

**DISTANZ**



Dear art book enthusiasts,

last summer, when we started gathering contributions for our project *STILL HERE*, we suddenly felt concern that the great momentum with which we had begun the project wouldn't last. What an idea . . . prompted by the belief that restrictions on our public life would soon be behind us. "Hoping for better times," as we put it several months later on the closing page of another project, the catalogue accompanying *STUDIO BERLIN*. And now here we are, still patiently waiting for our lives to return to some kind of normalcy.

The past twelve months have been a wild ride full of emotional ups and downs, and they have raised vital questions about our society that are reflected in the new books we'd like to present to you in the following pages. Take Alexander Iskin's prescient project: the 2020 Kaiserring fellowship winner went into self-imposed isolation in the rooms of the gallery that represents him well before we all found ourselves under unprecedented stay-at-home orders and museums were shuttered. Or take Janet Sternburg's strolls through Los Angeles at a time when our eyes are more than ever riveted to our immediate surroundings.

This newly boxed-in life was one reason why we asked more than a hundred artists to submit works that recall the genre of the still life. *STILL HERE* is a snapshot of our present, bringing together artists including Tosh Basco fka Boychild, Marcel Dzama, Shirin Neshat, Elizabeth Peyton or Wolfgang Tillmans as well as writers including Chris Kraus, the auctioneer Simon de Pury, and the sexual anthropologist Betony Vernon. A new series of interviews presents additional wide-ranging reflections on contemporary artistic practices. For the first three issues of *Thoughts on Collective Practice*, the initiators of The Collective Eye interviewed other collectives on new forms of communal art-making.

When this book list comes out, museums in Germany and elsewhere remain closed. But as sites of probing inquiry, they will keep asking our society the right questions, as the KW Institute for Contemporary Art has done for the past three decades. We celebrate the anniversary with a book that nurtures the discourse on how art institutions can help shape the essence of a city today. To pass the time until everything opens up again, immerse yourself in a 500-page history of the former margarine factory and numerous essays on the role the institution has played.

Henrike Naumann is the artist we have invited for the new issue of our KONTEXT series. The art historian Angela Schönberger and the architect Andreas Brandolini have joined her for a meditation on architecture, design, and their historical implications. The next book in the series is a tribute to Felix Gonzalez-Torres by Heike-Karin Föll.

And as always, we invite you to discover masters and rising stars on the art scene, with monographs on Gerwald Rockenschaub, Richard Wathen, Katja Aufleger, Marc Bauer, Zuzanna Czebatul, and others. We wouldn't want to miss this opportunity to thank all of them, as well as the curators and museums and everyone else who has helped put together this program of books.

We hope that you will find our books inspiring and delight!

Matthias Kliefoth, Christian Boros  
and the DISTANZ team



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





## KW – A HISTORY

### A Leading Laboratory for Contemporary Art Turns Thirty

KUNST-WERKE BERLIN e.V. is one of the world's most highly renowned organizations for contemporary art. For three decades, the KW Institute for Contemporary Art has been a vital scene of progressive creative practices; pursuing distinctive visions, the curators who have worked here, including Klaus Biesenbach, Anselm Franke, Susanne Pfeffer, and Krist Gruijthuijsen, have set major trends in the international art world.

Since KW's early days, the avant-garde program of exhibitions and transdisciplinary events has made significant contributions to the discourse of contemporary art and its impact beyond art's own disciplinary boundaries. Flagship programs have included the Berlin Biennale for Contemporary Art, initiated in 1997, and a wide-ranging exhibition practice that has spawned seminal projects including *Berliner Chronik* (1994), *Stand der Dinge* (2000), *Regarding Terror: The RAF Exhibition* (2005), *One on One* (2012–13), and *The Making of Husbands: Christina Ramberg in Dialogue* (2019–20). The list of outstanding artists featured in KW's exhibitions has included Absalon, Kader Attia, Keren Cytter, Cyprien Gaillard, Douglas Gordon, Channa Horwitz, Carsten Höller, Renata Lucas, Hiwa K, Annette Kelm, Mika Rottenberg, Christoph Schlingensief, Hassan Sharif, Anri Sala and many more.

Thirty years after Klaus Biesenbach, Alexandra Binswanger, Philipp von Doering, Clemens Homburger, and Alfonso Rutigliano founded KW in what was then a dilapidated former margarine factory in post-fall-of-the-Wall Berlin, this book reviews the institution's extensive archive and exhibition history. It is the first publication to offer a comprehensive overview of all shows and the eleven editions (and counting) of Berlin Biennale. With essays by Jan Verwoert, Susanne von Falkenhausen, and Jenny Dirksen, a conversation between Klaus Biesenbach, Krist Gruijthuijsen, and Gabriele Horn, and a chronology of exhibitions and projects running to over 300 pages.

