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SPRING 2019.

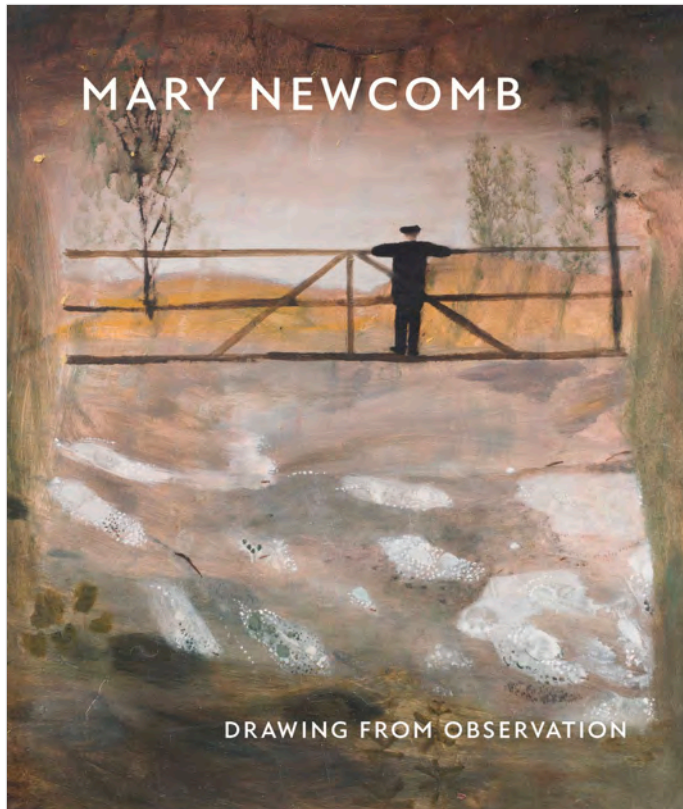


Spring 2019

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Cover art: **FRANZ WEST. WORKS 1970-1985 D**
9783903172241 from Schlebrugge Editor
See page 5
©Archiv Franz West, © Estate Franz West



Mary Newcomb

Drawing from Observation

Tessa Newcomb

Introduction by William Packer

"This is a beautiful and subtle book about a beautiful and subtle artist which made me want to run to the nearest art shop, buy supplies and take up painting myself." —Emma Thompson

On New Year's Day 1986, encouraged by her dealer Andras Kalman, artist Mary Newcomb, then aged 64, began to keep a diary. She wrote in its opening pages: "I wanted [...] to remind ourselves that—in our haste—in this century—we may not give time to pause and look—and may pass on our way unheeding." This beautiful new book, compiled by the artist's daughter and grandson, reveals Mary Newcomb as an acute observer of her surroundings, reproducing her copious sketches alongside more finished paintings and short diary extracts to draw out the many themes which preoccupied her throughout her career as an artist. Mary Newcomb's world was rural East Anglia, where she managed a small mixed farm with her husband Godfrey Newcomb. The working life of the countryside engrossed her quite as much as the cycle of nature: she noticed and relished everything, with as keen an eye for the color of the bridesmaids' dresses at a wedding as for the yellow and brown of a dragonfly's body. Mary's daughter Tessa Newcomb, also an artist, introduces the key themes of the book with short texts which provide fascinating insight into her mother's world. A reflective introductory essay by art critic William Packer considers Mary Newcomb's written diary observations alongside the poetic language of her art.

Tessa Newcomb is an artist and the daughter of Mary Newcomb. **William Packer** is an artist and critic and the former art critic of the *Financial Times*. He is the author of *John Houston* (Lund Humphries 2003).

ART/ HISTORY/CONTEMPORARY (1945-)

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LUND HUMPHRIES AVAILABLE



Contemporary Painters Series

Mary Weatherford

Suzanne Hudson

This is the first monograph to offer a comprehensive account of the work of Californian artist Mary Weatherford (born 1963), beginning in the mid-1980s and extending to the present. Weatherford was a student of pioneering twentieth-century art historian Sam Hunter at Princeton. Her broadly literate and visually arresting paintings address the legacies of American modernists from Arthur Dove and Agnes Pelton to Willem de Kooning and Morris Louis, while grappling with the politics of gender, the representation of specific moods and experiences, and other concerns squarely rooted in the present moment. From her early monumental targets, through canvases studded with real shells and starfish, as well as more abstract evocations of landscape inspired by caves, to her recent neon-appended panels whose atmospheres of rolling color foreground the painting process itself, Weatherford's works argue forcibly and convincingly for the engagement of painting with contemporary life. Suzanne Hudson's text, the fruit of many studio visits and long interviews, reveals a singularly inventive artist whose boundless facility for reinvention will compel any viewer, student, or critic of painting.

Suzanne Hudson (MA, PhD, Princeton University) is an art historian, critic, and Associate Professor of Art History and Fine Arts at the University of Southern California. Her publications include *Robert Ryman: Used Paint* (2009), *Painting Now* (2015) and *Agnes Martin: Night Sea* (2017). She is also a regular contributor to *Artforum*.

ART/ INDIVIDUAL ARTISTS/ARTISTS' BOOKS

ART/ INDIVIDUAL ARTISTS/GENERAL

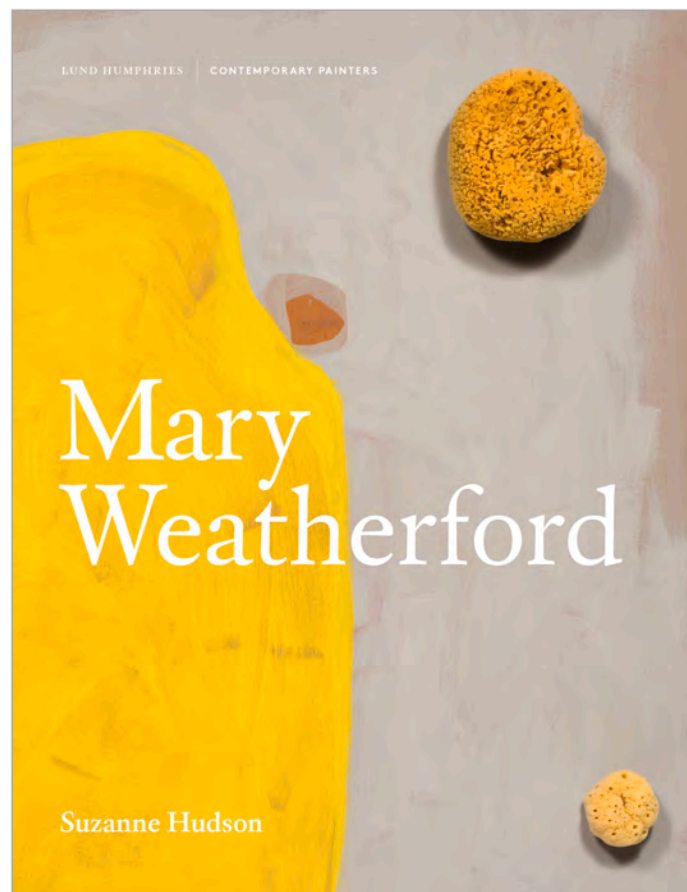
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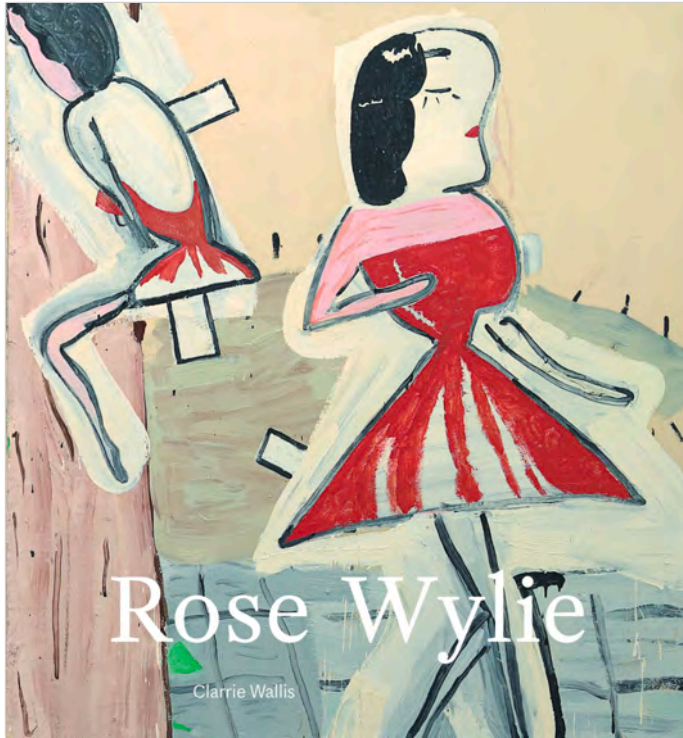
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LUND HUMPHRIES APRIL





Rose Wylie

Clarrie Wallis

Rose Wylie (born 1934) trained as an artist in the 1950s, but it was her re-engagement with painting in the early 1980s, after a period spent raising a family, that marked the beginning of a remarkable career that continues to evolve and impress. This monograph, the first of its kind, follows Wylie’s fascinating artistic journey—celebrating her achievements while also examining her current practice. Rose Wylie’s large-scale paintings are inspired by a wide range of visual culture. Her subject matter ranges from contemporary Egyptian Hajj wall paintings and Persian miniatures to films, news stories, celebrity gossip, and her observation of daily life. Often working from memory, she distills her subjects into succinct observations, using text to give additional emphasis to her recollections. In weaving together imagery from different sources with personal elements, Wylie’s paintings offer a direct and wry commentary on contemporary culture. Her pictures refuse judgment but reveal a concern with the everyday that makes visible its enigmatic core. Drawing on a series of extended interviews with the artist, Clarrie Wallis unpacks the complexities of Wylie’s visual language, providing an important contribution to our understanding and appreciation of a significant and increasingly celebrated figure in contemporary British art.

Clarrie Wallis is Senior Curator of Contemporary British Art at Tate and has organized numerous exhibitions including *Richard Long: Heaven and Earth* (2013), *Patrick Caulfield* (2013), *BP Spotlight: Rose Wylie* (2013), and *Mona Hatoum* (2016). She lectures and publishes on contemporary art and her books include a monograph on *Patrick Caulfield* (2013) and most recently *Richard Long Reader* (2017).

ART/ HISTORY/CONTEMPORARY (1945-)
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LUND HUMPHRIES MARCH



Sam Herman

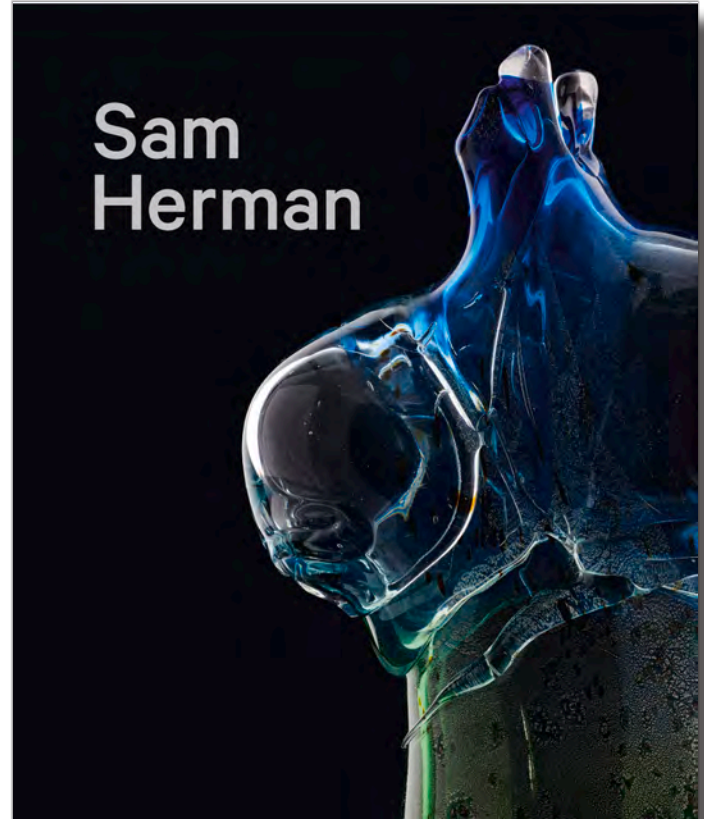
Edited by Rollo Campbell

Foreword by David Queensbury

Sam Herman (born 1936) stands at the very center of the development of the international Studio Glass Movement. He was not only present for the birth of the Movement in the United States, but was its founding father in Great Britain and Australia. This book is the first to deal directly with the genesis of the Movement and the pioneering work of Herman within it, while also shedding light on his wider practice in sculpture and painting. The son of Polish immigrants, Mexican by birth, and brought up in the tougher New York boroughs, Herman traveled to London in the mid-1960s to head the Glass and Ceramics Department at the Royal College of Art. From there he inspired a generation of artists, created revolutionary techniques, and was instrumental in the development of color and texture in blown glass. For art historians, collectors and aficionados of glass, this book provides a welcome and comprehensive evaluation of Herman's position within the Studio Glass Movement, the history of glass art, as well as the wider context of modern British art. While discussion of his sculpture and painting reveal further dimensions to Herman's ongoing, and indefatigable, explorations in form, composition, and color.

Rollo Campbell is Director of the Frestonian Gallery, London. **David Queensbury** was Professor of Ceramics at the Royal College of Art from 1959-83 and is a Fellow of the Chartered Society of Designers.

ART/ GLASS
 ART/ HISTORY/CONTEMPORARY (1945-)
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LUND HUMPHRIES MAY



FRANZ WEST. WORKS 1970–1985 D

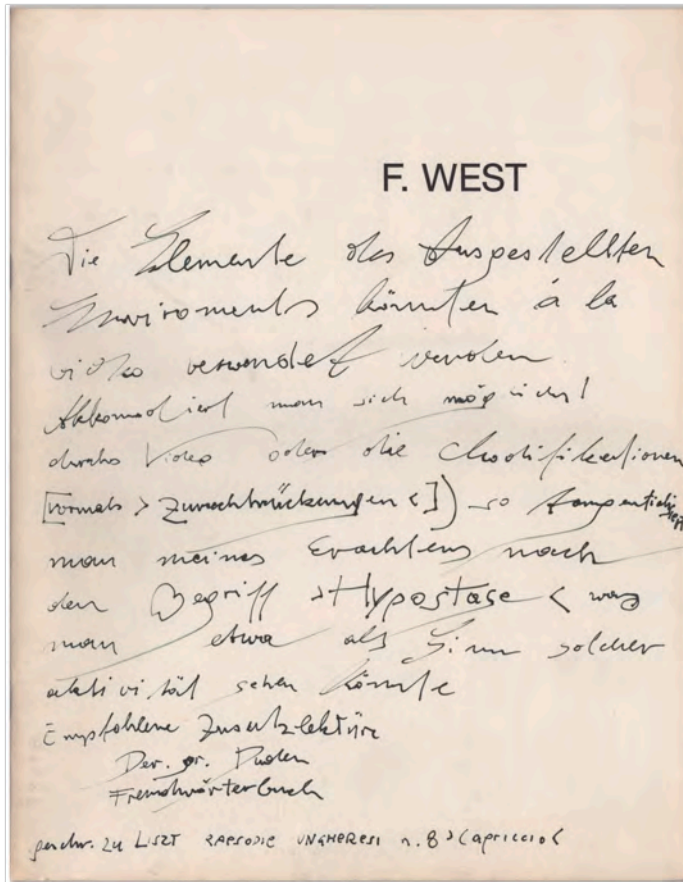
Collection Hummel. Years Spent Together

Franz West

Before Franz West became an internationally renowned artist—and his immense work an object of desire for collectors, gallerists, and museums—he had worked on developing his materials, techniques, and motifs in precarious economic conditions and largely unnoticed by the Vienna art scene of the 1960s and '70s. This book, presenting a vast collection of unpublished early works, offers a fresh look at the genesis of West's oeuvre, his exploration of Beuys, Freud, and Wittgenstein and of the philosophy of language and trivial culture. He begins to use his "private" handwriting as a visual element, toys with techniques and materials (drawing, collage, overwriting, stone, plaster, wood), seeks means of expressing his disgust with latent everyday fascism, and attempts to come to terms with his conflicts with authority and the law. In his later works, West, who provoked many ruptures and shifts during his career—which ultimately erupted into fame—elaborated many formal and conceptual decisions of his early works. Here, the book reveals something that has heretofore remained in the shadows: West's loyalty to himself and his beginnings as a troublemaking crossover artist.

ART/ INDIVIDUAL ARTISTS/MONOGRAPHS
ART/ COLLECTIONS, CATALOGS, EXHIBITIONS/PERM. COLLECTIONS
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SCHLEBRUGGE EDITOR JANUARY



Reframing Jordaens

Pictor doctus – Techniken – Werkstattpraxis

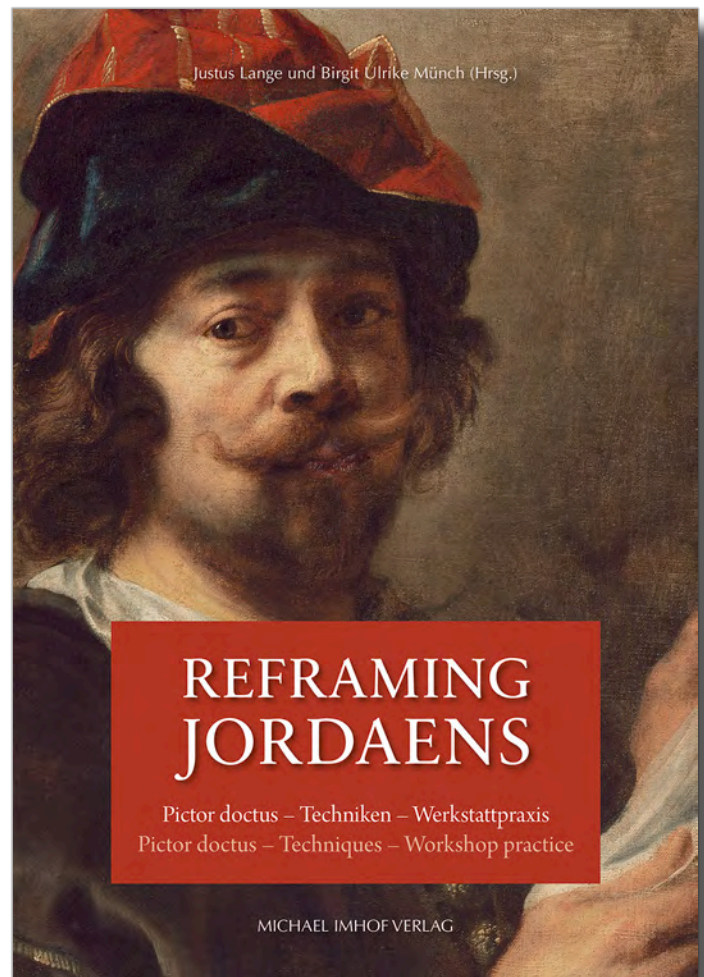
Edited by Justus Lange and Birgit Ulrike Münch

Surprisingly, until recently, the Flemish painter Jacob Jordaens was still overshadowed by Peter Paul Rubens in scientific debate—only recognized after the 19th century’s influx of discourse on painter princes. However, Jordaens was the head of a significant workshop and had a major influence on the Antwerp art market for forty years after Rubens’ death. This extensive collection of essays combines for the first time in balanced proportion the research of renowned experts on Jacob Jordaens from the field of art history and from the field of painting restoration. The interdisciplinary approach allows a closer look at the workshop’s practice and the artist’s creative processes. This results in a new image of the artist, who stands out for his undreamed-of innovative strength as well as his pictorial and intellectual independence.

Justus Lange studied Art History, Archaeology, and Spanish Philology at the Universities of Würzburg and Salamanca. From 2004 to 2009, he served as curator of the collection of paintings, graphics, and sculptures of the Städtische Museum Braunschweig. Since 2009, he has been Head of the Gemäldegalerie Alte Meister, Museumslandschaft Hessen Kassel. **Birgit Ulrike Münch** studied Art History, History, Sociology, and Political Sciences in Heidelberg, Paris (Sorbonne) and at the FU Berlin. In 2016 she received a State doctorate at the University of Trier. Since 2007 she has served as Academic Council at the University of Trier. She has also worked as a Professor of Art History at the Rheinische Friedrich-Wilhelms-Universität Bonn.

ART/ INDIVIDUAL ARTISTS/ESSAYS
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MICHAEL IMHOF VERLAG APRIL



JORDAENS AND NORTH ITALIAN ART: TAKING SANDRART SERIOUSLY

...of a long journey in Italy, where he was able to see and sketch the treasures of antiquity at firsthand and experiment himself with the latest developments in Italian art. Jordaens had found master experience in his studio. Though he had probably received the kind of humanist education commonly associated with the Italian Renaissance, through hard work, curiosity, and authority ... he had more time to help and had had to do so in contact with clearly numerous and practical Jordaens was thus limited to stay in his native Antwerp and create a place in order to care for a niche for himself professionally, and this is already evidence in the way he engaged with Italian art in the years between 1611, when he first returned to an independent career in the guild of St. Luke, and 1615, when his reputation was firmly established.

What writes have assumed the general of Jordaens' production with Caravaggio, and indeed his use of dramatic chiaroscuro, intensely nationalized Dutch and even Italian figures were present in the *Blacksmith* (Cologne), *Blacksmith and Wife* (Schneider all proper Caravaggio) in the scenes of these figures rather effectively using the same basic Jordaens could have been familiar with his work of Caravaggio. Jordaens was almost certainly familiar with the work of Caravaggio, which led him to a number of creative steps for the aging painter's genius with pieces of advice from Rubens (1775-1846), who in the 1610s and 20s was still in Rome. Like the artist who came after him, Van Mander's comments thus lend to a number of Italian artists represented by Jordaens, including Michelangelo, Bernini and Raphael – in addition from some possible figures. For example, Raffaele Montemartini in the influence of Caravaggio.

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Cédrix Crespel

Guillaume Rivera

Cédrix Crespel offers us a parallel world in which amazons roam freely, shifting from the status of prey to that of lover, brilliant but untouchable. Satisfying his fantasies, quirks, escapades, and eccentricities Rivera is fascinated by his models, which he alternately celebrates as Muses, Mums or Whores; Madonnas or Madeleine; Marie or Maryline; mistresses or slaves. At the heart of his creation is a daring and impertinent love story—the very personal one of the artist and his wife. Paying tribute to the loves of Dali and Gala, Rivera’s work is singular, sulphurous, both rich and accessible, making it recognizable from the first glance. Despite an apparent linearity, with a singular graphic approach born of a personal reflection rather than a plastic influence, the work of *Cédrix Crespel* is not satisfied with any string and is constantly renewed. The superposition of the layers and the richness of the compositions create the illusion and add to the elegance of the gesture. Its delicate dishes with Glycero give an ice cold impression contradicted with ambiguity by the energy of the colors, a mechanical realization which excludes all vulgarity.

Guillaume Rivera is a critic and art historian.

