Your first stop for all our books and imprints!
Every order at steidl.de with free worldwide delivery

Steidl's crystal ball—a preview of our books to come

Hot off the press! Receive your free copy with every order at steidl.de and discover our newest titles and behind-the-scenes secrets

Your thoughts on anything and everything Steidl—we’d love to hear them

Email Gerhard Steidl that question you’ve always wanted to ask him and get a personal response! Best questions printed in Steidl Magazine

Questions and queries for our online shop? Complaints or compliments? Let us know here

Check in at the Steidl Hotel on Apple Podcasts, Spotify and steidl.de for our new podcast featuring Mark Peterson and his upcoming book White Noise

Check out #SteidlScreenTests and interviews with our artists on Instagram @steidlverlag Facebook @SteidlInternational Twitter @SteidlVerlag YouTube Steidl
## Contents

21 William Eggleston The Outlands
22 Gilles Peress Whatever You Say, Say Nothing
29 Gilles Peress and Chris Killbl Aannals of the North
37 Mary Ellen Mark The Book of Everything
39 Ed Clark On Assignment 1931–1962
43 Damien Hirst Pharmacy London
51 Hans / Jean Arp Twenty Sketchbooks
55 Richard Serra Notebooks Vol. 2
57 Anish Kapoor Make New Space. Architectural Projects
58 Garth Steidl (ed.) Steidl Book Culture. 2006–2020
59 Koto Bolofo One Love. One Book. Steidl Book Culture

### Steidl Fall/Winter 2020/2021

71 Monte Packham Rhyme Time
73 Staffan Appel and Peter Westby The Goldfinger Files
79 John Gossage I Love You So Much!!!!!!!
81 Bruce Davidson Lessar Known
83 Frank Golhte Speeding Trucks and Other Follies
85 Henry Wessel Hitchhike
87 Diana Michener Trance
93 Edwin Newman Lincoln Ephemeral Beauty. The Platinum Photographs
97 William Eggleston Election Eve
99 Mark Peterson White Noise
97 Joel Sternfeld History in Pictures
99 Joel Sternfeld Walking the High Line. Revised Edition
101 Duane Michals Things are Queer. 50 Years of Sequences
104 Mona Kuhn It.. Matters
105 Marcel Kuijl History in Pictures
109 Mario Testino Whatever You Say, Say Nothing
111 Museo Nacional de Arte Mexico City
113 Michel Comte Neoclassic
115 Michel Comte Light V
117 Michel Comte EL & Us
119 Michel Comte The New World Order
123 Michel Comte Garden of Beauty. Combining Worlds with Flowers
133 Francine Fleischer The Water in Between
154 Michael Subotzky and Patrick Waterhouse Ponte City Revisited: 54 Stores
157 Linda Kuhlke Sobottke I Carry Her Photo With Me
159 Tenzing Dolsay The Hotel
161 Koto Bolofo Say Cheese
167 Gaia Repossi (ed.) Repossi
169 Jerry Spagnoli Local Stories
171 Dayanita Singh Baixa Chairs
174 Joakim Eskildsen Cuban Studies
176 Holger Siersk, Carsten Güttler and Cecilia Zabala (eds.) OSIRIS – The Eyes of Rosetta
178 Jamay Stillings ATACAMA. Renewable Energy and Mining in the High Desert of Chile
182 Jim Dine Electrolyte in Blue
186 Sheila Gowda It.. Matters
192 Tomi Ungerer America
197 Liu Zheng Dream Shock
199 Hannah Collins Noah Purify
204 Ed Kaïs Abandoned Moments
207 Charles H. Traub Skid Row
215 Donovan Wylie and Chris Killbl Lighthouse
221 Mark Neville Ukraine – Stop Tanks with Books
225 Evelyn Hofer Dublin
229 Manfred Heiting (ed.) Dr Paul Wolff & Alfred Maria Luchsinger
232 Trudie Andriot America, Cuba
234 Michel Comte Notebooks Vol. 2
236 Manfred Heiting (ed.) Skid Row
241 Roni Horn Remembered Words
247 Anders Petersen Zoo
252 Anders Petersen City Diary #4

### Backlist

105 Hendrik Kerstens The Hotel
108 Michel Comte Notebook
110 Thomas Struth The New World Order
111 Michel Comte The New World Order
114 Michel Comte Garden of Beauty. Combining Worlds with Flowers
119 Michel Comte The New World Order
123 Michel Comte Neoclassic
126 Michel Comte Light V
127 Michel Comte EL & Us
129 Michel Comte The New World Order
131 Michel Comte Garden of Beauty. Combining Worlds with Flowers
133 Francine Fleischer The Water in Between
154 Michael Subotzky and Patrick Waterhouse Ponte City Revisited: 54 Stores
157 Linda Kuhlke Sobottke I Carry Her Photo With Me
159 Tenzing Dolsay The Hotel
161 Koto Bolofo Say Cheese
167 Gaia Repossi (ed.) Repossi
169 Jerry Spagnoli Local Stories
171 Dayanita Singh Baixa Chairs
174 Joakim Eskildsen Cuban Studies
176 Holger Siersk, Carsten Güttler and Cecilia Zabala (eds.) OSIRIS – The Eyes of Rosetta
178 Jamay Stillings ATACAMA. Renewable Energy and Mining in the High Desert of Chile
182 Jim Dine Electrolyte in Blue
186 Sheila Gowda It.. Matters
192 Tomi Ungerer America
197 Liu Zheng Dream Shock
199 Hannah Collins Noah Purify
204 Ed Kaïs Abandoned Moments
207 Charles H. Traub Skid Row
215 Donovan Wylie and Chris Killbl Lighthouse
221 Mark Neville Ukraine – Stop Tanks with Books
225 Evelyn Hofer Dublin
229 Manfred Heiting (ed.) Dr Paul Wolff & Alfred Maria Luchsinger
232 Trudie Andriot America, Cuba
234 Michel Comte Notebooks Vol. 2
236 Manfred Heiting (ed.) Skid Row
241 Roni Horn Remembered Words
247 Anders Petersen Zoo
252 Anders Petersen City Diary #4

### Titles

117 Polaroids 109
855 Kings Road 183
Abandoned Moments 154
America 152
Annals of the North 29
ATACAMA. Renewable Energy and Mining in the High Desert of Chile 149
Avalon 121
Bailey’s Matilda 187
Bawa Chairs 146
Book of Everything, The 38–37
City Diary #4 158
Cuban Studies 147
Dr. Paul Wolff & Alfred Trichtacher. Publications 1906–2019 157
Dream Shock 153
Dublin 156
EL & US 127
Election Eve 98–93
Electrolyte in Blue 150
Ephemeral Beauty. The Platinum Photographs 97
Garden of Beauty. Combining Worlds with Flowers 115
Goldfinger Files, The 72–77
History in Pictures 97
Hitchhike 65
Hotel, The 139
I Carry Her Photo With Me 137
I Love You So Much!!!!!!! 79
IT... Matters 151
Leben und Tod 113
Lesser Known 61
Lighthouse 156
Light V 126
Local Stories 145
Make New Space. Architectural Projects 57
Neoclassic 123
New World Order, The 129
Noah Purify 153
Notebooks Vol. 2 52–55
On Assignment 1931–1962 39
One Love, One Book. Steidl Book Culture 65
OSIRIS – The Eyes of Rosetta 148
Outlands, The 14–22
Pharmacy London 48–47
Philippe Halsman. A Photographer’s Life 185
Please Please Return Polaroid 111
Plumtree Court 117
Ponte City Revisited: 54 Stores 135
Rammedember Words 157
Repossi 145
Rhyme Time 68–71
Say Cheese 141
Sibb Row 164
Speeding Trucks and Other Follies 83
Steidl Book Culture, 2006–2020 58–63
Things are Queer. 50 Years of Sequences 101
Trance 87
Twenty Sketchbooks 48–51
Ukraine – Stop Tanks with Books 155
Walking the High Line. Revised Edition 99
Water in Between, The 153
Whatever You Say, Say Nothing 22–27
White Noise 76
William Eggleston 144 115
You’ve Got to Do a Damn Sight Better than That, Buster. Working with Berenice Abbott 1972–1991 156
Zoo 158

### Artists/Editors

Aldridge, Miles 111
Appel, Steffen 72–77
Araki, Nobuyoshi 113
Arp, Hans / Jean 48–51
Bailey, David 167–189
Bolofo, Koto 65, 141
Clark, Ed 39
Collins, Hannah 153
Comta, Michal 119–131
Dakpa, Tensing 159
Davidson, Bruce 81
Dine, Jim 150
Eggleston, William 14–21, 90–93
Eskildsen, Joakim 147
Fleischler, Francine 235
Gohle, Frank 85
Gossage, John 79
Govera, Shen 152
Güttler, Carsten 148
Hailing, Manfred 187
Hirst, Damien 48–47
Hofer, Evelyn 156
Horn, Roni 157
Kapoor, Anish 57
Kashi, Ed 154
Klatell, Chris 29, 155
Korine, Harmony 115
Kuhn, Mona 181
Kuo, Ed 154
Kuo, Anish 157
Leutwyler, Henry 105
Lincoln, Edwin Hake 89
Mark, Mary Ellen 128–37
Michals, Diane 181
Michener, Diana 87
Neville, Mark 156
O’Neal, Hank 156
Packham, Moni 48–71
Peress, Gilles 22–29
Petersen, Anders 158
Peterson, Mark 95
Repossi, Gaia 145
Serra, Richard 52–55
Siers, Holger 148
Singh, Dayanita 144
Soebekw, Linda Albright 137
Spagnoli, Jerry 145
Steidl, Gerhard 58–63
Stendhal, Joël 97–99
Stillings, Jamay 149
Subotzky, Michael 135
Teller, Juergen 113–117
Traub, Charles H. 154
Tubiana, Cecilia 148
Ungerer, Tomi 152
Westley, Peter 72–77
Waterhouse, Patrick 153
Wessel, Henry 95
Wylie, Donovan 155
Zhang, Liu 153
**Distribution**

**All other territories (continued)**

**Europe**
- Austria, Germany, Switzerland
  - Michael Klein
  - T +49 931 7405
  - M kien@t-haus.de
- Belgium & Luxembourg
  - Rossa Stankute
  - Export Sales Department
  - Thames & Hudson Ltd
  - E r.stankute@thameshudson.co.uk
- Eastern Europe
  - Sara Tucci
  - T +39 02 3693 8862
  - E sara.tucci@niledanube.com
- Eastern Mediterranean, Bulgaria, Romania
  - Stephen Embrey
  - T +44 (0)20 7845 5055
  - E steve.embrey@thameshudson.co.uk
- France
  - Intersart S.A.R.L.
  - T +33 l 43 49 36 60
  - E commercial@intersart.fr
- Ireland
  - Karim White
  - T +44 (0)7792 919 886
  - E steve.embrey@niledanube.com
- Netherlands
  - Van Dijm b.v.
  - T +31 (0)71 766 9100
  - E k.white@thameshudson.co.uk
- Scandinavia, Baltic States, Russia and the CIS
  - Per Borell
  - T +46 (0) 70 725 1203
  - E p.borell@thameshudson.co.uk
- Spain, Italy and Portugal
  - Natasha Ffrench
  - T +34 912985637
  - E books@shcshanghai.com

**Africa**
- Africa (excluding South)
  - Ian Bartley
  - T +33 1 4292 0358
  - E books@shcshanghai.com
- South Africa, Swaziland, Lesotho, Namibia and Botswana
  - Jonathan Ball Publishers
  - 66 Mimas Road
  - Denver
  - Johannesburg, 2094
  - South Africa
  - www.jonathanball.co.za
- The Near and East
  - Stephen Embrey
  - T +44 (0)7952 919 866
  - E steve.embrey@niledanube.com
- Pakistan and Sri Lanka
  - Stephen Embrey
  - T +44 (0)7952 919 866
  - E steve.embrey@niledanube.com
- Asia and Far East
  - North East Asia
  - Thomas & Hudson Asia
  - Units B&D 17/F
  - Gas Chang ong Centre
  - 65 Wong Chuk Hong Road
  - Aberdeen
  - Hong Kong
  - 101 2 553 9289
  - F +852 2 554 2912
  - E kwhite@thameshudson.co.uk
- The Americas
  - Central & South America, Mexico and the Caribbean
  - Natasha Ffrench
  - Export Sales Department
  - Thames & Hudson Ltd
  - E n.ffrench@thameshudson.co.uk

**Europe**
- South East Asia
  - APD Singapore PTE Ltd
  - 06-05, Ruby Land Complex
  - Singapore 349660
  - T +65 6749 3551
  - F (65) 6749 3552
  - E customersvc@apdpng.com
- Malaysia
  - APD Kuala Lumpur
  - Nos. 22, 24 & 26 Jalan 553/41
  - 47300 Petaling Jaya
  - Selangor Darul Ehsan
  - T (603) 7977 6003
  - F (603) 7977 3414
  - E ilianke@apdpk.com
- Indian Subcontinent
  - Rob Books
  - Kapil Kapoor
  - T +91 11 2921 7165
  - E kapilkapoor@robooks.com
- Asia One
  - 8 Fong Yip Street, Chai Wan
  - Hong Kong
  - T +852 2 892 320
  - E steve.embrey@niledanube.com
- Australia and the Pacific Islands
  - Thomas & Hudson Australia Pty Ltd
  - 11 Central Boulevard
  - Port Melbourne Victoria 3207
  - T +61 03 9646 7788
  - E enquiries@thameshudson.com.au
- The Americas
  - Central & South America, Mexico and the Caribbean
  - Natasha Ffrench
  - Export Sales Department
  - Thames & Hudson Ltd
  - E n.ffrench@thameshudson.co.uk

**North America**
- Steidl Bookshops
  - Steidl Berlin
  - Bildband Berlin UG
  - Immankurkochstrasse 33
  - 10405 Berlin
  - Germany
  - T +49 30 4737 7014
  - E steidlberlin@thameshudson.co.uk
- Steidl Göttingen
  - Buchhandlung Calvör
  - Jüdenstrasse 3
  - 37073 Göttingen
  - Germany
  - T +49 551 484800
  - E steidlgoettingen@thameshudson.co.uk
- Steidl East Hampton
  - Linde Gallery
  - 25 A Newtowen Lane
  - East Hampton, NY 11937 USA
  - T +1 6310457576
  - E steidleasthampton@thameshudson.co.uk
- Steidl Hong Kong
  - Asia One
  - 8 Fong Yip Street, Chai Wan
  - Hong Kong
  - T +852 2 892 320
  - E steidlhongkong@thameshudson.co.uk
- Steidl Johannesburg
  - Steidl Books
  - Makar
  - At House Villa
  - 71 4th Road
  - Kew
  - Johannesburg 2090
  - South Africa
  - T +27 11 447 6680
  - E books@thameshudson.co.uk
- Steidl Los Angeles
  - Rosegallery
  - Bergamot Station Arts Center
  - Gallery G5
  - 2525 Michigan Avenue
  - Santa Monica, CA 90404
  - T +1 3102684840
  - E steidilosangeles@thameshudson.co.uk
- Steidl Ljubljana
  - Galerija Fotografija
  - gallery and bookshop
  - Levstikov trg 7
  - Ljubljana/Ljubljana
  - T +386 12215129
  - M +386 41-4541357
  - E galerija@fotografija.si

**Asia**
- Steidl Madrid
  - La Fabrica
  - Verónica 13
  - 28014 Madrid
  - Spain
  - T +34 91985637
  - E steidilmadrid@thameshudson.co.uk
- Steidl Moscow
  - The Lumiere Brothers
  - Center of Photography
  - Red October, Bolotnaya emb., 3, b.1
  - 119072 Moscow
  - Russia
  - T +7 4952289778
  - E steidilmoscow@thameshudson.co.uk
- Steidl Paris
  - Librairie 7L
  - 7, rue de Lille
  - 75007 Paris
  - France
  - T +33 1 42920358
  - E steidiparis@thameshudson.co.uk
- Steidl Rome
  - s.t. foto libreria galleria
  - Via Bartolomeo d’Alviano 2A
  - 00176 Rome
  - Italy
  - T +39 338 4094647

**China**
- Steidl Shanghai
  - Le Monde de SHC
  - 1, Tao Jiang Road
  - Xuhui District
  - Shanghai
  - China
  - T 021-35568808
  - E books@shchanghai.com
- Steidl Tokyo
  - POST / LimArt co., ltd
  - 2-10-3-18 Ebisuninami
  - Shibuya-ku
  - 150-0022 Tokyo
  - Japan
  - T +81 3 3713 8470
  - E post-books.info
  - steidl.de

For detailed information on all our books, artists and related events, please visit us at steidl.de.
Special Editions

A special edition is often an expanded or embellished form of a book—perhaps with extra images, a hardcover and dust jacket instead of a softcover, or an artist’s print. This season, our special editions are different. They are not reincarnations of pre-existing publications; they are the original and only forms of these books.

For the artists who conceived them, these projects are inherently special—exceptionally ambitious, intricate, sweeping in scope. From *The Outlands*, William Eggleston’s “last definitive pass of my early work shot on Kodachrome,” almost wholly unpublished until now; to *Whatever You Say, Say Nothing*, Gilles Peress’ long-awaited documentary of the Northern Ireland conflict; and Mary Ellen Mark’s *The Book of Everything*, more than 50 years’ work in nearly 600 photographs.

