

FALL/WINTER 2021/22



DISTANZ

Dear art book enthusiasts,

there is something very familiar to these myriad images. We consume, like, and share them, we produce and manipulate our own digital pictures, helping create tomorrow’s flood of visuals, and sometimes our heads are spinning from all that content.

Pictures are enchanting and disturbing, emotional and sentimental, manipulative, educational, and viral. And the digitally networked world lets us experience events around the globe as though we were there only seconds after they happen: think only of the storming of the US Capitol, of the assailants’ Viking masks and the trophy pictures with which they boasted of their exploits on social media. We have long lived with the awareness that we cannot trust our eyes and that the pictures that circulate, far from merely representing the real world, shape a new reality—to control the flow of images is to hold power.

What could make more enchanting pictures than art? And who if not art has been questioning the genesis and dissemination of pictures through its practices for centuries? It helps us consider what is happening from a critical distance. Our 2021/22 fall/winter program brings fresh examples of the capricious power that lies in the subversion of acquired habits of looking. Among them are Sigmar Polke’s grid-pattern paintings. The catalogue *Productive Image Interference: Sigmar Polke and Artistic Perspectives Today* is the first book to focus on the visual defect as a key strand in Polke’s art, exploring it in dialogue with works by contemporary artists like Avery Singer and Camille Henrot.

The Iranian-American artist Shirin Neshat’s stunning portraits fuse the traditions of Persian and Western visual idioms. *Living in One Land, Dreaming in Another* documents the comprehensive exhibition of her oeuvre at the Pinakothek der Moderne, Munich, and turns the spotlight on the amalgamation of writing and image in Neshat’s art.

Art has always led the way in undermining the conventional media stereotypes of its time. In the project *Boobs—Fe:male Bodies in Pictorial History*, we have gathered 80 selected positions to show how artists’ constructions both of the female self and of woman as “the other” keep resituating and renegotiating femininity. The book raises vital questions of the politics of the body, touching on issues of gender, ethnic membership, and the vulnerability of the ailing body, while also delving into the history of art and visual culture.

Abstraction in art opens up spaces of resonance in which new visions can be outlined and existing representations reconsidered. Take Birgir Andrésson’s humorously laconic color panels based on Icelandic nature myths, Jeff Sonhouse’s Black harlequins championing a new consciousness of skin color and identity, or, then again, Michael Müller’s so-called “difficult” pictures—they all fill us with wonder and challenge our ideas of visual representation, reality, fact and fiction. In addition to these three publications, the new crop of books once again includes a number of monographs on established as well as emerging artists: Mariechen Danz, David Moses, Paul Czerlitzki, Fatma Shanan, Chris Succo, Per Kirkeby, and many others.

We would like to use this opportunity to thank the artists, writers, curators, and everyone else who has helped us put together this rich portfolio of publications. Our special gratitude goes to the many lovers of art books whose enthusiasm shows us that the rise of digital media has done nothing to diminish the value and importance of the printed book. We hope that you will find our books an inexhaustible source of inspiration and pleasure.

Have a great summer!

Matthias Kliefoth & Christian Boros
and the team at DISTANZ



From left to right: Rebecca Wilton (Production & Text), Nils Jonathan Dumke (Press & Distribution), Charlotte Riggert (Production & Text), Matthias Kliefoth (Publisher & CEO), Lorena Juan (Editions & Finances), Christian Boros (Founder & CEO)
Not in this picture: Angelica de Chadarevian (Assistant Press & Distribution), Manuel Tayarani (Design)

Produktive Bildstörung.
Sigmar Polke und aktuelle künstlerische Positionen

Kerstin Brätsch
Phoebe Collings-James
Raphael Hefti
Camille Henrot
Trevor Paglen
Sigmar Polke
Seth Price
Max Schulze
Avery Singer

DISTANZ

Ed. Anna Polke-Stiftung, Kunsthalle Dusseldorf
German/English
21 × 29.7 cm
238 pages, numerous color images
Softcover with flaps
ISBN 978-3-95476-425-9
€ 38 (D) / £ 36 / \$ 50
* Cover draft

**PRODUCTIVE IMAGE INTERFERENCE:
SIGMAR POLKE AND ARTISTIC PERSPECTIVES
TODAY**

The Pioneer of Image Interference

We have long lived with the awareness that we cannot trust our eyes—that pictures, whether manufactured or technically generated, do not so much depict reality as rather play a key role in shaping it, transmission errors, losses of quality, hacks, and other disruptions included. Studying at the Dusseldorf Academy of Fine Arts in the early 1960s, Sigmar Polke (b. Oels, Lower Silesia, 1941; d. Cologne, 2010) soon took an interest in the mass-media imagery of his time. The replication and adulteration, transformation and recoding of these images became the motif of his raster-dot paintings and an early trademark of his art. Like Sigmar Polke before them, a generation of contemporary artists now finds inspiration in image interference. To mark his 80th birthday, the Anna Polke Foundation collaborates with Kunsthalle Dusseldorf to realize an exhibition curated by Kathrin Barutzki and Nelly Gawellek (both Anna Polke Foundation) with Gregor Jansen (Kunsthalle Dusseldorf). Titled *Productive Image Interference*, it presents Polke’s works in dialogue with contributions by Kerstin Brätsch, Phoebe Collings-James, Raphael Hefti, Camille Henrot, Trevor Paglen, Seth Price, Max Schulze, and Avery Singer.

The catalogue is the first book dedicated to an in-depth discussion of a central aspect of Polke’s oeuvre, drawing connections to contemporary art production. The visual practice of appropriating and sampling existing images with their cultural and political implications is discussed in essays by Kathrin Barutzki, Katharina Bruns, Nelly Gawellek, Alicia Holthausen, Gregor Jansen, Charlotte Lang, Janice Mitchell, and Sophia Stang. In conversations between Avery Singer and Albert Oehlen as well as Raphael Hefti and Bice Curiger, through work encounters and contributions created especially for the book by the participating artists, a panorama opens up starting from Polke’s point of view paired with contemporary perspectives by the other artists to create a survey of the engagement with the visual and historic contexts that shape our perspective on the world.

Exhibition

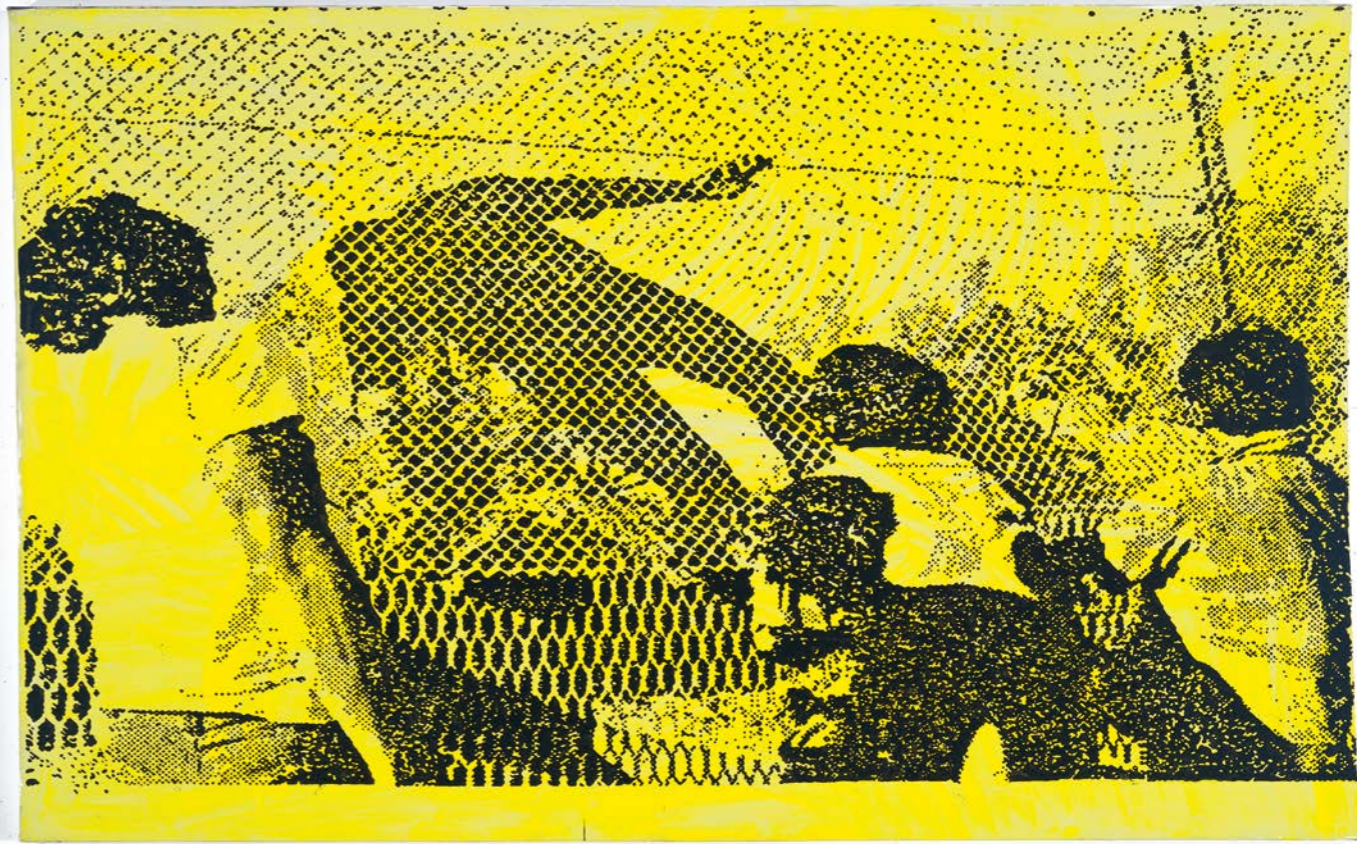
Productive Image Interference: Sigmar Polke and Artistic Perspectives Today, Kunsthalle Dusseldorf, November 13, 2021–February 6, 2022



Max Schulze, *Der Wunsch zu verschwinden (Camopedia)* (The Desire to Disappear [Camopedia]) No. 28, 2019



Avery Singer, *Untitled*, 2017



Sigmar Polke, *Amerikanisch-Mexikanische Grenze (American-Mexican Border)*, 1984

Shirin Neshat

Living in One Land, Dreaming in Another

Ed. Judith Csiki / Bayerische Staatsgemäldesammlungen
German/English
21 × 30 cm
160 pages, numerous color images
Hardcover
ISBN 978-3-95476-426-6
€ 38 (D) / £ 36 / \$ 50
* Cover draft

In 2019, the Bayerische Staatsgemäldesammlungen concluded a cooperation agreement with the Written Art Collection, which dedicates itself to informal, gestural, calligraphic, and writing-based forms of expression in visual art media in the twentieth and twenty-first centuries. The works collected by the Written Art Collection are originate from the Western world, East Asia, and the Middle East and expand the collecting and research program of the Sammlung Moderne Kunst in the Pinakothek der Moderne.

SHIRIN NESHAT

LIVING IN ONE LAND, DREAMING IN ANOTHER

“Dreams are universal.”

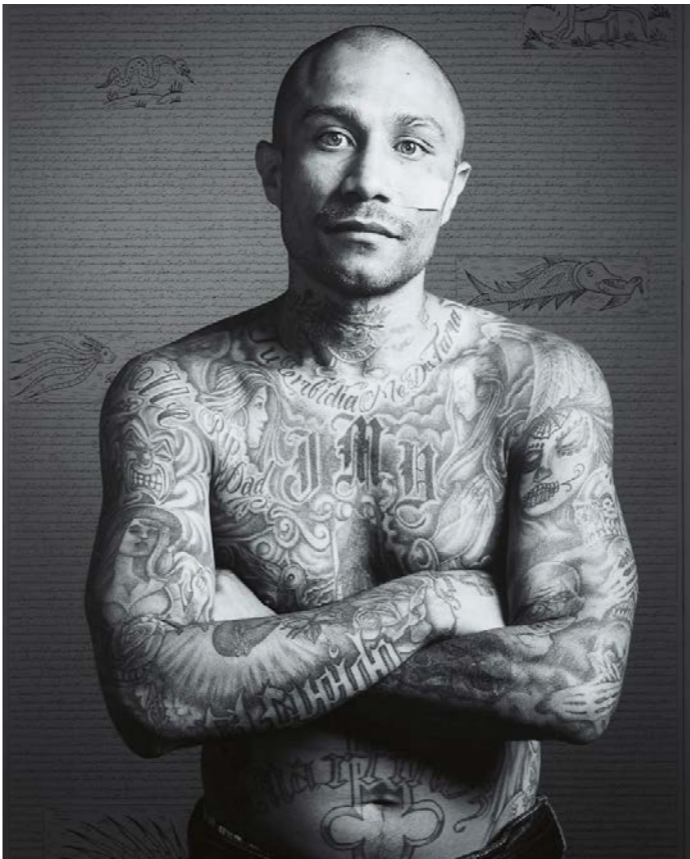
An air of confidence and vibrancy, but also vulnerability and fragility surround the works of the Iranian artist, photographer, and filmmaker Shirin Neshat (b. Qazvin, 1957; lives and works in New York). Central themes in Neshat’s art are identity, origin, and power structures. Her works are defined 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* (2019), revolves around Persian calligraphy and Western canon of portraiture and combines for the fist 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 preface by Bernhard Maaz and the Written Art Collection, essays by Sussan Babaie and Judith Csiki, and an interview with the artist by Judith Csiki.

Exhibition

Living in One Land, Dreaming in Another, Pinakothek der Moderne, Munich, November 26, 2021–April 24, 2022



Manuel Martinez, from the series *Land of Dreams*, 2019



Paulita Cowboy, from the series *Land of Dreams*, 2019



Land of Dreams, 2019 (video still)



Ed. Isabel Parkes
German and English edition
16 x 24 cm
128 pages, approx. 20 color images
Softcover with linen
ISBN 978-3-95476-432-7 (German edition)
ISBN 978-3-95476-433-4 (English edition)
€ 28 (D) / £ 26 / \$ 38
* Cover draft

SO LET THE ARTISTS DO IT. CONVERSATIONS WITH TEN ARTISTS FROM THE SAMMLUNG HOFFMANN

Not a Matter of Quick Answers

The Sammlung Hoffmann stretches across multiple floors of a yellow brick building in the heart of Berlin. Formerly a factory which manufactured sewing machines, the space has housed one of Germany's most acclaimed private art collections since 1997. Starting in the sixties, Erika Hoffmann-Koenige and her late husband Rolf Hoffmann collected works by artists whose ideas they considered both engaging and utterly contemporary, and with whom they formed lasting relationships. Many of these artists have gone on to shape contemporary art and art history with their bold ideas and visions.

Writer and curator Isabel Parkes (b. London, 1989; lives and works in Berlin) spoke with Erika Hoffmann- Koenige and ten artists central to her and her husband's collection to produce a printed archive of voices and formats that illuminates some of the ever-changing conditions in which contemporary art is created and experienced.

The book of interviews and essays takes longstanding relationships between artists and their patron as a starting point from which to explore how private and public, art and life interweave and manifest themselves in one of Germany's most singular collections of contemporary art. Each conversation offers two sides of the story: Erika Hoffmann-Koenige's recollections of what stood out, then and now, followed by discussions with artists about their work and processes, as well as the perspectives and ideals that have both informed and been informed by these friendships. With Monica Bonvicini, Katharina Grosse, Roni Horn, Katarzyna Kozyra, Julie Mehretu, Ernesto Neto, Albert Oehlen, Pipilotti Rist, Frank Stella, Wolfgang Tillmans, and Erika Hoffmann-Koenige.



Frank Stella, *Concentric Squares*, 1974; *Leblon II (Brazilian)*, 1975; *Tuftonboro I*, 1966; *Das Bettelweib von Locarno (Nr. 5)*, *Kleist Series*, 1999, Sammlung Hoffmann, 2011/12 (installation view)



Roni Horn, *Deepes and Skies*, 1995/96; *Blake's Burn*, 1994/95; *Untitled #3*, 1998; *Untitled #1 (Ravens)*, 1998; *From Some Thames - Group L*, 2000; *From Some Thames - Group I*, 2000, Sammlung Hoffmann, 2012/13 (installation view)



Ed. Lærke Rydal Jørgensen, Marie Laurberg, Kirsten
Degel und Johan Holten / Kunsthalle Mannheim
German
21.5 × 26 cm
128 pages, approx. 150 color images
Hardcover
ISBN 978-3-95476-418-1
€ 30 (D) / £ 28 / \$ 42
* Cover draft

MUTTER!

Origin of Human Life

“The mother”—very few words and ideas provoke more divergent associations, sentiments, and stereotypical role models. Produced by Kunsthalle Mannheim in cooperation with the Louisiana Museum of Modern Art in Denmark, the international exhibition project *Mutter! (MOTHER!)* illuminates how art—from the Old Masters to the works of the early avant-gardes and contemporary art—reflects changing perceptions of motherhood. Be it the invention of the birth control pill or new visions of the mother’s role between the possibilities of biotechnology and queer family structures: the exhibition examines the image of the mother with a view to cultural expectations and standards. With works by Louise Bourgeois, Candice Breitz, Sophie Calle, Rineke Dijkstra, Tracey Emin, Petrit Halilaj, Peter Hujar, Alice Neel, Yoko Ono, Egon Schiele, VALIE EXPORT, and many more.

The catalogue complements documentation of the exhibition with an exploration of its multifaceted subject through the stories told by mother figures in film and literature and artifacts from the worlds of science and popular culture. With essays by Johan Holten, Marie Laurberg, Neville Rowley, Pia Fris Laneth, and Adam Bencard.

Exhibition
MUTTER!, Kunsthalle Mannheim,
October 1, 2021–February 6, 2022



Cindy Sherman, *Untitled*, 1990



Jean-Paul Goude in cooperation with Antonio Lopez, *Die Grace Jones Show: Konstruktivistisches Umstandskleid*, 1979



Peter Hujar, *Candy Darling on Her Deathbed*, 1973



Ed. Konrad Fischer Galerie

German/English

24 × 32 cm

208 pages, numerous color images

Softcover with flaps

ISBN 978-3-95476-419-8

€ 38 (D) / £ 36 / \$ 50

PAUL CZERLITZKI DELAY

The Canvas as a Witness to Presence and Absence

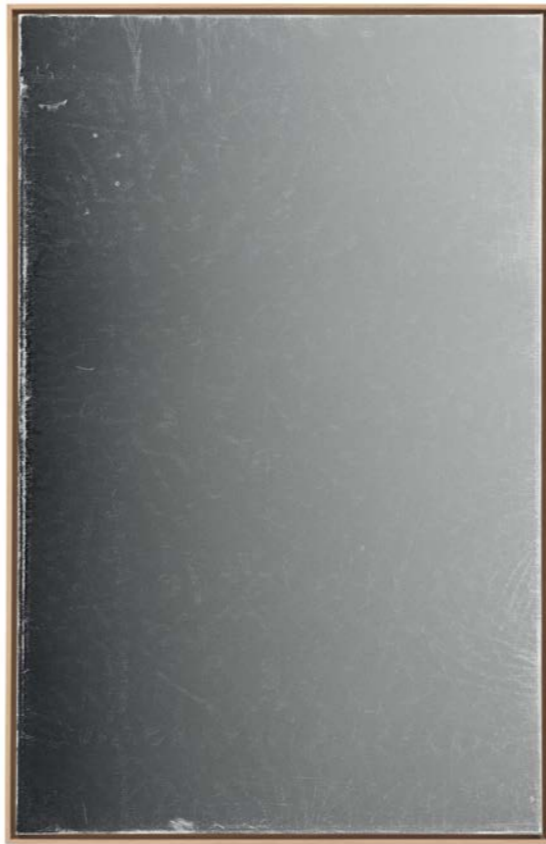
Paul Czerlitzki's (b. Gdańsk, Poland, 1986; lives and works in Dusseldorf) painting practice experiments with the superimposition of temporal layers that emerge on monochrome color fields in the form of structures, dust particles, or impressions. Czerlitzki paints through the canvas to engender structures that form a negative imprint of the material. The canvas operates in the artist's work not as a support but as a transfer medium: he stretches a second, untreated panel over a primed one and then impregnates it with acrylic paint, yielding a chromatic haze of varying intensity on the underlying canvas that eludes firm control. Conceiving painting as a laboratory, Czerlitzki thus visualizes the presence of different temporal and spatial constellations within the genesis of the picture.

Czerlitzki participated in the celebrated exhibition *Now! Painting in Germany Today*, which, after three editions in Bonn, Chemnitz, and Wiesbaden, concluded with a major survey show at Hamburg's Deichtorhallen. Works by the artist were shown recently at Kunsthalle Bern and are held by the Contemporary Art Collection of the Federal Republic of Germany; the Kunstmuseum Bonn; the Collection Ricard and the Collection Billarant in Paris; the Fondation CAB, Brussels; Philara Collection, Dusseldorf; and the collection of G2 Kunsthalle, Leipzig, among others.