ART/ INDIVIDUAL ARTISTS/MONOGRAPHS

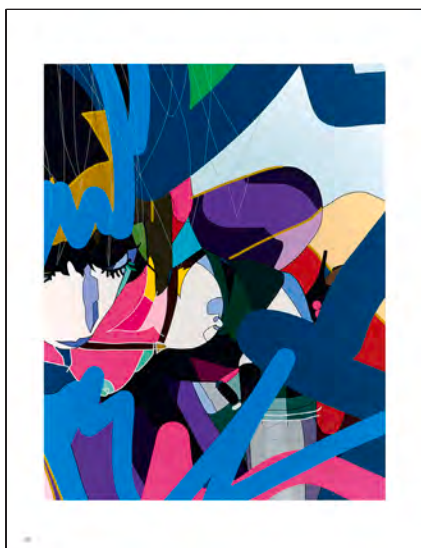
ART/ GRAFFITI & STREET ART

252 PAGES, 9.25 X 12, 175 COLOR PHOTOS, FOUR-COLOR INTERIOR CLOTH, \$49.95 (CAN \$66.95)

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SOMOGY ART PUBLISHERS JANUARY



Maxime Zhang

The Whole Spirit of Painting

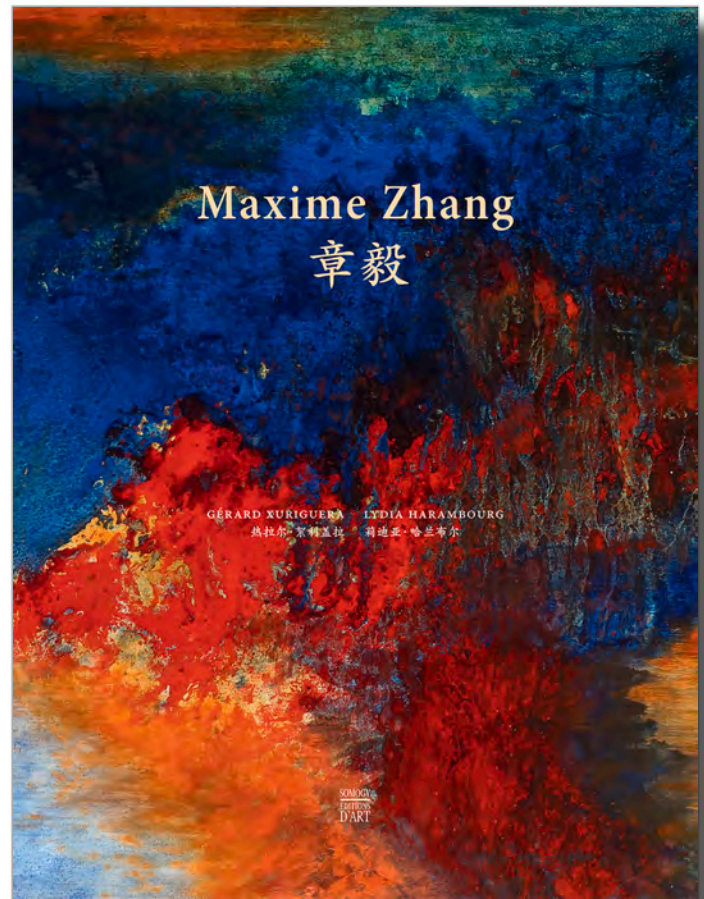
Lydia Harambourg and Gérard Xuriguera

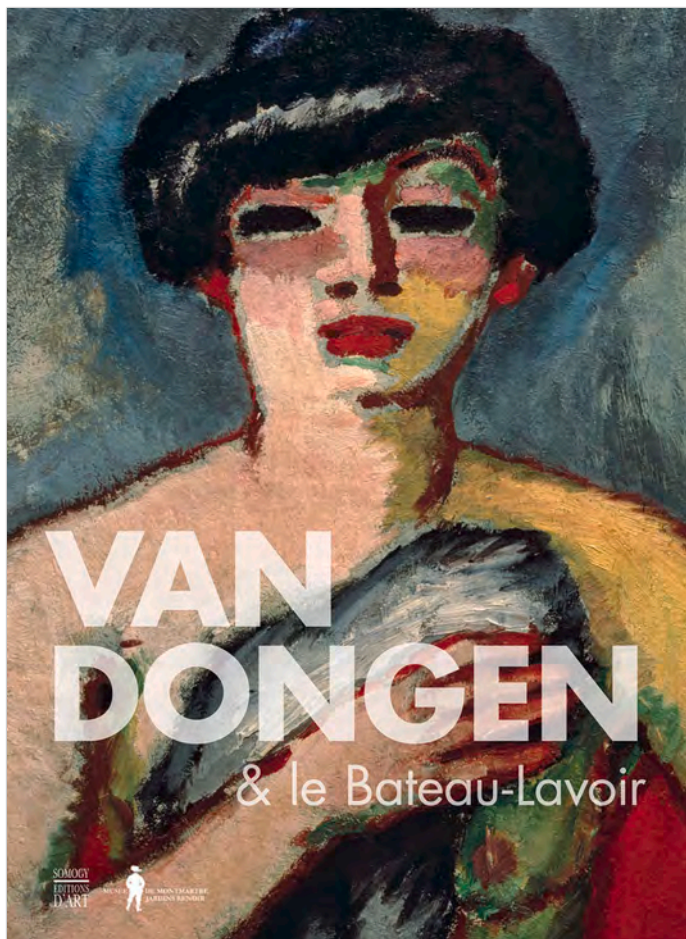
“When I am asked why I paint, I reply that art is part of the process of life. It comes from this process and goes back to it.”
—Maxime Zhang

Born in China in 1967, the painter and photographer Maxime Zhang chose France as his host country and that of his expression. He was very swiftly inspired by abstraction as practiced by Western painters, even as he combined it with the art forms of his ancestors—the artists from the Tang and Song periods—as well as a genuine spirituality. This volume thrusts us into his paintings of great creative freedom, wherein light prevails and guides the viewer.

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SOMOGY ART PUBLISHERS FEBRUARY





Van Dongen & le Bateau-Lavoir

Jean-Michel Bouhours, Anita Hopmans, Sophie Krebs, Irène Lesparre, and Saskia Ooms

At the beginning of the twentieth century, the legendary Bateau-Lavoir—located on Place Émile-Goudeau, near the present-day Musée de Montmartre—where the artists Picasso, Derain, Vlaminck, Van Rees, Matisse, Apollinaire, Max Jacob, and many others would meet and exchange ideas in an independent spirit, became the cradle of modern art. Kees van Dongen moved in around December 1905, very probably invited there by Pablo Picasso, who had been living in Paco Durio's former studio since April 1904. He stayed there until 1907. This fascinating book illustrates the extent to which Kees van Dongen's brief stay in the Bateau-Lavoir had a decisive influence on his subsequent career. Several significant works illustrate the key phases in this period.

ART/ INDIVIDUAL ARTISTS/MONOGRAPHS
 ART/ HISTORY/MODERN (LATE 19TH CENTURY TO 1945)
 152 PAGES, 7.5 X 10.5, 100 COLOR PHOTOS, FOUR-COLOR INTERIOR CLOTH, \$27.95 (CAN \$37.95)
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SOMOGY ART PUBLISHERS MARCH



Vera Röhm

Looking for rational beauty

Domitille D'Orgeval

This first monograph of Vera Röhm's published in France presents a broad overview of the artist's work. Röhm's work is at the crossroads of concrete art, minimalist sculpture, and conceptual art. Since the early 1970s, through a sober and rational language that draws equally from sources of art, science, and philosophy, Vera Röhm invites the viewer to a poetic reflection on the perception of space and time. Governed by the notions of duration and variation, her creations are organized around cycles that she ceaselessly reformulates.

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SOMOGY ART PUBLISHERS JANUARY





Christian Schad

Catalogue Raisonné in five volumes. Volume III: Schadographien

Edited by Christian-Schad-Stiftung Aschaffenburg

Christian Schad created what were probably the world's first artistic photograms and abstract photographs. The third volume of his catalogue raisonné is dedicated to his so-called "Schadographs." Schad arranged materials—including waste paper, fabric remnants, or even lint—on light-sensitive paper and exposed these with the help of the sun shining on the windowsill. The results are abstract compositions in the experimental spirit of Dada.

The Christian-Schad-Foundation in Aschaffenburg is a foundation, brought to life by the artist's widow wife Bettina Schad. The collection captures Schad's entire artistic legacy, spreading across different epochs and genres.

ART/ INDIVIDUAL ARTISTS/MONOGRAPHS
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WIENAND VERLAG JANUARY



Christopher Lehmpfuhl

In Georgia

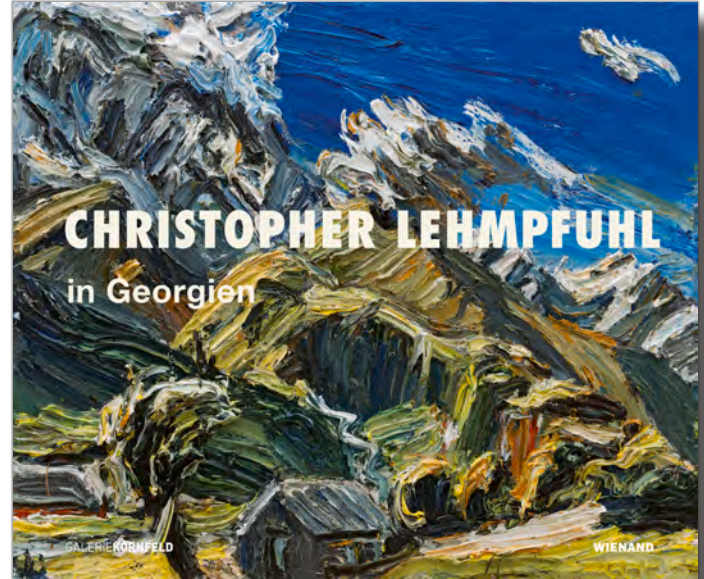
Mamuka Bliadze, Mark Gisbourne,
and Erika Maxim-Lehmpfuhl

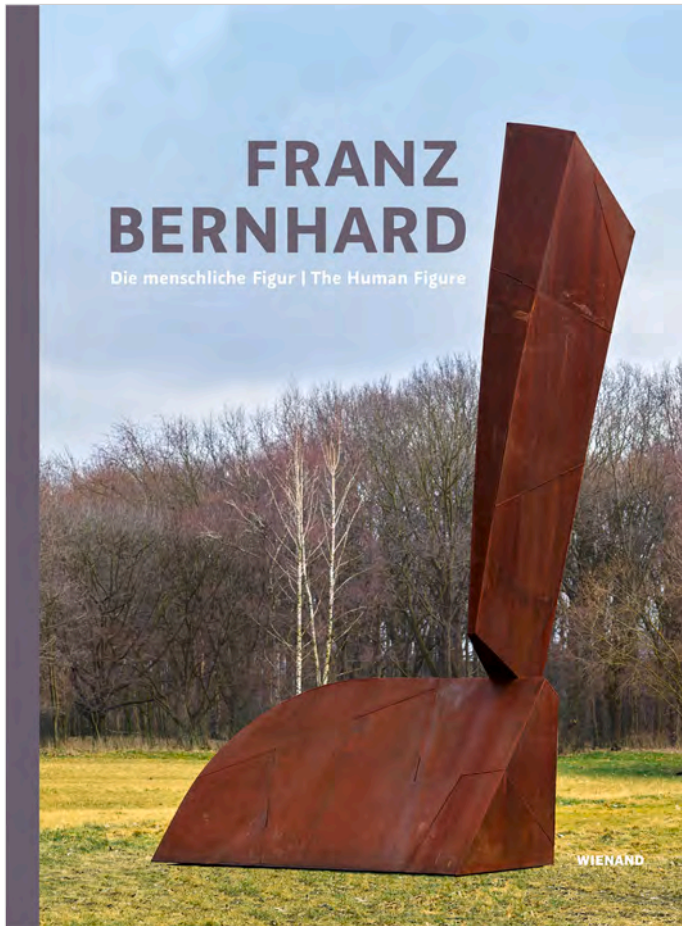
Christopher Lehmpfuhl is obsessed. He paints en plein air with his bare hands on large-scale canvases and his work is a veritable natural phenomenon. In the summer of 2017, he traveled through Georgia to capture this fascinating country between the mountains of the Caucasus, the wine-growing region of Kakheti, and the modern capital Tbilisi. His spectacular paintings are complemented here by photos that provide insight into the painter's unusual creative process.

Erika Maxim-Lehmpfuhl is the wife of Christopher Lehmpfuhl. Mamuka Bliadze is the curator of Kornfeld Gallery. Mark Gisbourne is the former president of British Art Critics Association and author of more than twelve books.

ART/ INDIVIDUAL ARTISTS/MONOGRAPHS
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WIENAND VERLAG APRIL





Franz Bernhard

Die menschliche Figur - Skulpturen und Zeichnungen

From the 1960s, the German sculptor Franz Bernhard chose to limit his use of materials to wood and iron. The autonomous, constructivist constellation of forms and the image of man—especially the head as a key motif—were the primary focus of his oeuvre. In the juxtaposition of construction and dynamism, instability and solidity, Franz Bernhard captured the contradictory nature of modern man manifested as a grand sculptural presence.

Georg Elben is the director of Skulpturenmuseum Glaskasten Marl in Germany.

ART/ SCULPTURE & INSTALLATION
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WIENAND VERLAG MARCH



Henri Laurens

Daughters of the Waves. Wellentöchter

Arie Hartog and Christa Lichtenstein

With their inimitable, poignant formal language, the figures of Henri Laurens resolve ostensibly contradictory moments. Especially his brilliant late work pays testimony to the perfection with which the artist bundles volume, matter, and movement within one sculptural expression. Despite the at times traditional models, his works are marked by a peculiar sense of freedom. The figures gracefully arch into the space and reveal their empathy for the human soul.

Arie Hartog is Director of Gerhard-Marcks-Haus Bremen.

Christa Lichtenstein is a professor of art and history at various universities, living in Berlin.

ART/ SCULPTURE & INSTALLATION

ART/ INDIVIDUAL ARTISTS/MONOGRAPHS

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WIENAND VERLAG JUNE





Ruth Baumgarte und das Wirtschaftswunder

Farbrausch am Kessel

Edited by Hoesch Museum

In the 1950s, Ruth Baumgarte came into close contact with the steel industry. Fascinated by the enormous machines and especially the laborers who commanded these, she created a series of roughly seventy works between 1952 and 1968. With these pieces, she created a lasting monument—sensitive, unpretentious, and dignified—to the laborers, impressively documenting the reconstruction of heavy industry as an integral part of the German “economic miracle.”

Contributors and sponsors of the **Hoesch Museum** are united by one thought: the awareness of the importance of the steel industry for the Ruhr region in Germany—an important manufacturing region and also a site for stories. The Hoesch Museum commemorates the experiences that have endured there over 160 years.

ART/ COLLECTIONS, CATALOGS, EXHIBITIONS/GENERAL

ART/ INDIVIDUAL ARTISTS/MONOGRAPHS

168 PAGES, 9.5 X 11.75, 61 COLOR ILLUSTRATIONS,

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WIENAND VERLAG MARCH



Rebecca Horn

Hauchkörper als Lebenszyklus

Edited by Söke Dinkla

Rebecca Horn is one of the most important and innovative artists in Germany. Over the past decades, she has created an extensive and coherent oeuvre encompassing sculptures, drawings, poems, films, videos, installations, and performances, which revolve around her own unique mechanical poetry. The catalog presents her most recent works, the Hauchkörper, for the first time and is published on the occasion of the awarding of the Wilhelm Lehmbruck Prize 2017.

Söke Dinkla has worked as a curator and writer in the field of contemporary art and new media. Among the major exhibition projects she has curated are *Connected Cities. Processes of art in the urban network* (1999), *InterAct! Key works of interactive art* (1997), both at the Wilhelm Lehmbruck Museum in Duisburg, and *Jenny Holzer. Xenon for Duisburg* (2004) and *PubliCity* (2006) were public art projects in the City of Duisburg. Dinkla is the director of Lehmbruck Museum, Duisburg (Germany).

ART/ COLLECTIONS, CATALOGS, EXHIBITIONS/GENERAL

ART/ INDIVIDUAL ARTISTS/MONOGRAPHS

216 PAGES, 8.75 X 12.25, 164 COLOR ILLUSTRATIONS,

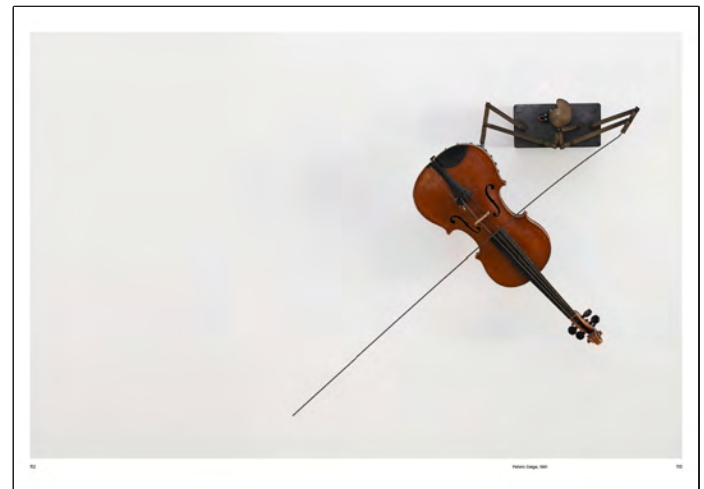
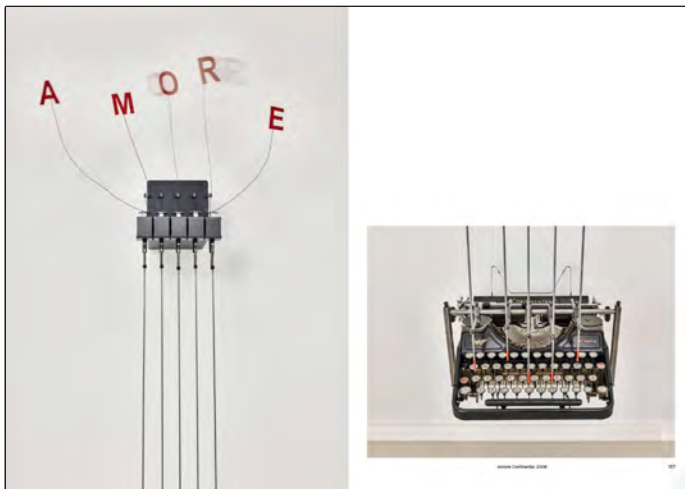
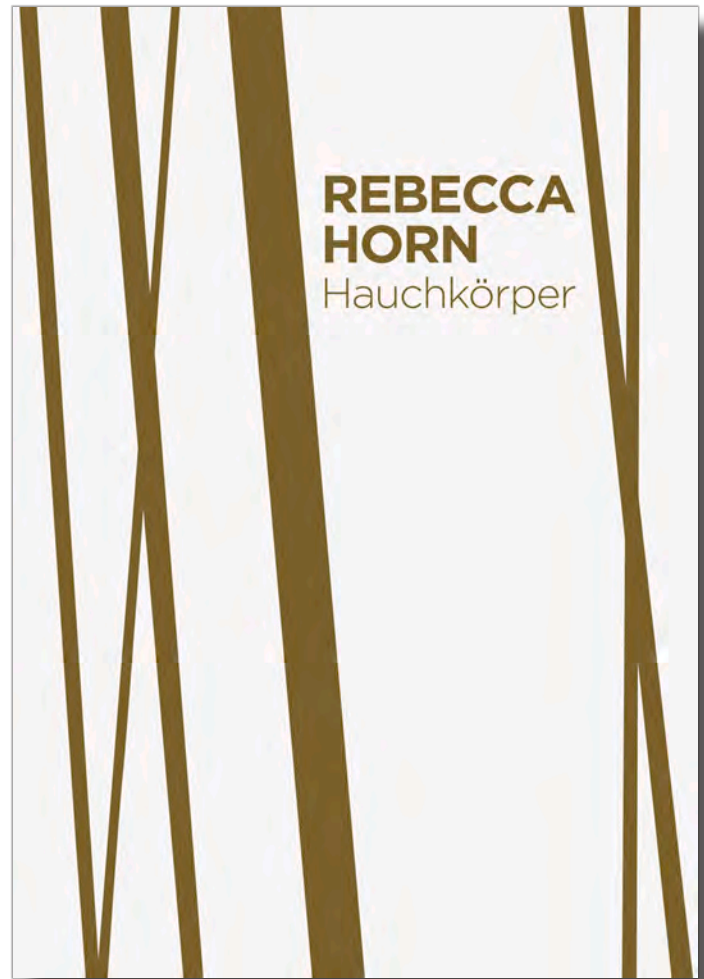
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WIENAND VERLAG MARCH





Peter Klemke

Zeichnung : Malerei

Michael Nungesser

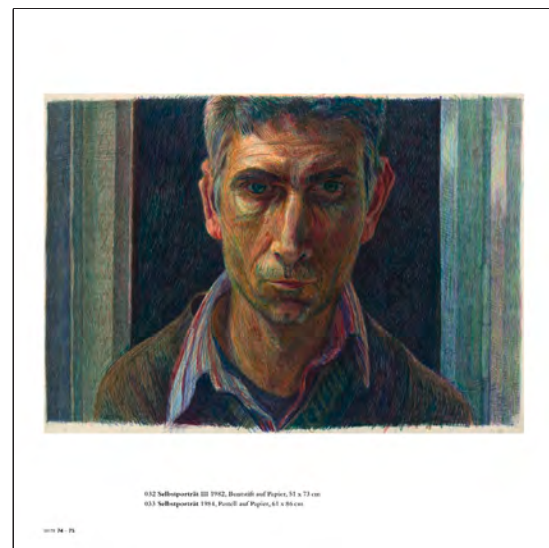
Edited by Udo Ropohl

The basic principles of Peter Klemke's artistic oeuvre could be described succinctly as order, measure, and geometry. He was among the most important protagonists of Realism in Berlin in the 1960 and 70s, yet his work remains virtually unknown to this day. A broad and representative overview, this volume sheds light on nearly fifty years of creativity: a painterly oeuvre of great presence—always sober, but never sterile—which invariably captivates the viewer.

Michael Nungesser is a German author and art scholar, born 1948. Udo Ropohl is a German artist and designer.

ART/ INDIVIDUAL ARTISTS/MONOGRAPHS
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WIENAND VERLAG APRIL



Lienhard von Monkiewitsch

ÜBERRÄUME. Works 1969-2018

Peter Joch and Simone Schimpf

The works of Lienhard von Monkiewitsch have an affinity with constructivist, concrete art but violate its laws of purity with experimental curiosity. Beginning with empty interiors and large-scale architectural fragments, Monkiewitsch ultimately turned to the color black. Through his intensive investigation into the Fibonacci numbers, he construed his own vocabulary of the square, which he contrasts—not without a bit a humor—with that of Malevich.

Peter Joch was born 1962 at Krefeld. He is art historian and museum curator at Städtisches Museum Braunschweig. **Simone Schimpf** is Director of the Museum of Concrete Art and Chairwoman of the Foundation for Concrete Art and Design.

