

WHATEVER

YOU SAY

SAY NOTHING



Steidl

New Books

Spring/Summer 2021

Now, still in the depths of winter, before Mother Nature has lifted her snowy blanket, we plant the seeds of our spring/summer catalogue. As these books grow and bloom in the months to come, we hope they'll become objects of substance and color in the gardens of your bookshelves.

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I became devoted to chasing down poetry in the best of what I found; to opening doors that allowed me entrance into their universe, no matter how small. If I found nothing, I tried another door. My imagination stays hungry and I feed it with things that surround me.

Gordon Parks, 1990



The Gordon Parks Foundation / Steidl Book Prize

Gordon Parks (1912–2006) believed in collaborative and interdisciplinary approaches to art making and social action. Since its inception, The Gordon Parks Foundation has supported the work of artists whose practice reflects and extends Gordon Parks’ legacy. In this spirit, the newly established Gordon Parks Foundation / Steidl Book Prize launches a publishing platform for artists whose work is connected to the foundation’s mission. The prize, which culminates in a Steidl publication, will be awarded to early and mid-career artists whose work is connected to Parks’ legacy. Each book will feature previously unpublished work by a single artist, accompanied by texts by notable writers. The inaugural Gordon Parks Foundation / Steidl Book Prize artist is LaToya Ruby Frazier. Her book *Flint is Family in Three Acts* will be published in 2021.

Concept:
Peter W. Kunhardt, Jr. and Gerhard Steidl

About The Gordon Parks Foundation

The Gordon Parks Foundation supports and produces artistic and educational initiatives that advance the legacy and vision of Gordon Parks and his belief that art can be used as a tool for social justice. Recognized as the most significant African-American photographer of the twentieth century, as well as a writer, musician and filmmaker, Parks used the arts to further “the common search for a better life and a better world.”

Through exhibitions, publications and educational programs the foundation provides public access to, and supports understanding of, the work and contributions of Gordon Parks. Drawing inspiration from the pivotal role of a fellowship Parks received early in his career, the foundation’s scholarships, fellowships and grants champion current and future generations of artists and humanitarians whose work carries on Parks’ legacy.

THE GORDON PARKS FOUNDATION



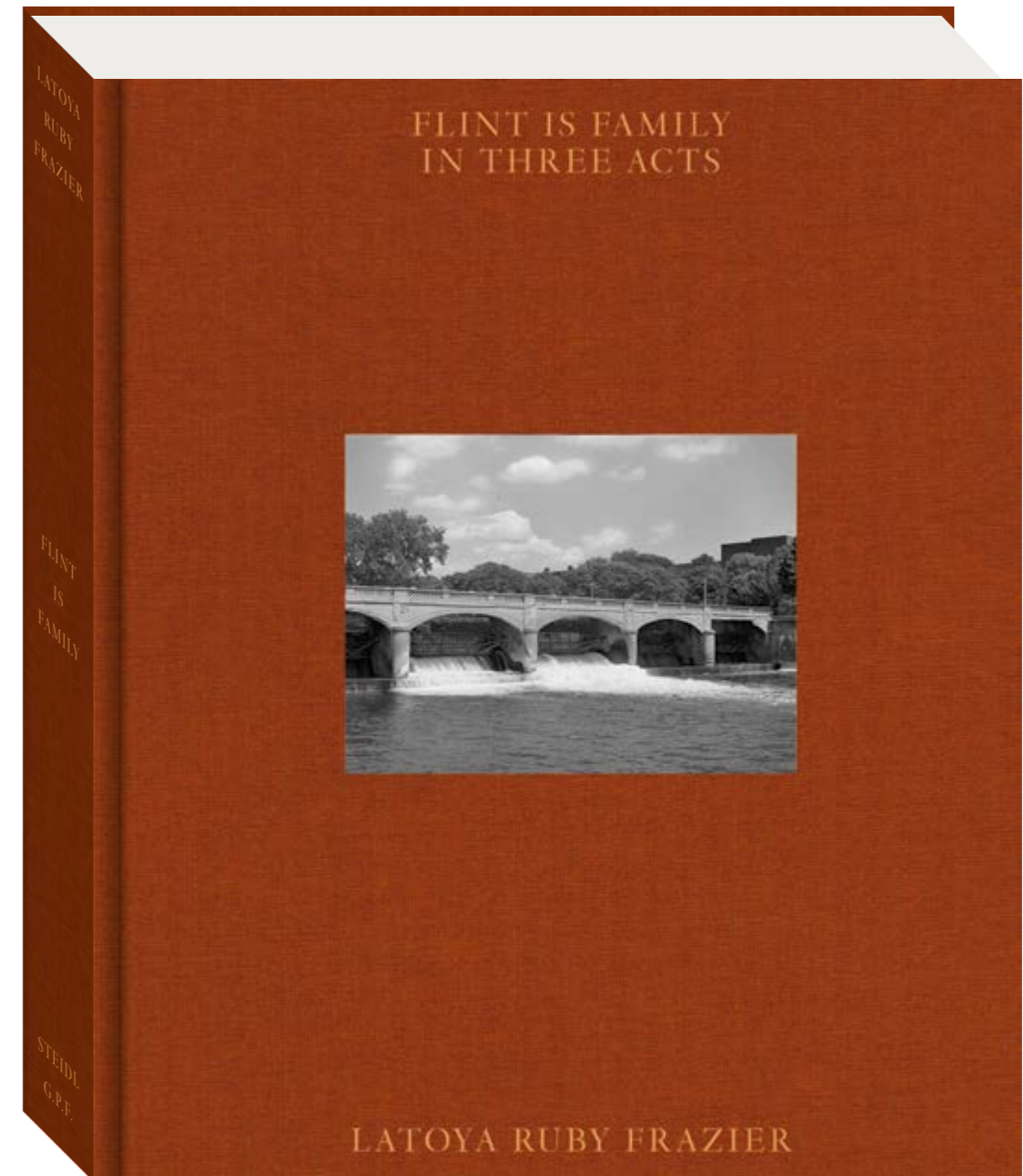
LaToya Ruby Frazier

LaToya Ruby Frazier's *Flint is Family in Three Acts* chronicles the ongoing man-made water crisis in Flint, Michigan, from the perspective of those who live and fight for their right to access free, clean water. Featuring photographs, texts, poems and interviews made in collaboration with Flint's residents, this five-year body of work, begun in 2016, serves as an intervention and alternative to mass-media accounts of this political, economic and racial injustice.

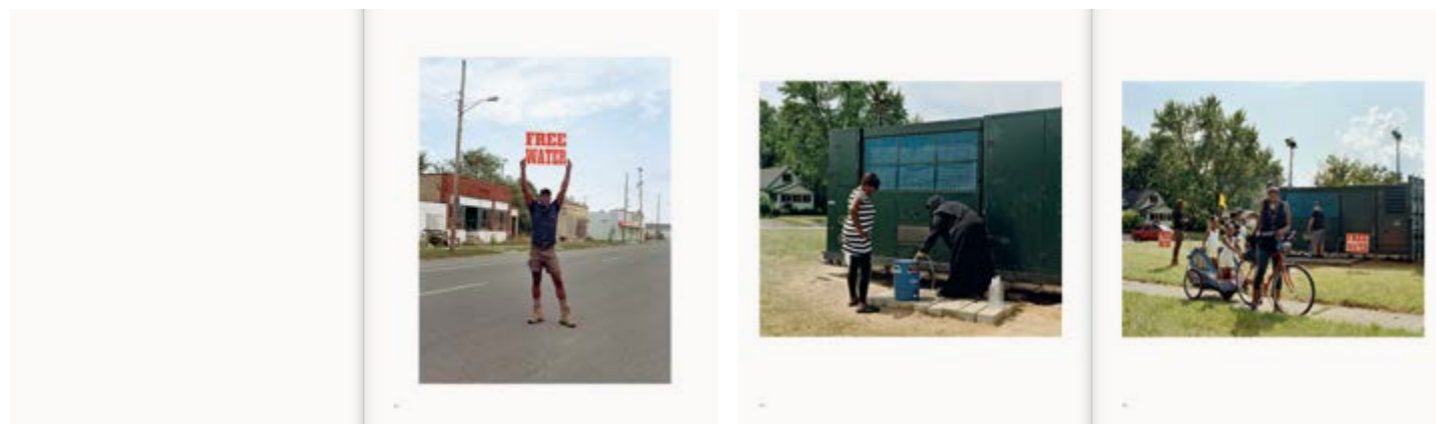
In 2014, as a cost-cutting measure, the Flint City Council switched the town's water supply from a Detroit treatment facility to the industrial waste-filled Flint River. Forced to consume and bathe in water contaminated with lead at 27 times the government's maximum threshold, Flint's citizens—predominantly black and overwhelmingly poor—fell ill almost immediately and many battle chronic medical conditions as a result.

LaToya Ruby Frazier *Flint is Family in Three Acts*

Inaugural recipient of
The Gordon Parks Foundation /
Steidl Book Prize







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

LaToya Ruby Frazier Flint is Family in Three Acts

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

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

€ 50.00 / £ 45.00 / US\$ 65.00
 ISBN 978-3-95829-753-1

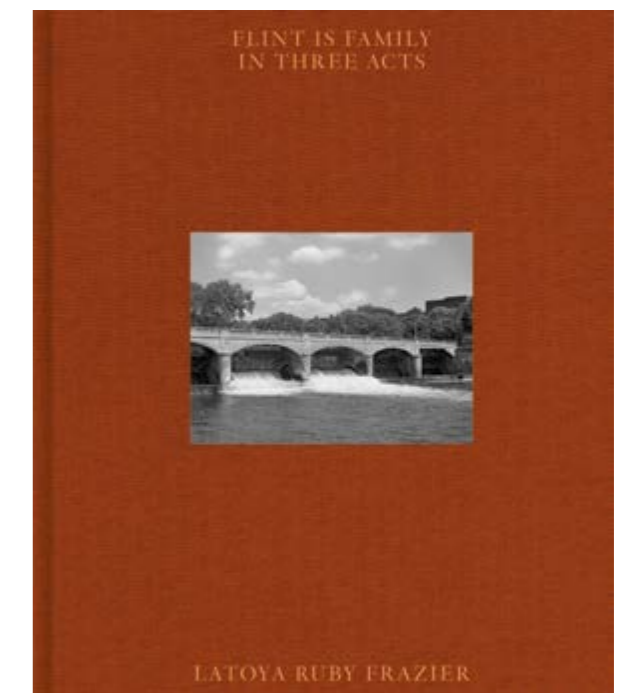
Published May 2021

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

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

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

Co-published with The Gordon Parks Foundation





When the Land was Ours. White-owned farm entrance near Witpan. Hardap Region. March 2019

As a photographer, and a white woman at that, it is important—before releasing the shutter—to connect with the land and with our shared humanity; to capture history and her story, not fabricate it; and to make even a small difference where possible towards helping future generations to see.

Margaret Courtney-Clarke



The Caged Cats of Axab Pan. During the day Enkia Seonduru's cats are a threat to her baby chickens. At night they are released to hunt mice. Axab Pan, Omaheke Region. March 2019



Margaret Courtney-Clarke



The Wheelbarrow. Jakugberug Kavari, Kumbaza Xhao and their kids pull water home. Omgowa ("Salt") Pan, Aminuis, Omaheke Region. March 2019



The Water Point in a Storm. A whirlwind whips up across the Omgowa ("Salt") Pan and catches Prescilla Xhao and her family in chaos at the water well as they scatter for an imaginary shelter. Aminuis, Omaheke Region. March 2019



The Gleaners. Hendrik Langman and his wife Anna Goeieman and their three sons sleep in tents along the side of the B2, doing piece work cutting grass for Kavango cattle farmers. B2, Trans-Kalahari Corridor, Omaheke Region. September 2019



Sweet Treats. Oupa !Gubi holds gum from a Buffalo-thorn tree (*Ziziphus mucronata*), a favorite treat for his grandchildren. It is believed that the young zigzag twigs indicate that life is not straightforward. A thorn at the node, facing backward, represents where we come from, and one facing forward represents where we are going. Corridor 18, Omaheke Region. October 2019



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



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

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

Following *Cry Sadness into the Coming Rain* (Steidl, 2017), which documents the seared landscapes of the Namib Desert and was shortlisted for the Deutscher Fotobuchpreis 18119, Margaret Courtney-Clarke now turns her lens to the bushmen of the Kalahari Desert. The inspiration for *When Tears Don't Matter* comes, in part, from her grandfather's photographs of almost a century earlier during his mandate as Secretary for South West Africa (now Namibia), some of which are reproduced in this book. 10,000 kilometers of formidable terrain take Courtney-Clarke across remote bushveld, sand and salt pans to drought-stricken conservancies, tenuous farming communities that function as holding tanks for "inconvenient indigenes," "cultural villages" and peri-urban squatterments, as far east as she could travel through the Namibian Kalahari Desert.

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

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

Exhibitions:

Somerset House, London, 2021

SMAC Gallery, Cape Town, 2021

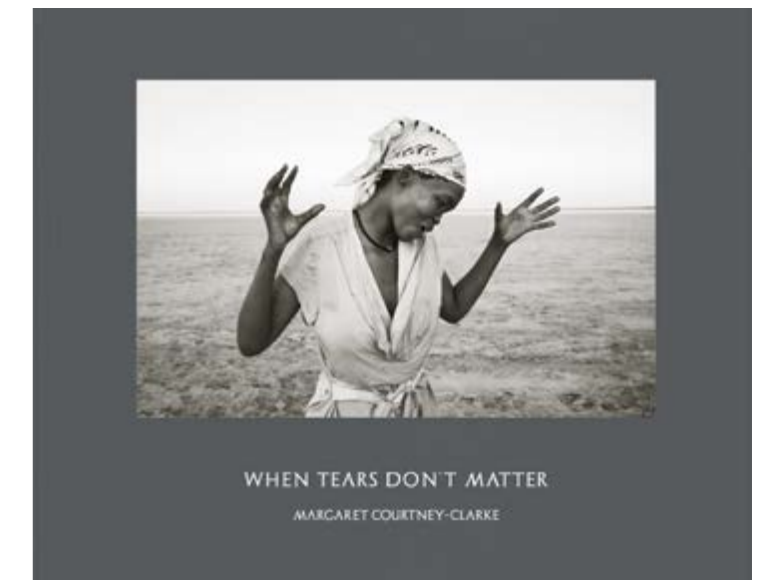
!Khwa ttu San Heritage Museum, Yzerfontein, 2021

**Margaret Courtney-Clarke
When Tears Don't Matter**

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

€ 50.00 / £ 45.00 / US\$ 65.00
ISBN 978-3-95829-877-4

Published May 2021





JO RACTLIFFE PHOTOGRAPHS 1980 – NOW



Such a book appears only rarely: almost 500 pages (many of them gatefolds), the most elaborate printing, outstanding design. Steidl has clearly pulled out all the stops for this publication, and one can only hope that Jo Ractliffe, whose work is opulently presented here, now finally receives the recognition she deserves. For though Ractliffe, born in 1961 in Cape Town and a graduate of its art academy, has been praised by curators like the late Okwui Enwezor as one of the “most iconic photographers worldwide” and her work shown in museums including London’s Tate Modern and New York’s Museum of Modern Art, comprehensive retrospectives have alluded her. Despite all the beauty of her work, which she

has been making since the 1980s, it is often not easy to bear: Ractliffe has photographed in abject areas in South Africa, the aftermath of the civil war in Angola, the graves of refugees in Namibia. Whether it’s empty bins that clutter the foreground of an ocean panorama or a flimsy wooden sign “Terreno Ocupado” looming on a bare hill—her documentary motifs of streets, fields and settlements are contaminated with history. The book *Photographs 1980s – now* is, also in this regard, a mindful selection, one which in this year can—almost—replace Ractliffe’s long overdue retrospective in Germany.

Catrin Lorch
Süddeutsche Zeitung, 2 January 2021



Born in 1961 in Cape Town, Jo Ractliffe studied at the Michaelis School of Fine Art at the University of Cape Town, majoring in photography and printmaking. In 1991 she moved to Johannesburg and took up a post at the University of the Witwatersrand, also teaching at the Market Photo Workshop, founded by David Goldblatt. Ractliffe has exhibited widely both in South Africa and abroad, including at The Walther Collection Project Space, New York; Fotohof, Salzburg; the Metropolitan Museum of Art, New York; and Centro Fotográfico Manuel Álvarez Bravo, Oaxaca. Her work is held in international collections including the Museum of Modern Art, New York; the Apartheid Museum, Johannesburg; Centre Pompidou, Paris; and the South African National Gallery, Cape Town. A retrospective of her photography opened at the Art Institute of Chicago in 2020.

Jo Ractliffe Photographs 1980s – now

Texts by Emmanuel Iduma and Matthew Witkovsky
Conversation between Jo Ractliffe and Artur Walther
Book design by Gabrielle Guy
456 pages
11.8 x 10.2 in. / 30 x 26 cm
238 black-and-white and 53 color photographs
Four-color process
Clothbound hardcover

€ 95.00 / £ 85.00 / US\$ 125.00
ISBN 978-3-95829-698-5

[Available—order now!](#)

Co-published with The Walther Collection, this book is the first to present a comprehensive selection of the work of South African photographer Jo Ractliffe. Looking back over the past 35 years, it brings together images from major photo essays, as well as early works that have not been seen before. Described by Okwui Enwezor as “one of the most accomplished and underrated photographers of her generation,” Ractliffe started working in the early 1980s, and her photographs continue to reflect her preoccupation with the South African landscape and the ways in which it figures in the country’s imaginary—particularly the violent legacies of apartheid. In 2007 she extended her interests to the war in Angola and published three photobooks on the aftermath of that conflict and its manifestations in the South African landscape: *Terreno Ocupado* (2008), *As Terras do Fim do Mundo* (2010) and *The Borderlands* (2015).

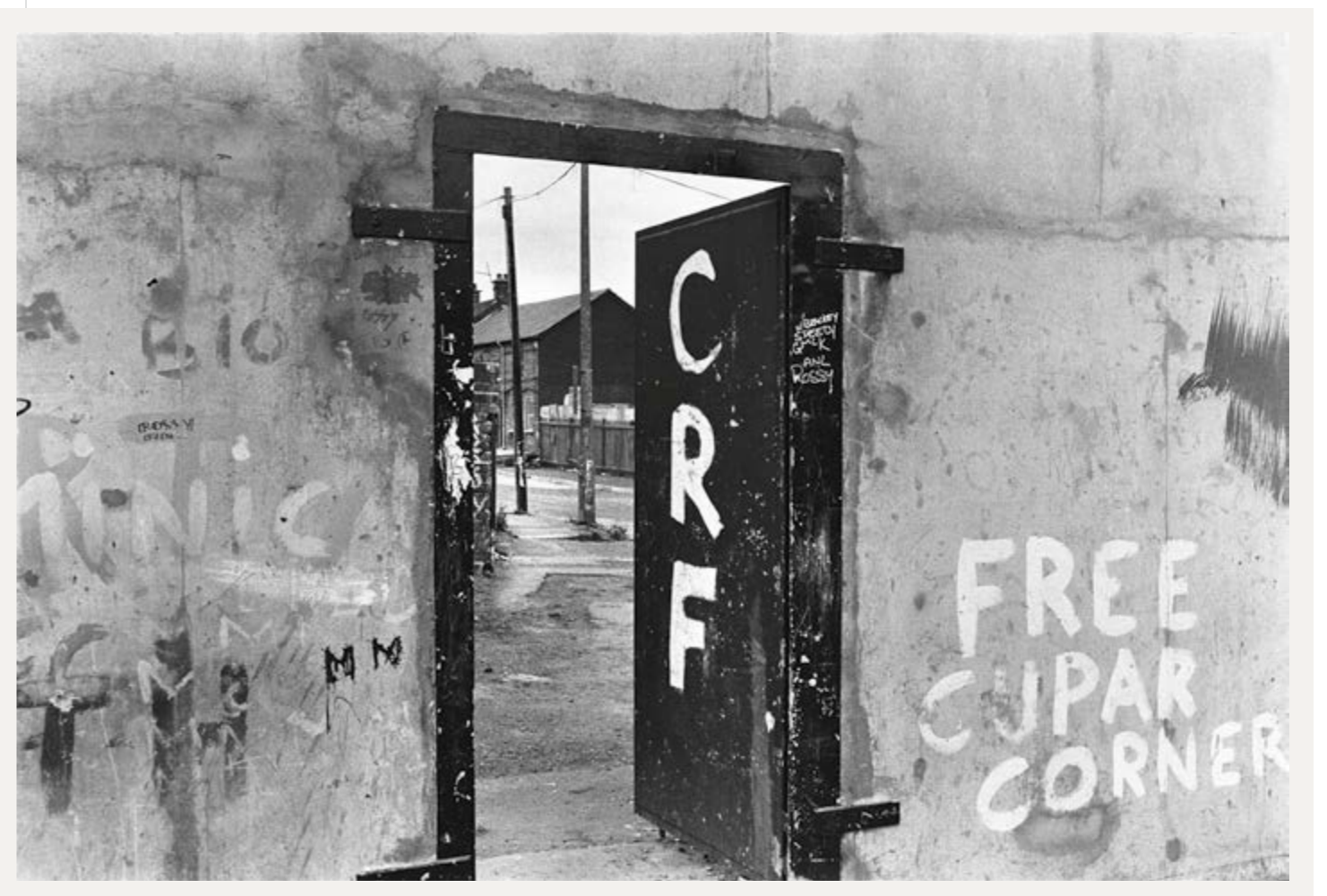
In Ractliffe’s work, to see—particularly in the treacherous case of South Africa, where, despite appearances of black-and-white moral clarity, things are far murkier than often revealed—is to see beyond what the image reveals itself to be. Okwui Enwezor

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



Jo Ractliffe Photographs
1980s - now





GILLES PERESS

THE BOOK IS AN OBJECT

The book is an object: it is the wall in another incarnation. Likewise, the wall is the book in an exaggerated form. A back-and-forth continuity exists between one and the other. On the pages of the book one elaborates ideas, including design metaphors. On the wall one pursues some of the same goals by giving them a form of a different kind. The photographer Garry Winogrand used to say that every picture is the result of a dialectical struggle between form and content but that in the end content must win. After espousing that idea for many years, many of us have come to the conclusion that, in fact: FORM IS CONTENT.

This book, *Whatever You Say, Say Nothing*, this project, is not really a photobook and it's definitely not about photography, nor about "good photography."

It is an experiment in visual language using photographs and is closer to a "paper movie" than to a book per se. To grasp for the totality of the pain, love and violence I found myself surrounded by in Ireland, it had to be much more "a documentary fiction" than either journalism or documentary work. Actually, paraphrasing without any shame the director Dziga Vertov (my hero), it could arrogantly be described as "an experimentation in the photographic communication of visual phenomena without the use of any text without the help of a scenario, whose sole purpose is the creation of an authentically international absolute visual language on the basis of its complete separation from the language of theatre and literature, journalism, anthropology, sociology and even art."

And quoting myself in a text titled "Minority Claim" lodged at the end of the *Annals of the North*, which Gerhard calls "The Reader":

"In making this book, my intent was to describe a totality in all its simultaneities: not just to represent what was happening on each side of the divide between Nationalists and Loyalists, or on either side of the class divide between the rich and the poor, but to represent life in all its incarnations. I wanted to describe days where big events, historical events, happen, and I wanted to describe days where nothing happens, intensely boring days, days that never end. I wanted to describe the texture and structure of life, in all its details; what is a glass of beer, a serving of chips, a bed; what is a riot, what is a field, a bird, a cloud. In short, I wanted to describe all that makes a reality, all that defines existence and experience in a space that is ritualized by recurring and cyclical violence over a long period of time. If I could have described air and time passing, I would have; actually, I think I tried."

I have attempted to describe time in its helicoidal structure, where today is not only today but all the days like today; days of violence, days of marching, of riots, of unemployment, of prison, of mourning, and also days of 'craic' where you try to forget your condition. (I use where, not when, to refer to these days, because for me they are spaces, not durations.) As such, the organization of the book into 22 fictional days is derived from this intent. I claim the term 'fictional days' not sheepishly, but as a re-vindication of the turbulent structure of memory as a building block of history during such an intense period. So do not look here for journalism or photojournalism (in which I never believed), wrapped in its self-serving ideology of 'objectivity,' nor even for the righteousness of documentary work. The goal here was much more narrowly focused on an unachievable representation of minutiae, and the result cannot cloak itself in the sanctimonious virtuousness of such genres. Do not look here either for 'Art.' My intent at the time was simply to explore what Roland Barthes called the 'savage nature of photography.' I wanted to do work that is beyond categories, in a no-man's land beyond labels."

THE FIRST DAY











Born in 1946 in Neuilly-sur-Seine, Gilles Peress moved to New York in 1974 and began a series of interrelated projects that push the formal and conceptual possibilities of photography to interrogate the structure of history and the nature of intolerance. The resulting cycle of interlocking narratives in books and on walls encompasses eight monographs and has been widely exhibited (at the Museum of Modern Art and MoMA PS1, New York, and Centre Pompidou in Paris, among others) and collected.

Gilles Peress Whatever You Say, Say Nothing

Concept and book design by Gilles Peress
with Karina Eckmeier
Packaging and typography by Yolanda Cuomo Studio

Vol. 1: Whatever You Say, Say Nothing
552 pages
14.8 x 10 in. / 37.5 x 25.5 cm
504 black-and-white and 8 color photographs
Tritone and four-color process
Clothbound hardcover

Vol. 2: Whatever You Say, Say Nothing
504 pages
14.8 x 10 in. / 37.5 x 25.5 cm
444 black-and-white and 23 color photographs
Tritone and four-color process
Clothbound hardcover

Vol. 3: Annals of the North (reader)
904 pages
7.8 x 10.2 in. / 19.7 x 26 cm
210 black-and-white and 23 color photographs
and 83 illustrations
Duotone and four-color process
Otabind brochure with black endpapers

Two clothbound hardcovers and a softcover,
packed in screen-printed cardboard boxes,
all housed in a tote bag

€ 350.00 / £ 300.00 / US\$ 400.00
ISBN 978-3-95829-544-5

Available March 2021—
pre-order now!



Click here for a
conversation between
Gilles Peress and
Gerhard Steidl about
making the book

In 1972, at the age of 26, Gilles Peress photographed the British Army's massacre of Irish civilians on Bloody Sunday. In the 1980s he returned to the North of Ireland, intent on testing the limits of visual language and perception to understand the intractable conflict. *Whatever You Say, Say Nothing*, a work of "documentary fiction," organizes a decade of photographs across 22 fictional "days" to articulate the helicoidal structure of history during a conflict that seemed like it would never end—where each day became a repetition of every other day like that day: days of violence, of marching, of riots, of unemployment, of mourning, and also of "craic" where you try to forget your condition.

Held back for 30 years and now eagerly anticipated, this ambitious publication takes the language of documentary photography to its extremes, then challenges the reader to stop and resolve the puzzle of meaning for him or herself.



Vols. 1, 2 and 3 packed in cardboard boxes,
delivered in a screen-printed tote bag



Vols. 1, 2 and 3 packed in screen-printed cardboard boxes



Note: (1) Immediate identifying features which will assist in recognition of vehicle.
(2) Record only part if full No not available.
(3) Attempt to gain exact model ie "Ford Cortina".
(4) Saloon/estate/hatchback/coupe etc.

RESTRICTED

9-2
AMDT 4 - AUG 82

RESTRICTED

ARMS/EXPLOSIVES SEARCH DOG (WAGTAIL)

Searches for arms, ammunition, explosives, hides, acillary eqpt etc in:

1. BUILDINGS — Occupied, unoccupied, derelicts.
2. VEHICLES — Cars, lorries, trains, ships and aircraft.
3. OPEN AREAS — Fields, islands, woods, hedgerows, railway tracks, embankments.
4. ROUTE CLEARANCE — Roads and railways.

SAFETY FACTORS—SEARCH DOGS

The arms/explosive search dog team handler during his training has been taught to follow the SOPs set out below:

1. No Arms/Explosive Search Dog Team is to be worked when there is not sufficient light for the handler to see his dog working, or to see the surrounding areas.
2. No Arms/Explosive Search Dog Team is to conduct a search of a derelict, unoccupied/occupied building until it has first been checked for obvious booby traps by a unit or RE Search Team.
3. Once a dog has indicated on the presence of arms/explosives/or any other associated materials, his handler is to report immediately to the ATO/Search Team Commander. HE IS NOT, UNDER ANY CIRCUMSTANCES, TO ATTEMPT TO REMOVE OR TAMPER WITH ANY OBJECT THAT THE DOG HAS INDICATED ON—THIS INCLUDES WIRES.

RESTRICTED

10-1

AMDT 2 - AUG 80

ORANGE CARD
(IR TORCH)

BATON
RDS

DOGS

PAO





Born in 1946 in Neuilly-sur-Seine, Gilles Peress moved to New York in 1974 and began a series of interrelated projects that push the formal and conceptual possibilities of photography to interrogate the structure of history and the nature of intolerance. The resulting cycle of interlocking narratives in books and on walls encompasses eight monographs and has been widely exhibited (at the Museum of Modern Art and MoMA PS1, New York, and Centre Pompidou in Paris, among others) and collected.

Chris Klatell is a writer and lawyer based in New York. He writes frequently about photography, including collaborations with Donovan Wylie (*A Good and Spacious Land*, 2017, and *Lighthouse*, Steidl 2021), Jim Goldberg (*Candy*, 2017) and Zoe Strauss (*Commencement*, 2020).

An almanac to the world of *Whatever You Say, Say Nothing* by Gilles Peress, also published by Steidl this season, *Annals of the North* combines essays, stories, photographs, documents and testimonies to open up for the reader the complicated and contradictory storylines that emerged from the conflict in the North of Ireland. Weighed down by 800 years of colonization but only the size of Connecticut (with half its population), the North provides a remarkably intimate stage set. Interweaving text and image, *Annals of the North* examines the multifaceted struggle between Irish Republicans / Nationalists, Protestant Unionists / Loyalists, and the imperial British to explore broader themes of empire, retribution, and betrayal, as well as the tense dialectic between the ordinary demands of everyday life and intense, periodic explosions of violence. Wide-ranging yet deeply personal and political, alternately dense and humorous, legal and literary, *Annals of the North* is an almanac, not an academic history of the North of Ireland, offering a multiplicity of entry points into the North, and, by extension, into the geopolitics of the twentieth century and their impact on the people trapped in the gears of the machine.

