

# Hauser & Wirth Publishers

2016 – 2017

## Philip Guston .... 4

Nixon Drawings, 1971 & 1975  
Philip Guston & The Poets  
Night Studio: A Memoir of Philip Guston  
Painter 1957 – 1967

## Group Exhibitions .... 24

Arte Povera seen by Ingvild Goetz  
Portable Art: A Project by Celia Forner  
Nothing and Everything: Seven Artists, 1947 – 1962  
Schwitters Miró Arp  
Revolution in the Making: Abstract Sculpture by Women, 1947 – 2016

## Artist's Books .... 48

Ellen Gallagher: Accidental Records  
Roni Horn: 82 Postcards

## Modern Masters .... 58

Alexander Calder / David Smith  
David Smith: Form In Color  
Piero Manzoni: The Twin Paintings  
Ardent Nature: Arshile Gorky Landscapes, 1943 – 1947  
Fausto Melotti

## Monographs .... 86

More Dimensions Than You Know: Jack Whitten, Paintings 1979 – 1989  
Rashid Johnson: Blocks  
Mike Kelley: Memory Ware, A Survey  
Ken Price: A Survey of Sculptures and Drawings  
Lygia Pape  
Guillermo Kuitca  
Bharti Kher: This Breathing House  
Philippe Vandenberg: Absence, etc.  
Eva Hesse: Diaries  
Djordje Ozbolt: Questions of Faith

## Hauser & Wirth Publishers

Since its founding in 1992, Hauser & Wirth has built a reputation for its dedication to artists and support of visionary artistic projects worldwide. A family business with a global outlook, Hauser & Wirth has expanded over the past 25 years from its original Zurich location to include outposts in London, New York, Somerset, Los Angeles, and Gstaad. Hauser & Wirth Hong Kong will open in spring 2018. The gallery represents over 70 artists and estates who have been instrumental in shaping its identity, and who are the inspiration for Hauser & Wirth's diverse range of activities that engage with art, education, conservation, philanthropy, and sustainability.

Over the past quarter century, publishing has played a central role in the gallery's ongoing commitment to research and scholarship. With a backlist comprising over 100 monographs, artist's books, exhibition catalogues, and collections of artist's writings, Hauser & Wirth Publishers is devoted to the presentation of unique, object-like books and a rich exchange of ideas between artists and scholars. Each publication seeks to encourage understanding about contemporary art, promoting discourse and appreciation by bringing new, sometimes overlooked, aspects of an artist's creative practice into focus.

Hauser & Wirth Publishers commissions original, in-depth essays and texts, and collaborates with esteemed book designers to realize a creative vision. With rigorous scholarship, extensive illustrations, and thoughtful craftsmanship that emphasizes the essence of an object, Hauser & Wirth Publishers's books serve as universally accessible, long-term records of exhibitions and artists' work.

Now in its 25th year, Hauser & Wirth Publishers has undergone a rapid evolution. In addition to an increase in the number of books produced and scholarship commissioned each year, Hauser & Wirth Publishers has a physical presence within Hauser & Wirth's galleries globally, as well as at art book fairs and pop-up stores in Europe, North America, and Asia. The Hauser & Wirth Publishers Bookshops serve as a hubs for artists, students, and the

local community, presenting public programs conceived by Hauser & Wirth Publishers with curators, writers, and other collaborators. They offer dozens of titles representing the gallery's quarter-century history of exhibitions, projects, and research. The bookshops also feature artists' books, limited editions, and curated displays of rare and archival materials.



Hauser & Wirth Publishers Bookshop, and Roth Bar, at Hauser & Wirth New York, 548 22nd Street



Shop at Hauser & Wirth London, 23 Savile Row

## Philip Guston: Nixon Drawings, 1971 & 1975

Philip Guston

Philip Guston's late figurative paintings were met with overwhelmingly negative critical response when first shown at Marlborough Gallery in New York City in October 1970. After the opening, Guston fled to Italy with his wife, spending eight months at the American Academy in Rome. The following spring, Guston returned to a wounded America, still at war in Vietnam, devastated by the assassinations of its leaders, and divided by antiwar protests and the social and political upheavals begun in the 1960s. It was Richard Nixon's first term as president.

Guston's outpouring of satirical drawings was inspired partly by conversations with his friend Philip Roth, at work on his own scathing Nixon satire, *Our Gang*. "When I came back from Europe in the summer of 1971," Guston later said, "I was pretty disturbed about everything in the country politically, the administration specifically, and I started doing cartoon characters. And one thing led to another, and so for months I did hundreds of drawings and they seemed to form a kind of story line, a sequence." Completed during July and August 1971, these drawings were not publicly shown for three decades.

In 1975, after the Watergate scandal led to Nixon being forced to resign under threat of impeachment, Guston created more drawings and a final painting with Nixon as subject: *San Clemente*. This book gathers this extraordinary body of work for the first time in its entirety.

Texts by Musa Mayer and Debra Bricker Balken  
Transcription of panel discussion between Phong Bui, William Corbett,  
Irving Sandler, Lisa Yuskavage, Bob Mankoff, and Katy Siegel

Book design: Damien Saatchian

Language: English

Hardcover

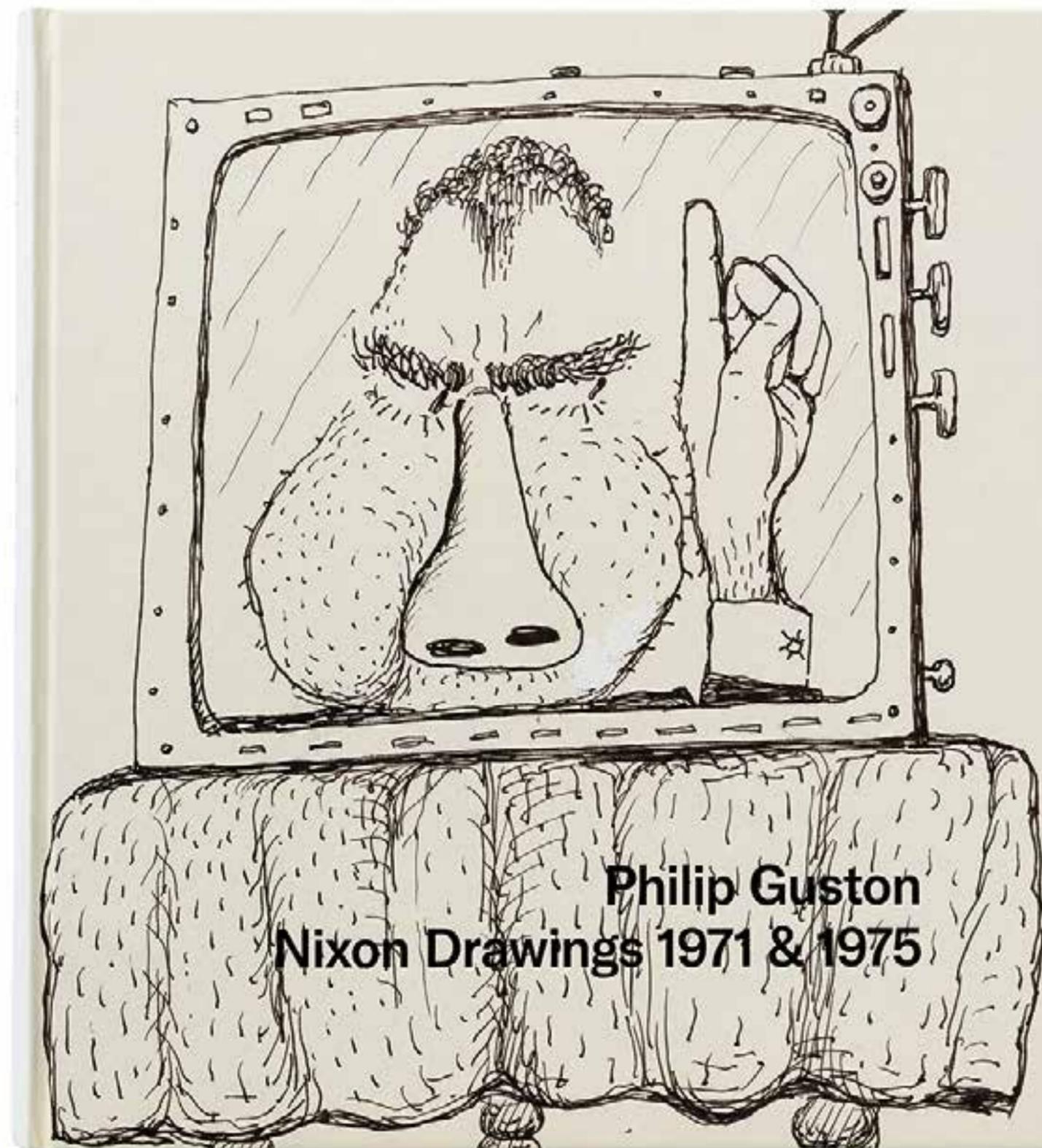
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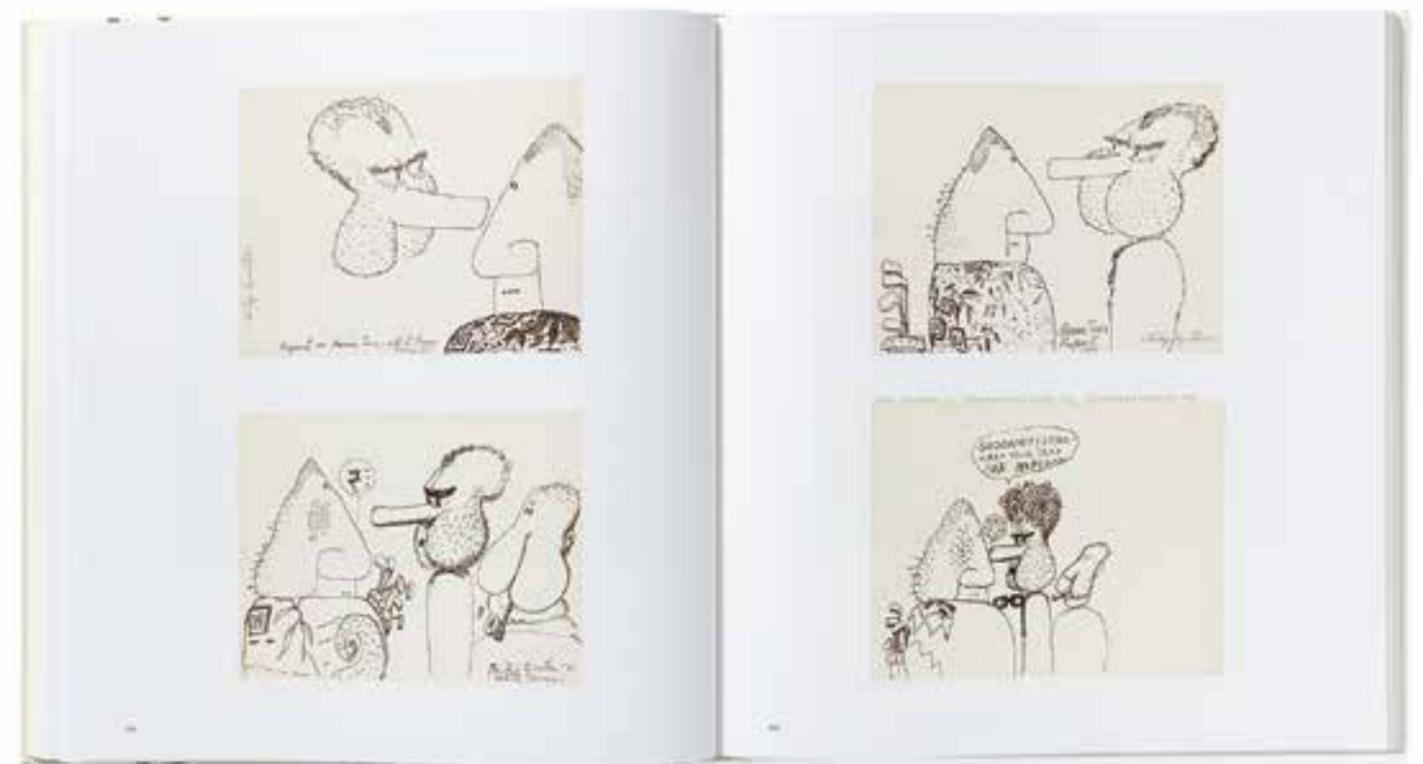
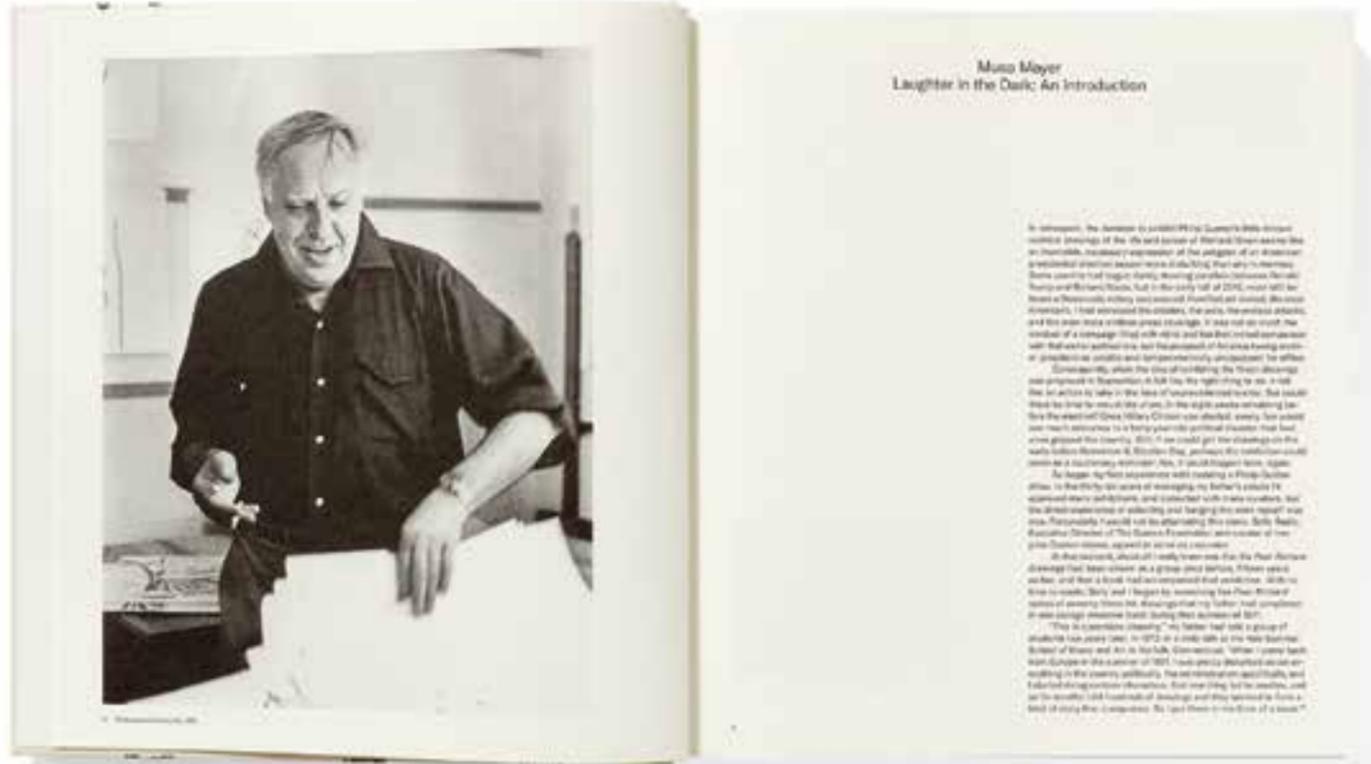
248 pages

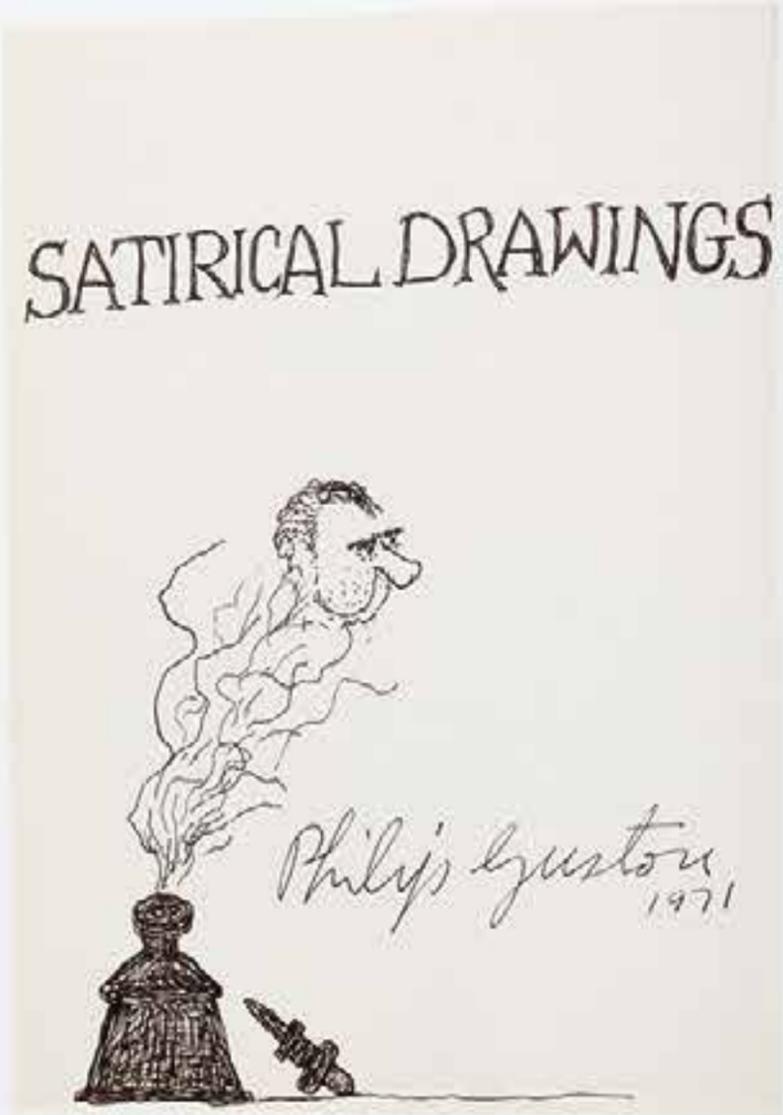
978-3-906915-02-9

May 2017

£50 \$60 €55 CHF 60 HKD 470



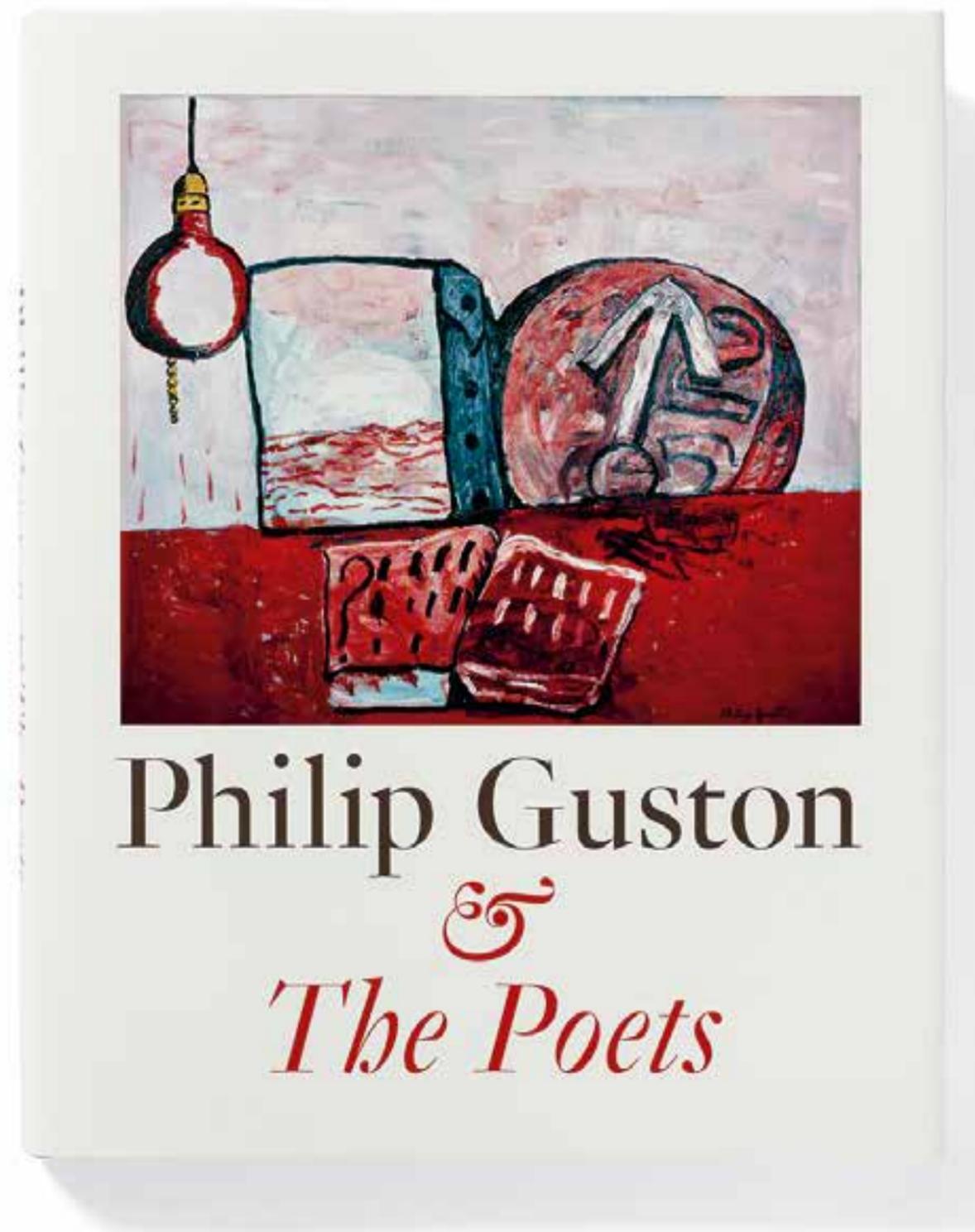


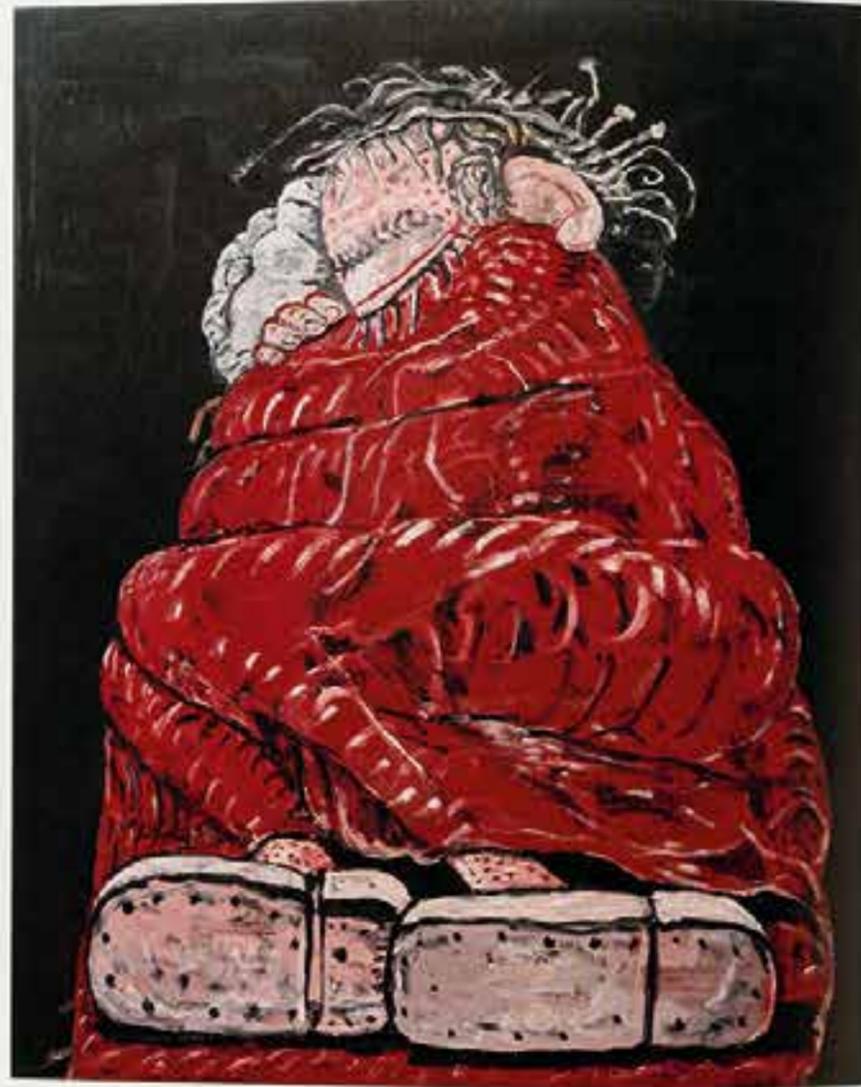


Published to accompany the exhibition *Philip Guston & The Poets* at Gallerie dell'Accademia in Venice (May – September 2017), this monograph exposes the artist's oeuvre to critical literary interpretation. The exhibition draws parallels between humanist themes reflected in both Guston's paintings and drawings as well as in the language and prose discerned in five of the twentieth century's most prominent literary figures: D. H. Lawrence, W. B. Yeats, Wallace Stevens, Eugenio Montale, and T. S. Eliot. The enormous influence that Italy itself had upon Guston and his work is also examined.

Spanning a fifty-year period, *Philip Guston & The Poets*, edited by curator Prof. Dr. Kosme de Barañano, features approximately forty major paintings and forty prominent drawings dating from 1930 through to 1980, the last of which were created in the final years of Guston's life. The monograph also includes an extensive essay from de Barañano, an internationally respected art historian, Guston scholar, and former Executive Director of IVAM, Valencia, Spain.

