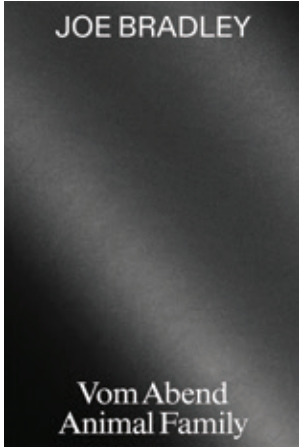


David Zwirner Books  
Fall 2026

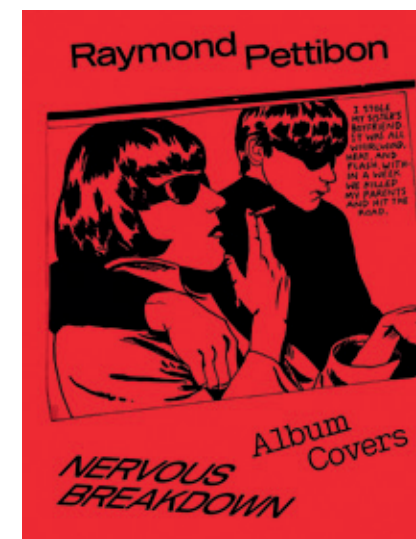




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# Nervous Breakdown: Raymond Pettibon, Album Covers

Foreword by René Zechlin and Astrid Ihle  
Essays by Max Dax, Robert Eikmeyer,  
Kim Gordon, and Ulrich Look

David Zwirner Books/Wilhelm-Hack-Museum  
Hardcover  
9.5 × 12.5 in / 24 × 32 cm  
304 pages, 320 illustrations  
ISBN 9781644231838  
\$60 / \$82.50 CAN / £45  
May 2026

The definitive collection of Raymond Pettibon's album covers, uniting art and music in one powerful visual history. Featuring work for Black Flag, Sonic Youth, Foo Fighters, Iggy Pop, Lana Del Rey, and many others, this volume traces the artist's bold influence on alternative culture from the late 1970s to today.

Throughout his decades-long career, Raymond Pettibon has remained deeply engaged with the world around him, whether through biting political satire of American geopolitics or poetic meditations on surfing and baseball. Pettibon's aesthetic and political sensibilities originated in the punk scene that thrived in Southern California, the artist's first home, in the late 1970s and 1980s—evidenced in his collaborations with bands such as the Minutemen, Sonic Youth, and Saccharine Trust. Among the most iconic works featured in this collection is Pettibon's four-column logo design for Black Flag. His distinctive artwork appears on albums for a wide range of legendary musicians, including Iggy Pop, Foo Fighters, and Lana Del Rey, among many others.

*Nervous Breakdown* spotlights the artist's enduring impact on the music industry, presenting for the first time a comprehensive collection of record, CD, and cassette covers since 1979 that features his artwork. Published on the occasion of an exhibition at the Wilhelm-Hack-Museum in Ludwigshafen am Rhein, Germany, this catalogue features more than two hundred works from the Stefan Thull Collection. With essays by Max Dax, Robert Eikmeyer, and Ulrich Look, and a 1985 *Artforum* essay by Kim Gordon, the book includes a catalogue raisonné of Pettibon's album artwork, an essential resource for fans, scholars, and collectors of contemporary art and music history alike.

Raymond Pettibon's (b. 1957) influential oeuvre engages a wide spectrum of American iconography. Intermixing image and text, his drawings engage the visual rhetorics of pop and commercial culture while incorporating language from mass media as well as classic texts by writers such as William Blake, Marcel Proust, John Ruskin, and Walt Whitman.

René Zechlin is the director of the Wilhelm-Hack-Museum in Ludwigshafen am Rhein, Germany.

Max Dax is an author, curator, and music producer. He was editor in chief of *Spex* and *Electronic Beats* and runs the Santa Lucia Gallery of Conversations in Berlin with Luci Lux.

