



Steidl

Fall/Winter 2026/27



Steidl

Fall/Winter 2026/27

A New Page

The words “A book is ready when it’s ready” have now become part of Steidl tradition. Originally an expression of creative freedom, they encourage artists to work on their books for as long as they want and need—to revisit their subjects and make more photographs, to reshape an image sequence, to refine and redefine without pressure from us and the wider publishing world. We admit with a wink that over time these words have also come to mean something different to readers and booksellers: that Steidl books can take longer than planned to be published. Our dear friend Theseus Chan has even transformed this into a humorous call to higher powers (see opposite).

We’re excited this season to be releasing new books by Anja Niedringhaus, Andre D. Wagner, John Gossage and Jackie Nickerson, to name just a few. We’re particularly proud of several multi-volume publications, all of which you can pre-order at introductory prices until 15 September.

As ever, all of us at Steidl aim to captivate and to question through compelling, durable books. A book is ready when it’s ready, and these very nearly are!

Gerhard Steidl Monte Packham Carl Philipp Roth

A BOOK IS
READY WHEN
IT'S READY
IT MAY BE YEARS, 10 YEARS
BUT WHO KNOWS?
SO PRAY HARD!

Artists/Editors

Adams, Bryan 79–83
 Allen, Devin 95
 Allen, Francesca 75
 Azoulay, Ilit 155
 Baichwal, Jennifer 49
 Brandt, Nicola 131
 Bullinger, Winfried 133
 Burtynsky, Edward 39–53
 Davidson, Bruce 97
 Delahaye, Luc 107
 Dine, Jeremiah 147
 Dine, Jim 149
 Frank, Robert 141
 Fridlyand, Jenia 99–101
 Gossage, John 99, 105
 Grauerholz, Angela 159
 Gudzowaty, Tomasz 153–155
 Gutsche, Clara 125
 Hechenblaikner, Lois 161–165
 Heiting, Manfred 137
 Hoffmann, Felix 127
 Horst, Horst P. 68–73
 Kentridge, William 115–119
 Meeks, Raymond 99, 103
 Moutoussamy-Ashe, Jeanne 93
 Nickerson, Jackie 55–67
 Niedringhaus, Anja 13–29
 Packham, Monte 167
 Parks, Gordon 85–89
 Pencier, Nicholas de 49
 Petros, Dawit L. 123
 Polidori, Robert 109
 Rautert, Timm 135
 Reinartz, Dirk 113
 Ruscha, Edward 30–37
 Schels, Walter 157
 Serra, Richard 111
 Singh, Dayanita 121
 Steidl, Gerhard 121, 173–175
 Teller, Juergen 77
 Wagner, Andre D. 91
 Walther Collection, The 145
 Winter, Clark 139, 143
 Zhang, Lijie 129

Titles

#shotbyadams 79
 A Commonplace Book 103
 African Studies 51
 Agency, The 99
 An Abridged Dictionary of Sculpture 105
 Anne-Marie 147
 Anthropocene 49
 Assembly 57
 Baltimore 95
 Between Art and Science. 75 Years German
 Photographic Society. A Chronicle of
 Photography in Germany, 1951–2026 137
 Birds 143
 Carlton Centre Games Arcade 119
 Catalogue Raisonné of the Books, Prints, and
 Photographic Editions. 1960–2022 33
 Catalogue Raisonné Volume 2. Prints and Posters
 1991–2004 115
 Catalogue Raisonné: 2001–2025 107
 Catalogue Raisonné. Prints 1972–2024 111
 China 41
 CLAD 65
 Clara Gutsche 125
 Concentric Circles. A Chronicle of Steidl
 Publishers 167
 Dawit L. Petros 123
 Diary of a Harlem Family 1967/1968 85
 Distance Within, The 131
 Exposed 81
 Free Air. Robert Frank – Hands at Work 139
 Great Acceleration, The 53
 Guest Book 155
 Hear the World 83
 Herklas Brown and Maine, 1944 89
 Hinter den Bergen 165
 Horst Color 71
 Horst: Cy Twombly 73
 Intensivstationen 163
 Into the Unseen 145
 Kazia 151
 Konkursas 75
 La femme 100 têtes / The Hundred Headless
 Woman 159
 Magnum. A World of Photography 127

Mango Season 101
 Midnight Tweedle 129
 Muizenberg 117
 New City, Old Blues 91
 Nüchtern betrachtet 161
 Offset Artists 121
 Oil 45
 Pastor E. F. Ledbetter and The Metropolitan
 Missionary Baptist Church, 1953 87
 Pastoralist Homes 133
 Photography 15
 Portfolio 141
 Quarries 43
 South Africa, 1977/78 93
 Stateside 67
 Steidl Book Culture, 2006–2025 173
 Steidl Book Culture, 2021–2025. Appendix 175
 Sumo Express 153
 Unknown Prophecies 109
 Walter Schels. 16° Pisces.
 Photographs 1958–2026 157
 Water 47
 Way Back, The 97
 WELTRAUM 135
 With Fragile Spirit 149
 work comes out of work. Photographs of the
 Sculptures of Richard Serra 113
 you are invited 77

3 Editorial
 4 Index
 5 Contents
 6 Steidl Now
 7 How to contact us
 Press enquiries

Distribution

7 Germany, Austria and Switzerland
 8 France
 All other territories
 10 USA and Canada
 11 Steidl Bookshops

Steidl Fall/Winter 2026/27

13 Anja Niedringhaus Photography
 31 Edward Ruscha Catalogue Raisonné of the Books, Prints, and
 Photographic Editions, 1960–2022
 41 Edward Burtynsky China
 43 Edward Burtynsky Quarries
 45 Edward Burtynsky Oil
 47 Edward Burtynsky Water
 49 Edward Burtynsky with Jennifer Baichwal and Nicholas de
 Pencier Anthropocene
 51 Edward Burtynsky African Studies
 53 Edward Burtynsky The Great Acceleration
 57 Jackie Nickerson Assembly
 65 Jackie Nickerson CLAD
 67 Jackie Nickerson Stateside
 71 Horst P. Horst Horst Color
 73 Horst P. Horst Horst: Cy Twombly
 75 Francesca Allen Konkursas
 77 Juergen Teller you are invited
 79 Bryan Adams #shotbyadams
 81 Bryan Adams Exposed
 83 Bryan Adams Hear the World
 85 Gordon Parks Diary of a Harlem Family, 1967/1968
 87 Gordon Parks Pastor E. F. Ledbetter and The Metropolitan Missionary
 Baptist Church, 1953
 89 Gordon Parks Herklas Brown and Maine, 1944
 91 Andre D. Wagner New City, Old Blues
 93 Jeanne Moutoussamy-Ashe South Africa, 1977/78
 95 Devin Allen Baltimore

97 Bruce Davidson The Way Back
 99 John Gossage, Jenia Fridlyand and
 Raymond Meeks The Agency
 101 Jenia Fridlyand Mango Season
 103 Raymond Meeks A Commonplace Book
 105 John Gossage An Abridged Dictionary of Sculpture
 107 Luc Delahaye Catalogue Raisonné: 2001–2025
 109 Robert Polidori Unknown Prophecies
 111 Richard Serra Catalogue Raisonné. Prints 1972–2024
 113 Dirk Reinartz work comes out of work.
 Photographs of the Sculptures of Richard Serra
 115 William Kentridge Catalogue Raisonné Volume 2.
 Prints and Posters 1991–2004
 117 William Kentridge Muizenberg
 119 William Kentridge Carlton Centre Games Arcade
 121 Dayanita Singh and Gerhard Steidl Offset Artists
 123 Dawit L. Petros
 125 Clara Gutsche
 127 Felix Hoffmann (ed.) Magnum. A World of Photography
 129 Zhang Lijie Midnight Tweedle
 131 Nicola Brandt The Distance Within
 133 Winfried Bullinger Pastoralist Homes
 135 Timm Rautert WELTRAUM
 137 Manfred Heiting (ed.) Between Art and Science.
 75 Years German Photographic Society. A Chronicle of
 Photography in Germany, 1951–2026
 139 Clark Winter Free Air. Robert Frank – Hands at Work
 141 Robert Frank Portfolio
 143 Clark Winter Birds
 145 The Walther Collection (ed.) Into the Unseen
 147 Jeremiah Dine Anne-Marie
 149 Jim Dine With Fragile Spirit
 151 Tomasz Gudzowaty Kazia
 153 Tomasz Gudzowaty Sumo Express
 155 Ilit Azoulay Guest Book
 157 Walter Schels Walter Schels. 16° Pisces.
 Photographs 1958–2026
 159 Angela Grauerholz La femme 100 têtes /
 The Hundred Headless Woman
 161 Lois Hechenblaikner Nüchtern betrachtet
 163 Lois Hechenblaikner Intensivstationen
 165 Lois Hechenblaikner Hinter den Bergen
 167 Monte Packham Concentric Circles. A Chronicle of
 Steidl Publishers
 173 Gerhard Steidl (ed.) Steidl Book Culture, 2006–2025
 175 Gerhard Steidl (ed.) Steidl Book Culture, 2021–2025.
 Appendix

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Fall/Winter 2026/27 book catalogue

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we'd love to hear them

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Anja Niedringhaus

Photojournalists run to the front lines when everyone else is running in the opposite direction. We experience world events up close. Our work shows the public what war or conflict really looks like, what it is like for the victims, and what it means for the soldiers.

—Anja Niedringhaus



Born in Höxter, Germany, in 1965, Anja Niedringhaus studied German literature, philosophy and journalism at Georg August University in Göttingen. While still a student, she photographed for the *Neue Westfälische* and *Göttinger Tageblatt* newspapers. In 1990 Niedringhaus became a staff photographer at the European Pressphoto Agency, and from 2002 worked as a traveling photographer for the Associated Press. Her work has been exhibited internationally and won numerous awards. For her reporting from Iraq, she was the first German female photographer to receive the Pulitzer Prize for Breaking News Photography (2005), together with other Associated Press colleagues. On 4 April 2014, Niedringhaus was shot and killed while covering the presidential election in Afghanistan.

With generous support from the ROME Foundation

Anja Niedringhaus Photography

Edited by Gide Niedringhaus
Book design by Holger Feroudj and Gerhard Steidl
12 x 10.2 in. / 30.5 x 26 cm

- Vol. 1 Kaufungen
Photographs by Cedric Fernández and Anja Niedringhaus
Texts by Jutta Steinhoff, Christoph Reuter and Minka Nijhuis
96 pages / 70 color photographs
- Vol. 2 Early Works
144 pages
86 black-and-white and 41 color photographs
- Vol. 3 The Balkans
216 pages
55 black-and-white and 140 color photographs
- Vol. 4 9/11, Iraq, Pakistan, Libya, Gaza, Israel, West Bank
312 pages / 268 color photographs
- Vol. 5 Sport
192 pages
166 color photographs
- Vol. 6 Society
96 pages / 79 color photographs
- Vol. 7 Afghanistan
252 pages / 227 color photographs

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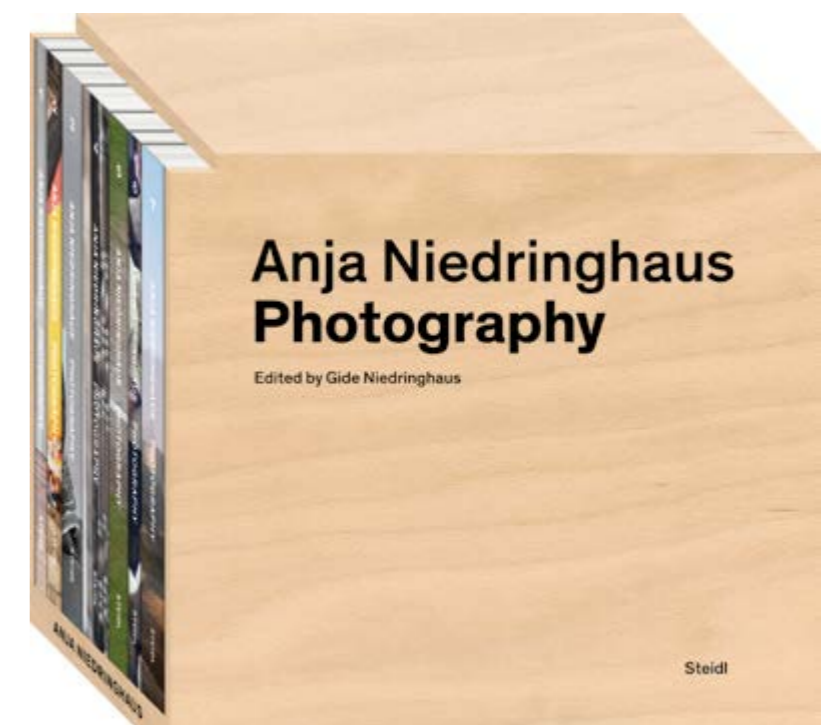
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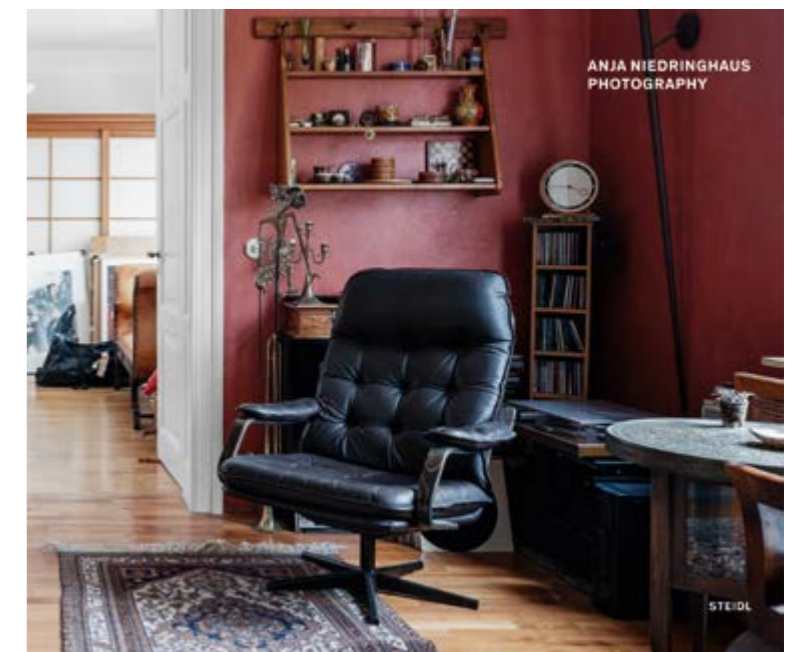
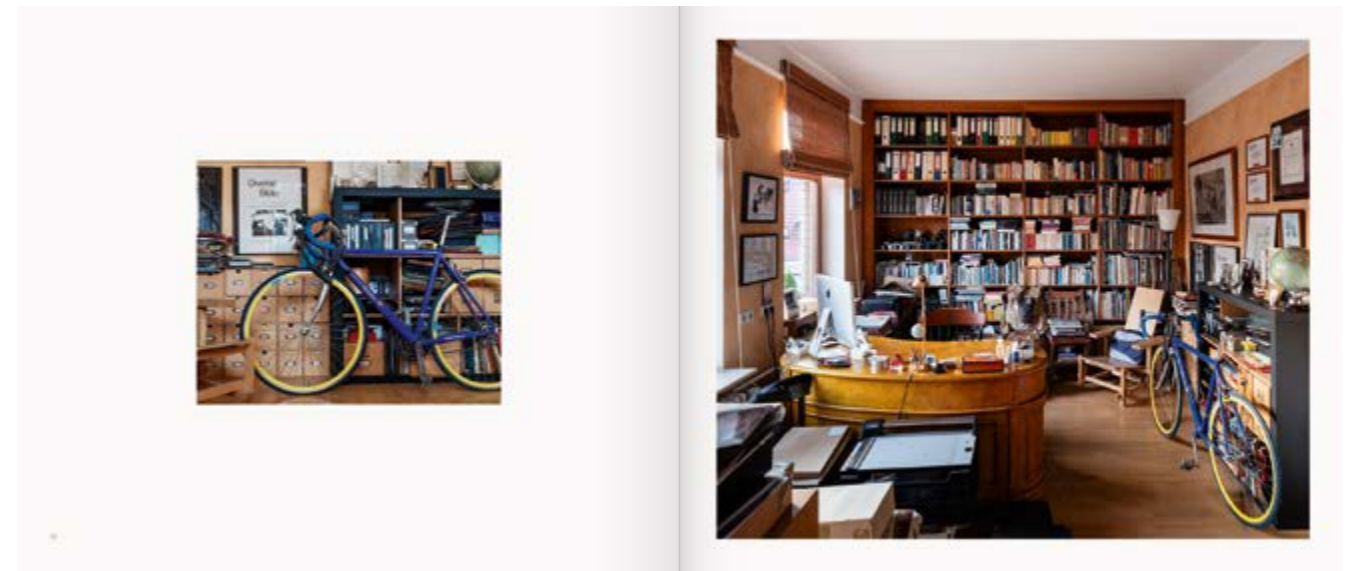
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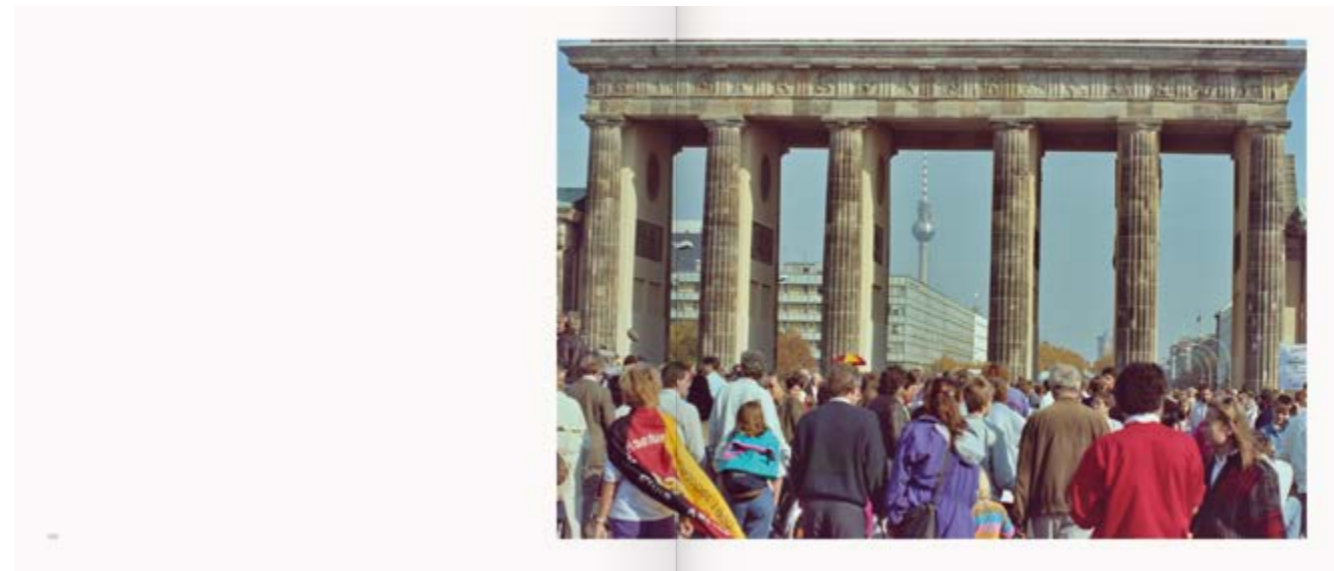
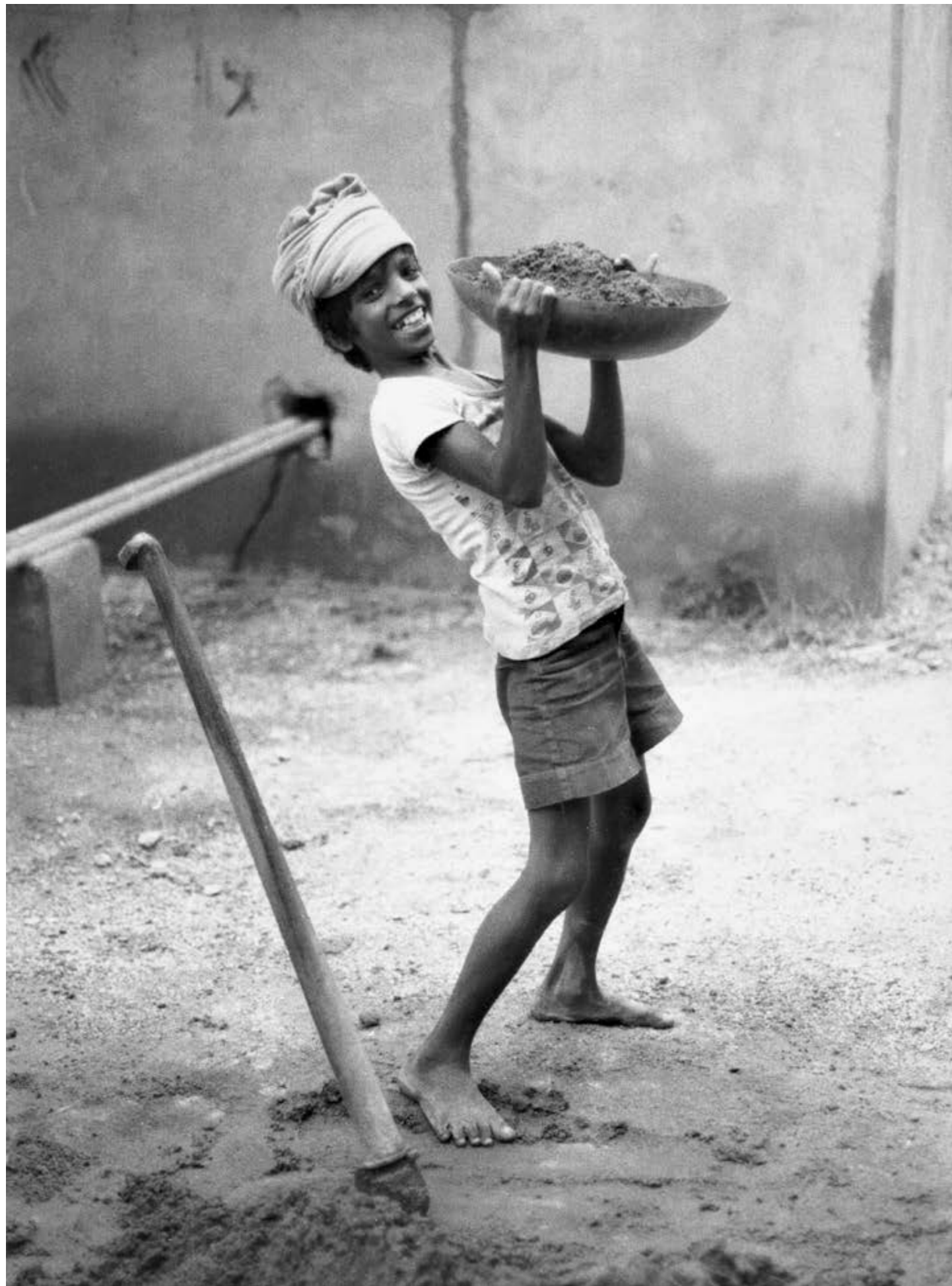
The photographs of Pulitzer Prize winner Anja Niedringhaus have made their way around the world: images of the siege of Sarajevo and the flight from Kosovo, of seagulls circling above the ruins of the World Trade Center, of American soldiers fighting for the Iraqi city of Fallujah, of children playing in Kabul, and of Western troops patrolling the province of Kunduz. Niedringhaus' photographs tell the stories of international crises and conflicts, and have become part of our collective memory. And yet the oeuvre of the photographer, who was shot dead in 2014 while on assignment in Afghanistan, consists of much more than her iconic images.

Photography provides the first comprehensive insight into Niedringhaus' work from different phases and contexts. In addition to her early black-and-white photographs, it features her beginnings as a photojournalist for local newspapers and her color images from the wars in the disintegrating Yugoslavia. *Photography* also shows Niedringhaus' unique view into politics and society, and takes us into a sphere that she regularly visited: the world of sports. The diversity of Niedringhaus' work as a traveling photographer for the Associated Press is evident from the regions in which she was assigned: Iraq, Pakistan, Libya, Gaza, Israel, the West Bank, and repeatedly Afghanistan. Her photos reveal the country's recent history and hope for freedom, and have long since become historical witnesses themselves. Not least for this reason, this ambitious publication presents Niedringhaus' compelling work in an appropriately substantial form: seven hardcovers in a handmade wooden slipcase.





Vol. 1 Kaufungen





A Bosnian Muslim woman waits for her husband in the aftermath of the funeral of 800 people in Sarajevo's Olympic stadium, Sarajevo, Bosnia, on March 19, 1994. Her husband was killed during an attack on their home.



An Albanian Army tank is positioned on the banks of a small river near Tuzi, Albania, June 5, 1999, where ethnic Albanian refugees were the beginning of a war. While hundreds of thousands of Albanian refugees fled to other parts of the world, Kosovo being largely unoccupied with their own government in Belgrade, they are the subject of a 'Kosovo' series by Anja Niedringhaus.



Vol. 3 The Balkans



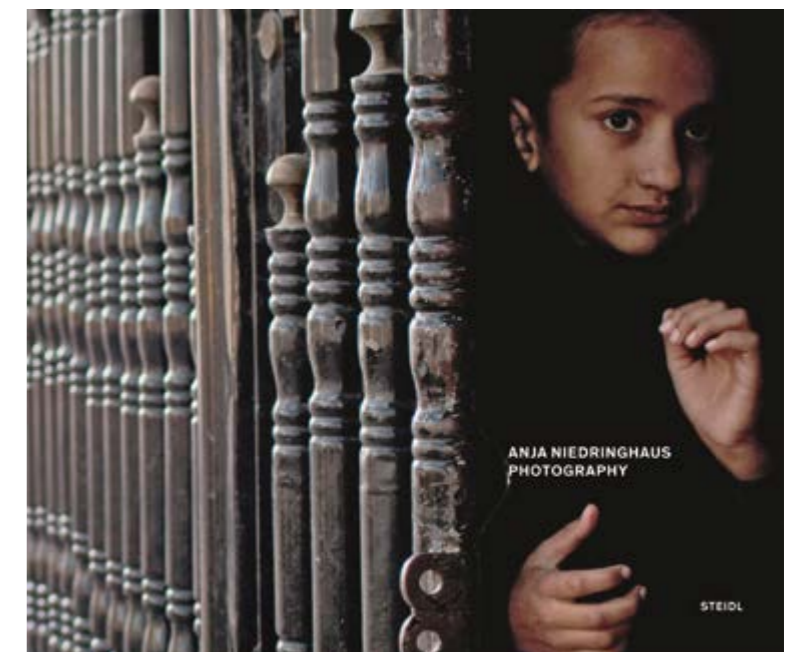
18 Iraq's president al-Saddam greets American soldiers with the Iraqi flag. Baghdad, Iraq, September 17, 2003.



19 A Red Army soldier on a 'Warrior of the Year' award parade in a rural village in the Philippines. Manila, Philippines, October 31, 2004.



20 Hundreds of US Marines gather at Camp Commando in the Israeli West Bank to celebrate the 10th anniversary of the September 11, 2001.



Vol. 4 9/11, Iraq, Pakistan, Libya, Gaza, Israel, West Bank



Professional soccer player Luis Figo, right, is embraced by Ricardo Sá Pinto (center) after scoring a crucial goal for Portugal during the UEFA Euro Cup final in Athens, Greece, June 10, 2004.



Germany's Ingrid Thun, right, celebrates with Nadine Angerer (center) and Ingrid Isaković (left) after Germany won the 2007 FIS Alpine World Cup women's slalom in Maribor, Slovenia, Jan. 20, 2007.



Shawn Barber of the USA, right, is congratulated by a fellow athlete after a race at the IAAF World Championships in Osaka, Japan, August 23, 2007.



British Paralympic athlete Sarah Storey, right, celebrates with a fellow athlete after winning a gold medal at the 2012 Paralympic Games in London, August 29, 2012.



Vol. 5 Sport



German Chancellor Angela Merkel, center, gestures as she, Russian President Vladimir Putin, left, and former President of the Soviet Union, Mikhail Gorbachev, right, attend the Petersburg Dialogue at the Kurhaus resort in Wiesbaden, Germany, Monday 15 October 2007



In this April 2, 2008 photo, President Barack Obama, second left, with the wife Michelle, left, Center President Clinton, second right, and third with left, stands the Green party of voters inside the Prague Castle in Prague, Czech Republic.



Former United Nations Secretary-General Kofi Annan is addressing a press conference on the progress of the Global Humanitarian Response Plan, Bonn, Germany, Tuesday, April 22, 2008.



Willy Brandt is speaking at a public gathering, Germany, during the 50th anniversary of the fall of the Berlin Wall, Tuesday, November 10, 1989.



Vol. 6 Society



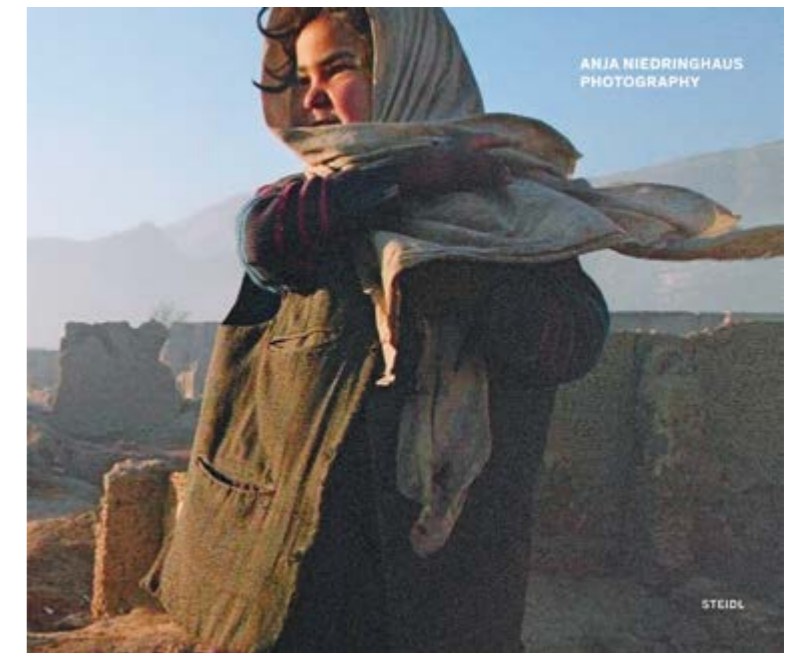
Two Afghan soldiers talk and a coffee pot sits through a window in their patrol with others to get their registration card on the first day of voter registration for the upcoming presidential elections outside a school in Kabul, Afghanistan, Tuesday, April 1, 2014.



Afghan soldiers enjoy a quiet moment in their break in a rural area on their deployment in Kandahar, Afghanistan, Monday, November 20, 2012.



Afghan National Army soldiers roll up the red carpet after the final vote counting of the 2010 National Election in Herat, Kandahar Province, Afghanistan, Monday, November 22, 2010.



