

FALL/WINTER 2026/27



DISTANZ

Dear readers:

As we are putting the finishing touches on this fall preview, the Berlin summer is picking up speed and the opening of the Venice Biennale recedes in the rear-view mirror. Besides the German pavilion’s strong showing—we published the catalogue—one unexpected highlight of the opening days was the artist **Marina Xenofontos**’s installation *It rests to the bones* in the Cypriot pavilion: a precisely arranged sprawling installation combining sound, objects, and architecture that fills the rooms with the question of the historical premises of our present. Building on this success, the artist’s first monograph showcases her output of the past fifteen years.

Two new releases help build greater visibility for entire oeuvres. One volume showcases **Annemirl Bauer**’s works in unprecedented breadth, inviting readers to discover the drawings, collages, and paintings she created under East Germany’s repressive regime. The second is dedicated to the drawings, collages, and experimental films in which **Ted Joans**, who has been known primarily as a trumpeter and lyric poet—André Breton called him “the only African American Surrealist”—deconstructs Eurocentric narratives.

We need to look back at the way we have come, and that need is no less urgent when the present becomes challenging. The exhibition project and catalogue ***Shadow Creatures*** explore the ghostly apparitions that have haunted photography since its early days; now living on in the glitches of digital visual universes and artificial intelligence, they shape our ideas about our surroundings and what we project onto them. The publication ***Six Years***, meanwhile, grapples with the hot-button topic of AI, gathering essays from the titular six years in the evolution of generative AI, from 2018 until 2024, that examine its interrelationship with art.

In our built environment, too, what already exists becomes a resource. The volume ***Architektur in Transformationsgesellschaften*** (Architecture in Societies in Transformation) sheds light on how architecture can respond to growing raw material shortages and a paradigm shift away from the “imperative of new construction” by embracing ideas about conversion. Given the urgency of climate debates in the construction industry, we would also do well to look to other countries and cultures, such as Japan: in ***Japanese Perspectives***, nine architects discuss practices and concepts related to sustainability and reuse.

Building lasting collaborative relationships with our artists is particularly important to us. That is why we are very much looking forward to another artist’s book by **Dörte Eißfeldt**, who takes an experimental and playful approach to the technical dimensions of photography in works that reveal a great deal about the medium and its ostensibly representational nature before settling into her signature poetic quality. Another new artist’s book due out this fall, by **Eric Asamoah**, will present photographs from his family archive in combination with a conceptual photo series.

Additional monographs by artists including **Henrik Olesen**, **Philipp Goldbach**, **David Novros**, **Theresa Weber**, **Jody Korbach**, and **Alexandra Hopf** will arrive in bookstores over the course of the fall and winter.

Finally, our **FUNDUS** series is also adding a new title: the writer and film critic **Till Kadritzke**’s *Der Himmel über der Naunynstraße* (The Sky over Naunynstraße) delves into an archive on film from the 1970s that tells stories of migrant labor, racism, and film in the Federal Republic from the newcomers’ perspectives.

Our heartfelt thanks go to the artists as well as everyone else involved in our publication projects for their trust in us; working with them is a constant source of inspiration. We would also like to express our special gratitude to the institutions and museums that maintain their programs despite difficult financial conditions and continue to stand by the importance of the printed book.

We hope you will enjoy browsing this preview, learning more about our upcoming releases, and discovering fresh perspectives.

Sincerely,

Rebecca Wilton, Matthias Kliefoth
and the team at DISTANZ



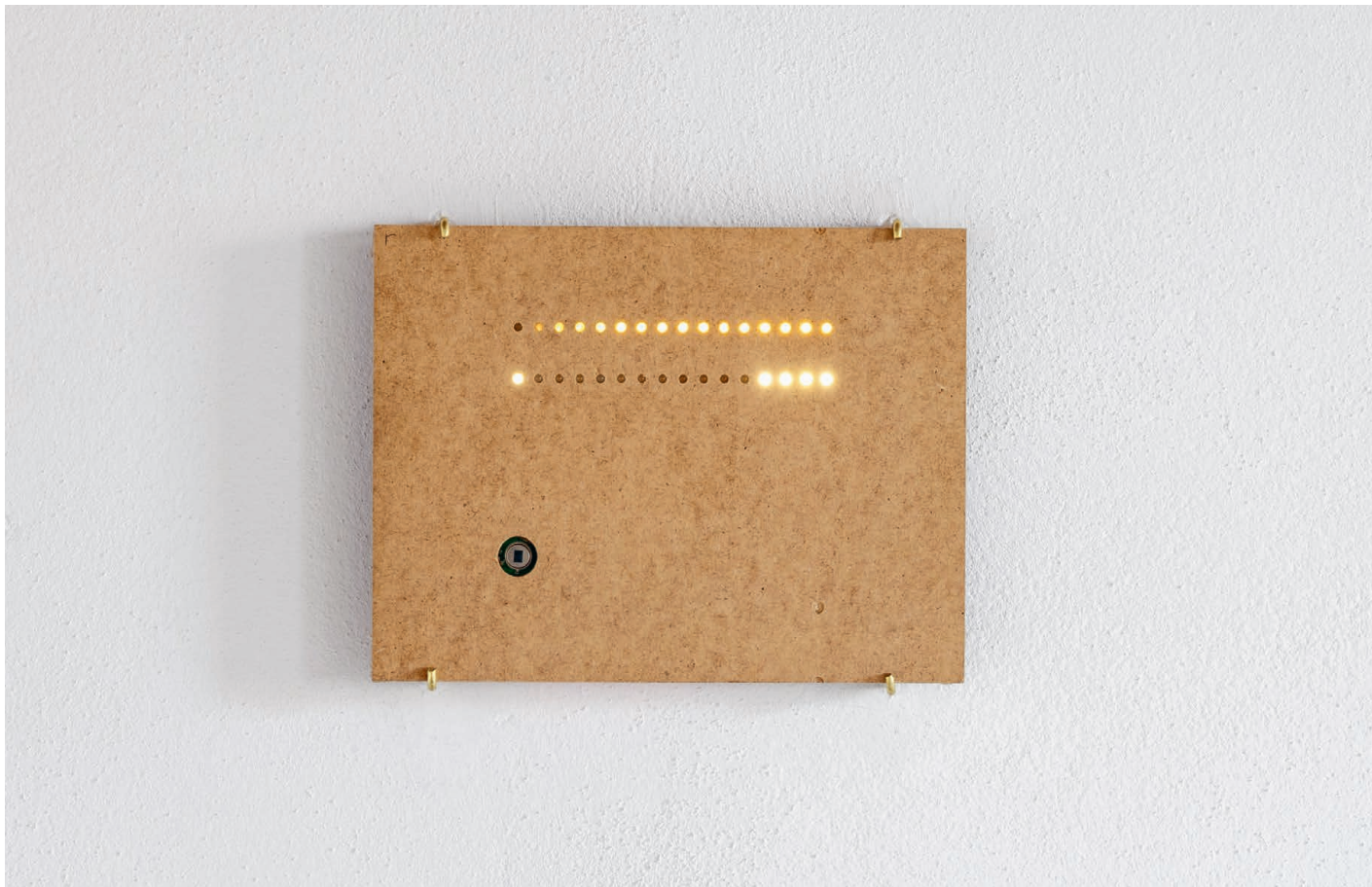
From left to right: Hanna Stiegeler (Editions & Finances), Johanna Staats (Press & Distribution)
Charlotte Riggert (Head of Production & Text, Program Architecture), Eva Schlotter (Design & Production)
Matthias Kliefoth (Director & CEO, Program Art), Christian Boros (Founder & CEO), Mali Wychodil (Design)
Rebecca Wilton (Director, Program Photography), Angelica de Chadarevian (Press & Distribution)
Not in this picture: Miyu Sasaki (Assistant Press & Distribution), Marcus Sabsch (Production)



It rests to the bones, Cyprus Pavilion at the 61st Venice Biennale, 2026 (installation view)



Threads, 2026



Evacuation Plan, 2026

Exhibition

It rests to the bones, 61st Venice Biennale, until November 22, 2026



Ed. Kyle Dancewicz
English
Softcover, 20 × 27 cm
Approx. 224 pages
Approx. 200 color images
Design FONDAZIONE
ISBN 978-3-95476-903-2
40 € / 38 £/ 55 \$
*cover draft

Marina Xenofontos
Passer

Unconditional Archive

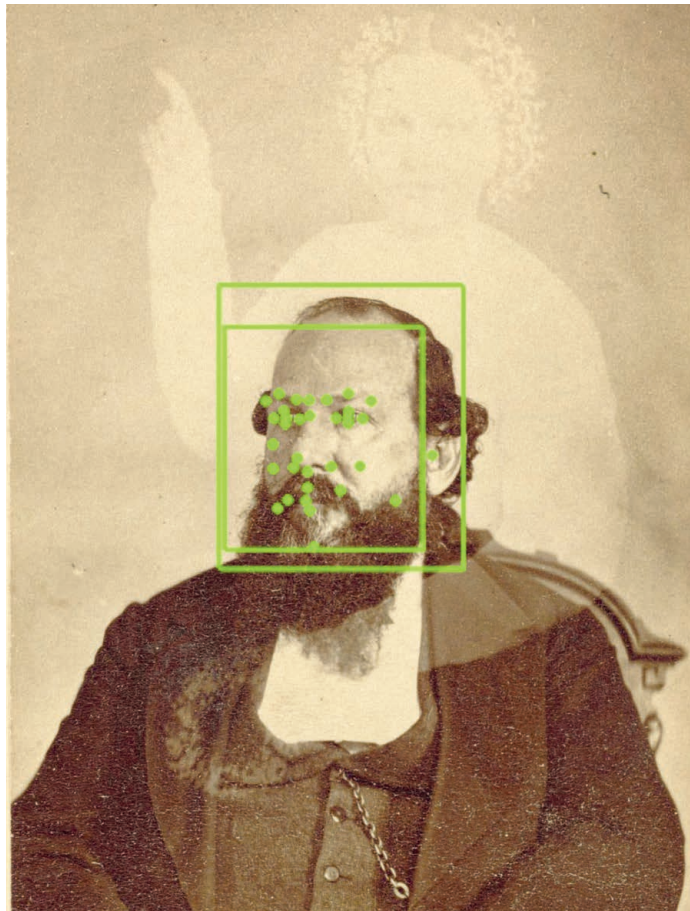
Marina Xenofontos's overarching artistic endeavor is what she describes as an “unconditional archive”: an accumulation of interrelated ideas, sites, objects, and political and social conditions that undergird the present.

In the first monograph dedicated to her work, passages of archival imagery and documents collected by the artist provide new insight into how her work identifies and resurfaces alternative histories of Cyprus, moving across formats and into her atmospheric exhibitions. *Passer* is initiated on the occasion of Xenofontos's representation of the Republic of Cyprus at the 61st Venice Biennale. The book provides a comprehensive overview of her artistic activities over the last fifteen years, offering new writing and extensive illustration of artworks and exhibitions that have spanned kinetic sculpture, film, new media, and more. Alongside the Cyprus Pavilion curator Kyle Dancewicz, contributors include Dina Akhmeedeva, Arijit Bhattacharyya, Banu Cennetoğlu, Laura McLean-Ferris, and Maya Tounta.

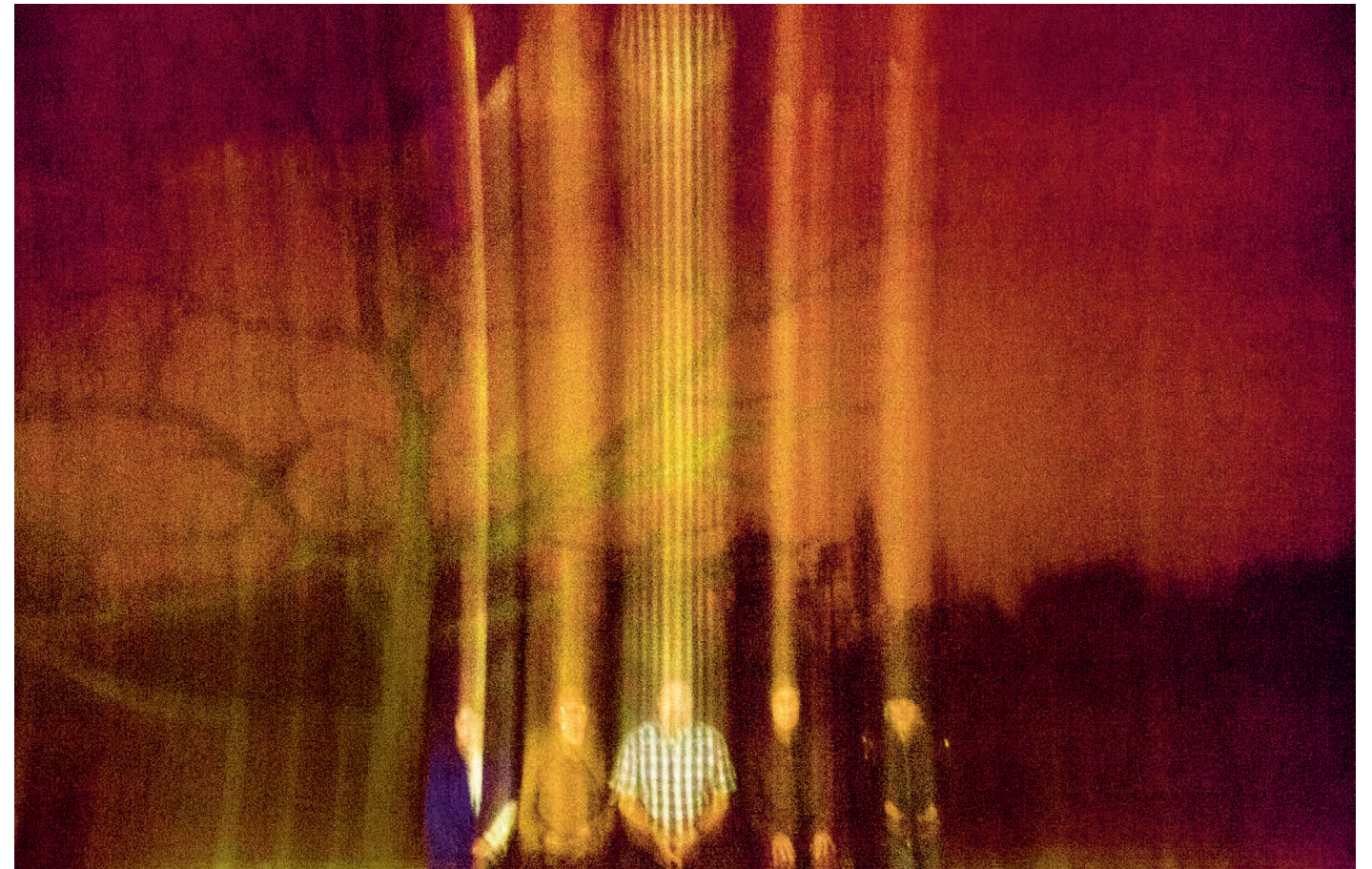




Agate Tūna, *Untitled*, from the series *Voltentity*, 2025



Mario Santamaría, *Untitled*, from the series *Show Me a Ghost*, 2017



Shannon Taggart, *Group meditation experiment*. Arthur Findlay College, England, 2016, from the series *Séance*, 2012–2018



Nina Davies, *AI Is Getting Out Of Hand*, from the series *Image Syncers*, 2025/2026

Exhibition

Shadow Creatures—From Spirit Photography to the Ghosts of the Algorithm, Fotomuseum Winterthur,
June 27–October 11, 2026



Eds. Marco De Mutiis, Rea Grünenfelder /
Fotomuseum Winterthur
English and Spanish-Basque edition
Softcover with dust jacket, 22 × 30 cm
292 pages, 180 color images
Design Studio Carles Murillo
ISBN (EN) 978-3-95476-874-5
ISBN (SPA/BAS) 978-3-95476-890-5
45 € / 40 £ / 55 \$

Shadow Creatures. From Spirit Photography to the Ghosts of the Algorithm

Haunted by the Unseen

Specters haunt digital images: algorithmic creatures loom in photorealistic video-games, cryptids nest in datasets, and AI prompts bring ghostly figures to the scene.

