

A close-up photograph of a horse's face, showing its eye and the texture of its brown coat. A person's hand is visible near the horse's muzzle, and a dark, patterned cloth is draped over the lower part of the image.

# DISTANZ

SPRING/SUMMER 2022



Dear art book enthusiasts,

as you get ready for what promises to be an outstanding year in art, we are pleased to present to you our rich roster of new releases.

*The Milk of Dreams* is the motto of the 59th Venice Biennale, curated by Cecilia Alemani. The title is auspicious, bringing magical worlds to mind in which life, beheld through the prism of the imagination, is an inexhaustible fount of discoveries. The power of a shift of perspective is unmistakable in Ilit Azoulay’s contribution for the Israeli pavilion, where her *Queendom* establishes a transformative space of knowledge production, while Sigurður Guðjónsson over at the Icelandic pavilion probes the potential of time-based media and novel synesthetic experiences. Both catalogues are part of our program and will be released in April.

We are excited to learn more about the new forms of artistic collaboration that will be showcased at this summer’s documenta fifteen in Kassel. In cooperation with The Collective Eye, we met ruangrupa to discuss their practice and the approach they took to curating the exposition’s program. The book presents a comprehensive overview of selected projects, publications, and other media that figure in ruangrupa’s work. Another collective you will encounter in these pages is Slavs and Tatars, whose collected printed matter is making its debut in book form. The tome underscores the productive and accessible format’s central place in the group’s oeuvre.

If such communalization is one major trend in art today, another is the profound engagement with entrenched stereotypical roles, as reflected in monographs by emerging as well as established artists: Anna Ehrenstein offers searching reflections around the visual culture of migration, networked images, and class hierarchies among pixels. Yalda Afsah’s films grapple with the relationship between humans and animals and interrogate mechanisms of power, care, and control; Sophie Thun, meanwhile, ties in with the tradition of female self-representation in European art history in an effort to expose the precarious conditions in which aspiring artists labor in today’s art system.

The conversation between Leiko Ikemura and Noemi Smolik on the artist’s roots promises to be an engaging read. And don’t miss the new volume in our *KONTEXT* series, on archiving and photography—produced in dialogue with the initiative Lighting the Archive, it revisits the biographies of Marianne Wex and Chauncey Hare in a text by Mike Sperlinger.

We would like to use this opportunity to thank all the artists, writers, designers, curators, and everyone else who have helped us put together this portfolio of publications.

We hope you will find our books a great source of inspiration and pleasure.

Matthias Kliefoth  
and the team at DISTANZ



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





Queendom Panel 3, 2022 (more information on p. 95)



Queendom Panel 3, 2022 (detail)



English/Hebrew/Arabic  
Softcover with spiral binding with flap pages  
in slipcase  
23 × 29.7 cm  
240 pages, numerous color images  
ISBN 978-3-95476-477-8  
€ 40 (D) / £ 38 / \$ 55

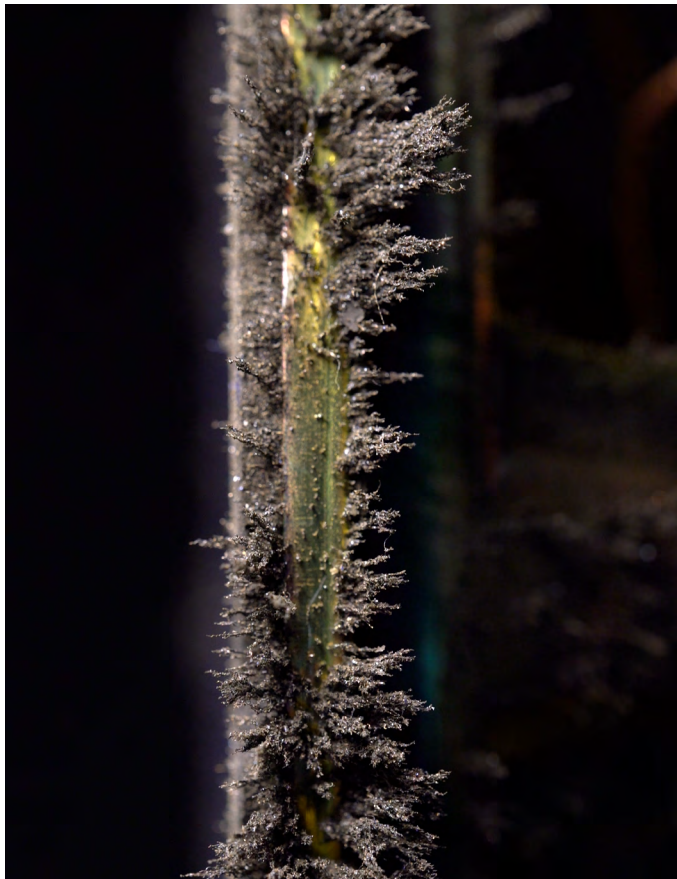
## ILIT AZOULAY QUEENDOM – ملکہ-اوت – מלכות

**Narratives of a New Order**  
**Israeli Pavilion at the 59th Venice Biennale**

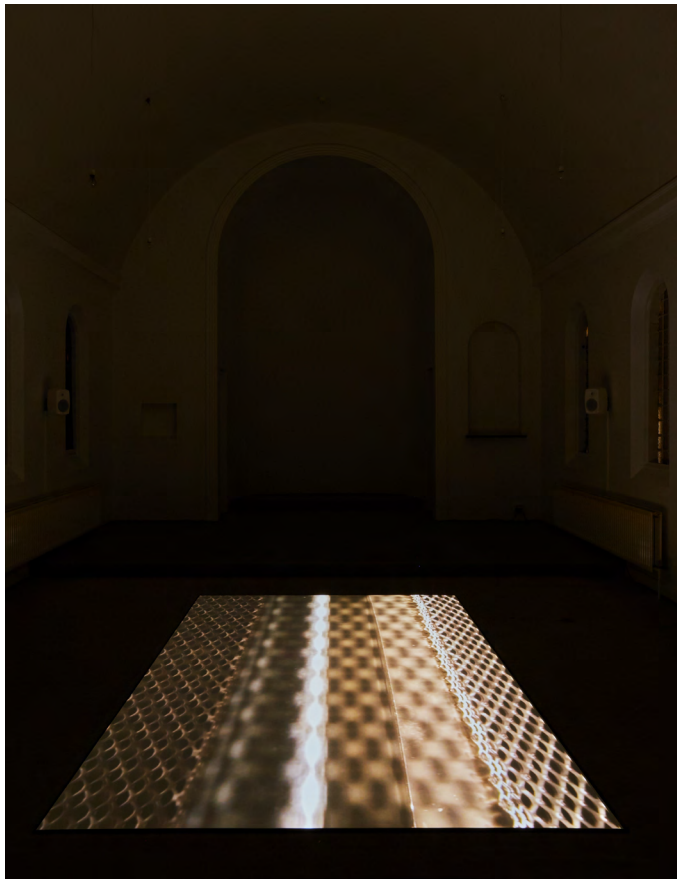
Ilit Azoulay (b. Tel Aviv-Jaffa 1972, lives and works in Berlin) is known for her photographic tableaux, which are composed of everyday objects, architectural fragments and artifacts in the manner of collages. In her current project she continues her unique method of taking apart and reassembling unregarded objects and their stories through macro-lens photography. In 2022 she will contribute to the Israeli Pavilion at the Venice Biennale. By means of large-scale panoramic photo-montages, a collaborative sound installation and architectural interventions Azoulay transitions the Pavilion from euro-centric modernity to Middle Eastern contemporaneity. Based on forgotten archival research materials on medieval inlaid vessels of Islamic art, the question of ownership over images and of cultural appropriation takes center stage. The *Queendom*—a story of transformations—has risen out of an all-encompassing system crash, resulting from a malfunction of existing power structures, flooding out of the digital realm, and spilling a new order of data into reality.

The artist picks up on this upheaval in a 360° publication, which expands on the exhibition and has neither a definite beginning nor an end. Azoulay's photomontages function as cartographies to the *Queendom* and focal points of the publication. The accumulative and polyphonic methodology of the book, with contributions by Naomi Alderman, Timo Feldhaus, Tehila Hakimi, Hanin Hannouch, Shelley Harten, Sheikha Hlewa, Adi Keissar, Lali Tsipi Michaeli, Vicki Shiran and Anat Zecharia, mirrors the *Queendom*'s capacity as a rhizomatic space of knowledge production, where stories and histories merge.

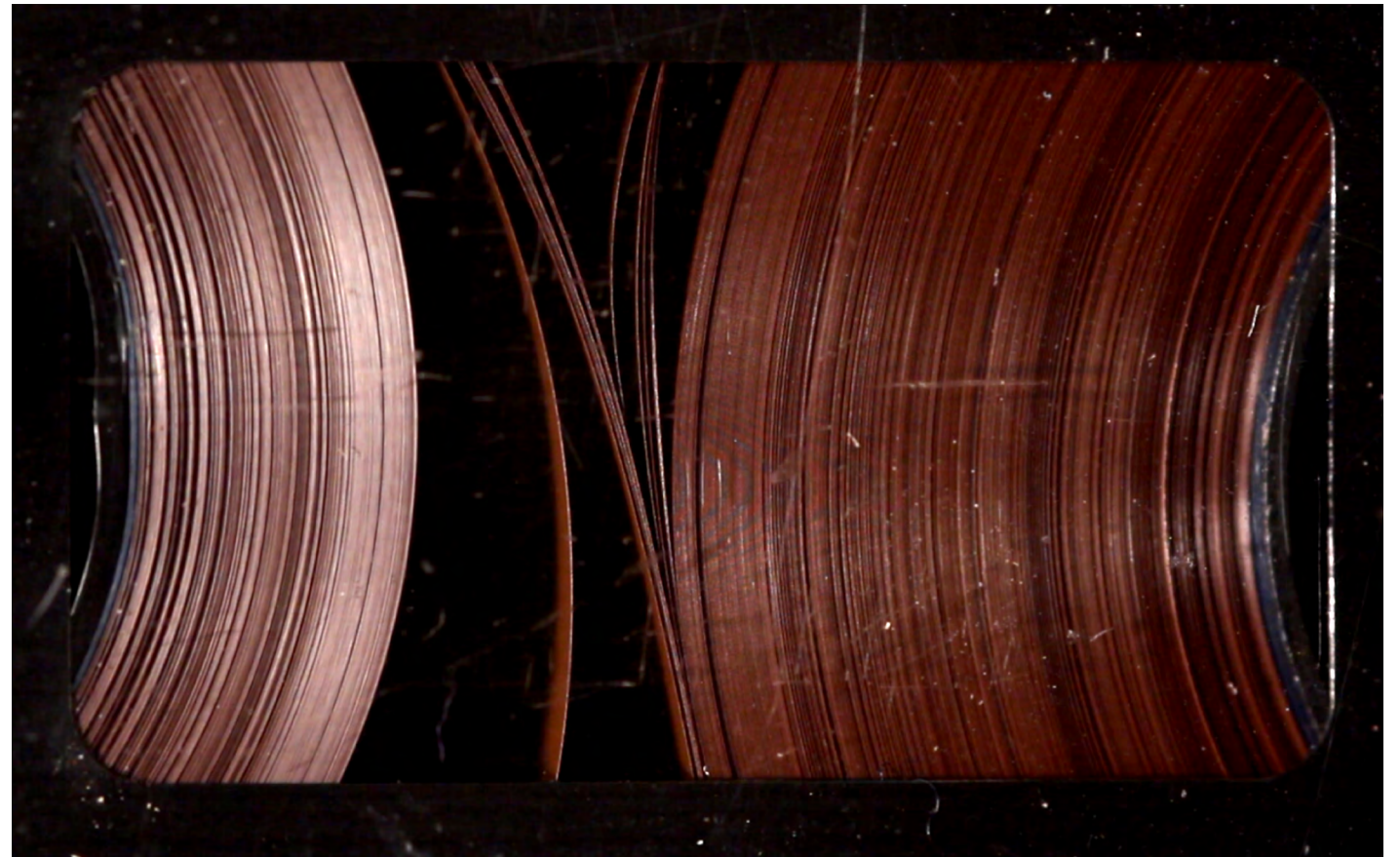




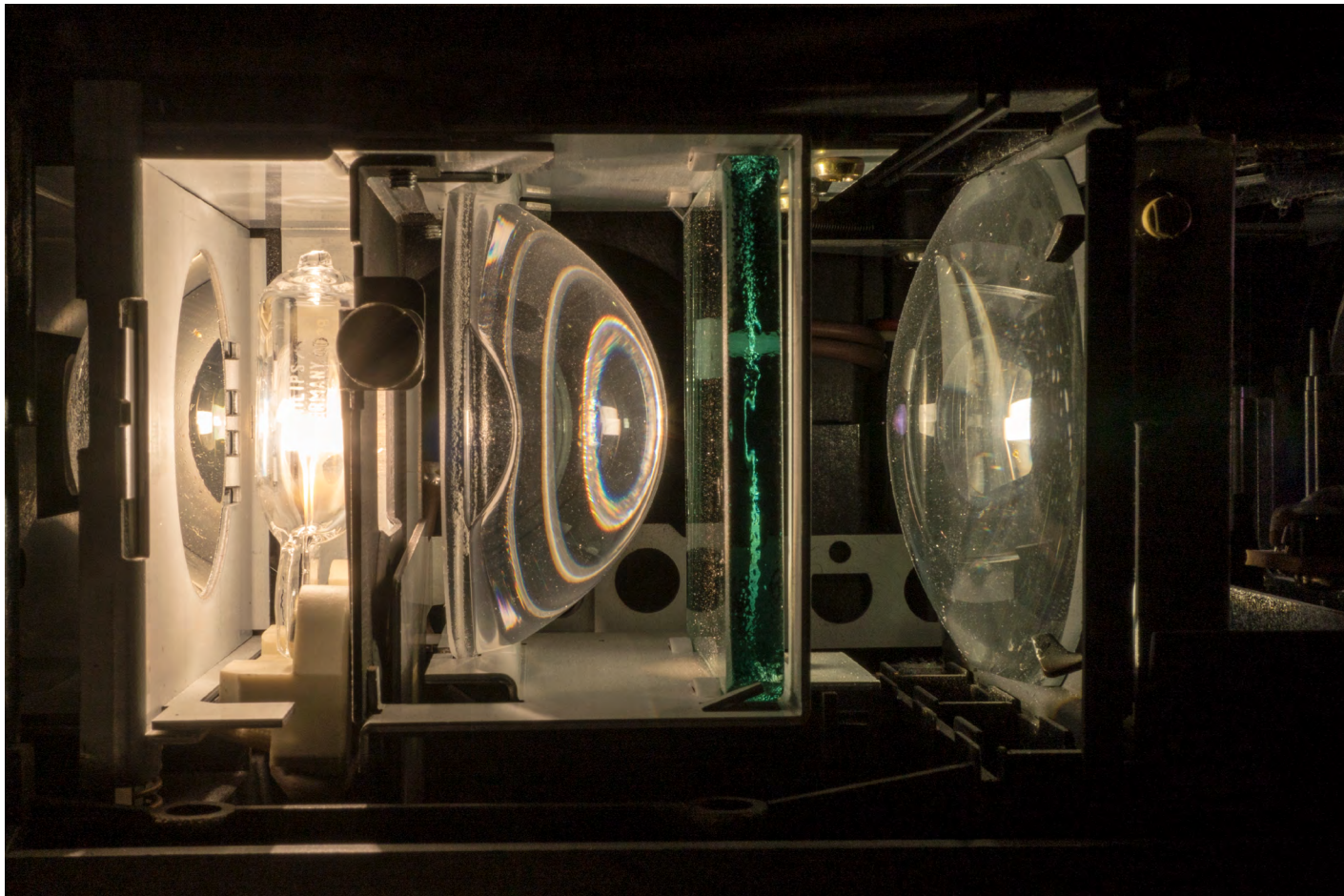
*Perpetual MOTION*, 2022



*Fuser*, 2017 (installation view)



*Tape*, 2016



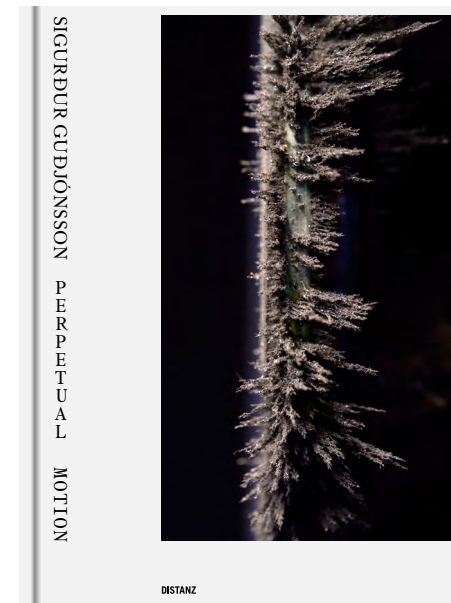
*Lightroom*, 2018

## SIGURÐUR GUÐJÓNSSON PERPETUAL MOTION

### The Wealth and Elegance of Physical Matter Iceland's contribution to the 59th Venice Biennale

Sigurður Guðjónsson (b. Reykjavík, 1975; lives and works in Reykjavík) creates powerful videos in which image, sound, and space coalesce in an organic whole. He launched his career as an artist in the early 2000s in Reykjavík's vibrant experimental arts scene, which nurtured new work in temporary venues throughout the old town, by exhibiting dark and atmospheric videos whose hypnotic allure quickly caught critics' attention. Harnessing the potential of time-based media, Guðjónsson creates works whose rhythms enfold the viewer in a synesthetic experience, fusing the senses of sight and hearing in a way that seems to expand their field of perception and inducing yet unfelt sensations. Many of his works examine man-made constructions, machines, and the infrastructure of technical relics in conjunction with natural elements, arranged in complex loops and intricate rhythmical patterns.

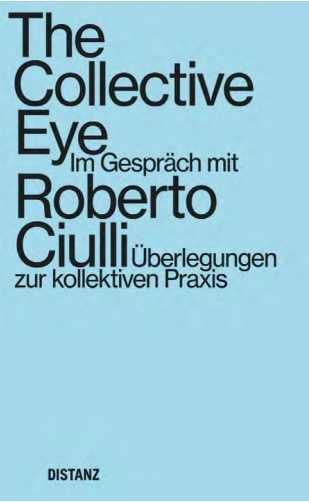
On occasion of Guðjónsson's contribution to the 59th Venice Biennale, the accompanying catalogue presents a cross-section of his growing oeuvre. With an essay by Mónica Bello.



Eds. Auður Jörundsdóttir, Arnar Freyr Guðmundsson and Sigurður Guðjónsson  
English and Icelandic edition  
Hardcover, 19 × 25.5 cm  
112 pages, numerous color images  
ISBN 978-3-95476-450-1 (EN)  
ISBN 978-3-95476-480-8 (IS)  
€ 34 (D) / £ 32 / \$ 46



THE COLLECTIVE EYE  
THOUGHTS ON COLLECTIVE PRACTICE



**“If there’s one place where collective intelligence becomes productive, it’s the theater.”**  
– Roberto Ciulli

No theater in the German-speaking world handles classical and contemporary plays more freely than the Mülheim Theater an der Ruhr, founded by Roberto Ciulli in 1980. Ciulli is the forefather of multicultural theater. For him, it dwells on the utopian possibility of developing a collective intelligence that opens the view for new forms of society.

Thoughts on Collective Practice – In conversation with Roberto Ciulli  
Ed. The Collective Eye, German, Softcover, 11 × 18 cm, 104 pages, 10 color images  
ISBN 978-3-95476-387-0  
€ 16 (D) / £ 20 / \$ 25



**“It’s not always affinity that brings us together. It may also be antipathy, antithesis, a lack of familiarity, or otherness.”** – Slavs and Tatars

Since 2006, the internationally renowned collective Slavs and Tatars has been dedicated to a very unique form of knowledge and education. The research-based works deal with traditions, customs, language, anthropology and politics. Their working methods focus on three areas: publication of artists’ books, lecture-performances and installations.