PRINTING

Edward Ruscha

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

—Ed Ruscha





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

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

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

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

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

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

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

Four-color process
 Three clothbound hardcovers with dust jackets
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 ISBN 978-3-96999-226-5

Introductory price
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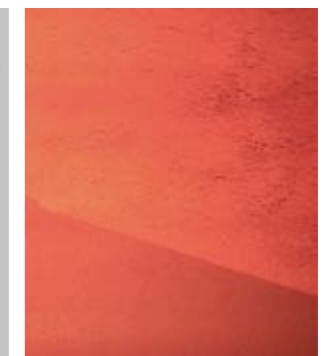
Available July 2026

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

Co-published with Gagosian, New York



Slipcase



Vol. 1



Vol. 2



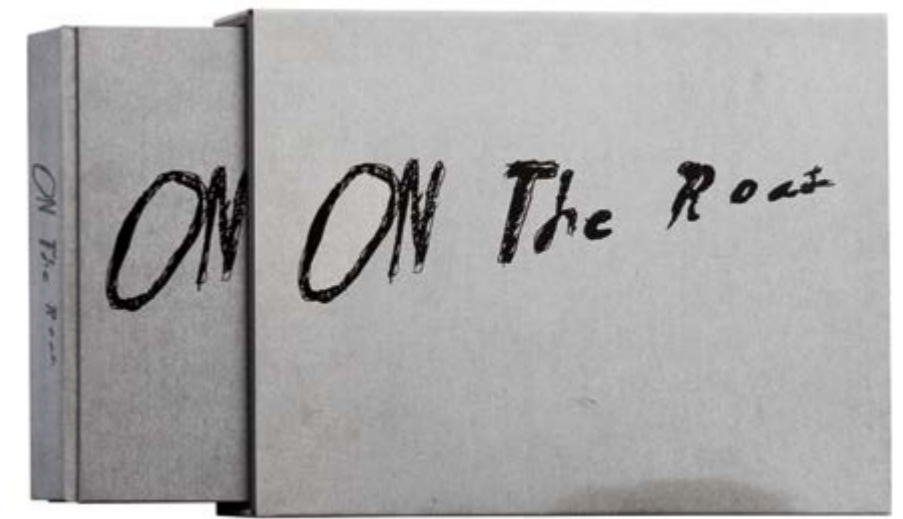
Vol. 3



**SOME
LOS ANGELES
APARTMENTS**

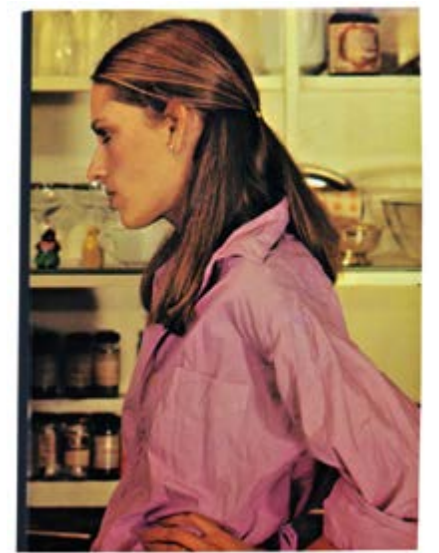
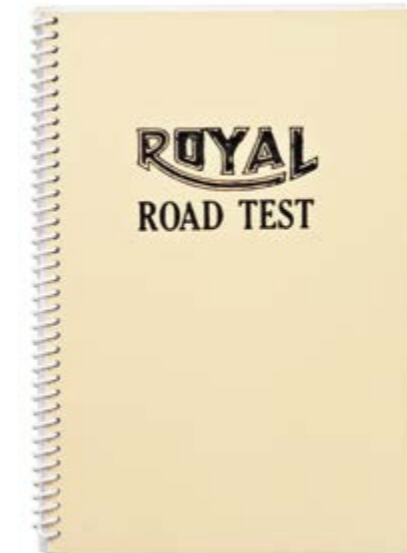
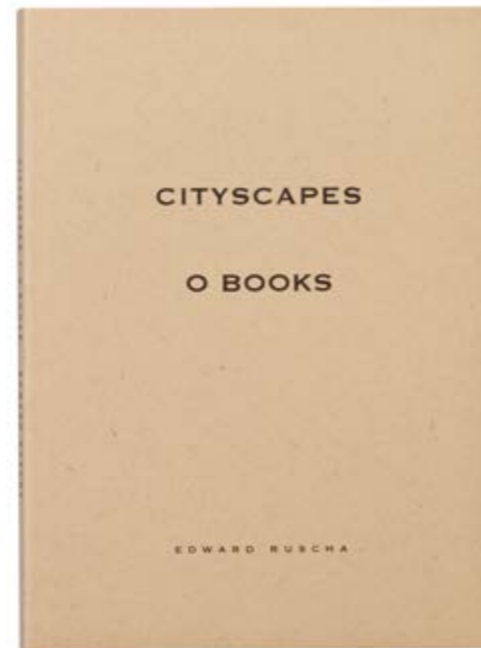
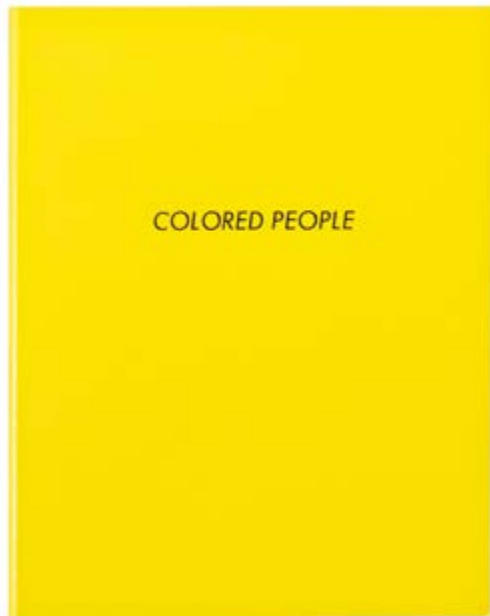


**TWENTYSIX
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STATIONS**



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PARKING
LOTS**



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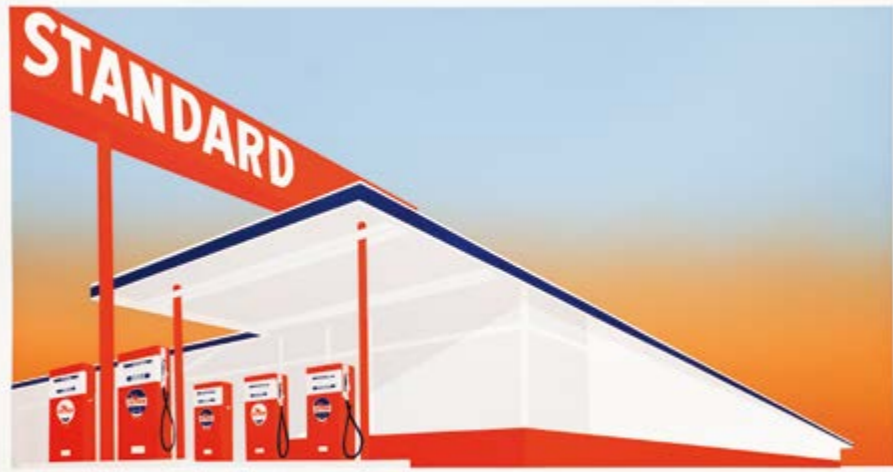
**VARIOUS
SMALL
FIRES**



**REAL
ESTATE
OPPORTUNITIES**



gas



THERE'S
NO
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TOO
SMALL

TURBO
TEARS

THAT WAS THEN
THIS IS NOW

AMERICA
WHISTLES



Annie

JET
BABY

OK



Docu
ments



Edward Burtynsky

The work of Edward Burtynsky has come to occupy a singularly important place not only in contemporary photography, but in the contemporary world in a much larger sense.

—David Company



Edward Burtynsky is regarded as one of the world's most accomplished contemporary photographers. Since the early 1980s Burtynsky's imagery has explored the collective impact we as a species are exerting on the environment. Renowned for his sustained investigation of the "indelible human signature" caused by industrial incursions into the landscape, previous projects have explored mining, quarrying, manufacturing, agriculture, shipping, the production of oil, and the development of China. In addition, he has collaborated on three award-winning films with director Jennifer Baichwal, *Manufactured Landscapes* (2006), *Watermark* (2013) and *ANTHROPOCENE: The Human Epoch* (2018). Burtynsky's books with Steidl include *China* (2005), *Quarries* (2007), *Oil* (2009), *Water* (2013), *Salt Pans* (2016), *Anthropocene* (2018), *Natural Order* (2020), *African Studies* (2023), *Extraction / Abstraction* (2024) and *The Great Acceleration* (2025).

This is a new, re-designed edition of Edward Burtynsky's *China* from 2005, the first book by the artist printed and published by Steidl, and the beginning of a rich ongoing collaboration. In images both arresting and unsettling, Burtynsky gave visual form to the immense economic and social transformation China was undergoing at the time. He gained rare access to both remnant and new zones of industrialization, including the Three Gorges Dam, vast sites of steel and coal production, the shipyards of Qili port in Zhejiang, as well as fading manufacturing complexes in the north east. Burtynsky's lens penetrated entire villages dedicated to recycling economic waste, plastics and metal, where painstaking sorting work still takes place by hand; seemingly endless factory floors; and high-density cities that have displaced an older, more graceful world. Burtynsky's original book was both a documentation and premonition of change; now, two decades later, his work affirms the wide-reaching and questionable results of that change, both in China and beyond.

In my view, China is the most recent participant to be seduced by Western ideals—the hollow promise of fulfilment and happiness through material gain. Edward Burtynsky, 2005

Edward Burtynsky China

Texts by Edward Burtynsky, Ted C. Fishman, Mark Kingwell and Marc Mayer
Book design by Barr Gilmore, Jim Panou and Marcus Schubert
200 pages
12 × 9.3 in. / 30.5 × 23.5 cm
118 color photographs plus 1 gatefold
Four-color process
Hardcover

€ 50.00 / £ 45.00 / US\$ 65.00
ISBN 978-3-96999-485-6

Available August 2026





Edward Burtynsky is regarded as one of the world's most accomplished contemporary photographers. Since the early 1980s Burtynsky's imagery has explored the collective impact we as a species are exerting on the environment. Renowned for his sustained investigation of the "indelible human signature" caused by industrial incursions into the landscape, previous projects have explored mining, quarrying, manufacturing, agriculture, shipping, the production of oil, and the development of China. In addition, he has collaborated on three award-winning films with director Jennifer Baichwal, *Manufactured Landscapes* (2006), *Watermark* (2013) and *ANTHROPOCENE: The Human Epoch* (2018). Burtynsky's books with Steidl include *China* (2005), *Quarries* (2007), *Oil* (2009), *Water* (2013), *Salt Pans* (2016), *Anthropocene* (2018), *Natural Order* (2020), *African Studies* (2023), *Extraction / Abstraction* (2024) and *The Great Acceleration* (2025).

Somewhere a building is created while a landscape is destroyed; such tension between attraction and repulsion is at the core of Edward Burtynsky's *Quarries*. This book, a new edition of the sold-out 2007 original, presents Burtynsky's imposing, thought-provoking photographs of large-scale quarries he made worldwide over the course of 17 years—including the creamy marble of Carrara favored by Michelangelo, the high-grade granite of Xiamen, some of the planet's deepest quarries in Vermont, and immense pits in southeast Portugal that read like an architecture turned inside out and upside down. From the painterly patina of abandoned quarries to the checkered surface of a rockface that reveals both its processes of creation and the techniques of the quarrymen, Burtynsky is simultaneously drawn to the aesthetic force and overwhelming scale of these deconstructed landscapes as well as the irrevocable damage they show.

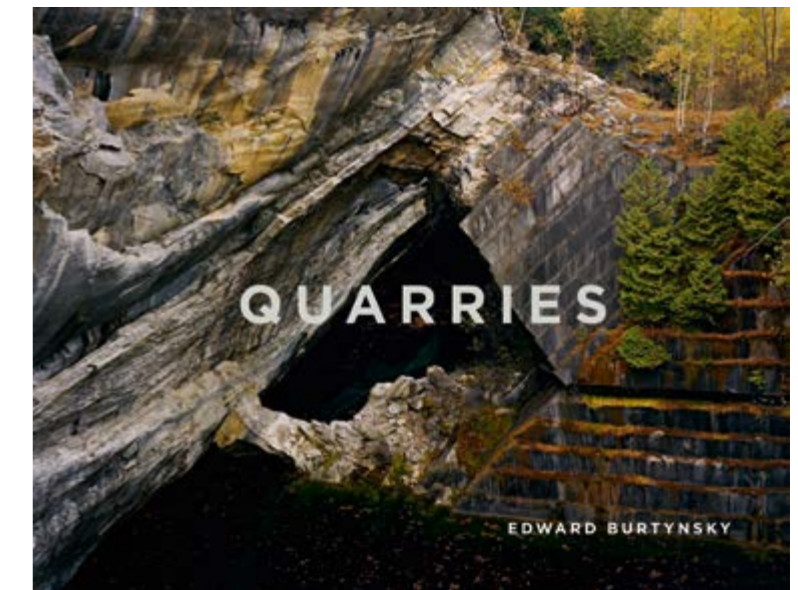
The concept of the landscape as architecture has become, for me, an act of imagination. Edward Burtynsky

Edward Burtynsky Quarries

Texts by Edward Burtynsky and Michael Mitchell
Book design by Barr Gilmore, Jim Panou and Marcus Schubert
176 pages
12 × 9.3 in. / 30.5 × 23.5 cm
105 color photographs plus 2 gatefolds
Four-color process
Hardcover

€ 50.00 / £ 45.00 / US\$ 65.00
ISBN 978-3-96999-487-0

Available August 2026





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"In 1997 I had what I refer to as my oil epiphany. It occurred to me that the vast, human-altered landscapes that I pursued and photographed for over 20 years were only made possible by the discovery of oil and the mechanical advantage of the internal combustion engine. It was then that I began the oil project." First published in 2009 and now reissued with a new design, this book surveys the ambitious decade Edward Burtynsky spent exploring the subject of oil. From the rarely-seen mechanics of its manufacture and the effects of oil on our lives, Burtynsky traveled internationally to chronicle the production, distribution and use of one of the most critical fuels of our time. Here are landscapes altered by the extraction of oil, cities and urban sprawl generated around its use, as well as the inevitable "end of oil" as we face its rising cost and dwindling availability. From aerial views of oil fields and massive refineries to highways ribboning across the landscape and popular motor culture events, from ancient oil derricks to scrap recycling yards and oil-tanker shipbreaking, *Oil* is the definitive photographic documentation of this central and controversial topic.

In no way can one encompass the influence and extended landscape of this thing we call oil. Edward Burtynsky

Edward Burtynsky Oil

Texts by Edward Burtynsky, Michael Mitchell, William E. Rees and Paul Roth
Book design by Barr Gilmore, Jim Panou and Marcus Schubert
240 pages
12 × 9.3 in. / 30.5 × 23.5 cm
117 color photographs
Four-color process
Hardcover

€ 50.00 / £ 45.00 / US\$ 65.00
ISBN 978-3-96999-486-3

Available August 2026





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There is no life without water. This book, a re-designed edition of the sold-out original from 2013, tells the story of where water comes from, how we use it, distribute and waste it. Often from a bird's-eye perspective, Edward Burtynsky shows us water's remote sources, remarkable ancient stepwells and mass bathing rituals, the transformation of deserts into cities with water-fronts on each doorstep, and the compromised landscapes of the American Southwest. Furthermore, Burtynsky explores the infrastructure of water management: the gigantic hydroelectric dams and terraced rice fields in the heart of China, the vast irrigation systems of America's bread basket and the use of aquaculture. His photographs are both lyrical and relevant: they reveal another vital component of our life on earth that drives the bloom of civilization, and foreshadow the extent to which our future depends on our everyday interaction with this increasingly scarce resource.

I feel this project encompasses some of the most poetic and abstract work of my career. Edward Burtynsky

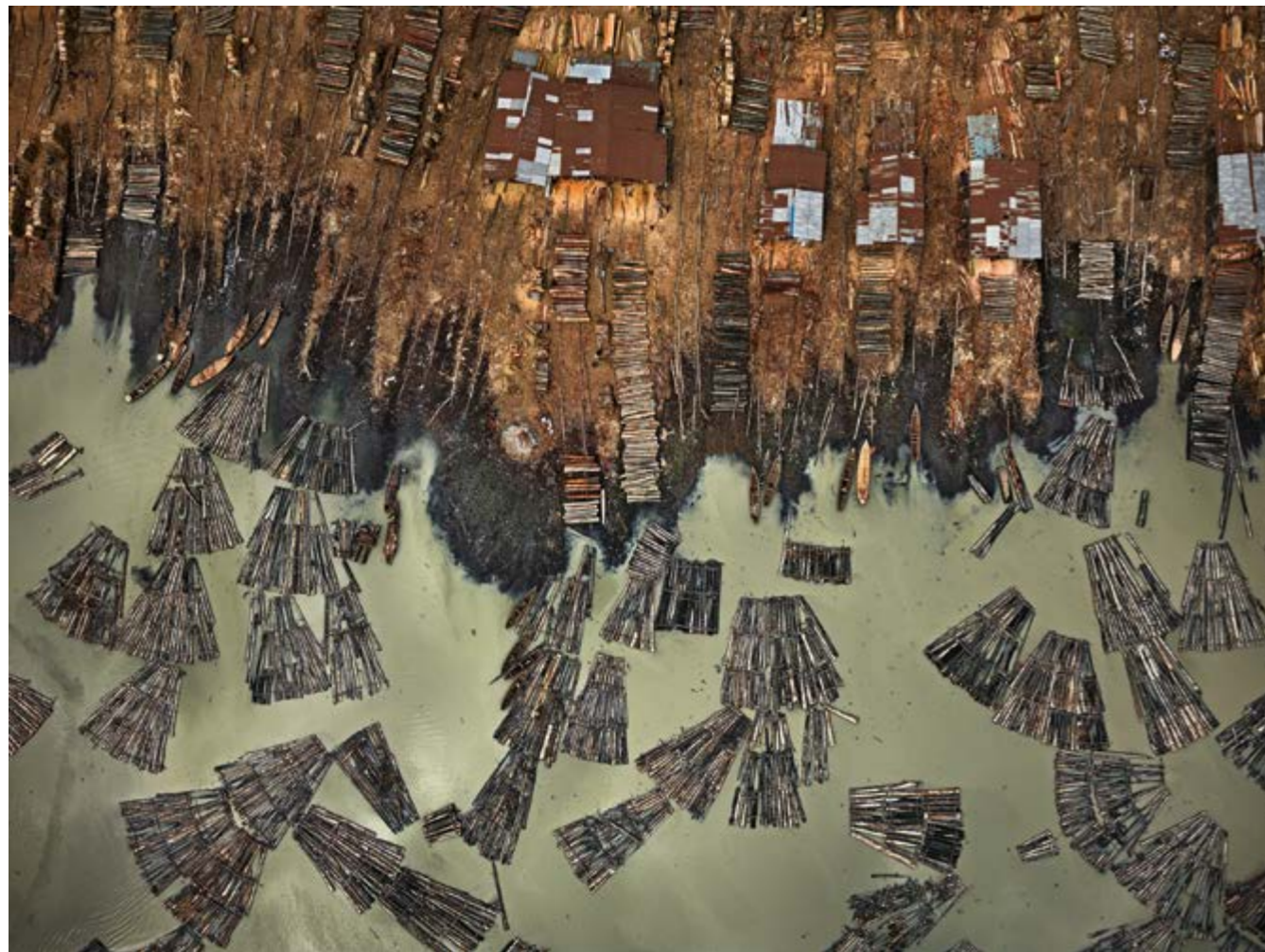
Edward Burtynsky Water

Texts by Edward Burtynsky, Wade Davis
and Russell Lord
Book design by Barr Gilmore, Jim Panou
and Marcus Schubert
208 pages
12 × 9.3 in. / 30.5 × 23.5 cm
119 color photographs plus 1 gatefold
Four-color process
Hardcover

€ 50.00 / £ 45.00 / US\$ 65.00
ISBN 978-3-96999-488-7

Available August 2026





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Jennifer Baichwal has directed and produced documentaries for over 20 years. *Manufactured Landscapes*, about the work of Edward Burtynsky in China, was released in twelve countries and received numerous distinctions including Best Canadian Feature Film at TIFF 2006. *Watermark* (co-directed by Burtynsky, produced and filmed by Nicholas de Pencier) won the Toronto Film Critic's Association prize for Best Canadian Film 2014 and the Canadian Media Awards prize for Best Documentary in the same year.

Nicholas de Pencier is a documentary director, producer and director of photography. Selected credits include *The Holier It Gets*, *Hockey Nomad*, *Manufactured Landscapes*, and *Act of God*. He was also director, producer and director of photography of *Watermark* and *Black Code*. De Pencier photographed and co-directed with Jennifer Baichwal *Long Time Running*; his video installations with Baichwal have been featured at Nuit Blanche, the Art Gallery of Ontario and the Art Gallery of Hamilton.

Anthropocene Edward Burtynsky with Jennifer Baichwal and Nicholas de Pencier

Texts by Margaret Atwood, Jennifer Baichwal, Suzaan Boettger, Edward Burtynsky, Nicholas de Pencier, Colin Waters and Jan Zalasiewicz
Book design by Barr Gilmore, Jim Panou and Marcus Schubert
232 pages
12 × 9.3 in. / 30.5 × 23.5 cm
134 color photographs plus 1 gatefold
Four-color process
Hardcover

€ 50.00 / £ 45.00 / US\$ 65.00
ISBN 978-3-96999-484-9

Available August 2026

This is a new edition of Edward Burtynsky's long out-of-print *Anthropocene*, his most comprehensive book to document the impact of human industry on the earth on a geological scale. In photos as beautiful as they are disconcerting, Burtynsky explores issues such as extinction (large-scale burning of elephant tusks to disrupt illegal trade, the plight of the last white rhino), technofossils (Nigerian landfill sites entirely of plastic, massive concrete tetrapods to protect Chinese coastline from erosion), and terraforming (mines and industrial agriculture). Containing specially commissioned poems by Margaret Atwood, a statement by Burtynsky, and a range of essays, *Anthropocene* presents compelling artistic and scientific responses to these urgent topics.

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

Each place has its own story to tell, and its own distinctive impact. Edward Burtynsky





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The unsettling reality of sweeping resource depletion in Africa is the subject of Edward Burtynsky's *African Studies*, out-of-print since 2023 and now re-released with a new design. Over the course of seven years, this project took Burtynsky across sub-Saharan Africa to Kenya, Namibia, Ghana and beyond, where he chronicled major themes of terraforming, extraction, urbanization and deforestation. His focus is the patterns and scars of the human-altered landscape, which form an alluring abstract language while evidencing the destruction at its heart. As with all his photographs of landscapes impacted by human industry, through *African Studies* Burtynsky hopes to raise awareness of the costs of expanding civilization without sustainable industrial practices and the dire need for global initiatives to protect what stands to be forever lost.

With our ever-increasing population and requisite appetite for unlimited economic and technological expansion, the African continent, boasting a tremendous wealth of unexploited resources, is a fragile, final frontier—resting squarely in the crosshairs of progress. Edward Burtynsky

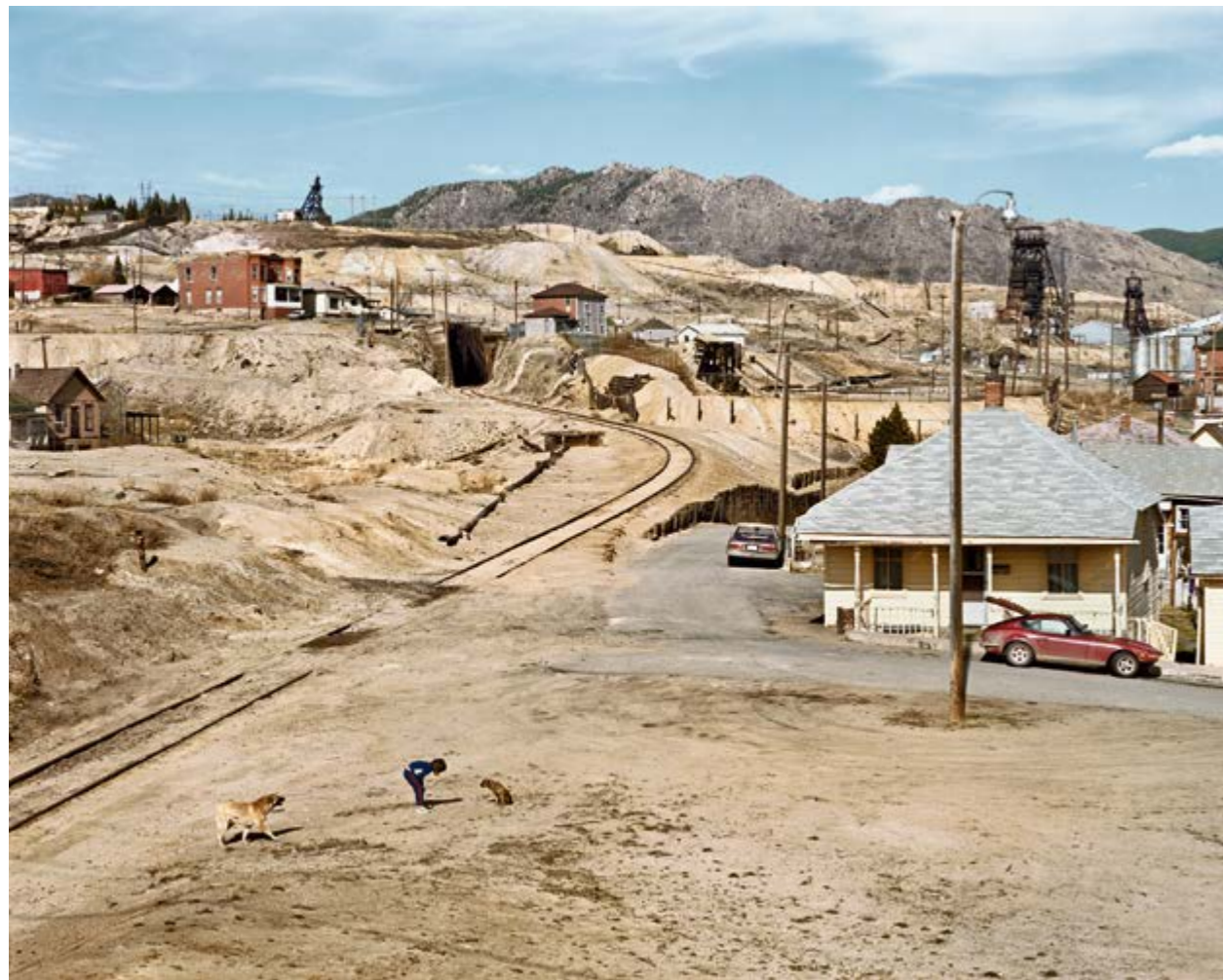
Edward Burtynsky African Studies

Texts by Deborah Bräutigam, Edward Burtynsky, Marc Mayer and Azu Nwagbogu
Book design by Barr Gilmore, Jim Panou and Marcus Schubert
256 pages
12 × 9.3 in. / 30.5 × 23.5 cm
157 color photographs
Four-color process
Hardcover

€ 50.00 / £ 45.00 / US\$ 65.00
ISBN 978-3-96999-483-2

Available August 2026





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A retrospective of Edward Burtynsky's photography from the past 40 years, *The Great Acceleration* reveals the depth of Burtynsky's investigation into the human alteration of natural landscapes around the world, showing their present fragility and enduring beauty in equal measure. Including many of Burtynsky's landmark images, some of which have never previously been published, the book is an urgent call to action, inviting us to appreciate the sublimity that remains in nature while deepening our understanding of the challenges and responsibilities confronting us today.

"The Great Acceleration" is an established term used to describe the rapid rise of human impact on our planet, among them population growth, water usage, transportation, greenhouse gas emissions, resource extraction and food production, each of which Burtynsky has photographed the signs of in great detail throughout his career. From open pit mines across North America to oil derricks in Azerbaijan, from rice terraces in China to oil bunkering in Nigeria, Burtynsky has traveled the world and back again as part of his restless and seemingly inexhaustible drive to discover the ways, both old and new, that organized human activity has transformed Earth. Though already unified by both the precision and formal beauty of Burtynsky's photographs, *The Great Acceleration* further underscores that, like their respective subjects, each project remains fundamentally interconnected.

The work of Edward Burtynsky has come to occupy a singularly important place not only in contemporary photography, but in the contemporary world in a much larger sense.
David Company

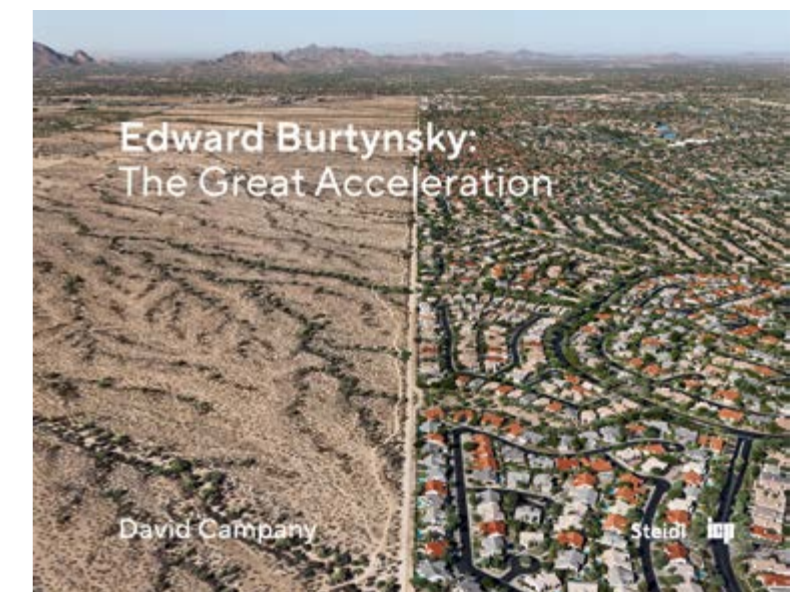
Co-published with the International Center of Photography, New York

Edward Burtynsky The Great Acceleration

Edited and text by David Company
Book design by Holger Feroudj / Steidl Design
136 pages
12 x 9.3 in. / 30.5 x 23.5 cm
80 color photographs
Four-color process
Hardcover

€ 45.00 / £ 40.00 / US\$ 50.00
ISBN 978-3-96999-481-8

[Available—order now!](#)





Jackie Nickerson

Every photo is a conversation.

—Jackie Nickerson



Jackie Nickerson is a conceptual documentary photographer. Her work is based on years-long research and is often portraiture; she explores the identities of her subjects and the effects of working in specific environments, such as religious communities in Ireland and farms in South Africa. Among Nickerson's books are *Farm* (2002), *Faith* (2007), *Terrain* (2013), *Field Test* (2020) and *Salvage* (2021); her work has been exhibited internationally at institutions including the National Portrait Gallery, London, the Vatican Museums, Rome, and the National Gallery of Ireland, Dublin. She is represented by Jack Shainman Gallery, New York. Steidl has published Nickerson's *Stateside* (2026), *CLAD* (2026) and *Assembly* (2026).

Assembly is a sweeping overview of Jackie Nickerson's photography over the last three decades, tracing her fascination with identity and the physical and psychic spaces of working environments. *Assembly* consists of three thematic volumes—*Earthed*, *Emerge*, *Circle*—each comprised of different series. At the core of *Earthed* are Nickerson's acclaimed "Farm" portraits, showing agricultural laborers in Zimbabwe, Malawi, Mozambique and South Africa wearing self-made clothes, and suggesting how expression and improvisation shape identity. In volume two *Emerge*, framed by series on circus performers and the streetscapes of Shanghai, is "Faith," her depiction of Irish Catholic monastic life, combining portraits with images of daily rituals and communal devotion. The final and most comprehensive volume, *Circle*, includes "Ten Miles Round," an exploration of farming and fishing communities in County Louth, northeast Ireland; Nickerson's documentation of healthcare workers during the 2014 Ebola epidemic in Liberia; and "Salvage," studio portraits in which she obstructs her sitters' faces with "salvaged" objects including toys, flowers and packaging, to question how materiality influences one's sense of self. Regardless of her subject and approach, Nickerson compellingly builds the fundamental inscrutability of identity into her work.