The resulting books are particularly demanding on our bookmaking know-how and imagination, and greatly fulfilling. We hope they find a special place in libraries, collections, and your bookshelves.
A few weeks 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
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
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. Accompanying each copy is Annals of the North, a text-and-image almanac to Whatever You Say, Say Nothing, also published separately by Steidl this season.

In a series of remarkable projects over the past half-century, Gilles Peress has creatively transformed photography’s tradition of engaged reportage. The most sustained project is the richly textured and deeply moving body of work that he patiently developed during the Troubles—the decades of bitter conflict that devastated Northern Ireland in the wake of Bloody Sunday in 1972. Now Peress has ambitiously shaped that work into two extraordinary books—Whatever You Say, Say Nothing—and Annals of the North—that possess the gripping immediacy and epic sweep of a novel by Tolstoy. Peter Galassi

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
14.9 × 10 in. / 37.5 × 25.5 cm
584 black-and-white and 8 color photographs
Tritone and four-color process
Hardcover

Vol. 2: Whatever You Say, Say Nothing
504 pages
14.9 × 10 in. / 37.5 × 25.5 cm
444 black-and-white and 23 color photographs
Tritone and four-color process
Hardcover

Each copy accompanied by Annals of the North
904 pages
7.8 × 10.2 in. / 19.7 × 26 cm
210 black-and-white and 23 color photographs and 83 illustrations
Duotone and four-color process
Softcover

Two hardcovers and a softcover, housed in a tote bag
€ 280.00 / £ 250.00 / US$ 350.00
Introductory price until 31 August 2020:
€ 225.00 / £ 195.00 / US$ 250.00

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.
DAYS OF STRUGGLE
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
Typography by Yolanda Cuomo Studio
904 pages
7.8 × 10.2 in. / 19.7 × 26 cm
210 black-and-white and 23 color photographs and 83 illustrations
Duotone and four-color process
Softcover
€ 50.00 / £ 45.00 / US$ 65.00
ISBN 978-3-95829-793-7
The images of Mary Ellen Mark (1940–2015) are icons of documentary photography. Her 20 books include Ward 81 (1979), Falkland Road (1981) and Indian Circus (1993). Her last book Tiny: Streetwise Revisited (2015) is a culmination of 32 years documenting Erin Blackwell (Tiny), who was featured in Martin Bell’s 1985 film Streetwise and Mark’s 1988 book of the same name. Mark’s humanistic work has been exhibited and published in magazines worldwide.

Mary Ellen Mark
The Book of Everything
Edited by Martin Bell
Texts by Mary Ellen Mark, Martin Bell and others
Book design by Atelier Dyakova
9.6 × 12.7 in. / 24.5 × 32.2 cm
Vol. 1
292 pages
160 black-and-white and 35 color photographs
Vol. 2
228 pages
122 black-and-white and 12 color photographs
Vol. 3
360 pages
220 black-and-white and 14 color photographs
Tritone and four-color process
Three clothbound hardcovers in a slipcase
€ 250.00 / £ 230.00 / US$ 295.00
Introductory price until 31 August 2020:
€ 150.00 / £ 135.00 / US$ 195.00
ISBN 978-3-95829-565-0

Conceived and edited by film director Martin Bell, Mary Ellen Mark’s husband and collaborator for 30 years, The Book of Everything celebrates in 563 images and diverse texts Mark’s extraordinary life, work and vision. From 1963 to her death in 2015, Mark told brilliant, intimate, provocative stories of characters whom she met and engaged with—often in perpetuity. There was nothing casual or unprepared about Mark’s approach; she unfailingly empathized with the people and places she photographed.

For this comprehensive publication Bell has selected images from Mark’s thousands of contact sheets and chromes—from over two million frames. These include her own now iconic choices, those published once and since lost in time, as well as some of her as yet unpublished preferences. Bell complements these with a few selections of his own. Along with Mark’s pictures made in compelling, often tragic circumstances, The Book of Everything includes recollections from friends, colleagues and some of those she photographed. Mark’s own thoughts reveal doubts and insecurities, her ideas about the individuals and topics she depicted, as well as the challenges of the business of photography.

I became a photographer because photography found me. Once I started to take pictures there was no choice. That was just what I was and what I wanted to do and what I wanted to be. Mary Ellen Mark
Born in 1911 in Nashville, Tennessee, was a quintessential and prolific American photojournalist. Clark began assisting staff photographers at the daily Nashville Tennessean in 1929, and worked for the paper until 1942. He was hired as a stringer for Life in 1936, the publication’s inaugural year, and began his long tenure as a full-time Life staff photographer in 1942. In his work for Life over the next 28 years, Clark held posts in Nashville, Paris, Moscow, London, Hollywood and Washington, D.C. He received a wide range of assignments, from political figures and events, to Hollywood’s celebrities, to charming human interest stories. Working in both the United States and Europe, Clark covered some of the most important subjects of his time, including the post-war rebuilding of Germany and France and the desegregation of schools in Arkansas.

In 1962 he was forced to leave Life due to failing eyesight, yet in 1980 advances in ocular surgery restored Clark’s vision and he returned to making photographs in later years. He died in 2000 at the age of 88. Today Clark’s archive is held by the Meserve-Kunhardt Foundation in Pleasantville, New York.

Ed Clark
On Assignment
1931–1962

Edited by Keith F. Davis and Peter W. Kunhardt, Jr.
Text by Keith F. Davis
Book design by Duncan Whyte, Gerhard Steidle and Peter W. Kunhardt, Jr.
9.8 × 11.4 in. / 25 × 29 cm
Vol. 1: Plates and illustrated timeline
344 pages
319 black-and-white and 18 color photographs
Vol. 2: Personal scrapbooks
328 pages
161 color images
Tritone and four-color process
Two hardcovers in a slipcase
€ 165.00 / £ 150.00 / US$ 185.00
Introductory price until 31 August 2020: € 135.00 / £ 125.00 / US$ 145.00
ISBN 978-3-95829-506-3

Drawn from Ed Clark’s extensive personal archive of photographs, negatives, contact sheets and scrapbooks, these two volumes reveal the work of a key figure from the golden age of American photojournalism. From the pageantry of politics to the rhythms of small-town life, from movie stars to the working class, Clark covered the defining personalities and events of his age. Ed Clark is one of the twentieth century’s most fascinating and important “unknown” photographers. A gifted photojournalist, Clark began his career in 1929 with The Tennessean newspaper in Nashville, and went on to work for 22 years for Life magazine. He photographed many of Life’s most important assignments during the period of the magazine’s greatest cultural impact; Clark’s images helped shape a nation’s sense of itself and the world. His vast range of subjects includes the Nuremberg war crimes trials, the conflict over civil rights in the late 1940s and early ’50s, Hollywood stars and the movie industry of the ’50s, the people and arts of the Soviet Union, and the White House during the Eisenhower and Kennedy administrations. Through Clark’s eyes, we witness some of the central episodes and themes of the post-war world.

The days were never long enough for me while on assignment. I still love holding a camera, looking through the lens to see what I can see. Ed Clark

Co-published with the Meserve-Kunhardt Foundation
London Boroughs

1. City of London
2. City of Westminster
3. Kensington and Chelsea
4. Hammersmith and Fulham
5. Wandsworth
6. Lambeth
7. Southwark
8. Tower Hamlets
9. Hackney
10. Islington
11. Camden
12. Brent
13. Ealing
14. Hounslow
15. Richmond
16. Kingston upon Thames
17. Merton
18. Sutton
19. Croydon
20. Bromley
21. Lewisham
22. Greenwich
23. Bexley
24. Havering
25. Barking and Dagenham
26. Redbridge
27. Newham
28. Waltham Forest
29. Haringey
30. Enfield
31. Barnet
32. Harrow
33. Hillingdon

Vol. 1, screen-printed clothbound hardcover
Vol. 2, screen-printed clothbound hardcover
Vol. 3, screen-printed clothbound hardcover
Vol. 4, screen-printed clothbound hardcover
Vol. 5, screen-printed clothbound hardcover
Vol. 6, screen-printed clothbound hardcover
Vol. 7, screen-printed clothbound hardcover
Vol. 8, screen-printed clothbound hardcover
Vol. 9, screen-printed clothbound hardcover
Vol. 10, screen-printed clothbound hardcover

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
Hans/Jean Arp, Twenty Sketchbooks
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
Richard Serra, Wake, 2005
Throughout his career, the renowned American sculptor Richard Serra has kept a large number of notebooks which by now fill an entire library in his studio. Contained within them are delicate sketches of his travels, of landscapes, architecture and of other ideas, some of which the artist developed into mature sculptures and drawings. Serra has personally selected ten of his notebooks, two of which he made in Iceland in 1989 and the latest from Qatar in 2014, which are reproduced here in facsimile.

Richard Serra
Notebooks Vol. 2

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

Machu Picchu steps, Peru, 1972
9 × 12 in. / 23 × 30 cm
44 pages
Leatherbound hardcover

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

Basalt columns, Svartifoss, Iceland, 1989
8.4 × 10.6 in. / 21.3 × 27 cm
44 pages
Leatherbound hardcover

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

Schunnemonk 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
9.1 × 10.6 in. / 23 × 27 cm
136 pages
Leatherbound hardcover

Wake, 2003
9.6 × 12.2 in. / 24.5 × 31 cm
60 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, 2006
13.8 × 0.2 in. / 35.1 × 0.5 cm
84 pages
Softcover

East-West/West-East, Qatar, 2014
6 × 5 in. / 15.2 × 12.5 cm
84 pages
Leatherbound

10 facsimile books housed in a wooden crate
15.1 × 11.4 × 7.9 in. / 38.5 × 30.5 × 19 cm
764 pages total

Tritone

€ 850.00 / £ 780.00 / US$ 950.00
Introductory price until 31 August 2020:
€ 600.00 / £ 550.00 / US$ 750.00

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.


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.

This publication brings together for the first time Anish Kapoor’s architectural projects and ideas that span the last 40 years. These are concepts that continue to inform all areas of Kapoor’s artistic output, many of which have been realized in works that confound the distinctions between art and architecture, pushing architecture into radical new territory. Kapoor’s projects renegotiate the relationship not only between art and architecture but also between the very sense of space within ourselves and that of the external world. The forms he presents to us create spaces that blur the duality of subject and object, of interior and exterior. Monochrome fields of color, mirrored surfaces and fathomless voids all destabilize our place in the world. The more than 2,000 sketches, models, renderings and plans in this book show the journey of these forms to how they might exist in reality as well as the spaces they inhabit or create, both outside and within us.

For a long time before—even from the pigment pieces—I'd been thinking of my work as potential architecture. I've always been convinced by the idea that to make new art you have to make new space. Anish Kapoor
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 Book Culture, 2006–2020 comprises all the visual books printed and published by Steidl over the last 15 years—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 book-making 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.”

Gerhard Steidl (ed.)
Steidl Book Culture, 2006–2020
50 sets available
Contains all Steidl publications between 1 January 2006 and 31 December 2020 in total. Each book is brand-new, unread and in original packaging. Over 70 titles are multi-volume sets. Placed in chronological order in cardboard boxes, each labeled with publication year. Boxes packed in seaworthy cardboard containers on Euro pallets. Ready for transport by air, sea, road or rail. Ex-works Göttingen, freight costs not included.

Steidl Book Culture, 2006–2020 comprises all the visual books printed and published by Steidl over the last 15 years—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 book-making 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
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).

How does an artist’s dream book become a reality? How is paper made? What do the serpentines spaces of Steidl Publishers look like? How does a bookbinder miraculously transform printed sheets into the proud volumes on your bookshelf? Koto Bolofo reveals all this and more in One Love, One Book, his photo-documentation of the worlds of papermaking, printing and bookbinding.

Bolofo began his visual journey at Hahnemühle Paper Mill, founded in 1584 and today one of the world’s oldest, capturing the combination of artisanal know-how and advanced technology on which Hahnemühle’s quality is based. His next stop was Göttingen, where he shows an insider’s view of how Steidl books are made and their dedication to creating multiples: books as democratic art objects at affordable prices. Bolofo finally traveled to Leipzig to photograph the secrets of bookbinding. Complementing the patient, hushed quality of his pictures are playful texts by Bolofo himself in which his childlike delight at the wonders of bookmaking cannot be repressed.

It was early in the summer of 2012 that the Wonderful Wizard of Steidlville invited me and my whimsical eye to visit the kingdom of his publishing house at Düstere Strasse 4, to see if I could explore and document the complexity of the labyrinth and really discover How to Make a Book with Steidl. Koto Bolofo
Fall is the traditional season for collecting and storing nature’s bounty, to sustain ourselves in the dark winter months. It’s a time for gathering goodness and reaping rewards.

While writing this in April 2020—when self-isolation and solitude are still the norm—we’re well aware that the months ahead will be an unprecedented challenge for us all. And so it’s more important than ever that we nurture ourselves, not just our bodies, but our imaginations and intellects; that we use our resources to craft new worlds.

We hope you enjoy picking the fruits of our labors in our new book program, and that they provide sustenance for many seasons to come.
To ease the gloom of troubled times, It might just help to read some rhymes...

No longer must you use your eyes To search for rainbows in the skies; Instead just paint them with your mind On every object you can find!

Umbrellas! Gloomy black or brown To stop the rain from falling down? For me they’re purple, green, gold, red— A carnival above my head!

My name is MONTE
“Mirror, mirror on the wall,
Who’s the fairest of them all?”

“Well well, cruel queen,” the mirror said,
“Despite the crown upon your head
And all the riches you may own—

Your fur-lined slippers, golden throne,

Your snappy clothes and shoes, your jewels,

Your palaces with swimming pools—

I find you ugly, far from nice:
In fact you’ve got a heart of ice!”

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
As one of popular culture’s most charming and enduring characters, James Bond needs no introduction. Neither does Goldfinger (1964), perhaps the classic Bond film and undoubtedly the beginning of 1960s Bondmania. Incorporating much unpublished material including photographs and the original typed screenplay, The Goldfinger Files is an illustrated history of the film’s iconic scenes shot in Switzerland’s Urseren Valley, crowned by the car chase with Bond’s gadget-laden Aston Martin.

To maximize publicity for the film, its makers took the unorthodox step of inviting journalists and photographers onto the set, resulting in a wealth of photos including those by Hans Gerber, Josef Ritler and Erich Kocian. These give us an insider’s view of the famous sequence—Goldfinger’s Rolls-Royce on the dusty mountain road, Tilly Masterson’s failed assassination attempt on him, the chase between her Mustang and Bond’s Aston Martin, and finally Goldfinger’s smelting factory. Dozens of private pictures revealing candid, behind-the-scenes moments complete this documentary flipbook of golden-age James Bond culture.

Do you expect me to talk? James Bond
No, Mr. Bond, I expect you to die. Auric Goldfinger

Steffen Appel and Peter Waelty
The Goldfinger Files
The Making of the Iconic Alpine Sequence in the James Bond Movie “Goldfinger”
Things, people and events harbor within them more than we can know or understand, until looked at with slight inflection. If you get it right, you don’t have to explain.”—John Gossage. With this characteristic off-kilter curiosity John Gossage continues his loving yet critical, generous yet ironic vision of America; I Love You So Much!!!!!!!! is the fourth book in his ongoing series on this theme, following Should Nature Change (2019), Jack Wilson’s Waltz (2019) and The Nicknames of Citizens (2020), all published by Steidl. Gossage is as always open to the wonders of the everyday, be he making a portrait of a young artist or a tree; and he relishes the poetry of pattern in his subjects—the ripples of a tablecloth, a grid of tiles, the serpentine curls of an electrical cord. The title of the book (with not one exclamation mark too few) is taken from a handwritten inscription Gossage found on an old but beloved car in Rochester, Minnesota, for him a moment of gritty glory: “It read like an afterlife, a murmur of its inhabitants long after they had parked the car and left.”

It has always seemed reasonable to me that there is a story and that there are clues. To make an inanimate object have a life and a story is a common aspiration that I indulge in this book and many of my others. John Gossage


*Lesser Known* presents Bruce Davidson’s photos made between 1955 and 1993 that have been overshadowed until now. Consisting of 150 images that have been consistently overlooked throughout Davidson’s long career, the book is the result of a year-long undertaking by the photographer and his studio to examine 60 years of contact sheets and edit individual images into a singular work that plots his professional and personal growth. *Lesser Known* showcases Davidson’s perpetual versatility and adaptability as a photographer through a focus on early assignments, the intimate documentation of his family life and smaller series such as unpublished color photographs from major bodies of work including “East 100th Street” and “Campers.”

This new body of work reflects both a passion and purpose over time. Bruce Davidson
In the summer of 1971 Frank Gohlke moved with his wife and young daughter from Middlebury, Vermont, to Minneapolis, Minnesota. His vocation as a photographer had begun four years prior, but he had yet to define the subject that would occupy him for the next 45 years: the landscapes of ordinary life.

The three bodies of work brought together in *Speeding Trucks and Other Follies* were all made between Gohlke’s arrival in Minneapolis and the end of 1972 when he began photographing grain elevators, a project that first established his renown. In different ways these early series obliquely describe Gohlke’s process of adjustment to his new surroundings.

The “Speeding Trucks” photos of the first section began when Gohlke noticed how the shadows of the elm trees that once lined most Minneapolis streets were momentarily materialized on the bodies of passing trucks. The travel trailers in the second section were all found in a Minnesota State Park on one of the family’s infrequent camping trips, while late-night rambles through Gohlke’s Minneapolis neighborhood led organically to his series of dramatic night pictures in the last section. Notwithstanding their various subject matter, Gohlke’s photos in this book collectively perform a kind of timeless alchemy on the everyday stuff of visual experience.