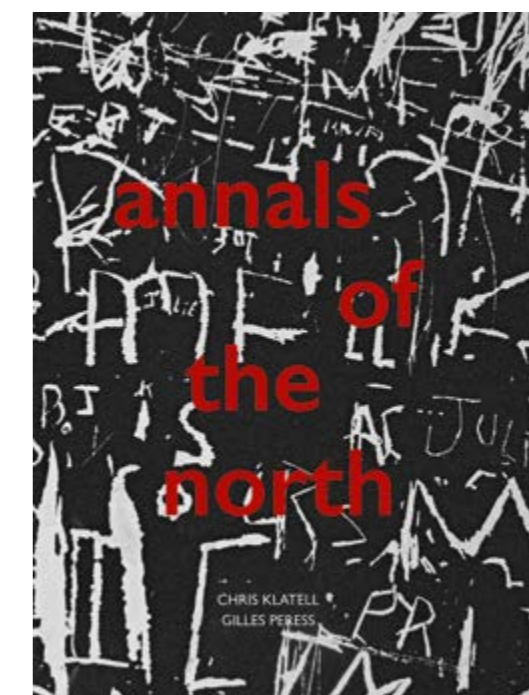
Annals of the North is about a time and a place, and about a group of people—friends, families, victims, soldiers, lovers, thinkers and spies—but it is also a book about another book.
Gilles Peress and Chris Klatell

Gilles Peress and Chris Klatell *Annals of the North*

Edited by Gilles Peress and Chris Klatell
Photographs by Gilles Peress
Texts by Chris Klatell, Gilles Peress, Chris Klatell with Pauline Vermare, and others
Concept and book design by Gilles Peress with Karina Eckmeier
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Otabind brochure with black endpapers

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Some time ago I was in Los Angeles working on my next Steidl book called *The Outlands*. These volumes represent the last definitive pass of my early work shot on Kodachrome, the same body that formed the basis of my first book, *William Eggleston's Guide*. We did this work in my son William's studio with editor Mark Holborn, and my other son Winston. William has a large screen setup that allows projection just like what John Szarkowski and I would view so many years ago from slide carousels.

Together we reviewed images that I haven't seen in more than 40 years—all from Memphis and environs, with very much pure use of color, and of a vanishing world at the time. Revelatory images, never published or seen, that I look forward to sharing. All of these images are very much on my mind right now, just as if they were taken yesterday or today.

William Eggleston

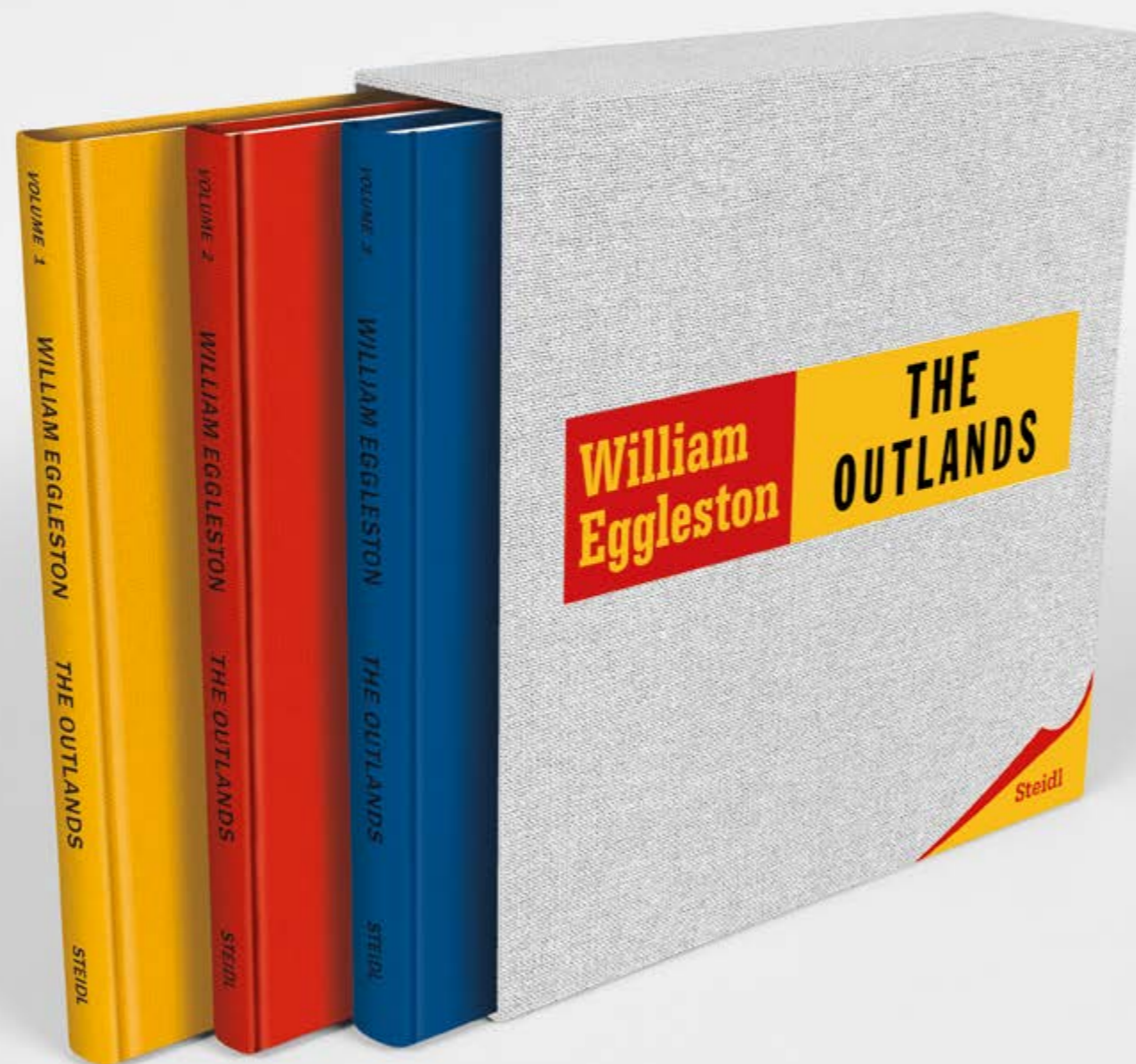
**William
Eggleston**

**THE
OUTLANDS**









Born in Memphis in 1939, William Eggleston is regarded as one of the greatest photographers of his generation and a major American artist who has fundamentally changed how the urban landscape is viewed. He obtained his first camera in 1957 and was later profoundly influenced by Henri Cartier-Bresson's *The Decisive Moment*. Eggleston introduced dye-transfer printing, a previously commercial photographic process, into the making of artists' prints. His exhibition "Photographs by William Eggleston" at the Museum of Modern Art in New York in 1976 was a milestone. He was also involved in the development of video technology in the seventies. Eggleston is represented in museums worldwide, and in 2008 a retrospective of his work was held at the Whitney Museum of American Art in New York and at Haus der Kunst in Munich in 2009. Eggleston's books published by Steidl include *Chromes* (2011), *Los Alamos Revisited* (2012), *The Democratic Forest* (2015), *Election Eve* (2017), *Morals of Vision* (2019), *Flowers* (2019) and *Polaroid SX-70* (2019).

William Eggleston The Outlands

Edited by Mark Holborn, William Eggleston III and Winston Eggleston
 Texts by Mark Holborn and William Eggleston III
 Book design by Gerhard Steidl, Duncan Whyte and Bernard Fischer
 12.4 x 12.6 in. / 31.5 x 32 cm

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 128 color photographs

Vol. 2
 212 pages
 137 color photographs

Vol. 3
 228 pages
 140 color photographs

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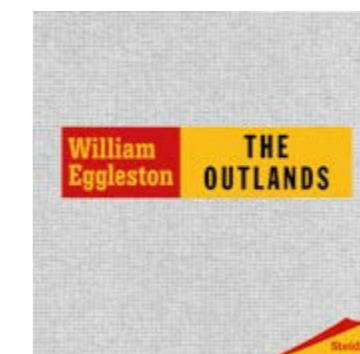
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The publication of William Eggleston's *Chromes* by Steidl in 2011 marked the beginning of the examination of the entire prolific output of this extraordinary artist in a range of books including *Los Alamos Revisited* (2012) and the ten-volume *The Democratic Forest* (2015). The three volumes of *The Outlands* are drawn from the same source, the photographs Eggleston made on color transparency film from 1969 to 1974 that formed the basis for the *Chromes* volumes and for John Szarkowski's seminal exhibition of Eggleston's work at the Museum of Modern Art in New York in 1976 with the accompanying book *William Eggleston's Guide*. However, with the exception of a couple of alternate versions, none of the photographs in *The Outlands* has been published previously.

The result is revelatory. Starting at almost the exact point on the same street in suburban Memphis where Eggleston famously photographed the tricycle, the work follows a route through the back roads to old Mississippi where he was raised. What is disclosed is a sublime use of pure color hovering in semi-detachment from the forms he records. At the time, Eggleston was photographing a world that was already vanishing. Today, this final installment of his color work offers a view of a great American artist discovering the range of his visual language and an unforgettable document of the Deep South in transition.

Eggleston does not make judgments. He neither praises nor condemns the bright American promise. But to say that he merely observes it is not right either. An element of deep feeling—a kind of permanent expression painted on his face—emerges unseen in his sidewalks and night tables and billboard stanchions.
 Alexander Nemerov



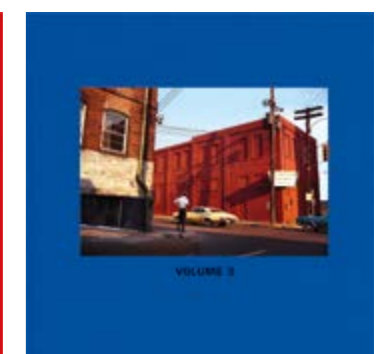
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Vol. 1



Vol. 2



Vol. 3



it's not
what
is seen,
but how
it's seen

Dr. Paul Wolff, 1887–1951

1887–1951

Dr. Paul Wolff &

1905–1970

Alfred Tritschler

The Printed Images 1906–2019



Wenn es eine Liste der bedeutendsten Fotografen der ersten Hälfte des 20. Jahrhunderts gäbe, läte man darauf einen Namen festsetzen nicht finden können, nämlich den von Dr. Paul Wolff. Würde man allerdings nach den einflussreichsten, am meisten veröffentlichten und kommerziell erfolgreichsten Fotografen suchen, hätte der Leica-Pionier ganz sicher zu stehen.

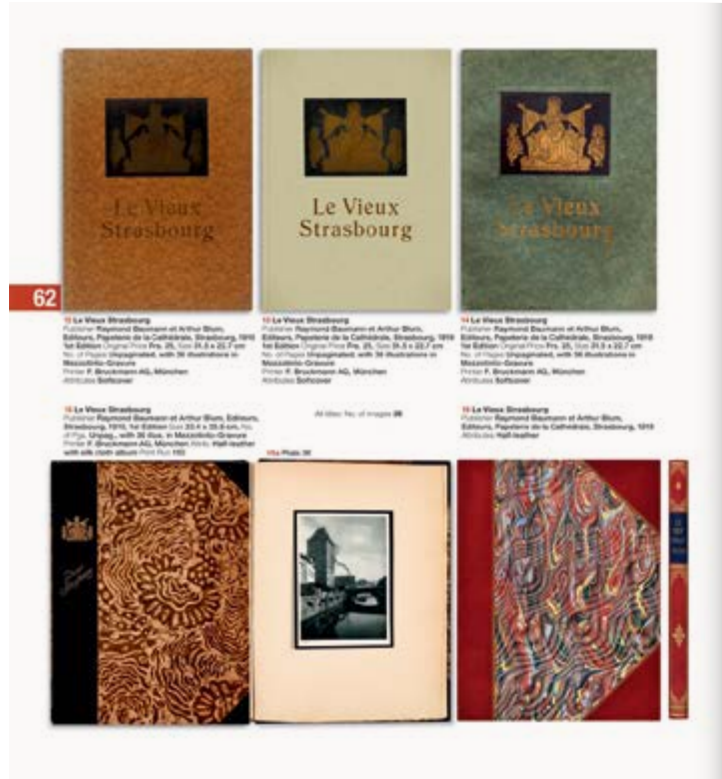
Ein mögliches Kriterium für die Betrachtung der Fotografie des 20. Jahrhunderts ist für uns gewöhnlich, ob sie in Museen, Galerien, Privatansammlungen oder auf Auktionen vertreten ist. Wir betrachten sie eher aus einer kunsthistorischen Perspektive, also als Einzelstücke, die aus ihrem Zusammenhang getrennt wurden. Schnell übersehen wir dabei eine der wichtigsten Motivations der Fotografen, die nämlich den Fotos in Zeitschriften oder Büchern veröffentlicht sehen möchte. Der bekannte russische Fotograf Josef Koudelka hat einmal gesagt: „Wenn ein Fotograf eine wichtige Botschaft vermitteln möchte, wird er sie in einem Buch veröffentlichen ...“

Dr. Paul Wolffs Arbeiten wurden im Leica-Museum oder privaten Sammler angekauft. Seine erste Museumsausstellung fand erst 1957 – sechs Jahre nach seinem Tod – als Überschau einer Gedächtnisausstellung der DGfP (Deutsche Gesellschaft für Photographie) nach zwei Stationen in Köln und Frankfurt im Münchener Stadtmuseum statt. Es dauerte fast fünf Jahrzehnte, bis 2003 der erste Museumsbesuch zu seinem Werk erschien. Herausgeber war das Staatliche Leica-Museum in Aachen im Rahmen der Ausstellung *Paul Wolff – Fotografien der 20er- und 30er-Jahre. Was für ein Vorzeichen!*

Wolff avancierte, nicht zuletzt durch den Einfluss Alfred Tritschlers, zum wichtigsten Fingerring der Leica, einer spezialisierten Neuentwicklung der Firma Ernst Leitz in Wetzlar. Tritschler war mit der Leica bereits vertraut, als er 1927 in Wolffs noch junge Firma eintrat. Wolff selbst hatte bereits 1926 seine ersten beiden Leicas bekommen, begann aber mit dem professionellen Nutzung erst ein Jahr später.

1933 erwarb die Firma Leitz 100 Gedächtnisse aus dem erstaunlich vielfältigen Bestand an Fotos, die Wolff im Laufe mit der Leica aufgenommen hatte. Die Firma organisierte mit ihm Bildern eine Wanderausstellung, die durch das große Netzwerk an Leica-Händlern weltweit zu sehen war und den Namen von Dr. Paul Wolff in vielen europäischen Ländern, in den USA, Nordeuropa und in Japan bekannt machte. Der kleine Katalog zur Ausstellung *Meine Erfahrungen mit der Leitz* wurde in sieben Sprachen herausgegeben. In diesem Zeitraum verzeichnet kein anderer Fotograf das zu leisten, was Wolff gelangen war. Das 1934 erschienene Buch mit dem gleichnamigen Titel erlebte mehrere Auflagen und sollte auch international eine außerordentlich erfolgreiche und einflussreiche Publikation mit Ausgaben in englisch, französisch und japanisch werden.

Dr. Paul Wolff war der begabteste, experimentierfreudigste und feingewissen Fotomacher seiner Zeit. Und er war ein überaus vielseitiger, flexibler und kreativer Bildgestalter, der für jeden Auftrag eine perfekte Lösung fand. Er war ein Meister in der Verwendung der Gedächtniskamera und ein Pionier der 35-mm-Leica-Fotografie, und das sowohl in Farbe als auch in Schwarzweiß. Wolff war ein Meister, wenn es um die Nutzung von Lichtreflexen ging und sich ungewöhnliche Kompositionen, die seine Auftragsgeber in Bekanntheit und Firmen übertrugen und die Betrachter überraschten. Die Wahl seiner fotografischen Motive konnte dabei kaum Grenzen, lediglich Ästhetik interessieren ihn nicht. Sein Motto: „Nicht was man sieht, sondern wie man sieht ...“ war die



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11 Le Vieux Strasbourg
Arthur Schmitt (Illustration) and Arthur Schmitt, Editor, Piper, 1939, 1st Edition (1st 2nd & 3rd 4th, 1st, 2nd, 3rd, 4th), 270 pp., 27 cm, 1939, with 30 illustrations in black and white
Piper, F. Beckmann AG, München (1st, 2nd, 3rd, 4th) and Piper, Zürich (1st, 2nd, 3rd, 4th)

12 Le Vieux Strasbourg
Arthur Schmitt (Illustration) and Arthur Schmitt, Editor, Piper, 1939, 1st Edition (1st 2nd & 3rd 4th, 1st, 2nd, 3rd, 4th), 270 pp., 27 cm, 1939, with 30 illustrations in black and white
Piper, F. Beckmann AG, München (1st, 2nd, 3rd, 4th) and Piper, Zürich (1st, 2nd, 3rd, 4th)



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Fotografie in der Werbung endete sich zunächst in Amerika, bevor sie nach dem Ende des Ersten Weltkriegs auch in Deutschland zu finden war. Mit den verbesserten Drucktechniken ließen Fotografien zunehmend die neue grafische Werbearbeit ab. Dadurch wurde das Produkt für den Kunden realitätsnäher und veranschaulicht. Um die Ökonomie wieder auszunutzen, wiesen viele Unternehmen auf ein neues Werbefeld und orientierten sich an dem amerikanischen Vorbild.¹ So auch Wolff, der sich auf einer Reise in die USA entsprechende Inspiration holte: 1925 wird dem „German Photographer“ in der Zeitschrift *Commercial Art and Industry* eine ganz neue Aufgabe gestellt. Neben einem Kinoleinwand und der Nachdrucke am New Yorker Times Square mit seinem bescheidenen Bekanntheitsgrad wurde das gesamte Werbefeld der Firma Danag als Beispiel für seine Arbeit gezeigt. Zu sehen ist ein einziges im Bild herrschender Fotostandbild mit drei Bildern, auf denen prominent „Danag“ zu sehen ist. Die Abbildung wirkt wie zufällig, ist aber komponistisch sorgfältig aufbereitet. Die diagonale Bildteilung sorgt für eine interessante Gestaltung und dynamisiert das Stillleben. Licht- und Schattenverlauf sind so kalkuliert, dass das Logo im Vordergrund des Bildes einen deutlichen hervorsticht. Die weiße Stofftafel des Bilds wird in ihre Hauptrolle betont. Im Bereich der Werbung sieht Wolff ein solches Materialstudium, um schließlich das Stillleben der Neuen Sachlichkeit entsprechend, für notwendig: „Nicht die Großtafel – und ist sie die knappe Ansicht einer Form – entscheidet das Urteil. Neue Sachlichkeit“, der Zweck, der Sinn entscheidet, der dieser Darstellungform zugrundeliegt.“² In dem Artikel stellt er zwei Werbefeldgruppen und die Aufnahme einer auch vergrößerten Schwäche aus dem Buch „Formen des Lebens“ gegenüber. Mit seinen Plannormen, die er zu Beginn seiner fotografischen Karriere lernte, lernte er die Eigenschaften eines Objektes sichtbar zu machen: „Das Ziel stand von vornherein fest, nicht etwa auf dem Wege nachträglicher Vergrößerung den Reiz von Struktur und Material gerade zu verwischen, sondern durch durch vergrößerte Darstellung das letzte ein Möglichkeiten in der Materialvorgabe herauszuheben.“³ In der Aussage der Fotografen steckt seine Haltung zur eigentlichen Strömung der Neuen Sachlichkeit, in deren Anwendung er immer ein ökonomisches Interesse verfolgte. In seiner späteren Autobiografie greift er das Thema erneut auf und bestätigt, dass viele seiner „Bekanntheitsfotos aus jener Zeit zeigen, was ich unter der neuen Sachlichkeit verstand.“⁴ Wolff passte die ästhetische Ausgestaltung der Fotografien an das Produktimage seines Auftraggebers an. Gustav Friedrich Hartlaub, der Direktor der Museum für Kunstgeschichte, der 1923 den Begriff der Neuen Sachlichkeit mit einer gleichnamigen Ausstellung prägte, schreibt der ästhetischen Werbearbeit einen volkswirtschaftlichen Nutzen zu: „Neue formale Energien und dem modernen Werbewesen aus der letzten akuten Kunstgenussung ergebnissen [...] Wo das Bild unerschöpflich, dass man dies Anschauungsgegenstand durch den exakten Blick der Fotografie und legt sich an stetigen permanenten wieder mit haarscharf gestimmten abgelesenen geometrischen Füllformen und einfach präzisen Schichten. Auf diese Weise entspricht man dem Willen einer Generation, die aller Romantik abhold, entschlossen zu einem auf Techniken, Normen und „Amerikanisch“ gerichteten Lebenswandel ist sagt und die versucht, künstlerisch und moralisch für



Fig. 27 Kupperberg Riesling, advertisement in Kupperberg-Zeitungs, company trade magazine for Kupperberg AG, Ad. Werbung & Co. AG, München, no. 6, 1929, p. 3.



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17 Les Vosges
Arthur Schmitt (Illustration) and Arthur Schmitt, Editor, Piper, 1939, 1st Edition (1st 2nd & 3rd 4th, 1st, 2nd, 3rd, 4th), 270 pp., 27 cm, 1939, with 30 illustrations in black and white
Piper, F. Beckmann AG, München (1st, 2nd, 3rd, 4th) and Piper, Zürich (1st, 2nd, 3rd, 4th)

18 Les Vosges
Arthur Schmitt (Illustration) and Arthur Schmitt, Editor, Piper, 1939, 1st Edition (1st 2nd & 3rd 4th, 1st, 2nd, 3rd, 4th), 270 pp., 27 cm, 1939, with 30 illustrations in black and white
Piper, F. Beckmann AG, München (1st, 2nd, 3rd, 4th) and Piper, Zürich (1st, 2nd, 3rd, 4th)



Fig. 28 Photographische Werbung für Benger-Ribana, Zeitschrift 'Lila', 1930, 172 S., 100 cm, 1930, with 30 illustrations in black and white
Piper, F. Beckmann AG, München (1st, 2nd, 3rd, 4th) and Piper, Zürich (1st, 2nd, 3rd, 4th)



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Fig. 3 Opel Fahrräder – große Produktion der Welt, poster for Opel, designed by Max Dehn, 75,2 x 46,1 cm, 1930 (country: Deutsche Reichsdruckerei, Berlin)



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Fig. 4a Advertising for Dunlop tennis balls, published in Die Dame, no. 15, 1937 (1937). Publicity photograph by G. Paul Wolff, published in Deutscher Kunstverlag, no. 12, 1933 (1933).

element of the composition. By increasingly incorporating ads for large corporations into his images, Wolff received corresponding financial or material grants. Publishers and agencies also made use of photography's popularity to present products that were largely composed from existing materials. For example, an early brochure by the Schödel agency presents a combination of essentially thematically different Wolff images, arranged for use in different ways as advertising by displaying corresponding captions – even if the picture did not even show the image being advertised. With the slogan “Photos capture the eye”, the company then wooed customers to adopt a visual ad strategy that relied on photographs.

In keeping with his large client base, his oeuvre was very broad in terms of theme and style. While some photographs simply specialized in portraiture or in architectural images, Wolff covered all the fields in demand, making essentially extensive range of themes available. From landscapes, genre scenes and portraits to architecture and urban shots. Scenes were elaborately staged, models hired or seemingly chosen product placement managed.⁵ Not until the



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Fig. 27 Poster for the traveling Leica exhibition 100 Leica-Fotos, designed by Max Dehn, Zurich, February 14 to February 20, 1938 (country: collector Los Angeles, MA, 2008).



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The medical doctor Paul Wolff (1887–1951) began his photographic career in Frankfurt am Main during the Weimar Republic. In time he became one of the most important representatives of the small-format Leica camera, whose functions he conveyed to the amateur in his many iconic photographic manuals. Together with his business partner Alfred Tritzschler (1905–70) Wolff established one of the largest photo studios in Germany; through the wide dissemination of their pictures they left a lasting impact on the history of the German photobook.

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

Born in 1987, Kristina Lemke studied art history and German literature in Marburg and Mainz. Her dissertation explores the continuities and tendencies in Paul Wolff's work. Lemke works as a curator and researcher in the photographic department of the Städel Museum in Frankfurt, and has contributed to the exhibitions *Lichtbilder* (2014), *Geschlechterkampf* (2017) and *Lotte Laserstein* (2018).

This book presents the photo publications of Dr. Paul Wolff and Alfred Tritzschler, revealing both their extensive artistic skills and business acumen. Wolff and Tritzschler's versatile approach encompassed industrial reportages, genre pictures, news coverage, advertising campaigns and even films. In this volume, their more than 1,000 known published works and many magazine contributions are gathered and illustrated in color for the first time. Texts drawing on extensive primary sources explore Wolff and Tritzschler's most important creations and reconstruct the history of their company.

We see just how markedly the contexts for the production and consumption of photography changed between the Weimar Republic and Third Reich, and how Wolff and Tritzschler exemplify the pivotal role which outstanding individuals played within this history. Their journalistic activities developed within the larger expansion of photographic illustration; their success was closely linked to the advancement of media reception and its use in political policies. Wolff and Tritzschler's photo publications take on a further, political meaning—also in terms of National Socialist ideology—in the context of their concrete usage. This book's focus on their entire oeuvre, particularly the little seen early and late output, makes it the most comprehensive evaluation of Wolff and Tritzschler's multifaceted work to date.

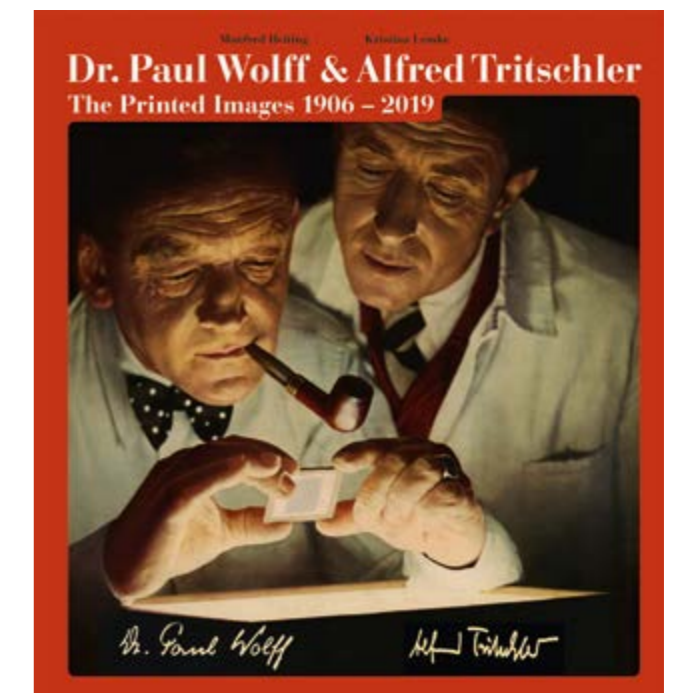
It's not what is seen, but how it's seen. Dr. Paul Wolff

**Manfred Heiting (ed.)
Dr. Paul Wolff & Alfred Tritzschler
The Printed Images 1906–2019**

English / German edition
Edited and book design by Manfred Heiting
Introduction by Manfred Heiting
Text by Kristina Lemke
Essays by Rainer Stamm, Ed Schwartzreich and Thomas Wiegand
600 pages
10.5 x 11.3 in. / 26.6 x 28.8 cm
2,980 color illustrations
Four-color process
Hardcover

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Shigeru Onishi (1928–94) was born into a long-established family in Takahashi, Okayama Prefecture. Already by middle school he was engrossed in the study of advanced mathematics while also experimenting with poetry. In 1953 Onishi graduated from Hokkaido University's Department of Mathematics and remained at the university to research topology. In Hokkaido he began to take photographs, from the beginning seeking to express internal images rather than represent the external world. His first solo exhibition was at Nabis Gallery, Tokyo, in 1955; in the late 1950s he gradually shifted his interest from photography to abstract ink painting, which French critic Michel Tapié introduced to the European public in the 1960s and '70s with the Gutai Group. Onishi's work is held in collections including the Museum of Modern Art, New York, Bombas Gens Centre d'Art, València, the National Museum of Modern Art, Kyoto, and the National Museum of Art, Osaka.

Manfred Heiting is a designer and editor of photo publications and a collector of photobooks focusing on the period between 1886 and 1980. He has designed and edited extensive surveys of German, Soviet, Japanese and Czech photobooks, as well as Dr. Paul Wolff & Alfred Tritschler. *The Printed Images 1906–2019*—all published by Steidl. Heiting is currently working on an overview of Dutch photobooks.

Ryuichi Kaneko is a leading historian of Japanese photobooks. As the former curator at the Tokyo Metropolitan Museum of Photography, he oversaw the development of the institution's collection. Over the past 45 years Kaneko has amassed a formidable private collection of more than 20,000 volumes, magazines and catalogues. As a scholar, he has been an important advocate in supporting the study of Japanese photography and photobooks.

**Manfred Heiting (ed.)
Shigeru Onishi
Mathematical Structures**

English / Japanese edition
Text by Ryuichi Kaneko
Concept and book design by Manfred Heiting
224 pages
9.4 x 11.2 in. / 24 x 28.5 cm
160 black-and-white and 35 color photographs
Four-color process
Hardcover

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Published April 2021

This book presents an overview of the avant-garde photographic oeuvre of Shigeru Onishi from the 1950s. Whether depicting nudes, cityscapes, trees or interiors (or combinations of these realized through multiple exposures or photomontages), most striking about Onishi's photos are his unorthodox printing methods: using a brush to coat the photographic paper with emulsion, fogging, discoloration with acetic acid, creating the effect that the fixing process was incomplete, and color correction by varying the temperature during development. The painterly results show Onishi's interest to be not conventional representation but, in his words, the visual "formation of ideas," and bringing out "the flavors of the image as they change" by embracing all aspects of chance involved in the photographic process. "In truth," he argues, "if your photograph consists only of planned elements, it is essentially identical to a drawing of a single equilateral triangle."

Onishi was furthermore a mathematician and this knowledge underpinned his approach: "To know the conditions of the object's formation—this is the purpose of my photography, which is founded on a desire to pursue metamathematic propositions such as 'the possibility of existence' and 'the possibility of optional choice.'" By an artist largely unknown to the international public during his lifetime, *Mathematical Structures*, made in collaboration with MEM, Tokyo, is the first comprehensive book presenting Onishi's startlingly original vision.

Shigeru Onishi is one of those photographers whose work boldly strikes me with the unease and anguish of an individual living through our times. Tatsuo Fukushima





establishment where one expected healing and help, I would not have wanted to enter here. There was little trace of hope or faith in that despaired environment. It felt as if the millions of individual tragedies recorded in 30 million kilometers of files and documents had cast a dark veil over the place. I then realized that Richard's project would give the International Tracing Service a new face.