Jackie Nickerson's photographs are a way of making visible what is otherwise unseen. Aidan Dunne



Jackie Nickerson Assembly

Book design by Jackie Nickerson, Kevin Gurry, Matthias Langner and Gerhard Steidl
9.5 x 11.8 in. / 24 x 30 cm

Vol. 1 Earthed

Texts by Vince Aletti, Aidan Dunne, Mark Holborn, Kevin Moore, Duro Olowu and Edward K. Owusu-Ansah
152 pages
46 black-and-white and 58 color photographs

Vol. 2 Emerge

Texts by Walter Guadagnini, Paula Lynch, Kevin Moore and Amalia Piccinini
216 pages
46 black-and-white and 86 color photographs

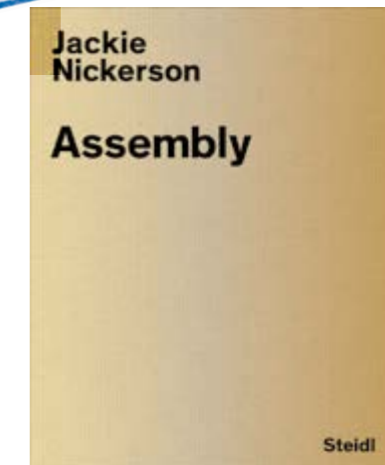
Vol. 3 Circle

Texts by Tom Downey, Aidan Dunne, Paul Moakley, Sean O'Toole, Kira Pollack, Brendan Rooney, Martha Schwendener and Colm Toibin
320 pages
23 black-and-white and 180 color photographs

Four-color process
Three hardcovers in a slipcase
€ 175.00 / £ 150.00 / US\$ 195.00
ISBN 978-3-96999-455-9

Introductory price
€ 145.00 / £ 125.00 / US\$ 165.00

Available August 2026



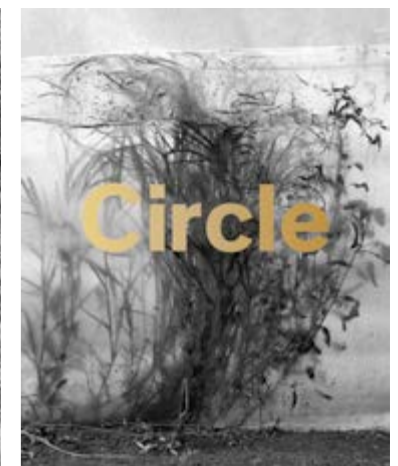
Slipcase



Vol. 1 Earth

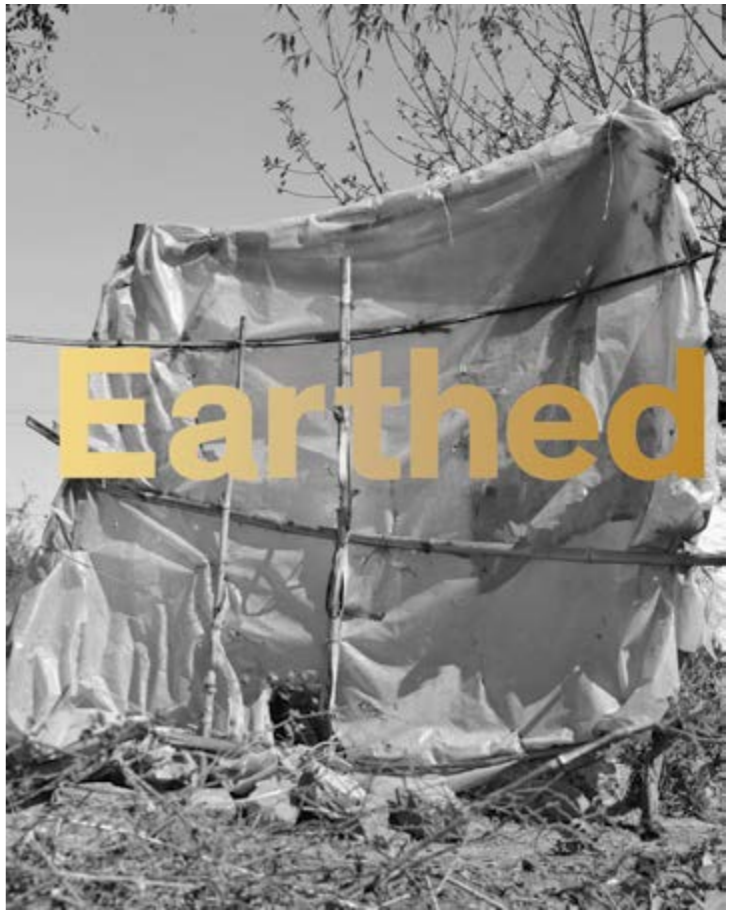


Vol. 2 Emerge



Vol. 3 Circle



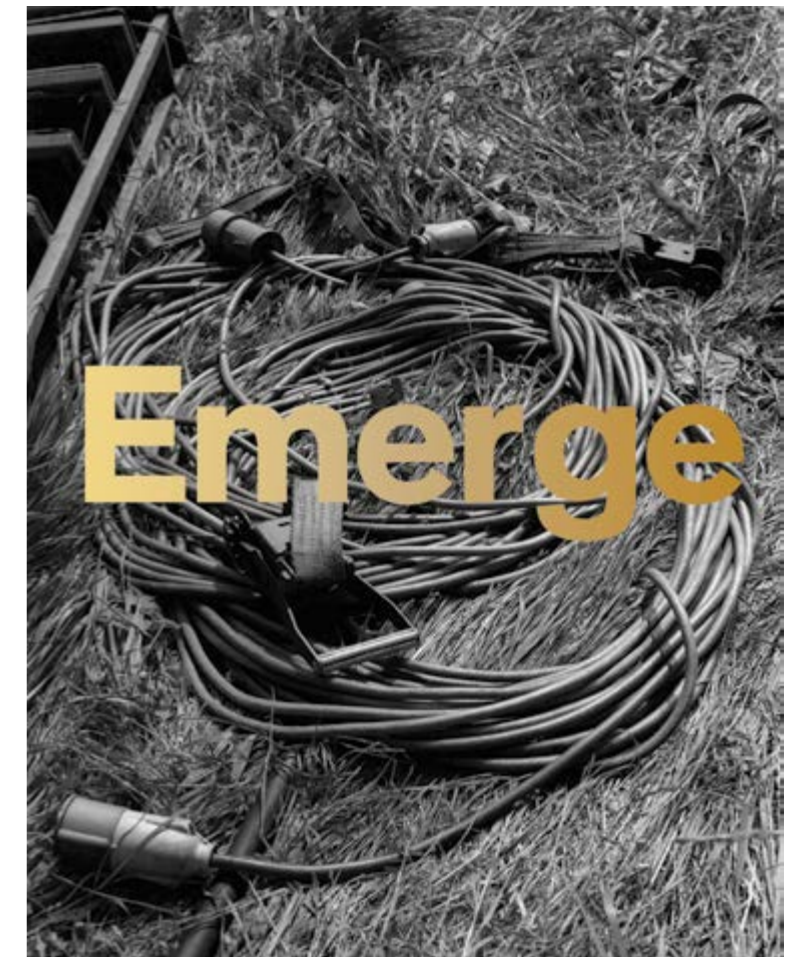




Fabrizio Piretti, Benetton Group, Benetton Group, Via Lovatich, 2008



Fabrizio Piretti, Benetton Group, Benetton Group, Via Lovatich, 2008







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CLAD is the first book wholly dedicated to Jackie Nickerson's fashion photography, and defined by her distinctive, feminist vision. Nickerson has always photographed women for who they are, not what they ought to be; indeed regardless of her subject's gender, her goal is to express their self-identity, never glossy fantasy. In 400 pages and nearly as many images, this comprehensive volume captures Nickerson's fascination for clothing, both as object and act, as well as her interest in texture and costume. "I think of clothing as a kind of architecture and part of my job is to find the right environment for it," she says; often these environments are outside, shaped by changing rhythms of light and a sense of narrative (sometimes theatrical, nearly always open-ended). Nickerson has worked for some of the world's leading luxury brands and magazines including Louis Vuitton, Hermès, Dior, *Vogue* and *Vanity Fair*, and yet her fashion photography maintains an anti-commercial stance, the conviction that dressing and dressing up are less about clothes and more about the selves they help us to discover.

I think the problem is that fashion has become too fashionable.
Louise Wilson

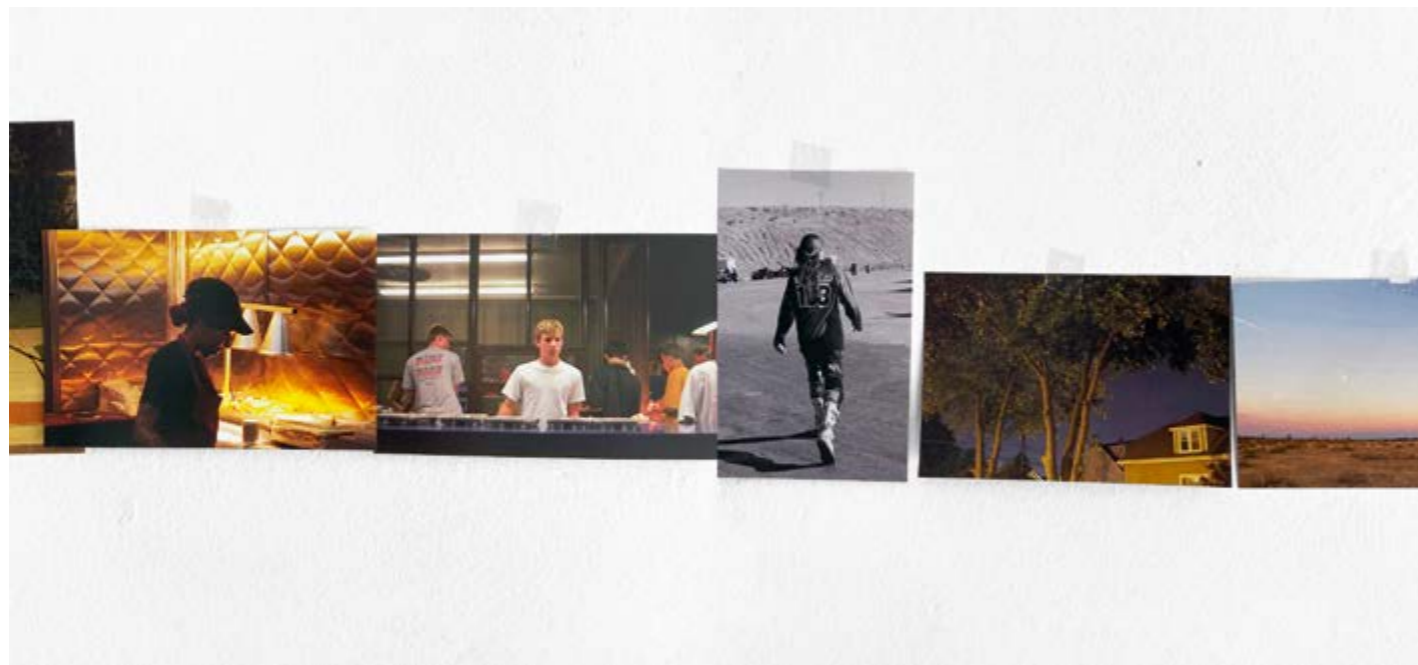
Jackie Nickerson
CLAD

Book design by Jackie Nickerson, Kevin Gurry, Matthias Langner and Gerhard Steidl
400 pages
7.5 × 10.2 in. / 19 × 26 cm
60 black-and-white and 326 color photographs
Four-color process
Otabind softcover

€ 48.00 / £ 45.00 / US\$ 65.00
ISBN 978-3-96999-499-3

[Available—order now!](#)





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Stateside is Jackie Nickerson's sweeping, fragmented visual diary of a decade living and working across the USA. From street-scapes in Chicago to military installations on Hawaii, from Utah landscapes to New York skyscrapers, Nickerson used whatever camera she had at hand—medium format, 35mm, point and shoot, iPhone—to fix raw glimpses of America at this peculiar, precarious time. Her focus was less on specific locations than on repeated motifs, as if these photos could have been taken virtually anywhere in America. Chainlink fences, basketball courts, suburban houses and classrooms, gas stations and even battle-ships become markers of sameness, and of the functionalism that fuels America's economy.

Unlike other photobooks that trace a journey through America, both as place and idea (most famously Robert Frank's *The Americans* and Joel Sternfeld's *American Prospects*), in *Stateside* Nickerson avoids "definitive" images on individual pages. Instead she made large prints of her work, hung them in an overlapping sequence on her studio wall, and then re-photographed them. The result is a compelling, ongoing narrative of the complex, troubled America of today.

The business of America is business. Calvin Coolidge

Jackie Nickerson *Stateside*

Edited by Kevin Gurry
Texts by Tom Downey and Colm Tóibín
Book design by Jackie Nickerson
and Matthias Langner / Steidl Design
228 pages
9.5 × 8.7 in. / 24 × 22 cm
73 black-and-white and 484 color photographs
Four-color process
Hardcover

€ 35.00 / £ 30.00 / US\$ 40.00
ISBN 978-3-96999-436-8

[Available—order now!](#)







Horst P. Horst (1906–99) was one of the twentieth century's master photographers. He launched his career in the melting pot of 1930s Paris, where he befriended such influential figures as Coco Chanel and Salvador Dalí and began his lifelong association with *Vogue*. Over the next 60 years Horst established his international reputation through his work in *Vogue* and other magazines, including *Vanity Fair* and *House & Garden*. His photography has been the subject of major exhibitions including "Horst: A Retrospective" at the International Center of Photography (1996), and "Horst: Photographer of Style" at the Victoria and Albert Museum (2014–15).

While Horst P. Horst is primarily famous for his classic photographs in black and white, this book foregrounds his extraordinary talent as a colorist. Horst first experimented with color film in the late 1930s, embracing the then new vibrant Kodachrome technology. In *Horst Color* we discover both early and late examples of his diverse output, from nostalgic travel pictures to dazzling fashion studies, pastel-hued still lifes, environmental portraits, and studies of glamorous houses and gardens. Selected by renowned creative director Beda Achermann, who was given full access to Horst's expansive archive—the home of many unpublished pictures and unprinted negatives—the photographs in this book demonstrate Horst's impeccable taste, his eye for beauty and his technical finesse, and are sure to surprise even connoisseurs of his oeuvre.

I don't think photography has anything remotely to do with the brain. It has to do with eye appeal. Horst P. Horst

Horst P. Horst Horst Color

Editors: Gert Elfering and Manfred Heiting
Photo editing by Beda Achermann
Text by Susanna Brown
Book design by Studio Achermann
400 pages
10.8 × 14.2 in. / 27.5 × 36 cm
300 color photographs
Four-color process
Hardcover

€ 65.00 / £ 60.00 / US\$ 75.00
ISBN 978-3-95829-951-1

Available July 2026





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Horst P. Horst possessed a deep understanding of architecture, having studied it in Hamburg and apprenticed with Le Corbusier in Paris. Horst later designed his own house on Long Island, and from the 1960s to the '80s he photographed the luxurious homes of style icons throughout the world. One of the most striking of these shoots took place in 1966 at the Roman palazzo of seminal artist Cy Twombly (1928–2011). The home that Twombly and his wife Tatiana Franchetti created on Via di Monserrato was a seamless blend of art and life, and Horst deftly captured its atmosphere of raw elegance: some rooms appear starkly empty, while others are inhabited by antique furniture and classical sculpture, the figures from the myths that inspired Twombly. The generous proportions of the palazzo suited the large scale of Twombly's paintings, which he liked to move from one lofty room to another. Horst also photographed Twombly's dandy manner of dress: the velour hats, the handwoven tweeds, and the World War I greatcoat worn while posing by his gleaming 1928 Alfa Romeo. Including many previously unseen photographs from Horst's archive, *Horst: Cy Twombly* offers an intimate insight into the home of a largely private artist, and will appeal to fans of Twombly and interior design aficionados alike.

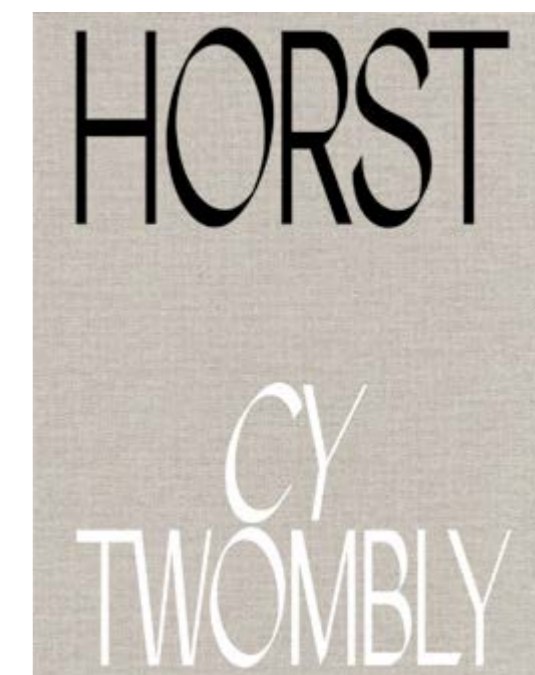
Instead of the usual heavily curtained chiaroscuro, the red-damask midday midnight, the inherited accumulation of superb and indifferent works of art, here for a change are rows of all but empty rooms, bare-windowed and picked down to the bone—the whole as beautiful in its nakedness as a tree in winter or a shell on a beach. Valentine Lawford, *Vogue*

Horst P. Horst
Horst: Cy Twombly

Editors: Gert Elfering and Manfred Heiting
 Photo editing by Beda Achermann
 Text by Susanna Brown
 Book design by Studio Achermann
 160 pages
 10.8 × 14.2 in. / 27.5 × 36 cm
 120 color photographs
 Four-color process
 Clothbound hardcover

€ 38.00 / £ 35.00 / US\$ 45.00
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Born in 1993, British photographer Francesca Allen studied photography at London College of Communication and is based in London. Allen's work focuses on intimacy, particularly the nature of female friendships, girlhood and the often complicated coming-of-age experience. Stand-out projects include the books *Aya* (2018) and *I'd like to get to know you* (2022), and "Women of California," a commission from the *British Journal of Photography* to photograph 50 subjects across the state's most remote regions. Allen's photographs have been published in magazines including *Dazed*, *i-D*, and *British and American Vogue*, and exhibited at institutions such as London's Somerset House and The Photographer's Gallery.

Chloé was founded in 1952 by Gaby Aghion, an Egyptian-born Parisian who liberated women from the formal fashion of the era by pioneering luxury ready-to-wear. A true visionary, Gaby Aghion believed that women should dare to be themselves. Today, the Maison is a leading luxury French fashion house, which continues to embrace the founder's vision of free-spirited femininity and effortlessness under the creative direction of Chemena Kamali.

Francesca Allen's *Konkursas* depicts participants in Lithuania's Konkursas Pasaulio Ilgaplaukės annual competition for the world's longest hair. Here hundreds of girls and women with thousands of feet of hair walk the runway and have their lovingly groomed hair measured by gloved judges, before shaking it in a ceremonial finale. Allen's fascination with ritual and coming-of-age sparked her interest in the contest, one which blends pageantry with folklore and allows the artist to deepen her thoughts on hair within femininity: "Hair influences how we are perceived by others, how professional we appear, our identity, our religion and culture. It plays a huge role in the enactment of self and also our discrimination against others." The resulting photographs—haunting, funny, slightly surreal—explore the dichotomy between modernity and tradition, obsession and aspiration, and ideas of girl- and womanhood.

This book is the first of many to be printed and published by Steidl in collaboration with Chloé Arts, an initiative driven under the creative direction of Chemena Kamali, embracing Chloé's legacy of female creativity. Its mission is to celebrate outstanding female talent, nurture emerging artists, and create unexpected interdisciplinary conversations across different fields of the arts.

There's something so definitive about photography. The photo either exists or it doesn't. Francesca Allen

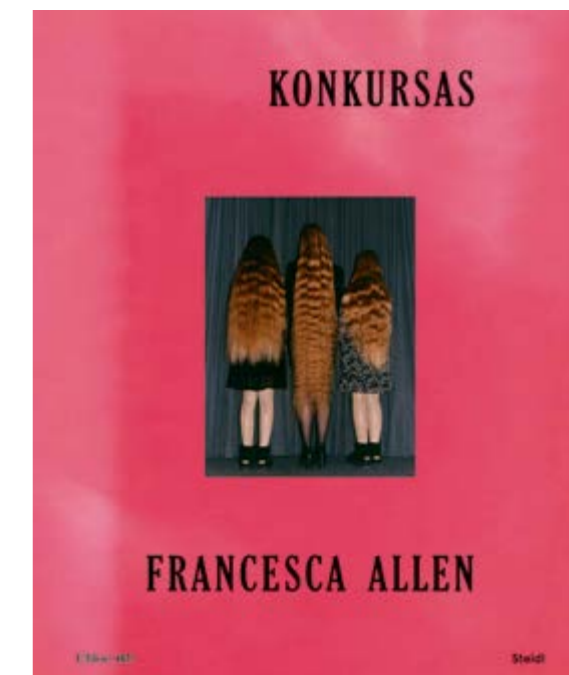
Co-published with Chloé Arts, Paris

Francesca Allen *Konkursas*

Edited by Julia Dippelhofer
Text and interview with
Francesca Allen by Katy Hessel
Book design by Amina Rab
72 pages
9.3 x 11.7 in. / 23.7 x 29.8 cm
10 black-and-white and 47 color photographs
Four-color process with a glossy UV spot varnish
Embossed clothbound hardcover with a tipped-in photograph

€ 75.00 / £ 68.00 / US\$ 75.00
ISBN 978-3-96999-529-7

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Juergen Teller, born in Erlangen in 1964, studied at the Bayerische Staatslehranstalt für Photographie in Munich. His work has been published in influential magazines such as *Vogue*, *System*, *i-D*, *POP* and *Arena Homme+*, and has been the subject of solo exhibitions including those at the Institute of Contemporary Arts in London, Martin-Gropius-Bau in Berlin and the Grand Palais Éphémère in Paris. Teller won the prestigious Citibank Photography Prize in 2003, and from 2014 to 2019 held a professorship at the Akademie der Bildenden Künste Nürnberg. His books with Steidl include *Leben und Tod* (2020), *Auguri* (2022), *The Master V* (2023), *Notes About My Work* (2023), *i need to live* (2023), *More Handbags* (2023), *Jurgaičiai* (2023), *The Myth* (2023) and *Auschwitz-Birkenau* (2025).

With his signature gaze—honest, tender, yet always unpredictable—Juergen Teller has famously bridged fashion and contemporary art for decades now, establishing his unique subversive style within popular culture. With over 500 images, Teller's newest book *you are invited*, published on the occasion of his solo exhibition at Onassis Ready, Athens, is an extensive collection of his past and present work, exploring familial and universal stories of love, trust, hope, fertility, the environment, politics and religion. The book captures Teller's ongoing creative evolution, triggered by significant commissions such as photographing Pope Francis visiting a women's prison during the 2024 Venice Biennale. *you are invited* reveals a deeper intensity to how Teller responds to the world around him, and includes important personal series such as "We Are Building Our Future Together," "The Myth," and "Guten Morgen Sonnenschein"—made with his wife and creative partner Dovile Drizyte—as well as the yet unpublished project "Symposium of Love," informed by Greek mythology and specifically created for the exhibition and book.

Everything in a wide sense is a kind of a self-portrait.
Juergen Teller

Co-published with Onassis Stegi, Athens

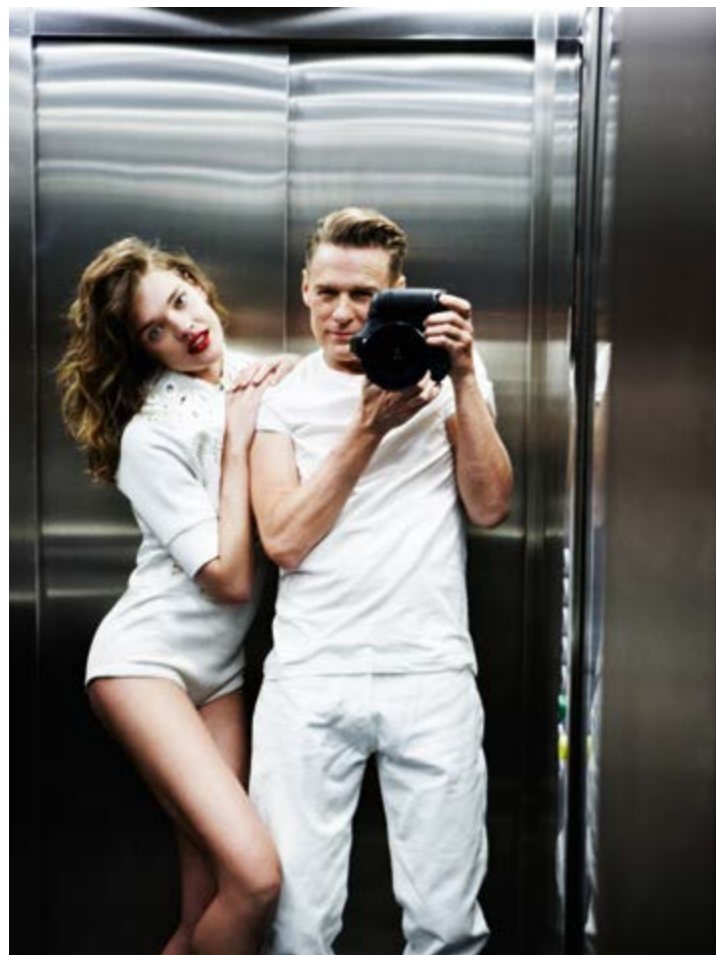
Juergen Teller *you are invited*

Texts by Boris Mikhailov, Afroditi Panagiotakou and Juergen Teller
Book design by Peter Saville and Paul Hetherington
Book layout by Juergen Teller and Dovile Drizyte
416 pages
8.1 × 10.6 in. / 20.7 × 27.0 cm
591 color photographs
Four-color process
Otabind softcover

€ 40.00 / £ 35.00 / US\$ 50.00
ISBN 978-3-96999-521-1

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Born in 1959 in Canada, musician and photographer Bryan Adams has photographed for magazines including *Interview*, *i-D*, *Harper's Bazaar*, and *British*, *Spanish*, *German* and *Italian Vogue*. In 2003 he co-founded Zoo and received a Goldene Feder Award for his photographs for the magazine. Adams has twice received a German Lead Award and was honored with an honorary fellowship from the Royal Photographic Society in 2015. His books include *Made in Canada* (1999), *American Women* (2005) with Calvin Klein, *Exposed* (2012), *Wounded: The Legacy of War* (2013), *Untitled* (2016) and *Homeless* (2019). Adams' work is held in the National Portrait Gallery in London, and his many exhibitions include those at Somerset House in London, NRW Forum in Düsseldorf, the War Memorial of Korea in Seoul, and at the Reichstag in Berlin.

#shotbyadams is Bryan Adams' new volume of portraiture of his work from the past ten years, following the release of *Exposed* in 2012. The book features nearly 200 photographs of leading figures from the worlds of film, theatre, music, fashion, politics and beyond. From Queen Elizabeth II and the Dalai Lama to Joni Mitchell and Rod Stewart, from Amy Winehouse and Cher to Saoirse Ronan and Tobey Maguire, from Naomi Campbell and Pamela Anderson to Christoph Waltz and Charlotte Rampling—Adams has captured a who's who in their respective fields.

Whether his subjects play to the camera or reveal a sense of their selves beyond their personas, whether they form part of an elaborate photo story or stand alone before a plain background, Adams' portraits are decisive, direct and vital. Forewords by Giorgio Armani and Boy George offer us insight into Adams' photographic approach and of the experience it is to be "shot by Adams."

Rarely is a person gifted with multiple talents, but Bryan Adams certainly is. Giorgio Armani

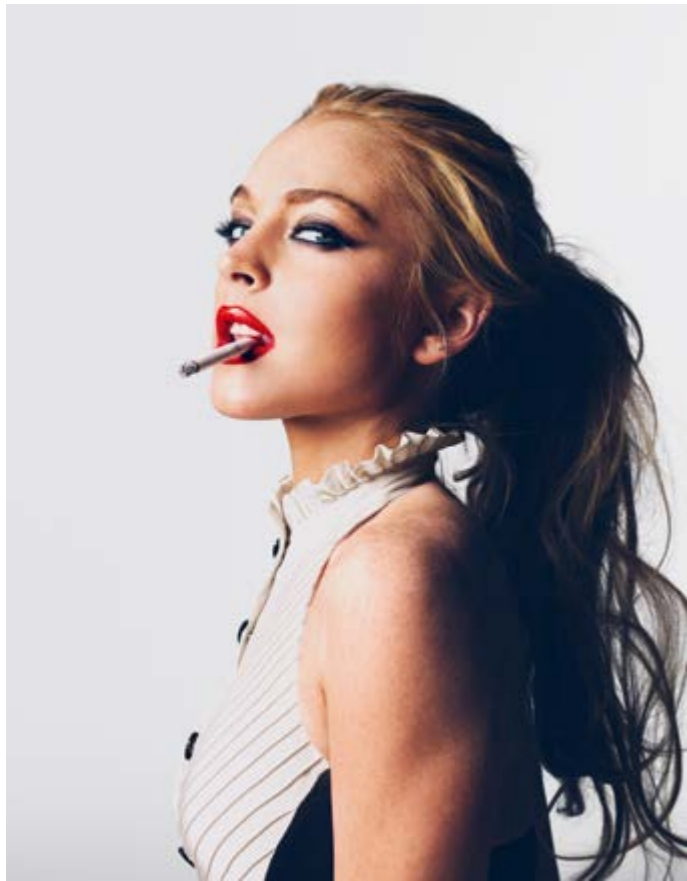
Bryan Adams
#shotbyadams

Texts by Giorgio Armani and Boy George
Book design by Dirk Rudolph and Sandor Lubbe
344 pages
9.1 × 11.8 in. / 23 × 30 cm
117 black-and-white and 75 color photographs
Four-color process
Hardcover

€ 48.00 / £ 45.00 / US\$ 50.00
ISBN 978-3-96999-444-3

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**#SHOT
BY
ADAMS**



Born in 1959 in Canada, musician and photographer Bryan Adams has photographed for magazines including *Interview*, *i-D*, *Harper's Bazaar*, and *British*, Spanish, German and Italian *Vogue*. In 2003 he co-founded *Zoo* and received a Goldene Feder Award for his photographs for the magazine. Adams has twice received a German Lead Award and was honored with an honorary fellowship from the Royal Photographic Society in 2015. His books include *Made in Canada* (1999), *American Women* (2005) with Calvin Klein, *Exposed* (2012), *Wounded: The Legacy of War* (2013), *Untitled* (2016) and *Homeless* (2019). Adams' work is held in the National Portrait Gallery in London, and his many exhibitions include those at Somerset House in London, NRW Forum in Düsseldorf, the War Memorial of Korea in Seoul, and at the Reichstag in Berlin.

This is the long-awaited reprint of Bryan Adams' first comprehensive monograph of his portrait photography. In the late 1990s Adams became curious about making photographic self-portraits for his album covers, and so chose to pick up the camera himself. This serendipitous decision proved the beginning of a successful photographic career parallel to Adams' impressive achievements as a singer, songwriter and producer. *Exposed* is a retrospective of his photography and features portraits of friends and colleagues in the entertainment, fashion and art industries. Including Morrissey, Ben Kingsley, Amy Winehouse, Michael Jackson, Louise Bourgeois, Lindsay Lohan and Judi Dench, among many others, the book "exposes" not only unknown facets of his subjects but also the depth of Adams' photographic faculty.

With Bryan Adams' portraiture you can tell that each sitting was an occasion not just a drive-by, which is crucial to the photographer and the subject. Elton John



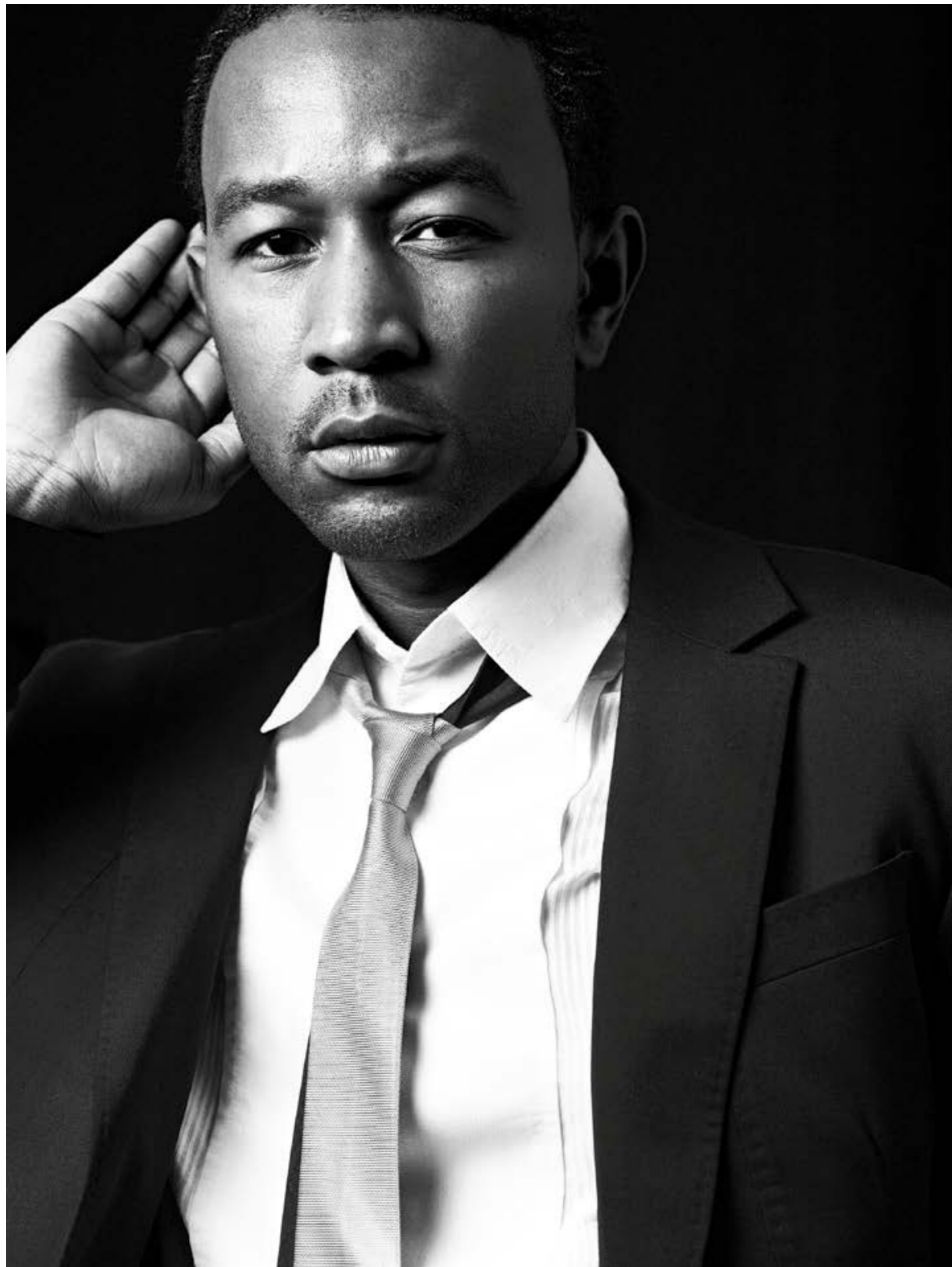
Bryan Adams Exposed

Texts by Bryan Adams, Daphne Guinness and Elton John
Book design by Sandor Lubbe, Carlo Elias
and Edgar Smaling
304 pages
9.1 x 11.8 in. / 23 x 30 cm
94 black-and-white and 78 color photographs
Four-color process
Hardcover

€ 48.00 / £ 45.00 / US\$ 50.00
ISBN 978 978-3-86930-500-4

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Born in 1959 in Canada, musician and photographer Bryan Adams has photographed for magazines including *Interview*, *i-D*, *Harper's Bazaar*, and *British*, Spanish, German and Italian *Vogue*. In 2003 he co-founded Zoo and received a Goldene Feder Award for his photographs for the magazine. Adams has twice received a German Lead Award and was honored with an honorary fellowship from the Royal Photographic Society in 2015. His books include *Made in Canada* (1999), *American Women* (2005) with Calvin Klein, *Exposed* (2012), *Wounded: The Legacy of War* (2013), *Untitled* (2016) and *Homeless* (2019). Adams' work is held in the National Portrait Gallery in London, and his many exhibitions include those at Somerset House in London, NRW Forum in Düsseldorf, the War Memorial of Korea in Seoul, and at the Reichstag in Berlin.

