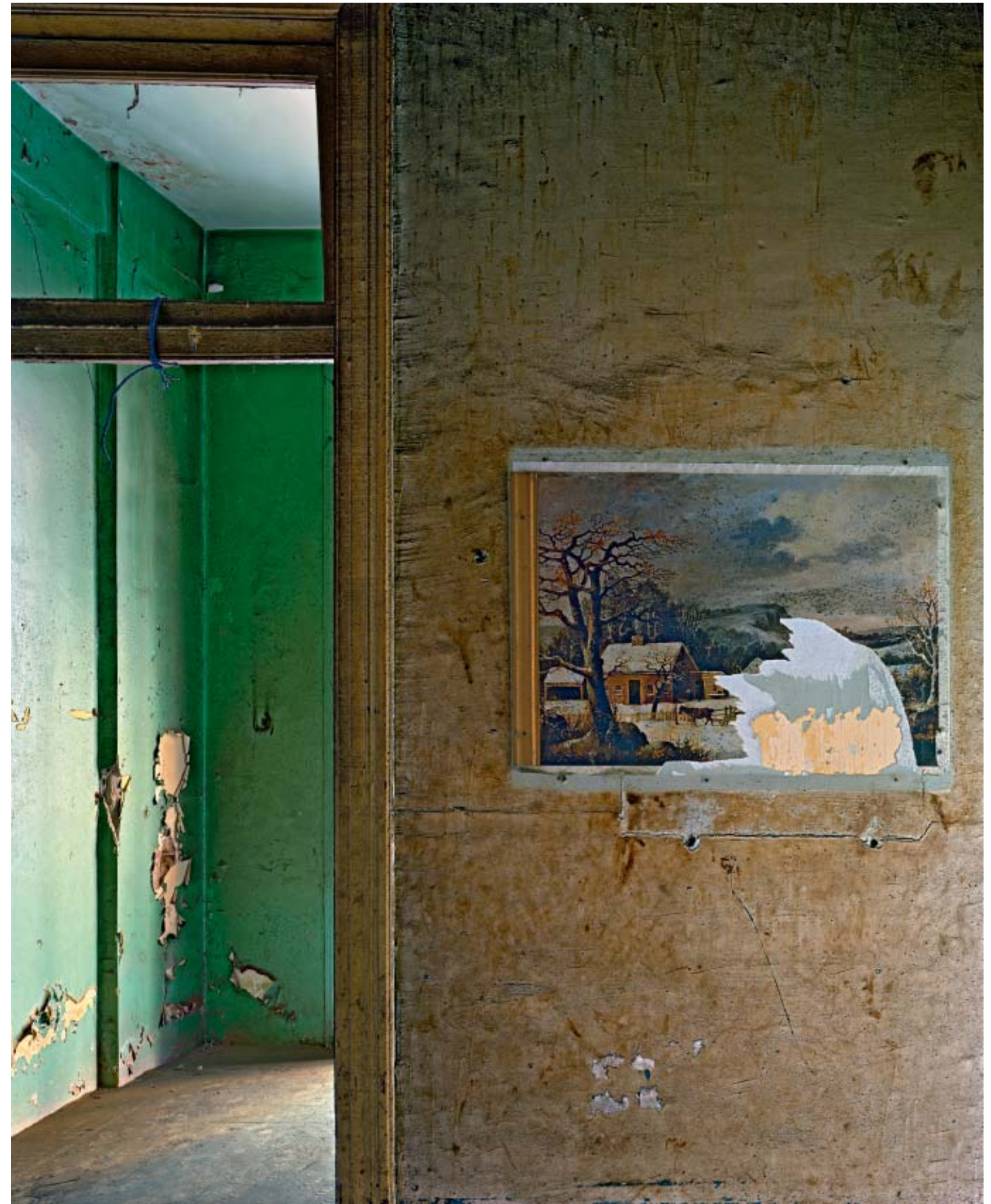
€ 75.00 / £ 65.00 / US\$ 80.00  
ISBN 978-3-95829-184-3

This book is Robert Polidori's portrait of the interiors of the now demolished Hotel Petra in Beirut, a grand icon of the city's pre-war history. The Hotel Petra was once one of the most popular hotels in Beirut, conveniently located in the city center adjacent to the Grand Theatre. After the Lebanese Civil War of 1975-90, Rafiq al-Hariri founded a holding company, Solidere, whose goal was the selective demolition and reconstruction of downtown Beirut's urban fabric. In 1992 the Hotel Petra was set aside for later restoration, and from that moment essentially cut off from any human intervention.

Polidori gained access to this site in 2010, almost twenty years after its mothballing, and was transfixed by what he discovered: "It's truly rare to find examples of such undisturbed decomposition," he explains. "Usually the normal wear and tear of human traffic would violate and destroy the surfaces of such a delicate ecosystem of layered paint. I came to view these walls as a living process of slow decay whose end effect closely resembled the concerns of many contemporary abstract painters ... only in this case their genesis was not fixed or intentional, but the gradual summation of several painters and workmen modifying the wall surfaces at different points in time for a range of reasons. I was quite taken by their beauty and was moved to photograph them for posterity."











Guy Bourdin was born in Paris in 1928. His career as a fashion photographer spans over three decades, shooting largely for French Vogue as well as Harper's Bazaar, Chanel, Issey Miyake, Versace, Charles Jourdan and Emanuel Ungaro. Today, Bourdin's work is held in the most prestigious museums including the Victoria and Albert Museum, Jeu de Paume, the Guggenheim and the National Museum of China. Bourdin died in 1991.

Guy Bourdin was a groundbreaking image-maker and undoubtedly one of the most influential fashion photographers of the twentieth century. Intriguing and revolutionary, his work has achieved a cult-like following; the striking use of color, suggestive narratives, and surrealist aesthetics establishing a visual language all his own.

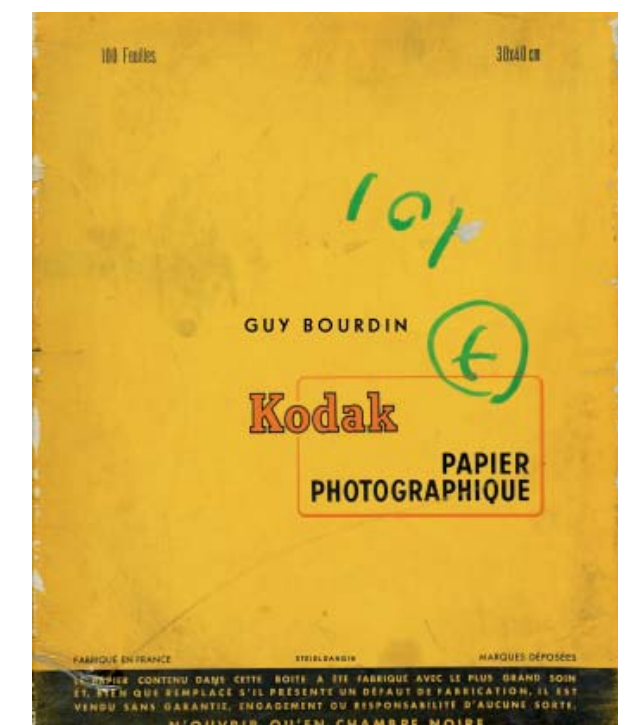
Though best known for his color images, Bourdin launched his career in black and white in the early 1950s. *Untouched* explores this largely unseen work and gives insight into the early development of his photographic eye. The carefully constructed images, initially conceived as an exhibition series, reveal his artistic motivation years before he began working on assignments for French Vogue and *Photo Femina*. In both concept and composition, these photographs display his fascination with striking graphic layouts and narrative cinematic portraiture. Capturing people he encountered on the streets of Paris, Bourdin trained his eye to transcend the reality of the medium, developing a unique perspective through unconventional manipulations of the picture plane. *Untouched* is the first volume in a series of eight forthcoming books that explore the photographer's complete works.



## Guy Bourdin Untouched

Edited by Shelly Verthime  
Volume 1 of an eight-volume series  
Book design by Pascal Dangin  
300 pages  
9.6 x 11.8 in. / 24.5 x 30 cm  
200 photographs  
Four-color process  
Hardcover with dust jacket

€ 58.00 / £ 48.00 / US\$ 65.00  
ISBN 978-3-86930-934-7



steidldangin  
PUBLISHERS





Guy Bourdin was born in Paris in 1928. His career as a fashion photographer spans over three decades, shooting largely for French Vogue as well as Harper's Bazaar, Chanel, Issey Miyake, Versace, Charles Jourdan and Emanuel Ungaro. Today, Bourdin's work is held in the most prestigious museums including the Victoria and Albert Museum, Jeu de Paume, the Guggenheim and the National Museum of China. Bourdin died in 1991.

With the eye of a painter, Guy Bourdin created images that contained fascinating stories, compositions and colors. He radically broke conventions of commercial photography with a relentless perfectionism and sharp humor. Famed for his suggestive narratives and surreal aesthetics, Bourdin used fashion photography to explore the realm between the absurd and the sublime.

Now in its third edition, *A Message for You* is a road trip through Bourdin's visual landscape, a collage of images that maps his artistic search and vision. The texts, Polaroids, poems, sketches and contact sheets unfold in real time through the memories of model Nicolle Meyer, a muse to Bourdin. Given total creative freedom and with an uncompromising artistic ethic, Bourdin captured the imagination of a whole generation. The late 1970s, recognized as the pinnacle of his career, are the focus of this monograph, which is the last of eight books exploring his most outstanding and undiscovered work so far.

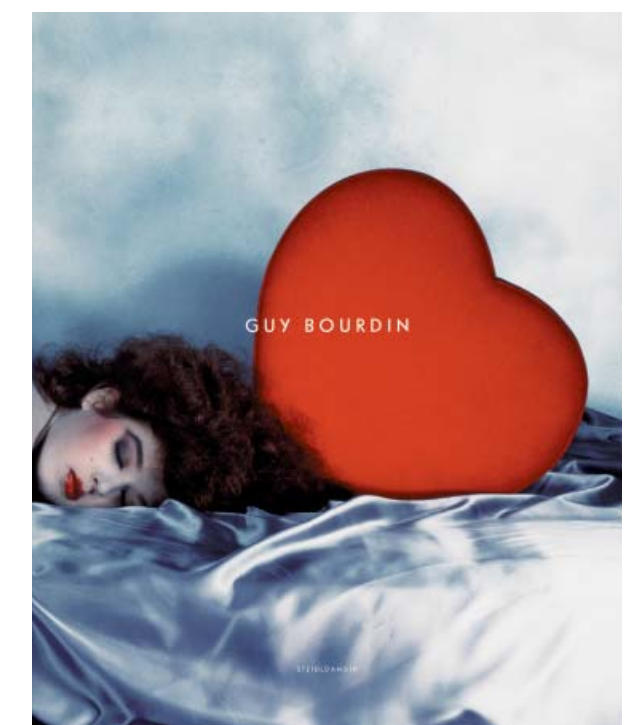
*This is a book for fashion aficionados, collectors interested in the female form and lovers of miniature worlds like ours, but in a state of otherness. It is a world of radical order. Bourdin takes the egotistical mind's crisp and light-filled stage, its fantasies of perfection and moldable desires, and creates a diorama of them through his photography. The result is garish, lush, and captivating.*

— Christopher J. Johnson

## Guy Bourdin A Message For You

Edited by Shelly Verthime  
Volume 8 of an eight-volume series  
Book design by Pascal Dangin  
320 pages  
9.6 × 11.8 in. / 24.5 × 30 cm  
200 color photographs  
Four-color process  
Hardcover with dust jacket

€ 58.00 / £ 48.00 / US\$ 65.00  
ISBN 978-3-86930-551-6



steidl dangin  
PUBLISHERS



Felix Gonzalez-Torres was born in Cuba in 1957 and grew up in Puerto Rico before moving to New York City. His work has been the subject of several major solo exhibitions both during his life and after his death in 1996.

Felix Gonzalez-Torres, one of the most influential artists of his generation, lived and worked resolutely according to his own democratic ideology, determined to "make this a better place for everyone." Combining principles of conceptual art, minimalism, political activism and poetic beauty, Gonzalez-Torres's ever-changing arsenal included public billboards, give-away piles of candy or posters, and ordinary objects (clocks, mirrors, light fixtures) often used to startling effect. His work challenged the notions of public and private space, originality, authorship and—most significantly—the authoritative structure in which he functioned.

Now in its second edition, Gonzalez-Torres's editor Julie Ault has amassed a comprehensive monograph of this important artist. In the spirit of the artist's method, Ault rethinks the very idea of what a monograph should be. The book, which places strong emphasis on the written word, contains texts by Robert Storr and Miwon Kwon among other notables, as well as significant critical essays, exhibition statements, lecture transcripts, personal correspondence, and writings that influenced Gonzalez-Torres and his work. Ample visual documentation adds another decisive layer of content. We see works not just in their finality, but often witness their transformation over a lifespan. This collection is a critical reference for the history of contemporary art.



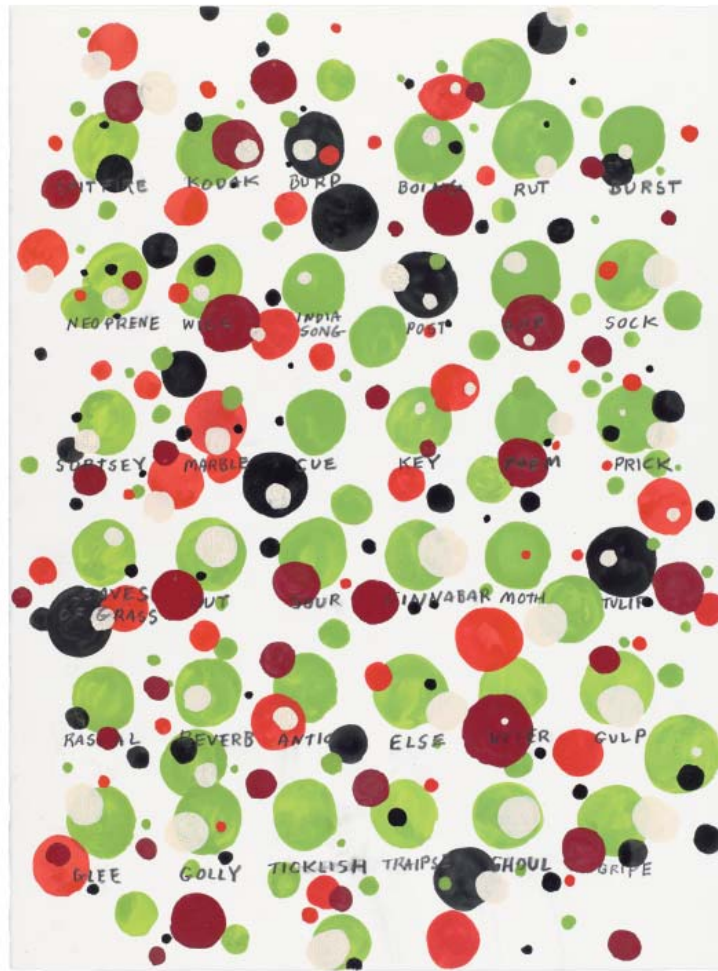
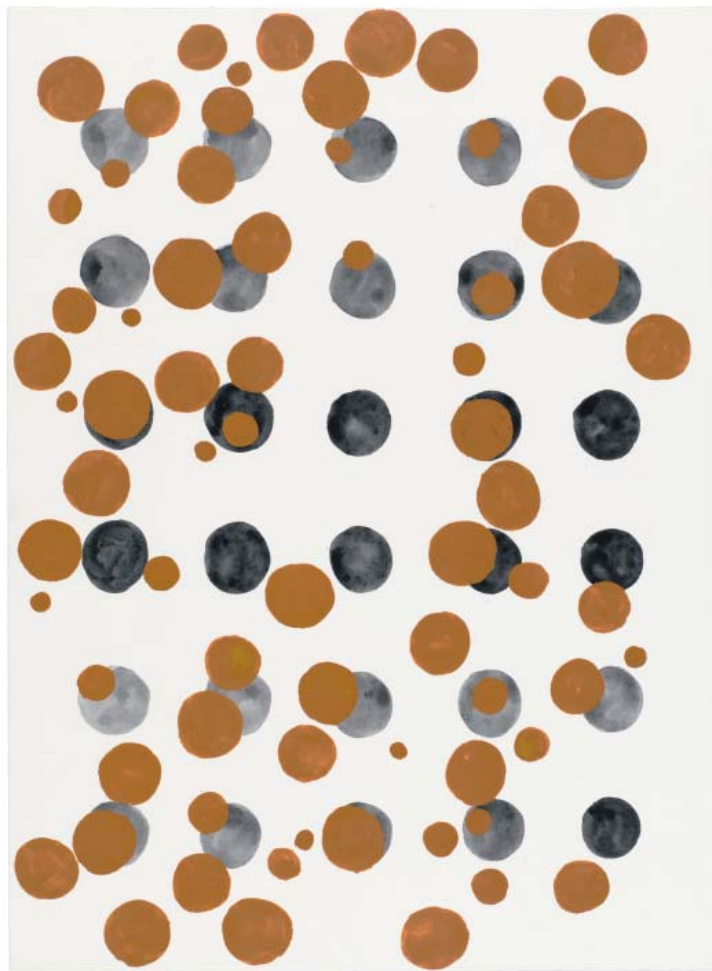
## Felix Gonzalez-Torres

Edited by Julie Ault  
 Texts by Robert Storr, Miwon Kwon and others  
 Book design by Pascal Dangin  
 400 pages  
 8.3 × 10.7 in. / 21.2 × 27.3 cm  
 285 color images  
 Four-color process  
 Clothbound hardcover with dust jacket

€ 58.00 / £ 48.00 / US\$ 65.00  
 ISBN 978-3-86930-921-7

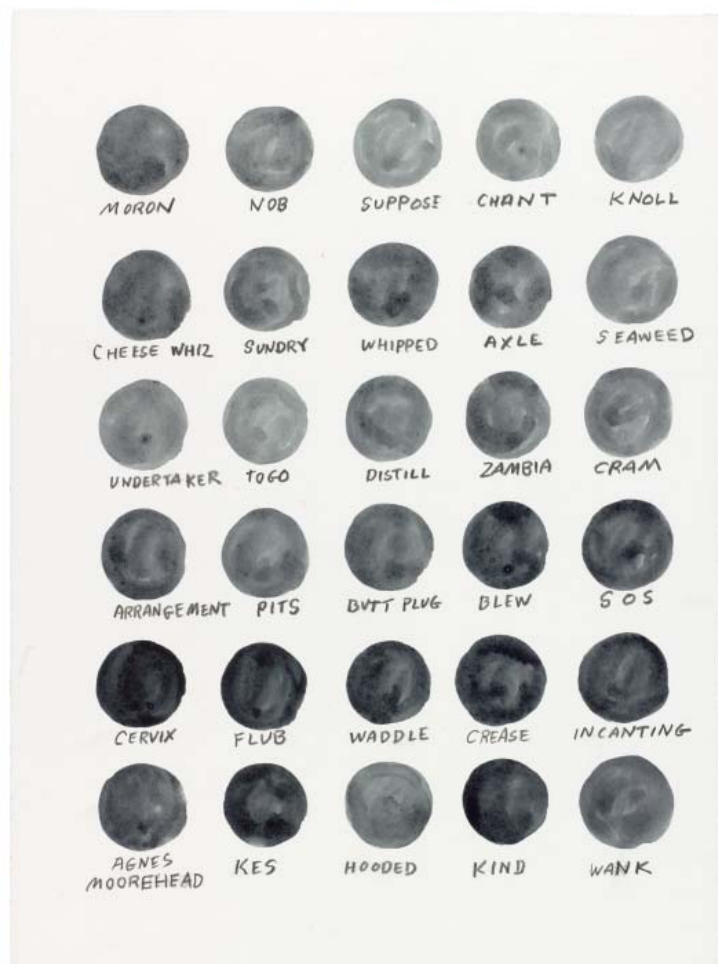






Roni Horn was born in New York in 1955. Her oeuvre focuses on conceptually-based photography, sculpture, books and drawing. Recent solo exhibitions include those at Tate Modern, Whitney Museum of American Art, Centre Pompidou, Kunsthalle Bregenz, Kunsthalle Hamburg, Kunsthalle Basel, Fundació Joan Miró, De Pont Foundation and Fondation Beyeler.

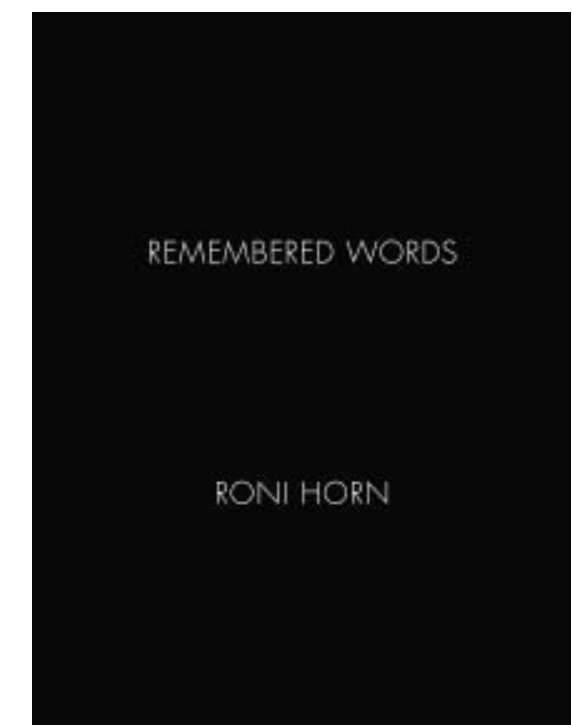
“Remembered Words” is the title of a series of watercolors Roni Horn created in 2013 and 2014. An important part of Horn’s work revolves around language. In this series she literally engages in remembering words and pairs them with dots, adding the words to the dots like footnotes or captions, creating a kind of personal, even autobiographical form. The combination of the dots—which are sometimes arranged in color-coordinated rows, on other drawings random and overlapping, wild and out of control—with the words creates unexpected relations and meanings, endless strings of associations, absurd and beautiful at the same time.



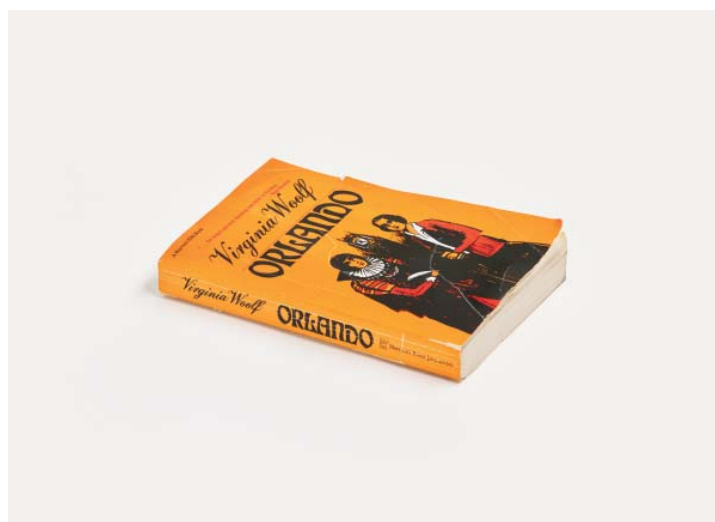
### Roni Horn Remembered Words

Book design by Roni Horn  
296 pages  
10.25 x 14 in. / 26 x 35.5 cm  
296 color images  
Four-color process  
Clothbound hardcover

€ 85.00 / £ 75.00 / US\$ 95.00  
ISBN 978-3-86930-996-5







Roni Horn was born in New York in 1955. Her oeuvre focuses on conceptually-based photography, sculpture, books and drawing. Recent solo exhibitions include those at Tate Modern, Whitney Museum of American Art, Centre Pompidou, Kunsthalle Bregenz, Kunsthalle Hamburg, Kunsthalle Basel, Fundació Joan Miró, De Pont Foundation and Fondation Beyeler.

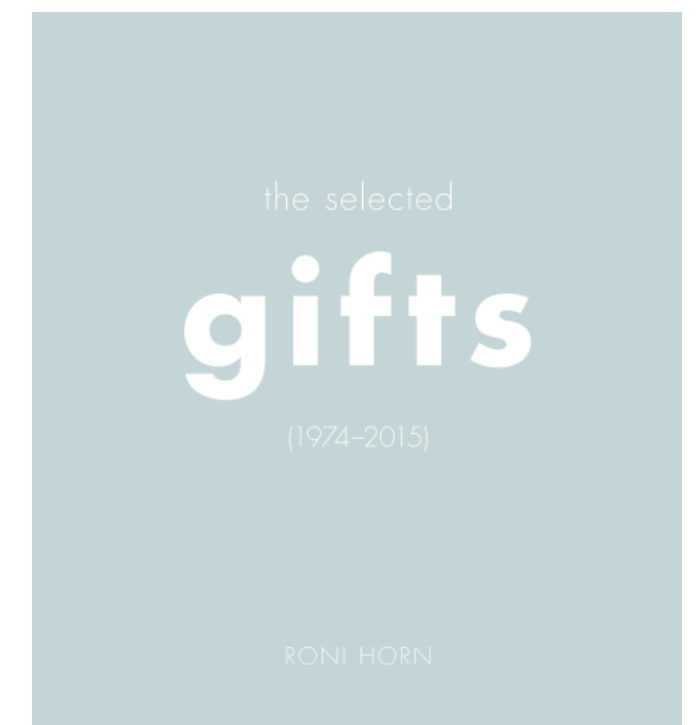
*The Selected Gifts, 1974–2015* is a collection of photographs documenting the history of gifts received over the course of the artist's life. Collected together in this book they form a possible self-portrait.

- Exhibitions:
- "The Selected Gifts, 1974–2015" at Fondation Beyeler, Basel, 12 June 2016 to 1 January 2017
  - Roni Horn at Fondation Beyeler, Basel, 2 October 2016 to 1 January 2017
  - Nasher Sculpture Center, Dallas, 2017
  - Glenstone, Potomac, 2017
  - The Menil Collection, Houston, 2018

## Roni Horn The Selected Gifts, 1974–2015

Book design by Roni Horn  
120 pages  
11 x 12 in. / 28 x 30.5 cm  
67 color images  
Four-color process  
Clothbound hardcover

€ 40.00 / £ 35.00 / US\$ 45.00  
ISBN 978-3-95829-162-1







Lewis Hine (1874–1940) was trained as a sociologist and educator in Chicago and New York. In 1904 he photographed newly arrived immigrants on Ellis Island with his students from the Ethical Culture School in New York. He felt so strongly about the abuse of children as workers that he quit his teaching job in 1908 to become an investigative photographer for the National Child Labor Committee. Declaring that he “wanted to show things that had to be corrected,” he was one of the earliest photographers to use the photograph as a tool for social change. During and after World War I, Hine photographed the relief work of the American Red Cross in France and the Balkans, and in 1930 was commissioned to document the construction of the Empire State Building. Hine was the head photographer for the National Research Project of the Works Progress Administration.

In 1936, science-teacher turned photographer Lewis Hine was commissioned by the National Research Project, a division of the Works Progress Administration, to produce a visual document of the industries that the US government hoped would provide the jobs that would lift the country out of the Great Depression. Hine, already well-established as a chronicler of social conditions of his day, produced more than 700 photographs for this project, the last major work of his career.

By emphasizing the inherent tension between machinery and workers, Hine imbued these compelling images with his characteristic rigor and aesthetic appeal. These photographs, and their implied message, are particularly relevant today given high unemployment rates and radical shifts in the role of the worker in the rapidly changing world economy. Included in this book is an essay by the eminent photographic historian, Judith Mara Gutman, in which she discusses the project and the photographs in the context of the economic conditions of the time and the artistic and technological innovations of the era.

*This unwavering human commitment informed a style that became progressively more complex as the photographer’s experience ... enabled him to handle groupings, backgrounds, and lighting with greater naturalness and effect... Hine in his photographs illuminated not just conditions but the human spirit.*

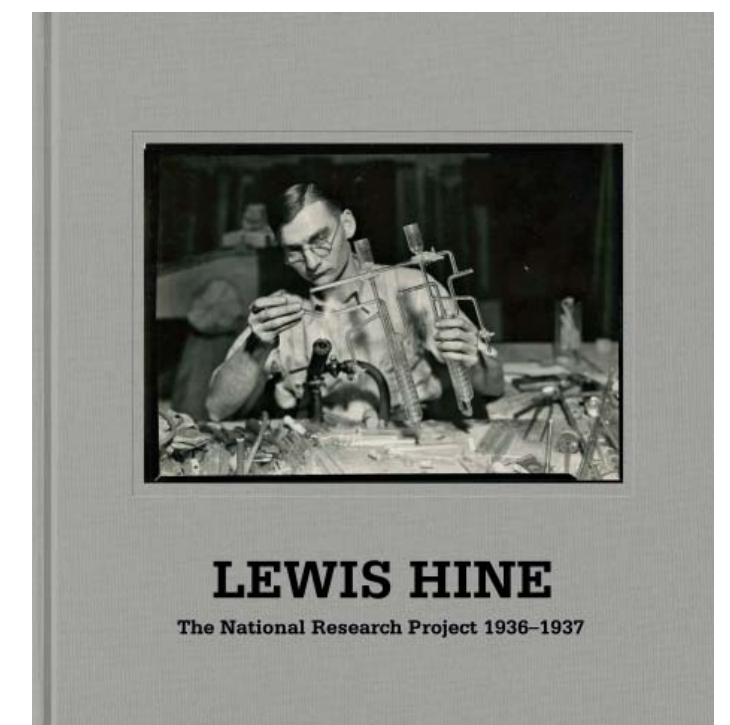
— Naomi Rosenblum, from *A World History of Photography*

Co-published with the Howard Greenberg Library, New York

**Lewis Hine**  
**The National Research Project**  
**1936–1937**

Text by Judith Mara Gutman  
 Book design by Gregory Wakabayashi  
 144 pages  
 9.1 × 9.4 in. / 23 × 24 cm  
 100 black and white photographs  
 Tritone  
 Clothbound hardcover with a tipped-in photo

€ 40.00 / £ 35.00 / US\$ 45.00  
 ISBN 978-3-95829-189-8







Since 1979, Kenro Izu has traveled the world photographing its sacred places. His first visit to Cambodia in 1993 to photograph a series of monuments in Angkor set him on a path to depict the sacred places and people of Asia, one that he continues to this day. He has since created major bodies of work focused on Cambodia, Nepal, Bhutan, and most recently, India. His photographs have been published in five books including *Kenro Izu: 30 Year Retrospective* (2010) and can be found in museum collections including those of the Metropolitan Museum of Art, New York; Museum of Fine Arts, Boston; Los Angeles County Museum of Art; Tokyo Metropolitan Museum of Photography; and the J. Paul Getty Museum, Malibu.

## Kenro Izu Eternal Light

Text by Juhi Saklani  
Book design by Gregory Wakabayashi  
9.8 × 11 in. / 25 × 28 cm  
216 pages  
120 black-and-white photographs  
Tritone  
Hardcover

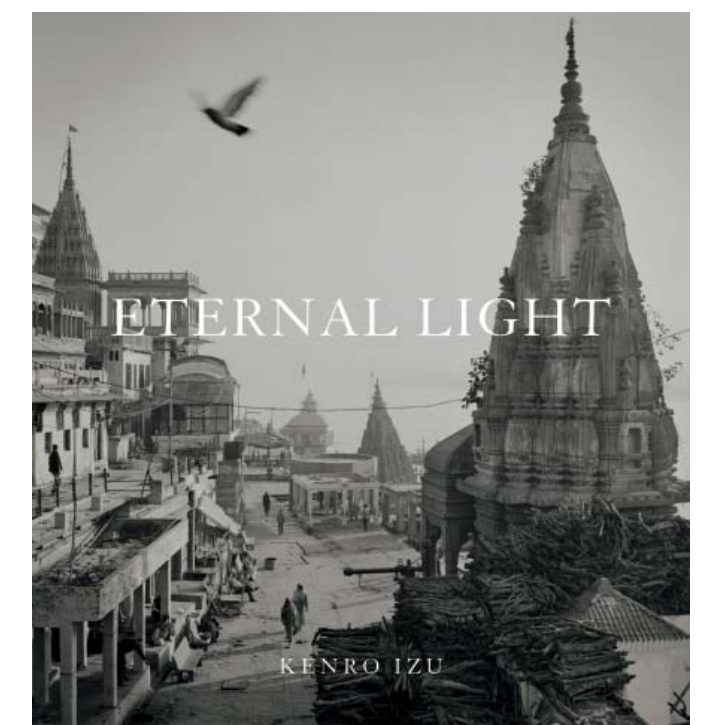
€ 45.00 / £ 38.00 / US\$ 50.00  
ISBN 978-3-95829-190-4

Kenro Izu's *Eternal Light* radiates spirituality. In Varanasi, known as the Indian "City of Light," Izu photographed festivals, rituals, cremations as well as individual experiences of joy and suffering related to death and the afterlife. In Allahabad, where the Ganges and Yamuna Rivers meet, Izu attended the festival of Kumbh Mela, and in the city of Vrindavan, he photographed among the thousands of temples dedicated to Krishna. Highly attuned to the emotions of his subjects, Izu's exquisitely rendered photographs transcend earthly concerns. He has stated: "It's as though the Hindu gods have suggested that I think about the question, *where are people heading, in this life and after?*" Through these photographs Izu strives to find the answers.