Thoughts on Collective Practice – In conversation with Slavs and Tatars  
Ed. The Collective Eye, German, Softcover, 11 × 18 cm, 128 pages, 12 color images  
ISBN 978-3-95476-404-4  
€ 16 (D) / £ 20 / \$ 25



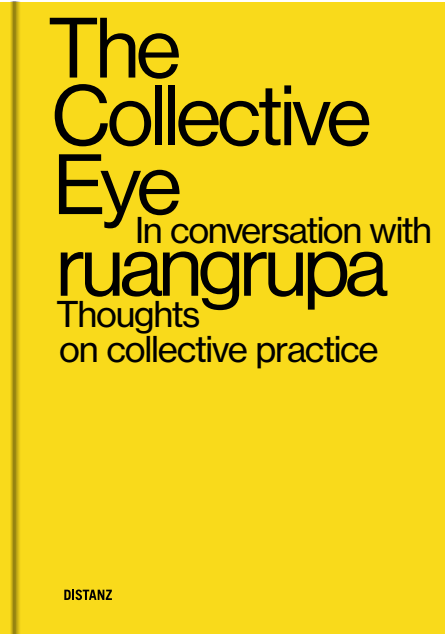
**“Any artist who claims that he’s doing it all by himself is lying.”** – Elmgreen & Dragset

Michael Elmgreen and Ingar Dragset have been working as an artist duo at the interface of art, design and architecture since 1995, creating provocative and at the same time humorous installations. By transferring spaces into other functional contexts or with the help of architectural interventions, old attributions of a place are transcended and reinterpreted.

Thoughts on Collective Practice – In conversation with Elmgreen & Dragset  
Ed. The Collective Eye, German, Softcover, 11 × 18 cm, 120 pages, 15 color images  
ISBN 978-3-95476-403-7  
€ 16 (D) / £ 20 / \$ 25



ruangrupa, left to right: Ajeng Nurul Aini, farid rakun, Iswanto Hartono, Mirwan Andan, Indra Ameng, Ade Darmawan, Daniella Fitria Praptono, Julia Sarisetiati, Reza Afisina



THE COLLECTIVE EYE  
IN CONVERSATION WITH RUANGRUPA  
THOUGHTS ON COLLECTIVE PRACTICE

**“Our curatorial approach strives for a different kind of collaborative model of resource use—in economic terms but also with regard to ideas, knowledge, programs and innovations.”** – ruangrupa

The Indonesian word “ruangrupa” loosely translates as “art space” or “spatial form.” ruangrupa organizes community art projects such as exhibitions, festivals, art labs, workshops, and research projects and produces books, magazines, and online publications. ruangrupa’s work is based on a holistic social, spatial and personal practice that is strongly rooted in Indonesian culture, where friendship, solidarity and community are of central importance. In 2022 ruangrupa is curating documenta fifteen as the artistic director.

In conversation with The Collective Eye, ruangrupa discuss their work and curatorial approach. The book is also the first to offer a comprehensive overview of selected projects, publications, and other media the collective employs in its visionary artistic as well as educational and political practice.

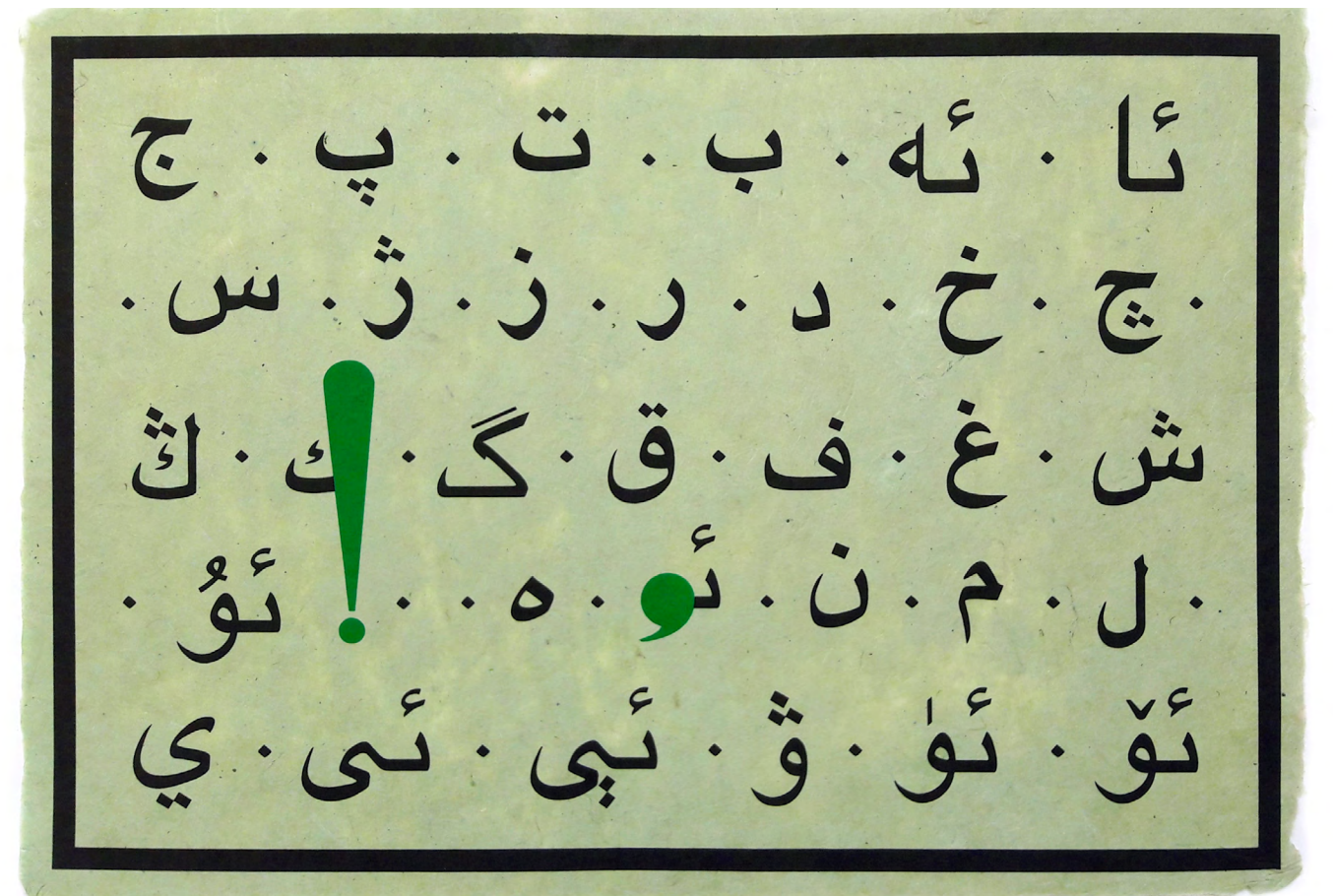
Exhibition  
*documenta fifteen*, June 18 – September 25, 2022

Eds. Dominique Garaudel, Heinz-Norbert Jocks / The Collective Eye, Matthias Kliefoth  
German and English edition  
Softcover, 17 × 24 cm  
224 pages, numerous color images  
ISBN 978-3-95476-465-5 (DE)  
ISBN 978-3-95476-466-2 (EN)  
€ 24 (D) / £ 22 / \$ 35





Larry Nixed, *Trachea Trixed*, 2015



The Alphabet (Uighur), 2018



English  
Hardcover, 24.5 × 32.6 cm  
232 pages, numerous color images  
ISBN 978-3-95476-467-9  
€ 40 (D) / £ 38 / \$ 55

## SLAVS AND TATARS ЛУК БУК (LOOK BOOK)

### The First Comprehensive Collection of the Artist Group's Printed Matter

Since 2009 Slavs and Tatars have published several books covering topics from Uyghur literary culture to satire in the Caucasus, many of which have become collector's items. They have also produced an extensive array of posters and editions as well as interventions and ephemera for renowned institutions such as the MoMA, New York, and Vienna's Secession. Having started as an informal book club, Slavs and Tatars has grown into one of the most prominent international artists' collectives. They have been invested in the act of reading as a collective phenomenon throughout their oeuvre. As their practice has grown to include installations, sculptures, audio works, and film, the exhibition *Лук Бук (Look Book)* at Frans Masereel Centrum, Kasterlee, Belgium, seeks to reactivate the space for print as a generative and accessible format claiming its rightful place at the top of the artists' singular hierarchy of media.

Published on the occasion of the exhibition, *Лук Бук* offers a comprehensive overview of Slavs and Tatars' printed matter. Featuring essays by Ksenia Nouril and Dina Akhmeedeva, the catalogue demonstrates print's unique ability to convey the conjunction of scholarly analysis, humor, and generosity of spirit that has become a trademark of the collective's output.

Exhibition  
*Лук Бук*, Frans Masereel Centrum, Kasterlee, Belgium, early June 2022

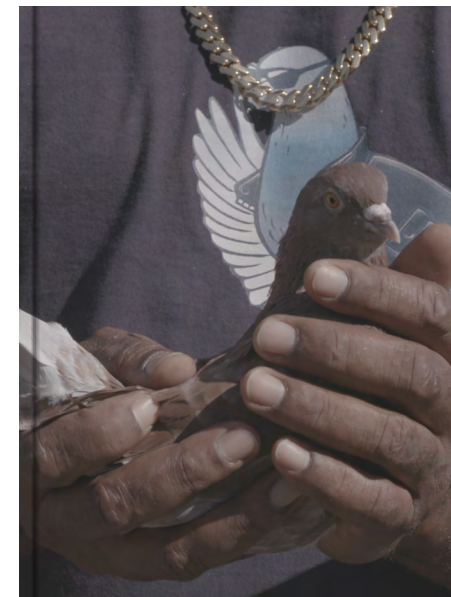




SSRC, 2022 (detail, film still)



SSRC, 2022 (detail, film still)



Ed. Maurin Dietrich / Kunstverein München  
 German/English  
 Softcover with dust jacket, 16 × 23 cm  
 208 pages, numerous color images  
 ISBN 978-3-95476-463-1  
 € 32 (D) / £ 30 / \$ 44  
 \* Cover draf

## YALDA AFSAH EVERY WORD WAS ONCE AN ANIMAL

### Power, Care, Control

Yalda Afsah's (b. Berlin, 1983; lives and works in Berlin) films probe the relationship between man and animal, scrutinizing mechanisms of power, care, and control with respect to various forms of domestication and retracing the often blurry boundaries between nurture, solicitousness, and identification with animals on the one hand and discipline, subjugation, and human dominance on the other. Her works confront viewers with an intimate portrait of the mutual dependencies between human and nonhuman protagonists. Never suggesting that a "return" to an ostensibly pristine nature is possible, Afsah instead prods us to negotiate new conceptions of coexistence and conflict. After the German-Iranian artist's work was featured at Manifesta 13, the New York Film Festival, and the Locarno Film Festival, the exhibition *Every word was once an animal* gathers older and more recent productions to shed light on the disintegrating boundary between nature and culture. Far from being a mere passive object of political influence, nature is a recalcitrant protagonist to the political.

The accompanying publication provides a first survey of Afsah's growing oeuvre. In addition to extensive visuals from her videos, the book includes writings by Fahim Amir, Maurin Dietrich, Cathrin Mayer, Gina Merz, and Filipa Ramos.

### Exhibitions

*Every word was once an animal*, Kunstverein München, until April 3  
 and Halle für Kunst, Steiermark, June 25 – August 28, 2022



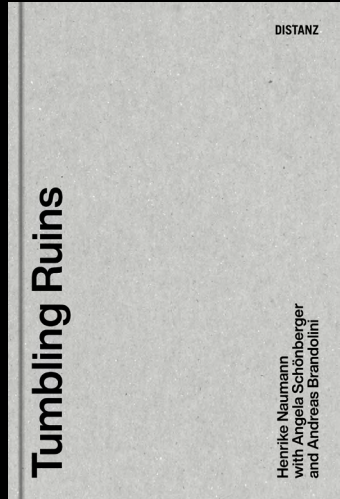
# KONTEXT A SERIES BY DISTANZ



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

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

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



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

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

Einstürzende Reichsbauten / Tumbling Ruins –Henrike Naumann, Angela Schönberger and Andreas Brandolini, ed. Matthias Kliefoth  
DE & EN edition, Softcover, 14 × 20 cm, 128 pages  
ISBN 978-3-95476-358-0 (DE)  
ISBN 978-3-95476-359-7 (EN)  
€ 16 (D) / £ 20 / \$ 25



## Absence in Sculpture Heike-Karin Föll on Félix González-Torres

*Placebo – A Landscape* is a tribute to the artist Félix González-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 González-Torres’s conception of sculpture in the context of queer identity politics. *Untitled (Placebo – Landscape – For Roni)* was created in a dialogue between González-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 pack-aged in gold cellophane.

Placebo – A Landscape – Heike-Karin Föll on Félix González-Torres, ed. Matthias Kliefoth  
DE & EN edition, Softcover, 14 × 20 cm, 128 pages  
ISBN 978-3-95476-399-3 (DE)  
ISBN 978-3-95476-400-6 (EN)  
€ 16 (D) / £ 20 / \$ 25

*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.



## Exposing photographic archives Lighting the Archive with Mike Sperlinger

Lighting the Archive, which went online in 2020, is an open-ended series of conversations with artists like Annette Kelm, Elfie Semotan, Wolfgang Tillmans, and Ulrich Wüst about photographic techniques, structures of order, and materialities. The conversations are invariably framed by questions about where the photographers see their life’s works and legacies over the long term—what, in other words, is to become of their oeuvres one day. In *Exposing Tears*, Lighting the Archive engage the writer and curator Mike Sperlinger in dialogue. Sperlinger studied the careers of the photographers Marianne Wex and Chauncey Hare through the lens of the art market’s economy of attention and interwove biographical facts with external circumstances shaping their paths, including their withdrawals from the art system and their eventual rediscovery as “forgotten artists.” An essay by Mike Sperlinger relates how the latter was possible; Lighting the Archive’s Maren Lübbke-Tidow and Rebecca Wilton spoke to the author to discuss the central role that the question of the archive played in his efforts.

Eds. Matthias Kliefoth, Rebecca Wilton  
German and English edition  
Softcover, 14 × 20 cm  
128 pages, numerous pages  
ISBN 978-3-95476-459-4 (DE)  
ISBN 978-3-95476-486-0 (EN)  
€ 16 (D) / £ 20 / \$ 25  
Release July 2022





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

## LEIKO IKEMURA & NOEMI SMOLIK WEGGEFÄHRTINNEN

### On the Familiar and the Foreign

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

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

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



Leiko Ikemura



Noemi Smolik



*Double Bind*, 2018 (film still)

## AERNOUT MIK

### Control and Security

Aernout Mik's (b. Groningen, 1962; lives and works in Amsterdam) environments and video installations create haunting situations that shed light on the behavior of groups in often unstable social contexts. The Dutch artist's choreographed videos touch on structures of social psychology, staging spaces that reflect the individual's position amid contradictory or dysfunctional systems. Blending the documentary and performative registers, Mik's fictional scenarios are inspired by imagery and narratives related to recent events such as antiterror measures in major European cities as well as international protests and police violence against demonstrators that have become lodged in the collective consciousness thanks to their media dissemination.

At SCHIRN KUNSTHALLE, Aernout Mik presents his video installation *Double Bind* (2018) and *Threshold Barriers* (2022), a piece conceived specifically for the exhibition. Both works probe the suggestions and dynamics of security and threats, power and powerlessness in the public space. The catalogue accompanying the exhibition includes a foreword by Sebastian Baden a contribution by Daniel Loick and an interview with the artist by Katharina Dohm.

Exhibition  
 Aernout Mik, SCHIRN KUNSTHALLE, Frankfurt/Main  
 July 7 until October 3, 2022



Ed. Katharina Dohm / SCHIRN  
 KUNSTHALLE  
 German/English  
 Softcover, 14.8 × 21 cm  
 112 pages, numerous color images  
 ISBN 978-3-95476-468-6  
 € 28 (D) / £ 26 / \$ 38





Double Release (Y95,2M18,5F8T24,6), 2017



Sophie Thun, Zenta Dzividzinska, *I Don't Remember a Thing*, 2021



Ed. Phileas  
English  
Softcover, 17 × 25.5 cm  
112 pages, numerous color images  
ISBN 978-3-95476-446-4  
€ 34 (D) / £ 32 / \$ 46

## SOPHIE THUN FIRST MONOGRAPHS

### The Body as Instrument

Sophie Thun (b. Frankfurt/Main, 1985) works with analogue photography techniques. With her works, she ties in with the tradition of self-portrayal in European art history. Weaving together references going as far back as the sixteenth century, she also addresses the precarious conditions in which aspiring young artists labor in today's art system. Thun spends much of her creative time in the darkroom, where she brings her body directly into contact with the light-sensitive paper. In this way, she creates shadows, imprints and traces that are fed into new images and transformed into complex arrangements in space. In the direct processing of her photographic works, painting – her original artistic medium – is always perceptible and visible.

The book is the inaugural volume in the series of *First Monographs*. Initiated by Phileas, the series is dedicated to first publications of rising artists who were born or live in Austria. With essays by Lucy Gallun, Catherine Wood, Lisa Long and an interview with the artist by Charlotte Cotton.





Anthroposophic Architecture, 2021



Foreign Object Debris, X Museum, Beijing, 2021 (installation view)



Neuroeconomics, 2021



Foreign Object Debris, X Museum, Beijing, 2021 (installation view)



Ed. X Museum, Beijing  
English/Chinese  
Softcover, 20 × 27 cm  
192 pages, numerous color images  
ISBN 978-3-95476-449-5  
34 € / £ 32 / \$ 44

# **YNGVE HOLEN** **FOREIGN OBJECT DEBRIS**

## **The Ensouled Machine**

The Norwegian-German artist Yngve Holen (b. 1982; lives and works in Oslo and Berlin) uses sculpture and imaging processes to grapple with means of transportation, technologies, and the human body. In the aerospace industry, *Foreign Object Debris* (FOD) is the umbrella term for objects found in inappropriate places where they may cause damage. The dislocation of an object is more relevant in this perspective than its other inherent qualities. Holen harnesses the concept to isolate familiar objects from their assigned contexts and their positions in the industry. In his staging, sculptures, machine components, and other industrial products meander between the man-machine complex and the body-spirit paradigm: ordinary objects become strange, charged with a striking sculptural quality that would seem to reveal the object's organic or even humanoid presence.

The publication documents Holen's first solo exhibition in China and features over thirty new works the artist created for the presentation at the X Museum, Beijing. With essays by Poppy Dongxue Wu, Ida Eritsland, and Timo Feldhaus.





Laturbo Avedon, *Self-Portrait (Autumn)*, 2000



Chris Torres, *Nyan Cat*, 2000



Simon Denny, *Blockchain Future States Trade Fair Booth with custom Postage Stamp*, 2016



Ed. Alfred Weidinger / OÖ Landes-Kultur  
 German/English  
 Hardcover with dust jacket, 19.5 × 25 cm  
 256 pages, numerous color images  
 ISBN 978-3-95476-439-6  
 € 38 (D) / £ 36 / \$ 50

# **PROOF OF ART – A SHORT HISTORY OF NFTs, FROM THE BEGINNING OF DIGITAL ART TO THE METAVERSE**

## **NFTs in Art: The Book on the Phenomenon**

A meteoric hype? Or avant-garde? At its Francisco Carolinum venue in Linz, OÖ Landes-Kultur presents *PROOF OF ART*, the world's first museum exhibition on the history of NFTs (non-fungible tokens) and digital art. Released in conjunction with the exhibition, the publication is designed less as an accompanying catalogue than as a handbook that sheds light on NFTs in their (art-)historical contexts, from the media art of the 1950s/60s to contemporary positions. The project surveys the origins of NFTs and their evolution, from formative early trial runs with digital technologies to the first artistic experiments with the blockchain and today's cutting-edge crypto-art. Online and offline, the publication presents the positions of twenty-six artists who grapple with the new system of meanings and values, examine the role that artists play in our high-tech environment, and discuss the repercussions of virtual spaces in the reality of our lives.

