

DISTANZ

SPRING/SUMMER 2025

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Dear art book enthusiasts,

as this preview goes into print, the campaign ahead of the upcoming federal election in Germany has kicked into high gear. Recent political developments, including a hard rightward shift in this country and around the world, as well as ongoing wars and crises related to the climate, economic power, and controversial debates over what constitutes our identity in today’s world fill many people in Germany with acute concern. Almost thirty-five years after German reunification and over seventy-five years after our constitution was adopted, what is the complexion of the society that lives in our country? How do we define community when the once unshakeable faith in virtually boundless economic growth—the ever-rising tide lifting all boats—has evaporated? Cultural practices and the arts are among the disciplines that have answers to offer. In **Zweifelheimat**, a collection of conversations, professionals working in the arts and adjacent fields discuss their own careers, present-day relations between East and West Germany, and the culture of remembrance that sustains today’s “unified” German identity.

The collective **Stresstest**’s contribution to this year’s **Architecture Biennale in Venice** opens our eyes to how our cities can stay livable in the future. The new edition of our best-selling **Hansaviertel Portraits**, meanwhile, highlights facets of the urban community life made possible by modernist visions of residential architecture that remain compelling today.

Complementing these political themes and explorations of urban design, the catalogue accompanying the exhibition of **Albert Oehlen**’s computer pictures from the early 1990s at Hamburger Kunsthalle and the Schlossmuseum Linz’s book **Artificial Intuition** illustrate how art has grappled and still grapples with the rise of digital technology and automation in all areas of our lives. The artist **BRACHA** was an early adopter of the photocopier as a compositional tool, mixed ashes with pigments, and interrogated documents that provided evidence of the mass murder with a view to their representability. In her paintings, which make their debut in Germany in an exhibition at Kunstsammlung Nordrhein-Westfalen, women victims of the Shoah encounter female figures from ancient myth. Her ethical and aesthetic program opens up new spaces for interpersonal relations, compassion, and openness to our future. On more than 500 pages, the Haus der Kunst’s **For Children: Art Stories since 1968** features works by artists who addressed themselves to young people. The book touches on universal themes including society, politics, economics and ecology, technology, and the future that we first encounter as children and that continue to resonate in adulthood.

While producing these catalogues documenting and enhancing exhibitions, we are also working to expand our special book series: **KONTEXT**—an experimental dialogical format pairing an artist’s and a writer’s practice—boasts new books featuring **Tolia Astakhishvili**, **Cemile Sahin**, and **Philipp Goldbach**. And as part of the relaunch of **FUNDUS**, our library for aspects of art history, cultural theory, and philosophy, we have added a volume in which **Hannelore Paflik-Huber** probes the subject of time in contemporary art.

For the rest, this spring and summer we will be all about the many new monographs and publications we are planning on the oeuvres of **Huguette Caland**, **Thea Djordjadze**, **Aleksandra Domanić**, **Alfredo Jaar**, **Käthe Kruse**, **Sigmar Polke**, and **Sophie Thun**. These artists are working with us and partnering institutions to make books that demonstrate the power and agency that art can have today. Allow us to conclude, then, by expressing our profound gratitude to the artists who entrust their work to us and the writers, translators, curators, and designers who contribute their expertise to the books previewed in the following pages.

We hope you will find our books lasting sources of amusement and entertainment as well as searching reflections—

Sincerely, Matthias Kliefoth
and the team of DISTANZ



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



Sung Tieu, artist



Carolin Würfel, author and journalist



The collective chic, charmant & dauerhaft (ccd) organized fashion performances to stage a different, hedonistic lifestyle in East Berlin (1984–86).



Gabriele Stötzer, artist and author



Wilhelm Klotzek, artist

With (selection)

Tina Bara, artist; **Aljoscha Begrich**, curator; **Anna Ehrenstein**, artist; **Charlotte Misselwitz**, media scholar; **Helke Misselwitz**, director; **Wilhelm Klotzek**, artist; **Kathleen Reinhardt**, director Georg Kolbe Museum; **Sung Tieu**, artist; **Lars Werner**, writer and dramaturge; **Carolin Würfel**, journalist; **Mariann Yar**, actor; **Gitte Zschoch**, director ifa – Institut für Auslandsbeziehungen



Eds. Matthias Kliefoth, Sandra Teitge
German
Softcover with linen, 16.5 × 23.5 cm
288 pages, numerous color and
b/w images
Design Mali Wychodil, DISTANZ Verlag
ISBN 978-3-95476-741-0
€ 32 / £ 30 / \$ 44
* Cover draft

Zweifelheimat 15 Conversations by Cultural Professionals of the 3rd Generation GDR

Shared Heritages: A Diverse New Culture of Remembrance

This year brings the thirty-fifth anniversary of German reunification. As the elections for state parliaments in the late summer of 2024 brought home, the East is the blueprint for a dangerous and all-German political pivot in which a radical right-wing party sows fear and drives a wedge of division into society—and certainly not only along the line of the former Wall. So what happened in the past thirty-five years? What of the period around the fall of the Wall can we integrate into our shared cultural memory, what is vital? And which part do the performing and fine arts play at this historic tipping point in the shift to the right?

In the art scene, however, these voices still seem to be distinctly underrepresented. *Zweifelheimat* gathers the stories of prominent individuals from the world of art and culture, the political issues they grapple with, and their works of art. The volume of interviews features fifteen members of the so-called third generation—people born in the GDR after 1975—who built careers in the arts. Together with their interlocutors, they recount their personal and professional lives and recall formative experiences. Visual artists and directors and actors working in film and on the stage offer their insights; cultural educators and journalists and humanities scholars contribute to the exchange of ideas about identity, roots, classism, and migration. The conversations are embedded in a discourse around the role of art and culture in today's world.

Zweifelheimat demonstrates how to discuss differences of background and class in a way that fosters a sensitive and forward-looking debate over “German” identity. With essays and archival materials compiled by Gabriele Stötzer and Angelika Richter and an introduction to the project's concerns by Matthias Kliefoth and Sandra Teitge.



Surface temperature anomaly on July 20, 2022

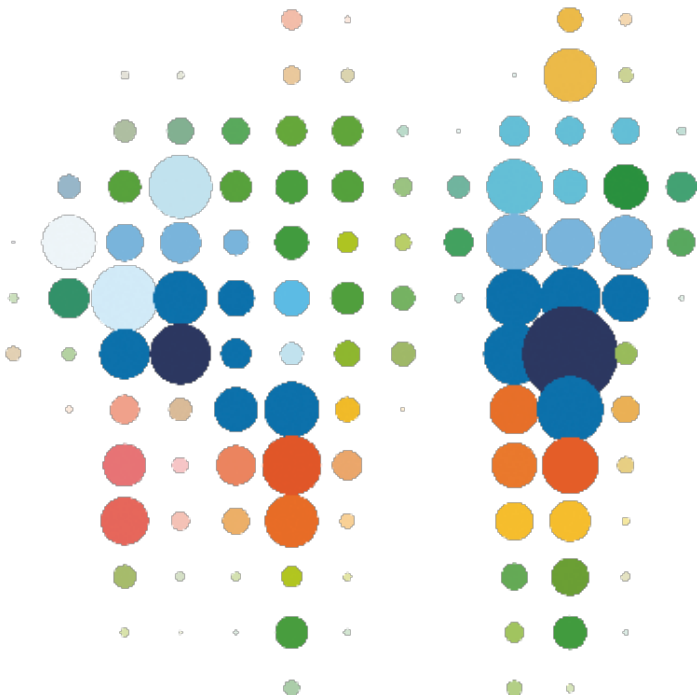
Exhibition
STRESSTEST, German Pavilion, 19th Venice Architecture Biennale, May 10–November 23, 2025



Thermal image of a group of people



Eds. Nicola Borgmann, Elisabeth Endres,
 Gabriele G. Kiefer, Daniele Santucci /
 Architekturgalerie München e.V.
 German and English edition
 Softcover, 16,5 × 24 cm
 160 pages, 180 color images
 Design Josef Grillmeier
 ISBN (DE) 978-3-95476-740-3
 ISBN (EN) 978-3-95476-749-6
 € 30 / £ 28 / \$ 42
 * Cover draft



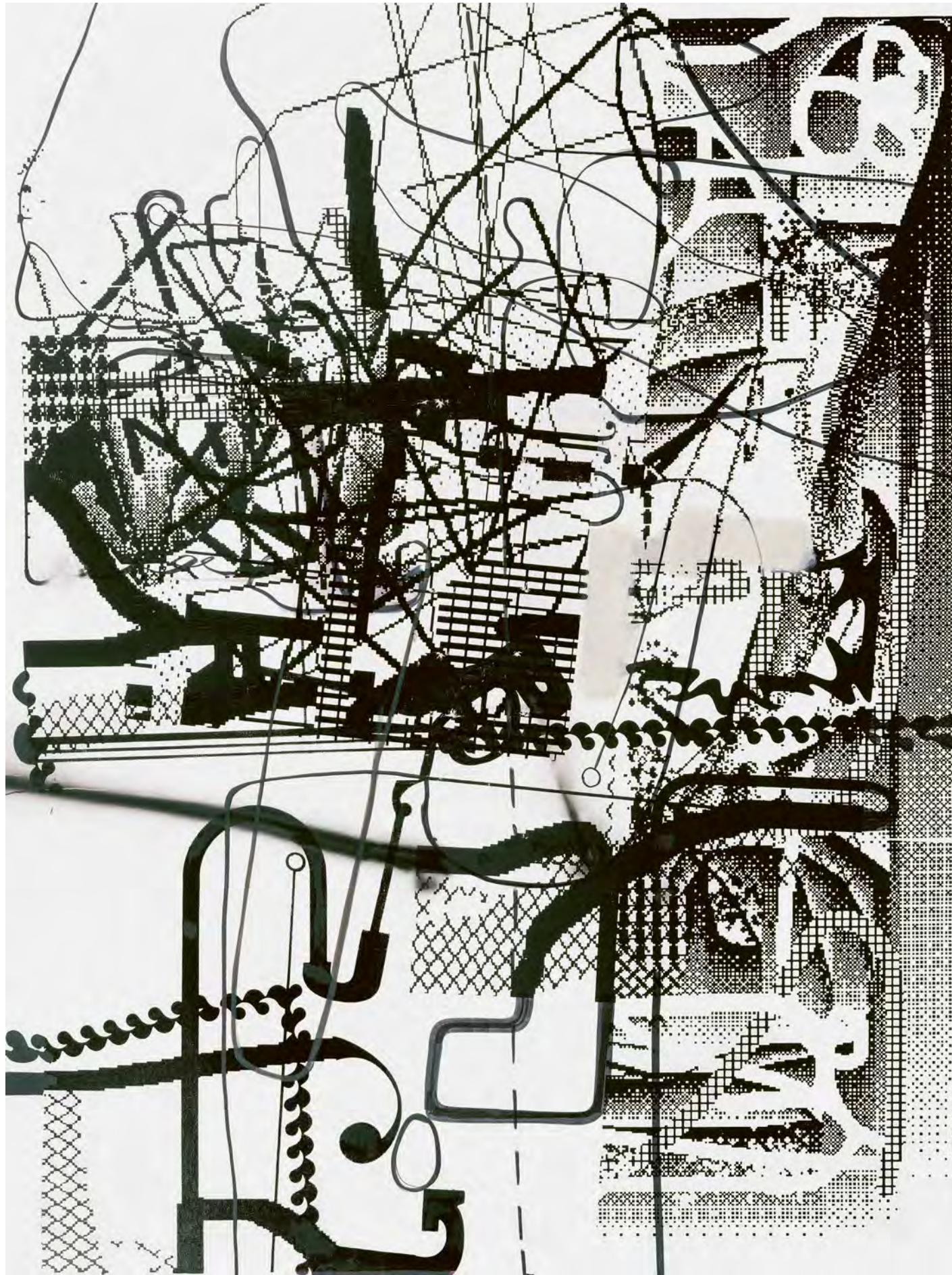
STRESSTEST The German Pavilion at the 19th Venice Architecture Biennale

Keeping a Cool Head

Climate change is an unstoppable reality and the measures that have been taken so far are clearly inadequate: that much is now brought home to us on a daily basis. The overheating of urban areas already has life-threatening consequences today and is set to reach temperatures far in excess of the climate goals defined by political decisionmakers. How will humans and animals, plants and infrastructures stand up to these rapidly progressing developments? Absent more effective countermeasures, some cities in Europe will be uninhabitable within a few decades. Despite this obvious threat, climate-adapted urban planning is still not being given the priority it deserves.

The German contribution for the 19th Venice Architecture Biennale 2025 exposes visitors physically and psychologically to the reality of the future urban climate: a STRESSTEST that makes the need to act directly tangible. At the same time, the exhibition and catalogue offer impulses and solutions for resilient planning that make our cities fit for the future to create a healthy living space for all living organisms. The German contribution is therefore an urgent appeal to act in order to overcome this STRESSTEST together.

The catalogue for the German Pavilion expands the exhibition with essays by Luisa Amann, Maria Auböck, bauchplan).(, Silvia C. Benedito, Carsten Dierkes, Almut Grüntuch-Ernst, Andreas Kipar, Klaus K. Loenhardt, Bernhard Maaz, Andreas Matzarakis, Burkert Pieske, and Boris Schröder-Esselbach.



