

Maryanne Amacher

Selected
Writings and
Interviews

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Maryanne Amacher: Selected Writings and Interviews

Maryanne Amacher

Key Selling Points

- Maryanne Amacher (1938-2009) was a pioneering American composer whose explorations and installations of electronic tones and psychoacoustic phenomena have marked her as one of the forebearers of sound art. As a pianist and music major at the University of Pennsylvania, she studied with the avant-garde composer Karlheinz Stockhausen, which led her to shift her interest to electronic music. While she created many compositions and installation works, she rarely recorded them, save for her accompaniment to Merce Cunningham's "Torso" in 1977, which was filmed. The Maryanne Amacher Foundation was established in 2020 and facilitated the donation of her archives to the New York Public Library for the Performing Arts at Lincoln Center.
- This is a paperback reprint of the 2020 publication which was the first full book on Amacher's career. It includes her writings, compositions, notes, and diagrams as well as writings on her work from a cadre of experimental musicians and thinkers including John Cage. Interest in Amacher's work coincides with a reevaluation of formerly male-dominated conceptions of the history of electronic and experimental music that now view Amacher as a key player alongside artists like Pauline Oliveros, Laurie Spiegel, Daphne Oram, and Éliane Radigue.
- The New York Times, Red Bull Music Academy, The Wire, 4Columns, ARTnews, Bandcamp, and many more publications have covered Blank Forms' work with Amacher's archive in recent years.

Now in paperback, the first ever book on American composer and sound-art pioneer Maryanne Amacher, with letters, manifestos, notes and more elucidating her eclectic thinking on sound and perception

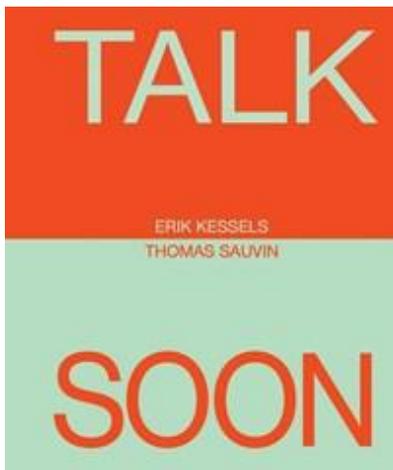
Summary

Maryanne Amacher (1938–2009) was a composer of large-scale fixed-duration sound installations and a highly original thinker in the areas of perception, sound spatialization and aural architecture. She is frequently cited as a pioneer of what has come to be called "sound art," although her thought and work challenges assumptions about the limitations of that genre.

Now in paperback, *Maryanne Amacher: Selected Writings and Interviews* represents the first ever book-length collection devoted to the composer, whose life and work are as vast as they are as yet unknown. From personal notes and letters to program notes, manifestos and unrealized project proposals, the documents are framed by longer interviews with Amacher that discuss corresponding periods of her life. Because Amacher worked across nearly every imaginable media format, this book will be of tremendous interest to theorists and practitioners in media and communications, urban design, contemporary art history, music studies, sound studies, film, radio, art criticism and performance studies.

Contributor Bio

Bill Dietz is a Berlin-based American composer, writer, and co-chair of Music/ Sound in Bard College's MFA program. Amy Cimini is a musician, Assistant Professor of Music at UC San Diego, and sits on the board of the Maryanne Amacher Foundation. John Cage was an American experimental composer and one of the leading figures of the post-war avant-garde. Jeffrey Bartone produced "SoundViews" at radio station KAOS FM in Olympia, Washington. Barbara Golden is a Bay Area improvising musician whose band The Golden Path regularly play the dive bar circuit.



Erik Kessels & Thomas Sauvin: Talk Soon

Erik Kessels, Thomas Sauvin

Key Selling Points

- A collaboration between vernacular photographers and image collectors Erik Kessels (Amsterdam-based, born 1966) and Thomas Sauvin (French, Beijing-based, born 1983).
- An interactive, mix 'n match, found-photo flipbook created during and response to the 2020 lockdown.