*Kenro Izu is interested in focused clarity achieved through meditative stillness rather than through language. A simplifying quietude reduces the chatter behind the eyes and produces concentrated seeing.*  
— Arthur Ollman, founding director of the Museum of Photographic Arts, San Diego

Co-published with the Howard Greenberg Library, New York

Exhibition: Kiyasato Museum of Photographic Arts, Yamanashi, Japan, July 2016







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

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

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

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

— Harry Callahan

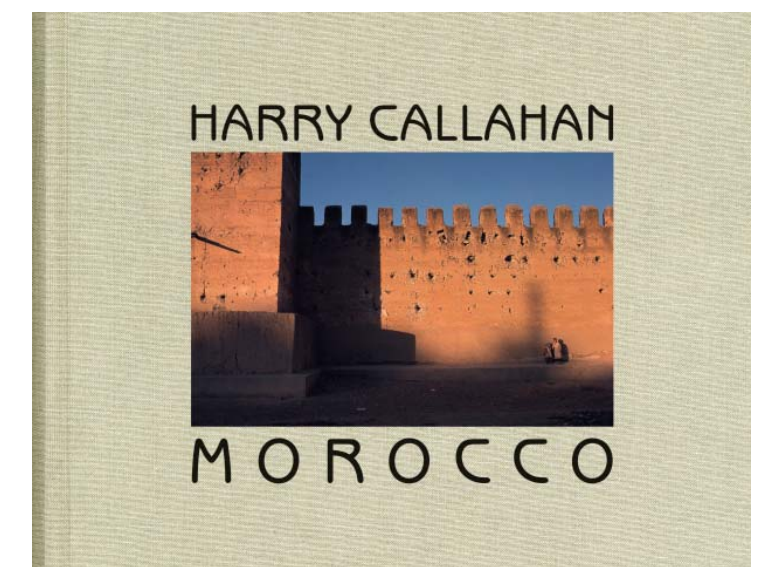
Co-published with Pace/MacGill Gallery, New York



## Harry Callahan Morocco

Book design by Steidl Design  
56 pages  
11.7 × 9.1 in. / 29.7 × 23 cm  
23 color photographs  
Four-color process  
Clothbound hardcover with  
a tipped-in photo

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



STEIDL PACE/MACGILL





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

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

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

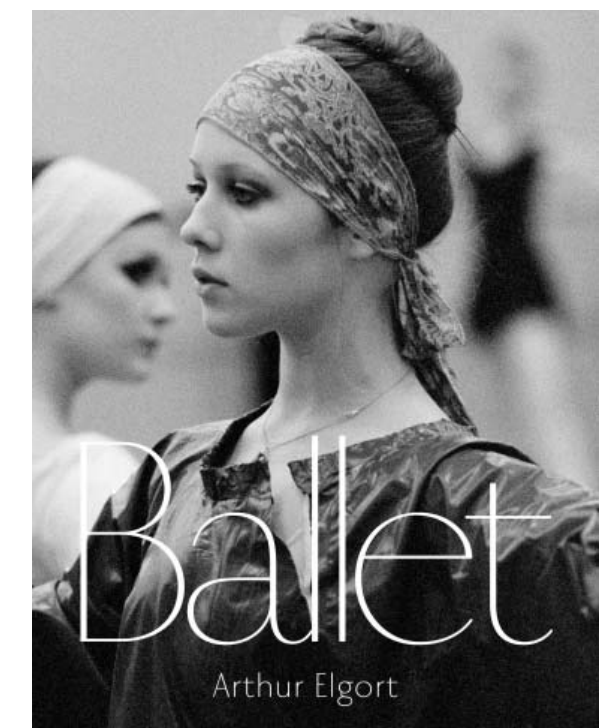
— Christiaan

## Arthur Elgort Ballet

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

€ 42.00 / £ 35.00 / US\$ 50.00  
ISBN 978-3-95829-191-1

Edition **7L** Paris







A pioneer of 1970s color photography, Mitch Epstein has for the last forty years photographed how we engage with our landscape. Epstein has won numerous awards including the Prix Pictet, the Berlin Prize and a Guggenheim Fellowship. He has conveyed the cultural and physical evolution of the United States from 1973 to the present in his Steidl books *Family Business* (2003), *Recreation* (2005) and *American Power* (2011).

## Mitch Epstein Rocks and Clouds

Edited by Susan Bell and Ryan Spencer  
Text by Mitch Epstein and Susan Bell  
Book design by Naomi Mizusaki, Supermarket  
160 pages  
11.6 × 14.2 in. / 29.5 × 36 cm  
70 black-and-white photographs  
Quadrotone  
Clothbound hardcover with dust jacket,  
housed in a slipcase

€ 58.00 / £ 45.00 / US\$ 70.00  
ISBN 978-3-95829-160-7

In his new series, Mitch Epstein investigates the meaning of time by photographing rocks that last millions of years and clouds that evaporate before our eyes. These large-format black-and-white pictures examine society's complex relationship to nature, a theme Epstein has explored in previous work, including his acclaimed tree pictures (*New York Arbor*, 2013).

The way the sky and ground can mirror one another intrigued ancient Chinese painters, as well as modern earthwork artists and the Surrealists, all of whom inspired this project. Epstein draws attention to the sculptural quality of New York City's clouds, bedrock, and architecture—which, at its most elemental, is made from rock. Cloud wedges engulf a cargo ship, buildings recall constructivist paintings, and erratics are imposing elders in the middle of a park or sidewalk. *Rocks and Clouds* suggests society's inability to control time and tame nature. While it seems impossible to make a fresh picture of New York, Epstein gives us a surprising portrait of it.

*While laid up with a ruptured Achilles tendon, I wrestled with the passage of time, which suddenly felt palpable; read Robert Smithson; and reconsidered the inextricability of nature and human society. All this led me to photograph rocks and clouds in the city.*

— Mitch Epstein

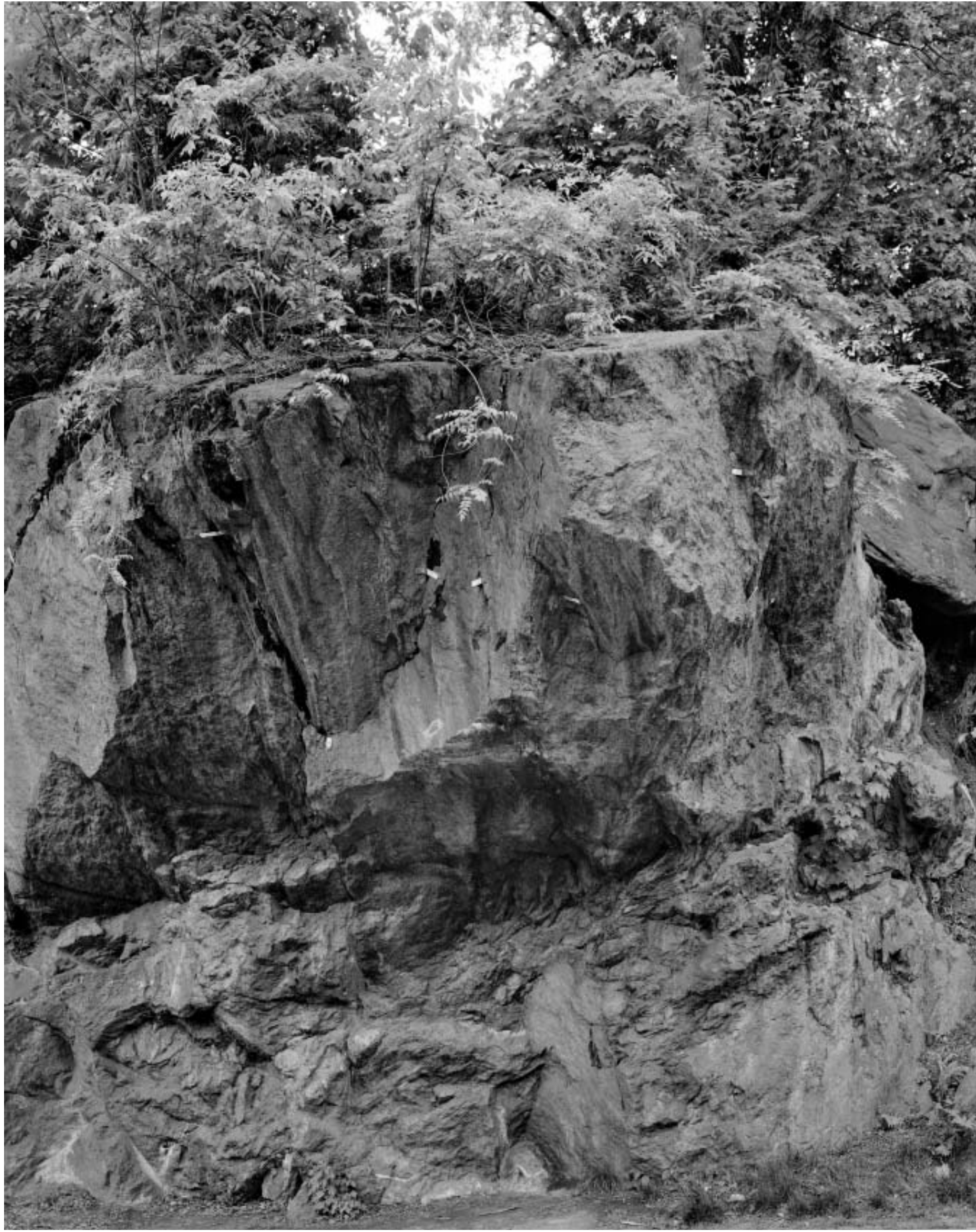
### Exhibitions:

Sikkema Jenkins & Co., New York, November 2016 to January 2017

Galerie Thomas Zander, Cologne, January to March 2017











Mat Hennek was born in the Black Forest area of Germany in 1969 and today lives with his partner, the French pianist H el ene Grimaud, in Upstate New York. While previously based in Berlin, Hennek created influential photographic portraits for the entertainment and music industries, before turning his attention to natural landscapes. Hennek's photography has been featured in solo exhibitions throughout Europe, Asia and the USA.

In *Woodlands* Mat Hennek presents genuine portraits of trees, the results of numerous hikes through various forests in Europe and the USA. Hennek sets out to discover extraordinary places in remote and often difficult to access areas, traveling on the road beyond human civilization for days. He removes spatial landmarks, alternately erasing the ground and horizon to un hinge any sense of direction. Light and shadow, pattern and structure build up to an impressionistic hymn— infinite, without a center, without beginning or end.

Hennek presents the woods as a divine, mystical architecture which we experience as well as see. Through a graphic style that sublimates the landscape into pure abstraction, he eliminates the border between painting and photography, revealing the soul of a landscape— one that is unique, indivisible and an integral part of nature.

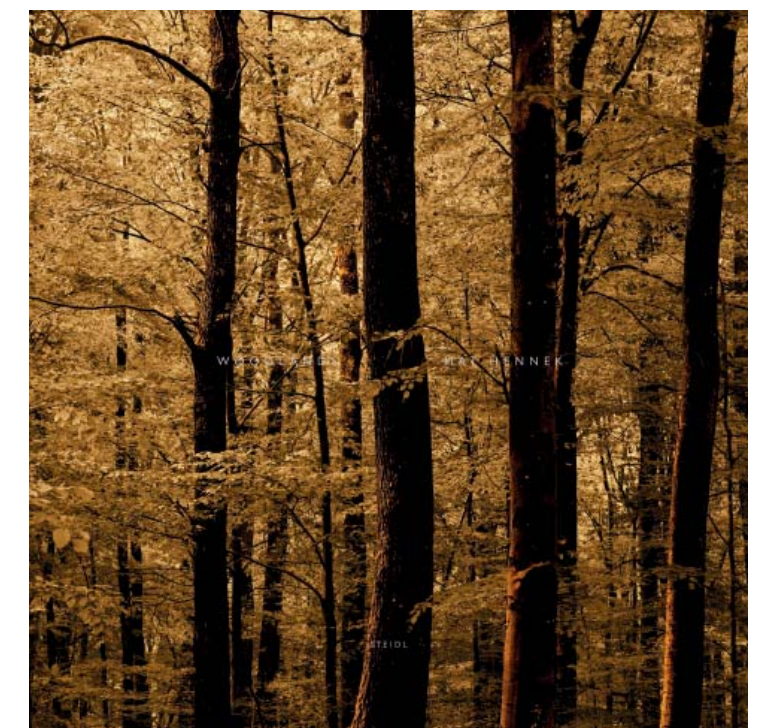
*Through Mat Hennek's photographs, we penetrate a series of mysterious circles evoking both the womb of the earth and the infinite cycle of life. In beauty, there is a powerful spiritual path. Indeed, man is not needed in these works, as it is the viewer who becomes wholly integrated in the bosom of nature.*

— Laureline Amanieux

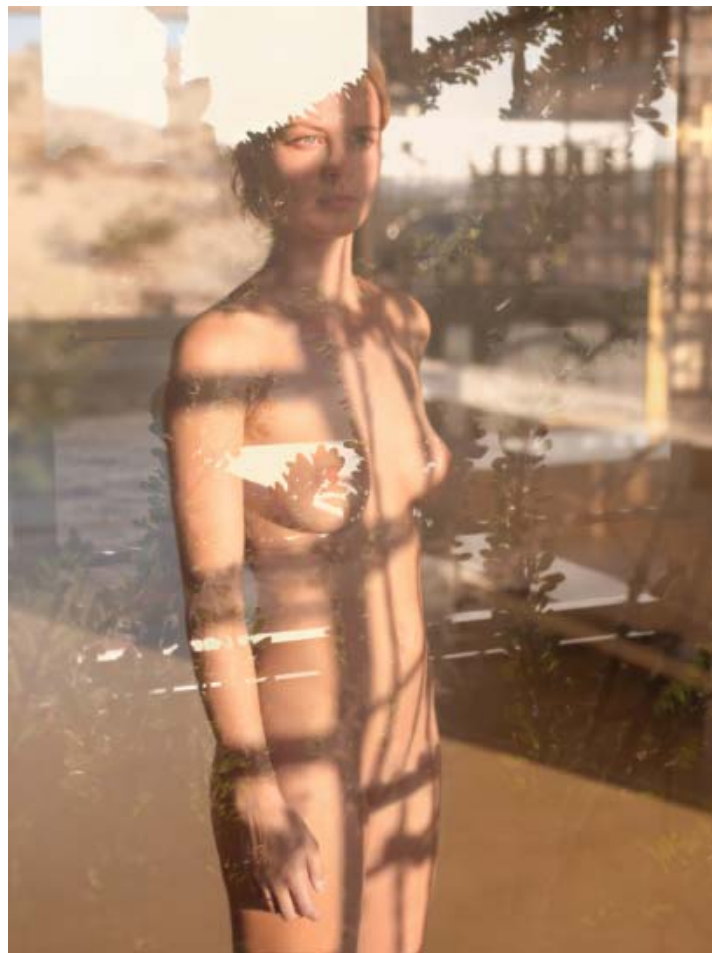
## Mat Hennek Woodlands

Book design by Steidl  
96 pages  
13.4 x 14.2 in. / 34 x 36 cm  
48 color photographs  
Four-color process  
Clothbound hardcover

€ 65.00 / £ 58.00 / US\$ 75.00  
ISBN 978-3-95829-178-2







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

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

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

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

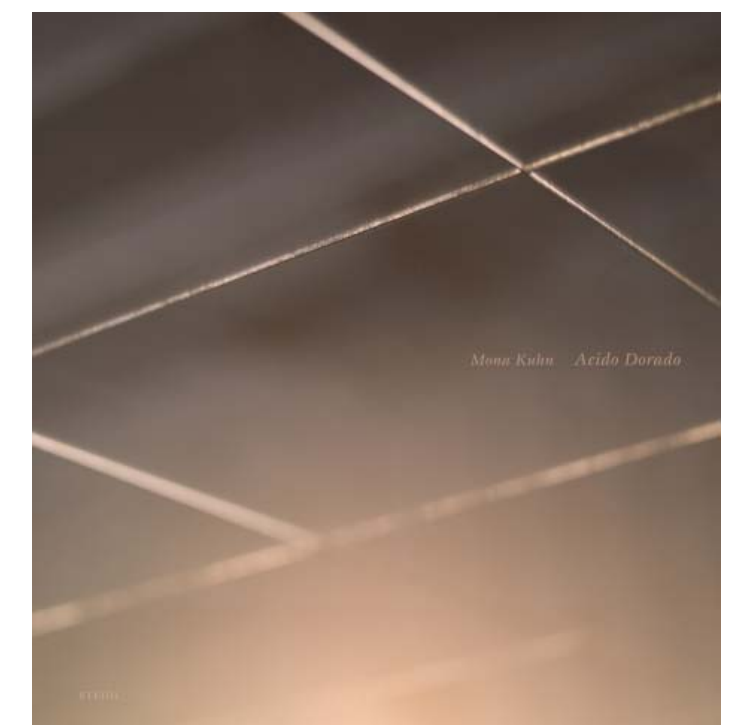
—Mona Kuhn



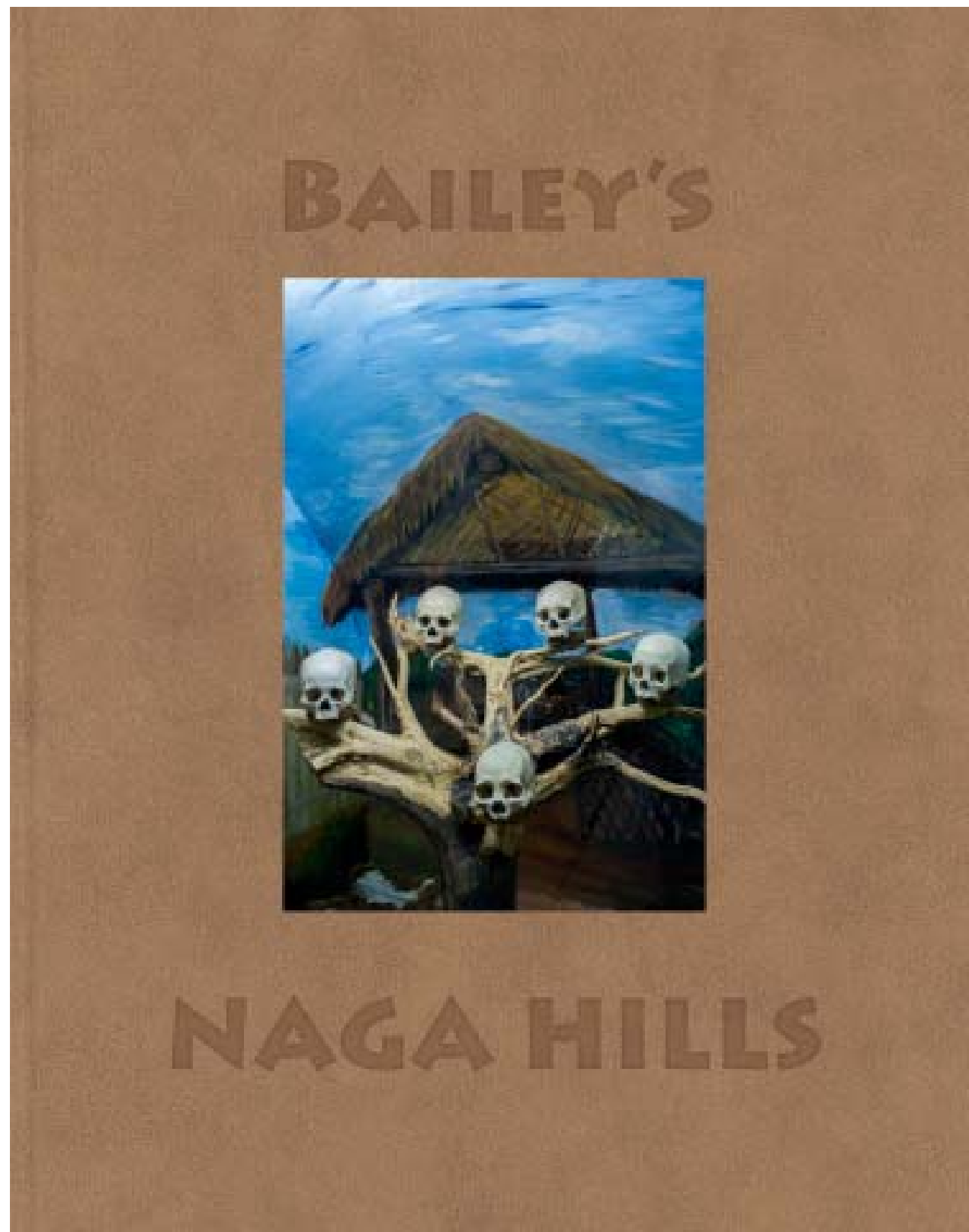
## Mona Kuhn *Acido Dorado*

Book design by Mona Kuhn and Gerhard Steidl  
96 pages  
11.7 × 12.2 in. / 29.7 × 31 cm  
60 color and black and white photographs  
Four-color process  
Clothbound hardcover with dust jacket

€ 45.00 / £ 38.00 / US\$ 50.00  
ISBN 978-3-95829-180-5







David Bailey, born in London in 1938, is one of the most successful photographers of his generation, and his career, in and beyond photography, spans sixty 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) and *Bailey's East End* (2014).

This book is David Bailey's portrayal of the landscapes and personalities of the mystical and densely forested Naga Hills, part of the complex mountain barrier between India and Myanmar (Burma), and home to the Naga tribes, "those with pierced ears" in Burmese. Bailey's desire to visit the Naga Hills has been with him since youth, yet access had been continually restricted because of war and unrest—until 2012 when that wish finally became a reality.

Bailey had initially wanted to photograph the story of the last headhunters in the region, but in typical Bailey style, he needed to improvise when things didn't quite go to plan: he recalls for example cutting through difficult terrain (at times needing to walk beside the four-wheel drives), becoming lost for hours, only to be discovered by armed men who directed him to a party at a guard post, where he proceeded to dance the night away with the soldiers...

This is the newest book exploring Bailey's ongoing fascination with India, the previous being his *Delhi Dilemma* of 2012, and by no means the last—for in Bailey's words, "India seems endless."

*Why the Naga Hills first, where is this land of mystery? Mostly in my imagination. A place that no one I knew had been to ... did I read of it in the two years I spent doing national service in Malaya and Singapore? It had no pyramids on the Nile, no hidden city in the Himalayas like Shangri-La. It's most likely I read about it in the writings of Rudyard Kipling.*

— David Bailey

## David Bailey Bailey's Naga Hills

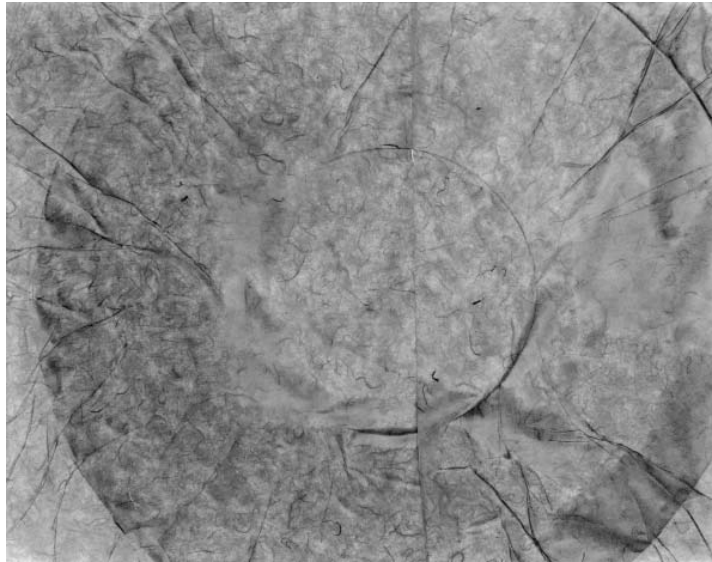
Texts by David Bailey and William Dalrymple  
Book design by David Bailey  
160 pages  
10.2 x 13 in. / 26 x 33 cm  
140 black-and-white and color photographs  
Four-color process  
Imitation leather hardcover with a tipped-in photo

€ 38.00 / £ 32.00 / US\$ 45.00  
ISBN 978-3-95829-170-6



Bailey in Nagaland 2012 © David Bailey / Fenton Bailey





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

In *on | auf* the Swedish artist Mikael Olsson undertakes a photographic interpretation of the Swiss architects Herzog & de Meuron's and the Chinese artist Ai Weiwei's temporary pavilion at the Serpentine Gallery in London.

By investigating the traces of their creative processes in their archives, and exploring the relation between the structure and its various contexts, Olsson creates images that follow and go beyond the object—a visual narrative uncovering issues of memory, identity and perception.

The book includes an essay by author Péter Nádas entitled *Loaned Landscapes, Borrowed Objects. The Space of the Image and the Image of Space in Mikael Olsson's Photography*.

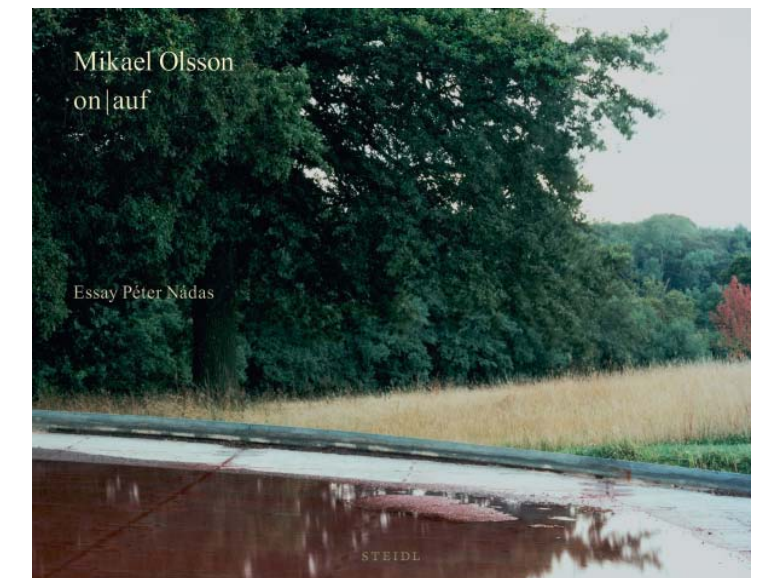
*In his images Mikael Olsson is fascinated by the tension between visual constituents and visual conventions, the reality of perception and the reality of vision, of the concrete and the abstract.*

— Péter Nádas

## Mikael Olsson on | auf

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

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



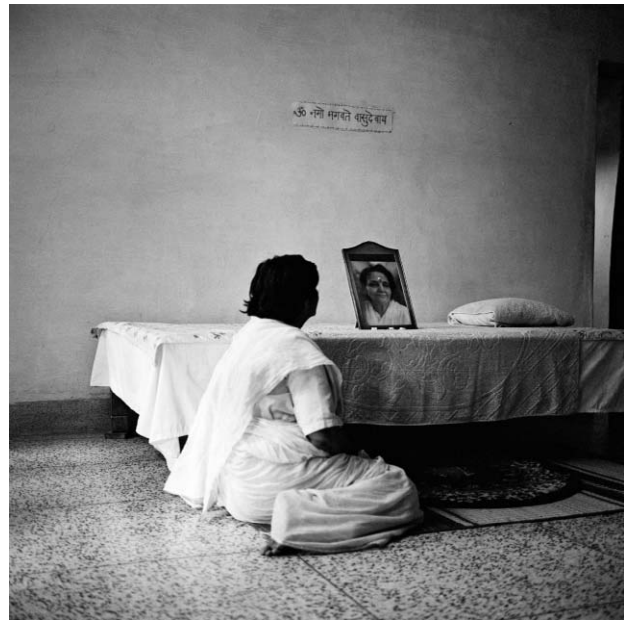




Vol. 1 Museum of Furniture



Vol. 2 Museum of Photography



Vol. 3 Little Ladies Museum



Dayanita Singh was born in New Delhi in 1961 and studied at the National Institute of Design in Ahmedabad and the International Center of Photography in New York. Singh's exhibitions include those at the Serpentine Gallery in London, Hamburger Bahnhof in Berlin, the Hayward Gallery in London, the Art Institute of Chicago, and the Museum für Moderne Kunst in Frankfurt. In 2013 Singh represented Germany at the Venice Biennale. Bookmaking is central to her practice. Singh's books with Steidl include *Privacy* (2004), *Go Away Closer* (2007), *Sent a Letter* (2008), *Dream Villa* (2010), *File Room* (2013) and *Museum of Chance* (2014).

In *Museum Bhavan* Dayanita Singh creates a new space between publishing and the museum, an experience where books have the same if not greater artistic value than prints hanging on a gallery wall. Consisting of nine individual "museums" in book form, *Museum Bhavan* is a miniature version of Singh's traveling exhibition of the same name whose prints are placed in folding expanding wooden structures (her "photo-architecture"), which she likes to interchange at will.

The images in *Museum Bhavan*—old and new, intriguingly literal and suggestive—have been intuitively grouped into lyrical chapters in a visual story such as "Little Ladies Museum" and "Ongoing Museum," as well as more specific series like "Museum of Machines." Following her *Sent a Letter* (2008), the starting point for this project, the books are housed in a handmade box and fold out into accordion-like strips which Singh encourages viewers to install and curate as they wish in their own homes. The exhibition thus becomes a book, and the book becomes an exhibition.