At that time the few survivors of the tragedy were expressing their will very clearly: These documents are testimony and memorial – preserve them and make them accessible to all! For this very reason the political leadership of the institution had decided to reorganize the archives in the contemporary language of neuroscience and literary research. Richard Ehrlich's visit coincided with the beginning of the implementation of this profound change of mandate.

When we sat down over tea in my office and started talking, I felt that Richard wanted to get to work as soon as possible. On the other hand I wanted to first establish a relationship and make sure he felt welcome and trusted. At that time, I felt a major concern was to establish trust for the institution. Other organizations dedicated to preserving the memory and preventing the recurrence of genocide were challenging the archives and the International Commission of the Red Cross which had managed the place since 1952, but having kept the documents under a tight lock. They were not sure whether the opening of the archives was going to happen smoothly or whether there were going to be obstacles and delays. Trust is built on honesty, integrity and acts. As Richard Ehrlich disappeared in the dark places and corners of the archives, I wondered whether he was simply following his intuition as an artist or whether he was aware of the political importance of his mission.

After four days, Richard re-emerged and came back to my office to say goodbye. He seemed exhausted. He had been to the most desolate places where a person can go. He had seen the evil. It does by now only innocent human beings and he brought with him visual proof of this horror. There was not much to say at this point. We both knew that it was going to take time before we would realize the importance of the work Richard just had accomplished.

Today, in times when antisemitism resurfaces, when Nazi and racial ideologies are making a comeback, when Jewish doctors become more numerous and when "being different" is seen to be excluded and attacked, Richard Ehrlich's photographs are the important evidence. They are proof of what happens when dignity, honor and moral obligations are attacked. Through their artistic beauty and precision they also remind us that humanity preserves the qualities of compassion and reason, and that we are meant to live in justice, dignity and harmony.

The International Tracing Service Headquarters. The office record book from the Red Cross was given to the Archives. Located in Bad Arolsen, Germany, the International Tracing Service (ITS) was organized to help locate missing persons from the occupation zone and the German-occupied territories, such as the Central Bohemian and Sudetenland (Czechoslovakia) and the International Refugee Organization (IRI). Since 1992, the International Commission of the Red Cross (ICRC) has administered the Bad Arolsen archive, with support from the German government. The archive contains over 30 million documents, including a list of 100,000 names of victims of the Holocaust and other victims of Nazi persecution. It also contains a large collection of photographs, including a list of 100,000 names of victims of the Holocaust and other victims of Nazi persecution. It also contains a large collection of photographs, including a list of 100,000 names of victims of the Holocaust and other victims of Nazi persecution. It also contains a large collection of photographs, including a list of 100,000 names of victims of the Holocaust and other victims of Nazi persecution.



Photos and Personal Possessions: ITS received these photos and personal possessions from archives in the British occupation zone after the war. The photos were from the concentration camps near Hamburg. From the Stages, British occupation zone near Bremen and from the Danzig (1945) area of German-occupied Poland. IRI had been sent to their country. IRI had been sent to their country. IRI had been sent to their country.

Small village of Pörsch marked last before to receive the personal items of victims and friends in the night of November 20, 1945. Small number of the small, abandoned village of Pörsch seen from the village. IRI had been sent to their country. IRI had been sent to their country. IRI had been sent to their country.



His photographs can be separated in three distinct sets. The first one consists of photographs of World War II soldiers. The very real family photos and personal belongings he captured are moving reminders of the lives that were not about. Family portraits, photos of new babies, siblings, or couples all serve as silent testimonies of what once was. Though viewers do not objectively know what these photos are (after all, we do not know who these people are, do we actually know what happened to them), their presence in the ITS holdings is enough to create up spheres of loss and tragedy. "Of those times of smiling people, how many – if any – were able to survive the Holocaust?" Another photograph shows a yellow star, the infamous badge that Jews were required to wear in public. This image made a particularly vivid impression on my students: they had read Hilary Bell's poignant, personal account of wearing the yellow star in public for the first time and, in Ehrlich's close-up photograph, Hilary Bell's experience materialized. The texture of the fabric, falling apart at the edges, offers an intimate reminder, and a tangible trace, of this history of discrimination and persecution.

The second set is composed of photographs of official documents. It includes a wide range of items and illustrates the range of events held by the archive. It ranges from photographs of the original of the 1942 Wannsee conference initiated by Reinhard Heydrich, to photographs of German transit centers, camps of concentration camps, or the Buchenwald death book. It also includes photos of Anne Frank's records, as well as the famous Schindler's list. In this set, Ehrlich carefully documented some of the most distressing aspects of the Nazis' bureaucratic and minute images of concentration camps (see central folders) are both a terrifying reminder of the Nazis' obsession over keeping and an eloquent contradiction of the US government's position shared by Primo Levi, that all the evidence would be destroyed and the survivors would not be believed, even the most inconspicuous type of evidence managed to be saved.

The last set of photographs takes the archive itself as its subject. Shelves, endless stacks, and piles of documents give the viewer an acute feeling not only do viewers not necessarily know what types of documents they are looking at, but, at times, it is impossible to even distinguish what the photographs represent. Yet, even though these photographs border on abstract, I argue that this particular series offers one of the most eloquent representations of the scope of the Holocaust's devastation and loss. These images are intensely disquieting for the viewer since the new images to identify what it is looking at, we are struck by the incomprehensible immensity of the archive, one stands in the the incomprehensible immensity of the Holocaust itself. On each shelf, the

Original documents of prisoners.

Born in New York in 1938, Richard Ehrlich is a surgeon and photographer. His photographs are held in the permanent collections of institutions including the J. Paul Getty Museum, Smithsonian National Museum of American History, Los Angeles County Museum of Art, UCLA Hammer Museum, George Eastman House, Houston Museum of Fine Arts, Denver Art Museum and Santa Barbara Museum of Art. He has held over 35 exhibitions and his publications include *Anatomia Digitale* (2009), *The Other Side of the Sky* (2014), and *Face the Music* published by Steidl in 2016. Ehrlich is Professor Emeritus of Urological Surgery at the Center for the Health Sciences at UCLA in Los Angeles.

Manfred Heiting is a designer and editor of photo publications and a collector of photobooks focusing on the period between 1886 and 1980. He has designed and edited extensive surveys of German, Soviet, Japanese and Czech photobooks, as well as *Dr. Paul Wolff & Alfred Tritschler. The Printed Images 1906-2019*—all published by Steidl. Heiting is currently working on an overview of Dutch photobooks.

**Manfred Heiting (ed.)
Richard Ehrlich
The Arolsen Holocaust Archive**

Photographs and foreword by Richard Ehrlich
Texts by Emilie Garrigou-Kempton and Reto Meister
Edited and book design by Manfred Heiting
56 pages
8.3 x 10.6 in. / 21 x 27 cm
29 color photographs
Four-color process
Clothbound hardcover

€ 35.00 / £ 30.00 / US\$ 40.00
ISBN 978-3-95829-889-7

Published April 2021

The Arolsen Holocaust Archive chronicles the history of the Nazi repository of voluminous prisoner records from World War II, capturing in excruciating exactitude the Nazi campaign to murder millions and eradicate European Jewry. Located in Bad Arolsen, Germany, and under the auspices of the International Red Cross, the International Tracing Service (ITS) was renamed the Arolsen Archives – International Center on Nazi Prosecution in 2019 and is one of the largest Holocaust archives in the world. The repository holds 17.5 million name cards, over 50 million documents and more than 16 miles of records and artifacts—all of which were out of reach for both survivors and scholars from its founding in 1943 until the ITS's opening to the public in 2007. Ehrlich is the first to record the interiors of the archives through photography, and thus to preserve the unspeakable atrocities it contains; his project forms part of permanent collections including the United States Holocaust Memorial Museum in Washington D.C., Yad Vashem in Jerusalem and the Jewish Museum in Berlin. Notable images include documentation of Schindler's List, Anne Frank's transport papers to Bergen-Belsen, as well as minute details of prisoner exploitation.

It happened, therefore it can happen again, and it can happen everywhere. Primo Levi



Steidl Book Culture 2006–2020

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 like how winemakers put aside their finest vintages for future release. Since then I've continued the tradition, carefully tucking away these book bottles, waiting for the right moment to release them all together to the light of day.

That moment has now come. I hope individuals and institutions all over the world enjoy savoring the different flavors of these books, the yield of 15 years. There are just 50 sets to be had; when they're gone, the Steidl cellar is empty again. But remember: the best is yet to come.

Gerhard Steidl



Steidl's archive in Göttingen, containing Steidl Book Culture, 2006–2020 in custom-made bookshelves

Steidl books, 2006–2020

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 Regimentstochter
 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 Lispector (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
 Klochko, Deborah: Picturing Eden
 Lagerfeld, Karl: Room Service
 Leiter, Saul: Early Color
 Leong, Sze Tsung: History Images
 Ludwison, 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 Photographs
 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

Alj's, Francis: The Politics of Rehearsal
 Arp, Hans / Jean: Poupées
 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, Berlinda De: Schmerzsmann
 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 / 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
 Haro, 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
 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?

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, Berlinda: 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

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
 Rubinfin, 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 from Japan
 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

2010

Adams, Robert: Gone?
 Adams, Robert: Tree Line. Hasselblad Award 2009
 Alj's, Francis: Sign Painting Project
 Bailey, David: Flowers, Skulls, Clouds
 Demand, Thomas: Nationalgalerie
 Dewitz, Bodo von: Politische Bilder
 Diepois, Aline, and Gizolme, Thomas: Dust Book

Born in 1950 in Göttingen, Germany, Gerhard Steidl founded his publishing house and screen-printing workshop for graphic art and posters in 1968. Today Steidl publishes the largest worldwide program of contemporary photobooks and an ambitious German literature list. He furthermore conceives and curates international exhibitions including those of Robert Frank, Orhan Pamuk and Karl Lagerfeld. In 2020 Steidl received the Outstanding Contribution to Photography prize at the Sony World Photography Awards and the Gutenberg Prize from the International Gutenberg Society in Mainz.

Gerhard Steidl (ed.) Steidl Book Culture, 2006–2020

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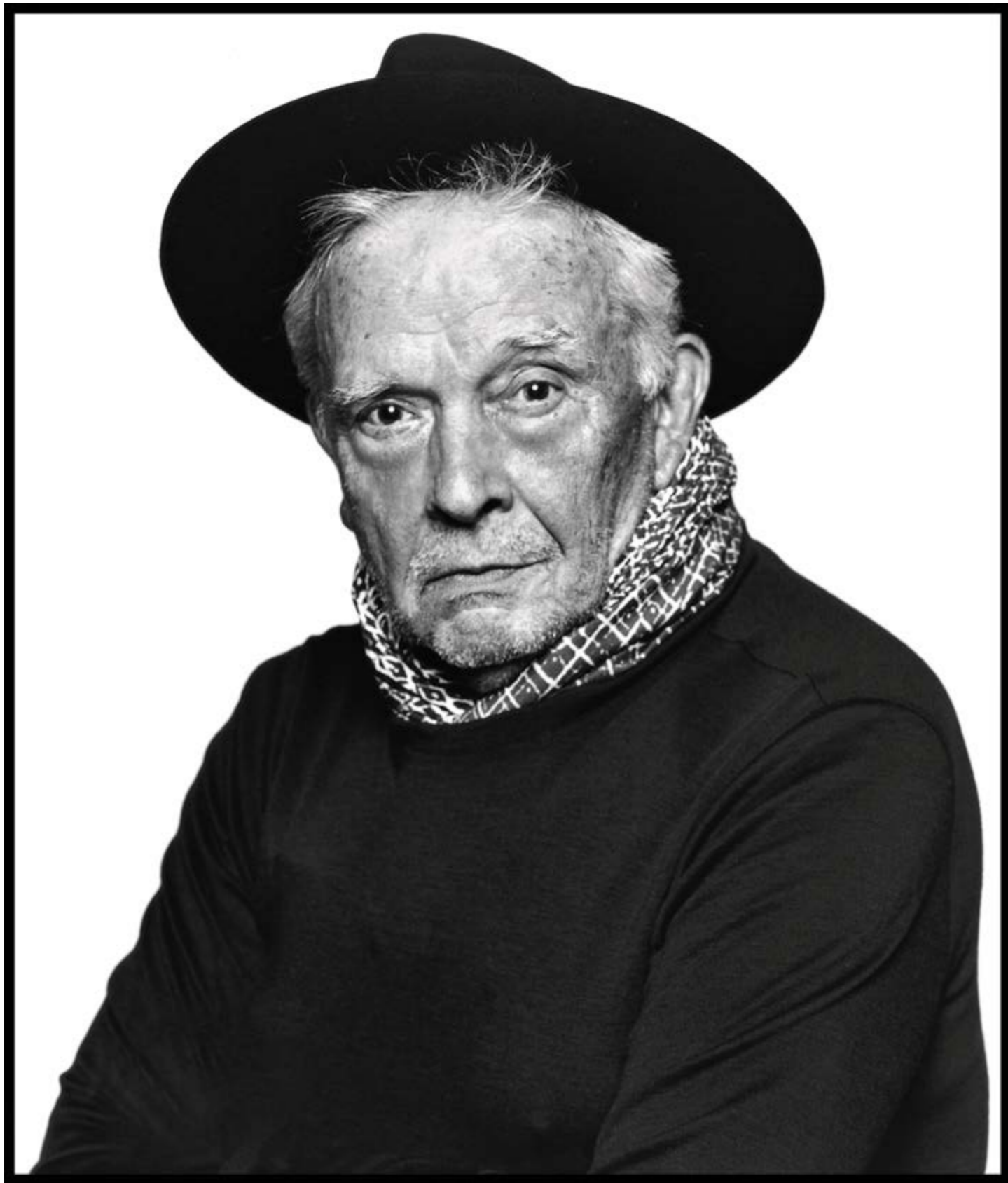
Discover the complete list at steidl.de

Steidl Book Culture, 2006–2020 comprises all the visual books printed and published by Steidl over a key 15-year period—around 1,000 titles in total. This unprecedented collection, including many books otherwise out of print, is a rare opportunity to possess a piece of recent bookmaking history, and features works by some of the most renowned practitioners of the medium, including Robert Adams, Lewis Baltz, Bruce Davidson, Robert Frank, Nan Goldin, Karl Lagerfeld, Dayanita Singh, Joel Sternfeld and Juergen Teller, and seminal visual artists such as Jim Dine, Roni Horn and Ed Ruscha.

Steidl Book Culture, 2006–2020 is a visual and tactile workshop in the craft of Steidl books: how design, typography, paper, and printing and binding methods are always individualized to realize the photographer's particular vision as a "multiple"—an enduring democratic art object at a reasonable price. Delivered with an illustrated inventory of all books and a certificate of authenticity signed by Gerhard Steidl, this compendium of only 50 sets is conceived as a site-specific installation within libraries, schools and universities, as well as for individuals to foster their personal book-collecting traditions. In Steidl's no-nonsense words: "This is how we make books. This is Steidl book culture."

I see myself as a student and the photographers are my professors.
 Gerhard Steidl



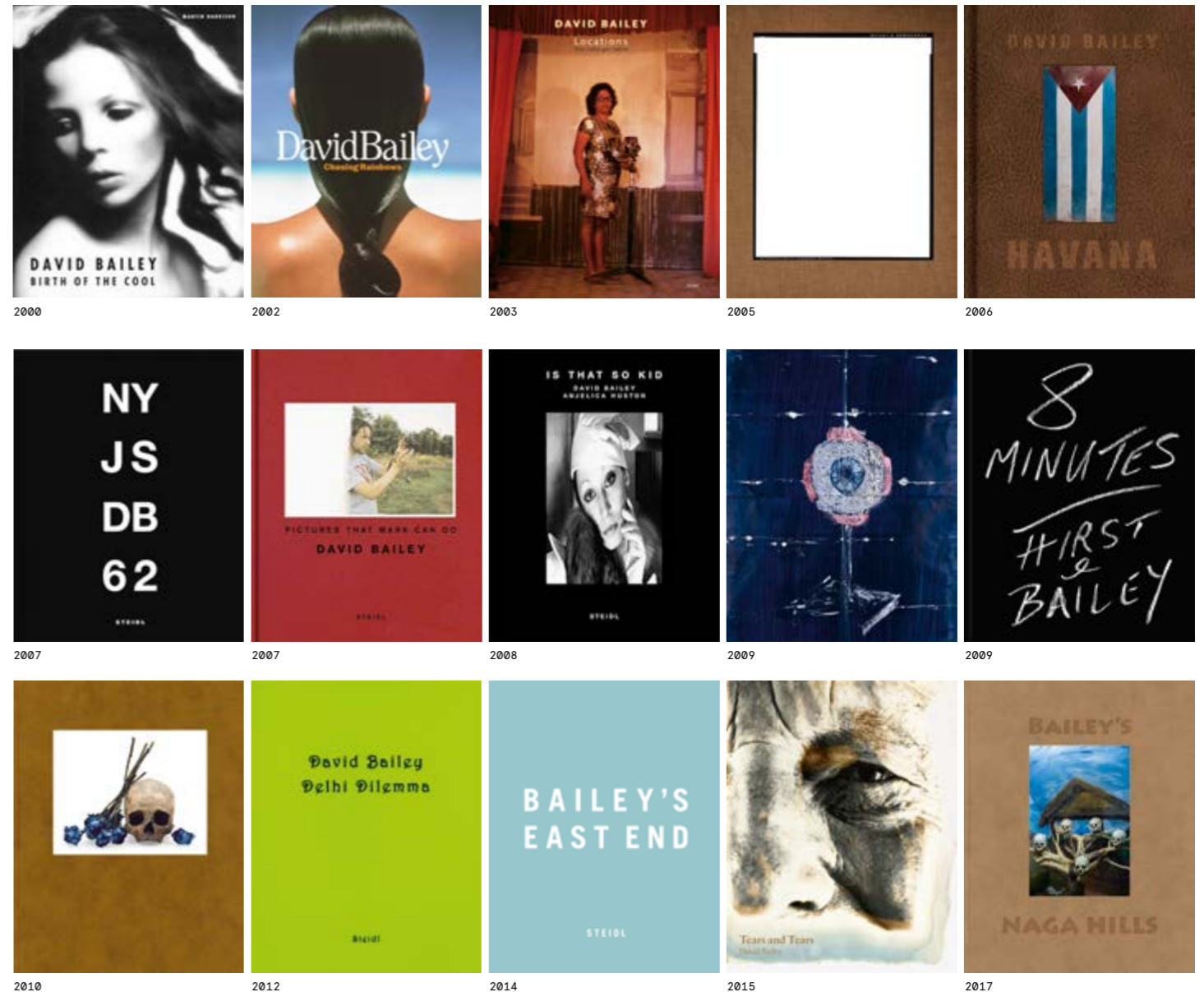


Bailey

For more than two decades now, Steidl has been proudly printing and publishing David Bailey's books. And as the irrepressible Bailey shows no signs of slowing up, neither do we.

The story begins back in 2000 with Bailey's first Steidl book *Birth of the Cool*, which is 26 cm wide by 33 cm high. When Gerhard Steidl asked Bailey what size he'd like for his next book, *Chasing Rainbows* of 2002, Bailey answered with a wink: "We've already made a book together, why change now?" And so every Bailey book at Steidl since has this same size, forming together a harmonious Bailey Library, curated by the photographer himself.

This season we're delighted to release not one, not two, but three new Bailey books: his raw love letter to Australia *Bailey's Matilda*, 40 years' of Polaroids of his wife and muse Catherine Bailey in *117 Polaroids*, and his latest portrait of his beloved East End *Road to Barking*. The beat goes on...





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

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

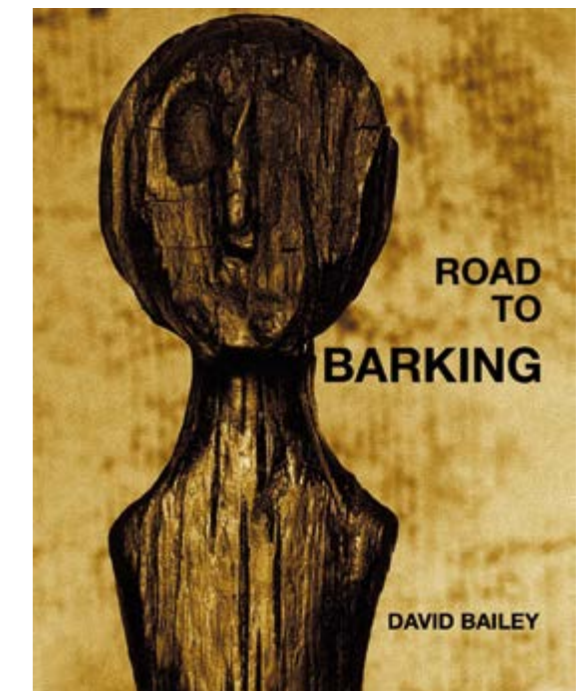
Barking for me is the last outpost of what was the East End unless one wants to move into Essex, which is another story altogether.
David Bailey

David Bailey Road to Barking

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

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

Available March 2021—
pre-order now!





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

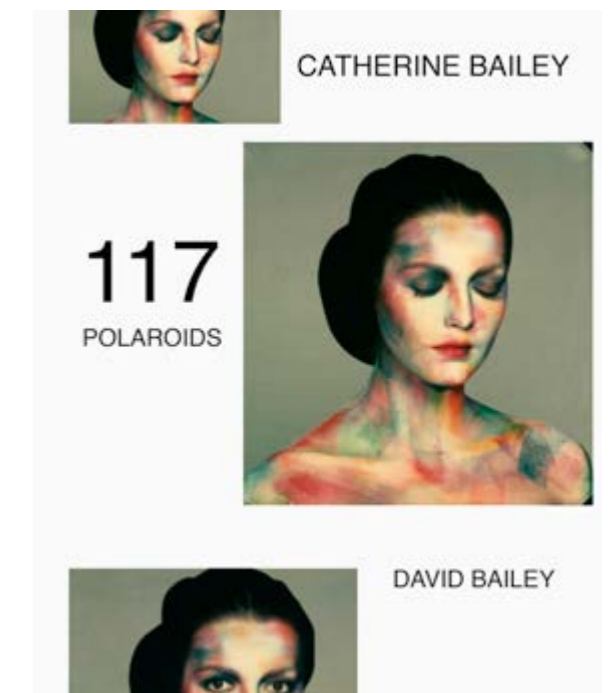
For the past 39 years, David Bailey has photographed his wife Catherine using Polaroid film. Developing organically over the decades, the book grew with no specific purpose in mind. The result is this visual poem, a witness to their working collaborations and personal adventures. In Bailey's words: "The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

David Bailey 117 Polaroids

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

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

Available March 2021—
pre-order now!





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

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

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

David Bailey *Bailey's Matilda*

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

€ 45.00 / £ 40.00 / US\$ 50.00
ISBN 978-3-95829-749-4

Available March 2021—
pre-order now!





Edward Burtynsky's remarkable photographic depictions of large-scale industrial landscapes are included in the collections of over 60 major museums including the National Gallery of Canada, the Museum of Modern Art, the Guggenheim Museum in New York and the Los Angeles County Museum of Art. Burtynsky's distinctions include the TED Prize, the Outreach Award at the Rencontres d'Arles and the Roloff Beny Book Award. He sits on the board of directors for the Scotiabank CONTACT Photography Festival and the Ryerson Gallery and Research Center, and is co-founder of the Scotiabank Photography Award. In 2006 Burtynsky was made Officer of the Order of Canada and in 2016 he received the Governor General's Award in Visual and Media Arts. Burtynsky holds seven honorary doctoral degrees. His books with Steidl are *China* (2005), *Quarries* (2007), *Oil* (2009), *Water* (2013), *Salt Pans* (2016) and *Anthropocene* (2018).

In spring 2020 Edward Burtynsky found himself, like most of us, in lockdown due to the corona pandemic. At the time Burtynsky was in his beloved Grey County, Ontario—an area of wild beauty where he made his earliest photos—and he used his isolation there to reflect and create: with a new camera in hand he began recording nature in images which, in his words, are an “affirmation of the complexity, wonder and resilience of the natural order in all things.”

Over the past 40 years Burtynsky has compellingly explored the shocking variety and scale of industrialized landscapes, from oil refineries to quarries, from aquaculture to salt extraction. Yet in *Natural Order* he captures a moment when mankind has been temporarily stopped in its tracks, businesses suspended and economies disrupted—a moment for nature to breathe. These photos of trees and other flora show nature on the dynamic cusp between winter and spring, a time of melting snow, sprouting shoots and the promise of bounty: for Burtynsky, “an enduring order that remains intact regardless of our own human fate.”

We are of, and inseparable from, nature. Edward Burtynsky

Edward Burtynsky Natural Order

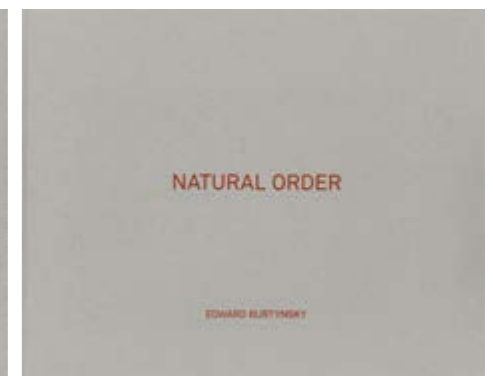
Text by Edward Burtynsky
Book design by Burtynsky Studio
64 pages
16.5 × 13.2 in. / 41.9 × 33.5 cm
33 color photographs
Four-color process
Clothbound hardcover in a slipcase

€ 98.00 / £ 90.00 / US\$ 125.00
ISBN 978-3-95829-869-9

[Available—order now!](#)



Slipcase



Book





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

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

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

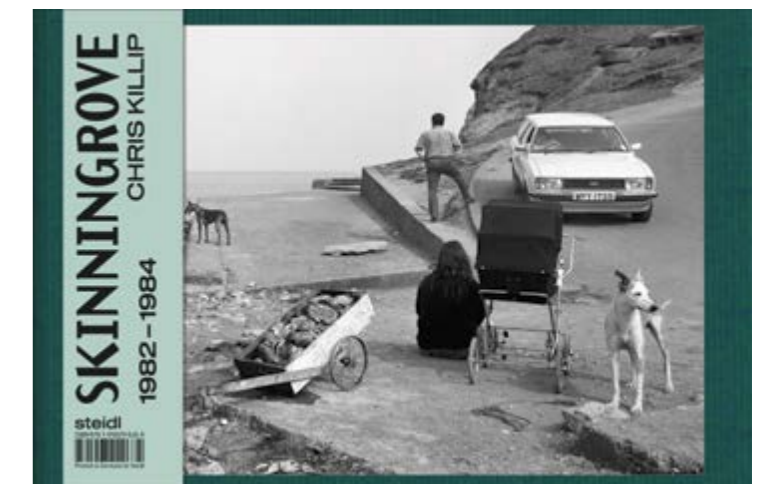
When you're photographing you're caught up in the moment, trying to deal as best you can with what's in front of you. At that moment you're not thinking that a photograph is also, and inevitably, a chronicle of a death foretold. A photograph's relationship to memory is complex. Can memories ever be made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

Chris Killip Skinninggrove

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

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

Published May 2021





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

Who owns the land, by whose authority, and with what rights? These questions led Mitch Epstein to make *Property Rights*, a collection of photographs and short texts examining the American government's ongoing legacy of property confiscation, and how communities gather to resist. Epstein began this series in 2017 at Standing Rock, where thousands protested the installation of the Dakota Access Pipeline on Sioux land. Over four years, he charted other contested lands from Pennsylvania and Hawaii to the Mexican border, as well as land loss through wildfires and flooding due to egregious environmental negligence.

In keeping with Epstein's 50-year exploration of American life, *Property Rights* questions the relationship between institutions, civil rights and the rights of nature itself. Acknowledging our bodies and lives as our most fundamental property, the book examines other forms of trespass and destruction in an elegy to the Tree of Life Synagogue massacre, and in photographs of Black Lives Matter protests during Covid-19. *Property Rights* includes the voices of activists Epstein interviewed while making this deeply personal and political work. In a time of alarming division, the book describes diverse communities in a common fight against politicians and plutocrats willing to sacrifice the people's well-being.