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

German and English edition

20 x 27 cm

512 pages, numerous color and b/w images

Softcover with flaps

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

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

€ 44 (D) / £ 40 / \$ 68



Entrance Kunst-Werke, Auguststraße 69, ca. 1991



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



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





Eds. Mafalda Millies, Roya Sachs / Triadic,  
Matthias Kliefoth

English

22 x 27 cm

256 pages, numerous color images

Hardcover

ISBN 978-3-95476-368-9

€ 40 (D) / £ 38 / \$ 50

*The visual diary will also come to life through a selection of commissioned augmented reality videos and sound pieces using the DISTANZ App.*

*A part of the proceeds from the sale of this book will be donated to organizations in Berlin (Berlin program for artists) and New York (Performa) that support the arts and artists during the coronavirus pandemic.*

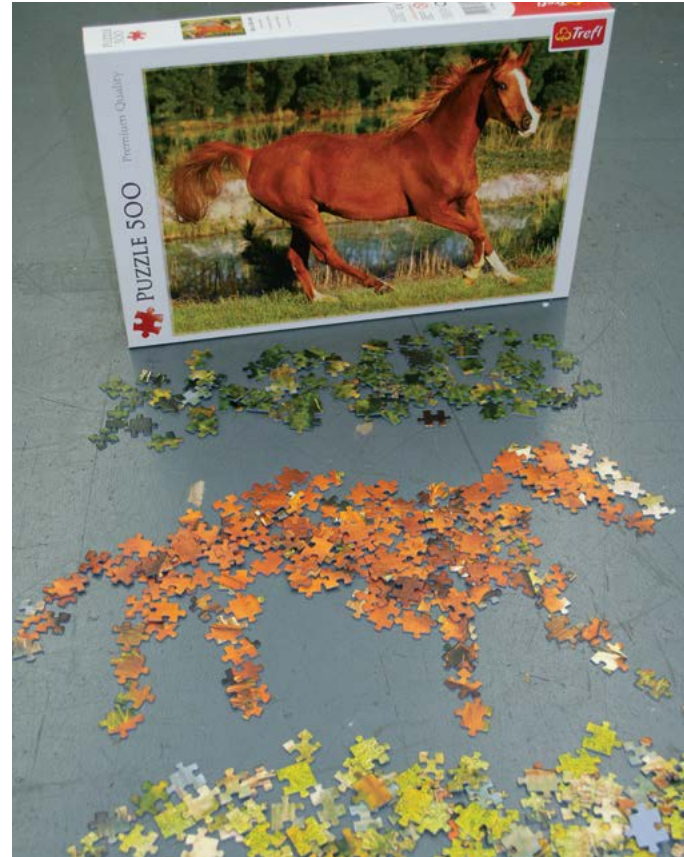
## STILL HERE MOMENTS IN ISOLATION

### Reflections from a Time of Stillness

What has been on artists' and creatives' minds during the Covid-19 pandemic and the waves of quarantine orders that have washed over the planet? That has been the question animating the initiative *STILL HERE: Moments in Isolation*. Since March 2020, co-curators Roya Sachs and Mafalda Millies, alongside producer Lizzie Edelman, have invited prominent denizens in the worlds of art and culture to submit a still life image with an accompanying text, or thought, sharing their experience. Originally conceived as a digital campaign the project in collaboration with DISTANZ is now spanning across six continents. *STILL HERE* is rooted in the still life, with its iconic depictions of inanimate objects, finding 'beauty' in banality.

The book presents a selection of one hundred submissions for the project and illustrates that, despite the current restrictions, a profound sense of community and creativity is still alive and pulsing in the private spaces of many. With contributions by the artists such as Monica Bonvicini, Tosh Basco fka Boychild, Katherine Bernhardt, Simon Denny, Marcel Dzama, Issy Wood, Shirin Neshat, Adam Pendleton, Laure Prouvost, Wolfgang Tillmans, Raphaela Vogel, Paul Mpagi Sepuya, among many more, alongside authors such as Chris Kraus, ballet dancer David Hallberg, neuroscientist Mendel Kaelen, auctioneer Simon de Pury and sexual anthropologist Betony Vernon. An essay by the art critic Jennifer Higgie relates personal encounters with iconic still lifes to sketch the genre's history from antiquity to the present.

Each book includes a bookmark with a custom scent attached to it, developed by renowned olfactory artist and smell researcher Sissel Tolaas.



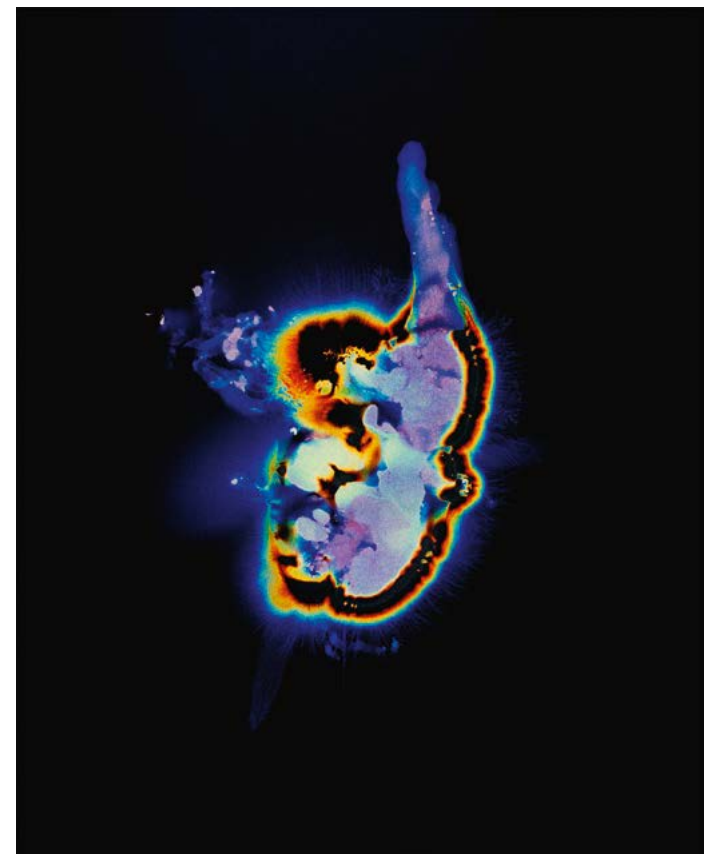
Simon Denny, *Finished the horse puzzle*, 2020



