

# Steidl

Spring/Summer 2024



Over the years I discovered my passion for photobook multiples. It was Joseph Beuys who first taught me the definition of a multiple when I started working and printing for him in the 1970s: the artist's concept transformed by a technician into an industrially manufactured art object, often numbered and signed by the artist in a limited edition. The small bronze sculptures of Hans Josephsohn and Alberto Giacometti are wonderful examples.

Through Beuys I also learnt that the most luxurious multiple was a Fluxus box—a compact, reasonably-priced container made from recycled materials, housing a variety of multiples.

I believe the book as multiple is the pinnacle of the enduring democratic art object. Conceived and designed by the artist and crafted without compromise, it's presented in a custom-made case of cardboard or wood, signed, numbered and produced in a limited print-run. The most ambitious and elaborate book multiple I've made over the past 50 years is Damien Hirst's *Pharmacy London*. There's no need for me to describe this extraordinary book object—just turn the page to explore it for yourself. Damien Hirst, Jason Beard, Bernard Fischer and I began developing this multiple 10 years ago—good things come to those who wait!

*Pharmacy London* is available by the end of February 2024 and ready to become part of your library.

Gerhard Steidl

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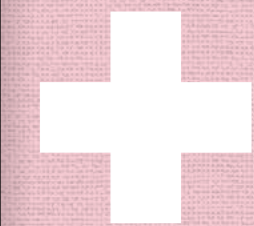
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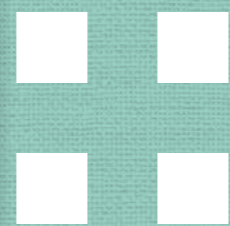
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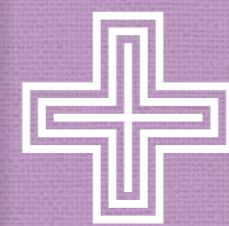
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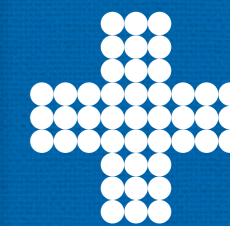
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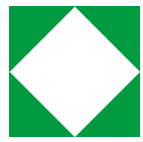


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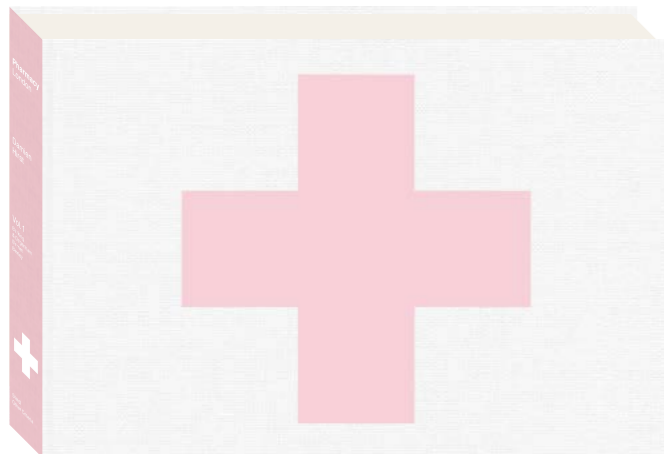
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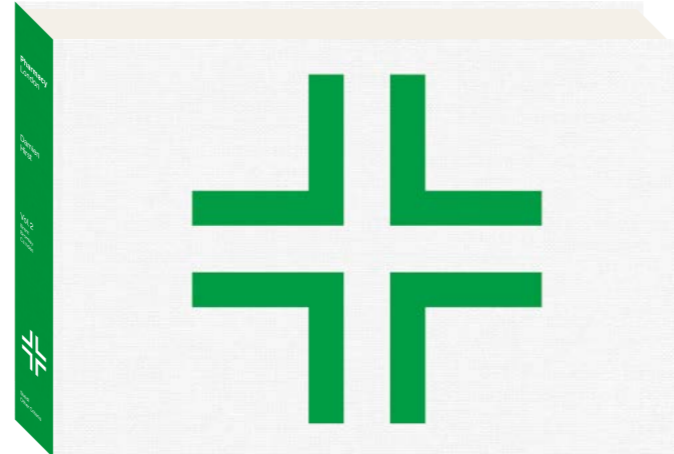


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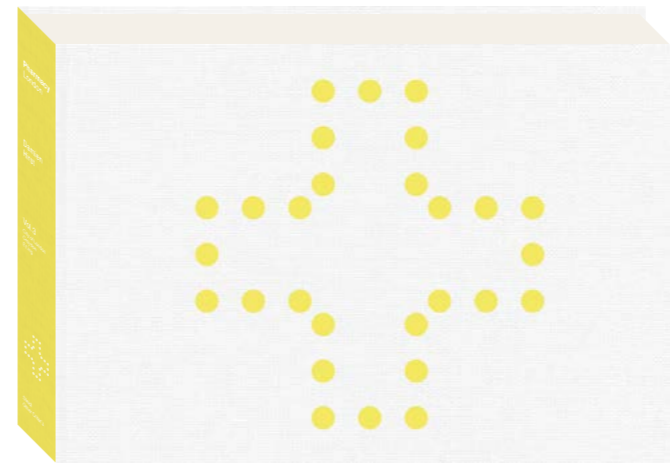
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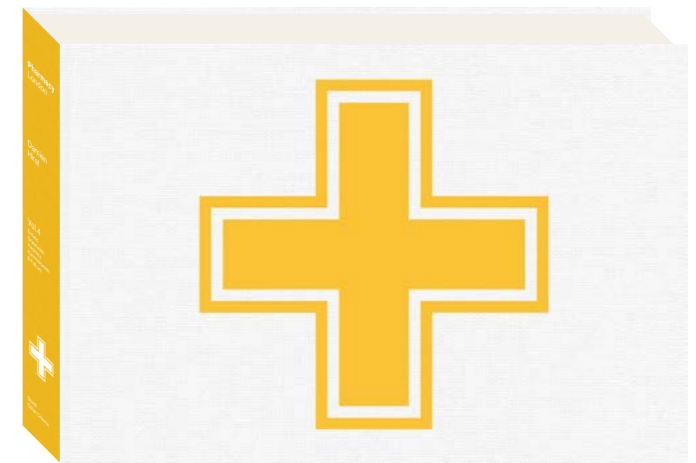
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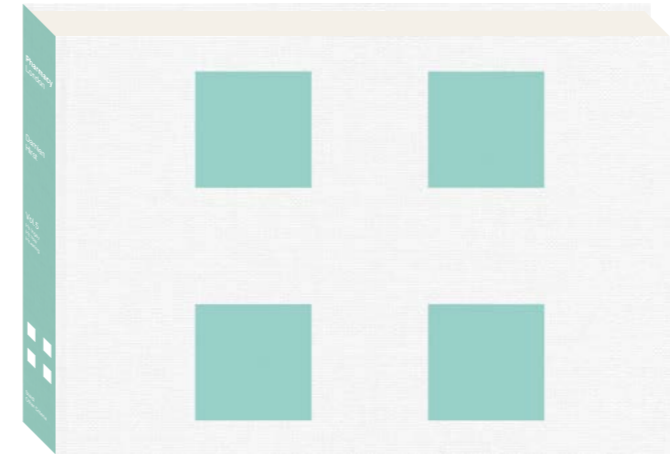
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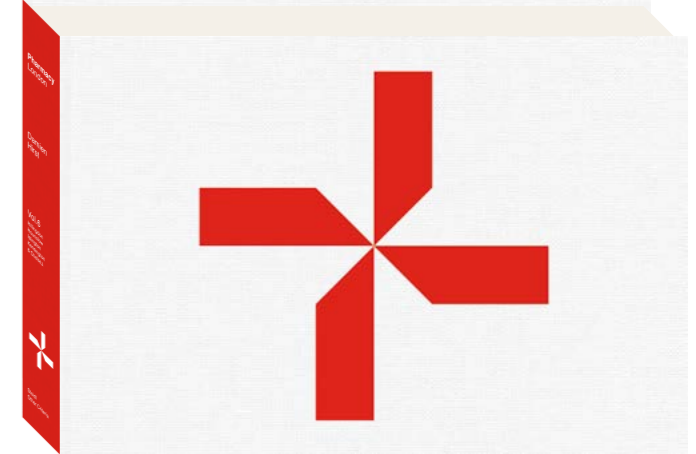
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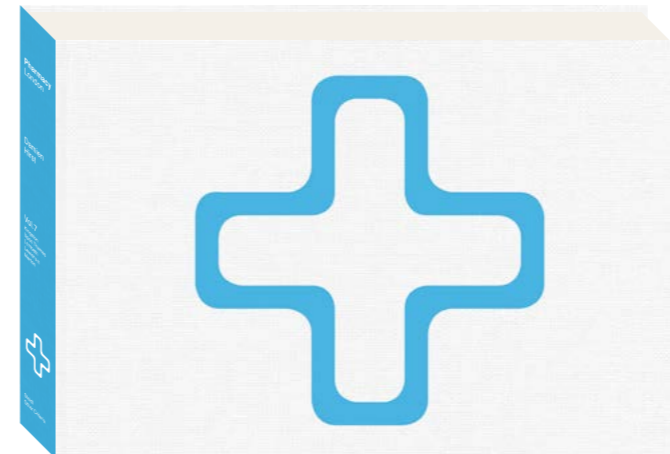
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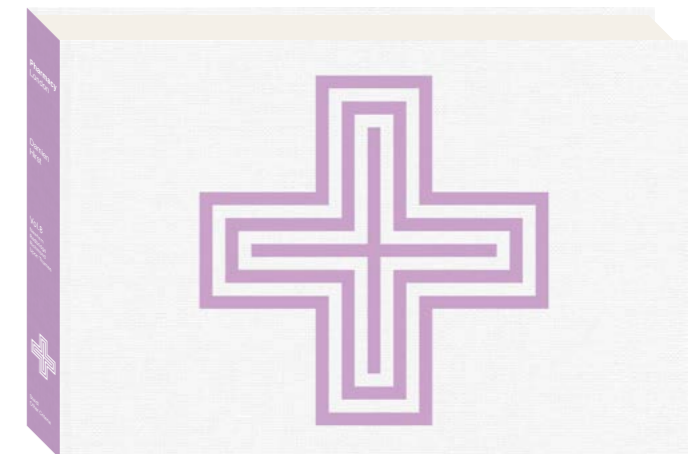
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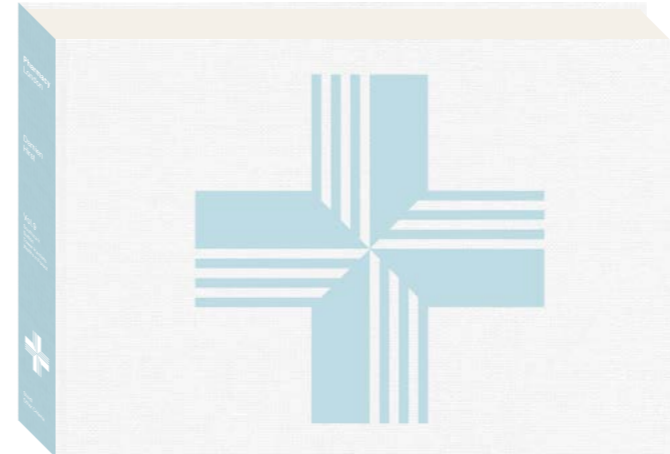
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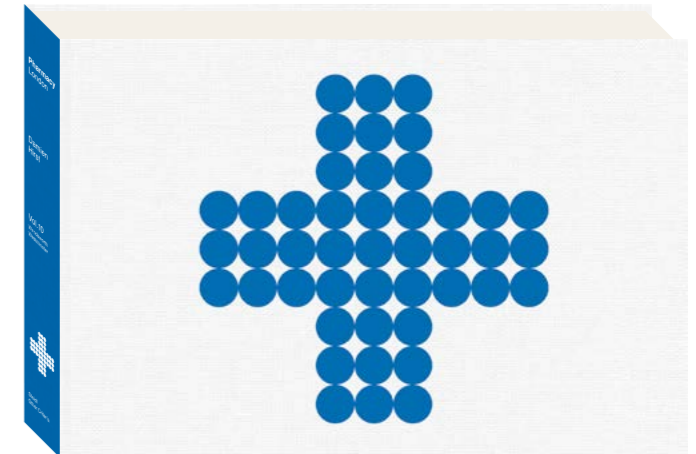
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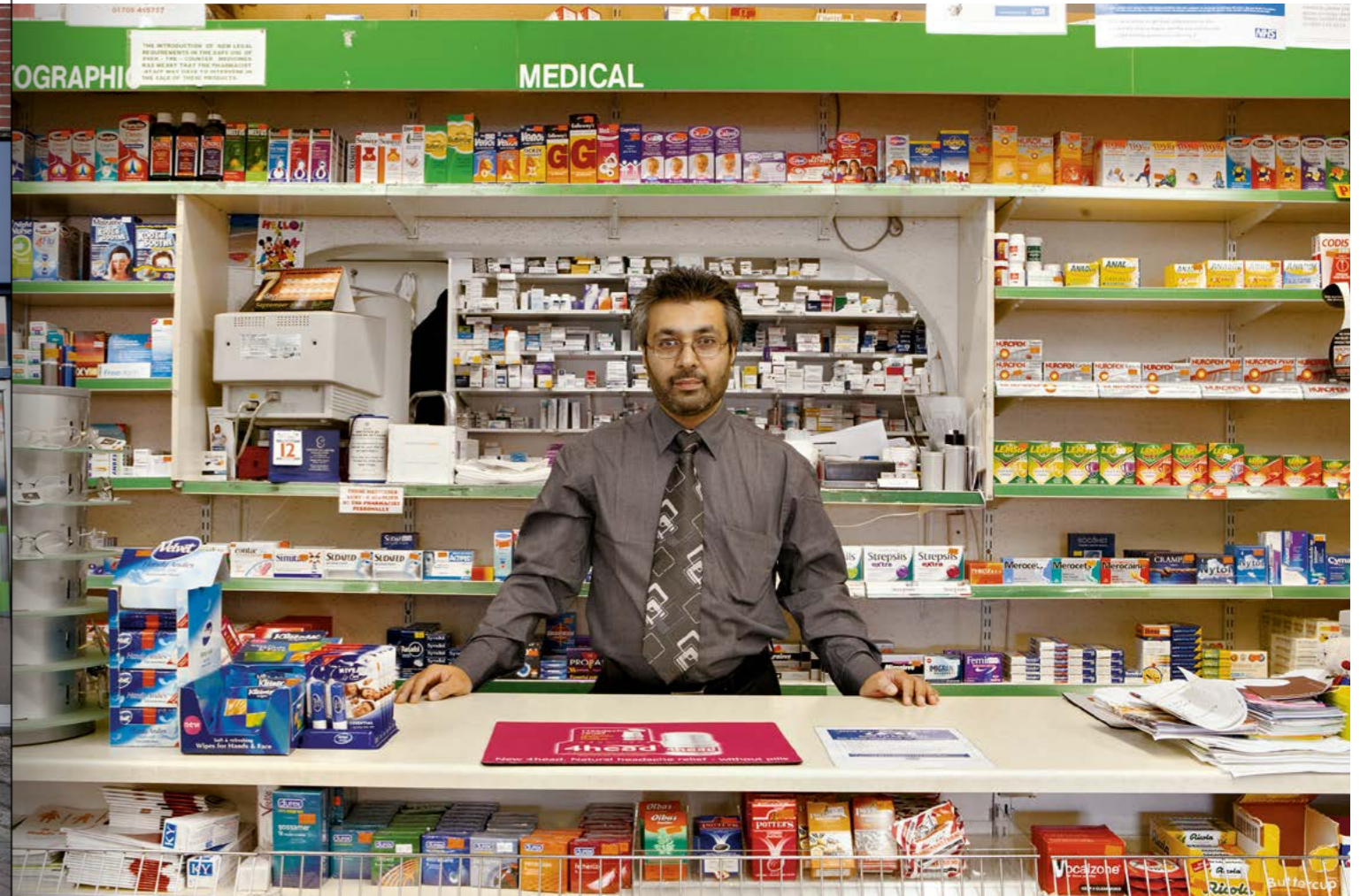


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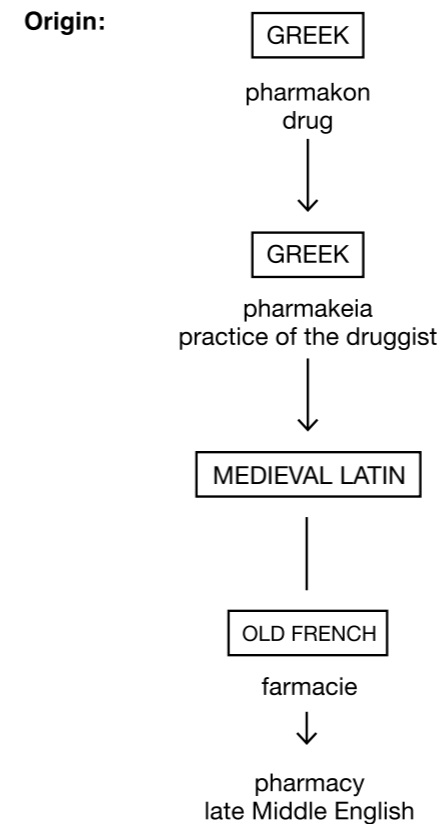






**Pharmacist**  
noun. A person who is professionally qualified to prepare and dispense medicinal drugs.

**Pharmacy**  
noun: **pharmacy**; plural noun: **pharmacies**  
a shop or hospital dispensary where medicinal drugs are prepared or sold. 'the local pharmacy' – the science or practice of the preparation and dispensing of medicinal drugs.

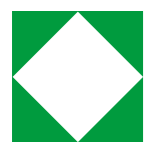


Late Middle English (denoting the administration of drugs): from Old French *farmacie*, via medieval Latin from Greek *pharmakeia* 'practice of the druggist', based on *pharmakon* 'drug'.

**Pharmacy London 2005/2023** presents a unique historic picture of the constantly changing city. The artist's aim was to catalogue every dispensing pharmacy and pharmacist in the Greater London area, giving a complete and true view of the city in real time. Photographed between 2005 and 2023, the 1,826 chemists are organised alphabetically according to borough. The 104 pharmacies that declined access to their interiors are represented by a courtroom sketch, while the 71 pharmacies with interiors but no pharmacist denote those chemists that allowed access but preferred not to be photographed.

Damien Hirst. Pharmacy London. 10 volumes, in an edition of 750 copies. Steidl. Other Criteria





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

### Damien Hirst Pharmacy London

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436 pages
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Wandsworth, Westminster  
380 pages

€ 2,500.00 / £ 2,250.00 / US\$ 2,750.00  
ISBN 978-3-86930-991-0

In 2005 Damien Hirst began photographing every dispensing pharmacy in the Greater London area. Shooting both the individual pharmacists behind their counters and the exterior views of the city's 1,832 chemists, the project has taken over a decade to complete. The images are brought together in their entirety in this extraordinary ten-volume artist's book, which presents a portrait of the city through the people and places that prescribe the medicines we take on a habitual and daily basis.

Hirst's career-long obsession with the minimalist aesthetics employed by pharmaceutical companies—the cool colors and simple geometric forms—first manifested in his series of "Medicine Cabinets," conceived in 1988 while still at Goldsmiths College. For his 1992 installation *Pharmacy* Hirst recreated an entire chemist within the gallery space, stating: "I've always seen medicine cabinets as bodies, but also like a cityscape or civilization, with some sort of hierarchy within it. [*Pharmacy*] is also like a contemporary museum. In a hundred years it will look like an old apothecary." *Pharmacy London* similarly embodies the artist's realization of an "idea of a moment in time." The publication also, however, reads as a distilled expression of Hirst's continuing belief in the near-religious role medicine plays in our society.

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

Deliveries starting end of February 2024

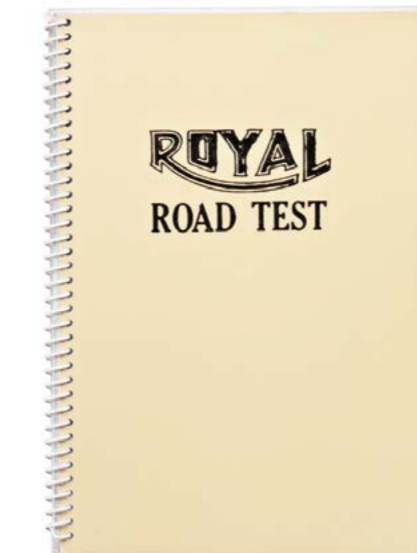
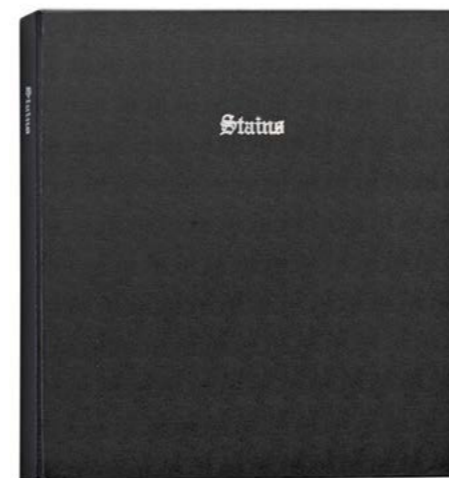
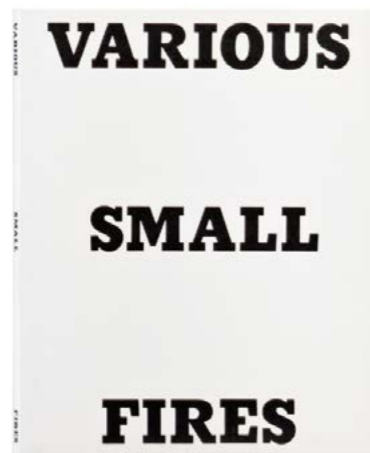
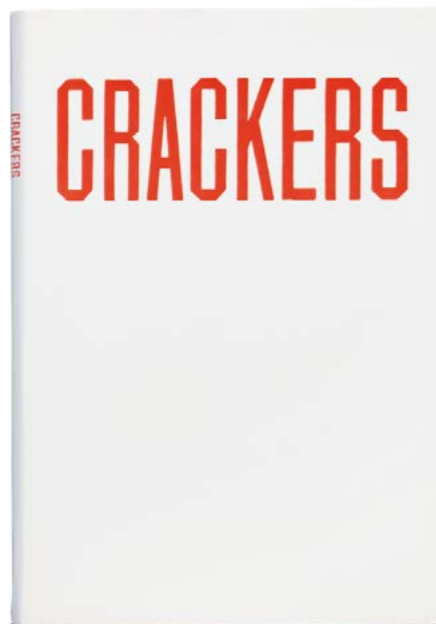
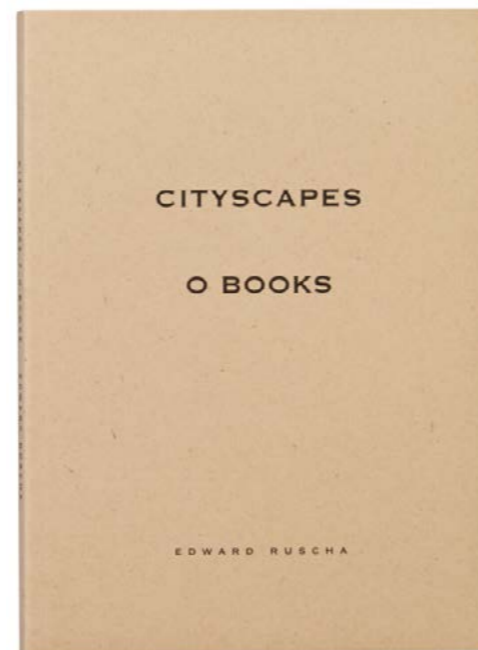
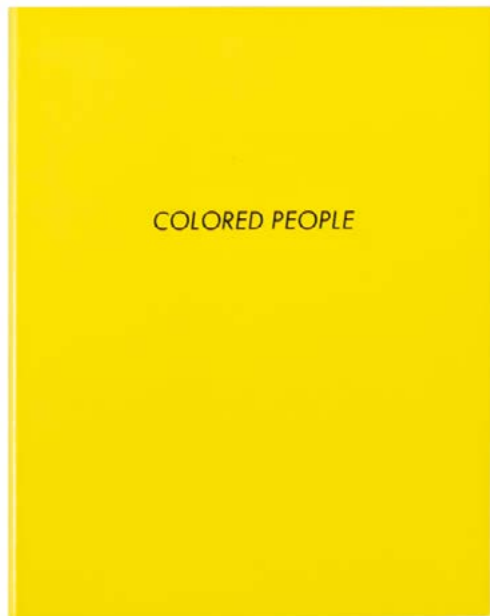
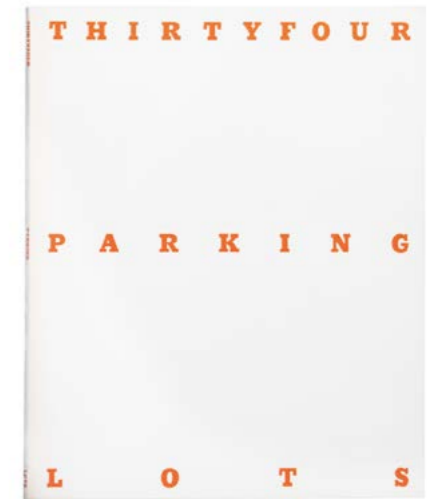
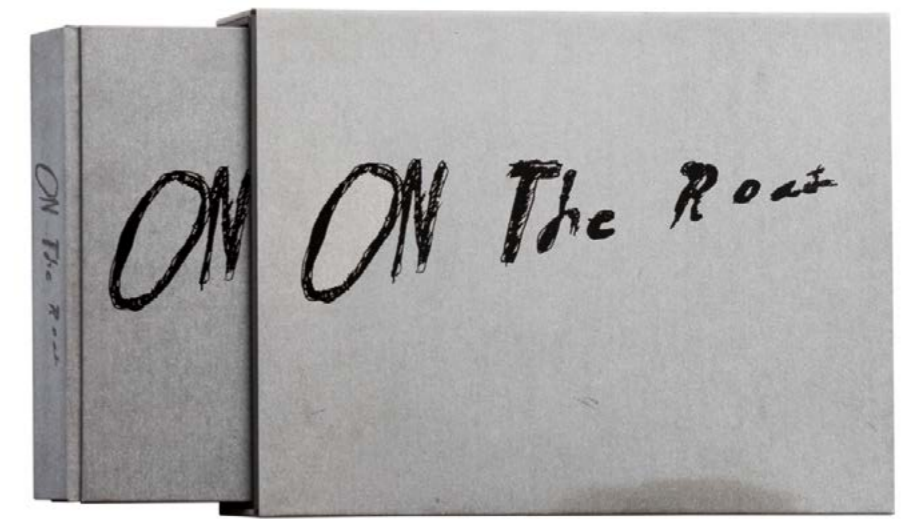




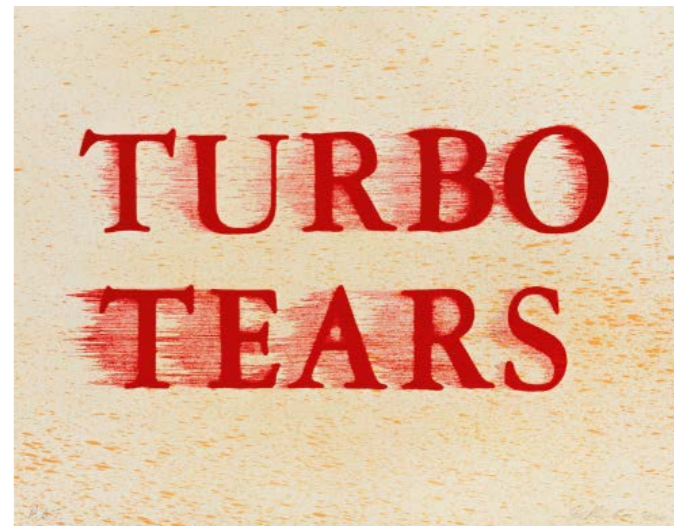
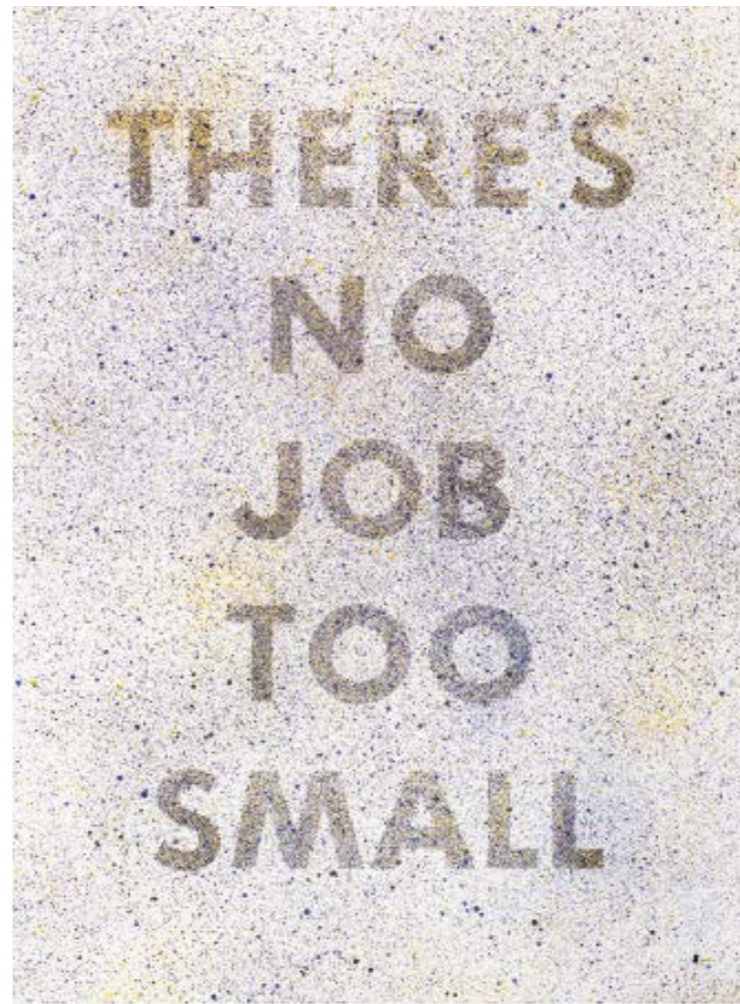
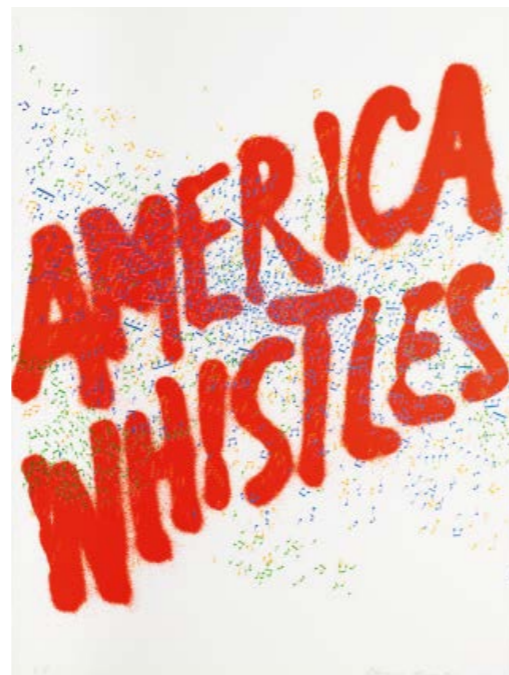
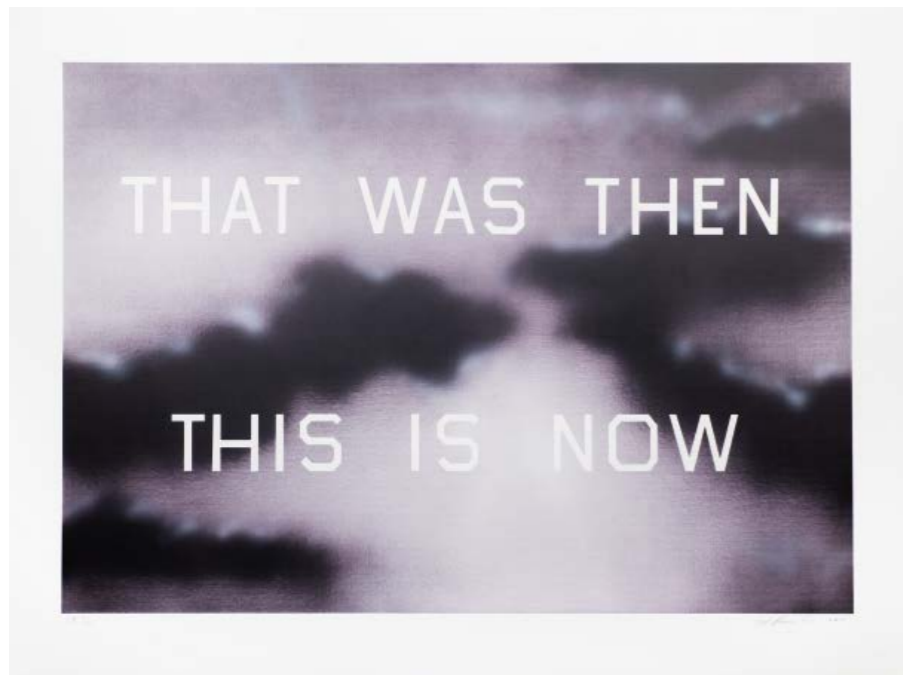
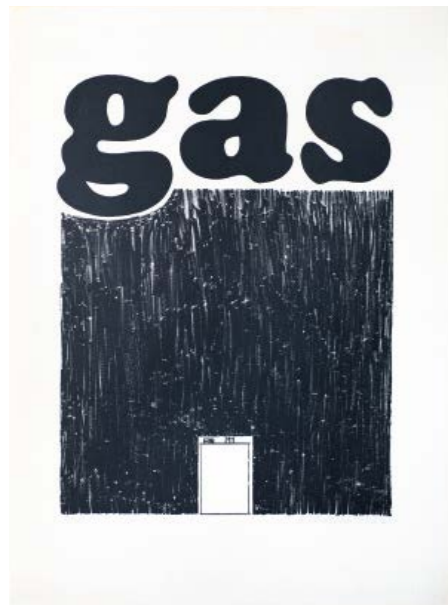
**SOME  
LOS ANGELES  
APARTMENTS**



**TWENTYSIX  
GASOLINE  
STATIONS**











Ed Ruscha working on *Then & Now* (2005) in his studio

Ed Ruscha was born in Omaha, Nebraska, in 1937 and grew up in Oklahoma City. In 1956 he moved to Los Angeles to study at the Chouinard Art Institute and has lived and worked in LA since. Ruscha's work has been exhibited internationally and is represented in major museums and private collections throughout the world. In 2001 Ruscha was elected to the American Academy of Arts and Letters, and in 2005 he was chosen by the US Department of State to represent the United States at the Venice Biennale. In 2023–24, the Museum of Modern Art, New York, is presenting a comprehensive exhibition of the artist's work spanning his career. Ruscha's books with Steidl include the *Catalogue Raisonné of the Paintings* (volumes 1–7, 2004–2016), *THEN & NOW: Hollywood Boulevard 1973–2004* (2005), *On the Road* (2009), *Los Angeles Apartments* (2013) and *Photographer* (2013).