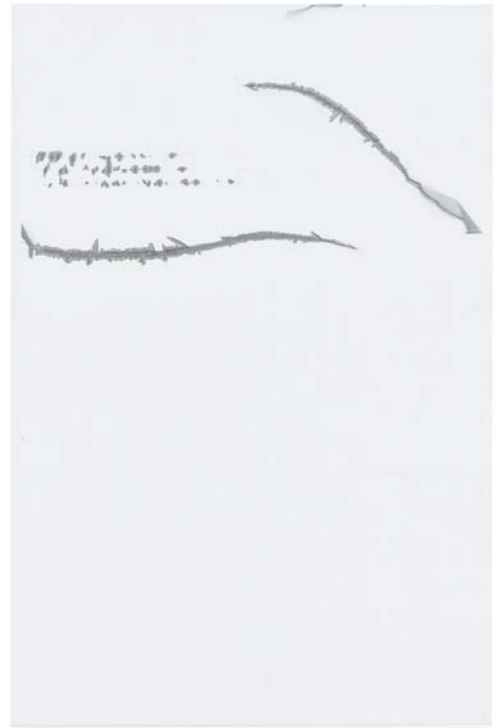
SEE is Czerlitzki's first monograph and showcases works from the past ten years. With essays by Adam Budak and Michał Budny.

Exhibition

SEE, Konrad Fischer Galerie, Dusseldorf, until July 15, 2021



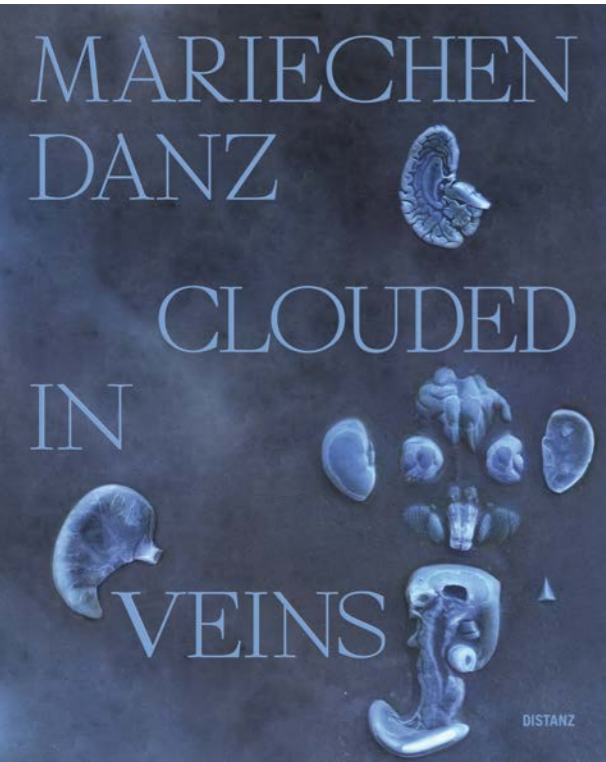
ANNA, 2016



bye by, 2020



SEE, Konrad Fischer Galerie, Dusseldorf, 2021 (installation view)



Eds. Hans-Jürgen Schwalm, Kerstin Weber, Nico Anklam / Kunsthalle Recklinghausen

German/English

21 x 27 cm

304 pages, numerous color images

Hardcover

ISBN 978-3-95476-421-1

€ 44 (D) / £ 40 / \$ 55

MARIECHEN DANZ CLOUDED IN VEINS

Dismantling Hegemonic Orders of Knowledge

Mariechen Danz's (b. Dublin, 1980; lives in Berlin) work takes communication and the transfer of knowledge as its point of departure and places the human body at the center of her process-based artistic practice. In sculptures, drawings, costumes, and installations, which she activates in performances, she probes the potentials and limitations of language, the legibility of signifiers and their hierarchical systems. Danz's artistic discourse insistently encircles the subjectivity of all human understanding, replacing one-dimensional explanatory models with empathy and curiosity. Decolonial approaches let Danz unsettle Eurocentric conceptions of history and hegemonic ideas of value and propose an alternative form of the dissemination of knowledge—and the pleasure of improvisation.

The catalogue *Clouded in Veins* documents Danz's sprawling solo exhibition at Kunsthalle Recklinghausen as part of the 2021 Ruhrfestspiele. With essays by Malte Roloff, Angelika Stepken and Susanne Witzgall.

Exhibition

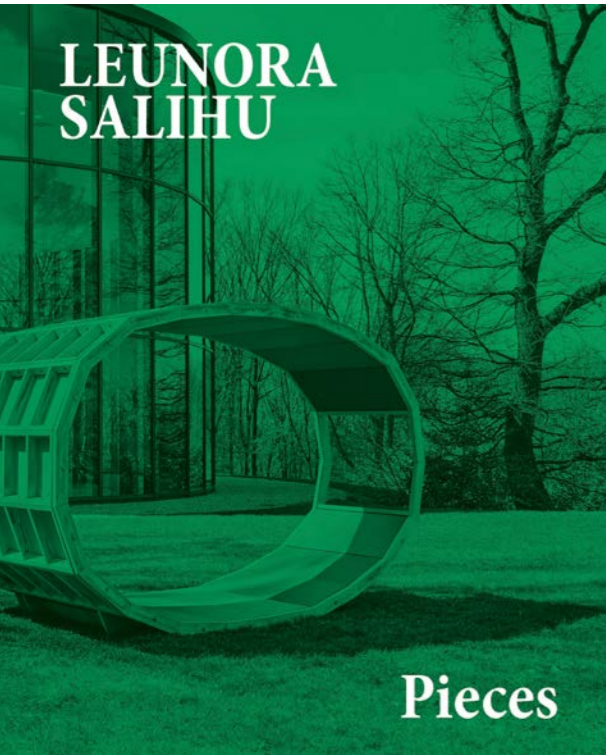
Clouded in Veins, Kunsthalle Recklinghausen, until August 29, 2021



Clouded in Veins, Kunsthalle Recklinghausen, 2021 (installation view)



Mariechen Danz in cooperation with Genghis Khan Fabrication Co., *Clouded in Veins*, Kunsthalle Recklinghausen, 2021 (installation view)



Ed. Cragg Foundation
German/English
23.5 × 29 cm
104 pages, 44 color images
Softcover with flaps
ISBN 978-3-95476-424-2
€ 30 (D) / £ 28 / \$ 42

**LEUNORA SALIHU
PIECES**

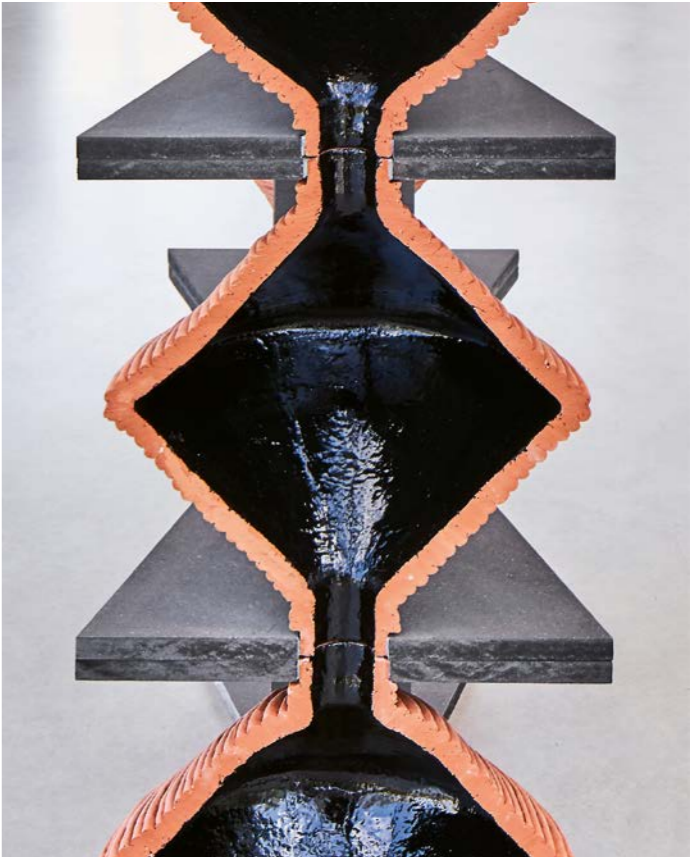
Serial Forms and a Unique Play with Gravity

Leunora Salihu (b. Pristina, Kosovo, 1977; lives and works in Dusseldorf) employs resources and materials including wood, multiplex panels, ceramics, plaster, steel, and synthetics, relying on the principle of repetition, sequencing, and recombination to construct objects that she often associates with the ideas of “dwelling” and “ensoulment.” Her abstract and conceptual sculpture aggregates the components of an object with a view to contrasts of form, heft, surface, density, or materiality, yielding works that are animated by an inner tension and feel now light, now heavy, always open and yet closed in upon themselves. Probing the limitations and potentials of the material and trying to defy gravity: these are two of the thrilling challenges that Salihu takes on in her complex art.

For her presentation at Skulpturenpark Waldfrieden, the artist has compiled a selection of her works that reflects the richly multifaceted quality of her oeuvre. The book documents the conjunction of architecture, material studies, and abstraction in Salihu’s complex objects. In addition to numerous installation shots of the expansive sculptures, the catalogue features a series of delicate ink drawings. With essays by Sebastian Baden and Maria Müller-Schareck, an introduction by Dr. Thomas A. Lange and a foreword by Tony Cragg.



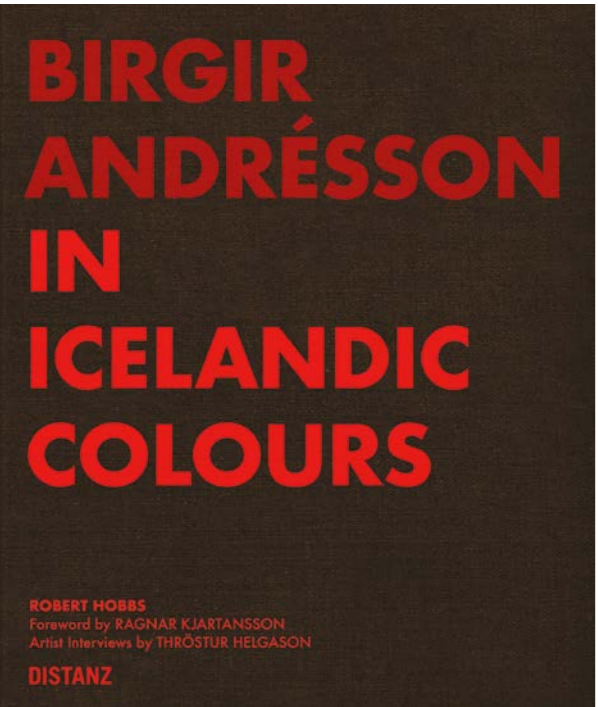
Wellenlänge, 2019 (detail)



Resonanz, 2020 (detail)



Pieces, Skulpturenpark Waldfrieden, 2021 (installation view)



Ed. i8 Gallery, Reykjavík

English

25 × 29.5 cm

432 pages, numerous color images

Hardcover with linen

ISBN 978-3-95476-412-9

€ 48 (D) / £ 44 / \$ 65

BIRGIR ANDRÉSSON IN ICELANDIC COLOURS

Fabulous Stories from Iceland

For Birgir Andrésson (b. Vestmannaeyjar, Iceland, 1955; d. 2007), Iceland was much more than merely his native country. It was the muse and subject of much of his oeuvre. In eclectic works in media ranging from painting, sculpture, and drawing to writing and photography, Andrésson explored Iceland’s culture, history, and nature and deconstructed and redefined Icelandic identity, playfully manipulating local narratives and international stereotypes alike.

A distinctive effect that is now ironic, now altogether melancholy is achieved by works in which he celebrates found photographs of nineteenth-century vagrants and eccentrics, enlarged and distorted paintings from 1930s stamps, or Icelandic natural sights like geysers and waterfalls. Color and writing are another central concern in the artist’s oeuvre. In the series *Icelandic Colours*, he labels various colors uniquely Icelandic even though they could exist anywhere—a jest in the spirit of Magritte’s visual critique of language. The letters “pouring rain” appear along the top edge of the picture in a muted orange; the grayish-green hues that appear in the composition are listed further down: Icelandic 0560-Y20R and Icelandic 4010-890G. The codes refer to the NCS Natural Colour System, which he uses to define the tones, and are as illuminating as they are deceptive, exemplifying Andrésson’s distinctive flair for semiotic games.

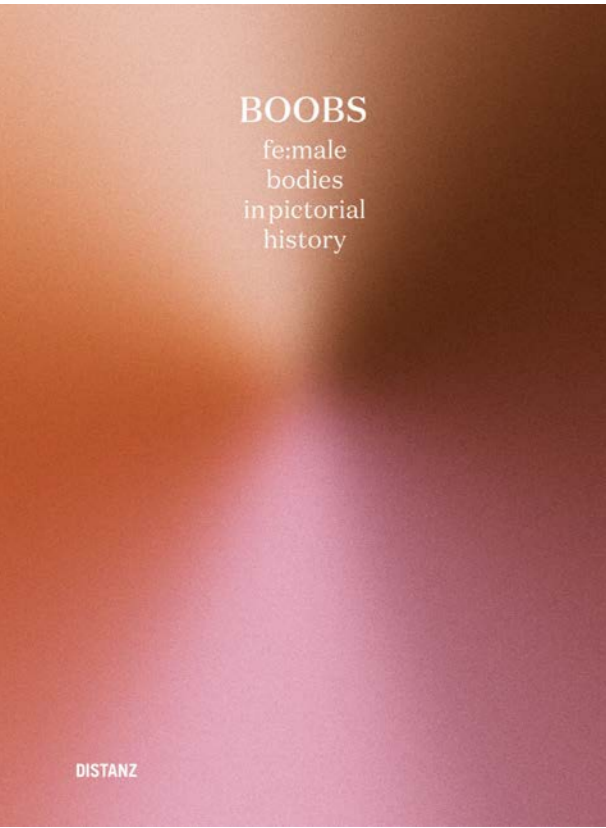
During his lifetime, Andrésson had more than 50 solo exhibitions and participated in more than 80 group shows. In 1995, he created the Icelandic contribution to the Venice Biennale. *Icelandic Colours* is the first comprehensive and extensive monograph of the oeuvre that this artist, who died too young, built over three decades. With a foreword by Ragnar Kjartansson, interviews with Andrésson’s friends and colleagues by Thröstur Helgason, and an essay on the conjunction of literature and semiotics in the artist’s work by Robert Hobbs.



Africa, 2007



A New Day, 2006



Eds. Natanja von Stosch, Juliet Kothe, Matthias Kliefoth
German/English
23 × 34 cm
180 pages, 125 mostly color images
Hardcover
ISBN 978-3-95476-406-8
€ 38 (D) / £ 36 / \$ 50

BOOBS – FE:MALE BODIES IN PICTORIAL HISTORY

An Art and Visual History of the Breast

The female breast is a recurring form in visual culture. Body politics, power relations, gender issues and the vulnerability of the body are negotiated through these representations in their respective cultural, social, and historical contexts.

BOOBS – fe:male bodies in pictorial history provides an overview of the ways in which the female breast has been viewed and represented in art and pictorial history across different epochs. Based on 80 selected art works, the publication shows how the female sex and gender is constantly re-located and negotiated by artists. Exemplary artistic reflections on pictorial motifs of the nurturing, sexualized, sensual, or even absent breast are illuminated in this publication.

A collection of essays takes up questions about the perception and representation of the breast and explores them in depth from different perspectives.



Camille Henrot, *A Free Quote*, 2020

ISBN 978-3-95476-422-8
KUNSTSÆLE BERLIN
2010 – 2020

DISTANZ

KUNSTSÆLE 2010 – 2020

A Piece of Berlin Art History

KUNSTSÆLE Berlin was established in the spring of 2010 as a joint venture by two art collectors, an artist, and a gallery owner. Since then, they have put their stamp on the Berlin arts scene, programming more than 130 exhibitions in their rooms on Bülowstraße. Where, a century ago, Samuel Fischer published Franz Kafka's writings, the partners built a platform and created legends. Last year they decided to shut down the institution.

On over 900 pages, the thick tome lays out a chronological tour of ten years of exhibition-making, starring André Butzer, Lovis Corinth, Channa Horwitz, Friedrich Kunath, Michael Müller, Blinky Palermo, Manfred Pernice, James Rosenquist, Karin Sander, Thomas Scheibitz, Josef Strau, Elaine Sturtevant, Peter Wächtler, and many others. The chronology is complemented by contributions by Geraldine Michalke, Lukas Töpfer and Ellen Blumenstein, who recall the venue, its discourses, and the individuals who made it what it was.

Ed. Michael Müller

German/English

23 × 34 cm

Approx. 928 pages, numerous b/w and color images

Softcover

ISBN 978-3-95476-422-8

€ 58 (D) / £ 54 / \$ 72



Felix Gonzalez-Torres, „Untitled“, 1992 (installation view)



French connection, perspective on support/surface, 2016 (installation view)

KONTEXT

A SERIES BY DISTANZ



“Getting your disco act together.”

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

Douglas Crimp 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 queer aesthetics. The art works of Henrik Olesen often focus on sexual politics, anti-gay and sodomy laws, among other topics.



How Evil Is Architecture?

In *Tumbling Ruins*, the artist Henrike Naumann, the art historian Angela Schönberger, and the architect and design theorist Andreas Brandolini develop a collaborative 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.

Angela Schönberger 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. Andreas Brandolini was a cofounder of the avant-gardist New German Design of the 1980s. In 1987, his seminal *German Living Room* was featured at documenta 8. Henrike Naumann's 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.



Absence in Sculpture

Placebo – Landscape is a tribute to the artist Felix Gonzalez-Torres, who died at a tragically young age. Tracing the roots of his work to the Minimal Art of the 1960s, Heike-Karin Föll examines Gonzalez-Torres's conception of sculpture in the context of queer identity politics. *Untitled (Placebo – Landscape – For Roni)* was created in a dialogue between Gonzalez-Torres and Roni Horn in which works of art passed between them as gifts. Part of this exchange was the sprawling pile of one thousand hard candies packaged in gold cellophane.

In her own work, Heike-Karin Föll weaves complex webs of references and interconnections—from art history to the phenomena of everyday life. In recent years, she has produced paintings and installations as well as series of bibliophile artist's books. Pursuing a research-centered approach, she now turns her scholarly attention to a searching study of Gonzalez-Torres's oeuvre.

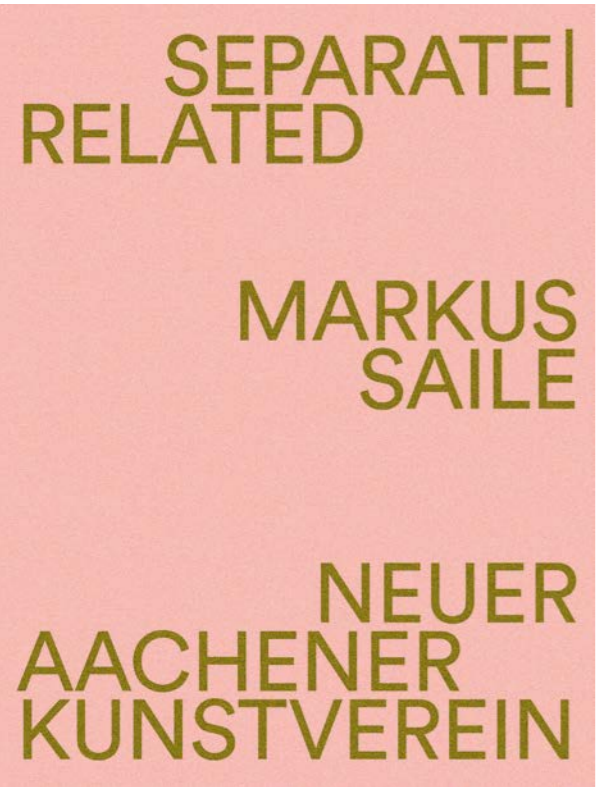
KONTEXT, a series by DISTANZ, brings together artists and writers for an exchange between the worlds of writing and contemporary art on the issues that concern us today.

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.

