



FALL/WINTER 2022/23

DISTANZ

Dear art book lovers,

as this preview goes to print, questions seem to be becoming more urgent than ever in terms of equality and identity politics: the US Supreme Court just overturned the right to abortion, while at roughly the same time peaceful Pride demonstrations in Istanbul were violently broken up with hundreds of arrests. These worrying developments are countered by the perceptive artists contributing to this fall/winter preview program with courageous and critical artistic practices:

In her visual worlds, Swiss artist Miriam Cahn has been anticipating the abolition of social norms since the early 1970s while opposing traditional stagings of femininity and gender relations. The upcoming catalogue presents important groups of works and installations from the last five decades, including numerous new works. The US-American video artist Tony Cokes investigates the ideology and affect politics of media and pop culture as well as their social impact. The publication project skillfully translates his newly produced video essays into a book format while questioning the power relations between past and present. In her art, Monica Bonvicini deals with the manifestations of existing social orders and gender relations within the aesthetics and architectures of the public and private spheres. The catalogue documents her major architectural intervention at the Neue Nationalgalerie. Furthermore and for the first time since the mid-1990s, a newly produced book will present Julia Scher's sharp critique of surveillance, security, and identity politics over the course of four major exhibitions in 2022/23, alongside a retrospective overview of the last 25 years of her oeuvre.

Given all the seriousness and anger in response to war and economic crises increasingly impinging upon everyday life, it's also more important than ever to hold on to our sense of humor and our joy in it, which is precisely the idea underlying the exhibition project *Ridiculously Yours?! Art, Awkwardness and Enthusiasm* at the Bundeskunsthalle. The catalogue invites readers to have a laugh while working through some pioneering practices of the early 20th-century avant-garde, as well as the 21st, who established humor, camp, trash, and Dadaism as central stylistic devices in art.

Alongside these publications, we will also be releasing many other monographs and catalogues by artists such as Bettina Pousttchi, Leiko Ikemura, Yunchul Kim, and Joëlle Dubois, among others. Our book series *Kontext* also has two new editions forthcoming: Ser Serpas in collaboration with Rafik Greiss and Dora Budor in one edition, Hannah Quinlan & Rosie Hastings in the other, will both enrich the conversational essay and artist book format starting in the fall.

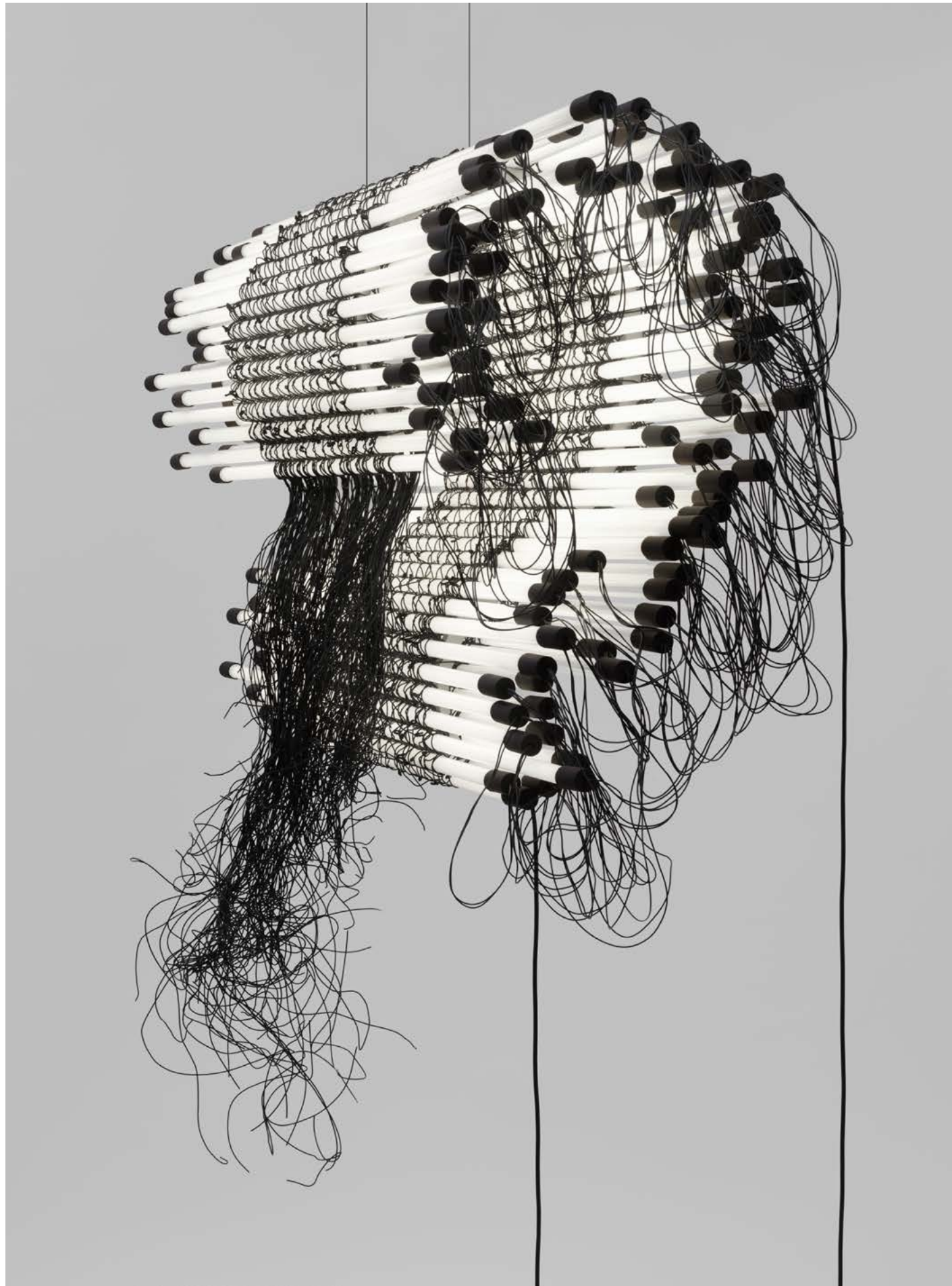
The ongoing global commodities crisis impacts our everyday lives in publishing and, of course, what we love doing most—making books. But this crisis and other serious cuts have also made it all the more urgent for us to rethink how we use scarce resources, and not just in publishing. I would therefore like to express my gratitude to the many visionary artists, institutions, organizations, and contributors who work with us for their understanding, flexibility, and ceaseless creativity, which ensures that our publications are released on time and according to the highest possible quality standards worldwide. Such a feat can only be accomplished together. Sincere thanks for that!

Enjoy the summer and reading this preview.

Matthias Kliefoth
and the team of DISTANZ



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



Bent on Going, 2019

Exhibition

Monica Bonvicini, Neue Nationalgalerie, Berlin, November 25, 2022–May 7, 2023



Belts Couch, 2014



Eds. Joachim Jäger and Irina Hiebert Grun /
Neue Nationalgalerie
German/English
Hardcover, 24 × 33.5 cm
176 pages, numerous color images
ISBN 978-3-95476-506-5
€ 40 (D) / £ 38 / \$ 55

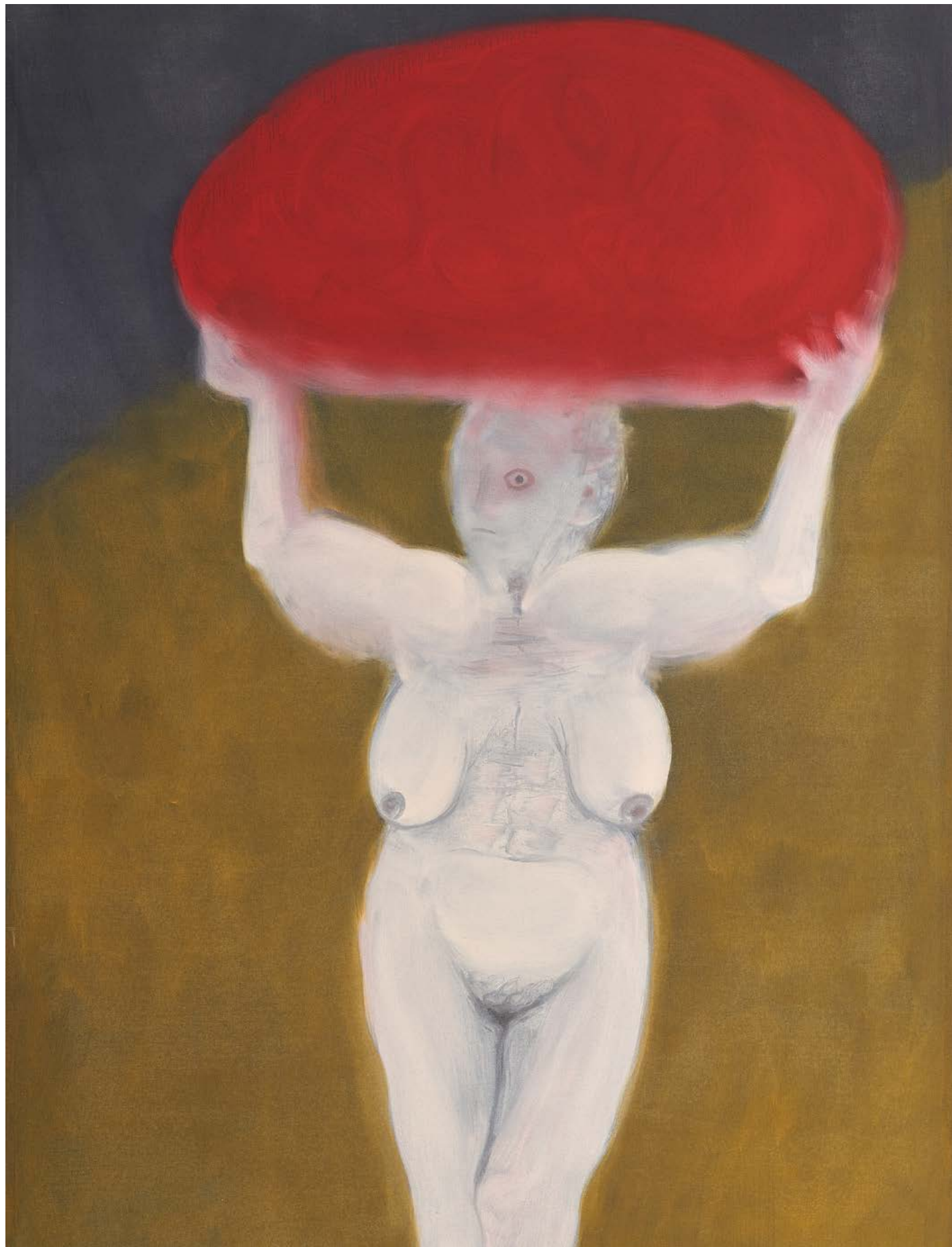
Monica Bonvicini

Society – Power – Architecture

Monica Bonvicini (b. Venice, 1965; lives and works in Berlin) engages with the manifestations of existing gender relations and social orders within the aesthetics and architectures of the public and private spheres. Reflections on these power structures serve as the basis for her immersive and often provocative works. Her internationally renowned work has won numerous awards, including the Golden Lion at the Biennale di Venezia (1999), the National Gallery Prize for Young Art of the Staatliche Museen zu Berlin (2005) and the Oskar-Kokoschka-Preis (2020). It oscillates between a language inspired by commercial objects and an aesthetic of cool elegance borrowed from minimalism.

In 2022/23, the Neue Nationalgalerie is dedicating a solo exhibition to the artist in the glass hall of Mies van der Rohe's iconic museum building. Bonvicini fundamentally transforms exhibition space with a major architectural intervention in line with the feminist tradition of appropriation. Through her playful irony and multiple historical, political, and social references, the artist opens up a new experience of the building.

The exhibition publication includes installation views and illustrations of works, an introduction by the curators, and essays by various authors.



mein gepäck mit den armen meiner grossmutter tragen, 20.1.2022

Exhibitions

MEINEJUDEN, 14th Rubens Prize of the City of Siegen, Museum für Gegenwartskunst Siegen, June 26–October 23, 2022

Miriam Cahn, Palais de Tokyo, Paris, from February 2023



falsche farben, 4.10.2021



o.t., 28.10.1994

Ed. Thomas Thiel for the City of Siegen/
Museum für Gegenwartskunst Siegen
German/English
Softcover with flaps, 21 × 29.5 cm
280 pages, numerous color images
ISBN 978-3-95476-507-2
€ 40 (D) / £ 38 / \$ 55

Miriam Cahn *MEINEJUDEN*

One of the Most Important Painters of Our Time

In her pictorial worlds, the Swiss artist Miriam Cahn (b. Basel, 1949; lives and works in Stampa, Switzerland) anticipates the abolition of social norms while opposing traditional stagings of femininity and gender relations. From her early feminist years through to her late work, the human body has been at the heart of her painting. Themes of womanhood, gender, love, sexuality, violence, anti-Semitism, war, and flight consistently recur throughout her work. Starting from a drawing method free from academic dogmas, Cahn has developed a powerfully expressive painterly oeuvre over the past five decades, which also incorporates other artistic forms including writing, photography, film, and sculpture.

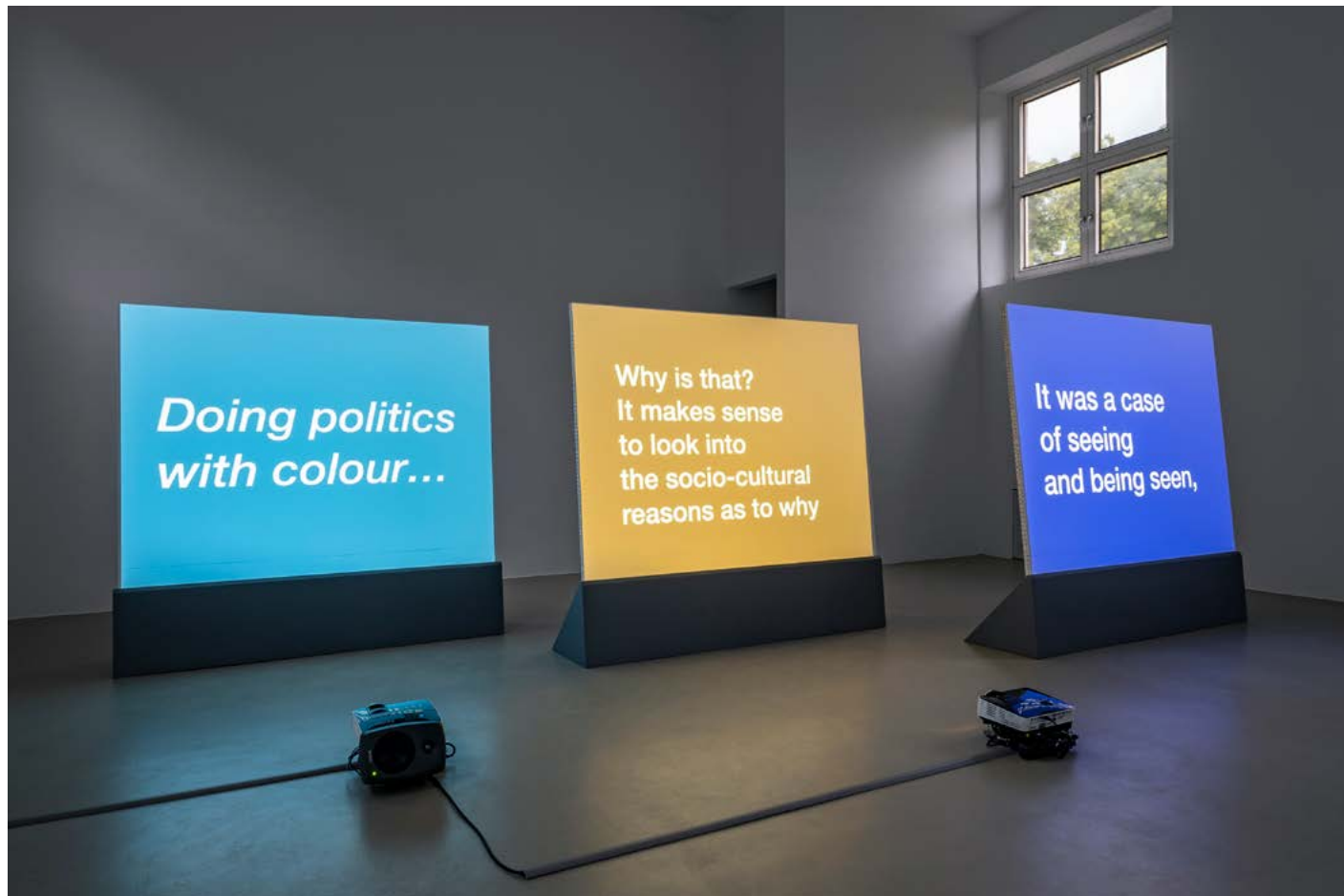
MEINEJUDEN is published on the occasion of the City of Siegen awarding the 14th Rubens Prize to the artist. It offers a comprehensive overview of Cahn's multifaceted oeuvre. In 14 chapters, based on the 14 rooms of the exhibition at MGKSiegen, the book presents important groups of works and installations from the last five decades, including numerous new works. The essays are written by Debora Antmann, Miriam Cahn, Carolin Emcke, Tamara Loewenstein, Hanno Loewy, and Thomas Thiel.



