

DISTANZ

A photograph of a workshop or industrial setting. In the foreground, a dark brown wooden ladder leans against a large, light-colored, conical object that resembles a piece of industrial equipment or a large container. The floor is made of large, grey tiles. In the background, there are various industrial elements, including a sink, pipes, and a large metal cabinet. The overall tone is somewhat muted and industrial.

SPRING/SUMMER 2023

Dear art book lovers,

the process of putting together our publishing preview is always an exciting moment to take stock of the current issues in art and its protagonists. Thus it’s also always a moment for introspection: What moves the artists in our network? What relevance do these issues have for us as a publishing team? Which potential might the book trade see in the new publications? And last but not least, what importance do these topics have for you as the readers of this program preview? We hope to find a way into your heart with one title or another, inspire your minds and eyes, make a contribution to the discourses that bring our society a bit closer together, and also to give you bit of joy!

Many of the impressive artists in our program for the next half year share an interest in questions of origin as well as a fluid understanding of the world and identity. **Sandra Mujinga**, winner of the 2021 Preis der Nationalgalerie, thus created an imposing video sculpture featuring a human-elephant hybrid that greets visitors to her solo exhibition at the Hamburger Bahnhof. Mujinga’s world building has a finger on the pulse of our time as it points beyond the anthropocentric paradigm. The accompanying catalogue is the first comprehensive monograph on Mujinga’s multifaceted oeuvre. This spring, **Klára Hosnedlová** will transform the Kestner Gesellschaft in Hanover into a unique universe, where she will present new, masterfully crafted sewing works. Her first and long-awaited monograph will be published at the same time as the exhibition. At Haus der Kunst in Munich, the indigenous **Karrabing Film Collective** will present their filmic worlds, which they themselves describe as a kind of “improvised realism.” A comprehensive reader explores the practice of the collective, which shifts between cineastic feature film and documentary. With **Cutes**, we’ll be focusing on a special medium that undoubtedly has a large fan base but remains largely under-appreciated in contemporary art: **Nino Bulling** and other participants in the last documenta assembled a collection of comics about trans issues and gender identity in the spirit of their lumbung project. The anthology published in collaboration with the Lebanese collective **Samandal Press** builds an important bridge between identity issues in the Western and Arab worlds. The catalogue **MANIFEST Yourself!** is an appeal and empowering hymn to the (queer) feminist manifesto as part of an ongoing protest culture. As a book, it surveys the work of more than twenty women artists roughly hundred years after the first major women’s movements.

We are also especially looking forward to a spring of growth for our *Kontext* book series: in the coming months we’ll publish installments with **Hannah Quinlan & Rosie Hastings**, with the **Lighting the Archive** collective on the discourse surrounding a German Institute of Photography, and with **Ser Serpas, Rafik Greiss**, and **Dora Budor**. Each issue brings the artistic positions into dialogue with a selected text.

Other publications worth reading and seeing, presented for the first time in this preview, will be released on the works of **Conny Maier, Karlos Gil, LuYang, Peter Buggenhout, Sandra Vásquez de la Horra**, and **Anna Jermolaewa**, who will be representing Austria at the 2024 Venice Biennial.

A big thank you goes out to all the contributors who’ve been working with us to shape this program.

We wish you an exciting read.

Matthias Kliefoth
and the team of DISTANZ



From left to right: Lorena Juan (Editions & Finances), Paulina Schröder (Assistant Communication), Johanna Staats (Press & Distribution), Rebecca Wilton (Production & Text), Christian Boros (Founder & CEO), Matthias Kliefoth (Publisher & CEO), Manuel Tayarani (Design), Charlotte Riggert (Production & Text), Eva Schlotter (Design & Production), Angelica de Chadarevian (Press & Distribution)



IBMSWR: I Build My Skin with Rocks, Hamburger Bahnhof – Nationalgalerie der Gegenwart, Berlin, 2022 (installation view)

Exhibition

Sandra Mujinga, *IBMSWR: I Build My Skin with Rocks*, Hamburger Bahnhof – Nationalgalerie der Gegenwart, Berlin, until May 1, 2023



Spectral Keepers, 2021



Ed. Nationalgalerie – Staatliche Museen zu Berlin
German/English
Softcover with dust jacket, 20.5 × 26.8 cm
312 pages, 204 color and b/w images
ISBN 978-3-95476-535-5
€ 38 (D) / £ 36 / \$ 50
* Back cover, book comes in six different dust jackets

Sandra Mujinga IBMSWR: I Build My Skin with Rocks

“My ghosts come from the past and from the future.”

The work of Sandra Mujinga (b. Goma, DRC, 1989; lives and works in Berlin and Oslo) explores the body and its presence and the relationships between human and nonhuman beings. In sculptures, installations, works on video, performances, photographs, music, soundscapes, and writings, Mujinga lays out poignant critical reflections on what cultural production can achieve and on how an artist's presence is perceived and disseminated beyond her own work.

On occasion of her receipt of the 2021 Preis der Nationalgalerie, the artist presents the new video installation *I Build My Skin with Rocks* at the Hamburger Bahnhof – Nationalgalerie der Gegenwart. At its center stands a hybrid creature—half human, half elephant—whose appearance is informed by Mujinga's pronounced interest in the worldbuilding techniques of science fiction as well as animals' survival strategies. The publication of the same title offers the first comprehensive overview of the artist's multifaceted output, rounded out by probing essays by Daniel Milnes, Thangam Ravindranathan, Wong Binghao, and Kathryn Yusoff that challenge established narratives around Sandra Mujinga's oeuvre and chart fresh perspectives in postcolonial theory, animal studies, gender and queer perspectives.

The biennial Preis der Nationalgalerie has been awarded since 2000 and honors the work of contemporary artists under forty. Previous recipients have included Cyprien Gaillard, Anne Imhof, and Monica Bonvicini among others.



Sakura Silk Moth, Art Basel Parours, Basel, 2021 (installation view)

Exhibition

To Infinity, Kestner Gesellschaft, Hannover, March 4—June 4, 2023



Sound of Hatching, 16th Lyon Biennale, Lugdunum Museum, Lyon, 2022



Eds. Adam Budak, Alexander Wilmschen /
Kestner Gesellschaft
German/English
Hardcover, 21 × 28 cm
approx. 200 pages, numerous color images
ISBN 978-3-95476-530-0
€ 40 (D) / £ 38 / \$ 55
*Cover draft

Klára Hosnedlová *To Infinity*

Under an Image's Skin

Klára Hosnedlová's (b. Uherské Hradiště, Czech Republic, 1990; lives and works in Berlin) hybrid practice straddles the boundaries between handicraft, fashion, design, architecture, sculpture, and performance art. Taking inspiration from Central Eastern Europe's modern and brutalist architecture as well as the folkloristic textile traditions of her native Bohemia, the artist choreographs complex environments that recall time capsules destined for an indeterminate point in the future. The bodies and sceneries she depicts charm the beholder with the narrative gestures of a meticulous sewing process. Layered silk threads on smooth canvas surfaces resemble the subtle movements of brushwork and engender relief-like effects. For her first institutional solo exhibition, Klára Hosnedlová transforms the Kestner Gesellschaft's architecture into a labyrinth, framing novel glimpses of the post-human and of our nature.

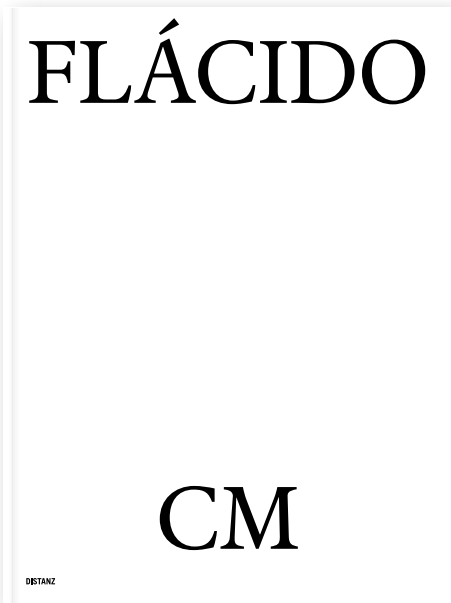
To Infinity is the artist's first publication. The book includes poetic texts by various authors as well as multi-faceted contributions on the techniques, natural philosophical and futuristic approaches and the impressive handling of materialities in the much acclaimed work of the emerging artist. With a preface by Adam Budak and an essay on Future Bodies by Alexander Wilmschen.



Rabies, 2022



Komm, ich helf Dir 2, 2022



German/English
Hardcover with linen, 24.5 x 32.5 cm
144 pages, numerous color images
ISBN 978-3-95476-556-0
€ 40 (D) / £ 38 / \$ 55

Conny Maier
Flácido

Flaccid Bodies of Our Time

The works of Conny Maier (lives and works in Berlin and Baleal, Portugal) reflect on polarities like power and submission, equilibrium and instability, the human and the non-human. Recently awarded the Deutsche Bank's Artist of the Year (2021), Maier is one of the foremost painters of her generation. As the curator and art historian Britta Färber writes, "Maier's work speaks of the expulsion from paradise, of the loss of a primordial state, of a great, barely endurable malaise in the prevailing culture." Through depicting malleable figures in states of extreme emotion and struggle, Maier's works take an unflinching look at the final throes of the Anthropocene, asking not only what systems should come to an end but what our future might look like.

The monograph *Flácido* shows for the first time a cross-section of Maier's works.



DOKU the Self, 2022 (digital still)



Gigant DOKU - LuYang the destroyer, 2021 (digital still)



DOKU - Heaven, 2022 (digital still, detail)

Exhibitions

LuYang NetiNeti, Zabłudowicz Collection, London, through March 12, 2023
LuYang Vibratory Field, Kunsthalle Basel, through May 21, 2023



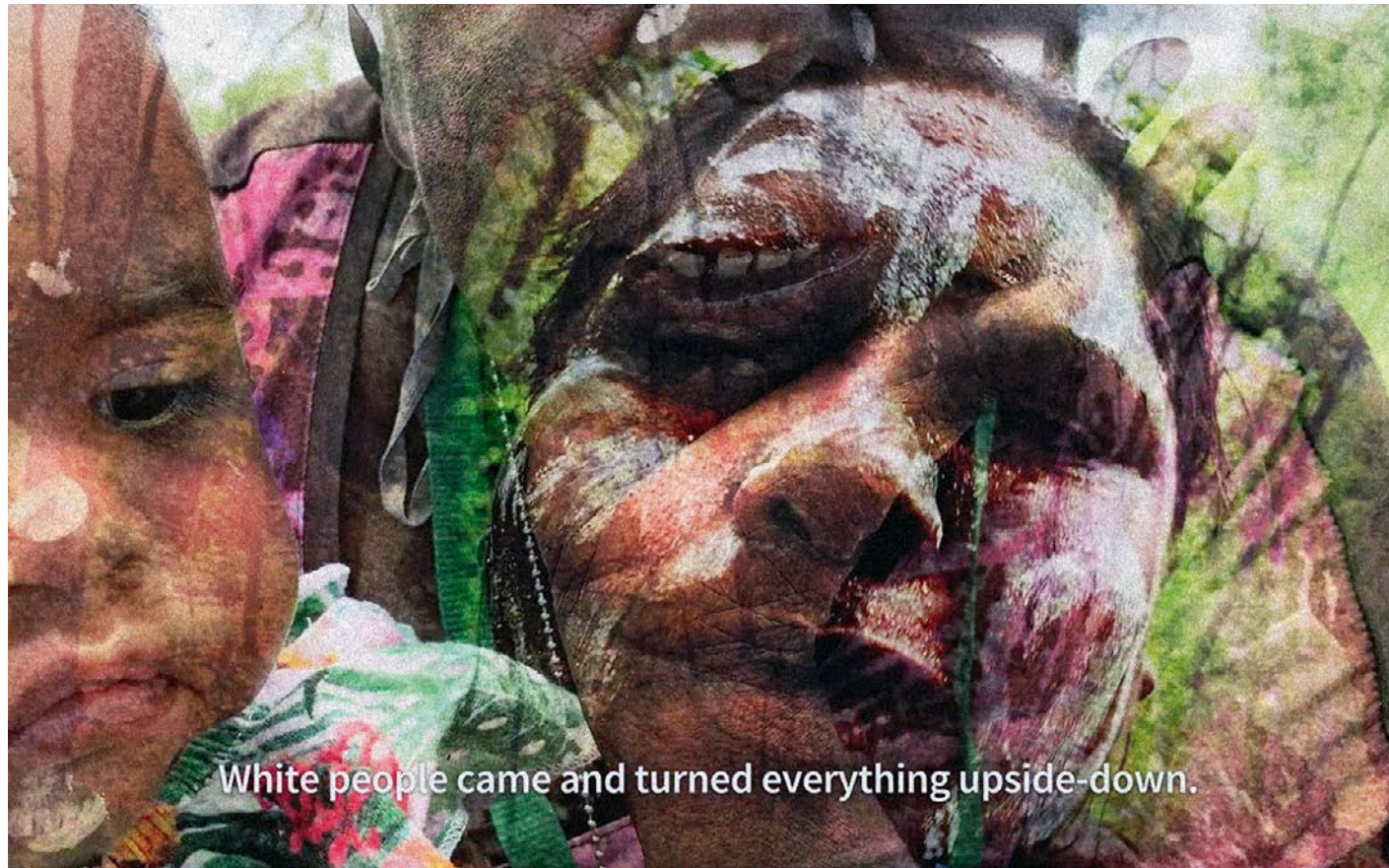
Ed. Paul Luckraft / Zabłudowicz Collection
 English
 Flexcover with dust jacket, 17 × 24 cm
 144 pages, numerous color images
 ISBN 978-3-95476-558-4
 € 38 (D) / £ 36 / \$ 50

**LuYang
 NetiNeti**

Odysseys Through Multiple Dimensions

LuYang (b. Shanghai, 1984; lives and works in Tokyo) draws inspiration from sci-ence-fiction, manga, gaming, and techno cultures. In their video installations, ref-erences to hypermodern technologies blend with ideas for post- or trans-human scenarios for our world. To create their nonbinary avatars, LuYang works with 3D scans of their own body, alluding to the Buddhist wisdom “dokusho dokushi” (you are born alone and you die alone). The ongoing series *DOKU* features these hybrid “reincarnations” of the artist in sprawling virtual worlds, made using computer game engines and accompanied by intense soundtracks. What emerges from LuYang’s pre-dominantly digital works are fantastic, often painful and shocking images that visu-alize an interdisciplinary mix of religion, philosophy, neuroscience, psychology, and modern technology.

The winner of Deutsche Bank’s Artist of the Year award in 2022, LuYang presented their first monographic exhibitions in Germany and the United Kingdom that year. The catalogue *LuYang NetiNeti* puts the focus on the singular *DOKU* series, which fea-tured prominently at the 59th Venice Biennale in 2022, and includes knowledgeable and insightful essays on the rising international artist’s practice by Livia Monnet and Pao-chen Tang, and an interview by Nora Gantert.



