



JIM DINE  
WITH  
FRAGILE  
SPIRIT

Steidl

X-MAS



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Born in 1993, British photographer Francesca Allen studied photography at London College of Communication and is based in London. Allen's work focuses on intimacy, particularly the nature of female friendships, girlhood and the often complicated coming-of-age experience. Stand-out projects include the books *Aya* (2018) and *I'd like to get to know you* (2022), and "Women of California," a commission from the *British Journal of Photography* to photograph 50 subjects across the state's most remote regions. Allen's photographs have been published in magazines including *Dazed*, *i-D*, and *British and American Vogue*, and exhibited at institutions such as London's Somerset House and The Photographer's Gallery.

Chloé was founded in 1952 by Gaby Aghion, an Egyptian-born Parisian who liberated women from the formal fashion of the era by pioneering luxury ready-to-wear. A true visionary, Gaby Aghion believed that women should dare to be themselves. Today, the Maison is a leading luxury French fashion house, which continues to embrace the founder's vision of free-spirited femininity and effortlessness under the creative direction of Chemena Kamali.

Francesca Allen's *Konkursas* depicts participants in Lithuania's Konkursas Pasaulio Ilgaplaukės annual competition for the world's longest hair. Here hundreds of girls and women with thousands of feet of hair walk the runway and have their lovingly groomed hair measured by gloved judges, before shaking it in a ceremonial finale. Allen's fascination with ritual and coming-of-age sparked her interest in the contest, one which blends pageantry with folklore and allows the artist to deepen her thoughts on hair within femininity: "Hair influences how we are perceived by others, how professional we appear, our identity, our religion and culture. It plays a huge role in the enactment of self and also our discrimination against others." The resulting photographs—haunting, funny, slightly surreal—explore the dichotomy between modernity and tradition, obsession and aspiration, and ideas of girl- and womanhood.

This book is the first of many to be printed and published by Steidl in collaboration with Chloé Arts, an initiative driven under the creative direction of Chemena Kamali, embracing Chloé's legacy of female creativity. Its mission is to celebrate outstanding female talent, nurture emerging artists, and create unexpected interdisciplinary conversations across different fields of the arts.

*There's something so definitive about photography. The photo either exists or it doesn't.* Francesca Allen

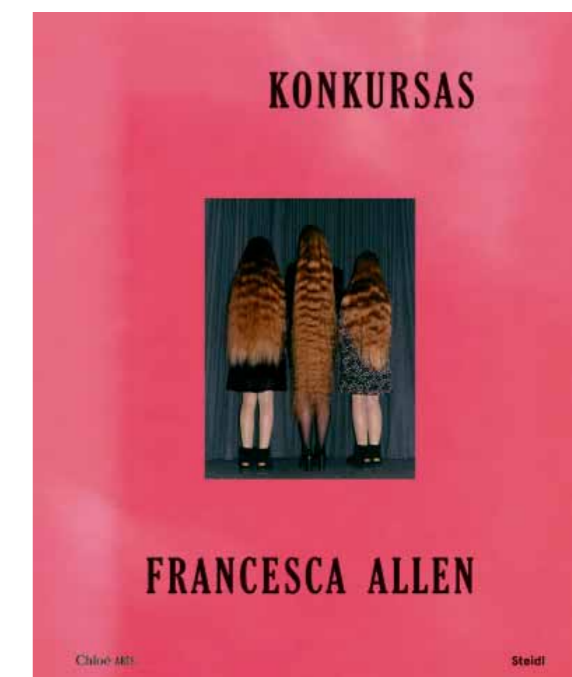
Co-published with Chloé Arts, Paris

## Francesca Allen *Konkursas*

Edited by Julia Dippelhofer  
Text and interview with  
Francesca Allen by Katy Hessel  
Book design by Amina Rab  
72 pages  
9.3 x 11.7 in. / 23.7 x 29.8 cm  
10 black-and-white and 47 color photographs  
Four-color process with a glossy UV spot varnish  
Embossed clothbound hardcover with a tipped-in photograph

€ 75.00 / £ 68.00 / US\$ 75.00  
ISBN 978-3-96999-529-7

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Juergen Teller, born in Erlangen 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, Martin-Gropius-Bau in Berlin and the Grand Palais Éphémère in Paris. Teller won the prestigious Citibank Photography Prize in 2003, and from 2014 to 2019 held a professorship at the Akademie der Bildenden Künste Nürnberg. His books with Steidl include *Leben und Tod* (2020), *Auguri* (2022), *The Master V* (2023), *Notes About My Work* (2023), *i need to live* (2023), *More Handbags* (2023), *Jurgaičiai* (2023), *The Myth* (2023) and *Auschwitz-Birkenau* (2025).

With his signature gaze—honest, tender, yet always unpredictable—Juergen Teller has famously bridged fashion and contemporary art for decades now, establishing his unique subversive style within popular culture. With over 500 images, Teller's newest book *you are invited*, published on the occasion of his solo exhibition at Onassis Ready, Athens, is an extensive collection of his past and present work, exploring familial and universal stories of love, trust, hope, fertility, the environment, politics and religion. The book captures Teller's ongoing creative evolution, triggered by recent commissions such as photographing Pope Francis visiting a women's prison during the 2024 Venice Biennale, and his invitation to document Auschwitz-Birkenau shortly before the eightieth anniversary of its liberation earlier this year. *you are invited* reveals a deeper intensity to how Teller responds to the world around him, and includes important personal series such as "We Are Building Our Future Together," "The Myth," and "Guten Morgen Sonnenschein"—made with his wife and creative partner Dovile Drizyte—as well as the yet unpublished project "Symposium of Love," informed by Greek mythology and specifically created for the exhibition and book.

*Everything in a wide sense is a kind of a self-portrait.*  
Juergen Teller

Co-published with Onassis Stegi, Athens

Exhibition:

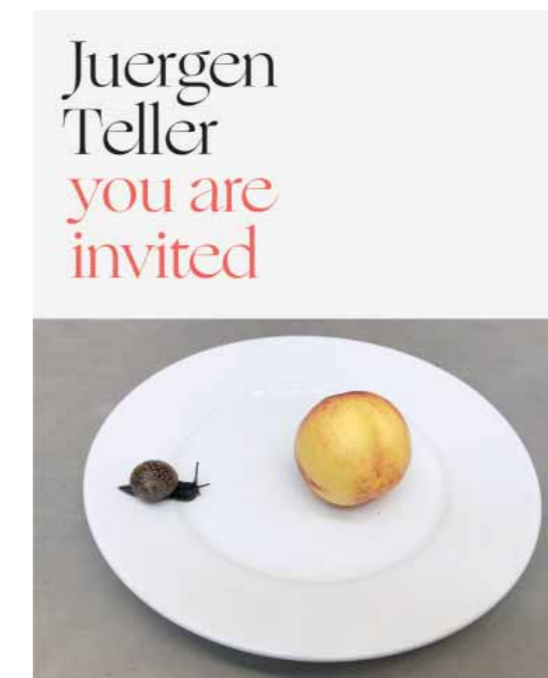
Onassis Ready, Athens, 19 October to 30 December 2025

## Juergen Teller *you are invited*

Texts by Boris Mikhailov, Afroditi Panagiotakou and Juergen Teller  
Book design by Peter Saville and Paul Hetherington  
Book layout by Juergen Teller and Dovile Drizyte  
416 pages  
8.1 × 10.6 in. / 20.7 × 27.0 cm  
591 color photographs  
Four-color process  
Otabind softcover

€ 35.00 / £ 30.00 / US\$ 40.00  
ISBN 978-3-96999-521-1

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Born in Tours in 1962, Luc Delahaye took his first news photographs in 1984, joined the Sipa Press agency in 1985 and was sent to Lebanon, his first experience of war. There followed many assignments covering wars and international events. Delahaye joined Magnum Photos in 1994 and signed a contract with Newsweek. He became a member of Magnum in 1998 and remained with the agency until 2004. During these years and alongside his work as a photojournalist, he produced several documentary projects, including *L'Autre* (1999), *Winterreise* (2000) and *Une Ville* (2003); his work earned him many awards, such as the Robert Capa Award, the Oskar Barnack Award, the ICP Infinity Award, the Deutsche Börse Prize and the Prix Pictet. In 2001 Delahaye ended his career as a photojournalist and began his current practice.

Published on the occasion of a major solo exhibition at the Jeu de Paume, Paris, this book encompasses 25 years of the photographic work of Luc Delahaye. It includes all the works produced between 2001 and 2025, from the artist's early photographic tableaux to those composed on computer or staged, as well as his polyptychs, series and videos. This catalogue raisonné offers a comprehensive framework to trace the evolution of Delahaye's methods and themes, identifying distinct periods and examining the rigorous processes of an artist whose production, restrained yet powerful, draws the cartography of our troubled world. A variety of texts and an in-depth interview provide insight to Delahaye's elusive body of work—one that reflects on the representation of the real, on history, memory, violence, and on our responsibility as viewers.

*My way of taking photos is very simple, very minimal: being there and doing only what is strictly necessary—holding the camera. I believe in the power of recording and I work only on that—on what makes photography singular and belongs only to it.*

Luc Delahaye

Co-published with Jeu de Paume, Paris, and Photo Élysée, Lausanne

Exhibitions:

Jeu de Paume, Paris, 10 October 2025 to 4 January 2026

Photo Élysée, Lausanne, 6 March to 31 May 2026

## Luc Delahaye Catalogue Raisonné: 2001–2025

Texts by Quentin Bajac, Laurence Bertrand-Dorléac, Jean-Pierre Criqui, Nathalie Herschdorfer and Bernard Marcadé

Interview with Luc Delahaye by Michael Fried

Book design by Luc Delahaye and Matthias Langner / Steidl Design

256 pages

9.5 × 11.4 in. / 24 × 29 cm

336 photographs

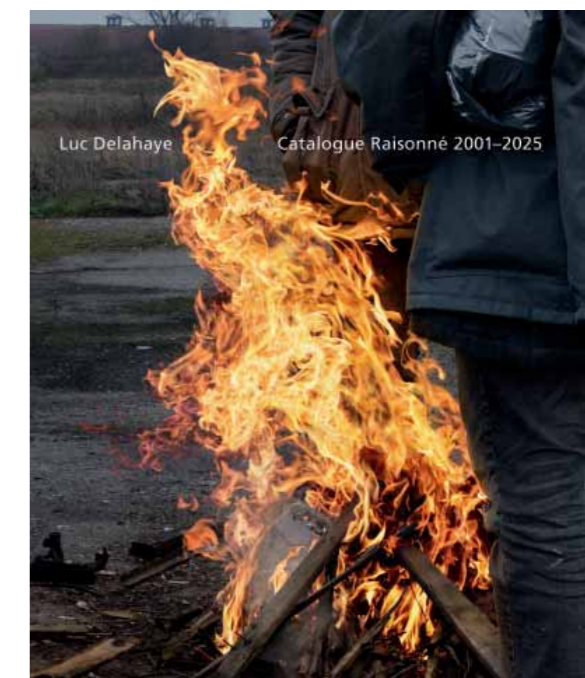
Four-color process

Hardcover

€ 55.00 / £ 50.00 / US\$ 70.00

ISBN 978-3-96999-490-0

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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.

*Stateside* is Jackie Nickerson's sweeping, fragmented visual diary of a decade living and working across the USA. From street-scapes in Chicago to military installations on Hawaii, from Utah landscapes to New York skyscrapers, Nickerson used whatever camera she had at hand—medium format, 35mm, point and shoot, iPhone—to fix raw glimpses of America at this peculiar, precarious time. Her focus was less on specific locations than on repeated motifs, as if these photos could have been taken virtually anywhere in America. Chainlink fences, basketball courts, suburban houses and classrooms, gas stations and even battle-ships become markers of sameness, and of the functionalism that fuels America's economy.

Unlike other photobooks that trace a journey through America, both as place and idea (most famously Robert Frank's *The Americans* and Joel Sternfeld's *American Prospects*), in *Stateside* Nickerson avoids "definitive" images on individual pages. Instead she made large prints of her work, hung them in an overlapping sequence on her studio wall, and then re-photographed them. The result is a compelling, ongoing narrative of the complex, troubled America of today.

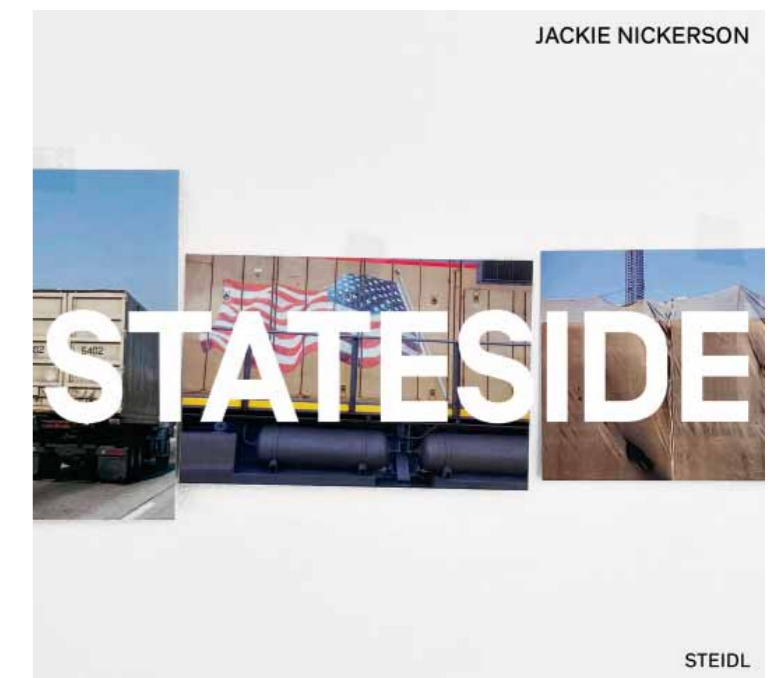
*The business of America is business.* Calvin Coolidge

## Jackie Nickerson *Stateside*

Edited by Kevin Gurry  
Texts by Tom Downey and Colm Tóibín  
Book design by Jackie Nickerson  
and Matthias Langner / Steidl Design  
228 pages  
9.5 × 8.7 in. / 24 × 22 cm  
73 black-and-white and 484 color photographs  
Four-color process  
Hardcover

€ 35.00 / £ 30.00 / US\$ 40.00  
ISBN 978-3-96999-436-8

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Clark Winter is an artist and photographer with an interest, over decades, in registering cultural transitions and social challenges throughout the world. A specialist in geopolitics, he focuses on humans as objects and instances of nature, and objects, man-made or natural, as vibrant beings. Winter has exhibited in the USA, Latin America and Europe, including at Factum Arte, Madrid, in 2020. He is a trustee of several cultural institutions and the June Leaf and Robert Frank Foundation, New York.

Consisting of images photographed from the pages of antique ornithological volumes, this book is Clark Winter's tribute to the glorious world of exotic birds. In the eighteenth and nineteenth centuries, explorers wandered the planet in search of the unknown, sometimes traveling for years with little communication and guidance. Charles Darwin and his predecessors and contemporaries enjoyed a self-assured sense of purpose, though their actual knowledge during such journeys was often limited. When they returned home with specimens of hitherto unknown species of flora and fauna, all were astounded by such visual extravagance. Of birds in particular, their shapes, intricate color patterns and feathers were overwhelming—alternatively described as divinely inspired or the result of evolution and the battle for survival: a debate that continues to this day. With its intricate hand-colored illustrations, *Birds* is a testament to this lost sense of awe, one difficult yet not impossible to access in today's connected world.

*We behold the face of nature bright with gladness.*  
Charles Darwin

## Clark Winter Birds

Text by Clark Winter  
Book design by Clark Winter, Gerhard Steidl  
and Gwenda Winkler-Vetter  
160 pages  
9.3 × 11.8 in. / 23.5 × 30 cm  
120 color images  
Four-color process  
Hardcover

€ 35.00 / £ 30.00 / US\$ 40.00  
ISBN 978-3-96999-358-3

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Born in Johannesburg in 1955, William Kentridge is a prominent contemporary artist. He works in and across the mediums of drawing, writing, film, performance, music and collaborative practices, to create art that is grounded in politics, science, literature and history, while maintaining a space for contradiction and uncertainty. Kentridge's work has been seen in museums, galleries, theatres and opera houses internationally since the 1990s, and is held in many major museums and institutions. He is the recipient of honorary doctorates from several universities including Yale and the University of London; his prizes include the Kyoto Prize (2010), the Princess of Asturias Award (2017) and the Praemium Imperiale Prize (2019). Steidl has published Kentridge's *Domestic Scenes* (2021), *Catalogue Raisonné Volume 1. Prints and Posters 1974–1990* (2022), *Carlton Centre Games Arcade* (2025) and *Muizenberg* (2025).