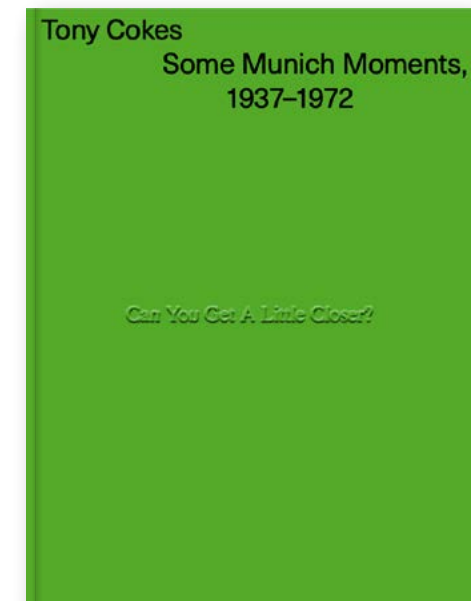
Of Lies & Liars 01-05, in Fragments, or just Moments, Haus der Kunst, 2022 (installation view)

mediatic attention.

Some Munich Moments 1937–1972, 2022 (video still)



Some Munich Moments 1937–1972, in Fragments, or just Moments, Kunstverein München, 2022 (installation view)



Eds. Kunstverein München, Haus der Kunst München
German/English
Softcover, 21 × 28 cm
192 pages, numerous color and b/w images
ISBN 978-3-95476-502-7
€ 36 (D) / £ 34 / \$ 48
* Cover draft

Tony Cokes Fragments, or just Moments

“I’m interested in the resonances, the re-habitualizations, and the echoes of that historical moment in the contemporary.”

For more than three decades, Tony Cokes’s (b. 1956, Richmond, USA; lives and works in Providence, USA) work has been exploring the ideology and affect politics of media and popular culture as well as their social impact. Starting from a fundamental critique of the representation and visual commodification of African-American communities in film, television, advertising, and music videos, Cokes has developed a unique form of video essay that radically rejects representational imagery. These fast-paced works consist of found text and sound material from diverse sources such as critical theory, online journalism, literature, and popular music.

The US artist’s first institutional solo exhibition in Germany also marks the first comprehensive collaboration between Kunstverein München and Haus der Kunst. The thematic starting point for Cokes’s new productions is the ideological and propagandistic entanglements of both exhibition venues during the Nazi era as well as their cultural-political role in the context of the 20th Olympic Games in Munich in 1972.

The publication *Fragments, or just Moments* accompanies the eponymous exhibition and translates stills from the newly produced video essays into a book format while examining the significance of Cokes’s work in terms of a contemporary approach to institutional critique. The essays are written by Tina Campt and Tom Holert, with an introduction by Emma Enderby and Elena Setzer (Haus der Kunst) and Maurin Dietrich, Gloria Hasnay, and Gina Merz (Kunstverein München).

Exhibitions

Fragments, or just Moments, Kunstverein München, until September 11, 2022 & Haus der Kunst, Munich, until October 23, 2022
Quiet as It’s Kept, Whitney Biennial, New York, until September 5, 2022



Wonderland, Esther Schipper, Berlin, 2018 (installation view)



HAUS, DREI, Köln, 2019 (installation view)



Planet Greyhound, Kunsthalle Gießen, 2022 (installation view)

Exhibitions

Maximum Security Society, Kunsthalle Zürich, October 8, 2022–January 15, 2023
 Maximum Security Society, Museum Abteiberg, Mönchengladbach, March 26–August 20, 2023

Julia Scher – R.S.I.
 Realität, Sicherheit, Infrastruktur

Safety First?

Since the 1980s, Julia Scher (b. Hollywood, 1954; lives and works in Cologne) has been investigating the emergence of a “maximum security society.” Inspired by French philosopher Michel Foucault and sociologist Gary T. Marx, among others, her oeuvre focuses on issues of surveillance and the cyberspace. Since the beginning of her career, Scher has employed a visionary variety of media to demonstrate how much technologies like video surveillance, image recognition, and automated database queries have become ubiquitous and effectively structure our reality. By mimicking common surveillance scenarios, Scher’s works invoke promises of increased security and convenience in order to expose the dangers and ideologies of surveillance systems. Scher creates striking and transient web, installation, and performance works that present viewers with urgent questions about power, gender, control, and medial seduction.

This comprehensive overview volume applies Lacan’s dictum RSI (the real, the symbolic, and the imaginary) to Scher’s work, examining it regarding the topics reality, security, and infrastructure. The publication is a collaboration between Kunsthalle Gießen, Kunsthalle Zürich, Museum Abteiberg, MAMCO Geneva (Musée d’art moderne et contemporain), and DISTANZ. It accompanies and expands on Scher’s most recent exhibitions (2022/23) at the participating institutions with an extensive retrospective and classification of the work since the early 2000s. With text contributions and essays by Paul Bernard, Gesine Borchardt, Nadia Ismail, Lilian Haberer and Katrin Kaempf, Magnus Schäfer, Mark von Schlegell, as well as a foreword by Daniel Baumann, Lionel Bouvier, Nadia Ismail, Matthias Kliefoth, and Susanne Titz.

Eds. Daniel Baumann / Kunsthalle Zürich,
 Lionel Bouvier / MAMCO Geneva,
 Nadia Ismail / Kunsthalle Gießen,
 Matthias Kliefoth / DISTANZ and
 Susanne Titz / Museum Abteiberg
 German/English
 Hardcover, 21 × 28 cm
 368 pages, numerous color images
 ISBN 978-3-95476-488-4
 € 48 (D) / £ 44 / \$ 65



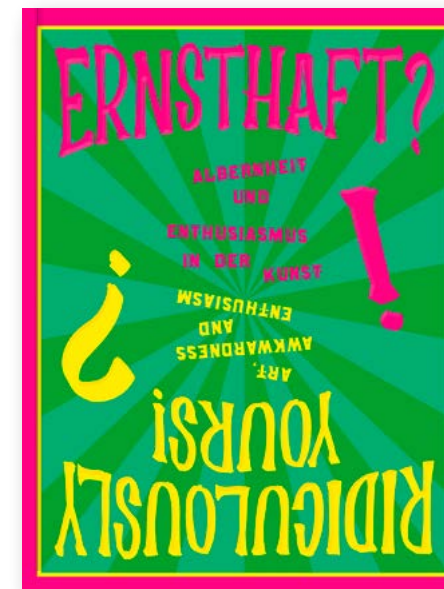
Elsa von Freytag-Loringhoven, *Self-portrait as a dancer*, 1920

Exhibition

Ridiculously Yours! Art, Awkwardness and Enthusiasm, Kunst- und Ausstellungshalle der Bundesrepublik Deutschland, Bonn
November 11, 2022–April 16, 2023



Marcel Duchamp, *Monte Carlo Bond*, 1924 (detail)



Ed. Kunst- und Ausstellungshalle der
Bundesrepublik Deutschland
German/English
Softcover with flaps, 20 × 25 cm
240 pages, numerous b/w and color images
ISBN 978-3-95476-515-7
€ 38 (D) / £ 36 / \$ 48

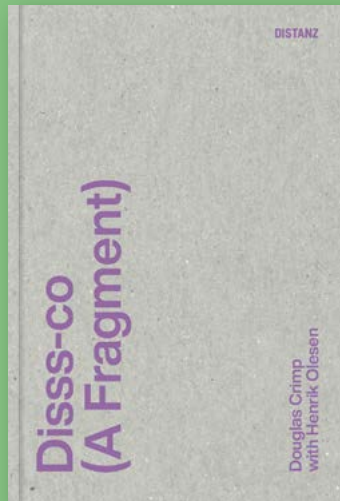
Ridiculously Yours?! Art, Awkwardness and Enthusiasm

The Humor of Catastrophe, Fiascos, and Shame

In modernism, and especially in the classical avant-gardes of the early 20th century, there is a very specific dialectic at work: on the one hand, there are bold innovations, radical negation, and aesthetic dogmas. On the other, there is also an infectious kind of laughter. “Enthusiastic awkwardness” or clumsiness was the basis of many artproductions and still is today. The humor of catastrophe and bad taste, Dadaism, camp, trash culture (B- and Z-movies), science fiction, and horror are some of the many facets that will be presented in the exhibition project *Ridiculously Yours?! Art, Awkwardness and Enthusiasm* at the Bundeskunsthalle Bonn.

The richly illustrated catalogue accompanying the exhibition, curated by Jörg Heiser and Cristina Ricupero, delves into the humor of various artistic epochs through essays by Charlie Fox, Jean-Yves Jouannais, Rhonda Lieberman, Sianne Ngai, Noemi Smolik, and Timotheus Vermeulen. With an introduction by Jörg Heiser and Cristina Ricupero.

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 × 21 cm, 128 pages
ISBN 978-3-95476-357-3
€ 16 (D) / £ 20 / \$ 25, released



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.

Tumbling Ruins — Henrike Naumann with Angela Schönberger and Andreas Brandolini
Ed. Matthias Kliefoth
German and English edition, Softcover, 14 × 21 cm, 128 pages
ISBN 978-3-95476-358-0 (DE)
ISBN 978-3-95476-359-7 (EN)
€ 16 (D) / £ 20 / \$ 25, released



Exposing Photographic Archives Lighting the Archive with Mike Sperlinger

In *Exposing Tears*, Lighting the Archive, an open-ended series of conversations about photographic techniques, structures of order, and materialities, engage the writer and curator Mike Sperlinger in dialogue. Sperlinger’s essay looks at the careers of the photographers Marianne Wex and Chauncey Hare through the lens of the art market’s economy of attention including their withdrawals from the art system and their eventual rediscovery as “forgotten artists.” Lighting the Archive discusses with the author how this was achieved and what a key role the archive played in the proces.

Exposing Tears — Lighting the Archive with Mike Sperlinger
Eds. Matthias Kliefoth, Rebecca Wilton
German and English edition, Softcover, 14 × 21 cm, 128 pages
ISBN 978-3-95476-459-4 (DE)
ISBN 978-3-95476-486-0 (EN)
€ 16 (D) / £ 20 / \$ 25, release September 2022

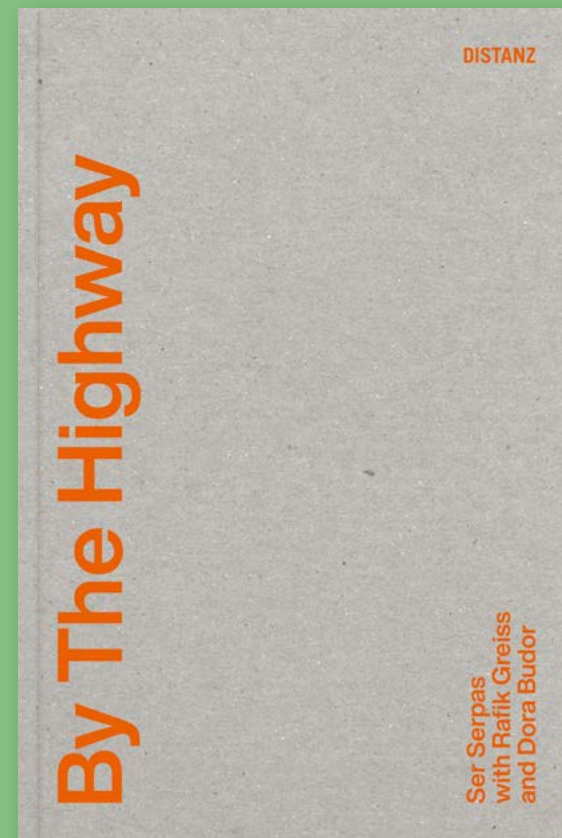


Tulips — Hannah Quinlan & Rosie Hastings with Christina Hanardt and Silvia Federici

In *Tulips*, artist duo Hannah Quinlan & Rosie Hastings, alongside writings by theorists and philosophers, map a terrain where they explore gestures of authority and obedience in the public space within the urban context of austerity, gentrification and policing.

The work of Hannah Quinlan & Rosie Hastings (b. 1991 in Newcastle and 1991 in London, live and working in London) deals with the socio-cultural and political structures that reinforce conservatism and discriminatory practices within and around the LGBTQIA+ community. In their works the artist duo explores how the queer community’s “safe spaces” have been displaced by political strategies and how a history of femininity and the colonized body in the transition to capitalism is shaped by rationalization of social reproduction and ownership of the self.

Ed. Matthias Kliefoth
DE & EN edition, Softcover, 14 × 21 cm, 128 pages
ISBN 978-3-95476-516-4 (DE)
ISBN 978-3-95476-517-1 (EN)
€ 16 (D) / £ 18 / \$ 25, release October 2022



By the Highway — Ser Serpas with Rafik Greiss and Dora Budor

In *By the Highway*, Ser Serpas walks through Paris with Rafik Greiss, seeking out the sites that shape her sculptures and installations. In dialogue with Dora Budor, this volume in the *KONTEXT* series presents new approaches to form, volume, and materiality as well as how Serpas’s method updates the tradition of readymades.

Whether she is working with discarded trash or hoarded things, Serpas (b. Los Angeles, 1995, lives and works between Los Angeles and Paris) manipulates these materials to create art in ways that complicate our perception of value and inscribe meaning into what would otherwise be trash. Serpas often brings her sculptures back to the street after the exhibition, letting them become trash while playing with what is allowed inside and outside the museum. In his work, the Egyptian artist Rafik Greiss (b. Dublin, 1997; lives and works in Paris) captures matter in a state oscillating between representational image and factual substance. His photographs are less about specific objects and more about examining these objects in their own lives and how they react with each other. The artist and author Dora Budor (b. Zagreb, 1984; lives and works in New York) contributes an essay to this volume, which examines Serpas’s work in relation to the processes of accumulation, obsolescence and scavenging, as well as deriving from their historical precedents; assisted readymades, scatter pieces and combines.