Edited by Kosme de Barañano  
Text by Kosme de Barañano  
Book design: Kühle und Mozer, Cologne  
Language: English  
Hardcover  
307 x 249 mm  
184 pages  
978-3-906915-00-5  
May 2017  
£45 \$55 €50 CHF 55 HKD 430





100  
Sleeping 1977  
Oil on canvas  
#13.44x176.3 cm



101  
Couple in Bed 1977  
Oil on canvas  
205.34x240.03 cm



## Night Studio: A Memoir of Philip Guston

Philip Guston (1913 – 1980) is one of the outstanding figures in twentieth-century American art. Beginning as a muralist in the 1930s, Guston embraced the lyrical vocabulary of Abstract Expressionism in his paintings and drawings after his move to the East Coast. Following an artistic crisis in the mid-1960s, his return to figuration — focusing first on simple things of ordinary life, later evolving to the enigmatic and iconic cartoon-like forms for which he is now best known — shook the art world.

*Night Studio* is a deeply personal account of growing up in the shadow of a great artist, a daughter's quest to better understand her father, based on letters and notes by the artist, and interview with those who knew him. First published to critical acclaim in 1988, this beautifully designed new edition is richly illustrated with a new selection of photographs and paintings, many in color.

Revised edition with new afterword by Musa Mayer

Text by Musa Mayer

Language: English

Softcover

229 × 152 mm

358 pages

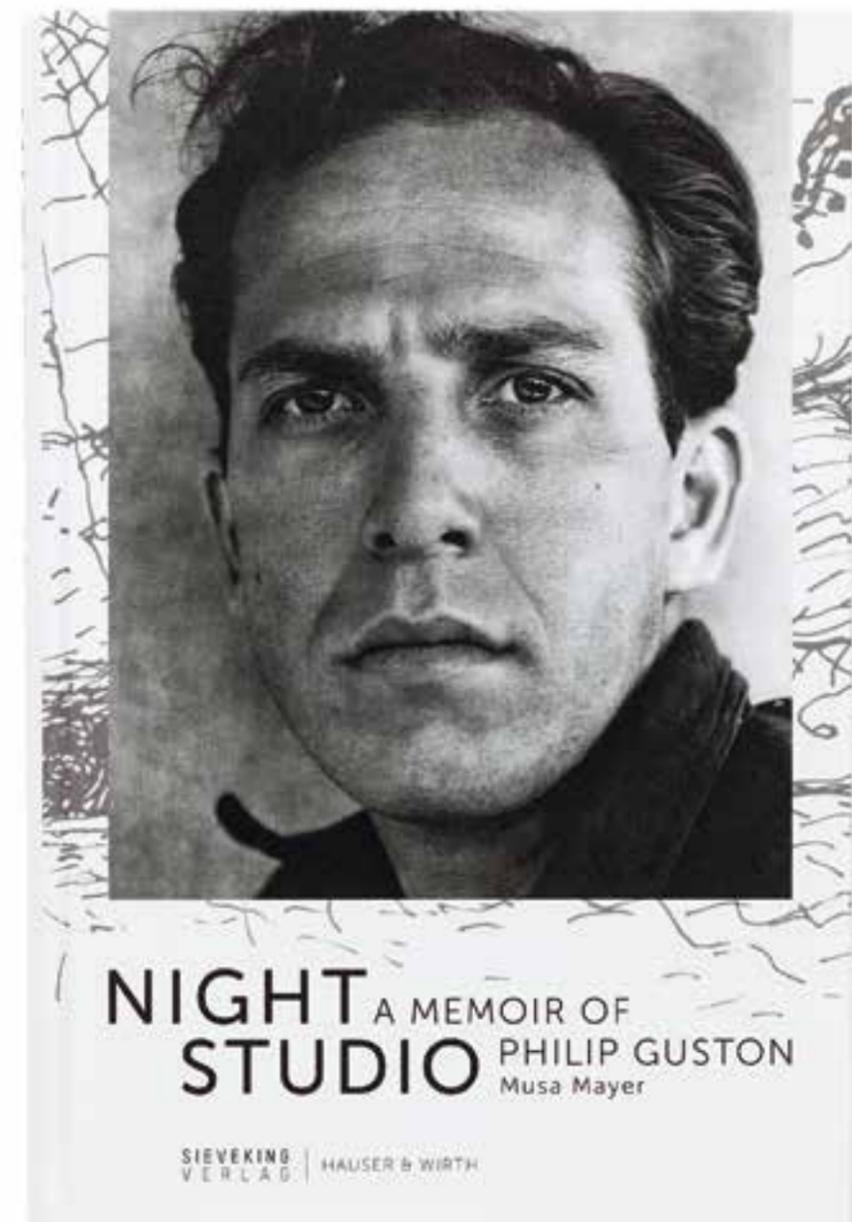
Co-published with Sieveking

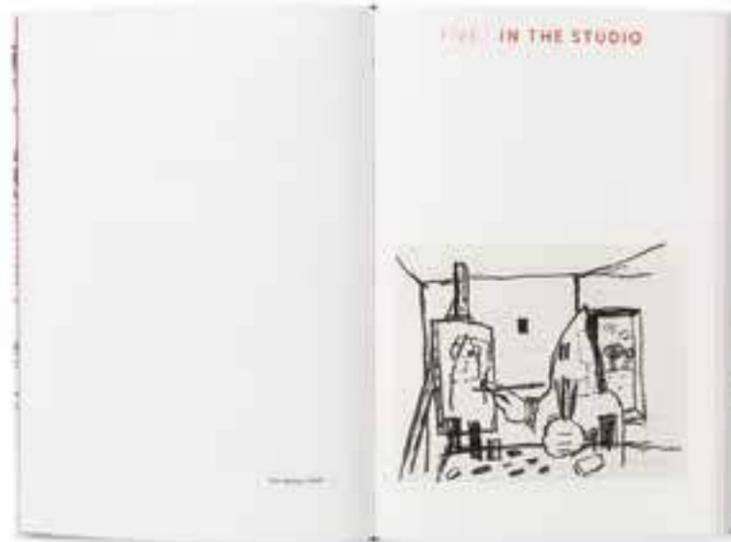
978-3-944874-39-5

April 2016

£35 \$45 €39.90 CHF 45 HKD 355

Philip Guston



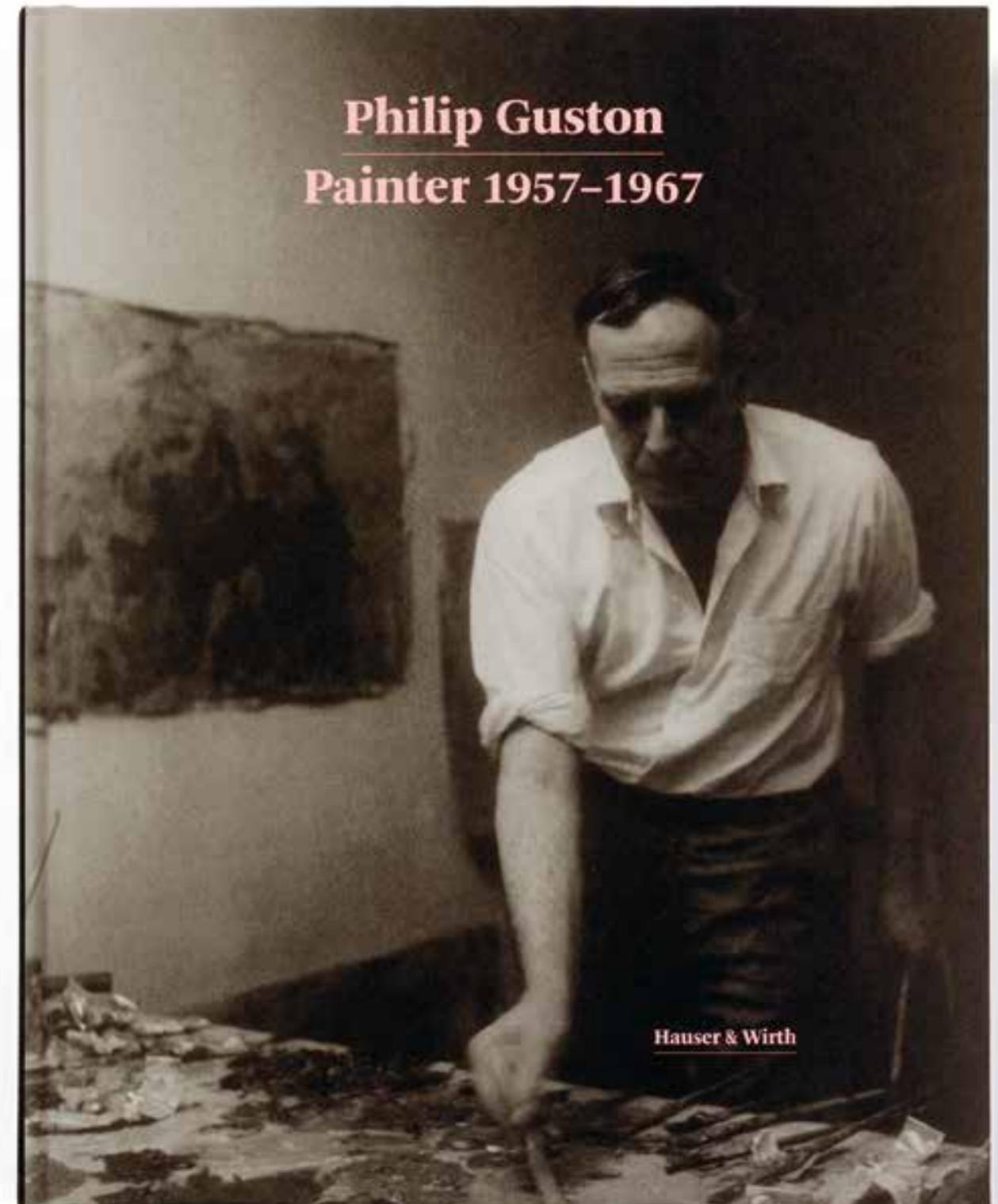


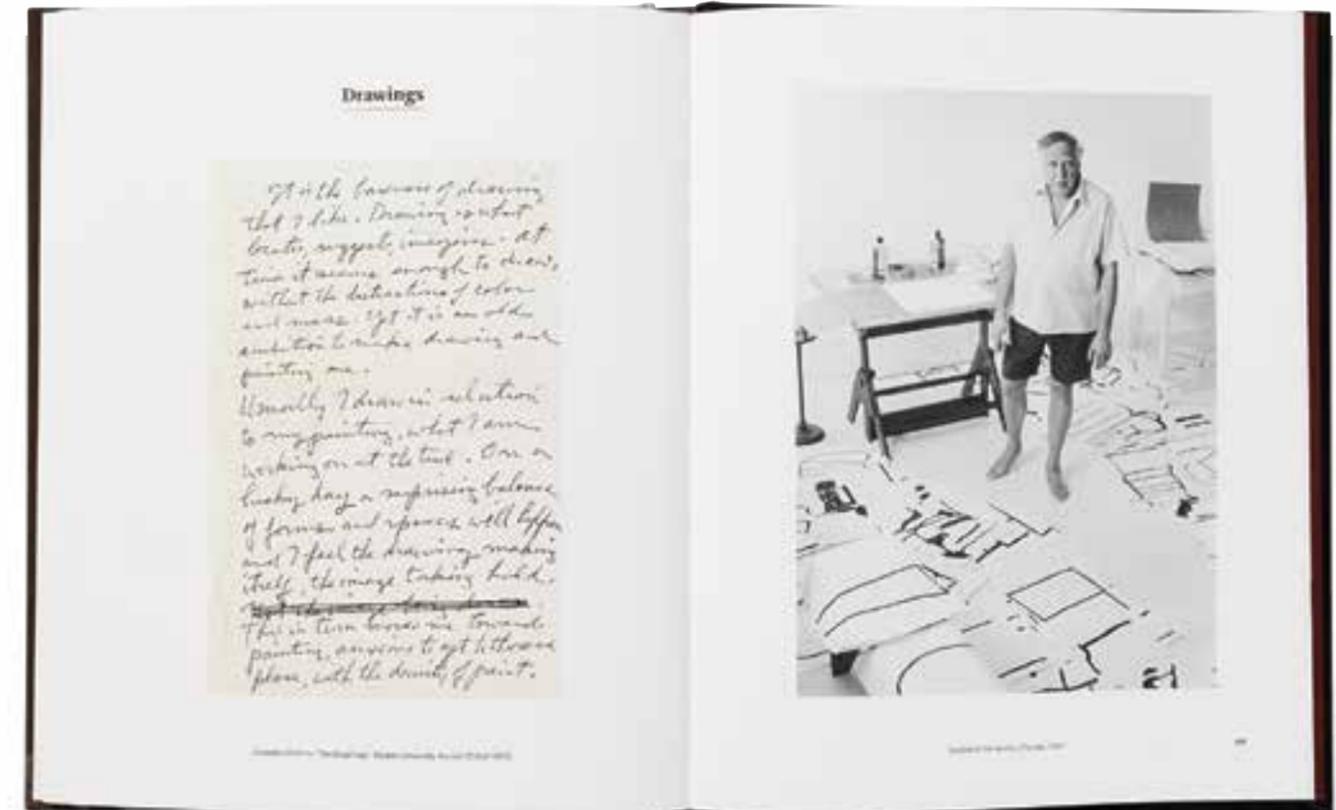
### Philip Guston: Painter 1957 – 1967

*Philip Guston: Painter 1957 – 1967* features nearly ninety paintings and drawings from the artist's abstract expressionist period, accompanying a show in New York in 2016. The publication focuses specifically on the period beginning in the late 1950s and spanning nearly a decade until the artist's return to figuration in the late 1960s.

This publication includes an expanded chronology on the artist, which includes archival material, historic installation views, conversations with Guston, and other selected texts (by the artist himself) from the exhibition's time period. The book concludes with a section of fifty of Guston's *pure* drawings completed in the late 1960s.

Editor: Paul Schimmel  
Book Design: Bethany Johns  
Language: English  
Flexibound  
120 pages  
290 × 235 mm  
978-3-9524461-2-6  
May 2016  
£30 \$45 €34 CHF 40 HKD 355





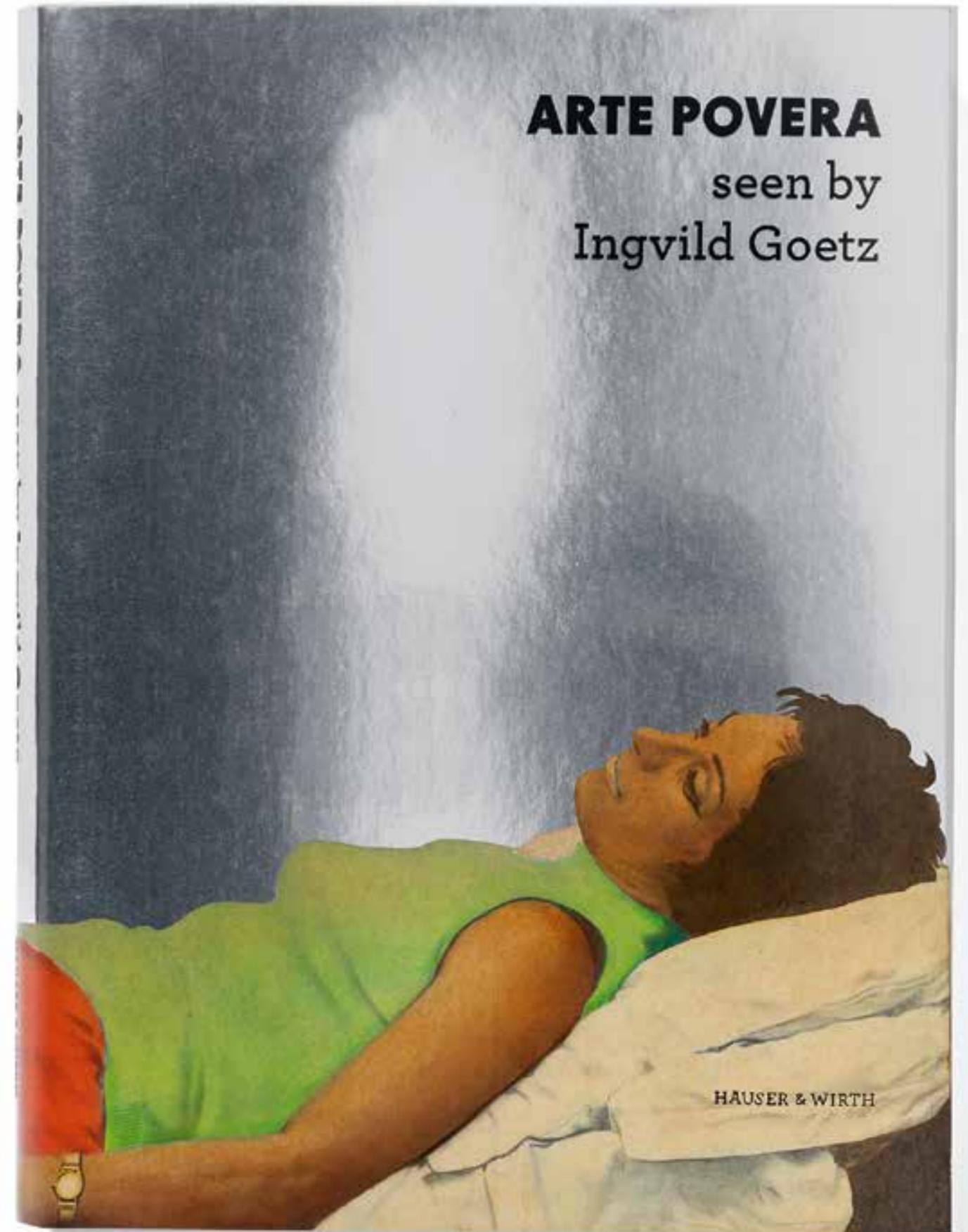
This publication celebrates Ingvild Goetz's longstanding passion for art and collecting, documenting the exhibition at Hauser & Wirth in New York in the fall of 2017.

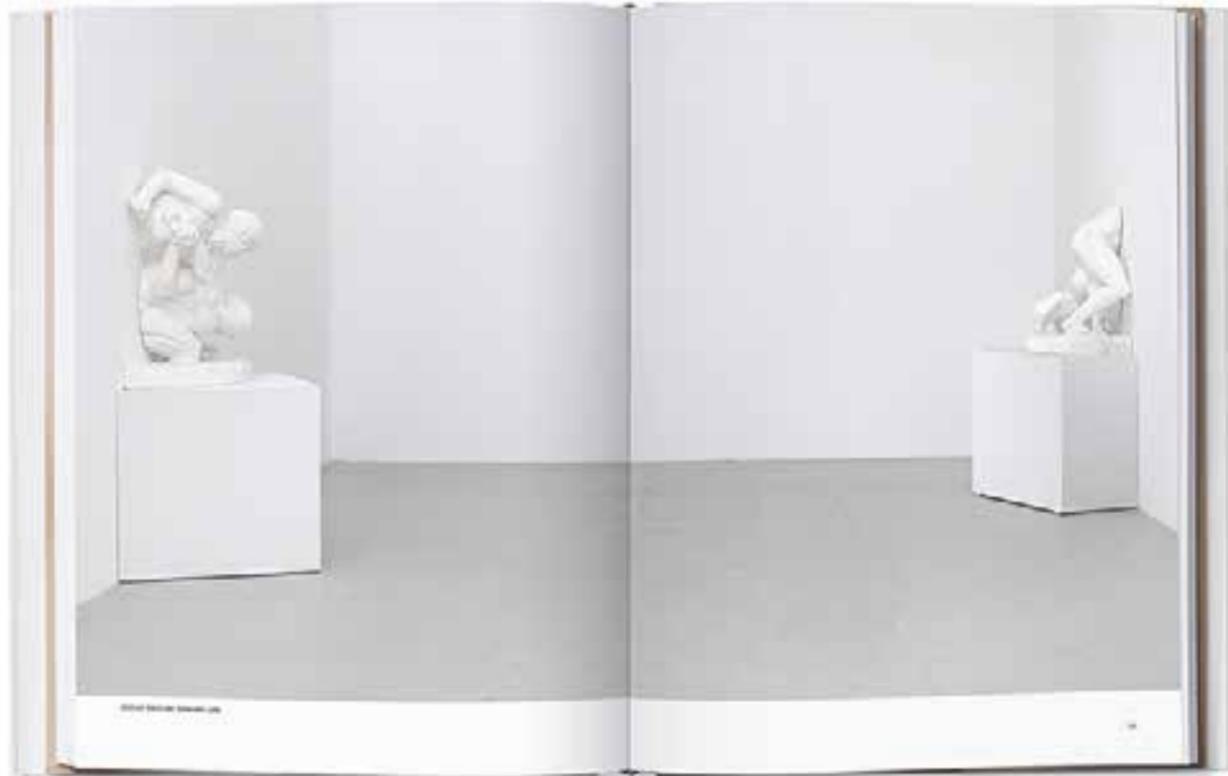
An extensive chronology provides an in-depth view of Goetz's history with the Arte Povera movement as a gallerist in the 1970s and 1980s and, subsequently, as a collector. Read alongside a conversation with Goetz herself, the publication profiles the collector's personal relationship with the Italian art movement and its artists, detailing the evolution of her own extensive collection.

The book includes previously unpublished archival materials that trace the evolution of Goetz's collection, as well as newly commissioned essays from curators Douglas Fogle and Chiara Vecchiarelli. Fogle explores the connection of Arte Povera and American post-minimalist movements more widely of the 1960s and 1970s. Vecchiarelli, for her part, examines the history of the galleries and dealers who first presented Arte Povera and their influence on the evolution of the movement.

Artists included: Claudio Abate, Giovanni Anselmo, Alighiero Boetti, Pier Paolo Calzolari, Giorgio Colombo, Luciano Fabro, Jannis Kounellis, Mario Merz, Paolo Mussat Sartor, Giulio Paolini, Pino Pascali, Giuseppe Penone, Michelangelo Pistoletto, Giovanni Prini, and Gilberto Zorio.

Conversation with Ingvild Goetz and Marc Payot  
Texts by Douglas Fogle and Chiara Vecchiarelli  
Book design: Kühle und Mozer, Cologne  
Language: English  
Hardcover  
290 x 220 mm  
272 pages  
978-3-906915-05-0  
December 2017  
£50 \$65 €60 CHF 65 HKD 510







PIER PAOLO CALZOLARI *Un frutto dolce per farsi suonare*, 1968  
ALIGHIERO BOETTI *PING PONG*, 1966; *Mapa*, 1988



GIUSEPPE PENONE *Paese*, 1977  
MICHELANGELO PISTOLETTO *Prosema*, 1980; *Il presente - Autoritratto seduto*, 1981

### Portable Art: A Project by Celia Forner

Celia Forner has collaborated with fifteen contemporary artists to create objects which defy a conventional definition of jewelry, sitting somewhere between sculpture and wearable art. These artists' designs — featured in extensive illustrations, including photos of actress Rosy de Palma modeling the various creations — are crafted from a variety of materials, ranging from traditional gold and silver with precious and semi-precious gems to enamel, aluminum, bronze, and iron.

Beginning with an exquisitely crafted gold cuff by Louise Bourgeois seen on the book's cover, the project has evolved to include artists John Baldessari, Phyllida Barlow, Stefan Brüggemann, Subodh Gupta, Mary Heilmann, Andy Hope 1930, Cristina Iglesias, Matthew Day Jackson, Bharti Kher, Nate Lowman, Paul McCarthy, Caro Niederer, Michele Oka Doner, and Pipilotti Rist. Quotes from the artists themselves offer unique perspective into their creations and the inspiration behind them.