Shadow Creatures traces a long arc from the spirit photography of the nineteenth century to today's algorithmic phantoms to illustrate how images can conjure up beings that inhabit our personal, social, and political subconscious. It redirects our gaze from the promises of light to the shadows in which the spectral and nonhuman inform our perspectives on images and our shared visions.

The catalogue illuminates how algorithmic processes engender distinctive ghostly apparitions that blur the boundaries between code, imagination, and projection. The book design extends this exploration, engaging with the tension between what appears real and what remains unseen. With essays by the curators Rea Grünenfelder and Marco De Mutiis as well as by Matteo Bittanti, Deirdre de la Cruz, Dortje Fink, Arianna Forte, Bogna Konior, Sophie Publig and Mikkel Rørbo, Johnny Pitts, Shih-Lun Chang, Shannon Taggart, Jon Uriarte, Günseli Yalcinkaya, and Sheung Yiu.

Artists

Cihad Caner, Nina Davies, Trevor Paglen, Mario Santamaría, Janne Schimmel,
Steph Maj Swanson, Shannon Taggart, Agate Tūna, Sheung Yiu



Marion Kalter, Ted Joans in Paris, 1975

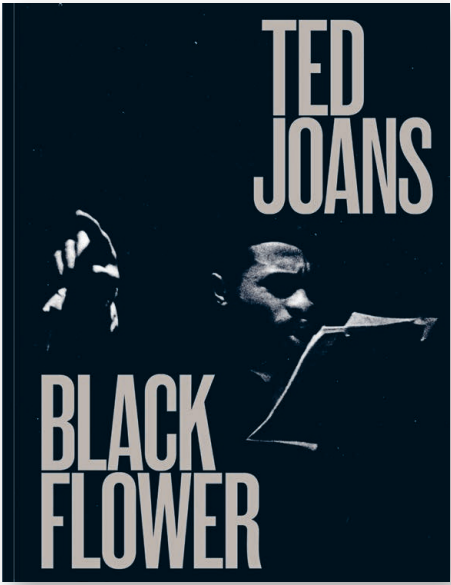
Exhibition
Black Flower, Musée cantonal des Beaux-Arts de Lausanne, October 9, 2026–February 28, 2027



Bird & Basquiat Lives!, 1998



MAU MAU Mona Lisa, 1953–1957



Ed. Pierre-Henri Foulon
 French and English edition
 Softcover, 21.6 × 27.9 cm
 Approx. 240 pages
 Approx. 200 color images
 Design Amaury Hamon
 ISBN (FR) 978-395-476-835-6
 ISBN (EN) 978-395-476-836-3
 € 40 / £ 38 / \$ 55

Ted Joans Black Flower

“Jazz is my religion and Surrealism my point of view”—Ted Joans

The American artist Ted Joans (b. Cairo, Illinois, 1928; d. Vancouver, British Columbia, 2003) played trumpet in a bebop band, settled in New York in the early 1950s, and became part of the creative milieu of the Beat Generation, reading his poetry in cafés and organizing Surrealist parties. From the 1960s onward, he lived and worked across Africa and Europe, circulating through avant-garde networks. His literary oeuvre developed alongside a growing body of visual art, including drawings, collages, and experimental films shaped by Surrealism, jazz, Black Power, and Pan-Africanism. Working across words, sounds, and images, Joans refined collage into a playful yet subversive aesthetic practice and worldview. His work is deeply informed by the Black intellectual tradition and studded with references to Western art history.

This extraordinary oeuvre is now published for the first time; the exhibition and catalogue *Black Flower* were realized in close collaboration with the artist’s estate. In addition to comprehensive documentation of his works, the catalogue provides access to unpublished archival materials and gathers writings by Karima Boudou, Manthia Diawara and Terri Geis, Eleonora Del Duca, Valerie Cassel Oliver, Joanna Pawlik, Gregory Pierrot, Abigail Susik, and the editor and curator Pierre-Henri Foulon.



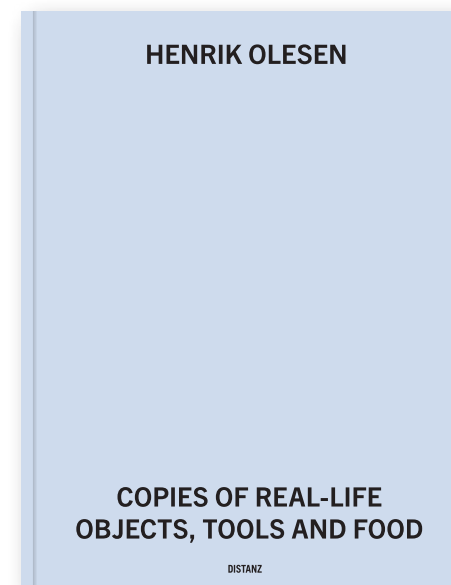
Milk, 2019

Exhibition

Copies of real-life objects, tools and food, Kunsthalle Zürich, until September 6, 2026



Food chain incl. prehistoric animals, 2025



Ed. Fanny Hauser / Kunsthalle Zürich
 German, English
 Softcover, 20 × 26 cm
 120 pages, 100 color images
 Design Teo Schifferli
 ISBN 978-3-95476-894-3
 32 € / 30 £ / 44 \$
 *cover draft

Henrik Olesen Copies of real-life objects, tools and food

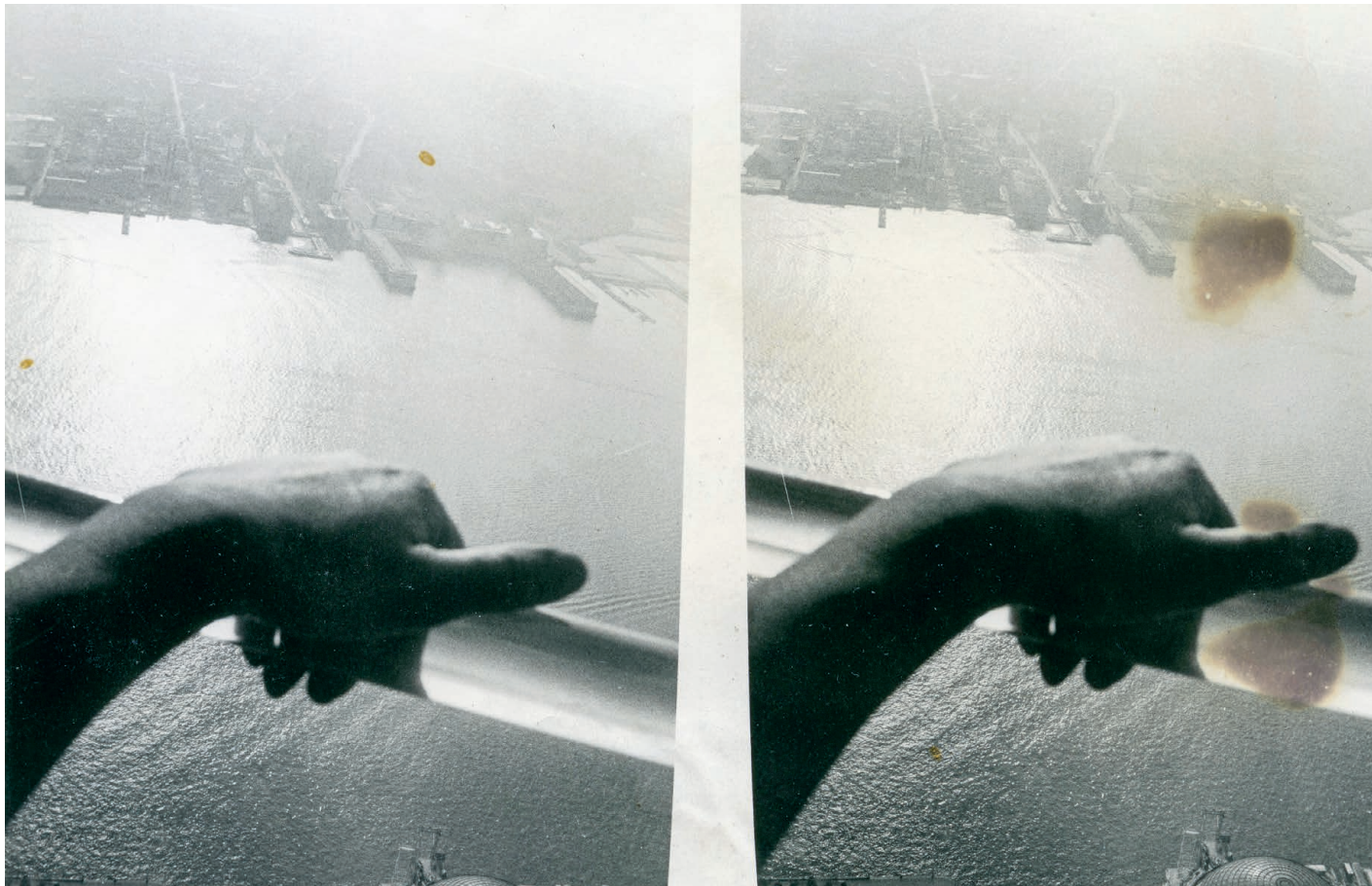
An Inquiry into the Construction of Identity

Henrik Olesen (b. 1967 in Esbjerg, Denmark; lives and works in Berlin) works with sculpture, installation as well as painting and uses information in the form of text, images and other materials at hand to address relations of power and social norms. His artworks often contain a variety of references to gay subculture and homosexual history.

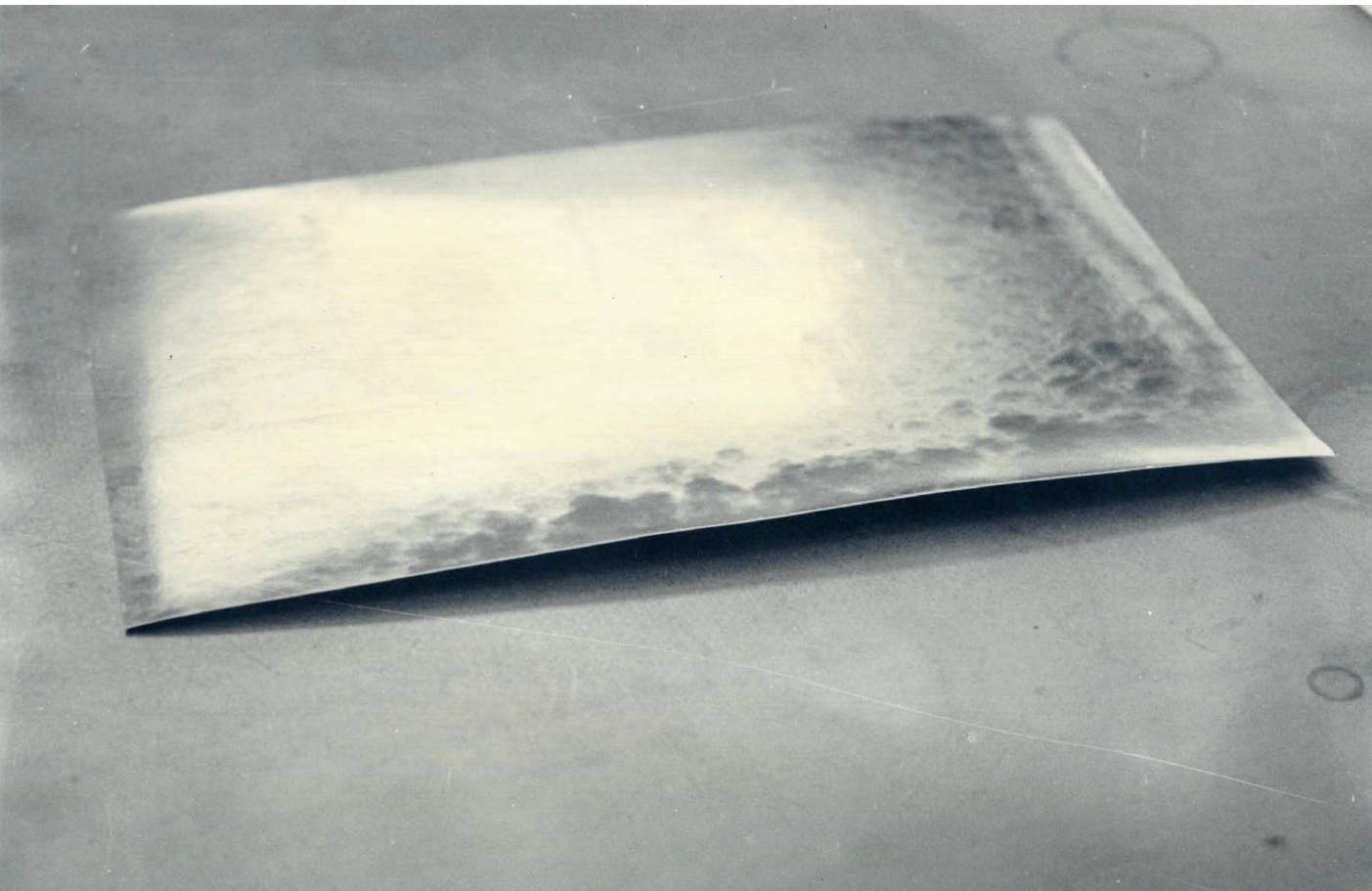
Copies of real-life objects, tools and food is released on occasion of the artist's first institutional solo exhibition in Zurich in almost two decades. Existing bodies of work are juxtaposed with a series of new works created especially for the exhibition. With contributions by Annie Ochmanek and Dieter Roelstraete.

DISTANZ has recently published the *KONTEXT* volume by Douglas Crimp and Henrik Olesen, *Dissss-co (A Fragment)*.

