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Le Monde de SHC, Shanghai

William Eggleston



Gilles Peress



Mary Ellen Mark



Ed Clark



Damien Hirst



Hans/Jean Arp



Richard Serra



Anish Kapoor



Steidl Book Culture



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 From *The Outlands*, William Eggleston's "last definitive pass of my early work shot on Kodachrome," almost wholly unpublished until now; to *Whatever You Say, Say Nothing*, Gilles Peress' long-awaited documentary of the Northern Ireland conflict; and Mary Ellen Mark's *The Book of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.

- available
- coming soon
- previously announced

William Eggleston

THE OUTLANDS

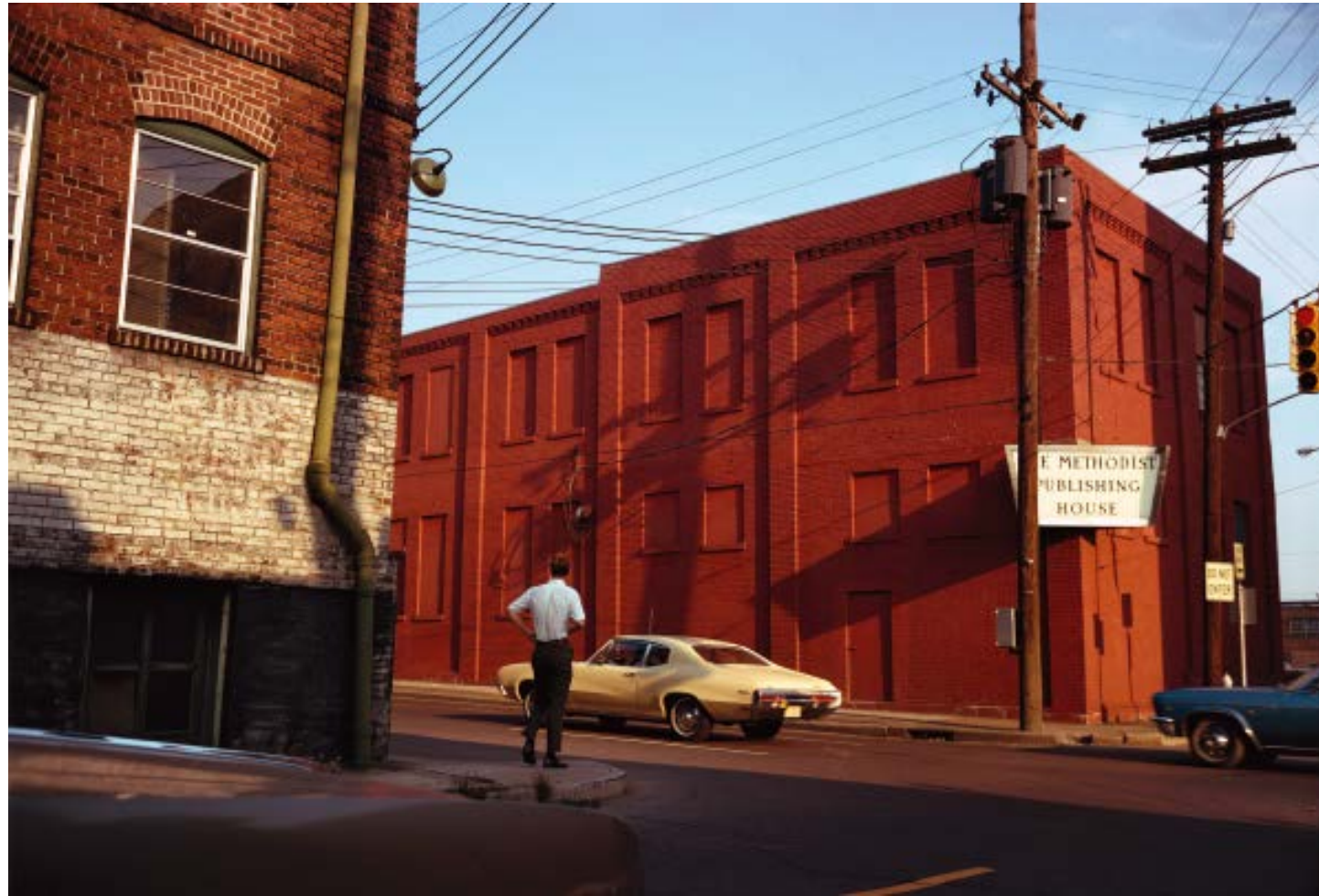
A few weeks ago I was in Los Angeles working on my next Steidl book called *The Outlands*. These volumes represent the last definitive pass of my early work shot on Kodachrome, the same body that formed the basis of my first book, *William Eggleston's Guide*. We did this work in my son William's studio 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









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

● William Eggleston
The Outlands

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

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128 color photographs

Vol. 2
224 pages
137 color photographs

Vol. 3
252 pages
130 color photographs

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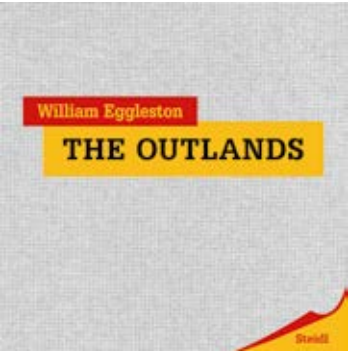
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The publication of William Eggleston's *Chromes* by Steidl in 2011 marked the beginning of the examination of the entire prolific output of this extraordinary artist in a range of books including *Los Alamos Revisited* (2012) and the ten-volume *The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

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

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



Slipcase



Vol. 1



Vol. 2



Vol. 3

THE FIRST DAY



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

● Gilles Peress Whatever You Say, Say Nothing

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

Vol. 1: Whatever You Say, Say Nothing
552 pages
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504 pages
14.8 × 10 in. / 37.5 × 25.5 cm
444 black-and-white and 23 color photographs
Tritone and four-color process
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Each copy accompanied by Annals of the North
904 pages
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210 black-and-white and 23 color photographs
and 83 illustrations
Duotone and four-color process
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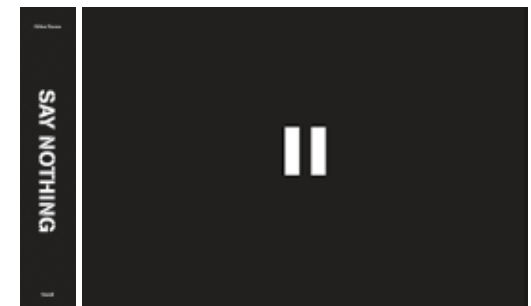
In 1972, at the age of 26, Gilles Peress photographed the British Army's massacre of Irish civilians on Bloody Sunday. In the 1980s he returned to the North of Ireland, intent on testing the limits of visual language and perception to understand the intractable conflict. *Whatever You Say, Say Nothing*, 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.

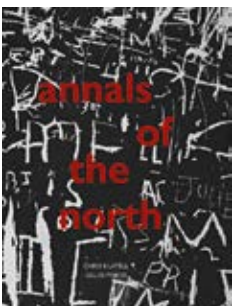
In a series of remarkable projects over the past half-century, Gilles Peress has creatively transformed photography's tradition of engaged reportage. The most sustained project is the richly textured and deeply moving body of work that he patiently developed during the Troubles—the decades of bitter 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



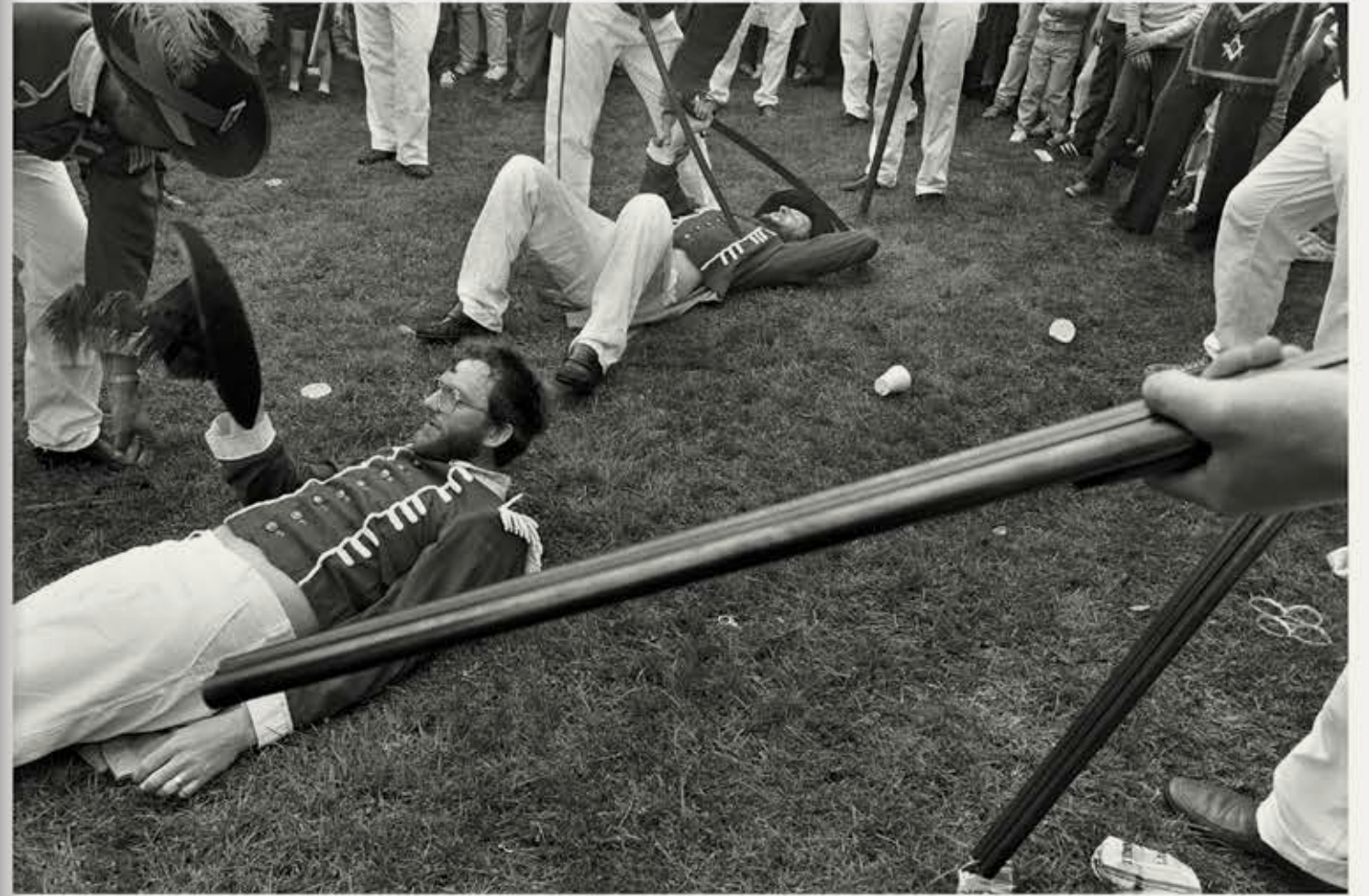
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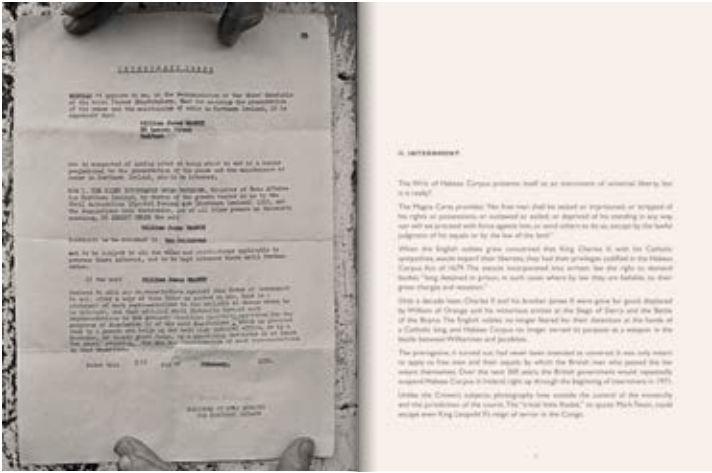
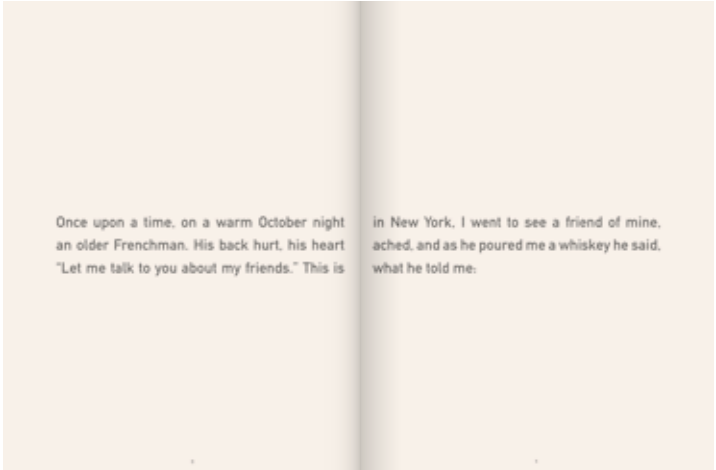
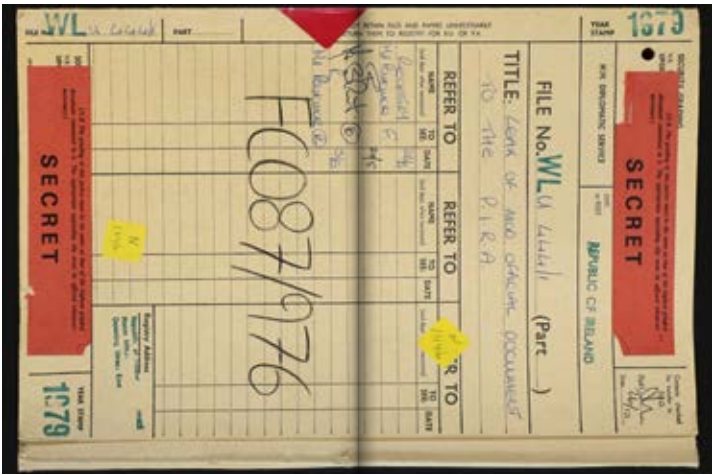


Annals of the North



DAYS OF STRUGGLE





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

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

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

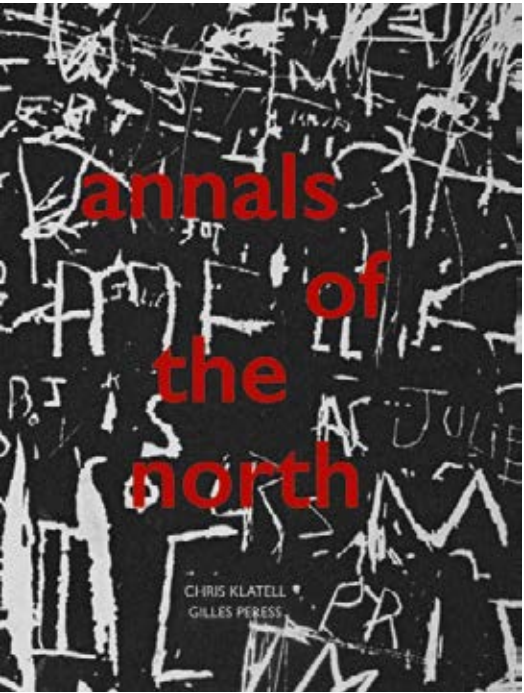
Annals of the North is about a time and a place, and about a group of people—friends, families, victims, soldiers, lovers, thinkers and spies—but it is also a book about another book.

Gilles Peress and Chris Klatell

Gilles Peress and Chris Klatell Annals of the North

Edited by Gilles Peress and Chris Klatell
Photographs by Gilles Peress
Texts by Chris Klatell, Gilles Peress, Chris Klatell with Pauline Vermare, and others
Concept and book design by Gilles Peress with Karina Eckmeier
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
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ISBN 978-3-95829-793-7



MARY ELLEN MARK

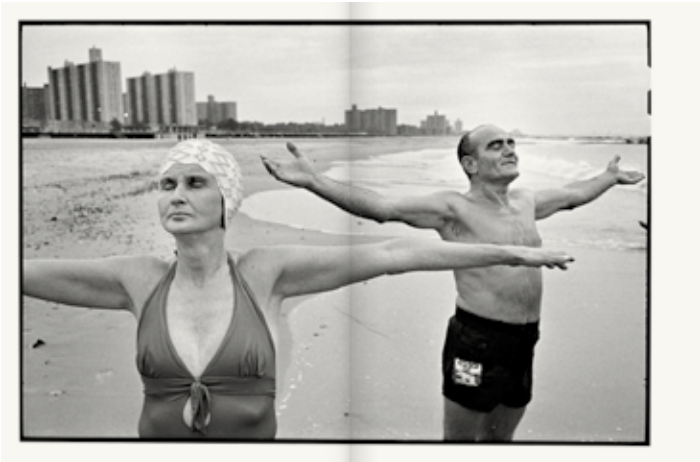


THE BOOK OF

EVERY

THING





VOL. 3



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.

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 chomes—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

● 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

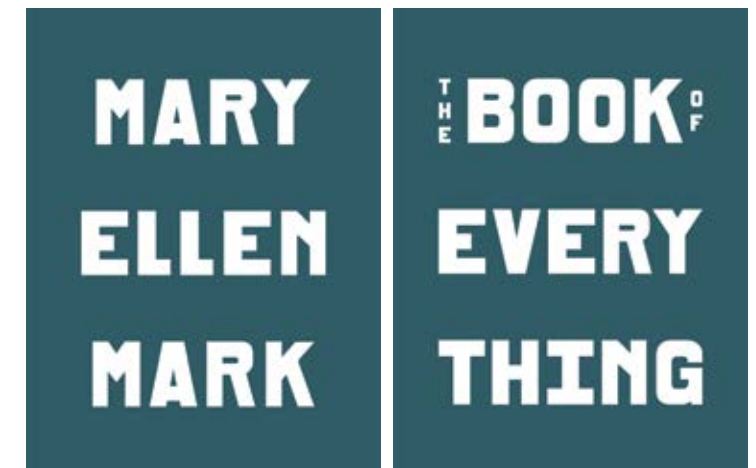
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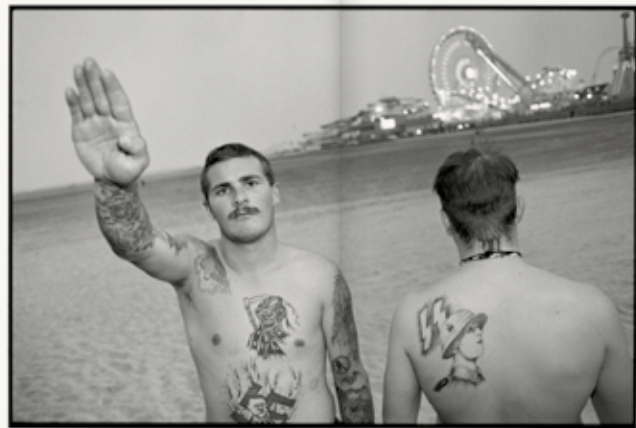
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Slipcase front

Slipcase back



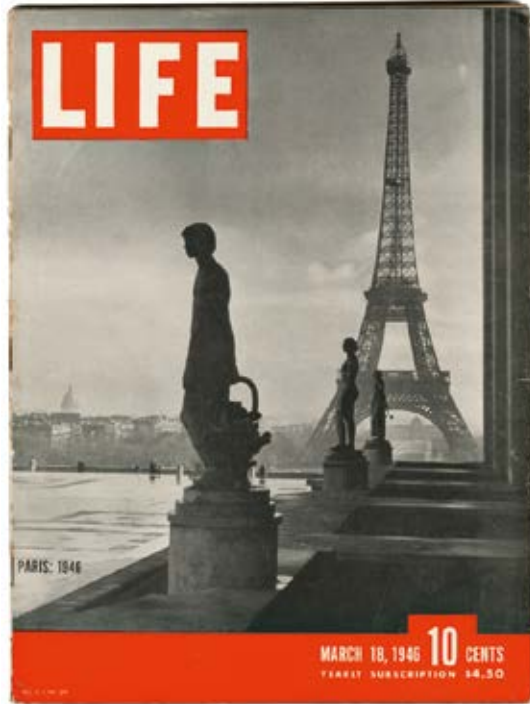
Vol. 1



Vol. 2



Vol. 3



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 20 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.