Foreword by Marc Payot and Sara Harrison  
Book design: Sonya Dyakova  
Language: English  
Softcover  
230 × 171 mm  
124 pages  
978-3-906915-01-2  
September 2017  
£40 \$50 €45 CHF 50 HKD 390

Group Exhibitions





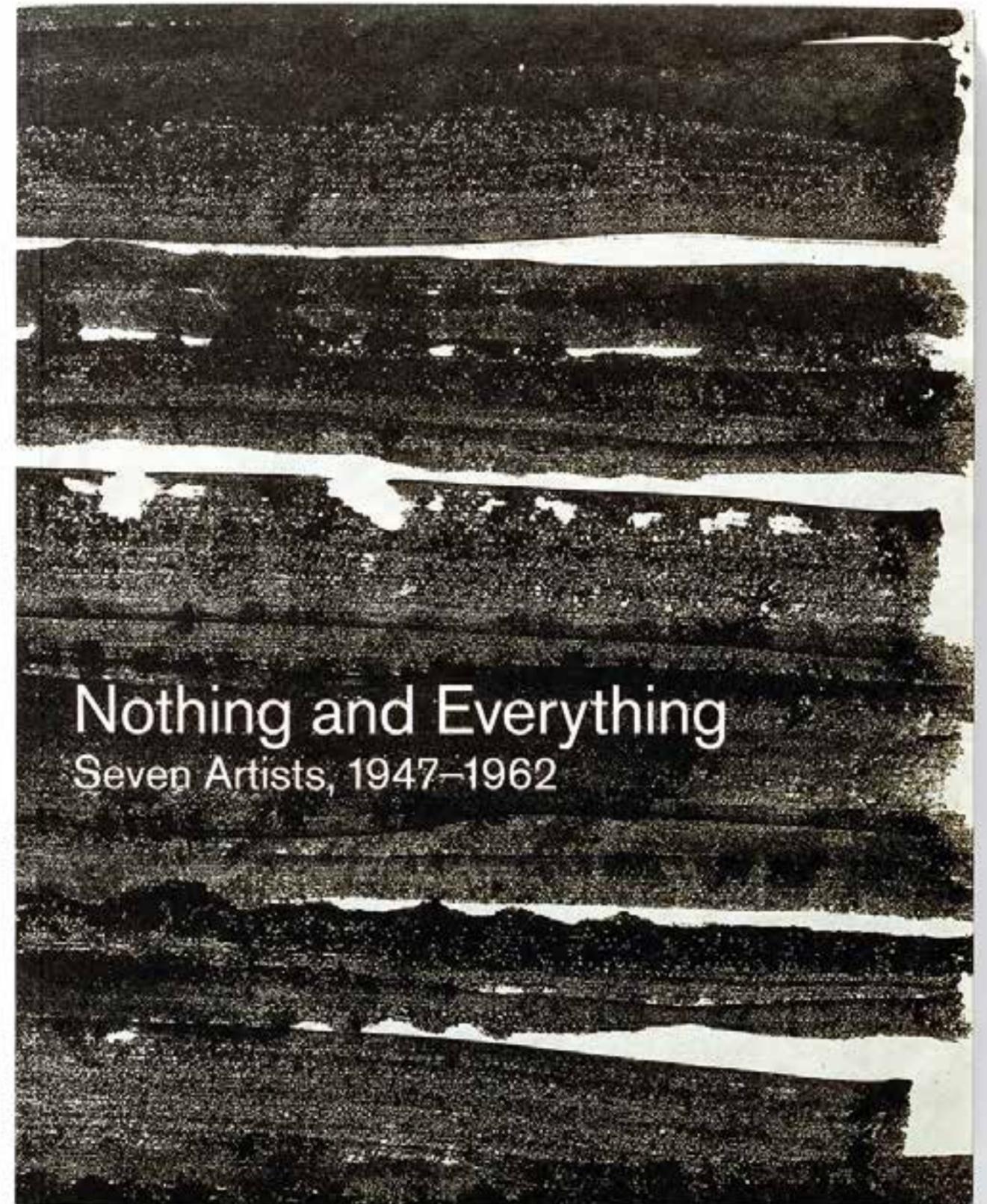
**Nothing and Everything**  
**Seven Artists, 1947 – 1962**

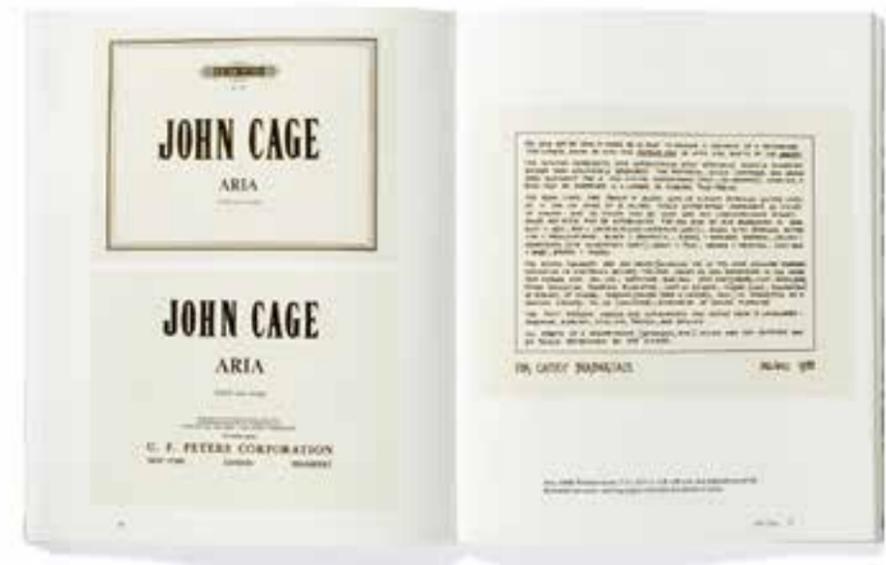
Group Exhibitions

*Nothing and Everything: Seven Artists, 1947 – 1962* examines a fascinating period in the history of American art: the synergistic relationship that existed between visual artists and composers living in New York City between the end of World War II and the early 1960s. Louise Bourgeois, John Cage, Morton Feldman, Philip Guston, Franz Kline, Joan Mitchell, and David Smith were part of a larger coterie of creative individuals who shared an ethos and naturally sought each other out, visiting one another's studios, exhibiting together, socializing together, and supporting each other's ideas despite negative press and public indifference.

In his vivid essay, Douglas Dreishpoon, chief curator emeritus of the Albright-Knox Art Gallery and curator of the exhibition at Hauser & Wirth in New York in 2017, explores the cultural context and synesthetic affinities that linked these seven artists. By considering paintings, sculptures, prints, and drawings by Bourgeois, Guston, Kline, Mitchell, and Smith alongside musical scores by Cage and Feldman, as well as Cage's seminal *Lecture on Nothing*, Dr. Dreishpoon illuminates the ways in which these individuals dramatically pushed the boundaries of their respective mediums to new realms of abstraction.

Edited by Douglas Dreishpoon  
Text by Douglas Dreishpoon  
Book design: Miko McGinty and Paula Welling  
Language: English  
Softcover  
260 × 210 mm  
104 pages  
978-3-9524461-7-1  
February 2017  
£25 \$30 €29 CHF 30 HKD 235





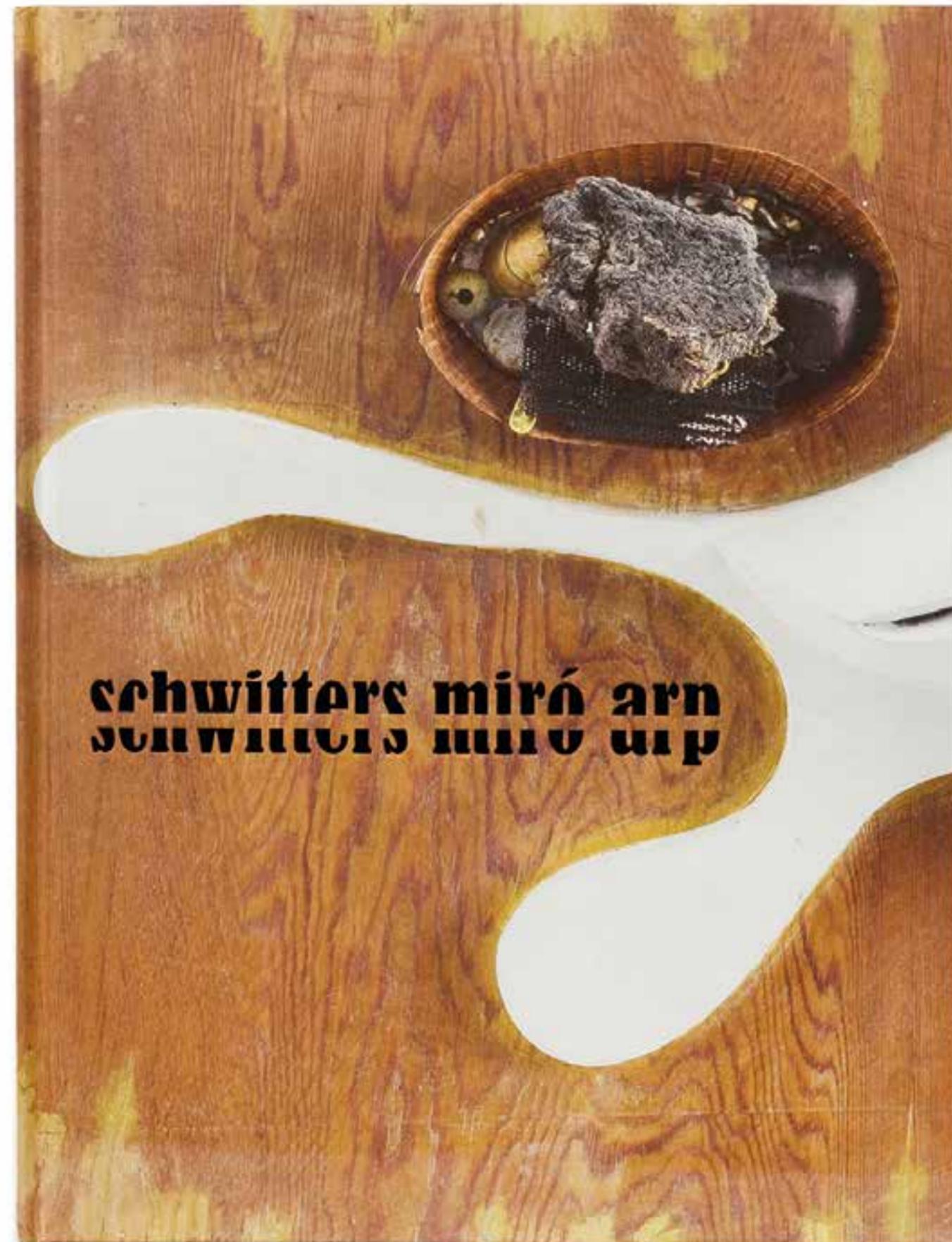
## Schwitters Miró Arp

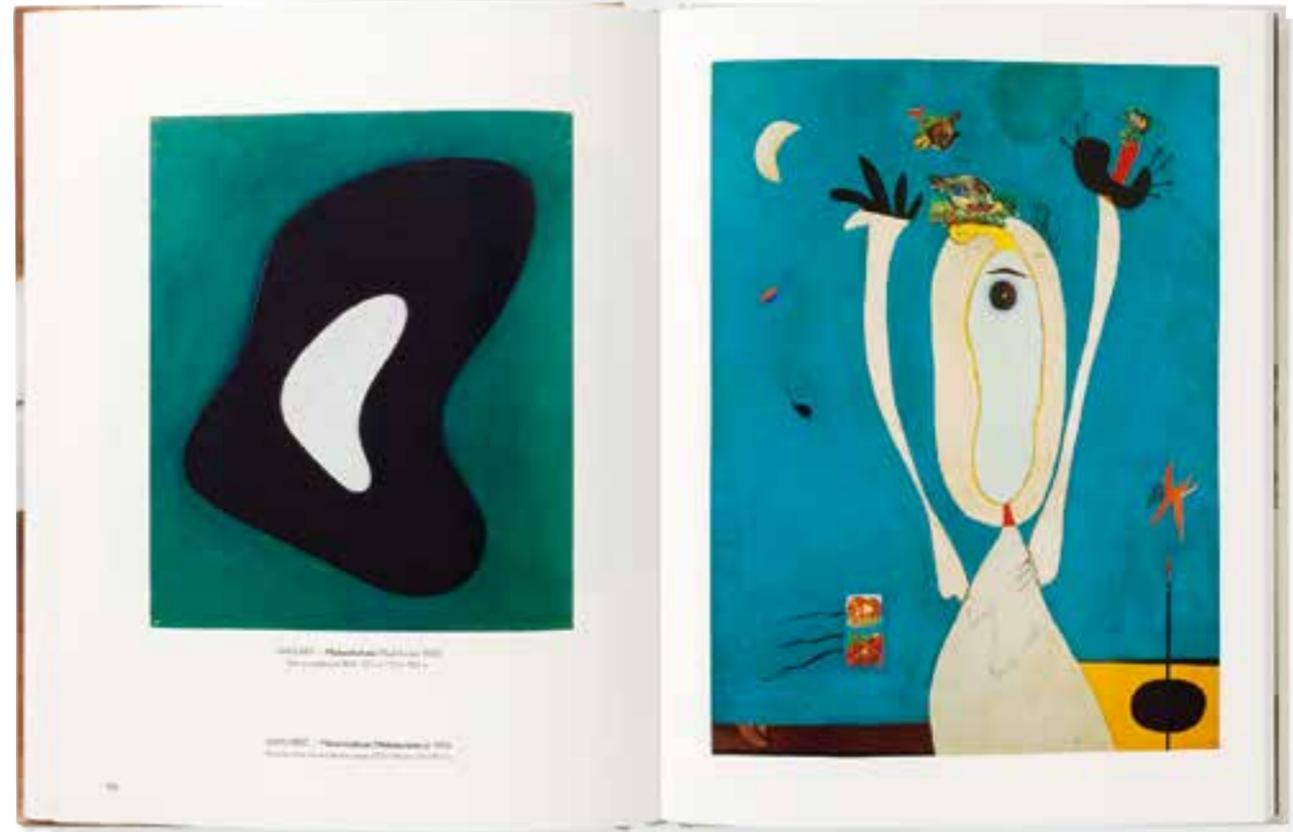
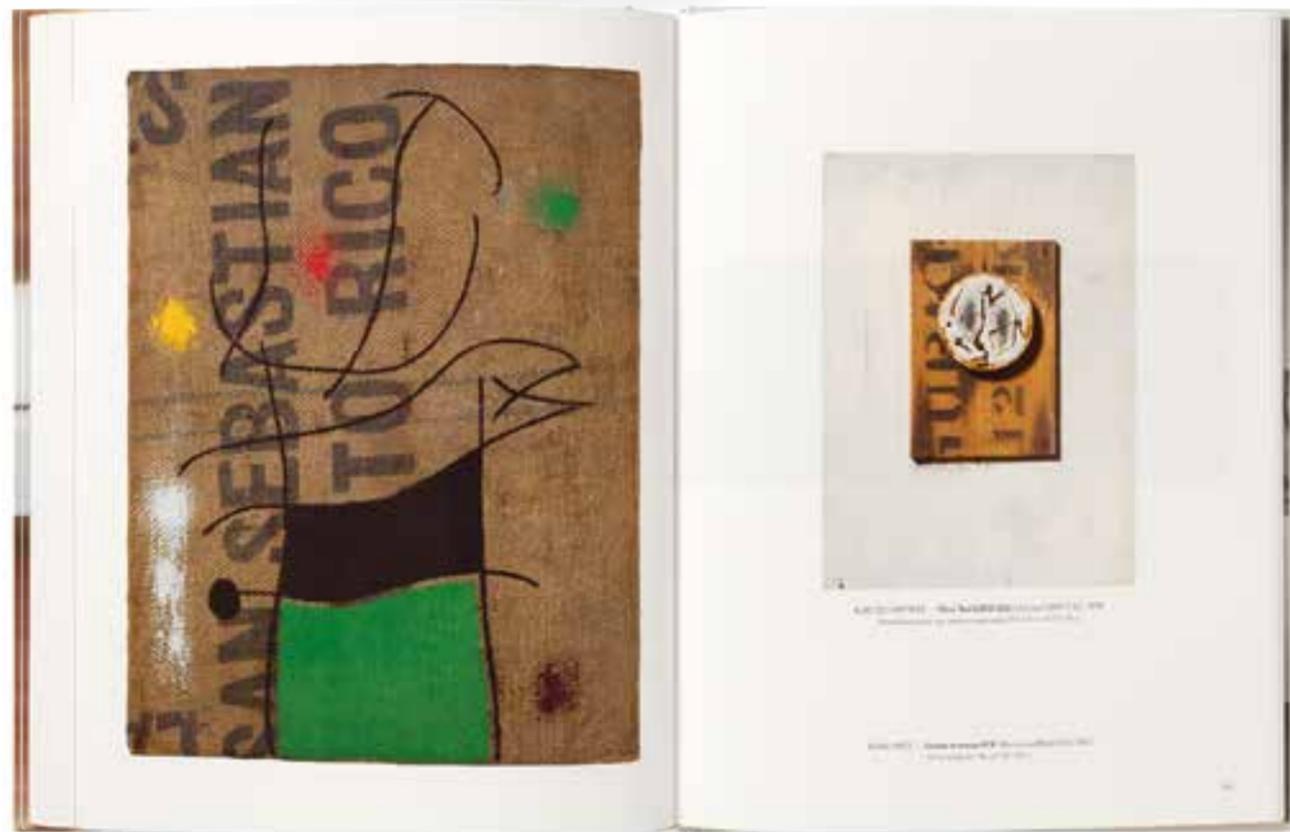
*Schwitters Miró Arp* presents the first-ever comprehensive exhibition catalogue uniting the renowned Dadaists Kurt Schwitters (1887 – 1948) and Hans Arp (1886 – 1966) within the context of works by the Spanish painter, graphic artist, and sculptor Joan Miró (1893 – 1983).

These three artists were united by the impulse to renew and transform art and experimented with the fusion of painting and sculpture through collage and assemblage. While Schwitters radically expanded the artistic frame of reference with his *Merzbilder* (particularly through the use of found materials), and Arp continued to develop his abstract organic reliefs, Miró found his own visceral yet poetic practice. Miró's play with geometric and organic forms can be interpreted as a link between Schwitters's artistic expression and Arp's biomorphic compositions.

Released concurrently with the exhibition at Hauser & Wirth in Zurich in 2016, curated by Dr. Dieter Buchhart, this publication coincided with Manifesta 11 (hosted in Zurich), as well as the centennial anniversary of the Dada movement. The show and catalogue bring together over one hundred key works from American and European museums along with international private collections in order to offer new perspectives on Schwitters, Miró, and Arp, as well as the art historical movements of Dada and Surrealism.

Editor: Dieter Buchhart  
Contributions by Dieter Buchhart, William Jeffett,  
Eric Robertson, and Gwendolen Webster  
Book design: Kühle und Mozer, Cologne  
Language: English  
Softcover  
260 × 210 mm  
104 pages  
978-3-9524461-7-1  
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£25 \$30 €29 CHF 30 HKD 470





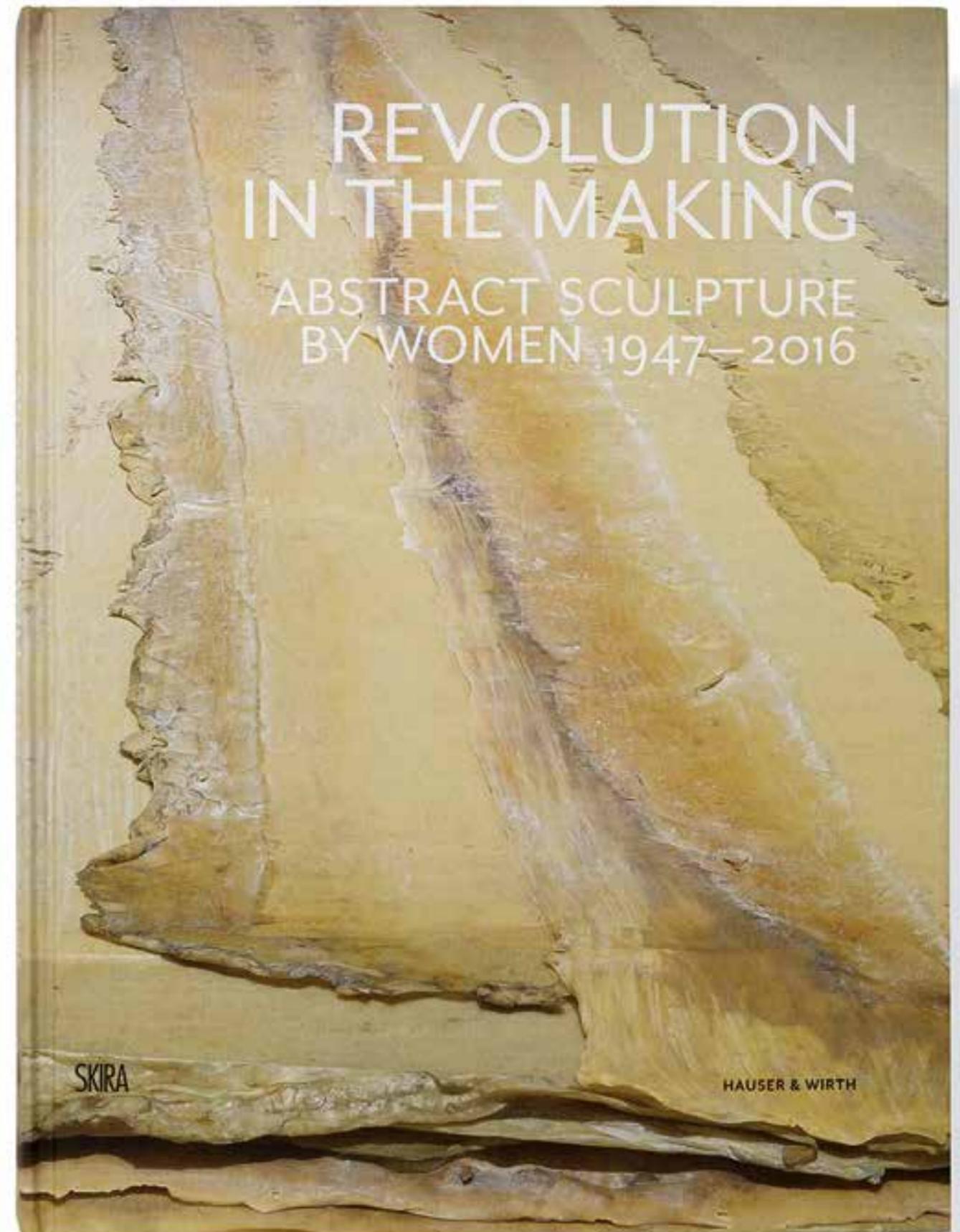
**Revolution in the Making**  
**Abstract Sculpture by Women, 1947 – 2016**

Group Exhibitions

*Revolution in the Making: Abstract Sculpture by Women, 1947 – 2016* ambitiously traces ways in which women have changed the course of art by deftly transforming the language of sculpture since the postwar period. Made by thirty-four artists over the past seventy years, the nearly one hundred works reveal their makers inventing radically new forms and processes that privilege solo studio practice, tactility, and the idiosyncrasies of the artist's own hand.

The exhibition which took place at Hauser & Wirth in Los Angeles in 2016 was curated by Paul Schimmel and Jenni Sorkin, art historian, critic, and Assistant Professor of Contemporary Art History at the University of California, Santa Barbara. This book includes original contributions by Sorkin, as well as Elizabeth A.T. Smith, Executive Director of the Helen Frankenthaler Foundation, and former Chief Curator at the Museum of Contemporary Art, Chicago; and Anne M. Wagner, art historian, critic, and University of California, Berkeley, Class of 1936 Professor Emerita.

Editors: Paul Schimmel, Jenni Sorkin  
Contributions by Emily Rothrum, Jenni Sorkin,  
Elizabeth A.T. Smith, and Anne M. Wagner  
Book design: Kühle und Mozer, Cologne  
Language: English  
Hardcover  
315 × 240 mm  
256 pages  
Co-published with Skira  
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978-88-572-3065-8 (Distribution / Skira)  
March 2016  
£36 \$55 €50 CHF 55 HKD 430





Jackie Wesser  
50 to 1 Bound Trees,  
1971-72

## Ellen Gallagher: Accidental Records

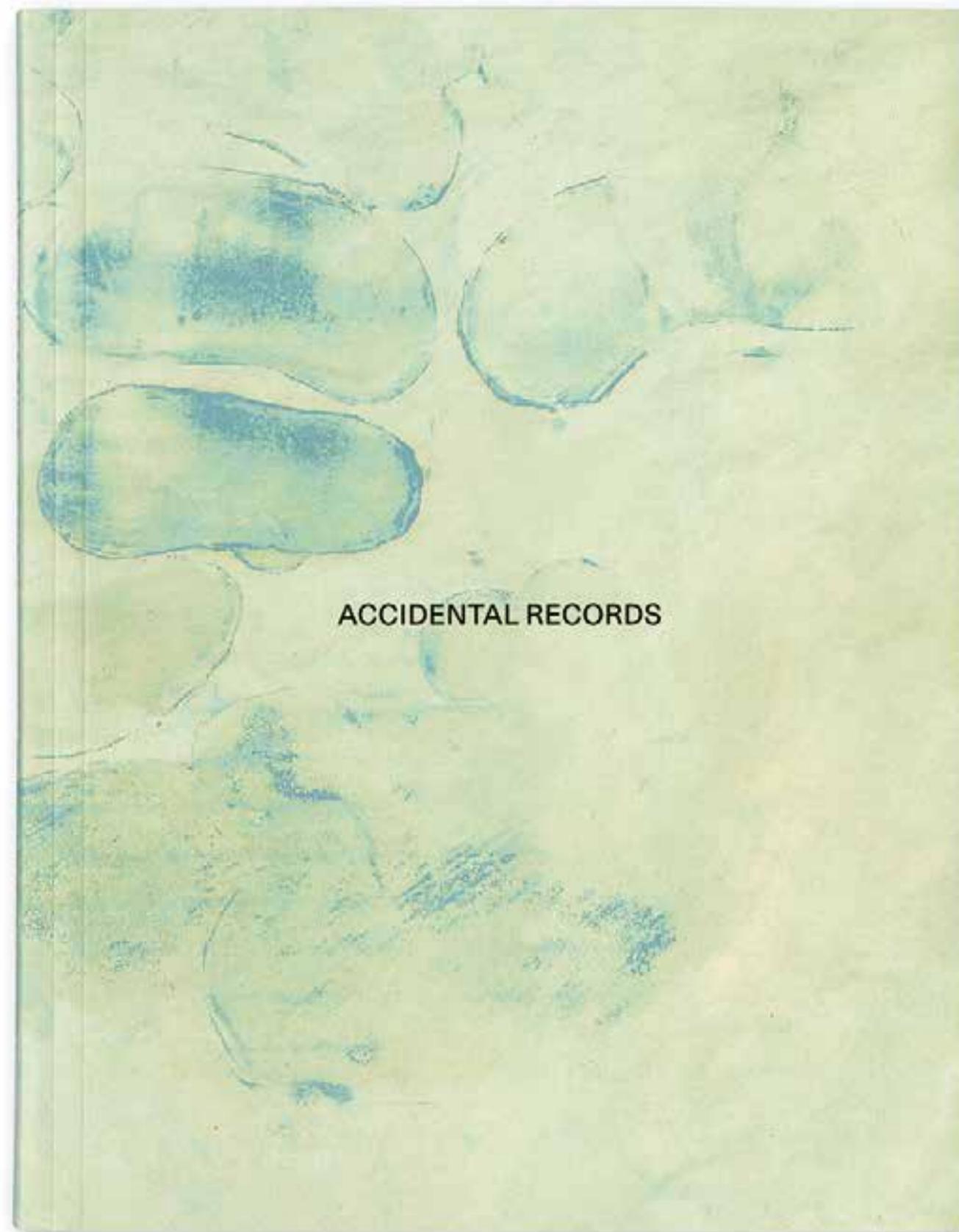
Artist's Books

The artist's book *Ellen Gallagher: Accidental Records* includes new paintings and drawings that continue the artist's exploration of the complex histories of the Black Atlantic and the afterlives of the Middle Passage. Widely associated with a resurgence in this diasporic critical space, Gallagher has developed her own genre of history painting which makes us question our geographies. The slowly layered surfaces of her work becomes a kind of reckoning, the way sailors mark their locations at sea, determined by return.