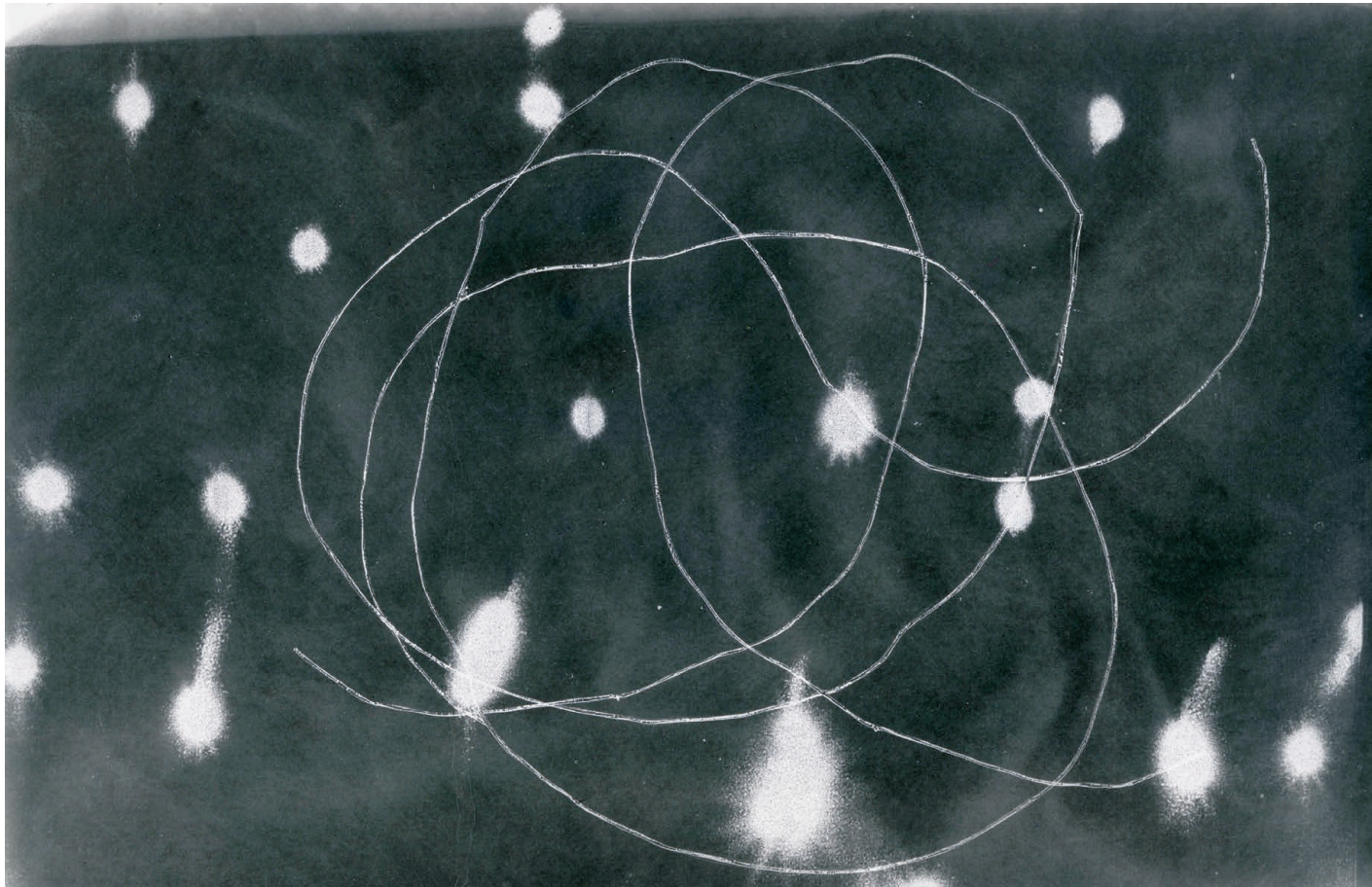




Favorit 013b, WTC, 1987



Favorit 152, Spezifisches Gewicht, n. d.



Internett F 105, 2009



Ed. Rebecca Wilton
 German, English
 Softcover, 19 × 26 cm
 Approx. 128 pages, approx. 80 color images
 Design arc
 ISBN 978-3-95476-902-5
 38 € / 36 £ / 50 \$
 *cover draft

Dörte Eißfeldt Favoriten

Unique Photographs from Four Decades

Dörte Eißfeldt’s (b. Hamburg, 1950; lives and works in Neuenkirchen and Hamburg) pursues, through her conceptual photography, an approach that is both experimental and process-oriented. The artist, who was honored with the Prix Viviane Esders in 2025, has repeatedly also challenged the book medium with unconventional takes.

In Eißfeldt’s new artist’s book, she opens the drawer with her “minor favorites”: small-format unique prints that rarely found their way into exhibitions, yet worth keeping present in the cyclical process of her engagement with her own material. She first presented them to the public at CIO Berlin in 2026.

Favoriten invites the reader to discover her signature visual experiments and poetic compositions—multiple exposures, materials, montages—that have stood the test of decades. What stayed in the drawer thus proves to be the nucleus of an open-ended creative process: a glimpse behind the scenes of Eißfeldt’s art, in which the ostensibly incidental emerges as the true favorite.



FUNDUS

Launched in 1959, the FUNDUS library now encompasses more than 150 volumes. The storied book series with roots in the East German opposition movement and intellectual scene features writings on tendencies in art and facets of art history, cultural theory, and philosophy. Writers’ critical takes on contemporary culture and current affairs are a mainstay of the series, as are reissues and critical editions of seminal historic texts.



German
Flexcover, 12 × 19 cm
200 pages
Design Mali Wychodil / DISTANZ Verlag
ISBN 978-3-95476-900-1
22 € / 20 £ / 32 \$
*cover draft



VOL. 225 Till Kadritzke Der Himmel über der Naunynstraße. Gastarbeit, Rassismus und Film im Westdeutschland der 1970er-Jahre

What do migrant films from the 1970s tell us about the Federal Republic that does not appear in the stories the Federal Republic told about itself? Films born of the experience of exile rarely enter national archives. Till Kadritzke’s new FUNDUS volume *Der Himmel über der Naunynstraße* responds to this lacuna by making a forgotten television experiment—the film adaptations of Aras Ören’s Naunynstraße poems—the point of departure for a voyage through a hitherto neglected archive on film from the 1970s.

The writer Aras Ören, who arrived in Berlin-Kreuzberg in 1969, conceived the long-form poem *Was will Niyazi in der Naunynstraße?* (What Does Niyazi Want on Naunynstraße?, 1973) as a panorama of the Turkish and German working class in West Berlin. He then worked with the director Friedrich W. Zimmermann on the television adaptation *Frau Kutzer und andere Bewohner der Naunynstraße* (Mrs. Kutzer and Other Residents of Naunynstraße).

The film is a paradigmatic example of a transnational cinema that, beginning in the 1960s, addressed migration from a migrant perspective. It turned the spotlight on experiences of labor, racism, and belonging that ran counter to the majority discourse of the time—and that linger today.

Release November 2026

11



Eds. Dennis Jelonnek, Aïcha Revellat
German and English essays
Flexcover, 12 × 19 cm
344 pages, approx. 40 color images
Design Mali Wychodil / DISTANZ Verlag
ISBN 978-3-95476-796-0
24 € / 22 £ / 35 \$
*cover draft



VOL. 223 Dennis Jelonnek, Aïcha Revellat Auflösungs/erscheinungen. Positionen zum fotografischen Verschwinden

The new FUNDUS volume *Auflösungs/erscheinungen. Positionen zum fotografischen Verschwinden* (Dissolution phenomena. Positions on photographic dis/appearance) scrutinizes photography in its manifestations as material object, technical visual medium, information carrier, and metaphoric space within the semantic field of disappearance. Among the subjects the authors study are the documentary force of photographs as evidence of social and political states of affairs, the gatekeeper function of technological solutions like social media, “obsolete” technical procedures and the afterlife of outdated equipment, reflections on time in film, the staged disappearance in the photographic image, and holography. Edited by Dennis Jelonnek (German Center for Art History Paris) and Aïcha Revellat (eikones—Center for the Theory and History of the Image, Basel), the volume of essays is rounded out by creative contributions to the discussion.

Authors: Estelle Blaschke (University of Basel), David Bucheli (eikones—University of Basel), Heather Diack (Toronto Metropolitan University), Eva Ehninger (Humboldt-Universität zu Berlin), Peter Geimer (German Center for Art History Paris), Dennis Jelonnek (German Center for Art History Paris), Markus Klammer (University of Basel), Lila Lee-Morrison (Lund University), Lior Levy (University of Melbourne), Megan Luke (Eberhard Karls Universität Tübingen), Daniel Mayr (Berlin), Katja Müller-Helle (The Technical Image—Humboldt-Universität zu Berlin), Aïcha Revellat (eikones—University of Basel), Kelley Wilder (De Montfort University Leicester), Steffen Siegel (Folkwang-Universität Essen)

Release October 2026



Ed. Matthias Kliefoth
German
Flexcover, 12 × 19 cm
256 pages, approx. 60 color images
Design Mali Wychodil / DISTANZ Verlag
ISBN 978-3-95476-760-1
22 € / 20 £ / 32 \$
*cover draft



VOL. 224 Hannelore Paflik-Huber Zeit ist ein Trick des Geistes. Konzepte von Zeit in der Gegenwartskunst

Nowadays, as research into black holes enables us to date the inception of the world with ever greater precision, as scientific studies have located the sense and consciousness of time in the human brain, many contemporary artists in the tradition of their 20th-century colleagues such as Marcel Duchamp, On Kawara, Hanne Darboven, and Christian Boltanski have made concepts such as time measurement, memory, and lifetime their central themes. They outline models of time, draw time, weave narratives, wait, capture time in the now, extend the present, become guardians of time, visualize the ephemeral, and strive to represent the origin of the world and that impossible object: infinity.

The new volume in the FUNDUS series by the art scholar Hannelore Paflik-Huber discusses specific works to show how aesthetic knowledge is generated and presented in relation to the concept of time in contemporary art. In addition to the analysis of specific works, the author offers an introduction to the subject of time and its place in art scholarship.

With and about: Francis Alÿs, Rosa Barba, James Benning, Tacita Dean, Black Quantum Futurism, Julian Charrière, Pierre Huyghe, William Kentridge, Sharon Lockhart, Christian Marclay, Philippe Parreno, Willem de Rooij, Anri Sala, Karin Sander, and Amy Sillman

Release October 2026

12



Waiting (Woman on discarded cupboard door / Found on Mount Prenzlau), 1985

Exhibition

Bruch ist in der Welt, DAS MINSK Kunsthaus in Potsdam, September 5, 2026–February 7, 2027



Annemirl Bauer in front of her mural collage "Not One Life's Art-Driven Shell..." (Women, dedicated to my mother), 1980s



Eds. Anna Schneider, Marie Gerbaulet
German, English
Hardcover, 20 × 26 cm
176 pages, 100 color images
Design Lamm & Kirch
ISBN 978-3-95476-892-9
38 € / 36 £ / 50 \$
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Annemirl Bauer Bruch ist in der Welt

Between Studio and Activism

The artist Annemirl Bauer's (b. Jena, 1939; d. East Berlin, 1989) paintings, drawings, collages, and objects probe outdated role models and power dynamics between the sexes within patriarchal structures, self-empowerment, interpersonal relationships, human rights, the devastation of the natural environment, the Wall, restrictive border policies, and state oppression. Her works bear witness to her self-image as a painter and cool-eyed observer who untiringly advocated for social justice and rebelled against the ruling socialist party's repressive policies.

The publication provides focused insight into the diversity of the artist's extraordinary oeuvre. In *Annemirl Bauer*, it pays tribute to a critical and independent voice from the GDR and an artist who was long denied her place in the art-historical canon and whose output received very little public attention during her lifetime. The catalogue accompanying the exhibition at DAS MINSK Kunsthaus in Potsdam charts new perspectives on biographical, feminist, social, and political aspects and the technical dimension of her work and includes personal experiences and reminiscences of those who knew her. With contributions by Amrei Bauer, Marie Gerbaulet, Doris Paschiller, Kerstin Schankweiler, and Carolin Würfel and a biography by Luisa Bachmann.





Louis Fratino, *The young father*, 2025 (installation view)

Exhibition

Bunker Berlin #5, Boros Collection, Berlin, until 2030



Brook Hsu, *Vicky Triptych*, 2024; *Girl*, 2024; *Study for Vicky Triptych*, 2024 (installation view)



Ed. Boros Collection
German, English
Hardcover, 24 × 32 cm
176 pages, 110 color images
Design BOROS
ISBN 978-3-95476-893-6
58 € / 54 £ / 72 \$
*cover draft

Boros Collection Bunker Berlin #5

The Companion Book to the Fifth Presentation from the Collection

In a present where external order is increasingly felt to be unstable, our emphasis is shifting toward inner states. Withdrawal, interiority, and psychological intensification are becoming defining tendencies in contemporary art. The fifth presentation of the Boros Collection begins precisely where external realities start to fracture.

This new selection from the collection of Christian and Karen Boros extends across all five floors of the former air-raid bunker in Berlin-Mitte and features recent acquisitions placed in relation to works from the collection that have not previously been included in a collection presentation. Across 27 artistic positions, a dramaturgy of transition unfolds: figures, spaces, and situations appear not as fixed images, but as processes, states, and afterimages. What becomes visible is less a world out there, than its echo within bodies and psyches. Many of the participating artists and their galleries are closely connected to Berlin. The city is therefore not just a backdrop but a central resonance site for the showcase.

The catalogue accompanying the fifth collection presentation of the Boros Collection offers an in-depth engagement with the artistic positions, groups of works, and spatial relations on view. The texts were written by Raoul Zoellner, Director of the Boros Foundation.

Artists

Tommaso Abts, Lorenzo Amos, Ed Atkins, Oliver Bak, Adriano Costa, Grant Falardeau, Louis Fratino, Cyprien Gaillard, Salim Green, Lukas Heerich, Samuel Hindolo, Klára Hosnedlová, Brook Hsu, Kitty Kraus, Mire Lee, Benjamin Lallier, Klara Liden, Conny Maier, Kresiah Mukwazhi, Jill Mulleady, Jonathan Okoronkwo, Silke Otto-Knapp, Rim Park, Jeremy Shaw, Pol Taburet, Sung Tieu, Paloma Varga Weisz





Eduard Neuwander, Rämibühl Cantonal School in Zurich, opened in 1971



Daniel Libeskind, Bundeswehr Military History Museum, renovation 2011



The Old Emscher canal in the Landschaftspark Duisburg-Nord. Once an industrial wastewater channel, it is now fed with clean water and boasts high ecological value.



Eds. Dietrich Erben / Technische Universität München; Doris Hallama / Universität Karlsruhe KIT; Andreas Putz, Achim Reese / Technische Universität München
German
Softcover with flaps, 16 × 21 cm
432 pages, 180 color images
Design Beton
ISBN 978-3-95476-898-1
38 € / 36 £ / 50 \$

Architektur in Transformationsgesellschaften. Theorie, Geschichte und Gegenwart des Umbaus

Architecture as a Resource in Transformational Societies

Conversion ranks first among the issues currently facing construction policymakers, architects, and the real estate industry. The debate around climate change, discussions about shortages of raw materials, and the resulting proposals for moratoriums on demolition and new construction, in particular, make refurbishing and converting existing buildings and sites look like an absolutely indispensable alternative.

Meanwhile, the subject has taken on a timely significance given the current conditions of architectural production: before the twentieth century, the practice of conversion was typically a slow-moving process and a simple economic, technical, and social necessity in the affluent and consumer societies of the time; but by the mid-twentieth century, however, if not earlier, this continuity of architectural transformation processes had been severed by the rise of the consumer society. In light of this singular disruption in architectural history, which was marked by the imperative of new construction, the systematic perspective laid out here through the concept of transformation solicits a discussion of strategies that can evolve into approaches to solving current and future challenges.

The handbook *Architektur in Transformationsgesellschaften* presents a pioneering comprehensive theoretical and historical examination of the subject, bringing together twenty essays by authors specializing in architectural history, architectural theory, historic preservation, and history of technology as well as practicing architects and landscape architects.