Looking at these photos, it’s hard not to believe that things really look like that; but we know they don’t. In the interstice between the picture’s testimony and the evidence of our senses is where my photos reside. Frank Gohlke
In the fall of 1960 Henry Wessel left his family home in New Jersey to attend college in Central Pennsylvania. At the time, he had never been further west than Philadelphia. On Friday afternoons, to offset the daily classroom cadence, Wessel would pack a knapsack and hitchhike west. Once Saturday afternoon had ended, he would cross the highway and hitchhike back east, hoping to arrive in time for class on Monday morning. Though Wessel would not begin to photograph until years later, these early forays west planted seeds of discovery that proved fruitful for decades to come.

Hitchhike is a westward journey from the grassy farmlands in the Midwest to the wide, open, dusty landscape further west. The sequence of photos draws from Wessel’s 50-year archive and includes images of barns, gas stations, traveling salesmen, dogs asleep in truck beds, families eating in diners and open highways—all lit by bright western light, almost physical in its presence.

The process of photographing is a pleasure: eyes open, receptive, sensing, and at some point, connecting. It’s thrilling to be outside your mind, your eyes far ahead of your thoughts. Henry Wessel
For many years Diana Michener desired to photograph the horizon, yet hesitated—how to capture this defining feature of the landscape that is strangely elusive, a line which marks where earth and sky only seem to meet? Then, two years ago, Michener took up an 8 × 10 analogue camera and felt drawn to the landscape outside Walla Walla, Washington, where she spends her summers. So began her engagement with the horizon, which she followed throughout mostly desert and semi-arid environments in Big Bend National Park, Texas, the Golan Heights, Israel, the Bardenas Reales, Spain, and beyond.

Michener intuits the horizon in a trance-like state, grasping its many changing guises: as an elegant line drawn by the setting sun, dissolving into haze, all but obscured by majestic boulders, or merely implied in a close-up image of wave-like rock sediments.

Landscape—horizon line—the moment sky meets land or water. Symbolically we stand confined or expanded by our relationship to this line. Diana Michener
In this first book-length appraisal of his work, Edwin Hale Lincoln (1848–1938) is shown to be an independent artist who sought to preserve glimpses of fleeting beauty with his camera. Affiliated with the American Arts and Crafts movement, Lincoln began his photographic career in Boston, specializing in interiors. In the 1880s he started documenting yacht races, using then new technology to freeze the glorious motion of sailing ships, including the famed yacht America. Lincoln later moved to western Massachusetts where he captured the motifs for which he is best known: centuries-old trees, delicate wildflowers and orchids. These subjects had something in common with the great wooden sailing ships—they were vanishing. As engine power replaced the elegance of sails, millions of elms and chestnut trees would soon die off, fragile flora risked extinction. Lincoln sought to eternalize their essences in his work. Based on 30 years of research, *Ephemeral Beauty. The Platinum Photographs* reveals the strikingly modernist character of Lincoln’s work, and explores his influences, from Ralph Waldo Emerson to Gustav Stickley, as well as rediscovering the publication of his photographs in illustrated popular magazines and books.

Edwin Hale Lincoln’s vast series remind us of photography’s original ambition to reproduce the world in order to save it—as durably and beautifully as possible on platinum paper—and of an individual photographer’s unshakable faith that such a task was not above his personal abilities. François Brunet
In the late fall of 1976 I drove to Memphis to start a project of photographing unremarked Civil War battlefields, sites where blood had been spilled but now were mundane scrub forest or a Piggly Wiggly parking lot. As usual when traveling that part of the South, I stayed for a night or two with Bill in the house on Central.

On the dining room table were a couple of stacks of large prints, the results from a trip he’d taken with Viva, Memphis to Plains, Georgia, sometime in October, possibly at the behest of the NY Times Sunday Magazine. The nominal editorial prompt was that the election was coming; a relatively unknown Jimmy Carter was the Democratic candidate; Plains was his home; and who better to take a look at it than the Southern photographer so recently celebrated and reviled for the MoMA show that summer. (As it turned out, whoever suggested the idea never saw any prints and Bill never saw any money.)

Bill told me he’d sent all the rolls of film, each yielding eight or so color negatives two inches by three inches (or four times the image size of 35mm film), to his regular lab in Chicago and asked his printer, Don Gottlinger, to print a third of the rolls every image onto 20” roll paper and two-thirds onto 16” roll paper. So these were big prints: 30” x 20” and 24” x 16”.

I love looking at Bill’s work in bulk. The first I ever saw of his pictures was at least several hundred 8” x 10” prints in 1974, a fragment of the Los Alamos Project, and they changed the way I saw the world. (That these unique original prints, just as they were when he picked them up from the commercial printer in Memphis, had been left for safe-keeping in an aluminum Halliburton case in a closet of the Upper East Side apartment of Noel E. Parmentel’s girlfriend was the way things happened.)

To see this quantity of images, taken only a few weeks previous, some on the way to but mostly in and around Plains, was a bit daunting. Some were beautiful. Some calmed present visual facts. Some were haunting. Some were hard to look at.

To see how Bill saw that little town of Plains, to see what he saw on the way there, that big tree, the ferns, the cafe, was revelatory. What I saw, the first composed work made after the MoMA show, was just as much a portrait of Bill at that specific and personal moment as it was of the town at that historic moment. There was no one looking at the world as he did just then, as has been true before and since. No wonder everybody fell in love with him. Not his fault.

“Why are you going to do with them?”

“I guess I have to pick a few and send them up to Marvin.”

This was a grim prospect. Not that Marvin Heiferman was then or now a bad person. It’s just that he ran the uptown Castelli, Toony’s gallery, and Bill loved only Leo in Soho. That was one reason.

The other was that the work wasn’t a few pictures. It was a hundred, a little more. No matter how nice or good or whatever the individual pictures are, what matters is the work, that moment of attention in the life of the artist, what exactly and solely happened at that time and its ability to alter the way we see the world, the only world we share with the artist.

So, having recently been sold by Harry Lunn a gorgeous pristine copy of Alexander Gardner’s Sketchbook of the Civil War (Harry held up an X-Acto knife and said he’d cut the binding the next day if I didn’t buy the book at that moment, but that night’s another story), I suggested to Bill that I publish the entire work as a limited-edition book, two volumes, bound andcased, big prints on big pages.

He liked that idea. By the time it got past midnight, we may even have talked about how rich we would get from it. (Gardner, it must be said, went bankrupt after he published his masterpiece.)

That also was the night Bill asked if I knew Walter Hopps. I didn’t and Bill thought I should call him, that he’d be up even though it was 2 a.m. in Washington. “Walter,” he said, “has more balls in the air than anyone I know. Some of them are so high, you don’t know when they’re going to come down.”

And so the night Election Eve was born was also the first night I ever spoke to Walter Hopps.

Back in New York with the negatives, I mounted the individual images from contact prints on index cards. Gardner had a hundred images in two volumes so I would too. Of the maybe hundred and eight images in the work, a few were duplicative (not many, two or three) and a few seemed extraneous. (I can’t believe I was so purist as not to include that great picture of Viva. Young and foolish, what can I say?)

I had 11 x 14” made of all hundred so Lloyd Fonvielle and I could lay them out on the floor of the loft on 29th Street and shuffle them around.

At some point the pattern became clear: start on the road and end up in Plains, and group those by space or subject or both. Finish with that single haunted image of Andersonville as the sun is going down.

Lloyd wrote a perfect essay about the way Bill sees, creating images of spaces in time “like the empty stage in some ballets after the curtain has risen, before the dancers enter.”

Katy Homans imagined the design and typography; Stephen Harvard made the map; Michael Bixler pulled pages off the big press up in Boston and I had a couple of sets bound and cased in a very old shop somewhere in Manhattan far south of 29th Street.

Bill’s cousin Mandie worked at the Light Gallery uptown and made the first sale, to the Australian National Gallery—surprising good news!—so I had bound the rest of the edition of seven (five numbered, two hors commerce and lettered for Bill and me, and an unsigned exhibition set), but by a different bindery. I don’t recall why; perhaps the original went out of business. My assistant Leslie worked on the cover and trimmed and adhering the images to pages with a 3M product that I thought wouldn’t mess up the images over time (and it hasn’t).

My mother, when we knelt on the living room rug at home and I showed her the two enormous volumes and the pictures in them, thought I’d done something wonderful.

I was 27 when I published Election Eve and had no real idea how lucky I was. I know now.

Caldecot Chubb
Los Angeles, August 2007
William Eggleston is regarded as one of the greatest photographers of his generation and an 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), Morals of Vision (2019), Flowers (2019) and Polaroid SX-70 (2019).

In 1977 William Eggleston released Election Eve, his first and most elaborate artist’s book, containing 100 original prints in two leather-bound volumes housed in a linen box. It was published by Caldecot Chubb in New York in an edition of only five and has since become Eggleston’s rarest collectible book. This new Steidl edition recreates the full original sequence of photos in a single volume, making it available to the wider public for the first time.

Election Eve contains images made in October 1976 during Eggleston’s pilgrimage from Memphis to the small town of Plains, Georgia, the home of Jimmy Carter who in November 1976 was elected 39th President of the United States. Eggleston began photographing even before he left Memphis and depicted the surrounding countryside and villages of Sumter County, before he reached Plains. His photos of lonesome roads, train tracks, cars, gas stations and houses are mostly empty of people and form an intuitive, unsettling portrait of Plains, starkly different to the idealized image of it subsequently promoted by the media.

The photographs have a quietude and unsentimental romanticism, as well as an edge of poignance, which belies the expectations of hopefulness or portentousness suggested by a knowledge of the time and place in which they were made. On the eve of the election, when nothing had yet been decided, when everything—whatever that everything was—hung in the balance, Eggleston made an elegy … a statement of perfect calm. Lloyd Fonvielle
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
History in Pictures offers a new dialogic space in which human history and what it means to be human in the world now may be considered. Using unaltered photographs and texts that look behind and around the images, Joel Sternfeld speculates on representative moments and sites to create a portal to what will be on the other side if our course goes unaltered. Sternfeld’s pictures often puzzle with notions of Westernization, globalization and identity, such as a young man in rural Peru selling a hot dog on a croissant with evident discomfiture, a girl role-playing as a French maid in a club in Japan, a wax figure of Kim Kardashian at Madame Tussauds, and Rocko Gieselman, the first University of Vermont student to register an undefined gender. Modernism, contradiction, inequality, hate, technology, high science and emergent sexual identities have re-shaped human existence forever. History in Pictures allows a mode back onto ourselves at a time when things are changing so quickly.

Our world is transforming at a staggering pace, but what do feelings of hope, danger, confusion or love yet compel us to do? Joel Sternfeld

Joel Sternfeld

History in Pictures

Text by Joel Sternfeld

Book design by Joel Sternfeld and Holger Feroudj / Steidl Design

152 pages

15.4 × 12 in. / 39 × 30.5 cm

65 color photographs

Four-color process

Clothbound hardcover with a tipped-in photograph

€ 65.00 / £ 58.00 / US$ 75.00

ISBN 978-3-95829-760-9
With nine additional photos, a larger format, and an expanded, up-to-date timeline, this is the new and revised edition of Joel Sternfeld’s Walking the High Line, which documents the overgrown elevated freight rail line above New York’s West Side before it was transformed into the cherished High Line public park in 2009.

In the dark days following the September 11 attacks in New York in 2001, Joel Sternfeld came to Gerhard Steidl with the hope of quickly making a book. For the previous two years Sternfeld had been photographing the abandoned railroad and working with a group, the Friends of the High Line, that wanted to save it and turn it into a park. Powerful real estate and political interests seeking to tear it down and commercially develop the land beneath it were using the chaos of the period to rush forward their plans.

Steidl agreed—and six weeks later there were finished books in New York. It was a small volume but it played a crucial role in allowing New Yorkers to see for the first time the beauty of a secret railroad in all the seasons. Like the photographs made by William Henry Jackson in the 1870s of Yellowstone that led Congress to establish a national park, the pictures proved pivotal in the making of the High Line park.

The poet-keeper of the High Line is the photographer Joel Sternfeld.

Adam Gopnik
Appearing in 1970, Duane Michals’ Sequences became one of the key photography books of the decade. Michals’ concise narratives, typically composed of six or seven uncaptioned images, were surreal, provocative, mysterious—and sometimes flat-out funny. They fueled a radically new direction for a generation of artists exploring the fictional potential of photography. Critic Jed Perl, reviewing a traveling retrospective organized by Pittsburgh’s Carnegie Museums in 2014, called the sequences of small, black-and-white images “freshly minted fairy tales for adults. These surreal visual fables were shown at the Museum of Modern Art in 1970, when the museum was the arbiter of all things photographic. […] With [his] cosmic-comic sequences, Michals became photography’s genial troublemaker, seen by some as thumbing his nose at the lyric realism of Henri Cartier-Bresson’s ‘decisive moment’ and Alfred Stieglitz’s perfect prints. What can all too easily be underestimated is the quick, agile intelligence that Michals brought to his troublemaking. That’s what has given his dissident spirit its staying power.” Spanning half a century, Things are Queer. 50 Years of Sequences brings together a generous selection of Michals’ sequences, including many that have never before been published.

Everything was theatre; even the most ordinary event was an act in the drama of my little life. Duane Michals
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), Malibu (2009), Bordeaux Series (2011), Private (2014) and She Disappeared into Complete Silence (2018).

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

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
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), NYJSDB62 (2007), Tears and Years (2008), Matilda (2009), Delhi Dilemma (2012), Bailey’s East End (2014), Tears and Years (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.”
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. 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.”

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

Exhibition: Fotografiska, Stockholm, September 2020
Leben und Tod is the latest collaboration between these two seminal photographers and is the culmination of their joint exhibition at artspace AM, Tokyo, in 2019. This intensely personal project concentrates on Teller’s series “Leben und Tod” (Life and Death), which reflects upon the death of his uncle and step-father Arthur, juxtaposing photographs of his mother and homeland in Bubenreuth, Bavaria, with symbolic images of fertility and life on holiday in Bhutan with his partner Dovile Drizyte.

Inspired by this series, Araki asked to photograph Teller’s “childhood memory objects,” items of particular emotional significance to him and his parents. Teller eagerly collected such personal gems, among them toys, a porcelain figurine and bridges made in the family’s violin workshop; the resulting images by Araki are haunting yet playful, creating an intriguing narrative alongside the original story.

This book embodies the deep affection and admiration between Araki and myself. At the gallery opening, he announced to the audience of journalists that I am like his son! I was overwhelmed with joy.

Juergen Teller

Nobuyoshi Araki and Juergen Teller
Leben und Tod

Text by Juergen Teller
Book design by Juergen Teller
72 pages
18.2 × 7.5 in. / 26 × 19 cm
67 color photographs
Four-color process
Clothbound hardcover with dust jacket
€ 38.00 / £ 35.00 / US$ 45.00
ISBN 978-3-95829-745-6

Leben und Tod is the latest collaboration between these two seminal photographers and is the culmination of their joint exhibition at artspace AM, Tokyo, in 2019. This intensely personal project concentrates on Teller’s series “Leben und Tod” (Life and Death), which reflects upon the death of his uncle and step-father Arthur, juxtaposing photographs of his mother and homeland in Bubenreuth, Bavaria, with symbolic images of fertility and life on holiday in Bhutan with his partner Dovile Drizyte.

Inspired by this series, Araki asked to photograph Teller’s “childhood memory objects,” items of particular emotional significance to him and his parents. Teller eagerly collected such personal gems, among them toys, a porcelain figurine and bridges made in the family’s violin workshop; the resulting images by Araki are haunting yet playful, creating an intriguing narrative alongside the original story.

This book embodies the deep affection and admiration between Araki and myself. At the gallery opening, he announced to the audience of journalists that I am like his son! I was overwhelmed with joy.

Juergen Teller

Nobuyoshi Araki and Juergen Teller
Leben und Tod

Text by Juergen Teller
Book design by Juergen Teller
72 pages
18.2 × 7.5 in. / 26 × 19 cm
67 color photographs
Four-color process
Clothbound hardcover with dust jacket
€ 38.00 / £ 35.00 / US$ 45.00
ISBN 978-3-95829-745-6

Leben und Tod is the latest collaboration between these two seminal photographers and is the culmination of their joint exhibition at artspace AM, Tokyo, in 2019. This intensely personal project concentrates on Teller’s series “Leben und Tod” (Life and Death), which reflects upon the death of his uncle and step-father Arthur, juxtaposing photographs of his mother and homeland in Bubenreuth, Bavaria, with symbolic images of fertility and life on holiday in Bhutan with his partner Dovile Drizyte.

Inspired by this series, Araki asked to photograph Teller’s “childhood memory objects,” items of particular emotional significance to him and his parents. Teller eagerly collected such personal gems, among them toys, a porcelain figurine and bridges made in the family’s violin workshop; the resulting images by Araki are haunting yet playful, creating an intriguing narrative alongside the original story.

This book embodies the deep affection and admiration between Araki and myself. At the gallery opening, he announced to the audience of journalists that I am like his son! I was overwhelmed with joy.