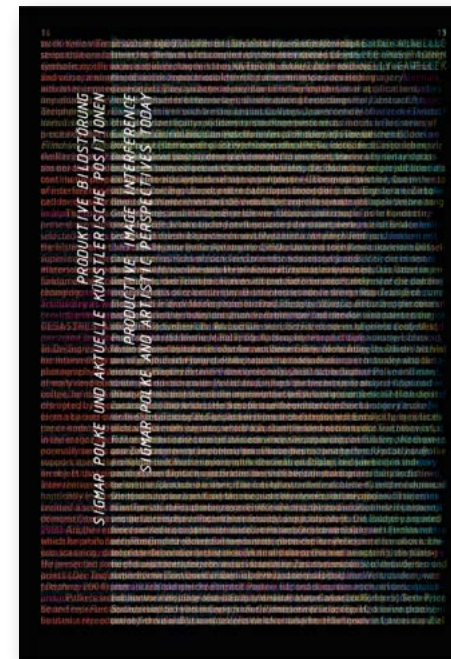
Ed. Matthias Kliefoth
DE & EN edition, Softcover, 14 × 21 cm, 128 pages
ISBN 978-3-95476-518-8 (DE)
ISBN 978-3-95476-519-5 (EN)
€ 16 (D) / £ 18 / \$ 25, release January 2023



Seth Price, *Grew up in a box marked Freedom*, 2018



Sigmar Polke, *Desastres und andere bare Wunder II*, 1982/1984



Ed. Anna Polke Foundation
German/English
Softcover with flaps, 15.5 × 22.5 cm
240 pages, numerous color images
ISBN 978-3-95476-524-9
€ 28 (D) / £ 26 / \$ 38

Productive Image Interference Sigmar Polke and Current Perspectives

Collected Texts on the Potential of Images

The images surrounding us don't just show reality, but also help shape it—with all their transmission errors, lossiness, hacks, and other disruptions. Since almost every area of life has been digitized by now, we know that we can't trust our eyes. Sigmar Polke (b. Oels, Lower Silesia, 1941; d. 2010 in Cologne) already realized this back in the 1960s when he was working through the mass-media images of his time. Transferring and interfering, transforming and recoding became motifs and early trademarks of his raster images.

On the occasion of Polke's 80th birthday, the Anna Polke Foundation shed light on the central aspect of *image interference* in Polke's work and current artistic positions with a major anniversary project which consisted of an exhibition (Kunsthalle Düsseldorf, exhibition catalogue published by Distanz) and an online festival that explored the questions raised in the exhibition in greater depth while linking them to contemporary image discourses.

This book brings together the festival contributions by international scholars and artists such as Bice Curiger, Camille Henrot, Alexander Kluge, Sandra Neugärtner, Magnus Schäfer, Daniel Spaulding, who examine Polke's work and its pictorial contexts in commentaries, conversations, or essays, while creating links to contemporary art production. These are supplemented with texts by Lilian Haberer, Adam Jasper, Franziska Kunze, among others, who highlight the inexhaustible potential of *image interference*, and not just for Polke's art.



Klára Hosnedlová, *Untitled (from the series Nest)*, 2020 (installation view)



He Xiangyu, *Asian Boy*, 2020 (detail)



Bunny Rogers, *Study for Joan Portrait (she's perfect)*, 2020; *Study for Joan Portrait (Beach Unknown II)*, 2019; *Chia Statue (Bunny lavender)*, 2018 (installation view)



Anna Uddenberg, *Rona's Revenge*, 2020 (installation view)

BOROS COLLECTION Bunker Berlin #4

The catalogue for the fourth presentation of the collection

For its fourth exhibition, the Boros Collection presents newly acquired works in conjunction with works from the early 2000s. The 27 artistic positions spread over the five floors and 80 rooms of the former Reichsbahn bunker are presented in guided tours to visitors from all over the world. Today, it is impossible to imagine the artistic landscape of Berlin without this collection, and it has become one of the most renowned private exhibition venues in the world. In GDR times, it was converted into a storage room for tropical fruits. After reunification, it housed a techno club.

The selection of positions for the fourth presentation takes stock of our current political and social situation. Rarely have we been so aware of the vulnerability of our own bodies as in recent years. Furthermore, the globally traded goods fluctuating on over-excited world markets permeated by post-colonial structures play a recurring role in the exhibition, alongside the presentation of materialities and artifacts that shape our coexistence and idea of community.

Featuring works by Jean-Marie Appriou, Julian Charrière, Eliza Douglas, Thomas Eggerer, Louis Fratino, Cyprien Gaillard, Ximena Garrido-Lecca, Yngve Holen, Klára Hosnedlová, Anne Imhof, Alicja Kwade, Victor Man, Kris Martin, Nick Mauss, Jonathan Monk, Adrian Morris, Paulo Nazareth, Berenice Olmedo, Amalia Pica, Bunny Rogers, Michael Sailstorfer, Wilhelm Sasnal, Pieter Schoolwerth, Anna Uddenberg, Julius von Bismarck, Eric Wesley, and He Xiangyu.



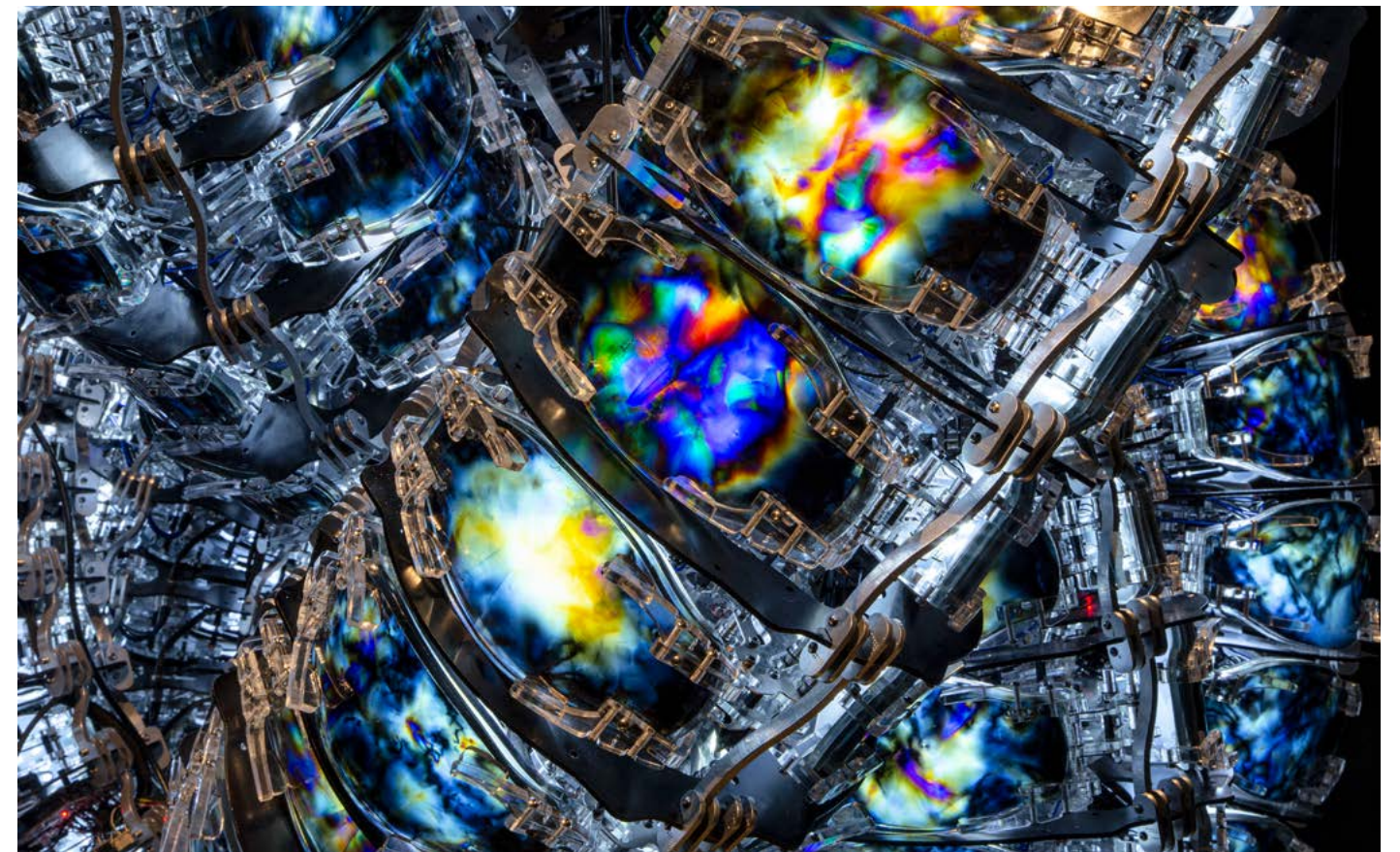
Ed. Boros Collection
German/English
Hardcover with dustjacket, 24 × 32 cm
approx. 224 pages, 150 color images
ISBN 978-3-95476-513-3
€ 58 (D) / £ 54 / \$ 72



Chroma V, 2022

Exhibition

Gyre, Korean Pavilion – 59th Venice Biennale, until November 27, 2022



Chroma V, 2022 (detail)



Eds. Youngsun Park, Catherine (Hyun Seo) Chiang, Jungyeon Park
English/Korean
Softcover, 19 × 26 cm
Approx. 208 pages, numerous b/w and color images
ISBN 978-3-95476-497-6
€ 36 (D) / £ 34 / \$ 48
*Cover draft

Yunchul Kim Gyre

Fluid Mechanics and Meta-Materials
South Korea at the 59th Venice Biennale

Yunchul Kim (b. Seoul, 1970; lives and works in Berlin and Seoul) is an artist and electronic music composer. In his installations, drawings, writing, and music, he investigates the complex ontological entanglements between human, non-humans, and objects. His transdisciplinary research spanning philosophy, chemistry, physics, mathematics, cosmology, anthropology, and religion usually serves as the starting point for his creative work. In addition to numerous projects in Asia, Kim has also had several exhibitions in Europe in recent years, including at the iMAL, Center for Digital Cultures and Technology, Belgium (2020); CCCB, Spain (2019); and ZKM, Germany (2018). In 2022 he presented a series of interconnected and monumental installations in the Korean Pavilion at the 59th Venice Biennale.

The robotic amoeboid creatures in *Gyre* are continuously influenced and dynamically changed by natural phenomena such as air currents and light. Like the exhibition, the book is an invitation by the artist to leave our material world and enter a “world of materialities” where matter, objects, and time fluctuate infinitely, like the beginnings and ends of a spiral. In addition to documenting the exhibition, the artist book presents Kim’s complex creative and intellectual processes alongside text contributions.



Directions 11, 2021; David, 2019



Dorothea, 2022



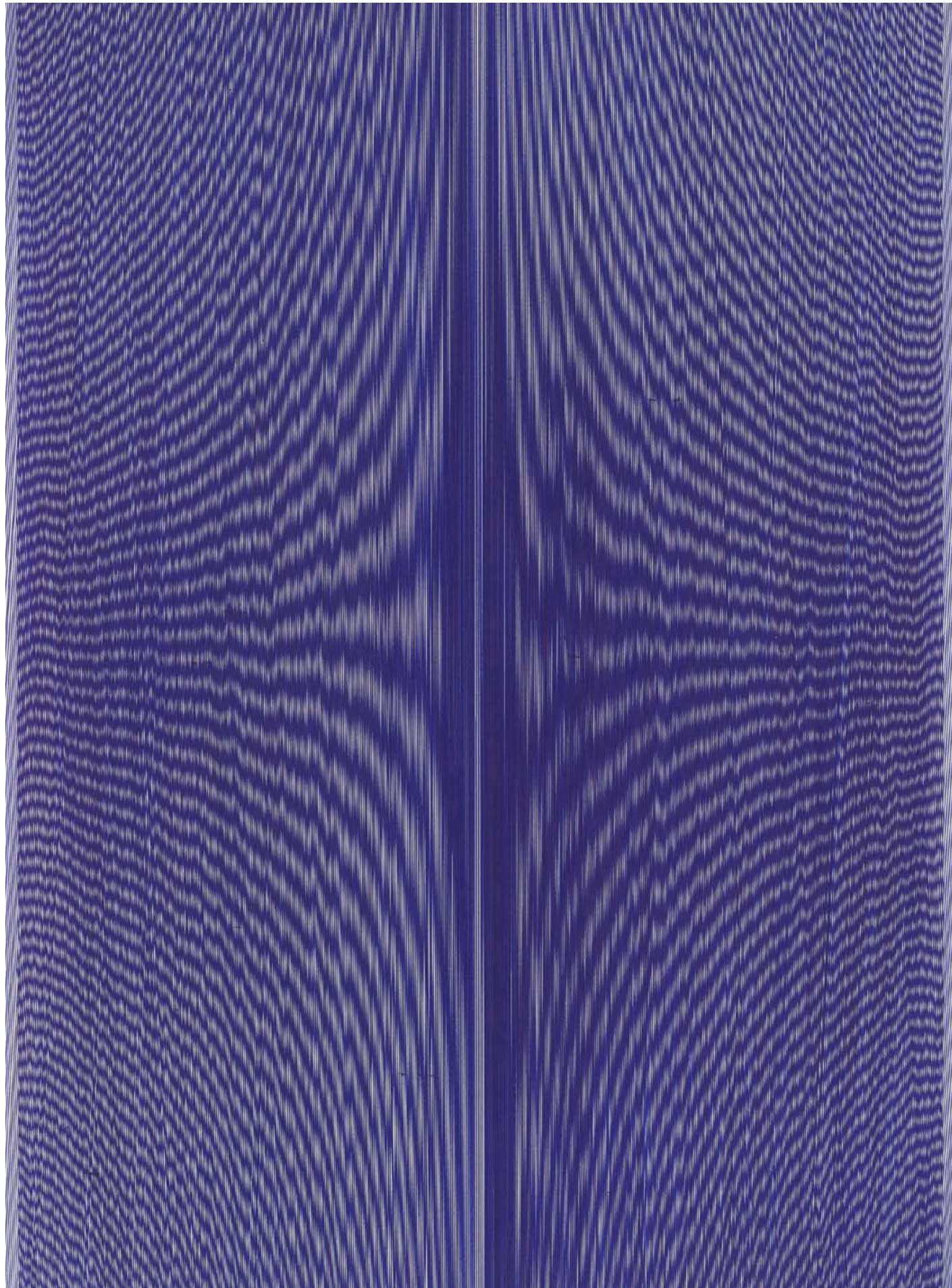
Ed. Jutta Mattern / Arp Museum Bahnhof
Rolandseck
German/English
Softcover with dustjacket, 24 x 31 cm
96 pages, 42 color images
ISBN 978-3-95476-501-0
€ 36 (D) / £ 34 / \$ 48

Bettina Pousttchi Fluidity

Dynamic Reformulations

Driven by an interest in urban architectures as well as the specific conditions and peculiarities of their sites, Bettina Pousttchi's (b. Mainz, 1971; lives and works in Berlin) sculptures focus our gaze on urban furniture like bicycle racks, crowd barriers, tree guards, guard rails, and street posts. The artist creates new, dynamic constellations of forms from the industrially manufactured functional steel elements according to a mechanically controlled transformation process which she specifies, although it can only be controlled to a certain extent. Much like Duchamp's readymades of yore, these pieces of street furniture become autonomous works of art in the museum, which have little in common with their original function. Guard rails no longer define boundaries, but invite the viewer to take a dance-like path through the exhibition space.