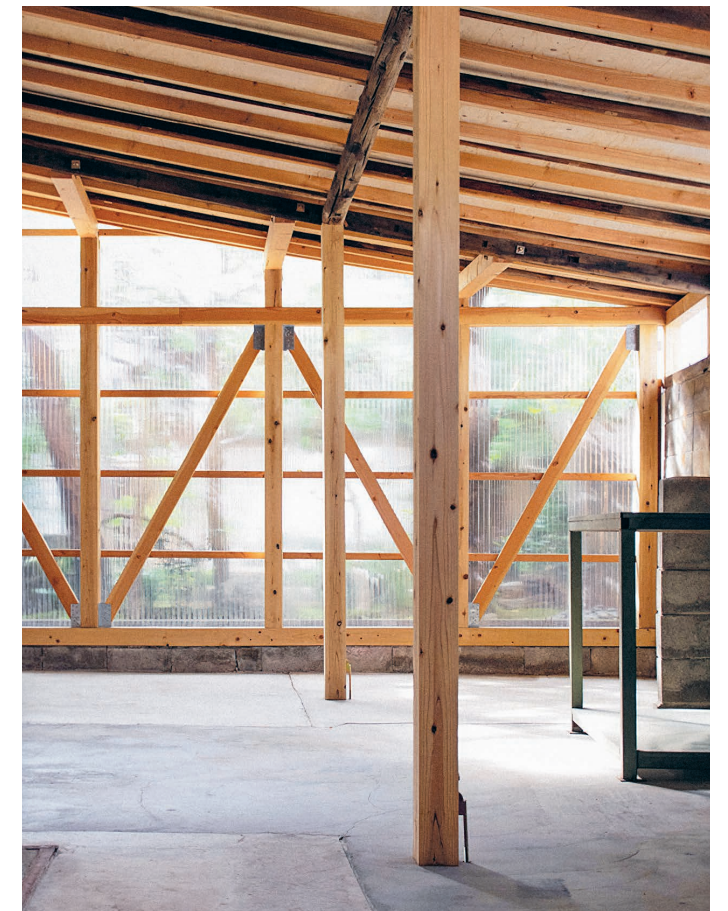




Bonus Track, Tsubame Architects, Tokyo, Shimokita-Engeibu Koya Nohara. Hut for the Shimokita Gardening Club



M-Plan, SSK, Kyoto. Window detail, access to an artist residency



M-Plan, SSK, Kyoto. Transformation east wing



Eds. Jana Hartmann, Zora Syren
English
Softcover, 11.5 × 18 cm
208 pages, numerous color images
Design Carlota Barberán Madruga
ISBN 978-3-95476-899-8
34 € / 32 £ / 46 \$
*cover draft

Japanese Perspectives

“Architects can open up the black box, break down the barriers of institutions and conventions and reconnect the network into an ecosystem.” — Fuminori Nousaku

Seeking architectural responses to the complex conditions of the present—limited resources, shifting demographics, and the urgent need to imagine more resilient and climate-responsive as well as adaptive forms of living. Japan holds a particular fascination and can offer insights and answers. It represents a context in which many of these challenges and crises are unfolding with greater intensity and visibility, potentially providing insight into future demographic and urban transformations that other countries, such as Germany, may yet experience. At the same time, engaging with Japan offers an opportunity to examine a culture in which architecture has long negotiated the relationship between continuity and change, tradition and innovation, permanence and transformation, an approach that provides valuable perspectives for rethinking architectural practice today.

Japanese Perspectives weaves together nine essays by Japanese architects, presenting their ideas, practices, and concepts of sustainability and reuse, alongside field observations that juxtapose architectural projects with everyday urban life and trace the connections encountered while navigating the cities.

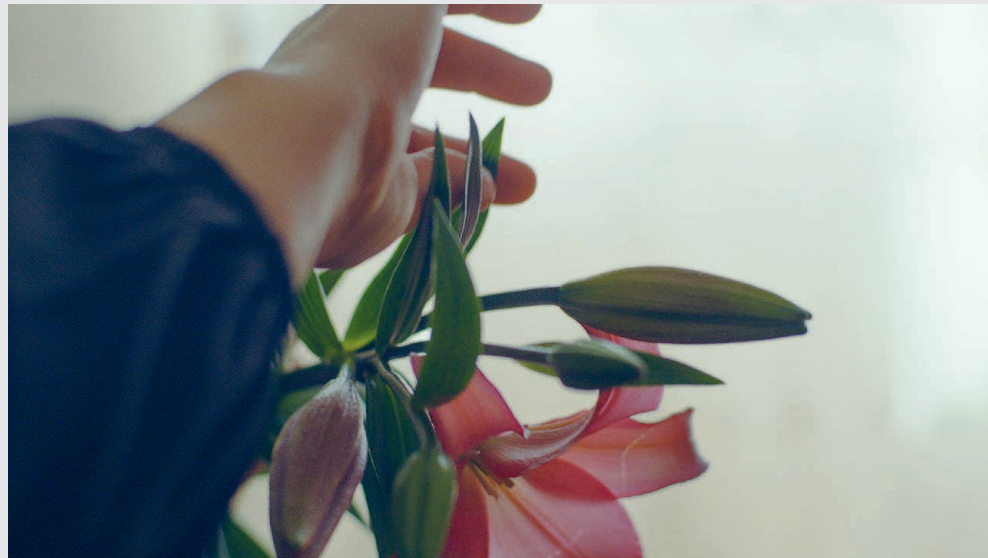
Architects

Mio Tsuneyama, Fuminori Nousaku, Nori Architects, Tomoaki Uno, CHAr, Manabu Chiba, Tsubame Architects, Ishimura + Neichi Office, and Shunsuke Kimura



KONTEXT

KONTEXT, a series by DISTANZ, brings together artists and writers for an exchange between the worlds of writing and contemporary art. With commissioned text, reissued essays, or experimental writing, the publication series seeks to look at and comment on current debates through writing and contemporary art.



Helin Çelik and Kepler Mission Films, *ANQA*, 2023 (film still)



Tolia Astakhishvili, *nearly hardened cold, in A wound on my plate*, Emalin, London, 2025 (installation view)



Eds. Matthias Kliefoth,
Theresa Roessler
English, softcover, 14 × 21 cm
128 pages, 32 color images
ISBN 978-3-95476-798-4
16 € / 20 £ / 25 \$



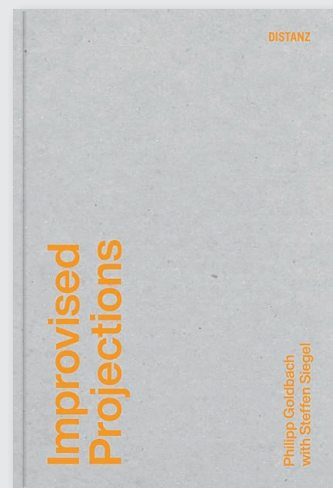
Released



Ed. Matthias Kliefoth
English, softcover, 14 × 21 cm
128 pages, 41 color images
ISBN 978-3-95476-750-2
16 € / 20 £ / 25 \$



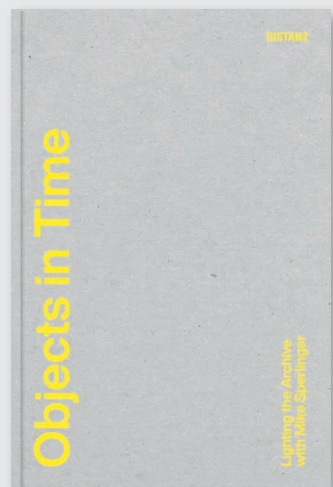
Released



Improvised Projections Philipp Goldbach with Steffen Siegel

In *Improvised Projections*, the artist Philipp Goldbach and the photography historian Steffen Siegel turn the spotlight on how the history of photography was presented in the late GDR. Andreas Krase taught at the Hochschule für Grafik und Buchkunst in Leipzig (Academy of Fine Arts) from 1985 until 1990. Undisturbed by government oversight, he built a collection of slides over the years that reflects the media history of its time. In their project, Goldbach and Siegel transpose this treasure into a creative arrangement in its own right—a volume in the *KONTEXT* series that prompts reflections on the possibilities and limitations of the circulation of knowledge.

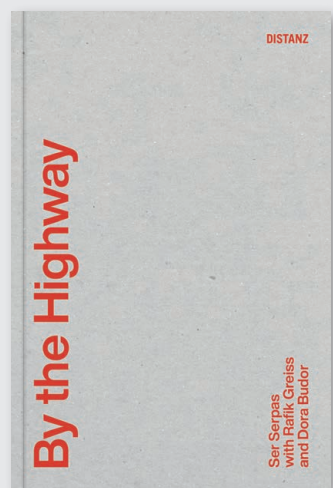
Eds. Matthias Kliefoth, Rebecca Wilton
German and English edition, softcover, 14 × 21 cm, 152 pages, 106 color images
ISBN (DE) 978-3-95476-752-6, ISBN (EN) 978-3-95476-751-9
16 € / 20 £ / 25 \$, released



Objects in Time Lighting the Archive with Mike Sperlinger

In *Objects in Time*, *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 process.

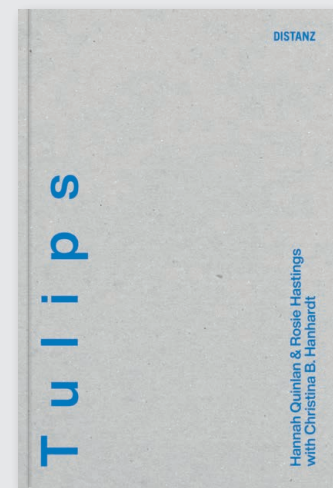
Eds. Matthias Kliefoth, Rebecca Wilton
German and English edition, softcover, 14 × 21 cm, 112 pages, 32 color and 7 b/w images
ISBN (DE) 978-3-95476-459-4, ISBN (EN) 978-3-95476-486-0
16 € / 20 £ / 25 \$, released



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 edition of the *KONTEXT* book series presents new approaches to form, volume, and materiality as well as how Serpas's method updates the tradition of readymades.

Ed. Matthias Kliefoth
German and English edition, softcover, 14 × 21 cm, 112 pages, 116 color images
ISBN (DE) 978-3-95476-518-8, ISBN (EN) 978-3-95476-519-5
16 € / 20 £ / 25 \$, released



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.

Ed. Matthias Kliefoth
German and English edition, softcover, 14 × 21 cm, 120 pages, 37 color images
ISBN (DE) 978-3-95476-516-4, ISBN (EN) 978-3-95476-517-1
16 € / 20 £ / 25 \$, released



Disss-co (A Fragment) 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 of the 1970s. In light of today's renewed repression of subcultural—sexual and ethnic—communities, the text has lost none of its relevance. Next to Crimp's essay 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.

Ed. Matthias Kliefoth
English, softcover, 14 × 21 cm, 128 pages, 127 color and 6 b/w images
ISBN 978-3-95476-357-3
16 € / 20 £ / 25 \$, released



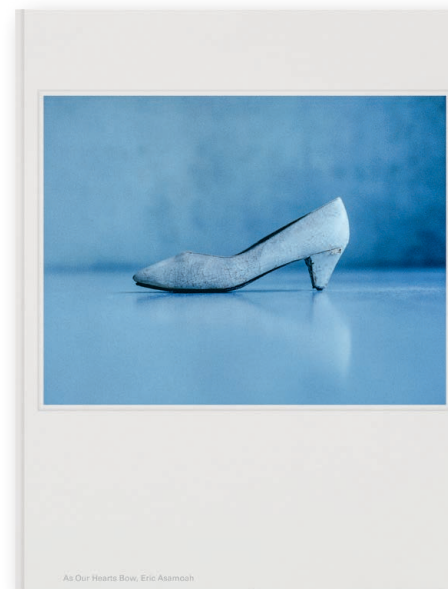
Mother in Blue Dress, 1987

Exhibition

As Our Hearts Bow, FOTO ARSENAL WIEN, September 19, 2026—January 10, 2027



Limousine, 1998



English

Hardcover with flaps, 21.6 × 27.9 cm

86 pages, 40 color images

Design Eric Asamoah, Emanuel Cosarba

ISBN 978-3-95476-891-2

34 € / 32 £ / 46 \$

*cover draft

Eric Asamoah *As Our Hearts Bow*

Bearers of Time and Memory

The Austrian photographer Eric Asamoah (b. 1999 in Linz; lives and works in Vienna and Paris) uses portrait photography to explore questions of identity, memory, and belonging—informed by transnational perspectives and lived experiences within the Ghanaian diaspora. His work is characterized by a subtle, contemplative approach and examines how individuals are seen and how they choose to be represented.

Asamoah's new project *As Our Hearts Bow* brings together two threads: in the first part, he engages with photographs from albums dating from the 1970s to the 1990s, mainly taken by the women in his family. These images not only document everyday realities and special occasions, but also illuminate the transmission of the photographic eye across generations. In the second part, Asamoah builds upon his archival approach to create a conceptual series centered on the shoes of his grandmother, Lucy. Their aged leather surfaces hold visible traces of time and experience, quietly bearing witness to a layered life.

This publication accompanies the exhibition *As Our Hearts Bow* at FOTO ARSENAL WIEN. With essays by Renée Mussai and the curator of the exhibition Mona Schubert.





Women washing clothes, Bodensee, 1935

Exhibition

Ein Berliner Koffer, Willy-Brandt-Haus, Berlin, until September 27, 2026



Cyclist in knickerbockers, Berlin, ca. 1932



German
Softcover, 23 × 32 cm
112 pages, 85 black and white images
Design Antonia Steitz
ISBN 978-3-95476-883-7
38 € / 36 £ / 50 \$



Thomas Struck Übersehen – Ein Berliner Koffer

Overlooked – A Berlin Case

Friedrich (Fide) Struck (b. Hamburg, 1901; d. Hamburg, 1985) was a clerk, amateur photographer, and freelance photo reporter. His pictures bear witness to the flourishing and diverse amateur, street, and working-class photography scene of the late Weimar Republic and the prewar years. Inspired by the aesthetic of the New Objectivity and the New Vision, his motifs captivate the eye with unconventional perspectives, vanishing points, and contrasts as well as distinctive portraits. Under the Nazis, working-class photography, with its tinge of social critique, became a dangerous undertaking, and Struck turned his attention to apolitical subjects. From 1934 on, he photographed advertisements, his family, and people living on the margins of society. After the Second World War, he rarely took up his camera anymore.

In the summer of 1941, Fide Struck, who was in Berlin at the time, stored his glass and film negatives in a wooden case. It accompanied him to various locations in western Germany during the turmoil of the war and the postwar years. After his death, it traveled back to Berlin, and it was there that, in 2015, his son Thomas Struck opened it, less than two miles from the city's Lützowplatz square, where it had been packed seventy-four years earlier. The case had survived the war, had been lost and found again, had been stowed away in basements and attics, and had finally returned to its origin.

Released on occasion of the exhibition at the Willy-Brandt-Haus, the book is the first to present a comprehensive selection from Fide Struck's photographs from Berlin. In narrative contributions, Thomas Struck sketches the trove's history. The sequences of pictures bring into focus an everyday life that is normally eclipsed by official perspectives on the period before the Second World War.



