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Helen Levitt (1913–2009) began her lifelong exploration of photography in the 1930s under the guidance of her mentors Henri Cartier-Bresson and Walker Evans. She dedicated her work to the streets of her native New York and mostly photographed in less privileged areas including Spanish Harlem and the Lower East Side, finding subjects in everyday encounters between the locals, and the improvised games of children. Levitt's work was included in the inaugural photograph exhibition at the Museum of Modern Art in 1940; three years later the museum mounted her first solo exhibition "Photographs of Children." Levitt began working in color in 1959 and was a pioneer of New Color Photography.

Helen Levitt New York Archive / Color

Text by Phillip Prodger
Conversation between Helen Levitt and Hans Ulrich Obrist
Book design by Holger Feroudj / Steidl Design
220 pages
15.4 × 12.6 in. / 39 × 32 cm
106 color photographs
Four-color process
Clothbound hardcover with a tipped-in photograph in a slipcase

€ 185.00 / £ 175.00 / US\$ 195.00
ISBN 978-3-96999-482-5

Introductory price
€ 150.00 / £ 140.00 / US\$ 160.00

Available October 2026



This revelatory book brings together more than 100 of Helen Levitt's color photographs, combining iconic images with previously unpublished work in a large format that rivals the scale of her original prints. While Levitt is widely celebrated for her pioneering street photography in black and white, this book deepens our understanding of her compelling color legacy. Levitt began taking street photographs in black and white in the 1930s and '40s, making an experimental shift to color in 1959—immersing herself in the luminous, varied spectrum that Kodachrome film made possible. She photographed not the glamour of her native New York, but the locals of Spanish Harlem, the Lower East Side and the Midtown red-light districts: hives of everyday activity that brought together diverse shoppers and shopkeepers, delivery men, street food vendors, mothers, fathers, and—central to her work—children. Regardless of which intimate moments of the street Levitt depicted, she used color in masterful, elegant ways: to emphasize unexpected details; to negotiate space; to activate scenes by encouraging the viewer's eye to roam, to resist settling on any single area.

While Levitt exhibited her color photography as early as 1974 in an unprecedented slideshow at the Museum of Modern Art, the show went largely unnoticed and only in 2005 was her color work first published in book form. Now, *New York Archive / Color*—complementing Levitt's *New York Archive / Black & White*, also published by Steidl this season—provides a long-overdue reassessment of her chromatic vision and influence within the New Color Photography of the 1970s.

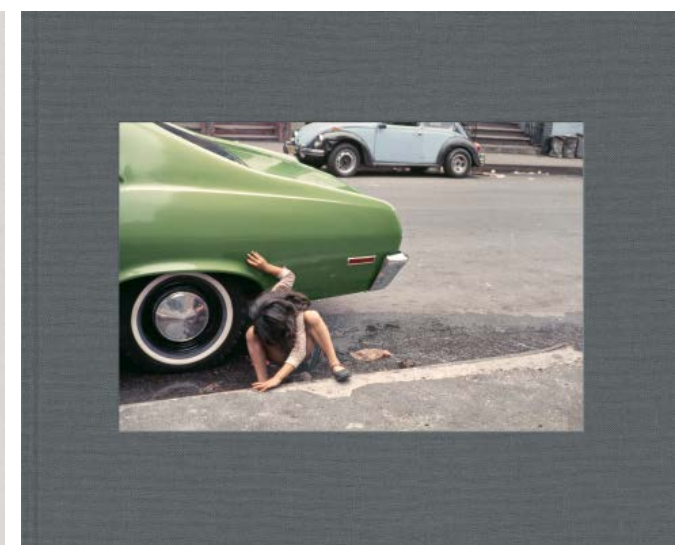
Although Helen Levitt's color photography was not embraced as quickly as her work in black and white, it would later prove just as influential. She was simply ahead of her time.

Phillip Prodger

Co-published with Zander Galerie, Cologne



Slipcase



Cover



Helen Levitt (1913–2009) began her lifelong exploration of photography in the 1930s under the guidance of her mentors Henri Cartier-Bresson and Walker Evans. She dedicated her work to the streets of her native New York and mostly photographed in less privileged areas including Spanish Harlem and the Lower East Side, finding subjects in everyday encounters between the locals, and the improvised games of children. Levitt's work was included in the inaugural photograph exhibition at the Museum of Modern Art in 1940; three years later the museum mounted her first solo exhibition "Photographs of Children." Levitt began working in color in 1959 and was a pioneer of New Color Photography.

Helen Levitt New York Archive / Black & White

Text by Tod Papageorge
Book design by Holger Feroudj / Steidl Design
220 pages
15.4 × 12.6 in. / 39 × 32 cm
106 black-and-white photographs
Tritone
Clothbound hardcover with a
tipped-in photograph in a slipcase

€ 185.00 / £ 175.00 / US\$ 195.00
ISBN 978-3-96999-543-3

Introductory price
€ 150.00 / £ 140.00 / US\$ 160.00

Available October 2026

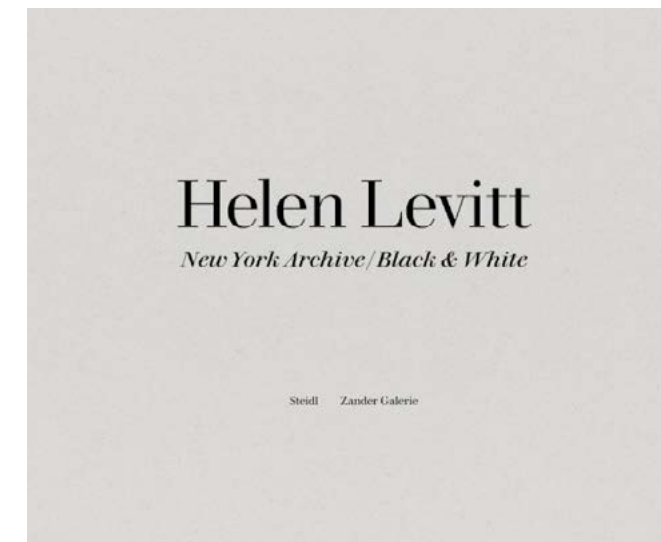


New York Archive / Black & White features previously unpublished photographs from Helen Levitt's archive alongside a selection of her most iconic images. Levitt's unsentimental yet deeply empathetic vision—once described by Walker Evans as "anti-journalistic"—defined a singular street aesthetic, capturing the rhythms, improvisational nature and exuberant humanity of everyday life in New York.