ART/ COLLECTIONS, CATALOGS, EXHIBITIONS/GENERAL
ART/ INDIVIDUAL ARTISTS/MONOGRAPHS

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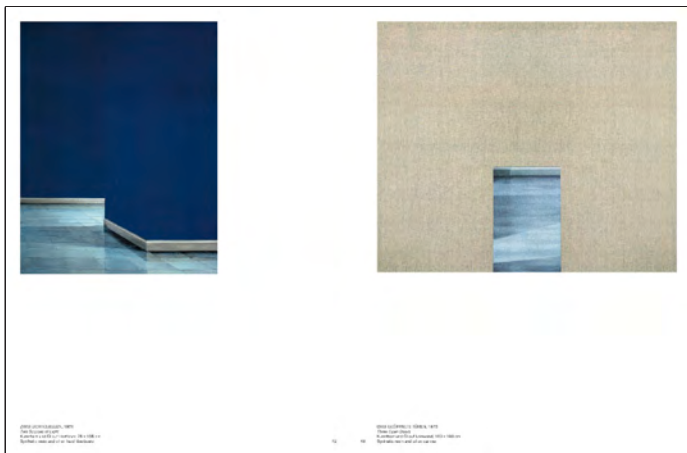
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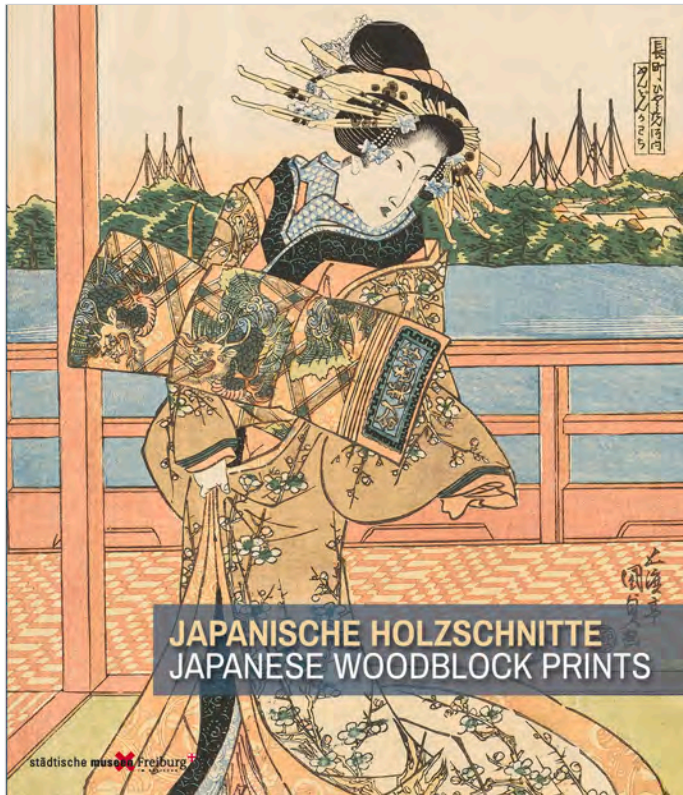
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WIENAND VERLAG JANUARY





Japanese Holzschnitte aus der Sammlung Ernst Grosse / Japanese Woodblock Prints From the Ernst Grosse Collections

Edited by Hans Bjarne Thomsen

Lyric landscapes, Geishas, and dramatic theater scenes—a bright and ephemeral world is shown on these valuable Japanese wood prints, which came to the collection of the Städtische Museen Freiburg one hundred years ago. That these rare examples of high quality came to the museum is the merit of Ernst Grosse, ethnologist and director of the Städtische Kunstsammlungen at that time. Because of his connection with the Japanese art dealer Tadamsa Hayashi, he was able to build an extraordinary collection of Japanese artworks. This catalog for the exhibition in the Haus der Graphischen Sammlung Freiburg presents approximately sixty works, some of them prints by Hokusai and Hiroshige, newly interpreted by the East Asian specialist Hans Bjarne Thomsen from Zürich.

Hans Bjarne Thomsen is Professor and, since 2007, Chair for East Asian Art History at the University of Zurich. Born in Kyoto, Japan, he grew up in Japan and Denmark before pursuing higher education in the USA. He received his PhD in Japanese Art History and Architecture from Princeton University, with a dissertation on the Japanese painter Ito Jakuchu. Thomsen has published widely on the visual culture of East Asia, and has a special interest in Japanese paintings and prints of the seventeenth to the twentieth century.

ART/ ASIAN/JAPANESE
208 PAGES, 9,5 X 11
101 COLOR PHOTOS, FOUR-COLOR INTERIOR
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MICHAEL IMHOF VERLAG JANUARY



**ZWISCHEN DEN WELTEN
ERNST GROSSE IN BERLIN UND FREIBURG
BETWEEN TWO WORLDS
ERNST GROSSE IN BERLIN AND FREIBURG**

Thomsen und Thomsen



Ernst Grosse (1864-1934) war ein deutscher Architekt, Kunsthistoriker und Museumsdirektor. Er war einer der wichtigsten Förderer der japanischen Kunst in Deutschland. Er gründete die Städtische Kunstsammlung in Freiburg und war Mitglied des Deutschen Archäologischen Instituts in Japan.

Das Buch enthält 60 farbige Reproduktionen von japanischen Holzschnitten, die von den Meistern Hokusai und Hiroshige geschaffen wurden. Die Werke zeigen eine Vielzahl von Szenen, darunter Landschaften, Geishas und Theateraufführungen. Die Reproduktionen sind in vier Farben gedruckt und eignen sich für die Verwendung in Lehrplänen und Vorträgen.

Das Buch ist ein wertvolles Dokument für die Kunstgeschichte und die japanische Kunst. Es zeigt die Verbindung zwischen der westlichen Welt und der japanischen Kunst im frühen 20. Jahrhundert.

Julius Bissier and East Asia

The Realm of My Imagination

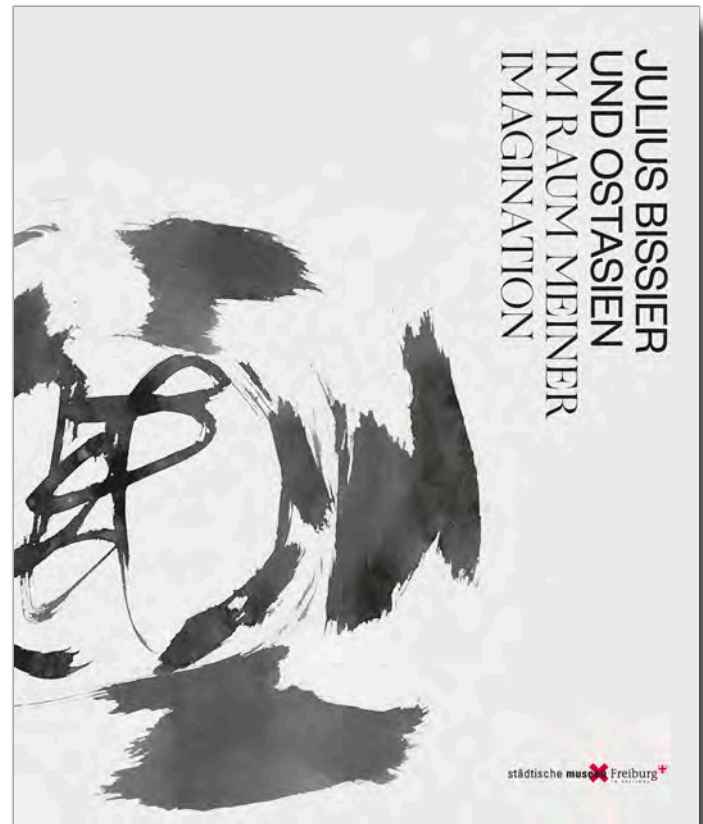
Edited by Anna Hagdorn and Isabel Herda

Julius Bissier (1893 Freiburg i. Breisgau – 1965 Ascona) belongs to the pioneers in the field of abstract paintings in Germany, which gains important impulse from the East Asian art—especially his works in ink but also his miniatures or early works in tempera. Internationally known since the late 1950s, Bissier's career was at its height at the moment Zen-Buddhism and East Asian calligraphy were absorbed with excitement in the West. This exhibition catalog from the Museum für Neue Kunst Freiburg introduces Bissier's works alongside other examples of East Asian art.

Anna Hagdorn studied East Asian Art History and Sinology at Freie Universität Berlin and Chinese Language at Peking University. Her research interests include art education and the perception of East Asian art, as well as the historiography of East Asian art museums/collections in German-speaking Europe. Having held positions at Bernisches Historisches Museum and the section of East Asian Art at the University of Zurich, she is now project head of the art education project, “Kunst sehen – Religion verstehen” (understanding Religion through Art), at Museum Rietberg Zurich. **Isabel Herda** is head of the Graphische Sammlung and Deputy Director of the Museum für Neue Kunst, Freiburg. She studied European Art History as well as Medieval and Modern History at the University of Heidelberg. Her research interests range from questions relating to museum collecting to the significance of drawing in contemporary art. Recent exhibitions and accompanying catalogs include *Susanne Kuhn, Spaziergänge & andere Storys/Walks & Other Stories*, Freiburg 2017; *Herbert Maier. wer wir sind/who we are*, Freiburg 2016.

ART/ ASIAN/GENERAL, 272 PAGES, 9.5 X 11
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MICHAEL IMHOF VERLAG JANUARY





Shao Fan (Yu Han)

YOU. Works 1984 - 2018

Ruth Noack and Feng Bo Yi

Edited by Liu Li Anna and Beate Reifenscheid

Shao Fan occupies a special place within contemporary Chinese painting. He is a master of the painterly technique of classical ink drawing, which he develops into a new artistic language through his unique method of condensing and concentrating his motifs. The protagonists of his monumental paintings are animals. Whether monkeys, hares, or horses, they are less illustrations of their natural physiques than archetypes and hybrid creatures between man and animal.

Ruth Noack is an art historian and was curator of documenta 12 in Kassel. **Feng Bo Yi** is a Chinese curator. **Liu Li Anna** has been Director of CCAA since 2011. She graduated with an MBA from the University of Wales. **Beate Reifenscheid** is an art historian and curator. He is also Director of Ludwig Museum Koblenz.

ART/ ASIAN/CHINESE

ART/ INDIVIDUAL ARTISTS/MONOGRAPHS

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WIENAND VERLAG APRIL



Zhang Fangbai

Ninggu

Edited by Beate Reifenscheid

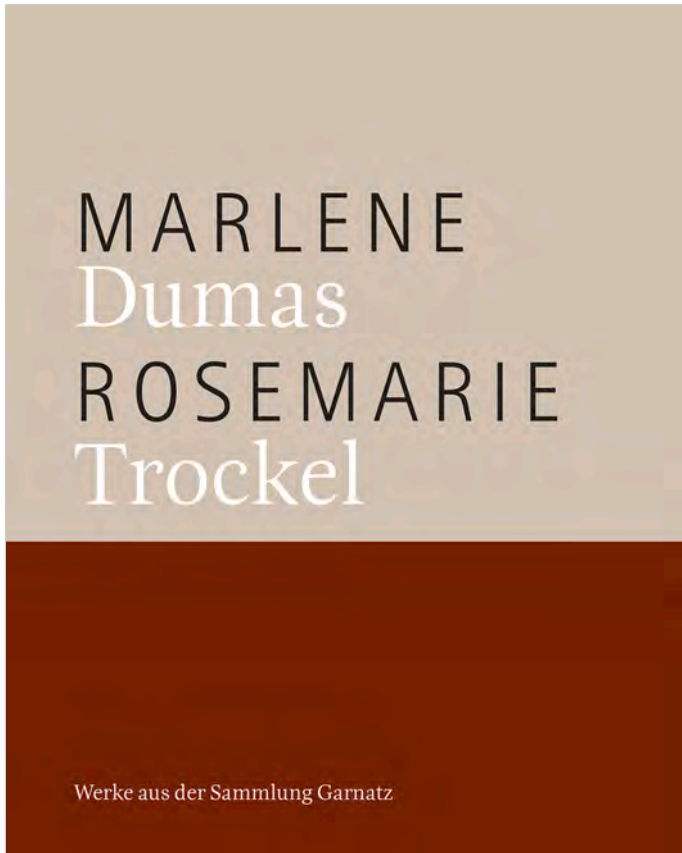
Bernd Zimmer became well known in the 1970s as a protagonist of Neo-Expressionism. He has since developed a remarkable oeuvre, in which his preoccupation with nature plays a key role: from the desert and jungle-like forest paintings to his cosmic pictures and impressive monumental woodcuts. The present catalog provides insight into his unique work, which oscillates between representation and abstraction.

Beate Reifenscheid is the Director of the Ludwig Museum Koblenz, and also professor at University of Koblenz.

ART/ ASIAN/CHINESE
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WIENAND VERLAG JANUARY





Marlene Dumas / Rosemarie Trockel

Werke aus der Sammlung Garnatz

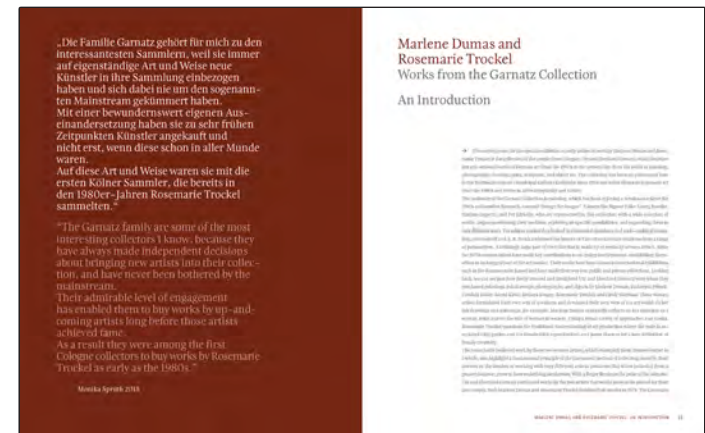
Brigitte Baumstark

The book contains works of the two female artists—Marlene Dumas (born 1953) and Rosemarie Trockel (born 1952)—from the collection of Ute and Eberhard Garnatz (Cologne), which has collected paintings, photographs, drawings, prints and sculptures since the 1960s. Included are works by Rosemarie Trockel from the years between 1984 and 2005 and works by Marlene Dumas from the period between 1983 to 2002. Both artists are internationally known and deal with feminist and sociopolitical questions.

Brigitte Baumstark studied art history, history, and building history in Karlsruhe and Vienna. In 1989 she became director of the Pfingzgau-Museum in Karlsruhe-Durlach. She has since worked at Städtische Galerie Karlsruhe, becoming the director in 2008.

ART/ WOMEN ARTISTS
 ART/ COLLECTIONS, CATALOGS, EXHIBITIONS/GENERAL
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MICHAEL IMHOF VERLAG FEBRUARY



Studio Voices

Art and Life in 20th-Century Britain

Edited by Michael Bird

Studio Voices explores the multi-layered experiences of modern and contemporary British artists in their own words, drawing on the author's original research in the Artists' Lives audio archive at the British Library. Michael Bird's fascinating oral history of the lives and working practices of artists over the last century, extracted from the huge and growing archive of artists' interviews recorded since 1990, allows us to eavesdrop on artists' life-story conversations, which range through creative practice and professional achievements, childhood memories, family life, relationships, and unexpected, incidental epiphanies of self-awareness. The Artists' Lives project was established in 1990 as part of National Life Stories, the UK's national oral history archive, which is based at the British Library.

Michael Bird is an author, art historian, and broadcaster who has written widely on 20th century British art. His previous books for Lund Humphries are *Sandra Blow* (2005), *Bryan Wynter* (2010), *The St Ives Artists: A Biography of Place and Time* (2008 and 2016), *Lynn Chadwick* (2014) and *George Fullard: Sculpture and Survival* (2017).

ART/ HISTORY/CONTEMPORARY (1945-)

ART/ REFERENCE

256 PAGES, 6.25 X 9.25

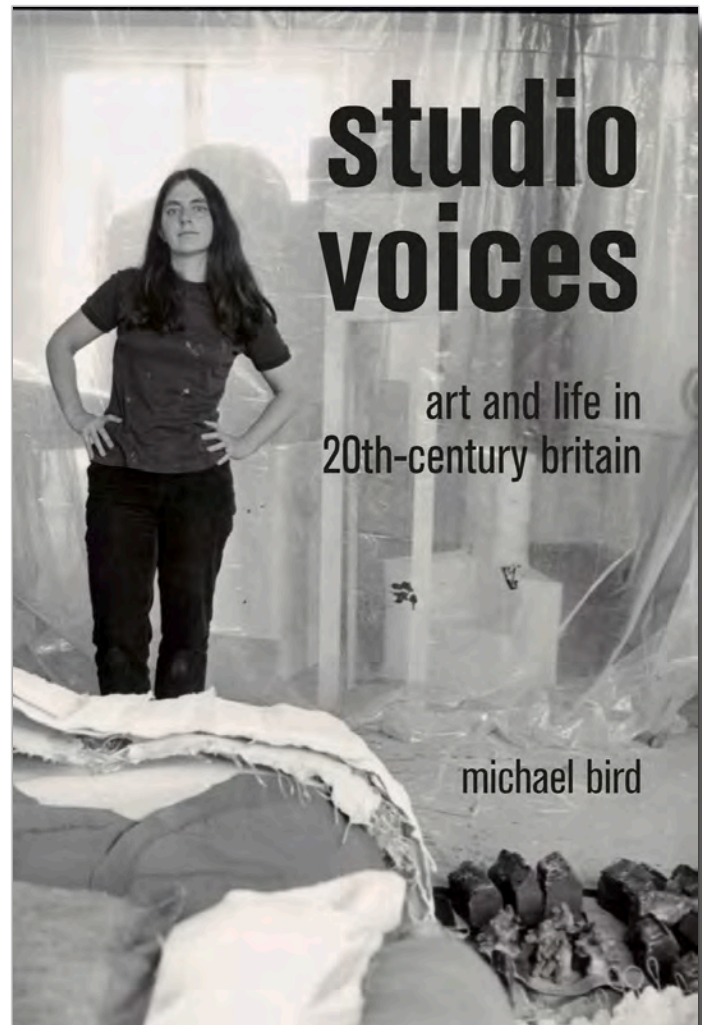
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LUND HUMPHRIES JANUARY





Zoospective Mauro Corda

Nicolas Surlapierre and Gérard Lemarié

Is sculpting the animal kingdom a way of questioning humanity in an era in which differences are suppressed and everything is becoming increasingly standardized? As a prime artistic subject, animals convey an intuitively magical, strange, and disquieting world. Mauro Corda's work experiments with hybridity between species while following the approach adopted in traditional animal sculpture. After his books on Alfred Barye, Rembrandt Bugatti, and François Pompon, curator and art historian Nicolas Surlapierre focuses on Mauro Corda, describing him as the sculptor of "animal possibility." And, in an interview with the sculptor, the philosopher Gérard Lemarié highlights the more conceptual and reflexive side of his sculptures. *Zoospective* gives readers a chance to admire the bestiary of the greatest animal sculptors and to (re)discover the developments of this artistic expression from the nineteenth century to the present day, currently embodied in the work of Mauro Corda, and often taking a highly unusual form.

ART/ INDIVIDUAL ARTISTS/MONOGRAPHS
 ART/ SCULPTURE & INSTALLATION
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SOMOGY ART PUBLISHERS MARCH



Songket

The Harms Collection

Haio Harms

Textiles are “talking testimonies” of mythology, identity, prosperity, and way of life. Settlers, traders, and conquerors came to Indonesia from all over the world, bringing with them a variety of ethnicities, languages, religions, and cultures. The Harms collection of songkets—Indonesian hand-woven, intricately-patterned brocade of silk or cotton—have many stories to tell. There are the splendid, prestigious cloths to be worn at court, family heirlooms depicting ancient codes of conduct, ritual cloths with magic powers attributed to them and, not least, fashionable dress. All the items show outstanding craftsmanship and are still of great significance, particularly for ceremonial occasions. Haio Harms traces the stories of the cloths and their background, seeking to convey something of the charm of these superb textiles.

Haio Harms’s passion for Indonesian textiles began in his childhood. Later, when his professional work in the textile industry took him to Indonesia, he began to collect these highly elaborate, richly colored cloths. Over more than three decades he has assembled an extensive collection, of which the songkets from Sumatra and Bali are presented in this volume.

DESIGN/ TEXTILE & COSTUME
 HISTORY/ ASIA/SOUTHEAST ASIA
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VERLAG ANTON PUSTET MARCH





Blickachsen Series

Blickachsen 11

Skulpturen in Bad Homburg und Frankfurt RheinMain

Edited by Stiftung Blickachsen and Christian K. Scheffel

The highly acclaimed Blickachsen exhibition celebrates its twentieth anniversary. The title and concept were inspired by the spa gardens in Bad Homburg with their impressive visual axes, which Peter Joseph Lenné laid out in 1854. Internationally renowned artists create surprising new perspectives on both art and the cultural and natural landscape. *Blickachsen 11* focuses on sculpture from Austria and was conceived in cooperation with the Museum Liaunig.

Eager to show new perspectives every two years from May to October, **Stiftung Blickachsen** presents contemporary sculptures and installations in and around Bad Homburg and Frankfurt/Main. **Christian K. Scheffel** initiated the exhibition series “Blickachsen” in 1997, which he has been organizing since 1999. He is also the owner of Galerie Scheffel, located right next to the beautiful Baroque castle “Bad Homburg” in Germany.

ART/ COLLECTIONS, CATALOGS, EXHIBITIONS/GROUP SHOWS
ART/ SCULPTURE & INSTALLATION

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WIENAND VERLAG MARCH



V&A 19th-Century Series

The Museum and the Factory

The V&A, Elkington and the Electrical Revolution

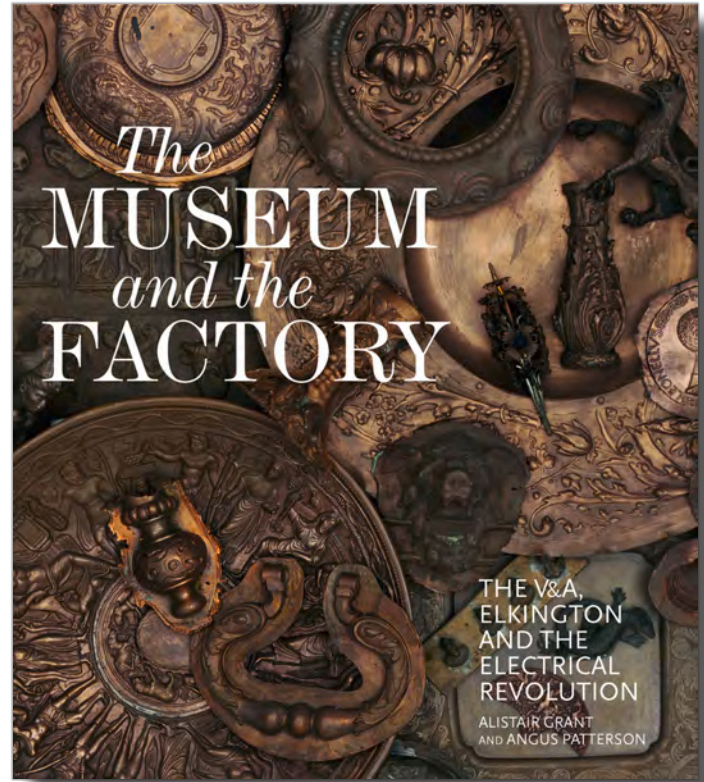
Alistair Grant and Angus Patterson

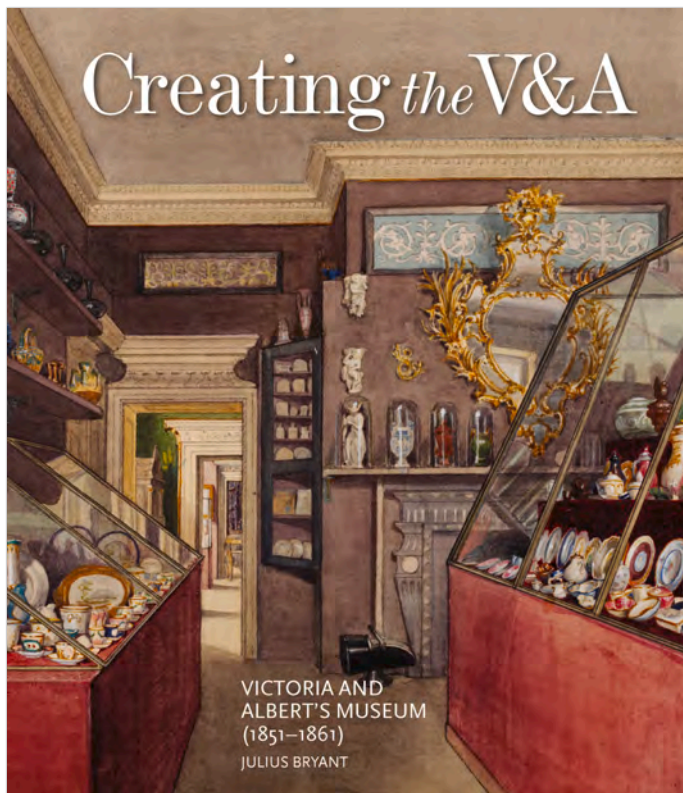
This book reveals a great untold story of enterprise and innovation based on the relationship between the Victoria and Albert Museum, and Elkington & Co., the renowned industrial art and design manufacturer of the 19th century. The Birmingham-based company pioneered and patented the industrial art of electro-metallurgy to create original artworks, perfect replicas, and mass-reproduced luxury consumer goods that used electricity to “grow” metal into shape at a molecular level. This technological revolution created a profound legacy, which continues to influence the way modern material culture looks and operates today. Elkington’s syntheses of science and art into industrial manufacturing processes revolutionized the design and production, replication and reproduction of precious metalwork, metal sculpture, and ornamental art metalwork. Elkington & Co. gained huge public acclaim at the Great Exhibition of 1851. They subsequently produced artworks and luxury goods, including world-renowned sports trophies like the Wimbledon Singles Trophies, as well as luxury dining services for great steamships and railways, including tableware that sank with the Titanic. Elkington played a crucial role in shaping and building the V&A’s permanent collection from its foundation in 1852 (following the Great Exhibition) until the First World War. The V&A’s collections in turn had a profound influence on Elkington’s output. The great success of their relationship cemented both the museum’s status as a leading cultural institution, and the E&Co “makers-mark” as one of the world’s first truly multinational designer brands. Elkington’s electrical alchemy helped spark the electrical revolution that founded the modern world.