A wordless, quarantined dialogue in flipbook form

Summary

Every day, throughout that tumultuous spring of 2020, Dutch artist Erik Kessels (born 1966) and French artist Thomas Sauvin (born 1983) sent one another idiosyncratic, uncaptioned photographs, catalyzing an organic, free-associative exchange of some 120 archival images. Atelier Éditions' author Kingston Trinder then composed an equally free-associative, altogether-whimsical narrative with which to further entwine the duo's eclectic photographs. These two archives of vernacular photography, one from the East, the other from the West, achieve a dialogue through the recurrence of photographic practices, aesthetics and subjects.

Talk Soon, a tearaway postcard book with a spiral binding, allows readers to endlessly juxtapose the delightful photographs selected by the two quarantined artists.

Contributor Bio

Erik Kessels is a Dutch artist, designer, curator and vernacular photography collector. He has published over 70 books of "re-appropriated" images, including the "In Almost Every Picture" series (2001–19). He's the editor of the alternative photography magazine *Useful Photography* and has written the international bestseller "Failed It!" He was called "a visual sorcerer" by Time Magazine and a "Modern Anthropologist" by *Voque* (Italia).

Thomas Sauvin is a Beijing-based French artist, collector and book publisher. Since 2009, he has amassed one of the largest archival anonymous photography projects in China. His work has been exhibited at the Museum of Contemporary Photography of Chicago, the Beijing Central Academy of Fine Art and the Guangdong Museum of Art. His photo books are in the collections of the Tate, the V&A, the Bibliotheque Nationale de France and the Pompidou Museum.

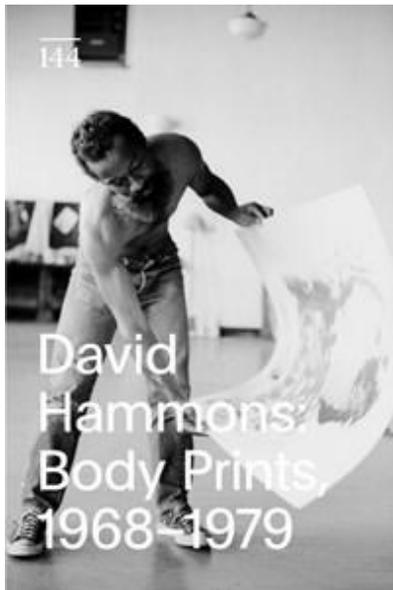
Kingston Trinder is a nonfiction author originally from New Zealand. He is the author of the novel "Incarcerated: One Man's Journey into Insanity" (HarperCollins UK, April 2021).



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David Hammons: Body Prints, 1968–1979

David Hammons

Key Selling Points

- Based in New York, David Hammons (born 1943) is a contemporary American artist whose work often is made from the highly charged detritus of urban African American life, including hair gathered from barbershop floors, chicken bones, bottle caps and empty liquor bottles. His best-known works include a portrait of Jesse Jackson as white and blonde-haired, titled "How Ya Like Me Now?," and a performance piece where he sold snowballs on the streets of NYC.
- Small-format affordable paperback. The focus is on Hammons' seminal "Body Prints" from the '60s and '70s, for which he used his body to make drawings and prints. The series references the role of the Black body and expresses biting critique of racial oppression.
- "David Hammons: Body Prints, 1968–1979" will be in view at The Drawing Center Feb 5–May 23, 2021. Expect review coverage in art press as well as New York general press.

He was the subject of a 2019 profile in *The New Yorker* by Calvin Tompkins: <https://www.newyorker.com/magazine/2019/12/09/david-hammons-follows-his-own-rules>

A site-specific sculpture on the Whitney Museum site will break ground this fall.