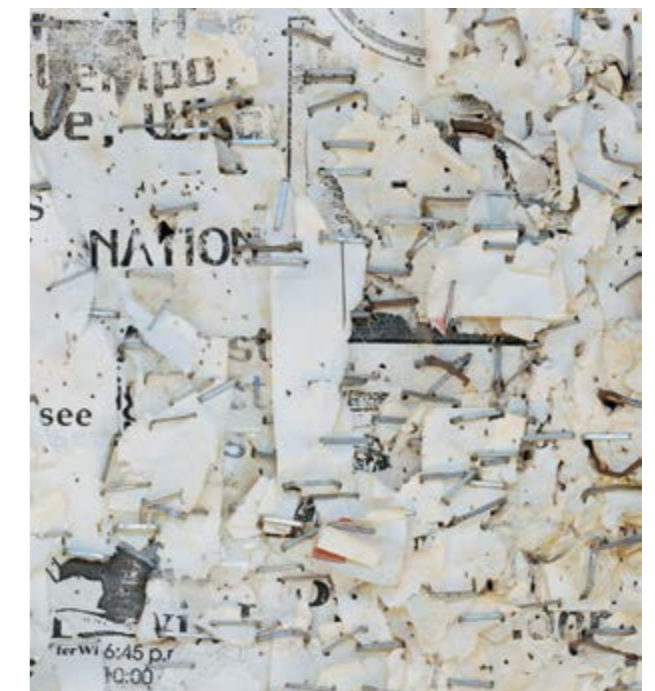
One of the great accomplishments of Epstein's new work is how he makes headline-grabbing subjects—immigration, federal-land protections that have come under threat or already been rolled back, and other abuses of American power—feel at once urgent and timeless. Andrea Scott, *The New Yorker*

Mitch Epstein Property Rights

Edited by Susan Bell
Text by Mitch Epstein
Book design by Naomi Mizusaki, Supermarket
304 pages
11 x 12.4 in. / 28 x 31.5 cm
192 color photographs and 5 illustrations
Four-color process
Clothbound hardcover

€ 65.00 / £ 60.00 / US\$ 75.00
ISBN 978-3-95829-901-6

Published May 2021





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

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

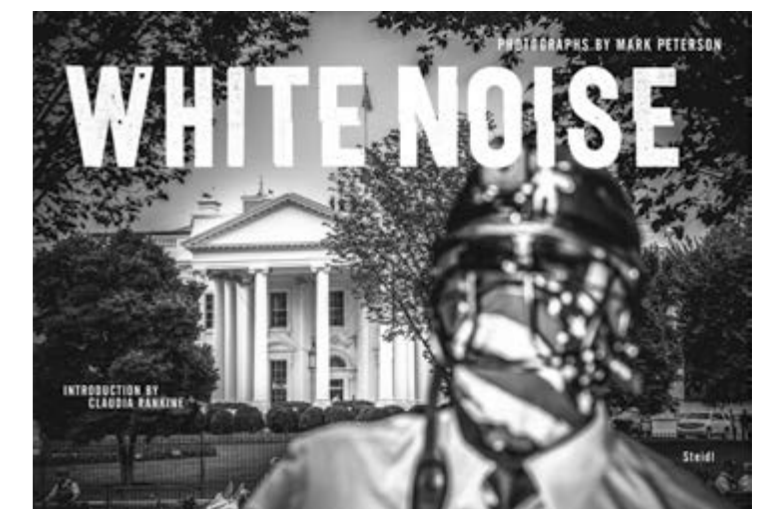
Always take sides. Neutrality helps the oppressor, never the victim. Silence encourages the tormentor, never the tormented. Elie Wiesel

Mark Peterson White Noise

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

€ 35.00 / £ 28.00 / US\$ 40.00
ISBN 978-3-95829-736-4

Published April 2021





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

Ken Light Course of the Empire

Text by Ken Light
Book design by Ken Light and Gerhard Steidl
276 pages
10.6 x 11 in. / 27 x 28 cm
209 black-and-white photographs
Tritone
Clothbound hardcover

€ 48.00 / £ 40.00 / US\$ 58.00
ISBN 978-3-95829-958-0

Published April 2021

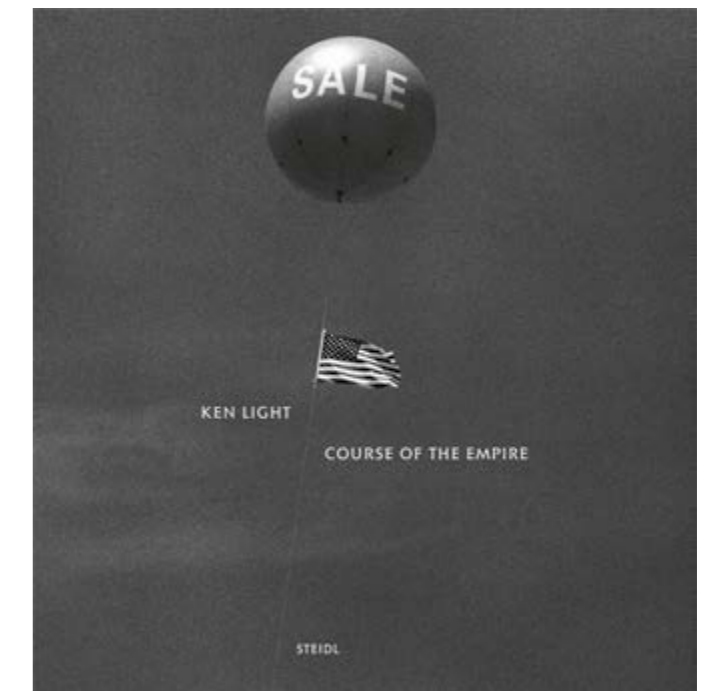
A decade ago, Ken Light traveled across the United States photographing the country, an empire he realized was the most fragile of organisms. The photographs of the earlier years in this book create the context for understanding how America lost its way. Light reached all four corners of the country to document people across race, class and political lines. We see the heartland and the coastal cities, Wall Street and rural small towns.

As he continued, seismic changes erupted across America and the country descended into an age of crisis. He photographed protests and Washington politicians in Congress and the White House, climate change disasters and environmental defenders, the rise of the regime of Donald Trump, the Trump rallies and America's reactions to it all. He comprehensively probed the fractured social and economic condition, going beyond the tropes of inequality we all recite by heart to create a visual portrait of a country mired in calamity, its people deeply splintered, angry and in pain.

The resulting portrait of the American social landscape is a riveting historical and visual record of a complicated country in a complicated time. It is compelling, and one of the earliest photographic accounts of an age that historians and citizens will be scrutinizing for generations to come.

Course of Empire is a hard and unsparing look at the United States in the last decade, a period marked by protest, political polarization, racialized violence, income inequality, climate change-induced disaster, and a deadly pandemic. In this series of black-and-white pictures made across the country, Light captures the divisiveness and collective insanity that characterized American life in the Trump era. He does not tread lightly. This bold and affecting work is an angry indictment of a country gone off the rails.

Erin O'Toole, Baker Street Foundation Associate Curator of Photography, San Francisco Museum of Modern Art



24 JULY 2020

Dearest Fazal,

"Person. Woman. Man. Camera. TV." As you may have heard in Switzerland, this is the new standard for intelligence in America as stated by our "president" Donald J. Trump, who proudly "aced" the Montreal Cognitive Assessment Test (MOCA).

Memorize these five words and you get extra points. Remember the five words again after taking the remainder of the test that measures cognitive presence and you are deemed worthy of being given the keys to your car.

Let me subvert the criteria with Carina before me. She is a person. She is a young woman who imagined more from Miss Liberty than merely a Deferred Action for Childhood Arrivals (DACA). She met a man with a camera after attending mass at the Sacred Heart Chapel in Cleveland, Ohio. She was invited to sit for a portrait—which she did with an imperturbable tranquility. She is a modern Mona Lisa, not painted but photographed. In Italian and Latin, "carina" means "dear" or "beloved."

But there is nothing about this country of ours in this shadowed moment of craven rhetoric that promises undocumented immigrants of all ages what is engraved in bronze on the pedestal of the Statue of Liberty, that supports this kind of care, for one as strong and beautiful as Carina.

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25 JULY 2020

Dearest Fazal,

You tell me this man (whose name I will keep to myself) changed his clothes for this portrait to protect his privacy for fear of "refoulement."

Refoulement is a disembodied word. I say it out loud. What is another word for refoulement? Expulsion, deportation, banishment, exile, eviction, expatriation, displacement, exclusion, extradition. The list of synonyms can be extended: purging, handover, ejection, extrusion, excommunication, ostracism, relegation, proscription. The action of depriving someone, anyone, from relief and safety due to a life-threatening situation is an act of cruelty by a solipsistic society. Translation: "Go home. You are not like me. You are not one of us. You do not belong here. You are not wanted. Go back to where you came from."

When I look at this photograph, I have double vision: with one eye I see a back turned on the needs of others; with the other eye I see a back turned so as not to be seen at all. These are two different individuals wearing the same black windbreaker for protection. Both individuals are dressed in fear: fear of feeling the pain of another, a different kind of exclusion or proscription; fear of being condemned, removed, returned to a place where you will die. "The simultaneous perception of two images, usually overlapping, of a single scene or object" is the definition of double vision. Maybe this is also a definition of empathy.

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Fazal Sheikh is an artist and author of 15 monographs, the majority published by Steidl, and including *A Sense of Common Ground*, *The Victor Weeps*, *Moksha*, *Ladli*, *Portraits* and *The Erasure Trilogy*. His work has been widely exhibited at major institutions including Tate Modern, London; the Metropolitan Museum of Art and United Nations, New York; and the Mapfre Foundation, Madrid. Sheikh is a fellow of the MacArthur, Guggenheim and Fulbright Foundations, and artist-in-residence at the Princeton Environmental Institute.

Terry Tempest Williams is an American writer, educator, conservationist and activist. Her many books include *Refuge: An Unnatural History of Family and Place*, *Finding Beauty in a Broken World*, *When Women Were Birds*, *The Hour of Land* and *Erosion: Essays of Undoing*. Her work has appeared in *The New Yorker* and the *New York Times*, as well as in many anthologies as a crucial voice for ecological consciousness and social change. She is a fellow of the Guggenheim Foundation, a member of the American Academy of Arts and Letters and writer-in-residence at the Harvard Divinity School.

Fazal Sheikh and Terry Tempest Williams The Moon is Behind Us

Photographs and introduction by Fazal Sheikh
Text by Terry Tempest Williams
Book design by Fazal Sheikh
and Duncan Whyte / Steidl Design
192 pages
5.4 x 7.8 in. / 13.8 x 20 cm
43 black-and-white and 2 color photographs
Tritone and four-color process
Half-linen hardcover

€ 35.00 / £ 30.00 / US\$ 40.00
ISBN 978-3-95829-880-4

Published April 2021

This book is an intimate personal correspondence between two leading political artists at a time of crisis. In the summer of 2020, their collaboration suddenly halted by Covid-19, photographer Fazal Sheikh (born in 1965) and writer, educator and activist Terry Tempest Williams (born in 1955) found themselves 5,000 miles apart, Sheikh in Zurich, Switzerland, Tempest Williams in Castle Valley, Utah. Like so many others, they communicated across the days and nights by text and email, reflecting on the state of politics as the pandemic spread across the world.

Looking back over his work, Sheikh decided to make a gift for Tempest Williams as a gesture of friendship and respect in troubled times. He selected 30 images, one for each year of his life as an artist, corresponding to one complete cycle of the moon. Some weeks later, a package arrived in Zurich. Inside were 30 letters from Tempest Williams, each responding to a single image, written across 30 days, another lunar cycle.

Studying the images had led her to wider, more philosophical considerations of the ways they connected to contemporary events: climate change, the rise of Black Lives Matter, the advances of women and—the focus of her work with Sheikh—their alliance with Native Nations in the American southwest supporting Bear Ears National Monument and the protection of these sacred lands.

The spontaneous nature of the correspondence in the middle of the pandemic made it all the more immediate, and when images and words were placed together, both artists were surprised by the intimacy of what they created in isolation. They felt it could be an offering to others who shared their concerns and might find comfort in the exchanges. This book is the result of a friendship forged through art and their shared desire to collaborate on issues larger than themselves in a world broken and beautiful.

What can art tell us that facts cannot? Terry Tempest Williams



We are the islands of a human archipelago. We are two, mother and child. Then we are one. But soon, in most places, we are one of many, a part of the many, scattered over a rocky outcrop.

Time is a landscape. Here and there a few place names, like keys placed on light-sensitive paper. Bright day, strong shadow.



Teju Cole is a novelist, essayist and photographer. His honors include the PEN/Hemingway Award, the Internationaler Literaturpreis and a Guggenheim Fellowship. Cole's photography book *Blind Spot* was shortlisted for the Paris Photo-Aperture Foundation PhotoBook Awards. He is the photography critic of the *New York Times Magazine* and Gore Vidal Professor of the Practice of Creative Writing at Harvard University.

Fazal Sheikh is an artist and author of 15 monographs, the majority published by Steidl, and including *A Sense of Common Ground*, *The Victor Weeps*, *Moksha*, *Ladli*, *Portraits* and *The Erasure Trilogy*. His work has been widely exhibited at major institutions including Tate Modern, London; the Metropolitan Museum of Art and United Nations, New York; and the Mapfre Foundation, Madrid. Sheikh is a fellow of the MacArthur, Guggenheim and Fulbright Foundations, and artist-in-residence at the Princeton Environmental Institute.

For more than 25 years Fazal Sheikh has highlighted the plight of displaced people and refugees around the world. He has photographed people driven from their homes by war as well as those upended by the redrawing of national borders and the reassertion of racial and ethnic divisions. Sheikh has also made sublime photographs of landscapes altered by political and environmental crises.

In recent years, the shift to the political right in the US has been replicated across Europe, the Middle East, Central and East Africa and Southeast Asia, as authoritarian governments and xenophobia have increased. As an act of refusal to these political trends, Sheikh sought out the celebrated novelist and critic Teju Cole for a collaboration that would reinforce their commitment to the ideal of a compassionate global community as well as the importance of individual courage.

The resulting book represents the two authors' distinct visions, their shared values and mutual spirit of cooperation. With Cole's words and Sheikh's photos we are confronted with fundamental and newly necessary questions of co-existence: who is my neighbor? Who is kin to me? Who is a stranger? What does it mean to be human?

We are always looking forward and backwards, inside and out. We are and we are not what we see. Doubleness is the first condition of the human. We are not ourselves without also being the Other.

Teju Cole

There are gazes and glances particular to those who are confined in a prison or prison camp together. The mutual witnessing is complex.

Some of it is compassionate, in acknowledgement of the collective predicament. Some of it is suspicious and skeptical. Who among the confined is profiting off the confinement? Who is a spy? Who deserves to be there? Some of it is contemptuous: certain prisoners deem certain other prisoners contemptible. To be imprisoned together is to find each other, on some level, unbelievable.

In the prison camp, there is softness as well as hardness, hatred as well as love, admiration, disdain. Reduced to the plain elements of survival, many prisoners are not as they would ideally wish to be, or as they would wish to be seen.

Not all prison camps are built with walls. Not all manifest in the physical. Not all the imprisoned know (yet) that they are in prison.

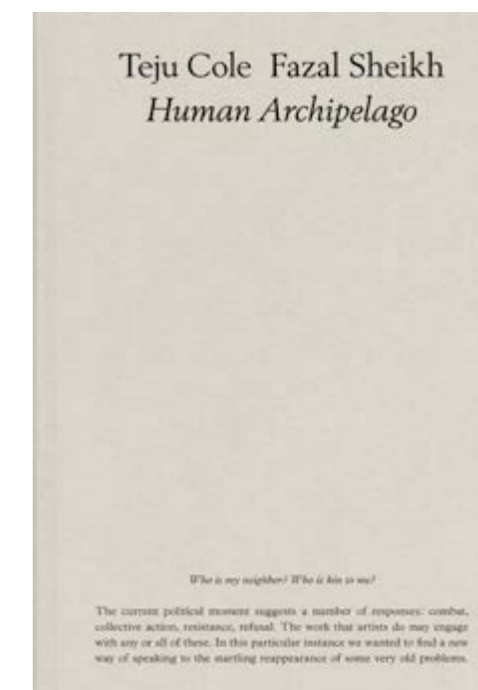


Fazal Sheikh and Teju Cole Human Archipelago

Text by Teju Cole
Photographs by Fazal Sheikh
Book design by Fazal Sheikh
and Duncan Whyte / Steidl Design
256 pages
5.9 x 8.7 in. / 15 x 22 cm
76 black-and-white and 21 color photographs
Tritone and four-color process
Clothbound hardcover

€ 40.00 / £ 35.00 / US\$ 45.00
ISBN 978-3-95829-911-5

Published April 2021





Born in Bern in 1957, Michael von Graffenried began his career as an international photojournalist in 1978, and today concentrates on long-term projects in multiple media including billboards and film. His documentary film *Algeria - War without Images*, produced with Mohammed Soudani, first screened at the Locarno Film Festival in 2002. Graffenried has exhibited widely and his photographs are held in many permanent collections. His awards include a World Press Photo Award (1989), Chevalier des Arts et Lettres in the French Legion d'Honneur (2006) and the Dr. Erich Salomon Prize from the German Society of Photography (2010)—the third Swiss to obtain the award after René Burri and Robert Frank. Steidl published von Graffenried's *Bierfest* in 2014.

Our Town is Michael von Graffenried's photographic portrait of New Bern, a small city in North Carolina with a population of 30,000, conspicuously composed of 55% white and 33% black citizens. It was here in 1710 that Christoph von Graffenried of Bern, Switzerland, first began building houses at the confluence of the Neuse and Trent rivers; the fledgling town took on the name of his home city. Taken over a period of 15 years, Michael von Graffenried's photos are neither overly formal compositions nor fleeting snapshots, but patient images of everyday life showing understanding and no judgment of his subjects: a black church congregation, young white girls at rifle practice; black men exchanging cash on the street, a white couple displaying their collection of firearms with the trophy of the hunt—a great stuffed bear—looking on; a black female stripper performing for a white man.

In June 2020, following the killing of George Floyd, the largest demonstration New Bern had ever seen took place, parallel to many Black Lives Matter protests throughout the country and marking the first time the issue of black-white race relations had been thus proclaimed in the city. Graffenried's *Our Town* is a both a proud document of a community and an empathetic call for increased integration and understanding at a decisive moment in American history.

Michael von Graffenried has always used his photographs to give ignored people a face—this is what his work is about. Here he makes the black society of this small town on the east coast visible, gives them an undeniable existence. Our Town is part of a whole...
Robert Fleck, Kunstakademie Düsseldorf

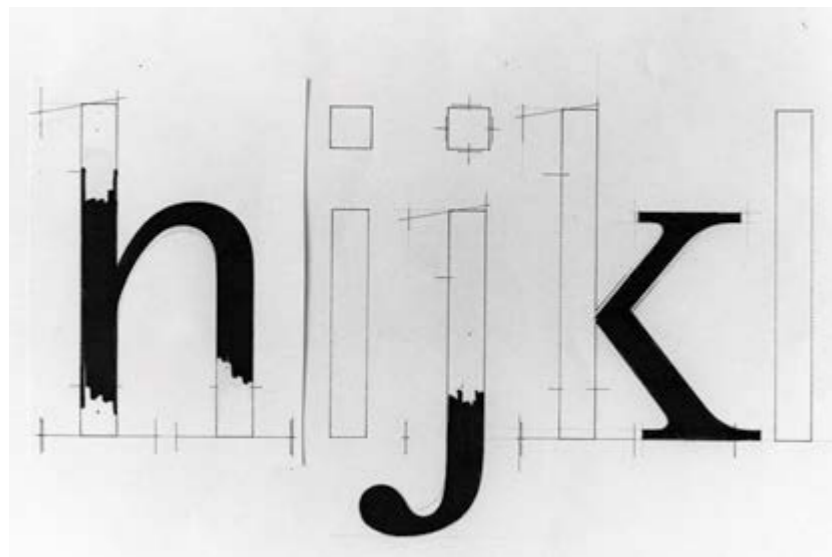
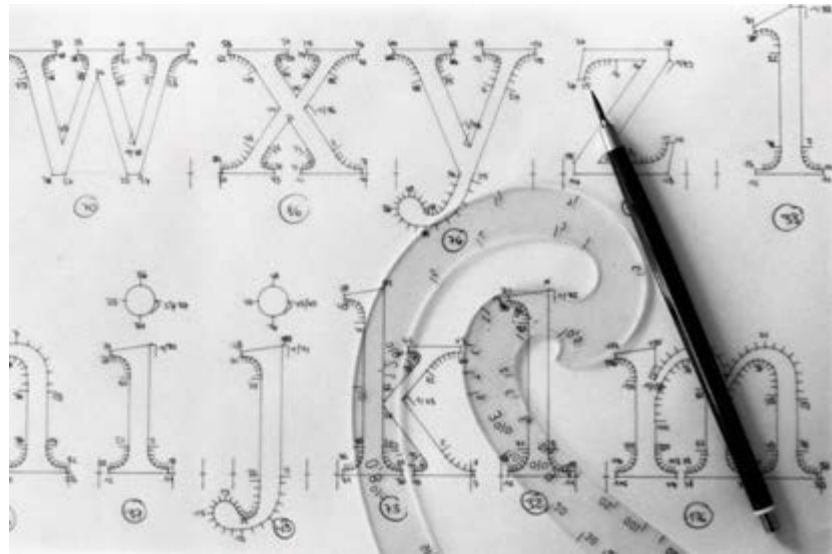
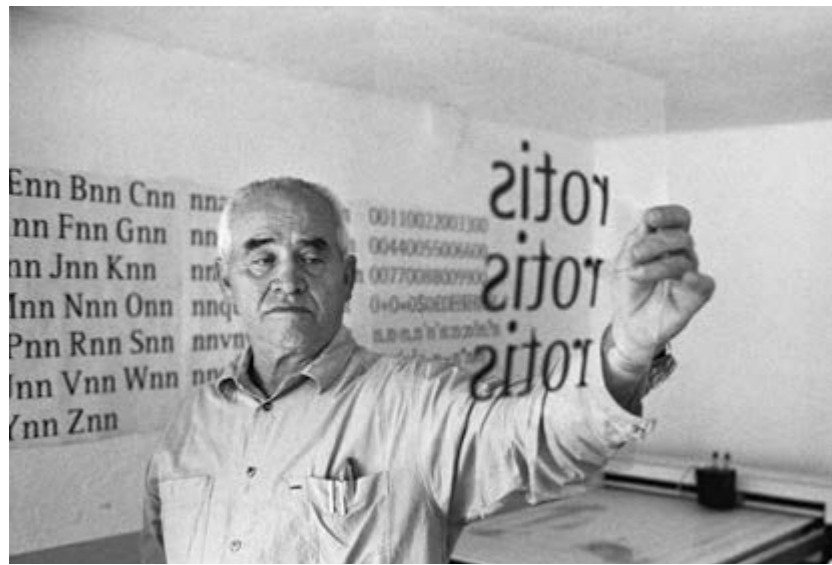
Michael von Graffenried *Our Town*

Text by Michael von Graffenried
Book design by Michael von Graffenried
and Holger Feroudj / Steidl Design
240 pages
12 x 9.4 in. / 30.5 x 24 cm
141 color photographs
Four-color process
Clothbound hardcover

€ 45.00 / £ 40.00 / US\$ 50.00
ISBN 978-3-95829-883-5

Available March 2021—
pre-order now!





Rotis Grotesk R1	Rotis Semigrotesk R2	Rotis Semiantiqua R3	Rotis Antiqua R4
R1 45 ran	R2 45 ran		
R1 55 ran	R2 55 ran	R3 55 ran	R4 55 ran
R1 65 ran	R2 65 ran	R3 65 ran	R4 65 ran
R1 75 ran	R2 75 ran		
R1 46 ran	R2 46 ran		
R1 56 ran	R2 56 ran		R4 56 ran

Rotis Schriftmuster / Rotis font samples 95



Born in 1941 in Tuchel, West Prussia, 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) and *Bildanalytische Photographie / Image-Analytical Photography, 1968-1974* (2020).

This book celebrates the most famous typeface of renowned German graphic designer and typographer Otto "Otl" Aicher (1922–1991), the Rotis font family, along with its connections to Rotis, where Aicher lived and ran his studio. The basis of *otl aicher / rotis* is a series of photographs by Timm Rautert which he took on numerous visits to Rotis between 1972 and 1991. Rautert also writes for the first time about working with Aicher, revealing the details of their collaborations including their book on the Berlin Philharmonic Orchestra. An essay by typographer and design historian Dan Reynolds explores the creation and aesthetics of the Rotis font family, including Rotis grotesk, Rotis semi-grotesk, Rotis semi-antiqua and Rotis antiqua—altogether 17 font styles; while former design professor Oliver Klimpel examines Rotis the place from today's globalized perspective: of a different ecological and political era, off the beaten track yet privileged, in the heart of West Germany. *otl aicher / rotis* is published in anticipation of the hundredth anniversary of Aicher's birth in 2022.

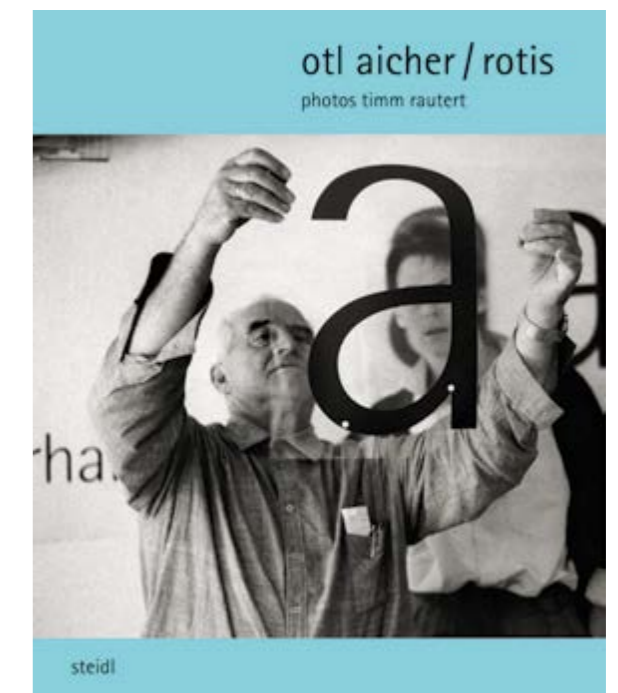
It is my conviction that our culture of writing has by no means reached an end, and we must make a contribution to an open culture of writing and reading. Otl Aicher

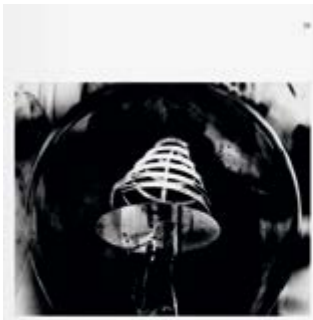
Timm Rautert *otl aicher / rotis*

English / German edition
 Edited by Ute Eskildsen and Gerhard Steidl
 Texts by Otl Aicher, Oliver Klimpel,
 Timm Rautert and Dan Reynolds
 Book design by Holger Feroudj / Steidl Design
 160 pages
 6.9 × 9.1 in. / 17.5 × 23 cm
 72 black-and-white photographs
 Tritone
 Clothbound hardcover with dust jacket

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 ISBN 978-3-95829-875-0

Published April 2021





Series of Variations, semester assignment, 1967



Josef Sudek, Prague, 1967



Porsche, Zuffenhausen, 1968



Germans in Uniform, 1974



Rainer Werner Fassbinder, Essen, 1982



Nam June Paik, Zurich, 1991



Houses of the Invisible, 1992



Coordinate 2, 1998

Born in 1941 in Tuchel, West Prussia, 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) and *Bildanalytische Photographie / Image-Analytical Photography, 1968-1974* (2020).

Published on the occasion of his eightieth birthday, *Timm Rautert and the Lives of Photography* is an ambitious retrospective of his diverse artistic oeuvre. The book spans a half century of photography: from Rautert's experimental beginnings as a student of Otto Steinert at the Folkwang School of Design in Essen in the late 1960s, to the methodical research of his "image-analytical photography" in the mid-1970s; from his freelance work as a visual storyteller with his congenial partner Michael Holzach for *ZEITmagazin*, to his turn away from journalism in the early 1990s towards the long-term documentation of changes in the world of work caused by industrial automation, and his artistic theoretical image formations made while professor at the Academy of Visual Arts in Leipzig between 1993 and 2008. *Timm Rautert and the Lives of Photography* is the most comprehensive publication of Rautert's work to date, combining extensive photo series—some unpublished till now—with six essays and an annotated biography.

Whether we're individuals or a single society, whether we're searching for an image or fearful of it—a labyrinth of speculation—Timm Rautert has all in his grasp. He sees every detail, nothing escapes him... Ulf Erdmann Ziegler

Co-published with Museum Folkwang, Essen

Exhibitions:
Museum Folkwang, Essen, 19 February to 16 May 2021
Bombas Gens Centre d'Art, Valencia, 2023

Timm Rautert Timm Rautert and the Lives of Photography

Texts by Bertram Kaschek, Nicole Mayer-Ahuja, Jürgen Müller, Sophie-Charlotte Opitz, Gisela Parak, Thomas Seelig, Steffen Siegel and Ulf Erdmann Ziegler
Book design by Helmut Völter
520 pages
6.7 x 9.4 in. / 17 x 24 cm
208 black-and-white and 124 color photographs
Four-color process
Otabind softcover

€ 48.00 / £ 40.00 / US\$ 65.00
ISBN 978-3-95829-906-1

Available—order now!