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

● 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 Steidl and Peter W. Kunhardt, Jr.
9.8 × 11.4 in. / 25 × 29 cm

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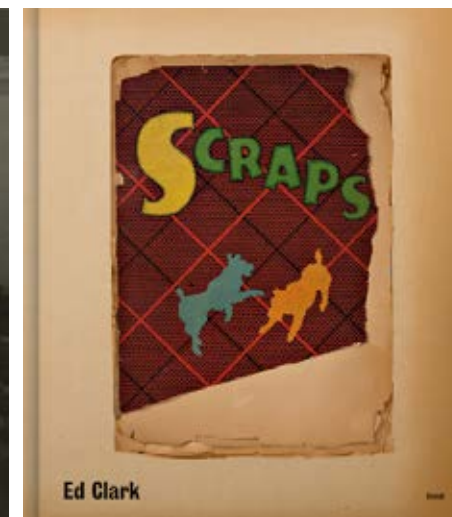
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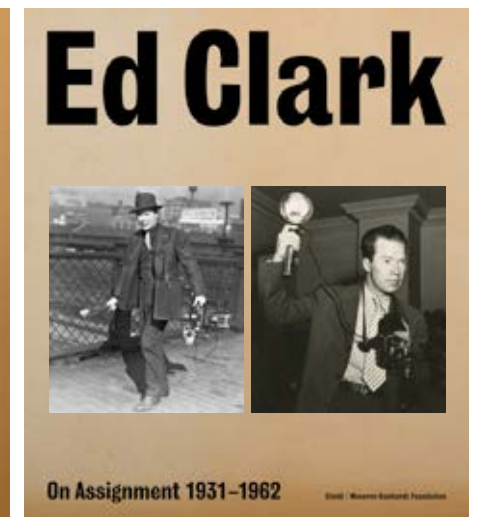
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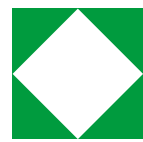
Vol. 1: Plates and illustrated timeline



Vol. 2: Personal scrapbooks



Slipcase



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5. Wandsworth
6. Lambeth

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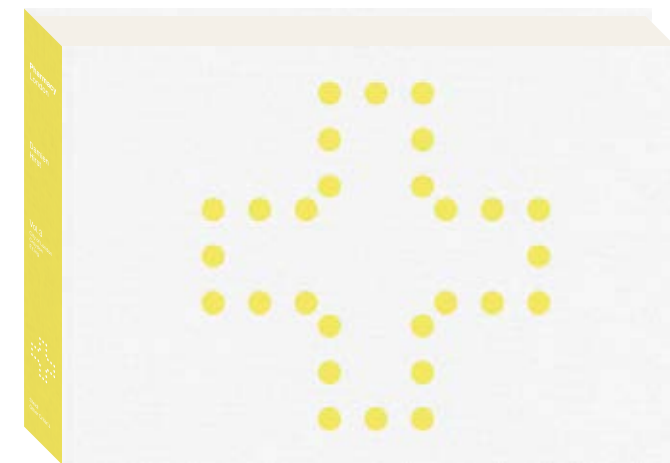
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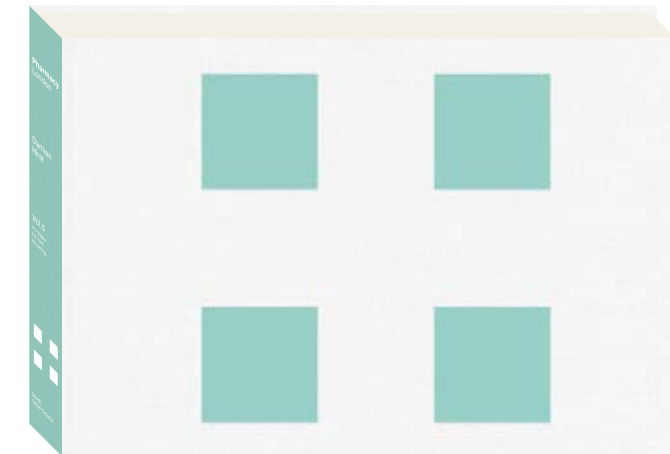
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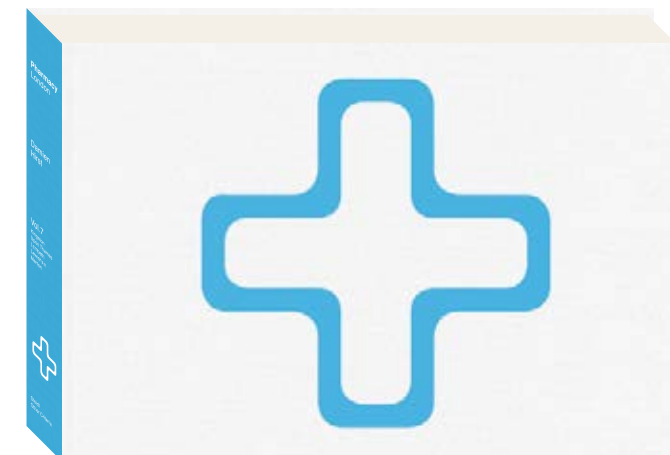
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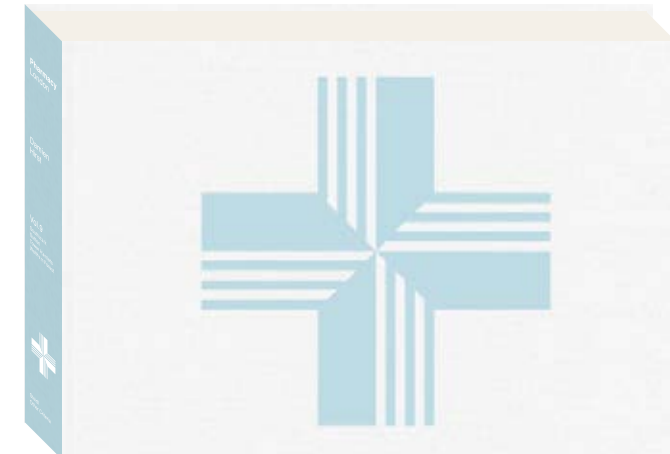
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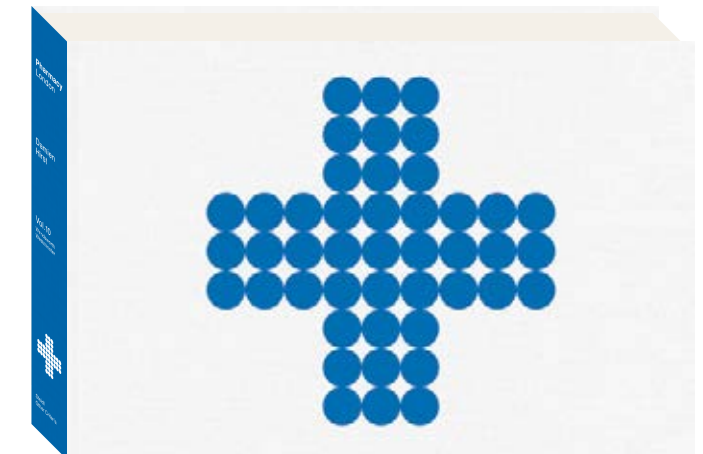
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**Damien
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Born in Bristol in 1965, British artist Damien Hirst employs a varied practice of installation, sculpture, painting and drawing to explore the relationships between art, religion, science,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

● Damien Hirst Pharmacy London

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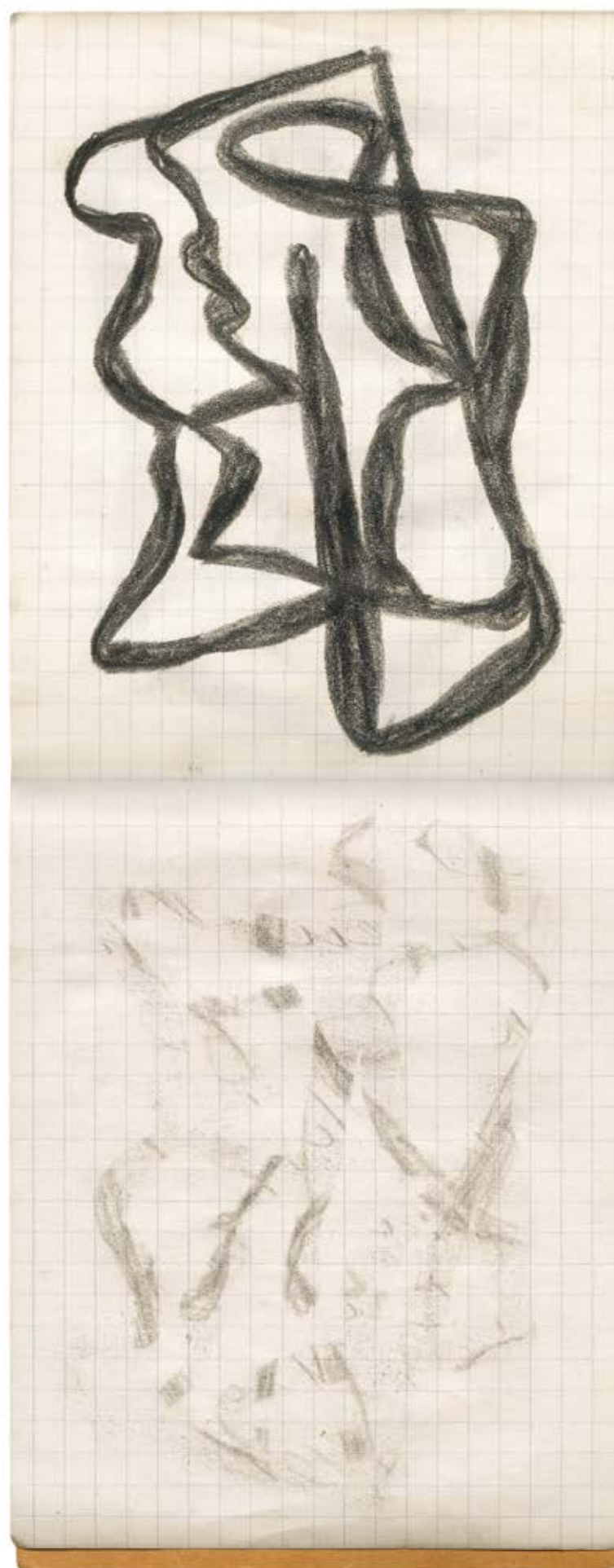
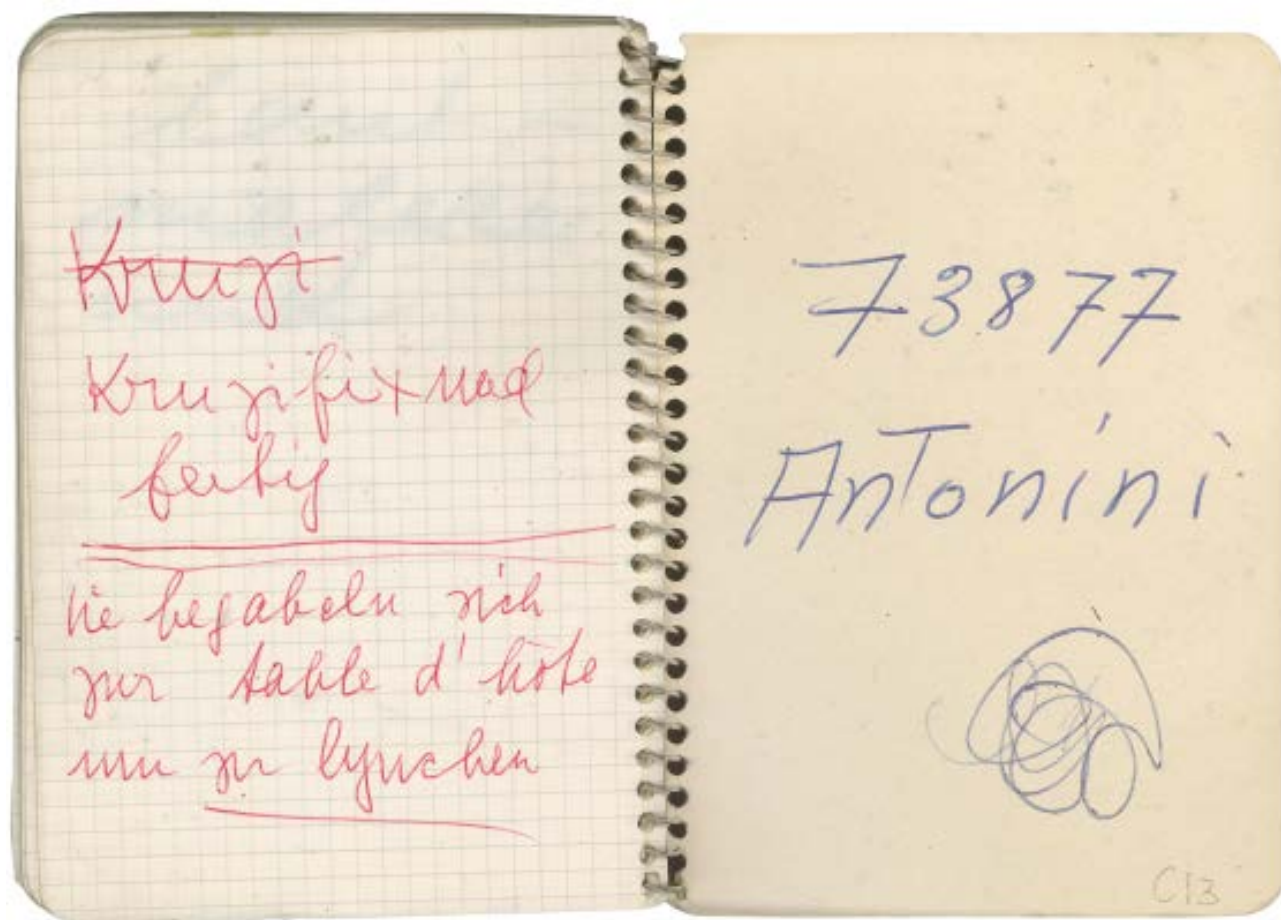
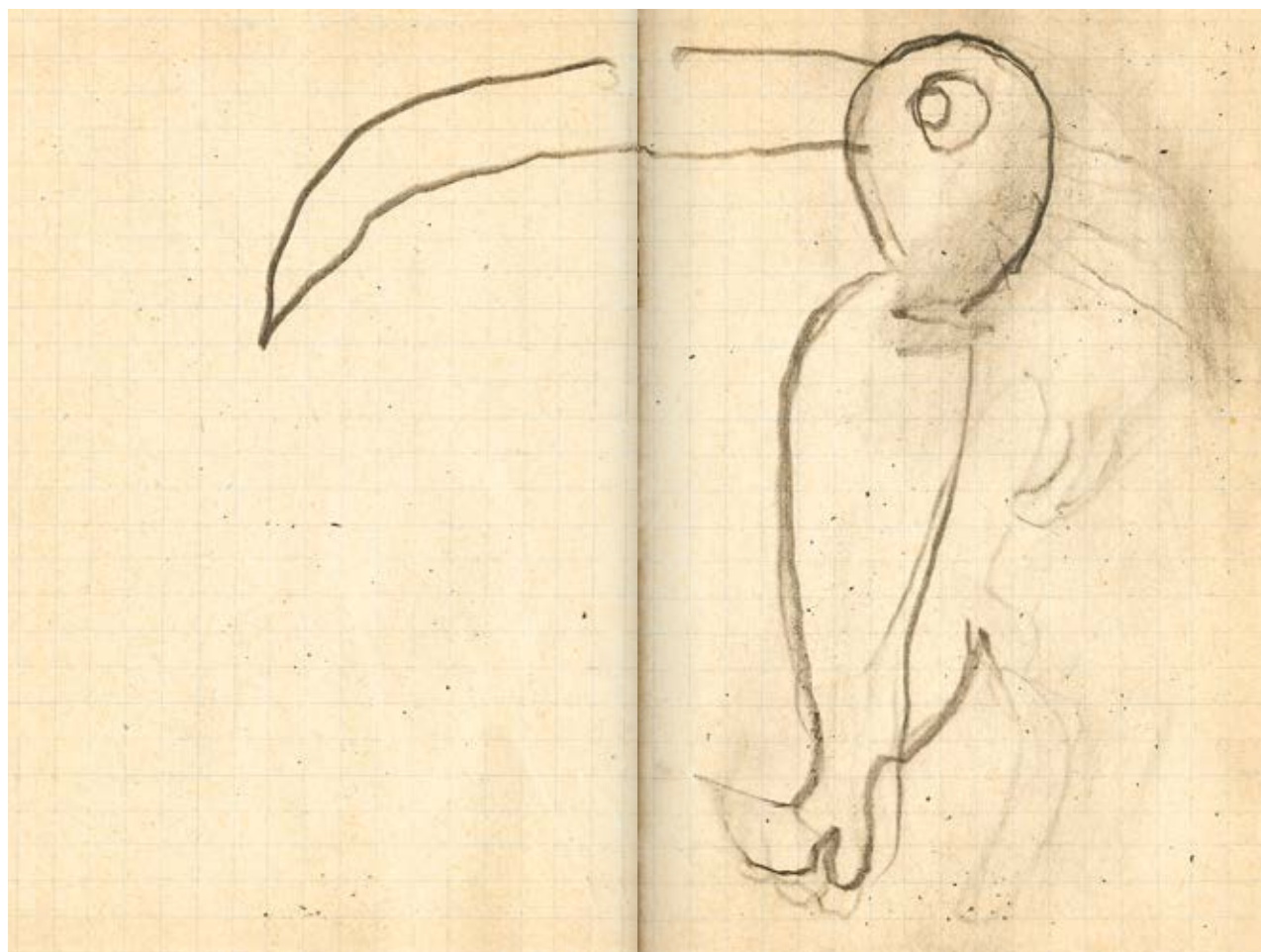


In 2005 Damien Hirst began photographing every dispensing pharmacy in the Greater London area. Shooting both the individual pharmacists behind their counters and the exterior views of the city's 1,832 chemists, the project has taken over a decade to complete. The images are brought together in their 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.

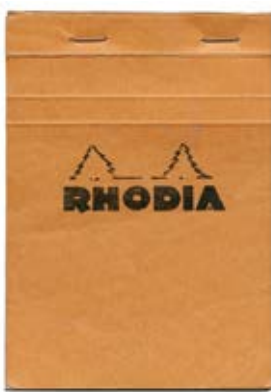
What's always got me is that people's belief in their drugs is so unquestionable. Damien Hirst







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Vol. 2



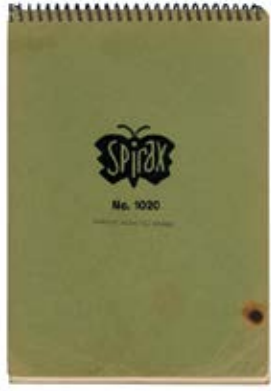
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Vol. 4



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Vol. 7



Vol. 8



Vol. 9



Vol. 10



Vol. 11



Vol. 12



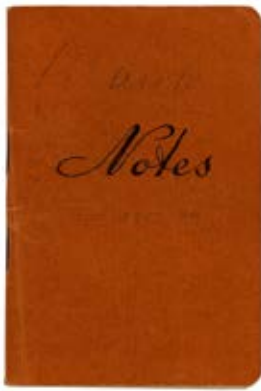
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Vol. 14



Vol. 15



Vol. 16



Vol. 17



Vol. 18



Vol. 19



Vol. 20



Reader

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

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Vol. 20
28 pages
4.1 × 5.8 in. / 10.5 × 14.8 cm
3 black-and-white facsimiles

Reader in English, German,
French and Italian
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128 facsimiles

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





Machu Picchu steps
Peru, 1972



Afangar, Videy Island
Iceland, 1989



Basalt columns: Svartifoss
Iceland, 1989



Saqqara pyramid
Egypt, 1990



Schunnemunk Fork
Storm King Art Center, 1991



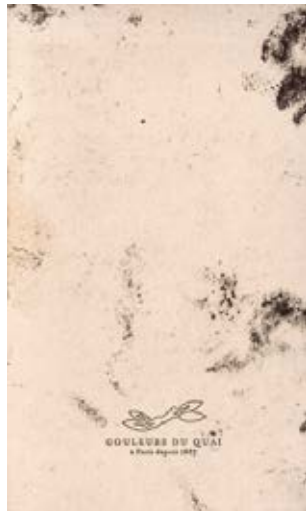
Snake Eyes and Boxcars
Geyserville, CA, 1993



Wake
2003



Torqued Ellipses
Guggenheim Bilbao, Spain, 2005



Promenade
Grand Palais, Paris, 2008



East-West/West-East
Qatar, 2014

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

Richard Serra Notebooks Vol. 2

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

Machu Picchu steps, Peru, 1972
8.4 × 10.6 in. / 21.3 × 27 cm
44 pages
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Afangar, Videy Island, Iceland, 1989
6 × 4 in. / 14.6 × 9.4 cm
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Basalt columns: Svartifoss, Iceland, 1989
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32 pages
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Saqqara pyramid, Egypt, 1990
8.3 × 10.8 in. / 21 × 27.5 cm
44 pages
Halfbound hardcover

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

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

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

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

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

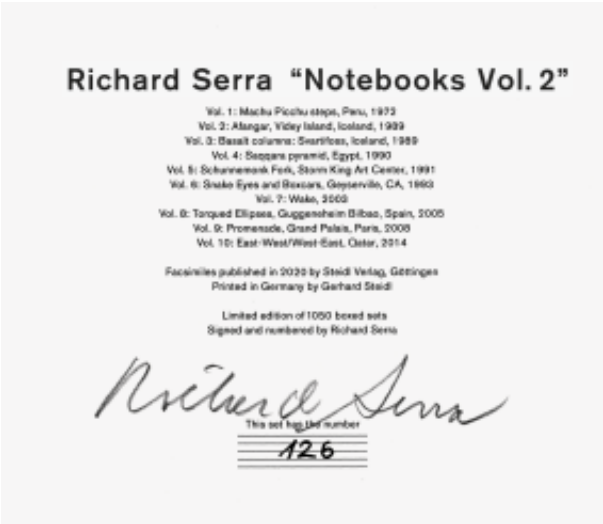
East-West/West-East, Qatar, 2014
4 × 5 in. / 9.5 × 12.5 cm
84 pages
Leatherbound

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in a wooden crate
15.1 × 11.6 × 7.9 in. / 38.5 × 29.5 × 20 cm
764 pages total
Tritone