William Kentridge is one of the world's most engaging contemporary artists, renowned for exploring the essence of humanity through both historical and everyday themes. This book invites readers to "listen to the echo"—to engage with the resonance of Kentridge's multidisciplinary practice. Spanning more than four decades, it presents works ranging from his early printmaking and drawings, which laid the foundation for his animated film series "Drawings for Projection," to recent installations confronting apartheid, colonialism, social upheaval, and collective memory.

Major works such as the panoramic video installation *More Sweetly Play the Dance* and the woodcut series "Triumphs and Laments" use the motif of the procession as a powerful metaphor for change. The book also features The Centre for the Less Good Idea, a Johannesburg-based performance incubation space co-founded by Kentridge and Bronwyn Lace, which takes its impulse from Kentridge's experimental and open-ended approach to making. With recent works like the three-channel film installation *To Cross One More Sea* and new sculptures from the series "Paper Procession," this volume captures the breadth and depth of Kentridge's practice—at once critical, poetic, personal, and always profoundly collaborative.

*Listening to the echo refers to being open to what comes towards you... It may be something that you feel in your body as an excitement, without being able to put your finger on what it is.* William Kentridge

Co-published with Museum Folkwang, Essen, and the Staatliche Kunstsammlungen Dresden

Exhibitions:

Museum Folkwang, Essen, 4 September 2025 to 18 January 2026

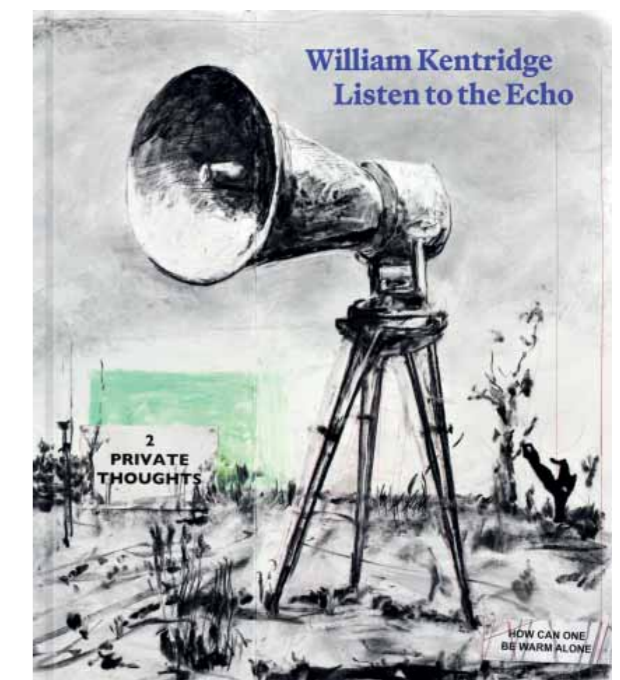
Staatliche Kunstsammlungen Dresden, 6 September 2025 to 15 February 2026

## William Kentridge Listen to the Echo

Edited by Museum Folkwang, Essen, and the Staatliche Kunstsammlungen Dresden  
 Texts by Nike Bätzner, Stephanie Buck, Martin Buhlig, Tobias Burg, Carolyn Christov-Bakargiev, Ashraf Jamal, William Kentridge, Bronwyn Lace, Kathi Loch, Mailena Mallach, Elvira Dyangani Ose, Hilke Wagner and Mathias Wagner  
 Book design by Holger Feroudj / Steidl Design  
 9.6 × 11.2 in. / 24.5 × 28.5 cm  
 304 pages  
 439 color images  
 Four-color process  
 Hardcover

€ 38.00 / £ 35.00 / US\$ 45.00  
 ISBN 978-3-96999-475-7

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137. In retrospect, this became an iconic image for me over many years and many projects, particularly the film *Tide Table* (2001) that shows the character Schu Eckstein in his pinstriped suit sitting in a deckchair on the beach, an image that comes very directly from this old family photograph of my grandfather, Morris Krentzberg, in his Homburg and suit on the beach with my father, my uncle and a childminder seated on the sand next to them. Muizenberg was not my childhood holiday place but my father's site. I think there was something about the incongruity of the suit and the beach and the stripe of the deckchair, as well as the pinstripe of the suit; although in the print the stripes are only in the shirt and the deckchair. While making the print, I had no thought of animation, but after each few cuts I would do another test and pull another proof to see how the print was developing. In the end, there was a whole series of developing images, almost like a flip book that the image would form itself, much as the drawings did in the early animated films, such as *Johannesburg*, *2nd Greatest City* after Paris (1988), that I made. So there is a retrospective look at the techniques and the nature of the prints, and there was a way I was being led by what they offered rather than me instructing the prints as to what they had to do, both in terms of technique and broader questions in terms of images. Images that I thought I chose almost at random, like this photograph, obviously had a much deeper connection to me inside, or else the deeper connection was forged through coming back to these images years after you. But it is one of the seminal images in the work of the past forty years.

137 | edition 1/100  
 image: 22 x 22 cm | sheet: 25.5 x 45.5 cm | paper: handmade and recycled paper  
 edition: 100 numbered, although a hand 10 impressions printed, 2 impressions printed at the publisher's premises (100) | William Kentridge, 12 Houghton Drive, Houghton, Johannesburg  
 signature: signed 'WK' in the plate and impression signed 'W. Kentridge, 1, 2019' when impressions completed  
 70 and final date: with hand



Born in Johannesburg in 1955, William Kentridge is a prominent contemporary artist. He works in and across the mediums of drawing, writing, film, performance, music and collaborative practices, to create art that is grounded in politics, science, literature and history, while maintaining a space for contradiction and uncertainty. Kentridge's work has been seen in museums, galleries, theatres and opera houses internationally since the 1990s, and is held in many major museums and institutions. He is the recipient of honorary doctorates from several universities including Yale and the University of London; his prizes include the Kyoto Prize (2010), the Princess of Asturias Award (2017) and the Praemium Imperiale Prize (2019). Steidl has published Kentridge's *Domestic Scenes* (2021), *Catalogue Raisonné Volume 1. Prints and Posters 1974–1990* (2022), *Carlton Centre Games Arcade* (2025) and *Listen to the Echo* (2025).

William Kentridge's *Muizenberg* is the fourth in a series of Steidl publications which form part of the wider William Kentridge catalogue raisonné of prints and posters, authored and researched by Warren Siebrits, and ongoing since 2020. Much like Kentridge's *Domestic Scenes* (2021) and *Carlton Centre Games Arcade* (2025), this book takes a focused look at another small but highly significant series of prints documented for the first time in Kentridge's *Catalogue Raisonné Volume 1. Prints and Posters 1974–1990* (2022).

In the summer of 1976, just months after the infamous Soweto Uprising in Johannesburg, Kentridge created images of the well-to-do of South Africa's Jewish community enjoying the summer sun on the "whites-only" Muizenberg beach in Cape Town. These are the proverbial frogs in the pot, seemingly oblivious to the devastating effects of the apartheid system. The book includes all twelve plates in the Muizenberg series as well as a revelatory sketchbook from Kentridge's archive, documenting his preparatory drawings for the prints. Each final plate state is accompanied by commentary from Kentridge, who shares his working methods as well as personal memories of the prints' subjects and creation. Also included is an interview between Kentridge and longtime friend Timothy James, exploring the making of these prints which shaped many later works. *Muizenberg* features five cover variations, each with a different tipped-in image from the series.

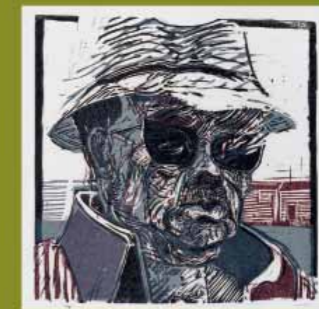
*1976 was my last year as a student at the University of the Witwatersrand and, as I had majored in political science, the question of alienation, from the early writings of Karl Marx, was very present. I was very aware of the subjects' excess of whiteness, of large people and, particularly, large women. It was a mixture of erotic attraction to that largeness and a sense of it as the over-indulgence of white privilege.*  
 William Kentridge

## William Kentridge Muizenberg

Compiled and text by Warren Siebrits  
 Conversation between Timothy James  
 and William Kentridge  
 Book design by Lunetta Bartz  
 6.9 x 10.4 in. / 17.5 x 26.5 cm  
 112 pages  
 55 color images  
 Four-color process  
 Clothbound hardcover with a tipped-in image

€ 40.00 / £ 35.00 / US\$ 45.00  
 ISBN 978-3-96999-519-8

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WILLIAM KENTRIDGE  
 MUIZENBERG



Felix Hoffmann is a curator, visual and cultural historian, founding director of the Center for Photography and Lens-based Media Foto Arsenal Wien, and director of Foto Wien. From 2005 to 2022 he was chief curator at C/O Berlin, where he oversaw exhibitions, programs and strategy. He has edited numerous books and curated exhibitions on artists including Nan Goldin, Robert Mapplethorpe, Peter Lindbergh, Gordon Parks, Ren Hang and Elfie Semotan, as well as thematic shows such as "The Uncanny Familiar. Images of Terror" (2011), "The Last Image Photography and Death" (2018) and "Send Me an Image. From Postcards to Social Media" (2020).

Mona Schubert is an art historian, curator and writer. Her projects explore photography at the intersection of art, technology and media history, photographic exhibitions since the 1960s and post-digital image practices. Since 2024 she has been a curator at Foto Arsenal Wien, with a focus on Foto Wien. In 2025 Schubert completed her PhD "(Re-)construction of a Medium. Photography at documenta" at the University of Cologne; previously she worked in the DFG-research group "Dimensions of Techne in the Fine Arts" at the University of Graz (2021–23) and as an assistant curator at Fotomuseum Winterthur (2019–21). Schubert has contributed to numerous research and writing projects, most recently with a stipend from the Anna Polke Stiftung in 2024.

**Felix Hoffmann and  
Mona Schubert (eds.)**  
**Dynamic Futures**  
**Foto Wien 2025**

English / German edition  
Texts by Purva Dua, Aron Filakovszky, Uresa Govori,  
Felix Hoffmann, Veronica Kaup-Hasler, Ulrike Matzer,  
Monika Pietrzak-Franger, Lea Rendi, Ilektra Repousi,  
Mona Schubert, Thi Anh Tran, Anna Veress,  
Katja Zelenka and Joanna Zylinska  
Book design by Luca Bogoni  
264 pages  
7.9 x 10.7 in. / 20 x 27 cm  
70 black-and-white and 185 color photographs  
Four-color process  
Hardcover

€ 35.00 / £ 30.00 / US\$ 40.00  
ISBN 978-3-96999-518-1

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*Dynamic Futures*, the book accompanying Foto Wien 2025, this year's edition of Austria's largest biennial photography festival, engages with speculative future scenarios and examines how scientific and technological progress affects society through the lens of photography. What visions of the future are visible in historical and contemporary images of science and art? How do photographs and post-digital technologies shape our ideas of the future? And what ethical and socio-political questions do digital and algorithmic images raise? Exhibiting the work of 333 artists in 99 locations across Vienna, Foto Wien 2025 is a sweeping transdisciplinary field of experimentation between art, science and technology. *Dynamic Futures* captures the content and flair of the festival's many exhibitions, events and artistic encounters, highlighting photography as a window into the future, and focusing on questions of contemporary physicality as well as ecological responsibility in the years to come.

*Perhaps it is precisely the complexity of photographic images—between documentation and fiction, analysis and emotion—that represents its greatest potential: understanding the future as something that we—nature, people, and technology—can continually redesign together.*  
Felix Hoffmann and Mona Schubert

Co-published with Foto Arsenal Wien, Vienna





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), *Timm Rautert and the Lives of Photography* (2021) and *otl aicher / rotis* (2021).

*WELTRAUM* traces the unexpected history of a very particular building in Rome. What today houses the Food and Agriculture Organization of the United Nations (FAO), the UN's largest agency, was originally planned as the Ministry for Italian Africa, a prestige project of Benito Mussolini's government. Construction began in 1938 yet ceased when Italy entered World War II in 1940, and only continued when the FAO moved in, in the early 1950s. A fascist stronghold was now transformed into its opposite: a collective institution for many of the world's diverse nations.

Again and again, Timm Rautert was drawn to the irony of this enormous building, and specifically to its many meeting rooms in which different countries have strangely recreated their native identities—workspaces not as they might look in Rome, but in Nigeria, Australia or the Netherlands. In this book, Rautert juxtaposes photographs of these interiors, eerily empty of people, with portraits of members of the Guardia di Finanza, Italy's militarized finance and customs police, in full regalia. This conceptual interplay shows the world less as it is and more like model-like stagings, a fictionalization of the factual.

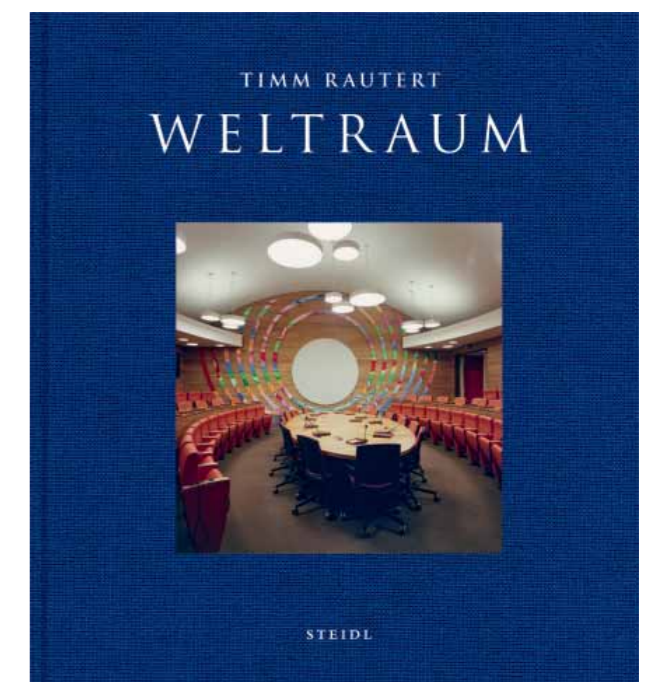
*This book explores my own journey through time, and the possible constructions of the photographic as an analytical category.* Timm Rautert

**Timm Rautert**  
**WELTRAUM**

English / German edition  
Text by Timm Rautert  
Book design by Timm Rautert  
and Holger Feroudj / Steidl Design  
11 x 12.2 in. / 28 x 31 cm  
64 pages  
48 color photographs  
Four-color process  
Clothbound hardcover with a tipped-in photograph

€ 45.00 / £ 40.00 / US\$ 55.00  
ISBN 978-3-96999-123-7

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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, the International Center of Photography and the Art Institute of Chicago, and his awards include a Guggenheim Fellowship and the first National Endowment for the Arts Grant in Photography. In 2011 he received an honorary doctorate in fine arts from the Corcoran College of Art and Design. Davidson's books at Steidl include *Outside Inside* (2010), *Subway* (2011), *Black & White* (2012), *England / Scotland 1960* (2014), *Los Angeles 1964* (2015) and *Nature of Los Angeles 2008–2013* (2015).

Consisting solely of previously unpublished photographs, *The Way Back* is a deep dive through Bruce Davidson's 60-year career. The book chronologically presents photos made between 1957 and 1992, showcasing Davidson's exceptional versatility—from his earliest assignments to later seminal bodies of work including his year-long study of teenage members of a "Brooklyn Gang" (1959), his extensive coverage of the American Civil Rights Movement in "Time of Change" (1961–65), and his breakthrough portraits of the residents of a single block in Harlem in "East 100<sup>th</sup> Street" (1966–68). Series such as "Subway" (1980) and "Central Park" (1992) furthermore confirm Davidson as a quintessential chronicler of New York City.

Regardless of his motif, what emerges through this retrospective is Davidson's overt sensibility and empathy for his subjects, his commitment to documenting them in depth over time, and to capturing their beliefs, communities and subcultures. Unlike his peers who photographed events that constituted history, Davidson focused on the people within these histories. Now, drawing near the end of his long career, Davidson offers this book as a parting look at his artistic passage, an elegiac goodbye as well as a requiem: evidence how his vision, experienced over decades, has shaped our understanding of the world.