Alistair Grant is a Teaching Fellow at the University of Sussex and a Research Fellow at the Victoria and Albert Museum. Angus Patterson is Senior Curator in the Sculpture, Metalwork, Ceramics, and Glass Department of the Victoria and Albert Museum.

ART/ MUSEUM STUDIES
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LUND HUMPHRIES JANUARY





V&A 19th-Century Series

Creating the V&A

Victoria And Albert's Museum (1851–1861)

Julius Bryant

Creating the V&A tells the definitive story of the formative years of London's world renowned Victoria and Albert Museum and the gathering of its early collections in the decade between the Great Exhibition of 1851 and the death of Prince Albert in 1861. The story of the V&A's genesis is often centered on the first director and first curator (Henry Cole and J. C. Robinson), and their competing agendas for design reform and connoisseurship. And yet there is an untold story of how the young royal couple for whom it is named were highly instrumental in the establishment of the museum, as public supporters and large-scale lenders before a permanent collection was in place. The book is also full of fascinating and colorful stories of the strategies deployed to harvest treasures on the market as the young museum sought to fill its rapidly expanding buildings and compete with the British Museum and the Crystal Palace. For anyone interested in the history of collecting and curating, and for all fans of this legendary London museum, *Creating the V&A* explains how the foundational collections established parameters which still inform the museum's collecting policies, role, and identity today.

Julius Bryant is Keeper of Word and Image at the Victoria and Albert Museum and author of *Designing the V&A: The Museum as a Work of Art* (1857–1909) (Lund Humphries, 2017).

ART/ MUSEUM STUDIES

ART/ COLLECTIONS, CATALOGS, EXHIBITIONS/PERM. COLLECTIONS

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LUND HUMPHRIES APRIL

700 Years of Art to go

Edited by Städel Museum

Since 1815, when Johann Friedrich Städel donated his art collection and estate as the foundation for the institution that would later bear his name, the Städel Museum's holdings have been continuously expanded, featuring masterpieces from the fourteenth century to the present day by Botticelli, Rembrandt, Vermeer, Tischbein, Renoir, Kirchner, and Gerhard Richter, among others. This short guide presents roughly one hundred works for the reader to discover, contemplate, and enjoy.

The **Städel Museum** in Frankfurt captures masterpieces from the fourteenth century to the present day. In 1815 Johann Friedrich Städel donated his art collection, which led to the foundation of the Städel Museum. It has been growing ever since.

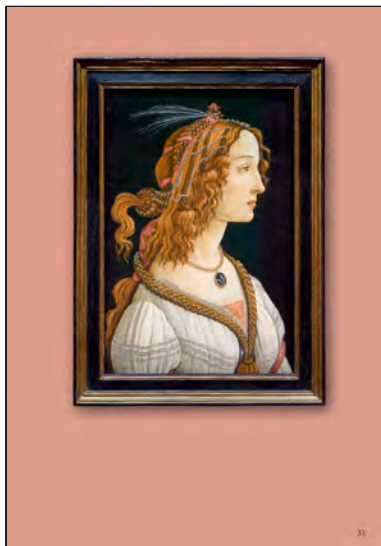
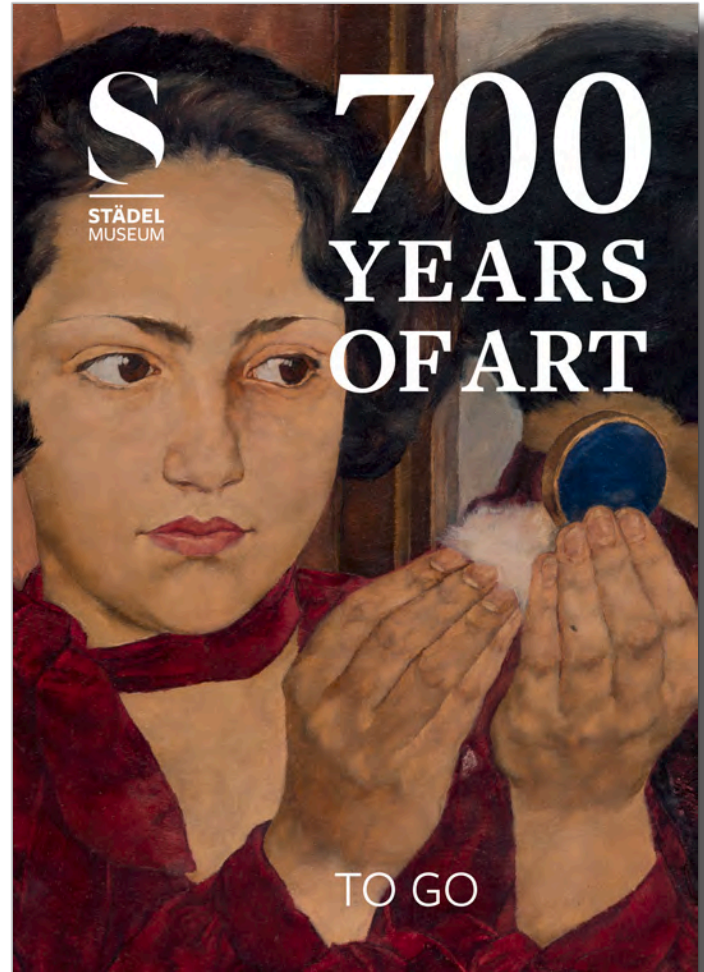
ART/ COLLECTIONS, CATALOGS, EXHIBITIONS/PERM. COLLECTIONS
ART/ EUROPEAN

158 PAGES, 4.5 X 6.5, 124 COLOR ILLUSTRATIONS,
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WIENAND VERLAG MARCH

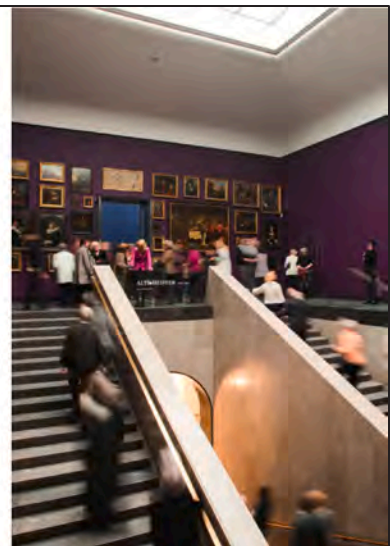


2012
THE EXTENSION OPENS

From the time of its foundation, the Städel Museum has continually developed its collection, both quantitatively and qualitatively. In the area of contemporary art, it was expanded by over 1,000 works within just a few years in the early twenty-first century. Major contributions came from the holdings of the Deutsche Bank and DZ BANK corporate collections. Yet it was also tremendously enriched through the support of the Städel Foundation 21. Jahrhundert, founded in 2007, as well as through purchases and major donations. In order to present the collection of contemporary art in adequate fashion, an underground extension by the schneider+schemmacher architectural firm got underway in 2008. The light-flooded gallery beneath the Städel Garden added some 3,000 square metres of exhibition space to the museum's facilities.

2015
THE STÄDEL MUSEUM'S BICENTENNIAL

When Johann Friedrich Städel wrote his will in 1815, he laid the cornerstone for Germany's oldest museum foundation. The 200th anniversary of that historic day – 15 March 2015 – gave occasion to a bicentennial year with prestigious exhibition and research projects. The museum moreover directed a special focus on expanding its digital educational offerings. It developed a wide range of new narrative forms representing a freely accessible, innovative alternative to the classical museum visit, and providing means of experiencing the collection beyond the physical bounds of the building. It thus paved the way for the institution's future: a future in which Städel's vision would continue to thrive.



Lü Peng

Chinese Contemporary Art since 1989

Translated from the Chinese by Bruce Gordon Doar



SOMOGY
EDITIONS
D'ART

Chinese Contemporary Art since 1989

Lü Peng

The year 1989 was a turning point in Chinese art, as it shifted from modernism or avant-garde to so called “contemporary art.” However, this shift, unlike that in the West after World War II, wasn’t the logical result of post-modernist theories. Art in China may be influenced by Western art, but it is also severely constrained by the state political system and ideology, as well as a particular historical background. The shift had complex causes, which produced a specific language and artistic forms. This book provides a historical review and analysis of the political and social realities of China since the end of the Cold War, and more specifically after the June 6th suppression of the student movement on Tiananmen Square. This book also analyzes the global context of the new century and points out some issues that must be faced in the judgment of Chinese contemporary art.

Lü Peng is an Associate Professor in the Department of Art History and Theory at the China Academy of Art in Hangzhou, Zhejiang province, and director of the Chengdu Museum of Contemporary Art.

ART/ ASIAN/CHINESE

ART/ HISTORY/CONTEMPORARY (1945-)

160 PAGES, 5.25 X 7.5

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SOMOGY ART PUBLISHERS JANUARY

Insiders/Outsiders

Refugees from Nazi Europe and Their Contribution to British Visual Culture

Edited by Monica Bohm-Duchen

Insiders/Outsiders, published to accompany a UK-wide arts festival of the same name in 2019, examines the extraordinarily rich and pervasive contribution of refugees from Nazi-dominated Europe to the visual culture, art education, and art-world structures of the United Kingdom. In every field, émigrés arriving from Europe in the 1930s—supported by a small number of like-minded individuals already resident in the UK—introduced a professionalism, internationalism, and bold avant-gardism to a British art world not known for these attributes. At a time when the issue of immigration is much debated, the book serves as a reminder of the importance of cultural cross-fertilization and of the deep, long-lasting, and wide-ranging contribution that refugees make to British life.

Monica Bohm-Duchen is an independent, London-based art historian, curator, and writer. She is the author of numerous books, catalogs, and articles, including *Art and the Second World War* (Lund Humphries 2013), *The Art and Life of Josef Herman* (Lund Humphries 2009), *Rubies and Rebels: Jewish Female Identity in Contemporary British Art* (Lund Humphries 1996 - contributing editor) and *After Auschwitz: Responses to the Holocaust in Contemporary Art* (Lund Humphries 1995 - contributing editor).

ART/ HISTORY/MODERN (LATE 19TH CENTURY TO 1945)

ART/ INDIVIDUAL ARTISTS/ESSAYS

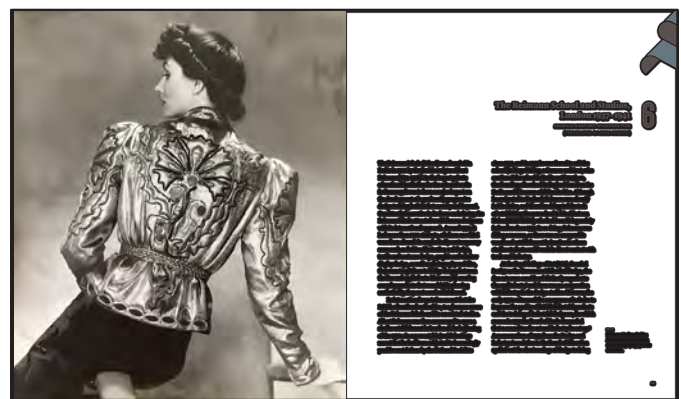
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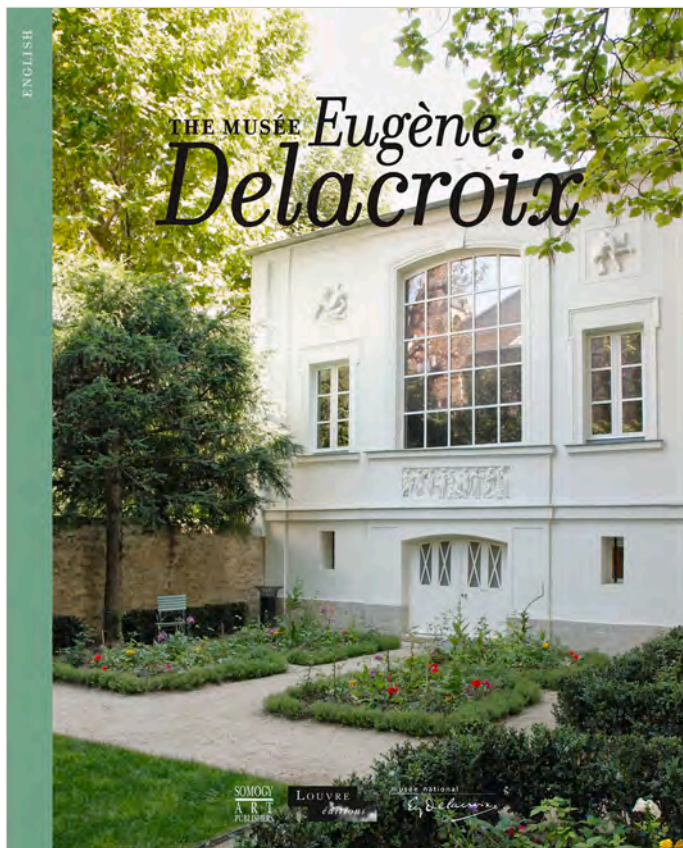
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LUND HUMPHRIES MAY





The Musée Eugène Delacroix

Dominique de Font-Réaulx and Arlette Sérullaz

Eugène Delacroix moved to rue de Furstenberg on December 28, 1857, abandoning the studio on rue Notre-Damede-Lorette, as it was too far from the Saint-Sulpice church, which he had been commissioned to decorate in 1847. Seriously ill, the artist wanted to finish his work at any cost, but he was no longer able to make a long journey every day. So he was happy to find, through his friend the color merchant and painting restorer Etienne Haro, a quiet and airy accommodation, relatively close to Saint-Sulpice. Once installed, Delacroix often expressed in his journal and in letters his contentment about his new residence: “My home is decidedly charming [...] The sight of my little garden and the laughing aspect of my studio always give me a feeling of pleasure.” Eugene Delacroix lived in this apartment until his death on August 13, 1863. After his death, various tenants occupied the place until the question of whether or not to destroy the workshop arose. It was then that some painters and historians—including Maurice Denis, Paul Signac, André Joubin, Raymond Escholier, and Dr. Viau—had the idea to form the Society of Friends of Eugène Delacroix and prevent this sacrilegious destruction. In 1971, his former residence became a national museum that houses works that span Delacroix’s career—including paintings, drawings, engravings, correspondence, travel artifacts from Morocco, and souvenirs from his private life.

ART/ HISTORY/MODERN (LATE 19TH CENTURY TO 1945)

ART/ MUSEUM STUDIES

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65 COLOR PHOTOS, FOUR-COLOR INTERIOR

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SOMOGY ART PUBLISHERS FEBRUARY

Ben Nicholson

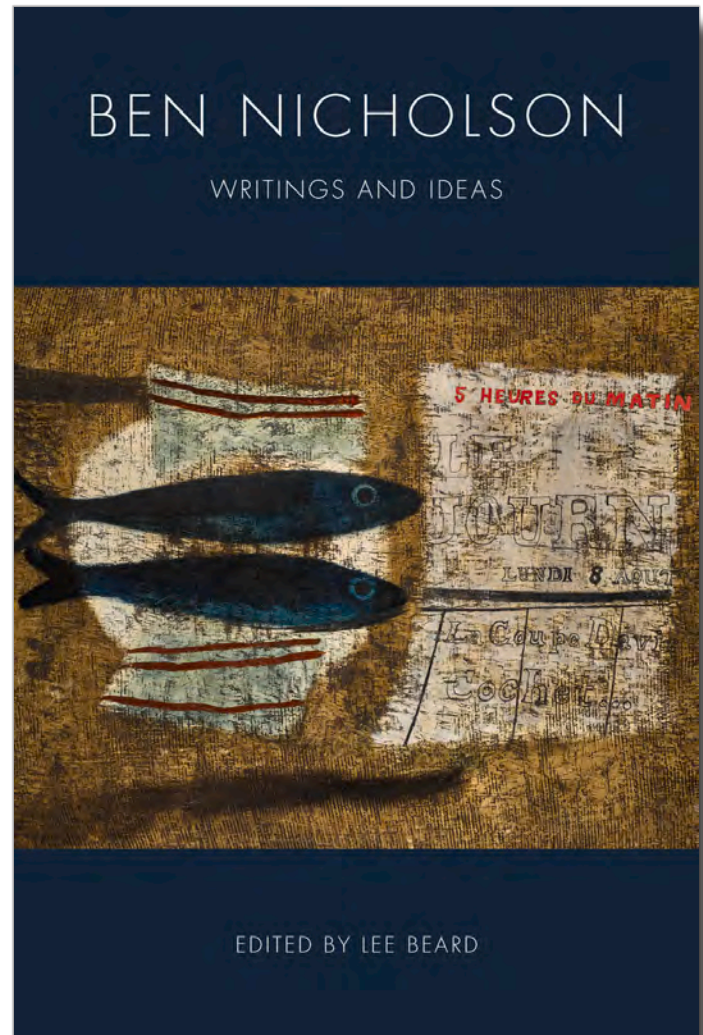
Writings and Ideas

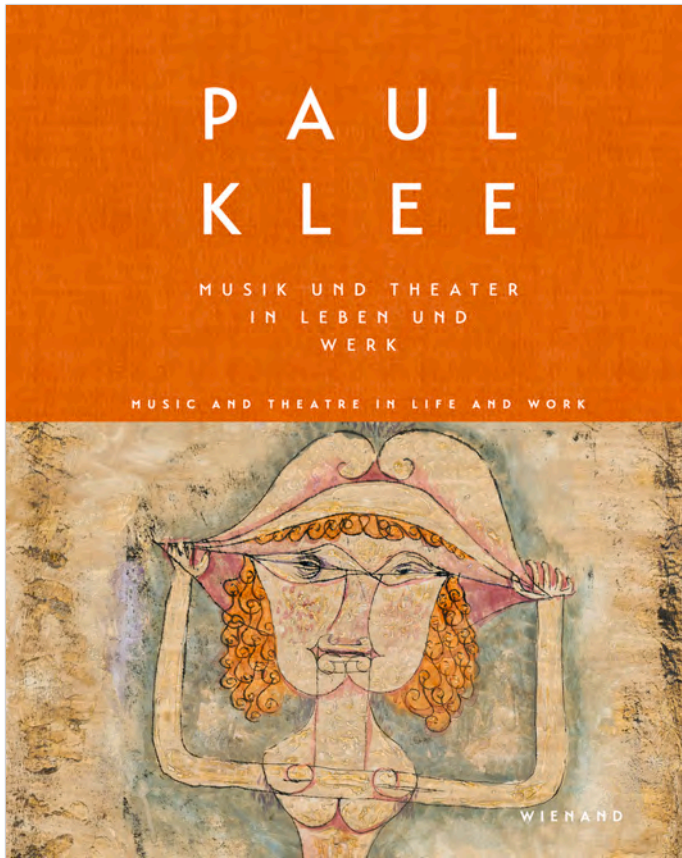
Edited by Lee Beard

Throughout his life, Ben Nicholson (1894-1982) was a prolific and creative writer. Correspondent to many, his unpublished letters, selected and extracted here for the first time (along with published writings), reveal fascinating insight into significant events and encounters at various stages of the artist's career, while also demonstrating how Nicholson's aesthetic was interwoven into every aspect of his daily life. Including previously unpublished correspondence to both Winifred Nicholson and Barbara Hepworth, these letters are complemented by those sent to some of the artist's closest friends and trusted supporters, among them Herbert Read, Adrian Stokes, Jim Ede and Margaret Gardiner. Throughout, Nicholson's lively intellect and total commitment to art are clearly evident, as is his association and friendship with some of the key figures of international Modernism, including Mondrian, Henry Moore, and Picasso. Featuring reproductions of key works and selected letters, *Ben Nicholson: Writings and Ideas* is an invaluable resource to all those interested in the work of this key British artist and the period in which he worked.

Lee Beard is an independent art historian. An expert on the art of Ben Nicholson, he is Director of the Ben Nicholson Catalogue Raisonné project.

ART/ HISTORY/MODERN (LATE 19TH CENTURY TO 1945)
 ART/ INDIVIDUAL ARTISTS/MONOGRAPHS
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LUND HUMPHRIES APRIL





Paul Klee Music and Theatre in Life and Work

Edited by Christine Hopfengart

Paul Klee was not only an artist, but also a musician and theater lover, and initially he fluctuated between these disciplines. Although he ultimately chose to focus on art, he remained closely tied to music and the theater throughout his life. This catalog vividly reflects this close connection between art and music. Rhythms and melodies can be discovered in landscapes and abstract compositions, while many of his figural scenes are based on the pathos and humor of the stage.

Christine Hopfengart was the director of the Paul Klee Foundation in Bern, Switzerland and the Nolde Foundation in Germany. Primarily specializing in art of the twentieth century, she now works as a curator in Berlin.