Experts in a range of disciplines contributed essays: Daniel Heiss and Margit Rosen, Fabian Müller-Nittel, Georg Bak, Anika Meier, Schoenherr Attorneys at Law, Charlotte Kent, and Claudia Hart. With a preface by Alfred Weidinger and an intro by Jesse Damiani.

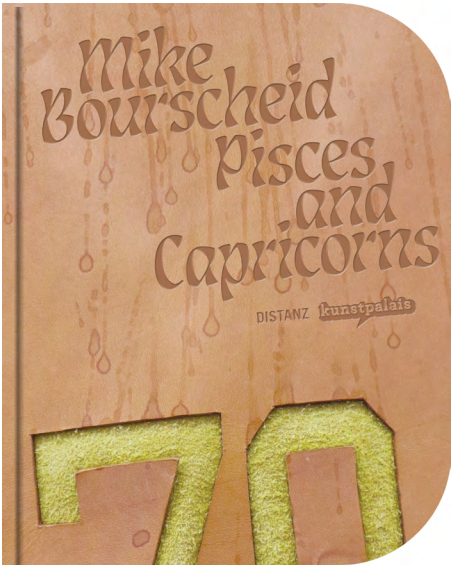




Frantz H. B. , 2020



Agnes, 2021 (film still)



Eds. Amely Deiss / Kunstpalais, Stadt  
Erlangen and Ursula Schöndeling /  
Heidelberger Kunstverein  
German/English  
Hardcover, 20 × 25 cm  
192 pages, 112 color images  
ISBN 978-3-95476-470-9  
€ 38 (D) / £ 36 / \$ 46

## MIKE BOURSCHIED PISCES AND CAPRICORNS

### Playing Field of Identities

Mike Bourscheid (b. Esch-sur-Alzette, Luxembourg, 1984; lives and works in Vancouver, Canada) designs and manufactures multilayered and symbolically fraught costumes and sculptures that figure prominently in his sprawling installations, videos, and performances. In 2017, Bourscheid caused a stir with the *Idealverein* he conceived for the Luxembourg pavilion at the Venice Biennale. The costumes and objects he tailors, molds, forges, and carves for his protagonists suit them as though they had never worn anything else. Cowboy boots, leather aprons, and bodices tell stories, point to conventional roles the wearers might be playing and their place in history. But are accessories enough to transform a performer into a princess, a cowboy, a father?

Taking inspiration from movie props and his relationships with his mother, who raised him by herself, and his absent father, Bourscheid uses art to probe interpersonal relationships. His humorous works play with roles and identities, bringing a mischievous yet unmistakably urgent challenge to the ideas of character, manhood, physique, and attire: how expressive are they in fact, how reliable are our interpretations of them?

The publication *Pisces and Capricorns* is published on the occasion of Bourscheid's first solo exhibition in the German-speaking world, which was shown at the Kunstpalais in Erlangen and subsequently at the Heidelberger Kunstverein. His latest, very personal work *Agnes* is published here for the first time. The texts were written by Amely Deiss, Mitch Speed and Frédéric Schwilden.





German/English  
Hardcover, 20 × 24 cm  
104 pages, numerous color images  
ISBN 978-3-95476-471-6  
€ 34 (D) / £ 32 / \$ 46  
\* Cover draft

## ALE BACHLECHNER I'M SURE EVERYBODY'S DOING THEIR BEST

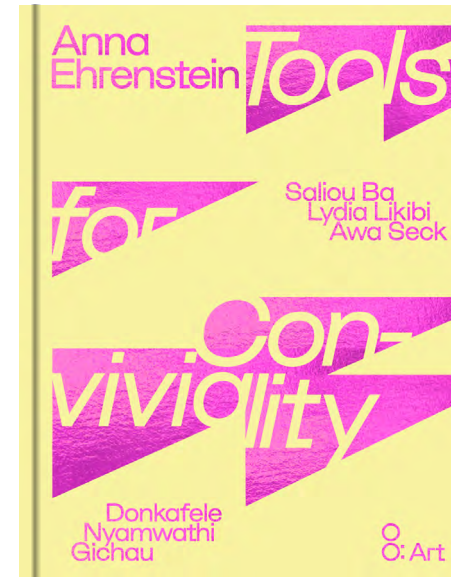
### Theater of the Everyday

The performance and video artist Ale Bachlechner (b. Brixlegg, Austria, 1984; lives and works in Cologne) examines the overwhelming challenges that lurk in everyday personal interactions and the pitfalls of neoliberalism. Combining critical acumen with sly humor, her works entangle herself and her audience in tricky questions of public image cultivation and social inequality. Taking her cue from popular media formats, competitive situations, and selfcare offerings, Bachlechner realizes performance installations and videos in which she often also stars. Her fictional characters range from contact broker to personal coach, from workshop leader to a naked ape receiving networking advice amid the wasteland of Death Valley. For another performance, the artist recruits male members of the audience to reenact psycho-analytical sessions that eventually go off the rails.

The monograph surveys Bachlechner's performances and videos of the past ten years and provides extensive insight into her multidisciplinary practice. With essays by Kerstin Honeit and Ellen Maria Wagner as well as a conversation between Phil Collins, Sharon Smith, and Lilian Haberer and a dialogue between the artist and the writer Anke Stelling.



LIKE YOU REALLY MEAN IT, 2020 (film still)



Ed. Alfred Weidinger / OÖ Landes-Kultur  
German/English  
Hardcover, 19.5 × 25 cm  
145 pages, numerous color images  
ISBN 978-3-95476-472-3  
€ 34 (D) / £ 32 / \$ 44

## ANNA EHRENSTEIN TOOLS FOR CONVIVIALITY

### Digitization and Migration

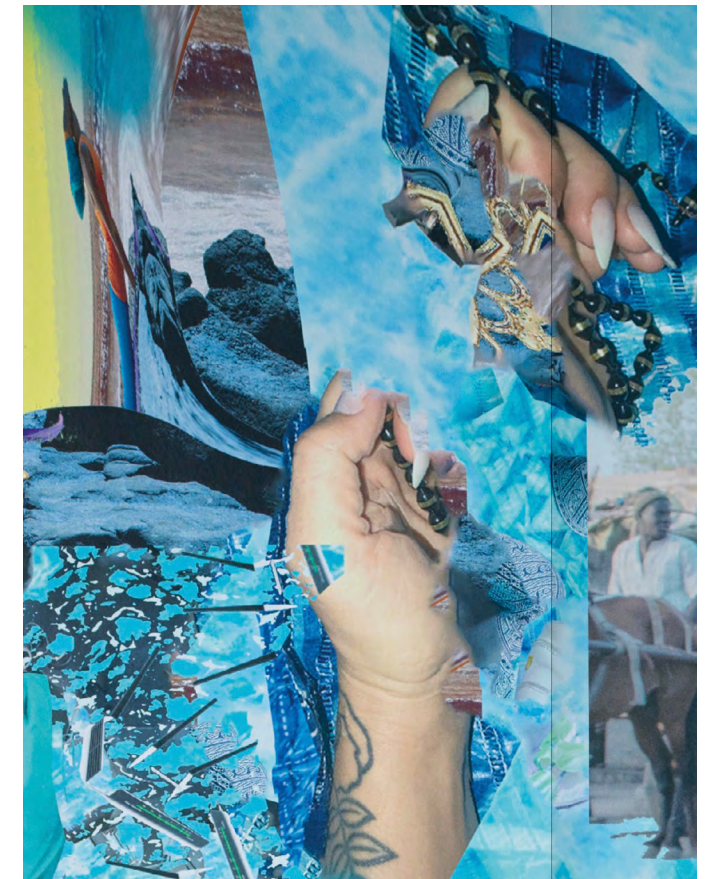
Anna Ehrenstein (b. 1993; lives and works in Berlin and Tirana) studies the exchanges between humans and objects in the digital era. Individual realities and reflections around migrant visual cultures, diasporic narratives, networked images, and the class hierarchy of pixels constitute the foci of her creative practice. In her current project *Tools for Conviviality*, Ehrenstein, in collaboration with Awa Seck, Don Kafele, Lydia Likibi, Saliou Ba, and Nyamwathi Gichau, uses photographs, installations, textile sculptures, and a 360° video to reflect on contemporary media and confront the cultural repercussions of migration and the rise of digital technology. Based on the 1973 book of the same title by the philosopher Ivan Illich, the project questions the utopian vision of modern technology as a neutral tool. The artist recruited a team of colleagues who availed themselves of Senegal's comparatively loose visa regulations to migrate to the country's capital, Dakar, which beckons with welcoming working conditions for artists and a thriving creative scene. Throughout their process-based shared practice, they used documentary formats as a scaffold for collective speculation and communal creation.

The monograph *Tools for Conviviality* includes writings by Carlos Kong and Mahret Ifome Kupka on the current exhibition project as well as an overview of the artist's work from 2015 to the present.

Exhibition  
*Tools for Conviviality*, Francisco Carolinum, Linz, until March 6, 2022



Tools for Conviviality, Francisco Carolinum, Linz, 2021 (installation view)



Tools for Conviviality, 2018 (detail)





*Haltung*, 2019



*Rauschen*, 2019



Eds. Pivô; Lafayette Anticipations –  
Fondation d'entreprise Galeries Lafayette;  
Kestner Gesellschaft e. V.  
German/English/French/Portuguese  
Softcover, 20 × 30 cm, 112 pages  
55 color and 44 b/w images  
ISBN 978-3-95476-438-9  
€ 38 (D) / £ 36 / \$ 50

## KATINKA BOCK RAUSCHEN

### The Noise of Forces

Clay, bronze, copper, glass, wood, stone, natural and found materials: these are the basic elements out of which Katinka Bock (b. Frankfurt/Main, 1976; lives and works in Berlin and Paris) creates sculptures and installations that probe time and space and bear witness to her sustained engagement with history, topography, and geography. Bock's practice often connects interior and exterior settings, undoing the division between exhibition site and scene of production. Her works by turns exude an air of evanescence or stand before the beholder as enduring monuments.

The catalogue documents three exhibitions that the artist realized at Pivô, São Paulo, the Kestner Gesellschaft, Hannover, and Anticipations, Paris, in 2019-20, and weaves the different stations together for a new encompassing experience. The three exhibition projects interlink mutually independent historic events on the semantic level. Bronze as a material plays a key role in this connection; to Katinka Bock's mind, it possesses protective and isolating qualities, but also the capacity to transport energy, making the sprawling installations compelling visualizations of cohesion, the transfer of knowledge, and emotional sympathy. With writings by Lea Altner, Thomas Boutoux, Fernanda Brenner, Adam Budak, Rebecca Lamarche-Vadel, François Quintin, Clara Schulmann, Christina Végh, and the artist.





Georg Baselitz, *Zero Dom*, 2021



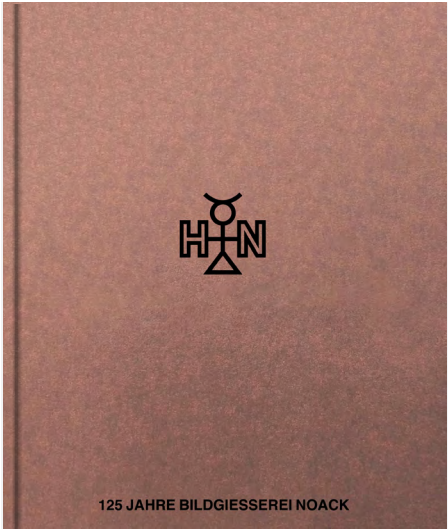
Hermann Noack III working on the Berlin Filmfestival bear by Renée Sintenis



Casting of a bronze sculpture



Henry Moore, *Big Butterfly*, 1984



Ed. Hermann Noack IV  
 German/English  
 Hardcover, 24 × 32 cm  
 208 Seiten, numerous color and b/w images  
 ISBN 978-3-95476-473-0  
 € 42 (D) / £ 40 / \$ 55

## 125 JAHRE BILDGIESSEREI NOACK

### The Cradle of Bronze

Bildgießerei Noack's history begins in 1897, in a basement in Berlin-Wilmersdorf: when the company's young founder, Hermann Noack, isn't busy dragging his unconscious assistants up the steep stairs—the liquid bronze can reach temperatures of more than 1800 °F, and the workshop is unventilated—he discusses projects with the up-and-coming young sculptors August Gaul and Fritz Klimsch and introduces them to the finer technical aspects of their craft. The name Noack quickly comes to stand for what, to artist, is the promised land: a place where art and workmanship, far from being separate domains of expertise, are fused in the accomplished work of art.

125 years later, the company is still led by a Hermann Noack, the fourth in a line of a family business, and the most illustrious names in art still approach the art foundry with their designs. Anselm Kiefer, Alicja Kwade, Georg Baselitz, and Tony Cragg have their monumental visions realized here; the international arts scene flocks to the foundry to cast ideas into reality.

Published on occasion of the anniversary, the volume retraces the art foundry's history: how the steadfast belief in art helped preserve a continuity of creation amid the dramatic upheavals of history, and how, across four political systems, through two world wars, and despite the incessant churn of social change and artistic transformations, Bildgießerei Noack has been unwavering in its dedication to one thing that matters—the work of art.





Eds. Johannes Honeck / Staatliche  
Kunsthalle Baden-Baden and Ulrike  
Ottinger  
German  
Hardcover, 16.5 × 23.5 cm  
160 pages, 90 color and 24 b/w images  
ISBN 978-3-95476-436-5  
€ 34 (D) / £ 32 / \$ 46

## ULRIKE OTTINGER MONGOLIA – MEXICO – EUROPA

“ ... because it is only in close comparison that differences or similarities can be seen.”

In the early 1960s, Ulrike Ottinger (b. Konstanz, 1942; lives and works in Berlin and Allensbach) set up a studio in Paris where she forged a career in painting as a leading exponent of Pop-Art in Europe. In the late 1960s, she branched out into film, writing screenplays and, from the 1970s onward, making a name for herself on the international film scene with experimental documentaries and feature films. The insights and materials she gathered during her travels and extended stays in places all over the world have allowed her to make contributions of international significance to the discourses of ethnology, anthropology, and other fields.

In 2021, Ottinger received the State of Baden-Württemberg’s Hans Thoma Prize in recognition of her oeuvre. In the exhibition mounted in conjunction with the award and organized by Staatliche Kunsthalle Baden-Baden, the artist transforms the galleries into a multilayered immersive installation. The accompanying publication *Mongolia—Mexico—Europa* reads as a kind of ethnographic travel diary, presenting paintings, sculptures, photographs, films, and documentary materials to contrast and interweave different cultures and rites from Mongolia and Mexico. With a foreword by Petra Olschowski, a preface by Çağla İlk and Misal Adnan Yıldız, and notes and writings by the artist.



*Mongolia—Mexico—Europa*, Kunsthalle Baden-Baden, 2021 (installation view)



Sven Marquardt o.T., from the series *FLEISCHMANN. Mockridge — Perbandt — Marquardt*, 2021



Ed. Marcus Deschler  
German  
Hardcover, 24 × 29 cm  
68 pages, 50 color and 8 b/w images  
ISBN 978-3-95476-447-1  
€ 28 (D) / £ 26 / \$ 38

## SVEN MARQUARDT, ESTHER PERBANDT AND NICHOLAS MOCKRIDGE FLEISCHMANN

### An Homage to Volker Spengler

Volker Spengler is perhaps best known for his timeless portrayal of the transgendered Elvira Weishaupt in Rainer Werner Fassbinder’s *In a Year of 13 Moons*; released long before the advent of more liberal conceptions of gender, the film was a milestone, making Spengler an international icon of the LGBTQIA+ community. Yet his legacy is far larger; postwar German culture would have been poorer without him.

*Fleischmann* is a collaboration between Sven Marquardt, Esther Perbandt, and Nicholas Mockridge. The three artists first came together in this constellation for a joint project in 2016. Its central figure: Volker Spengler, a legend of the stage and the silver screen, who died in February 2020. The exceptional artist’s life and oeuvre serve as the narrative point of departure for a series of photographic works in three cycles. Marquardt, Perbandt, and Mockridge recruited an ensemble including the actors Alexander Scheer and Jasna Fritzi Bauer, Berlin nightlife celebs, aspiring performers, Perbandt herself, and the fashion and art icon Countess Vera von Lehndorff aka Veruschka.

The richly illustrated volume quotes Christian imageries, Baroque painting, and the histories of film and theater. The tableau vivant, a form of entertainment that was especially popular with the bourgeoisie of the nineteenth century, inspired the mises-en-scène. *Fleischmann* includes writings by Max Dax and an interview with Sven Marquardt, Esther Perbandt, and Nicholas Mockridge.





## GRETCHEN ANDREW TRUST BOUNDARY

### Hijacking Search Engines

The American Gretchen Andrew (b. Los Angeles, 1988; lives and works in Los Angeles) calls herself a “search engine artist.” A computer scientist by training, she harnesses her experience working for Google to manipulate search engines and turn the search terms people enter into art. Her computer-generated visual language comes with feminine connotations that defy the male dominance in the fields of coding as well as politics and business. At first glance, Gretchen Andrew’s pictorial collages look like cluttered and ultimately harmless bricolage, but they are actually powerful graphic vehicles of misinformation capable of altering our digital reality. The artist believes it is important to articulate her concerns through visuals while also realizing them on a virtual meta-level. As a performance artist working on the Internet, she skillfully navigates the gray area of “trust boundaries”—a concept in computer science and security that describes a dividing line where program data or execution changes its “level of trust.”

Eds. Alfred Weidinger, Inga Kleinknecht /  
OÖ Landes-Kultur  
German/English  
Hardcover with linen and dust jacket  
19.5 × 25 cm, 192 pages, 400 color images  
ISBN 978-3-95476-443-3  
€ 40 (D) / £ 38 / \$ 55

The book is published on occasion of the artist’s solo show of the same title at the Francisco Carolinum, Linz. With essays by Annette Doms, Valeria Facchin, and Inga Kleinknecht.