*Photography, at its best, speaks where words cannot go.*  
— Dayanita Singh

## Dayanita Singh Museum Bhavan

Interviews by Aveen Sen and Gerhard Steidl  
Book design by Dayanita Singh, Gerhard Steidl  
and Duncan Whyte  
3.5 × 5.4 in. / 9 × 13.7 cm

Vol. 1 Museum of Furniture  
27 pages  
27 black-and-white photographs

Vol. 2 Museum of Photography  
27 pages  
27 black-and-white photographs

Vol. 3 Little Ladies Museum  
27 pages  
27 black-and-white photographs

Vol. 4 Museum of Men  
27 pages  
27 black-and-white photographs

Vol. 5 Ongoing Museum  
27 pages  
27 black-and-white photographs

Vol. 6 Godrej Museum  
27 pages  
27 black-and-white photographs

Vol. 7 Printing Press Museum  
27 pages  
27 black-and-white photographs

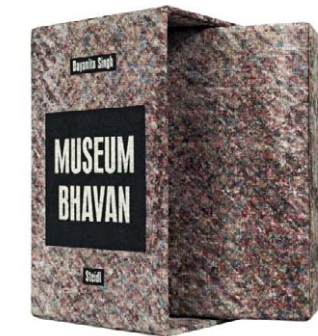
Vol. 8 Museum of Vitrines  
27 pages  
26 black-and-white photographs

Vol. 9 Museum of Machines  
27 pages  
26 black-and-white photographs

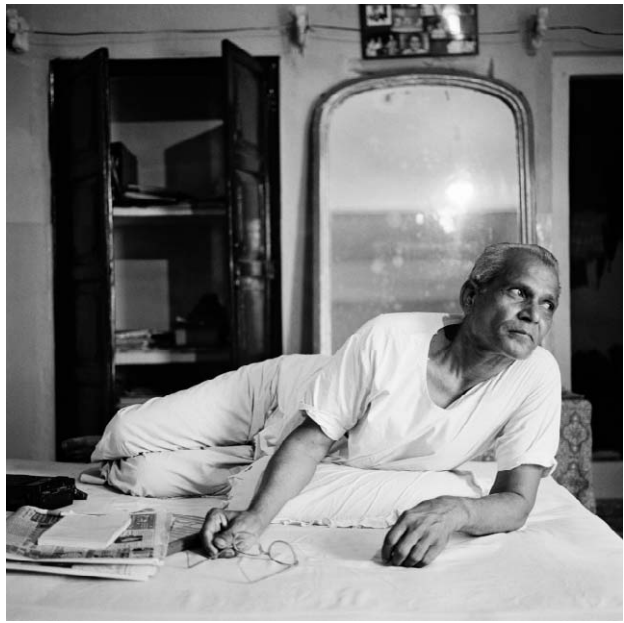
Vol. 10 Conversation Chambers  
55 pages

Tritone  
Ten accordion-fold books housed in  
a handmade, clothbound clamshell box

€ 65.00 / £ 55.00 / US\$ 75.00  
ISBN 978-3-95829-161-4







Vol. 4 Museum of Men



Vol. 7 Printing Press Museum



Vol. 5 Ongoing Museum



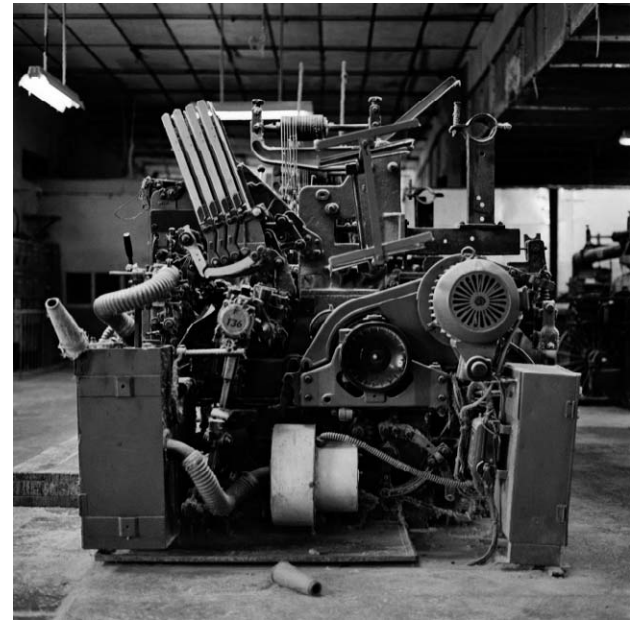
Vol. 8 Museum of Vitrines



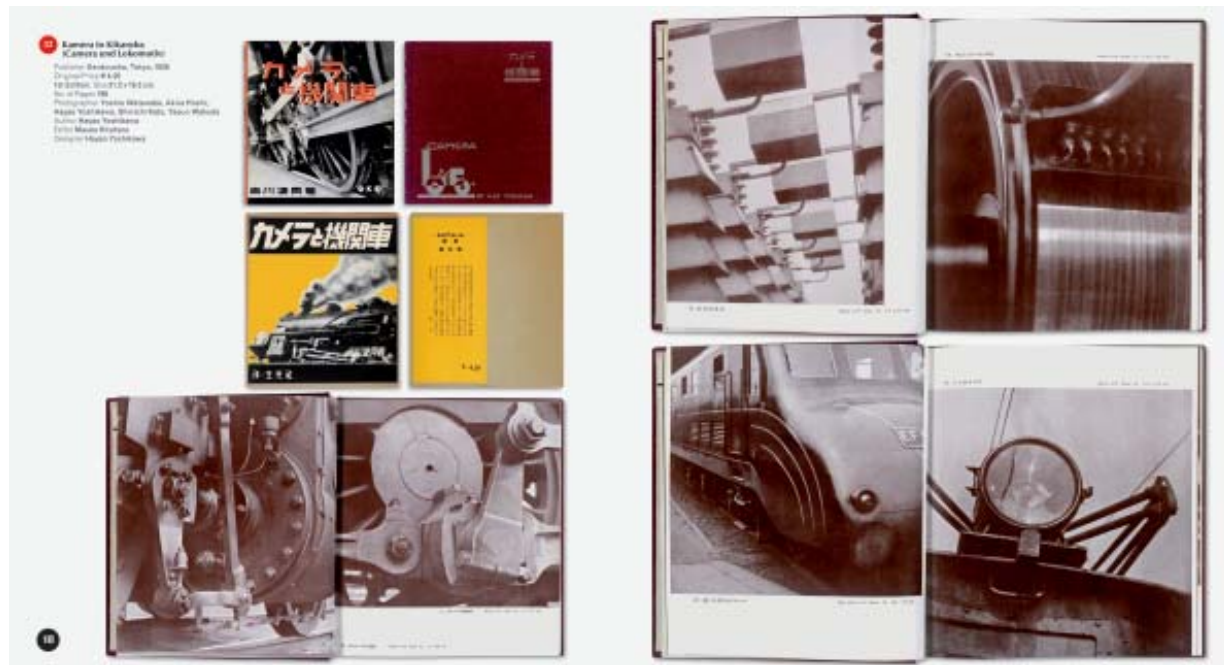
Vol. 6 Godrej Museum



Vol. 9 Museum of Machines







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

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

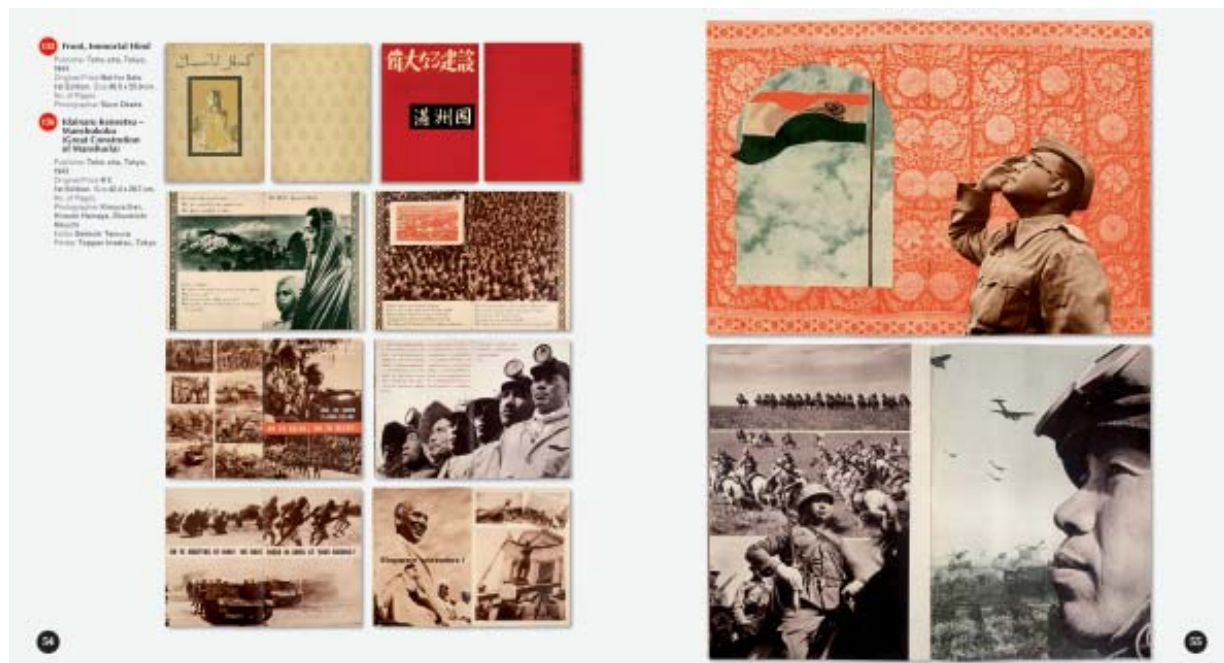
This book illustrates the development of photography as seen in photo publications in Japan—from the time of influence by European and American pictorialism, the German Bauhaus and Imperial military propaganda, to the complete collapse and destruction of the country in 1945. Then followed a new beginning: with the unique self-determination of a young generation of photographers and visual artists highlighted by the "Provoke" style as well as protest and war documentation of the late 1950s to the early '70s, the signature Japanese photobook, as we have come to know it, was born. With detailed information and illustrations of over 400 photo publications, an introduction by Kaneko Ryuichi and essays by Fujimura Satomi, Duncan Forbes, Manfred Heiting, Mitsuda Yuri, Lizawa Kotaro, Shirayama Mari and Matthew S. Witkovsky, this is the first extensive English-language survey of Japanese photobooks of this period.



### Kaneko Ryuichi and Manfred Heiting The Japanese Photobook, 1912–1980

Edited by Manfred Heiting  
Introduction by Kaneko Ryuichi  
Essays by Fujimura Satomi, Duncan Forbes, Manfred Heiting, Mitsuda Yuri, Lizawa Kotaro, Shirayama Mari and Matthew S. Witkovsky  
Concept and book design by Manfred Heiting  
English text with Japanese translation  
516 pages  
10.5 x 11.3 in. / 26.6 x 28.8 cm  
Over 3,000 color illustrations  
Four-color process  
Hardcover

€ 125.00 / £ 98.00 / US\$ 145.00  
ISBN 978-3-95829-176-8







Gloria Katz and Willard Huyck are filmmakers whose writing credits include *American Graffiti*, *Lucky Lady*, *French Postcards*, *Best Defense*, *Indiana Jones and the Temple of Doom*, and *Radioland Murders*. They also worked on the screenplays for the original *Star Wars* and the first *Mission Impossible*. Both are members of the Writers Guild of America and the Academy of Motion Picture Arts and Sciences. The Huycks have been collecting Japanese photography since 2002 and have assembled an encyclopedic collection of images from the nineteenth century to the present.

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

## Willard Huyck and Gloria Katz Views of Japan

Edited by Manfred Heiting  
Text by Willard Huyck and Gloria Katz  
Concept and book design by Manfred Heiting  
144 pages  
13.6 x 9.7 in. / 34.6 x 24.6 cm  
120 black-and-white and color photographs  
Four-color process  
Silkbound hardcover housed in a slipcase

€ 75.00 / £ 68.00 / US\$ 80.00  
ISBN 978-3-95829-177-5

Most collectors have their own unique attractions and approaches to the objects of their collecting. This volume features the adventures of Gloria Katz and Willard Huyck, two renowned filmmakers who began collecting Japanese photography more than a decade ago, and whose ongoing hunt seems indeed like a Hollywood movie. A memoir about their love of Japanese photography and their experiences collecting it, *Views of Japan* makes available a selection of rare masterpieces from their extensive collection, along with a personal "script" recounting how they scouted, debated, selected and ultimately acquired many of the works. This was no small undertaking considering the rarity of some of the images, particularly those taken before the 1970s. The result is a distinctly personal presentation of one of the great private collections of Japanese photography in the world.







Nan Goldin was born in Washington, D.C., in 1953 and is one of the eminent photographers of our times. She studied at the Museum of Fine Arts in Boston and since 1982 has visited and worked in Europe on a regular basis. Goldin received the Hasselblad Photography Award in 2007, and today lives in Berlin, New York and Paris.

*The Beautiful Smile* is a reprint of the out-of-print book originally published on the occasion of Nan Goldin's Hasselblad Award of 2007. Adopting the direct aesthetics of snapshot photography, Goldin has been documenting her own life and that of her friends for more than forty years. Her intimate and formally beautiful photographs focus on the urban scene in New York and Europe in the 1970s, '80s and '90s, a period dramatically marked by HIV and AIDS. Her practice of photography as memoir, as a means of protection against loss and as an act of preservation, as well as her use of the slide show, resonates in the work of photographers of recent generations.

*The Beautiful Smile is my favorite book.*  
— Nan Goldin

## Nan Goldin The Beautiful Smile

Edited by Walter Keller, Jack Ritchey and Gerhard Steidl  
Book design by Nan Goldin, Sarah Winter and Gerhard Steidl  
160 pages  
9.8 × 10.6 in. / 25 × 27 cm  
150 color and black-and-white photographs  
Four-color process  
Clothbound hardcover with a tipped-in photo

€ 35.00 / £ 28.00 / US\$ 40.00  
ISBN 978-3-95829-174-4







Born in 1971, Tomasz Gudzowaty is a Polish documentary and portrait photographer who has won many major international photography competitions, including World Press Photo and Pictures of the Year International. He has spent the last two decades pursuing diverse subjects from wildlife to social issues and sport, creating a body of work with a consistent visual message and intellectual vision. His photography has been exhibited globally and published in magazines and newspapers such as *Max*, *L'Equipe*, *Newsweek*, *Forbes*, *Time*, *Photo*, *GQ*, *The Guardian*, *National Geographic*, *British Journal of Photography* and *Vogue Italia*. Steidl has published Gudzowaty's *Beyond the Body* (2016) and *Closer* (2016).

This book by Tomasz Gudzowaty, a photographer otherwise known for impeccably crafted black-and-white images, is a bold and unexpected attempt to embrace the aesthetics of chance, hidden in what he once considered a byproduct of his artistic process. Polaroid Type 55 film—which produced instant positive prints in addition to negatives—was a cult favorite of photographers using large-format cameras until 2008 when Polaroid announced it would cease production of all instant film. Imperfect, over- or underexposed, scratched and sometimes barely legible, the positive prints were usually discarded or kept as rough proofs to aid the selection of negatives to print. Here, they stand as works of art all their own.

*The practice of examining the instant contact sheets right after shooting a photo made me extra sensitive to the hidden potential of yet undeveloped images. And I also realized that imperfection is an essential part of photography, a price for faithfulness to the nature of the medium, which is, in a sense, a haphazard interpretation of a moment. The contact proofs are literally proof of that.*

— Tomasz Gudzowaty



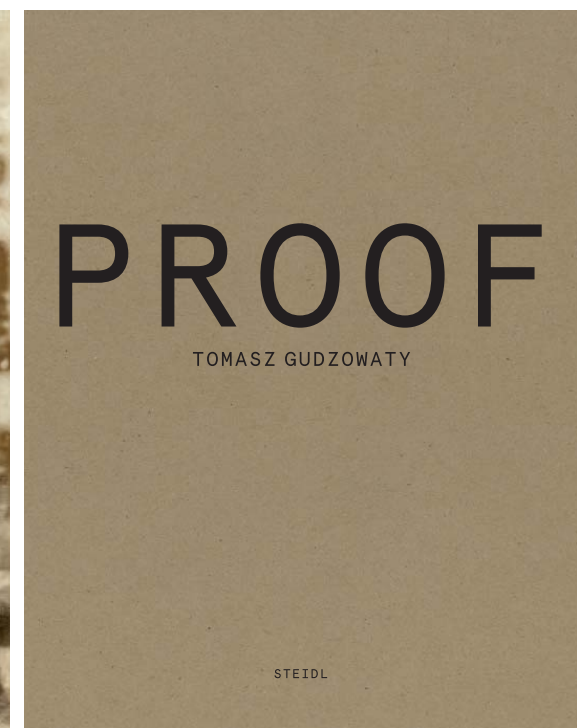
## Tomasz Gudzowaty Proof

With a text by Manfred Heiting  
Book design by Gerhard Steidl  
160 pages  
8.5 × 11 in. / 21.5 × 28 cm  
270 colour and black-and-white photographs  
Four colour process  
Japanese-bound softcover housed  
in a cardboard box

€ 30.00 / £ 25.00 / US\$ 35.00  
ISBN 978-3-95829-164-5



Book



Box





Born in 1971, Tomasz Gudzowaty is a Polish documentary and portrait photographer who has won many major international photography competitions, including World Press Photo and Pictures of the Year International. He has spent the last two decades pursuing diverse subjects from wildlife to social issues and sport, creating a body of work with a consistent visual message and intellectual vision. His photography has been exhibited globally and published in magazines and newspapers such as *Max*, *L'Equipe*, *Newsweek*, *Forbes*, *Time*, *Photo*, *GQ*, *The Guardian*, *National Geographic*, *British Journal of Photography* and *Vogue Italia*. Steidl has published Gudzowaty's *Beyond the Body* (2016) and *Closer* (2016).

This monograph presents a selection of Tomasz Gudzowaty's iconic pictures which have won him numerous awards and international recognition, alongside previously unpublished material. *Photography as a New Kind of Love Poem* contains two decades of work by Gudzowaty, who dexterously explores a wide range of genres and formats – from social documentary to portraiture, from wildlife to sport, from austere black-and-white pictures in the tradition of photojournalism to sophisticated color compositions. In editing the book, Gudzowaty eschews chronological or thematic order for a sequence shaped by moods and relationships, all unified by his consistent and engaging investigation of the world and human condition.

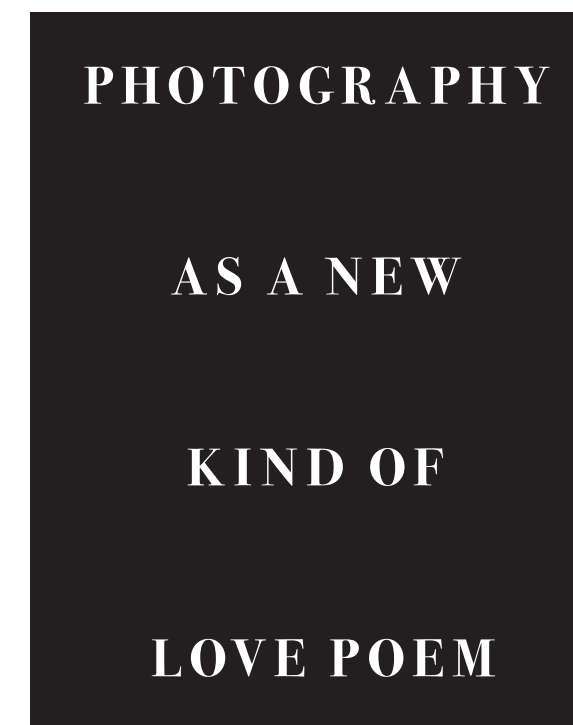
*Tomasz Gudzowaty shows us and his beloved wife another aspect of the world. It is not about the gilded part of it. The interest of this book is that he views the world in a way we may be inclined not to admit among our aesthetic values and standards. His images have a great force and at the same time a strong emotional value.*

– Karl Lagerfeld

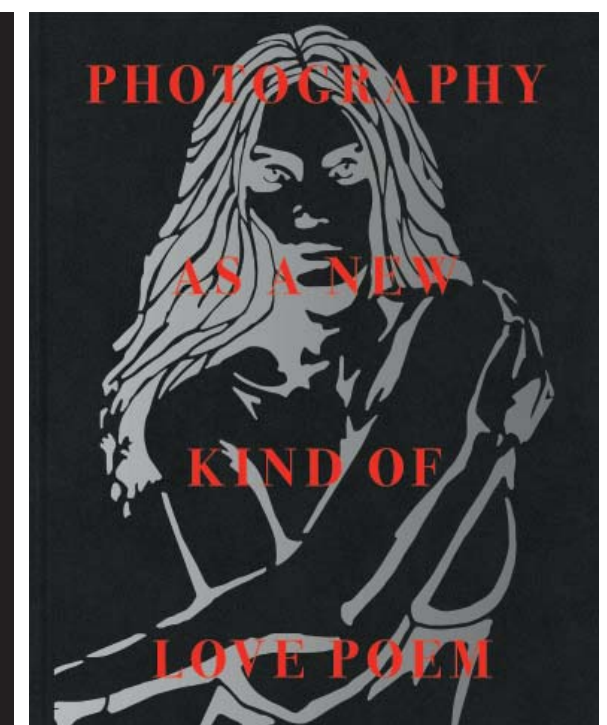
## Tomasz Gudzowaty Photography as a New Kind of Love Poem

Foreword by Karl Lagerfeld  
Text by Tomasz Gudzowaty  
Book design by Marek Mielnicki  
336 pages  
12.2 × 15 in. / 31 × 38 cm  
246 black-and-white and 2 color photographs  
Tritone and four-color process  
Leatherbound hardcover with printed acetate dust jacket, housed in a slipcase

€ 78.00 / £ 65.00 / US\$ 85.00  
ISBN 978-3-95829-041-9



Slipcase



Book





Born in Rome, Alessandra Borghese has organized exhibitions including "Tamara de Lempicka," "Leni Riefenstahl" and "Seduction: from Boucher to Warhol," as well as the first display in Italy of Mexican artists including Kahlo, Rivera and Orozco. Borghese furthermore works as an author and freelance journalist; her books include *Noblesse oblige* (2001), *In the Footsteps of Joseph Ratzinger* (2008) and the novel *La Padrona* (2013). Since 2013 Borghese has collaborated with Louis Vuitton on communications and special projects.

Born in Milan, Alessandra d'Urso studied photography at the International Center of Photography and film at the New York Film Academy. D'Urso's work has appeared in publications including *French Vogue*, *Vanity Fair* and *L'Officiel*, and her clients include Louis Vuitton, Ray Ban, Inès de la Fressange and Each x Other. D'Urso has exhibited throughout France and Italy, including a solo show at the Museum of Contemporary Art in Palermo.

This book is an homage to travel and friendship, showing intimate and refined weekends spent between friends in some of the world's most beautiful and exclusive locations. Conceived by Alessandra Borghese, *For Friends* contains photos by Alessandra d'Urso in settings such as the Borghese palace in Montevettolini, Jacques Garcia's Château du Champ-de-Bataille in Normandy, and private islands on the Rosario archipelago in Cartagena. Here we glimpse a cosmopolitan mix of artists, designers, writers, entrepreneurs and aristocrats (to name just a few) enjoying private moments of leisure and conversation. Each of the nine weekends is presented in an individual booklet, which together form a meditative photographic diary.

With an emphasis on suggestive, seemingly insignificant details of the landscape and portraiture—the sparkle of the ocean, a subtle gesture—*For Friends* celebrates a simple, elegant approach to life, one shaped by cultural traditions, the charm of the voyage and the potential of the future. In Guy de Maupassant's words, "Travel, like dreams, is a door that opens from the real world into a world that is yet to be discovered."

*Friendship is a journey. It is about stepping outside or beyond ourselves to enter the world of the other.*

— Alessandra Borghese

## Alessandra Borghese and Alessandra d'Urso For Friends

Text by Alessandra Borghese  
Photographs by Alessandra d'Urso  
Book design by Alessandra Borghese, Alessandra d'Urso, Gerhard Steidl and Duncan Whyte  
4.9 x 7.3 in. / 12.5 x 18.5 cm

Vol. 1 Conca dei Marini: 56 pages  
32 black-and-white photographs

Vol. 2 Montevettolini: 40 pages  
23 black-and-white photographs

Vol. 3 Cartagena: 48 pages  
29 black-and-white photographs

Vol. 4 Honolulu: 48 pages  
28 black-and-white photographs

Vol. 5 Abusir: 48 pages  
30 black-and-white photographs

Vol. 6 Fuente Rey: 48 pages  
30 black-and-white photographs

Vol. 7 Champ-de-Bataille: 48 pages  
27 black-and-white photographs

Vol. 8 Panarea: 56 pages  
34 black-and-white photographs

Vol. 9 Corfu on the Ohana: 56 pages  
32 black-and-white photographs

Vol. 10 Text booklet: 12 pages  
Quadratone

Ten flexible hardcover books in a handmade clamshell box  
€ 95.00 / £ 80.00 / US\$ 95.00  
ISBN 978-3-95829-133-1







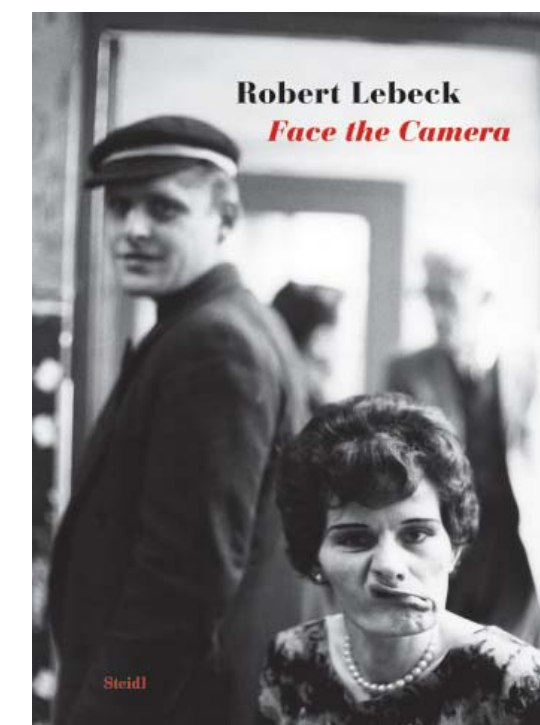
Robert Lebeck, born in 1929 in Berlin, studied ethnology before turning to photography. For three decades he traveled widely as a photojournalist for *Stern*, interrupted only by a short interlude as the editor-in-chief for photography at *GEO*. He received the Dr. Erich Salomon Award from the German Photographic Society in 1991 and the first Henri Nannen Award in 2007 for his life's work. Also an avid photo collector, Lebeck died in 2014.

Among the most esteemed German photojournalists of the postwar period, Robert Lebeck used his charisma and mischievous nature to instantly and naturally connect with his subjects. He made no distinction between rich or poor; in front of his camera, all were equal. His photographs of celebrities and world leaders such as Elvis Presley, Woody Allen, Romy Schneider and Willy Brandt have long been lodged in Germany's collective visual memory.

In this book, Lebeck's wife, archivist and closest creative companion, Cordula Lebeck, has collected a stunning array of mostly unpublished photographs from the late 1950s to the '70s. *Face the Camera* allows us to discover Lebeck's endless sense of wonder and ferocious curiosity for everyday life in a time of great change.

## Robert Lebeck *Face the Camera*

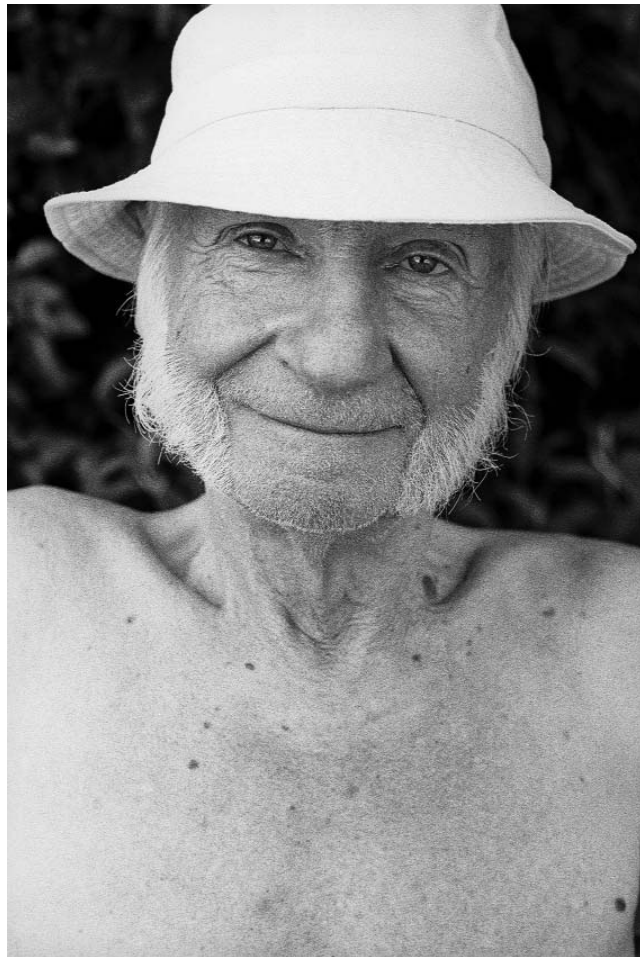
Edited by Cordula Lebeck  
Text by Kerstin Stremmel  
Book design by Cordula Lebeck  
and Gerhard Steidl  
208 pages  
8.3 × 11.4 in. / 21 × 29 cm  
130 black-and-white photographs  
Tritone  
Hardcover  
€ 34.00 / £ 28.00 / US\$ 40.00  
ISBN 978-3-95829-165-2



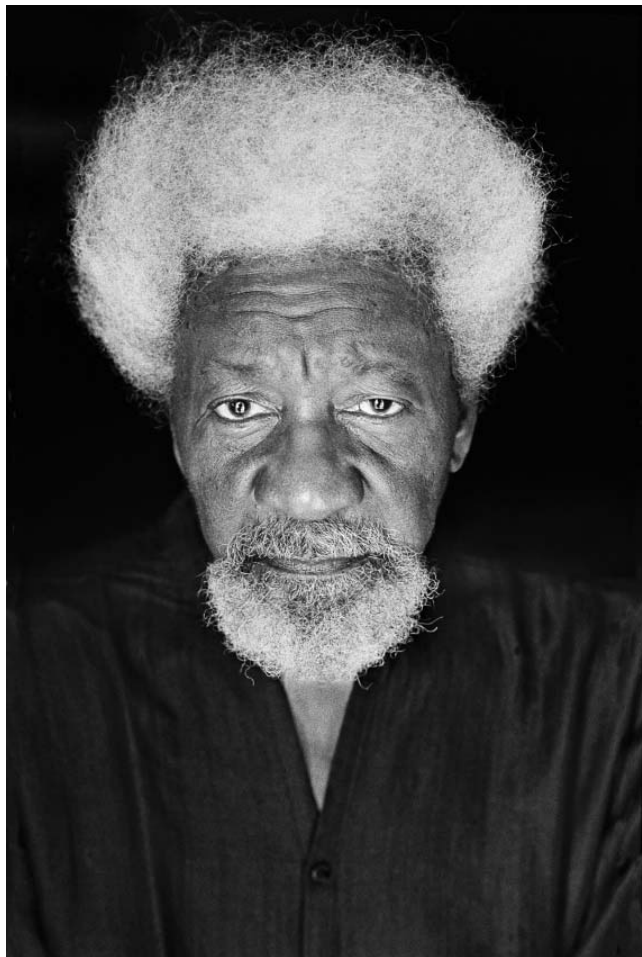




Angus Deaton



Hans G. Dehmelt



Wole Soyinka



Malala Yousafzai

Peter Badge was born in 1974 and studied art history in Berlin. He initially worked as a freelance photographer for various magazines and soon began developing his own projects. With portraiture as his primary focus, Badge has photographed artists, scientists and politicians to create photographic series such as "Men on the Moon-From Armstrong to Aldrin," "Icons of Economy" and "Philanthropists." Since 2012 Badge has also been photographing all recipients of the Turing Award, the Abel Prize, the Fields Medal and the Nevanlinna Prize. Badge is Honorary Consul General of the Democratic Republic of Timor-Leste in Germany.

In 2000 Peter Badge embarked on a long-term project to photograph every living Nobel Laureate. Commissioned by the Lindau Nobel Laureate Meetings in cooperation with the Smithsonian Institution, the National Portrait Gallery in Washington, D.C., as well as the Deutsches Museum and co-funded by the Klaus Tschira Stiftung, this project has taken Badge across the globe, to the laureates' homes, labs and working places as well as holiday destinations. In this remarkable array of portraits of some of the world's most accomplished individuals, the photographer shows us the faces of impressive personalities whose scientific expertise provides the bedrock of their teaching. As well-respected representatives of the scientific community they stand for continuing study and the addressing of universal issues. Their bright eyes convey their shared strength and reveal their endeavours.

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

In cooperation with the Lindau Nobel Laureate Meetings

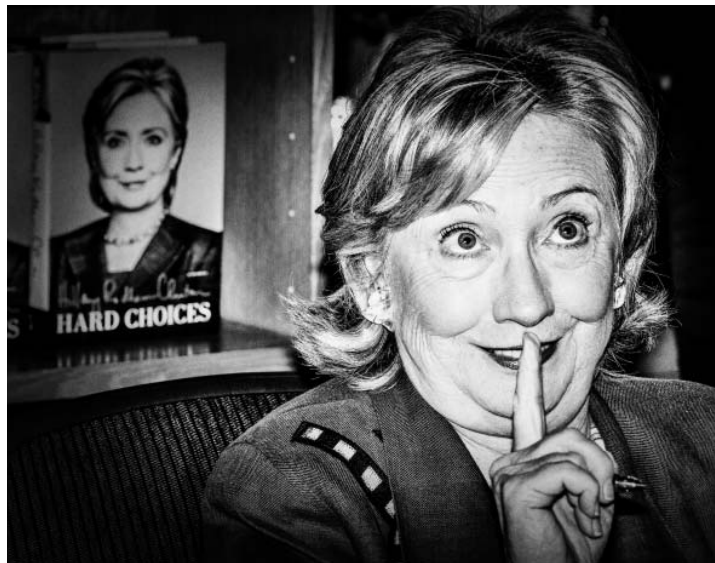
## Peter Badge Nobel Heroes

Book design by Victor Balko  
Book 1: 420 pages  
Book 2: 420 pages  
9.4 x 10.2 in. / 24 x 26 cm  
395 black-and-white photographs  
Quadratone  
Two clothbound hardcover books  
housed in a slipcase

€ 85.00 / £ 75.00 / US\$ 100.00  
ISBN 978-3-95829-192-8







*There are no bad pictures; that's just how your face looks sometimes.  
— Abraham Lincoln*

Mark Peterson is a photographer based in New York City. His work has been published in *The New York Times Magazine*, *New York, Fortune*, *Time*, *ESPN The Magazine*, *Geo* as well as many others. His numerous awards include a W. Eugene Smith support grant for his photographs of revolving-door alcoholics. Peterson's work has been featured in numerous exhibitions including his pictures of lowriders shown in "Museums Are Worlds" at the Louvre in 2012. Peterson's book *Acts Of Charity* was published in 2004.