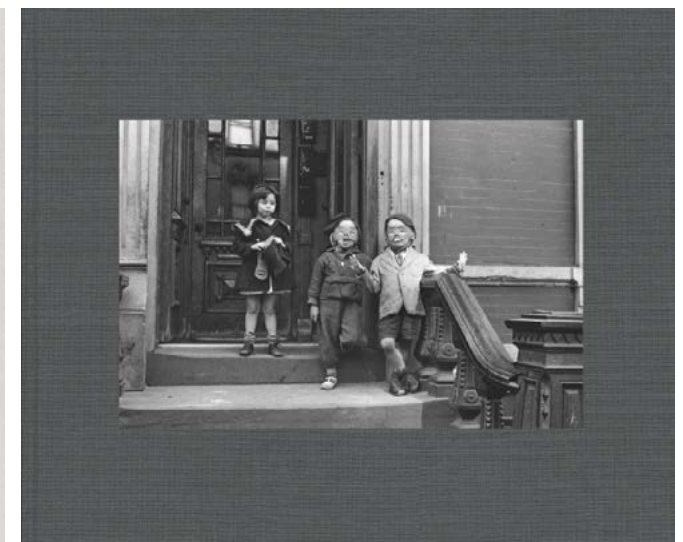
A pioneering figure of twentieth-century street photography, Levitt began photographing the people of her native city in the 1930s, often working in Spanish Harlem and the Lower East Side. Her camera recorded fleeting encounters, children's games and chalk graffiti with lyrical restraint, visual humor and extraordinary clarity. An illuminating essay by photographer Tod Papageorge explores Levitt's art and influence, examining what he calls her extraordinary ability to "trap those moments when form and meaning spark together in a flash of ignition" and her conviction that "a camera trained on the commotions and tumults of the street could produce poetry." Complementing *New York Archive / Color*, also published by Steidl this season, this book affirms the lasting significance of Levitt's black-and-white oeuvre.

Helen Levitt worked, tirelessly, until her body stopped her, making photographs that appear to sing with such spontaneity that the intensity, even ferocity, demanded by the commitment she'd made to creating them remains, for us, out of mind, unbidden. Tod Papageorge

Co-published with Zander Galerie, Cologne



Slipcase



Cover



Born in Boston in 1940, Diana Michener holds a Bachelor of Arts from Barnard College in New York and later studied with Lisette Model at New York's New School for Social Research. Michener has exhibited internationally, including her retrospective "Silence Me" at the Maison Européenne de la Photographie in Paris in 2001. Her books with Steidl include the award-winning *Dogs, Fires, Me* (2005), *3 Poems* (2006), *Sweethearts* (2009), *Figure Studies* (2011), *A Song of Life* (2018), *Trance* (2020), *Twenty-eight Figure Studies* (2020), *Bones* (2022), *Mortes* (2023) and her retrospective *Mirror* (2024).

Diana Michener Die Donau

Text by Diana Michener
Book design by Gerhard Steidl, Diana Michener,
Jan Malte Röhm, Holger Feroudj and Jim Dine
15.4 × 13 in. / 39 × 33 cm
240 pages
205 black-and-white images
Tritone
Clothbound hardcover with a
tipped-in photograph in a slipcase

€ 185.00 / £ 175.00 / US\$ 195.00
ISBN 978-3-96999-500-6

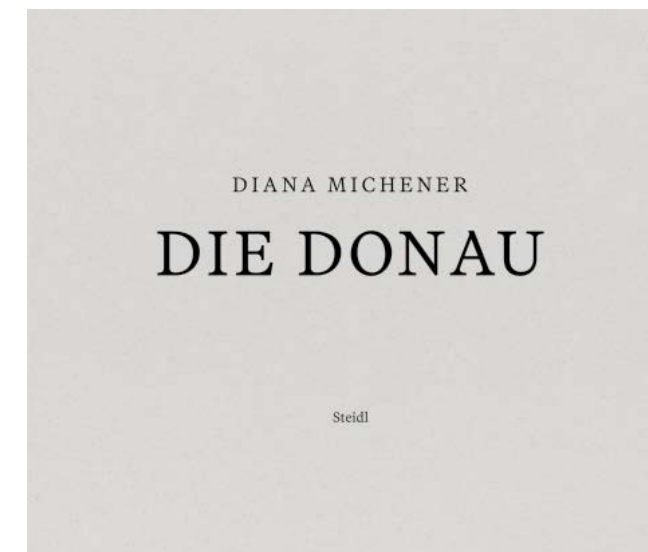
Introductory price
€ 150.00 / £ 140.00 / US\$ 160.00

Available October 2026

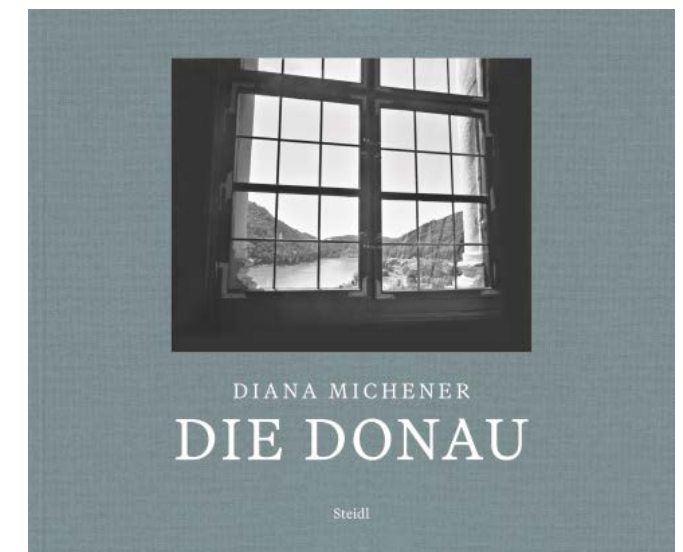


"I went to the Danube because I wanted to embrace (face) the unknown," writes Diana Michener, "I imagined I would create a visual diary." *Die Donau* (the Danube) traces Michener's journey, both physical and spiritual, along the entire course of the Danube, from its source in the Black Forest down the more than 2,800 km of its length, to its mouth at the Black Sea. She captures not only the changing topography of the great river as it carves its way through the landscape, past crumbling castles and sculptures, but also a sense of its past imperial splendor, its history in shaping settlement and trade on its banks and beyond, and—most importantly for the artist—its mystical presence. Just as Michener records reflections on the Danube's surface, so too does she fix her emotional reflections throughout her travels in short, lyrical texts. Her final approach to the Black Sea took Michener to the Danube Delta where she tenderly photographed fishing families, a reminder that the river, for all its inspirational potency, also remains a source of life and livelihood for many—a deeper facet of "the surprise and strange beauty of the river."