Alongside views of Gallagher's artworks and portraits of the artist working in her studio, texts will feature from Adrienne Edwards, curator at Performa and the Walker Art Center, and Philip Hoare, a writer whose books include *Leviathan or, the Whale*, *The Sea Inside* and, most recently, *RISINGTIDEFALLINGSTAR*. Edwards addresses themes of portraiture and performance while Hoare considers Gallagher's work in relation to the greater scope of marine and whaling history.

The artist's book is released on the occasion of Gallagher's solo show at Hauser & Wirth in Los Angeles (4 November 2017 – 28 January 2018).

Artist's Book by Ellen Gallagher  
Texts by Adrienne Edwards and Philip Hoare  
Book design: Kellenberger-White  
Language: English  
Softcover  
247 × 190 mm  
100 pages  
978-3-906915-10-4  
November 2017  
£25 \$32 €27 CHF 32 HKD 250







71

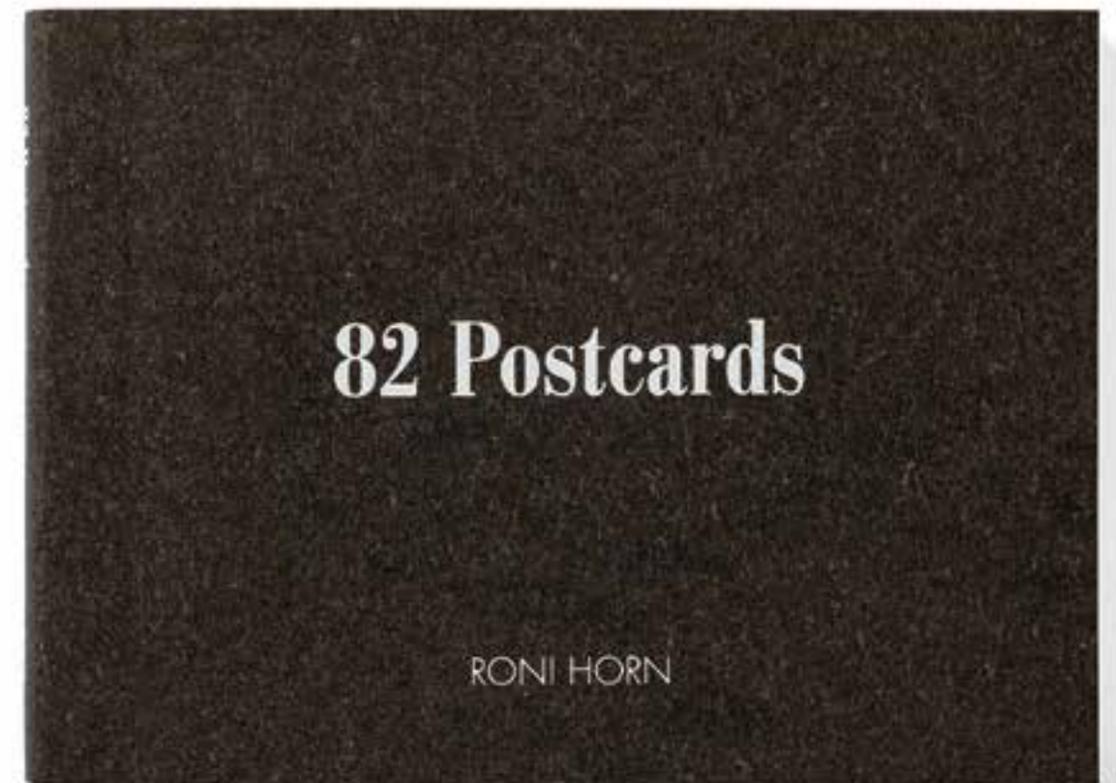
Whale Falls 2017  
Oil, acrylic, ink, and paper on canvas  
74 × 79 ½ in 188 × 202 cm

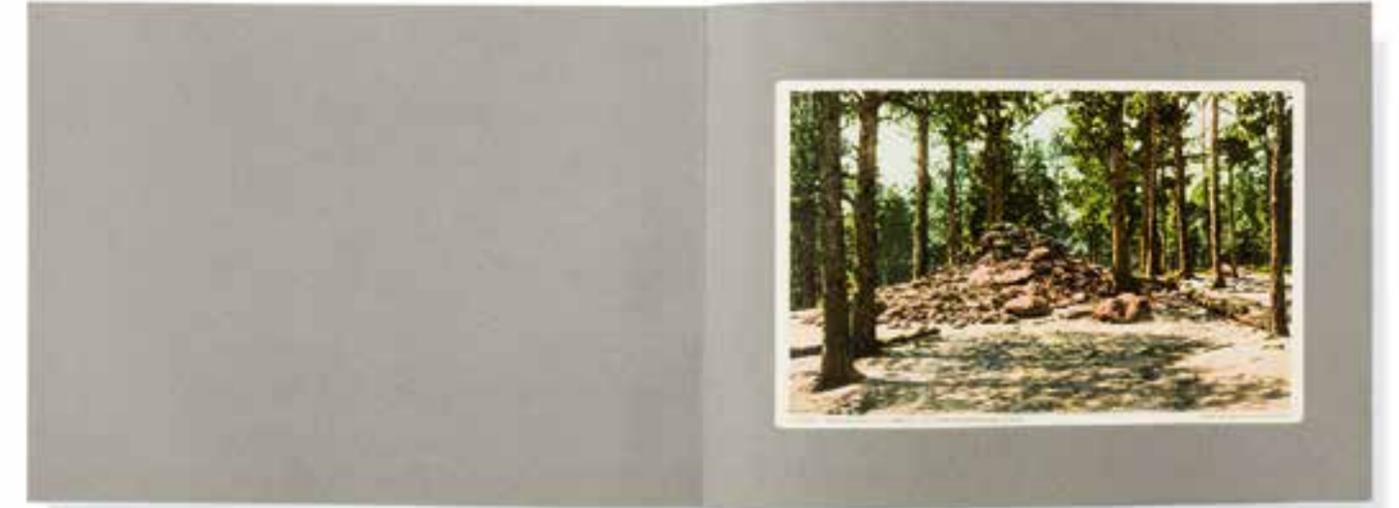
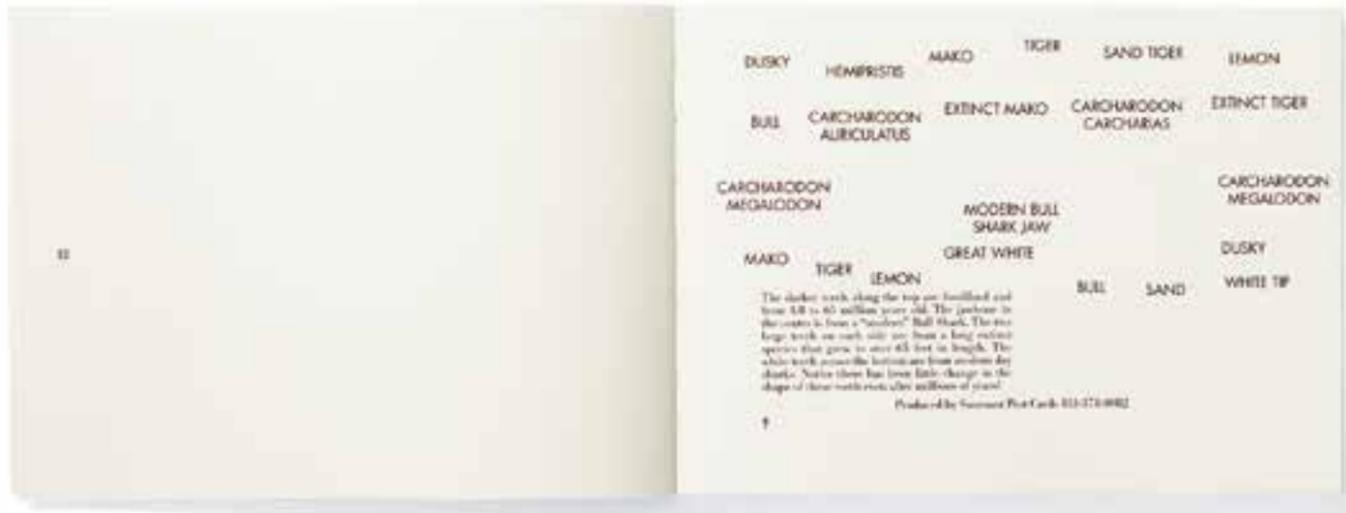
## Roni Horn: 82 Postcards

Much of Roni Horn's artistic practice explores the nuanced relationship between text and image in visual culture. In her methodically rigorous and expertly nuanced artist's book, *82 Postcards*, Horn takes the titular media and classifies its photographs, designs, and text in a unique system of symbols and visual codes. Her translation of these mementos — mostly from North America, but some farther afield — lay bare the interplay of their various parts, questioning how pieces of content come together to form the basis of complex cultural phenomena like tourist attractions, popular science and national identity.

Artist's Book designed by Roni Horn  
Language: English  
Softcover (available in black or brown)  
130 × 180 mm  
172 pages  
978-3-9524461-6-4  
April 2017  
£35 \$45 €40 CHF 45 HKD 355

Artist's Books



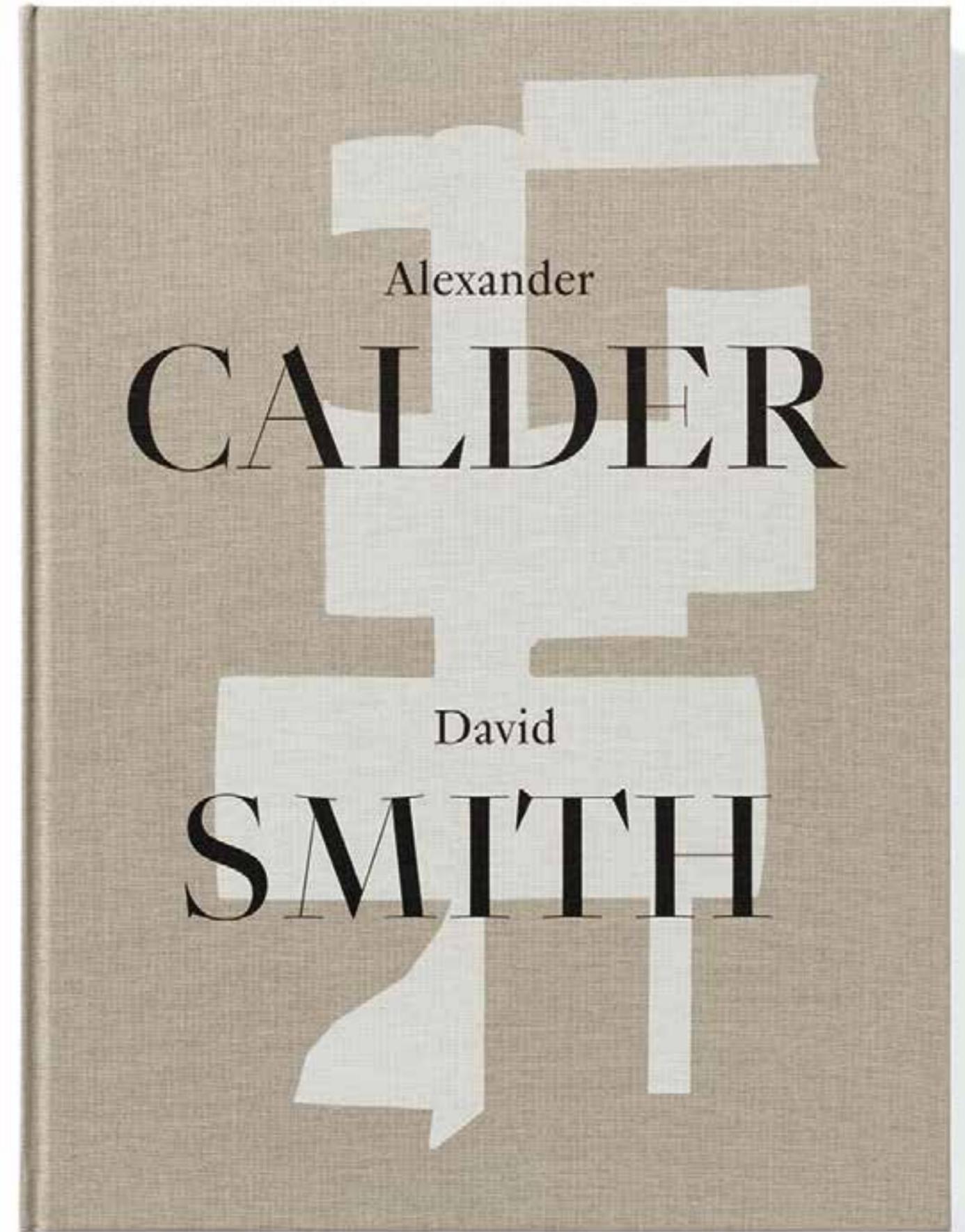


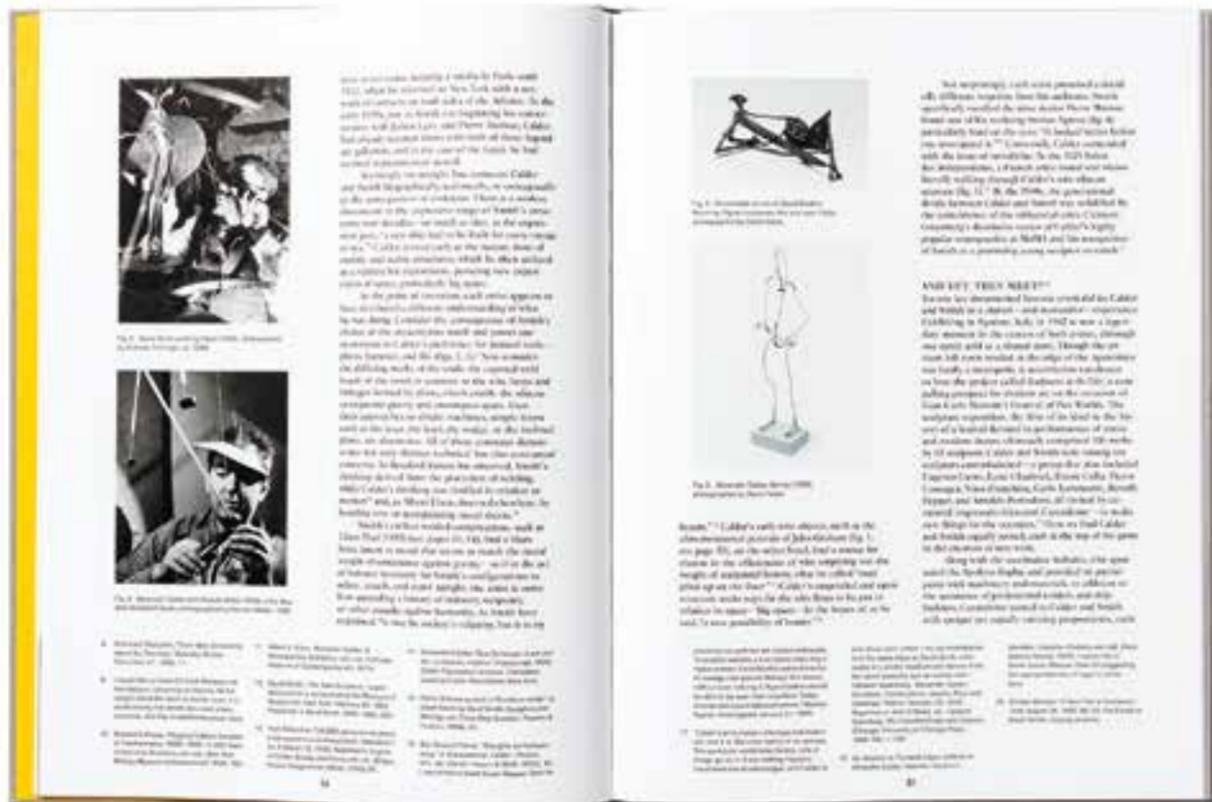
This monograph brings together works by the two artists, not only shedding light on the richness of their individual practices but also offering an opportunity to clearly see some shared interests and, surprisingly, how much these artists actually had to say to each other. Contributions by Sarah Hamill and Elizabeth Hutton Turner further inform about these artists' paths and their encounters and collaboration with photographer Ugo Mulas.

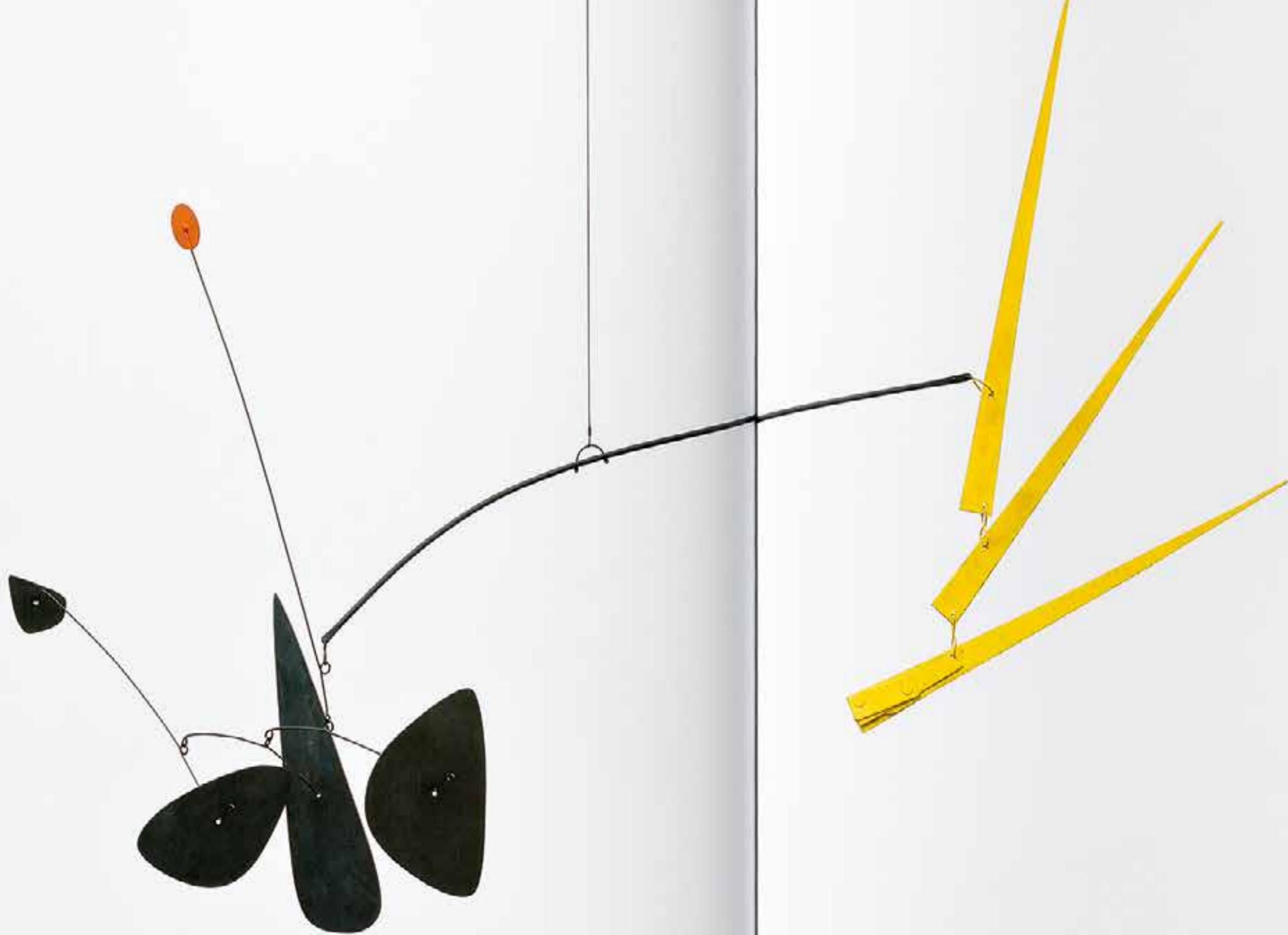
Hamill looks closely at the many photographs Ugo Mulas took of Calder's and Smith's sculpture at the 1962 Festival of the Two Worlds, in Spoleto, Italy, showing how Mulas developed his signature style of documentation through this early collaboration. Turner explores how and why Calder and Smith — who typically occupy separate chapters in most histories of modern sculpture — found common ground in their shared identification with the American culture of invention manifest in their industrial grade metal objects commissioned for the 1962 Festival of Two Worlds in Spoleto.

This publication is released on the occasion of the exhibition at Hauser & Wirth in Zurich from 12 June to 16 September 2017.

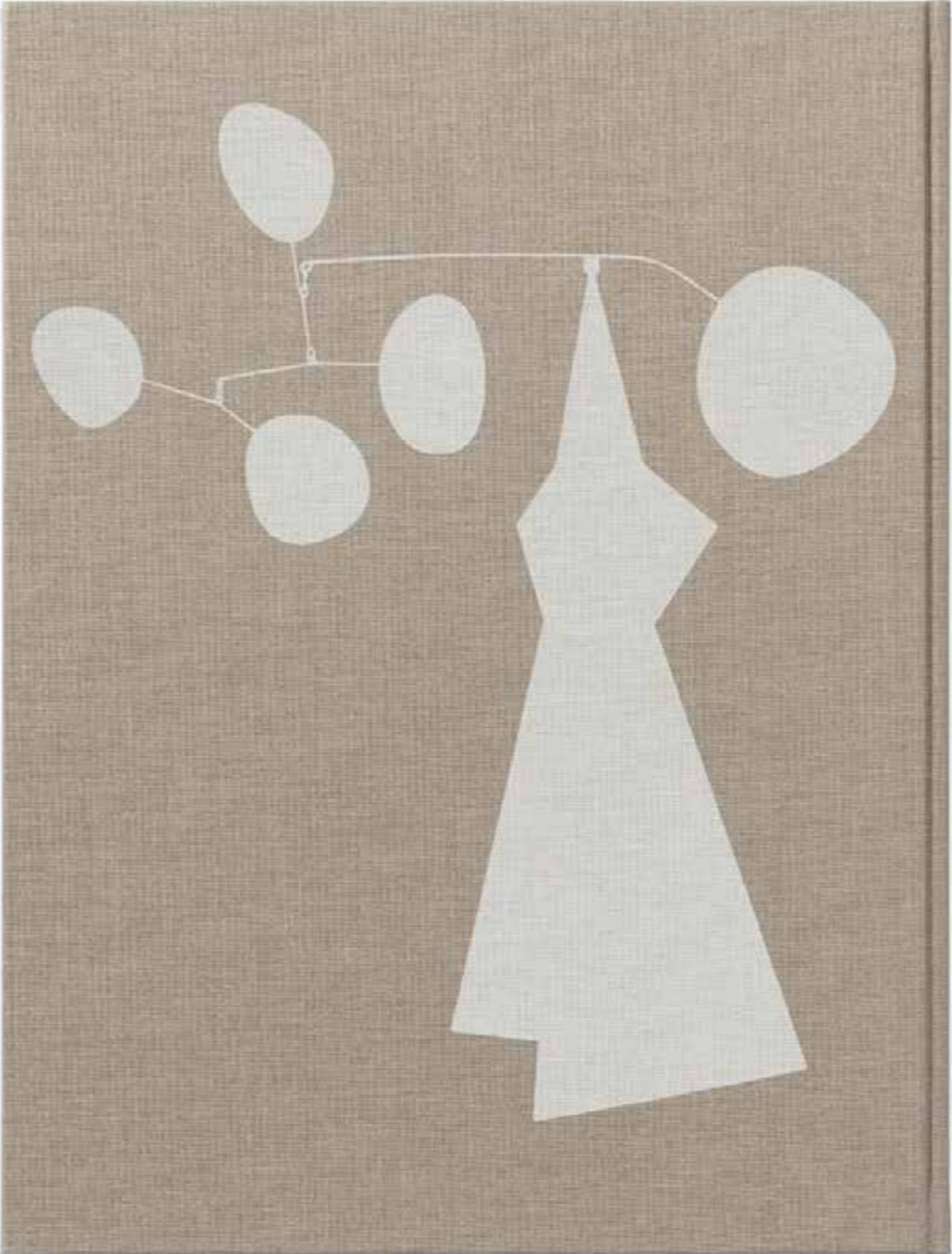
Texts by Elizabeth Hutton Turner and Sarah Hamill  
 Book design: Prill Vieceli Cremers  
 Language: English  
 Hardcover  
 340 x 260 mm  
 80 pages  
 978-3-906915-03-6  
 September 2017  
 £40 \$50 €45 CHF 50 HKD 390