*I didn't want to be the unobserved observer.  
I wanted to be with my subjects face to face.*

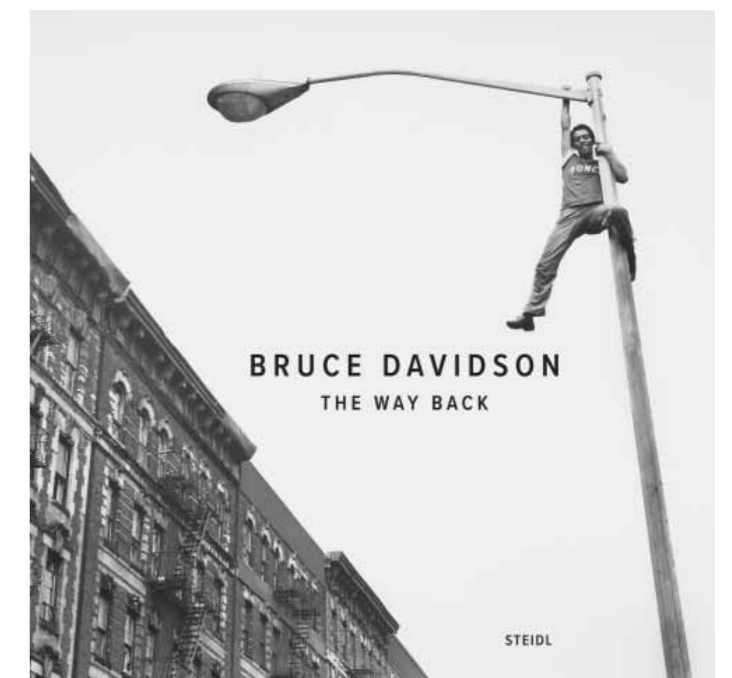
Bruce Davidson

## Bruce Davidson *The Way Back*

Edited by Bruce Davidson and Donna Ranieri  
Text by Paul Roth  
Book design by Bernard Fischer / Steidl Design  
144 pages  
11.6 × 11.4 in. / 29.5 × 29 cm  
120 black-and-white and 8 color photographs  
Tritone and four-color process  
Clothbound hardcover with dust jacket

€ 48.00 / £ 40.00 / US\$ 58.00  
ISBN 978-3-96999-231-9

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Gordon Parks (1912–2006) was one of the twentieth century's preeminent American photographers. From the 1940s through the dawn of the twenty-first century, he created work that focused on social justice, race relations, the civil rights movement, and the African American experience. Born into poverty and segregation in Fort Scott, Kansas, Parks won a Julius Rosenwald Fund fellowship in 1942 and went on to do groundbreaking work for the Farm Security Administration and magazines such as *Ebony*, *Vogue*, and *Life*, where he was a staff photographer for more than two decades. Beyond his work in photography, Parks was a respected film director, composer, memoirist, novelist and poet, who left behind an exceptional body of work that is a powerful record and interpretation of American life and culture.

In January 1944, during the height of World War II, Gordon Parks photographed Herklas Brown—the owner of the general store and Esso gas station in Somerville, Maine. Parks traveled to the state under the auspices of the Standard Oil Company (New Jersey) (SONJ) to record SONJ's contributions to the war effort and to document the home front in this crucial period. His photographs chronicled oil and gas facilities and workers, Esso gas station owners in small towns, as well as people whose lives depended on fuel and other SONJ products. Consistent with his work before and after, Parks made it his mission to get to know his subjects and show their humanity, photographing Brown at his Esso station and with his family at the dinner table. Traveling at a time when transportation, food and lodging were a challenge, and notably as a Black man traveling alone, Parks nonetheless created a compelling documentary record of rural America that offers insight into this historic moment, as well as his early photographic practice directly before joining the staff of *Life* magazine. Published in conjunction with an exhibition at the Bowdoin College Museum of Art, *Herklas Brown and Maine, 1944* features more than 90 previously unpublished photographs by Parks.

*The unintended result was that Parks, being who he was and knowing what he knew, brought to the table a genuine compassion and expansive humanity that enabled him to forge an abiding connection with the Browns that continued for several years, going far beyond the narrow-minded constraints of public relations. Even in low light, the common bond of fellowship, dignity, and grace can be witnessed... Photographs have the unique ability to teach us about ourselves and about one another, and in this way, Parks finds a place for himself at the table, and the humility of the Browns finds a place in our hearts.* Carrie Mae Weems

### Gordon Parks Herklas Brown and Maine, 1944

Series editor: Peter W. Kunhardt, Jr.  
 Edited by Frank H. Goodyear III  
 Texts by Frank H. Goodyear III and Carrie Mae Weems  
 Book design by Holger Feroudj / Steidl Design  
 200 pages  
 9.8 × 11.4 in. / 25 × 29 cm  
 95 black-and-white photographs  
 Tritone process  
 Clothbound hardcover with dust jacket

€ 58.00 / £ 50.00 / US\$ 65.00  
 ISBN 978-3-96999-362-0

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Co-published with  
 The Gordon Parks Foundation and  
 Bowdoin College Museum of Art



**GORDON PARKS: HERKLAS BROWN AND MAINE, 1944**





Gordon Parks (1912–2006) was one of the twentieth century's preeminent American photographers. From the 1940s through the dawn of the twenty-first century, he created work that focused on social justice, race relations, the civil rights movement, and the African American experience. Born into poverty and segregation in Fort Scott, Kansas, Parks won a Julius Rosenwald Fund fellowship in 1942 and went on to do groundbreaking work for the Farm Security Administration and magazines such as *Ebony*, *Vogue*, and *Life*, where he was a staff photographer for more than two decades. Beyond his work in photography, Parks was a respected film director, composer, memoirist, novelist and poet, who left behind an exceptional body of work that is a powerful record and interpretation of American life and culture.

In 1953, Gordon Parks returned to Chicago on assignment for *Life* magazine to photograph the Metropolitan Missionary Baptist Church for a series on American religious life. After the success of his recent work for *Life*, Parks approached the Near West Side church with a decisive eye toward composing compelling images that conveyed simultaneously the universal humanity and local specificity of the religious community. This would be the first assignment for which he was both writer as well as photographer. His photographs and essay were never published by *Life*, yet as this book demonstrates, Parks' visual and textual representation of Black religious life powerfully documents the dynamism of a community shaped by the Great Migration and Chicago's industrial landscape. Parks embarked on a significant chapter of his aesthetic and conceptual development through his engagement with the pastor, the Reverend Ernest F. Ledbetter, Sr., and the members of his church. This publication features more than 65 previously unpublished photographs and contact sheets, complemented by Parks' unseen manuscript and ephemeral material from the private collection of the Ledbetter family. A range of scholarly essays provides further insight and contextual analysis in art history, cultural geography, Black religious studies, and creative writing.

*The church's value in this situation is hard to measure, but to thousands of black voices that cry out within its porcelain-bricked walls it's the "great home in the wilderness."*  
Gordon Parks, 1953

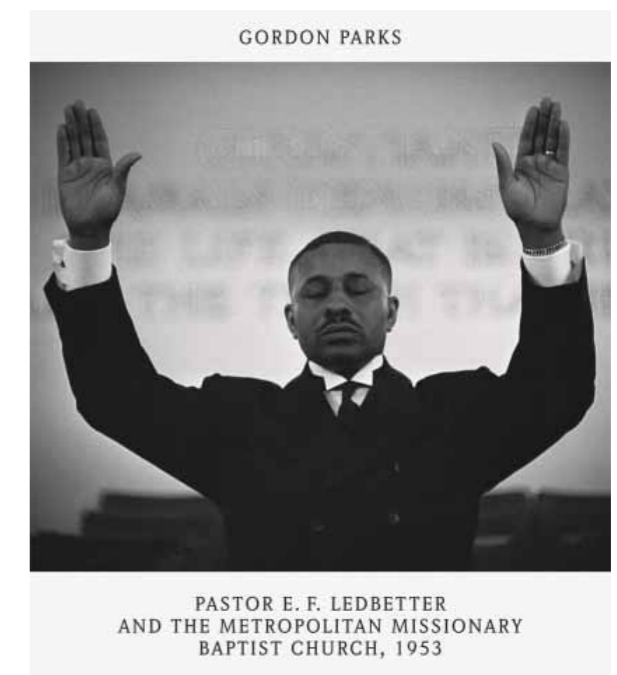
Co-published with The Gordon Parks Foundation and Howard University, Washington DC

**Gordon Parks**  
**Pastor E. F. Ledbetter and**  
**The Metropolitan Missionary**  
**Baptist Church, 1953**

Series editor: Peter W. Kunhardt, Jr.  
Edited by Melanee C. Harvey  
Texts by Melanee C. Harvey, Abby R. Eron, Reverend Ernest F. Ledbetter, Jr., and Reverend Ernest F. Ledbetter III, Kymberly Pinder, J. T. Roane, Kera Street, and Darlene R. Taylor  
Book design by Holger Feroudj / Steidl Design  
224 pages  
9.8 × 11.4 in. / 25 × 29 cm  
96 black-and-white and 59 color photographs  
Four-color process  
Clothbound hardcover with dust jacket

€ 58.00 / £ 50.00 / US\$ 65.00  
ISBN 978-3-96999-473-3

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Devin Allen is a self-taught artist, born and raised in West Baltimore. Allen was awarded the first Gordon Parks Foundation Fellowship in Art in 2017. That same year, he was nominated for an NAACP Image Award for his book *A Beautiful Ghetto*. His second book, *No Justice, No Peace*, was released in 2022. His photographs have been published in *New York* magazine, the *New York Times*, *The New Yorker*, the *Washington Post*, *i-D* and *Aperture*, and are in the permanent collections of the National Museum of African American History and Culture, the Reginald F. Lewis Museum, the Jule Collins Smith Museum of Fine Art at Auburn University, and the Studio Museum. Allen is also founder of Through Their Eyes, a youth photography educational program. He lives and works in Baltimore.

Devin Allen first rose to fame in 2015, when his photograph of the Baltimore uprising that followed the death of Freddie Gray at the hands of police was published on the cover of *Time* magazine. Since then Allen has continued to photograph the fight for social justice in his hometown of Baltimore, creating work that is not only a tribute to Black resistance but also a celebration of his community. Demonstrating his deep commitment and unwavering pride, his decade-long body of work serves as more than documentation—it confronts myths and brings into view what has been made invisible. Central to much of Allen's work is a reconsideration of Black representation. His photographs, many of them created collaboratively with his subjects, serve as a call for self-realization that allows for complexity, tension and contradiction.

This book, awarded the 2023 Gordon Parks Foundation / Steidl Book Prize, includes more than 100 of Allen's photographs, spanning 2015–23, many of them never published before. Conceived as a personal narrative about what Allen has called "the texture of us," the book encompasses formal portraits, images of protests and street scenes. These images are presented alongside texts by Darnell L. Moore, Salamishah Tillet, and D. Watkins that provide insight into Allen's process and situate his work within the history of Baltimore.

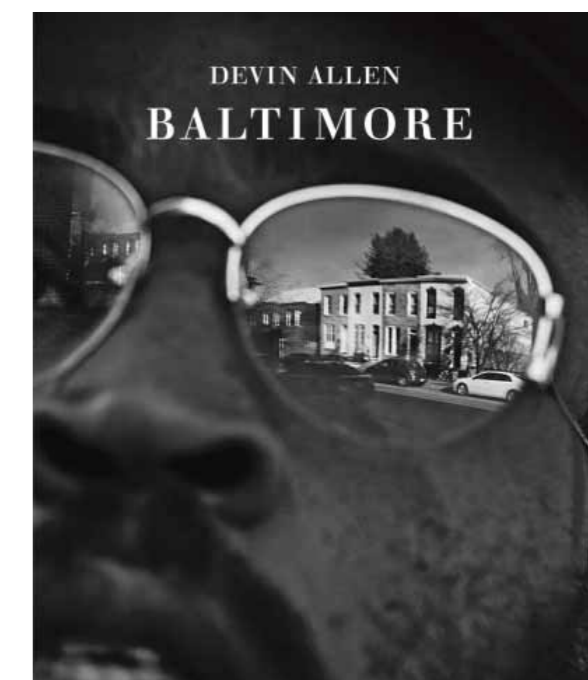
*Allen knows his subjects so deeply that they seem like kin. An extension, or better yet, his expression of Baltimore as an ideal. Their lives are not the backdrop or on the margins, they are the contours and center of the place. They push up against the city's limits—Black death still here, hovering—but they also expand the place with their rhythms, style, and bonds to one another.* Salamishah Tillet

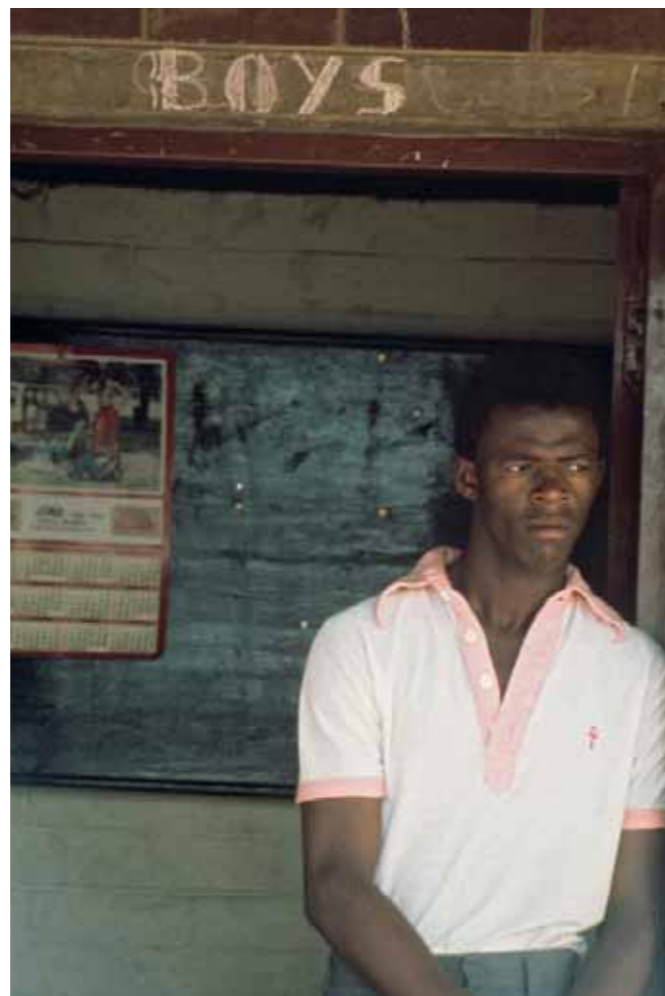
## Devin Allen Baltimore

Series editor: Peter W. Kunhardt, Jr.  
Edited by Michal Raz-Russo  
Texts by Peter W. Kunhardt, Jr., Darnell L. Moore,  
D. Watkins and Salamishah Tillet  
Book design by Steidl Design  
200 pages  
9.8 × 11.4 in. / 25 × 29 cm  
110 black-and-white photographs  
Four-color process  
Clothbound hardcover

€ 58.00 / £ 50.00 / US\$ 65.00  
ISBN 978-3-96999-361-3

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Jeanne Moutoussamy-Ashe's work chronicles the Black experience in the United States and beyond, experiments with still lifes and formal abstractions, and engages with the history of photography. Her images have appeared in *Ebony*, *Life*, *People* and the *New York Times*, and are held in the Museum of Modern Art, the National Gallery of Art, the Smithsonian National Museum of African American History and Culture, and the Whitney Museum of American Art. She is the author of five books, including *Daufuskie Island: Photographs by Jeanne Moutoussamy-Ashe*, whose twenty-fifth-anniversary edition won the Essence Literary Award in Photography. With her many years devoted to issues in health, the arts, and civil rights, Moutoussamy-Ashe's photography is interwoven with her activism. She is a director of the Arthur Ashe Endowment for the Defeat of AIDS and serves on the board of Cold Spring Harbor Laboratory and on the President's Council of the Cooper Union.

Through photography, writing, and activism, Jeanne Moutoussamy-Ashe transforms the personal into a broader meditation on contemporary society and politics. Raised on the South Side of Chicago in the 1950s and '60s, Moutoussamy-Ashe's understanding of race and class was shaped by the city's systemic discriminatory practices; as she later reflected, Chicago had, "in its own way, a form of apartheid." After encountering Ernest Cole's photographs and training with mentors such as Gordon Parks and Garry Winogrand in the early 1970s, Moutoussamy-Ashe traveled to South Africa at the height of apartheid, armed with her camera.

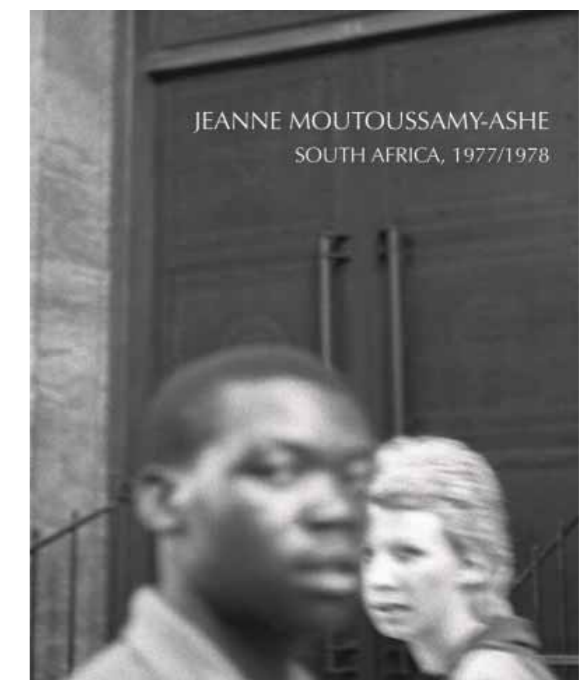
In March 1977, she accompanied her husband Arthur Ashe there, as part of a team filming a TV documentary on sports and apartheid. She returned alone the next year for political activist Robert Mangaliso Sobukwe's funeral. Visiting Cape Town, Durban, Johannesburg and KwaZulu-Natal, and the townships of Alexandra, Kliptown, Lenasia and Soweto, she got to know the country and its people through her lens. Seeking to understand a place both foreign and familiar, Moutoussamy-Ashe captured the country's charged circumstances as well as individuals going about daily life. She gained special access to various events and documented encounters with influential figures, among them Mangosuthu Buthelezi; Dr. Nthato Motlana and his wife Sally; Helen Suzman; and Ellen Kuzwayo. In stark black-and-white and vivid color, Moutoussamy-Ashe's images offer a distinct perspective from an African American photographer on a turbulent period in South African history. This publication, representing the 2024 Gordon Parks Foundation / Steidl Book Prize, features more than 100 of Moutoussamy-Ashe's photographs, many never published before.