Wolfgang Tillmans, *Clipped Tulip*, 2020



Contribution by Shirin Neshat, 2020



Contribution by Jeremy Shaw, 2021





Eds. Galerie Mehdi Chouakri, Berlin; Krobath, Vienna;  
Galerie Vera Munro, Hamburg; Galerie Eva  
Presenhuber, Zurich/New York; Galerie Thaddaeus  
Ropac, London/Paris/Salzburg

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German/English

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23 x 29 cm

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112 pages, 218 color images

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Hardcover

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ISBN 978-3-95476-378-8

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€ 38 (D) / £ 35 / \$ 55

# GERWALD ROCKENSCHAUB PERCOLATED / ACCELERATED (LEISURE) PURSUIT &

## A Master of Reduction and Reflection

Gerwald Rockenschaub (b. Linz, 1952; lives and works in Berlin), one of the most renowned Austrians on the international art scene, is also a musician and DJ. His work has been associated with the Neo-Geo movement, also known as the new geometricism, which arose in the early 1980 and championed a turn toward geometric abstraction and rationality in art. Rockenschaub’s expansive installations—prominent presentations have included the Austrian pavilion at the 1993 Venice Biennale and a show at the Museum moderner Kunst Stiftung Ludwig, Vienna, in 2005—read as minimalist objects while also drawing attention to the conditions shaping the display of contemporary art. The animations, foil pictures, and objects engage their settings in a playful dialogue; using acrylic glass surfaces, the artist always integrates the viewers’ reflections into the ensembles. Rockenschaub himself has described it as “funky minimalism,” a term that also gestures toward his background in music and the sampling of artistic genres.

The publication *percolated / accelerated (leisure) pursuit &* documents the artist’s extensive oeuvre and his exhibitions over the past eleven years. Scanning a QR code provides access to acoustic pieces by Rockenschaub that form a soundtrack accompanying the publication.



*bend it* at Galerie Eva Presenhuber, Zürich 2015 (installation view)



*romantic/ eclectic (remodelled carousel edit)* at Galerie Thaddaeus Ropac, London 2019 (installation view)



# KONTEXT

A SERIES BY DISTANZ



## “Getting your disco act together.”

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

Douglas Crimp was one of the most influential art critics, curators, and AIDS activists of his time. His writings on representation and critique remain uncontested milestones in the debate over queer aesthetics. The art works of Henrik Olesen often focus on sexual politics, anti-gay and sodomy laws, among other topics.



## How Evil Is Architecture?

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

Angela Schönberger wrote her dissertation in the 1970s on the new Reich Chancellery building as a central scene of the Nazis’ crimes and on Albert Speer’s theory of ruin value. Andreas Brandolini was a cofounder of the avant-gardist New German Design of the 1980s. In 1987, his seminal *German Living Room* was featured at documenta 8. Henrike Naumann’s work reflects on the history of right-wing terrorism in Germany and the widespread acceptance of racist ideas in large segments of the population today.



## Absence in Sculpture

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

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

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

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

Disss-co (A Fragment) – Douglas Crimp with Henrik Olesen

Ed. Matthias Kliefoth

Softcover, English, 14 x 20,4 cm, 128 pages

ISBN 978-3-95476-357-3

€ 16 (D) / £ 20 / \$ 25

Released

Einstürzende Reichsbauten / Tumbling Ruins

Henrike Naumann, Angela Schönberger, Andreas Brandolini

Ed. Matthias Kliefoth

Softcover, DE & EN Edition, 14 x 20,4 cm, 128 pages

ISBN 978-3-95476-358-0 (DE) & 978-3-95476-359-7 (EN)

€ 16 (D) / £ 20 / \$ 25

Placebo – Landscape

Heike-Karin Föll on Felix Gonzalez-Torres

Ed. Heike-Karin Föll, Matthias Kliefoth

Softcover , DE und EN Edition, 14 x 20,4 cm, 128 pages

ISBN 978-3-95476-399-3 (DE) & 978-3-95476-400-6 (EN)

€ 16 (D) / £ 20 / \$ 25





## ALEXANDER ISKIN DIE URSACHE LIEGT IN DER ZUKUNFT

### Interrealism: Spaces Beyond Traditional Models

Alexander Iskin (b. Moscow, 1980; lives and works in Berlin) harnesses painting, sculpture, performance, literary writing, and film to weave a multimedia narrative. Painting, in a sense, is the “native language” sustaining his exploration of the interplay between digital and analog processes. Under the title *Interrealism*, Iskin, who was awarded the Goslarer Kaiserring working artist’s fellowship in 2020, pursues the creation of novel formations, what he describes as correlations between virtual and physical realities. The concept of the symbiotic formation becomes tangible in the performance *Arturbating* (2020), a live transmission of Iskin’s self-isolating at Galerie SEXAUER in Berlin. The performance served as a preparatory stage for artist’s fellowship exhibition in Goslar. After registering on a chat platform, the gallery’s visitors were able to watch the performance online. In the subsequent exhibition project for the Mönchehaus Museum, he then showcased the works whose genesis his audience had observed on the live feed during his sixty-day confinement at the gallery.