Alexander Calder  
Untitled  
1943



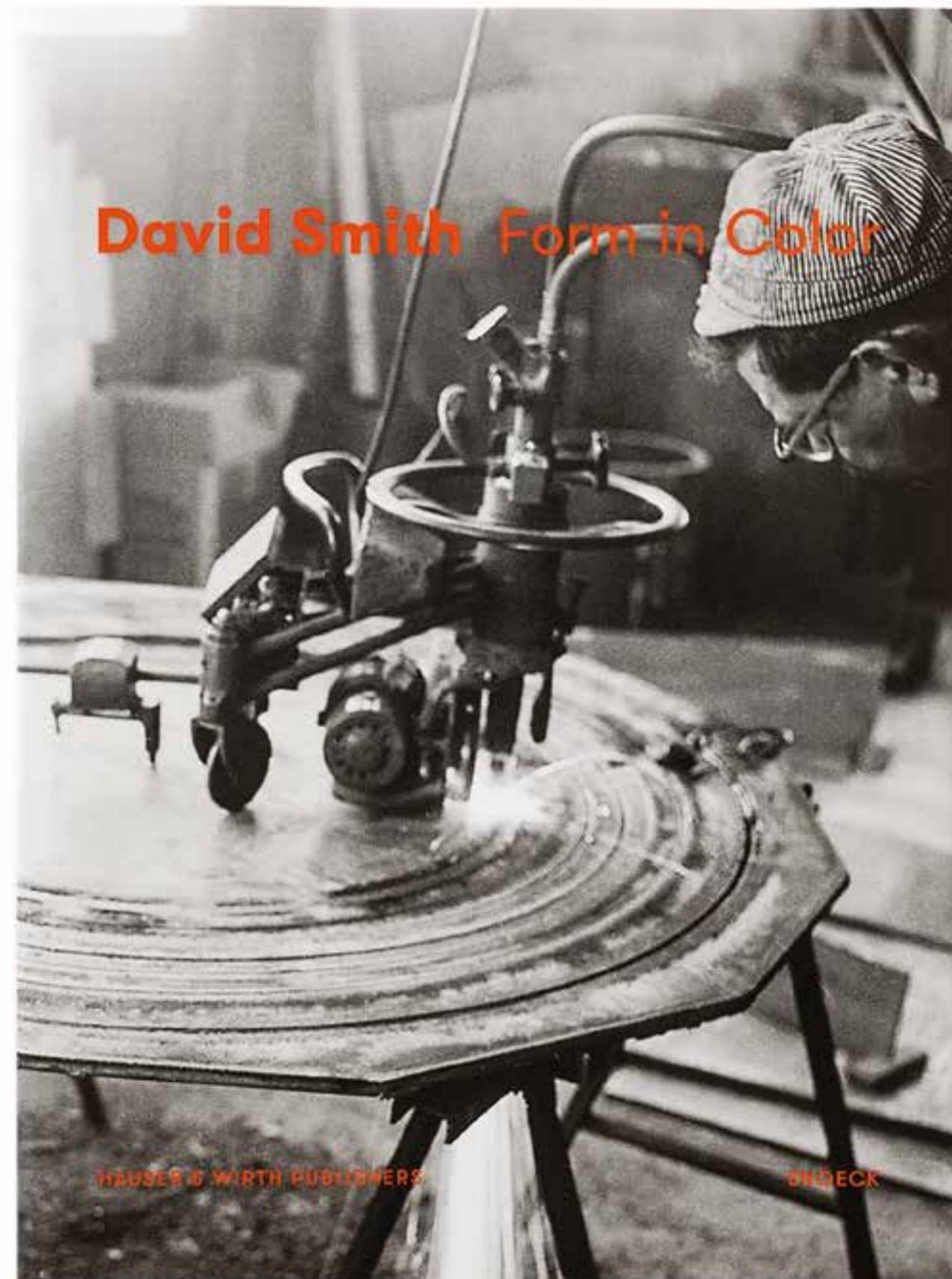
## David Smith: Form in Color

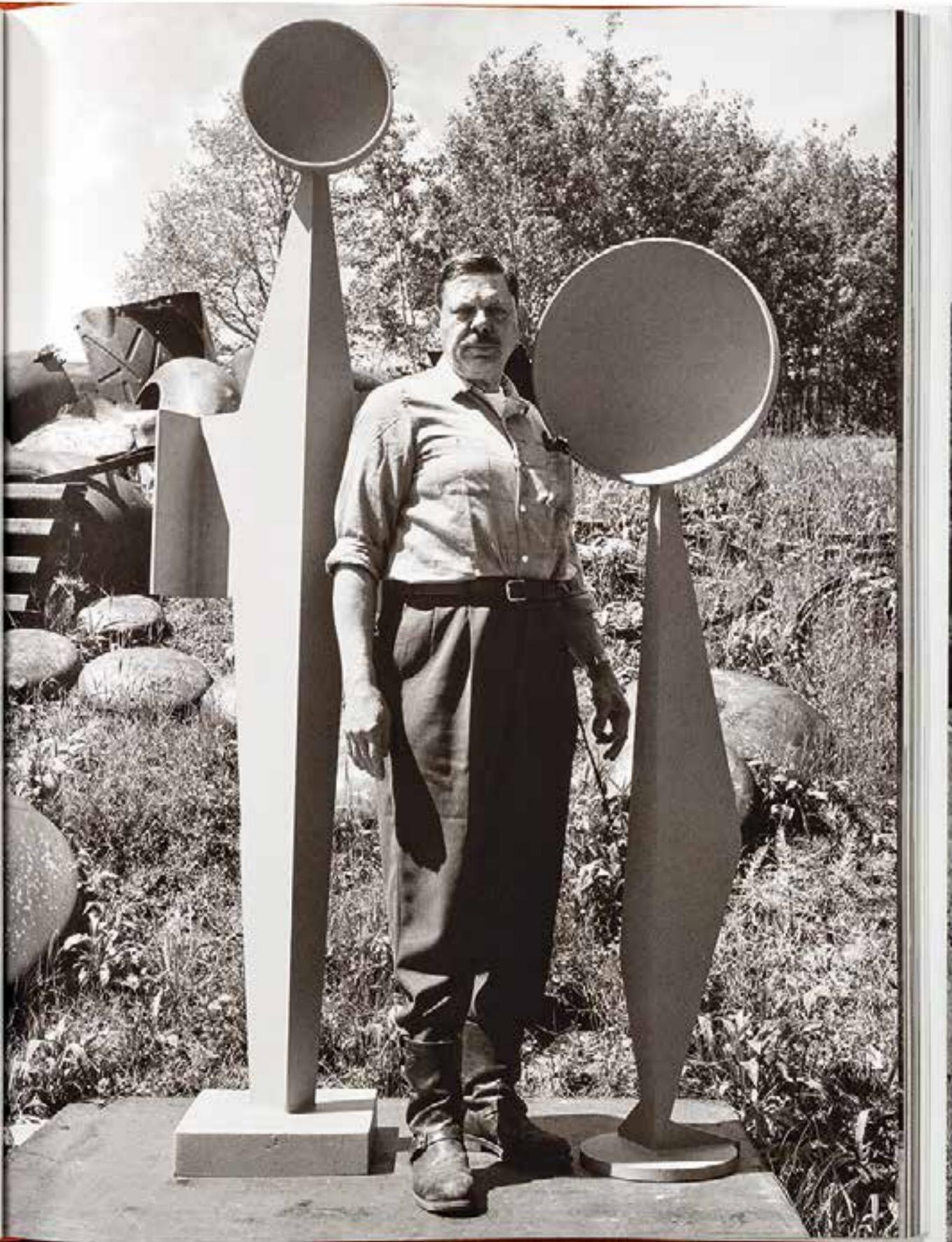
Modern Masters

David Smith (1906 – 1965) is widely considered one of the foremost artists of the twentieth century. For the artist, there was no conceptual boundary between sculpture, painting, and drawing. The resulting works derive much of their power from this radically open-ended approach. Whereas the physical qualities of Smith's welded-steel sculptures transmit a strong industrial presence, their surfaces carry gestural and tactile imprints, often of hand-applied paint. The impact of his work results from his insistence that sculpture have the same visual impact as painting and drawing, and that drawing and painting have the same spatial weight as sculpture.

Focusing on twenty works from the late 1950s until the artist's untimely and sudden death in 1965, *David Smith: Form in Color* charts the development of these stunning works with extensive illustrations and historic images culled from the archives of The Estate of David Smith. A newly commissioned essay by Michelle White, curator at The Menil Collection, Houston, examines Smith's use of gesture and color in his sculptures within the context of Abstract Expressionism and the discussions about medium specificity in art of the 1960s. The book is published on the occasion of the exhibition at Hauser & Wirth in Zurich.

Text by Michelle White  
Book design: Kühle und Mozer, Cologne  
Language: English  
Clothbound hardcover with dust cover  
325 x 245 mm  
144 pages  
Co-published with Snoeck  
978-3-86442-183-9  
August 2016  
£31.50 \$42 €39.89 CHF 48.50 HKD 330



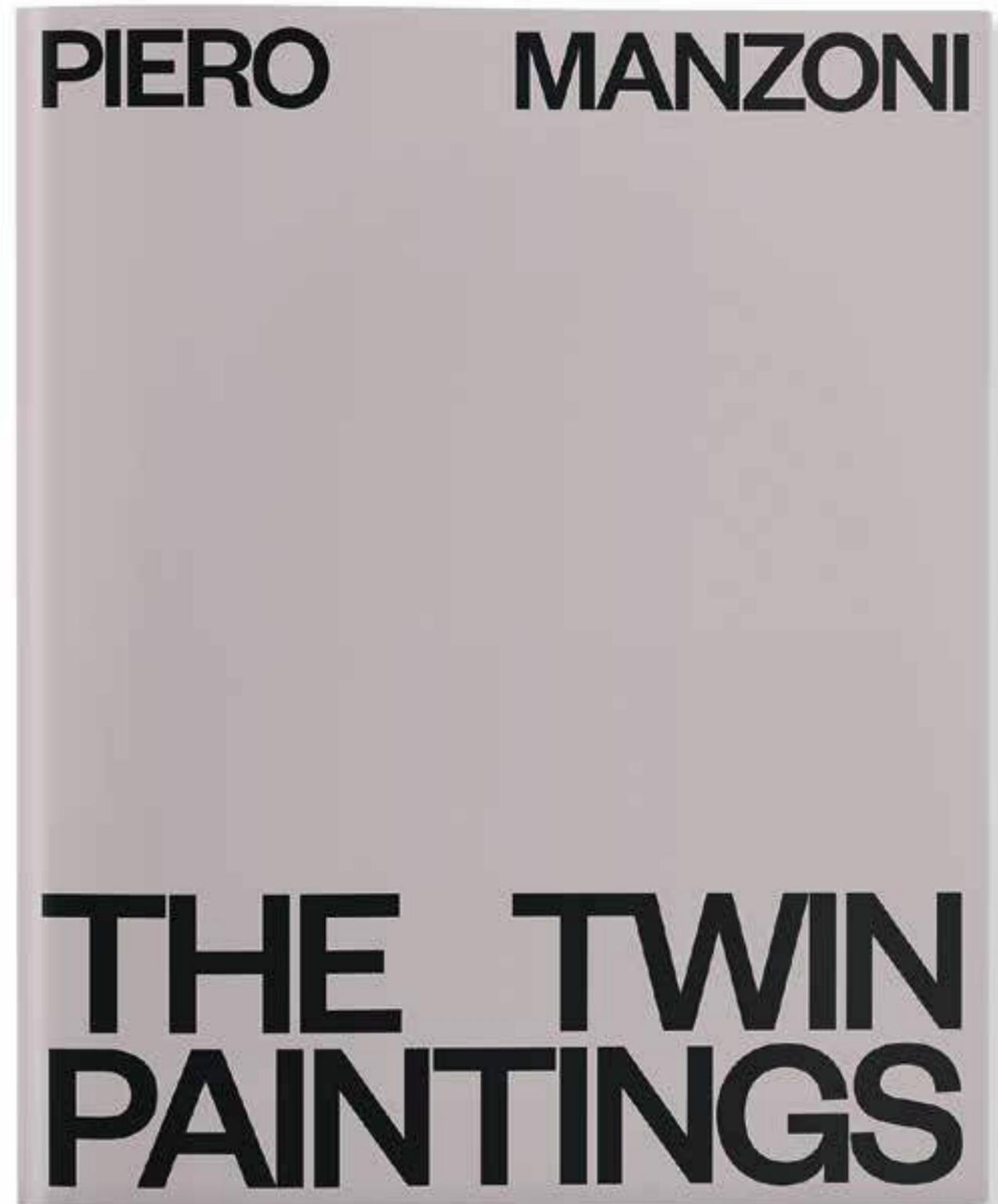


## Piero Manzoni: The Twin Paintings

Spotlighting two iconic *Achrome* paintings from the late 1950s by renowned Italian artist Piero Manzoni (1933 – 1963), this publication provides an in-depth portrait of the artist's radical series. His series of *Achromes* — literally translated as 'without color' or 'neutral' and initially made with gesso and then with kaolin and creased canvases in 1957 and 1958 — mark the development of an entirely new visual language and reframing of artistic interpretation. His tireless quest to understand the artist's role in the art making process prompted conceptual leaps and experiments in early performance art.

Co-published with Fondazione Piero Manzoni, the book opens with an introduction from the Foundation's Director, Rosalia Pasqualino di Marineo. Supplemented with new photography of the works, *Piero Manzoni: The Twin Paintings* features essays by art historians Luca Bochicchio (artistic director, Asger Jorn House Museum, Albissola, Italy) and Flaminio Gualdoni (professor, Accademia di Belle Arti di Brera, Milan). Luisa Mensi (art conservator specializing in Manzoni and professor, Università IUAV, Venice) also writes a study of the works in this publication.

Texts by Rosalia Pasqualino di Marineo, Flaminio Gualdoni,  
Luca Bochicchio, and Luisa Mensi  
Book design: Vera Kaspar  
Language: English  
Softcover  
240 × 190 mm  
Co-published with Fondazione Piero Manzoni  
978-3-906915-13-5  
December 2017  
£20 \$26 €22 CHF 26 HKD 210





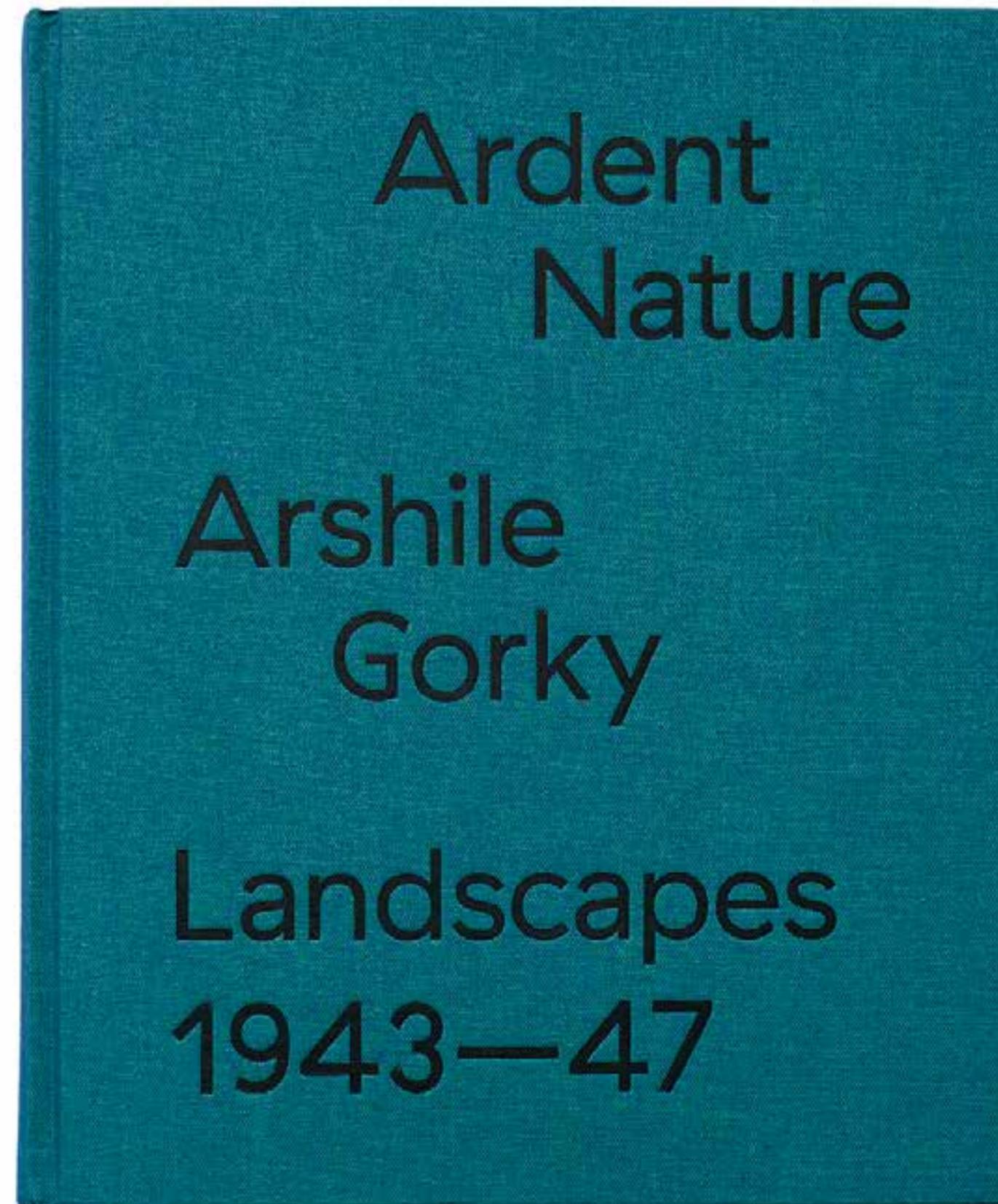
## Ardent Nature

### Arshile Gorky Landscapes, 1943 – 1947

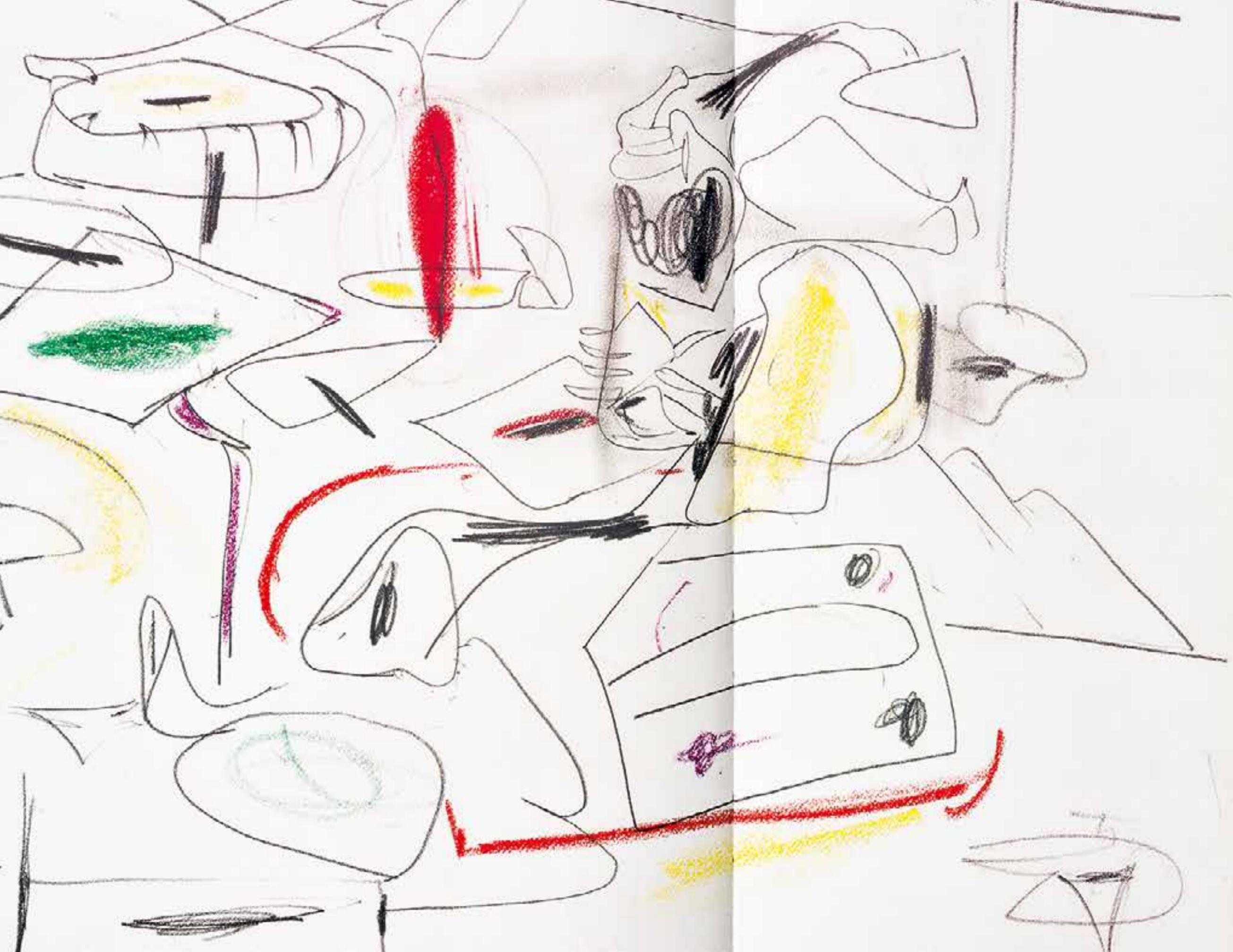
*Ardent Nature: Arshile Gorky Landscapes, 1943 – 1947* is the first exhibition catalog to explore nature's central role in establishing the singular voice of the pioneering figure in Abstract Expressionism. In the early 1940s, Gorky turned to nature as a primary subject matter, inspired by his summers spent in Connecticut and rural Virginia. The resulting works from this career-defining period, filled with a bold use of color, line, and composition, and infused with an explosive expressive freedom, are some of the most evocative works of Gorky's career. Featuring over fifty landscapes, including paintings and works on paper from this period, the book opens with a personal foreword from the artist's granddaughter (and the show's curator). The book continues an essay from Edith Devaney, curator of the *Abstract Expressionism* show (2016) at the Royal Academy of Art in London, which traces the development of the Armenian-American artist's passion and instinct for art along the arc of his career, highlighting key links to Cubism, Surrealism, and Abstract Expressionism.

This publication is released on the occasion of the inaugural exhibition of the work of Arshile Gorky at Hauser & Wirth in New York at its 69th Street gallery from 2 November to 23 December 2017.

Edited by Saskia Spender  
Texts by Saskia Spender and Edith Devaney  
Language: English  
Hardcover  
290 x 240 mm  
140 pages  
978-3-906915-07-4  
November 2017  
£45 \$55 €50 CHF 55 HKD 430









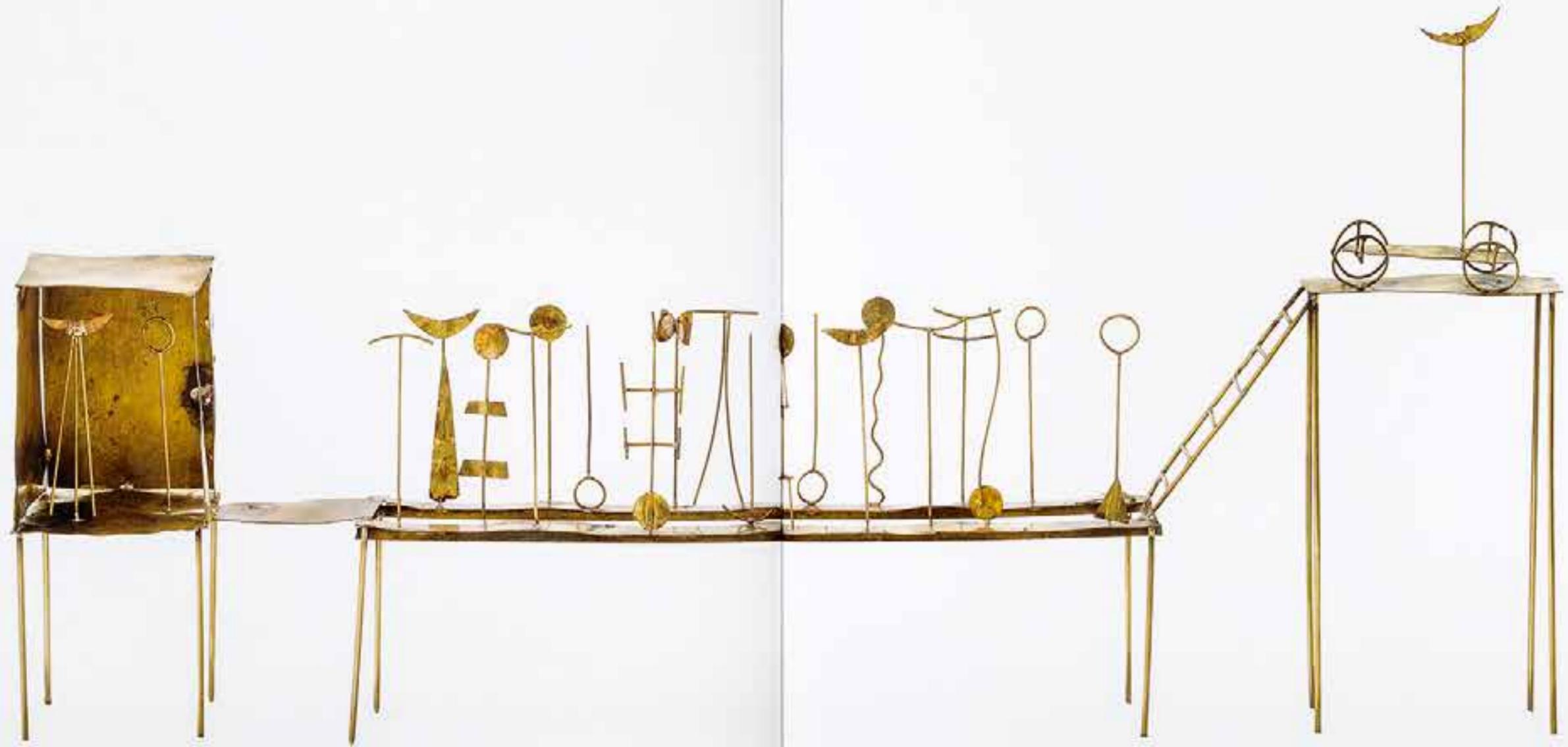
Untitled  
ca. 1945  
Pencil and pastel on paper  
11 1/4 x 15 in. (28.1 x 38.2 cm)

Including historic archival material, this extensively illustrated publication serves as a window into the work of Fausto Melotti, an artist admired for his unique contribution to the development of mid-century European Modernism. The late Italian sculptor, installation artist, and poet moved freely among mediums, incorporating brass, stainless steel, ceramics, and fabric into uniquely lyrical sculptures. Also creating drawings and mixed media works, the artist culled from his rich background in music, mathematics, and engineering.