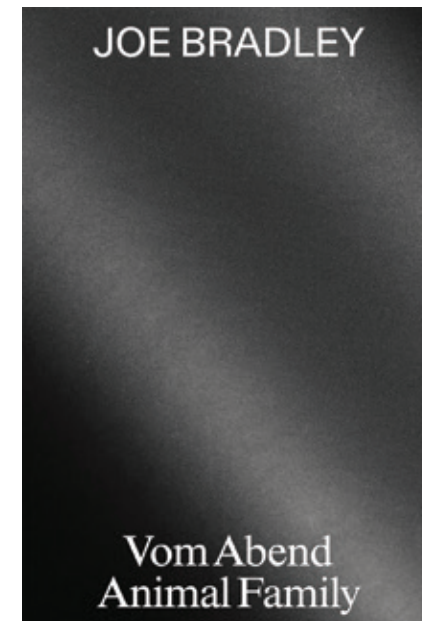
Kim Gordon is an American musician, singer, and songwriter best known as the bassist, guitarist, and vocalist of the alternative rock band Sonic Youth.

Astrid Ihle is the curator of the Wilhelm-Hack-Museum in Ludwigshafen am Rhein, Germany.

Ulrich Look is a Berlin-based curator and art critic. He was the director of Kunsthalle Bern from 1985 to 1997, the director of Kunstmuseum Luzern, Lucerne, from 1997 to 2001, and the deputy director of the Museu de Serralves, Porto, from 2003 to 2010.

Robert Eikmeyer is a publisher, author, and art scholar who has directed the label Brigade Commerz since 2008.





# Joe Bradley: Vom Abend/ Animal Family

Text by Caoimhín Mac Giolla Léith  
A conversation between Joe Bradley and Amy Sillman

David Zwirner Books  
Hardcover  
8.25 × 12.5 in / 21 × 31.5 cm  
128 pages, 70 illustrations  
ISBN 9781644231784  
\$70 / \$95 CAN / £52  
September 2026

**Joe Bradley’s colorful and dynamic paintings invite viewers to consider the interplay between the deliberate and the spontaneous, the abstract and the figurative.**

American artist Joe Bradley is widely recognized for his expansive visual practice that encompasses painting as well as sculpture and drawing. Over the past twenty years, Bradley has continually reinvented his approach to art, creating a distinctive body of work that has ranged from modular, minimalist-style paintings and sculptures to rough-hewn, heavily worked surfaces featuring pictographic and abstract elements, to refined and layered compositions that, as critic Roberta Smith notes, “balance gracefully between representation and abstraction.”

*Joe Bradley: Vom Abend/Animal Family* presents work from two celebrated exhibitions at David Zwirner, in New York and London in 2024 and 2025. Bradley worked on the paintings in these two groups simultaneously, and their mutual influence is perceptible in the presence of shared or repeated colors, forms, and shapes. These paintings suggest a new turn in the artist’s practice, as figurative elements emerge as central compositional structures. Accompanying works on paper further illuminate Bradley’s multidimensional practice. An essay by art critic Caoimhín Mac Giolla Léith situates this series within the artist’s larger oeuvre, discussing Bradley’s evolution in art-historical and formal terms. In a conversation, Bradley and fellow artist Amy Sillman explore the role of humor in art—and the influence of comics in Bradley’s work—and discuss their relationships to art history, the embodied act of painting, and the catalysts that spur their production.

Joe Bradley was born in Kittery, Maine, and received his BFA from the Rhode Island School of Design in 1999. He presently lives and works in New York.

Caoimhín Mac Giolla Léith is an art critic and associate professor at University College Dublin. He is a contributor to *Afterall*, *Artforum*, *Art Monthly*, and *Frieze*, and to many exhibition catalogues for galleries and museums, including Modern Art Oxford, Tate, Kunsthalle Zürich, and the Museum für Moderne Kunst, Frankfurt. His publications, on Irish literature as well as contemporary art, include essays on Nairy Baghramian, Cecily Brown, Marlene Dumas, Steve McQueen, and James Welling. He is the author of the monograph *Ellen Gallagher* (2021). He has been a juror for the Turner Prize and Hamlyn Awards.

Amy Sillman is widely recognized as one of the most significant painters of her generation. Since the early 1990s, she has developed a multidisciplinary practice that spans painting, drawing, digital animation, printmaking, large-scale installations, and critical writing. Sillman’s process-oriented work navigates the contested terrains between images and words, line and shape, object and site, meaning and feeling.