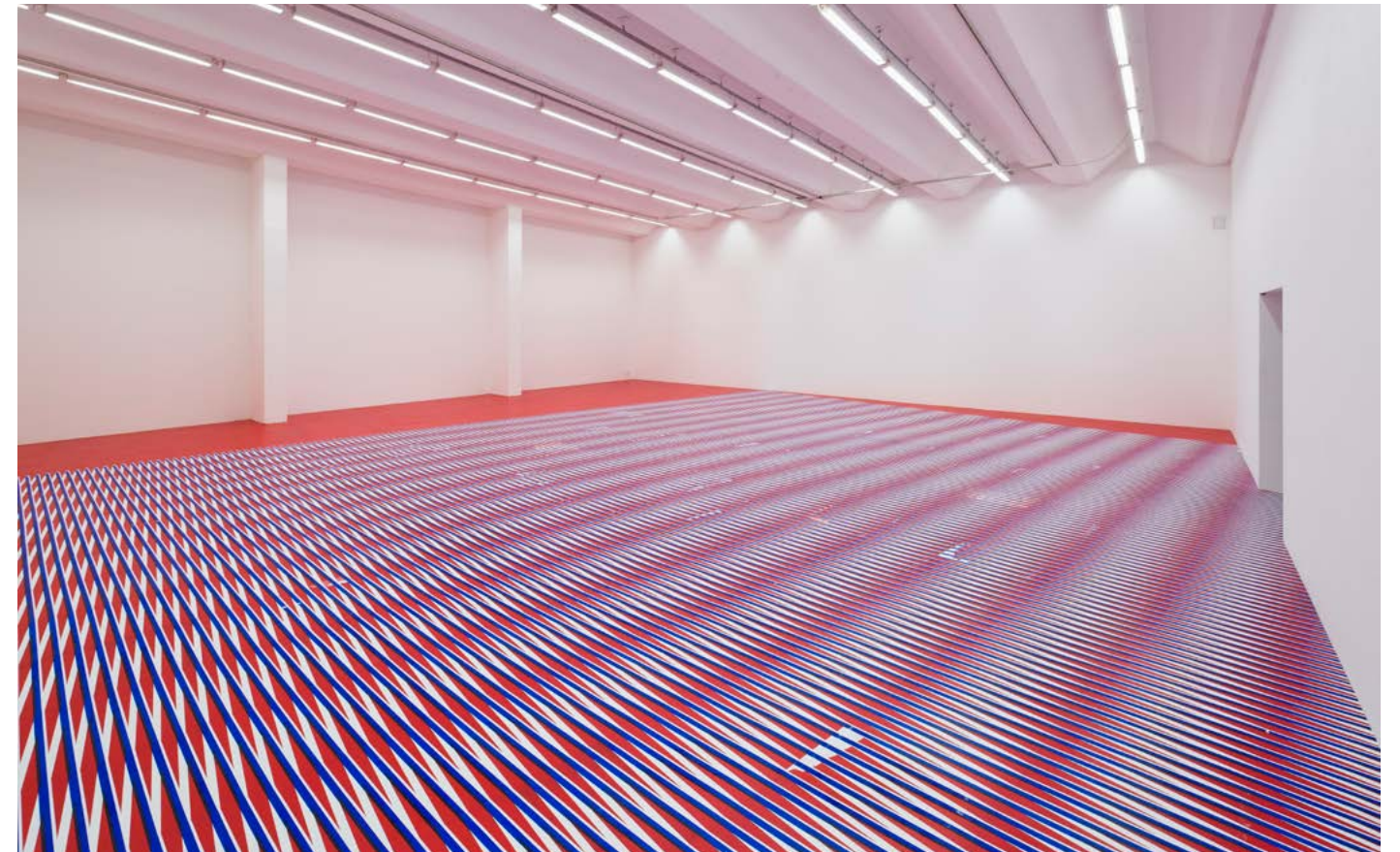
Fluidity is published in the context of Pousttchi's eponymous exhibition, which kicks off the theme year "Wegweiserinnen" (2022) at the Arp Museum Bahnhof Rolandseck. The catalogue features 36 outstanding sculptures, reliefs, ceramics and photographs created over the past ten years. The essay is written by Jutta Mattern, with a foreword by Petra Spielmann.



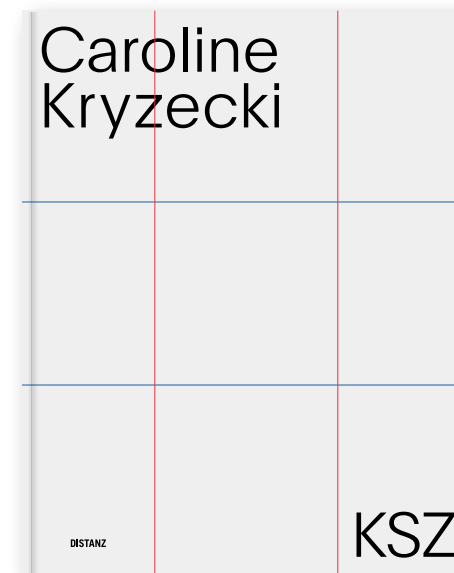
KSZ 100/70-69, 2019

Exhibition

Medium Zeichnung. Zeitgenössische Positionen zur Zeichenkunst, Kunstverein Gera e.V. & Kunstsammlung Gera
until August 28, 2022



Come out (to show them), SEXAUER Gallery, Berlin 2017 (installation view)



German/English
Hardcover, 23 × 29 cm
240 pages, numerous b/w and color images
ISBN 978-3-95476-521-8
€ 42 (D) / £ 40 / \$ 55

Caroline Kryzecki KSZ

“For every drawing there’s a code.”

The drawings of Caroline Kryzecki (b. Wickede/Ruhr, 1979; lives and works in Berlin) resemble calligraphic exercises with a ruler and ballpoint pen. The fine lines in the classic ballpoint pen colors blue, black, red, and green fill her often large-format sheets with shimmering visual patterns. They visualize conceptual appropriations and variations of an aesthetic practice that initially developed out of a production error, the moiré effect. Kryzecki turns this originally digital malfunction into an analog production method. The structures drawn on paper are the result of her meticulous plans and intuitive drawing studies. More important than the effect, however, is the method of construction, which the artist documents, especially for the more complex grid structures, through a system of notation called codes that she developed herself. Thus the abstract networks always evoke social, psychological, and organic dimensions. Kryzecki also transforms her large-format drawings into monumental site-specific installations.

KSZ is the first comprehensive monograph on the artist’s ballpoint pen drawings. The starting point for the series of works, which now comprises over 240 drawings, was a six-month residency in Istanbul in 2012. Eva Meyer-Hermann wrote the essay.



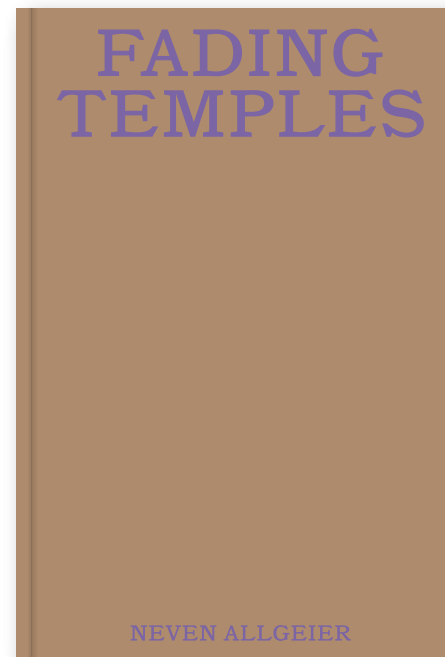
Yury Belyavsky, 2022



Enviroment, 2022



Salome Jokhadze, 2022



Ed. Seda Pesen
German/English
Hardcover, 22 × 32 cm
224 pages, 208 color images
ISBN 978-3-95476-530-0
€ 44 (D) / £ 40 / \$ 55

Neven Allgeier Fading Temples

“An ice block shines translucent, black sand flows over the skin.”

The photographs of Neven Allgeier (b. Wiesbaden, 1986; lives and works in Frankfurt/Main and Vienna) are sensual, indirect, and full of warmth. They afford viewers an intimate glimpse into the scenes and subcultures that the artist witnesses and captures on his travels: portraits flooded with light encounter diffuse nature shots. An anonymous hotel room in Moscow closed off to the public in February 2022 becomes the backdrop, white Tabi boots a lost prop, light peters out in the hallway. Allgeier plays with these dualities and formal analogies between the photographed subjects and objects, the image of alternative youth cultures, and a world that shapes itself.

Fading Temples tells of transience, of a subversive life, of emptiness and decay, of a present that doesn't recognize itself and seeks its own image in a kaleidoscopic multiplicity. This large-format artist's book brings together works from the last five years.

Allgeier published his first photo book *Portraits* in 2021 (Distanz Verlag). His work is regularly featured in magazines such as ZEIT Magazin, i-D Magazine, and SPIKE Art Quarterly, and has been exhibited at the Museum Angewandte Kunst Frankfurt and the Bonner Kunstverein, among others.



Am I woman enough for you, 2022



After us the flies, 2022



It takes two, 2022



'Bed Habits' (Hommage Annette Lemieux & Philip Guston), 2022

JOËLLE DUBOIS



DISTANZ

Joëlle Dubois Forget Me Not

The Most Intimate Moments

In her bold and colorful paintings, Joëlle Dubois (b. 1990; lives and works in Ghent) examines the impact of social media and the role of humans in our modern society. Inspired by the constant stream of photos and video clips of the Internet, she confronts the viewer with explicit scenes of private life. By means of playful improvised compositions, Dubois captures both the surfeit and the transient nature of the images. In her figurative paintings on wooden panels, she deals with topics such as gender, sexuality and fetishism. In a mixture of lethargy, obsession and sadness, Dubois shows her characters in compromising and intimate positions and thus pointedly captures today's hectic, confused Zeitgeist.

This monograph is the first to offer a comprehensive cross-section of the artist's work.

German/English
Hardcover with linen, 24 × 30 cm
208 pages, numerous b/w and color images
ISBN 978-3-95476-509-6
€ 38 (D) / £ 36 / \$ 50
* Cover draft



Haus-Rucker-Co, *Wegweiser*, 1971



Eds. Ellen Seifermann, Daniel Ulrich /
Kunsthalle Nürnberg im
KunstKulturQuartier, Stadtplanungs- und
Baureferat Nürnberg
German
Softcover, 16 × 24 cm
128 pages, numerous color images
ISBN 978-3-95476-500-3
€ 30 (D) / £ 28 / \$ 42

In Situ? On Public Art

The City as Exhibition

Buildings, green spaces, squares, and streets all serve as stages for public art. These works of art are invariably in situ—and usually firmly anchored to the foundations. But the idea of site-specificity has expanded in recent decades, as have the artistic practices themselves. Gentrification, climate change, economization, and traffic congestion are just a few of the challenges that are also transforming public art.

The exhibition *In Situ? On Public Art* at Kunsthalle Nürnberg takes the 50th anniversary of the Symposium Urbanum Nürnberg 1971 as its starting point and shows how close Nuremberg was to the pulse of the times even then. As one of the first events to bring international contemporary art into public space, the symposium elicited heated discussions and reactions, yet works by Hiromi Akiyama, Erich Hauser, Ansgar Nierhoff, Karl Prantl, or Hein Sinken still enrich the city today. *In Situ?* presents works by Joseph Beuys, Monica Bonvicini, Tony Cragg, Olaf Metzel, Nasan Tur, and others, in addition to the art in architecture projects.

The richly illustrated catalogue documents a multi-layered tour through urban space and the museum. With text contributions by Susann Scholl, Ellen Seifermann, and Daniel Ulrich.

The catalogue will be followed by a comprehensive reader (publication date: December 2022) for the specialist conference held as part of the Symposium Urbanum Nuremberg.



Eds. Jörg Heiser, Andreas Wissen /
Planungs- und Baureferat Stadt Nürnberg
German/English
Softcover, 16 × 24 cm
160 pages, numerous color images
ISBN 978-3-95476-525-6
€ 24 (D) / £ 22 / \$ 32

Public Art: The Right to Remember and the Reality of Cities Symposion Urbanum Nürnberg

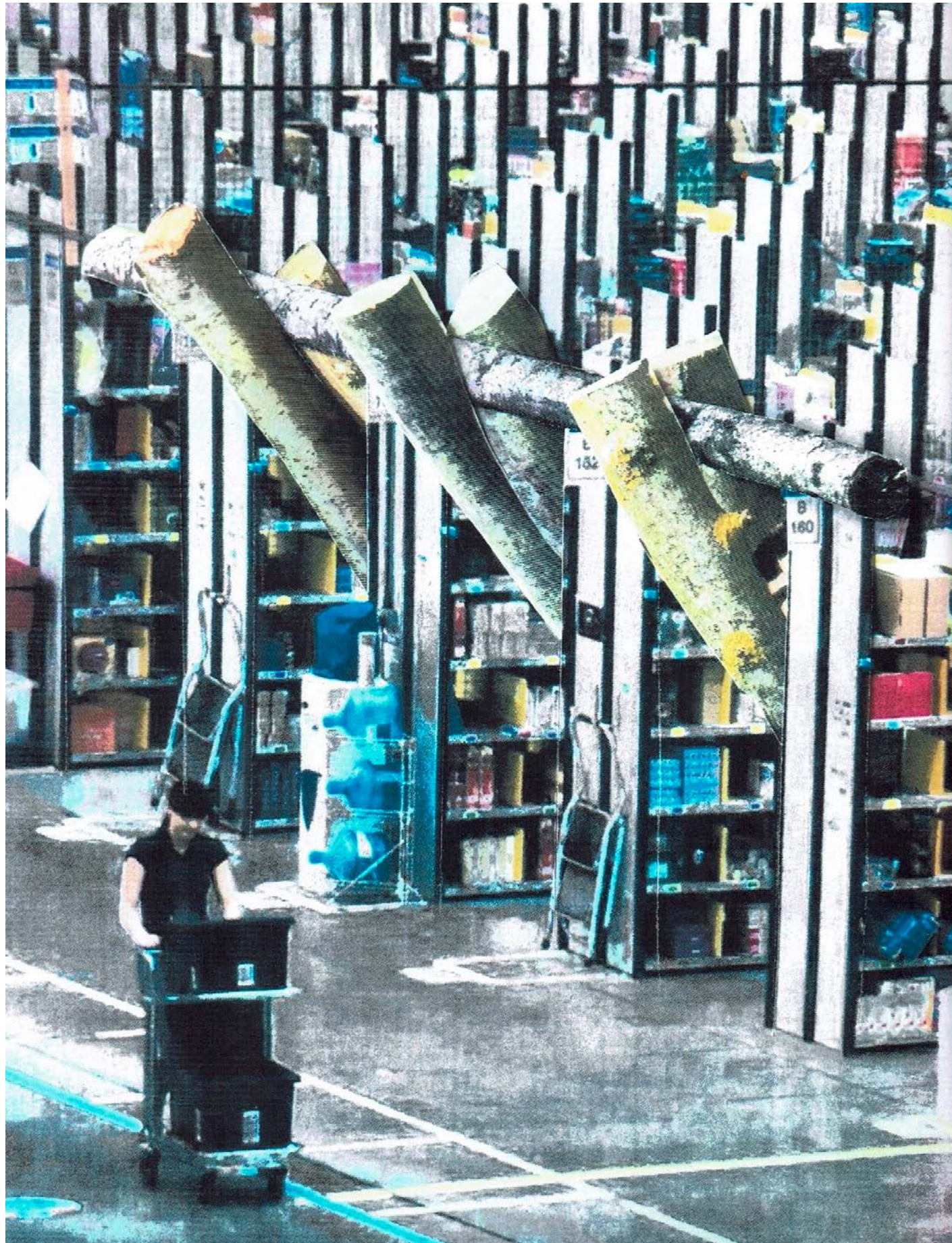
How Can a City Remember Properly?

What would a public culture of remembrance look like when taking recent history into account, for example, the fact that the relatives and friends of the victims of the NSU murders or the racially motivated rampages in Halle and Hanau still have to fight for more appropriate recognition? How does this aspect of recent memory relate to the examination of National Socialism's crimes against humanity and their traces in urban space? And both, in turn, to confronting the crimes committed under German colonial rule? These pressing questions are explored in the conference reader *Public Art: The Right to Remember and the Reality of Cities*.

The contributions to the book were developed in the context of the titular international conference which took place in connection to the multi-part project Symposium Urbanum Nürnberg (see also the exhibition catalog *In Situ*, Kunsthalle Nürnberg, by DISTANZ). Based on text contributions by the speakers Ulf Aminde, İbrahim Arslan, Talya Feldman, Gürsoy Doğtaş, Jörg Heiser, María Inés Plaza Lazo, Olu Oguibe, Monique Roelofs, and Stephan Trüby among others the conference proceedings discuss structural racism, new tendencies toward communalization through common property and commons, the tension between restoration and new construction, and the role of art in public space.