Disss-co (A Fragment) – Douglas Crimp with Henrik Olesen
Ed. Matthias Kliefoth
English, 14 x 20.4 cm, 128 pages, Softcover
ISBN 978-3-95476-357-3
€ 16 (D) / £ 20 / \$ 25
Released

Einstürzende Reichsbauten / Tumbling Ruins
Henrike Naumann, Angela Schönberger, Andreas Brandolini
Ed. Matthias Kliefoth
DE & EN Edition, 14 x 20.4 cm, 128 pages, Softcover
ISBN 978-3-95476-358-0 (DE) & 978-3-95476-359-7 (EN)
€ 16 (D) / £ 20 / \$ 25
Release August 2021

Placebo – Landscape
Heike-Karin Föll on Felix Gonzalez-Torres
Ed. Heike-Karin Föll, Matthias Kliefoth
DE und EN Edition, 14 x 20.4 cm, 128 pages, Softcover
ISBN 978-3-95476-399-3 (DE) & 978-3-95476-400-6 (EN)
€ 16 (D) / £ 20 / \$ 25
Release November 2021



Ed. Markus Saile and
NAK Neuer Aachener Kunstverein

German/English

24 x 31 cm

120 pages, 47 color images

Softcover with flaps

ISBN 978-3-95476-415-0

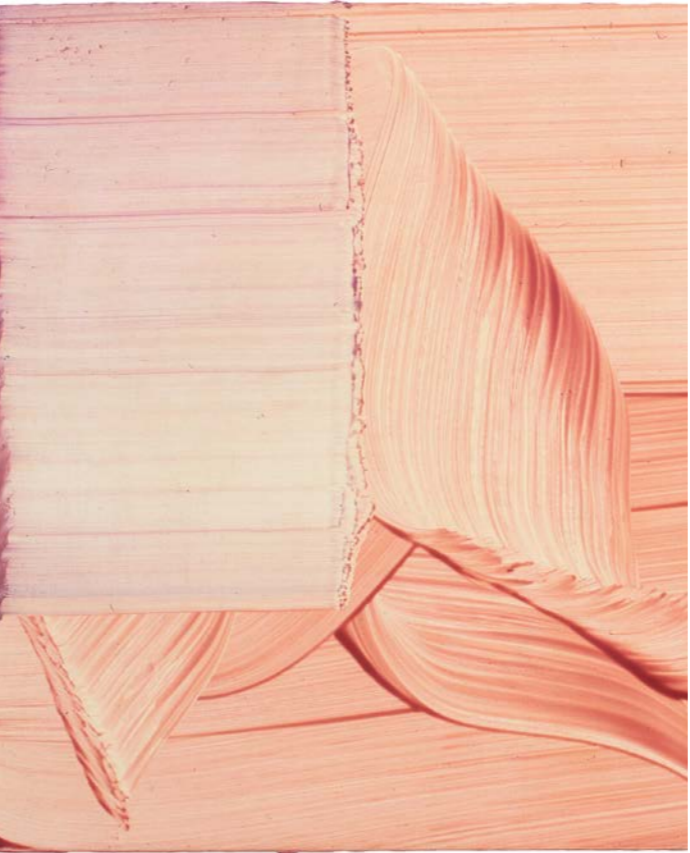
€ 32 (D) / £ 30 / \$ 44

MARKUS SAILE
SEPARATE | RELATED

Enigmatic Studies into the Paradigms of Painting

In Markus Saile's (b. Stuttgart, 1981; lives and works in Cologne) paintings, overlaid paint strata—some more compact, some translucent—intimate shapes and spaces and yet remain abstract. To achieve this effect, Saile layers oil paints on wood panels with deliberate gestures that unfold in gentle and broad brushstrokes, folded structures, and fan-like fields, yielding abstract studies reminiscent of painterly gestures of the rococo. Although his works seem inscrutable and spare in their execution, they are not minimalist exercises demarcating the medium's limitations but acute deconstructions of the expressive potentials of material and format. The support media are now elongated, now unconventionally proportioned or bordering on the miniature. The choice of formats is based on a graphical element: the vertical bar (|), which has come into popular use in the informal writing practices of digital cultures. In mathematics and computing—coders call it "pipe"—the symbol serves in a variety of functions, including as a separator or to indicate concatenation. Most generally, it marks the end of one segment as well as the beginning of a new one: a cesura that at once signifies connection. In analogy with sociological observations, Saile manipulates the distances and formats and the hanging of his paintings in the gallery to establish partitions and affiliations.

Separate | Related documents Saile's two-part exhibition at NAK Neuer Aachener Kunstverein. The richly illustrated exhibition catalogue with essays by Ilka Becker and Thomas Love provides a comprehensive introduction to Saile's painterly vision.



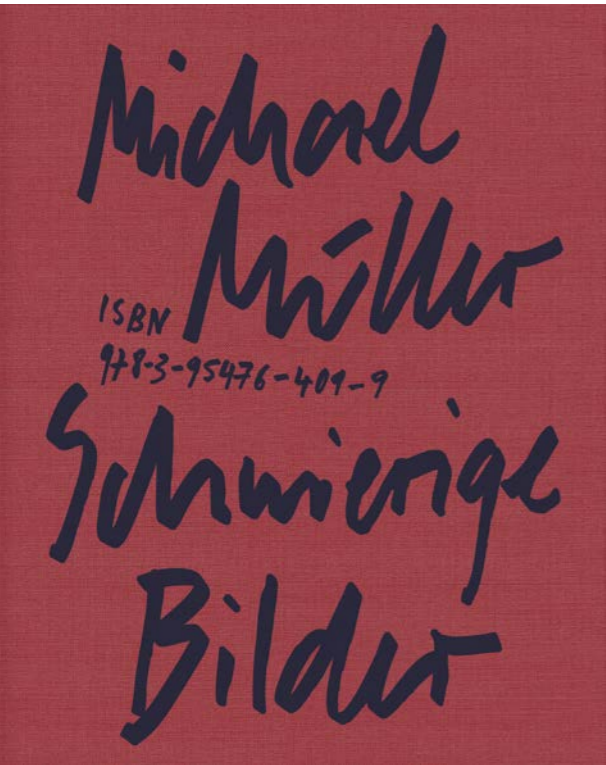
untitled, 2020 (detail)



untitled, 2020



separate | related, NAK Neuer Aachener Kunstverein, 2020 (installation view)



Ed. Philipp Bollmann / Sammlung Wemhöner
German/English
22.4 x 28 cm
84 pages, 31 color images
Hardcover with linen
ISBN 978-3-95476-409-9
€ 34 (D) / £ 32 / \$ 46

MICHAEL MÜLLER
SCHWIERIGE BILDER

Melding Original and Reproduction

Michael Müller (b. Ingelheim am Rhein, 1970; lives and works in Berlin) makes paintings, drawings, installations, and sculptures as well as performances grounded in linguistic, numerical-mathematical, and stellar systems that combine a certain factual basis with an imagination unconstrained by empiricism. An ongoing critical engagement with forms, methods, and standards forms the core of Müller’s works, which are also influenced by his travels and stays in India, where his grandmother was born.

Müller’s painting is programmatic. His series in large formats revolve around the process in which a picture comes into being. The series *Schwierige Bilder* (Difficult Paintings) to which this publication is dedicated consists of sprawling diptychs composed of canvases of different lengths that integrate photographic reproductions and painterly gestures in a kind of symbiosis. Müller begins by developing the nonrepresentational painting on one wing of the diptych. Then he takes photographs, reworks them on the computer, and prints the result on the second wing, doubling some passages of the picture and superimposing other details in turn. Overpainting parts of both elements of the picture and adding new painterly gestures yields a palimpsest in which different times interweave on the canvas.

The catalogue, published in conjunction with the exhibition in Sammlung Wemhöner’s unfinished renovated spaces, presents the first in-depth survey of the artist’s complex painted oeuvre. With an introduction by the curator Philipp Bollmann and writings by Larissa Kikol, Oliver Koerner von Gustorf, and Travis Jeppesen.

Exhibitions

Schwierige Bilder, Sammlung Wemhöner, Berlin, until July 1, 2021

26. ROHKUNSTBAU. *Ich bin Natur - Von der Verletzlichkeit. Überleben in der Risikogesellschaft*, Schloss Lieberose Spreewald, until October 3, 2021 (group show)



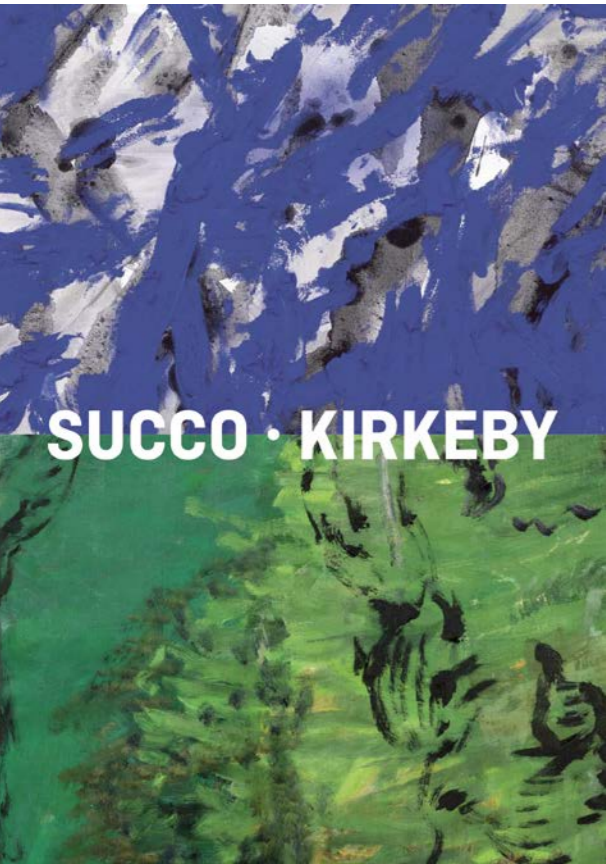
Fragen an die Malerei, 2020



Der Drang (Gegenwartsbefreiung), 2020



Schwierige Bilder, Sammlung Wemhöner, Berlin, 2021 (installation view)



Ed. Achenbach Hagemeyer
German/English
17 × 24 cm
72 pages, numerous color images
Softcover with flaps
ISBN 978-3-95476-417-4
€ 28 (D) / £ 26 / \$ 38

SUCCO – KIRKEBY

Unwonted Amalgamations of Naturalism, Figuration, and Abstraction

Chris Succo’s (b. Dusseldorf, 1979; lives and works in Dusseldorf) creative practice luxuriates in a materiality energized by maximum contrasts between line and surface. Succo is a reductionist, analyzing complex phenomena with a view to their basic elements, which he renders and transforms in brisk brushstrokes that breathe the spirit of abstract expressionism. Per Kirkeby (b. Copenhagen, 1938; d. *ibid.*, 2018) is widely regarded as the grand master of Danish contemporary art. Working in large formats, the artist deployed luminous colors to produce canvases with a gruff allure. An early advocate of disciplined savagery in art, he charted a universe of evocative motifs on hard Masonite panels—his creations are studies in nature or, more often, intimations of its essence. Despite the differences between their painterly visions, both Kirkeby and Succo reveal themselves to be scholars and archaeologists of the visual sediments of our world.

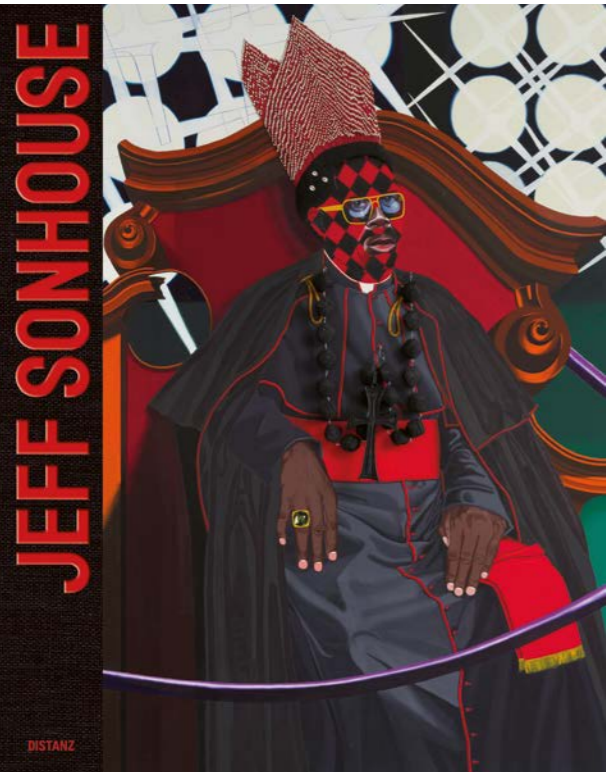
Succo – Kirkeby presents paintings by Kirkeby from over four decades in dialogue with Succo’s recent output. Both artists have devised distinctive forms of abstract painting that leave the beholder with lasting impressions. Gregor Jansen discusses affinities and differences between their conceptions of painting.



SUCCO – KIRKEBY, ACHENBACH HAGEMEIER, Berlin 2021 (installation view)



SUCCO – KIRKEBY, ACHENBACH HAGEMEIER, Berlin 2021 (installation view)



Ed. Audrey Bossuyt / Zidoun-Bossuyt Gallery

English

24 × 30.5 cm

268 pages, approx. 200 color images

Hardcover with half linen

ISBN 978-3-95476-429-7

€ 44 (D) / £ 40 / \$ 55

JEFF SONHOUSE

Mysterious Protagonists of a New Consciousness of Skin Color and Identity

Jeff Sonhouse's (b. New York, 1968; lives and works in ibid.) painterly practice melds disparate materials to envision novel identities and biographies. Sonhouse's distinctive vocabulary includes the use of cut and collaged magazine images, carefully patterned matchsticks, steel wool and soldered metal, set against his carefully rendered painted illusions. His figures—always men—are mystic, though without reprising familiar myths. They could be harlequins, artistes, seers, or shamans. Their faces usually hidden by masks or oversized hats, their expressions enigmatic and inscrutable, they often gaze into the distance, attired in flamboyant solid colors. Sonhouse's characters escape the identity trap of our contemporary politics and society, which ultimately turns Blackness into a series of commercially manufactured attributes. They show us what African Americans, people from the Caribbean, and other members of the African diaspora might be if our imagination were unshackled from the dialectics of oppression, degradation, and heroic transcendence. They propose a vision beyond old paradigms of the Black man's identity. In Sonhouse's portraits, Blackness emerges as a set of keys that open the doors to a hitherto undreamt-of freedom to forge new identities.

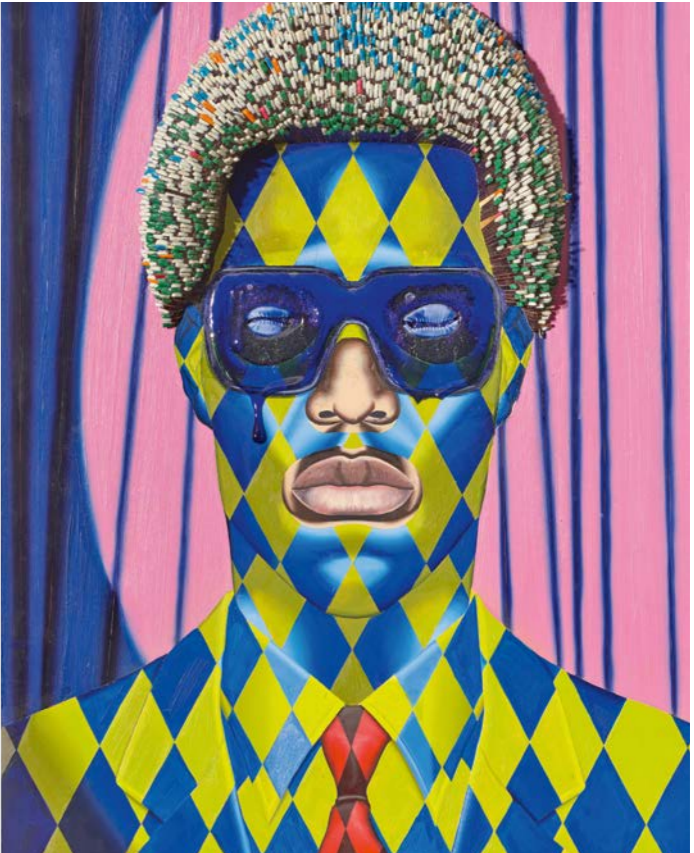
The monograph offers comprehensive insight into the artist's oeuvre, surveying his output of the past 20 years. An essay by Erin Dziedzic accompanies the richly illustrated study of Sonhouse's art.

Exhibition

Jeff Sonhouse, Zidoun Bossuyt Gallery, Luxembourg, September 24–November 6, 2021



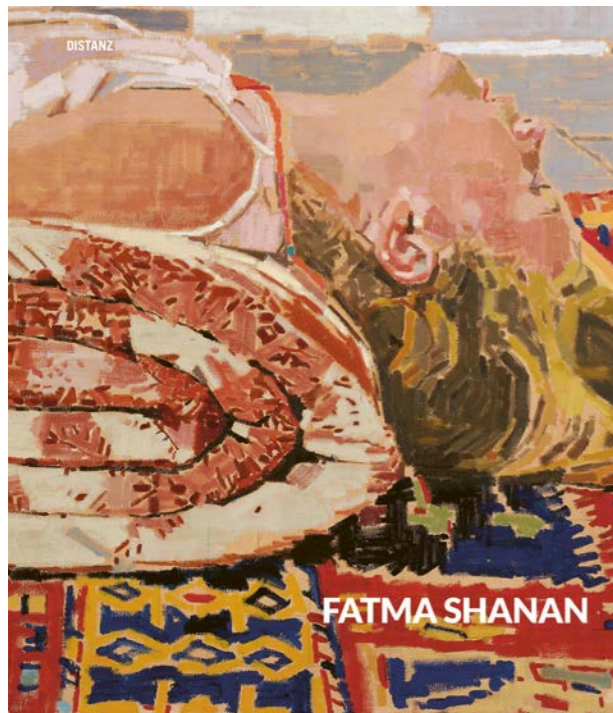
Bispatial Sibling, 2021



Gravity Lawlessness, 2010



The Other One Reappears, 2009 (work in progress)



FATMA SHANAN

A Symbiosis of Body and Space

Fatma Shanan's (b. Julis, Israel, 1986; lives and works in Julis and Tel Aviv) works bear witness to a duality between the individual and the collective. The daughter of a Druze family, she creates paintings and videos that intertwine personal memories with the historic culture and traditions of her Arabic-speaking community. A distinctive mosaic-like painting technique lets Shanan create figurative pictures that seem abstract. Her works frame depictions of the female—in many instances, her own—body. Another recurring motif in her earlier work was the Oriental rug; more recently, nature has been her preferred setting. The artist's body often appears to float in her pictures, hovering in an in-between state and invariably interwoven with its surroundings. Revisiting realist traditions in the European painting of the nineteenth and twentieth centuries, Shanan seeks to deconstruct rigid ideas about the medium as well as gender roles and ethnic identities.

The artist's first monograph presents a comprehensive cross-section of her output of the past eight years.