The Family (A Zombie Movie), 2021 (film still)



The Karrabing Film Collective during the production of *Wutharr*



Mermaids, Mirror Worlds, 2018 (film still)

Exhibitions

Karrabing Film Collective—Wonderland, Haus der Kunst, Munich, until July 30, 2023

Karrabing Film Collective, Wiener Secession, Vienna, April 28–June 18, 2023



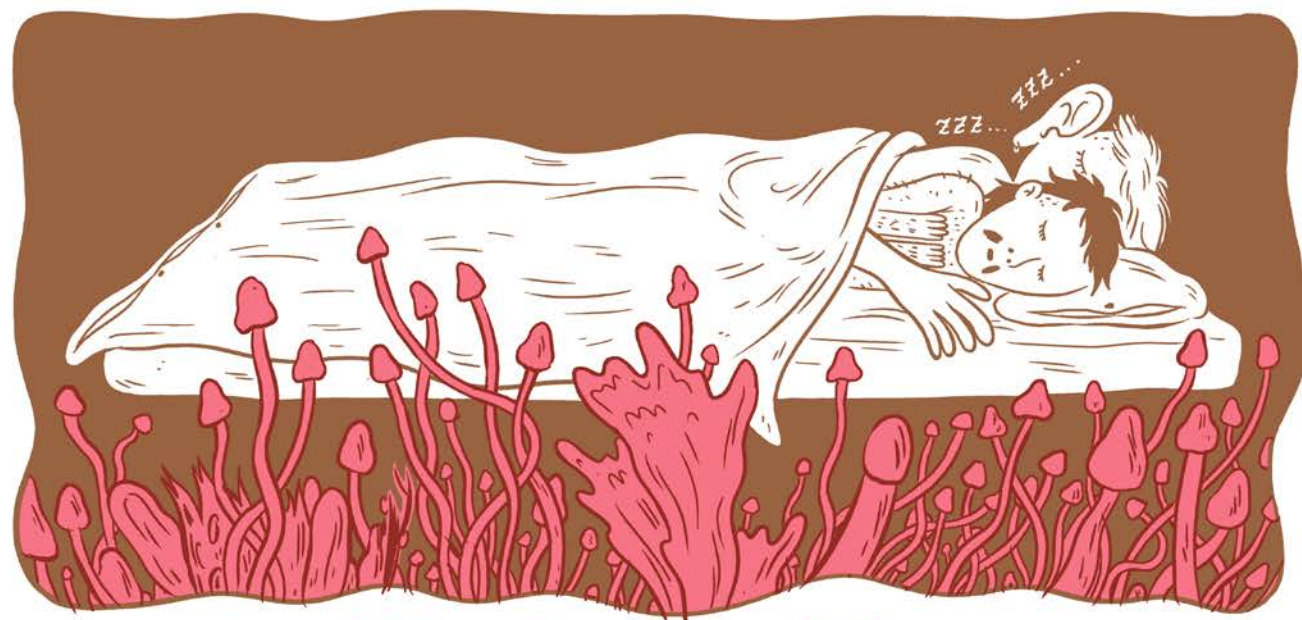
Ed. Damian Lentini / Haus der Kunst
English
Softcover, 15 × 21 cm
216 pages, numerous color images
ISBN 978-3-95476-554-6
€ 28 (D) / £ 26 / \$ 38

Karrabing Film Collective Wonderland – A Reader

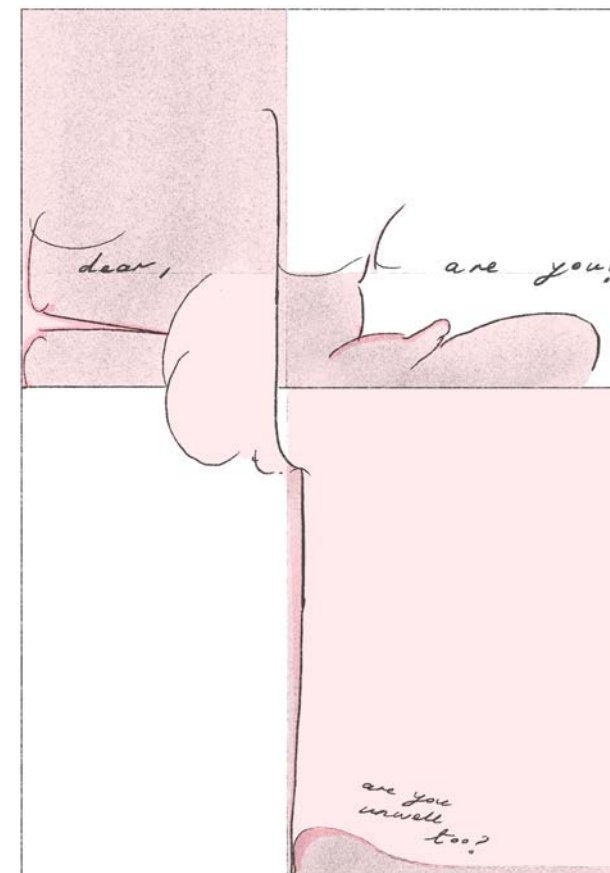
“Our films are neither fiction nor nonfiction. They come from and return to our ancestral lands. They emerge from and sink back into the lives we are actually living with our *durlg* (dreamings).”—Karrabing Film Collective

Karrabing Film Collective is a grassroots Indigenous film and arts group founded in 2007 and currently based in the Top End of Australia's Northern Territory. The Collective's films have been presented in exhibitions and at festivals including the 8th Contour Biennale (2017), the 67th International Film Festival Berlin—Berlinale (2017), documenta 14 (2017), and the Sydney Biennial (2016). The group currently numbers around fifty members, who see their collective creative practice as a form of self-organization and social analysis. Artistic languages are developed on the local level, which in turn let the audience understand new forms of collective indigenous agency. The films, whose style is labeled as “improvisational realism,” seek to open a space beyond the binaries of fiction and documentary or past and present. The exhibition at the Haus der Kunst is guided by the question of what the unique filmic and methodical language developed by Karrabing can teach us about today's society.

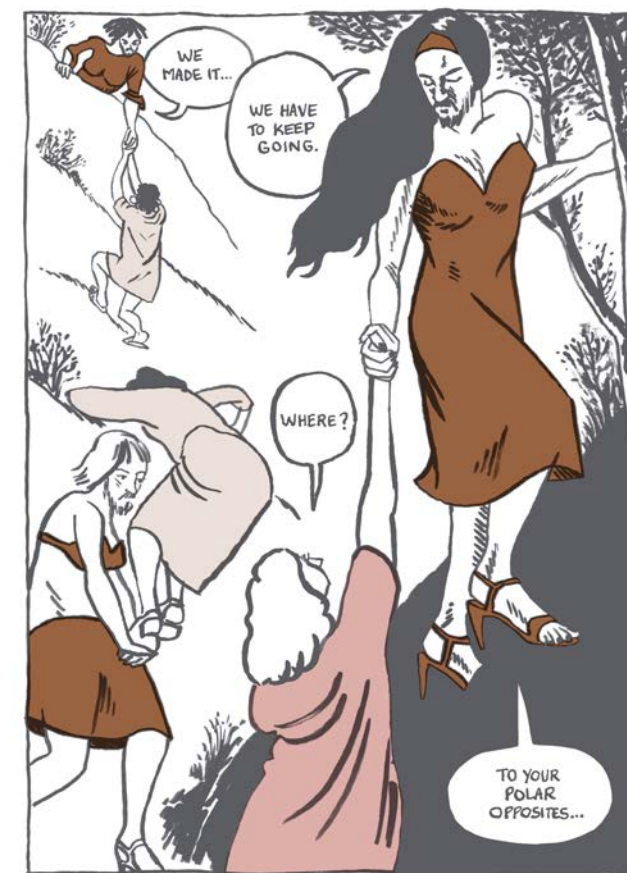
The extensive reader comprises essays, interviews, various forms of creative writing and polemics to offer insight into the Collective's singular social, cultural, and historical environment and oeuvre. With a foreword by Andrea Lissoni and a curatorial essay by Damian Lentini, the reader also includes contributions from Richard Bell, Kirsty Howey, May Adadol Ingawanij, Tess Lea, Elizabeth A. Povinelli, Matariki Williams, and Vivian Ziherl.



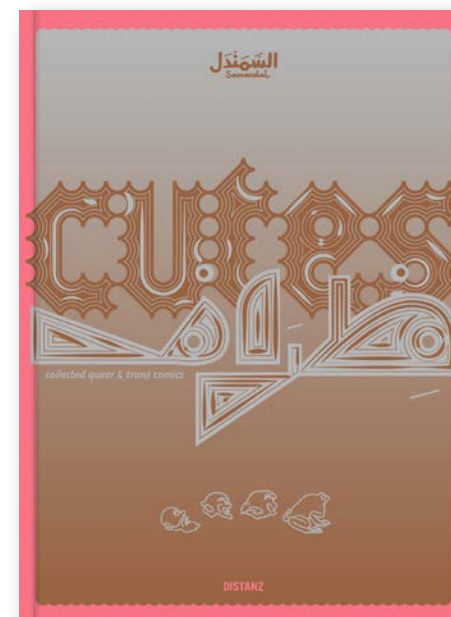
Michel Esselbrügge, *Sex-Maus*



Aki Hassan, *Scene 1*



Barrack Rima, *The crossing*



Eds. Nino Bulling, Joseph Kai, Nour Hifaoui
English/Arabic
Softcover, 19 × 26 cm
200 pages, numerous color images
ISBN 978-3-95476-557-7
€ 28 (D) / £ 26 / \$ 38

Cutes Collected Queer and Trans Comics

Language and Drawing as Equal Actors

Cutes is a collective book of contemporary queer and trans comics that explores the multiple facets of LGBTQIA+ identity through the medium of graphic storytelling. The anthology was co-created by Nour Hifaoui and Joseph Kai of Lebanese comics collective Samandal and artist Nino Bulling in the frame of documenta fifteen. Featuring contributions from Lebanon, Germany, Singapore and beyond, *Cutes* offers a fresh and deeply personal look at our bodies, emotions and desires.

The book includes short stories by twelve artists covering a wide array of styles and genres: From hot romance to trans superheroines and meditations on gender and identity. *Cutes* is a bilingual publication in English and Arabic, addressing the very use of language in comics and the politics of translation.

Participating artists

Aki Hassan, Bär Kittelmann, Barrack Rima, Bilge Emir, Joseph Kai, Michel Esselbrügge, Mloukhiyyé Al-Fil, Natyada Tawonsri, Nino Bulling, Nour Hifaoui, Nygel Panasco, Romy Matar.

About the editorial team

Samandal is a collective of artists dedicated to comics, based in Beirut and Paris. Samandal collects and publishes comics from the Arab region and beyond with the aim to provide a platform for alternative expressions of graphic storytelling in cultural and social issues. Nino Bulling works as a freelance cartoonist and author in Berlin. Shorter and longer works by Nino have been published in book form, online or in anthologies since 2012.



First German Congress of Women, at the exhibition *Fussball*, Kunstverein München, February 10–11, 1973



Bea Schlingelhoff, *No River to Cross*, Kunstverein München, 2021 (installation view)



Eds. Maurin Dietrich, Gloria Hasnay /
Kunstverein München
German/English
Softcover, 22 × 30 cm
300 pages, numerous color images
ISBN 978-3-95476-574-4
40 € / £ 38 / \$ 55

200 Jahre Kunstverein München

“Are you a member of a Kunstverein? Why did you become a member? Why haven’t you become a member ?” – Andrea Fraser

One of the oldest institutions of its kind, the Kunstverein München will celebrate its 200th anniversary in 2023. In this context, the Kunstverein is publishing the first comprehensive book dedicated to the institution, its history, its publics, and its artists. The publication takes stock of the past and provides insights into the association’s activities. These are developed in response to the incompleteness of the archive and the subsequent need to constantly review and rethink it.

The anniversary publication of the Kunstverein, founded in 1823, is not a framework for spinning a singular narrative, but rather a container that can hold a multitude of stories. It isn’t just important to fill the historical gaps, but also to change the structures that production, documentation, and archiving take place in so that more permeable narratives can emerge. On the one hand, the publication thus sheds light on various aspects of the association’s polyphonic and antagonistic history, including its role under National Socialism, the role of women, and class relations. On the other hand, it aims to sketch a possible future for the Kunstverein from today’s perspective.

In addition to contributions by Andrea Fraser, Christian Fuhrmeister, Quinn Latimer, Doreen Mende, and Philip Ursprung, among others, the publication brings together a multitude of visual material from 200 years of the Kunstverein München, a comprehensive timeline of all exhibitions and events, a detailed list of all artists, and other documents that retrace the institution’s artistic, but also bureaucratic and political, activities.



Printing Proofs in the studio with metronome, documentation from the residency *Peripheral Alliances* at Kunstverein München, 2022

Exhibition
Mehrfamilienhaus, RICOCHET #14, Museum Villa Stuck, Munich, February 16–May 14, 2023



Samir, *My Father In The Old Studio*, 2021



Eds. Michael Buhrs, Sabine Schmid
 German/English
 Softcover, 16.5 × 23.5 cm
 192 pages, approx. 97 color images
 ISBN 978-3-95476-552-2
 € 38 (D) / £ 36 / \$ 48

Alice Rekab
Mehrfamilienhaus

How Do We Belong?

Alice Rekab (b. Dublin, 1987; lives and works in Dublin) studies the cultural and personal stories that are told about us as well as the ones we ourselves tell. Their own Irish-Sierra-Leonean identity anchors their reflections on family histories, the experiences of coming of age, and realities of life. A collaborative and interdisciplinary approach lets Rekab produce works spanning the domains of film, performance, image, and sculpture and create new narratives that employ the prisms of body, family, and nation to unfold questions of origin and biography.

To be published in conjunction with their exhibition at Museum Villa Stuck as part of the *RICOCHET* series, Rekab's first monographic artist book features collages created especially for the occasion and an indexical overview of the origins and lives of the objects they uses. It is rounded out by essays by Cairo Clarke, Anne-Françoise Schmid, and Isabelle Sully and a conversation between Alice Rekab and curator Sabine Schmid.



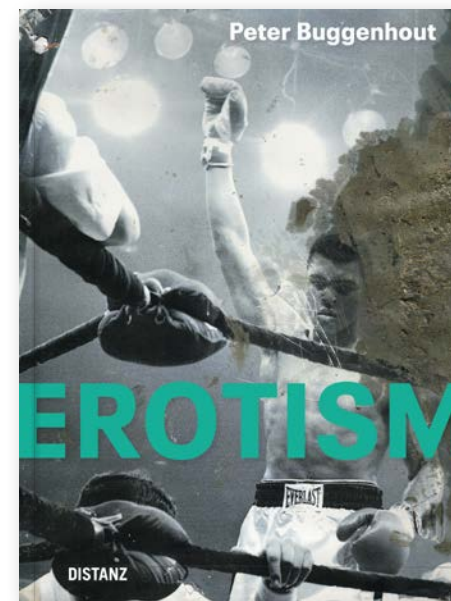
The Ever Changing Repetition, Berlin 2023 (installation view)

Exhibition

The Ever Changing Repetition, Konrad Fischer Galerie, Berlin, until February 18, 2023



On Hold #21, 2022 (detail)



Ed. Konrad Fischer Galerie
 German/English with booklets
 in Dutch and French
 Hardcover with linen, 23 × 29.5 cm
 300 pages, numerous color images
 ISBN DE/EN 978-3-95476-542-3
 ISBN DE/EN/NLD 978-3-95476-561-4
 ISBN DE/EN/FR 978-3-95476-562-1
 € 44 (D) / £ 40 / \$ 55

Peter Buggenhout Erotism

“Abject Things”

The Belgian sculptor Peter Buggenhout (b. Dendermonde, Belgium, 1963; lives and works in Ghent, Belgium) describes his hybrid creations as “abject things” that refuse to be categorized as anything, even as works of art. To make them, he uses materials that have rarely found their way into contemporary art: house dust meets garbage, tanned cow stomachs and remnants of bouncy castles appear together with acrylic glass and cast polyamide. Even when more traditional materials like Carrara marble turn up in his works, the objects he affixes to the stone surfaces seem oddly assembled and compressed and defy any figurative interpretation. Both with their peculiar choice of materials and with their enormous physical presence and archaic hermeticism, Buggenhout’s objects occupy a singular position in the field of contemporary sculpture.

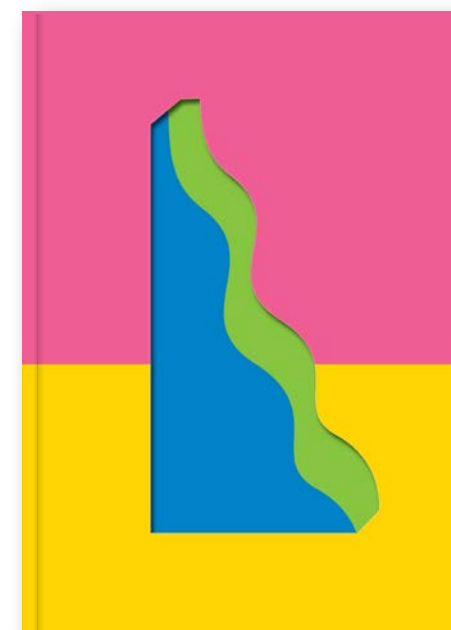
The richly illustrated monograph with essays by the curator Selen Ansen, the art critic Nicolas Bourriaud, and the artist provides an overview of the works and series the internationally renowned sculptor has created since 2017.



Swoon, 2021



Certain Things, 2020/21 (installation view)



English
Hardcover, 23 × 32 cm
128 pages, numerous color images
ISBN 978-3-95476-571-3
€ 38 (D) / £ 36 / \$ 50

Erin O'Keefe How are things?

Puzzle Pieces in Photographic Space

The studio of Erin O'Keefe (b. Bronxville, USA , 1962; lives and works in New York) is filled with geometric wooden shapes and boards that she carves, paints, arranges, and finally photographs to produce abstract still lifes featuring stunning optical effects. By removing the glossy surface we ordinarily associate with the printed photographic medium, O'Keefe foregrounds the painterly texture of her brushstrokes, which comes into view when one examines the prints more closely. The complex process deftly leads the beholder astray; her works look like they were subjected to digital postprocessing and manipulated or even outright created on the computer. Continual experimentation and the search for juxtapositions of forms and colors by means of aesthetic techniques borrowed from modelmaking, architecture, painting, and installation art are distinguishing characteristics of her creative practice.