This definitive three-volume publication is the most comprehensive assessment to date on the books, prints, and photographic editions of Ed Ruscha, who since the early 1960s has been one of contemporary art's most innovative practitioners in the graphic arts. A pioneer of conceptual photography and the contemporary artist's book, Ruscha has also produced more than 500 graphic works that set him apart as a prolific and experimental innovator in nearly every printmaking technique. This publication documents each of the artist's projects in these three essential areas of production. Catalogue raisonné entries compiled by curator and contemporary print scholar Siri Engberg feature detailed data and new photography, with full-color images of all prints and editioned photographic works, as well as a photographic inventory of each artist's book cover and interior pages. Scholarly essays by Engberg and artist book specialist Clive Phillpot provide context and analysis of Ruscha's achievements in the area of editions through the full arc of the artist's career. Additional resources include Ruscha's 1975 text "The Information Man," a selected bibliography and exhibition history, and photographic "visual archives" chronicling Ruscha's activities working with print workshops and other collaborators.

*There are things that I'm constantly looking at that I feel should be elevated to greater status, almost to philosophical status or to a religious status. That's why taking things out of context is a useful tool to an artist. It's the concept of taking something that's not subject matter and making it subject matter.* Ed Ruscha

Co-published with Gagosian, New York

## Edward Ruscha Catalogue Raisonné of the Books, Prints, and Photographic Editions, 1960–2022

Edited by Siri Engberg  
Book design by Joseph Logan Design  
9.5 × 11.5 in. / 24.1 × 29.2 cm

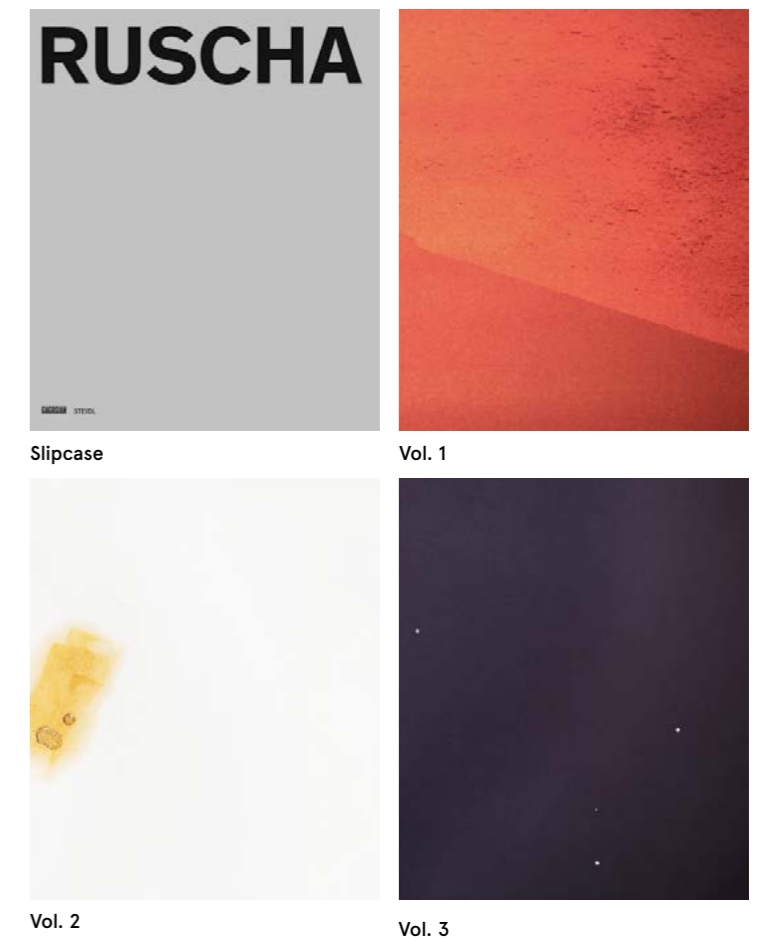
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Texts by Siri Engberg, Edward Ruscha and Clive Phillpot  
136 pages  
37 black-and-white and 93 color images

Vol. 2 Books  
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248 pages  
21 black-and-white and 1,011 color images

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ISBN 978-3-96999-226-5







Britt Salvesen is curator and head of the Wallis Annenberg Photography Department and the Prints and Drawings Department at the Los Angeles County Museum of Art. Previously she was director and chief curator at the Center for Creative Photography, University of Arizona. Salvesen received her MA from the Courtauld Institute of Art and her PhD from the University of Chicago.

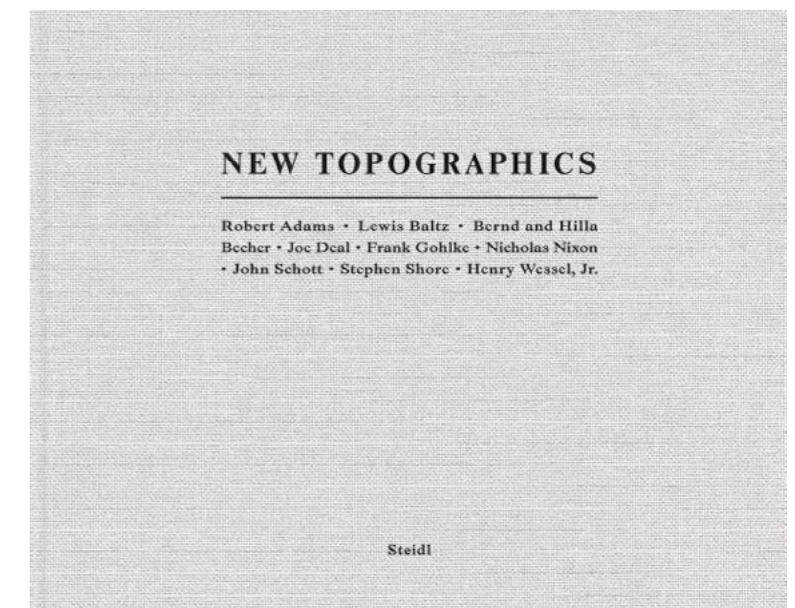
This book is dedicated to the exhibition "New Topographics: Photographs of a Man-Altered Landscape," held in 1975 at the International Museum of Photography, and demonstrates both the historical significance of the show and its continued relevance in today's culture. The exhibition brought together Robert Adams, Lewis Baltz, Bernd and Hilla Becher, Joe Deal, Frank Gohlke, Nicholas Nixon, John Schott, Stephen Shore, and Henry Wessel (Jr.). Signaling the emergence of a new approach to landscape, the show effectively gave a name to a movement. Even today, the catchphrase "New Topographics" is used to characterize the work of artists not yet born when the exhibition was held. "New Topographics" has since come to be understood as marking a paradigm shift. The show occurred just as photography took its place within the contemporary art world. Arguably the last traditionally photographic style, "New Topographics" was also the first photo-conceptual style. Illustrated with selected works from the 1975 exhibition, installation views and contextual comparisons, the book also includes an illustrated checklist of the show and an extensive bibliography.

*Looking back from the perspective of the twenty-first century, we can see "New Topographics" as a bridge between the still-insular fine-art photography world and the expanding, post-conceptual field of contemporary art, simultaneously asserting and deconstructing the medium's modernist specificity, authority, and autonomy ... Britt Salvesen*

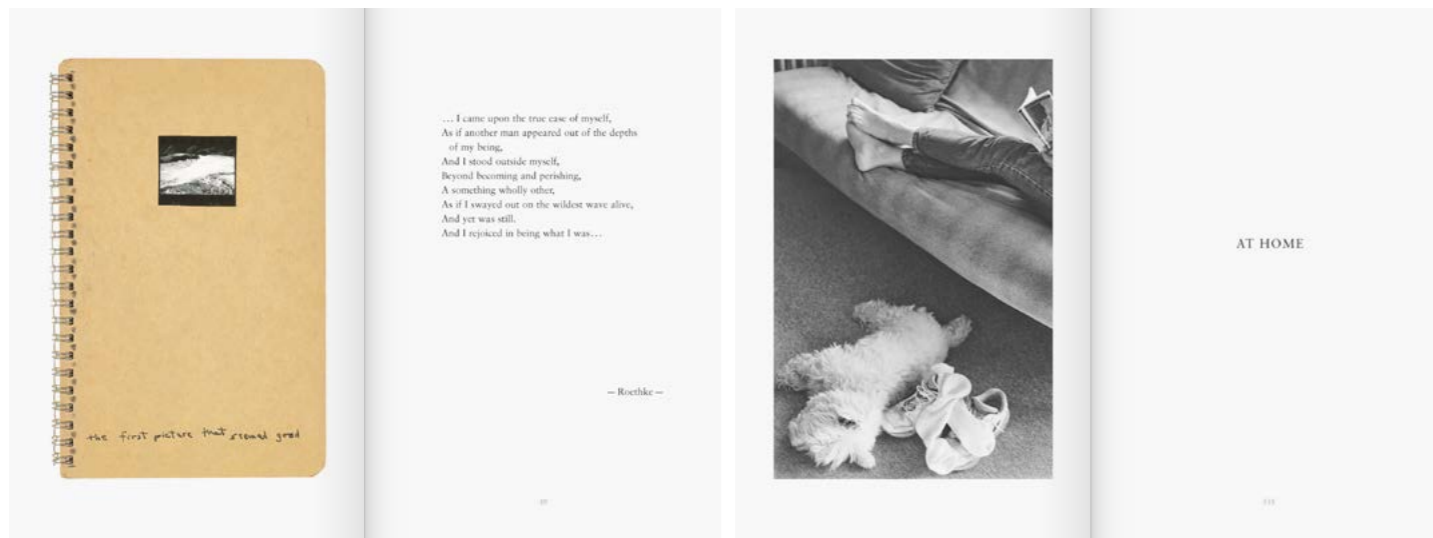
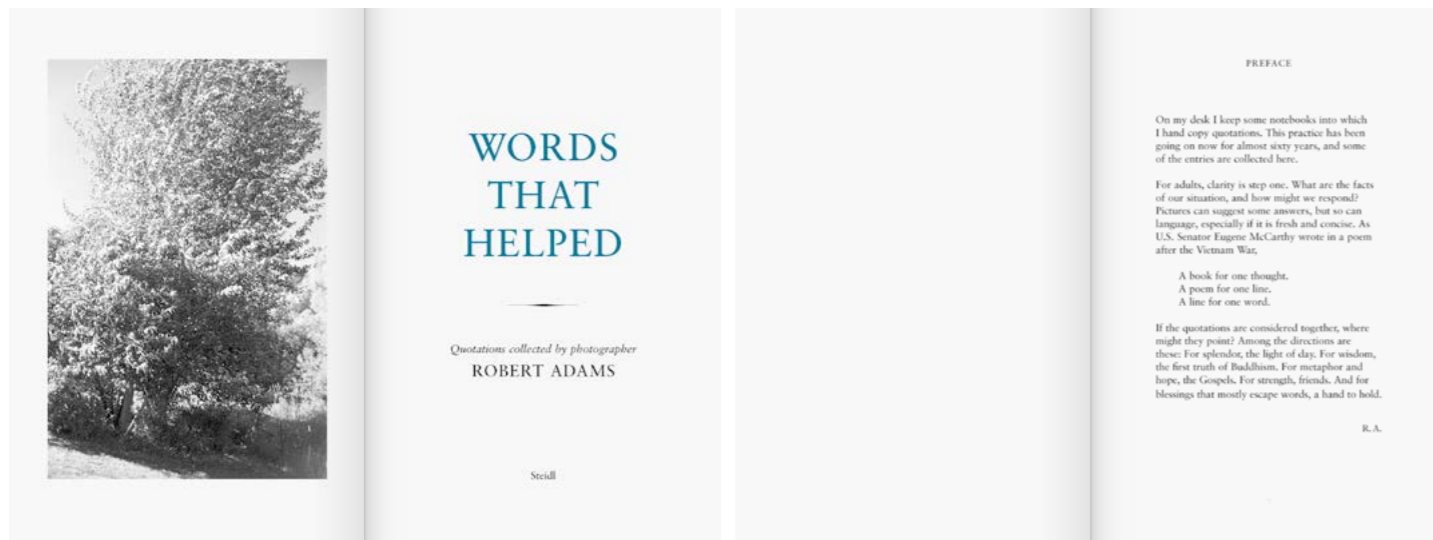
**Britt Salvesen**  
**New Topographics**

Photographs by Robert Adams, Lewis Baltz, Bernd and Hilla Becher, Joe Deal, Frank Gohlke, Nicholas Nixon, John Schott, Stephen Shore, and Henry Wessel (Jr.).  
Book design by Michael Mack and Joby Ellis  
304 pages  
11.8 x 9.4 in. / 30 x 24 cm  
479 black-and-white and 38 color photographs  
Tritone and four-color process  
Clothbound hardcover

€ 65.00 / £ 60.00 / US\$ 75.00  
ISBN 978-3-96999-340-8







Robert Adams was born in 1937 in Orange, New Jersey. After earning a PhD in English literature and teaching the subject for several years at Colorado College, he became a photographer in the mid-1960s. Adams has published more than 40 books of photographs, with the changing landscape of the American West as his primary subject. His books with Steidl include *Gone?* (2009), *The Place We Live* (2013), *From the Missouri West* (2018), *Los Angeles Spring* (2023), *Eden* (2023) and *Summer Nights, Walking* (2023). Adams lives and works with his wife in northwest Oregon.

This volume is a personal compilation of quotations that have played a vital role in orienting Robert Adams' life as a photographer. Copied down in private notebooks collected over six decades and now edited for the general reader, this meditative tapestry of words addresses the question: "What are the facts of our situation, and how might we respond?" From poets, novelists and songwriters to painters, photographers and more, the book features quotations from a revealing array of historic and contemporary figures including Diane Arbus, Ingmar Bergman, Paul Cézanne, Emily Dickinson, Dag Hammarskjöld, Dorothea Lange, Fran Lebowitz and Alfred Stieglitz. Adams has grouped these quotations into sections that correspond to the larger motifs in his oeuvre, such as "Walking," "Night" and "Long Views." Taken together, they suggest the lineaments of an autobiography, one aimed at helping others by means of lived experience recorded in words.

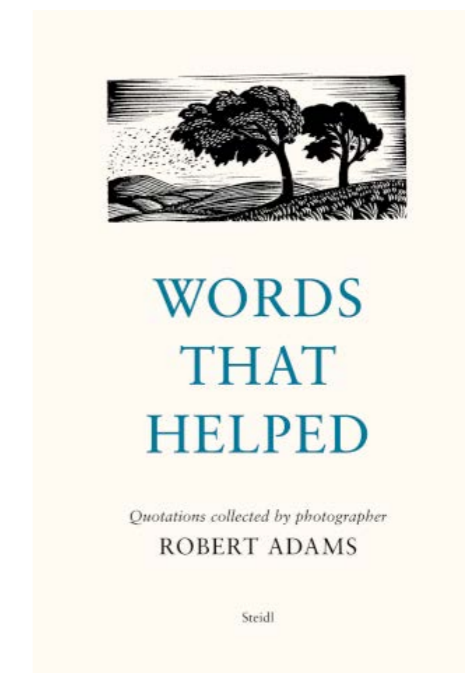
*There are so many stories, more beautiful than answers.*  
Mary Oliver

## Robert Adams Words That Helped

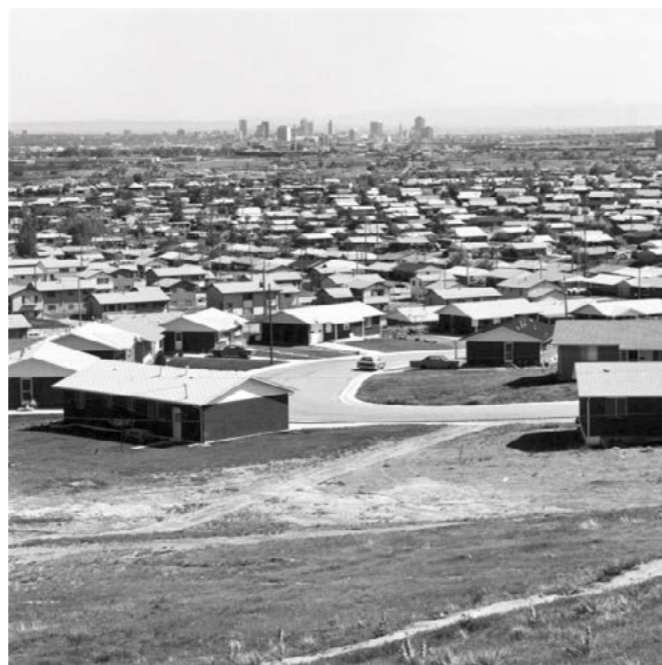
Quotations from Bashō, Wendell Berry, Paul Cézanne, Emily Dickinson, Robert Frost, Fran Lebowitz, Henri Matisse, Flannery O'Connor, Octavio Paz, Kathleen Raine, William Stafford, Alfred Stieglitz, Simone Weil and others  
Book design by Joshua Chuang, Holger Feroudj and Matthias Langner  
368 pages  
5.5 × 8.3 in. / 14 × 21 cm  
12 black-and-white and 8 color images  
Four-color process  
Clothbound hardcover

€ 40.00 / £ 35.00 / US\$ 45.00  
ISBN 978-3-96999-233-3

[Available—order now!](#)







Robert Adams was born in 1937 in Orange, New Jersey. After earning a PhD in English literature and teaching the subject for several years at Colorado College, he became a photographer in the mid-1960s. Adams has published more than 40 books of photographs, with the changing landscape of the American West as his primary subject. His books with Steidl include *Gone?* (2009), *The Place We Live* (2013), *From the Missouri West* (2018), *Los Angeles Spring* (2023), *Eden* (2023) and *Summer Nights, Walking* (2023). Adams lives and works with his wife in northwest Oregon.

This pristine re-issue marks the fiftieth anniversary of the first edition of Robert Adams' *The New West* (1974)—long regarded an indispensable title, alongside Walker Evans' *American Photographs* and Robert Frank's *The Americans*, in the pantheon of landmark volumes of photography examining the wider implications of American culture and society. The open American West is today nearly gone. *The New West* is a photographic essay about what came to fill it—freeways, tract homes, low-rise business buildings and signs. In five sequences of pictures taken along the front wall of the Colorado Rocky Mountains, Adams has documented a representative sampling of the whole suburban Southwest. These views have a double power. At first they shock; normally we try to forget the commercial squalor they depict. Slowly, however, they reveal aspects of the geography—the shape of the land itself, for example—that are beyond man's harm. Adams has written that "all land, no matter what has happened to it, has over it a grace, an absolutely persistent beauty," and his photographs, reproduced here with absolute fidelity, show this.

*Though Robert Adams' book assumes no moral postures, it does have a moral. Its moral is that the landscape is, for us, the place we live.* John Szarkowski

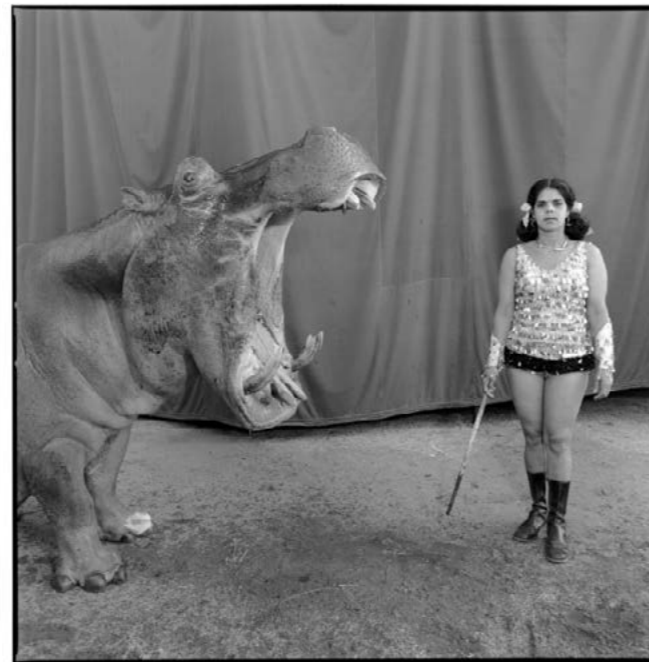
## Robert Adams The New West

Texts by Robert Adams and John Szarkowski  
Original book design by Paul Weaver  
136 pages  
9.8 × 8.9 in. / 24.8 × 22.5 cm  
56 black-and-white photographs  
Clothbound hardcover with dust jacket

€ 40.00 / £ 35.00 / US\$ 45.00  
ISBN 978-3-86930-900-2







The images of Mary Ellen Mark (1940–2015) are icons of documentary and humanistic photography. Mark's more than 20 books include *Passport* (1974), *Falkland Road* (1981) and *Indian Circus* (1993). Her 2015 book *Tiny: Streetwise Revisited* is a culmination of 32 years documenting Erin Blackwell (*Tiny*), who featured in Martin Bell's 1984 film *Streetwise* and Mark's 1988 book of the same name. A dedicated social documentarian and portraitist, she often turned her lens to marginalized communities—circus performers in India, street children in Seattle, psychiatric patients, and many others—invariably connecting profoundly with her subjects. Mark's work has been exhibited and published in magazines worldwide. Steidl has published *The Book of Everything* (2020), *Ward 81: Voices* (2023), *Falkland Road* (2023) and *Encounters* (2023).

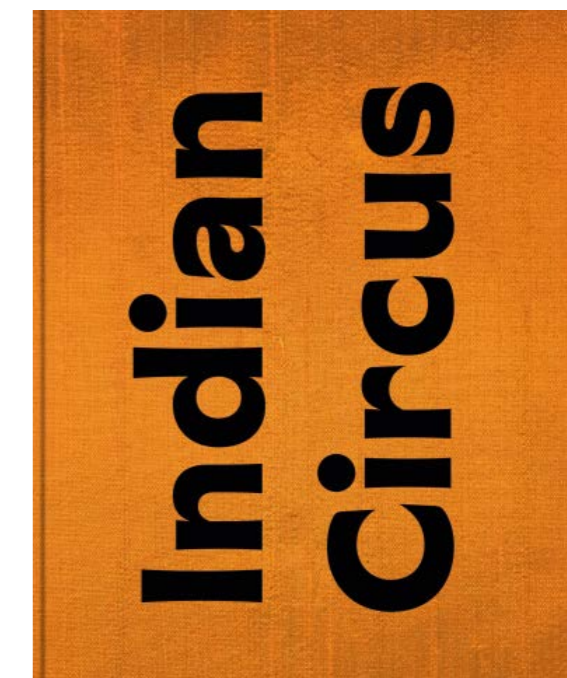
This is a new edition of Mary Ellen Mark's 1993 book *Indian Circus*, depicting the great daring and constant hard work of the circus performers, and, most importantly, the feeling of family the circus created. Mark had already photographed a circus in India on her first trip there in 1968—"I was immediately struck by the beauty and innocence of the show"—yet it was not until 1989–90 that she dedicated herself to documenting 18 circuses during two three-month trips. From cities to villages, from large circuses with hundreds of performers (both human and animal) to those with only a few, Mark's compassionate focus is the humanism of her subjects, shaped by ironies, the humorous and sad, the beautiful and ugly. Her images are tellingly not of performances but of the lives lived between the show: scenes in tents and the dusty aisles between them, of practice, rest, and inevitably more practice. Circuses in India were already a dying art at the time of Mark's photographs: reminiscent of the purity of days gone by and an innocence long lost in Western cultures, they were an attempt to head off the demands of the contemporary world. This Steidl edition, featuring the texts and images from the original with a revised design and sequence, gives new life to Mark's compelling vision.

*The Indian circus is a metaphor for everything that has always fascinated me visually.* Mary Ellen Mark

## Mary Ellen Mark *Indian Circus*

Texts by John Irving and Mary Ellen Mark  
Book design by Atelier Dyakova, London  
160 pages  
9.1 × 11.4 in. / 23 × 29 cm  
70 black-and-white photographs  
Tritone  
Clothbound hardcover

€ 65.00 / £ 60.00 / US\$ 75.00  
ISBN 978-3-96999-314-9







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) and *African Studies* (2023).

Published on the occasion of Edward Burtynsky's largest and most comprehensive exhibition to date, at the Saatchi Gallery, London, *Extraction/Abstraction* looks deeply at the key subjects and signature images spanning his 45-year career. Alongside Burtynsky's compelling photographs, the book includes texts by celebrated art historian Simon Schama, who examines Burtynsky's work in light of the question "Can art help save the world?", and by curator Marc Mayer, former director of the National Gallery of Canada, who provides an overview of the photographer's achievements as technician, journalist and artist.

*Extraction/Abstraction* presents a dichotomy of Burtynsky's image-making imperative: the lucid and informed documentation of large-scale extractive processes, and how he transforms the landscapes of industry into complete abstractions. Other essential themes in his oeuvre such as agriculture, manufacturing, infrastructure and waste also find their rightful place here. With more than 130 color plates, the book furthermore has a special section, the "Process Archive," featuring previously unpublished, behind-the-scenes photographs of Burtynsky at work on the ground and in the air throughout his career. The archive provides a glimpse into the artist's progression through the evolution of the medium itself, from mid twentieth-century large-format analogue (film-based) cameras, through to twenty-first-century high-resolution digital technologies, including explorations into photogrammetry and augmented reality.

*Burtynsky's visions are often ravishing: optical vibrations, hypnotically immersive.* Simon Schama

Exhibition: Saatchi Gallery, London, 14 February to 6 May 2024

## Edward Burtynsky Extraction / Abstraction

Texts by Edward Burtynsky, Marc Mayer and Simon Schama  
Book design by Barr Gilmore, Jim Panou and Marcus Schubert  
240 pages  
12 × 9.3 in. / 30.5 × 23.5 cm  
5 black-and-white and 165 color photographs  
Four-color process  
Hardcover

€ 48.00 / £ 38.00 / US\$ 58.00  
ISBN 978-3-96999-313-2

[Available—order now!](#)







A major figure in the photography world, Joel Sternfeld was born in New York City in 1944. He has received numerous awards including two Guggenheim fellowships, a Prix de Rome and the Citibank Photography Award. Sternfeld holds the Nobel Foundation Chair in Art and Cultural History at Sarah Lawrence College. His books published by Steidl include *Sweet Earth* (2006), *Oxbow Archive* (2008), *First Pictures* (2012), *Landscape as Longing* (2016) with Frank Gohlke, *Rome after Rome* (2019) and *Our Loss* (2019) and a new edition of his seminal *American Prospects* (2023).

Joel Sternfeld entwines two personal stories in this book that together reveal the roots and evolution of color theory in his work over the past five decades. In the summer of 1975, facing surgery with a risk of paralysis, Sternfeld went in search of a last idyll—and found it in Nags Head on North Carolina’s Outer Banks. From June to August he photographed the seaside town floating in time, capturing a dreamlike sense of solace. Sternfeld’s images show beachgoers of all ages in various scenes of leisure and recreation in this, his first body of work addressing a season. At the time, Sternfeld was already committed to color as the basis of photographic expression and fascinated by Josef Albers’ *Interaction of Color*: “Any time that I saw a color phenomenon in the landscape that somehow coincided with an Albers-type exercise in the perceptual properties of color, I made a photograph.”

Yet this summer sojourn was tragically broken by the death of Sternfeld’s brother; the photographer returned to New York, never to go back to Nags Head. Eventually Sternfeld resumed working and one day headed to Rockaway Beach, Queens. Here he took a picture in which “All at once the ugly scene appeared beautiful to me”—the hues of sand, apartments and sky fused into a cohesive whole: finally, content had been transcended *through color*. This photo, made in despair and with its perceptual foundation in the Nags Head series, would lead, a few years later, to the color structures of Sternfeld’s magnum opus *American Prospects*, his ambitious realization of what he had always wanted to do: follow the seasons across America.

*In the good or successful color photograph, the definition or the meaning of the picture will somehow arise through the use of color.* Joel Sternfeld

## Joel Sternfeld Nags Head

Text by Joel Sternfeld  
Book design by Joel Sternfeld and Holger Feroudj /  
Steidl Design  
96 pages  
12 × 9.9 in. / 30.5 × 25.3 cm  
1 black-and-white and 70 color photographs  
Four-color process  
Hardcover

€ 50.00 / £ 45.00 / \$ 55.00  
ISBN 978-3-96999-318-7

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Steidl



# Color Interaction and the Color Photograph

Joel Sternfeld



"In those days the painters that I knew were reliant upon color theory as articulated by Josef Albers in his teaching at Yale and his deeply valued *Interaction of Color*. I set out to investigate what use, if any, Albers' ideas, or those of the many other color theorists who taught at the Bauhaus, such as Kandinsky or Itten or Klee, could be to the nascent art of color photography."

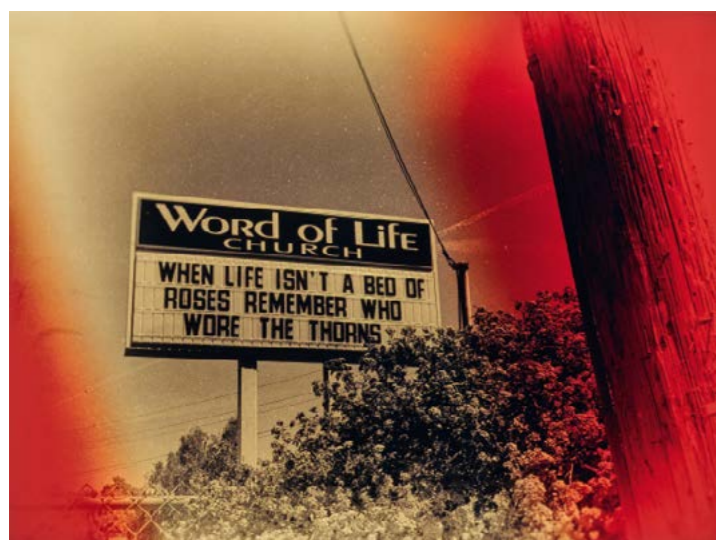
"Anytime that I saw a color phenomenon in the landscape that somehow coincided with an Albers-type exercise in the perceptual properties of color, I made a photograph. These experiments heightened my awareness of the rich color passages that occur all day long in the world, but they did not lead me to any globalized theory of color photography."



"And then something happened: a different sense came over me. Perhaps it did so because of a heightened color awareness engendered by all the looking and thought I had given to color. All at once the ugly scene appeared beautiful to me."







Maya Mercer is a French-American photographer, writer and video artist. Self-taught, Mercer calls herself a regionalist "photocinema" artist, and her work explores narrative worlds that capture her mostly teenage subjects in scenes from "life as a drive-in theatre." She has exhibited in North America and Europe, including in "printing futures" at Kunsthaus Göttingen as part of documenta 15, 2022. Mercer's performance *YUBA Ring of Fire - The Parochial Segments* was held at Night of the Year as part of Les Rencontres de la photographie d'Arles 2023. She lives and works in North Carolina.