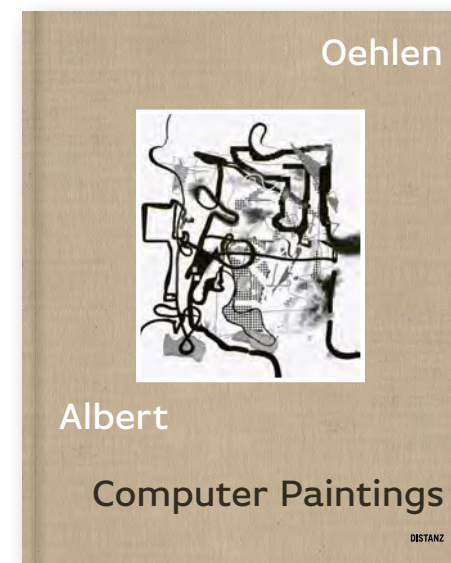
Son of Dogshit, 1997

Exhibition

Computer Paintings, Hamburger Kunsthalle, until March 2, 2025



Annihilator, 2001/2006, Hamburger Kunsthalle



Eds. Alexander Klar, Ifee Tack /
Hamburger Kunsthalle
German and English edition
Hardcover, 24.5 × 30.5 cm
160 pages, 40 color images
Design Frank Übler
ISBN (DE) 978-3-95476-726-7
ISBN (EN) 978-3-95476-727-4
€ 40 / £ 38 / \$ 55
* Cover draft

Albert Oehlen Computer Paintings

“Finishing it is then the job of the human hand.”—Albert Oehlen

Albert Oehlen’s (b. Krefeld, 1954; lives and works between Gais, La Palma, and Los Angeles) first *Computer Paintings* were made with the assistance of a notebook computer he had bought in 1990. The painter used it to sketch initial drawings he then transferred to the canvas in several series beginning in the 1990s. The constrained pixel aesthetic imposed by the technology with its aliasing and block effects became a consequential point of departure for a strand in his oeuvre that veers between cool austerity and a proliferating diversity of forms. It seems more relevant than ever in light of today’s debates around the use of artificial intelligence in art.

The publication *Computer Paintings* accompanies the exhibition at Hamburger Kunsthalle and documents the eponymous body of work by Albert Oehlen, which has rarely been on public view. With an essay by the director Alexander Klar.



Ein Bild sollte nicht größer sein als ein Bett (A picture should not be bigger than a bed), 1985

Exhibition

Beneath the Cobblestones, the Earth, Fondation Vincent van Gogh Arles, March 1–October 26, 2025



Flüchtende (Fugitives), 1992

Sigmar Polke
Unter dem Pflaster liegt die Erde
Beneath the cobblestones, the earth



FOUNDATION
VINCENT
VAN GOGH
ARLES

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Ed. Fondation Vincent van Gogh Arles
German/English and
French/English edition
Softcover, 24.5 × 30 cm
240 pages, numerous color images
Design Studio Marie Lusa
ISBN (DE/EN) 978-3-95476-739-7
ISBN (EN/FR) 978-3-95476-753-3
€ 45 / £ 40 / \$ 55
* Cover draft

Sigmar Polke Beneath the Cobblestones, the Earth

The Humorous Realist

Sigmar Polke (1941–2010) has been hailed as one of the world's preeminent artists of the twentieth century. In his oeuvre, Polke worked through experiences of war, militarization and forced migration, and reflected on the image and the mass media in which it circulated. Taking an interest early on in the visual information contained in pictures and their agency, Polke set standards that younger generations of artists continue to emulate, and his work remains as relevant as ever—what might seem its historic dimension in fact turns out to speak directly to present-day concerns.

Beneath the Cobblestones, the Earth is the catalogue for the exhibition devoted to Sigmar Polke at the Fondation Vincent van Gogh Arles. Bice Curiger, curator of the exhibition and a specialist in Polke's work, is editing the book. It gathers paintings, photographs, and films plus graphic art from 1960 to 2009 to illustrate the multi-faceted quality of the artist's output, which is informed by astute observations and powerful creative choices that reflect the artist's sense of irony and love of experimentation. One focus of the selection of works is on the political dimension of Polke's oeuvre; he was an exacting analyst of the world around him and commented critically on politics, art, and history.

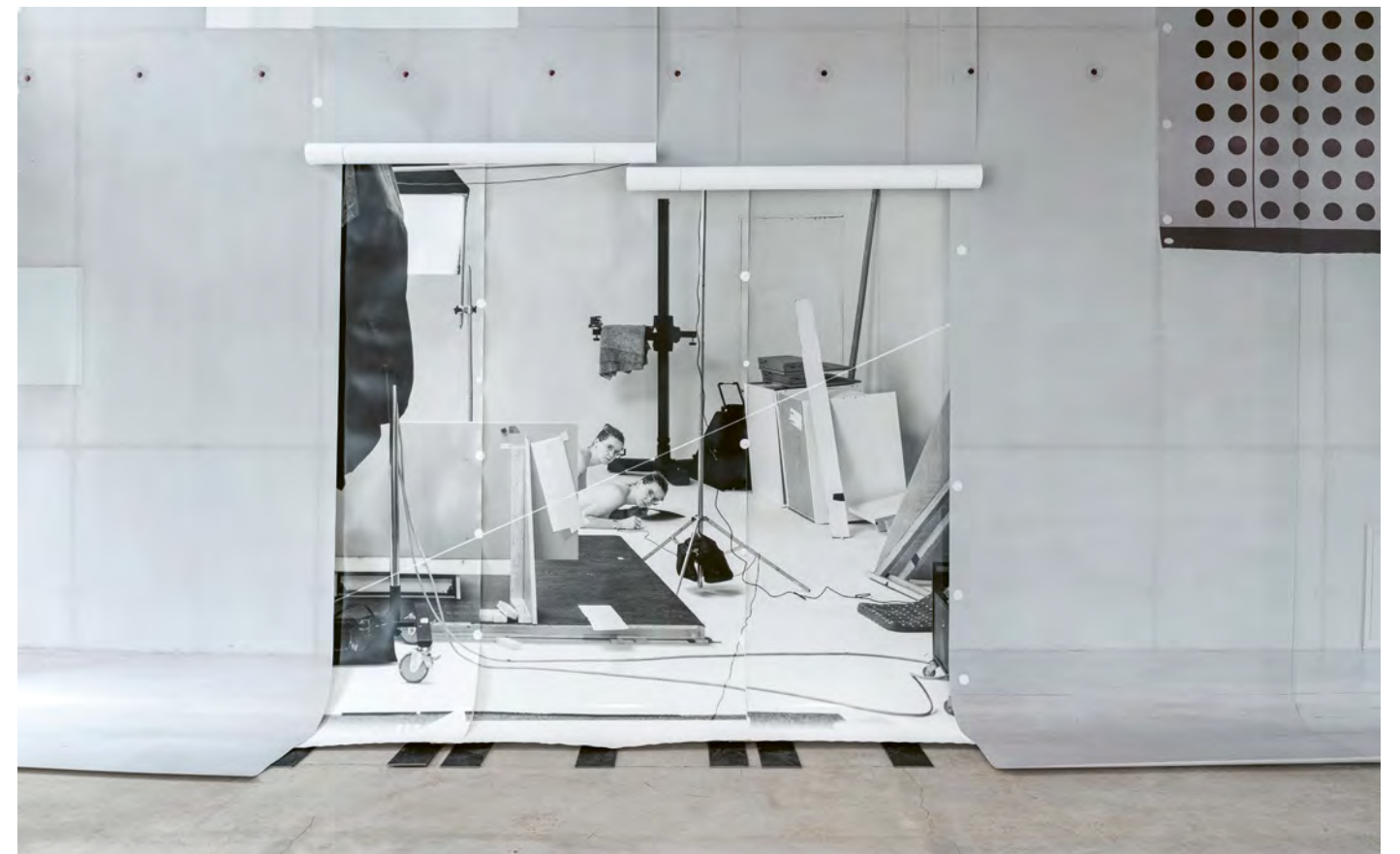
The extensive essay section includes the main contribution by Bice Curiger, and texts by Ulf Erdmann Ziegler, Nina Pohl, Kathy Halbreich, Friedrich W. Heubach, Maria Stavrinaki, Petra Lange-Berndt and Dietmar Rübel. Poems by Thomas Kling and statements by artists Anne Imhof, Alvaro Barrington, Michael Krebber, Helen Marten, Trajal Harrell, and Laura Owens provide further insight into Polke's work.



Double Release, 2017

Exhibition

Between Light and Wall, Museum der Moderne Salzburg, until February 23, 2025



Between Light and Wall, Museum der Moderne Salzburg, 2024



Eds. Harald Krejci and Marijana Schneider /
Museum der Moderne Salzburg
German/English
Softcover with flaps, 20 × 25 cm
2 brochures with 64 pages each
44 color images
Design Marie Artaker
ISBN 978-3-95476-712-0
€ 32 / £ 30 / \$ 44

Sophie Thun *Between Light and Wall*

Bodies and Negatives

Sophie Thun's (b. Frankfurt/Main, 1985; lives and works in Vienna and Berlin) self-portraits have charted a distinctive space of representation brimming with antagonistic dynamics and interrogate how the self is constructed in it. Using her own body as an instrument, she questions established forms of female representation. Methods like cutting, splitting, multiplication, and elaborate superimpositions created in the dark-room let the photographer render identity as an ongoing process and malleable. Meanwhile, Thun is consistently present within the frame as the author of her analog photographs: in some, she confidently gazes into the camera, remote shutter in hand; in others, she is represented by her photographic equipment.

Between Light and Wall is Sophie Thun's second book released by DISTANZ. It showcases new works and documents Thun's first solo museum exhibition at the Museum der Moderne Salzburg. With contributions by Jule Govrin, Daniel Muzyczuk, Marijana Schneider, Magdalena Vuković, and a foreword by Harald Krejci.



Nairy Baghramian, *Misfits*, 2021, Galleria d'Arte Moderna, Milan

Exhibition

For Children. Art Stories since 1968, Haus der Kunst München, July 18, 2025–February 1, 2026



Harun Farocki, *Bedtime Stories: Bridges*, 1977 (film still)



Eds. Andrea Lissoni, Emma Enderby, Lydia Korndörfer / Haus der Kunst München
German and English Edition
Softcover with flaps, 23 x 29 cm
Approx. 500 pages, 150 color images
Design PARAT.cc
ISBN (EN) 978-3-95476-746-5
ISBN (DE) 978-3-95476-761-8
€ 48 / £ 44 / \$ 65

For Children. Art Stories since 1968

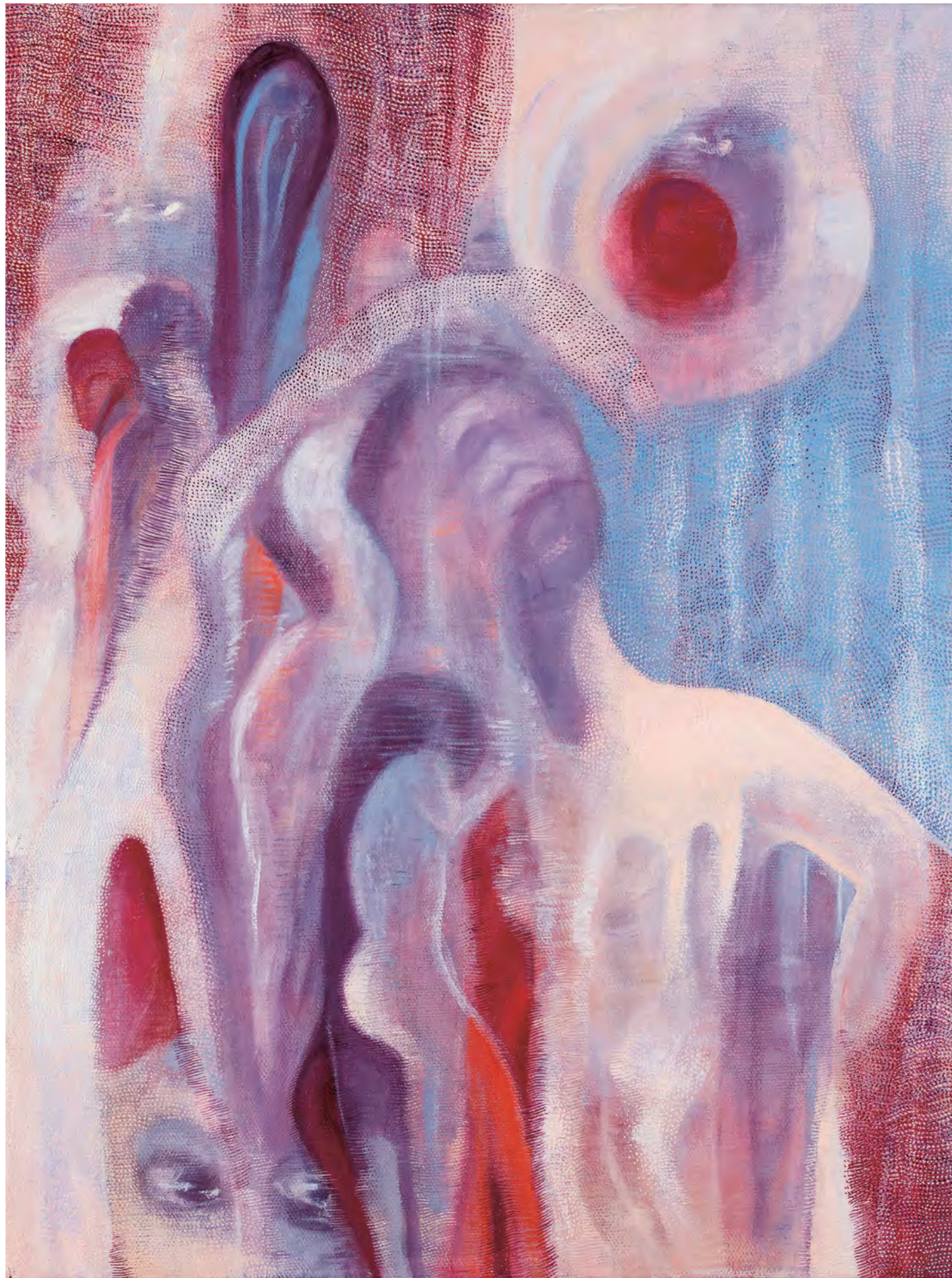
What Happens When Artists Put Children at the Center of Their Work?

Until the mid-twentieth century, art made for children consisted mostly of creatively designed toys, building sets, and children's furniture. It was only in the late 1950s that artists all over the world started producing works that invited children to collaborate, treated them as equals capable of engaging with art on their own terms, and granted them autonomy and responsibility for their own actions. The exhibition *For Children. Art Stories since 1968* at Haus der Kunst adopts this mindset. It examines our contemporary understanding of childhood in a group exhibition that extends throughout large parts of the museum and includes also an expanded learning program that explores how children actively participate in global affairs and help shape reality, effectively co-creating the world in which they will live as adults.