Juergen Teller
We drove around for days. Miles and miles of dead barren cotton wool land, depressing countryside and abandoned towns. I asked Bill, ‘Where are we going? Where the fuck are you taking us?’ He replied laughing, ‘I wanted to show you nothing.’”—Juergen Teller.

William Eggleston 414 is Harmony Korine and Juergen Teller’s visual memoir of a road trip they took ten years ago with William Eggleston and his son, Winston, from Memphis to Mississippi. Featuring photos and short introductions by Korine and Teller, this record of their spontaneous, intimate journey captures their love for each other through the shared experience of the American road, and combines images of gas stations, abandoned trucks, evangelical households, banal landscapes and hotel rooms with candid portraits. Certain photos cleverly re-visit Eggleston’s own famous motifs—strings of colored electric lights, road signs, people in cars—and yet the star of the show is without doubt Eggleston himself, always impeccably groomed, whether seated at the kitchen table, holding the hand of cousin Maude Schuyler Clay, or playing the grand piano.

We had no real plans. No goals. Just followed the light. We drove like this for a few days. On the last night, Eggleston played us the piano. He was wearing black leather gloves. I think there was a pistol somewhere in the room. It was beautiful. Harmony Korine
Juergen Teller, born in Erlangen, Germany, in 1964, studied at the Bayerische Staats-\ Lehranstalt für Photographie in Munich. His work has been published in influential magazines such as Vogue, System, i-D, POP, and Arena Homme+. He has won the Catalogue of SIG exhibition 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 (2017) and Handbags (2019).

This book traces the five-year construction of Plumtree Court, Goldman Sachs’ new headquarters in Central London, through Juergen Teller’s inimitable vision. Teller relished immersing himself in such a long-term project, one thrillingly different to the fashion world he knows so well. From the rising walls of reinforced concrete and lattices of scaffolding, to the sparkling glass facades and gleaming interiors of the finished building, Teller became obsessed with recording intricate details within the larger shifting context: “I liked the diggers, cranes, cables, concrete and dirt. Not in a macho or childish way, but appreciating how all this construction work produces such a beautiful mess.”

The project allowed Teller to draw on his own past experiences of collaborating with architects—with David Adjaye, who built his home (as well as the auditorium at Plumtree Court), and with 6a architects, who built his studio. His juxtaposition of final photos and collages throughout the book—seen here for the first time in his work—embodies the contrasts between past and present, order and chaos, architectural forms and the surrounding cityscape.

All my life I thought I would never work for a bank. And here I am. Juergen Teller
Steidl Comte

Our newest imprint presents books of Michel Comte’s artworks and photography, books he has edited, and those he has selected to become part of the Steidl Comte family. Their art direction and design are by Jens Remes, Michel Comte and Gerhard Steidl, collaborating as an artistic collective.

Aviator
Neoclassic
Light V
EL & Us
The New World Order
Garden of Beauty
The Water in Between
Michel Comte (ed.)

Aviator

Edited by Michel Comte, Alfred Comte and Tyler Brûlé
Book design by Jens Remes
224 pages
9.4 × 11.8 in. / 24 × 30 cm
200 black-and-white and 50 color photographs
Four-color process
Clothbound hardcover
€ 58.00 / £ 54.00 / US$ 65.00
ISBN 978-3-95829-576-6

Steidl Comte

This book is a visual biography of the legendary Swiss aviation pioneer Alfred Comte (1895–1965). Combining historical photos and documents with texts by Comte’s son (also Alfred) and grandson the photographer Michel Comte, the book is the first to comprehensively explore the aviator’s extraordinary life and achievements.

Alfred Comte grew up in the village of Delsberg in the Berner Jura, where his brother had a carpentry shop and Alfred became obsessed with building model airplanes. At the time, newspapers lauded the courageous first aviators—and Comte’s dream was born. At the age of 17, he took a taxi from Gare du Nord to Villacoublay, where a plane crashed just yards from the still moving vehicle. Unmoved, Comte spent his savings on flying lessons on an early Morane machine; he was a fearless and calculated student and soon made his first solo flights as well as forays into aerobatics. Comte joined the Swiss Air Force at the outbreak of the First World War, during which Oskar Bider selected him to train 63 young pilots. Among them was the avid photographer Walter Mittelholzer, who later became Comte’s first partner in the Comte Mittelholzer & Cie, which in time became Swissair.

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 Matisse. In 1979 Comte met Karl Lagerfeld who gave him his first commercial assignment for Chloe and later Chanel. He has since collaborated with Vogue Italia, Vanity Fair and Interview. In 2008 with Thierry Mugler he edited ‘Vogue X’ (Steidl). Gianfranco Ferré, Calvin Klein, BMW, Ferraris 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 “Melancholic” his exhibition on the rise and fall of neoclassicism, at the National Gallery of Parma in fall 2014. He has completed four exhibitions from his “Light” series: at Museo Massi, Rome; La Triennale, Milano; Galerie Urs Meile, Beijing; and most recently at Gürk¸am, 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 (2000), Michael Schumacher: Driving Force (2003) and Light (2016).
This book is Michel Comte’s personal analysis of the neoclassical style. Employing an eclectic approach including original photos, reproductions of neoclassical treasures, and reworked images of masterpieces such as Michelangelo’s Pietà and Jacques-Louis David’s The Coronation of Napoleon, Comte traces the classical aesthetic and its rebirth as the neoclassic throughout the ages. From the Parthenon to Glanzia Versace’s designs, from Bemini to Albert Speer’s Reich Chancellery, the style has persisted and transformed itself again and again, as empires rose and fell around it. In Comte’s words, the neoclassic demonstrates a “dream of perfection,” one we are seduced by even as we know its danger: “History tells us that ‘grandeur’ is destined to fail.”

Beauty remains. Michel Comte

Michel Comte

Neoclassic

Text by Michel Comte
Book design by Jens Remes
80 pages
9.4 × 11.8 in. / 24 × 30 cm

Vol. 1
120 pages
35 black-and-white and 110 color photographs

Vol. 2
120 pages
30 black-and-white and 100 color photographs

Four-color process
Two softcovers in a slipcase
€ 95.00 / £ 85.00 / US$ 125.00
ISBN 978-3-95829-751-7

Steidl Comte

122
Light V is the latest book in Michel Comte’s ongoing exploration of global warming and the responsibility we bear in addressing this grave problem. Here Comte shares his most recent climate-centered installations and exhibitions, in which he embraces abstract forms as well as the concept of repetition. From large-scale pigment paintings, to series of glass works, and sculptures, he comprehensively reminds us of the fragility of earth. Comte’s ultimate message: nature is the museum of the future; let us protect our biosphere.

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 Miro. In 1979 Comte met Karl Lagerfeld who gave him his first commercial assignment for Chloe 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, Chanel, 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 2000 he met Ayako Yoshida and has since dedicated more time to art and personal projects; together they produced their first 3D feature film “Neoclassic,” an exhibition on the rise and fall of neoclassicism, at the National Gallery of Parma in fall 2014. 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) and Light (2016).

Michel Comte
Light V

Text by Clemens Jahn
Book design by Jens Remes
184 pages
11.7 × 11.7 in. / 29.7 × 29.7 cm
105 black-and-white and 95 color photographs
Four-color process
Softcover
€ 38.00 / £ 35.00 / US$ 45.00
ISBN 978-3-95829-856-9

Steidl Comte
EL & Us—engineering life and us—explores the thin line between contemporary art and molecular research. It is the compelling collaboration between Michel Comte and the NCCR MSE (National Center of Competence in Research Molecular Systems Engineering) at the University of Basel and ETH Zurich, to translate science into art and reveal this life-changing research to a broad audience.

The cutting-edge combination of biology and engineering allows deep interventions into living organisms that are now on the verge of substantially impacting human health and disease treatment. Such comprehensive, paradigm-shifting change accordingly requires the consent of a society well informed through interactive and ethically conducted debate. To facilitate this and bridge the communication gap between complex science and the general public, the NCCR MSE has created Art of Molecule, an interdisciplinary framework through which contemporary artists discuss, challenge and (re-)form the project’s research goals.

EL & Us is Michel Comte’s proactive contribution to this project and its central issue: can engineering life lead to a better future?

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 Matisse. In 1979, Comte met Karl Lagerfeld who gave him his first commercial assignment for Chloe and later Chanel. He has since collaborated with Vogue Italia, Vanity Fair and Interview, and with brands such as Dolce & Gabbana, Gianfranco Ferre, Calvin Klein, BMW, Ferraris 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 “Neoclastic,” an 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 Massi, Rome; La Triennale, Milan; Galleria Rai Mostra, 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) and Light (2016).
Imagery of crowds and mass gatherings has been the focal point of Michel Comte’s work for many years now. Particularly powerful are the yearly Easter blessings in the Vatican City; the papal conclaves with aerial views of all the gathered cardinals have not changed since the Middle Ages. From Shibuya’s crossings to New York’s Times Square; from the Hajj in Mecca, to Woodstock, the World Cup final, and the Italian Grand Prix; from the March on Washington with Martin Luther King, to Hong Kong in 2019–2020—each of these places attracts enormous crowds approaching a point of imminent danger that have led to catastrophic events in the past.

In November 2019 the first cases of COVID-19 were reported in the city of Wuhan in Hubei province; in the months since, our world has changed. Social distancing has become the new norm and our entire perspective towards gathering, meeting and closeness have taken on different meanings. Suddenly, images of crowds look unfamiliar. The dots are drifting apart.

Michel Comte

The New World Order

Texts by Michel Comte and Beatrice Trussardi
Book design by Steidl Comte
256 pages
8.4 x 12.5 in. / 21 x 32 cm
20 black-and-white and 80 color photographs
Four-color process
Clothbound hardcover with dust jacket
€ 50.00 / £ 45.00 / US$ 60.00
ISBN 978-3-95829-858-3

Steidl Comte

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 Warhol. In 1979 Comte met Karl Lagerfeld who gave him his first commercial assignment for Chloe and later Chanel. He has since collaborated with Vogue Italia, Vanity Fair and Interview, and with Hyundai, Volvo, Versace, 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 2000 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 Massi, Rome; La Triennale, Milan; Galerie Urs Meile, Beijing; and most recently at Gürzimart, 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) and Light (2016).
Already in the 1970s Michel Comte worked for Bergdorf Goodman in New York on their impressive window displays. This was an early collaboration with Andy Warhol, and marked a time when Comte discovered the bold impact simple yet exquisitely executed decorative schemes could have on passersby. Since these opportune beginnings, he has created numerous such projects, mostly incorporating natural elements—the full bounty of flora. Garden of Beauty. Combining Worlds with Flowers explores Comte’s recent use of flowers to wrap buildings in Stuttgart and Düsseldorf for the luxury retailer Breuninger.

Together with art director Jens Remes, Comte creates an entirely new retail environment and branding aesthetic.
Born in 1960 in New York, Francine Fleischer initially studied figurative painting and ballet, experiences which continue to inform her photographic exploration of the human figure, often within natural landscapes. Fleischer completed her Bachelor of Fine Arts at Purchase College, State University of New York; she later received a grant in media arts from New York University before working in the studios of Annie Leibovitz and Michel Comte. She has exhibited internationally, and her work is held in private and public collections including the Portland Museum of Art, and has been published in Condé Nast Traveller, M Le Magazine Du Monde and the Sunday Telegraph, among others.

Francine Fleischer took the photographs in The Water in Between in an exquisite and mysterious cenote, a deep natural well caused by the collapse of surface rock exposing the ground water beneath, and once used by the Mayan civilization for human sacrifice. This exotic pool rimmed with draping vines is now a popular site for recreational swimming in today’s Mexico. This curious contradiction of purpose is palpable in Fleischer’s meditative and vibrant images of bathers taken 30 meters below the earth’s surface; captured unstaged and in natural light, her subjects play out unexpected choreographies and narratives. Photographed over a period of ten years, The Water in Between is a study of human nature and interactions, as well as an unapologetic appreciation of the beauty of a great shaft of light rendering bodies in dark moving water, with chiaroscuro qualities reminiscent of Caravaggio and the painterly textures of Rubens.

When I gaze down on these bathers frolicking in the inky water, it is like looking down the rabbit hole into another world of subterranean dreams, Dantean scenarios, vulnerability and joy. Francine Fleischer
Borns in Cape Town in 1981, Mikhael Subotzky is an artist working across mediums including film, photography, painting and collage. His work is a fractured attempt to place himself in relation to the social, historical and political narratives surrounding him, and combines the directness of social documentary photography with a reconsideration of the photographic medium itself. Subotzky’s work is held in public collections including the Museum of Modern Art, New York, Tate Modern, London, and the San Francisco Museum of Modern Art, and has been exhibited at the Liverpool (2012), Lubumbashi (2013) and Venice (2015) Biennials. He lives and works in Johannesburg.

Born in Bath in 1981, Patrick Waterhouse is an artist whose work plays with narrative representation and explores the construction of history and its origins. His projects are often collaborative, shaped by close engagement with his subjects. Waterhouse’s work has been exhibited at the Guggenheim Museum, Bilbao, the National Gallery of Art, Washington D.C., as well as the Lubumbashi (2013) and Liverpool Biennials (2011); it is held in collections including the Guggenheim Museum, New York, the San Francisco Museum of Modern Art and Centre Pompidou, Paris. His latest book is Restricted Images. Made with the Warlpiri of Central Australia (2018).

Mikhael Subotzky and Patrick Waterhouse worked at Ponte City, the iconic Johannesburg apartment building and Africa’s tallest residential skyscraper, for more than six years. There they photographed its residents and exhaustively documented the building—every door, the view from every window, the image on every television screen. This remarkable body of photographs appears here in counterpoint to an extensive archive of found material and historical documents; a sustained sequence of essays and documentary texts is also integrated into the visual story. In the essays, some of South Africa’s leading scholars and writers explore Ponte City’s unique place in Johannesburg and in the imagination of its citizens. What emerges is a complex portrait of a place shaped by contending projections, a single, unavoidable building seen as refuge and monstrosity, dream-land and dystopia, a lightning rod for a society’s hopes and fears, and always a beacon to navigate by. This long-term project received the Discovery Award at Les Rencontres d’Arles in 2011. The first edition of Ponte City, published by Steidl in 2014 and now out-of-print, was awarded the Deutsche Börse Photography Prize in 2015.

In order to reconstitute its story, one must pay close attention to this multitude of voices, disentangling what is true from what is felt or imagined and constitutes a different kind of reality. It is an inevitably polyphonic narrative that Mikhael Subotzky and Patrick Waterhouse offer us here. Clément Chéroux

Exhibition: San Francisco Museum of Modern Art, 2020/2021
Lindokuhle Sobekwa began this project after finding a family portrait with his sister Ziyanda’s face cut out. He describes her as a secretive, rebellious and rough presence, and recalls the dark day when she chased him and he was hit by a car: she disappeared hours later and returned only a decade later, ill. By this time Sobekwa had become a photographer and realized the family had no picture of her: “One day I saw this beautiful light coming in through the window shining on her face. I lifted up the camera to catch the moment and she shot me an evil look and said: ‘Stop! If you take that picture I’m going to kill you!’ So I lowered my camera. I still wish I had taken the shot.” Ziyanda died soon after.

Employing a scrapbook aesthetic with handwritten notes, I Carry Her Photo With Me is a means for Sobekwa to engage both with the memory of his sister and the wider implications of such disappearances—a troubling part of South Africa’s history. The book complements his wider work on fragmentation, poverty and the long-reaching ramifications of apartheid and colonialism across all levels of South African society.

Disappearances like my sister’s are not unique to my family […] it is something that is not often talked about and has a serious impact on families and communities. Lindokuhle Sobekwa
Born in 1985 in Sikkim, Tenzing Dakpa is a second-generation Tibetan who today lives and works between Sikkim, Goa and New Delhi. He completed his Bachelor of Fine Arts at the College of Art, University of New Delhi, in 2009, and his Master of Fine Arts in Photography at the Rhode Island School of Design in 2016. Dakpa’s photographs have been exhibited at institutions including Sol Koffler Gallery, Rhode Island (2015), Asia House, London (2018) and indigo+madder, London (2019).


The hotel in this book is both real and metaphorical, an actual establishment run by Tenzing Dakpa’s parents in Sikkim, Northeast India, and a prism through which he revisits his family history and place within it. Dakpa’s photos reveal the physical spaces of the hotel, its guest rooms, dining room, the family’s cat on a flight of stairs; as well as signs of daily working life there: sheets hanging out to dry, clipping plants in the garden, his parents engaged in various tasks.

For the hotel is both public and private, a business and a home: a transient place for guests who come and go and a residence that holds the memories of its owners and projects their hopes.

As the only member of his family not involved in running the hotel, Dakpa’s photos allow him to negotiate his migration and detachment from it, while intensely exploring his family relationships. In Dakpa’s words, one’s sense of self is inseparable from the places we create, both physically and in our minds: “The nature of our official identity and place on paper is adopted and the one which is in our memory is fragmented, revealed only in places we once remember.”

At a certain level, photography’s development continues to be propelled by a desire to confer immortality by reproducing the subject, and yet it paradoxically ends up capturing unfulfilled desires—to fully know the subject and ourselves. Krittika Sharma

Winner of the Singapore International Photography Festival Photobook Award 2018

The hotel in this book is both real and metaphorical, an actual establishment run by Tenzing Dakpa’s parents in Sikkim, Northeast India, and a prism through which he revisits his family history and place within it. Dakpa’s photos reveal the physical spaces of the hotel, its guest rooms, dining room, the family’s cat on a flight of stairs; as well as signs of daily working life there: sheets hanging out to dry, clipping plants in the garden, his parents engaged in various tasks.