On Hammons' seminal series that ingeniously merged print and performance, celebration and critique

Summary

The first book dedicated to these pivotal early works on paper, *David Hammons: Body Prints, 1968–1979* brings together the monoprints and collages in which the artist used the body as both a drawing tool and printing plate to explore performative, unconventional forms of image making. Hammons created the body prints by greasing his own body—or that of another person—with substances including margarine and baby oil, pressing or rolling body parts against paper, and sprinkling the surface with charcoal and powdered pigment. The resulting impressions are intimately direct indexes of faces, skin, and hair that exist somewhere between spectral portraits and physical traces. Hammons' body prints represent the origin of his artistic language, one that has developed over a long and continuing career and that emphasizes both the artifacts and subjects of contemporary Black life in the United States.

More than a half century after they were made, these early works on paper exemplify Hammons' celebration of the sacredness of objects touched or made by the Black body, and his biting critique of racial oppression. The 32 body prints highlighted in this volume introduce the major themes of a 50-year career that has become central to the history of postwar American art. The book features a conversation between curator and activist Linda Goode Bryant and artist Senga Nengudi, as well as a photo essay by photographer Bruce W. Talamon, who documented Hammons at work in his Los Angeles studio in 1974.

Born in 1943 in Springfield, Illinois, **David Hammons** moved to Los Angeles in 1963 at the age of 20 and began making his body prints several years later. He studied at Otis Art Institute with Charles White and became part of a younger generation of Black avant-garde artists loosely associated with the Black Arts Movement. He moved to New York in 1978.

Contributor Bio

Linda Goode Bryant founded the influential art space Just Above Midtown, Inc. (JAM) in 1974. JAM was the first gallery to show work by African American artists and other artists of color in a major gallery district. She currently directs Project EATS, a network of community-based, small-plot production farms and programs located in communities throughout New York City.

Laura Hoptman is the Executive Director of The Drawing Center and was previously a

curator at MoMA.

Senga Nengudi is an artist who began her career exploring performance art through dance at California State University in the late 1960s. A retrospective of Nengudi's career, *Topologies*, is currently on view at the Denver Art Museum in Colorado.

Bruce W. Talamon is a photographer who grew up in the South Central neighborhood of Los Angeles, California. In 1974 he formed a friendship with David Hammons that became a lifelong conversation.



Lucio Fontana: Walking the Space

Spatial Environments, 1948–1968

Lucio Fontana

Key Selling Points

- Lucio Fontana (1899–1968) was an Argentine-Italian conceptual artist known as the founder of Spatialism, a movement focused on the spatial qualities of sculpture and paintings with the goal of breaking through the two-dimensionality of the traditional picture plane. He was best known for his Cuts series, slashed paintings that became symbols of the postwar era.
- Looks specifically at Fontana's room-sized installations - a group of which were shown at Hauser & Wirth Gallery in Los Angeles Spring 2020. For this series Fontana often used neon, and colored lights --literally "painting with light." The book is heavily illustrated with both contemporary photos as well as historical documentation, including preparatory sketches and photos of Fontana installing the work.
- Hauser & Wirth video of the show: <https://www.youtube.com/watch?v=XsBYWjUi5SI>

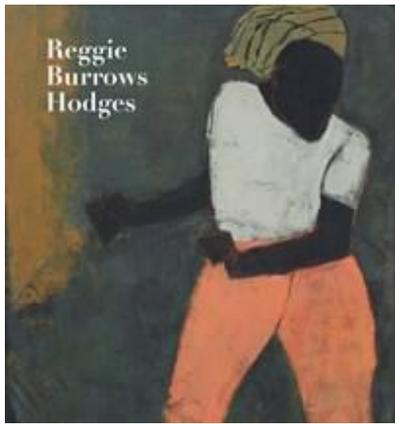
Documenting the first-ever reconstruction of Fontana's immersive installations

Summary

Lucio Fontana's (1899–1968) *Ambienti spaziali*, or Spatial Environments were immersive installations that include neon crystal tubes, paint that glows under black light and captivating pa-pier-mâché sculptures. Fontana's use of technology pushed the boundaries of art beyond the canvas to "paint" with light and invite viewers into the physical space of the work itself. In spring 2020 Hauser & Wirth Los Angeles staged the first comprehensive presentation of *Ambienti spaziali* in the United States, carefully reconstructing the installations as they initially appeared from 1948 to the final years of the artist's life. This accompanying volume is edited in collaboration with Milan's Fondazione Lucio Fontana and includes a survey of Fontana's contributions to the evolution of conceptual art, tracing his influence on other legendary figures as Piero Manzoni, Yayoi Kusama and James Turrell.