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

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

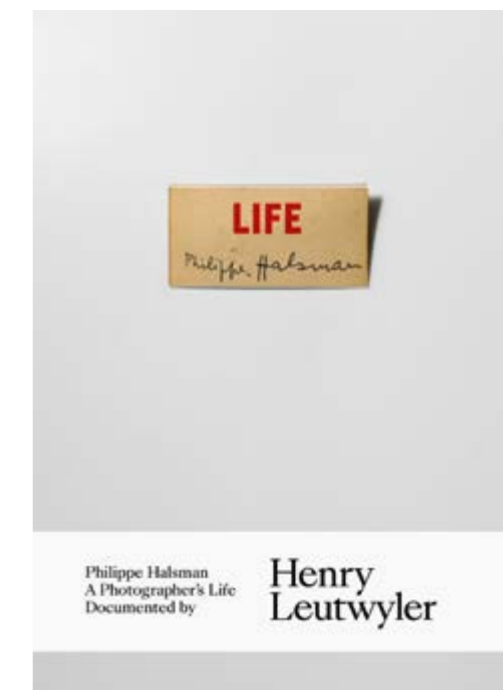
In this book I have attempted yet again to tell a story and draw a portrait, through one's belongings. Objects talk. Henry Leutwyler

Henry Leutwyler Philippe Halsman A Photographer's Life

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

€ 58.00 / £ 54.00 / US\$ 65.00
ISBN 978-3-95829-792-0

Published April 2021

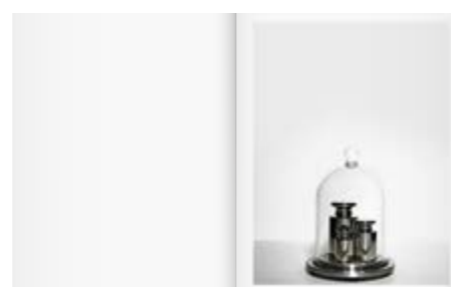
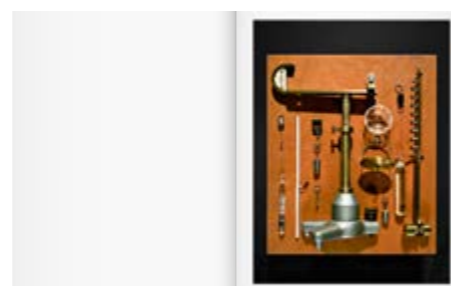
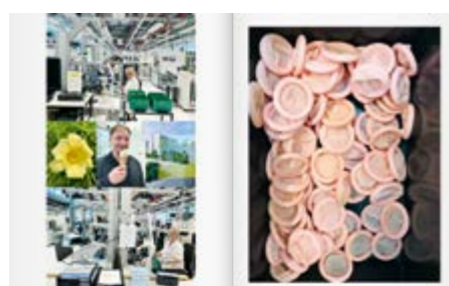
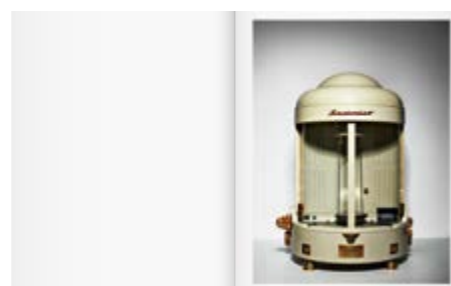
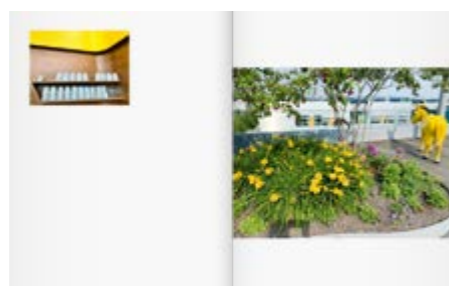
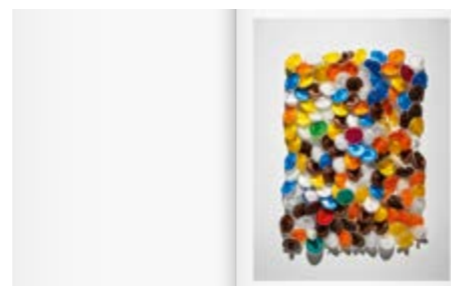
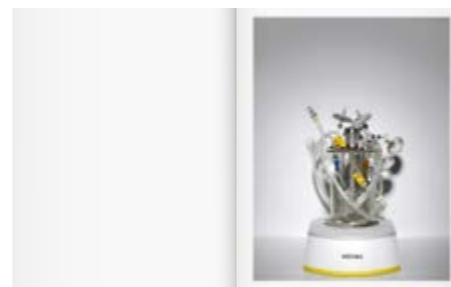
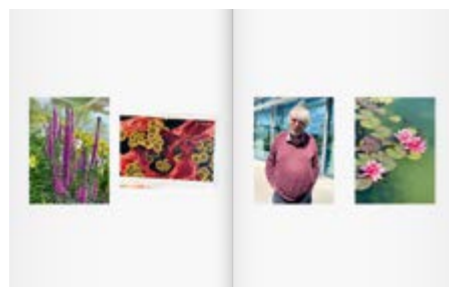
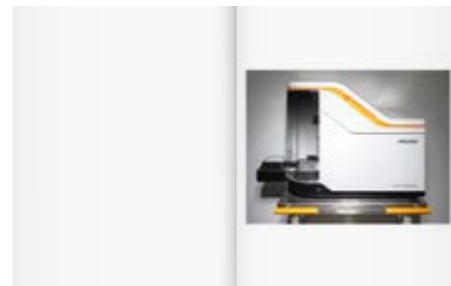
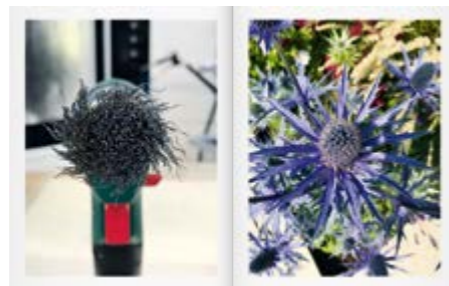




Science and technology have always played a crucial role in advancing medical treatment. It is precisely their interaction that is especially important for Sartorius, a leading international partner of life science research and the biopharmaceutical industry. This is the bedrock of the Sartorius mission to “empower scientists and engineers to simplify and accelerate progress in life science and bioprocessing, enabling the development of new and better therapies and more affordable medicine.” Yet how to share such a complex vision with the public in accessible terms? The answer lies in *Process – People – Product*, three photobooks and a text booklet that provide a dynamic portrait of the company, which opened its doors wide to further this project.

In “Process,” Timm Rautert takes us directly into Sartorius’ laboratories and production facilities, depicting what he calls an “architecture of process” and conveying the sense of wonder this mesmerizing world of the most advanced technology creates. “People” is Juergen Teller’s candid look at the creative personalities that drive the company, though his fascination goes far beyond any standard portrait: “I was keen to photograph everything: the building, the flowers, the donkey, life around the lunchtime ice-cream parlor, the high-tech machines.” Finally, Henry Leutwyler brings a selection of machines from Sartorius’ rich archive to life, from an imperial patent of 1890 to today’s cutting-edge bioreactors, filtration devices, and microbalances. The result is a multifaceted publication that not only recognizes a dynamically evolving organization, but also reminds us of the vital relationship between science and technology.

Science and technology are the products of human endeavor, and at the same time the best tools we possess to penetrate to something like reality and to shape it in line with our needs. Sibylle Anderl



Henry Leutwyler, Timm Rautert, Juergen Teller Process – People – Product

Edited by Ute Eskildsen
8.2 x 10.4 in. / 21 x 26.5 cm

Vol. 1: Process
Photographs and text by Timm Rautert
Book design by Timm Rautert,
Holger Feroudj and Gerhard Steidl
88 pages
83 black-and-white photographs

Vol. 2: People
Photographs and text by Juergen Teller
Book design by Juergen Teller and
Dovile Drizyte
80 pages
165 color photographs

Vol. 3: Product
Photographs and text by Henry Leutwyler
Book design by Henry Leutwyler,
Holger Feroudj and Gerhard Steidl
88 pages
43 black-and-white photographs

Vol. 4: text booklet
Text by Sibylle Anderl
Book design by Holger Feroudj / Steidl Design
16 pages
2 black-and-white images

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Three clothbound hardcovers and
a softcover in a slipcase

€ 65.00 / £ 60.00 / US\$ 75.00
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Born in 1941 in Tuchel, West Prussia, 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* (2007), *No Photographing* (2011), *Josef Sudek, Prague 1967* (2016), *Vintage* (2017), *Germans in Uniform* (2018), *Anfang/Beginnings* (2019) and *Bildanalytische Photographie / Image-Analytical Photography, 1968-1974* (2020).

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

Juergen Teller, born in Erlangen, Germany, 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, the Fondation Cartier pour l'art contemporain in Paris and Martin-Gropius-Bau in Berlin. 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 *Louis XV* (2005), *Marc Jacobs Advertising, 1998-2009* (2009), *Siegerflieger* (2015), *The Master IV* (2019), *Handbags* (2019), *Leben und Tod* (2020) and *William Eggleston 414* (2020).

Born in 1981, Sibylle Anderl completed a double degree in physics and philosophy in Berlin, in preparation for her astrophysics doctorate in Bonn exploring interstellar shock waves. Until the end of 2016 Anderl was based in Grenoble, researching questions of star formation, and the philosophy of science and specifically astrophysics. Since 2017 she has worked as a science editor in the literature and arts section of the *Frankfurter Allgemeine Zeitung*. Hanser Verlag published Anderl's popular science book *Das Universum und ich: Die Philosophie der Astrophysik (The Universe and Me: The Philosophy of Astrophysics)* in 2017, and in 2019 she was awarded the Roelin-Preis for Science Journalism.



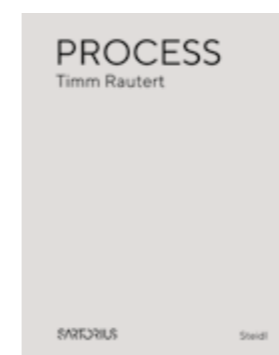
Box

Slipcase

Vol. 1: Timm Rautert, Process

Vol. 2: Juergen Teller, People

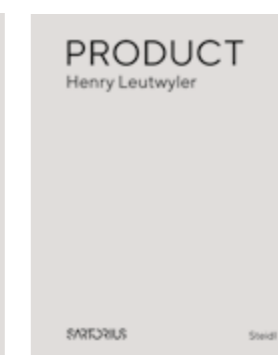
Vol. 3: Henry Leutwyler, Product



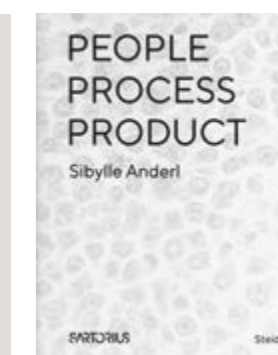
Vol. 1



Vol. 2



Vol. 3



Vol. 4



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

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

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

Michel Comte *Hiro, Mon Amour*

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

Vol. 1
144 pages
61 black-and-white and 127 color photographs

Vol. 2
136 pages
53 black-and-white and 158 color photographs

Four-color process
Two open-spine softcovers in a sleeve

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ISBN 978-3-95829-895-8

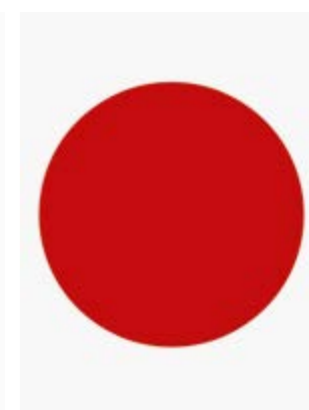
Published May 2021



Sleeve



Vol. 1



Vol. 2

Steidl Comte





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

This book takes us deep into Antanas Sutkus' favorite motif as a photographer: children and their world. It is a theme he returned to again and again, presenting its myriad facets as well as the many interactions between the lives of children and adults. "Childhood is the most important platform for me as a photographer," says Sutkus, "Children live in a different world. Sometimes I succeeded in showing that world: not the real world customary to us, but their world. Children live on another planet than earth."

With an unfailingly respectful yet astute eye, Sutkus depicts children together with their parents and relatives, with their friends, at play or hard at work in school. He captures not merely the pleasures of childhood but also its deprivations, the difficulties involved in raising children, loneliness alongside belonging, as well as the inevitable crises of childhood that can have a lifelong impact. For Sutkus, children live not in paradise but in a parallel universe, a universal life phase that transcends national and cultural borders.

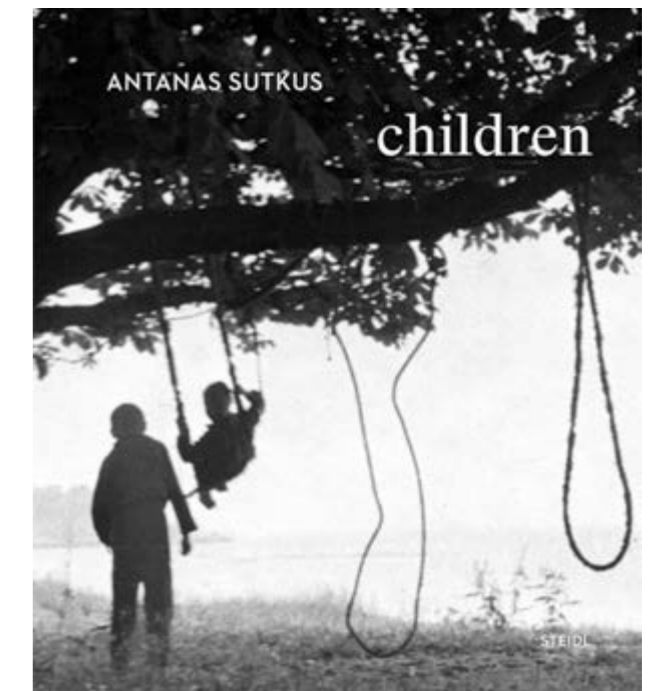
Antanas Sutkus counts among the great humanist photographers of Europe and the world. Deutsche Gesellschaft für Photographie

Antanas Sutkus Children

Edited by Thomas Schirnböck
Text by Wladimir Kaminer
Book design by Holger Feroudj / Steidl Design
180 pages
9.3 × 10.4 in. / 23.5 × 26.5 cm
160 black-and-white photographs
Tritone
Clothbound hardcover

€ 48.00 / £ 40.00 / US\$ 58.00
ISBN 978-3-95829-709-8

Published April 2021





Born in 1959, Dana Claxton is Lakota Hunkpapa Sioux and her family reserve is Wood Mountain Lakota First Nations. Claxton is a critically acclaimed, award-winning artist and filmmaker, working across film, video, photography, single and multi-channel video installation and performance art. Her practice investigates the body, the socio-political and the spiritual within realms of indigenous beauty. Claxton's work has been exhibited and collected internationally, and her solo survey exhibition "Fringing the Cube" was held at the Vancouver Art Gallery in 2018. She is Head and Associate Professor in the Department of Art History, Visual Art and Theory at the University of British Columbia.

Dana Claxton

Introduction by Leila Timmins
 Essay by Amy Kazymierchuk
 Book design by Barr Gilmore
 214 pages
 9.8 x 12 in. / 24.8 x 30.5 cm
 63 black-and-white and 94 color photographs
 Duotone and four-color process
 Hardcover

€ 58.00 / £ 48.00 / US\$ 65.00
 ISBN 978-3-95829-882-8

Published April 2021

This book consolidates our understanding of Dana Claxton's dominant and recurring themes—indigenous history, culture, beauty and spirituality. While Claxton's art often alludes to the destructive legacy of colonialism, it also celebrates the resurgence of First Nations' presence and contemporary identity. What emerges is an artist delivering works of ever greater power and conviction. With her expansive and genre-defying practice—photography, videos, mixed-media installations, text works, performances and curatorial work—she continues to critically reimagine the space of the gallery to be accessible for wider indigenous audiences and to uphold new understandings of beauty.

Dana Claxton has been unwavering in her dedication to her practice for over 25 years and continues to progress as an artist, creating sophisticated and poignant works that, as art historian Michelle La Flamme describes, "stimulate a much-needed dialogue on the power of the image, the role of the gaze, the importance of history, and the possibilities for articulating Aboriginal subjectivity."
 Leila Timmins

Co-published with Scotiabank Photography Award, Toronto





Chapter 1: First Pictures



Chapter 2: Termini Beach



Chapter 3: Palermo Unsung / Fans



Chapter 4: Photographers & Weddings



Chapter 5: Catacombs



Chapter 6: Vucciria



Chapter 7: Election Silence



Chapter 8: Prison Graffiti



Chapter 9: Rambo's Taverna



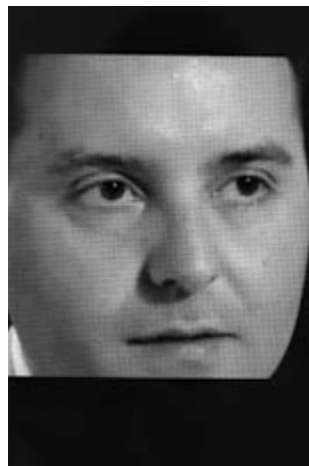
Chapter 10: Massimo & Gino



Chapter 11: Singers TV



Chapter 12: Via Roma



Chapter 13: Son of a Godfather

Born 1968 in Palermo, Mauro D'Agati gained a law degree before beginning to work as a professional photographer in 1995. He initially documented Sicilian jazz festivals, art and theatre events, before contributing to Italian and international magazines. D'Agati's books with Steidl include *Palermo Unsung* (2009), *Alamar* (2010), *Napule Shot* (2010), *Sit Lux et Lux Fuit* (2012) and *Marzia's Family* (2015).

Palermo Panorama is Mauro D'Agati's love letter to his beloved hometown, a raw portrait that shows Palermo's charm and grit in equal measure. The book comprises 13 chapters, each dedicated to a distinct series, which all grew organically over time to form a complex picture of the city. Here among others are D'Agati's very first photos, black-and-white street portraits taken while still a student; the waste-littered Termini Beach, a summer destination for the people of Palermo's suburbs; the abandoned and neglected Vucciria neighborhood; portraits of wedding photographers and singers at local music festivals; the Capuchin Catacombs; and transvestites on Via Roma near Palermo's central station. Regardless of his subject, D'Agati portrays Palermo's resilient characters and crumbling beauty with compassion and without judgment.

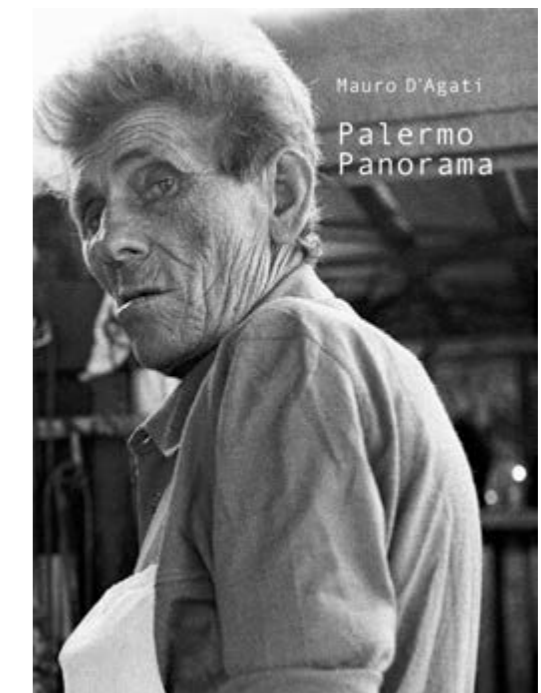
For many years I've been taking photographs of Palermo and its inhabitants, living side by side with them and using my sense of belonging as an occasional tool. This book is both a declaration of love and an attempt to access the city without fear or favor—a very personal take which I hope unveils the true colors of Palermo.
Mauro D'Agati

Mauro D'Agati Palermo Panorama

Texts by Mauro D'Agati and Gerhard Steidl
Book design by Mauro D'Agati, Gerhard Steidl and Paloma Tarrío Alves
264 pages
8.7 × 11.8 in. / 22 × 30 cm
51 black-and-white and 150 color photographs
Tritone and four-color process
Clothbound hardcover

€ 75.00 / £ 70.00 / US\$ 85.00
ISBN 978-3-95829-557-5

Published May 2021





Joseph Beuys

100th birthday on 12 May 2021

Klaus Staeck began working with Joseph Beuys as early as 1968; Beuys conceived and designed postcards, posters, screen-prints and multiples that were published through Edition Staeck. In 1972 Gerhard Steidl started printing and producing Beuys' editions for Staeck. As part of their close collaboration with the artist, Staeck and Steidl also installed his exhibitions and documented many of his influential lectures, workshops and performances—on art, life, and “social sculpture,” Beuys' theory that everything is art and everyone an artist.

Their most notable adventure was a shared trip to America in 1974—the first visit for all three to the US, and one comprehensively documented by Staeck and Steidl in video, audio and hundreds of photographs. The resulting book, *Beuys in America* (1987), is published by Steidl this season in a new edition. *Beuys Laughing*, an audio recording made during the trip, presumed lost yet now rediscovered after 46 years, is released for the very first time, as a limited-edition vinyl record.

To celebrate the centenary of Beuys' birth and the extraordinary 18-year working relationship between the artist, Staeck and Steidl, we are publishing eight Beuys titles this season, each exploring a different facet of his work.



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

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

I like America and America likes me. Joseph Beuys

Co-published with Edition Staeck, Heidelberg

Beuys Laughing

Edited by Klaus Staeck and Gerhard Steidl
Text by Monte Packham
Design by Klaus Staeck and Gerhard Steidl
10 x 10 in. / 25 x 25 cm
180 g vinyl record and a booklet in a printed sleeve
Limited edition of 2,000 records

€ 30.00 / £ 25.00 / US\$ 40.00
ISBN 978-3-95829-961-0

Published May 2021



Sleeve front



Sleeve back

“Do you want a revolution without laughter?”

Joseph Beuys

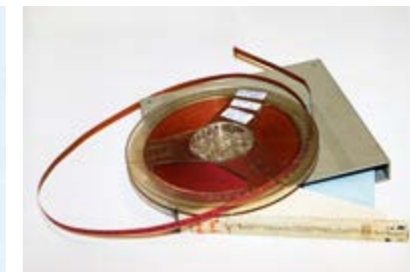


BEUYS LAUGHING

EDITION STAECK / STEIDL



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



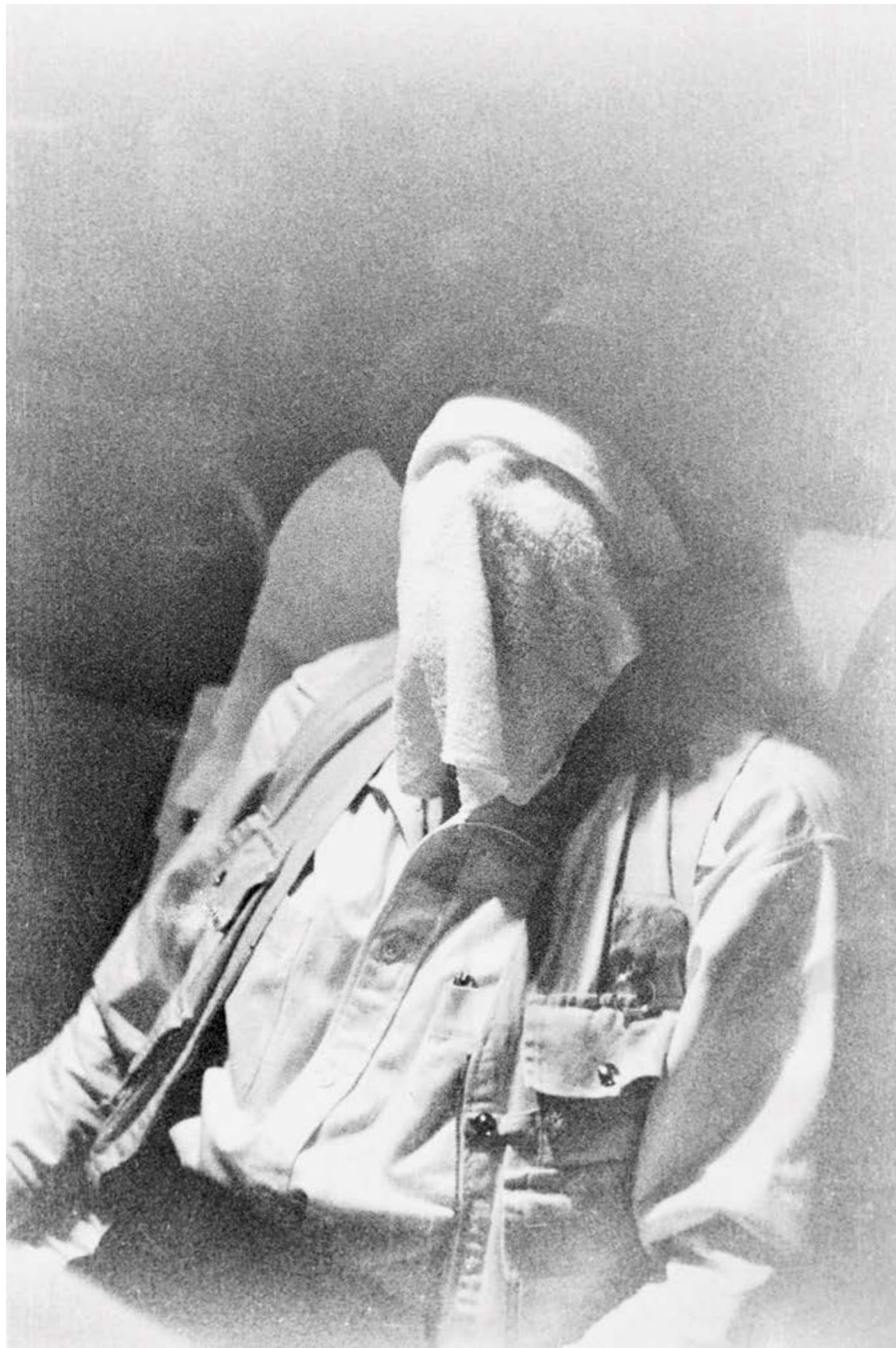
The original master tape for the production of the edition, lost for 46 years



Schäfer editing the tape



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



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

Born in 1950 in Göttingen, Germany, Gerhard Steidl founded his publishing house and screen-printing workshop for graphic art and posters in 1968. Today Steidl publishes the largest worldwide program of contemporary photobooks and an ambitious German literature list. He furthermore conceives and curates international exhibitions including those of Robert Frank, Orhan Pamuk and Karl Lagerfeld. In 2020 Steidl received the Outstanding Contribution to Photography prize at the Sony World Photography Awards and the Gutenberg Prize from the International Gutenberg Society in Mainz.

Klaus Staeck and Gerhard Steidl Beuys Book

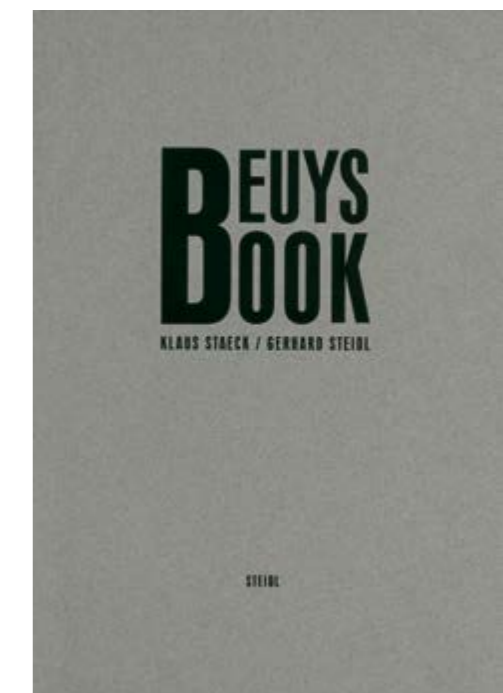
English / German edition
Edited and photographs by Klaus Staeck and Gerhard Steidl
Interview by Erhard Kluge with Joseph Beuys
Book design by Klaus Staeck, Gerhard Steidl and Duncan Whyte
736 pages
6.5 x 9.4 in. / 16.5 x 24 cm
347 black-and-white and 105 color photographs
Duotone and four-color process
Hardcover

€ 45.00 / £ 40.00 / US\$ 50.00
ISBN 978-3-86521-914-5

[Available—order now!](#)

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

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





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

Joseph Beuys Beuys in America

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

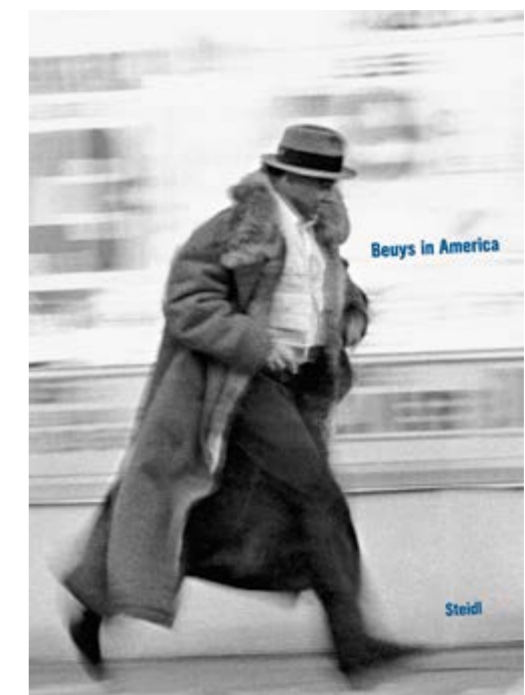
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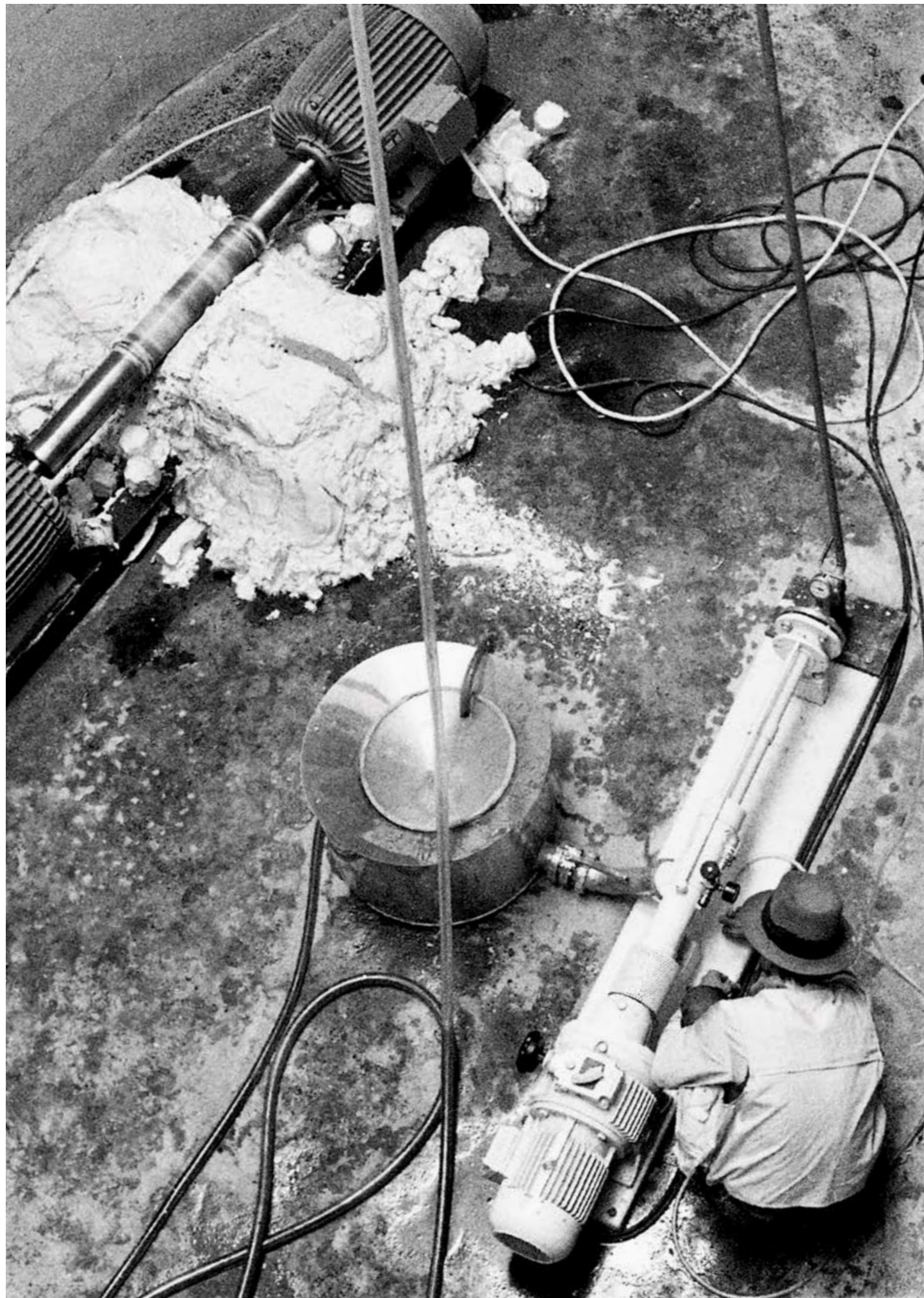
Published May 2021

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

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

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





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

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

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

Joseph Beuys Honey is flowing in all directions

English / German edition
 Edited by Klaus Staeck and Gerhard Steidl
 Photographs by Gerhard Steidl
 Text by Klaus Staeck and Gerhard Steidl
 Book design by Klaus Staeck and Gerhard Steidl
 104 pages
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 86 black-and-white photographs and 7 documents
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 Clothbound hardcover

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 ISBN 978-3-95829-915-3

Published May 2021





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On 27 April 1973, Joseph Beuys founded the Free International University for Creativity and Interdisciplinary Research, a staunchly anti-establishment institution designed to help individuals realize their creative potential (regardless of their social, economic and educational backgrounds); and for that creativity—through art—to foster social progress. As part of the university, Beuys staged an ambitious series of 13 workshops over 100 days at documenta 6 in 1977, including the Migrant Workshop, the Violence and Behavior Workshop, the Nuclear Energy and Alternatives Workshop, and—the subject of this book—the Periphery Workshop.