Ed. Dittrich & Schlechtriem

German/English

24 × 28 cm

64 pages, numerous color images

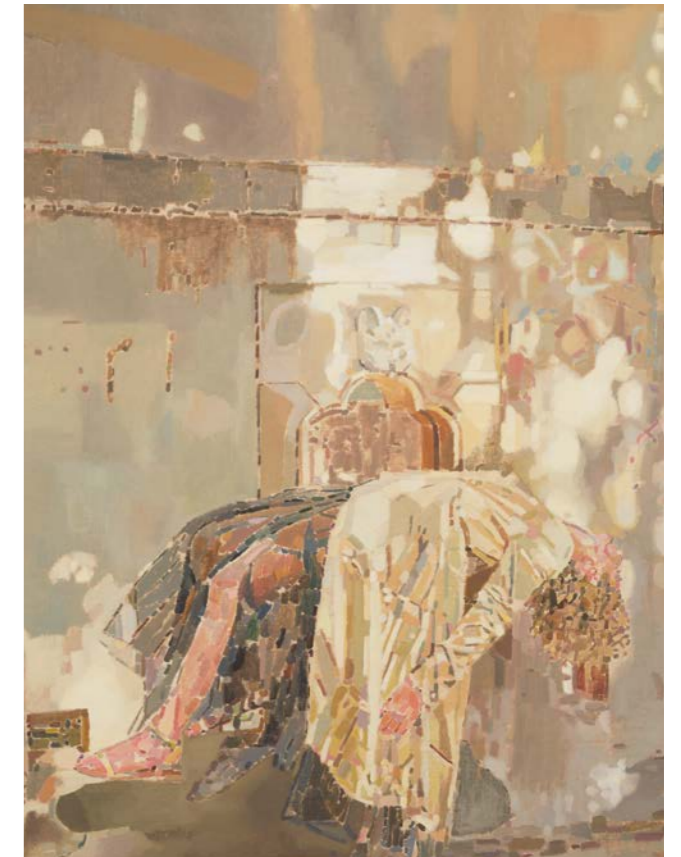
Hardcover with linen

ISBN 978-3-95476-430-3

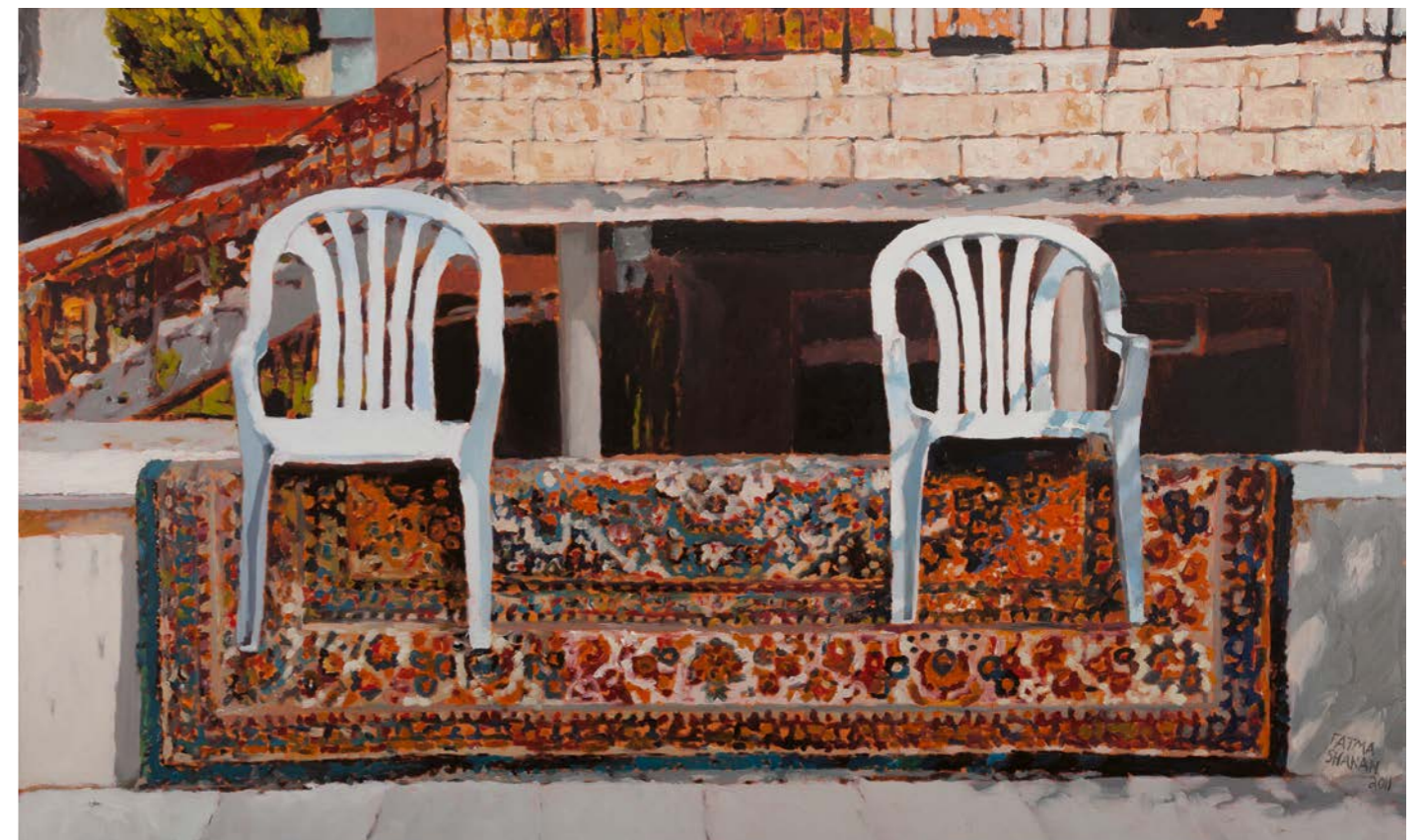
€ 30 (D) / £ 28 / \$ 42



One branch, 2021



Fountain, 2021



Balcony 2, 2011



Ed. Rainer Elstermann
German/English
24 × 28 cm
144 pages, numerous color images
Hardcover
ISBN 978-3-95476-431-0
€ 38 (D) / £ 36 / \$ 50

RAINER ELSTERMANN GARDENS OF NOW

Hauntingly Beautiful Gardens in Which Wild Nature Makes a Comeback

Humans have always felt primeval and “wild” nature to be omnipresent, abundant, nourishing, but also unpredictable and menacing. The manifest fallacy of the hostile wilderness gave rise to the proclamation of a 2nd nature, a philosophical concept that first emerged in ancient Greece in the fifth century BCE. If such fenced-in and isolated spaces of (useful) nature helped secure humanity’s survival through agriculture and, later, served as settings for contemplation in the romantic parks of the baroque, their dominance in the built urban landscapes of the industrial age alienated man from nature. In response to the painful loss of a nature untouched by human intervention, postmodern garden artists dedicated themselves to tending to plant collections. Prairies, steppes, Alpine vegetation have largely vanished from nature, only to be recreated in today’s gardens and parks—the era of 3rd nature is defined by this comeback of the primeval, raw, and wild.

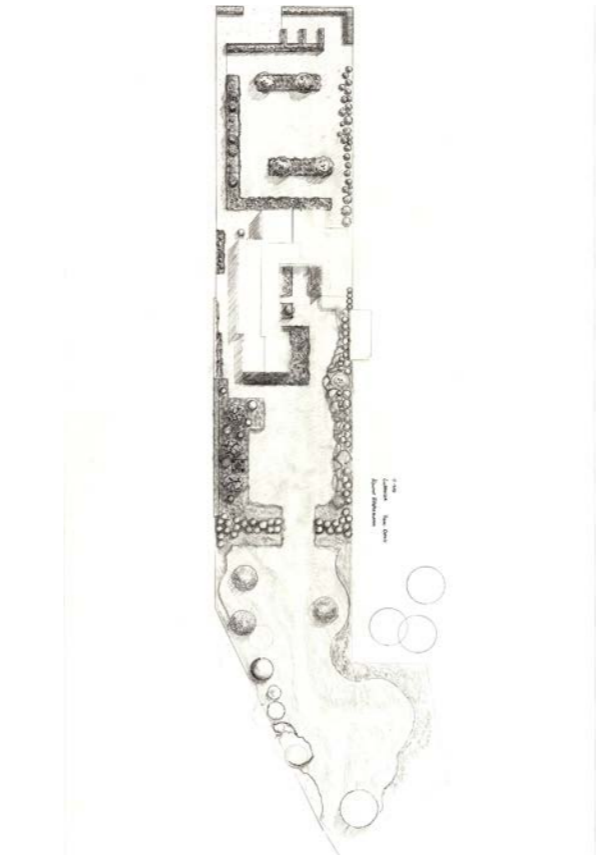
Rainer Elstermann (b. Berlin, 1965; lives and works in Uckermark and Berlin) is a landscape architect, photographer, and critic. The gardens he creates are philosophical meditations on nature. He designs and stages landscapes that responds to people’s yearning for a less fast-paced life by giving them back a piece of pristine nature. In his book *Gardens of Now*, he presents realized and planned projects featuring hauntingly beautiful contemporary gardens. Essays in cultural history and philosophy and singular photographic studies into the botany and horticulture of the twenty-first century round out the volume.



Inselgarten, 2020



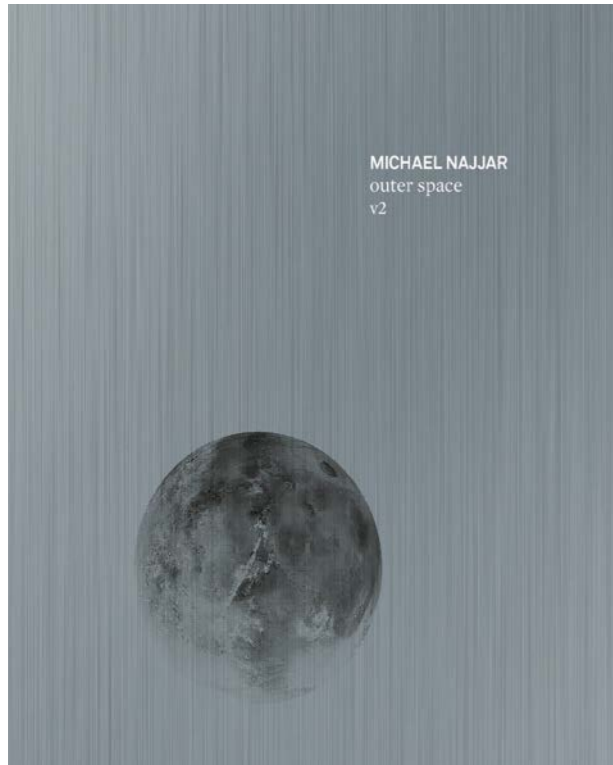
Hof Flieth, 2020



Plan Lubowsee, 2018



Flowers From My Garden: Black Tulips, 2021



MICHAEL NAJJAR OUTER SPACE V2

Expedition into Space

Overpopulation, climate change, dwindling resources, and energy, food, and water shortages: these pressing contemporary challenges are the point of departure for Michael Najjar's (b. Landau, 1966; lives and works in Berlin) probing creative engagement with outer space and astronautics. Najjar's practice is informed by his extensive first-hand experience. The artist has traveled to the world's leading spaceports, exchanged ideas with numerous scientists, engineers, and astronauts, and visited space laboratories around the globe. He flew to the Atacama Desert to photograph the world's most powerful telescopes in the high Andes. In China, he captured the largest radio telescope on the planet, hidden from the eyes of the public by mountain ranges and impenetrable forests. In Iceland, he explored the phenomenon of terraforming, descending into glacier caves. He gained access to CERN, the world's biggest particle accelerator, in Switzerland. His futuristic photographs and videos in large formats visualize groundbreaking technologies and places that are usually closed to the public. The distinction between utopian and dystopian visions is often blurry and perhaps deliberately left up to the beholder's personal assessment.

The publication *outer space* v2 presents the complete series, complemented by extensive background information on the genesis of the works and the most recent developments in space research and their implications for how we will live on Earth in the future. With a foreword by Manfred Wittgenstein and essays by Dietmar Dath, Michael Ostheimer, Elon Musk, Richard Branson, Frank White, Marco Fuchs, Sethu Vijaykumar, Stéphane Israël, and Ma Yansong.

Exhibition

Oil. Beauty and Horror in the Petrol Age, Kunstmuseum Wolfsburg, September 4, 2021–January 9, 2022 (group show)

German/English

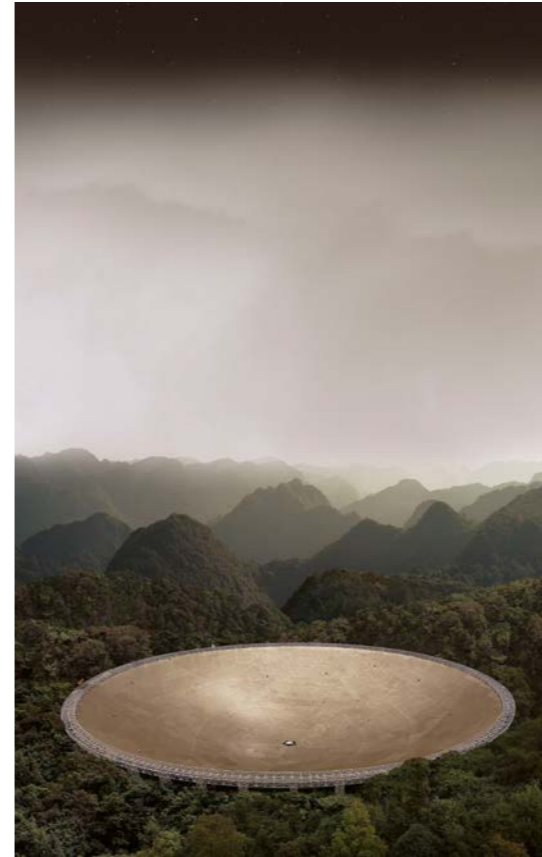
23.5 × 30 cm

284 pages, approx. 200 color images

Hardcover

ISBN 978-3-95476-410-5

€ 46 (D) / £ 42 / \$ 60



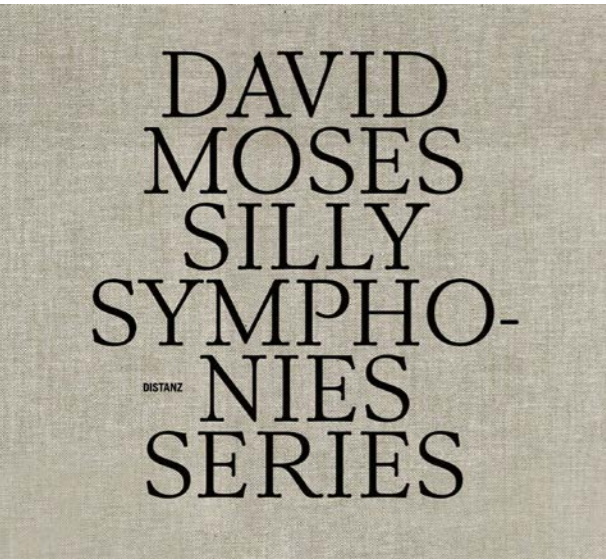
f.a.s.t (outer space), 2017



orbital ascent (outer space), 2017



strange eden (outer space), 2020



Ed. Russi Klenner
German/English
29.5 × 26 cm
168 pages, 74 color images
Hardcover with linen
ISBN 978-3-95476-401-3
€ 38 (D) / £ 36 / \$ 50

**DAVID MOSES
SILLY SYMPHONIES**

A Fascinating Mystification of the World

David Moses's (b. Bonn, 1983; lives and works in Berlin) series *Silly Symphonies* is an extended study of the string of animated short films of the same title produced by the Walt Disney Studios between 1929 and 1939. For the project begun in 2017, Moses chose 14 of the altogether 75 films, probing each in a dedicated body of paintings. Dismantling selected frames into their components, the artist's large-format canvases feature fragmented figures in pastels on luminous color fields.

Areas of abstract composition in solid hues and swirling hachures overlap with comic-strip eyes, paws, and wide-open mouths; a tinted haze wafts over the mêlée. The titles—Moses encodes his works with alphanumeric keys and timestamps for the selected frames—already suggest the artist's skepticism concerning the affirmative power of animation. What remains are snippets of characters as aesthetic anchors, disjunct members loosely embedded in otherwise abstract painting. Through color, line, overpainting, and effacement, Moses relieves his heroes and heroines of their pedagogical tenor and cultural-historical baggage. Rather than the plots of his filmic sources, it is the theatricality of the characters that inspires the artist in his engaging expeditions into the media archive.

The catalogue is released on occasion of the exhibition *Dirt Track* at Galerie Russi Klenner, Berlin. With an essay by Larissa Kikol and a conversation between David Moses and Linda Peitz.

Exhibition

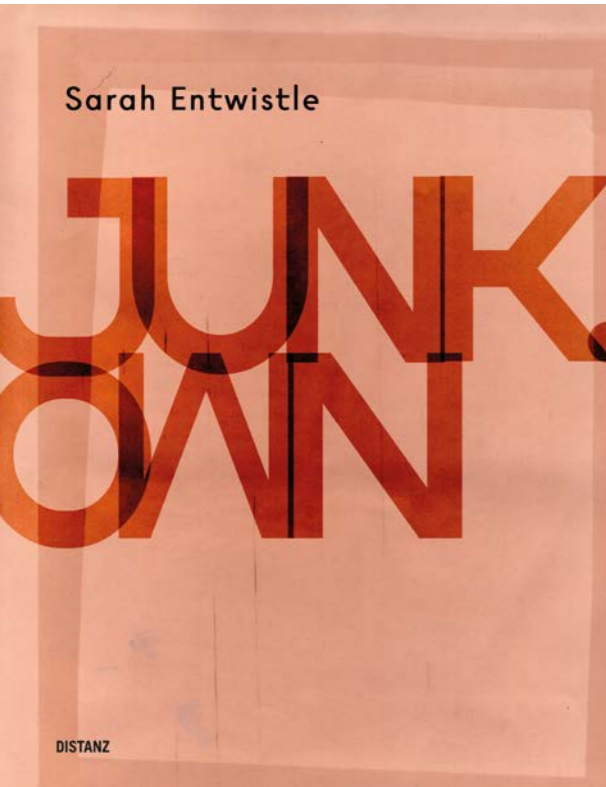
Omanut – Kunst heute, Städtische Galerie im Park, Viersen, until July 25, 2021 (group show)



32BITW001M0404 (*Babes in the Woods*), 2020



Dirt Track, Galerie Russi Klenner, 2021 (installation view)



English
22 × 27 cm
176 pages, numerous color images
Softcover
ISBN 978-3-95476-427-3
€ 36 (D) / £ 34 / \$ 48

SARAH ENTWISTLE
JUNK OWN

Grandfather's Archive as a Source of Identity

Sarah Entwistle (b. London, 1979; lives and works in Berlin) is fascinated by the malleability of materials and their openness to reinterpretation. For her own practice, the artist combines architectural elements—in the tradition of Arte Povera, she repurposes found metal objects from junkyards—with objects that have a direct bearing on her biography. For several years, Entwistle has dedicated herself to reviewing and dismantling the archive of her late grandfather and fellow architect Clive Entwistle (1916–76), whom she never met. The archive, which consists of unrealized designs and personal papers, revealed Clive to be a mercurial and complex figure whose esoteric leanings were inseparable from his professional practice. Engaging with found materials lets Entwistle evaluate her own identity as an architect, artist, and woman. She adapts them to develop objects and sculptural still lifes, assemblaging elements such as large-format hand-woven tapestries, found and refashioned metal offcuts, ceramic objects, and works on paper. The expressive handmade singularity of each element runs counter to the reproducible and purposeful prototypes of high design. This process of transmutation and interpretation is Entwistle's poetic attempt to grapple in creative fashion with her own origins and personal history.

Junk Own illuminates Entwistle's sensitive practice. The monograph features works from the past five years, interspersed with numerous archival pieces from her grandfather's estate and accompanied by fictional writings as well as discussions of the artist's creative approach through the lenses of cultural and art history.

Exhibition

The knots of tender love are firmly tied, Galerie Barbara Thumm, Berlin, until August 28, 2021



You should remember to do those things done before that have to be done again, Museo Nivola, Sardinia, 2020 (installation view)



You should remember to do those things done before that have to be done again, Museo Nivola, Sardinia, 2020 (installation view)



All that I have acquired in life is yours for the taking, and in fact you must take it, Etage Projects, Copenhagen, 2018 (detail)



Ed. Irene Gludowacz

German/English

23 x 30 cm

128 pages, numerous color images

Hardcover

ISBN 978-3-95476-428-0

€ 34 (D) / £ 32 / \$ 46

MONIKA KUS-PICCO MEDICINE IN COLORS

“Boundaries Are Drawn in the Mind.”

Monika Kus-Picco (b. Vienna, 1973; lives and works in Vienna and Rio de Janeiro) has devised an artistic practice in painting and photography that charts the outer bounds and perceptions of consciousness. For her large-format pictures—she calls them color drug paintings—the artist works with products of the pharmaceutical industry to create vivid visual experiences of these substances. She needs no pencil or brush to develop her motifs: each work begins with an experimental arrangement that involves a primed support medium. The key factor shaping Kus-Picco’s color drug paintings is the choice of medications, from which she extracts the ingredients for her colors. *Antiseptic*, *Neuron*, *Overdose*, or, more familiarly, *Toothache* and *Family Pack* are among the titles she has given to the works in this series. The powerful allure with which they draw in the beholder is enhanced by the olfactory effect of the paint-medicine blends. The brushwork and handling of the paint in the large formats is reminiscent of cosmic processes and biochemical explosions. A malaria medication or antidepressants—Kus-Picco recycles and repurposes expired substances into dreamlike abstractions that render homage to a humanism of mutual care.

The monograph *Medicine in Colors* sheds light on the biographical inspiration sustaining Kus-Picco’s creative practice. In addition to the color drug painting series, the book presents a comprehensive survey of her output of the past 15 years. With essays by Robert Fleck, Hermann Nitsch, Herbert Brandl, Heidrun Rosenberg, Klaus Albrecht Schröder, and Andrea Jungmann and conversations with the artist by Irene Gludowacz and Robert Fleck.