Exhibition  
*Trust Boundary*, Francisco Carolinum, Linz, until March 6, 2022



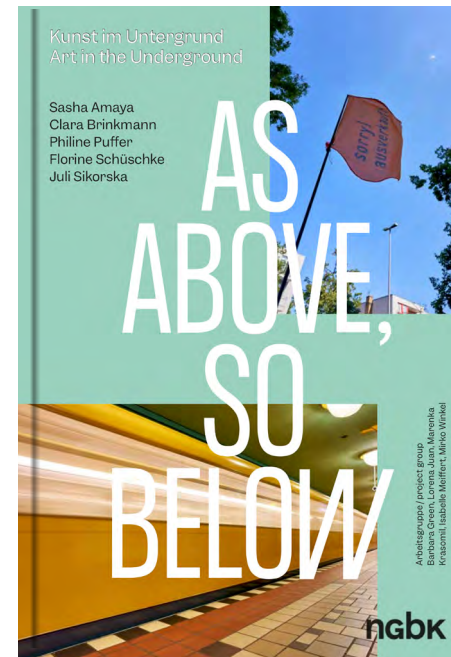
*Contemporary Art Auction Record (handlers)*, 2021 (installation view)



*Contemporary Art Auction Record (bloom)*, 2021



Florine Schüschke, *Attraktive Grundstücke für Trauminvestitionen*, 2021



## AS ABOVE, SO BELOW KUNST IM UNTERGRUND

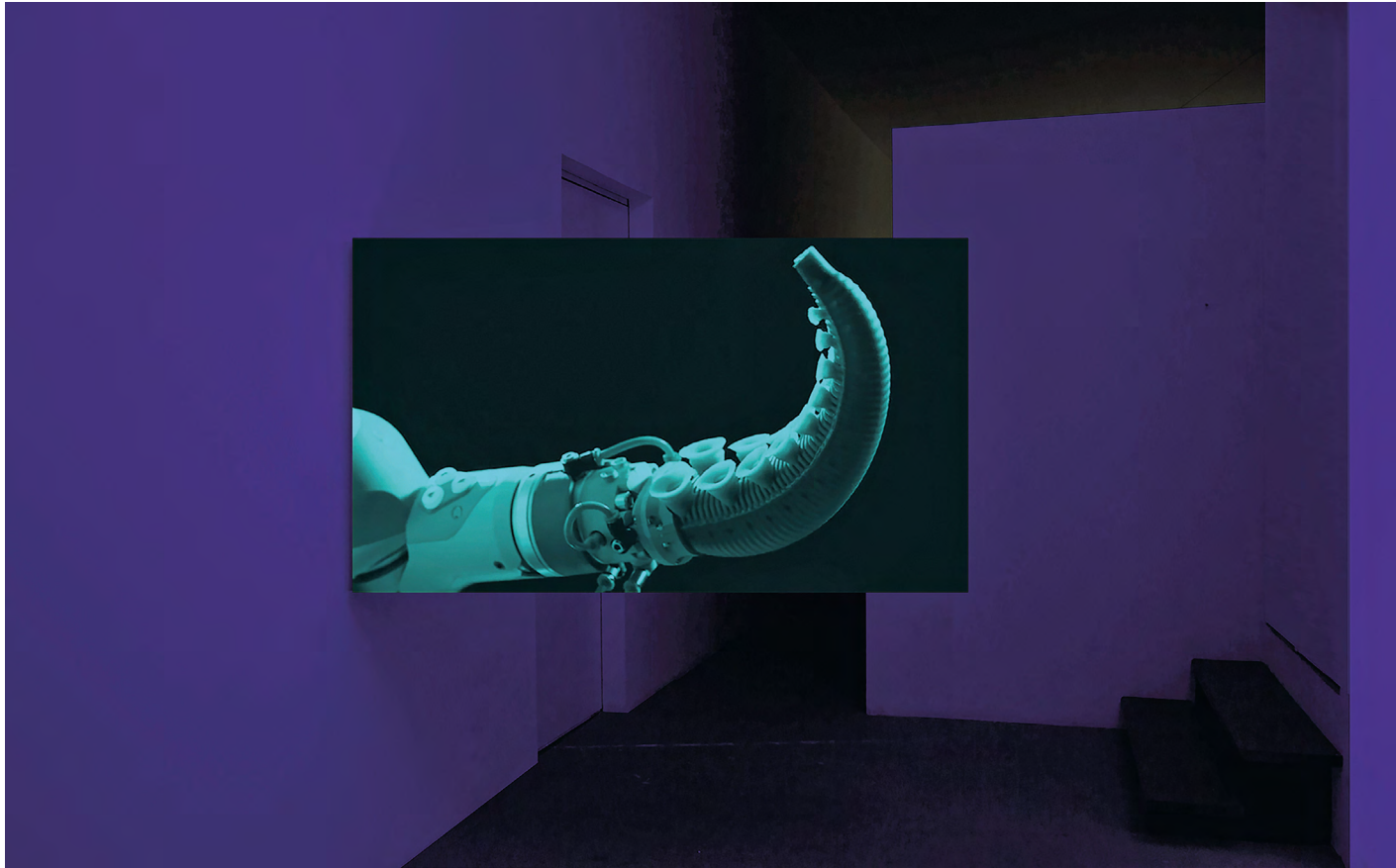
### Interventions in Urban Space

As part of the competition *Art in the Underground 2020/21: as above, so below*, five artists were invited to wrestle with questions concerning the future of the city as an urban and social body. Works realized with Sasha Amaya, Clara Brinkmann, Philine Puffer, Florine Schüschke, and Juli Sikorska bring both critical acumen and a sense of humor to the study of social biotopes and the transformation of urban lived environments. Spreading out along Berlin’s underground network, their artistic intervention explored new housing, real estate publication, the idea of the home, and the rising heat in our cities.

The publication documents the project’s progress on both digital and analog interventions and the artists’ works. With a conversation between Dehlia Hannah and Nadim Samman.

Eds. Lorena Juan, Isabelle Meiffert / nGbK  
German/English  
Softcover with flaps, 16.5 × 24 cm  
160 pages, numerous color images  
ISBN 978-3-95476-462-4  
€ 16 (D) / £ 18 / \$ 25





Paulo Arraiano, *SENSORIAL DIVINITIES*, 2019 (film still)



Monira Al Qadiri, *Divine Memory*, 2019 (film still)



Sarah Brown, *Report to an Academy*, 2016 (film still)



Ed. Julia Katharina Thiemann /  
Wilhelm-Hack-Museum  
German/English  
Hardcover, 24.5 × 30 cm  
224 pages, 117 color images  
ISBN 978-3-95476-442-6  
€ 36 (D) / £ 34 / \$ 48

## THINKING LIKE AN OCTOPUS, OR: TENTACULAR GRASP

### (Post-)Humanism: The Genius of Animals

Humans have long drawn a sharp line between themselves and animals, arguing that we alone possess the gifts of thought and speech. In this age of the Anthropocene, however, our belief in our own superiority is increasingly in question. Can we be confident that animals are incapable of complex reasoning just because they do not speak our language? Are the languages of animals really so very different from our many human languages? What can we learn from animals, and should we expand our conception of democracy to include non-human life forms?

These questions are explored in the exhibition project *Thinking Like an Octopus, or: Tentacular Grasp* at the Wilhelm-Hack-Museum. Building on the exhibition, the publication revisits these considerations as well as the philosopher of science, biologist, and literary scholar Donna J. Haraway's seminal earlier theoretical ventures, mustering a wide range of visual art to interrogate the established relationship between humans and animals. With works by Monira Al Qadiri, Paulo Arraiano, Sarah Browne, Erik Bünger, Eli Cortiñas, Andreas Greiner, Klara Hobza, David Horvitz, Krööt Juurak and Alex Bailey, Annika Kahrs, and Gretta Louw. In addition to excerpts from scientific writings and literature, the book includes essays by Eva Meijer, Julia Katharina Thiemann, and Michelle Westerlaken. With a foreword by René Zechlin.





Alexandra Daisy Ginsberg, *Designing for the Sixth Extinction*, 2013–2015 (detail)



Alexandra Daisy Ginsberg, *Designing for the Sixth Extinction*, 2013–2015 (detail)



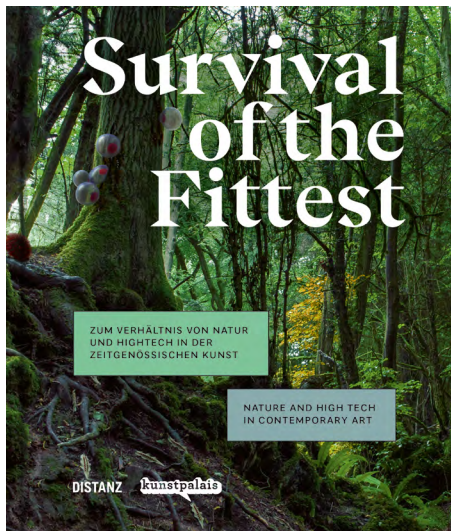
Eds. Cornelia Saalfrank, Katrin Lewinsky  
German/English  
Softcover with flaps, 18 × 27 cm  
160 pages, 50 color images  
ISBN 978-3-95476-437-2  
€ 28 (D) / £ 26 / \$ 38

## TINYBE LIVING IN A SCULPTURE

### How Do We Want to Live in the Future?

tinyBE is a global platform for artistic visions to make life sustainable. As a creative laboratory, tinyBE establishes a series of exhibitions of habitable sculptures in public space and thus free space for discourse on meaningful life. The artists developed habitable sculptures for tinyBE using sustainable materials and a maximum living space of 30 sqm. The temporarily built objects were shown in summer 2021 in public spaces in the metropolitan region of the southern Hesse with locations in Frankfurt/Main, Darmstadt and Wiesbaden. The project generates a discourse on the issues of sustainability and global migration and human development.

As the first volume of an inventory of new ideas, techniques, and materials, the catalogue *tinyBE – living in a sculpture* documents the inhabitable sculptures of Caleb Duarte, Onur Gökmen, Christian Jankowski, Alison Knowles, Terence Koh, MY-CO-X, Charlotte Posenenske, Laure Prouvost, Mia Eve Rollow, Sterling Ruby, and Thomas Schütte. With text contributions by the curators Cornelia Saalfrank and Katrin Lewinsky, as well as Dr. Burkhard Brunn, Lydia Korndörfer, Katrin Lewinsky, Chus Martínez, Celena Ohmer, Lucia Pietrousti. Eva Claudia Scholtz wrote the foreword, Axel Wintermeyer and Dr. Ina Hartwig a greeting.



Eds. Amely Deiss, Milena Mercer/  
Kunstpalais, Stadt Erlangen  
German/English  
Softcover with flaps, 16.5 × 20 cm  
296 pages, 100 color images  
ISBN 978-3-95476-458-7  
€ 32 (D) / £ 30 / \$ 44

## SURVIVAL OF THE FITTEST NATURE AND HIGH TECH IN CONTEMPORARY ART

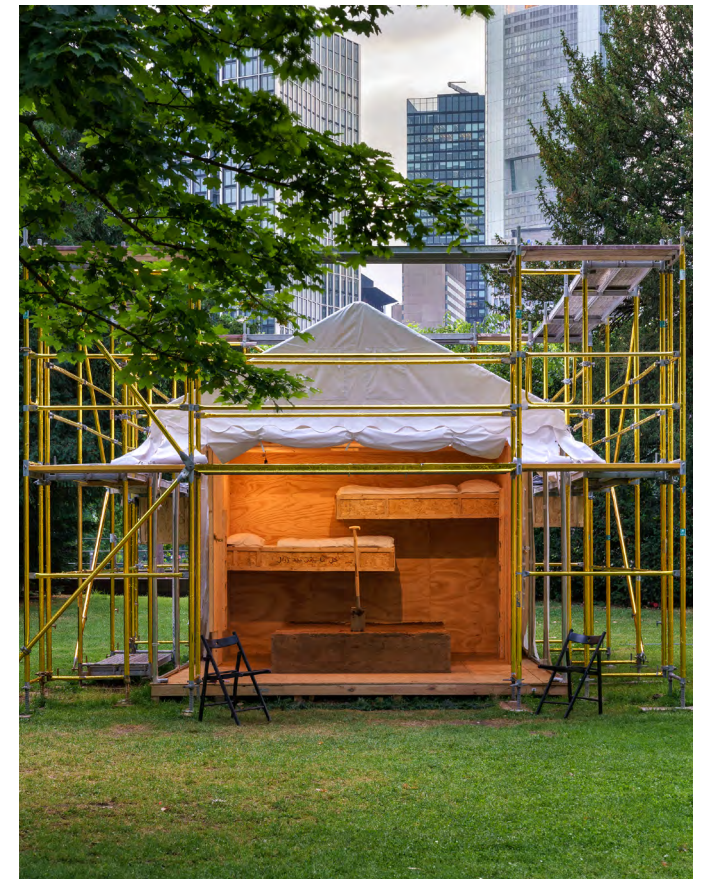
### High Tech: Survival or Perdition?

The contemporary discourse around the future of humankind has increasingly come to focus on the menace that environmental degradation and climate change pose for the survival of our species. Global political movements demand an immediate ecological paradigm shift at all levels of society. Be it artificial intelligence, blockchain technology, big data, or bioengineering—the role that technology can and should play in this transformation is a matter of contentious debate. Amid a deluge of contradictory information about the state of the world and in the face of rapid technological progress, it is more and more difficult to get a firm grasp on where we stand.

The exhibition *Survival of the Fittest—Nature and High Tech in Contemporary Art* at Kunstpalais Erlangen showcased ten positions in art that harness photography, video, sculpture, installation, and performance to negotiate the complex interrelation between nature and advanced technology. The catalogue released in conjunction with the exhibition includes a foreword by Amely Deiss, an introduction by the curator Milena Mercer, and ten interviews with the contributing artists: Christina Agapakis, Alexandra Daisy Ginsberg, and Sissel Tolaas; Tega Brain, Julian Oliver and Bengt Sjölen; James Bridle; Simon Denny; Anna Dumitriu and Alex May; Futurefarmers; Páll Ragnar Pálsson and Andreas Greiner; Paul Seidler, Paul Kolling and Max Hampshire; Jonas Staal and Pinar Yoldas.



Christian Jankowski, *Bodybuilding (Mies van der Rohe)*, 2021

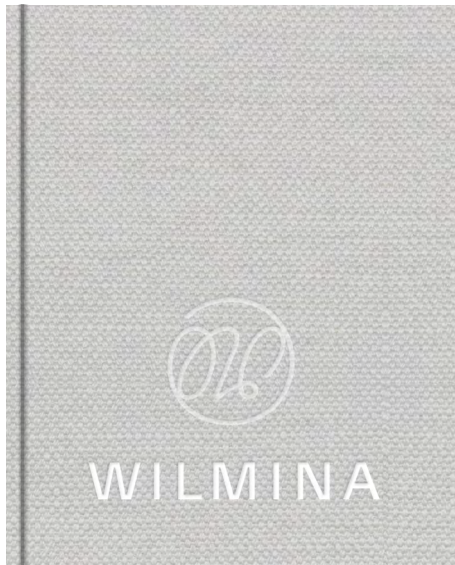


Mia Eve Rollow & Caleb Duarte, *E.D.E.L.O. (Where the United Nations Used to Be), THE EMBASSY OF THE REFUGEE*, 2021





Garden of Wilmina



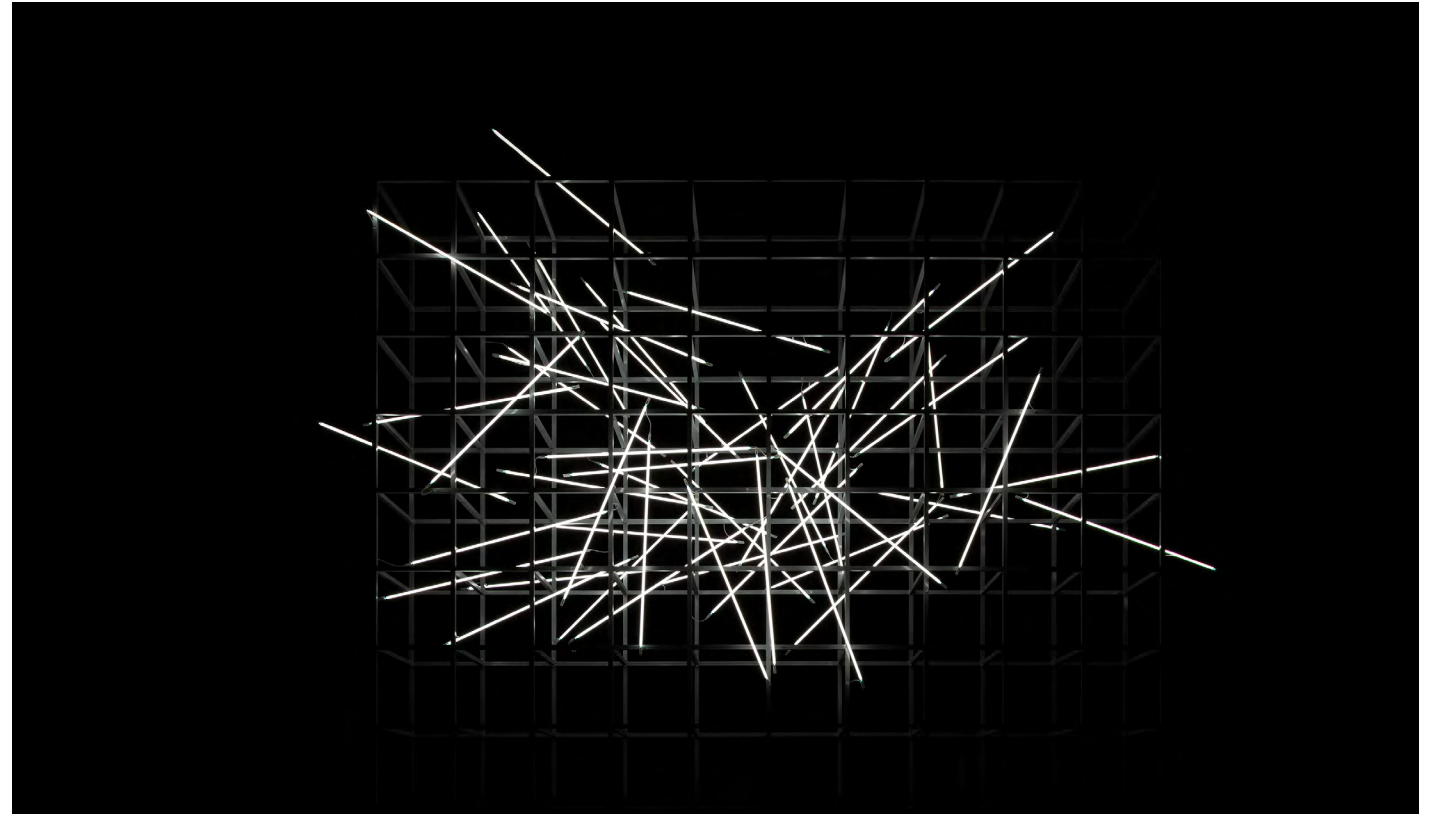
Eds. Almut Grüntuch-Ernst and  
Armand Grüntuch  
German/English  
Flexcover with linen, 24 × 30 cm  
176 pages, numerous color images  
ISBN 978-3-95476-474-7  
€ 38 (D) / £ 36 / \$ 50

## WILMINA

### Historical Strata, Material Traces, and Nature

Kantstraße is West Berlin's flagship for pan-Asian cuisine, an address for design stores and major axis in the city's history. This noisy city boulevard is more than two and a half kilometres long—an harbour of various nationalities, lined with buildings from different eras. The building that now stands at number 79 is a paradigmatic example of urban development and sophisticated architectural transformation emphasizing the sensitive engagement with history and its material and cultural substance. The criminal court and a jail annex were erected as freestanding structures after designs by the architects Adolf Bürckner and Eduard Fürstenau in 1896. The street-facing wing was in use by a court of lay assessors and, most recently, it accommodated the Charlottenburg-Wilmersdorf land registry. The rear building, too, figured in the history of the German criminal justice system for decades; during the Second World War, it served as a prison for women members of the resistance. After the jail was closed in 1985, the building was repurposed as an archive for the registry office. The listed ensemble of buildings and courtyards was transformed, expanded and reprogrammed by Grüntuch Ernst architects. They have now transformed it into a cultural oasis amid the city's perpetual bustle, which opened to the public in 2022. Today Wilmina houses a hotel, a restaurant, and the Amtsalon, a transdisciplinary venue for contemporary art.

The book documents the site's history and illustrates the scrupulously cautious alterations to the historic structure. With historic and contemporary photographs and texts by Almut Grüntuch-Ernst and Armand Grüntuch, Tatiana Bilbao, Anh-Linh Ngo, Norman Ohler, Matthias Sauerbruch and Florian Siebeck, among others, it presents a comprehensive portrait of a multifaceted piece of Berlin's urban history and building culture.