The title of the publication accompanying the exhibition, which may be translated as *The Cause Lies in the Future*, is a paradox first articulated by Joseph Beuys. If we assume that artists are like seismographs, attuned to shifting social realities that will only become relevant in the future, Beuys’s claim appears quite plausible. Iskin’s painting likewise melds both spheres: fragmented human and animal figures float over multidimensional color fields that can be rotated on the wall to realize a variety of painterly formations.

The catalogue is the first publication to present a comprehensive survey of the artist’s growing oeuvre and documents his fellowship exhibition in Goslar. With an introduction by Bettina Ruhrberg, an essay by Leonie Pfennig, and an epilogue by Michael Büchting.

Ed. Bettina Ruhrberg / Mönchehaus Museum Goslar  
German/English  
17 × 24 cm  
180 pages, numerous color images  
Softcover  
ISBN 978-3-95476-389-4  
€ 30 (D) / £ 27.50 / \$ 40



4 Leiber des Rudolf Steiner, 2018

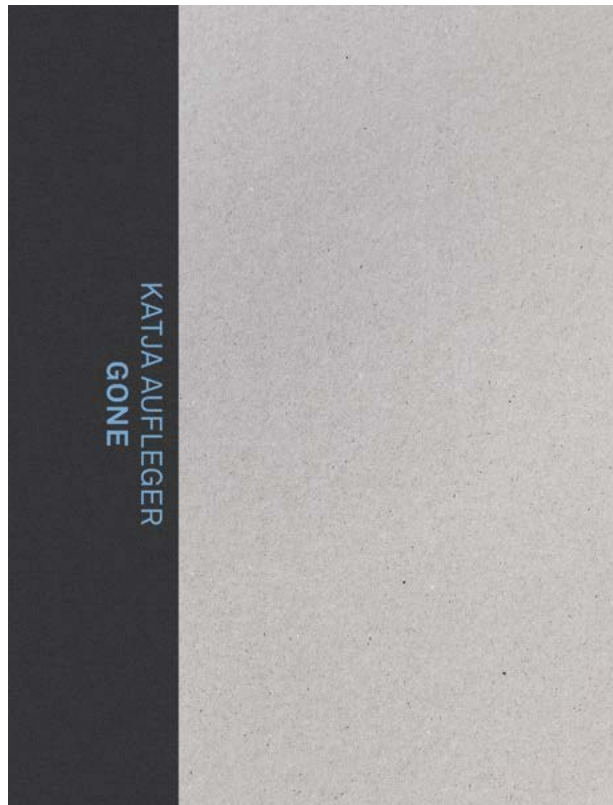


Alexander Iskin, 2020



www.arturbating.com, 2020





# KATJA AUFLEGER GONE

## The Lure of Wanton Destruction

Katja Aufleger's (b. Oldenburg, 1983; lives and works in Berlin) conceptual practice explores potentials inherent in the materials with which she works. Transparent objects made of glass and plastic are the elements out of which Aufleger develops delicate installations whose alluring aesthetic time and again captivates the eye with unforeseen turns: the fragile glass flasks, pendulums, and bottles—which recall industrially manufactured vessels—are filled with chemicals such as nitroglycerin that, if they were to escape, would cause an explosion. Besides this play with materiality and surface, the acoustic dimension is essential in many of Aufleger's works. The artist presses vinyl records that represent the elevation differences of the moon's craters in both the acoustic and the visual registers. To question the tenability of romantic relationships, she shoots lightbulbs to pieces, records the noise of the eruption, and loops it in a video as a pulsing breath soundtrack. Aufleger's works scrutinize the simultaneous existence of multiple possibilities, involving us beholders in a thought experiment. Change, even destructive change, is implicit in her creations.

The exhibition catalogue *GONE* offers the first comprehensive survey of Katja Aufleger's practice, presenting a synopsis of works from the past ten years. With essays by Lisa Marleen Grenzebach and Quinn Latimer and a foreword by Roland Wetzels.

## Exhibition

*Katja Aufleger – Gone*, Museum Tinguely, Basel, until March 14, 2021

Ed. Museum Tinguely  
German/English  
21 × 28 cm  
100 pages, 216 color images  
Hardcover  
ISBN 978-3-95476-373-3  
€ 34 (D) / £ 32 / \$ 54



BANG, 2013–2016



Newton, 2015



Works by Katja Aufleger in the exhibition *GONE*, Museum Tinguely, 2020/21





Ed. Kunstpalais Erlangen  
German/English  
24 × 33 cm  
240 pages, numerous color images  
Hardcover  
ISBN 978-3-95476-397-9  
€ 40 (D) / £ 37.50 / \$ 60

**ZUZANNA CZEBATUL**  
**THE HAPPY DEPPY ECSTASY ARCHIVE**

**Monumental Sculptures and Visual Quotations**

Zuzanna Czebatul's (b. Międzyrzecz, Poland, 1986; lives and works in Berlin) sculptures deconstruct ideological narratives of triumph and heroism. In large-format busts, floor pieces, and sprawling installations, the sculptor collages and dismantles symbols of power; her work touches a raw nerve at a time when monuments of colonial violence are publicly challenged and taken down. Actively involved in today's transnational solidarity movements, as against the recent anti-LGBT+ policies in Poland, Czebatul makes art that reflects on these profound crises of democratic governance. Sensual pleasure and sexuality as acts of resistance, the possibilities of postmodern spaces, and the subversive potentials of rave culture are other influences in the artist's multifaceted works, which often feature textiles, plush, and fleece, but also synthetic resin, glass, or concrete.

