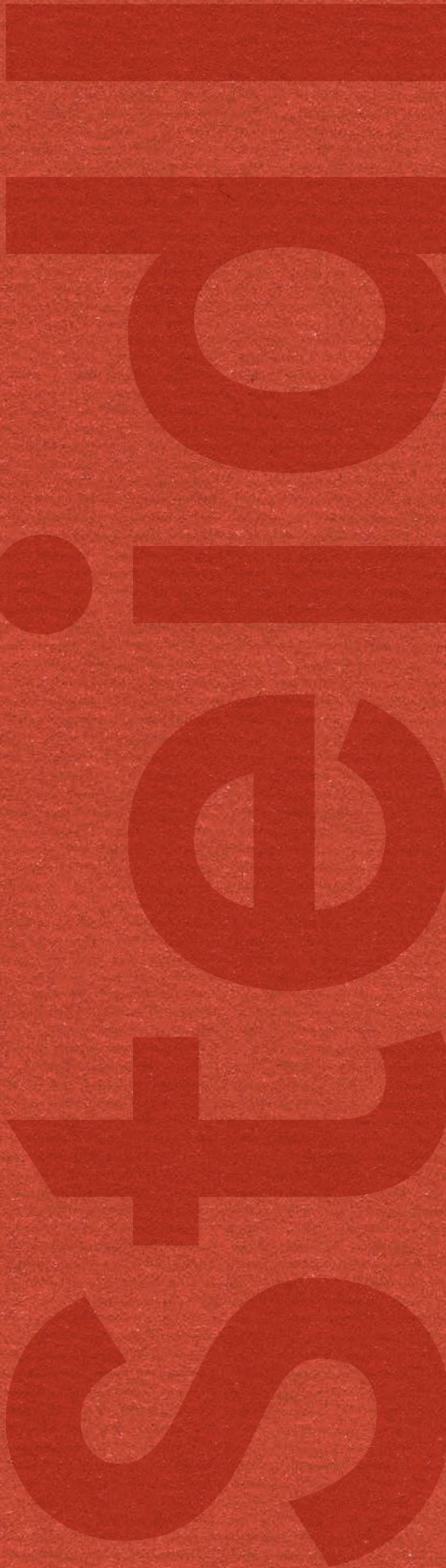


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The truth is hard.  
The truth is hidden.  
The truth must be pursued.  
The truth is hard to hear.  
The truth is rarely simple.  
The truth isn't so obvious.  
The truth is necessary.  
The truth can't be glossed over.  
The truth has no agenda.  
The truth can't be manufactured.  
The truth doesn't take sides.  
The truth isn't red or blue.  
The truth is hard to accept.  
The truth pulls no punches.  
The truth is powerful.  
The truth is under attack.  
The truth is worth defending.  
The truth requires taking a stand.  
The truth is more important now than ever.

**The New York Times**

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# MANFRED HEITING



Manfred Heiting began collecting photographs in the mid-1970s and photo publications from the early 1990s. His encyclopedic collection of 4,000 prints documents the history of the medium, and features many iconic images in mint condition. Heiting's book collection numbers around 25,000 titles, comprehensively including the most important publications of the late-nineteenth and twentieth centuries. In 2002 his photographic collection was transferred to the Museum of Fine Arts, Houston; the photo-books will be housed there from 2023.

Heiting is a graphic designer and typographer who apprenticed at August Basel in printing, paper production and bookbinding. From 1966 to 1982 he was International Director of Design and Creative Services at Polaroid, and from 1985 to 1994 Vice President, Publisher and Editorial Director at American Express Europe. In 1995 he founded the Institute of Art Research, focusing on photo research projects and publications.

Heiting has curated, organized or participated in over 50 photographic exhibitions and cultural events from Photokina in Cologne, Les Rencontres d'Arles, Rijksmuseum in Amsterdam and Nationalgalerie in Berlin, to the Museum of Fine Arts, Houston, and the Annenberg Space for Photography in Los Angeles. He has designed, edited or published over 50 photographic books and surveys including *Autopsie* (together with Roland Jaeger, 2015), *The Soviet Photobook 1920–1941* (2015), *The Japanese Photobook, 1912–1990* (2017) and *Czech and Slovak Photo Publications 1918–1989* (2018)—all published by Steidl. *Dr. Paul Wolff & Alfred Tritzschler's Photo Publications* is planned for 2019 and *The Dutch Photobook* for 2020. Since 2002 Heiting has been compiling a database of photographic publications between 1885 and 1980 to facilitate photo education research, of which he is a strong advocate.

Heiting has established the Rijksmuseum Studies in Photography series which recently published its nineteenth research publication, as well as the Thomas Friedrich Scholarship at the Berlinische Galerie. He is a Distinguished Lecturer at the College of Humanities at the University of California.

# CONCEPT AND BOOK DESIGN BY MANFRED HEITING

## Mikhail Karasik The Soviet Photobook 1920–1941

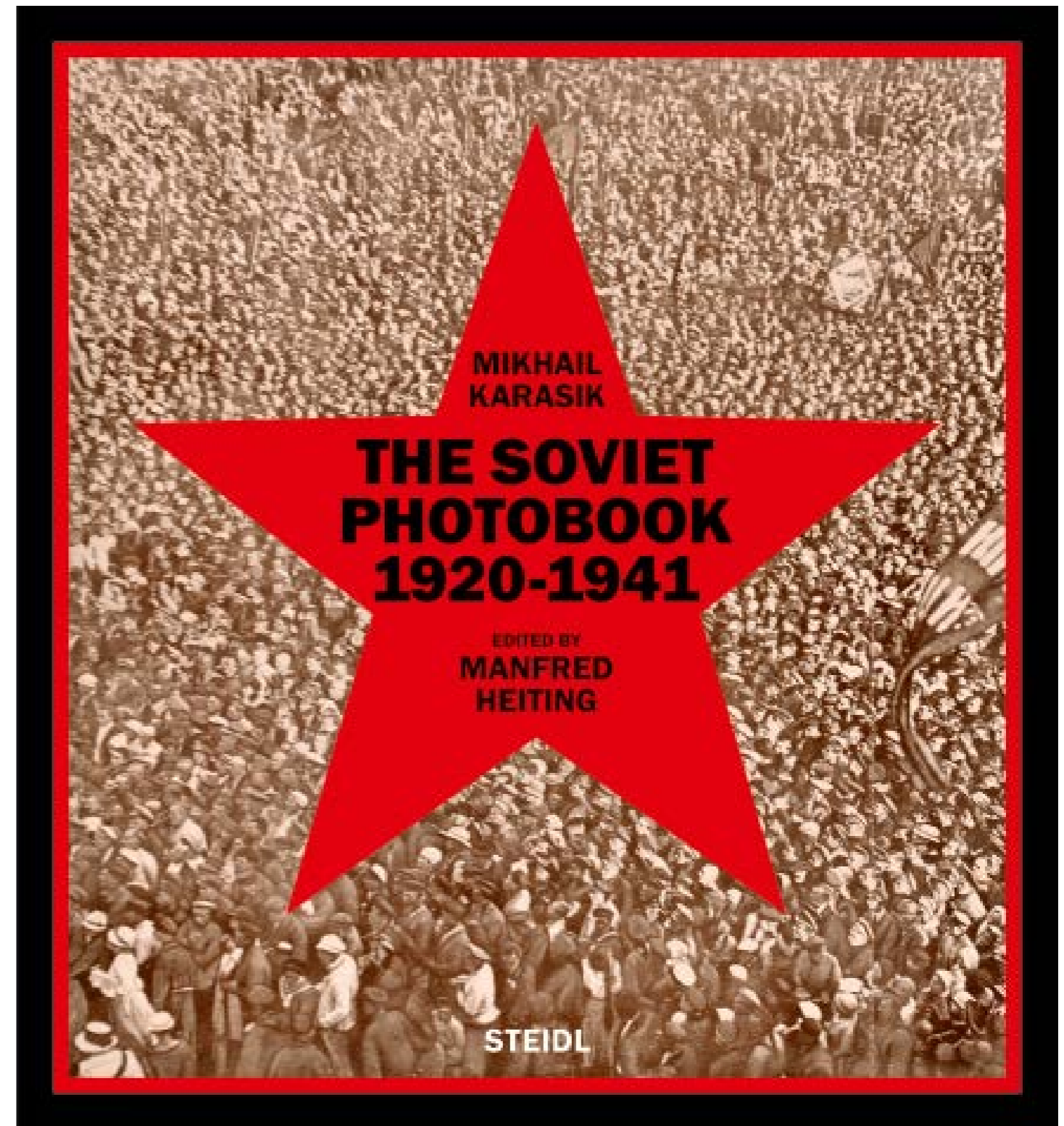
The Soviet Union was formidable and dynamic in its use of the illustrated book as propaganda, articulating its totalitarian ideologies and absolute power through radical writing and artistic design that was in full flower during the 1920s and '30s. No other country, nation, government or political system promoted itself more by attracting and employing acclaimed members of the avant-garde. Among them were writers Semion Kirsanov, Vladimir Mayakovsky and Kornely Zelinsky; artistic designers Gustav Klutssis, Valentina Kulagina and Nikolai Troshin; and photographers Dmitry Debabov, Vladimir Griuntal and Georgy Petrusov—not to mention many of the best printers and bookbinders. *The Soviet Photobook 1920–1941* presents 160 of the most stunning and elaborately produced photo-books from this period with more than 400 reference illustrations.

## Kaneko Ryuichi and Manfred Heiting The Japanese Photobook, 1912–1990

This book illustrates the development of photography as seen in photo publications in Japan—from the time of the influence of European and American pictorialism, the German Bauhaus and imperial military propaganda, to the collapse and destruction of the country in 1945. Then followed a new beginning: with the striking self-determination of a young generation of photographers and visual artists highlighted by the “Provoke” style, as well as protest and war documentation of the late 1950s to the early '70s, the signature Japanese photobook was born. With detailed texts and illustrations of over 400 photo publications, an essay by Kaneko Ryuichi and contributions from Duncan Forbes, Matthew S. Witkovski and others, this is the first extensive English-language survey of Japanese photobooks of this period.

## Manfred Heiting (ed.) Czech and Slovak Photo Publications, 1918–1989

This book demonstrates the persistent tradition of artistic imagination and technical ingenuity that is uniquely and wonderfully Czech and Slovak. Over its more than 1,000 years of existence the Czechs and Slovaks were only a free nation between 1918 and 1938—and again since 1989. When finally living under their own rule, photographers and writers, typographers and book designers, graphic artists and printers were consumed by a love of country and documented its landscapes, cities, national treasures, monuments and the life of its people with unflinching attention—thus forming their own cultural identity, even during Nazi annexation and 40 years of Communist occupation. This book explores over 800 publications from 1918 to 1989, through the work of more than 250 photographers and graphic artists including Alphonse Mucha, Josef Sudek, Frantisek Drtikol, Jaromir Funke, Jaroslav Rössler, Zdenek Tmej, Jindrich Styrsky, Karel Teige and Ladislav Sutnar.

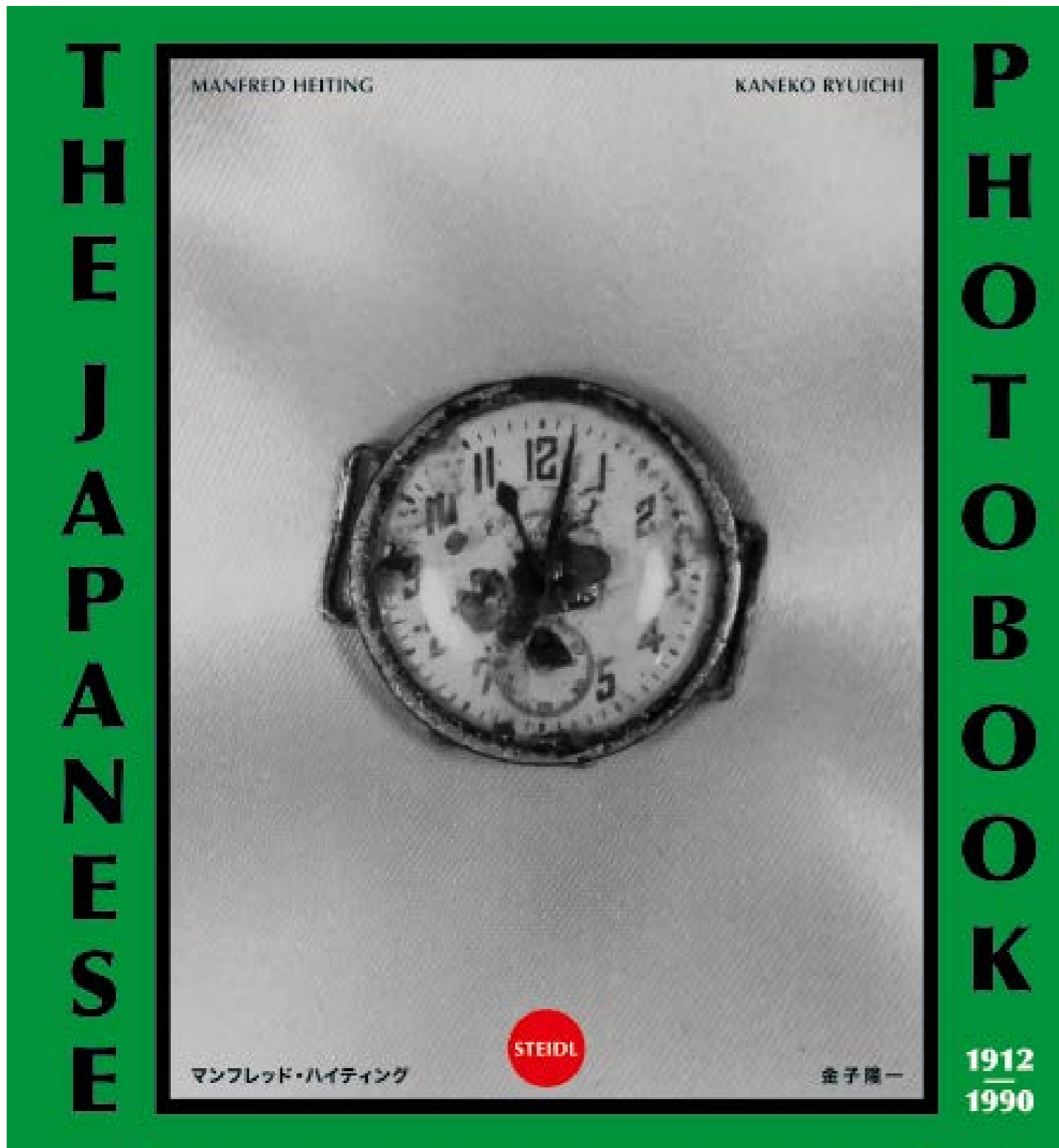


## Mikhail Karasik The Soviet Photobook 1920–1941

Concept and book design by Manfred Heiting  
Text by Mikhail Karasik  
636 pages  
10.4 × 11.3 in. / 26.6 × 28.8 cm  
1,860 color illustrations  
Four-color process  
Hardcover

€ 125.00 / £ 98.00 / US\$ 150.00  
ISBN 978-3-95829-031-0

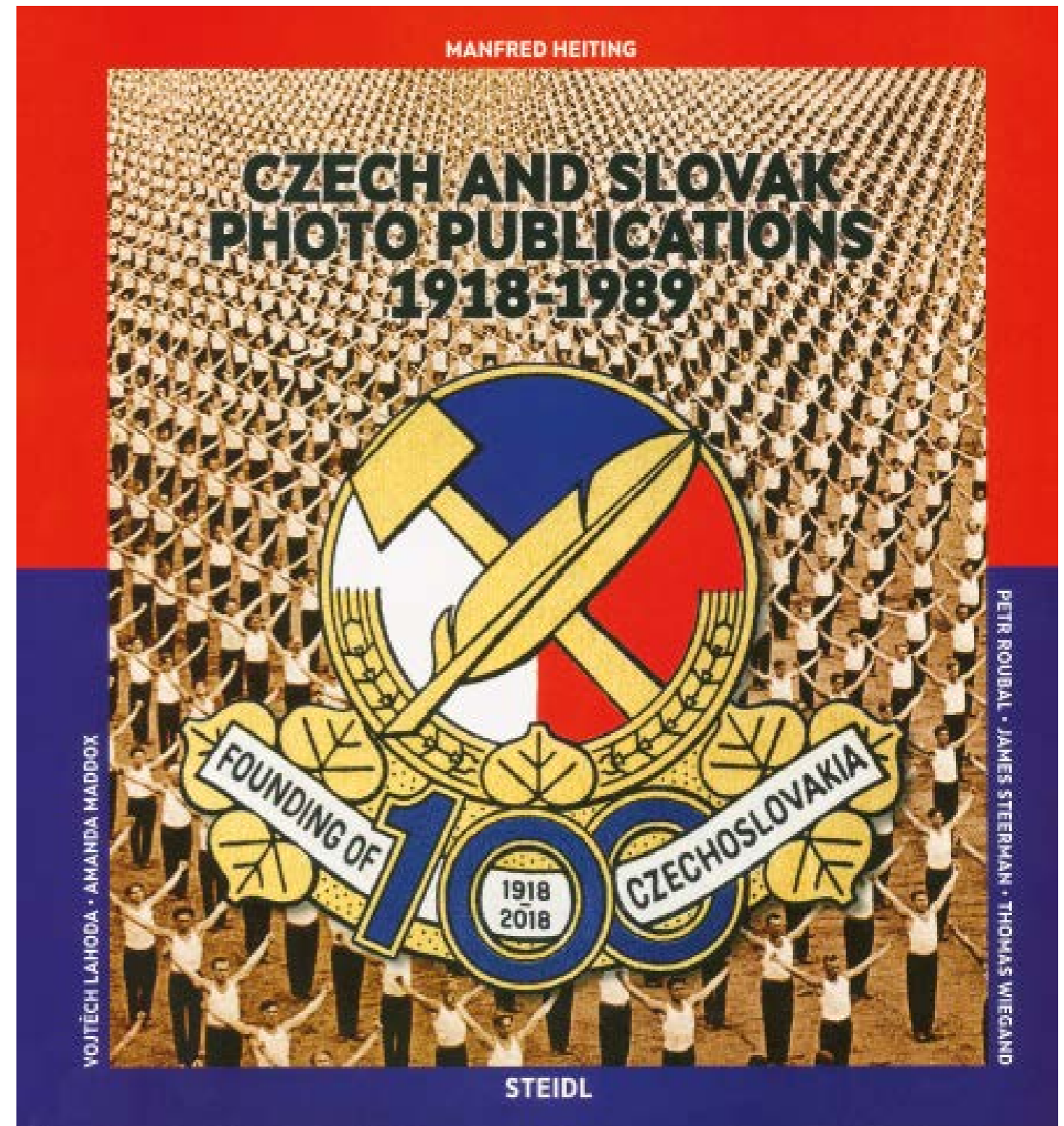




**Kaneko Ryuichi and Manfred Heiting  
The Japanese Photobook, 1912-1990**

Concept and book design by Manfred Heiting  
 Edited by Manfred Heiting  
 Introduction by Kaneko Ryuichi  
 Essays by Fujimura Satomi, Duncan Forbes,  
 Manfred Heiting, Mitsuda Yuri, Iizawa Kotaro,  
 Shirayama Mari and Takeba Joe  
 English text with Japanese translation  
 582 pages  
 10.5 x 11.3 in. / 26.6 x 28.8 cm  
 3,500 color illustrations  
 Four-color process  
 Hardcover

€ 125.00 / £ 98.00 / US\$ 150.00  
 ISBN 978-3-95829-176-8



**Manfred Heiting (ed.)  
Czech and Slovak Photo  
Publications, 1918-1989**

Bilingual edition (English / Czech)  
 Concept and book design by Manfred Heiting  
 Texts by Manfred Heiting, Vojtech Lahoda, Amanda  
 Maddox, Petr Roubal, James Steerman and Thomas  
 Wiegand  
 516 pages  
 10.3 x 11.3 in. / 26.2 x 28.8 cm  
 1,680 black-and-white and 1,120 color images  
 Four-color process  
 Hardcover

€ 125.00 / £ 98.00 / US\$ 150.00  
 ISBN 978-3-95829-497-4



HENRY WESSEL





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.

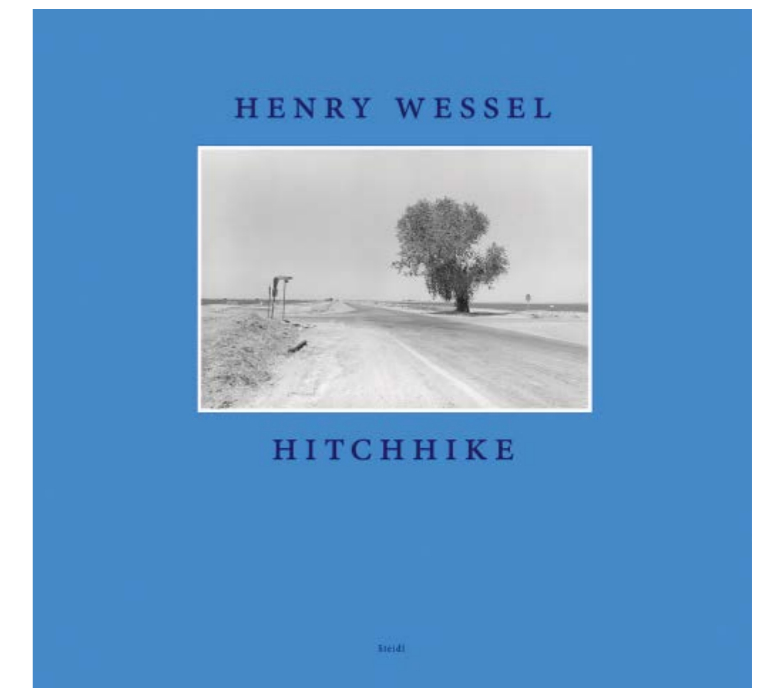
*The process of photographing is a pleasure: eyes open, receptive, sensing, and at some point, connecting. It's thrilling to be outside your mind, your eyes far ahead of your thoughts.* Henry Wessel



## Henry Wessel Hitchhike

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

€ 55.00 / £ 50.00 / US\$ 65.00  
ISBN 978-3-95829-569-8





Walkabout

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).

This book presents three independent bodies of work by Henry Wessel from the past five decades. Each is a precise sequence recreating the experience of passing through the territory described. "Walkabout" invites the viewer to walk with Wessel through working-class neighborhoods and bordering urban areas. The photos show sun-soaked homes, cars, bars, alleyways, gas stations and cyclone fences, reminding us that intuition can lead to dramatic possibilities anywhere. Wessel describes his approach: "At the core of this receptivity is a process that might be called soft eyes. It is a physical sensation. You are not looking for something. You are open, receptive. At some point, you are in front of something that you cannot ignore." "Man Alone" comprises photographs Wessel made of men in San Francisco. What at first seems a study of the gesture and gait of the urban man is actually a collection of individuals: each man's singularity is described through the interrelatedness of stride, garb, facial expression and the shape of the photo. Wessel's final series "Botanical Census" meanders through city streets, parks, roadsides and open fields. Images of bushes, succulents, trees, topiary and weeds, rendered by sharp-edged light, reveal the aesthetic possibilities growing all around us.

*Arranging a precise sequence of photographs is similar to arranging words to create a poem. The meaning comes from what is being described and the shape of the description.* Henry Wessel



Man Alone

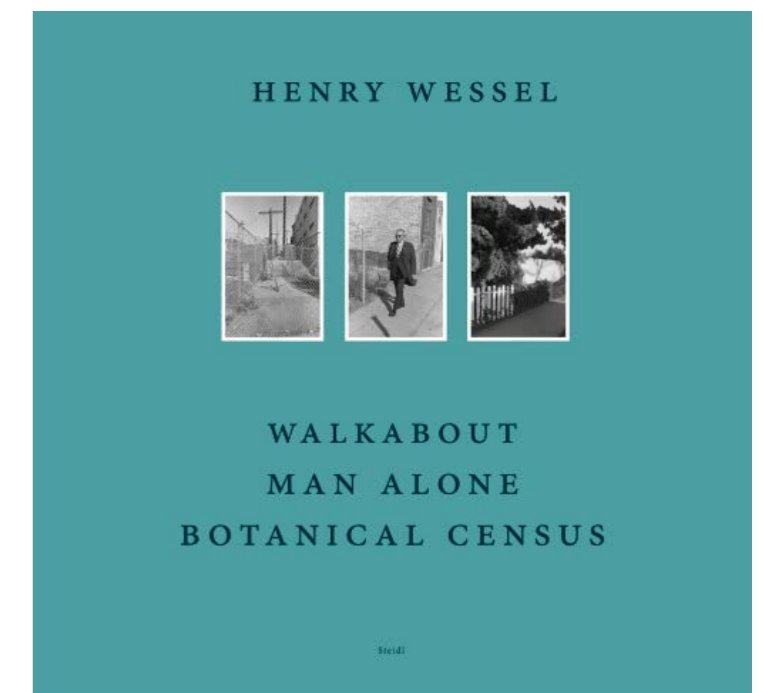
### Henry Wessel Walkabout / Man Alone / Botanical Census

Book design by Steidl Design  
184 pages  
11.7 x 11.4 in. / 29.7 x 29 cm  
84 black-and-white photographs  
Tritone  
Clothbound hardcover with three tipped-in photographs

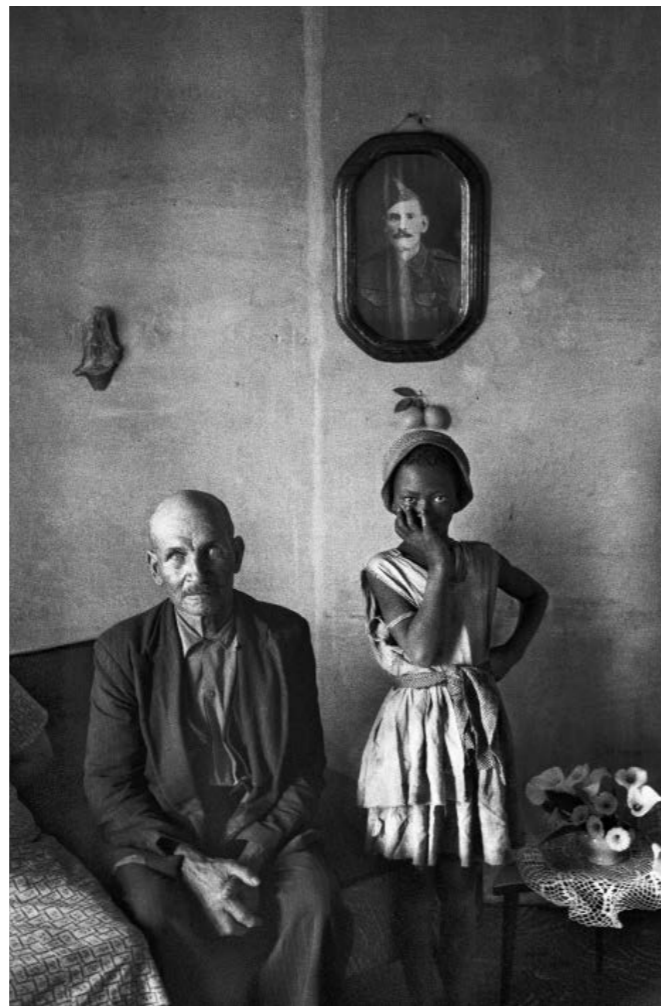
€ 65.00 / £ 60.00 / US\$ 75.00  
ISBN 978-3-95829-570-4



Botanical Census







David Goldblatt (1930–2018) was a South African photographer renowned for documenting his homeland during and after apartheid. He created landmark visual essays that explored diverse subjects united by his primary concern: the values with which South Africans shaped their world and their expression in its landscapes. Widely exhibited and collected by museums including the Museum of Modern Art in New York and the Centre Pompidou in Paris, Goldblatt published over 20 books and won the HCB and Hasselblad Awards. Goldblatt's books with Steidl include *On the Mines* (2012), *The Transported of KwaNdebele* (2013) and *Structures of Dominion and Democracy* (2018).

Goldblatt began working on *Some Afrikaners photographed*, first published in 1975, in 1963. He had sold his father's clothing store where he worked, and become a full-time photographer. The ruling Afrikaner National Party—many of its leaders and members had supported the Nazis in the Second World War—was firming its grip on the country in the face of black resistance. Yet Goldblatt was drawn not to the events of the time but to "the quiet and commonplace where nothing 'happened' and yet all was contained and immanent." Through these photos he explored his ambivalence towards the Afrikaners he knew from his father's store. Most, he guessed, were National Party voters, yet he experienced them as "austere, upright, unaffected people of rare generosity of spirit and earthy humor." Their potency and contradictions moved and disturbed him; their influence pervaded his life.

The book includes an essay by South African writer Antjie Krog: "Three kinds of Afrikaners look out at us from these photographs," she writes, "of which the poor Afrikaner is the most haunting—the simple one who, by the sweat of his brow, eats his bread in isolation." Art critic Ivor Powell charts the outraged reaction of the Afrikaner media towards photos that showed rural Afrikaners at a time when the Afrikaner elite was trying to establish itself on the international stage, as well as his own reaction to the original book: "It was all but incandescent with tension and revelation, with a sense of souls being held up to scrutiny, of skins being peeled away."

*An old man sits for me. A black child comes and stands next to him, looking at me with curiosity. The man turns and says to the child, "Yes, what are you doing here, you black rubbish?"—the insult meant and yet said with affection. How is this possible? I don't know. But the contradiction was eloquent of much that I found in the relationship between rural and working-class Afrikaners and their black workers: an often comfortable, affectionate, even physical intimacy seldom seen in the "liberal" circles in which I moved, and yet, simultaneously, a deep contempt and fear of black people. David Goldblatt*

## David Goldblatt Some Afrikaners photographed

Texts by Antjie Krog and Ivor Powell  
Book design by Steidl Design  
204 pages  
10.2 x 11 in. / 26 x 28 cm  
104 black-and-white photographs  
Tritone  
Clothbound hardcover

€ 55.00 / £ 50.00 / US\$ 65.00  
ISBN 978-3-95829-551-3





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The origins of this book lie in David Goldblatt's simple observation that many of his fellow South Africans, regardless of their race and class, are the victims of often violent crime. "I have asked myself," says Goldblatt, "not least in the fear and fury of holdups with knives and guns, who are you? Are you monsters? Are you 'ordinary' people—if there are such? How did you come to do this? What are your lives?"

And so began in 2008 *Ex Offenders at the Scene of Crime*, for which Goldblatt photographed criminal offenders and alleged offenders at the place that was probably life-changing for them and their victims: the scene of the crime or arrest. Each portrait is accompanied by the subject's written story in his or her own words, for many a cathartic experience and the first opportunity to recount events without being judged. To ensure the integrity of his undertaking, Goldblatt paid each of his subjects 800 rand for permission to photograph and interview them, and any profit from the project will be donated to the rehabilitation of offenders. *Ex Offenders* also features Goldblatt's portraits and interviews of black subjects in West Bromwich, England, made in collaboration with the community arts project Multistory.

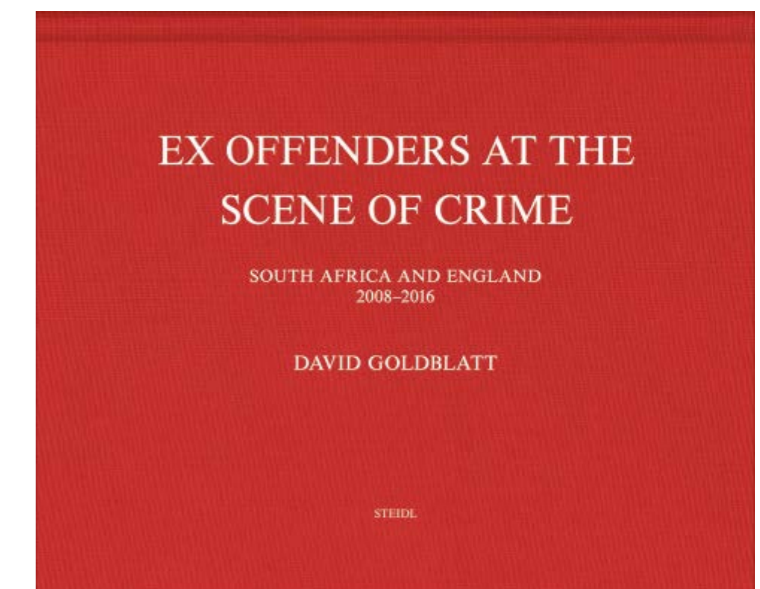
*Most of the people I have photographed are desperate to go straight and to earn a living without crime. In a world of high unemployment and often of crippling bad education plus a criminal record, many seem set up for failure. Yet most are full of hope. I see them therefore not as criminals, not as offenders, but as Ex Offenders.*

David Goldblatt

**David Goldblatt**  
**Ex Offenders at the Scene of Crime**  
**South Africa and England,**  
**2008–2016**

Text by Brenda Goldblatt  
 Book design by David Goldblatt, Christelle Troskie,  
 Holger Feroudj and Gerhard Steidl  
 56 pages  
 19.1 × 12.9 in. / 48.4 × 32.8 cm  
 55 black-and-white photographs  
 Tritone  
 Clothbound hardcover

€ 75.00 / £ 70.00 / US\$ 85.00  
 ISBN 978-3-95829-558-2





David Goldblatt (1930–2018) was a South African photographer renowned for documenting his homeland during and after apartheid. He created landmark visual essays that explored diverse subjects united by his primary concern: the values with which South Africans shaped their world and their expression in its landscapes. Widely exhibited and collected by museums including the Museum of Modern Art in New York and the Centre Pompidou in Paris, Goldblatt published over 20 books and won the HCB and Hasselblad Awards. Goldblatt's books with Steidl include *On the Mines* (2012), *The Transported of KwaNdebele* (2013) and *Structures of Dominion and Democracy* (2018).

Accompanied by some of his lesser-known photographs, this distilled dialogue is drawn directly from the recordings of a roving conversation with David Goldblatt three months before his death in June 2018. Goldblatt was born in Randfontein—a mining town on the Witwatersrand gold reef—in 1930, the grandson of Lithuanian-Jewish migrants who settled in South Africa after escaping persecution in Europe. After the death of his father in 1962, Goldblatt sold the family clothing business to become a full-time photographer. Describing himself as “a self-appointed observer and critic of the society into which I was born,” he photographed the people, landscapes and structures of South Africa under apartheid and its persistent aftermath.

In this candid conversation with writer Alexandra Dodd, Goldblatt shares his views about land and landscape, the dangerous lure of repetition in portrait photography, Johannesburg, the solipsism of life as a photographer, staying sharp, his visceral intolerance of censorship, his abiding interest in structures and his observation of instances of dominion under democracy, among other key themes.

