



DISTANZ

FALL/WINTER 2020/21

ABER
DAS
WOLLTEST
DU DOCH

EDITORIAL

Dear art book enthusiasts:

“But that was what you wanted! Huh?! No, I didn’t care!” The brief exchange appears on the artist Mary-Audrey Ramirez’s down jackets that grace the front and back covers of this preview. It is hard to think of a more concise summary of the contemporary situation than the two speakers’ casual discord; more than ever, we find ourselves wondering how we can—and want to—live in an age of shifting political and ecological circumstances.

Our world remains in the grip of the COVID-19 pandemic; the vast economic repercussions remain for the most part incalculable. At the same time, large swaths of the public have, perhaps for the first time, grappled with issues of marginalization, racism, and national and ethnic origin: a long-overdue reckoning has begun. The past few months have demonstrated that ours is a world in turmoil, careening from one crisis to the next. That is hard on all of us, but it also unleashes fresh energies, as the titles gathered in this preview illustrate. The artists, writers, and museum professionals spotlighted in our monographs and catalogues are thought leaders whose voices are indispensable in these debates.

The publication accompanying the exhibition *Empört Euch! Kunst in Zeiten des Zorns* homes in on current symptoms of a democracy in danger and convenes a wide range of renowned artistic positions that point up, reflect on, and respond to the rage and indignation that roil our society. The book *Eigenbedarf*, meanwhile, takes a closer look at the spatial and political frameworks shaping the lives of artists themselves. Paul Hutchinson roams Berlin to collect snapshots of a city that is in constant transformation—a characteristic it shares with many metropolises. Ramin and Rokni Haerizadeh and Hesam Rahmanian unfold another set of intriguing perspectives on urgent issues in contemporary society such as normative gender roles and the mechanisms of power within the art world. Their witty and exuberant floor paintings will be on view at SCHIRN Kunsthalle in Frankfurt in the fall. Our catalogue offers an opportunity to explore the artists’ oeuvre, which has remained largely unknown to German audiences.

Like others, we have used the past few months as an opportunity to slow down and do some creative thinking. We are excited to announce *KONTEXT*, a new book series for which we are inviting artists and authors to probe pivotal issues in current debates in a dialogue between writing and contemporary art. The collaborative project begins with an early essay by Douglas Crimp and works by the conceptual artist Henrik Olesen. In the second issue, the installation artist Henrike Naumann and the art historian Angela Schönberger exchange ideas on power structures in architecture and design.

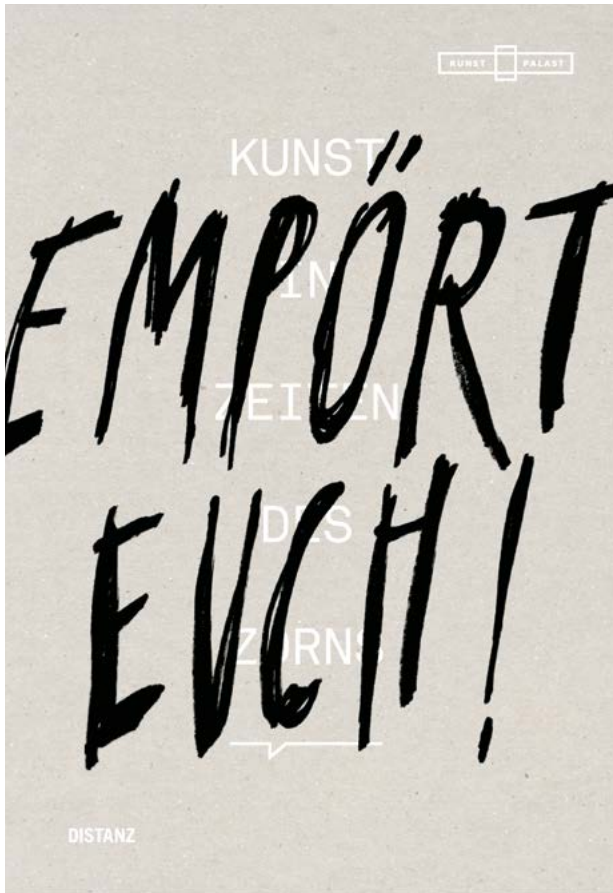
These are only a few of the people you will encounter in the following pages; emerging artists, in particular, have always been a mainstay of our publishing program, represented here by monographs on Tarik Kiswanson, Florian Auer, and others. Other highlights to be released in the next months include publications showcasing the art of the Californian Pae White and the unpublished work of the late East German artist Jürgen Wittdorf and an extensive monograph on the painter Robert Janitz.

We hope that you will enjoy browsing our program and find much to be inspired by.

Have a great summer!

Matthias Kliefoth, publisher & Christian Boros, founder
Berlin, June 2020





Eds. Linda Peitz and Florian Peters-Messer,
Museum Kunstpalast Düsseldorf
German/English
17 x 24.5 cm
128 pages, numerous color images
Hardcover
€ 32 (D) / £ 27.50 / \$ 45
ISBN 978-3-95476-345-0

EMPÖRT EUCH! KUNST IN ZEITEN DES ZORNS

The Political Power of Art

For several years now, rage and indignation have been defining features of social interactions, both on the political scene and in public life more generally. Conspiracy theories around the COVID-19 pandemic, authorities that heap violent abuse on people based on their skin color, or “fake news” that rile up climate crisis denialism are only some of the alarming developments fueled by populist politicians and media figures. Their counterpart is the figure of the “enraged citizen,” indignantly turning his back on established political systems and sliding ever deeper down the rabbit hole of right-wing populist distortions or irrational conspiracy theories. Democracy, it appears, is in crisis.

Prompted by these contemporary symptoms of democracy’s ailments, the exhibition *Empört Euch! Kunst in Zeiten des Zorns* and the accompanying publication gather a wide range of renowned artistic positions that point up, reflect on, and respond to the rage and indignation that roil our society. In installations, photographs, videos, paintings, and sculptures, Monica Bonvicini, Andrea Bowers, Miriam Cahn, Thomas Hirschhorn, Hiwa K, Klara Lidén, Zanele Muholi, and many others scrutinize recent shifts in the balance of power. The about 60 works read as a seismographic study of political engagement, highlighting and analyzing inequities in our society and subjecting them to ironic critique. With essays by the curators Linda Peitz and Florian Peters-Messer and a foreword by Felix Krämer.

Kommende Ausstellung

Empört Euch, Museum Kunstpalast Düsseldorf,
Oktober 29, 2020–January 10, 2021



Judith Bernstein, *Three Dollars Trumerschlong*, 2017



Julian Röder, *Protests against EU Summit in Thessaloniki IV*, 2003

KONTEXT

A SERIES BY DISTANZ



Disss-co (A Fragment)

Douglas Crimp with Henrik Olesen

Ed. Matthias Kliefoth

English

14 x 20.4 cm

Approx. 128 pages, numerous color images

Softcover

€ 16 (D) / £ 20 / \$ 25

ISBN 978-3-95476-357-3

“Getting your disco act together.”

“Guy Hocquenghem visited New York and stayed with me in my loft on Chambers Street, and one night while I was out, he read what I’d written. When I returned later, he said to me that such straightforward description of gay culture was just the sort of thing that gay activists should be writing.”

— Douglas Crimp

Douglas Crimp (b. Coeur d’Alene, USA, 1944; d. 2019) was one of the most influential art critics, curators, and AIDS activists of his time. His writings on representation and critique remain uncontested milestones in the debate over AIDS and queer aesthetics. The seminal essay *Disss-co (A Fragment)* reads as a primer to his pioneering studies of queer subcultures and New York’s underground scene. In light of today’s renewed repression of subcultural—sexual and ethnic—communities, the text has lost none of its relevance.

The art works of Henrik Olesen (b. 1967) often focus on sexual politics. In this publication he shows excerpts from the project *Lack of Information*, 2001. Arranged as a grid, the work presents a map of different laws worldwide that are directed against gays, lesbians and transsexuals. Among other topics, the work examines anti-gay and sodomy laws, migration and adoption rights, and statistics on hate crimes. It also contains information on the frequency of same-sex behavior among animal species.

KONTEXT, a series by DISTANZ, brings together artists and writers for an exchange between the worlds of writing and contemporary art on the issues that concern us today.

With commissioned text, reissued essays, or experimental writing, the publication series seeks to look at the current debates in our society and its perspectives through contemporary art.



Tumbling Ruins

Henrike Naumann with Angela Schönberger

Ed. Matthias Kliefoth

German and English edition

14 x 20.4 cm

Approx. 128 pages, numerous color images

Softcover

€ 16 (D) / £ 20 / \$ 25

ISBN 978-3-95476-358-0 (German edition)

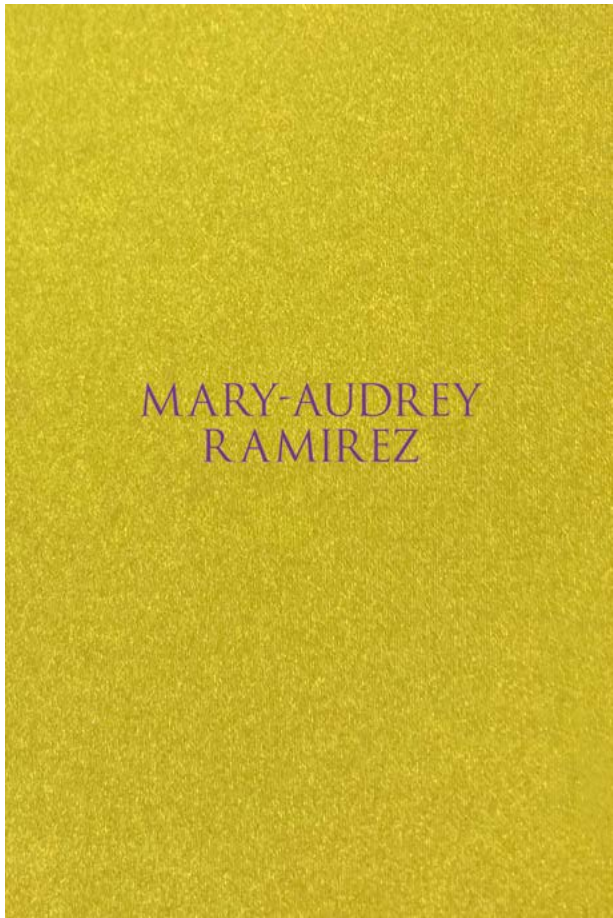
ISBN 978-3-95476-359-7 (English edition)

How Evil Is Architecture?

In *Tumbling Ruins*, the artist Henrike Naumann and the art historian Angela Schönberger develop a collaborative project that draws discursive connections between Naumann’s work *Ruinenwert* (2019) and Schönberger’s research.

Angela Schönberger (b. Kaufbeuren, 1945) wrote her dissertation in the 1970s on the new Reich Chancellery building as a central scene of the Nazis’ crimes and on Albert Speer’s theory of ruin value, interviewing the architect for her research. After the fall of the Wall, the former managing director of the Internationales Design Zentrum Berlin turned her attention to the structural transformation of the former East Germany and the emergence of new products and designs. Schönberger was director of the Berlin State Museums’ Kunstgewerbemuseum, or Museum of Decorative Arts, until 2010.

In the early 1990s, the artist Henrike Naumann (b. Zwickau, 1984) witnessed how right-wing extremism became the ascendant ideology among her hometown’s youth. Her work reflects on the history of right-wing terrorism in Germany and the widespread acceptance of racist ideas in large segments of the population today. She scrutinizes the mechanisms of radicalization and how they tie in with personal experiences and youth culture. Studying the friction between antagonistic political convictions sparked by the ambivalence of personal aesthetic tastes, Naumann builds immersive installations that combine video and sound with scenographic settings.



Ed. Oliver Zybok, Overbeck-Gesellschaft
German/English
20 × 30 cm
128 pages, numerous color images
Softcover
€ 34 (D) / £ 32 / \$ 54
ISBN 978-3-95476-348-1

MARY-AUDREY RAMIREZ
XOXO WINTER IS COMING

Plushy Fables and Horror Figures

Digital techniques and creatures from computer games are central to many of Mary-Audrey Ramirez’s (b. Luxembourg, 1990; lives and works in Berlin) works. A six-legged horse, monstrous tentacled organisms, a flock of crows nailed to the wall with golden arrows— Ramirez transfers the meta-reality of the online roleplaying universe into the tactile reality of the gallery space. Her figures are born on a sewing machine: in a process reminiscent of *écriture automatique*, she sews them without relying on preparatory sketches. Her creations invariably toy with symbolisms or social distinctions and are open to a wide range of interpretations. The artist moreover integrates sound collages, performances, and homemade video-games into her installations, resulting in an interactive arrangement that solicits the visitors’ engagement.

The book *XOXO Winter Is Coming* is the first to offer extensive insight into Ramirez’s practice and presents works from the past four years. With essays by Kate Brown, Leonie Pfennig, and Oliver Zybok.

Current exhibition
Into a Graveyard from Anywhere, Dortmunder Kunstverein,
Dortmund, June 20–August 23, 2020



Untitled, 2018



Ausweg / Way Out, 2015



What a Kiss, 2019



Ed. Martina Weinhart / Schirn Kunsthalle Frankfurt

German/English

23 x 31 cm

64 pages, numerous color images

Softcover

€ 28 (D) / £ 27.50 / \$ 45

ISBN 978-3-95476-333-7

RAMIN HAERIZADEH, ROKNI HAERIZADEH & HESAM RAHMANIAN

EITHER HE'S DEAD OR MY WATCH HAS STOPPED. GROUCHO MARX (WHILE GETTING THE PATIENT'S PULSE)

“Call us a creature with six eyes.”

The installations, films and performances of Ramin Haerizadeh (b. 1975), Rokni Haerizadeh (b. 1978), and Hesam Rahmani (b. 1980, all three live and work in Dubai) transport the viewer into a highly distinctive world: Exuberant like lush nature, nonetheless humorous, eccentric, and full of allusions. The base and center of the Iranian artistic trio is their house in Dubai, where they live and work together. It is here that all their works originate frequently in interaction with friends or other artists. They create surprising encounters directing attention toward urgent contemporary political and social topics, questioning power mechanisms as well as normative gender roles and the art world. After exhibitions at the Guggenheim Abu Dhabi, Kunsthalle Zürich, the Trussardi Foundation in Milan and the Sharjah Biennial, among others, the SCHIRN is now presenting the first solo exhibition by the artists in Germany.