Over the past two years Mark Peterson has photographed American presidential candidates as they lead rallies, meet with voters and plead for votes. He started shortly before the government shutdown in 2013 at a Tea Party rally at the US Capitol, when politicians were railing against President Obama and the Affordable Care Act—a show to get a sound bite into the next news cycle.

Since then Peterson has followed the political spin as it approaches the November 2016 election. Donald Trump's entrance into the race—taking control of TV talking heads and making the media his press agent—is true political theatre. In a similar gesture, Bernie Sanders raised an arm in a power salute to waiting photographers after giving a speech in New Hampshire.

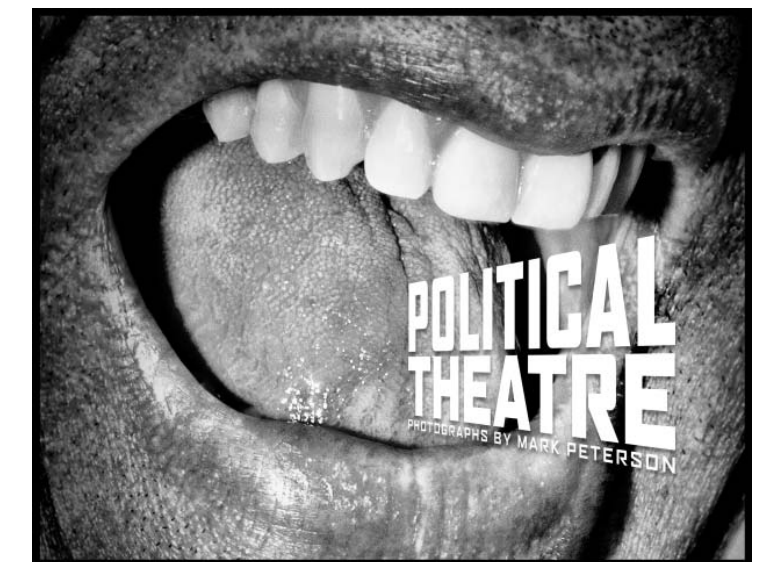
Peterson pulls back the curtain on such performances to show these politicians as they really are. Although they are in plain sight, they hide behind words and carefully arranged imagery to project their vision of America. Peterson cuts through such staging and reveals the cold, naked ambition for power.

*Mark Peterson's way of looking—with a raucous wit, and an eye for the scary and the absurd—is meant for our current political moment. His photographs will stand as a defining portrait of an unsettling time.  
—Joanna Milter, Director of Photography, The New Yorker*

### Mark Peterson Political Theatre

Book design by Mark Peterson and Gerhard Steidl  
144 pages  
9.5 × 11 in. / 24 × 28 cm  
120 color and black-and-white photographs  
Tritone  
Clothbound hardcover

€ 35.00 / £ 28.00 / US\$ 40.00  
ISBN 978-3-95829-183-6





# The Nassau Guardian

1844 — FIRST in News, FIRST in Advertising, FIRST in Circulation — 1962

SECTION B

NASSAU, BAHAMAS, FRIDAY, FEBRUARY 16, 1962

20 PAGES

## PARADISE ISLAND



MR. HUNTINGTON HARTFORD,  
Developer of Paradise Island

**—A New And Exciting Chapter Begins**

Huntington Hartford (1911-2008) was an American businessman, developer, philanthropist, theatre and movie producer, as well as an art collector and museum founder.

Juliet Hartford is the daughter of A&P heir Huntington Hartford, great-granddaughter of George Huntington Hartford I the founder of the A&P supermarket, and great-niece of John and George Hartford. Juliet Hartford attended Le Rosey in Gstaad, Switzerland, has inherited her father's estate and is running it.

This book is the career and life story of the A&P heir and American businessman Huntington Hartford (1911-2008), as told by his daughter Juliet Hartford. Huntington Hartford's grandfather founded the Great Atlantic & Pacific Tea Company (A&P supermarket) in 1859 and his two uncles built it into the world's largest retail empire. A&P became a beloved staple of American life and Huntington Hartford was a symbol of it.

Using a wealth of photographs and visual documents including press clippings and advertisements, the book traces Hartford's life from a boy in Newport, Rhode Island, to his years at Harvard where he was known as the world's richest college boy, his time in the US Coastguard during World War II, his Hollywood career producing movies and opening the Huntington Hartford Theatre, to his founding of the oil shale company Tosco and developing Paradise Island in the Bahamas in the 1960s. In Juliet Hartford's words Huntington Hartford was a cultural and popular hero, "always at the forefront and on the cutting edge. He created a hurricane and walked straight through it, and he changed the world."

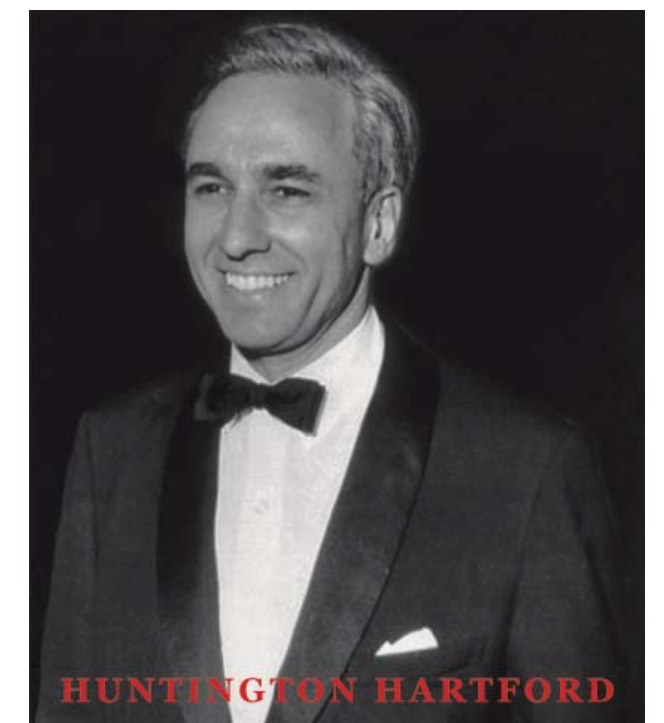
*Growing up with my father was extraordinary. He had a brilliant sense of humor and was a charismatic genius. People hung on his every word. He started a cultural revolution and he represented a Great America.*

—Juliet Hartford

### Juliet Hartford Huntington Hartford

Text by Juliet Hartford  
Book design by Juliet Hartford  
and Gerhard Steidl  
208 pages  
11.2 x 13 in. / 28.5 x 33 cm  
180 color images  
Four-color process  
Hardcover

€ 48.00 / £ 40.00 / US\$ 50.00  
ISBN 978-3-95829-163-8







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

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

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

## Lois Hechenblaikner *Volksmusik*

Texts by Wolfgang Ullrich and  
Martin Hochleitner  
Book design by Steidl Design  
144 pages  
11.6 x 11.6 in. / 29.5 x 29.5 cm  
120 color photographs  
Four-color process  
Softcover with dust jacket

€ 40.00 / £ 35.00 / US\$ 45.00  
ISBN 978-3-95829-175-1







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 fifty years, and his work is held in numerous private and public collections. His books at Steidl include *Birds* (2001), *The Photographs, so far* (2003), *Hot Dream (52 Books)* (2008), and *A Printmaker's Document* (2013).

Perhaps more than any other artist of his generation, Jim Dine is fascinated with the technical processes of printing, particularly with its experimental aspects that cannot be planned to the last detail. Dine often combines the most varied of printing techniques on the same sheet of paper, creating completely new methods of working with the printing plate—often in collaboration with master printers such as Aldo Crommelynck, Kurt Zein and Michael Woolworth. This book explores seven work series in the spectrum of Dine's printmaking, from his famous hearts, to his ongoing exploration of the self-portrait and his fascination with the story of Pinocchio. Two essays offer an insight into the technical particularities of Dine's prints and the importance of his collaborations with printers. *About the Love of Printing* furthermore presents all prints created by Dine since 2001, filling a crucial gap in the documentation of his graphic oeuvre.

*When printing you hope for the best, and when that doesn't work, you hope for something new.*

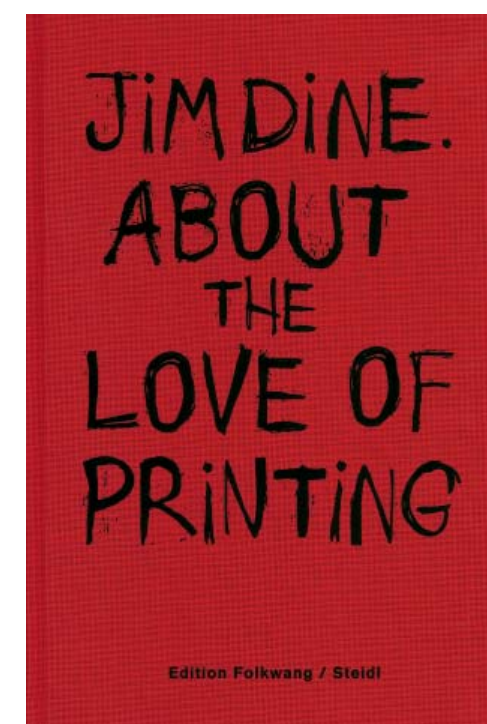
— Jim Dine

Co-published with Museum Folkwang, Essen

### Jim Dine About the Love of Printing

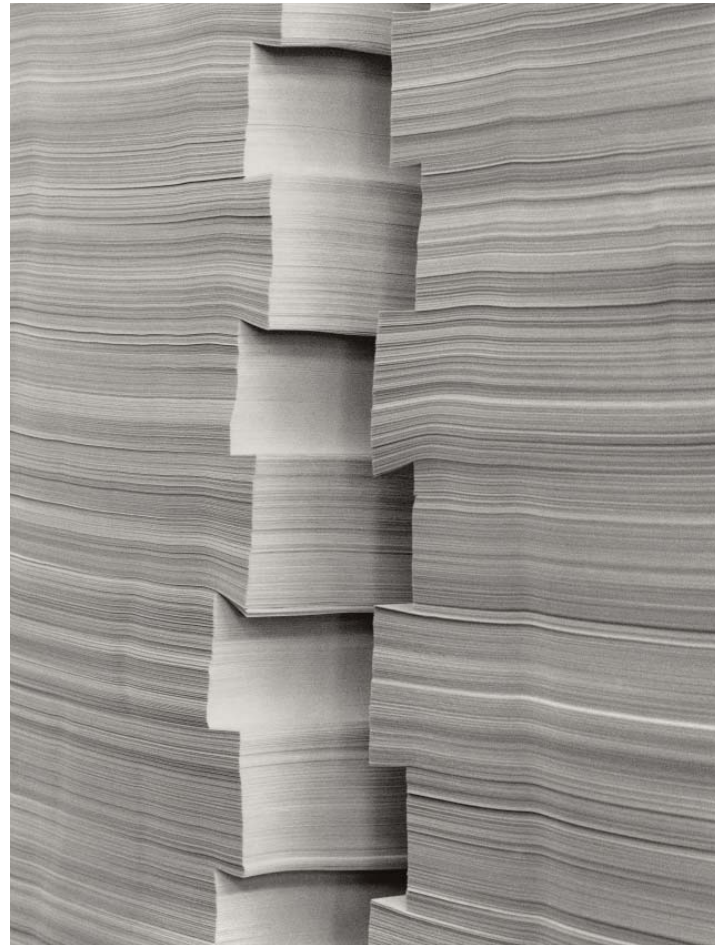
Texts by Tobias Burg and Marco Livingstone  
Book design by Steidl Design  
304 pages  
7.1 × 10.6 in. / 18 × 27 cm  
400 color images  
Four-color process  
Clothbound hardcover

€ 30.00 / £ 25.00 / US\$ 35.00  
ISBN 978-3-95829-199-7



EDITION FOLKWANG / STEIDL





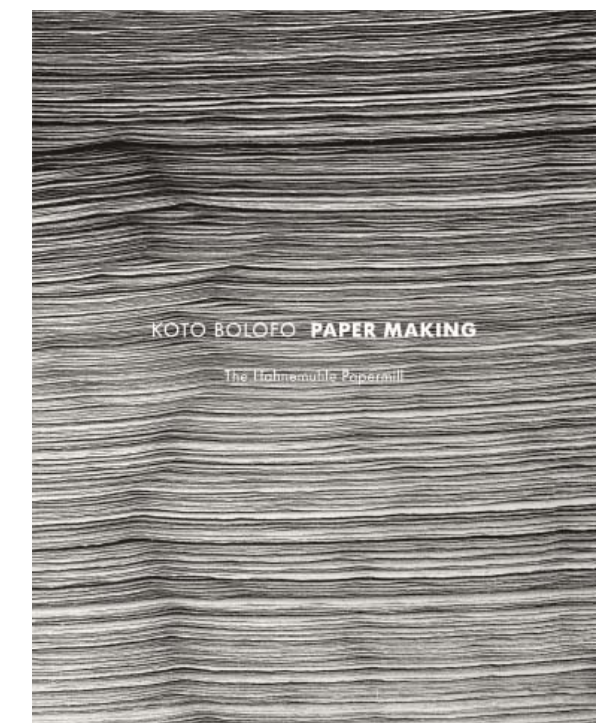
Koto Bolofo was born in South Africa in 1959 and raised in Great Britain. Bolofo has photographed for magazines such as *Vogue*, *Vanity Fair* and *GQ*, and made short films for the Berlinale and the Venice Film Festival. He has created advertising campaigns for companies including Hermès, Christian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

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

## Koto Bolofo Paper Making

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

€ 48.00 / £ 40.00 / US\$ 50.00  
ISBN 978-3-86930-637-7







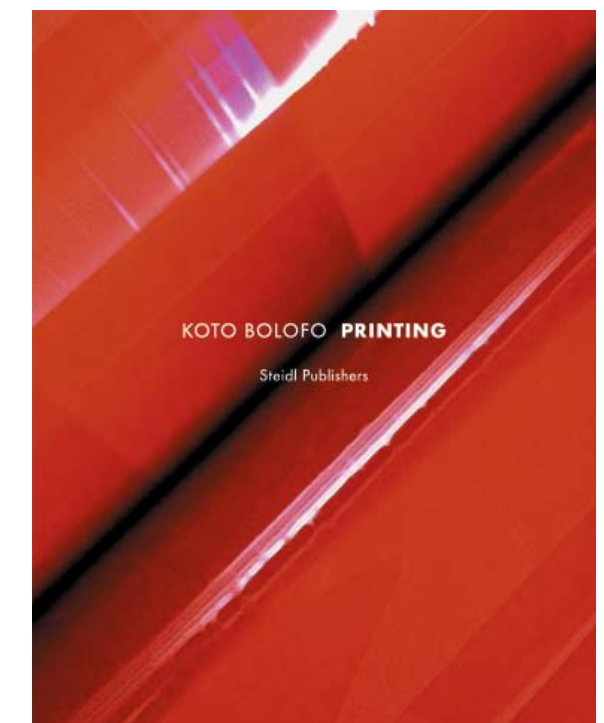
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This whimsical and in-depth behind-the-scenes study leads the reader into the world of Steidl Publishers in Göttingen. With his inimitable and patient eye, Koto Bolofo takes us through the labyrinthine corridors and stairways of the publishing house,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

## Koto Bolofo Printing

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

€ 40.00 / £ 32.00 / US\$ 40.00  
ISBN 978-3-86930-636-0



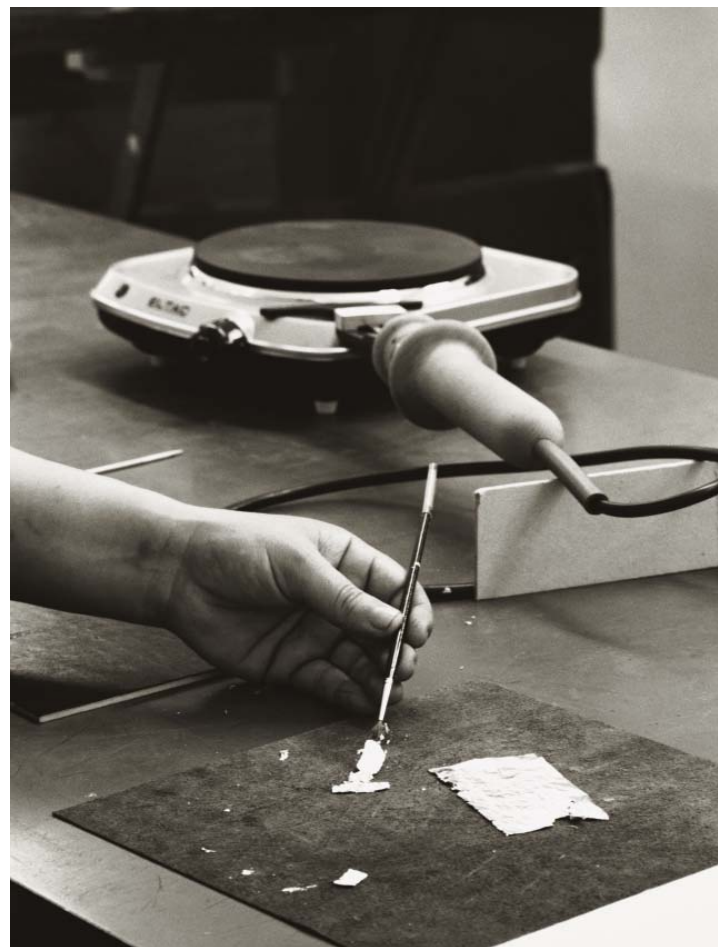




Koto Bolofo was born in South Africa in 1959 and raised in Great Britain. Bolofo has photographed for magazines such as *Vogue*, *Vanity Fair* and *GQ*, and made short films for the Berlinale and the Venice Film Festival. He has created advertising campaigns for companies including Hermès, Christian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

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

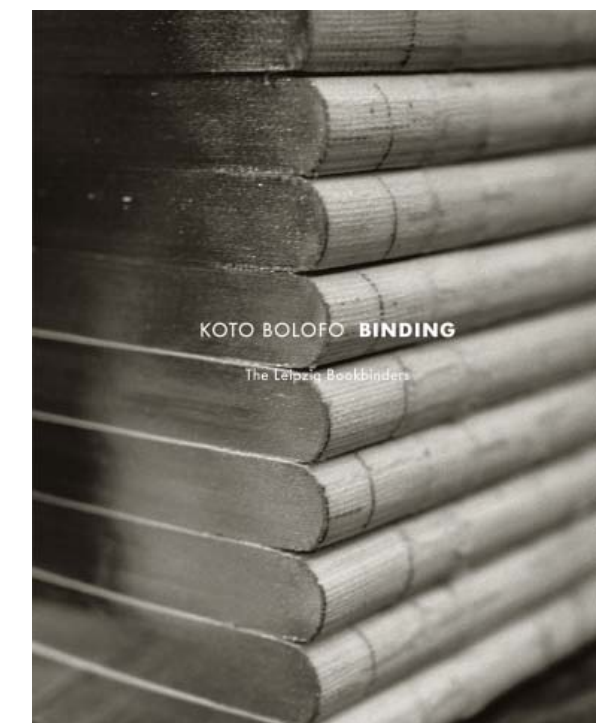
*To bind books is to do the impossible.*  
— Koto Bolofo



## Koto Bolofo Binding

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

€ 40.00 / £ 32.00 / US\$ 40.00  
ISBN 978-3-86930-635-3







Jürgen Bischoff, born in 1954, is a specialized science writer based in Hamburg. In 1982-83 Bischoff studied at the Hamburger Journalistenschule (now the Henri-Nannen-Schule), and afterwards wrote freelance for a variety of publications. Since 2007 he has worked as a science editor for GEO magazine. His work includes regular contributions to GEO Epoche, a magazine on historical subjects.

Born in Germany in 1965, Christoph Gerigk studied photography and is today an expert in photographing the sunken history of the Eastern Mediterranean and Southeast Asia. Gerigk has been collaborating with Franck Goddio since 1998, and has been honored twice at the World Press Photo Contest.



**Jürgen Bischoff / Christoph Gerigk (eds.)  
Diving to the Pharaohs—  
The Discovery of Sunken Egypt**

Photographs by Christoph Gerigk  
Text by Jürgen Bischoff  
Book design by Victor Balco  
194 pages  
8.9 x 8.9 in. / 22.5 x 22.5 cm  
181 color photographs  
Four-color process  
Clothbound hardcover with dust jacket

€ 40.00 / £ 32.00 / US\$ 45.00  
ISBN 978-3-95829-179-9

In the spring of 1992, acknowledged pioneer of modern maritime archaeology Franck Goddio (born in Casablanca in 1947 and dedicated to archaeology since the early 1980s) set out to locate the port facilities and palace quarter of the ancient Egyptian city of Alexandria, founded in 331 BC. Equipped with cutting-edge sonar and nuclear magnetic resonance technology capable of detecting structures hidden deep in sediment, never before had maritime archaeologists put so much effort and technology into uncovering the mysteries of human history. Years later Goddio extended his search to include the Bay of Aboukir, where he discovered cities that had been swallowed up by the sea more than a thousand years before, along with huge temples, colossal statues and the world's largest ancient ship cemetery to date.

*Diving to the Pharaohs* offers a first-hand account of this thrilling journey into the past, following Goddio's divers on their underwater ventures. It depicts life on board a research vessel and provides exciting insights into the scientific findings. What was life like for the people of the pharaonic kingdom more than 2,000 years ago? How did they celebrate their feasts and festivals? Why did their cities vanish? These and more questions are answered in this book in the original text by accomplished science writer Jürgen Bischoff, and photos by one of the world's most respected underwater photographers Christoph Gerigk, many of which appear here for the first time in print.

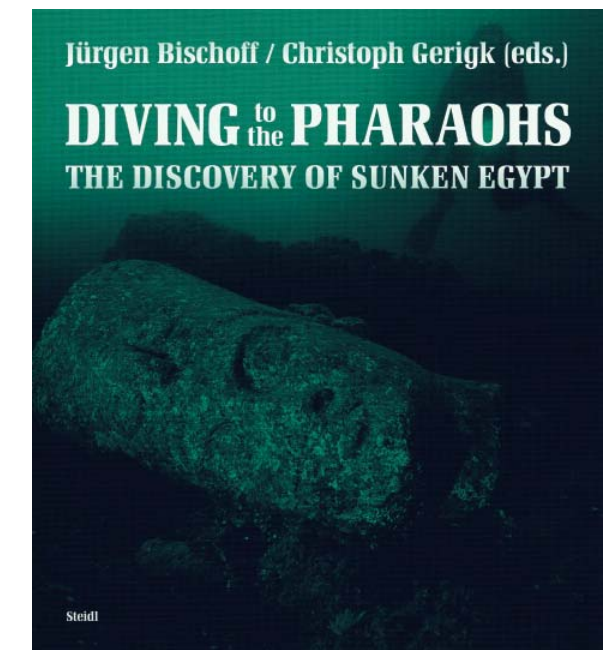
*The discoveries of Franck Goddio off the coast of Egypt are almost unbelievable. We had no idea that there was such quality evidence just there beneath the sea.*

— Sir Barry Cunliffe CBE, Emeritus Professor of European Archaeology, University of Oxford

Exhibitions:

"Sunken cities, Egypt's lost worlds," The British Museum, London, 19 May to 27 November 2016

"Ägyptens Versunkene Mysterien," Rietberg Museum, Zurich, 10 February to 13 August 2017







Ed Ruscha was born in Omaha, Nebraska, in 1937 and grew up in Oklahoma City, Oklahoma. He moved to Los Angeles, and attended Chouinard Art Institute from 1956 to 1960. His 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 represented the United States at the Venice Biennale. Ruscha recently curated two exhibitions, "The Ancients Stole All Our Great Ideas" at the Kunsthistorisches Museum in Vienna, and "Ed Ruscha: Mixmaster" at the Pinacoteca Giovanni e Marella Agnelli in Turin. Ruscha works in Culver City, California.

Volume Seven of the *Edward Ruscha Catalogue Raisonné of the Paintings*, covering the years 2004 to 2011, comprises 230 paintings and studies that are reproduced in color and accompanied by detailed exhibition and bibliographic histories. The work of this period extends various earlier series, including Ruscha's "mountain" paintings, a number of which now incorporate texts from Jack Kerouac's novel *On the Road*. Other important works take decay, waste and retrieval, and the passage of time as themes, notably the "Course of Empire" series (Ruscha's contribution to the 51<sup>st</sup> Venice Biennale) and the "Psycho Spaghetti Western" paintings. This 550-page volume, co-published by Gagosian Gallery, is edited by Robert Dean with Lisa Turvey and contains essays by Thierry de Duve and Linda Norden.

Co-published with Gagosian Gallery

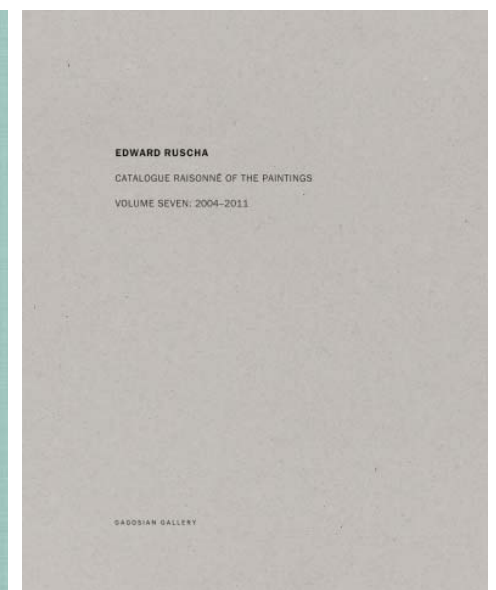
### Ed Ruscha Catalogue Raisonné of the Paintings Volume Seven: 2004–2011

Edited by Robert Dean with Lisa Turvey  
Texts by Thierry de Duve and Linda Norden  
Book design by Simon Johnston  
550 pages  
9.5 × 11.5 in. / 24.1 × 29.2 cm  
450 color images  
Four-color process  
Clothbound hardcover housed in a slipcase

€ 165.00 / £ 145.00 / US\$ 200.00  
ISBN 978-3-95829-186-7



Book



Slipcase





Abdel Abdessemed

**Museum Folkwang (ed.)  
Dancing with Myself  
Self-Portrait and Self-Invention:  
Works from the Pinault Collection**

Texts by Abigail Solomon-Godeau,  
Sabine Flach, Kito Nedo and Sabine Weier  
Book design by Helmut Völter and Ina Kwon  
256 pages  
8.1 × 10.4 in. / 20.5 × 26.5 cm  
204 color images  
Four-color process  
Hardcover

€ 40.00 / £ 32.00 / US\$ 50.00  
ISBN 978-3-95829-172-0

EDITION FOLKWANG / STEIDL

A collaboration between Museum Folkwang and the Pinault Collection, *Dancing with Myself* is a wild jig through the art of the last fifty years, in which the dancers themselves are the artists. Going beyond the classic self-portrait, this book and the exhibition it accompanies bring together pieces in which the artist's personal identity and body become the subject of the creative endeavour. What kinds of multiple meanings may ensue if author and material fuse in the artistic process? Does the author's presence in the work guarantee an authentic experience in an age in which all our truths have gone missing? Are you yourself the best, the sharpest, the most ironic critic of your own self and your artistic alter ego? What's behind the great upsurge in artistic production since the early 1970s? What critical functions and poetic modes of storytelling reside in the works that have been produced?

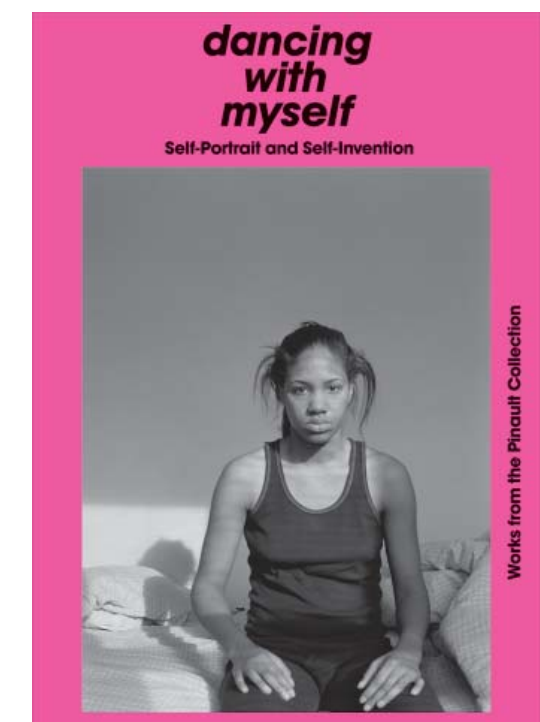
A major survey of pieces from the outstanding Pinault Collection in dialogue with items from Museum Folkwang's own holdings sets up an associative and playful space of encounter in which artists meet themselves and two collections come face to face. Alongside canonical works by the doyens of this theme—including photographs by Cindy Sherman, video pieces by Bruce Nauman, Steve McQueen, and Rodney Graham, as well as paintings by Rudolf Stingel and Martin Kippenberger—*Dancing with Myself* also shows the conceptual approaches of Félix González-Torres and Gilbert & George. The topicality of this subject matter is borne out by video works including those of Hito Steyerl and Lili Reynaud-Dewar as well as the critical offerings of newcomers like LaToya Ruby Frazier and Paulo Nazareth.

*When you tell me that I can't make an image of myself and my family and what we're going through, that dehumanizes me. And so the only way to reinsert the history and to challenge that notion is to make that work myself.*

—LaToya Ruby Frazier

Co-published with Museum Folkwang, Essen

Exhibition: Museum Folkwang, Essen,  
7 October 2016 to 15 January 2017







June Leaf was born in Chicago in 1929 and studied at the Art Institute of Chicago and the New Bauhaus Institute of Design. In 1960, she moved to New York City and married Joel Press, a jazz musician. Nine years later, she met and married Robert Frank. In 1969 Leaf and Frank began splitting their time between New York and Mabou, Nova Scotia. Leaf's drawings, paintings and sculptures have been widely collected and are in many museums including the Whitney Museum of American Art, the Museum of Modern Art, New York, the Art Institute of Chicago and Smithsonian American Art Museum.