Ed. June Drevet
German, English
Softcover, 12.5 × 18 cm
100 pages, 12 color images
Design Louise Borinski and Fred Heinsohn
ISBN 978-3-95476-896-7
18 € / 20 £ / 28 \$

Vanessa Amoah Opoku

Synthetic Realities

Digital Sensuality and Writing as Artistic Practice

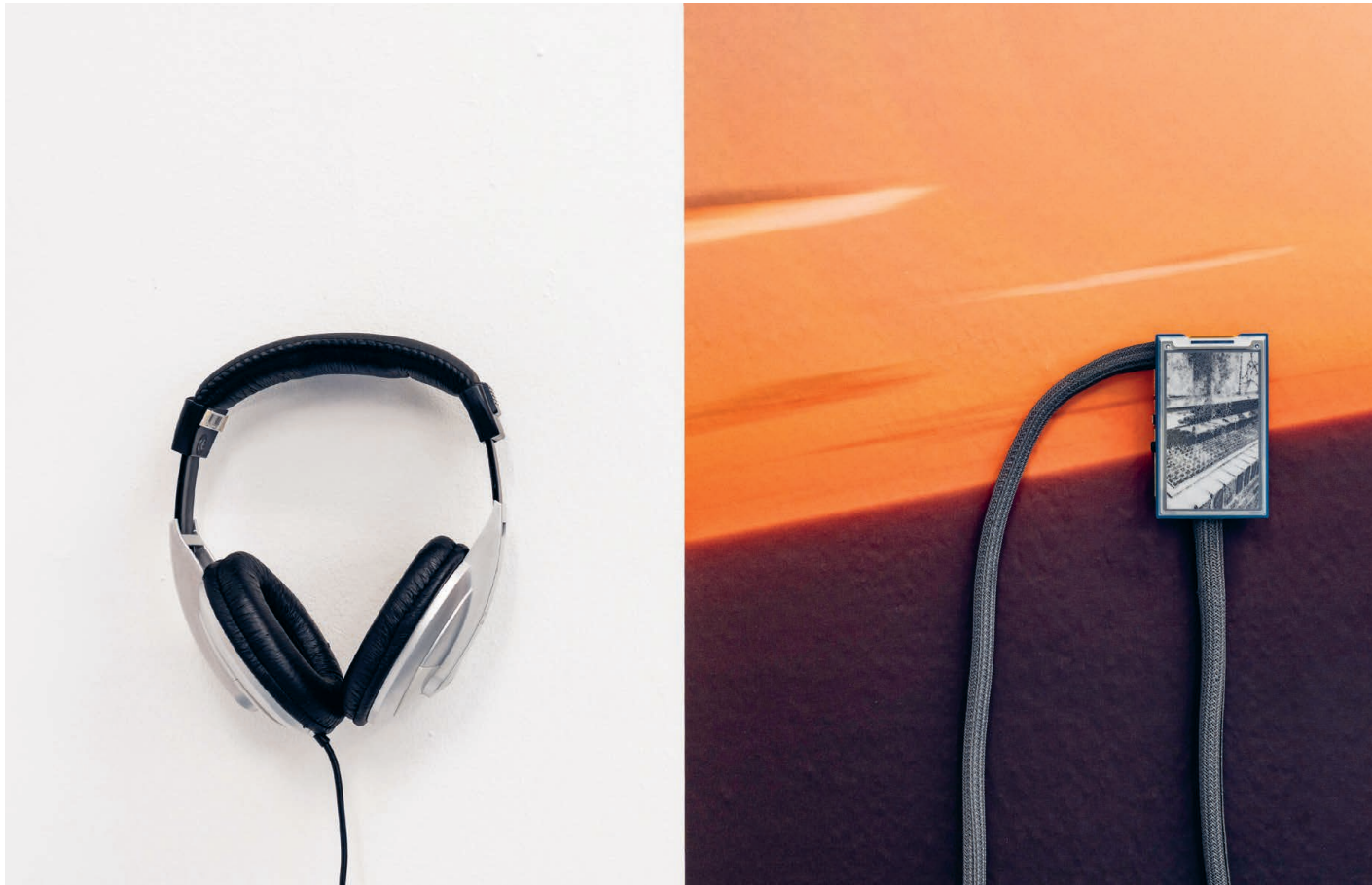
Vanessa Amoah Opoku (b. Troisdorf, 1992; lives and works in Berlin and Basel) inquires into what diaspora and the displacement of bodies and of materials engender. To this end, she records narratives with infra-red light and 3D scans, which transform surfaces into digital fragments, as well as printing techniques and audio, to create large-scale installations in which interrelationships, these experiences have established, coexist. June Drevet (b. Saint-Étienne, 1991; lives and works in Berlin and Graz) writes and publishes about photography and video art at the intersection of cultural and media history, with a focus on (post-)digital visual practices, the questioning and reinterpretation of archival imagery, and publishing as a critical tool.

Synthetic Realities is a polyphonic conversation about writing and publishing as artistic practice, digital sensuality, and Worlding as a critical conceptual model. The book is a process of uncovering structures and processes and asks how critical observation and lens-based recording can be reclaimed as forms of care. With contributions by June Drevet, Steph Holl-Trieu, Vanessa Amoah Opoku, and Shirin Weigelt.

This book is the first publication to be released as part of the Jürgen Ponto-Stiftung's "Anstoß" art criticism fellowship. Since 2025, the foundation, in collaboration with AICA Germany, has awarded a fellowship to one art critic and one artist per year.

Exhibition

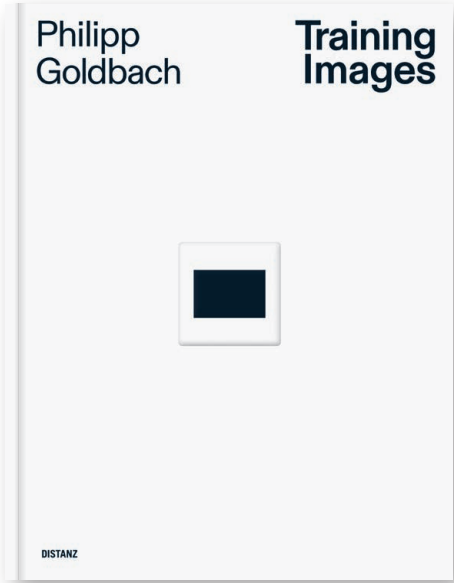
Setting the table, ifa-Galerie Stuttgart, September 19–November 26, 2026



Thresholds of Engineered Life, 2025 (installation view)



Lossless Compression (RUB, Kunstgeschichte), 2021 (detail)



German, English
Hardcover, 23 × 30 cm
224 pages, approx. 108 color images
Design Studio Uta Kopp
ISBN 978-3-95476-885-1
44 € / 40 £ / 55 \$
*cover draft

Philipp Goldbach

Training Images

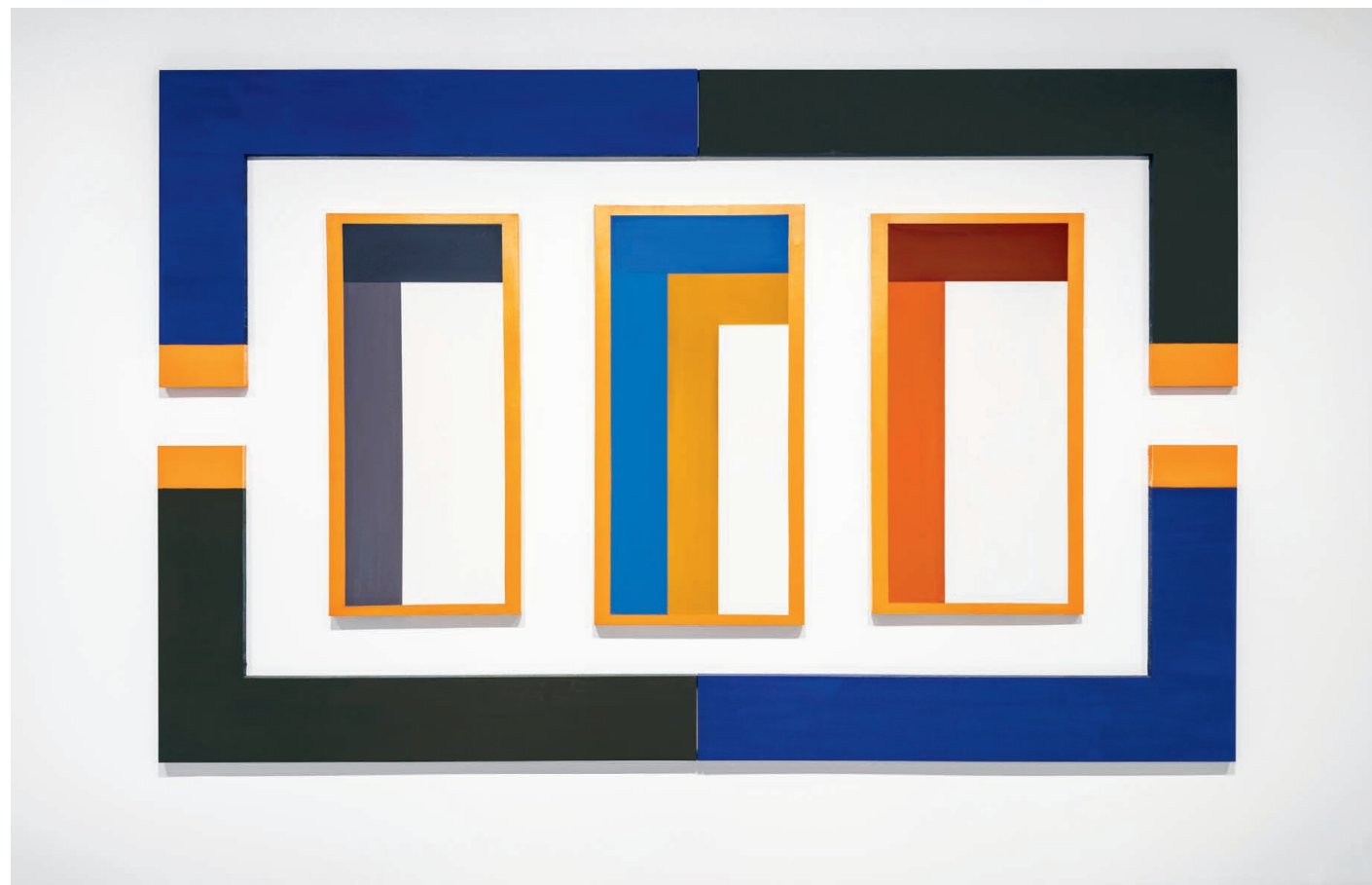
Material Memory of Visual History. Images of a Transformation

Philipp Goldbach (b. 1978 in Cologne; works in Solingen) investigates orders of knowledge in the context of a profound shift in media technology. He transforms carrier media that are in the process of disappearing into new aesthetic experiences, making structures, storage processes, and media history itself the subject of his installations, objects, and images. The starting point for his long-term project are 35mm slide collections from universities: entire slide libraries with photographic reproductions of artworks that became obsolete as teaching aids in the discipline of art history through digitization. Goldbach's sculptural, spatially expansive works based on this analogue film material are snapshots and metaphors of an epochal shift in the production and use of visual representations. Through the obsolete image carriers, they provoke reflection on the new, supposedly disembodied universe that emerged after the digital turn.

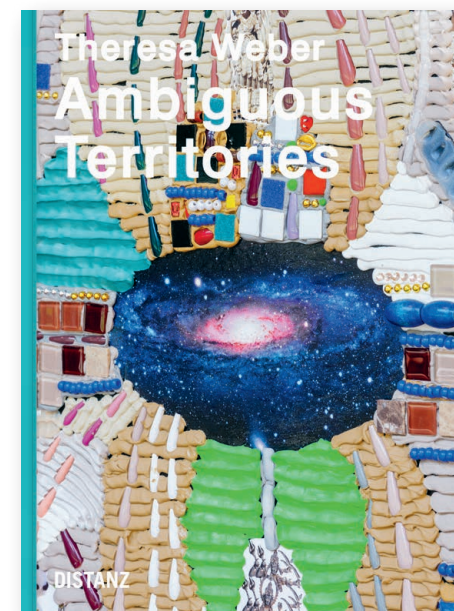
The monograph *Training Image* marks the first comprehensive presentation in print of this body of work, developed since 2013, featuring numerous installation views and reproductions of individual pieces. Writings by Florian Ebner, Thomas Elsen, Ursula Frohne, Stefan Gronert, Lilian Haberer, and Annabella Pollen shed light on various aspects of Goldbach's work from the perspectives of institutional critique, media history, and the theory of action.

DISTANZ has recently published the *KONTEXT* volume by Philipp Goldbach and Steffen Siegel, *Improvised Projections*.





Boathouse, 2016



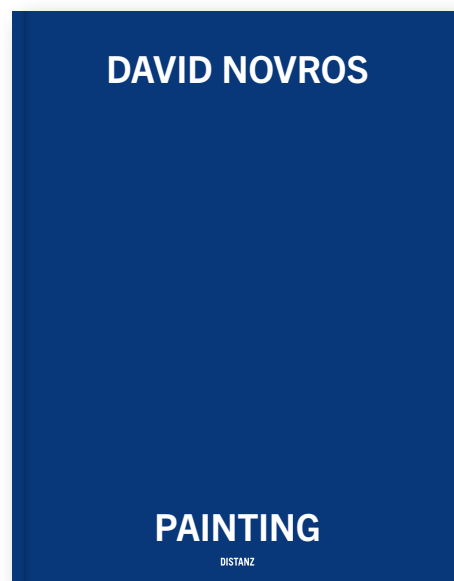
German, English
Hardcover, 21 × 30 cm
100 pages, 80 color images
Design Sibel Beyer
ISBN 978-3-95476-895-0
38 € / 36 £ / 50 \$
*cover draft

Theresa Weber Ambiguous Territories

Strength and Resilience

Theresa Weber's (b. Düsseldorf, 1996; lives and works in Berlin) multimedia installations, pictures, and collaborative performances challenge existing power hierarchies and entrenched categorizations. Based on site-specific historical research and ancient mythologies, she develops collages of culturally fraught materials. Her perspective as a German-born artist with a Jamaican, German, and Greek family background shapes her creative approach, which illustrates the continual transformation within diasporic traditions, with a special reference to Caribbean discourses. Operating in the dynamic field between transparency and opacity, Weber's practice employs nuance and fragility to create space for strength and resilience.

Ambiguous Territories is Weber's first monograph and presents her work of the past three years. With essays by Dorothy Price, Kira Dell, and Laura Seidel and a conversation between the artist and Julia Grosse.



Ed. Alexander Klar / Hamburger Kunsthalle
German and English edition
Hardcover, 25 × 28 cm
156 pages, 200 color images
Design Joseph Logan
ISBN (DE) 978-3-95476-888-2
ISBN (EN) 978-3-95476-889-9
40 € / 38 / 55 \$
*cover draft

David Novros Painting

Wall Painting for the 21st Century

The oeuvre of David Novros (b. Los Angeles, 1941; lives and works in New York) is distinguished by intensely colorful large-format paintings on multipart canvases as well as site-specific works that operate beyond pictorial space to engage with architectural contexts. Already in 1966, one of his paintings was included in the influential exhibition *Systemic Painting* at the Solomon R. Guggenheim Museum in New York. Novros gained recognition in particular for his "portable murals"—polychrome movable paintings in large formats that imitated sprawling wall paintings without being permanently fixed to the architecture of a building. After Donald Judd commissioned Novros to execute a fresco in his home and studio on Spring Street in 1970, he increasingly focused on creating wall paintings, which he referred to as "painting in place."