For the hotel is both public and private, a business and a home: a transient place for guests who come and go and a residence that holds the memories of its owners and projects their hopes.

As the only member of his family not involved in running the hotel, Dakpa’s photos allow him to negotiate his migration and detachment from it, while intensely exploring his family relationships. In Dakpa’s words, one’s sense of self is inseparable from the places we create, both physically and in our minds: “The nature of our official identity and place on paper is adopted and the one which is in our memory is fragmented, revealed only in places we once remember.”

At a certain level, photography’s development continues to be propelled by a desire to confer immortality by reproducing the subject, and yet it paradoxically ends up capturing unfulfilled desires—to fully know the subject and ourselves. Krittika Sharma

Winner of the Singapore International Photography Festival Photobook Award 2018

The hotel in this book is both real and metaphorical, an actual establishment run by Tenzing Dakpa’s parents in Sikkim, Northeast India, and a prism through which he revisits his family history and place within it. Dakpa’s photos reveal the physical spaces of the hotel, its guest rooms, dining room, the family’s cat on a flight of stairs; as well as signs of daily working life there: sheets hanging out to dry, clipping plants in the garden, his parents engaged in various tasks.

For the hotel is both public and private, a business and a home: a transient place for guests who come and go and a residence that holds the memories of its owners and projects their hopes.

As the only member of his family not involved in running the hotel, Dakpa’s photos allow him to negotiate his migration and detachment from it, while intensely exploring his family relationships. In Dakpa’s words, one’s sense of self is inseparable from the places we create, both physically and in our minds: “The nature of our official identity and place on paper is adopted and the one which is in our memory is fragmented, revealed only in places we once remember.”

At a certain level, photography’s development continues to be propelled by a desire to confer immortality by reproducing the subject, and yet it paradoxically ends up capturing unfulfilled desires—to fully know the subject and ourselves. Krittika Sharma

Winner of the Singapore International Photography Festival Photobook Award 2018

The hotel in this book is both real and metaphorical, an actual establishment run by Tenzing Dakpa’s parents in Sikkim, Northeast India, and a prism through which he revisits his family history and place within it. Dakpa’s photos reveal the physical spaces of the hotel, its guest rooms, dining room, the family’s cat on a flight of stairs; as well as signs of daily working life there: sheets hanging out to dry, clipping plants in the garden, his parents engaged in various tasks.

For the hotel is both public and private, a business and a home: a transient place for guests who come and go and a residence that holds the memories of its owners and projects their hopes.

As the only member of his family not involved in running the hotel, Dakpa’s photos allow him to negotiate his migration and detachment from it, while intensely exploring his family relationships. In Dakpa’s words, one’s sense of self is inseparable from the places we create, both physically and in our minds: “The nature of our official identity and place on paper is adopted and the one which is in our memory is fragmented, revealed only in places we once remember.”

At a certain level, photography’s development continues to be propelled by a desire to confer immortality by reproducing the subject, and yet it paradoxically ends up capturing unfulfilled desires—to fully know the subject and ourselves. Krittika Sharma
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 was born in South Africa in 1959 and raised in Great Britain. Bolofo has photographed for magazines such as Vogue, Vanity Fair and Q, 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), La Maison (2011) and The Prison (2014).
This book is the first to explore the visual identity and legacy of Repossi, the influential Italian jeweler across four generations. From its founding in 1920 in Turin to the work of Costantino Repossi and the expansion of the house under his son Alberto in Monte Carlo and Paris, and today as a leader in contemporary jewelry under Alberto’s daughter Gaia, Repossi offers a behind-the-scenes look at the fundamentals of the brand.

The book features an eclectic wealth of visual material, much drawn from the Repossi archives and published here for the first time—from vintage portraits and sketches to advertising campaigns, from jewelry still lifes to the artists that inspire Gaia Repossi such as Robert Mapplethorpe and Donald Judd, as well as her 2016 collaboration with Rem Koolhaas on the revolutionary flagship store on Place Vendôme, the center of the high-jewelry universe. Repossi is a tribute from Gaia Repossi to her father for the legacy she inherited, and a contemporary transcript of the brand under her leadership—shaped by the values of simplicity, curiosity, discipline, a healthy disregard for ostentation, and not a little surprise.

Jewelry should be a tribute to humanity. It’s ancestral. We can’t erase its collective roots. Gaia Repossi
In Local Stories, Jerry Spagnoli contests the notion of history as a narrative told to support particular agendas, and installs personal experience in its place—the myriad stories we as individuals create on a daily basis. History is no longer a chronicle of “facts” written by those in power, but a collaborative social fabric shaped by our memories and ever growing. “It is beyond the power of any medium to communicate that vast ocean of experience, but perhaps it is possible to point in that direction,” explains Spagnoli. “These images are my attempt.” His photos encompass the city, suburbia, the countryside and all between throughout the world—from the neon noise of Times Square to a peaceful café on the Île Saint-Louis, from a street parade to friends picnicking under cherry blossoms, from the Forbidden City to surfers bobbing patiently on their boards, waiting for the next wave. “This fundamental sensation of moving through time is what unites us all as humans and presiding over it all, there before the beginning, and certain to be there after the end, the sun in the center of the sky.”

Everyone is equal at the most basic level, of living in a state of consciousness of the past and anticipation of the future. Jerry Spagnoli

Jerry Spagnoli
Local Stories
Text by Jerry Spagnoli
Book design by Jerry Spagnoli andGerhard Steidl
152 pages
15 × 11.8 in. / 38 × 30 cm
72 color photographs
Four-color process
Clothbound hardcover
€ 40.00 / £ 35.00 / US$ 45.00
ISBN 978-3-95829-759-3

“I wanted to suggest a conversation among these chairs, which have always seemed to me more like people than objects, with distinct personalities and genders even.” With this sentiment in mind, Dayanita Singh went about photographing the many chairs living throughout the houses and public buildings designed by Geoffrey Bawa (1919–2003), whom Singh deems a “tropical modernist” and the most influential architect of the South Asian region. Less still lifes than portraits, Singh’s images show how Bawa’s spaces engage with the chairs, be they designed or collected by Bawa, or installed after his passing. Made to celebrate the hundredth anniversary of Bawa’s birth, Bawa Chairs is constructed as an accordion-fold booklet in the manner of Singh’s Chairs (2005), Sent a Letter (2007) and Museum Bhavan (2017), and intended to be unfolded and installed at will—transforming the book into an exhibition, and the reader into a curator.

I want something ordinary on the outside and like a jewel inside.
Dayanita Singh


Cuban Studies is Joakim Eskildsen’s third book in his trilogy on dysfunctional political systems, following American Realities (2016), which dealt with people living under the official poverty line in the United States after the financial collapse of 2011, and Cornwall (2018), a poetic photographic study of the county that voted for Britain to leave the European Union but would now decide otherwise. Cuban Studies is the result of Eskildsen’s journeys between 2013 and 2016, when, accompanied by Cuban journalist Abel Gonzalez, he traveled throughout the country during a period of major transition following economic reforms. “The more I learned about Cuba,” says Eskildsen, “the more difficult it became to understand. It was like learning to see the world from a different angle, so distinct from what I knew that I decided to keep an open mind and take the position of the listener, following my instincts rather than anything else. From my very first journey, Cuba put a spell on me that made me return again and again. It was a time of optimism and uncertainty, and great hopes for the future.”

I visualize my projects as books even before they’re half-finished. For me the book is the backbone of the project.
Joakim Eskildsen

Cuban Studies

Text by Abel Gonzalez
Book design by Joakim Eskildsen and Gerhard Steidl
144 pages
7.1 x 12.3 in. / 18 x 31.2 cm
118 color photographs
Four-color process
Clothbound hardcover
€ 35.00 / £ 30.00 / US$ 40.00
ISBN 978-3-95829-744-3
Comets as beautiful phenomena in the night sky have fascinated humans and inspired our imagination for millennia. Having witnessed the formation of our solar system 4.6 billion years ago, comets are also a scientist’s dream to study. Composed of fluffy dust, several ices and rich organics, it has long been believed that they preserve pristine material from this early time and therefore hold the key to understanding the origin of the solar system with all its planets—and ultimately life. To make this dream a reality, the Rosetta mission visited a comet named 67P/Churyumov-Gerasimenko between 2014 and 2016. On board the orbiting Rosetta spacecraft were eleven scientific instruments as well as Philae, an in situ laboratory to land on the comet’s surface. The camera system OSIRIS (Optical, Spectroscopic and Infrared Remote Imaging System) can certainly be considered the “Eyes of Rosetta.”

This book collects the most stunning images acquired by OSIRIS and compiled by the scientists who were responsible for the development and operation of the camera system. From the launch of the Rosetta spacecraft on board an Ariane 5 rocket, to a journey through space of more than ten years to reach 67P/Churyumov-Gerasimenko, OSIRIS – The Eyes of Rosetta allows us to explore a comet with our own eyes and discover how exotic yet oddly familiar it is.
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

---

**Sheela Gowda**

It.. Matters

Bilingual edition (English / German)

Edited by Eva Huttenlauch and Matthias Mühling for the Städtische Galerie im Lenbachhaus und Kunstbau München

Texts by Eva Huttenlauch and Janaki Nair

Book design by Avinash Veeraraghavan and Holger Feroudj / Steidl Design

184 pages

8.5 × 10.4 in. / 21.5 × 26.5 cm

107 color photos and 40 illustrations

Four-color process

Hardcover

€ 35.00 / £ 30.00 / US$ 40.00

ISBN 978-3-95629-705-0

This book explores the eclectic practice of artist Sheela Gowda and her ongoing engagement with the paradoxes and predicaments of urban and rural life in modern India. With an emphasis on her sprawling installations, we see her use of distinctive materials from her native India, whose textures, colors and scents lend her work narrative form as well as metaphorical force. Through the imaginative employment of cow dung, khmum powder, coconut fibers, hair, threads, stones, tar barrels and tarpaulins—which carry magical, cult and ritual, personal and functional connotations—Gowda blends traditions of craftsmanship and practical application with poetic intensity.

Gowda began her career as an oil painter, testing out themes and approaches that would shape her later practice: the everyday life of middle-class India, the conflicts women confront at work and at home, appropriating media images that touch on political and social tensions. In the early 1990s she first adopted cow dung as a medium (initially in paintings, later in three-dimensional pieces and installations), exploring its relevance to the Hindu cult of the cow and omnipresence in today’s India, from practical uses (in construction, flooring, insulation), to its purifying, healing properties and sacred significance.

*Art is about how you look at things.* Sheela Gowda

Co-published with Lenbachhaus, Munich

Exhibition: Lenbachhaus, Munich, 31 March to 26 July 2020

---

**Jim Dine**

*Electrolyte in Blue*

Text by Jim Dine

Book design by Jim Dine, Ruth Lingen and Paloma Tarrío Alves / Steidl Design

128 pages

9.4 × 12.6 in. / 24 × 32 cm

100 color images

Four-color process

Clothbound hardcover

€ 38.00 / £ 35.00 / US$ 45.00

ISBN 978-3-95829-752-4

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 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).
Born in Strasbourg, Tomi Ungerer (1931-2019) failed his final school exams yet subsequently hitchhiked throughout Europe and published his first drawings in the legendary Simplicissimus magazine. He began his illustrious career as an illustrator, children’s book author and artist in New York. In 2003 Ungerer was appointed the first Ambassador for Childhood and Education by the Council of Europe, and in 2007 the Tomi Ungerer Museum opened in Strasbourg, making him the first living artist with a museum dedicated to his life and work in France. In 2014 he received France’s National Order of Merit, and in 2018 he was appointed Commandeur de la Legion d’Honneur by French president Emmanuel Macron.

This extravagant book presents 330 of Tomi Ungerer’s illustrations, paintings and collages, many of them previously unpublished. When Ungerer moved from the Alsace to New York in the mid-1950s and began working as a graphic designer and illustrator, a crazy new world opened itself up to him, which the gifted artist transformed into what are perhaps the most remarkable and powerful works of his career—expressive and universal pictures that present the land of opportunity in an inimitable manner.

Tomi Ungerer’s work is record-breaking. Frankfurter Allgemeine Sonntagszeitung

Co-published with Diogenes, Zurich

---

Liu Zheng
Dream Shock

Edited and introduction by Mark Holborn
Book design by Jesse Holborn
Book design by Kobi Benezri and Philipp Keel
416 pages
11 x 14.4 in. / 28 x 36.5 cm
330 color images
Four-color process
Clothbound hardcover
€ 85.00 / £ 80.00 / US$ 95.00
ISBN 978-3-95829-574-2
Co-published with Diogenes, Zurich

---

Hannah Collins
Noah Purifoy

Edited with Mark Holborn
Text by Hannah Collins (following Walker Evans’ book Message from the Interior)
44 pages
11.8 x 14.5 in. / 30 x 36.7 cm
16 black-and-white photographs
Clothbound hardcover
€ 75.00 / £ 64.00 / US$ 85.00
ISBN 978-3-95829-268-0
Hello, Spring!

To help you through the cold winter months, here’s a little preview of our Spring-Summer 2021 program

Shelby Lee Adams
The Book of Life

Anna Atkins
Photographs of British Algæ

Jeff Brouws
Silent Monoliths.
The Coaling Tower Project

Langdon Clay
42nd Street, 1979

Ernest Cole
House of Bondage

Mauro D’Agati
Palermo Panorama

Adolphe de Meyer
Le Prélude à l’après-midi d’un faune

Paul Drake and Helen File
The Last Watchtowers of the Inner German Border

David Freund
Playground Once

Sheva Fruitman
Half-Frame Diary. End of the Century

Frank Gohlke
Measure of Emptiness

Angela Grauerholz
The Hundred Headless Woman

Ernst Haas
Abstrakt

Volker Heinze
+ - 0

Gleb Kosorukov
Samasthiti

Sze Tsung Nicolás Leong
Paris, Novembre

Ken Light
What’s Going On?

Guido Mocaño
Leopold & Rudolf Blaschka. The Marine Invertebrates

Christoph Niemann
Souvenir

Sebastian Posings
Salt River

Luke Powell
Asia Highway

Gunnar Smoliansky
Hands

Gunnar Smoliansky
Promenade Pictures

Christer Strömholm
Lido

Andy Summers
The Bones of Chuang Tzu

Marq Sutherland
Pilgrim

Henry Wessel
Walkabout / Man Alone / Botanical Census

Kai Wiedenhöfer
WALL and PEACE
Abbott, Berenice
The Unknown Berenice Abbott
€ 265.00 / £ 240.00 / US$ 350.00
ISBN 978-3-86930-650-6

Abbott, Berenice
Paris Portraits 1925–1938
€ 75.00 / £ 70.00 / US$ 85.00
ISBN 978-3-86930-314-7

Adams, Bryan
Wounded. The Legacy of War
€ 58.00 / £ 48.00 / US$ 65.00
ISBN 978-3-86930-784-8

Adams, Bryan
Exposed
€ 68.00 / £ 60.00 / US$ 85.00
ISBN 978-3-95829-387-8

Adams, Bryan
Untitled
€ 125.00 / £ 95.00 / US$ 125.00
ISBN 978-3-86930-988-0

Adams, Robert
Tree Line
€ 35.00 / £ 30.00 / US$ 40.00

Adams, Robert
Gone?
€ 48.00 / £ 45.00 / US$ 55.00
ISBN 978-3-95829-096-9

Adams, Bryan
Exposed
€ 68.00 / £ 60.00 / US$ 85.00
ISBN 978-3-95829-387-8

Adams, Bryan
Homeless
€ 38.00 / £ 35.00 / US$ 45.00
ISBN 978-3-95829-387-8

A-chan
Vibrant Home
€ 20.00 / £ 16.00 / US$ 25.00
ISBN 978-3-86930-415-1

A-chan
Salt’n Vinegar
€ 40.00 / £ 35.00 / US$ 50.00
ISBN 978-3-86930-784-8

A-chan
Off Beat
€ 28.00 / £ 16.00 / US$ 25.00
ISBN 978-3-86930-415-1

A-chan
Vibrant Home
€ 20.00 / £ 16.00 / US$ 25.00
ISBN 978-3-86930-415-1

A-chan
Salt’n Vinegar
€ 40.00 / £ 35.00 / US$ 50.00
ISBN 978-3-86930-784-8

Adams, Robert
Cottonwoods
€ 45.00 / £ 38.00 / US$ 50.00

Adams, Bryan
Untitled
€ 125.00 / £ 95.00 / US$ 125.00
ISBN 978-3-86930-988-0

Adams, Robert
Cottonwoods
€ 45.00 / £ 38.00 / US$ 50.00
Adams, Robert
Our Lives and Our Children
€ 48.00 / £ 40.00 / US$ 55.00
ISBN 978-3-95829-097-6

Adams, Robert
Perfect Places, Perfect Company
€ 50.00 / £ 45.00 / US$ 60.00
ISBN 978-3-95829-169-0

Adams, Robert
From the Missouri West
€ 85.00 / £ 75.00 / US$ 125.00
ISBN 978-3-95829-168-3

Bailey, David
Bailey's Democracy
€ 45.00 / £ 40.00 / US$ 50.00
ISBN 978-3-95829-170-6