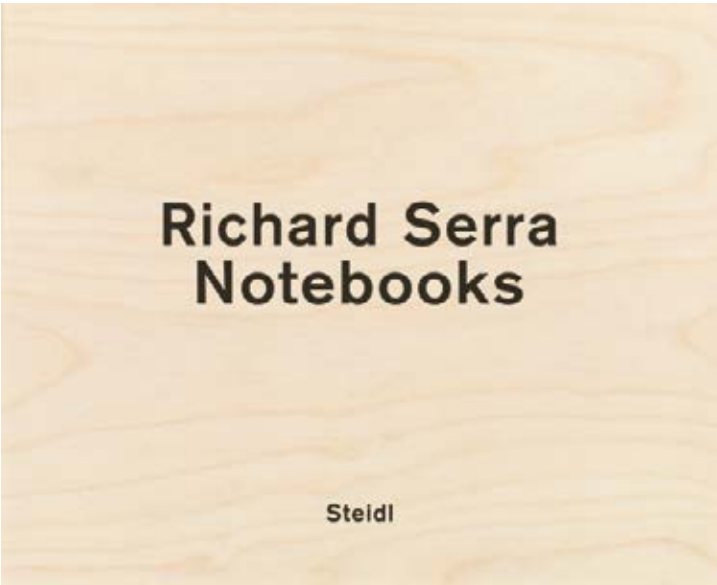
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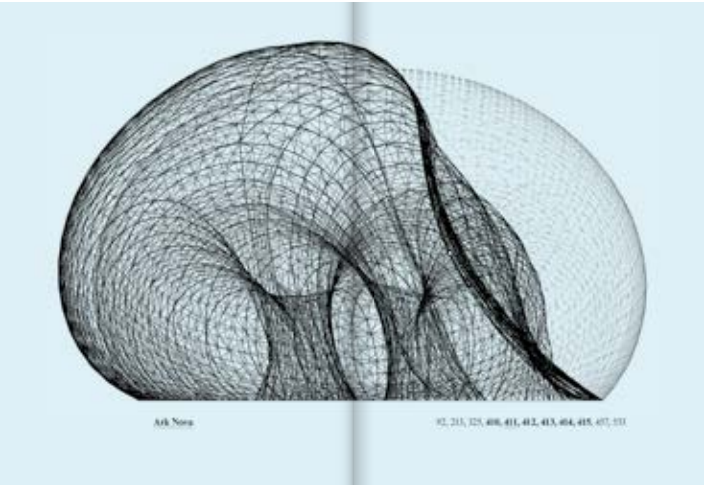
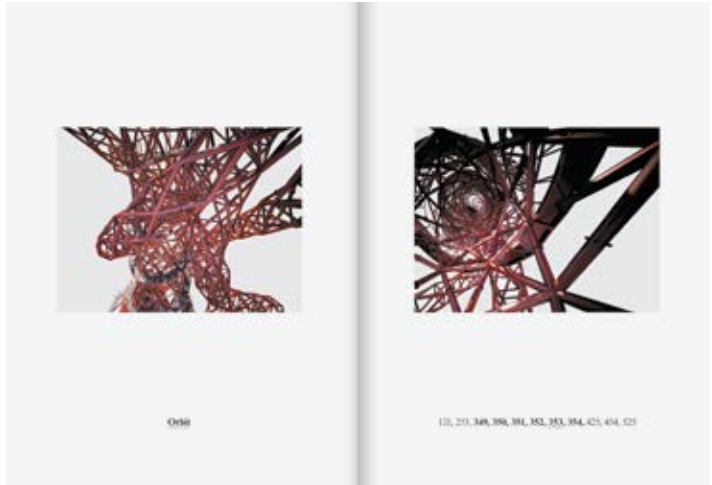
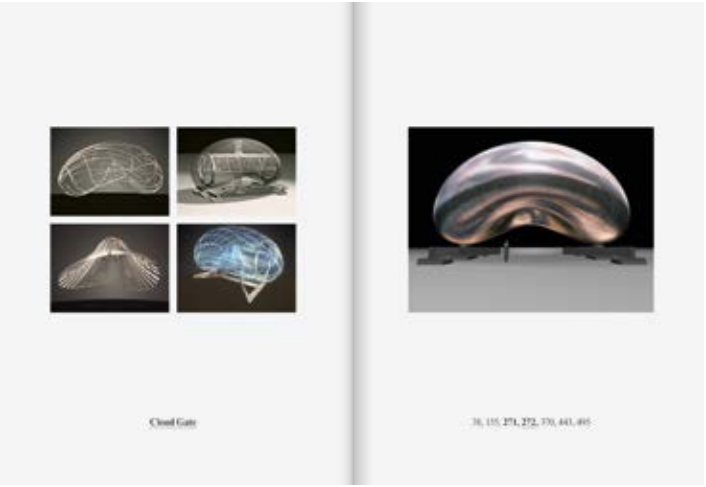


Throughout his career, the renowned American sculptor Richard Serra has kept a large number of notebooks which by now fill an entire library in his studio. Contained within them are delicate sketches of his travels, of landscapes, architecture and of other ideas, some of which the artist developed into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



Edition certificate, signed and numbered by Richard Serra





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 du 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

● **Anish Kapoor**
Make New Space
Architectural Projects

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

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

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

Four-color process
Two hardcover books in a sleeve

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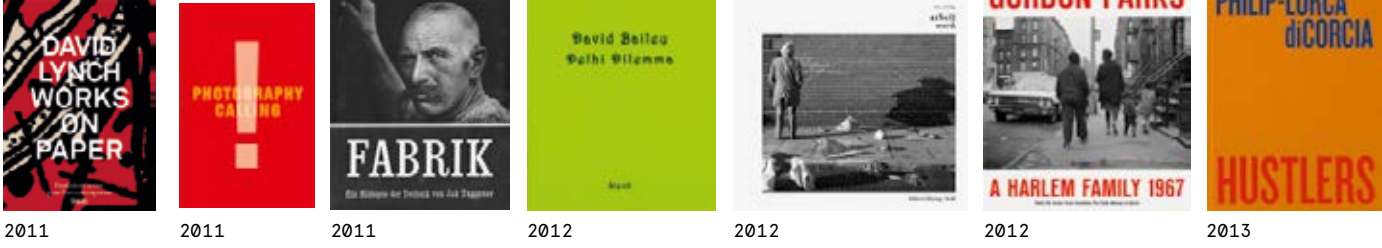
Steidl Book Culture 2006–2020

At the beginning of 2006, I had the idea to hold back 50 copies of each Steidl book to be made in the coming years, a little like how winemakers put aside their finest vintages for future release. Since then I've continued the tradition, carefully tucking away these book bottles, waiting for the right moment to release them all together to the light of day.

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

Gerhard Steidl





Born in 1950 in Göttingen, Germany, Gerhard Steidl founded his publishing house and screen-printing workshop for graphic art and posters in 1968. Today Steidl publishes the largest worldwide program of contemporary photobooks and an ambitious German literature list. He furthermore conceives and curates international exhibitions including those of Robert Frank, Orhan Pamuk and Karl Lagerfeld.

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

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

50 sets available

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ISBN 978-3-95829-769-2





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 serpentine 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 Steidlvile 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



● Koto Bolofo One Love, One Book Steidl Book Culture. The Book as Multiple

Text by Koto Bolofo
Book design by Holger Feroudj / Steidl Design
192 pages
8 × 10.1 in. / 20.2 × 25.6 cm
110 black-and-white and 170 color photographs
Four-color process
Open-spine softcover
€ 20.00 / £ 15.00 / US\$ 25.00
ISBN 978-3-95829-734-0



Steidl



A Harvest of Books

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.

- available
- coming soon
- previously announced

To ease the gloom
of troubled times,
It might just help
to read some
rhymes...

My name is

Moh + e



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!





"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!"



Monte Packham is the author of books including *ABC Photography* (2016), *Living with Matisse, Picasso and Christo: Theodor Ahrenberg and His Collections* (2018), *Book of the Year* at the 2019 Collector's Awards, and *Photo Adventures* (2019). Born in Sydney in 1981, he holds degrees in art history and law from the University of Sydney. Steidl has published Packham's *Concentric Circles* (2011).

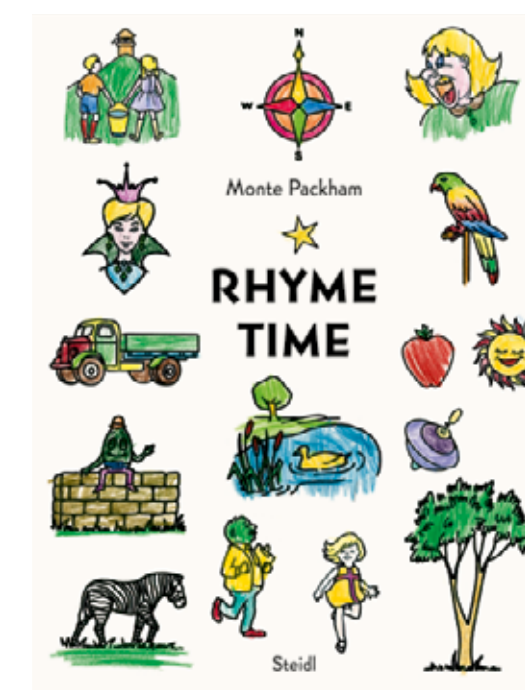
Rhyme Time is an unconventional illustrated book for children and all those with a healthy relationship to their inner child. Imaginatively combining retro images with new rhymes, the book brings visual nostalgia and the traditions of children's verse up to date. The illustrations are 1960s line drawings 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

Monte Packham Rhyme Time

Text and illustrations by Monte Packham
Book design by Monte Packham, Holger Feroudj
and Gerhard Steidl
72 pages
7.4 × 9.7 in. / 18.7 × 24.7 cm
247 color images
Four-color process
Hardcover

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









Born in Frankfurt in 1969, Steffen Appel has collaborated with numerous directors and producers of the James Bond films of the last 57 years, among other filmmakers. He is the owner of an important archive of film-related photography, props and other materials, including an Aston Martin DB5 in silver birch (not unlike James Bond's own). Appel has contributed to various books and in 2015 was part of the production crew for the twenty-fourth James Bond film *Spectre*.

Born in Aarau in 1965, Peter Waelty studied history and English at the University of Zurich. From 2000 he was editor-in-chief and digital director for various Swiss online news sites. He is the author of *James Bond und die Schweiz* (2008), and the editor of *Blick war dabei - Boulevardfotografie von 1959 bis 2019*, published by Steidl in 2019.

● **Steffen Appel and Peter Waelty**
The Goldfinger Files
The Making of the Iconic Alpine
Sequence in the James Bond Movie
"Goldfinger"

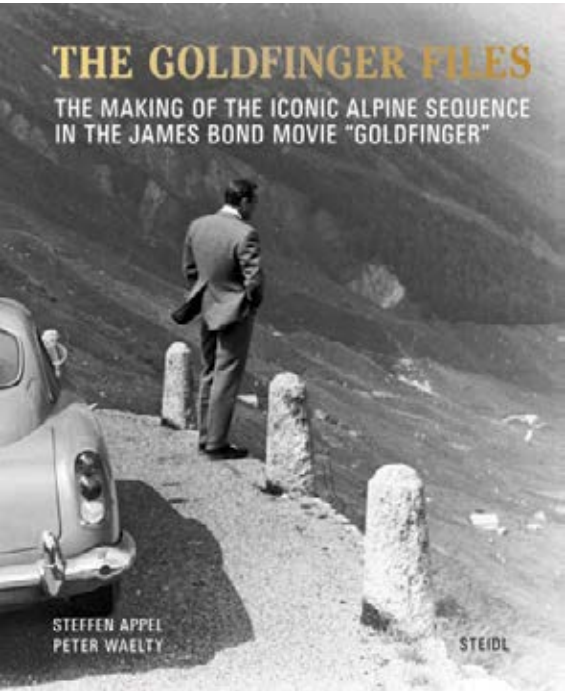
Foreword by Franck Hamilton
Texts by Steffen Appel and Peter Waelty
Photos by Hans Gerber, Josef Ritler and
Erich Kocian and others
Book design by Holger Feroudj / Steidl Design
192 pages
10.6 x 13 in. / 27 x 33 cm
179 black-and-white and 126 color photographs
and 41 illustrations
Four-color process
Hardcover

€ 38.00 / £ 35.00 / US\$ 45.00
ISBN 978-3-95829-746-3

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





John Gossage, born in New York in 1946 and now residing in Washington, D.C., studied with Lisette Model and Alexey Brodovitch in 1960-61. In the late 1960s he learned Telecaster guitar from Roy Buchanan and Danny Gatton, leaving professional music in 1973 to return to photography. Between 1974 and 1990 Gossage exhibited at Leo Castelli Gallery in New York; since 1990 he has concentrated almost exclusively on publications, producing over 20 books. Steidl has published his The Thirty-Two Inch Ruler (2010), Looking up Ben James - A Fable (2018), Should Nature Change (2019), Jack Wilson's Waltz (2019) and The Nicknames of Citizens (2020).

"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."

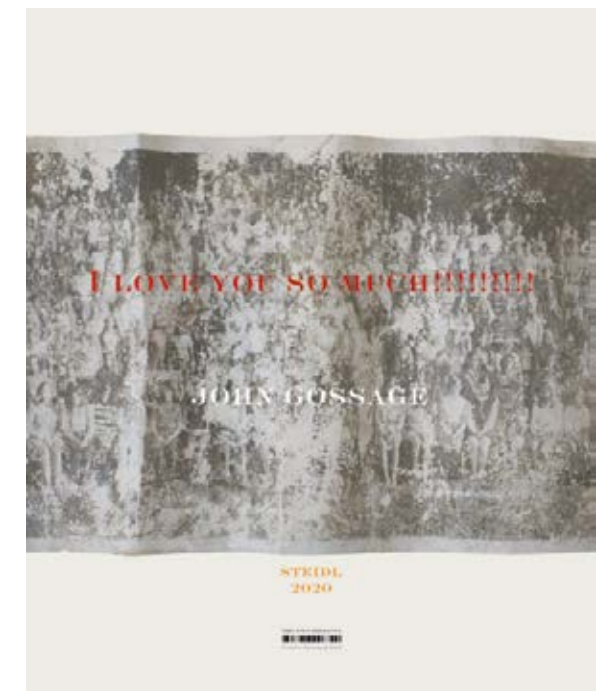
It has always seemed reasonable to me that there is a story and that there are clues. To make an inanimate object have a life and a story is a common aspiration that I indulge in this book and many of my others. John Gossage



● John Gossage I Love You So Much!!!!!!

Text by John Gossage
Book design by John Gossage
160 pages
9.4 × 11.4 in. / 24 × 29 cm
97 black-and-white photographs
Quadratone
Clothbound hardcover with dust jacket

€ 45.00 / £ 40.00 / US\$ 55.00
ISBN 978-3-95829-674-9





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

Lesser Known presents Bruce Davidson's photos made between 1955 and 1993 that have been overshadowed until now. Consisting of 130 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

● Bruce Davidson Lesser Known

Edited by Teresa Kroemer, Meagan Connolly and Bruce Davidson
Foreword by Bruce Davidson
Book design by Duncan Whyte / Steidl Design
192 pages
11.4 × 11.4 in. / 29 × 29 cm
114 black-and-white and 16 color photographs
Tritone and four-colour process
Clothbound hardcover with dust jacket

€ 65.00 / £ 60.00 / US\$ 75.00
ISBN 978-3-95829-321-2





Frank Gohlke was born in 1942 in Wichita Falls, Texas. In 1967 he abandoned the study of literature to become a photographer, encouraged by Walker Evans, who saw his first photographs, and Paul Caponigro, with whom he studied informally at his home in Connecticut. Gohlke has received two fellowships from the Guggenheim Foundation, two from the National Endowment for the Arts, and a Fulbright Research Fellowship to Kazakhstan in 2013-14. His work has been exhibited and collected internationally, including three solo shows at the Museum of Modern Art. His books include Measure of Emptiness (1992), Mount St. Helens (2005), Accommodating Nature (2007), Thoughts on Landscape (2009), and Landscapes as Longing with Joel Sternfeld and Suketu Mehta, published by Steidl in 2016.

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

● Frank Gohlke Speeding Trucks and Other Follies

Book design by Frank Gohlke and
Holger Feroudj / Steidl Design
96 pages
9.6 × 10.2 in. / 24.5 × 26 cm
48 black-and-white photographs
Tritone
Clothbound hardcover with a tipped-in photograph

€ 45.00 / £ 38.00 / US\$ 55.00
ISBN 978-3-95829-254-3





Born in New Jersey, Henry Wessel (1942–2018) was awarded two Guggenheim fellowships and three fellowships from the National Endowment for the Arts. His work is held in the permanent collections of major American, European and Asian museums, and his solo exhibitions include those at the Museum of Modern Art in New York and the Museum of Contemporary Art in Los Angeles. Steidl has published many of Wessel's books, including *Waikiki* (2011) *Incidents* (2013) and *Traffic / Sunset Park / Continental Divide* (2016).

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.

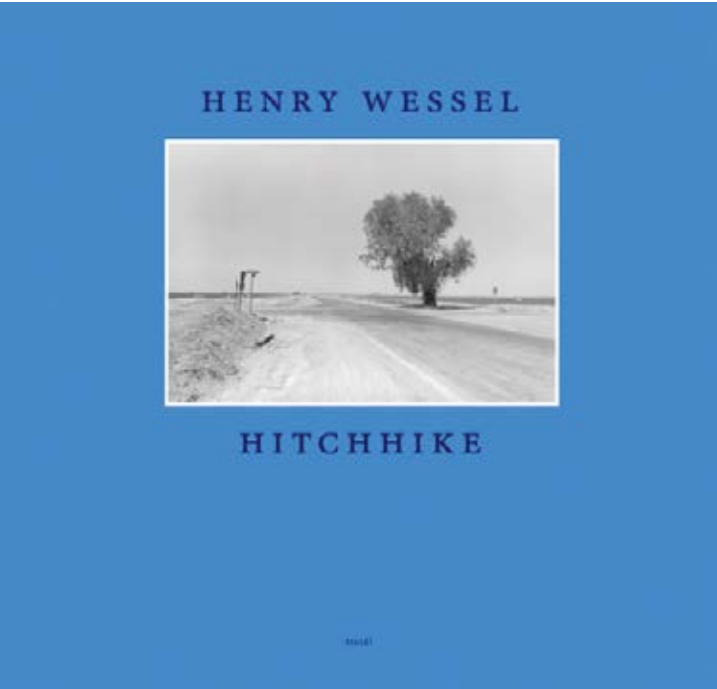
The process of photographing is a pleasure: eyes open, receptive, sensing, and at some point, connecting. It's thrilling to be outside your mind, your eyes far ahead of your thoughts. Henry Wessel

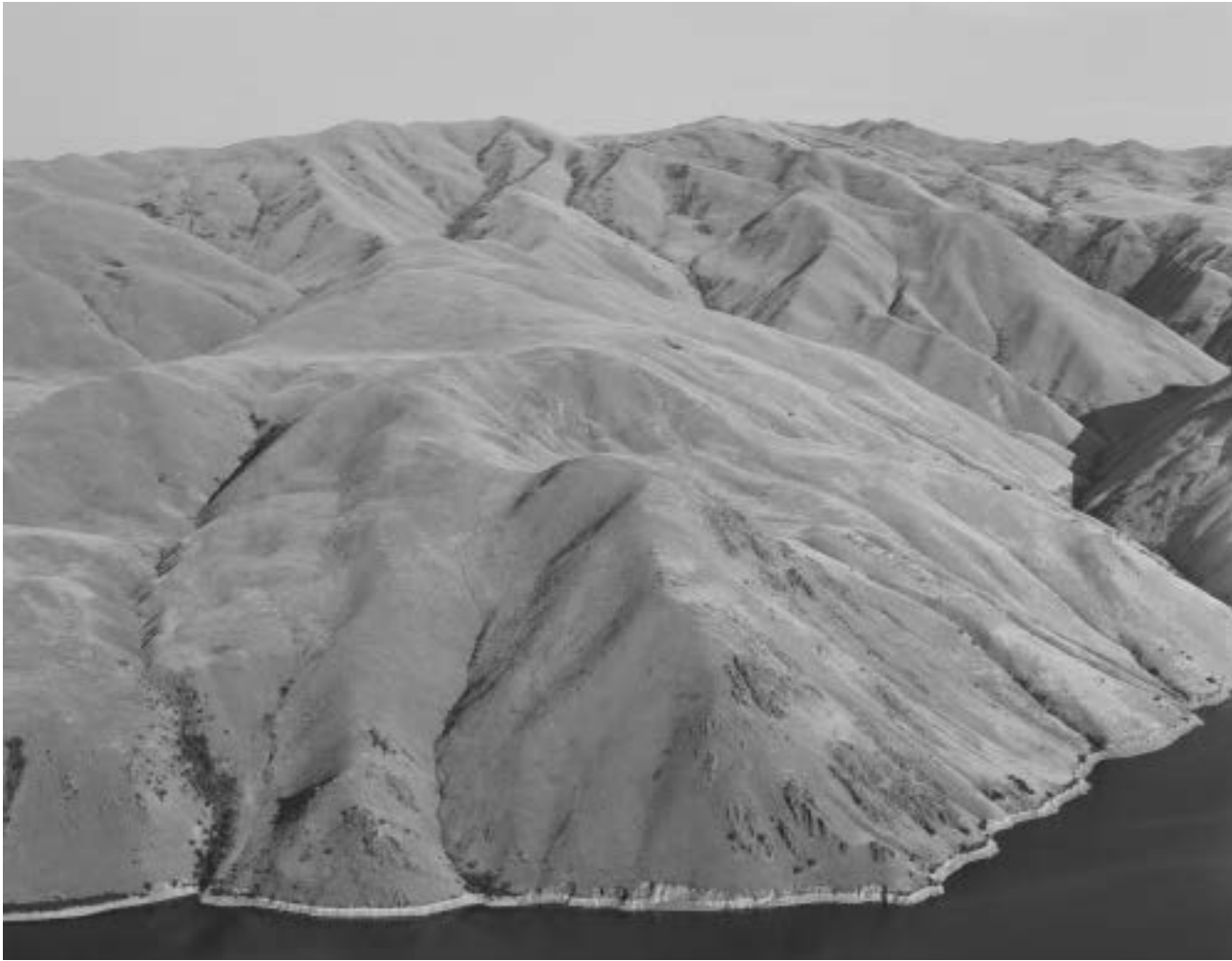


● **Henry Wessel**
Hitchhike

Book design by Steidl Design
80 pages
11.7 × 11.4 in. / 29.7 × 29 cm
36 black-and-white photographs
Tritone
Clothbound hardcover with a tipped-in photograph