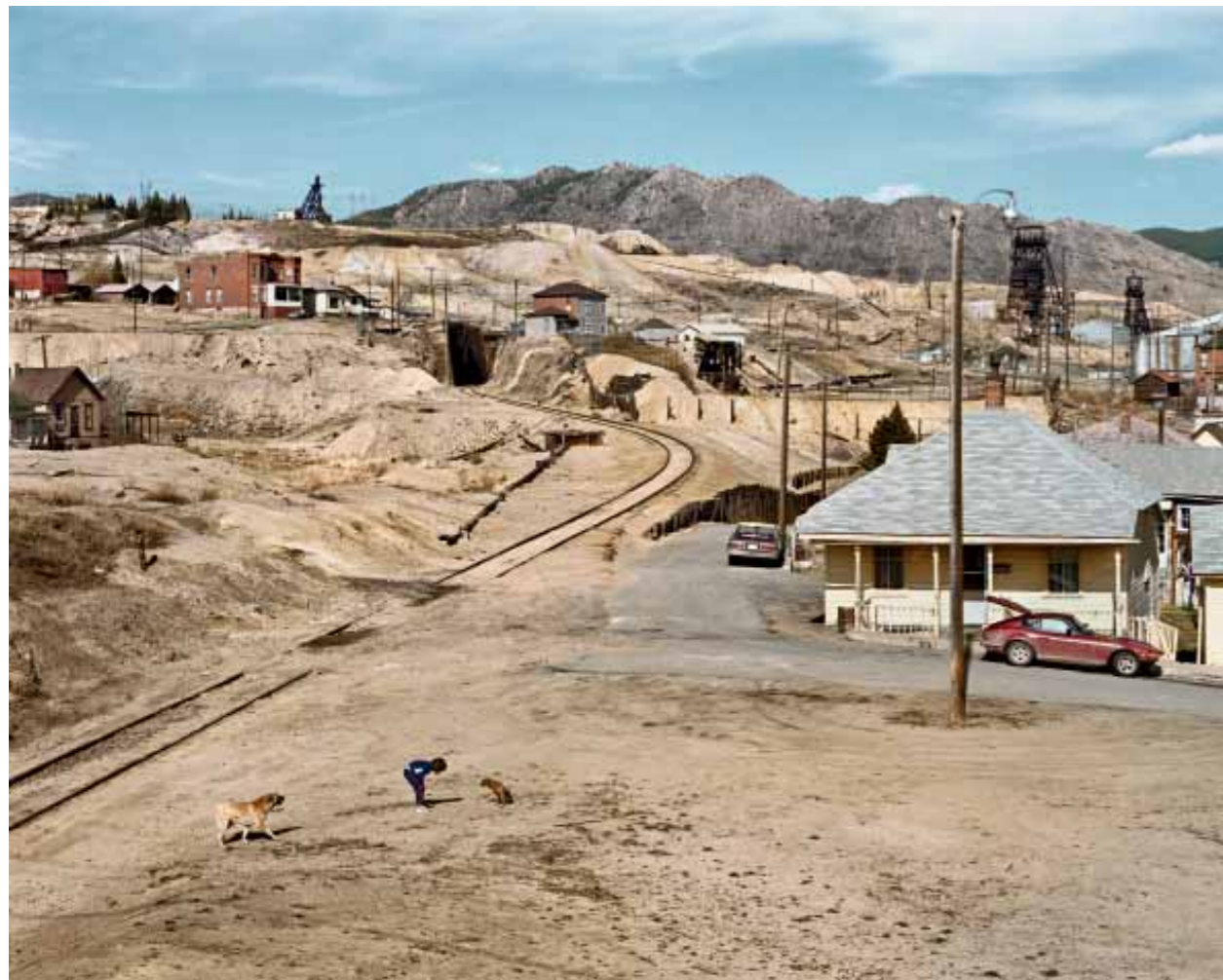
*It is heartening to think about how the struggle for democracy succeeded and apartheid fell in South Africa, even if many old problems persist and new ones have arisen. Almost 50 years later, as I revisit these images of South Africa, what the work reveals to me is what I experienced, what I saw, and what I felt from the people I met.* Jeanne Moutoussamy-Ashe, 2024

### Jeanne Moutoussamy-Ashe South Africa, 1977/78

Series editor: Peter W. Kunhardt, Jr.  
 Edited by Michal Raz-Russo  
 Texts by Candice Jansen, Peter W. Kunhardt, Jr.,  
 Don Mattera, Jeanne Moutoussamy-Ashe,  
 Michal Raz-Russo, Leslie M. Wilson  
 and Ambassador Andrew Young  
 Book design by Jan Malte Röhm / Steidl Design  
 240 pages  
 8.7 × 10.6 in. / 22 × 27 cm  
 67 black-and-white and 71 color photographs  
 Four-color process  
 Hardcover  
 € 45.00 / £ 40.00 / US\$ 50.00  
 ISBN 978-3-96999-472-6

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Edward Burtynsky is regarded as one of the world's most accomplished contemporary photographers. Since the early 1980s Burtynsky's imagery has explored the collective impact we as a species are exerting on the environment. Renowned for his sustained investigation of the "indelible human signature" caused by industrial incursions into the landscape, previous projects have explored mining, quarrying, manufacturing, agriculture, shipping, the production of oil, and the development of China. In addition, he has made three award-winning films with director Jennifer Baichwal, *Manufactured Landscapes* (2006), *Watermark* (2013) and *Anthropocene: The Human Epoch* (2018). Burtynsky's books with Steidl are *China* (2005), *Quarries* (2007), *Oil* (2009), *Water* (2013), *Salt Pans* (2016), *Anthropocene* (2018), *Natural Order* (2020), *African Studies* (2023) and *Extraction / Abstraction* (2024).

A retrospective of Edward Burtynsky's photography from the past 40 years, *The Great Acceleration* reveals the depth of Burtynsky's investigation into the human alteration of natural landscapes around the world, showing their present fragility and enduring beauty in equal measure. Including many of Burtynsky's landmark images, some of which have never previously been published, the book is an urgent call to action, inviting us to appreciate the sublimity that remains in nature while deepening our understanding of the challenges and responsibilities confronting us today.

"The Great Acceleration" is an established term used to describe the rapid rise of human impact on our planet, among them population growth, water usage, transportation, greenhouse gas emissions, resource extraction and food production, each of which Burtynsky has photographed the signs of in great detail throughout his career. From open pit mines across North America to oil derricks in Azerbaijan, from rice terraces in China to oil bunkering in Nigeria, Burtynsky has traveled the world and back again as part of his restless and seemingly inexhaustible drive to discover the ways, both old and new, that organized human activity has transformed Earth. Though already unified by both the precision and formal beauty of Burtynsky's photographs, *The Great Acceleration* further underscores that, like their respective subjects, each project remains fundamentally interconnected.

*The work of Edward Burtynsky has come to occupy a singularly important place not only in contemporary photography, but in the contemporary world in a much larger sense.*

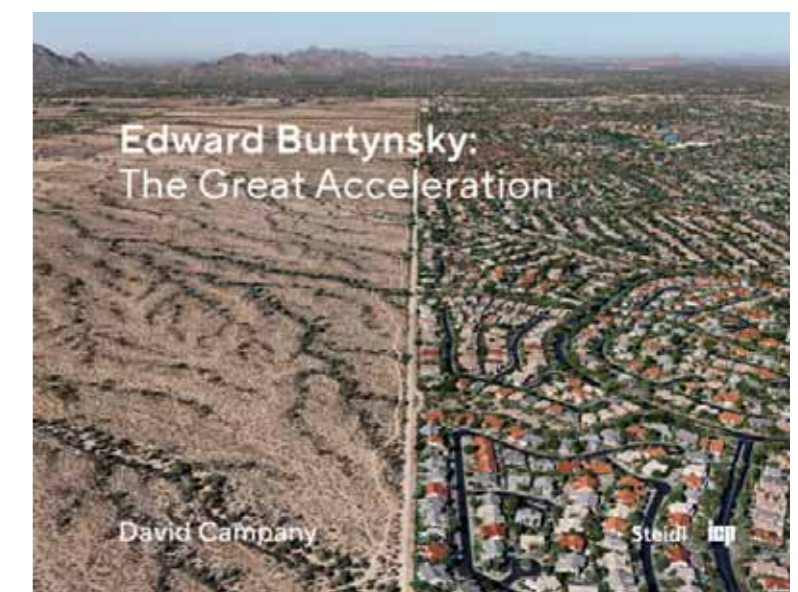
David Company

Co-published with the International Center of Photography, New York

## Edward Burtynsky The Great Acceleration

Edited and text by David Company  
Book design by Holger Feroudj / Steidl Design  
136 pages  
12 × 9.3 in. / 30.5 × 23.5 cm  
80 color photographs  
Four-color process  
Hardcover  
€ 45.00 / £ 40.00 / US\$ 50.00  
ISBN 978-3-96999-481-8

[Available—order now!](#)





Clara Gutsche has worked as a photographer, educator, and critic since she arrived in Montreal from St. Louis, via Oberlin College and Boston, in 1970. She uses the view camera to examine both personal relationships, through portraiture, and cultural values, through urban landscapes and architectural interiors. Over the 54-year span of her practice, she has explored multiple modes of subjectivity-inflected documentary photography in the context of contemporary art. She has exhibited extensively, and her photographs are included in the collections of the Montreal Museum of Fine Arts, the Canadian Centre for Architecture, the National Archives of Canada, the McCord Museum, the Musée national des beaux-arts du Québec, the National Gallery of Canada, and the Musée de la Photographie à Charleroi in Belgium. Her critical writing has appeared in publications such as *Photo communiqué*, *Vanguard*, *C Magazine*, and *Canadian Art* and she recently contributed a chapter to *Photogenic Montreal: Activisms and Archives in a Post-Industrial City* (2021).

This book presents over five decades of Clara Gutsche's photographic practice. Her journey in the photographic arts began in 1970 when she moved to Montreal from St. Louis and purchased a 35mm camera. Initially, Gutsche used photography to map and understand her new city and neighbourhood. By 1972, she embraced a 4x5 view camera, a choice that would define her artistic style for decades. Gutsche's work often explores personal relationships, urban landscapes, architecture, and cultural values. Notable series include: Milton Park (1970–1973), which aimed to save a threatened Montreal neighbourhood; and Convents (1990–2009), a deep dive into female communities of nuns in Quebec, and commissions to document both crumbling industrial infrastructure and the construction of Montreal's famed Canadian Centre for Architecture founded by Phyllis Lambert.

*Photography of architecture and portraiture have been two consistent threads throughout Gutsche's practice, linking her to place, the dynamics of shifting built environments, and the ways in which individuals and places interact. Brought together here, they offer not only an overview of her practice, but a fascinating look at architecture as an expression of shared cultural values and how spaces can reflect the personalities of the people who inhabit them. Indeed, Gutsche shows a perceptive grasp of the personality of both individuals and buildings over time and her dedication to her craft and community has left a lasting impact on Canadian photography.* Phyllis Lambert

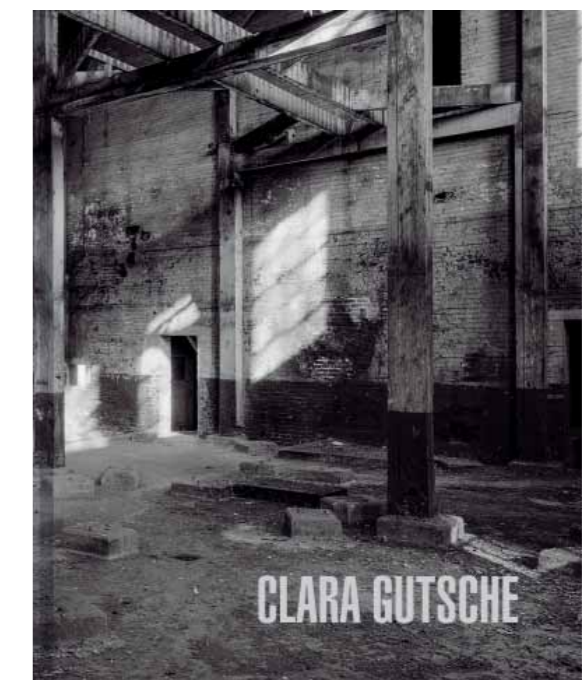
Co-published with Scotiabank Photography Award, Toronto

## Clara Gutsche

Texts by Phyllis Lambert, Tanya Southcott and Nicolas Mavrikakis  
 Book design by Barr Gilmore  
 252 pages  
 9.8 x 12 in. / 24.8 x 30.5 cm  
 130 black-and-white and 60 colour photographs  
 Four-colour process  
 Hardcover

€ 65.00 / £ 55.00 / US\$ 75.00  
 ISBN 978-3-96999-452-8

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Nicola Brandt is a Namibian artist of German and South African descent. Her work forms part of intergovernmental talks between Namibia and Germany and has been shown at the National Art Gallery of Namibia, the MAXXI Museum in Rome, the Universities of Yale and Stanford, and Museum Würth in Germany, among others. Brandt is the author of *Landscapes Between Then and Now: Recent Histories in Southern African Photography, Video and Performance Art* (2020) and has contributed to publications including *The Journey: New Positions in African Photography* (2020), co-edited by Simon Njami and Sean O'Toole, and the reader of the thirteenth Bamako Biennale (2022).

Featuring photographs and video stills made over more than a decade, *The Distance Within* reflects on Nicola Brandt's German and Namibian inheritance and deconstructs certain established ways of seeing Namibia. Brandt traveled the country extensively, documenting landscapes and people, structures and encounters, to reveal ensnared histories of German colonialism, National Socialism and apartheid. Markers of these histories range from the ephemeral and private, such as a dilapidated mound of stones as a roadside memorial, to official sites of remembrance and resistance, particularly for colonial atrocities. Alongside her images, Brandt assembles texts by thought leaders in photography, postcolonial cultures, memory and genocide studies, as well as material from private and public archives, to understand enduring blind spots. The result is an intersectional argument in favor of reclaiming suppressed indigenous stories and identities, undoing romantic notions of whiteness, and, ultimately, illuminating what has not been visible.

*Brandt ventures into a representational and performative domain in which she puts to test her positionality as a Namibian artist, her ethics of representation, and her own sense of (un-)belonging in an intricate way.* Lorena Rizzo

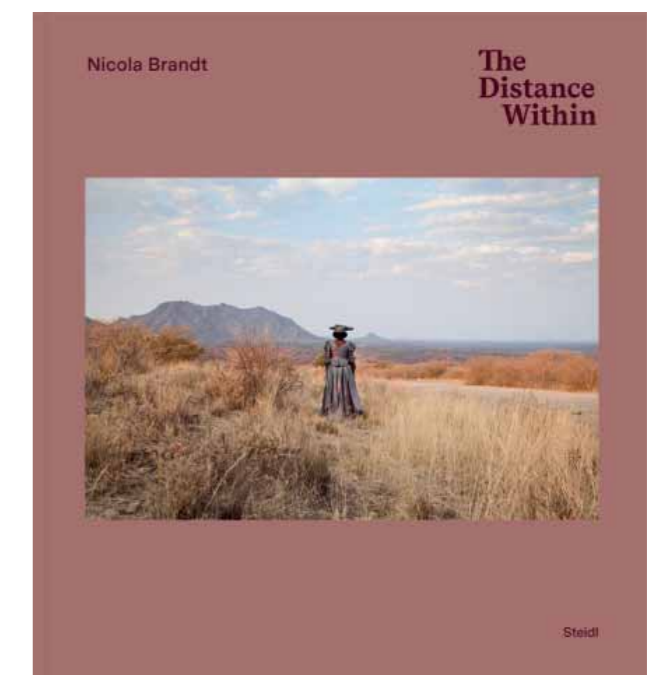


## Nicola Brandt The Distance Within

Edited by Alexandra Dodd  
 Texts by Katuvangua Maendo, Nicola Brandt, Sean O'Toole, Zoé Samudzi, Lorena Rizzo, Zamansele Nsele, James E. Young, Gift Uzera, Muningandu Hoveka and Sven Christian  
 Book design by Matthew Bradley, Gabrielle Guy and Holger Feroudj / Steidl Design  
 392 pages with two gatefolds  
 11 × 12.4 in. / 28 × 31.5 cm  
 60 black-and-white and 193 color photographs  
 Four-color process  
 Clothbound hardcover

€ 75.00 / £ 70.00 / US\$ 85.00  
 ISBN 978-3-96999-308-8

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Born in Munich in 1965, Winfried Bullinger spent a year of study at the Michaelis School of Fine Art, University of Cape Town, in 1987. He then studied fine art and painting at Berlin's University of the Arts and received his masters there in 1993. In 1996 he was awarded a doctorate for his dissertation on the forgery of art and moral rights from Humboldt University, Berlin. Bullinger's photography focuses on the human condition; since the 1980s he has traveled extensively in Africa for his long-term projects. His books include *Caves* (2008) and *At the Edges of Power* (2017).