On more than 500 pages, the publication *For Children* features works by artists that address young people, presenting a comprehensive survey of such art created between 1968 and the present. It touches on universal themes—including humanity, society, politics, economics and ecology, technology, and the future—that we first encounter as children and that continue to resonate in adulthood. With contributions by: Ana Maria Maia Antunes, Gabriela Burkhalter, Ian Cheng, Emma Enderby, Pablo Helguera, Lydia Korndörfer, Lars Bang Larsen, Andrea Lissioni, Xue Tan, Jochen Volz, among others.

Artists (selection)

Koo Jeong A, Agus Nur Amal PMTOH, Ei Arakawa-Nash, Tarek Atoui, Nairy Baghramian, Yto Barrada, Antoine Catala, dis, Olafur Eliasson, Harun Farocki, Emily Floyd, Jan Peter Hammer, KEKS, Eva Kofátková, Basim Magdy, Meredith Monk, Rivane Neuenschwander, Rachel Rose, Afrah Shafiq, Tromarama.



Angel of Carriance – Eros, 2015–20

Exhibition

Bracha Lichtenberg Ettinger, Kunstsammlung Nordrhein-Westfalen, K21, Dusseldorf, February 22–August 18, 2025



Pink Government in Exile (BRACHA and Hella Santarossa), performance in Dusseldorf, 1984



Eds. Susanne Gaensheimer, Kolja Reichert
German/English
Softcover, 16.5 × 23 cm
144 pages, 70 color images
Design Mali Wychodil / DISTANZ Verlag
ISBN 978-3-95476-730-4
€ 36 / £ 34 / \$ 48

Bracha Lichtenberg Ettinger Angel of Carriance

Insights into the Vulnerability of Existence

Bracha Lichtenberg Ettinger, BRACHA for short (b. Tel Aviv, 1948; lives and works in Tel Aviv and Paris), is a painter, psychoanalyst, philosopher, and peace activist. Her theory of the matrixial gaze has attracted considerable attention from the art world and academia, and her work has been discussed in the international press and is held by collections in numerous countries. In Germany, however, BRACHA was largely unknown—in part because, as a daughter of Holocaust survivors, she had found it impossible for forty years to exhibit her work in the country—until she stepped down from the finding committee for the artistic direction of documenta 16. BRACHA was an early adopter of the photocopier as a compositional tool, mixed ashes with pigments, and interrogated documents that provided evidence of the mass murder with a view to their representability: in her paintings, women victims of the Shoah encounter female figures from ancient myth. Her ethical and aesthetic program opens up new spaces for interpersonal relations, compassion, and openness to our future.

Released on occasion of BRACHA's first institutional exhibition in Germany at Kunstsammlung Nordrhein-Westfalen, this publication presents a survey of her groundbreaking oeuvre. Her most recent paintings appear side by side with her early works from the 1980s, and selections from her manifold notebooks illustrate how the artist records her observations on current affairs in drawings and ink paintings. With a foreword by Susanne Gaensheimer, essays by Kolja Reichert and the artist as well as text fragments by Nicolas Bourriaud, Christine Buci-Glucksmann, Rosi Huhn, Jean-François Lyotard, Brian Massumi, and Griselda Pollock.



Untitled, 1977

Exhibitions

Una vida en pocas líneas, Museo Nacional Centro de Arte Reina Sofía, Madrid, February 19–August 25, 2025

A Life in a Few Lines, Deichtorhallen Hamburg, October 24, 2025–April 26, 2026



Helen, 1967 (detail)



Ed. Museo Nacional Centro de Arte Reina Sofía
English & Spanish edition
Softcover with flaps, 20.5 × 26 cm
288 pages, approx. 200 color images
Design Hermanos Berenguer
ISBN (EN) 978-3-95476-743-4
ISBN (SP) 978-3-95476-735-9
€ 45 / £ 40 / \$ 55

Huguette Caland A Life in a Few Lines

Sensual and Courageous

Throughout a career that spanned almost five decades, the Lebanese artist Huguette Caland (1931–2019) defied the societal and aesthetic expectations of her time. Her multifaceted oeuvre is informed by her life between different cultures and places. Having grown up in Beirut as the daughter of Lebanon’s first president, Caland left her family to spend the 1970s and 1980s in Paris before moving to the Venice neighborhood in Los Angeles in 1987; she did not return to Beirut until 2013. In paintings, drawings, sculptures, and fabric works, she challenges traditional representations of sexuality, bodies, and desire. Straddling the division between figuration—sometimes with explicitly erotic motifs—and abstraction, the artist developed her characteristic alphabet of curves, slits, bulges, and dimples, with which she was well ahead of her time.

This book is published on the occasion of the exhibition *Huguette Caland: A Life in a Few Lines*, organized by the Museo Nacional Centro de Arte Reina Sofía, Madrid, in collaboration with Deichtorhallen Hamburg. The volume surveys Caland’s oeuvre, gathering over three hundred works. The extensive essay section paints a detailed picture of the historical context in which her art flourished and retraces biographical lines. It includes contributions by the curator of the exhibition Hannah Feldman, as well as by Alessandra Amin, Alex Aubry, Maite Borjabad López-Pastor, Brigitte Caland, Rachel Haidu, Aram Moshayedi, Kaelen Wilson-Goldie, and along with writings by the artist.



In Leder, 2023

Exhibition

It's All Good Now, Berlinische Galerie, Landesmuseum für Moderne Kunst, Fotografie und Architektur, March 7–June 16, 2025



Schwarzer Engel, Die Tödliche Doris at Musée d'Art Moderne, Paris, 1982



Eds. Thomas Köhler, Ilka Voermann /
Berlinische Galerie
German/English
Softcover with flaps, 21.5 × 28.5 cm
192 pages, 237 color images
Design Claudia Klat, Lisa Pepita Weiss /
Pool Practice Berlin
ISBN 978-3-95476-731-1
€ 40 / £ 38 / \$ 55

Käthe Kruse It's All Good Now

Between Feminist Punk, Politics, and Poetry

The artist Käthe Kruse (b. Bünde/Westfalen, 1958; lives and works in Berlin) has been a fixture on the Berlin arts scene since the early 1980s. From 1982 until 1987, she was a member of the well-known artists' group Die Tödliche Doris, which worked on the intersections between performance art, music, writing, painting, and film and positioned itself as an alternative to the established West Berlin art world. Kruse retained this genre-bending approach and the deliberate dilettantism in her solo projects, developing sprawling installations that combine a range of media and modes of expression. Her works are often anchored in everyday objects she subjects to material alteration to endow them with new meanings. Many of Kruse's pieces are closely bound up with personal experiences, while also grappling with larger social issues and concerns such as domestic violence, abortion, and war.

The publication, released on occasion of Käthe Kruse's solo show at Berlinische Galerie, sheds light on the genesis of her works and performances and offers a comprehensive overview of her output from the 1980s to the present. Accompanying notes by Marie Arleth Skov and Miriam Schoofs as well as a conversation between Ilka Voermann and the artist probe various dimensions of her oeuvre.



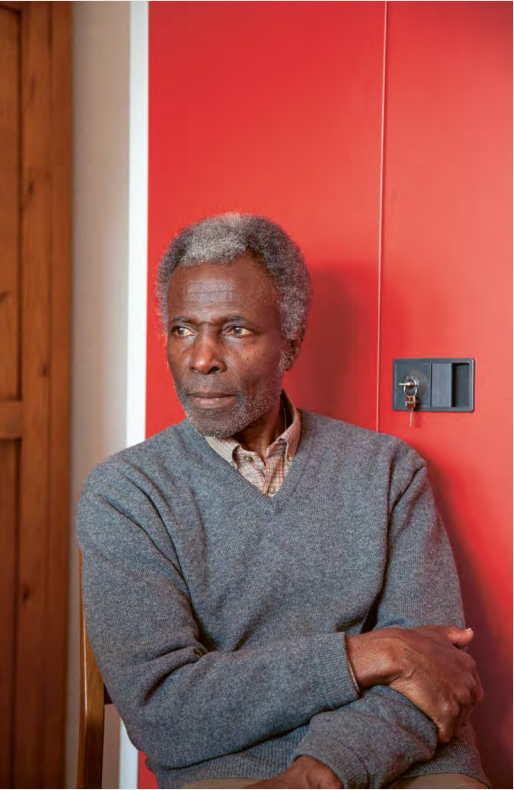
Half State, Tolia Astakhishvili



ROAD RUNNER, Cemile Sahin



Improvised Projections, Philipp Goldbach



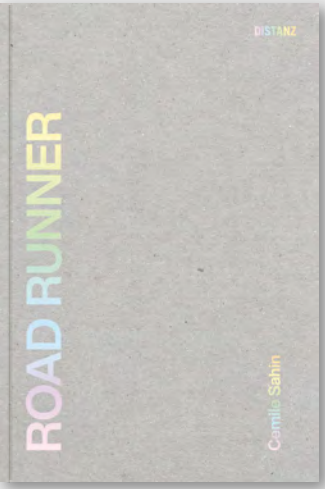
Objects in Time, Akinbode Akinbiyi



Half State
Tolia Astakhishvili with Jackson Bein and Livia Polanyi

The trifold powers of architecture, its inhabitants and their languages are in a mutually dependent relationship of forces, which are constructed in this volume of the *KONTEXT* series. In drawings and pop-up pages of architectural plans, Astakhishvili depicts buildings composed entirely of escape-paths. A space inescapable might become simply the finite landscape. In a memoir-style text of fragments by Jackson Bein, the life of a child who refused to fully exit the womb is charted from conception to death. Through an across-the-oceans correspondence with the artist, Livia Polanyi explores how memory lives on between time and language.

Ed. Matthias Kliefoth
English, softcover, 14 × 21 cm
128 pages, approx. 60 color images and five pop-up pages
ISBN 978-3-95476-750-2
€ 16 / £ 20 / \$ 25, release June 2025



ROAD RUNNER
Cemile Sahin

In *ROAD RUNNER*, Cemile Sahin addresses contemporary political topics, among them the use of drones by corporations, authoritarian regimes, and the military. The book is a mash-up of narrative strategies from film, TV, video games, and social media platforms and speaks about family and loss, as well as about latest technologies facilitating digital disembodiment and political oppression. Sahin not only comments on these defining technologies, such as AI, but uses them as an experimental tool in this edition of *KONTEXT*.

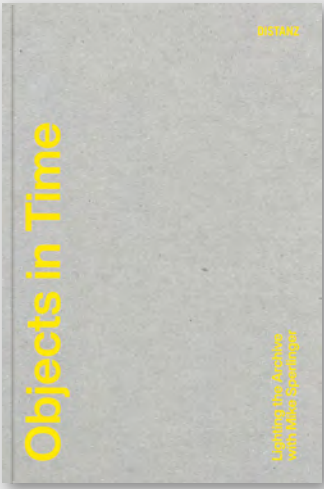
Eds. Matthias Kliefoth, Rebecca Wilton
German and English edition, softcover, 14 × 21 cm
128 pages, approx. 80 color images
ISBN (DE) 978-3-95476-699-4, ISBN (EN) 978-3-95476-700-7
€ 16 / £ 20 / \$ 25, release June 2025



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 new 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
112 pages, ca. 40 color images
ISBN (DE) 978-3-95476-752-6, ISBN (EN) 978-3-95476-751-9
€ 16 / £ 20 / \$ 25, release May 2025



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



From *Disss-co (A Fragment)* : Piotr Stanislas (left) and Guy Hocquenghem (right), in *Race d’Ep!*, 1979 (film still)



Tumbling Ruins, Henrike Naumann



By the Highway, Ser Serpas with Rafik Greiss



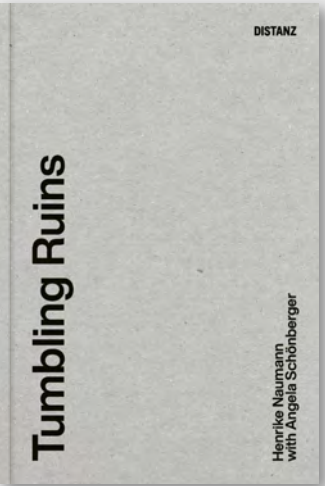
Tulips, Hannah Quinlan & Rosie Hastings



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



Tumbling Ruins
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.