ART/ COLLECTIONS, CATALOGS, EXHIBITIONS/GENERAL
ART/ INDIVIDUAL ARTISTS/MONOGRAPHS
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WIENAND VERLAG MARCH



Discovery Series

Elemental

Photographs by Melanie Collie

Elemental tells a pictorial story of the sea and its power. The first part explores the effects that man-made objects have when placed within it and how this shapes our very planet from a natural erosion perspective. The images within this book are an effort to capture the essence of change, of making and remaking, of time and tide and the stories they leave behind. Each year the harbor residents watch the boats being winched out of the harbor to sit by the edge of the ocean during the wild winter months. Each boat, so different in color and size, is left with a different pattern, telling a different tale of the ocean, and the landscape changes with each tide. North Cornwall's coastline can be harsh and rugged, with ever changing colors, shapes, and pathways. Each walk uncovers new treasure created by Mother Nature. Erosion peels back layers of Mother Nature's story. The rocks, as they move with the ocean, share the ancient stories of their landscape, created over time

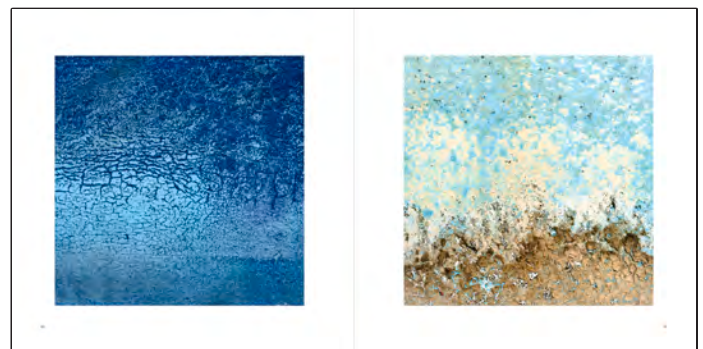
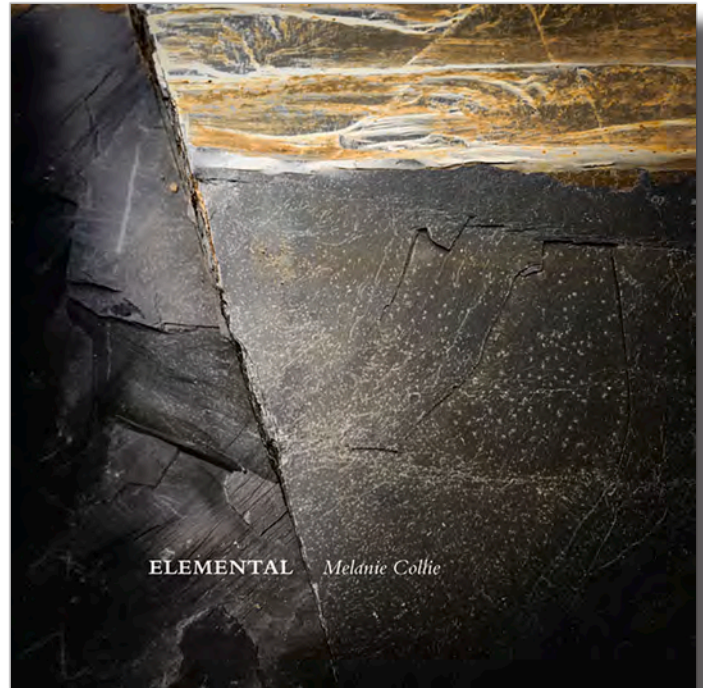
Melanie Collie wanders with her camera on the part of the North Cornish coast she calls home. She favors abstract photography, in which there are no rules and no limits. In 2016 one of her SW641 466 images was published in the *Outdoor Photographer of the Year* book under the Waters Edge category. In 2017, four of her images were shortlisted: two are in *Elemental*, which was designed by Paul Mitchell for Triplekite Publications. For the second time, she has an image accepted into the Penwith Gallery, Members & Associates Exhibition in St Ives, North Cornwall. *New work from Lines of Life* was on show at the Penwith Gallery February-March Members and Associates Exhibition 2018.

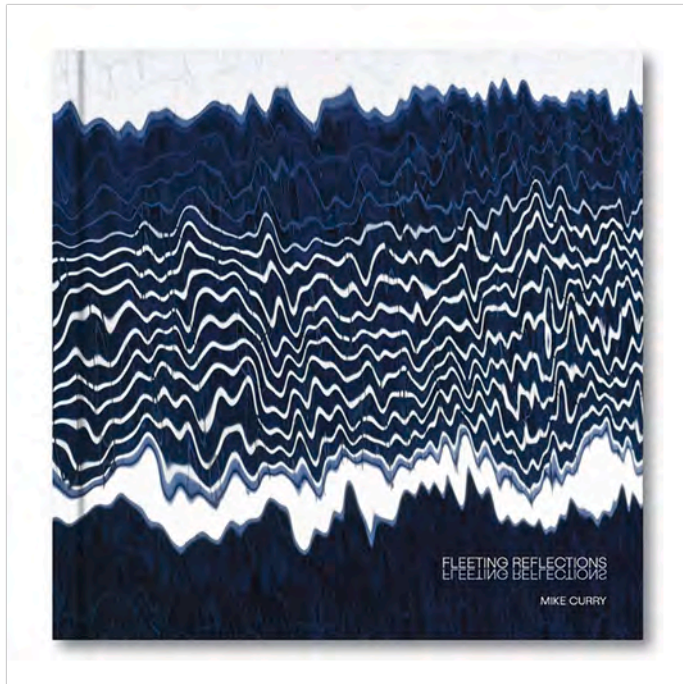
PHOTOGRAPHY/ INDIVIDUAL PHOTOGRAPHERS/MONOGRAPHS
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TRIPLEKITE PUBLISHING AVAILABLE





Discovery Series

Fleeting Reflections

Mike Curry

The sense of energy at Canary Wharf is palpable; it's not a place that is often associated with quiet contemplation. Yet pausing for a moment reveals real beauty and softness alongside the corporate architecture. The patterns and colors can be mesmerizing like a kaleidoscope as they change with the light and weather. With so much activity all around, capturing these colorful images requires a focus that isn't immediately obvious to passersby. Curry can spend hours at a time examining one body of water, and the more he watches the more he sees. The images in this book are inspired by his childhood fascinations with kaleidoscopes and Spirograph and being captivated by the endless variation of colors and shapes. The photos may seem like they have been manipulated or created in Photoshop but they appear in this book as they did in nature, as beautiful fleeting reflections.

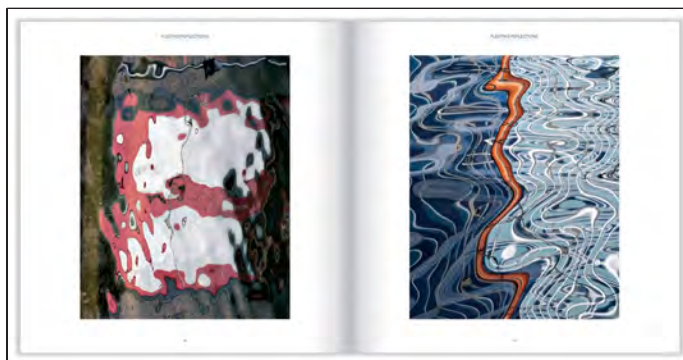
Mike Curry has been a professional photographer for more than thirty years. He grew up in Yorkshire and moved to London in 1982, initially working for several years in the Selfridges' studio. In the last ten years, he has been concentrating on landscape and abstract projects commissioned by commercial clients including the Canary Wharf Group, Caprice Holdings, and The National Maritime Museum.

PHOTOGRAPHY/ INDIVIDUAL PHOTOGRAPHERS/MONOGRAPHS
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TRIPLEKITE PUBLISHING AVAILABLE



Sirens

Rachael Talibart

Rachael Talibart's photographs express her love of all things coastal. Working very much in the tradition of the "sublime" in art, while also deliberately eschewing location-based landscape photography, Rachael seeks in her stark yet intimate compositions to convey the awe and exhilaration of being confronted by the ocean in its most tempestuous moods. This is nowhere more evident than in the photographs from her critically acclaimed Sirens series, which documents monstrous waves named after mythological beings. Although these strange, sometimes frightening wave-forms were all captured during the storms that pounded the south coast in 2016 and 2017, the images are intended to transcend time and space, to expand our experience of the ocean, and make us see the natural world in a new light.

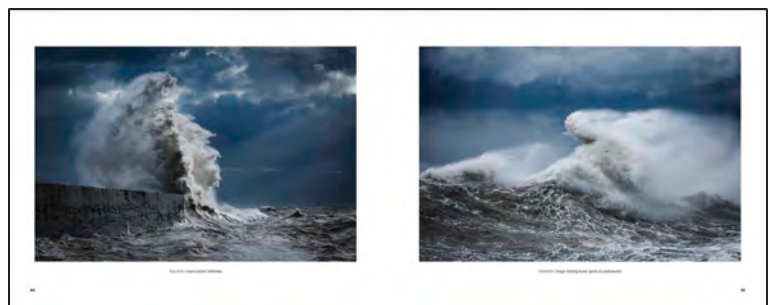
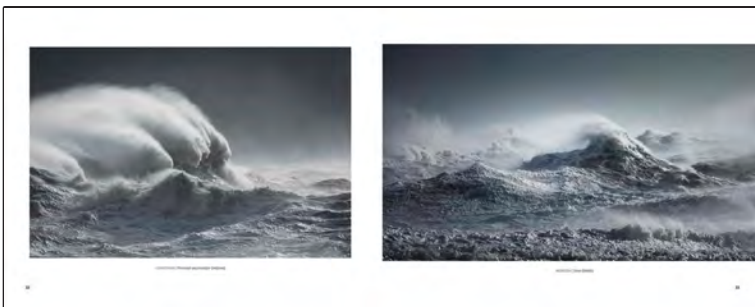
Rachael Talibart is a photographer who retains a special fondness for capturing the wild, stormy atmosphere in the South of England. Rachael's photographs have been published in books and both print and online magazines, have been exhibited widely in the UK as well as Barcelona and New York, and have appeared in private collections in the UK and USA. She is owner of f11 Workshops and runs residential photography workshops for international, fine art photography business, Ocean Capture. Rachael is in demand as a public speaker and writes for a variety of photography magazines. She is a member of Parhelion Group and won numerous awards, including Black and White Photographer of the Year 2018 Classic View winner, Landscape Photographer of the Year 2017, and *Sunday Times Magazine* Landscape Photographer of the Year, 2016.

PHOTOGRAPHY/ INDIVIDUAL PHOTOGRAPHERS/MONOGRAPHS
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TRIPLEKITE PUBLISHING AVAILABLE





Katzen in Rom auf dem Cimitero Acattolico Cats in Rome at the Cimitero Acattolico Gatti di Roma al Cimitero Acattolico

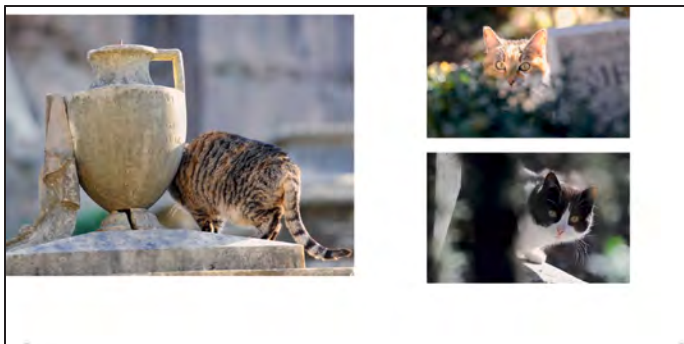
Uta Süße-Krause

The Cats of the “Non-Catholic Cemetery” live in one of the most beautiful cemeteries in the world. Once known as the “Protestant Cemetery,” it is situated near the ancient Pyramid of Caius Cestius in Rome. Many well known people are buried there: John Keats, his friend Shelley, Gottfried Semper, Goethe’s son August, and the political thinker Antonio Gramsci, to name but a few. For some years there has been a refuge for homeless cats next to the cemetery, and the charity’s volunteers feed and give medical aid to the cats who live in a semi-feral state among the tombstones in the cemetery garden. This photo book of the cats in their natural context perfectly captures the melancholy harmony between those who have passed on and the living inhabitants, the spiritual guardians of the deceased.

Uta Süße-Krause was a photographer who has contributed to books, exhibitions, and contract work. She has held a lectureship for Photography at the Pädagogische Hochschule Heidelberg, and since 2000 her projects have included *warZeichen*, *High Culture*, *Beyond Time*, and *Cellisten/Cellists*.

PHOTOGRAPHY/ NATURE & WILDLIFETRAVEL/ EUROPE/ITALY
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162 COLOR PHOTOS, 1 TABLE, FOUR-COLOR INTERIOR
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MICHAEL IMHOF VERLAG JANUARY



No Pain No Gain

Body, Violence, Pain, Ritual

Yasumasa Morimura

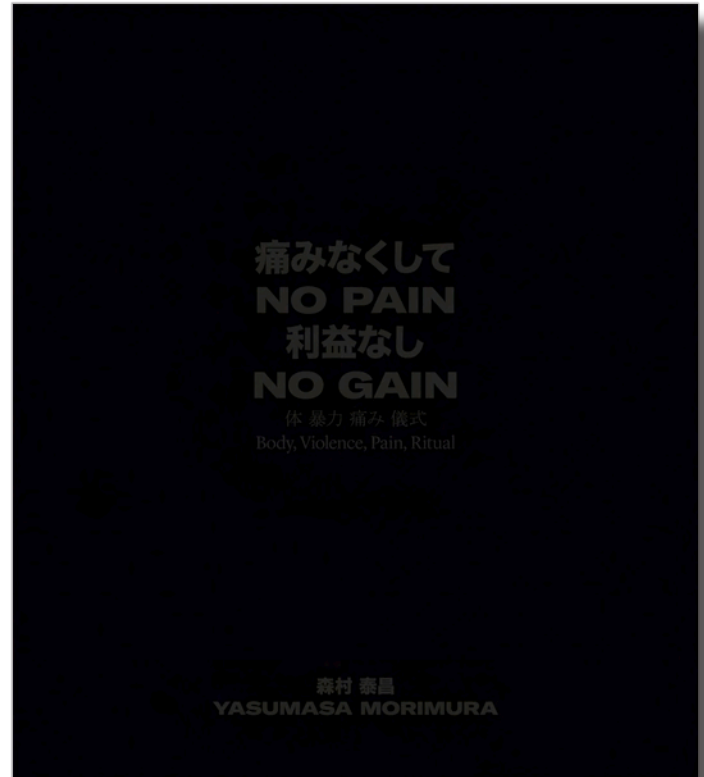
Edited by Hubert Klocker

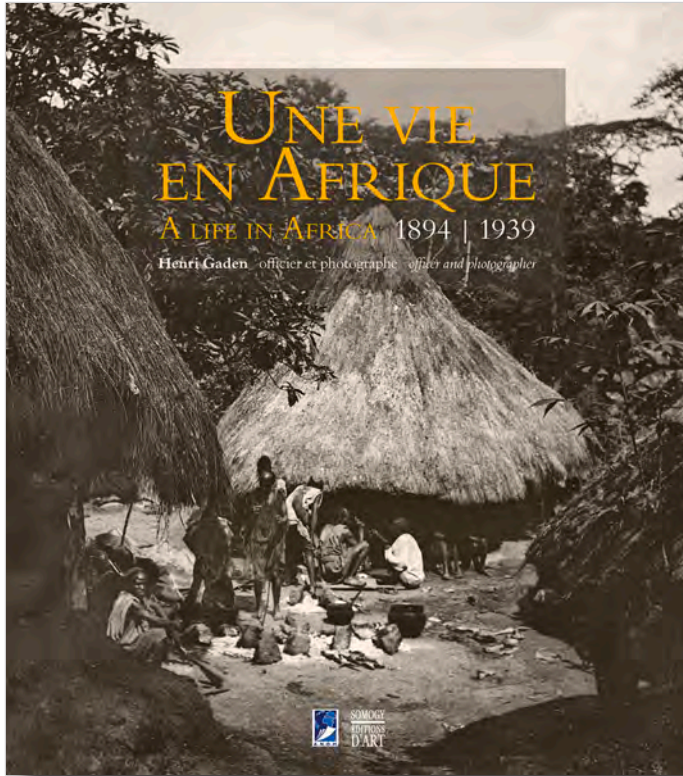
Morimura has been working as a conceptual photographer and filmmaker for more than three decades and has become one of the most important representatives of “staged photography” and Appropriation Art. With the use of props, costumes, makeup, and digital manipulation, he has turned himself into subjects of the Western artistic and cultural canon. Through restaging and reinvention of iconic photographs and paintings of art history, Morimura comments on Japan’s relationship (especially in the 1960s and 70s) with the absorption and integration of Western culture. His works challenge the viewer’s gaze, question identity and gender constructions, and are therefore also an artistic reflection on media. The catalog also contains a talk Morimura held for the opening, entitled *The two “I’s” roaming around inside of me*.

Yasumasa Morimura (born 1951) is a Japanese appropriation artist. Hubert Klocker (born 1955) is an Austrian art, theater, and film scholar and curator focusing on Vienna Actionism, performance theory, and performative tendencies in contemporary art.

ART/ ASIAN/JAPANESE
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SCHLEBRUGGE EDITOR JANUARY





A Life in Africa 1894-1939

Henri Gaden, officer and photographer

Roy Dilley

A keen amateur photographer, Gaden was inseparable from his camera during the forty years of his career as a military officer and administrator in Africa. His photographs form a unique pictorial record of everyday life at French colonial and military outposts—and for local communities and peoples. With camera in hand, Gaden knew how to stand witness and capture life scenes of women and men—offering an ambiance, an exchange, even a degree of complicity between the administrator and his photographic subject, be it a prestigious defeated figure like Samory Touré or an ordinary encounter in a village, from Chad to the French Soudan, between 1894 and 1939.

Roy Dilley trained as a Social Anthropologist at Oxford and conducted research for his doctorate in Senegal, West Africa. Appointed to a Lectureship at the University of St Andrews in 1988, he became Professor of Social Anthropology in 2006. He has twice served as Head of Department of Social Anthropology at St Andrews and was Dean of the Faculty of Arts and Divinity from 2009 to 2011. His early research interests were concerned with forms of socio-economic organization among members of occupationally specialized groups within specific cultural contexts. His research in West Africa focuses on the anthropology of religion and Islam in Africa, knowledge practices and apprenticeship among Islamic clerics, craftsmen, artisans, and musicians. His latest research project is entitled Colonial Lives, Imperial Contexts, one aspect of which has been the publication of a biography of a French colonial administrator-scholar, Henri Gaden (1867-1939): *Nearly Native, Barely Civilized: Henri Gaden's Journey across Colonial French West Africa (1894-1939)*.

PHOTOGRAPHY/ INDIVIDUAL PHOTOGRAPHERS/MONOGRAPHS
ART/ AFRICAN

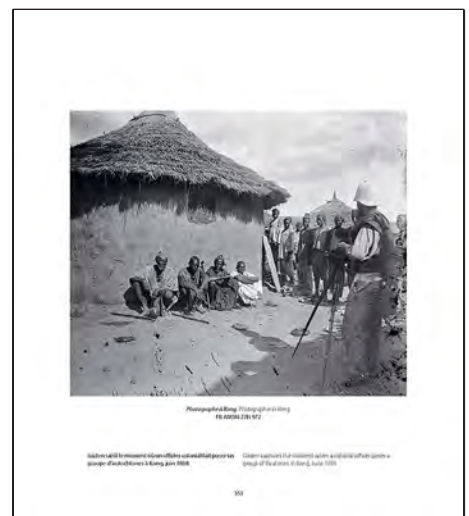
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SOMOGY ART PUBLISHERS FEBRUARY



Thirty-six Views of Vienna

Sechsendreißig Wiener Aussichten

Stefan Oláh

Thirty-six views of Vienna is based on the idea of shot and counter-shot, giving a total of seventy-two photographs. Similarly to the technique developed first of all in film editing (used mainly in dialog scenes), shots of the selected building are shown—then in counter-shots, the views available from the building. This simple concept results in not only thirty-six fascinating reciprocal views of architectural aspects and city prospects, but also a wide-ranging overview, extending beyond the customary image of the city.

Stefan Oláh, born in 1971, attended Verena von Gagern's photography class at the 1989 Salzburg International Summer Academy of Fine Arts. He worked as an assistant in the photo studios of Leo Kandl and Peter Strobl, studied at the State Academy of Photographic Design in Munich, and has since lectured in Photography at the Vienna University of Applied Arts, where he has been a Senior Artist since 2010. He has worked on extensive commissions for Audi, Austrian Airlines, Bank Austria, Red Bull, and Swarovski, and he has had photographs displayed in several exhibitions and publications.

PHOTOGRAPHY/ SUBJECTS & THEMES/ARCHITECTURAL & INDUSTRIAL
ARCHITECTURE/ BUILDINGS/LANDMARKS & MONUMENTS

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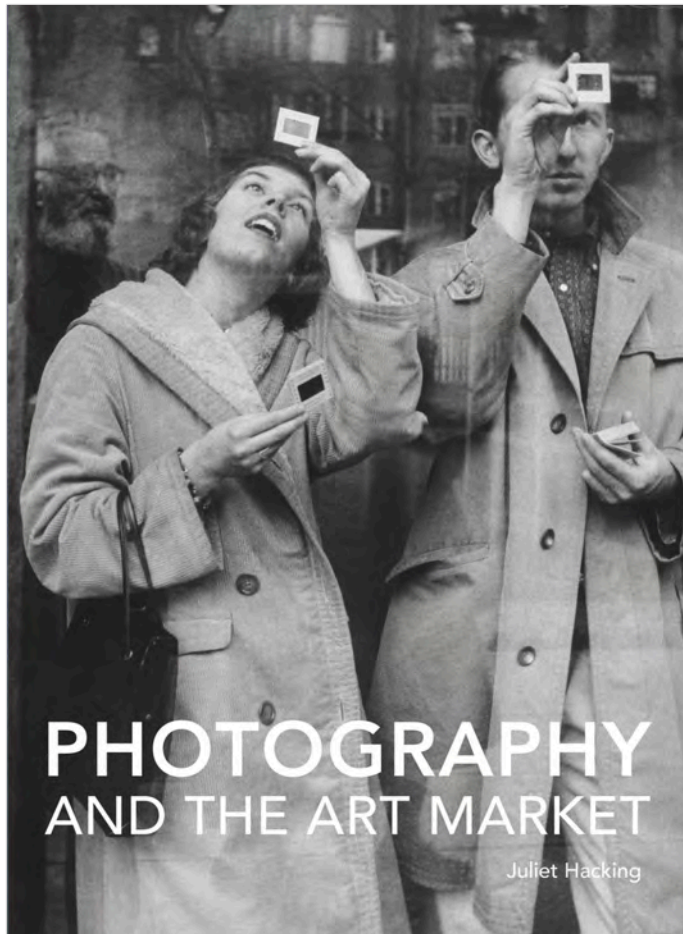
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VERLAG ANTON PUSTET MARCH





Handbooks in International Art Business Series

Photography and the Art Market

Juliet Hacking

The first part of this essential handbook provides an art-business analysis of the market for art photography and explains how to navigate it. The second is an art-historical account of the evolution of art photography from a marginal to a core component of the international fine-art scene. In tracing the emergence of a robust art-world subsystem for art photography, sustaining both significant art-world presence and strong trade, the book shows the solid foundations on which today's international market is built, examines how that market is evolving, and points to future developments. This pioneering handbook is a must-read for scholars, students, curators, dealers, photographers, private collectors, institutional buyers, and other arts professionals.

Juliet Hacking is Subject Leader in Photography at Sotheby's Institute of Art in London and was formerly Head of the Photographs Department at Sotheby's auction house. Her previous publications include *Lives of the Great Photographers* (2015) and *Photography: The Whole Story* (ed. 2012).

PHOTOGRAPHY/ BUSINESS ASPECTS

ART/ BUSINESS ASPECTS

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LUND HUMPHRIES MARCH

La French Touch

Cinéma

Anne Bourgeois and Damien Paccellieri

La French Touch: Cinéma introduces 50 portraits of businesses, events, people, and institutions that together form the crème de la crème of today's French film industry. Featuring interviews and many photographs, this book is the first of its kind to explore the entire cycle of a film's life and tell the success story of French talent around the world.