The monograph *How are things?* offers a comprehensive overview of O'Keefe's output. Essays by Emily LaBarge, Richard Paul, and Wayne Koestenbaum introduce the reader to her multilayered practice.



Redundancy (de-extinction), 2019 (installation view)



Origin, 2023 (film still)



Second Sun, 2020 (installation view)

Exhibition

Timefall, CA2M Centro de Arte Dos de Mayo, Madrid, February 18–May 21, 2023



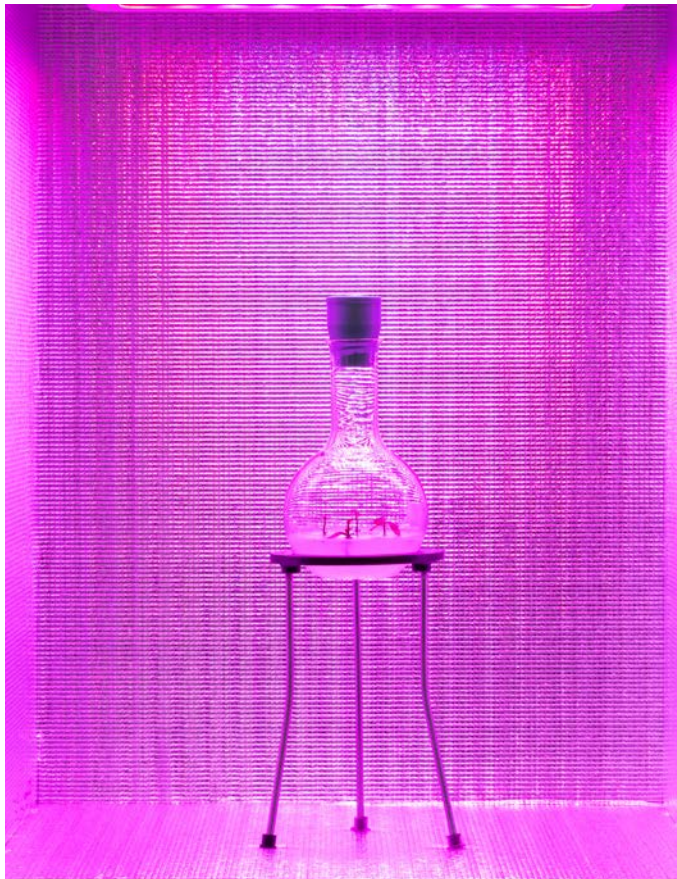
Ed. CA2M Museo Centro de Arte Dos de Mayo, Comunidad de Madrid
English/Spanish
Softcover, 13 × 20 cm
240 pages, 80 color images
ISBN 978-3-95476-568-3
€ 32 (D) / £ 30 / \$ 44

**Karlos Gil
Timefall**

Descent and Decadence

In his wall hangings, sculptures, and videos, Karlos Gil (b. Talavera, Spain, 1984; lives and works in Madrid) adapts obsolete and contemporary industrial production practices, combining them with filmic elements from the cinema in order to create settings and scenarios for a consideration of possible futures.

In his most recent exhibition *Timefall* at CA2M Museo Centro de Arte Dos de Mayo, his most expansive project to date, the artist addresses the interrelations between the artificial and the natural, between technology and the body, between man and nature, as well as the complexity of urban signifiers. Elements from science fiction sustain a meditation on the fragility of our civilization: apocalyptic landscapes become the stage for a species that has evolved from our environmentally challenged reality. The accompanying catalogue is the first to survey his oeuvre featuring a representative selection of his earlier output and the new works created in connection with the exhibition. With contributions by Peio Aguirre, Jussi Parikka, Bernardo José de Souza, and Laura Tripaldi.



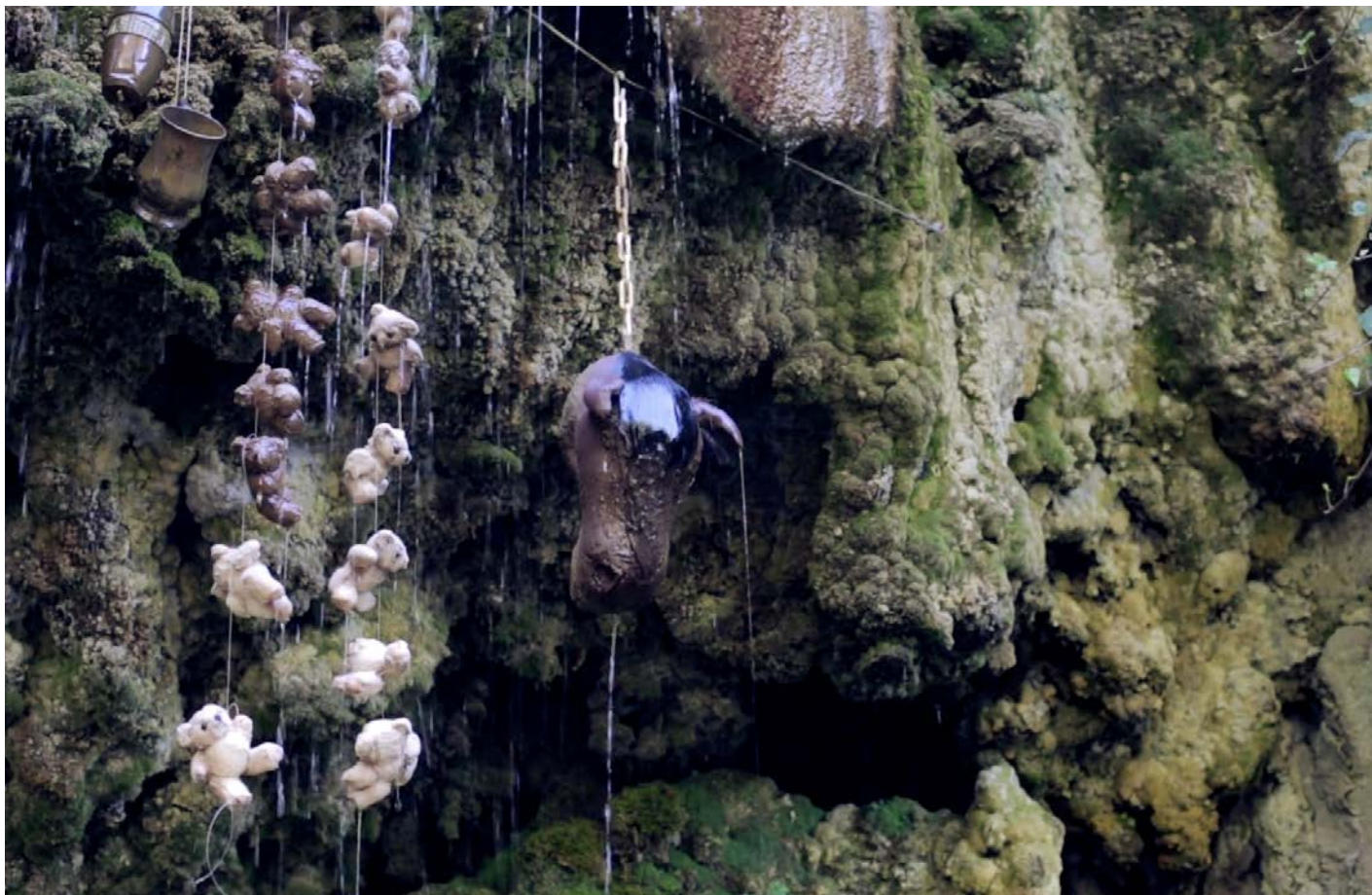
The Life Story of Cornelius Johnson's Olympic Oak and Other Matters of Survival, 2017



Chalchera Stella, 2020



Petrifying Well, 2019



Dropping Well, 2013 (film still)

Exhibitions

SHIFT. KI und eine zukünftige Gemeinschaft, Kunstmuseum Stuttgart, February 4–May 21, 2023

Von Genen und Menschen, Deutsches Hygiene Museum Dresden, February 11–September 10, 2023



Ed. Phileas. A Fund for Contemporary Art
German/English
Softcover, 21 × 28 cm
256 pages, approx. 100 color images
ISBN 978-3-95476-537-9
€ 36 (D) / £ 34 / \$ 48

Christian Kosmas Mayer

Remembering, Archiving, and Preserving

Christian Kosmas Mayer (b. Sigmaringen, Germany, 1976; lives and works in Vienna) has created a body of work that preserves and produces a constellation of narratives about historical residues and representations that are often on the verge of disappearance or have already been rendered imperceptible. His projects, which are the outcome of extensive artistic research and close collaborations with specialists across various disciplines, transform the minor, forgotten, and obsolescent into material artifacts, discursive objects, multi-media installations, and performances.

Richly illustrated, this publication presents the first comprehensive overview of Christian Kosmas Mayer's practice. His collaborative and multi-faceted approach is reflected in seven commissioned essays that focus on individual key works as well as the artist's oeuvre. The authors from different disciplines examine the connection between technology, memory and care in the artist's practice in their own unique way. The book is rounded off by a glossary with a selection of important projects from the last ten years and essays by Noit Banai, Timo Feldhaus, Seph Rodney, Liv Nilsson Stutz, Sarah Wade, Stephen Zepke, and an interview between Mark Dion and the artist.



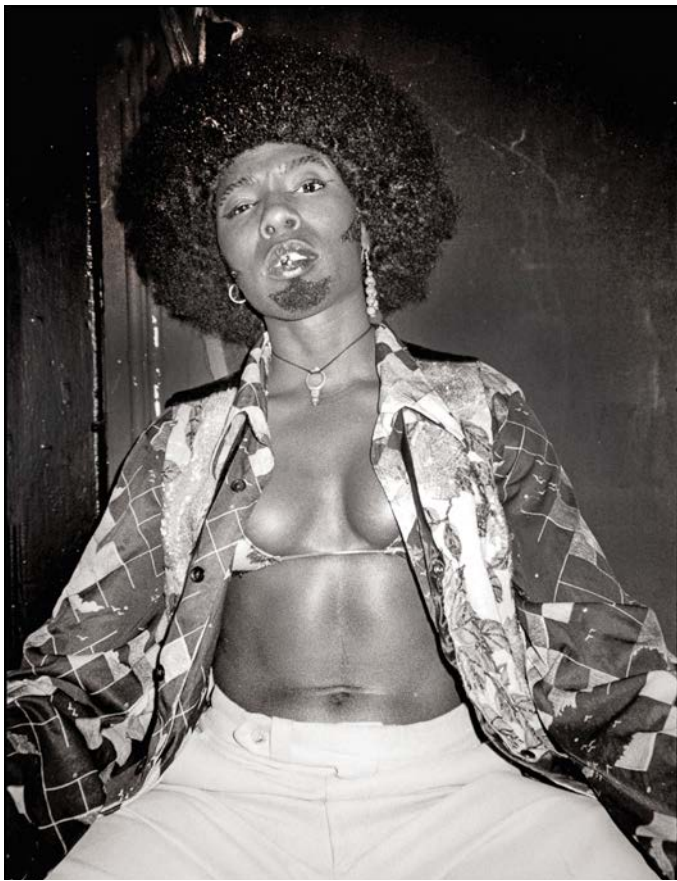
Ceal Floyer, *Solo*, 2006



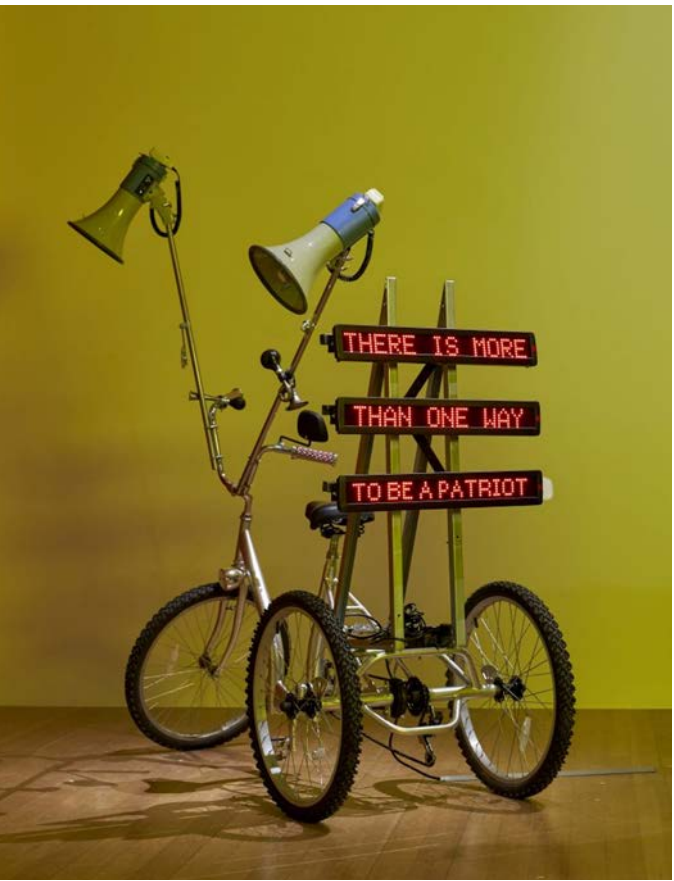
Valerie Solanas, *S.C.U.M. Manifesto*, 1967



Monica Bonvicini, *Power Joy Humor Resistance*, 2021



Del LaGrace Volcano, *Dred King: Club Casanova*, 1997



Marinella Senatore, *Protest Bike*, 2018



Ed. Valeria Schulte-Fischedick /
Künstlerhaus Bethanien
German/English
Softcover with flaps, 24 × 33 cm
92 pages, approx. 40 color images
ISBN 978-3-95476-550-8
€ 28 (D) / £ 26 / \$ 38

MANIFEST Yourself! (Queer) Feminist Manifestos since the Suffragettes

“We will never be quiet again.”—Suffragettes

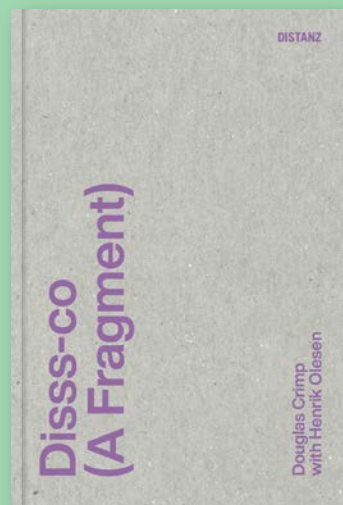
Recent events have thrown into sharp relief the urgency of women**s, trans, and non-binary persons’ struggles for everyday and fundamental rights. *MANIFEST Yourself!* is a summons and at once an empowering hymn to (queer) feminist thinking and action as an integral part of a vibrant culture of protest in contemporary art and culture.

The publication showcases the undiminished vitality of the culture of the (queer) feminist manifesto since the suffragettes and reflects its colorful and sometimes contradictory facets, focusing on a variety of regions, cultural contexts, and media. The book provides access to numerous manifestos and documents and expands on the exhibition of the same title at Künstlerhaus Bethanien. With essays by Valeria Schulte-Fischedick, Rita Laura Segato, Luise von Nobbe and statements by Lynda Benglis and VNS Matrix.

Contributing artists

Ouassila Arras, Rufina Bazlova, Lynda Benglis, Monica Bonvicini, Lizzie Borden, Andrea Bowers, Janet Burchill/Jennifer McCamley, VALIE EXPORT, Ulrike Flaig, Ceal Floyer, FRZNTE/Kolbeinn Hugi, Regina José Galindo, Guerrilla Girls, Holzinger/Sahihi, Bojana S. Knežević/Katarina Petrović (Femkanje), LASTESIS x Pussy Riot, Luíza Luz, Signe Pierce/Alli Coates, Tabita Rezaire, Marinella Senatore, Beth Stephens/Annie Sprinkle, VNS Matrix, Del LaGrace Volcano, Billie Zangewa

KONTEXT A SERIES BY DISTANZ



“Getting your disco act together.” Douglas Crimp with Henrik Olesen

Douglas Crimp’s essay *Disss-co (A Fragment)* reads as a primer to his pioneering studies of queer subcultures and New York’s underground scene. In light of today’s renewed repression of subcultural—sexual and ethnic—communities, the text has lost none of its relevance. Next to Crimps writing Henrik Olesen shows excerpts from the project *Lack of Information*, a grid that presents a map of different laws worldwide that are directed against gays, lesbians and transgender people among other topics.