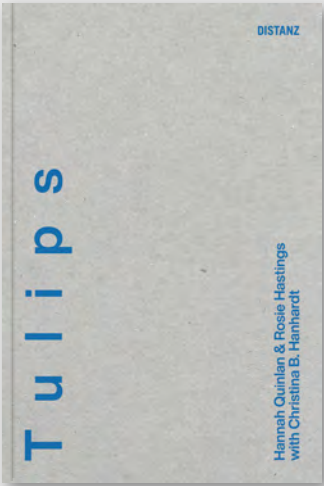
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128 pages, 21 color and 17 b/w images
ISBN (DE) 978-3-95476-358-0, ISBN (EN) 978-3-95476-359-7
€ 16 / £ 20 / \$ 25, released



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 / £ 18 / \$ 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 / £ 18 / \$ 25, released



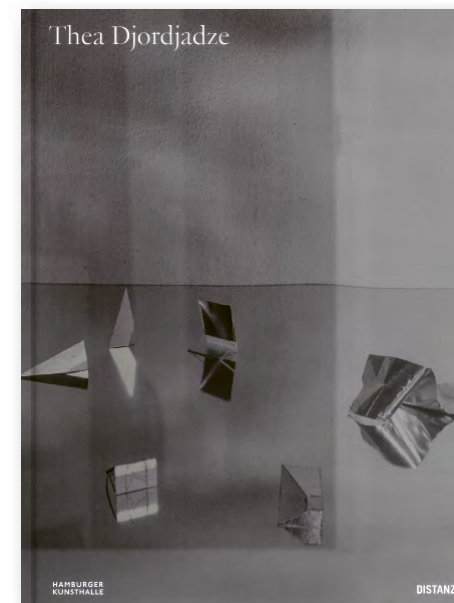
Projects 103: Thea Djordjadze, MoMA PS1, New York, 2016 (installation view)

Exhibition

Thea Djordjadze, Hamburger Kunsthalle, April 25–October 5, 2025



o potio n., Portikus, Frankfurt, 2018 (installation view)



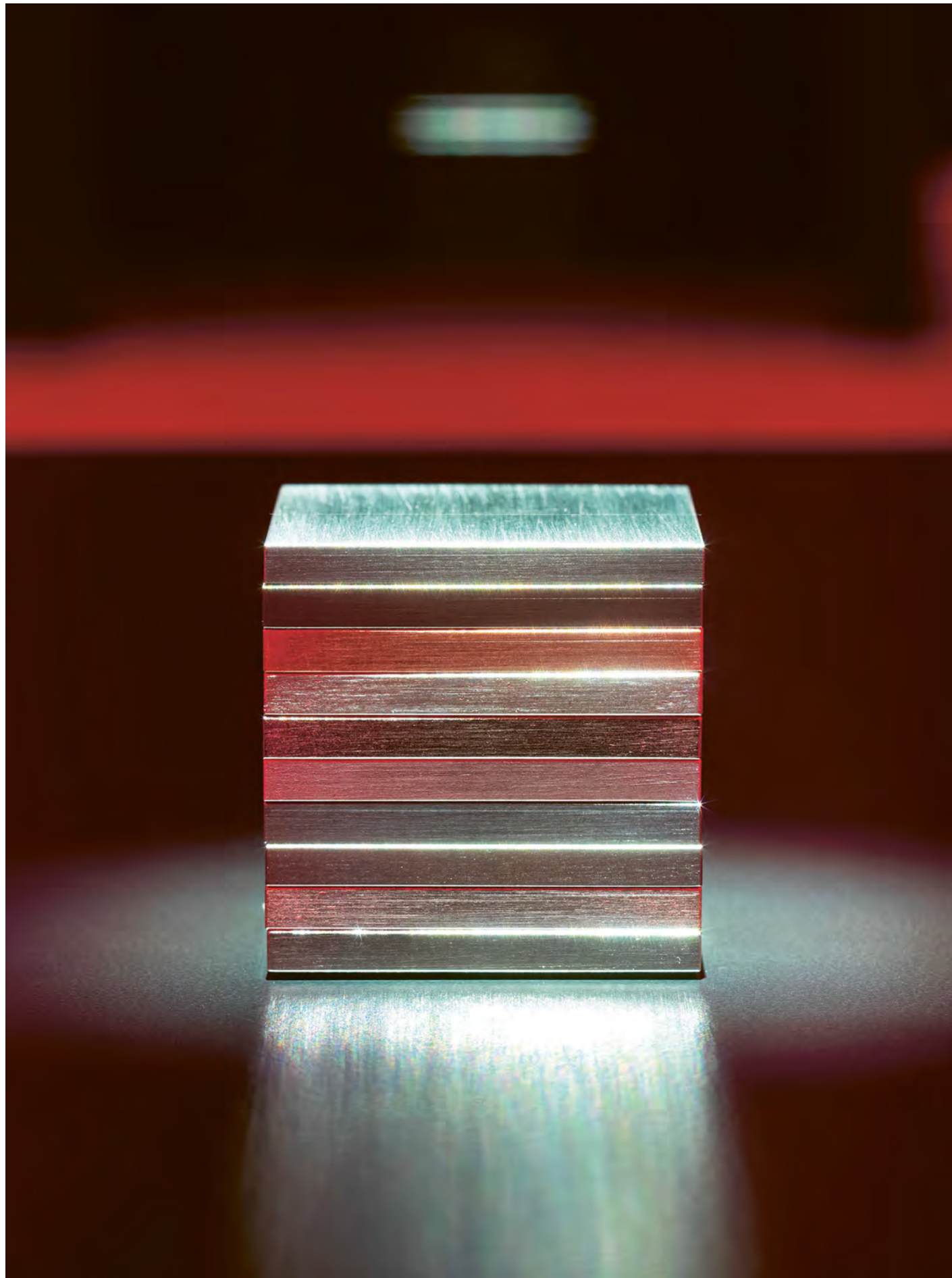
Ed. Corinne Diserens / Hamburger
Kunsthalle
German/English
Softcover with flaps, 21 × 28 cm
288 pages, approx. 180 color images
Design Adeline Morlon
ISBN 978-3-95476-745-8
€ 40 / £ 38 / \$ 55
* Cover draft

Thea Djordjadze

“Other echoes inhabit the void”

Thea Djordjadze’s (b. Tbilisi, 1971; lives and works in Berlin) experimental artistic practice yields sculptures and environments which emerge from the artist’s acute engagement with the latent energies of a space, using a wide variety of materials in assemblages of singular poetry. Djordjadze’s aesthetic vocabulary reprises forms and ideas from literature, design, painting, architecture—particularly, but not limited to Modernism. Her works respond to the particular site, sometimes reflexively, sometimes as an immediate reaction to the given conditions.

Thea Djordjadze will create a new body of work for Hamburger Kunsthalle that will offer the viewers a spatial, physical, and psychological experience. A comprehensive publication extends Djordjadze’s exhibition with a wide-ranging archival section on the artist’s production and exhibition history. With essays by Mihaela Chiriac, Tinatin Gurgendze, and Andrew Maerkle, poetry by Vazha Pshavela, and a curatorial afterword by Corinne Diserens.



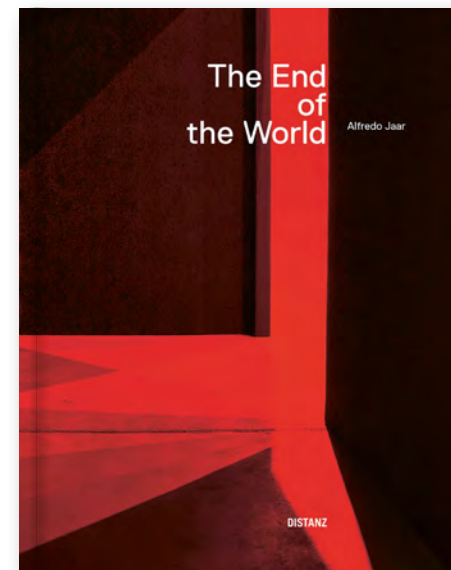
The End of the World, KINDL – Centre for Contemporary Art, Berlin, 2024 (installation view)

Exhibition

The End of the World, KINDL – Centre for Contemporary Art, Berlin, until June 1, 2025



The End of the World, KINDL – Centre for Contemporary Art, Berlin, 2024 (installation view)



Ed. Kathrin Becker / KINDL – Centre for Contemporary Art
German/English
Hardcover, 16 × 20 cm
256 pages, approx. 80 color images
Design Detlev Pusch
ISBN 978-3-95476-724-3
€ 34 / £ 32 / \$ 46
* Cover draft

Alfredo Jaar The End of the World

The Primary Materials That Wars Are Made Of

Alfredo Jaar (b. Santiago de Chile, 1956; lives and works in New York) is an artist, architect, and filmmaker. For over four decades, he has dedicated himself to complex social and political issues and the limitations and ethics of representation. Economic and social imbalances in connection with the exploitation of resources in the Global South by the Global North, unequal power relations, and media manipulation prompt Jaar's probing research, interventions, and works spanning the media of photography, film, and installation.

In *The End of the World*, which grew out of a multi-year research project assisted by the human geographer and political geologist Adam Bobbette, Jaar shines a spotlight on the struggle for resources, which is a central and ever more salient factor in international conflicts. The site-specific work, a cube measuring 4 × 4 × 4 centimeters, is composed of several such resources: cobalt, rare earths, copper, tin, nickel, lithium, manganese, coltan, germanium, and platinum. These ten strategic metals are of vital importance in the fields of digital technology and electromobility, for high-tech applications and storage media. As demand for them has grown steadily, their extraction has been accompanied by massive human rights violations and environmental destruction. Jaar astutely observes these lines of conflict that convulse our planet. His artistic research is complemented by essays by Adam Bobbette and Nancy Princenthal and an introduction by Kathrin Becker.



Calfbearer, 2017/20



Things To Come, Gallery of Modern Art, Glasgow, 2014 (installation view)



Ed. Michelle Cotton / Kunsthalle Wien
German/English
Hardcover, 21.5 × 26.0 cm
224 pages, 92 color images
Design Martha Stutteregger
ISBN 978-3-95476-733-5
€ 38 / £ 36 / \$ 50

Aleksandra Domanović

Historical Disruptions and the Imprint of Technology

Aleksandra Domanović's (b. Novi Sad, former Yugoslavia, 1981; lives and works in Berlin) creative practice explores the entanglements between technology, history, and cultural identity. One central concern in her multimedia works is a sustained engagement with the transformation of the Western Balkan after the collapse of Yugoslavia, the influence of the internet, and the role of the media. Domanović investigates the various technological arrangements that cater to the impulse to tell stories about our past, be they monuments or statues, the mass media or imaging processes in medicine.

Published on the occasion of a major survey exhibition at Kunsthalle Wien, Aleksandra Domanović's first extensive monograph presents sculptures, videos, prints, photographs, and digital works from the past eighteen years. It contains a wide-ranging interview with the artist by the exhibition's curator, Michelle Cotton, as well as essays by the curator Carson Chan, the curator and writer Caitlin Jones, the magazine editor and writer Pablo Larios, and the critic and essayist Marcel Štefančič Jr.

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.



Ed. Matthias Kliefoth
German
Softcover with ribbon bookmark
12 × 19 cm
400 pages, approx. 60 color images
Design Mali Wychodil / DISTANZ Verlag
ISBN 978-3-95476-760-1
€ 24
*Cover draft

VOL. 222
Hannelore Paflik-Huber
Zeit ist ein Trick des Geistes. Konzepte von Zeit in der Gegenwartskunst

Time is the central parameter of our lives and a major object of study in every branch of science and scholarship. Research undertaken in neuroscience in the past few years, for instance, has identified the center of our consciousness of time in the brain. Art, too, has responded to the findings of scientific disciplines, especially since the early twentieth century: Marcel Duchamp’s revolutionary painting *Nude Descending a Staircase* (1912) dates from the same period as Albert Einstein’s publications on the theory of relativity. In 1967, the atomic clock was adopted as the measure of time at the thirteenth meeting of the General Conference on Weights and Measures in Paris; around the same time, the question of our inner clocks and subjective perceptions of time was taken on by many artists, including Christian Boltanski, Hanne Darboven, Walter De Maria, Dan Graham, Hans Haacke, Nancy Holt, On Kawara, Bruce Nauman, and Roman Opalka, who grappled with key concepts of time such as its measurement, memory, or the idea of the lifetime.

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 artists, including Francis Alÿs, Rosa Barba, James Benning, Tacita Dean, Black Quantum Futurism, Julian Charrière, Pierre Huyghe, Sharon Lockhart, Philippe Parreno, Anri Sala, and Karin Sander, realize works of art that take inspiration from these insights and themes and make time their focus. 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.

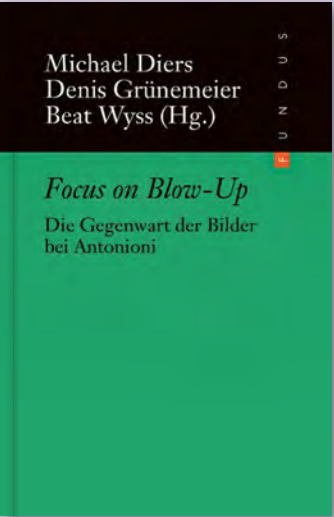
The new volume in the FUNDUS series by the art scholar Hannelore Paflik-Huber discusses specific works to show how aesthetic knowledge is generated and presented in relation to the concept of time in contemporary art. In addition to the analyses of specific works, the author offers an introduction to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



VOL. 221
Georg Imdahl
Ausbeute. Santiago Sierra und die Historizität der zeitgenössischen Kunst

It is hard to think of an oeuvre in contemporary art that more insistently anchors itself in a consciousness of crisis than Santiago Sierra’s (b. Madrid, 1966). Exploitation is a central motif in his work. Georg Imdahl analyzes this leitmotif in its twofold orientation: as an artist’s critique of economic exploitation in the low-wage economy, and as a practice of appropriating key works of art since the 1960s.

Eds. Harald Falckenberg, Peter Weibel
German
Hardcover with ribbon bookmark
10.5 × 16.5 cm, 252 pages, 39 images
ISBN 978-3-86572-698-8
€ 22, released



VOL. 220
Michael Diers, Denis Grünemeier, Beat Wyss (eds.)
Focus on Blow-Up. Die Gegenwart der Bilder bei Antoni

This book turns the spotlight on the status of the picture, the comparison between film and photography, painting, fashion, dance, and music as media and arts, and the relation between perception and truth, between reality and deception. With contributions by Gabriele Brandstetter, Michael Diers, Denis Grünemeier, Vera Lehdorff (Veruschka), Volker Pantenburg, Sonia M. Schultz, Martin Seel, Wim Wenders, and Beat Wyss.

German
Hardcover with ribbon bookmark
10,5 × 16.5 cm, 376 pages, 132 images
ISBN 978-3-86572-699-5
€ 24, released



VOL. 219
Jörg Heiser
Doppelleben. Kunst und Popmusik

What did Andy Warhol hope to gain when he went into the music business to produce the Velvet Underground, and what, conversely, did the band look for in their producer? How important are utopian visions of synthesis between music and art to Brian Eno, Laurie Anderson, or Fatima Al Qadiri? And which subversive dystopia lurks in the shift of context between art and pop music?