This book is Winfried Bullinger's extensive photographic archive of vernacular architecture from Eastern and Central Africa. A long-term project Bullinger has dedicated himself to since 2008, his portraits of African pastoralists' diverse homes—including tents, open dwellings and huts—preserve indigenous architectural traditions that have been largely overlooked in the post-colonial era and are today threatened by changing ways of life. His images, each made with a large-format camera and the silver-gelatin technique, are born from a dialogue with the inhabitants and reveal architecture as a direct response, refined over centuries, to a people's specific environment and culture. Despite their variety, the structures are all made from materials available directly on site: renouncing anything superficial, they are radically efficient and sustainable. Bullinger's vision has echoes of Bernd and Hilla Becher's systematic approach to photographing architectural types, yet his focus is solely on architecture as *dwelling*. Although (with few exceptions) no inhabitants are to be seen in his images, Bullinger records their many traces; his camera perspective is shaped by how they use and view their homes; and he rejects ideal lighting for the unpredictable changing light of day. The result is a valuable record of rapidly disappearing African architectural heritage.

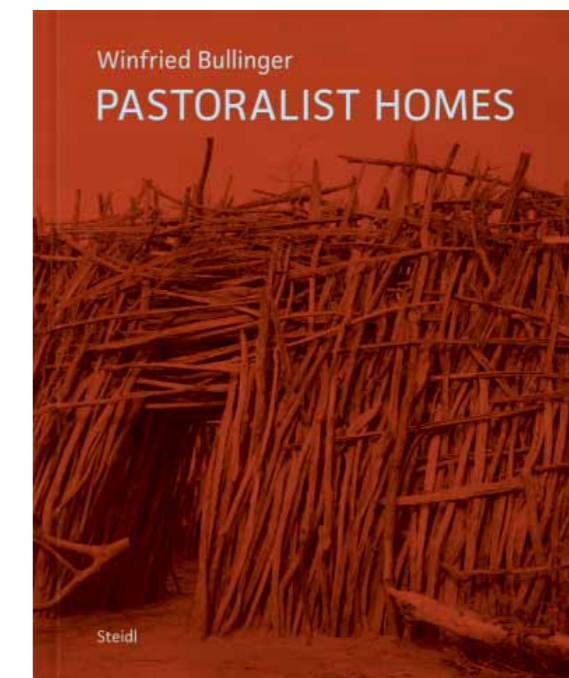
*Nomadic peoples do not leave behind ruins.* Hilla Becher

## Winfried Bullinger Pastoralist Homes

Edited by Thomas Schirnböck  
Texts by Germain Loumpet,  
Thomas Schirnböck and Winfried Bullinger  
Book design by Carsten Eisfeld  
232 pages  
9.5 × 11.8 in. / 24 × 30 cm  
154 black-and-white photographs  
Tritone  
Clothbound hardcover

€ 58.00 / £ 50.00 / US\$ 65.00  
ISBN 978-3-96999-246-3

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Born in 1959 in Canada, musician and photographer Bryan Adams has photographed for magazines including *Interview*, *i-D*, *Harper's Bazaar*, and *British*, *Spanish*, *German* and *Italian Vogue*. In 2003 he co-founded *Zoo* and received a Goldene Feder Award for his photographs for the magazine. Adams has twice received a German Lead Award and was honored with an honorary fellowship from the Royal Photographic Society in 2015. His books include *Made in Canada* (1999), *American Women* (2005) with Calvin Klein, *Exposed* (2012), *Wounded: The Legacy of War* (2013), *Untitled* (2016), *Homeless* (2019) and *Hear The World* (2024). Adams' work is held in the National Portrait Gallery in London, and his many exhibitions include those at Somerset House in London, NRW Forum in Düsseldorf, the War Memorial of Korea in Seoul, and upcoming at the Reichstag in Berlin.

This is the long-awaited reprint of Bryan Adams' first comprehensive monograph of his portrait photography. In the late 1990s Adams became curious about making photographic self-portraits for his album covers, and so chose to pick up the camera himself. This serendipitous decision proved the beginning of a successful photographic career parallel to Adams' impressive achievements as a singer, songwriter and producer. *Exposed* is a retrospective of his photography and features portraits of friends and colleagues in the entertainment, fashion and art industries. Including Morrissey, Ben Kingsley, Amy Winehouse, Michael Jackson, Louise Bourgeois, Lindsay Lohan and Judi Dench, among many others, the book "exposes" not only unknown facets of his subjects but also the depth of Adams' photographic faculty.

*With Bryan Adams' portraiture you can tell that each sitting was an occasion not just a drive-by, which is crucial to the photographer and the subject.* Elton John



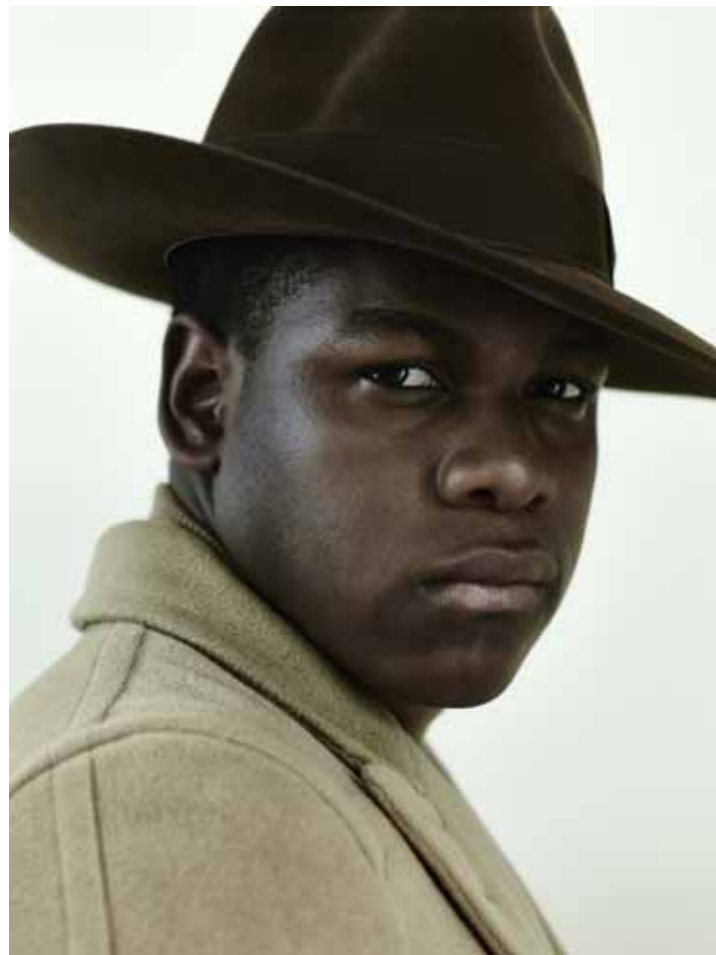
## Bryan Adams Exposed

Texts by Bryan Adams, Daphne Guinness and Elton John  
Book design by Sandor Lubbe, Carlo Elias  
and Edgar Smaling  
304 pages  
9.1 x 11.8 in. / 23 x 30 cm  
94 black-and-white and 78 color photographs  
Four-color process  
Hardcover

€ 48.00 / £ 45.00 / US\$ 50.00  
ISBN 978 978-3-86930-500-4

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Born in 1959 in Canada, musician and photographer Bryan Adams has photographed for magazines including *Interview*, *i-D*, *Harper's Bazaar*, and *British*, *Spanish*, *German* and *Italian Vogue*. In 2003 he co-founded *Zoo* and received a Goldene Feder Award for his photographs for the magazine. Adams has twice received a German Lead Award and was honored with an honorary fellowship from the Royal Photographic Society in 2015. His books include *Made in Canada* (1999), *American Women* (2005) with Calvin Klein, *Exposed* (2012), *Wounded: The Legacy of War* (2013), *Untitled* (2016), *Homeless* (2019) and *Hear The World* (2024). Adams' work is held in the National Portrait Gallery in London, and his many exhibitions include those at Somerset House in London, NRW Forum in Düsseldorf, the War Memorial of Korea in Seoul, and upcoming at the Reichstag in Berlin.

*#shotbyadams* is Bryan Adams' new volume of portraiture of his work from the past ten years, following the release of *Exposed* in 2012. The book features nearly 200 photographs of leading figures from the worlds of film, theatre, music, fashion, politics and beyond. From Queen Elizabeth II and the Dalai Lama to Joni Mitchell and Rod Stewart, from Amy Winehouse and Cher to Saoirse Ronan and Tobey Maguire, from Naomi Campbell and Pamela Anderson to Christoph Waltz and Charlotte Rampling—Adams has captured a who's who in their respective fields.

Whether his subjects play to the camera or reveal a sense of their selves beyond their personas, whether they form part of an elaborate photo-story or stand alone before a plain background, Adams' portraits are decisive, direct and vital. Forewords by Giorgio Armani and Boy George offer us insight into Adams' photographic approach and of the experience it is to be "shot by Adams."

*Rarely is a person gifted with multiple talents, but Bryan Adams certainly is.* Giorgio Armani

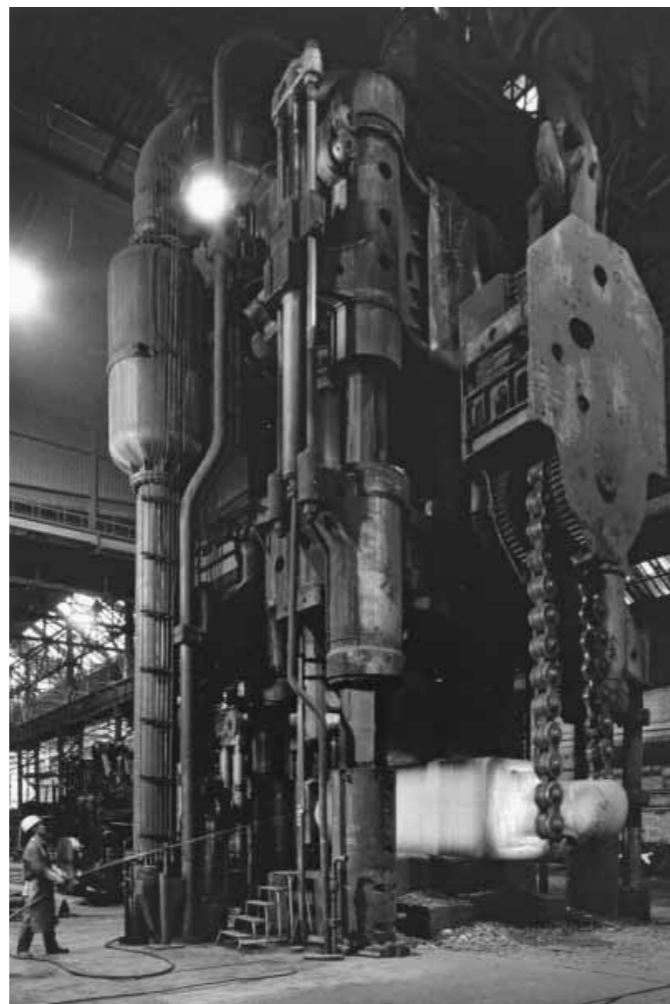
**Bryan Adams**  
**#shotbyadams**

Texts by Giorgio Armani and Boy George  
Book design by Dirk Rudolph and Sandor Lubbe  
344 pages  
9.1 × 11.8 in. / 23 × 30 cm  
117 black-and-white and 75 color photographs  
Four-color process  
Hardcover

€ 48.00 / £ 45.00 / US\$ 50.00  
ISBN 978-3-96999-444-3

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**#SHOT  
BY  
ADAMS**



Dirk Reinartz (1947–2004) studied photography with Otto Steinert at the Folkwang University of the Arts in Essen. Reinartz later taught photography at Muthesius University of Fine Arts and Design in Kiel, and from 1971 to 1977 was a photojournalist for *Stern*. Steidl has published his *Kein schöner Land*, *Bismarck – Vom Verrat der Denkmäler*, *Besonderes Kennzeichen: Deutsch, Künstler, totenstill*, *Deutschland durch die Bank*, *Bismarck in America*, *Innere Angelegenheiten* and *New York 1974*, as well several of his books with Richard Serra.

Richard Serra (1938–2024) was one of the most celebrated artists in postwar America. Since the 1960s Serra exhibited extensively throughout the world, transforming museums, public spaces and even entire landscapes with his monumental abstract sculptures. Working primarily with steel, his site-specific creations in both North America and Europe engage viewers with their surroundings in new, profound ways. Serra's books at Steidl include *Sculpture 1985–1998* (1999), *The Matter of Time* (2005), *Te Tuhirangi Contour* (2005), *Notebooks* (2011), *Early Work* (2014), *Forged Steel* (2016) and *Vertical and Horizontal Reversals* (2015).

Richard Serra called factories and steelworks an extension of his studio, referring to the processes required to bring his large-scale sculptures into being. Just as his works installed in public spaces leave the museum behind as the only possible site for display, so did the highly elaborate production of his sculptures shift their creation from his studio to the steelworks. The traditional solitary artistic craft of the sculptor was replaced by the energy- and labor-intensive processes at the heart of heavy industry. Unique works of art emerged from industrial collaboration, and for Serra it was not uncommon that his interaction with these working methods led to new works: work comes out of work.

German photographer Dirk Reinartz (1947–2004) often accompanied the conception and construction of Serra's sculptures, both in collaboration with the artist and on his behalf. Reinartz's images go far beyond documentation and take on a pictorial quality all their own. His subtly graduated black-and-white photographs capture the unique atmospheres of the rolling mill, forge and final steel processing, without ever aiming for superficial effects. Reinartz records both the production of Serra's individual sculptural elements as well as the finished installed works in compelling images, restrained and confident in equal measure.