The accompanying catalog includes a text by Martina Weinhart, a detailed biography of the artists and a preface by Philipp Demandt.

Upcoming exhibition

Ramin Haerizadeh, Rokni Haerizadeh and Hesam Rahmani. Either he's dead or my watch has stopped. Groucho Marx (while getting the patient's pulse), Schirn Kunsthalle Frankfurt, September 3–December 13, 2020



Ramin Haerizadeh, Rokni Haerizadeh, Hesam Rahmani, *Either he's dead or my watch has stopped. Groucho Marx (while getting the patient's pulse), 2020, Schirn Kunsthalle Frankfurt (installation view)*



PAE WHITE SPACEMANSHIP

Magical Symbioses

Pae White's (b. Pasadena, USA, 1963; lives and works in Los Angeles) works exude a peculiar kind of magic. Blending techniques of fine and applied art, design and architecture, the Californian artist harnesses synergies and uses materials in unconventional combinations to make haunting installations and sculptures. Her multi-faceted oeuvre also extends into other media, including posters and exhibition catalogs.

The defining characteristic of White's practice is her keen eye for the exhibition site and its potentials. The book details her largest production in Germany to date to show how the artist turns rooms into total works of art: *Spacemanship* is an installation and a quote to the so-called "Supergraphics" façade designs with which she explored the utopian planned community Sea Ranch, California, in a comprehensive installation. In addition to this in-situ piece, White also presented three large mobiles and a 128-foot-long tapestry. Documenting these works, the book illustrates her imposing practice. With essays by Roland Mönig and Ernest W. Uthemann as well as a conversation between Pae White and Daniel Berndt.

Ed. Saarlandmuseum Saarbrücken

German/English

23 x 32 cm

108 pages, numerous color images

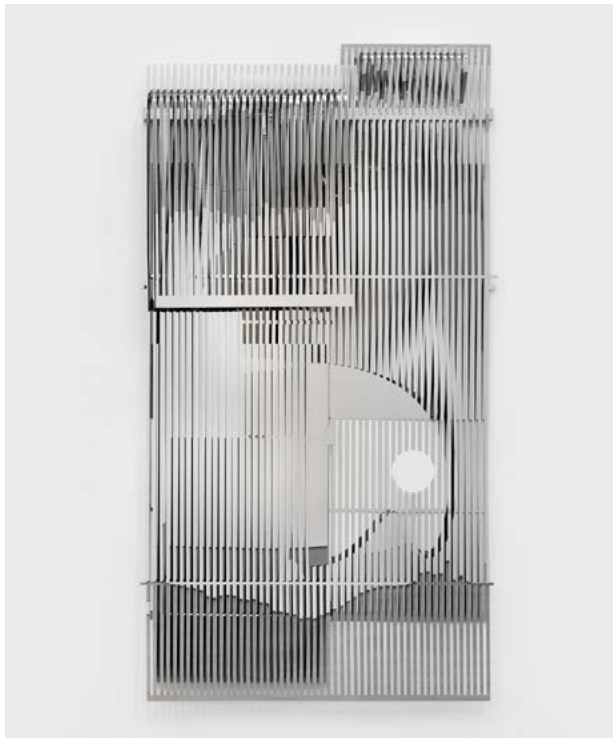
Hardcover

€ 38 (D) / £ 35 / \$ 60

ISBN 978-3-95476-347-4



Spacemanship, 2019 (installation view)



TARIK KISWANSON

Questions of Belonging

Tarik Kiswanson's (b. Sweden, 1986; lives and works in Paris, France, and Amman, Jordan) creative practice spans sculpture, writing, film, and performance. Harnessing a range of techniques of—metaphorical as well as literal—weaving, the artist creates forms that lend visual expression to Édouard Glissant's idea of a "poetics of multiplicity." Combining abstract sculptures executed in polished steel and brass with performances, Kiswanson initiates a dialogue on issues around the politics of identity and migration. Preadolescents are often the main protagonists in his performances and films, which probe the interplay between coming of age and the development of one's identity through migration.

His work has been presented at Centre Pompidou, the Performa Biennial, Lafayette Anticipation, the Gwangju Biennial and Fondation d'entreprise Ricard amongst other. Kiswanson's first solo museum show in France will take place at Carré d'Art—Musée d'art contemporain. The show will feature both early and new works. The accompanying monographic catalog is the first to present a comprehensive survey of the artist's multifaceted practice. With an introduction by director and curator Jean Marc Prevost and essays by Annie Godfrey Larmont, Ingrid Luquet-Gad and Xiaoyu Weng.

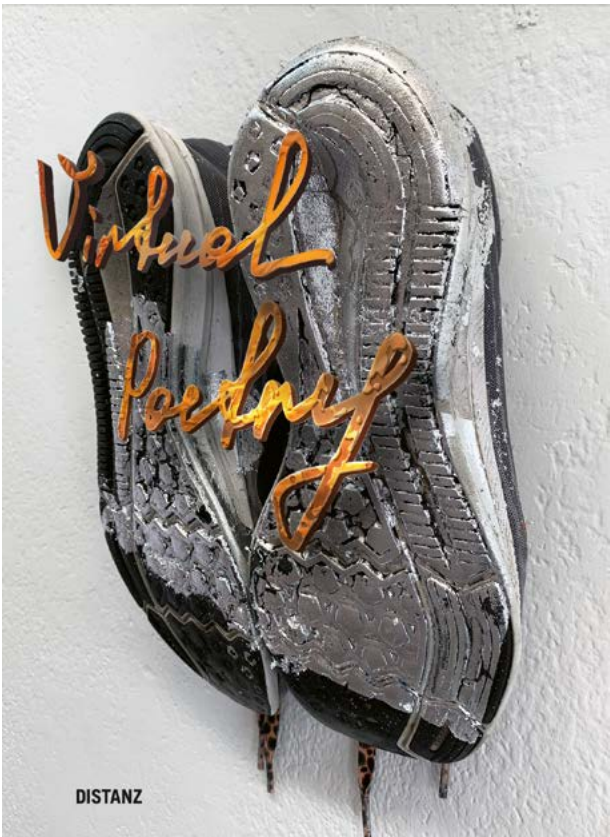
Exhibition

Tarik Kiswanson, Carré d'Art—Musée d'art contemporain, Nîmes, France, October 30, 2020–February 28, 2021

English/French
19.4 x 26 cm
128 pages, numerous color images
Hardcover
€ 40 (D) / £ 37.50 / \$ 60
ISBN 978-3-95476-351-1



Father Form, 2017



FLORIAN AUER
VIRTUAL POETRY

Art That Intrigues the Senses

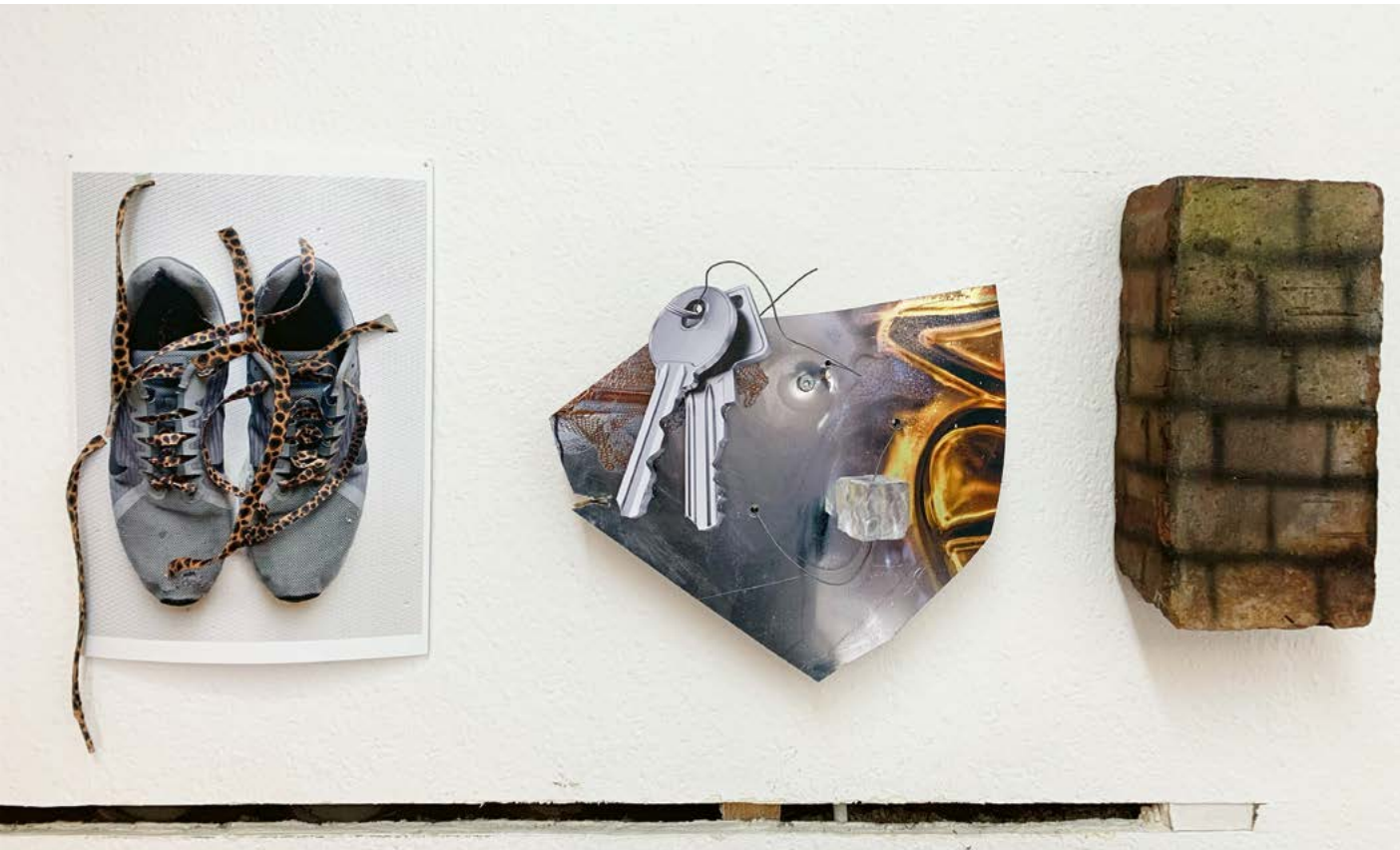
Florian Auer (b. Augsburg, 1984; lives and works in Berlin) explores the constructed nature of reality, testing the limits of simulations. His work addresses technology, spirituality and materiality combining techniques such as 3D modelling and hand-made craft. Auer’s particular interest concerns the tensions between physical experience, perspectival perception, and the ideal vision projected by the virtual image. In making art, he always also keeps an eye on how it will be framed by digital imaging processes and online channels and consciously toys with these media’s high-gloss distortions.

Auer, who studied at the Munich Academy of Fine Arts and the Städelschule in Frankfurt am Main, where Tobias Rehberger was his teacher, has exhibited at S.M.A.K., Ghent, NAK—Neuer Aachener Kunstverein, Kunstverein Braunschweig, the Albertinum, Dresden, and elsewhere. His first monograph presents works from the past, present as well as future projects. Through a conversation between Asya Yaghmurian and the artist the book will provide a poetic narrative with text and images.

Ed. Asya Yaghmurian
English
20.5 × 28.5 cm
Approx. 120 pages, numerous color images
Softcover
€ 34 (D) / £ 32 / \$ 54
ISBN 978-3-95476-353-5



yesterday you said tomorrow, 2017 (installation view)



Untitled, 2020



PAUL HUTCHINSON STADT FÜR ALLE

How Do We Want to Live in the Future?

Paul Hutchinson's (b. Berlin, 1987; lives and works in Berlin) work conveys an intimate and unvarnished perspective, rendering the imperfections, incidental details, and human facets of urban culture. Fleeting moments and encounters often act as a base for his critical photographic practice.

The central protagonists in his most recent project, titled *Stadt für Alle* (transl. City for All), are countless cranes, excavators, and construction signs. They are the tools that power the remaking of any city's urban fabric – here Berlin mostly sets the example. Building pits constitute the foundation for farewells and new beginnings. Advertising banners for luxury developments vie against protest placards hanging limply on the façades of older buildings. The artist has compiled a pictorial atlas that prompts reflections on the transformation of the city and thereby gives form to the advancing gentrification, the constant feeling of threat and the increasing loss of inner-city street culture. Hutchinson's writing complements the deft visual analysis of these processes: "The way you look at me, smiling while I'm losing my vision" is one such observation that, in conjunction with his images, opens up a space for interpretation and a probing inquiry into what urban life will mean in the future.

Ed. Russi Klenner

German/English

17 × 24 cm

240 pages, numerous color images

Softcover with flaps

€ 26 (D) / £ 24.50 / \$ 42

ISBN 978-3-95476-343-6



Stadt für Alle, Bagger, 2020



Stadt für Alle, Laub im Asphalt, 2020



JÜRGEN WITTDORF LIEBLINGE 1952 – 2003

Metamorphoses of Painting

When Jürgen Wittdorf (1932–2018) died, his apartment in Berlin was full of works of art—his personal “favorites,” including wood- and linocuts, drawings in red chalk, charcoal, and ink, and ceramics. He owed his breakthrough as an artist in the former East Germany to depictions of young people that rendered them not as idealized workers and farmers but as seekers with all their desires and yearnings. The authorities accused him of straying from the approved aesthetic into a “Western” style, but the republic’s young audiences celebrated his work. Art was also a medium that allowed Wittdorf to grapple with his homosexuality, which was criminalized in the GDR until 1968. Over the decades, he produced numerous pictures of half-naked or naked male bodies that, in today’s perspective, evince similarities to iconic works by artists including David Hockney and Tom of Finland.

KVOST presents works from the artist’s estate; loans from the collection of the Schwules Museum round out the exhibition. The accompanying book is the first to offer a comprehensive overview of the painter and graphic artist’s impressive unpublished oeuvre. With essays by Jan Linkersdorff and Christine Heidemann and a conversation between Andreas Sternweiler and Sebastian Preuss.