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

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

Co-published with the Hear the World Foundation,
Steinhausen

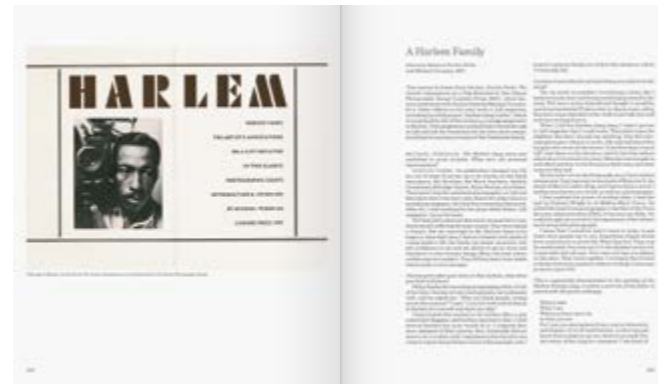
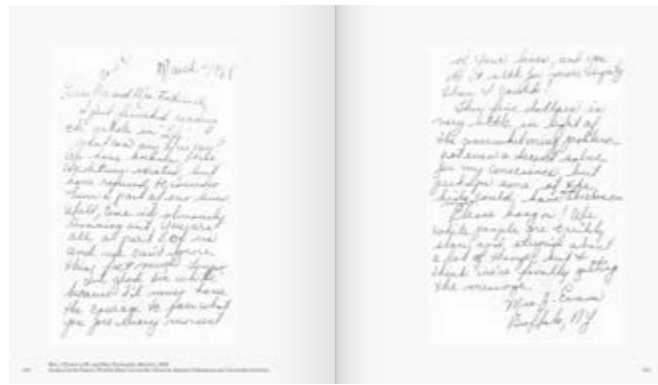
Bryan Adams **Hear the World**

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

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

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

On 8 March 1968, *Life* magazine published "A Harlem Family" by Gordon Parks, a searing portrait of poverty in the United States, told through images and text about a single family residing in Harlem, the Fontenelles. On the twentieth anniversary of The Gordon Parks Foundation, this new, expanded study considers this story as a pivotal moment in Parks' life, and one that launched his career in film.

Since the publication in 2012 of a book devoted to Parks' photo essay, additional images belonging to the series have been discovered, and research has been conducted on the accompanying film, *Diary of a Harlem Family* (1968). The present volume tells the story of Parks' project through this updated lens. This material is accompanied by previously unpublished texts and ephemera related to the project, including correspondence and other documents Parks amassed over the years while he kept in touch with the Fontenelles, letters written by *Life* readers showing an outpouring of support for the family, and the transcript of a conversation between Parks and Michael Torosian about the making of the story. Essays by Studio Museum of Harlem director and chief curator Thelma Golden, Oscar-winning author Cord Jefferson, and noted scholars Leigh Raiford and Michael Boyce Gillespie offer enlightening commentary on this seminal body of work.

I too am America. America is me. It gave me the only life I know—so I must share in its survival. Look at me. Listen to me. Try to understand my struggle against your racism. There is yet a chance for us to live in peace beneath these restless skies.
Gordon Parks, 1968

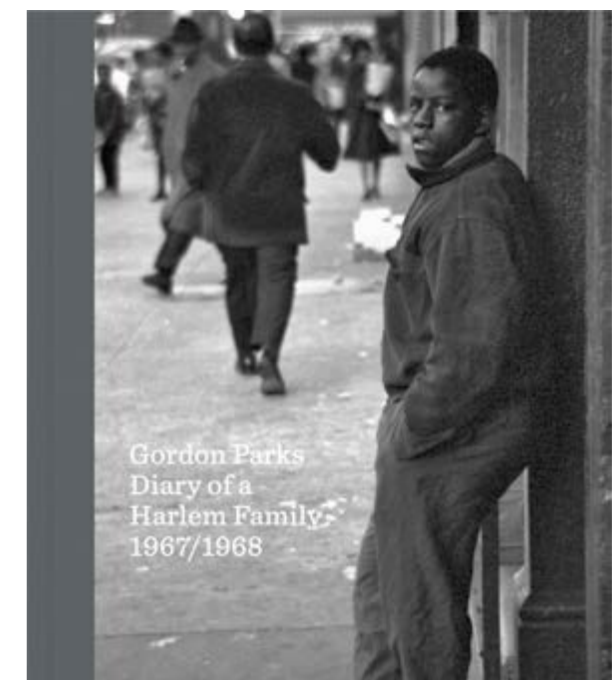
Co-published with The Gordon Parks Foundation

Gordon Parks
Diary of a Harlem Family,
1967/1968

Series editor: Peter W. Kunhardt, Jr.
Edited by Peter W. Kunhardt, Jr. and Michal Raz-Russo
Texts by Michael Boyce Gillespie, Thelma Golden, Cord Jefferson, Peter W. Kunhardt, Jr., Leigh Raiford and Michal Raz-Russo
Book design by Holger Feroudj / Steidl Design
272 pages
9.8 × 11.4 in. / 25 × 29 cm
263 black-and-white and 26 color images
Four-color process
Half-linen hardcover

€ 65.00 / £ 58.00 / US\$ 75.00
ISBN 978-3-96999-544-0

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

In 1953, Gordon Parks returned to Chicago on assignment for *Life* magazine to photograph the Metropolitan Missionary Baptist Church for a series on American religious life. After the success of his recent work for *Life*, Parks approached the Near West Side church with a decisive eye toward composing compelling images that conveyed simultaneously the universal humanity and local specificity of the religious community. This would be the first assignment for which he was both writer as well as photographer. His photographs and essay were never published by *Life*, yet as this book demonstrates, Parks' visual and textual representation of Black religious life powerfully documents the dynamism of a community shaped by the Great Migration and Chicago's industrial landscape. Parks embarked on a significant chapter of his aesthetic and conceptual development through his engagement with the pastor, the Reverend Ernest F. Ledbetter, Sr., and the members of his church. This publication features more than 65 previously unpublished photographs and contact sheets, complemented by Parks' unseen manuscript and ephemeral material from the private collection of the Ledbetter family. A range of scholarly essays provides further insight and contextual analysis in art history, cultural geography, Black religious studies, and creative writing.

The church's value in this situation is hard to measure, but to thousands of black voices that cry out within its porcelain-bricked walls it's the "great home in the wilderness."
Gordon Parks, 1953

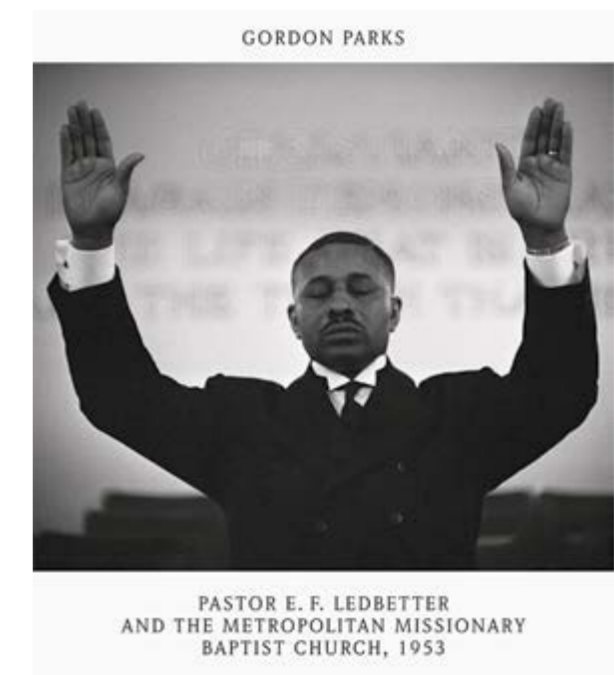
Co-published with The Gordon Parks Foundation and Howard University, Washington DC

Gordon Parks Pastor E. F. Ledbetter and The Metropolitan Missionary Baptist Church, 1953

Series editor: Peter W. Kunhardt, Jr.
Edited by Melanee C. Harvey
Texts by Melanee C. Harvey, Abby R. Eron, Reverend Ernest F. Ledbetter, Jr., and Reverend Ernest F. Ledbetter III, Kymberly Pinder, J. T. Roane, Kera Street, and Darlene R. Taylor
Book design by Holger Feroudj / Steidl Design
224 pages
9.8 × 11.4 in. / 25 × 29 cm
96 black-and-white and 59 color photographs
Four-color process
Clothbound hardcover with dust jacket

€ 58.00 / £ 50.00 / US\$ 65.00
ISBN 978-3-96999-473-3

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

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

Gordon Parks Herklas Brown and Maine, 1944

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

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

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



GORDON PARKS: HERKLAS BROWN AND MAINE, 1944





Born in 1986 in Omaha, Nebraska, Andre D. Wagner is a 2022 Gordon Parks Foundation Fellow in Art. His photographs have been commissioned by *The New Yorker*, the *New York Times*, *Esquire*, *W Magazine*, the *Wall Street Journal*, the *Washington Post*, *Time* and *Vogue*, among other publications. For the 2019 movie *Queen & Slim* he photographed the iconic key art and the promotional campaign's leading images. Wagner's photographs have appeared in a number of solo and group exhibitions in Los Angeles, New York and North Carolina. His first monograph, *Here for the Ride*, was published by Creative Future in 2017.

For more than a decade, Andre D. Wagner has explored and documented New York City street life, with a particular focus on the changing landscape of Bushwick, Brooklyn, where he has lived and worked since 2011. His work offers an intimate portrait of city life shaped by connection, responsibility and care. Born in Omaha, Nebraska, Wagner came to New York to pursue a degree in social work, but ultimately found his voice through the camera. He is also deeply committed to photographic processes, developing his own black-and-white negatives and making gelatin silver prints in his own darkroom. Wagner's work belongs to a lineage of American street photography that investigates the social landscape and addresses questions of race, class and identity. His photographs capture the joys and hardships of Black life in the city: moments of tenderness and distance, humor and melancholy, solitude and communion.

This publication, representing the 2025 Gordon Parks Foundation / Steidl Book Prize, features work made between 2014 and 2024, much of it never published before. The book also includes an essay by the acclaimed writer Hanif Abdurraqib.

Photography, once a hobby, quickly became my lifeline. It became a way of bearing witness, of staying alive in the unrelenting flow of the city. My camera, a Leica, became an extension of my body. I turned to the streets, and the city itself became my collaborator and my confessor.

Andre D. Wagner, 2025

Co-published with The Gordon Parks Foundation

Andre D. Wagner New City, Old Blues

Series editor: Peter W. Kunhardt, Jr.
 Edited by Michal Raz-Russo and Andre D. Wagner
 Texts by Hanif Abdurraqib, Peter W. Kunhardt, Jr. and Andre D. Wagner
 Book design by Matthias Langner / Steidl Design
 88 pages
 9.4 x 8.6 in. / 24 x 22.3 cm
 64 black-and-white photographs
 Tritone
 Hardcover

€ 38.00 / £ 30.00 / US\$ 45.00
 ISBN 978-3-96999-537-2

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Jeanne Moutoussamy-Ashe's work chronicles the Black experience in the United States and beyond, experiments with still lifes and formal abstractions, and engages with the history of photography. Her images have appeared in *Ebony*, *Life*, *People* and the *New York Times*, and are held in the Museum of Modern Art, the National Gallery of Art, the Smithsonian National Museum of African American History and Culture, and the Whitney Museum of American Art. She is the author of five books, including *Daufuskie Island: Photographs by Jeanne Moutoussamy-Ashe*, whose twenty-fifth-anniversary edition won the Essence Literary Award in Photography. With her many years devoted to issues in health, the arts, and civil rights, Moutoussamy-Ashe's photography is interwoven with her activism. She is a director of the Arthur Ashe Endowment for the Defeat of AIDS and serves on the board of Cold Spring Harbor Laboratory and on the President's Council of the Cooper Union.

Through photography, writing, and activism, Jeanne Moutoussamy-Ashe transforms the personal into a broader meditation on contemporary society and politics. Raised on the South Side of Chicago in the 1950s and '60s, Moutoussamy-Ashe's understanding of race and class was shaped by the city's systemic discriminatory practices; as she later reflected, Chicago had, "in its own way, a form of apartheid." After encountering Ernest Cole's photographs and training with mentors such as Gordon Parks and Garry Winogrand in the early 1970s, Moutoussamy-Ashe traveled to South Africa at the height of apartheid, armed with her camera.

In March 1977, she accompanied her husband Arthur Ashe there, as part of a team filming a TV documentary on sports and apartheid. She returned alone the next year for political activist Robert Mangaliso Sobukwe's funeral. Visiting Cape Town, Durban, Johannesburg and KwaZulu-Natal, and the townships of Alexandra, Kliptown, Lenasia and Soweto, she got to know the country and its people through her lens. Seeking to understand a place both foreign and familiar, Moutoussamy-Ashe captured the country's charged circumstances as well as individuals going about daily life. She gained special access to various events and documented encounters with influential figures, among them Mangosuthu Buthelezi; Dr. Nthato Motlana and his wife Sally; Helen Suzman; and Ellen Kuzwayo. In stark black-and-white and vivid color, Moutoussamy-Ashe's images offer a distinct perspective from an African American photographer on a turbulent period in South African history. This publication, representing the 2024 Gordon Parks Foundation / Steidl Book Prize, features more than 100 of Moutoussamy-Ashe's photographs, many never published before.

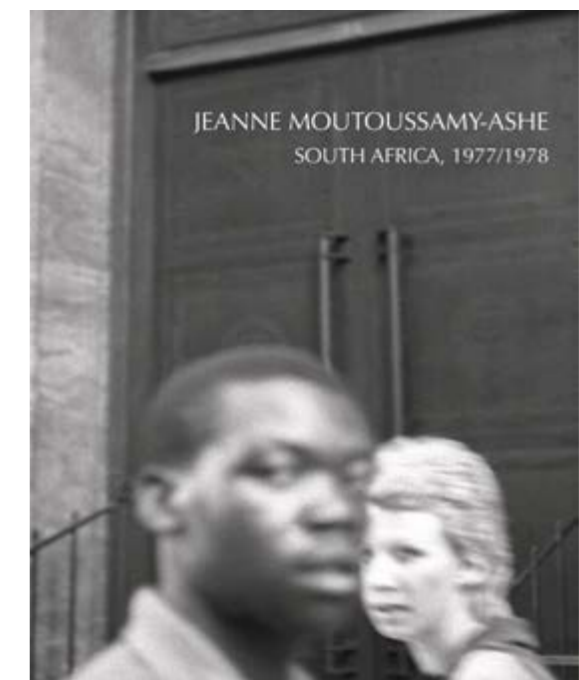
It is heartening to think about how the struggle for democracy succeeded and apartheid fell in South Africa, even if many old problems persist and new ones have arisen. Almost 50 years later, as I revisit these images of South Africa, what the work reveals to me is what I experienced, what I saw, and what I felt from the people I met. Jeanne Moutoussamy-Ashe, 2024

Jeanne Moutoussamy-Ashe South Africa, 1977/78

Series editor: Peter W. Kunhardt, Jr.
 Edited by Michal Raz-Russo
 Texts by Candice Jansen, Peter W. Kunhardt, Jr.,
 Don Mattera, Jeanne Moutoussamy-Ashe,
 Michal Raz-Russo, Leslie M. Wilson
 and Ambassador Andrew Young
 Book design by Jan Malte Röhm / Steidl Design
 240 pages
 8.7 × 10.6 in. / 22 × 27 cm
 67 black-and-white and 71 color photographs
 Four-color process
 Hardcover

€ 45.00 / £ 40.00 / US\$ 50.00
 ISBN 978-3-96999-472-6

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

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

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

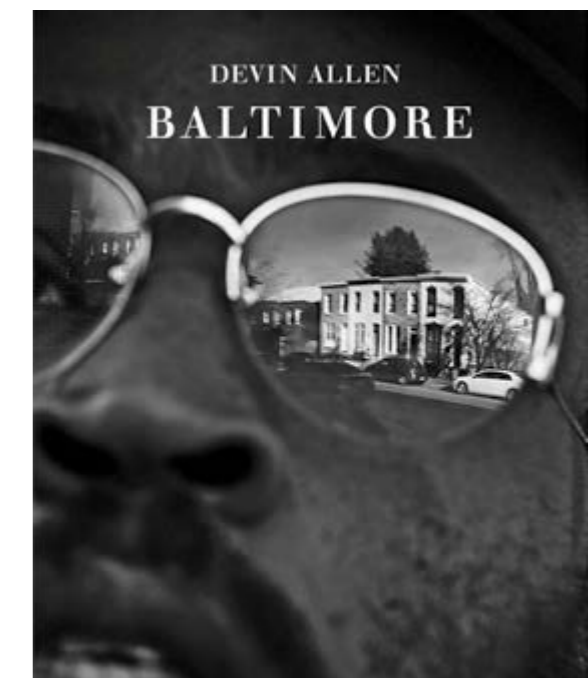
Allen knows his subjects so deeply that they seem like kin. An extension, or better yet, his expression of Baltimore as an ideal. Their lives are not the backdrop or on the margins, they are the contours and center of the place. They push up against the city's limits—Black death still here, hovering—but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

Devin Allen Baltimore

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

€ 45.00 / £ 40.00 / US\$ 50.00
ISBN 978-3-96999-361-3

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

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

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

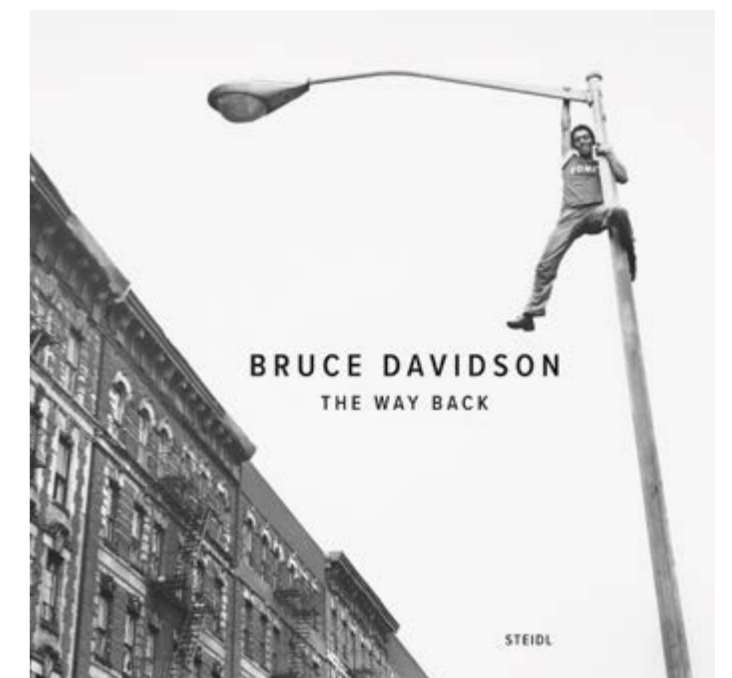
*I didn't want to be the unobserved observer.
I wanted to be with my subjects face to face.*
Bruce Davidson

Bruce Davidson The Way Back

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

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

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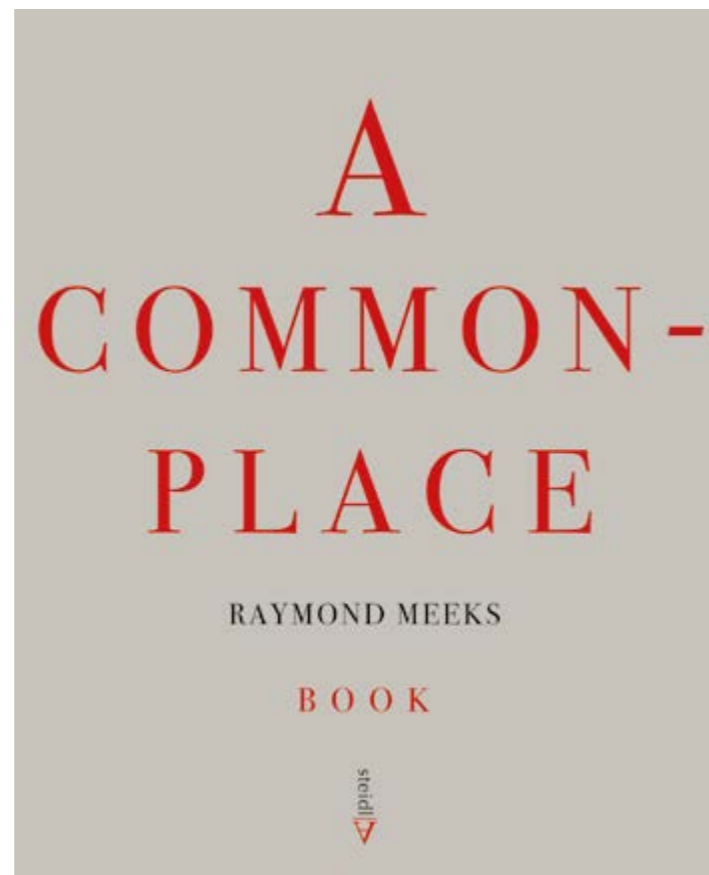
Imprint logo



Vol. 1 An Abridged Dictionary of Sculpture



Vol. 2 Mango Season



Vol. 3 A Commonplace Book

Born in 1946 on Staten Island, New York, John Gossage has, more than most contemporary photographers, become renowned for his intellectually engaging, subversive and exceptionally crafted artist books and other publications. In them Gossage utilizes under-recognized elements of the urban environment—unused and abandoned patches of land, refuse and detritus, barbed wire, graffiti and more—to explore themes as disparate as surveillance, memory and the relationship between architecture and power. “Gossage is always about the luxuriance of what goes unnoticed, what goes unseen until his pictures call your attention to it,” wrote Gus Blaisdell. Steidl has published Gossage’s *The Thirty-Two Inch Ruler* (2010), *Looking up Ben James – A Fable* (2018), *Should Nature Change* (2019), *Jack Wilson’s Waltz* (2019) and *The Nicknames of Citizens* (2020).

Born in Moscow in 1975, Jenia Fridlyand immigrated to the United States in 1989. Coming to photography later in life, she received a Master of Fine Arts from the University of Hartford’s International Low-Residency Program in 2016. Fridlyand’s photographs and books have been exhibited in the United States and abroad. Her artist’s book *Entrance to Our Valley* was shortlisted for the Paris Photo-Aperture First Photobook Award in 2017, and the trade edition published by TIS Books is now in its third printing. Fridlyand is a co-founder of the non-profit educational collective Image Threads, and is the founding chair of the Long Term Photobook Program at the Penumbra Foundation in New York.

Born in Ohio in 1963 and today based in the Hudson Valley, New York, Raymond Meeks’ photographs and books center on memory and place, how landscape shapes us even in its absence, and how the circular moments and events of life unravel and overlap, creating new meanings. Meeks is the sixth laureate of Immersion, a French-American photography commission sponsored by Fondation d’entreprise Hermès; exhibitions from this commission were shown at the International Center of Photography, New York, and the Fondation Henri Cartier-Bresson, Paris. Meeks’ books include *The Inhabitants* (2023) with writer George Weld, and he is the recipient of a Guggenheim Foundation Fellowship in Photography and a Pollock-Krasner Foundation Grant.

The Agency is a new Steidl imprint of 15 books, each one about itself. The project is curated and produced by photography fanatics, mavericks and eccentrics. All books are printed by Gerhard Steidl. *The Agency*, a limited edition of 250 sets, presents the first three books in this series: John Gossage’s *An Abridged Dictionary of Sculpture*, Jenia Fridlyand’s *Mango Season* and Raymond Meeks’ *A Commonplace Book*.

Co-published with The Agency, Hudson Valley



John Gossage, Jenia Fridlyand and Raymond Meeks
The Agency

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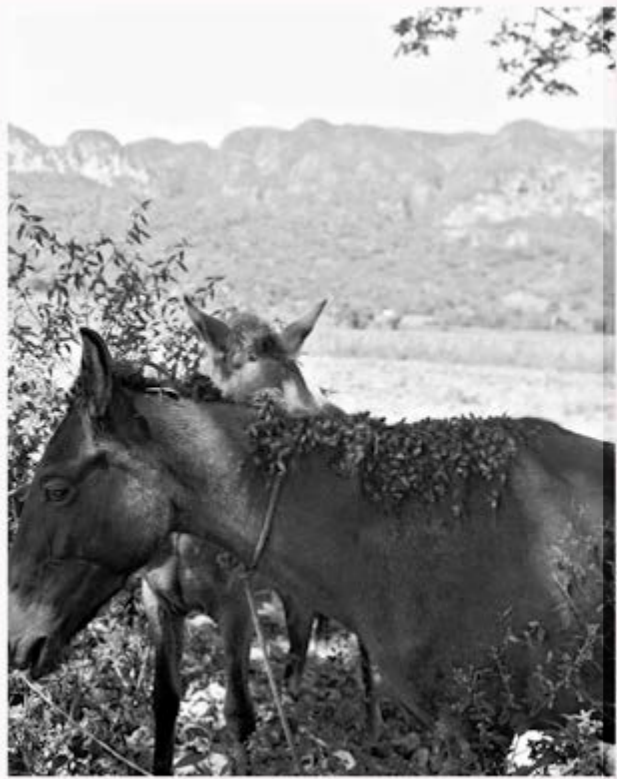
John Gossage
An Abridged Dictionary of Sculpture
120 pages
8.5 × 10.2 in. / 21.6 × 26 cm

Jenia Fridlyand
Mango Season
112 pages
9.7 × 11.3 in. / 24.5 × 28.7 cm

Raymond Meeks
A Commonplace Book
120 pages
9.7 × 12.3 in. / 24.5 × 31.3 cm

€ 150.00 / £ 135.00 / US\$ 175.00
ISBN 978-3-96999-556-3

Available July 2026



Born in Moscow in 1975, Jenia Fridlyand immigrated to the United States in 1989. Coming to photography later in life, she received a Master of Fine Arts from the University of Hartford's International Low-Residency Program in 2016. Fridlyand's photographs and books have been exhibited in the United States and abroad. Her artist's book *Entrance to Our Valley* was shortlisted for the Paris Photo-Aperture First Photobook Award in 2017, and the trade edition published by TIS Books is now in its third printing. Fridlyand is a co-founder of the non-profit educational collective Image Threads, and is the founding chair of the Long Term Photobook Program at the Penumbra Foundation in New York.

Jenia Fridlyand grew up in the Soviet Union in the years just prior to perestroika. Visiting Cuba in the second decade of the twenty-first century, then, felt like an uncanny homecoming. While both tangible and familiar, the grim fabric of the communist quotidian kept unravelling for Fridlyand under the bright, tropical sun. With a large-format camera and a photographic practice rooted in the American tradition, Fridlyand traveled throughout the island during several extended trips. She intuitively trained her lens on moments and scenes with the potential of holding both the known and the novel—from a pair of donkeys silhouetted against hilltops, a customer at a barber shop and a pair of rocking chairs seen through an open door, to drops of sweat on a man's curved back and sweet fruit hanging ripe on a tree.

A chess move, chaos, two fishes offered, a bird in flight, the horse equals the mountains, don't look at what is right in front of you, Joseph Beuys and the coyote, a pose out of context, all the touch at the edges, haze, disorder, the balance of unexpected things, what is that on the edge? Nothing to see here, a volume that feels like weight, the phantom hand, a garden, tilt and blur, a circle in a square, everything in balance except the gun, the back is more important than the front, everything in the right place, sweat or the leftovers of the sea, Jurassic Park, the wind, the tilt that is right, two shapes, and that tilt again, where the back meets the front, in the way but not, don't look at that, next time, the background looks to you, balls, circle, all the volumes, escape, the fires again, six steps back, it isn't a dance, but seems like one, nothing, nothing, done (and chickens). None of this would be of any real use if these photographs by Jenia Fridlyand weren't factual traps for the imagination. John Gossage

Co-published with The Agency, Hudson Valley



Jenia Fridlyand Mango Season

Book design by Jenia Fridlyand
112 pages
9.7 × 11.3 in. / 24.5 × 28.7 cm
54 black-and-white photographs
Tritone
Hardcover with a tipped-in photograph
(gelatin silver print)

€ 58.00 / £ 48.00 / US\$ 65.00
ISBN 978-3-96999-524-2

[Available—order now!](#)



Fuchong, NY #623 8.2016



Born in Ohio in 1963 and today based in the Hudson Valley, New York, Raymond Meeks' photographs and books center on memory and place, how landscape shapes us even in its absence, and how the circular moments and events of life unravel and overlap, creating new meanings. Meeks is the sixth laureate of Immersion, a French-American photography commission sponsored by Fondation d'entreprise Hermès; exhibitions from this commission were shown at the International Center of Photography, New York, and the Fondation Henri Cartier-Bresson, Paris. Meeks' books include *The Inhabitants* (2023) with writer George Weld, and he is the recipient of a Guggenheim Foundation Fellowship in Photography and a Pollock-Krasner Foundation Grant.

A Commonplace Book presents photographs by Raymond Meeks selected by John Gossage—a photographer who has been an enduring influence for Meeks, inspiring his approach and use of the camera to construct a picture—untethered from sequence or narrative continuity. Here to discover is a breadth of visual style and approach, varied in form, unified by a singular sensibility. Gossage's initial impetus for the book was his realization that Meeks had "made some of the most stylistically various single pictures that I had ever seen in a serious photographer's work." Meeks then agreed to supply his pictures, from which Gossage made his edit and created a new context for them to be seen one at a time. And so was born, in Gossage's words, this commonplace book "of remarkable things, pictures that are as rich individually as they are in the narrative of Ray's books, but in a different way. They stand as convincing in a style of variation with certainty, always having the feel and thought of a single author."

Miracles of craft, authority and instinct—enjoy each one.
John Gossage

Co-published with The Agency, Hudson Valley

Raymond Meeks A Commonplace Book

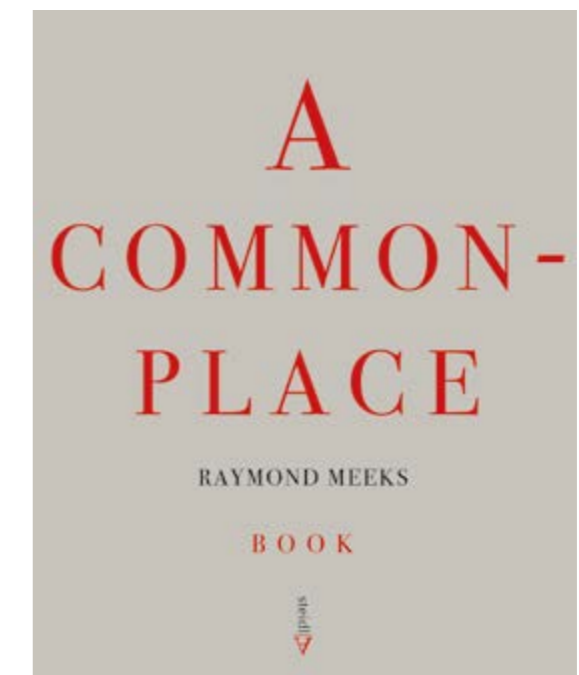
Text by John Gossage and Raymond Meeks
Book design by John Gossage
120 pages
9.7 × 12.3 in. / 24.5 × 31.3 cm
44 black-and-white and 15 color photographs
Tritone and four-color process
Clothbound hardcover with a dust jacket

€ 58.00 / £ 48.00 / US\$ 65.00
ISBN 978-3-96999-525-9

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70pans, CA #006274 8.2021



5



Marghera

Born in 1946 on Staten Island, New York, John Gossage has, more than most contemporary photographers, become renowned for his intellectually engaging, subversive and exceptionally crafted artist books and other publications. In them Gossage utilizes under-recognized elements of the urban environment—abandoned patches of land, refuse and detritus, barbed wire, graffiti and more—to explore themes as disparate as surveillance, memory and the relationship between architecture and power. “Gossage is always about the luxuriance of what goes unnoticed, what goes unseen until his pictures call your attention to it,” wrote Gus Blaisdell. Steidl has published Gossage’s *The Thirty-Two Inch Ruler* (2010), *Looking up Ben James – A Fable* (2018), *Should Nature Change* (2019), *Jack Wilson’s Waltz* (2019) and *The Nicknames of Citizens* (2020).