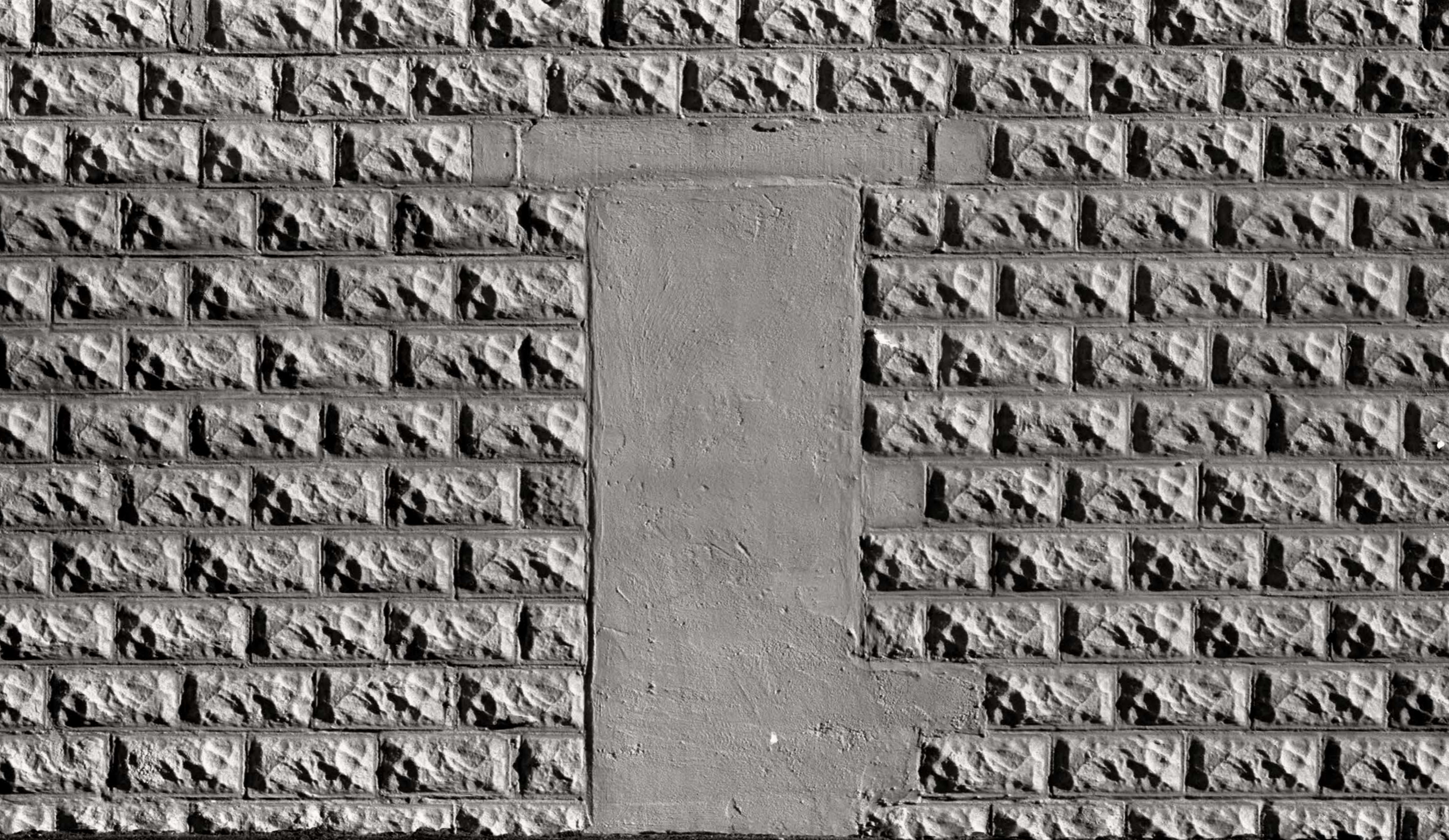
*In March, I flew up to Johannesburg to interview Goldblatt. When he opened the gate, I could see the effects on his body of his fight with illness. He was smaller, more hewn than ever. As we entered the sanctum of his office, he stopped in the doorway, flinched, and said something along the lines of: 'Forgive me if I'm not at my best with this catheter up my cock.' With that, our conversation began...*  
Alexandra Dodd

## David Goldblatt The Last Interview

Text by Alexandra Dodd  
Book design by Steidl Design  
96 pages  
5.3 x 8.3 in. / 13.5 x 21 cm  
25 black-and-white and 20 color photographs  
Tritone  
Clothbound hardcover

€ 30.00 / £ 25.00 / US\$ 35.00  
ISBN 978-3-95829-559-9





LEWIS BALTZ



Born in Newport Beach, California, Lewis Baltz (1945–2014) studied at the San Francisco Art Institute and Claremont Graduate School. Baltz came to prominence with the New Topographics movement of the 1970s, and his awards include a Guggenheim Fellowship and the Charles Pratt Memorial Award. Baltz's work is held in many major museum collections. His books with Steidl include *89-91*, *Sites of Technology* (2007), *WORKS* (2010), *The Prototype Works* (2011) and *Candlestick Point* (2011).

Slavica Perkovic was born in Zagreb, Croatia, and studied art history and experimental cinema at the École de Louvre and the University of Paris VIII. Perkovic has exhibited internationally and her work is held in institutions including the Los Angeles County Museum of Art and Fotomuseum Winterthur. Her books with Steidl are *Betty, Kim, Irena, Slavika* (2001) and *Nika Forever* (2011).

Conceived and edited by artist Slavica Perkovic, this book for Lewis Baltz presents letters she asked Baltz's friends to write to him without seeing the images he had secretly made while teaching in Venice. (Baltz had told all he had stopped photographing; he had in fact continued to do so, walking the empty Lido beach to the Grand Hotel des Bains, then closed for renovation.) The first book of new material by Baltz since his passing in 2014, *For Lewis Baltz*. 8 + 38 texts. 14 images is shaped by the continuing resonance of his oeuvre, his absence and the complex notion of self.

*Lewis left me negatives that he'd never printed. He knew about this book and asked me to wait four years before bringing it to fruition.*  
Slavica Perkovic

**Lewis Baltz**  
**For Lewis Baltz**  
**8 + 38 texts. 14 images**

Concept by Slavica Perkovic  
Edited by Slavica Perkovic and Marlene Klein  
Texts by Victor Burgin, Susanne Finger, Marvin Heiferman, Jean Nouvel, Bertrand Schefer, Nasan Tur, Adam D. Weinberg and others  
Book design by Vier5  
148 pages  
10.2 x 16.1 in. / 26 x 41 cm  
14 black-and-white photographs  
Tritone  
Clothbound hardcover

€ 45.00 / £ 40.00 / US\$ 50.00  
ISBN 978-3-95829-577-3

**For  
Lewis  
Baltz**

**8+38 texts  
14 images**

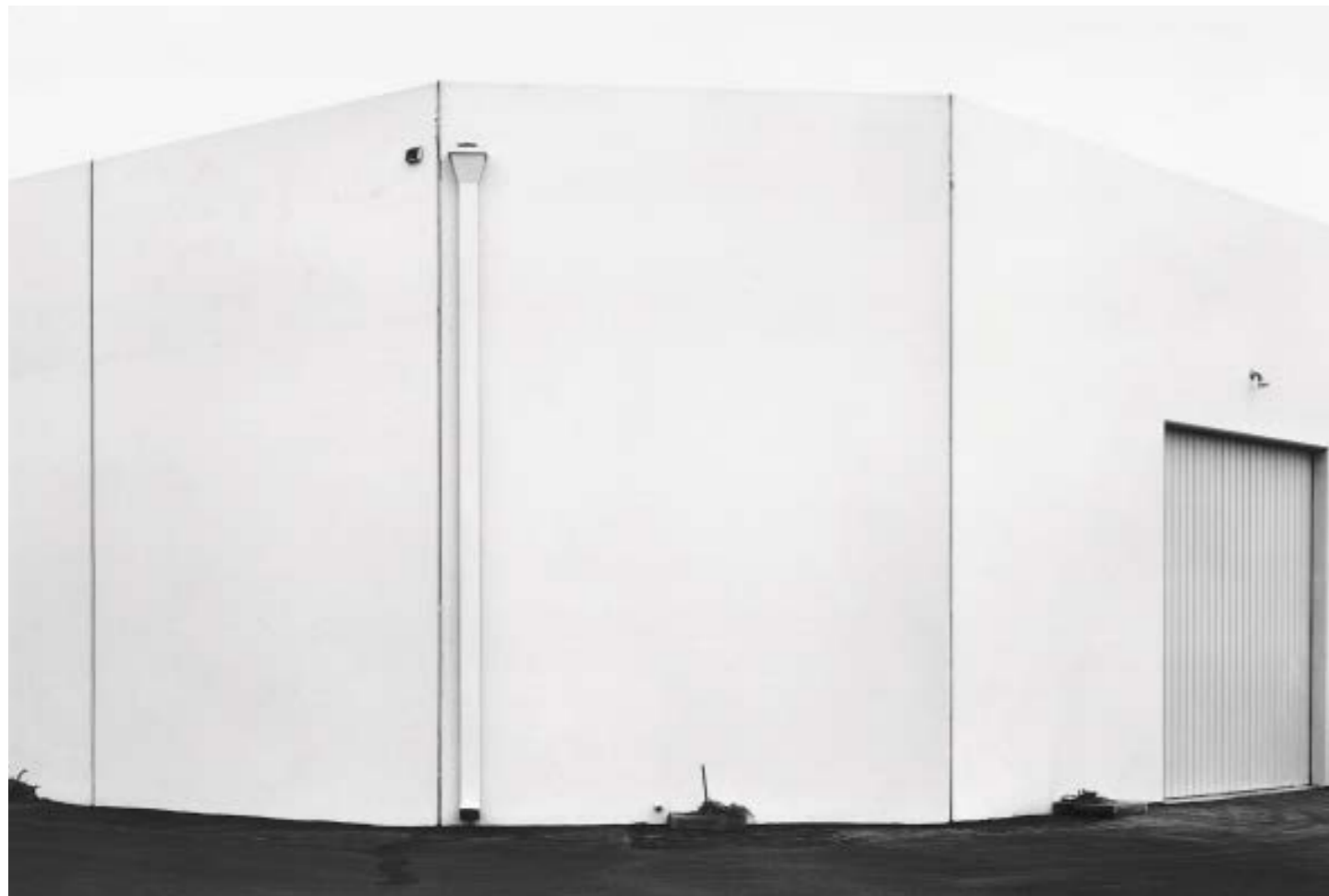




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In the late 1960s and early '70s Lewis Baltz became fascinated by the stark, repellent, manmade landscape that was rolling over California's then still agrarian terrain. Baltz made a number of projects on this subject, the best known of which, *The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

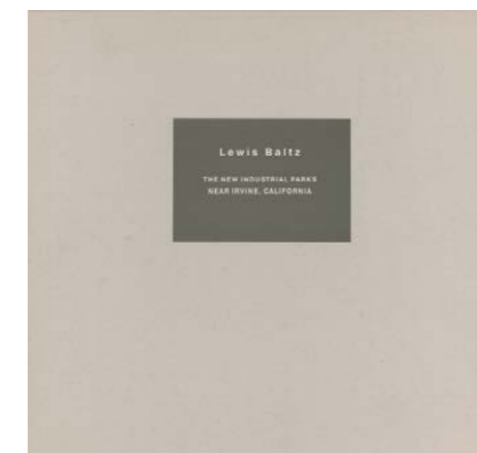
*A lot of people liked albums, family snapshots, but I never did. I liked the photographs in Real Estate office windows, which are technically correct and heartbreakingly empty.* Lewis Baltz



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

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

€ 58.00 / £ 54.00 / US\$ 65.00  
ISBN 978-3-86930-990-3



Slipcase



Book



JOHN GOSSAGE





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 titles. His books with Steidl include The Thirty-Two Inch Ruler (2010) and Looking up Ben James - A Fable (2018).

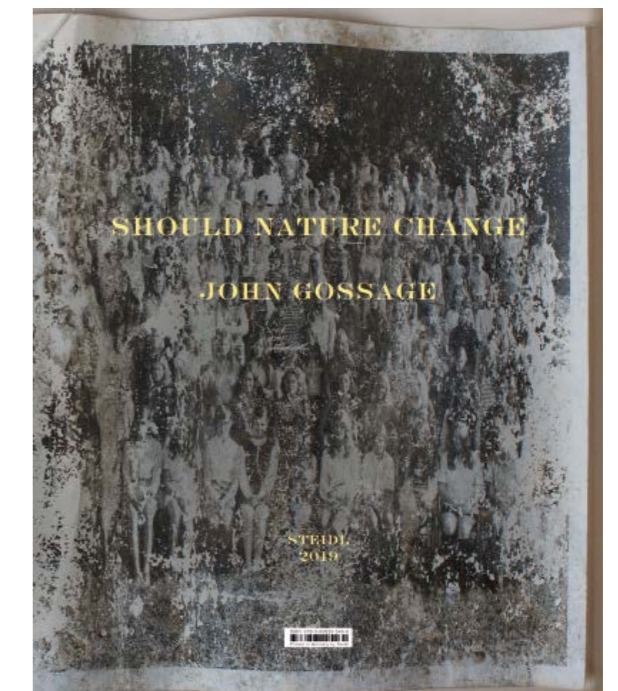
In John Gossage's words this is a book "with a particular context, of photographs to settle the feeling that I did not understand my home. To do that I set out, starting in 2003, to see what clarity my pictures might bring." And so came into being these photos of scenes, things, minor events and the look in the eyes of the young, all taken in everyday non-iconic places throughout his travels across America. "Should Nature Change," taken from the Book of Isaiah, is for Gossage both a declaration and a warning: "I am a humanist, like most of us are, I can't really step back to see the beauty and order of all this; closeness brings chaos and dread in this case. We have done harm to the place we live, I'm told, but it seems to me that we have done the most harm to ourselves and our best-laid plans. The planet has a plan to fix this, if we don't." To be continued...

*This Land grows weary of her Inhabitants.* John Winthrop

## John Gossage Should Nature Change

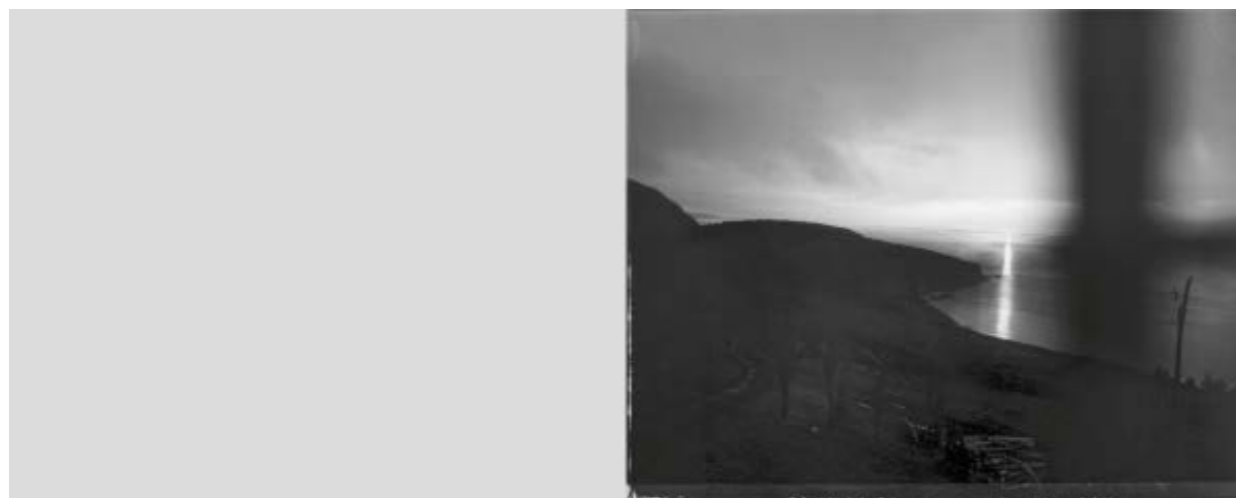
Text by John Gossage  
Book design by John Gossage  
144 pages  
9.4 x 11.4 in. / 24 x 29 cm  
68 black-and-white photographs  
Quadratone  
Clothbound hardcover

€ 45.00 / £ 40.00 / US\$ 50.00  
ISBN 978-3-95829-546-9



ROBERT FRANK





Robert Frank was born in Zurich in 1924 and immigrated to the United States in 1947. He is best known for his seminal book *The Americans*, first published in English in 1959, which gave rise to a distinctly new form of the photobook, and his experimental film *Pull My Daisy* (1959). Frank's other important projects include the books *Black White* and *Things* (1954), *The Lines of My Hand* (1972) and the film *Cocksucker Blues* for the Rolling Stones (1972). He divides his time between New York City and Nova Scotia, Canada.

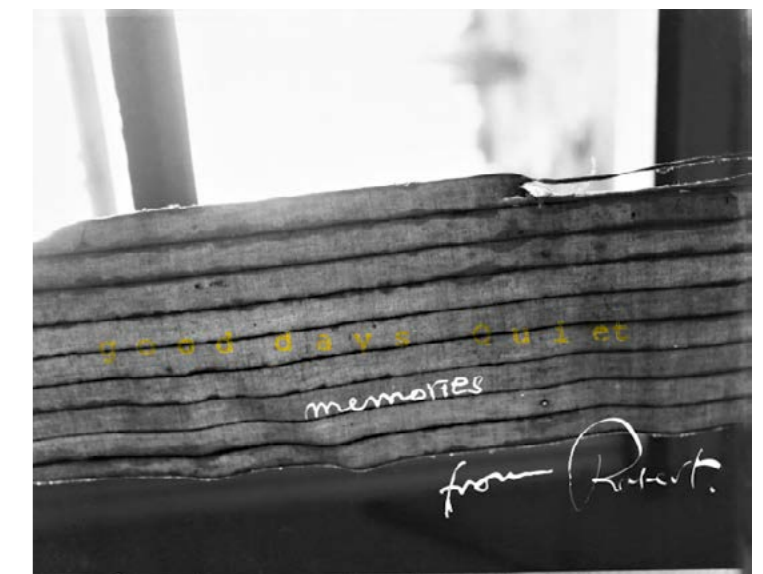
In this, Robert Frank's newest book, he both acknowledges and moves beyond his acclaimed visual diaries (2010–17), which juxtapose iconic photos from throughout his career with the more personal pictures he makes today and suggestive, often autobiographical text fragments. In *Good days quiet* Frank's focus is life inside and outside his beloved weather-beaten wooden house in Mabou, where he has spent summers for decades with his wife June Leaf. Among portraits of Leaf, Allen Ginsberg and Frank's son, are images of the house's simple interior with its wood-fuelled iron stove, humble furniture and bare light bulbs, as well as views of the land and sea by the house: snow-covered, windswept, stormy or lit by the dying sun. Frank's Polaroids scanned for the book show various deliberate states of deterioration and manipulation at his hands, including texts that move from the merely descriptive ("watching the crows") to the emotive ("memories," "grey sea—old house / can you hear the music"). As always in Frank's books, his message lies primarily in the photos' lyrical sequence, an influential approach to the photobook pioneered by and today well at home in his 93-year-old hands.

*Time and tide wait for no man.* Robert Frank

### Robert Frank Good days quiet

Book design by Robert Frank, A-chan and Gerhard Steidl  
64 pages  
10 × 8 in. / 25.4 × 20.3 cm  
39 black-and-white photographs  
Quadratone  
Softcover in a sleeve

€ 35.00 / £ 30.00 / US\$ 40.00  
ISBN 978-3-95829-550-6



MARY ELLEN MARK





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 over 600 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.

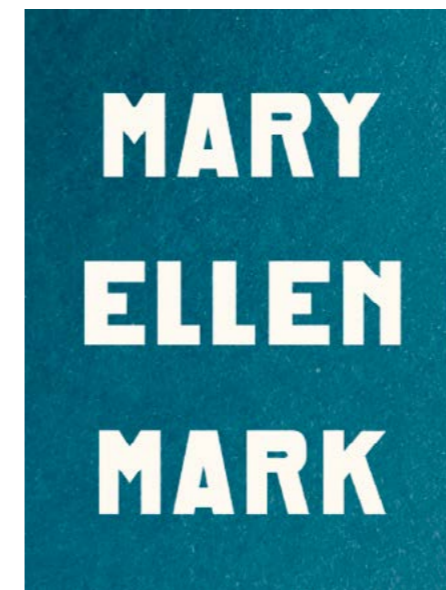
For this comprehensive book Bell has selected images from Mark's thousands of contact-sheets and chromes—from over two million frames in total. These include her own now iconic choices, those published once and since lost in time, as well as some of her as yet unpublished preferences. Bell complements 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 many 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 Book of Everything

Edited by Martin Bell  
 Texts by Mary Ellen Mark, Martin Bell and others  
 Book design by Atelier Dyakova  
 704 pages  
 9.6 × 12.7 in. / 24.5 × 32.2 cm  
 510 black-and-white and 90 color photographs  
 Tritone  
 Clothbound hardcover in a slipcase

€ 95.00 / £ 90.00 / US\$ 100.00  
 ISBN 978-3-95829-565-0



Slipcase front

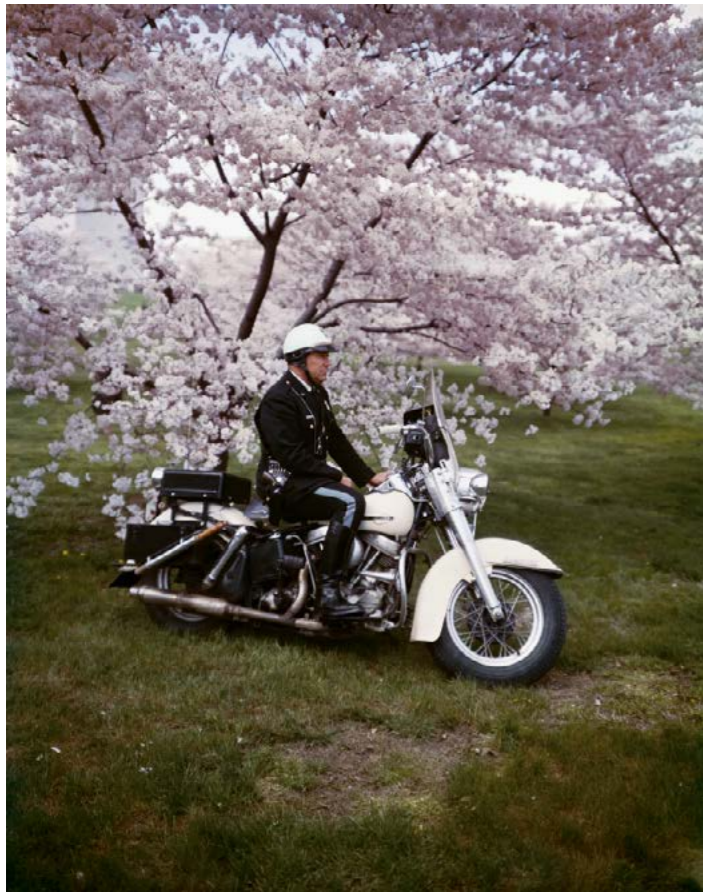


Slipcase back



Book





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

The work of German-American photographer Evelyn Hofer (1922–2009) is characterized by her single-minded creative drive and dedication to recording the essentials of her subjects. Hofer portrays her vis-à-vis—not only people, but also landscapes and interiors—well beyond the idea of the snapshot, and with great clarity and atmospheric intensity.

Hofer spent months in the cities she photographed for her books of the 1950s and '60s, published with renowned authors such as Mary McCarthy and V. S. Pritchett. In titles such as *New York Proclaimed* (1965) and *Dublin, A Portrait* (1967) Hofer combines portraits, city and country views, still lifes and larger interior shots to manifest complex images of these metropolises. From this starting point *Begegnungen / Encounters* explores the multifaceted idea of the "portrait" throughout Hofer's oeuvre—be it in series on New York, Dublin and Washington, images of artists and their ateliers, selected photo-essays for magazines, her extensive projects "People of Soglio" and "Basque People", as well as till now unseen New York photos of Marlene Dietrich's hangar and Andy Warhol's Factory.

*What fascinates me concerning the works of Evelyn is that she portrays everything; it might be a tree, a human being, or even a chair. She always paints a portrait. She never considers things just as an object; the object becomes always a dramatic expression. She has a poetic and romantic approach, expressing a certain innocence; she is indeed a poet.* Richard Lindner

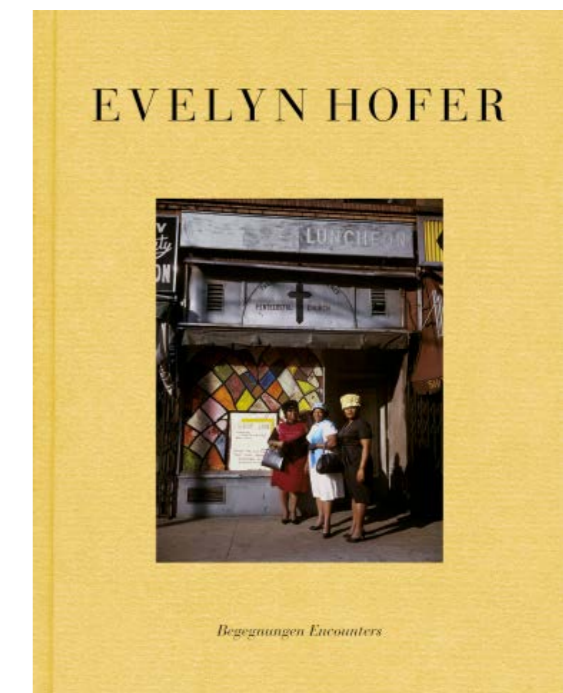
Co-published with Galerie m, Bochum

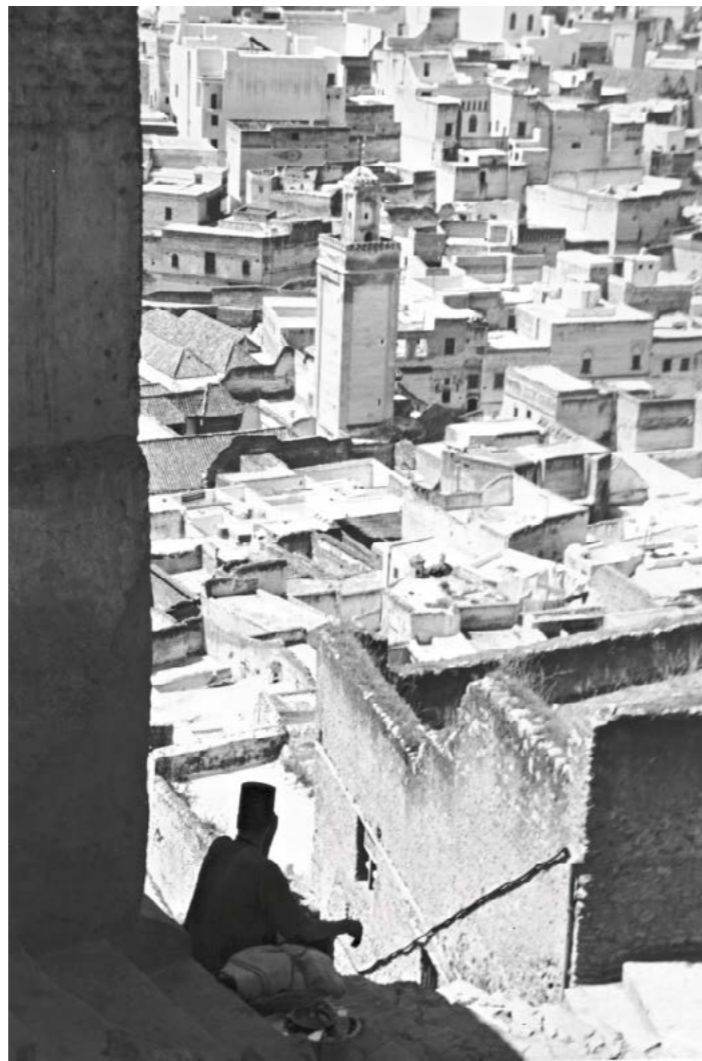
Exhibitions:  
Museum Kurhaus Kleve, February to June 2019  
Museum Moderner Kunst Wörlen Passau, July to October 2019

### Evelyn Hofer *Begegnungen / Encounters*

Bilingual edition (English / German)  
Edited by Susanne Breidenbach  
Texts by Marion Bornscheuer, Harald Kunde and Julia Sonnenfeld  
Book design by Steidl Design  
288 pages  
8.7 × 11 in. / 22 × 28 cm  
70 black-and-white and 120 color photographs  
Four-color process  
Clothbound hardcover with a tipped-in photograph

€ 48.00 / £ 40.00 / US\$ 55.00  
ISBN 978-3-95829-563-6





John Cohen, born in 1932 in New York, is a photographer, filmmaker and founding member of the New Lost City Ramblers. A masters graduate of Yale University, Cohen participated in the artistic circles of late 1950s and early '60s New York, and photographed Robert Frank's film *Pull My Daisy* (1959). He has made numerous books and films, and produced recordings of traditional American musicians including Dillard Chandler and Roscoe Holcomb. The Library of Congress has acquired his archive. Cohen's books with Steidl include *Past Present Peru* (2010), *The High and Lonesome Sound* (2012) and *Cheap rents ... and de Kooning* (2016).

In the summer of 1955 a relatively naive and uninformed John Cohen crossed the straits of Gibraltar. He arrived in Tangier with a handwritten note in cursive Arabic; the man who had composed it in New York had told him to "keep this paper far from your passport." Cohen had no idea why or indeed what the note said; it was not addressed to a specific person. He was simply instructed to look for a certain man when he arrived, who would then send him to "the others." Cohen's otherwise straightforward trip to make photographs in Morocco thus began with a sense of intrigue and perhaps risk.

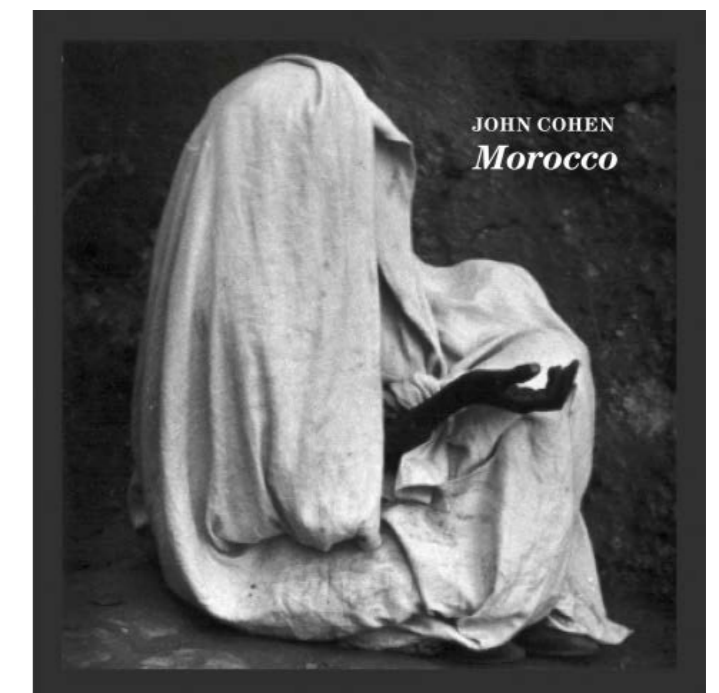
This was Cohen's first journey outside America to see the world. In his words: "The camera led my way to a distant culture, along with the desire to represent what I could see and sense there, and not be distracted by chronology or thought. My photographs were intended to be a sensual response to light and to the people who inhabited these spaces. These Morocco photos were ... an indication of what was to come."

*By the time I got to Rabat the sense of tension was unmistakable. There were French soldiers marching through the streets, there was the rumor that on the Sultan's day, August 20, there would be uprisings. And that the exiled Sultan was not in Madagascar, but was on the moon.* John Cohen

**John Cohen**  
**Morocco**  
**Look up to the moon**

Text by John Cohen  
 Book design by Steidl Design  
 180 pages  
 8.9 x 9.1 in. / 22.5 x 23 cm  
 90 black-and-white and 10 color photographs  
 Tritone and four-color process  
 Clothbound hardcover

€ 38.00 / £ 35.00 / US\$ 45.00  
 ISBN 978-3-95829-555-1





Dave Heath (1931–2016) took up photography in the late 1940s, inspired by photo-essays in *Life* magazine. Though largely self-taught, he studied briefly at the Philadelphia College of Art and at the Chicago Institute of Design. In 1957 Heath moved to New York and joined the Greenwich Village Camera Club, associating with Garry Winogrand, Lee Friedlander and Weegee. Heath received the Guggenheim Grant in 1963 and '64, and in 1970 was invited to teach photography at Toronto's Ryerson University where he worked until 1997. Heath's photos are held in collections such as the National Gallery of Canada, the Museum of Modern Art in New York and the Art Institute of Chicago; his books include *A Dialogue With Solitude* (1965), *Korea Photographs: 1953–1954* (2004), and *Washington Square* (2016).

*Dialogues with Solitudes* follows Dave Heath's radical 1965 book *A Dialogue with Solitude*, which captures the restless zeitgeist of the sixties like a protest song. Heath depicts the fractures and unease in post-war America's society of abundance, before the rise of the civil rights movement and opposition to the Vietnam War. Rather than focusing on specific scenes or events, Heath photographs lived, intimate experience: tension in city streets, close constrained bodies and isolated individuals who have seemingly lost their sense of self.

Influenced by W. Eugene Smith and photographers of the Chicago School including Aaron Siskind and Harry Callahan, Heath expresses above all his presence in the world by recognizing an alter ego in others absorbed in inner torment. To transform this experience into book form, Heath was guided primarily by concerns of sequence, particularly in Robert Frank's *The Americans* and Walker Evans' *American Photographs*. In Heath's words: "For me, the act of photographing is no more than making ... diaristic notes that come out of engagement with the world. It is in my sequencing of photographs that I create poetic structure, a connective linkage, not chronological or narrative in development such as a photo-essay, but emotional in development."

*You never do anything logically, at least some artists don't, but only out of inner necessity.* Dave Heath

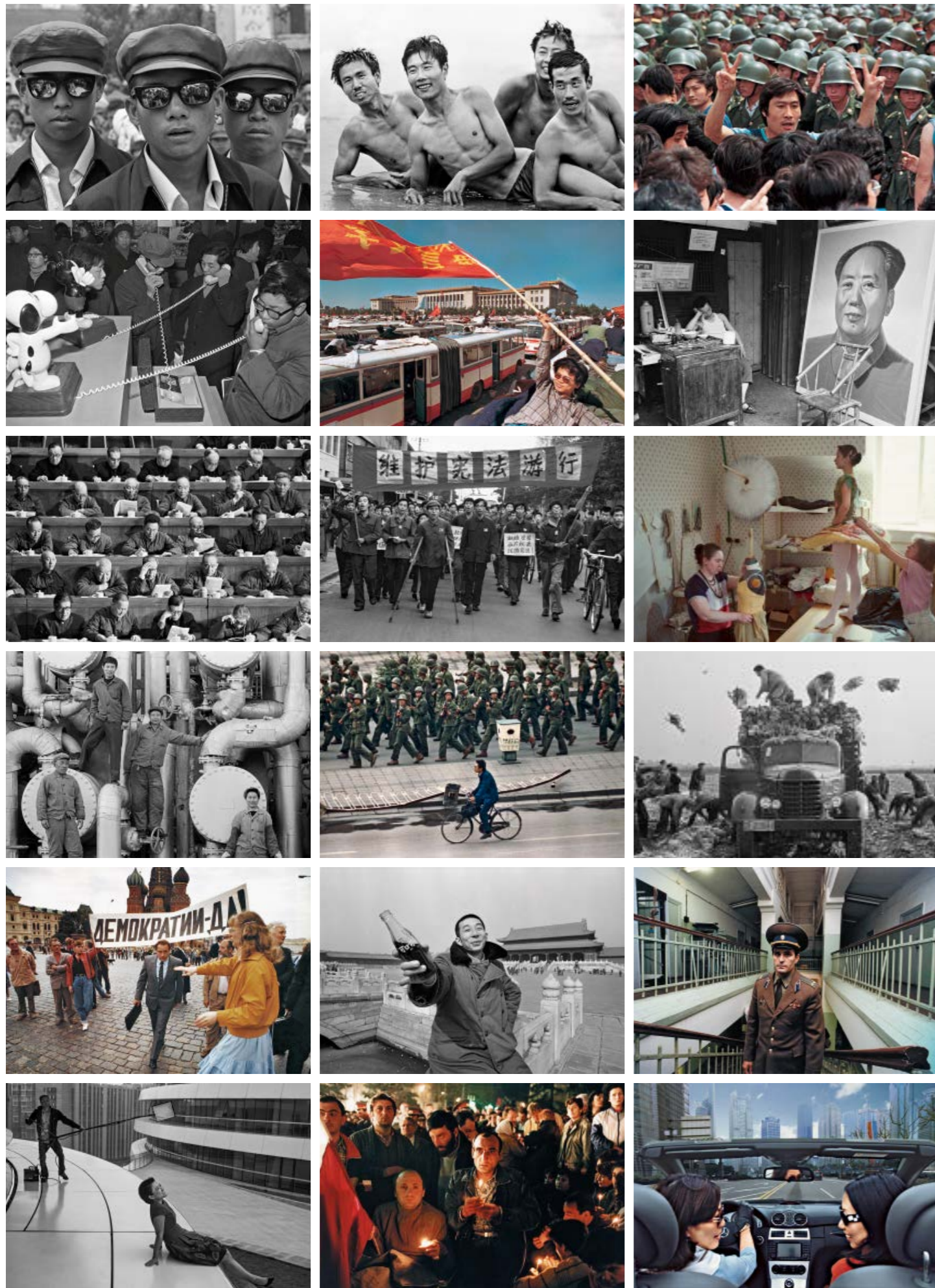
Co-published with LE BAL, Paris

## Dave Heath *Dialogues with Solitudes*

Bilingual edition (English / French)  
Text by Francesco Zanot  
Interview between Dave Heath and Michael Torosian  
Book design by Pierre Hourquet / Temple  
184 pages  
7.9 × 10.1 in. / 20 × 25.6 cm  
98 black-and-white photographs  
Tritone  
Clothbound hardcover with dust jacket

€ 40.00 / £ 35.00 / US\$ 50.00  
ISBN 978-3-95829-543-8





Hong-Kong-born Liu Heung Shing's honors include Best Photographer from the Associated Press (1989 and 1991), Picture of the Year by the School of Journalism at the University of Missouri (1989) and the Overseas Press Club Award (1992). Liu has documented major international events throughout his four-decade career, and his acclaimed books include *China after Mao: "Seek Truth from Facts"* (1983), *China, Portrait of a Country* (2008) and *China in Revolution: The Road to 1911* (2012).