*June Leaf's extraordinary body of work—one built over nearly seven decades—belongs within a long tradition of visionary figures, from William Blake and Francisco Goya to James Ensor and Odilon Redon. Like these innovative predecessors, Leaf creates representational imagery with an intense subjectivity and personal symbolist vision. Leaf's fundamental interest in metamorphosis and states of becoming as subjects is paralleled in her working process. As imaginary as the artist's world is, her practice is deeply corporeal, materially rich, and firmly rooted in the physicality of the objects and mediums she uses. Leaf tends to work daily, driven by instinct and intuition. She sometimes invents new themes and motifs, but these often arise organically out of older ones, and the array of subjects she's developed over the years remain close and ready for revisiting or adapting.*  
 — Carter E. Foster, Steven and Ann Ames Curator of Drawing, Whitney Museum of American Art

*When I come into the studio, I sit with my brush or my pencil and wait for that moment when the door opens and the kingdoms come. The drawing is my performance. I am just a participant in the drama. It is like music. A good drawing, when it happens, is like a sigh.*  
 — June Leaf

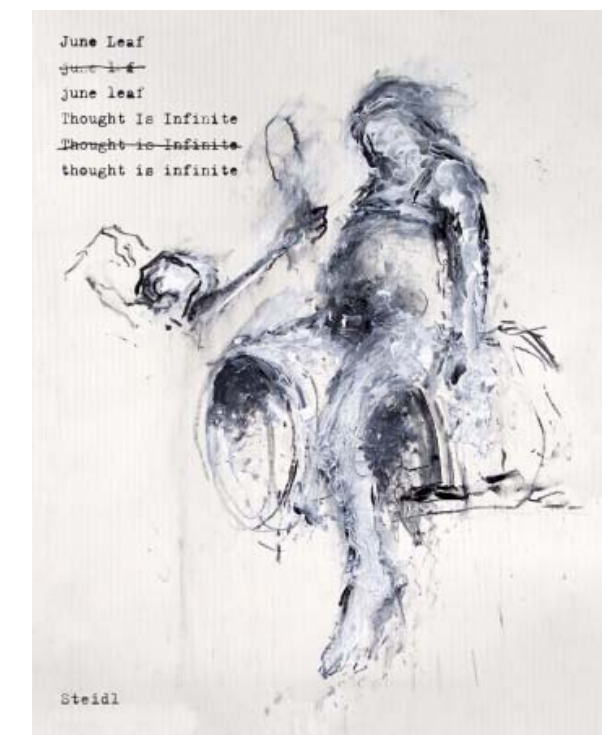
Co-published with the Whitney Museum of American Art, New York

Exhibition: Whitney Museum of American Art, New York, 27 April to 17 July 2016

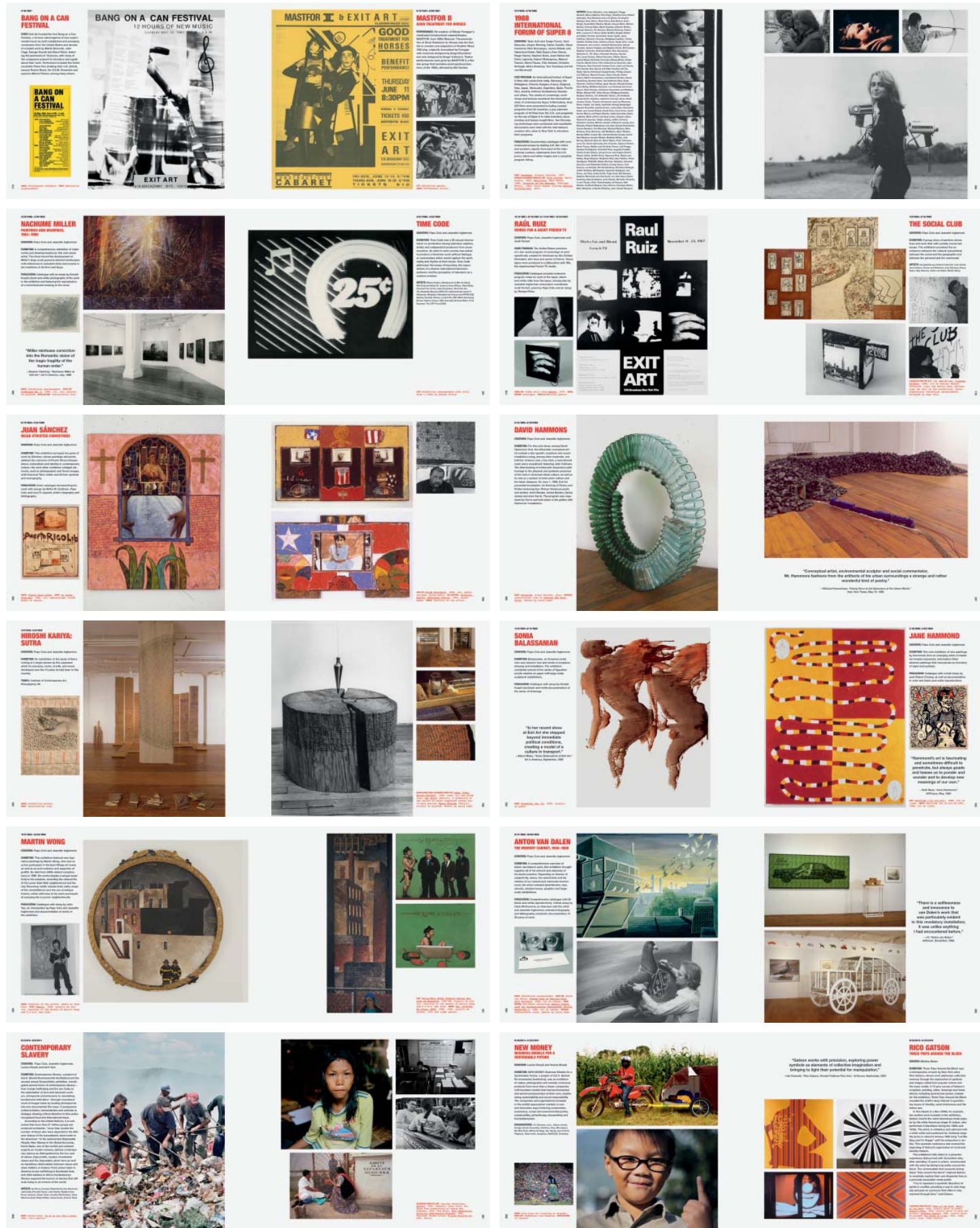
## June Leaf Thought is Infinite

Photographs by Alice Attie  
 Texts by Carter E. Foster and Clara Rojas-Sebesta  
 Book design by Alice Attie, Holger Feroudj and Gerhard Steidl  
 280 pages  
 7.9 × 9.8 in. / 20 × 25 cm  
 257 photos and reproductions  
 Four-color process  
 Hardcover

€ 35.00 / £ 28.00 / US\$ 40.00  
 ISBN 978-3-95829-102-7







Jeanette Ingberman and Papo Colo met in Manhattan in 1978 and began a personal relationship that was also a creative alliance. They started Exit Art in 1982. Ingberman was a Brooklyn-born art historian and curator, Colo a Puerto Rico-born conceptual artist. Both were children of "the-personal-is-political" 1960s and committed to a life in art and a life with each other until Ingberman's death in 2011.

## Exit Art Unfinished Memories: 30 Years of Exit Art

Edited by Susan Harris and  
Mary Anne Staniszewski

Preface by Papo Colo  
Texts by Holland Cotter, Mary Anne Staniszewski and Rachel Gugelberger  
With conversations between Papo Colo and Jeanette Ingberman, and Krzysztof Wodiczko and Jeanette Ingberman

Texts by Vito Acconci, John Ahearn, Rob Andrews, Suzanne Anker, Ida Applebroog, Alberta Arthurs, Joseph Backstein, Brandon Ballengée, Marimar Benitez, Willie Birch, Michael Brenson, Karen Bubb, Luis Camnitzer, Antonina Canal, Taina B. CaragoL, Cynthia Carr, Audrey Christensen, Seth Cohen, Will Cotton, Deborah Cullen, Jaime Davidovich, Karen Dolmanisth, John Fekner, Ronald Feldman, Regina Frank, Chitra Ganesh, Rico Gatson, Kate Gilmore, Nancy Grossman, Kate Hackman, Jane Hammond, Alanna Heiss, Jon Hendricks, Elizabeth Hess, Tehching Hsieh, Brad Kahlhamer, Jenette Kahn, Laurence Kardish, Jerry Kearns, Christopher Knowles, Charles Kremer, Naomie Kremer, Toby Kress, Lucy R. Lippard, Glenn D. Lowry, Carlo McCormick, Camila Marambio, nicoyatiushka, Yucef Merhi, Terry Morello, Charlie Morrow, Antoni Muntadas, Wangechi Mutu, Dominique Nahas, Wanda Raimundi-Oritz, Roxy Paine, Anne Pasternak, Melissa Rachleff, Lawrence R. Rinder, Lauren Rosati, Christy Rupp, Keith Sanborn, Rafael Sanchez, Shahzia Sikander, Nancy Spector, Robert Storr, Elizabeth Streb, Herb Tam, Jordi Torrent, Susana Torruella Leval, Margarita Tupitsyn, Anton van Dalen, Cecilia Vicuña, Ursula von Rydingsvard, Martha Wilson and Julia Wolf

456 pages  
11 x 8.9 in. / 27.9 x 22.6 cm  
Over 1,000 black-and-white and color illustrations from the Exit Art Archives  
Four-color process  
Half-linen hardcover

€ 50.00 / £ 40.00 / US\$ 55.00  
ISBN 978-3-95829-197-3

*Unfinished Memories: 30 Years of Exit Art* is an intimate portrait of an institution that from 1982 to 2012 challenged social, political, aesthetic and curatorial norms. Committed to experimenting at the intersection of disciplines, publications and design, the gallery Exit Art remained steadfast in its mission to provide new possibilities and opportunities for artists, curators and viewers through its expansive historical shows, exhibitions of emerging and under-recognized artists, experimental theatre and performance works, as well as national and international film and video programs.

Conceived by Exit Art's founders, Jeanette Ingberman and Papo Colo, this volume is a resource on more than 200 exhibitions, events, festivals and programs featuring more than 2,500 artists, presented within the larger context of the art world. More than seventy eyewitness accounts and idiosyncratic recollections from artists, curators, critics and friends create a vivid sense of the exhibitions, performances, screenings, discussions, ideas and people that were part of Exit Art during its three-decade run.

*Something disruptive and transformative happened to art in New York in the early 1980s. What exactly that something was has yet to be identified, but it involved a chemical reaction between a new political conservatism and a nascent multiculturalism. This resulted in, among other things, a redefining of what art is and what it does, and a rethinking of what the "alternative" in alternative space might mean. One thing is certain: however the historical picture gets sorted out, Exit Art will figure into it.*

— Holland Cotter







Ed Kashi is a photojournalist, filmmaker and educator. A member of VII Photo Agency, Kashi is recognized for his complex imagery and compelling rendering of the human condition. His award-winning work has been published and exhibited worldwide. In addition to producing seven books, Kashi is a pioneer and innovator of multimedia.

Human Rights Watch (HRW) has been advocating for human rights for decades. Privately financed and completely independent, several hundred employees are fighting worldwide for the rights of the persecuted, of children, of women and ethnic minorities; for the rights to asylum and freedom of speech. What chances does the struggle against persecution, torture and expulsion have today? How can it be financed? What can governments as well as the individual be doing? What is the future of human rights?

In this timely book HRW Executive Director Kenneth Roth, Zama Coursen-Neff, Executive Director of the children's division at HRW, and philanthropist and financier George Soros, discuss the work of one of the most important human rights organizations of our time. In an accompanying photo-essay photojournalist Ed Kashi shows the people for whom HRW and others across the world are fighting for.

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

— David Griffin, former Visuals Editor, The Washington Post

Co-published with the Institute for Foreign Cultural Relations (ifa), Stuttgart

**Ronald Grätz and  
Hans-Joachim Neubauer (eds.)  
Human Rights Watch  
Struggling for a Humane World  
Interviews**

**Ed Kashi  
Sugar Cane / Syrian Refugees  
Photographs**

Edited by Ronald Grätz and Hans-Joachim Neubauer  
Interviews with Kenneth Roth, George Soros  
and Zama Coursen-Neff  
Book design by Sarah Winter  
208 pages  
6.1 x 9.3 in. / 15.4 x 23.5 cm  
80 color photographs  
Four-color process  
Clothbound hardcover with dust jacket

€ 30.00 / £ 24.00 / US\$ 35.00  
ISBN 978-3-95829-167-6

Ronald Grätz and Hans-Joachim Neubauer (Eds.)

**Human Rights Watch  
Struggling for  
a Humane World** Interviews

**Ed Kashi  
Sugar Cane  
Syrian Refugees** Photographs



Steidl / ifa

ifa | Steidl







**William Billows  
and Sebastian Körber (eds.)  
GLOBAL GAME. Sport, Culture,  
Development and Foreign Policy  
Culture Report EUNIC  
Yearbook 2016**

Book design by Eberhard Wolf  
224 pages  
6.9 x 9.4 in. / 17 x 24 cm  
140 black-and-white and color photographs  
Four-color process  
Softcover

€ 15.00 / £ 12.00 / US\$ 20.00  
ISBN 978-3-95829-198-0

ifa | Steidl

A girl riding a bicycle in Saudi Arabia is more than simply a private activity. Vladimir Putin's Olympic Winter Games in Sochi shortly before the Crimean intervention proclaimed Russia's new values and the idea that only a strong nation could organize international events of such scale. The corruption charges against FIFA raise the question: has the World Football Federation facilitated a worldwide culture of corruption? And what will happen if millions of Chinese chose to swap their bikes for cars?

Sport has universal appeal that transcends language and cultural barriers. But can it still serve intercultural relations after the charges against FIFA and the International Olympic Committee? Do "European Games" in a country like Azerbaijan with its repressive government even make sense? While recent events in Paris raise the question of mega sport events and terrorism, sport still has the capacity to develop goodwill and to foster international conversations. Sport supports integration and understanding while opening doors that otherwise stay closed in politics. Conflict resolution, human rights, equality, the fight against racism, the environment—these are just a few areas in which sport plays a role.

Can sport be a strategic instrument in foreign cultural policy? Can global sport still be a role model for civil society and achieve wider development goals? How can the pitfalls of large sport events be avoided and opportunities including nation and continent branding be best used? All these questions and more the Culture Report EUNIC Yearbook will answer.

*I am in favor of soccer passion as I am in favor of drag racing, of competition between motorcycles on the edge of a cliff, and of wild parachute jumping, mystical mountain climbing, crossing oceans in rubber dinghies, Russian roulette, and the use of narcotics.*

— Umberto Eco

Co-published with the Institute for Foreign Cultural Relations (ifa), Stuttgart, and EUNIC, the European Union National Institutes for Culture, Brussels







Lewis Baltz was born in Newport Beach, California, in 1945, where he grew up. He graduated from the San Francisco Art Institute in 1969 and received a Master's degree from Claremont Graduate School in 1971. Apart from the definitive exhibition "New Topographics: Photographs of a Man-Altered Landscape," Baltz's work has been shown in about fifty solo exhibitions and featured in seventeen monographs. It now forms part of the permanent collections of the Guggenheim Museum, Tate Modern, the Los Angeles County Museum of Art and the San Francisco Museum of Modern Art, to name but a few. In 2013, Baltz donated his archive to the Getty Research Institute. He lived, taught and photographed in Europe from the mid-1980s, splitting his time between Paris and Venice. Baltz died in Paris on November 22, 2014, aged 69.

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

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

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

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

€ 58.00 / £ 48.00 / US\$ 65.00  
 ISBN 978-3-86930-990-3







PREVIOUSLY ANNOUNCED

Born in Zurich in 1933, René Burri studied at the Zurich University of the Arts. In addition to his international career as a photojournalist he has worked as a documentary filmmaker and was an accomplished member of Magnum since 1959. Burri's reputation was established by, among others, his portrait of the cigar-smoking Che Guevara and his series "Die Deutschen." Burri died in October 2014.

René Burri's photographs have written history: his work is a mirror of politics and society, of turning points, triumphs and crises over the course of half a century. Whether it was the fifteen-year-old Burri's portrait of Winston Churchill or his later portrayals of Che Guevara, Fidel Castro, Richard Nixon, Anwar as-Sadat or Muammar al-Gaddafi, all have traveled the world and lodged themselves in the collective consciousness. Removed from sensationalism yet no less striking are Burri's images of the theater of war, of people suffering in poverty and calamity. And as if to hold such horrors in check, Burri has turned his lens with equal intensity to the spheres of beauty and creativity: to the landscapes of Latin America, to great artists such as Picasso and Maria Callas, and to luminaries of architecture such as Le Corbusier and Oscar Niemeyer.

Co-published with Diogenes, Zurich

**René Burri  
Movement**

2 volumes  
Foreword by Hans Ulrich Obrist  
and Philipp Keel  
Book design by Kobi Benezri  
and Philipp Keel

Vol. 1:  
180 pages  
78 black-and-white photographs  
Tritone

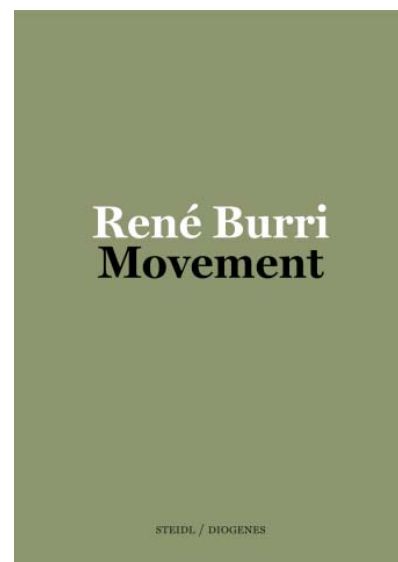
Vol. 2:  
120 pages  
60 color photographs  
Four-colour process

8.5 x 11.8 in. / 21.6 x 30 cm  
Two clothbound hardcover books  
housed in a slipcase

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



Book 1



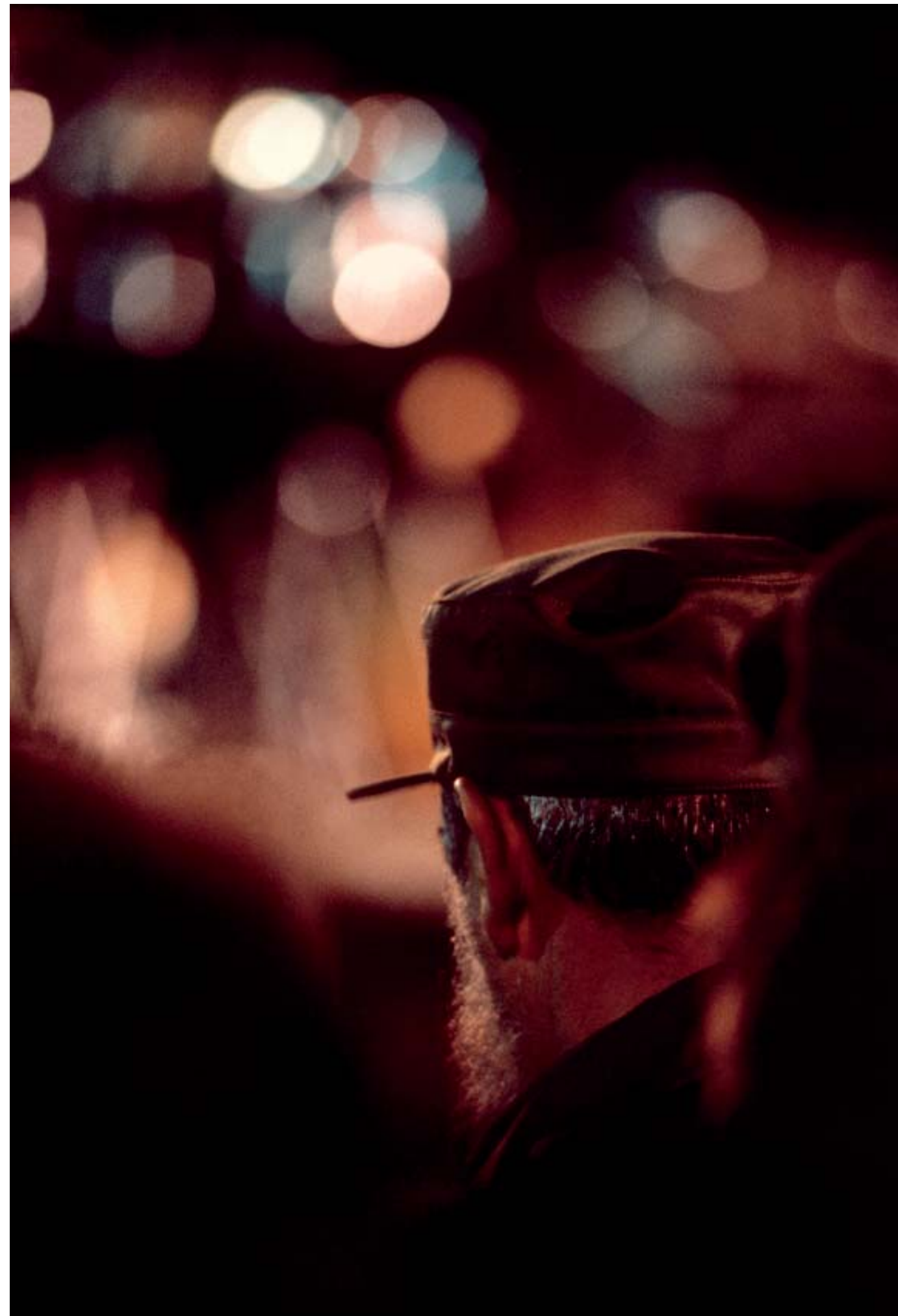
Book 2



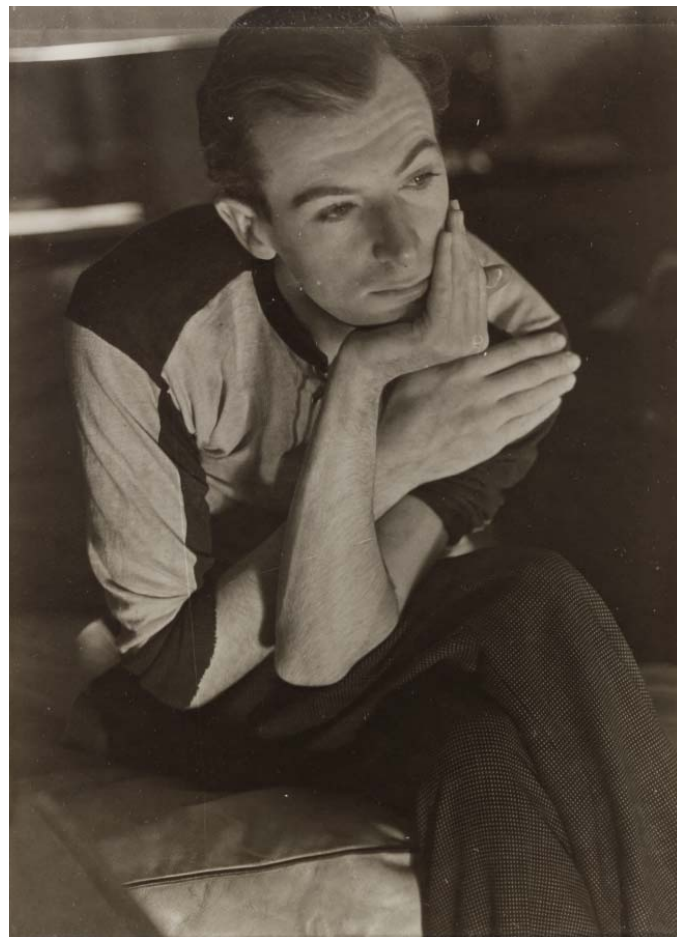
Slipcase











Curtis Moffat was born in New York in 1887. He studied painting in New York and Paris and collaborated with Man Ray, producing portraits and abstract photograms. In the mid-1920s, Moffat opened an interior design company and avant-garde picture gallery in London. He moved back to the US in 1939 and turned his attention again to painting until his death ten years later.

PREVIOUSLY ANNOUNCED

This is the first publication on American artist Curtis Moffat who is known for his dynamic abstract photographs, innovative color still lifes and some of the most glamorous society portraits of the early twentieth century. Moffat was also a pivotal figure in Modernist interior design and furniture. Living in London throughout the 1920s and early '30s during the era of the "Bright Young Things," Moffat produced stylish photographic portraits of leading figures in high society, stage, theater and the arts, including Cecil Beaton, The Sitwells, Nancy Cunard, Lady Diana Cooper, Tallulah Bankhead and Daphne du Maurier.

In 2003 and 2007, Moffat's daughter, Penelope Smail, generously donated his extensive archive to the Victoria and Albert Museum. This book is drawn from that archive and also includes digital reconstructions of color images from original tri-carbro process black-and-white negatives. It reveals Moffat's pioneering yet little-known photography in all its depth and beauty.

*A gentle, quiet, easy-going man with velvet eyes and enormous charm, Curtis Moffat was the most Europeanized of Americans. He seemed to be only "at home" in the quietness of his book-filled rooms. But appearances are deceptive; in fact he was the center of enormous creative activity.*

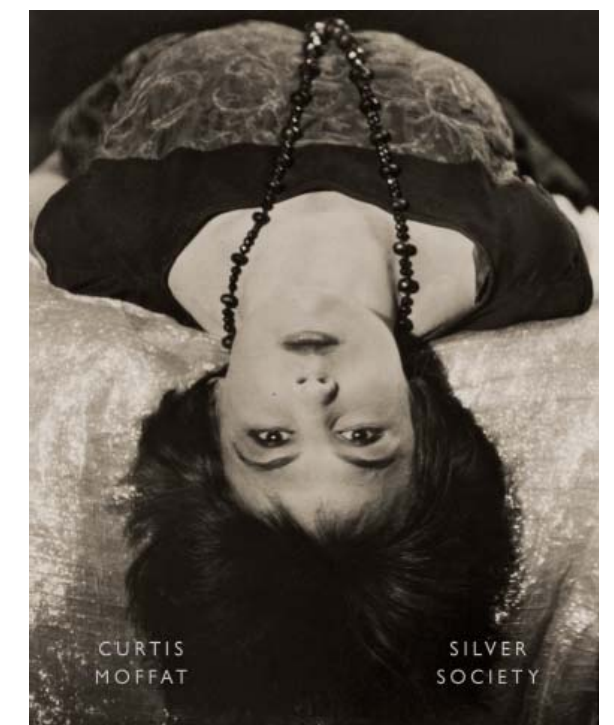
— Cecil Beaton



**Martin Barnes (ed.)  
Curtis Moffat: Silver Society.  
Experimental Photography  
and Design, 1923–1935**

Essays by Mark Haworth-Booth,  
Martin Barnes and James Stevenson  
Book design by Duncan Whyte  
240 pages  
9.1 × 12.6 in. / 23 × 32 cm  
140 color photographs  
Four-color process  
Clothbound hardcover with dust jacket

€ 44.00 / £ 38.00 / US\$ 50.00  
ISBN 978-3-95829-027-3



CURTIS  
MOFFAT

SILVER  
SOCIETY





Jerry Berndt, born in 1943 in Milwaukee, Wisconsin, worked as a photographer for over forty years, employed by newspapers and magazines including the Boston Globe, the New York Times, Newsweek and Paris Match. His work as a photojournalist took him to numerous conflict areas such as San Salvador (1984), Haiti (1986-91), Armenia (1993-94) and Rwanda (2003-04). Berndt taught at Boston University's College of Fine Art and at the University of Massachusetts, and his work is held by prominent institutions including the Museum of Modern Art in New York, the Museum of Fine Arts in Boston, and the Bibliothèque Nationale de France in Paris. In 2008, Berndt was honored by a retrospective in Braunschweig and Berlin, for which Steidl published *Insight*. Berndt died in Paris in 2013.

PREVIOUSLY ANNOUNCED

Jerry Berndt documented the period between 1968 and 1980 in America like no other photographer. Personally involved in the anti-Vietnam War activities of the 1960s, Berndt's work combines photojournalism with documentary, conceptual and street photography to create a unique view of America's social constitution during these decisive years.

Berndt consistently placed himself near political conflict, systematically portraying the spectrum of America's people and cityscapes, including the middle and working classes, as well as the inhabitants of America's often ignored ghettos. His work from this period shows how Americans expressed themselves culturally and socially, while exposing the foundation of America's changeable urban infrastructure. This book visualizes an important, uneasy period of transition in America's recent history, and highlights the literal and ironic aspects of its "beauty."

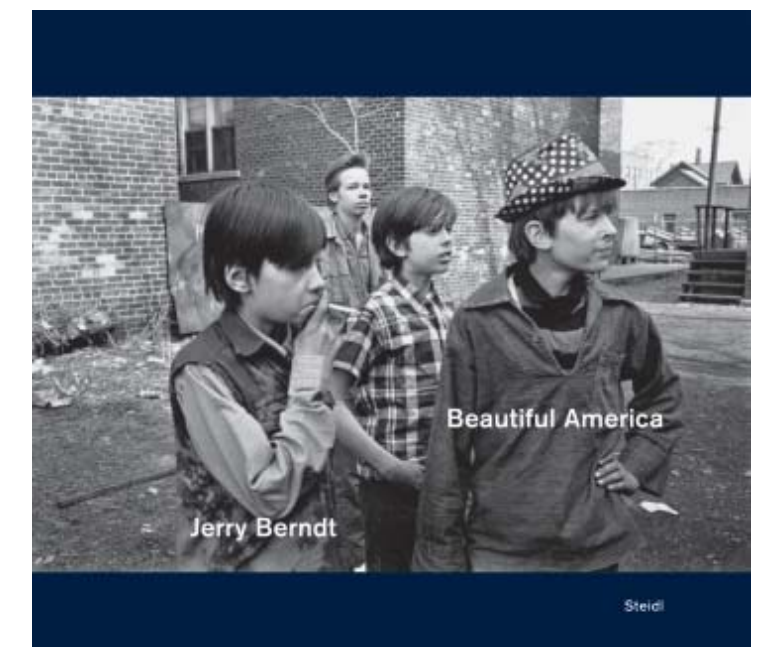
*If I go out with a camera and I am angry, I will look for angry things and I will find them, and the photographs when you look at them will say this. That's what I always thought was the job of making pictures – that when you look at the image you should feel what I want you to feel.*

– Jerry Berndt

**Jerry Berndt**  
**Beautiful America**  
**Protest, Politics, and Everyday**  
**Culture in the USA, 1968–1980**

Edited by Maik Schlüter  
 Book design by Maik Schlüter  
 and Gerhard Steidl  
 128 pages  
 11 x 9.5 in. / 28 x 24 cm  
 70 black-and-white photographs  
 Tritone  
 Hardcover

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







↳ Renault Dauphine ↳

1



↳ Simca 1000 ↳

5



↳ Peugeot 404 Grand Tourisme ↳

9



↳ Panhard Dyna Cabriolet ↳

37



↳ Buick Super ↳

81



↳ Mini ↳ Renault Colorale Prairie ↳ Triumph

87

Pascal Cavin was born in Switzerland in 1972. For the past twenty years his prolific artistic production has included drawings, paintings, photographs and texts. He has taught at the École Supérieure d'Arts Appliqués in Vevey, Switzerland, since 2006.

In 1967, Jean-Luc Godard released his film *Week-end*. One of its scenes, in which the two protagonists stubbornly overtake an extensive traffic jam in a Facel Vega Facellia cabriolet, qualifies as the longest tracking shots in the history of cinema. The camera slowly passes by the line of about forty motionless cars whose occupants employ the most varied techniques to kill time. In a sense the viewer is also waiting, for seven long minutes, wondering what the cause of the traffic jam might be.

In what for Godard is a metaphor for life—the camera's journey ends in a pool of blood, the victims and the crippled cars have meanwhile been cleared from the street—Pascal Cavin sees, somewhat nostalgically, an impressive catalogue of cars. By isolating and labeling the individual vehicles in forty-five stills, he creates a thorough historical inventory of the automobile types populating the streets in the late 1960s.

*Politics is a traveling shot.*  
—Jean-Luc Godard

## Pascal Cavin Inventaire, un paysage automobile

Text by Pascal Cavin  
Book design by Pascal Cavin  
and Gerhard Steidl  
98 pages  
9.1 × 6.7 in. / 23 × 17 cm  
45 color photographs  
Four-color process  
Otabind softcover

€ 28.00 / £ 24.00 / US\$ 30.00  
ISBN 978-3-86930-964-4







Michel Comte was born in Zurich in 1954 and is an autodidact photographer. In 1979, he moved to Paris to work for Chloé, at the invitation of Karl Lagerfeld. Comte has worked for *Vogue* and *Vanity Fair*, and has established himself as one of the most sought-after fashion and magazine photographers and filmmakers.

## Michel Comte Light

Texts by Michel Comte  
With contributions by Alessandro D'Angelo,  
Mark Harris, Carl Novick, Tyson Pilcher,  
Ayako Yoshida and MILK Production  
Book design by Jens Remes  
416 pages  
12.2 × 12.2 in. / 31 × 31 cm  
514 black-and-white and color photographs  
Four-color process  
Clothbound hardcover

€ 98.00 / £ 85.00 / US\$ 125.00  
ISBN 978-3-95829-119-5

### PREVIOUSLY ANNOUNCED

An avid mountain climber, Michel Comte shows us in this book the mysterious glacial landscapes of Switzerland, Nepal, Tibet and the US. For this long-term project – whose photographs were mostly taken from open helicopters – Comte periodically returned to the same places for over a decade to record the alterations in landscape and light patterns. The sequential arrangement of the images reveals the breathtaking variety of high-lying, remote corners of the globe that are unknown and inaccessible to most of us. But it also supplies undeniable evidence of the destructive impact of climate change and the ever more rapid disappearance of this surreal and savage world. Defying the allure of classical landscape photography, Comte alternates close-up and partial details with very occasional panoramic views and abstract, vaguely suggestive structures and ambiances to expose the unpredictable, almost moody nature of the giants.

*In the end, it is the light that changes everything.*  
– Michel Comte

Exhibitions:  
Palais de Tokyo, Paris, 2016  
Dongdaemun Design Plaza, Seoul, 2016







## PREVIOUSLY ANNOUNCED

Over the last fifteen years, Istanbul has emerged as one of the principal megacities at the outset of the twenty-first century. The picturesque has given way to an unexpected boom of new, profit-driven urban development including high-rise, sterile gated communities and satellite cities to house a vastly expanding population – all at the expense of long-time residents and under the mantle of a self-confident and arbitrary government.