Czebatul's first monograph is published on occasion of her solo exhibition at Kunstpalais Erlangen. *The Happy Deppy Ecstasy Archive* offers extensive insight into the artist's practice, surveying her output of the past five years. With essays by Kate Brown, Tom Engels, Malte Lin-Kröger, Amely Deiss, Marie Madec, and Benoît Lamy de La Chapelle.

**Upcoming exhibition:**  
*The Happy Deppy Ecstasy Institute*, Kunstpalais Erlangen,  
June 19–September 12, 2021



*Bartolomeo (2)*, 2020

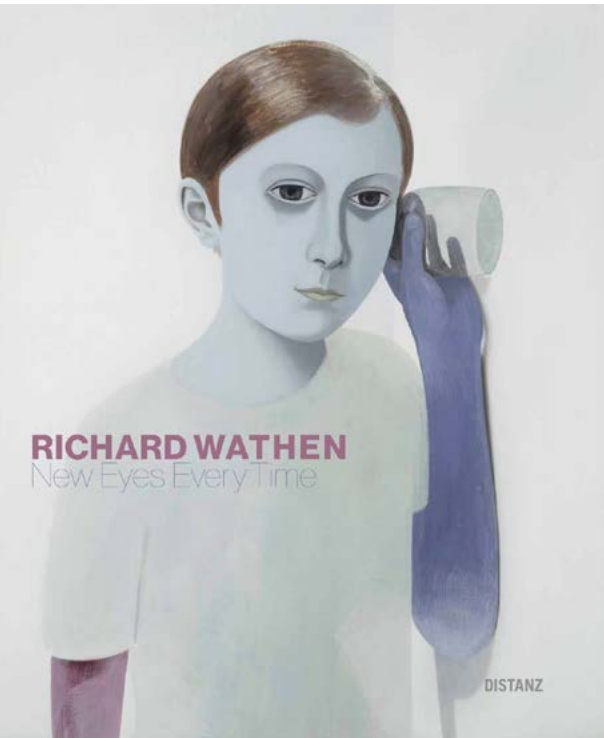


*Des Wahnsinns schöne Kinder*, 2020



*T-Kollaps*, 2019





Ed. Alfredo Cramerotti / MOSTYN

English/Welsh

19 x 23 cm

72 pages, numerous color images

Hardcover

ISBN 978-3-95476-390-0

€ 28 (D) / £ 26 / \$ 38

\* Cover draft

## RICHARD WATHEN NEW EYES EVERY TIME

### States of Uncertainty

Rooted in the historical canon of painting, Richard Wathen's (b. London, 1971; lives and works in Suffolk, United Kingdom) work focuses largely on portraiture, portraying figures in states of hesitation and contemplation: listening at walls, pretending to sleep, moon bathing, or engaging in other apparent states of uncertainty. Wathen's works depict the tumultuous and complex array of negative human emotions, from anxiety and sorrow to despair, brought on by the socioeconomic pressures of contemporary living. The intensity created through the use of small details is powerful and emotional as an expressive gesture. His works subvert the genre of figurative painting through a bold play between representation and abstraction, between the solid density of the matte surface and the fragility of the figures represented.

The catalogue presents a selection of the large- and medium-format works that can be read as an investigation of the human condition in an age when an image is considered a stand-in for a sentient being. With an essay by Alfredo Cramerotti.