At the heart of the Periphery Workshop were, in Beuys' words, the themes of "peripheral regions Europe / enlarging the EEC / France-German axis / common strategies for the regions and the Mediterranean countries." In a collaborative and inclusive spirit, visitors from across the globe were invited to discuss and ask Beuys any question on these topics they might like. Beuys, ever the showman, was more than happy to answer, and not just with words. He filled dozens of blackboards with fascinating drawings, diagrams and thoughts—intricate artworks in themselves, and the basis of this book.

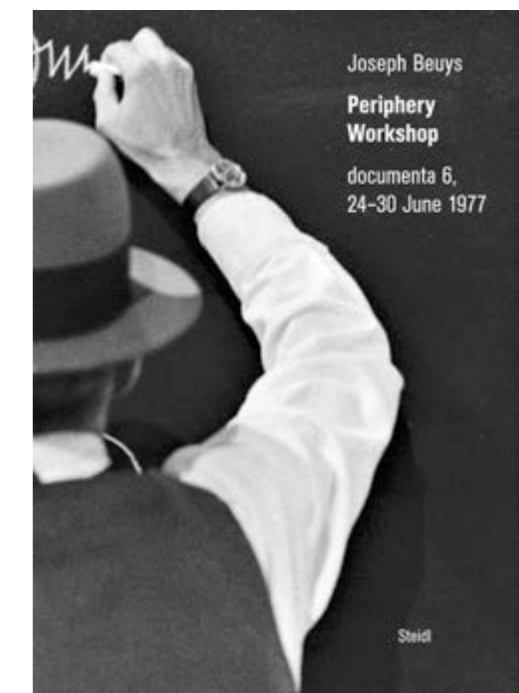
In places like universities, where everyone talks too rationally, it is necessary for a kind of enchanter to appear. Joseph Beuys

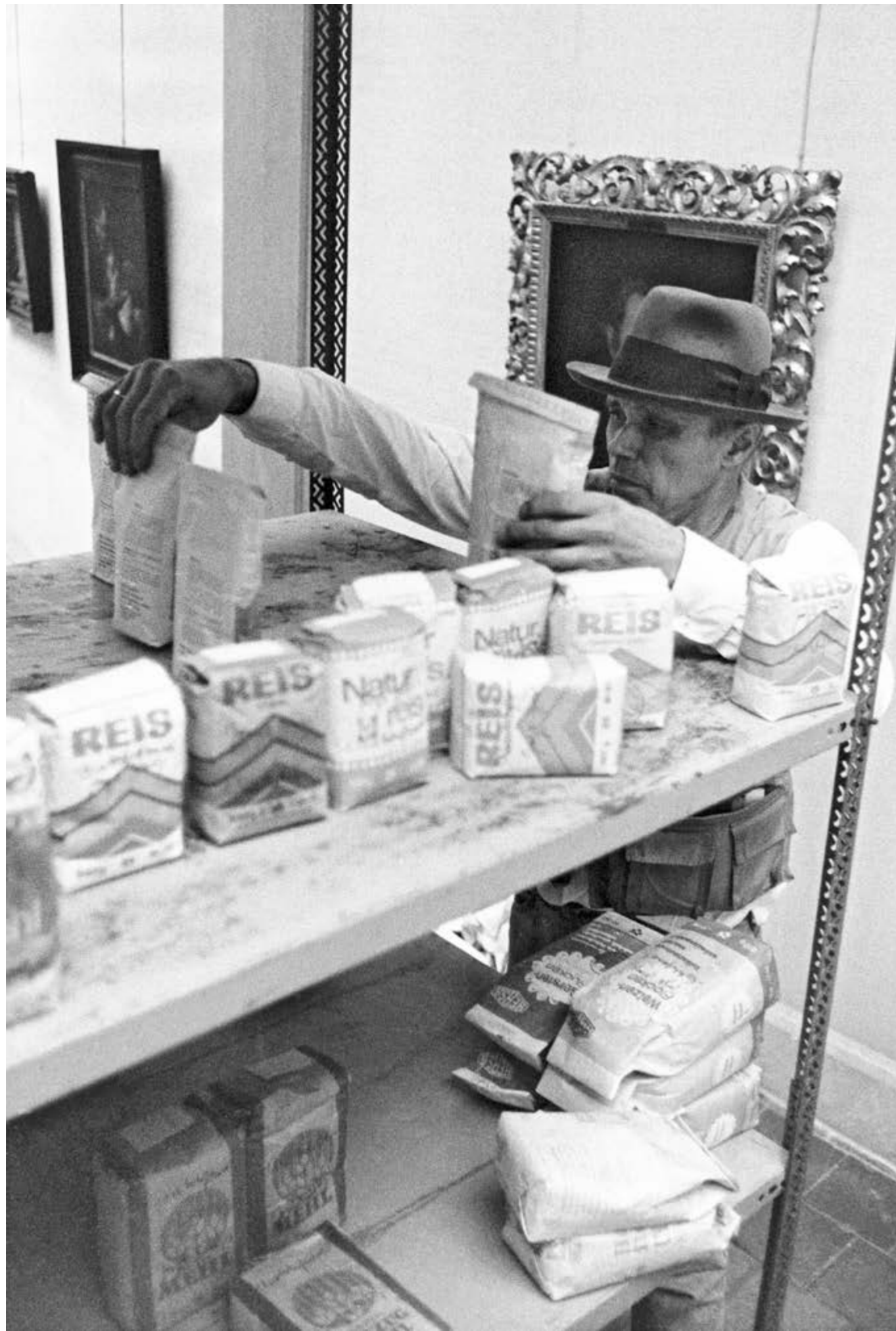
**Joseph Beuys
Periphery Workshop
documenta 6, 24-30 June 1977**

English / German edition
Text and photographs by Klaus Staeck
and Gerhard Steidl
Book design by Klaus Staeck and Gerhard Steidl
112 pages
8.3 x 11.7 in. / 21 x 29.7 cm
55 black-and-white photographs
Tritone
Clothbound hardcover

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ISBN 978-3-95829-917-7

Published May 2021





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

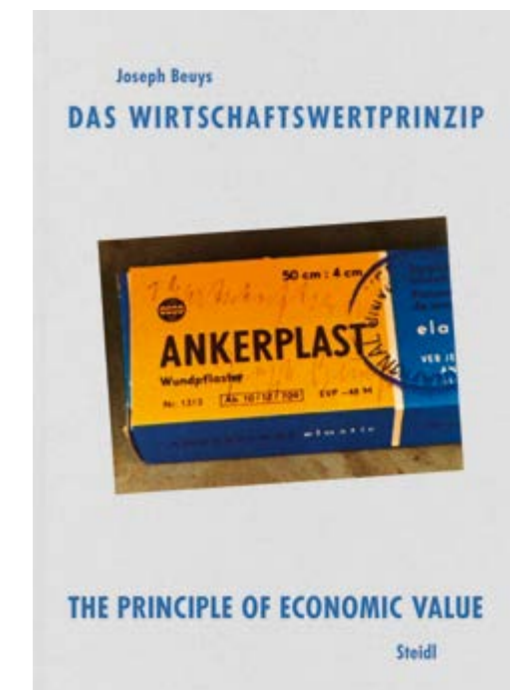
Our culture is not shaped by culture; our culture is completely shaped by economic values.
Joseph Beuys

Joseph Beuys Das Wirtschaftswertprinzip / The Principle of Economic Value

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

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ISBN 978-3-95829-914-6

Published May 2021





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

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

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

English / German edition
Foreword by Harald Kunde
Texts by Anne-Marie Bonnet, Susanne Figner,
Volker Harlan, Karlheinz Koinegg, Bettina Paust,
Petra Richter and Wolfgang Zumdick
Book design by Steidl Design
200 pages
7.8 × 11.4 in. / 20 × 29 cm
20 black-and-white and 160 color photographs
Four-color process
Clothbound hardcover

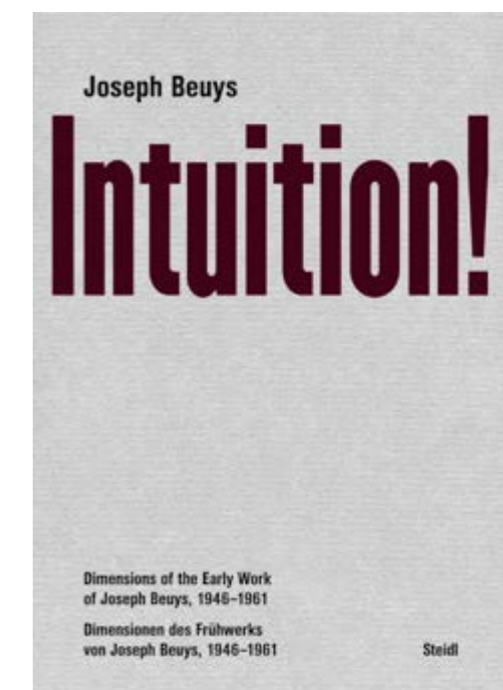
€ 38.00 / £ 34.00 / US\$ 45.00
ISBN 978-3-95829-900-9

Published May 2021

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

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

Exhibition: Museum Kurhaus Kleve, 19 June to 3 October 2021





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Joseph Beuys
beuys 2021
100 years of joseph beuys

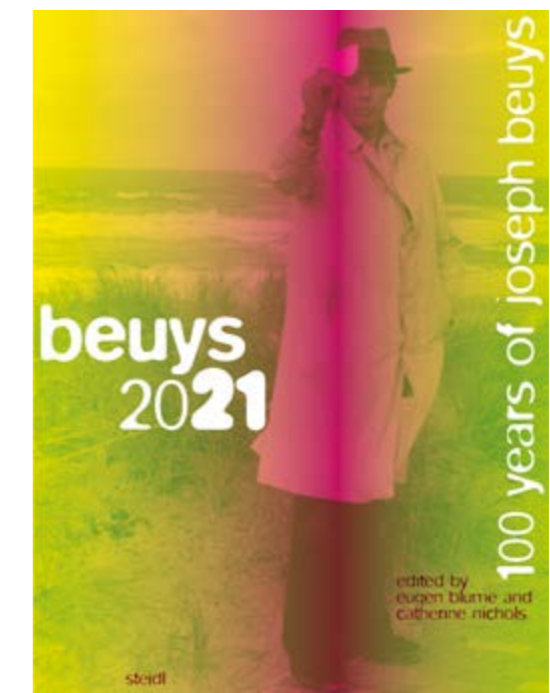
Edited by Eugen Blume and Catherine Nichols
 for the state of North Rhine-Westphalia
 Photographs by Caroline Tisdall
 Texts by Catherine Nichols
 Book design by cyan, Berlin
 384 pages
 6.5 x 8.7 in. / 16.5 x 22 cm
 50 black-and-white and 170 color photographs
 Four-color process with four fluorescent colors
 Clothbound hardcover

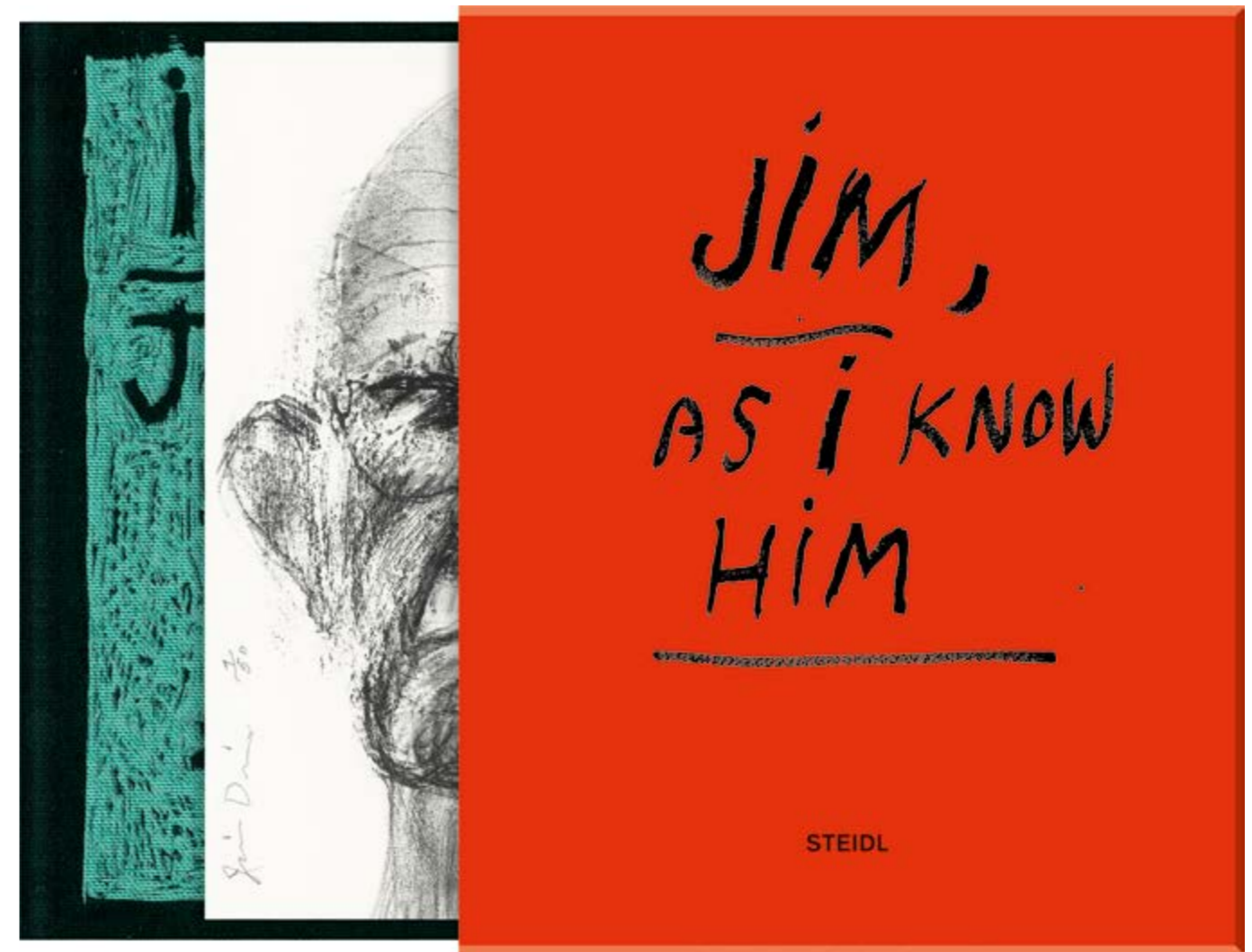
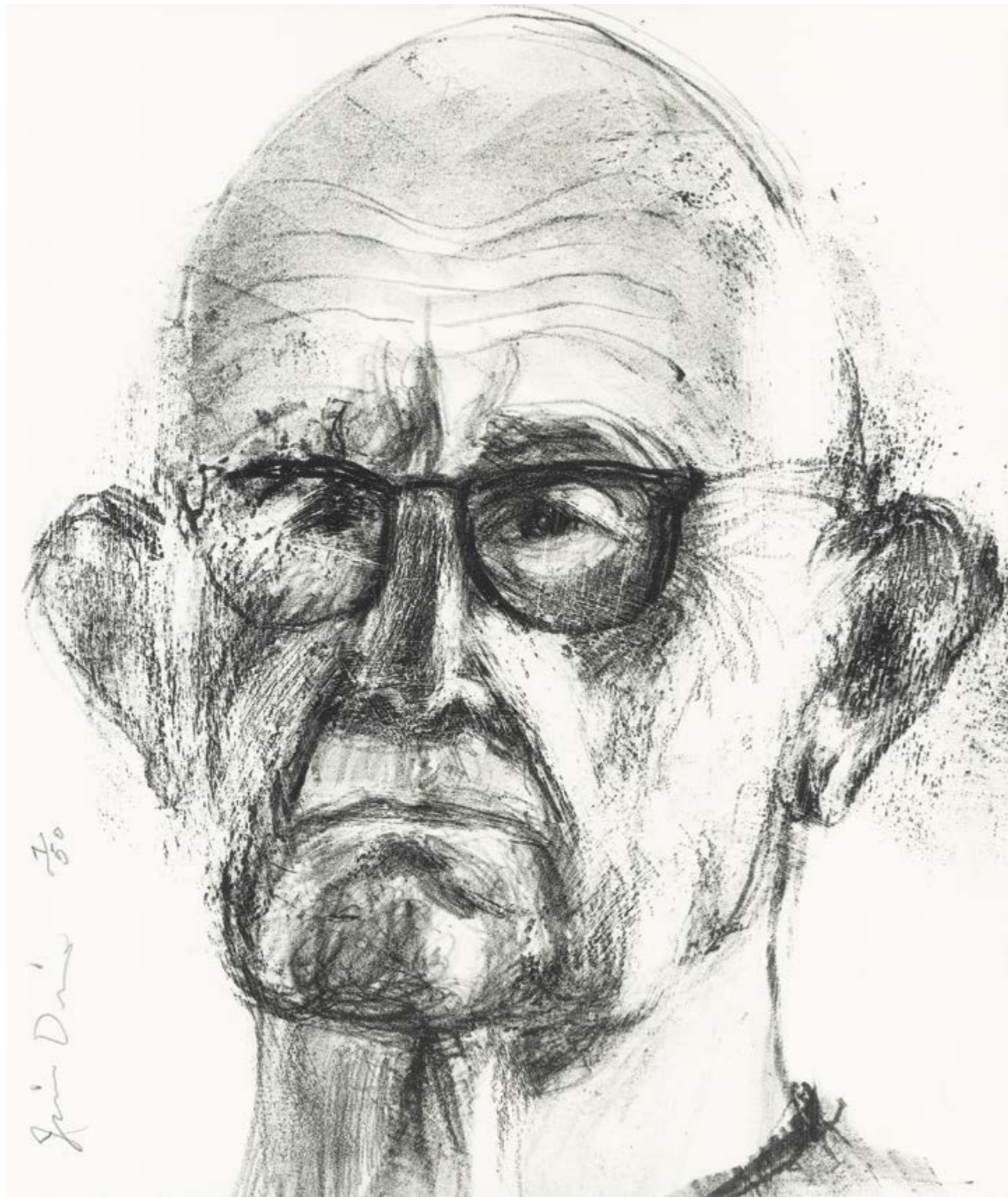
€ 48.00 / £ 45.00 / US\$ 58.00
 ISBN 978-3-95829-922-1

Published May 2021

What do our thoughts, our feelings and desires have to do with sculpture? Is art the only revolutionary force? Is the future a category of art? Are these even the questions we need to be asking? 100 years after the birth of Joseph Beuys, one of the most significant twentieth-century artists, the German state of North Rhine-Westphalia is rearticulating these questions so fundamental to both his art and thought. This publication provides an overview of the extensive program of "beuys 2021. 100 years of joseph beuys"—including exhibitions, lectures and performances—and examines what it is that makes this artist so controversial and still so very topical. It explores his complex oeuvre, pays homage to his international impact and re-discovers the revolutionary potential of his thought. Bringing together many voices, this book is conceived as an imaginary conversation with the artist. A wide range of contributors from many different spheres, generations and cultures enter into a richly associative dialogue with his aphorisms. Together they explore the genesis and viability of Beuys' vision of a future based on the principles of art.

*The present reveals things that won't do the way they are.
 The counter-concept comes from the future. Joseph Beuys*





Jim Dine – Jim, As I Know Him

A book and signed stone lithograph packed in a slipcase – Deluxe Edition of 50

Printed and edited in conjunction with the book *I Print. Catalogue Raisonné of Prints, 2001–2020*

1. Book

Jim Dine
 I print. Catalogue Raisonné of Prints,
 2001–2020

Edited by Tobias Burg
 Texts by Tobias Burg and Susan Tallman
 Book design by Rahel Bünter /
 Steidl Design and Tobias Burg
 392 pages
 9.4 × 11.4 in. / 24 × 29 cm
 807 color images
 Four-color process
 Clothbound hardcover

(for more information see pp. 138–139)

€ 450.00 / £ 400.00 / US\$ 500.00
 ISBN 978-3-95829-960-3

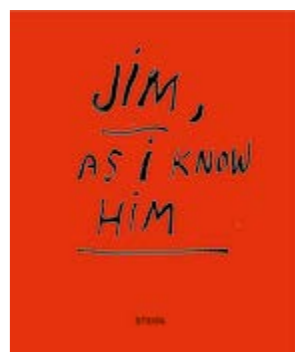
**Available March 2021–
 pre-order now!**

2. Stone lithograph

9 × 11 in. / 23 × 28 cm
 Black ink on 300 g Waterford paper
 Signed in pencil by Jim Dine,
 handnumbered and dated 2020
 Limited edition of 50, 10 artist's proofs
 (AP) and 10 printer's proofs (PP)
 Printed in 2020 by Christoph Chavanne
 and Gabi Pechmann, Apetlon, Austria

3. Slipcase

Handmade from 3 mm bookbinding
 cardboard
 Inside covered with grey acid-free paper
 Outside covered with red acid-free paper
 Text artwork by Jim Dine
 Printed in offset



Book

Stone lithograph

Slipcase



Born in 1935 in Cincinnati, Ohio, Jim Dine completed a Bachelor of Fine Arts at Ohio University in 1957 and has since become one of the most profound and prolific contemporary artists. Dine's unparalleled career spans more than 60 years, and his work is held in numerous private and public collections. His books with Steidl include *Pinocchio* (2006), *Hot Dream (52 Books)* (2008), *A Printmaker's Document* (2013), *Paris Reconnaissance* (2018), *3 Cats and a Dog (Self-portrait)* (2019) and *The Secret Drawings* (2020).

Within Jim Dine's diverse artistic oeuvre, ranging from painting and drawing, to sculpture, poetry recital and photography, printmaking plays a consistent and overarching role. For six decades now, the artist's enthusiasm for woodcuts, etching and lithography, for dry-point, monotypes and aquatints has not diminished—on the contrary, since 2001 Dine has produced over 750 prints in which he repeatedly discovers new forms of expression for his iconic visual motifs: the hearts and bathrobes, the antique torsos and flowers, the self-portraits and tools, not to mention Pinocchio. *I print. Catalogue Raisonné of Prints, 2001–2020* is the latest in a series of scholarly catalogue raisonnés on Dine's printed oeuvre and comprehensively documents all works produced since 2001, including information on their dimensions, print-runs and papers, the complex printing processes that often combine various techniques, as well as the different printers and workshops involved in their realization. This opulent publication of almost 400 pages also lists the artist's books and portfolios that Dine has realized over the past 20 years; it is an indispensable reference for collectors, printmaking enthusiasts and academics alike.

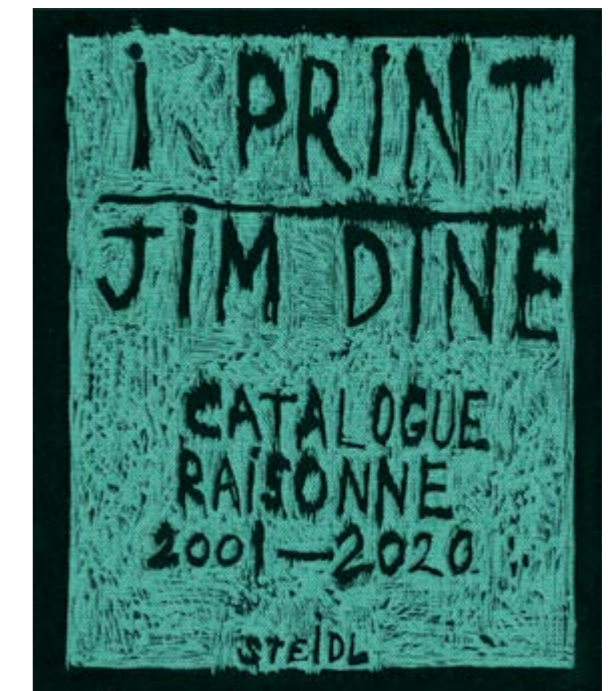
The fact that I've created over 1,000 prints in my life doesn't matter one bit if I'm beginning a new one. The adventure of making and the hope of being able to unleash my arsenal of techniques make for a unique creative moment. Jim Dine

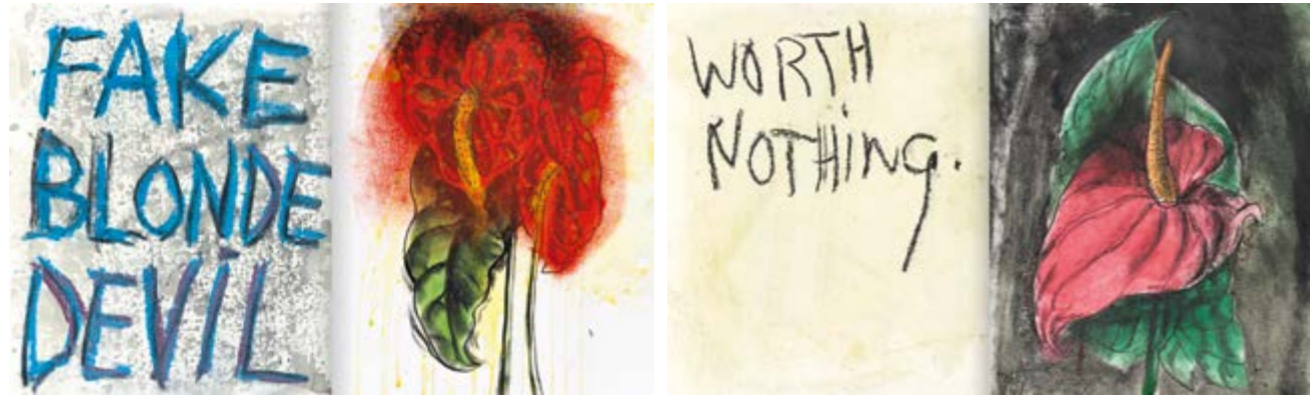
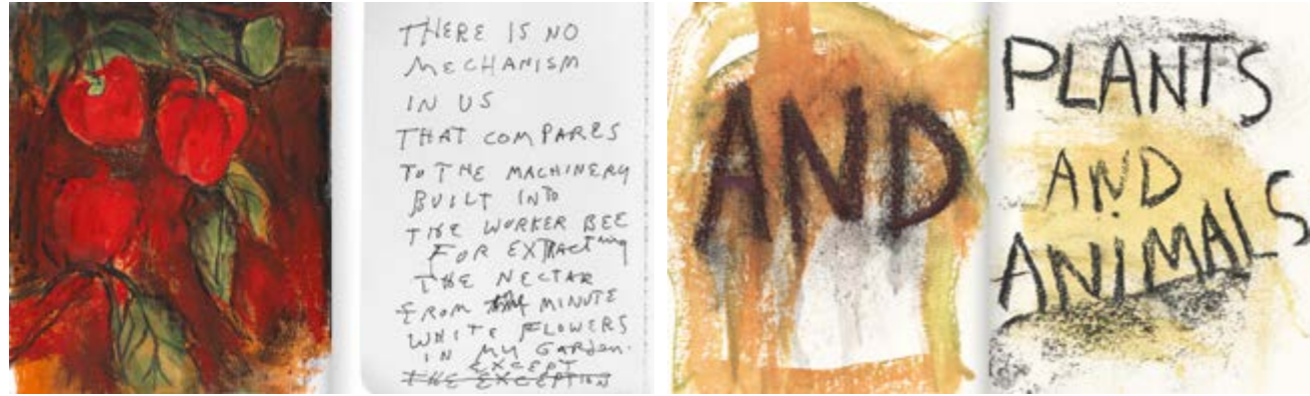
Jim Dine I print. Catalogue Raisonné of Prints, 2001–2020

Edited by Tobias Burg
Texts by Tobias Burg and Susan Tallman
Book design by Rahel Bünter / Steidl Design
and Tobias Burg
392 pages
9.4 × 11.4 in. / 24 × 29 cm
807 color images
Four-color process
Clothbound hardcover

€ 220.00 / £ 195.00 / US\$ 250.00
ISBN 978-3-95829-872-9

Available March 2021—
pre-order now!





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In Jim Dine's bluntly honest words, *Electrolyte in Blue* is a "long hate poem" about "the evil in our now small world and those who unleashed it," exploring themes of anti-Semitism, racism, climate change, as well as the world leaders he condemns, strong among them Donald Trump. Dine's fury and disappointment are clear, yet his vision is not merely bleak. He lays his words over luminous etchings, aquatints and lithographs of botanical themes in buoyant color. Luscious foliage, flowers, fruit and vegetables celebrate the natural world and offer solace against the social, political and environmental concerns which Dine voices. The book is based upon the original *Electrolyte in Blue*, a unique book object in an edition of one, typeset and printed by hand by Ruth Lingen, with whom Dine has collaborated for decades. All in all *Electrolyte in Blue* is a macabre and glorious document, dark and light, full of compelling contradictions, and with Dine's "dilemma of trying to stay human and alive under the present circumstances" at its center.

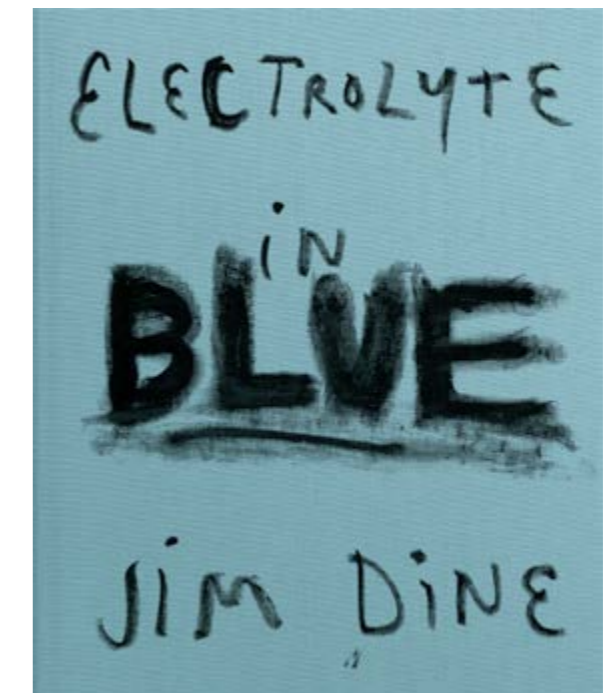
This book is about me being 85 years old and doing exactly what I want to do. Jim Dine

Jim Dine *Electrolyte in Blue*

Text by Jim Dine
Book design by Jim Dine
240 pages
11.2 x 13.6 in. / 28,5 x 34,6 cm
238 color images
Four-color process
Clothbound hardcover

€ 75.00 / £ 68.00 / US\$ 85.00
ISBN 978-3-95829-752-4

Available March 2021—
pre-order now!