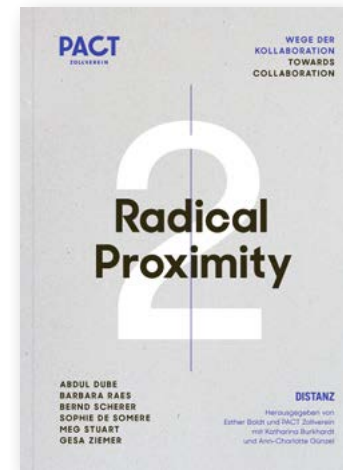
Hein Sinken, *Windspiele*, 1971



Jozef Wouters, *Ewigkeitskosten*



Agency
With contributions by Esther Boldt, Rosi Braidotti, Tim Etchells, Gabriele Gramelsberger, Ingrid LaFleur, and Luiza Prado De O. Martins
ISBN 978-3-95476-510-2 (Vol 1)



Towards Collaboration
With contributions by Esther Boldt, Abdul Dube, Barbara Raes, Bernd Scherer, Sophie de Somere, Meg Stuart, and Gesa Ziemer
ISBN 978-3-95476-511-9 (Vol 2)



The Fabric of Knowledge
With contributions by Esther Boldt, Ayşe Güleç, Kate McIntosh, Boris Sieverts, Eyal Weizman, and Jozef Wouters
ISBN 978-3-95476-512-6 (Vol 3)



Jozef Wouters, *Ewigkeitskosten*

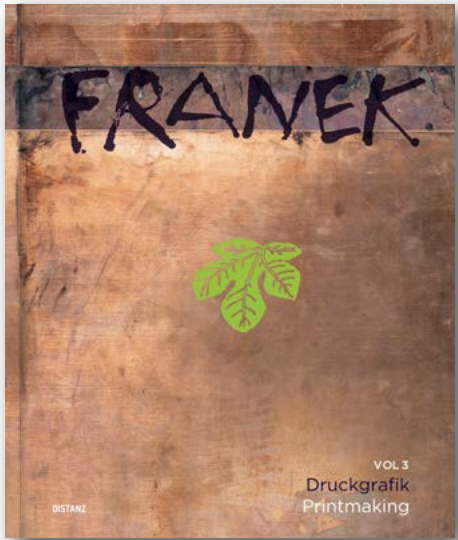
PACT Zollverein Radical Proximity

One of the Most Exciting Venues for Contemporary Art, Performance, and Discourse Turns Twenty

PACT Zollverein is an international venue for contemporary art, performance, and research located in the former changing house of the Zollverein coal mine industrial complex in Essen, Germany, which has been a UNESCO World Heritage Site since 2001. PACT produces and co-produces new dance and performance works, presents regular guest performances, runs an international residency program, and hosts various exchange and work platforms for regional and international artists and scholars. Since its founding in 2002, PACT Zollverein has become a crucible for innovative developments in the fields of dance, performance, theater, media, and visual arts at the intersection of science, technology, and society.

The three-part publication series *Radical Proximity* is published on the occasion of PACT's 20th anniversary and summarizes the most important impulses in PACT's transdisciplinary program along the themes agency, collaboration, and knowledge diversity. Thus, the series is not a retrospective of the past 20 years of PACT's program, but a forward-looking condensation of the spaces for thought and action this unique place has produced. The volumes combine interviews, essays, and visual contributions from pioneers in academia, activism, art, and philosophy, who address the pressing issues of our time in inspiring ways.

Eds. Esther Boldt and PACT Zollverein with Katharina Burkhardt and Ann-Charlotte Günzel, German/English, Softcover, 16.8 × 23.4 cm, each 144 pages, numerous b/w and color images, each € 18 (D) / £ 20 / \$ 28; together € 40 (D) / £ 38 / \$ 55



Ed. Sparkassenstiftung Lüneburg/
Treuhandstiftung FRANEK
German/English
Hardcover, 24 × 29 cm
144 pages, numerous color images
ISBN 978-3-95476-490-7
€ 38 (D) / £ 36 / \$ 50

FRANEK Vol. 3, Druckgrafik

FRANEK's Print Work in a Single Volume

FRANEK is a painter, draftswoman, and printmaker. Her body of work is also supplemented by sculptures, photographs, films, and recordings. The third volume of her catalogue raisonné concentrates on the Berlin artist's print work for the first time, which is characterized by experiments with various printing techniques like etching, lithography, and woodcut. FRANEK's prints are pervaded by the central themes of eroticism and transformation, dream and reality, day and night, life and death. In her sensitive works, we encounter human and animal figures from myths, legends, and tales from various regions of the world, from the Nazca to the legends of the Elbe region.

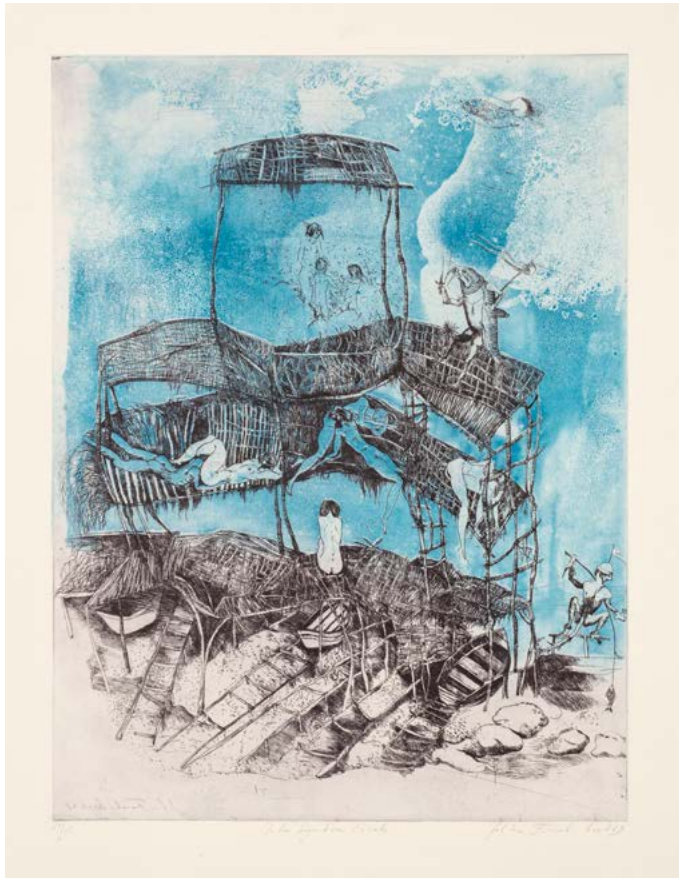
The publication is part of FRANEK's multi-part catalogue raisonné published by DISTANZ and provides a comprehensive overview of the prints from 1960 to 2000, accompanied by text contributions and essays by Annelie Lütgens, Wieland Schmied, Philip Peter Schmidt, Lucie Schauer, and the artist.

The first volume *bear-looking behind* includes all the works created from the 1960s to 1990s in her engagement with indigenous cultures.

The second volume *Beyond the Shadow* presents FRANEK's creative period from 1990 to 2020, with an essay by Eckhart J. Gillen, text excerpts from various publications, and diary entries by the artist.



Usagi with wings, 2021



In der Gegend von Escaló, 1969



HARE & STAR, 1985

LEIKO IKEMURA Wenn Pfauen Flügel öffnen

The Dream of Nature

With almost 50 works from the last 40 years, Leiko Ikemura (b. Tsu, Mie Prefecture; lives and works in Berlin and Cologne) presents an impressive cross section of her work for her first solo exhibition in Northern Germany. Ikemura has also transformed the Peacock House on the grounds of the Gerisch Foundation into a new site of art on the occasion of the Foundation's 20th anniversary. With the reclining girl figure *Sleeping Figure in Red* in her self-designed interior with delicate charcoal drawings, Ikemura picks up on central themes of her oeuvre. Nature, humans, animalistic creatures, flora, and fauna are all recurring motifs in Ikemura's work. The artist moves freely between a wide range of media so that the viewer is constantly presented with new content and aesthetic terrains. Especially in the current crisis-ridden times, the artist's commitment and the sharpness of her gaze come to feel highly topical. In paintings, watercolors, drawings, and terra-cotta or bronze sculptures, she focuses on the investigation of femininity, society's relationship to the environment, and cosmic contexts.

The richly illustrated catalog *Wenn Pfauen Flügel öffnen* documents Leiko Ikemura's poetic and sensitive exhibition. With texts by Brigitte Gerisch-Hölk, Anette Hüsck and the artist herself.

Exhibition

Wenn Pfauen Flügel öffnen, Herbert Gerisch-Stiftung, Neumünster, until July 31, 2022



Ed. Herbert Gerisch-Stiftung
German/English
Flexcover, 22 × 31 cm
176 pages, numerous color images
ISBN 978-3-95476-489-1
€ 34 (D) / £ 32 / \$ 46



Monkey business, 2013



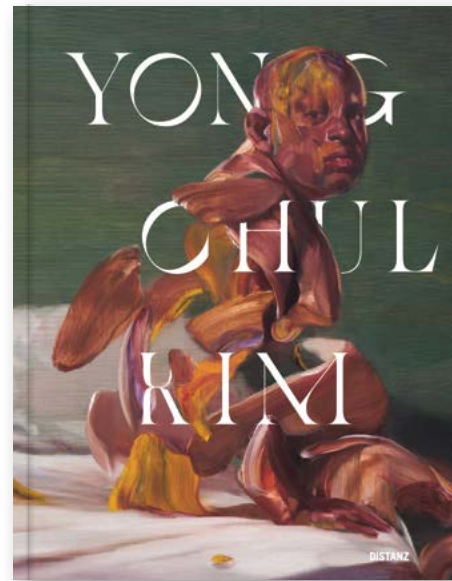
English/French
Hardcover, 20 × 31 cm
192 pages, numerous color images
ISBN 978-3-95476-499-0
€ 38 (D) / £ 36 / \$ 50

Simon Deppierrez 9.807 m/s²

Tipping Points

Simon Deppierrez's (b. Morges, Switzerland, 1984; lives and works in Vevey and Lausanne, Switzerland) work derives from his interest in dualities, the balance of opposite forces, and structural systems. At the start of his creative process, he draws the ideas behind his works from physical and optical laws as well as their associated phenomena like gravity, the weight of bodies, their relation in space and time, or frequencies created by optical effects. He then develops his sculptures and large-scale installations from there, with each one describing a carefully conceived system marked by the tension between static harmony and energetic force. When walking around them, these works constantly change their geometry, alluding to another aspect of Deppierrez's work: the play with optical effects and confusion of perception, which can also be found in his drawings and prints.

Deppierrez's first monograph gives insight into his playful, melodic, and poetic approach to dissecting what life is at its core: a careful balance of opposing forces. With text contributions by Laurent Courtens, Yves Dreier, and Saskia Trebing.



English/German
Hardcover, 21 × 27 cm
144 pages, numerous color images
ISBN 978-3-95476-522-5
€ 32 (D) / £ 30 / \$ 44

Yongchul Kim Das Finden von Welt

Engaging Portraits and Floating Brushstrokes

Yongchul Kim's (b. Yeosu, South Korea 1982; lives and works in Stuttgart) paintings serve as the primary medium for his reflections on the origin of human existence, his own identity as well as the ways in which society influences the individual. His works capture moments in a constantly changing state. The figures often dissolve into the painting's surface. Sometimes the people or animals Yongchul Kim depicts emerge from the shadows of color; sometimes they are swallowed up by them. All the same, they seem to consistently assert themselves against indefinable forces. His art is a celebration of painting, as well as an attempt to locate the individual in the existential presence.

The monograph *Das Finden von Welt* presents a cross-section of works from the last years for the first time. The essay is written by Dr. Tobias Wall.



Spiegelung, 2018



Spiegelung, 2018



Thomas Thiede, *Reiseopern*, 2019



Maha Malluh, *World Map* (from the series *Food for Thought*), 2021



Eds. Alexander Kluge, Thomas Thiede
German/English
Softcover, 18.9 × 29.7 cm
120 pages, numerous color images
ISBN 978-3-95476-492-1
€ 28 (D) / £ 26 / \$ 38

Thomas Thiede and Alexander Kluge Dialog (2017–2022)

“The best thing about dialogue is the mistakes ...”

Thomas Thiede’s (b. Plauen, 1967; lives and works in Fischbachau and Hamburg) work has two major focuses: on the one hand, on drawings and installations that are partly site-specific and named after the place where they were created. On the other, collaborations, such as with the filmmaker, author, and philosopher Alexander Kluge (b. Halberstadt, 1932; lives and works in Munich), one of the most important intellectuals of our time. In recent years, Thiede’s collaborative works with Kluge have been exhibited at Württembergischer Kunstverein Stuttgart, Museum Folkwang in Essen, Kunsthalle Weishaupt in Ulm, Pinakothek der Moderne in Munich, Belvedere 21 in Vienna, and Haus der Kulturen der Welt in Berlin, among others.

The book *Dialog* presents the artistic exchange between Kluge and Thiede. Since 2017 the two have been inspiring each other with a wide variety of topics and ideas, such as the “gravel road of modernity,” the “new alphabet,” an upright church pew, the “repair experience,” or a waterslide reaching into the heavens. They spin productive impulses out of each other’s artistic practices and perspectives. Literature thus converses with drawing, films discuss with installations, words with music. In two parts of the book, the two artists’s works are juxtaposed as reactions to each other, while the reader brings them into dialogue again.

Exhibition

Sternzeichen Maulwurf, Kunst-Station Sankt Peter, Köln
September 3–October 16, 2022



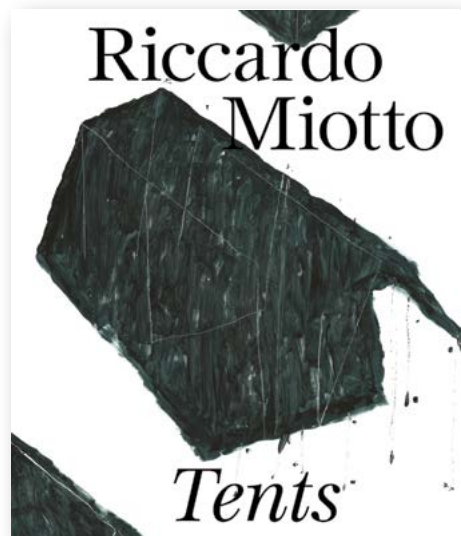
Ed. Philip Tinari / Diriyah Biennale
English
Hardcover, 24.5 × 31 cm
400 pages, numerous color images
ISBN 978-3-95476-528-7
€ 40 (D) / £ 38 / \$ 55
* Cover draft

Diriyah Contemporary Art Biennale Feeling The Stones

The First Biennial for Contemporary Art in Diriyah

The first edition of the Diriyah Contemporary Art Biennale brought together over 60 artists in Riyadh, Saudi Arabia, from December 2021 to March 2022. The title *Feeling the Stones* comes from the Chinese saying “crossing the river by feeling the stones,” which was the slogan behind China’s policy of reform and opening-up in the late 1970s. Here, it served as a starting point for reflecting on the current situation, social change, and the subsequent role of art in Saudi Arabia. Participants included Monira Al Qadiri, Simon Denny, John Gerrard, William Kentridge, Wolfgang Laib, Sir Richard Long, Maha Malluh, Sarah Morris, Timur Si-Qin, Superstudio, Ayman Yossri Daydban, and Zheng Yuan, among others.