€ 45.00 / £ 40.00 / US\$ 50.00
ISBN 978-3-95829-569-8





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

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

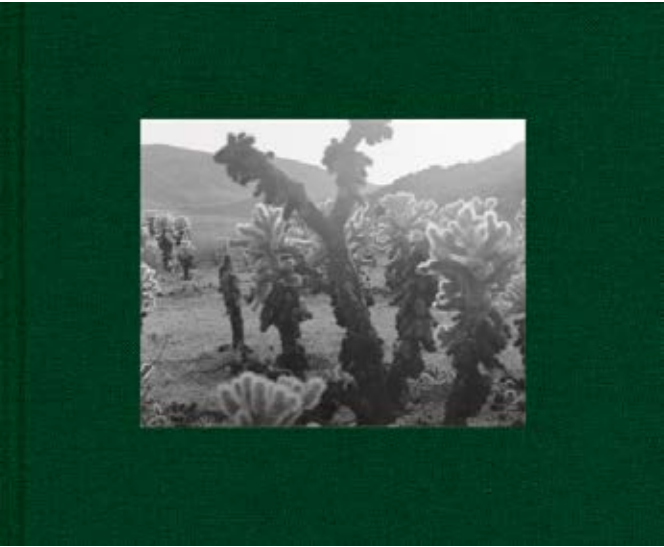
● **Diana Michener**
Trance

Book design by Diana Michener and Gerhard Steidl
112 pages
15.6 × 13.6 in. / 39.5 × 34.5 cm
51 black-and-white photographs
Tritone
Clothbound hardcover with a tipped-in photograph in a slipcase

€ 75.00 / £ 65.00 / US\$ 85.00
ISBN 978-3-95829-757-9

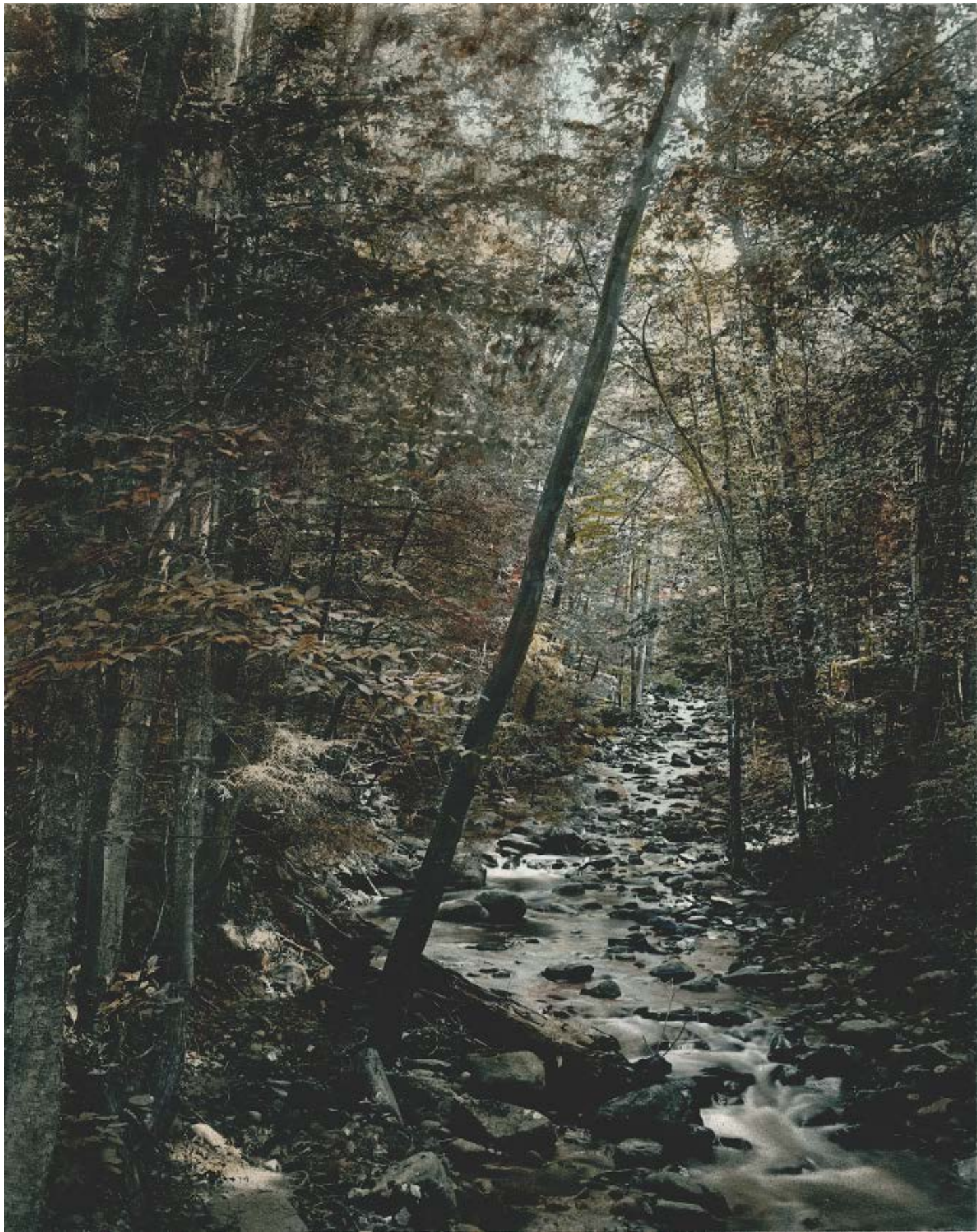


Slipcase



Book





Edwin Hale Lincoln (1848–1938) served as a drummer boy in the Civil War and later became a national leader of Civil War veterans. He began photographing in Boston around 1874, documenting yacht races and the extravagant summer homes of the Gilded Age in the 1880s. Lincoln’s photographs were awarded numerous medals at photographic exhibitions (including one that put him on a par with a young Alfred Stieglitz in 1891), but two years later he stopped exhibiting and moved to western Massachusetts. There Lincoln photographed ancient trees and endangered wildflowers and orchids, which he self-published in elegant volumes of mounted platinum prints. His photographs have been printed in many books and magazines, among them Gustav Stickley’s The Craftsman.

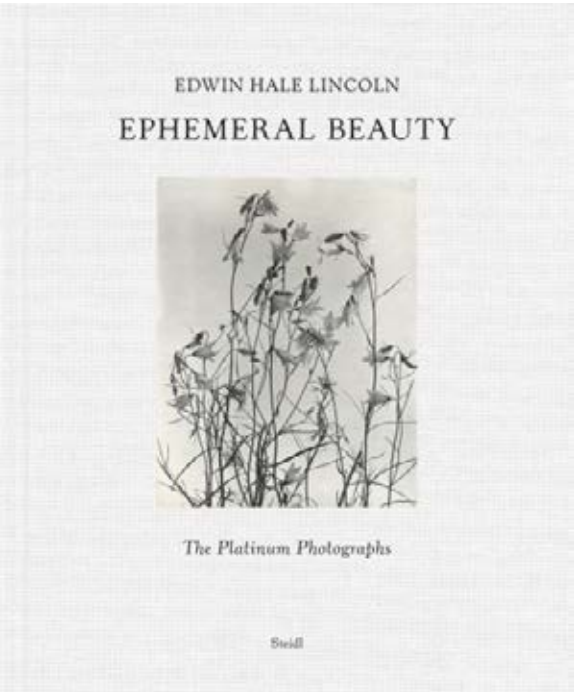
● **Edwin Hale Lincoln**
Ephemeral Beauty
The Platinum Photographs

Edited and text by Wm. B. Becker
Foreword by François Brunet
Book design Wm. B. Becker and Gerhard Steidl
144 pages
10 × 12 in. / 25.4 × 30.5 cm
80 black-and-white photographs
Quadratone and four-color process
Clothbound hardcover

€ 85.00 / £ 75.00 / US\$ 95.00
ISBN 978-3-95829-750-0

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



ELECTION EVE

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 just 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 deranging. Some were beautiful. Some calmly presented 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.

"What 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, Toiny'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

ELECTION EVE

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 and cased, 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 masterwork.)

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 14s 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 Maudie 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 in the loft all summer perfectly trimming 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 2017



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

● William Eggleston *Election Eve*

Texts by Caldecot Chubb and Lloyd Fonvielle
Book design by Gerhard Steidl and Duncan Whyte
192 pages
13 x 9.8 in. / 33 x 25 cm
100 color photographs
Four-color process
Half-linen hardcover

€ 75.00 / £ 65.00 / US\$ 80.00
ISBN 978-3-95829-266-6





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

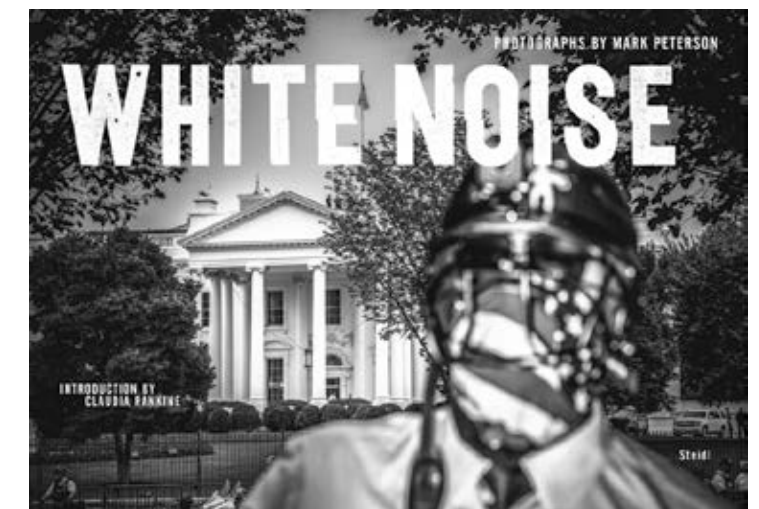
In *White Noise* Mark Peterson examines the rhetoric of the White House on immigration and Muslim bans, and how this echoes and intersects with nationalism, Western chauvinism, white supremacy, neo-Nazis, and all those calling for an ethnostate in America. Peterson began his project as a means to understand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

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

● Mark Peterson White Noise

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

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





A major figure in the photography world, Joel Sternfeld was born in New York City in 1944. He has received numerous awards including two Guggenheim fellowships, a Prix de Rome and the Citibank Photography Award. Sternfeld holds the Nobel Foundation Chair in Art and Cultural History at Sarah Lawrence College. His books published by Steidl include American Prospects (2003), Sweet Earth (2006), Oxbow Archive (2008), First Pictures (2012), Landscape as Longing (2016) with Frank Gohlke, Rome after Rome (2019) and Our Loss (2019).

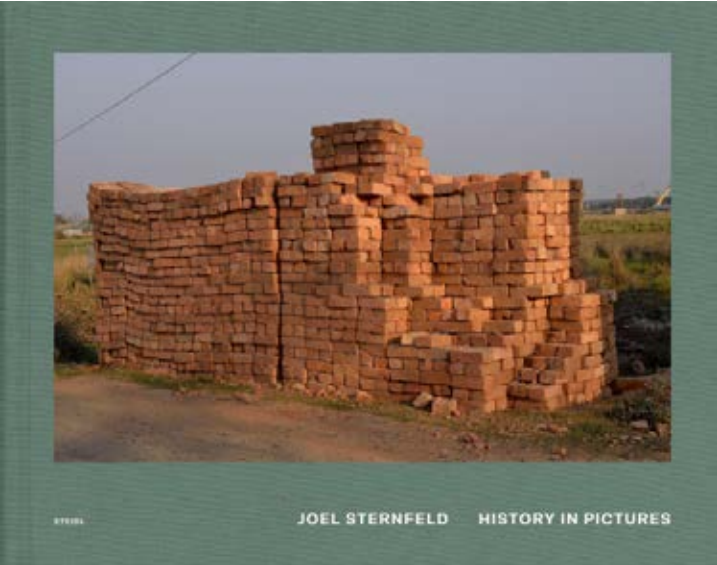
History in Pictures offers a new dialogic space in which human history and what it means to be human in the world now may be considered. Using unaltered photographs and texts that look behind and around the images, Joel Sternfeld speculates on representative moments and sites to create a portal to what 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 x 12 in. / 39 x 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





A major figure in the photography world, Joel Sternfeld was born in New York City in 1944. He has received numerous awards including two Guggenheim fellowships, a Prix de Rome and the Citibank Photography Award. Sternfeld holds the Nobel Foundation Chair in Art and Cultural History at Sarah Lawrence College. His books published by Steidl include American Prospects (2003), Sweet Earth (2006), Oxbow Archive (2008), First Pictures (2012), Landscape as Longing (2016) with Frank Gohlke, Rome after Rome (2019) and Our Loss (2019).

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.

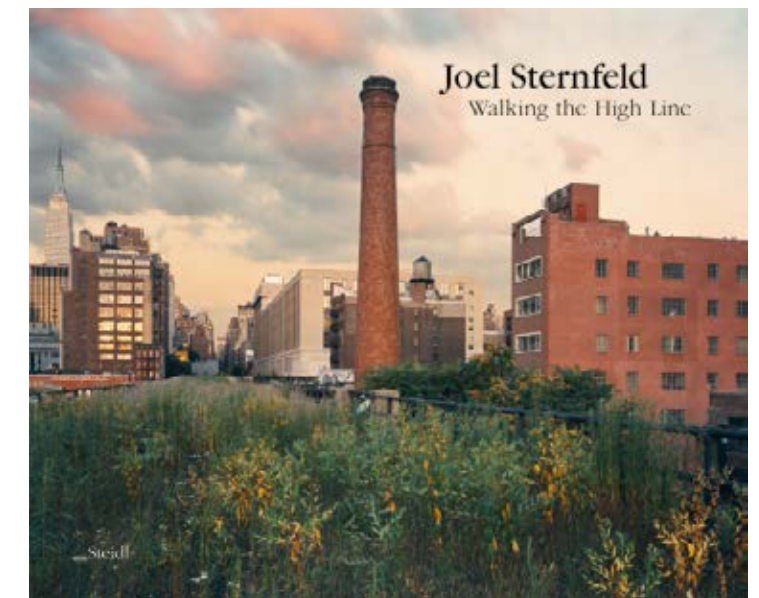
Steidl agreed—and six weeks later there were finished books in New York. It was a small volume but it played a crucial role in allowing New Yorkers to see for the first time the beauty of a secret railroad in all the seasons. Like the photographs made by William Henry Jackson in the 1870s of Yellowstone 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

● Joel Sternfeld Walking the High Line Revised Edition

Texts by Adam Gopnik and John Stilgoe
Book design by Joel Sternfeld and Gerhard Steidl
80 pages
11.7 × 9.7 in. / 29.7 × 24.6 cm
6 black-and-white and 49 color photographs and 4 illustrations
Four-color process
Clothbound hardcover with dust jacket

€ 48.00 / £ 40.00 / US\$ 55.00
ISBN 978-3-95829-764-7





The Human Condition

Born in 1932 outside Pittsburgh, Duane Michals is regarded as one of the great photographic innovators of the past century, widely known for his work with series and multiple exposures, and for incorporating handwritten texts as key components in his works. Since his first solo exhibition at the Museum of Modern Art, New York, in 1970, Michals has had numerous one-person shows in Japan, Europe and the US. In 2014 the Carnegie Museums in Pittsburgh mounted a major retrospective. Michals' books include *Homage to Cavafy* (1978); *Salute, Walt Whitman* (1996); *The Essential Duane Michals* (1997); *A Visit with Magritte*, published by Steidl in 2011; *ABC Duane* (2014), a *TIME* magazine Best Photobook of the Year; and *Duane Michals: Portraits* (2017).

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.

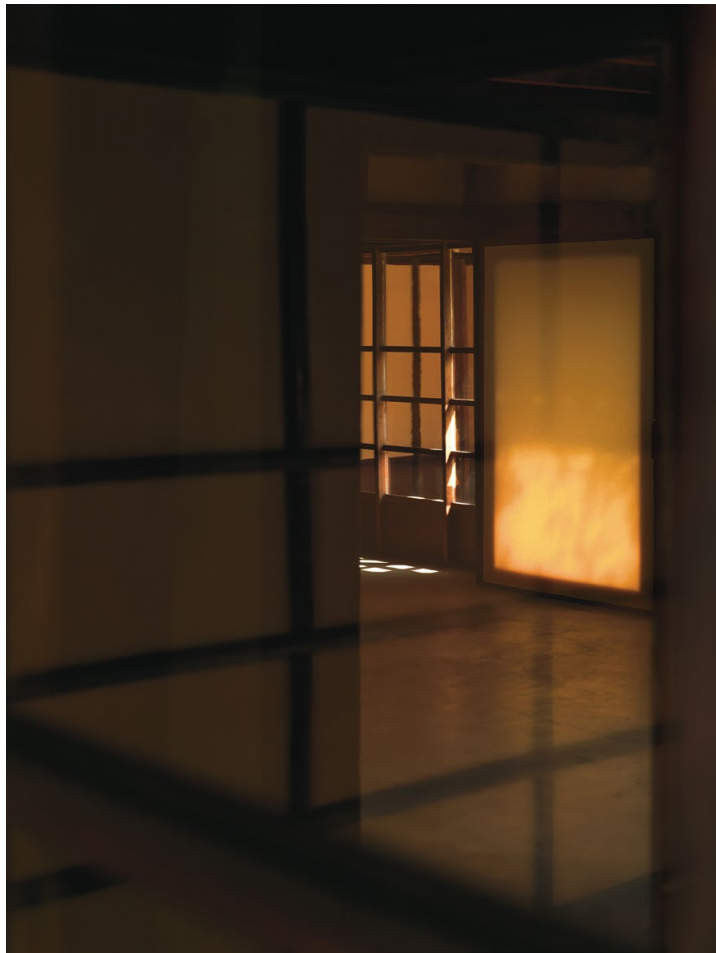
Everything was theatre; even the most ordinary event was an act in the drama of my little life. Duane Michals

● Duane Michals Things are Queer 50 Years of Sequences

Text by Duane Michals
Book design by Steidl Design
384 pages
13 x 10 in. / 33 x 25.4 cm
360 black-and-white and 40 color photographs
Tritone and four-color process
Hardcover

€ 45.00 / £ 40.00 / US\$ 55.00
ISBN 978-3-95829-756-2





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

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

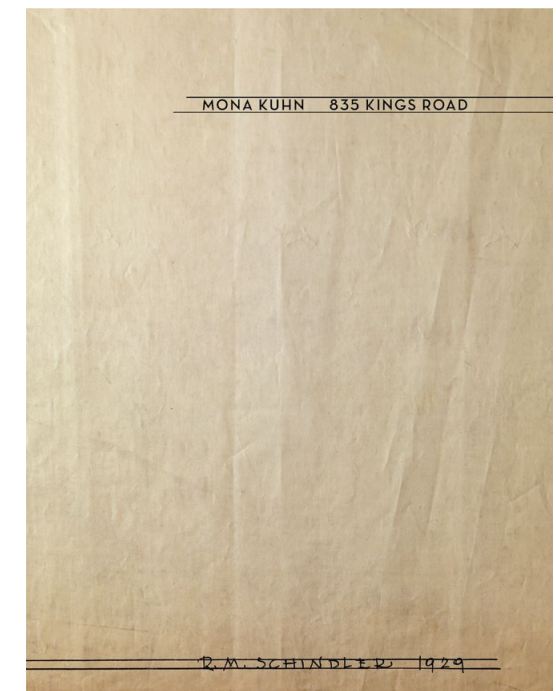
Exhibition: Art, Design & Architecture Museum, UC Santa Barbara, 9 January to 25 April 2021



● Mona Kuhn 835 Kings Road

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

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





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

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

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

● Henry Leutwyler Philippe Halsman A Photographer's Life

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

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





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

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

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



David Bailey *Bailey's Matilda*

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

€ 58.00 / £ 54.00 / US\$ 65.00
ISBN 978-3-95829-749-4





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

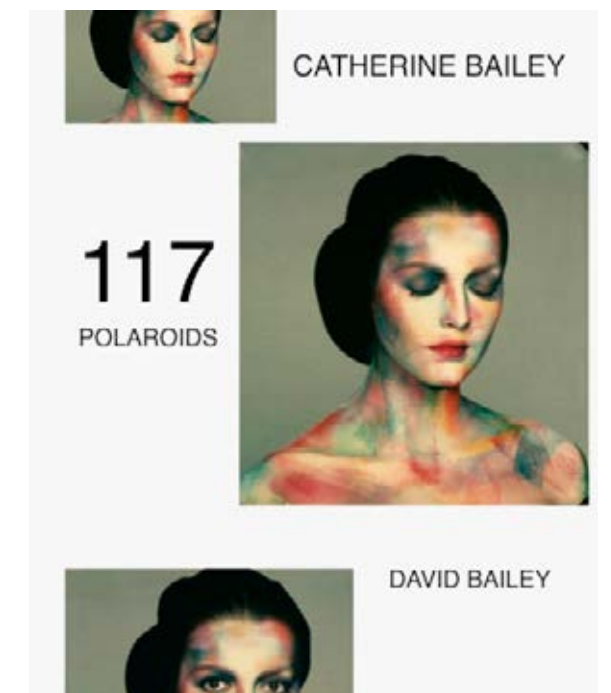
For the past 39 years, David Bailey has photographed his wife Catherine using Polaroid film. Developing organically over the decades, the book grew with no specific purpose in mind. The result is this visual poem, a witness to their working collaborations and personal adventures. In Bailey's words: "The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



David Bailey 117 Polaroids

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

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





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!