*Everything we choose in life for its lightness soon reveals its unbearable weight.* Richard Serra

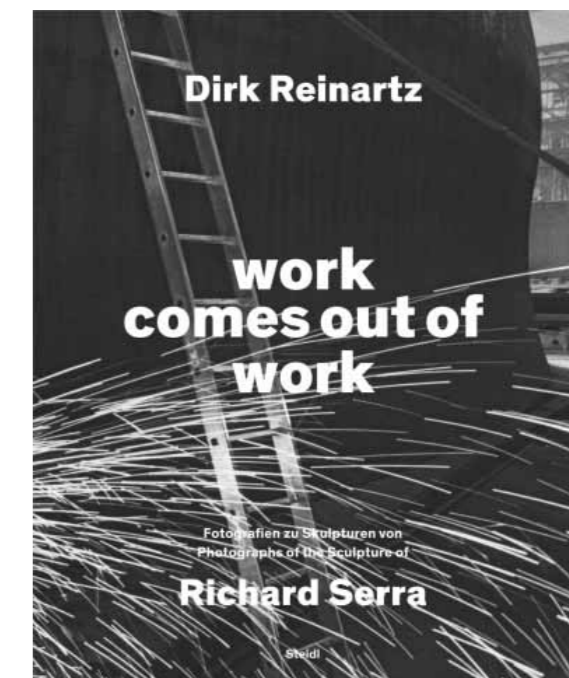
Co-published with the Situation Kunst Foundation, Bochum

**Dirk Reinartz**  
**work comes out of work**  
**Sculptures by Richard Serra**

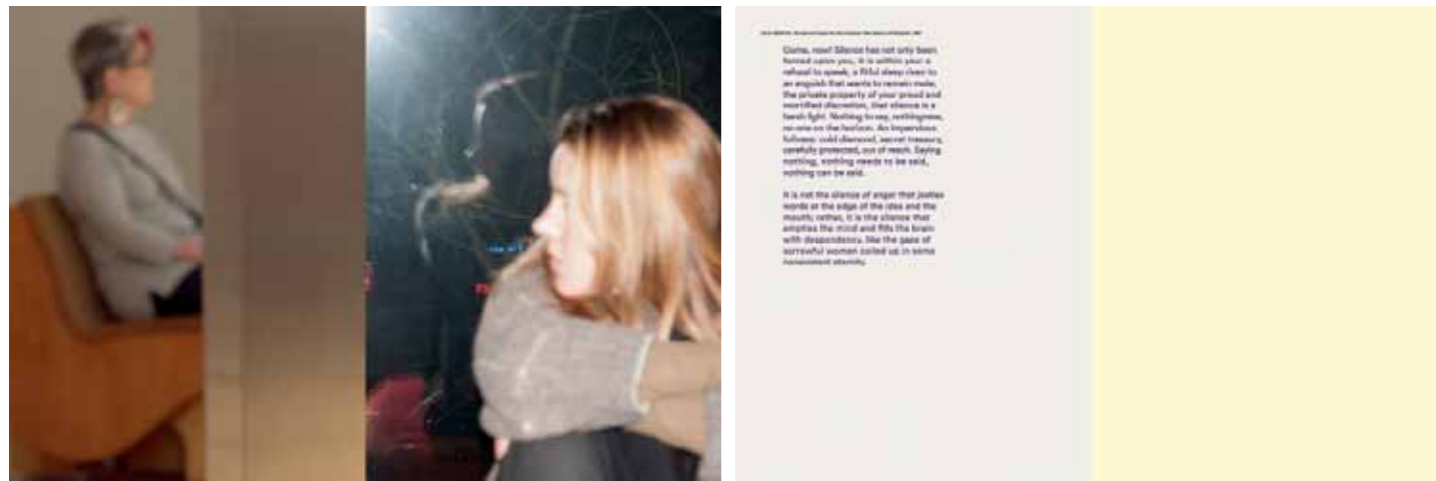
English / German edition  
 Edited by Alexander von Berswordt  
 Texts by Silke von Berswordt-Wallrabe  
 and Kathrin Rottmann  
 Book design by Holger Feroudj / Steidl Design  
 168 pages  
 9.5 × 11.8 in. / 24 × 30 cm  
 130 black-and-white photographs  
 Tritone  
 Hardcover

€ 48.00 / £ 40.00 / US\$ 50.00  
 ISBN 978-3-96999-342-2

Available—order now!







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.

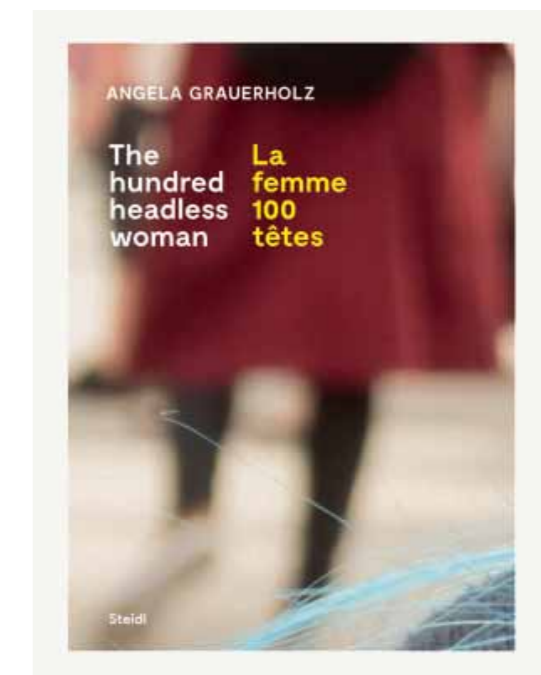
*Apprehending the face's image becomes a mode of possession. We are surrounded by the image of the woman's face, the obsession of the portrait and the covergirl alike. The face is what belongs to the other. It is unavailable to the woman herself.* Susan Stewart

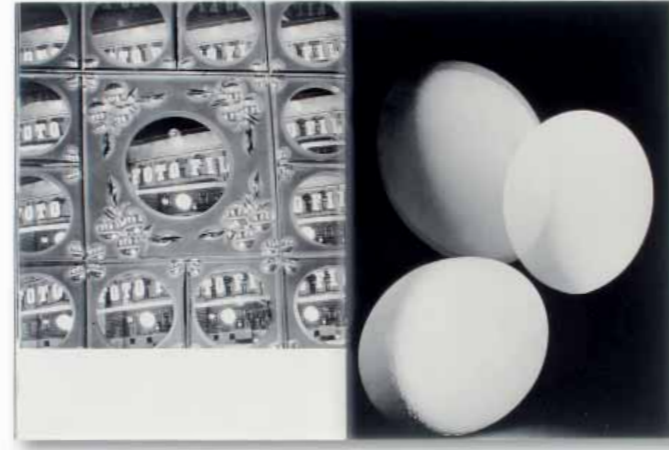
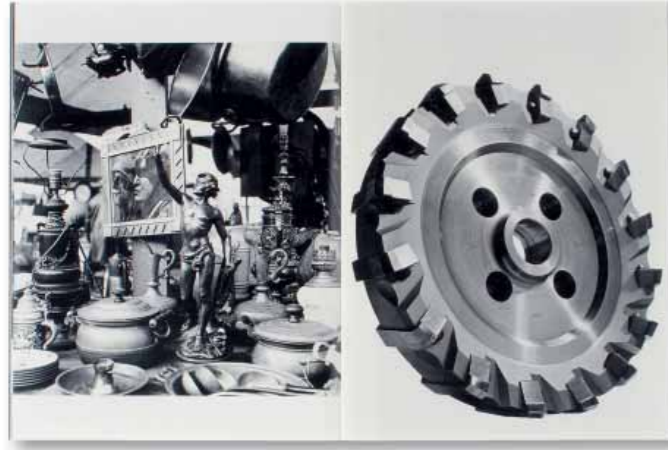
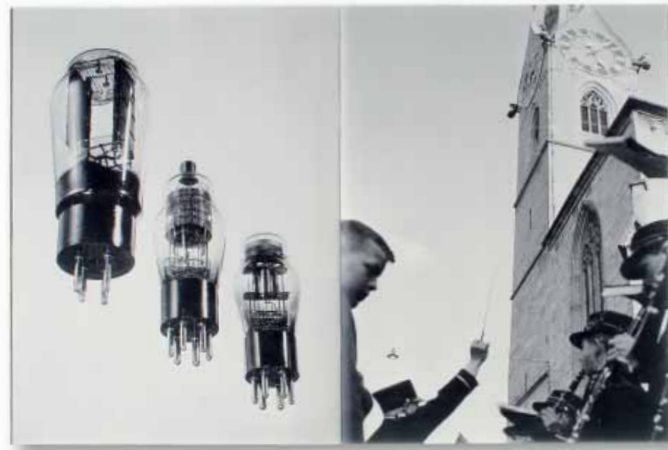
**Angela Grauerholz**  
**La femme 100 têtes /**  
**The Hundred Headless Woman**

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

€ 45.00 / £ 40.00 / US\$ 50.00  
 ISBN 978-3-95829-560-5

[Available—order now!](#)





When Robert Frank immigrated to New York from Zurich in 1947, the aspiring young photographer brought along his portfolio of 40 photos to help him secure employment. *Portfolio* is the facsimile version of this fascinating object.

Containing Frank's earliest original photographs as well as the work of other photographers which he had retouched, the portfolio presents images of rural life in Switzerland and alpine landscapes, alongside cityscapes and still lifes. *Portfolio* contains the seeds of a career of such scope and influence which even the ambitious 23-year-old Robert Frank could not have anticipated.

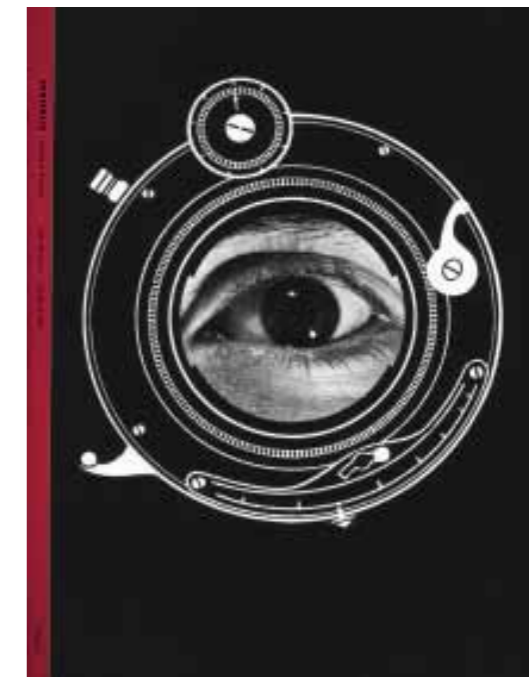
Robert Frank (1924–2019) is an acknowledged master of photography and the photobook. Born in Zurich, he immigrated to the United States in 1947. Frank is best known for his seminal book *The Americans*, first published in English in 1959, which gave rise to a distinctly new form of the photobook, and his experimental film *Pull My Daisy* of 1959. Frank's other important projects include the books *Black White and Things* (1954), *Lines of My Hand* (1972), the film *Cocksucker Blues* for the Rolling Stones (1972), and his visual diaries (2010–17). Steidl has published over 30 of Frank's books, including his last, *Good Days Quiet* (2019).

### Robert Frank Portfolio

Book design by Robert Frank and Gerhard Steidl  
40 pages  
8 × 10.7 in. / 20.5 × 27.3 cm  
39 black-and-white photographs  
Tritone  
Softcover in a cardboard envelope

€ 35.00 / £ 30.00 / US\$ 45.00  
ISBN 978-3-86521-813-1

[Available—order now!](#)





Juergen Teller, born in Erlangen 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, Martin-Gropius-Bau in Berlin and the Grand Palais Éphémère in Paris. Teller won the prestigious Citibank Photography Prize in 2003, and from 2014 to 2019 held a professorship at the Akademie der Bildenden Künste Nürnberg. His books with Steidl include *Leben und Tod* (2020), *Auguri* (2022), *The Master V* (2023), *Notes About My Work* (2023), *I need to live* (2023), *More Handbags* (2023), *Jurgaičiai* (2023) and *The Myth* (2023).

Born in 1949, Christoph Heubner is a writer and the Executive Vice President of the International Auschwitz Committee. His short story collections *Ich sehe Hunde, die an der Leine reißen* (2019), *Durch die Knochen bis ins Herz* (2021) and *Als wir die Maikäfer waren* (2023) are published by Steidl.

Shortly before the 80<sup>th</sup> anniversary of the liberation of the Nazi concentration and extermination camp Auschwitz-Birkenau, Juergen Teller, Dovile Drizyte and Gerhard Steidl traveled there at the invitation of Christoph Heubner, writer and Executive Vice President of the International Auschwitz Committee. They spent days walking through the memorial sites, and Teller photographed what he saw: barracks and tracks that seemingly lead to infinity, gas chambers and latrines, electric fences, drawings, photos and messages documenting the lives of the prisoners and their deaths—but also mundane things such as parking signs and souvenirs stores, visitors and buses. Everything in these images has lost its innocence, even the grass, birch trees, berries, and winter sunlight streaming through windows. Each detail captured by Teller is a trace of the world of the victims and their perpetrators, part of the horror and reality of this 190-hectare death factory in which more than 1.1 million people, most of them Jews, were murdered. Teller's photographs preserve what is there, past and present. In his text Heubner adds memories, quotes and impressions from his decades of encounters and conversations with survivors to a selection of the photos. *Auschwitz Birkenau* is a visual atlas, a compelling inventory.

*These photos, this project, are some of the most difficult things I've ever done, but telling people about this place, preserving it, is an inner obligation for me.*

Juergen Teller

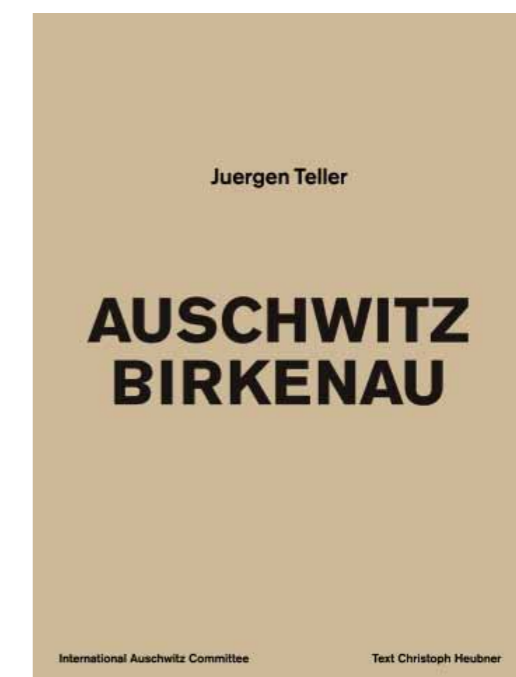
Co-published with the International Auschwitz Committee, Berlin

**Juergen Teller**  
**Auschwitz Birkenau**  
 Text by Christoph Heubner

Book design by Juergen Teller and Dovile Drizyte  
 448 pages  
 7.5 × 10.2 in. / 19 × 26 cm  
 820 color photographs  
 Four-color process  
 Otabind softcover

€ 35.00 / £ 30.00 / US\$ 40.00  
 ISBN 978-3-96999-459-7

[Available—order now!](#)





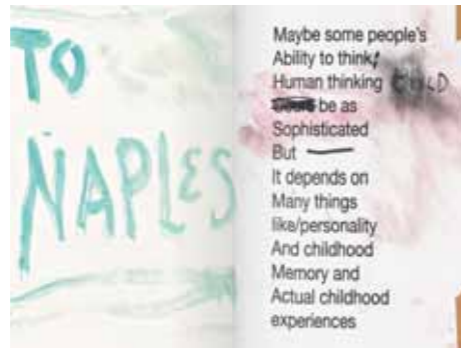
Vol. 1 A Beautiful Day



Vol. 2 Scottish Kriah



Vol. 3 Like the Big Boy Tomato



Vol. 4 Baby Care



Vol. 5 Chromogenic Poems



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) and *Last Year's Forgotten Harvest* (2024), all published by Steidl.

Few contemporary artists can demonstrate an oeuvre as varied, consistent and influential as that of Jim Dine—incorporating painting, drawing, printmaking, sculpture and photography, and sweeping across more than six decades. Fewer still can say they are respected poets. Dine has been writing and performing intensely autobiographical poems since the late 1960s, and *With Fragile Spirit* is his latest collection, consisting of five volumes. These differ greatly and include "A Beautiful Day," exploring Dine's polarities of experience from delight to melancholy, from disillusion to celebration; and "Like the Big Boy Tomato," a handwritten version of his 2021 hate poem "Electrolyte in Blue," probing themes of anti-Semitism, racism, climate change and failed world leaders. Together, these books affirm poetry as the unceasing critical flow that augments and energizes his visual work.

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

### Jim Dine With Fragile Spirit

Book design by Jim Dine, Gerhard Steidl and Gwenda Winkler-Vetter  
4.7 x 7.1 in. / 12 x 18 cm

- Vol. 1 A Beautiful Day  
48 pages  
Two black-and-white photographs
- Vol. 2 Scottish Kriah  
32 pages  
Two black-and-white photographs and one color image
- Vol. 3 Like the Big Boy Tomato  
168 pages  
157 color images
- Vol. 4 Baby Care  
64 pages
- Vol. 5 Chromogenic Poems  
88 pages  
41 color photographs

Four-color process  
Five hardcovers in a slipcase

€ 65.00 / £ 55.00 / US\$ 75.00  
ISBN 978-3-96999-159-6

[Available—order now!](#)



Slipcase Vol. 1 Vol. 2



Vol. 3 Vol. 4 Vol. 5





Henry Leutwyler, *Walk This Way*



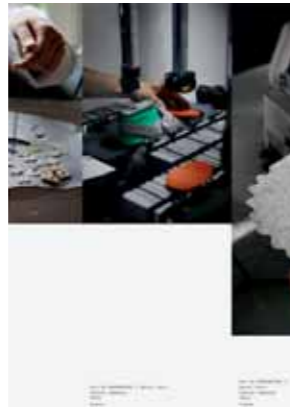
Carl Birkenstock, *Graphic Designer*



Werner Bartsch, *Factories*



Juergen Teller, *Golborne Road*



Book of Birkenstock

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. Leutwyler's books with Steidl include *Misty Copeland* (2023) and *The Tiffany Archives* (2023).

Born in 1965, Werner Bartsch studied communication design with a focus on photography. Steidl has published his *Zeitaufnahmen* (2022) and *Das Michael Otto Prinzip* (2023).

Juergen Teller, born in Erlangen in 1964, studied at the Bayerische Staatslehranstalt für Photographie in Munich. Teller's recent books with Steidl include *The Master V* (2023), *i need to live* (2023), and *More Handbags* (2023).