The disease is venting its fury
There are economists blessing avid Trump



Infection prevent infection inability
Biotech company anti-body treatment



Liberate. Minnesota liberate Virginia
White House supports liberation



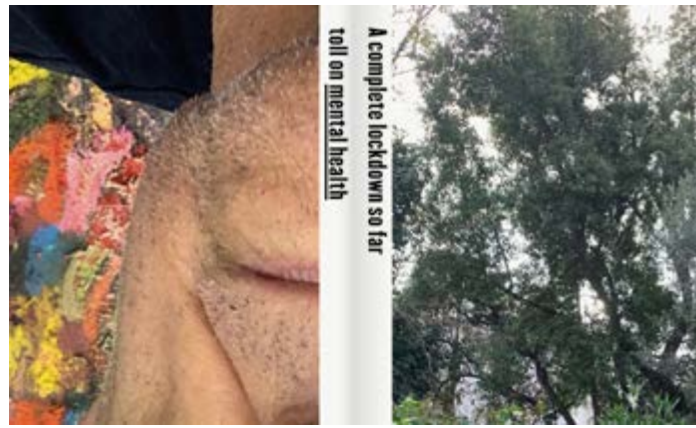
Surge in virus cases 3 million
Monday Global supply issues



Trump aided and abetted
By anti-democratic Senate



Trump stokes
White fear



A complete lockdown so far
toll on mental health



Pandemic accelerate
Transition to ceaselessness

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Like most of us, Jim Dine went into self-isolation in March 2020 following the Covid-19 lockdown. Unlike most of us, he turned these three months into a crucible of creativity and has now recorded his experiences in book form. Dine quickly settled into a new daily rhythm: his studio in Montrouge became a living as well as a working space—"I spend my days in silence, painting and building"—which he would leave on his bike every afternoon for another space in Montparnasse, to write poems—"The intense silence of the street and my concentration sculpted the words in a direct way"—and to garden, tending to the plants that he arranges like a color palette, the roses and oleander, the succulents, tomatoes and corn...

Alongside Dine's photos, from blurred self-portraits and cropped studio still lifes to foliage and clouds skimming the sky, are text fragments he took from the daily newspapers: "we are racing against trigger / once there was light / sick and dying African Americans / there is hope." The idea for Dine to document this time in photos and appropriated text came unexpectedly from a conversation with his printer and publisher Gerhard Steidl; *Viral Interest* is as much about their exchange as it is a document of confinement: haphazard and lyrical, compellingly contradictory.

I faced the time with a smile and the knowledge that my meditation in the quiet was a gift, a double-edged sword. Jim Dine

Jim Dine Viral Interest

Text by Jim Dine
Book design by Jim Dine
and Holger Feroudj / Steidl Design
176 pages
7.5 x 9.1 in. / 19 x 23 cm
155 color photographs
Four-color process
Clothbound hardcover

€ 35.00 / £ 30.00 / US\$ 40.00
ISBN 978-3-95829-868-2

Available March 2021—
pre-order now!





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Those lucky enough to visit one of Jim Dine's studios will find their walls not only splattered with pigment from his many paintings but covered with his poems, drawn in his unmistakable handwriting. Dine has been writing poems for decades and *French, English, A Day Longer*, including dozens of documentary photos and two CDs of his poetry recitals, is a privileged insight into this crucial aspect of his studio practice. Written with charcoal and ink, smudged and re-worked with brushes, sponges, rags and fingers, Dine's poems are constantly re-imagined, dense with layers of memory: the wall becomes the work. Dine often collaborates with his assistants on these creations, each moving throughout the studio, writing in both English and French, erasing, correcting and provoking, as in a dance, only to be concluded with the decisive sweep of Dine's left hand.

I became a collector of words. That is I remember things I heard. My method of writing is not too different than my method of painting. I collect imagery and put it together and take it apart. It's a collage method. Jim Dine

Co-published with Joca Seria, Nantes

Jim Dine French, English, A Day Longer

English / French edition
Text by Jim Dine
Book design by Jim Dine, Daniel Clarke and Holger Feroudj / Steidl Design
200 pages
7.1 x 9.4 in. / 18 x 23.8 cm
130 color photographs and images
Four-color process
Hardcover with a bookmark and 2 CDs

€ 30.00 / £ 25.00 / US\$ 40.00
ISBN 978-3-95829-867-5

Available—order now!



CD 1



CD 2



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Jim Dine's poems are the voices between his paintings, the questions between his drawings, the whispers and shouts between his sculptures: an unceasing, probing flow that augments and energizes his visual work. Dine writes through a process of collage, arranging and re-arranging fragments as they come to him, noting them on scraps of paper, on the studio wall, even (a favorite medium) on the sick bags of airplanes.

A Beautiful Day presents 17 poems; some are recent pieces written during the intensity of corona quarantine, others are older creations he has now rediscovered and re-shaped, as a sculptor returns to a work after many years with a fresh eye and hand. As always, Dine's poetry is densely autobiographical and grapples with the polarities of experience: with delight and melancholy, with criticism and celebration, with nostalgia ("Childhood mood / The soul / complete and elegant / Constructed of wishes / And clouds"), rage ("I ran into him at the airport, / I hope you die a miserable death / You fat fascist fuck"), and, inevitably, the passing of time: "The magic falls, / Years go by, / Hitting the window / They get used up."

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

ENOUGH PAINTING ON THE ICE

Full of his dreams
For painting
Eyes for beauty
Not tripped and twisting
Jim, makes the picture
work to make a picture —
For sex you thought,
Not for my soul
You thought —
Finish the work
No reason to real(ly)
Understand
The child's laughter.

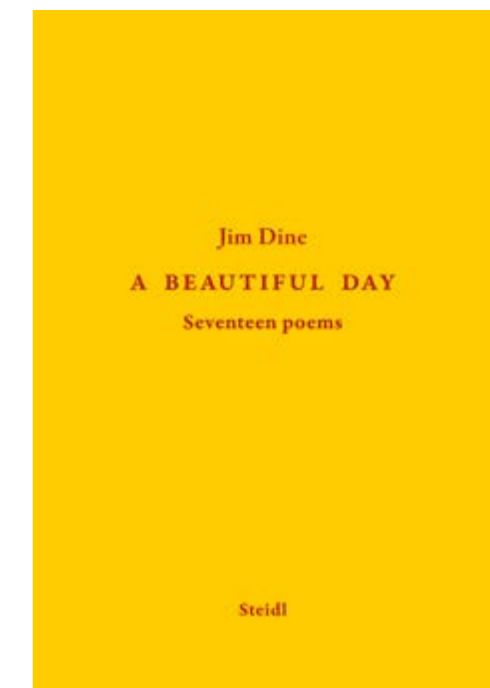
I'd torn the Matisse paintings
from a book
It is important
Certainly not needed
Nothing
Almost nothing together
equals one picture.
They stand alone.
One work / keep tinkering
With no more fairy romance
Laughing
He couldn't stop laughing —
Make them each a picture
(and)
Nail them to the wall
Over the bed.
One work,
The need to make a picture
He slipped on the ice,
Not for restless sleep

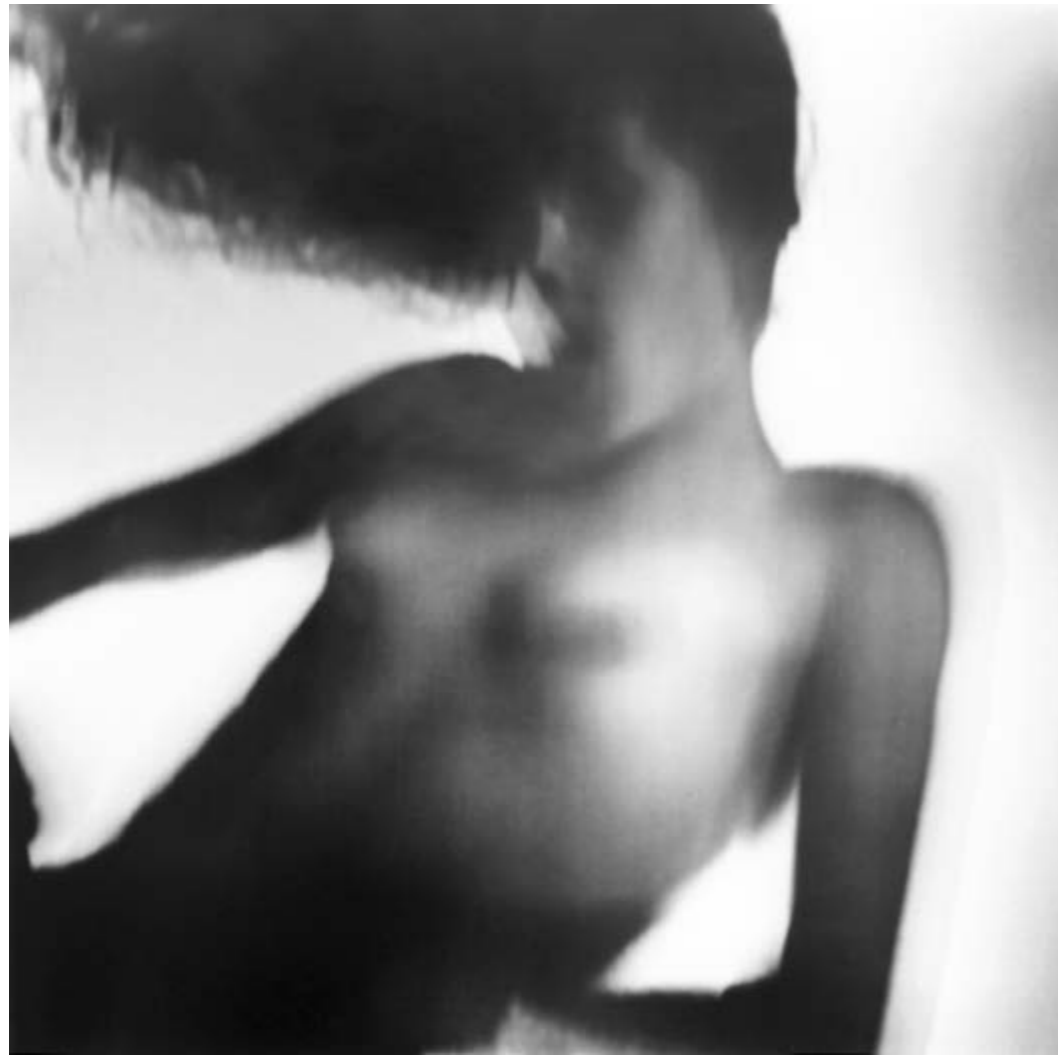
Jim Dine
A Beautiful Day
Seventeen Poems

Text by Jim Dine
Photographs by Diana Michener
Book design by Jim Dine and
Holger Feroudj/Steidl Design
48 pages
4.7 x 7.1 in. / 12 x 18 cm
2 black-and-white photographs
Tritone
Clothbound hardcover

€ 20.00 / £ 18.00 / US\$ 25.00
ISBN 978-3-95829-891-0

Available—order now!





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

How to represent sex as a place of ecstasy rather than pornography? How to transcend the unavoidable physicality of the sexual act, sometimes tender, sometimes violent, to reach what Diana Michener calls "the place of communion ... the unknown, the cosmic"? Michener initially considered depicting live models for this book, yet finally decided to photograph stills from pornographic films, transforming the hyperreality of the sex industry, its tarnished colored gloss, into something more ambiguous, timeless and expressive. The figurative forms of sex are often (just) recognizable in Michener's black-and-white pictures: a kiss, breasts, entangled limbs; but just as often they are not. Bodies are simplified and blurred, seeping into abstraction and darkness, hinting at yet never embracing explicitness. In images both graphic and impressionistic, Michener's self-declared goal steadfastly remains "to transform into the visual what is emotional and mental."

My desire was to take the viewer to an almost religious place where the union is full of joy and ecstasy as opposed to just being physical.
Diana Michener

Diana Michener Twenty-eight Figure Studies

Text by Diana Michener
Book design by Diana Michener,
Gerhard Steidl and Duncan Whyte / Steidl Design
60 pages
10.6 x 9.4 in. / 27 x 24 cm
28 black-and-white photographs
Tritone
Open-spine softcover in a sleeve

€ 30.00 / £ 25.00 / US\$ 35.00
ISBN 978-3-86930-896-8

[Available—order now!](#)



Sleeve



Open-spine softcover





Philipp Keel is an artist, author, publisher of Diogenes, and a filmmaker. He studied at Berklee College of Music in Boston and the Hochschule für Film und Fernsehen in Munich, before moving to California and working in various artistic disciplines. His photographs, paintings, drawings and prints have since been shown in numerous international exhibitions, most recently at Bildhalle Zürich, and are present in leading collections. He became known for his bestselling series *All About Me* and *All About Us* (Random House, 1998), for *Color* (Steidl, 2003) and the series *Simple Diary* (Taschen). In 2014 Keel's project *State of Mind* (Nieves), featuring drawings, watercolors and silkscreens, was shown at Villa Flor in S-chanf. Following the monograph *Splash* (2017), which presents a rigorous selection of Keel's photographic work from recent years, Steidl will next publish *Last Summer*, a comprehensive collection of the artist's latest works. Philipp Keel lives in Zurich.

"The most beautiful summers are often also the most painful. We rarely feel more alive. And at the end of those summers, we're reminded all the more strongly that everything passes. Looking at Philipp Keel's new works in *Last Summer* there is the absence—apart from a single nude—of people. Instead, there are still lifes and above all pictures of palms, pools, drinks, initially seeming cool and summery, as well as many captured moments and incidental poetry. Common to them all is Keel's eye for specific details and moods, and yet on closer inspection melancholy permeates many of his works. At times, the moment has already passed or is only visible on the blurred margins of our consciousness. What remains is a feeling of transience, perhaps even a faint touch of loneliness.

One of the great strengths of Keel's works is that they stay subtle and reserved. We each find in them what we wish to find. In some, the melancholy is light-hearted, little more than a gentle, not unpleasant tug at a taut string somewhere deep inside us. In others there is more to it. *Last Summer* takes us to a threshold: evening has set in, a solitary view from a veranda with a drink in hand, friends laughing in the background as the day's last light fades. In our mind play the images of a day that passed far too quickly, some flickering, some clear. Perhaps we feel briefly wistful, or perhaps we turn around and go back to the others." *Benedict Wells*

Philipp Keel Last Summer

Text by Benedict Wells
Book design by Kobi Benezri
80 pages
10 x 12.5 in. / 25.4 x 31.8 cm
62 color photographs
Four-color process
Clothbound hardcover with dust jacket

€ 40.00 / £ 35.00 / US\$ 50.00
ISBN 978-3-95829-694-7

Published May 2021





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

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

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

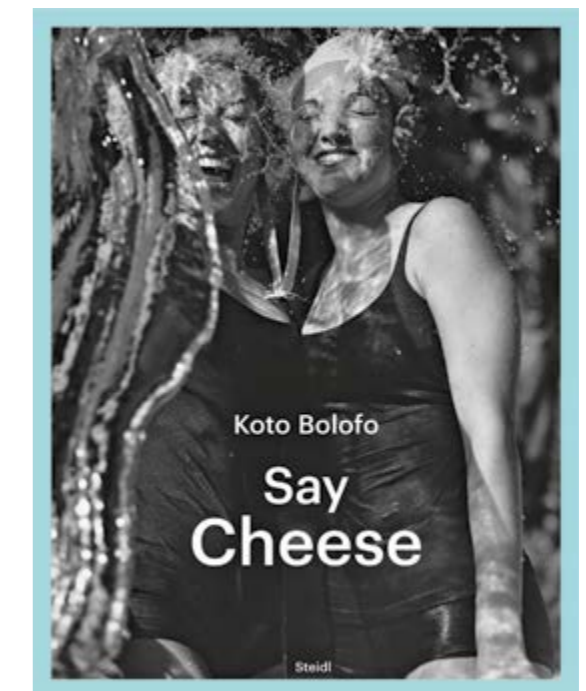
My work has always been "off fashion," while still being in fashion.
Koto Bolofo

Koto Bolofo *Say Cheese*

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

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

Published May 2021





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

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

**Nicholas Blechman and
Christoph Niemann
100% Evil**

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

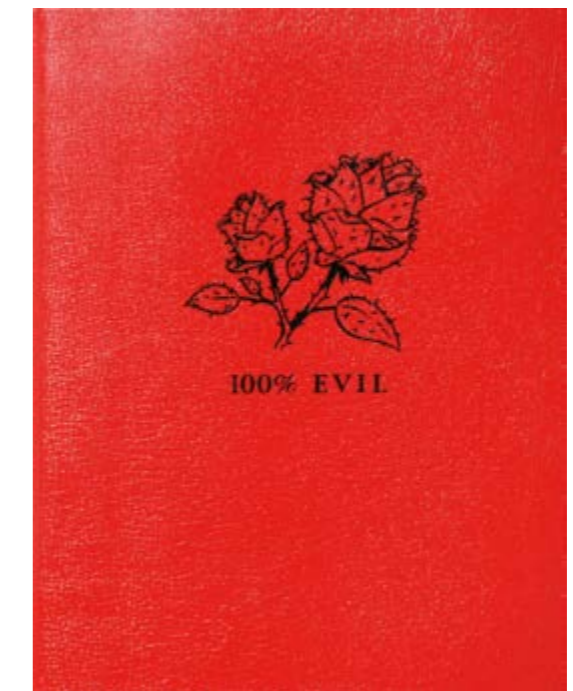
€ 25.00 / £ 20.00 / US\$ 30.00
ISBN 978-3-95829-919-1

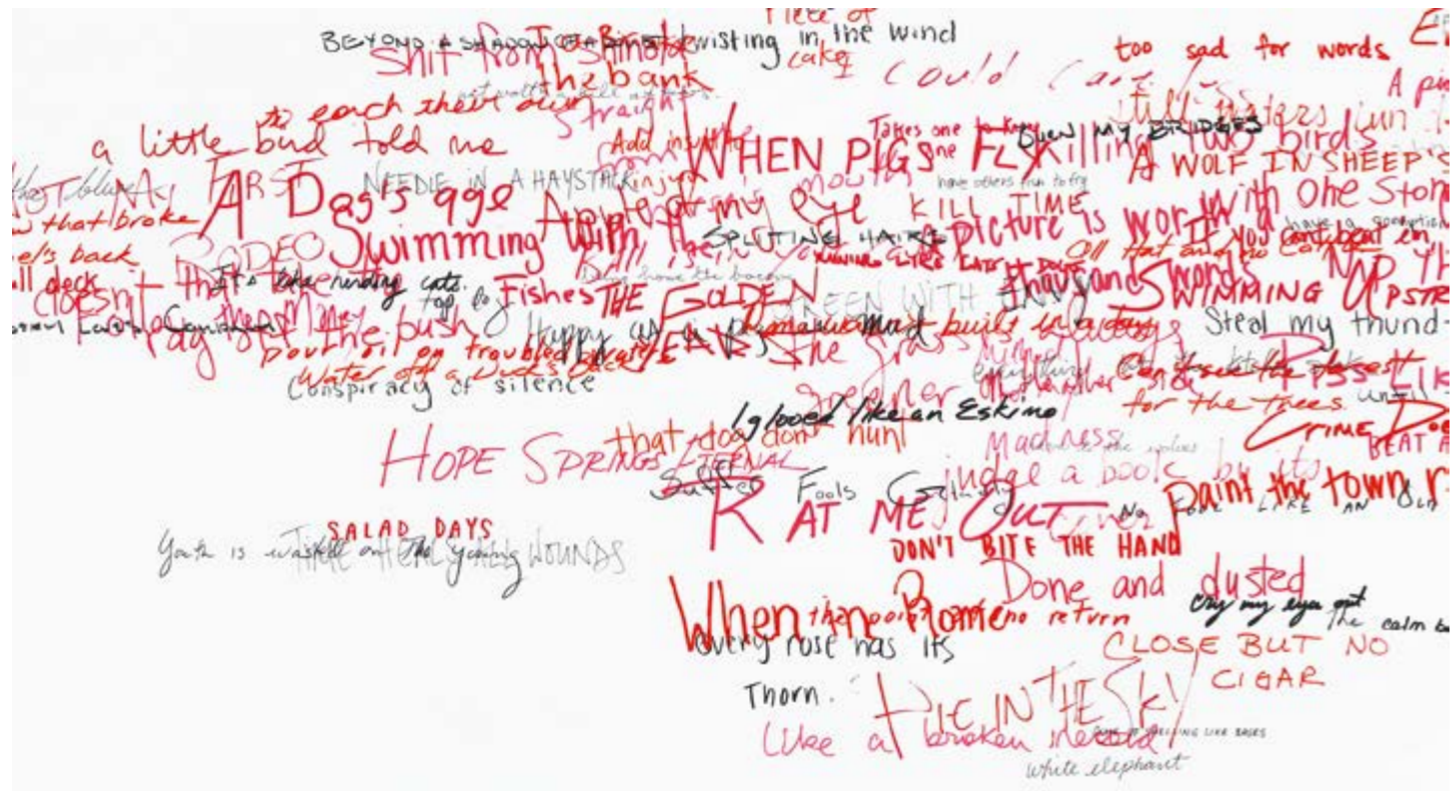
Published April 2021

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

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

Co-published with Diogenes, Zurich





Wits' End presents two recent drawing series by Roni Horn, "Wits' End Sampler" (2018) and "Wits' End Mash" (2019). Both series use the same source material, handwritten clichés, idioms and colloquialisms authored by approximately 300 individuals. Clichés and idioms are icons of language. One by one, clichés are silkscreened onto walls ("Sampler") or paper ("Mash"). Phrases build up, the layering simultaneously revealing and obscuring meaning. *Wits' End* is the seventh edition in this series of books, following *bird* (2008), *aka* (2010), *Hack Wit* (2015), *Th Rose Prblm* (2016), *The Selected Gifts (1974–2015)* (2016) and *Dogs' Chorus* (2019), all printed and published by Steidl.

[*Wits' End*] intentionally unmoors [Horn's work] from ... something stable, controlled, or fixed. This vast compilation ... has a distinctly random nature and texture that proclaims a certain artistic autonomy from Horn. She is not the author, but the conductor.
Michelle White

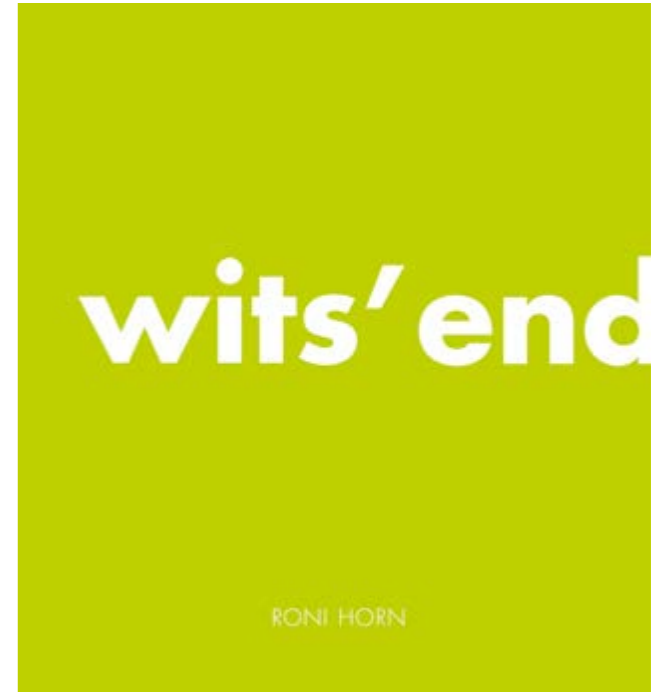
Roni Horn was born in New York in 1955. Horn's oeuvre focuses on conceptually-based photography, sculpture, books and drawing. Recent solo exhibitions include those at Tate Modern, Whitney Museum of American Art, Centre Pompidou, Kunsthalle Bregenz, Kunsthalle Hamburg, Kunsthalle Basel, Fundació Joan Miró, De Pont Foundation, Fondation Beyeler and the Menil Drawing Institute. Horn's books with Steidl include *bird* (2008), *aka* (2010), *Hack Wit* (2015), *Th Rose Prblm* (2016), *Remembered Words, A Specimen Concordance* (2019) and *Dogs' Chorus* (2019).

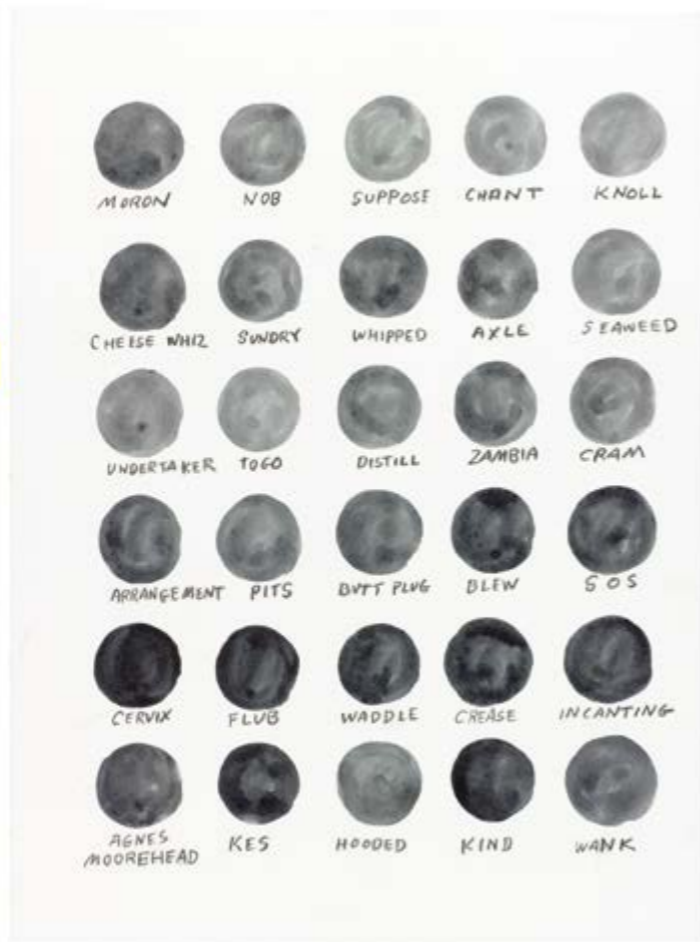
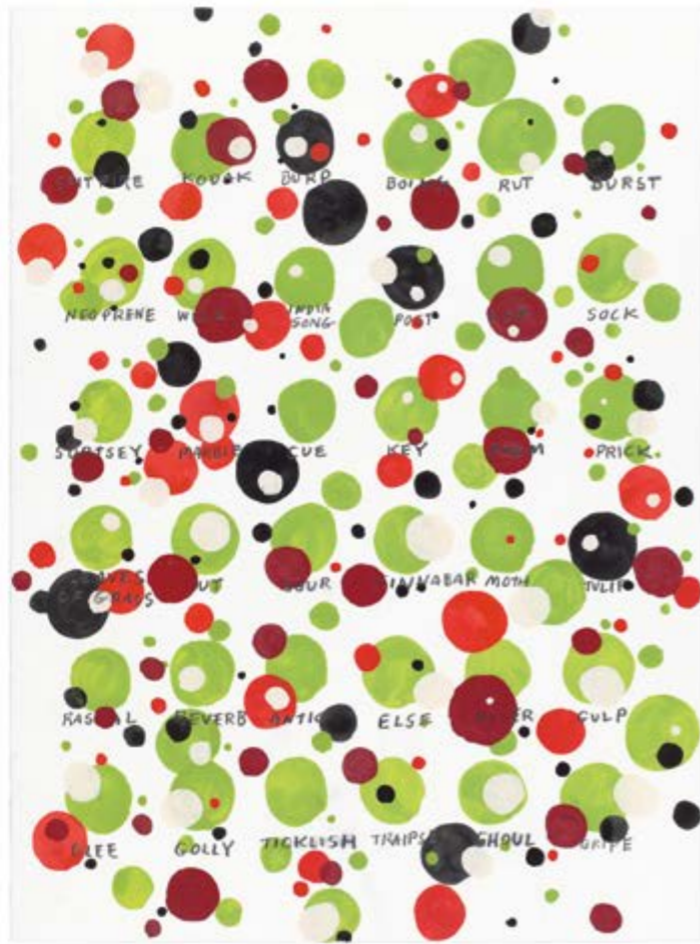
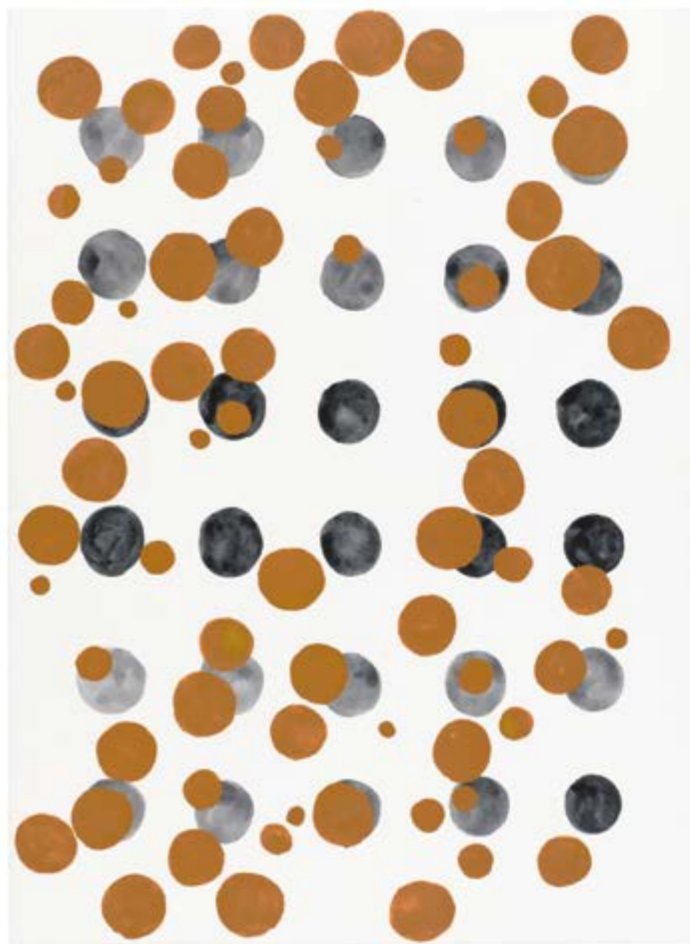
Roni Horn
Wits' End

Text by Michelle White
Book design by Roni Horn
112 pages
11.3 x 12.3 in. / 28.6 x 31.1 cm
53 color images
Four-color process
Clothbound hardcover

€ 38.00 / £ 35.00 / US\$ 45.00
ISBN 978-3-95829-902-3

Published April 2021





Roni Horn was born in New York in 1955. Horn's oeuvre focuses on conceptually-based photography, sculpture, books and drawing. Recent solo exhibitions include those at Tate Modern, Whitney Museum of American Art, Centre Pompidou, Kunsthalle Bregenz, Kunsthalle Hamburg, Kunsthalle Basel, Fundació Joan Miró, De Pont Foundation, Fondation Beyeler and the Menil Drawing Institute. Horn's books with Steidl include *bird* (2008), *aka* (2010), *Hack Wit* (2015), *The Rose Prblm* (2016), *Remembered Words*, *A Specimen Concordance* (2019) and *Dogs' Chorus* (2019).