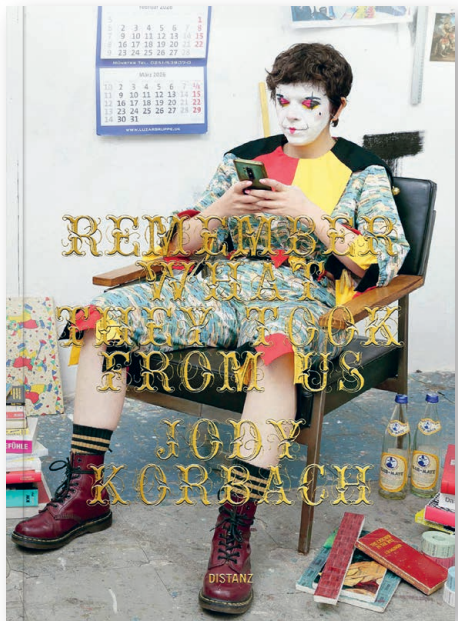
The catalogue *David Novros – Painting*, featuring texts by Alexander Klar, Toby Kamps, Matthew Levy, and Ifee Tack, is being published on occasion of the largest retrospective of Novros' oeuvre to date. It brings together spanning sixty years of artistic practice, including paintings, copper reliefs, architectural models, and works on paper.

Exhibition

David Novros – Painting, Hamburger Kunsthalle, October 9, 2026–February 21, 2027



Alle Menschen werden Brüder, 2024



German, English
 Softcover, 18.4 × 25.4 cm
 Approx. 120 pages, 80 color images
 Design Studio Thomas Spallek
 ISBN 978-3-95476-881-3
 32 € / 30 £ / 44 \$
 *cover draft

Jody Korbach

Remember what they took from us

The Crumbling Promises of a Dominant Social Order

Jody Korbach's (b. 1991, grew up in Dortmund; lives and works in Düsseldorf) art serves her as a medium that lets her frame both indictments of social structures and critical self-reflections. She insistently questions which position the individual can occupy in an ongoing power struggle, and whether it is even possible to live up to one's own yearnings in a field traversed by the dynamics of community and social norms. Korbach scrutinizes concerns such as belonging, class struggle, the promises of advancement, and the balancing act between personal responsibility and the constraints of structural realities.

Remember what they took from us is a meme from 2018 that took on the originally ethnonationalist plaint about an allegedly more glorious past we had been deprived of and subjected it to irony. The first monograph on Jody Korbach's work reinterprets the suggestive prompt as a question. Who still remembers? What is being remembered, and what do the different ways of remembering imply for our present time? Essays by Jennifer Braun, The Gen Z Art Critic, Annekathrin Kohout, and Julian Volz explore these questions in light of selected works by Korbach, providing in-depth insight into the idea behind her practice.



Hemansingh Lutchmun, *Late Offering*, 2024



Untitled, *Angelus Novus*, 2023



Wir sind sicher (GEWALT), 2025



Ed. Min-young Jeon / Kulturkreis der deutschen Wirtschaft im BDI e. V.
 German, English
 Softcover, 21 × 28 cm
 128 pages, 70 color images
 Design Sibel Beyer
 ISBN 978-3-95476-886-8
 32 € / 30 £ / 44 \$
 *cover draft

ars viva 2027

Three Powerful Voices in Contemporary Art

Since 1953, Kulturkreis der deutschen Wirtschaft, a consortium of German businesses, has awarded the annual *ars viva* prize for visual arts to outstanding young artists living in Germany. Over the decades, the award has turned the spotlight on over 350 artists; past winners have included Georg Baselitz, Rosemarie Trockel, Candida Höfer, Wolfgang Tillmans, Omer Fast, Cemile Sahin, and Sung Tieu.

The 2027 *ars viva* prizes go to Hemansingh Lutchmun (b. 1995; lives and works in Frankfurt/Main and Goodlands, Mauritius), Yoor Park (b. 1991; lives and works in Düsseldorf and Seoul) and Luciano Pecoits (b. 1999; lives and works in Munich and Vienna). Lutchmun makes films, sculptures, and installations that scrutinize the enduring structures of colonial history and their influence over contemporary ideas of spirituality, and belonging. Park combines audio, sculpture, video, and installation art in meticulously composed spatial ensembles. Sound serves as the central medium: an invisible, physically perceptible force that shifts perceptions and raises questions concerning control, reproduction, and representation. Pecoits brings an eye schooled by source criticism to the study of historic materials, archives, and institutional narratives. His work revolves around the question of how history is recounted, stabilized, or obscured in art institutions.

This publication presents the three award-winning artists' oeuvres. With contributions by Diedrich Diederichsen, Kerstin Renerig, and Alexandra Symons-Sutcliffe.

Exhibitions

Overbeck Gesellschaft at Kunstverein Lübeck, spring 2027; Haus der Kunst, Munich, early summer 2027





Untitled Portrait (Vivienne Westwood), 2025



Untitled Portrait (Susan Sontag), 2025



German, English
Softcover with flaps, 18.5 × 25.2 cm
120 pages, 77 color images
Design HIT Studio
ISBN 978-3-95476-892-9
€ 34 / £ 32 / \$ 46
*cover draft

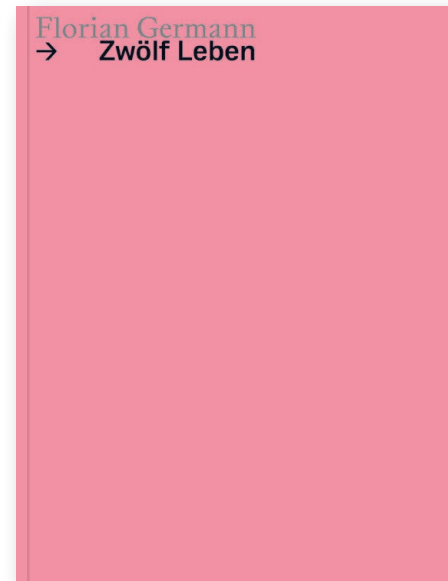
Alexandra Hopf 77 Frauen unserer Zeit

From Meret Oppenheim to Susan Sontag

Alexandra Hopf (b. Kassel, 1968; lives and works in Berlin) explores the creative process by weaving together facts and fictions in a dense web. In works spanning film, painting, and sculpture, Hopf creates a space for the reinterpretation of historical narratives and charts a fresh perspective on evolving constructions of identity and representation.

The inspiration for the publication *77 Frauen unserer Zeit* was the historic book *Unsere Zeit in 77 Frauenbildnissen* (Our Time in 77 Portraits of Women, 1930), which gathers photographs of prominent women of the Weimar Republic and spotlights their professional achievements. The artist revisits this concept almost 100 years later and continues it in 77 portraits of women who personally influenced her—role models from the second half of the twentieth century. She reproduces freely circulating photographic portraits from the Internet in reverse glass paintings—a medium that resists fleeting screen reproduction and preserves the image.

Which visions of womanhood do they embody, how do the women present themselves? Who has entered the cultural memory and who has been forgotten? These are questions that guide the series. With a preface by Rebecca Wilton and an in-depth essay by Andreas Prinzing.



Eds. Kunstmuseum / Kunsthalle Appenzell;
Stefanie Gschwend
German, English
Softcover, 20 × 27 cm
190 pages, 182 color images
Design supersoft
ISBN 978-3-95476-887-5
36 € / 34 £ / 48 \$
*cover draft

Florian Germann Zwölf Leben

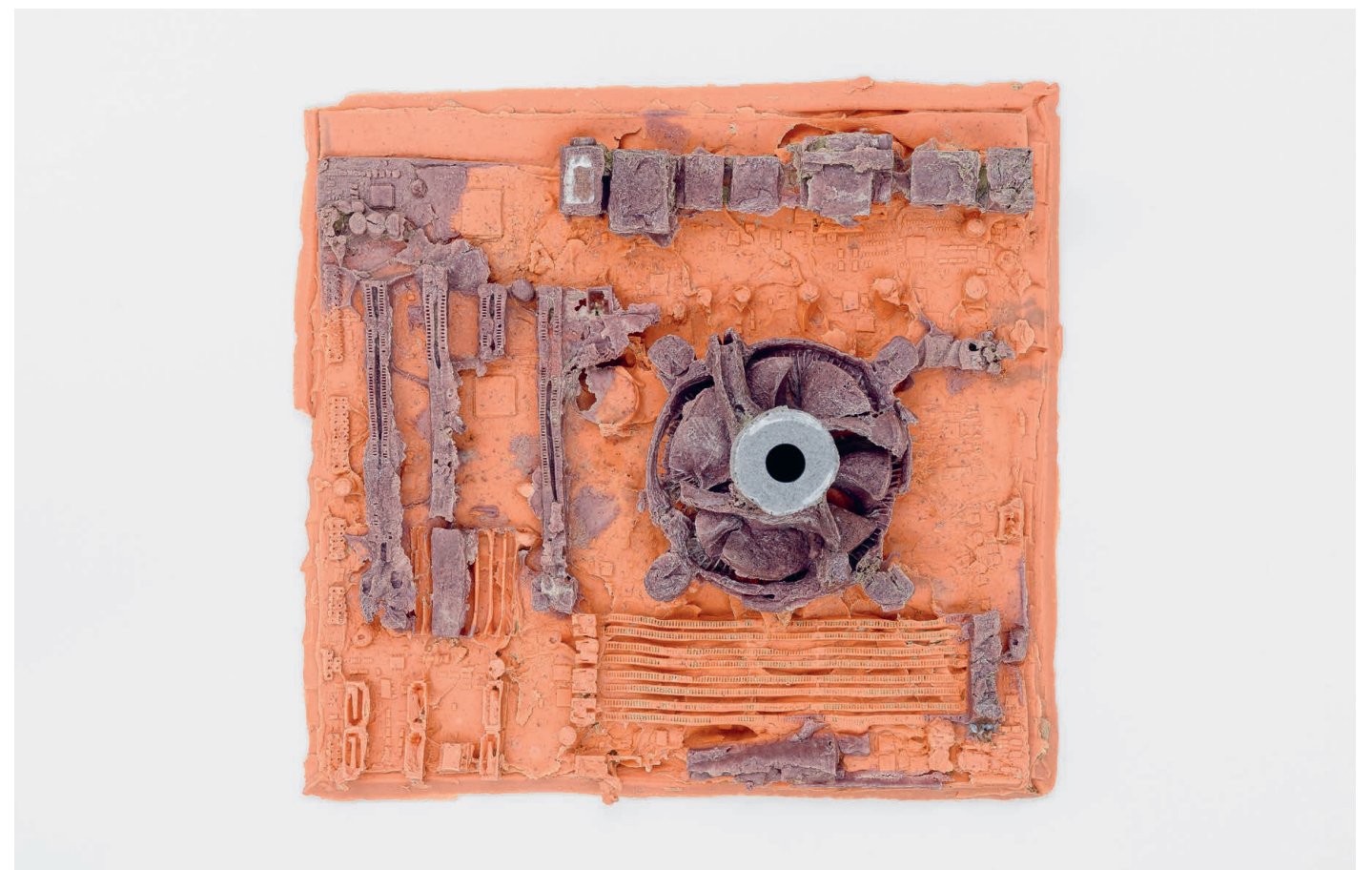
New Ways of Living Together

Florian Germann's (b. Zurich, 1978; lives and works in Zurich) works of sculpture and installation art straddle the divisions between organic body, technical apparatus, and living environment and probe the entanglements between human, animal, and machine. Materials serve him as carriers of energy, forming hybrid structures that feel familiar and alien at once. Some works take on a life of their own as plants, insects, or birds colonize them. Turning into dynamic systems in which change and interaction are central, they appear to the eye as sensitive apparatuses that channel energies and establish interrelationships.

The monograph *Zwölf Leben* charts the multifaceted oeuvre that Florian Germann has built over two decades. Rather than retracing a linear narrative, it envisions the work as an open ensemble of cyclical transformations. Recurring motifs such as animals, habitats, models, or experimental technical arrangements become legible as interconnected thematic fields in which areas of heightened density, displacements, and feedbacks emerge. Two essays by Raphael Gygax and Linda Jensen, a conversation with the artist, and carefully composed image spreads interweave a delineation of Germann's place in art history with insights into his practice to mark a point of reference in the contemporary discourse.

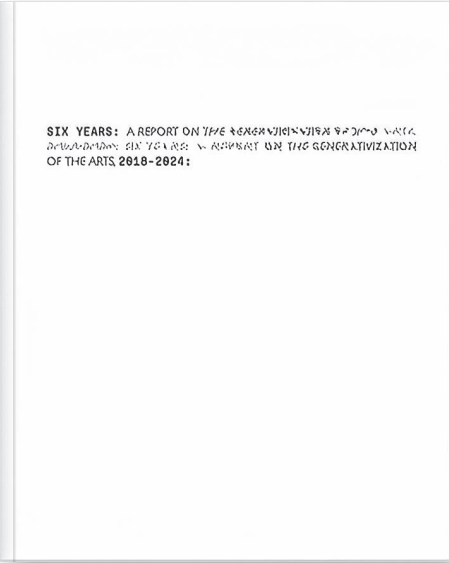
Exhibition

Kunstmuseum Appenzell, November 15, 2026–April 11, 2027



Motherboard 2, 2023





Eds. Jenni Bohn, Daniel Falb / Burg Hülshoff
Center for Literature (CfL)
English
Softcover, 17 × 21 cm
210 pages, numerous color and b/w images
Design Studio Yukiko
ISBN 978-3-95476-884-4
22 € / 20 £ / 32 \$
*cover draft

Six Years: A Report on the Generativization of the Arts, 2018–2024

Generative AI: A Chronology and Essay Collection

Between 2018 and 2024, generative AI evolved from the earliest language models and image and video generators into powerful multimodal systems and AI agents. The volume *Six Years: A Report on the Generativization of the Arts, 2018–2024* studies the interrelation between art and AI. Generative AI represents systems with novel cognitive and agential capabilities. It changes whose knowledge and experiences count and dislocates labor relationships and authors’ rights. It enables new forms of control and surveillance and drives an enormous consumption of energy and raw materials.

Artistic and literary practices respond in a range of ways: appropriative, critical, abolitionist. With a nod to Lucy R. Lippard’s *Six Years: The Dematerialization of the Art Object from 1966 to 1972*, the book gathers essays, a curated AI art dataset, and a chronology of the years from 2018 to 2024. Writings by Jonny-Bix Bongers, Violaine Boutet de Monvel, AA Cavia, Orit Halpern, Christian Heck, Charlotte Kent, Joan Kinyua, Egor Kraft, Anna Kraher, Mattis Kuhn, Emily Martinez, Lars Pinkwart, and others shed light on the aesthetic and political dimensions of generativization.



Emily Martinez, *Technologies of Exile*, AI-generated images, 2024



Bom (together with Artjom Astrov, Kisling and Till Megerle), 2019



Ed. Phileas – The Austrian Office for Contemporary Art
English
Softcover with flaps, 21 × 28 cm
200 pages, 170 color images
Design Marie Artaker
ISBN 978-3-95476-897-4
36 € / 34 £ / 48 \$
*cover draft

Till Megerle
First Monographs

Carnivalised Bodies

Till Megerle (b. Bayreuth, 1979; lives and works in Vienna) draws dense compositions with biro pen and colored pencil in which layered lines compress time into the surface of the paper. His works unfold like scenes from a disturbing youtube-clip, populated by expressive, often contorted figures that suggest fragmented narratives and corporeality. Alongside drawing, Megerle works in photography, video and performance, treating each medium as distinct yet evolving in dialogue. Across these media, a recurring focus in his practice is the human body in interaction—stretched, exaggerated or caught in moments of tension and release.