In *An Abridged Dictionary of Sculpture* John Gossage considers the changes objects (sculptures) undergo when they are photographed. His images transform these objects rather than transcribe them, altering their condition of being. For Gossage, to photograph is to ask one thing to become another kind of thing. Indeed, does a sculpture always need a pedestal or isolation to not just be another thing in the world? Whether a pile of archive folders, a dirty beaker, a heap of baseball caps, a plank of wood or a tuft of grass, he photographs these objects against the same background of white paper, their shadows often taking on as much presence as their concrete forms. With so much of the objects unclear (their volume, scale and weight, their three-dimensionality), and each having lost its original purpose or being about to die, how much has Gossage actually saved in his photographs: only his intentions? Is a good photograph always better than what it pictures—and how? This book is a dictionary because it describes the sculptures rather than being the sculptures: as every photograph does with everything.

Can you change the rules of a game and still have the game remain the same? Or is it a rule that can’t be changed that the game changes as well? Is the original aesthetic of the object (sculpture) held intact in the photograph when the original object (sculpture) can’t be found or no longer exists? What about time? John Gossage

Co-published with The Agency, Hudson Valley

31



Marghera

John Gossage An Abridged Dictionary of Sculpture

Book design and text by John Gossage
120 pages
8.5 × 10.2 in. / 21.6 × 26 cm
58 black-and-white photographs
Tritone
Clothbound hardcover with a tipped-in photograph and belly-band

€ 58.00 / £ 48.00 / US\$ 65.00
ISBN 978-3-96999-526-6

[Available—order now!](#)





Born in Tours in 1962, Luc Delahaye took his first news photographs in 1984, joined the Sipa Press agency in 1985 and was sent to Lebanon, his first experience of war. There followed many assignments covering wars and international events. Delahaye joined Magnum Photos in 1994 and signed a contract with Newsweek. He became a member of Magnum in 1998 and remained with the agency until 2004. During these years and alongside his work as a photojournalist, he produced several documentary projects, including *L'Autre* (1999), *Winterreise* (2000) and *Une Ville* (2003); his work earned him many awards, such as the Robert Capa Award, the Oskar Barnack Award, the ICP Infinity Award, the Deutsche Börse Prize and the Prix Pictet. In 2001 Delahaye ended his career as a photojournalist and began his current practice.

Published on the occasion of a major solo exhibition at the Jeu de Paume, Paris, this book encompasses 25 years of the photographic work of Luc Delahaye. It includes all the works produced between 2001 and 2025, from the artist's early photographic tableaux to those composed on computer or staged, as well as his polyptychs, series and videos. This catalogue raisonné offers a comprehensive framework to trace the evolution of Delahaye's methods and themes, identifying distinct periods and examining the rigorous processes of an artist whose production, restrained yet powerful, draws the cartography of our troubled world. A variety of texts and an in-depth interview provide insight to Delahaye's elusive body of work—one that reflects on the representation of the real, on history, memory, violence, and on our responsibility as viewers.

My way of taking photos is very simple, very minimal: being there and doing only what is strictly necessary—holding the camera. I believe in the power of recording and I work only on that—on what makes photography singular and belongs only to it. Luc Delahaye

Co-published with Jeu de Paume, Paris, and Photo Élysée, Lausanne

Luc Delahaye Catalogue Raisonné: 2001–2025

Texts by Quentin Bajac, Laurence Bertrand-Dorléac, Jean-Pierre Criqui, Nathalie Herschdorfer and Bernard Marcadé
Interview with Luc Delahaye by Michael Fried
Book design by Luc Delahaye and Matthias Langner / Steidl Design
256 pages
9.5 × 11.4 in. / 24 × 29 cm
336 photographs
Four-color process
Hardcover

€ 75.00 / £ 65.00 / US\$ 85.00
ISBN 978-3-96999-490-0

[Available—order now!](#)





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* (2002), *Zones of Exclusion – Pripyat and Chernobyl* (2004), *After the Flood* (2006), *Parcours Muséologique Revisité* (2009), *Some Points in Between ... Up Till Now* (2010), *Eye and I* (2014) and *Chronophagia* (2014) are all published by Steidl.

"Is it possible to photograph a past life?" Robert Polidori asks in his new book *Unknown Prophecies*, "To capture the unseen, the forgotten, the spectral residue of a soul's former dwelling?" Polidori's alluring yet haunting subject here is the abandoned churches of Naples, once glorious sites of Christian worship, today neglected and dilapidated relics. His approach is meticulous, his focus on the flaking frescoes, broken sculptures and crumbling bones and votive shrines that embody an evaporation of faith. Among these vestiges, the purgatory cult endures, a theology of intercession still murmuring in the margins of Naples' fractured sanctuaries. As always with Polidori's photos of deserted human environments, he does not simply catalogue what was, but poetically inquire into the cryptic traces that remain. These images are mediations on ghostly places where memory still clings to stone and shadow, psychic vessels that invite us to contemplate our own impermanence and the meanings of a tattered devotional past.

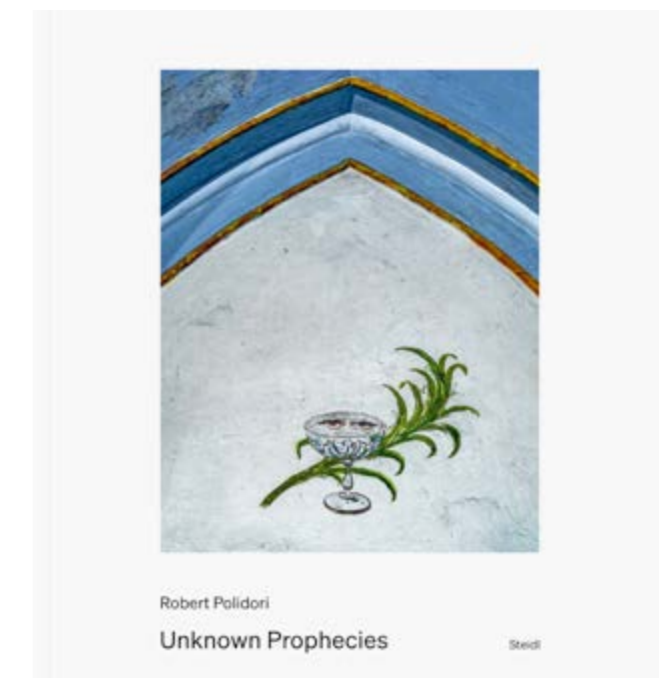
The unknown resists the lens. What remains is the present—its physical traces, its ruins and relics—through which we might infer a deeper logic, a hidden architecture of existence.
Robert Polidori

Robert Polidori *Unknown Prophecies*

Texts by David Dorenbaum, Robert Polidori
and Fabrizio Tramontano
Book design by Robert Polidori
and Matthias Langner / Steidl Design
228 pages
12 x 13 in. / 30.5 x 33 cm
198 color photographs
Four-color process
Clothbound hardcover with a tipped-in photograph

€ 65.00 / £ 60.00 / US\$ 75.00
ISBN 978-3-96999-434-4

Available June 2026





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

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

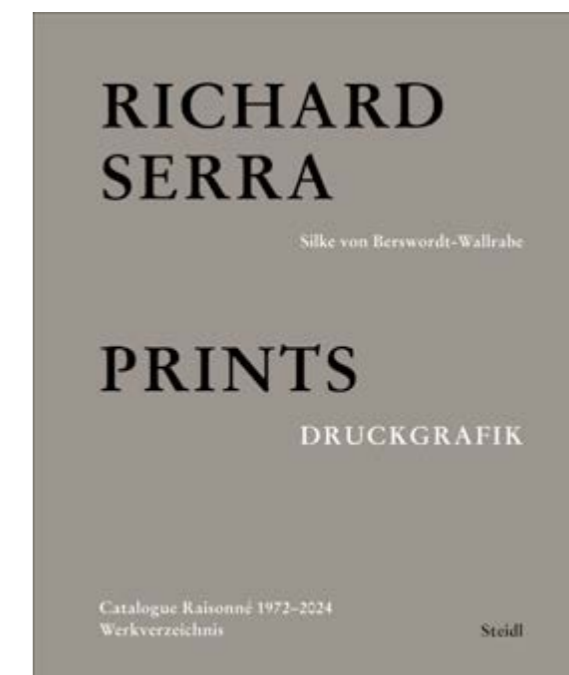
Without a doubt, Serra's prints assume a prominent position in the graphic art of the present day. The radicality with which he continuously expands the boundaries of technical, formal, and content-based conventions through new developments corresponds with the intensity of the experiences that his works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

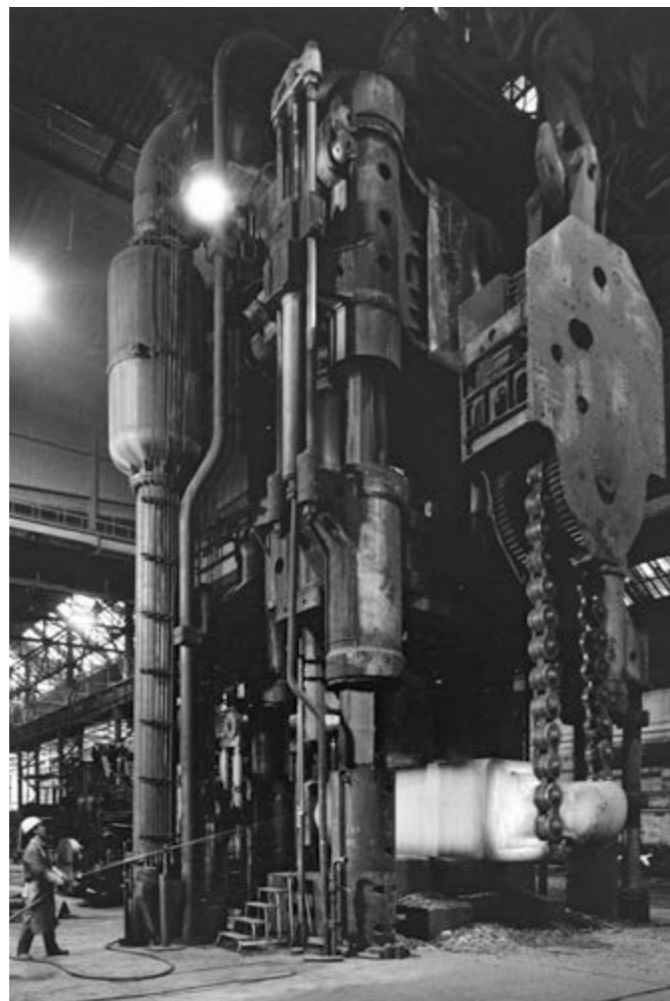
Richard Serra
Catalogue Raisonné
Prints 1972–2024

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

€ 75.00 / £ 70.00 / US\$ 85.00
ISBN 978-3-96999-140-4

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

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

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

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

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

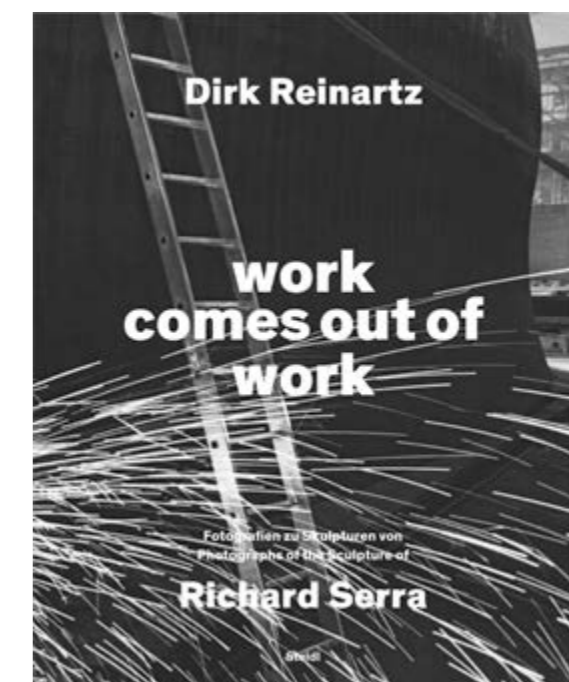
Co-published with the Situation Kunst Foundation, Bochum

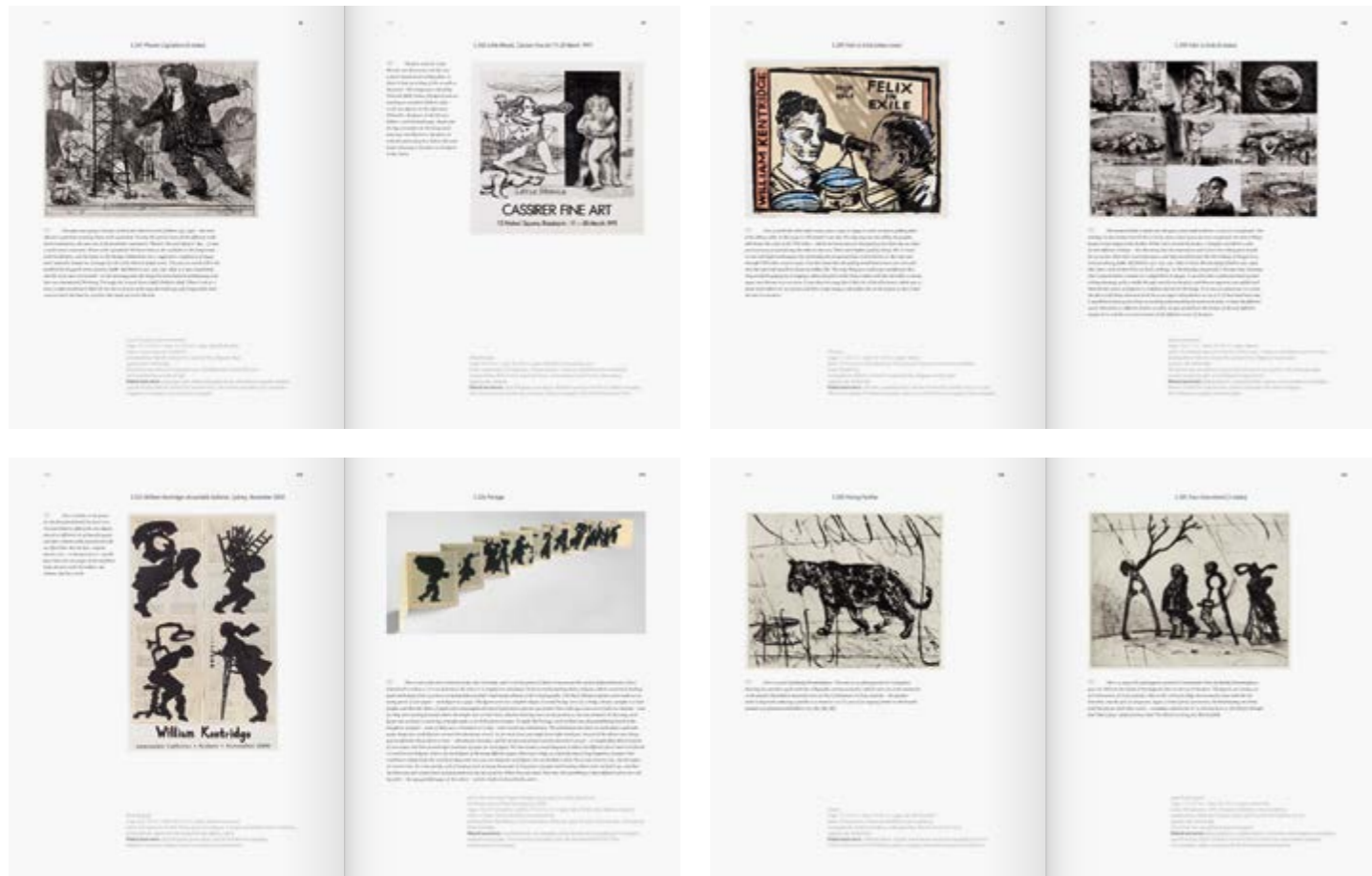
Dirk Reinartz
work comes out of work
Sculptures by Richard Serra

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

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

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Vol. 2.1 Final States



Vol. 2.2 Plate Progressions and Author's Notes

Born in Johannesburg in 1955, William Kentridge is a prominent contemporary artist. He works in and across the mediums of drawing, writing, film, performance, music and collaborative practices, to create art that is grounded in politics, science, literature and history, while maintaining a space for contradiction and uncertainty. Kentridge's work has been seen in museums, galleries, theatres and opera houses internationally since the 1990s, and is held in many major museums and institutions. He is the recipient of honorary doctorates from several universities including Yale and the University of London; his prizes include the Kyoto Prize (2010), the Princess of Asturias Award (2017) and the Praemium Imperiale Prize (2019). Kentridge's books with Steidl include *Catalogue Raisonné Volume 1. Prints and Posters 1974-1990* (2022), *Carlton Centre Games Arcade* (2025) and *Muizenberg* (2025).

In 2019 South African art authority and dedicated researcher Warren Siebrits began compiling a five-volume catalogue raisonné of William Kentridge's prints and posters. The first volume, which focused on graphics produced between 1974 and 1990, was published by Steidl in 2022. Since then Siebrits has worked on the second volume which presents graphics made between 1991 and 2004. Once again perfecting the chronology of these prints has been the primary focus of this volume. Through this process Siebrits has not only documented Kentridge's creative output as a printmaker but has also highlighted his steady trajectory from unknown South African artist to a world-famous artist, filmmaker and theatre director. What Siebrits also draws attention to is the importance of collaboration in Kentridge's practice, as we see him shift from largely self-published printmaking to forging long-lasting interactive relationships with printmaking professionals, many of which endure to this day. The continuation of this chronological documentation of Kentridge's prints and posters is invaluable for those interested in understanding his evolution and influence as a graphic artist.

Above all, the duty of every catalogue raisonné is to provide documentation rather than theory or critical interpretation.
Nicola Del Roscio

William Kentridge Catalogue Raisonné Volume 2 Prints and Posters 1991-2004

Compiled and text by Warren Siebrits
Book design by Lunetta Bartz
6.5 × 11.9 in. / 24 × 30.2 cm

Vol. 2.1. Final States
432 pages
413 color images

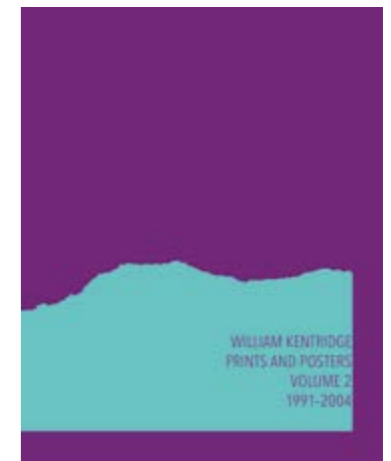
Vol. 2.2 Plate Progressions and Author's Notes
392 pages
324 color images

Four-color process
Two clothbound hardcovers in a slipcase

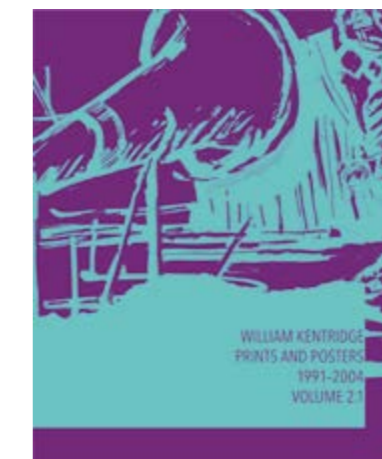
€ 275.00 / £ 250.00 / US\$ 295.00
ISBN 978-3-96999-515-0

Introductory price
€ 245.00 / £ 220.00 / US\$ 250.00

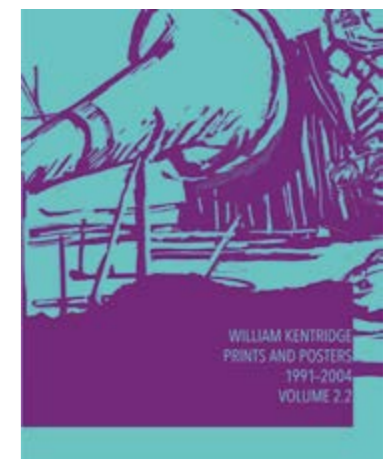
Available July 2026



Slipcase



Vol. 2.1 Final States



Vol. 2.2 Plate Progressions and Author's Notes

VI. In retrospect, this became an iconic image for me over many years and many projects, particularly the film *Tide Table* [2003] that shows the character Solo Eckstein in his pinstriped suit sitting in a deckchair on the beach, an image that comes very directly from this old family photograph of my grandfather, Morris Ketrledge, in his Hamburg and suit on the beach with my father, my uncle and a childminder seated on the sand next to them. Muizenberg was not my childhood holiday place but my father's site. I think there was something about the incongruity of the suit and the beach and the stripe of the deckchair, as well as the pinstripe of the suit, although in the print the stripes are only in the shirt and the deckchair. While making the print, I had no thought of animation, but after each few cuts I would do another test and pull another proof to see how the print was developing. In the end, there was a whole series of developing images, almost like a flip book that the image would form itself, much as the drawings did in the early animated films, such as *Johannesburg, 2nd Greatest City after Paris* [1988], that I made. So there is a retrospective look at the techniques and the nature of the prints, and there was a way I was being led by what they offered rather than me instructing the prints as to what they had to do, both in terms of technique and broader questions in terms of images. Images that I thought I chose almost at random, like this photograph, obviously had a much deeper connection to me inside, or else the deeper connection was forged through coming back to these images year after year. But it is one of the seminal images in the work of the past forty years.



S 107 | reduction linocut
image: 33 x 32.0 cm | sheet: 35.5 x 45.5 cm | paper: newsprint and mulberry paper
edition: not editioned, although at least 10 impressions printed; 3 impressions, identified at time of publishing
proof/publisher: William Kentridge, 72 Hoogvor Drive, Fouriesburg, Johannesburg
signature/copy signed 'WK' in the plate, two impressions signed 'William Kentridge', c. 2019, some impressions unsigned
7th and final state, with bucket

Born in Johannesburg in 1955, William Kentridge is a prominent contemporary artist. He works in and across the mediums of drawing, writing, film, performance, music and collaborative practices, to create art that is grounded in politics, science, literature and history, while maintaining a space for contradiction and uncertainty. Kentridge's work has been seen in museums, galleries, theatres and opera houses internationally since the 1990s, and is held in many major museums and institutions. He is the recipient of honorary doctorates from several universities including Yale and the University of London; his prizes include the Kyoto Prize (2010), the Princess of Asturias Award (2017) and the Praemium Imperiale Prize (2019). Kentridge's books with Steidl include *Catalogue Raisonné Volume 1. Prints and Posters 1974–1990* (2022), *Carlton Centre Games Arcade* (2025) and *Muizenberg* (2025).

William Kentridge's *Muizenberg* is the fourth in a series of Steidl publications which form part of the wider William Kentridge catalogue raisonné of prints and posters, authored and researched by Warren Siebrits, and ongoing since 2020. Much like Kentridge's *Domestic Scenes* (2021) and *Carlton Centre Games Arcade* (2025), this book takes a focused look at another small but highly significant series of prints documented for the first time in Kentridge's *Catalogue Raisonné Volume 1. Prints and Posters 1974–1990* (2022).

In the summer of 1976, just months after the infamous Soweto Uprising in Johannesburg, Kentridge created images of the well-to-do of South Africa's Jewish community enjoying the summer sun on the "whites-only" Muizenberg beach in Cape Town. These are the proverbial frogs in the pot, seemingly oblivious to the devastating effects of the apartheid system. The book includes all twelve plates in the Muizenberg series as well as a revelatory sketchbook from Kentridge's archive, documenting his preparatory drawings for the prints. Each final plate state is accompanied by commentary from Kentridge, who shares his working methods as well as personal memories of the prints' subjects and creation. Also included is an interview between Kentridge and longtime friend Timothy James, exploring the making of these prints which shaped many later works. *Muizenberg* features five cover variations, each with a different tipped-in image from the series.

1976 was my last year as a student at the University of the Witwatersrand and, as I had majored in political science, the question of alienation, from the early writings of Karl Marx, was very present. I was very aware of the subjects' excess of whiteness, of large people and, particularly, large women. It was a mixture of erotic attraction to that largeness and a sense of it as the overindulgence of white privilege.
William Kentridge

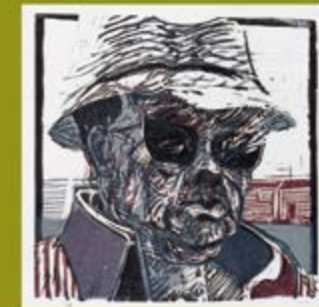


William Kentridge Muizenberg

Compiled and text by Warren Siebrits
Conversation between Timothy James
and William Kentridge
Book design by Lunetta Bartz
6.9 x 10.4 in. / 17.5 x 26.5 cm
112 pages
55 color images
Four-color process
Clothbound hardcover with a tipped-in image

€ 40.00 / £ 35.00 / US\$ 45.00
ISBN 978-3-96999-519-8

[Available—order now!](#)



WILLIAM KENTRIDGE
MUIZENBERG



Born in Johannesburg in 1955, William Kentridge is a prominent contemporary artist. He works in and across the mediums of drawing, writing, film, performance, music and collaborative practices, to create art that is grounded in politics, science, literature and history, while maintaining a space for contradiction and uncertainty. Kentridge's work has been seen in museums, galleries, theatres and opera houses internationally since the 1990s, and is held in many major museums and institutions. He is the recipient of honorary doctorates from several universities including Yale and the University of London; his prizes include the Kyoto Prize (2010), the Princess of Asturias Award (2017) and the Praemium Imperiale Prize (2019). Kentridge's books with Steidl include *Catalogue Raisonné Volume 1. Prints and Posters 1974–1990* (2022), *Carlton Centre Games Arcade* (2025) and *Muizenberg* (2025).

The completion of William Kentridge's *Domestic Scenes* (2021) and *Catalogue Raisonné Volume 1. Prints and Posters 1974–1990* (2022), both published by Steidl, was an opportunity to pause and take another more intimate look at a series of prints, singular and influential in Kentridge's oeuvre, titled "Carlton Centre Games Arcade" (1977). The Carlton Centre in Johannesburg, owned by the mining company Anglo American, was the most expensive and prestigious hotel and shopping complex on the African continent at the time, and was just a short walk from Kentridge's father's legal practice. It is then no surprise that this complex was where he decided to begin the process of observational drawing which would lead to Kentridge's first prolonged engagement with intaglio printing. Not only is this book an opportunity for all Kentridge enthusiasts to catch a glimpse of this never before exhibited and little-known early series of 14 etchings, but it also gives the reader a further taste of the ongoing catalogue raisonné project.

I spent weeks in the basement of the Carlton Centre. I was astonished at the people who spent their days in the gaming arcade using up whatever little money they had in the hope of winning a few rands. William Kentridge

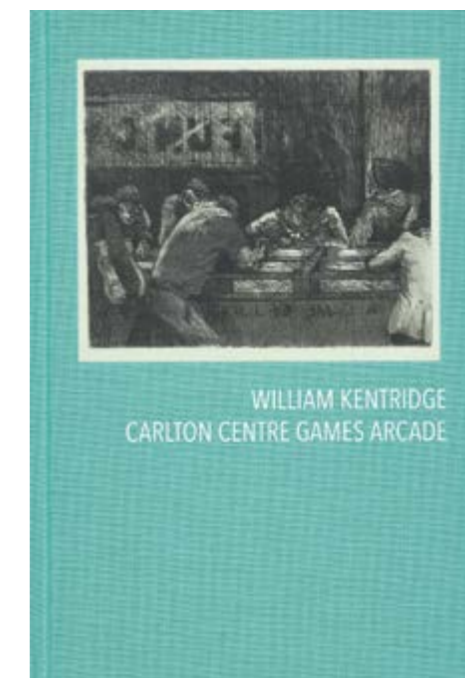


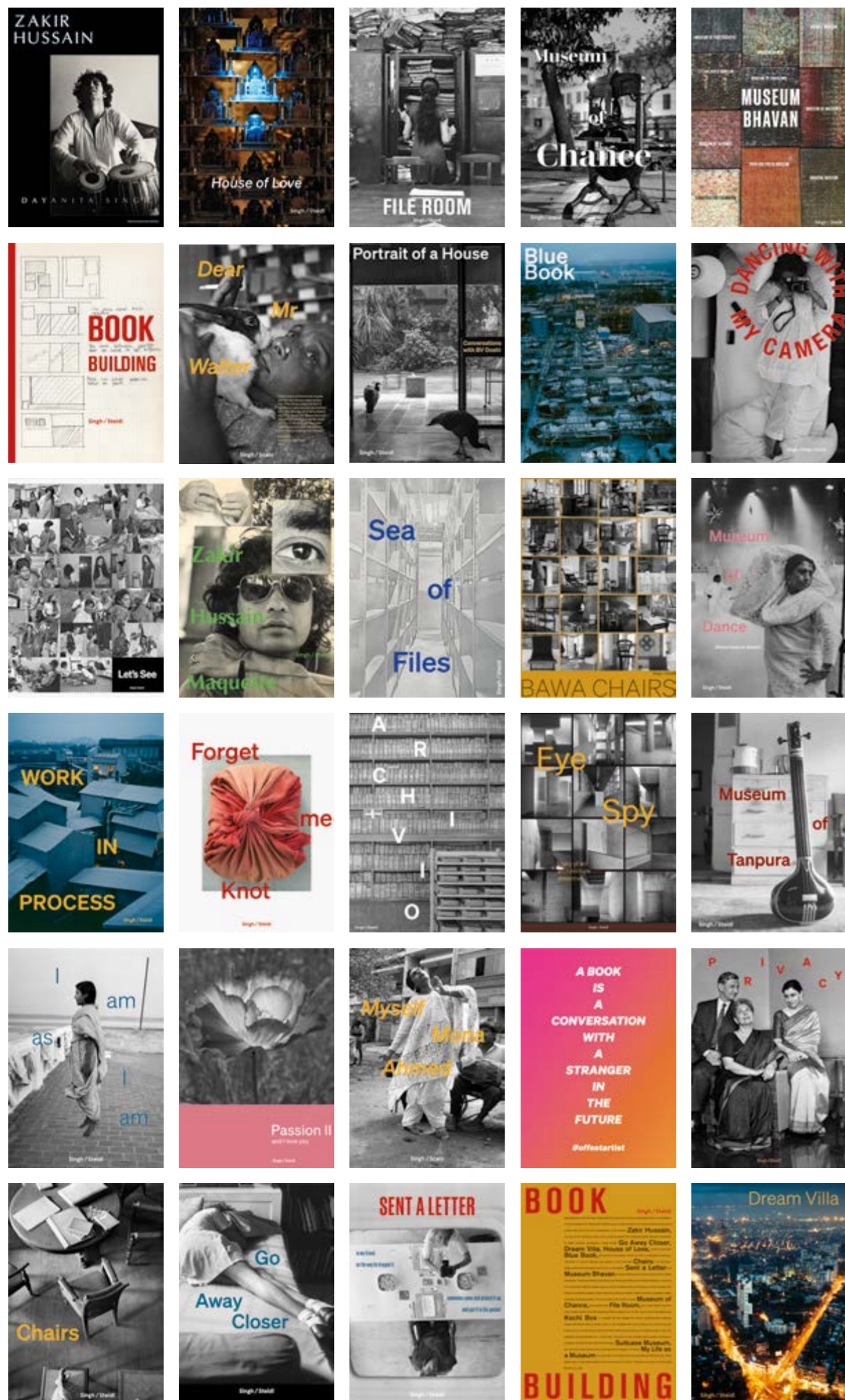
William Kentridge Carlton Centre Games Arcade

Compiled and text by Warren Siebrits
Book design by Lunetta Bartz
6.9 × 10.4 in. / 17.5 × 26.5 cm
120 pages with 1 gatefold
56 color images
Four-color process
Clothbound hardcover with a tipped-in image

€ 40.00 / £ 35.00 / US\$ 45.00
ISBN 978-3-96999-244-9

[Available—order now!](#)





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

Born in 1950 in Göttingen, Gerhard Steidl founded his publishing house and screen-printing workshop for graphic art and posters in 1969. Today Steidl publishes the largest worldwide program of contemporary photo-books and a select German literature list. In 2020 he received the Outstanding Contribution to Photography prize at the Sony World Photography Awards and the Gutenberg Prize from the International Gutenberg Society in Mainz. In 2021 Steidl received the Grand Cross of Merit of Lower Saxony, and the publishing house the Deutscher Verlagspreis. He is the initiator and founding director of Kunsthaus Göttingen. In 2023 Steidl was made a full member of the German Photographic Society and in 2024 he received the Cultural Award from the German Photographic Society. In 2025 *Blind* magazine named Steidl second on their list of the 100 Most Influential People in the Photography Industry.