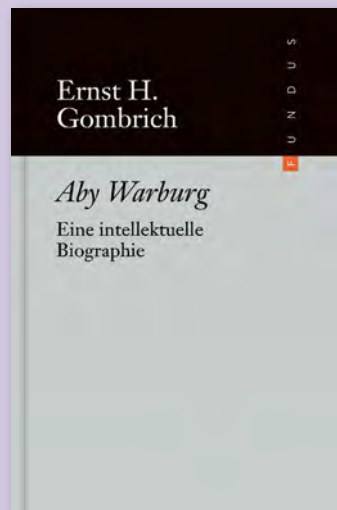
Eds. Harald Falckenberg, Dirk Luckow, Peter Weibel
German
Hardcover with ribbon bookmark
10,5 × 16.5 cm, 608 pages, 23 images
ISBN 978-3-86572-691-9
€ 26, released



VOL. 217
Tom Holert
Übergriffe. Zustände und Zuständigkeiten der Gegenwartskunst

This volume gathers selected essays originally published in international magazines, catalogues, and anthologies, some of which have been translated into German for the first time, as well as previously unpublished writings from fifteen years of art-critical and art-historical production.

Eds. Harald Falckenberg, Dirk Luckow, Peter Weibel
 German
 Hardcover with ribbon bookmark
 10.5 × 16.5 cm, 344 pages, 29 images
 ISBN 978-3-86572-688-9
 € 24, released



VOL. 212
Ernst H. Gombrich
Aby Warburg. Eine intellektuelle Biographie

“A citizen of Hamburg at heart, Jewish by blood, Florentine in spirit,” as he described himself, the art historian and cultural scholar Aby Warburg (1866–1929) was one of the most wide-ranging intellectuals of the twentieth century, whose thinking transcended disciplinary boundaries. No wonder, then, that new generations of scholars keep rediscovering his work; most recently, he was a lodestar of the so-called Iconic Turn. His visual scholarship also anticipated contemporary artistic practices.

German, translated from English by Matthias Fienbork
 Hardcover with ribbon bookmark
 10.5 × 16.5 cm, 704 pages, 60 images
 ISBN 978-3-95476-756-4
 2. ed. available in April 2025
 € 28



VOL. 203
Wolfgang Müller
Subkultur Westberlin 1979–1989. Freizeit

Propelled by the power of punk, a diverse subculture sprang up in West Berlin in the late 1970s. People set up super-8 screening rooms, started bands and niche record labels, and xeroxed fanzines; illegal bars and punk clubs like the Risiko became meeting points for the “anti-Berliners”: punks, followers of alternative lifestyles, fans of industrial and electronic music, politically minded anarchists, queers, and artists with or without oeuvres. A rousing history of West Berlin’s subculture between 1979 and 1989, told by an insider: knowledgeable, witty, irreverent.

German
 Hardcover with ribbon bookmark
 10.5 × 16.5 cm, 600 pages, 46 color images
 ISBN 978-3-95476-757-1
 5. ed. available in April 2025
 € 28



VOL. 198
Uwe Fleckner
Der Künstler als Seismograph. Zur Gegenwart der Kunst und zur Kunst der Gegenwart

Uwe Fleckner’s brilliantly written essays delve into essential methodological concerns in art from the early twentieth century to the present, probing the contemporary significance of the art of the historic avant-gardes (Brâncuși, Braque, Duchamp, Miró, Picasso, Schwitters) as well as the historical relevance of contemporary art (Böhm, Brandmeier, Federle, KelIndorfer, Richter, Sarkis, Spitzer, Walther).

Ed. Harald Falckenberg
 German
 Hardcover with ribbon bookmark
 10.5 × 16.5 cm, 504 pages, 182 images
 ISBN 978-3-86572-662-9
 € 24, released



VOL. 196
Uwe Nettelbeck
Keine Ahnung von Kunst und wenig vom Geschäft. Filmkritik 1963–1968

Uwe Nettelbeck patiently honed a language that seconded the pictures without forfeiting its critical distance. This book is the first to gather a selection from his legendary film reviews.

Ed. Sandra Nettelbeck
 German
 Hardcover with ribbon bookmark
 10.5 × 16.5 cm, 320 pages
 ISBN 978-3-86572-660-5
 € 24, released



VOL. 195
Isabelle Graw
Texte zur Kunst. Essays, Rezensionen, Gespräche

To investigate the specific discourse of art and to frame creative practices in a critical perspective on society—that is the ambition that guides these texts. For the rest, their selection follows a principle that is as simple as it is capricious: the author, she says, can still live with them, which does not go without saying when it comes to “older” writings.

Eds. Jan-Frederik Bandel, Harald Falckenberg
 German
 Hardcover with ribbon bookmark
 10.5 × 16.5 cm, 464 pages
 ISBN 978-3-86572-659-9
 € 24, released



VOL. 194
Rosalind E. Krauss
Das optische Unbewusste

If Krauss’s “alternative history” of modern art in its manifold facets is refreshing, so is her unconstrained style, which moves freely between art history, aesthetic theory, diaristic observations, and narrative passages animated by an almost literary panache.

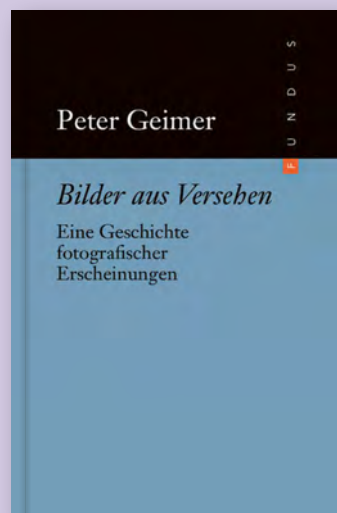
Ed. Jan-Frederik Bandel, Harald Falckenberg
German
Hardcover with ribbon bookmark
10.5 × 16.5 cm, 544 pages, 121 color images
ISBN 978-3-86572-329-1
€ 26, released



VOL. 179
Ole Frahm
Die Sprache des Comics

To understand comics, Ole Frahm argues, one must consider their distinctive parodistic aesthetic—an aesthetic that both reproduces and reflects on the racist, sexist, and classist stereotypes of the twentieth century (such as the anti-Semitism in Hergé’s *Adventures of Tintin*). By taking seriously both the provocations of the comic phenomenon and its political implications, Frahm delivers an aesthetics of the comic without shoehorning it into a—high- or pop-cultural—system.

Ed. Jan-Frederik Bandel
German
Hardcover with ribbon bookmark
10.5 × 16.5 cm, 380 pages, 79 images
ISBN 978-3-86572-656-8
€ 24, released



VOL. 178
Peter Geimer
Bilder aus Versehen. Eine Geschichte fotografischer Erscheinungen

The history of photography is often told as a history of success marked by a series of technological innovations. Yet it is the disruption—the irritation on the screen, the defect in the material—that marks the place from which the question of the truth of photography can be raised afresh.

Ed. Jan-Frederik Bandel
German
Hardcover with ribbon bookmark
10.5 × 16.5 cm, 528 pages, 70 images
ISBN 978-3-95476-758-8
2. ed. available in May 2025
€ 28



VOL. 173
Diedrich Diederichsen
Kritik des Auges. Texte zur Kunst

Psychedelica and pop, avant-garde music, drugs and Minimal Art, politics and anti-politics—Diedrich Diederichsen’s writings on art deftly navigate these constellations, uncovering both continuities and discontinuities that an art history fixated on the canon is prone to miss.

German
Hardcover with ribbon bookmark
10.5 × 16.5 cm, 280 pages
ISBN 978-3-86572-648-3
€ 24, released



VOL. 168
Harald Falckenberg
Aus dem Maschinenraum der Kunst. Aufzeichnungen eines Sammlers

The texts collected in this volume are a mix of portrait sketches (Hanne Darboven, Werner Büttner, Robert Lucander, Jonathan Meese, Klaus Staeck), explorations of the “art operating system,” and critical observations on art.

Ed. Wolfgang Ullrich
German
Hardcover with ribbon bookmark
10.5 × 16.5 cm, 376 pages, 71 images
ISBN 978-3-95476-759-5
4. ed. available in May 2025
€ 24



VOL. 133
Clement Greenberg
Die Essenz der Moderne. Ausgewählte Essays und Kritiken

Like no other writer of his time, Clement Greenberg understood how to give a form and direction to reflections on art. New York’s ascension to the capital of postwar modernism was inseparable from his radically formulated conception of art. As an advisor to artists and gallery owners as well as the curator of numerous exhibitions, he had a lasting impact on the events of the time and influenced the emergence and presentation of the new art scene that developed after the end of World War II. The book brings together selected essays and critique from 1939 to 1981.

Ed. Karlheinz Lüdeking
German
Hardcover with ribbon bookmark
10.5 × 16.5 cm, 488 pages
ISBN 978-3-86572-622-3
€ 24



Autobahninsel, 2023–25



Autobahninsel, 2023–25



Autobahninsel, 2023–25



German/English
Softcover, 24 × 32 cm
108 pages, 46 color images
ISBN 978-3-95476-721-2
€ 36 / £ 34 / \$ 48
* Cover draft

Rebecca Schwarzmeier Autobahninsel

“Seen from the highway, Germany is actually a fairly homogeneous country. You can get out of your car at a gas station anywhere and put the surroundings together out of a couple of green hills, buildings faced in yellow brick, and a Schöller ice cream flag.” — Wolfgang Herrndorf

Rebecca Schwarzmeier’s (b. 1991; lives and works in Nuremberg) photographs examine the cultural and political implications of modern infrastructures. In her most recent project, she turns her attention to the German autobahn and its peculiar nowhere spaces. Noisy, smelling of exhaust fumes, the picnic tables deserted, rest stops are places where, it seems, no one likes to spend more time than absolutely necessary. But they are where many people work and truck drivers spend much of their leisure and sleeping time. Schwarzmeier takes time to look around and zooms in on the sometimes touching, sometimes unintentionally funny ways in which operators try to mitigate the standardized architecture of these facilities, to camouflage their being mere in-between places with decorations, to lend them a more personal and homier cast and create a semblance of durability amid the constant flow of people. Despite the monotony and the capitalist interests stamped on the façades, Schwarzmeier reveals, these are not anonymous places, not so-called non-places—they do not lack identity, relation, and history, quite on the contrary.

Autobahninsel is a nuanced contribution to the debate over the transformation of public spaces and their social significance. Interweaving photography with writings by Anna Hofmann, Christoph Schaden, Chiara Seidl, and Florian Werner, the book charts an interdisciplinary approach and places the works in contexts of art history as well as urban sociology and cultural studies.



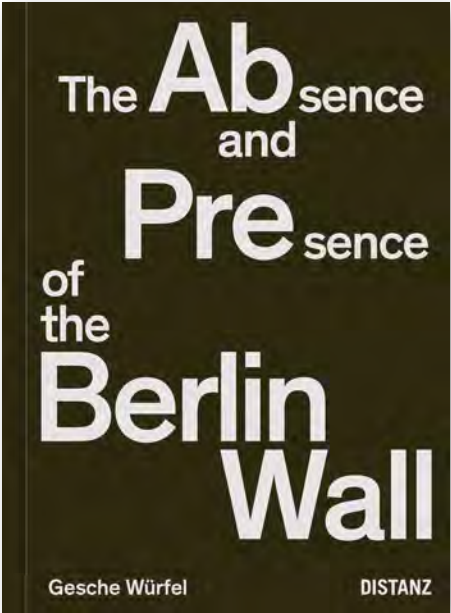
2,8 km, 2024



Prison file from the Stasi prison Bautzen II with three criminal photographs, November 1982, private property of Thomas Raufeisen



165,2 km, 2024



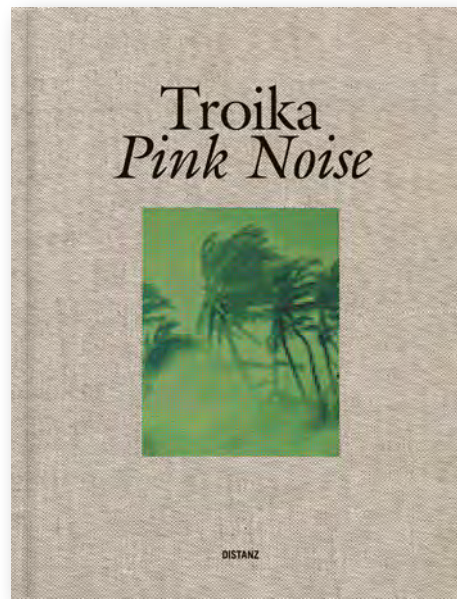
German and English edition
 Hardcover, 23,5 × 31,5 cm
 304 pages, approx. 250 color images
 Design Kay Bachmann
 ISBN (DE) 978-3-95476-744-1
 ISBN (EN) 978-3-95476-732-8
 € 44 / £ 42 / \$ 60
 * Cover draft

Gesche Wüfel **The Absence and Presence of the Berlin Wall**

Every 2.8 Kilometers—Nuances and Stories from Reunited Germany

The Berlin Wall fell in 1989; in 1990, Germany was reunited with the integration of the former German Democratic Republic into the West German political and economic system. The physical division may be forgotten and invisible in many places. However, its lingering effects can still be felt: the goal to create a united Germany with a collective identity has yet to be achieved. Gesche Wüfel's (b. Bremerhaven, 1976; lives and works in New York) most recent photographic work investigates these divisions.

The Absence and Presence of the Berlin Wall explores the topography along the country's division and proposes a new way of thinking about the legacy of the wall: Wüfel traveled the complete course of the former Berlin Wall, stopping every 2.8 kilometers—in a nod to the 28-year history of the Wall—to document the present-day state of affairs at the line of separation in Berlin and Brandenburg. Complementing the photographs, created specifically for this book project, of scenes where the city's division was reality, the artist, urban planner, and sociologist gathered materials from the Stasi Records Archives, the East German secret police, and spoke to witnesses, including political prisoners, former guest workers, and representatives of German politics and culture about their recollections. Wüfel paints a multifaceted panorama and portrait of a Germany whose division and reunification continue to shape the country profoundly.