Shot in 2012 and 2013, Paola De Pietri's serene and understated photographs of individuals against the backdrops of dusty construction sites and newly finished buildings focus on the impact of the changing urban landscape of Istanbul on the minds of its people. The newly created housing situations in anonymous apartment towers and detached homes interrupt human relations, shifting people's social refuge from family and neighbors to imposed individualization and private solitude. The postures and body language reflect the precarious, unstable state of mind of a new and very mixed social stratum of domestic migrants coming to terms with unfamiliar models of life and environments, in which stray dogs linger like ghosts from the past.

Paola De Pietri was born in 1960 in Reggio Emilia, where she still lives. In 2009 she won the triennial Albert Renger-Patzsch Prize. De Pietri has exhibited in many solo and group shows, including at the Venice Biennale (1997), the Galleria d'Arte Moderna, Bologna (2001), Fotomuseum Winterthur (2005), the Museum of Contemporary Art, Shanghai (2006), the Museo di Fotografia Contemporanea, Cinisello Balsamo, Milan (2007), the Fondazione Fotografia, Modena (2010), Le Bal, Paris (2011), the MAXXI, Rome (2012), the Triennale, Milan (2013), the Leopold Museum, Vienna, and the Mart, Rovereto (2014). Steidl published her *To Face* in 2012.

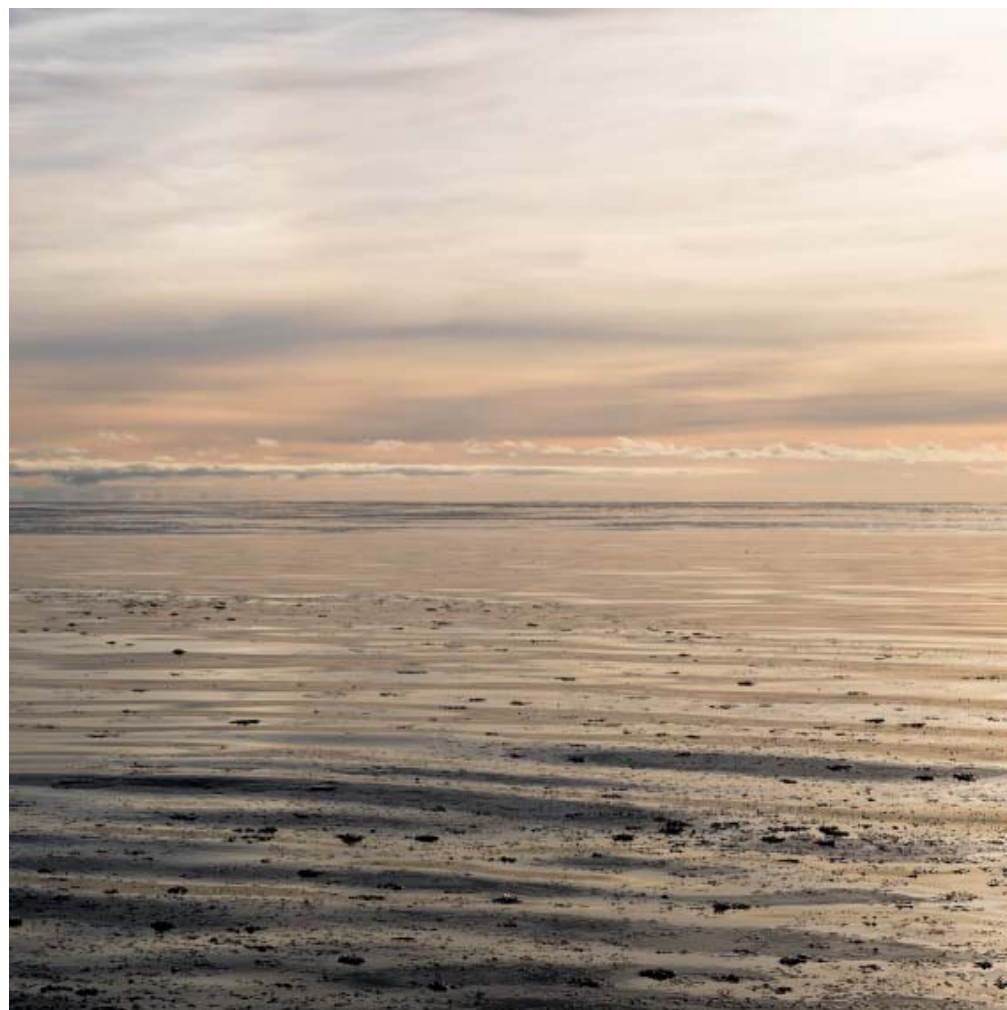
### Paola De Pietri Istanbul New Stories

Texts by Paola De Pietri, Necmi Sönmez  
and Pier Paolo Pasolini  
Book design by LeftLoft  
96 pages  
14.2 x 12.6 in. / 36 x 32 cm  
40 color photographs  
Four-color process  
Clothbound hardcover

€ 75.00 / £ 65.00 / US\$ 85.00  
ISBN 978-3-95829-110-2







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

## Lucinda Devlin Lake Pictures

Text by Jerry Dennis and Tom Sherman  
Book design by Gerhard Steidl  
120 pages  
11.2 x 10 in. / 28.5 x 25.5 cm  
50 color photographs  
Four-color process  
Hardcover

€ 38.00 / £ 32.00 / US\$ 40.00  
ISBN 978-3-86930-965-1

### PREVIOUSLY ANNOUNCED

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

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

Co-published with Galerie m Bochum







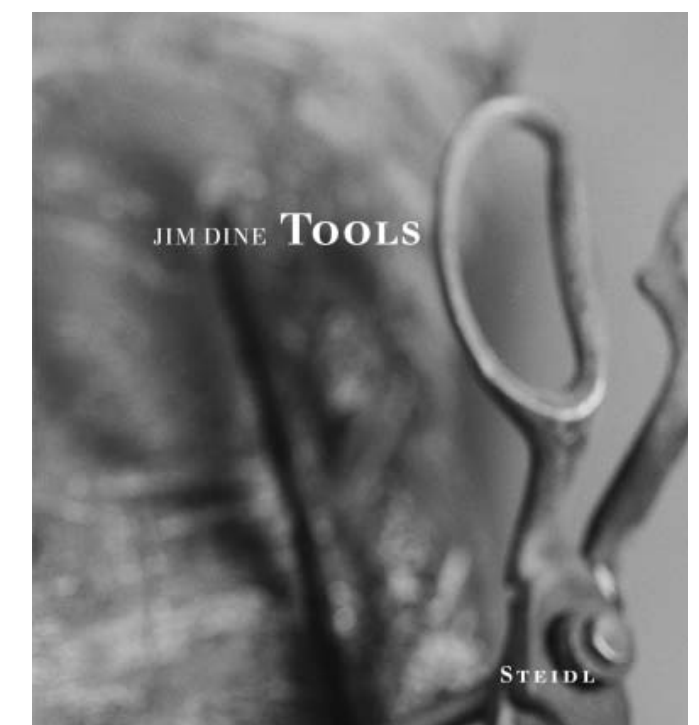
Born in 1935 in Cincinnati, Ohio, Jim Dine completed a Bachelor of Fine Arts at Ohio University in 1957 and has since become one of the most profound and prolific contemporary artists. Dine's unparalleled career spans fifty years, and his work is held in numerous private and public collections. His books at Steidl include *Birds* (2001), *The Photographs, so far* (2003), *Hot Dream (52 Books)* (2008), and *A Printmaker's Document* (2013).

*When I was born, I came home to my grandfather's house. His name was Morris Cohen. He was my mother's father. I lived with him for three years until my parents built a small little house and we moved away. But from the time I was born until he died when I was nineteen, I either spoke to him or saw him every day. He owned a hardware store that catered to plumbers, electricians, woodworkers, contractors. It was an early version of a contractors' supply store. It was called The Save Supply Company. He was a very large man, and he felt he could do anything with his hands. He made tables, he fixed automobiles, he was an electrician, and he was lousy at all of it. But through sheer force of will, he forged ahead.*

—Jim Dine

## Jim Dine Tools

Text by Jim Dine  
Book design by Jim Dine  
and Gerhard Steidl  
96 pages  
11.6 × 12.4 in. / 29.5 × 31.5 cm  
44 black-and-white photographs  
Quadratone  
Clothbound hardcover with dust jacket  
  
€ 45.00 / £ 35.00 / US\$ 50.00  
ISBN 978-3-86930-647-6







Born in 1971, Tomasz Gudzowaty is a Polish documentary and portrait photographer who has won many major international photography competitions, including World Press Photo and Pictures of the Year International. He has spent the last two decades pursuing diverse subjects from wildlife to social issues and sport, creating a body of work with a consistent visual message and intellectual vision. His photography has been exhibited globally and published in magazines and newspapers such as *Max*, *L'Equipe*, *Newsweek*, *Forbes*, *Time*, *Photo*, *GQ*, *The Guardian*, *National Geographic*, *British Journal of Photography* and *Vogue Italia*. Steidl has published Gudzowaty's *Beyond the Body* (2016) and *Closer* (2016).

Tomasz Gudzowaty became established as a wildlife documentary photographer in 1999, when he won the first of his World Press Photo awards in the nature category with a remarkable image of two cheetah cubs just about to take down their first prey. He has since traveled extensively throughout sub-Saharan Africa, amassing thousands of images of elephants, lions, cheetahs, wildebeest, zebras and other species. In 2008 Gudzowaty documented a remote emperor penguin colony in the Weddell Sea, a project he continued through his work on South Georgia and the South Sandwich Islands.

Gudzowaty's wildlife photography is characterized by a technical and aesthetic sophistication that is particularly visible in his depictions of large-scale natural spectacles, such as the annual wildebeest migration in Tanzania or the breeding season on the penguin rookeries. This book captures Gudzowaty's passion and deep knowledge of his subject: keenly observing both general patterns and minute details, he brings the viewer closer to nature's inner workings and beauty.

*This book is an experience, discovering the habits, behaviors, weaknesses and strengths of animals living so removed from us. A world still real, still pure. This book has the capacity to remind you that the beauty of the world is a gift that has to be protected. By protecting nature we can protect our planet. Every single image makes you dream of a better world.*

— Franca Sozzani

### Tomasz Gudzowaty *Closer*

Introduction by Franca Sozzani  
 Essay by Witold Szablowski  
 Book design by Marek Mielnicki  
 508 pages  
 11.4 x 14.6 in. / 29 x 37 cm  
 250 black-and-white photographs  
 Quadratone  
 Otabind book housed in a slipcase

€ 88.00 / £ 78.00 / US\$ 95.00  
 ISBN 978-3-95829-044-0



Book

Slipcase







Born in 1971, Tomasz Gudzowaty is a Polish documentary and portrait photographer who has won many major international photography competitions, including World Press Photo and Pictures of the Year International. He has spent the last two decades pursuing diverse subjects from wildlife to social issues and sport, creating a body of work with a consistent visual message and intellectual vision. His photography has been exhibited globally and published in magazines and newspapers such as *Max*, *L'Equipe*, *Newsweek*, *Forbes*, *Time*, *Photo*, *GO*, *The Guardian*, *National Geographic*, *British Journal of Photography*, and *Vogue Italia*. Gudzowaty is also the author of several books. In 2009 he was invited by Nan Goldin to participate in the exhibition "Ça me touche" which she curated for the 40<sup>th</sup> Rencontres d'Arles festival. This marked the beginning of their collaboration on *Beyond the Body*.

**Tomasz Gudzowaty**  
**Beyond the Body**  
**Tomasz Gudzowaty**  
**in the eyes of Nan Goldin**

Edited by Nan Goldin  
 Introduction by Nan Goldin  
 Text by Tomasz Gudzowaty  
 Book design by Marek Mielnicki  
 196 pages  
 9.1 × 10 in. / 23 × 25.5 cm  
 145 black-and-white photographs  
 Quadratone  
 Clothbound hardcover

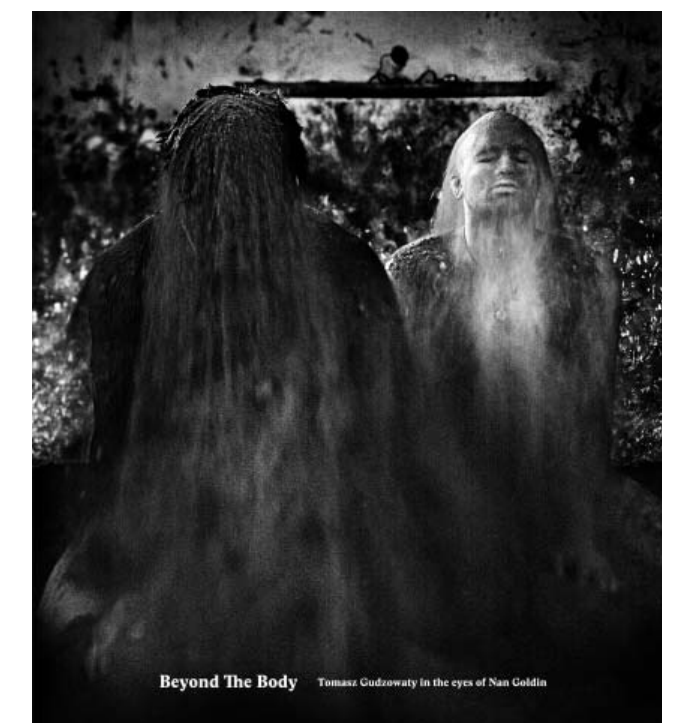
€ 38.00 / £ 32.00 / US\$ 45.00  
 ISBN 978-3-95829-040-2

PREVIOUSLY ANNOUNCED

*Beyond the Body* is the result of an unlikely meeting between Tomasz Gudzowaty and Nan Goldin, who represent diametrically different personalities, sensibilities, and modes of artistic creation, yet both of whom stand behind stunningly clear, consistent visions. Goldin draws on Gudzowaty's rich archive to create her own narrative – detached from its original thematic context and purpose to form a continuous flow of images that reaches a deeper, metaphysical dimension of sport. The people in the photographs – flying, floating, upside down – strive to escape, to liberate themselves from corporeal limitations, and to transcend their physical boundaries in order to attain a mystical state of mind. As Goldin lucidly puts it: "They are breaking the rules of how we are bound to the earth."

*I have always been resistant to traditional documentary photography, and I never would have dreamed I would edit the work of a person who is defined as a sports photographer, but Tomasz's pictures have been a revelation to me. His images have shown me a new way of seeing work I thought to be confined to its usual limitations and I am proud to say that this gem of a book is the product of our unexpected connection and relationship.*

– Nan Goldin



Beyond The Body Tomasz Gudzowaty in the eyes of Nan Goldin







PREVIOUSLY ANNOUNCED

Erich Hartmann (1922-1999), a Magnum photojournalist for fifty years, was renowned for his work in the arts, his interpretation of the industrial landscape and his revelation of the beauties of technology.

Ruth Bains Hartmann was a book editor in a New York publishing house before turning to freelance research and writing, often working in collaboration with her husband on major projects such as *Our Daily Bread* and *In the Camps*. After his sudden death in 1999 she assumed direction of his photographic estate for which she has curated numerous exhibitions and edited *Where I Was*, a book of his personal photographs.

*From a Summer Notebook* combines the photos of Magnum photojournalist Erich Hartmann with the words of his writer wife Ruth Bains Hartmann. This book is a record of a shared summer holiday in coastal Maine, not an album of incidents but a distillation of a particular time and place through images and words. Long married, much traveled, often separated by work, but together here in the same place during a calm interval of privacy, photographer and writer reveal separate realities and parallel memories that together form one statement. Photographs of their family summerhouse and the quiet Maine countryside through which they roam without plan or destination are not described but enhanced by the writer's memories of past summers, and perhaps of time itself. Both separate and personal, these images and words are a quiet celebration of a fondly remembered summer.

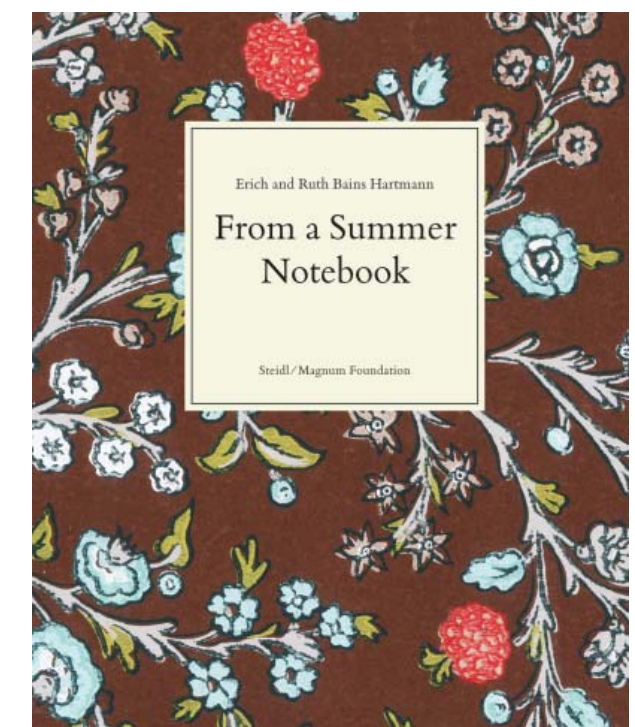
*Here are pages from a photographer's summer notebook, the sights he wishes to remember, the feelings he wishes to record... These pages from my notebook encompass that same time, those same places, seen through a different eye, recorded in a different language...*

—Ruth Bains Hartmann

**Erich Hartmann and Ruth Bains Hartmann  
From a Summer Notebook**

Book design by Ruth Bains Hartmann,  
John P. Jacobs and Sarah Winter  
32 pages  
7.9 x 11.8 in. / 20 x 30 cm  
13 photographs  
Four-colour process  
Softcover

€ 18.00 / £ 14.00 / US\$ 24.00  
ISBN 978-3-86521-840-7







Simon Johnston is an English photographer, artist and designer based in Los Angeles. Educated at Bath Academy of Art in England and the Kunstgewerbeschule in Basel, in 1984 he co-founded the London design studio 8vo and the typographic journal *Octavo*. Relocating to California in 1989, Johnston currently divides his time between art, design and education. His solo exhibitions include "Subject/Verb/Object" at the University of California at Davis and "Indefinite Articles" at The American Cement Building in Los Angeles. Johnston is a professor and director of print at Art Center College of Design in Pasadena. His last photographic book, the self-published *Unsigned*, features empty sign structures.

The Meridian project is a series of large-format black-and-white photographs taken in England on the line of zero degrees longitude. Using GPS technology to establish accurate locations, Johnston photographed on this line from coast to coast, facing either due north or due south. A vertical fluorescent orange line superimposed on the center of the images represents the line of zero degrees longitude, transgressing the conventional purity of the picture plane, and mirroring how we superimpose a rational grid over the globe to regulate space, time, trade and navigation.

Although a prime meridian was established at the Greenwich Observatory in London in the late eighteenth century, many other countries used their own prime meridians, to much confusion, and it was not until an International Meridian Conference in 1884 that Greenwich became the global Prime Meridian.

Johnston's cross-section portrait of a country explores how time is measured, the Prime Meridian being the international dateline from which all other time zones are calculated. These images depict the span of history, from ancient churches to industrial buildings, as well as various forms of transportation, by road, rail, air and sea.

*As artists and designers we draw lines all the time, so I like the sense that this is probably the largest or most meaningful and useful line in the world.*

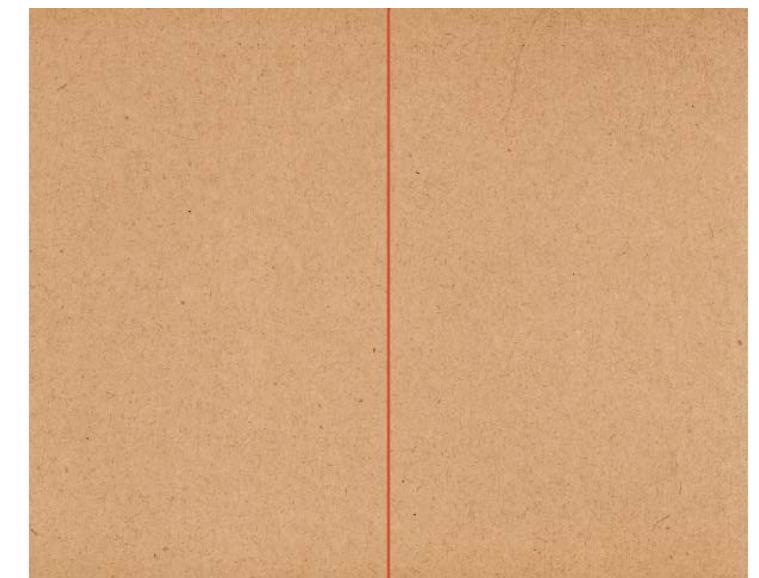
—Simon Johnston



## Simon Johnston Meridian

Book design by Simon Johnston  
40 pages  
8.3 × 10.3 in. / 21 × 26 cm  
16 photographs  
Tritone with varnish and  
fluorescent orange  
Hardcover

€ 30.00 / £ 24.00 / US\$ 35.00  
ISBN 978-3-86930-781-7







Karl Lagerfeld, fashion designer, publisher and book dealer, began working as a photographer in 1987. Lagerfeld has since received the Lucky Strike Design Award from the Raymond Lewy Foundation, the cultural prize from the German Photographic Society, and the ICP Trustees Award from the International Center of Photography. Steidl has published most of Lagerfeld's books, including *Casa Malaparte* (1998), *A Portrait of Dorian Gray* (2004), *Room Service* (2006), *The Beauty of Violence* (2010) and the best-selling *The Little Black Jacket* (2012).

### Karl Lagerfeld Cassina as Seen by Karl

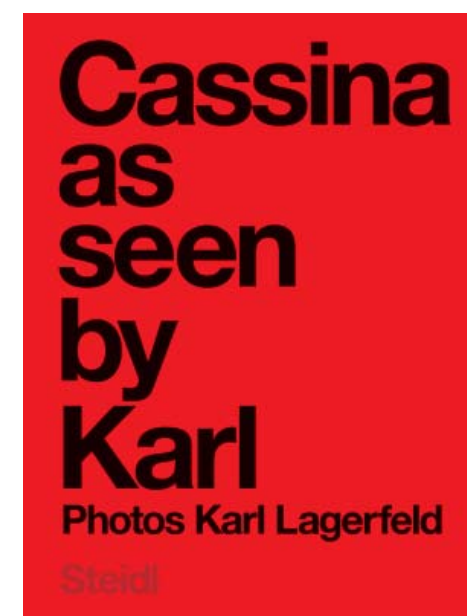
Book design by Karl Lagerfeld  
and Gerhard Steidl  
64 pages  
11.4 x 14.6 in. / 29 x 37 cm  
21 high-glossy photographs  
tipped-in by hand  
Four-color process  
Clothbound hardcover housed  
in a handmade slipcase

€ 75.00 / £ 65.00 / US\$ 85.00  
ISBN 978-3-86930-738-1

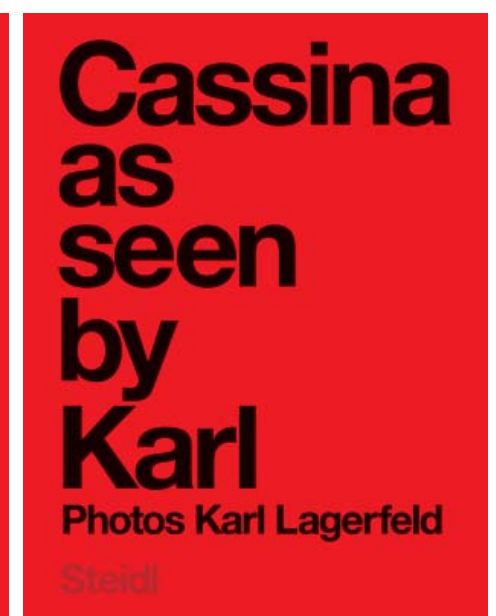
#### PREVIOUSLY ANNOUNCED

In 2013 the distinguished Italian furniture manufacturing company Cassina invited Karl Lagerfeld to choose his favorite pieces of furniture for an unusual photographic mise-en-scène: "I had never 'worked' on a project like this before. To visually reinterpret examples of perfect design is completely new for me, and therefore stimulating, exciting even."

Before Lagerfeld's lens, iconic chairs, tables and chaise longues by Modernist legends such as Le Corbusier, Rietveld and Perriand condense to their absolute, abstract essence. In his inimitably sleek and sophisticated photographs, Lagerfeld reveals the form in Formalism. Here furniture is seen in an atypical, decontextualized mode of presentation, detached from its usual environment, isolated and dramatically lit like a sculpture. The result is a tenderly chosen compendium of twenty-one images that respects the artistic intentions of the designers while simultaneously creating a new aesthetic.



Slipcase



Book





Saul Leiter was born in Pittsburgh in 1923. In 1946 he moved to New York to become a painter, but was encouraged to pursue photography by the photographic experimentation and influence of his friend, the abstract expressionist Richard Pousette-Dart. Leiter subsequently enjoyed a successful career as a fashion photographer spanning three decades, and his images were published in magazines such as *Esquire*, *Harper's Bazaar*, *ELLE* and *British Vogue*. His work is held in many prestigious private and public collections including the Museum of Modern Art, the Whitney Museum of American Art and the Victoria and Albert Museum. Steidl has published Leiter's *Early Color* and *Early Black and White*. Leiter died in November 2013.

## Saul Leiter In My Room

Foreword by Robert Benton  
Book design by Steidl Design  
192 pages  
7.9 x 8 in. / 20 x 20.3 cm  
85 black-and-white photographs  
Tritone  
Clothbound hardcover with dust jacket

€ 35.00 / £ 28.00 / US\$ 40.00  
ISBN 978-3-95829-103-4

### PREVIOUSLY ANNOUNCED

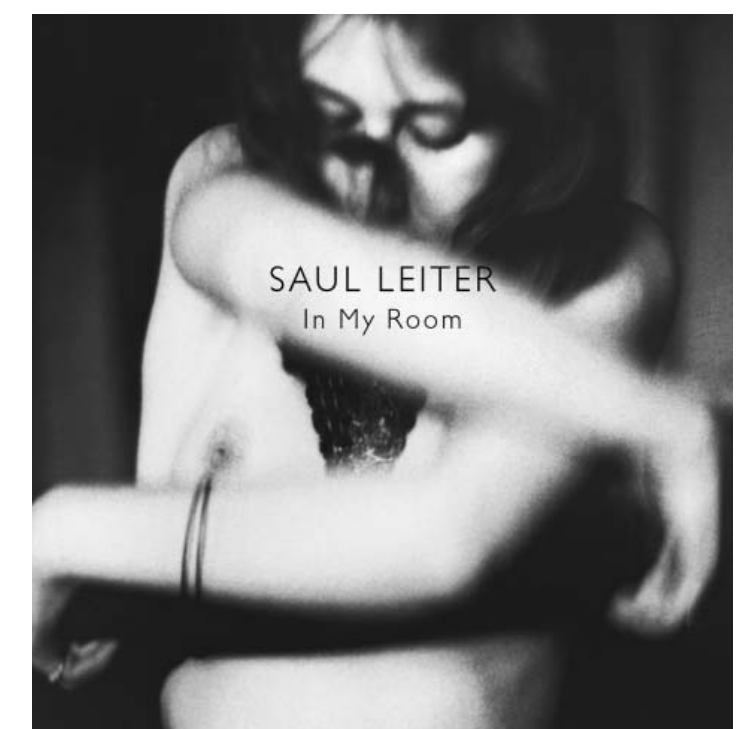
Fed by thrilling recent discoveries from Saul Leiter's vast archive, *In My Room* provides an in-depth study of the nude, through intimate photographs of the women Leiter knew. Showing deeply personal interior spaces, often illuminated by the lush natural light of the artist's studio in New York City's East Village, these black-and-white images reveal the unique collaboration between Leiter and his subjects.

In the 1970s, Leiter planned to make a book of his nudes, but never realized the project in his lifetime. Now we are granted a first-time look at this body of work, which Leiter began on his arrival in New York in 1946 and chipped away at over the next two decades. Leiter, who was also a painter, incorporates abstract elements into these photographs and often shows the influence of his favorite artists, including Bonnard, Vuillard and Matisse.

The prolific Leiter, who painted and took pictures fervently up to his death, worked in relative obscurity well into his eighties. Leiter preferred solitude in life, and resisted any type of explanation or analysis of his work. With *In My Room*, Leiter ushers viewers into his private world while retaining his strong sense of mystery.

*Saul Leiter saw the world in layers of focus and obstruction, available to peel away and internalize an intimate core of human experience. He accomplished this, most profoundly, by allowing your entrance "into his room," where ladies languished for his camera and your eyes only. Ever sensitive, sensual and evocative, these images will compel you to fall in love.*

— Howard Greenberg







Sébastien Lifshitz was born in Paris in 1968. After studying art history, he began working in contemporary art in 1990, assisting curator Bernard Blistène at the Centre Pompidou, and photographer Suzanne Lafont. In 1994, Lifshitz turned to filmmaking, dedicating equal attention to fiction and documentary. His films have received numerous awards such as the Prix Jean Vigo, the Kodak Award, the Berlin Film Festival's Teddy twice, and the Best Documentary Film César 2013 for *The Invisibles*. Lifshitz's *Bambi* was selected at the 2013 Berlinale.

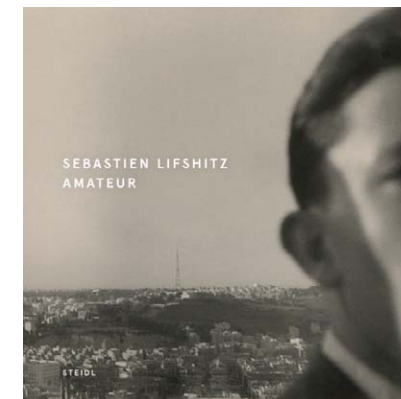
### Sébastien Lifshitz Amateur

Book design by Sébastien Lifshitz, Gerhard Steidl and Viktor Balko  
Vol. 1: Superfreak, 160 pages  
Vol. 2: Under the sand, 152 pages  
Vol. 3: Someone was here, 168 pages  
Vol. 4: Flou, 152 pages  
7.9 x 8 in. / 20 x 20.3 cm  
486 color and black-and-white photographs  
Four-color process  
Four clothbound hardcover books housed in a slipcase

€ 68.00 / £ 55.00 / US\$ 75.00  
ISBN 978-3-86930-739-8

*Amateur* consists of four volumes and unites a vast collection of amateur photographs assembled by filmmaker Sébastien Lifshitz over the last twenty years. Found at flea markets all over the world and in photo galleries or on the Internet, they are divided into four themes: the uncanny, empty places, blurs, and beachsides. Each volume revolves around one of these recurring themes, playing with the different frames, the changes of light, movement and subject in order to create an immense poetic collage.

*These amateur images, slipped out of family albums to randomly enter the world, offering themselves to those who care to take them on, made me realize what really fascinates me about photography: the longevity of its traces, the manifestation of forgotten lives. In his book Camera Lucida, Roland Barthes called it the 'that-has-been.' I hold the proof of those people's existence in my hands.*  
—Sébastien Lifshitz



Slipcase



Vol. 1



Vol. 2



Vol. 3



Vol. 4







Kai Löffelbein was born in Germany in 1981 and studied documentary photography in Hanover. He has since worked in South America, Asia, Africa and Eastern Europe, devoting himself to long-term projects that capture the impacts on common people and the environment left by socio-political and economic phenomena. Löffelbein has exhibited internationally and his awards include the Henri Nannen Prize, the UNICEF Photo of the Year Award, The New York Photo Award, the DAYS JAPAN International Photojournalism Award, the FotoVisura Photography Grant and the Px3 Prix de la Photographie. He is one of the Critical Mass Top 50 Selected Artists and recently received a grant from the Magnum Foundation.

*Ctrl-X. A topography of e-waste* explores the irresponsible handling of limited resources, one of the most pressing problems of our globalized world today. In this book Kai Löffelbein follows the electronic-waste trails from Europe and the United States to the post-apocalyptic scenery of Agbogbloshie in Ghana, the e-waste city of Guiyu in China and the backyard workshops of New Delhi. Here he meticulously documents the appalling conditions under which workers, sometimes even children, attempt to recover any valuable raw materials contained in our e-waste, refuse that is illegally exported from the West in order to bypass expensive recycling.

In an increasingly digitized world, a life without electronic devices seems inconceivable for us: computers, cell phones, MP3 players and tablets have become our daily companions. And as long as we continue to define ourselves by the products we consume – the latest smartphone, the fastest processor and the thinnest laptop – the millions of tons of e-waste produced annually will continue to increase.