Helpfull II, 2020 (detail)



Neurotoxic, 2020 (detail)



With Supplements to Beauty, 2020 (detail)



THIS IS AMERICA

A Generation for a New America

No other country is more shrouded in myths. America—land of boundless possibilities. From rags to riches. Where a real estate tycoon can become president of a society in which the chasm between poor and rich grows ever wider. Liberals and conservatives entrench themselves in their respective camps, and conflicts that appear to be intractable pit the generations against one another. The chaos and upheavals of the past few years have been fertile ground for artistic ventures that *THIS IS AMERICA* brings into focus. The exhibition reflects a cross-section of day-to-day experiences in the US, for better or for worse. Following on from 2020, a year that will be remembered in infamy because of the global pandemic and social unrest, the exhibition reflects the current state of precarity that we all live in. The accompanying catalogue features a selection of artists living in America such as Christina Forrer, Timothy Curtis, Zoë Buckman, Alfonso Gonzalez Jr., Alina Perez, and Hiejn Yoo, among others. They all grapple with prescient issues affecting the United States of America at present including class, race, and gender inequity, as well as the concomitant civil unrest.

The catalogue includes more than 30 statements written by the contributing artists as well as thematic essays by Kathy Battista and New York Times best-selling author Roxane Gay.

Exhibition

This Is America, Kunstraum Potsdam, August 9–September 5, 2021

English

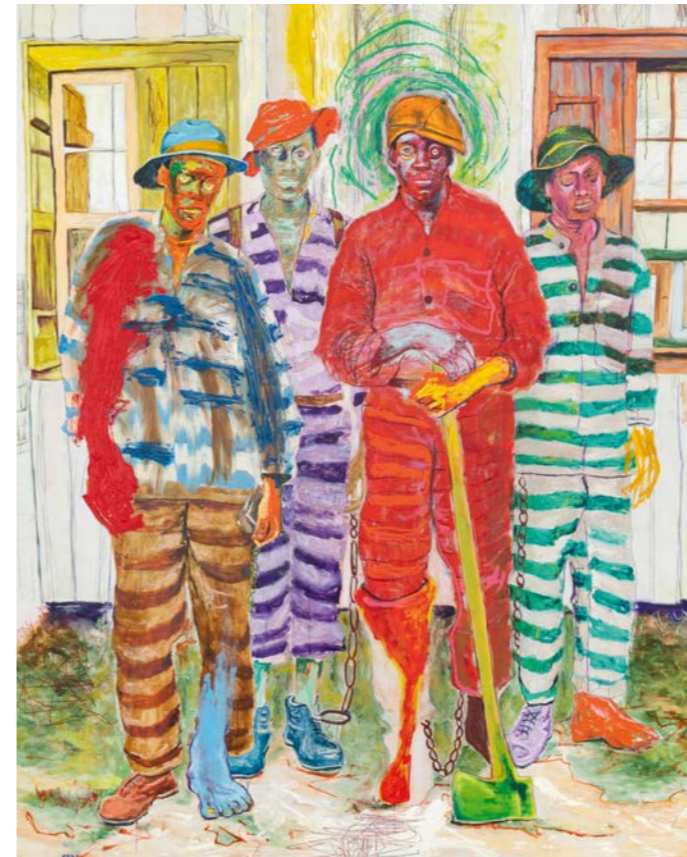
21 × 29.7 cm

168 pages, numerous color images

Hardcover

ISBN 978-3-95476-420-4

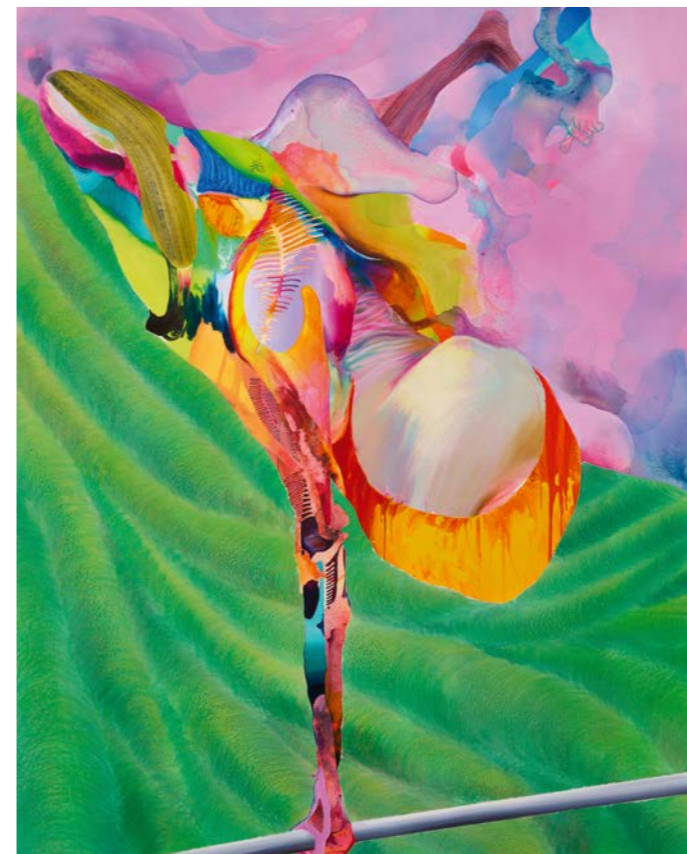
€ 36 (D) / £ 34 / \$ 48



Farley Aguilar, *Chain Gang*, 2021



Zoë Buckman, *feather canyons*, 2021



Illana Savide, *Public Display of Insinuation*, 2021



David Leggett, *We them boys*, 2021



German/English/French

23 × 34 cm

180 pages, 125 mostly color images

Hardcover

ISBN 978-3-95476-408-2

€ 40 (D) / £ 38 / \$ 50

LUZIA SIMONS
TRACES

Transformation of Nature and Culture

The luxuriant equatorial forests and voluptuous vegetation of Brazil and the cultural implications of plant genera and flowers are integral to the imagery of Luzia Simons's (b. Quixadá, Ceariá, Brazil, 1953; lives and works in Berlin) art. In watercolors, paintings, photographs, and tapestries, the artist probes the impenetrable role that nature plays, employing pictorial techniques of her own devising to create poetic studies of forms and colors. Simons is a pioneer in the development of the scanogram—a media technique that combines elements of painting and photography. Arranging blossoms and leaves of a wide range of tulip cultivars on a high-resolution scanner, she produces imposing works that boast intense and brilliant colors and stupendous definition. Just as nature and culture are in constant transformation, identities never remain fixed: that is what Simons's work illustrates to stunning effect.

The publication *Traces* presents a comprehensive survey of the artist's oeuvre and an overview of her exhibitions of the past three decades. With essays by Tereza de Arruda, Chantal Colleu-Dumond, and Irina Hiebert Grun.

Exhibitions

Contemporary Crafts, Brutto Gusto, Berlin, until August 29, 2021 (group show)

26. *ROHKUNSTBAU. Ich bin Natur - Von der Verletzlichkeit. Überleben in der Risikogesellschaft*, Schloss Lieberose Spreewald, until October 3, 2021 (group show)



Stockage 180, 2019



Transit No. 28, 1999



Vanitas Rerum, Les Archives Nationales, Paris, 2016 (installation view)



Presence of Absence — Aquarell 23, 2016



German
21 x 30 cm
64 pages, numerous color images
Softcover
ISBN 978-3-95476-413-6
€ 28 (D) / £ 26 / \$ 38

PAULA LÖFFLER
SOFT MUTATION

Quasi-Biotores and Hybrid Creatures

In Paula Löffler's (b. Frankfurt/Main, 1989; lives and works in Berlin) works, culture and nature, far from being antagonists, influence and nurture one another. In her practice, Löffler has developed a cabinet of the Enlightenment in which her works seem to coalesce into a dense yet fragmentary narrative of nature, sex, and destruction. In the exhibition she installed as part of her residency in Lemgo, Löffler also translated language into vegetal and animal attributes that charted novel biotores in the gallery.

The publication *Soft Mutation* documents the exhibition of the same title in conjunction with the emerging artist's fellowship of the City of Lemgo.



Architektur und Begehren 2, 2021



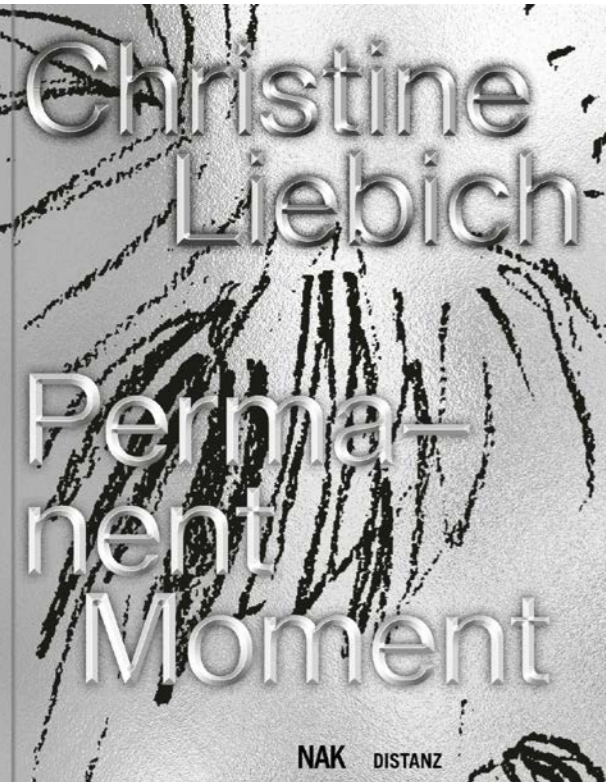
mind and body are so close that spirit is a bone, 2019–21 (installation view)



mind and body are so close that spirit is a bone, 2019–21 (detail)



Lametta Georg, 2019



Ed. Maurice Funken / NAK Neuer Aachener Kunstverein

German/English

24 × 30 cm

64 pages, numerous color images

Softcover

ISBN 978-3-95476-423-5

€ 28 (D) / £ 26 / \$ 38

* Cover draft

CHRISTINE LIEBICH
PERMANENT MOMENT

Steel Pictures and Dandelions

Christine Liebich (b. Landshut, 1987; lives and works ibid.) creates sculptures that negotiate the dualisms of our time. Casted bronzes and wall pieces made out of bent construction steel interrogate the relationship between culture and nature. In the series *Naturalistisch arbeitend*, relief-like powder-coated steel dandelions become symbols of hope, strength, and confidence. Set apart by their air of fragility and graphical quality, the sculptor’s works are of spellbinding lightness and elegance. Liebich describes them as drawings in three dimensions: timeless snapshots that shimmer in the illumination of the gallery no less than in the light of the sun.

Liebich’s first monograph is published in conjunction with her exhibition at NAK Neuer Aachener Kunstverein, Aachen. The book offers comprehensive insight into the artist’s practice and documents the genesis and installation of the exhibition. With essays by Maurice Funken, Ben Kaufmann, and Wolf Günter Thiel.

Exhibition

Christine Liebich / Gerold Miller, NAK Neuer Aachener Kunstverein, September 11–October 30, 2021



Pustebblumen Bronze, 2021



Ed. Rahel Schrohe
German/English
22 × 28 cm
120 pages, numerous color images
Softcover
ISBN 978-3-95476-402-0
€ 30 (D) / £ 28 / \$ 42

KATRIN VON LEHMANN TEXTURA PERFORMATIVA 5

Challenging systems with drawings

Katrin von Lehmann (b. Berlin 1959; lives and works in Berlin and Groß Glienicke, Germany) works on the interface between art and science. Grappling with theories and methods from the natural sciences and ideas in the history of science, von Lehmann develops sets of performative rules and techniques that define her artistic practice, creating pierced, perforated, and folded drawings and photographs and expansive installations.

Textura performativa 5 offers comprehensive insight into von Lehmann's output of the past nine years, showcasing three series she has produced since 2012 in connection with residencies at research institutions dedicated to the natural sciences and the history of science: *Looking at Diversity* (2012–14), *Blackboard Drawing* (2014–15), and *Proxy* from the project *Empty Space of the Unknown/Nothing Is Right Now* (since 2015). The works translate questions of human diversity and theories and research methods from molecular genetics and climate science into artistic practice. Hanne Loreck and Hans-Jörg Rheinberger contributed essays. With a conversation between Lara Keuck and the artist and an introduction by Rahel Schrohe.

Exhibition

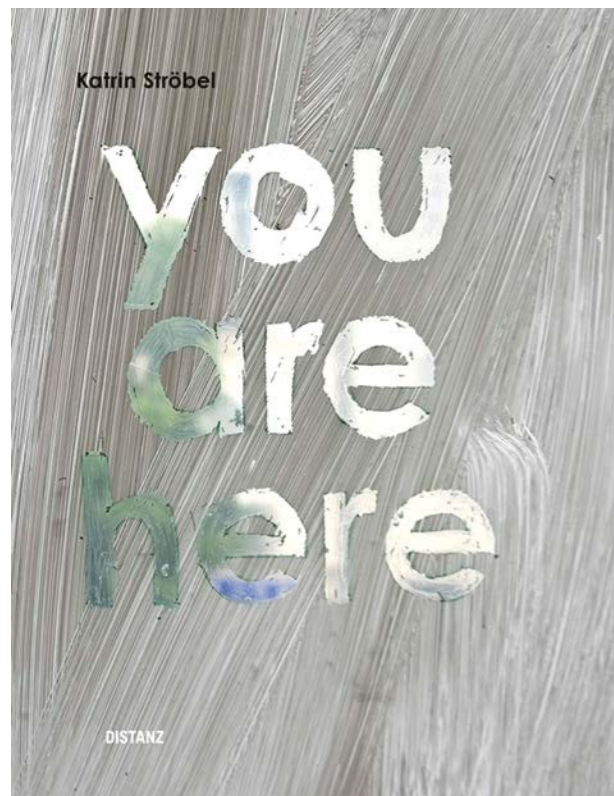
feldern. zusammentun und auseinandersetzen, ZAK Zentrum für Aktuelle Kunst, Zitadelle, Berlin, until September 19, 2021 (group show)



Visi-topia, 2014



Punktum, Kommunale Galerie Berlin, 2015-16 (installation view)



KATRIN STRÖBEL YOU ARE HERE

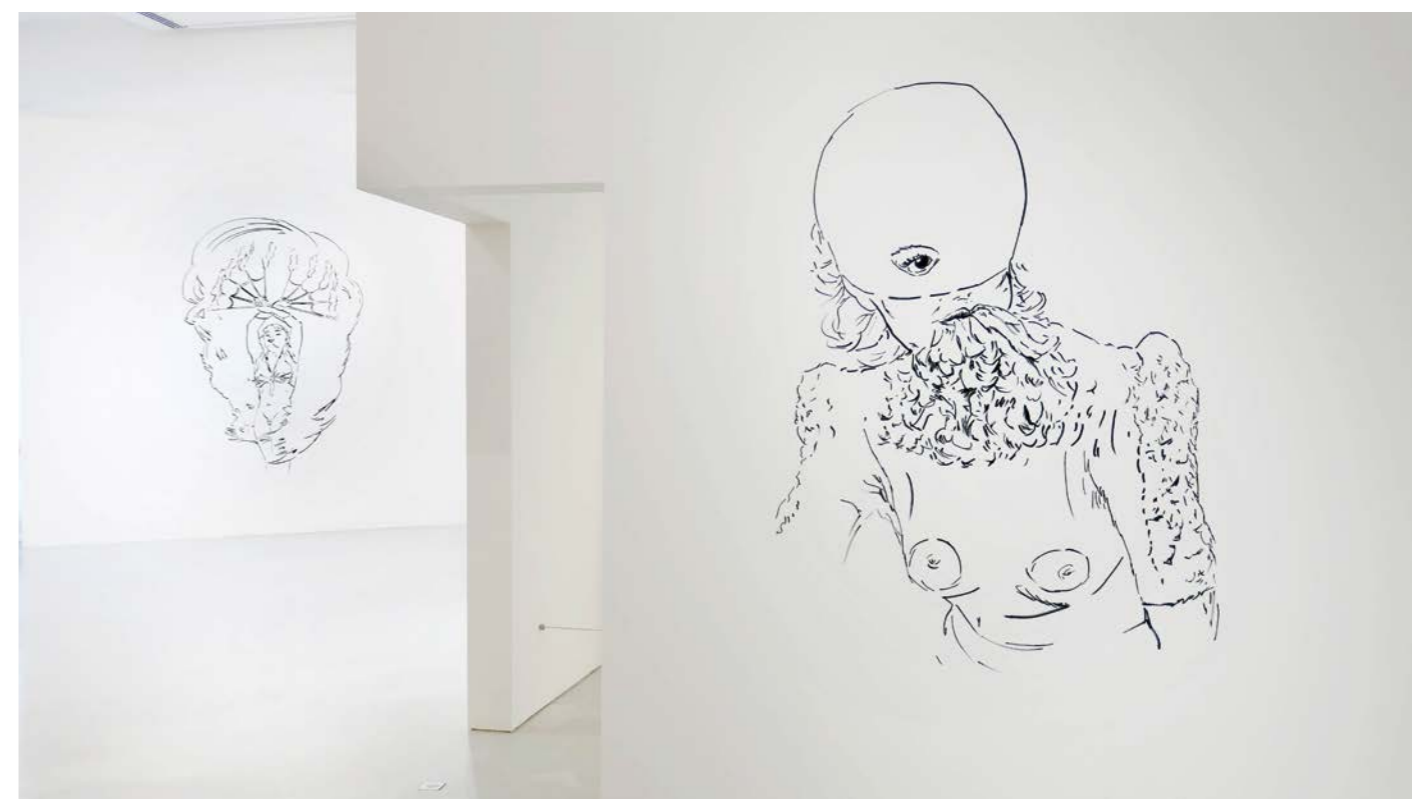
The Stories That Places Tell

Katrin Ströbel's (b. Pforzheim, 1975; lives and works in Marseille, Stuttgart, and Rabat) conceptual drawings and multimedia installations scrutinize the architectural, social, and urban realities that shape contemporary life. The genesis of her works is site-specific and requires extensive local research, which she then translates into drawings, photographs, and sprawling—and, in many instances, performative—installations. Ströbel is interested in the complex of a space, its history and function, as well as the social parameters that define the place and the power structures or relations between communities that are encoded in it. Most recently, the artist's receipt of the 2019 Hans-Molfenter-Preis of the State Capital of Stuttgart was the occasion for the realization of her work *Vom Berühren und Begreifen* (On Touching and Grasping) in the long hallway of the Kunstmuseum Stuttgart's collection division. Ströbel invited the museum's team to discuss their daily chores and to draw on an 80-foot-long wall using fingerprint powder. The deliberate act of touching and revealing the traces of art-world staffers who would otherwise be "invisible" takes on particular relevance in light of the general prohibition on touch in exhibition settings and the new social distancing rules introduced in response to the coronavirus pandemic.

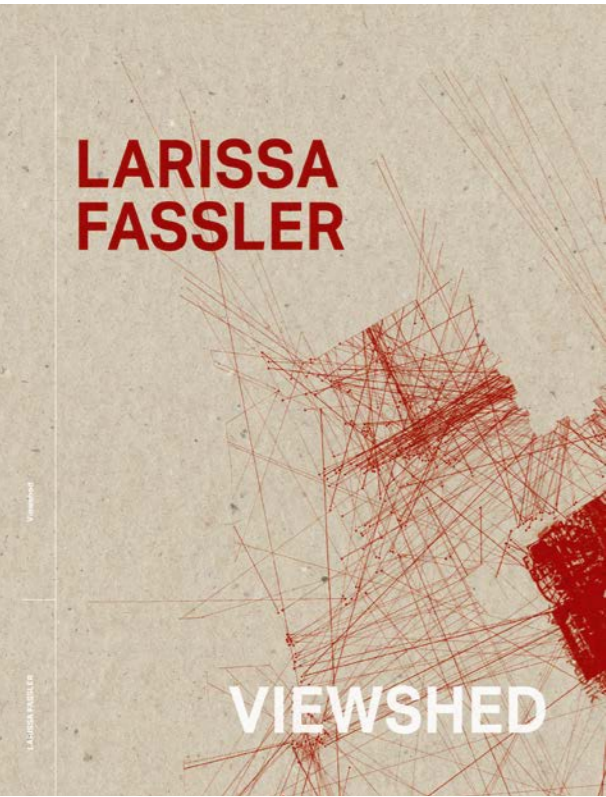
you are here collects Ströbel's creative reflections on the histories, functions, and social and political contexts of the places where her art comes into being and is presented. The monograph sheds light on her approach, in which drawing serves as a medium of communication between societies and class structures. With a preface by Ulrike Gross and a conversation between the artist and the curator Anne Vieth.