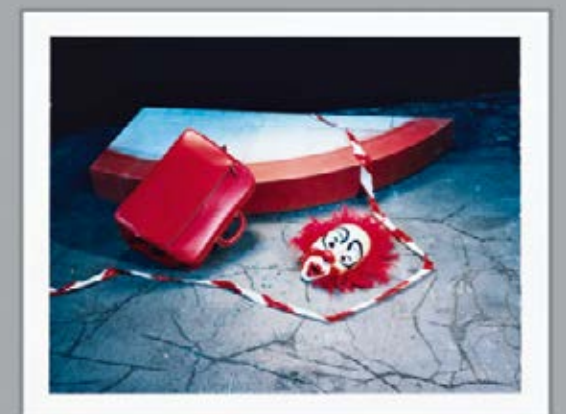
Miles sees a color-coordinated, graphically pure, hard-edged reality.
David Lynch

Exhibition: Fotografiska, Stockholm, September 2020

● Miles Aldridge Please Please Return Polaroid

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

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



Please Please return Polaroid Miles Aldridge



Born in 1940 in Tokyo, where he today lives and works, Nobuyoshi Araki worked in advertising after completing his studies in photography and film at Chiba University; he devoted himself exclusively to photography from the mid-1960s. Araki's oeuvre spans erotic portraits of women, artificial still lifes, images of plants, documentary-style depictions of everyday life, architectural photography, as well as diaristic photos of himself and his deceased wife Yoko. He has published around 400 books, shown in many international exhibitions, and his work is part of important collections worldwide. Steidl has published Araki's *Impossible Love* (2018).

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+*, and has been the subject of solo exhibitions including those at the Institute of Contemporary Arts in London, the Fondation Cartier pour l'art contemporain in Paris and Martin-Gropius-Bau in Berlin. Teller won the prestigious Citibank Photography Prize in 2003, and from 2014 to 2019 held a professorship at the Akademie der Bildenden Künste Nürnberg. His books with Steidl include *Louis XV* (2005), *Marc Jacobs Advertising, 1998-2009* (2009), *Siegerflieger* (2015), *The Master IV* (2019) and *Handbags* (2019).

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 Artur, 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
10.2 x 7.5 in. / 26 x 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





Born in 1973 in Bolinas, California, Harmony Korine is a filmmaker, screenwriter and artist. He has written and directed cult films including *Gummo* (1997), *Breakers* (2012) and *The Beach Bum* (2019); and his paintings and photographs have been exhibited at institutions including the Museum of Contemporary Art, San Diego, Kunsthalle Düsseldorf and Centre Pompidou, Paris. Korine's first novel *A Crackup at the Race Riots* was published in 1998.

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+*, and has been the subject of solo exhibitions including those at the Institute of Contemporary Arts in London, the Fondation Cartier pour l'art contemporain in Paris and Martin-Gropius-Bau in Berlin. Teller won the prestigious Citibank Photography Prize in 2003, and from 2014 to 2019 held a professorship at the Akademie der Bildenden Künste Nürnberg. His books with Steidl include *Louis XV* (2005), *Marc Jacobs Advertising, 1998-2009* (2009), *Siegerflieger* (2015), *The Master IV* (2019) and *Handbags* (2019).

"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



● Harmony Korine and Juergen Teller *William Eggleston 414*

Texts by Harmony Korine and Juergen Teller
Book design by Juergen Teller
144 pages
11.3 × 8.2 in. / 28.6 × 20.9 cm
121 color photographs
Four-color process
Clothbound hardcover with dust jacket

€ 38.00 / £ 35.00 / US\$ 45.00
ISBN 978-3-95829-763-0





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+, and has been the subject of solo exhibitions including those at the Institute of Contemporary Arts in London, the Fondation Cartier pour l'art contemporain in Paris and Martin-Gropius-Bau in Berlin. Teller won the prestigious Citibank Photography Prize in 2003, and from 2014 to 2019 held a professorship at the Akademie der Bildenden Künste Nürnberg. His books with Steidl include Louis XV (2005), Marc Jacobs Advertising, 1998-2009 (2009), Siegerflieger (2015), The Master IV (2019) 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."

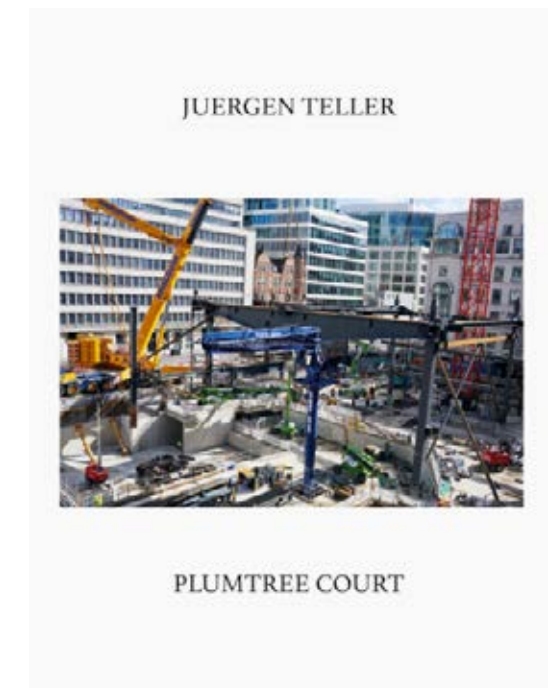
The project allowed Teller to draw on his own past experiences of collaborating with architects—with David Adjaye, who built his home (as well as the auditorium at Plumtree Court), and with 6a architects, who built his studio. His juxtaposition of final photos and collages throughout the book—seen here 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

● Juergen Teller Plumtree Court

Text by Juergen Teller
Book design by Catalin Plesa and Juergen Teller
256 pages
9.8 × 13 in. / 24.8 × 33 cm
412 color photographs
Four-color process
Clothbound hardcover with dust jacket

€ 38.00 / £ 35.00 / US\$ 45.00
ISBN 978-3-95829-744-9





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





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

● **Michel Comte (ed.)**
Aviator

Edited by Michel Comte
Texts by Michel Comte, Alfred Comte and Tyler Brülé
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

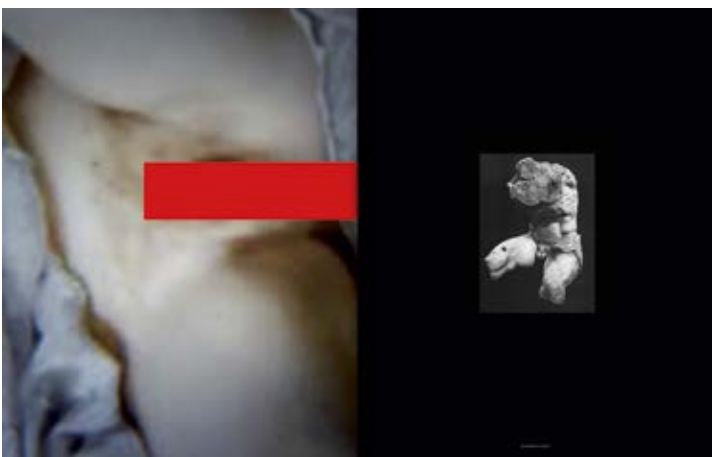
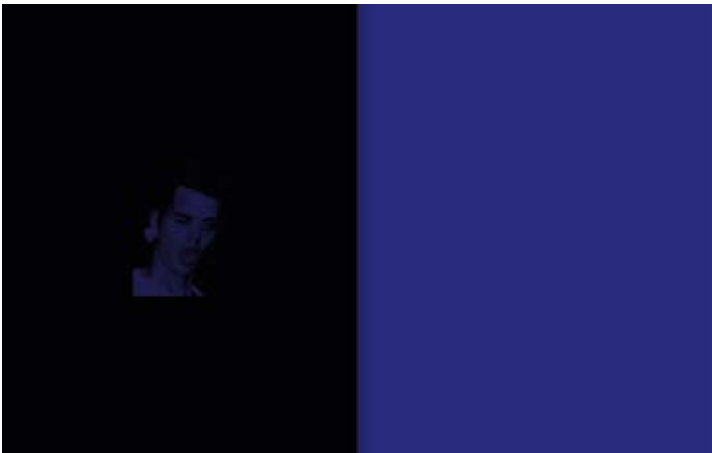
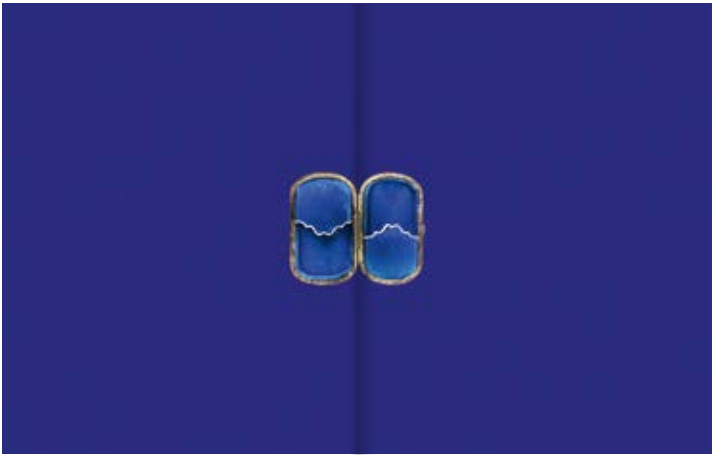
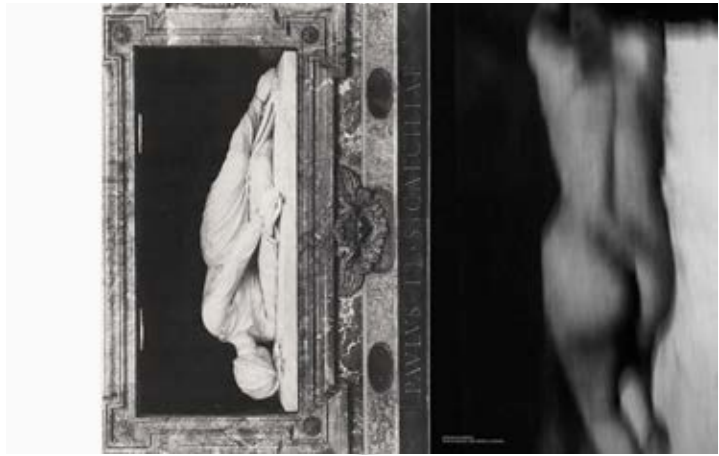
This book is a visual biography of the legendary Swiss aviation pioneer Alfred Comte (1895–1965). Combining historical photos and documents with texts by Comte's son (also Alfred) and grandson the photographer Michel Comte, the book is the first to comprehensively explore the aviator's extraordinary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



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

● 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

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 Gianni Versace's designs, from Bernini 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



Vol. 1



Vol. 2

Steidl Comte





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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.

● Michel Comte Light V

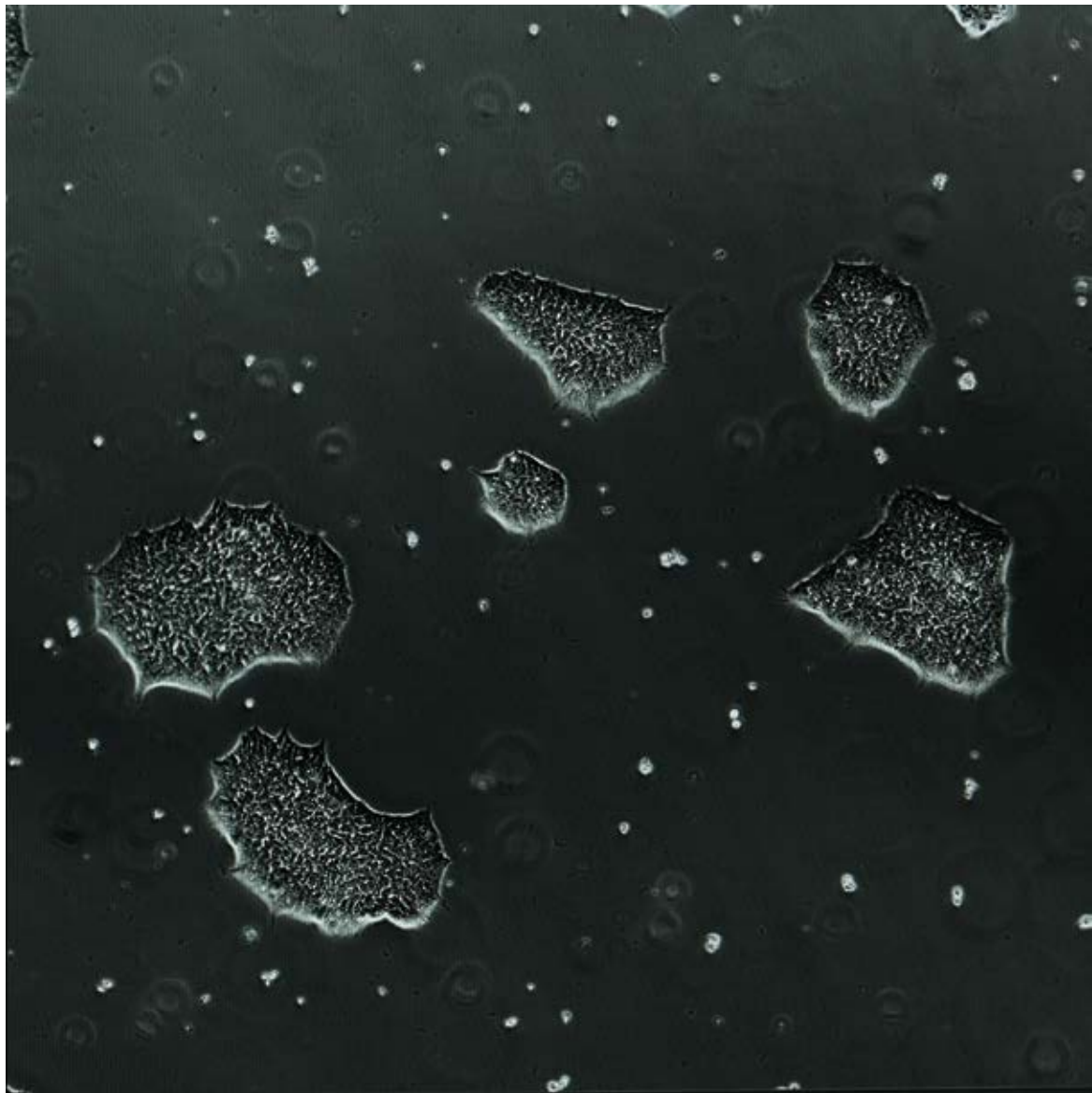
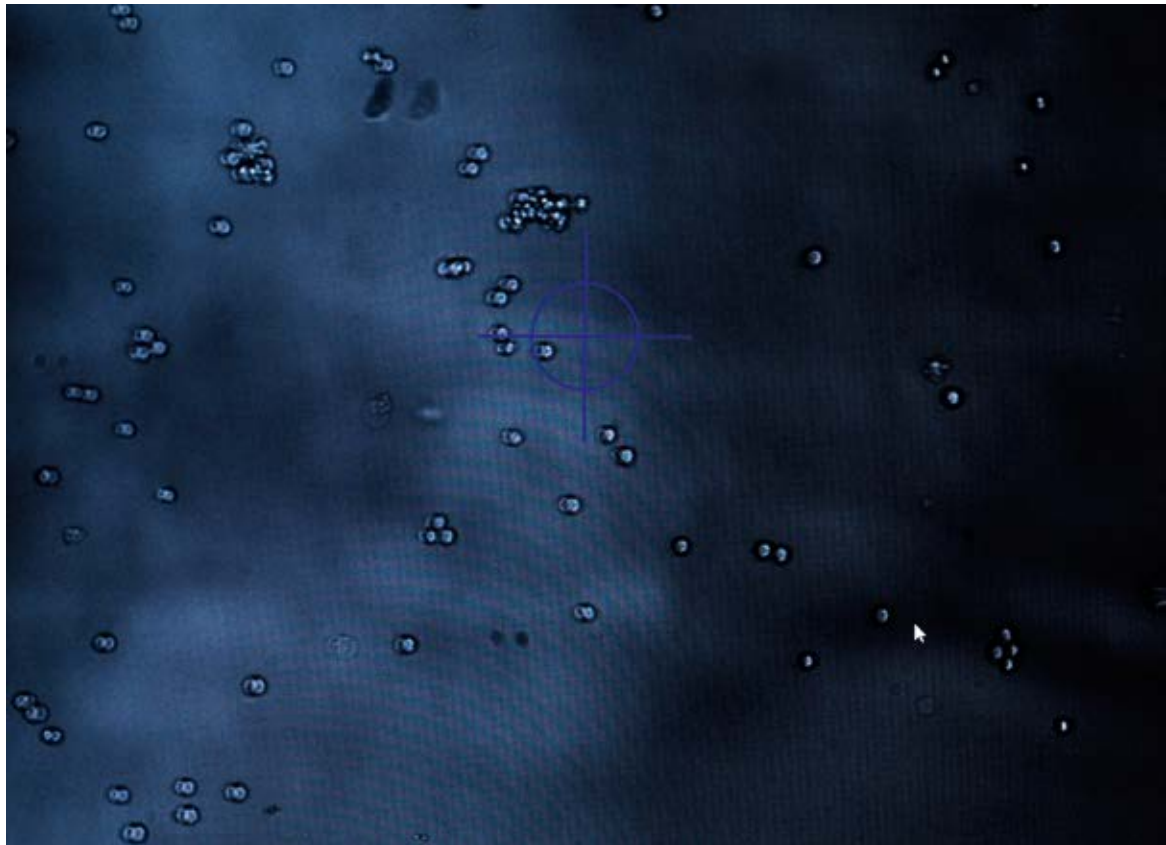
Text by Clemens Jahn
Book design by Jens Remes
184 pages
11.7 × 11.7 in. / 29.7 × 29.7 cm
105 black-and-white and 95 color photographs
Four-color process
Softcover

€ 38.00 / £ 35.00 / US\$ 45.00
ISBN 978-3-95829-856-9



Steidl Comte





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● Michel Comte EL & Us

Book design by Steidl Comte
256 pages
9.6 × 12.6 in. / 24.5 × 32 cm
30 black-and-white and 70 color photographs
Four-color process
Clothbound hardcover with transparent dust jacket

€ 58.00 / £ 54.00 / US\$ 65.00
ISBN 978-3-95829-857-6

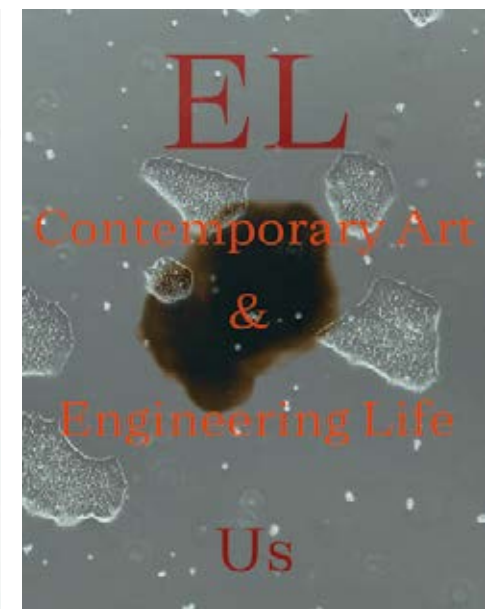
EL & Us—engineering life and us—explores the thin line between contemporary art and molecular research. It is the compelling collaboration between Michel Comte and the NCCR MSE (National Center of Competence in Research Molecular Systems Engineering) at the University of Basel and ETH Zurich, to translate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

Steidl Comte



Clothbound hardcover



Transparent dust jacket



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● Michel Comte The New World Order

Texts by Michel Comte and Beatrice Trussardi
Book design by Steidl Comte
256 pages
10.6 x 13 in. / 27 x 33 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

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.





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● Michel Comte Garden of Beauty Combining Worlds with Flowers

Text by Michel Comte
Book design by Jens Remes
224 pages
9.1 × 11.8 in. / 23 × 30 cm
30 black-and-white and 250 color photographs
Four-color process
Clothbound hardcover with a tipped-in photograph

€ 48.00 / £ 45.00 / US\$ 55.00
ISBN 978-3-95829-859-0

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.



Steidl Comte



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.