Disss-co (A Fragment) — Douglas Crimp with Henrik Olesen
Ed. Matthias Kliefoth
English, Softcover, 14 × 21 cm, 128 pages, 127 color and 6 b/w images
ISBN 978-3-95476-357-3
€ 16 (D) / £ 20 / \$ 25, released



How Evil Is Architecture? Henrike Naumann with Angela Schönberger and Andreas Brandolini

In *Tumbling Ruins*, the artist Henrike Naumann, the art historian Angela Schönberger, and the architect and design theorist Andreas Brandolini develop a project that draws discursive connections between Naumann’s works *Aufbau Ost* (2016), *Aufbau West* (2017), and *Ruinenwert* (2019), Schönberger’s research on Albert Speer, and Brandolini’s postmodernist design theory.

Tumbling Ruins — Henrike Naumann with Angela Schönberger and Andreas Brandolini
Ed. Matthias Kliefoth
DE & EN edition, Softcover, 14 × 21 cm, 128 pages, 21 color and 17 b/w images
ISBN DE 978-3-95476-358-0
ISBN EN 978-3-95476-359-7
€ 16 (D) / £ 20 / \$ 25, released



Exposing Photographic Archives Lighting the Archive with Mike Sperlinger

In *Exposing Tears*, Lighting the Archive, an open-ended series of conversations about photographic techniques, structures of order, and materialities, engage the writer and curator Mike Sperlinger in dialogue. Sperlinger’s essay looks at the careers of the photographers Marianne Wex and Chauncey Hare through the lens of the art market’s economy of attention including their withdrawals from the art system and their eventual rediscovery as “forgotten artists.” Lighting the Archive discusses with the author how this was achieved and what a key role the archive played in the proces.

Exposing Tears — Lighting the Archive with Mike Sperlinger
Eds. Matthias Kliefoth, Rebecca Wilton
DE & EN edition, Softcover, 14 × 21 cm, 112 pages
Approx. 32 color and 7 b/w images
ISBN DE 978-3-95476-459-4
ISBN EN 978-3-95476-486-0
€ 16 (D) / £ 20 / \$ 25, release March 2023

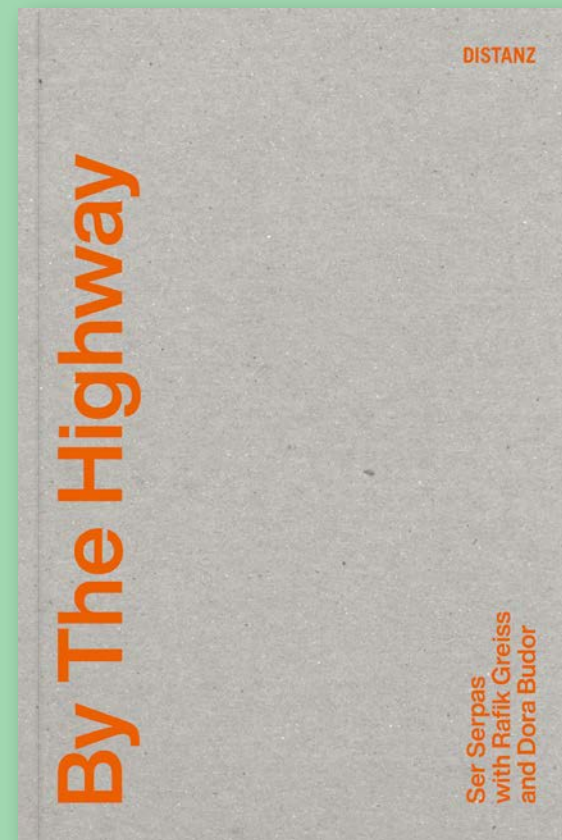


Tulips — Hannah Quinlan & Rosie Hastings with Christina B. Hanhardt

In *Tulips*, artist duo Hannah Quinlan & Rosie Hastings, alongside scholar Christina B. Hanhardt map a terrain where they explore gestures of authority and obedience in the public space within the urban context of gentrification and policing against marginalized queer communities.

The work of Hannah Quinlan & Rosie Hastings (b. 1991 in Newcastle and 1991 in London, live and work in London) deals with the socio-cultural and political structures that reinforce conservatism and discriminatory practices within and around the LGBTQIA+ community. In their works the artist duo explores how the queer community’s “safe spaces” have been displaced by political strategies and how a history of femininity and the colonized body in the transition to capitalism is shaped by rationalization of social reproduction and ownership of the self.

Ed. Matthias Kliefoth
DE & EN edition, Softcover, 14 × 21 cm, 112 pages, 37 color images
ISBN DE 978-3-95476-516-4
ISBN EN 978-3-95476-517-1
€ 16 (D) / £ 18 / \$ 25, release February 2023



By the Highway — Ser Serpas with Rafik Greiss and Dora Budor

In *By the Highway*, Ser Serpas walks through Paris with Rafik Greiss, seeking out the sites that shape her sculptures and installations. In dialogue with Dora Budor, this volume in the *KONTEXT* series presents new approaches to form, volume, and materiality as well as how Serpas’ method updates the tradition of readymades.

Whether she is working with discarded trash or hoarded things, Serpas (b. Los Angeles, 1995, lives and works between Los Angeles and Paris) manipulates these materials to create art in ways that complicate our perception of value and inscribe meaning into what would otherwise be trash. Serpas often brings her sculptures back to the street after the exhibition, letting them become trash while playing with what is allowed inside and outside the museum. In his work, the artist Rafik Greiss (b. Dublin, 1997; lives and works in Paris) captures matter in a state oscillating between representational image and factual substance. His photographs are less about specific objects and more about examining these objects in their own lives and how they react with each other. The artist and author Dora Budor (b. Zagreb, 1984; lives and works in New York) contributes an essay to this volume, which examines Serpas’s work in relation to the processes of accumulation, obsolescence and scavenging, as well as deriving from their historical precedents; assisted readymades, scatter pieces and combines.

Ed. Matthias Kliefoth
DE & EN edition, Softcover, 14 × 21 cm, 112 pages, numerous color images
ISBN 978-3-95476-518-8
ISBN EN 978-3-95476-519-5
€ 16 (D) / £ 18 / \$ 25, release April 2023



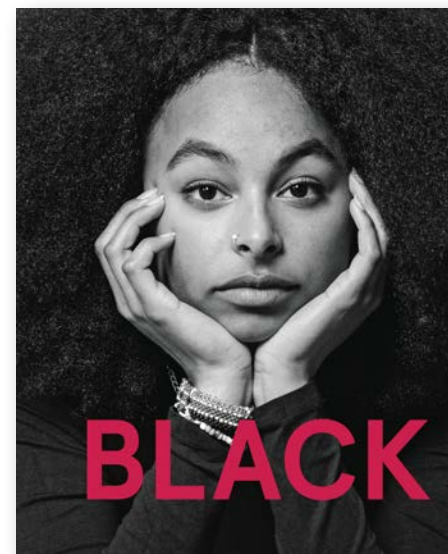
FEVEN K., 2020–22



CHARLES T., 2020–22



KIYE A., 2020–22



Yero Adugna Eticha Black in Berlin

Who are we?

When George Floyd was murdered by a police officer in 2020, the global protest movement Black Lives Matter got high attention. In Berlin, like many other places, people demonstrated their solidarity. Yero Adugna Eticha (b. in Oromia, Ethiopia, lives and works in Berlin) decided to get active and document Black life in Berlin. He walked through the streets of Berlin handing out flyers inviting Black people to be photographed by him. In the following two years, Adugna Eticha portrayed over 512 people, listened to their stories and learned the mundane but moving details of their lives during the encounters.

Black in Berlin presents a selection of these encounters. They are 100 portraits of the multifaceted realities of the Black diaspora's life in Berlin: the author, the opera singer, the white-collar single mom, and the pensioner.

Ed. Matthias Kliefoth
German/English
Hardcover, 24 × 29 cm
144 pages, approx. 120 b/w images
ISBN 978-3-95476-573-7
€ 38 (D) / £ 36 / \$ 50



El Ideal de un Calavera, 2012



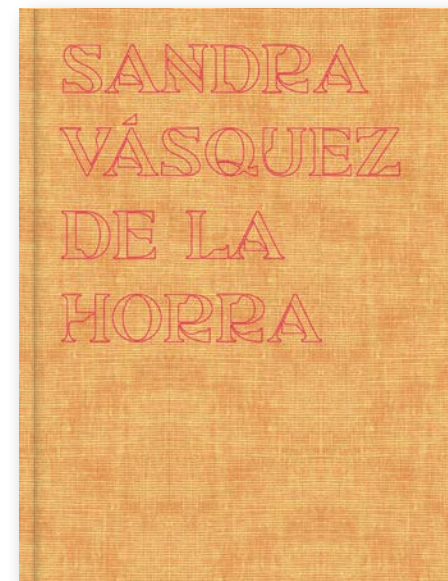
Las Cordilleras Encontradas, 2021



Los Paseantes, 2019

Exhibition

Das archetypische Ich, Gutshaus Steglitz, Berlin, March 11–August 27, 2023



Ed. Brigitte Hausmann / Bezirksamt
Steglitz-Zehlendorf von Berlin
German/English
Hardcover, 21 × 27 cm
112 pages, numerous color images
ISBN 978-3-95476-548-5
€ 32(D) / £ 30 / \$ 44

Sandra Vásquez de la Horra Das archetypische Ich

Corporeal Drawings

The Chilean artist Sandra Vásquez de la Horra's (b. Viña del Mar, Chile, 1967; lives and works in Berlin) primary means of creative expression is the drawing, which she gives the finishing touch by dipping it in beeswax. This significant technique lends the works on paper a peculiar semitransparent and plastic effect; the latter is even more forceful in her more recent fanfolds and objects resembling houses. The artist's rich symbolic formal language interweaves personal recollections with episodes from the collective memory, drawing, in particular, on her Chilean roots, the Pinochet military dictatorship, and Latin America's complex history. Mortality, rebirth, sexuality, myths, and rituals as well as the idea of a union of man, cosmos, and nature are recurrent themes in her figural and expressive works.

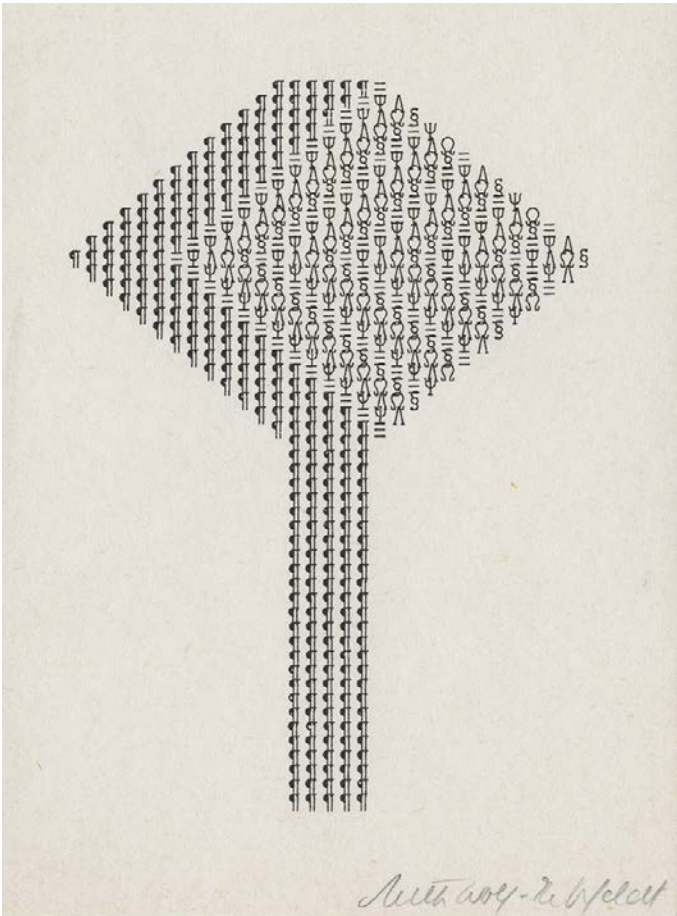
Alluding to C.G. Jung's theory of archetypes, which identified elements of the human imagination that, as contents of the collective unconscious, partly structure personal fantasies, the artist's first institutional solo exhibition in Berlin, titled *Das archetypische Ich*, puts the focus on this interpenetration of the individual and the collective in the artist's work. The catalogue accompanying the exhibition at Gutshaus Steglitz gathers around eighty works from the past twenty years for an overview of Sandra Vásquez de la Horra's complex oeuvre. With introductions by Raphael Fonseca, Jenny Graser und Friedhelm Mennekes.



Ricarda Roggan, *Garage 7*, 2008



Worin unsere Stärke besteht. Fünfzig Künstlerinnen aus der DDR, Kunstraum Kreuzberg/Bethanien, Berlin, 2022 (installation view)



Ruth Wolf-Rehfeldt, *Zeichensignal*, 1970s



Helga Paris, *Sabine*, from the series *Berliner Jugendliche*, 1981/82



Ed. Kunstraum Kreuzberg/Bethanien
German
Softcover with flaps, 23 × 29 cm
184 pages, 170 color images
ISBN 978-3-95476-566-9
€ 36 (D) / £ 34 / \$ 48

Worin unsere Stärke besteht Fünfzig Künstlerinnen aus der DDR

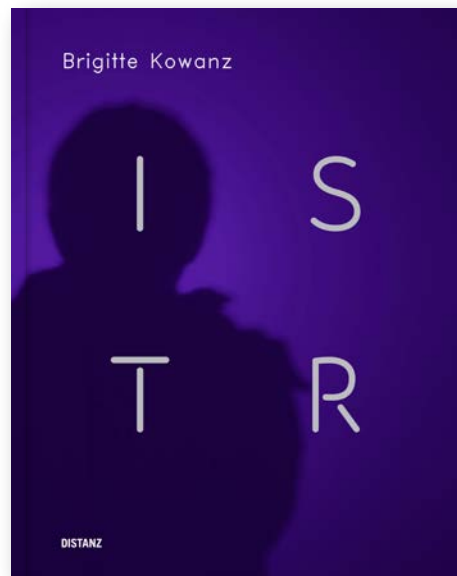
Subversive and Self-Assured

The works of women artists from East Germany are still only marginally represented in the contemporary art and exhibition scene. *Worin unsere Stärke besteht* sheds light on the creative approaches of fifty women from three generations who were born in the GDR before the fall of the Wall and confronted a wide variety of challenges under the socialist system and in the wake of the wrenching changes after the reunification of Germany. Individual lives are front and center in the exhibition, which was conceptualized and curated by Andrea Pichl, probes the question of how an artist's background and circumstances inform her thematic interests and aesthetic propositions.

The catalogue of the exhibition at Kunstraum Kreuzberg/Bethanien traces an arc from the earliest to recent works and embeds the exhibition in its broader historical context. With extensive illustrations and essays by contributors including Sarah Alberti, Hiltrud Ebert, Kevin Hanschke, Hanna Krug, Klaus Lederer, Charlotte Misselwitz, Andrea Pichl, Angelika Richter, Elske Rosenfeld, Erika Stürmer-Alex, and Suse Weber.

Contributing artists

Tina Bara, Peggy Buth, Jana Gunstheimer, Margret Hoppe, Henrike Naumann/
Susanne Rische, Helga Paris, Andrea Pichl, Sophie Reinhold, Ricarda Roggan, Anett Stuth, Ruth Wolf-Rehfeldt, and others.



Eds. Alfred Weidinger / OÖ Landes-Kultur,
Sabine Sobotka, Adrian Kowanz
English
Hardcover, 20 × 25.5 cm
128 pages, approx. 93 color images
ISBN 978-3-95476-546-1
€ 34 (D) / £ 32 / \$ 46

Brigitte Kowanz ISTR

The Messenger of Light

Light and space, media and information are key aspects of Brigitte Kowanz's (b. Vienna, 1957; d. Vienna, 2022) multifaceted conceptual oeuvre. The artist was honored with the Grand Austrian State Prize in 2009 and presented her work in the Austrian pavilion at the 57th Venice Biennale in 2017. From 1997 until 2021, she was a professor at the University of Applied Arts Vienna. Kowanz worked on the installation *ISTR* with all her energy until shortly before her death, and the work has now been realized posthumously in accordance with her designs at Schlossmuseum Linz. The four pillars in the first room serve as a kind of introduction; executed in the artist's hallmark neon, mirrors, and glass, each bears one of the letters of the title in Morse code: *I S T R — I SEEM TO RECALL* is an invitation to delve into Kowanz's creative universe. Her art combines linguistic material—political statements and the transmission of messages—with a formal aesthetic, illustrating that light, far from being a mere neutral vehicle for information, is vital to shaping it.