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Reggie Burrows Hodges

Reggie Burrows Hodges

Key Selling Points

- Reggie Burrows Hodges (born 1965) is a California-born, Maine-based narrative figure painter whose works depict compelling scenes of everyday Black life and draw inspiration from remembered scenes or recollected stories from his childhood in Compton. He teaches at the Maine College of Art and his work is in the Nasher Museum of Art's collection.
- This is the first fully illustrated monograph of Hodges' works and is produced in conjunction with his much-celebrated first solo show, which took place at New York's Karma gallery in early 2021. The book features a newly commissioned essay by Columbia professor and New Yorker critic Hilton Als, and includes an interview between the artist and Suzette McAvoy, Executive Director at the Center for Maine Contemporary Art.

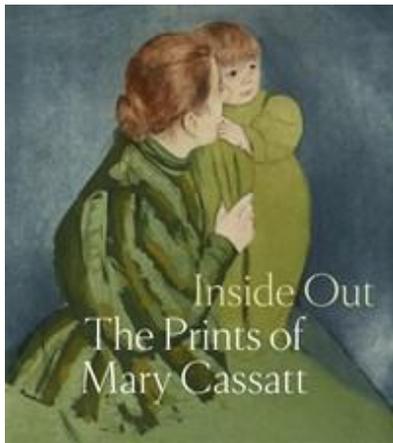
The debut monograph on the haunting, tenebrous figuration of the acclaimed Maine painter

Summary

Maine-based painter Reggie Burrows Hodges (born 1965) explores storytelling and visual metaphor, often drawing inspiration from his childhood in Compton, California. Starting from a black ground, Hodges develops the scene around his figures, who materialize in the recessive space with foggy, ethereal brushwork.

Hodges's figures are "forms that are made sharper, and more haunting, not because we see those things in their eyes, but because we see it in their bodies, their postures, the endless desire for humans not to be alone, and to connect," Hilton Als writes. "To that Hodges adds all that wonderful blackness.

This fully illustrated catalog features a selection of works made between 2019 and 2020; a newly commissioned essay by Hilton Als; and an interview between the artist and Suzette McAvoy, Executive Director at the Center for Maine Contemporary Art.



Inside Out: The Prints of Mary Cassatt

Mary Cassatt

Key Selling Points

- American-born Impressionist painter and printmaker Mary Cassatt (1844–1926; born Philadelphia) spent most of her life in France. She is known for her iconic depictions of mothers and children.
- This catalog explores Cassatt's 20-year career as a radical and innovative printmaker. It shows how the artist grappled with subjects, compositions and an array of printing methods, and showcases her highly accomplished and technically dazzling color prints.

An intimate look at one of the most radical and groundbreaking printmakers of all time, the American Impressionist Mary Cassatt

Summary

This book examines the inventive experimentation and innovation of one of the finest and most creative printmakers of the 19th century. A contemporary of other superior printmakers, Edgar Degas and Camille Pissarro, Mary Cassatt (1844–1926) made some of her greatest achievements in the medium of printmaking. Cassatt embraced etching and the prints she produced reveal a different side of the American artist who was at the center of the French art world.

Exploring themes of making, domesticity, motherhood, fashion, intimacy and solitude, *Inside Out* brings readers into close contact with an artist who used printmaking to make sense of the meanings and expressions of selfhood and interiority in a changing modern world. This publication, which examines the artist's exploration of the medium over a period of more than two decades, also features an original pattern design by contemporary designer Frances MacLeod—echoing and updating the patterns and prints in Cassatt's works and in interiors of the time.