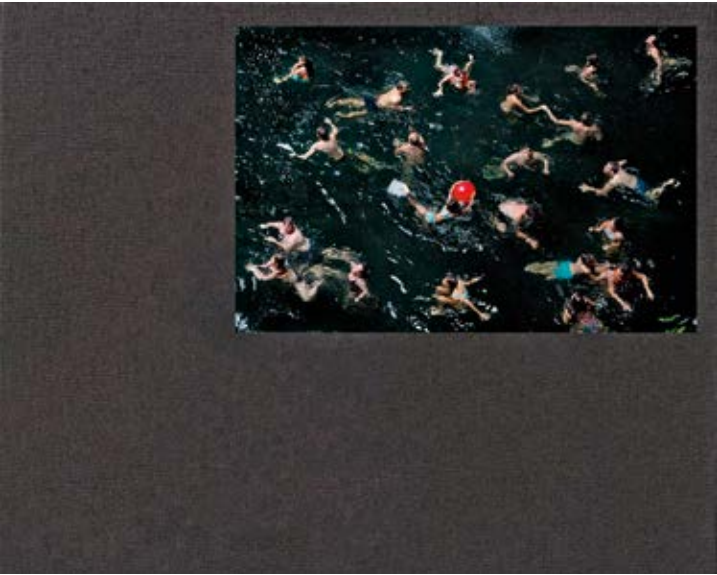
Francine Fleischer took the photographs in *The Water in Between* in an exquisite and mysterious *cenote*, a deep natural well caused by the collapse of surface rock exposing the ground water beneath, and one once used by the Mayan civilization for human sacrifice. This exotic pool rimmed with draping 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

Francine Fleischer The Water in Between

Edited by Michel Comte
Texts by Michel Comte and Francine Fleischer
Book design by Jens Remes
104 pages
14.2 x 11.4 in. / 36 x 29 cm
32 color photographs
Four-color process
Clothbound hardcover with a tipped-in photograph

€ 85.00 / £ 80.00 / US\$ 95.00
ISBN 978-3-95829-860-6



Steidl Comte



Born 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 (2012); 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.

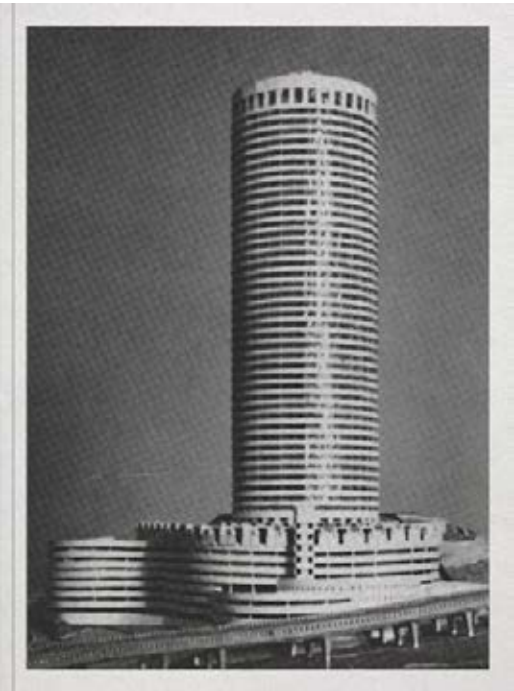
In order to reconstitute its story, one must pay close attention to this multitude of voices, disentangling what is true from what is felt or imagined and constitutes a different kind of reality. It is an inevitably polyphonic narrative that Mikhael Subotzky and Patrick Waterhouse offer us here. Clément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

Exhibition: San Francisco Museum of Modern Art, 2020/2021

● **Mikhael Subotzky and Patrick Waterhouse**
Ponte City Revisited: 54 Storeys

Edited by Ivan Vladislavić
Introduction by Clément Chéroux
Texts by Lindsay Bremner, Denis Hirson, Harry Kalmer, Kgebetli Moele, Sean O'Toole, Melinda Silverman, Ivan Vladislavić and Percy Zvomuya
Book design by Tim Wan
416 pages
8.3 × 10.9 in. / 21 × 27.8 cm
152 color photographs and 114 illustrations
Four-color process
Softcover

€ 48.00 / £ 40.00 / US\$ 55.00
ISBN 978-3-95829-761-6





Born in 1995 in Katlehong, Johannesburg, Lindokuhle Sobekwa came to photography through his participation in the "Of Soul and Joy" project in the Thokoza township in south-east Johannesburg. In 2017 he was selected by the Magnum Foundation for Photography and Social Justice to develop I Carry Her Photo With Me. Sobekwa's work has been exhibited in South Africa, Norway, the US and Iran; in 2018 he became a Magnum nominee.

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



● Lindokuhle Sobekwa *I Carry Her Photo With Me*

Text by Lindokuhle Sobekwa
Book design by Lindokuhle Sobekwa
and Gerhard Steidl
104 pages
7.5 × 10 in. / 19 × 25.3 cm
20 black-and-white and 25 color photographs
and 1 illustration
Four-color process
Hardcover

€ 40.00 / £ 35.00 / US\$ 45.00
ISBN 978-3-95829-754-8





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

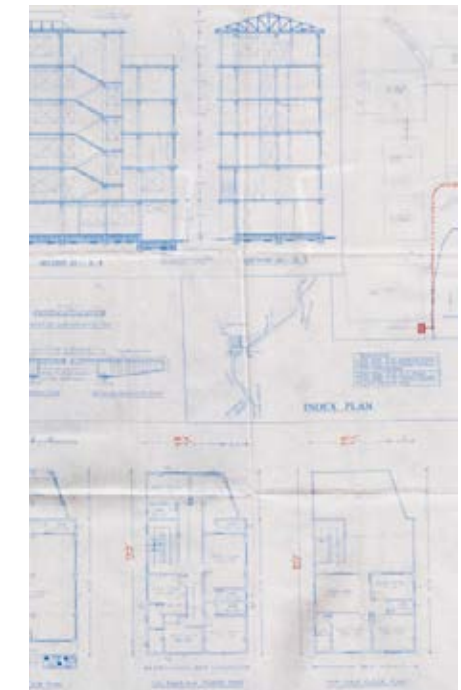
● Tenzing Dakpa The Hotel

Text by Tenzing Dakpa
Book design by Tenzing Dakpa
96 pages plus a text insert
7.5 × 12 in. / 19 × 30.5 cm
45 black-and-white photographs
Tritone
Otabind softcover with dust jacket

€ 30.00 / £ 25.00 / US\$ 35.00
ISBN 978-3-95829-742-5

Winner of the Singapore International Photography Festival Photobook Award 2018


SINGAPORE
INTERNATIONAL
PHOTOGRAPHY
FESTIVAL





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

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

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

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

● Koto Bolofo Say Cheese

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

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



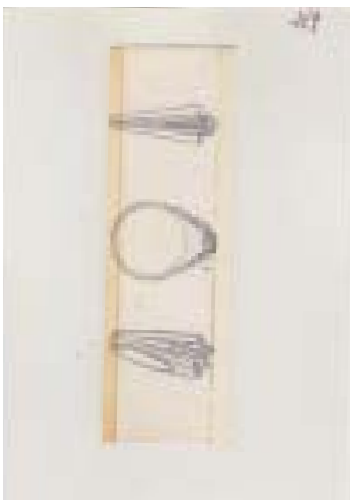


Born in Turin in 1986, Gaia Repossi studied painting at the École Nationale Supérieure des Beaux-Arts in Paris and received a master's degree in archaeology from the Sorbonne. Since 2007 she has been creative and artistic director at the House of Repossi. Her jewelry is characterized by modern, minimalist motifs and the innovative use of complex patterns; her references include contemporary art and architecture, such as the work of Alexander Calder, Cy Twombly, Franz West and Le Corbusier, as well Brutalism, Minimalism and the Bauhaus. Repossi's most successful and renowned creations for the house include her *Berbere* (2010), *Antifer* (2014) and *Brevis* (2019) collections.

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.

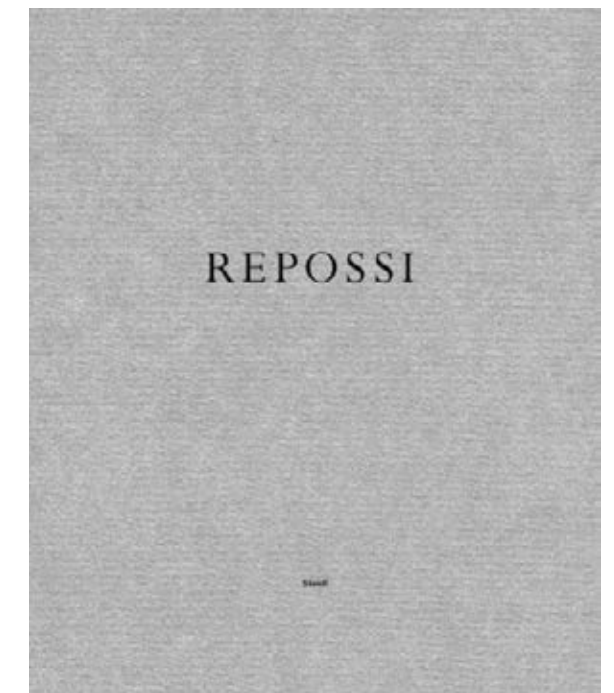
Jewelry should be a tribute to humanity. It's ancestral. We can't erase its collective roots. Gaia Repossi

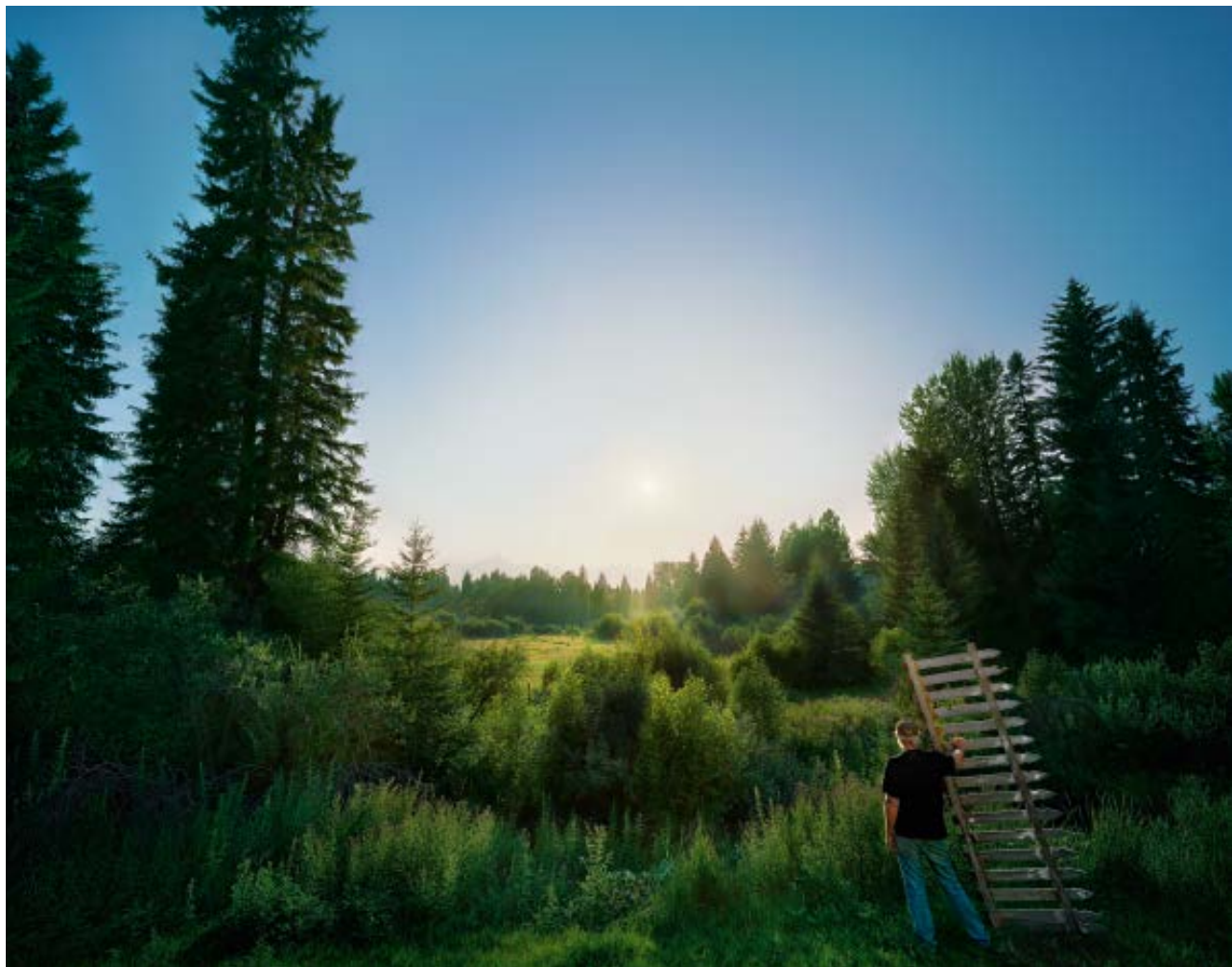


● Gaia Repossi (ed.) Repossi

Foreword by Gaia Repossi
Texts by Audrey Bartis, Rem Koolhaas, Lucy Moore, Monte Packham, Isabella Seniuta, Michael Stout and Francesco Vezzoli
Interview by Isabella Seniuta with Gaia Repossi
Photos by Juergen Teller, David Sims and others
Book design by Holger Feroudj / Steidl Design
232 pages
7.7 × 9.3 in. / 19.5 × 23.5 cm
60 black-and-white and 370 color photographs
Four-color process
Hardcover

€ 65.00 / £ 55.00 / US\$ 75.00
ISBN 978-3-95829-758-6





Born in New York in 1956, Jerry Spagnoli is one of the principal practitioners of the daguerreotype and lectures regularly on the subject. His work is held in the collections of the Whitney Museum of American Art in New York, the Museum of Fine Arts in Boston and the National Portrait Gallery in Washington D.C. Spagnoli's work has appeared in many books, and Steidl has published his *Daguerreotypes* (2006), *American Dreaming* (2011) and *Regard* (2019).

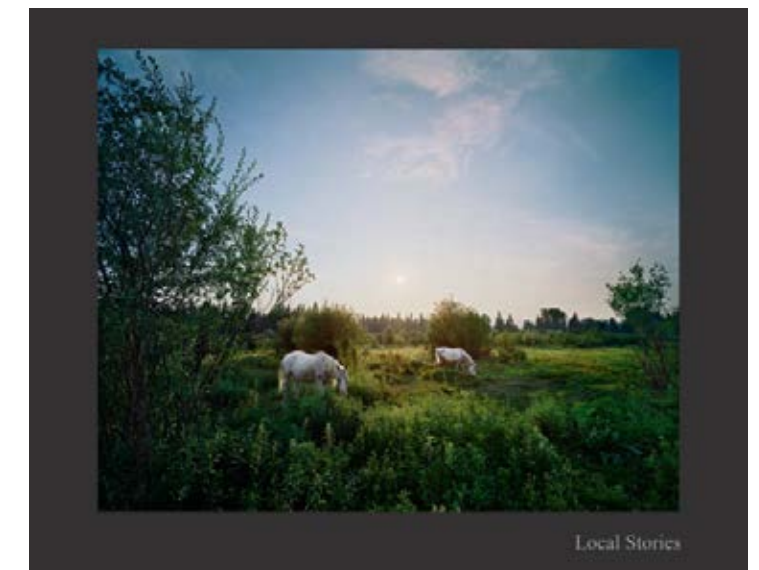
In *Local Stories*, Jerry Spagnoli contests the notion of history as a narrative told to support particular agendas, and installs personal experience in its place—the myriad stories we as individuals create on a daily basis. History is no longer a chronicle of “facts” written by those in power, but a 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 cafe 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 and Gerhard 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

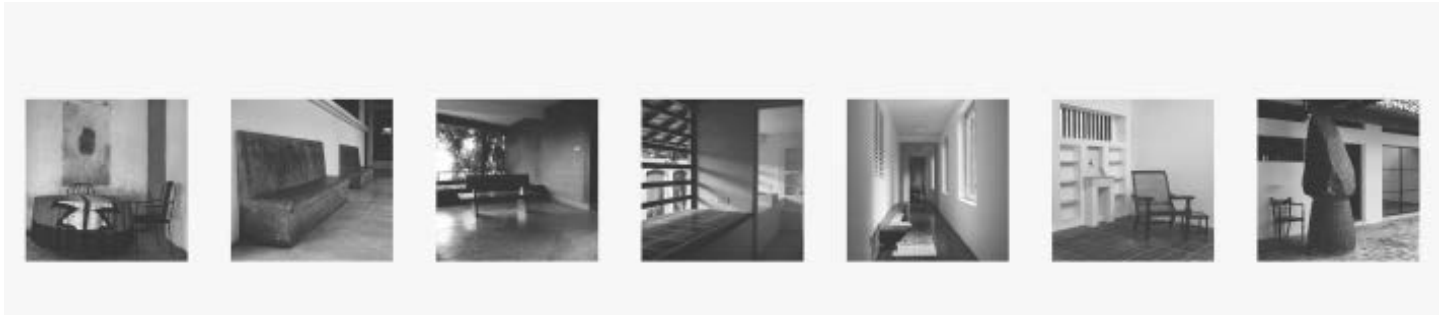


Local Stories

Dayanita Singh was born in New Delhi in 1961 and studied at the National Institute of Design in Ahmedabad and the International Center of Photography in New York. Singh’s exhibitions include those at the Serpentine Gallery in London, Hamburger Bahnhof in Berlin, the Hayward Gallery in London, the Art Institute of Chicago, and the Museum für Moderne Kunst in Frankfurt. In 2013 she represented Germany at the Venice Biennale. Bookmaking is central to her practice. Singh’s books with Steidl include Privacy (2004), Go Away Closer (2007), Sent a Letter (2007), Dream Villa (2010), File Room (2013), Museum of Chance (2014) and Museum Bhavan, Book of the Year at the 2017 Paris Photo-Aperture Foundation Photobook Awards and recipient of the 2018 ICP Infinity Award for Artist’s Book.

“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



● **Dayanita Singh**
Bawa Chairs

Book design by Dayanita Singh
27 pages
3.5 × 5.4 in. / 9 × 13.7 cm
27 black-and-white photographs
Tritone
Accordion-fold booklet

€ 30.00 / £ 25.00 / US\$ 35.00
ISBN 978-3-95829-673-2



Born in Copenhagen in 1971 and based today near Berlin, Joakim Eskildsen studied bookmaking with Pentti Sammallahti at the University of Art and Design in Helsinki. His books include the self-published Nordic Signs (1995), Bluetide (1997) and iChickenMoon (1999); and The Roma Journeys (2007) and American Realities (2016) with Steidl. His work has been published in The New Yorker, the New York Times Magazine and Time magazine, among others. Eskildsen is represented by Persons Projects and Robert Morat Galerie in Berlin, Purdy Hicks Gallery in London, and Polka Galerie in Paris.

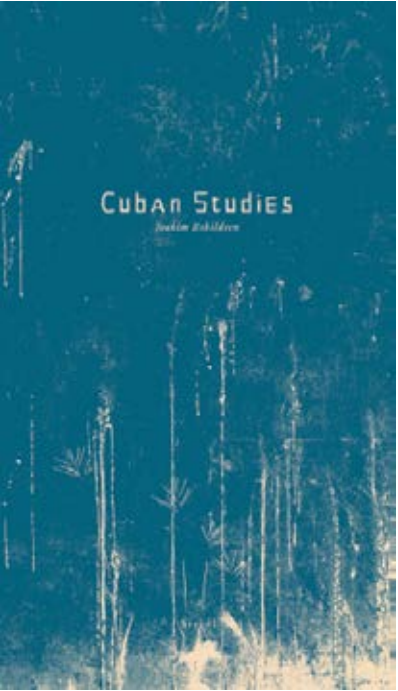
Cuban Studies is Joakim Eskildsen’s third book in his trilogy on dysfunctional political systems, following *American Realities* (2016), which dealt with people living under the official poverty line in the United States after the financial collapse of 2011, and *Cornwall* (2018), a poetic photographic 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

● **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 978-3-95829-704-3



Holger Sierks, Carsten Güttler and Cecilia Tubiana of the Max Planck Institute for Solar System Research in Göttingen represent the team of scientists and engineers that built and operated OSIRIS. It took more than 30 years of planning, construction and travel for OSIRIS to finally reach comet 67P.

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.

Born in 1955 in Oregon, Jamey Stillings incorporates documentary, artistic and commissioned projects in his photography. He has exhibited internationally and his work is held in the collections of the United States Library of Congress, the Museum of Fine Arts, Houston, the Los Angeles County Museum of Art, and the Nevada Museum of Art. With his book *The Evolution of Ivanpah Solar* (Steidl, 2015), Stillings won the International Photography Awards Professional Book Photographer of the Year in 2016.

With *ATACAMA*, Jamey Stillings again shares his distinctive aerial perspective to examine dramatic large-scale renewable energy projects, the visual dynamic of enormous mining operations and the stark beauty of the Atacama Desert, so often scarred by human activity. Chile produces a third of the world’s copper and has the largest known lithium reserves, and we utilize these resources daily in our cars, computers and smartphones. The country’s mining industry has traditionally been dependent on imported coal, diesel and natural gas for its energy. Yet the Atacama Desert has excellent solar and wind potential: new renewable energy projects there now supply significant electricity to the northern grid, transmit power to population centers in the south, and are reducing mining’s dependence on fossil fuel.