Upcoming exhibition

Jürgen Wittdorf: Lieblinge. Works from 1952–2003, Kunstverein KVOST, Berlin, August 29–November 14, 2020

Eds. Jan Linkersdorff and Stephan Koal

German/English

22 × 28 cm

96 pages, approx. 300 color and b/w images

Softcover

€ 28 (D) / £ 27.50 / \$ 45

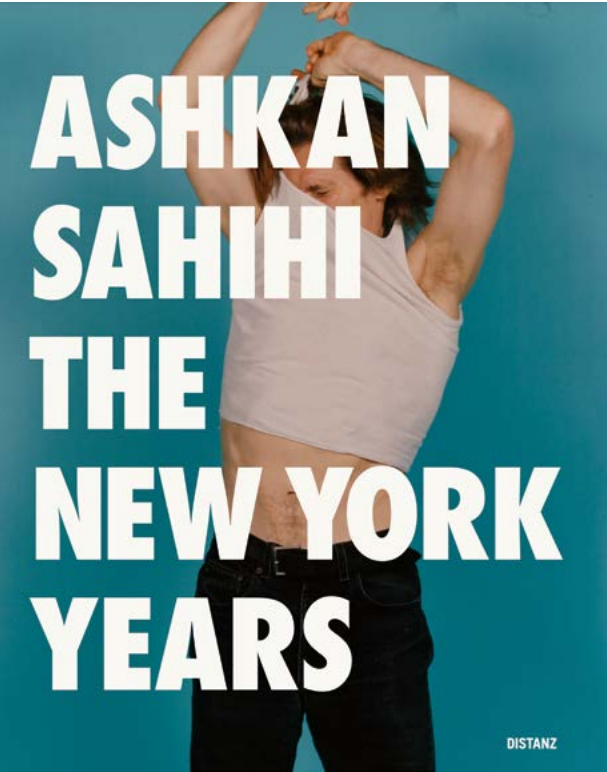
ISBN 978-3-95476-340-5



Trainingsgespräch, 1964



Untitled, End of 1950s; Untitled, 2003; Untitled, no date



ASHKAN SAHIHI
THE NEW YORK YEARS

New York's Creative Class, Gathered in One Book

Ashkan Sahihi (b. Tehran, Iran, 1963; lives and works in Berlin) is a photographer whose work always articulates a direct relation to his current place of residence. After his last project, *Die Berlinerinnen* (2015), for which he photographed 375 women, he now unlocks his archive and presents pictures from his New York years. Sahihi lived in the metropolis from 1987 until 2014, working for renowned periodicals including the New York Times Magazine, the New Yorker, and Vogue. In addition to global superstars of the arts scene like Cindy Sherman, Yoko Ono, Jeff Koons, and Robert Longo, Sahihi portrayed leading actors like Dennis Hopper and Willem Dafoe, literary luminaries like Paul Auster and Siri Hustvedt, and legendary musicians like John Cage, Solange, and Philip Glass. To browse the pages of *The New York Years* is to survey a who's who of the creative milieu that made New York the center of the world, with a reputation that has sustained its allure to this day: intellectual, never normal, and always visionary. With a foreword by Willem Dafoe.

English
28 × 35,5 cm
224 pages, 103 color and 112 b/w images
Softcover
€ 42 (D) / £ 39 / \$ 65
ISBN 978-3-95476-338-2



Cindy Sherman



Louise Bourgeois



Nick Cave



Nam June Paik



Ed. Lutz Casper / LBBW

German

24.5 × 28 cm

480 pages in 3 books

Numerous color images

3 hardcovers in slipcase

€ 75 (D) / £ 65 / \$ 105

ISBN 978-3-95476-346-7



JETZT ODER NIE. 50 JAHRE SAMMLUNG LBBW

From Otto Dix to Wolfgang Tillmans

Landesbank Baden-Württemberg LBBW's art collection boasts icons of classic modernism and contemporary art. Its history properly speaking begins in 1971, when the bank, which had occasionally acquired works of art, instituted a program of continual purchases of modern and contemporary art. The collection's focus was initially on art from the Stuttgart region and Baden-Württemberg. In the early 1990s, the acquisitions program was expanded to include international positions. "Collecting contemporary" is how the collection now sums up their objective: to buy outstanding works produced on the German art scene and present them in cooperation with renowned museums.

On occasion of LBBW's anniversary and in celebration of the longstanding collaborative relationship with the Kunstmuseum Stuttgart, a new presentation showcases highlights from all divisions of the LBBW collection. The anniversary exhibition is accompanied by a thoroughly revised catalogue raisonné of the works in the collection, published as a three-volume box set. With works by Olafur Eliasson, Hannah Höch, Markus Lüpertz, Michel Majerus, Albert Oehlen, Neo Rauch, Cindy Sherman, Wolfgang Tillmans, Corinne Wasmuth, Gillian Wearing, and many others. Elke Buhr, Lutz Casper, and Andreas Röder contributed essays.

Upcoming exhibition

Jetzt oder nie. 50 Jahre Sammlung LBBW (Now or Never. The LBBW Collection at Fifty), Kunstmuseum Stuttgart, February 27–May 30, 2021



Otto Dix, *Melancholie*, 1930



Rineke Dijkstra, *Hilton Head Island, S.C., USA, June 24, 1992, 1992*



Wolfgang Tillmans, *Freischwimmer 35 (rot)*, 2003 (detail)



UPHEAVAL

A Collection, a Canon, and a Society in Transformation

How can Kunsthalle Mannheim's outward architectural makeover be projected onto the museum's inner life, its programming? And what is the role of a museum in civil society today? These were the questions that drove the exhibition project *Upheaval*, in which the Kunsthalle's incoming director, Johan Holten, turns the spotlight on its institutional core: its collection, the reflection on the canon, and the active involvement of its visitors. Staging a dialogue between positions of 1920s and 1930s modernism and contemporary works, some of them created specifically for the exhibition, *Upheaval* inquires into how to reorient the museum's activities. Sculptures and installations by the artists Kaari Upson, Hu Xiaoyuan, and Nevin Aladağ encounter paintings by Hanna Nagel, Jeanne Mammen, Anita Rée, and others, while a third section of the show features video pieces by Clément Cogitore and Masar Sohail.

The catalog texts were written by Dörte Dennemann, Inge Herold, Johan Holten, Jennifer Meiser, Eva-Maria Schütz.

Upcoming Exhibition

Upheaval, Kunsthalle Mannheim, July 17–October 18, 2020

Ed. Johan Holten / Kunsthalle Mannheim

German/English

23 x 32 cm

128 pages, numerous color images

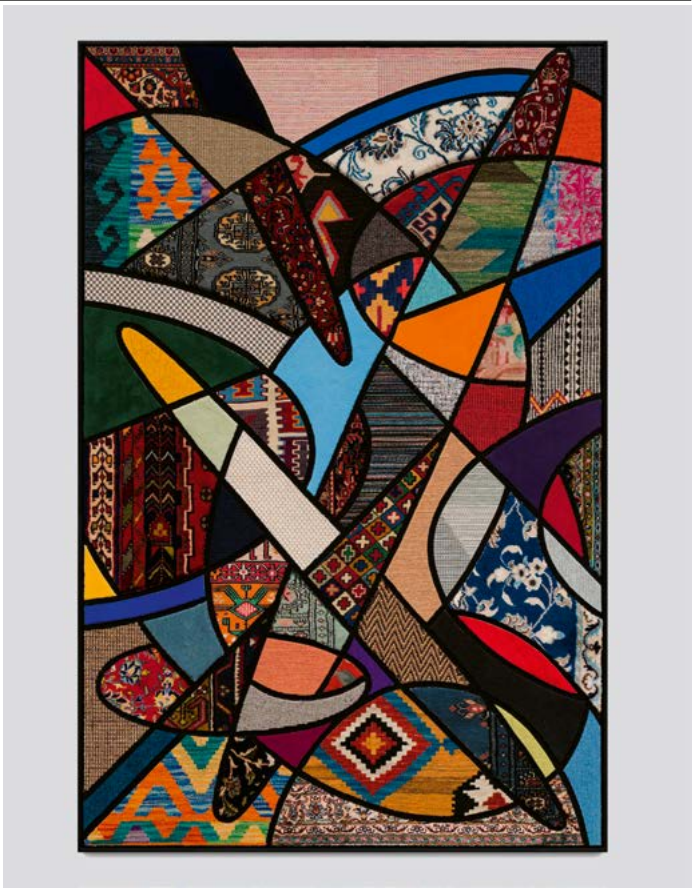
Softcover with flaps

€ 32 (D) / £ 27.50 / \$ 45

ISBN 978-3-95476-360-3



Clément Cogitore, *Les Indes Galantes*, 2017 (film still)



Nevin Aladağ, *Social Fabric, Vibration*, 2019



Masar Sohail, *The Republic of T.M.*, 2016 (film still)



Ed. Maria Sawall
German
13 × 19.5 cm
400 pages, 3 images
Softcover with flaps
€ 19.90 (D) / £ 17.50 / \$ 45
ISBN 978-3-95476-336-8

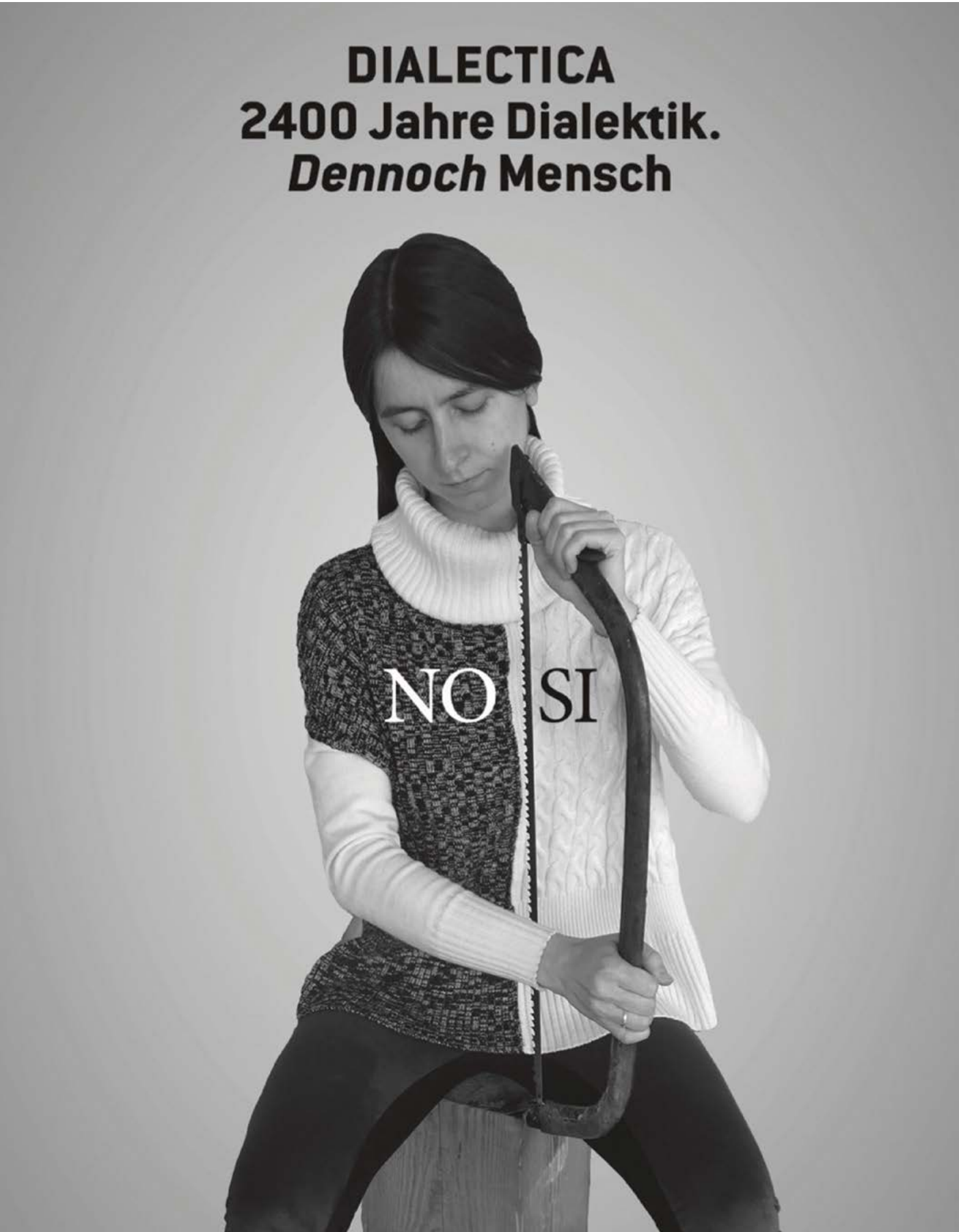
BAZON BROCK
NOCH IST EUROPA NICHT VERLOREN. KRITIK DER
KABARETTISTISCHEN VERNUNFT (VOL. 2)

“We want to be cosmopolitans and can’t even keep the peace in an allotment club.”

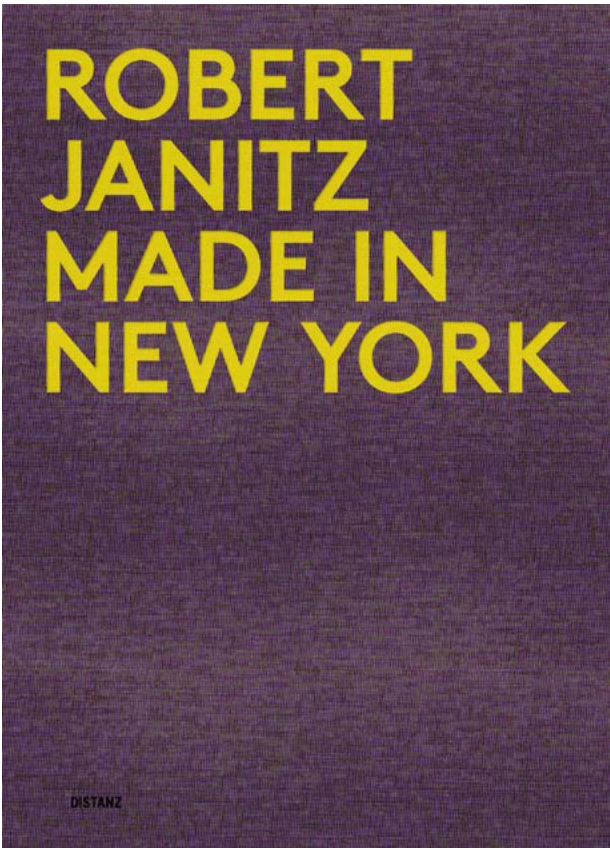
Bazon Brock (b. Stolp, Pomerania, 1936; lives and works in Wuppertal and Berlin) is professor emeritus of aesthetics and art education at the University of Wuppertal (BUW) and an artist and art theorist.