The publication documents the biennial program in terms of six core themes that explore Saudi Arabia’s contemporary art scene, the latent transformations of global societies, spirituality, and the spaces for thought in the exchanges between global and local communities. The richly illustrated catalogue includes text contributions by Philip Tinari, Chris Dercon, Shixuan Luan & Neil Zhang, and Wejdan Reda.



English/Italian
Softcover, 27 × 23 cm
64 pages, numerous color images
ISBN 978-3-95476-505-8
€ 28 (D) / £ 26 / \$ 38

Riccardo Miotto Tents

Entering the Spaces In-Between

Riccardo Miotto (b. Trevis, 1982; lives and works between Treviso and Venice) studied architecture at the University of Venice. He participated in the 15th Venice Architecture Biennale and his graphic work deals with built structures. His graphic gestures are overtly two-dimensional and emphasize how the form created in the mind's eye is only possible and present when an imaginary tension is generated. Miotto's *Tents* tell of a hypothetical land, imaginary yet plausible, one that viewers might fall into, like a sinkhole of unfathomable depths. A space in-between, full of matter.

Tents is Miotto's first artist book. The essay is written by Sara Marini.



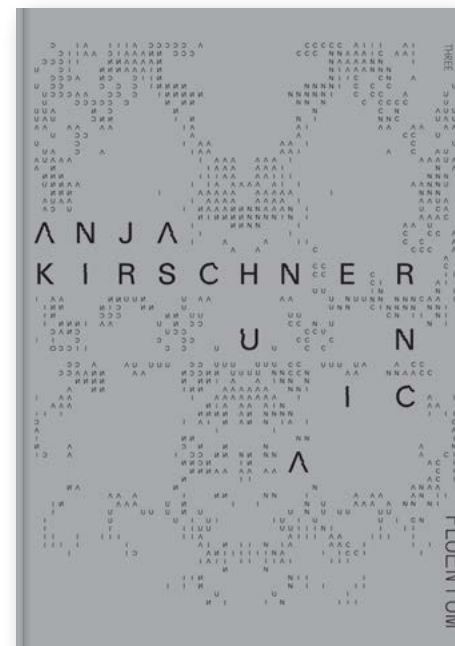
Tents, 2018



Tents, 2018 (detail)



UNICA, Fluentum, Berlin, 2022 (installation view)



Eds. Dennis Brzek, Junia Thiede and Markus Hannebauer / FLUENTUM
German/English
Hardcover, 20 × 25 cm
156 pages, numerous color images
ISBN 978-3-95476-503-4
€ 32 (D) / £ 30 / \$ 44

Anja Kirschner UNICA

Post-Apocalyptic Scenarios

Based on research into the technological and aesthetic potentials of immersive media, the publication *UNICA* accompanies the latest exhibition by Anja Kirschner (b. 1977, Munich; lives and works in Berlin and London) and deals with the ways in which historical violence resonates in the world of post-apocalyptic video games. Her approach here derives from the artist and author Unica Zürn (1916–1970) who broke with normative anatomical, architectural, and linguistic structures. Kirschner transfers this approach to digital production forms and historical shooting locations, bringing them together into a profoundly contemporary and site-specific form of inquiry. By fusing current forms of post-cinematic production like motion capture with drawing and quasi-archaeological processes, the artist condenses *UNICA* into a complex and poetic exploration of new technologies and the experiential worlds they create.

The publication documents the commissioned artwork which was presented as part of the exhibition series *In Medias Res: Media, (Still) Moving* by Fluentum, a nonprofit platform for exhibiting, producing, and collecting contemporary art with a focus on time-based media. The essays are written by Luisa Lorenza Corna, Claire Finch, and Lisa Jeschke.



Zuoxiao Zuzhou, *To Add One Meter to an Anonymous Mountain*, 1995



Eds. Philipp Bollmann, Dr. Bettina Ruhrberg
/ Mönchehaus Museum Goslar
German/English/Chinese
Softcover with dustjacket, 22.4 x 28 cm
230 pages, 84 color images
ISBN 978-3-95476-444-0
€ 38 (D) / £ 36 / \$ 50

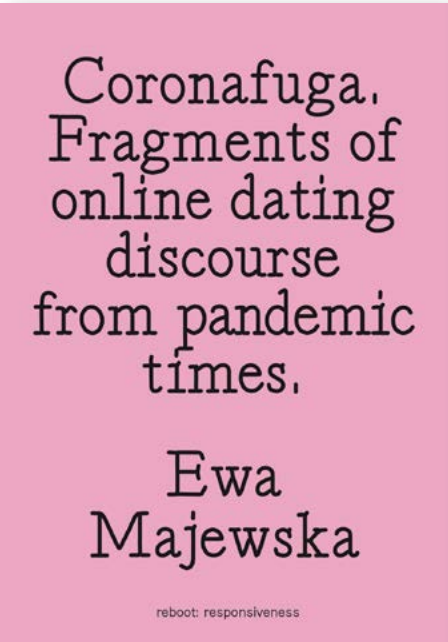
FOCUS CHINA Works from the Wemhöner Collection

On Contemporary Art in China

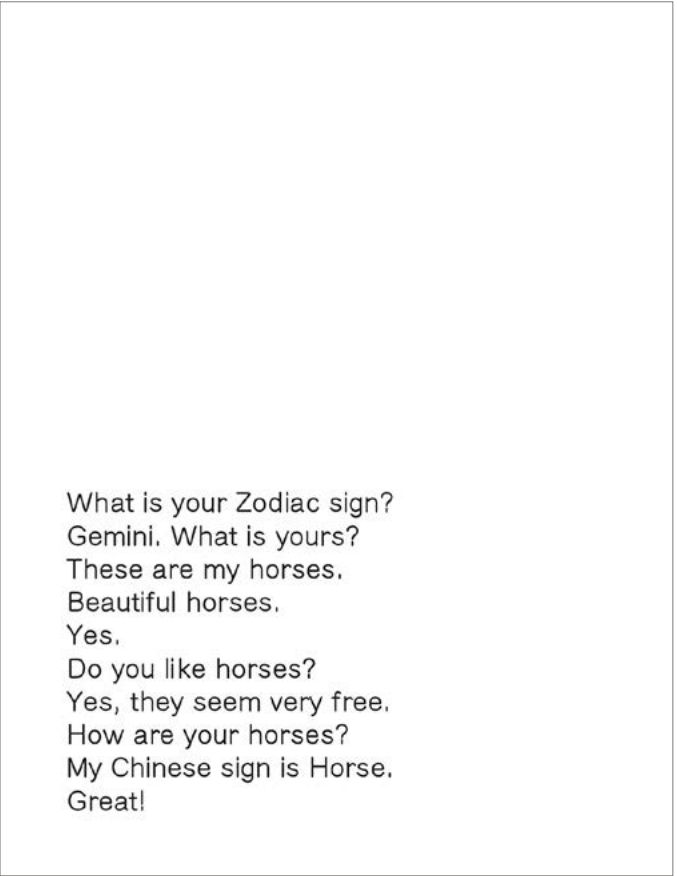
China's rapid ascent as an economic superpower has gone hand in hand with a booming art market. Throughout the last 20 years in particular, the country has witnessed the emergence of a contemporary art scene distinguished by its enormous formal and thematic diversity that has absorbed the global discourses of the international art world. The multifaceted quality of Chinese artists' engagement with their history and traditions as well as the world of today is shown in the exhibition that presents around 70 works from the collection of the Herford entrepreneur Heiner Wemhöner in the Mönchehaus Museum Goslar. His collection became the largest private collection of Chinese contemporary art in Germany and in 2005, he established a dependence not far from Shanghai in Changzhou.

The exhibition brings together works of Darren Almond, Cai Dongdong, Chen Xiaoyun, Chen Yu, Dong Mingguang, Hai Bo, Hu Jieming, Alfredo Jaar, Ji Wenyu, Isaac Julien, Kexin Zang, Lu Chao, Ni Youyu, Ouyang Chun, Qui Zhijie, RongRong & Inri, Shi Xinning, Tang Maohong, Heidi Voet Wang Dongling, Wang Quingsong, Wang Shugang, Wei Guangqing, Xue Ruozhe, Yan Shanchun, Yan Pei-Ming, Yang Fudong, Yang Yongliang, Yin Xiuzhen, Yu Ji, Yue Minjun, Zhang Dali, Zhang Enli, Zhang Huan, Zhang Wei, Zhao Bandi, and Zuoxiao Zuzhou.

The comprehensive catalogue *FOCUS CHINA* documents the exhibition of the same title at the Mönchehaus Museum Goslar. With a preface by Bettina Ruhrberg and an essay by Andreas Schmid.



Eds. Eva Birkenstock / Kunstverein für die Rheinlande und Westfalen,
Nikola Dietrich / Kölner Kunstverein
English
Softcover, 11 × 16 cm
Approx. 192 pages
ISBN 978-3-95476-523-2
€ 14 (D) / £ 18 / \$ 25



Coronafuga. *Fragments of online dating discourse from pandemic times*, 2022

Ewa Majewska Coronafuga. fragments of online dating discourse from pandemic times

Dating in Times of the Pandemic

Ewa Majewska (lives and works in Warsaw) is a feminist cultural theorist, activist, and author. She has taught at the University of the Arts in Berlin, the University of Warsaw, and Jagiellonian University in Kraków. She has also been a visiting scholar at the University of California, Berkeley, the ICI Berlin, and the IWM in Vienna. She currently works at the University of Social Sciences and Humanities in Warsaw. She has released six books, most recently *Feminist Antifascism: Counterpublics of the Common* (2021), and publishes in journals and platforms such as e-flux, Signs, Third Text, Journal of Utopian Studies, and Jacobin, among others. Her current research focuses on archival studies, dialectics of the weak, feminist critical theory, and antifascism.

Coronafuga. Fragments of online dating discourse from pandemic times is an auto-theoretical negotiation of online dating discourse during the Covid-19 pandemic. The book combines theory and digital dating conversations into a literary account of discourses of intimacy during pandemic times. Media and other tools like dating sites, conversations in, around, and about digital flirting, and immediate entertainment are key elements of this book.

The publication is part of *reboot*:—a collaborative, cyclical, anti-racist, and queer-feminist dialogue between performative and research-based practices, co-hosted by the Kölner Kunstverein and Ludwig Forum Aachen. The first cycle *reboot: responsiveness* provided infrastructures for provisional stagings, rehearsals, processual choreographies, and encounters around themes of presence, intimacy, care, and responsibility.





The Endless Summer, 2019



Ed. Kunstmuseum Luzern
German/English
Softcover, 22 × 28.5 cm
208 pages, numerous color images
ISBN 978-3-95476-520-1
€ 34 (D) / £ 32 / \$ 44

Claudia Kübler

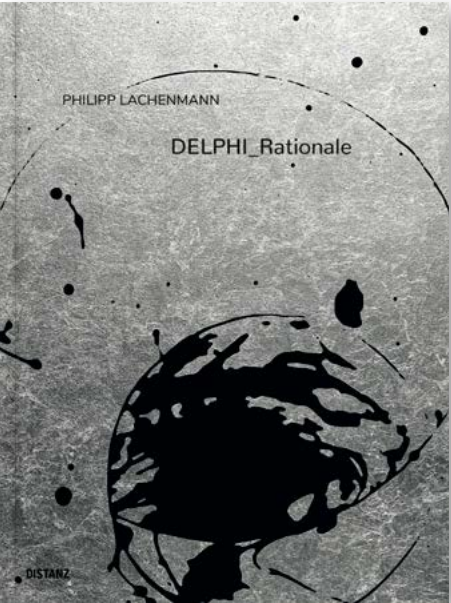
Beyond the Event Horizon

Claudia Kübler (b. Zurich, 1983; lives and works in Zurich) explores geological processes, holes, and especially time—its measurability, elasticity, and visualization. In her installations, kinetic objects, and transformative sculptures, the artist works with materials and situations that have something inherently ephemeral about them. Often made of sand or plaster, her works at the Kunstmuseum Luzern transform over the course of the exhibition in response to climatic and temporal conditions as well as the visitors. Duration, collapse, cycles, and transformations play a key role in these investigations.

How do we perceive time? How do other living beings or even stones experience time? When is a work finished, and how does time affect the idea of it? These are the questions at the heart of Claudia Kübler's monograph. The essays were written by Daniel Morgenthaler, Eveline Suter, and others.

Exhibition

Three Seconds to Midnight, Kunstmuseum Luzern
December 3, 2022–February 5, 2023



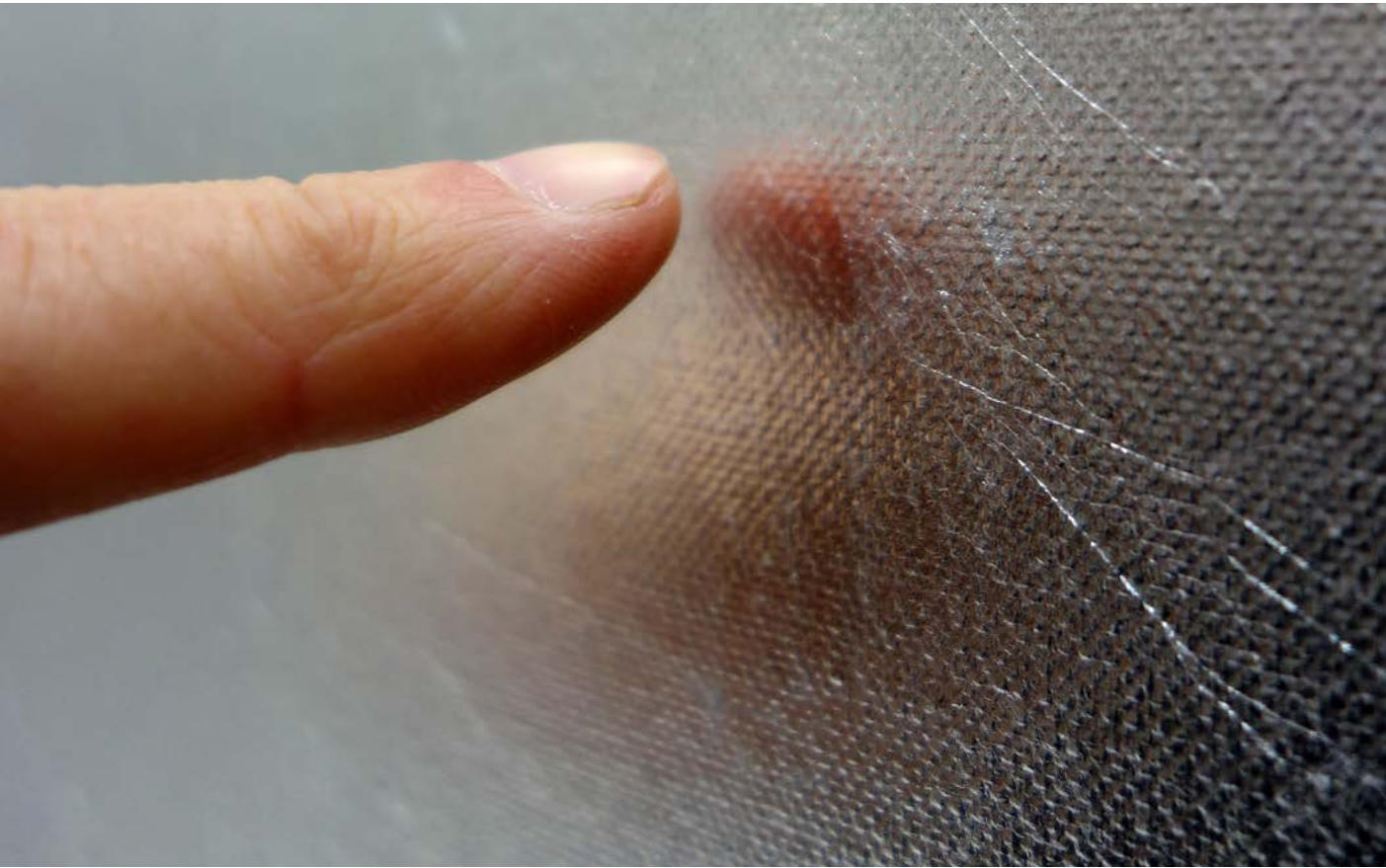
German/English
Hardcover 22.5 × 30 cm
112 pages, numerous color images
ISBN 978-3-95476-529-4
€ 34 (D) / £ 32 / \$ 44
*Cover draft

Philipp Lachenmann DELPHI_Rationale

Inspired by the Oracle of Delphi

The exploration of collective memory is central to the work of conceptual artist Philipp Lachenmann (b. Munich, 1963; lives and works in Berlin and Los Angeles). Using a variety of media and materials—from painting, photography, and sculpture, to text, sound, installation, video, film, and computer-generated works—he examines the conditions of image production and how they function, as well as the social confrontations, chasms, and fractures they bring about. In addition to media events, Lachenmann's work also looks at art history and historical events.