Contributor Bio

Justine De Young is an assistant professor in and chairperson of the history of art department at the Fashion Institute of Technology (SUNY).

Daniel Harkett is an associate professor of art at Colby College.

Shalini Le Gall is the chief curator, Susan Donnell and Harry W. Konkel Curator of European Art, and director of academic engagement at the Portland Museum of Art in Maine.

Justin McCann is the Lunder Curator for Whistler Studies at the Colby College Museum of Art.



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Jacobus Johannes Pieter Oud Dutch Architecture (Bauhausbücher 10) /anglais

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Wassily Kandinsky Point and Line to Plane (Bauhausbücher 9) /anglais

KANDINSKY WASSILY



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Kasimir Malevich The Non-objective World (Bauhausbücher 11) /anglais

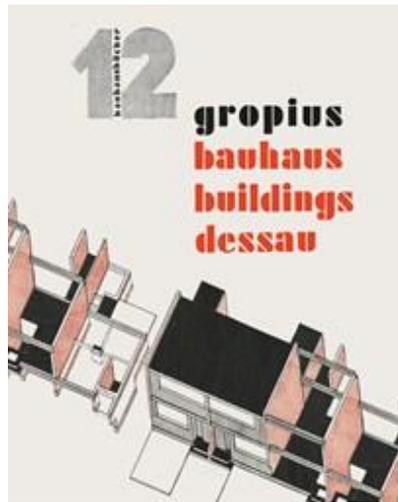
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Walter Gropius Bauhaus Buildings Dessau (Bauhausbücher 12) /anglais

GROPIUS WALTER



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13

BAUHAUS BÜCHER
ALBERT GLEIZES
CUBISM
BAUHAUS BÜCHER
BAUHAUS BÜCHER
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Albert Gleizes Cubism (Bauhausbücher 13) /anglais

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Laszlo Moholy-Nagy From Material to Architecture (Bauhausbücher 14) /anglais

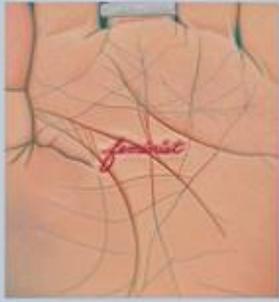
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NEW TIME
ART AND FEMINISMS
IN THE 21ST CENTURY



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New Time: Art and Feminisms in the 21st Century

Apsara DiQuinzio

Key Selling Points

- Feminism has long acknowledged that visuality and the image is one of the key modes in which gender is culturally inscribed. Consequently, feminism and visual culture deeply inform one another.
- Designed almost like John Szarkowski's "Looking at Photographs," this publication features an artist with one representational work opposite a concise description of the importance of the work within a multifaceted feminist context.
- At least 20 exhibitions scheduled in 2020 were conceived directly in response to the Feminist Art Coalition which was established in 2018. More exhibitions have been planned and possibly rescheduled to coincide with the election year.

An ambitious overview of feminist art's incredible diversity as strategy and way of life in the 21st century

Summary

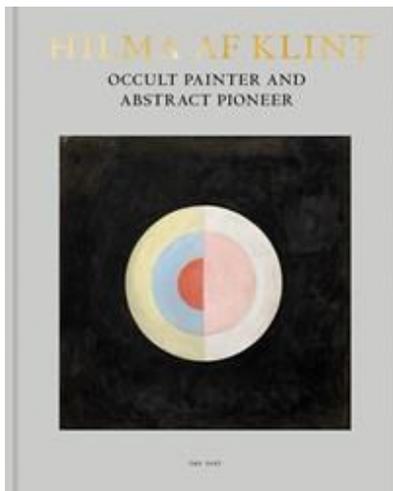
In 1980 Lucy Lippard argued that feminist art is "neither a style nor a movement" but rather "a value system, a revolutionary strategy, a way of life." *New Time: Art and Feminisms in the Twenty-First Century* takes Lippard's statement as a point of departure, examining the values, strategies, and ways of life reflected in recent feminist art.