Megerle’s publication is the next addition to the series of *First Monographs*, produced by Phileas – The Austrian Office for Contemporary Art. With essays by Manfred Hermes, Laura Lopéz Paniagua, Kelly Montana, and Sophia Rohwetter.

Previous editions in the series have been dedicated to Toni Schmale (2025), Birke Gorm (2024), Christian Kosmas Mayer (2023) and Sophie Thun (2022), with the aim to provide the first comprehensive overview of the work of these Austrian and Austria-based artists.



MORE HIGHLIGHTS

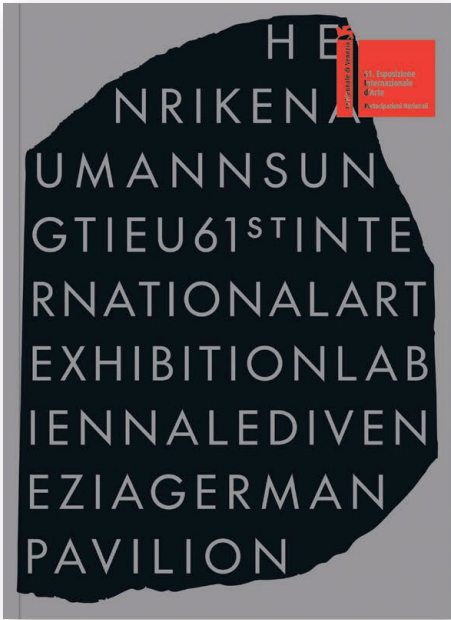


Henrike Naumann, *Die Innere Front*, 2026 (detail)

Exhibition
German Pavilion, 61st Venice Biennale, until November 22, 2026



Sung Tieu, *Human Dignity Shall Be Inviolable*, 2026



Ed. Kathleen Reinhardt; ifa – Institut für Auslandsbeziehungen
German, English
Softcover, 16,5 × 23 cm
160 pages, approx. 60 color images
Design Dan Solbach
ISBN 978-3-95476-826-4
30 € / 28 £ / 42 \$



Henrike Naumann & Sung Tieu The German Contribution to the 61st Venice Biennale

Questions Around Historical Responsibility

The artists Henrike Naumann (b. Zwickau, 1984; d. Berlin, 2026) and Sung Tieu (b. Hải Dương, 1987; lives and works in Berlin) are showcased in the German Pavilion at the 61st Venice Biennale. The curator, Kathleen Reinhardt, nominated two artists whose oeuvres engage with systems of social and bureaucratic order, subjecting them to critical scrutiny.

Henrike Naumann reflects on socio-political issues at the level of design and interior design, exploring the friction between opposing political opinions in relation to taste and personal everyday aesthetics. In her installations, she arranges furniture and objects to create scenographic spaces into which she integrates video, sound, and performance.

Sung Tieu combines sculpture, found objects, sound, video, photography, writing, and archival materials in dense installations. Having grown up between political systems, she develops her art amid the tensions of biography and geopolitics. The artist's works grapple with the lingering effects of the Cold War, colonial entanglements, and the subtle mechanisms of institutional violence, examining the social and psychological impact of migration, bureaucracy, and control.

The catalogue *Ruin* includes texts by Sabeth Buchmann, Kathleen Reinhardt, and Kerstin Stakemeier.



Disco, 2020

Exhibition
Moma PS1, New York, 2027



Slideshow (Hole Roll), 2025

KLARA LIDEN



(0,0,0)

Kunsthalle Zürich KW Institute for Contemporary Art MoMA PS1 DISTANZ

Eds. Kunsthalle Zürich, KW Institute for Contemporary Art, Berlin, and MoMA PS1, New York
English
Softcover with flaps, 21.5 × 28 cm
280 pages, approx. 150 color images
Design Studio HIT
ISBN 978-3-95476-830-1
42 € / 40 £ / 55 \$

Klara Liden (0,0,0)

Appropriated—Displaced—Put on Display

Klara Liden's (b. Stockholm, 1979; lives and works in Berlin) creative vocabulary ranges from architectural interventions to performative and often contrarian actions and videos that interrogate the urban public sphere's social warp and weft. Another central component of Liden's practice is the material appropriation of the urban fabric: reprising the tradition of the readymade and minimal art, she pilfers objects from the city's inventory and transplants them into the exhibition space. Emptied of their original meaning, her works look like bodies or protagonists with whom she confronts the audience. Their existence, however, never ties in only with the public space of the city, but can always also be read with a view to institutional structures and boundaries.

With essays and literary contributions by Kirsty Bell, Diedrich Diederichsen, Emma Enderby, Hendrik Folkerts, Fanny Hauser, Calla Henkel, Ruba Katrib, John Kelsey, and others, the comprehensive monograph provides extensive insight into Klara Liden's practice, closing a gap in the publicly accessible documentation of the artist's multifaceted oeuvre.





Second Hand, 2019



Eds. Christoph Platz-Gallus /
Kunstverein Hannover; Björn Geldhof /
PinchukArtCentre
English
Hardcover, 28.5 × 24.5 cm
275 pages, 175 color images
Design Denys Ruba
ISBN 978-3-95476-687-1
44 € / 40 £ / 55 \$

Zhanna Kadyrova

Flying the Flag of Resistance

One of the most acclaimed Ukrainian artists of her generation, Zhanna Kadyrova has produced a fascinating body of work engaging with the transformations of her country since the early 2000s and its Soviet-imperialist legacy. Since the start of Russia's full-scale invasion of Ukraine in 2022, she has become one of the strongest artist voices on the international stage, foregrounding her country's cause through her compelling work.

This first monograph is published as part of a sustained collaboration that emerged out of a joint exhibition project between Kunstverein and PinchukArtCentre. Edited by curators Christoph Platz-Gallus and Björn Geldhof, the publication brings together contributions by Oleksii Arunian, Kateryna Botanova, Pascal Gielen, Shubigi Rao, Daria Shevtsova, Pavel Sterec, and Paula Toppila, offering a range of critical perspectives on the artist's practice. These are interwoven with Kadyrova's own commentaries on current and past works, related with her characteristic ironically intoned humor and sharp insight.

Exhibition

Ukrainian Pavilion, 61st Venice Biennale, until November 22, 2026



English
Hardcover, 24.6 × 31.5 cm
112 pages, 73 color images
Design Mali Wychodil / DISTANZ Verlag
ISBN 978-3-95476- 869-1
38 € / 36 £ / 50 \$

Alicja Kwade Dusty Die

What If the Unknown Is Not a Boundary, but a Starting Point?

In the work of the sculptor Alicja Kwade (b. Katowice, 1979; lives and works in Berlin) reality is turned upside down. Boulders appear weightless, mirrors offer glimpses of parallel realities, and time loses its direction. Using materials such as metal, glass, ancient rocks, and petrified wood, she constructs environments that are at once familiar and alienating—spaces where fixed meanings dissolve and perception itself begins to shift.

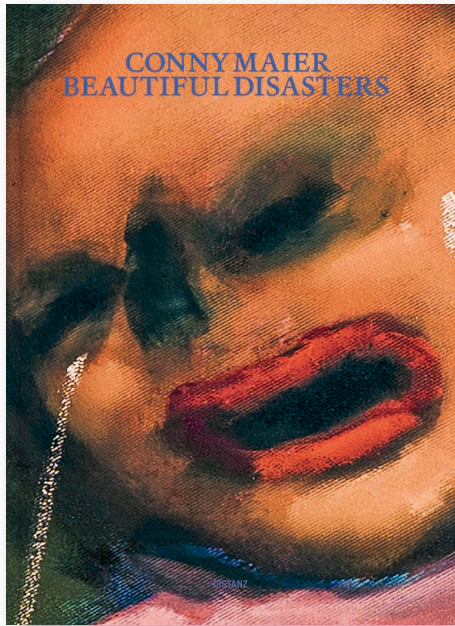
For Kwade, science is not a conclusive system but a subjective construction—a temporary attempt to impose order on something that ultimately remains unknowable. Her work makes tangible the idea that it is precisely in not knowing that the imagination begins.

The catalogue is published in conjunction with the exhibition *Dusty Die* at M Leuven. With texts by Eva Wittocx, Ralph Collier, and Sylvia Wenmackers.



Siège du monde, 2025; *Superheavy Skies*, 2025





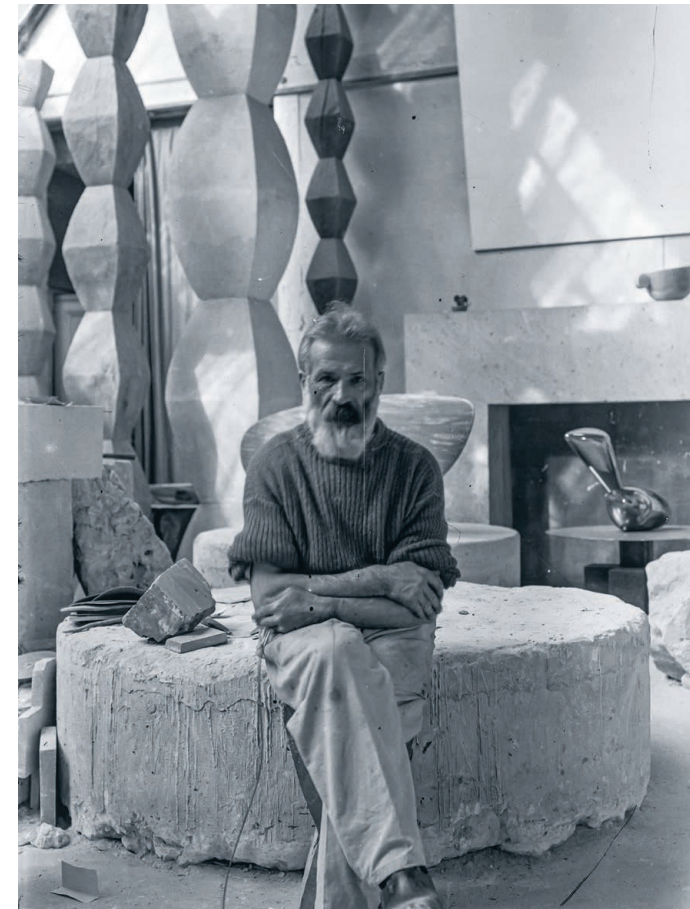
Conny Maier Beautiful Disasters

Flaccid Bodies of our Time

The works of Conny Maier (lives and works in Baleal, Portugal) reflect on polarities like power and submission, equilibrium and instability, the human and the non-human. 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 *Beautiful Disasters* shows for the first time a cross-section of Maier's works. With essays by Martin Herbert, Kristian Vistrup Madsen, and Marlene A. Schenk.

Ed. Udo Kittelmann for the Langen Foundation
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44 € / 40 £ / 55 \$
Second edition



Self-portrait in the studio, around 1934



The rooster, 1935



Komm, ich helf Dir 2, 2022

BRANCUSI



Eds. Klaus Biesenbach, Maike Steinkamp /
Neue Nationalgalerie
German, English
Hardcover, 21 × 26 cm
240 pages, approx. 94 color images
Design Mali Wychodil / DISTANZ Verlag
ISBN 978-3-95476-825-7
44 € / 40 £ / 55 \$

Constantin Brancusi

In Search of the Ideal Shape

Constantin Brancusi (b. Hobiîța, Romania, 1876; d. Paris, 1957) ranks among the pre-eminent modernist sculptors and has exercised a defining influence over generations of contemporary artists. Having completed his academic training in Romania, he set out at the age of twenty-eight for a tour of Europe before settling in Paris. Organic and stripped down to the essential, his works establish him as a pioneer of sculptural abstraction in the early twentieth century. Brancusi's persistent pursuit of a creative ideal is manifest in the formal variations of a few motifs and his playful exploration of diverse materials and surfaces. He deftly used specific pedestals, lighting, and movement as well as photography and film to dramatize his sculptures.

The retrospective at the Neue Nationalgalerie, Berlin—produced in cooperation with the Centre Pompidou, Paris—is accompanied by this comprehensive catalogue, which sheds light on the manifold facets of Brancusi's oeuvre: it features major works from international collections as well as views of his studio. Photographs of the artist from his personal collection round out the extensive plate section. With an introduction by Ariane Coulondre; and other essays by Nina Schallenberg on Brancusi's staging of his works, and Maike Steinkamp on the reception of his art in Europe.

Exhibition

Brancusi, until August 9, 2026, Neue Nationalgalerie, Berlin





Ed. Stephan Koal, KVOST
German, English
Softcover, 22 × 28 cm
136 pages, approx. 300 color images
Design Huelsenberg Studio
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38 € / 36 £ / 50 \$

Queer Art in the GDR? Biographies Between Underground and Propaganda

Subtle Resistance: Queer Art Under Socialism

Queer people in East Germany lived in a situation defined by government control, enforced public silence, and social invisibility. Although the GDR struck § 175 of the penal code in 1968, many years before its Western counterpart did, § 151 remained on the books, codifying queer people's unequal status. Despite gradual decriminalization, homosexuality remained heavily stigmatized both socially and politically. After the fall of the Berlin Wall, the situation of queer artists did not improve significantly—on the contrary: many artists from the GDR faced the threat of being forgotten.

The connection between these two perspectives—queer biographies and artistic forms of expression in the communist dictatorship—remains largely unexplored to this day. The exhibition and publication project sheds light on queer positions in art from East Germany, delving into the question of how an artist's sexuality affected their work and professional development under the communist dictatorship. Retracing the lives and oeuvres of the artists Toni Ebel, Andreas Fux, Harry Hachmeister, Jochen Hass, Dorothea von Philipsborn, Erika Stürmer-Alex, Rita Thomas, Jürgen Wittdorf, and Egon Wrobel, the book illustrates the widely different ways in which they handled the political and social constraints of their time. With essays by Birgit Bosold, Dorothee Brill, Maria Bühner, Christine Heidemann, Stephan Koal, Christoph Tannert, and Raimund Wolfert.

Exhibitions

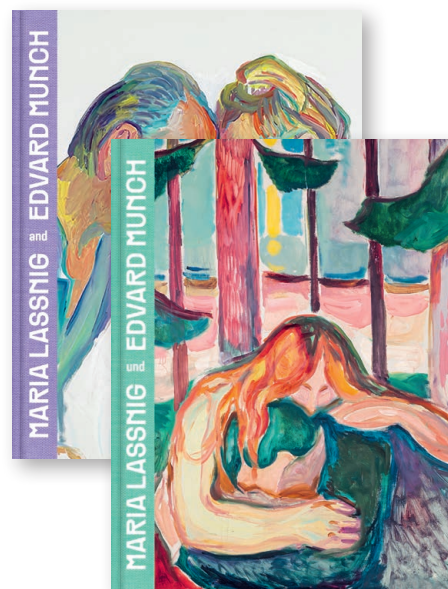
QUEER ART IN THE GDR?, KVOST, nGbK, Mitte Museum, Werkbundarchiv – Museum der Dinge, Berlin, until June 28, 2026



Andreas Fux, *untitled*, Berlin, 1983



Edvard Munch, *Two human beings. The lonely ones*, around 1935



Maria Lassnig and Edvard Munch Flow of Paint = Flow of Life

Rethinking Art from the Inside Out

The Austrian artist Maria Lassnig (b. Kappel am Krappfeld, 1919; d. Vienna, 2014) and the Norwegian painter Edvard Munch (b. Løten, 1863; d. Ekely, Oslo, 1944) were equals in the radical and unsparing scrutiny of their own selves. Each also had a singular way of handling paint as a means of their art and powerful medium for expression of emotions like grief, love, loneliness, trepidation, joy, pain, or also for physical levels of perception.