An innovative member of the Birkenstock family, Carl Birkenstock (1900–82) joined the family company in 1915, specializing in foot orthopedics. He designed various advertising materials for Birkenstock, and his books include *Der Fuß und seine Behandlung* (1930).

## Birkenstock Old Mills Never Die

**Book of Birkenstock**  
Book design by Kolja Buscher / Bureau Borsche  
688 pages  
8.8 × 12.2 in. / 22.3 × 31 cm  
188 black-and-white and 920 color images  
Four-color process  
Otabind softcover  
ISBN 978-3-96999-382-8

**Henry Leutwyler**  
*Walk This Way*  
Text by Henry Leutwyler  
Book design by Henry Leutwyler, Matthias Langner and Gerhard Steidl  
152 pages  
8.1 × 10.7 in. / 20.5 × 27 cm  
128 color photographs  
Clothbound hardcover

**Werner Bartsch**  
*Factories*  
Book design by Werner Bartsch and Gwenda Winkler-Vetter / Steidl Design  
192 pages  
12 × 9.2 in. / 30.5 × 23.5 cm  
216 color photographs  
Clothbound hardcover

**Juergen Teller**  
*Golborne Road*  
Book design by Juergen Teller and Dovile Drizyte  
80 pages  
8.3 × 10.8 in. / 21 × 27.5 cm  
65 color photographs  
Clothbound hardcover

**Carl Birkenstock**  
*Graphic Designer*  
Text by Gerhard Steidl  
Book design by Gerhard Steidl and Matthias Langner  
72 pages  
8.3 × 11.7 in. / 21 × 29.7 cm  
105 color images  
Clothbound hardcover  
15 × 10 × 6.5 in. / 38 × 25.5 × 16.5 cm  
Four-color process  
All wrapped in a Furoshiki cloth and packed in a wooden box  
€ 175.00 / £ 165.00 / US\$ 195.00  
ISBN 978-3-96999-352-1

[Available—order now!](#)

Co-published with Birkenstock

Celebrating 250 years of family tradition in shoemaking, *Old Mills Never Die* explores the past, present and future of one of the world's most remarkable and democratic footwear brands. From dedicated customers who buy and re-buy their beloved shoes throughout their lives to collaborations with luxury houses such as Dior and Valentino, Birkenstock both sets and transcends trends, offering something for everyone—and for everyone the same: quality, comfort and sustainability. *Old Mills Never Die* comprises five books of varied size and design, each reflecting a different aspect of the Birkenstock universe. In "Walk This Way" Henry Leutwyler photographs the little-known treasures of Birkenstock's archive. In "Factories" Werner Bartsch documents some of the Birkenstock works and their over 6,000 employees who combine the most advanced production technology with traditions of hand craftsmanship. Juergen Teller captures Birkenstocks as the ultimate fashion object on the feet of everyday people in "Golborne Road." "Graphic Designer" reveals the pioneering graphic art and typography of Carl Birkenstock (1900–82). Finally, the "Book of Birkenstock" is an ambitious timeline of the company from 1774 till today. Wrapped in a Furoshiki cloth and packed in a wooden box, *Old Mills Never Die* is the first publication to comprehensively present Birkenstock's ongoing story and place in cultural history—in its own words, "often copied, never equaled."



Book of Birkenstock

Factories



Walk This Way

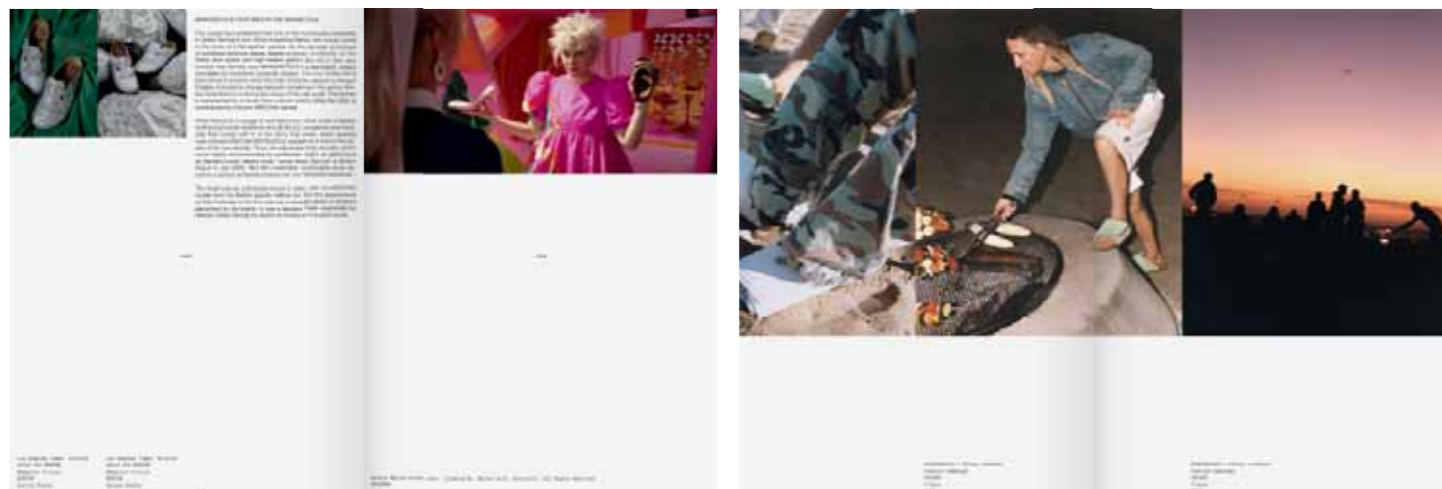
Golborne Road

Graphic Designer



Book multiple in a wooden box





With its family roots in shoemaking beginning in 1774, Birkenstock is today a global name for excellence in footwear. Combining commitment to foot health with functional, lasting design, Birkenstock creates shoes that transcend traditional categories. Through a philosophy that embraces all wearers regardless of geography, gender, age and income, Birkenstocks range from the most competitive models to collaborations with luxury brands including Manolo Blahnik, Dior and Prada. Balancing constancy with innovation, Birkenstock resolutely goes its own way while advocating the principle of walking as nature intended.

The Birkenstock brand is adored the world over for its footwear and commitment to high-quality European production. Its sandals and the famous cork footbed they harness have filtered into countless cultures and subcultures over many decades. Today, Birkenstocks are icons of style, individualism and self-expression. For the first time, the rich visual history of the Birkenstock brand and the creativity it has inspired over the years is coming together in book form. The *Book of Birkenstock* provides a lush, image-led history of the company, its family origins in shoemaking, and its relationship with the health and fashion industries over the years. It also offers a peek behind the scenes into the company's German production processes that form the Birkenstock footbed, appreciated by millions of wearers.

Enhancing this narrative, the *Book of Birkenstock* is not just a publication but a premium product in itself, mirroring the brand's dedication to excellence. It boasts beautiful printing and finishing, with a debossed cover for a tactile sense of luxury. The array of paper stocks has been meticulously selected, with art direction by Munich's Bureau Borsche, known for its expertise in creating high-end, cutting-edge publications. This attention to detail ensures that each page turn is an experience in itself, inviting readers to not only engage with the content but also to appreciate the fine craftsmanship of the book. Launched in 2024, a landmark year for Birkenstock in which it celebrates its 250-year family tradition in shoemaking, this book is the perfect companion for its many fans—from high fashion aficionados to casual wearers. This project is a testament to Birkenstock's enduring legacy and a celebration of its continuous influence on footwear and fashion.

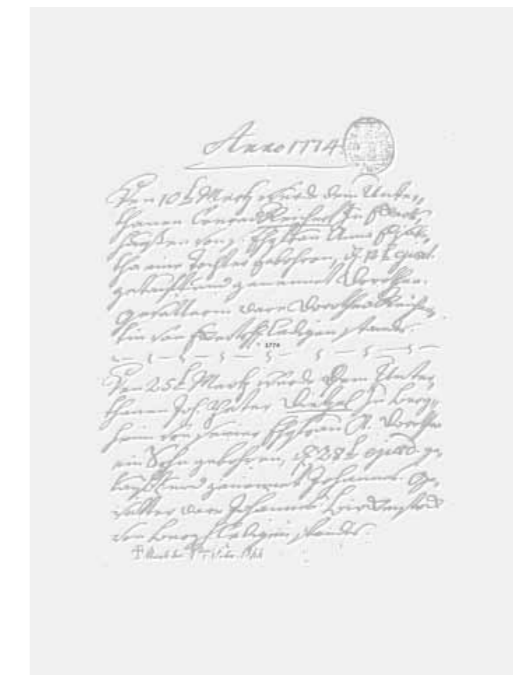
Co-published with Birkenstock

## Birkenstock Book of Birkenstock

Book design by Kolja Buscher / Bureau Borsche  
688 pages  
8.8 × 12.2 in. / 22.3 × 31 cm  
188 black-and-white and 920 color images  
Four-color process  
Otabind softcover

€ 75.00 / £ 65.00 / US\$ 75.00  
ISBN 978-3-96999-382-8

[Available—order now!](#)



# Steidl Book Culture, 2006–2025

## 2006

Bailey, David: Havana  
 Baleit, Catherine: Identity  
 Bischof, Werner: WernerBischofPictures  
 Bourdin, Guy: A Message for You  
 Broomberg, Adam, and Chanarin, Oliver: Chicago  
 Charles, Ray: a four dimensional being writes poetry on a field with sculptures  
 Coddington, Grace: The Catwalk Cats  
 Cohen, Stéphanie: Désir d'une femme pour un homme  
 Colom, Joan: Raval  
 d'Offay, Anthony: Warhol's World  
 d'Orgeval, Martin: Pâques  
 Dean, Tacita: Analogue: Films, Photographs, Drawings 1991–2006  
 Dean, Tacita: Die Regimentsstochter  
 Dewitz, Bodo von: Facts / Tatsachen  
 Dine, Jim: Pinocchio  
 Disfarmer, Mike: Original Disfarmer Photographs  
 Engström, J. H.: Haunts  
 Enwezor, Okwui: Snap Judgments  
 Epstein, Mitch: Work  
 Evans, Walker: Lyric Documentary  
 Ewald, Wendy: Towards a Promised Land  
 Frank, Robert: Come Again  
 Gibson, Ralph: Refractions  
 Gonzales-Torres, Felix: Felix Gonzalez-Torres  
 Grey, Joel: Looking Hard at Unexamined Things  
 Gundlach, F. C.: Martin Munkácsi  
 Hajek-Halke, Heinz: Artist, Anarchist  
 Hofer, Andreas: This Island Earth  
 Horn, Roni: Doubt Box  
 Horn, Roni: Rings of Lispector (Água Viva)  
 International Center of Photography: Ecotopia  
 International Center of Photography: Unknown Weegee  
 Joseph, Marc: New and Used  
 Kasher, Steven: Least Wanted: A Century of American Mugshots  
 Kim, Atta: ON-AIR  
 Kirchner, Ernst Ludwig: The Photographic Work  
 Klochko, Deborah: Picturing Eden  
 Lagerfeld, Karl: Room Service  
 Leiter, Saul: Early Color  
 Leong, Sze Tsung: History Images  
 Ludwison, Håkan: Taken Out of Context  
 Marden, Brice: Paintings on Marble  
 McCarthy, Paul: Head Shop / Shop Head  
 McPherson, Larry: Beirut City Center  
 Michals, Duane: Foto Follies: How Photography Lost Its Virginity on the Way to the Bank  
 Mocařico, Guido: Medusa  
 Moholy-Nagy, László: Color in Transparency  
 Morath, Inge: The Road to Reno  
 Morris, Christopher: My America  
 Nádas, Péter: Own Death  
 Odermatt, Arnold: On Duty  
 Ohara, Ken: Extended Portrait Studies  
 Peter, Carolyn: A Letter from Japan: The Photographs of John Swope  
 Polidori, Robert: Havana  
 Quinn, Marc: Fourth Plinth

Rautert, Timm: Deutsche in Uniform  
 Richon, Olivier: Real Allegories  
 Rødland, Torbjørn: White Planet, Black Heart  
 Rowell, Margit: Ruscha Photographer  
 Ruscha, Paul: Full Moon  
 Schifferli, Christoph: Paper Dreams  
 Schmidt, Jason: Artists  
 Schorr, Collier: Neighbors / Nachbarn  
 Scully, Sean: Glorious Dust  
 Signer, Roman: Travel Photos  
 Smith, Tony: Not an Object. Not a Monument  
 Solomon, Rosalind: Polish Shadow  
 Soth, Alec: Niagara  
 Spagnoli, Jerry: Daguerreotypes  
 Spero, David: Churches  
 Staech, Klaus: Pornografie  
 Steiner, Albert: The Photographic Work  
 Sternfeld, Joel: Sweet Earth  
 Strömholm, Christer: In Memory of Himself  
 Taylor-Wood, Sam: Still Lives  
 Teller, Juergen: Nürnberg  
 Tillmans, Wolfgang: Freedom from the Known  
 Trager, Philip: Philip Trager  
 Tunbjörk, Lars: I love Borås!  
 van der Meer, Hans: European Fields  
 Wall, Jeff: Catalogue Raisonné 1978–2004  
 Wessel, Henry: Five Books  
 Wiedenhöfer, Kai: The Wall  
 Zwehl, Bettina Von: Bettina von Zwehl

## 2007

Alj's, Francis: The Politics of Rehearsal  
 Arp, Hans / Jean: Poupées  
 Baertling, Olle: A Modern Classic  
 Bailey, David: NY JS DB 62  
 Bailey, David: Pictures that Mark can do  
 Bajac, Quentin, and Chéroux, Clément: Collection Photographs  
 Belin, Valérie: Valérie Belin  
 Bloom, Barbara: The Collections of Barbara Bloom  
 Brohm, Joachim: Ruhr  
 Broomberg, Adam, and Chanarin, Oliver: Fig.  
 Brush, Daniel: Thirty Years' Work  
 Bruyckere, Berlinda De: Schmerzsmann  
 Burki, Marie José: These Days  
 Burtynsky, Edward: Quarries  
 Callahan, Harry: Eleanor  
 Capa, Robert: This is War!  
 Colacello, Bob: Out  
 Davidson, Bruce: Circus  
 Depardon, Raymond: Villes / Städte  
 diCorcia, Philip-Lorca: Philip-Lorca diCorcia  
 diCorcia, Philip-Lorca: Thousand  
 Dine, Jim: Aldo et Moi  
 Dine, Jim: L'Odyssée de Jim Dine  
 Dufour, Diane, and Toubiana, Serge: The Image to Come  
 Earhart, Amelia: Image and Icon  
 Eskildsen, Joakim: The Roma Journeys  
 Eskildsen, Ute: Rockers Island. Olbricht Collection  
 Eskildsen, Ute: The Stamp of Fantasy  
 Ethridge, Roe: Rockaway, NY  
 Fondation Cartier pour l'art contemporain: Rock 'n' Roll 39–59

Frank, Robert: London / Wales  
 Frank, Robert: Me and My Brother  
 Frank, Robert: One Hour  
 Freed, Leonard: Worldview  
 Gober, Robert: Sculptures and Installations, 1979–2007  
 Gormley, Antony: Antony Gormley  
 Gowda, Sheela: Sheela Gowda  
 Graham, Paul: a shimmer of possibility  
 Grass, Günter: Catalogue Raisonné vol. 1: The Etchings  
 Grass, Günter: Catalogue Raisonné vol. 2: The Lithographs  
 Gruyaert, Harry: TV Shots  
 Hara, Cristóbal: Autobiography  
 Heiting, Manfred: Imagining Paradise  
 Holdt, Jacob: American Pictures  
 Horn, Roni: A Kind of You  
 Horn, Roni: Herdubred at Home  
 Horn, Roni: Weather Reports You  
 Jansson, Mikael: Speed of Life  
 Jedlicka, Jan: Il Cerchio / The Circle  
 Kaprow, Allan: 18 Happenings in 6 Parts  
 Karel, Betsy: Bombay Jadoo  
 Kelly, Ellsworth: Drawings on a Bus: Sketchbook 23, 1954  
 Kicken, Annette and Rudolph: Points of View  
 Klapheck, Konrad: Paintings  
 Kuhn, Mona: Evidence  
 Lagerfeld, Karl: Konkret Abstrakt Gesehen  
 Lagerfeld, Karl: Palazzo  
 Lagerfeld, Karl: Visions and a Decision  
 Maysles, Albert: A Maysles Scrapbook  
 McPherson, Larry E.: The Cows  
 Mitchell, Joan: Leaving America: New York to Paris 1958–1964  
 Mitchell, Joan: Works on Paper 1956–1992  
 Mocařico, Guido: Serpens  
 Moderna Museet: Karin Mamma Andersson  
 Nickerson, Jackie: Faith  
 Papageorge, Tod: Passing through Eden  
 Photographische Sammlung / SK Stiftung Kultur: City / Image / Cologne  
 Polidori, Robert: After the Flood  
 Price, Ken: Sculptures and Drawings  
 Probst, Barbara: Exposures  
 Rautert, Timm: When we don't see you, you don't see us either  
 Reinartz, Dirk: New York 1974  
 Rhoades, Jason: Black Pussy  
 Richardson, Clare: Beyond the Forest  
 Roberts, Michael: Shot in Sicily  
 Ross, Judith Joy: Eyes Wide Open  
 Schaller, Matthias: The Mill  
 Schmidt, Joachim: Photoworks 1982–2007  
 Serra, Richard: Rolled and Forged  
 Sheikh, Fazal: Ladli  
 Sidibé, Malick: Chemises  
 Simon, Taryn: An American Index of the Hidden and Unfamiliar  
 Singh, Dayanita: Sent a Letter  
 Smith, Bridget: Society  
 Soth, Alec: Dog Days Bogotá  
 Starling, Simon: Nachbau / Reconstruction  
 Strand, Paul: Toward a Deeper Understanding  
 Taro, Gerda: Gerda Taro  
 Tierney, Gearon: Daddy, where are you?