Dayanita Singh and Gerhard Steidl Offset Artists

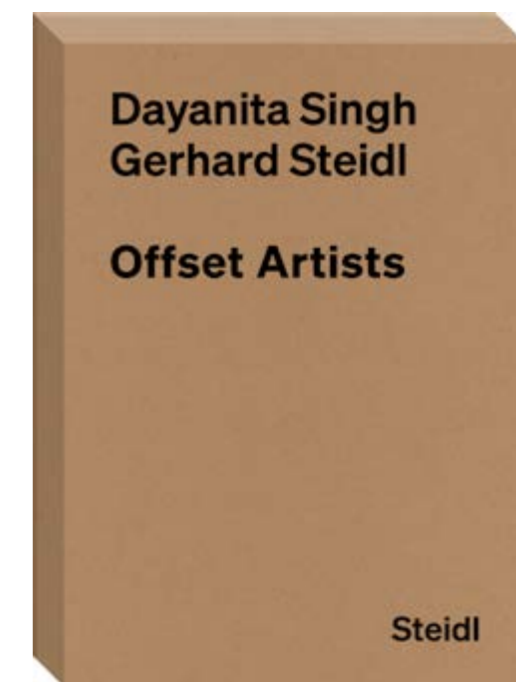
Poster design by Dayanita Singh and Gerhard Steidl
 Box size: 8.7 x 12.2 x 1.2 in. / 22 x 31 x 3 cm
 Poster size (unfolded): 23.4 x 33.1 in. / 59.4 x 84.1 cm
 Four-color process
 30 posters in a cardboard archive box

€ 100.00 / £ 90.00 / US\$ 125.00
 ISBN 978-3-96999-516-7

[Available—order now!](#)

It's not an understatement to say that Dayanita Singh reinvents the photobook, both as object and concept, with every new book she makes. Whether it's a suite of folding accordion booklets, a book with 88 different covers, or a wordless photo-novel, Singh is a self-declared "book builder" who constantly redefines the distinction between publishing and exhibitions. *Offset Artists*, a personal printing collaboration with Gerhard Steidl, consists of 30 A1-size posters, each presenting a different past or future project by Singh. Designed as a mobile exhibition, here the reader becomes the curator, empowered to hang and re-hang the posters at will, creating ever shifting connections, stories and resonances. In Singh's words, the poster is a "new building block. It's like a map that opens up another possibility of book-making and the exhibition."

I'm trying to propose that book building is a way of dealing with photography, regardless of whether you end up making a book or not. Dayanita Singh





Chromatic Cartography, Lagos, Nigeria No. 1, Chromatic Cartography, Lagos, Nigeria No. 2, and Chromatic Cartography, Abidjan, Côte d'Ivoire No. 4
Chromatic Cartography, Abidjan, Côte d'Ivoire No. 5, Chromatic Cartography, Abidjan, Côte d'Ivoire No. 6, and Chromatic Cartography, Porto-Rico, Bostin No. 3
Chromatic Cartography, Lagos, Nigeria No. 5, Chromatic Cartography, Lagos, Nigeria No. 6, and Chromatic Cartography, Porto-Rico, Bostin No. 6
 2014/2025



Chromatic Cartography, Accra, Ghana No. 7, Chromatic Cartography, Accra, Ghana No. 1, and Chromatic Cartography, Accra, Ghana No. 2
Chromatic Cartography, Accra, Ghana No. 3, Chromatic Cartography, Accra, Ghana No. 4, and Chromatic Cartography, Accra, Ghana No. 5
Chromatic Cartography, Accra, Ghana No. 6, Chromatic Cartography, Abidjan, Côte d'Ivoire No. 1, and Chromatic Cartography, Abidjan, Côte d'Ivoire No. 2
 2014/2025

Chromatic Cartography, Lagos, Nigeria No. 2, 2014/2025

Dawit L. Petros is a visual artist, researcher and educator whose study of history informs a sustained examination of displaced legacies and their contemporary effects. Over the past decade and a half, he has critically re-read the entanglements between colonialism and modernity. These concerns derive from lived experiences: Petros is an Eritrean emigrant who spent formative years in Eritrea, Ethiopia and Kenya before settling in central Canada. The overlapping cultures, voices and tenets of this constellation produced a dispersed consciousness, both global and transnational. His work is an introspective and textured analysis of the historical factors that produced migratory conditions. Petros installs photographs, moving images, sculptural objects and sound according to performative, painterly or site-responsive logics. The experience of moving through these installations echoes the extensive travel required to produce them, while recurrent visual and formal devices quietly indicate the complex backdrops of his projects.

This book surveys the richly layered oeuvre of Dawit L. Petros, tracing over two decades of photography and multimedia works that fuse minimalism with postcolonial inquiry. Petros draws on archives, travelogues and oral traditions to connect disparate geographies—particularly the Horn of Africa, Italy and Canada—revealing entangled histories of colonialism, migration and labor. His practice embraces absence and fragmentation: using grids, monochromes and geometric forms he echoes the incomplete nature of historical records while foregrounding suppressed narratives. Influenced by both Western minimalism and global modernisms, Petros retools abstraction to carry the cadences of diasporic memory and vernacular culture. Through photography, installation, film and performance, he interrogates borders, mobility and the aesthetics of empire. This book highlights Petros' ongoing commitment to storytelling as a fluid, migratory process—one that reimagines modernity through unexpected encounters, resonances and the enduring possibilities of movement.

To encounter Dawit's work is to be drawn into a reckoning, one that is as personal as it is collective. It is to recognize that the body is also an archive, a vessel carrying both wound and wonder. It is to see how the camera can bend the world toward memory, how it can reassemble fragments into constellations that illuminate where we have been and where we might yet go.
 Pamela Edmonds

Co-published with Scotiabank Photography Award, Toronto

Dawit L. Petros

Texts by Pamela Edmonds and Elizabeth Harney
 Book design by Barr Gilmore
 236 pages
 9.8 × 12 in. / 24.8 × 30.5 cm
 300 color photographs
 Four-color process
 Hardcover

€ 58.00 / £ 48.00 / US\$ 65.00
 ISBN 978-3-96999-550-1

[Available—order now!](#)





Clara Gutsche has worked as a photographer, educator, and critic since she arrived in Montreal from St. Louis, via Oberlin College and Boston, in 1970. She uses the view camera to examine both personal relationships, through portraiture, and cultural values, through urban landscapes and architectural interiors. Over the 54-year span of her practice, she has explored multiple modes of subjectivity-inflected documentary photography in the context of contemporary art. She has exhibited extensively, and her photographs are included in the collections of the Montreal Museum of Fine Arts, the Canadian Centre for Architecture, the National Archives of Canada, the McCord Museum, the Musée national des beaux-arts du Québec, the National Gallery of Canada, and the Musée de la Photographie à Charleroi in Belgium. Her critical writing has appeared in publications such as *Photo communiqué*, *Vanguard*, *C Magazine* and *Canadian Art*, and she contributed a chapter to *Photogenic Montreal: Activisms and Archives in a Post-Industrial City* (2021).

This book presents over five decades of Clara Gutsche's photographic practice. Her journey in the photographic arts began in 1970 when she moved to Montreal from St. Louis and purchased a 35mm camera. Initially, Gutsche used photography to map and understand her new city and neighbourhood. By 1972, she embraced a 4x5 view camera, a choice that would define her artistic style for decades. Gutsche's work often explores personal relationships, urban landscapes, architecture, and cultural values. Notable series include: Milton Park (1970–1973), which aimed to save a threatened Montreal neighbourhood; and Convents (1990–2009), a deep dive into female communities of nuns in Quebec, and commissions to document both crumbling industrial infrastructure and the construction of Montreal's famed Canadian Centre for Architecture founded by Phyllis Lambert.

Photography of architecture and portraiture have been two consistent threads throughout Gutsche's practice, linking her to place, the dynamics of shifting built environments, and the ways in which individuals and places interact. Brought together here, they offer not only an overview of her practice, but a fascinating look at architecture as an expression of shared cultural values and how spaces can reflect the personalities of the people who inhabit them. Indeed, Gutsche shows a perceptive grasp of the personality of both individuals and buildings over time and her dedication to her craft and community has left a lasting impact on Canadian photography.

Phyllis Lambert

Co-published with Scotiabank Photography Award, Toronto

Clara Gutsche

Texts by Phyllis Lambert, Tanya Southcott and Nicolas Mavrikakis
 Book design by Barr Gilmore
 252 pages
 9.8 x 12 in. / 24.8 x 30.5 cm
 130 black-and-white and 60 colour photographs
 Four-colour process
 Hardcover

€ 65.00 / £ 55.00 / US\$ 75.00
 ISBN 978-3-96999-452-8

[Available—order now!](#)





Felix Hoffmann is a curator, visual and cultural historian, founding director of the Center for Photography and Lens-based Media Foto Arsenal Wien, and director of Foto Wien. From 2005 to 2022 he was chief curator at C/O Berlin, where he oversaw exhibitions, programs and strategy. He has edited numerous books and curated exhibitions on artists including Nan Goldin, Robert Mapplethorpe, Peter Lindbergh, Gordon Parks, Ren Hang and Elfe Semotan, as well as thematic shows such as "The Uncanny Familiar. Images of Terror" (2011), "The Last Image Photography and Death" (2018) and "Send me an Image. From Postcards to Social Media" (2020).

How do world-famous photographs come into being? Why and how are they published, and why do they often end up in an archive, a place of safety and preservation yet one at times with limited public access? *Magnum. A World of Photography* examines the pioneering distribution and archiving strategies of Magnum Photos, the renowned agency compellingly combining journalism and art, and representing some of the most influential practitioners in the history of photography. This comprehensive book, made in close collaboration with Magnum, reveals undiscovered and otherwise secret processes through a wealth of material: from contact sheets and darkroom experiments to vintage prints and slides, from magazines and newspapers to books and personal correspondence. With over 200 images, *Magnum. A World of Photography* explores the work of Robert Capa, Dennis Stock, Inge Morath, René Burri, Susan Meiselas, Martin Parr and more.

A rich Magnum archive exists that beckons us to question Magnum's mythologies, to write new histories of the agency, and to tell new stories about photojournalism. Nadya Bair

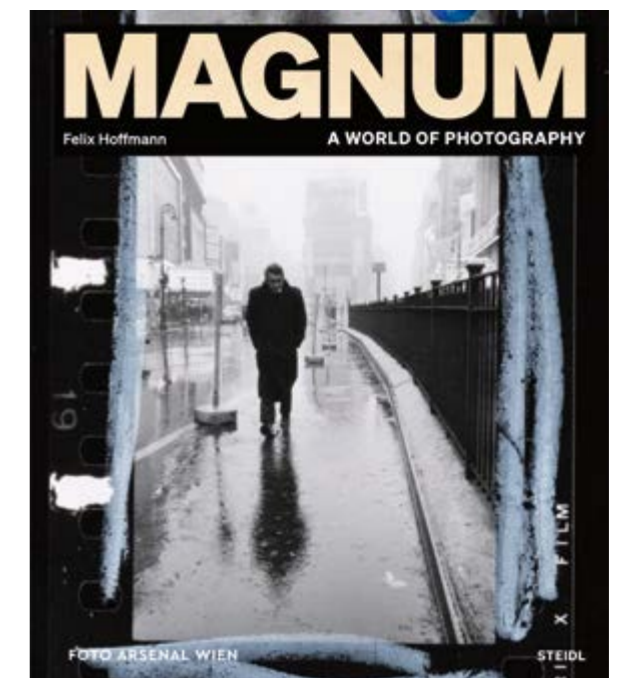
Co-published with Foto Arsenal Wien, Vienna

Felix Hoffmann (ed.)
Magnum. A World of Photography

Texts by Nadya Bair, Felix Hoffmann and Renée Mussai
Book design by Holger Feroudj / Steidl Design
256 pages
9.3 × 10.6 in. / 23.5 × 27 cm
103 black-and-white and 114 color photographs
Four-color process
Hardcover

€ 38.00 / £ 30.00 / US\$ 45.00
ISBN 978-3-96999-463-4

[Available—order now!](#)





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

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

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

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

Zhang Lijie Midnight Tweedle

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

€ 58.00 / £ 40.00 / US\$ 65.00
ISBN 978-3-95829-314-4

Available August 2026





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

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

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

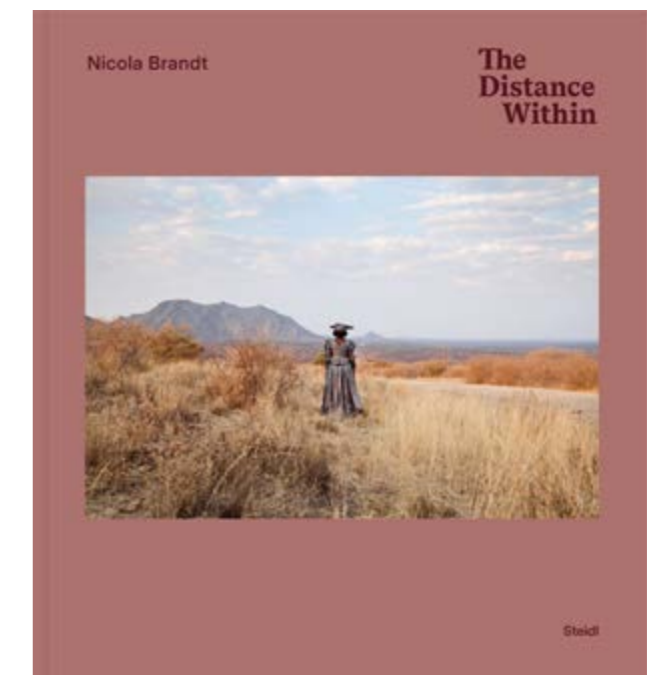


Nicola Brandt *The Distance Within*

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

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

[Available—order now!](#)





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

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

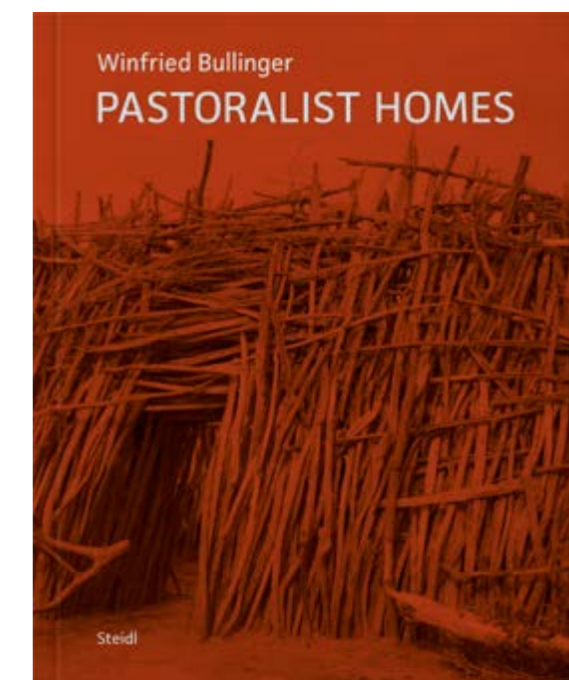
Nomadic peoples do not leave behind ruins. Hilla Becher

Winfried Bullinger Pastoralist Homes

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

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

[Available—order now!](#)





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

WELTRAUM traces the unexpected history of a very particular building in Rome. What today houses the Food and Agriculture Organization of the United Nations (FAO), the UN's largest agency, was originally planned as the Ministry for Italian Africa, a prestige project of Benito Mussolini's government. Construction began in 1938 yet ceased when Italy entered World War II in 1940, and only continued when the FAO moved in, in the early 1950s. A fascist stronghold was now transformed into its opposite: a collective institution for many of the world's diverse nations.

Again and again, Timm Rautert was drawn to the irony of this enormous building, and specifically to its many meeting rooms in which different countries have strangely recreated their native identities—workspaces not as they might look in Rome, but in Nigeria, Australia or the Netherlands. In this book, Rautert juxtaposes photographs of these interiors, eerily empty of people, with portraits of members of the Guardia di Finanza, Italy's militarized finance and customs police, in full regalia. This conceptual interplay shows the world less as it is and more like model-like stagings, a fictionalization of the factual.

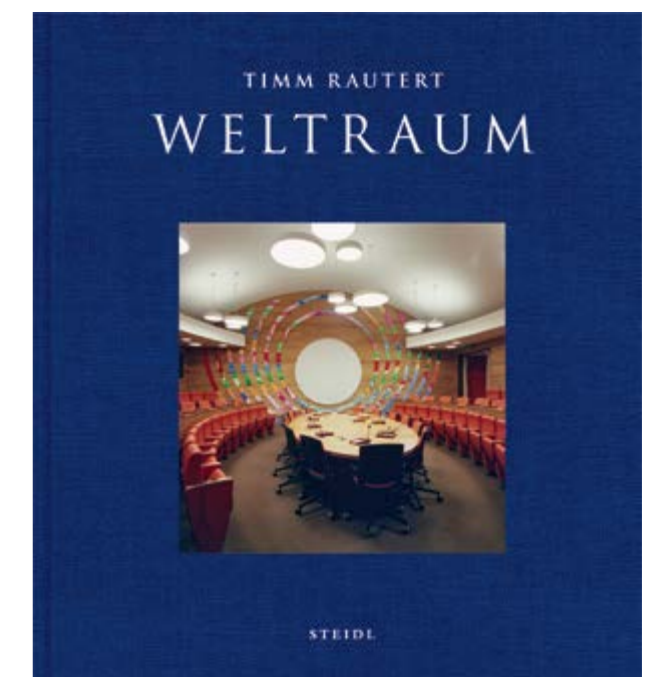
This book explores my own journey through time, and the possible constructions of the photographic as an analytical category. Timm Rautert

Timm Rautert
WELTRAUM

English / German edition
Text by Timm Rautert
Book design by Timm Rautert
and Holger Feroudj / Steidl Design
11 × 12.2 in. / 28 × 31 cm
64 pages
48 color photographs
Four-color process
Clothbound hardcover with a tipped-in photograph

€ 45.00 / £ 40.00 / US\$ 55.00
ISBN 978-3-96999-123-7

[Available—order now!](#)





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

**Manfred Heiting (ed.)
Between Art and Science
75 Years German Photographic
Society. A Chronicle of
Photography in Germany,
1951-2026**

English / German edition
Concept, text and book design by Manfred Heiting
Essays by Rolf Sachsse, Karl Land, Boris Eldagsen,
Christoph Kühne and Christian Schön
736 pages
9.3 x 11 in. / 23.5 x 28 cm
508 black-and-white and 1,004 color photographs
Four-color process
Hardcover

€ 85.00 / £ 75.00 / US\$ 98.00
ISBN 978-3-96999-568-6

Available September 2026

No other organization devoted to photography has exerted a comparable sustained and multidimensional influence as the German Photographic Society (Deutsche Gesellschaft für Photographie). Since its founding in 1951, it has not merely accompanied the evolution of the medium—it has actively shaped it at every decisive juncture. Its impact extends across professional practice, educational frameworks, technological innovation and the cultural positioning of photography within society in Germany. This influence has been driven by generations of visionary thinkers, committed individuals and leading figures from science, art, industry and craftsmanship. Together, they have formed a unique intellectual and practical ecosystem in which photography is continuously redefined—not only as a technical medium, but as a cultural force and a form of knowledge. With over 700 pages and published on the occasion of the Society's 75th anniversary, this encyclopedic book provides an as yet unseen overview of the German Photographic Society and the photography it supports, shaped by values of diversity, artistic freedom, internationality and sustainability.

From history to artificial intelligence, from archives to medicine, from education to the art market, this book encapsulates the comprehensive and compelling vision of the German Photographic Society and photography in Germany.

Manfred Heiting





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

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

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

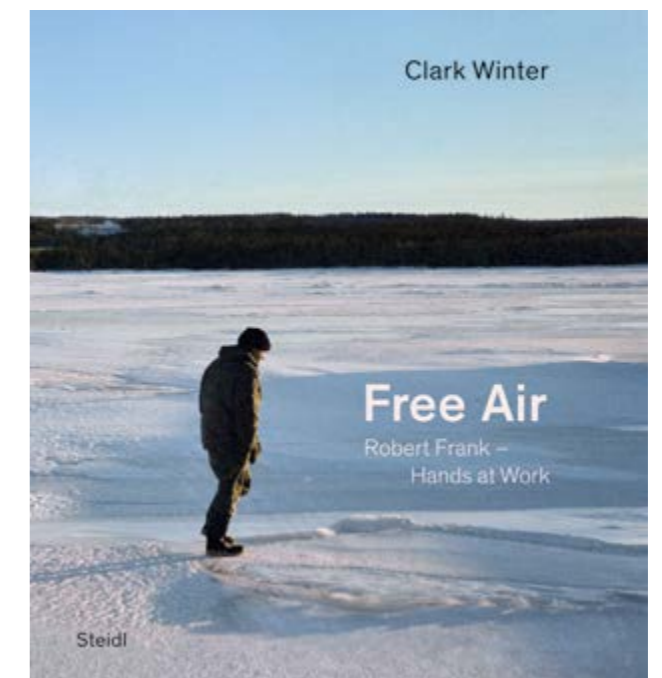
Eyes see instantly, instinctually and quickly shoot photographs. Hands work intuitively, slowly arranging and liberating.
Clark Winter

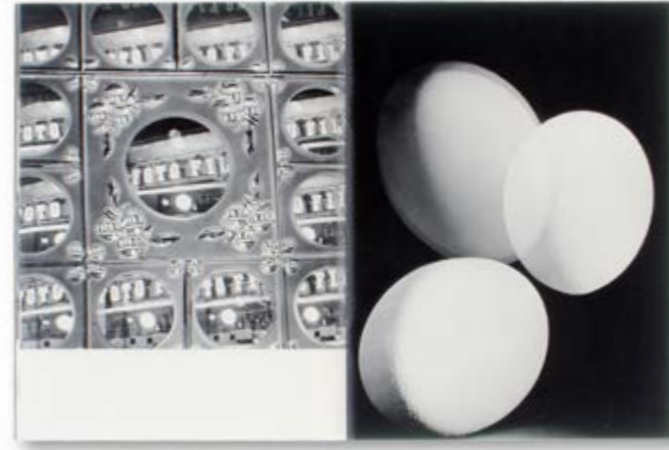
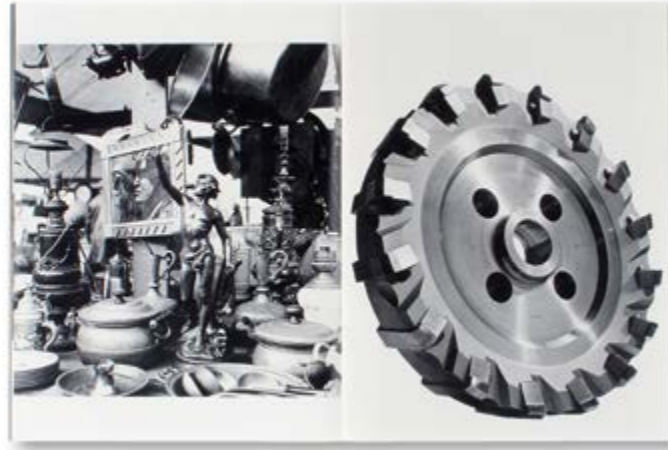
Clark Winter
Free Air
Robert Frank – Hands at Work

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

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

[Available—order now!](#)





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

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

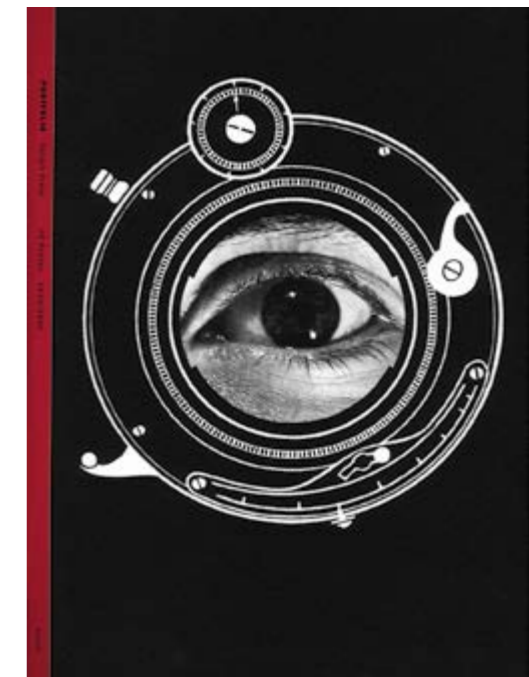
Robert Frank (1924–2019) is an acknowledged master of photography and the photobook. Born in Zurich, he immigrated to the United States in 1947. Frank is best known for his seminal book *The Americans*, first published in English in 1959, which gave rise to a distinctly new form of the photobook, and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

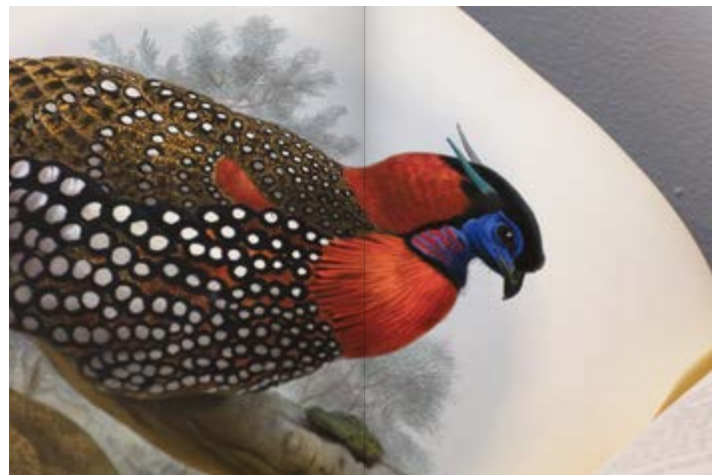
Robert Frank Portfolio

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

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

[Available—order now!](#)





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

Consisting of images photographed from the pages of antique ornithological volumes, this book is Clark Winter's tribute to the glorious world of exotic birds. In the eighteenth and nineteenth centuries, explorers wandered the planet in search of the unknown, sometimes traveling for years with little communication and guidance. Charles Darwin and his predecessors and contemporaries enjoyed a self-assured sense of purpose, though their actual knowledge during such journeys was often limited. When they returned home with specimens of hitherto unknown species of flora and fauna, all were astounded by such visual extravagance. Of birds in particular, their shapes, intricate color patterns and feathers were overwhelming—alternatively described as divinely inspired or the result of evolution and the battle for survival: a debate that continues to this day. With its intricate hand-colored illustrations, *Birds* is a testament to this lost sense of awe, one difficult yet not impossible to access in today's connected world.

We behold the face of nature bright with gladness.
Charles Darwin

Clark Winter Birds

Text by Clark Winter
Book design by Clark Winter, Gerhard Steidl
and Gwenda Winkler-Vetter
160 pages
9.3 × 11.8 in. / 23.5 × 30 cm
120 color images
Four-color process
Hardcover

€ 35.00 / £ 30.00 / US\$ 40.00
ISBN 978-3-96999-358-3

[Available—order now!](#)





The Walther Collection is a charitable art foundation dedicated to the critical understanding of historical and contemporary photography and related lens-based media. Through a dedicated program of international exhibitions, in-depth collecting, original research and scholarly publications, the collection aims to highlight the social uses of photography, and to expand the history of the medium. The Walther Collection's diverse activities are centered on its expansive holdings of photography and media art from Africa, China, Japan, Europe and America, as well as vernacular imagery from across the globe. Steidl's books with the collection include *Events of the Self: Portraiture and Social Identity* (2010), *Appropriated Landscapes* (2011), *Distance and Desire: Encounters with the African Archive* (2013), *The Order of Things: Photography from The Walther Collection* (2015), *Recent Histories: Contemporary African Photography and Video Art* (2017), *Life and Dreams: Contemporary Chinese Photography and Media Art* (2018), *Imagining Everyday Life: Engagements with Vernacular Photography* (2020), *Re/Trace—Formations of Likeness* (2025) and *Suite 718. The Walther Collection Project Space, New York* (2025).

Into the Unseen unsettles our understanding of photography through a multisensory approach that engages the affective dimensions of this complex medium. In six distinct chapters, the book guides readers through eclectic sensorial encounters with photographic media. "Frequencies of Darkness" explores darkness as a hinge point between documentation and imagination, psychic and physical space, life and the afterlife. "Holding Everyday Life" focuses on the photo album as a haptic object made to be touched and held. "Listening to the Land" contemplates the physical and ephemeral traces of trauma and resistance in decolonized landscapes. "Tracing Sediments" explores the fragile texture of images that carry physical inscriptions of histories of loss, damage, dispersal, recovery, and reclamation. "Tasting, Touching, Feeling" focuses on the work of artists who push the boundaries of perception, pain, and social norms. Finally, "Sensing Time" asks us to see, think, and feel change from a non-human perspective. The book accompanies an acclaimed exhibition of the same name at Deichtorhallen Hamburg, and includes an introduction by Artur Walther, along with essays by Nadine Isabelle Henrich, Tina M. Campt and Shawn Michelle Smith, and artistic contributions by Ana María Gómez López and Felipe Romero Beltrán.

Into the Unseen asserts what some might consider an unorthodox conviction: that engaging photography through the full array of the sensorium fundamentally enriches our understanding of this complex medium. Tina M. Campt

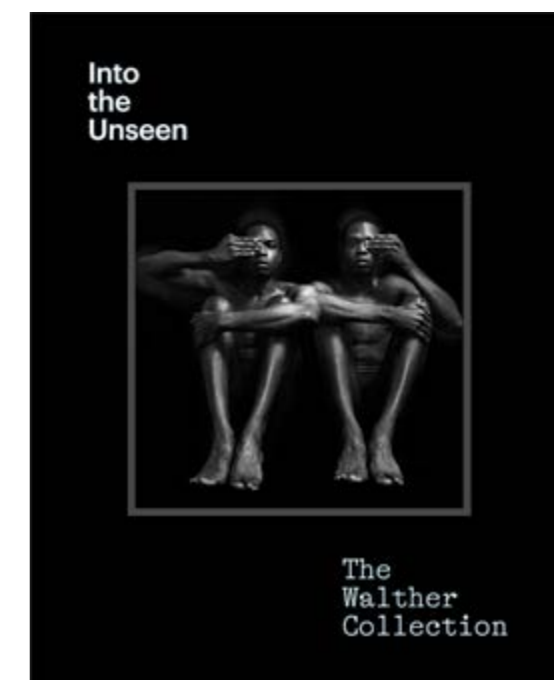
Co-published with The Walther Collection, Neu-Ulm and New York

The Walther Collection Into the Unseen

Edited by Tina M. Campt and Nadine Isabelle Henrich
Foreword by Artur Walther
Texts by Felipe Romero Beltrán, Tina M. Campt,
Nadine Isabelle Henrich, Ana María Gómez López
and Shawn Michelle Smith
Book design by Gabrielle Guy
224 pages
14.3 x 18.2 / 22 x 28 cm
39 black-and-white and 152 color photographs
Four-color process
Hardcover

€ 50.00 / £ 45.00 / US\$ 58.00
ISBN 978-3-96999-531-0

[Available—order now!](#)





Jeremiah Dine was born in New York in 1959. After attending the Cooper Union, Dine spent two years as a studio assistant to Richard Avedon, and then worked as a commercial and art photographer. His clients include Condé Nast, Simon & Schuster, *USA Today*, *The Village Voice*, *Esquire Japan* and the *Frankfurter Allgemeine Zeitung*. Dine's work is held in many public and private collections, including the Victoria and Albert Museum, London, and the Bibliothèque Nationale de France, Paris. Among his books are *Natural Selection* (1983), *Daydreams Walking* (2019) and *Now Is Tomorrow, Vols. 1–3* (2022); *Anne-Marie* (2025) is his first with Steidl.

Jeremiah Dine's *Anne-Marie* is a visual document of Dine's relationship with his wife over 40 years. It explores their shared passion for one another, for the world around them, and their distinct visions as fellow artists. What happens to two people who shape their life together over the course of four decades? How does one's view of a loved one change and deepen over so long a time? "The images in *Anne-Marie* involve not just one camera, one face and body, one pair of eyes," writes Francine Prose in her introduction, "but two consciousness merged to make something that didn't exist before, and that only existed at that one moment in time." Created using a combination of 35 mm and 120 mm film, black-and-white and color, digital, Polaroid, iPhone, disposable camera, manipulated and traditional techniques, this book is a kaleidoscopic, compelling statement on how photographing someone is a means to understand yourself. It is both a portrait and a self-portrait of the duality of a long-term relationship.