Destiny, 2010



Die Feuerspeiende, Musée d'Art moderne et d'Art contemporain Nice, 2021 (installation view)



Ed. Diana Sherlock
German/English/French
24 x 32 cm
304 pages, 150 color images
Hardcover
ISBN 978-3-95476-435-8
€ 44 (D) / £ 40 / \$ 55

LARISSA FASSLER VIEWSHED

Mapping and Walking as Art Practice

Larissa Fassler's (b. Vancouver, Canada, 1975; lives and works in Berlin) art practice is dedicated to the complex relationship between human beings and their environment. Based on participant observations of changing urban geographies and cultures, she creates drawings, sculptures, and paintings that analyze and map these realities. Her objects of scrutiny are public scenes like the Gare du Nord, Les Halles, and the Place de la Concorde in Paris, New York City's Columbus Circle, Istanbul's Taksim Square and Berlin's Kottbusser Tor. Her multilayered works illustrate how urban environments impact the psychological and physical well-being of people and how the built environment conversely reflects people's perception, understanding, and use of these places. Fassler avails herself of analytical tools from anthropology and urban planning to amass research and data that she illustrates in large-format pencil drawings, paintings, and expansive installations and translates into imposing dense cartographies.

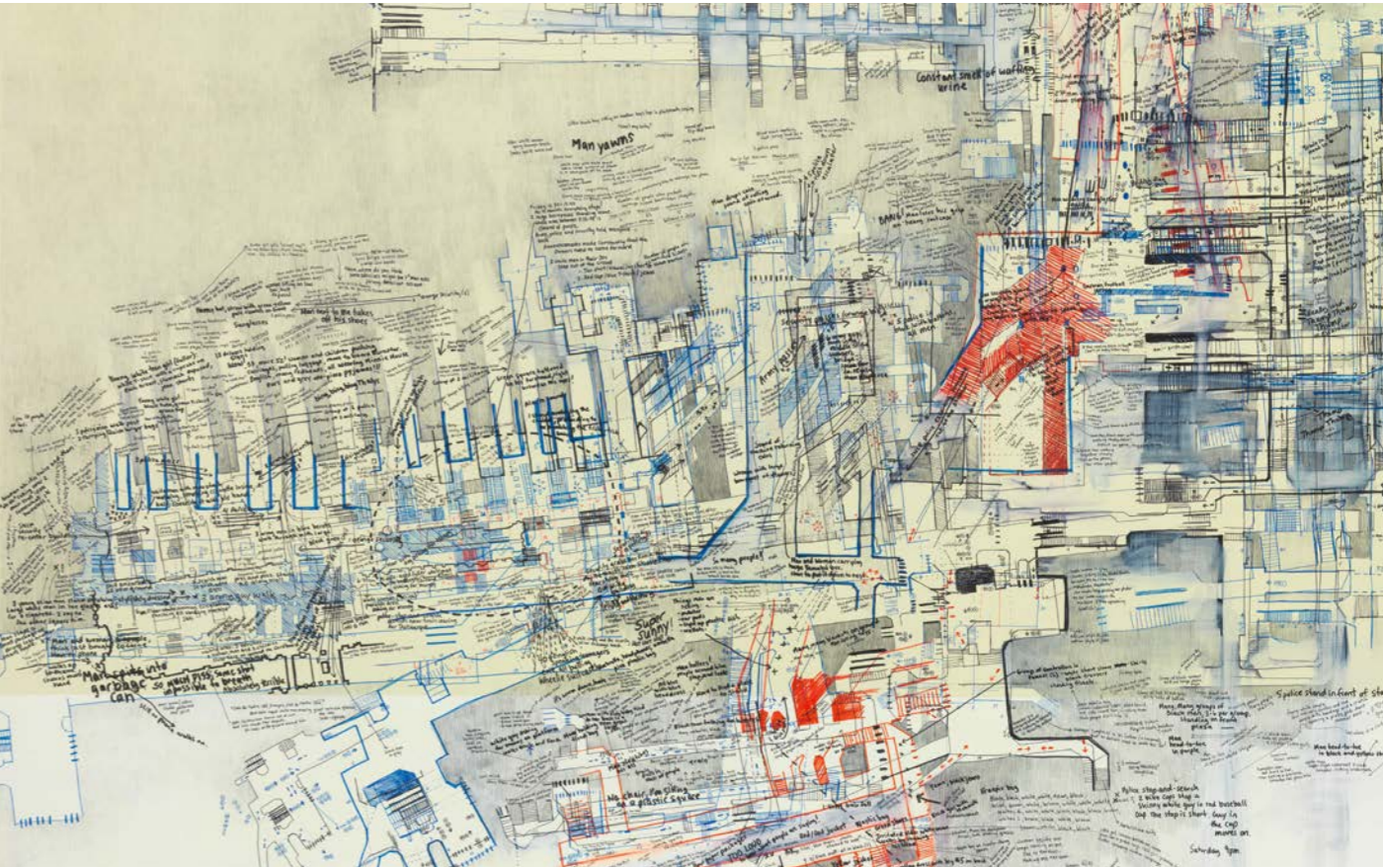
The artist's monograph presents a comprehensive sample of works from the past 15 years. With a preface by Diana Sherlock, an interview with the artist and texts by Fiona Shipwright, Karen Till, Shauna Janssen, Chris Blache and Pascale Lapalud, and Nicole Burisch.



Gare du Nord (Machine tournez vite), 2019/20



Palace / Palace (Palast der Republik / Berliner Stadtschloss), 2012



Gare du Nord III, 2014/15



Ed. Sophia Sadzakov / HuM-Collective
German/English
21 × 29.7 cm
250 pages, numerous color images
Softcover
ISBN 978-3-95476-416-7
€ 34 (D) / £ 32 / \$ 46

HUMBASE WHEN THE SEED CONSIDERED PLANTING ITSELF

The Artist's Book as Collective Practice

HuMBase is a cultural event venue and studio space that has established itself since June 2018 as an experimental platform for creatives working in a range of cultural disciplines. An abandoned church building in Stuttgart has served the HuM design collective as the versatile setting of its transdisciplinary projects.

The most recent project, *When the seed considered planting itself*, is an attempt to translate the venue's experimental quality into the book format. It gathers 26 creative minds: artists, musicians, curators, writers, and directors were invited to give their ideas free rein in its pages. Besides the collected contributions from the participants, the book documents the collective's exhibitions and cultural events. The collaborative publication project is a portrait of HuMBase's program, which stands out for its multiplicity of creative perspectives.

In addition to biographical notes on the 26 contributing artists, the book contains a foreword by the editors and an essay by Lukas Ludwig.



Atelier Transluzent, *turn over 6*, 2021



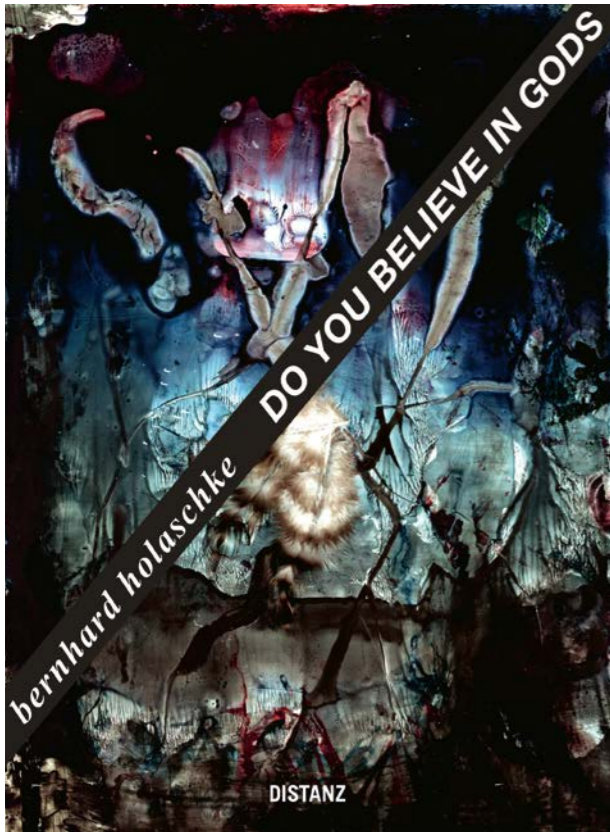
Jakob Bareiß, o.T., 2021



Sophia Sadzakov, *Schleier*, 2021



Torsten Pappenheim, *Intrinscus Admovenus*, 2021



BERNHARD HOLASCHKE **DO YOU BELIEVE IN GODS**

Relics and Their Contemporary Counterparts

How much trust should we have in our perceptions? How profoundly have the symbols at work in the cultural genesis of identities changed even as the basic emotions have remained the same? Bernhard Holaschke's (b. Heilbronn, 1986; lives and works in Berlin and Wuppertal) practice grapples with shifts in the historiography of culture and its artifacts. In videos, paintings, drawings, objects, and sculptures, Holaschke studies iconographic representations of cultural identity assets and relics, harnessing both traditional motifs in art history and images drawn from pop culture from the 1990s to the present. His works elicit emotional responses from the viewers, with apprehension, laughter, irritation, and surprise in central roles.

Do You Believe in Gods presents a selection of 111 ink drawings and collages created over the past 12 months. With essays by Jan Schillmöller, Beate Scheder, Lisa Alice Klosterkötter, and Alex Pilarski.

German/English
 17 x 24 cm
 164 pages, 111 color images
 Softcover
 ISBN 978-3-95476-414-3
 € 30 (D) / £ 28 / \$ 42



many, many titles, 2021



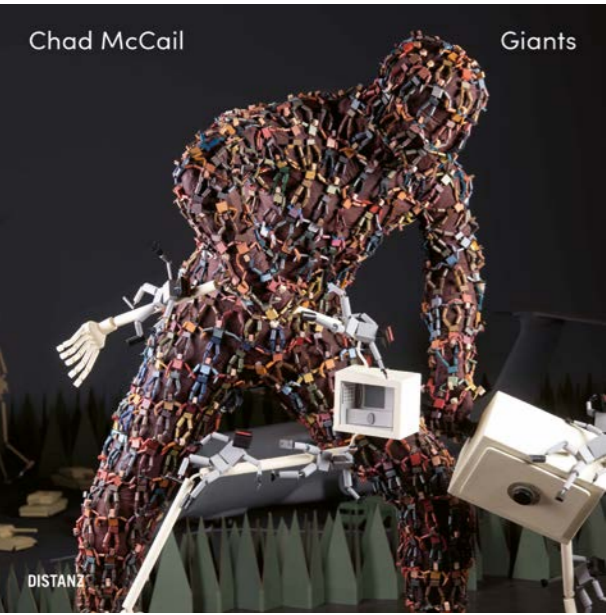
infinite laboratory, 2021



purple grail (spirit), 2021



a place for cosmopolitan art, 2021



Ed. Alistair Robinson

English

30 x 30 cm

336 pages, numerous color images

Hardcover

ISBN 978-3-95476-311-5

€ 46 (D) / £ 42 / \$ 60

CHAD MCCAIL

GIANTS. WORKS 1997–2020

Yearning for a New World

Chad McCail's (b. Manchester, 1961; lives and works in Thankerton, Scotland) artistic practice comprises illustrations, paintings, and installations as well as theater and performance workshops, all dedicated to the quest for visions of a new world. For over 20 years, he has made drawings in the style of instruction leaflets or graphic manuals, bearing descriptive titles like *People Take Turns to Do the Difficult Jobs*, *Wealth Is Shared*, *Money Is Destroyed*, *Prisoners Are Freed*, and *People Stop Using Things*. What might seem ironic pleasantries turn out upon closer examination to be serious inquiries into alternatives to the norms that rule our everyday lives. McCail probes issues around sexuality and violence, focusing on psychoanalytical practices. Simulating the pedagogical appeal of children's book illustrations, his works chart an alternative reality of life.

The monograph illuminates McCail's conceptual and intuitive psychoanalytical approach. With writings by the artist, Charles Esche, Chris Gilbert, Tom Hopkin, Madeleine Kennedy, Marina Martić, Alistair Robinson, and Marcus Verhagen and a conversation with the artist by Giovanna C. Coppola.



No One Charges No One Pays, 1999

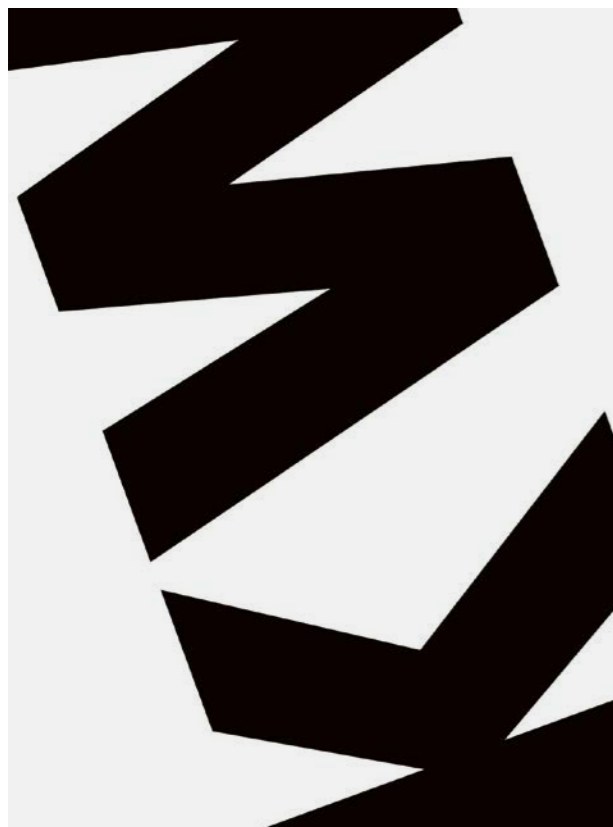


Land Is Shared, 1999



People Stop Using Things, 1999

MORE HIGHLIGHTS



KW – A HISTORY

A Leading Laboratory for Contemporary Art Turns 30

KUNST-WERKE BERLIN e. V., which operates the KW Institute for Contemporary Art and mounts the Berlin Biennale for contemporary Art, is one of the most highly renowned international organizations for contemporary art and celebrates its 30th anniversary in 2021. Founded by Klaus Biesenbach, Alexandra Binswanger, Philipp von Doering, Clemens Homburger, and Alfonso Rutigliano in 1991 and led by Krist Gruijthuijsen since 2016, the KW Institute for Contemporary Art has established what was originally a dilapidated margarine factory in post-fall-of-the-Wall Berlin as a site of progressive practices in the international art field. In addition to seminal exhibition projects like *when tekkno turns to sound of poetry* (1995), *Stand der Dinge* (State of Affairs) (2000), *Territories* (2003), *Regarding Terror: The RAF Exhibition* (2005), *One on One* (2012/13), *Fire and Forget. On Violence* (2015), and *The Making of Husbands: Christina Ramberg in Dialogue* (2019/20), KW has showcased the art of Absalon, Kader Attia, Keren Cyttar, Cyprien Gaillard, Douglas Gordon, Channa Horwitz, Carsten Höller, Renata Lucas, Hiwa K, Annette Kelm, Mika Rottenberg, Anri Sala, Christoph Schlingensief, Hassan Sharif, and many others. First held in 1998 and directed by Gabriele Horn since 2002, the Berlin Biennale for Contemporary Art brings artists, theorists, and other prominent figures from all over the world to the city every two years and has made vital contributions to emerging discourses in contemporary art.

Released on occasion of the anniversary, this first comprehensive publication on KUNST-WERKE BERLIN e. V. is the fruit of Jenny Dirksen's extensive research into the organization's history. It presents selections from the sizable archive and unfurls a polyphonic institutional history, with a timeline running to over 300 pages, photographs, writings by Klaus Biesenbach, Jenny Dirksen, Susanne von Falkenhausen, Eva Scharrer, and Jan Verwoert, and recollections of contemporary observers and friends and associates of the KUNST-WERKE BERLIN from three decades.

Eds. Klaus Biesenbach, Jenny Dirksen,
Krist Gruijthuijsen, Gabriele Horn / KW Institute for
Contemporary Art

German and English edition

20 x 27 cm

512 pages, numerous color and b/w images

Softcover with flaps

ISBN 978-3-95476-371-9 (German edition)

ISBN 978-3-95476-372-6 (English edition)

€ 44 (D) / £ 40 / \$ 68



Entrance Kunst-Werke, Auguststrasse 69, approx. 1991

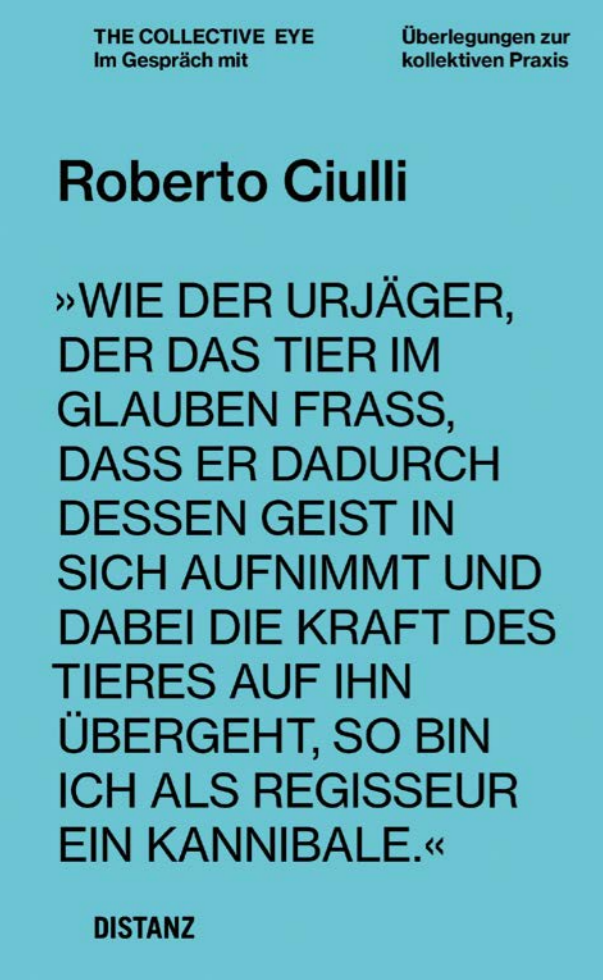


Founders of Kunst-Werke from left to right: Philipp von Doering, Klaus Biesenbach, Alfonso Rutigliano, Clemens Homburger, Alexandra Binswanger, foreground Knuth Seim, 1991



Cyprien Gaillard, *The Recovery of Discovery*, KW Institute for Contemporary Art, Berlin, 2011 (exhibition view)

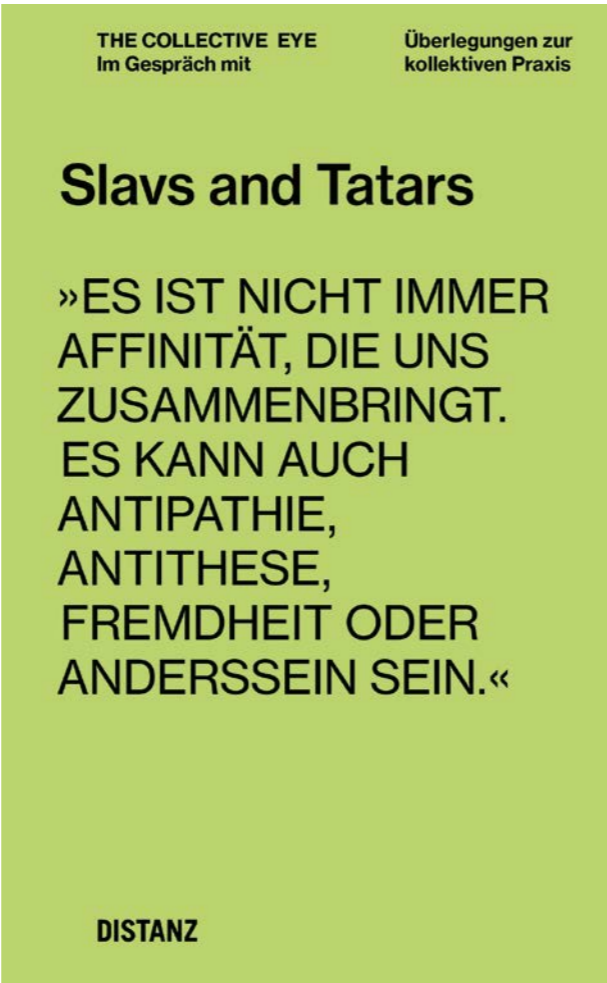
THE COLLECTIVE EYE
THOUGHTS ON COLLECTIVE PRACTICE



Ingenious in the Mass

The artists’ colonies of the nineteenth century championed the idea of a social and economic community of “city refugees” who lived and worked together, finding inspiration in nature; the artists’ groups of the early twentieth century, on the other hand, rallied around artistic programs with which their members are now associated in histories of art. And yet the—male, white—artist was continually vaunted as a brilliant solitary creator. Until a few years ago, a consensus to which both the art market and artists readily acceded reproduced this phenomenon, and so artists’ collectives that gained international acclaim, like General Idea, remained the exception. Why is that? Which conditions must be established for this paradigm to be defeated? And why is it that collective thinking and action have long been accepted and even standard practice in other domains, like theater and ballet, fashion, music, and cinema?