The book features a text from Douglas Fogle, an independent curator and writer based in Los Angeles who curated the inaugural exhibition of Melotti at Hauser & Wirth in New York in 2016. From 2009 to 2012 Fogle served as deputy director of exhibitions and programs and chief curator at the Hammer Museum in Los Angeles.

Editors: Douglas Fogle, Hanneke Skerath  
Essay by Douglas Fogle  
Book design: Purtil Family Business  
Language: English  
Clothbound hardcover with embossing and dust cover  
305 x 245 mm  
112 pages  
Co-published with Snoeck  
978-3-86442-160-0  
April 2016  
£30 \$45 €39.80 CHF 45 HKD 355





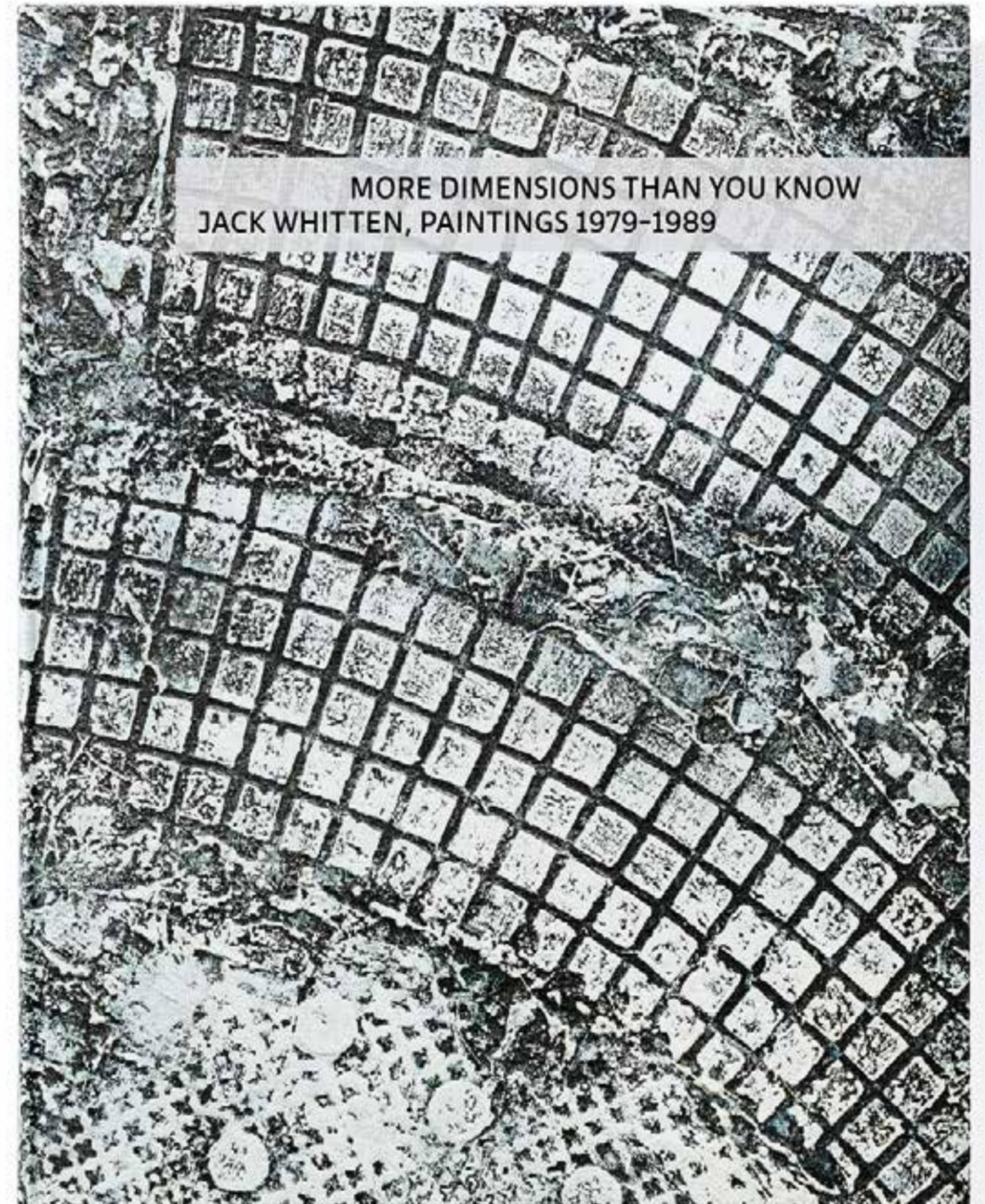
**More Dimensions Than You Know**  
**Jack Whitten, Paintings 1979 – 1989**

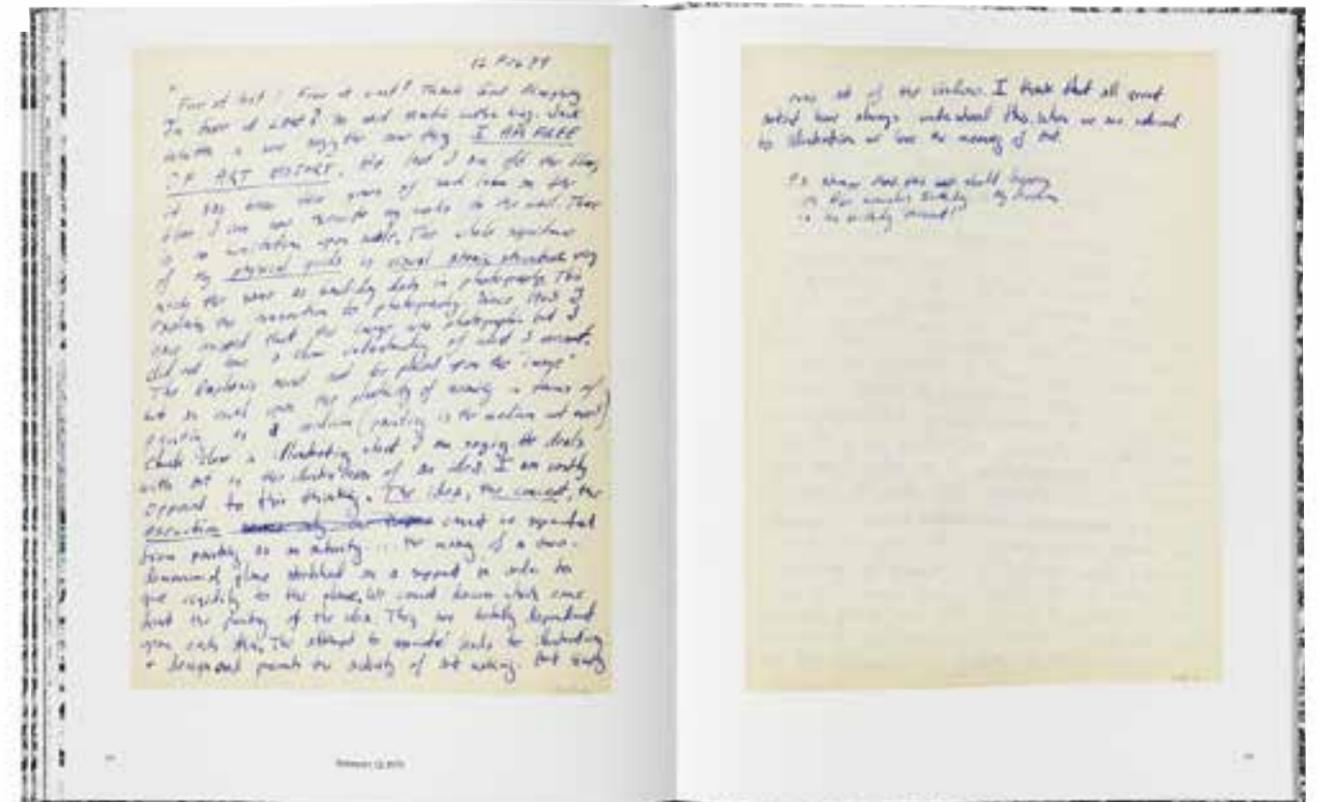
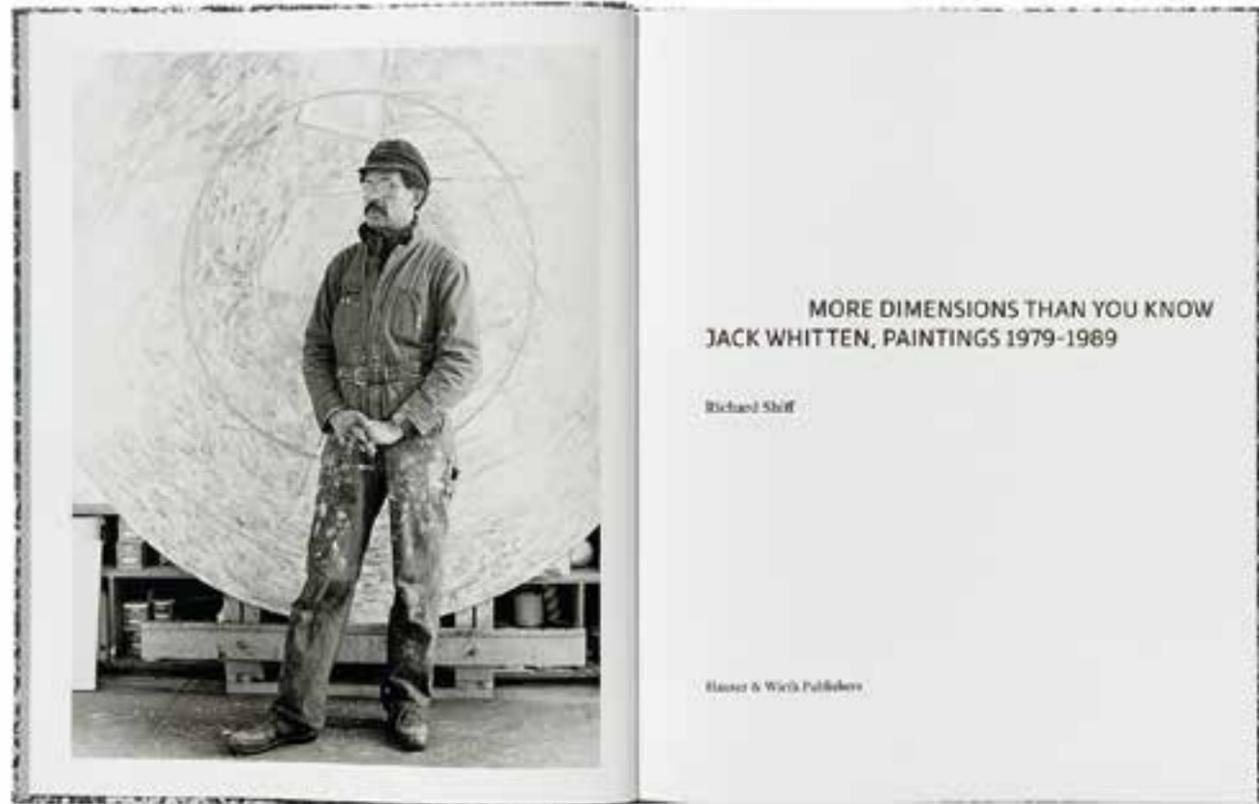
Monographs

*More Dimensions Than You Know* takes as its focal point nearly twenty-five paintings created in the years from 1979 to 1989, highlighting Whitten's propensity for pushing the technical and aesthetic boundaries of painting as a medium. All of the works have been newly photographed for this publication.

This richly illustrated catalogue includes an essay by Richard Shiff, curator of the Whitten's first-ever exhibition in London and Effie Marie Cain Regents Chair in Art at The University of Texas at Austin. Facsimiles of Whitten's studio notes from the period, and numerous immersive details of the paintings also feature. Parsing various aspects of Whitten's practice — the facets of gestural abstraction and process art that the artist expanded upon; his ceaseless attempts to orient himself within the social, racial, and art historical politics of the day; and his inquiries into spirituality and metaphysics — Shiff's engaging essay speaks to the irreducible aspects of Whitten's work, establishing his invaluable contributions to the narrative of postwar American painting.

Text by Richard Shiff  
Book design: Rita Jules and Miko McGinty  
Language: English  
Clothbound flexicover  
304 × 241 mm  
104 pages  
978-3-906915-06-7  
September 2017  
£28 \$35 €30 CHF 35 HKD 275





## Rashid Johnson: Blocks

Monographs

*Rashid Johnson: Blocks* is a rich photographic chronicle of the year-long intervention between Johnson's first public artwork (commissioned by High Line Art) and the High Line park's natural environment designed by Dutch horticulturalist Piet Oudolf. Composed of black steel cage-like grids and populated with bright yellow busts, *Blocks* (2015) begins as a minimalist installation that becomes intertwined with — and home to — various stages of plant life seen across the four seasons.

The publication features photographs that poetically capture the temporal relationship between man-made structures and natural conditions, illuminating themes of optimism, failure, reclamation, and abandonment. A conversation between Johnson and Cecilia Alemani, Director and Chief Curator of High Line Art, highlights the process by which Johnson created *Blocks* and probes the work's relationship to both the artist's personal practice and public art at large.

With conversation between Rashid Johnson and Cecilia Alemani

Photography: Timothy Schenck

Book design: Damien Saatchian

Language: English

Softcover

276 × 192 mm

72 pages

Co-published with High Line Art and Distanz

978-3-95476-168-5

September 2016

£18.95 \$30 €19.90 CHF 30 HKD 235



## Mike Kelley: Memory Ware, A Survey

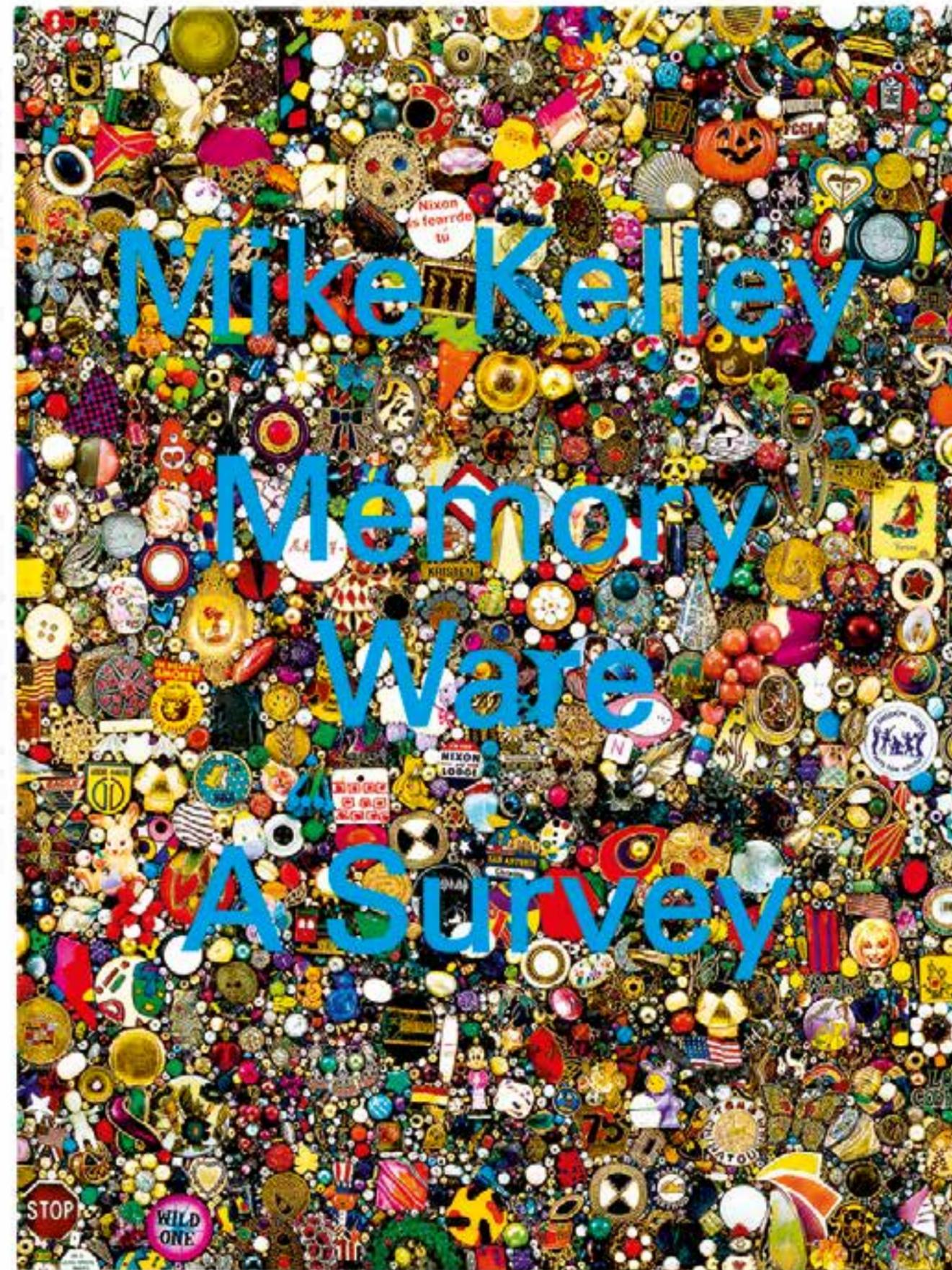
Monographs

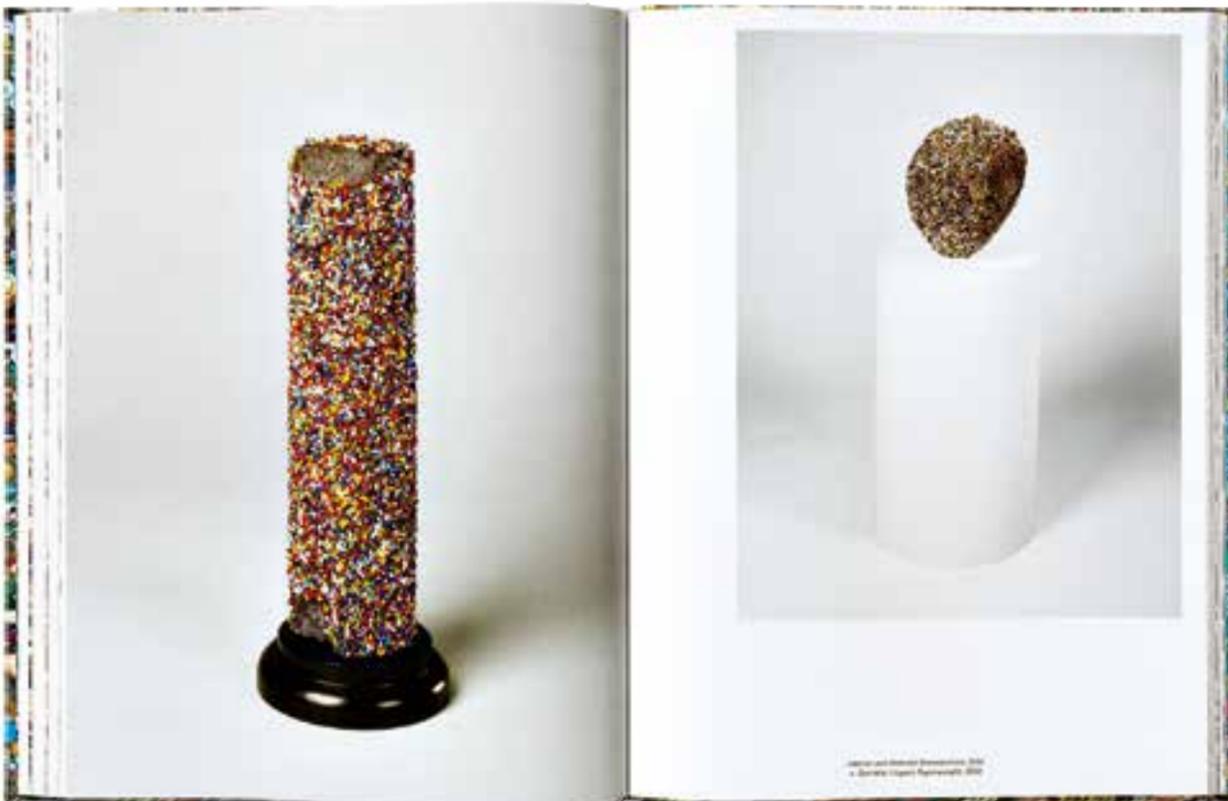
Over the course of his four-decade career, Mike Kelley (1954 – 2012) created a rich oeuvre that critically questioned aesthetic conventions and examined all forms of culture. The approximately one hundred *Memory Ware* and associated works were made during the first decade of the twenty-first century, all of which are reproduced in this catalogue following the exhibition at Hauser & Wirth New York in 2016.

Named for a genre of North American folk art in which everyday utilitarian objects, such as vases, are coated with a clay-like substance into which are embedded small objects including shells, beads, and buttons, Kelley's *Memory Ware* series consists both of wall-hung works (known as *Memory Ware Flats*) and free-standing pieces. The artist's appropriation of this folk tradition in two dimensions eliminates recognizable underlying objects and expands the original method to include a wider variety of keepsakes. The *Memory Ware* sculptures, by contrast, juxtapose dense clusters of found objects with minimally or undecorated areas and reintroduce the coherence of an overall structure.

A new scholarly essay by Ralph Rugoff considers the place of personal and collective memory in the artist's oeuvre as well as reading the *Memory Ware* series in its entirety from both visual and art historical standpoints. Kelley's own essay on the project is reprinted and offers direct insight into the artist's thinking and methodology. The publication thus offers the opportunity to appraise Kelley's series as a whole.

Texts by Mike Kelley and Ralph Rugoff  
Book design: Studio Marie Lusa  
Language: English  
Hardcover  
320 × 242 mm  
252 pages  
978-3-9524461-4-0  
February 2017  
£50 \$65 €60 CHF 65 HKD 510







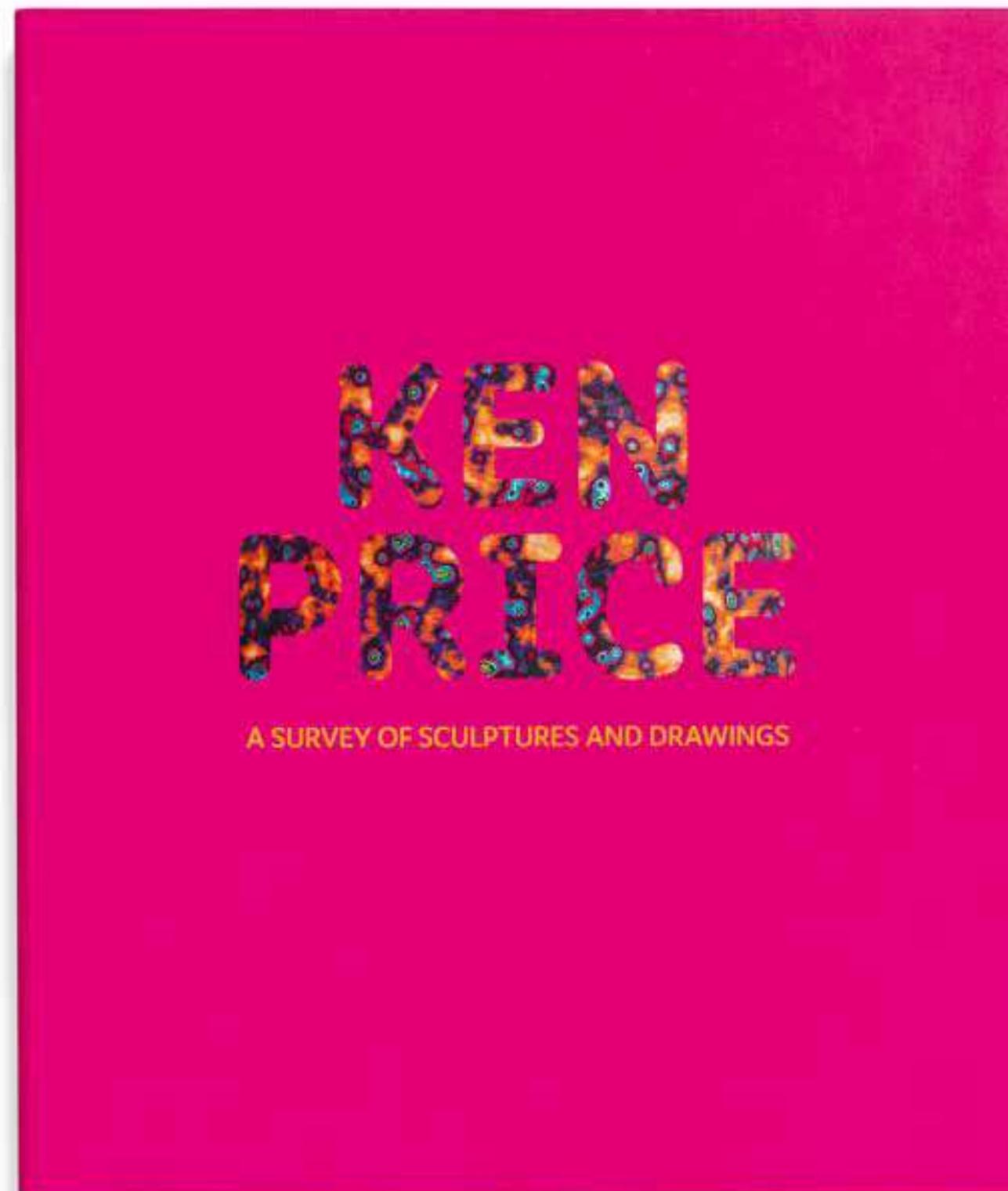
## Ken Price: A Survey of Sculptures and Drawings

This monograph devoted to Ken Price (1935 – 2012) is the first publication to fully integrate the American artist's acclaimed sculptures with his works on paper. Emerging from a cadre of innovative artists in postwar Los Angeles, Price transformed the art of ceramics, finding inspiration in a diverse array of sources: the Bauhaus, traditional Southwestern pottery, Japanese ceramics, and 1960s American counterculture. Through his masterful manipulation of clay, innovative glazing, and magnificent handling of color, Price created, over the course of his career, a set of highly original forms. His works on paper echo his sculptures in their brilliant colors and fantastical subjects and convey his perceptions of the locales where he spent much of his life, namely, Los Angeles and New Mexico.