# To define a feeling: Joan Mitchell, 1960–1965

Introduction by Sarah Roberts  
Texts by Sarah Roberts, Saul Nelson, John Ashbery, and Pierre Schneider

David Zwirner Books  
Hardcover  
9.5 × 11.75 in / 24.1 × 29.8 cm  
152 pages, 77 illustrations  
ISBN 9781644231890  
\$70 / \$95 CAN / £52  
November 2026

**Dedicated to Joan Mitchell’s remarkable paintings from 1960 to 1965, this richly produced catalogue illuminates a pivotal chapter in the internationally acclaimed artist’s career.**

After settling permanently in France in 1959, the American painter Joan Mitchell embarked on a period of radical experimentation that diverged dramatically from her earlier work, replacing structured compositional frameworks with more untamed, atmospheric forms. She began spending long stretches living on a sailboat along the Côte d’Azur, absorbing the effects of the shifting light, water, and rugged coastlines of the Mediterranean. Back in her Paris studio, these experiences gave rise to daring and moody canvases that engaged with landscape more directly and visibly than she ever had before.

Characterized by dense, central currents of deep greens and blues that veil luminous colors beneath, the paintings of this period pulse with turbulence and lyricism. The poet John Ashbery described them as “an unhurried meditation on bits of landscape and air,” capturing Mitchell’s ability to translate sensation and memory into paint. This catalogue, published on the occasion of the exhibition *To define a feeling: Joan Mitchell 1960–1965*, at David Zwirner, New York, explores how these works advanced her approach to structure and color while engaging the enduring themes that define her oeuvre.

The volume features an introduction and an essay by the exhibition’s curator, Sarah Roberts, a text by Saul Nelson on the relationship of critic Clement Greenberg’s criticism to Mitchell’s work, and exhibition reviews from the 1960s by Ashbery and Pierre Schneider, offering rich historical context for this transformative moment in the artist’s career.

Joan Mitchell (1925–1992) established a singular visual vocabulary over the course of her more than four-decade career. While rooted in the conventions of abstraction, Mitchell’s inventive reinterpretation of the traditional figure-ground relationship and remarkable adeptness with color set her apart from her peers, resulting in intuitively constructed and emotionally charged compositions that alternately conjure individuals, observations, places, and points in time.

Sarah Roberts is Senior Director of Curatorial Affairs at the Joan Mitchell Foundation.

Saul Nelson is a Junior Research Fellow and Teaching Associate in History of Art at Fitzwilliam College, University of Cambridge.

John Ashbery (1927–2017) was the author of more than twenty-five books of poetry, including *Self-Portrait in a Convex Mirror* (1975), which received the Pulitzer Prize for Poetry, the National Book Critics Circle Award, and the National Book Award. The winner of many other prizes and awards both nationally and internationally, he received a National Humanities Medal, presented by President Barack Obama at the White House, in 2012.

Pierre Schneider (1925–2013) was a French art historian and critic renowned for his authoritative scholarship on Henri Matisse and for illuminating the development of French modernism through his widely influential writings.





# Michael Armitage: Crucible

Texts by Marina Warner and Joshua Jelly-Schapiro  
Poetry by Warsan Shire

David Zwirner Books  
Hardcover  
9 × 11.5 in / 23 × 29.5 cm  
176 pages, 67 illustrations  
ISBN 9781644231791  
\$70 / \$95 CAN / £52  
December 2026

Highlighting powerful new paintings and sculptures by Michael Armitage, this catalogue showcases the artist's poignant, timely, and profoundly humanistic works.

Kenyan British artist Michael Armitage's work weaves real and imagined histories into powerful reflections on contemporary social and political life. *Michael Armitage: Crucible* presents a selection of recent works exploring journeys across borders and the broader experience of displacement. Many of the artist's paintings on Lubugo bark cloth—a traditional Ugandan textile used in funerary rituals, which he has employed for more than a decade—depict scenes from a migration route stretching from the Sahara Desert and the Mediterranean Sea toward Europe. These works, both intimate and epic, consider migration not only as movement across geography but as a condition that shapes identity, memory, and belonging.

The volume also features a series of bronze-relief sculptures inspired by the Stations of the Cross, reimagined to center migrants and the displaced—figures often marginalized within contemporary society—within a shared cultural and spiritual narrative. Armitage's direct, emotionally charged imagery invites viewers to reflect on how migrants are seen, represented, and understood today.

Published to accompany the exhibition at David Zwirner, New York, the catalogue includes an essay by Marina Warner on the role of myth in Armitage's depictions of arduous journeys, and a text by geographer Joshua Jelly-Schapiro examining global and local patterns of migration. Two poems by Warsan Shire, including a newly commissioned work, offer lyrical responses to the themes of the artist's practice.