The richly illustrated volume accompanies the grand double exhibition of these two exceptional artists' oeuvres. Released on occasion of the exhibitions at Hamburger Kunsthalle and Kunsthaus Zürich, it presents intimate insights into the artists' works, highlighting parallels as well as differences between what are arguably two of the most celebrated oeuvres in more recent art history. With writings by Andreas Eriksson, Sandra Gianfreda, Sheela Gowda, Johanna Hornauer, Hans Dieter Huber, Siri Hustvedt, Brigitte Kölle, Maria Lassnig, Edvard Munch, Johanna Ortner, Ulrike Ottinger, Ashley Hans Scheirl, Luc Tuymans, and others.

Exhibitions

Flow of Paint = Flow of Life, Hamburger Kunsthalle, until August 30, 2026
Kunsthaus Zürich, October 2, 2026–February 21, 2027

Eds. Brigitte Kölle for the Hamburger Kunsthalle and Sandra Gianfreda for the Zürcher Kunstgesellschaft / Kunsthaus Zürich
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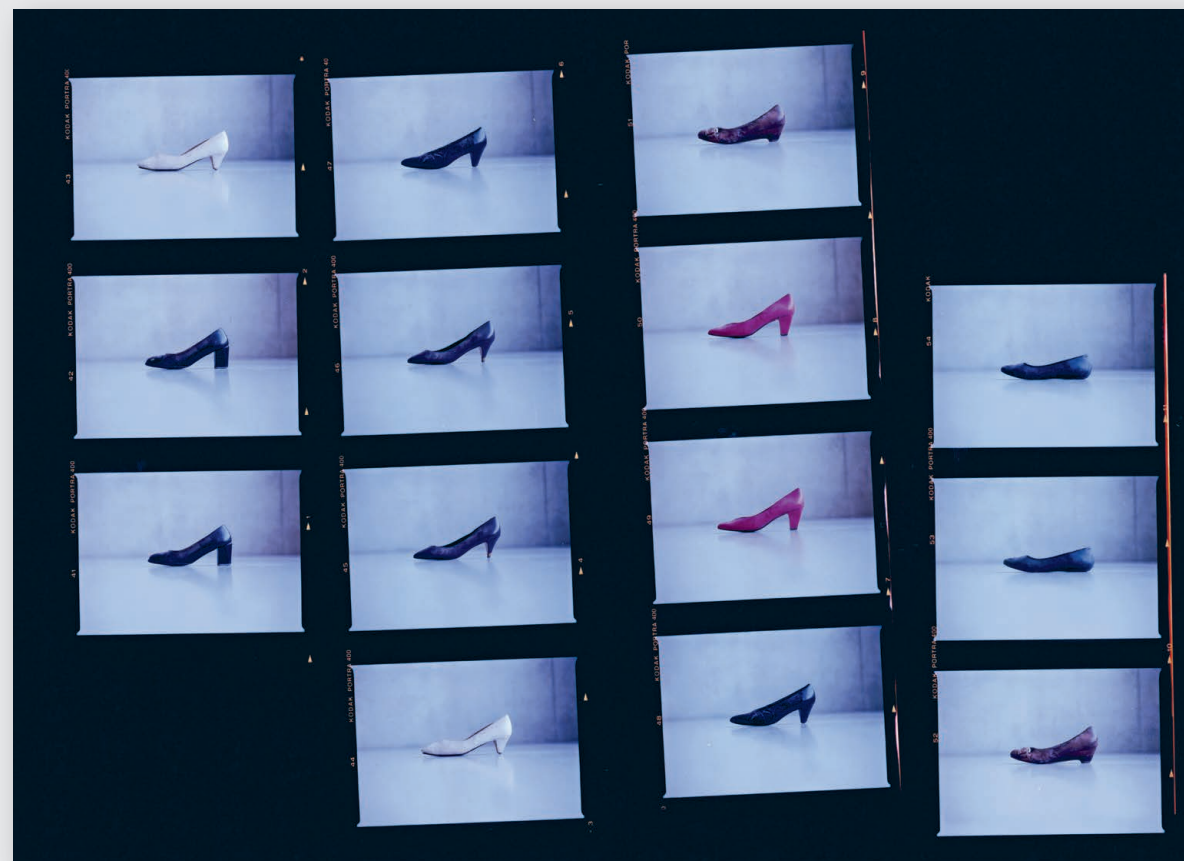
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Eric Asamoah Lucy's Shoes (Contact Sheet), 2026

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What remains

The Austrian photographer Eric Asamoah (b. 1999 in Linz; lives and works in Vienna and Paris) uses portraiture to explore questions of identity, memory, and belonging— informed by transnational perspectives and lived experiences within the Ghanaian diaspora. His work is characterized by a subtle, contemplative approach and examines how individuals are seen and how they choose to be represented.

Lucy's Shoes (Contact Sheet) is released in conjunction with Asamoah's project *As Our Hearts Bow* as a special edition. The book combines an archival approach with a conceptual series centered on the shoes of Asamoah's grandmother, Lucy. Their aged leather surfaces hold visible traces of time and experience, quietly bearing witness to a layered life.



Jürgen Klauke
Physiognomien
1970–2025

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Distorting Identity

Jürgen Klauke (b. 1943; lives and works in Cologne) ranks among the foremost German performance, photography, and media artists. This groundbreaking artistic oeuvre explores—with relish and provocation—the transformative character of identities and the aesthetic dimensions of our existence.

Klauke's book *Instant Images* presents the entire collection of his polaroids for the first time. In conjunction with the book the etching *Physiognomien* is released, bringing together three selected polaroids from the series on a single sheet.



Sung Tieu Per Half Meter 2024

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Monochrome Layers

Sung Tieu (b. Hải Dương, 1987; lives and works in Berlin) ranks among the most exciting voices of her generation. At the age of five, she followed her father, who had arrived in East Germany as a contract laborer in the late 1980s, to a reunited Germany. Based on her personal experience of migration, Sung Tieu reflects on the ideological, economic, and sociopolitical structures that shape the life of our society. Her focus is on the critical infrastructures that decide who and what attains visibility. Employing a range of media including installation art, sculpture, photography, drawing, writing and sound, and found objects and mementos, the artist creates minimalist environments.

The five unique works were released in conjunction with Tieu's experimental book project *Without Full Disclosure*. The monochrome wall objects were created at different potential fracking sites in Germany. The casts show the soil together with its naturally grown details that have been influenced by the industry; any change caused by fracking, an extremely controversial method of extracting oil and gas, would be fatal.



Dörte Eißfeldt
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2025

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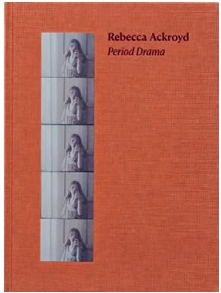
Light as *Materia Prima*

Coming from painting and filmmaking, Dörte Eißfeldt (b. Hamburg, 1950; lives and works in Neuenkirchen and Hamburg) increasingly dedicated herself to photography from the mid-1970s onward. Using this medium, the artist explains, lets her work with fragments of reality, and so her pictorial montages, multiple exposures, and experimental series gesture not so much toward a reality existing outside them as toward their own photographic genesis.

The limited edition *Tageslicht* illustrates Eißfeldt's experimental handling of light and light-sensitive photographic papers. Light is photography's prime matter and establishes the open, uncoded and immediate connection between human being and world. The photogram—reproduced as a highend pigment print—reveals how light becomes the subject of a picture before existing as a motif.

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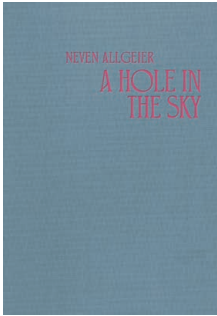
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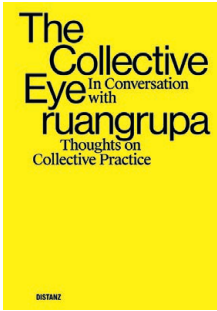
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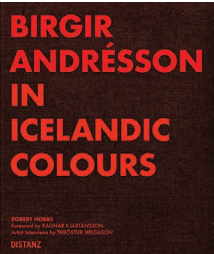
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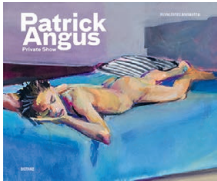
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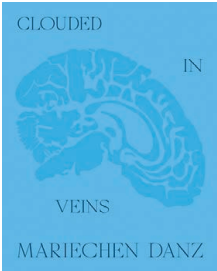
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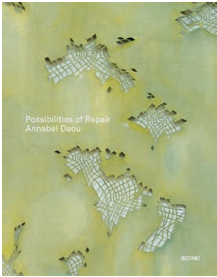
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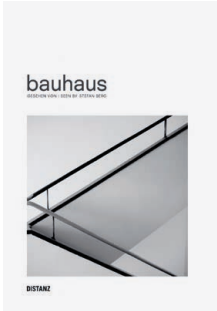
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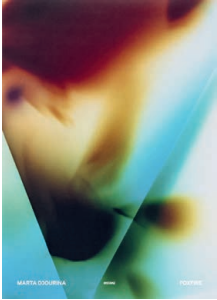
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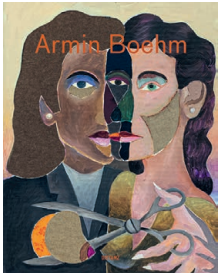
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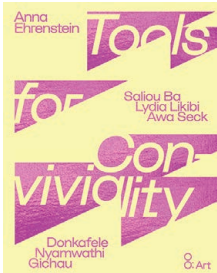
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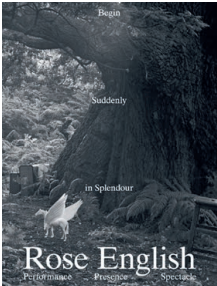
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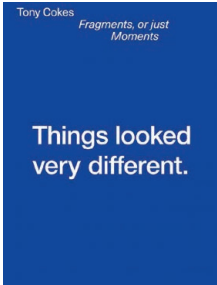
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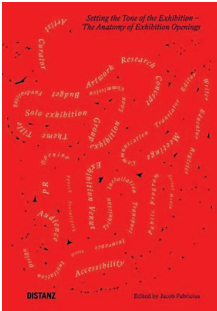
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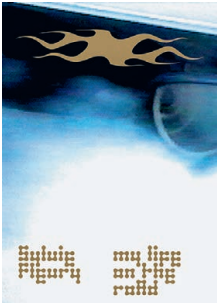
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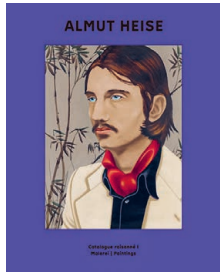
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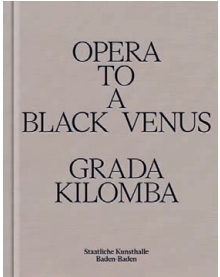
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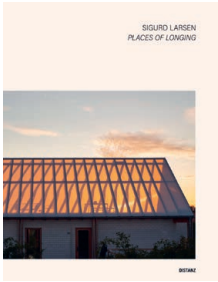


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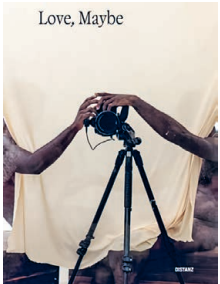
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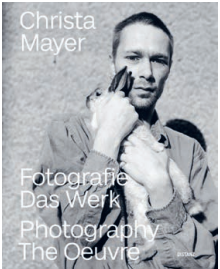
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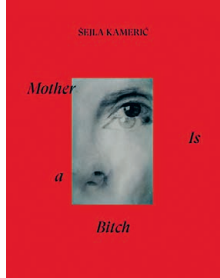
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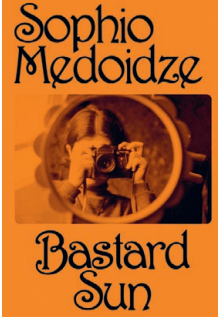
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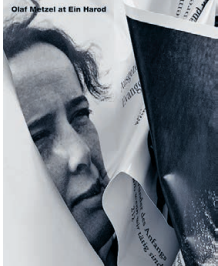
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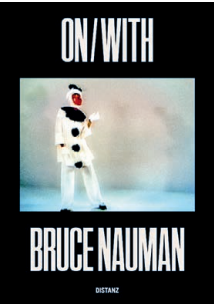
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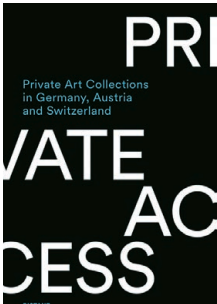
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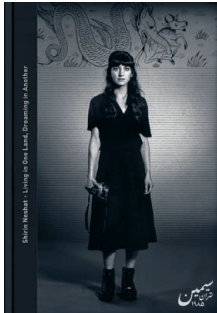
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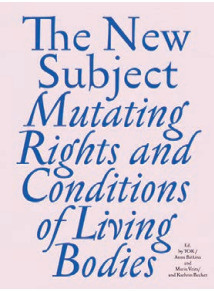
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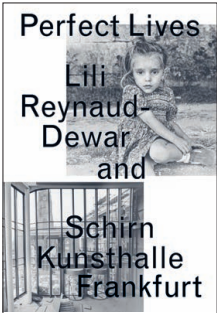
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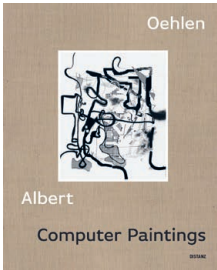
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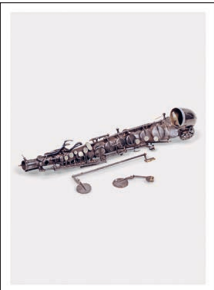
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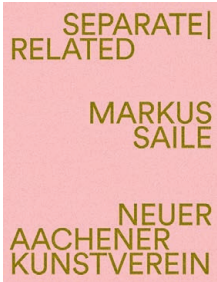
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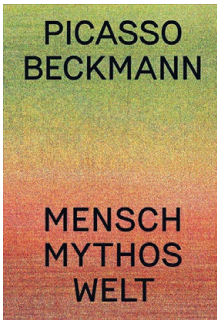
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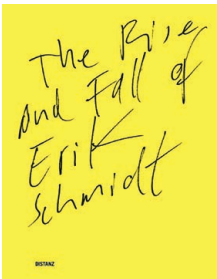
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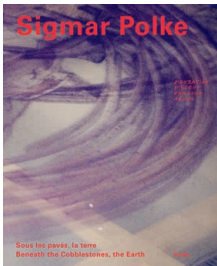
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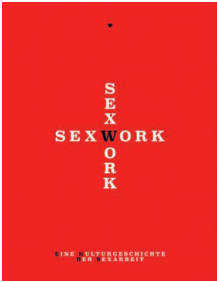
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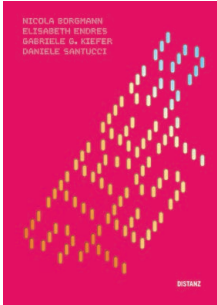
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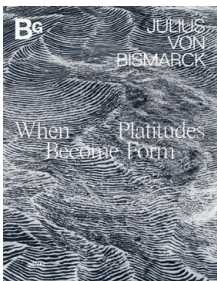
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