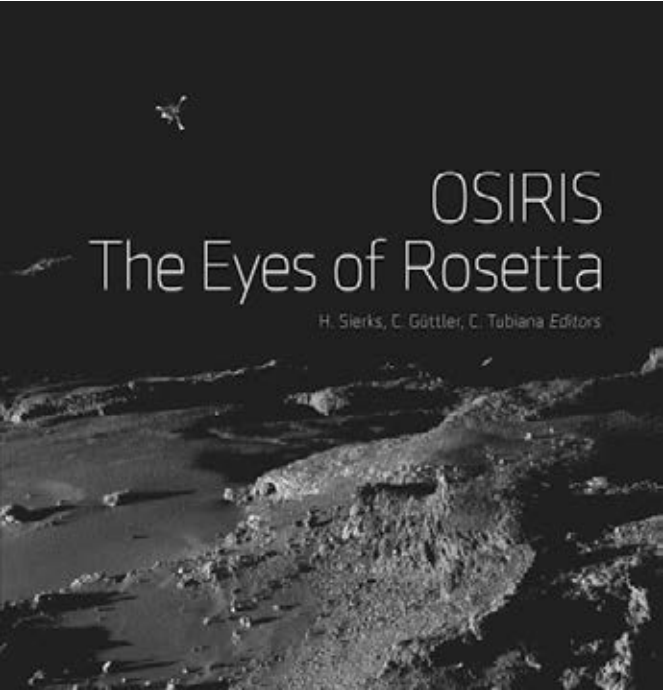
Stillings’ aesthetic interest in the human-altered landscape and concerns for environmental sustainability are principal pillars of his work. His photography elicits a critical dialogue about meeting our needs and desires while seeking equilibrium between nature and human activity. *ATACAMA*, the latest chapter in his ongoing project “Changing Perspectives,” shows how photography can concurrently be a source of inspiration, motivation and information, and reminds us that a carbon-constrained future is crucial to a responsible approach to life on earth.

Stillings is that rare mix of artist and activist. He has immersed himself in the scientific literature, informing the creation of his images that are both stunningly beautiful and profoundly instructional. Mark Sloan, Director and Chief Curator, Halsey Institute of Contemporary Art

● **Holger Sierks, Carsten Güttler and Cecilia Tubiana (eds.)**
OSIRIS – The Eyes of Rosetta
Journey to Comet 67P, a Witness to the Birth of Our Solar System

Texts by Holger Sierks, Carsten Güttler and Cecilia Tubiana
Book design by Steidl Design
328 pages
11.8 × 11.8 in. / 30 × 30 cm
245 black-and-white and 11 color photographs
Tritone process
Hardcover

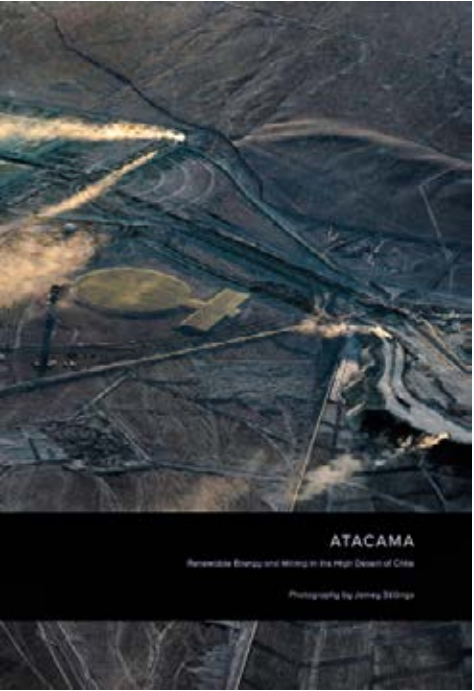
€ 75.00 / £ 70.00 / US\$ 85.00
ISBN 978-3-95829-622-0



● **Jamey Stillings**
ATACAMA
Renewable Energy and Mining in the High Desert of Chile

Texts by Mark Sloan and Jamey Stillings
Book design by David Chickey
160 pages
15 black-and-white and 45 color photographs
9.1 × 13.4 in. / 23.2 × 34 cm
Tritone and four-color process
Clothbound hardcover

€ 65.00 / £ 60.00 / US\$ 75.00
ISBN 978-3-95829-708-1



Born in 1935 in Cincinnati, Ohio, Jim Dine completed a Bachelor of Fine Arts at Ohio University in 1957 and has since become one of the most profound and prolific contemporary artists. Dine’s unparalleled career spans 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).

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

Born in 1957 in Bhadravati, India, Sheela Gowda is an artist who removes everyday materials with symbolic meaning from their surroundings and transforms them into installations that explore questions of society, politics, gender and labor conditions. Gowda has participated in the biennials of Lyon (2007), Venice (2009), Kochi (2012), Gwangju (2014) and São Paulo (2014), as well as documenta 12 (2007). In 2019 she received the Maria Lassnig Prize.

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, kumkum 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
120 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



● **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 978-3-95829-705-0

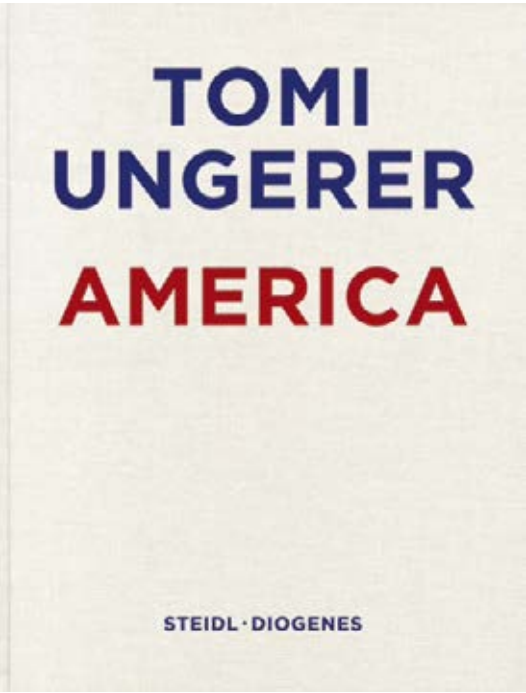


Born in Strasbourg, Tomi Ungerer (1931-2019), failed his final school exams yet subsequently hitchhiked throughout Europe and published his first drawings in the legendary Simplicissimus magazine. He began his extensive career as an illustrator, children's book author and artist in New York. In 2003 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



● **Tomi Ungerer**
America

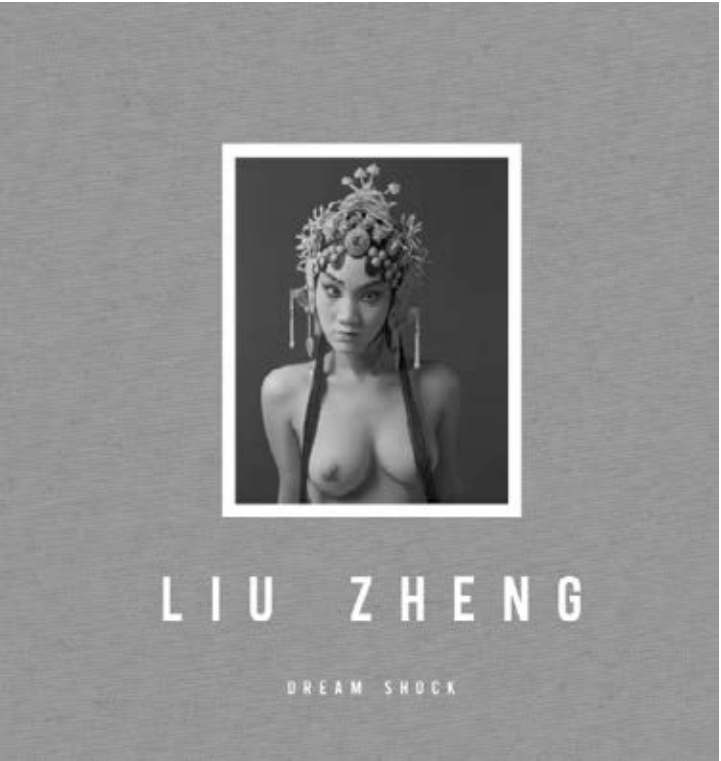
Edited by Philipp Keel
Foreword by Tomi Ungerer
Afterword by Philipp Keel
Book design by Kobi Benezri and Philipp Keel
416 pages
11 × 14.4 in. / 28 × 36.5 cm
330 color images
Four-color process
Clothbound hardcover

€ 85.00 / £ 80.00 / US\$ 95.00
ISBN 978-3-95829-574-2

● **Liu Zheng**
Dream Shock

Edited and introduction by Mark Holborn
Book design by Jesse Holborn
108 pages
11.5 × 12.1 in. / 29.2 × 30.8 cm
60 black-and-white photographs
Tritone
Clothbound hardcover with a tipped-in photograph

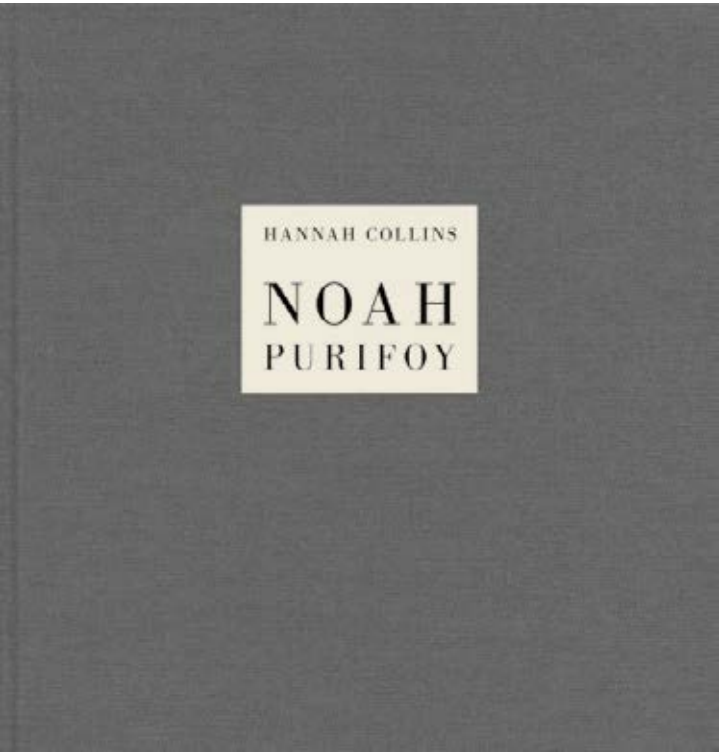
€ 48.00 / £ 44.00 / US\$ 55.00
ISBN 978-3-95829-267-3



● **Hannah Collins**
Noah Purifoy

Edited with Mark Holborn
Text by Hannah Collins
Book design by Hannah Collins (following Walker Evans' book Message from the Interior)
44 pages
13.8 × 14.5 in. / 35 × 36.7 cm
18 black-and-white photographs
Quadratone
Clothbound hardcover

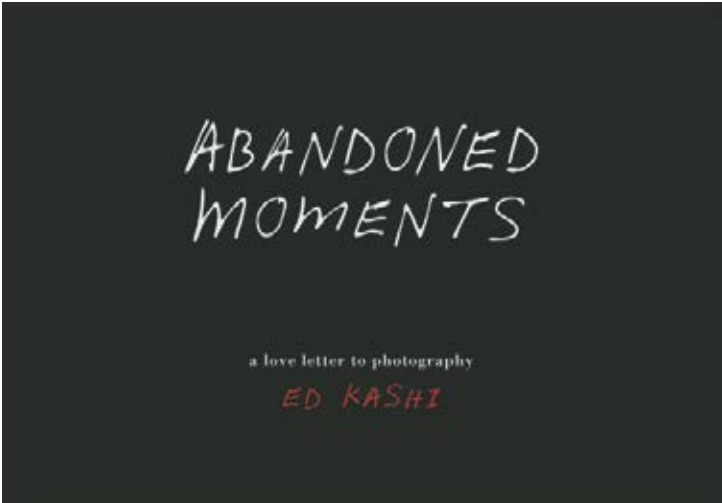
€ 75.00 / £ 68.00 / US\$ 85.00
ISBN 978-3-95829-268-0



● **Ed Kashi**
Abandoned Moments

Edited by Jennifer Larsen, Marjorie Steffe
and Mallika Vora
Foreword by Alison Nordstrom
Book design by Mallika Vora
128 pages
11 × 8.5 in. / 27.9 × 21.6 cm
26 black-and-white and 42 color photographs
Four-color process
Clothbound hardcover

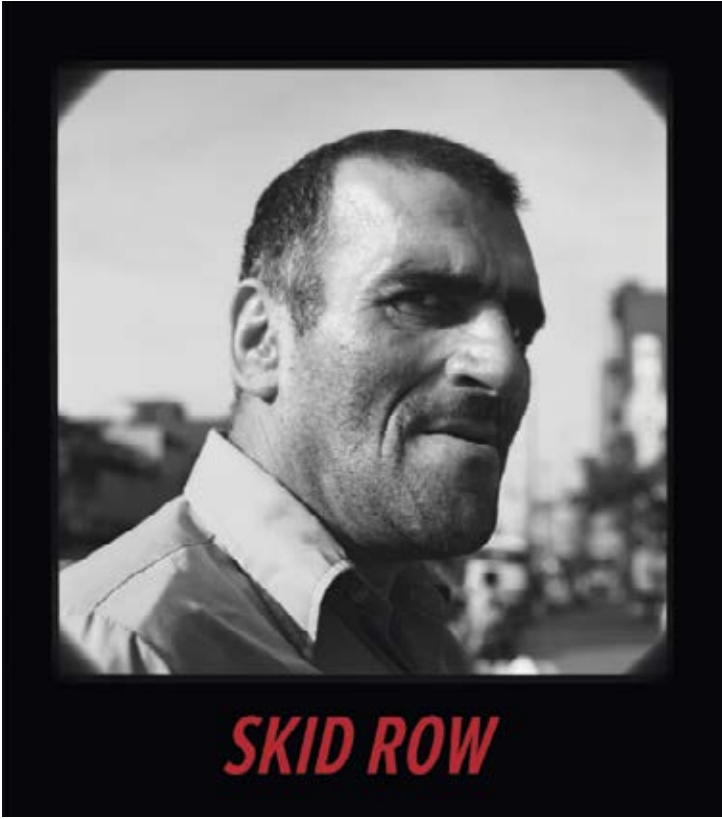
€ 38.00 / £ 34.00 / US\$ 45.00
ISBN 978-3-95829-274-1



● **Charles H. Traub**
Skid Row

Texts by Tom Huhn and Charles H. Traub
Book design by Yoav Friedländer
112 pages
9.2 × 10.5 in. / 23.4 × 26.7 cm
51 black-and-white photographs
Tritone
Clothbound hardcover

€ 45.00 / £ 40.00 / US\$ 50.00
ISBN 978-3-95829-625-1



● **Donovan Wylie and Chris Klatell**
Lighthouse

Photographs by Donovan Wylie
Text by Chris Klatell
Book design by Donovan Wylie, Bernard Fischer
and Gerhard Steidl
80 pages
11.6 × 9.1 in. / 29.5 × 23 cm
21 black-and-white photographs
Four-color process
Clothbound hardcover with dust jacket

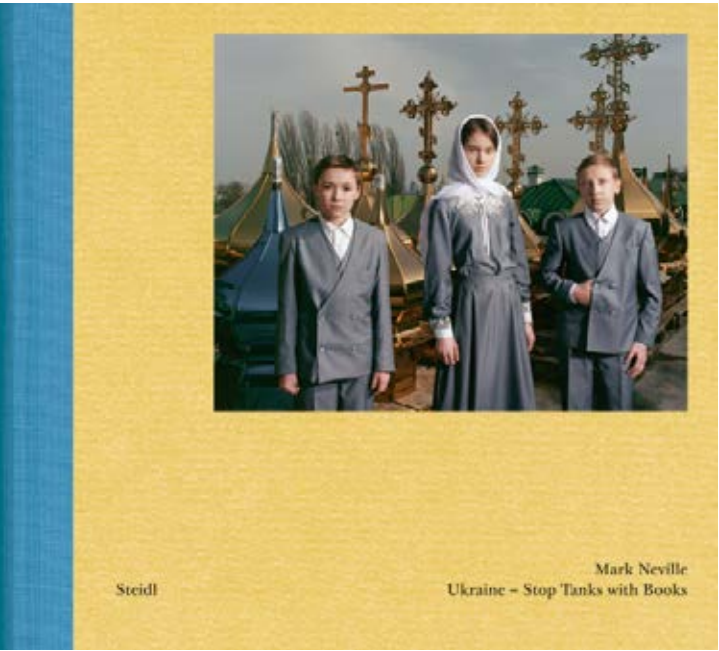
€ 38.00 / £ 35.00 / US\$ 45.00
ISBN 978-3-95829-639-8



● **Mark Neville**
Ukraine – Stop Tanks with Books

Edited by David Campany
Book design by Steidl Design
192 pages
11.8 × 10.6 in. / 30 × 27 cm
20 black-and-white and 60 color photographs
Tritone and four-color process
Half-linen hardcover with a tipped-in photograph

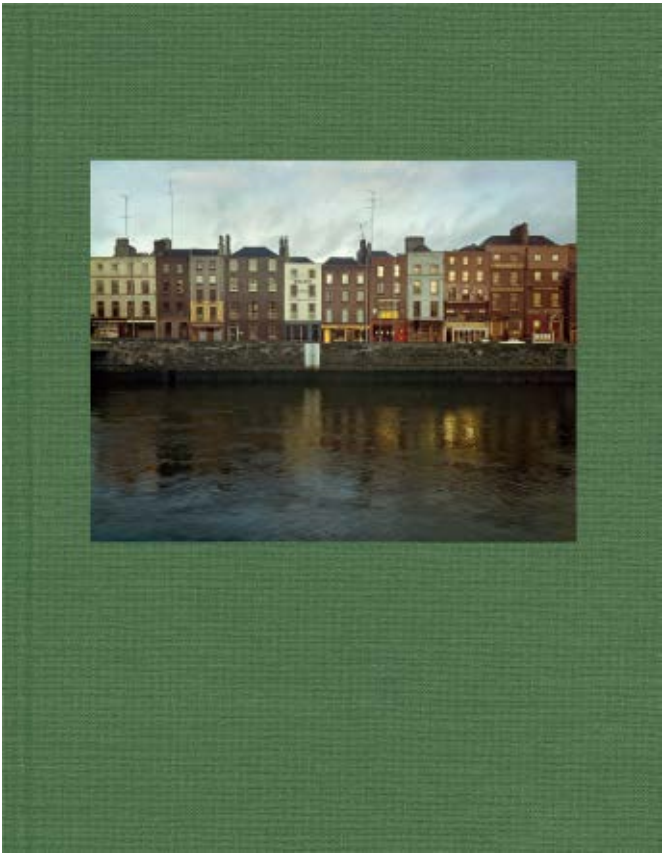
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ISBN 978-3-95829-618-3



● **Evelyn Hofer**
Dublin

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

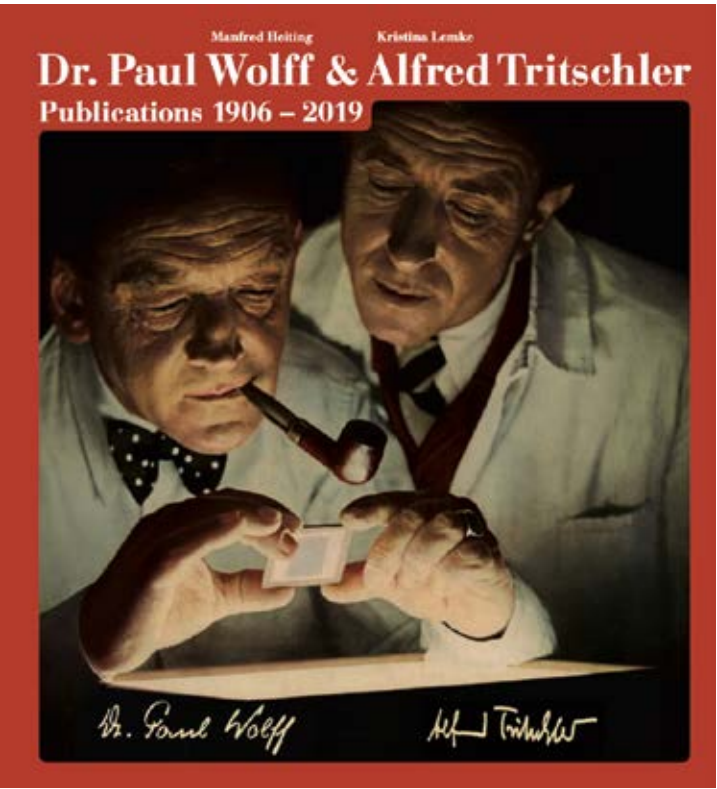
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ISBN 978-3-95829-632-9



● **Manfred Heiting (ed.)**
Dr. Paul Wolff & Alfred Tritzschler
Publications 1906–2019

Bilingual edition (English / German)
Edited and book design by Manfred Heiting
Introduction by Manfred Heiting
Text by Kristina Lemke
Essays by Rainer Stamm and Ed Schwartzreich
520 pages
10.7 × 11.5 in. / 27.1 × 29.3 cm
2,300 color illustrations
Four-color process
Hardcover