The paintings and drawings of Kenyan British artist **Michael Armitage** (b. 1984) give shape to real and imagined histories, constructing deeply rooted impressions of the sociopolitical and cultural contexts that affect contemporary daily life in the region. These sweeping compositions combine visual references to recent events, the art-historical canon, the artist's East African artistic milieu, and his own memories, while also generating space for the spiritual and the symbolic.

**Marina Warner** writes fiction, criticism, and cultural history. She is Professor of English and Creative Writing at Birkbeck College.

**Joshua Jelly-Schapiro** is a geographer and writer. He teaches journalism at New York University and is Director of Publishing at Pioneer Works in Brooklyn.

**Warsan Shire** is a Somali British writer and poet born in Nairobi and raised in London. Shire wrote the poetry for the Peabody Award-winning visual album *Lemonade* (2016) and the Disney film *Black Is King* (2020) in collaboration with Beyoncé Knowles-Carter.





# Lucas Arruda: Qu'importe le paysage

Text by Nicolas Gausserand

David Zwirner Books  
Hardcover  
8.25 × 11 in / 21 × 27.9 cm  
144 pages, 89 illustrations  
ISBN 9781644231883  
\$70 / \$95 CAN / £52  
November 2026

**Celebrating Lucas Arruda's landmark exhibition at the Musée d'Orsay, this captivating catalogue showcases his luminous landscapes in the compelling context of the museum's collection.**

Brazilian painter Lucas Arruda creates landscapes that hover between the real and the imagined. For more than fifteen years, his ongoing *Deserto-Modelo* series of intimate, small-format paintings has explored light as a central, shaping force. "It is light that guides my painting," Arruda explains, "creating intensity and giving rise to spaces that are neither abstract nor figurative." While his focus on atmosphere and perception recalls impressionist painters, Arruda does not work from plein air studies or photographs. Instead, his images emerge from memory and imagination—interior visions that feel both timeless and deeply personal.

This publication accompanies *Lucas Arruda: Qu'importe le paysage*, the artist's first major solo exhibition in France, which was held at the Musée d'Orsay in 2025. For the exhibition, Arruda selected works by nineteenth-century masters such as Claude Monet, Camille Pissarro, and Alfred Sisley to appear alongside his own, opening a dialogue across centuries. An essay by the curator Nicolas Gausserand illuminates these connections, tracing the affinities between Arruda's contemporary practice and the impressionist legacy.

Brazilian painter Lucas Arruda's (b. 1983) meditative compositions blur the lines between mnemonic and imaginative registers. His evocative landscapes are more a product of a state of mind than any particular locale. As he notes, "The only reason to call my works landscapes is cultural—it's simply that viewers automatically register my format as a landscape, although none of the images can be traced to a geographic location. It's the idea of landscape as a structure, rather than a real place."

Nicolas Gausserand is the adviser to the president at the Musée d'Orsay, Paris, and oversees international affairs and the contemporary program. Previously, he oversaw international relations and was the acting executive director of the American Friends of the Centre Pompidou, in Paris.



"*Paying Attention* makes you pay attention, often to things you never thought of. Lynne Tillman takes you on a meandering walk through a huge old ramshackle house of our culture. Each chapter opens a door to another room, another cabinet of curiosity, and Tillman's brain is an erudite and delightful companion."

—Marilyn Minter

"This collection of Lynne Tillman's essays on art is a revelation. Like her great fiction, Tillman's writing about photography, painting, sculpture, and more thwarts expectation and disrupts convention; art seems new again. So does looking. Carry this book wherever you go."

—Andrew Durbin, editor in chief, *frieze*



## Lynne Tillman: *Paying Attention*

By Lynne Tillman  
Edited and with an introduction by Elizabeth Schambelan

David Zwirner Books  
Softcover  
5.5 × 8.25 in / 14 × 21 cm  
480 pages  
ISBN 9781644231746  
\$45 / \$60 CAN / £35  
April 2026

From award-winning novelist and cultural critic Lynne Tillman, *Paying Attention* is the first collection of essays devoted to her incisive, singular reflections on art and culture.