*The Parochial Segments* presents the ongoing cinematic sequence of photographs Maya Mercer has been compiling of her neighbors in Northern California, where she exiled herself between 2012 and 2021. The children in Mercer's images, slouching towards adolescence, are caught mid-chrysalis, abandoning their innocence and waking to a realization that home is not simply their refuge, but their fate. This was once "Indian country," inhabited by Native Americans who roamed as they needed to; during colonization entire indigenous communities were attacked by gold prospectors and driven off their land. These children have not inherited the land but the fearful, ingrown mindset of those who were able to stay but could not quite sustain themselves and had nowhere else to go. Now they face a twenty-first-century version of rejection and isolation.

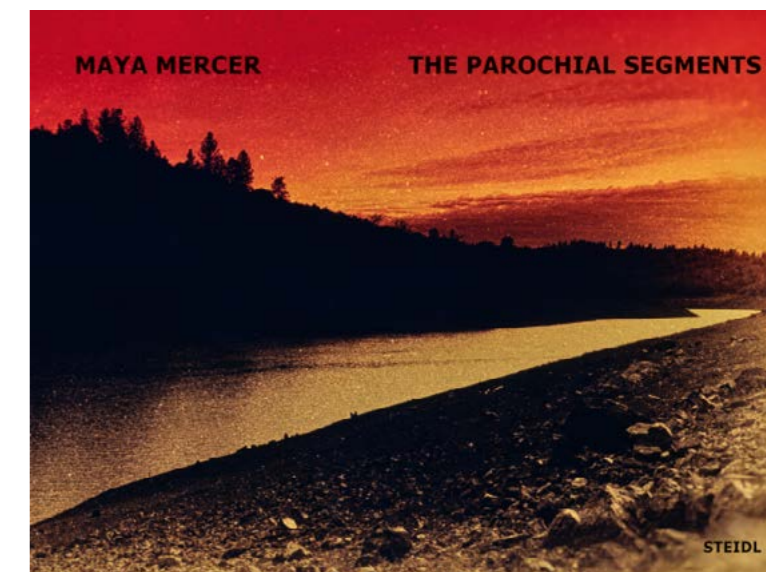
Refusing to simply document poverty, Mercer paints a fuller picture of the doomed, capturing their aloneness and inflecting her images with a seeming veil of blood: a persistent red saturation that augurs sickness and death without necessarily conjuring violence. This is the red of the sun yet its intensity signals a poisoned ecology as well as the catastrophic immobility of the next generation. In Peter Frank's words: "These damned children no doubt want to survive the trials they are about to face—and living as close to the land as they do, they might just prove more resourceful than the rest of us. Ultimately, Mercer issues a crucial, empathetic warning: 'Children, listen to me; hurry and get out of the burning house.'"

*You cannot save people, you can only love them.* Anaïs Nin

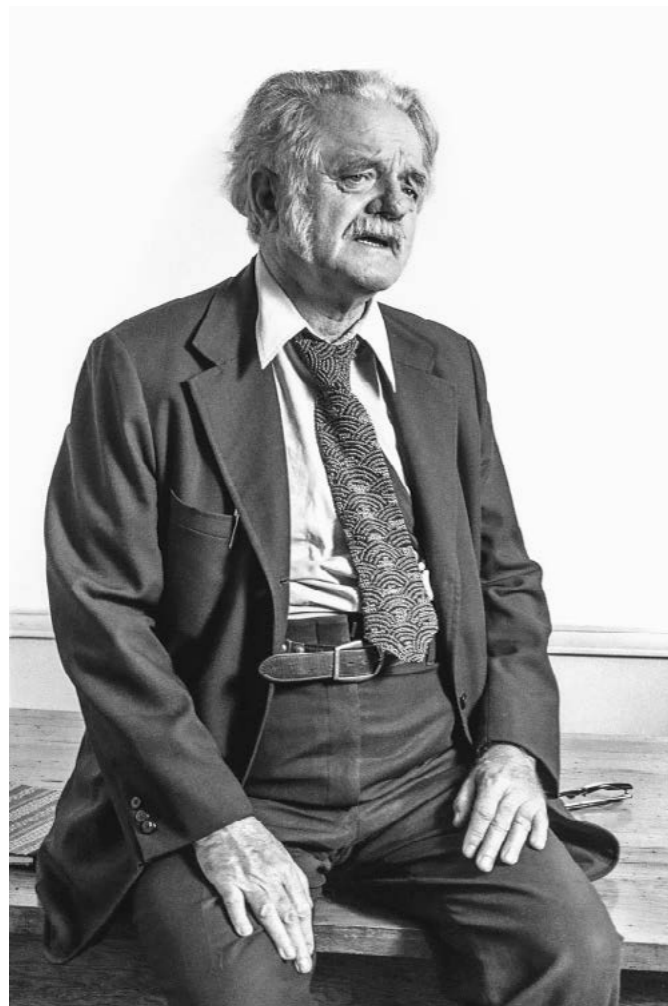
## Maya Mercer The Parochial Segments

Text by Maya Mercer  
Book design by Maya Mercer, Matthias Langner,  
Gerhard Steidl  
200 pages  
12 × 8.9 in. / 30.5 × 22.5 cm  
159 color photographs  
Clothbound hardcover

€ 58.00 / £ 50.00 / US\$ 65.00  
ISBN 978-3-96999-309-5







Kenneth Rexroth



William S. Burroughs



William Everson

Born in Northern California in 1945, Joey Tranchina is a poet, photographer and activist. He worked with San Francisco State's Poetry Center to present visiting artists and created the largest archive of first, second and third generation Beat poets by a single photographer. Few of Tranchina's Beat portraits have been published, save a handful in the San Francisco literary bulletin *Poetry Flash* and the 1980 *Cody's Calendar of Contemporary Poets*. The entirety of his Beat archive was discovered in 2019.

*Beatitude. The Beat Attitude* offers a fresh, deep look at the Beat Movement that changed the world in the decades following World War II. The book draws from the archive of little-known poet/photographer Joey Tranchina, who began documenting Beat culture in 1970. He chronicled surviving Beat predecessors, Bohemians from the 1930s; he located the Beat founders from the East and West Coasts and their descendants, creative spirits from remarkably varied fields—from both the visual and performing arts and from public policy and science. His photographs cast a wide net: the Beat precursors Kenneth Rexroth and Thelonious Monk, founders Allen Ginsberg and William S. Burroughs, and early feminist poets Diane di Prima and Lenore Kandel. Beat culture welcomed poets of social and cultural change Amiri Baraka and Yevgeny Yevtushenko, and folk singers David Crosby and Phil Ochs, punk master Iggy Pop, rocker Country Joe McDonald, and activists Louis Lomax and Miriam Patchen.

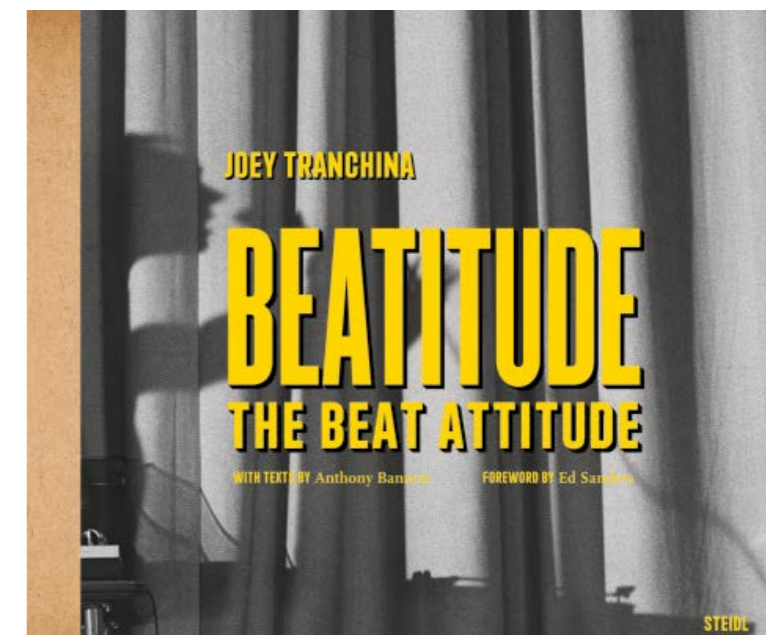
Critic and art historian Anthony Bannon discovers a strong Beat aesthetic among the more than 80 artists depicted by Tranchina, stretching into the twenty-first century. Bannon argues that central to the Beat spirit are the concepts of spirit, change, freedom and values. Tranchina's photographs lead the way to appreciating these remarkable men and women; through their stories *Beatitude* illuminates both their experiences and this moment in history.

*As a kid from the ranch stuck in the suburbs and an increasingly vocal non-Catholic in Catholic school, I did not have to pretend to be an outsider. Given my predilections, this generation was made for me.* Joey Tranchina

**Joey Tranchina**  
**Beatitude**  
**The Beat Attitude**

Edited and text by Anthony Bannon  
Foreword by Ed Sanders  
Book design by Steidl Design  
176 pages  
12 x 10.5 in. / 30.5 x 26.7 cm  
145 black-and-white and 20 color photographs  
Tritone and four-color process  
Clothbound hardcover

€ 48.00 / £ 45.00 / US\$ 50.00  
ISBN 978-3-95829-909-2







THE KICK



MAN WITH FEATHER  
FIGURE WITH BRANCHES



MAN TURNING OFF LIGHT  
THE COUPLE

June Leaf was born in Chicago in 1929 and studied at the Art Institute of Chicago and the New Bauhaus / Institute of Design. Leaf's drawings, paintings and sculptures have been widely collected and are held in many museums including the Whitney Museum of American Art and Museum of Modern Art, New York, the Art Institute of Chicago and the Smithsonian American Art Museum, Washington D.C. Steidl has published her *Record 1974/75*, *Mabou Coal Mines* (2010) and *Thought is Infinite* (2016).

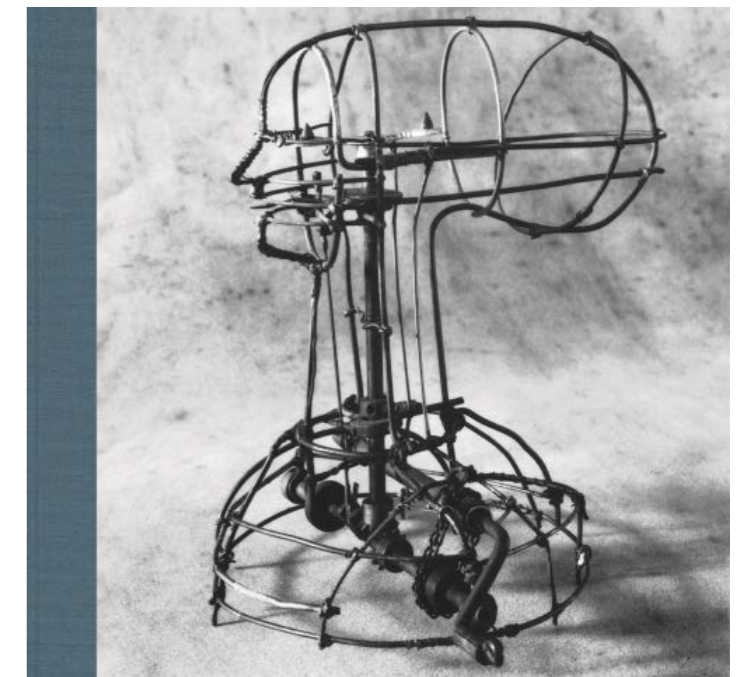
*People* is a facsimile re-print of a 1994 book on June Leaf's sculptures, many of them kinetic, needing just a light touch, the pull of a trigger or a single breath to come to life. Leaf has described her sculptures as drawings, their wiry forms carving and unfurling into space like exploratory lines on a page. Playing and fighting figures, animals and contraptions in the tinkering spirit of Jean Tinguely emerge from intuitive combinations of brass, copper and tin; found metal rods and blades; wood and paint. Regardless of her subject, Leaf's focus is on visceral whimsy, movement, and ceaseless renewal through material and process: "I think of myself as a dancer making art," she says, "or an aviator making art."

*Every day is a work day.* June Leaf

## June Leaf People

Book design by June Leaf and Gerhard Steidl  
64 pages  
8.7 × 8.3 in. / 22 × 21 cm  
41 black-and-white images  
Tritone  
Half-linen softcover

€ 30.00 / £ 25.00 / US\$ 35.00  
ISBN 978-3-96999-305-7







June Leaf was born in Chicago in 1929 and studied at the Art Institute of Chicago and the New Bauhaus / Institute of Design. Leaf's drawings, paintings and sculptures have been widely collected and are held in many museums including the Whitney Museum of American Art and Museum of Modern Art, New York, the Art Institute of Chicago and the Smithsonian American Art Museum, Washington D.C. Steidl has published her *Record 1974/75*, *Mabou Coal Mines* (2010) and *Thought is Infinite* (2016).

This book is an intricate facsimile of a diary/sketchbook June Leaf filled during travels throughout Japan in 1970. Through sprawling drawings in pencil and ink, paintings, collages, and handwritten and typed thoughts, Leaf spontaneously captured her impressions on a journey both joyous and difficult, of pleasure and what she calls "that torture that occurs sometimes during travel." From real scenes like the view through the plane window approaching Japan, streetscapes, landscapes and a portrait of a passenger and conductor in a Hiroshima streetcar, to imagined visions including what she calls "scenes of paradise or Garden of Eden," image and text mingle like the accumulation of experiences over time. Following the approach to the facsimile of Leaf's *Record 1974/75*, *Mabou Coal Mines* published by Steidl in 2010, the paper and binding cloth of *Japan 1970* closely match the originals, to transport us as deeply as possible into Leaf's intensively creative and self-reflective mind.

*I look in my sketchbook ... every time I look I see that I change.*  
June Leaf



## June Leaf Japan 1970

Text by June Leaf  
Book design by June Leaf and Gerhard Steidl  
40 pages with a gatefold  
7.8 x 9.8 in. / 19.7 x 25 cm  
23 color images  
Four-color process  
Clothbound hardcover

€ 45.00 / £ 40.00 / US\$ 50.00  
ISBN 978-3-96999-304-0







Born in Tokyo in 1977, Gentaro Ishizuka photographs with an 8 × 10 or other large-format camera and has recently focused on polar landscapes with motifs such as glaciers, pipelines and traces of the gold rush. Ishizuka received the Photographic Society of Japan's Newcomer's Award in 2004, and a fellowship for overseas study from the Japanese Agency for Cultural Affairs in 2011. His book *Pipeline Iceland / Alaska* (2013) was honored with the Higashikawa New Photographer Award in 2014.

This book is Gentaro Ishizuka's documentation of the melancholy remnants of Alaska's gold rush of the late nineteenth century. The discovery of gold in the Alaskan wilderness attracted hoards of fossickers and industrialists, each hoping to strike it rich. Yet the subsequent reality was that the rush was unprofitable for most except the lucky (and ruthless) few; in time most diggers moved on to pursue new dreams and nature remained violated by their efforts. Ishizuka's photos of rusted shovels and machinery, dilapidated log huts dwarfed by the landscape, and eerie interiors and still lifes show the ghosts of human activity and how nature is slowly reclaiming her territory.

*This body of work symbolizes how man's efforts to conquer nature only survive as an image of history in the best of Romantic traditions.* Frits Gierstberg

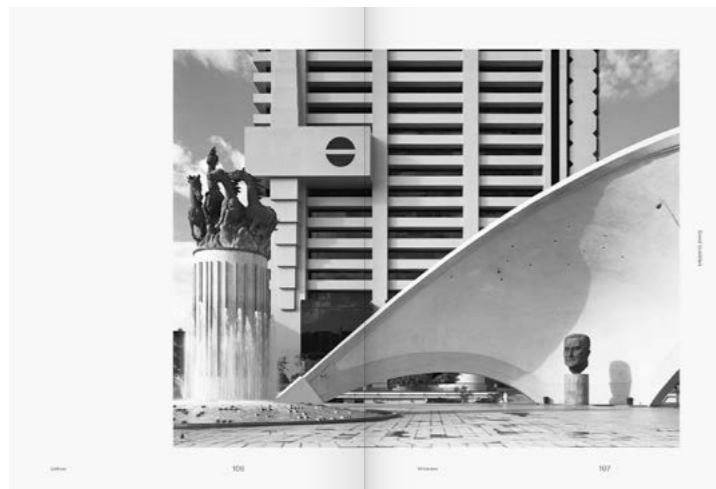
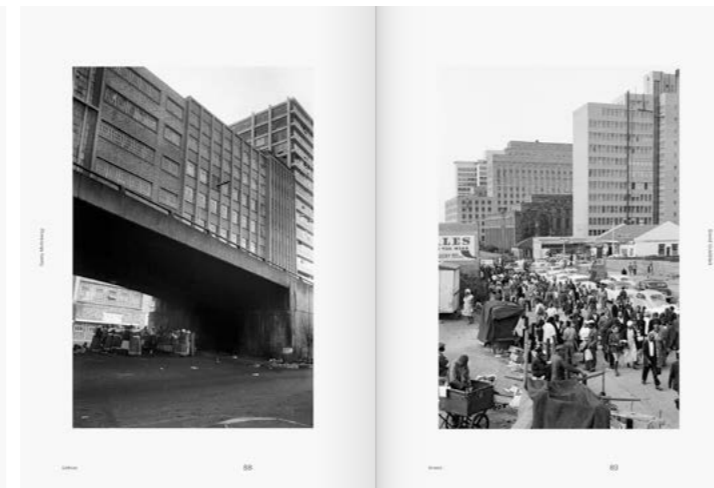
### Gentaro Ishizuka Gold Rush Alaska

Text by Ryuta Imafuku  
Book design by Holger Feroudj / Steidl Design  
108 pages  
12 × 12 in. / 30.5 × 30.5 cm  
61 color photographs  
Clothbound hardcover

€ 85.00 / £ 75.00 / US\$ 95.00  
ISBN 978-3-95829-409-7







Tamar Garb is Durning Professor in the History of Art at University College London. She has published widely on questions of gender and sexuality in modern and contemporary art as well as on photography from Africa, the work of women artists and feminist aesthetics. Garb's curatorial practice includes "Gauguin: Maker of Myth," Tate Modern, 2011; "Figures & Fictions: Contemporary South African Photography," Victoria and Albert Museum, 2011; "Distance and Desire: Encounters with the African Archive," The Walther Collection, 2014; and "Made Routes: Vivienne Koorland and Berni Searle," Richard Saltoun Gallery, 2019.

The Walther Collection is a charitable art foundation dedicated to the critical understanding of historical and contemporary photography and related lens-based media. Through a dedicated program of international exhibitions, in-depth collecting, original research and scholarly publications, the collection aims to highlight the social uses of photography, and to expand the history of the medium. The Walther Collection's diverse activities are centered on its expansive holdings of photography and media art from Africa, China, Japan, Europe and America, as well as vernacular imagery from across the globe. Steidl's books with the collection include *Events of the Self: Portraiture and Social Identity* (2010), *Appropriated Landscapes* (2011), *Distance and Desire: Encounters with the African Archive* (2013), *Recent Histories: Contemporary African Photography and Video Art* (2017), Samuel Fosso's *AUTOPORTRAIT* (2020), Jo Ractliffe's *Photographs 1980s – now* (2021) and *Events of the Social: Portraiture and Collective Agency* (2022).

This is the second publication in The Walther Collection Books series at Steidl, focusing on a dialogue between two of the most important South African photographers of the twentieth century—David Goldblatt (1930–2018) and Santu Mofokeng (1956–2020). There are both profound similarities and differences between the two artists' work. Goldblatt documented the ways in which architecture and spatial planning reflect the ideology of apartheid, and how the land continues to bear its legacy in post-apartheid South Africa. His investigations explore both actual structures and how mental constructs reveal how ideology has shaped our landscape. Mofokeng's photo essays shed light on everyday life in South Africa, beyond the stereotypical news pictures of Soweto depicting violence or poverty. Deeply personal, they record communities in townships and rural areas, religious rituals and landscapes imbued not only with historical significance but spiritual meaning, memory and trauma.

The approach of Tamar Garb in *Beyond the Binary* is both daring and inquisitive—she "scrambles" and reassembles Mofokeng's and Goldblatt's photographs, blurring the boundaries between them and creates juxtapositions and insights that challenge prevailing views of these established images. By delineating 15 viewpoints around the themes of "Earthscapes," "Edifices," and "Sociality," Garb decontextualizes the work and creates a platform for comparing and rethinking the artists' practices.

*Here Mofokeng and Goldblatt's works are entangled, sometimes wrested from customary projects, chronologies, labels and œuvres so that each image can be viewed anew, providing the possibility for unlikely synergies and slippages to emerge.*

Tamar Garb

Co-published with The Walther Collection, Neu-Ulm and New York

## Tamar Garb Beyond the Binary: Santu Mofokeng and David Goldblatt African Photography from The Walther Collection

Foreword by Artur Walther  
Texts by Tamar Garb  
Book design by Gabrielle Guy  
192 pages  
6.7 × 9.1 in. / 17 × 23 cm  
226 black-and-white and 18 color photographs  
Four-color process  
Hardcover

€ 40.00 / £35.00 / US\$ 45.00  
ISBN 978-3-96999-258-6







Dayanita Singh was born in New Delhi in 1961 and studied at the National Institute of Design in Ahmedabad and the International Center of Photography in New York. Her work has been exhibited at institutions including the Museum of Modern Art, New York; Tate Modern, London; the Art Institute of Chicago; Hayward Gallery, London; the Kiran Nadar Museum of Art, New Delhi; and the Tokyo Photographic Art Museum. In 2013 she represented Germany at the Venice Biennale. Bookmaking is central to Singh's practice. Her books with Steidl include *Privacy* (2004), *Chairs* (2005), *Go Away Closer* (2007), *Sent a Letter* (2007), *Dream Villa* (2010), *File Room* (2013), *Museum of Chance* (2014), *Museum Bhavan* (2017, Book of the Year at the 2017 Paris Photo–Aperture Foundation PhotoBook Awards and winner of the 2018 ICP Infinity Award for Artist's Book), *Zakir Hussain Maquette* (2019), *Let's See* (2022) and *Sea of Files* (2022). Singh is the 2022 Hasselblad Award recipient.

This is the long-awaited new edition of Dayanita Singh's *File Room*, her first book dedicated to the archive, and published by Steidl in 2013. Singh's images of archives and their custodians across India examine how memory is made and how history is narrated. Her photographs bring to light the paradoxes of archives: while impersonal in their classifications, each is the careful handwork of an individual archivist, an unsung keeper of history whose decisions generate the sources of much of our knowledge. Archives are vessels of orthodox facts but also the home of neglected details and forgotten documents that can unsettle the status quo. As the pace of contemporary India accelerates and its people continue to turn from the past and fix their gaze on the future, what will become of the archive? Singh prompts us to imagine archives not merely as documents of dusty scholarship but as monuments of knowledge, beautiful in their unkempt order.

*At the heart of a working archive was a greater impossibility—a dogged but doomed attempt at mapping the chaos and brittleness of life itself.* Aavek Sen

Exhibition:

Museu de Arte Contemporânea de Serralves, Porto,  
17 November 2023 to 3 March 2024

## Dayanita Singh File Room

Texts by Meghaa Parvathy Ballakrishnen  
and Aavek Sen

Book design by Rukminee Guha Thakurta and  
Dayanita Singh

96 pages

9.6 × 12.6 in. / 24.5 × 32 cm

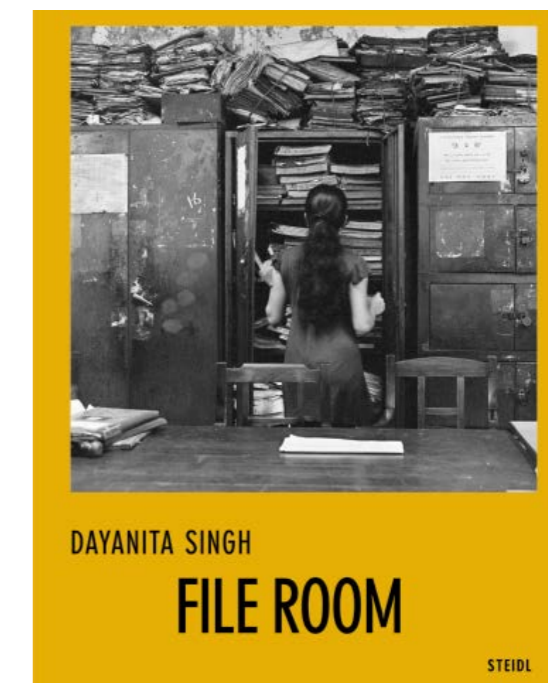
70 black-and-white photographs

Tritone

Clothbound hardcover with a tipped-in photograph

€ 40.00 / £ 35.00 / US\$ 45.00

ISBN 978-3-96999-184-8







Dayanita Singh was born in New Delhi in 1961 and studied at the National Institute of Design in Ahmedabad and the International Center of Photography in New York. Her work has been exhibited at institutions including the Museum of Modern Art, New York; Tate Modern, London; the Art Institute of Chicago; Hayward Gallery, London; the Kiran Nadar Museum of Art, New Delhi; and the Tokyo Photographic Art Museum. In 2013 she represented Germany at the Venice Biennale. Bookmaking is central to Singh's practice. Her books with Steidl include *Privacy* (2004), *Chairs* (2005), *Go Away Closer* (2007), *Sent a Letter* (2007), *Dream Villa* (2010), *File Room* (2013), *Museum of Chance* (2014), *Museum Bhavan* (2017, Book of the Year at the 2017 Paris Photo-Aperture Foundation PhotoBook Awards and winner of the 2018 ICP Infinity Award for Artist's Book), *Zakir Hussain Maquette* (2019), *Let's See* (2022) and *Sea of Files* (2022). Singh is the 2022 Hasselblad Award recipient.

Beginning with *Museum of Chance* (2015) and most elaborately expressed in her award-winning *Museum Bhavan* (2017), Dayanita Singh has long created museums in book form, little offset symphonies that create a fluid space between the museum/gallery and publishing. Now, in *Museum of Dance. Mother Loves to Dance*, Singh collects all the images of people dancing she made in the 1980s and '90s—from her mother Nony Singh, her friend and collaborator Mona Ahmed (subject of Singh's 2001 visual novel *Myself Mona Ahmed*), to classical dancers and the renowned Bollywood choreographer Masterji. This book is Singh's tribute to dance as well as her exploration of photography and bookmaking as metaphorical forms of dance—where rehearsed and spontaneous rhythms combine through intuition in unpredictable ways.

*Do you photograph on the inhale or the exhale, or the pause in between?* Dayanita Singh

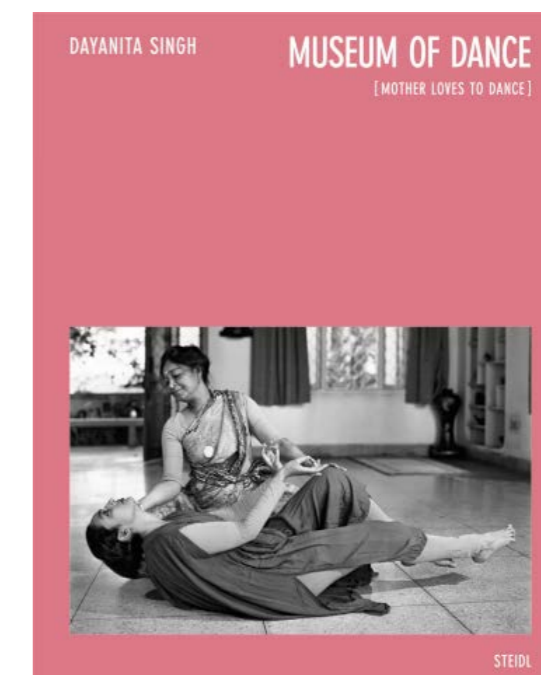
Exhibition:

Museu de Arte Contemporânea de Serralves, Porto,  
17 November 2023 to 3 March 2024

**Dayanita Singh**  
**Museum of Dance**  
**Mother Loves to Dance**

Text by Shohini Ghosh  
Book design by Dayanita Singh and  
Holger Feroudj / Steidl Design  
96 pages  
9.6 × 12.6 in. / 24.5 × 32 cm  
80 black-and-white photographs  
Tritone  
Clothbound hardcover with a tipped-in photograph

€ 40.00 / £ 35.00 / US\$ 45.00  
ISBN 978-3-96999-052-0







Dayanita Singh was born in New Delhi in 1961 and studied at the National Institute of Design in Ahmedabad and the International Center of Photography in New York. Her work has been exhibited at institutions including the Museum of Modern Art, New York; Tate Modern, London; the Art Institute of Chicago; Hayward Gallery, London; the Kiran Nadar Museum of Art, New Delhi; and the Tokyo Photographic Art Museum. In 2013 she represented Germany at the Venice Biennale. Bookmaking is central to Singh's practice. Her books with Steidl include *Privacy* (2004), *Chairs* (2005), *Go Away Closer* (2007), *Sent a Letter* (2007), *Dream Villa* (2010), *File Room* (2013), *Museum of Chance* (2014), *Museum Bhavan* (2017, Book of the Year at the 2017 Paris Photo–Aperture Foundation PhotoBook Awards and winner of the 2018 ICP Infinity Award for Artist's Book), *Zakir Hussain Maquette* (2019), *Let's See* (2022) and *Sea of Files* (2022). Singh is the 2022 Hasselblad Award recipient.

In the early 1980s, her very first camera in hand, Dayanita Singh traveled throughout India for six winters with the tabla maestro Zakir Hussain. At his side, she had the privilege of photographing several great classical musicians, creating an extensive image archive of them on stage and backstage, in their homes and on the faithful bus which brought them from concert to concert. When the time came for Singh to edit her work into a book, she chose to focus on the tanpura, a long-necked, four-stringed drone instrument which evokes and supports a musician's voice, both during performance and the process of daily practice *riyaz*. *Museum of Tanpura* celebrates the tanpura as a musician's constant companion, the environments and relationships which bring music into being, and embodies what Singh sees as her greatest learning from all the performers she befriended—the rigor and aesthetics of *riyaz*.

*Frame by frame, vertebra by vertebra, a book is built on the editing table.* Dayanita Singh

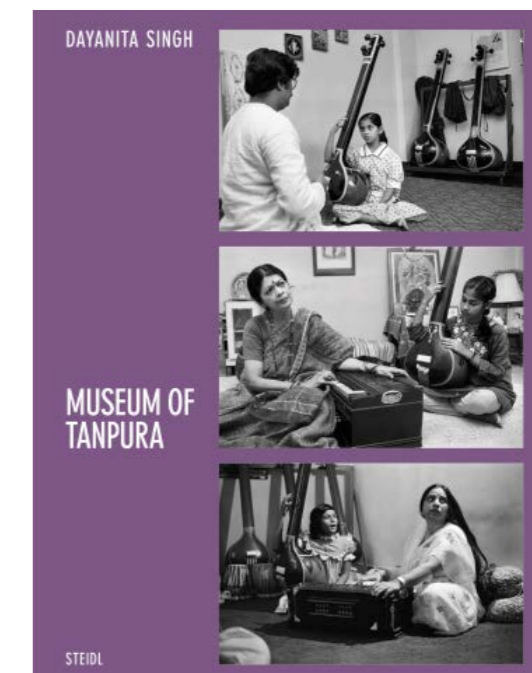
Exhibition:

Museu de Arte Contemporânea de Serralves, Porto,  
17 November 2023 to 3 March 2024

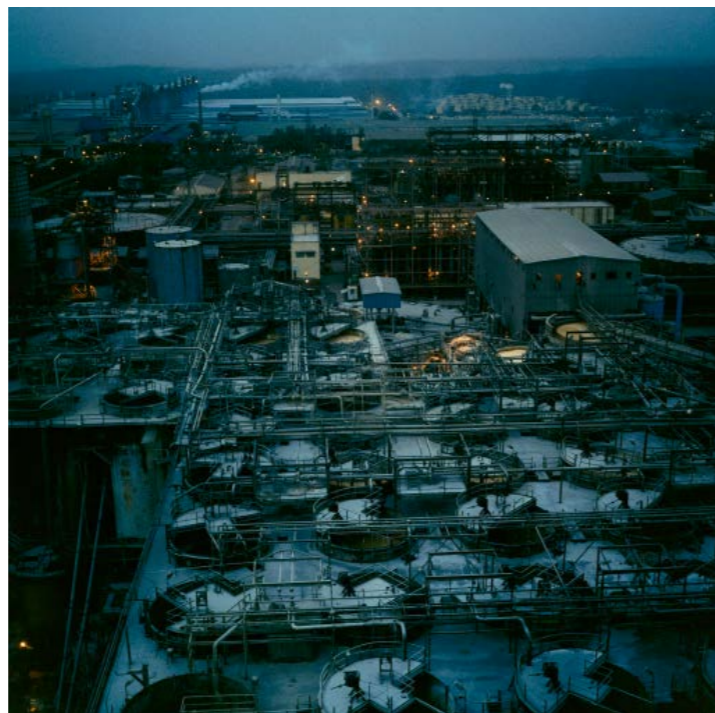
## Dayanita Singh Museum of Tanpura

Texts by Ahona Palchoudhuri  
Book design by Dayanita Singh and  
Holger Feroudj / Steidl Design  
96 pages  
9.6 × 12.6 in. / 28 × 32.5 cm  
80 black-and-white photographs  
Tritone  
Clothbound hardcover with a tipped-in photograph

€ 40.00 / £ 35.00 / US\$ 45.00  
ISBN 978-3-96999-051-3







Dayanita Singh was born in New Delhi in 1961 and studied at the National Institute of Design in Ahmedabad and the International Center of Photography in New York. Her work has been exhibited at institutions including the Museum of Modern Art, New York; Tate Modern, London; the Art Institute of Chicago; Hayward Gallery, London; the Kiran Nadar Museum of Art, New Delhi; and the Tokyo Photographic Art Museum. In 2013 she represented Germany at the Venice Biennale. Bookmaking is central to Singh's practice. Her books with Steidl include *Privacy* (2004), *Chairs* (2005), *Go Away Closer* (2007), *Sent a Letter* (2007), *Dream Villa* (2010), *File Room* (2013), *Museum of Chance* (2014), *Museum Bhavan* (2017)—Book of the Year at the 2017 Paris Photo—Aperture Foundation PhotoBook Awards and winner of the 2018 ICP Infinity Award for Artist's Book—and *Zakir Hussain Maquette* (2019). Singh is the 2022 Hasselblad Award recipient.