When I came to live with a photographer I agreed to trust his eye, and consciously chose to say yes to being his subject. This is a choice I have made repeatedly through the many years we have been together. An open and uncritical yes to the mystery of the creative process. Anne-Marie McIntyre

Jeremiah Dine Anne-Marie

Edited by Yolanda Cuomo and Jeremiah Dine
Text by Francine Prose
Artwork by Anne-Marie McIntyre
Book design by Yolanda Cuomo
132 pages plus 2 gatefolds
9.3 × 12.5 in. / 23.5 × 31.7 cm
92 black-and-white and 76 color photographs
Four-color process
Hardcover

€ 48.00 / £ 45.00 / US\$ 65.00
ISBN 978-3-96999-495-5

[Available—order now!](#)

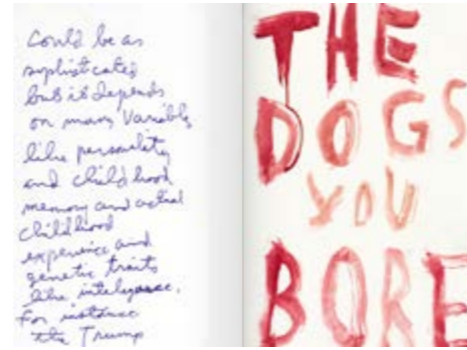
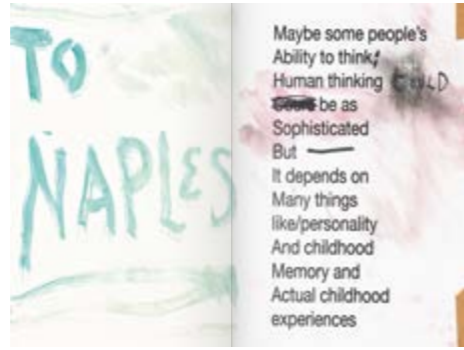




Vol. 1 A Beautiful Day



Vol. 2 Scottish Kriah



Vol. 3 Like the Big Boy Tomato



Vol. 4 Baby Care



Vol. 5 Chromogenic Poems

Born in 1935 in Cincinnati, Ohio, Jim Dine completed a Bachelor of Fine Arts at Ohio University in 1957 and has since become one of the most profound and prolific contemporary artists. Dine's unparalleled career spans more than 70 years, and his work is held in numerous private and public collections, including the Art Institute of Chicago, Centre Georges Pompidou, Paris, the Museum of Modern Art, New York, the National Gallery of Art, Washington D.C., and Tate Gallery, London. His books include *Hot Dream (52 Books)* (2008), *A Printmaker's Document* (2013), *Paris Reconnaissance* (2018), *The Secret Drawings* (2020), *A Beautiful Day* (2021), *I print. Catalogue Raisonné of Prints, 2001–2020* (2021), *Electrolyte in Blue* (2021), *Storm of Memory* (2023), *Last Year's Forgotten Harvest* (2024) and *Elysian Fields* (2025), all published by Steidl.

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

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

Jim Dine With Fragile Spirit

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

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

Four-color process
Five hardcovers in a slipcase

€ 65.00 / £ 55.00 / US\$ 75.00
ISBN 978-3-96999-159-6

[Available—order now!](#)



Slipcase Vol. 1 Vol. 2



Vol. 3 Vol. 4 Vol. 5





Born in Warsaw in 1971, Tomasz Gudzowaty is a documentary and portrait photographer focusing mainly on wildlife, sport and social issues. His work has appeared in publications such as *The Guardian*, *National Geographic*, *The British Journal of Photography*, *L'Equipe* and *Vogue Italia*. Gudzowaty is the recipient of numerous awards including the World Press Photo Contest, Pictures of the Year International, the Taylor Wessing Photographic Portrait Prize, the International Photography Awards and the Best of Photojournalism from the National Press Photographers' Association. In 2000 he received the Knight's Cross of the Order of Polonia Restituta from the Polish government, and in 2018 a doctorate in film, photography and media from the University of Silesia in Katowice, Poland. Steidl has published Gudzowaty's *Beyond the Body*, *Closer*, *Photography as a New Kind of Love Poem* and *PROOF*.

Tomasz Gudzowaty has never depicted death directly in his books; he has made it perceptible, tangible, yet never shown it point-blank. In this, his latest publication, Gudzowaty comes as close to death as ever before, through an extensive series of photos of his beloved dog Kazia, taken from the day of her cancer diagnosis up until her death. "When does dying actually start?" asks Gudzowaty. "You could obviously say the moment we are born. But the question is rather about a boundary, a point after which you refer to your life as dying. Only your consciousness can set the boundary." In more than 800 photographs Gudzowaty has captured myriad moments of Kazia's existence, everyday scenes of vitality that belie the fact that her life is inevitably approaching a premature end. Immediate and raw, the book is both an encyclopedic portrait and a record of how Kazia influenced her surroundings, what Gudzowaty calls her "gravity" around people. *Kazia* shows what was, yet also expresses that which is unseeable: the feelings, dilemmas and dreams which the complex relationship between life and death elicits.

Photography has to show the invisible. Tomasz Gudzowaty

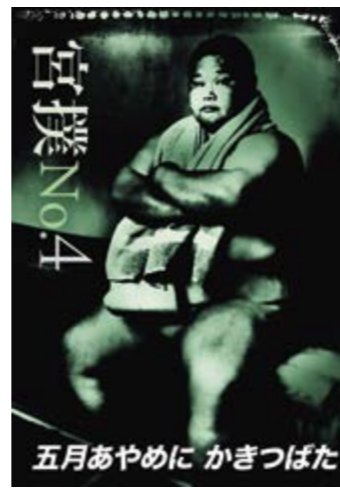
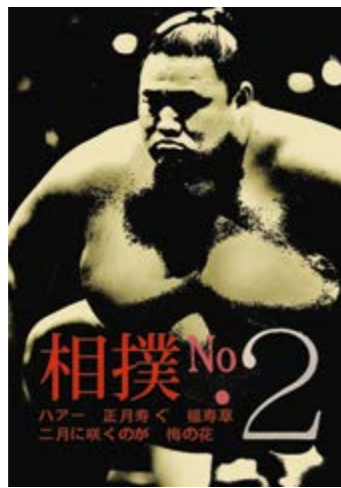
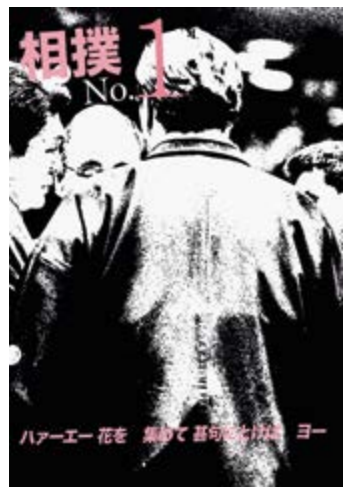
Tomasz Gudzowaty
Kazia

Text by Tomasz Gudzowaty
Book design by Piotr Karpiński
920 pages
7.8 × 10.2 in. / 19.7 × 26 cm
824 black-and-white photographs
Tritone
Otabind softcover

€ 75.00 / £ 65.00 / US\$ 85.00
ISBN 978-3-96999-435-1

[Available—order now!](#)





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Sumo Express is Tomasz Gudzwaty's tribute to Japan's national sport *sumo*, steeped in tradition, ritual and the sacred. Gudzwaty documents not only the wrestlers in the throes of competition, but also their earnest, disciplined lives in the stables where these young men train, eat and sleep together—creating a portrait shaped by both the past and modernity. He confronts his subject with the rebellious, blurred aesthetic of *are-bure-bokeh*, which defined *Provoke*, the radical Tokyo photo magazine founded in 1968 in which, Gudzwaty says, "form was reduced to zero and only content remained." *Sumo Express* consists of 14 stapled booklets housed in a handmade slipcase, inspired by Keizo Kitajima's legendary series of books *Photo Express: Tokyo*, published on the occasion of his exhibition of the same name in Tokyo in 1979.

Photography can be an idea and a tool at the same time.
Tomasz Gudzwaty

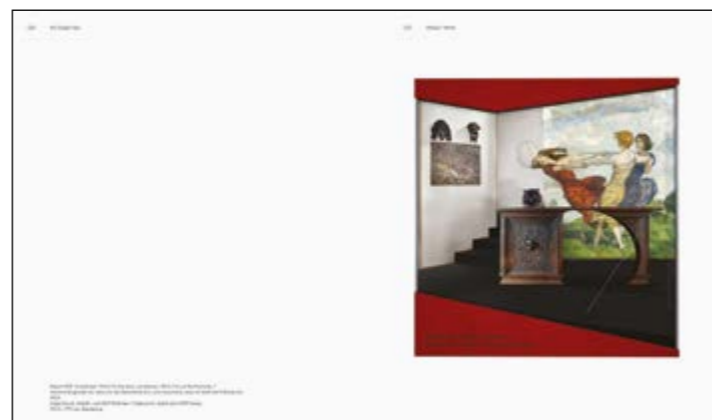
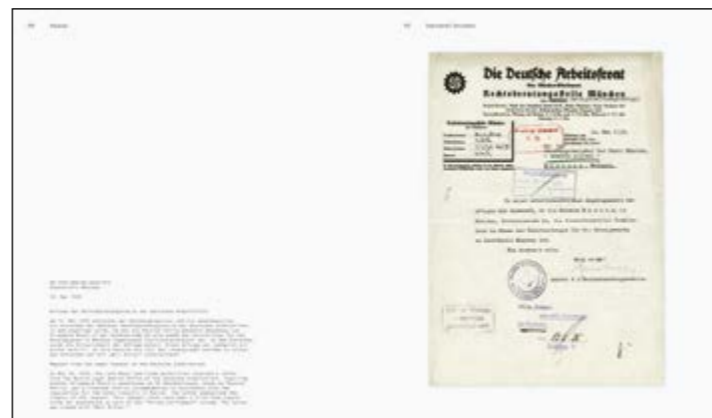
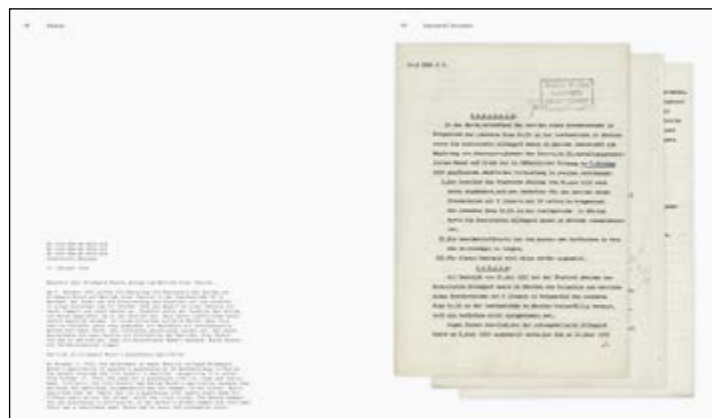
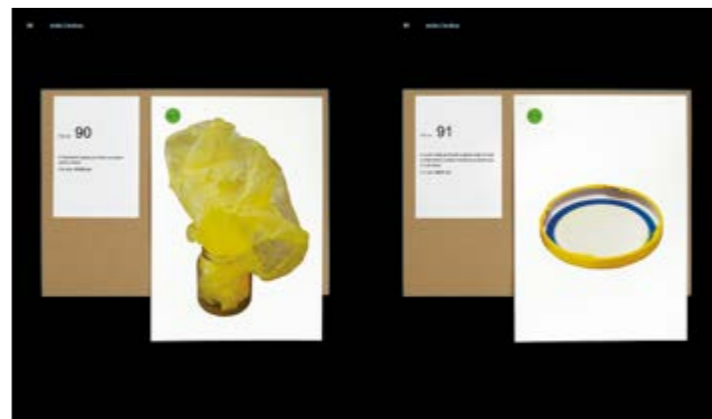
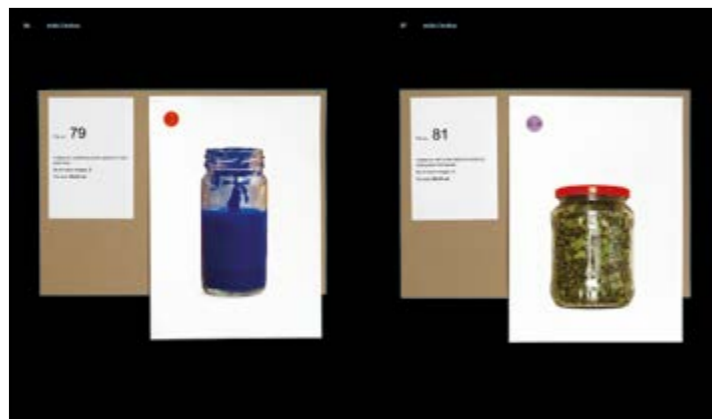
Tomasz Gudzwaty Sumo Express

Japanese edition
Text by Tomasz Gudzwaty
Book design by Piotr Karpiński
7.3 × 10.6 in. / 18.5 × 27 cm

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|--|--|
| Vol. 1
16 pages | Vol. 9
20 pages
13 black-and-white photographs |
| Vol. 2
20 pages
13 black-and-white photographs | Vol. 10
20 pages
11 black-and-white photographs |
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20 pages
12 black-and-white photographs | Vol. 11
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11 black-and-white photographs | Vol. 12
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14 black-and-white photographs |
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12 black-and-white photographs | Vol. 13
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20 pages
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20 pages
12 black-and-white photographs | Four-color process
14 softcovers in a slipcase |
| Vol. 8
20 pages
13 black-and-white photographs | € 65.00 / £ 60.00 / US\$ 75.00
ISBN 978-3-96999-437-5 |

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Born in 1972 in Tel Aviv-Jaffa, Ilit Azoulay studied at the Bezalel Academy of Arts and Design in Jerusalem and Tel Aviv. Her work has been exhibited extensively and internationally in galleries and museums, including her installation "Queendom" in the Israeli Pavilion at the 59th Venice Biennale in 2022. Azoulay's latest solo exhibitions include projects at the KW Institute for Contemporary Art in Berlin, CCA Tel Aviv, the Israel Museum in Jerusalem, the Museum der Moderne Salzburg and the Jewish Museum in New York; among her recent group exhibitions are those at CaixaForum Madrid, the Pinakothek der Moderne in Munich, the Museum of Modern Art in New York, the Musée d'Art moderne de la Ville in Paris and the Australian Centre for Contemporary Art in Melbourne.

A masterful photographic storyteller, Ilit Azoulay transcends the single linear image, creating prismatic views that transform one another as they unfold in space. Traces of the past and fragmented temporal layers are visible yet concealed: she carefully excavates her finds, dismantles artefacts, and listens attentively to capture even the subtlest moments of the object under investigation.

Guest Book accompanies Azoulay's most recent project for the Museum Villa Stuck. In 2024 the museum relocated to an unassuming building at 54 Goethestrasse in Munich, while Franz von Stuck's prestigious villa underwent renovation. Azoulay was invited to engage with the construction site and temporary quarters: in "Stopover" she explores the history of 54 Goethestrasse, which was used as compulsory housing for Jewish people under the Nazis; while "No Single View" contemplates the Villa Stuck itself—and towards those who were, and are, connected with it. For Azoulay, historical evidence is never an end in itself; rather, she sees fact and fiction as complementary ways to interpret reality, allowing different voices and times to exist side by side: subjective, fragmentary and contradictory—like memory itself. *Guest Book* presents extensive photos of Azoulay's project alongside texts that approach it from literary, essayistic and art-theoretical perspectives, reflecting the plurality of voices at the heart of this work.

But if you only hear one version, you're not listening. You're selecting, right? From the film *Mary* by Ilit Azoulay

Co-published with Museum Villa Stuck, Munich

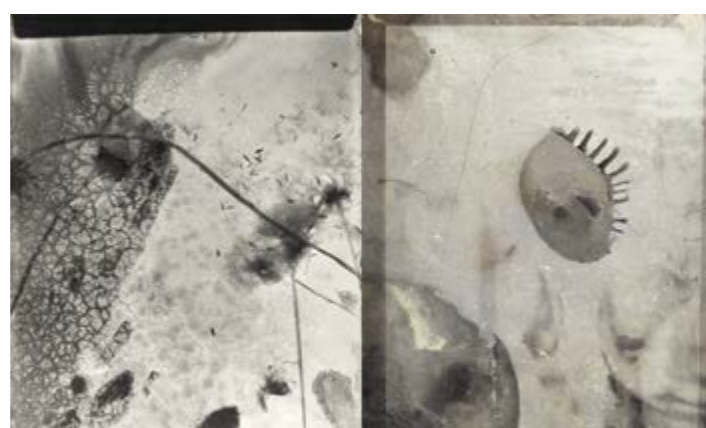
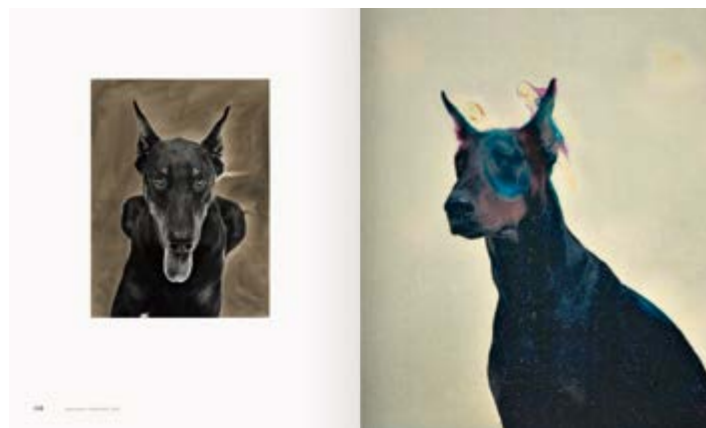
Ilit Azoulay Guest Book

English / German edition
 Edited by Michael Buhrs and Helena Pereña
 Texts by Michael Buhrs, Nora Gomringer,
 Helena Pereña, Sabine Schmid and Jonathan Toutou
 Book design by Marek Polewski and Janis Gildein
 288 pages
 9.3 × 10.8 in. / 23.5 × 27.5 cm
 180 color images
 Four-color process
 Clothbound hardcover

€ 75.00 / £ 65.00 / US\$ 80.00
 ISBN 978-3-96999-560-0

Available July 2026





Walter Schels, born in Landshut in 1936, is one of Germany's most influential portrait photographers. From 1957 to 1965 he worked as a window dresser in Barcelona, Toronto and Geneva before moving to New York as a self-taught photographer. Schels returned to Germany in 1970 and opened a studio in Munich. Until the mid-1990s he worked for clients including BMW, Pan Am and Deutsche Post, and for magazines such as *Stern*, *Annabelle*, *Eltern* and *ZEITmagazin*. Parallel Schels produced independent work; from the mid-1980s his black-and-white portraits gained an increasingly wide audience, particularly his long-term documentary studies and portrait series. Schels' photography has received numerous awards and has been exhibited internationally.

For nearly seven decades now, Walter Schels' work has straddled the lines between documentation and transformation, between formal rigor and an experimental spirit. Schels is best-known as an empathetic portraitist, one who explores the essence of his subjects in a minimalistic visual language. Whether young or old, elephant or wilted flower—at the heart of his portraits and long-term studies lie existential themes such as identity, birth and death. Schels' experimental work, however, has been comparatively overlooked: through overpainting, double-exposure, collage and polarization, he has increasingly moved into the realm of painting. Indeed Schels views photography as a changeable, open-ended process: "An image is never finished," he says, referencing both his creative stance and the infinite possibilities of the darkroom.

Walter Schels. 16° Pisces. Photographs 1958–2026 brings together both halves of Schels' oeuvre for the first time. Here we discover his acclaimed portraits alongside cutting-edge images including reshaped cityscapes of 1960s New York and recent abstractions using photographic chemicals and plant fragments. The book's title, not unlike its content, is poetic self-reflection: on the day of Schels' birth in 1960, the sun was in Pisces at precisely 16 degrees. From this constellation he has defined his artistic temperament: one of sensitivity, intuition, imagination, and an inexhaustible curiosity for his subjects.

Coincidence is the most creative thing. Walter Schels

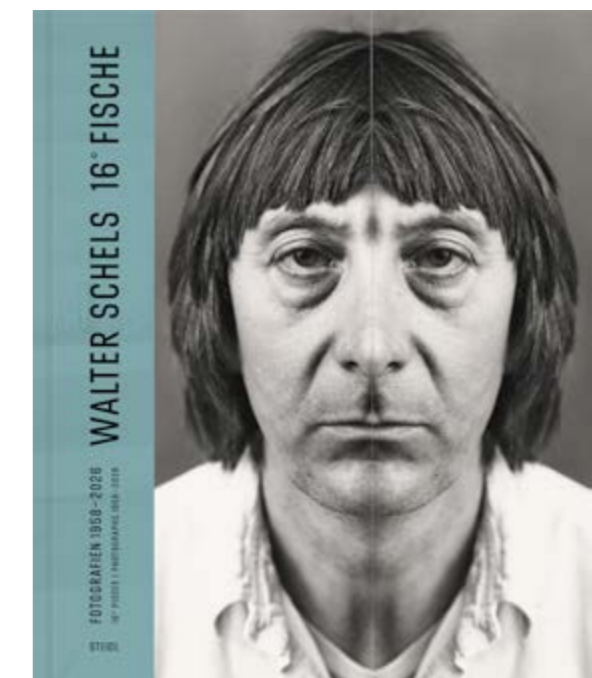
Exhibition: C/O Berlin, 19 June to 2 September 2026

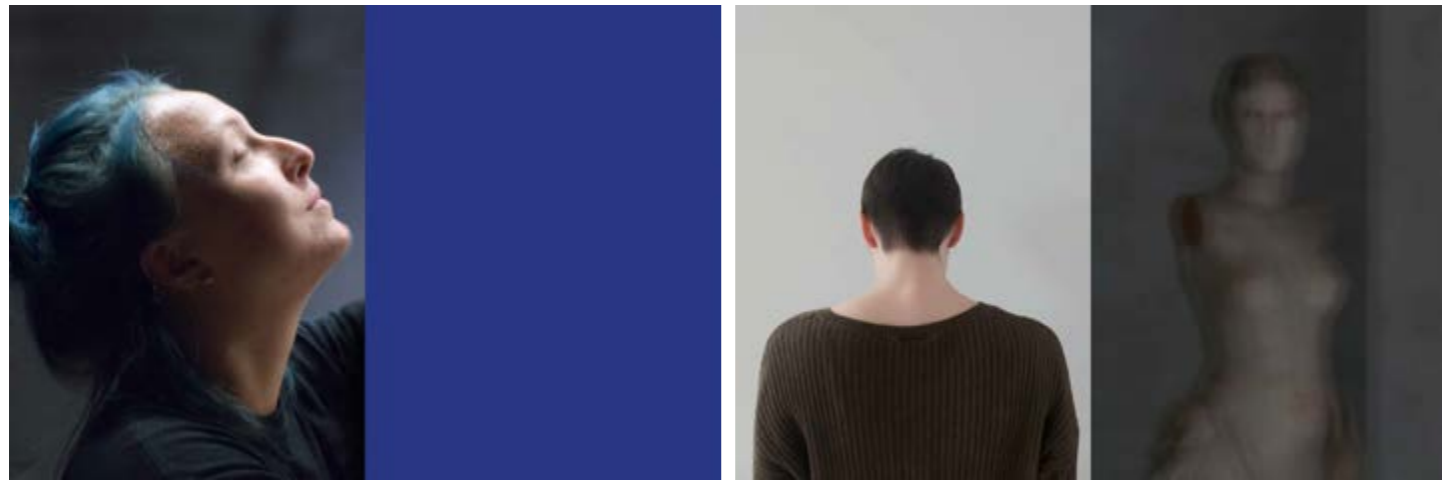
Walter Schels
16° Pisces
Photographs 1958–2026

English / German edition
 Edited by Stiftung F. C. Gundlach
 Concept by Sophia Greiff, Beate Lakotta,
 Sebastian Lux and Franziska Mecklenburg
 Text by Steffen Siegel
 Book design by Claas Möller, claaasbooks
 280 pages plus 1 gatefold
 9.5 x 11.4 in. / 24 x 29 cm
 310 color images
 Four-color process
 Half-linen hardcover

€ 50.00 / £ 45.00 / US\$ 65.00
 ISBN 978-3-96999-559-4

Available June 2026





Born in Hamburg in 1952, Angela Grauerholz studied graphic design and literature before moving in 1976 to Montreal where she completed a master's degree in photography at Concordia University. From 1988 to 2017 she was professor of photography and book design at the École de design, Université du Québec. Grauerholz has exhibited at the Kunstverein Hannover, the Albright Knox Art Gallery in Buffalo, the Musée d'art contemporain de Montréal and the National Gallery of Canada, and has participated in events including the Sydney Biennale and documenta IX. In 2006 she received Quebec's Prix Paul-Émile Borduas, in 2014 the Canada Council's Governor General's Award in Visual and Media Arts, and in 2015 the Scotiabank Photography Award published by Steidl.

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

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

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

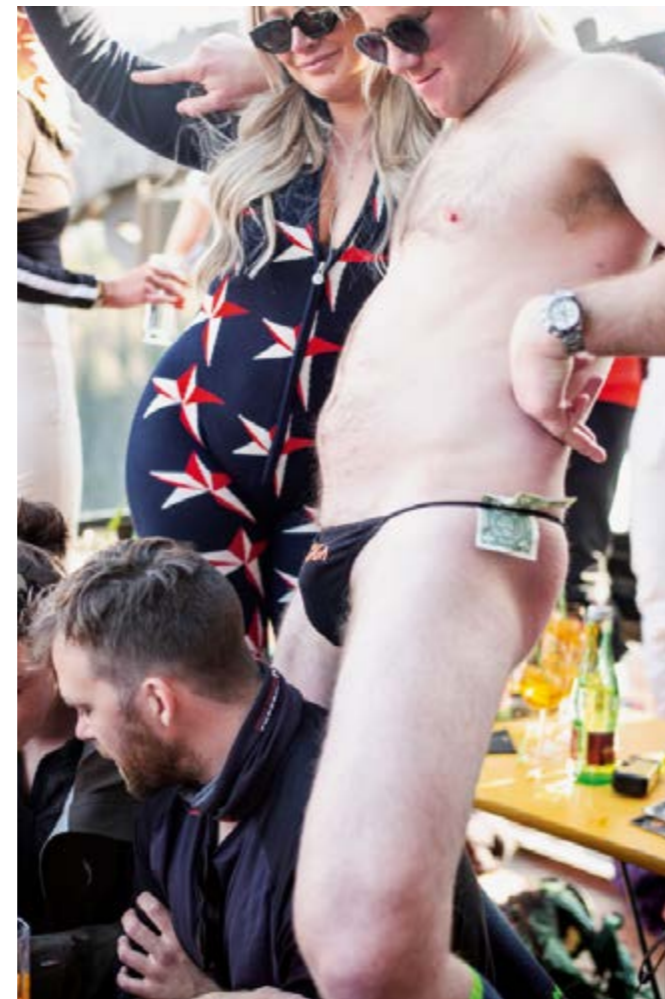
Angela Grauerholz
La femme 100 têtes /
The Hundred Headless Woman

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

€ 45.00 / £ 40.00 / US\$ 50.00
 ISBN 978-3-95829-560-5

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A self-taught photographer, Lois Hechenblaikner was born in 1958 in Reith im Alpbachtal, Tyrol, where he lives and works today. Since the 1990s his photographic, film and sculptural work has explored the surface and underbelly of alpine mass tourism, and its impact on the environment. Hechenblaikner's photography has been shown at institutions including the Musée d'Ethnographie de Neuchâtel, Kunst Haus Wien, Deichtorhallen Hamburg, Kunsthaus Zürich and the Austrian Cultural Forum New York. Steidl has published his *Winter Wonderland* (2012), *VolksMusik* (2019) and *Ischgl* (2020).

More people than you might expect seek out extreme experiences during their winter ski vacations. Not content to simply race down daring slopes with alarming speed and brace the cold, some also choose excessive alcohol consumption, seemingly driven by a desire to reach a state of unconsciousness. The winter seasons in the Austrian Alps between 2006 and 2023 documented by Lois Hechenblaikner in this book are certainly no exception, with the unrelenting tourism machine of superficial entertainment and standardized alcohol infusion showing no signs of abating. Following Hechenblaikner's books *Ischgl* (2020) and *Intensivstationen*, also released this season, *Nüchtern betrachtet* ("viewed sober") presents photographs not only in Ischgl, but in Obertauern, Saalbach-Hinterglemm, Kitzbühel, Zillertal, Ötztal and especially in St. Anton am Arlberg—taking us up close and personal to the dark zones of an otherworldly Alpine reality.

Photography shows only what is there, but even a fraction of a second earlier or later something entirely different is there. Something we may not want to see at all, because it shows us—only as someone else. Elfriede Jelinek

Lois Hechenblaikner Nüchtern betrachtet

German edition
Text by Elfriede Jelinek
Book design by Holger Feroudj and Matthias Langner / Steidl Design
136 pages
10.8 x 9.5 in. / 27.4 x 24 cm
75 color photographs
Four-color process
Hardcover

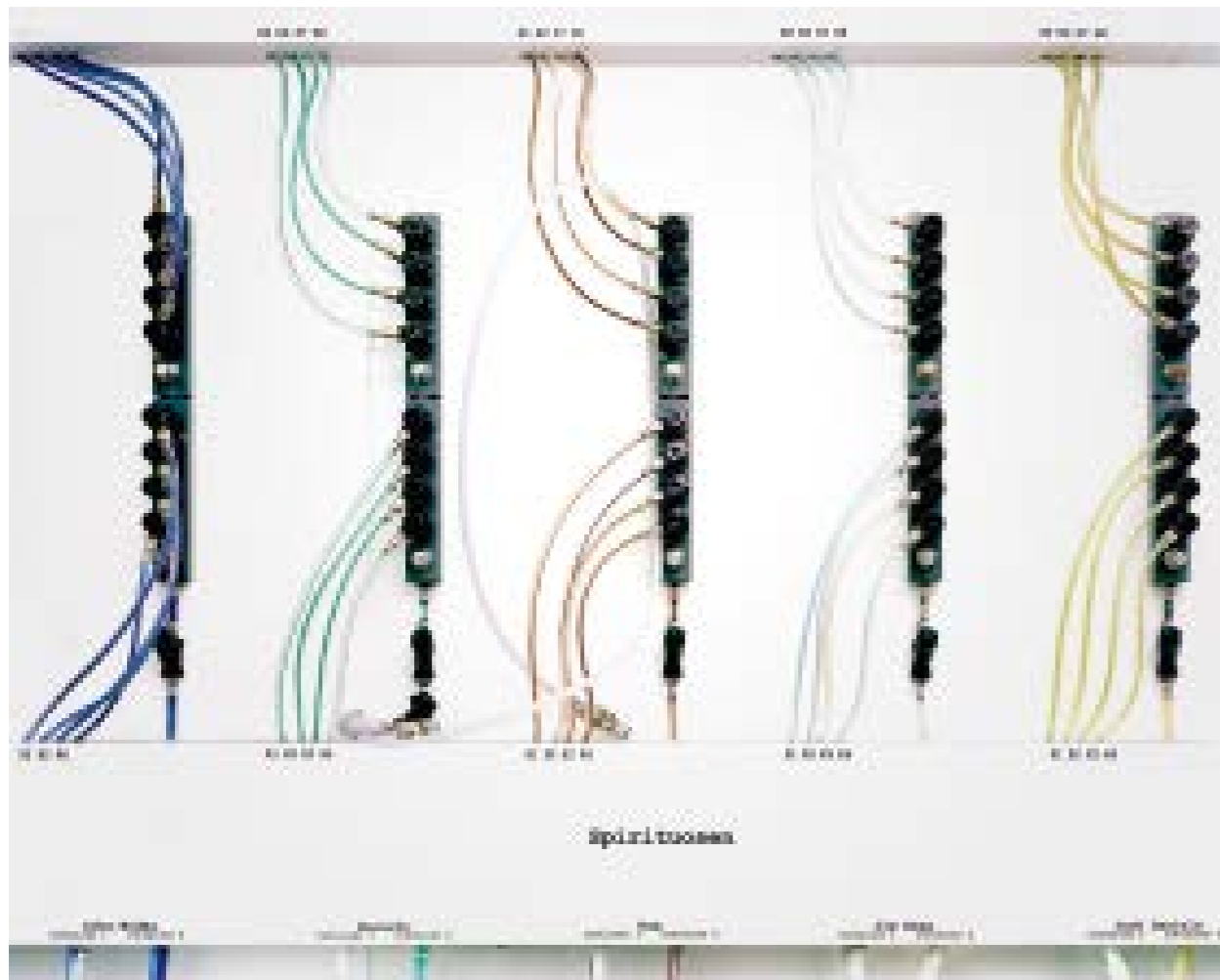
€ 38.00 / £ 34.00 / US\$ 45.00
ISBN 978-3-96999-245-6

Available August 2026



**NÜCHTERN
BETRACHTET** Lois Hechenblaikner
Steidl





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In his controversial 2020 book *Ischgl*, Lois Hechenblaikner focused his camera on the exhibitionistic stage of the Alpine tourism industry, the excesses of the party scene and event culture. Now in *Intensivstationen* ("intensive care units"), he takes a look behind the scenes at the après-ski bars, with all their illusionistic romanticism, to where things get downright clinical. Here the cold heart of a thoroughly organized toxication factory is revealed, where the customer is not king but consumer—simply put: the more you drink, the more you pay. For hidden in the basement of these bars are complex, computer-controlled dispensing systems that pump alcoholic beverages up to the center of the action with milliliter precision: beer, schnapps, mulled wine and much more. Hechenblaikner ironically calls these facilities, designed for nothing more than maximum alcohol supply, "intensive care units"—hopefully not an indication of where happy revelers find themselves at the end of a long night.