Anne Bourgeois is a graduate of CELSA, a major school of Information Sciences, and she also received an advanced degree in Political Science at the Sorbonne. Passionate about cinema, after a career in political communication, she is Vice President of the Paris Images Cinema event, *The Dream Industry*, dedicated to the technicians of the seventh art. For the past fifteen years, she has also organized numerous events as well as professional training. She is the author of *Parisiens* published by Parigramme editions, which received the Haussmann Prize in 2006. A graduate in political science and director of the publisher Les Éditions des Ecrans, **Damien Paccellieri** is also a specialist in Asian cinema. He is the coauthor and director of two books dedicated to the seventh art: *Contemporary Japanese Cinema* and *The Chinese Actresses*.

ART/ FILM & VIDEOART/ REFERENCE

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150 COLOR PHOTOS, FOUR-COLOR INTERIOR

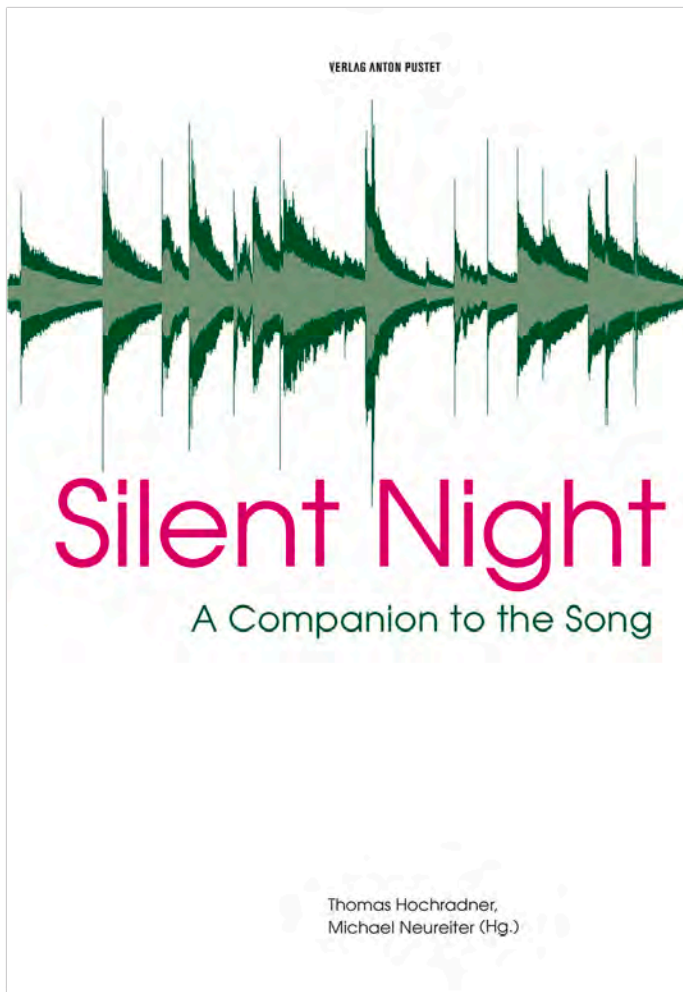
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SOMOGY ART PUBLISHERS FEBRUARY





Silent Night

A Companion to the Song

Stille Nacht

Edited by Thomas Hochradner and Michael Neureiter

In Salzburg in 1818, two friends created a Christmas carol that touched hearts like no other—reflecting religious affiliations, eliciting nostalgic feelings, evoking family memories, and ultimately becoming a symbol of peace worldwide. In this volume, distinguished authors offer facts, background information, and interpretations on “Silent Night,” providing insight into its serendipitous emergence during a period of profound social upheaval. The author’s contributions reveal the twists and turns on the song’s unforeseen road to success, all of which testify to the strength of its message even in the present day. Due to the song’s wide appeal, “Silent Night” has become the most translated Christmas carol in the world. Used for political and commercial purposes as well as in intimate settings, it has also become the impulse of diverse artistic creativity.

Thomas Hochradner, born 1963, has been Head of the Musicology Department at the Universität Mozarteum in Salzburg since October 2014 and Director of the “Arbeitsschwerpunktes Salzburger Musikgeschichte” (Focus on Salzburg Music History) since 2002. His output includes numerous publications, the most recent being the *Thematic Catalogue of the Works of Johann Joseph Fux* (Volume 1, 2016). **Michael Neureiter** was born in 1950 in Hallein, resides in Bad Vigaun, is married and studied Theology and Philosophy (History) in Salzburg. He was Managing Director of the Österreichischen Bibliothekswerks (Austrian forum of catholic libraries) until 2004, Second President (Deputy) of the Salzburg State Parliament until 2008, and he has been President of the Silent Night Association since 2007.

MUSIC/ RELIGIOUS/CHRISTIAN
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VERLAG ANTON PUSTET JANUARY

Art x Cuba

Contemporary Perspectives since 1989.
 Perspectivas contemporaneas desde 1989

Edited by Andreas Beitin and Antonio Eligio Fernández
 (Tonel)

Foreword by Sigmar Gabriel

The publication initiates a highly enlightening dialog, which raises questions regarding the development and status quo of Cuban art in the interplay between politics and society, market and power. With approximately 150 works of art by more than seventy artists, *Art x Cuba* provides profound insight into the development of the visual arts on the Caribbean island within the past three decades—a period of crises and attempts to overcome them.

Andreas Beitin studied art history and applied cultural sciences as well as modern and contemporary history. As a curator at the ZKM (Karlsruhe, Germany), Beitin was responsible for the conception and organization of many internationally acclaimed exhibitions. In 2016 he was appointed director of the Ludwig Forum in Aachen. **Tonel's** articles and essays on Cuban and Latin American contemporary art have been published regularly in catalogs, magazines, and books in Cuba and abroad. In 2003 Tonel received the Cuban Artists Fund Award. He is the recipient of a Rockefeller Foundation Fellowship in the Humanities (1997-98) with residency at The University of Texas, Austin, and a John S. Guggenheim Foundation Fellowship for painting and installation art (1995). In 1992 he was an Artist in Residence at the Ludwig Forum fuer Internationale Kunst, Aachen, Germany. He was awarded the prize for art criticism by the Cuban Section of the International Art Critics Association (AICA) in 1988. **Sigmar Gabriel** was the foreign Minister of the Federal Republic of Germany.

ART/ CARIBBEAN & LATIN AMERICAN

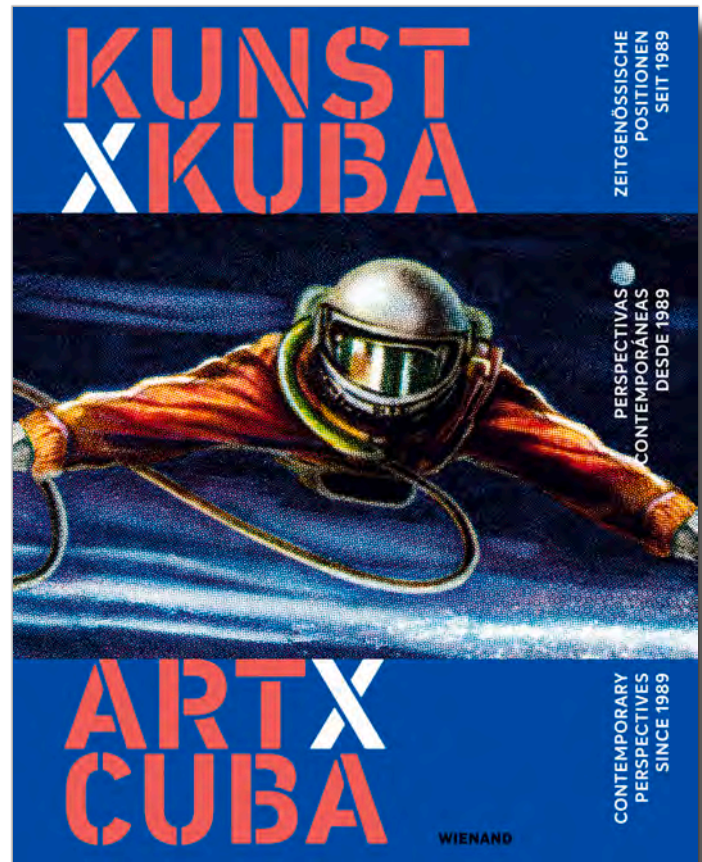
ART/ POPULAR CULTURE

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WIENAND VERLAG MARCH





Dorothea von Stetten-Kunstpreis 2018

Young Art from Denmark

Maria Bordorff, Chris Fite-Wassilak, and Toke Lykkeberg

The Dorothea von Stetten Art Prize for young emerging artists, awarded biennially by the Kunstmuseum Bonn and handsomely endowed with 10,000 euros, is a springboard into the international art scene. This year the prize is being awarded for the eighteenth time and is dedicated to young art from Denmark. A competent jury of renowned art experts has selected three finalists, whose names one should remember: Masar Sohail, Amalie Smith, and Amitai Romm.

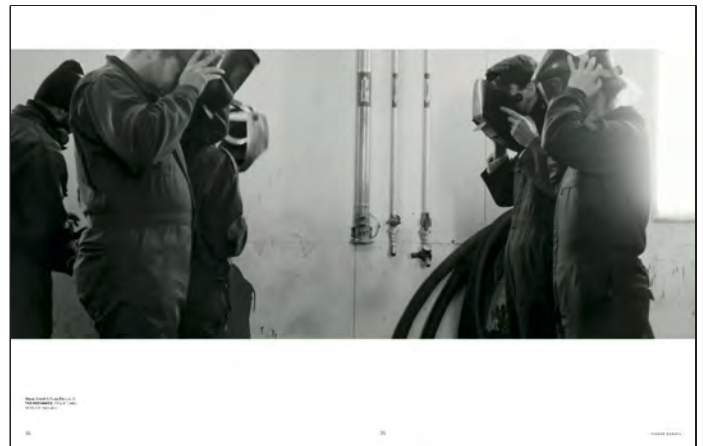
Maria Bordorff is a critic and writer for Scandinavian art journal *Kunstkritikk* and a curator and performer based in Copenhagen. She holds an MA in Modern Culture from Copenhagen University. **Chris Fite-Wassilak** is a writer and critic based in London. He is the D-CCC Director, a curator, critic, and consultant.

ART/ COLLECTIONS, CATALOGS, EXHIBITIONS/GROUP SHOWS
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WIENAND VERLAG APRIL



ICOMOS – Hefte des Deutschen Nationalkomitees Series

Metropolitan Jewish Cemeteries of the 19th and 20th Centuries in Central and Eastern Europe A Comparative Study

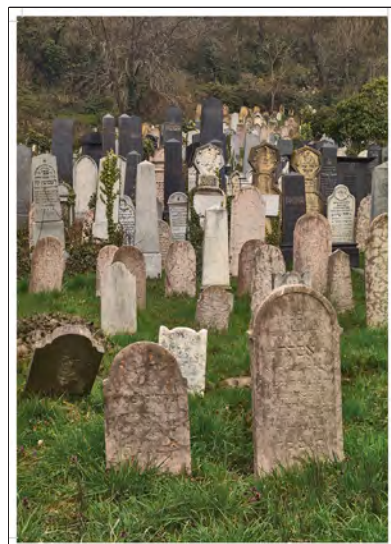
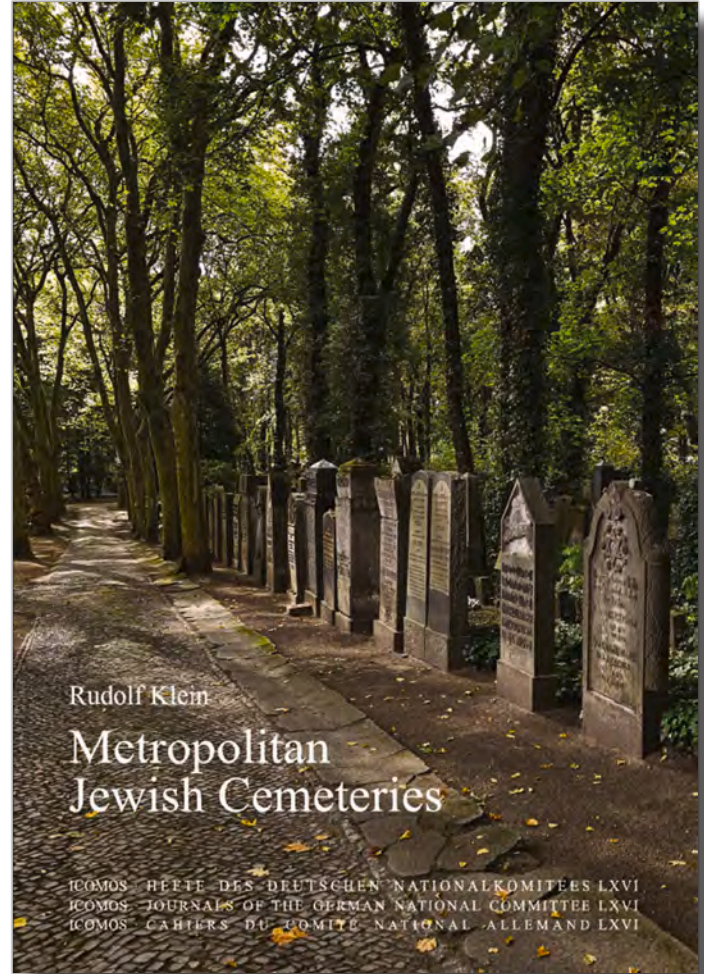
Rudolf Klein

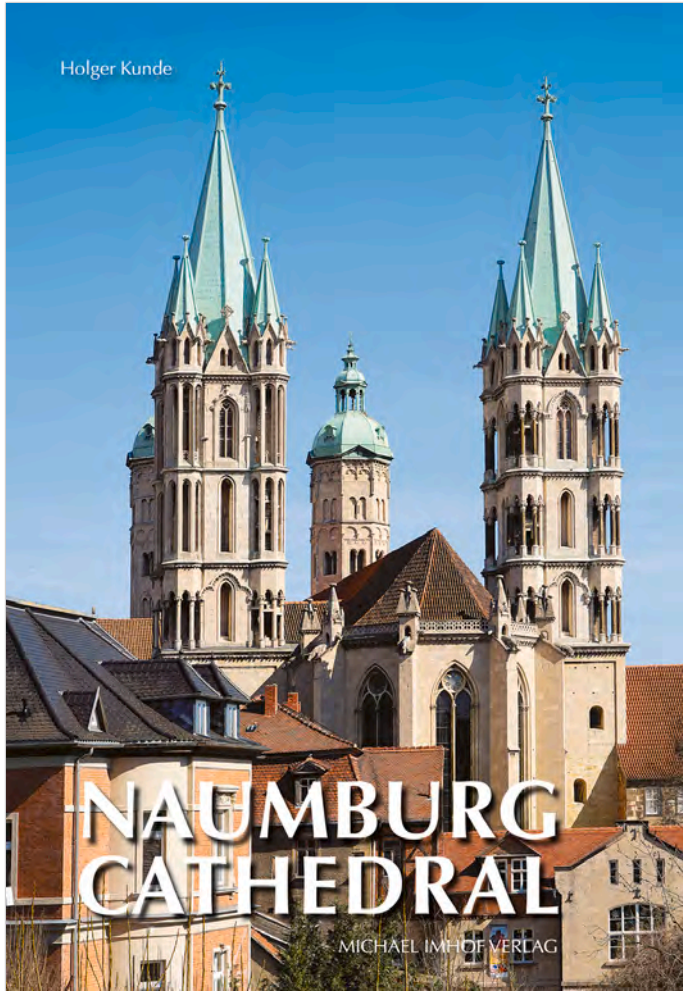
This is the first comprehensive work on metropolitan Jewish cemeteries in Central and Eastern Europe on an international level. Based on a comparative analysis of cemeteries from the Baltic to the Balkans, and from Russia to Germany, it touches upon art history, architecture and planning, landscaping, Jewish studies, and Jewish history. An important aspect of this work is the cultural background of Jewish funerary art: Christian-Jewish dialog, the inter-Jewish influence between different European regions (including the Reform Movement), and the Ashkenazi-Sephardi dialog in some parts of the old continent. It is also the first work which touches upon the entirety of issues related to Jewish burial places of the nineteenth and twentieth centuries: urban level, morphology of cemeteries, gravestone typology, stylistic analysis, symbols and inscriptions, tahara and ceremonial halls, wells, benches, pergolas, row-and section-markers, and gravel holders. This book is intended for a wide variety of readers: municipal decision makers, urban planners, architects and restorers, cemetery management and maintenance, art historians, scholars of Jewish studies, and the wider public interested in Jewish heritage and funerary culture of the nineteenth and twentieth centuries.

Rudolf Klein is a professor of modern architectural history at Szent István University in Budapest. He has researched and lectured at the Hebrew University of Jerusalem, Tel Aviv University, Kyoto Institute of Technology, and numerous universities in central and southeastern Europe. He researches 19th and 20th century architectural history and theory as well as Ashkenazi synagogue architecture of modern times.

HISTORY/ EUROPE/GENERAL
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MICHAEL IMHOF VERLAG APRIL





Naumburg Cathedral

Holger Kunde

The Naumburg Cathedral, St. Peter and Paul, is one of the most famous German buildings of the Middle Ages and one of the most significant examples late Romanesque and early Gothic architecture. After an introduction to the architectural history of the Naumburg Cathedral, this guide presents the works of the Naumburg master from the middle of the 13th century (the founder statues, the group of crucifixion, and the reliefs of the Passion of Christ), describes the exterior of the building, and offers a tour premises. The book then explores the Three Kings Chapel, the Cathedral Treasury Vault, the Aegidia Curia, and the Domgarten. A floor plan of the cathedral makes it easier for readers and visitors to find their way around.

Dr. Holger Kunde, director of the Vereinigte Domstifter zu Merseburg und Naumburg und des Kollegiatstifts Zeitz, studied history, art history, and historical auxiliary sciences at the universities in Halle, Bamberg, and Chieti. They have since published numerous pieces and curated the following exhibitions: Zwischen Kathedrale und Welt – 1000 Jahre Bistum Merseburg (Merseburg, 2004); Landesausstellung Sachsen-Anhalt Der Naumburger Meister – Architekt und Bildhauer im Europa der Kathedralen (Naumburg, 2011); Glanzlichter. Meisterwerke zeitgenössischer Glasmalerei im Naumburger Dom (Naumburg, 2014/2015); Welterbe? Welterbe! (Naumburg, 2014/2015); Thilo von Trotha – Merseburgs legendärer Bischof (Merseburg 2014); Jahre Kaiserdom Merseburg (Merseburg 2015); and Dialog der Konfessionen – Bischof Julius Pflug und die Reformation (Zeitz 2017).

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MICHAEL IMHOF VERLAG FEBRUARY



Prague at the Turn of the Century

Pavel Scheufler

Towards the end of the Austro-Hungarian Empire, Prague still possessed its venerable majesty, but it was fast becoming a modern European metropolis. The old Jewish Quarter had been replaced with broad boulevards; modern bridges spanned the river; and the first steam trains from Vienna were arriving at the station. Though the Emperor and his guard had recently promened here, it wouldn't be long before independence would be declared and a new country, Czechoslovakia, would be founded. The remarkable photographs in this book capture key moments and everyday life in Prague during this era. Pavel Scheufler has selected more than 140 photographs from his family's archive and written a learned commentary on each one. This book is not only a valuable account of a city in transition, but a guide to reading photographs in a way that lets us hear fascinating stories they tell.

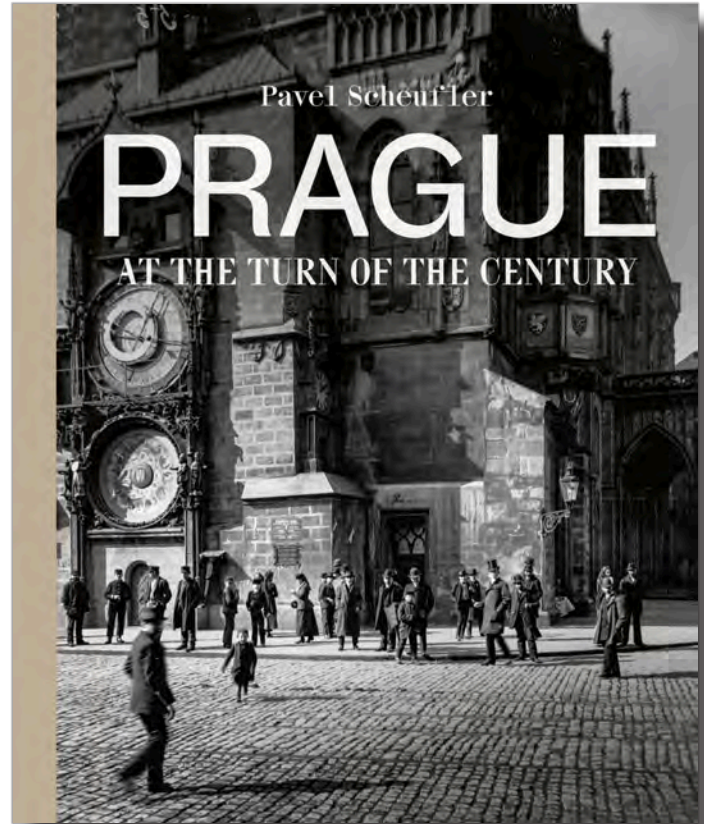
Pavel Scheufler is a photographer and historian of photography, specializing in the years of the Austro-Hungarian Empire. He teaches and lectures on photography and is the owner of a collection of photographs that his family began assembling in the 1920s. He has written 45 books and organized 70 photography exhibitions. After a career as a university teacher he worked at the National Heritage Institute in 2013-2017 on research into photographers from the ranks of the aristocracy.

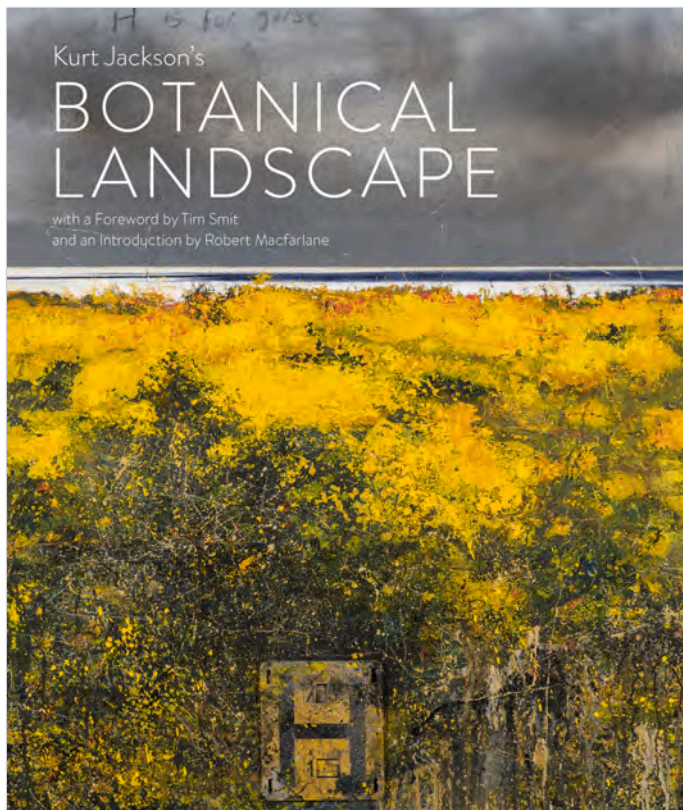
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SLOVART PUBLISHING, LTD. MARCH





Kurt Jackson's Botanical Landscape

Kurt Jackson

Introduction by Robert Macfarlane

Foreword by Tim Smit

Kurt Jackson's Botanical Landscape is a new collection of poems, paintings, drawings, sculptures, and printmaking by the artist and staunch environmentalist: responses to his engagement with and rich experience within the natural world of flora. From day-to-day plants—weeds, the flowers in the hedge, familiar trees, and the vegetable garden—to the more unusual, twisted forms and strange fruit of the undergrowth, Jackson's works celebrate the staggering diversity of the plant kingdom. For the art enthusiast, the naturalist, the gardener, and the armchair horticulturist, *Kurt Jackson's Botanical Landscape* maps a particularly expressive communion with nature and offers a unique and beguiling interpretation of the natural world.