Pursuing lines of reasoning that seem contrarian at first, Brock time and again frames utterly novel perspective on pressing issues. Fifty years ago, he proclaimed that he would leave the most profound imprint on this world with his feet—now the ecological footprint is the metaphor that more than any other emblemizes the contemporary enlightened mindset. A thinker who considers it his duty to confront meanness wherever he encounters it, Brock has always been a critic of what is not real yet precisely in its unreality dominates our worldview. Following up on his *Kritik der kabarettistischen Vernunft*, this second volume opens with the hymn “Europe has not yet perished”: for we cannot lose what does not exist. Do we have to fail first to save Europe?

With essays on survival in the realm of modernist spirits, on how the word becomes flesh, the resurrection of the generation of 1968, the poetry of life and the truth of historic failure, and the possibilities for a European future.



Untitled, 2020



**ROBERT JANITZ
MADE IN NEW YORK**

Impasto Gestures

Robert Janitz (b. Alsfeld, West Germany, 1962; lives and works in New York) makes paintings that uncover processes, exploring the interplay between movement, gesture, and rhythm in the picture. Having prepared his canvases with an undercoat of paint showing a color gradient, he then dabs on a blend of oil, wax, and flour in a technique that repurposes the basic hand movements involved in acts such as buttering a slice of bread or laying on a coat of tile mortar: gestures from everyday life and skilled manual labor. The wide geometrically patterned brushstrokes in Janitz’s compositions also evince symmetrical structures and linear features that are reminiscent of the Latin alphabet or Devanagari, a script used to write Sanskrit that the artist studied. In addition to its uniformly aesthetic and contemplative effect, Janitz’s impasto brushwork reflects a novel and distinctive engagement with abstraction in painting in the tradition of masters like Markus Lüpertz and Günter Förg. With generous spontaneity and painterly accuracy, the artist synthesizes color and form without veering into the narrative register.

After stints in Frankfurt, Berlin, and Paris, Janitz has called New York home for more than a decade. The monograph documents the work he has created there. With essays by Catherine Taft and Suzanne Hudson.

Ed. Wallace Whitney / CANADA Gallery
English
23.5 × 29 cm
Approx. 144 pages, numerous color images
Hardcover with linen
€ 40 (D) / £ 37.50 / \$ 60
ISBN 978-3-95476-331-3
*Cover draft



Skip to content, 2019



MELISSA KRETSCHMER
BENEATH THE SURFACE

Revealing the Magic Within

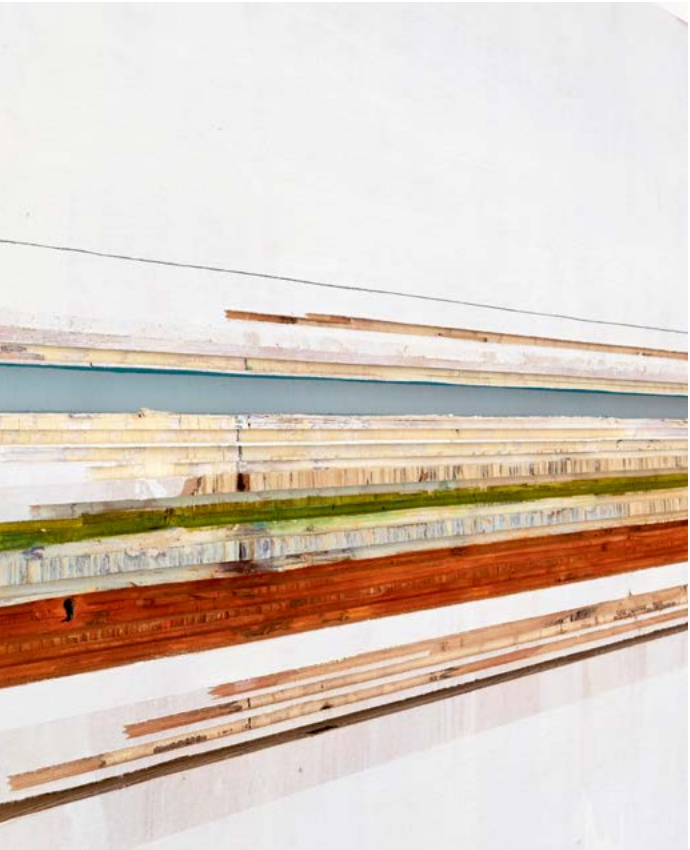
The works of Melissa Kretschmer (b. Santa Monica, California, 1962; lives in New York City; works in Long Island City, New York) derive their puissance from a symbiotic relationship between sculpture and painting. The oeuvre she has built over the past quarter-century has been featured in exhibitions at MoMA PS1, the Centre Pompidou, the Miami Art Museum, and Konrad Fischer Galerie’s Düsseldorf and Berlin showrooms. Kretschmer builds up layered plywood constructions, lining them with vellum and coating them with strata of gesso to produce panels—her canvases, as it were—that she then bathes in silky opaque whites. Cutting into them with various tools, she creates intricate reliefs whose fissures she seals with beeswax. Striking a delicate balance between these elements, between foreground and background, planes and edges, Kretschmer makes surfaces with a spellbinding painterly aura while letting the work’s sculptural quality unfold into the third dimension.

The book is the first to offer comprehensive documentation of this extensive body of work, which is discussed in depth in essays by Stefanie Kreuzer, Lilly Wei and Guido Schlimbach.

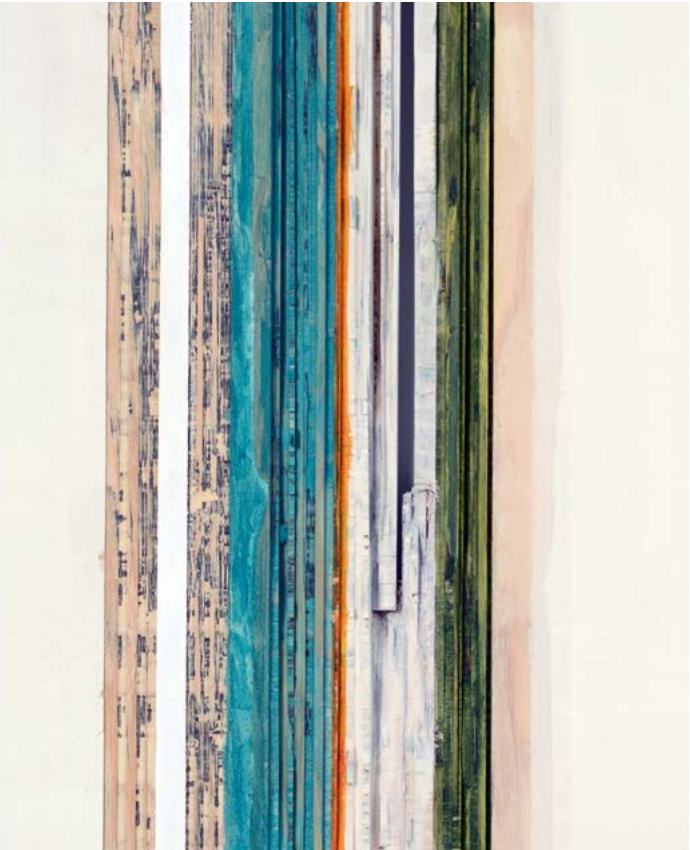
Ed. Ulla Wiegand / Konrad Fischer Galerie
English
24 × 28 cm
144 pages, numerous color images
Hardcover
€ 34.90 (D) / £ 32.50 / \$ 55
ISBN 978-3-95476-322-1



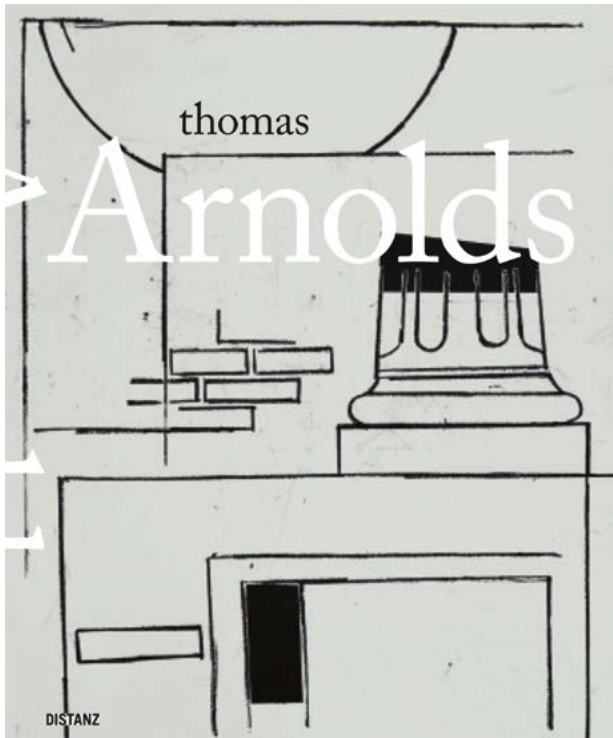
Plum Line, 2017 (background) and Rose Wood, 2017 (foreground)



Naphthol Narrows, 2017 (detail)



Emerald Isle, 2017 (detail)



THOMAS ARNOLDS

Painting about Painting

Thomas Arnolds (b. Gelsenkirchen, 1975; lives and works in Cologne) makes art that probes central concerns of painting. Trained as a stonemason and church restorer, he has built a multifaceted oeuvre encompassing both monochrome works that evince recurrent color symbolisms and a series of figurative motifs including interiors, everyday articles, and architectures. A graduate of Walter Dahn's master class, Arnolds surveys diverse subjects and visual dimensions to explore the prerequisites and possibilities of painting. Rather than aim for a strictly linear evocation and evaluation of the medium's conditions, he charts a meandering course amid its potentials.

The monograph is dedicated to a synoptic presentation of diverse series of works with their inner logic as well as peculiarities and divergences. With a conversation with the artist by Markus Mascher and Carolin Scharpff-Striebich and an essay by Larissa Kikol.

Ed. Markus Mascher / Leopold-Hoesch-Museum
German/English
21 × 25.5 cm
128 pages, numerous color images
Hardcover
€ 38 (D) / £ 35.50 / \$ 55
ISBN 978-3-95476-335-1



BU, 2000



OT, 2018



Bonsaiwerkstatt (Kengai) 1, 2019



German/English
21 x 28 cm
96 pages, numerous color images
Hardcover
€ 32 (D) / £ 27.50 / \$ 45
ISBN 978-3-95476-344-3

**HUBERT SCHEIBL
SHRINKING VIENNA**

Apocalyptic Landscapes and Constructivist Architectural Fantasies

Hubert Scheibl (b. Gmunden, Austria, 1952; lives and works in Vienna) is a leading representative of abstract painting in Austria. Color and large formats are the defining characteristics of his oeuvre. In his vision of abstract art and nature, the interlocking of contingency and control or a focus on color and gesture, he creates works that trigger a synthesis of apocalyptic and hypnotic calm in his beholders. Drawing on film history understood as a collective memory, Scheibl quotes from American movies, including by the Coen brothers and the Wachowskis, in the titles of his works, displaying a sense of subtle irony and humor that counterbalances the gloom that has settled over his landscapes and opens up a space for the sublime in his painting.

The catalog accompanying the exhibition features painting series from the past decade as well as Scheibl's sculptures, which have received comparatively little public attention. With essays by Brigitte Hausmann and Tayfun Belgin.

Upcoming exhibition
Shrinking Vienna, Gutshaus Steglitz Galerie,
August 14–November 27, 2020



Nicotine on Silverscreen, 2017/18



RUPRECHT VON KAUFMANN

Magical Symbiosis

Ruprecht von Kaufmann's (b. Munich, 1974; lives and works in Berlin) work revolves around the human being in all his facets. A leading narrative painter, von Kaufmann chooses subjects that reflect his critical loyalty to the painting of modernism and visual language as a medium of storytelling. The latter can touch people by conveying powerful emotions: that is the idea behind Kaufmann's portraits, which confront us with vulnerable individuals.

After the series of sensitive portraits of refugees published in the book form last year, Kaufmann's new monograph offers an overview of his work of the 2010s. With an essay by Sylvia Volz.