This book is Dayanita Singh's meditative, sometimes melancholic exploration of a range of work environments across India. It comprises three visual chapters, each springing from individual, larger series in Singh's archive which she has now re-edited around the theme of work. The first, "Museum of Machines," presents black-and-white images of factory equipment, stately despite its grime, and only occasionally joined by human counterparts. "Blue Book" shows photographs of industrial landscapes Singh made on her wanderings—exceptionally in color, the serendipitous outcome of running out of black-and-white film. All are tinged with the same eerie hue and form a poetic critique of the sites of labor. "Go Away Closer" returns us to black and white, and reveals the greatest range of subjects, from thousands of scooters in a warehouse to the charming clutter of a shop, and are taken from a series Singh originally edited according to what she calls the "note and feeling" of the images. Together, the chapters are furthermore a blueprint for the work involved in Singh's own bookmaking: the unceasing reassessment of her archive and its rebirth in book form.

*I only came to photography because of the book.  
I don't make photos just to make photos—they're the blocks  
with which I build the book.* Dayanita Singh

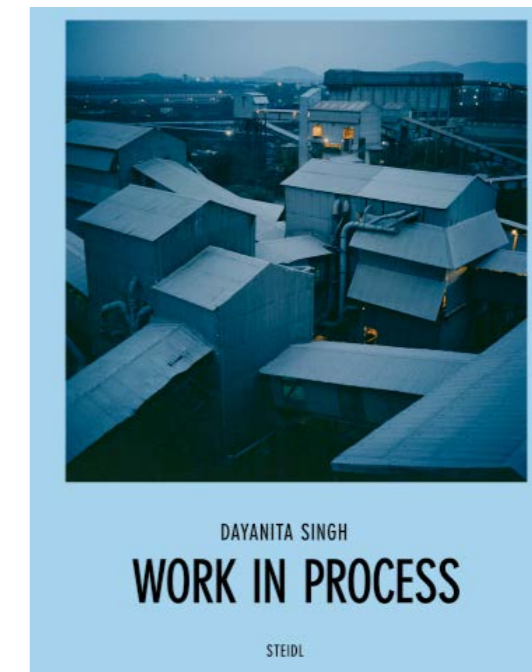
Exhibition:

Museu de Arte Contemporânea de Serralves, Porto,  
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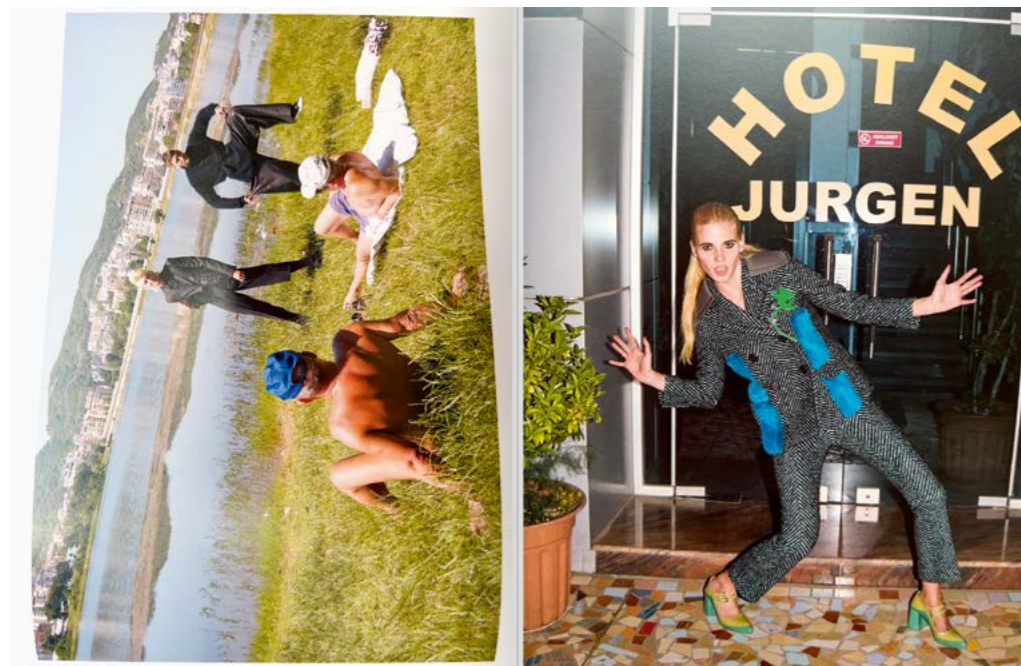
## Dayanita Singh Work in Process

Text by Urs Stahel  
Book design by Dayanita Singh and  
Holger Feroudj / Steidl Design  
120 pages  
9.6 × 12.6 in. / 24.5 × 32 cm  
72 black-and-white and 21 color photographs  
Four-color process  
Clothbound hardcover with a tipped-in photograph

€ 40.00 / £ 35.00 / US\$ 45.00  
ISBN 978-3-96999-183-1







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, the Fondation Cartier pour l'art contemporain in Paris and Martin-Gropius-Bau in Berlin. Teller won the prestigious Citibank Photography Prize in 2003, and from 2014 to 2019 held a professorship at the Akademie der Bildenden Künste Nürnberg. His books with Steidl include *Louis XV* (2005), *Marc Jacobs Advertising, 1998–2009* (2009), *Siegerflieger* (2015), *Handbags* (2019), *Leben und Tod* (2020), *William Eggleston 414* (2020), *Auguri* (2022), *The Master V* (2023) and *Notes About My Work* (2023).

This book celebrates Juergen Teller's long-term collaboration with creative director Dennis Freedman for *W* magazine and later for luxury department store Barneys in New York. Between 1999 and 2016 the pair created a sweep of iconic series, all captured in Teller's trademark realistic style. In his photographs for *W*, Teller consistently went against the grain, resisting large-budget shoots and seeking out authentic, anti-commercial narratives and pared-down locations—as in his unforgettable first editorial in 1999 which features Stephanie Seymour, Shalom Harlow and Naomi Campbell (among other supermodels) as office workers at the magazine. Seen as a whole, Teller's *W* commissions reveal the evolution of his creative freedom, from shooting Haute Couture clients, Kate Moss at the Monaco Grand Prix and Tilda Swinton as a socialite collector, to portraits of William Eggleston and Roni Horn.

Teller and Freedman's work for Barneys catalogues between 2011 and 2016 epitomizes their risk-taking approach in unusual fashion locations such as Belgrade, Panama City and Tirana. The resulting images show playful juxtapositions and unexpected scenarios, as models and actors explore their environments in comic poses, producing a kind of non-conformist advertising. Throughout *Fashion Photography for America 1999–2016* Teller has photographed original *W* magazines and Barneys catalogues from his archives, a low-fi method that emphasizes the physical process of looking over his past work and allows us to share in the surprises of his retrospection.

*Fashion, for me, should be fun—it should be light and happy, but fashion photography is so deadly serious and manufactured. It just doesn't live in real life. My thing was that I wanted to bring it into the world and make it more human.*  
Juergen Teller

**Juergen Teller**  
**Fashion Photography for America**  
**1999–2016**

Text by Juergen Teller  
Book design by Juergen Teller and Dovile Drizyte  
208 pages  
8.1×10.6 in. / 20.7×27 cm  
225 color photographs  
Four-color process  
Flexible hardcover

€ 45.00 / £ 40.00 / US\$ 50.00  
ISBN 978-3-96999-295-1

[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, the Fondation Cartier pour l'art contemporain in Paris and Martin-Gropius-Bau in Berlin. Teller won the prestigious Citibank Photography Prize in 2003, and from 2014 to 2019 held a professorship at the Akademie der Bildenden Künste Nürnberg. His books with Steidl include *Louis XV* (2005), *Marc Jacobs Advertising, 1998–2009* (2009), *Siegerflieger* (2015), *Handbags* (2019), *Leben und Tod* (2020), *William Eggleston 414* (2020), *Auguri* (2022), *The Master V* (2023) and *Notes About My Work* (2023).

The infamous Hill of Crosses is a pilgrimage and tourist site near Šiauliai, Lithuania, which originated after the November Uprising of 1830–31, an extensive yet unsuccessful attempt to overthrow Russian rule. *Jurgaičiai* is Juergen Teller's intimate response to this place of remembrance, which he visited with his Lithuanian wife Dovile Drizyte and her parents in autumn 2022. With his ever curious, surveying eye, Teller captures the intense spirituality of this sacred destination. Responding to over 100,000 crucifixes within just one acre, his images embody this tangled web of religious iconography, including a dense multitude of crosses, stone sculptures of Jesus Christ draped in rosary beads, and large wooden carvings. Teller singles out details of small effigies of Christ and other emblematic features, deftly framing them against the landscape in an act of candid self-reflection. The series takes on an even deeper personal significance in the context of the 2022 passing of fashion designer Vivienne Westwood, with whom Teller had collaborated since 2007, and his gallerist since 2013 Suzanne Tarasieva. He embeds portraits of these powerful yet vulnerable women into his collection of symbolic images, a compelling tribute to two personalities who continue to inspire his work.

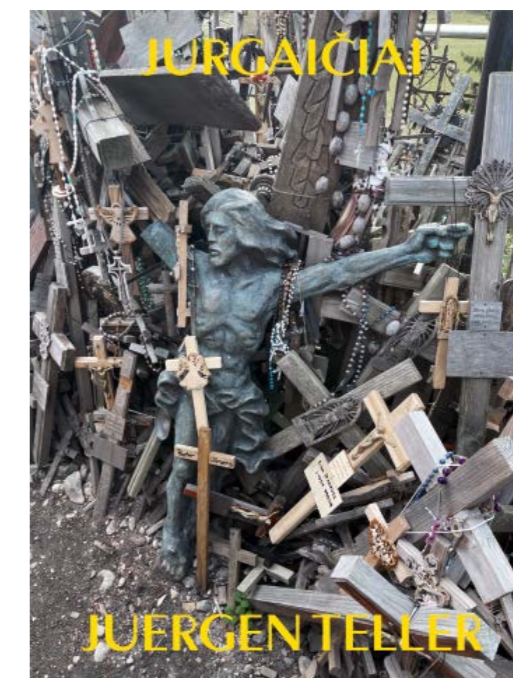
*We made a trip to the Hill of Crosses, and I couldn't stop photographing it!*  
Juergen Teller

## Juergen Teller *Jurgaičiai*

Text by Juergen Teller  
Book design by Juergen Teller and Dovile Drizyte  
76 pages  
9 × 11.8 in. / 22.5 × 30 cm  
74 color photographs  
Four-color process  
Stapled softcover

€ 20.00 / £ 20.00 / US\$ 25.00  
ISBN 978-3-96999-292-0

[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, the Fondation Cartier pour l'art contemporain in Paris and Martin-Gropius-Bau in Berlin. Teller won the prestigious Citibank Photography Prize in 2003, and from 2014 to 2019 held a professorship at the Akademie der Bildenden Künste Nürnberg. His books with Steidl include *Louis XV* (2005), *Marc Jacobs Advertising, 1998–2009* (2009), *Siegerflieger* (2015), *Handbags* (2019), *Leben und Tod* (2020), *William Eggleston 414* (2020), *Auguri* (2022), *The Master V* (2023) and *Notes About My Work* (2023).

This revised and expanded edition of Juergen Teller's bestselling *Handbags* features a careful selection of images from the original 2019 book, alongside his favorite photographs made since. As before, Teller's advertising campaigns for distinguished brands such as Coach, Dolce & Gabbana, Loewe, Saint Laurent and Vivienne Westwood are shown with images of handbags deftly styled for fashion editorials—all worn by celebrities and models or photographed as still-life objects. Teller acknowledges the visible shift towards celebrity endorsement in recent years, which has led to exciting new encounters with a multitude of actors, musicians, artists, writers and filmmakers.

In his unmistakable subversive, raw style, Teller presents the ultimate fashion accessory as an everyday item rather than as a glamorized commodity, often in surprising contexts (a handbag perched atop supermarket vegetables) or with humorous intent (a bag sitting on a taxidermy crocodile). This time around, *More Handbags* has the compact size of a handbag itself, making it more accessible and tactile—and aptly more affordable for all of us who might not be able to buy the real thing.

*An American once said to me, "Where's the money shot?" Here they are: the money shots. Juergen Teller*

## Juergen Teller More Handbags

Text by Juergen Teller  
Book design by Juergen Teller and Dovile Drizyte  
384 pages  
6.9 × 9.2 in. / 17.6 × 23.3 cm  
382 color photographs  
Four-color process  
Otabind softcover

€ 50.00 / £ 50.00 / US\$ 65.00  
ISBN 978-3-96999-290-6

[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, the Fondation Cartier pour l'art contemporain in Paris and Martin-Gropius-Bau in Berlin. Teller won the prestigious Citibank Photography Prize in 2003, and from 2014 to 2019 held a professorship at the Akademie der Bildenden Künste Nürnberg. His books with Steidl include *Louis XV* (2005), *Marc Jacobs Advertising, 1998–2009* (2009), *Siegerflieger* (2015), *Handbags* (2019), *Leben und Tod* (2020), *William Eggleston 414* (2020), *Auguri* (2022), *The Master V* (2023) and *Notes About My Work* (2023).

The latest collaboration with his wife Dovile Drizyte, *The Myth* is Juergen Teller's playful interpretation of the "legs up" fertility myth. Following the humorous 2021 series "We are building our future together" in which the Tellers dressed up as construction workers on building sites, this project reflects the next stage of their relationship as they start a family together. The enchanting location is the Grand Hotel Villa Serbelloni on Lake Como where the Tellers created images in each and every of the hotel's 97 unique rooms—in some we see the whole of Drizyte's naked body, while in others her cropped legs or feet appear unexpectedly: peeking behind duvets, curtains and furniture, tender juxtapositions in Teller's loving gaze.

The theatricality and ambiguity of these performed scenarios recalls Teller's seminal 2004 series "Louis XV" shot with Charlotte Rampling at the Hôtel de Crillon, Paris. This conscious revisiting of a prior experience is firmly embedded in Teller's mythology, yet this time there is an air of serendipity. Run by the same family for four generations and shaped by tradition, the Grand Hotel Villa Serbelloni is filled with art alluding to motherhood and the family unit. Paintings and sculptures of pregnancy, babies, storks and cherubs became an unexpected good luck charm for the Tellers' future parenthood and lend their amorous beauty to these deeply personal images, embodiments of the trust and creative connection between Teller and Drizyte.

*This is my most romantic project.* Juergen Teller

### Juergen Teller & Dovile Drizyte The Myth

Book design by Juergen Teller and Dovile Drizyte  
192 pages  
8.9 × 6.5 in. / 22.5 × 16.5 cm  
184 color photographs  
Four-color process  
Otabind softcover

€ 35.00 / £ 30.00 / US\$ 40.00  
ISBN 978-3-96999-294-4

[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, the Fondation Cartier pour l'art contemporain in Paris and Martin-Gropius-Bau in Berlin. Teller won the prestigious Citibank Photography Prize in 2003, and from 2014 to 2019 held a professorship at the Akademie der Bildenden Künste Nürnberg. His books with Steidl include *Louis XV* (2005), *Marc Jacobs Advertising, 1998–2009* (2009), *Siegerflieger* (2015), *Handbags* (2019), *Leben und Tod* (2020), *William Eggleston 414* (2020), *Auguri* (2022), *The Master V* (2023) and *Notes About My Work* (2023).

Throughout his 35-year career, Juergen Teller has been renowned for his non-conformist style, defying expectations with a unique combination of seriousness and self-irony, creating authentic narratives from his insatiable curiosity for life and the endlessly surprising world around him. *i need to live*, accompanying Teller's major solo exhibition at the Grand Palais Éphémère, Paris, in 2023–24 and the Triennale Milano in 2024, captures the depth of his unmatched photographic achievement. Storytelling has always been integral to Teller's practice, realized through the unconventional merging of his personal experience and commercial work in a range of genres: from portraiture and landscapes, to nudes, still lifes and the ever-changing self-portrait. This book embodies Teller's interest in the unpredictable circle of life and a desire to explore his self and his familial relationships with a new poignancy—reflecting on the loss of close collaborators and friends including fashion designer Vivienne Westwood and gallerist Suzanne Tarasieva, while celebrating the arrival of his third child and the fruitful creative relationship with his wife and muse, Dovile Drizyte.

*You have good experiences, bad experiences, funny experiences. Life is full of complexity, and I wanted to show that.*  
Juergen Teller

**Exhibitions:**

Grand Palais Éphémère, Paris,  
16 December 2023 to 9 January 2024

Triennale Milano, 27 January to 1 April 2024

**Juergen Teller**  
**i need to live**

Texts by Tom Emerson, Roni Horn, Rick Owens,  
Leïla Slimani, Thomas Weski, among others  
Book design by Juergen Teller and Dovile Drizyte  
376 pages  
6.3 × 9.5 in. / 16 × 24 cm  
700 color photographs  
Four-color process  
Otabind softcover

€ 30.00 / £ 30.00 / US\$ 40.00  
ISBN 978-3-96999-291-3

[Available—order now!](#)







**Breathing (inhale).  
Breathing (exhale).  
Breathing (inhale).  
Breathing (exhale).  
Breathing (inhale).  
Breathing (exhale).  
Breathing (inhale).  
Breathing (exhale).**



**I know. I know.  
I know the answer.  
Ask me. Ask me.  
I know the answer.  
Please ask me.  
I know the answer.  
Please ask me.  
I know the answer.**

Ken Lum is a Canadian artist with an extensive international exhibition record. He is co-founder and senior curatorial advisor to Monument Lab, a public art and history think-tank. Lum is a prolific writer and essayist on art, culture and public space. His curatorial history includes co-curating "Shanghai Modern: 1919–1945," the Sharjah Biennial 7 and "Monument Lab: Creative Speculations for Philadelphia," as well as project managing "The Short Century: Independence and Liberation Movements in Africa, 1945–1994." Lum is an Officer of the Order of Canada and a professor at the University of Pennsylvania Stuart Weitzman School of Design in Philadelphia.

This book presents over four decades of Ken Lum's multidisciplinary practice, which spans conceptual art to installation and delves into universal themes of identity and urban life. Lum's influential work, with its focus on cross-cultural dialogue and the complexities of the modern world, resonates globally—be it painting, sculpture, photography, or public art projects that engage with individual and collective identity in the context of historical trauma and the complications of memory. Shaped by a keen sense of humanity and a wide knowledge of history and literature, Lum is a visionary who has consistently challenged societal norms, the ruling classes, religious suppression and racism, among other horrors which we continue to inflict upon each other. This publication presents a sweep of Lum's photographic series, at once descriptive and disruptive, personal and political, including "Portrait/Logos" (1984–86), "Portrait/Repeated Text Works" (1993 to present) and "Image Mirrors" (2021); as well as his work with Monument Lab, a public art project he co-founded with urban geographer Paul Farber which fosters critical conversation around the past, present and future of monuments.

*Ken Lum's work suggests that we look at our surroundings more curiously, noticing who passes us on the street, and how we might engage with the world in ways we hadn't considered.*  
Camille Georgeson-Usher

Co-published with Scotiabank Photography Award, Toronto

### Ken Lum

Texts by Camille Georgeson-Usher and Alex Alberro  
Book design by Barr Gilmore  
256 pages  
9.8 × 12 in. / 24.8 × 30.5 cm  
195 color photographs  
Four-color process  
Hardcover

€ 58.00 / £ 48.00 / US\$ 65.00  
ISBN 978-3-96999-348-4







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

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

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

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

## Ute Eskildsen and Timm Rautert Leipzig 1972

English / German edition  
Text and book design by Ute Eskildsen and  
Timm Rautert  
12 × 12 in. / 30.5 × 30.5 cm  
144 pages  
68 black-and-white photographs  
Tritone  
Clothbound hardcover with dust jacket

€ 65.00 / £ 60.00 / US\$ 75.00  
ISBN 978-3-96999-273-9







Born in Chicago in 1933, Bruce Davidson began photographing at the age of ten in Oak Park, Illinois. Davidson studied at the Rochester Institute of Technology and Yale University before being drafted into the army. After leaving military service in 1957, he freelanced for *Life* and in 1958 became a member of Magnum Photos. Davidson's solo exhibitions include those at the Museum of Modern Art, the Smithsonian American Art Museum, 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 100th Street" (1966–68). Series such as "Subway" (1980) and "Central Park" (1992) furthermore confirm Davidson as a quintessential chronicler of New York City.

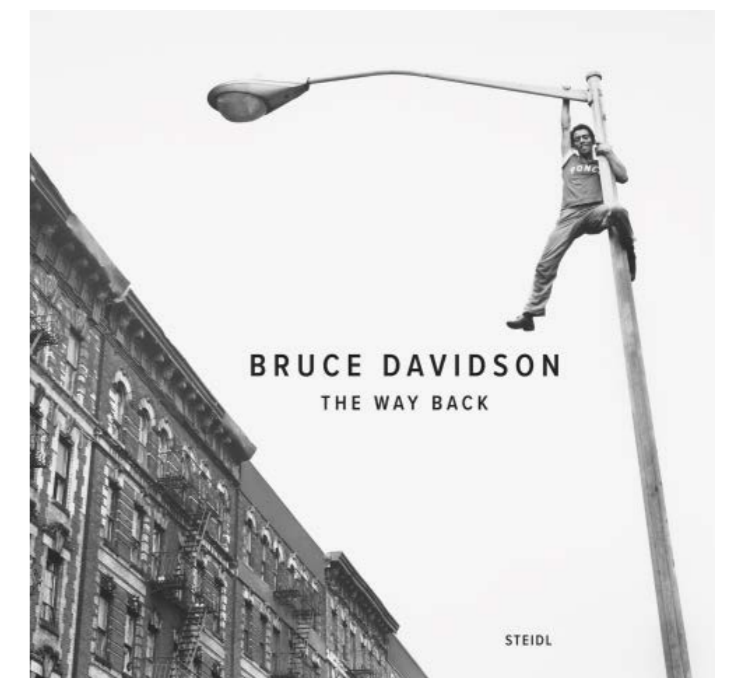
Regardless of his motif, what emerges through this retrospective is Davidson's overt sensibility and empathy for his subjects, his commitment to documenting them in depth over time, and to capturing their beliefs, communities and subcultures. Unlike his peers who photographed events that constituted 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

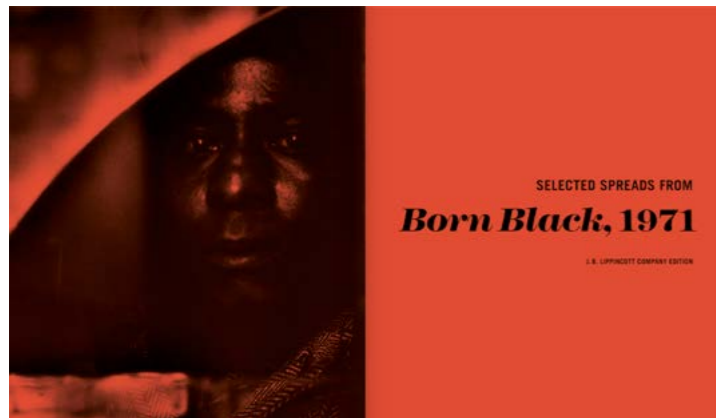
## Bruce Davidson *The Way Back*

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

€ 65.00 / £ 60.00 / US\$ 75.00  
ISBN 978-3-96999-231-9







Gordon Parks (1912–2006) was one of the twentieth century's preeminent American photographers. Beginning in the 1940s and 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 create groundbreaking work for the Farm Security Administration and magazines such as *Ebony*, *Vogue* and *Life*, where he was 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.

Originally published in 1971, Gordon Parks' *Born Black* was the first book to unite his writing and his photography. It also provided a focused survey of Parks' documentation of a crucial time for the civil rights and Black Power movements. This expanded edition of *Born Black* illuminates Parks' vision for the book and offers deeper insight into the series within it. The original publication featured nine articles commissioned by *Life* magazine from 1963 to 1970 supplemented with later commentary by Parks and presented as his personal account of these historical moments. *Born Black* includes the original text and images, as well as additional photographs from each series, facsimiles from the 1971 book, manuscripts and correspondence, reproductions of related *Life* articles, and new scholarly essays. The nine series selected by Parks for *Born Black*—a rare glimpse inside San Quentin State Prison; documentation of the Black Muslim movement and the Black Panthers; his commentaries on the deaths of Malcolm X and Martin Luther King, Jr.; intimate portrait studies of Stokely Carmichael, Muhammad Ali and Eldridge Cleaver; and a narrative of the daily life of the impoverished Fontenelle family in Harlem—have come to define his legendary career as a photographer and activist. This reimagined, comprehensive edition of *Born Black* highlights the lasting legacy of these projects and their importance to our understanding of critical years in American history.

*I came to each story with a strong sense of involvement, finding it difficult to screen out my own memories of a scarred past. But I tried for truth, the kind that comes through looking and listening, through the careful sifting of day-to-day emotions that white America whips up in black people. My own background has enabled me, I hope, to better share the experiences of some other black people. I do not presume to speak for them. I have just offered a glimpse, however fleeting, of their world through black eyes.* Gordon Parks, 1970

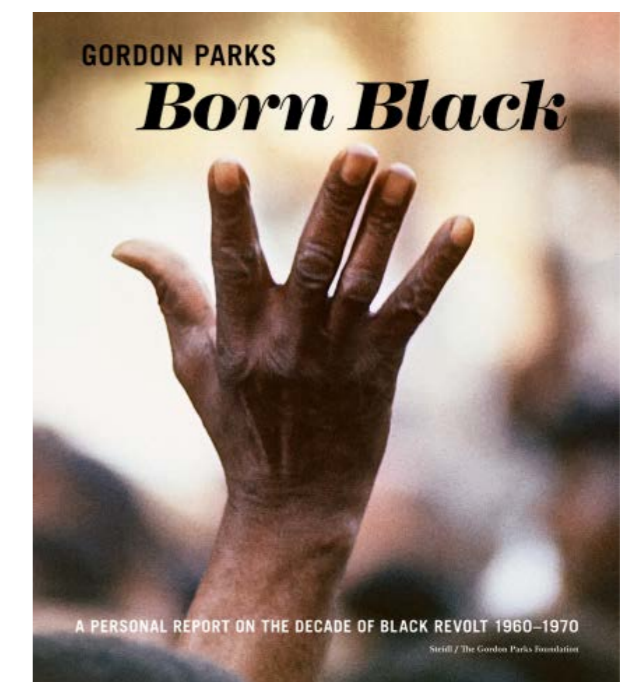
Co-published with The Gordon Parks Foundation

**Gordon Parks**  
**Born Black**

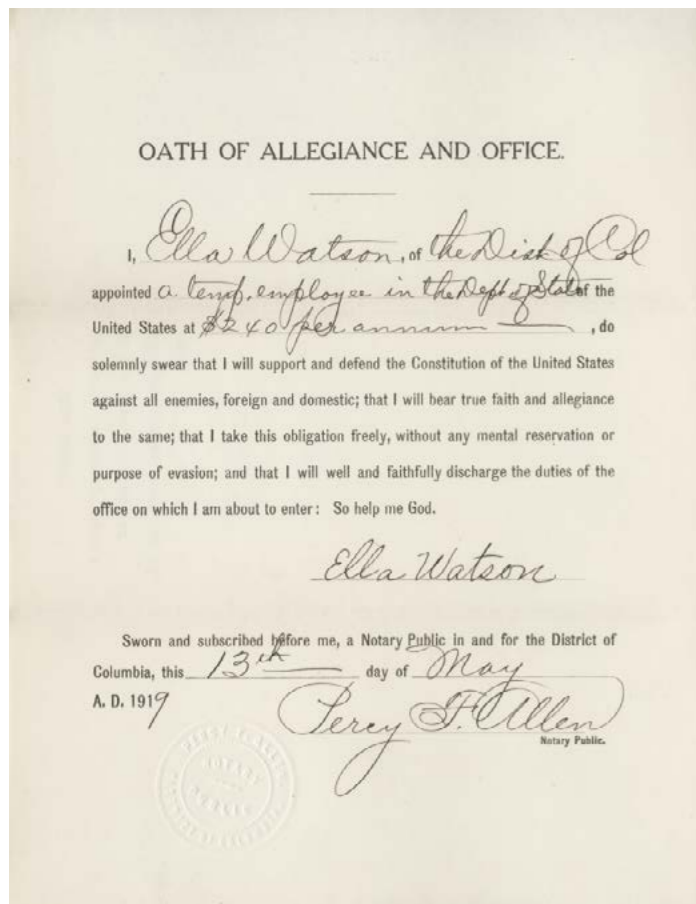
Series editor: Peter W. Kunhardt, Jr.  
 Edited by Peter W. Kunhardt, Jr. and Michal Raz-Russo  
 Texts by Jelani Cobb, Nicole R. Fleetwood, Peter W. Kunhardt, Jr. and Michal Raz-Russo  
 Book design by Holger Feroudj / Steidl Design  
 9.8 × 11.4 in. / 25 × 29 cm  
 304 pages  
 86 black-and-white photographs and 116 color images  
 Four-color process  
 Clothbound hardcover with dust jacket

€ 65.00 / £ 50.00 / US\$ 75.00  
 ISBN 978-3-96999-228-9

[Available—order now!](#)







Gordon Parks (1912–2006) was one of the twentieth century's preeminent American photographers. Beginning in the 1940s and 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 create groundbreaking work for the Farm Security Administration and magazines such as *Ebony*, *Vogue* and *Life*, where he was 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.

Ella Watson (1883–1980) is best known for the seminal 1942 photographs Gordon Parks made of her while he was on a fellowship at the Farm Security Administration in Washington, D.C. Among her own community she was a strong woman of faith who worked hard at a series of menial government cleaning jobs to support her family. Born Ellen Hearn in Washington on 29 March 1883, she grew up in the segregated nation's capital and was married at 18 to George Watson. She was a devoted mother, grandmother and great-grandmother, who raised three generations of children, and a long-standing member of the Verbrycke Spiritual Church. Watson's brief collaboration with Parks helped write one of the most powerful stories of African American labor, family and devotion during World War II and the early years of the American civil rights movement.

**Gordon Parks**  
**American Gothic**  
**Gordon Parks and Ella Watson**

Series editor: Peter W. Kunhardt, Jr.  
 Edited by Casey Riley and Philip Brookman  
 Texts by Philip Brookman, Melanee C. Harvey, Casey Riley, Hank Willis Thomas, Salamishah Tillet and Deborah Willis  
 Book design by Matthias Langner and Gwenda Winkler-Vetter / Steidl Design  
 9.8 × 11.4 in. / 25 × 29 cm  
 192 pages  
 83 black-and-white photographs and 53 color images  
 Four-color process  
 Clothbound hardcover with dust jacket

€ 50.00 / £ 45.00 / US\$ 65.00  
 ISBN 978-3-96999-251-7

[Available—order now!](#)

*American Gothic*, Gordon Parks' 1942 portrait of government worker Ella Watson, is among the most celebrated photographs of the twentieth century. Created as part of an extensive collaboration between the photographer and his subject, it is at once a record of one woman's position within the racial, professional and economic hierarchies that stratified the nation's capital and Parks' visual reckoning with the realities of living in racially segregated Washington, D.C. Through his work with Watson—a custodian in the government building where he worked—Parks composed an intimate portrait of Black life by focusing on everyday activities, from work routines to family meals and church services. The resulting photographs trace a remarkably intimate portrait of Watson as a multidimensional figure, cherished by her community and vitally important within the civic sphere. *American Gothic. Gordon Parks and Ella Watson* provides a comprehensive overview of this pivotal series of photographs, including more than 50 images, some never published before, and additional archival material.