This book contains the two most important bodies of work by Pulitzer-Prize-winning photojournalist Liu Heung Shing: photos of the pivotal decades of Communism in China and Russia, made between 1976 and 2017. Adapting the phrase "alive in the bitter sea" from a Chinese proverb about perseverance in tumultuous times, *A Life in a Sea of Red* presents scenes of hope, hardship and change under and after Communist rule.

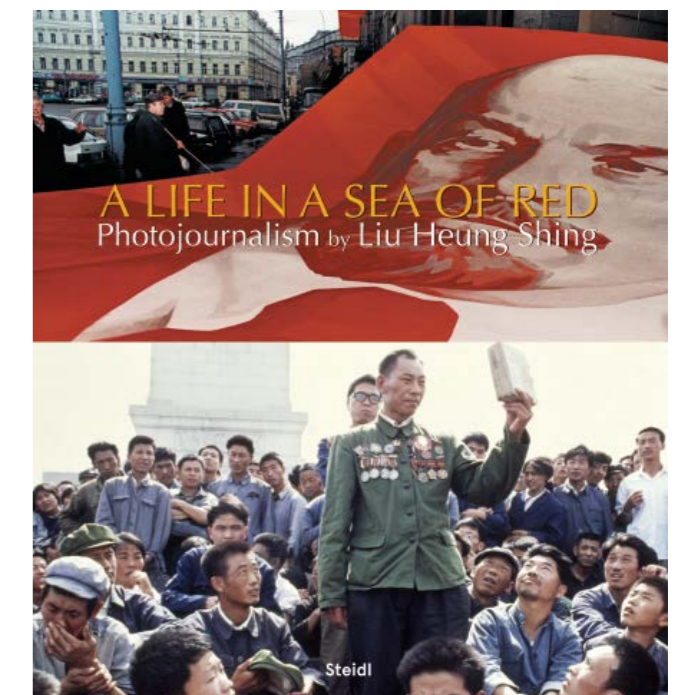
Understanding the death of Mao Zedong in 1976 as the harbinger of change for China, Liu arrived in Beijing in 1978 to photograph the country at a moment of momentous transition for *Time* magazine. This he did in an empathetic, unfiltered manner beyond the visual narrative perpetuated by the Chinese government—from the withdrawal of Mao's portraits from the public realm, to the increase in free commercial, artistic and personal expression, to the 1989 violence on Tiananmen Square and, more recently, the rise of yuppies who show how China has recast Communism in a socialist-capitalist mold. In contrast, Liu's photos of Russia, taken between 1990 and 1993, document the collapse of a Communist state. The most enduring of these shows Mikhail Gorbachev throwing down the speech he delivered on 25 December 1991, announcing his resignation and signaling the end of the Soviet Union and Cold War. This photo, which embodies Liu's ability to convey complex narratives in a single frame, is from the series that was awarded a Pulitzer Prize in 1992.

*The subjects and objects of Liu's works, preserved with eternal dignity, will probably never reveal the truth of history and reality, yet have been imprinted on people's memories along with our long-lasting curiosity, leading the way to the past and the present.*  
Pi Li, Sigg Curator for Chinese Art, M+ museum, Hong Kong

## Liu Heung Shing *A Life in a Sea of Red*

Texts by Pi Li, Christopher Phillips, Geoff Raby and Liu Heung Shing  
Book design by Liu Heung Shing and Gerhard Steidl  
288 pages  
12 x 12.9 in. / 30.5 x 32.8 cm  
88 black-and-white and 107 color photographs  
Four-color process  
Clothbound hardcover

€ 75.00 / £ 70.00 / US\$ 85.00  
ISBN 978-3-95829-545-2





Gwen Lee is the founder of the Singapore International Photography Festival (SIPF) and DECK, a non-profit institution for photography in Singapore. For more than a decade she has championed photography in Southeast Asia by initiating projects and platforms for emerging and mid-career photographers. Lee has been a curator and jury member at photo festivals and institutions throughout Asia and Europe, including the 2018 Auckland Festival of Photography; she is concurrently planning the sixth SIPF in October 2018. In 2010 Lee received the Japanese Chamber of Commerce and Industry's Culture Award for her contribution to the arts.

*crossing sea* presents the diverse practices of photography in Southeast Asia over the past decade. Along with documentary photography, photographic practices have expanded as part of the contemporary arts with new experimental and exploratory approaches ranging from re-contextualizing archives, site-specific installation, performance for the camera and collections of vernacular images. Interspersed between the works of 55 Southeast Asian photographers are research extracts, essays and interviews by historians, writers and curators who have been contributing to the understanding of photography from this region. Featured artists include Andia Yoeu Ali, Agan Harahap, Angki Purbandono, Ang Song Nian, Eiffel Chong, Dinh Q. Lê, Miti Ruangkritya, Piyatat Hemmatat, Wawi Navarroza, Jake Verzosa, Manit Sriwanchimpoom, Genevieve Chua, John Clang, Simryn Gill, Vincent Leong, Robert Zhao Renhui, Wong Hoy Cheong, Wawi Navarroza, Yee I-Lann and Yaya Sung.

*Some names, like "rose," acknowledge what exists. Others, like "unicorn," create what otherwise would not exist. In between lie names that simultaneously describe and invent reality. "Southeast Asia" is one of these.* Donald K. Emmerson

**Gwen Lee (ed.)  
crossing sea  
Southeast Asian Contemporary  
Photography**

Edited and foreword by Gwen Lee  
Texts by Alexander Supartono, Anca Pujoiu, Beverly Yong, Clare Veal, Kenneth Tay, Gwen Lee and Silke Schickl  
Book design by DECK  
296 pages plus a 64-page booklet  
11 x 7.2 in. / 28 x 18.5cm  
48 black-and-white and 192 color photographs  
Four-color process  
Clothbound hardcover

€ 75.00 / £ 70.00 / US\$ 85.00  
ISBN 978-3-95829-495-0





Born in Tokyo in 1940, Nobuyoshi Araki worked in advertising after completing his studies in photography and film at Chiba University in Tokyo; 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. Araki lives and works in Tokyo.

A young woman with her legs spread wide; buttoned-up dressed workers on a city street. Contrasting photos like these of intensely private scenes, and snapshots of nameless passers-by are Nobuyoshi Araki's early commentary on the heterogeneity of Japanese society, calling the moral responsibility of its members into question. This book combines Araki's Tokyo series from his early works with a selection of his recent Polaroid collages and newly developed slide shows—all of them exploring the contradictions between anonymity and intimacy, the public and private sphere, reality and dream.

The legendary Araki is one of the most influential and widely discussed artists today, one who deals with nakedness, sexuality and the body in a radical and realistic way. Through an extreme emotional and physical closeness with his subjects, he becomes not only part of their lives but plays a central role in his own photos, thus transcending voyeurism. Together with Nan Goldin, Larry Clark and Boris Mikhailov, Araki is considered one of the pioneers of intimate subjective photography.

*Art is all about doing what you shouldn't.* Nobuyoshi Araki

Co-published with C/O Berlin

Exhibition: C/O Berlin, 8 December 2018 to 3 March 2019

### Nobuyoshi Araki Impossible Love Vintage Photographs

Bilingual edition (English / German)  
Text by Felix Hoffmann  
Book design by Naroska, Berlin  
368 pages  
8.1 × 10.2 in. / 20.5 × 26 cm  
222 black-and-white and 97 color photographs  
Four-color process  
Clothbound hardcover

€ 40.00 / £ 35.00 / US\$ 45.00  
ISBN 978-3-95829-553-7





Born in San Francisco in 1955, Jeff Brouws is a self-taught photographer. His work is held in important collections including the Whitney Museum of American Art, the Fogg Art Museum at Harvard University and the Princeton University Art Museum. Brouws is the author of seven books including *Twentysix Abandoned Gasoline Stations* (1992) and *Approaching Nowhere* (2006).

Jeff Brouws has spent the last 30 years photographing various aspects of the American cultural landscape, often assembling typologies of common architectural forms in everyday environments. In *Silent Monoliths* he documents a variety of concrete coaling towers standing dormant in isolated brownfields or along active railroad lines. Built between 1907 and '56 these remnants of railroading's past were once used to dispense coal into steam locomotives. Seemingly impervious to the vicissitudes of time, decay or outright removal, these sculptural examples of former industrial brawn recall an earlier technological era most of us never witnessed. Because of this we glimpse—in real time—what Walker Evans once termed the “historical contemporary” of the modern world.

Brouws practices an evidentiary form of photography, taking stand-alone portraits of coaling towers in homage to Hilla and Bernd Becher, as well as wider views revealing their broader contexts and landscapes. These two approaches reflect his dual interests in the New Topographics from the 1970s, as well as the compiling of typologies—a style of image making with historic roots traceable to the invention of photography itself as seen by Louis Daguerre's photo of his fossil collection and William Henry Fox Talbot's botanical photograms. Brouws' coaling towers emerge in dialogue with these nineteenth- and twentieth-century predecessors.

*In Brouws' exceptional artistic and documentary project, he discovers beautifully unexpected architectures. They rise with vitality over present and absent railways, locating a landscape of transformation.*  
Marcella Hackbardt

## Jeff Brouws Silent Monoliths The Coaling Tower Project

Texts by Marcella Hackbardt and John P. Hankey  
Book design by Jeff Brouws  
208 pages  
11 x 11 in. / 27.9 x 27.9 cm  
158 black-and-white photographs  
Tritone  
Clothbound hardcover with dust jacket

€ 65.00 / £ 60.00 / US\$ 75.00  
ISBN 978-3-95829-554-4





John Riddy was born in 1959 in Northampton and studied painting at Chelsea School of Art between 1980 and 1984. He joined London's Frith Street Gallery in 1993 and in 1998 was awarded the Rome scholarship as well as a Sargent fellowship to study at the British School at Rome. Riddy's work has been exhibited widely and is held in major private and public collections including the Stedelijk Museum, Amsterdam; the Tate Gallery and Victoria and Albert Museum, London; the De Pont Museum, Tilburg; and the Art Institute of Chicago.

John Riddy's photographs are distinguished by a combination of poetic delicacy and formal precision which has been evident since his earliest pictures made in London in the late 1980s. Working consistently in series, Riddy has created collective studies of urban architecture and rural landscapes in countries as disparate as Japan, Italy, South Africa and the United States, in every case exploiting the capacity for still images to render the everyday both factual and transcendent. The starting point for much of his work has been the relationship between photography and the history of art and architecture, such as John Ruskin's autobiography, Hokusai's woodblock prints and Gustave Le Gray's photographs.

This book presents all of Riddy's major series and, like a volume of collected poems, each image is distinct and of itself yet linked to its counterparts by technical skill and a finely tuned sensibility. The sequence of images builds progressively towards a final series of magisterial works that reveals Riddy's subtle use of color, light and darkness to express his complex comprehension of the world.

*I know of no recent body of photographic work that exhibits a more deeply considered set of reflections on the nature of the enterprise.*  
Michael Fried

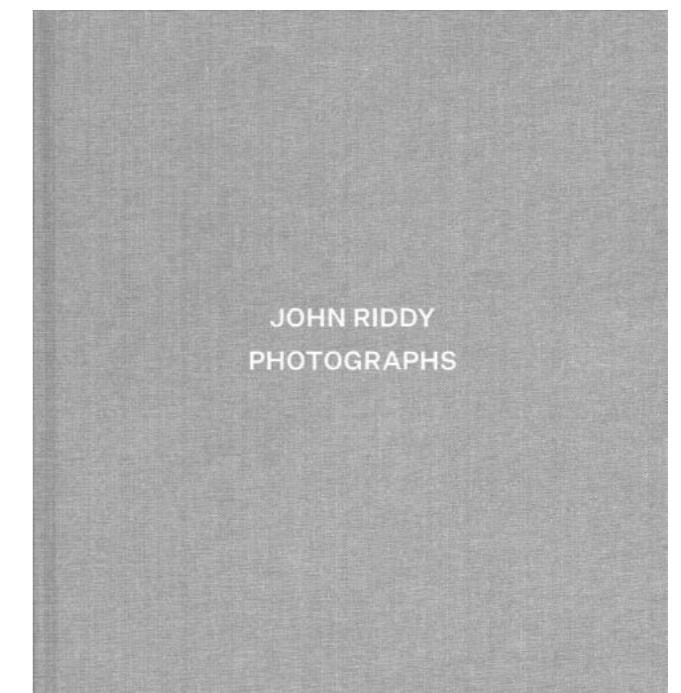
Exhibition: De Pont Museum, Tilburg, April 2019



## John Riddy Photographs

Edited by Liz Jobey  
Essay by Michael Fried  
Conversation between John Riddy and James Welling  
Book design by Duncan Whyte  
252 pages  
11.6 x 12.6 in. / 29.5 x 32 cm  
75 black-and-white and 50 color photographs  
Tritone and four-color process  
Clothbound hardcover

€ 75.00 / £ 70.00 / US\$ 85.00  
ISBN 978-3-95829-566-7



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

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



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

Fazal Sheikh's photographs have been exhibited internationally from Tate Modern, London, to the Metropolitan Museum and United Nations Headquarters in New York, and the Mapfre Foundation in Madrid. The author of 15 monographs, many published by Steidl, Sheikh is a fellow of the MacArthur, Guggenheim and Fulbright Foundations. He is currently the Currie C. and Thomas A. Barron Visiting Professor in the Environment and the Humanities at Princeton University.

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

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

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

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

Teju Cole

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

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

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

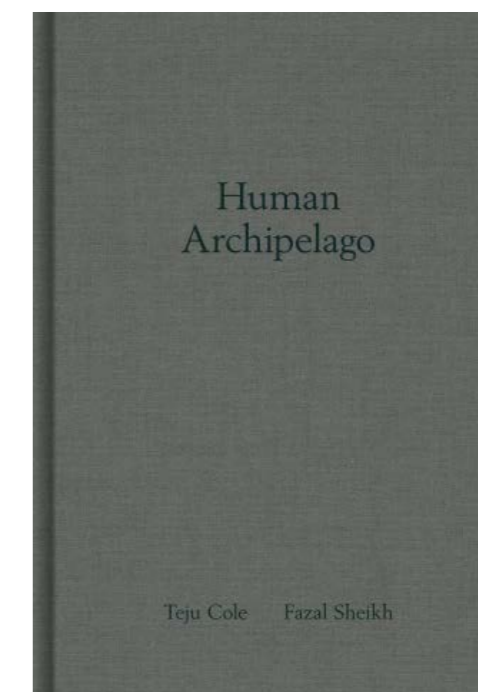
Not all prison camps are built with walls. Not all manifest in the physical. Not all the imprisoned know (yet) that they are in prison.



## Fazal Sheikh and Teju Cole Human Archipelago

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

€ 40.00 / £ 35.00 / US\$ 45.00  
ISBN 978-3-95829-568-1





Robert Polidori was born in Montreal in 1951 and today lives in Ojai, California. He received the World Press Photo Award in 1997, the Alfred Eisenstaedt Award for Magazine Photography in 1999 and 2000, and Communication Arts awards in 2007 and 2008. In 2006 Polidori's acclaimed photos of New Orleans after Hurricane Katrina were exhibited at the Metropolitan Museum of Art. His books with Steidl include *Havana* (2003), *Zones of Exclusion-Pripyat and Chernobyl* (2003), *After the Flood* (2006), *Parcours Muséologique Revisitée* (2009), *Some Points in Between ... Up Till Now* (2010) and *Eye and I* (2014).

Robert Polidori has been making books at Steidl for over 18 years, and for many of his visits he lodged in an apartment adjacent to the publishing house. To the left of this, at *Düstere Straße 6*, stands a small humble house, not only the oldest dwelling in Göttingen but, dating back to 1310, one of the oldest half-timbered houses in all of Germany. Miraculously never demolished over the centuries (just altered, repaired and patched up), it has now been restored by Gerhard Steidl and today houses the Günter Grass Archive, part of the University of Göttingen.

*Topographical Histories* presents Polidori's 2016 photos of the interior walls of the building, whose glorious crumbling layers—fourteenth-century structures of wattle and daub, clay bricks and plaster, as well as remnants of paint and wallpaper from different centuries—bear witness to living history. Polidori focuses on the subtle colorations and depth and complexity of these surfaces, creating an unconventional, painterly architectural portrait.

*It is paradoxical but often times it is a necessity for one to lie in order to show the truth.* Robert Polidori

## Robert Polidori Topographical Histories

Text by Robert Polidori  
Book design by Robert Polidori and Gerhard Steidl  
80 pages  
11.4 × 13.4 in. / 29 × 34 cm  
57 color photographs  
Four-color process  
Clothbound hardcover

€ 35.00 / £ 30.00 / US\$ 50.00  
ISBN 978-3-95829-549-0





...the silence has not only been forced upon you, it is within you: a refusal to speak, a fitful sleep riven to an anguish that wants to remain mute, the private property of your proud and mortified discretion, that silence is a harsh light, nothing to say, nothingness, no one on the horizon. An impervious fullness: cold diamond, secret treasury, carefully protected, out of reach. Saying nothing, nothing needs to be said, nothing can be said.

It is not the silence of anger that jostles words at the edge of the lips and the mouth; rather, it is the silence that empties the mind and fills the brain with despondency, like the gaze of sorrowful women coiled up in some nonexistent assembly.



**THE HUNDRED HEADLESS WOMAN**

The idea for this book came to me many years ago when I discovered the original version of the novel *La femme 100 têtes*, translated by the artist Christian Boustin. The *La femme 100 têtes* edition, at the former Grand Palais in New York, had always been a great addition to André's work, and as a young photographer I was strongly struck by the "photographic" quality of the images, which were clearly intended to be seen rather than to be read. I was struck by the "photographic" quality of the images, which were clearly intended to be seen rather than to be read. I was struck by the "photographic" quality of the images, which were clearly intended to be seen rather than to be read.

**INTRODUCTION AND THE ORIGINAL RETURN**

Ernst divided his collage novel into nine chapters, but the events portrayed in the 107 collaged images are not arranged chronologically in order on the line of the text, beginning with his birth and ending with his death and burial. Physical continuity, that is, the order and distribution of the images, is the prerogative of the artist for the edition of the hundred headless women. There are direct, and at times even, references to Ernst's journey through *Imaginaire*, *Purgatory* and *Paradise* and his search for Beatrice in the *Donna Commedia*; however, the two editions are quite different.

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

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

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

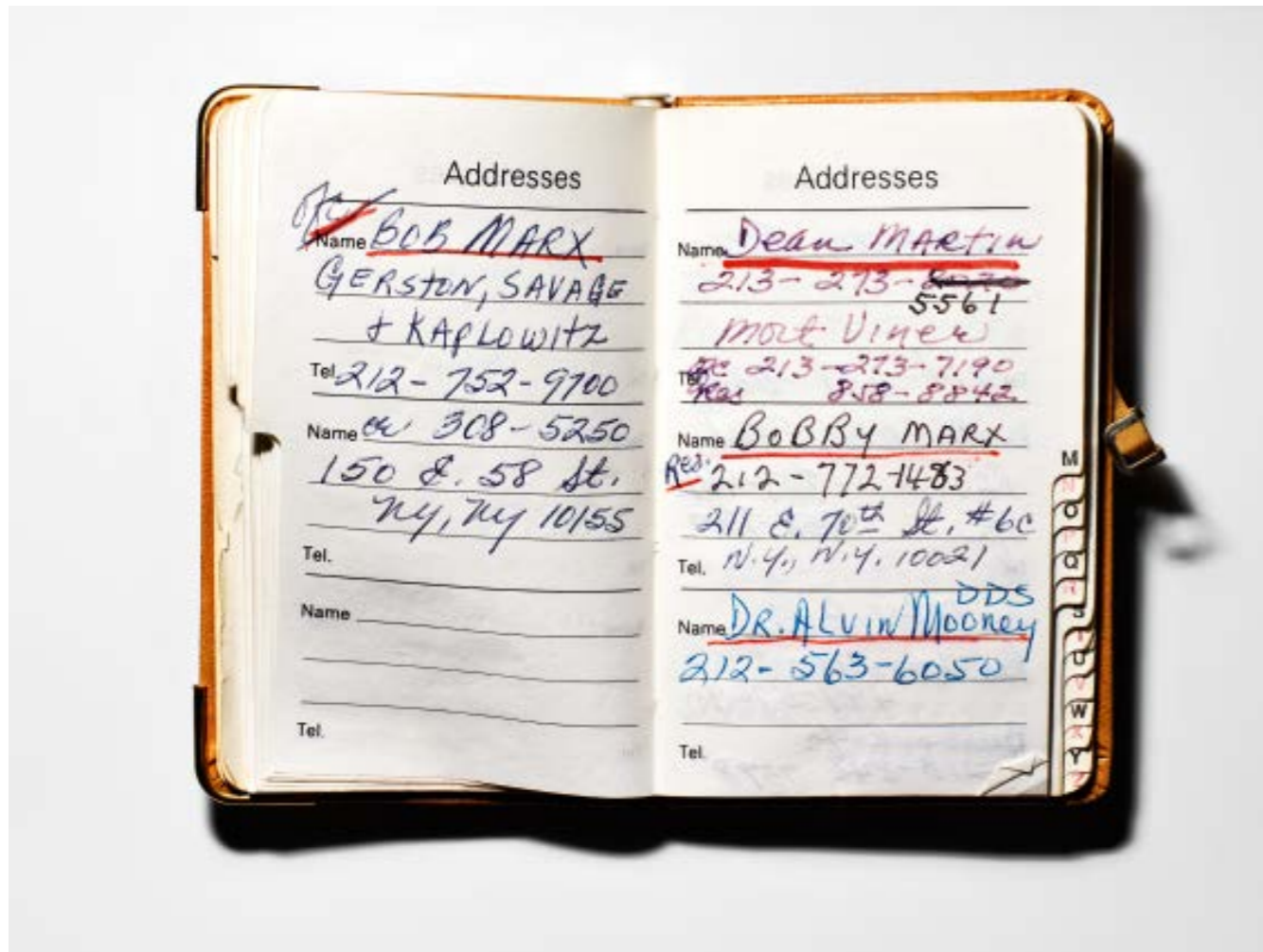
*Apprehending the face's image becomes a mode of possession. We are surrounded by the image of the woman's face, the obsession of the portrait and the covergirl alike. The face is what belongs to the other. It is unavailable to the woman herself.* Susan Stewart

## Angela Grauerholz La femme 100 têtes / The Hundred Headless Woman

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

€ 85.00 / £ 80.00 / US\$ 95.00  
ISBN 978-3-95829-560-5





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

As with his past series of celebrity relics, in *Hi there!* Henry Leutwyler coaxes an object's meanings to the surface in a manner both deadpan and forensic, but with a reverence that makes it come alive—at least in our imagination. Such acute observation reveals an object's persona, conjuring up its ghosts and memories. Leutwyler thus allows us to intimately explore objects, pregnant with possibility and rich in detail, if we only allow ourselves to do a little bit of digging.

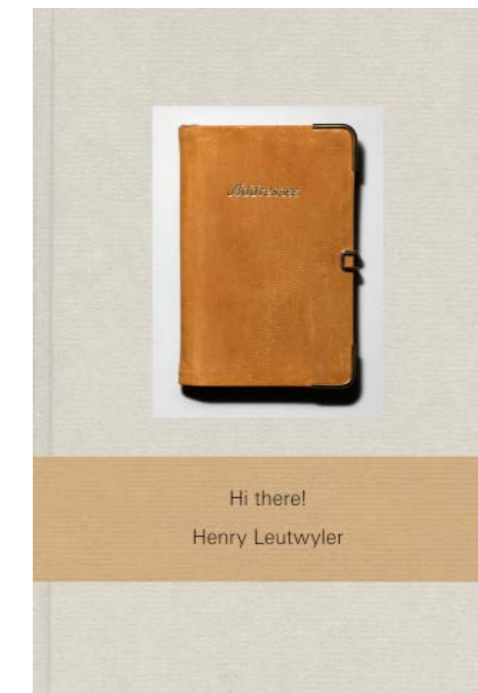
So as we peer into Frank Sinatra's (1915–98) private pocket phone book from what today seems like the quaintness of the analogue 1970s, we can reliably know Sinatra's circle and speculate on the meaning of those relationships. The over 100 names and numbers here include direct lines to Richard Nixon, Gerald Ford, Spiro Agnew, Barry Goldwater and other important governmental figures. With connections to American businessmen Walter Annenberg, Laurance Rockefeller, Marvin Davis and John Kluge (at the time reputedly the richest person in the country), Sinatra knew just how to tap into capital. And among his fellow artists who were just a phone call away were Dean Martin, Gregory Peck, Roger Moore, Jerry Lewis and Buddy Rich. We even learn the names of Sinatra's doctors and dentists—no doubt the best in their profession for Ol' Blue Eyes.

*In this era of ephemeral communications, Frank Sinatra's address book is a nostalgic reminder of a more genteel time. A time when we spoke to each other, rather than relying on—and perhaps hiding behind—hastily dashed texts and emoticons.* Henry Leutwyler

## Henry Leutwyler Hi there!

Texts by Graham Howe and Henry Leutwyler  
Book design by Henry Leutwyler and Holger Feroudj  
148 pages  
6.9 × 10.6 in. / 17.5 × 27 cm  
69 color photographs  
Four-color process  
Clothbound hardcover

€ 40.00 / £ 35.00 / US\$ 45.00  
ISBN 978-3-95829-534-6





Born in Zurich in 1954, Michel Comte trained as an art restorer before turning to photography. His editorial work has appeared in publications including *Vogue Italia*, *L'Uomo Vogue*, *Interview* and *Vanity Fair*; and he has created advertising campaigns for brands including Armani, Moschino, Mercedes and Jaguar. In recent years Comte had ventured into reportage photography, documenting war and famine in the service of the International Red Cross; in 2004 he founded a foundation to provide drinking water to the Third World.

Few events have become as iconic as Gery Keszler's annual Life Ball—for all not to forget that AIDS is still present. From Bill Clinton to Whoopi Goldberg, from Naomi Campbell to Elton John, the worlds of politics and fashion unite at amfAR's (the American Foundation for AIDS Research) gala in Vienna, designed each year by a different artist and now one of the most coveted events in Europe. The spectacle invariably turns into an all-night party with several thousand donors dressed in the most stunning and outrageous costumes.

This book is Michel Comte's portrait of the glamour and grit of the Life Ball. Comte remembers: "My first journey started in New York. We all boarded a large chartered Airbus. Wherever I looked, there was somebody I knew, had read about or was interested in meeting. The experience onboard reminded me of a sixties rock-'n'-roll charter. People were frolicking through the aisles with glasses of champagne. In Vienna my assistants and I started working early afternoon before the legendary event began. Everyone was creating something special; chaos later turned into the most surreal experience. From the dazzling black-tie dinner to the fashion show, the performances and the late-night party, it all seemed like a crazy mid-summer night's dream. Here is our story."

*Like they say, a picture is worth a thousand words. Michel Comte*

## Michel Comte One Night in Wien

Texts by Michel Comte and Gery Keszler  
Book design by Jens Remes  
304 pages  
9.4 x 11.8 in. / 24 x 30 cm  
225 black-and-white and 225 color photographs  
Four-color process  
Clothbound hardcover with a tipped-in photograph

€ 75.00 / £ 70.00 / US\$ 85.00  
ISBN 978-3-95829-556-8





Born in Zurich in 1954, Michel Comte trained as an art restorer before turning to photography. His editorial work has appeared in publications including *Vogue Italia*, *L'Uomo Vogue*, *Interview* and *Vanity Fair*; and he has created advertising campaigns for brands including Armani, Moschino, Mercedes and Jaguar. In recent years Comte had ventured into reportage photography, documenting war and famine in the service of the International Red Cross; in 2004 he founded a foundation to provide drinking water to the Third World.

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.

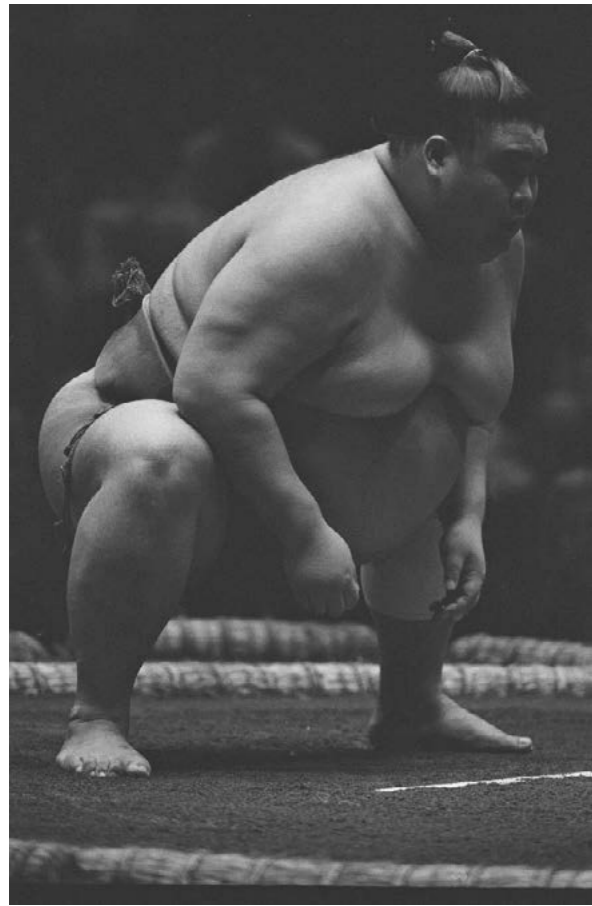
Alfred Comte grew up in the village of Delsberg in the Berner Jura, where his brother had a carpentry shop and Alfred became obsessed with building model airplanes. At the time, newspapers lauded the courageous first aviators—and Comte's dream was born. At the age of 17, he took a taxi from Gare du Nord 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.

**Michel Comte (ed.)  
Alfred Comte. A Life for Aviation**

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 x 30 cm  
200 black-and-white and 50 color photographs  
Four-color process  
Clothbound hardcover

€ 75.00 / £ 70.00 / US\$ 85.00  
ISBN 978-3-95829-576-6





Born in Warsaw in 1971, Tomasz Gudzowaty is a documentary and portrait photographer focusing mainly on wildlife, sport and social issues. His work has been published in magazines and newspapers such as the Guardian, National Geographic, the British Journal of Photography, L'Equipe and Vogue Italia. Gudzowaty is the recipient of numerous awards including the World Press Photo Contest, Pictures of the Year International and the Best of Photojournalism from the National Press Photographers' Association. His books with Steidl include *Beyond the Body* (2016), *Closer* (2016) and *PROOF* (2016).

This book is Tomasz Gudzowaty's exploration of the compelling sport of sumo. Here Gudzowaty documents not only the wrestlers in the throes of combat, but also earnest life within the training stables where these young men live, eat and sleep together. Framing the photos is the story of Kirinowaka Tarō (born in 1983), a sumo wrestler who was discovered as a boy at his parents' yakiniku restaurant and trained at Tokyo's renowned Michinoku stable, from which he was ultimately expelled for his involvement in fixing fights. *SUMO* is a portrait of the sport within a society strongly shaped by both tradition and modernity, and a continuation of Gudzowaty's wider sport photography including his images of gymnasts, boxers, freerunners and synchronized swimmers, presented in past Steidl books such as *Beyond the Body* (2016).

*Everything that needs an explanation is not worth the explanation.*  
Voltaire

## Tomasz Gudzowaty SUMO

Bilingual edition (English / Japanese)  
Text by Witold Szablowski  
Book design by Jens Remes  
88 pages  
9.4 x 13.8 in. / 23.9 x 35 cm  
101 black-and-white photographs  
Tritone  
Softcover with Japanese folds

€ 65.00 / £ 60.00 / US\$ 75.00  
ISBN 978-3-95829-561-2





Timm Rautert was born in 1941 in Tuchola, West Prussia, and today lives and works in Berlin and Essen. Rautert studied under Otto Steinert at the Folkwang School of Design in Essen, and from 1993 to 2007 was professor of photography at the Academy of Fine Arts in Leipzig. His books with Steidl include *When We Don't See You, You Don't See Us Either* (2007), *No Photographing* (2011), *Josef Sudek, Prague 1967* (2016), *Vintage* (2017) and *Germans in Uniform* (2018). In 2008 Rautert was the first photographer to be awarded the Lovis Corinth Award.

In 2007 Timm Rautert, then professor of photography at Leipzig's Academy of Fine Arts, began photographing his students with their partners and young children among the designer furniture, second-hand treasures and kids' toys of their apartments. So began a decade-long documentary experiment that shows German families in their revealing home environments and their beginnings as a family unit, with all its complex social connotations.

The book consists of 40 triptychs, one of each family. At the center is the mother/father/child group; to the left and right the living spaces seem to fold outwards, like a winged altarpiece. Rautert thus questions the idea of the "holy family" today through the prism of a specific generation's middle class. His sitters gaze towards us (the children do their best), with varying degrees of formality. Rautert's technical approach is appropriately pared back, creating a neutral stage on which his subjects pose and helping him to seize, in his words, "that selfsame moment to look at that which I perhaps did not immediately grasp."

