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Edited by John Rasmussen. Essays by Joanna Burton and Fabrice Stroun.

This stunning volume presents the Moncler Genius collections and pushes the limit of the physical book in terms of finishing, binding, and experience. Founded in 1952 near Grenoble, in the heart of the French Alps, the Moncler Italian luxury outerwear brand marries the extreme demands of nature with those of city life. Over the years the brand has combined style with constant technological research assisted from experts in the world of mountaineering. This book explores the Moncler Genius project launched in February 2018: eight different collections designed by the famed creatives Pierpaolo Piccioli, Simone Rocha, Craig Green, Noir's Kei Ninomiya, Fragment's Hiroshi Fujiwara, and Palm Angels's Francesco Ragazzi, as well as Moncler's own designers. Each collection is presented in dedicated sections featuring their own special paper and layout, each including material produced before, during, and after the show. The package features digital augmented reality, including three-dimensional items accessible with a smart phone app, a powerfully immersive experience available with a book for the first time.

The 'new art' of the late 1960s was shown in two landmark exhibitions in 1969: Op Losse Schroeven and When Attitudes Become Form. This book reveals how each brought together Arte Povera, Anti-Form, Conceptual and Land art, whilst challenging such categories and introducing innovative curatorial approaches. Christian Rattemeyer offers a rich comparative analysis of the two exhibitions, exploring the related but differing approaches of the two curators – Wim Beeren and Harald Szeemann – in two distinct institutional settings: the Stedelijk Museum in Amsterdam and the Kunsthalle Bern. Numerous installation photographs enable a virtual 'walk through' of each exhibition, while meticulous chronologies detail the negotiations that shaped them. Crucial texts from the time are complemented by new research and fascinating recent interviews with participating artists. Included are interviews with Marinus Boezem, Jan Dibbets, Ger van Elk, Piero Gilardi and Richard Serra. This book is Volume 1 in the Exhibition Histories series, which investigates shows that have shaped the way contemporary art is experienced, made and discussed.

Explores the relationship between media and democracy against the broader background of globalization.

Midnight Return picks up where Midnight Express left off. Billy Hayes leapt from prison isolation to international notoriety when the book about his five years in and escape from a Turkish prison became a worldwide bestseller, and an Academy Award-winning film. Midnight Return chronicles his struggles and triumphs in that transition, tracing Billy's journey from desperation to freedom, and even true love. It revisits his daring escape in more detail, and weaves in the harrowing story of his friend who remained behind and Billy's efforts to help free him. We take the ride with Billy as he sometimes stumbles along a path toward healing, self-knowledge, and a new life incorporating his hardest won lessons--to a place where he can say that being arrested and sentenced to life in prison was both the worst and the best thing that ever happened to him. In 1970 Billy Hayes was an English major who left college in search of adventures to write about, like his hero Jack London. He had a rude awakening when he was arrested at the airport in Istanbul trying to board a plane while carrying four pounds of hashish, and given a life sentence. After five brutal years, relentless efforts by his family to gain his release, and endless escape plotting, Billy took matters into his own hands and pulled off a

daring escape to freedom. Soon after, he wrote *Midnight Express*.

Xenia Hausner is one of the most important Austrian woman artists of our time. This decorative volume focuses on the aspect of stagecraft which characterises all her works. Starting from the early works from the 1990s to her most recent moving *Exiles* series, the publication lures us into the mysterious world of inter-personal relationships. The artist, who previously worked as a set designer, constructs three-dimensional settings for her pictures in her studio beforehand. Fragments of cars or train compartments become backdrops, and mundane everyday objects become co-actors in her quirky comic strips. The artist confronts us through staged excerpts with the contradictions inherent within ourselves, with facets which we do not reveal to the outside world. The fiction is what permits her to search with a penetrating vision for the true heart of the matter and to reveal it in her pictures. Exhibition: Albertina Museum, Vienna, Austria (06.05. - 06.09.2020).

With contributions by: Christine Benglia Bevington Marie Annick Brown Andrew Byard Cen The Chinatown History Project Clinton Coalition of Concern Rosalyn Deutsche Dan Graham and Robin Hurst Alexander Kluge The Mad Housers Tony Masso The Nation Richard Plunz William Price Yvonne Rainer Mel Rosenthal Allan Sekula Camilo Jos Vergara Dan Wiley *Discussions in Contemporary Culture* is an award-winning series co-published with the Dia Center for the Arts in New York City. These volumes offer rich and timely discourses on a broad range of cultural issues and critical theory. The collection covers topics from urban planning to popular culture and literature, and continually attracts a wide and dedicated readership.

Robin Rhode's trademark is the wall. His works are influenced by urban music culture, film, popular sports, youth culture, and traditional South African storytelling. They are created in the public space, on walls. It's not about the statement that he leaves behind on the street, though it's about the process. Hence, in his visual short stories he captures the links between drawing, performance, and sculpture, step by step. No body without a line, no line without a body. With drawing as his starting point, he develops increasingly complex photo-graphic works, digital animations, performances, sculptures, and works on paper, which comprise a content-related balancing act between South African history, culture, mindset, signs, and codes and the abstract language of European-American art history. This richly illustrated catalogue accompanies Rhode's first solo show in twelve years in Germany. Besides pictures of the art itself, the book also contains an interview, an introductory essay, and poems by South African authors, to which his work often refers.

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