*Paying Attention* gathers nearly seventy of the best and varied examples of Tillman's writings in reference to art and culture published over the course of forty years. In essays that operate outside typical categories or genres, Tillman reflects on forms including film, painting, photography, poetry, and fiction, as well as notions of fame, originality, embodied viewing and thinking, collective activity, aging, illness, American identity, cultural politics, modernity, strangeness, and time.

Collected mainly from museum and gallery catalogues, artists' books and monographs, her column in *frieze*, and magazines including *Aperture* and *Artforum*, these meditations on artists and writers, in the broadest sense of these labels, collide as a portrait of our cultural moment. Tillman's inventive use of language and lateral thought, her ability to evoke conditions of the larger world in often just two thousand words on a specific artwork or individual, make her one of the most significant critics of our time.

In her introduction, Elizabeth Schambelan notes that a hallmark of Tillman's writing alongside artists is an "elegant rendering of complexity," and in approaching Tillman's body of work and thought, Schambelan herself deftly layers the art, voice, and language of criticism. With cover art by Paul Chan, this collection is for ludic and serious readers alike.

Lynne Tillman is a novelist, short story writer, and cultural critic. She has received a Guggenheim Fellowship; a Creative Capital/Andy Warhol Foundation Arts Writers Grant; and The Katherine Anne Porter Prize awarded by The American Academy of Arts and Letters for contributions to literature. She is a professor and writer in residence in the Department of English at the University at Albany.

Elizabeth Schambelan is a writer and editor in New York. She has written for publications including *Art in America*, *Artforum*, *Bookforum*, *Film Comment*, the *Los Angeles Review of Books*, *n+1*, and *Triple Canopy*. She was an executive editor of *Artforum* from 2019 until 2023. She is currently working on a book forthcoming from Farrar, Straus and Giroux.



# Series ekphrasis

“The reliably excellent ekphrasis series....For scholars and straphangers alike, and affordable to both.”  
–*The New York Times*

“Ekphrasis” is traditionally defined as the literary representation of a work of visual art. One of the oldest forms of writing, it originated in ancient Greece, where it referred to the practice and skill of presenting artworks through vivid, highly detailed accounts. Today, ekphrasis is more openly interpreted as one art form, whether it be writing, visual art, music, or film, that is used to describe another art form, in order to bring to an audience the experiential and visceral impact of the subject.

The ekphrasis series is dedicated to publishing rare, out-of-print, and newly commissioned texts as accessible paperback volumes. It is part of David Zwirner Books’s ongoing effort to publish new and surprising pieces of writing on visual culture.



# My Morandi

By Luigi Magnani  
Translated by Antony Shugaar  
Preface by Alice Ensabella  
Introduction by Stefano Roffi

David Zwirner Books  
Softcover  
4.25 × 7 in / 10.8 × 17.8 cm  
184 pages  
ISBN 9781644231821  
\$15 / \$20 CAN / £10.95  
May 2026

The Italian painter Giorgio Morandi is recounted as a friend and artist in this memoir by Luigi Magnani, an art historian and devoted collector of Morandi’s work.

One of the most beloved and critically acclaimed artists of the twentieth century, Giorgio Morandi painted serial and permutational arrangements of everyday objects that elevated the quotidian into the sublime. In 1940, he struck up a decades-long friendship with the musicologist, art historian, and collector Luigi Magnani.

*My Morandi* is the first complete English translation of Magnani’s memoir reflecting on his bond with the artist and his long-standing academic and personal interest in Morandi’s paintings. Magnani recounts the artist’s aloofness from artistic trends and his dedication to painting for a small, discerning audience. He locates Morandi within the art-historical canon as well as chronicles their artistic and intellectual kinship, which led to a unique, rich collection of Morandi’s work at Magnani’s villa in Mamiano, now the Magnani-Rocca Foundation. Magnani’s personal collection of Morandi’s work was on view at David Zwirner, New York, in 2025. Originally published in 1982 in Italian, this memoir is accompanied by a new preface by the curator and scholar Alice Ensabella and an introduction by Stefano Roffi, the director of the Magnani-Rocca Foundation.

Giorgio Morandi (1890–1964) is best known for his paintings, drawings, and etchings depicting still life arrangements of quotidian objects. Although Morandi spent nearly his entire life in his hometown of Bologna and rarely traveled outside of Italy, his work was exhibited internationally and was widely admired by the avant-garde as well as traditional schools both during and after his lifetime.