*A photographer must take part, must understand; that's the secret to a successful portrait, even if that understanding sometimes does not dawn till later.* Timm Rautert



## Timm Rautert Anfang / Beginnings

Bilingual edition (English / German)  
Texts by Oskar Negt, Timm Rautert, Birgit Kulmer and Stefan Koldehoff  
Book design by Steidl Design  
76 pages with 40 gatefolds  
9.4 x 11 in. / 24 x 28 cm  
3 black-and-white and 120 color photographs  
Four-color process  
Clothbound hardcover with dust jacket  
  
€ 45.00 / £ 40.00 / US\$ 50.00  
ISBN 978-3-95829-528-5





Chapter 1: First Pictures



Chapter 2: Termini Beach



Chapter 3: Palermo Unsung / Fans



Chapter 4: Photographers & Weddings

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

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

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



Chapter 5: Catacombs



Chapter 6: Vucciria



Chapter 7: Election Silence



Chapter 8: Prison Graffiti

## Mauro D'Agati Palermo Panorama

Texts by Mauro D'Agati and Gerhard Steidl  
Book design by Mauro D'Agati and Gerhard Steidl  
384 pages  
8.7 x 11.8 in. / 22 x 30 cm  
76 black-and-white and 141 color photographs  
Four-color process  
Clothbound hardcover

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



Chapter 9: Rambo's Taverna



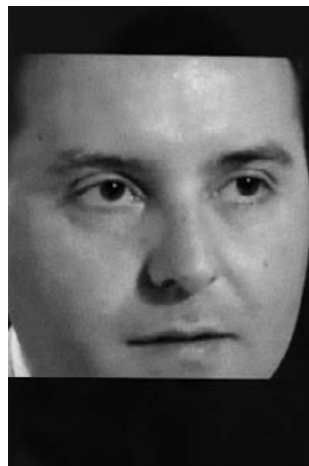
Chapter 10: Massimo & Gino



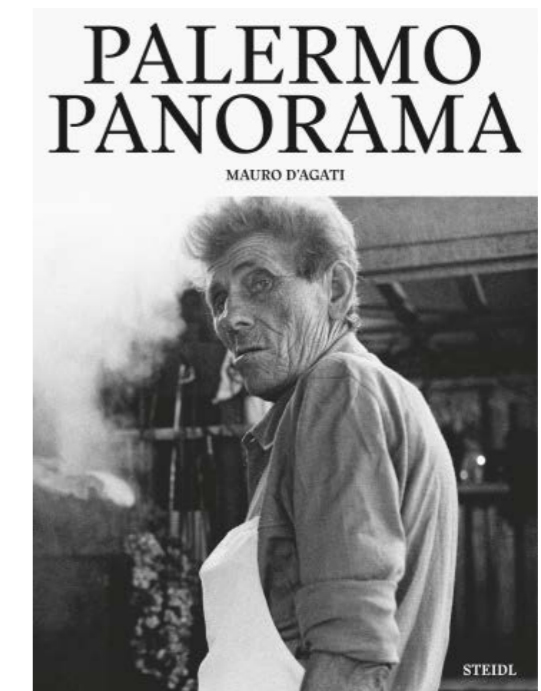
Chapter 11: Singers TV



Chapter 12: Via Roma



Chapter 13: Son of a Godfather





François-Marie Banier was born in 1947 in Paris. A novelist and playwright, Banier has also been taking photographs of public figures and anonymous people in the street since the 1970s. In 1991 the Centre Pompidou in Paris was the first to display his photography; exhibitions followed in Europe, Asia and America. The Maison Européenne de la Photographie in Paris presented a retrospective in 2003, exhibiting Banier's "written" and "painted" photographs for the first time. His books published by Steidl include *Perdre la tête* (2006), *Beckett* (2009) and *Never stop dancing* (2016).

This book presents François-Marie Banier's portraits of Moroccan construction workers sleeping or at rest in their places of work. Caught in moments of dreaming and escape from their labor, Banier's subjects blend into the soft grey atmosphere of his pictures and seem, if but for a moment, to have escaped the harsher facts of reality. These are candid and tender portraits which continue Banier's practice of photographing strangers he meets in small and large cities. In his words: "To photograph workers asleep on the very ground of their construction site was, once again, to follow the paradoxical lines of being, a solitude embodied in movie heroes who change faces, roles, centuries and sometimes genders, in each of their naps."

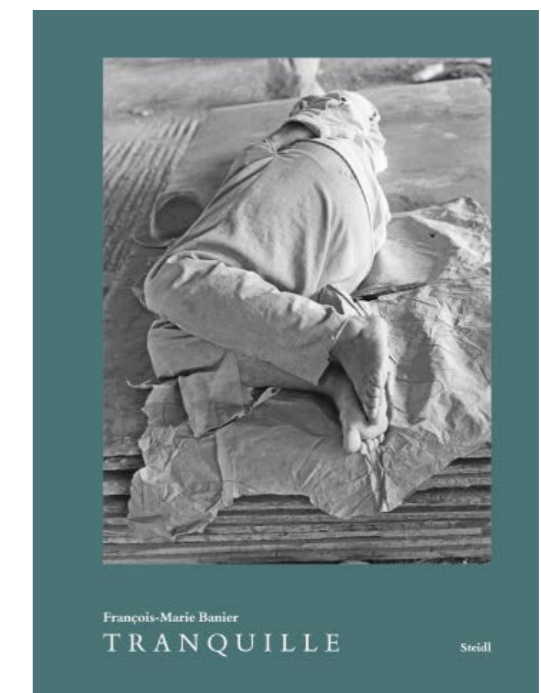
*It is not the dreamer's spirit only that sleep inhabits. The body in a lying position aligns with the horizon and the dreams that travel across it. My capacity for tenderness overflows: life going to sleep flirts with abandonment, this elegance of any fighter, life being nothing but a battlefield.* François-Marie Banier

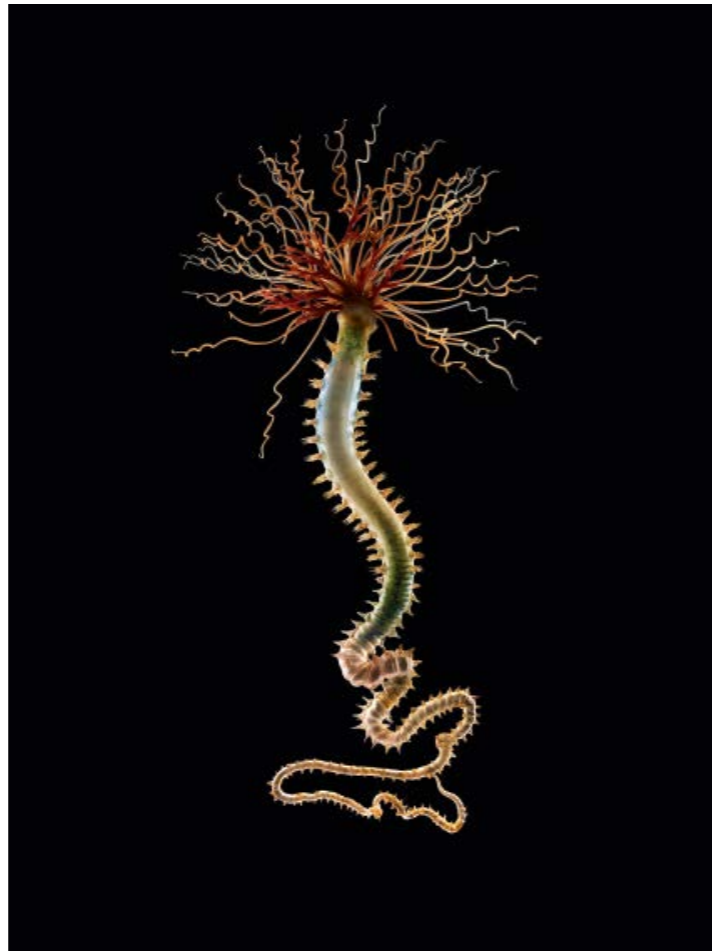
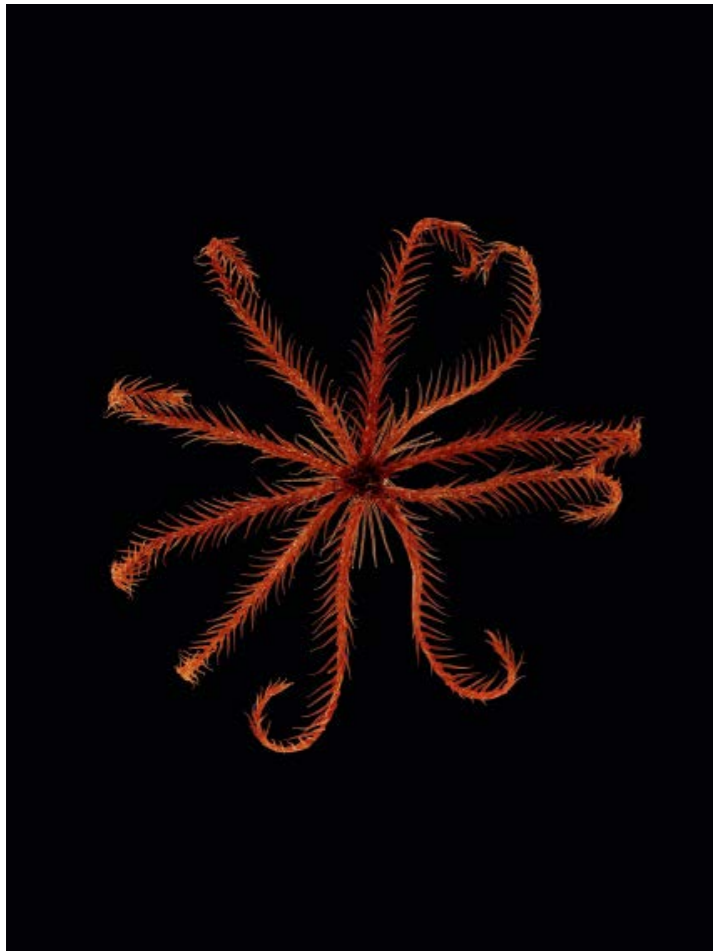


## François-Marie Banier Tranquille

Text by Erri De Luca  
Book design by Martin d'Orgeval,  
François-Marie Banier and Gerhard Steidl  
80 pages  
7.1 x 9.6 in. / 18 x 24.5 cm  
39 black-and-white photographs  
Tritone  
Clothbound hardcover with a tipped-in photograph

€ 35.00 / £ 30.00 / US 40.00  
ISBN 978-3-95829-507-0





Guido Mocařico was born in Switzerland in 1962, and today works in Switzerland and Paris. A specialist in still lifes, Mocařico's books with Steidl include *Venenum* (2005), *Medusa* (2006), *Serpens* (2007), *Movement* (2008), *Stilleven* (2013) and *Mocařico Numero* (2016).

It has long been Guido Mocařico's dream to photograph the masterpiece glass models of marine invertebrates and plants that took Leopold (1822–95) and his son Rudolf (1857–1939) Blaschka a lifetime to create. This book fulfills that dream and showcases the Blaschkas' unparalleled dedication to their craft.

Originally from Bohemia but based in Dresden, the Blaschkas worked from the mid-1800s until the 1930s. From clear, colored and painted glass they handmade their intricate models of invertebrate animals (including jellyfish, sea anemones, starfish and sea cucumbers) as well as plants, only on commission and for purposes of study, mainly in Europe and North America. The objects were not sold to the general public and are today held in museum collections including those of Harvard University, the Corning Museum of Glass/Cornell University, and the Natural History Museums in London and Dublin.

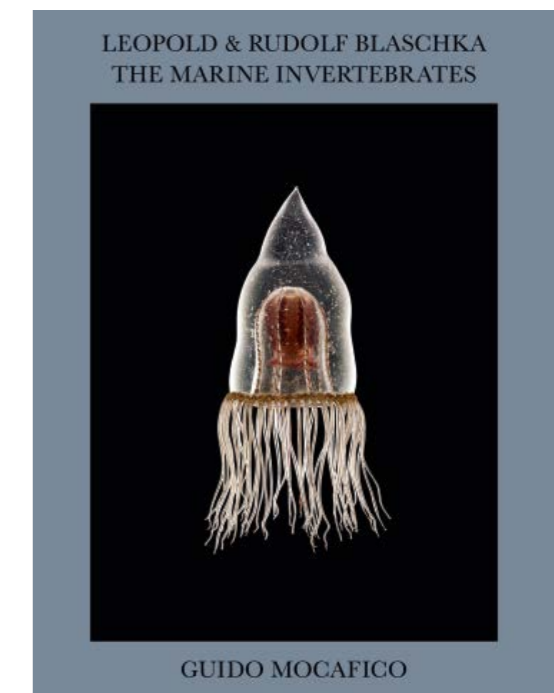
It has been a difficult process for Mocařico to gain authorization to photograph the Blaschkas' creations, as most museums do not display these extremely fragile models. Yet Mocařico pursued the largest Blaschka collections throughout Europe and eventually gained access to photograph their hidden treasures in his trademark style. The result is similar to that of his "Nature Morte" series in that we constantly question what we see: a photograph, a painting, the object itself or a product of our imagination?

*The Blaschkas spent between 30 and 50 years of each of their lifetimes, day and night, creating their glass models with unbelievable commitment. I was not scared to face the long-term job of photographing their work, and it's since become both an homage and an obsession.* Guido Mocařico

### Guido Mocařico Leopold & Rudolf Blaschka The Marine Invertebrates

Bilingual edition (English / French)  
Edited by Patrick Remy  
Texts by Alexandra Baudelot, Isabelle Pirotte and Emmanuel G. Reynaud  
Book design by Guido Mocařico  
320 pages  
10.8 x 14 in. / 27.5 x 35.5 cm  
252 color photographs  
Four-color process  
Clothbound hardcover with a tipped-in photograph

€ 75.00 / £ 70.00 / US\$ 85.00  
ISBN 978-3-95829-398-4





Based in New York, Moyra Davey is an artist whose work spans photography, film and writing. She has produced several films, most recently *Wedding Loop* (2017) as part of documenta 14 in Athens. Davey's publications include *Burn the Diaries* and *The Problem of Reading*, and she is the editor of *Mother Reader: Essential Writings on Motherhood*. Davey's solo exhibitions include those at Portikus, Frankfurt; Bergen Kunsthall; Camden Arts Centre, London; Kunsthalle Basel; and Fogg Art Museum at Harvard University, Cambridge. Her work is held in major public collections including the Museum of Modern Art and the Metropolitan Museum of Art in New York, and Tate Modern in London. Davey is the 2018 recipient of the Scotiabank Photography Award, and in 2004 was granted the Anonymous Was a Woman Award.

From early portraits of her five sisters, to photos taken above bookshelves and under beds, and later series on the New York City subway, Moyra Davey has spent four decades with a practice that comprises photography, film and writing. This book surveys Davey's work, bringing together her photos and film-stills; her writings on photography, memory, art and historical figures; alongside a suite of new essays and interviews.

Davey examines the texture of life: defaced currency, empty whiskey bottles, the dust under a record player's needle. She also acknowledges that photos can be mementos, and for some time has printed her images as a kind of correspondence, sending them through the mail; when unfolded, they bear the creases and stamps of transit. Davey's films and essays are characterized by a similar intimacy, evinced by the artist's own peripatetic, literary mind. These are some of the figures that haunt her imagery: Walter Benjamin, Mary Wollstonecraft, Jean Genet and Chantal Ackerman. As with her photographic accumulations of fragments, Davey approaches these touchstones indirectly, drawing from their letters, journals and lesser celebrated works to understand how they committed to living creative lives.

*I want to make some photographs, but I want them to take seed in words.* Moyra Davey

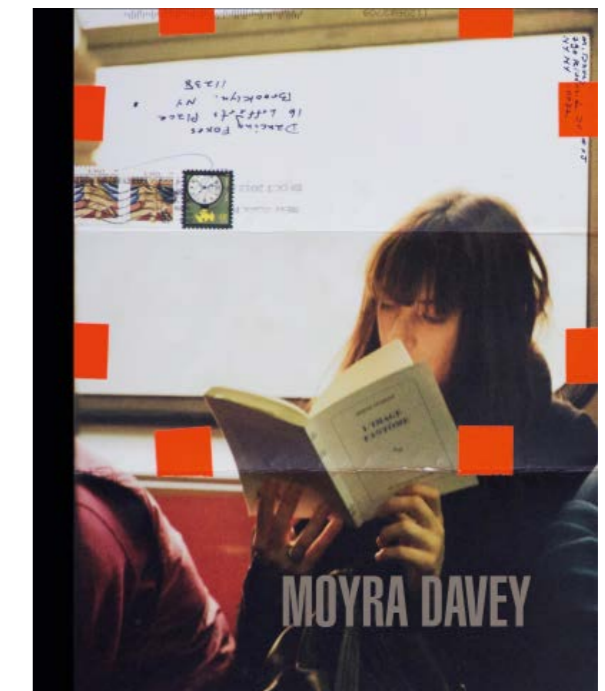
Co-published with Scotiabank Photography Award, Toronto



## Moyra Davey

Introduction by Brian Sholis  
 Texts by Eric Rosenberg and Moyra Davey,  
 conversations with Ben Lerner and Élisabeth  
 Lebovici  
 Book design by Barr Gilmore  
 288 pages  
 9.7 x 8 in. / 24.8 x 20.3 cm  
 59 black-and-white and 297 color photographs  
 Duotone and four-color process  
 Softcover

€ 65.00 / £ 60.00 / US\$ 75.00  
 ISBN 978-3-95829-567-4





Nobuyoshi Araki



Boris Mikhailov



William Eggleston



Charlotte Rampling

Juergen Teller, born in Erlangen, Germany, in 1964, studied at the Bayerische Staatslehranstalt für Photographie in Munich. His work has been published in influential magazines such as *Vogue*, *System*, *i-D*, *POP* and *Arena Homme+*, and has been the subject of solo exhibitions including those at the Institute of Contemporary Arts in London, the Fondation Cartier pour l'art contemporain in Paris, and Martin-Gropius-Bau in Berlin. Teller won the prestigious Citibank Photography Prize in 2003, and has published numerous monographs with Steidl including *Louis XV* (2005), *Marc Jacobs Advertising, 1998-2009* (2009) and *Enjoy Your Life! Mit dem Teller nach Bonn* (2016).

This season sees the release of the newest book in Juergen Teller's original and beloved "Masters" series. Teller made his first *Master* in 2005 as an homage to everything he believes is a master or masterful—be it a chef like Fergus Henderson, an artist like David Hamilton, his own grandmother, Kurt Cobain, or a landscape—as well as a tongue-in-cheek recognition of himself as a master of his own photographic identity. The concept was simple: to produce an ongoing series of humble books, each at the same small size, with no text and as little design as possible—an antithesis to the standard overblown coffee-table book.

Like past volumes in the series, *The Master IV* features an unpredictable mix of Teller's eclectic photography: be it his unorthodox fashion work, still lifes and landscapes, celebrity and self-portraits, or images that slip between these genres. These books are dedicated to four of Teller's most important masters who have influenced both his work and outlook on life—Nobuyoshi Araki, William Eggleston, Boris Mikhailov and Charlotte Rampling—and feature new portraits of them.

*I don't like taking a sly picture on the side. I like the direct approach. I want to be as honest to myself and the subject as possible. And I'm depending on their humanness to come through.* Juergen Teller

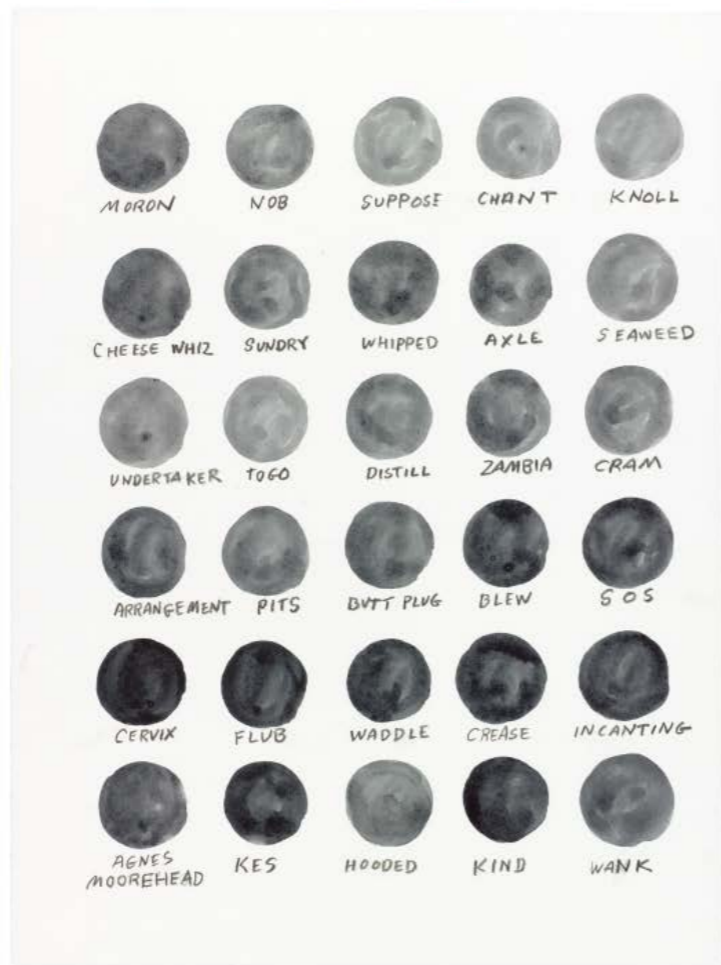
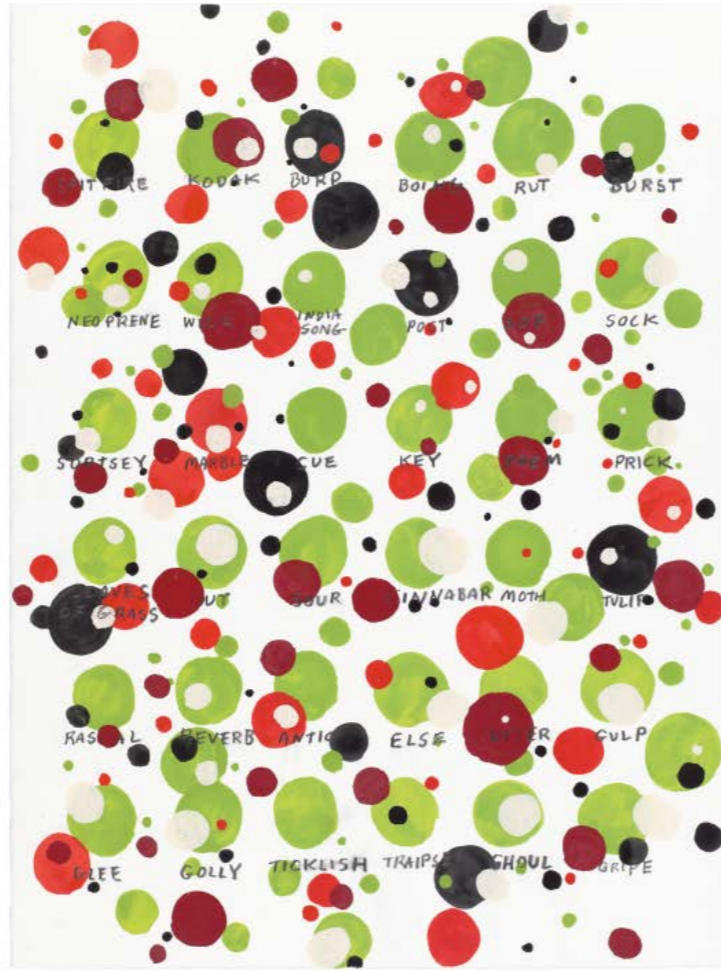
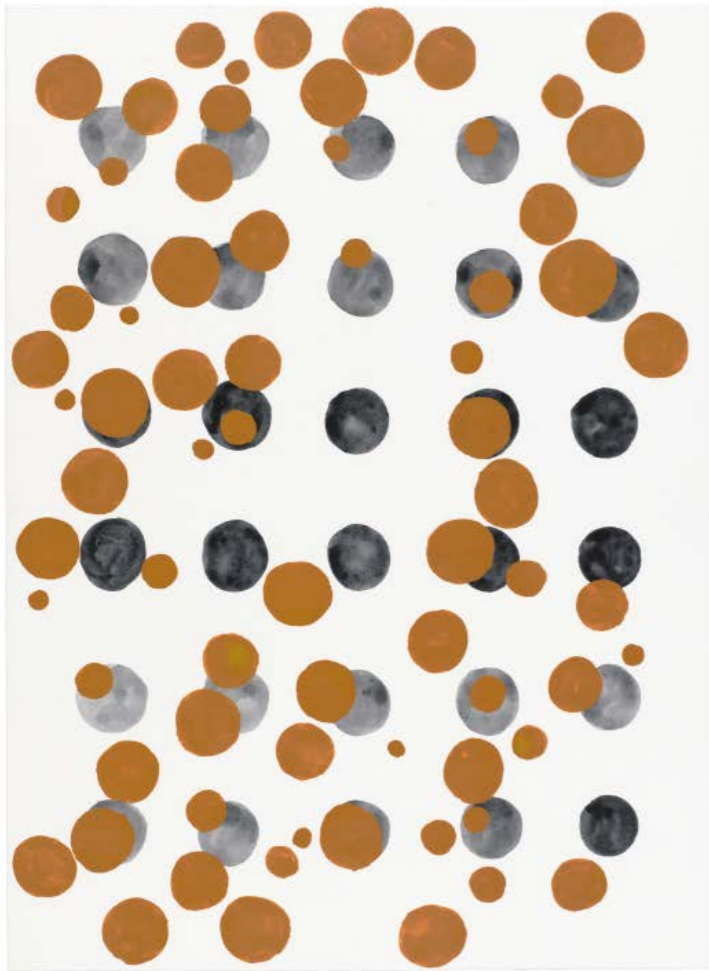
**Juergen Teller**  
**The Master IV**  
**Nobuyoshi Araki, William Eggleston,**  
**Boris Mikhailov, Charlotte Rampling**

Book design by Juergen Teller and Peter Miles  
 48 pages  
 6.9 x 9.1 in. / 17.5 x 23 cm  
 48 color photographs  
 Four-color process  
 Softcover

€ 15.00 / £ 10.00 / US\$ 20.00  
 ISBN 978-3-95829-575-9

JUERGEN  
 TELLER  
 THE  
 MASTER





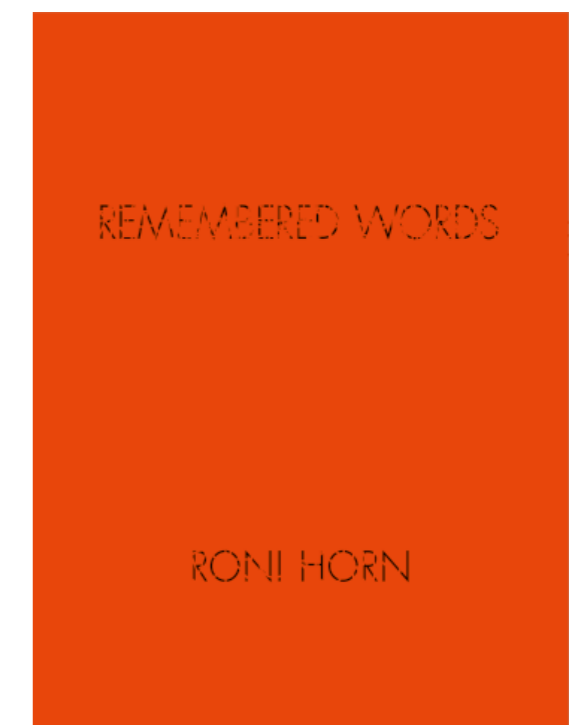
Roni Horn was born in New York in 1955. Horn's oeuvre focuses on conceptually-based photography, sculpture, books and drawing. Recent solo exhibitions include those at Tate Modern, Whitney Museum of American Art, Centre Pompidou, Kunsthalle Bregenz, Kunsthalle Hamburg, Kunsthalle Basel, Fundació Joan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

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

### Roni Horn Remembered Words

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

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



<b>G</b>			
frostbite	g-force	geranium	glum
frosty	gag	gerkin	glut
froth	gait	gesundheit	gnome
froufrou	galena (2)	get (2)	go (4)
frown	Galicia	<i>The Getaway</i>	go ape
frowzy	gallop	getaway	go bananas
fruit	galumphing	Geysir	go shit in your hat!
Fruit Loops	galvanize	ghee	go-go
fruitcake	(2) Galway	ghost	gob
frumpy	gambit (2)	ghosted	gobble
fry	(2) gambles	ghoul	gobbledegook
fuck	gamboge	gibberish	Gobi
fudge	game (2)	<i>Gidget</i>	goblin
fug	gaming	<i>Gilda</i>	(2) <i>Godzilla</i>
fugitive	(2) gamut	Gilda	"The Gold-Bug" (2)
fugue state	gang	gimcrackery	gold rush
fumble	Garbo	ginmicky	golden
fume	gargle	ginkgo	golden rain
fumigate	gargoyles (2)	gird	goldfinch
fun	(2) garotte	girdle	<i>Goldfinger</i>
fundamental	garrulous	glad	goldfish
fungi	gas	glam (3)	golly (2)
fungus	(2) <i>Gaslight</i>	glance	gonzo
funicular	gasp	glaze	goo
funk	(2) gazongas	glean	good
funkadelic	gee whiz	gleaner	"Good Country People"
fur	(2) gelatin	glee	good-bye
Furnace Creek	gelatinous (5)	gleaming	goofy
furtive	gelid (3)	Glenmorangie	goose
fuss	gem (2)	glib	goose pimples
futz	Gena Rowlands (2)	gloaming	goosey
fuzz	Gene Tierney	globe	gore (2)
fuzzbox	genitals	Glock 45	Gore Vidal
fuzzy-wuzzy	gentleness	gloom (2)	gorilla
	geode (3)	<i>Gloria</i>	Gorki
	George Eliot	glory-hole	gosh
	George Smiley	glowworm	got (3)

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

*Remembered Words, A Specimen Concordance* alphabetizes and enumerates all the words used in the 370 drawings made for Roni Horn's series "Remembered Words" (2012–13). Remembering or recalling words, words picked from a life, from experience. Used words that played a role for moments or for years. Words recollected without thoughtful preference or hierarchy. But the words one uses or takes note of sneak the author's vanity, humor, history, culture and psychology in with them.

grab	grueling	hair hopper	harangue
grace	(2) gruesome	hair-trigger	harbinger
Grace Kelly	grump	hairdo	hard-core
grackle	grunt	hairpin	<i>Hard Eight</i>
graft	gryphon	Hal	<i>Hardcore</i>
grain	GTO	halcyon	hardened
grains	guano	hale (2)	harder
gram	guile	halibut	hardy
grange	guitar	halitosis	harken (2)
granulate	Gulliver	"Hallelujah"	<i>Harlan County, USA</i>
grape jelly	gulp	hallow	Harlem (2)
grappa	gum	hallucinogen	Harlem Globetrotters
grapple	(2) gumdrop	ham	(4) harp
grass	gummy	hamburger	Harper Lee
gravel	gummy bear	<i>Hamlet</i>	harping
grease	gummy bears	<i>The Hamlet</i>	harpoon
greased	gumption	hammy	harpy
Great Dismal Swamp	gun	hamper	(2) Harry Houdini
<i>Green Eggs and Ham</i>	gunpoint	hamstring	(2) harvest
green ray	gurgle	hamstrung	has (2)
gridded	gut (2)	<i>The Hand</i>	has-been (3)
gridiron	(2) gutter	handcuffs	hash
gridlock	gyp	handed	hasp
griffin	gypsum	handjob	hashtag
grill	gyrate	handles	Hasty Pudding
grime		handout	hat (2)
Grimpen Mire		handshake	hatch
Grinch		handstand	hatter
grind		hanker	(2) haughty
gripe	habituate	hanky-panky	<i>The Haunting of Hill House</i>
gritty	(2) hack	Hanna Schygulla	have
grizzle	had (3)	Hannah Arendt	havoc
groove	haddock	haphazard	hawk
gross	hag	hapless	(2) hazel
grotto	(2) hah	happen	(3) hazelnut
grovel	(2) ha ha	"Happiness is a Thing Called Joe"	he (2)
gruel	haiku	haptic	he-he

## Roni Horn Remembered Words A Specimen Concordance

Book design by Roni Horn  
88 pages  
5.6 x 8 in. / 14.2 x 20.3 cm  
Two-color process  
Softcover with two alternate dust jackets  
€ 30.00 / £ 25.00 / US\$ 35.00  
ISBN 978-3-95829-564-3





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

*Dogs' Chorus* presents an important group of recent drawings by Roni Horn. Following up on the 2016 *Th Rose Prblm*, Horn cuts apart original drawings of texts and reassembles the fragments into compositions that are cumulative, complex and changeable. In *Dogs' Chorus* Horn combines a line from Shakespeare's *Julius Caesar* with common idioms, playfully questioning the meanings of language and identity.

**Roni Horn**  
**Dogs' Chorus**

Text by Briony Fer  
Book design by Roni Horn  
64 pages  
11.3 x 12.3 in. / 28.6 x 31.1 cm  
30 color images on 10 gatefolds  
Four-color process  
Clothbound hardcover

€ 38.00 / £ 32.00 / US\$ 40.00  
ISBN 978-3-95829-536-0

**dogs'**  
**chorus**

RONI HORN





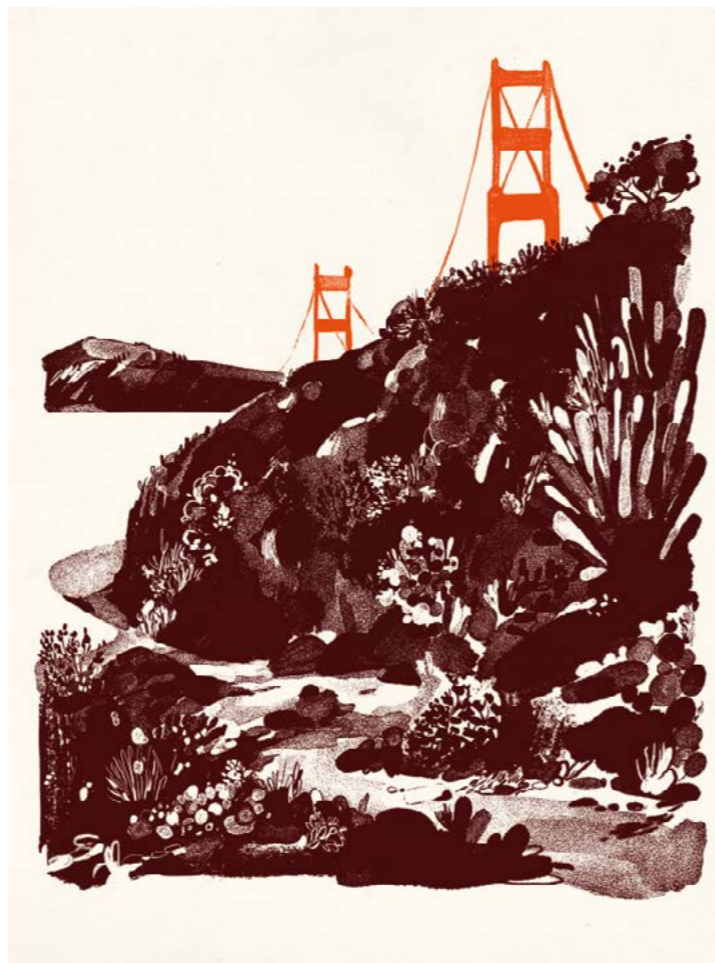
Born in Waiblingen in 1970, Christoph Niemann is an artist, graphic designer and author of various books. His work has appeared on more than 25 New Yorker covers since 2001, with illustrations in WIRED, Weltkunst Magazine and the New York Times Magazine. He was inducted into the Art Directors Club Hall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

This elaborate book features over 160 ink and pencil drawings by Christoph Niemann, each a story of an unfamiliar place. They are observations on traveling, arriving and immersing oneself, on the melancholy of being on the road and the adventure of discovering new destinations—among them New York, Paris, Hong Kong, Amsterdam, Seville and Kyoto. Regardless of their subjects, these are all iconic sketches, capable of grasping the magic, light and mood of a place in a handful of virtuoso strokes. In Niemann's own words in *Souvenir*: "Over time memories change. Most things fade, while others become more significant. Connections arise that one wasn't aware of originally. Sometimes a drawing can capture all this in a new and surprising way. And with some luck, the picture feels as authentic as the moment itself."