Bailey, David
Perfect Places, Perfect Company
€ 85.00 / £ 75.00 / US$ 125.00
ISBN 978-3-95829-097-6

Bailey, David
Havana
€ 45.00 / £ 40.00 / US$ 50.00
ISBN 978-3-95829-170-6

Bailey, David
Is That So Kid
€ 45.00 / £ 40.00 / US$ 50.00
ISBN 978-3-95829-170-6

Bailey, David
NY JS DB 62
€ 45.00 / £ 40.00 / US$ 50.00
ISBN 978-3-95829-170-6

Bailey, David
Pictures that Mark can do
€ 45.00 / £ 40.00 / US$ 50.00
ISBN 978-3-95829-170-6

Bailey, David
Bailey's East End
€ 74.00 / £ 70.00 / US$ 125.00
ISBN 978-3-95829-170-6

Bailey, David
8 Minutes
€ 45.00 / £ 40.00 / US$ 50.00
ISBN 978-3-95829-170-6

Bailey, David
Flowers, Skulls, Contacts
€ 45.00 / £ 40.00 / US$ 50.00
ISBN 978-3-95829-170-6

Bailey, David
Havana
€ 45.00 / £ 40.00 / US$ 50.00
ISBN 978-3-95829-170-6

Bailey, David
Eye
€ 45.00 / £ 40.00 / US$ 50.00
ISBN 978-3-95829-170-6

Bailey, David
Delhi Dilemma
€ 98.00 / £ 90.00 / US$ 125.00
ISBN 978-3-95829-170-6

Bailey, David
Tears and Tears
€ 45.00 / £ 40.00 / US$ 50.00
ISBN 978-3-95829-170-6

Bailey, David
Bailey’s Naga Hills
€ 45.00 / £ 40.00 / US$ 50.00
ISBN 978-3-95829-170-6

Bailey, David
Flowers, Skulls, Contacts
€ 45.00 / £ 40.00 / US$ 50.00
ISBN 978-3-95829-170-6

Bailey, David
Eye
€ 45.00 / £ 40.00 / US$ 50.00
ISBN 978-3-95829-170-6

Bailey, David
NY JS DB 62
€ 45.00 / £ 40.00 / US$ 50.00
ISBN 978-3-95829-170-6

Bailey, David
Pictures that Mark can do
€ 45.00 / £ 40.00 / US$ 50.00
ISBN 978-3-95829-170-6

Alam, Shahidul
The Tide Will Turn
€ 25.00 / £ 25.00 / US$ 30.00
ISBN 978-3-95829-693-0

Araki, Nobuyoshi
Impossible Love
€ 45.00 / £ 40.00 / US$ 50.00
ISBN 978-3-95829-170-6

Baltz, Lewis
Works — Last Edition
€ 950.00
ISBN 978-3-95829-132-4

Baltz, Lewis
Common Objects
€ 40.00 / £ 30.00 / US$ 50.00
ISBN 978-3-95829-132-4

Balthus
The Last Studies
€ 680.00 / £ 600.00 / US$ 800.00
ISBN 978-3-95829-132-4

Baltz, Lewis
Rule Without Exception / Only Exceptions
€ 65.00 / £ 50.00 / US$ 80.00
ISBN 978-3-95829-132-4

Baltz, Lewis
Candlestick Point
€ 75.00 / £ 70.00 / US$ 85.00
ISBN 978-3-95829-132-4

Baltz, Lewis
Venezia Marghera
€ 8,900.00 / £ 7,900.00 / US$ 10,000.00
ISBN 978-3-95829-132-4
Lewis Baltz
€ 70.00 / £ 60.00 / US$ 80.00
ISBN 978-3-96329-279-6

Banier, François-Marie
Imprudences
€ 50.00 / £ 32.88 / US$ 45.00
ISBN 978-3-60038-119-6

Banier, François-Marie
Never Stop Dancing
€ 10.00 / £ 6.00 / US$ 12.00
ISBN 978-3-66738-377-6

Blumenfeld, Erwin
Blumenfeld Studio
€ 34.00 / £ 26.00 / US$ 40.00
ISBN 978-3-66738-531-6

Bolofo, Koto
Battlefields
€ 28.00 / £ 25.00 / US$ 35.00
ISBN 978-3-66738-578-7

Bolofo, Koto
Dreamers
€ 50.00 / £ 46.00 / US$ 65.00
ISBN 978-3-66738-582-8

Bolofo, Koto
Vroom! Vroom!
€ 45.00 / £ 35.00 / US$ 55.00
ISBN 978-3-66738-551-6

Bolofo, Koto
I Spy with My Little Eye, Something Beginning with S
€ 48.00 / £ 40.00 / US$ 60.00
ISBN 978-3-66738-855-9

Bolofo, Koto
Lord Snowdon
€ 70.00 / £ 68.00 / US$ 85.00
ISBN 978-3-66738-279-6

Bolofo, Koto
Venus Williams
€ 45.00 / £ 35.00 / US$ 55.00

Burki, René
Mouvement
€ 85.00 / £ 75.00 / US$ 95.00

Burki, René
OIL
€ 94.00 / £ 80.00 / US$ 125.00
ISBN 978-3-64518-420-3

Burkhard, Balthasar
Salt Pans
Little Rann of Kutch, Gujarat, India
€ 45.00 / £ 40.00 / US$ 55.00
ISBN 978-3-95829-265-6

Burtynsky, Edward
Anthropocene
€ 95.00 / £ 90.00 / US$ 125.00
ISBN 978-3-95829-249-7

Burtynsky, Edward
Salt Pans
Little Rann of Kutch, Gujarat, India
€ 45.00 / £ 40.00 / US$ 55.00
ISBN 978-3-95829-265-6

Callahan, Harry
Seven Collages
€ 20.00 / £ 14.88 / US$ 30.00
ISBN 978-3-95829-358-6

Campany, David (ed.)
Walker Evans: the magazine work
€ 58.00 / £ 50.00 / US$ 65.00
ISBN 978-3-86930-259-1

Campany, David (ed.)
Walker Evans: the magazine work
€ 58.00 / £ 50.00 / US$ 65.00
ISBN 978-3-86930-259-1
Carnegie Bresson, Henri
The Decisive Moment
€ 74.00 / £ 78.00 / US$ 125.00
ISBN 978-3-86930-786-6

Choe, Théonas (ed.)
Studier Arbejde No. 21:
Masako Morita, Deformed
€ 46.00 / £ 40.00 / US$ 55.00
ISBN 978-3-95829-128-5

Clay, Maude Scholes
Mississippi History
€ 65.00 / £ 58.00 / US$ 75.00
ISBN 978-3-86521-492-8

Clay, Langdon
Cars - New York City, 1974–1976
€ 95.00 / £ 90.00 / US$ 125.00
ISBN 978-3-95829-171-3

Close, Chuck
Scribble Book: Self-Portrait
€ 125.00 / £ 100.00 / US$ 145.00
ISBN 978-3-95829-022-2

Aubert, Thibaut
French Landscapes
€ 38.00 / £ 32.00 / US$ 48.00
ISBN 978-3-95829-004-0

Courtney-Clarke, Margaret
Cry Sadness into the Coming Rain
€ 75.00 / £ 70.00 / US$ 88.00
ISBN 978-3-95829-258-6

Cohen, John
The High & Lonesome Sound
€ 45.00 / £ 35.00 / US$ 50.00
ISBN 978-3-95829-254-6

Cohen, John
Cheap rents ... and de Kooning
€ 24.00 / £ 20.00 / US$ 25.00
ISBN 978-3-95829-165-3

Cohen, John
Walking in the Light
€ 38.00 / £ 30.00 / US$ 45.00
ISBN 978-3-95829-772-5

Cohen, John
Here and Gone
€ 34.00 / £ 32.00 / US$ 48.00
ISBN 978-3-95829-004-0

Das, Kapil
Something So Clear
€ 35.00 / £ 30.00 / US$ 48.00
ISBN 978-3-95829-318-2

Denis, Hans
Darkrooms of Photography
€ 40.00 / £ 35.00 / US$ 50.00
ISBN 978-3-95829-160-6

DasÚWro, Alexandra / Borghese, Alessandra
For Friends
€ 90.00 / £ 80.00 / US$ 125.00
ISBN 978-3-95829-153-1

DasÚWro, Alexandra / Borghese, Alessandra
Jubileum
€ 28.00 / £ 25.00 / US$ 30.00
ISBN 978-3-95829-258-1

Davidson, Anna Mia
Cuba Black and White
€ 48.00 / £ 40.00 / US$ 55.00
ISBN 978-3-95829-028-0
<table>
<thead>
<tr>
<th>Author</th>
<th>Title</th>
<th>Price (€)</th>
<th>Price (£)</th>
<th>Price ($)</th>
<th>ISBN</th>
</tr>
</thead>
<tbody>
<tr>
<td>Davidson, Bruce</td>
<td>Outside Inide</td>
<td>€ 280.00</td>
<td>£ 200.00</td>
<td>US$ 350.00</td>
<td>978-3-86521-960-4</td>
</tr>
<tr>
<td>Dine, Jim</td>
<td>This Is How I Remember Now</td>
<td>€ 48.00</td>
<td>£ 35.00</td>
<td>US$ 45.00</td>
<td>978-3-86521-494-7</td>
</tr>
<tr>
<td>Dine, Jim</td>
<td>My Tools</td>
<td>€ 50.00</td>
<td>£ 35.00</td>
<td>US$ 45.00</td>
<td>978-3-86930-647-6</td>
</tr>
<tr>
<td>Dine, Jim</td>
<td>This Goofy Life of Constant Mourning</td>
<td>€ 40.00</td>
<td>£ 30.00</td>
<td>US$ 40.00</td>
<td>978-3-86521-967-0</td>
</tr>
<tr>
<td>Dine, Jim</td>
<td>The Photographs, So Far</td>
<td>€ 100.00</td>
<td>£ 75.00</td>
<td>US$ 100.00</td>
<td>978-3-86521-965-6</td>
</tr>
<tr>
<td>Dine, Jim</td>
<td>My Letter to the Troops</td>
<td>€ 15.00</td>
<td>£ 12.00</td>
<td>US$ 15.00</td>
<td>978-3-95829-322-9</td>
</tr>
<tr>
<td>De Pietri, Paola</td>
<td>Istanbul New Stories</td>
<td>€ 75.00</td>
<td>£ 60.00</td>
<td>US$ 90.00</td>
<td>978-3-88243-240-4</td>
</tr>
<tr>
<td>Diépois, Aline &amp; Gizolme, Thomas</td>
<td>Abstrakt Zermatt</td>
<td>€ 60.00</td>
<td>£ 45.00</td>
<td>US$ 65.00</td>
<td>978-3-86930-580-6</td>
</tr>
<tr>
<td>Dine, Jim</td>
<td>Hot Dream (2 Books)</td>
<td>€ 150.00</td>
<td>£ 125.00</td>
<td>US$ 180.00</td>
<td>978-3-95829-132-7</td>
</tr>
<tr>
<td>Dine, Jim</td>
<td>A Printmaker’s Document</td>
<td>€ 30.00</td>
<td>£ 25.00</td>
<td>US$ 30.00</td>
<td>978-3-86521-603-8</td>
</tr>
<tr>
<td>Dine, Jim</td>
<td>My Tools</td>
<td>€ 50.00</td>
<td>£ 35.00</td>
<td>US$ 50.00</td>
<td>978-3-86930-644-5</td>
</tr>
<tr>
<td>Dine, Jim</td>
<td>Jewish Fate</td>
<td>€ 15.00</td>
<td>£ 15.00</td>
<td>US$ 15.00</td>
<td>978-3-86521-722-9</td>
</tr>
<tr>
<td>De Pietri, Paola</td>
<td>Istanbul New Stories</td>
<td>€ 75.00</td>
<td>£ 60.00</td>
<td>US$ 90.00</td>
<td>978-3-95829-110-2</td>
</tr>
<tr>
<td>Eggleston, William</td>
<td>Generation AK</td>
<td>€ 180.00</td>
<td>£ 150.00</td>
<td>US$ 220.00</td>
<td>978-3-86930-532-5</td>
</tr>
<tr>
<td>Eggleston, William</td>
<td>Election Eve</td>
<td>€ 80.00</td>
<td>£ 70.00</td>
<td>US$ 80.00</td>
<td>978-3-95829-308-3</td>
</tr>
<tr>
<td>De Pietri, Paola</td>
<td>Istanbul New Stories</td>
<td>€ 75.00</td>
<td>£ 60.00</td>
<td>US$ 90.00</td>
<td>978-3-88243-240-4</td>
</tr>
<tr>
<td>Eggleston, William</td>
<td>Flowers</td>
<td>€ 75.00</td>
<td>£ 60.00</td>
<td>US$ 80.00</td>
<td>978-3-95829-394-6</td>
</tr>
<tr>
<td>Eggleston, William</td>
<td>Los Alamos revisited</td>
<td>€ 100.00</td>
<td>£ 80.00</td>
<td>US$ 120.00</td>
<td>978-3-86930-718-7</td>
</tr>
<tr>
<td>Eggleston, William</td>
<td>At Zenith</td>
<td>€ 40.00</td>
<td>£ 30.00</td>
<td>US$ 45.00</td>
<td>978-3-86930-712-5</td>
</tr>
<tr>
<td>Eggleston, William</td>
<td>The Democratic Forest</td>
<td>€ 600.00</td>
<td>£ 500.00</td>
<td>US$ 675.00</td>
<td>978-3-86930-581-3</td>
</tr>
<tr>
<td>Eggleston, William</td>
<td>Los Alamos revisited</td>
<td>€ 100.00</td>
<td>£ 80.00</td>
<td>US$ 120.00</td>
<td>978-3-86930-718-7</td>
</tr>
<tr>
<td>Edgerton, Harold</td>
<td>Seeing the Unseen</td>
<td>€ 45.00</td>
<td>£ 35.00</td>
<td>US$ 50.00</td>
<td>978-3-86521-386-3</td>
</tr>
<tr>
<td>Edgerton, Harold</td>
<td>Flora</td>
<td>€ 75.00</td>
<td>£ 60.00</td>
<td>US$ 80.00</td>
<td>978-3-88243-440-4</td>
</tr>
<tr>
<td>Edgerton, Harold</td>
<td>Los Alamos revisited</td>
<td>€ 100.00</td>
<td>£ 80.00</td>
<td>US$ 120.00</td>
<td>978-3-86930-718-7</td>
</tr>
<tr>
<td>Edgerton, Harold</td>
<td>Los Alamos revisited</td>
<td>€ 100.00</td>
<td>£ 80.00</td>
<td>US$ 120.00</td>
<td>978-3-86930-718-7</td>
</tr>
<tr>
<td>Eggleston, William</td>
<td>Flowers</td>
<td>€ 75.00</td>
<td>£ 60.00</td>
<td>US$ 80.00</td>
<td>978-3-95829-394-6</td>
</tr>
<tr>
<td>Eggleston, William</td>
<td>Flowers</td>
<td>€ 75.00</td>
<td>£ 60.00</td>
<td>US$ 80.00</td>
<td>978-3-95829-394-6</td>
</tr>
<tr>
<td>Author</td>
<td>Title</td>
<td>Price EUR / GBP / USD</td>
<td>ISBN</td>
<td></td>
<td></td>
</tr>
<tr>
<td>-------------------------</td>
<td>---------------------------</td>
<td>-----------------------</td>
<td>---------------</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Fernandes, Walter / Hurst, Miguel</td>
<td>Angola Cinemas</td>
<td>€ 45.00 / £ 40.00 / US$ 55.00</td>
<td>978-3-86930-794-7</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Faurer, Louis</td>
<td>Sunshine Hotel</td>
<td>€ 60.00 / £ 55.00 / US$ 75.00</td>
<td>978-3-86930-689-1</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Eskildsen, Joakim</td>
<td>American Realities</td>
<td>€ 32.00 / £ 28.00 / US$ 40.00</td>
<td>978-3-86930-734-2</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Ehrlich, Richard</td>
<td>Face the Music</td>
<td>€ 50.00 / £ 45.00 / US$ 55.00</td>
<td>978-3-86930-966-8</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Epstein, Mitch</td>
<td>Berlin</td>
<td>€ 45.00 / £ 40.00 / US$ 55.00</td>
<td>978-3-86930-224-9</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Epstein, Mitch</td>
<td>American Power</td>
<td>€ 45.00 / £ 40.00 / US$ 55.00</td>
<td>978-3-86930-124-4</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Faurer, Louis</td>
<td>Louis Faurer</td>
<td>€ 54.00 / £ 49.00 / US$ 60.00</td>
<td>978-3-86930-247-5</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Fernandes, Walter / Herzt, Miguel</td>
<td>Angola Cinemas</td>
<td>€ 45.00 / £ 40.00 / US$ 55.00</td>
<td>978-3-86930-704-7</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Faure, Marc / Roldanri, Robert</td>
<td>Rio</td>
<td>€ 125.00 / £ 110.00 / US$ 150.00</td>
<td>978-3-86930-110-5</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Frank, Henry</td>
<td>Father Photographer</td>
<td>€ 24.00 / £ 20.00 / US$ 30.00</td>
<td>978-3-86930-014-6</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Frank, Robert</td>
<td>Film Works</td>
<td>€ 65.00 / £ 59.00 / US$ 80.00</td>
<td>978-3-86930-660-5</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Frank, Robert</td>
<td>New York to Nova Scotia</td>
<td>€ 35.00 / £ 30.00 / US$ 40.00</td>
<td>978-3-86930-611-1</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Frank, Robert</td>
<td>One Hour</td>
<td>€ 10.00 / £ 8.00 / US$ 12.00</td>
<td>978-3-86930-241-6</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Frank, Robert</td>
<td>Pangurung</td>
<td>€ 35.00 / £ 30.00 / US$ 40.00</td>
<td>978-3-86930-384-3</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Frank, Robert</td>
<td>The Americans</td>
<td>€ 35.00 / £ 30.00 / US$ 40.00</td>
<td>978-3-86930-184-8</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Frank, Robert</td>
<td>Househould Inventory Record</td>
<td>€ 30.00 / £ 25.00 / US$ 40.00</td>
<td>978-3-86930-161-5</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Frank, Robert</td>
<td>Me and My Brother</td>
<td>€ 18.00 / £ 16.00 / US$ 20.00</td>
<td>978-3-86930-161-5</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Frank, Robert</td>
<td>Rhone &amp; Rhone</td>
<td>€ 35.00 / £ 30.00 / US$ 40.00</td>
<td>978-3-86930-611-1</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Ehrlich, Richard</td>
<td>Face the Music</td>
<td>€ 50.00 / £ 45.00 / US$ 55.00</td>
<td>978-3-86930-966-8</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Englander, Caryl</td>
<td>Through the Lens of Faith</td>
<td>€ 20.00 / £ 18.00 / US$ 20.00</td>
<td>978-3-86930-656-2</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Elgort, Arthur</td>
<td>The Big Picture</td>
<td>€ 75.00 / £ 65.00 / US$ 80.00</td>
<td>978-3-86930-656-2</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Epstein, Mitch</td>
<td>Rocks and Clouds</td>
<td>€ 60.00 / £ 56.00 / US$ 75.00</td>
<td>978-3-86930-116-7</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Epstein, Mitch</td>
<td>Sunshine Hotel</td>
<td>€ 45.00 / £ 40.00 / US$ 55.00</td>
<td>978-3-86930-116-7</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Epstein, Mitch</td>
<td>Berlin</td>
<td>€ 45.00 / £ 40.00 / US$ 55.00</td>
<td>978-3-86930-224-9</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Epstein, Mitch</td>
<td>American Power</td>
<td>€ 45.00 / £ 40.00 / US$ 55.00</td>
<td>978-3-86930-124-4</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Epstein, Mitch</td>
<td>Berlin</td>
<td>€ 45.00 / £ 40.00 / US$ 55.00</td>
<td>978-3-86930-224-9</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Epstein, Mitch</td>
<td>American Power</td>
<td>€ 45.00 / £ 40.00 / US$ 55.00</td>
<td>978-3-86930-124-4</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Epstein, Mitch</td>
<td>Rocks and Clouds</td>
<td>€ 60.00 / £ 56.00 / US$ 75.00</td>
<td>978-3-86930-116-7</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
Frank, Robert
Paris
€ 30.00 / £ 26.00 / US$ 30.00
ISBN 978-3-86521-524-6