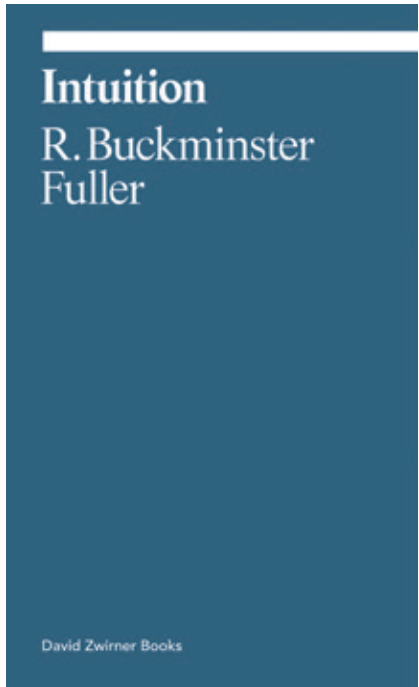
Luigi Magnani (1906–1984) was one of the world’s most refined art collectors. His residence is now home to the Magnani-Rocca Foundation, where he created a pantheon of great artists from every era. With fifty works by Giorgio Morandi, the Foundation holds one of the world’s largest and most important collections of the Italian master’s paintings and works on paper, which Magnani formed in collaboration with the artist over more than twenty years.

Stefano Roffi is the scientific director of the Magnani-Rocca Foundation.

Alice Ensabella is an associate professor in contemporary art history at the University of Grenoble Alpes and a permanent member of the Laboratoire de Recherche Historique Rhône Alpes.

Antony Shugaar is a writer and a translator from Italian and French.





**Intuition**  
By R. Buckminster Fuller  
Introduction by Anahid Nersessian

David Zwirner Books  
Softcover  
4.25 × 7 in / 10.8 × 17.8 cm  
128 pages  
ISBN 9781644231869  
\$15 / \$20 CAN / £10.95  
September 2026

***Intuition* by R. Buckminster Fuller is a profound, lyrical celebration of the human mind, highlighting the necessary value of intuition in uniting and advancing the sciences and the arts, and in guiding humanity as a whole.**

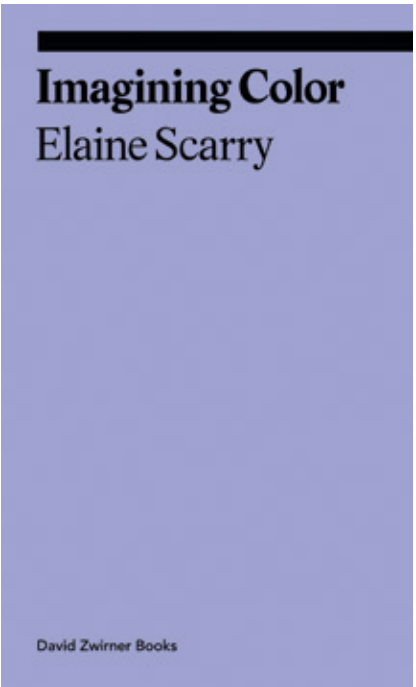
In this concise, powerful work, Fuller—the renowned inventor and creator of the geodesic dome—contends that intuition is an essential function of human understanding, in which the mind apprehends generalized principles related to the universe prior to and independent of brain-based reasoning. Drawing on decades of experience as a systems thinker, Fuller looks to ancient Greek metaphysical thought, physics, and history to demonstrate how intuitive insight allows us to grasp complex, interconnected realities. In embracing the a priori mystery of the universe, human intuition has led to discoveries that have determined the past and present, and will guide the “physical and metaphysical success of all humanity.”

Written in 1968, *Intuition* is both a meditation and a call to action, inviting readers to trust deeper patterns of understanding while remaining engaged with reason; this humanist vision is especially urgent today. An important addition to the *ekphrasis* series, *Intuition* renders abstract ideas vividly through language and form. An essential text for readers across disciplines, this volume offers insight into human consciousness and its relationship to systems within and beyond ourselves.



Hailed as one of the greatest minds of our times, R. Buckminster Fuller (1895–1983) was renowned for his comprehensive perspective on the world’s problems. For more than five decades, he developed pioneering solutions that reflected his commitment to the potential of innovative design to create technology that does “more with less” and thereby improves human lives. An architect, systems theorist, designer, inventor, philosopher, and futurist, Fuller published more than thirty volumes across various fields and was awarded 28 US patents.