*I use my camera to express my feelings about the world
I encounter—the people, objects, buildings, landscapes.
The magnitude of the river, its length, its force, and its
complex history are challenging components to capture in
an image. I meandered and daydreamed and let the Danube
influence my thoughts, hopes and ideas.* Diana Michener



Slipcase



Cover



Ute Eskildsen, born in 1947 in Itzehoe, apprenticed in fashion and portrait studios before studying photography and its history at the Folkwang School of Design in Essen. She worked as a freelance photographer, as assistant to Otto Steinert and later in the USA. In 1978 Eskildsen established the photography department at Museum Folkwang, Essen, of which she was director until 2012. From 1991 she was also deputy director of the museum. Between 2016 and 2022 Eskildsen was founding curator of Kunsthau Göttingen. Since 2012 she has worked as a freelance curator based in Essen and Berlin.

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

Ute Eskildsen and Timm Rautert Leipzig 1972

English / German edition
Text and book design by Ute Eskildsen and Timm Rautert
13.8 x 11.8 in. / 35 x 30 cm
144 pages
68 black-and-white photographs
Tritone
Clothbound hardcover with a tipped-in photograph in a slipcase

€ 95.00 / £ 90.00 / US\$ 125.00
ISBN 978-3-96999-273-9

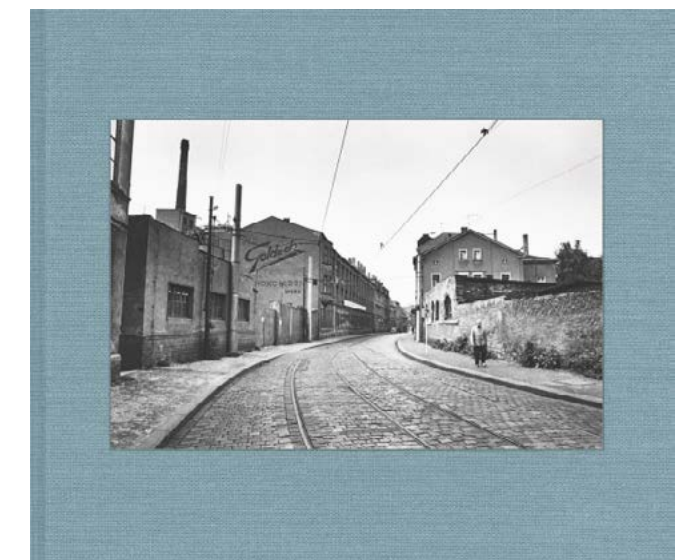
Available October 2026



Slipcase

While visiting family in Leipzig in fall 1972, Ute Eskildsen and Timm Rautert decided to photograph the city together, with the idea of publishing the series as a book. The photos were made yet then forgotten: the book—*Leipzig 1972*—is now being published more than half a century later. Eskildsen and Rautert had met at the Folkwang School of Design in Essen and at the time neither could have anticipated the prominent roles they would come to play in photography in Germany: Eskildsen as founding director of the acclaimed photography collection at Museum Folkwang, Essen, and Rautert as professor of photography at the Academy of Visual Arts, Leipzig. The images in this book record their first time in Leipzig together; Rautert had relatives there, visited often and grown to love the city, while the trip marked Eskildsen's very first visit to the German Democratic Republic. During a week of photography, they captured an intensely subjective, quiet picture of the city, one which now forms a remarkable historical record of a city then in a divided country and still bearing the scars of war.

The smell of domestic and industrial coal, the creaking steps in the central stairwell, the toilets in the corridors. The joy of relatives seeing each other again and the unwrapping of presents; the coffee smelt so good that all else could wait.
Ute Eskildsen and Timm Rautert



Cover



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

Ten Miles Round is Nickerson's portrait of her adopted locality, the close-knit farming community in County Louth, Ireland. In portraits, landscapes and still lifes, she captures the complex, inextricable relationship between people and place. In images that embrace beauty in a muddy, imperfect way, her focus is as much the psychic aspects of community as the physical. While her subjects may seem at times reticent, reserved—here are both engaged and averted gazes—they are equally resilient: members of an environment dedicated to heritage in the face of relentless change.

Ten Miles Round's distinction is in the unsensational confidence with which it sees locality as messy and vaguely unsettling.
Aidan Dunne

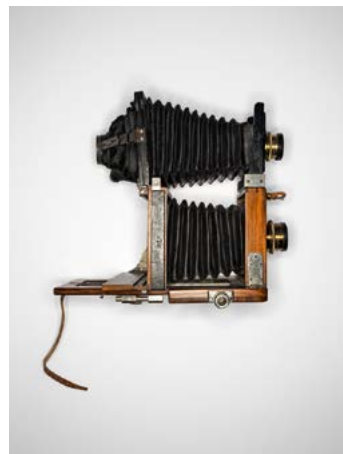
Jackie Nickerson Ten Miles Round

Texts by Aidan Dunne and Colm Tóibín
Book design by Jackie Nickerson, Kevin Gurry,
Matthias Langner and Gerhard Steidl
208 pages
9.8 × 11.8 in. / 25.4 × 30.5 cm
146 color photographs
Four-color process
Hardcover

€ 40.00 / £ 35.00 / US\$ 45.00
ISBN 978-3-96999-567-9

[Available—order now!](#)





Born in 1961 in Switzerland, Henry Leutwyler moved to Paris in 1985 and established himself there as an editorial photographer. In 1995 he relocated to New York City where he lives and works today. Leutwyler's photos have been published in the *New York Times Magazine*, *National Geographic*, *Vanity Fair* and *The Wall Street Journal*, among others. His books with Steidl include *Neverland Lost: A Portrait of Michael Jackson* (2010), *Ballet. Photographs of the New York City Ballet* (2012), *Document* (2016), *Hi there!* (2020), *International Red Cross & Red Crescent Museum* (2022), *Philippe Halsman. A Photographer's Life* (2022), *Misty Copeland* (2023), *The Tiffany Archives* (2023) and *Old Mills Never Die* (2024).