### Exhibition

*New Eyes Every Time*, MOSTYN, until April 18, 2021



*Moonbather*, 2018



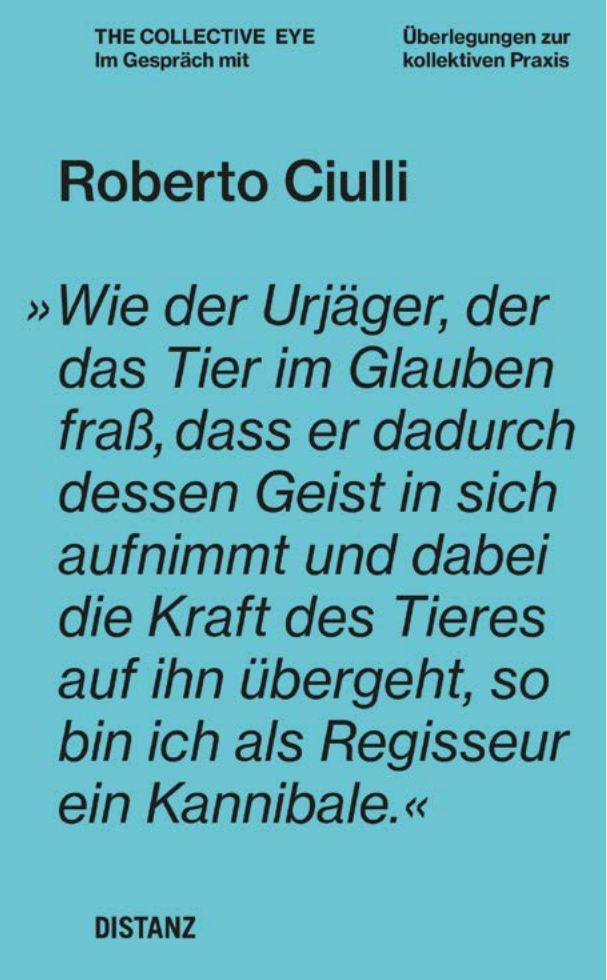
*Olive*, 2004



*New Eyes Every Time*, MOSTYN, 2020 (installation view)



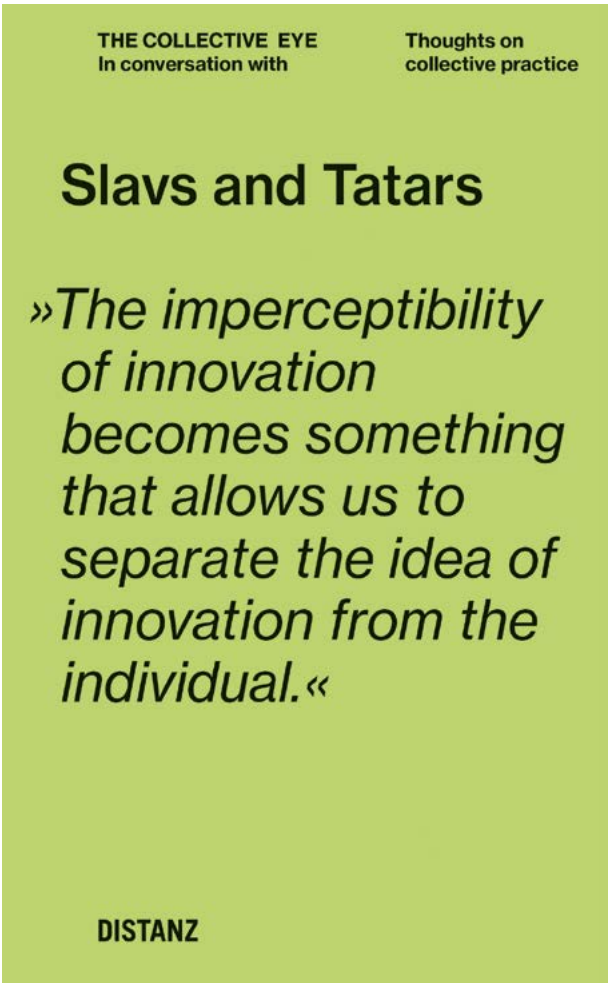
THE COLLECTIVE EYE  
THOUGHTS ON COLLECTIVE PRACTICE



Ingenious in the Mass

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

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



Eds. Emma Nilsson, Dominique Garaudel, Heinz-Norbert Jocks / The Collective Eye
11 x 17.8 cm
144 pages, numerous b/w images
Softcover with flaps
ISBN Elmgreen & Dragset 978-3-95476-403-7 (DE) 978-3-95476-385-6 (EN)
ISBN Slavs and Tartas 978-3-95476-404-4 (DE) 978-3-95476-386-3 (EN)
ISBN Roberto Ciulli 978-3-95476-387-0 (DE) 978-3-95476-405-1 (EN)
Each € 14 (D) / £ 18 / \$ 22





Ed. Alfred Weidinger, Inga Kleinknecht / OÖ Landes-Kultur; Inga Kleinknecht

German/English

19.5 × 25 cm

208 pages, 140 color images

Padded hardcover

ISBN 978-3-95476-382-5

€ 34 (D) / £ 30 / \$ 45

## SCHLOSSMUSEUM LINZ FRIENDS AND FRIENDS OF FRIENDS

### Artists' Communities in the Age of Social Media

The exhibition Friends and Friends of Friends illustrates the potentials of a globally networked world by spotlighting a community of young artists who intervene in artistic and social debates both online and offline. The artist Oli Epp worked with the British writer and curator Aindrea Emelife to select the nineteen participants, whose works take explicit or implicit stances on contemporary debates around Black Lives Matter, network feminism, gender identity, and internet culture. With Gina Beavers, Daniel Boccato, Shawanda Corbett, Nick Doyle, Oli Epp, Al Freeman, Dominique Fung, Roxanne Jackson, Cheyenne Julien, Austin Lee, Dale Lewis, Brandon Lipchik, Rene Matić, Jebila Okongwu, Harrison Pearce, Peter Schuyff, Devan Shimoyama, Sarah Slappey, Ben Spiers.

The book presents extensive documentation of the exhibition at Schlossmuseum Linz, complemented by an essay by Alice Bucknell. The curator Inga Kleinknecht contributed an interview with Aindrea Emelife and Oli Epp.