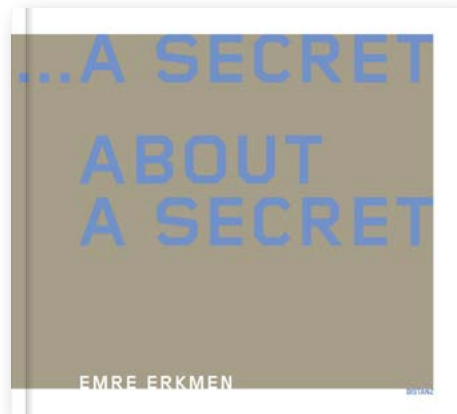
The starting point for the monograph *DELPHI_Rationale* is the artist's comprehensive solo exhibition at ACE Gallery in Los Angeles (2017). With texts by Heike Mertens, Marcus Steinweg, and others.



Philipp Lachenmann, *Touch* (detail)



Turkey, Diyarbakir, 2006



Ed. Matthias Kliefoth
German/English
Hardcover, 30.5 × 33.5 cm
148 pages, numerous color images
ISBN 978-3-95476-491-4
€ 44 (D) / £ 40 / \$ 55

Emre Erkmen ... a Secret about a Secret

Cinema's Sensitive gaze

An experienced cinematographer, Emre Erkmen's (b. Istanbul, 1975; lives and works in Berlin and Istanbul) photographs reflect his distinctive sensitivity towards his subjects. In his first book of photographs, he juxtaposes images of rural and urban spaces with the life in these places. The photographs were taken on film shoots and are arranged in sequences reminiscent of celluloid filmstrips. They contrast urban and rural environments—from America to Asia, via Turkey, Erkmen's homeland, to Western Europe.

... a *Secret about a Secret* speaks of our world and the daily lives of people around the globe. With a foreword by Christian Berkel as well as a conversation between the artist and Matthias Kliefoth.



German/English
Hardcover with American dust jacket
24 × 30.5 cm
96 pages, numerous color images
ISBN 978-3-95476-493-8
€ 32 (D) / £ 30 / \$ 44

Roman Lipski Superpositions

Human, Machine, Painting

Polish painter Roman Lipski (b. Nowy Dwór Gdański, Poland, 1969; lives and works in Berlin) is a pioneer in the field of quantum art. His works are created using Quantum Blur, a technique for manipulating images with quantum operations. In 2016 he began exploring *Artificial Muse*, an algorithm-based digital entity that allows him to freely experiment with the expressive possibilities of painting. The software consists of various algorithms that learn how color, composition, contrasts, and textures work in Lipski's paintings. In the end, it spits out new works—painted in Lipski's style, but not by the artist.

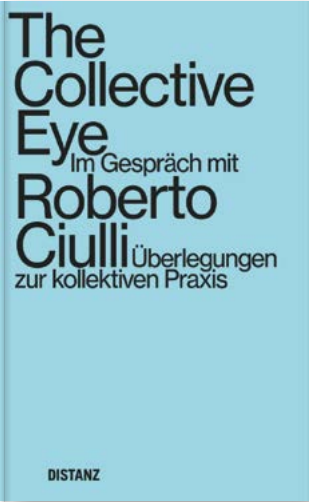
Lipski's technological experiments dissect the interplay between art and science in a way that promises new forms of creativity and inspiration, a tantalizing prospect. *Superpositions* presents this new cycle of works as well as a wide-ranging cross section of work from the past 16 years.



Suprapositions (installation view)

MORE HIGHLIGHTS

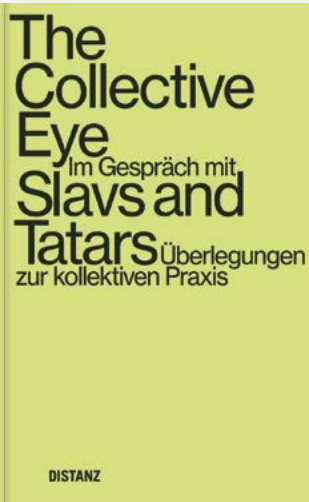
The Collective Eye —
Thoughts on Collective Practice



“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
€ 14 (D) / £ 18 / \$ 22



“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
€ 14 (D) / £ 18 / \$ 22



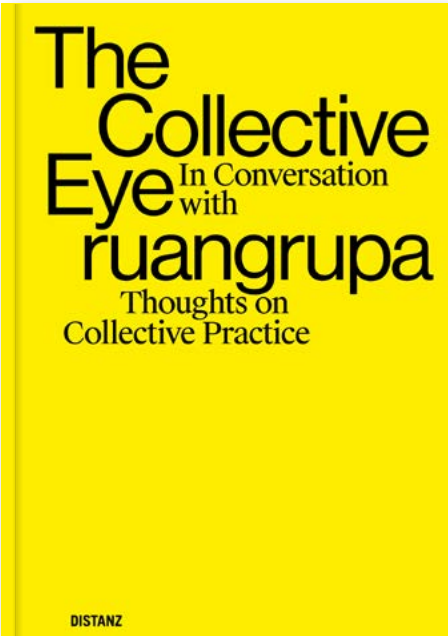
“Any artist who claims that he’s doing it all by himself is lying.” — Elmgreen & Dragset

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
€ 14 (D) / £ 18 / \$ 22



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



In Conversation with ruangrupa
The Collective Eye —
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.

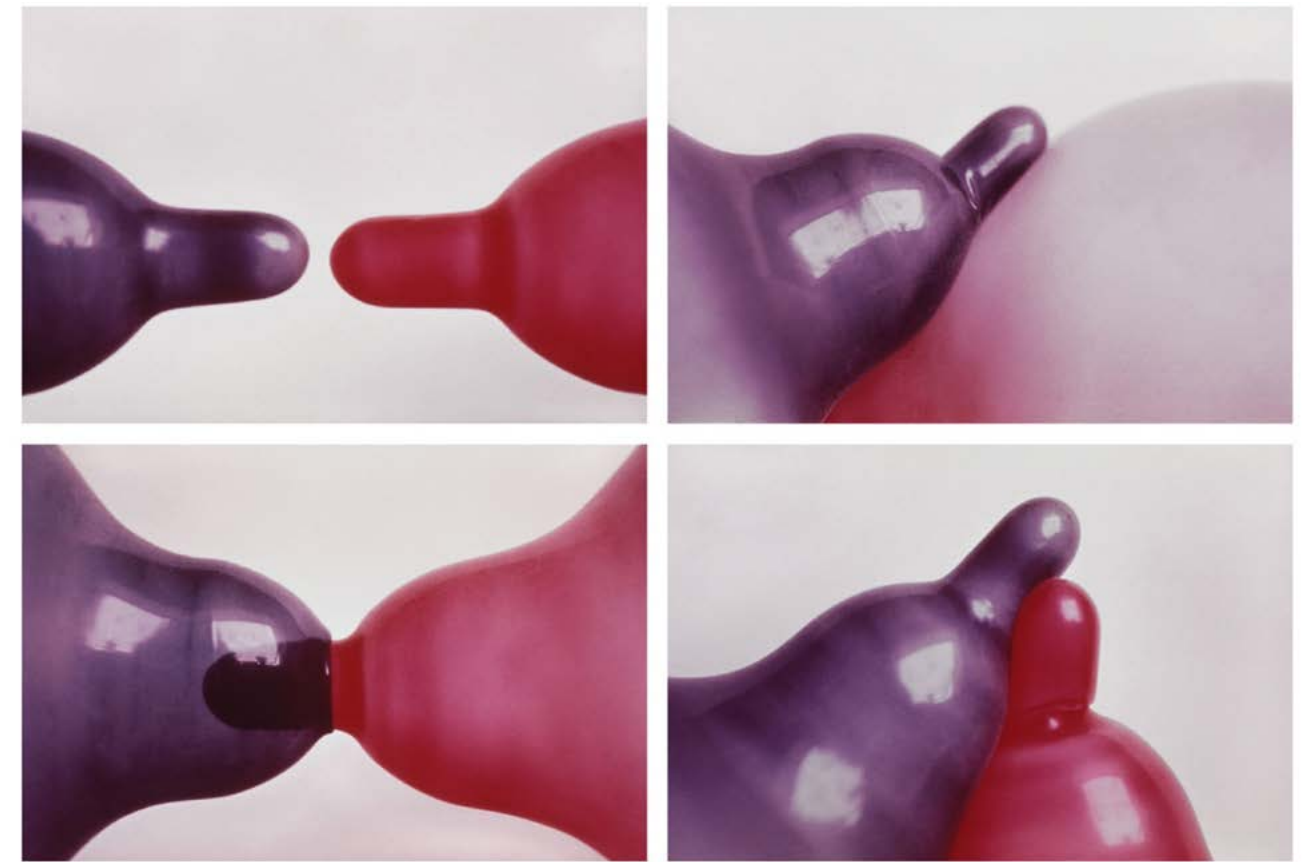
In conversation with The Collective Eye, ruangrupa discuss their biographies, work, and curatorial approach. The book is also the first to offer a comprehensive glimpse into the history of the collective as well as an overview of selected projects, publications, and other media the collective employs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

Exhibition
documenta fifteen, Kassel, until September 25, 2022

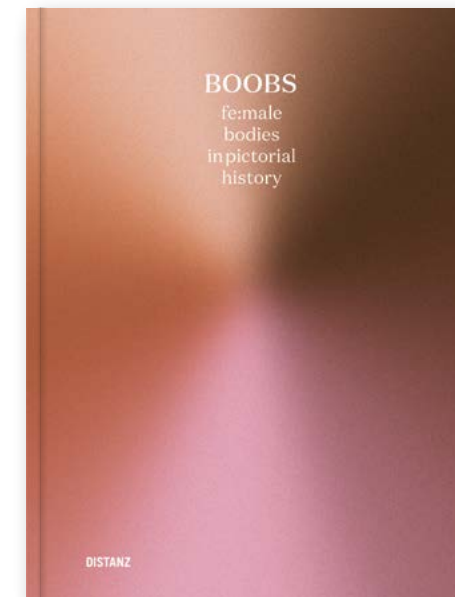
Eds. The Collective Eye / Dominique Lucien Garau del, Heinz-Norbert Jocks, Emma Nilsson; and Matthias Kliefoth
German and English edition
Softcover, 17 × 24 cm
192 pages, 82 color images
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€ 24 (D) / £ 22 / \$ 34



Camille Henrot, *A Free Quote*, 2020



Renate Bertlmann, *Zärtliche Berührungen*, 2009



Hg. Natanja von Stosch, Juliet Kothe und
Matthias Kliefoth
Deutsch/Englisch
Hardcover, 23 × 34 cm
180 Seiten, 125 Farabbildungen
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BOOBS fe:male bodies in pictorial history

An Art and Visual History of the Breast

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

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

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

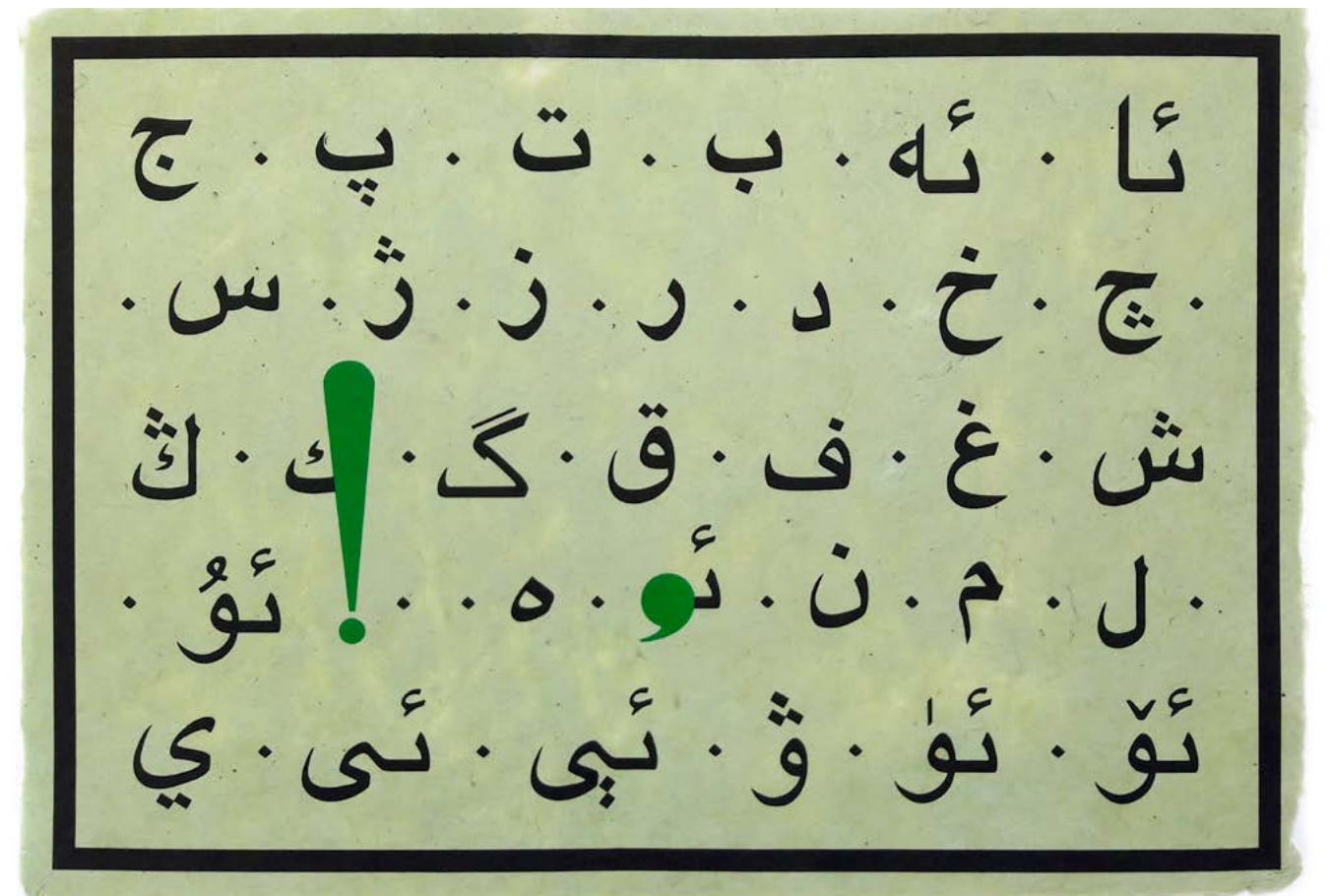
Funded by Beauftragten der Bundesregierung für Kultur und Medien



Larry Nixed, *Trachea Trixed*, 2015

Exhibition

Лук Бук (Look Book), Frans Masereel Centrum, Kasterlee, Belgium, until October 2, 2022



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 (Look Book)* offers a comprehensive overview of Slavs and Tatars' printed matter. Featuring essays by Ksenia Nouril and Dina Akhmadeeva, 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.