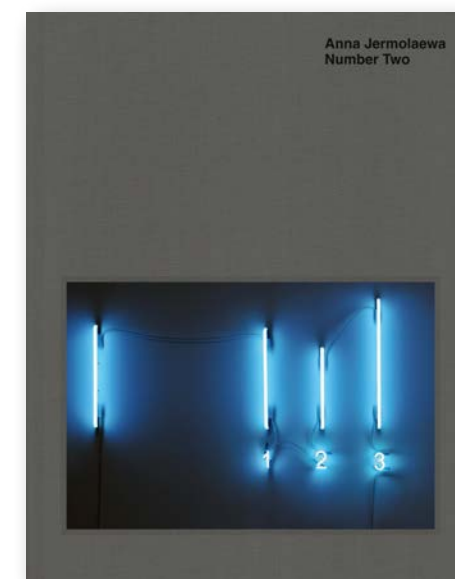
The catalogue accompanying the exhibition features the new production as well as earlier series from the 1980s, in juxtaposition with the *Flashbacks* series. QR codes provide access to additional digital content. With essays by Adrian Kowanz, Gala Rebane, Sabine Schaschl, Angela Stief, and Alfred Weidinger.



Hostile Architecture, 2019–22



ISTR, Schlossmuseum Linz, 2022 (installation view)



Eds. Alfred Weidinger / OÖ Landes-Kultur,
Gabriele Spindler
German/English
Hardcover with linen, 20 × 25.5 cm
320 pages, numerous color images
ISBN 978-3-95476-544-7
€ 34 (D) / £ 40 / \$ 58

Anna Jermolaewa Number Two

The Unfamiliar Familiars

Anna Jermolaewa's (b. St. Petersburg, 1970; lives and works in Vienna) art reveals her to be an acute observer of human communities, of their social foundations and political frameworks. Many of her works bring seemingly insignificant and mundane manifestations of the human condition into focus and interrogate them with a critical yet humorous eye sharpened by her experiences as an alert traveler. In addition to videos, photographs, and drawings, the artist creates expansive installations. Schlossmuseum Linz presents to date the most extensive exhibition of Jermolaewa's work. A cofounder of the Soviet Union's first opposition party and coeditor of a magazine that criticized the government, the artist was forced to leave her native country, was granted political asylum in Austria, and has been professor of experimental design at the University of Art and Design Linz since 2019. Jermolaewa will represent Austria at the Venice Biennale in 2024.

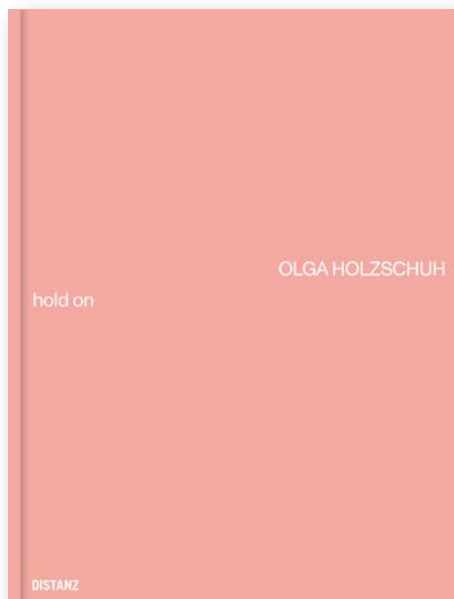
The richly illustrated catalogue showcases a selection of major works from the past twenty-five years as well as new works created specifically for the exhibition in which the conceptual artist turns her attention to the independence movements in the Baltic countries. Essays by Silvia Eiblmayr, Robert Pfaller, Claus Philipp, and Anna Tolstova analyze the performative characters, self-portraits, as well as the significance of the everyday and political dimensions in Jermolaewa's oeuvre.

Exhibition

NUMBER TWO, Schlossmuseum Linz, until March 5, 2023



RED LIGHT REFLEX, Philipp Pflug Contemporary, Frankfurt/Main, 2022 (installation view)



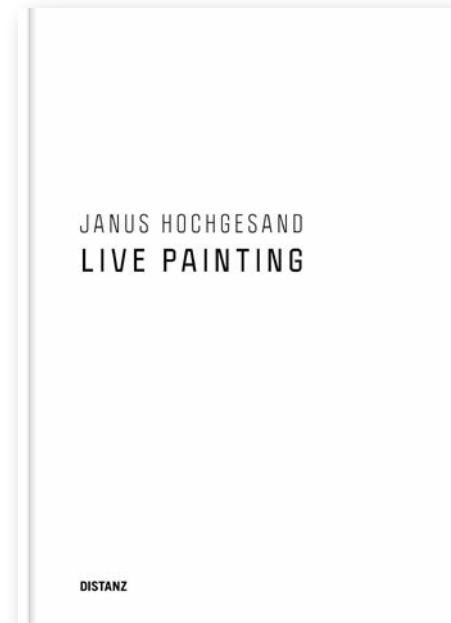
German/English
Softcover with flaps, 23 × 29 cm
144 pages, numerous color images
ISBN 978-3-95476-553-9
€ 36 (D) / £ 34 / \$ 48

Olga Holzschuh hold on

Transitional Moments

Olga Holzschuh's (lives and works in Cologne and Dusseldorf) practice is informed by a searching engagement with the aesthetic, social, and psychological impact of technological innovation. Her photographs, sculptures, and performances are closely intertwined around questions of bodily presence and indexicality. The transitory constitutes the core of her work, as is evident not only in her performances—in which she stages situations that reconstruct practices of emotional control—but also in her pre-occupation with malleable materials such as soap, photographic solutions, and metals.

hold on is Holzschuh's first monograph and presents works from the past five years. With essays by Juliane Duft and Patrizia Dander.



German/English
Hardcover, 17 × 23.5 cm
64 pages, approx. 30 color images
ISBN 978-3-95476-572-0
€ 28 (D) / £ 26 / \$ 38

Janus Hochgesand Live Painting

Dancing with Color

Janus Hochgesand (b. Dierdorf, 1981; lives and works in Hamburg) describes his works as “High Intensity Paintings”—pictures defined by the compression of form and content and an unusually concentrated layering of physical material. To make them, the artist uses a broom or vacuum cleaner to abrade pigments liberally poured out over the canvas and reworking the results in iterations of aggregation and ablation. In superimposing paint strata, the artist revisits the aesthetic of Abstract Expressionism and Art Informel, only to condense these influences in a distinctive performative-painterly practice.

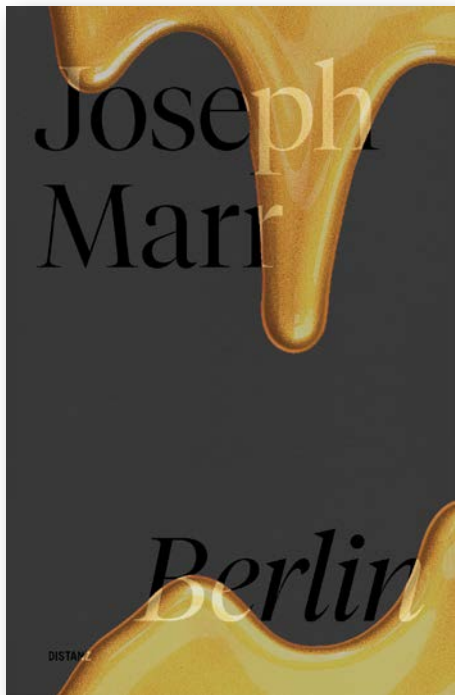
With a foreword by Rene Spiegelberger, a text by Christina Irrgang, and extensive documentation of five performances, the book project *Live Paintings* invites readers to discover the characteristic artistic process of the artist, whose abstract color-intensive paintings are created in front of an audience and outside the studio. Musicians and actors accompany Janus Hochgesand; they experience the moment of creation and influence the work through their presence. His movements across the canvas spread out on the floor become a dance, the colors materialized sounds.



Janus Hochgesand during a live painting performance in 2021 at Ludwig Museum Koblenz



Together @ Berghain, 2013



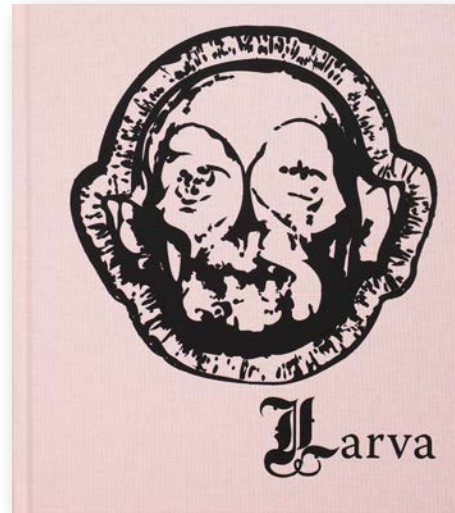
Ed. Matthias Kliefoth
German/English
Hardcover, 19.5 × 30 cm
144 pages, numerous color images
ISBN 978-3-95476-549-2
€ 38 (D) / £ 36 / \$ 50

Joseph Marr Berlin

A Seductive Sticky Mass

The Australian artist Joseph Marr (b. Sydney, Australia, 1979; lives and works in Berlin) harnesses a variety of media, including painting, sculpture, video, and photography, to make conceptual art in which he delves into questions of consciousness. Using staples like sugar—as well as synthetic resins, oil paints, and acrylic glass—he creates complex self-portraits that he combines with auditive material and painted portrayals of his protagonists from the international club and techno scene. Themes such as lust, sexuality, and the body, but also quieter notes inspired by Buddhist conceptions of interpersonal bonds make his works affecting to behold. Deftly staging emotions and desire itself as a theatrical-symbolic play, Marr has developed the balancing act on the sometimes fine line between “high” and “low,” between affirmation and exposure, between kitsch and appropriation into a distinctive creative strategy.

The publication *Berlin* documents the sculptural series *Attachment: a condition of being* and *Together @ Berghain*, on which the artist has worked since 2009, and presents them in dialogue with other series. With a contribution by artist and writer Peter Welz.



German/English
Hardcover with linen, 23 × 26.5 cm
144 pages, 64 color images
ISBN 978-3-95476-533-1
€ 38 (D) / £ 36 / \$ 50

Thomas Musehold Larva

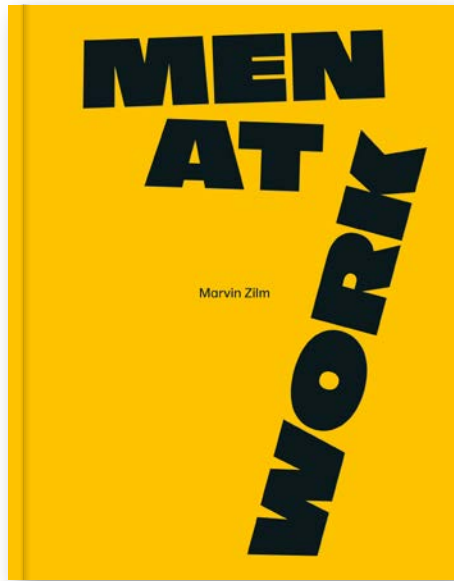
Second-Order Defamiliarization

Thomas Musehold's (b. Mönchengladbach, 1982; lives and works in Düsseldorf) sculptural works explore the question of how to construe and interpret the unknown, looking at the system of language in a variety of ways. His approach is grounded in the idea of prodding things to reveal their specific meaningfulness, recalling the game of objectification devised by the French philosopher and sociologist Roger Caillois.

The publication *Larva* (in Latin: evil sprite, ghost, grotesque visage, mask) is based on masks sold as cheap merchandise in discount carnival stores. Musehold manipulates the masks using 3D scans and computer-aided design software. The original is typically not recognizable in the reproduction, and so his creations are not designed to draw our attention to the divergence between them; they are intended as stand-alone works. In the artist's installations, the ostensibly ritual artifacts are paired with excerpts from academic writing, lyric poetry, or fiction. The editing of the visual material and the accompanying texts transpose the masks into a mythical context that makes them fetishes for our age.



McGuffin, 2022 (detail)



Marvin Zilm Men at Work

Absorbed, Oblivious, Bored, Routined

Work occupies a central place in the life of modern man. It assigns us to our place in the social hierarchy, is a source of identity and screen onto which we project our personalities, making it a major chapter in our biographies, and not least importantly, it is how we make a living. Fanning out these different aspects, the photographer Marvin Zilm's (b. Karlsruhe, 1973; lives and works in Zurich and Berlin) series *Men at Work* takes us on a tour to questions of status, class, and masculinity. The photographs were taken as he traveled to various jobs, as byproducts on trips as well as strolls over the past six years, and show construction workers, gardeners, waiters, street artists, farmers, lifeguards around the globe. As a study of contemporary society, Zilm's works draw our attention to the limitations of lives trapped in the structures of the everyday, but also to experiences of comforting routine in an ever more fast-paced postmodern world in crisis.

German/English
Hardcover, 17.2 × 24 cm
approx. 112 pages
approx. 150 color images
ISBN 978-3-95476-564-5
€ 32 (D) / £ 30 / \$ 44



From the series: *Men at Work*



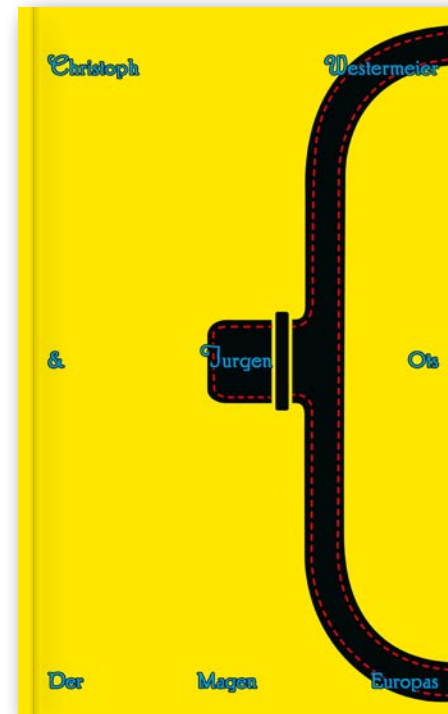
From the series: *Men at Work*



Christoph Westermeier, from the series: *Der Magen Europas*, 2018–22



Christoph Westermeier, from the series: *Der Magen Europas*, 2018–22



Ed. Haris Giannouras
German/English
Hardcover, 19.5 × 30.8 cm
232 pages, 169 color images
ISBN 978-3-95476-532-4
€ 36 (D) / £ 34 / \$ 48

Christoph Westermeier & Jurgen Ots Der Magen Europas

Trouvailles in Transformation

Practices of stockpiling, collecting, lending, borrowing, and archiving are a shared preoccupation of the two artists Jurgen Ots (b. Dendermonde, Belgium, 1978; lives and works in Brussels) and Christoph Westermeier (b. Cologne, 1984; lives and works in Dusseldorf). Ots spots and collects objects, often at the famous flea market on Brussels's Place du Jeu de Balle. He stores these found objects—erstwhile collectibles, now derelict merchandise—in his apartment until he embeds them in collages or turns them into readymades. A series of photographs that Westermeier took in Brussels between 2018 and 2022 documents these trouvailles and other things in their natural habitat and shadows them as they move through various contexts: someone's childhood memories, the scattered pieces of their everyday life that are normally kept under wraps, travel from place to place and take on a new visibility.

The artists' book illustrates this productive and complex collaboration, surveying the oeuvre the two artists have compiled, which consists of found books, boxes, empty suitcases, frames, silhouettes, photo albums, and discarded bric-a-brac. It also documents their joint exhibition of the same title in the reception pavilion of the International World's Fair in Brussels. With an essay by the editor Haris Giannouras.



DYS(U)TOPIA, intervention in the context of *Utopie Kulturforum*, Berlin, 2021



Ed. Hannes Langbein / Stiftung
St. Matthäus, Berlin
German/English
Softcover, 17 x 24 cm
80 pages, 24 color and 7 b/w images
ISBN 978-3-95476-551-5
€ 20 (D) / £ 22 / \$ 30

Mischa Kuball (UN)FINISHED

Homage to the Unfinished

Mischa Kuball (b. Dusseldorf, 1959; lives and works in Dusseldorf) works with slide projections and light, often in institutional and urban settings. For the intervention *(UN)FINISHED* inside Saint Matthew's Church at the Kulturforum in Berlin, he devoted his attention to the surrounding architectural ensemble. Kuball's project is a creative and compressed rendering of history: from the early days of the chic Tiergartenviertel neighborhood to its destruction fueled by Albert Speer's fantasies of omnipotence and then in World War II and on to Mies van der Rohe's and Hans Scharoun's temples to modernism.

Commentators discussing Herzog & de Meuron's Museum of the 20th Century, under construction right next to the church, have spoken of the Kulturforum's architectonic "completion." By contrast, the publication accompanying the project, with essays by Joachim Brand, Bonaventure Ndikung, and Hannes Langbein and a conversation with the artist, champions its "unfinished" state as preserving the vitality of art as well as religion. In one of Berlin's most prominent cultural centers, the artist calls on us to embrace the openness of history and public space alike.