Upcoming exhibitions

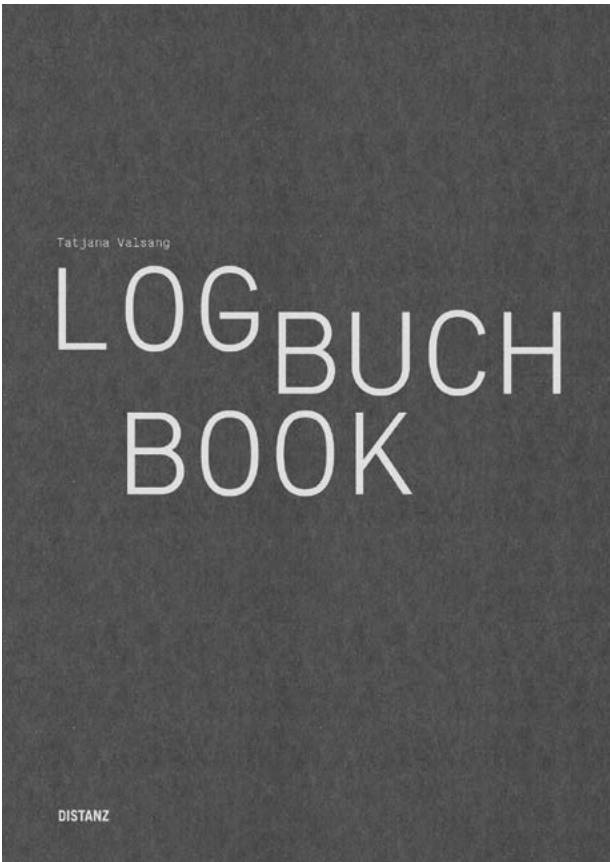
Inside the Outside, Galerie im Gutshaus Steglitz, Berlin, December 10, 2020–February 28, 2021

Leben zwischen den Stühlen, Buchheim Museum, Bernried, Spring of 2021

German/English
23 x 27.2 cm
Approx. 176 pages, numerous color images
Hardcover
€ 40 (D) / £ 37.50 / \$ 60
ISBN 978-3-95476-354-2



Jetzt erst recht, 2018



**TATJANA VALSANG
LOGBOOK**

Dynamic Painting Processes

Tatjana Valsang's (b. St. Tönis, 1963; lives and works in Wuppertal and Bohuslän, Sweden) abstract paintings stage complex choreographies of color, form, and pictorial space. The artist is a master of wet-in-wet painting. Her dynamic creative processes require expansive movements in space that explode the bounds of easel painting. Rotating her large-format canvases and alternately setting them upright and laying them out on the floor to rework them, Valsang deftly keeps the flowing paint under control. The interplay between order and chaos on the canvas yields rich orchestrations of color and form that make for fascinating reflections of the abundance of our reality.

The monograph presents works from the past ten years. With recollections of a visit to the artist's studio by Jon Wood.

German/English
22 x 31 cm
144 pages, approx. 80 color images
Hardcover
€ 40 (D) / £ 37.50 / \$ 60
ISBN 978-3-95476-350-4



Karte, 2011

FAKE & FICTION
Barbara Hindahl



BARBARA HINDAHL
FAKE & FICTION

Invisible Traces of Everyday Staged in Drawings

Kunsthalle Mannheim’s exhibition of Barbara Hindahl (b. 1960 in Duisburg, lives and works in Mannheim) titled *Fake & Fiction* reveals an artist whose multifaceted body of work rigorously reflects contemporary approaches to drawing. She selects her subjects from the detritus of everyday life, such as dust bunnies or shoe prints, which appear bewilderingly out of place on the white sheets. Hindahl’s drawings encourage us to look more closely at her apparently haphazard yet artful and almost-abstract works of art. Whether drawing on defective graph paper or on defective digital printouts, Hindahl succeeds in making viewers doubt their own perception. The textures of her drawings emerge out of an interplay between visual accretions and erosions.

The accompanying exhibition catalog gives an extensive overview about the multifaceted approach Hindahl applies to contemporary drawing. A drilling that was applied by the artist one every cover makes every book a unique object and a must-have for bibliophiles. With essays by Reinhard Ermen and Thomas Köllhofer and a preface by Johan Holten.

Current exhibition

Fake & Fiction, Kunsthalle Mannheim, June 26–November 1, 2020

Eds. Thomas Köllhofer and Johan Holten / Kunsthalle Mannheim
German/English
23.5 x 29.5 cm
142 pages, 86 color images
Hardcover
€ 38 (D) / £ 35 / \$ 60
ISBN 978-3-95476-342-9



Dirt Fiction 115, 2017, (detail)



EIGENBEDARF

Negotiating the City with the Means of Art

Berlin figures prominently in the world of visual art—it is not only where many artists of international renown make their work but also the place they call home and a vital source of inspiration. The city's boisterous transformation after the fall of the Wall allowed for the emergence, since the early 1990s, of an enduring network of studios, workshops, and project spaces. The Uferhallen in the Wedding district are one such site, and they exemplify the city's expansive possibilities as well as the market pressures that threaten to shut them down. The unique creative community that calls the Uferhallen home has grown over the course of more than a decade. In 2017, an investment group acquired the land with the studios on it, prompting the establishment of an artists' initiative; most of its more than sixty-five members work on the premises. How can a city safeguard the existence of spaces that nurture art's potential to drive social change? And which artistic strategies do we need to prepare society for the challenges of the future? These questions were brought into focus in *Eigenbedarf*, a group exhibition in 2019 with works by John Bock, Monica Bonvicini, Maria Eichhorn, Valérie Favre, Heiner Franzen, Asta Gröting, Katharina Grosse, Miriam Jonas, Fabian Knecht, Peter Knoch, So Young Park, Lois Weinberger, and many others.

The book also titled *Eigenbedarf* ("personal need", The term increasingly used for a legal loophole in Germany to evict longstanding tenants) gathers detailed information on the project's context and installation shots from the exhibition and portrays the Uferhallen's artists in their studios. With essays by Klaus Lederer, Isabelle Meiffert, and Hansjörg Schneider and a conversation between representatives of the art world, political decisionmakers, and cultural development professionals on how to preserve the Uferhallen.

Ed. Isabelle Meiffert

German/English

16.5 x 24 cm

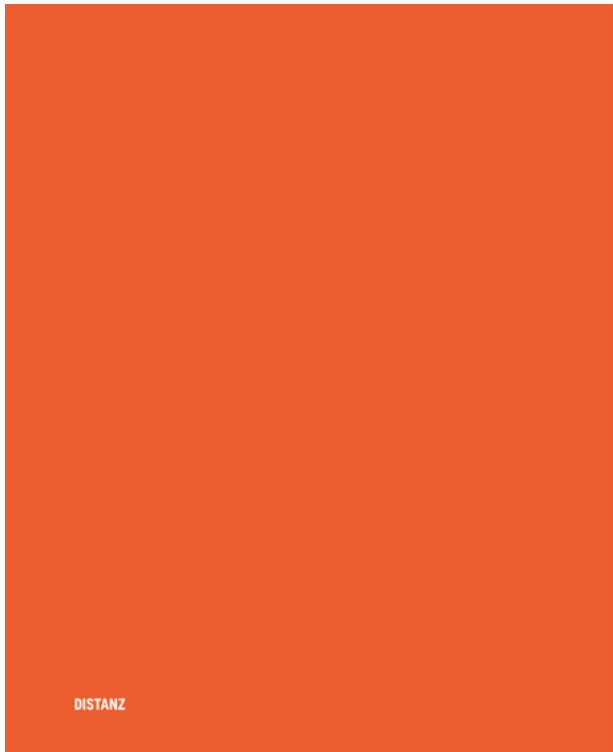
160 pages, 107 color images

€ 28 (D) / £ 27.50 / \$ 45

ISBN 978-3-95476-337-5



Lois Weinberger, *Ein Ort, ...*, 2006/2019



ALFREDO CRAMEROTTI
THE CURATOR’S BOOK. A VISUAL ODYSSEY.

Unconscious Informing

For over fifteen years, the curator Alfredo Cramerotti (b. Trento, Italy, 1967; lives and works in Llandudno, Wales) has built an extensive collection of visual materials divided into multiple categories. Newspaper clippings, postcards, drawings, flyers, articles, advertisement, other media materials: Cramerotti finds something of interest wherever he looks. He clusters and collages his finds along five independent thematic foci: approach, alpine culture, leadership, houseplants, and the gaze.

Cramerotti’s interest in creating a system of order and reference takes inspiration from the work of Aby Warburg. He uses his collection of imagery to study formal principles of commercial visual culture, adding ironic observations and drawing connections to media trends. With an essay by the the curator himself.

English
22 × 27 cm
200 pages, numerous color images
Softcover
€ 29.90 (D) / £ 27.50 / \$ 45
ISBN 978-3-95476-352-8
*Cover draft



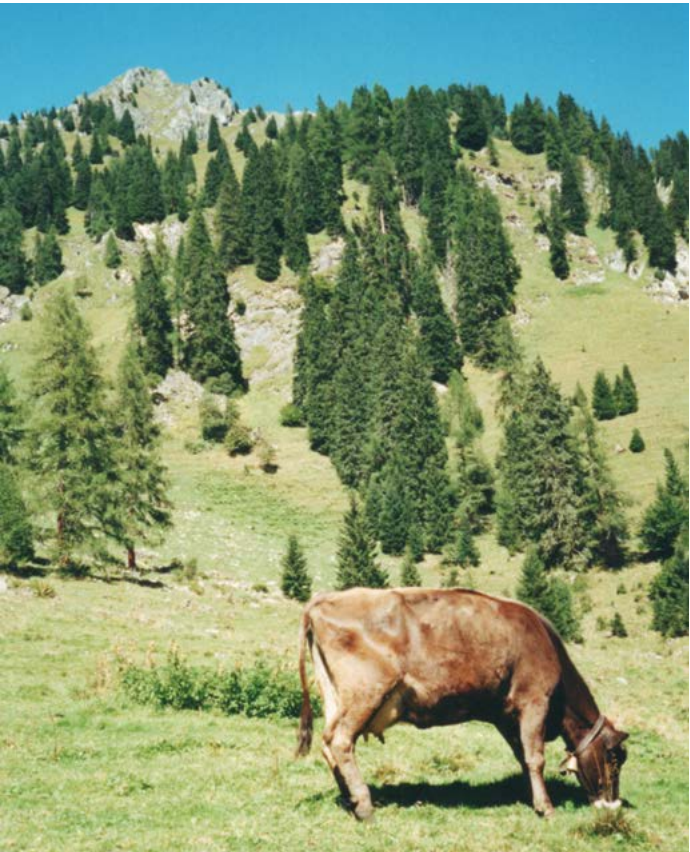
mountain with 'snow '



portrait woman



portrait man



alpine with cow



RALF MARSAULT
FAINTLY FALLING

Rare Glimpses of the Life inside Berlin's Trailer Encampments

No running water, no heat, but boundless freedom: in the 1990s, that is the lived reality in Berlin's trailer encampments. Established by free-spirited individuals who refused to fit in, few of these autonomous settlements have survived the ravages of gentrification. The residents of the remaining encampments do not like to be photographed, but they made an exception for Ralf Marsault (b. Angers, 1957; lives and works in Paris), who was part of the community. For over a decade, he recorded the routines, the highs and lows of life at the "Kreuzdorf Wagenburg" in Berlin. In this book, the artist shows what a life looked like that contrasted sharply with the usual dream of a nine-to-five job, homeownership, and material prosperity—and that helped make Berlin the magnet that it still is. Marsault, who has a PhD in cultural anthropology, thus also highlights a strand in the city's history that is not about money, power, or fame—an alternative vision that can surely be an important source of inspiration for today's aspiring rebels.

With an essay by H  l  na Bastais and a foreword by   lisabeth Lebovici.

Upcoming exhibition

Ralf Marsault. Faintly Falling, Kreuzberg-Museum, Berlin, October 16 –November 22, 2020

German/English/French
22 x 27 cm
128 pages, numerous color images
Hardcover
   29.90 (D) /    27.50 / \$ 45
ISBN 978-3-95476-349-8



M  moire & Mat  re, 2012



TORKIL GUDNASON
URBAN SPELL

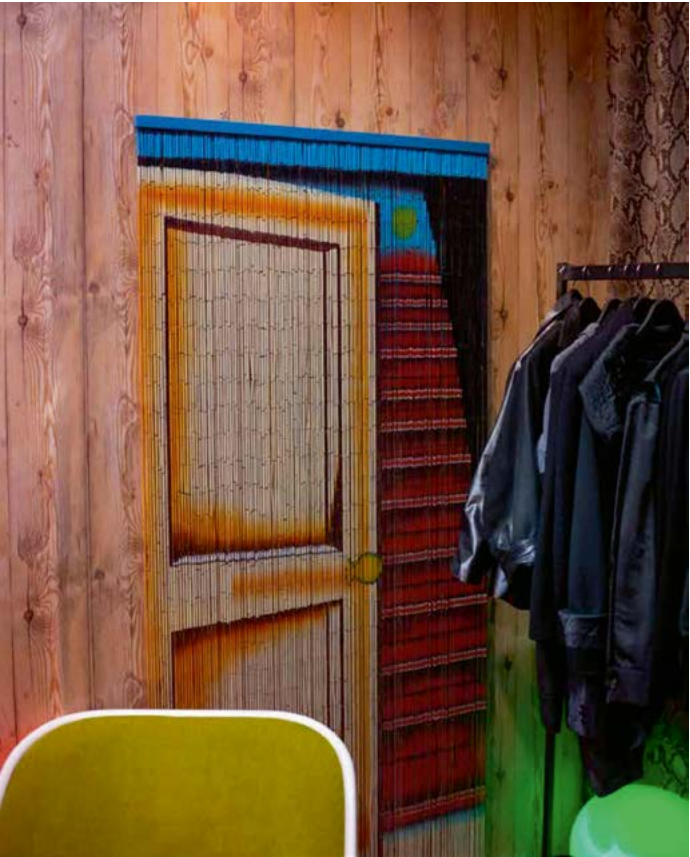
A Tribute to New York

The Danish photographer Torkil Gudnason has lived in New York since 1978, building a stellar career as a fashion photographer. In the book *Urban Spell*, he now presents a new series dedicated to the city that has proved an inexhaustible wellspring of inspiration for his creative genius. Eschewing the metropolis' picture-postcard motifs, he instead takes photographs that record its architecture in its everyday nonchalance. Gudnason's compositions convey his very personal perspective on his adopted home—a city whose urban iconography has always been defined by excess in the pursuit of superlatives. With a conversation with the artist by Dana Kopel.