*Christoph Niemann is one of the world's most in-demand artists.*  
Der Tagesspiegel, Berlin

Co-published with Diogenes, Zurich

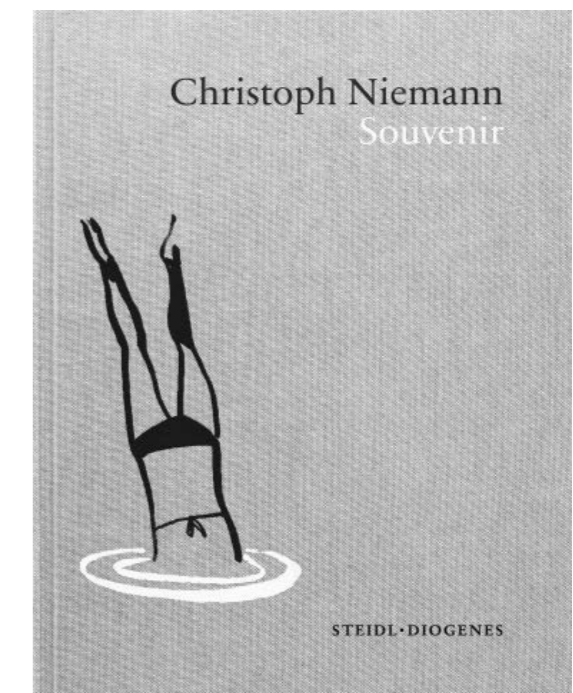
Exhibitions:  
Literaturhaus München, Munich, 9 November 2018 to 3 February 2019  
Deutsche Oper Berlin, to July 2019



### Christoph Niemann Souvenir

Book design by Christoph Niemann and Philipp Keel  
Foreword by Philipp Keel  
Afterword by Christoph Niemann  
256 pages  
9.3 x 11.8 in. / 23.5 x 30 cm  
161 color images  
Four-color process  
Clothbound hardcover

€ 55.00 / £ 50.00 / US\$ 65.00  
ISBN 978-3-95829-573-5





Tomi Ungerer, born in Strasbourg in 1931, 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. Ungerer lives with his family in southwest Ireland and Strasbourg.

## **Tomi Ungerer America**

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

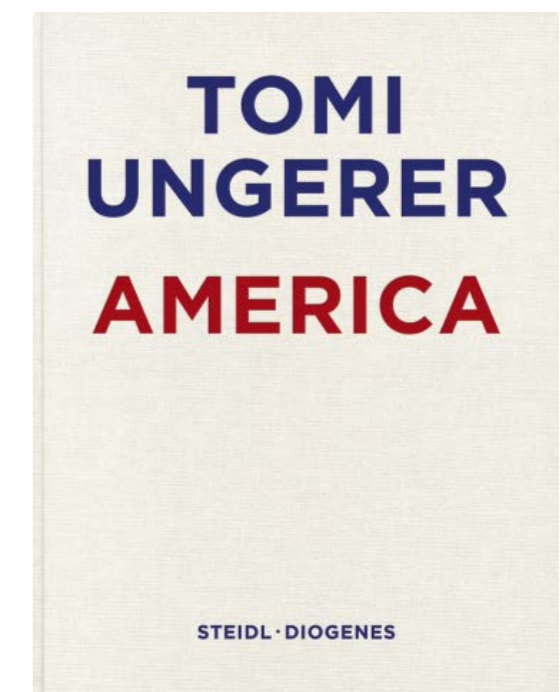
€ 85.00 / £ 80.00 / US\$ 95.00  
ISBN 978-3-95829-574-2

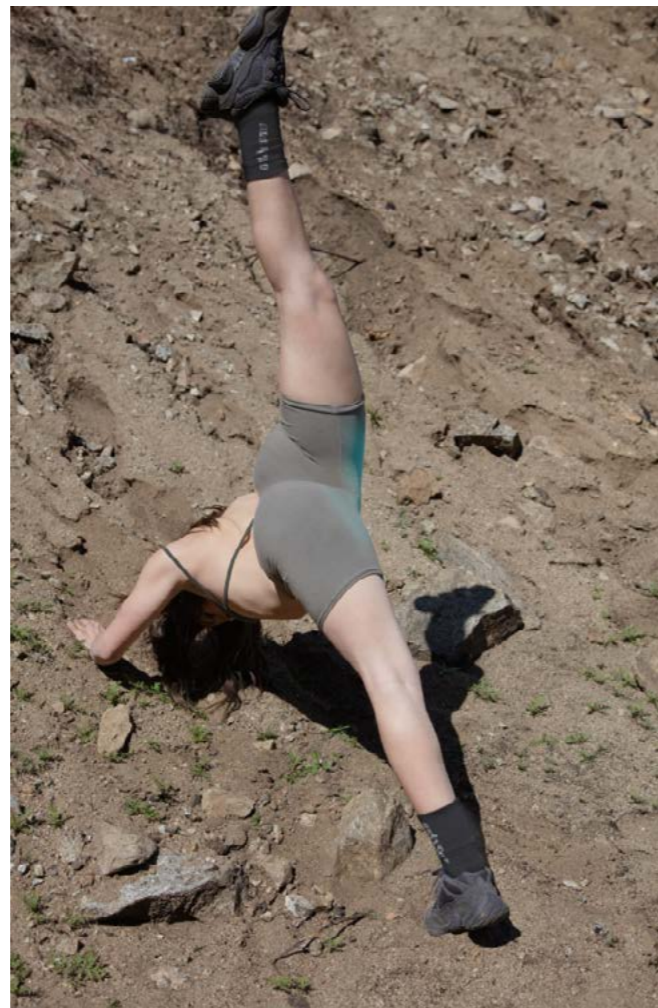
This extravagant book presents 330 of Tomi Ungerer's illustrations, paintings and collages, many of them previously unpublished. When Ungerer moved from the Alsace to New York in the mid-1950s and began working as a graphic designer and illustrator, a crazy new world opened itself up to him, which the 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

Exhibitions:  
Olaf Gulbransson Museum, Tegernsee, to 27 January 2019  
Tomi Ungerer Museum, Strasbourg, 6 November 2018 to 17 March 2019





*YEEZY Season 6 Zine* presents Kanye West's YEEZY footwear, apparel and accessories through the photographs of Jackie Nickerson. Like West's previous zines, this newest edition displays Nickerson's atmospheric imagery in an oversized format without any text, creating a richly visual narrative. Members of the YEEZY cast including Abella Danger, Hafía Mira, Amina Blue and Chanel Postrel are captured in and around West's Calabasas design studio during the aftermath of the 2017 wildfires. The charred, ashen landscape of the Santa Monica Mountains echoes the subtle mineral palette of the collection, rendered in vivid detail.

Jackie Nickerson is a British, American-born conceptual documentary photographer and filmmaker.

Kanye West is an artist, producer and designer. He has been named twice by *Time* magazine as one of the 100 most influential people in the world.

Nickerson and West have worked together since February 2015.

**Kanye West**  
**YEEZY Season 6 Zine**

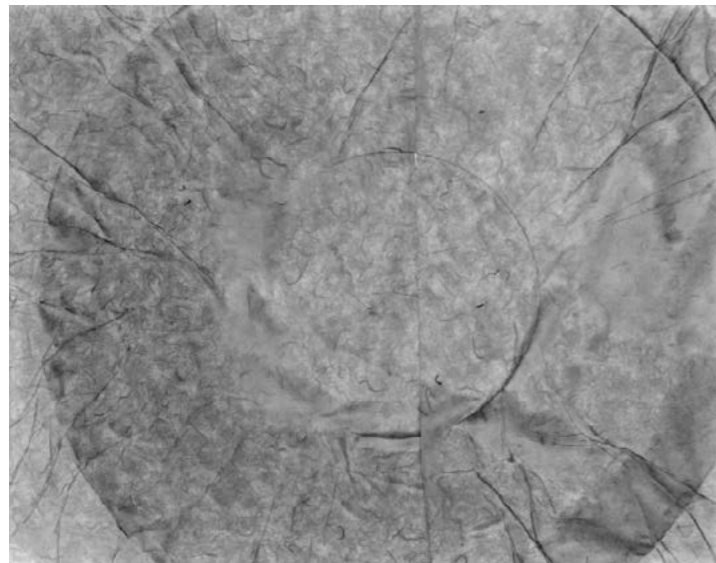
Photos by Jackie Nickerson  
Book design by Kanye West and Jackie Nickerson  
10.7 x 16.5 in. / 27.3 x 41.9 cm  
116 pages  
108 color photographs  
Softcover

€ 30.00 / £ 25.00 / US\$ 35.00  
ISBN 978-3-95829-406-6



**PREVIOUSLY**

**ANNOUNCED**



PREVIOUSLY ANNOUNCED

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

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

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

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

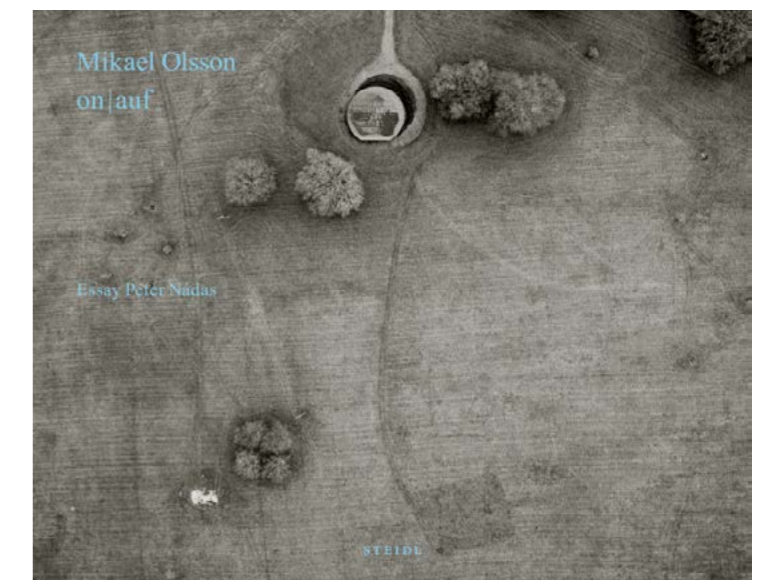
Péter Nádas

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

**Mikael Olsson**  
**on | auf**

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

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





Vol. 1: Rainhill Hospital 1988-90



Vol. 2: Cammell Laird Shipyard 1993-96



Tom Wood was born in County Mayo in the west of Ireland in 1951. Initially trained as a painter at the Leicester Polytechnic, he has taken photographs almost every day for the last 40 years. His work has been shown in many solo and group exhibitions including those at Tate Britain, the Photographers' Gallery in London and the International Center for Photography in New York. Wood was awarded the Prix Dialogue de l'Humanité at Recontres d'Arles in 2002, and in 2014 he was the subject of the BBC documentary *What do artists do all day?* Steidl has published Wood's *Photie Man* (2005) and *Men and Women* (2013).

### Tom Wood The DPA Work

Edited and book design by Tom Wood and Cian Quayle  
Texts by Cian Quayle, Audrey Linkman and Clare Shaw  
8.1 x 10 in. / 20.5 x 25.5 cm

Vol. 1: Rainhill Hospital 1988-90  
184 pages  
10 black-and-white and 136 color photographs

Vol. 2: Cammell Laird Shipyard 1993-96  
168 pages  
42 black-and-white and 66 color photographs

Vol. 3: Rainhill Archive Portraits 1890-99  
72 pages  
68 black-and-white photographs

Four-color process  
Three clothbound hardcovers in a slipcase  
€ 85.00 / £ 80.00 / US\$ 95.00  
ISBN 978-3-95829-347-2

Beginning in 1985 the Manchester-based Documentary Photography Archive (DPA) commissioned photographers to record aspects of British society in the north of England. Tom Wood's *The DPA Work* explores the life and demise of two major institutions near Liverpool, Rainhill Psychiatric Hospital and Cammell Laird Shipyard.

Opened in 1851 as a lunatic asylum for long-term patients, by 1936 Rainhill was the largest hospital complex in Europe. Wood began photographing there in the 1980s when UK government policy had shifted from institutions towards "Care in the Community." By then Rainhill had diminished in size and wards were often combined, mixing a range of patients. The DPA and the mental-health charity Mind, which described conditions at Rainhill as "wholly unacceptable," asked Wood to record the hospital's closure and the movement of its patients into the community.

Cammell Laird Shipyard's illustrious history dates back to the 1820s, and includes the building of many famous warships and aircraft carriers such as HMS Ark Royal. When Wood photographed the yard it was facing closure, with a demoralized workforce fighting to save their jobs while HMS Unicorn, the last Upholder-class submarine, was being completed and launched.

The two main volumes of *The DPA Work* include archive material related to the history of Rainhill and Cammell Laird, while a third book features a series of late nineteenth-century photographs of patients at Rainhill. Together these volumes document a time of upheaval in Liverpool in the midst of industrial decline, the breakdown of communities and changes in healthcare whose consequences are still felt today.

Co-published with the University of Chester





Hannah Collins was born in London in 1956. From 1989 to 2010 she lived and worked in Barcelona, and today lives between London and Almeria, Spain. Collins has received many awards including a Fulbright Scholarship and was nominated for the Turner Prize in 1993. In 2015 a retrospective of her work was shown at the Sprengel Museum Hannover, in conjunction with the award of the Spectrum Prize. In addition to the Hannover retrospective publication, Collins' last book was *The Fragile Feast* (2011). She has completed a recent body of work in Japan and has ongoing projects in Amazonia and the American South.

Noah Purifoy (1917-2004) moved to Los Angeles in 1953 and enrolled as the first African-American student at what is now the California Institute of the Arts. Purifoy graduated with a BFA just before his fortieth birthday. With fellow artist Judson Powell he organized the exhibition "66 Signs of Neon" with material salvaged from the Watts Rebellion. He co-founded the Watts Towers Arts Center, and initiated various programs to bring art into the prison system. The Noah Purifoy Outdoor Sculpture Museum is situated near Joshua Tree in the Mojave Desert.

## 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 x 14.5 in. / 35 x 36.7 cm  
18 black-and-white photographs  
Quadratone  
Clothbound hardcover

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

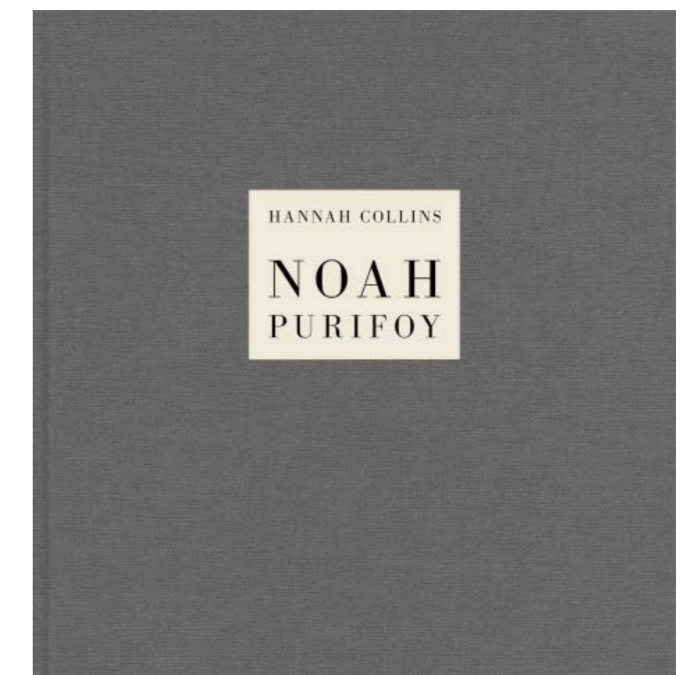
## PREVIOUSLY ANNOUNCED

Though born in Snow Hill, Alabama in 1917, Noah Purifoy lived most of his life in Los Angeles and Joshua Tree, California, where he died in 2004. The exhibition of his work, *Junk Dada*, at LACMA in 2015 as well as the recent publication by Steidl of his notebooks and essays in *High Desert*, have contributed to the legacy of this long-overlooked artist who first came to prominence with sculpture assembled from the debris of the Watts Rebellion of 1965.

In the last 15 years of his life Purifoy lived in the Mojave Desert where he created large-scale sculptures spread over ten acres. On visiting this site Hannah Collins made a series of exquisite black-and-white photographic studies of Purifoy's work. Her rigorous aesthetic stance is unwittingly reminiscent of the formality of Walker Evans, who would have greatly appreciated Purifoy's transformation of discarded materials into grand yet vernacular forms.

*Message from the Interior*, Walker Evans' photographic study of 1966, which through the selection of a handful of pictures of interiors suggests a wide and disparate landscape, became a model for the publication of Collins' work from Purifoy's site. Her 18 photographs are presented here in a format that exactly echoes Evans' publication, both typographically and spatially. The intention is not imitative, but refers to the grandeur and scale achieved by Purifoy. Cumulatively his work becomes a transitory monument inevitably destined to decay into the desert itself.

*I do not wish to be an artist. I only wish that art enables me to be.*  
Noah Purifoy





Harry Callahan (1912-99) began his career as an amateur photographer. Following a workshop with Ansel Adams in 1941 and a meeting with Alfred Stieglitz in 1942, Callahan decided to completely devote himself to the medium. In 1946 he accepted László Moholy-Nagy's invitation to teach at Chicago's Institute of Design, a position he left in 1961 to chair the Photography Department at the Rhode Island School of Design. Since his first one-person show in 1947, Callahan's work has been the subject of over 60 solo and group exhibitions worldwide, 18 of which were presented at The Museum of Modern Art, New York.

## Harry Callahan Morocco

Book design by Steidl Design  
56 pages  
11.7 x 9.1 in. / 29.7 x 23 cm  
23 color photographs  
Four-color process  
Clothbound hardcover with dust jacket

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

### PREVIOUSLY ANNOUNCED

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

The 23 photographs in this publication, taken in Morocco in 1981, are the product of Callahan's shift to a strictly chromatic palette and demonstrate his continued interest in the visual intrigue of the everyday urban landscape and the passersby who occupy it. Depicting his familiar subjects of architectural facades, random patterns of street activity, and isolated figures lost in thought, the images transcend Morocco's exoticism by exploring the formal and pictorial potential of the country's environment.

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

Co-published with Pace/MacGill Gallery, New York



STEIDL PACE/MACGILL





Santu Mofokeng

Santu Mofokeng was born in Johannesburg in 1956. After working as a darkroom assistant for various newspapers, he joined Afrapix, a collective of photographers dedicated to the struggle against apartheid. His interest in depicting ordinary township life, however, led him to work for the African Studies Institute at Wits University from 1988 until 1998. Over the past three decades, Mofokeng has created an exceptional, open-ended body of work that probes the meaning and authority of photography while subverting stereotypical notions of the black South African experience. In 2011 a retrospective of Mofokeng's work opened at the Jeu de Paume in Paris before traveling internationally, and in 2013 he represented Germany at the Venice Biennale.

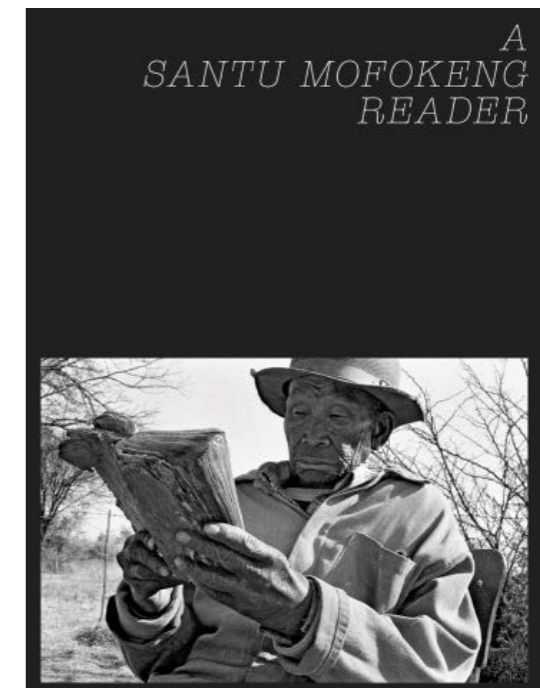
### Joshua Chuang (ed.) A Santu Mofokeng Reader

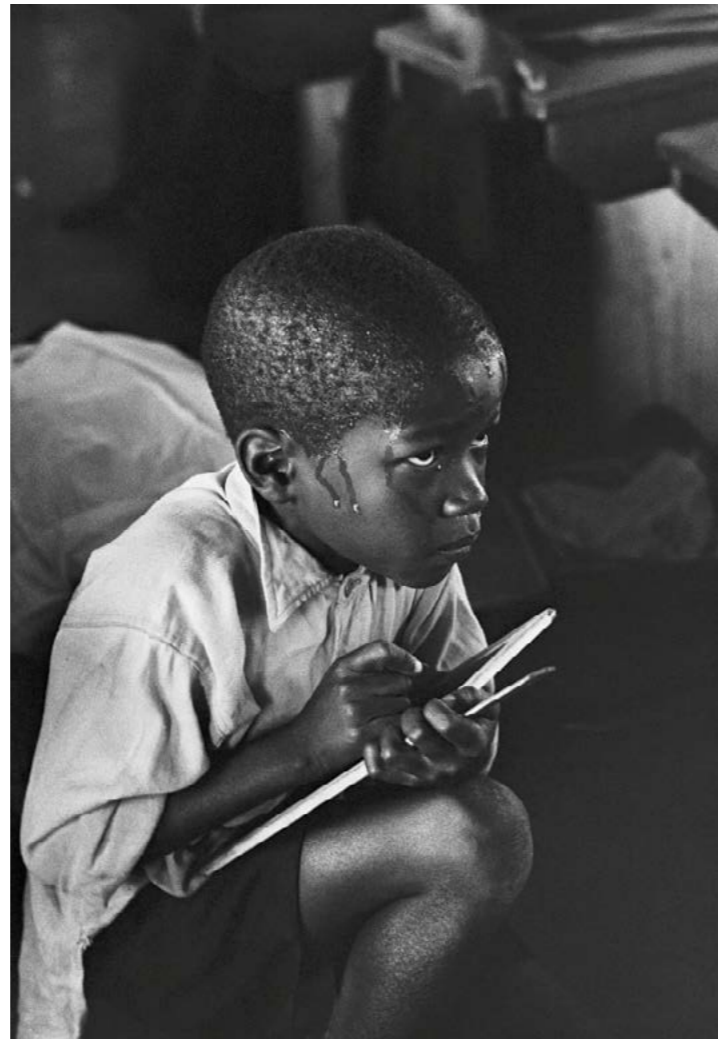
Texts by Rory Bester, Jean-François Chevrier, Joshua Chuang, Patricia Hayes, Hans Ulrich Obrist and others

Book design by Victor Balko  
184 pages  
9.5 × 12.6 in. / 24 × 32 cm  
32 black-and-white photographs  
Softcover

€ 30.00 / £ 25.00 / US\$ 40.00  
ISBN 978-3-95829-513-1

The photographer Santu Mofokeng is one of the most vital artists to emerge from South Africa's late apartheid era. From his distinctive portrayals of township life to his acclaimed reassessment of the medium's documentary function, Mofokeng's intuitive and multi-layered oeuvre continues to grow in relevance and reach. This illuminating collection of texts—with contributions by Rory Bester, Jean-François Chevrier, Joshua Chuang, Patricia Hayes, Hans Ulrich Obrist, and others—provides an informed basis for engaging with Mofokeng's allusive body of work along with its related concerns. Published to accompany the photobook series *Santu Mofokeng Stories*, this essential, context-rich reference also features a comprehensive chronology and bibliography, interviews with David Goldblatt and Paul Weinberg, and previously unpublished writings by Mofokeng himself.





Ernest Cole was born near Pretoria in 1940. Leaving school at 17 to become a photographer, he secured staff jobs and freelance assignments for newspapers and magazines for blacks—honing his skills with a correspondence course from the New York Institute of Photography. Inspired by Henri Cartier-Bresson's book *The People of Moscow*, in 1960 Cole embarked on a project to document the lives of his people which resulted in *House of Bondage*.

First published in the United States in 1967 and in Britain in 1968, *House of Bondage* presented images from South Africa that shocked the world. The young African photographer had left his country at 26 to find an audience for his stunning exposure of the system of racial dominance known as apartheid. In 185 photographs, Cole's book showed from the vantage point of the oppressed how the system closely regulated and controlled the lives of the black majority. He saw every aspect of this oppression with a searching eye and a passionate heart.

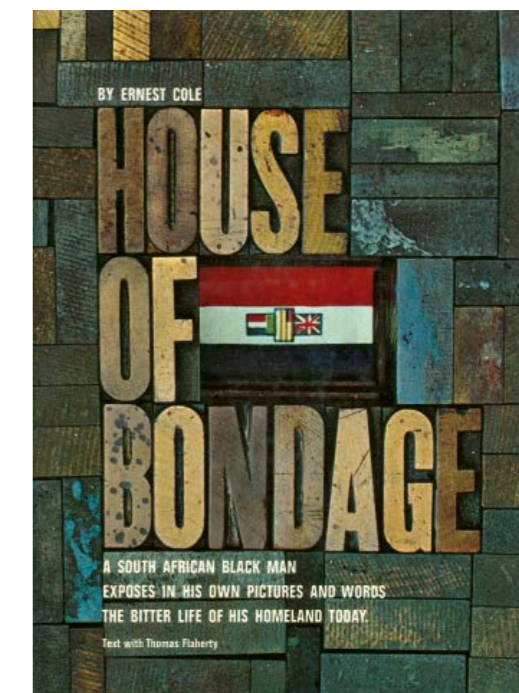
*House of Bondage* is a milestone in the history of documentary photography, even though it was immediately banned in South Africa. In a *Chicago Tribune* review of 1967 Robert Cromie described it as "one of the frankest books ever done on South Africa—with photographs by a native of that country who would be most unwise to attempt to return for some years." Cole died in exile in 1990 as the regime was collapsing, never knowing when his portrait of his homeland would finally find its way home. Not until the Apartheid Museum in Johannesburg mounted enlarged pages of the book on its walls in 2001 were his people able to view these pictures, which are as powerful and provocative today as they were 50 years ago.

*Ernest Cole's photographs are important because they relieve the tedium and go beyond precepts. They are the raw facts of the matter, not just images of injustice.* Joseph Lelyveld

## Ernest Cole House of Bondage

Texts by Thomas Flaherty and Joseph Lelyveld  
Book design by Steidl Design  
192 pages  
8.3 x 11.4 in. / 21 x 29 cm  
185 black-and-white photographs  
Quadratone  
Clothbound hardcover with dust jacket

€ 58.00 / £ 54.00 / US\$ 60.00  
ISBN 978-3-95829-346-5





PREVIOUSLY ANNOUNCED

Born in Como in 1944, Massimo Vitali studied photography at the London College of Printing. Beginning in the sixties Vitali worked as a photojournalist, collaborating with magazines and agencies throughout Europe, before turning to cinematography for television and cinema in the early eighties. He eventually returned to still photography as an artist, taking up large-format photography in 1993 and beginning his famous "Beach Series" in 1995. Steidl has published Vitali's *Landscape with Figures* (2004) and *Landscape with Figures / Natural Habitats, 1994-2009* (2011).

After nearly 30 years working with large-format photography, Massimo Vitali brings together his twelve "best" photographs in this volume. The selection of just a handful of works was made following many lengthy conversations with collaborators and curators who know Vitali's photography deeply. The chosen works are not necessarily his most well-known pieces; rather each speaks to a particular moment of his artistic research. The different images unfold in a changing world that is reflected in the landscapes depicted and the human interactions with them. Twelve photographs like twelve months in a year: short stories in a long career.

*My photography comes from absolute matter-of-fact situations but also from a deep curiosity that I possess for people, for what they do and how they think.* Massimo Vitali

Exhibition: Mazzoleni Gallery, London, spring 2019

## Massimo Vitali Short Stories

Book design by Massimo Vitali and Gerhard Steidl  
48 pages  
14.2 x 11.4 in. / 36 x 29 cm  
12 color photographs  
Four-color process  
Clothbound hardcover

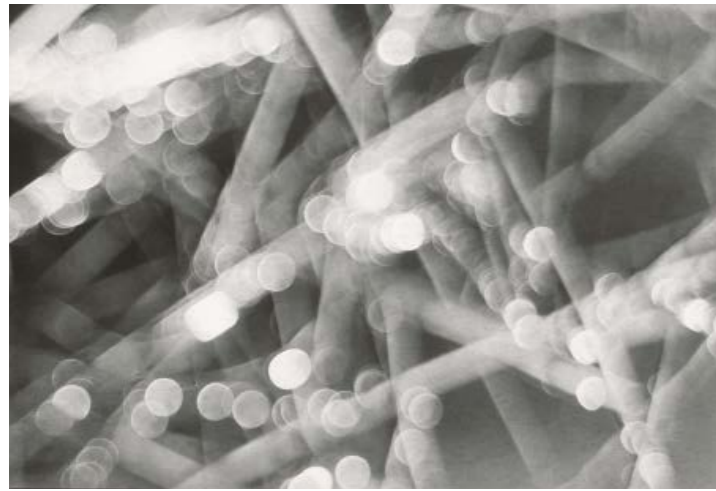
€ 75.00 / £ 65.00 / US\$ 85.00  
ISBN 978-3-95829-496-7

# Massimo Vitali

*Short Stories*

Steidl





PREVIOUSLY ANNOUNCED

Born in 1933 in Visby on the island of Gotland, Gunnar Smoliansky is a major Swedish photographer. He has devoted himself to the medium since the 1950s, originally working as a photographer's assistant and attending courses under Christer Strömholm. Between 1956 and 1963 he worked as an industrial photographer and since the 1970s has practiced as an independent artist. Smoliansky photographs exclusively in black and white and develops by hand in the darkroom. Stockholm has been the focus of Smoliansky's photographic world, particularly the areas of Södermalm and Saltsjö-Boo where he has lived and worked for most of his life. Steidl published Smoliansky's *One Picture at a Time* in 2009.

*Promenade Pictures* collects a suite of humble yet profound pictures taken by Gunnar Smoliansky in the 1970s and '80s during long walks throughout Stockholm and its surrounds. The figure of the *flâneur* in literature and art history is often a self-indulgent one, but Smoliansky rejects any hint of decadence. His sole concern is to discover the modest abstractions of the everyday: the fluid lines of a gnarled tree trunk; the graphic shapes of streets, shadows, stairs and tiles; the delicate landscape of crumpled bed sheets. Smoliansky's vision is as patient as it is single-minded: he stubbornly draws out and refines the geometric beauty of objects we would otherwise miss.

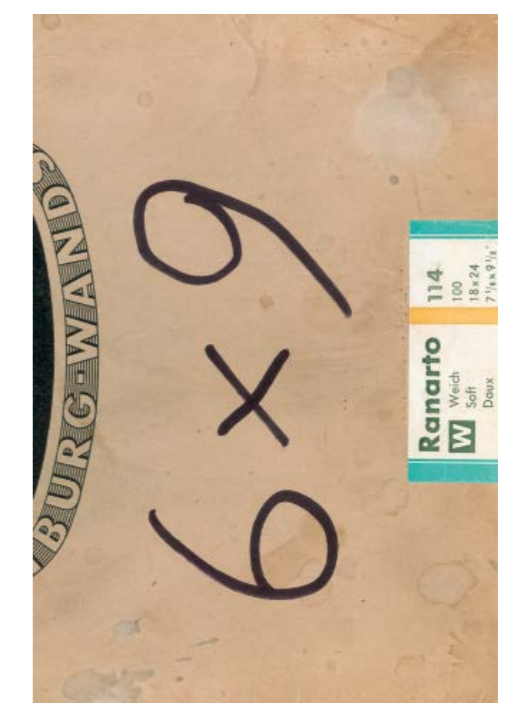
Smoliansky created these photos, as all of his work, with an analogue camera and developed the prints in his own darkroom. In these pictures he lays particular emphasis on the painterly tonalities of the prints, from warm sepia to cool black and white, in order to recreate variations of daylight. This new Steidl edition of *Promenade Pictures* is an expanded version of a smaller book, originally published by Moderna Museet in Stockholm in 1986.

*Gunnar Smoliansky's sober photographs are free of grand gestures. There is always a kind of invisible umbilical cord between his pictures and reality. Smoliansky never cuts it. He continues to take pictures with the unaffected conviction of someone who knows exactly what he is doing.* Joanna Persman

**Gunnar Smoliansky**  
**Promenade Pictures**

Edited by Greger Ulf Nilson  
Text by Joanna Persman  
Book design by Greger Ulf Nilson  
128 pages  
6.1 x 9.4 in. / 15.5 x 24 cm  
74 black-and-white images  
Tritone  
Softcover

€ 38.00 / £ 35.00 / US\$ 45.00  
ISBN 978-3-95829-332-8





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## Gunnar Smoliansky Hands

Edited by Greger Ulf Nilson  
Text by Gunnar Smoliansky  
Book design by Greger Ulf Nilson  
440 pages  
8.7 x 10.9 in. / 22.2 x 27.7 cm  
401 black-and-white images  
Tritone  
Clothbound hardcover in a slipcase

€ 65.00 / £ 60.00 / US\$ 75.00  
ISBN 978-3-95829-331-1

## PREVIOUSLY ANNOUNCED

This book contains more than 400 pictures of Gunnar Smoliansky's hands, each a spontaneous composition crafted by the photographer in his traditional darkroom. The inspiration for this series was unexpected and Smoliansky pursued it with an artist's rigor, creating a complex series, each image a nuanced variation on a theme. Some pictures are deceptively simple, hardly recognizable abstractions; others are realistic, revealing even the texture of Smoliansky's palm; while others still are almost violent inky overlappings. By bypassing the tool of the camera and reinterpreting the photogram, Smoliansky revisits one of the earliest means of photographic picture making and creates a gestural space between photography and drawing.

*I don't know what it was that made me start on these pictures. Always after the end of the working day. A tired developer, new fix. A sheet of glass in the wet bench to splash on. Expired 18 x 24 papers with different surfaces and tones. What I did was to open a box in darkroom lighting and take out some papers between my thumb and my index finger. Then the work continued in ordinary room lighting. I numbered the papers, all of which are presented here in the book.*  
Gunnar Smoliansky





PREVIOUSLY ANNOUNCED

Zoo is a wild ride through Anders Petersen's oeuvre, a racy edit of his work that has animals as its central theme. Whether they be conscious portraits of animals or a haphazard photographic encounter with a woman's legs in python-print tights, Petersen draws out the animal and animalistic in all that he sees. At a typical zoo we are the spectators, peering in on creatures as they go about their existence, mostly oblivious to our presence. Yet in Zoo we find ourselves both behind and before the bars of the cage—with Petersen as the delighted zookeeper.

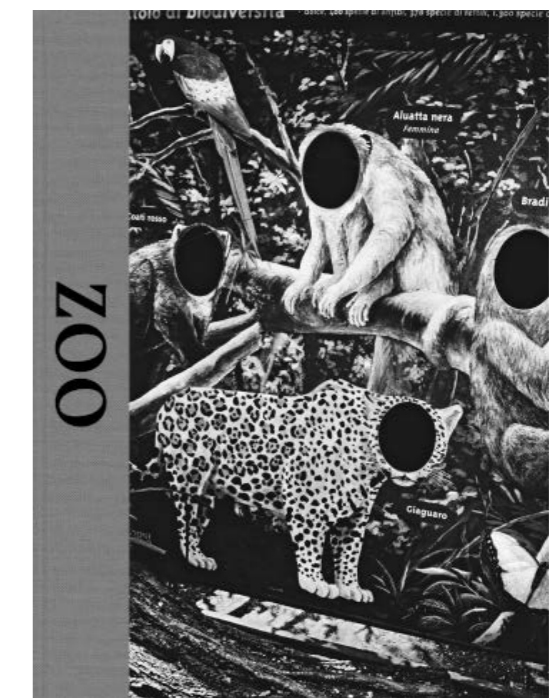
*Shoot from the gut, edit with the brain.* Anders Petersen

Born in 1944, Anders Petersen studied photography at Fotoskolan and later at the Institute for Cinema, Radio, Television and Theatre, both in Stockholm. In 1970 he founded the group of photographers Saftra together with Kenneth Gustavsson. Petersen is perhaps best known for his photos of the colorful, often unconventional, patrons of Café Lehmitz in Hamburg's St. Pauli, resulting in his seminal book *Café Lehmitz* (1978). He has published and exhibited his photography extensively and in 2014 was the subject of a retrospective at the Bibliothèque National de France in Paris.