Frank, Robert
Part/Slap
€ 27.00 / £ 24.00 / US$ 30.00
ISBN 978-3-95829-095-2

Frank, Robert
Peru
€ 30.00 / £ 25.00 / US$ 35.00

Frank, Robert
Pull My Daisy
€ 10.00 / £ 8.00 / US$ 12.00
ISBN 978-3-86521-673-1

Frank, Robert
Tal Uf Tal Ab
€ 27.00 / £ 24.00 / US$ 30.00
ISBN 978-3-86930-585-1

Frank, Robert
Valencia
€ 30.00 / £ 26.00 / US$ 30.00
ISBN 978-3-86930-795-4

Frank, Robert
Was haben wir gesehen / What we have seen
€ 27.00 / £ 24.00 / US$ 30.00
ISBN 978-3-86930-418-2

Frank, Robert
You Would
€ 27.00 / £ 24.00 / US$ 30.00
ISBN 978-3-86930-418-2

Frank, Robert
Good days quiet
€ 27.00 / £ 24.00 / US$ 30.00
ISBN 978-3-86930-585-1

Frank, Robert
London/Wales
€ 30.00 / £ 26.00 / US$ 30.00
ISBN 978-3-86521-362-4

Frank, Robert
Zero Mostel Reads a Book
€ 15.00 / £ 10.00 / US$ 18.00
ISBN 978-3-95829-095-2

Frank, Robert
You Would
€ 27.00 / £ 24.00 / US$ 30.00
ISBN 978-3-86930-418-2

Frank, Robert
Gas Stop
€ 15.00 / £ 10.00 / US$ 18.00
ISBN 978-3-86930-418-2

Frank, Robert
Leon of Juda
€ 27.00 / £ 24.00 / US$ 30.00
ISBN 978-3-86521-111-7

Frank, Robert
Gas Stop
€ 15.00 / £ 10.00 / US$ 18.00
ISBN 978-3-86930-585-1

Frank, Robert
Tal Uf Tal Ab
€ 27.00 / £ 24.00 / US$ 30.00
ISBN 978-3-86930-585-1

Frank, Robert
The Lines of My Hand
€ 30.00 / £ 28.00 / US$ 35.00

Goldblatt, David
Landscape as Longing: Queens, New York
€ 75.00 / £ 70.00 / US$ 85.00
ISBN 978-3-95829-032-7

Goldblatt, Lee
Chain Link
€ 38.00 / £ 34.00 / US$ 40.00
ISBN 978-3-95829-259-8

Goldblatt, David
Some Afrikaners Photographed
€ 58.00 / £ 55.00 / US$ 65.00
ISBN 978-3-95829-551-3

Goldblatt, David
On the Mines
€ 58.00 / £ 48.00 / US$ 65.00
ISBN 978-3-86930-491-5

Goldblatt, David
The Last Interview
€ 28.00 / £ 35.00 / US$ 35.00
ISBN 978-3-95829-559-9

Goldblatt, David
Particulars
€ 58.00 / £ 42.00 / US$ 70.00
ISBN 978-3-86521-586-4

Gohlke, Frank / Sternfeld, Joel
Landscape as Longing: Queens, New York
€ 75.00 / £ 70.00 / US$ 85.00
ISBN 978-3-95829-032-7

Goldblatt, David
Structures of Dominion and Democracy
€ 48.00 / £ 45.00 / US$ 65.00
ISBN 978-3-95829-259-8

Goldblatt, David
The Transported of Kwandebele
€ 65.00 / £ 48.00 / US$ 80.00
ISBN 978-3-95829-311-3

Friedlander, Lee
Gas Stop
€ 98.00 / £ 89.00 / US$ 125.00
ISBN 978-3-95829-173-7

Goldblatt, David
The Transported of Kwandebele
€ 65.00 / £ 48.00 / US$ 80.00
ISBN 978-3-95829-311-3

Felix Gonzalez-Torres
€ 58.00 / £ 48.00 / US$ 65.00
ISBN 978-3-95829-777-4

Goldblatt, David
Some Afrikaners Photographed
€ 58.00 / £ 55.00 / US$ 65.00
ISBN 978-3-95829-551-3

Goldblatt, David
The Last Interview
€ 28.00 / £ 35.00 / US$ 35.00
ISBN 978-3-95829-559-9

Friedlander, Lee
Chain Link
€ 38.00 / £ 34.00 / US$ 40.00
ISBN 978-3-95829-259-8
<table>
<thead>
<tr>
<th>Title</th>
<th>Authors</th>
<th>Price</th>
<th>Currency</th>
<th>ISBN</th>
</tr>
</thead>
<tbody>
<tr>
<td>Hack Wit</td>
<td>Horn, Roni</td>
<td>€ 38.00</td>
<td>£ 35.00</td>
<td>978-3-86930-982-8</td>
</tr>
<tr>
<td>AKA</td>
<td>Horn, Roni</td>
<td>€ 36.00</td>
<td>£ 35.00</td>
<td>978-3-86930-133-4</td>
</tr>
<tr>
<td>Index of Indexes, Indexes of Indexes</td>
<td>Horn, Roni</td>
<td>€ 36.00</td>
<td>£ 35.00</td>
<td>978-3-86930-133-4</td>
</tr>
<tr>
<td>This Is Me, This Is You</td>
<td>Horn, Roni</td>
<td>€ 38.00</td>
<td>£ 35.00</td>
<td>978-3-86930-142-1</td>
</tr>
<tr>
<td>Bird</td>
<td>Horn, Roni</td>
<td>€ 34.00</td>
<td>£ 35.00</td>
<td>978-3-86930-271-6</td>
</tr>
<tr>
<td>The Selected Gifts, 1974–2015</td>
<td>Horn, Roni</td>
<td>€ 38.00</td>
<td>£ 35.00</td>
<td>978-3-86930-162-1</td>
</tr>
<tr>
<td>AKA</td>
<td>Horn, Roni</td>
<td>€ 36.00</td>
<td>£ 35.00</td>
<td>978-3-86930-133-4</td>
</tr>
<tr>
<td>Remembered Words: A Specimen Concordance</td>
<td>Horn, Roni</td>
<td>€ 36.00</td>
<td>£ 35.00</td>
<td>978-3-86930-164-2</td>
</tr>
<tr>
<td>Dogs' Chorus</td>
<td>Horn, Roni</td>
<td>€ 50.00</td>
<td>£ 45.00</td>
<td>978-3-86930-338-4</td>
</tr>
<tr>
<td>Th Rose Prima</td>
<td>Horn, Roni</td>
<td>€ 36.00</td>
<td>£ 35.00</td>
<td>978-3-86930-271-6</td>
</tr>
<tr>
<td>Haraldsdóttir, Part Two</td>
<td>Horn, Roni</td>
<td>€ 50.00</td>
<td>£ 45.00</td>
<td>978-3-86930-351-6</td>
</tr>
<tr>
<td>AKa</td>
<td>Horn, Roni</td>
<td>€ 36.00</td>
<td>£ 35.00</td>
<td>978-3-86930-133-4</td>
</tr>
<tr>
<td>The Meeting</td>
<td>Kander, Nadav</td>
<td>€ 85.00</td>
<td>£ 75.00</td>
<td>978-3-95829-227-7</td>
</tr>
<tr>
<td>200 m</td>
<td>Jedlicka, Jan</td>
<td>€ 48.00</td>
<td>£ 45.00</td>
<td>978-3-86930-349-0</td>
</tr>
<tr>
<td>In Flagrante Two</td>
<td>Killip, Chris</td>
<td>€ 65.00</td>
<td>£ 58.00</td>
<td>978-3-86930-346-4</td>
</tr>
<tr>
<td>The Rose Problem</td>
<td>Huyck, Killard / Katz, Gloria</td>
<td>€ 36.00</td>
<td>£ 35.00</td>
<td>978-3-86930-164-2</td>
</tr>
<tr>
<td>America's Stage: Times Square</td>
<td>Karel, Betsy</td>
<td>€ 40.00</td>
<td>£ 35.00</td>
<td>978-3-86930-164-2</td>
</tr>
<tr>
<td>Travelling to the Sun through the Night</td>
<td>Kia Henda, Kiluanji</td>
<td>€ 40.00</td>
<td>£ 35.00</td>
<td>978-3-86930-164-2</td>
</tr>
<tr>
<td>The Soviet Photobook</td>
<td>Karasik, Mikhail</td>
<td>€ 125.00</td>
<td>£ 108.00</td>
<td>978-3-95829-227-7</td>
</tr>
<tr>
<td>The Meeting</td>
<td>Kander, Nadav</td>
<td>€ 85.00</td>
<td>£ 75.00</td>
<td>978-3-95829-227-7</td>
</tr>
<tr>
<td>Flags</td>
<td>Killip, Philipp</td>
<td>€ 48.00</td>
<td>£ 38.00</td>
<td>978-3-86930-164-2</td>
</tr>
<tr>
<td>America's Stage: Times Square</td>
<td>Karel, Betsy</td>
<td>€ 40.00</td>
<td>£ 35.00</td>
<td>978-3-86930-164-2</td>
</tr>
<tr>
<td>The Soviet Photobook</td>
<td>Karasik, Mikhail</td>
<td>€ 125.00</td>
<td>£ 108.00</td>
<td>978-3-95829-227-7</td>
</tr>
<tr>
<td>Travelling to the Sun through the Night</td>
<td>Kia Henda, Kiluanji</td>
<td>€ 40.00</td>
<td>£ 35.00</td>
<td>978-3-86930-164-2</td>
</tr>
<tr>
<td>The Soviet Photobook</td>
<td>Karasik, Mikhail</td>
<td>€ 125.00</td>
<td>£ 108.00</td>
<td>978-3-95829-227-7</td>
</tr>
<tr>
<td>Flags</td>
<td>Killip, Philipp</td>
<td>€ 48.00</td>
<td>£ 38.00</td>
<td>978-3-86930-164-2</td>
</tr>
<tr>
<td>America's Stage: Times Square</td>
<td>Karel, Betsy</td>
<td>€ 40.00</td>
<td>£ 35.00</td>
<td>978-3-86930-164-2</td>
</tr>
<tr>
<td>The Soviet Photobook</td>
<td>Karasik, Mikhail</td>
<td>€ 125.00</td>
<td>£ 108.00</td>
<td>978-3-95829-227-7</td>
</tr>
<tr>
<td>Travelling to the Sun through the Night</td>
<td>Kia Henda, Kiluanji</td>
<td>€ 40.00</td>
<td>£ 35.00</td>
<td>978-3-86930-164-2</td>
</tr>
<tr>
<td>The Soviet Photobook</td>
<td>Karasik, Mikhail</td>
<td>€ 125.00</td>
<td>£ 108.00</td>
<td>978-3-95829-227-7</td>
</tr>
<tr>
<td>Flags</td>
<td>Killip, Philipp</td>
<td>€ 48.00</td>
<td>£ 38.00</td>
<td>978-3-86930-164-2</td>
</tr>
</tbody>
</table>
Kuhn, Mona
Photographs
€ 40.00 / £ 35.00 / US$ 45.00
ISBN 978-3-86521-887-2

Lagerfeld, Karl
Byzantine Fragments
€ 125.00 / £ 100.00 / US$ 140.00
ISBN 978-3-86930-246-1

Kuhn, Mona
She Disappeared into Complete Silence
€ 45.00 / £ 40.00 / US$ 50.00

Lagerfeld, Karl
Paris Photo
€ 40.00 / £ 35.00 / US$ 45.00
ISBN 978-3-86521-556-8

Kuhn, Mona
Bordeaux Series
€ 54.00 / £ 49.00 / US$ 65.00
ISBN 978-3-86521-558-2

Lagerfeld, Karl
Metamorphoses of an American
€ 98.00 / £ 80.00 / US$ 110.00

Killip, Chris
Seacoal
€ 48.00 / £ 38.00 / US$ 60.00
ISBN 978-3-86930-256-0

Lagerfeld, Karl
The Glory of Water
€ 120.00 / £ 100.00 / US$ 140.00
ISBN 978-3-86930-246-1

Killip, Chris
Isle of Man Revisited
€ 60.00 / £ 54.00 / US$ 75.00
ISBN 978-3-86930-959-0

Lagerfeld, Karl
Choupette
€ 24.00 / £ 20.00 / US$ 30.00
ISBN 978-3-86930-897-5

Killip, Chris
Pirelli Work
€ 65.00 / £ 58.00 / US$ 80.00
ISBN 978-3-86930-961-3

Lagerfeld, Karl
Villa Noailles
€ 48.00 / £ 40.00 / US$ 60.00
ISBN 978-3-95829-037-2

Killip, Chris
The Station
€ 75.00 / £ 70.00 / US$ 95.00
ISBN 978-3-95829-616-9

Lagerfeld, Karl
Paris
€ 40.00 / £ 35.00 / US$ 45.00
ISBN 978-3-95829-354-0

Killip, Chris
Heroes of Labour
€ 54.00 / £ 49.00 / US$ 65.00
ISBN 978-3-86930-681-0

Lagerfeld, Karl / Ollier, Babeth
Numéro Couture by Karl Lagerfeld
€ 85.00 / £ 75.00 / US$ 95.00
ISBN 978-3-86521-897-1

Leitz, June
Thought is Infinite
€ 35.00 / £ 28.00 / US$ 40.00
ISBN 978-3-86521-162-6

Kosorukov, Gleb
Heroes of Labour
€ 54.00 / £ 49.00 / US$ 65.00
ISBN 978-3-86930-961-3

Lechte, Robert
1968
€ 40.00 / £ 34.00 / US$ 58.00
ISBN 978-3-95829-718-4

Kosorukov, Gleb
Heroes of Labour
€ 54.00 / £ 49.00 / US$ 65.00
ISBN 978-3-86930-681-0

Lechner, Alf
Sculpture Park
€ 40.00 / £ 34.00 / US$ 58.00
ISBN 978-3-95829-718-4

Kosorukov, Gleb
Heroes of Labour
€ 54.00 / £ 49.00 / US$ 65.00
ISBN 978-3-86930-681-0

Leitner, Sant
In My Room
€ 38.00 / £ 32.00 / US$ 45.00
ISBN 978-3-86930-153-8

Lebeck, Robert
1968
€ 45.00 / £ 40.00 / US$ 58.00
ISBN 978-3-95829-718-4

Kosorukov, Gleb
Heroes of Labour
€ 54.00 / £ 49.00 / US$ 65.00
ISBN 978-3-86930-681-0