Cameras tell stories not simply through the photographs they produce, but through their myriad shapes, sizes and materials, as well as the human inventiveness they embody. This book shows cameras in all their eclectic glory, from the nineteenth century till today, in over 200 photos Henry Leutwyler made at the Swiss Camera Museum. Founded in 1979, the museum is home to one of Europe's largest collections dedicated to the technical evolution of photography, and for the best of a month Leutwyler sifted through thousands of treasures to create his edit of cameras, film cannisters, bottles of chemicals, daguerreotypes, flashbulbs, the first iPhone, and much more. At no point does he set out to present the history of the camera in a linear fashion; rather, carefully balanced compositions and a light-hearted approach bring these objects to life, making them actors in their own story. Artifacts take on character, reflecting our relentless quest to capture the world around us, to understand, share, and transform it.

There is one thing the photograph must contain: the humanity of the moment. Robert Frank

Henry Leutwyler Swiss Camera Museum

Texts by Henry Leutwyler and Pauline Martin
Book design by Ruba Abu-Nimah and Renée Thériault
with Hansel Aguero
272 pages
8.1 × 10.6 in. / 20.5 × 27 cm
205 color photographs
Four-color process
Hardcover

€ 45.00 / £ 40.00 / US\$ 50.00
ISBN 978-3-96999-554-9

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Born in 1954 in Lima, Peru, Mario Testino is one of the most influential photographers of his generation. He has produced images for leading publications including *Vogue*, *Vanity Fair* and *GQ*, and for major fashion houses such as Chanel, Gucci and Versace. Over more than four decades, Testino has built an extensive body of work spanning the editorial, commercial and artistic worlds, and has photographed many of our most prominent cultural figures, actors, musicians, sports and fashion icons. His work has been the subject of high-profile museum exhibitions including "Portraits," which broke attendance records at London's National Portrait Gallery, and toured to acclaim in Europe, Asia and the Americas. In recent years Testino has focused on "A Beautiful World," an ongoing project documenting cultural traditions and expressions of identity across countries, reflecting his long-standing interest in diversity, heritage and shared humanity. Testino has received Peru's Grand Cross of the Order of Merit (2010), an honorary OBE in the United Kingdom (2014) and France's Legion of Honor (2017).

Viva el Perú brings together over 100 vibrant portraits by Mario Testino of people from Peru's Andean region wearing traditional and festive dress—at once celebrating these extraordinary garments and preserving the heritage they embody. Though Testino grew up in Lima, by the age of 14 he began travelling to the mountains near Cusco, where he developed a lasting fascination for the bold, brilliant colors of the Andes. Decades later, in Peru on assignment for British *Vogue*, he discovered an archive of authentic Andean clothes; inspired by the Peruvian photographer Martín Chambi, he soon began photographing them, embarking on a personal project that would take him to archives across the country over the next ten years. Testino's images showcase 200 individual costumes, whose intricate construction and artistry he likens to haute couture, while also revealing the character of those who wear them. Ultimately, each piece tells a story of its own: of a particular place, social role, profession and identity.

Generations change, history evolves, but traditions endure.
Mario Testino

Mario Testino *Viva el Perú*

Texts by Mario Testino, Fedora Martinez and Soledad Mujica
Book design by Mario Testino, Gerhard Steidl, Matthias Langner and Bernard Fischer
192 pages
9.5 x 11.7 in. / 24 x 29.7 cm
106 color photographs
Four-color process
Clothbound hardcover

€ 45.00 / £ 40.00 / US\$ 50.00
ISBN 978-3-96999-571-6

Available September 2026





Born in 1968, Martin Schoeller is an award-winning portrait photographer renowned for his extreme close-up portraits. Schoeller worked as an assistant to Annie Leibovitz from 1993 to 1996, and since 1998 his work has appeared in *Rolling Stone*, *National Geographic*, *Time*, *GQ*, *Esquire*, *Entertainment Weekly* and the *New York Times Magazine*, among other publications. He joined Richard Avedon as a contributing portrait photographer at *The New Yorker* in 1999, where he continues to work. Schoeller exhibits internationally and his photography is held in collections including the National Portrait Gallery at the Smithsonian Institution in Washington D.C. Steidl has published his *Close* (2018), *Works 1999–2019* (2020) and *Survivors. Faces of Life after the Holocaust* (2020).

In the last two decades, drag has moved from shadowy niche corners to the center of the popular zeitgeist, aided in no small measure by its photogenic appeal. But what makes a good portrait of a drag queen? It's easy to get lost in all the glitz and glamour of drag, failing to appreciate the essence, diversity and power of who these artists are and what they really do. A good portrait, as Martin Schoeller's *Drag Queens* shows, goes far beyond capturing a person's look to offer a glimpse into the subject's inner world, emotions, motivations and imagination. Much more than theatrical cross-dressing, drag is about creating a living spectacle that tells a story and reveals a version of self that might otherwise go unnoticed. In Schoeller's images drag emerges as a form of dynamic portraiture that conveys all the possibilities of who we imagine ourselves to be, and allows us to live and share these stories—even if just for one night.

Part of the skill in taking a good portrait is knowing when to get out of the way and allowing the subject's face to tell its own story. What makes Martin's images so refreshing is how they do not shy away from the reality of drag. If every portrait attempts to capture the story, then the story of drag must allude to drag's imperfection, to its texture in plain light.
Cheddar Gorgeous

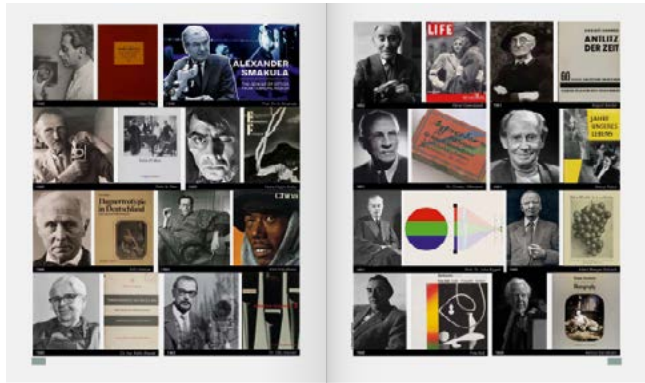
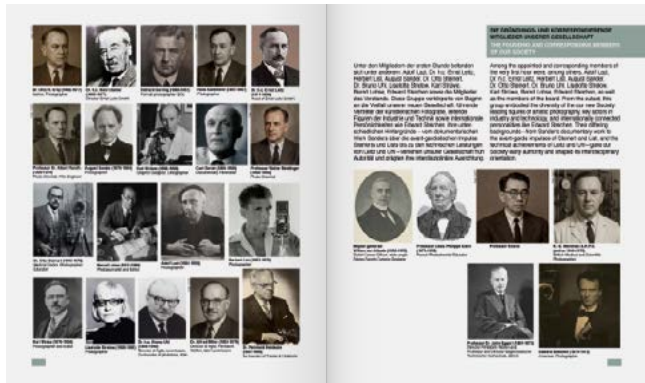
Martin Schoeller Drag Queens