*Kai Löffelbein has a keen eye for the spectacular, but also for significant details... His pictures are superbly composed, of the highest quality, beautiful in the classical sense and very impressive, but they are also analytical and political, and never succumb to the danger of over-aestheticization. They open our eyes and inspire us.*

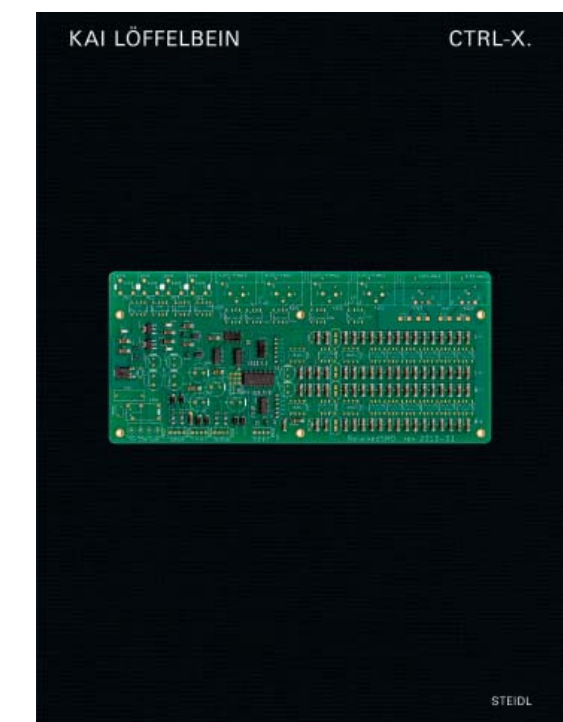
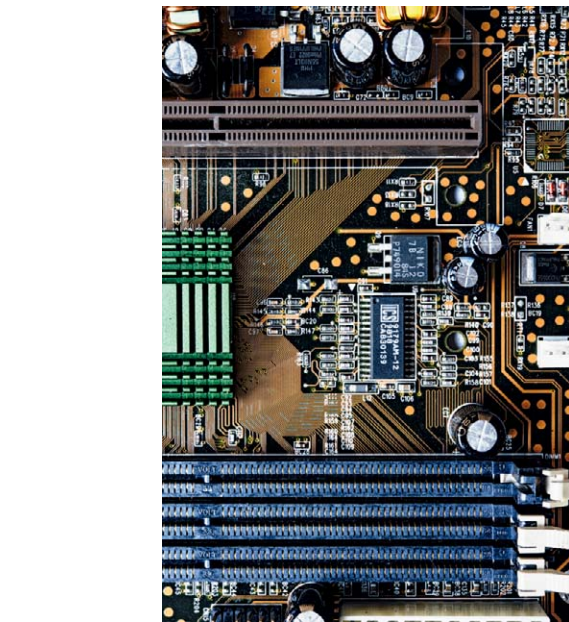
– James Nachtwey



## Kai Löffelbein Ctrl-X. A topography of e-waste

Texts by Ed Kashi  
Book design by Gerhard Steidl  
and Kai Löffelbein  
164 pages  
9.8 × 14.5 in. / 25 × 37 cm  
76 color photographs  
Four-color process  
Hardcover with a tipped-in  
circuit board

€ 48.00 / £ 42.00 / US\$ 60.00  
ISBN 978-3-86930-970-5







PREVIOUSLY ANNOUNCED

Mark Neville, born in London in 1966, studied at Goldsmiths, London, and the Rijksakademie, Amsterdam. In 2013 his project "Deeds Not Words" was shown at The Photographers' Gallery London, and his work in Helmand as an official war artist was shown at the Imperial War Museum London in 2014. Neville's photographs are held in many public and private collections, including the Arts Council of England, Kunstmuseum Bern, the National Galleries of Scotland, the Imperial War Museum, the Flemish Community, and Scottish Parliament. He has exhibited at Modern Art Oxford; Haus der Kunst, Munich; Jeu de Paume, Paris; and Tate Britain.

*Fancy Pictures* brings together seven of Mark Neville's socially engaged and intensely immersive projects from the last decade. Neville often pictures working communities in a collaborative process intended to be of direct, practical benefit to his subjects. *The Port Glasgow Book Project* (2004) is a book of his social documentary images of the Scottish town. Never commercially available, copies were given directly to all 8,000 residents. *Deeds Not Words* (2011) focuses on Corby, an English town that suffered serious industrial pollution. Neville produced a book to be given free to the environmental health services department of each of the 433 local councils in the UK.

*Battle Against Stigma* and *Helmand* are both projects resulting from Neville's time in Afghanistan. Two projects for the USA are also included. Invited by the Andy Warhol Museum in 2012, Neville examined social divisions in Pittsburgh, and the photo-essay *Here is London*, commissioned by *The New York Times Magazine*, echoes the style of the celebrated photographers who documented the boom and bust of the 1970s and '80s.

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

— David Company

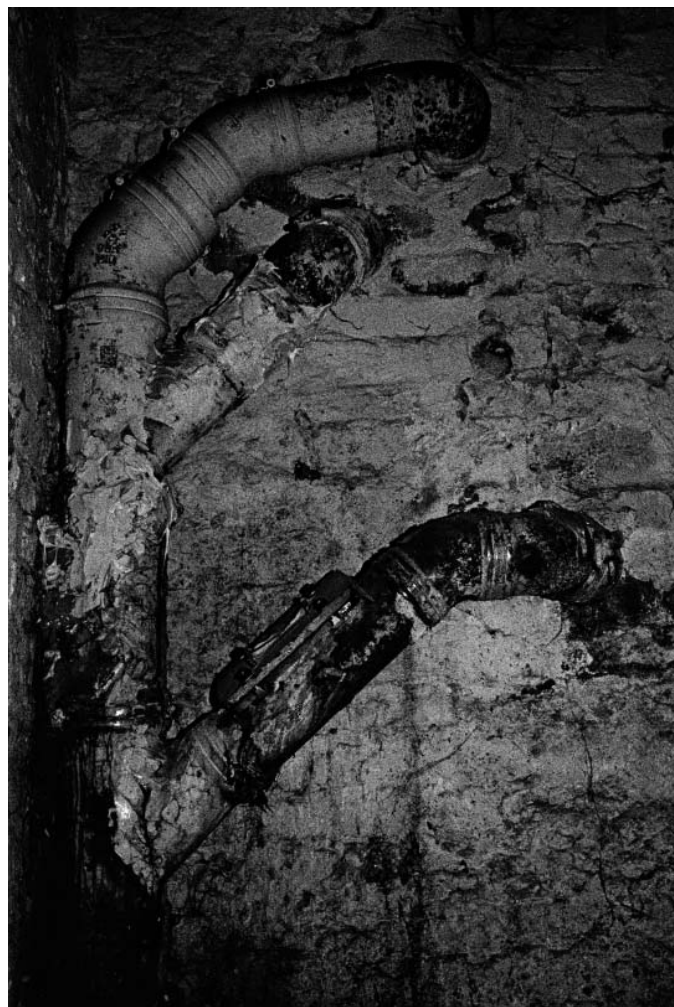
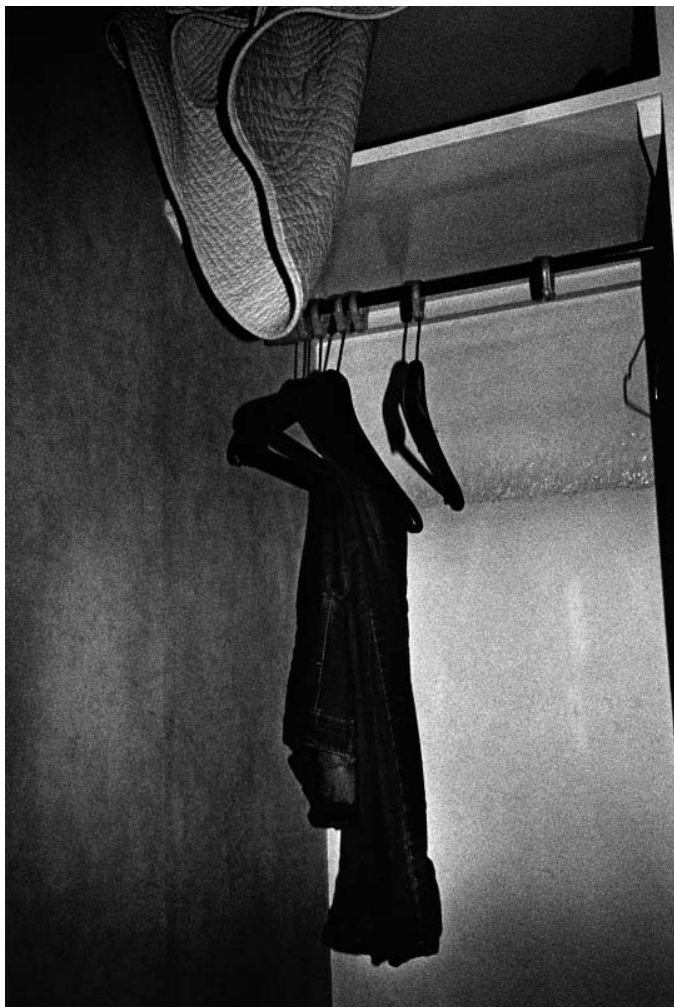
**Mark Neville**  
**Fancy Pictures**

Interview between Mark Neville and David Company  
Book design by Mark Neville and Duncan Whyte  
192 pages  
14.3 x 11.7 in. / 36.3 x 29.8 cm  
95 color and black-and-white photographs  
Four-color process  
Clothbound hardcover with dust jacket

€ 75.00 / £ 65.00 / US\$ 85.00  
ISBN 978-3-86930-908-8







Paulo Nozolino was born in 1955 in Lisbon, and lived in London and Paris before settling again in Portugal. In the span of his forty-year career, Nozolino has traveled widely in Europe, America, the Middle East and North Africa. His work has been largely shown and honored with several awards, and is held in numerous private and public collections. Nozolino's books include *Penumbra* (Scalo, 1996), *Far Cry* (Steidl, 2005), *bone Lonely* (Steidl, 2011) and *Makulatur* (Steidl, 2011).

## Paulo Nozolino Loaded Shine

Book design by Paulo Nozolino  
and Gerhard Steidl  
48 pages  
8.04 x 11.7 in. / 21 x 29.7 cm  
20 black-and-white photographs  
Tritone  
Clothbound hardcover

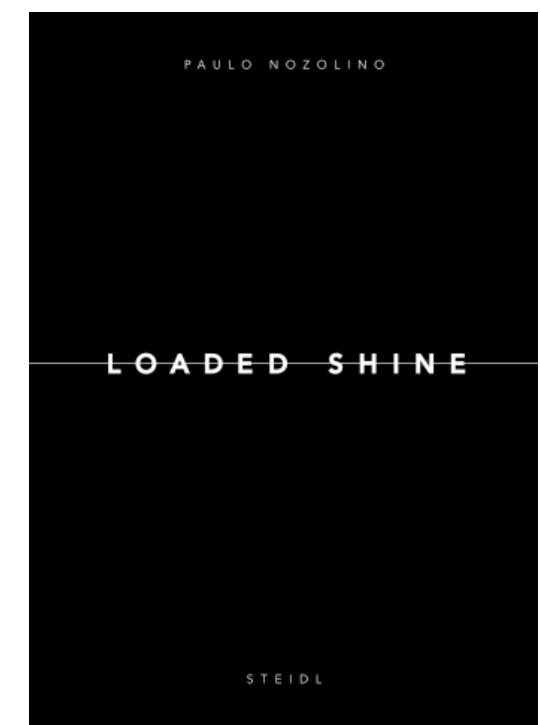
€ 25.00 / £ 20.00 / US\$ 30.00  
ISBN 978-3-86930-972-9

## PREVIOUSLY ANNOUNCED

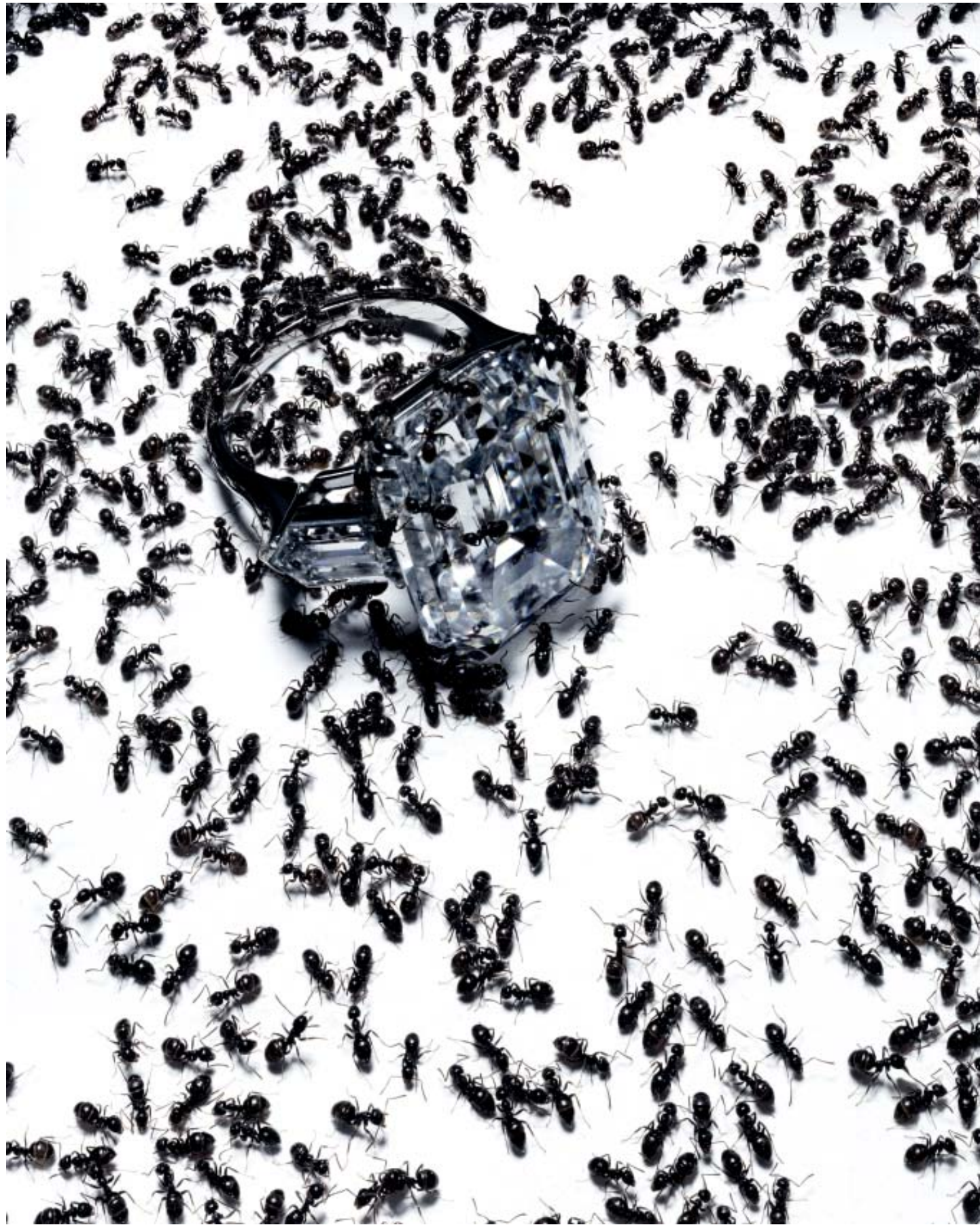
Taken between 2008 and 2013 in New York, Lisbon, Paris and Berlin as well as in the French and Portuguese countryside, these photographs by Paulo Nozolino bear his usual dark symbolic syntax. Still using 35mm film and occasionally a flash, this tight sequence of vertical pictures shows us, once again, his everlasting concern for the state of the world and his quest for the pure, true, non-manipulated analogic image.

*This is a bright obscure piece. The transparency of the black shows a world that is continually destroying itself. Closer to the certitude of an end. The decadence of the place. Life by a thread, leaving traces of light. This is where we came to. This is where we are. All we have left is putrefaction, garbage, claustal confinement, a quiet decay that embraces slow death. So slow that we still may believe it might never come. We see her, we feel her, we touch her with our own hands. Yet. We are responsible for the disease but we don't know how to escape from it. We were hungry and we ate. We are dreaming about the crumbs that we left behind. Unwise. Eyes on the floor, there is no redeeming act. Prisoners of a dirty and corrupted matter. Emptiness. Full of guilt inhabited by a depressing seediness, by careless negligence, by lazy weakness, by the violence of the spirit. Home is a forgotten word. And so are many others.*

—Alexandra Carita







Guido Mocařico was born in Switzerland in 1962, and today works in Switzerland and Paris. A specialist in still-life photography, he contributes regularly to leading fashion publications including *Vogue*, *Harper's Bazaar* and *V Magazine*. Mocařico has photographed advertising campaigns for luxury brands including Chanel and Yves Saint Laurent, and his books at Steidl include *Venenum* (2005), *Medusa* (2006), *Serpens* (2008), *Movement* (2008), and *Stilleven* (2012).

### Guido Mocařico Mocařico Numéro

Edited by Patrick Remy  
Interview between Guido Mocařico  
and Babeth Djian  
Book design by Guido Mocařico  
and Gerhard Steidl  
Vol. 1: 192 pages  
Vol. 2: 192 pages  
Vol. 3: 192 pages  
10.8 x 14 in. / 27.5 x 35.5 cm  
Four-color process  
Three otabind books housed  
in a slipcase

€ 175.00 / £ 150.00 / US\$ 195.00  
ISBN 978-3-86930-907-1

#### PREVIOUSLY ANNOUNCED

In 1999, pioneering fashion editor and stylist Babeth Djian founded *Numéro*, the now famous Paris magazine with an unmistakable aesthetic that boldly combines fashion, contemporary art, music and design. Guido Mocařico has photographed provocative still lifes for *Numéro* since its first issue, and this comprehensive three-volume publication contains all this work to date.

Every month Babeth gives Mocařico carte blanche for the closing pages of *Numéro*, a rare privilege in today's advertising-driven fashion magazines. In response he creates radical still lifes (of objects including perfume bottles, shoes, watches and jewelry) that incorporate the genres of architecture, landscape and nude photography, and make comparable work in other magazines look like uninspired product shots. The experimental forum offered to Mocařico by *Numéro* facilitates his maverick, sometimes critical view of contemporary vanity, and has given birth to some of his larger influential series including "Medusa," "Movement," "Serpens" and "Stilleven."

# Mocařico Numéro Mocařico Numéro Mocařico Numéro Mocařico





Romney Müller-Westernhagen was born in New York, and began her career as a fashion illustrator and graphic artist in Milan. As one of the first African-American models in Europe, she soon gained a reputation for her fluid elegance and personality. She began taking photographs to document her experiences and travels by depicting the characters and situations behind the scenes at recording sessions and concerts, as well as life on the road, all while refining her portraiture work. Müller-Westernhagen's photos have appeared in German GQ, Der Spiegel, Deutsch and Rolling Stone, as well as on album artwork.

### Romney Müller-Westernhagen Portraits

Text by Romney Müller-Westernhagen  
 Book design by Romney Müller-Westernhagen and Sarah Winter/Steidl Design  
 146 pages  
 9.1 x 11.8 in. / 23 x 30 cm  
 194 photographs  
 Tritone and four-color process  
 Clothbound hardcover with a dust jacket

€ 40.00 / £ 32.00 / US\$ 45.00  
 ISBN 978-3-86930-817-3

### PREVIOUSLY ANNOUNCED

Romney Müller-Westernhagen's solo show "Beyond Faces" at Camera Work Berlin in 2012 presented a large body of her powerful portraits. Following its success, Steidl has now released in book form a new selection of these portraits, taken between 2010 and 2014. Müller-Westernhagen's varied subjects featured include Frank-Walter Steinmeier, Iris Berben, Boris Becker, Wladimir Klitschko, Andrea Sawatzki and Jonathan Meese.

*As a former illustrator and graphic artist I've always seen everything within a frame. Interesting faces surround us on a daily basis. Wherever we look there's someone with a countenance that fascinates or puzzles. I've found studying faces to be a very intimate way of uncovering the hidden side of an individual. When I have my subjects in front of the camera I try to encourage them to connect with me in a more unguarded way than they might normally be accustomed to.*

*When it comes to public figures, I have consistently sought to show the viewer a side that no one knows. Famous faces are not always as familiar to us as we believe them to be. Everyone has a secret. I try to discover it.*

—Romney Müller-Westernhagen







PREVIOUSLY ANNOUNCED

Arnold Odermatt was born in the Swiss Canton of Nidwalden in 1925. He joined the police force in 1948 and retired in 1990 with the rank of first lieutenant, chief of traffic police and vice commandant of the Nidwalden Police Department. His photographs have been exhibited at the 49<sup>th</sup> Venice Biennale in 2001, at the Art Institute of Chicago and at Fotomuseum Winterthur.

Urs Odermatt, born in Stans in 1955, studied film direction and scriptwriting with Krzysztof Kieślowski, and today works as a film and theater director. Since 1993, he has been editing and publishing his father's photography.

Following Arnold Odermatt's *Karambolage*, *On Duty* and *Off Duty*, all published by Steidl, *After Work* presents more rediscovered masterpieces by this remarkable self-taught photographer, who trained himself primarily through his duties as a policeman in the small, secluded Swiss canton of Nidwalden. Odermatt thus developed an unconventional artistic fingerprint, which served him well during his working days as well as after hours.

Whenever off duty, Odermatt often volunteered to take pictures throughout Nidwalden. He photographed his motifs usually only once, developed prints on demand and then archived them in his attic – all was preserved but ignored. Luckily, the photographer's son has rescued these treasures and ensured their publication. *After Work* is the fourth volume in a series of books that brings into focus this extraordinary work.

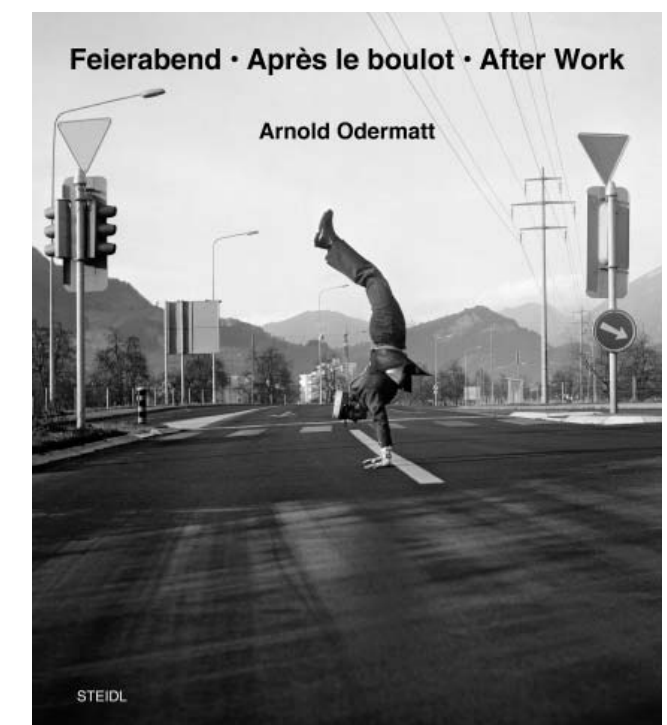
*I don't collect anything. I preserve it. You don't throw away anything that might still be of use to you. Later of course you don't need anything and forget about it. Nobody remembers it, so it is lost. I was lucky.*

– Arnold Odermatt

**Arnold Odermatt  
After Work**

Edited by Urs Odermatt  
Book design by Urs Odermatt and Gerhard Steidl  
408 pages  
11 x 12.6 in. / 28 x 32 cm  
300 color and black-and-white photographs  
Four-color process  
Clothbound hardcover with dust jacket

€ 65.00 / £ 58.00 / US\$ 75.00  
ISBN 978-3-86930-973-6







PREVIOUSLY ANNOUNCED

Lise Sarfati divides her time between Paris and Los Angeles. She spent ten years of her working life in Russia and has won numerous awards such as the Prix Niépce in Paris and the Infinity Award of the International Center of Photography, New York. Sarfati's works are held in the permanent collections of, among others, LACMA Los Angeles; De Young Museum, San Francisco; and the Fonds National d'Art contemporain, Paris, France. This is her first book with Steidl.

In her new book, Lise Sarfati takes us back to the oddly deserted heart of the city of Los Angeles. Almost deserted ... as lonesome men walk dispassionately through the streets, as if on a mission but without any obvious destination. The sun in *Oh Man* is high, the unifying emptiness of the street basked in the Californian light. The nameless men's random silhouettes stand out distinctively in front of the city's characteristic urban backdrop, their central positioning lending them an extraordinary prominence in Sarfati's photographs. These images add up to a long, aloof traveling, devoid of any narrative and anecdotes, drifting by the evocative sharp lines and angles of the warehouses, the lettering and colors of a Hopperian puritanism opening up the roads to the protagonists.

These photographs were taken in 2012 and 2013. After carefully choosing her locations of interest, Sarfati spent days waiting in full panoply for the right moment to manifest itself.

*Sarfati gives us suggestions – more than propositions – that seem to develop in-between the images rather than within each image, like the unpredictable weed growing wild from the grooves between cobblestones.*

– Quentin Bajac

Exhibition: Yossi Milo Gallery, New York, January 2017

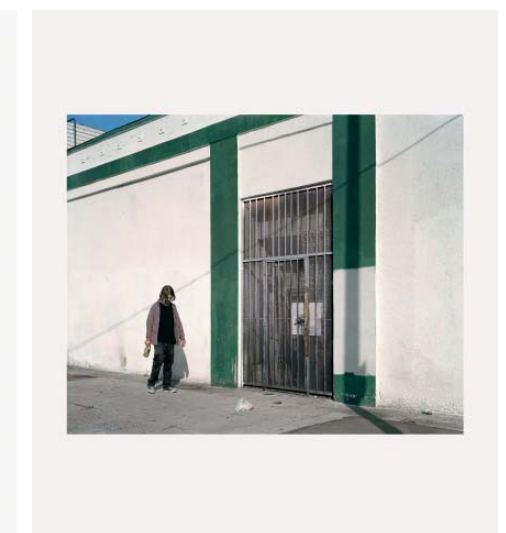
**Lise Sarfati**  
**Oh Man**

Essay by David Company  
Book design by Lise Sarfati  
and Gerhard Steidl  
80 pages  
12.1 x 13.7 in. / 30.7 x 34.7 cm  
27 color and black-and-white photographs  
Tritone and four-color process  
Clothbound hardcover in a sleeve

€ 50.00 / £ 45.00 / US\$ 65.00  
ISBN 978-3-95829-112-6



Sleeve



Book





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

Joel Sternfeld was born in New York City in 1944. He has received numerous awards including two Guggenheim Fellowships, a Prix de Rome and the Citibank Photography Award. Sternfeld's books published by Steidl include *American Prospects* (2003), *Sweet Earth* (2006), *Oxbow Archive* (2008) and *First Pictures* (2011). *A Book of Resemblances* is forthcoming.

In 2003, Frank Gohlke and Joel Sternfeld were commissioned to photograph one of the densest concentrations of ethnic diversity in the world, the borough of Queens in New York City. After more than a year of photographing everything from corner bodegas to the borough's boundaries, Gohlke and Sternfeld had not only captured the complicated dynamic that sustains Queens and its myriad communities; they had also evolved a unique theory of landscape photography in which landscape is a visible manifestation of the invisible emotions of its inhabitants.

The collection inherits the strength of each photographer's eye. Gohlke's Queens consists of streets, houses, fences, gardens, parklands, shorelines, and waste spaces, the territory where human arrangement contends endlessly with the forces that undo it: unruly vegetation, weather, rot, decay, and the "creative destruction" of a voracious commercial culture. Sternfeld focuses on the indigenous shops, restaurants, mosques and temples that make a walk in Queens feel like a walk in Thailand, India or Peru. In conjunction with an essay by the acclaimed writer Suketu Mehta, this book is a powerful instrument for understanding a landscape that seems to defy interpretation.

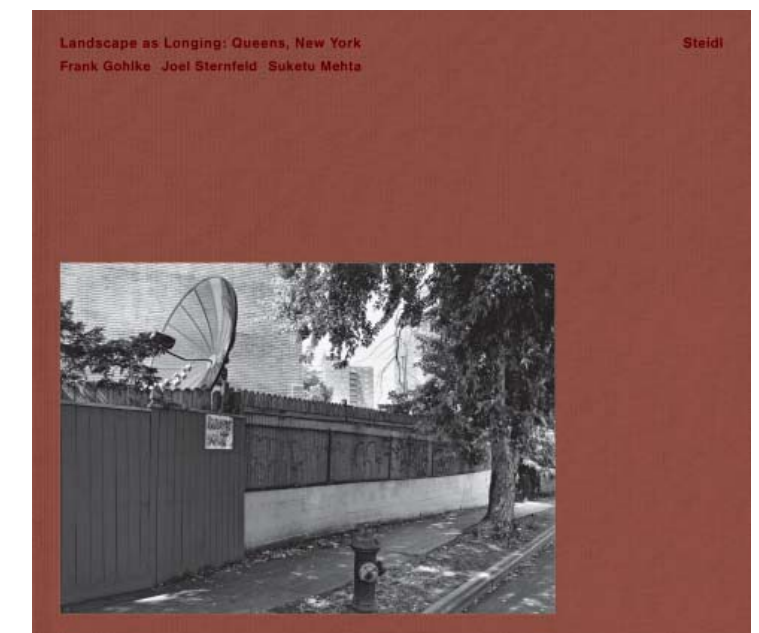
*These pictures emphasize the text of Queens, the vulgar colors of its signs, the leveling that these signs effect on local culture.*

— Farrah Karapetian

### Frank Gohlke / Joel Sternfeld / Suketu Mehta Landscape as Longing

Text by Suketu Mehta  
Book design by Gerhard Steidl  
and Duncan Whyte  
196 pages  
12.6 x 11 in. / 29.5 x 25 cm  
36 color photographs by Joel Sternfeld  
38 black-and-white photographs  
by Frank Gohlke  
Tritone and four-color process  
Clothbound hardcover with a tipped-in photo

€ 55.00 / £ 45.00 / US\$ 65.00  
ISBN 978-3-95829-032-7







PREVIOUSLY ANNOUNCED

Photographer and painter Marq Sutherland, born in San Diego in 1974, grew up in an artistic family. After serving in the US Air Force, he became assistant to contemporary landscape painter Woody Gwyn and began his photographic studies with David Scheinbaum and Steve Fitch at the College of Santa Fe, graduating in 2001 with a self-designed Bachelor of Arts in photography, music and technology. He continued his studies with Jack Fulton at the San Francisco Art Institute, receiving a Master of Fine Arts in 2005. Sutherland was a finalist for the 2002 Willard Van Dyke Award, and received a SFAI Teaching Assistantship Award in 2004 and a Helen Wurlitzer Foundation Fellowship in 2008. He lives and works in Bilbao, Spain.

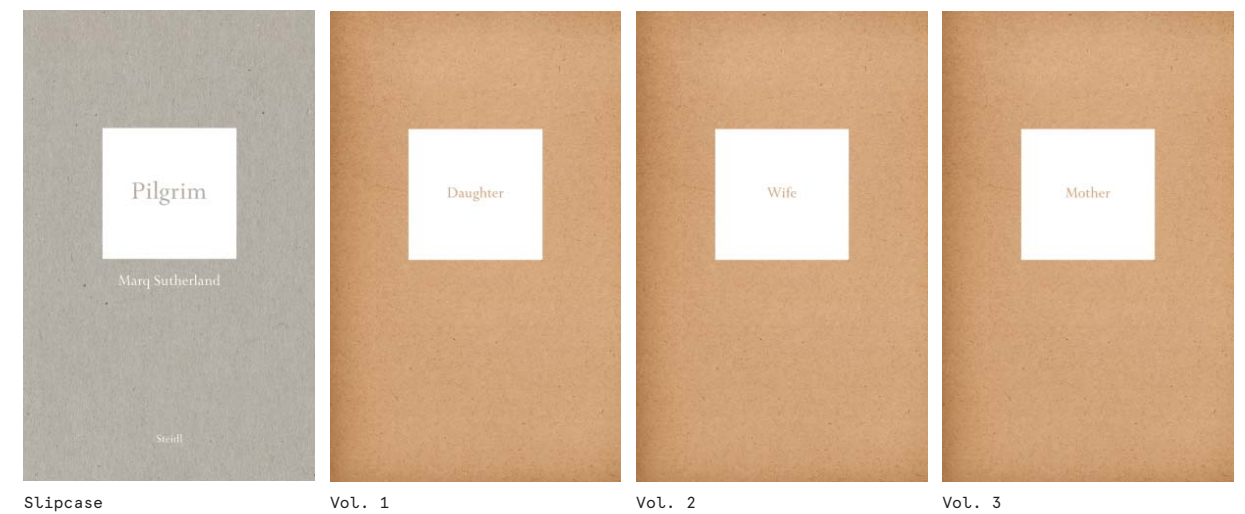
*Pilgrim* is a visual journey into one woman's life through the eyes of her parents, husband and son. In her last years, Marq Sutherland returned home to help his mother through this time during which they spoke about a recurring subject—her past. Years before, *Pilgrim* had given him his maternal grandfather's and father's photographic negatives. Sifting through thousands of images unseen for decades, Sutherland found many photographs which depicted his mother's life from the moment of birth, and saw how he might complete her story with love and dignity—how they both might hold onto life as they learned to let go.