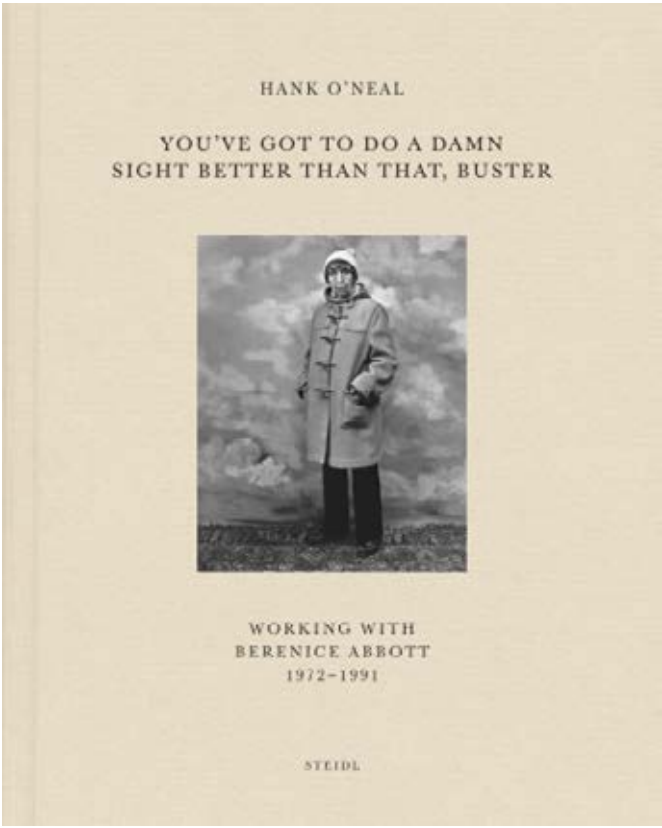
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● **Hank O’Neal**
You’ve Got to Do a Damn Sight
Better than That, Buster
Working with Berenice Abbott
1972–1991

Text by Hank O’Neal
Photographs by Berenice Abbott, Hank O’Neal and others
Book design by Steidl Design
304 pages
11.6 × 12.2 in. / 29.5 × 31 cm
309 black-and-white and 86 color photographs and 65 illustrations
Four-color process
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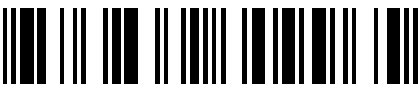
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● **Roni Horn**
Remembered Words

Book design by Roni Horn
296 pages
10.2 × 14 in. / 26 × 35.5 cm
296 color images
Four-color process
Clothbound hardcover

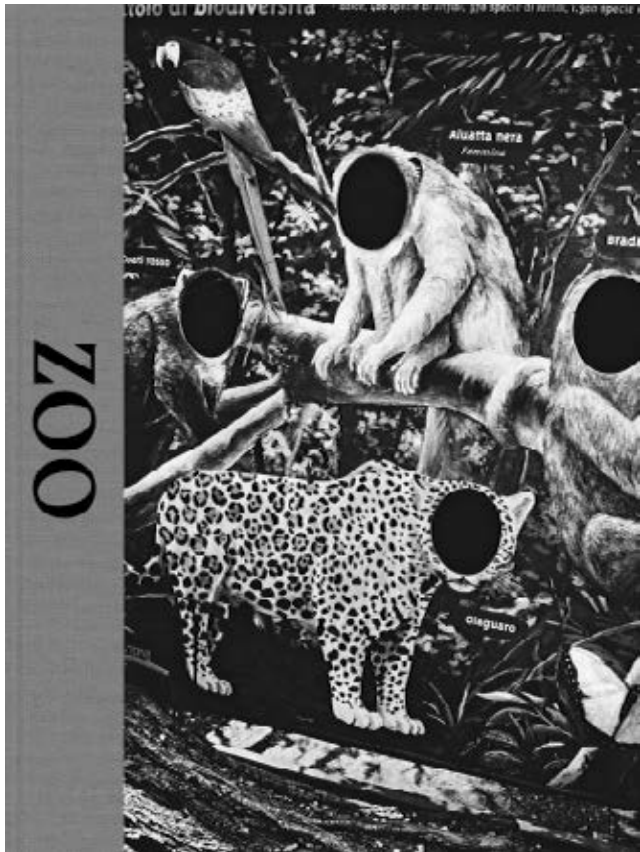
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● **Anders Petersen**
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320 pages
8.3 × 11 in. / 21 × 28 cm
240 black-and-white photographs
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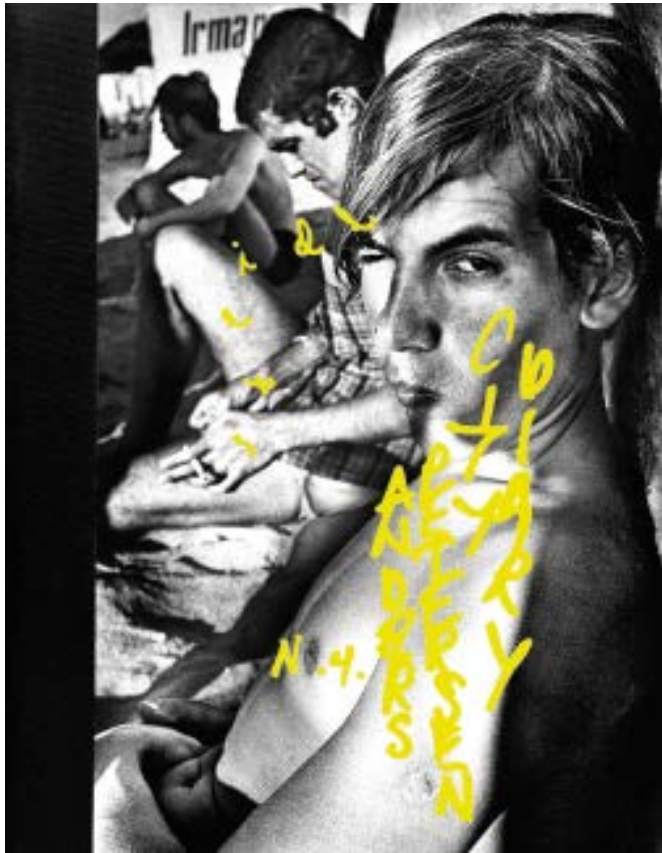
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● **Anders Petersen**
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64 pages
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To help you through the cold winter months, here's a little preview of our Spring-Summer 2021 program

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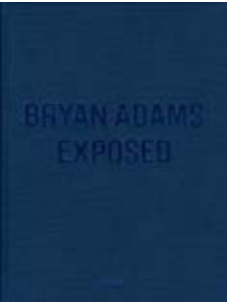
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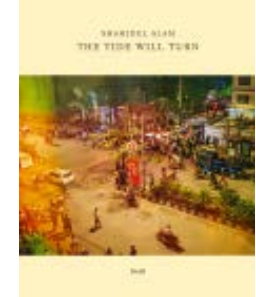
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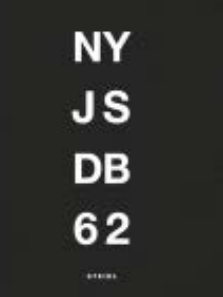
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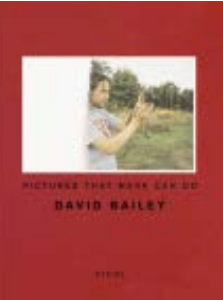
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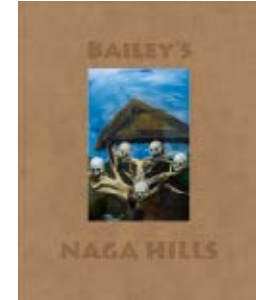
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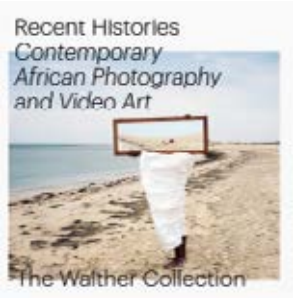
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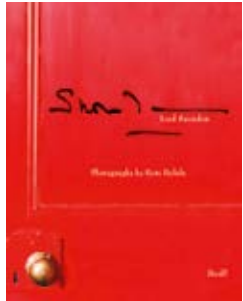
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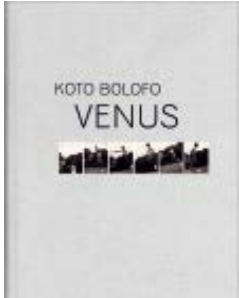
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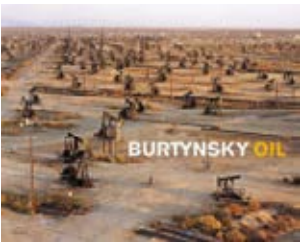
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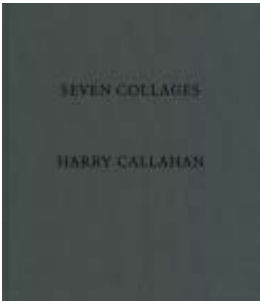
Burtynsky, Edward
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India

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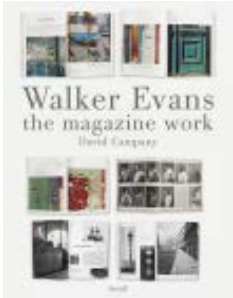
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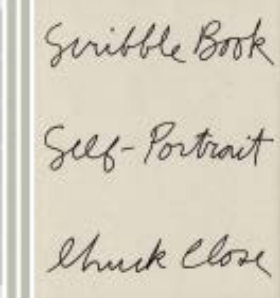




Clay, Langdon
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Close, Chuck
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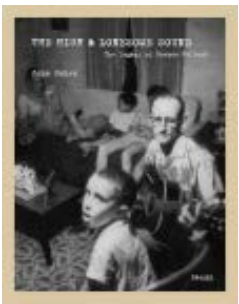




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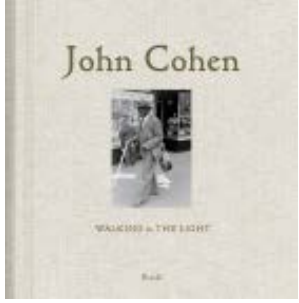




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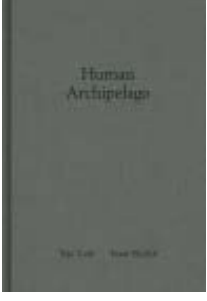




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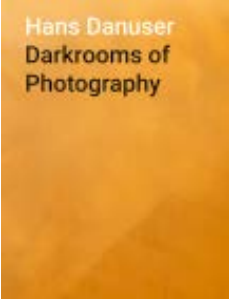




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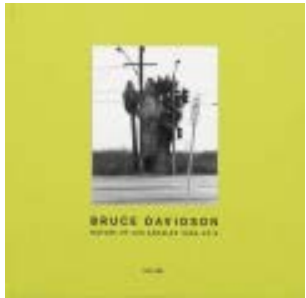
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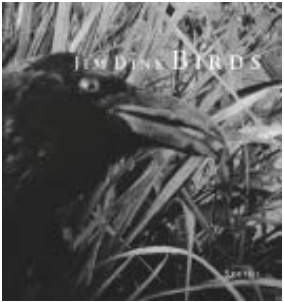
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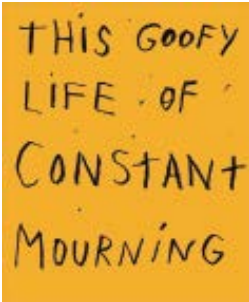
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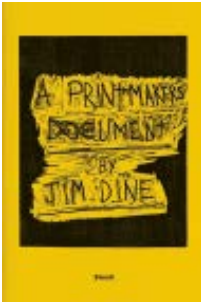
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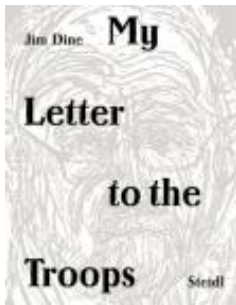
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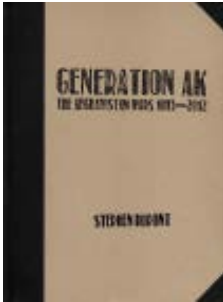
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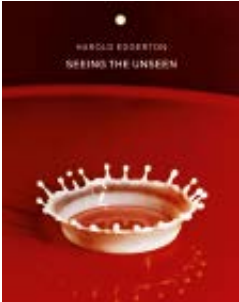
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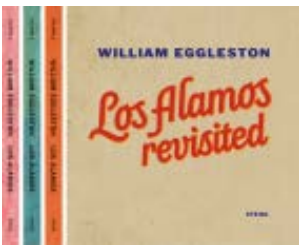
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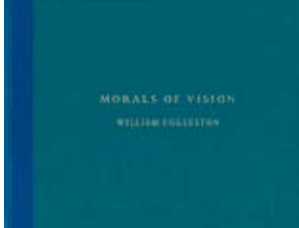
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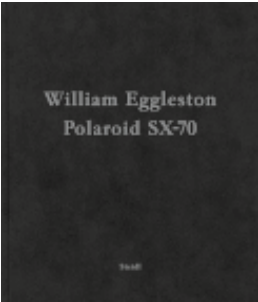
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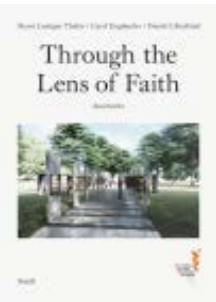




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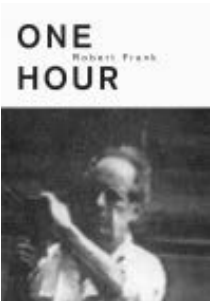




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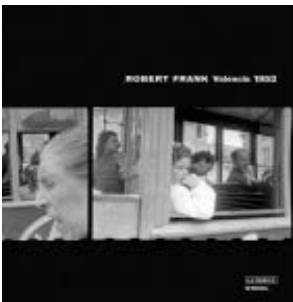
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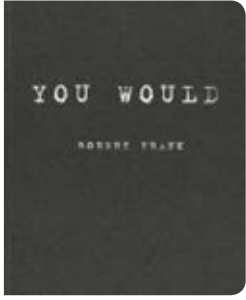
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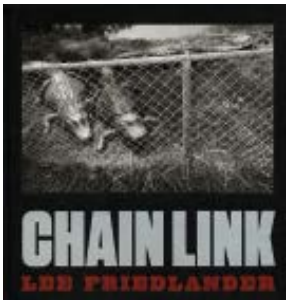
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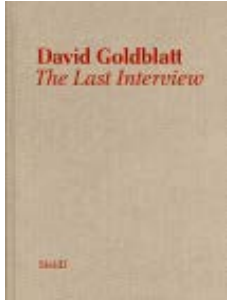
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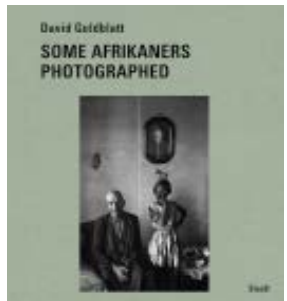
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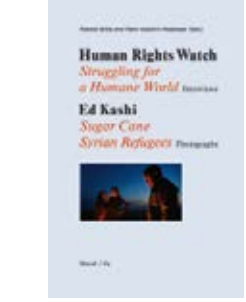
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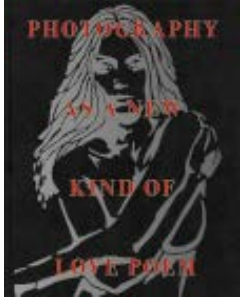
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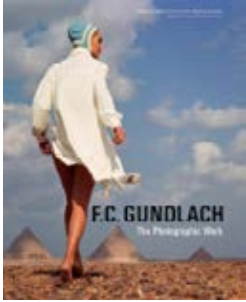
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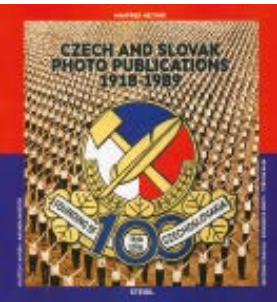
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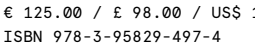
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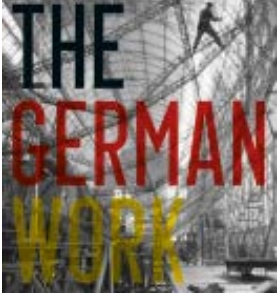
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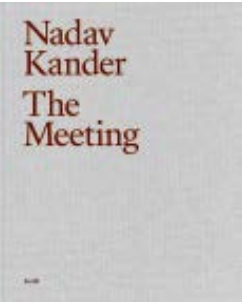




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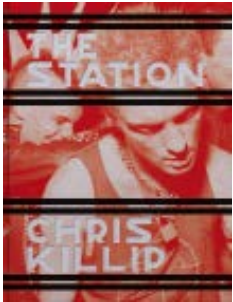
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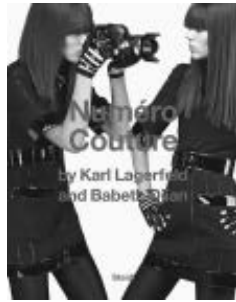
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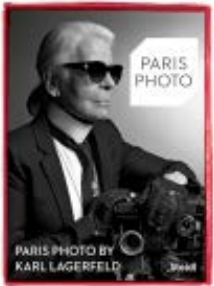
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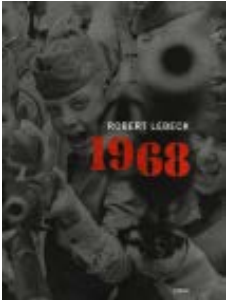
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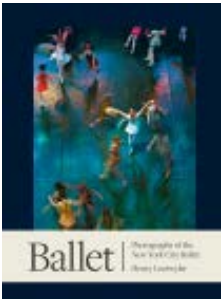
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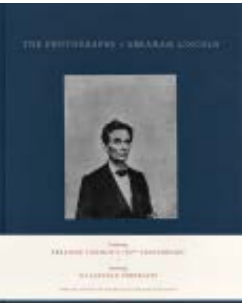




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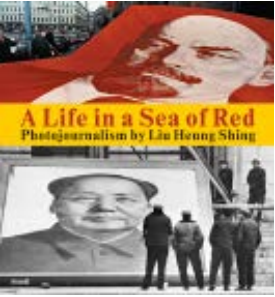




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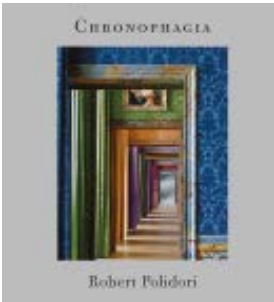
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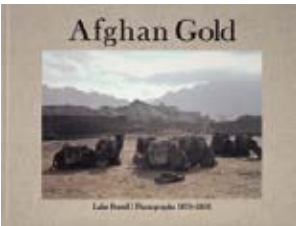
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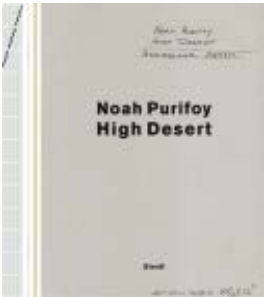
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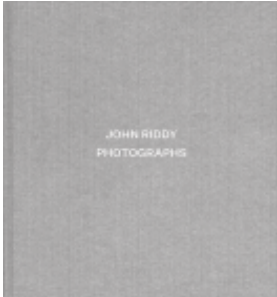
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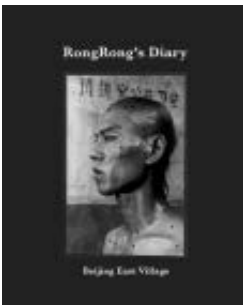
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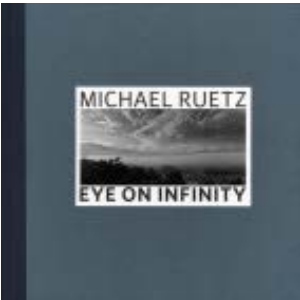
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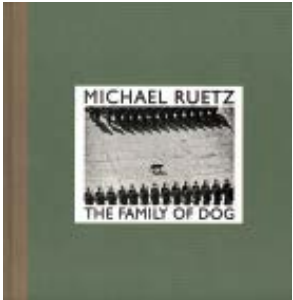
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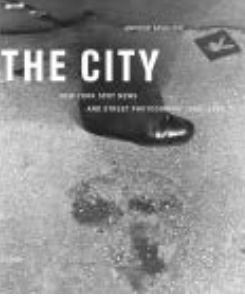




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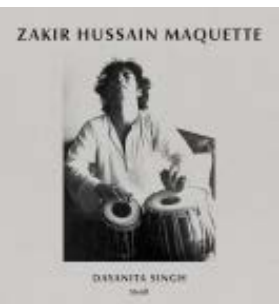




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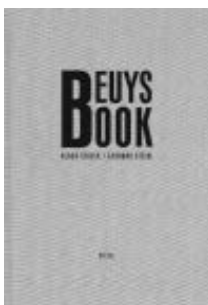




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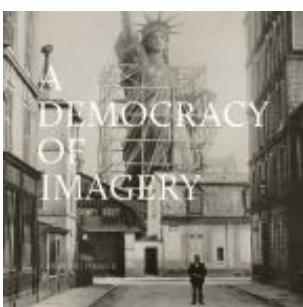











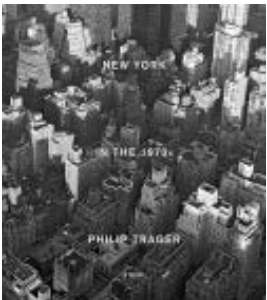







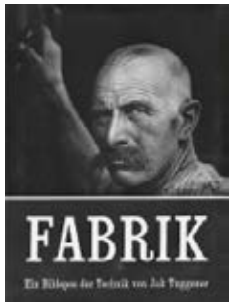




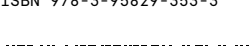






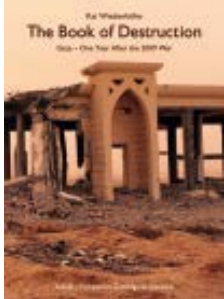













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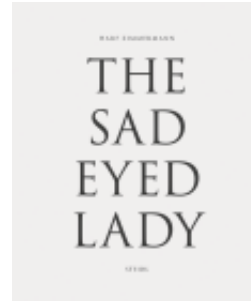
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