Text by Cheddar Gorgeous
Book design by Martin Schoeller and Steidl Design
176 pages
10.2 × 12.6 in. / 26 × 32 cm
82 color photographs
Four-color process
Hardcover

€ 45.00 / £ 40.00 / US\$ 50.00
ISBN 978-3-96999-907-8

[Available—order now!](#)





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

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

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

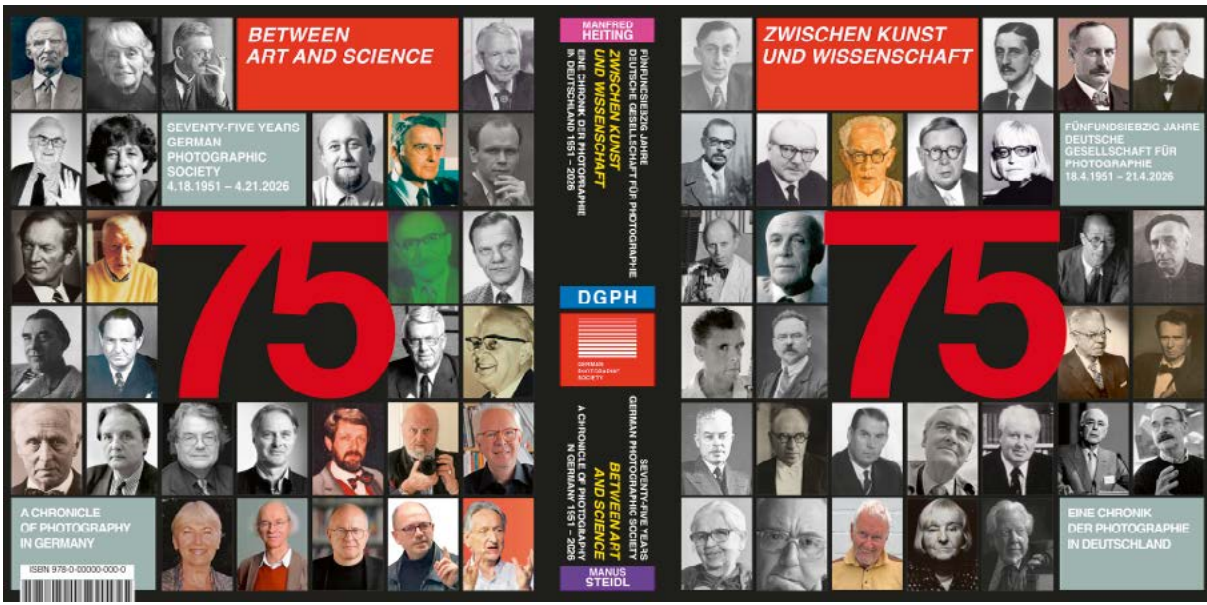
€ 85.00 / £ 75.00 / US\$ 98.00
ISBN 978-3-96999-568-6

Available October 2026

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

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

Manfred Heiting





Born in 1935 in Cincinnati, Ohio, Jim Dine completed a Bachelor of Fine Arts at Ohio University in 1957 and has since become one of the most profound and prolific contemporary artists. Dine's unparalleled career spans more than 70 years, and his work is held in numerous private and public collections, including the Art Institute of Chicago, Centre Georges Pompidou, Paris, the Museum of Modern Art, New York, the National Gallery of Art, Washington D.C., and Tate Gallery, London. His books include *Hot Dream (52 Books)* (2008), *A Printmaker's Document* (2013), *Paris Reconnaissance* (2018), *The Secret Drawings* (2020), *A Beautiful Day* (2021), *I print. Catalogue Raisonné of Prints, 2001–2020* (2021), *Electrolyte in Blue* (2021), *Storm of Memory* (2023), *Last Year's Forgotten Harvest* (2024), *With Fragile Spirit* (2025), *Elysian Fields* (2025) and *Choir of Poems* (2026), all published by Steidl.

Jim Dine is renowned not only for his mastery of different art forms—among them painting, drawing, sculpture, printmaking and poetry—but for dynamic combinations of these. Such are the works in *49 Views on the North Crescent*, drawings of plants and tools on aluminum printing plates Dine had already prepared for lithographs. Plants and tools are not simply two of the beloved motifs the artist has nurtured and redefined over decades; they are ones that speak specifically of growth—the patient blooming of nature and the visceral emergence of Dine's sculptural works through his hammers, chisels, pliers and more. These 49 views embody the now of Dine's art, the movement of the black grease crayon held in his hand, yet they also “commemorate my being brought, as a one-week-old infant, back to my grandmother's house, 91 years ago, on the North Crescent in Cincinnati, Ohio's Jewish ghetto.” As ever, past and present, reflection and action define the compelling future of Dine's art.

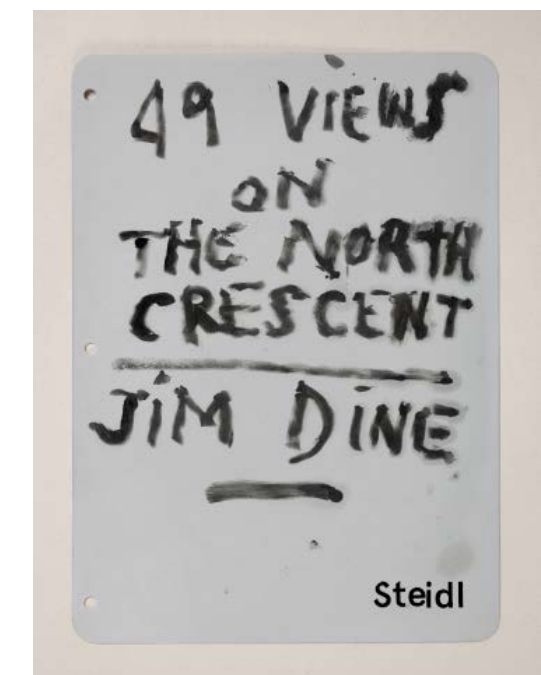
The works grew like the turnips in my garden and I harvested them for the soup that simmers on my stove. Jim Dine