Featuring nearly 200 full-color images, this generously illustrated volume contains an introduction by the curator Paul Schimmel and a scholarly essay by Sam Thorne, Director of the Nottingham Contemporary. The juxtapositions of two- and three-dimensional works throughout offer readers in-depth access to the artist's creative process. Price emerges as a multifaceted, cheerful iconoclast who approached both his work and his life with erudition and exuberance.

Editor: Paul Schimmel  
Texts by Paul Schimmel and Sam Thorne  
Book design: Catherine Lorenz  
Language: English  
Hardcover  
280 × 240 mm  
144 pages  
Co-published with DelMonico Books / Prestel  
978-3-7913-5613-6  
December 2016  
£40 \$60 €57 CHF 65 HKD 470

Monographs



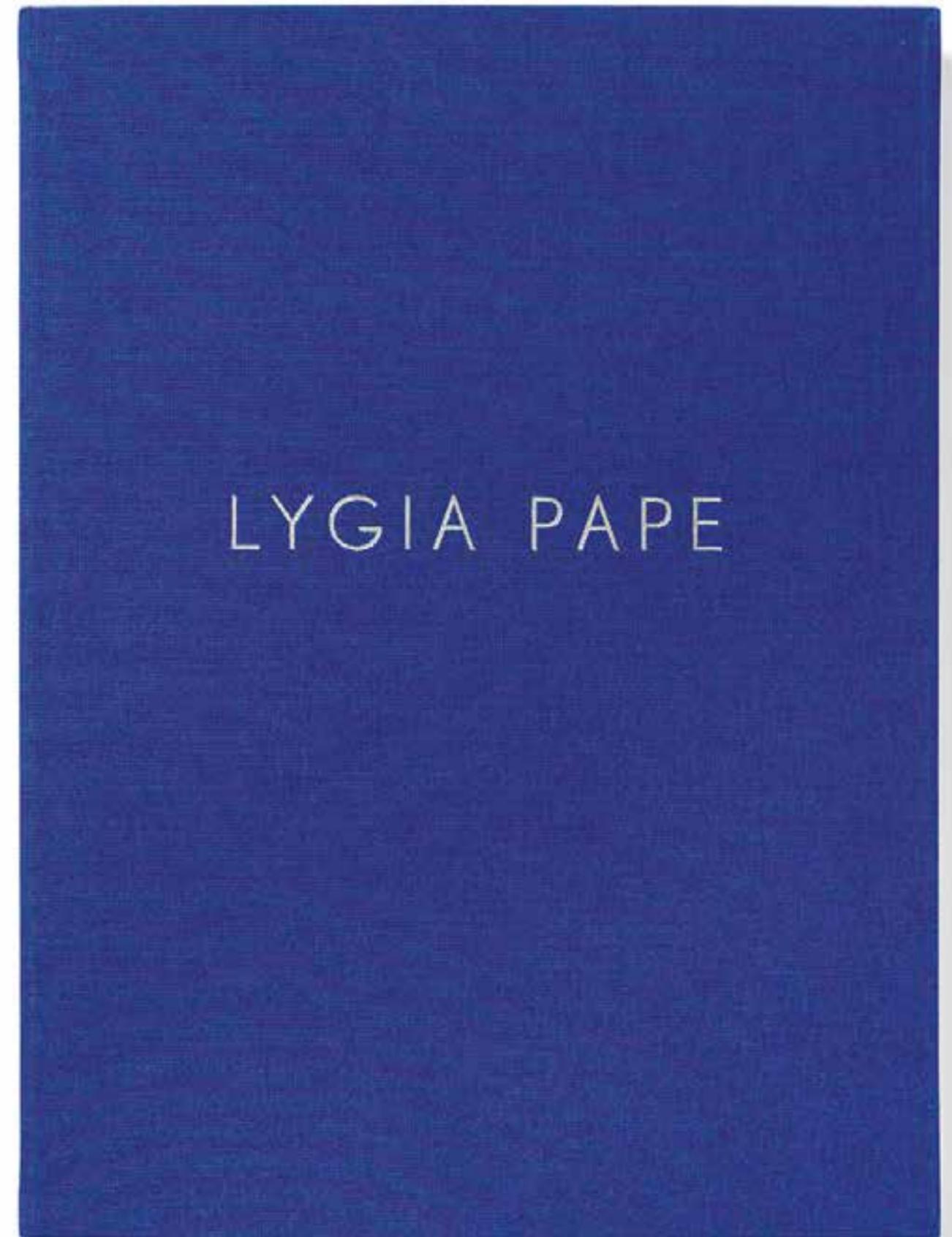


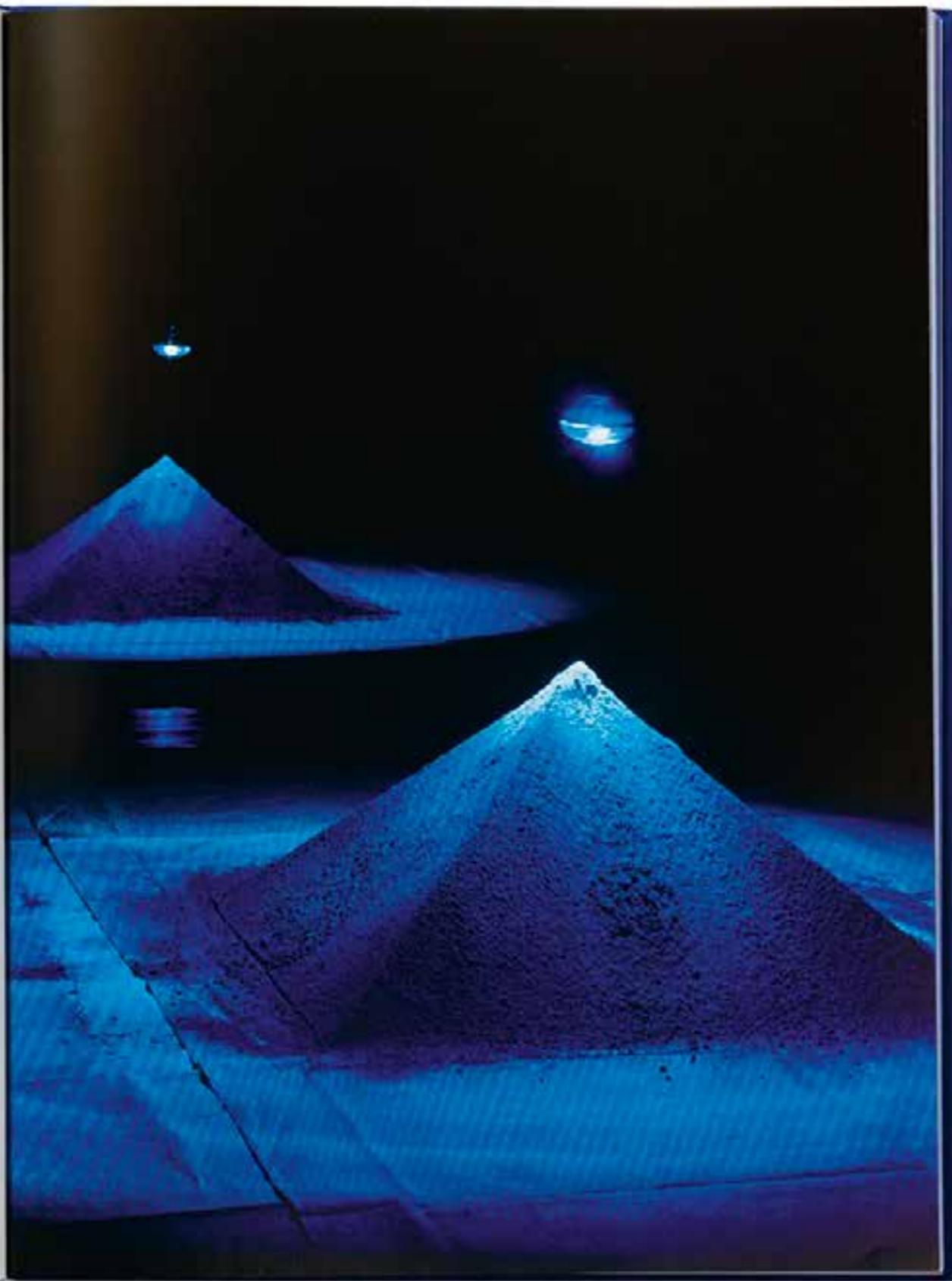
A founding member of Brazil's Neo-Concrete movement, Lygia Pape (1927 – 2004) valued art that favoured the primacy of the viewer and his or her sensorial experience. Pape's geometric abstractions explored rich territory via the media of sculpture, drawing, engraving, filmmaking, and installation.

This publication brings together a group of works spanning from 1955 to 2001. The precise, incised lines of Pape's *Tecelares* woodcut prints and drawings of the 1950s and 1960s marry pure geometry with organic patterns. Her subsequent *Ttéia* installations (begun in the late 1970s and continued throughout her career) present captivating explorations of geometry, space, and materiality. Particularly notable among the installations is *Ttéia no. 7* (1991). Consisting of two small blue pyramids illuminated by a blue light from above, the work explores the boundaries between color, light, and material, as well as the nuanced experience of looking. The book's deep blue cover, as well as the translucent blue pages bound-in throughout, pays homage to this work.

Immersive installation views of the exhibition held at Hauser & Wirth London in 2016 and focused detail shots complement the perceptive and thoughtful texts by Briony Fer and Daniel Birnbaum, two ardent followers of Pape's work. Birnbaum, who featured Pape's *Ttéia 1, C* (2001/2016) as the opening piece in the 53rd Venice Biennale, speaks to the artwork's heritage and legacy. Fer unpacks Pape's vision of abstraction, mining her profound sensitivity to the full physical and material experience of print-making, ultimately elucidating Pape's deeply human understanding and unique reframing of geometry and abstraction.

Texts by Briony Fer and Daniel Birnbaum  
Book design: Damien Saadjan  
Language: English  
Clothbound hardcover  
328 x 247 mm  
96 pages  
978-3-9524461-3-3  
April 2017  
£35 \$45 €40 CHF 45 HKD 355







## Guillermo Kuitca

In June 2013, Argentinean artist Guillermo Kuitca undertook a residency at Hauser & Wirth Somerset, where he created an immersive wall mural in the dining room of a residential house. This mural represents the first time Kuitca painted a space that envelops the viewer completely, and it consequently triggered a shift in his artistic practice. The new body of work that resulted forms the focus of this publication and offers fascinating insight into matters of domestic space and architecture. This book is released on the occasion of *Guillermo Kuitca*, an exhibition of the artist's work at Hauser & Wirth London in 2016.

The book features a text from Michael FitzGerald, Professor of Fine Arts at Trinity College, Hartford. He has written extensively on Picasso and his legacy in contemporary art, publishing several exhibition catalogs accompanying shows at the Museu Picasso, Barcelona; the Whitney Museum of American Art; and the Wadsworth Atheneum, among others.

Text by Michael FitzGerald

Book design: Sonya Dyakova

Language: English

Clothbound hardcover

308 × 245 mm

110 pages

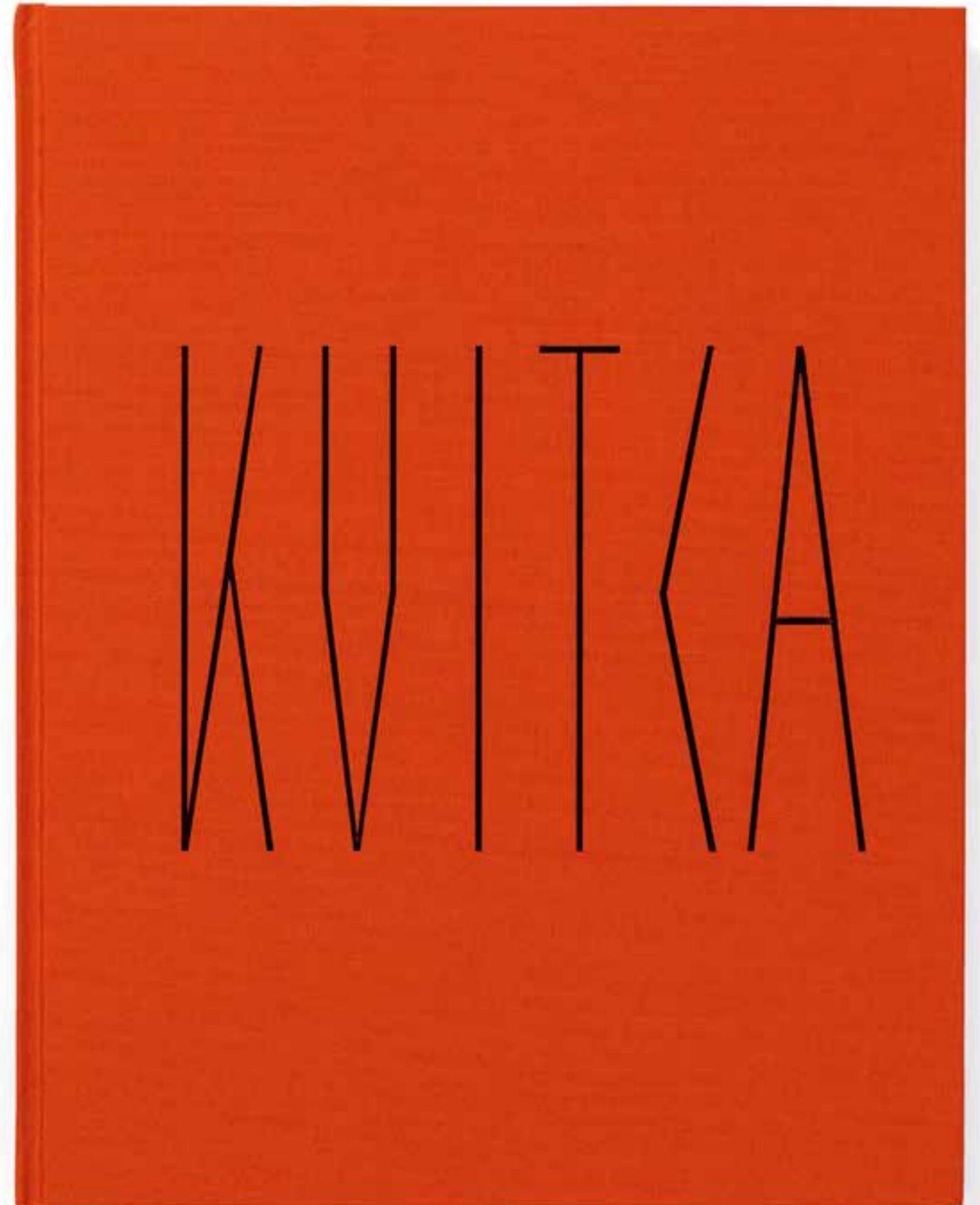
Co-published with Snoeck

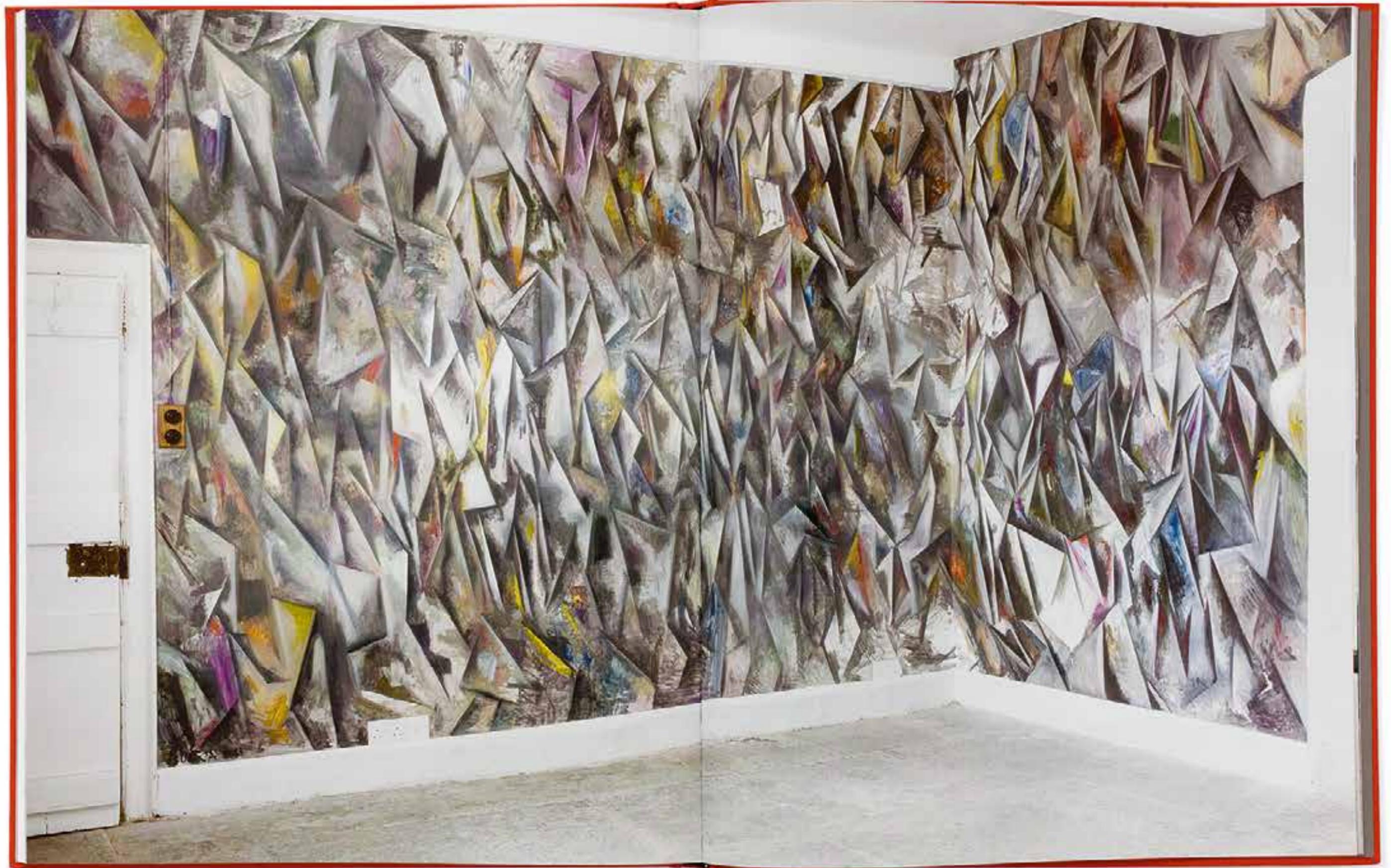
978-3-86442-161-7

May 2016

£38 \$55 €39.80 CHF 48.50 HKD 430

Monographs



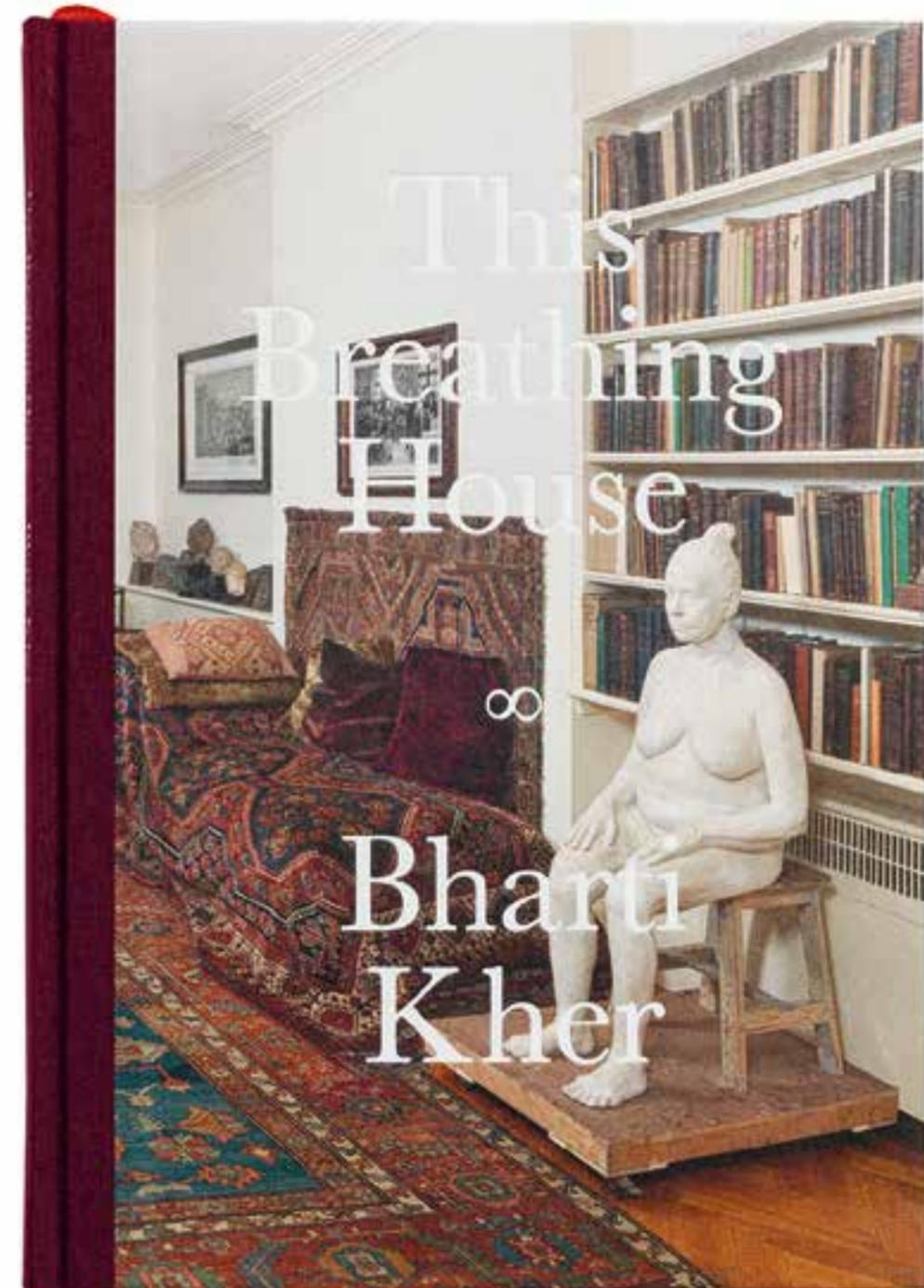


## Bharti Kher: This Breathing House

Monographs

*This Breathing House* offers an intimate view of Indian artist Bharti Kher's installation in Sigmund Freud's final home (now the Freud Museum) in London in 2016. Following a foreword from the museum's director, the essay by Stephanie Rosenthal, Chief Curator of the Hayward Gallery, explores Kher's work, its themes, and dialogue with its setting. The essay, separated into enumerated sections, unfolds the vivid and history-laden artworks, interpreting their forms while also leaving room for interpretation. Quotes feature from the artist herself as well as Sigmund and Anna Freud, Gaston Bachelard, Georges Didi-Huberman, and Maggie Nelson, among others. Replete with installation views as well as detail shots of individual works, the publication reads like a thoughtful measured walkthrough of the exhibition itself.

Foreword by Carol Seigel  
Text by Stephanie Rosenthal  
Book design: Matt Watkins  
Language: English  
Hardcover  
210 × 150 mm  
88 pages  
978-3-9524461-5-7  
November 2016  
£25 \$30 €29 CHF 30 HKD 235



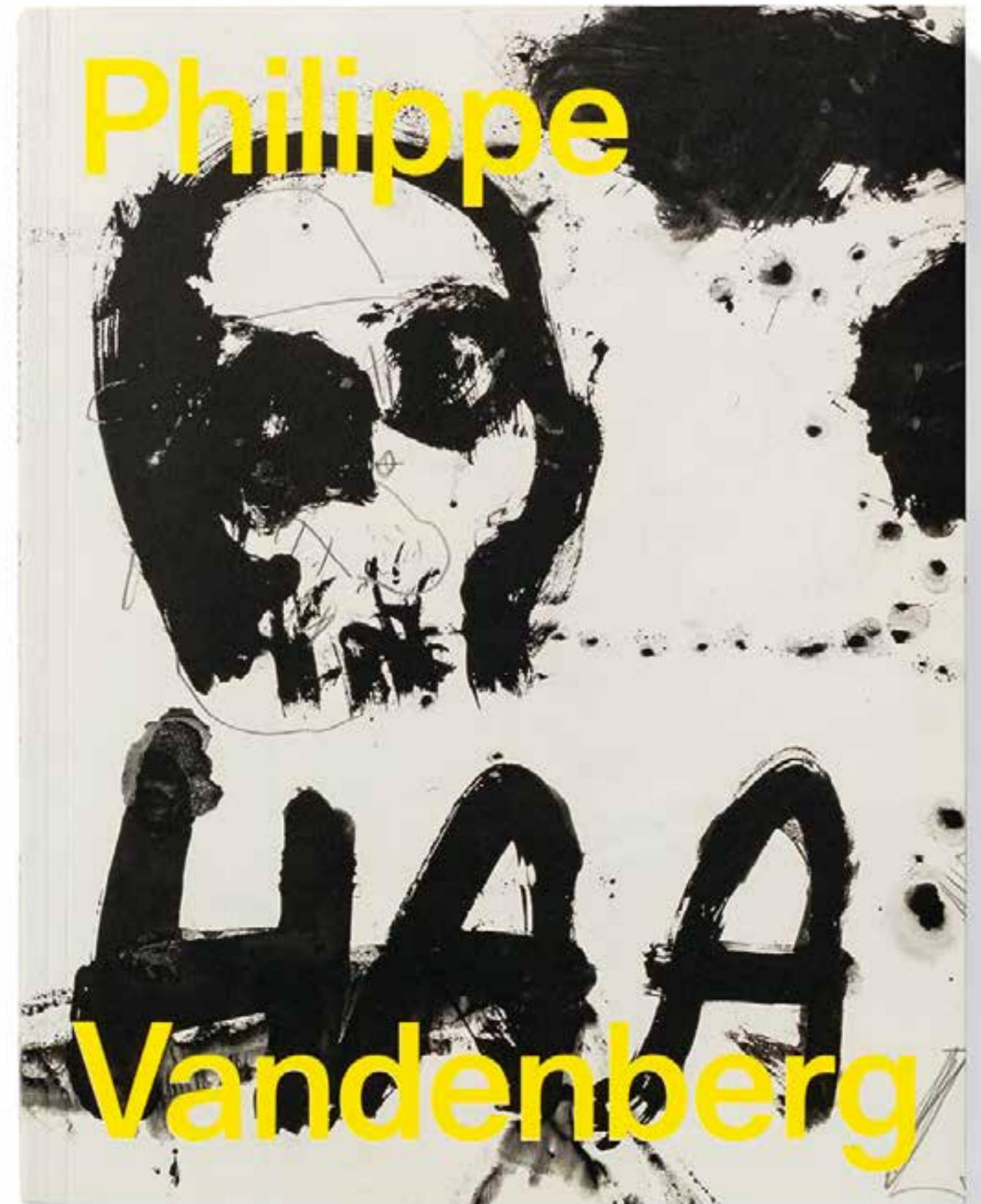
**Philippe Vandenberg: Absence, etc.**

Monographs

The first monograph on Belgian artist Philippe Vandenberg since his death in 2009, this book offers a rich and novel entry to his variegated oeuvre. Conceived of as a chronological portfolio of Vandenberg's paintings and drawings, this lavishly illustrated book invites the reader to discover the artist's adventurous and vacillating career, as he regularly shifted directions and took stylistic and formal detours, from figurative expression to lyrical abstraction, graffiti-like and comics-informed figuration to monochromes, and finally resorting to word- and text-based paintings.