Although artworks made since 2000 are the primary focus, the objects and installations discussed span several generations, mediums, geographies and political sensibilities, conveying the heterogeneous, intergenerational and gender-fluid nature of feminist practices. In keeping with Griselda Pollock's observation that "feminism is a historical project and thus is itself constantly shaped and remodeled in relation to the living process of women's struggles," *New Time* argues that feminist art in the 21st century encompasses myriad perspectives and cannot be reduced to a single subject, style or agenda.

This richly illustrated volume presents works by more than 70 artists and collectives, including Laura Aguilar, Louise Bourgeois, Andrea Bowers, Judy Chicago, Ellen Gallagher, Luchita Hurtado, Lynn Hershman Leeson, Kalup Linzy, Goshka Macuga, Mai-Thu Perret, Carol Rama, Kiki Smith, Sturtevant and Kara Walker. It examines their work through themes such as the stereotypes associated with hysteria; the gendered gaze; the revisiting of historical subjects through a feminist lens; fragmented representations of the female body; shifting categories of gender; activism, domesticity and labor; female anger; and feminist utopias.

Contributor Bio

Apsara DiQuinzio is curator of Modern and Contemporary Art at Berkeley Museum of Art Pacific Film Archive. Lawrence R. Rinder is a contemporary art curator and museum director. He directed the Berkeley Art Museum and Pacific Film Archive from 2008–19. Chiara Bottici is Associate Professor of Philosophy at the New School for Social Research. Jamieson Webster is a psychoanalyst based in New York who has written for *Artforum*, *Apology*, *Cabinet* and the *Guardian*, among other major publications. Lyn Hejinian is a professor at University of California, Berkeley. Natalia Brizuela is Associate Professor of Film & Media and Spanish & Portuguese at University of California, Berkeley. Julia Bryan-Wilson is the Doris and Clarence Malo Professor of Modern and Contemporary Art at the University of California, Berkeley. Judith Butler is Maxine Elliot Professor in the Department of Comparative Literature and the Program of Critical Theory at the University of California, Berkeley and author several books on gender and queer theory. They are also the Hannah Arendt Chair at the European Graduate School. Mel Y. Chen is Associate Professor of Gender & Women's Studies at U.C. Berkeley and Director of the Center for the Study of Sexual Culture.



Hilma af Klint: Occult Painter and Abstract Pioneer

Hilma af Klint

Key Selling Points

- A clothbound volume featuring a foil stamped cover filled with full-color reproductions of the avant-garde abstract painter's work, as well as including a timeline.
Available in English for the first time, this is the first comprehensive biography of Hilma af Klint, published in Swedish in 1989, and thoroughly researched with unprecedented access to af Klint's archives. The book covers the life and mystical and occult underpinnings of the work of the pivotal painter.
Includes a new preface by acclaimed Swedish poet and philosopher Kurt Almqvist.

The long-awaited English translation of a pioneering account of af Klint's oeuvre

Summary

For the first time since its original publication in 1989, Åke Fant's pioneering account of Hilma af Klint's life and career is available to read in English. Following her training at the Royal Swedish Academy of Fine Arts in Stockholm and 20 subsequent years of painting, Hilma af Klint (1862–1944) began working with an abstract visual language in 1906. She then dedicated the rest of her life to her magnum opus, a series of large-scale abstract paintings intended to be exhibited as part of an immense spiritual temple. Af Klint drew upon contemporaneous occult sources to develop her work, such as Spiritualism and the writings of theosophical writers Madame Blavatsky and Annie Besant, as well as Rudolf Steiner, who claimed to be clairvoyant. This edition supplements Åke Fant's original text and curator Lars Nittve's foreword with a new preface by the beloved Swedish poet and spiritual figure Kurt Almqvist. An updated timeline, full-color reproductions of af Klint's art and a beautiful cloth binding further emphasize the momentousness of Fant's work which remains vital even in the light of subsequent research, at a time when interest in Hilma af Klint and her work has never been greater.



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