**Anders Petersen**  
**Zoo**

Edited and book design by Greger Ulf Nilson  
320 pages  
8.3 x 11 in. / 21 x 28 cm  
240 black-and-white photographs  
Tritone  
Clothbound hardcover

€ 75.00 / £ 70.00 / US\$ 85.00  
ISBN 978-3-95829-333-5





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### Anders Petersen *City Diary #4*

Edited and book design by Greger Ulf Nilson  
64 pages  
9.2 x 12.2 in. / 23.4 x 31 cm  
56 black-and-white photographs  
Tritone  
Half-linen softcover in an envelope

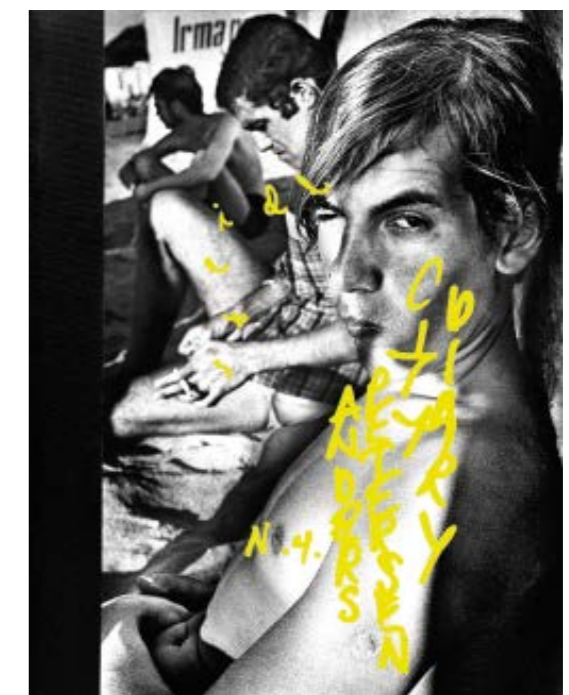
€ 30.00 / £ 25.00 / US\$ 35.00  
ISBN 978-3-95829-334-2

PREVIOUSLY ANNOUNCED

This book is the latest of Anders Petersen's award-winning *City Diaries*, the first three of which are now out of print. Throughout his career Petersen has traveled extensively and documented life beyond the margins of polite society, a shadowy world of pleasure and sin including prostitutes, transvestites, alcoholics, nighttime lovers and adult conflict. Through his candid, empathetic yet somewhat detached eye, he discloses difficult realities such as drug addiction with a sense of bewilderment and currency. *City Diary #4* shows Petersen's ongoing photographic engagement with the gritty and beautiful in life as it unfolds before him.

*I'm a kind of diary photographer. I try not to take pictures as I see them, but as I feel them. I'm interested in imperfection.*

Anders Petersen





PREVIOUSLY ANNOUNCED

Christer Strömholm (1918-2002) was one of the most influential Scandinavian photographers and the recipient of the 1997 Hasselblad Award. Born in Stockholm, in 1946 Strömholm moved to Paris where he discovered photography. Between 1949 and '54 he joined the German group of photographers Fotoforum, led by Otto Steinert, and participated in their exhibitions in Europe and America. Perhaps Strömholm's most influential series is "Les Amies de la Place Blanche," documenting the transsexuals of Paris' Place Blanche in the late fifties and early sixties. From 1962 to '74 he was director of Fotoskolan in Stockholm where he trained over 1,200 students, many of whom would become leading photographers including Anders Petersen, Dawid, Bille August and Gunnar Smoliansky.

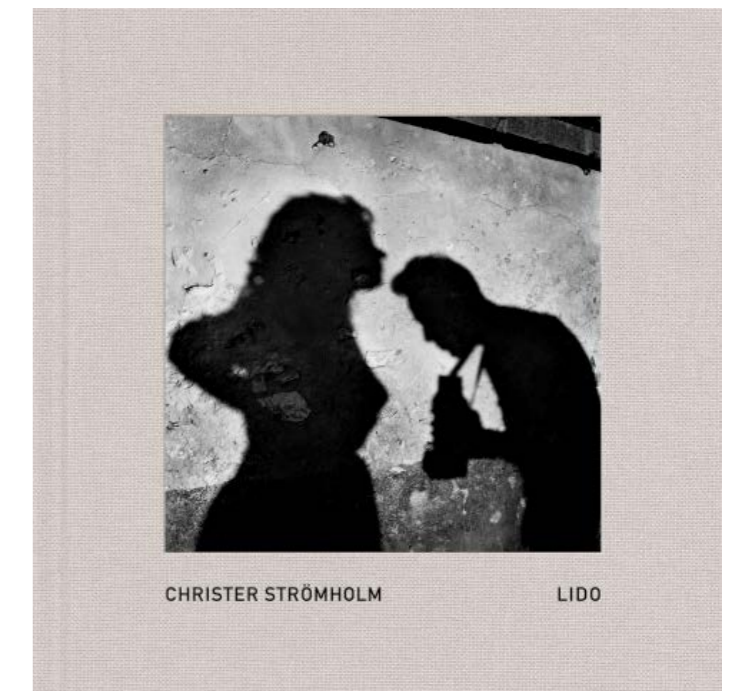
This book presents little-known photos by the legendary Christer Strömholm selected by Gunnar Smoliansky. In the late eighties gallerist Kim Klein proposed a small exhibition of Strömholm's pictures at the Lido Gallery in Stockholm. Strömholm agreed and entrusted Smoliansky with making a selection from his early 6 x 6 Rolleiflex negatives. Smoliansky was delighted to do so—the planned ten to twelve photos soon ballooned to 70—and he printed two sets, one for Strömholm and one for himself. The photos date from the late 1940s and early '50s and show Strömholm's formative years in Paris, the south of France, Morocco and other destinations. Most of these pictures had never before been printed, let alone publicized, until that exhibition of 1990.

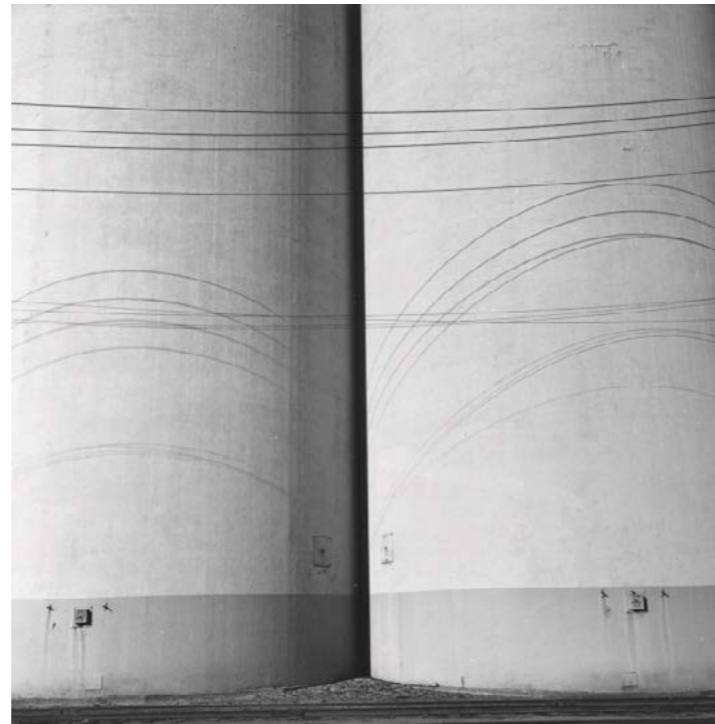
*When I think about it, and when I look closely at my pictures, they are all, in their own way, nothing but self-portraits—a part of my life.*  
Christer Strömholm

**Christer Strömholm**  
**Lido**

Edited by Gunnar Smoliansky and Greger Ulf Nilson  
Text by Gunnar Smoliansky  
Book design by Greger Ulf Nilson  
96 pages  
11.8 x 11.8 in. / 29.7 x 29.7 cm  
42 black-and-white photographs  
Tritone  
Clothbound hardcover with a tipped-in photograph

€ 45.00 / £ 40.00 / US\$ 50.00  
ISBN 978-3-95829-335-9





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

## Frank Gohlke Measure of Emptiness

Text by Frank Gohlke  
Book design by Frank Gohlke and Gerhard Steidl  
120 pages  
8.8 × 11.2 in. / 22.4 × 28.4 cm  
45 black-and-white photographs  
Tritone  
Clothbound hardcover with a tipped-in photograph

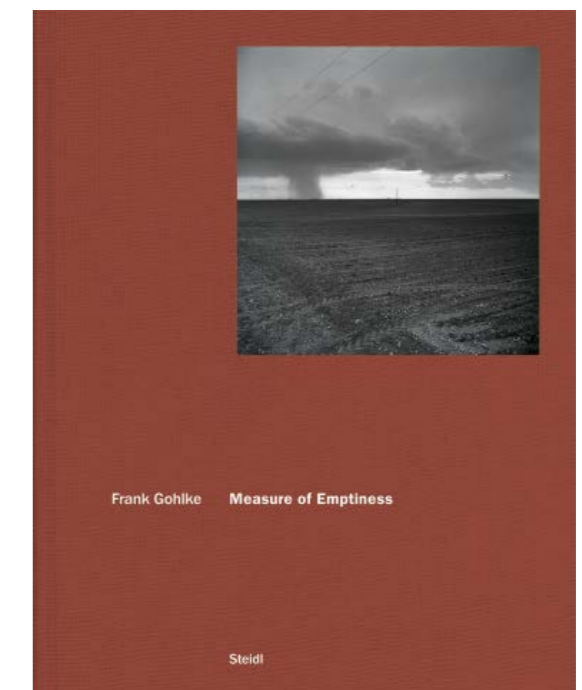
€ 48.00 / £ 40.00 / US\$ 60.00  
ISBN 978-3-95829-498-1

### PREVIOUSLY ANNOUNCED

*Measure of Emptiness* is a meditation on the vast spaces of the Great Plains, the heartland of American agricultural productivity, and the centrality of the grain elevator to its social, cultural and symbolic life. In photographs made between 1972 and 1977 with the support of fellowships from the Guggenheim Foundation and the National Endowment of Art, Frank Gohlke traveled back and forth through the central tier of states from his home in Minneapolis, Minnesota, to the Texas Panhandle, seeking an answer to the puzzle of the grain elevators' extraordinary power as architecture in a landscape whose primary dramas were in the sky.

"In the United States there is more space where nobody is than where anybody is," said Gertrude Stein. The Great Plains are characterized by this spaciousness, and by the presence of windowless, rumbling, enormous grain elevators, rising above the steeples of churches to announce the presence of the town and to explain, in great measure, the lives and livelihoods of its inhabitants. Why did their builders choose that particular form to fulfill and practical necessity? And does the experience of great emptiness shape what people think, feel and do?

*We are powerful, we build for the centuries, our monuments rival those of other heroic ages; we are insignificant, our hold on this landscape is tenuous, nature and time erode our greatest creations as if they were dust. What lingers in the memory, though, is the image of a solitary, upright form in the middle distance of an endless plain.*  
Frank Gohlke





PREVIOUSLY ANNOUNCED

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.

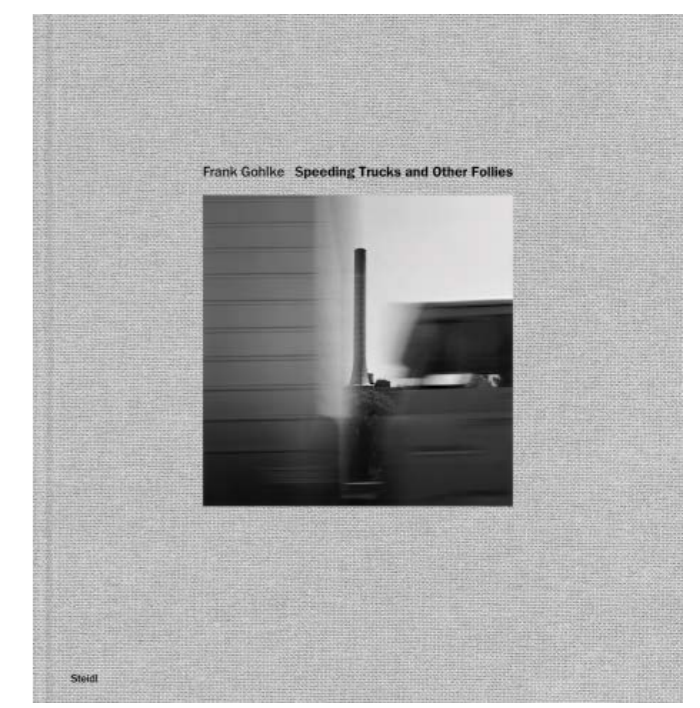
The three bodies of work brought together in *Speeding Trucks and Other Follies* were all made between Gohlke's arrival in Minneapolis and the end of 1972 when he began photographing grain elevators, a project that first established his renown. In different ways these early series obliquely describe 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  
96 pages  
9.6 x 10.2 in. / 24.5 x 26 cm  
48 black-and-white photographs  
Tritone  
Clothbound hardcover with a dust jacket  
  
€ 44.00 / £ 40.00 / US\$ 50.00  
ISBN 978-3-95829-254-3





## PREVIOUSLY ANNOUNCED

*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."

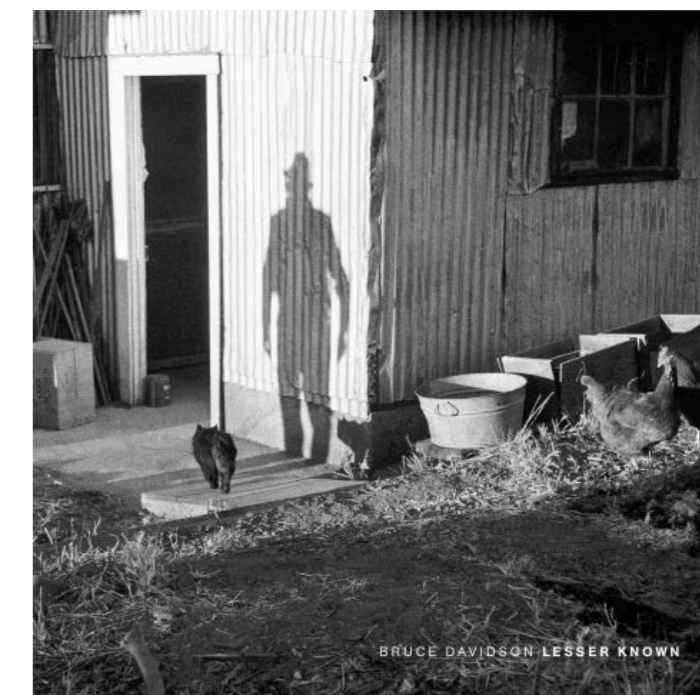
*This new body of work reflects both a passion and purpose over time.*  
Bruce Davidson

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) and *England / Scotland 1960* (2014).

## 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

€ 58.00 / £ 55.00 / US\$ 60.00  
ISBN 978-3-95829-321-2



BRUCE DAVIDSON LESSER KNOWN





PREVIOUSLY ANNOUNCED

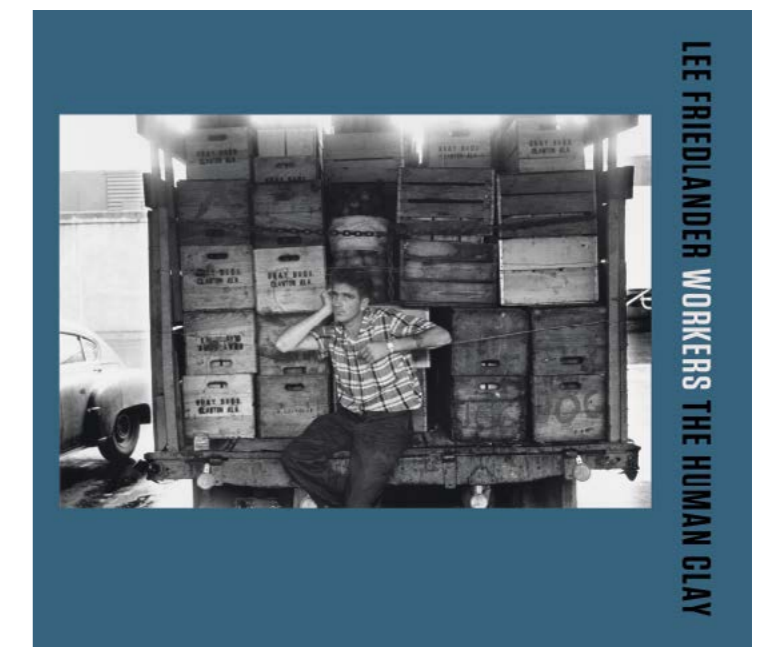
Lee Friedlander was born in 1934 in Aberdeen, Washington. In 1948 he began to photograph seriously and by the 1960s had become widely recognized for his all-encompassing portrayals of the American social landscape—a term he coined. Friedlander’s influential work has been the subject of many seminal exhibitions including “New Documents” and “Mirrors and Windows,” both organized by John Szarkowski at the Museum of Modern Art, and more than 50 books including *Self Portrait* (1970), *The American Monument* (1976), *Factory Valleys* (1982), *Sticks and Stones* (2004), *America By Car* (2010) and *Chain Link* (2017).

In the capstone volume of his epic series “The Human Clay,” Lee Friedlander has created an ode to people who work. Drawn from his incomparable archive are photographs of individuals laboring on the street and on stage, as well as in the field, in factories and in fluorescent-lit offices. Performers, salespeople and athletes alike are observed both in action and at rest by Friedlander’s uncanny eye. Opera singers are caught mid-aria, models primp backstage, mechanics tinker and telemarketers hustle. Spanning six decades, this humanizing compilation features over 250 photographs, many appearing here for the first time in print.

*As he worked on the room, and as it began slowly to take a shape, he realized that for many years, unknown to himself, he had had an image locked somewhere within him like a shamed secret, an image that was ostensibly of a place but which was actually of himself.*  
John Williams, *Stoner* (1965)

**Lee Friedlander  
Workers  
The Human Clay**

Book design by Katy Homans  
200 pages  
11 x 9.6 in. / 27.9 x 24.4 cm  
253 black-and-white photographs  
Tritone  
Clothbound hardcover with a tipped-in photograph  
€ 56.00 / £ 48.00 / US\$ 65.00  
ISBN 978-3-95829-500-1





PREVIOUSLY ANNOUNCED

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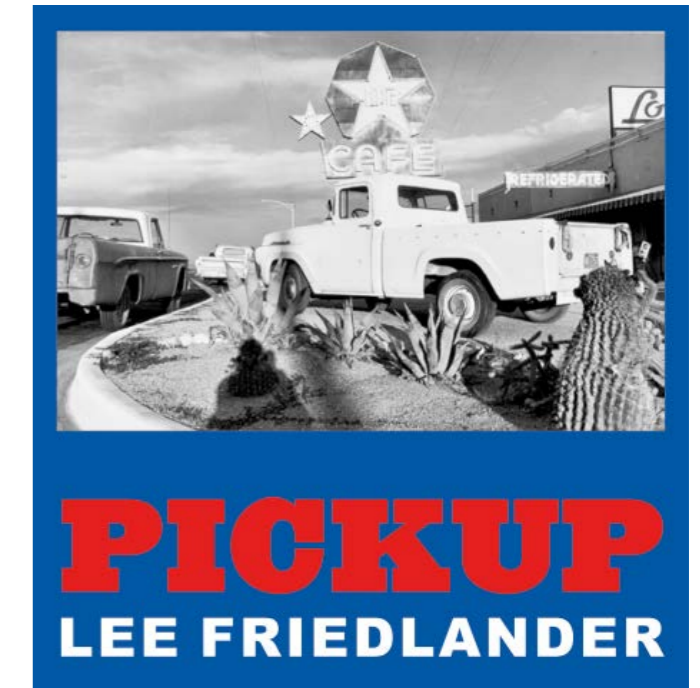
In this compendium Lee Friedlander examines the ordinary pickup truck, a quintessentially American mode of transportation. Unadorned in form as well as function, pickups have long been the vehicle of choice for farmers and tradespeople. Their well-worn beds—usually open to the elements, laid bare for all to see—have held and hauled all manner of things, from spare tires and jumbles of wires to animals and the occasional person. Friedlander, in his witty and encompassing clear-eyed idiom, has observed this most utilitarian and unapologetically personal object in its native setting: the cacophonous bricolage that is American social landscape.

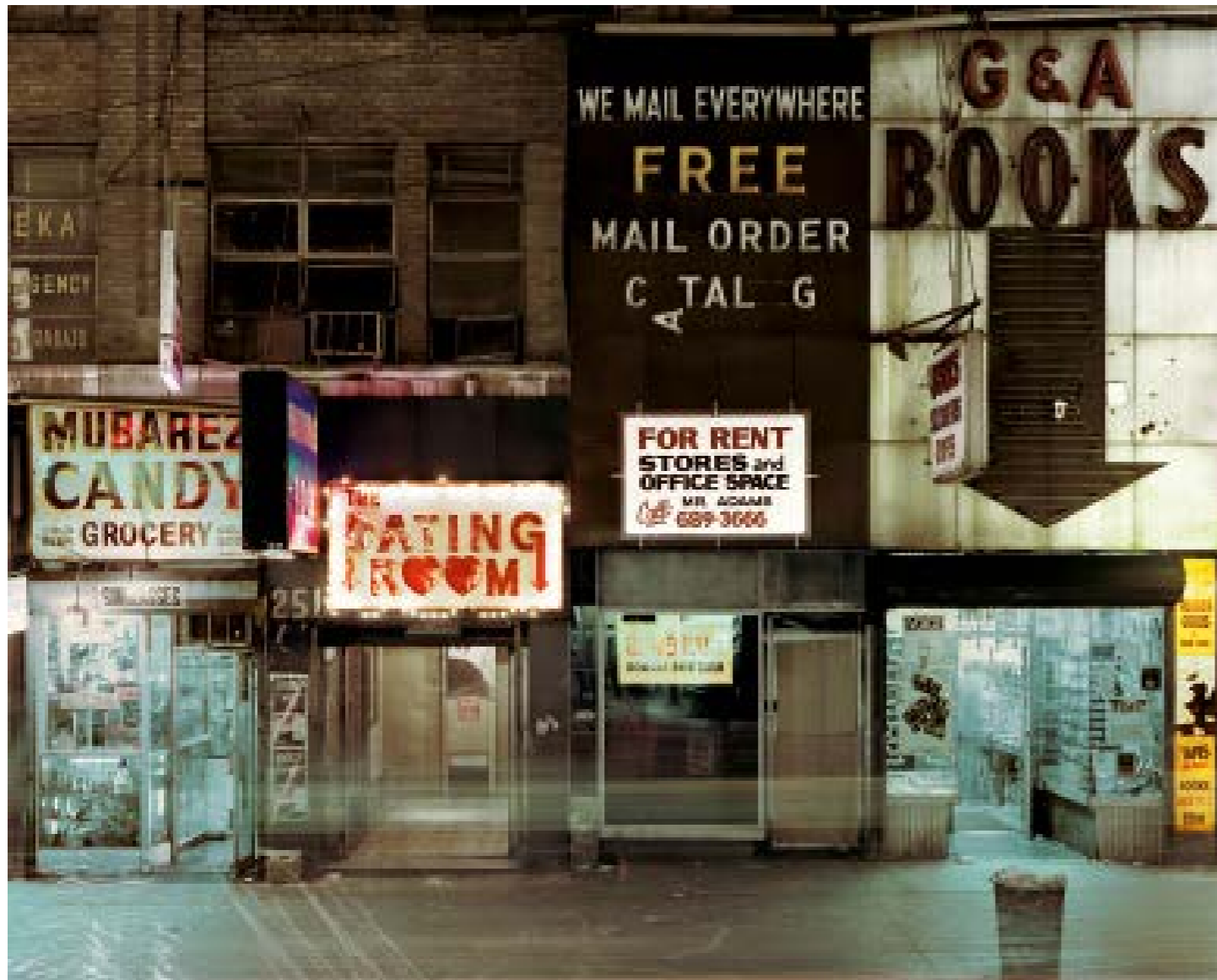
*Living for an hour or more inside his superb way of seeing is like taking a walk down a busy city street on a bright day: your ordinary vision is transformed into something sharper, more uncanny, more intelligent and more generous.* Teju Cole, the *New York Times Magazine*

**Lee Friedlander  
Pickup**

Book design by Katy Homans  
88 pages  
11.5 x 12.2 in. / 29.3 x 31 cm  
78 black-and-white photographs  
Tritone  
Clothbound hardcover with a tipped-in photograph

€ 38.00 / £ 34.00 / US\$ 45.00  
ISBN 978-3-95829-501-8





PREVIOUSLY ANNOUNCED

*42nd Street, 1979* contains Langdon Clay's 1979 photos of a quintessential strip of 42nd Street near New York's Times Square, showing its gritty neon charm before it became the more Disney/Las Vegas hub for theater concoctions that we know today.

Clay recalls the drab and dusty mood in New York City at the end of the 1970s: the once-exciting political sea change wrought by the Vietnam War and the Haight Ashbury drug experiment had given way to a sense of apathy, intensified by the aftermath of an oil crisis and the lingering Cold War. The particular stretch of 42nd Street between 7th and 8th Avenues had now shifted from the glorious home of gilded movie palaces of the 1940s to the shadowy site of porn theaters which many saw as the area's ruin. Yet here real-estate moguls saw potential to transform this heart of Manhattan into a mecca of tourism, framed by skyscrapers and shaped by commerce and fast pleasures. "It was with this coming change written on every wall that I sought to record for posterity that famous block between 7th and 8th Avenues," says Clay, "My only regret is that I didn't do the south side of the street."

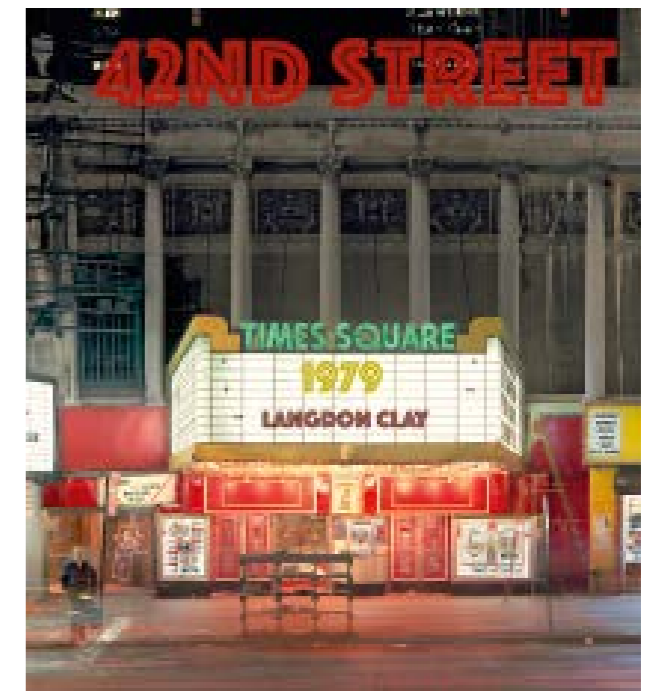
*Night became its own color.* Langdon Clay

Born in New York City in 1949, Langdon Clay was raised in New Jersey and Vermont and attended school in New Hampshire and Boston. Clay moved to New York in 1971 and spent the next 16 years photographing there, throughout the US and in Europe for various magazines and books. In 1987 he moved to Mississippi where he has since lived and worked with his wife photographer Maude Schuyler Clay and their three children. Clay's work is held in the Victoria and Albert Museum in London and the Bibliothèque nationale de France in Paris. Steidl published Clay's *Cars, New York City, 1974-1976* in 2016.

**Langdon Clay**  
**42nd Street, 1979**

Text by Langdon Clay  
Book design by Steidl Design  
128 pages and a gatefold  
9.4 x 12.6 in. / 24 x 32 cm  
One giant panorama color photograph  
Four-color process  
Hardcover

€ 75.00 / £ 70.00 / US\$ 80.00  
ISBN 978-3-95829-281-9





PREVIOUSLY ANNOUNCED

Raised in Williamsburg, Virginia, Sheva Fruitman is a photographer, art director, stylist and designer. After studying art at Bard College in New York State, Fruitman studied photography on the streets of New York City with Lisette Model. Her work has appeared in publications including the *New York Times*, *Condé Nast Traveller*, *Le Monde* and *Harper's Bazaar*, and is held in many private collections as well as the Victoria and Albert Museum.

*Half-Frame Diary: End of the Century* presents a selection of photos made between 1998 and 2000 from artist Sheva Fruitman's decades-long photo-diary project. These images idiosyncratically mirror everyday life at the end of the twentieth century, captured by Fruitman as she traveled the world.

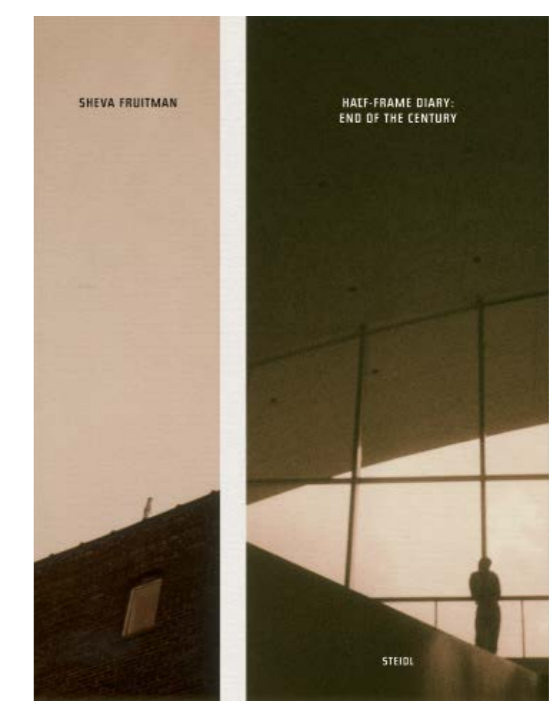
Composed as diptychs, the half-frame photos are pairs, with two vertical images in the space of one 35mm frame. Resonances between these sepia-toned streetscapes and interiors link their original contexts and create episodes from layered, incomplete narratives: be it bunches of ripe bananas played against a tarot reader's neon sign of a palm, changing reflections in a shop window, or the linear patterns of buildings and a cherry picker versus those of a subway platform. These once timeless scenes, now published for the first time, are remnants of a not-too-distant world that no longer exists.

*Always be on the lookout for the presence of wonder.* E. B. White

**Sheva Fruitman**  
**Half-Frame Diary**  
**End of the Century**

Text by Sheva Fruitman  
Book design by Sheva Fruitman and Gerhard Steidl  
184 pages  
9 x 12 in. / 22.9 x 30.5 cm  
200 sepia photographs  
Four-color process  
Hardcover

€ 40.00 / £ 35.00 / US\$ 45.00  
ISBN 978-3-95829-499-8





PREVIOUSLY ANNOUNCED

Ed Kashi is a photojournalist, filmmaker, speaker and educator. A member of VII Photo Agency, Kashi is recognized for his complex imagery and compelling rendering of the human condition. Along with numerous awards, including Pictures of the Year International Multimedia Photographer of the Year 2015, Kashi's photos have been published and exhibited worldwide, and have generated eight books, including *Sugar Cane / Syrian Refugees* published by Steidl in 2016.

If Cartier-Bresson's "decisive moment" reflects a situation perfectly in tune with the photographer's intuition, flawlessly combining the elements of composition and timing, then Ed Kashi's "abandoned moment" is the result of an imprecise instant of surrender. The photos in this book are moving glimpses of transitory events filled with an untamed, frenetic energy—the perfect chaos of everyday life.

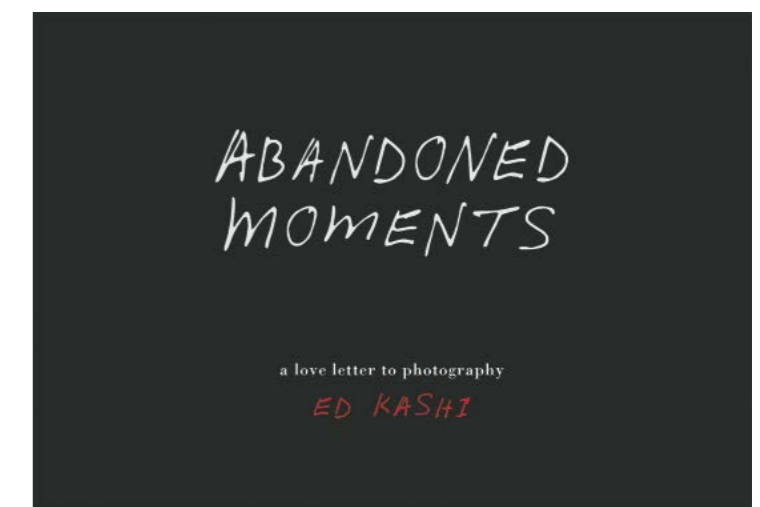
For nearly 40 years, Kashi has photographed the instantaneous imperfections that define his abandoned moment. Seeking to reconcile the dichotomy that many people like to look at photos but do not want to be photographed, Kashi stumbled upon a method of uncontrolled photographic observation while still a young practitioner. In contrast to his journalistic approach of personally connecting with his subject, keenly observing visual elements and going in-depth, in *Abandoned Moments* Kashi employs geometry, mood and emotion to capture spontaneous experiences with a touch of the mysterious and sometimes fictional.

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

**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 x 8.5 in. / 27.9 x 21.6 cm  
26 black-and-white and 42 color photographs  
Four-color process  
Clothbound hardcover

€ 35.00 / £ 30.00 / US\$ 40.00  
ISBN 978-3-95829-274-1





PREVIOUSLY ANNOUNCED

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

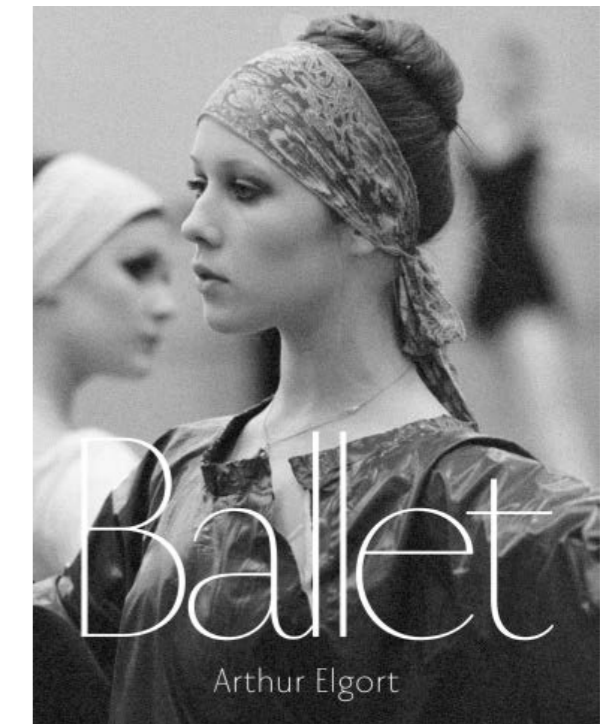
Following his career-spanning monograph *The Big Picture*, Arthur Elgort pays homage to his first love and eternal muse in this new collection of photographs. While glimpsing ballet through Elgort's lens we are taken not to the front of the stage but behind the scenes, where the hard work is done. On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

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

**Arthur Elgort  
Ballet**

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

€ 48.00 / £ 45.00 / US\$ 55.00  
ISBN 978-3-95829-191-1



Edition 7L Paris





Born in Kumba in Cameroon in 1962, Samuel Fosso fled Nigeria and the Biafra War, and sought refuge in Bangui in the Central African Republic. He opened his own commercial photography studio there at the age of 13. Alongside his portrait work Fosso began a series of self-portraits, a mode of representation he would never abandon. Staging his personal identity, his work gradually took on a universal social and political dimension, as in his celebrated series "TATI" (1997) and "African Spirits" (2008). Fosso's work is held in collections such as the Tate, London; the Musée National d'Art Moderne, Paris; the Walther Collection, Neu-Ulm; and the Museum of Modern Art, New York.