Edited and with an introduction by Wouter Davidts, *Philippe Vandenberg: Absence, etc.* contains an essay by leading art historian David Anfam, the last interview with Vandenberg by the artist Ronny Delrue, and a seminar discussion with Jo Applin, Anna Dezeuze, Maarten Liefoghe, Raphaël Pirenne, Merel van Tilburg, and John C. Welchman held at the studio of the artist in 2016.

Edited by Wouter Davidts  
Text by Wouter Davidts and David Anfam  
Interview between Ronny Delrue and Philippe Vandenberg  
Transcription of a seminar between Jo Applin,  
Anna Dezeuze, Maarten Liefoghe, Raphaël Pirenne,  
Merel van Tilburg, and John C. Welchman  
Book design: Huber-Sterzinger, Vera Kaspar  
Language: English  
Softcover  
290 × 230 mm  
252 pages  
978-3-906915-04-3  
June 2017  
£32 \$40 €37 CHF 40 HKD 315

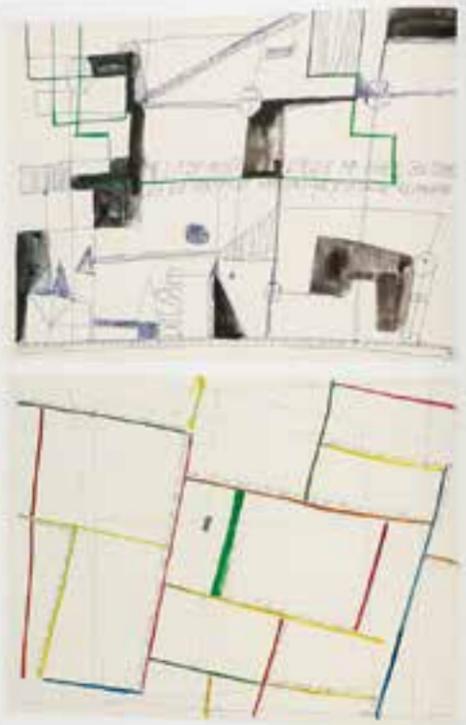


Philippe Vandenberg's "Absence. etc." is a series of works that explore the concept of absence through various media. The text on the page discusses his artistic journey, starting from his early work in Belgium and moving to New York in 1955. It highlights his interest in the "absent" and how he uses this concept to create a sense of presence and absence simultaneously. The text also mentions his work with the "Absence. etc." series, which consists of a series of small, square paintings that are arranged in a grid. The text on the page is in French and provides a detailed account of his artistic process and the significance of his work.



Above the painting, there is a small photograph of a person's hands holding a camera, and another photograph of a person's face. Below the painting, there is a small photograph of a group of people standing together.

More extreme, given Vandenberg's numerous attacks upon modernism in the abstract painting and sculpture that starting in 1942 were seen as a new kind of modernism across Europe from Moscow to Amsterdam. It is the inevitable documentary photograph of the painter's work, a critical response to their own history (1944, fig. 4). But we must not underestimate Vandenberg by the papering over to a modernist Belgian milieu alone, important as that may have been, especially in light of his concept of the artist as a witness at that. On the contrary, his contemporary art was engaged for itself. Dialogue with contemporary European art—extending from, say, Roger van der Weyden to Pierre-Auguste Renoir—was not a goal. However, Vandenberg's true influences were not modernist but rather those of the past, mostly older and more American sources, notably Abstract Expressionism, which had a crucial impact on him while in New York in 1955.






la chair 2/10/55	la boue
plais	l'ombre
lumière	la chute
la reine	la pomme

espace	roze	larmes
être	la mort	vanité
manque		le sang
la nuit	tendresse	joue

## Eva Hesse: Diaries

American sculptor Eva Hesse (b. 1936, Hamburg; d. 1970, New York) is best known for her pioneering work with materials such as rope, latex, and fiberglass. She is regarded as one of the artists who ushered in Post-Minimalism in the late 1960s. Her diaries from 1955 to 1970 served as a tool for the artist to analyze her experience of the world and express her feelings.

Editor: Barry Rosen with the assistance of Tamara Bloomberg

Book design: NORM, Zurich / Johannes Breyer, Berlin

Language: English

Flexibound

204 × 136 mm

904 pages

Co-published with Yale University Press

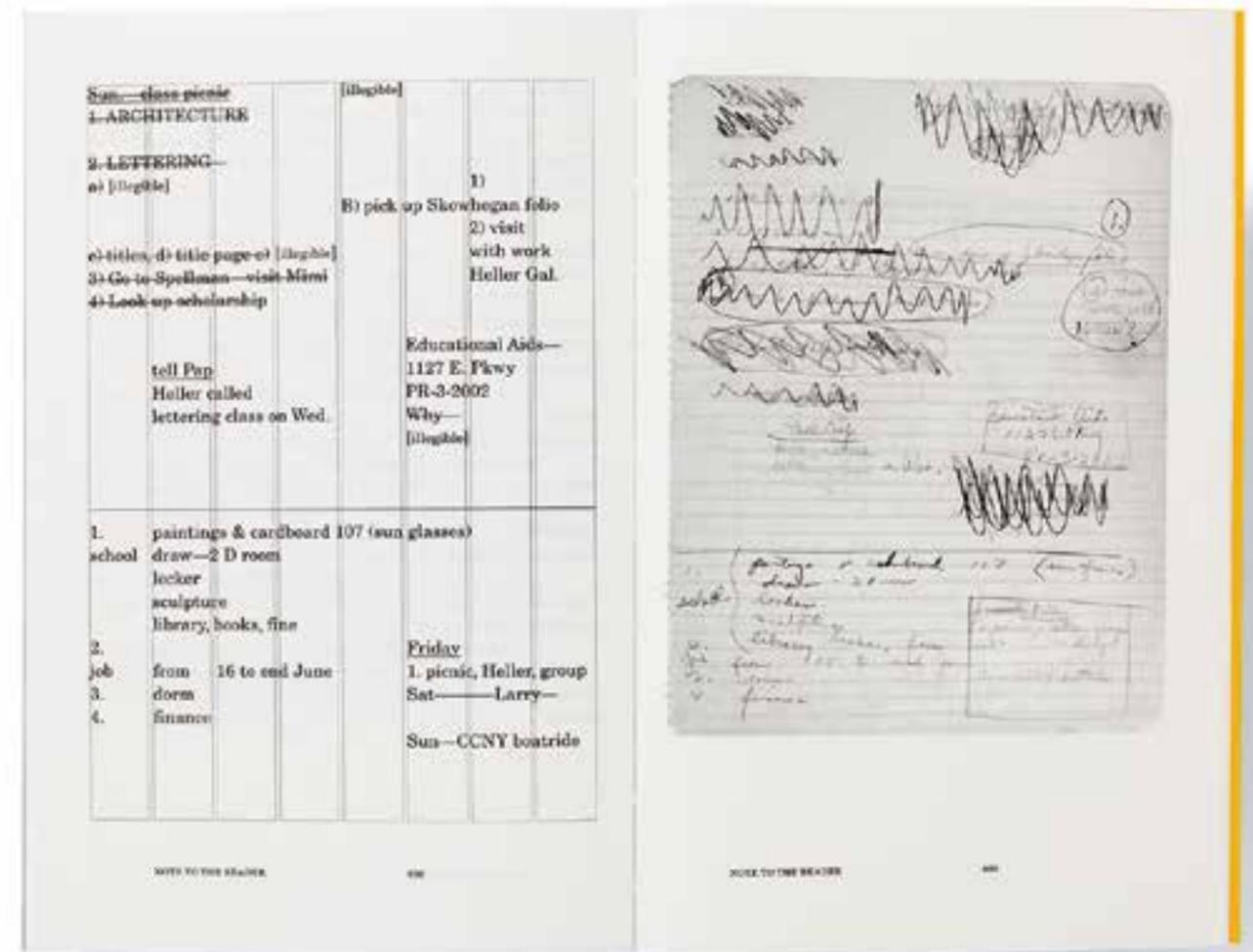
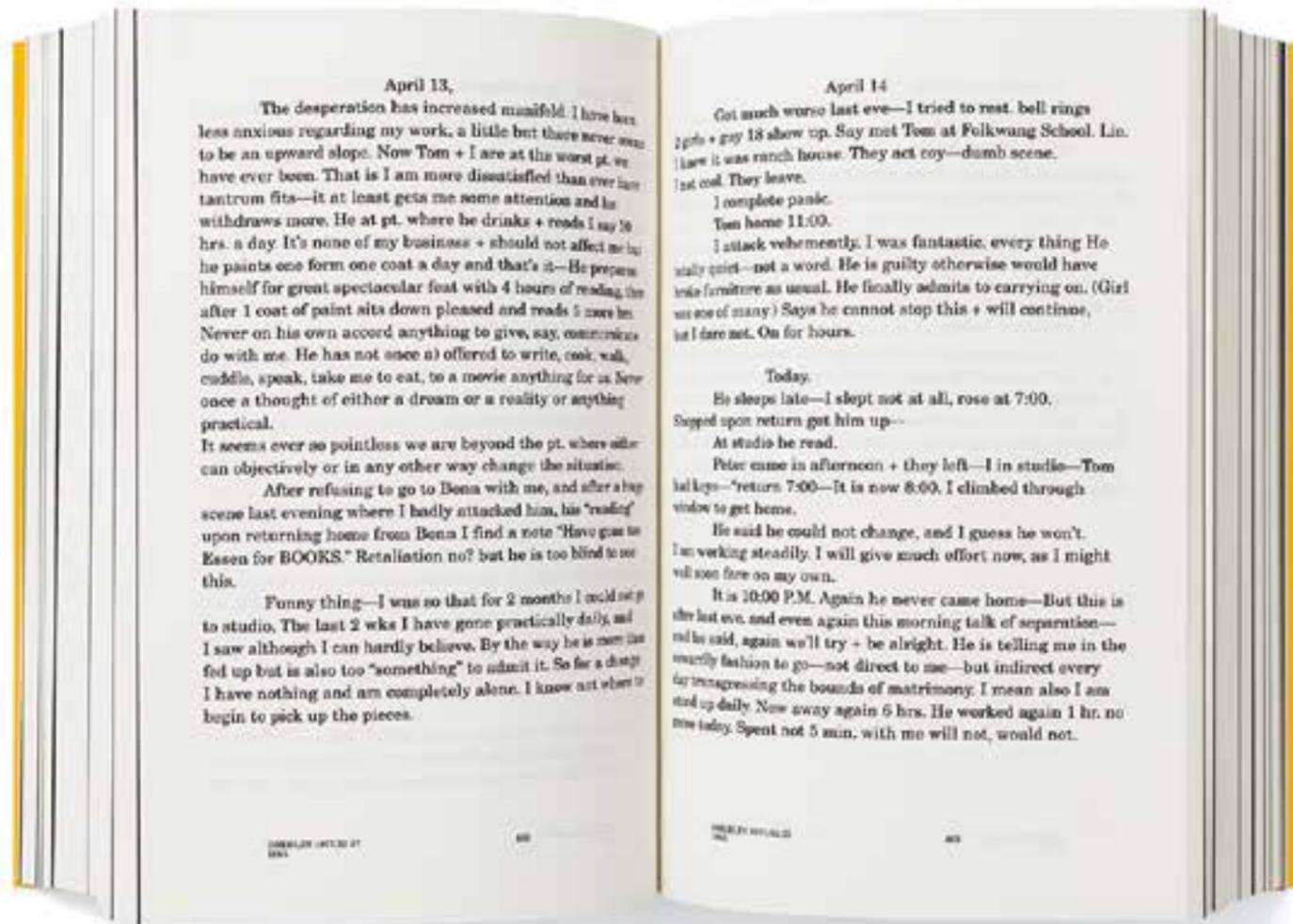
978-0-300-18550-8

May 2016

£30 \$45 €34 CHF 40 HKD 355

*Eva Hesse: Diaries* was awarded one of the  
*Most Beautiful Swiss Books 2016*,  
and received the bronze medal for  
*Best Book Design from all over the World 2017*





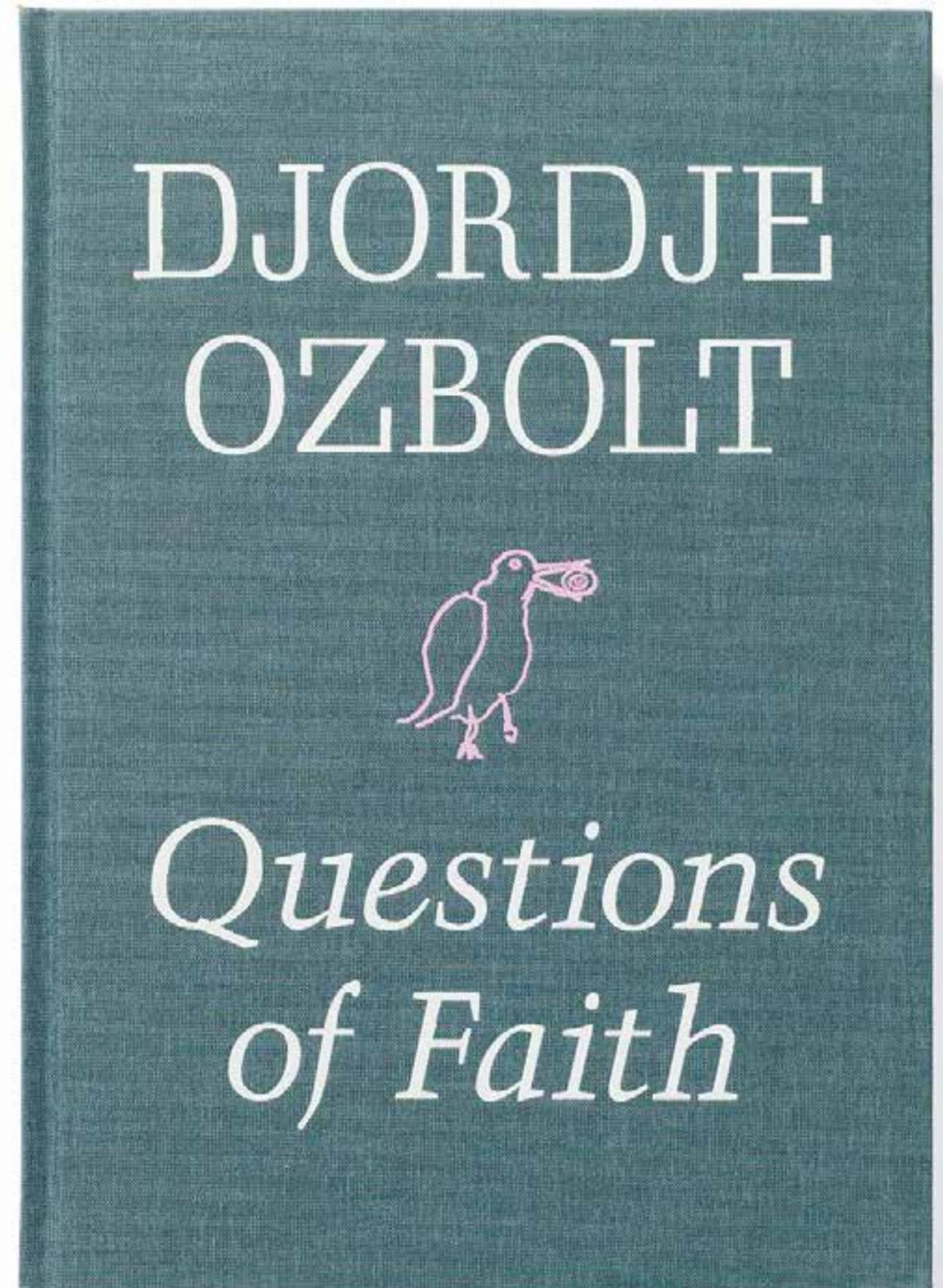
### Djordje Ozbolt: Questions of Faith

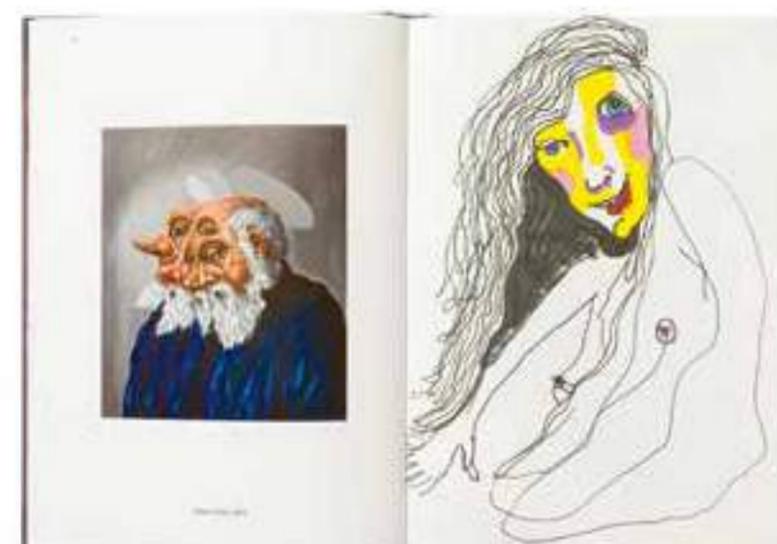
Monographs

This title highlights Djordje Ozbolt's recent work, reproducing the artist's sculptures, paintings, and drawings from late 2013 to early 2017 as well as exhibition views from recent shows at The Holburne Museum and Hauser & Wirth Somerset. The publication, produced with a clothbound cover, also features views from the artist's studio, as well as his sketches, printed on distinct paper interspersed throughout the book.

Belgrade-born, London-based artist Djordje Ozbolt (b. 1967) employs an uninhibited approach to the venerable genres of painting and sculpture to produce works that are disconcerting in content and construction. Infused with wit and humor, his work takes on themes of history, politics, and travel, among others. An essay from Oliver Basciano, International Editor of *ArtReview* and *ArtReview Asia* magazines, explores the theme of incongruity in Ozbolt's work and places the artist in a wider context of visual culture and art history.

Text by Oliver Basciano  
Book design: Fraser Muggerridge studio  
Language: English  
Hardcover  
314 × 224 mm  
184 pages  
978-3-9524461-9-5  
March 2017  
£35 \$45 €40 CHF 45 HKD 355

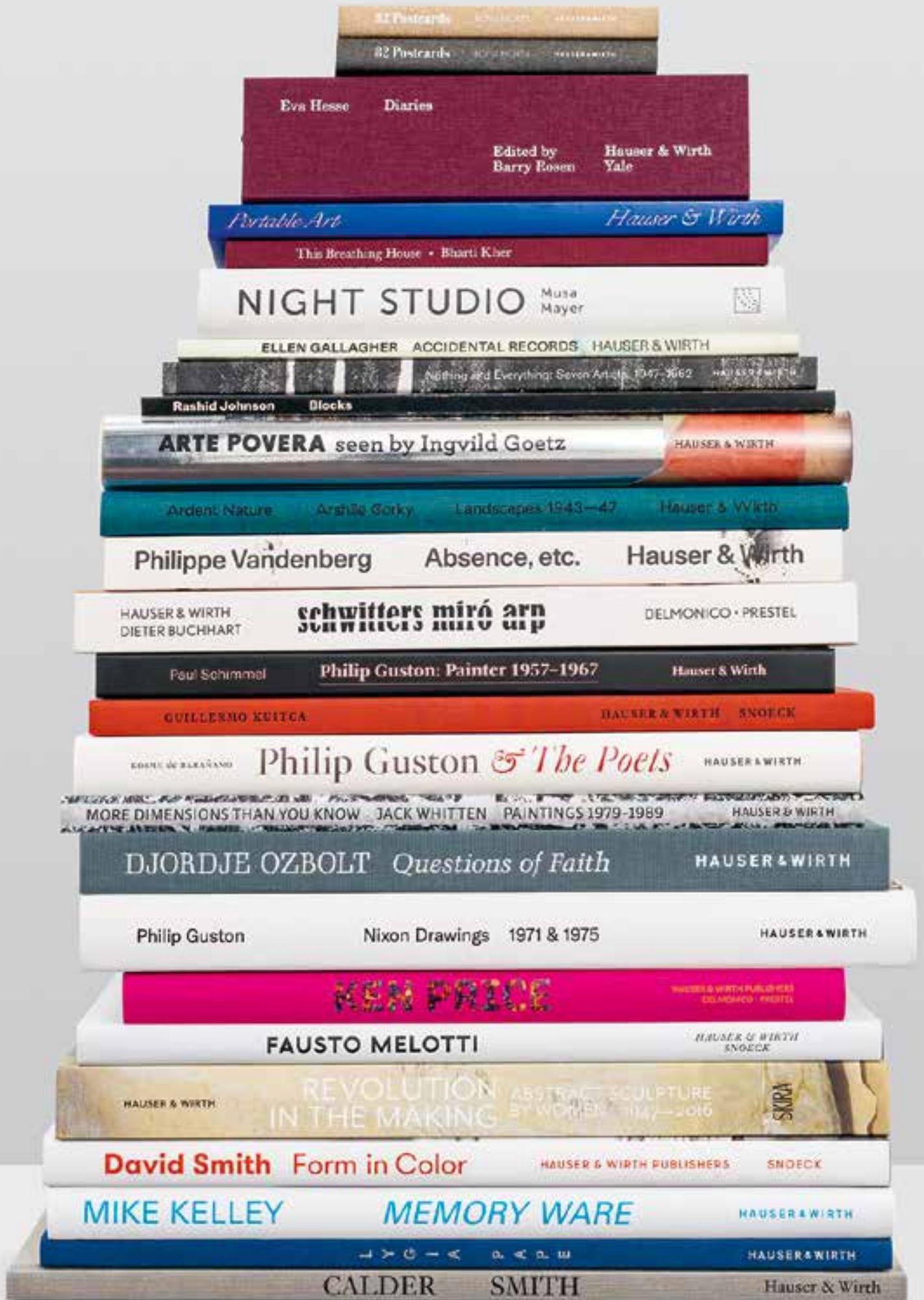






*Twelve Angry Men, 2010*

*Free your mind  
and your ass will follow!, 2010*



Eva Hesse Diaries

Edited by  
Barry Rosen Hauser & Wirth  
Yale

*Portable Art*

Hauser & Wirth

This Breathing House • Bharti Kher

NIGHT STUDIO Musa Mayer

ELLEN GALLAGHER ACCIDENTAL RECORDS HAUSER & WIRTH

Nothing and Everything: Seven Artists, 1947-1962

Rashid Johnson Blocks

ARTE POVERA seen by Ingvild Goetz

HAUSER & WIRTH

Ardent Nature

Arshile Gorky

Landscapes 1943-47

Hauser & Wirth

Philippe Vandenberg Absence, etc. Hauser & Wirth

HAUSER & WIRTH  
DIETER BUCHHART

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DELMONICO • PRESTEL

Paul Schimmel

Philip Guston: Painter 1957-1967

Hauser & Wirth

GUILLERMO KUITCA

HAUSER & WIRTH SNOECK

EDUARD DE BILANANO

Philip Guston & The Poets

HAUSER & WIRTH

MORE DIMENSIONS THAN YOU KNOW JACK WHITTEN PAINTINGS 1979-1989

HAUSER & WIRTH

DJORDJE OZBOLT Questions of Faith

HAUSER & WIRTH

Philip Guston

Nixon Drawings 1971 & 1975

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MAN PRICE

HAUSER & WIRTH PUBLISHERS  
COLLECTOR'S EDITION

FAUSTO MELOTTI

HAUSER & WIRTH  
SNOECK

HAUSER & WIRTH

REVOLUTION IN THE MAKING ABSTRACT SCULPTURE BY WOMEN 1947-2016

SKIRA

David Smith Form in Color

HAUSER & WIRTH PUBLISHERS

SNOECK

MIKE KELLEY

MEMORY WARE

HAUSER & WIRTH

→ ↻ ↵ ← ⌂ ⌂ ⌂

HAUSER & WIRTH

CALDER SMITH

Hauser & Wirth