Today, the effects of digital networking and globalization define the premises and nuances of community formation and collective artistic work. And yet the cult of the genuine artist, creating solely out of himself or herself, remains the status quo. Other disciplines appear to have long overcome this challenge. And the models of what making art looks like vary widely depending on formative social influences and cultural identities. These observations formed the basis for conversations that led The Collective Eye to complement its work organizing exhibitions and symposia with the production of a book series gathering *Überlegungen zur kollektiven Praxis* (Thoughts on Collective Practice). The first three volumes discuss practices of collective action with the artist duo Elmgreen & Dragset; the collective Slavs and Tatars, which started out as a reading group; and the stage director Roberto Ciulli. The series seeks to chart an approach to a complex of issues that scholars have only just begun to study.



Eds. Emma Nilsson, Dominique Garaudel, Heinz-Norbert Jocks / The Collective Eye
German
11 x 17.8 cm
144 pages, numerous b/w images
Softcover with flaps
ISBN Elmgreen & Dragset 978-3-95476-403-7
ISBN Slavs and Tatars 978-3-95476-404-4
ISBN Roberto Ciulli 978-3-95476-387-0
Each € 14 (D) / £ 18 / \$ 22



Eds. Mafalda Millies, Roya Sachs, TRIADIC; Matthias Kliefoth, DISTANZ
Production Elizabeth Edelman, TRIADIC
English
22 x 27 cm
228 pages, numerous color images
Hardcover
ISBN 978-3-95476-368-9
€ 44 (D) / £ 40 / \$ 55

TRIADIC will be donating 100% of their proceeds from the book to Performa, a New York City based multi-disciplinary arts organization which is dedicated to exploring the critical role of live performance in the history of twentieth century art and encouraging new directions in art. DISTANZ will also be donating profits to Berlin program for artists, a mentoring program that facilitates exchange between emerging and established artists.

STILL HERE MOMENTS IN ISOLATION

Reflections from a Time of Stillness

What has been on artists' and creatives' minds during the Covid-19 pandemic and the waves of quarantine orders that have washed over the planet? That has been the question animating the initiative *STILL HERE – Moments in Isolation*. Since March 2020, co-curators and editors Roya Sachs and Mafalda Millies, alongside editor Matthias Kliefoth and producer Elizabeth Edelman, have invited prominent denizens in the worlds of art and culture to submit a still life image with an accompanying text, or thought, sharing their experience, along with the date and location now spanning across six continents.

The highlighting participants include artists such as Monica Bonvicini, Tosh Basco fka Boychild, Katherine Bernhardt, Simon Denny, Marcel Dzama, Issy Wood, Shirin Neshat, Adam Pendleton, Laure Prouvost, Wolfgang Tillmans, Raphaela Vogel, Paul Mpagi Sepuya, alongside authors such as Chris Kraus, ballet dancer David Hallberg, neuroscientist Mendel Kaelen, auctioneer Simon de Pury and sexual anthropologist Betony Vernon.

This visual diary comes to life through video and music with augmented reality components that can be activated using the DISTANZ app. Alongside this, the publication includes an essay by novelist and art critic Jennifer Higgie, as well as a custom bookmark with a unique scent attached to it developed by renowned olfactory artist and smell researcher Sissel Tolaas.



Betony Vernon, 2020



Wolfgang Tillmans, *Clipped Tulip*, 2020



Simon Denny, *Finished the horse puzzle*, 2020



Tracey Emin, *My Fathers Dead – My Mothers Dead – Docket is Dead*, 2020



Exhibition
re-opened

STUDIO BERLIN

A Snapshot Survey of the Art Being Made in Berlin

STUDIO BERLIN, an exhibition produced by the Boros Foundation in cooperation with Berghain that opened in September 2020, presents the output of 118 Berlin-based artists on all floors of the world-renowned techno club. The show features German and international artists working in photography, sculpture, painting, video, sound, performance, and installation art.

Responding to the upheaval caused by the Covid-19 pandemic, *STUDIO BERLIN* is primarily designed to reflect current tendencies and changes in art and society and provide artists living in Berlin with a platform for their recent productions. With Yael Bartana, Simon Denny, Simon Fujiwara, Cyprien Gaillard, Isa Genzken, Sven Marquardt, Anna Uddenberg, Wolfgang Tillmans, and many more.

The accompanying documentation expands on the exhibition and presents photographs of the works together with dedicated material produced by the contributing artists. In drawings, photographs, or sketches as well as statements, poems, and other fragmentary formats, they share their very personal perspectives on what it means to make art in this challenging time. With a preface by Klaus Lederer, Berlin Senator for Culture and Europe, and an introduction by Juliet Kothe and Karen and Christian Boros.

Exhibition

STUDIO BERLIN, Berghain, Berlin, until end of August, 2021

Ed. Boros Foundation
21 x 27 cm
480 pages, numerous color images
Softcover
ISBN 978-3-95476-369-6
€ 34 (D) / £ 32 / \$ 46



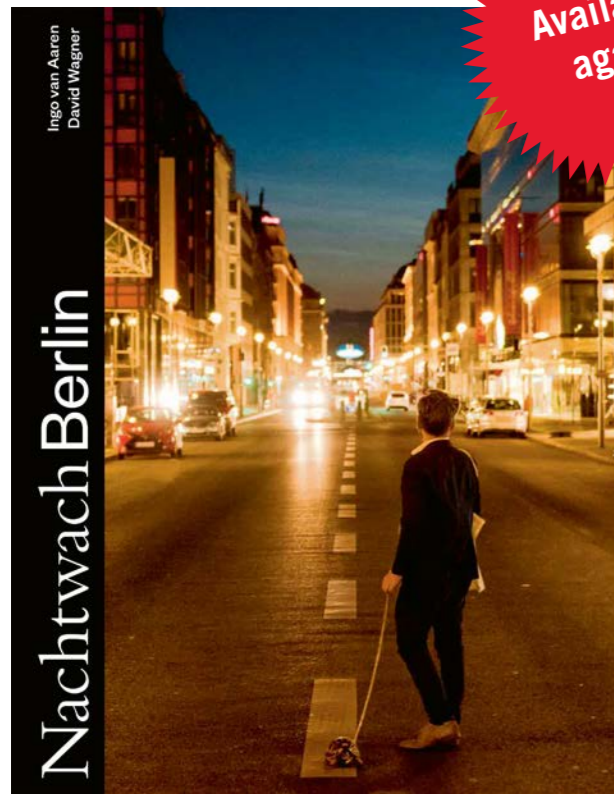
Julian Charrière, *And Beneath It All Flows Liquid Fire*, 2019 (video still)



Rosemarie Trockel, *My Generation, No Meat*, 2000/2020



Dirk Bell, *LOVE (Berghain edition)*, 2020



German
20 x 26 cm
160 pages, 111 color images
Softcover with flaps
ISBN 978-3-95476-407-5
€ 32 (D) / £ 30 / \$ 40

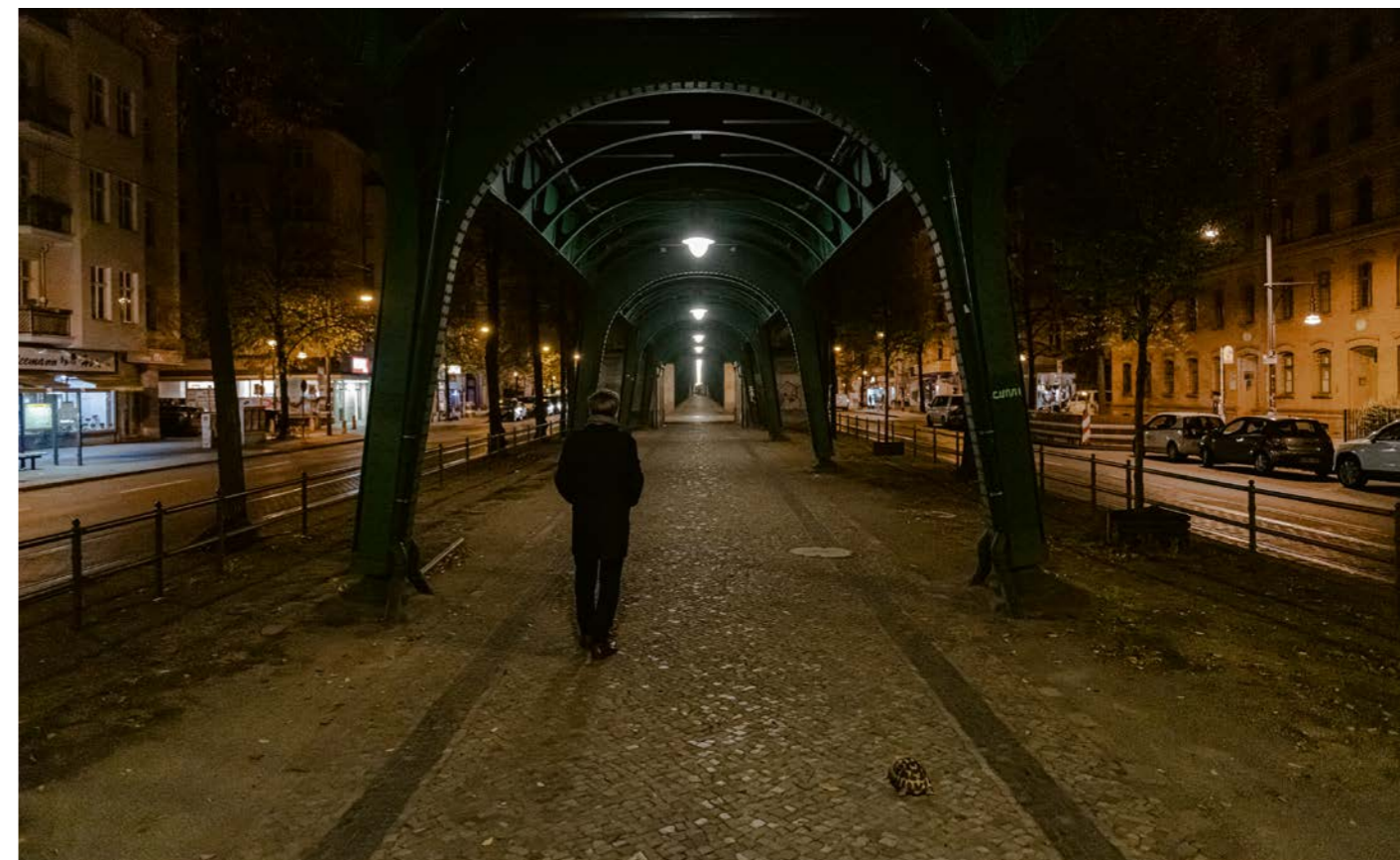
Available
again

INGO VAN AAREN AND 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* and *Mauer Park*.

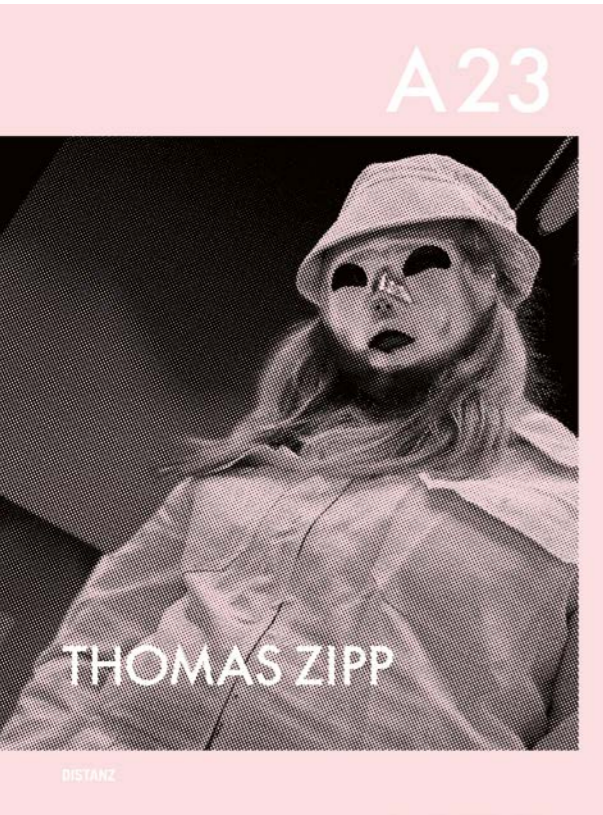
The dialogue between Ingo van Aaren's photographs and David Wagner's texts weaves a new form of flânerie through Berlin. With a nod to Walter Benjamin's *Arcades Project*, they limn a portrait of a city in constant transformation.



Ingo van Aaren, *Nachtwach Berlin*, Schönhauser Allee, 2020



Ingo van Aaren, *Nachtwach Berlin*, Zoologischer Garten, 2020



Ed. Nadia Ismail / Kunsthalle Gießen

German/English

21 × 28 cm

352 pages, 208 color images

Hardcover with linen

ISBN 978-3-95476-324-5

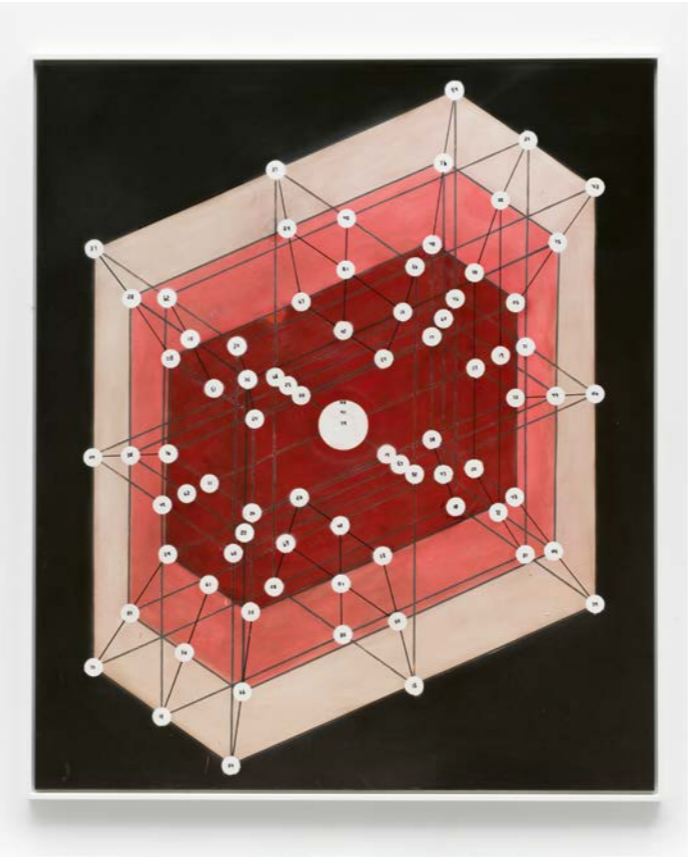
€ 44 (D) / £ 42 / \$ 68

**THOMAS ZIPP
A23**

Deconstructed Value Systems and Human Psychograms

In his work, Thomas Zipp (b. 1966, Heppenheim; lives and works in Berlin) examines tensions between the individual and the group, and between the self and the collective. His oeuvre includes complex installations and performances as well as painting, drawing, and sculpture. Zipp is one of the most prominent representatives of contemporary art—along with solo exhibitions at the Fridericianum Kassel and participation in the Biennale di Venezia, and the Berlin Biennale, he has been included in group exhibitions at the Tate Modern London, the New York MoMA, and the ZKM Karlsruhe.

Starting point for this extensive catalogue was Zipp's show at Kunsthalle Gießen (2018). The exhibition catalogue documents this extensive installation and performance; it includes works from the past 10 years. Four essays written from different perspectives supplement the richly illustrated book. In his text the psychoanalyst August Ruhs examines the work of Thomas Zipp against the background of his own profession. The art journalist and curator Gesine Borchardt gives a broad overview of the artistic work from its beginnings up to the present day, while the curator Zdenek Felix focuses on the performative quality in Thomas Zipp's work. In her essay Nadia Ismail, Director of the Kunsthalle Gießen and editor of the book, speaks about the auratic effect of rooms. The catalogue's multiple perspectives allow for participation in Thomas Zipp's intense oeuvre, something many of his works both enable and demand.



Tetra-Hyper-Cube, 2018



A PRIMER OF HIGHER SPACE (The Family of Man revisited), Kunsthalle Gießen, 2018 (performance)



N-Walker, 2018

EDITIONS

The editions are exclusively available at DISTANZ.

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MARY-AUDREY RAMIREZ
OSKAR SCHMIDT
THOMAS ZIPP

AMONG MANY MORE



THOMAS ZIPP
EINSTEIN'S DICE
(WITH SCHRÖDINGER'S CAT) R. D.
 2020

Inkjet on paper, frame, aluminum and resin
 Every work consists of 2 aluminium dice (10 x 10 x 10 cm) and a framed picture (25 x 31 cm)
 5 unique works
 Each €3,400 (incl. VAT)
 Plus shipping

Contradictions of Modern Subjectivity

In large-scale sculptural installations and paintings, Thomas Zipp (b. Heppenheim, 1966, lives and works in Berlin, Germany) explores the dark side of humanity. Drawing on art history, scientific discoveries, politics, popular culture, literature, and philosophy, Zipp creates an ominous vision of the future. At first glance, *Einstein's Dice (with Schrödinger's Cat) r.d.* seems like a religious relic or icon, but it poses questions about a contemporary understanding of the world, the concept of science, theological models or the eventual superposition of many theories and postulates.