Queendom Panel 3, 2022 (detail)

Ilit Azoulay Queendom – מלכות – ملكة-أوت

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 contributed 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.

Ed. Shelley Harten
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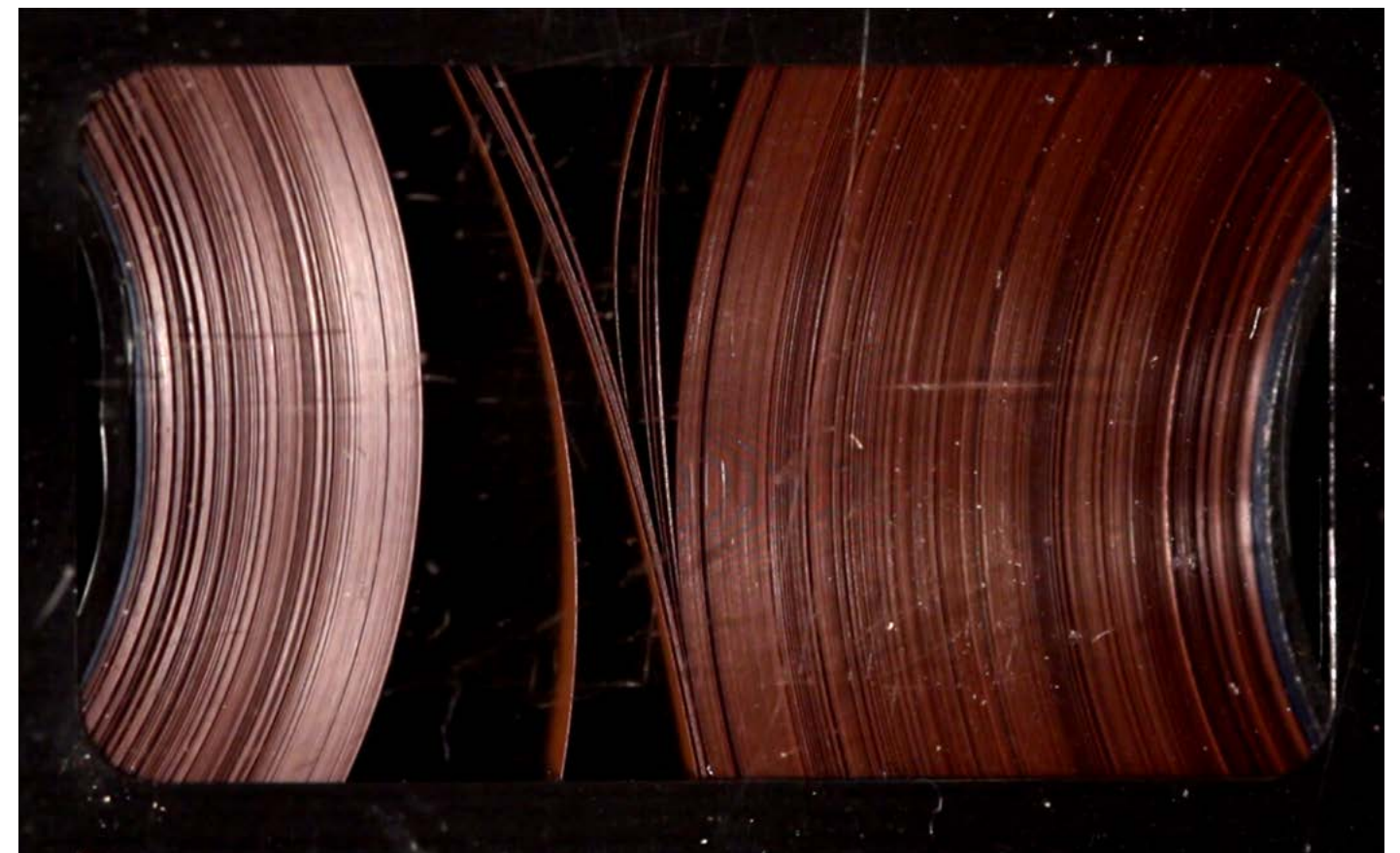
Eds. Auður Jörundsdóttir, Arnar Freyr
Guðmundsson and Sigurður Guðjónsson
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€ 34 (D) / £ 32 / \$ 46

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 art 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.



Tape, 2016



Anthroposophic Architecture, 2021



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



Neuroeconomics, 2021 (detail)



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



Ed. X Museum
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

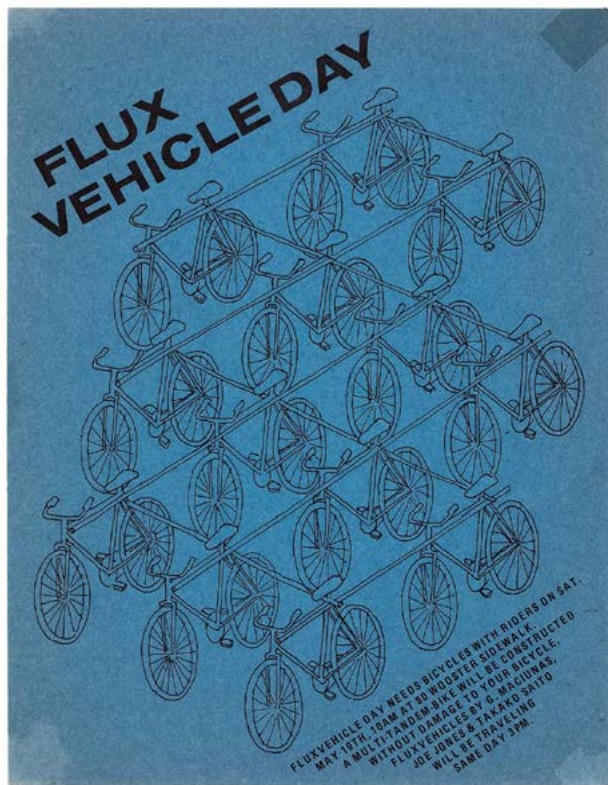
The Ensouled Machine

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.

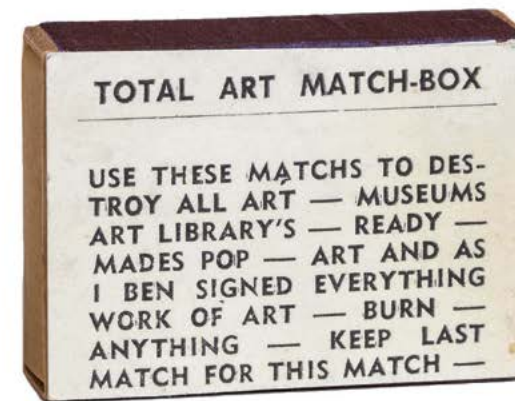
The publication documents Holen's first solo exhibition in China and features over 30 new works the artist created for the presentation at the X Museum, Beijing. With essays by Poppy Dongxue Wu, Ida Eritslund, and Timo Feldhaus.



Shigeko Kubota, George Maciunas, *Flux Napkins*, ca. 1967



George Maciunas, *Flux Vehicle Day*, 1973



Ben Vautier, *Total Art Match Box*, 1965



George Maciunas, *Flux Wedding*, 1978



Ed. Brigitte Hausmann
German/English
Softcover with flaps, 21 × 28 cm
112 pages, numerous color images
ISBN 978-3-95476-487-7
€ 32 (D) / £ 30 / \$ 44

Fluxus New York and Elsewhere

New York as the New Center of Fluxus

Fluxus was one of the first international intermedia art movements and reached its peak in the 1960s. After its early days in Germany, New York became the hub for many of the movement's actions. The newspapers, films, scores, everyday objects, and other materials assembled in the exhibition at Gutshaus Steglitz give a sense of the variety of Fluxus artists's activities, especially those of the movement's tireless visionary and organizer George Maciunas (1931–1978) during the New York period. Most of the works come from the estate of avant-garde filmmaker Jonas Mekas, who was a friend of Maciunas, and found their way to Noartcollect via the Merrill C. Berman Collection.

The accompanying exhibition catalogue offers a deep dive into the world of Fluxus. With essays by Thomas Kellein and Dorothee Richter as well as a foreword by Brigitte Hausmann.

Exhibition

FLUXUS New York and Elsewhere, Gutshaus Steglitz, Berlin until September 4, 2022

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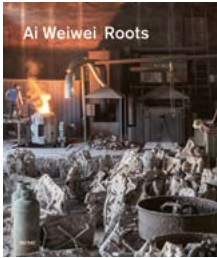
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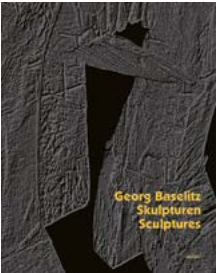
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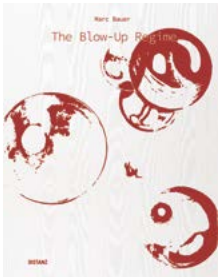
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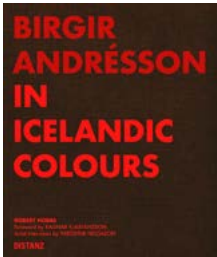
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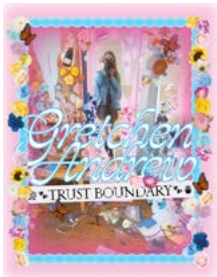
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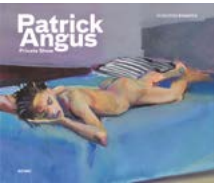
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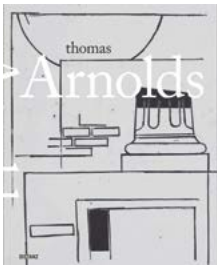
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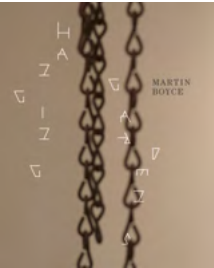
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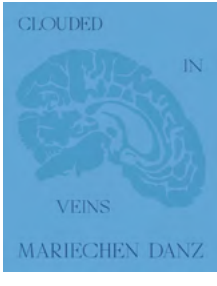
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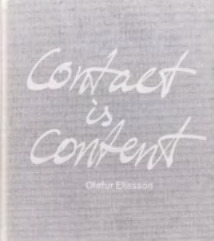
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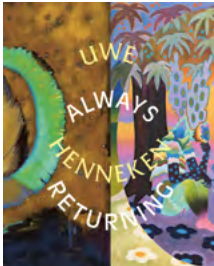
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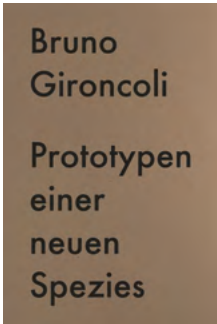
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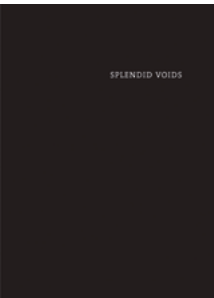
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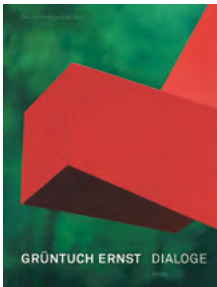
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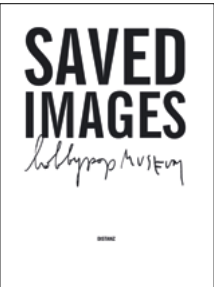
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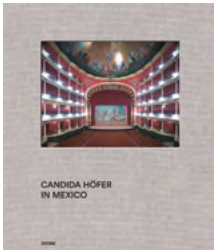
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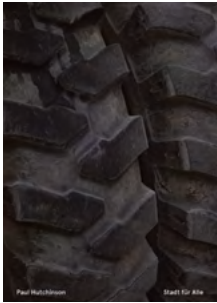
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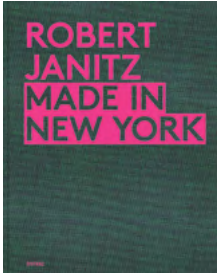
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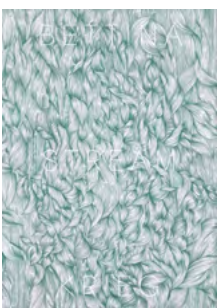
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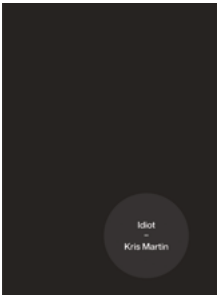
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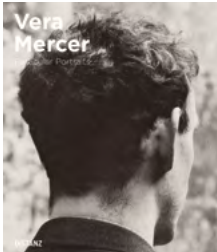
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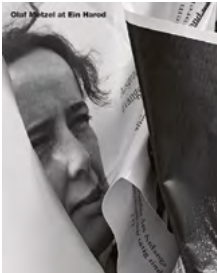
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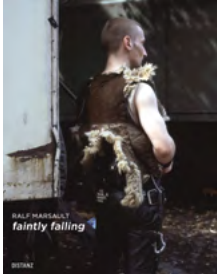
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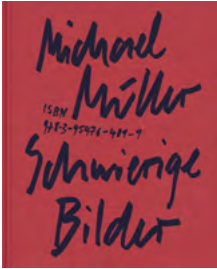
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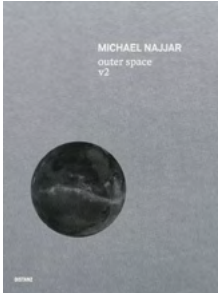
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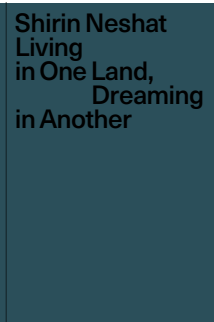
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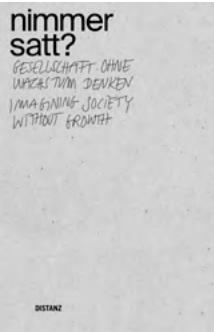
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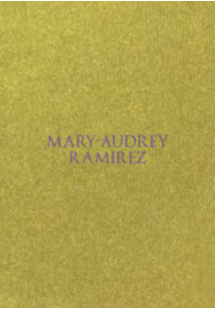
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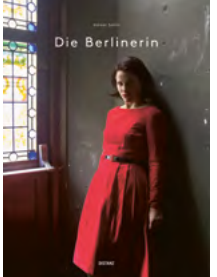
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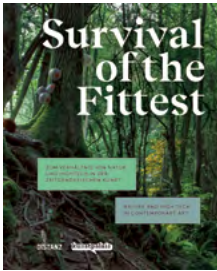
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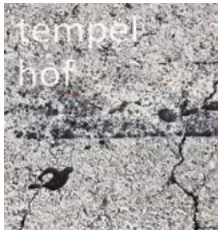
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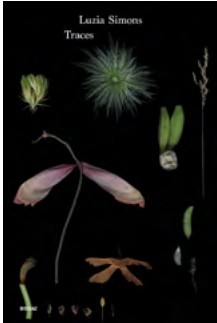
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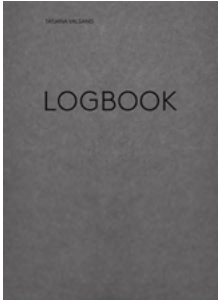
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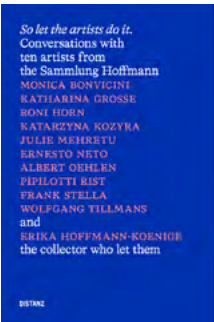
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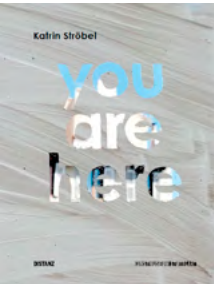
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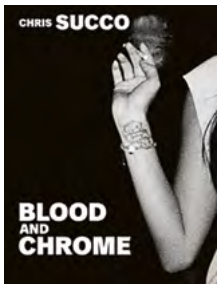
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