*I took [Watson] into this woman's office and there was the American flag, and I stood her up with her mop hanging down, with the American flag hanging down, Grant Wood style, and did this marvelous portrait, which [Roy] Stryker thought was just about the end. He said, "My God, this can't be published, but it's a start."* Gordon Parks, 1964

Co-published with The Gordon Parks Foundation and the Minneapolis Institute of Art



**AMERICAN GOTHIC** GORDON PARKS AND ELLA WATSON







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

*The Past is Never Dead* is a trilogy of books by Mark Peterson examining the American political landscape over the past ten years as the country's experiment with democracy has evolved into a cold civil war. The first book "Political Theatre" documents the lead-up to the 2016 presidential election and traces the rise of Donald Trump as a leader of the new right. The second volume "White Noise" began as a means to understand the divisive mood of the country following the election and captures the white nationalism and autocracy which evolved during Trump's time in office. Peterson explores the rhetoric of the White House on immigration and Muslim bans, and how this echoes and intersects with nationalism, Western chauvinism, neo-Nazis, and all those calling for an ethnostate in America. Finally, in "The Fourth Wall," we see the voters leave their chairs in the audience and take to the stage, becoming their own political figures—subjects include "Stop the Steal" protesters and the 6 January 2021 attack on the United States Capitol. *The Past is Never Dead* tackles America's schisms head-on, portraying a country on edge. With his trademark flash and high-contrast approach, Peterson's dramatic images are X-rays of America's complex political culture: "Democracy is a messy form of government," he declares, "and I try and capture it in all its chaos."

*The past is never dead. It's not even past.* William Faulkner

**Mark Peterson**  
**The Past is Never Dead**

Book design by Mark Peterson, David Shields and Steidl Design  
11.5 x 8 in. / 29.2 x 20.3 cm

Vol. 1 Political Theatre  
Text by John Heilemann  
112 pages  
107 black-and-white photographs

Vol. 2 White Noise  
Text by Claudia Rankine  
128 pages  
67 black-and-white and 29 color photographs

Vol. 3 The Fourth Wall  
Text by Claudia Rankine  
136 pages  
120 black-and-white photographs

Tritone and four-color process  
Three hardcovers in a sleeve

€ 75.00 / £ 70.00 / US\$ 80.00  
ISBN 978-3-96999-238-8



Slipcase



Vol. 1 Political Theatre



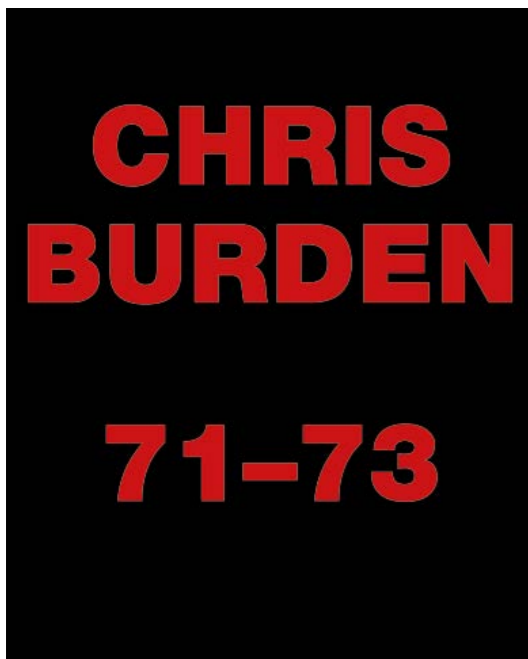
Vol. 2 White Noise



Vol. 3 The Fourth Wall



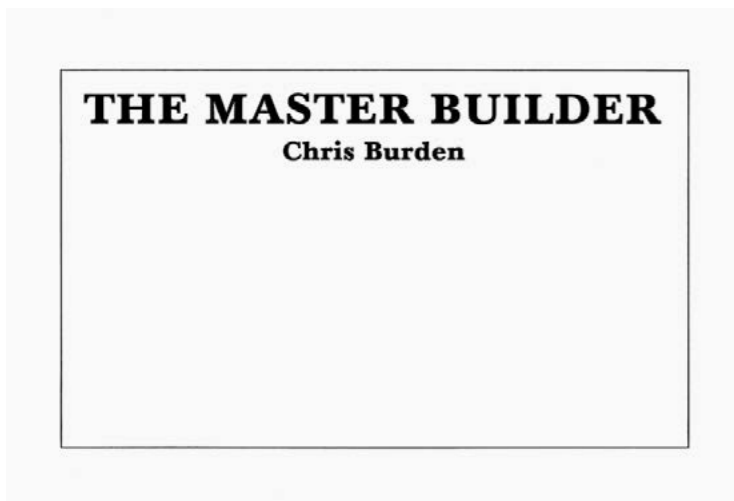




Vol. 1



Vol. 2



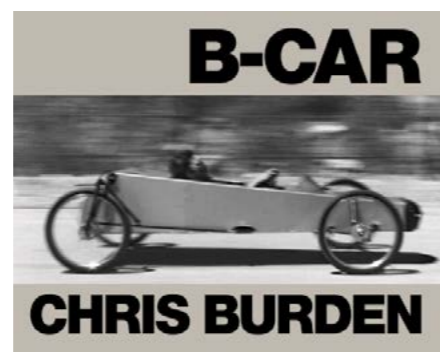
Vol. 5



Vol. 4



Vol. 6



Vol. 3

From his action-based performances of the 1970s which focused on his body and the viewer's relationship to it, to the technical feats of his later monumental sculptures which intervened into space, Chris Burden (1946–2015) consistently challenged material, physical and political boundaries. By doing so, he reflected on the surreal and precarious realities of contemporary life and invited the viewer to share his contemplations. Works of note include *The Big Wheel* (1979), *Beam Drop* (1984/2008/2009), *Medusa's Head* (1990) and *Urban Light* (2008).

### Chris Burden Back to You

Book design by Chris Burden  
12.4 × 9.6 in. / 31.5 × 24.3 cm

Vol. 1 Chris Burden 71–73  
Text by Chris Burden  
84 pages  
8.5 × 10.5 in. / 21.5 × 26.6 cm  
51 black-and-white photographs and 2 illustrations  
Softcover

Vol. 2 Chris Burden 74–77  
Text by Chris Burden  
96 pages  
8.5 × 10.5 in. / 21.5 × 26.6 cm  
53 black-and-white photographs and 1 illustration  
Softcover

Vol. 3 B-Car  
Texts by Chris Burden and Alexis Smith  
24 pages  
6.7 × 5.5 in. / 17.7 × 14 cm  
38 black-and-white photographs and 20 illustrations  
Softcover

Vol. 4 Full Financial Disclosure  
32 pages  
3.5 × 7.6 in. / 8.8 × 19.4 cm  
Softcover and a facsimile cheque  
in a cardboard folder

Vol. 5 The Master Builder  
32 pages  
11.8 × 8 in. / 30 × 20.4 cm  
2 black-and-white photographs and 11 illustrations  
Softcover

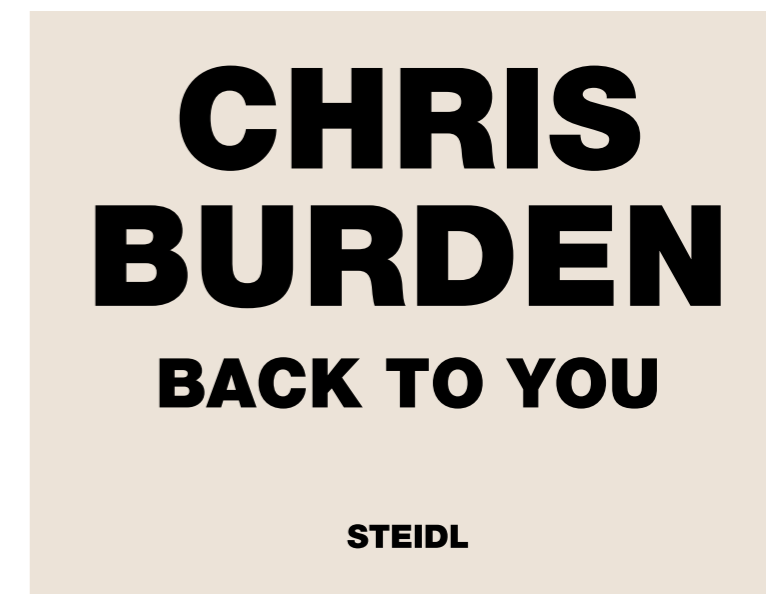
Vol. 6 Coyote Stories  
80 pages  
9.3 × 11.7 in. / 23.7 × 29.7 cm  
38 illustrations  
Softcover

Four-color process  
Six softcovers in a cardboard box

€ 225.00 / £ 200.00 / US\$ 250.00  
ISBN 978-3-96999-000-1

*Back to You* offers us an intimate and unprecedented opportunity to experience Chris Burden's artist's book practice. Comprising facsimiles of six rare publications, reissued for the first time since their original release, this new collection presents a comprehensive overview of Burden's radical early performance works and his interest in storytelling across media. "Chris Burden 71–73" (1974) and "Chris Burden 74–77" (1978), originally self-published, feature detailed descriptions by the artist alongside photographs and sketches of his 1970s performances in which he tested his mental and physical limitations, including *Five Day Locker Piece* in which Burden was shut in a locker for five consecutive days, and *Shoot* in which he was shot in the arm by a friend with a rifle. "B-Car" (1977) documents Burden's journey to conceive, build and operate a single-passenger car to travel 100 miles an hour per gallon. "Full Financial Disclosure" (1977) meticulously tracks his monthly business expenses for a year (the first artist to publicly do so). "The Master Builder" (2000) was originally editioned as a portfolio of gravure prints of Burden's drawings for his Erector Set bridge sculptures. "Coyote Series" (2005) was originally editioned as a portfolio of digital prints and etchings exploring the encounters he had with coyotes near his California home as well as reproductions of his handwritten stories. Seen together for the first time as an interrelated whole, *Back to You* shows Burden's radical and uncompromising spirit is alive and well, and introduces his work of fierce social consciousness to a new generation.

*"Limits" is a relative term. Like beauty, it is often in the eye of the beholder.* Chris Burden



Box







Tim Page

# The Final Page

The Last Interview

Photos by Tim Page  
Portraits by Stephen Dupont  
Interview by Jacques Menasche  
Memoir by Martin Stuart-Fox

Steidl



Tim Page, the legendary photographer of the Vietnam War, died on August 24, 2022. A few weeks earlier we spoke via video chat — a last interview I knew of Tim long before I met him — from Michael Harris Dignathies, from the Dennis Hopper character in *Apocalypse Now* he inspired, and from his extraordinary memoir, *Page After Page*. Wounded four times, and even pronounced dead, Tim was the original gonzo photojournalist, the man who brought the *Society* counterculture to Saigon. And long after it ended, the war continued to haunt him. It was the hot stove on which he kept toasting his bread, the subject of his books, and the battlefield to which he returned again and again — often in search of his friend Sean Flynn, the son of the actor Errol Flynn, who went missing in Cambodia in 1970. The war dominated his life. In the end, he believed, it also caused his death.

Jacques Menasche



J: But it doesn't work if you don't have a camera?

T: Well I've tried words, and I can scribble okay but there's something about ending up with an image in your hand. It's impossible to anything else. I respect a painter when he finishes a painting, or maybe a Zen tea artist who does a haiku, or a perfect breath stroke — I can see it in Zen. But the moment the going is to get to anything Zen he trying to make an image that sings. I don't really care what the fuck you think about me. Look at my pictures.

J: What do you think would have happened in your life if the Vietnam War hadn't gone off and you hadn't been given a camera and learned how to use it, if things had taken a different turn, what other path could you have seen for yourself?

T: Gary Knight asked me that once. He had my reply I studied forestry when I was a kid and I worked in forestry for eighteen months with the aim of going and doing a forestry — whatever degree you do — so I could get into forest economics, I wanted to learn Swedish and Botany. I thought that was business wise, and then I picked up *Bumme Days* by Chavel and ... I understood there was a frontier where you could be an alternative life, or a strange existence, and come out a some wealthy. I don't mean a bank of fucking notes, but you come out rich. Maybe you come out addicted but that's okay too. We've all been addicted. That's not too difficult.

J: I was recently looking back at *Page After Page* and I was reminded that you'd been adopted. Do you think that had an effect on this desire to live at a frontier?



T: I think it's of much less import now. I'm not saying there was a complete catharsis, don't get me wrong. By doing the first book, the *Life* magazine and saying "Look at these five fucking pages!" And you have the biggest hardcore you could ever have.

J: Did you ever have an experience of that after Vietnam?

T: A bit, with Cambodia, in the Middle East, in the Six Day War, I suppose I touched that shutter in *Time* I've touched it in a number of places but with the same — Vietnam was unique. Indonesia as you know, is unique. It has an atmosphere of — a reality which is surreal and immensely profound. It's not dramatic, it's philosophical. It's not theatrical, it's "go with the flow." It's not a good place for people to die and be fought over. But if you're gonna have a goddamn fucking war, I mean down east and beaches and the best weed and opium — you're making me a deal I can't walk. You know what I mean?

J: About drugs, what's the most positive thing you got from drugs, what?

T: That even the most grotesque, even the most ghastly, even the most outrageous can be turned into — of course I'm really oversteering myself here — into art. A guy who wrote a book called *From Christ to Coca-Cola*, which was an exhibition at the Tate Modern, used my picture of the dead North Vietnamese body with a lime on it and a nun saying that it was more important than *Nazi* US pictures of the burning girl because of its surrealism. You can reach beyond. I'm not talking about body parts for the sake of it. Don't get me wrong. But you can turn — a quick flash of *Swami's* pictures of all the dead in Africa. Lots of people got them. A few still remain in our care. Thankfully. But you

learn to be able to somehow punch through the obscene — different, for the moment. It doesn't stop you throwing up. It doesn't stop you reacting, but at the end of the day you managed to press the fucking button. And somehow when I look back it's been my reason of doing my job in the obscurity, that movie with the guy who was in Kubrick's 2001, Oh Lucky Man, where you fall from one pile of shit to the next. That's the story of my life. I guess it's coming up and making enough of the shit into a decent image.

J: Was it more important to you to make the image or have the experience?

T: I think it can be applied to it two senses: post factum, where you're going through a box of prints or whatever the fuck or a carousel, I don't know and you say look at that motherfucking picture and you realize that's why you did it. At the time, I suspect it's a bit like seeing a surfer why he's hanging ten because if he doesn't hang ten, he's going to fall off. You don't stop shooting close a mountain because you can see a tree in front of you. You don't stop riding across the desert in the Mint 400 and ride into a cactus because you think it might be healthy. No risk but it's a calculated risk. Because the longer you do it, your odds are dropping like a motherfucker but your experience levels primes so you become more useful to yourself and your fellow man. And I'm not talking about sucking chest wounds so much, I'm just talking about how to stay out of the way, get your image, how to not be a beggar, whatever it is, be able to make money of whatever is going down, be a laugh at the night time. It comes down to why we do what we do. Because we are curious. We're intrigued. We want to know what's around the fucking corner. We want to see how far it is. We want to see how far we can go before we count.



Memoir from Fox and Tim Page, by Dupont, 2018

Tim Page: a personal memoir by Martin Stuart-Fox

Tim Page died on the 24th of August at the house that he and his partner, Marianne Harris, built in a clearing on the edge of Balguyon Forest. The house is formally hung with prints of Tim's photographs and lined with his books and books. From the veranda where he sat each morning, the view down the clearing is of stacks of towering grey gun and mortar. It is a place of peace, but it took Tim a long journey to be there.

The obstacles that appeared in the days after his death, online and in newspapers from London to Los Angeles mostly focused on when he was a combat photographer during the Vietnam War, on the fact that he was wounded four times, on the drugs and sex and rock-and-roll of those years. They referred to Page's cameo appearance in Michael Harris's *Dignathies* to claim that he thought sex was "glamorous". And they mentioned that he was probably the model for the music, dejected-up photojournalist played by Dennis Hopper in *Apocalypse Now*.

Miss photography was the tribute of fellow photojournalist Ben Botome writing in the *Saturday Morning Herald*, who noted that, first and foremost, Page was a humanist, "always able to the power of photography and art to change perceptions and highlight the folly of war." No one mentioned that Tim was also someone haunted by death, not least his own, and driven to discover some meaning in his life that could transcend it.

Tim Page and I first met in *Venture*, Paris, in 1963 in the compound of the US Agency for International Development. Like me, Tim had been in Bangkok that USAD was being moved across nationalities but American, not last. He was broke and his Thai visa was about to expire, so he decided to try his luck.

And his luck held. After convincing the personnel department that the extensive knowledge of temperate forests he claimed to have would be

Tim Page (1944–2022) left England at 17 to travel throughout Europe, the Middle East, India and Nepal. He worked as a correspondent for United Press International in Laos during the civil war, before covering the Vietnam War for five years, largely on assignment for *Time* Life, *Paris Match* and the Associated Press. In 1967 Page documented the Six-Day War in the Middle East, before working in the Balkans, Sri Lanka, the Solomon Islands and East Timor; in 2009 he was made a photographic peace ambassador to the United Nations in Afghanistan. Page co-edited the acclaimed *Requiem* with Horst Faas in 1997, and authored a further ten books including *The Mindful Moment*, published by Steidl in 2002.

Wounded four times, and twice pronounced dead, Tim Page, the legendary photographer of the Vietnam War, was the original gonzo photojournalist. But while famed as the inspiration behind Dennis Hopper's character in *Apocalypse Now*, and the man who brought the sixties counterculture to Saigon, he was also deeply haunted by the war, especially the loss of his friend and fellow photojournalist Sean Flynn, the son of the actor Errol Flynn, who went missing in Cambodia in 1970.

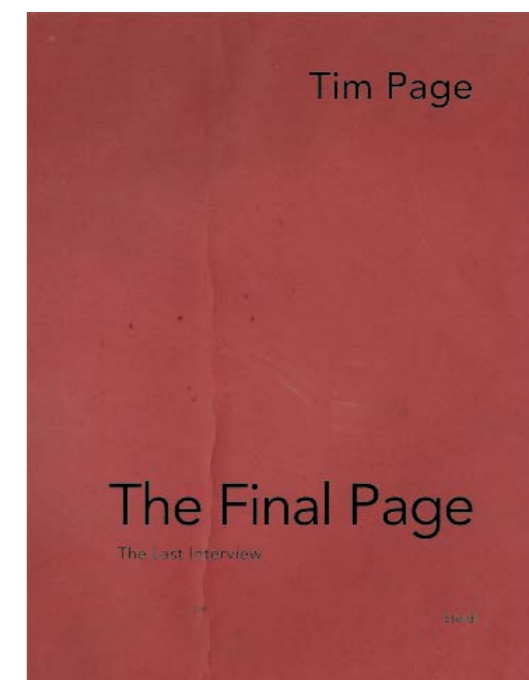
*The Final Page* contains the last interview that Tim Page gave before his death on 24 August 2022 at the age of 78. Speaking with American writer Jacques Menasche, Page, facing the end, shares an elegiac remembrance of bygone times, as well as the scars—both psychic and physical—which he carried. The book includes images from Vietnam by Page, portraits of the photographer by his friend and editor, Stephen Dupont, and a personal recollection by his colleague Martin Stuart-Fox. The result is a paean to an extraordinary man and an extraordinary life.

*You're never going to stop war. It's the biggest business on the planet. But we can abate war.* Tim Page

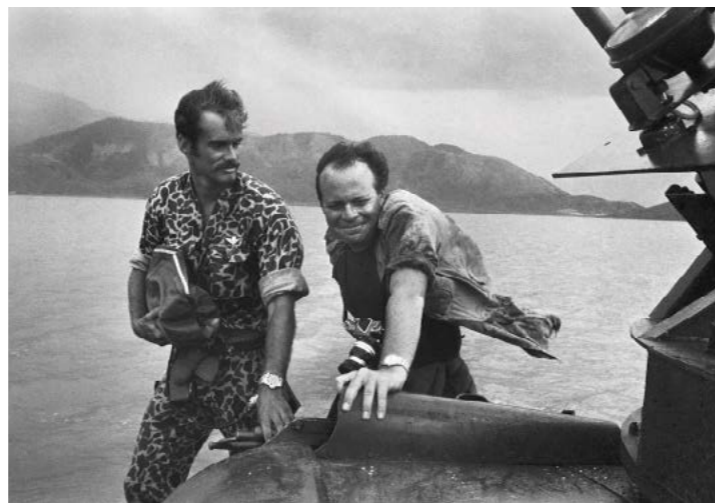
## Tim Page The Final Page The Last Interview

Edited and book design by Stephen Dupont and Jacques Menasche  
Photographs by Tim Page and Stephen Dupont  
Text by Martin Stuart-Fox  
Interview by Jacques Menasche with Tim Page  
80 pages  
6.5 × 8.7 in. / 16.5 × 22 cm  
39 black-and-white and 2 color photographs  
Four-color process  
Clothbound hardcover

€ 34.00 / £ 30.00 / US\$ 35.00  
ISBN 978-3-96999-257-9







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Renowned for his color images of the Vietnam War, Tim Page delved deep into his black-and-white archives of the conflict for the first time for this book. *Nam Contact* harks back to an era when 36 frames on a roll of film had to tell the story of a particular action. Edited with Stephen Dupont, this book is Page's intricate look at his contact sheets, single images from those sheets, as well as the chronicle and notes of his diaries made about all he experienced during this intense period. It also contains letters from some of the most noted journalists of the time and further ephemera from what became known as the "first media war" and the first and last war without censorship.

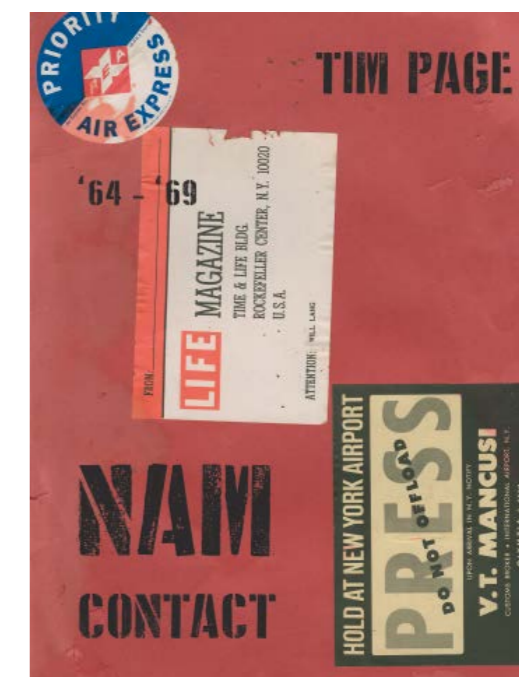
Page covered diverse actions with the South Vietnamese, Americans, Koreans and Australians. *Nam Contact* explores the period from 1965, before the marines had arrived, to 1969, when American troops numbered over 500,000. This was also the year Page's involvement in the Vietnam War ended, after being injured by a landmine. His images have since become iconic; as has the lifestyle he shared with his band of brothers, depicted in the television documentary *Frankie's House* (1992) as well as numerous movies about the conflict.

*Any good war photo is an anti-war photo.* Tim Page

**Tim Page**  
**Nam Contact**

Texts by Marsh Clarke, Stephen Dupont, Sean Flynn, Joseph L. Galloway, Mike Herr and Tim Page  
Book design by Stephen Dupont  
448 pages  
10.4 x 13.6 in. / 26.5 x 34.6 cm  
223 black-and-white and 62 color photographs and images  
Four-color process  
Clothbound hardcover

€ 85.00 / £ 80.00 / US\$ 95.00  
ISBN 978-3-96999-004-9







Vol. 1 *Down to the City*



Vol. 2 *The Dear Common Ground*

Tod Papageorge was born in Portsmouth, New Hampshire, in 1940, and began photographing during his last semester of college before graduating with a degree in English literature in 1962. In the 1970s he received two Guggenheim Fellowships and National Endowment for the Arts Fellowship Grants, and in 1979 he was named Walker Evans Professor at the Yale School of Art, where he was also Director of Graduate Studies of Photography until 2013. His work has been widely exhibited and is represented in over 30 major public collections. In 2009 Papageorge was a resident at the American Academy in Rome, and in 2010 he was awarded the Rome Commission in Photography. In 2012 he received the Lucie Award for documentary photography. Steidl has published Papageorge's *Passing Through Eden. Photographs of Central Park* (2007) and *Dr. Blankman's New York* (2018), now to be released in new editions.

Tod Papageorge's *War and Peace in New York. Photographs 1966–1971* comprises two books of pictures he made after moving to Manhattan as a young man. As different as they are from one another—each book advances a distinct argument supporting Papageorge's belief in photographic "fiction-making"—together they amount to a comprehensive portrait of an uneasy city during a grim, fevered time.

"Down to the City" follows (and ironically twists) the first sentences of Plato's *Republic*, threading phrases from Socrates' description of a religious festival through a stream of pictures seized in Manhattan's secular streets. This novel-like flow builds the sense of a place haunted by dystopian disorder, which is amplified late in the book when the war in Vietnam, along with the rage it generated, takes center stage, clarifying the often comic but ambiguous tensions leading to that moment.

"The Dear Common Round" traces a softer arc. Here the guileless actions and exchanges that a great city's people make in the streets thousands of times a day are photographically honored simply and directly, as if the style of picture-making, at least initially in the book, had reverted to the first days of hand-camera photography. This changes as the sequence progresses, but for all its increasing visual and narrative complexity "The Dear Common Round" holds true to the promise of its opening: this is a city sweet, if serious, at its heart, built to belong to and cherish.

*Welcome, O life! I go to encounter for the millionth time the reality of experience ...*

James Joyce, *A Portrait of the Artist as a Young Man*

Co-published with Galerie Thomas Zander, Cologne

**Tod Papageorge**  
**War and Peace in New York**  
**Photographs 1966–1971**

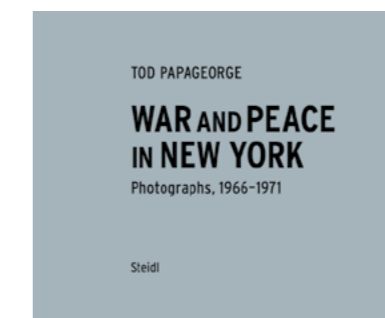
Book design by Tod Papageorge and  
 Holger Feroudj / Steidl Design  
 10.8 × 12 in. / 27.5 × 30.5 cm

Vol. 1 *Down to the City*  
 180 pages  
 150 black-and-white photographs

Vol. 2 *The Dear Common Round*  
 180 pages  
 150 black-and-white photographs

Tritone  
 Two clothbound hardcovers in a slipcase

€ 145.00 / £ 135.00 / US\$ 150.00  
 ISBN 978-3-95829-893-4



Slipcase



Vol. 1



Vol. 2





Tod Papageorge was born in Portsmouth, New Hampshire, in 1940, and began photographing during his last semester of college before graduating with a degree in English literature in 1962. In the 1970s he received two Guggenheim Fellowships and National Endowment for the Arts Fellowship Grants, and in 1979 he was named Walker Evans Professor at the Yale School of Art, where he was also Director of Graduate Studies of Photography until 2013. His work has been widely exhibited and is represented in over 30 major public collections. In 2009 Papageorge was a resident at the American Academy in Rome, and in 2010 he was awarded the Rome Commission in Photography. In 2012 he received the Lucie Award for documentary photography. Steidl has published Papageorge's *Passing Through Eden. Photographs of Central Park* (2007) and *Dr. Blankman's New York* (2018), now to be released in new editions.

Tod Papageorge started photographing intensely in New York's Central Park in the late 1970s and continued working there until he moved from the city in the early 1990s. More than ten years later, he edited these pictures into a book which, in its marriage of the sensual and poetic, evokes the prelapsarian Eden suggested by its title.

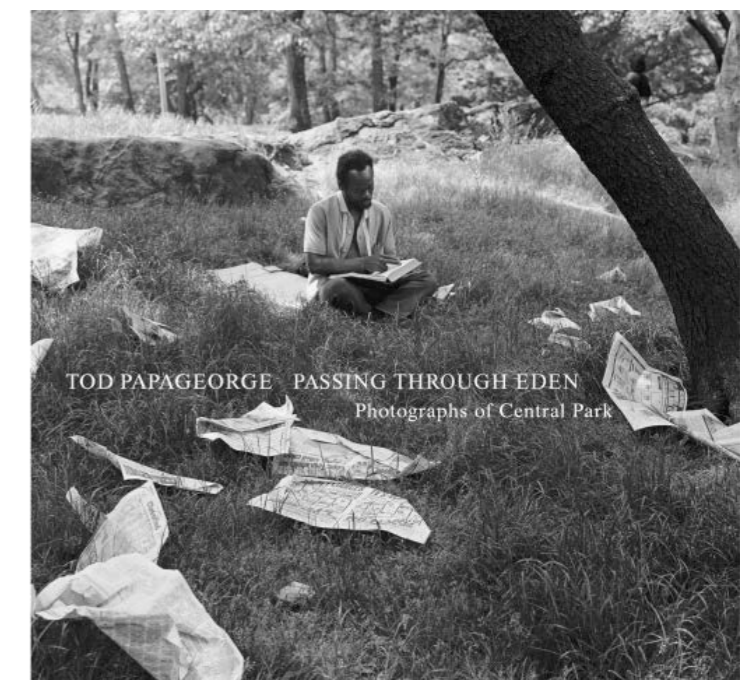
This re-issue of *Passing Through Eden* duplicates the first 2007 edition in its entirety, including Papageorge's thoughtful essay on the evolution of his photography and its basis in his early attempts to write poetry. His essay further describes how the first half of the book follows the opening chapters of the Book of Genesis, from the Creation through the (metaphorical) generations that follow Cain, suggesting how, even in the heart of a modern city, we might find echoes of elemental Biblical tales being acted out around us by those drawn into the park and its promise of beauty and peace. This section of *Passing Through Eden* then leads to a run of pictures confirming that the human comedy is equally alive and well in the park, even as its landscape—delightful and wild—retakes center stage to end the book.

*One might say that no artist has done so much for this piece of land since Frederick Law Olmsted.* John Szarkowski

**Tod Papageorge**  
*Passing Through Eden*  
 Photographs of Central Park

Text by Tod Papageorge  
 Book design by Tod Papageorge and  
 Claas Möller / Steidl Design  
 192 pages  
 11.7×11.2 in. / 29.7×28.4 cm  
 133 black-and-white photographs  
 Tritone  
 Clothbound hardcover with a dust jacket

€ 58.00 / £ 50.00 / US\$ 65.00  
 ISBN 978-3-96999-063-6







Tod Papageorge was born in Portsmouth, New Hampshire, in 1940, and began photographing during his last semester of college before graduating with a degree in English literature in 1962. In the 1970s he received two Guggenheim Fellowships and National Endowment for the Arts Fellowship Grants, and in 1979 he was named Walker Evans Professor at the Yale School of Art, where he was also Director of Graduate Studies of Photography until 2013. His work has been widely exhibited and is represented in over 30 major public collections. In 2009 Papageorge was a resident at the American Academy in Rome, and in 2010 he was awarded the Rome Commission in Photography. In 2012 he received the Lucie Award for documentary photography. Steidl has published Papageorge's *Passing Through Eden. Photographs of Central Park* (2007) and *Dr. Blankman's New York* (2018), now to be released in new editions.

Tod Papageorge produced the photographs for *Dr. Blankman's New York* in 1966–67, on the heels of moving into the city. Photographer friends persuaded him that he could help pay the rent by landing some magazine assignments, and that a carousel tray of slides would be the best way of convincing art directors to take a chance on him. So, often after spending a day in the streets photographing in black-and-white, he would put a roll of Kodachrome film in his camera on his walk home and make color pictures, in many cases of shop windows, a subject he was convinced might help him earn a bit of commercial work.

This re-issue of *Dr. Blankman's New York*, first published by Steidl in 2017, has enlarged the size of the plates and, with one exception, condensed the original design to a series of double spreads, intensifying the sense that what Papageorge was doing in these photographs was elaborating, on a parallel track, the portrayal of Manhattan presented in the black-and-white work of "Down to the City," the first volume of his *War and Peace in New York* (also published by Steidl this season). For even their saturated colors and outwardly unremarkable subjects fail to dispel the impression that, rather than winning a magazine job, the shadow of the long war in Vietnam and the hysteria it sparked were the impulses actually charging the photographer's eye and deepest feelings.

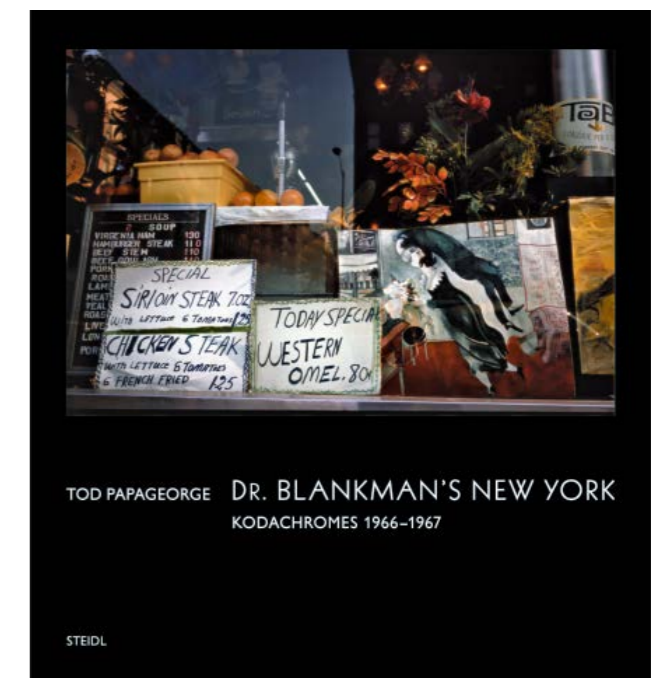
*So, of course, I failed in reaching my immediate goal of making a living through photography, but the journey that this project forced on me has resulted so many years later in a new thing: this book.* Tod Papageorge



**Tod Papageorge**  
**Dr. Blankman's New York**  
**Kodachromes 1966–1967**

Text by David Campany  
Book design by Tod Papageorge and  
Holger Feroudj / Steidl Design  
72 pages  
10.8 × 11.8 in. / 27.5 × 30 cm  
62 color photographs  
Four-color process  
Clothbound hardcover with a tipped-in photograph

€ 45.00 / £ 40.00 / US\$ 50.00  
ISBN 978-3-96999-062-9







Tod Papageorge was born in Portsmouth, New Hampshire, in 1940, and began photographing during his last semester of college before graduating with a degree in English literature in 1962. In the 1970s he received two Guggenheim Fellowships and National Endowment for the Arts Fellowship Grants, and in 1979 he was named Walker Evans Professor at the Yale School of Art, where he was also Director of Graduate Studies of Photography until 2013. His work has been widely exhibited and is represented in over 30 major public collections. In 2009 Papageorge was a resident at the American Academy in Rome, and in 2010 he was awarded the Rome Commission in Photography. Steidl has published Papageorge's *Passing Through Eden. Photographs of Central Park* (2007), *Dr. Blankman's New York* (2018) and the forthcoming *War and Peace in New York. Photographs 1966-1971*.