British artist **Kurt Jackson's** practice involves both plein air and studio work and embraces an extensive range of materials and techniques, including mixed media, large canvases, printmaking and sculpture. He has been Artist-in-Residence on the Greenpeace ship *Esperanza*, at the Eden Project, and at Glastonbury Festival since 1999, and he is an Honorary Fellow of St Peter's College, Oxford University, while also holding an Honorary Doctorate from Exeter University for his services to the arts. **Robert Macfarlane** is an award-winning travel writer. He is the author of *Mountains of the Mind: A History of a Fascination* (2003) *The Wild Places* (2007) and *The Old Ways: A Journey on Foot* (2012). **Tim Smit** is Director of the Lost Gardens of Heligan and Co-founder of the Eden Project.

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LUND HUMPHRIES JUNE

The Provenance Research Handbook

Edited by Arthur Tompkins

This is the first accessible reference handbook to cover key aspects of provenance research for the international art market. It guides the reader from a basic introduction to research methods to questions of ethics and the challenges of specific case histories and contexts. Provenance research is a crucial component of any art-market transaction. Without a provenance it is often difficult to establish a work's authenticity, its true value, or who has legal title. Whether buying, selling, or simply maintaining an artwork in either a private or a public collection, the days when a blind eye could be turned to the history (or the lack of a known history) of a work have long gone. Proper, thorough, and effective provenance research is the minimum required and demanded in today's art world—a world that is increasingly recognizing the need for greater and more effective self-regulation in the face of fakes, forgeries, and challenges to ownership or authenticity that are now commonplace. *The Provenance Research Handbook* is the essential reference tool for anyone involved in the art world, including provenance researchers, owners, or would-be owners, sellers of artworks, galleries, auction houses, collectors, dealers, museums, galleries, police, and art lawyers.

Arthur Tompkins is a District Court Judge based in Wellington, New Zealand. He is author of *Plundering Beauty* (Lund Humphries, 2018) and editor of *Art Crime and Its Prevention: A Handbook for Collectors* (Lund Humphries, 2016).

ART/ BUSINESS ASPECTSART/ REFERENCE

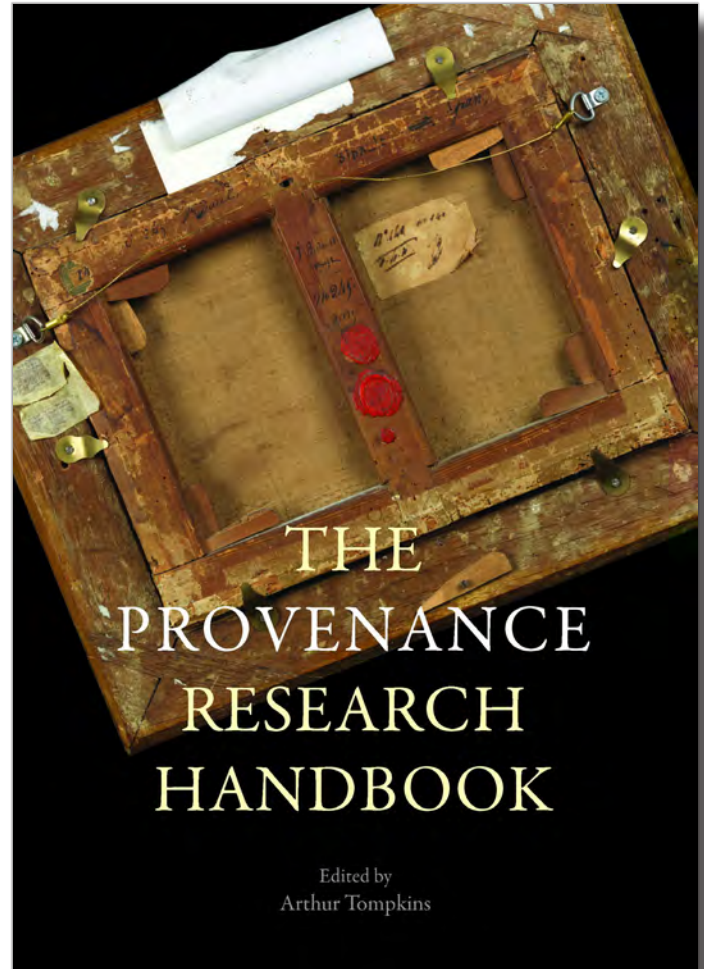
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LUND HUMPHRIES APRIL





Rabih Hage

Quiet Architecture

Dominic Bradbury

Rabih Hage defines his work in terms of a “quiet architecture,” a philosophy which focuses upon the creative re-use and adaptation of existing buildings, recognizing the importance of both sustainability and character within this ethos. His thoughtful and considered approach has brought a wide range of period houses and structures into the twenty-first century and carefully adapted them for modern living, as well as drawing deeply on the surrounding context for new build projects. The homes and spaces that Hage and his design team create, whether in town or country, are defined by luxurious finishes, materiality, and amenities. Hage draws on a rich range of architectural influences, from classicism to modernism, drawing out the individuality and personality of each and every space. Key to the success of Hage’s houses, apartments, and hotels is the way his atelier combines architecture, interiors, and furniture design within one holistic approach. The eye of a curator—informed by a rich personal heritage in Lebanon, France, and England—adds additional layers, with original and bespoke elements such as furniture, furnishings, and art designed specifically for the project at hand. Ranging from London townhouses to escapist farmhouses, this book provides a comprehensive survey of the atelier’s work. Beautifully illustrated throughout with photographs, drawings, and sketches, Hage discusses his process and the development of each of the projects with author Dominic Bradbury.

Writer and journalist **Dominic Bradbury** has produced more than a dozen books on design, architecture, and interiors, including the bestselling *Mid-Century Modern Complete*, *The Iconic House*, and its successor, *The Iconic Interior*. Bradbury also works for many leading newspapers and magazines around the world, including *The Financial Times*, *The Times*, *The Telegraph*, *World of Interiors*, *House & Garden*, *Vogue Living*, and many international editions of *Architectural Digest* and *Elle Decoration*.

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Concise Guides to Planning Series

Planning, Sustainability and Nature

Dave Counsell and Rob Stoneman

Why do planners need to look beyond protecting particular species and their habitats? Why is it important to plan for the natural environment at a whole landscape scale and to connect wildlife habitats together? Why should planners help nature to recolonize towns and cities—and how best can they do this? In seeking the answers to such questions, this book provides a foundation for planners and other related professionals in the areas of biodiversity, the natural environment, and how to apply them in practice. The book looks at how natural environment policy has shifted from the protection of rare species and nature reserves to a more holistic approach, based on biodiversity. Beginning with a brief history of environmental movements, the guide then focuses on changing approaches to conserving the natural environment. It explains environmental sustainability approaches as well as techniques for planners, using ideas such as environmental capacity and natural capital and, more recently, ecosystem services and multi-functional solutions. It addresses issues of spatial scale, connectivity, and ecological networks, recognizing that small nature reserves are vulnerable and lack the resilience to substantially change. Other key topics include rebuilding biodiversity through habitat creation, enhancement, and restoration, along with the “re-naturing” of cities. The tools and policy are laid out before identifying key lessons and implications for future policy development and planning practice.

Dave Counsell is a planner by profession with experience working in local government and in the academic and voluntary sectors. He has acted as trustee for the Royal Society of Wildlife Trusts, including the Yorkshire Wildlife Trust. Rob Stoneman is Chief Executive of the Yorkshire Wildlife Trust.

ARCHITECTURE/ SUSTAINABILITY & GREEN DESIGN
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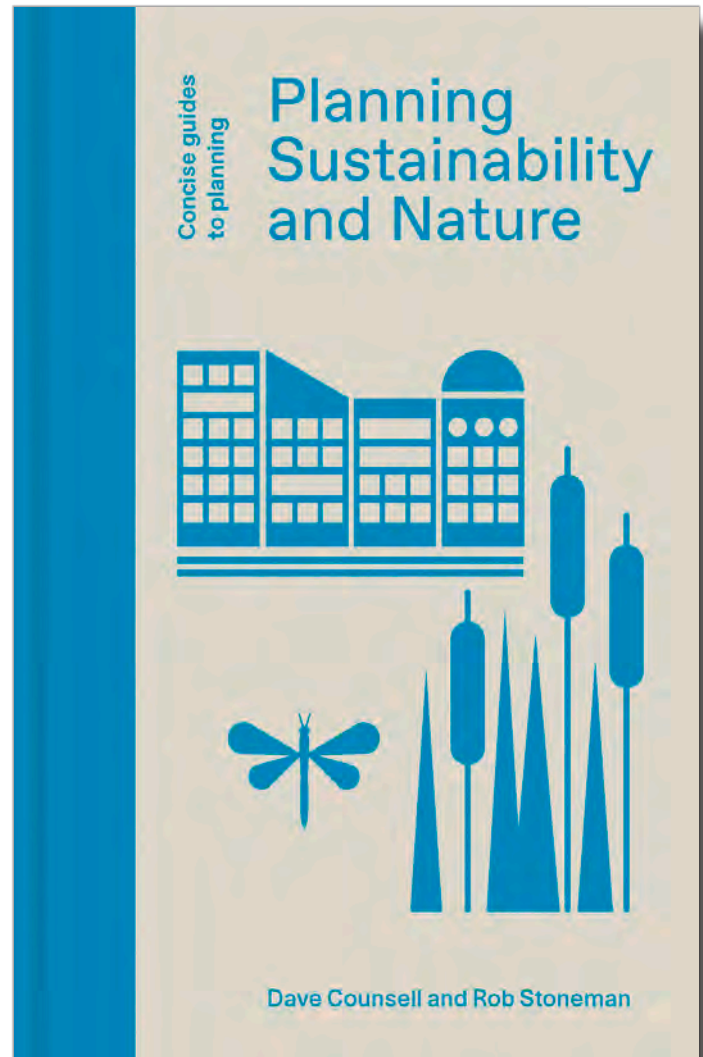
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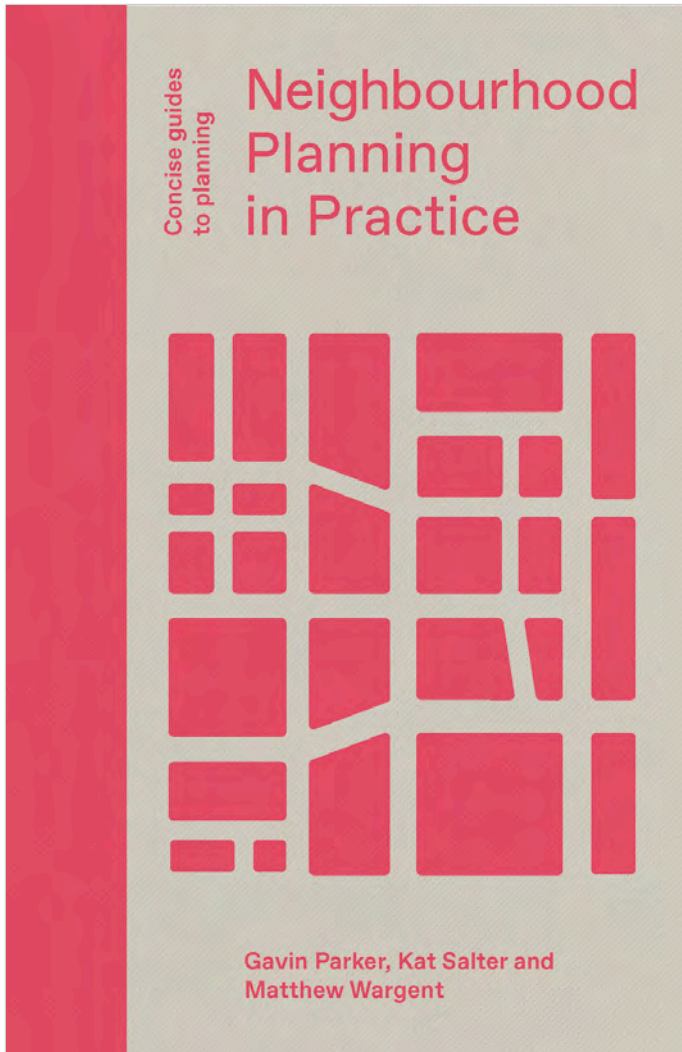
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in Practice**

Gavin Parker, Kat Salter, and Matthew Wargent

“This book is essential reading for the ‘citizen planner’ because it reflects on the experiences of others to demonstrate how neighborhood planning can meaningfully harness the social capital of communities, as well as the challenges involved.” —Chris Bowden, Navigus Planning

Neighbourhood Planning (NP), introduced by the Localism Act of 2011, is the right for communities to decide the future of the places where they live and work. This book examines the experience of neighborhood planners, analyzing what communities have achieved, how they have done so, and what went well or badly. Comparing NP with other forms of community planning and highlighting the main lessons learned so far, it acts as a navigation tool for people already involved in neighborhood planning, as well as those contemplating participation.

Gavin Parker is Professor of Planning at the University of Reading. **Kat Salter** is a Doctoral Researcher at the University of Reading, a former civil servant, and a planning adviser with Planning Aid England. **Matthew Wargent** is a Post-Doctoral Research Fellow at University College London.

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Dr. Ian Mell

What is green infrastructure? Why should we develop it? Who uses it? And what socioeconomic and ecological value does it provide? This useful guide provides an essential introduction to green infrastructure for planners, landscape architects, engineers, and environmentalists keen to understand how we can use landscape principles to deliver more sustainable urban planning. Using multiple examples from practice in the UK, Europe, North America, and Asia, the book illustrates how good policy ideas and innovative planning practice can help create more sustainable and ecologically focused urban landscapes.

Dr. Ian Mell is a lecturer in environmental and landscape planning at the University of Manchester. He has also worked with advocacy organizations and as a consultant for East Cambridgeshire and Liverpool City Council.

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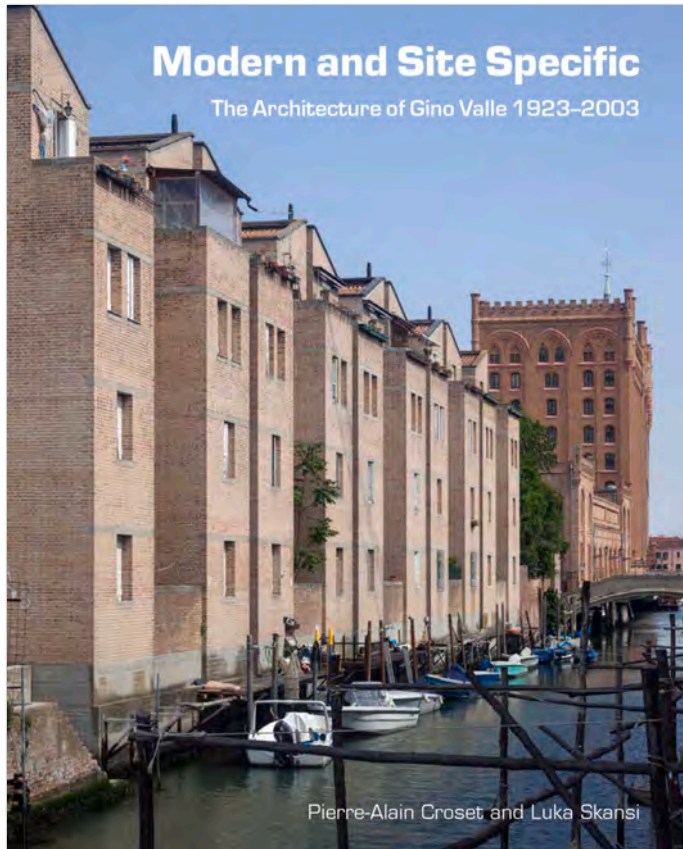
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LUND HUMPHRIES MAY





Modern and Site-Specific: The Architecture of Gino Valle 1923-2003

Pierre-Alain Croset and Luka Skansi

Since the early buildings in the 1950s at Udine in Friuli, Gino Valle has been recognized by international critics as one of the most original and creative European architects of the post-war period. His artistic talent, associated with a great intellectual curiosity and with a genuine passion for the experimentation of new construction systems, led Valle to develop an architectural work resolutely open and multiform. Whether in the smaller towns of Friuli and Veneto or in metropolitan centers like New York, Paris, or Berlin, Valle realized a wide range of important works: social housing and banks, factories and offices, town halls and courthouses. These buildings make valuable contributions to debates concerning the relationship between new architecture and historic surroundings, between industrial and open landscape, between urban design and architectural intervention. A very large part of his work was dedicated to typically “modern” working spaces—factories and office buildings—in response to clients firstly regional and national (the industries Zanussi, Fantoni, Olivetti), and subsequently international and multinational (IBM, the Banca Commerciale Italiana, the Deutsche Bank). This edition makes available for the first time in English the only critical monograph dedicated to the complete work of Gino Valle.

Pierre-Alain Croset is a professor of architecture at Turin Polytechnic. He has been Dean of Architecture at the Technical University of Graz (Austria) and at the Xi’an JiaotongLiverpool University in Suzhou (China). He has published many critical essays on contemporary architecture and curated exhibitions on Valle, Aalto, Cattaneo, Scarpa, and Siza. **Luka Skansi** is an architectural historian and Assistant Professor at University in Rijeka, Croatia. His research interests include Italian architecture and engineering of the twentieth century, the architecture in ex-Yugoslavia, and Russian and Soviet architecture.

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LUND HUMPHRIES JANUARY

The Timeless Home

Houses and Interiors by James Gorst Architects

Dominic Bradbury

“James Gorst’s work has helped to heal one of the most unnecessary and painful wounds in contemporary British architecture: between the traditionalists and the modernists. Like Louis Kahn in the United States or Peter Zumthor in Switzerland, Gorst reminds us that modernism can be beautifully reconciled with the underlying principles of classicism and that modern materials and idioms can carry all the elegance, dignity, and grandeur associated with historical masterpieces.” —Alain de Botton

Whether in town or country, James Gorst’s buildings are defined by a combination of modern thinking and an ingrained respect for craftsmanship and bespoke detailing, with equal weight given to architectural form and engaging, vibrant interiors, full of texture and life. This is the first monograph on his work. In many respects, the timeless character of Gorst’s work is rooted in the architect’s own journey. Starting out as a neo-classicist, Gorst ultimately became frustrated by the restrictions and historicism of the classical approach and reinvented himself as a dedicated modernist, yet continued to place particular emphasis on a love of proportion, scale, symmetry and detailing. Ranging from rural projects which reflect the vernacular traditions of the surrounding countryside, including large contemporary country houses like RIBA award-winning Ironstone House, to others which creatively reinvent and add to period properties, along with new and innovative urban homes, all are defined by a particular ambition to be innovative, fresh and one of a kind. Each of Gorst’s houses represents a particular journey, informed by the client and their needs, the context of the site and a response to landscape and setting, which is often reflected in his choice of natural textures and materials.

Writer and journalist **Dominic Bradbury** has produced more than a dozen books on design, architecture, and interiors, including *Mid-Century Modern Complete*, *The Iconic House*, and its successor, *The Iconic Interior*. Bradbury also works for many leading newspapers and magazines around the world, including *The Financial Times*, *The Times*, *The Telegraph*, *World of Interiors*, *House & Garden*, *Vogue Living*, and many international editions of *Architectural Digest* and *Elle Decoration*.

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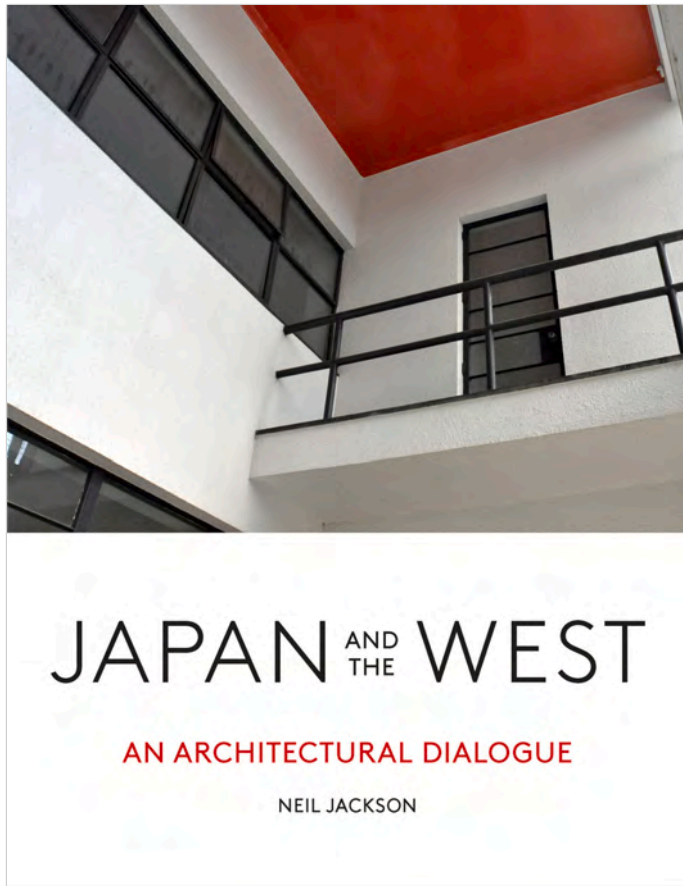
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LUND HUMPHRIES JUNE





Japan and the West An Architectural Dialogue

Neil Jackson

This book discusses the architectural influence that Japan and the West have had on each other during the last 150 years. While the recent histories of Western and Japanese architecture have been well recorded, they have rarely been interwoven. Based on extensive research, this book provides a synthetic overview that brings together the main themes of Japanese and Western architecture since 1850, showing that neither could exist in its present state without the other. It should be no surprise that the Bank of Japan in Tokyo is based upon the national banks in Brussels and London or that Le Corbusier's cabanon at Cap Martin in the south of France is based upon an eight mat tatami room. In considering these histories, this book demonstrates the mutual interdependence of both architectural cultures while, at the same time, acknowledging their differences. In conclusion, the book moves beyond style and structure to the Japanese concept of *ma*—the pause or the space between, and demonstrates how this Zen Buddhist concept has found a place in Western architecture.

Neil Jackson is an architect and architectural historian and holds the Charles Reilly Chair in the School of Architecture, University of Liverpool. He previously taught at the Universities of Leeds and Nottingham and at the California State Polytechnic University at Pomona, California. He is currently a Professorial Research Associate in the Japanese Research Centre at the School of African and Oriental Studies, University of London, and he is President of the Society of Architectural Historians of Great Britain. He has published widely on nineteenth- and twentieth-century architecture in Britain, America, and Japan.