Eds. Ina Dinter / Kunstmuseum Reutlingen,
Fabian Ginsberg
German/English
Softcover with flaps, 20 x 27.5 cm
120 pages, numerous color images
ISBN 978-3-95476-560-7
€ 34 (D) / £ 32 / \$ 44

Die Bewertung der Kunst Werke aus der Sammlung Kienzle

Systems of Value and Evaluation in Art

To evaluate art is a complex matter, without definitive results. The exhibition business has mechanisms at its disposal that can bolster the value of things as works of art and shield them from critical evaluation. Focusing on four very different artistic positions by Ketty La Rocca, Jack Goldstein, Klaus Merkel, and Josef Kramhöller, the argumentation and programmatic idea behind the exhibition at the Kunstmuseum Reutlingen is dedicated to the central concept of evaluation.

The exhibition *Die Bewertung der Kunst* highlights differences and correspondences by untangling the idea of the "economy of evaluation" and embedding it in a larger context. The accompanying catalogue elaborates on the questions addressed in the group exhibition with an extensive essay by curator Fabian Ginsberg.

Exhibition

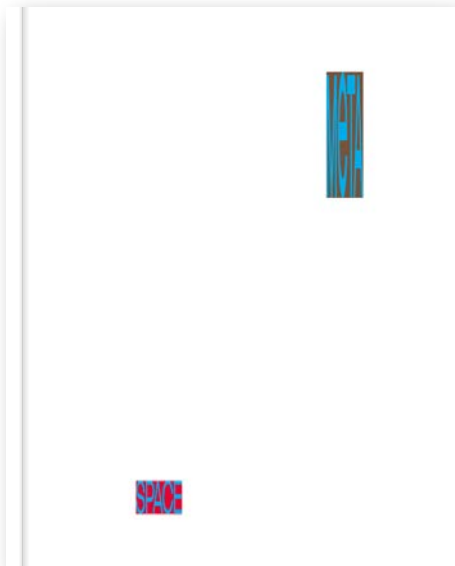
Die Bewertung der Kunst. Werke aus der Sammlung Kienzle
Kunstmuseum Reutlingen | Galerie, through May 14, 2023



Die Bewertung der Kunst. Werke aus der Sammlung Kienzle, Kunstmuseum Reutlingen | Galerie, 2023 (installation view)



Maria Bürger, digital visualization of the Rolin-Madonna



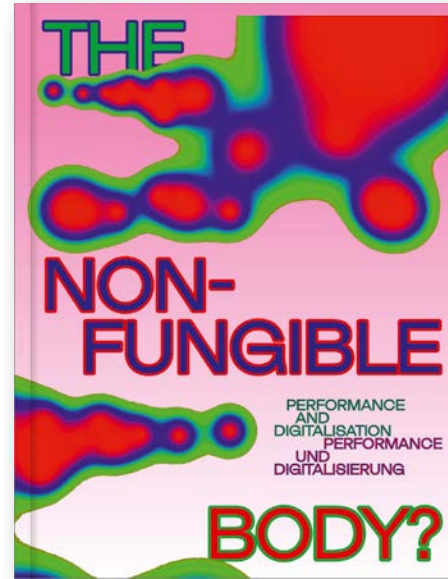
Eds. Alfred Weidinger, Fabian Müller-Nittel and Markus Reindl / OÖ Landes-Kultur
English
Hardcover, 19.5 × 25 cm
560 pages, 197 color and 37 b/w images
ISBN 978-3-95476-536-2
€ 38 (D) / £ 36 / \$ 50

Meta.space – Visions of Space from the Middle Ages to the Digital Age

Analog, Digital, Social Visions of Space

The metaverse as a virtual parallel world and next manifestation of the internet has prompted wide-ranging debates ever since the blockchain hype got started. Yet the ability to build and shape worlds through the manipulation of social, real, and imaginary spaces has arguably been a key aspect of artistic and scientific creativity throughout the eras. Accompanying the exhibition at the Francisco Carolinum in Linz, the scientific anthology *Meta.space—Visions of Space from the Middle Ages to the Digital Age* is the first publication to examine this multifaceted history from an art-historical perspective. Gathering seventy-five positions in analog as well as digital and inter-media art, it offers a foundational contribution to the current debates over the metaverse. The palette of subjects ranges from studies of early painterly solutions to problems of pictorial space emerging in the fifteenth century and the question of how works of sculpture engender spaces to the sensory, scholarly, and technological practices of charting spaces and a critical engagement with the dystopian as well as utopian potentials of today's cutting-edge conceptions of metaspaces.

Contributions by international writers representing a variety of scholarly disciplines focus on many aspects of analog and digital spatialities in the contexts of art and its sociology.



Eds. Alfred Weidinger, Freda Fiala and River Lin / OÖ Landes-Kultur
German/English
Hardcover, 20 × 25.5 cm
297 pages, numerous color images
ISBN 978-3-95476-543-0
€ 34 (D) / £ 32 / \$ 46

The Non-Fungible Body? Performance and Digitalisation

The Living Body in the Digital Age

Performance has been a key medium in contemporary art for years. Artists have charted diverse approaches and added novel forms and variants of expression to the conceptual understanding of performance established by the pioneers of the genre in the 1960s and 1970s. Questions raised by today's technological developments concerning documentation, archiving, and the relation between performance and digital media mark the point of departure for the project *The Non-Fungible Body?*

The catalogue gathers extensive visual materials and writings by Freda Fiala, Geraldine Juárez, Rose Lejeune, and Bruce Quek to explain the project's innovative design: it convenes artists who examine the cultural significance of live performance and the living body's relation to the virtual economies of our time with a view to the fairly recent phenomenon of NFTs (Non-Fungible Tokens). The title *The Non-Fungible Body?* serves as a leitmotif for speculations on performance and digital technology. While the body and the digital tools it employs are ever more difficult to tell apart, physical identities remain important vehicles of multifaceted and contradictory social and political processes.

Participating artists

Cibelle Cavalli Bastos, Marita Bullmann, Yun-Chen Chang, Beatrice Didier, Jan Hakon Erichsen, Maria Kulikovska, David Henry Nobody Jr. in conversation with Anika Meier, Sara Lanner, Sajan Mani, Boris Nieslony, Yiannis Pappas, Jianan Qu, Xavier Le Roy, Sarah Trouche, and Rong Xie (Echo Morgan)



Xie Rong performing *Chinese Knot II on Sunday afternoon (I)*, 2022

MORE HIGHLIGHTS



I do You, Neue Nationalgalerie, Berlin, 2022 (installation view)

Exhibition

I do You, Neue Nationalgalerie, Berlin, until April 30, 2023



Desire, 2006, *I do You*, Neue Nationalgalerie, Berlin, 2022 (installation view)



Eds. Joachim Jäger and Irina Hiebert Grun /
Neue Nationalgalerie - Staatliche Museen
zu Berlin
German/English
Hardcover, 24 × 33.5 cm
176 pages, numerous color images
ISBN 978-3-95476-506-5
€ 40 (D) / £ 38 / \$ 55

Monica Bonvicini I do You

Society – Power – Architecture

Monica Bonvicini (b. Venice, 1965; lives and works in Berlin) engages with the manifestations of existing gender relations and social orders within the aesthetics and architectures of the public and private spheres. Reflections on these power structures serve as the basis for her immersive and often provocative works. Her internationally renowned work has won numerous awards, including the Golden Lion at the Venice Biennale (1999), the National Gallery Prize for Young Art of the Staatliche Museen zu Berlin (2005) and the Oskar-Kokoschka-Preis (2020). It oscillates between a language inspired by commercial objects and an aesthetic of cool elegance borrowed from minimalism.

In 2022/23, the Neue Nationalgalerie is dedicating a solo exhibition to the artist in the glass hall of Mies van der Rohe's iconic museum building. Bonvicini fundamentally transforms the exhibition space with a major architectural intervention in line with the feminist tradition of appropriation. Through her playful irony and multiple historical, political, and social references, the artist opens up a new experience of the building.

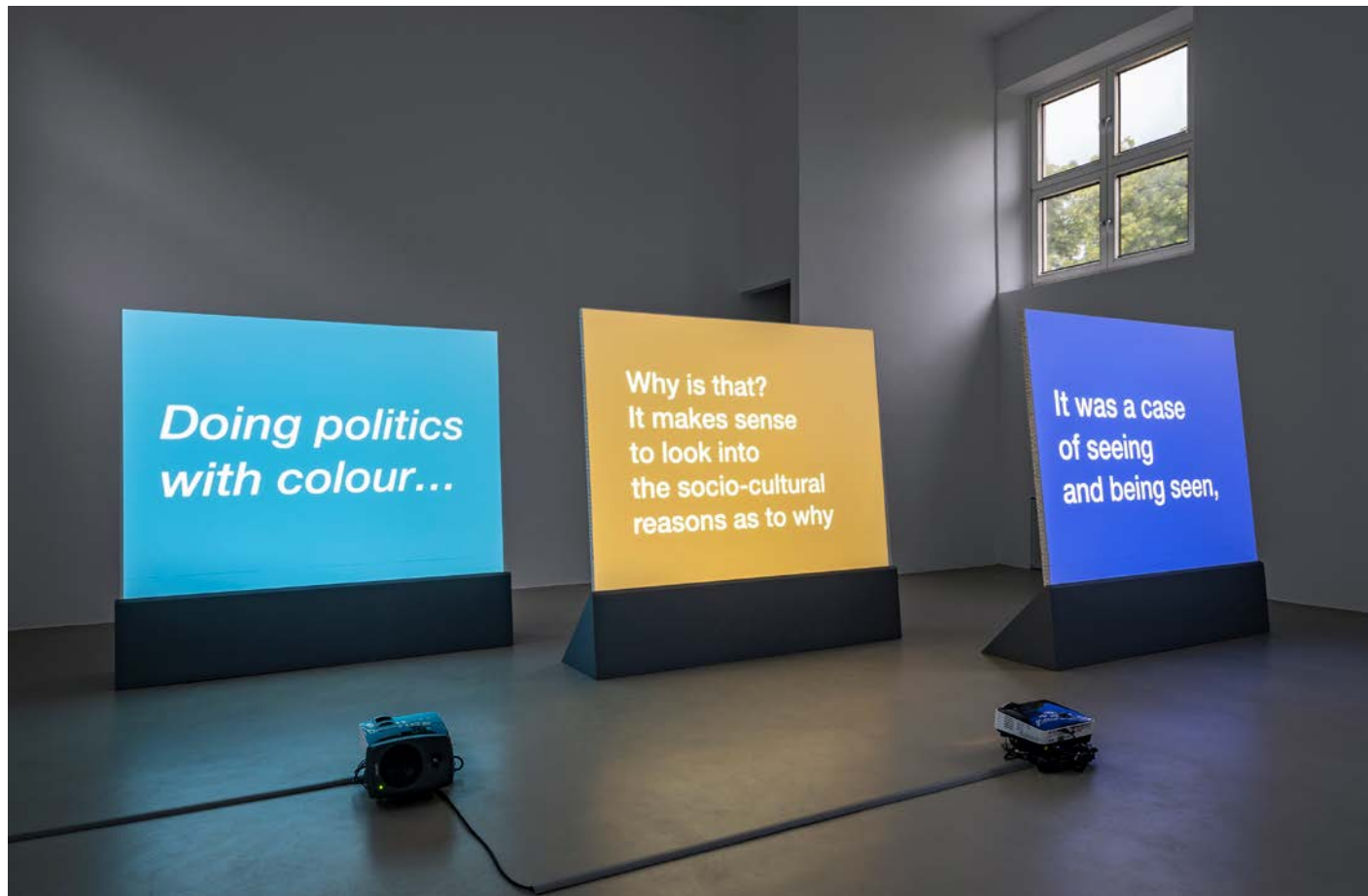
The exhibition publication includes installation views and illustrations of works, an introduction by the curators Irina Hiebert Grun and Joachim Jäger as well as essays by David Adjaye, Diedrich Diederichsen and Dario Gamboni.



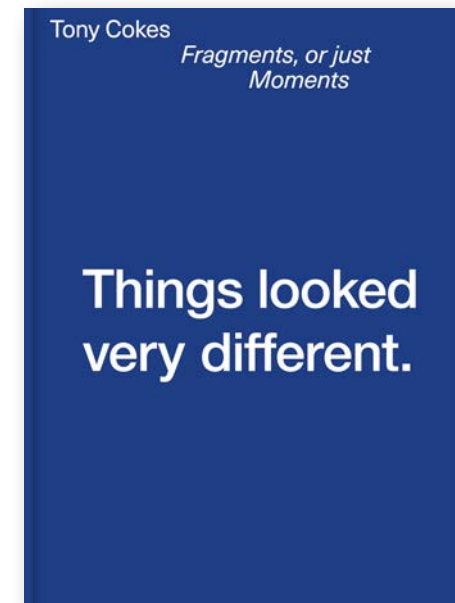
Of Lies & Liars 01-05, in Fragments, or just Moments, Haus der Kunst, Munich, 2022 (installation view)

mediatic attention.

Some Munich Moments 1937–1972, 2022 (video still)



Some Munich Moments 1937–1972, in Fragments, or just Moments, Kunstverein München, 2022 (installation view)



Eds. Kunstverein München, Haus der Kunst
German/English
Softcover, 24 × 32 cm
224 pages, numerous color and b/w images
ISBN 978-3-95476-502-7
€ 36 (D) / £ 34 / \$ 48

Tony Cokes Fragments, or just Moments

“I’m interested in the resonances, the re-habitualizations, and the echoes of that historical moment in the contemporary.”

For more than three decades, Tony Cokes’s (b. 1956, Richmond, USA; lives and works in Providence, USA) work has been exploring the ideology and affect politics of media and popular culture as well as their social impact. Starting from a fundamental critique of the representation and visual commodification of African-American communities in film, television, advertising, and music videos, Cokes has developed a unique form of video essay that radically rejects representational imagery. These fast-paced works consist of found text and sound material from diverse sources such as critical theory, online journalism, literature, and popular music.

The US artist’s first institutional solo exhibition in Germany also marks the first comprehensive collaboration between Kunstverein München and Haus der Kunst. The thematic starting point for Cokes’s new productions is the ideological and propagandistic entanglements of both exhibition venues during the Nazi era as well as their cultural-political role in the context of the 20th Olympic Games in Munich in 1972.

The publication *Fragments, or just Moments* accompanies the eponymous exhibition and translates stills from the newly produced video essays into a book format while examining the significance of Cokes’s work in terms of a contemporary approach to institutional critique. The essays are written by Tina M. Campt and Tom Holert, with an introduction by Emma Enderby and Elena Setzer (Haus der Kunst) and Maurin Dietrich, Gloria Hasnay, and Gina Merz (Kunstverein München).



Seth Price, *Grew up in a box marked Freedom*, 2018

Online festival
www.festival-anna-polke-stiftung.com



Sigmar Polke, *Desastres und andere bare Wunder II*, 1982–84



Ed. Anna Polke Foundation
 German/English
 Softcover with flaps, 15.5 × 22.5 cm
 240 pages, numerous color images
 ISBN 978-3-95476-524-9
 € 28 (D) / £ 26 / \$ 38

Sigmar Polke and Current Perspectives Reader: Productive Image Interference

Collected Texts on the Potential of Images

The images surrounding us don't just show reality, but also help shape it—with all their transmission errors, lossiness, hacks, and other disruptions. Since almost every area of life has been digitized by now, we know that we can't trust our eyes. Sigmar Polke (b. Oels, Lower Silesia, 1941; d. 2010 Cologne) already realized this back in the 1960s when he was working through the mass-media images of his time. Transferring and interfering, transforming and recoding became motifs and early trademarks of his raster images.

On the occasion of Polke's 80th birthday, the Anna Polke Foundation shed light on the central aspect of *image interference* in Polke's work and current artistic positions with a major anniversary project which consisted of an exhibition (Kunsthalle Düsseldorf, exhibition catalogue published by DISTANZ) and an online festival that explored the questions raised in the exhibition in greater depth while linking them to contemporary image discourses.

This book brings together the festival contributions by international scholars and artists such as Bice Curiger, Camille Henrot, Alexander Kluge, Sandra Neugärtner, Magnus Schäfer, Daniel Spaulding, who examine Polke's work and its pictorial contexts in commentaries, conversations, or essays, while creating links to contemporary art production. These are supplemented with texts by Lilian Haberer, Adam Jasper, Franziska Kunze, among others, who highlight the inexhaustible potential of *image interference*, and not just for Polke's art.