Born in 1928 in New York City, Garry Winogrand was a central figure in post-war American photography. Winogrand received numerous grants, including three Guggenheim Fellowships and a National Endowment for the Arts Fellowship. His work has been the subject of many museum and gallery exhibitions, including "New Documents" (1967) at the Museum of Modern Art. His books include *The Animals* (1969), *Public Relations* (1977), *Stock Photographs. The Fort Worth Fat Stock Show and Rodeo* (1980) and *1964* (2002). Winogrand died in 1984.

Paul McDonough was born in Portsmouth, New Hampshire, in 1941, and studied drawing and painting at the New England School of Art in Boston. In 1981 he received a Guggenheim Fellowship. McDonough is represented in a number of public and private collections including the Museum of Modern Art, New York, and the New York Public Library. His books include *New York Photographs 1968-1978* (2010), *Sight Seeing* (2014), *In the Studio: Photography and Drawings by Paul McDonough* (2018) and *Headed West* (2021). McDonough lives and works in Brooklyn.

**Tod Papageorge, Garry Winogrand, Paul McDonough**  
**And It's Again: Carla Bley's Escalator Over the Hill**

Texts by Carla Bley, Gerhard Steidl and Tod Papageorge  
 Book design by Tod Papageorge and Gerhard Steidl  
 48 pages  
 11.8 x 11.8 in. / 30 x 30 cm  
 41 black-and-white photographs  
 Four-color process  
 Hardcover

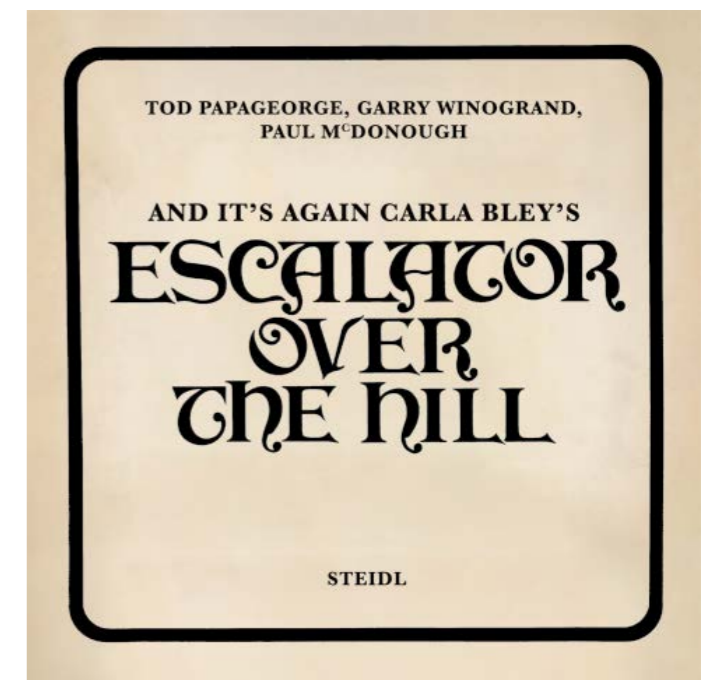
€ 125.00 / £ 120.00 / US\$ 150.00  
 ISBN 978-3-96999-136-7

In January 1967, the jazz composer and pianist Carla Bley (1936–2023) received a poem in the mail from a writer-friend, Paul Haines. As she later said, it "fit mysteriously with a piece of music I was working on, *Detective Writer Daughter*. When I told [Paul] how amazing this was, we decided to write an opera together, an overstatement by two people who didn't have to watch their words." In 1971, the result of this collaboration—the more than two-hour "chronotransduction" (as Bley came to call it) *Escalator Over the Hill*—was released. Featuring over 50 musicians and 20 vocalists such as Don Cherry, Charlie Haden, Roswell Rudd, Gato Barbieri, John McLaughlin, Jack Bruce and Linda Ronstadt, *Escalator* was named Jazz Album of the Year by *Melody Maker* in 1972 and awarded the Grand Prix du Disque the year after that.

Included with the LP was a catalogue of pictures of the musicians and recording sessions made by the photographers Tod Papageorge (who also sings on the album), Garry Winogrand and Paul McDonough. McDonough was also responsible for pasting the edited prints to paper boards and arranging the final layout of the catalogue. A selection of those photographs and boards, including design indications and notes, is highlighted in *And It's Again: Carla Bley's Escalator Over the Hill*, along with the composer's extraordinary narrative-chronicle of the making and recording of the album, *Accomplishing Escalator*.

*Escalator Over the Hill* seems simultaneously to assimilate and annihilate rock gestures, jazz harmonies, and classical structures. By nature of its absolute autonomy, it also thumbs its nose at all musical authorities and institutions, particularly the recording industry. In this sense, it is perhaps the quintessential anti-establishment statement of its time. Amy C. Beal

Co-produced with ECM Records, Munich







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

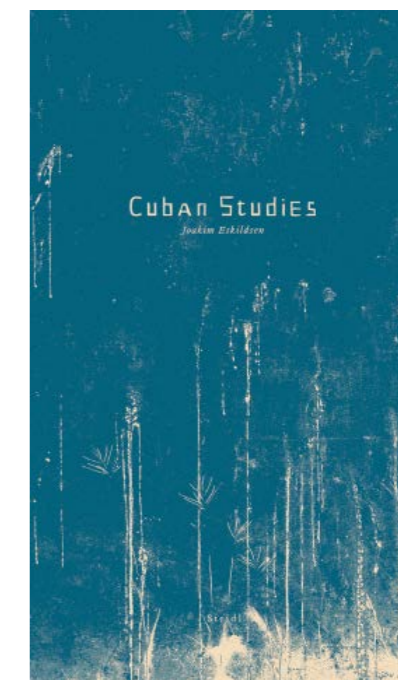
*Cuban Studies* is Joakim Eskildsen's third book in his trilogy on dysfunctional political systems, following *American Realities* (2016), which dealt with people living under the official poverty line in the United States after the financial collapse of 2011, and *Cornwall* (2018), a poetic photographic study of the county that voted for Britain to leave the European Union but would now decide otherwise. *Cuban Studies* is the result of Eskildsen's journeys between 2013 and 2017, when, accompanied by Cuban journalist Abel Gonzalez, he traveled throughout the country during a period of major transition following economic reforms. "The more I learned about Cuba," says Eskildsen, "the more difficult it became to understand. It was like learning to see the world from a different angle, so distinct from what I knew that I decided to keep an open mind and take the position of the listener, following my instincts rather than anything else. From my very first journey, Cuba put a spell on me that made me return again and again. It was a time of optimism and uncertainty, and great hopes for the future."

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

## Joakim Eskildsen *Cuban Studies*

Text by Abel Gonzalez  
Book design by Joakim Eskildsen and Gerhard Steidl  
144 pages  
7.1 × 12.3 in. / 18 × 31.2 cm  
118 color photographs  
Four-color process  
Hardcover

€ 48.00 / £ 40.00 / US\$ 50.00  
ISBN 978-3-95829-704-3







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

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

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

## David Bailey *Bailey's Matilda*

Text by David Bailey  
Book design by David Bailey  
88 pages  
10.2 × 13 in. / 26 × 33 cm  
46 black-and-white photographs  
Tritone  
Hardcover

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







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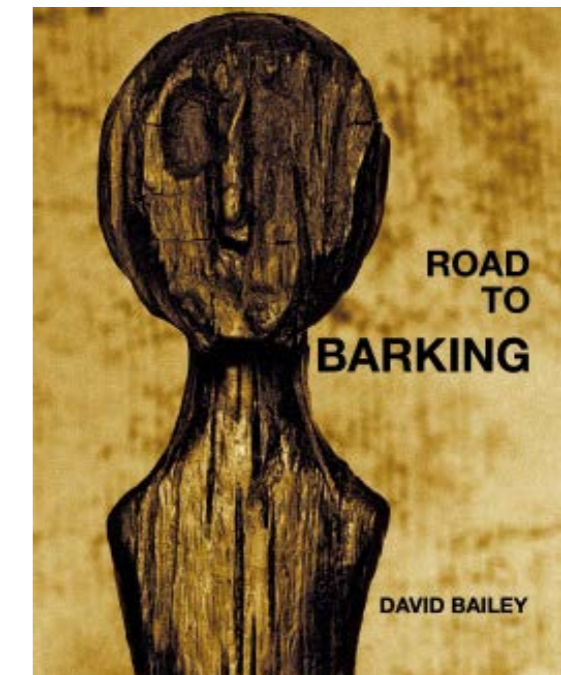
"The Road to Barking, a title with a ring to it," declares David Bailey, "It should be a road to the East End because that is what this book is all about." Born and bred in the East End, Bailey has returned to visit and photograph his home turf again and again over the decades: "I've watched it slowly fade with time, from a city being bombed in the Blitz to a smoking ember of what it once was." *Road to Barking* is Bailey's latest portrait of the East End, specifically the diverse borough of Barking and Dagenham, described by the leader of its council Darren Rodwell as "the last bastion of working-class London where traditional Cockney mingles with over 120 languages from around the world." From buskers, flower-sellers and butchers to snow-dusted stone angels in a cemetery and abandoned boats on the edge of the Thames, from yawning passengers on the Tube to police officers and punks and all in between—Bailey's focus is simultaneously on anything and everything, his vision loving and democratic.

*Barking for me is the last outpost of what was the East End unless one wants to move into Essex, which is another story altogether. David Bailey*

## David Bailey Road to Barking

Texts by David Bailey and Darren Rodwell  
Book design by David Bailey  
368 pages  
10.2 × 13 in. / 26 × 33 cm  
52 black-and-white and 194 color photographs  
Four-color process  
Clothbound hardcover

€ 75.00 / £ 65.00 / US\$ 85.00  
ISBN 978-3-95829-899-6







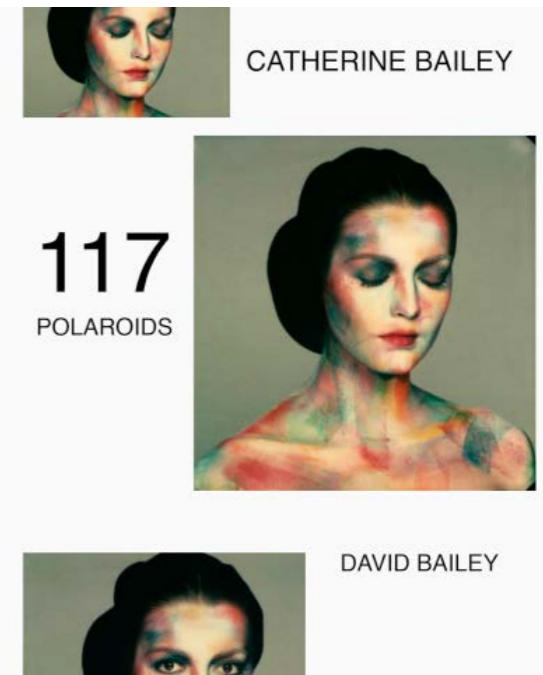
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For the past 39 years, David Bailey has photographed his wife Catherine using Polaroid film. Developing organically over the decades, the book grew with no specific purpose in mind. The result is this visual poem, a witness to their working collaborations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

**David Bailey**  
**117 Polaroids**

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

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







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

*Mirror* is a sweeping retrospective of Diana Michener's photography, encapsulating her ongoing journey in the medium across the decades. In three volumes and over 600 images newly scanned from Michener's archive, *Mirror* covers her work from 1975 to 2021 and includes many as yet unpublished images. Michener presents her oeuvre in lyrical chapters, each exploring a specific theme and including portraits (of friends, strangers, herself), landscapes, still lifes (of Greco-Roman sculpture, mannequins, bones), visual diaries of her travels, and re-enactments of myths such as Narcissus and Leda and the Swan. Short personal texts by the photographer open each chapter, taking us through her memories and giving insight into the images we would otherwise miss.

*I saw what I saw, and then, all particulars fell away and there was vastness and an immense eternity.* Diana Michener

## Diana Michener Mirror

Text by Diana Michener  
Book design by Gerhard Steidl and Holger Feroudj  
9.5 × 11.8 in. / 24 × 30 cm

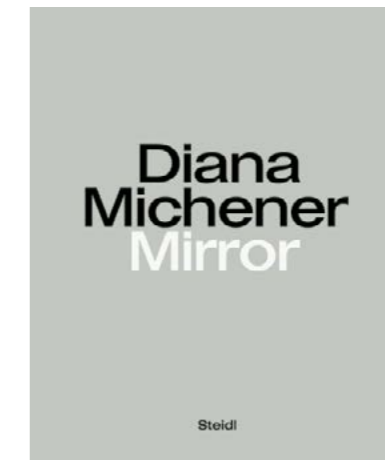
Vol. 1 1975–1990  
208 pages  
175 black-and-white and 11 color photographs

Vol. 2 1991–2004  
208 pages  
236 black-and-white photographs

Vol. 3 1975–2021  
208 pages  
188 black-and-white photographs

Tritone and four-color process  
Three half-linen hardcovers in a slipcase

€ 185.00 / £165.00 / US\$ 195.00  
ISBN 978-3-96999-099-5



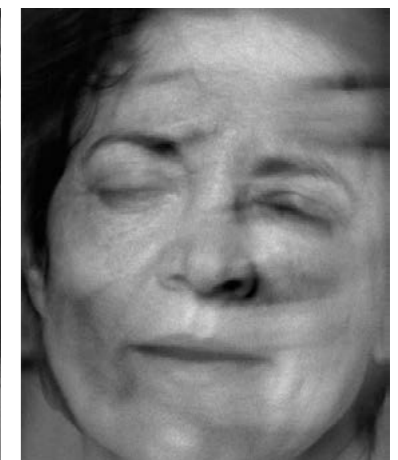
Slipcase



Vol. 1



Vol. 2



Vol. 3







Born in 1971, Donovan Wylie is a photographer based in his native Belfast. Exploring alternative strategies for the representation of conflict, Wylie combines conceptual and typological approaches, and asks us to consider the role of photography within the contexts of preservation, memory and history. Wylie is Professor of Photography at Ulster University, and his work is held in numerous public collections including the Metropolitan Museum of Art, New York; the Museum of Modern Art, New York; Tate, London; and the Irish Museum of Modern Art, Dublin. Wylie's books with Steidl include *British Watchtowers* (2007), *Maze* (2009), *Scrapbook* (2009), *Outposts* (2011), *North Warning System* (2014) and *Housing Plans for the Future* (2018).

*Lighthouse* represents things near and far away, Donovan Wylie's camera crosses channels that flicker between barriers and invitations. Following the June 2016 referendum on the United Kingdom leaving the European Union, Wylie began to photograph distant lighthouses on key procedural dates; exploring ideas of family and fractured relationships to understand the United Kingdom's current state, and eloquently contemplating how isolation and identity shape its sense of self. Glimpsed from the opposing coastlines of France, Northern Ireland and Great Britain, the afterglow of the distant lighthouses became a way to process the tensions and complexities of identity and insularity, loneliness and love.

*We mostly picture lighthouses in their useless state: unlit, during the day, quaint, obsolete. At dusk, across the water, they come to life—an inscrutable flash, both coming and going, marking time and distance. We wait for that light as we anticipate a lover or an invader, and then ask with Woolf's James Ramsey: "So that was the Lighthouse, was it? No, the other was also the Lighthouse. For nothing was simply one thing."*

Chris Klatell

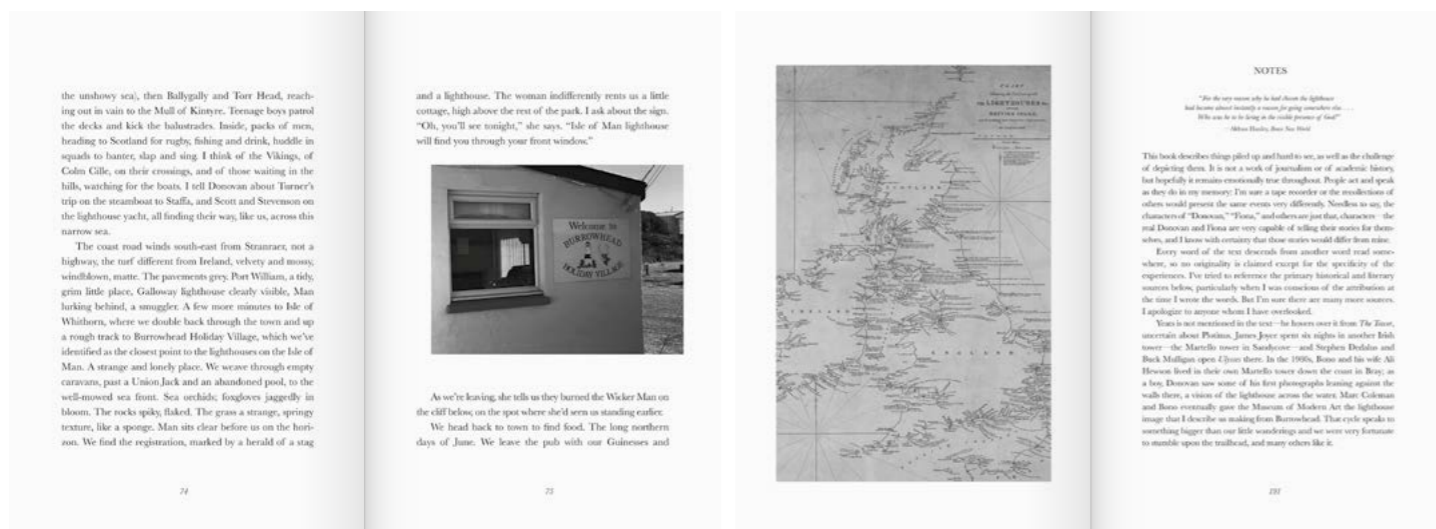
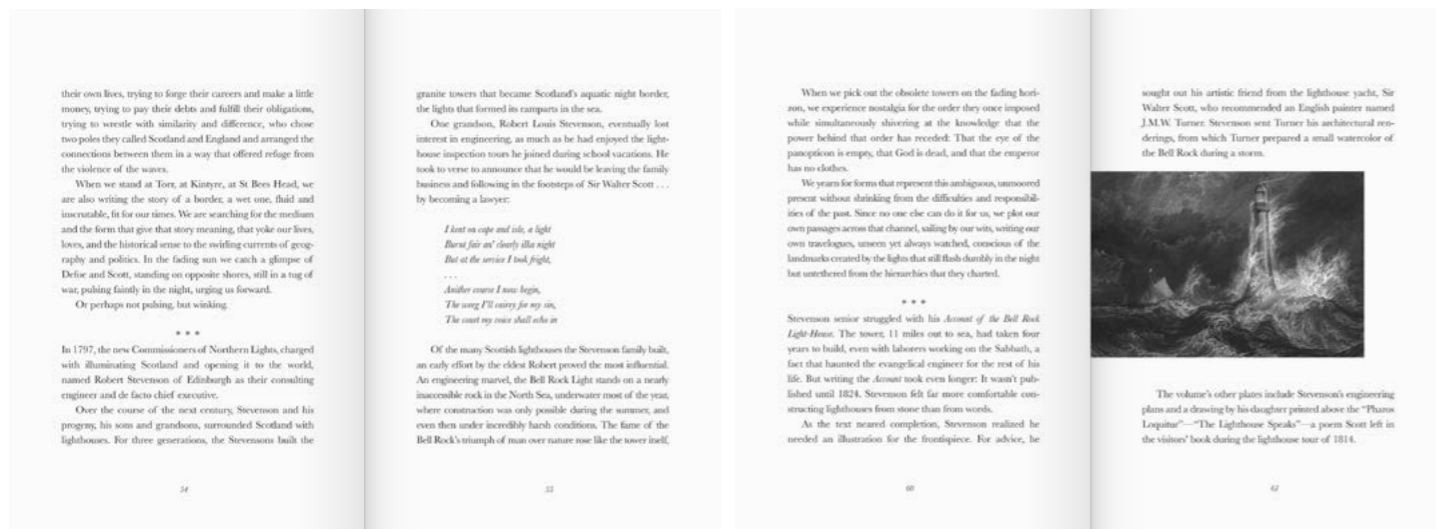
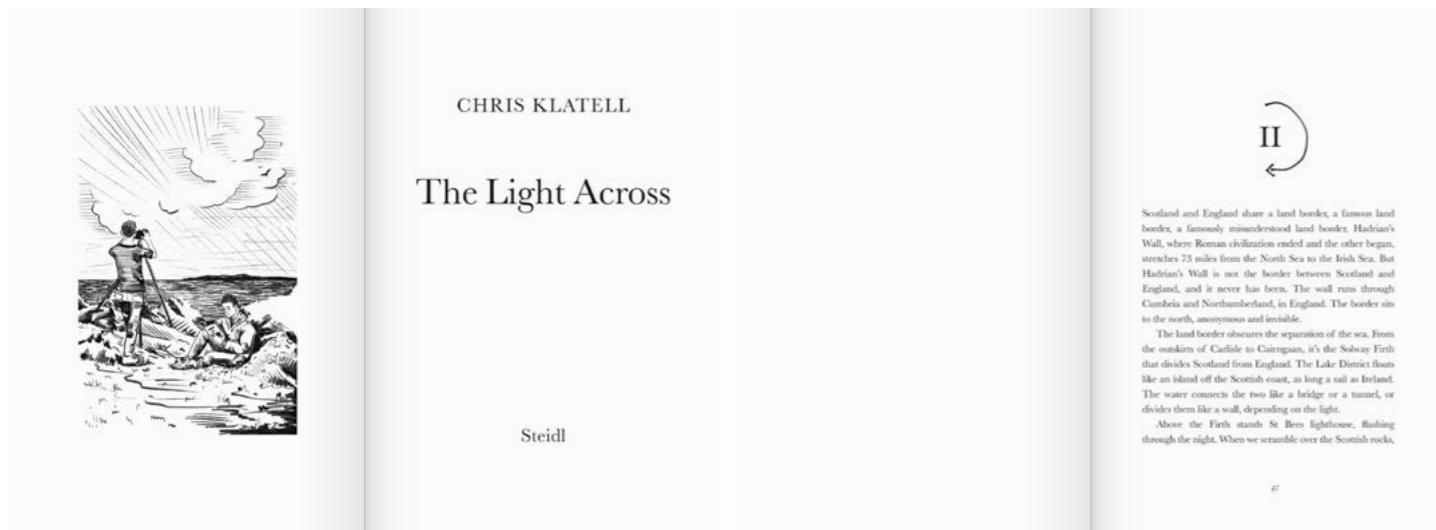
## Donovan Wylie Lighthouse

Edited by Donovan Wylie and Chris Klatell  
Book design by Donovan Wylie and  
Holger Feroudj / Steidl Design  
48 pages  
11.6 × 9.1 in. / 29.5 × 23 cm  
21 black-and-white photographs  
Tritone  
Clothbound hardcover with dust jacket

€ 40.00 / £ 35.00 / US\$ 45.00  
ISBN 978-3-95829-639-8







Chris Klatell is a writer and lawyer based in New York. He writes frequently about photography, including *Annals of the North* with Gilles Peress, published by Steidl in 2020, and collaborations with Donovan Wylie (*A Good and Spacious Land*, 2017) and Jim Goldberg (*Candy*, 2017).

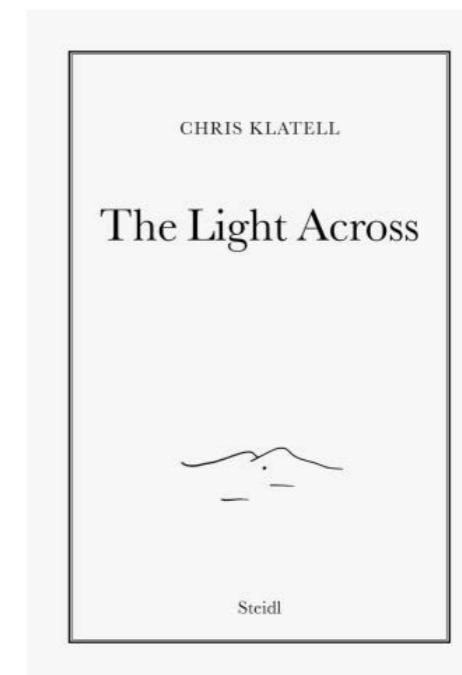
*The Light Across* is Chris Klatell's personal reflection on the act of looking at lighthouses at night, as they send their beams across the water. Simultaneously a work of history, a philosophical inquiry and a travelogue, the book questions how we think about similarity and difference in an era of rapid and destabilizing change. Structured as a rotation, like the spinning lens of a lighthouse, the work follows Klatell and the photographer Donovan Wylie as they circumnavigate Ireland and Britain, scrambling over rocks to capture flashes from the opposing shore. The camera and the lighthouse lens, born out of similar developments in nineteenth-century optical theory, emerge as mirrors, structuring identity along the axes of time and distance. The text explores both the difficulty of making these images, and the difficulties the images cause, once made.

Ranging from ancient Alexandria to Northern Ireland during the Troubles, from Virginia Woolf to Enid Blyton, and from J. M. W. Turner to Eadweard Muybridge, Klatell's lighthouses flicker between acts of engineering to guide ships and warn them of danger, to symbolic gestures. Unions and disunions, joiners and separations pile up; Brexit, Covid and Trump come and go; promises to children are made, broken and redeemed. History and literature offer a path, then yank it away. Through it all, the lighthouse flashes on, ambivalent and obsolete, revealing we may not always be the character in a novel we imagined ourselves to be.

**Chris Klatell**  
**The Light Across**

Concept and book design by Chris Klatell,  
Donovan Wylie and Bobbie Richardson  
Photographs by Chris Klatell and Donovan Wylie  
200 pages  
4.8 x 7 in. / 12.1 x 17.8 cm  
8 black-and-white photographs and 8 illustrations  
Tritone  
Clothbound hardcover

€ 35.00 / £ 30.00 / US\$ 40.00  
ISBN 978-3-96999-300-2







Born in Sydney in 1967, Stephen Dupont is internationally recognized for his concerned photography on the human condition, war and climate. His many accolades include the W. Eugene Smith Grant in Humanistic Photography and the Robert Gardner Fellowship from Harvard University. Dupont's handmade artist's books and prints are held in major museums and libraries including the Peabody Museum of Archaeology and Ethnology, Tate Britain, the New York Public Library and the British Library, as well as in private collections. In 2015 Steidl published Dupont's retrospective work on Afghanistan, *Generation AK: The Afghanistan Wars 1993–2012*, whose honors include the Olivier Rebbot Award and Pictures of the Year International's Best Photography Book.

In *Fucked Up Fotos* Stephen Dupont curates a career's worth of mishaps—double-exposures, light leaks, X-ray clouding, corrupted computer files—and discovers spectacular beauty in the damage. Spanning 30 years, five continents and more than a dozen countries, from Afghanistan to Papua New Guinea, from China to Romania, these eclectic images create a veritable catalogue of everything that can go wrong in a photograph, whether through user error, mechanical malfunction or deliberate sabotage. At the same time, they return us to the primal magic of photography and its ability to capture something beyond what was intended. The result is a visual mediation on chance, and a celebration of the accidental, the unpredictable and the imperfect.

*There is very little of me in these photographs. In fact, the images were not exactly made by me at all. Of course I created them, but who really made them what they are? Science? Nature? My own negligence? Outside interferences? These photographs, once dismissed as poor rejects, are sometimes extraordinary, magical and poetic. They're destructive and layered moments; complex and mysterious, like a painting they invite us to look much deeper, revealing interwoven fragments of time and space.* Stephen Dupont

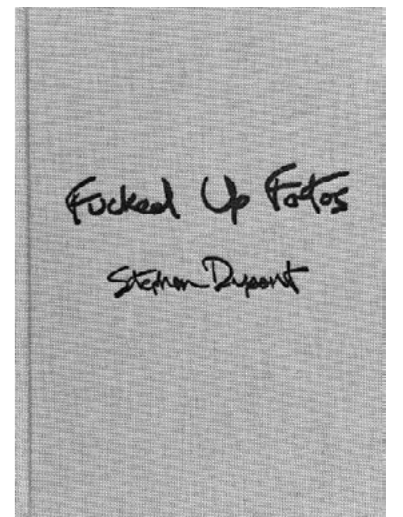
### Stephen Dupont Fucked Up Fotos

Texts by Stephen Dupont and Jacques Menasche  
Book design by Stephen Dupont and Gerhard Steidl  
192 pages  
9.5 × 12.7 in. / 24 × 32.2 cm  
100 black-and-white and 12 color photographs  
Four-color process  
Clothbound hardcover with dust jacket

€ 58.00 / £ 55.00 / US\$ 65.00  
ISBN 978-3-96999-001-8



Dust jacket



Clothbound book







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

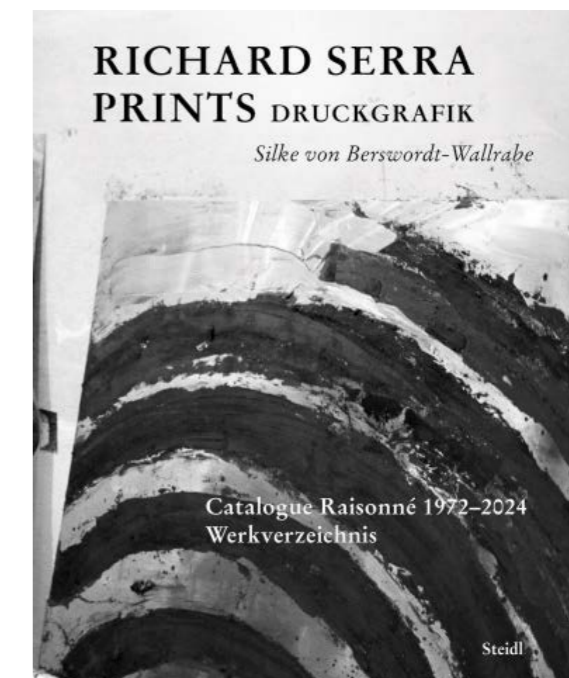
Richard Serra began making prints as early as 1972. For the past five decades he has consistently pursued the myriad possibilities of printmaking and created a graphic oeuvre as concentrated as it is rich and diverse. Even if the relationship between Serra's prints and his sculptural works cannot be denied—the exploration of form, establishing and testing the tension between positive and negative space, the dialogue between two- and three-dimensionality—the prints are an autonomous form of expression with their own themes and creative approaches, such as his innovative use of oil-stick ink to create a surface that both absorbs and reflects light. This catalogue raisonné offers a complete survey of 50 years of Serra's graphic work—including lithographs, screen-prints and etchings—and situates it in the broader context of his artistic practice.