Splash, 2018, Berlin Institute for Medical Systems Biology



German/ English  
Softcover, 21 × 28 cm  
136 pages, 36 color and 20 b/w images  
ISBN 978-3-95476-475-4  
€ 34 (D) / £ 32 / \$ 46

## BARBARA TRAUTMANN LICHT. SKULPTUR. BAU

### Experiencing Space through Light

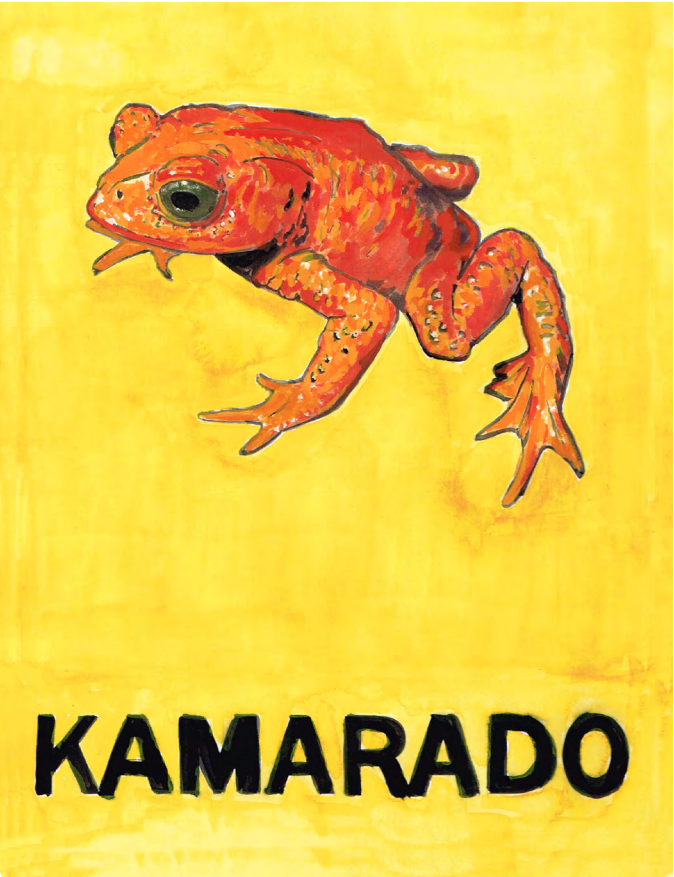
Barbara Trautmann (b. Oberhausen, 1966; lives and works in Berlin) has been realizing light sculptures in public and private buildings since 2002. Numerous handmade glass tubes filled with neutral white light form three-dimensional drawings in space that interweave the buildings' interiors and exteriors. Trautmann's practice is inspired by the work of artists including James Turrell, Olafur Eliasson, and Tim Etchells. Many of her sculptures consist of over a hundred illuminants whose arrangement and orientation respond to the spatial situation she finds in place as well as functional features. The results are geometric-abstract light sculptures that subtly yet forcefully heighten the experiences of both private and public settings and the movements of a building's users and visitors.

The publication features a selection from the artist's light sculptures, which have garnered numerous prizes in art-in-architecture competitions. It also provides comprehensive insight into the design process, movement studies, and schematic drawings and includes extensive photographic documentation of the works. Essays by Thilo Bock, Klaus Gallwitz, Heike Sütter, Viola Hildebrand-Schat, Martin Seidel, and Helen Adkins discuss Trautmann's oeuvre in context.





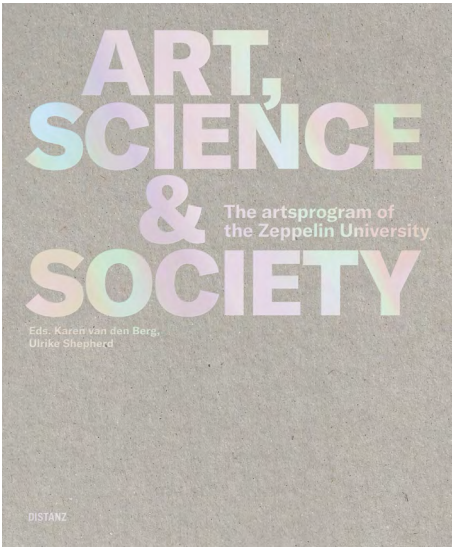
Christoph Schäfer and Margit Czenki, *Mondhaus*, 2012–2015, *Mondverstärker II*, Container Uni – A temporary campus for Zeppelin University



Radha D'Souza and Jonas Staal, *Comrades in Extinction*, *Golden Toad (Esperanto)*, 2020/21



Anita Molinero, *Sans titre*, 2009



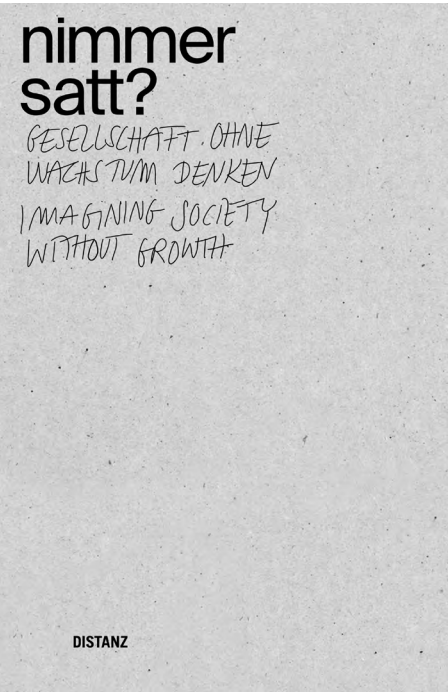
Eds. Karen van den Berg, Ulrike Shepherd / Zeppelin Universität  
German/English  
Hardcover, 21.5 × 26 cm  
272 pages, numerous color images  
ISBN 978-3-95476-451-8  
€ 39 / £ 36 / \$ 50

## ART, SCIENCE & SOCIETY THE ARTSPROGRAM OF THE ZEPPELIN UNIVERSITY

### Disciplinary (Dis)Order

Artistic practices devise distinctive forms of reflection on the world. As a sensual-aesthetic mode of research, they contribute to society's production of knowledge and insight. Established in 2004, ZU's *artsprogram* is a pilot project that builds new bridges between the arts, academia, and society. With exhibitions, interventions into the university's various divisions, and residencies, it brings artistic modes of thinking and creative processes into the classrooms of supposedly more traditional academic disciplines. Christian Falsnaes, Rainer Ganahl, Irene Hohenbüchler, Alfredo Jaar, Forensic Architecture, Ariel Reichman, and raumlaborberlin have been among the artists who have participated in the program.

After seventeen years of successful collaboration with internationally renowned artists, scientists, and art institutions, the book *Art, Science & Society. The artsprogram of the Zeppelin University* recapitulates the program's seminal endeavors in essays and interviews and presents selected works, projects, and events that exemplify the program's pioneering spirit. With contributions by Hans Ulrich Gumbrecht, Philipp Kleinmichel, Joachim Landkammer, Pierre Guillet de Monthoux, Benita-Immanuel Grosser, Stephan Schmidt-Wulffen, Ulrike Shepherd, Jan Söffner, Karen van den Berg, and Carlotta Wald, the book contains many an inspiring idea for small-scale and major educational initiatives and scientific and educational institutions on how art can lastingly enhance other disciplines' engagement with an ever more complex contemporary world.



Eds. LWL-Museum für Kunst und Kultur, Kunsthalle Münster, Westfälischer Kunstverein  
German/English  
Softcover, 15 × 23 cm  
208 pages, 18 color images  
ISBN 978-3-95476-455-6  
€ 28 (D) / £ 26 / \$ 38

## NIMMERSATT? IMAGINING SOCIETY WITHOUT GROWTH

### What Comes After Growth?

Occupying a privileged economic position, the Global North clings to the idea that there is no viable option other than growth. Yet it is more evident than ever that growth is finite. In many ways, the debates over climate change, rising social inequality, wars, diseases, refugee movements and xenophobia, and, last but not least, the COVID crisis have added urgency to the question of what societies might look like after growth-oriented capitalism.

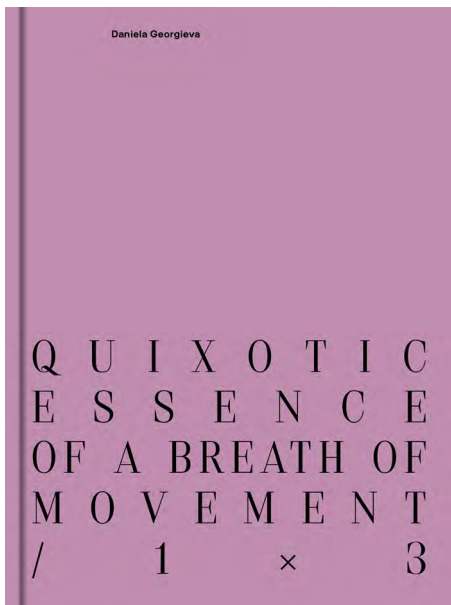
The three-part exhibition *Nimmersatt? Imagining Society without Growth* in Münster harnesses this momentum to think about alternative ways to proceed and presents works of art to ask: Can we start afresh with a different logic, can we systematically change course and reorganize society, and how? The collaborative project's focus is on works that propose novel perspectives and figures of thought and initiate a discussion on alternative political and social models. The exhibition debates what an era of post-growth might look like, also reflecting on scenarios of how the "art operating system"—the modes and methods of production or the growing complexities of transportation and exhibition installation—might be made more sustainable.

The reader accompanying the exhibition *Nimmersatt? Imagining Society without Growth* contains contributions by Hortensia Völckers, Kirsten Haß, Merle Radtke, Kristina Scepanski, Marianne Wagner, Irmi Seidl, Angelika Zahrnt, Jonas Staal, Felix Maschewski, Anna-Verena Nosthoff, Tim Rieniets, Fran Illich, and Jenni Henke.





QUIXOTIC ESSENCE OF A BREATH OF MOVEMENT / 1x3, performance (live stream), NAK Neuer Aachener Kunstverein, 2021



Ed. NAK Neuer Aachener Kunstverein  
German/English  
Softcover with flaps, 17.5 × 23.5 cm  
160 pages, 400 color images  
ISBN 978-3-95476-456-3  
€ 32 (D) / £ 30 / \$ 44

## DANIELA GEORGIEVA QUIXOTIC ESSENCE OF A BREATH OF MOVEMENT / 1x3

### Of Walking and Dancing

Daniela Georgieva (b. Plovdiv, Bulgaria, 1979; lives and works in Düsseldorf) makes visual art, music, performance, and dance. Movements derived from routine actions and based on improvisation are central to her transdisciplinary practice. *QUIXOTIC ESSENCE OF A BREATH MOVEMENT / 1x3* is a performance about walking, movement, and encounters between humans in three dimensions. Taking inspiration from the Judson Dance Theater, Georgieva has charted a setting for five dancers who perform individually, in duets, and as an ensemble. The score is an open arrangement of gestures and motion patterns to be adapted to the environment and situation. The process-based and constantly changing piece maps the dynamic interactions between choreographed and everyday movements, subject and object, spectators and participants.

The book *QUIXOTIC ESSENCE OF A BREATH MOVEMENT / 1x3* is released on occasion of the artist's performance series and solo exhibition of the same title at the Neuer Aachener Kunstverein. With essays by Maurice Funken, Ann-Kathrin Günzel, Vanessa Joan Müller, and Valentin Schmehl.



German/English  
Softcover, 19 × 26 cm  
160 pages, numerous color images  
ISBN 978-3-95476-484-6  
€ 30 (D) / £ 28 / \$ 42

## CAROLIN LIEBL AND NIKOLAS SCHMID-PFÄHLER HELLO WORLD

### Twitching and Writhing Curious Figures

Carolin Liebl (b. Lichtenfels, 1989; lives and works in Offenbach/Main) and Nikolas Schmid-Pfähler (b. Gießen, 1987; lives and works in Offenbach/Main) have worked together since 2012. The artist duo's technology-based installations and sculptures combine elements of kinetics and robotics in order to probe the impact of technological development on the aesthetic and social aspects of human and non-human life. The visual and tactile qualities of their materials are key, as are the kinetic sculptures' programmed processes and algorithms. Harnessing technology as both a vehicle of social conventions and a sculptural material, their works are spellbinding.

The publication *hello world* celebrates ten years of collaboration of the artist duo and presents an extensive cross-section of the duo's output of the past years. With an introduction by Agnieszka Kubicka-Dzieduszycka, curator at WRO Art Center, Wrocław, and essays by the author and artist Thomas Georg Blank as well as digital art curator Lucia Longhi.



RE:PLACES, 2021





*Clouds*, 2021 (installation view)

## ALEX GREIN WE WERE HERE

### Beyond the Glare

Alex Grein's (b. Cologne, 1983; lives and works in Düsseldorf) art is informed by her exploration of the possibilities of photography, which she continually scrutinizes and challenges by incorporating other representational modes into it. The effort to return digital imagery to the physical domain—in effect, the medium's rematerialization—has been key to the evolution of her creative idiom. In addition to classical photographs, she makes photo-sculptures and installations in three dimensions based on motifs she shoots herself or draws from her archive. In light of today's digital image production and picture stockpiles growing second by second, the artist probes the question of whether and how a single image can set itself apart today and in the future and undertakes an experimental investigation into photography's social and political relevance.

*We Were Here* offers comprehensive insight into Grein's practice, presenting works from the past six years. With texts by Rosário Salema de Carvalho, Linda Conze, and Stefan Gronert.

Exhibition  
*Screentime – Künstlerische Ansätze vor und hinter dem Bildschirm*,  
Kunsthau NRW, Aachen, October 1, 2022 until March 25, 2023

German/English/Portuguese  
Softcover, 22.6 × 29.4 cm  
160 pages, numerous color images  
ISBN 978-3-95476-478-5  
€ 34 (D) / £ 32 / \$ 46



German/English  
Hardcover, 21 × 28 cm  
128 pages, 80 color images  
ISBN 978-3-95476-479-2  
€ 34 (D) / £ 32 / \$ 46

## MA KE

**“I would like to find my own place in our space and our time.”**

Ma Ke (b. Zibo, China, 1970; lives and works in Beijing) learned how to paint from his father, who blended the influences of Chinese traditions and Russian socialist realism. It was not until later that he discovered the Western exponents of classic modernism, whose works subsequently informed his own creations as well. Ma Ke's painting captivates with lucid expression and subtle power. His motifs—humans in settings filled with an air of adventure and challenge, with props that are sometimes menacing—have something of theatrical scenes. Bodies and faces figure prominently in often dramatic mise-en-scènes, their unnaturally distorted and expressive features masklike, a grotesque quality that makes them only the more recognizable and haunting.

The monograph is the first book to present a comprehensive survey of the artist's oeuvre. With a text by Chen Qilan.



*Zhong Kui*, 2020



*Nude with Orbs*, 2020





*Dialogue with Water*, 1999



## HE YUNCHANG THE GOLDEN SUNSHINE

### The Body in the Stress Test of Art

The Chinese artist He Yunchang (b. Kunming, 1967; lives and works in Beijing), who graduated from the Central Yunnan Art Institute in 1991, has made a name for himself over the past two decades with a series of extraordinary performances. He had himself immured in a concrete cast and stayed inside it for 24 hours; tried to divide a river into two halves with his own blood while suspended from a crane; burnt his attire off his body; paused halfway down the Niagara Falls; or had a costal arch removed. In all these works, his body figured as the central medium of his creative practice; no means of expression seems too challenging for him. What may appear at first glance like stunts and tests of courage soon reveal themselves to be profoundly analytical and richly referential works of art that intertwine existential thinking with traditional Chinese mythology, legends, and ancient philosophy, while also gesturing toward the art of the Austrian Actionists like Günter Brus or the duo Ulay und Marina Abramović's spectacular pieces.

Curated by Ai Weiwei, the exhibition at the Francisco Carolinum, Linz, is He Yunchang's first comprehensive retrospective in the German-speaking countries and accompanied by an extensive catalogue with essays by Ai Weiwei, Freda Fiala, Nataline Colonnello, Wang Fen, He Yunchang, and Alfred Weidinger that embed his practice in the tradition of body-centered action and performance art.

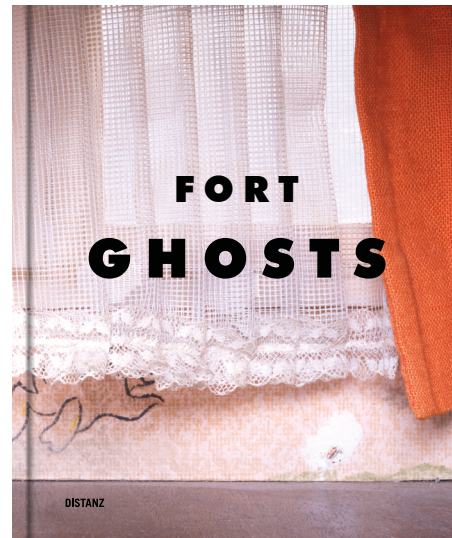
Exhibition

*The Golden Sunshine*, Francisco Carolinum, Linz, Austria until March 20, 2022

Eds. Ai Weiwei and  
Alfred Weidinger / ÖÖ Landes-Kultur  
German  
Hardcover, 19.5 × 25 cm  
148 pages, numerous color images  
ISBN 978-3-95476-485-3  
€ 32 (D) / £ 30 / \$ 46  
\* Cover draft



*Ghosts*, 2022



Hardcover, 24 × 27 cm  
144 pages, numerous color images  
ISBN 978-3-95476-457-0  
€ 32 (D) / £ 30 / \$ 44

## FORT GHOSTS

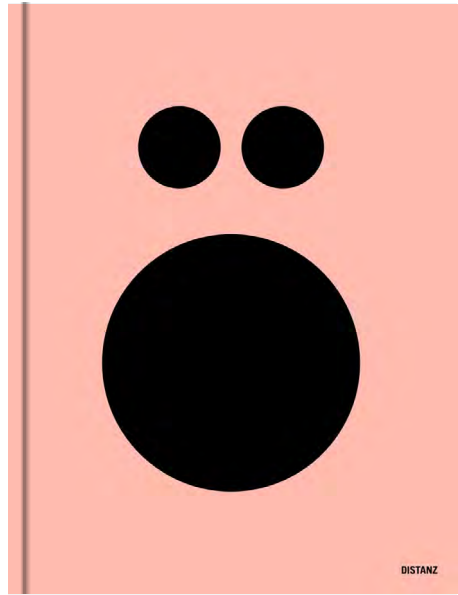
### “I’ve got phantoms and ghosts waiting in line.” – Phantom Ghost

FORT was founded in 2008 by Alberta Niemann (b. Bremen, 1982; lives and works in Berlin) and Jenny Kropp (b. Frankfurt/Main, 1978; lives and works in Berlin). The focus of their creative practice is on everyday objects from private and public settings, which they rearrange, reconstruct, or defamiliarize, producing sculptures, installations, and photographs that walk the fine line between the familiar and the uncanny, solemnity and humor. The duo deftly plays with half-forgotten visual memories and visions of happiness, lending the works an emotional depth; the intimacy of domestic contentment is marred by trapdoors behind which deep-seated anxieties or the absurd loom.

For the artists' book *Ghosts*, FORT collected vintage dollhouses and photographed the various empty rooms. Each house shows the hand of an individual owner and can be read as a portrayal of the erstwhile residents and their ideas on how to live. But the photographs also capture later alterations such as a child's efforts to embellish or modernize the objects. Abandoned and desolate yet haunted by the ghosts of the childhoods of different generations and social classes, the dollhouses awaken to a peculiar second life.

*Funded within the program of the studio grant of the Hessische Kulturstiftung.*





## THOMAS RAAT DYNASTY

### Work, Value, Reality

The artist Thomas Raat (b. Leiderdorp, Netherlands, 1979; lives and works in Amsterdam) studies how value is attached to certain materials, practices, and pictorial strategies. In paintings, sculptures, and design-adjacent practices, the Dutchman brings an archaeologist's perspective to bear on the question of how visual grammars can be perpetuated, revised, and manipulated over time. Skeptical of the possibility of creating an entirely new work of art, Raat revisits the classics of modernism. His output raises questions concerning the interpretation of a work of art: what motivates artists to make a work, and how does the audience respond to it? The tension between these two poles brings art into being, endows it with significance, lets it win fame—but it is also what can prompt shifts of meaning, resulting, even, in an utter negation of what a work once was.

The monograph *Dynasty* presents a selection from Raat's output of the past ten years. With essays by Den Hartog Jager, Nick Hackworth and Robert van Altena.