**Samuel Fosso  
SIXSIXSIX**

Text by Hans Ulrich Obrist  
Foreword Jean-Marc Patras  
Book design by Steidl Design  
368 pages  
9.4 x 11.8 in. / 24 x 30 cm  
666 color photographs  
Hardcover

€ 75.00 / £ 68.00 / US\$ 85.00  
ISBN 978-3-95829-509-4

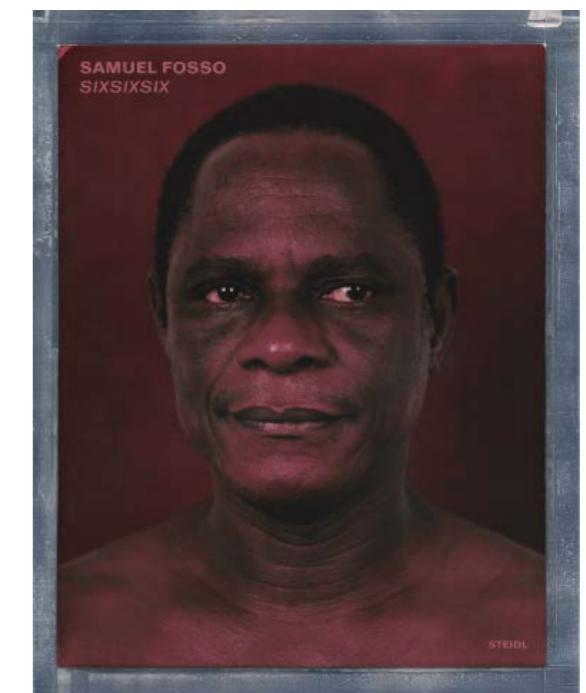
**PREVIOUSLY ANNOUNCED**

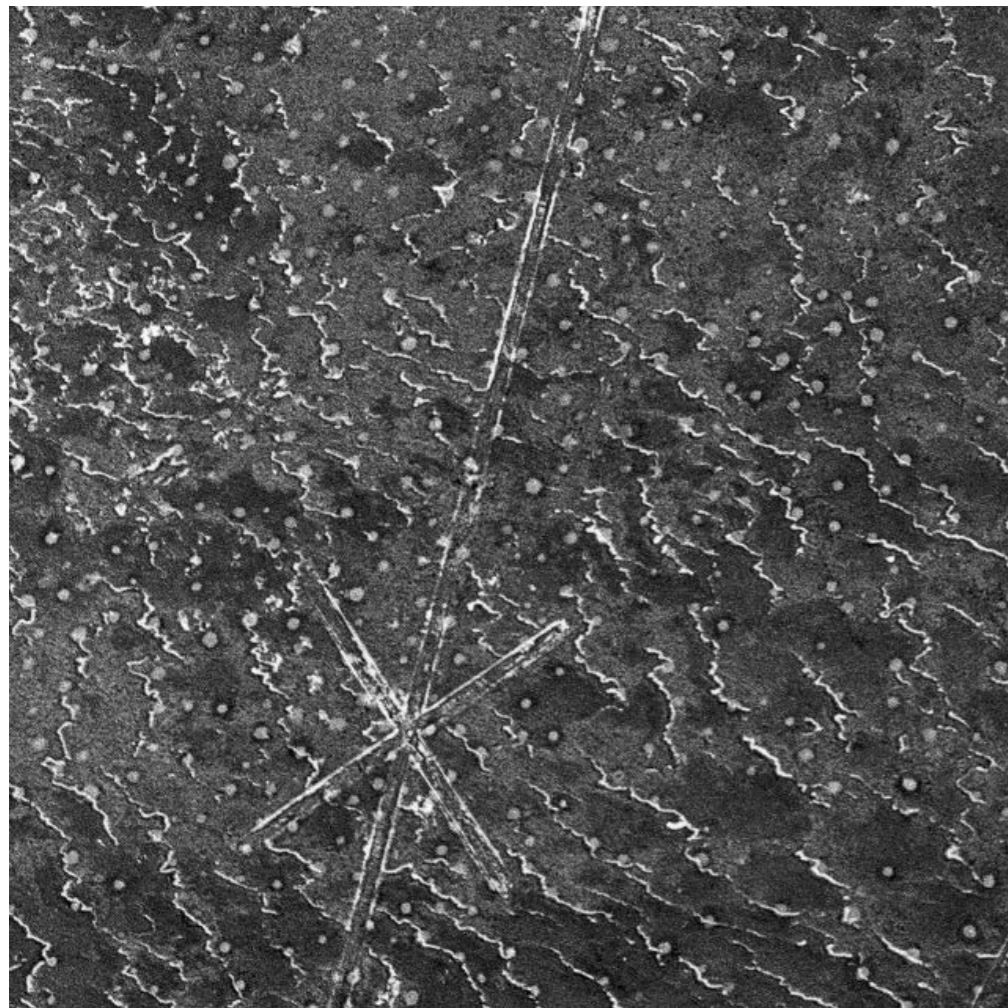
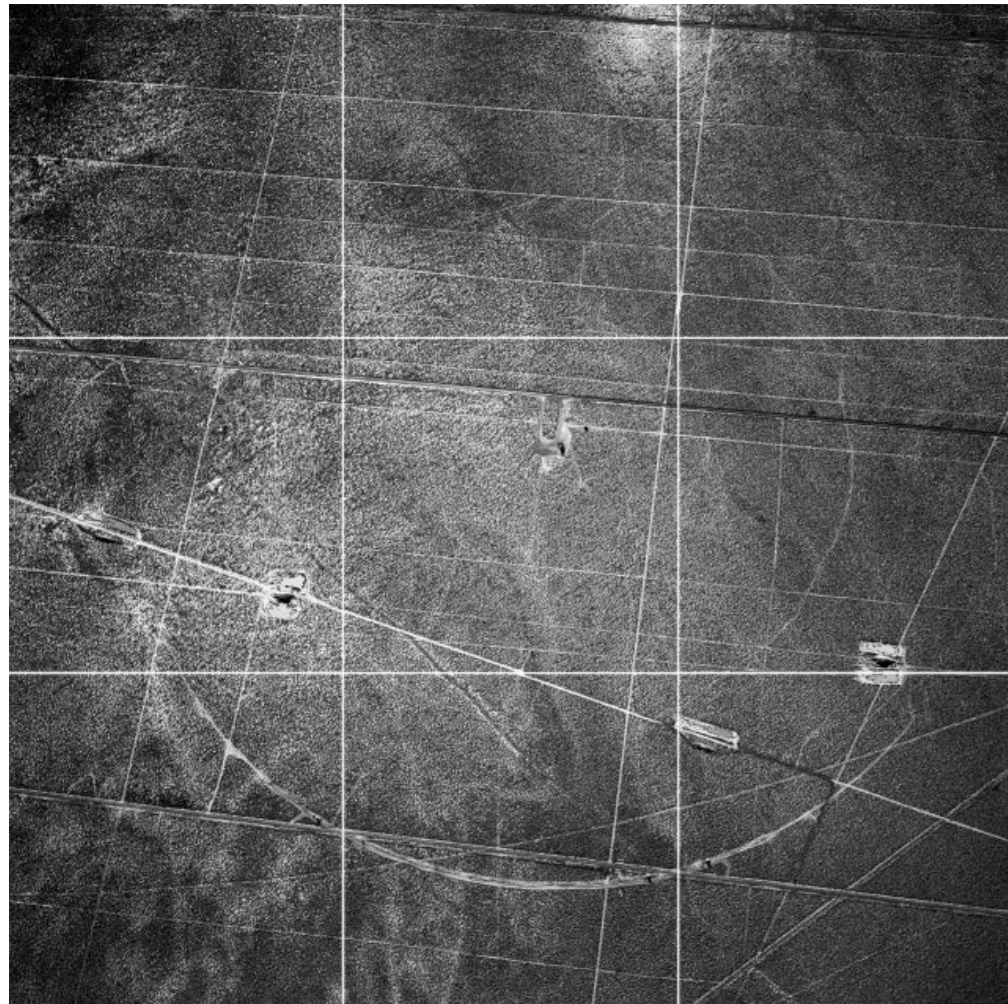
*SIXSIXSIX* consists of 666 large-format Polaroid self-portraits (each 21.5 x 27 cm), produced in an intensive process by Samuel Fosso with a small team in his Paris studio in 2015 and 2016. Shot against the same rich, colored backdrop, these striking photographs depart from Fosso's earlier self-portraits through their understated and stripped-back approach. Fosso's challenge was to create 666 self-portraits each with a different bodily expression, reminding us of the link between his performances and photography.

In Fosso's words: "In this series there is unhappiness and happiness, misfortune and good fortune. I was very inspired by these two aspects. *SIXSIXSIX* refers to the number of misfortune. By that I mean in terms of what I've encountered in my life up to now. After my illness came the Biafra War; millions of people died, and I was fortunate to be saved. I went to the Central African Republic where I experienced the conflicts of 2014, in which I also could have died. [...] For all that I've been through, God has been with me and saved me. [...] In the end, it's about buried emotions that we ourselves create, and about exorcizing my own resentment in the face of this situation. From 1976 to 2014, I have never been at peace in my life when faced with the actions of those who always sow misfortune among children and innocents."

*When I work, it's always a performance that I choose to undertake. It's not a subject or an object; it's one more human being.*

Samuel Fosso





David Maisel was born in New York in 1961. His photographs have been exhibited internationally and are included in many permanent collections such as the Metropolitan Museum of Art in New York, the Los Angeles County Museum of Art and the Victoria and Albert Museum in London. Maisel was a scholar in residence at the Getty Research Institute in 2007, an artist in residence at the Headlands Center for the Arts in 2008, and a recipient of an individual artist's grant from the National Endowment for the Arts. He is a trustee of the Headlands Center for the Arts. Steidl published Maisel's *Black Maps: American Landscape and the Apocalyptic Sublime* in 2013.

## David Maisel Proving Ground

Texts by Geoff Manaugh, William L. Fox and Tyler Green  
Book design by Aufuldish & Warinner  
200 pages  
11.5 x 11.5 in. / 29.2 x 29.2 cm  
124 black-and-white photographs  
Tritone  
Clothbound hardcover

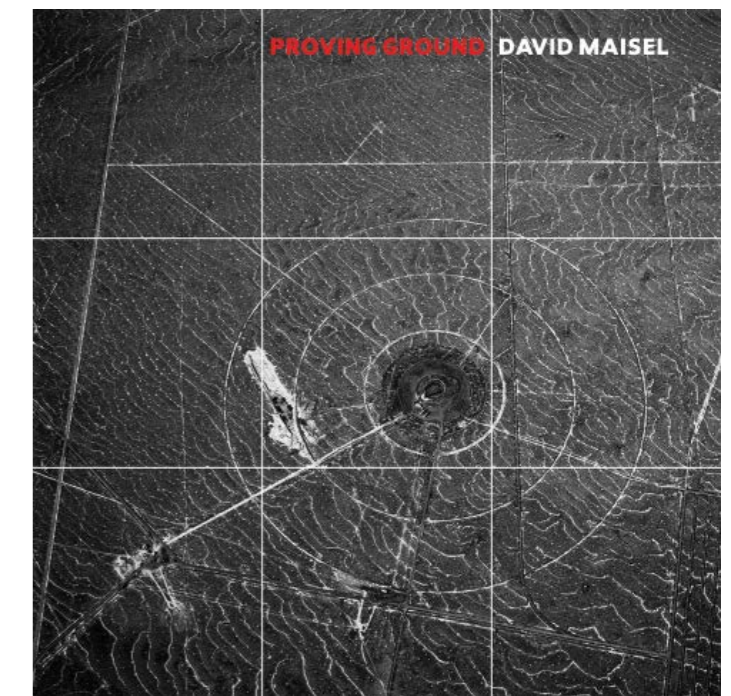
€ 65.00 / £ 60.00 / US\$ 70.00  
ISBN 978-3-95829-288-8

### PREVIOUSLY ANNOUNCED

An unsettling encounter with one of the most secretive of American military zones, *Proving Ground* is David Maisel's photographic investigation of Dugway Proving Ground, a classified site covering nearly 800,000 acres in a remote region of Utah's Great Salt Lake Desert. From its inception during World War II to the present day, Dugway's primary mission has been to develop and test chemical and biological weaponry and defense programs. After more than a decade of inquiry, Maisel was granted rare access to photograph the terrain, testing facilities and other aspects of this deliberately obscured region of the American atlas.

Comprising aerial and on-site photos made at Dugway, this body of work explores questions surrounding military power, national security and land use, as well as the limits of technology and human endeavor. Maisel's engagement with Dugway challenges the capacity of photography as visual evidence; his subjects resist easy interpretation and thus multiply strands of meaning. *Proving Ground* is a critical response to the extraordinary formal and political aspects embedded at Dugway, in Maisel's words a "hidden, walled-off, secret site that offers the opportunity to reflect on who and what we are collectively, as a society."

*There's a kind of romantic myth of the American West that much of my work interrogates: the American West as pure, as sublime, as what Robert Adams has termed "a landscape of mistakes." In the more than 30 years that I have made aerial photographs of environmentally transformed and transfigured sites throughout this region, none has seemed to encapsulate the difficult and problematic realities of our present day as much as Dugway Proving Ground. David Maisel*





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

## Lucinda Devlin Lake Pictures

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

€ 38.00 / £ 35.00 / US\$ 40.00  
ISBN 978-3-86930-965-1

### PREVIOUSLY ANNOUNCED

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

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

Ulf Erdmann Ziegler

Co-published with Galerie m, Bochum





Born in 1981 and 1987 in the Parisian suburbs, Yves Marchand and Romain Meffre started photographing independently in 2001. In 2005 they began to collaborate on *The Ruins of Detroit*, which Steidl published to acclaim in 2010 and which is now in its fourth edition. Steidl has also published Marchand and Meffre's *Gunkanjima* (2013).

Between 2014 and 2016, Yves Marchand and Romain Meffre visited 400 of the more than 4,000 internal courtyards in Budapest. Their large number and variety of styles incorporating different facets of classicism and modernity make them a remarkable architectural phenomenon—a charming second city within the city.

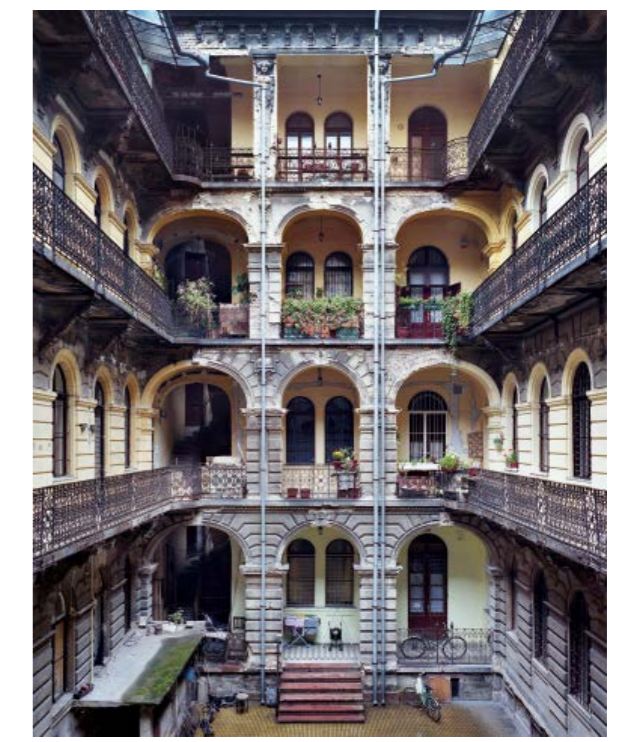
Marchand and Meffre systematically documented these courtyards, producing a typological series that describes this particular form of collective housing and reflects the city's tumultuous history, its changing political regimes and economy. *Budapest Courtyards* allows us to delight in the crumbling grandeur of the courtyards, and observe the developments and personal strategies of adaptation which they evidence.

*In line with their work on Detroit and Gunkanjima Island, Marchand and Meffre have managed to navigate two extremes at the intimate heart of the Hungarian capital to best superimpose the Budapests of today and the last century, producing an extensive series that offers an untarnished view of this unique heritage.* Hélène Bienvenu

### Yves Marchand and Romain Meffre Budapest Courtyards

Text by Hélène Bienvenu  
 Book design by Yves Marchand and Romain Meffre  
 180 pages  
 10.2 x 13 in. / 26 x 33 cm  
 168 color photographs  
 Four-color process  
 Clothbound hardcover

€ 68.00 / £ 65.00 / US\$ 75.00  
 ISBN 978-3-95829-255-0





PREVIOUSLY ANNOUNCED

*The Bones of Chuang Tzu* is Andy Summers's interpretation of China. Influenced by many aspects of Asian culture since his teenage years and particularly the writings of fourth-century Chinese poet, philosopher and disciple of the wandering life Chuang Tzu, this book is a logical culmination of these interests. Rather than a collection of standard pictures of China, Summers uses the backdrop of the country to explore its symbolic and poetic tropes as he sees them, finding the unique lines, shapes and textures that repeat and represent that civilization in metaphoric terms—thus we find the lotus, the brushstroke, the dragon.

Summer focuses on aspects of China that are rapidly disappearing. Yet rather than romanticizing the past and seeing photography as an act of preservation, his pictures gesture towards the specific vitality of a culture. Take for example, Summer's photos of the Naxi orchestra in western China, through which he felt like he knew all these old musicians, but returning a year later he was dismayed to see many had passed on. "I found myself no longer shooting everything that confronted me," says Summers, "but rather slicing out pieces of my environment that would express something other: photographs as haiku. From Shanghai to Tibet, *The Bones of Chuang Tzu* reflects what happened."

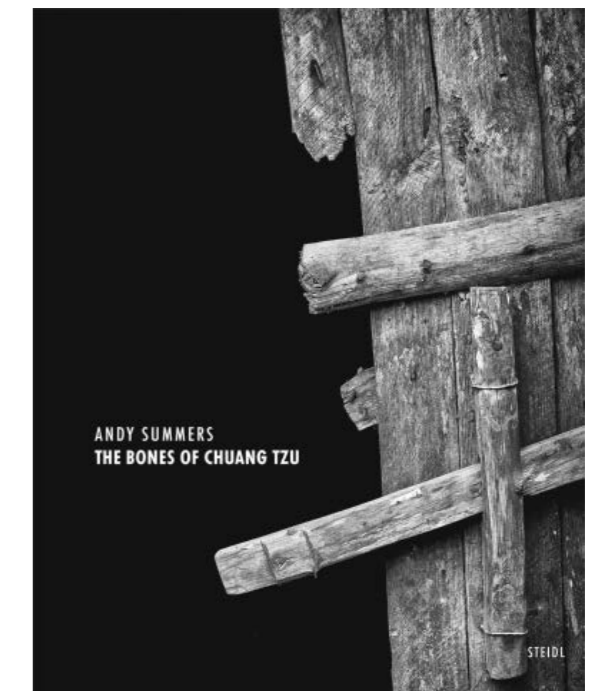
*With the same poetry and depth of his music, Andy's photographs from China show us his delicate visual regard. We hear what he is seeing.* Ralph Gibson

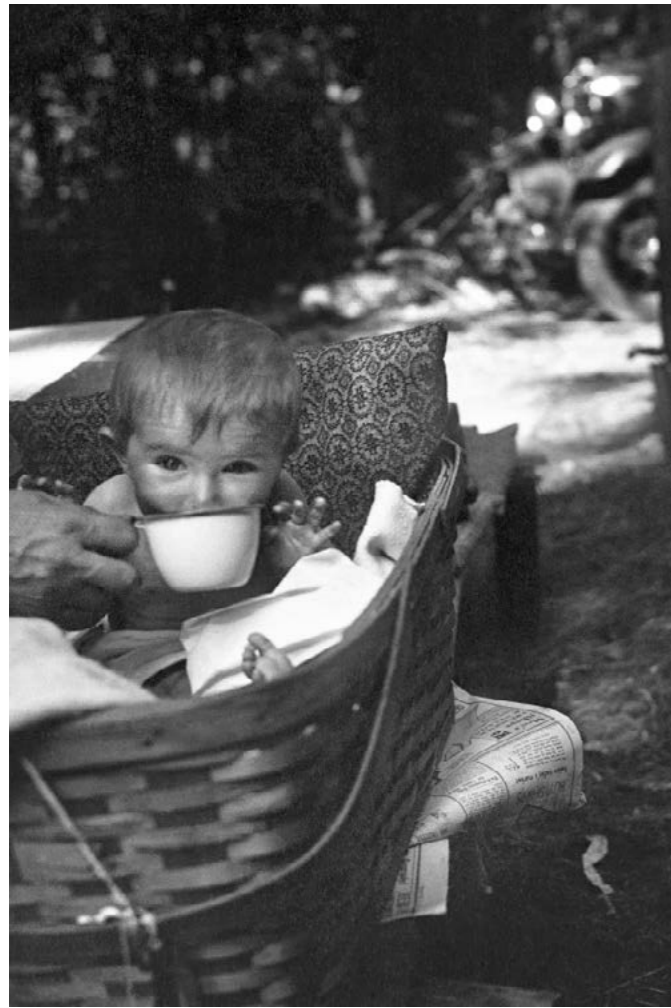
Exhibitions: Le Pavillon Montpellier, February 2019

**Andy Summers**  
**The Bones of Chuang Tzu**

Text by Andy Summers  
Book design by Andy Summers and Gerhard Steidl  
120 pages  
9 x 12 in. / 22.9 x 30.5 cm  
80 black-and-white photographs  
Tritone  
Clothbound hardcover

€ 40.00 / £ 35.00 / US\$ 50.00  
ISBN 978-3-95829-403-5





PREVIOUSLY ANNOUNCED

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

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

Marq Sutherland, born in San Diego, California, in 1974, grew up in an artistic family. In 1998 he became assistant to contemporary landscape painter Woody Gwen and began his photographic studies with David Scheinbaum and Steve Fitch at the College of Santa Fe, graduating in 2001 with a self-designed Bachelor of Arts in photography, music and technology. He continued his studies with Jack Fulton at the San Francisco Art Institute receiving a Master of Fine Arts in 2005. Sutherland was a finalist for the 2002 Willard Van Dyke Award, and received a SFAI Teaching Assistantship Award in 2004 and a Helen Wurlitzer Foundation Fellowship in 2008. He lives and works in Bilbao, Spain.

**Marq Sutherland  
Pilgrim**

Book design by Marq Sutherland and Gerhard Steidl  
Three volumes, 240 pages  
5.1 x 8.3 in. / 13 x 21 cm

- Vol. 1: Daughter  
80 pages  
59 photographs
- Vol. 2: Wife  
80 pages  
51 photographs
- Vol. 3: Mother  
80 pages  
66 photographs

Four-color process  
Three softcover books in a slipcase

€ 48.00 / £ 45.00 / US\$ 65.00  
ISBN 978-3-86930-695-7



Slipcase      Volume 1      Volume 2      Volume 3





David McMillan is a Scottish-born Canadian photographer who began his career as a painter, receiving a Master of Fine Arts in painting from the University of Wisconsin in 1973. An interest in the tension between the natural and the built environments led him to the Chernobyl Exclusion Zone, where he has photographed regularly since 1994. McMillan has exhibited internationally, and his grant and awards include multiple Manitoba Arts Council Visual Arts "A" Grants, two Established Artist Grants from the Canada Council for the Arts, and the Banff Centre's Barbara Spohr Award.

PREVIOUSLY ANNOUNCED

Since 1994 David McMillan has journeyed 21 times to the Chernobyl Exclusion Zone. Inspired by his teenage memories of Nevil Shute's *On the Beach* (1957), a disturbing vision of the world following nuclear war, McMillan found in Pripjat the embodiment of an irradiated city still standing but void of human life.

As one of the first artists to gain access to "The Zone," McMillan initially explored the evacuated areas with few constraints and in solitude, save for an occasional scientist monitoring the effects of radioactivity. Returning year after year enabled him to revisit the sites of earlier photographs—sometimes fortuitously, sometimes by design—thereby bearing witness to the inexorable forces of nature as they reclaimed the abandoned communities. At times his unhurried approach to picture making led McMillan to look at unassuming subjects, which gave rise to engrossing compositions. Above all, his commitment has been to probe the relentless dichotomy between growth and decay in The Zone.

*When I first ventured to Chernobyl in 1994, the experience was thrilling and totally absorbing. I felt I had found a subject both inexhaustible and consequential. I wanted to make photographs describing something I hadn't seen before, which had the potential to be simultaneously beautiful and unsettling.* David McMillan

Exhibition: Oakland University, Rochester, Michigan, 11 January to 31 March 2019

**David McMillan  
Growth and Decay  
Pripjat and the Chernobyl  
Exclusion Zone**

Text by Claude Baillargeon  
Book design by David McMillan and Gerhard Steidl  
256 pages  
12.6 x 11 in. / 32 x 28 cm  
200 color photographs  
Four-color process  
Clothbound hardcover with dust jacket

€ 85.00 / £ 78.00 / US\$ 95.00  
ISBN 978-3-95829-397-7





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

**Ken Light**  
**What's Going On? 1969-1974**

Edited by Melanie Light  
Text by Ken Light  
Book design by Bonnie Briant Design  
192 pages  
11.7 x 13 in. / 29.7 x 33 cm  
139 black-and-white photographs  
Tritone  
Clothbound hardcover

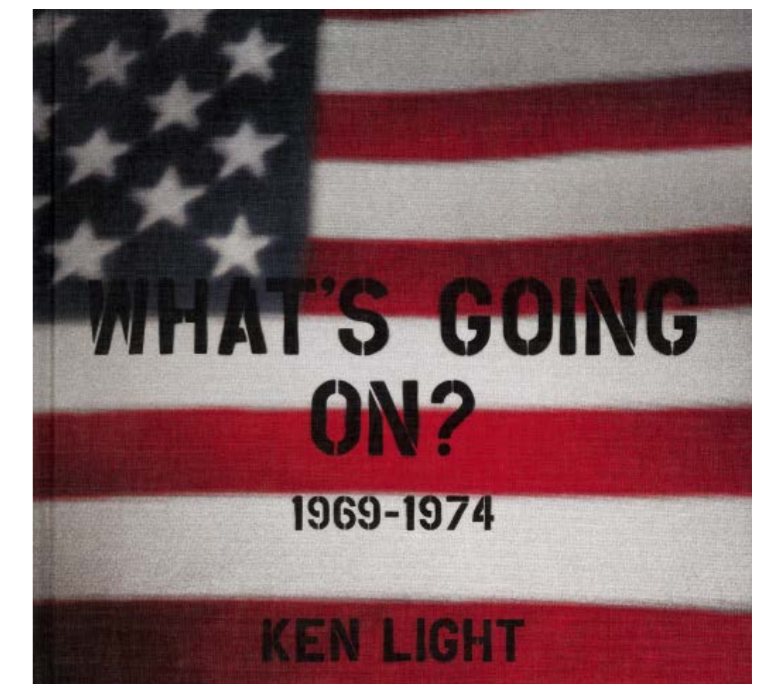
€ 58.00 / £ 55.00 / US\$ 65.00  
ISBN 978-3-95829-396-0

PREVIOUSLY ANNOUNCED

This book of Ken Light's earliest photos from 1969 to 1974 documents the social, cultural and political landscapes of America as they roiled with upheaval, and marks his transformation from a student activist to a concerned social documentary photographer. Light's frontline photos show people across race, class and political lines, and counteract the truncated memory of the sixties that has often been promoted by the media.

Light's journey through America begins with teenagers at the beach with their transistor radio. Here is the quiet before the storm: high-school students with their Eisenhower textbook, retirees playing cards and cafeteria workers quietly striking. And then, suddenly, the new, alternative worldview bursts forth: the Vietnam Moratorium, the Republican Convention, riots, POWs returning home, Nixon's resignation. *What's Going On?* reveals how politically divided the United States was as a progressive, more egalitarian world order was foisted upon it. It stirs long forgotten memories for those who were present, creates a cultural and historical legacy for the youth of today, and argues that much of our current turmoil is the result of cataclysmic changes of the sixties we have not yet absorbed.

*Light shows us the collective movement forward, in love and in struggle, on both sides of the political divide, and exemplifies the power of photography to both reveal and form those movements.*  
Martha Rosler, *Aperture*





Sze Tsung Nicolás Leong is a British-American artist, born in Mexico City in 1970. His work is an effort to picture and understand the complexity of connections and relationships in the larger world. His series include "Horizons," "Cities," and "History Images" (published by Steidl in 2005). He is a Guggenheim Fellow, and his work is held in major museum collections throughout the world.



## Sze Tsung Nicolás Leong Paris, Novembre

Bilingual edition  
English and French  
Texts by Thierry Grillet and Sze Tsung Nicolás Leong  
Book design by Sze Tsung Nicolás Leong  
56 pages  
11.6 × 8 in / 29.5 × 20.4 cm  
20 black-and-white photographs  
Tritone  
Clothbound hardcover

€ 40.00 / £ 35.00 / US\$ 45.00  
ISBN 978-3-95829-395-3

### PREVIOUSLY ANNOUNCED

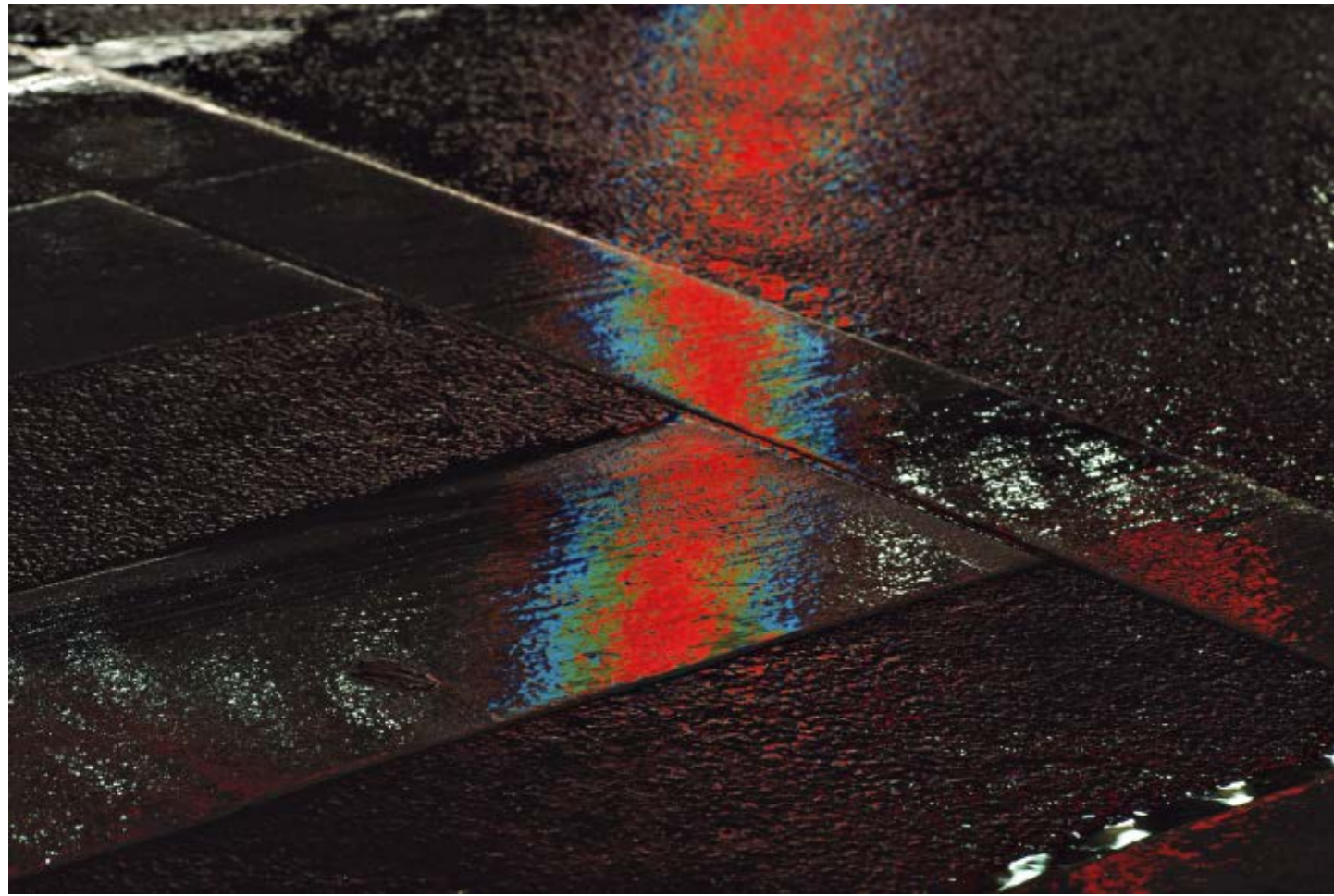
On the night of 13 November 2015, Paris was convulsed by a series of coordinated attacks. Sze Tsung Nicolás Leong, not far from the strikes, did not consider taking photographs, weighed on not only by the difficulty of depicting a city already so exhaustively pictured, but more so by the impossibility of representing such tragedy. The next day Leong, wandering the city in the aftermath of the events, turned his camera downward to the ground, focusing on an aspect of the city we repeatedly look at yet largely do not notice. The resulting photos render a seemingly known city strange and unfamiliar. At first appearing to be abstractions or even aerials or views of the cosmos, they reveal specific details we would otherwise miss and which contain gravity in their apparent banality—from cigarettes left on the asphalt by mourners, to the footprints and broken glass of the night before, and the sawdust scattered on the sidewalks soaking up blood.

*Paris, Novembre* is a portrait of a city at a traumatic moment in its history and an exploration of how that history leaves its marks on the city's ground. Leong's series is a gesture of mourning and contemplation, seemingly of nothing and the reluctance to look, yet at the same time of looking closely and intently.

*In the past, astrologers scrutinized the sky to understand the world. Leong scrutinizes the ground. Is he also looking to read some message in these images that he literally picks up from the earth? As if the ground were the key, the terminus on which all converges.*

Thierry Grillet





Ernst Haas was born in Vienna in 1921 and took up photography after World War II. His early work on returning Austrian prisoners of war brought him to the attention of *Life*, from which he resolutely declined a job as staff photographer in order to maintain his independence. At the invitation of Robert Capa, Haas joined Magnum in 1949, developing close associations with Capa, Werner Bischof and Henri Cartier-Bresson. He began experimenting with color, and in time became the premier color photographer of the 1950s. In 1962 New York's Museum of Modern Art mounted its first solo exhibition of his color work. Haas's books were legion, with *The Creation* (1971) selling 350,000 copies. Haas received the Hasselblad Award in 1986, the year of his death. His books to date with Steidl are *Color Correction* (2011) and *On Set* (2015).

*Abstrakt* is a collection of photographs selected by Ernst Haas for a two-projector 25-minute film he worked on until his death in 1986. The photographs span his entire career in color from 1952 to 1984. Many of the photographs were shown in *Life* magazine's first color issue devoted to Haas' 1953 story on New York "Images of a Magic City," and in his 1962 solo exhibition "Ernst Haas: Color Photography" at the Museum of Modern Art, the first color retrospective at that institution. The photographs in this book show various abstractions—from street detritus, to torn posters and other found objects. Haas considered this project to be the culmination of his work in photography.

*Ernst Haas was unquestionably one of the best known, most prolific, and most widely published photographers of the twentieth century.*  
William A. Ewing

**Ernst Haas**  
**Abstrakt**

Text by David Company  
Book design by Thomas Lenthal  
240 pages  
11.8 x 11.8 in. / 29.7 x 29.7 cm  
118 color photographs  
Four-color process  
Clothbound hardcover

€ 50.00 / £ 45.00 / US\$ 55.00  
ISBN 978-3-95829-393-9



ERNST HAAS  
ABSTRAKT





PREVIOUSLY ANNOUNCED

Born in Kentucky in 1950, Shelby Lee Adams attended the Cleveland Institute of Art where he was exposed to the photographs of the Farm Security Administration; these inspired him to take photos of the people of Appalachia, an ongoing project that has shaped his life's work. Adams' awards include a survey grant and fellowship from the National Endowment for the Arts (1978, 1992), grants from the Polaroid Corporation (1989-92), and the John Simon Guggenheim Photography Fellowship (2010). His work is held in collections including the Museum of Modern Art, New York, and Musée de l'Elysée, Lausanne, Switzerland. Adams exhibits and teaches internationally, and is currently developing his archive with the Center of Creative Photography in Tucson, Arizona.