Hechenblaikner does not wish to be a generalizer, and he is a provocateur only to the extent that he reveals fragments and extreme manifestations that would otherwise remain hidden—and above all, unspoken. Stefan Gmünder

Lois Hechenblaikner Intensivstationen

German edition
Texts by Stefan Gmünder and Andrea Roedig
Book design by Holger Feroudj / Steidl Design
128 pages
10.8 x 9.5 in. / 27.4 x 24 cm
86 color photographs
Four-color process
Hardcover

€ 38.00 / £ 34.00 / US\$ 45.00
ISBN 978-3-95829-990-0

Available August 2026





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Mountains, cows, traditional agricultural methods on the one hand; billboards, ski lodges and uninhibited dedication to leisure and pleasure on the other—all this contradiction and more the Alps have on offer. In *Hinter den Bergen* ("behind the alps") Lois Hechenblaikner shows just how dramatically the Alps have changed over the last two generations. He juxtaposes his color photographs of today's excesses with black-and-white images by agricultural engineer Armin Kniely (1907–98), confronting the viewer with two contrasting series separated by up to 60 years. The resulting ambiguity is often astounding: today it's no longer gentian that blooms in the Alps, but mass tourism, and the cows are made of purple plastic. It's not bales of hay but golf trolleys that are pulled across the meadows. Hechenblaikner lays bare the transformation of an agricultural landscape into one of unapologetic recreation, and holds a mirror to ourselves and our relationship with the environment in the process.

Lois Hechenblaikner takes an individual approach to documentary photography in this work by juxtaposing historical images with his own photographs. The interplay between the different types of photography creates a productive tension that combines pure visual pleasure with analytical observation. Thomas Weski

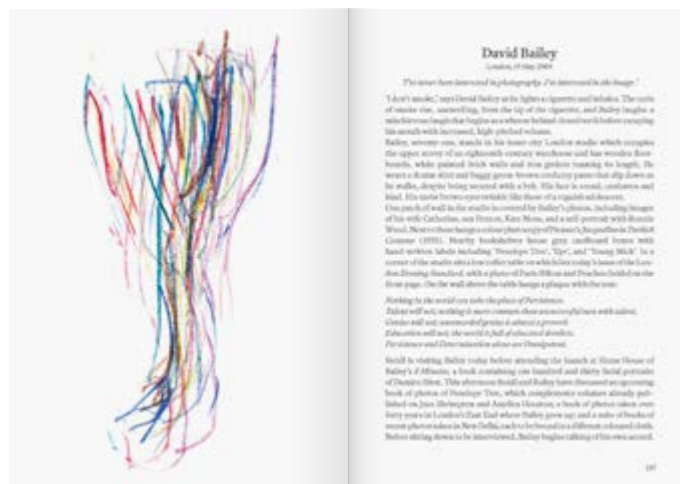
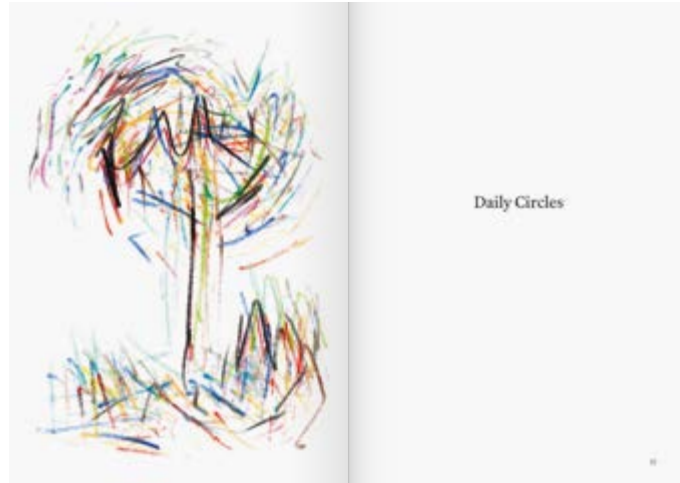
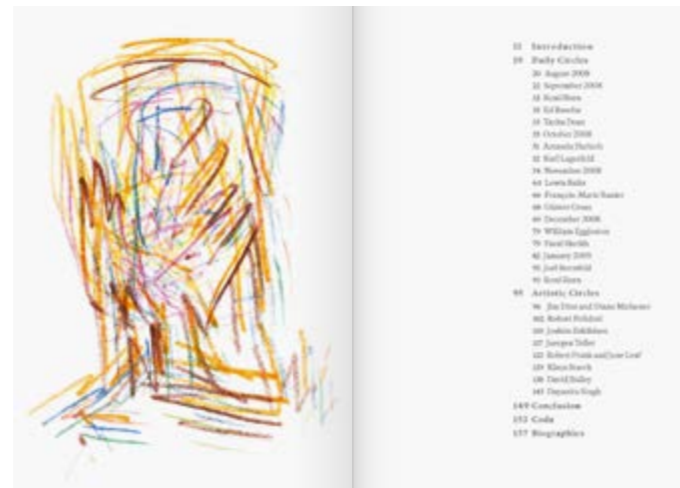
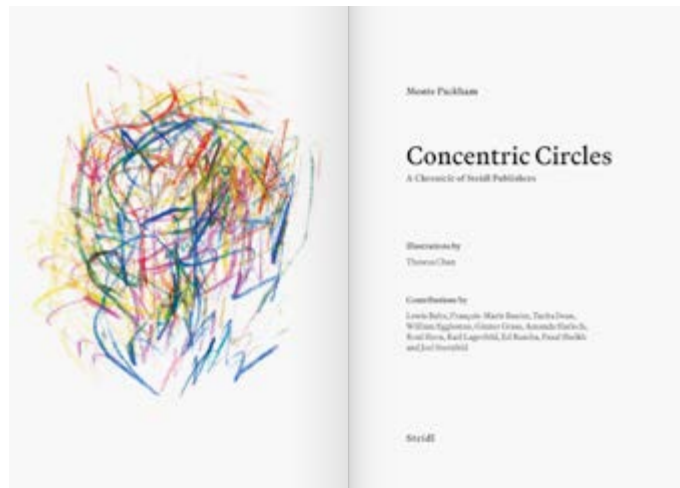
Lois Hechenblaikner Hinter den Bergen

German edition
Texts by Thomas Weski and Wolfgang Ullrich
Book design by Duncan Whyte,
Matthias Langner, Gerhard Steidl and
Lois Hechenblaikner
192 pages
8.3 × 7.3 in. / 21 × 18.5 cm
86 black-and-white and 86 color
photographs
Four-color process
Hardcover

€ 34.00 / £ 30.00 / US\$ 38.00
ISBN 978-3-86930-737-4

Available August 2026





Monte Packham writes for children and adults. He is the author of books including *Concentric Circles* (2010), *ABC Photography* (2016), *Living with Matisse, Picasso and Christo: Theodor Ahrenberg and His Collections* (2018)—Book of the Year at the 2019 Collector's Awards, *Photo Adventures* (2019), *Rhyme Time* (2021), *The Blueberry Machine* (2022) and *Rooms for Dessert* (2024). Born in Sydney in 1981, Packham holds degrees in art history and law; he lives and works in Berlin.

This is a new edition of the 2010 chronicle of printer and publisher Steidl, renowned for its photobooks and literature list including Nobel Laureates Günter Grass and Halldór Laxness. *Concentric Circles* takes us behind the bustling scenes at Steidl in Göttingen, Germany, revealing the surprising realities of bookmaking and personality of Gerhard Steidl, founder of the company in 1969 and described by *The New Yorker* as "the printer the world's best photographers trust most."

The chronicle's first section "Daily Circles" is a log of everyday life at Steidl in 2008 and 2009, full of unexpected details and anecdotes: an urgent fax from Karl Lagerfeld about an elaborate Chanel catalogue, problems on press with Roni Horn's book, Robert Polidori recalling his many visits to photograph the Palace of Versailles... The second section "Artistic Circles" contains in-depth interviews with photographers including Robert Frank, Dayanita Singh, David Bailey and Juergen Teller exploring their experiences making books at Steidl. This paperback edition features a new introduction by Monte Packham reflecting on life and work at Steidl today, original illustrations by Theseus Chan, as well as updated artists' biographies.

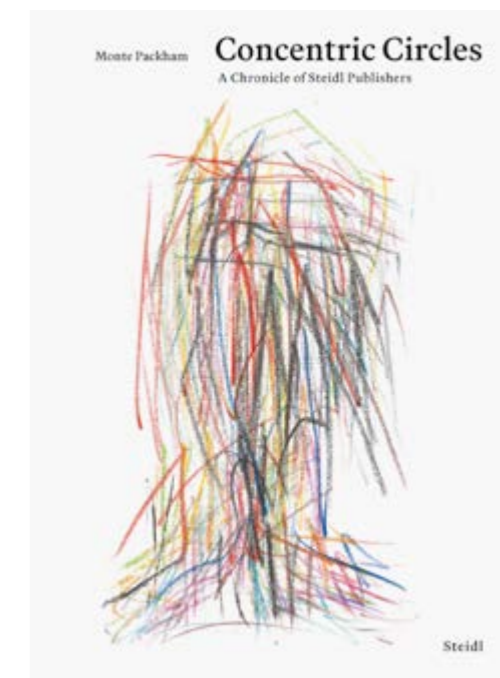
My best moments in recent years, the moments when I least regret my choice of profession, are when I am working with Steidl. Lewis Baltz

Monte Packham
Concentric Circles
A Chronicle of Steidl Publishers

Book design by Matthias Langner / Steidl Design
Illustrations by Theseus Chan
Contributions by David Bailey, Lewis Baltz, François-Marie Banier, Tacita Dean, Jim Dine, William Eggleston, Joakim Eskildsen, Robert Frank, Günter Grass, Amanda Harlech, Roni Horn, Karl Lagerfeld, June Leaf, Diana Michener, Robert Polidori, Klaus Ruscha, Fazal Sheikh, Dayanita Singh, Klaus Staeck, Joel Sternfeld and Juergen Teller
160 pages
5.8 x 8.3 in. / 14.8 x 21 cm
Four-color process
Otabind softcover

€ 25.00 / £ 20.00 / US\$ 30.00
ISBN 978-3-96999-375-0

Available September 2026





The Steidl Book Culture Library 2006–2025 in Seoul, South Korea. Photo by Charish Scheurer

The Steidl Book Culture Library 2006–2025

At the beginning of 2006, I had the idea to hold back 50 copies of each Steidl book to be made in the coming years, a little how wine-makers put aside their finest vintages for future release. Since then, I've continued this tradition, carefully tucking away these book bottles, waiting for the right moment to release them altogether to the light of day. That moment has arrived. *Steidl Book Culture, 2006–2025* contains nearly 1,200 books (including all our multivolume publications), each in pristine condition.

I hope individuals and institutions all over the world savor the different flavors of these books, capsules not just of Steidl culture, but of the development of photography, book design, typography, printing and binding in larger terms over the past two decades. There are now less than 50 sets to be had; when they're gone the Steidl cellar is empty again. And yet the best vintages are still to come.

Gerhard Steidl

Following pages: detail of the Steidl Book Culture Library at Steidville, Göttingen
Photo by Cedric Fernández

Steidl Book Culture, 2006–2025

2006

Bailey, David: Havana
 Balet, Catherine: Identity
 Bischof, Werner: WernerBischofPictures
 Bourdin, Guy: A Message for You
 Broomberg, Adam, and Chanarin, Oliver: Chicago
 Charles, Ray: a four dimensional being writes poetry on a field with sculptures
 Coddington, Grace: The Catwalk Cats
 Cohen, Stéphanie: Désir d'une femme pour un homme
 Colom, Joan: Raval
 d'Offay, Anthony: Warhol's World
 d'Orgeval, Martin: Pâques
 Dean, Tacita: Analogue: Films, Photographs, Drawings 1991–2006
 Dean, Tacita: Die Regimentsstochter
 Dewitz, Bodo von: Facts / Tatsachen
 Dine, Jim: Pinocchio
 Disfarmer, Mike: Original Disfarmer Photographs
 Engström, J. H.: Haunts
 Enwezor, Okwui: Snap Judgments
 Epstein, Mitch: Work
 Evans, Walker: Lyric Documentary
 Ewald, Wendy: Towards a Promised Land
 Frank, Robert: Come Again
 Gibson, Ralph: Refractions
 Gonzales-Torres, Felix: Felix Gonzalez-Torres
 Grey, Joel: Looking Hard at Unexamined Things
 Gundlach, F. C.: Martin Munkácsi

Hajek-Halke, Heinz: Artist, Anarchist
 Hofer, Andreas: This Island Earth
 Horn, Roni: Doubt Box
 Horn, Roni: Rings of Lispercor (Água Viva)
 International Center of Photography: Ecotopia
 International Center of Photography: Unknown Weegee
 Joseph, Marc: New and Used
 Kasher, Steven: Least Wanted: A Century of American Mugshots
 Kim, Atta: ON-AIR
 Kirchner, Ernst Ludwig: The Photographic Work
 Kiochko, Deborah: Picturing Eden
 Lagerfeld, Karl: Room Service
 Leiter, Saul: Early Color
 Leong, Sze Tsung: History Images
 Ludwigson, Håkan: Taken Out of Context
 Marden, Brice: Paintings on Marble
 McCarthy, Paul: Head Shop / Shop Head
 McPherson, Larry: Beirut City Center
 Michals, Duane: Foto Follies: How Photography Lost Its Virginity on the Way to the Bank
 Mocařico, Guido: Medusa
 Moholy-Nagy, László: Color in Transparency
 Morath, Inge: The Road to Reno
 Morris, Christopher: My America
 Nádas, Péter: Own Death
 Odermatt, Arnold: On Duty
 Ohara, Ken: Extended Portrait Studies
 Peter, Carolyn: A Letter from Japan: The Photographs of John Swope
 Polidori, Robert: Havana
 Quinn, Marc: Fourth Plinth

Rautert, Timm: Deutsche in Uniform
 Richon, Olivier: Real Allegories
 Rødland, Torbjørn: White Planet, Black Heart
 Rowell, Margit: Ruscha Photographer
 Ruscha, Paul: Full Moon
 Schifferli, Christoph: Paper Dreams
 Schmidt, Jason: Artists
 Schorr, Collier: Neighbors / Nachbarn
 Scully, Sean: Glorious Dust
 Signer, Roman: Travel Photos
 Smith, Tony: Not an Object. Not a Monument
 Solomon, Rosalind: Polish Shadow
 Soth, Alec: Niagara
 Spagnoli, Jerry: Daguerreotypes
 Spero, David: Churches
 Staeck, Klaus: Pornografie
 Steiner, Albert: The Photographic Work
 Sternfeld, Joel: Sweet Earth
 Strömholm, Christer: In Memory of Himself
 Taylor-Wood, Sam: Still Lives
 Teller, Juergen: Nürnberg
 Tillmans, Wolfgang: Freedom from the Known
 Trager, Philip: Philip Trager
 Tunbjörk, Lars: I love Borås!
 van der Meer, Hans: European Fields
 Wall, Jeff: Catalogue Raisonné 1978–2004
 Wessel, Henry: Five Books
 Wiedenhöfer, Kai: The Wall
 Zwehl, Bettina Von: Bettina von Zwehl

Alijs, Francis: The Politics of Rehearsal
 Arp, Hans / Jean: Poupeés
 Baertling, Olle: A Modern Classic
 Bailey, David: NY JS DB 62
 Bailey, David: Pictures that Mark can do
 Bajac, Quentin, and Chéroux, Clément: Collection Photographs
 Belin, Valérie: Valérie Belin
 Bloom, Barbara: The Collections of Barbara Bloom
 Brohm, Joachim: Ruhr
 Broomberg, Adam, and Chanarin, Oliver: Fig.
 Brush, Daniel: Thirty Years' Work
 Bruyckere, Berlinde De: Schmerzensmann
 Burki, Marie José: These Days
 Burtynsky, Edward: Quarries
 Callahan, Harry: Eleanor
 Capa, Robert: This is War!
 Colacello, Bob: Out
 Davidson, Bruce: Circus
 Depardon, Raymond: Villes / Cities / Städte
 diCorcia, Philip-Lorca: Philip-Lorca diCorcia
 diCorcia, Philip-Lorca: Thousand
 Dine, Jim: Aldo et Moi
 Dine, Jim: L'Odyssée de Jim Dine
 Dufour, Diane, and Toubiana, Serge: The Image to Come
 Earhart, Amelia: Image and Icon
 Eskildsen, Joakim: The Roma Journeys
 Eskildsen, Ute: Rockers Island. Olbricht Collection
 Eskildsen, Ute: The Stamp of Fantasy
 Ethridge, Roe: Rockaway, NY
 Fondation Cartier pour l'art contemporain: Rock 'n' Roll 39–59
 Frank, Robert: London / Wales
 Frank, Robert: Me and My Brother
 Frank, Robert: One Hour
 Freed, Leonard: Worldview
 Gober, Robert: Sculptures and Installations, 1979–2007
 Gormley, Antony: Antony Gormley
 Gowda, Sheela: Sheela Gowda
 Graham, Paul: a shimmer of possibility
 Grass, Günter: Catalogue Raisonné vol. 1: The Etchings
 Grass, Günter: Catalogue Raisonné vol. 2: The Lithographs
 Gruyaert, Harry: TV Shots
 Hara, Cristóbal: Autobiography
 Soth, Alec: Niagara
 Heiting, Manfred: Imagining Paradise
 Holdt, Jacob: American Pictures
 Horn, Roni: A Kind of You
 Horn, Roni: Herdubred at Home
 Horn, Roni: Weather Reports You
 Jansson, Mikael: Speed of Life
 Jedlicka, Jan: Il Cerchio / The Circle
 Kaprow, Allan: 18 Happenings in 6 Parts
 Karel, Betsy: Bombay Jadoo
 Kelly, Ellsworth: Drawings on a Bus: Sketchbook 23, 1954
 Kicken, Annette and Rudolph: Points of View
 Klapheck, Konrad: Paintings
 Kuhn, Mona: Evidence
 Lagerfeld, Karl: Konkret Abstrakt Gesehen
 Lagerfeld, Karl: Palazzo
 Lagerfeld, Karl: Visions and a Decision
 Maysles, Albert: A Maysles Scrapbook
 McPherson, Larry E.: The Cows
 Mitchell, Joan: Leaving America: New York to Paris 1958–1964
 Mitchell, Joan: Works on Paper 1956–1992
 Mocařico, Guido: Serpens
 Moderna Museet: Karin Mamma Andersson
 Nickerson, Jackie: Faith
 Papageorge, Tod: Passing through Eden
 Photographische Sammlung / SK Stiftung Kultur: City / Image / Cologne
 Polidori, Robert: After the Flood
 Price, Ken: Sculptures and Drawings
 Probst, Barbara: Exposures
 Rautert, Timm: When we don't see you, you don't see us either
 Reinartz, Dirk: New York 1974
 Rhoades, Jason: Black Pussy
 Richardson, Clare: Beyond the Forest
 Roberts, Michael: Shot in Sicily
 Ross, Judith Joy: Eyes Wide Open
 Schaller, Matthias: The Mill
 Schmidt, Joachim: Photoworks 1982–2007
 Serra, Richard: Rolled and Forged
 Sheikh, Fazal: Ladli
 Sidibé, Malick: Chemises
 Simon, Taryn: An American Index of the Hidden and Unfamiliar
 Singh, Dayanita: Sent a Letter
 Smith, Bridget: Society
 Soth, Alec: Dog Days Bogotá
 Starling, Simon: Nachbau / Reconstruction
 Strand, Paul: Toward a Deeper Understanding
 Taro, Gerda: Gerda Taro
 Tierney, Gearon: Daddy, where are you?

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 Starling, Simon: Nachbau / Reconstruction
 Strand, Paul: Toward a Deeper Understanding
 Taro, Gerda: Gerda Taro
 Tierney, Gearon: Daddy, where are you?

Tunbjörk, Lars: Vinter
 van der Elksen, Ed: Jazz
 Wittmar, Petra: Medebach
 Wylie, Donovan: British Watchtowers
 Wylie, Donovan: Scrapbook
 Zander, Thomas: Henry Wessel

2008

Abbott, Berenice: Berenice Abbott
 Avedon, Richard: Portraits of Power
 Bailey, David: Is that so Kid
 Banier, François-Marie: Vive la Vie
 Baron, Fabien: Liquid Light 1983–2003
 Belly, Lead: A Life in Pictures
 Berndt, Jerry: Insight
 Beuys, Joseph: Atlantis
 Beuys, Joseph: Die Revolution sind wir
 Bololo, Koto: Venus
 Büchel, Christoph, and Carmine, Giovanni: CEAU
 Christenberry, William: Working from Memory
 Cole, Ernest: Photographer
 De Bruyckere, Berlinde: In the Woods there were Chainsaws
 Demarchelier, Patrick: Patrick Demarchelier
 Depardon, Raymond: Manhattan Out
 Djian, Babeth: Babeth
 Dine, Jim: Poet Singing (the flowering sheets)
 Dine, Jim: This is How I Remember, Now
 Dumas, Jean-Louis: Photographer
 Duncan, John: Bonfires
 Dzama, Marcel: Even the Ghost of the Past
 Enwezor, Okwui: Archive Fever: Uses of the Document in Contemporary Art
 Flavin, Dan: The 1964 Green Gallery Exhibition
 Frank, Robert: Paris
 Frank, Robert: Peru
 Frank, Robert: Pull My Daisy
 Frank, Robert: The Americans
 Friedl, Peter: Playgrounds
 Genzken, Isa: Ground Zero
 Horn, Roni: Bird
 International Center of Photography: America and the Tintype
 International Center of Photography: Bill Wood's Business
 International Center of Photography: Heavy Light: Recent Photography and Video from Japan
 Iturbide, Graciela: The Hasselblad Award 2008
 Jeppesen, Adam: Wake
 John Kobal Foundation: Glamour of the Gods
 Kikai, Hiroh: Asakusa Portraits
 Korda, Alberto: A Revolutionary Lens
 Kuitca, Guillermo: Plates No. 01–24
 Lagerfeld, Karl: Abstract Architecture
 Lagerfeld, Karl: Metamorphoses of an American
 Lagerfeld, Karl: You can leave your hat on
 Lebeck, Robert: Tokyo / Moscow / Leopoldville
 Leiter, Saul: Saul Leiter
 Leonard, Zoe: Photographs
 Meiselas, Susan: In History
 Metzker, Ray K.: Light Lines
 Mocařico, Guido: Movement

2009

Aldridge, Miles: Pictures for Photographs
 Bacon, Francis: A Terrible Beauty
 Bacon, Francis: New Studies: Centenary Essays
 Bailey, David: 8 Minutes
 Bailey, David: Eye
 Bakkom, Matthew: New York City Museum of Complaint
 Banier, François-Marie: Beckett
 Banier, François-Marie: Grandes Chaleurs
 Banier, François-Marie: I Missed You
 Bourgeois, Louise: Nothing to Remember
 Brohm, Joachim: Ohio
 Burger-Utzer, Brigitta, and Stefan, Grisseemann: Frank Films: The Film and Video Work of Robert Frank
 Burtynsky, Edward: Oil
 Clarke, Brian: Christophe
 Clarke, Brian: Work
 Cornell, Lauren: Younger than Jesus
 D'Agati, Mauro: Palermo Unsung
 d'Orgeval, Martin: Touched by Fire
 Demand, Thomas: Nationalgalerie
 Dewitz, Bodo von: Politische Bilder
 Diepois, Aline, and Gizolme, Thomas: Dust Book

Moderna Museet: Eclipse: Art in a Dark Age
 Moderna Museet: The History Book. On Moderna Museet 1958–2008
 Moderna Museet: Time & Place: Los Angeles, 1957–1968
 Moderna Museet: Time & Place: Milano-Torino, 1958–1968
 Moderna Museet: Time & Place: Rio de Janeiro, 1956–1964
 Newman, Arnold: The Early Work
 Nilson, Greger: J. H. Engström: CDG/JHE
 Ofili, Chris: Devil's Pie
 Rauch, Neo: Neo Rauch
 Ray, Man, and Gruber, L. Fritz: Jahre einer Freundschaft 1956–1976
 Rødland, Torbjørn: I Want to Live Innocent
 Ross, Judith Joy: Living with War
 Rubinfiem, Leo: Wounded Cities
 Ruetz, Michael: Eye on Infinity
 Ruscha, Edward: Catalogue Raisonné of the Paintings, vol. 3
 Schaller, Matthias: Controfacciata
 Sheikh, Fazal: The Circle
 Signer, Roman: Projections
 Singh, Dayanita, and Singh, Raghubir: The Home and the World
 Sosnowska, Monika: Photographs and Sketches
 Soth, Alec: Sleeping by the Mississippi
 Stahel, Urs: Darkside I
 Starkey, Hannah: Photographs 1997–2007
 Steinert, Otto: Parisian Shapes
 Sternfeld, Joel: Oxbow Archive
 Sternfeld, Joel: When it Changed
 Sturges, Jock: Life Time
 Taylor, Al: Early Works
 Teller, Juergen: Vivienne Westwood Spring Summer 2008
 van Denderen, Ad: So Blue, So Blue
 Weiner, Lawrence: Something to Put Something On
 Wood, John: On the Edge of Clear Meaning
 Zittel, Andrea: Gouaches and Illustrations

2009

Aldridge, Miles: Pictures for Photographs
 Bacon, Francis: A Terrible Beauty
 Bacon, Francis: New Studies: Centenary Essays
 Bailey, David: 8 Minutes
 Bailey, David: Eye
 Bakkom, Matthew: New York City Museum of Complaint
 Banier, François-Marie: Beckett
 Banier, François-Marie: Grandes Chaleurs
 Banier, François-Marie: I Missed You
 Bourgeois, Louise: Nothing to Remember
 Brohm, Joachim: Ohio
 Burger-Utzer, Brigitta, and Stefan, Grisseemann: Frank Films: The Film and Video Work of Robert Frank
 Burtynsky, Edward: Oil
 Clarke, Brian: Christophe
 Clarke, Brian: Work
 Cornell, Lauren: Younger than Jesus
 D'Agati, Mauro: Palermo Unsung
 d'Orgeval, Martin: Touched by Fire
 Demand, Thomas: Nationalgalerie
 Dewitz, Bodo von: Politische Bilder
 Diepois, Aline, and Gizolme, Thomas: Dust Book

Moderna Museet: Eclipse: Art in a Dark Age
 Moderna Museet: The History Book. On Moderna Museet 1958–2008
 Moderna Museet: Time & Place: Los Angeles, 1957–1968
 Moderna Museet: Time & Place: Milano-Torino, 1958–1968
 Moderna Museet: Time & Place: Rio de Janeiro, 1956–1964
 Newman, Arnold: The Early Work
 Nilson, Greger: J. H. Engström: CDG/JHE
 Ofili, Chris: Devil's Pie
 Rauch, Neo: Neo Rauch
 Ray, Man, and Gruber, L. Fritz: Jahre einer Freundschaft 1956–1976
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 Weiner, Lawrence: Something to Put Something On
 Wood, John: On the Edge of Clear Meaning
 Zittel, Andrea: Gouaches and Illustrations

Dine, Jim: Boy in the World (a memoir)
 Dine, Jim: Old Me, Now. Self-portrait drawings 2008–2009
 Eggleston, William: Paris
 Epstein, Mitch: American Power
 Eskildsen, Ute: Clare Strand
 Frank, Robert: Father Photographer
 Goldberg, Jim: Open See
 Goodwin, Dryden: Cast
 Graham, Paul: a shimmer of possibility
 Graham, Paul: Paul Graham
 Hack, Jefferson: Another Fashion Book
 Hare, Chauncey: Protest Photographs
 Horn, Roni: Roni Horn aka Roni Horn
 Horn, Roni: Vatnasafn / Library of Water
 International Center of Photography: Dress Codes
 Iturbide, Graciela: Asor
 Ketter, Clay: Clay Ketter
 Klemm, Eric: Silent Warriors
 Kuhn, Mona: Native
 Lacombe, Brigitte: anima I persona
 Laita, Mark: Created Equal
 Lassnig, Maria: The Pen is the Sister of the Brush
 Luchford, Glen: Glen Luchford
 Marty, Urs: Urs Marty
 McKenna, Kristine: The Ferus Gallery
 Morath, Inge: Iran
 Müller, Frank-Heinrich: EAST. Zu Protokoll / For the Record
 Nixon, Nicholas: Live, Love, Look, Last
 Pfeiffer, Walter: In Love with Beauty
 Ray, Man: Trees + Flowers – Insects Animals
 Reed, Lou: Romanticism
 Rosenheim, Jeff: Walker Evans and the Picture Postcard
 Roversi, Paolo: Studio
 Ruch, Hans-Jörg: Historic Houses in the Engadin
 Ruetz, Michael: Spring of Discontent
 Ruscha, Edward: Catalogue Raisonné of the Paintings, vol. 4
 Salvesen, Britt: New Topographics
 Sandback, Fred: Fred Sandback
 Schorr, Collier: There I Was
 Schuh, Gotthard: A Kind of Infatuation
 Smoliansky, Gunnar: One Picture at a Time
 Stahel, Urs: Darkside II
 Steidl, Gerhard: I am Drinking Stars! History of a Champagne
 Teller, Juergen: Election Day
 Teller, Juergen: Marc Jacobs Advertising 1998–2009
 Turbeville, Deborah: Past Imperfect
 Vollmer, Jürgen: On Filmsets and Other Locations
 Warwicker, John: The Floating World. Ukiyo-e
 Wylie, Donovan: Maze

2010

Adams, Robert: Gone?
 Adams, Robert: Tree Line. Hasselblad Award 2009
 Alijs, Francis: Sign Painting Project
 Bailey, David: Flowers, Skulls, Mountains
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2010

Steidl Book Culture, 2021–2025 / Appendix

2021

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

2022

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

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

2023

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

Aldridge, Miles: Please Please return Polaroid
 Michener, Diana: MORTES
 Graham, Brian: Goin' Down the Road with Robert Frank
 Stillings, Jamey: Atacama
 Adams, Robert: EDEN
 Adams, Robert: On Lookout Mountain
 Yang Li, Antoine d'Agata: Too Much But Not Enough
 Sternfeld, Joel: Walking the High Line
 Sternfeld, Joel: American Prospects
 Museum Folkwang: Chagall, Matisse, Miró. Made in Paris
 Sandbichler, Heidrun: Nachtgesang
 Chan, Theseus: Werk 31
 Mark, Mary Ellen: Encounters
 Rubins, Nancy: Fluid Froce
 Kentridge, William: Domestic Scenes (Deluxe Edition)
 The Tiffany Archives: Photographed by Henry Leutwyler
 Humm, Daniel: Eat More Plants
 Klemm, Barbara: Frankfurt Bilder
 Felsen, Sidney B.: Richard Serra at Gemini
 Museum Folkwang: Present Continuous
 Adams, Robert: Summer Nights, Walking
 Narula, Ken: Iris and Lens
 Badge, Peter & Zarrinbal, Sandra: Ingenious Encounters
 Teller, Juergen & Driztyte, Dovile: The Myth
 Teller, Juergen: Jurgaičiai
 Teller, Juergen: Fashion Photography For America 1999–2016
 Teller, Juergen: I need to live
 Teller, Juergen: More Handbags
 Dine, Jim: Last Years Forgotten Harvest
 Adams, Robert: Words that helped

2025

Sternfeld, Joel: Walking the High Line
 Emery, Benoit Pierre: Carré. A Vintage Scarf Collection

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Born in 1950 in Göttingen, Germany, Gerhard Steidl founded his publishing house and screen-printing workshop for graphic art and posters in 1969. Today Steidl publishes the largest worldwide program of contemporary photobooks and a select literature list in German. He furthermore conceives and curates international exhibitions. In 2020 Steidl became the first non-photographer to receive the Outstanding Contribution to Photography prize at the Sony World Photography Awards, and was awarded the Gutenberg Prize by the International Gutenberg Society in Mainz. In 2021 he received the Grand Cross of Merit of Lower Saxony, and the publishing house the Deutscher Verlagspreis (German Publishers Award). Steidl is the initiator and founding director of Kunsthaus Göttingen, which opened in June 2021. In 2022 Steidl was guest lecturer at the University of Applied Sciences and Arts in Hildesheim, Germany. In 2023 he ranked among the *Frankfurt Allgemeine Zeitung's* 50 Most Important Germans in Fashion and held the Richard Benson Lecture on the Reproduced Image at the Bodleian Library, University of Oxford. In August 2023 Steidl was appointed a full member of the German Photographic Society. In 2024 he curated Jim Dine's exhibition "Dog on the Forge" at the Palazzo Rocca as part of the Venice Biennale, and received the Cultural Award from the German Photographic Society. In 2025 *Blind* magazine named Steidl second on their list of the 100 Most Influential People in the Photographic Industry, and he curated "Steidl Book Culture. Magic on Paper" at Domoheon, Busan, South Korea, and at Deck, Singapore.

Gerhard Steidl (ed.) Steidl Book Culture, 2021–2025 Appendix

Contains all Steidl publications between 1 January 2021 and 31 December 2025
 228 titles in total
 Each book is brand-new, unread and in original packaging
 Several titles are multi-volume sets, e.g. Joseph Beuys, *Four Books in a Box* (four books in a slipcase); Damien Hirst, *Pharmacy London* (10 books in a wooden crate)
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Containing over 200 publications, *Steidl Book Culture, 2021–2025* is the appendix to *Steidl Book Culture, 2006–2020*, the set needed to bring your collection of visual Steidl books up to date. Including multi-volume publications and some titles already out of print, *Steidl Book Culture, 2021–2025* presents books by some of today's leading photographers and artists, among them Roni Horn, William Eggleston, Susan Meiselas, William Kentridge, Gilles Peress and Mitch Epstein.

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





Drawing by Theseus Chan

steidl.de