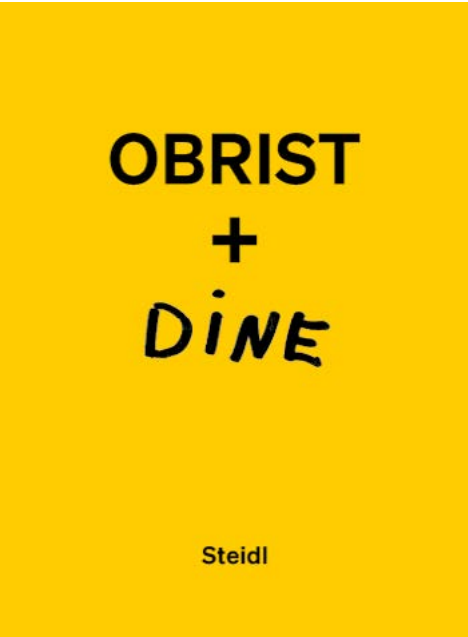
Jim Dine 49 Views on the North Crescent

Text by Jim Dine
Book design by Jim Dine and Gerhard Steidl
64 pages
9.5 × 12.6 in. / 24 × 32 cm
49 color drawings and 4 color photographs
Four-color process
Softcover

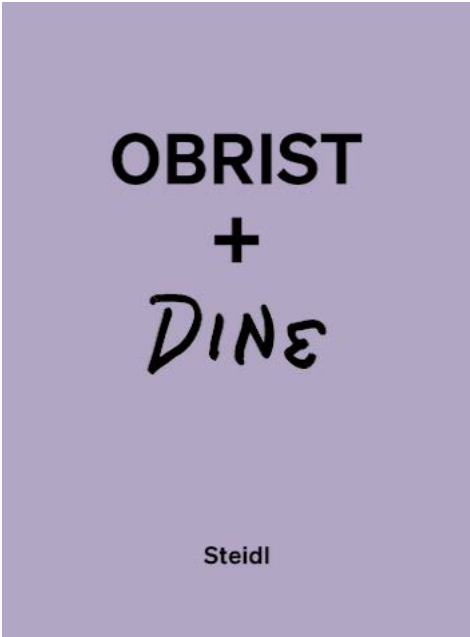
€ 25.00 / £ 20.00 / US\$ 30.00
ISBN 978-3-96999-577-8

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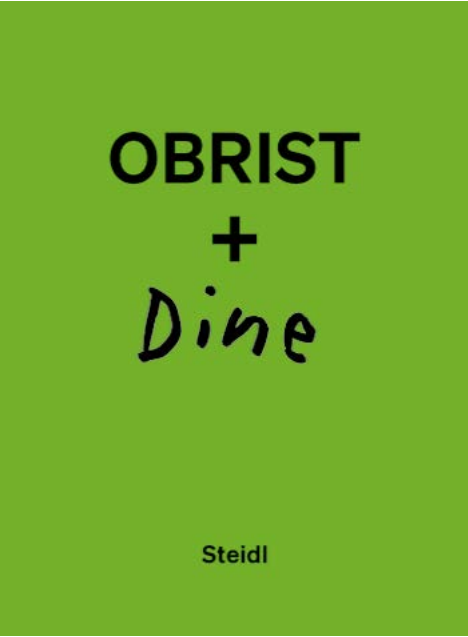




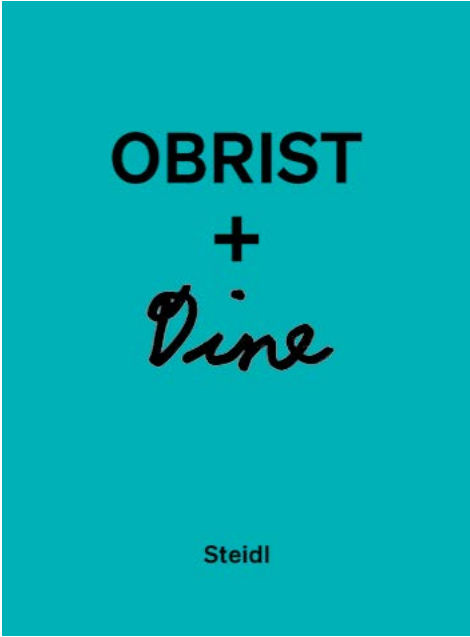
Vol. 1. St. Gallen



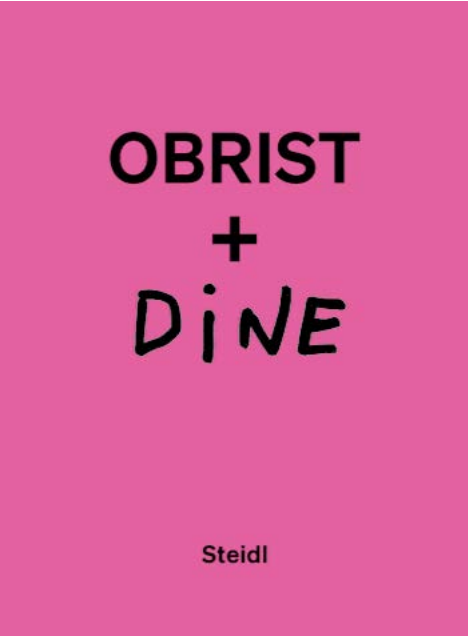
Vol 2. Paris



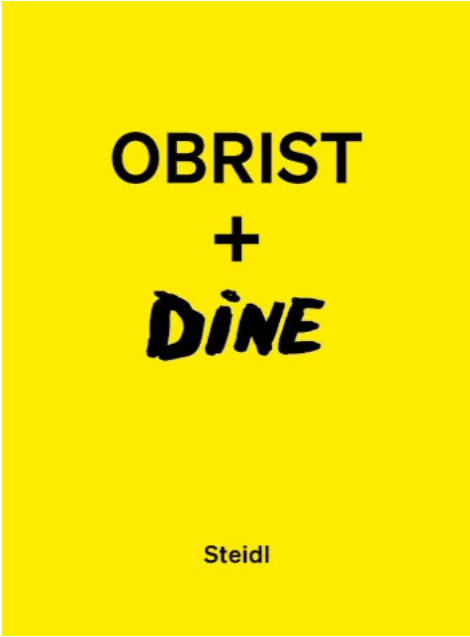
Vol. 3. Montrouge



Vol. 4. Göttingen



Vol. 5. Walla Walla



Vol. 6. Italy

Born in 1935 in Cincinnati, Ohio, Jim Dine completed a Bachelor of Fine Arts at Ohio University in 1957 and has since become one of the most profound and prolific contemporary artists. Dine’s unparalleled career spans more than 70 years, and his work is held in numerous private and public collections, including the Art Institute of Chicago, Centre Georges Pompidou, Paris, the Museum of Modern Art, New York, the National Gallery of Art, Washington D.C., and Tate Gallery, London. His books include *Hot Dream (52 Books)* (2008), *A Printmaker’s Document* (2013), *Paris Reconnaissance* (2018), *The Secret Drawings* (2020), *A Beautiful Day* (2021), *I print. Catalogue Raisonné of Prints, 2001–2020* (2021), *Electrolyte in Blue* (2021), *Storm of Memory* (2023), *Last Year’s Forgotten Harvest* (2024), *With Fragile Spirit* (2025), *Elysian Fields* (2025) and *Choir of Poems* (2026), all published by Steidl.