Tunbjörk, Lars: Vinter van der Elksen, Ed: Jazz  
 Wittmar, Petra: Medebach  
 Wylie, Donovan: British Watchtowers  
 Wylie, Donovan: Scrapbook  
 Zander, Thomas: Henry Wessel

## 2008

Abbott, Berenice: Berenice Abbott  
 Avedon, Richard: Portraits of Power  
 Bailey, David: Is that so Kid  
 Banier, François-Marie: Vive la Vie  
 Baron, Fabien: Liquid Light 1983–2003  
 Belly, Lead: A Life in Pictures  
 Berndt, Jerry: Insight  
 Beuys, Joseph: Atlantis  
 Beuys, Joseph: Die Revolution sind wir  
 Bololo, Koto: Venus  
 Büchel, Christoph, and Carmine, Giovanni: CEAU  
 Christenberry, William: Working from Memory  
 Cole, Ernest: Photographer  
 De Bruyckere, Berlinda: In the Woods there were Chainsaws  
 Demarchelier, Patrick: Patrick Demarchelier  
 Depardon, Raymond: Manhattan Out  
 Djian, Babeth: Babeth  
 Dine, Jim: Poet Singing (the flowering sheets)  
 Dine, Jim: This is How I Remember, Now  
 Dumas, Jean-Louis: Photographer  
 Duncan, John: Bonfires  
 Dzama, Marcel: Even the Ghost of the Past  
 Enwezor, Okwui: Archive Fever: Uses of the Document in Contemporary Art  
 Flavin, Dan: The 1964 Green Gallery Exhibition  
 Frank, Robert: Paris  
 Frank, Robert: Peru  
 Frank, Robert: Pull My Daisy  
 Frank, Robert: The Americans  
 Friedl, Peter: Playgrounds  
 Genzken, Isa: Ground Zero  
 Horn, Roni: Bird  
 International Center of Photography: America and the Tintype  
 International Center of Photography: Bill Wood's Business  
 International Center of Photography: Heavy Light: Recent Photography and Video from Japan  
 Iturbide, Graciela: The Hasselblad Award 2008  
 Jeppesen, Adam: Wake  
 John Kobal Foundation: Glamour of the Gods  
 Kikai, Hiroh: Asakusa Portraits  
 Korda, Alberto: A Revolutionary Lens  
 Kuitca, Guillermo: Plates No. 01–24  
 Lagerfeld, Karl: Abstract Architecture  
 Lagerfeld, Karl: Metamorphoses of an American  
 Lagerfeld, Karl: You can leave your hat on  
 Lebeck, Robert: Tokyo / Moscow / Leopoldville  
 Leiter, Saul: Saul Leiter  
 Leonard, Zoe: Photographs  
 Meiselas, Susan: In History  
 Metzker, Ray K.: Light Lines  
 Mocařico, Guido: Movement

Moderna Museet: Eclipse: Art in a Dark Age  
 Moderna Museet: The History Book. On Moderna Museet 1958–2008  
 Moderna Museet: Time & Place: Los Angeles, 1957–1968  
 Moderna Museet: Time & Place: Milano-Torino, 1958–1968  
 Moderna Museet: Time & Place: Rio de Janeiro, 1956–1964  
 Newman, Arnold: The Early Work  
 Nilson, Greger: J. H. Engström: CDG/JHE  
 Ofili, Chris: Devil's Pie  
 Rauch, Neo: Neo Rauch  
 Ray, Man, and Gruber, L. Fritz: Jahre einer Freundschaft 1956–1976  
 Rødland, Torbjørn: I Want to Live Innocent  
 Ross, Judith Joy: Living with War  
 Rubinfin, Leo: Wounded Cities  
 Ruetz, Michael: Eye on Infinity  
 Ruscha, Edward: Catalogue Raisonné of the Paintings, vol. 3  
 Schaller, Matthias: Controfacciata  
 Sheikh, Fazal: The Circle  
 Signer, Roman: Projections  
 Singh, Dayanita, and Singh, Raghubir: The Home and the World  
 Sosnowska, Monika: Photographs and Sketches  
 Soth, Alec: Sleeping by the Mississippi  
 Stahel, Urs: Darkside I  
 Starkey, Hannah: Photographs 1997–2007  
 Steinert, Otto: Parisian Shapes  
 Sternfeld, Joel: Oxbow Archive  
 Sternfeld, Joel: When it Changed  
 Sturges, Jock: Life Time  
 Taylor, Al: Early Works  
 Teller, Juergen: Vivienne Westwood Spring Summer 2008  
 van Denderen, Ad: So Blue, So Blue  
 Weiner, Lawrence: Something to Put Something On  
 Wood, John: On the Edge of Clear Meaning  
 Zittel, Andrea: Gouaches and Illustrations

## 2009

Aldridge, Miles: Pictures for Photographs  
 Bacon, Francis: A Terrible Beauty  
 Bacon, Francis: New Studies: Centenary Essays  
 Bailey, David: 8 Minutes  
 Bailey, David: Eye  
 Bakkom, Matthew: New York City Museum of Complaint  
 Banier, François-Marie: Beckett  
 Banier, François-Marie: Grandes Chaleurs  
 Banier, François-Marie: I Missed You  
 Bourgeois, Louise: Nothing to Remember  
 Brohm, Joachim: Ohio  
 Burger-Utzer, Brigitta, and Stefan, Grisseemann: Frank Films: The Film and Video Work of Robert Frank  
 Burtynsky, Edward: Oil  
 Clarke, Brian: Christophe  
 Clarke, Brian: Work  
 Cornell, Lauren: Younger than Jesus  
 D'Agati, Mauro: Palermo Unsung  
 d'Orgeval, Martin: Touched by Fire  
 Demand, Thomas: Nationalgalerie  
 Dewitz, Bodo von: Politische Bilder  
 Diepois, Aline, and Gizolme, Thomas: Dust Book

Dine, Jim: Boy in the World (a memoir)  
 Dine, Jim: Old Me, Now. Self-portrait drawings 2008–2009  
 Eggleston, William: Paris  
 Epstein, Mitch: American Power  
 Eskildsen, Ute: Clare Strand  
 Frank, Robert: Father Photographer  
 Goldberg, Jim: Open See  
 Goodwin, Dryden: Cast  
 Graham, Paul: a shimmer of possibility  
 Graham, Paul: Paul Graham  
 Hack, Jefferson: Another Fashion Book  
 Hare, Chauncey: Protest Photographs  
 Klemm, Eric: Silent Warriors  
 Kuhn, Mona: Native  
 Lacombe, Brigitte: anima I persona  
 Laita, Mark: Created Equal  
 Lassinig, Maria: The Pen is the Sister of the Brush  
 Luchford, Glen: Glen Luchford  
 Marty, Urs: Urs Marty  
 McKenna, Kristine: The Ferus Gallery  
 Morath, Inge: Iran  
 Müller, Frank-Heinrich: EAST. Zu Protokoll / For the Record  
 Nixon, Nicholas: Live, Love, Look, Last  
 Pfeiffer, Walter: In Love with Beauty  
 Ray, Man: Trees + Flowers – Insects Animals  
 Reed, Lou: Romanticism  
 Rosenheim, Jeff: Walker Evans and the Picture Postcard  
 Roversi, Paolo: Studio  
 Ruch, Hans-Jörg: Historic Houses in the Engadin  
 Ruetz, Michael: Spring of Discontent  
 Ruscha, Edward: Catalogue Raisonné of the Paintings, vol. 4  
 Salvesen, Britt: New Topographics  
 Sandback, Fred: Fred Sandback  
 Schorr, Collier: There I Was  
 Schuh, Gotthard: A Kind of Infatuation  
 Smollansky, Gunnar: One Picture at a Time  
 Stahel, Urs: Darkside II  
 Steidl, Gerhard: I am Drinking Stars! History of a Champagne  
 Teller, Juergen: Election Day  
 Teller, Juergen: Marc Jacobs Advertising 1998–2009  
 Turbeville, Deborah: Past Imperfect  
 Vollmer, Jürgen: On Filmsets and Other Locations  
 Warwicker, John: The Floating World. Ukiyo-e  
 Wylie, Donovan:

## 2010

Adams, Robert: Gone?  
 Adams, Robert: Tree Line. Hasselblad Award 2009  
 Alj's, Francis: Sign Painting Project  
 Bailey, David: Flowers, Skulls, Ghosts  
 Adams, Robert: Gone?  
 Adams, Robert: Tree Line. Hasselblad Award 2009  
 Alj's, Francis: Sign Painting Project  
 Bailey, David: Flowers, Skulls, Ghosts  
 Adams, Robert: Gone?  
 Adams, Robert: Tree Line. Hasselblad Award 2009  
 Alj's, Francis: Sign Painting Project  
 Bailey, David: Flowers, Skulls, Ghosts

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

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 Beuys, Joseph: Beuys Laughing  
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 Claxton, Dana: Dana Claxton  
 Dine, Jim: A Beautiful Day  
 Dine, Jim: Electrolyte in Blue  
 Dine, Jim: I Print  
 Dine, Jim: Viral Interest  
 Eggleston, William: The Outlands  
 Ehrlich, Richard: The Arolsen Holocaust Archive  
 Epstein, Mitch: In India  
 Epstein, Mitch: Property Rights  
 Fosso, Samuel: AUTO PORTRAIT  
 Gasser, Martin: Nach der Natur  
 Graffenried, Michael von: Our Town  
 Graffenried, Michael von: Swiss Press Yearbook 21  
 Heiting, Manfred and Lemke, Kristina: Dr. Paul Wolff & Alfred Tritschler  
 Hoffmann, Felix and Schönegg, Kathrin: Send me an image  
 Keel, Philipp: Last Summer  
 Kentridge, William: Domestic Scenes  
 Kuhn, Mona: Kings Road  
 Light, Ken: Course of the Empire  
 Ludwig, Mark: Our Will to Live  
 Onishi, Shigeru: A Metamathematical Proposition  
 Packham, Monte: Rhyme Time  
 Peress, Gilles: Whatever You Say, Say Nothing  
 Peress, Gilles and Klatell, Chris: Annals of the North  
 Rautert, Timm: Timm Rautert and the Lives of Photography  
 Rautert, Timm: otl aicher / rotis  
 Rautert, Timm: Deutsche Geschichten  
 Sheikh, Fazal: The Moon is behind us  
 Sutkus, Antanas: Children  
 Venzago, Alberto: Taking Pictures, Making Pictures

## 2022

Adams, Robert: The Plains, from Memory  
 Adams, Robert and Chuang, Joshua: Boats, Books, Birds  
 Beuys, Joseph: Four Books in a Box  
 Beuys, Joseph: Intuition  
 Bowen, Deanna: Deanna Bowen  
 Burtynsky, Edward: African Studies  
 Chan, Theseus: STEIDL-WERK No.30: KUNSTHAUS GÖTTINGEN  
 Comte, Michel: EL & US  
 Dine, Jim: Grace and Beauty  
 Ellison, Ralph: Photographer  
 Epstein, Mitch: Recreation  
 Epstein, Mitch: Silver + Chrome  
 Frazier, LaToya Ruby: Flint is Family in Three Acts  
 Goldin, Nan: This Will Not End Well  
 Graffenried, Michael von: Swiss Press Yearbook 22  
 Hill, John T.: Random Access  
 Hoepker, Thomas: The Way It Was. Road Trips USA  
 Horn, Roni: Félix González-Torres Roni Horn  
 Horn, Roni: LOG  
 Horn, Roni: Remembered Words  
 Horn, Roni: Weather Reports You  
 Kapoor, Anish: Make New Space. Architectural Projects  
 Kentridge, William: Catalogue Raisonné Volume 1. Prints and Posters 1974–1990  
 Kunhardt, Dorothy: Collected Works  
 Leutwyler, Henry: International Red Cross & Red Crescent Museum  
 Leutwyler, Henry: Philippe Halsman. A Photographer's Life  
 Meiselas, Susan: Carnival Strippers Revisited  
 Michener, Diana: Bones  
 Näder, Hans-Georg: Futuring Human Empowerment  
 Parks, Gordon: Pittsburgh Grease Plant  
 Parks, Gordon: Segregation Story. Expanded Edition

Parks, Gordon: Stokely Carmichael and Black Power  
 Samoylova, Anastasia and Evans, Walker: Floridas  
 Shabazz, Jamel: Albums  
 Singh, Dayanita: Book Building  
 Singh, Dayanita: Let's See  
 Singh, Dayanita: Sea of Files  
 Sutkus, Antanas: Street Life  
 Teller, Jürgen: Notes About My Work  
 Teller, Jürgen: The Master V  
 The Tellers: Auguri  
 The Walther Collection: Events of the Social

## 2023

Brunel, Christine: Heute bin ich getanzt worden  
 Dine, Jim: Three Ships  
 Dine, Jim: Storm of Memory  
 Eggleston, William: Mystery of the Ordinary  
 Graffenried, Michael von: Swiss Press Yearbook 23  
 Heiting, Manfred (Ed.): Dutch Photo Publications  
 Heiting, Manfred (Ed.): The Sir Mark Fehrs Haukohl Collection  
 Hennek, Mat: Sounds of Spheres  
 Hoffmann, Felix (Ed.): Photography Lies – die Lügen der Fotografie: Foto Wien 2023  
 Horn, Roni: To Place (Island) Mother, Wonder  
 Illing, Anke: Sichtbar : Frauen in der Architektur  
 Koelbl, Herlinde: Metamorphosen  
 Koetzle, Hans-Michael (Hg.): Apropos Visionär  
 Lebeck, Robert: Hierzulande  
 Mark, Mary Ellen: Ward 81. Voices  
 Scotiabank: Jin-Me Yoon  
 Leutwyler, Henry: Misty Copeland  
 Devlin, Lucinda: Frames of Reference  
 Friedlander, Lee: Workers. The Human Clay  
 Friedlander, Lee: Pickup  
 Adams, Robert: Los Angeles Spring  
 Hofer, Evelyn: Dublin  
 Thofern, Heiner: Beautiful Games

Aldridge, Miles: Please Please return Polaroid  
 Michener, Diana: MORTES  
 Graham, Brian: Goin' Down the Road with Robert Frank  
 Stillings, Jamey: Atacama  
 Adams, Robert: EDEN  
 Adams, Robert: On Lookout Mountain  
 Yang Li, Antoine d'Agata: Too Much But Not Enough  
 Sternfeld, Joel: Walking the High Line  
 Sternfeld, Joel: American Prospects  
 Museum Folkwang: Chagall, Matisse, Miró. Made in Paris  
 Sandbichler, Heidrun: Nachtgesang  
 Chan, Theseus: Werk 31  
 Mark, Mary Ellen: Encounters  
 Rubins, Nancy: Fluid Froce  
 Kentridge, William: Domestic Scenes (Deluxe Edition)  
 The Tiffany Archives: Photographed by Henry Leutwyler  
 Humm, Daniel: Eat More Plants  
 Klemm, Barbara: Frankfurt Bilder  
 Felsen, Sidney B.: Richard Serra at Gemini  
 Museum Folkwang: Present Continuous  
 Adams, Robert: Summer Nights, Walking  
 Narula, Ken: Iris and Lens  
 Badge, Peter & Zarrinbal, Sandra: Ingenious Encounters  
 Teller, Juergen & Driztyte, Dovile: The Myth  
 Teller, Juergen: Jurgaičiai  
 Teller, Juergen: Fashion Photography For America 1999–2016  
 Teller, Juergen: I need to live  
 Teller, Juergen: More Handbags  
 Dine, Jim: Last Years Forgotten Harvest  
 Adams, Robert: Words that helped

## 2024

Sternfeld, Joel: Walking the High Line  
 Emery, Benoit Pierre: Carré. A Vintage Scarf Collection

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*If you read a book, or a visual book—for me, it is all reading—or if you are in a gallery or a museum, and the curated show was done by an educated person, that educates you visually. That all adds up.* Gerhard Steidl



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**Think.**  
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