English
Hardcover with linen, 22 × 29 cm
160 pages, approx. 80 color images
Design Thomas Spallek
ISBN 978-3-95476-747-2
€ 38 / £ 36 / \$ 50

Troika Pink Noise

Natural Artificiality

In 2003, Eva Rucki (b. Emmerich, 1976), Conny Freyer (b. Frankenberg, 1976), and Sebastien Noel (b. Montbéliard, 1977) founded the artists' group Troika. Their paintings, sculptures, films, and expansive installations revolve around experiences and insights made possible by—both analog and digital—technology. Their collaborative creative approach is based on in-depth scientific research in the fields of natural philosophy and the history of technology. Their works ponder complex questions about artificial intelligence, algorithmic data, alternative lifeforms, and virtual as well as physical systems of representation.

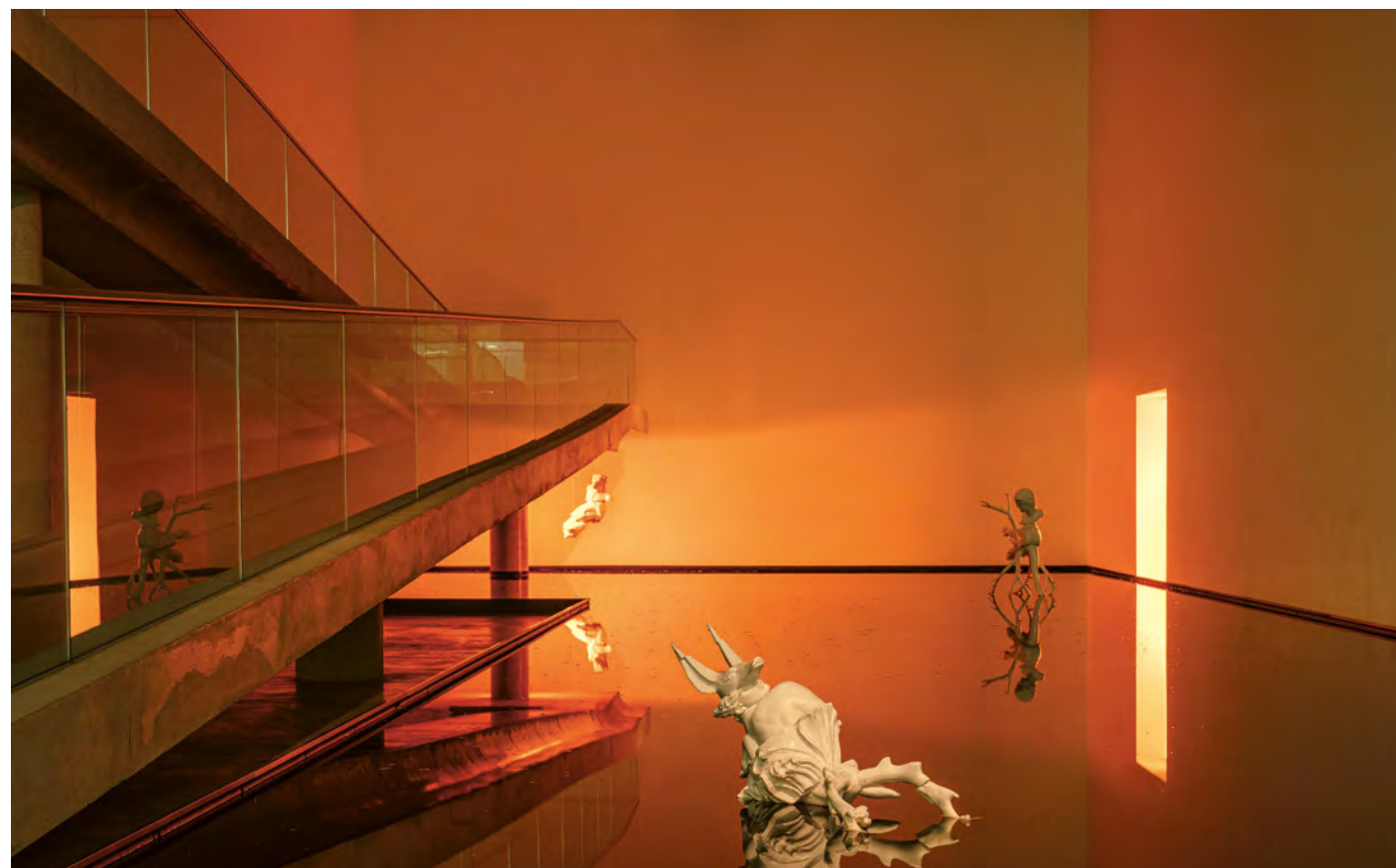
Pink Noise is Troika's first monographic exhibition catalogue, released in conjunction with the eponymous exhibition at the Langen Foundation which features new productions as well as works from the past ten years. Contributions by the curatorial duo—the philosopher Dehlia Hannah and the curator and art historian Nadim Samman—as well as the art critic Nora N. Khan and the author Daisy Hildyard offer insights into the German-French trio's work.

Exhibition

Pink Noise, Langen Foundation, Neuss, until March 16, 2025



Addie Wagenknecht, *Asymmetric Love Number 2*, 2013



Grenzgänger, 2024

Release March 2025

40



Ed. Alfred Weidinger / OÖ Landes-Kultur GmbH
English
Softcover with flaps, 19.5 × 25 cm
144 pages, 35 color images
Design Studio Yukiko
ISBN 978-3-95476-742-7
€ 38 / £ 36 / \$ 50

Artificial Intuition Exploring the Intersection of Art and AI

Curated by AI

Developed by OpenAI and released in 2022, ChatGPT catapulted the debate over artificial intelligence onto a new level. A chatbot running on generative artificial intelligence, it has since been widely adopted—and widely criticized—in many domains of society.

Artificial Intuition: Exploring the Intersection of Art and AI accompanies the first exhibition of media art inspired by the AI tool ChatGPT. The show was co-conceived together with the curator Eva Fischer and the metaverse architect Abraham Ananda Baumann and gathers a diverse and international collection of art works that shed light on the complex interrelation between AI and human-made artistic expression.

Artists

Memo Akten, Stefano D'Alessio, Margarete Jahrmann & Stefan Glasauer, Lynn Hershman Leeson, Mimi Ọnụọha, Anna Ridler, Caroline Sindes, Addie Wagenknecht

41

Release April 2025



Eds. Harald Krejci and Christina Penetsdorfer for Museum der Moderne Salzburg
German/English
Swiss broschur, 20 × 26 cm
208 pages, 150 color images
Design Harald Pridgar
ISBN 978-3-95476-736-6
€ 38 / £ 36 / \$ 50

Rob Voerman Entropic Empire

Where Did the Faith in the Future Go?

Rob Voerman's (b. Deventer, Netherlands, 1966; lives and works in Arnhem, Netherlands) architectonic constructions, small-scale sculptures, delicate drawings, and staged photographs are as disconcerting as they are fascinating. They outline a flawlessly constructed utopian world with post-apocalyptic traits and often derive from famous designs by luminaries of modernism like Le Corbusier, Frank Lloyd Wright, Gerrit Rietveld, Ludwig Mies van der Rohe, and the Bauhaus. Voerman's installations suggest that the humans of the future have failed to return to the Garden Eden: the project of harnessing science and technology to subjugate nature for the benefit of mankind has foundered.

The catalogue *Entropic Empire* documents Voerman's visions of an alternative (or future) terrifying and beautiful world, accompanied by writings by Isabella Hermann, Screčko Horvat, Peter Neumann and Christina Penetsdorfer, with a preface by Harald Krejci.

Exhibition

Rob Voerman. Entropic Empire, Museum der Moderne Salzburg,
May 23, 2025–June 7, 2026



schlauch #4 #5, 2023

Toni Schmale opferblech

Can Objects Teach Us to See Bodies Differently?

To make her expansive sculptures, Toni Schmale (b. Hamburg, 1980; lives and works in Vienna) forcefully bends steel components out of their normed shapes prescribed by ISO and other standards. The results are sometimes contradictory sculptures that quote the original functional forms yet refuse to assume one of them. The manipulation of the standardized steel pipes, their contortion and assembly in novel configurations, brings out the fragility and vulnerability at the heart of any object and material. In the associative space of her works, Schmale establishes connections to bodies.

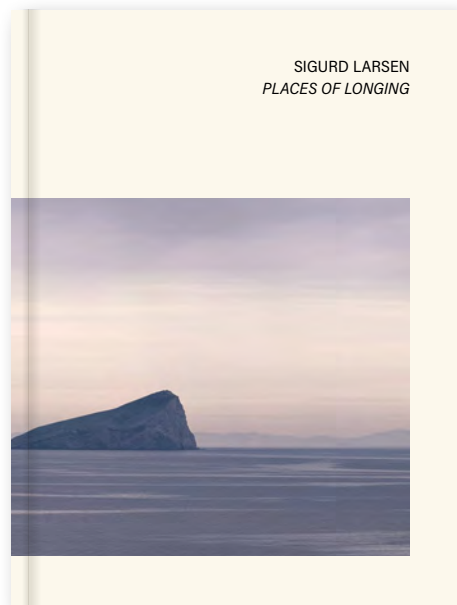
The artist's book *opferblech*—the title is a technical term for a metal sheet used in the steel industry to prevent unwanted pressure marks and deformations that can arise during the bending or moulding process of a steel object—provides insight into the genesis of Schmale's complex art. Writings by several contributors probe the discursive aspects and spaces implicit in her sculptures. Kristina Dreit's essay examines the significations of steel as a physical material and explores the queer surplus meanings associated with it. Moira Hille retraces the etymology of the term cruising and sketches the concept's political import beyond the sexual encounter. The curator and editor Carlotta Döhn explores abstraction as a formalist practice on the basis of the mythological figure of Aphrodite and locates Schmale's sculpture group *gefährte*innen* in an art-historical context along canonized positions. With a photographic *starschnitt poster*, designed by Wally Salner and Maria Ziegelböck.



Ed. Carlotta Döhn, basis e.V.
German/English
Hardcover, 23.3 × 31 cm
120 pages, 90 color images
Design Max Schropp
ISBN 978-3-95476-723-6
€ 36 / £ 34 / \$ 48



The Republic, 2021



Ed. Studio Sigurd Larsen Design & Architecture
English
Hardcover, 24 × 30.5 cm
240 pages, approx. 180 color images
Design Mali Wychodil / DISTANZ Verlag
ISBN 978-3-95476-725-0
€ 44 / £ 40 / \$ 55
* Cover draft

Sigurd Larsen Places of Longing

The Play of Light and Shadow

Sigurd Larsen (b. Odense, Denmark, 1981; lives and works in Berlin) is an architect and designer. His buildings—he has planned homes, hotels, and public schools in Denmark, Germany, Austria, France, Greece, and New York—have won his studio numerous accolades. In any given physical and cultural context, local knowledge about how to build in a specific climate is a key source of inspiration for his designs, which stand out for the distinctive way in which they integrate the shifting of the daylight around and inside the structures and their experimental use of illumination. The studio's creations have been featured in numerous international magazines and books as well as at the Venice Architecture Biennale.

The publication *Places of Longing* showcases twelve projects by Studio Sigurd Larsen Design & Architecture, including the Michelberger Farm, a hotel and agricultural enterprise south of Berlin, and The Lake House, an athletic and seminar facility in Berlin. Larsen's way of building and thinking is framed and complemented by essays by Sif Lindblad and the cognitive scientist Marjan Sharifi, a testimonial by the artist Michael Sailstorfer, and a conversation between the architect and Sif Lindblad.



The Lake House, Berlin



Piperi House, Kythnos, Greece



Brunnen mit Tanzender, 1909 (sketch)



Ed. Kathleen Reinhardt / Georg Kolbe Museum
German/English
Softcover, 15 × 22 cm
136 pages, 30 color images
Design Studio Pandan
ISBN 978-3-95476-734-2
€ 32 / £ 30 / \$ 44
* Cover draft

Georg Kolbe The Fountain

Critical Perspectives on a Sculptural Masterpiece

Georg Kolbe (1877–1947) was one of the most eminent sculptors of the first half of the twentieth century. His idealized nudes reflect his probing engagement with the problem of how to represent modern man. Many of his sculptures were inspired by the vitality of expressionist dance. Kolbe was an active member of various Secession clubs and worked in dialogue with artists including Max Beckmann, Renée Sintenis, Ernst Barlach, and Karl Schmidt-Rottluff.

The point of departure for the publication project *The Fountain*, which is released in the summer of 2025 on occasion of the George Kolbe Museum' seventy-fifth anniversary, is the *Fountain of Dancers* (1922), which stands in the museum's sculpture garden. The book's objective is to subject the stereotypes implicit in the fountain figures to critical interrogation with a view to histories of racism and misogyny as well as the anti-Semitic history of the fountain as an object. An illustrated chronology retraces the object's eventful history; an art-historical essay by Carolin Jahn and Elisa Tamaschke (curator, Georg Kolbe Museum) provides the scholarly foundation. The volume is rounded out by the perspectives of writers and writing artists like Kirsty Bell, Max Czollek, Julia Grosse, Kasia Fudakowski, David Hartt, Markues, and Jimmy Robert.