English  
Softcover, 21.5 × 28 cm  
320 pages, 200 color images  
ISBN 978-3-95476-481-5  
€ 38 (D) / £ 36 / \$ 50

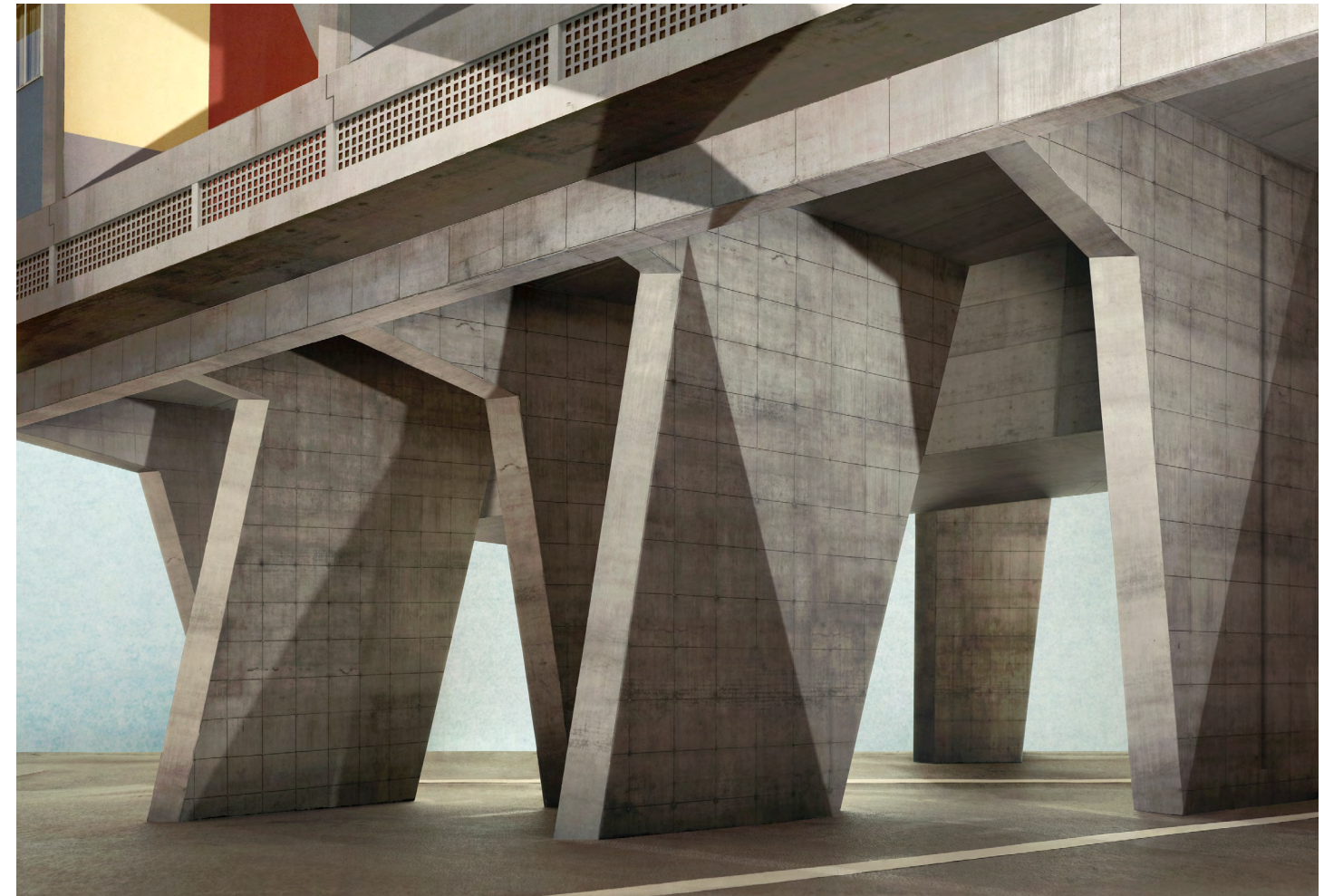


no title, from the series *An Inquiry Into Meaning And Truth*, 2012



*Avant Garde*, 2019

Release April 2022



*UdH*, 2020



## CHRISTINE ERHARD BUILDING IMAGES

### The Formal Vocabulary of Constructivist Architecture

The photographer Christine Erhard's (b. Crailsheim, 1969; lives and works in Düsseldorf) work delves into the history of the depiction of architecture, and specifically of early-twentieth-century German modernism and constructivist and brutalist structures. Her compositions are inspired by archival research, in which she unearths photographs that typically show architectonic spaces, modernist buildings, or cityscapes. In exhibitions, Erhard arranges her pictures in installations that transpose them back into three dimensions, for a vivid experience of the dialectical interplay between depiction and physical space. The photographic image emerges in these installations as a body hovering between flat ornament, the illusion of depth, and sculptural presence.

The extensive monograph gathers the artist's most important works as well as new pieces. With essays by Christin Müller and Prof. Dr. Georg Imdahl.

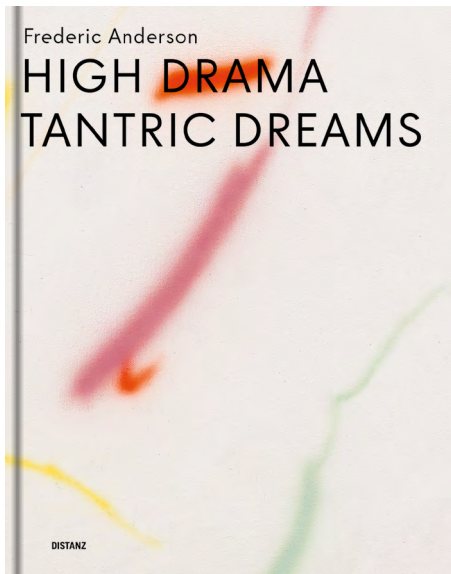
German/English  
Hardcover, 22.8 × 31 cm  
208 pages, 100 color and 10 b/w images  
ISBN 978-3-95476-482-2  
€ 38 (D) / £ 36 / \$ 50

Release May 2022





Parabens, musk, oleofin, 2020 (Detail)



Hg. Van der Weghe Gallery  
Englisch  
Hardcover mit Leinen und Schutzumschlag  
24 × 30 cm  
168 Seiten, circa 130 Farabbildungen  
ISBN 978-3-95476-461-7  
€ 38 (D) / £ 36 / \$ 50

## FREDERIC ANDERSON HIGH DRAMA, TANTRIC DREAMS

### Die Energie der Linie

Die Malereien von Frederic Anderson (geb. 1973 in Luxemburg, lebt und arbeitet in London) zeichnen sich durch ein Gefühl der Fluidität aus. Sie bestehen aus farbenfrohen Spuren, die von kurzen Strichen bis zu langen, trägen Linien reichen und über die Leinwand huschen. Anderson nutzt viszerale Gesten ungeübter, spontaner zeichnerischer Praktiken wie Graffiti und Kinderkritzelei oder Elemente aus der Kalligrafie. Besonders die Airbrush-Technik als schnelle Methode des Farbauftrags ist für Anderson das perfekte Werkzeug, um den Eindruck von Bewegung zu vermitteln. Dabei stehen seine Gemälde in der Tradition von Cy Twombly oder Martin Barré.

Die erste Monografie *High Drama, Tantric Dreams* des Künstlers zeigt die Arbeiten der letzten zwei Jahre. Alex Bacon schrieb einen Essay und sprach mit dem Künstler.



Deutsch/Englisch  
Softcover, 17 × 24 cm  
552 Seiten, 350 Farb- und  
45 s/w- Abbildungen  
ISBN 978-3-95476-464-8  
€ 44 (D) / £ 40 / \$ 55

## CHRISTIAN SCHWARZWALD DRAWN

### Verschmelzen von Zeichnung und Grafik

Christian Schwarzwalds künstlerisches Medium (geb. 1971 in Salzburg; lebt und arbeitet in Wien und Berlin) ist die Zeichnung. Er verwendet verschiedenste Techniken und Bildquellen und nutzt Aspekte der Reproduzierbarkeit, der Irritation durch eingebaute Fehler und der Illusion von Dreidimensionalität. Schwarzwalds Arbeit verkörpert dabei einen erweiterten Begriff von Grafik: Skizzen, Notizen, Editionen und Malereien werden im Raum zu Ensembles. Das Einzelblatt – als Zeichen – wird so zur Komponente eines komplexen Zeichensystems von Bildwelten. Mit analytischer Herangehensweise erschafft Schwarzwald eine enzyklopädische Welt der Zeichnung.

Der umfangreiche Bildband *DRAWN* zeigt neben einem künstlerischen Teil eine Chronologie von über 100 Projekten. Die im Duplexdruckverfahren hergestellte Publikation greift durch den Zweifarbdruk ein zentrales Stilmittel Schwarzwalds in Buchform auf. Die Texte schrieben Elsy Lahner, Ann Cotten, Sebastian Egenhofer und Marcus Steinweg.

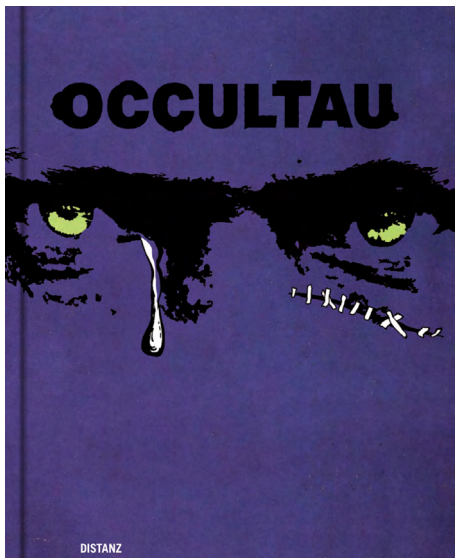


POLYGRAPH, KunstHaus Potsdam e.V., 2021 (Ausstellungsansicht)





*Barker Hangars*, ALAC, Los Angeles, 2017 (installation view)



German/English  
Softcover, 20 × 27 cm  
236 pages, 120 color images,  
ISBN 978-3-95476-454-9  
€ 34 (D) / £ 32 / \$ 44

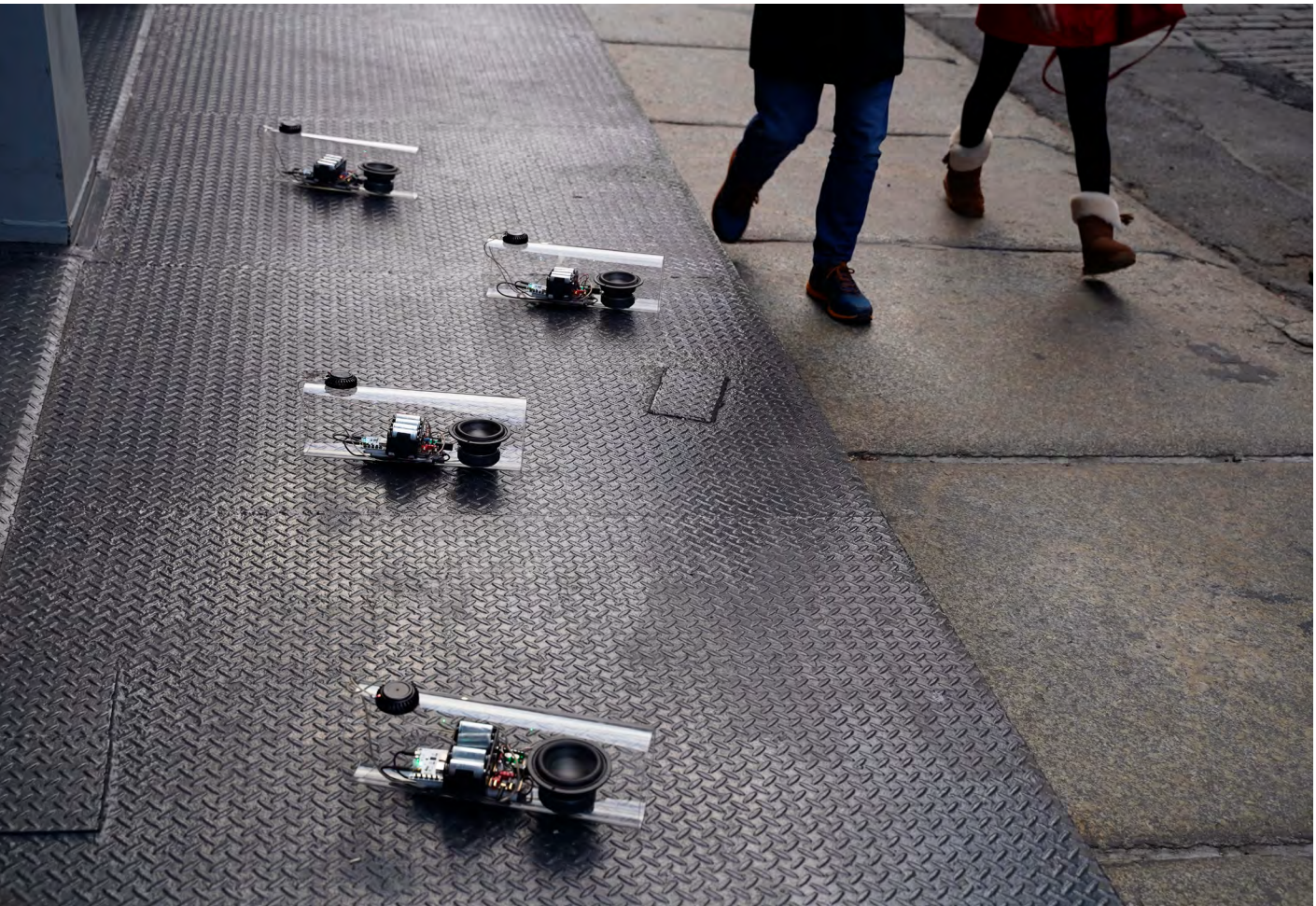
## FELIX KULTAU OCCULTAU

### Pure Pop Nostalgia

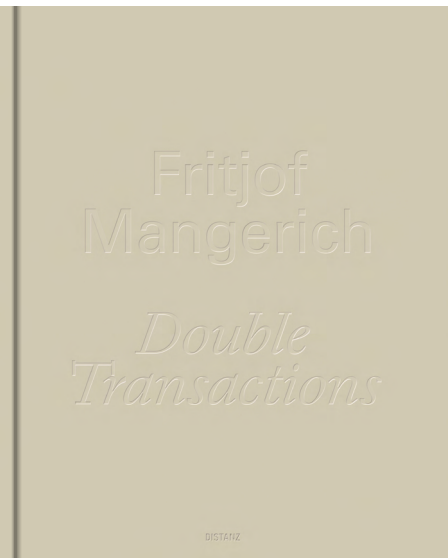
Felix KULTAU's (b. Hanau, 1984; lives and works in Berlin) sculptures are physical as well as emotional and nostalgic collages, tapping not only into a repertoire of materials and signifiers, but also into the multifaceted experiences and memories bound up with them. KULTAU typically works with raw industrial and found materials such as concrete, fiberboard, fluorescent tubes, or brass, which rarely lose their air of objet trouvé even as he manipulates them.

As a member of a younger generation, KULTAU offers a kind of nostalgia that must be read in light of pop-cultural influences. More particularly, he avails himself of the American pop culture that hit TV screens in the mid-to-late 1990s and exerted a subtle yet lasting influence over Western European consumer choices. Many of his works combine a playful awareness of their own objecthood and its association with the commodity fetish with haunting gestures toward the darker sides of our affluence in a comfortable world made by media.

The catalogue is released on occasion of the exhibition *occultau* at Kunstverein zu Assenheim, Niddatal, Hesse, and surveys Felix KULTAU's output between 2017 and 2021 with a look back at earlier exhibitions. With an essay by Hendrike Nagel and a short story by Leif Randt.



*To the People of New York City*, 2019



German/English  
Softcover with flaps, 21.5 × 32 cm  
72 pages, 22 color and  
7 b/w images  
ISBN 978-3-95476-441-9  
€ 28 (D) / £ 26 / \$ 38

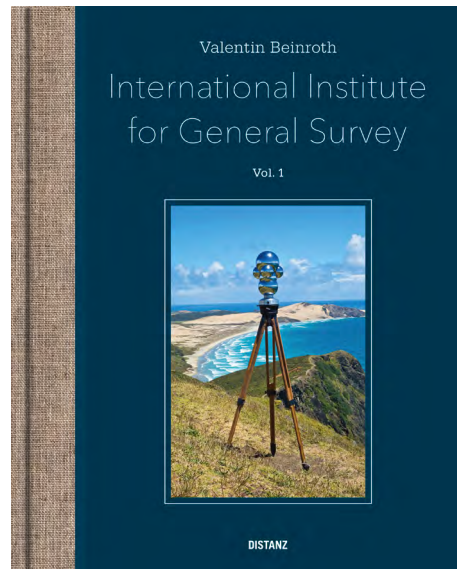
## FRITJOF MANGERICH DOUBLE TRANSACTIONS

### The Ear of the City

The interactions between public spaces with their acoustic dimensions and the human body are the point of departure for Fritjof Mangerich's (b. Mettingen, 1990) creative practice. In site-specific interventions, he harnesses sound as a malleable material for probing explorations of the psyche of architecture as well as the organic operations of human perception.

The artist's first monographic publication is centered on his works *eine andere Stimme*, *care*, *Dusk Piece*, and *To the People of New York City*. Created in Germany, Indonesia, and the United States between 2015 and 2019, the four works exemplify Mangerich's sculptural and acoustic interventions into public spaces. He scrutinizes events and environments with the tenacity of a researcher, setting the acoustic effects they engender in relation to architectonic, social, or political contexts. The catalogue includes essays by Anaïs Castro, Catherine Nichols, and Noor Mertens.





English  
 Hardcover with half linen, 21 × 26.5 cm  
 152 pages, numerous color images  
 ISBN 978-3-95476-460-0  
 € 36 (D) / £ 34 / \$ 48

## VALENTIN BEINROTH INTERNATIONAL INSTITUTE FOR GENERAL SURVEY, VOL. 1

### Surveying the World

Valentin Beinroth (b. Stuttgart, 1974; lives and works in Frankfurt/Main) combines artistic techniques with strategies from the natural sciences. His works focus on standardizations and facts of convention such as units of measurement and other systems of order that both regulate and condition social relations and people's perceptions of their world. Beinroth, who was on the science track in high school and graduated from the Offenbach University of Art and Design (HfG), challenges the primacy of ostensibly objective scientific ways of making sense of the world by incorporating specifically scientific aesthetics into his creative practice and intertwining them with personal perspectives and experiences.

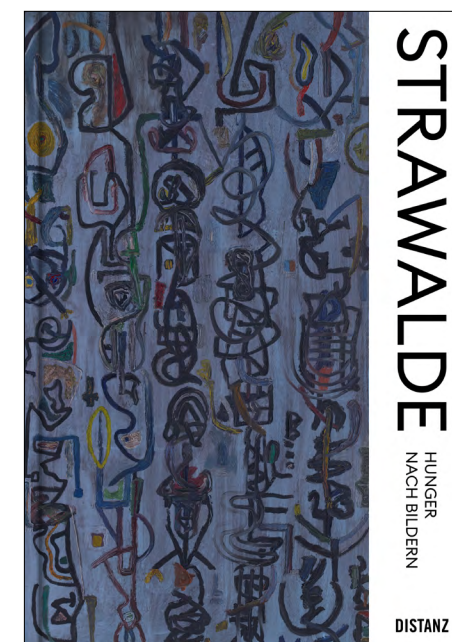
The book is published on occasion of the tenth anniversary of the International Institute for General Survey (IIfGS), which Beinroth helped found in 2012, and includes a history of the institute's early years as well as a wealth of information on research projects and expeditions.



*General Survey Antipodes Expedition (GSAE), 2014/15*



*Immerhin, 1993*



Eds. Ina Dinter, Anna Neroboca  
 German/English  
 Softcover, 21 × 28 cm  
 128 pages, numerous color images  
 ISBN 978-3-95476-476-1  
 € 30 (D) / £ 28/ \$ 42

## STRAWALDE HUNGER NACH BILDERN

### Unbridled Creative Energy

Strawalde (Jürgen Böttcher, b. Frankenberg, 1931; lives and works in Berlin) has won international acclaim and numerous awards for his extensive work in film as well as visual art. Strawalde was one of the most prominent oppositional artists in the former East Germany. Living in Dresden, he was the central figure of a private circle of artists, including painters like AR Penck, Peter Herrmann, and Peter Graf, who were harassed by the authorities and prevented from exhibiting their work.