Born in 1968 in Zurich, Hans Ulrich Obrist is one of today’s most influential curators of contemporary art. Since his first exhibition in 1991, Obrist has curated hundreds of projects and worked with foremost artists including Louise Bourgeois, Félix González-Torres and Gerhard Richter. He is artistic director of the Serpentine Galleries in London where his pioneering projects include “Take Me (I’m Yours)” and the Serpentine Marathons. Obrist is furthermore a prolific author and editor; his books include *Ways of Curating* (2014), *The Age of Earthquakes: A Guide to the Extreme Present* (2015), and *140 Artists’ Ideas for Planet Earth* (2021).

Jim Dine and Hans Ulrich Obrist
Talking

Conversations between Jim Dine
and Hans Ulrich Obrist
Book design by Jim Dine, Carl Philipp Roth
and Gerhard Steidl
6.7 × 9 in. / 17 × 23 cm

Vol. 1. St. Gallen 48 pages Six color drawings	Vol. 4. Göttingen 72 pages Five color drawings
Vol 2. Paris 40 pages Five color drawings	Vol. 5. Walla Walla 32 pages Seven color drawings
Vol. 3. Montrouge 32 pages Eight color drawings	Vol. 6. Italy 40 pages Six color drawings

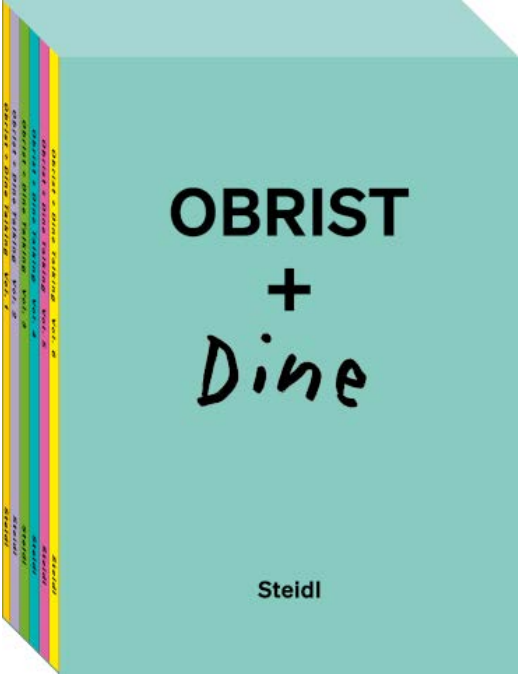
Four-color process
Six softcovers in a slipcase

€ 45.00 / £ 40.00 / US\$ 50.00
ISBN 978-3-96999-578-5

Available September 2026

This publication presents two of the most renowned voices in contemporary art today: artist Jim Dine and curator and critic Hans Ulrich Obrist. *Talking* comprises candid, in-depth conversations between these influential minds, exploring diverse facets of Dine’s biography and practice throughout his unparalleled 70-year career. From Dine’s early childhood to his current inspirations; from the development of motifs such as Pinocchio, classical figures and tools to his favorite detective novels; from Picasso, Claes Oldenburg and Robert Creeley to Dine’s bountiful garden in Walla Walla—the book is at once sprawling yet detailed, personal yet focused on the specifics of the artist’s creative methods. Arranged into six booklets, each named after the location of Dine’s studio where the individual conversation took place, *Talking* reveals the diverse rhythms of life and work that have and continue to shape the output of one of our most accomplished and prolific artists.

I work all day, every day. Jim Dine





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Jim Dine has now been making art for an astounding seven decades and is not intending to slow down any time soon. As proof, look no further than the 30 scintillating self-portraits in this book, drawn in the summer of 2026 in Dine's studios in Walla Walla, Göttingen and Paris, as well as on, in his words: "various Air France jets, back and forth, back and forth." Drawing has always been crucial to Dine's art, as a way to inspire and speak to his paintings, prints and sculptures—processes similarly of "back and forth, back and forth"—but also as a medium standing strongly on its own. Such are the portraits here, made in striking combinations of pen, pencil and charcoal, each a spontaneous yet earnest exploration of self. Drawn and redrawn, over and over again, some of these portraits spring from the page while others dissolve into it, all caught in the act of their own becoming and unique expressions of Dine's irrepressibly inquisitive character.

Bob Creeley always said to me: "onward." Jim Dine

Jim Dine Give me a minute, in the mirror

Text by Jim Dine
Book design by Jim Dine
64 pages
5.5 × 7.1 in. / 14 × 18 cm
31 color drawings and 2 color photographs
Four-color process
Thread-stitched softcover of
Arches cotton rag paper