Fuji Face, 2013



Tar Okamoto, *The Tower of the Sun*



Leiko Ikemura



Noemi Smolik

Exhibition

Witty Witches, Georg Kolbe Museum, Berlin, until May 1, 2023



Eds. Noemi Smolik, Leiko Ikemura and
Matthias Kliefoth
German
Softcover, 15 × 21 cm
104 pages, 10 b/w images
ISBN 978-3-95476-448-8
€ 20 (D) / £ 18 / \$ 28

Leiko Ikemura and Noemi Smolik Mein Weg mit der Kunst

On the Familiar and the Foreign

The Japanese-Swiss artist Leiko Ikemura (b. Tsu, Mie Prefecture, Japan, 1951) first garnered international recognition in the early 1980s with pictures in an expressive and pugnacious style that associated her with the *Neue Wilde*. She is now famous for oil paintings showing girls floating in oddly hard-to-place settings and cosmic landscapes populated by fabulous hybrid creatures. Japanese audiences cherish her as an artist whose headlong immersion in Western art prompted a growing appreciation of her cultural roots, eventually leading her to a singular synthesis of both cultures.

Wrestling with the profoundly unfamiliar, loneliness, and the challenges of making new languages one's own: these salient themes in Ikemura's work are also major concerns in the writings of Noemi Smolik (b. Prague; lives and works in Bonn and Prague), an art critic whose work focuses on a deeper understanding of the history of Eastern European and Russian art.

In this book, Leiko Ikemura and Noemi Smolik discuss historical junctures and interests in which their quite different lives and careers have intersected: existentialism, the revolution of '68, Russian literature, the foreign and the familiar, collectivism and individuality.



Wonderland, Esther Schipper, Berlin, 2018 (installation view)

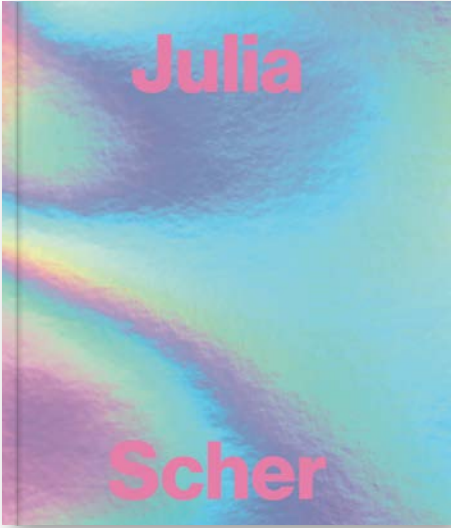


HAUS, DREI, Köln, 2019 (installation view)



Planet Greyhound, Kunsthalle Gießen, 2022 (installation view)

Exhibition
Maximum Security Society, Museum Abteiberg, Mönchengladbach, March 26–August 20, 2023



Eds. Daniel Baumann / Kunsthalle Zürich,
 Lionel Bouvier / MAMCO Geneva,
 Nadia Ismail / Kunsthalle Gießen,
 Matthias Kliefloth / DISTANZ and
 Susanne Titz / Museum Abteiberg
 German/English
 Hardcover, 21 × 28 cm
 368 pages, numerous color images
 ISBN 978-3-95476-488-4
 € 48 (D) / £ 44 / \$ 65

Julia Scher R.S.I.

Safety First?

Since the 1980s, Julia Scher (b. Hollywood, 1954; lives and works in Cologne) has been investigating the emergence of a “maximum security society.” Inspired by French philosopher Michel Foucault and sociologist Gary T. Marx, among others, her oeuvre focuses on issues of surveillance and the cyberspace. Since the beginning of her career, Scher has employed a visionary variety of media to demonstrate how much technologies like video surveillance, image recognition, and automated database queries have become ubiquitous and effectively structure our reality. By mimicking common surveillance scenarios, Scher’s works invoke promises of increased security and convenience in order to expose the dangers and ideologies of surveillance systems. Scher creates striking and transient web, installation, and performance works that present viewers with urgent questions about power, gender, control, and medial seduction.

This comprehensive overview volume applies Lacan’s dictum RSI (the Real, the Symbolic, the Imaginary) to Scher’s work, examining it regarding the topics Real & Fake, Surveillance & Security & SM, Infrastructures. The publication is a collaboration between Kunsthalle Gießen, Kunsthalle Zürich, Museum Abteiberg, MAMCO Geneva (Musée d’art moderne et contemporain), and DISTANZ. It accompanies and expands on Scher’s most recent exhibitions (2022/23) at the participating institutions with an extensive retrospective and classification of the work since the early 2000s. With text contributions and essays by Paul Bernard, Gesine Borchardt, Nadia Ismail, Lilian Haberer and Katrin Kaempf, Magnus Schäfer, Mark von Schlegell, as well as a foreword by Daniel Baumann, Lionel Bouvier, Nadia Ismail, Matthias Kliefloth, and Susanne Titz.



Martin, into the Corner, You Should Be Ashamed of Yourself, 1989



Martin Kippenberger, Club an der Grenze, Windisch Minihof, 1996



The Kippenberger Bus on Glienicke Bridge, Berlin, 1978



Ed. Josephine von Perfall
German/English
Hardcover, 19.5 × 27 cm
224 pages, 80 color images
ISBN 978-3-95476-005-3
€ 39,90 (D) / £ 38 / \$ 55

Kippenberger & Friends Conversations on Martin Kippenberger

German artist Martin Kippenberger (b. Dortmund 1953, d. Vienna 1997) would have turned 70 this year. His work has been internationally celebrated since his death and now occupies a solid place in the most important art collections and museums in the world. Now as then, the question as to the value of his work triggers lively debate: praised as the Beuys of the 1980s, the German Warhol or Picabia's successor, he is equally well known as a dilettante and genius, enfant terrible and provocateur, relentless networker and visionary.

Largely ignored by the art market for decades, he strove for recognition, which he initially received from only a small circle. For Kippenberger, who was merciless in his criticism, there was no joke too personal or too close to the bone, no provocation too injurious in testing how far he could go, not only with his opponent, but also with himself. The professional self-publicist understood like no other before him in Germany how to make a show out of his art and his life, always doing so in a way that simultaneously pushed back the boundaries of art itself. Once the ball was rolling, it was not allowed to stop. Kippenberger spared neither himself nor others and his short but intense life and extremely diverse corpus of work are a testament of this.

The interview book *Kippenberger & Friends* comes closer to uncovering Kippenberger, through twenty-five conversations with artists, curators, gallerists, and friends. They give us their view on someone who left a lasting impression on them, in descriptions that are contemplative, funny, critical, and also self-ironic. The extremely personal memories bring to life not only Kippenberger himself; they also create a dense picture of the cultural life in a Germany which, torn between the sensationalist Springer press and student revolts, the hedonistic consumer culture of yuppies and the provocative rebellion of the punk scene, still had to become convinced of the maxims of its own actions.

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AMONG MANY MORE



Miriam Cahn
mein gepäck mit den armen meiner
großmutter tragen, 20.1.2022
2022

Archival pigment print on Hahnemühle mould-made paper
 54.2 × 39.6 cm
 signed, numbered verso
 Edition 50 + 2 AP
 Each 580 € (incl. VAT)
 Plus shipping

In her pictorial worlds, Swiss artist Miriam Cahn (b. 1949 in Basel, lives and works in Stampa, Switzerland) anticipates the dissolution of social norms and opposes the traditional staging of femininity and gender roles.

The edition consists of two motifs rendered using a high quality printing technique on laid paper, which are almost indistinguishable from original works. It was created as part of the publication *MEINEJUDEN*, which was released on the occasion Cahn being awarded the 14th Rubens Prize of the City of Siegen. In *mein gepäck mit den armen meiner grossmutter tragen 20.1.2022* (carrying my baggage with my grandmother's arms 20.1.2022) Cahn's Jewishness symbolically appears as a heavy burden. At the same time, the artist recalls her own paternal grandmother, whose corpulent figure and strong arms always conveyed a sense of safety and care, not least because she was a single mother who had emigrated from Germany to Switzerland with her two sons.



Miriam Cahn
From the series: 8 Tage
13.10.–15.11.2016
2022

Archival pigment print on Hahnemühle mould-made paper
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 signed, numbered verso
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Another edition, from the series: *8 Tage 13.10.–15.11.2016 (8 days 13.10.–15.11.2016)* features the kind of shadowy heads typical of Cahn's oeuvre: an intimate scene in which the abstractly depicted people are close, possibly whispering something to each other—rendered on canvas in Cahn's effortlessly incisive style.



Monica Bonvicini
LOVE NEVER WIN
2022

3D print, resin, varnish
 6 × 2 × 11.5 cm
 Edition 15 + 5 AP
 Each 1.200 € (incl. VAT)
 Plus shipping

Monica Bonvicini (b. Venice, 1965; lives and works in Berlin) engages with the manifestations of existing gender relations and social orders within the aesthetics and architectures of the public and private spheres. Her work oscillates between a language inspired by commercial objects and an aesthetic of cool elegance borrowed from minimalism.

The edition is a 3D-printed padlock. Found in tourist hot spots all over the world, such locks are often used as a symbol to evoke and capture the unending love of two people. This inseparability is further highlighted by the act of throwing away the key. Bonvicini's lock, on the other hand, is dysfunctional. It would break if you tried to open it. Bonvicini humorously parodies this kitschy ritual in her reversal of the message: LOVE NEVER WIN.

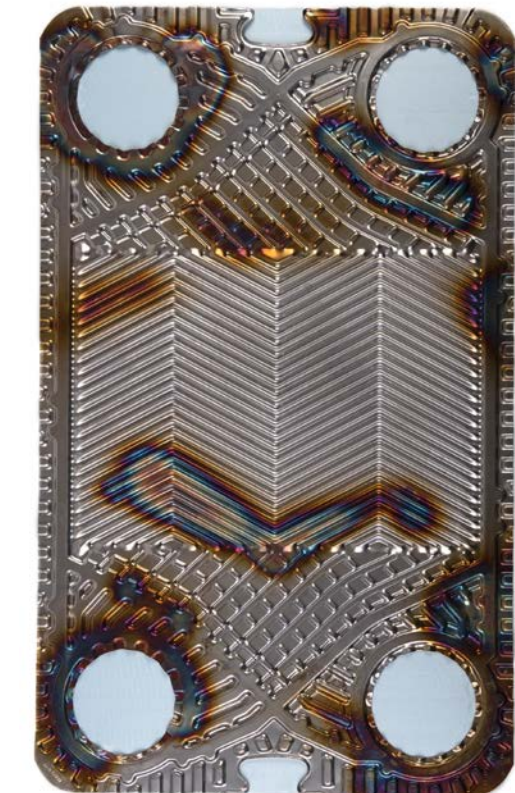
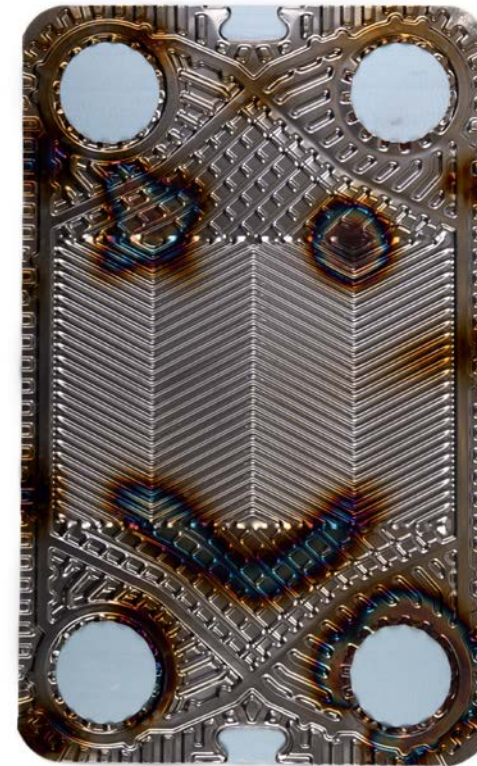
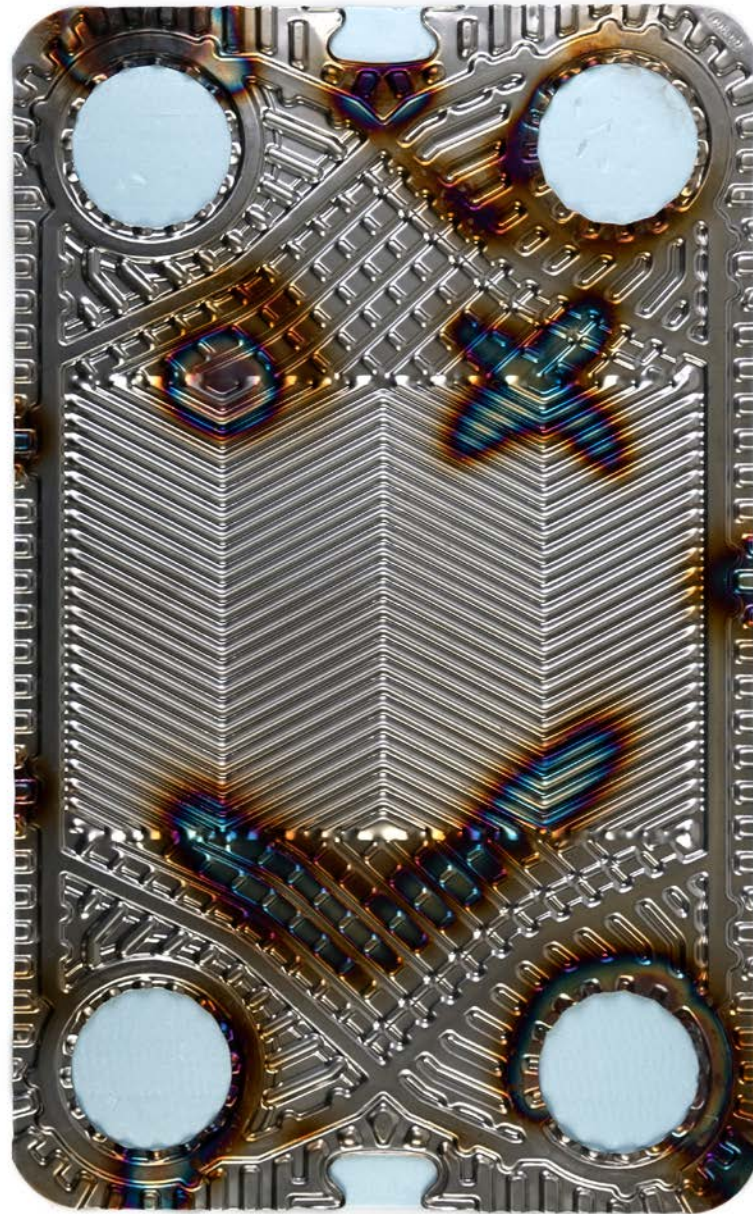


Sophie Thun
Ufer, 17-27.02.2019 – 13-14.11.2022,
CWLJMK
2022

Silver gelatin print on baryta paper
 30.5 × 23.5 cm
 Edition 10 + 2AP
 Each 880 € (incl. VAT)
 Plus shipping

Sophie Thun (b. 1985 in Frankfurt/Main; lives and works in Vienna) works with techniques of analog photography and draws on the tradition of female self-portrayal in art history with references that reach back to the 16th century. Thun uses her body as an instrument to question established concepts of society, sex, and gender.

Her self-portrait *Ufer, 17-27.02.2019 – 13-14.11.2022, CWLJMK* is part of the ongoing series *After Hours*, in which Sophie Thun photographs herself in hotel rooms while traveling for commercial photo jobs. She thus draws attention to relations of economic dependency and hierarchical structures in the contemporary art industry. In this image, Thun's expression alternates between vulnerability and determination. Alongside the nude artist, it also shows her camera, the apparatus with which Thun captures and situates herself and her role as an artist in today's art system.