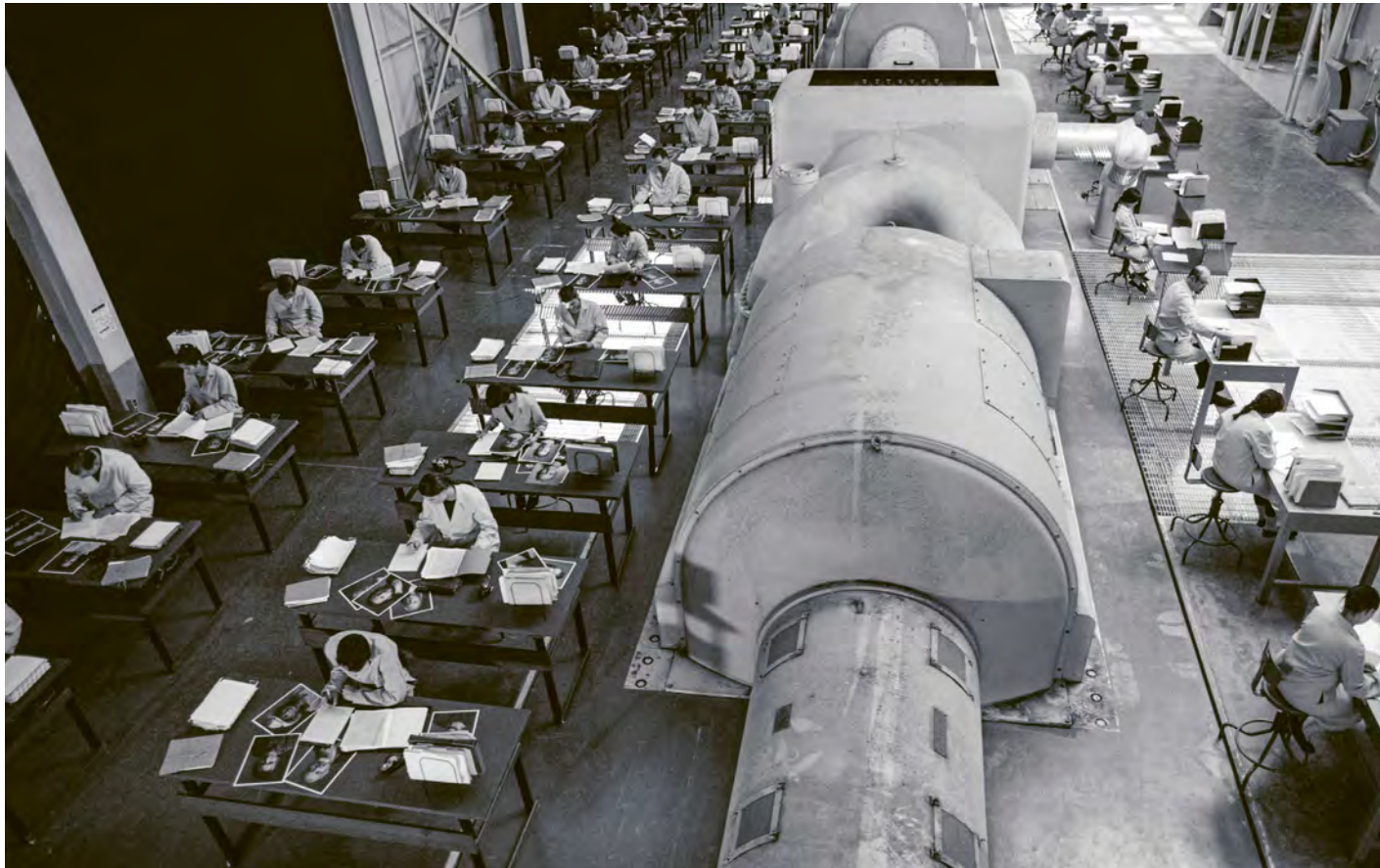
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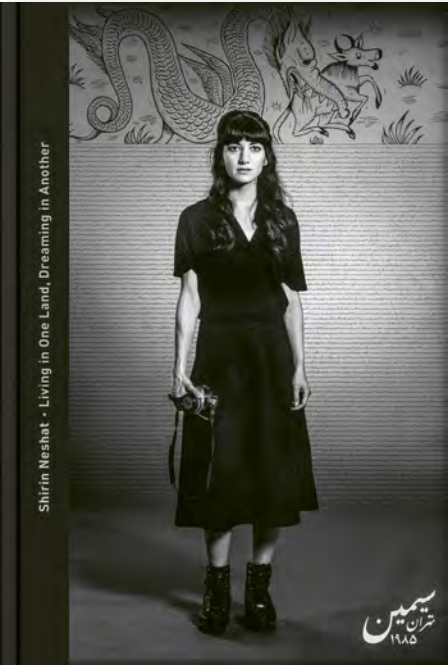
Land of Dreams, 2019 (video still)



Land of Dreams, 2019 (video still)



Land of Dreams, 2019 (video still)



Ed. Oliver Kase for the Bayerische
Staatsgemäldesammlungen
German and English edition
Hardcover, 21.5 × 32 cm
184 pages, 160 color images
Design Büro Beckmann
ISBN (DE) 978-3-95476-426-6
ISBN (EN) 978-3-95476-719-9
€ 44 / £ 40 / \$ 55

Shirin Neshat Living in One Land, Dreaming in Another

Choreography of Dreams

An air of confidence and vibrancy, but also vulnerability and fragility surround the works of the Iranian artist, photographer, and filmmaker Shirin Neshat (b. Qazvin, 1957; lives and works in New York). Central themes in Neshat’s art are identity, origin, and power structures. Her works are defined by a melding and broadening of the rich visual traditions of Persian and Western art. The US-based artist’s work is now the subject of the museum’s first presentation in association with the Written Art Collection.

Neshat’s most recent work, *Land of Dreams*, revolves around Persian calligraphy and Western canon of portraiture and combines for the first time the media of photography and video in a single work. Combining documentary and fictional elements, it scrutinizes the American dream and its flipside. The artist conducted interviews with the portrayed, asking them about their dreams, and then integrated summaries in Persian into the photographs together with traditional visual motifs. Interweaving writing, gestural expression, and formal variety achieves a rhythmical poetic density as it gathers individual narratives that reflect universal human experiences.

The catalogue accompanying the exhibition puts the focus on the conjunction of writing and image with a special focus on the series *Roja* (2016), *The Home of My Eyes* (2015), *The Book of Kings* (2012), and *Possessed* (2001). With a preface by the director of the Bayerische Staatsgemäldesammlungen Bernhard Maaz, essays by Sussan Babaie, Christian Boehringer, Judith Csiki and Thomas Kellein, and an interview with the artist.



Daniel, Eternit house by Paul G. Baumgarten



Entrance Oscar Niemeyer house



Otto, building by Pierre Vago



Flori and Felix, building by Bakema and Van den Broek



Eds. Anna Frey and Caterina Rancho
German/English
Softcover with flaps, 15.5 × 22 cm
192 pages, 163 color and 6 b/w images
Design Mali Wychodil / DISTANZ Verlag
ISBN 978-3-95476-655-0
2nd Edition
€ 34 / £ 32 / \$ 46

Hansaviertel Portraits

Where Utopian Visions of a New Way of Life Are Being Lived Today

A former debris-strewn wasteland in the inner city—some 300 out of 343 residential buildings were destroyed during the Second World War—the Hansaviertel is one of the most defining architecture projects of the postwar period in Berlin. In 1952, an international ideas competition was held under the title *die stadt von morgen* (the city of tomorrow); more than fifty architects presented plans for the rebuilding of West Berlin, including leading practitioners of Western modernist architecture like Alvar Aalto, Werner Düttmann, Egon Eiermann, Walter Gropius, Arne Jacobsen, Oscar Niemeyer, and Max Taut. Construction based on their designs in the redevelopment area began in 1956. The result was a neighborhood designed for people and their needs—largely without predetermined paths, with lots of greenery, flexible floor plans, space for small businesses, and facilities for everyday needs. Visiting the area and its people today, one can still feel the designers' visionary resolve to establish new ways of residential living. Locals are united by their fascination with architecture and design and their love for their neighborhood, which over the decades has developed an authentic patina and now stands as witness to a key chapter in the city's more recent history.

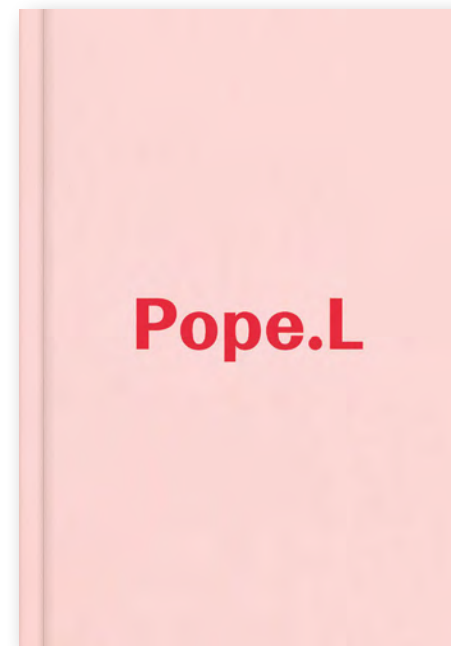
Hansaviertel Portraits invites the reader on a stroll through the district. Conversations explore ideas and visions for how to live and how architecture can accommodate them in a changing city with rapidly rising rents, residents finding themselves displaced to the periphery, and the resulting nostalgia for yesteryear's homes. Twelve locals open the doors to their apartments and share their very personal stories of life in the Hansaviertel.



Foraging (Mr. Mau Mau), 1995–2001



Hospital, South London Gallery, London, 2023



Eds. South London Gallery, Modern Art
English
Hardcover, 16.5 × 23.5 cm
128 pages, 80 color images
Design Wolfe Hall
ISBN 978-3-95476-696-3
€ 38 / £ 36 / \$ 50

Pope.L Hospital

“I believe art re-ritualizes the everyday to reveal something fresh about our lives. This revelation is a vitality and it is a power to change the world.”—Pope.L

Pope.L (b. Newark, US, 1955; d. Chicago, US, 2023) was one of the foremost creators of political conceptual art in the United States. Among his best-known works rank his *Crawl* performances, for which the artist—variously wearing business attire, a dandelion in hand, or a Superman costume—got on his hands and knees to crawl through New York’s streets for miles. Challenging bystanders to look down and actually see him, he used his body to expose inequalities and power differentials in society. His oeuvre also spanned the media of painting, sculpture, installation art, and photography. Devising a practice with deep roots in philosophy and the theater, Pope.L from the 1970s onward produced seminal works exploring questions of language, gender, racism, and community.

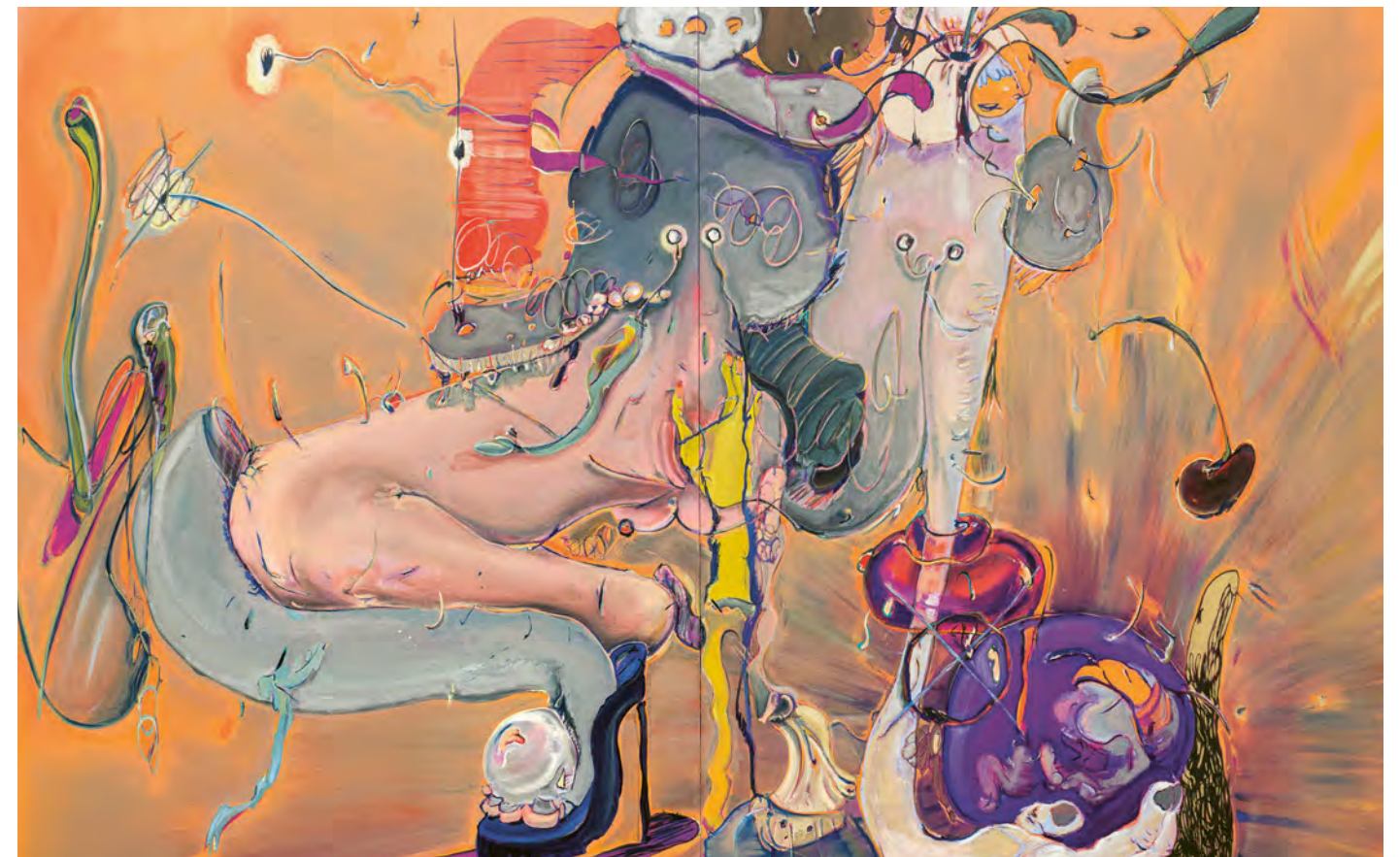
Hospital documents Pope.L’s 2023 exhibition at the South London Gallery, which tragically turned out to be the last in his lifetime. With an essay by Legacy Russell, an introduction by Margot Heller, and an interview with the artist by Judith Wilkinson.



a 2 Sie, 2018–19

Exhibition

Stefanie Heinze, *Your Mouth Comes Second*, Fondazione Sandretto Re Rebaudengo, Turin, until March 16, 2025



Ruler, 2019



Eds. Captain Petzel, Fondazione Sandretto
Re Rebaudengo, LC Queisser, Petzel
English
Hardcover, 23 × 31 cm
248 pages, 208 color and 40 b/w images
Design Dan Solbach
ISBN 978-3-95476-707-6
€ 46 / £ 42 / \$ 60

Stefanie Heinze *Your Mouth Comes Second*

The Clandestine Way In

Stefanie Heinze's (b. Berlin, 1987; lives and works in New York) artistic process refutes the easy classification of abstraction or figuration. The artist starts with small-scale drawings and collages, which are then translated to sweeping tableaux. For her, drawing is an internal act, a process of reduction, while painting is an external act, one of production. Imagery is constantly cut away and built back up, existing somewhere between negation and addition. In its constant metamorphosis and change, Heinze's work disrupts distinctions between so-called high and low culture, from the imagery she cites to the treatment of the paint itself.