Oli Epp, self-portrait, 2020



Jebila Okongwu, Divination Painting, 2020



Works by Dominique Fung, Dale Lewis and Rene Matić at Schlossmuseum Linz, 2020/21





Eds. Christin Müller, Felix Ruhöfer, basis e.V.  
English/Georgian  
15.5 x 23 cm  
108 pages, 36 color images  
Hardcover  
ISBN 978-3-95476-376-4  
€ 30 (D) / £ 27.50 / \$ 45

**BOUILLON GROUP**  
**BOUILLON BY BOUILLON**

**Rituals of Life in a Post-Soviet Reality**

The performances and theatrical productions of Bouillon Group (est. Tbilisi, Georgia, 2008) revive regional traditions and set them in novel contexts in order to prompt reflections on the meaning of the artists' Georgian roots in their historical and social dimensions. The performances of Ekaterina Ketsbaia (b. Sokhumi, Georgia; 1980), Konstantine Kitiashvili (b. Tbilisi, Georgia; 1985), Vladimer Lado Khartishvili (b. Ordjonikidze, former USSR; 1985), Natalia Vatsadze (b. Tbilisi, Georgia; 1978), Teimuraz Kartlelishvili (b. Tbilisi, Georgia; 1982) and Zurab Kikvadze (b. Tbilisi, Georgia; 1985) are designed to breach the barrier between art and life. Focusing on a probing exploration of the interrelations between tradition and fresh start, between roots and wrenching change, the collective weaves memorable narratives in which the body serves as an instrument of critical analysis and creative engagement with the post-Soviet present. Bouillon Group's productions are typically set in public spaces.

The publication revisits Bouillon Group's first solo exhibition during the 2018 Frankfurt Book Fair, where Georgia was the guest of honor. With essays by Christin Müller, Lail Pertenava, and Joanna Warsza. *Bouillon by Bouillon* is the collective's first monograph and offers an overview of its work from its inception.

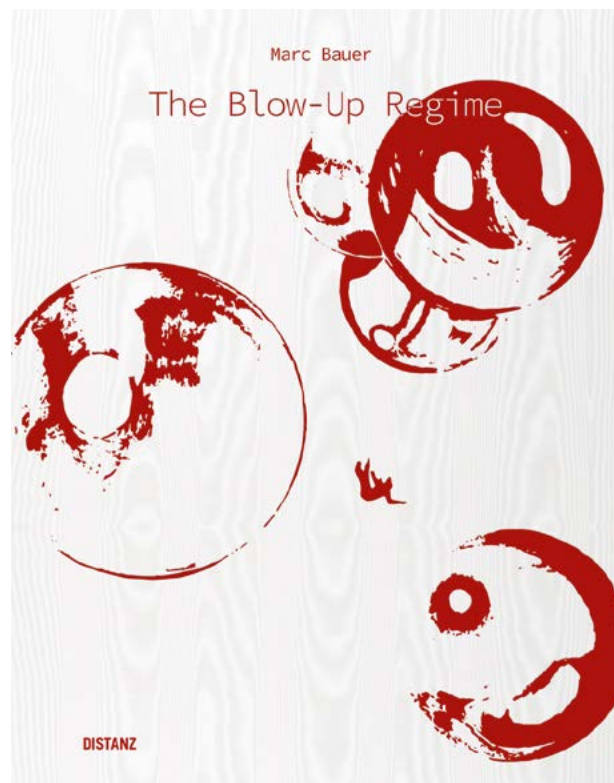


*(Religious) Aerobics* at Georgian Pavilion, Arsenal Venice 2013



*The Strategies for the Weightlifters*, 2018





## MARC BAUER THE BLOW-UP REGIME

### Drawings as Artistic Research

Marc Bauer (b. Geneva, 1975; lives and works in Berlin) is the winner of the 2020 GASAG Art Prize. Working in the medium of drawing, he grapples with themes such as migration, identity, and gender and articulates a critique of the new media or the nexus between religion and violence. Building on extensive research, the artist develops sprawling installations encompassing intimate works on paper, wall drawings, animations, and sound. A suggestive dramaturgy emerges that intertwines historic events and fictions and remains open to a range of interpretations. For his exhibition at the Berlinische Galerie, Marc Bauer has conceived a broad-based inquiry into the history of the Internet and its impact on society and the individual.

The accompanying catalogue presents the entire installation in detail. With texts by Guido Faßbender, Thomas Köhler, Thomas Kuratli / Pyrit, and a conversation between Sibylle Berg and Marc Bauer as well as interviews with Alan Emtage and Luca Maria Gambardella. A greeting was written by Gerhard Holtmeier.

### Exhibition

*Marc Bauer – The Blow Up Regime*, Berlinische Galerie, Berlin, until August 16, 2021