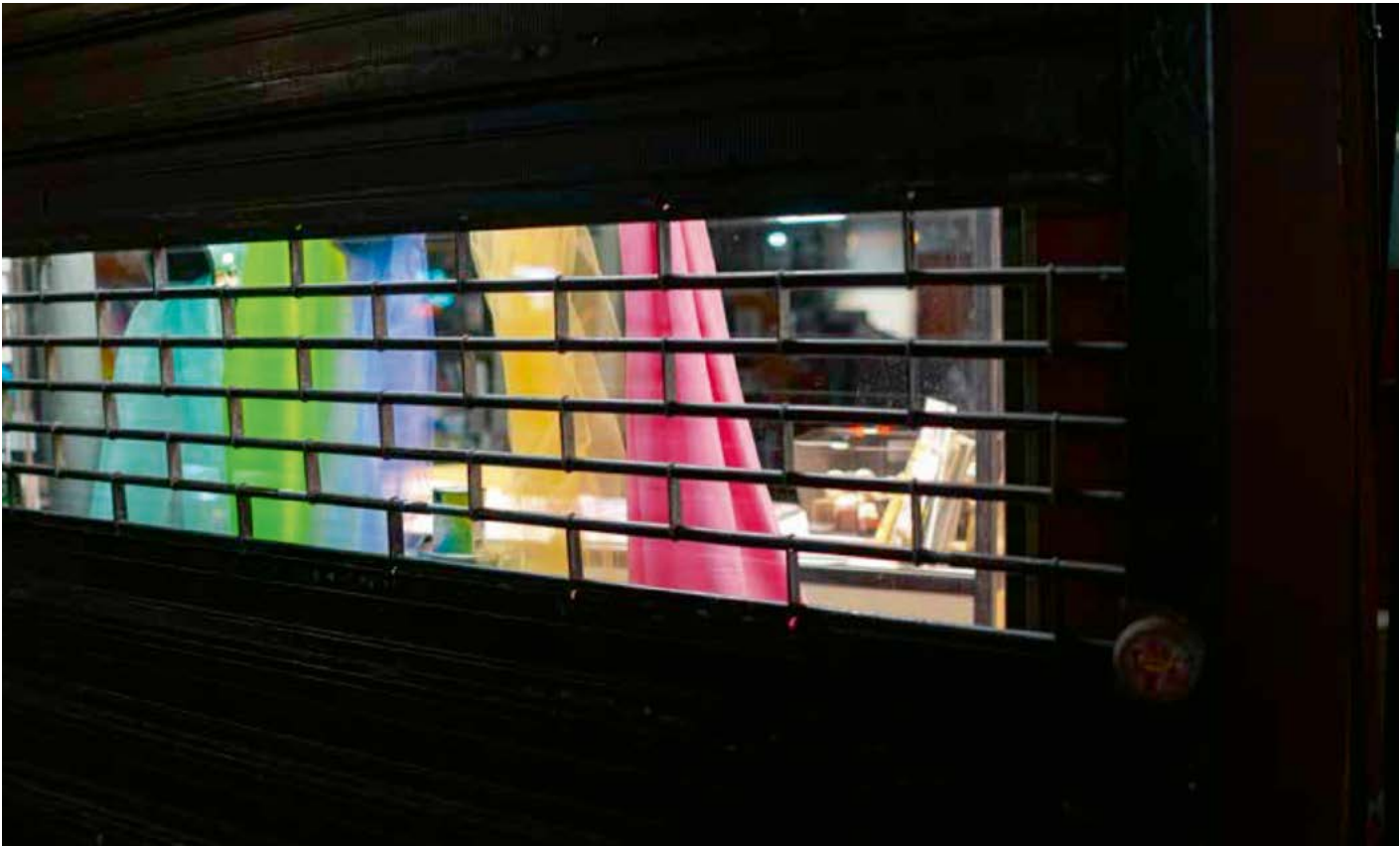
English
21 × 28 cm
Approx. 80 pages, numerous color images
Flexcover
€ 28 (D) / £ 26 / \$ 38
ISBN 978-3-95476-356-6



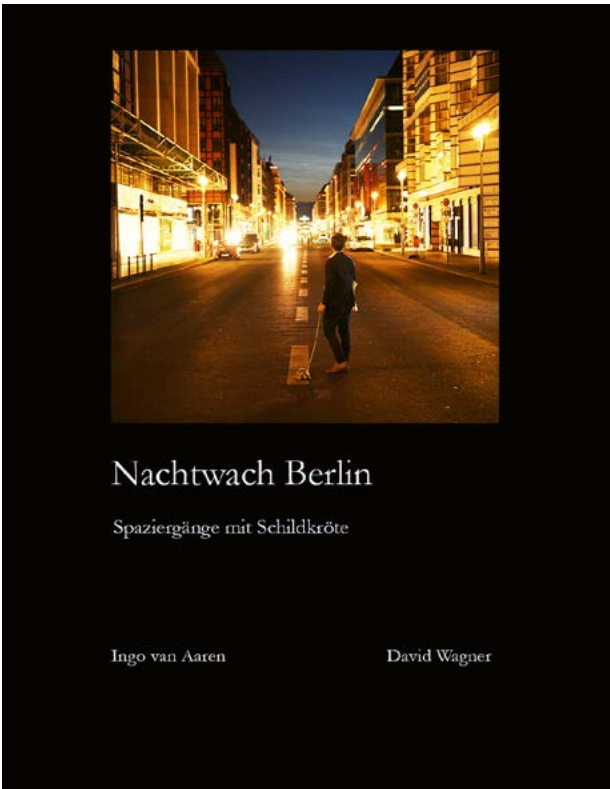
Untitled, 2019



Untitled, 2019



Untitled, 2019



INGO VAN AAREN & DAVID WAGNER
NACHTWACH BERLIN

Roaming the City with a Turtle

Trailing his pet turtle, a writer stumbles out into nighttime Berlin. The photographer Ingo van Aaren (b. 1973; lives and works in Berlin) shadows the unequal pair on their rambles, capturing them in front of the Brandenburg Gate, on Alexanderplatz, or crossing the river on Oberbaumbrücke. They are invariably alone; the metropolis’s sights and scenes lie deserted around them. This is not the Berlin we know but instead a foray into the city’s history and present. Van Aaren’s photographs are complemented by texts by David Wagner (b. 1971; lives and works in Berlin). A poetic colloquy unfolds between the almost all-knowing turtle and the writer in nocturnes about the metamorphosis that Berlin undergoes between half past three and five in the morning that make for interesting companion pieces to the sketches on the city’s dayside in Wagner’s books *Welche Farbe hat Berlin* und *Mauer Park*.

The dialogue between Ingo van Aaren’s photographs and David Wagner’s texts weaves a new form of flânerie through Berlin. With a nod to Walter Benjamin’s *Arcades Project*, they limn a portrait of a city in constant transformation.

German and English edition
20 × 26 cm
160 pages, numerous color images
Hardcover
€ 32 (D) / £ 28.50 / \$ 45
ISBN 978-3-95476-355-9 (German edition)
ISBN 978-3-95476-364-1 (English edition)



Untitled, 2020



ANNA THIELE
TEMPELHOF. METAMORPHOSIS

A Photographic Survey of Europe's Largest Urban Brownfield

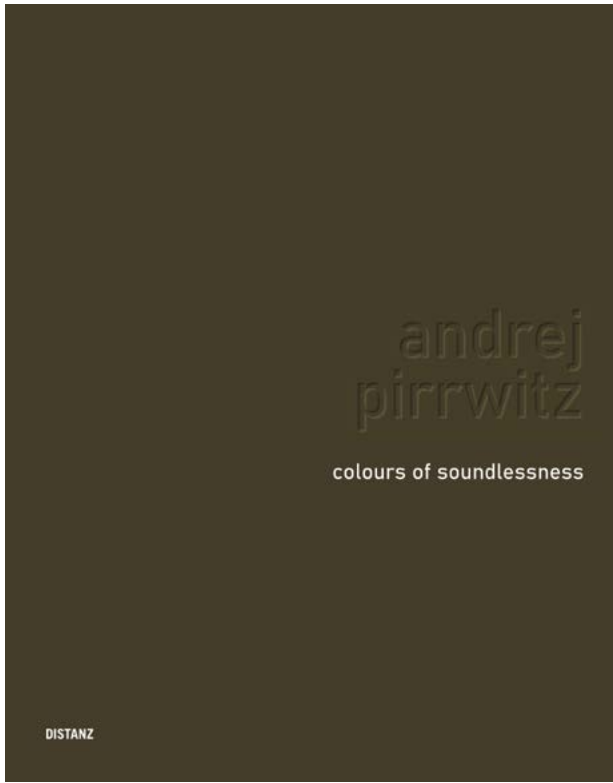
Nowhere in Berlin does the sky feel quite so close as when you are standing on the seemingly boundless plain known as Tempelhofer Feld. One of the world's largest inner-city open spaces, it has been the object of Anna Thiele's (lives and works in Berlin) photographic observations for over a decade. Panorama shots capture the austere calm of this initially unprepossessing oasis in the heart of the fast-paced capital and portray a sweeping landscape that inspires contemplative stillness. For centuries, the "Tempelhofer field" was actually farmland, until, in the eighteenth century, the Prussian army requisitioned it for a parade ground and barracks compound. It was repurposed into an airport during the Weimar Republic; the Nazis built a terminal that was then the world's largest building by footprint. Now recreational athletes use the former runways, while initiatives pioneering new forms of urban agriculture and self-sufficiency cultivate the grassy areas between the concrete strips, and the outer ring road is the scene of debates over the pros and cons of developing some of the land. Most recently, the vast open space has welcomed all those who need to get some fresh air while abiding by unwonted social distancing rules.

Anna Thiele's photography examines all these facets of a city in constant transformation; in time for the Tempelhofer Feld park's tenth anniversary, she has created a project that probes the radical metamorphoses of metropolitan culture and urban landscapes. With essays by Christine Bartlitz and Matthias Harder.

German/English
25.2 x 27 cm
112 pages, 16 color images and 23 b/w images
Hardcover
€ 38 (D) / £ 35 / \$ 60
ISBN 978-3-95476-334-4



tempelhof. metamorphosis #4096, 2010



ANDREJ PIRRWITZ
COLOURS OF SOUNDLESSNESS

Ruins of Late Capitalism

Studying Andrej Pirrwitz's (b. Dresden, 1963) photographs, we can never be entirely certain where he took them. Is the artist revisiting the rational industrial architecture of a past era of maximum production? Or is he already picturing the ruins of our own late-capitalist world? His works use time exposures to blur the line between recent history and contemporary reality. With a painter's flair for composition—Pirrwitz studied painting—he displaces furniture, filing cabinets, and other leftovers at the desolate scenes that are his motifs. His shots exude a ghostly calm that is sharply at odds with our fast-paced present. The demise of a failed order or the long-desired dawn of a new age? That is in the eye of the beholder. With an essay by Christoph Tannert.

German/English/French
24 x 30 cm
79 pages, 59 color images
Softcover
€ 29.90 (D) / £ 27.50 / \$ 45
ISBN 978-3-95476-341-2



apiary, 2012



sky scraper, 2017



Zeigerlosigkeit, 2017

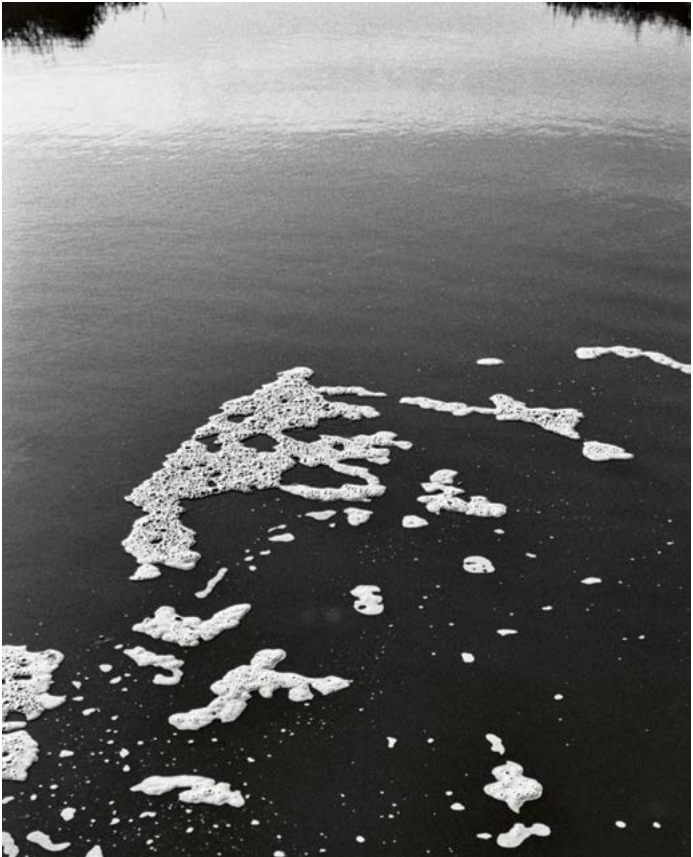


PAUL BELLAART
LAST YEAR'S NEST

Masterly Nude Photography

Paul Bellaart's (b. Leiden, Netherlands; lives and works in Amsterdam) photographs captivate the eye with their narrative force and are much more than commercial work. Coincidence is a key source of inspiration for Bellaart's fashion and portrait photographs, lending his work a distinctive quality that has caught the attention of renowned media and brands including Vogue, Vanity Fair, Burberry, Hermès, and Universal Music. In his new project, titled *Last Year's Nest*, Bellaart, a master of black-and-white photography, now strikes a more delicate note, presenting a series of still lifes and nudes. The protagonists might be characters in a Sofia Coppola movie: strong individuals who are not afraid to show their vulnerability and who, in Bellaart's abstract black-and-white shots, roam lush summer landscapes.

24 × 32 cm
156 pages, 74 b/w images
Softcover
€ 32 (D) / £ 27.50 / \$ 45
ISBN 978-3-95476-339-9



Untitled, 2020



Untitled, 2020



Untitled, 2020

MORE HIGHLIGHTS



**CHRISTO & JEANNE-CLAUDE
FOTOGRAFIEEN VON WOLFGANG VOLZ**

“People love singular, ephemeral events.”

Christo and Jeanne-Claude (b. Gabrovo, Bulgaria, 1935, d. New York, 2020 / b. Casablanca, 1935, d. New York, 2009) were one of the most popular artist couples of our time. More than virtually any other team of partners in life and art, they succeeded in breaking out of the parochial art world and enchanting wide public audiences with their spectacular wrapping actions. They enveloped not just objects but entire buildings, islands, and landscapes. Among their best-known works are *The Iron Curtain*, *Rue Visconti*, Paris, 1962; *Running Fence*, California, 1976; *The Pont Neuf Wrapped*, Paris, 1985; *Wrapped Reichstag*, Berlin, 1995; and, most recently, *The Floating Piers*, Lago d’Iseo, Italy, 2016. Since Jeanne-Claude’s death, Christo continued to pursue the realization of projects he planned together with her. The photographer Wolfgang Volz (b. Tuttlingen, 1948) has worked with the two artists since 1971, creating exclusive documentations of their monumental projects. It is through his lens that they saw their finished works; his photographs mark the true completion of a creative process that begins with the first plans—it often takes years to make the extravagant works a reality.