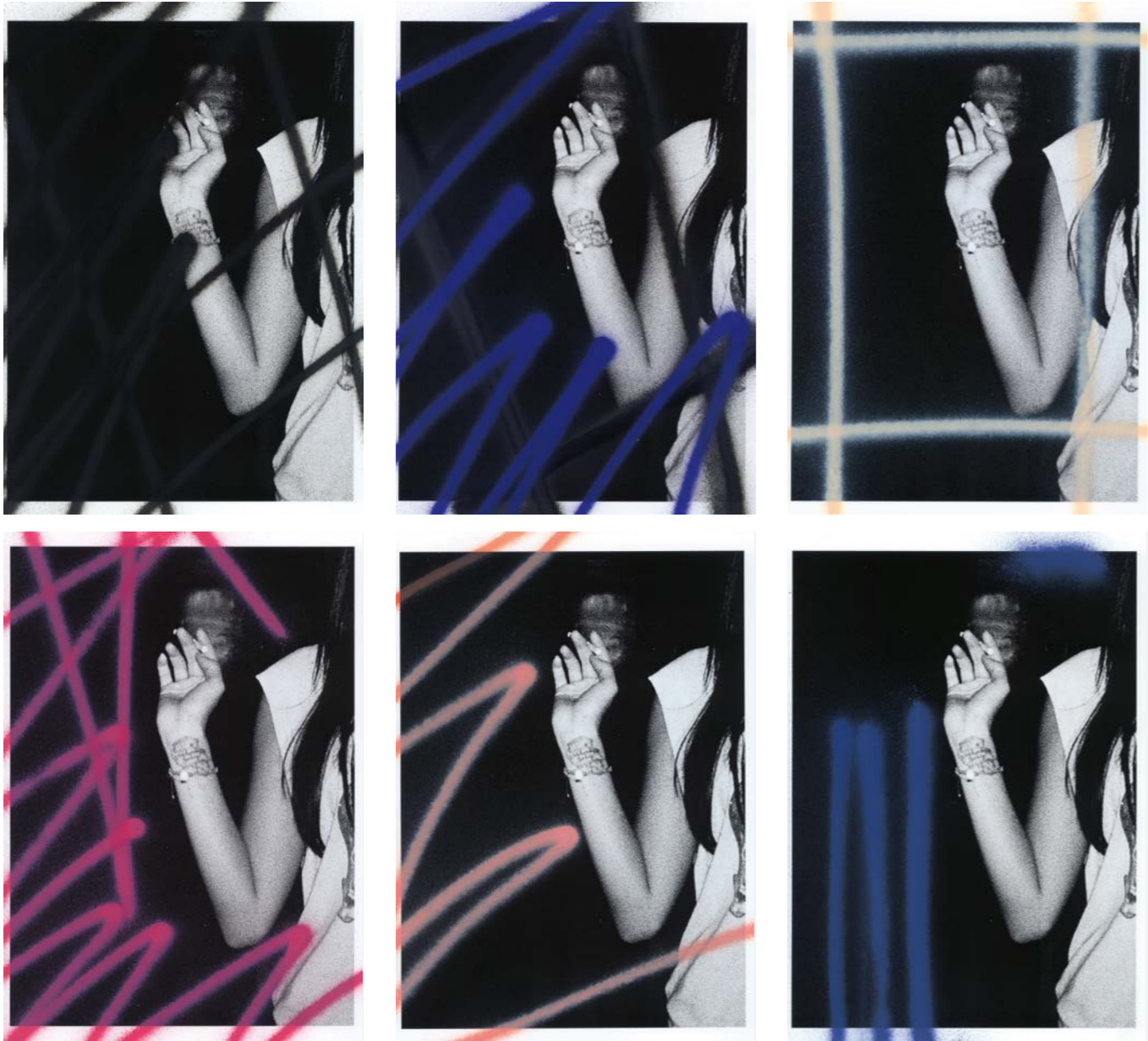
MARY-AUDREY RAMIREZ
MUST. FIGHT. TO. SURVIVE.
 2020

Yarn on linen, PVC
 44 x 27 x 8 cm
 3 unique works
 Each €1,100 (incl. VAT)
 Plus shipping



Game Over

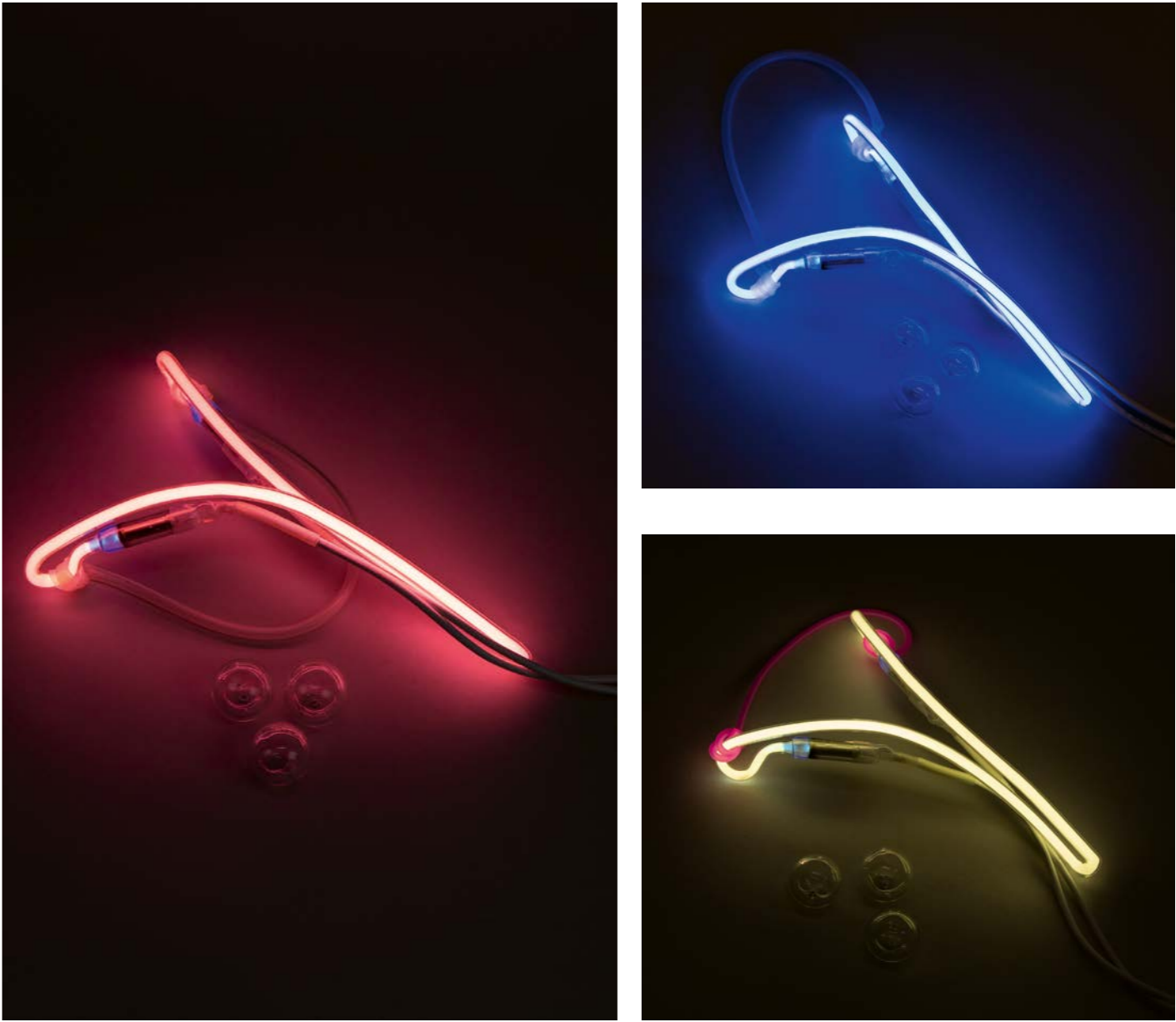
Digital techniques and creatures from computer games are central to many of the works of Mary-Audrey Ramirez (b. Luxembourg, 1990, lives and works in Berlin). Thanks to her sawing machine, the artist creates her figures without preliminary sketches in a process reminiscent of écriture automatique. With her fabric sculptures and embroidery pictures, the artist creates allegorical pictorial worlds that are as eerie as they are sexy. The textile surfaces of nylon are shiny, holographic, slimy and oozing, the embroideries sketchy and uncensored. The protagonists are animals or mixed creatures involved in fighting or love games, with the two merging seamlessly.



CHRIS SUCCO
BLOOD AND CHROME
 2017

Archival Inkjet Print with spray paint on Hahnemühle
 FineArt Baryta
 44 x 32 cm / 41 x 29 cm (sheet)
 Framed, signed and numbered, 9/10 unique works
 available
 10 unique works
 Each €1,300.00 (incl. VAT)
 Plus shipping

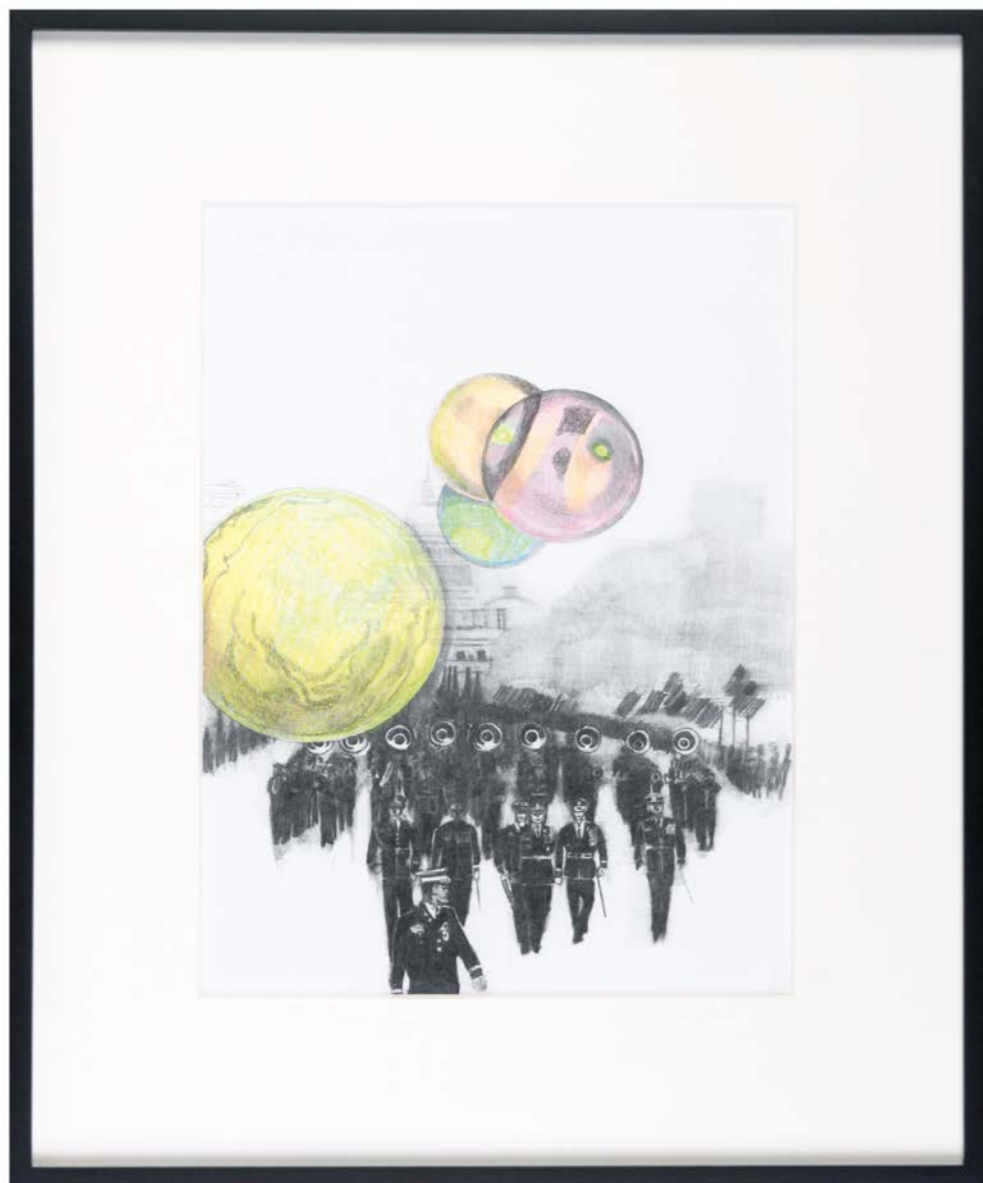
Rough Poetics
 Chris Succo (b. Dusseldorf, 1979; lives and works in Dusseldorf, Germany) works in a variety of materials and processes, creating paintings made by spray painting lacquer and oil on canvas using a minimalist palette largely comprised of matte black and white. To accompany his eponymous publication *Blood and Chrome*, Succo developed 10 overpainted photographs.



KATJA AUFLEGER
SLINGSHOT
 2021

Glass, rubber, neon gas, transformer, cable and plug
 15 x 4 x 25 cm
 3 + 2 AP
 Each 1,400 € (incl. VAT)
 Plus shipping

Vulnerable Weapons
 At first glance, Katja Aufleger's (b. Oldenburg, 1983; lives and works in Berlin) works seem familiar and appealing, but upon closer inspection it becomes clear that the objects have inherent uncertain or even dangerous tensions. The edition *SLINGSHOT* is derived from Aufleger's site-specific work *KISS*. *KISS* is an installation in the building of an insurance company that consists of an oversized functional slingshot, a bronze fork with a rubber sling, leaning against a large window pane. The viewer is left to decide whether and how to use the installation. The neon glass edition also plays with the same temptation – making use of the weapon would cause its self-destruction.



MARC BAUER
THE BLOW-UP REGIME
 2020

Color pencils on digital print
21 × 29.7 cm
15 unique works
Each 800 € (incl. VAT)
Plus shipping

Traces of fact and fiction

From the early 2000s, Marc Bauer (b. 1975, lives and works in Zurich) has developed an artistic repertoire with a focus on drawing, wall installation, film and most recently paintings. Using large groups of works, central themes around cultural and historical developments and our collective, social and political heritage are unraveled in a mosaic-like manner. Bauer's works are like narratives, which can be followed without difficulty thanks to his characteristic, very precise drawing style. This edition is based on the preliminary drawing for the central wall drawing of the exhibition *The Blow-Up Regime* at the Berlinische Galerie and it depicts the parade for the inauguration of Donald Trump as the 45th U.S. President on the 17th of January 2017.



KRIS MARTIN
END-POINTS BRÜDER GRIMM
 2020

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

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.



HANNAH SOPHIE DUNKELBERG
DUTY FREE
 2020

Pet-G
29.5 × 38.5 cm
Certified
3 & 2 AP
Each 880 € (incl. VAT)
Plus shipping

Playful conception of materiality

Hannah Sophie Dunkelberg (born 1987, lives and works in Berlin) works across various media. She belongs to a lineage of artists who push against sculpture’s stability, re-mixing styles from industrial processes and regional craftsmanship. Dunkelberg’s work is labor-intensive and reflects her enthusiasm for craftsmanship. Imitating the movement of the brushstroke, the artist translates fluid gestures into traditional woodcuts which function as molds for her synthetic wall reliefs.



CANDIDA HÖFER
DEUTSCHE OPER
AM RHEIN DUSSELDORF
 2012

C-Print in a folder with book "Silent Spaces" (with DVD)
29.5 × 45 cm
Signed, numbered on label verso
Edition 100
Each 1,900 € (incl. VAT)
Plus shipping

Masterful narratives of empty spaces

In majestic large-format color photography, Candida Höfer (b. 1944, lives and works in Cologne) captures the psychological residue left behind in empty public and institutional spaces. Höfer meticulously composes her shots, positioning herself symmetrically either in the center of rooms or along a diagonal that best reveals the space’s internal architecture. Representative subjects in her oeuvre are libraries, museums, and theaters..

BACKLIST

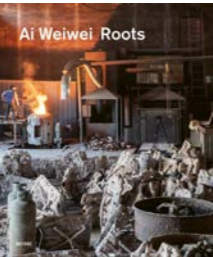
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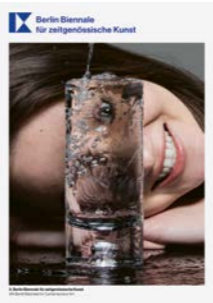
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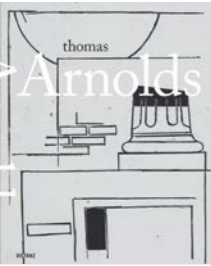
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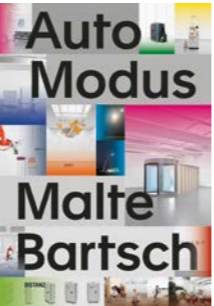
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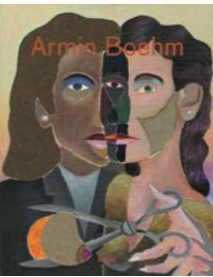
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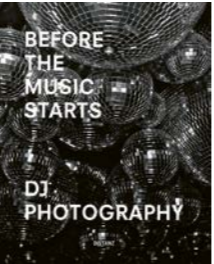
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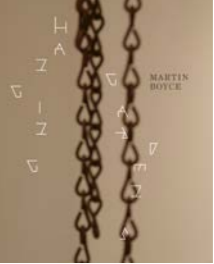
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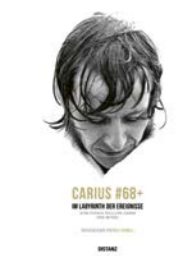
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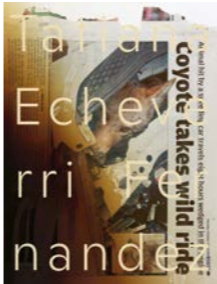
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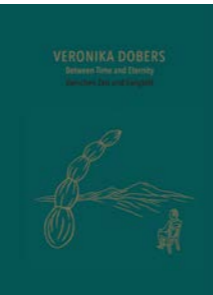
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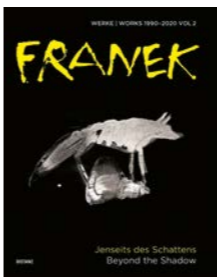
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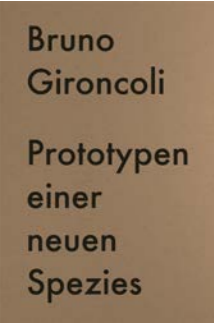
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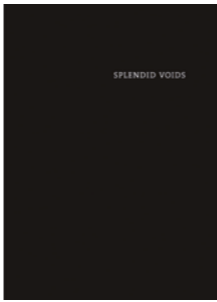
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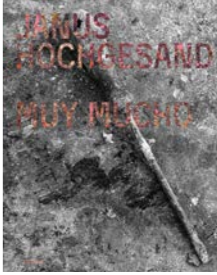
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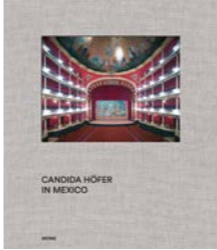
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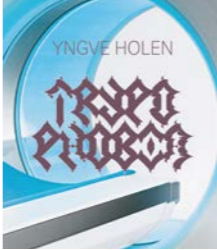
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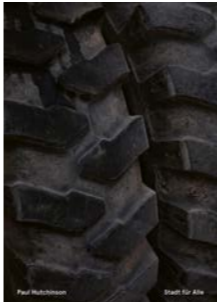
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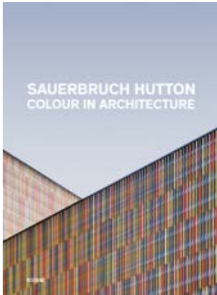
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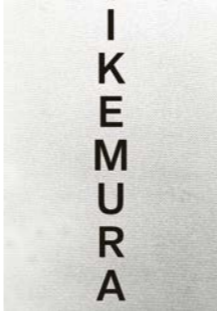
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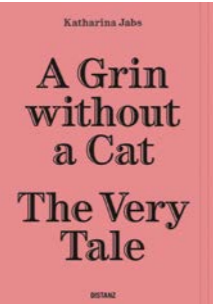
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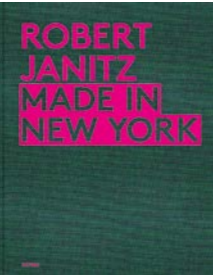
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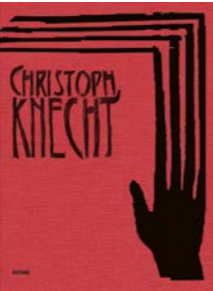
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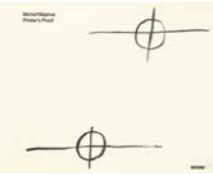
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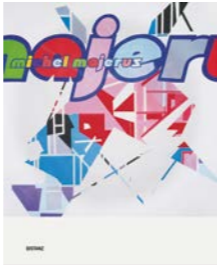
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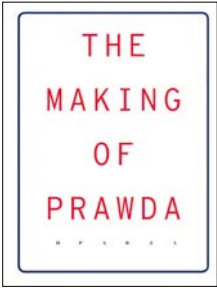
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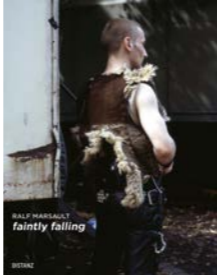
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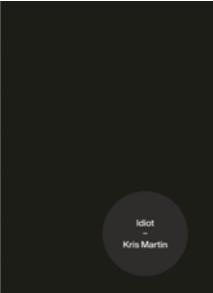
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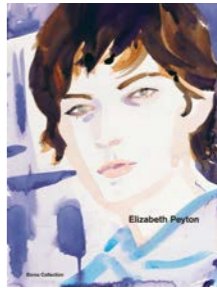
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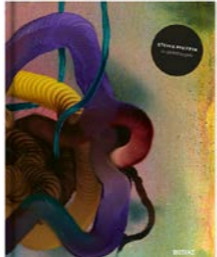
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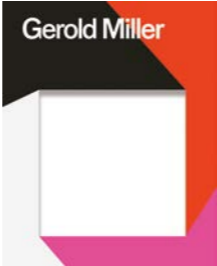
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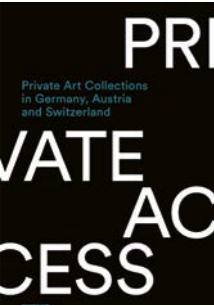
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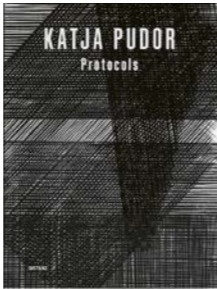
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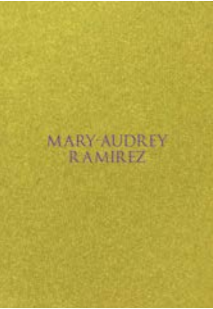
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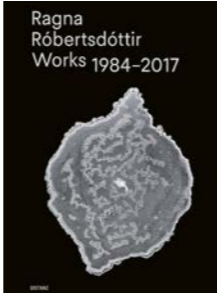
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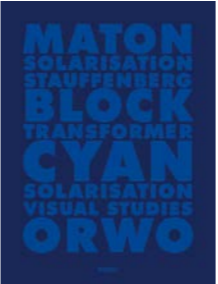
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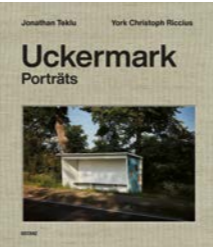
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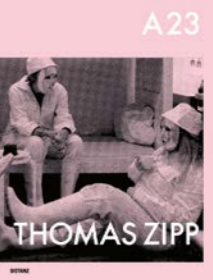
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