Mounted on occasion of his receipt of the HAP Grieshaber Foundation's Jerg Ratgeb Prize, the exhibition at the Kunstmuseum Reutlingen gathers around eighty works, inviting the visitor to discover the essence of Strawalde's visual art. His multifaceted pictures tease out the patterns in reality and savor the magic that dwells in even the smallest things. Animating the fantastic creatures that have sprung from his inkwell, the dance of the line on paper melds form and fortuity in cohesive compositions. Strawalde's approach to art has always been playful. His well-known overpaintings of art postcards test the limits of decorum in the engagement with masters old and new.

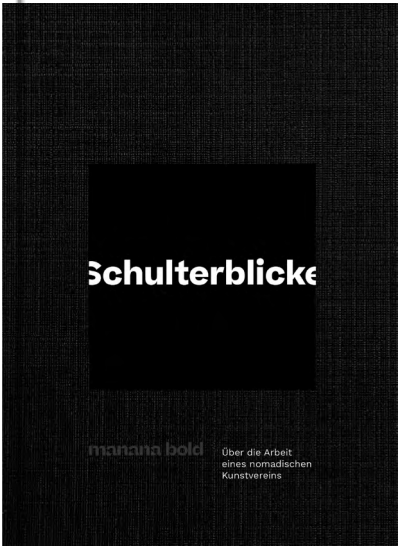
The catalogue accompanying the exhibition includes writings by Carolin Quermann, Benjamin Rux, Ina Dinter, and Anna Nerobova.

Exhibition  
*Hunger nach Bildern*, Kunstmuseum Reutlingen, May 15–September 21, 2022





Aleksandar Radan, *Elisabeth*, 2021 (left); Maria Guta and Lauren Huret, *The Soothsayings of Iris*, 2020 (right) in: *AvaTourismus*, Atelierfrankfurt, Frankfurt/Main, 2021 (installation view)



Eds. Felix Kosok, Aileen Treusch,  
Ellen Wagner  
German/English  
Hardcover with linen, 16 × 22 cm  
240 pages, numerous color images  
ISBN 978-3-95476-483-9  
€ 32 (D) / £ 30 / \$ 44

# **MAÑANA BOLD** **SCHULTERBLICKE. ÜBER DIE ARBEIT EINES** **NOMADISCHEN KUNSTVEREINS**

## **Movement as Mission**

For the team behind Frankfurt’s Kunstverein Mañana Bold, “shoulder check” means taking a step back to reflect on their earlier activities and scrutinize the patterns that emerge from their own movements. In its three-year history, the art association, which has premised its work on the nomadic principle of constant alternation between locales, has developed exhibitions, film screenings, and performance walks. Proximity and distance and the practice of roaming the city and exploring the interpenetration of digital and physical spaces are central concerns of its projects.

The publication *Schulterblicke* gathers documentary photographs and essays to survey Mañana Bold’s trajectory to date. The texts discuss the exhibitions and events to tease out overarching motifs of nomadic movement in the themes of the association’s programming. An accompanying glossary offers playful explanations of key terms that derive from its work and can serve as exercises to strengthen the reader’s intellectual agility.

Artists (selection):  
Harry Dodge & Stanya Kahn, Charlotte Prodger, Przemek Pyszczyk, Julia Hainz, Hanne Lippard, Ann Lislegaard, Nina Schuiki, Monika Adamczyk, Paul Hutchinson, Evan Ifekoya, Mourning School (Lucie Gottlieb & Rosa Paardenkooper)



German/English  
Softcover with flaps, 22 × 28 cm  
204 pages, numerous color images  
ISBN 978-3-95476-383-2  
€ 32 (D) / £ 30 / \$ 44

## **PATRICIA LAMBERTUS**

### **Fantastic Worlds in Tapestries**

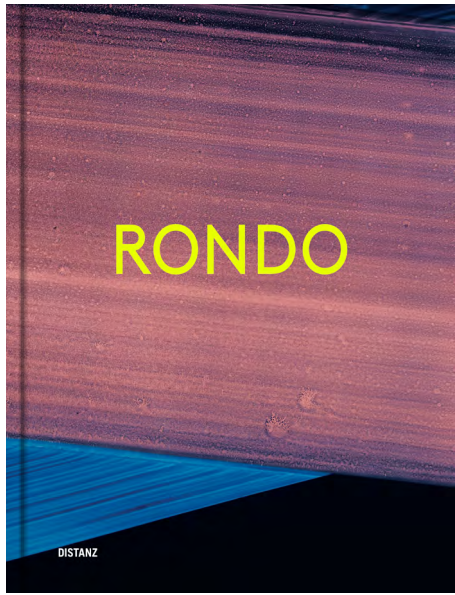
For over ten years, Patricia Lambertus has been developing sprawling installations that suspend not only the laws of physical space, but also the rules of logic and reason. Not unlike the adventures of the titular hero of Lewis Carroll’s *Alice in Wonderland*, who plunges through an endless-seeming rabbit hole into a fantastic world full of outlandish whimsies and fabulous creatures, Lambertus’ panoramas transport the beholder into an unreal and sometimes eerie dream-world. For iconographic inspiration for her imaginary photocollages printed on wall panels, the artist delved into French pictorial tapestries from the early nineteenth century with their narrative sceneries and illusionistic landscape vistas. The same multifaceted quality and the play with the viewer’s imagination lend Lambertus’ fantastic interiors their allure. Unlike *Alice in Wonderland*, however, her visual creations do not altogether baffle the understanding, for they also encourage the viewer to actively engage with what they show. The nested spaces become echo chambers in which discourses of the present and the past undergo deconstruction while resonating in the here and now.

This book is published on occasion of the exhibition *Patricia Lambertus—zweijahrtausendern* in the pavilion of the Gerhard-Marcks-Haus, Bremen. With contributions by Arie Hartog, Astrid Silvia Schönhagen, and Michael Stoeber.



*zweijahrtausendern*, Gerhard-Marcks-Haus, Bremen, 2021 (installation view)





## JULIO RONDO RONDO

### Painted Atmosphere

Acrylic paint on glass and wood constitutes two physical planes that compose Julio Rondo's (b. Sotrondio, Spain, 1952; lives and works in Berlin) large-format pictures. Their staggered arrangement engenders a third space that is no less vital to the visual experience: an interstice that both sets the two painterly strata apart and indissolubly bonds them to one another. As in a superimposition of slides, different autonomous layers fuse before the beholder's eye to form vibrant chromatic hybrids. Closer examination transmutes the painted surface into a three-dimensional space and finally back into a single plane. References to philosophy, music, or personal recollections in the titles the artist chooses for his works add another dimension.

Drawing from his personal visual archive, Rondo works in fast-drying acrylic paint to create haunting documents of a life that, without mimetically representing his environment, deftly activate feelings, thoughts, and perceptions in the medium of painting.

The catalogue *RONDO* presents new works the artist has produced since 2016 and was released on occasion of the exhibition *Going South* at Galerie Andreas Binder, Munich. With essays by Philipp Bollmann and Heike Fuhlbrügge.

Ed. Galerie Andreas Binder  
German/English  
Softcover with flaps, 21 × 27.5 cm  
176 pages, 127 color images  
ISBN 978-3-95476-440-2  
€ 34 (D) / £ 32 / \$ 50



*Going South*, Galerie Andreas Binder, 2021 (installation view)



## JONAS MONKA A00121

### Humanoid Skyscrapers

Jonas Monka makes installations that integrate anthropomorphic sculptures into the exhibition space to produce multifaceted presentations that grapple with hypercapitalism, social justice, and the sense of the bodily self and its place and responsibility in society as well as physical space. Imposing, overwhelmingly present, the phallus-like creations rear up in a provocative gesture that puts their corporeality on almost obscene display. A question that is always on Monka's mind is how architecture manifests power differentials: in *A00121*, he examines the commercialization of airspace in New York City, where he spent two months in 2019, undertaking research on which his critical examination of the phenomenon and its political and social implications is based. New York's so-called "supertalls" bear witness to private capital's triumph over public space. Unsettlingly, they resemble erect phalluses, the epitome of a private reality that has been and still is strictly taboo in our public imageries.

The catalogue accompanies the exhibition held as part of SPRENGEL@FEINKUNST with writings by Titania Seidl, Kabir Carter, Annette Jacoby, and Benedikt Fahrnschon. Launched in 2019, the collaboration between the Sprengel Museum Hannover and feinkunst e.V. is dedicated to young contemporary art from Lower Saxony.

Ed. Benedikt Fahrnschon / Sprengel  
Museum Hannover  
German/English  
Softcover with flaps, 21.5 × 32 cm  
72 pages, 31 color images  
ISBN 978-3-95476-452-5  
€ 28 (D) / £ 26 / \$ 38



*A00121*, Sprengel Museum Hannover, 2021 (installation view)



# MORE HIGHLIGHTS

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Eds. Kunsthalle Düsseldorf,  
Anna Polke-Stiftung  
German/English  
Softcover, 21 × 29.7 cm  
224 pages, 66 color and 10 b/w images  
ISBN 978-3-95476-425-9  
€ 38 (D) / £ 36 / \$ 55

# SIGMAR POLKE 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 Düsseldorf 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. 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.



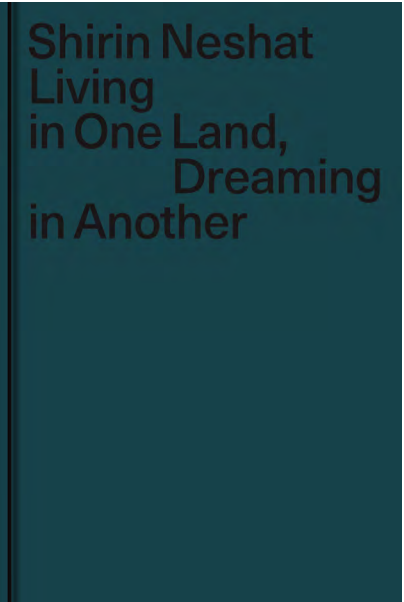
Sigmar Polke, *Desastres und andere bare Wunder*, 1984; in the background:  
Raphael Hefti, *Lycopodium*, 2014, Kunsthalle Düsseldorf, 2021 (installation view)



Avery Singer, *Untitled*, 2016



*Land of Dreams*, 2019 (film still)



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

# SHIRIN NESHAT LIVING IN ONE LAND, DREAMING IN ANOTHER

“dreams are universal.”

An air of confidence and vibrancy, but also vulnerability and fragility surrounds the works of the Iranian artist, photographer, and filmmaker Shirin Neshat. Identity, biographical roots, and power structures are key concerns in her output, which fuses and expands on the rich traditions of Persian and Western visual idioms. Her art is at the center of the first presentation produced by the Pinakothek der Moderne in cooperation with the Written Art Collection.

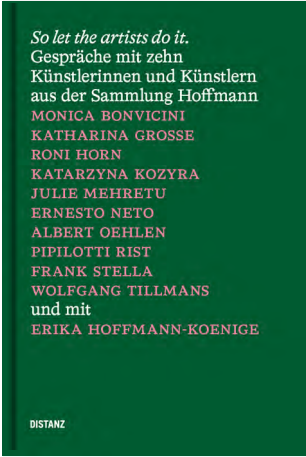
Neshat’s most recent work, *Land of Dreams* (2019), unites Persian calligraphy and Western portraiture as well as the media of photography and video, a first in her oeuvre. Combining documentary and fictional elements, it scrutinizes the American dream and its flipside. The artist conducted interviews with her protagonists, asking them about their dreams, and then integrated summaries in Persian into the portrait photographs together with traditional visual motifs. Interweaving writing, gestural expression, and variations of format, the piece 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 Judith Csiki and Sussan Babaie, and an interview with the artist by Judith Csiki.

Exhibition  
*LIVING IN ONE LAND, DREAMING IN ANOTHER*, Pinakothek der Moderne,  
until April 24, 2022





Frank Stella, *Concentric Squares*, 1974; *Leblon II (Brazilian)*, 1975; *Tuftonboro I*, 1966; *The Beggar of Locarno (Nr. 5)*, 1999



Ed. Isabel Parkes  
German and English Edition  
Softcover, 16 × 24 cm  
128 pages, 28 color images  
ISBN 978-3-95476-432-7 (DE)  
ISBN 978-3-95476-433-4 (EN)  
€ 28 (D) / £ 26 / \$ 38

## 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.

The book of interviews and essays, published by writer and curator Isabel Parkes, 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.



Eds. Neven Allgeier, Nora Cristea,  
Saskia Höfler-Hohengarten / Kuba Paris,  
Seda Pesen  
German  
Softcover, 20 × 30 cm  
184 pages, 143 color images  
ISBN 978-3-95476-396-2  
€ 34 (D) / £ 32 / \$ 46

## NEVEN ALLGEIER PORTRAITS

### Faces of a New Generation

*Porträts* presents the fruits of a collaboration between Neven Allgeier (b. Wiesbaden, 1986; lives and works in Frankfurt/Main and Berlin), KubaParis, and Seda Pesen. In 2017, the online magazine KubaParis worked with the photographer to develop a series of portraits of the students in Andreas Gursky's class at the Düsseldorf Academy of Fine Arts. Follow-up engagements laid the foundation for this ongoing project, which surveys a rising generation of young artists. Neven Allgeier's work regularly appears in media including *Spike Art Quarterly*, *i-D Magazine*, and *ZEIT Magazin*, and has been showcased at Museum Angewandte Kunst, Frankfurt/Main, Bonner Kunstverein, and elsewhere.

*Portraits* is the first contemporary foray into publishing an extensive selection of these photographs and reflecting what they show. In a nod to the generation portraits by recognized masters of the medium like Thomas Ruff and Stefan Moses, the pictures are meant to capture not only the individual subjects, but also contemporary aesthetic codes—through the photography as such as well as the fashion styles and settings. The book—a who's who of young art and review of contemporary aesthetics—features over 125 emerging artists. It is rounded out by essays by Anne-Marie Bonnet, Heinz Drügh, Barbara Kapusta, and Barbara Zeman.



Miloš Trakilović, 2021



Keta Gavasheli, 2020





Entrance to Kunst-Werke Berlin, Auguststrasse 69, 1991



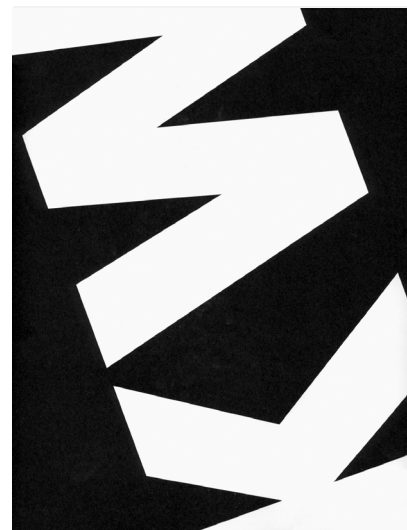
The founders of Kunst-Werke Berlin, from left to right: Philipp von Doering, Klaus Biesenbach, Alfonso Rutigliano, Clemens Homburger, Alexandra Binswanger, and in the foreground Knuth Seim, studio artist at Auguststraße 69, 1991

## KW INSTITUTE FOR CONTEMPORARY ART KW, A HISTORY

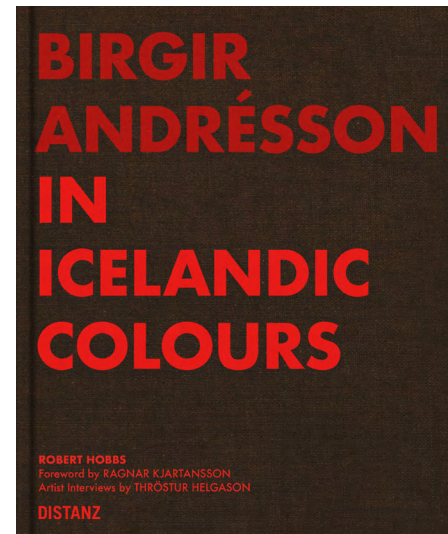
### A Leading Laboratory for Contemporary Art Turns 30

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 celebrated 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 Cytter, 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  
Softcover with dust jacket, 20 × 27 cm  
512 pages, numerous color and b/w images  
DE 978-3-95476-371-9  
EN 978-3-95476-372-6  
€ 44 (D) / £ 40 / \$ 65



Eds. Börkur Arnarson, Þorlákur Einarsson  
English  
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360 pages, numerous color images  
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. Color and writing is the 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 and semiotics. 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.

*In Icelandic Colours* is the first comprehensive and extensive monograph of the oeuvre that this artist, who died too young, built over three decades. With an essay on the conjunction of literature and semiotics in the artist's work by Robert Hobbs, a foreword by his former student, the internationally known artist Ragnar Kjartansson and interviews with Andrésson's friends and close contemporaries by Thröstur Helgason.

Exhibition  
*As Far as the Eye Can See*, Reykjavík Art Museum, until May 15, 2022



*A new day*, 2006



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**THOMAS ZIPP**

**AMONG MANY MORE**





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

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 Every work consists of 2 aluminium dice (10 × 10 × 10 cm) and  
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**Contradictions of Modern Subjectivity**

In large-scale sculptural installations and paintings, Thomas Zipp (b. Heppenheim, Germany 1966; lives and works in Berlin) 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.



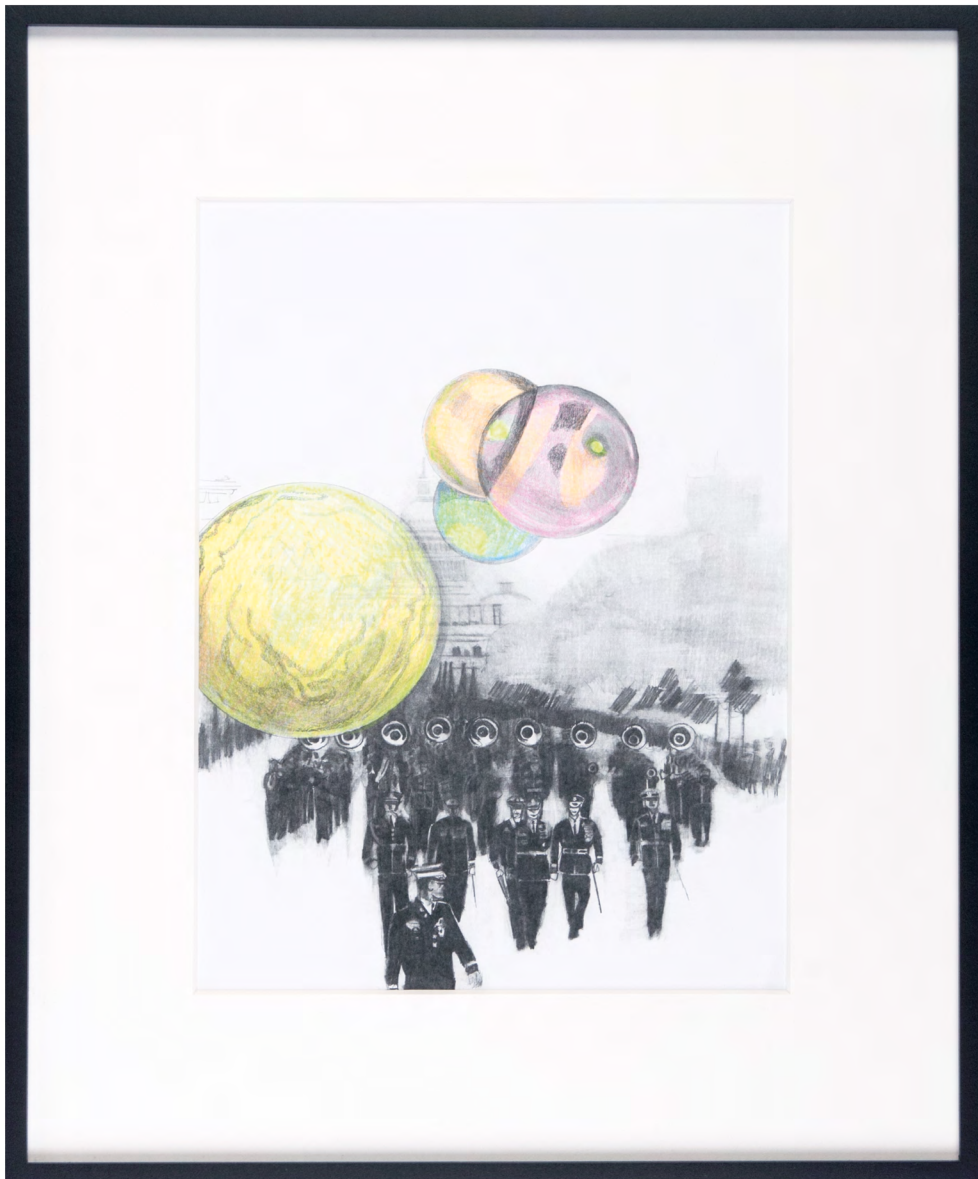
**ZUZANNA CZEBATUL**  
*THE ENDLESS HISSING*  
 2021

Velour carpet  
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 25 + 3 AP  
 Each 350 € (incl. VAT)  
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**“We could go so far as to say that it is the human condition to be grotesque, since the human animal is the one that does not fit in, the freak of nature who has no place in the natural order and is capable of re-combining nature's products into hideous new forms.”– Mark Fisher**

There are few symbols that are so ambiguous and have such a range of polyvalent meanings. Thus, on the one hand, the snake means life, renewal, rejuvenation and shedding of skin, and on the other hand, death, poison and destruction. It also symbolizes the creative power of the Earth. In combination with the quote by the British sociologist Mark Fisher, Zuzanna Czebatul (b. Międzyrzecz, Poland, 1986; lives and works in Berlin) shows how an immediate and sinister danger emanates from both, man and animal.