Anahid Nersessian is a writer living in Los Angeles. She is the author of three books, the most recent of which is *Keats’s Odes: A Lover’s Discourse*. Her essays and reviews have appeared in *The New Yorker*, *The New York Review of Books*, *Bookforum*, *The London Review of Books*, *Mousse*, *Bidoun*, and elsewhere. She is a professor of English at University of California, Los Angeles.



**Imagining Color**  
By Elaine Scarry

David Zwirner Books  
Softcover  
4.25 × 7 in / 10.8 × 17.8 cm  
184 pages  
ISBN 9781644231876  
\$15 / \$20 CAN / £10.95  
September 2026

**Acclaimed theorist and scholar Elaine Scarry uncovers profound connections between color and our intuitions about mind, spirit, and the immortal through readings of works by Proust, Woolf, and Murasaki, offering fresh insights into the interplay between language and the mysterious image-making power of the mind.**

How do writers summon color into being—not only in the worlds they depict, but in the minds of their readers? Unlike the visual arts, literature has no physical medium; its images instead emerge on the reader’s mental retina. In this new commission from David Zwirner Books, Elaine Scarry blends literary analysis with contemporary neuroscience, cognitive psychology, and philosophy to investigate this phenomenon of imagining color.

Through close readings of texts by Marcel Proust, Virginia Woolf, Lady Murasaki, and the medieval Pearl poet, Scarry explores how the brain conjures hues and sensations without the eye encountering actual pigment or light. Drawing from classic experiments on imagination, Scarry reveals the surprising ways literature triggers quasi-physical responses, as words transform into vivid, sensorial experiences.

This project extends the *ekphrasis* series’ exploration of how language gives form to visual experience, showing that literary description can summon colors and images in the mind’s eye.

Elaine Scarry teaches at Harvard University, where she is the Cabot Professor of Aesthetics and a Senior Fellow at Society of Fellows. She is the author of *The Body in Pain* (1985), *On Beauty and Being Just* (1999), *Dreaming by the Book* (1999), and *Thermonuclear Monarchy: Choosing between Democracy and Doom* (2016).



# Recent Releases



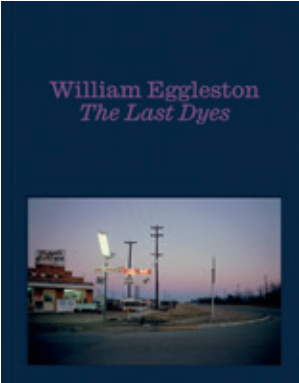
## Hilma af Klint and Wassily Kandinsky: Dreams of the Future

David Zwirner Books  
Hardcover  
6.25 × 8.75 in / 15.9 × 22.2 cm  
208 pages, 103 illustrations  
ISBN 9781644231586  
\$45 / \$60 CAN / £35  
January 2026



By Julia Voss  
and Daniel Birnbaum

An important exploration of the lives and art of Hilma af Klint and Wassily Kandinsky, two pioneers of abstraction at the turn of the twentieth century



## William Eggleston: The Last Dyes

David Zwirner Books  
Hardcover  
10 × 12.5 in / 25 × 32 cm  
116 pages, 62 illustrations  
ISBN 9781644231678  
\$60 / \$80 CAN / £50  
November 2025



Text by Jeffrey Kastner  
Foreword by Winston Eggleston

This momentous publication catalogues the last major group of William Eggleston's photographs to ever be produced using the dye-transfer method, the format in which he originally presented his work.



## Diane Arbus: Sanctum Sanctorum

David Zwirner Books/Fraenkel Gallery  
Hardcover  
10.5 × 12 in / 27 × 30.5 cm  
96 pages, 45 tritone illustrations  
ISBN 9781644231807  
\$55 / \$75 CAN / £40  
November 2025



*Diane Arbus: Sanctum Sanctorum* brings together forty-five photographs made in private places across New York, New Jersey, California, and London between 1961 and 1971.



## Raymond Saunders: Post No Bills

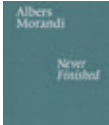
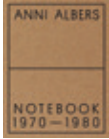
David Zwirner Books/Andrew Kreps Gallery  
Hardcover  
9.5 × 12 in / 24.1 × 30.5 cm  
208 pages, 84 illustrations  
ISBN 9781644231654  
\$75 / \$100 CAN / £60  
September 2025



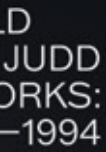
Introduction by Ebony L. Haynes  
Texts by Jarrett Earnest, Darby English, Richard J. Powell, and Raymond Saunders  
Interview with Raymond Saunders by Judith Wilson  
Conversation between Thelma Golden and Ebony L. Haynes

Discover Raymond Saunders's dynamic paintings and his extraordinary legacy as an artist and thinker in his first monograph.