Leuchars, Henry
Ballet
€ 45.00 / £ 38.00 / US$ 55.00
ISBN 978-3-86930-961-3

Kosorukov, Gleb
Heroes of Labour
€ 54.00 / £ 49.00 / US$ 65.00
ISBN 978-3-86930-681-0

Leuchars, Henry
Ballet
€ 45.00 / £ 38.00 / US$ 55.00
ISBN 978-3-86930-961-3

Kosorukov, Gleb
Heroes of Labour
€ 54.00 / £ 49.00 / US$ 65.00
ISBN 978-3-86930-681-0

Leuchars, Henry
Document
€ 45.00 / £ 38.00 / US$ 55.00
ISBN 978-3-86930-961-3
Packham, Monte
Concentric Circles
€ 20.00 / £ 17.00 / US$ 27.50
ISBN 978-3-86930-024-5

Papageorge, Tod
Dr. Blankman's New York
€ 40.00 / £ 35.00 / US$ 45.00

Odermatt, Arnold
After Work
€ 20.00 / £ 17.00 / US$ 27.50
ISBN 978-3-86930-972-9

Pamuk, Orhan
Balkon
€ 34.00 / £ 30.00 / US$ 40.00
ISBN 978-3-95829-399-1

Pamuk, Orhan
Ballon
€ 15.00 / £ 13.00 / US$ 19.00
ISBN 978-3-95829-399-1

Pamuk, Orhan
Balcon
€ 15.00 / £ 13.00 / US$ 19.00
ISBN 978-3-95829-399-1

O'Neal, Hank (ed.)
A Vision Shared
A Portrait of America 1935-1943
€ 68.00 / £ 60.00 / US$ 75.00

Park, Jongwo
DMZ
€ 35.00 / £ 30.00 / US$ 45.00
ISBN 978-3-86930-327-7

Park, Jongwo
Monsoon Army
€ 15.00 / £ 13.00 / US$ 19.00
ISBN 978-3-95829-327-1

Park, Jongwo
Boshruck
€ 15.00 / £ 13.00 / US$ 19.00
ISBN 978-3-95829-327-1

Parke, Trent
Minutes to Midnight
€ 38.00 / £ 30.00 / US$ 45.00
ISBN 978-3-86930-205-8

Parr, Martin (ed.)
The Protest Box
€ 225.00 / £ 185.00 / US$ 250.00

Odermatt, Arnold
On Duty
€ 65.00 / £ 55.00 / US$ 75.00
ISBN 978-3-86521-796-7

Odermatt, Arnold
Off Duty
€ 45.00 / £ 38.00 / US$ 50.00
ISBN 978-3-86521-122-4

Park, Jongwo
The Making of an Argument
€ 38.00 / £ 30.00 / US$ 45.00
ISBN 978-3-86930-327-7

Parks, Gordon
Muhammad Ali
€ 48.00 / £ 45.00 / US$ 55.00
ISBN 978-3-95829-619-0

Parks, Gordon
The Invisibles
€ 38.00 / £ 30.00 / US$ 45.00
ISBN 978-3-95829-109-6

Parks, Gordon
The Flavio Story
€ 58.00 / £ 54.00 / US$ 65.00
ISBN 978-3-95829-344-1

Parks, Gordon
The New Tide, Early Work 1940-1950
€ 58.00 / £ 54.00 / US$ 65.00
ISBN 978-3-95829-262-8

Parks, Gordon
The Making of an Argument
€ 38.00 / £ 30.00 / US$ 45.00
ISBN 978-3-86930-327-7
<table>
<thead>
<tr>
<th>Author</th>
<th>Title</th>
<th>Price EUR</th>
<th>Price GBP</th>
<th>Price USD</th>
<th>ISBN</th>
</tr>
</thead>
<tbody>
<tr>
<td>Polidori, Robert</td>
<td>60 Feet Road</td>
<td>€ 10.00</td>
<td>£ 8.00</td>
<td>US$ 15.00</td>
<td>978-3-86930-111-9</td>
</tr>
<tr>
<td>Polidori, Robert</td>
<td>After the Flood</td>
<td>€ 15.00</td>
<td>£ 12.00</td>
<td>US$ 18.00</td>
<td>978-3-86930-277-1</td>
</tr>
<tr>
<td>Polidori, Robert</td>
<td>Topographical Histories</td>
<td>€ 15.00</td>
<td>£ 12.00</td>
<td>US$ 18.00</td>
<td>978-3-86930-149-0</td>
</tr>
<tr>
<td>Polidori, Robert</td>
<td>Synodromy and Diachrony</td>
<td>€ 50.00</td>
<td>£ 40.00</td>
<td>US$ 60.00</td>
<td>978-3-86930-365-0</td>
</tr>
<tr>
<td>Prickett, Ivor</td>
<td>End of the Caliphate</td>
<td>€ 45.00</td>
<td>£ 35.00</td>
<td>US$ 50.00</td>
<td>978-3-95829-493-6</td>
</tr>
<tr>
<td>Powell, Lake</td>
<td>Afghan Gold</td>
<td>€ 50.00</td>
<td>£ 40.00</td>
<td>US$ 60.00</td>
<td>978-3-86930-446-3</td>
</tr>
<tr>
<td>Polidori, Robert</td>
<td>Chronophagy</td>
<td>€ 40.00</td>
<td>£ 30.00</td>
<td>US$ 45.00</td>
<td>978-3-86930-549-0</td>
</tr>
<tr>
<td>Polidori, Robert</td>
<td>Eye and I</td>
<td>€ 40.00</td>
<td>£ 30.00</td>
<td>US$ 45.00</td>
<td>978-3-86930-522-2</td>
</tr>
<tr>
<td>Polidori, Robert</td>
<td>Hotel Petra</td>
<td>€ 40.00</td>
<td>£ 30.00</td>
<td>US$ 45.00</td>
<td>978-3-86930-549-0</td>
</tr>
<tr>
<td>Pursglove, Noah</td>
<td>High Desert</td>
<td>€ 40.00</td>
<td>£ 30.00</td>
<td>US$ 45.00</td>
<td>978-3-86930-332-2</td>
</tr>
<tr>
<td>Rautert, Timm</td>
<td>Josef Sukel, Prague 1947</td>
<td>€ 40.00</td>
<td>£ 30.00</td>
<td>US$ 45.00</td>
<td>978-3-86930-118-6</td>
</tr>
<tr>
<td>Rautert, Timm</td>
<td>Germans in Uniform</td>
<td>€ 50.00</td>
<td>£ 40.00</td>
<td>US$ 55.00</td>
<td>978-3-86930-267-1</td>
</tr>
<tr>
<td>Rautert, Timm</td>
<td>Anfang / Beginnings</td>
<td>€ 50.00</td>
<td>£ 40.00</td>
<td>US$ 55.00</td>
<td>978-3-86930-528-5</td>
</tr>
<tr>
<td>Rautert, Timm</td>
<td>Germans in Uniform</td>
<td>€ 50.00</td>
<td>£ 40.00</td>
<td>US$ 55.00</td>
<td>978-3-86930-528-5</td>
</tr>
<tr>
<td>Rautert, Timm</td>
<td>Josef Sukel, Prague 1947</td>
<td>€ 40.00</td>
<td>£ 30.00</td>
<td>US$ 45.00</td>
<td>978-3-86930-118-6</td>
</tr>
<tr>
<td>Rautert, Timm</td>
<td>Germans in Uniform</td>
<td>€ 50.00</td>
<td>£ 40.00</td>
<td>US$ 55.00</td>
<td>978-3-86930-267-1</td>
</tr>
<tr>
<td>Rautert, Timm</td>
<td>Anfang / Beginnings</td>
<td>€ 50.00</td>
<td>£ 40.00</td>
<td>US$ 55.00</td>
<td>978-3-86930-528-5</td>
</tr>
<tr>
<td>Ruetz, Michael</td>
<td>Eye on Infinity</td>
<td>€ 48.00</td>
<td>£ 40.00</td>
<td>US$ 55.00</td>
<td>978-3-86930-577-2</td>
</tr>
<tr>
<td>Ruetz, Michael</td>
<td>Eye on Infinity</td>
<td>€ 48.00</td>
<td>£ 40.00</td>
<td>US$ 55.00</td>
<td>978-3-86930-577-2</td>
</tr>
<tr>
<td>Ruetz, Michael</td>
<td>Catalogue Raisonné of the</td>
<td>€ 195.00</td>
<td>£ 185.00</td>
<td>US$ 250.00</td>
<td>978-3-86930-165-7</td>
</tr>
<tr>
<td>Ruetz, Michael</td>
<td>Paintings, Volume 2: 1971–1982</td>
<td>€ 165.00</td>
<td>£ 155.00</td>
<td>US$ 200.00</td>
<td>978-3-86521-057-2</td>
</tr>
<tr>
<td>Ruetz, Michael</td>
<td>Catalogue Raisonné of the</td>
<td>€ 165.00</td>
<td>£ 155.00</td>
<td>US$ 200.00</td>
<td>978-3-86521-057-2</td>
</tr>
<tr>
<td>Ruetz, Michael</td>
<td>Catalogue Raisonné of the</td>
<td>€ 165.00</td>
<td>£ 155.00</td>
<td>US$ 200.00</td>
<td>978-3-86521-158-5</td>
</tr>
<tr>
<td>Ruscha, Ed</td>
<td>THEN &amp; NOW</td>
<td>€ 195.00</td>
<td>£ 185.00</td>
<td>US$ 250.00</td>
<td>978-3-86930-165-7</td>
</tr>
<tr>
<td>Ruscha, Ed</td>
<td>Catalogue Raisonné of the</td>
<td>€ 165.00</td>
<td>£ 155.00</td>
<td>US$ 200.00</td>
<td>978-3-86521-057-2</td>
</tr>
<tr>
<td>Ruscha, Ed</td>
<td>Catalogue Raisonné of the</td>
<td>€ 165.00</td>
<td>£ 155.00</td>
<td>US$ 200.00</td>
<td>978-3-86521-057-2</td>
</tr>
<tr>
<td>RongRong</td>
<td>RongRong’s Diary</td>
<td>€ 48.00</td>
<td>£ 40.00</td>
<td>US$ 55.00</td>
<td>978-3-86930-522-2</td>
</tr>
<tr>
<td>RongRong</td>
<td>RongRong’s Diary</td>
<td>€ 48.00</td>
<td>£ 40.00</td>
<td>US$ 55.00</td>
<td>978-3-86930-522-2</td>
</tr>
</tbody>
</table>
Ruscha, Ed
€ 18.00 / £ 15.00 / US$ 20.00
ISBN 978-3-869630-596-7

Saura, Carlos
Lost Spain
€ 15.00 / £ 15.00 / US$ 23.00
ISBN 978-3-86930-911-8

Savulich, Andrew
The City
€ 25.00 / £ 20.00 / US$ 30.00
ISBN 978-3-86930-690-2

Scheffler, Martin
Close
€ 18.00 / £ 15.00 / US$ 20.00
ISBN 978-3-86930-692-6

Serra, Richard
Forged Steel
€ 36.00 / £ 22.00
ISBN 978-3-86930-796-2

Serra, Richard
Early Work
€ 54.00 / £ 45.00 / US$ 70.00

Sheikh, Fazal
Moksha
€ 65.00 / £ 55.00 / US$ 70.00

Sheikh, Fazal
The Circle
€ 30.00 / £ 20.00 / US$ 40.00
ISBN 978-3-86521-599-4

Sheikh, Fazal
Portraits
€ 60.00 / £ 50.00 / US$ 70.00
ISBN 978-3-86521-819-3

Schmidt, Jason
Artists II
€ 48.00 / £ 40.00 / US$ 60.00
ISBN 978-3-86930-412-0

Schott, Richard
Notebooks, Vol. 1
€ 38.00 / £ 32.00 / US$ 48.00

Scharf, Lawrence
The Art of Reading
€ 26.00 / £ 20.00
ISBN 978-3-86930-266-7

Schoeller, Martin
 obras leda : Revision
€ 48.00 / £ 45.00 / US$ 60.00
ISBN 978-3-86930-185-6

Schoeller, Martin
Survivors
€ 28.00 / £ 25.00 / US$ 35.00
ISBN 978-3-86930-621-3

Schoeller, Martin
ReVision
€ 48.00 / £ 45.00 / US$ 60.00
ISBN 978-3-86930-185-6

Schwarzwald, Lawrence
The Art of Reading
€ 26.00 / £ 20.00
ISBN 978-3-86930-266-7

Ryan, Liza
The Unreal, Real
€ 18.00 / £ 15.00 / US$ 20.00

Ryan, Liza
The Unreal, Real
€ 18.00 / £ 15.00 / US$ 20.00

Ruscha, Ed
Los Angeles Apartments
€ 38.00 / £ 30.00 / US$ 45.00
ISBN 978-3-86930-690-2

Ruscha, Ed
€ 18.00 / £ 15.00 / US$ 20.00
ISBN 978-3-869630-596-7

Ruscha, Ed
Catalogue Raisonné of the Paintings, Volume 7: 2004–2011
€ 149.00 / £ 125.00 / US$ 175.00

Ruscha, Ed
Catalogue Raisonné of the Paintings, Volume 5: 1993–1997
€ 149.00 / £ 125.00 / US$ 175.00

Ruscha, Ed
€ 165.00 / £ 155.00 / US$ 200.00
ISBN 978-3-86930-740-4

Ruscha, Ed
€ 165.00 / £ 155.00 / US$ 200.00
ISBN 978-3-86930-716-9

Ruscha, Ed
€ 149.00 / £ 125.00 / US$ 175.00

Ruscha, Ed
€ 149.00 / £ 125.00 / US$ 175.00

Ruscha, Ed
Catalogue Raisonné of the Paintings, Volume 1: 1951–1961
€ 149.00 / £ 125.00 / US$ 175.00

Schwartzwald, Lawrence
The Art of Reading
€ 26.00 / £ 20.00
ISBN 978-3-86930-266-7

Serra, Richard
Forged Steel
€ 36.00 / £ 22.00
ISBN 978-3-86930-796-2

Serra, Richard
Vertical and Horizontal Reversals
€ 58.00 / £ 50.00
ISBN 978-3-86930-791-1

Serra, Richard
Early Work
€ 60.00 / £ 50.00 / US$ 70.00

Serra, Richard
Notebooks, Vol. 1
€ 380.00 / £ 325.00 / US$ 400.00
ISBN 978-3-86930-253-9

Serra, Richard
The Circle
€ 38.00 / £ 32.00 / US$ 48.00

Serra, Richard
Forged Steel
€ 36.00 / £ 22.00
ISBN 978-3-86930-796-2

Serra, Richard
Vertical and Horizontal Reversals
€ 58.00 / £ 50.00
ISBN 978-3-86930-791-1

Serra, Richard
Early Work
€ 60.00 / £ 50.00 / US$ 70.00

Serra, Richard
Notebooks, Vol. 1
€ 380.00 / £ 325.00 / US$ 400.00
ISBN 978-3-86930-253-9

Serra, Richard
Forged Steel
€ 36.00 / £ 22.00
ISBN 978-3-86930-796-2

Serra, Richard
Vertical and Horizontal Reversals
€ 58.00 / £ 50.00
ISBN 978-3-86930-791-1

Serra, Richard
Early Work
€ 60.00 / £ 50.00 / US$ 70.00
Verzosa, Jake
The Last Tattooed Women of Kalings
€ 35.00 / £ 30.00 / US$ 40.00
ISBN 978-3-86930-137-5

Vitali, Massimo
Short Stories
€ 125.00 / £ 105.00 / US$ 135.00
ISBN 978-3-95829-466-7

Vitali, Massimo
Entering a New World
€ 45.00 / £ 35.00 / US$ 55.00
ISBN 978-3-95829-626-8

Vitali, Massimo
Short Stories
€ 125.00 / £ 105.00 / US$ 135.00
ISBN 978-3-95829-466-7

Vitali, Massimo
Entering a New World
€ 45.00 / £ 35.00 / US$ 55.00
ISBN 978-3-95829-626-8

Wallis, Brian led.:
The Order of Things
€ 85.00 / £ 75.00 / US$ 95.00
ISBN 978-3-86930-994-1

Vitali, Massimo
Short Stories
€ 125.00 / £ 105.00 / US$ 135.00
ISBN 978-3-95829-466-7

Voit, Robert
New Trees
€ 50.00 / £ 45.00 / US$ 55.00
ISBN 978-3-86930-825-4

Wettre, Jonas
Once there were Polaroids
€ 50.00 / £ 40.00 / US$ 50.00
ISBN 978-3-86930-963-7

Wettre, Gereon / Adolph, Jörg
How to Make a Book with Steidl
€ 15.00 / £ 12.00 / US$ 20.00
ISBN 978-3-95829-355-3

Wettre, Gereon / Adolph, Jörg
How to Make a Book with Carlos Saura & Steidl
€ 15.00 / £ 12.00 / US$ 20.00
ISBN 978-3-95829-355-3

Westerbeck, Colin
A Democracy of Imagery
€ 45.00 / £ 40.00 / US$ 50.00
ISBN 978-3-86930-914-9

Wood, Tom
Men and Women
€ 50.00 / £ 40.00 / US$ 70.00
ISBN 978-3-86930-570-7
Now only 100% renewable electricity at Steidl

steidl.de