The book presents a survey of all major projects Christo and Jeanne-Claude undertook in five decades of artistic collaboration and includes numerous drawings in color by Christo and gorgeous photographs by Volz. With essays by Matthias Koddenberg and Bettina Ruhrberg.

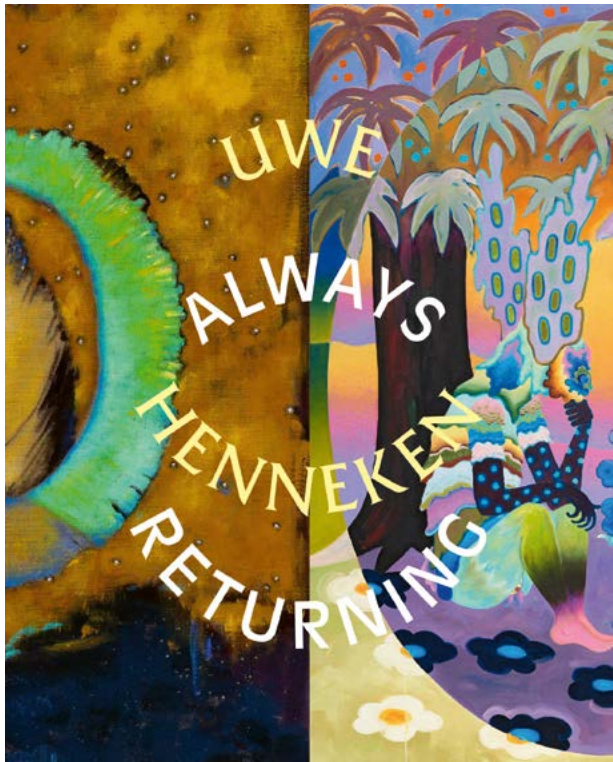
Ed. Mönchhaus Museum Goslar
German/English
22 × 28 cm
168 pages, 134 color and b/w-images
Hardcover
€ 29.90 (D) / £ 27.50 / \$ 45
ISBN 978-3-95476-257-6



Wolfgang Volz, *Jeanne-Claude and Christo walking on the Wrapped Reichstag in Berlin*, 1995



Christo and Jeanne-Claude, *Wrapped Reichstag Berlin*, 1971 – 95



**UWE HENNEKEN
ALWAYS RETURNING**

Contemplating Inner Dimensions

The early landscapes and color spaces by Uwe Henneken (b. Paderborn, 1974; lives and works in Berlin) show figures, beings, and creatures. Since the demise of his *Imperium Schlemihlium* (2008), they have begun to transform and gradually dissolve to make room for the rich, visionary expressiveness in the artist's most recent paintings. Henneken skillfully combines factual and metaphysical aspects, thereby granting the viewer insights into an entirely different and personal dimension. His pictorial worlds encourage intense contemplation and empathy.

The publication *Always Returning* documents Uwe Henneken's artistically multifaceted development since 2010; it is published on the occasion of the eponymous solo exhibition at Kunsthalle Gießen (2019). Katja Burggräfe, Uwe Henneken, Nadia Ismail, and Astrid Legge contributed texts and interviews.

Ed. Nadia Ismail, Kunsthalle Gießen

German/English

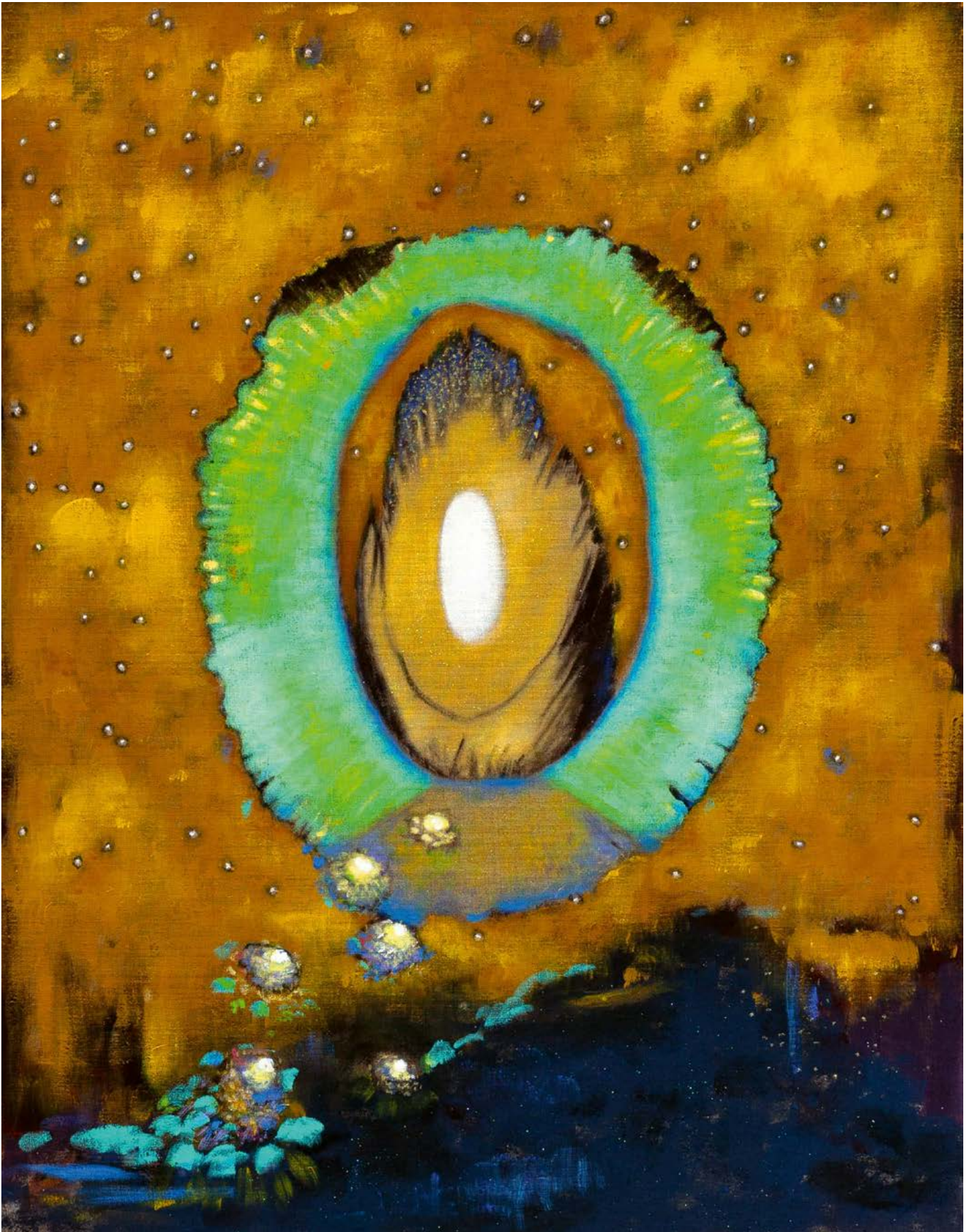
21 × 28 cm

144 pages, 206 color images

Hardcover

€ 34 (D) / £ 32 / \$ 54

ISBN 978-3-95476-327-6



Salve Regina, 2019



KÄTHE KRUSE
ICH SEHE

Headlines and Soundtracks

Käthe Kruse (b. Bünde, 1958; lives and works in Berlin) was a member of the legendary avant-garde artist group *Die Tödliche Doris* or *The Deadly Doris*. Based on music from West Berlin and situated there in the 1980s, the collective occupied all branches of art such as painting, sculpture, photography, performance, video, literature, and film. Even today, Käthe Kruse skilfully combines these media into one overall concept. In her most recent project, she is interested in the interplay between language, politics, and media coverage—every day since 2015, the artist has collected twenty-five headlines from a German daily newspaper. She filters out the nouns from the headlines to alphabetize them: from “Abstiegsangst” (fear of decline in status) to “Zuwanderungsrekord” (record immigration). Kruse transfers her research onto eighty canvases in one overall installation; she uses the tableaus to depict a cross-section of current affairs. The expansion of her work into the medium of sound is typical for the artist. Kruse sets the tableaus to music and presses her performative reading on vinyl. Together with the eighty plates and an accompanying booklet, the vinyl comes in a slip lid box, jointly forming the subject matter of this experimental artist publication.

Complementing the publication, a 116 × 116 cm printed scarf is available as a special edition at DISTANZ.

Upcoming exhibitions

Group show: Doppelleben – Bildende Künstler*innen machen Musik, Kunst- und Ausstellungshalle der Bundesrepublik Deutschland, Bonn, June 19–Oktober 04, 2020

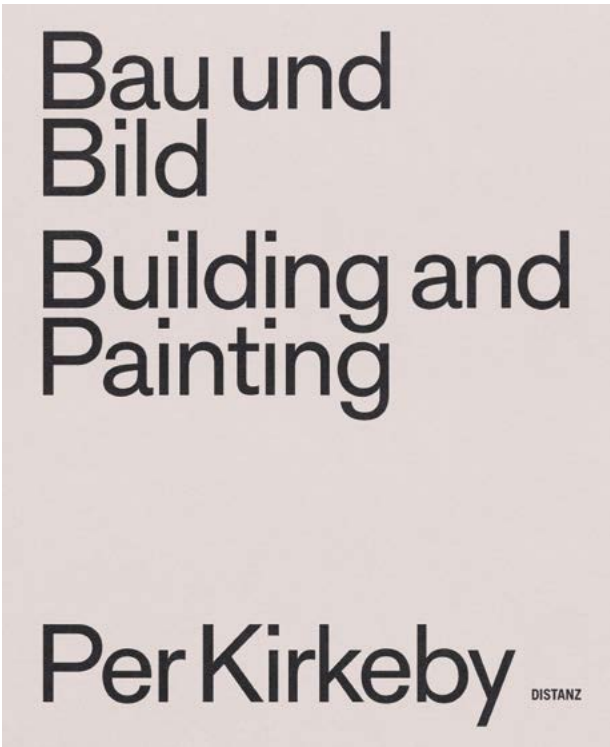
German/English
31.5 × 31.5 cm
64 pages booklet, 80 sheets, 140 b/w images
Box with 80 sheets, booklet, vinyl LP
€ 68 (D) / £ 60 / \$ 80
ISBN 978-3-95476-328-3



Black, A–Z, 2019/2020 (installation view)



I see, 2020 (installation view)



Eds. Frank Boehm and Anna Czerlitzki /
Stiftung Insel Hombroich
German/English
22.5 × 27.5 cm
200 pages, 75 color images
Swiss Hardcover with linen
€ 39.90 (D) / £ 37.50 / \$ 60
ISBN 978-3-95476-304-7

PER KIRKEBY
BUILDING AND PAINTING

Architecture Meets Painting in the Oeuvre of Per Kirkeby

Per Kirkeby (b. Copenhagen, 1938; d. Copenhagen, 2018) was widely hailed as the leading Danish contemporary artist. A painter, sculptor, architect, and poet, he deftly interwove figurative and abstract art. In his works in large formats, luminous colors share the space on rugged canvases with other materials. Nature was the fulcrum of his art, which is formidably sensual, but without lapsing into romanticism. Exhibitions at the Tate Modern, the MoMA, and the Centre Pompidou and participations in documenta 7 and 11 and the Venice Biennale brought Kirkeby to the attention of wide international audiences. For many years, Germany was the central scene of his creative endeavors—Kirkeby taught painting at the State Academy of Fine Arts Karlsruhe and later at the Städelschule in Frankfurt and was close friends with Joseph Beuys, Markus Lüpertz, Martin Kippenberger, and many others.

Stiftung Insel Hombroich mounted a focused retrospective of his oeuvre: between 1997 and 2009, Kirkeby created six walk-in architectonic brick sculptures on the foundation’s grounds. The exhibition *Per Kirkeby. Building and Painting* complements these works with paintings, bronzes, and models spanning five decades. The interplay between the sets of works on view illuminates the multifaceted relations between architecture, sculpture, and painting; between space, light, and shadow. The catalog accompanying the show includes a survey of the architectural history of the foundation’s campus by Frank Boehm and Anna Czerlitzki; an essay by the art historian Denys Zacharopolous, a close associate of Kirkeby’s; and a conversation between Niels Olsen, Fredi Fischli, and the architect Jan de Vyllder about this truly exceptional artist and the relations between architecture and visual art.



Untitled, 1989



Drei Kapellen, 2019 (Exhibition view)

Stefanie Gutheil 2008—2019

DISTANZ

STEFANIE GUTHEIL 2008–2019

Aesthetic Mutations: A Painter Projects Her World

The protagonists in Stefanie Gutheil's (b. Ravensburg, 1980; lives and works in Berlin) paintings are her personal monsters. They appear in the form of creatures wearing scold's bridles, hungry crocodile-dinosaur hybrids, cats, skinned bodies, sex-club denizens, worm-eaten chimeras that are half human, half animal, or hordes of affable phalluses. The spaces she composes often resemble surreal mobiles or towers in which these figures, many of them sexless, become Gutheil's alter egos. Her mastery of her medium is on display in paintings executed in vigorous brushwork and raised areas of oil paint that weave in far-flung references to the works of Picasso, Philip Guston, or Hieronymus Bosch. Beyond the political dimension of queer emancipation, Gutheil invites us to explore the world of a vivid puerile imagination, which she deftly contrasts with the arid earnestness of heteronormative lifestyles. The extensive monograph is the first to document her creative approach and humorous engagement with the demons of our time and covers her work from 2008 through 2019. With essays by Larissa Kikol and Ingo Clauß.