# Selected Backlist

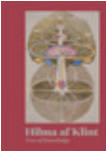
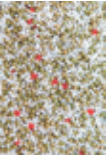
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|    | <b>Albers and Morandi: Never Finished</b><br><br>Text by Laura Mattioli<br>Conversation between David Leiber, Heinz Liesbrock, and Nicholas Fox Weber | \$60 / £40<br>2021<br><br>Hardcover<br>9 × 10 in / 22.9 × 25.4 cm<br>144 pages, 68 illustrations     | David Zwirner Books<br>ISBN 9781644230596<br><br>   |
|    | <b>At Home: Alice Neel in the Queer World</b><br><br>Texts by Hilton Als, Alex Fialho, Evan Garza, and Wayne Koestenbaum                              | \$55 / £45<br>2024<br><br>Hardcover<br>8.5 × 10.5 in / 21.6 × 26.7 cm<br>144 pages, 61 illustrations | David Zwirner Books<br>ISBN 9781644231302<br><br>   |
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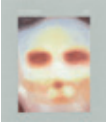
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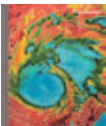
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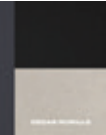
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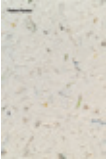
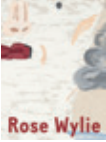
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|  | <b>Marlene Dumas: Myths &amp; Mortals</b><br><br>Texts by Marlene Dumas and Claire Messud                                                                       | \$75 / £55<br>2019<br><br>Hardcover<br>7.25 × 11 in / 18.4 × 27.9 cm<br>128 pages, 82 illustrations  | David Zwirner Books<br>ISBN 9781941701997<br><br>       |
|  | <b>Michaël Borremans: The Acrobat</b><br><br>Text by Katya Tylevich                                                                                             | \$20 / £15<br>2022<br><br>Softcover<br>4.5 × 7 in / 11.4 × 17.8 cm<br>64 pages, 18 illustrations     | David Zwirner Books<br>ISBN 9781644230831<br><br>       |

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|    | <b>Michaël Borremans: The Monkey</b><br><br>Text by Katya Tylevich                                                                                                                          | \$20 / £15<br>2024<br><br>Softcover<br>4.5 × 7 in / 11.4 × 17.8 cm<br>64 pages, 18 illustrations       | David Zwirner Books<br>ISBN 9781644231463<br><br>                              |
|    | <b>Michaël Borremans: Fire from the Sun</b><br><br>Text by Michael Bracewell                                                                                                                | \$35 / £25<br>2018<br><br>Hardcover<br>6.75 × 9.5 in / 17.1 × 24.1 cm<br>80 pages, 41 illustrations    | David Zwirner Books<br>ISBN 9781941701836<br><br>                              |
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|    | <b>Noah Davis: In Detail</b><br><br>Texts by Helen Molesworth and Franklin Sirmans<br>Interview by Helen Molesworth with Thomas Lax, Glenn Ligon, Julie Mehretu, and Fred Moten. Chronology by Lindsay Charlwood                          | \$75 / £60<br>2023<br><br>Hardcover<br>10 × 12 in / 25.4 × 30.5 cm<br>208 pages, 138 illustrations     | David Zwirner Books<br>ISBN 9781644230763<br><br>                 |
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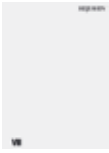
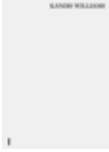
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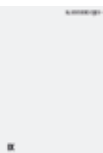
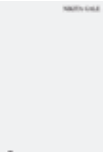
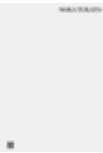
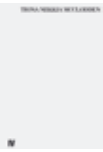
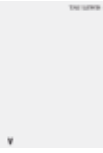
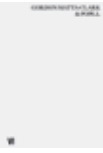
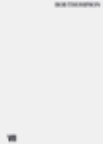
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# Clarion

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Publisher: Doro Globus  
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