**MARC BAUER**  
*THE BLOW-UP REGIME*  
 2020

Color pencil on digital print  
 21 × 29.7 cm  
 15 unique works  
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 Plus shipping

**Traces of Fact and Fiction**

From the early 2000s, Marc Bauer (b. Geneva, Swiss 1975; lives and works in Zurich, Swiss) 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 January 17, 2021.



**KRIS MARTIN**  
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 Each € 1.400 (incl. VAT)  
 Plus shipping

**The End of Fairytales**

Kris Martin (b. Kortrijk, Belgium 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.





## JIMMY ROBERT

*STILL 3*  
2021

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### Wrinkled Bodies

Jimmy Robert (b. Guadeloupe 1975, lives and works in Berlin) uses the body to ask questions about how spaces are constructed, and what it means to see and be seen. His practice encompasses photography, video, sculpture, text, and paper, which often put the artist's presence in dialogue with existing historical artworks through appropriation, collage, and citation. Often formed through processes of translation and transition, his work constructs meaning out of the differences that exist between various sites, texts, and media.



## SVEN MARQUARDT

FROM THE SERIES *FLEISCHMANN. MOCKRIDGE–PERBANDT–MARQUARDT: O.T.*  
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### Morbid Elegance

*FLEISCHMANN* is a collaboration between Sven Marquardt, Esther Perbandt and Nicholas Mockridge. At the centre of the project is the film and theatre legend Volker Spengler, who passed away in February 2020 and left a powerful legacy to the German cultural landscape through his timeless portrayal of the transgender Elvira Weishaupt in Rainer Werner Fassbinder's *In a Year with 13 Moons*. In an era before gender-sensitive language, this film made him an icon of the LGBTQIA+ community. Marquardt, Perbandt and Mockridge gathered an ensemble of actors such as Alexander Scheer and Jasna Fritzi Bauer, Berlin nightlife figures, up-and-coming actors, Perbandt herself and fashion icon Veruschka. The result is a series of portraits characterised by a morbid eroticism and a diverse range of references from Christian iconography to film and theatre history.



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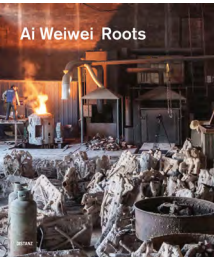




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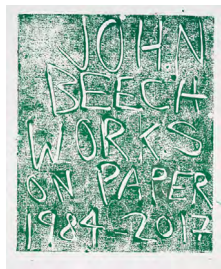
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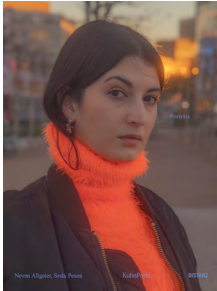
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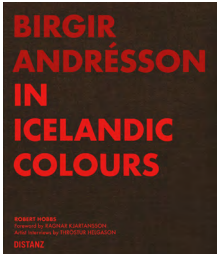
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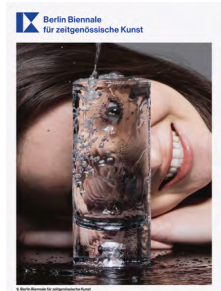
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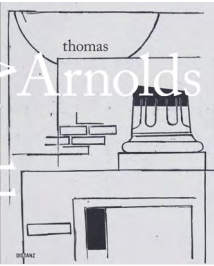
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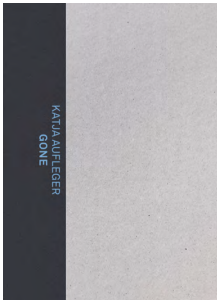
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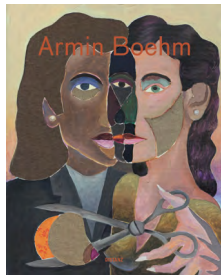
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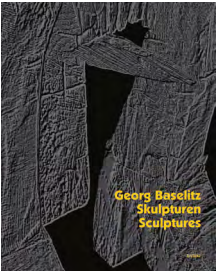
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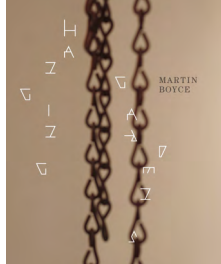
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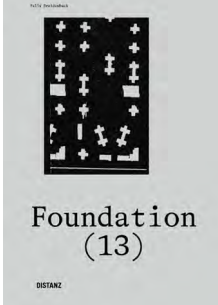
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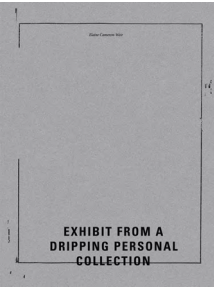
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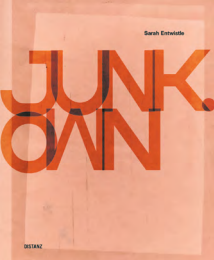
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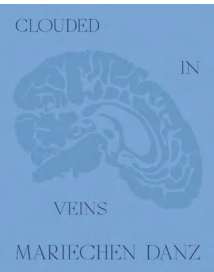
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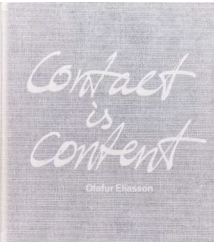
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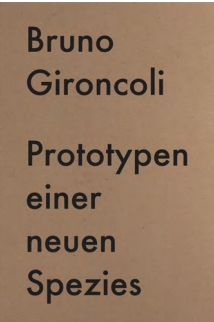
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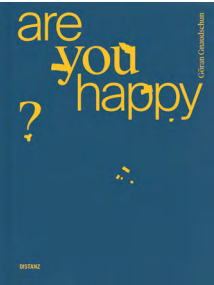
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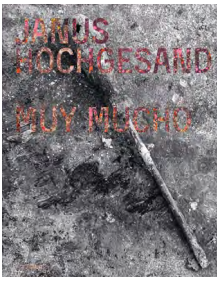
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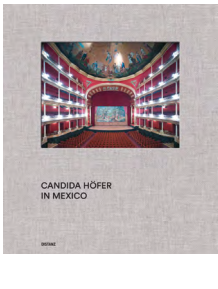
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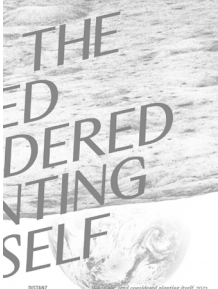
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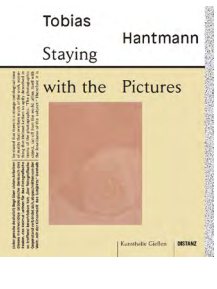
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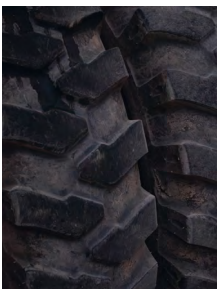
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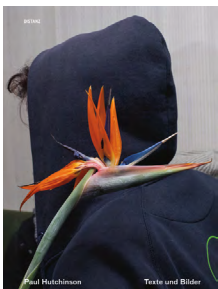
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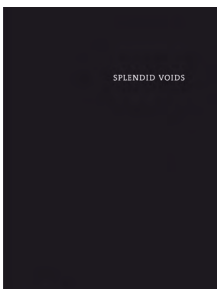
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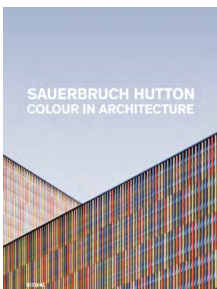
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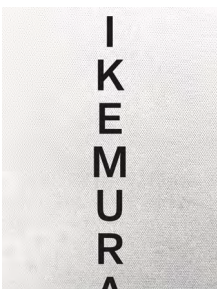
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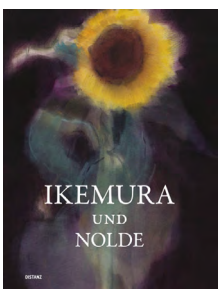
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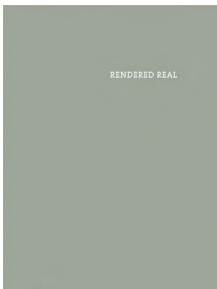
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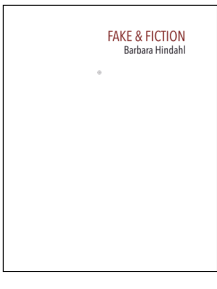
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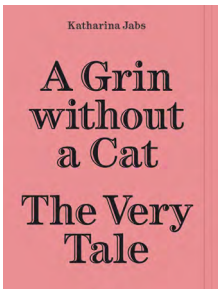
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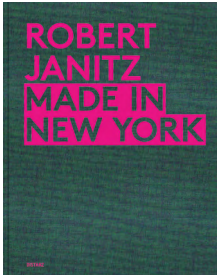


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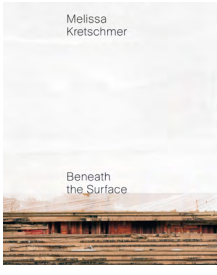
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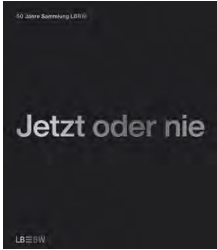
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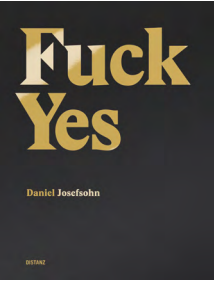
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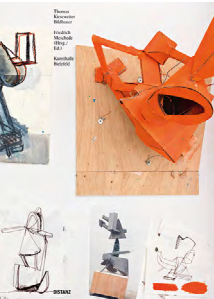
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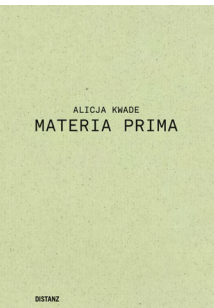
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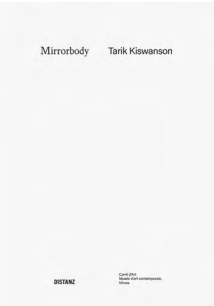
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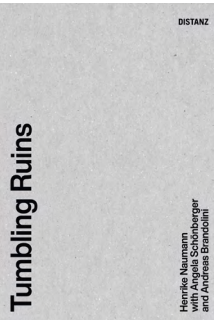
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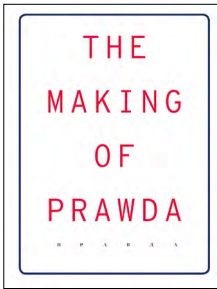
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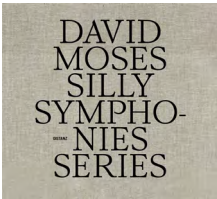
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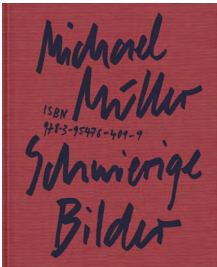
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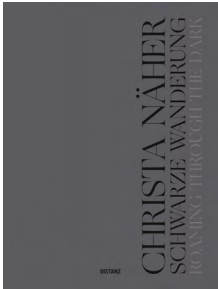
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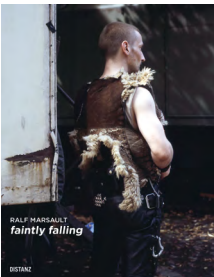
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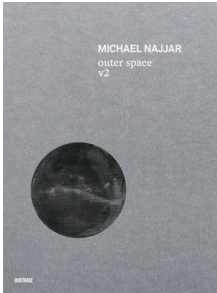
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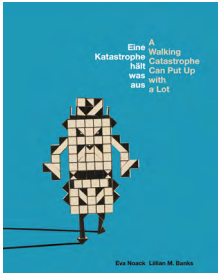
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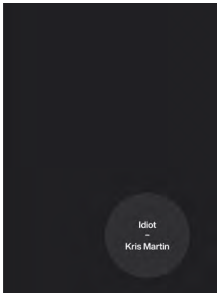
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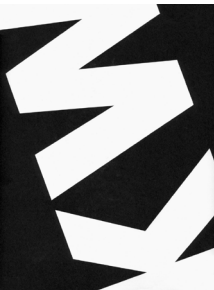
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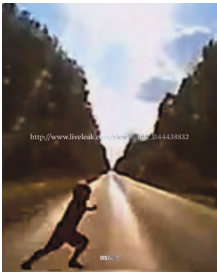
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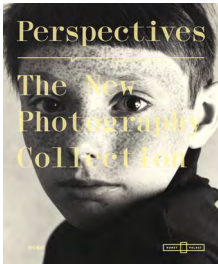
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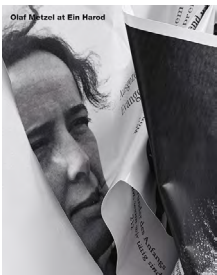
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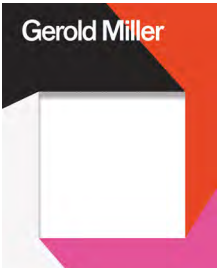
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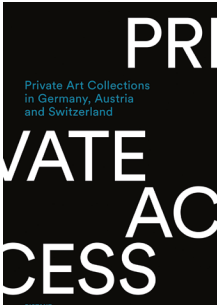




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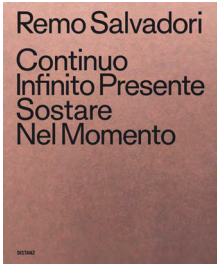
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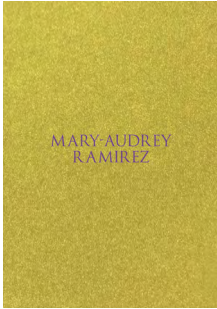
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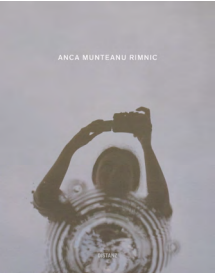
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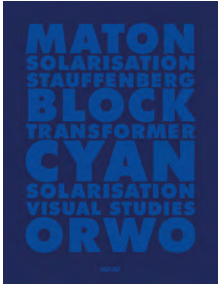
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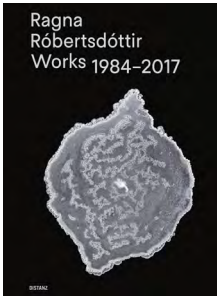
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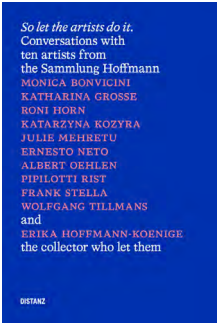
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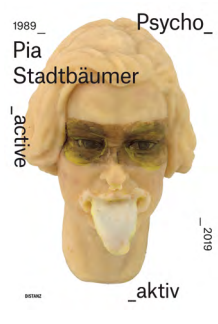
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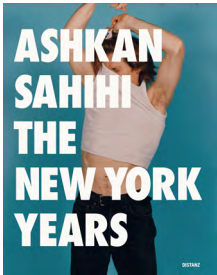
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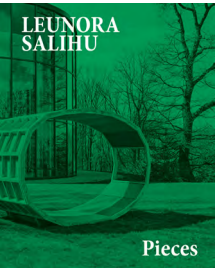
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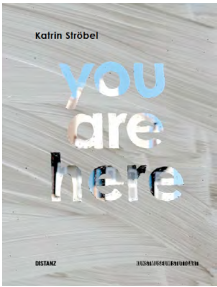
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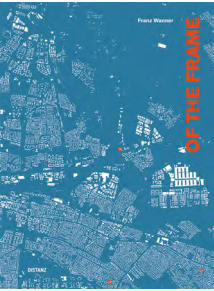
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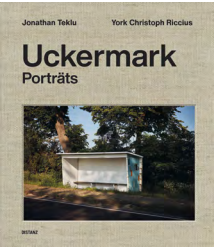
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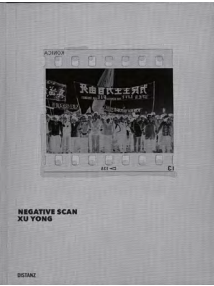
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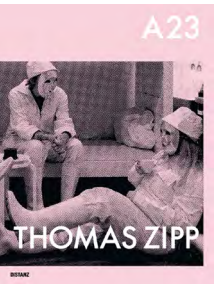
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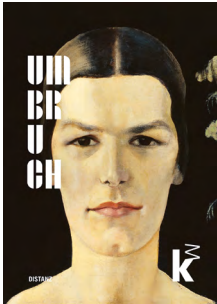
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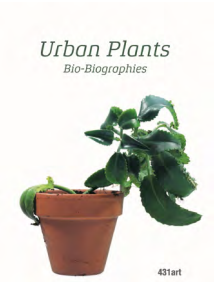
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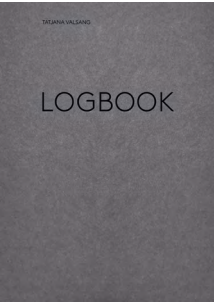
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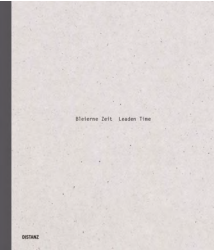
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pp. 4–5 Ilit Azoulay, Queendom Panel 3:

Homburg Ewer, 640 AH / AD 1242, brass with silver inlay, Mosul, Jazira (present-day Iraq), The Keir Collection of Islamic Art on loan to the Dallas Museum of Art, Dallas, Texas, USA. Baptistère de Saint Louis, thirteenth to fourteenth century, hammered brass with silver, gold and niello inlay, Syria or Egypt Musée du Louvre, Paris, France. Bowl, ninth to eleventh century, copper or bronze, Iraq, Collection R. Ettinghausen, USA. Ewer, late twelfth century, bronze with copper and silver inlay, Herat, Khorasan (present-day Afghanistan), Galleria Estense, Modena, Italy. Ewer, first

half of twelfth century, hammered brass sheet with silver inlay, Khorasan (present-day Afghanistan), The Cleveland Museum of Art, Cleveland, Ohio, USA. Bobrinsky Bucket, 559 AH / AD 1163, bronze with copper and silver inlay, Herat, Khorasan (present-day Afghanistan), Hermitage Museum, St. Petersburg, Russia. Mirror, twelfth to thirteenth century, bronze, Iran or Rum (present-day Turkey), Max von Oppenheim Foundation, Cologne, Germany. Nisan Taşı (basin for collecting holy rainwater of the spring), first half of the fourteenth century, cast brass with silver and gold inlay, Mongol-Persian, Iran or Syria, Mevlana Museum, Konya, Turkey. Plate, fourth century, silver with gilding, Iran or Central Asia, The British Museum, London, England.

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