Your Mouth Comes Second is the first monograph which brings together a broad selection of Stefanie Heinze's works. The book presents her paintings, drawings, and collages in dialogue with a rich selection of writings: poems by Fid. Fischer and Sophie Robinson, essays by Mason Leaver-Yap and Micia Hussey, and a conversation between Mason Leaver-Yap and the artist.

EDITIONS

The editions are exclusively available at DISTANZ.

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SUNG TIEU

SOPHIE THUN

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AND MANY MORE



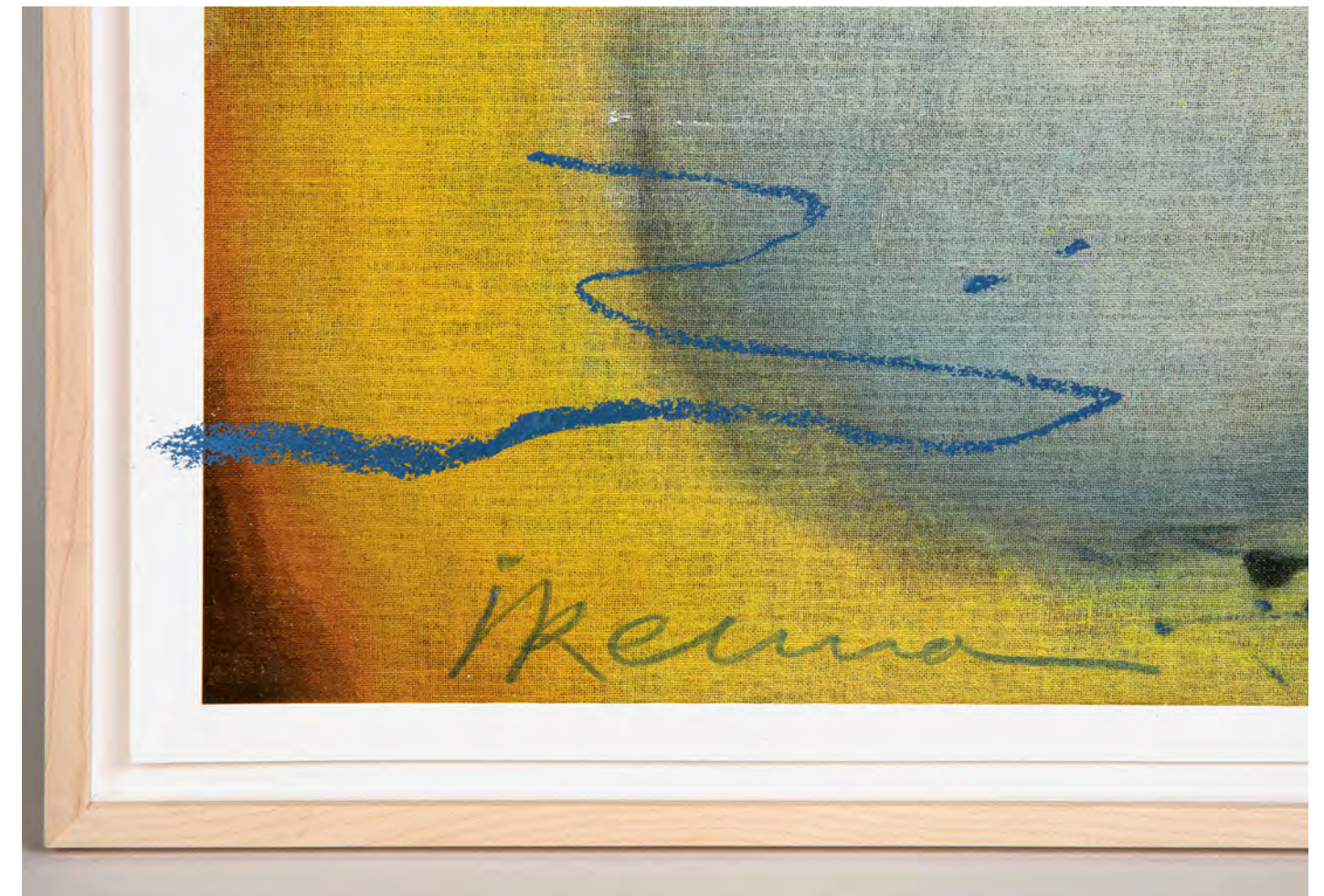
Sung Tieu Per Half Meter 2024

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Monochrome Layers

Sung Tieu (b. Hải Dương, Vietnam, 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.



Leiko Ikemura
Lago Rondo, 2024
Yellow Scape, 2024
2024

Archival pigment print on Hahnemühle
 mould-made paper, with unique brush strokes in oil
 crayon by the artist
 Sheet 59.4 × 42 cm
 Sujet 56.5 × 38.78 cm
 15 + 5 AP
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Cosmic Landscapes

Nature, humans, animalistic creatures, flora, and fauna are all recurring motifs in the work of Leiko Ikemura (b. Tsu, Mie Prefecture; lives and works in Berlin). The artist moves freely between a wide range of media so that the viewer is constantly presented with new content and aesthetic terrains. She is now famous for oil paintings showing girls floating in oddly hard-to-place settings and landscapes populated by fabulous hybrid creatures.

The artist's edition *Lago Rondo* and *Yellow Scape* is released in conjunction with Ikemura's book *Mein Weg mit der Kunst* (My Path with Art) as a special set including the book. The archival pigment prints feature unique details added by the artist and are signed and numbered on the front.



Stefanie Heinze Adorn 2024

Archival pigment print on
Hahnemühle mould-made paper
Sheet 59.4 × 42 cm
Sujet 52 × 39 cm
33 + 7 AP
Signed and numbered on the back
Each € 750 (incl. VAT)
Plus shipping

The Bird Has Muscles

Stefanie Heinze's (b. Berlin, 1987; lives and works in New York, US) artistic process refutes the easy classification of abstraction or figuration. The artist starts with small-scale drawings and collages, which are then translated to sweeping tableaus. For her, drawing is an internal act, a process of reduction, while painting is an external act, one of production. Imagery is constantly cut away and built back up, existing somewhere between negation and addition. In its constant metamorphosis and change, Heinze's work disrupts distinctions between so-called high and low culture, from the imagery she cites to the treatment of the paint itself.

The artist's edition *Adorn* is released in conjunction with Heinze's first and comprehensive monograph *Your Mouth Comes Second*. The edition includes the book. The high quality archival pigment print on Hahnemühle mould-paper features is signed and numbered by the artist.



Özlem Altın Untitled (conjoint heads) 2024

B/w inkjet print on Hahnemühle FineArt
Pearl, red acrylic glass, oak frame
41 × 33 cm
10 + 4 AP
Signed and numbered on the back
Each € 980 (incl. VAT)
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Conjunctions and Formations of Bodies

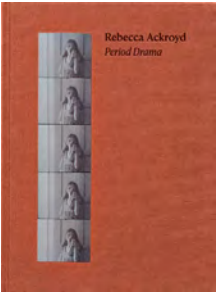
Özlem Altın (b. Goch, 1977; lives and works in Berlin) investigates the tangled interrelationships between photography, the archive, and the body. To make her works, Altın sifts through a collection of photographic images she has assembled over many years, combining found photographs with her own and paintings in dense compositions.

The artist's edition, which was released in conjunction with Altın's book *Prisma*, renders a found situation: two bodies nestle up to each other in the water and fuse. A piece of red acrylic glass mounted over it in the object frame transforms the black and white photograph—the found spontaneous scene—into a framed object in three dimensions that is as sensual as it is poetic.

Özlem Altın won the Hannah-Hösch-Förderpreis in 2024 and the Villa Romana Award in 2020. In recent years, she has participated in numerous international exhibitions, including *The Milk of Dreams*, 59th Venice Biennale (2022), *Companion Pieces: New Photography*, MoMA, New York (2020), *The Seventh Continent*, 16th Istanbul Biennale (2019), and *We don't need another hero*, 10th Berlin Biennale (2018).

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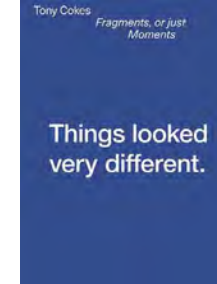
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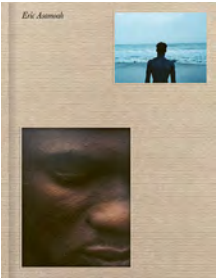
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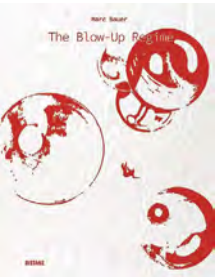
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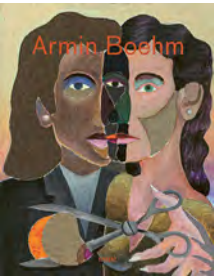
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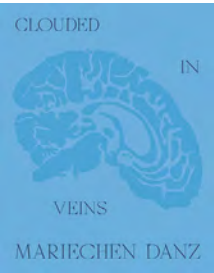
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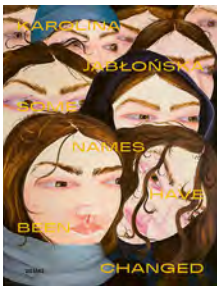
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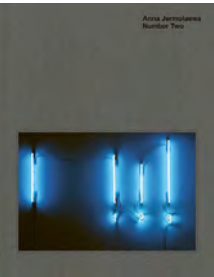
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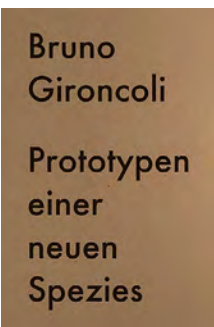
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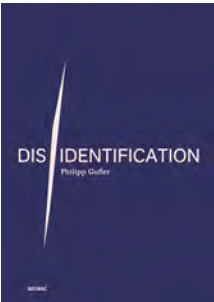
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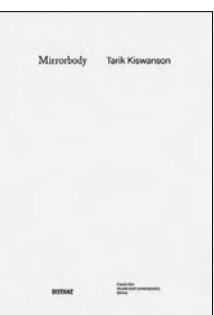
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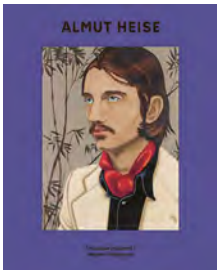
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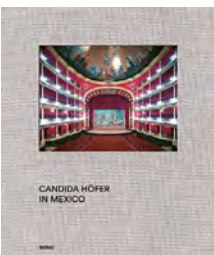
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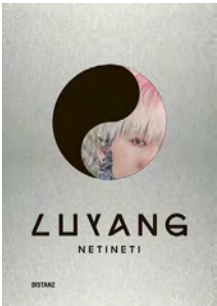
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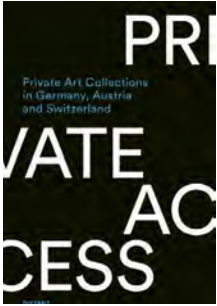
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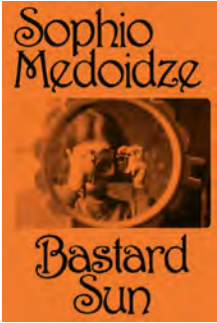
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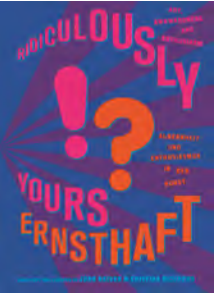
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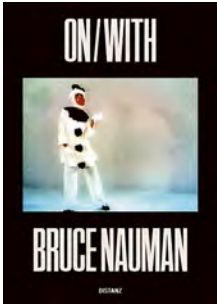
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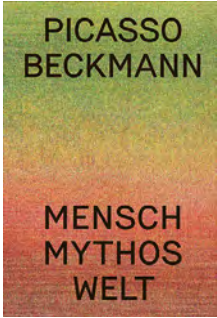
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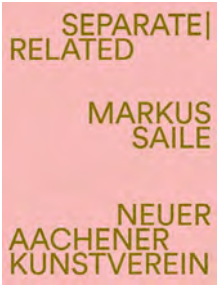
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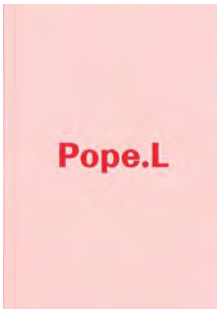
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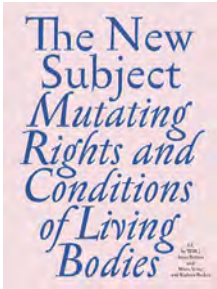
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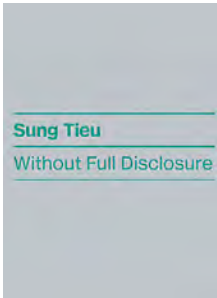
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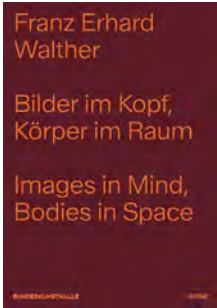
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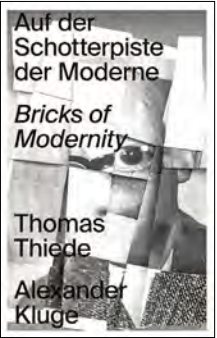
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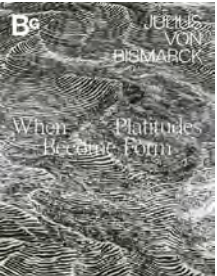
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