*Without a doubt, Serra's prints assume a prominent position in the graphic art of the present day. The radicality with which he continuously expands the boundaries of technical, formal, and content-based conventions through new developments corresponds with the intensity of the experiences that his works make possible.* Silke von Berswordt-Wallrabe

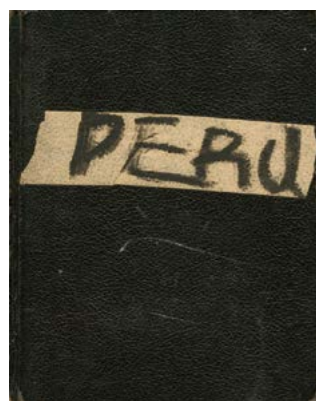
**Richard Serra**  
**Catalogue Raisonné**  
**Prints 1972–2024**

English / German edition  
 Edited and text by Silke von Berswordt-Wallrabe  
 Book design by Saskia Helena Kruse  
 304 pages  
 9.5 × 11.9 in. / 24 × 30 cm  
 370 black-and-white and 110 color images  
 Four-color process  
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€ 75.00 / £ 70.00 / US\$ 85.00  
 ISBN 978-3-96999-140-4







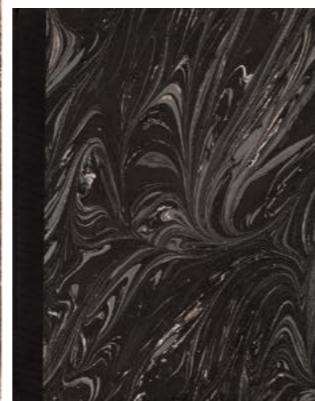
Machu Picchu steps  
Peru, 1972



Afangar, Videy Island  
Iceland, 1989



Basalt columns:  
Svartifoss Iceland, 1989



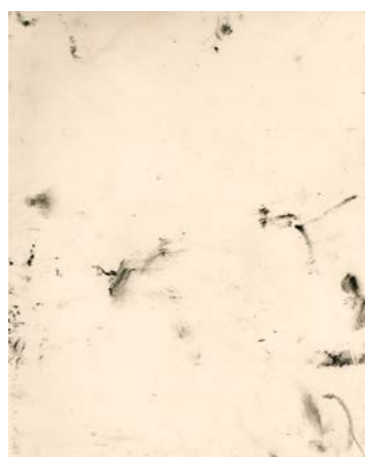
Saqqara pyramid  
Egypt, 1990



Schunnemok Fork  
Storm King Art Center, 1991



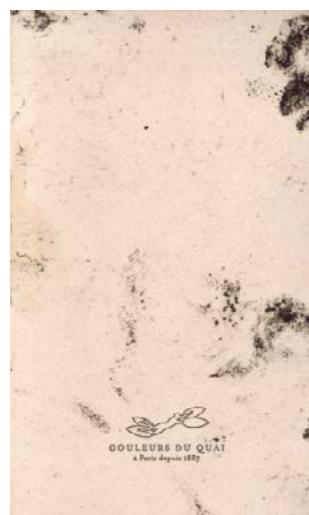
Snake Eyes and Boxcars  
Geyserville, CA, 1993



Wake  
2003



Torqued Ellipses  
Guggenheim Bilbao, Spain, 2005



Promenade  
Grand Palais, Paris, 2008



East-West/West-East  
Qatar, 2014

## Richard Serra Notebooks Vol. 2

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Signed and numbered by Richard Serra

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Basalt columns: Svartifoss, Iceland, 1989  
10.5 × 14 in. / 25 × 33 cm  
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Halfbound hardcover

Saqqara pyramid, Egypt, 1990  
8.3 × 10.8 in. / 21 × 27.5 cm  
44 pages  
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Schunnemok Fork, Storm King Art Center, 1991  
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Snake Eyes and Boxcars, Geyserville, CA, 1993  
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136 pages  
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Wake, 2003  
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48 pages  
Softcover

Torqued Ellipses, Guggenheim Bilbao, Spain, 2005  
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52 pages  
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Promenade, Grand Palais, Paris, 2008  
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Throughout his career, the renowned American sculptor Richard Serra has kept a large number of notebooks which by now fill an entire library in his studio. Contained within them are delicate sketches of his travels, of landscapes, architecture and of other ideas, some of which the artist developed into mature sculptures and drawings. Serra has personally selected ten of his notebooks, two of which he made in Iceland in 1989 and the latest from Qatar in 2014, which are reproduced here in facsimile.

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

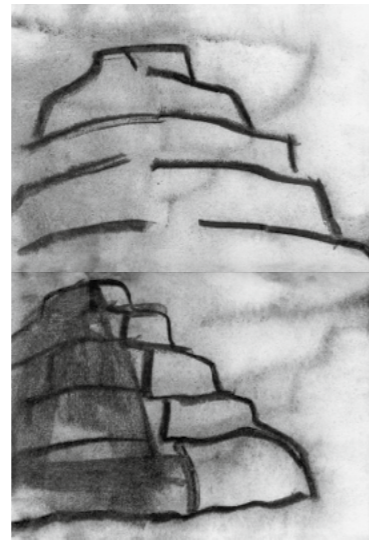
## Richard Serra Notebooks Vol. 2

Steidl

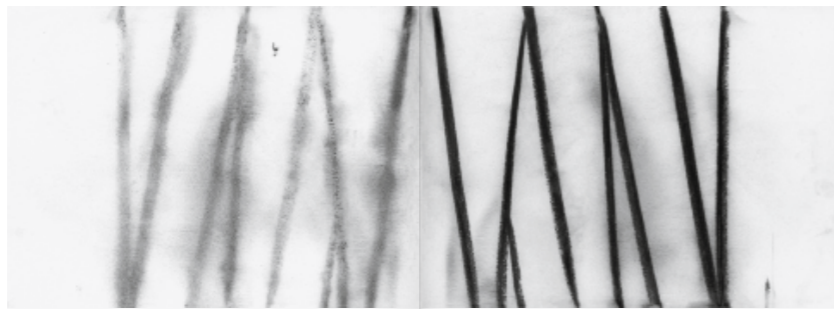
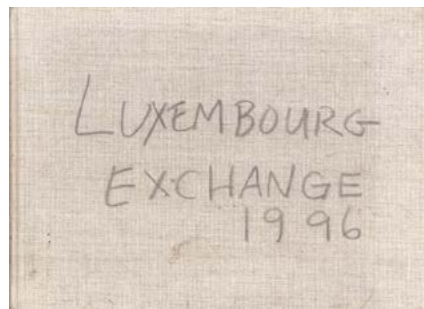
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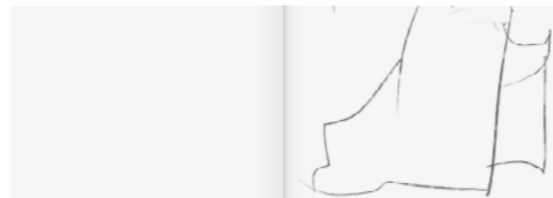
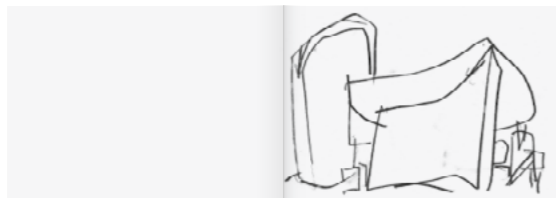
Vol. 1 Egypt



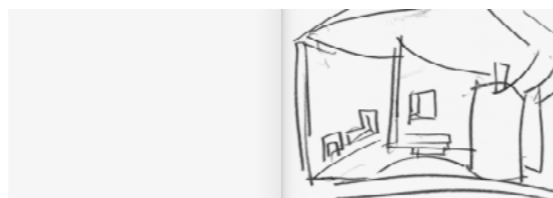
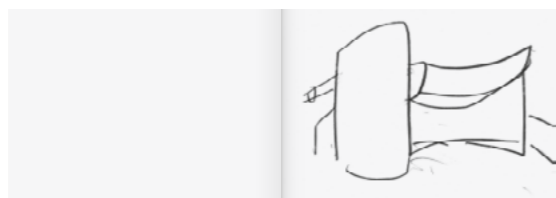
Vol. 2 Luxembourg Exchange



Vol. 3 Spiral Sections



Vol. 4 Ronchamp 1



Vol. 5 Ronchamp 2

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

Richard Serra's reputation as one of the great sculptors of our time is well known, yet the role of sketches in his working practice is not known. This suite of books will change that. Serra keeps a large library of notebooks from throughout his career in his studio, hundreds in total. Contained within them are delicate sketches of his travels, of landscapes, architecture and of other ideas, some of which the artist developed into mature sculptures and drawings. Serra has personally selected five of these precious notebooks, which are reproduced here in facsimile.

### Richard Serra Notebooks

Limited edition of 1000 with Arabic numbers and 50 *épreuve d'artiste*

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Vol. 3 Spiral Sections  
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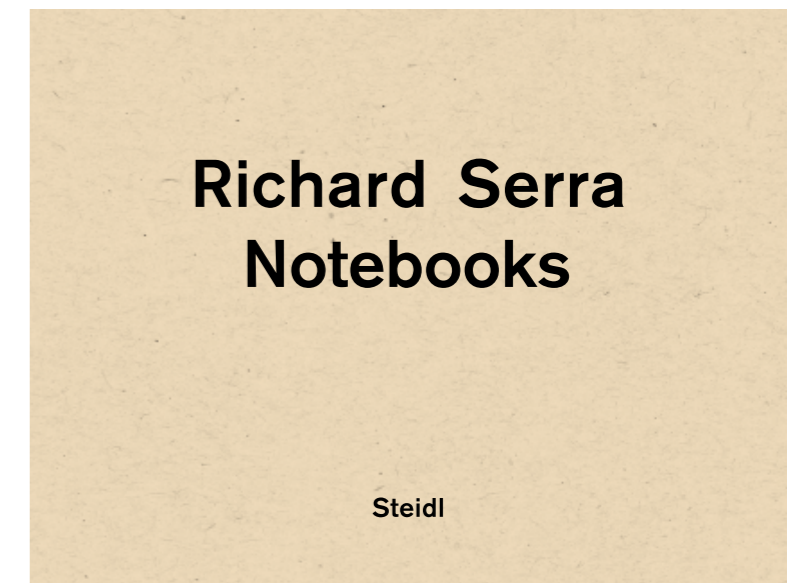
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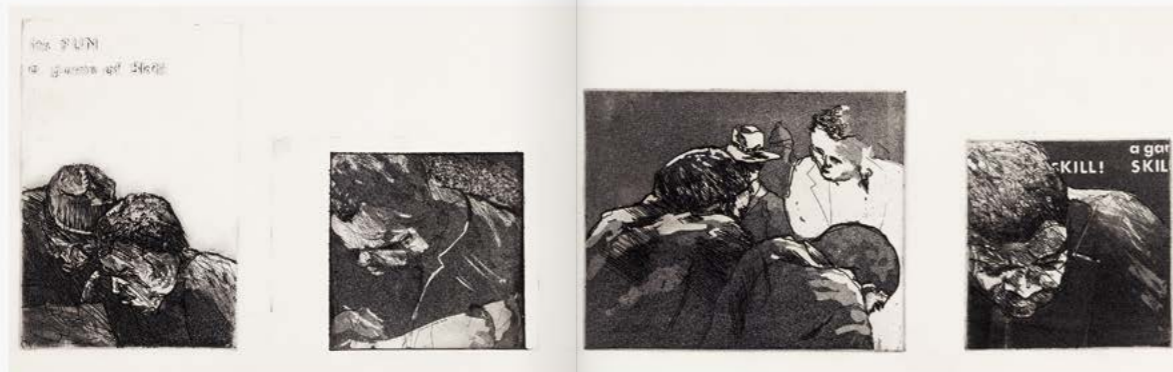
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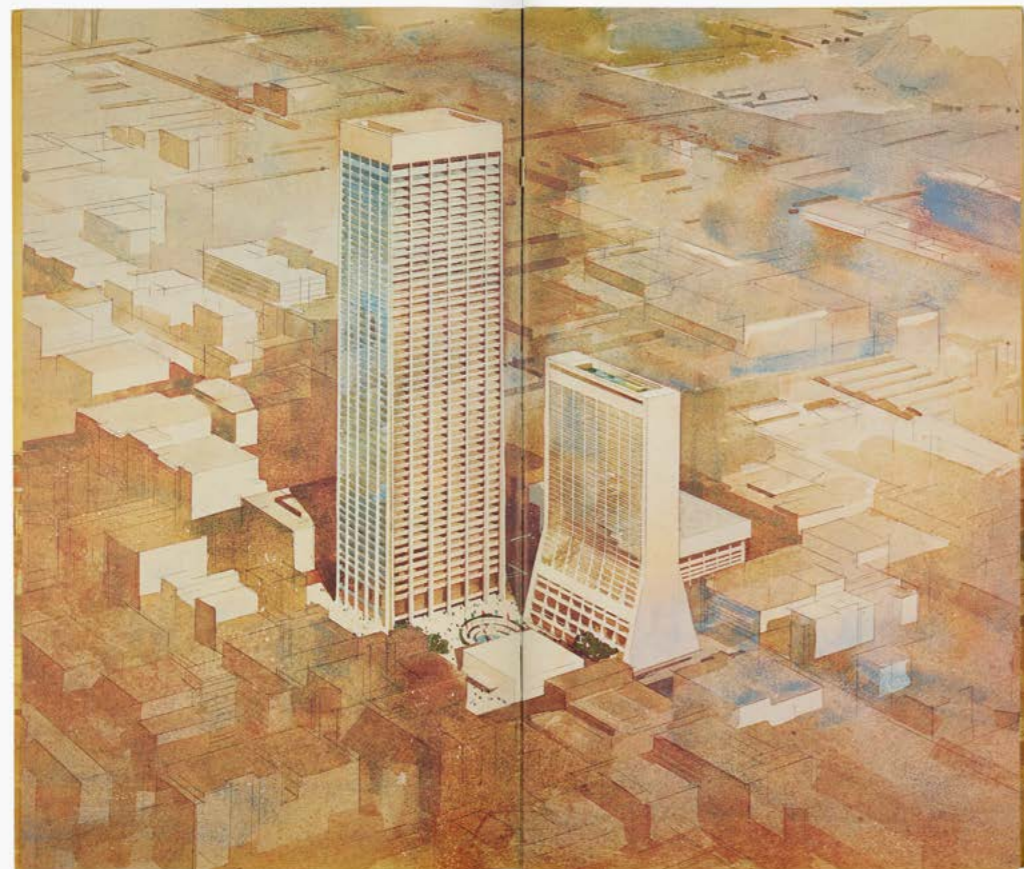




Carlton Centre Games Arcade—It's FUN: A Game of Skill

WK: A combination of different plates printed on one sheet of paper. This printing technique was again used in the editing of various Domestic Scenes unique impressions (S. 221–S.234).

S.39 | etching, aquatint and linocut  
 image: 14.7 x 31.5 cm | sheet: 22.8 x 60.5 cm | paper: Fabriano  
 edition: unique impression  
 print/publisher: William Kentridge, Artist's Studio, Johannesburg, Johannesburg  
 signature style: unsigned  
 note: 4 plates printed on 1 sheet; extreme left-hand plate is a unique state (S.317)



## William Kentridge Carlton Centre Games Arcade

Compiled and text by Warren Siebrits  
 Book design by Lunetta Bartz  
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 120 pages with 1 gatefold  
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 ISBN 978-3-96999-244-9

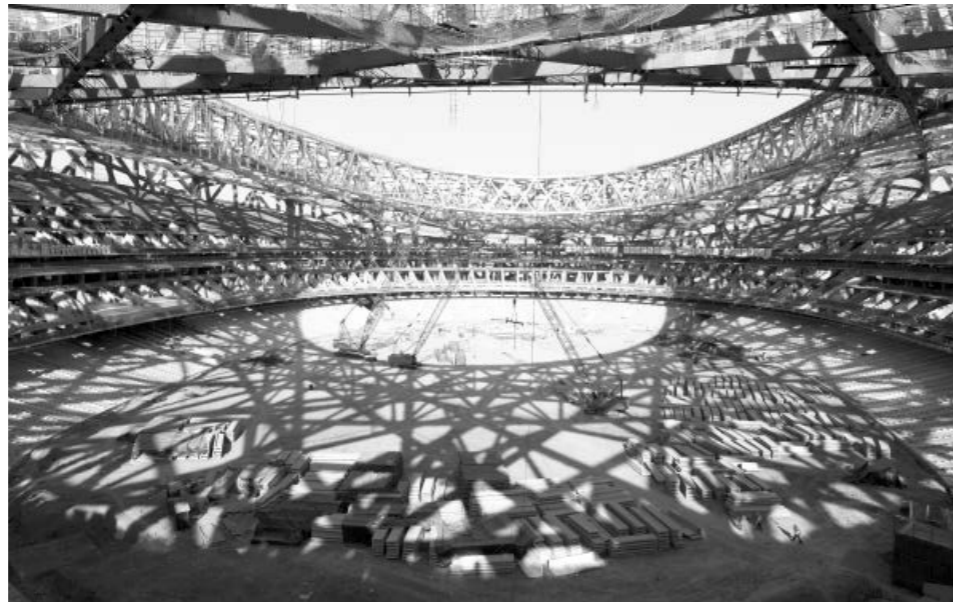
The completion of William Kentridge's *Domestic Scenes* (2021) and *Catalogue Raisonné Volume 1. Prints and Posters 1974–1990* (2022), both published by Steidl, was an opportunity to pause and take another more intimate look at a series of prints, singular and influential in Kentridge's oeuvre, titled "Carlton Centre Games Arcade" (1977). The Carlton Centre in Johannesburg, owned by the mining company Anglo American, was the most expensive and prestigious hotel and shopping complex on the African continent at the time, and was just a short walk from Kentridge's father's legal practice. It is then no surprise that this complex was where he decided to begin the process of observational drawing which would lead to Kentridge's first prolonged engagement with intaglio printing. Not only is this book an opportunity for all Kentridge enthusiasts to catch a glimpse of this never before exhibited and little-known early series of 14 etchings, but it also gives the reader a further taste of the ongoing catalogue raisonné project.

*I spent weeks in the basement of the Carlton Centre. I was astonished at the people who spent their days in the gaming arcade using up whatever little money they had in the hope of winning a few rands.* William Kentridge



WILLIAM KENTRIDGE  
 CARLTON CENTRE GAMES ARCADE





Schaulager, Laurenz Foundation Münchenstein/Basel  
Photo: Ruedi Walti

National Stadium Beijing. Photo: Iwan Baan



Thomas Ruff, Haus Nr. 4 II (Ricola Laufen), 1991

Herzog & de Meuron is a global architectural practice, founded in Basel in 1978 by Jacques Herzog and Pierre de Meuron. The partnership has grown over the years, and today an international team of more than 500 employees under the leadership of a group of partners works on projects worldwide. The spectrum of building commissions ranges from housing to museums, libraries, stadiums, research facilities and hospitals, to urban planning and territorial studies of diverse scales. From the beginning an interdisciplinary working method has involved close collaborations with artists.

Stanislaus von Moos is an art historian whose books include monographs on Le Corbusier, Italian Renaissance architecture, and the work of Venturi, Scott Brown & Associates. Among his recent publications are *Eyes That Saw. Architecture After Las Vegas* (2020) and *Erste Hilfe. Architekturdiskurs nach 1940. Eine Schweizer Spurensuche* (2021). From 1983 to 2005 von Moos was Professor for Modern and Contemporary Art at the University of Zurich.

Arthur Rüegg has worked as an independent architect in Zurich since 1971 (until 1998 with Hans-Uli Marbach). Rüegg has curated exhibitions including "100 years of Swiss Design" (2014) and "Le Corbusier und die Farbe" (2021), and his books as author and editor include *Le Corbusier - Polychromie architecturale* (2015) and *Le Corbusier - Furniture and Interiors 1905-1965* (2012). From 1991 to 2007 he was Professor for Architecture and Construction at ETH Zurich.

The complete works of Pritzker Prize-winning Swiss architects Herzog & de Meuron comprise around 600 buildings in nearly 40 countries. This book is a personal selection by Stanislaus von Moos and Arthur Rüegg of 25 of the most important projects from throughout Herzog & de Meuron's career—from Tate Modern in London, the Elbphilharmonie in Hamburg, the Ricola Storage Building in Laufen to the parking structure at 1111 Lincoln Road in Miami. Through photographs by Balthasar Burkhard, Hannah Villiger, Margherita Spiluttini, Iwan Baan, Thomas Ruff and Wolfgang Tillmans, along with detailed technical data, plans and bibliographic references, *Twentyfive x Herzog & de Meuron* encapsulates all central aspects of the work of these influential architects.

Two comprehensive essays reveal Herzog & de Meuron's working methods: von Moos explores the influence of perception in painting, sculpture and photography on their practice, while Rüegg examines their ambivalent view of the built world and how it is expressed from project to project. The book also includes previously unpublished photographs by Pierre de Meuron and Jacques Herzog's postcard collection—unexplored visual archives with a direct influence on their architectural work.

*The reality of architecture is not built architecture. Outside of this state of built/not built, architecture forms its own reality, comparable to the autonomous reality of a picture or a sculpture.* Jacques Herzog and Pierre de Meuron, 1988

## Stanislaus von Moos and Arthur Rüegg *Twentyfive x Herzog & de Meuron*

Concept and texts by Stanislaus von Moos and Arthur Rüegg  
Photographs by Iwan Baan, Balthasar Burkhard, Thomas Ruff, Margherita Spiluttini, Wolfgang Tillmans and Hannah Villiger, among others  
Book design by Martina Brassel  
496 pages  
9.7 x 10.4 in. / 24.5 x 26.5 cm

100 black-and-white and 700 color photographs and 100 documents  
Four-color process  
Clothbound hardcover with dust jacket

€ 95.00 / £ 90.00 / US\$ 115.00  
ISBN 978-3-96999-138-1







ANGELA GRAUERHOLZ

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

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



ANGELA GRAUERHOLZ

ANGELA GRAUERHOLZ

The idea for this book came to me many years ago when I discovered the original version of the novel. I was struck, transfixed by the words. I started reading it. The Hundred Headless Woman, at the time I found it in a bookshop in New York. I had always been a great admirer of Ernst's work, and as a young photographer I was strongly struck by the "photographic" quality of the images, which were every where, even on the walls of my apartment. I was struck by the "photographic" quality of the images, which were every where, even on the walls of my apartment. I was struck by the "photographic" quality of the images, which were every where, even on the walls of my apartment.

ERNEST AND THE HUNDRED WOMEN

Ernst divided his collage novel into nine chapters, but the events portrayed in the 147 collaged images are not arranged chronologically. A central figure, the face of the hero, begins with his birth and ends with his death and burial. Physical features, his actions, his words, and his emotions are scattered throughout the pages, as the protagonist searches for the woman of his dreams and eventually finds her. There are direct, and at times ironic, references to Ernst's journey through Hell, Purgatory and Paradise and his search for Beatrice in the Divine Comedy. However, the two outcomes are quite different.

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

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

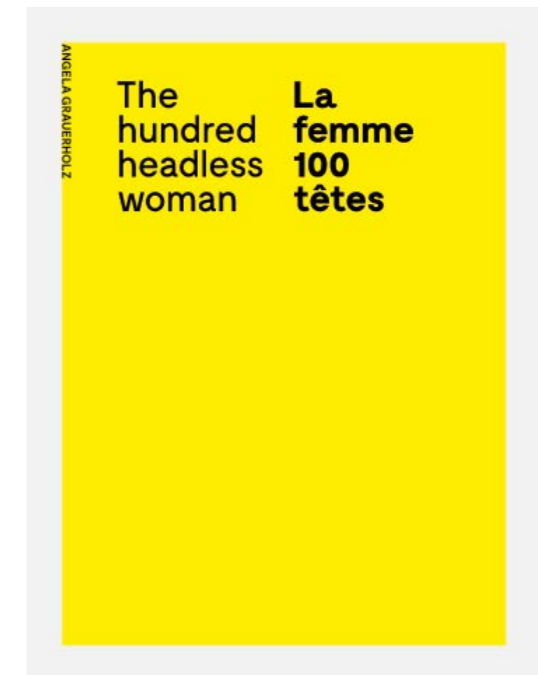
The title *La femme 100 têtes* is borrowed from Max Ernst's 1929 Surrealist collage novel of the same name, in which he combined cut-up and reassembled nineteenth-century illustrations with bizarre captions. Grauerholz welcomes the double entendre of Ernst's title—when read aloud in French it means both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

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

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

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

€ 75.00 / £ 70.00 / US\$ 80.00  
 ISBN 978-3-95829-560-5







Born in 1966, Kai Wiedenhöfer studied photography at the Folkwang University of the Arts in Essen and Arabic in Damascus. He is the recipient of the Leica Medal of Excellence, numerous World Press Photo Awards, the Eugene Smith Grant and the Carmignac Gestion Award. Wiedenhöfer's books with Steidl include *The Book of Destruction* (2010), published for an exhibition at the Musée d'Art Moderne Paris; and *Confrontation* (2013), documenting separation walls and displayed in "WALLonWALL" on the Berlin Wall. In 2016 this exhibition was succeeded by "WARonWALL," depicting the war in Syria. In 2016 Wiedenhöfer received the Carl von Ossietzky Medal from the International Human Rights League.

"Good fences make good neighbors"—so goes the proverb. But what makes a good fence? Certainly not one that prevents neighbors from being seen in the first place. Indeed, such divisive barriers create enemies. Peace starts where walls fall, not where they are erected. The Berlin Wall is the best proof of that, says Kai Wiedenhöfer, who witnessed its fall first hand. Wiedenhöfer has photographed separation barriers throughout the world, from Berlin in 1989, to Belfast, Mexico, Ceuta and Melilla, Baghdad—and frequently in Israel, to document the walls with which the country has so comprehensively surrounded itself: at the borders to the West Bank, the Gaza Strip, Egypt and Lebanon. Between 2003 and 2018 he made ten journeys to Israel and the Occupied Palestinian Territories to photograph the fences, walls and checkpoints which the Israeli government is still building.

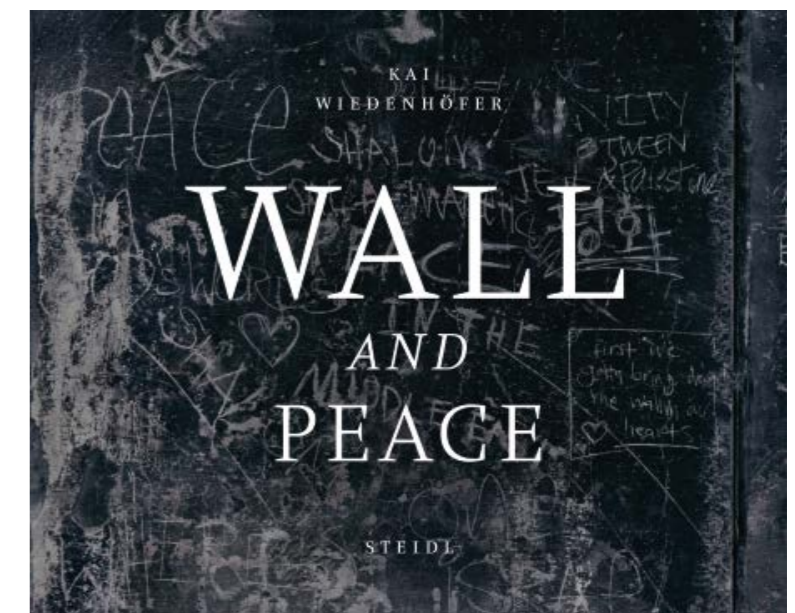
Wiedenhöfer has documented the Israeli-Palestinian conflict over three decades now. The photos in this book show that the hope of lasting peace in the region is becoming ever more unrealistic in our time. For a wall is a paradox: it intensifies the very violence it seeks to keep in check, and thereby makes further surveillance and fortifications necessary.

*A barrier is a proof of our weaknesses and error, of the inability of human beings to communicate with each other. Where all communication is contracted, a solution of conflicts becomes impossible because behind walls the clichés and concepts of the enemy mushroom with hardly any relation to reality.* Kai Wiedenhöfer

**Kai Wiedenhöfer**  
**WALL and PEACE**

Text by Kai Wiedenhöfer  
Book design by Dirk Fütterer  
208 pages  
14.9 × 11.9 in. / 38 × 30.4 cm  
24 black-and-white and 67 color photographs  
Tritone and four-color process  
Clothbound hardcover

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Reader

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

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4.1×5.8 in. / 10.5×14.7 cm  
12 black-and-white facsimiles

Vol. 13  
66 pages  
3.8×5.3 in. / 9.6×13.5 cm  
26 color facsimiles

Vol. 14  
88 pages  
2.9×4.1 in. / 7.3×10.5 cm  
3 color facsimiles

Vol. 15  
68 pages  
2.9×4.1 in. / 7.3×10.5 cm  
9 color facsimiles

Vol. 16  
70 pages  
3.9×5.8 in. / 10×14.8 cm  
33 color facsimiles

Vol. 17  
80 pages  
3.5×5.3 in. / 9×13.5 cm  
34 color facsimiles

Vol. 18  
28 pages  
4.1×5.9 in. / 10.3×15.1 cm  
11 black-and-white facsimiles

Vol. 19  
42 pages  
5.8×4.1 in. / 14.8×10.3 cm  
9 black-and-white facsimiles

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

Reader in English, German,  
French and Italian  
6.7×11 in. / 17×28 cm  
128 facsimiles

Hans / Jean Arp's diverse visual oeuvre—primarily consisting of sculptures, reliefs, drawings, collages and prints—is world-renowned, yet his sketchbooks remain relatively unknown. *Twenty Sketchbooks* seeks to remedy this by reproducing as meticulous facsimiles 20 of Arp's small sketchbooks and spiral-bound pads, made between 1950 and 1966 and today held at the Fondazione Marguerite Arp-Hagenbach, located in Arp's last atelier in Locarno, Switzerland.

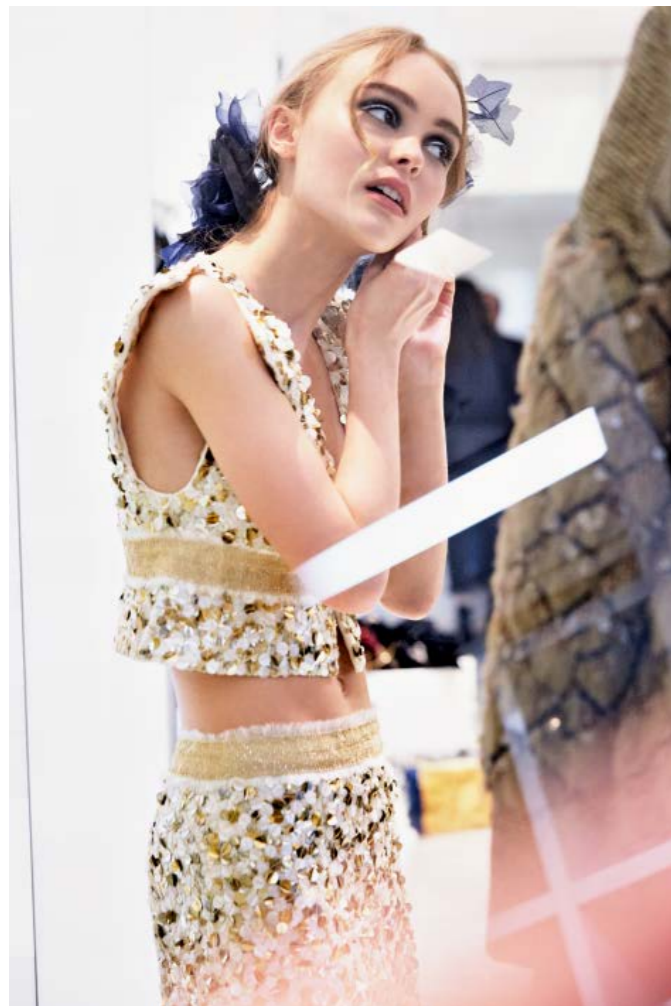
This publication allows us for the first time to "hold" Arp's sketchbooks in our hands and thereby gain new insight into his working processes. Some sketches reveal themselves as drafts for fully realized artworks, yet the majority are exploratory works in themselves. *Twenty Sketchbooks* contains over 400 sketches as well as written notes by the artist. The 20 volumes, each produced at its original size, are presented in a handmade box following the design of the carton in which they were found in Arp's archive.

*As I work, friendly, strange, evil, inexplicable, mute,  
or sleeping forms arise.* Hans Arp

Co-published with the  
Fondazione Marguerite Arp-Hagenbach, Locarno







Born in 1970 in Switzerland, Benoît Peverelli began his career as a photojournalist for Swiss daily newspapers. In 1991 he co-founded the music magazine *Vibrations* and in 1993 he relocated to New York, working for publications including the *New York Times*, *Life* and John F. Kennedy Jr.'s political magazine *George*. Peverelli has furthermore photographed musicians throughout the Americas and Africa, as well as record covers for labels including Blue Note and Verve. In 2002 he returned to Europe, settling in Paris where he took up fashion photography while continuing to make portraits and reportage. In 2014 Peverelli co-edited the Steidl book *Balthus – The Last Studies*, and in 2016 he directed the musical film *Paysage Cantique / Le Cantique des Cantiques*.

If you're ever lucky enough to make it backstage at one of Chanel's fashion shows, at Paris' Grand Palais or a different exotic location, you might catch a glimpse of a certain photographer passionately clicking away as he weaves his way past models, celebrities and artistic director Virginie Viard. That photographer is Benoît Peverelli, and this book is an in-depth look at Karl Lagerfeld's collections for Chanel from 2010 to his last, shown in March 2019, and reveals the remarkable continuation of the story of the house through Viard's collections.

*CHANEL – Fittings and Backstage* is the long-awaited revised edition of the original sold-out book of 2018. Containing more than 2,000 photos and nearly 20 new collections, the publication comprises four volumes, one for each of Chanel's collections: Haute Couture, Ready-to-Wear, Cruise, and Métiers d'Art which celebrates the savoir-faire of the numerous ateliers producing embroidery, beading, buttons and more—all by hand. Peverelli depicts the beauty and secrets of the backstage world, but also revealed are the fittings leading up to the show—exclusive meetings between Viard and the Chanel Studio at 31 Rue Cambon, where each model's garment, accessories, make-up and hair are individually adjusted and perfected late through the night for the next morning's show.