ARCHITECTURE/ HISTORY/GENERAL

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LUND HUMPHRIES FEBRUARY

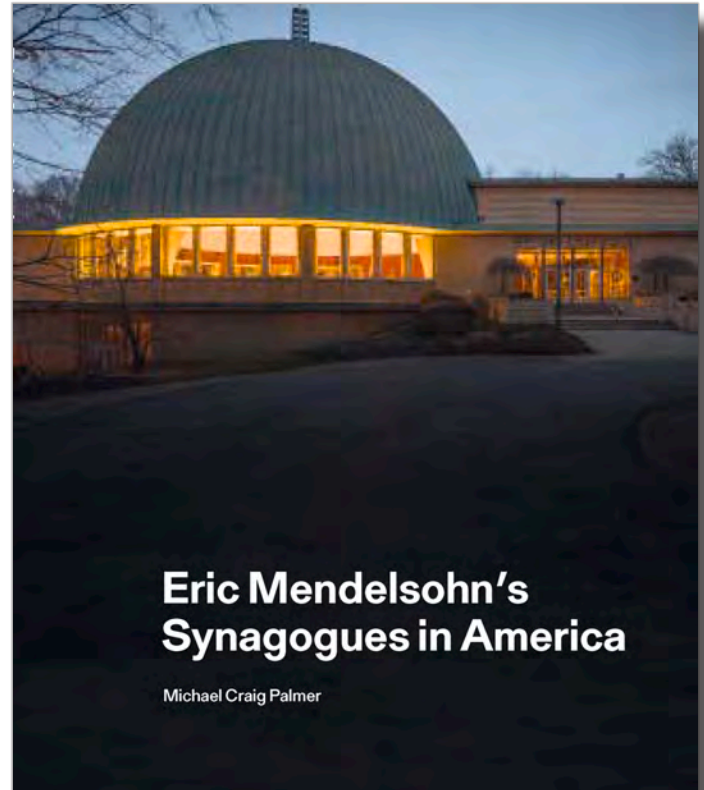
Eric Mendelsohn's Synagogues in America

Michael Craig Palmer and Ita Heinze-Greenberg

In America between 1946 and 1953, the German-Jewish architect Eric Mendelsohn planned seven synagogues, of which four were built, all in the Midwest. In this book, photographer Michael Palmer has recorded in exquisite detail Mendelsohn's four built synagogues in Saint Paul, Saint Louis, Cleveland, and Grand Rapids. These photographs are accompanied by an insightful contextual essay by Ita Heinze-Greenberg which reflects on Eric Mendelsohn and his Jewish identity. Mendelsohn's post-war commitment to sacred architecture was a major challenge to him, but one on which he embarked with great enthusiasm. He sought and found radically new architectural solutions for these "temples" that met functional, social, and spiritual demands. In the post-war and post-Holocaust climate, the old references had become obsolete, while the founding of the State of Israel in 1948 posed a claim for the redefinition of the Jewish diaspora in general. The duality of Jewish and American identity became more crucial than ever and the congregations were keen to express their integration into a modern America through these buildings. Hardly anyone could have been better suited for this task than Mendelsohn, as he sought to justify his decision to move from Israel and adopt the USA as his new homeland. The places he created to serve Jewish identity in America were a crowning conclusion of his career. They became the benchmark of modern American synagogue architecture, while the design of sacred space added a new dimension in Mendelsohn's work.

Michael Craig Palmer is an architectural photographer. His previous book, *Between the Private and the Public Domain in Bauhaus and International Style in Tel Aviv*, was published by the Bauhaus Center, Tel Aviv in 2016. **Ita Heinze-Greenberg** is Professor for Modern Architecture at ETH Zurich and a renowned expert on Eric Mendelsohn. She has previously lectured and carried out research at Technion (Israel Institute of Technology), the Kunsthistorisches Institut, the University of Augsburg, and the Technical University of Delft.

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LUND HUMPHRIES MARCH





Designing Interiors Series

Brinkworth

So Good So Far

Graeme Brooker

Brinkworth is an award-winning London-based design studio, working globally in interior and architectural design. It was founded in 1990 by Adam Brinkworth, who, having trained as a furniture designer, found himself offered a series of modest fashion shop projects. Unfamiliar with the conventions of interior practice, he evolved a design and build methodology that allowed him control over the quality of the finished interior and the opportunity to experiment with ideas and techniques. Partner Kevin Brennan joined him in 1999 to assist with an increasing workload and more corporate clients and together, they expanded into hospitality and workplace design. By 2016, their obsessional attention to detail and operating efficiency had resulted in a prolific output of 2,000 projects, located in over 80 countries. While the studio has necessarily grown, it retains a commitment to experimentation, along with an ethos and enthusiasm more usually found in smaller, newer practices. Projects are mainly for smaller, progressive traders, and often include collaborations with others who work in complementary creative areas, such as music, film, and sculpture. They have, in particular, become known for their retail and hospitality work, always with a cool, creative edge to the designs, including their work for Dabbous restaurants; the Rapha Cycle Club; the Kent Reservoir House (Dinos Chapman's home); shops for Karen Millen, Day Birger & Mikkelsen, Supreme, and All Saints; the Swan Restaurant at the Globe; a skate park for Nike, and a pop-up Diesel store.

Graeme Brooker is a writer and lecturer and current Head of Interior Design at the Royal College of Art's School of Architecture. His research focuses on interior design and the reuse of existing buildings and space. His publications include *Adaptations* (2016) and *Key Interiors Since 1900* (2013).

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LUND HUMPHRIES FEBRUARY

Data Cities

How Satellites Are Transforming Architecture And Design

Davina Jackson

Data Cities explains how rocket science and electronic technologies are transforming how we live and understand architecture, as networks of semiconductors, satellites, scanners, and sensors convert light into unprecedented formats and contents of information. Flows of data will inform our future behaviors in physical, virtual, and hybrid-reality situations, and architecture and cities are being reinvented as not merely static structures, but places that pulse. This book surveys exceptional projects created by leading architects, scientists, artists, engineers, geographers, urban planners, gamers, gardeners, filmmakers and musicians, including lichtarchitektur by Asymptote, Yann Kersalé, Rafael Lozano-Hemmer, Bruce Munro, and Leni Schwendinger; VR and AR demos by Greg Lynn, William Latham, and Joe Paradiso; creative robotics by Carlo Ratti, Patrick Tresset, Zaha Hadid, and Boston Dynamics; laser-cut constructs by Alex Haw and Patrick Keane; living architecture by Philip Beesley, Rachel Armstrong, and Mitchell Joachim; space schemes by Foster + Partners and BIG; public buildings by MVRDV, Wolfgang Buttress, Diller Scofidio + Renfro, Santiago Calatrava, Coop Himmelblau, UN Studio, WOHA, SHoP, LAVA, and MAD; atmospheric concepts by Philippe Rahm, Daan Roosegaarde, and Bruce Ramus; city modelling by UCL CASA, 300.000 KM/s, ETH-Zurich, and MIT; and underwater and aerial designs by Marc Newson, Ars Electronica-Spaxels, and Kleindienst.

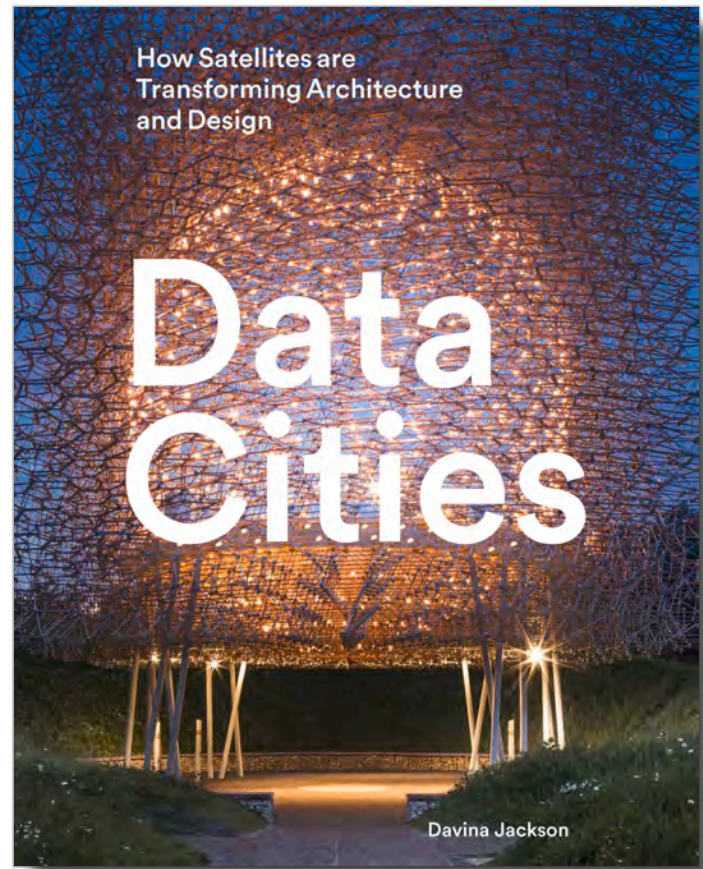
Davina Jackson is a Sydney author who writes on creative applications of technology in urban contexts and on architecture, design, and geographic history. During the past decade she has produced books, exhibitions, websites, and articles on themes she named “smart light cities,” “viral internationalism,” “data cities,” and “virtual nations.” A founder of the city light festivals in Sydney and Singapore, she edited the first comprehensive survey of international contributions to the Global Earth Observation System of Systems and Digital Earth projects.

ARCHITECTURE/ METHODS & MATERIALS
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Slovak Architecture Yearbook 2016 / 2017

Henrieta Moravcikova

The Slovak Architecture Yearbook is a long-term project that will present a regular insight into Slovak contemporary architecture. The architectural projects that are part of the second edition are considered to be the best of the 2016/2017 Slovak architectural scene. Two introductory studies critically reflect upon current Slovak architecture from both a domestic and foreign perspective. Included in the publication are lists of architectural prizes, architectural competitions, and exhibitions, along with a selection of the newest books on architecture.

Henrieta Moravčíková is an architectural theoretician and historian employed as a researcher in the Department of Architecture at the Institute of Construction and Architecture at the Slovak Academy of Science, and she also holds a professorship at the Faculty of Architecture of the Slovak University of Technology in Bratislava. She has published several monographs and many articles on twentieth-century and contemporary architecture.

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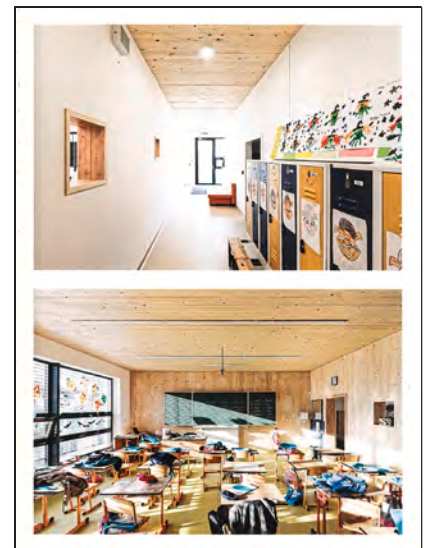
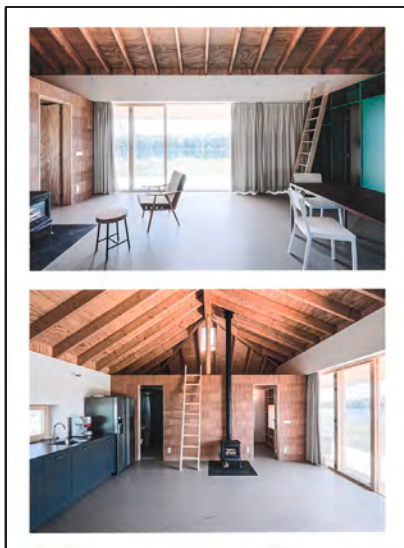
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Library of Light

Encounters with Artists and Designers

Jo Joelson

Bringing together established and emerging practitioners who work with the medium of light, as material or subject, this book communicates the ways in which each practitioner extends the language of light and provides insights into the creative process. Structured around four thematic essays—"Political Light," "Mediating Light," "Performance Light" and "Absent Light"—this book examines light's impact on our cultural history and the role it plays in the new frontiers of art, design, and technology. The contributors have been chosen for their range of work across disciplines, with a focus on practice. They include early pioneers and innovators of light, as well as practitioners from theater, music, performance, fine art, film, public art, holography, digital media, architecture, and the built environment, together with curators, producers, and other experts. Beautifully illustrated with color photographs, the book includes conversations with David Batchelor, Rana Begum, Robin Bell, Anne Bean, Jason Bruges, Laura Buckley, Paule Constable, Ernest Edmonds, Angus Farquhar (NVA), Rick Fisher, Susan Gamble, Jon Hendricks, Susan Hiller, ISO Studio, Cliff Lauson, Chris Levine, Liliane Lijn, Rafael Lozano-Hemmer, Manu Luksch, Mark Major (Speirs & Major), Michael Hulls & Russell Maliphant, Helen Marriage, Anthony McCall, Gustav Metzger, Haroon Mirza, Yoko Ono, Katie Paterson, Andrew Pepper, Mark Titchner, Andi Watson, Michael Wenyon, and Richard Wilson.

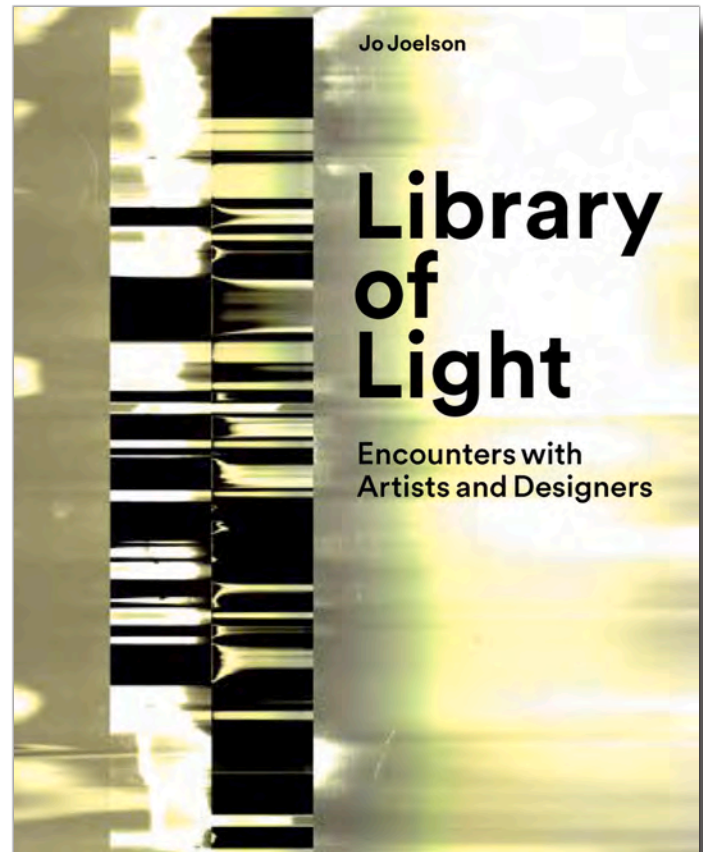
Jo Joelson has worked with light as a practicing artist for more than twenty years, known for her pioneering and experimental approach creating designs and installations for the Globe, the National, Stratford East, Barbican, and the Royal Court Theatres and for concerts for Piano Circus, Pulp, and Sigur Ros, among others. As co-founder of London Fieldworks, Joelson has created numerous collaborative artworks, projects, and public art commissions working with film, sculpture, architecture, installation, and radio.

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Helmut Lang

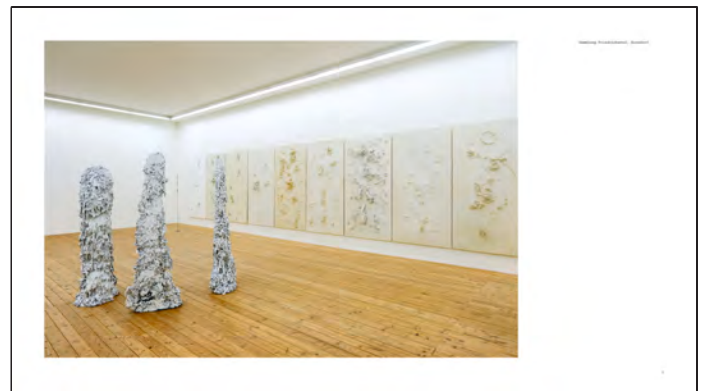
Edited by Hubert Klocker

Helmut Lang’s sculptures and objects oscillate between figuration and abstraction. They borrow from some forms of classical sculpture (wall reliefs, freestanding sculptures) and ritual objects (idols), which he deconstructs, abstracts, and transforms during his artistic work process. Essentially, this is achieved via the radical reduction of form and color, through decontextualization—which is based on the variable integration of objects and sculptures into superordinately installative space design and by the use of readily available materials like scrap metal, fabric, or industrial waste. Lang has stated he prefers materials “with a certain history, elements with irreplaceable presence and with scars and memories of a former purpose.” The fabric scraps he molds with resin into sculptures are, for example, the remains of his archive “Séance de travail,” which he shredded in an act of creative destruction in order to generate from it something new. Lang’s dealings with material allows for contextualizations with Vienna Actionism, in which material collages and structural studies of a wide variety of materials play an essential role according to the equation “matter = color.” Everything is material and is treated equally, whether it is mud, scrap, food, blood, or, as a further consequence, the body.

Helmut Lang (born 1956) is an Austrian artist and former fashion designer who lives and works in Long Island, New York. **Hubert Klocker** (born 1955) is an Austrian art, theater, and film scholar and curator focusing on Vienna Actionism, performance theory, and performative tendencies in contemporary art.

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SCHLEBRUGGE EDITOR JANUARY



Michael Kienzer

Krems/Bremen/Zug

Edited by Matthias Haldemann

Michael Kienzer's works oscillate between site-specific installation and autonomous sculpture. In the Minorite Church in Krems, he spanned oversized poles across the space; while in Zug, he entered into a dialog between the architecture of the local art museum and Fritz Wotruba's Large Sculpture. In their play with gravity, statics, balance, and casualness, his sculptures are both fascinating and irritating and serve as documents of his rich sculptural vocabulary.

Dr. Matthias Haldemann is the director of Kunsthaus Zug in Switzerland.

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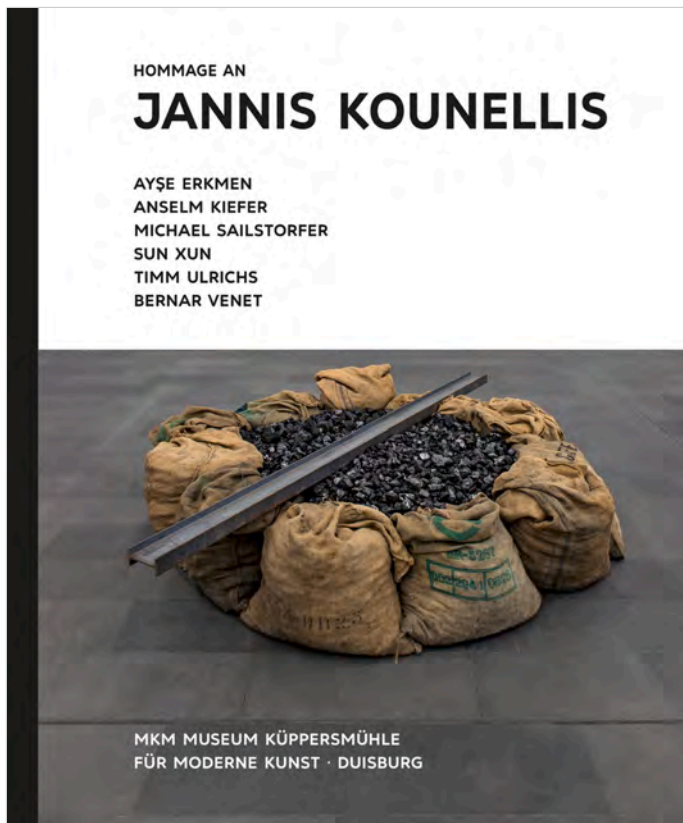
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WIENAND VERLAG FEBRUARY





Hommage an Jannis Kounellis

Edited by Walter Smerling

With his large-scale installations, Jannis Kounellis—pioneer of Arte Povera—celebrated “poor” materials as reminiscences of the waning age of industrialism. “For me, iron and coal are materials that best reflect the world of the industrial revolution and, with this, the origins of contemporary culture” (Kounellis 1989). His works are complemented here by more recent artists, including, among others, Ayse Erkmen, Anselm Kiefer, Michael Sailstorfer, and Bernar Venet.

Walter Smerling is an exhibition organizer and curator responsible for numerous art and cultural projects. He is Chairman of the Board of the Foundation for Art and Culture e.V. Bonn, Director of the MKM Museum Küppersmühle for Modern Art in Duisburg, and Artistic Director of the Salzburg Foundation.

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WIENAND VERLAG JANUARY



Moderate Progress

Graphic Design in Slovakia after 1918

Lubomír Longauer

“There is no doubt that the publication by Lubomír Longauer will become a cultural achievement. It will be an exemplary text-book of what we were, but also of how little we appreciate the significance of our accomplishments.” —Professor Dezider Tóth

“Prof. Longauer is probably the only person in Slovakia who has passed through visual art practice as well as pedagogical activities and published in the field of the history of graphic design. All of the material that he processed and made accessible through print has immediately become a natural part of the educational process at secondary schools and institutions of higher education and an inspiration for study.” —Dr. Pavel Choma

Moderate Progress, the third part of the series *Graphic Design in Slovakia after 1918*, focuses on professionalization of graphic design in Slovakia in the early 20th century until the birth of the Slovak State in 1939. Taking place during the Slovak modernist period, this professionalization was spread mostly by teachers from the School of Arts and Crafts in Bratislava, but also through people around the Slovak typographer journal and people working for the Central-European advertisement agency Redopa (Vladimír Bahna, Juraj Stanko, Ludovít Kudlák). The talented Ladislav Csáder, the central figure of the book, was working in Redopa and also was a graduate from the School of Arts and Crafts. He lived most of his life in Bratislava and is not very well known to the public—but he remains one of the most influential graphic designers, typographers, and photographers in European history. This bilingual English-Slovak publication is full of rich pictorial material—mainly artworks that have never been published before. The book is published in collaboration with the Slovak Centre of Design and Slovak Academy of Fine Arts in Bratislava.

Lubomír Longauer studied at the Secondary School of Applied Arts in Bratislava before teaching at the People’s Art School in Topolčany. In 1966 he became co-founder of Group 29, then continued his studies at the Academy of Fine Arts and Design in Bratislava. He has since become a teacher at the Academy, where he headed the newly created Department of Graphic Design. Longauer has mainly worked for Slovak publishers, cultural institutions, galleries, and theaters. He has had 12 solo exhibitions and has been involved in many national and international exhibitions. He established the Slovak Design Museum and donated his extensive collection of graphic design to it.

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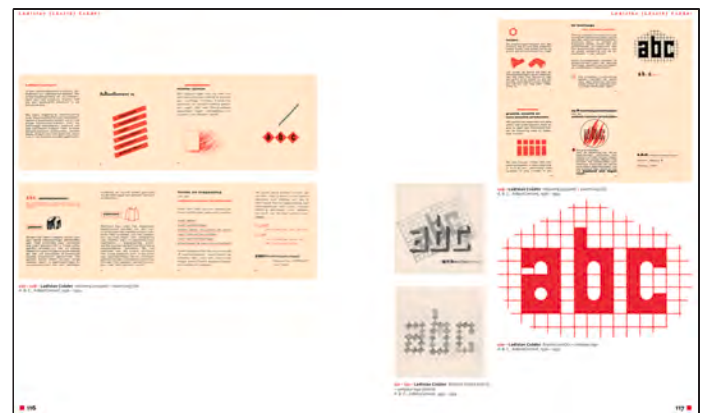
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