€ 30.00 / £ 25.00 / US\$ 35.00
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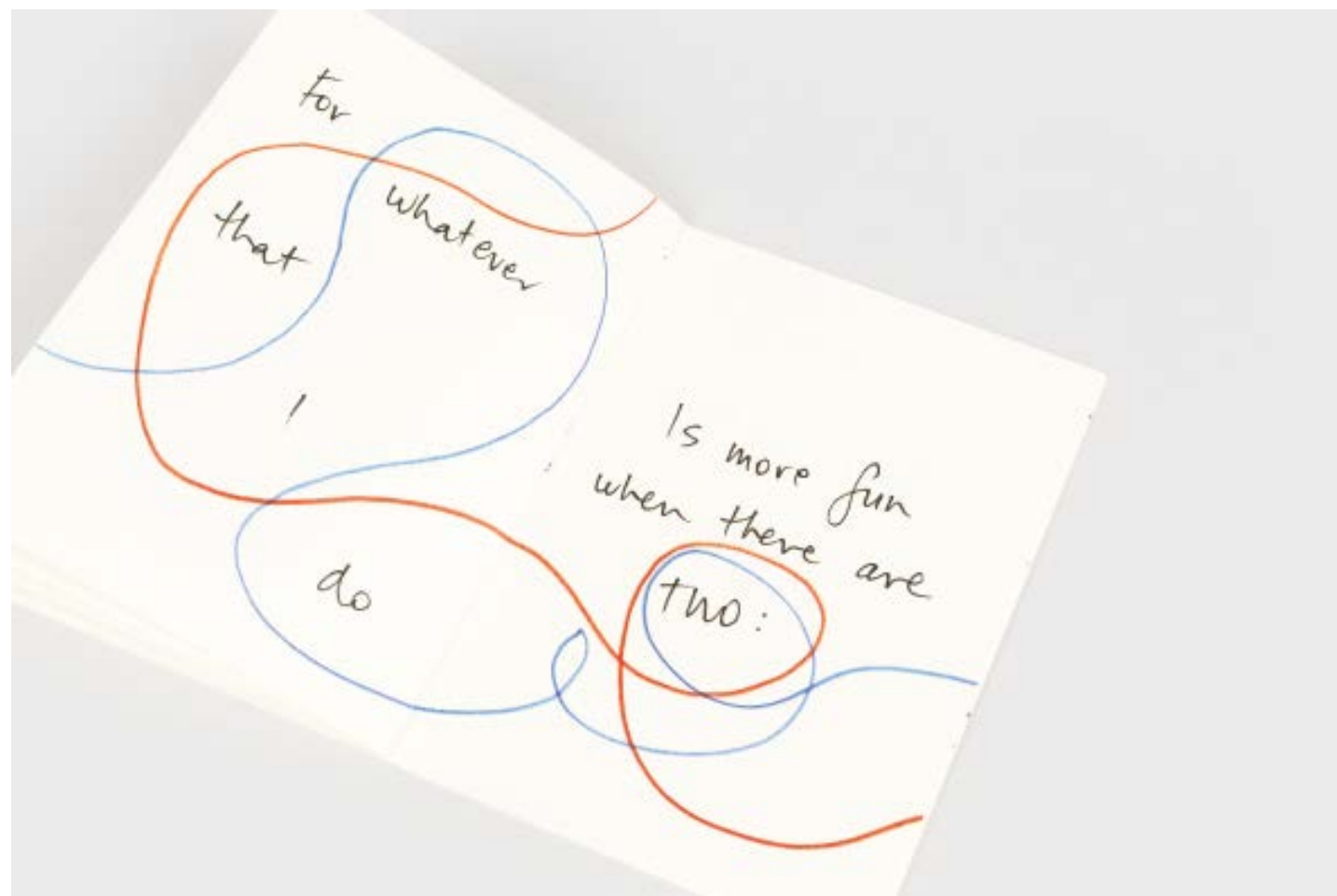
Available September 2026

Jim Dine
Give me a minute,
in the mirror



Steidl





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

Created for children and the child in all of us, *The Little Bright Blue Line* is a charming and contemplative fable for our times. Composed of playful verse and drawing by children's author Monte Packham, the book follows the adventures of the Little Bright Blue Line as she shows off her skills and navigates life's ups and downs. While all might seem like fun and games at first, our friend the Line soon discovers there are larger and more melancholy questions to answer. In the spirit of Shel Silverstein's classic *The Missing Piece*, *The Little Bright Blue Line* offers surprises from page to page and an unexpected, heartwarming ending. This edition is a facsimile of a handwritten and drawn original by Packham, recreating all the idiosyncrasies of ink and colored pencil on paper. Crafted in the size of a small diary or sketchbook—the perfect fit for a child's hands (or an adult's pocket)—*The Little Bright Blue Line* is a welcome tonic for when we need a small reminder of what's most important in life.

Whatever you are is all okay.

I don't like you anyway.

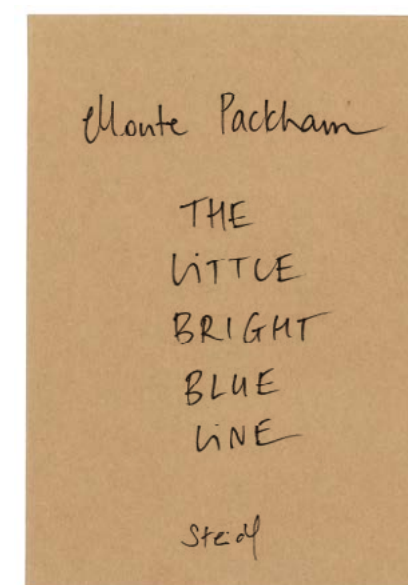
Shel Silverstein, "Don't Change On My Account"

Monte Packham The Little Bright Blue Line

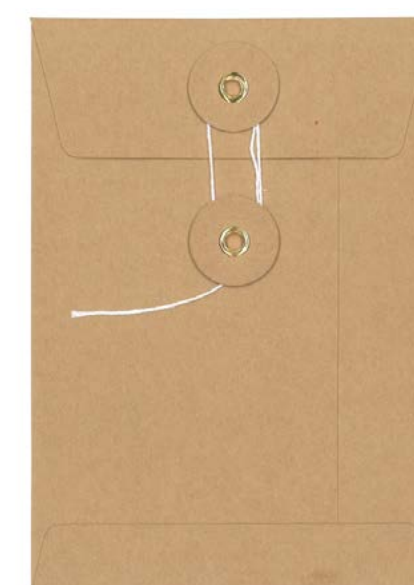
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Caran d'Ache Bicolor in four-color process
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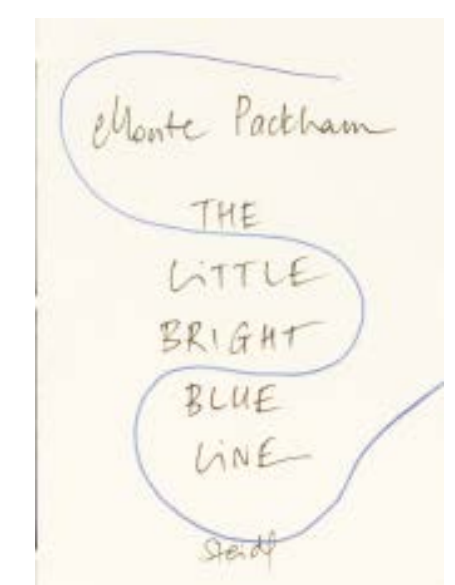
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Cover

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