*There is something clandestine about Benoît's work with the mystery of something naturally romantic. That is what makes his work unique, impossible to imitate by any other photographer.* Karl Lagerfeld

## Benoît Peverelli CHANEL – Fittings and Backstage

Foreword by Karl Lagerfeld  
Book design by Benoît Peverelli, Duncan Whyte,  
Bernard Fischer and Gerhard Steidl  
5.5 × 7.3 in. / 14 × 18.5 cm

Vol. 1 Haute Couture  
392 pages  
618 color photographs

Vol. 2 Prêt-à-Porter  
392 pages  
561 color photographs

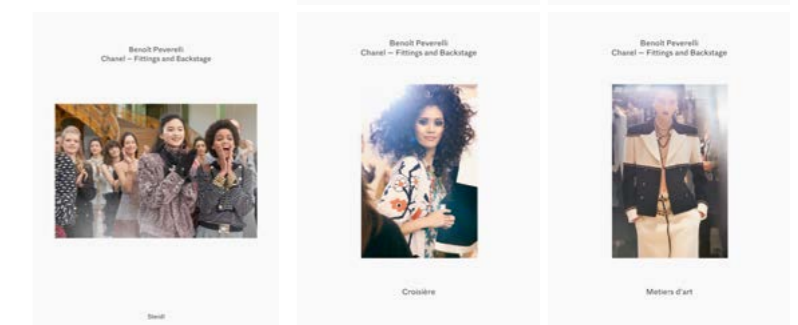
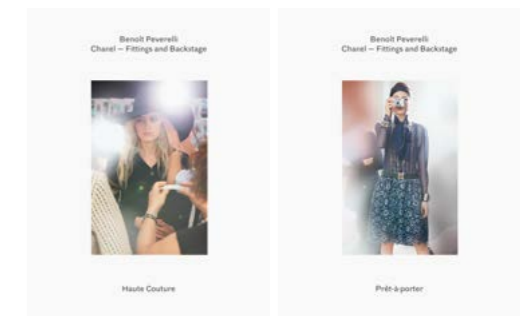
Vol. 3 Croisière  
344 pages  
463 color photographs

Vol. 4 Métiers d'Art  
332 pages  
488 color photographs

Four-color process  
Four hardcover books in a slipcase

€ 125.00 / £ 115.00 / US\$ 145.00  
ISBN 978-3-95829-968-9

Deliveries starting end of February 2024



Slipcase

Vols. 1-4







Born in 1935 in Cincinnati, Ohio, Jim Dine completed a Bachelor of Fine Arts at Ohio University in 1957 and has since become one of the most profound and prolific contemporary artists. Dine's unparalleled career spans more than 60 years, and his work is held in numerous private and public collections. His books with Steidl include *Pinocchio* (2006), *Hot Dream (52 Books)* (2008), *A Printmaker's Document* (2013), *Paris Reconnaissance* (2018), *The Secret Drawings* (2020), *A Beautiful Day* (2021), *I print. Catalogue Raisonné of Prints, 2001–2020* (2021), *Electrolyte in Blue* (2021), *Grace and Beauty* (2022) and *Storm of Memory* (2023).

Renowned for his depictions of self, which early in his career were often purely symbolic—most famously in the form of a bathrobe or a set of tools—Jim Dine reveals in *Last Year's Forgotten Harvest* another portrait of sorts, providing the viewer both with insight into his deep commitment to drawing and to the individuals in his orbit who have helped shape him. Presenting nearly seven decades of drawing, from 1957 to the present, *Last Year's Forgotten Harvest* demonstrates the deep fusion between Dine's practice and those who have long been part of his world. In the artist's words: "Besides being a diary, having the quality of a diary, the exhibition is essentially about drawing." Present here, then, are members of Dine's family. His wife photographer Diana Michener appears in multiple, heavily worked portraits. Images of close friends and fellow creatives move throughout the publication, including drawings of artist Susan Rothenberg, printer Aldo Crommelynck, poet Robert Creeley, and printer and publisher Gerhard Steidl, with whom he created this book. The blemishes, wrinkles and even stains that imprint themselves upon skin similarly appear upon the surfaces of Dine's drawings as he encounters and grapples with his subjects over time. Providing a poignant reflection upon a career characterized by digesting the world through making, Dine concludes: "This is what I'm left with. I'm left with drawing."

*The "forgotten harvest" are a record of a million marks, a history of their erasure, and the pleasure of doing it again.*  
Jim Dine

Co-published with the Bowdoin College Museum of Art, Brunswick

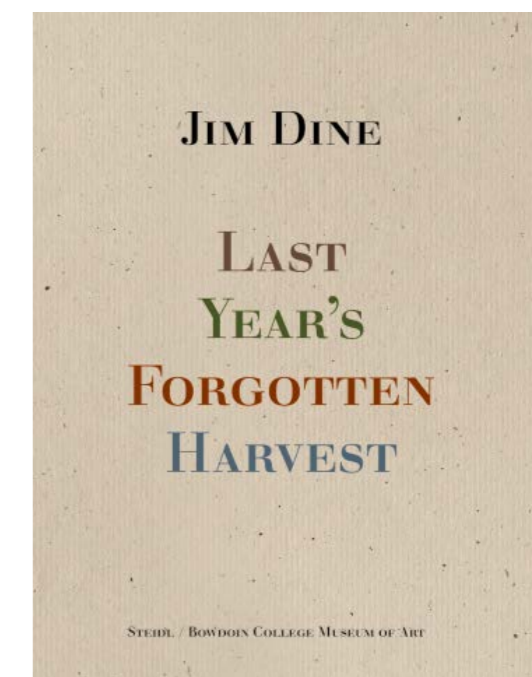
Exhibition: Bowdoin College Museum of Art, Brunswick, 7 December 2023 to 2 June 2024

**Jim Dine**  
**Last Year's Forgotten Harvest**

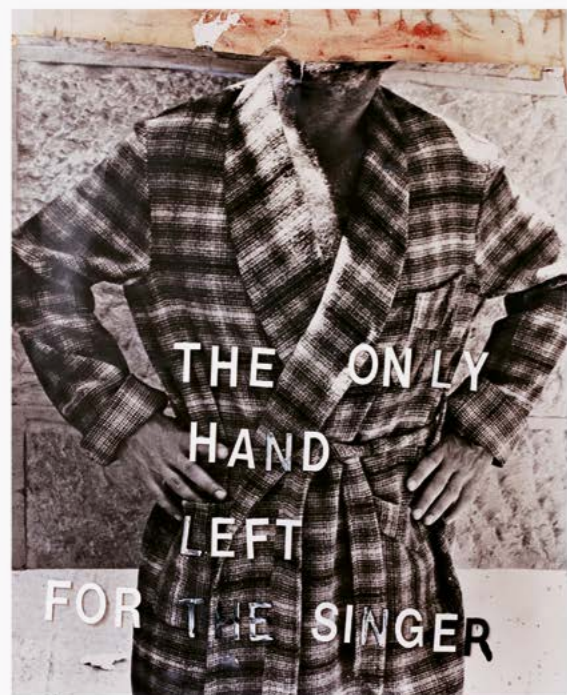
Texts by Jim Dine and Anne Collins Goodyear  
Book design by Jim Dine, Gerhard Steidl and Matthias Langner  
184 pages plus a 40-page booklet  
8.2 × 11 in. / 21 × 28 cm  
30 black-and-white photographs and 90 color images  
Four-color process  
Hardcover

€ 35.00 / £ 30.00 / US\$ 40.00  
ISBN 978-3-96999-312-5

[Available—order now!](#)







The principal image is rain when it comes to a mandala for children there is no portent of doom, just red sky



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 60 years, and his work is held in numerous private and public collections. His books with Steidl include *Pinocchio* (2006), *Hot Dream (52 Books)* (2008), *A Printmaker's Document* (2013), *Paris Reconnaissance* (2018), *The Secret Drawings* (2020), *A Beautiful Day* (2021), *I print. Catalogue Raisonné of Prints, 2001–2020* (2021), *Electrolyte in Blue* (2021), *Grace and Beauty* (2022) and *Storm of Memory* (2023).

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 hand-written 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  
4.7×7.1 in. / 12×18 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 clothbound hardcovers in a slipcase

€ 45.00 / £ 40.00 / US\$ 50.00  
ISBN 978-3-96999-159-6



Slipcase

Vol. 1

Vol. 2



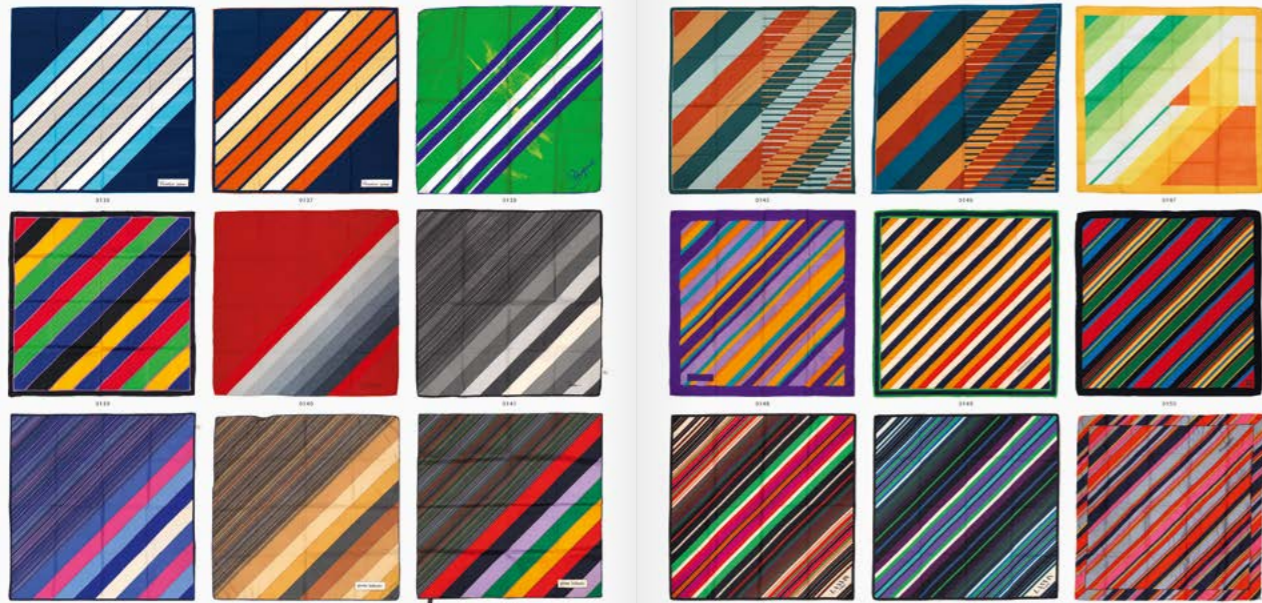
Vol. 3

Vol. 4

Vol. 5







Born in 1970, Benoit Pierre Emery is a French art director and scarf designer based in Paris. A graduate of the School of Decorative arts in Paris and the Royal College of Art in London, Emery began his career as a graphic designer in the luxury and cultural sectors. In 2003 he founded his own brand for scarves, and after designing one for Hermès began a long collaboration with the house, resulting in the creation of more than 30 scarves among other products. Beginning in 2006 he worked for 12 seasons as artistic director for scarves and stoles at Kenzo. In 2012 he was appointed creative director of tableware and objects at Hermès; today he continues to design his own scarves alongside his work for the house.

For nearly 20 years now Benoit Pierre Emery has been collecting silk scarves—perhaps the ultimate fashion accessory—exploring boutiques and flea markets to amass an astounding assortment of 10,000 pieces (and growing). *Carré. A Vintage Scarf Collection* presents around 6,500 of these scarves, which Emery acquires according to their individual aesthetic merit, not the prestige of the brand that may be printed on them—many pieces remain tantalizingly anonymous, even as others boast the names of renowned fashion houses (Dior, Hermès, Saint Laurent, Lanvin, Balenciaga...) and great artists (Picasso, Sonia Delaunay, Victor Vasarely, Enzo Mari...).

From geometric rhythms to psychedelic designs, from minimalism to the explosive colors of Pop Art and the optical games of kinetic art, *Carré* sweeps through many artistic trends from the post-war period to the 1980s. Showing the scarves both in full-page reproductions and in grids, the publication gives us an up-close look at the textures and compositions of individual pieces, as well as allowing us to trace patterns, colors and trends across the collection.

*What appeals to me is how things are linked, how certain designs that at first seem very different are actually engaged in a secret dialogue with one another, how connections emerge between different times and contexts.*

Benoit Pierre Emery

**Benoit Pierre Emery**  
**Carré**  
**A Vintage Scarf Collection**

Text by Benoit Pierre Emery  
 Book design by Benoit Pierre Emery  
 and Holger Feroudj / Steidl Design  
 12 × 12.2 in. / 30.5 × 31 cm

Vol. 1  
 312 pages  
 150 color images

Vol. 2  
 312 pages  
 6,350 color images

Four-color process  
 Two clothbound hardcovers in a slipcase

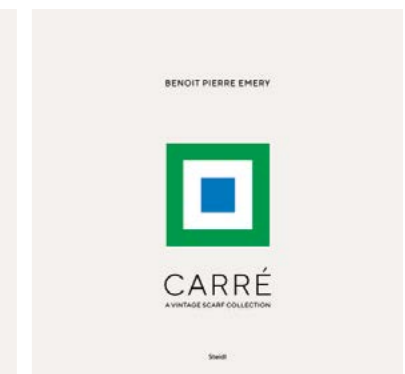
€ 250.00 / £ 220.00 / US\$ 295.00  
 ISBN 978-3-95829-885-9



Slipcase



Vol. 1



Vol. 2





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

Christoph Niemann simply can't resist traveling. Luckily for us, he's no standard globetrotter but an artist who can masterfully capture his surroundings, wherever they may be, in vibrant brush and ink drawings. "As an artist," he says, "I'm conscious of the limitations that come from seeing the world through a Western lens. That's why I like to travel: because traveling requires—and inspires—a shift in perspective." And so in *Away* we're privileged to accompany him on journeys to all the destinations our wanderlust might desire, be they picturesque towns, bustling cities or sublime nature: from the elegant Tuileries of Paris to the dramatic Arctic forms of the Svalbard archipelago, from Angkor Wat to São Paulo and Venice and beyond ...

*Christoph Niemann has the most beautiful line of our time—his drawings and watercolors possess a subtle lightness, a roguishness and a poetic quality, which his peers strive for. They're simultaneously decorative and narrative.*

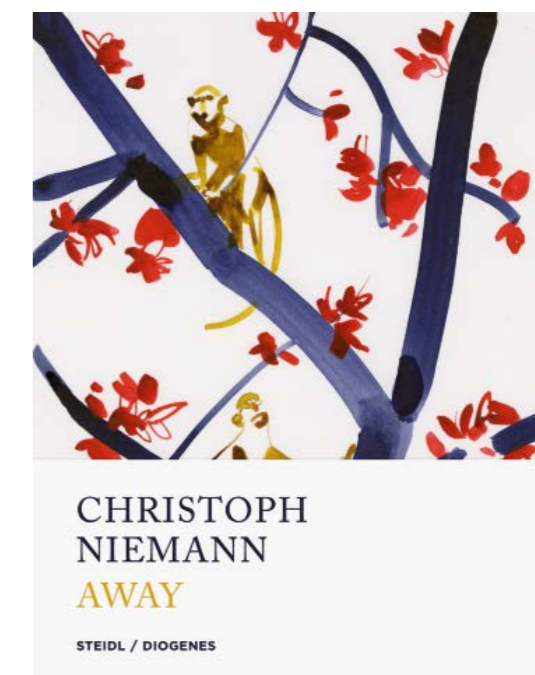
Jeroen van Rooijen

Co-published with Diogenes, Zurich

## Christoph Niemann Away

Text by Christoph Niemann  
Book design by Christoph Niemann and Philipp Keel  
200 pages  
9.8 × 13.2 in. / 25 × 33.5 cm  
140 color images  
Four-color process  
Clothbound hardcover

€ 75.00 / £ 70.00 / US\$ 85.00  
ISBN 978-3-95829-918-4







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

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

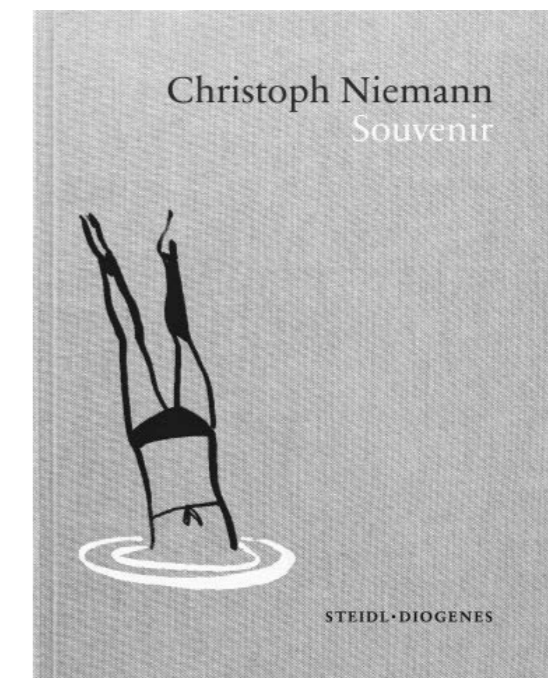
*Christoph Niemann is one of the world's most in-demand artists. Der Tagesspiegel, Berlin*

Co-published with Diogenes, Zurich

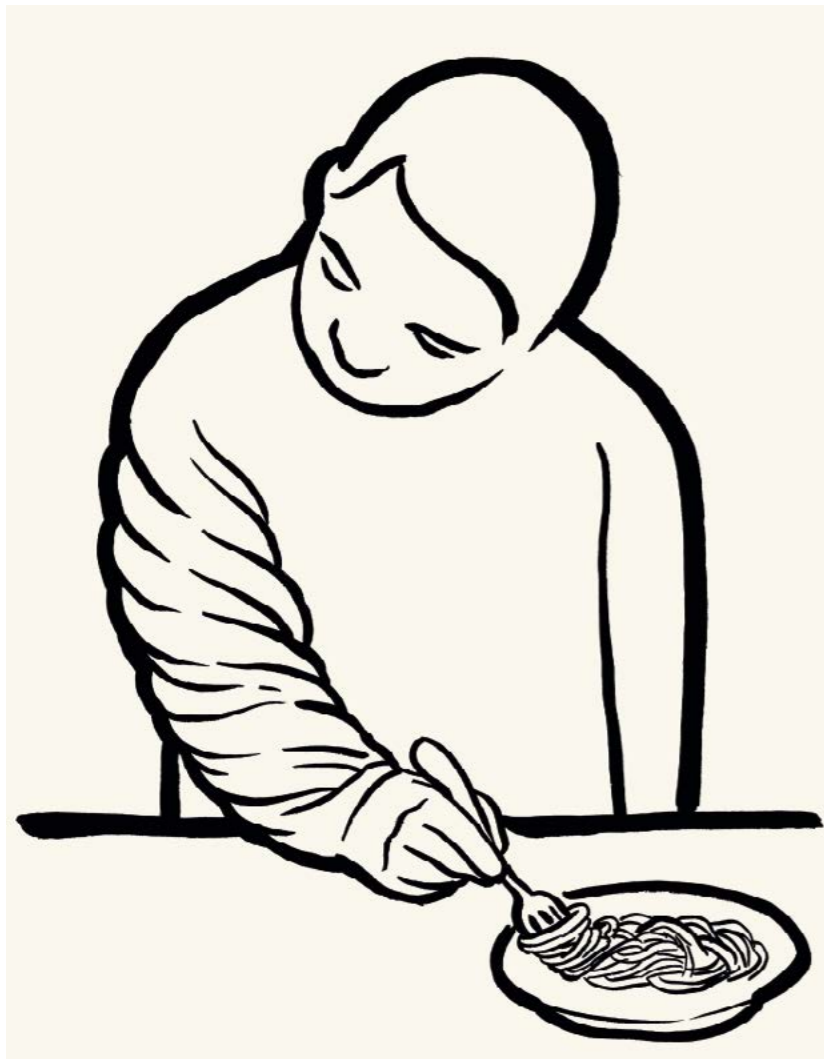
### Christoph Niemann Souvenir

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

€ 65.00 / £ 60.00 / US\$ 75.00  
ISBN 978-3-95829-573-5







Nicholas Blechman is a New York-based art director, illustrator and designer. Formerly art director of the *New York Times Book Review* and the *New York Times* op-ed page, he is currently creative director of *The New Yorker*. Since 1990 he has also published, edited and designed the political underground magazine *Nozone*, featured in the Smithsonian Institution's Design Triennial. Blechman's illustrations have appeared in *GQ*, *Travel + Leisure*, *Wired* and the *New York Times*.

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

In this simultaneously dark and hilarious book of drawings, renowned illustrators Nicholas Blechman, creative director of *The New Yorker*, and Christoph Niemann, a regular contributor to the same magazine, let loose all their visions of evil in today's unpredictable world. In what comical forms does evil bear its ugly face? Gigantic worms boring their way through the globe? Pieces of a puzzle eating one another? The jets of a shower piercing the body of an unsuspecting man beneath? A lone leaf fluttering to the ground before finally *shattering*? These and more delightfully incongruent images await us in *100% Evil*, a satirical guide that embraces pain and laughter, the extraordinary and the banal, the good and the bad in equal measure.

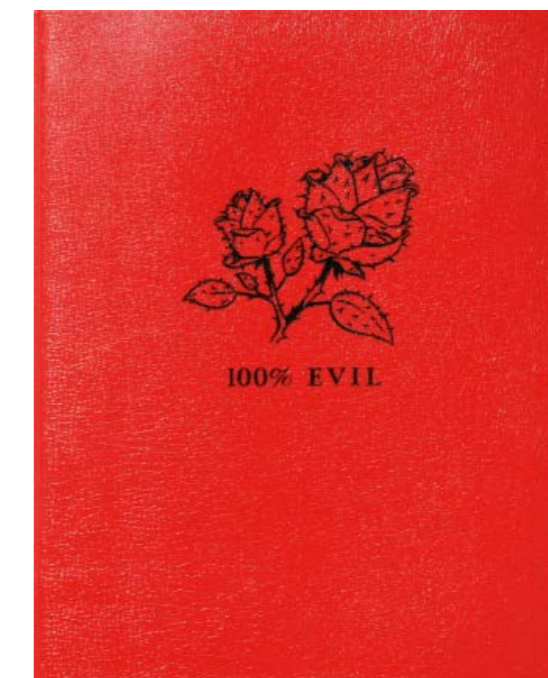
*Woe unto them that call evil good, and good evil. Isaiah 5:20*

Co-published with Diogenes, Zurich

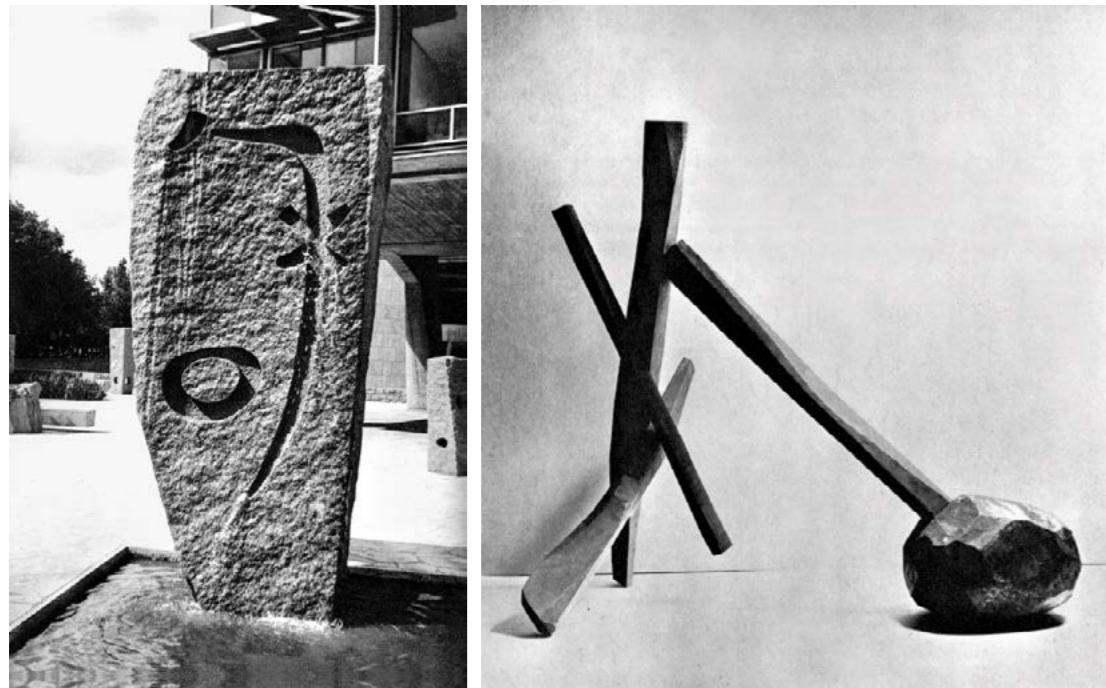
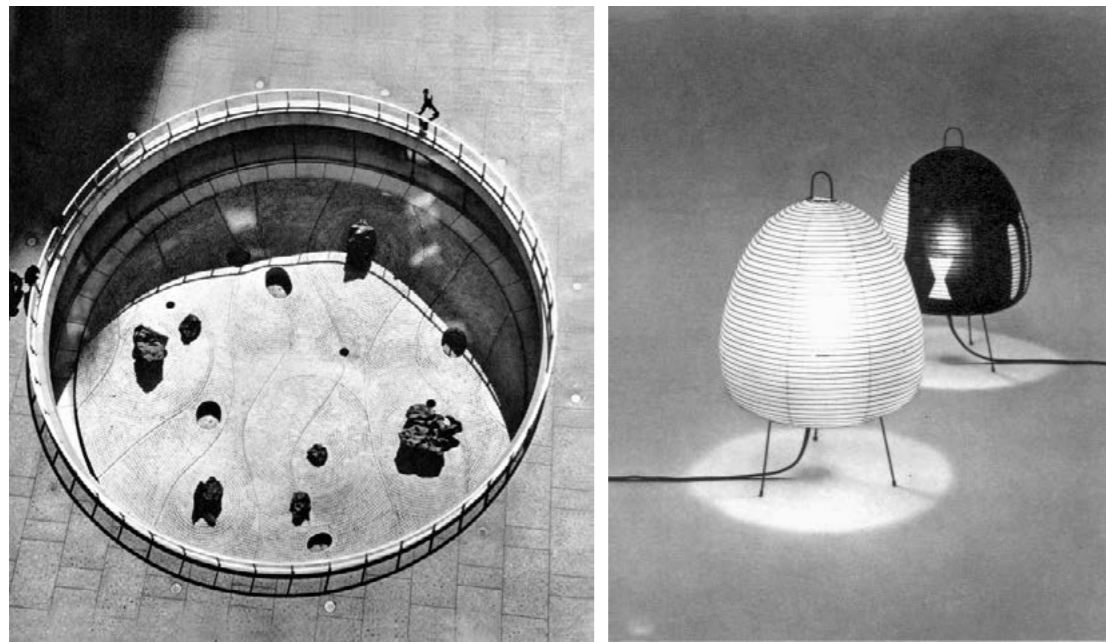
**Nicholas Blechman and  
Christoph Niemann**  
**100% Evil**

Text by Chip Kidd  
Book design by Nicholas Blechman  
and Christoph Niemann  
176 pages  
4.9 × 6.5 in. / 12.5 × 16.5 cm  
150 black-and-white images  
Four-color process  
Softcover

€ 25.00 / £ 20.00 / US\$ 30.00  
ISBN 978-3-95829-919-1







Isamu Noguchi (1904–1988) was a seminal and critically acclaimed sculptor. Committed to diverse media, his work includes sculpture, gardens, furniture, lighting, ceramics, architecture and set designs. Born in Los Angeles to an Irish-American teacher and editor and a Japanese poet, he was raised in Japan before returning to the United States to study at the age of 13. In 1926 Noguchi won one of the first Guggenheim fellowships and traveled to Paris where he worked for six months as a studio assistant to Constantin Brâncuși. His collaborations include furniture for Herman Miller, sets for choreographers Martha Graham and George Balanchine, and playground design with architect Louis I. Kahn. In 1985 Noguchi designed and opened the Isamu Noguchi Garden Museum (now the Noguchi Museum), in Long Island City, New York.

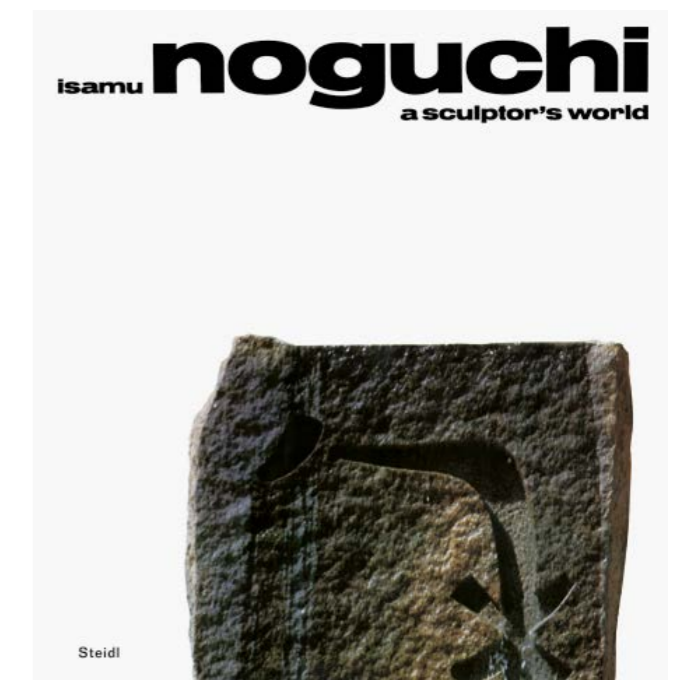
*A Sculptor's World* is the long-awaited new edition of the renowned 1968 autobiography of Isamu Noguchi, one of the twentieth century's most important sculptors and an influential believer in the social significance of the medium. Through over 250 images—photographs of Noguchi's experimental work, drawings and architectural plans—and told in his own words, it remains his most comprehensive statement about the art that brought him international acclaim. With an avant-garde layout and typography that remain fresh and compelling today, the book is essential reading for anyone with an interest in Noguchi's work—simultaneously subtle and bold, traditional and modern—or a general interest in sculpture. Reprinted twice by Steidl and long out of print, this volume includes the original foreword by R. Buckminster Fuller and incorporates paper stocks and printing techniques as close as possible to the 1968 edition.

*We are a landscape of all we have seen.* Isamu Noguchi

**Isamu Noguchi**  
**A Sculptor's World**

Texts by Isamu Noguchi, R. Buckminster Fuller and Bonnie Rychlak  
Book design by Isamu Noguchi  
264 pages  
9.3 × 10 in. / 23.7 × 25.5 cm  
257 black-and-white and 13 color photographs  
Four-color process  
Clothbound hardcover with dust jacket

€ 75.00 / £ 70.00 / US\$ 85.00  
ISBN 978-3-86930-915-6





# Steidl books, 2006–2020

## 2006

Bailey, David: Havana  
 Balet, 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  
 Kiochko, Deborah: Picturing Eden  
 Lagerfeld, Karl: Room Service  
 Leiter, Saul: Early Color  
 Leong, Sze Tsung: History Images  
 Ludwigson, Håkan: Taken Out of Context  
 Marden, Brice: Paintings on Marble  
 McCarthy, Paul: Head Shop / Shop Head  
 Depardon, Raymond: Villes / Cities / Städte  
 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  
 Staeck, 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, Berlinde De: Schmerzensmann  
 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 / Cities / 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  
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 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  
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 Hara, Cristóbal: Autobiography  
 Soth, Alec: Niagara  
 Heiting, Manfred: Imagining Paradise  
 Holdt, Jacob: American Pictures  
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 Horn, Roni: Herdubred at Home  
 Horn, Roni: Weather Reports You  
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 Karel, Betsy: Bombay Jadoo  
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 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  
 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  
 Rubinfiem, 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  
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 Strand, Paul: Toward a Deeper Understanding  
 Taro, Gerda: Gerda Taro  
 Tierney, Gearon: Daddy, where are you?

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  
 Horn, Roni: Roni Horn aka Roni Horn  
 Horn, Roni: Vatnasafn / Library of Water  
 International Center of Photography: Dress Codes  
 Iturbide, Graciela: Asor  
 Ketter, Clay: Clay Ketter  
 Klemm, Eric: Silent Warriors  
 Kuhn, Mona: Native  
 Lacombe, Brigitte: anima I  
 Laita, Mark: Created Equal  
 Lassnig, 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  
 Smoliansky, 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: Paris

Adams, Robert: Gone?  
 Adams, Robert: Tree Line. Hasselblad Award 2009  
 Alj's, Francis: Sign Painting Project  
 Bailey, David: Flowers, Skulls, and...  
 Bakkom, Matthew: New York City Museum of Complaint  
 Banier, François-Marie: Beckett  
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*I see myself as a student and the photographers are my professors.* Gerhard Steidl





# Steidl books, 2021–2023

2021

Alexejew, Manuela: It's not about the Money  
 Beuys, Joseph: Beuys Laughing  
 Clarke, Daniel: Long Island  
 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

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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