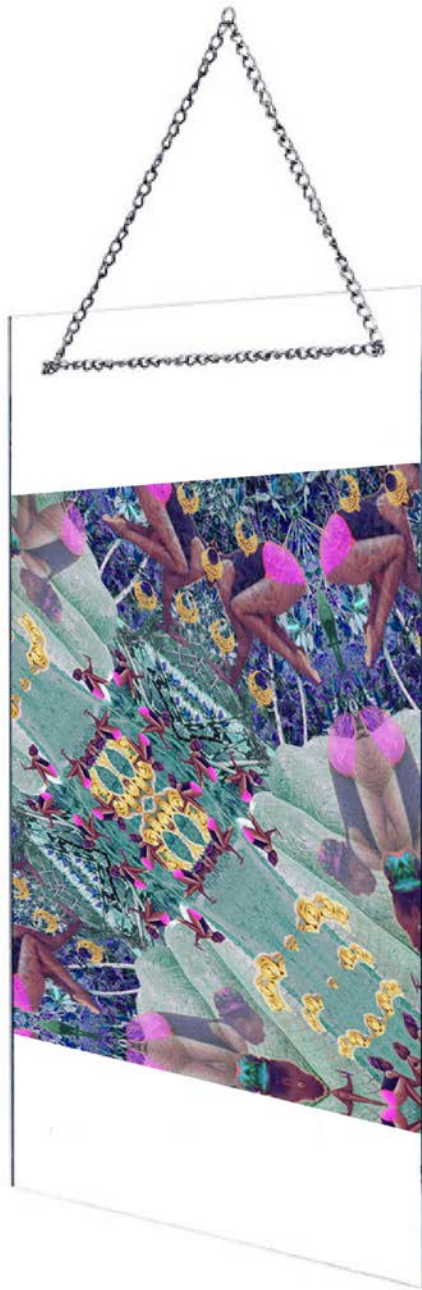


Malte Bartsch
Wärmetauscher
2022

Stainless steel, styrofoam
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5 unique works + 2 AP
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Plus shipping

Malte Bartsch's (b. 1984 in Braunschweig; lives and works in Berlin) sculptures, installations, and video works revolve around themes of time and the environment while addressing the issue of happiness. He explores these questions by rebuilding machines, designing mechanisms, and creating physical facts.

In his edition consisting of five unique pieces, Bartsch burns laughing emojis into the peculiar stainless steel plates of *Wärmetauscher* (heat exchangers). Instead of their original function of transferring thermal energy, the conductors become surfaces for the exchange of stylized emotions from everyday digital communication.

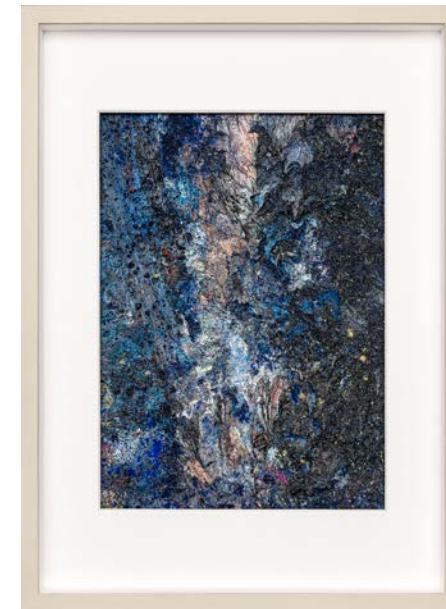
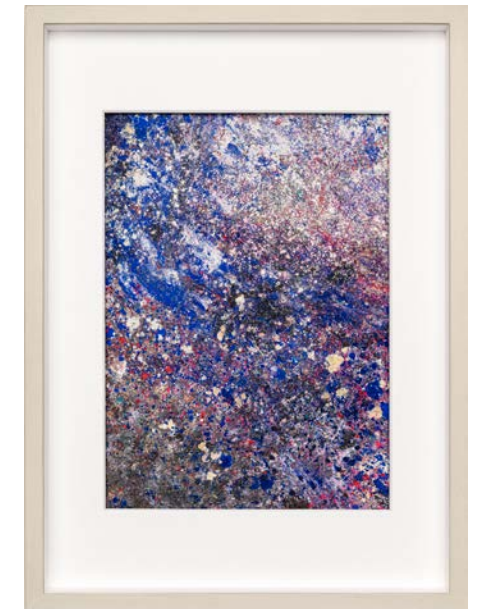
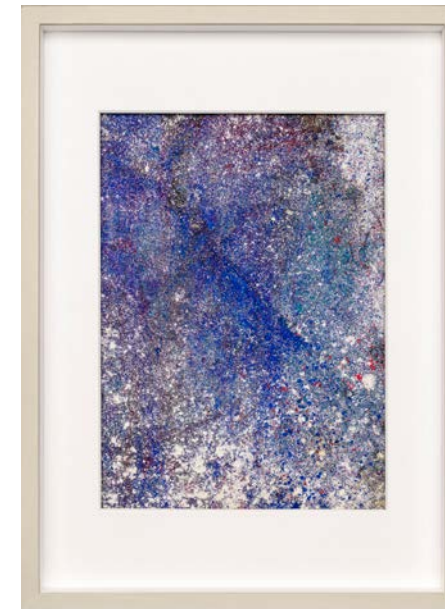


Anna Ehrenstein
Nyamwahi III
2022

2 mm acryl
 28 × 21 cm
 Edition 10
 Each 450 € (incl. VAT)
 Plus shipping

Anna Ehrenstein (b. 1993; lives and works in Berlin and Tirana) explores the exchanges between humans and objects in the digital age. Her artistic practice focuses on individual realities and reflections around migration-related visual culture, diasporic narratives, networked images, and the class hierarchy of pixels.

The edition *Nyamwathi III* is printed on acrylic and portrays Nyamwathi Gichau, whom Ehrenstein met in Dakar as part of a research project. A former advertising copywriter and creative director turned yoga professional, she combines traditional yoga practices with modern psychotherapy to treat depression and anxiety.



Janus Hochgesand
Final Cut – Livepainting Performance
Ludwig Museum Koblenz/Part I
2022

Oil and pigment on canvas
 30 × 22 cm, framed
 12 unique works + 2 AP
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Janus Hochgesand (b. 1981 in Dierdorf; lives and works in Hamburg) describes his works as “*High Intensity Paintings*”—paintings whose form and content are condensed and feature a highly concentrated layering of materials.

The twelve unique pieces in the edition *Final Cut* were created during a live painting performance at the Ludwig Museum Koblenz, in which musicians and actors both witnessed and influenced the moment of creation. Hochgesand generously poured pigments onto the canvas and worked on them in repetitive cycles of application and removal. After the performance, the work was divided into twelve unique pieces of equal size.

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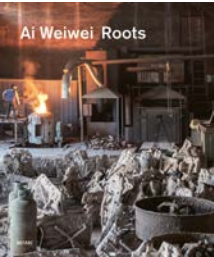
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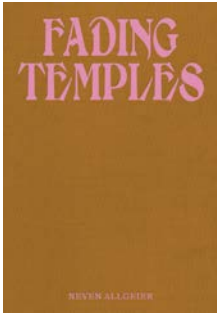
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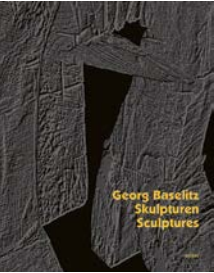
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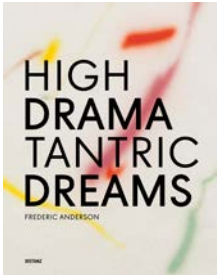
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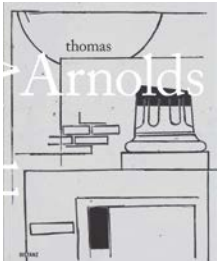
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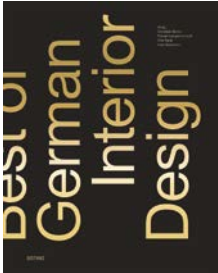
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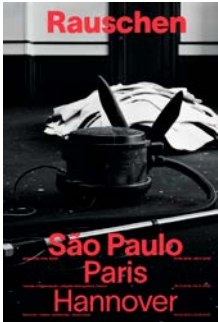
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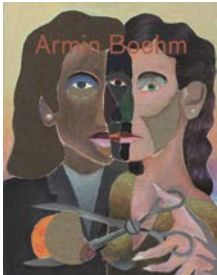
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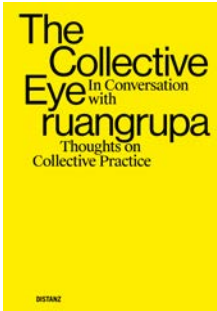
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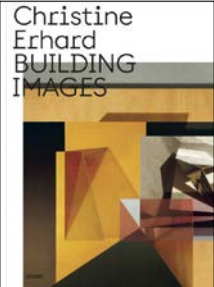
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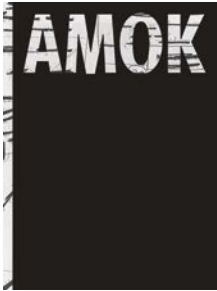
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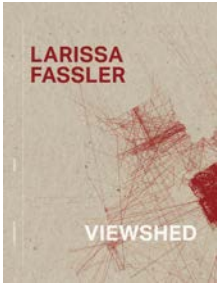
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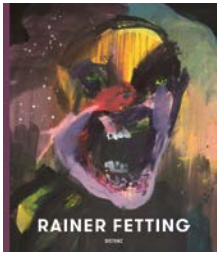
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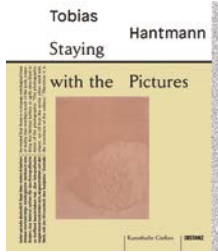
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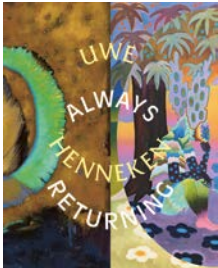
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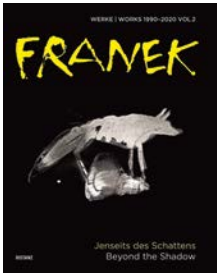
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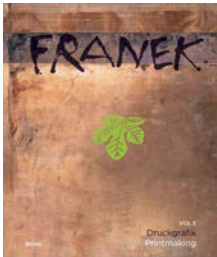
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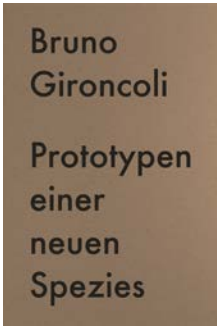
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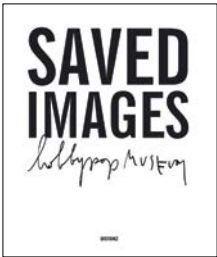
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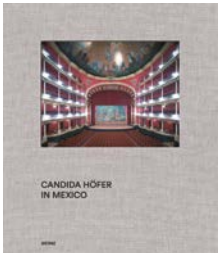
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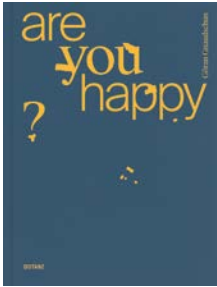
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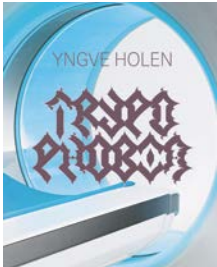
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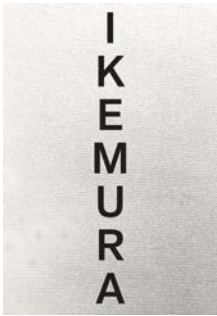
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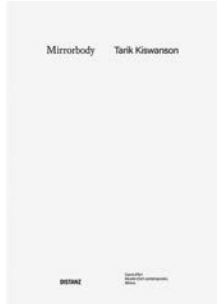
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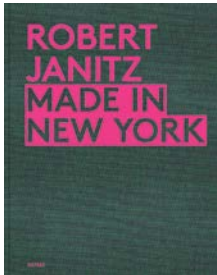


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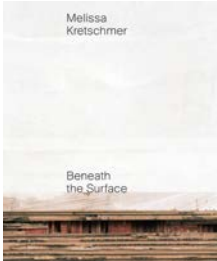
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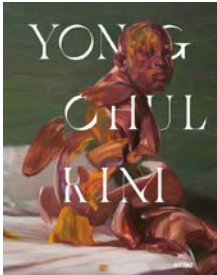
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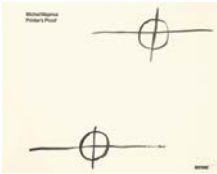
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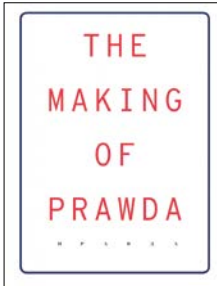
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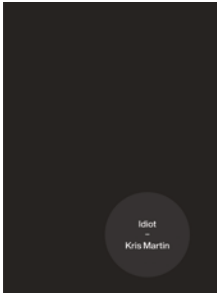
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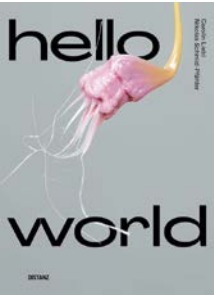
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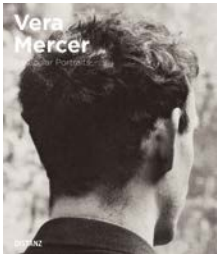
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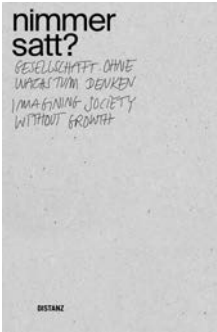
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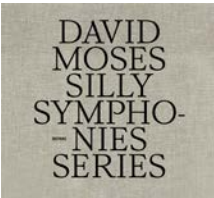
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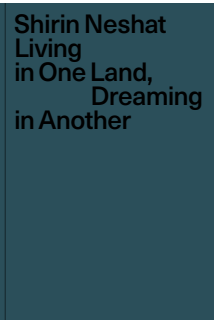
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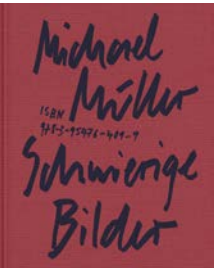
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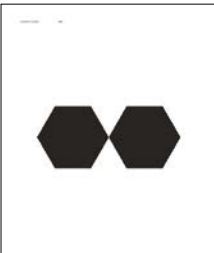
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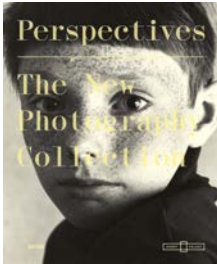
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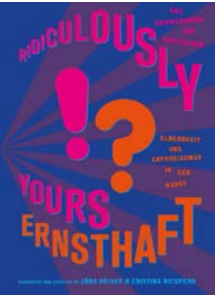
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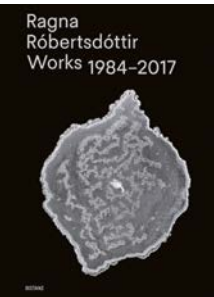
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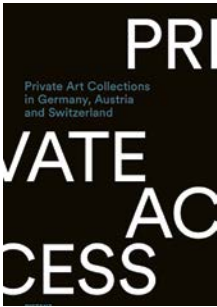
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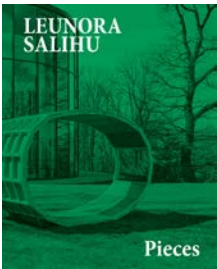
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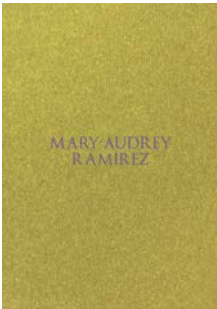
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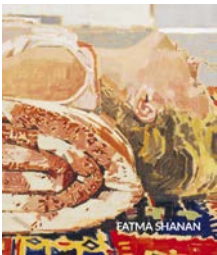
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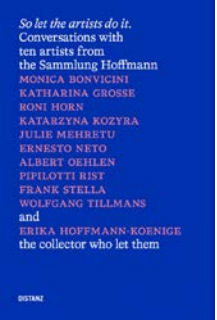
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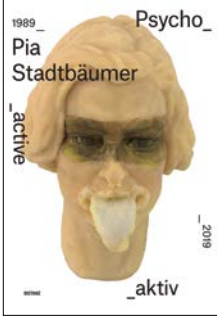
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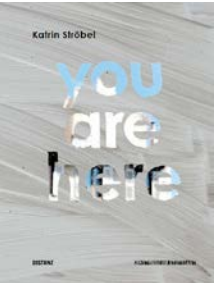
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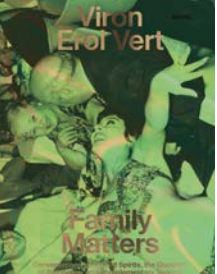
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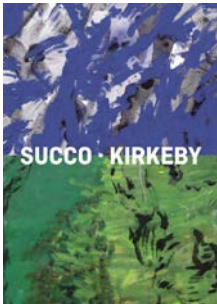
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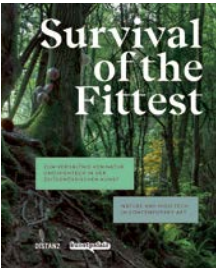
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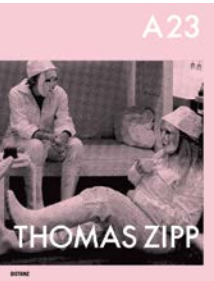
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