Ed. Russi Klenner
German/English
24 × 32 cm
224 pages, 130 color and 30 b/w images
Softcover with flaps
€ 34.90 (D) / £ 32.50 / \$ 55
ISBN 978-3-95476-301-6



Sisyphos, 2019



Selbstporträt II, 2019

EDITIONS

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KRIS MARTIN
END-POINTS BRÜDER GRIMM
2020

Graphite on paper
42 x 30 cm
Signed
16 unique works
€ 1,800 (incl. VAT.)
Plus shipping, framing on request

The End of Fairy tales

Kris Martin (b. Kortrijk, 1972; lives and works in Ghent, Belgium) makes art that fascinates beholders with its conceptual rigor and elegant play with the physical properties of his materials. *End-Points* is an ongoing project in which Martin extracts the very final full stop of books that have a particular relevance for him and pastes them onto a blank sheet of paper. All books, from fairy tales to political essays, have this full stop in common. Abandoning all content from its original source, he makes the point float in the void. The total loss of significance and the emptiness are crucial motives in his practice.

Titles of End-Points

- Bruder Lustig
- Das blaue Licht
- Das Märchen von Schlaraffenland
- Daumesdick
- Der Arme und der Reiche
- Der Froschkönig oder der Eiserne
- Der Hase und der Igel
- Der Wolf und die sieben Geißlein
- Der wunderliche Spielmann
- Die Bienenkönigin
- Die Bremer Stadtmusikanten
- Die drei Glückskinder
- Dornröschen
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UWE HENNEKEN

ALWAYS RETURNING

2020

Watercolor on paper

29.5 x 21 cm

7 unique works

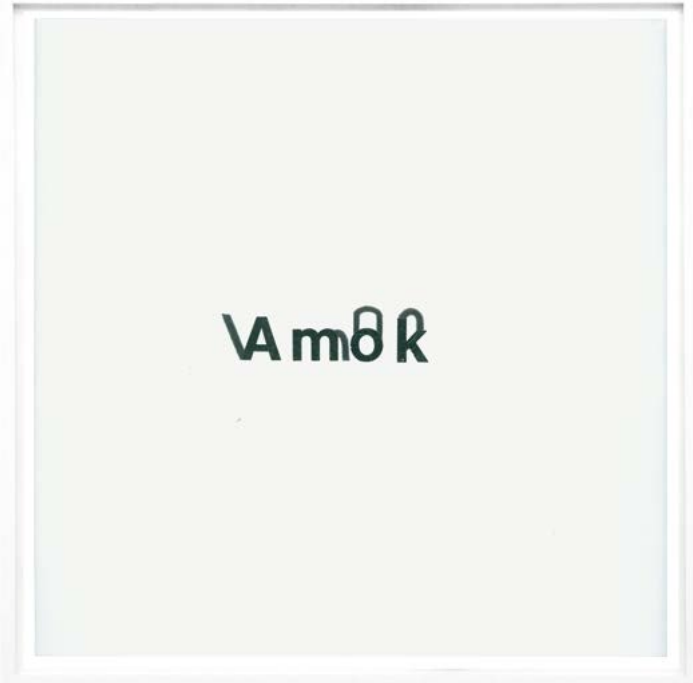
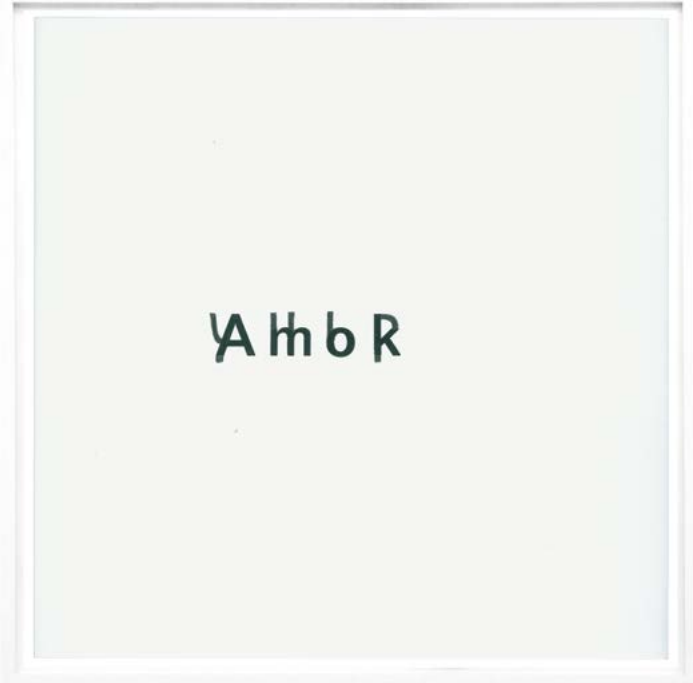
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Spiritual Portals

Uwe Henneken (b. Paderborn, 1974; lives and works in Berlin) skillfully combines factual and metaphysical aspects, thereby granting the viewer insights into an entirely different and personal dimension. His pictorial worlds stimulate intensive contemplation and empathy and serve as an invitation to engage in spiritual healing and meditation. The works that he created for this edition show us a portal. Is this the way to enlightenment and inner connection with the unconscious?





NADINE FECHT

AMOK

2020

Letraset and coloured pencil on paper

30 x 30 cm

6 unique works

€ 800 (incl. VAT.)

Plus shipping

Graphic Exposions of Social Processes

Nadine Fecht (b. Mannheim, 1976; lives and works in Berlin) inquires into social systems of value such as discipline and self-optimization, employing words and signifiers on several levels: serving as both material and form, they constitute the visual scene on which social tensions between anticipation, disappointment, and experience are enacted.



TOBIAS HANTMANN
UNTITLED
2019

Velours carpet, aluminium frame, acrylic glass
61 × 81 × 7 cm
Signed on back
3 unique works
€ 4,500 (incl. VAT.)
Plus shipping

New Interpretation of Painting

The unique artistic process of Tobias Hantmann (b. Kempten, 1976; lives and works in Düsseldorf and Berlin) is characterized by his wiping, stroking and combing the surface of velour carpets. Although the aesthetic result may look like monochrome painting at first, the choice of medium is already an unspoken promise of what is supposed to be represented.





ARMIN BOEHM
UNTITLED
2019

Oil and fabric on paper, framed
50 x 50 cm (sheet), 57 x 57 cm (frame)
Signed
6 unique works
€ 3,800 (incl. VAT)
Plus shipping



Sharp Observations of Our Time

Armin Boehm (b. Aachen, 1972; lives and works in Berlin) is one of the most prominent representational painters working today. He records his unsparing observations of the world in which we live in fascinatingly detail-rich paintings and collages.



CHRISTA NÄHER
SCHWARZE WANDERUNG
 2020

Ink pencil, watercolour, ink on paper

25 x 17 cm

10 unique works

€ 1,800 € (incl. VAT)

Plus shipping

Companions

The works of Christa Näher (b. in Lindau, 1947; lives and works in Wolfegg) are populated by outlandish hybrid animals and fantasy creatures. There is an otherworldly air to Näher's oeuvre; her deeply moving works confront us with who we really are. Soaring flights of fancy, the artist's multifaceted, delicate, and enigmatic compositions also plumb the collective consciousness of our time. Näher's oeuvre has earned her the 2019 Hans-Thoma-Prize, awarded by the State of Baden-Württemberg in recognition of her lifetime achievements. For DISTANZ, the artist created a special edition in goatskin with 10 unique works populated by human and non-human characters from her travels.





KÄTHE KRUSE
ICH SEHE
2020

Modal shawl, 85 sheets in box with vinyl LP
Shawl 116 x 116 cm, box 31.5 x 31.5 x 5 cm
Edition 50
€ 480 (incl. VAT)
Plus shipping

Headlines and Soundtracks

Käthe Kruse (b. Bünde, 1958; lives and works in Berlin) was a member of the legendary avant-garde West Berlin artist group from the 1980s *Die Tödliche Doris* or *The Deadly Doris*. In her most recent project, she is interested in the interplay between language, politics, and media coverage—every day since 2015, the artist has collected twenty-five headlines from a German daily newspaper and transformed into a multimedia installation. This collector’s edition includes a 116 × 116 cm printed Modal shawl that adds up to this complex body of work.

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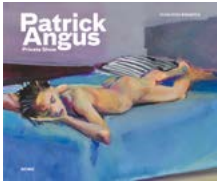
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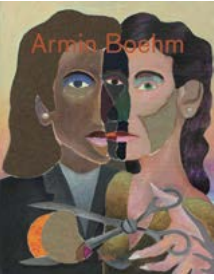
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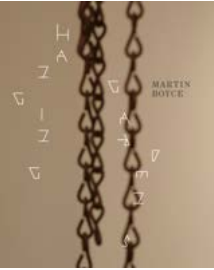
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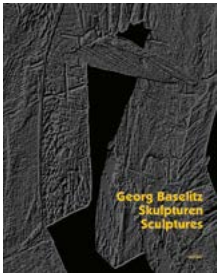
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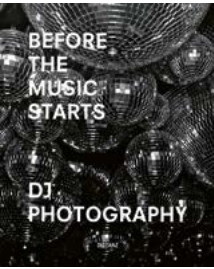
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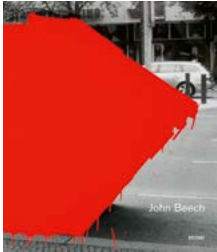
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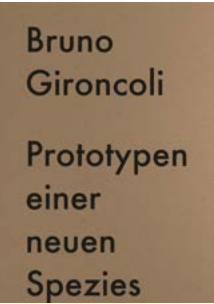
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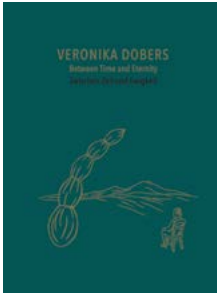
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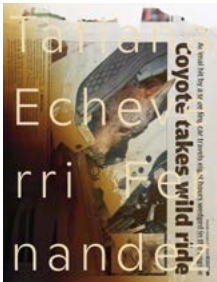
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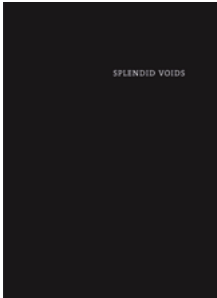



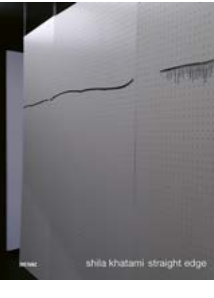


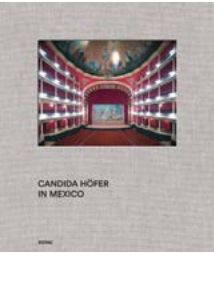



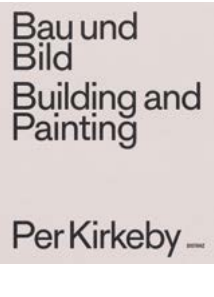



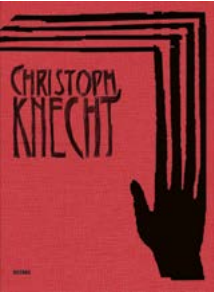














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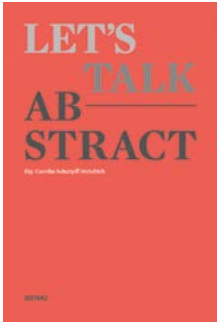
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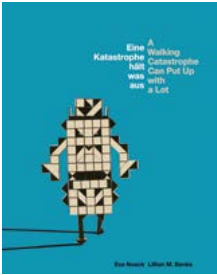
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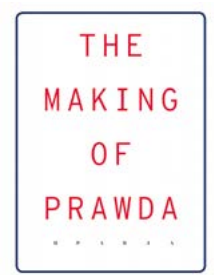
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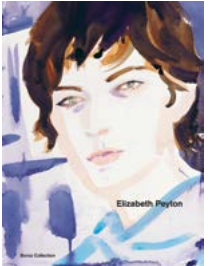
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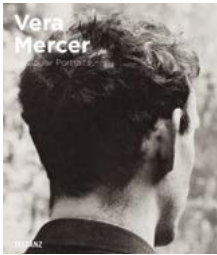
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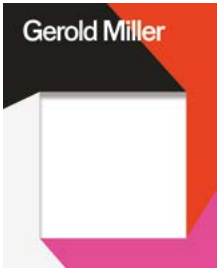
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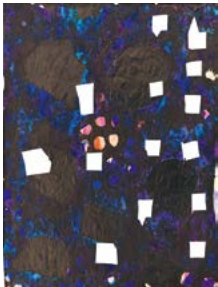
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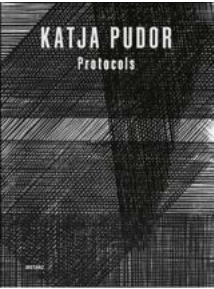
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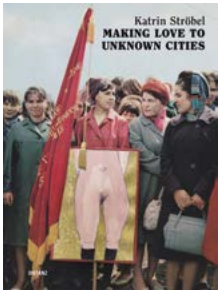
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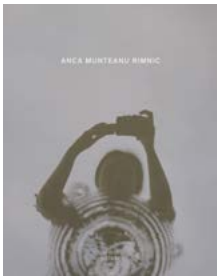
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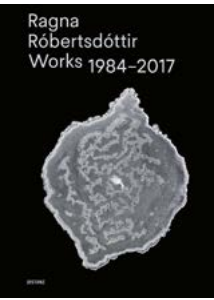
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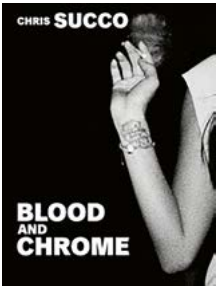
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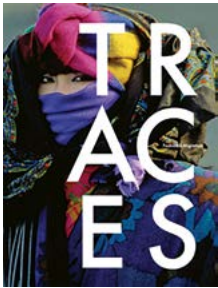
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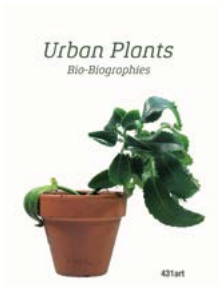


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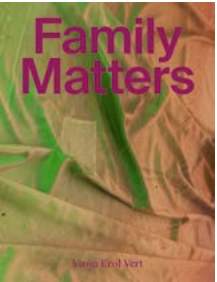
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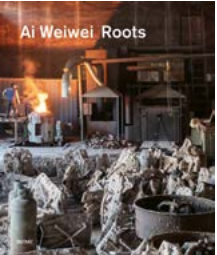
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