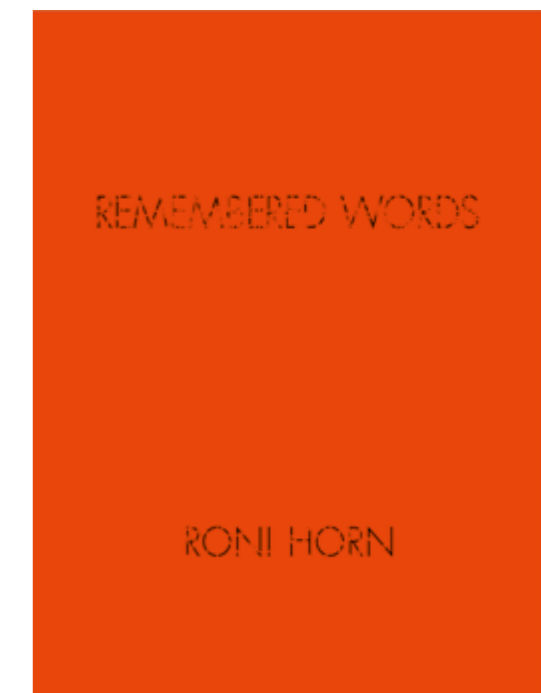
"Remembered Words" is the title of a series of watercolors Roni Horn created in 2013 and 2014. An important part of Horn's work revolves around language. In this series she literally engages in remembering words and pairs them with dots, adding the words to the dots like footnotes or captions, creating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

Roni Horn
Remembered Words

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

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

Published April 2021





Guðmundur Lárusson
Born 1945, Stykkishólmur
Member of the Marine Accident Investigation Board, former skipper

I don't suffer midwinter depression from the lack of light, that's doubtless been bred out of me the way they can breed anything you care to mention out of people, as happens in nature. I might not be a barrel of laughs in the winter but I don't get sad either. Still, I always keep an ear to the weather. Summer weather makes me feel good, when it's warm and sunny. Calm weather at sea is extremely pleasant, when you almost need to keep your eyes closed because of the refraction of the light. But that damn fog is the worst because you don't know where you are. You can't locate yourself in the fog.

Everyone has to fear nature a bit. It can be terrible sometimes. But like everyone else, you don't let it upset you just because the weather's unpleasant. It depends so much where you are. The wind's so much stronger when you're standing upright than when you're lying down in the grass, and the difference

is noticeable at sea. If you swim in the sea in a storm you can't feel the weather, because there's no wind, but the moment you come up out of the sea you feel it. A boat I was on sank once. I was just a youngster, I'd just started my life, and I found out that the same law applies at sea and out in the meadow when you lie down in the grass: the wind largely disappears down in the troughs of the waves. But it's cold to swim in the sea. It was nasty weather, but not a tempest. A storm. A wave broke over the boat and it capsized. So there was nothing for it but to tread water and get swamped by all the waves. It was a very thick ocean wave, heavy seas, and I didn't know if I'd come back up on the wave I went down on. Two of the crew died, and one was a very good swimmer. He probably got trapped under a wave and couldn't get back up.

That experience haunted me for decades. But I went straight back to sea. Soon afterwards we lost a man overboard – I was a young mate and the boat was cruising. It was one of those old herring boats with a ladder up the side of the fishing gear, which was naturally slippery from fish oil or the wet, and he lost his footing and fell overboard. He probably hit his head on the gumwale and knocked himself out because I saw him when I turned round and I went after him. You should never do that, never do anything without thinking, because I only just made it back aboard and was in a much worse state than after swimming to land the month before. And that was in summer, the previous time it had still been winter. I went after him without any means of help, although they tried to pass me a lifeline, which in fact was all twisted. It would probably have been better to tie it round me before I went, because when you're in the sea you can't see a thing. You can't see far, your eye-level is virtually zero and I never saw the man after that. Even though he definitely wasn't far away from me.

The weather's like that. If you don't fight it, you become one with it and vanish. You cease to exist if you don't show resistance and cunning. Some people are said to have an eye for the



Steinar Arnar Ragnarsson
Born 1935, Stykkishólmur
Foreman at fish processing plant

In 1995 it was one of the snowiest winters I remember here in Stykkishólmur. I live in a detached house but I'd never been able to walk straight off a snowdrift and onto my roof until that winter. The streets here were packed with snow that could hardly be cleared away, they just made tunnels through it. Endless snow-shovelling to get into my house. Then it happened one day that a woman who was trying to get home just got stuck right in a snowdrift, she was stuck in the snow and I went out and helped her and managed to get her to my house and she was there until the afternoon when a sleigh came to collect her and take her home. That's really the most snow I remember. Admittedly I was travelling a lot at that time, I had to go all the way north to Sighlífjörður and I hardly noticed any snow there until I got to the tunnel through the mountain, and when I came out and entered the fjord all I could see was up into the blue sky, because everything was literally swamped. I spent two

days there and on the way back it hadn't improved, it was worse, although they'd cleared a tunnel through the snow. I came face to face with the school bus and we had to reach out and fold back the driving mirrors so we could pass there, because the tunnel through the snow was so narrow. When I'd driven a little bit farther there was a huge gust of wind and my car went off the road, but fortunately against the slope upwards, not downwards. Luckily for me, a roadworks vehicle had driven past and they saw what happened, turned back and helped me up.

There was a phase when the weather was strong and made a lot of noise in the house – I always felt uneasy then, you weren't exactly scared but you were uneasy about whether something would start moving and something would happen. Admittedly that doesn't happen much here, there are never any gigantic gales, but while in a strong southerly there's not much of a storm here you only need to head up towards the mountains for ten minutes and you really feel it. I used to do a huge amount of travelling to different places here and you sometimes caught incredible southerly gales even if it wasn't very windy here. That's because it's closer to the mountains. The wind speed changes so much. But maybe we have worse northerlies than they do, they're sheltered there.

I've had some minor accidents with the ice. Just this winter, I was leaving my house and ice had formed overnight and I stepped out, went flying through the air and rolled down four steps on my back. I didn't hit my head, that escaped, but hurt my back. I had to be wheeled to hospital and I lay there for four weeks. My spine escaped, I was only bruised, but the experience stays with me a bit.

Roni Horn was born in New York in 1955. Horn's oeuvre focuses on conceptually-based photography, sculpture, books and drawing. Recent solo exhibitions include those at Tate Modern, Whitney Museum of American Art, Centre Pompidou, Kunsthalle Bregenz, Kunsthalle Hamburg, Kunsthalle Basel, Fundació Joan Miró, De Pont Foundation, Fondation Beyeler and the Menil Drawing Institute. Horn's books with Steidl include *bird* (2008), *aka* (2010), *Hack Wit* (2015), *The Rose Prblm* (2016), *Remembered Words*, *A Specimen Concordance* (2019) and *Dogs' Chorus* (2019).

"Everyone has a story about the weather. This may be the single thing each of us holds in common. And though the weather varies greatly from here to there, it is, ultimately, one weather that we share. Small talk everywhere has occasioned the popular distribution of the weather. Some say talking about the weather is talking about oneself. And with each passing day, the weather increasingly becomes ours, if not us. *Weather Reports You* is one beginning of a collective self-portrait," writes Roni Horn, "a metaphor for the physical, metaphysical, political, social and moral energy of a person and a place". This book is a new edition of the original *Weather Reports You* of 2007, a gathering of oral reports on the weather made on location in Iceland, accompanied by snapshots taken at the time and place of each interview.

Weather is the key paradox of our time. Roni Horn

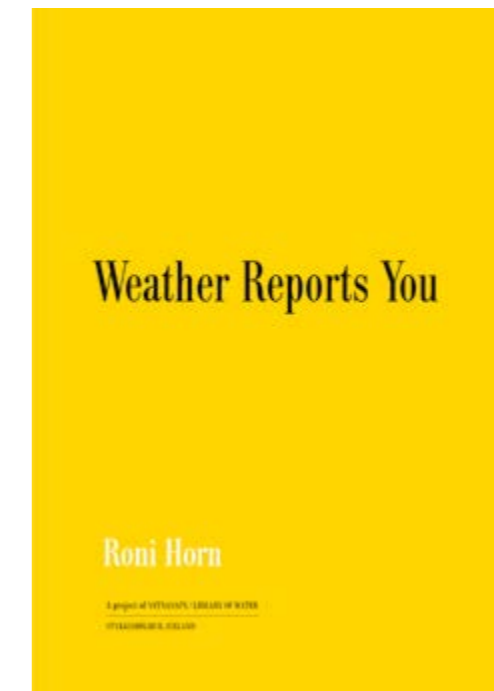
Co-published with Artangel, London

Roni Horn Weather Reports You

Book design by Roni Horn
200 pages
5.5 x 8 in. / 14 x 20.3 cm
76 color photographs
Four-color process
Softcover

€ 25.00 / £ 20.00 / US\$ 30.00
ISBN 978-3-95829-910-8

Published April 2021





Born in 1971 in Southampton, New York, Daniel Clarke completed his studies at Yale University in 1993, before moving to Paris where he has lived and worked since. Clarke has exhibited throughout Europe and the United States, and his work is held in prominent public and private collections, including the National Gallery of Art, Washington D.C.; Fondation Maeght, Saint-Paul-de-Vence; and Beinecke Rare Book & Manuscript Library, New Haven. He is represented by Galerie Françoise Besson in Lyon and Planthouse Gallery in New York.

Daniel Clarke began creating drawings in 2001 and they continue to be an integral part of his multi-faceted practice alongside the mediums of painting, printmaking and sculpture. Often large in scale, his drawings combine iconography from his life and surroundings with warm abstractions: here are self-portraits, figures and faces; tokens of the everyday, from a ladder, spade and bicycle, to a rocking horse, baseball glove and ball; terrace doors opening onto a view of luminous flora and an evident delight in Matisse. Typically made with a mixture of charcoal, watercolor and pastel, Clarke's drawings shimmer with color; his line vibrates; fore-and backgrounds shift, sometimes interacting with an element of collage, perhaps a map or even the front page of *Le Monde*. *Long Island* is the most extensive presentation of Clarke's works on paper to date and their first publication in book form.

Fresh, direct, without apology. Difficult to not think of Beckman: the line quick and intense, the figures retain a symbolism and beauty that emerge with difficulty within a saturated atmosphere that is both poignant and full of irrational situations. A European atmosphere impregnates these new works, giving place to a new realism.
Annalisa Rimmaudo

Daniel Clarke Long Island Works on Paper

Text by Daniel Clarke
Interview by Diana Michener with Daniel Clarke
Book design by Gerhard Steidl
and Paloma Tarrío Alves
96 pages
7,4 x 10 in. / 18,7 x 25,5 cm
66 color images
Four-color process
Hardcover

€ 35.00 / £ 30.00 / US\$ 40.00
ISBN 978-3-95829-890-3

Published March 2021





Gian Ehrenzeller



Matthieu Zellweger



Dom Smaz

Born in Bern in 1957, Michael von Graffenried, the founder and manager of the Swiss Press Award, began his career as an international photojournalist in 1978, and today concentrates on long-term projects in multiple media including billboards and film. His documentary film *Algeria - War without Images*, produced with Mohammed Soudani, first screened at the Locarno Film Festival in 2002. Graffenried has exhibited widely and his photographs are held in many permanent collections. His awards include a World Press Photo Award (1989), Chevalier des Arts et Lettres in the French Legion d'Honneur (2006) and the Dr. Erich Salomon Prize from the German Society of Photography (2010)—the third Swiss to obtain the award after René Burri and Robert Frank. Graffenried's books with Steidl are *Bierfest* (2014) and the upcoming *Our Town*.

The *Swiss Press Yearbook 21* presents the most exceptional Swiss journalism from 2020. The first part of the book "Swiss Press Award 21" showcases this year's winners of Switzerland's national media award, which honors outstanding journalism across all media and is presented annually by the independent and non-profit Reinhardt von Graffenried Foundation, dedicated to the promotion of local, national and international reporting since its foundation in 2009. All award-winning contributions in the categories of Swiss Press Text, Swiss Press Online, Swiss Press Audio, Swiss Press Video and Swiss Press Local are here to discover in English, German, French and Italian.

The second and larger section "Swiss Press Photo 21" brings together the best Swiss photography of 2020, capturing the year's formative events in complex and individualistic works selected by the international Swiss Press Photo jury in the categories of News, Daily Life, Swiss Stories, People, Sports and World.

I like to think of the Swiss Press Award as the Swiss Pulitzer Prize, and Swiss Press Photo as the baby of World Press Photo.
Michael von Graffenried

Michael von Graffenried (ed.) Swiss Press Yearbook 21

English / German / French / Italian edition
Texts by Thomas Röthlin and Daniel Di Falco
Book design by Gerhard Blättler, Michael von Graffenried, Rahel Bünter and Gerhard Steidl
224 pages
8.5 × 11 in. / 21.5 × 28 cm
50 black-and-white and 190 color photographs
Four-color process
Hardcover

€ 30.00 / £ 25.00 / US\$ 35.00
ISBN 978-3-95829-884-2

Published May 2021



Swiss Press Photo (front cover)



Swiss Press Award (back cover)



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

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

This book tells the fascinating life story of Manuela Alexejew through her extensive collection of paintings, sculpture and antiques, among which she lives with her husband Carlos Brandl in a grand loft in Berlin. Featuring works by artists as varied as Otto Dix, Otto Piene, George Condo, Allen Jones, Yayoi Kusama and Alicja Kwade (to name but a few), it is one of Germany's most distinguished private collections of modern and contemporary art. Manuela Alexejew's life reads like fiction: with enviable looks she first worked as a flight attendant for Pan Am during the glamorous height of the airline industry, collecting eclectic experiences across the globe—from partying with Sophia Loren at the legendary Studio 54, to relaxed days at Oscar de la Renta's home in Santo Domingo. Alexejew then returned to her roots: art. Having studied at Berlin's University of Fine Arts, she now committed herself to collecting with an earnest passion, each acquisition based on her personal connection with the work, never with investment in mind. Based on a series of intimate and amusing interviews with Alexejew, author and journalist Thomas Kausch has written down her surprising story from her own perspective. Combined with newly-commissioned photos of the collection by Andrea Ferrari, *It's not about the money* is a rare insight into the normally closed world of a great collector.

You will not find the works of art. The works of art find you.

Manuela Alexejew

Manuela Alexejew with Thomas Kausch It's not about the money

Text by Thomas Kausch
Photographs by Andrea Ferrari
Book design by Steidl Design
200 pages
7.3 x 9.3 in. / 18.5 x 23.5 cm
100 color photographs
Four-color process
Clothbound hardcover

€ 30.00 / £ 25.00 / US\$ 40.00
ISBN 978-3-95829-898-9

Published April 2021



Monte Packham is the author of books including *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, and *Photo Adventures* (2019). Born in Sydney in 1981, he holds degrees in art history and law from the University of Sydney. Steidl has published Packham's *Concentric Circles* (2011).

Monte Packham Rhyme Time

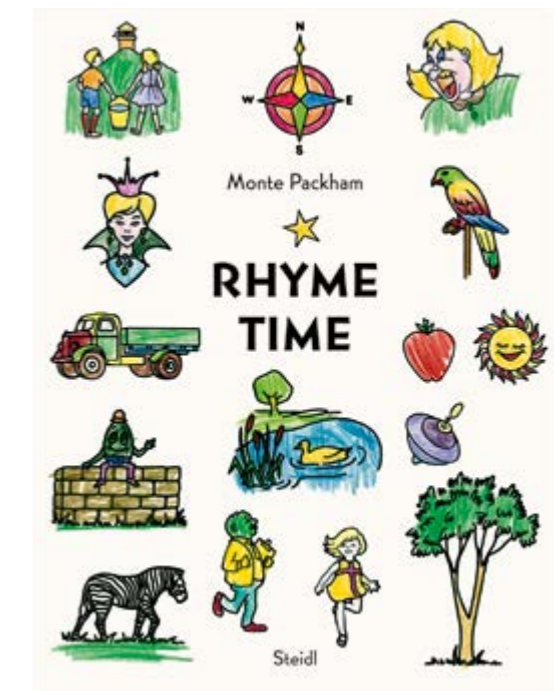
Text and illustrations by Monte Packham
Book design by Monte Packham, Holger Feroudj and Gerhard Steidl
72 pages
7.3 x 9.7 in. / 18.5 x 24.5 cm
247 color images
Four-color process
Hardcover

€ 25.00 / £ 20.00 / US\$ 35.00
ISBN 978-3-95829-774-6

Available March 2021—
pre-order now!

Rhyme Time is an unconventional illustrated book for children and all those with a healthy relationship to their inner child. Imaginatively combining retro images with new rhymes, the book brings visual nostalgia and the traditions of children's verse up to date. The illustrations are 1960s line drawings Packham carefully colored-in as a child in 1988; now, more than 30 years later, he has rearranged these vibrant images into playful stories and captured them in rhyme. The unexpected results are both original tales, like that of Humphrey who chased a pesky elf from his garden with a cricket bat, and tongue-in-cheek reinterpretations of beloved fairy tales and nursery rhymes—if Snow White isn't actually the fairest in the land, then who is? And why did Jack and Jill really climb that steep and nasty hill?

*On rainy days I like to bake
Some bread or scones, a pie or cake;
I weigh the flour, pour the milk
And make my batters smooth as silk.
Indeed my favorite foods are sweet:
At every mealtime I could eat
Just ice cream, jellies, chocolate eggs,
Or sugar-coated dragons' legs!*
Monte Packham



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

Please Please Return Polaroid is Miles Aldridge's ongoing love letter to Polaroid, a process once integral to the craft of many photographers but now more or less extinct, apart from the rare and out-of-date material traded on eBay for exorbitant prices. The sequel to Aldridge's *Please Return Polaroid* of 2016, this book presents new and vintage Polaroids from his more than 20-year archive in a seemingly random sequence shaped by a dreamlike logic and surprising juxtapositions. *Please Please Return Polaroid* explores Aldridge's dedication to analogue processes where cut-and-paste is still a manual process, made with scissors, gaffer tape, intuition and not a little patience. Aldridge continues to use Polaroids as part of his work-in-progress "sketches," often scratching, tearing and taping them together, even drawing over them; each mark part of the creative act. Known for creating immaculate photos of a less than perfect world, Aldridge revels in these unpolished images, transforming some into extreme enlargements filling double pages with their re-worked and damaged surfaces. Long live Polaroid!

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

Miles Aldridge Please Please Return Polaroid

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

€ 45.00 / £ 40.00 / US\$ 55.00
ISBN 978-3-95829-748-7

Published April 2021



Please Please return Polaroid Miles Aldridge

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

The starting point for this book is Evelyn Hofer's *Dublin: A Portrait*, which features an in-depth essay by V. S. Pritchett and photos by Hofer, and enjoyed great popularity upon its original publication in 1967. *Dublin: A Portrait* is an example of Hofer's perhaps most important body of work, her city portraits: books that present comprehensive prose texts by renowned authors alongside her self-contained visual essays with their own narratives. *Dublin: A Portrait* was the last book published in this renowned series.

The newly conceived *Dublin* focuses on the photos Hofer took on behalf of the publisher Harper & Row in 1965 and 1966. In Dublin Hofer repeatedly turned her camera to sights of the city, but mainly to the people who constituted its essence. She made numerous portraits—be they of writers and public figures or unknown people in the streets. Her portraits give evidence of an intense, respectful engagement with her subjects, who participate as equal partners in the process of photographing.

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

Evelyn Hofer Dublin

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

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

Published April 2021



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

Mona Kuhn Kings Road

Texts by Silvia Perea and David Dorenbaum
Book design by Mona Kuhn and Gerhard Steidl
200 pages
9.3 x 12.2 in. / 23.7 x 31 cm
25 black-and-white and 47 color photographs and 33 illustrations
Four-color process
Hardcover

€ 45.00 / £ 40.00 / US\$ 55.00
ISBN 978-3-95829-755-5

Published May 2021

In *835 Kings Road* Mona Kuhn lyrically reconsiders the realms of time and space within the architectural elements of the Schindler House in Los Angeles. Built by Austrian architect Rudolph M. Schindler in 1922, the house was both a social and design experiment and an avant-garde hub for intellectuals and artists in the 1920s and '30s. For this project Kuhn collaborated with the Architecture and Design Collection at the Art, Design & Architecture Museum of the University of California, Santa Barbara, and gained access to Schindler's private archives including blueprints, letters and notes. Alongside reproducing some of these for the first time in this book, Kuhn reinterprets the dichotomy between memory and record in a series of color photos, and solarized gelatin silver prints, a technique favored by the Surrealists. The enigmatic subject of her solarized pictures is a fictional, ethereal figure inspired by a letter from Schindler to a mysterious woman. Kuhn's impressionistic photos render this female presence physical, even as it seems to be dematerializing: fleeting images that question the very nature of photography as record.

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

Exhibition: Art, Design & Architecture Museum, UC Santa Barbara, 9 January to 25 April 2021



Anish Kapoor was born in 1954 in Mumbai. Between 1973 and 1978 he studied fine art at Hornsey College of Art, then at the Chelsea School of Art. Kapoor represented Britain at the 44th Venice Biennale and won the Turner Prize in 1991. Solo exhibitions and public commissions include Tate Modern (2002); Royal Academy (2009); Cloud Gate, Millennium Park, Chicago (2004); Grand Palais, Paris (2011); Orbit, Olympic Park (2012); Martin-Gropius-Bau (2013) and Chateau de Versailles (2015). Kapoor lives and works in London.

Anish Kapoor Make New Space Architectural Projects

Edited by Anish Kapoor Studio
Book design by Brighten the Corners
6.9 x 9.4 in. / 17.5 x 24 cm

Vol. 1
600 pages
1,053 color photographs and images

Vol. 2
588 pages
1,053 color photographs and images

Four-color process
Two oblong brochures in a slipcase

€ 250.00 / £ 200.00 / US\$ 300.00
ISBN 978-3-95829-420-2

Published April 2021



Slipcase

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Vol. 2



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Reader

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

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

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

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

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

Hans / Jean Arp Twenty Sketchbooks

Limited edition of 1,000 boxed sets

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

€ 185.00 / £ 175.00 / US\$ 195.00
ISBN 978-3-95829-336-6

Published May 2021

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

Damien Hirst Pharmacy London

Limited edition of 750 sets
Signed and numbered by Damien Hirst

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

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420 pages

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380 pages

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340 pages

Vol. 9
Southwark, Sutton, Tower Hamlets
436 pages

Vol. 10
Wandsworth, Westminster
380 pages

€ 1,500.00 / £ 1,300.00 / US\$ 1,750.00
ISBN 978-3-86930-991-0

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

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

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

Published Fall 2021



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

Richard Serra Notebooks Vol. 2

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

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

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

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

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

Schunnemok Fork, Storm King Art Center, 1991
12.5 × 14.4 in. / 31.8 × 36.5 cm
88 pages
Clothbound hardcover

Snake Eyes and Boxcars, Geyserville, CA, 1993
8.1 × 10.6 in. / 20.6 × 27 cm
136 pages
Leatherbound hardcover

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

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

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

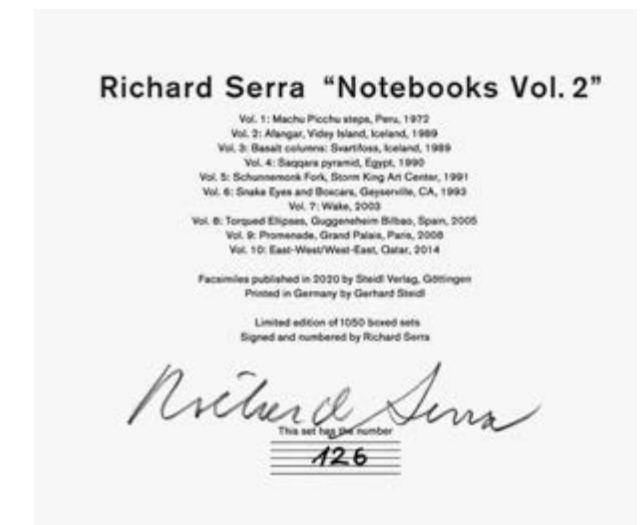
East-West/West-East, Qatar, 2014
4 × 5 in. / 9.5 × 12.5 cm
84 pages
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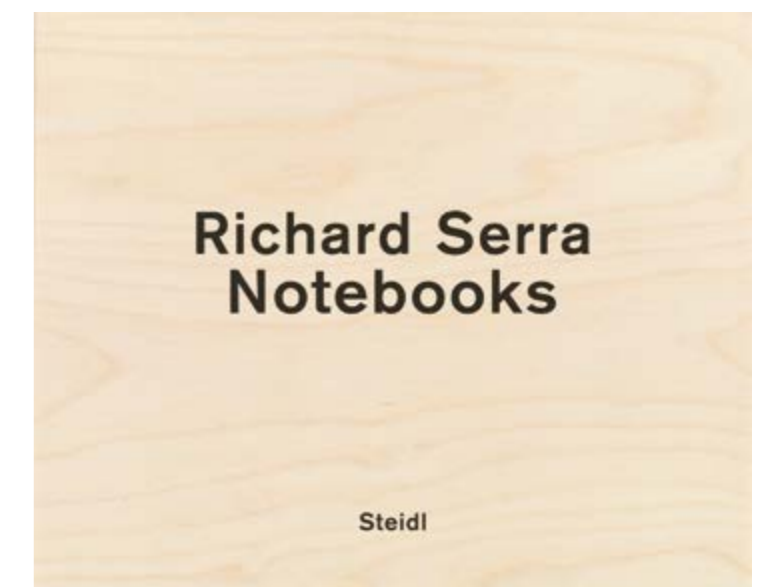
€ 850.00 / £ 780.00 / US\$ 950.00
ISBN 978-3-86930-975-0

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

Published Fall 2021



Edition certificate, signed and numbered by Richard Serra



For those who can't wait...

Here's a little taste of books to come in our Fall/Winter 2021/22 program

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Eden
Los Angeles Spring
On Lookout Mountain
Summer Nights, Walking
Boats, Books, Birds

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Lewis Baltz

The new Industrial Parks near Irvine,
California

Koto Bolofo

Paper Making

Jeff Brouws

Silent Monoliths. The Coaling Tower
Project

Joshua Chuang and Robert Adams

Boats, Books, Birds

Langdon Clay

42nd Street, 1979

Hannah Collins

Noah Purifoy

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EL & Us
Harran Earthworks
Light V
Neoclassic
One Night in Wien
The New World Order

Margaret Courtney-Clarke

The Art of African Women

Bruce Davidson

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Adolphe de Meyer

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B-Türme Innerdeutsche Grenze. The
Last Watchtowers of the Inner German
Border

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Joakim Eskildsen

Cuban Studies

Francine Fleischer

The Water in Between

David Freund

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Sheva Fruitman

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Frank Gohlke

Measure of Emptiness
Speeding Trucks and Other Follies

John Gossage

I Love You So Much!!!!!!!

Angela Grauerholz

La femme 100 têtes / The Hundred
Headless Woman

Ernst Haas

Abstrakt

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When Takumi Met the Legends of the
World

Horst P. Horst

Horst Color
Horst: Cy Twombly

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Gold Rush Alaska

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Gaia Repossi

Repossi

John Reynolds and Tiny Robinson

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Tomoyuki Sagami

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Holger Sierks, Carsten Güttler and

Cecilia Tubiana

OSIRIS – The Eyes of Rosetta

Dayanita Singh

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Book of Books

Gunnar Smoliansky

Hands
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Lindokuhle Sobekwa

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Joey Tranchina

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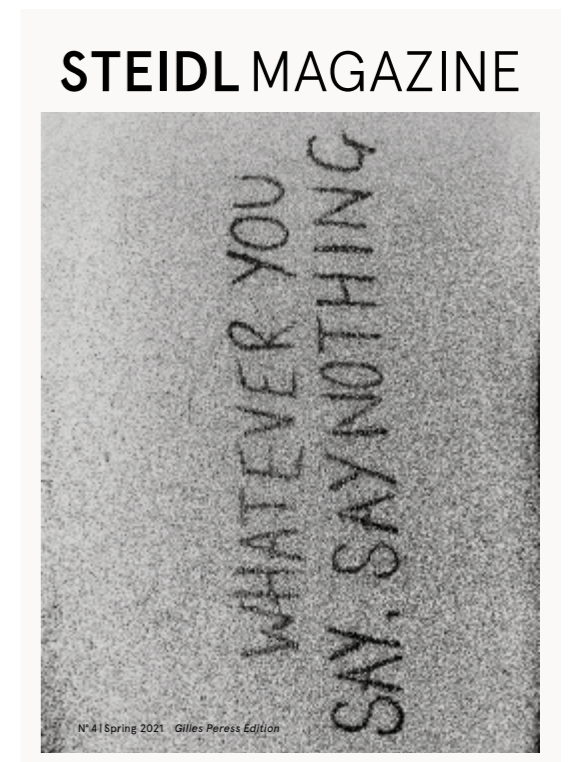
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