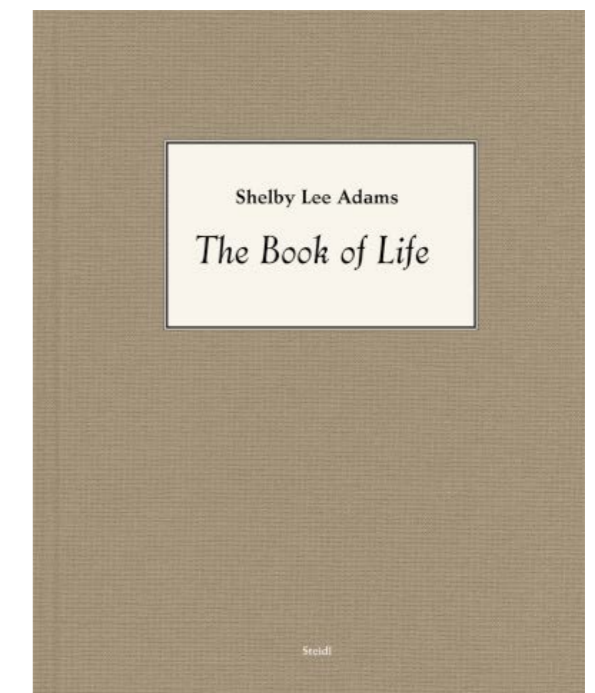
*The Book of Life* presents Shelby Lee Adams' color photographs of four generations of the Appalachian people. Adams began photographing the inhabitants of the rural Appalachian mountain range in 1974, using black-and-white film and Polaroid materials. In time he also worked with color Kodachrome film, invariably returning to the Eastern Kentucky region where he was born. By 2010 Adams was photographing exclusively in digital color, and this book marks the first time he is sharing his color work.

Adams has consistently focused on the valleys and homes of Kentucky families, relatives and neighbors in a predominantly seven-county region. He has often revisited individuals and families many times over decades, distributing his photos and books while creating new pictures. This personal approach has led to the creation of genuine and deep relationships between photographer and subject, in which the subject is often involved in unusually creative ways, verbalizing the emotions they would like to express during the shoot, and where and how they would like to be depicted.

*These portraits are, in a way, self-portraits that represent a long autobiographical exploration of creativity, imagination, vision, repulsion and salvation. My greatest fear as a photographer is to look into the eyes of my subject and not see my own reflection.*  
Shelby Lee Adams

**Shelby Lee Adams**  
**The Book of Life**

Texts by Shelby Lee Adams and John Rohrbach  
Book design by Shelby Lee Adams and Gerhard Steidl  
184 pages  
9.4 x 12.6 in. / 24 x 32 cm  
85 color photographs  
Four-color process  
Clothbound hardcover  
  
€ 50.00 / £ 45.00 / US\$ 55.00  
ISBN 978-3-95829-418-9





Paul Drake was born in Cheshire in 1974 and Helen File in 1969 in Lancashire. Before meeting they shared an independent and ongoing passion for history and architectural photography. Drake is a self-taught photographer, while File studied photography at Blackpool and the Fylde College; since 2009 they have worked together throughout the United Kingdom and Europe.

**Paul Drake and Helen File**  
**B-Türme Innerdeutsche Grenze**  
**The Last Watchtowers of the Inner German Border**

Text by Paul Drake and Helen File  
Illustrations by Paul Drake  
Book design by Steidl Design  
272 pages  
11.8 x 8.3 in. / 30 x 21 cm  
77 color photographs and 106 color illustrations  
Four-color process  
Hardcover

€ 65.00 / £ 60.00 / US\$ 75.00  
ISBN 978-3-95829-504-9

PREVIOUSLY ANNOUNCED

This book is the evocative four-year journey of Paul Drake and Helen File into one of the most secretive and heavily fortified borders in the world. For 37 years over 800 watchtowers monitored the surveillance along the Inner German Border; they were the first line of defense against the West and one of the most infamous sites of the Cold War. Continuous games of binocular warfare were carried out by both NATO and the Warsaw Pact across the 500m *Schutzstreifen* or, as it was known in the West, "The Death Strip."

In the ten months between 9 November 1989, when the borders of the German Democratic Republic fell, and the unification of Germany in 1990, over 700 watchtowers were demolished along the Inner German Border. Through meticulous research and with assistance from guards stationed along the border and Berlin Wall, Drake and File have compiled a concise documentation on the watchtowers of the former border. Once an inaccessible and isolated area, the border is now the largest nature reserve in Germany. Drake and File illustrate these remnants of the Cold War in a compelling set of images showing the remaining 75 watchtowers in their current states.

*Without the knowledge, guidance and expertise from former members of the Border Troops of the German Democratic Republic, a set of original blueprints, a tape measure and a lot of patience, this project would have been impossible.* Paul Drake and Helen File





Born in 1946, Luke Powell holds degrees in religion from the University of North Carolina and Yale University. He first visited Iran and Pakistan in the autumn of 1971. During the Russian occupation of Afghanistan his exhibition "The Afghan Folio" traveled to 120 museums and galleries, yet requests for further exhibitions ceased when US intervention began. From 2000 to 2003 Powell photographed for the United Nations Mine Action Centre for Afghanistan and other UN agencies. Steidl published Powell's *Afghan Gold* in 2013.

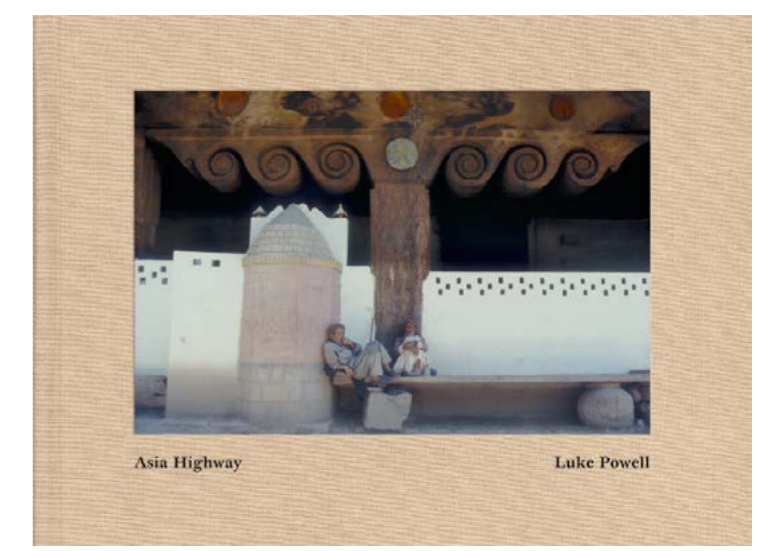
*Asia Highway* is Luke Powell's photographic examination of Iran and particularly Pakistan, acknowledging the destruction these cultures have undergone while emphasizing the beautiful and good that Powell discovered on his travels. The photos in the first chapter were taken in Iran in 1974 and include the historical bazaar of Tabriz (a crucial center on the Silk Road and since 2010 a UNESCO World Heritage Site), while the succeeding chapters depict northern Pakistan. The story of the book's origins orbits around various political events: Powell photographed a series on Pakistan's Swat district after he had left Afghanistan just ahead of the Taraki coup in 1978; and in 2000 the Taliban invited him to return while restricting his subsequent movements, prompting Powell to travel to Pakistan and work in Chitral and Gilgit. Other chapters explore Peshawar and the Kalash people in Chitral.

*It is important to understand that people in Central and South Asia have been literate for several millennia longer than in northern Europe and North America. The simplicity of their lives and their focus on families and children—these are not remnants of a primitive past but survival-enhancing choices made by sophisticated people who have seen civilizations rise and fall many many times before. A relatively large percentage of the population lives in family-oriented, agrarian and pastoral communities in which they can continue to thrive after usury bubbles, trade routes and empires collapse, as they always do. Luke Powell*

**Luke Powell**  
**Asia Highway**

Text by Luke Powell  
Book design by Luke Powell and Gerhard Steidl  
232 pages  
14.9 x 11 in. / 38 x 28 cm  
203 color images  
Four-color process  
Clothbound hardcover with a tipped-in photo

€ 75.00 / £ 70.00 / US\$ 80.00  
ISBN 978-3-95829-327-4



Asia Highway Luke Powell





Liu Zheng was born in Wuqiang Province, China in 1969 and grew up in a mining district of Shanxi Province. He studied in the Engineering and Optics Department of the Beijing Institute of Technology, and in 1995 co-founded the journal *New Photography*. Between 1994 and 2001 Liu Zheng traveled extensively throughout China to produce his series "The Chinese." Outside China his work has been shown in France, Italy and New York.

PREVIOUSLY ANNOUNCED

The "dream shock" of Liu Zheng's title refers to an awakening as if from a deep sleep. There is a moment between sleep and consciousness in which the dream state and conscious reality collide. It is a fertile, erotic and sometimes violent area of the mind, in which both exquisite and tortured imagery may surface.

Liu Zheng is one of the few Chinese photographers whose work has reached the West. The exhibition of his extensive series "The Chinese" at ICP in New York in 2004 and the accompanying Steidl book indicated he was working on the borders between the documentary tradition and the extended portrait school of August Sander. His background with the *Workers' Daily* suggests his grounding as a photojournalist. Yet Liu Zheng's vision does not echo the common view of China, characterized by anonymity in the sheer mass of the population or by the momentum of industry. Frequently the subjects of his portraits are those on the fringes of Chinese society; his outsiders contribute to an unfamiliar collective portrait of a nation.

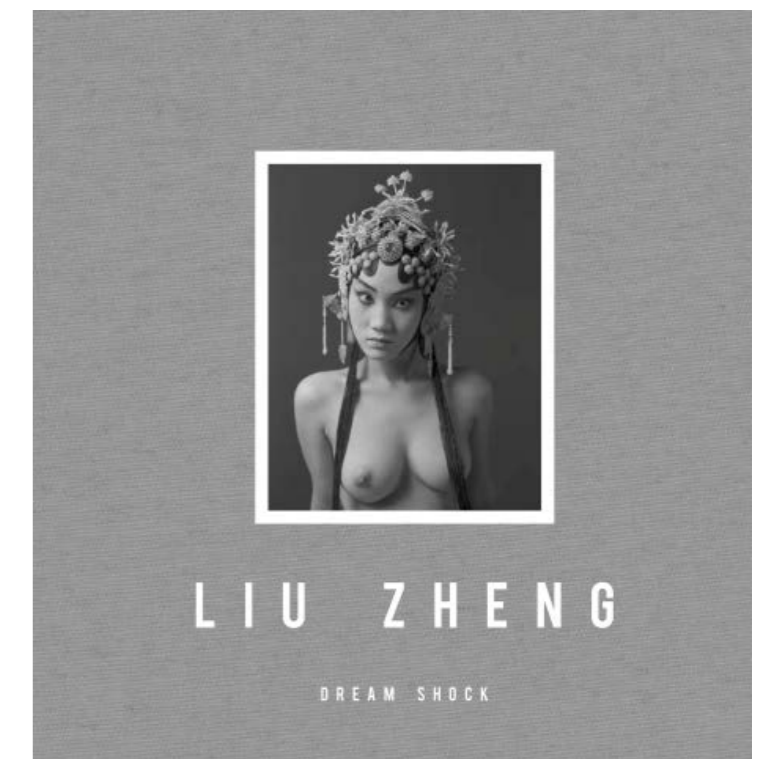
*Dream Shock* brings us to another space that exists in the mind itself. Some of the characters, such as a beautiful Peking Opera singer, may be half-familiar, but the historical references to a brutal occupation and the sexual explicitness take us into unprecedented territory. Elaborate scenes are delicately choreographed in a series of terrifying tableaux. The directness of photographic evidence exists alongside studio staging that is pure and unsettling theatre. We enter a wholly new domain.

*Liu Zheng has eclipsed all the previous photographic clichés of the Chinese people and Chinese culture. Liu's photography is like a window opening onto a grand view of the cruelty and the darkness of this culture.* Gu Zheng

**Liu Zheng**  
**Dream Shock**

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

€ 40.00 / £ 35.00 / US\$ 45.00  
ISBN 978-3-95829-267-3





PREVIOUSLY ANNOUNCED

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

For 20 years now Lois Hechenblaikner has been photographing the fans at Austrian folk music festivals. On his travels he has visited more than a hundred festivals, open-air concerts and fan gatherings. Hechenblaikner's particular passion is the people who undertake long journeys barring no expense, just to get that little bit closer to their idols. It's a phenomenon which sociologist Gerhard Schulze describes as *Harmoniemiieu*, where the desire for a perfect world becomes one's sole and strongest driving force—one longs for a feeling of security and above all the chance, be it only for a few hours, to leave all the problems of the world behind.

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

**Lois Hechenblaikner**  
**Volksmusik**

Texts by Wolfgang Ullrich and Martin Hochleitner  
Book design by Steidl Design  
152 pages  
9.4 × 12.2 in. / 24 × 31 cm  
103 color photographs  
Four-color process  
Hardcover

€ 38.00 / £ 35.00 / US\$ 45.00  
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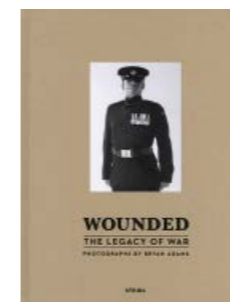
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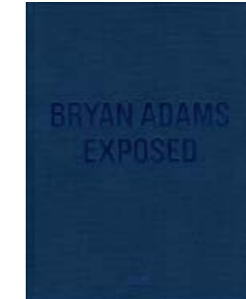
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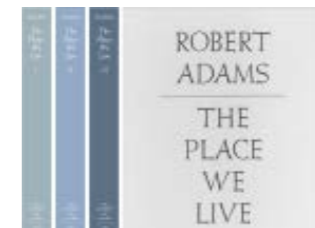
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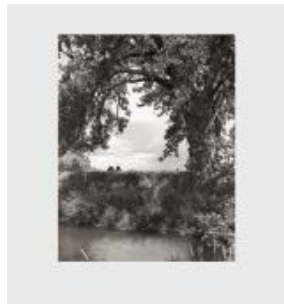


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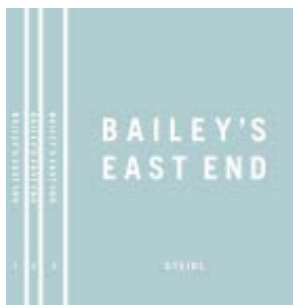
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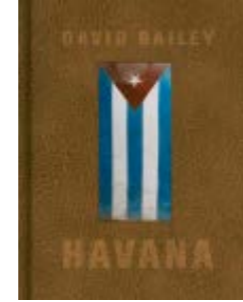
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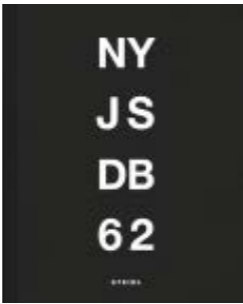
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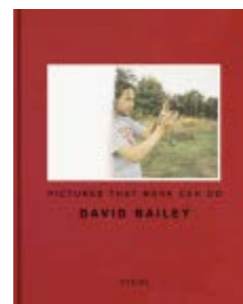
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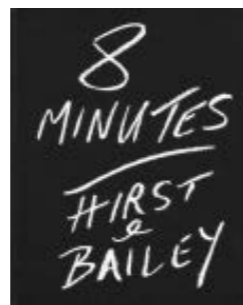
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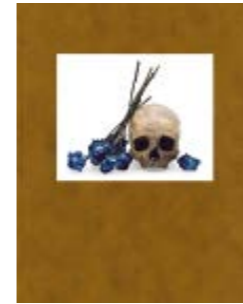
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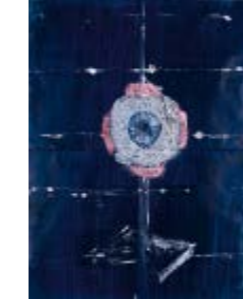
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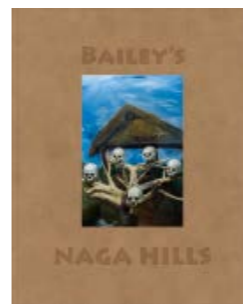
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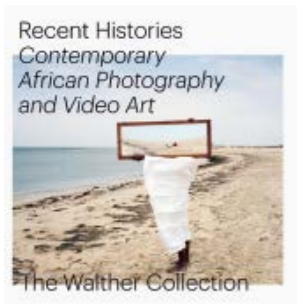
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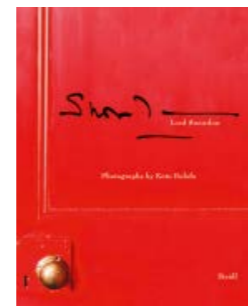
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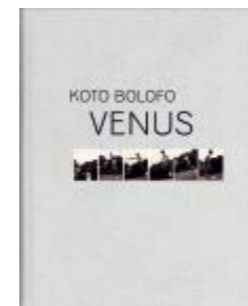
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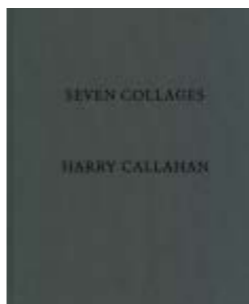
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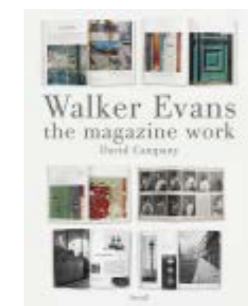
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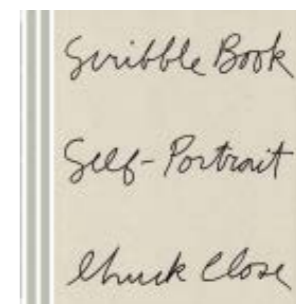
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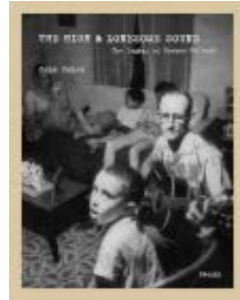


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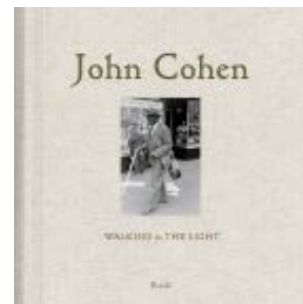
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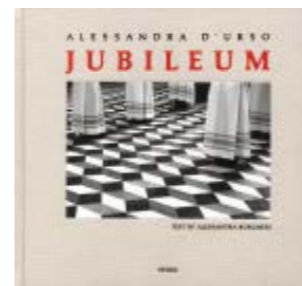
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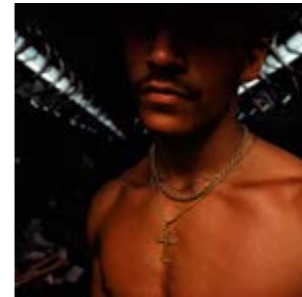
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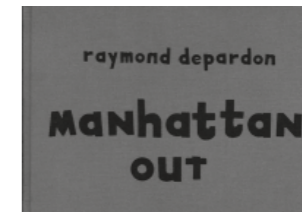
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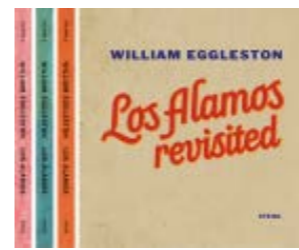




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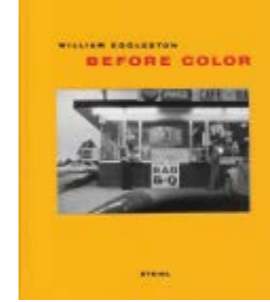
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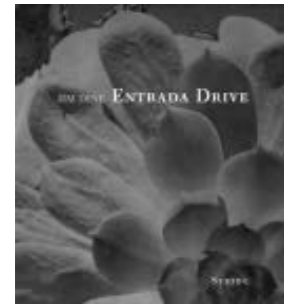
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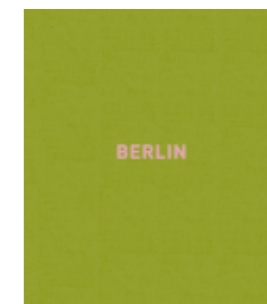
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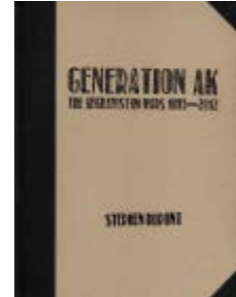
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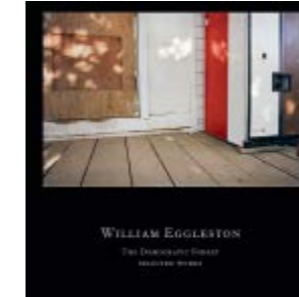
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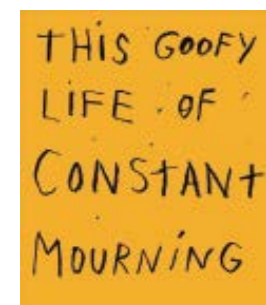
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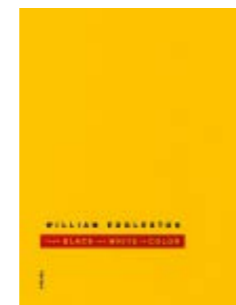
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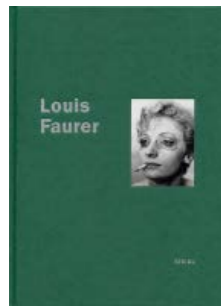


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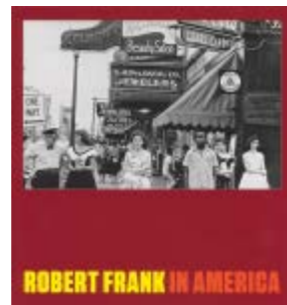
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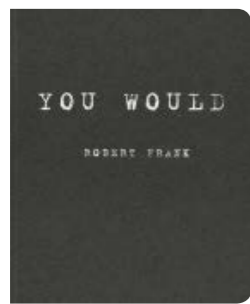


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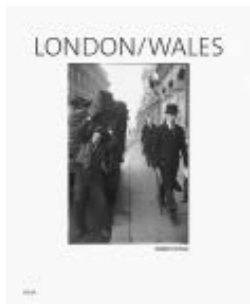
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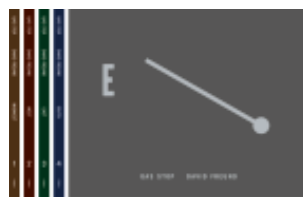
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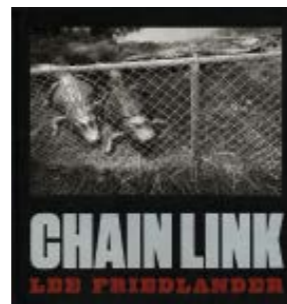
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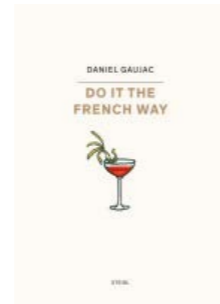
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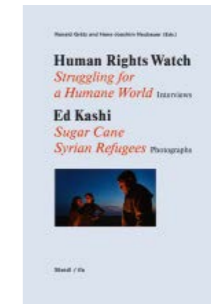
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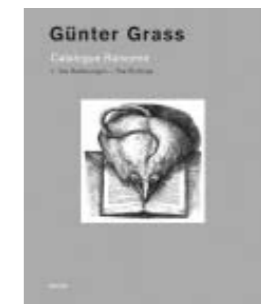
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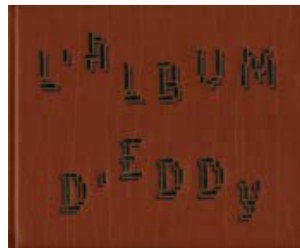
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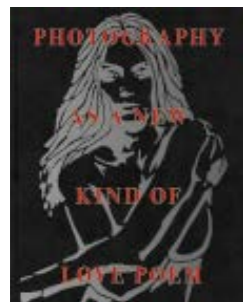
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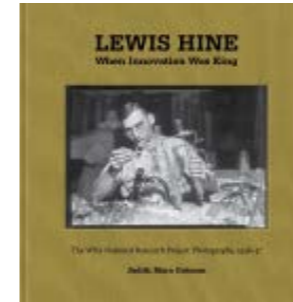
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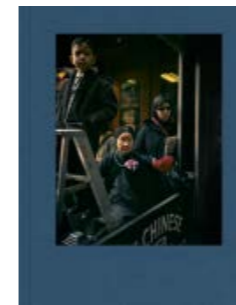
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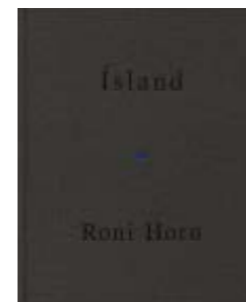
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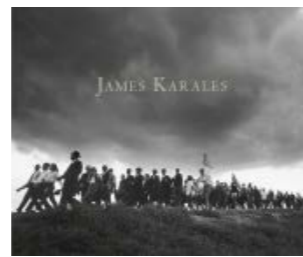
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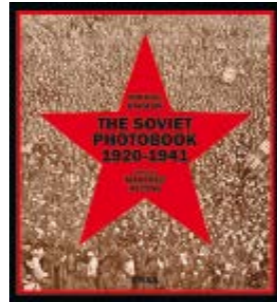
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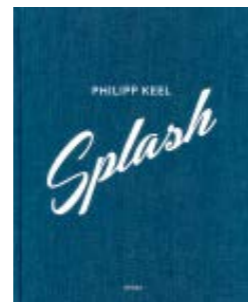
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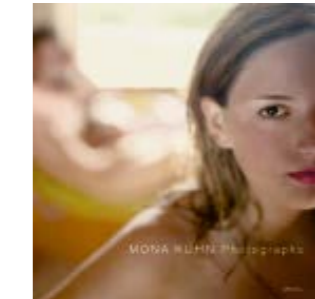
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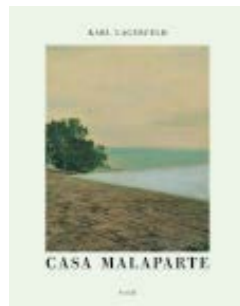


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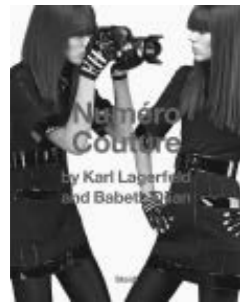




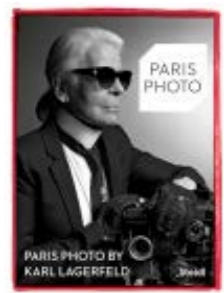
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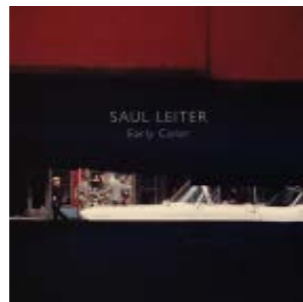
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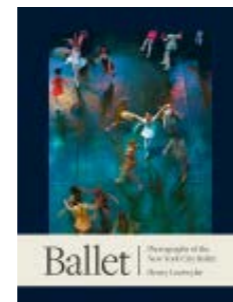
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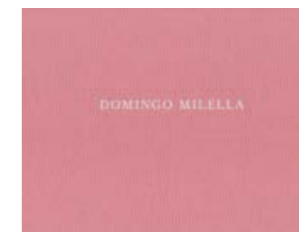
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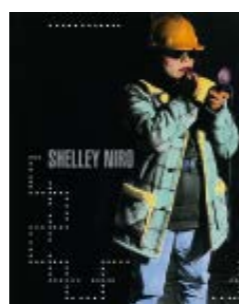
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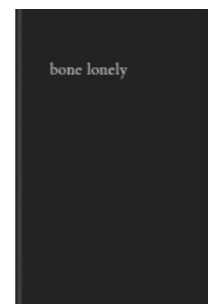
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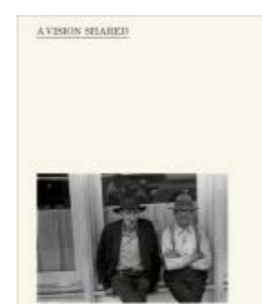
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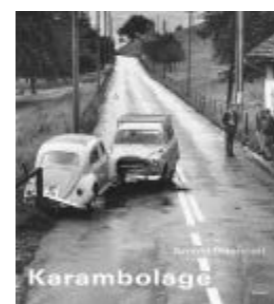
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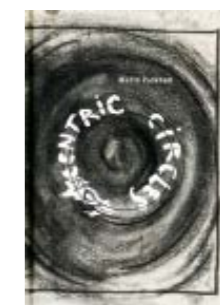
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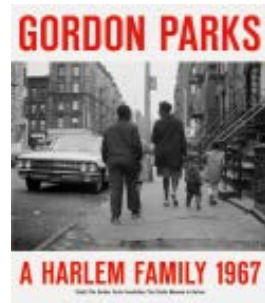




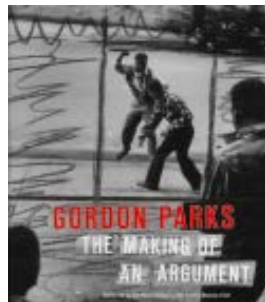
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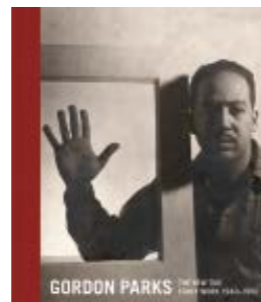
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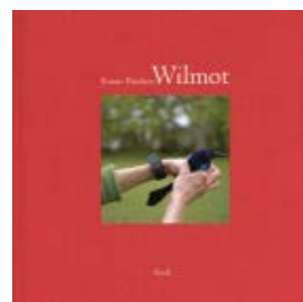
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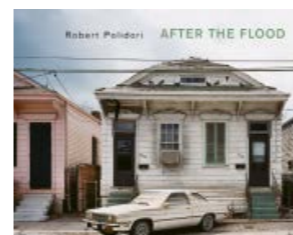
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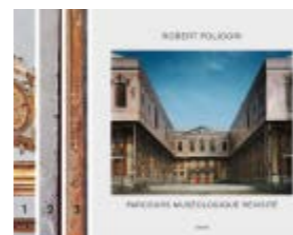
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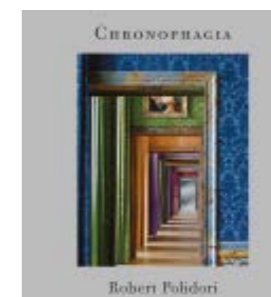
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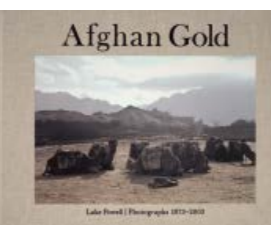
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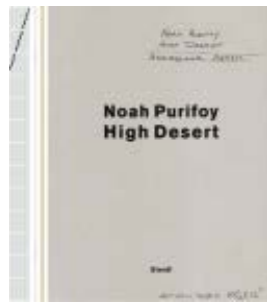


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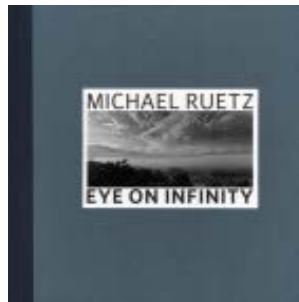
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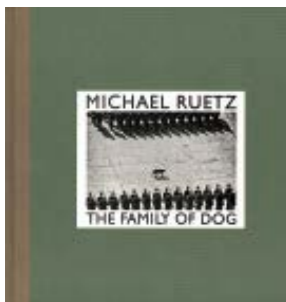
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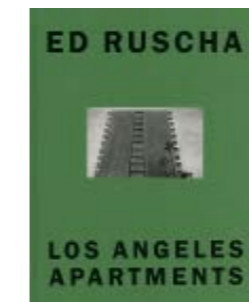
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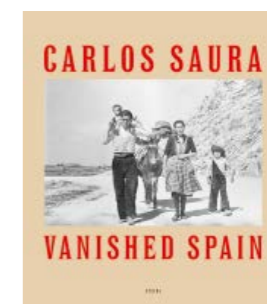
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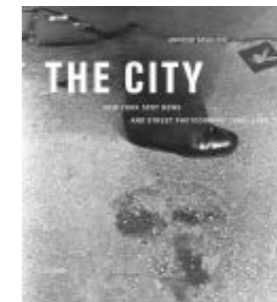
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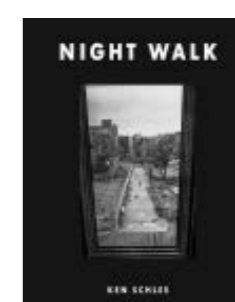
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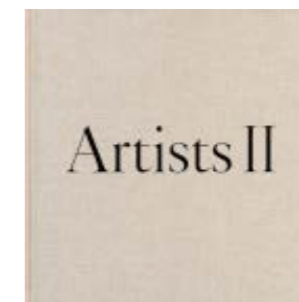
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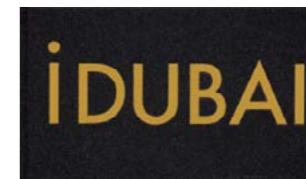
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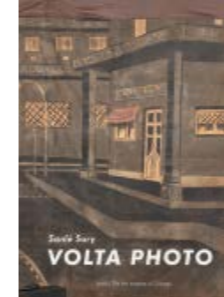
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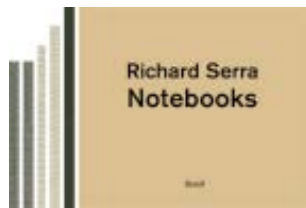
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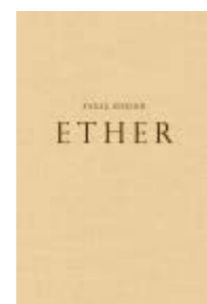
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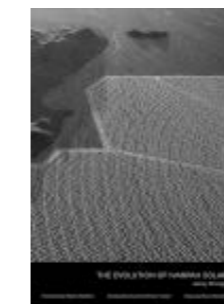
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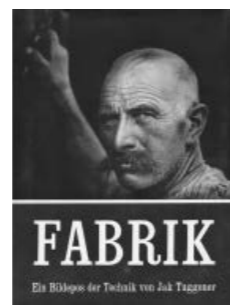
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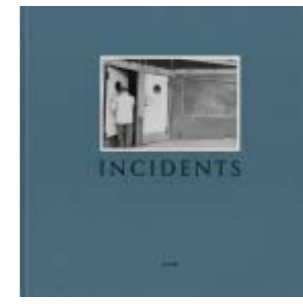
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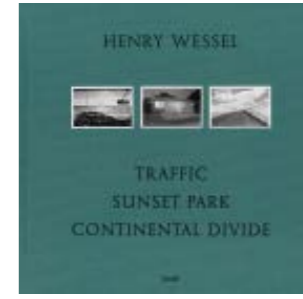
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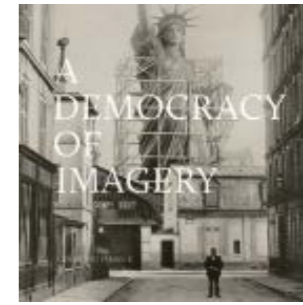
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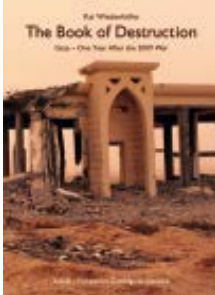
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