*For me, this book has become both a way to honor the life of my mother, Pilgrim Sutherland, and to connect and collaborate with my grandparents, Poul de Hoffmann and Elsie Boote de Hoffmann, and my father Frank Sutherland through the images they left behind.*  
—Marq Sutherland

**Marq Sutherland  
Pilgrim**

Book design by Marq Sutherland and Gerhard Steidl  
Three volumes, 80 pages each  
8.3 x 5.1 in. / 21 x 13 cm  
Vol. 1 (Daughter): 59 photographs  
Vol. 2 (Wife): 51 photographs  
Vol. 3 (Mother): 66 photographs  
Four-color process  
Three softcover books housed in a slipcase

€ 40.00 / £ 32.00 / US\$ 50.00  
ISBN 978-3-86930-695-7



Slipcase

Vol. 1

Vol. 2

Vol. 3







Born in New Jersey in 1942, Henry Wessel has been awarded two Guggenheim Fellowships and three fellowships from the National Endowment for the Arts. He has exhibited extensively including solo shows at the Museum of Modern Art in New York, the Museum of Contemporary Art in Los Angeles, and Tate Modern in London. Steidl has published eight of Wessel's books, including *Waikiki* (2011) and *Incidents* (2013).

PREVIOUSLY ANNOUNCED

Running from the Bering Sea to the Strait of Magellan along the main ranges of the Rocky Mountains and the Andes, the Continental Divide is the largest watershed in the Americas. Henry Wessel crisscrossed this natural barrier thirty-four times by car, photographing its changing landscape. On his way, he sometimes stopped and took photographs of house fronts, shacks, street corners, and of the highway seen through the windscreen, ending somewhere beyond the horizon. We accompany Wessel on this road-trip that reflects the gradual environmental change from inhabited grounds to austere landscapes, and are reminded of the inherent aesthetics of the everyday. Its literal description evokes feelings that cumulatively connect to establish an experience.

*Henry Wessel's photographs do, in some measure, show us what today's West looks like. Primarily, however, they are subjective reports of what it felt like to travel through a certain region. They evoke the experience of confronting the peculiar juxtaposition of vast nothingness and clutter that is now the American West.*

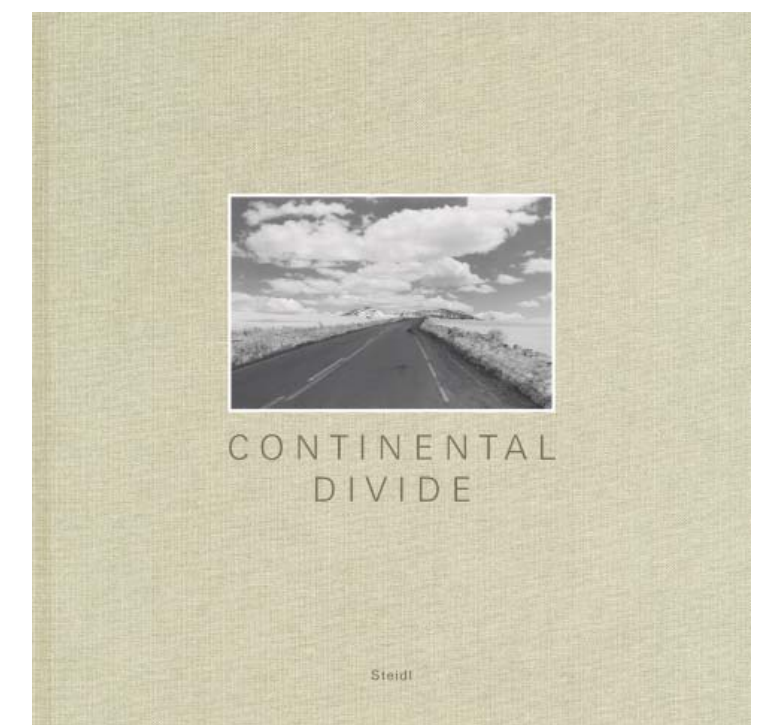
— Dennis Longwell



## Henry Wessel Continental Divide

Book design by Henry Wessel  
and Gerhard Steidl  
68 pages  
11.6 x 11.6 in. / 29.5 x 29.5 cm  
27 black-and-white photographs  
Tritone  
Clothbound hardcover with  
a tipped-in photo

€ 40.00 / £ 35.00 / US\$ 50.00  
ISBN 978-3-95829-115-7







PREVIOUSLY ANNOUNCED

Born in New Jersey in 1942, Henry Wessel has been awarded two Guggenheim Fellowships and three fellowships from the National Endowment for the Arts. He has exhibited extensively including solo shows at the Museum of Modern Art in New York, the Museum of Contemporary Art in Los Angeles, and Tate Modern in London. Steidl has published eight of Wessel's books, including *Waikiki* (2011) and *Incidents* (2013).

In the early 1980s, photographer Henry Wessel – for the sake of a steady paycheck – frequently commuted from Richmond, California, to San Francisco in the early morning rush hour. Surrounded by other versions of himself – encapsulated drivers making their own way to work – the daily drill seemed daunting and hopeless. With resignation however came inspiration. The monotonous movement of stop-and-go vehicles allowed Wessel a quick peek into the other cars, and for a brief moment – illuminated by the bright axial morning sunlight – he witnessed instances of determination, impatience and blank boredom. And so he began to photograph his fellow commuters as they slowly ploughed through traffic. These circumstances allowed for only a glance, but it is all Wessel's intuitive eye needed.

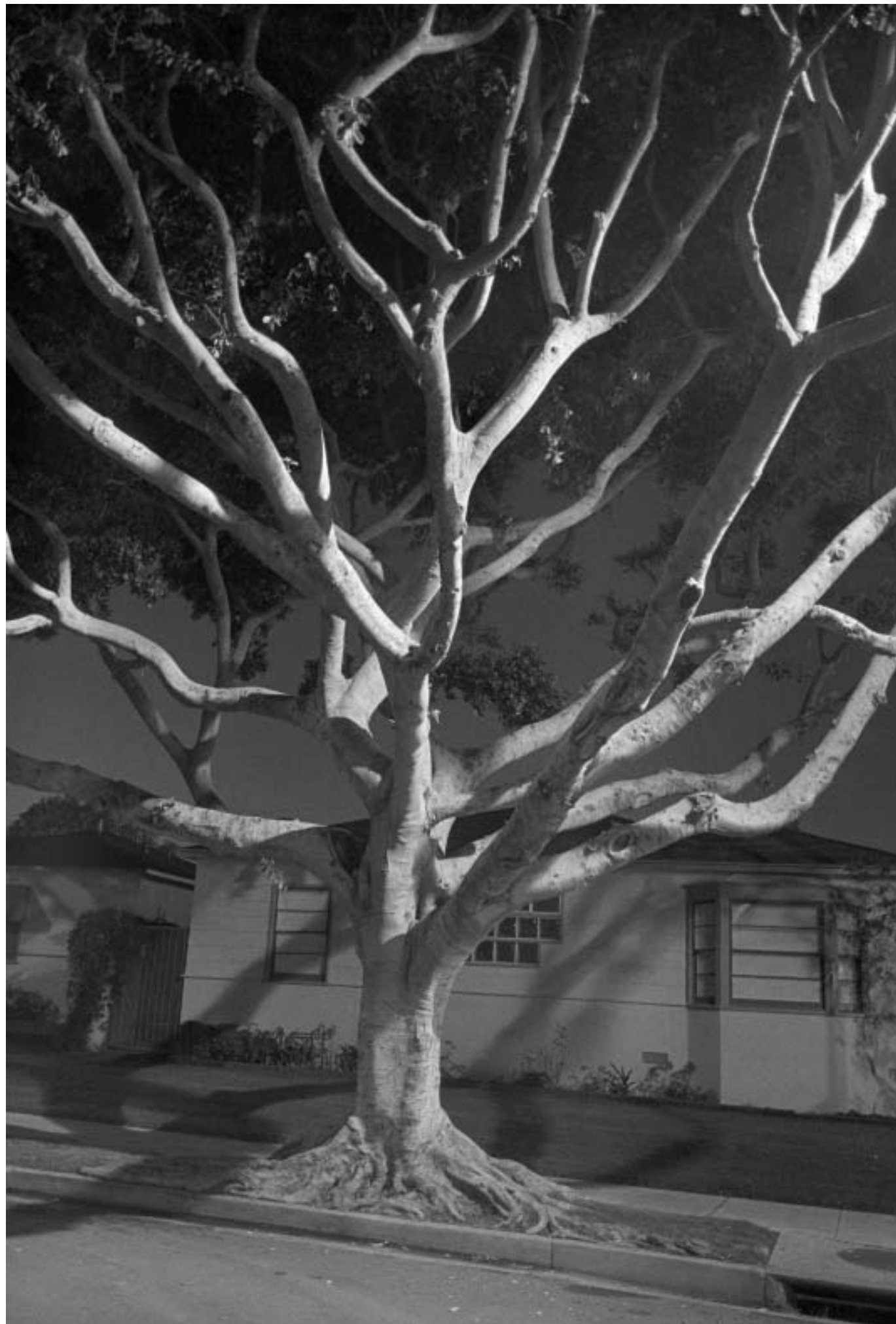
*When you're photographing, you're walking through the world, something catches you – you're connecting with it, you're responding to it, you're saying yes to it.*  
 – Henry Wessel

**Henry Wessel  
Traffic**

Book design by Henry Wessel and Gerhard Steidl  
 68 pages  
 11.6 x 11.6 in. / 29.5 x 29.5 cm  
 27 black-and-white photographs  
 Tritone  
 Clothbound hardcover with a tipped-in photo  
 € 40.00 / £ 35.00 / US\$ 50.00  
 ISBN 978-3-95829-114-0







Born in New Jersey in 1942, Henry Wessel has been awarded two Guggenheim Fellowships and three fellowships from the National Endowment for the Arts. He has exhibited extensively including solo shows at the Museum of Modern Art in New York, the Museum of Contemporary Art in Los Angeles, and Tate Modern in London. Steidl has published eight of Wessel's books, including *Waikiki* (2011) and *Incidents* (2013).

## Henry Wessel Sunset Park

Book design by Henry Wessel  
and Gerhard Steidl  
112 pages  
11.6 x 11.6 in. / 29.5 x 29.5 cm  
50 black-and-white photographs  
Tritone  
Clothbound hardcover with  
a tipped-in photo

€ 40.00 / £ 35.00 / US\$ 50.00  
ISBN 978-3-95829-113-3

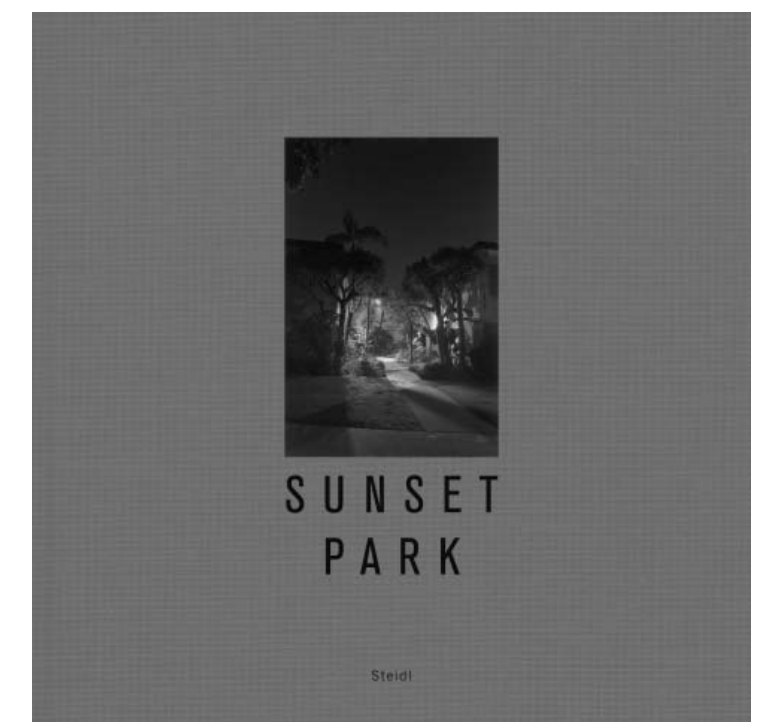
## PREVIOUSLY ANNOUNCED

In 1994, the modest working class neighborhood of Sunset Park in Santa Monica, California, had not yet been gentrified. From all outward appearances, it looked quite similar to when Douglas Aircraft brought 40,000 factory workers to the district in the 1940s. Henry Wessel had photographed Sunset Park in daylight over decades on his trips to Los Angeles while staying at a friend's house in the area. Yet in time he became fascinated with the neighborhood's transformation at night into a strange, almost spooky place that looked right out of a Raymond Chandler crime novel.

The still photographs published in this book are the definitive edit of this project, which all in all lasted for four years. Their descriptive content co-exists with an expressive, almost *noir*-ish quality of form and content that simultaneously gives us photographic fact and evokes narrative speculation.

*You can't help but notice how the world is reconfigured by the lights at night. The spot lighting of particular areas, the lack of ambient light, the unnatural way that shadows are cast, all take us to an unfamiliar place ...*

— Henry Wessel





# Backlist



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



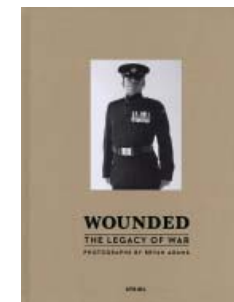
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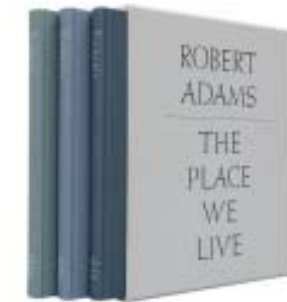
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Adams, Robert  
The New West  
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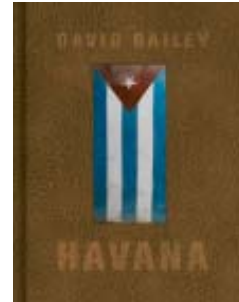
Bailey, David  
Bailey's East End  
€ 98.00 / £ 75.00 / US\$ 125.00  
ISBN 978-3-86930-534-9







Bailey, David  
Bailey's Democracy  
€ 44.00 / £ 30.00 / US\$ 65.00  
ISBN 978-3-86521-192-7



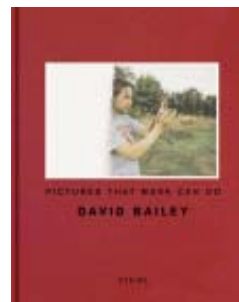
Bailey, David  
Havana  
€ 45.00 / £ 30.00 / US\$ 65.00  
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Bailey, David  
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€ 45.00 / £ 30.00 / US\$ 65.00  
ISBN 978-3-86521-632-8



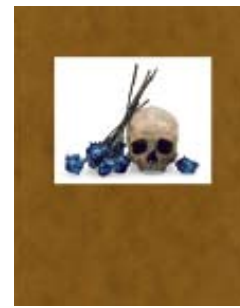
Bailey, David  
NY JS DB 62  
€ 40.00 / £ 28.00 / US\$ 65.00  
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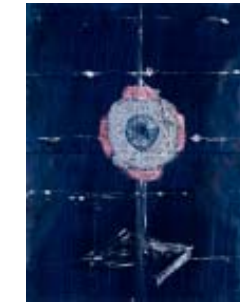
Bailey, David  
Pictures that Mark Can Do  
€ 45.00 / £ 30.00 / US\$ 65.00  
ISBN 978-3-86521-367-9



Bailey, David  
8 Minutes  
€ 44.00 / £ 40.00 / US\$ 65.00  
ISBN 978-3-86521-864-3



Bailey, David  
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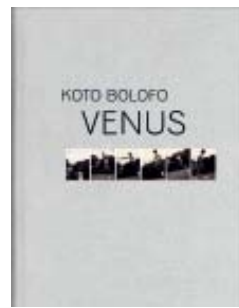
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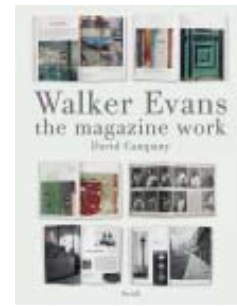
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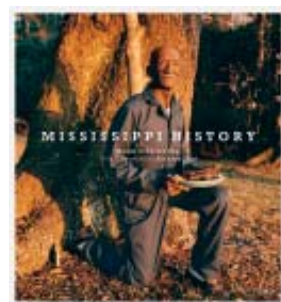
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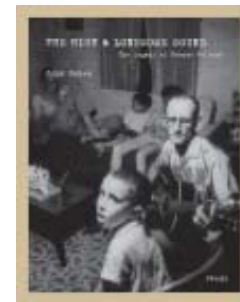
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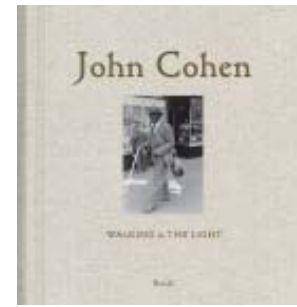
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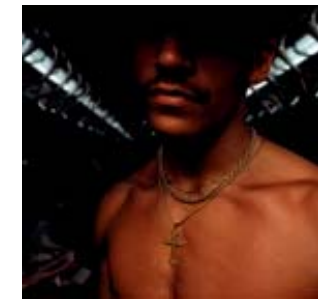
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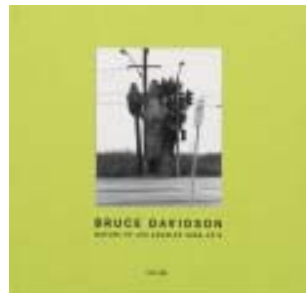
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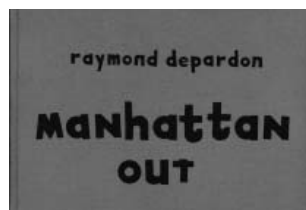
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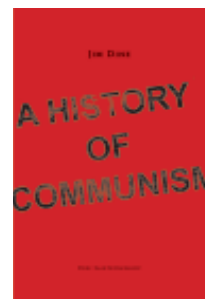
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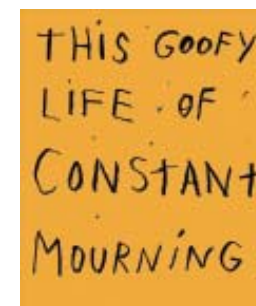
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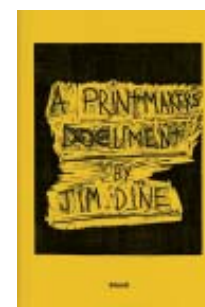
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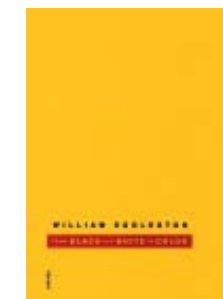
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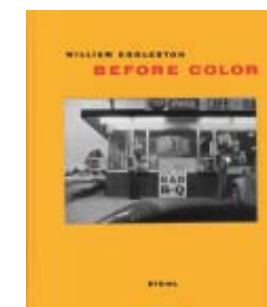
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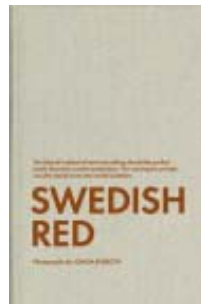
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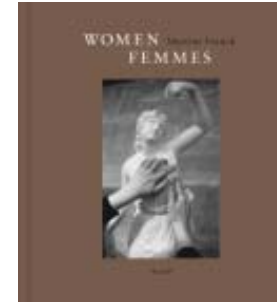
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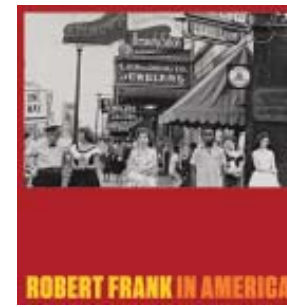
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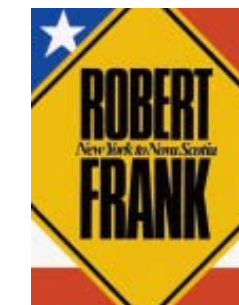
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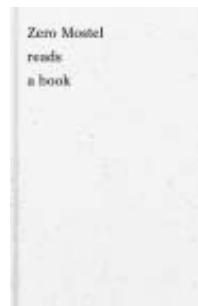
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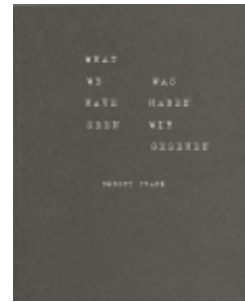
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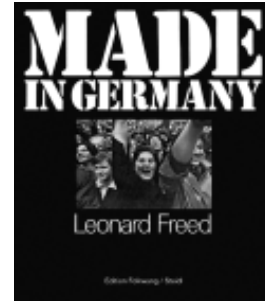
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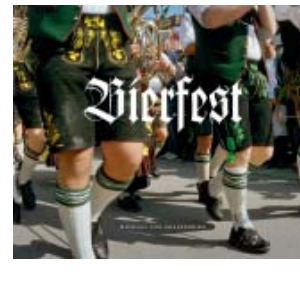
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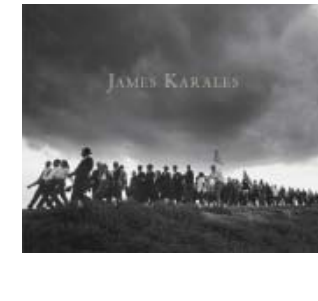
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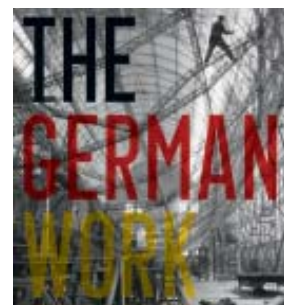
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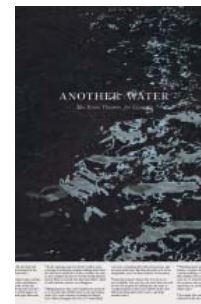
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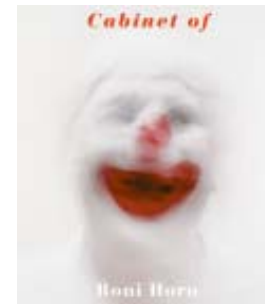
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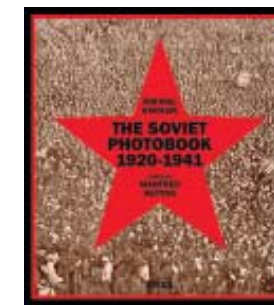
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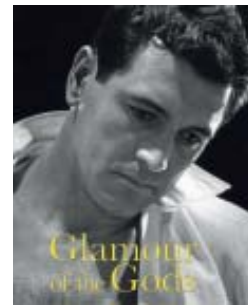






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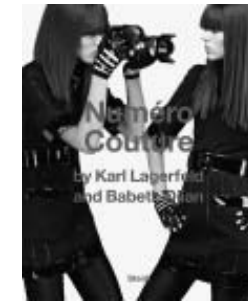
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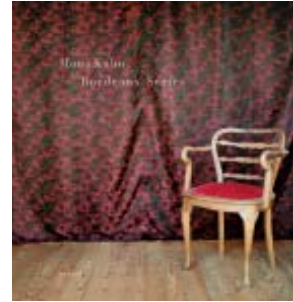
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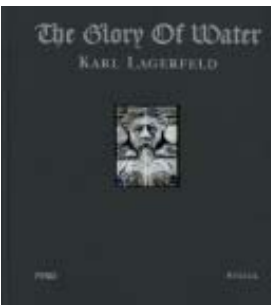
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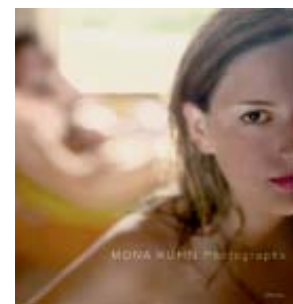
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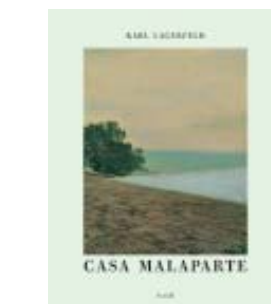
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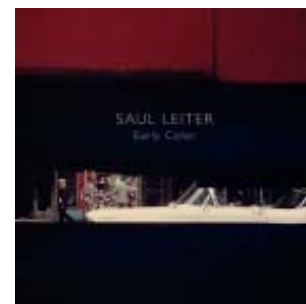
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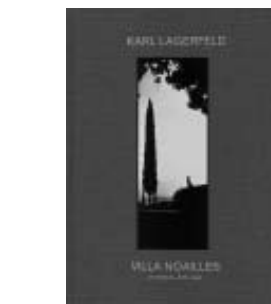
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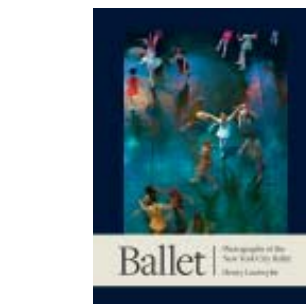
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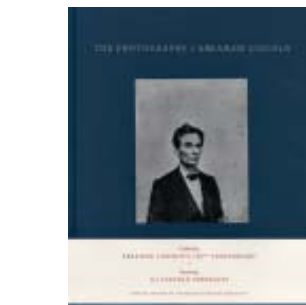
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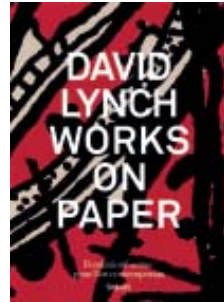
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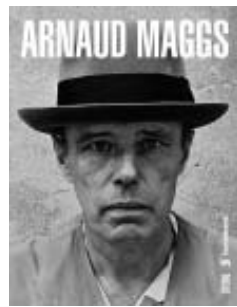




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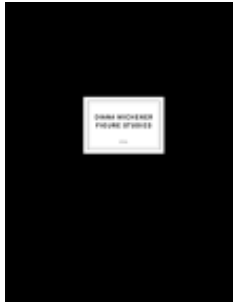
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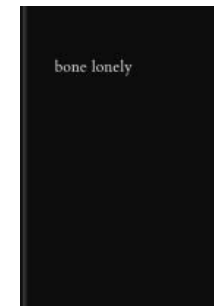
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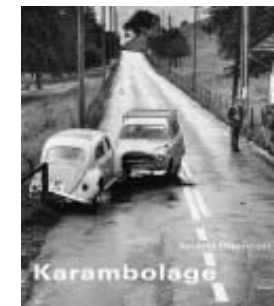
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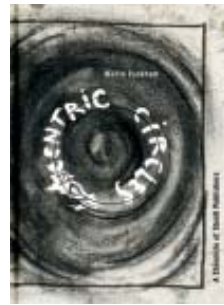




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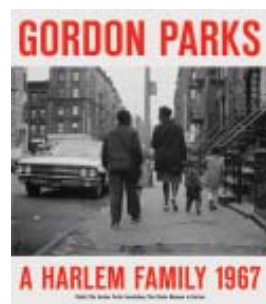
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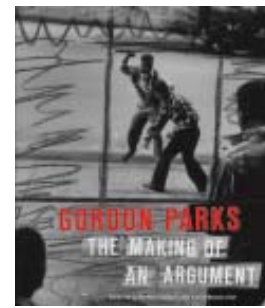
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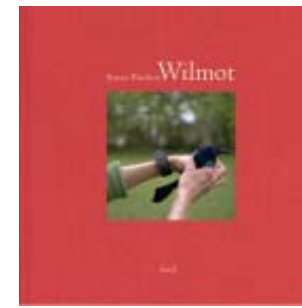
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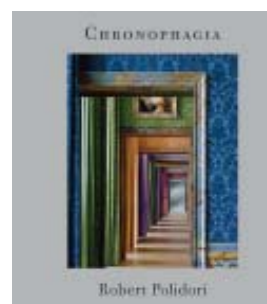
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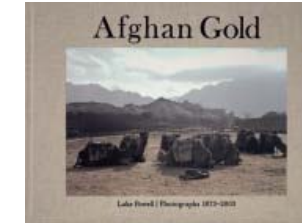
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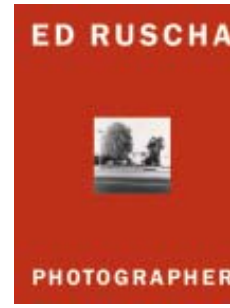
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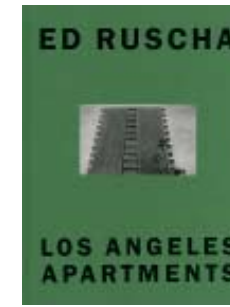
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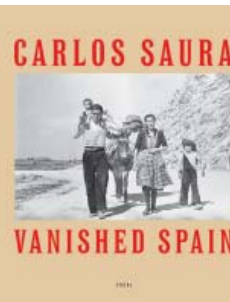
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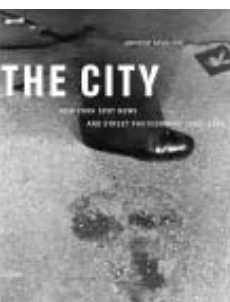
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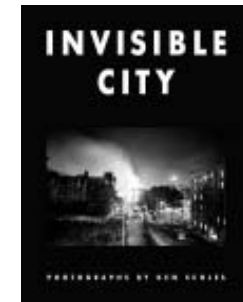
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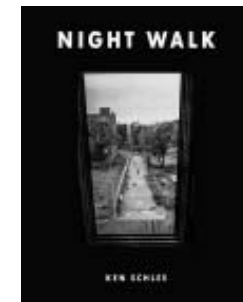
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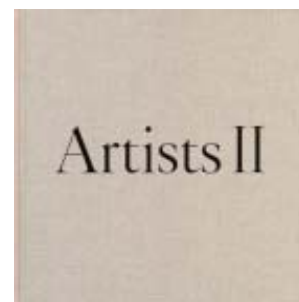
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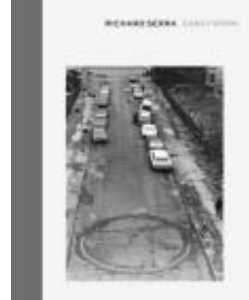
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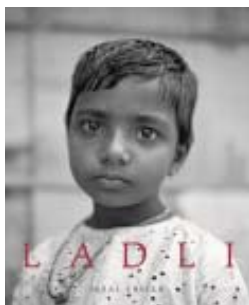
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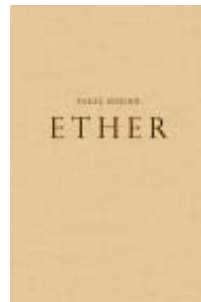
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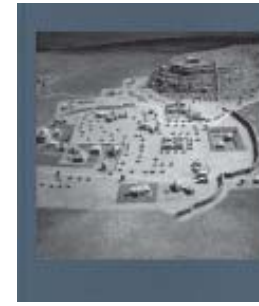
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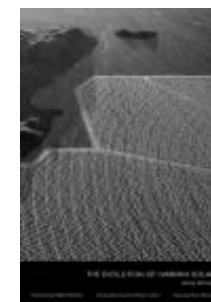
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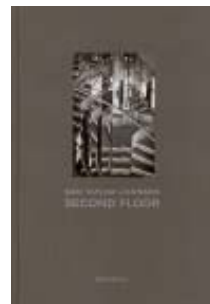
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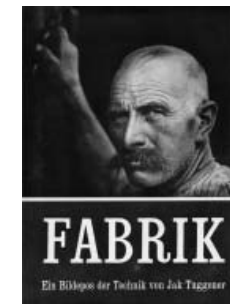
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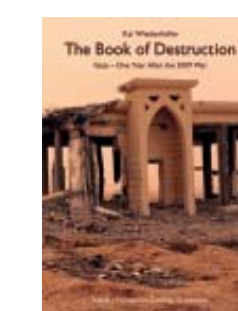
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