Ed. Berlinische Galerie

German/English

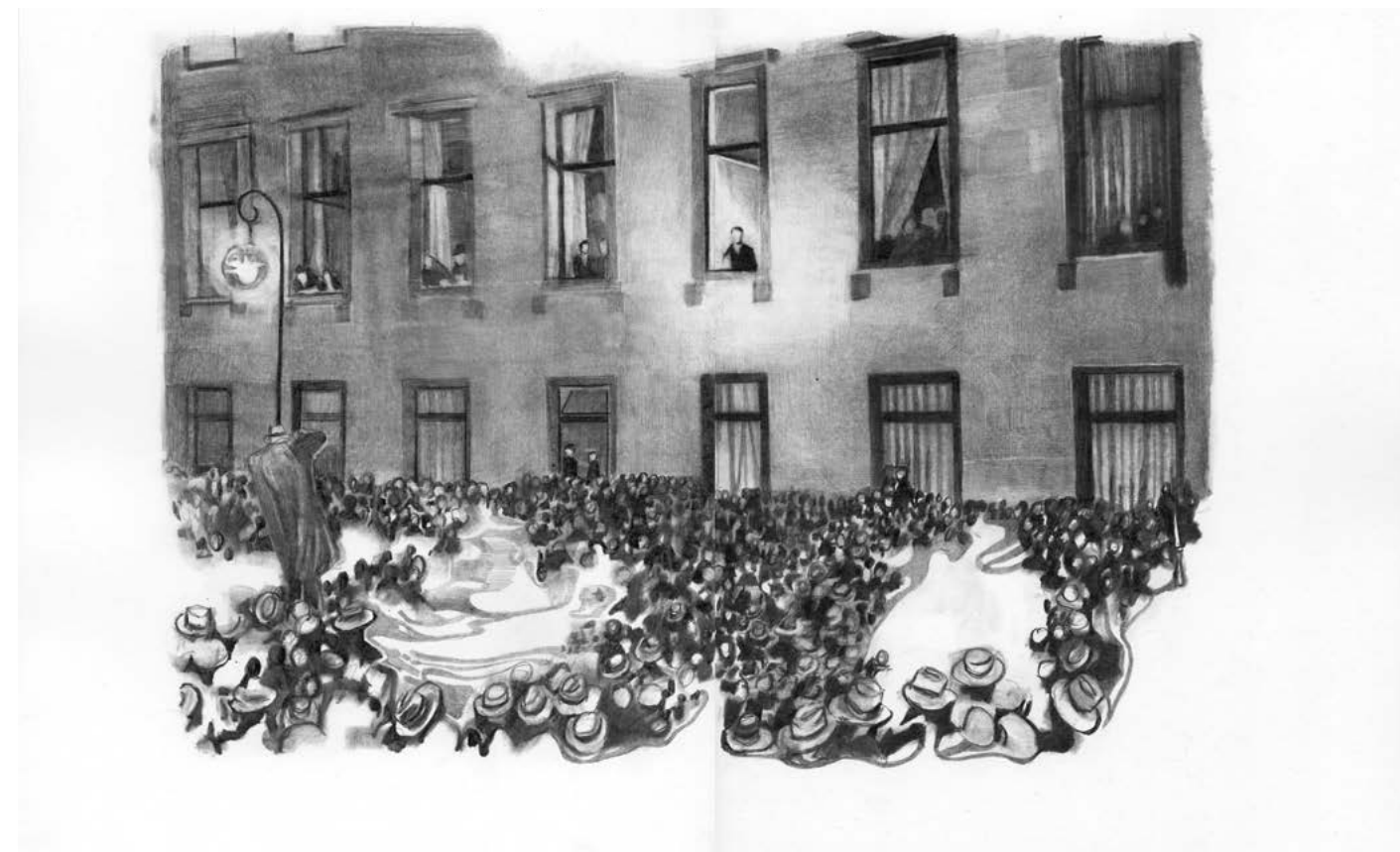
21 × 27 cm

208 pages, 13 color and 101 b/w images

Hardcover

ISBN 978-3-95476-363-4

€ 38 (D) / £ 35 / \$ 60



1933 30th January, 2020



*The Blow-Up Regime*, Berlinische Galerie, 2020 (installation view)





## ELÍN HANSDÓTTIR LONG PLACE

### Labyrinths and Blank Screens of the Mind

Elín Hansdóttir's (b. Reykjavík, Iceland, 1980; lives and works between Reykjavík and Berlin) oeuvre extends from installation and sculpture into photography. The particulars of an exhibition site anchor her creative process and supply her with inspiration, which she translates into site-specific and immersive installations involving acoustic and optical illusions; architectural elements prompt the viewers to explore labyrinthine settings and sharpen their sense of their own physical presence and movement. Hansdóttir's work has been featured in solo exhibitions at the Reykjavík Art Museum and the KW Institute for Contemporary Art, Berlin.

The publication looks back to the project *untitled*, produced for the 2005 Reykjavík Arts Festival in collaboration with Anne Kockelkorn, Darri Lorenzen and the design duo Neulant van Exel. With her team, Hansdóttir built a 500-foot tunnel-like construction inside Edinborg House, an edifice from the 1890s in Ísafjörður. A passageway of disillusionment zigzagging through a completely white interior awash in monochrome lighting guided the visitors in changing directions: to the right, left, right, up, down, left, right, and, finally, back out. This visual spatial experience was expanded by a sonic pattern that was based on sound-recordings from within the tunnel and emitted via surround sound systems. Sensory deprivation and the disorientation induced by the meandering trajectory made the installation a screen onto which the visitors projected their own thoughts.

*Long Place* presents the first comprehensive documentation of the installation. The architectural historian Anne Kockelkorn and the literature scholar and philosopher Björn Quiring contributed essays on Hansdóttir's sensitive art.

Ed. Anne Kockelkorn

English

18 × 22 cm

88 pages, numerous color images

Softcover

ISBN 978-3-95476-388-7

€ 28 (D) / £ 27.50 / \$ 38



*untitled*, 2005



*untitled*, 2005

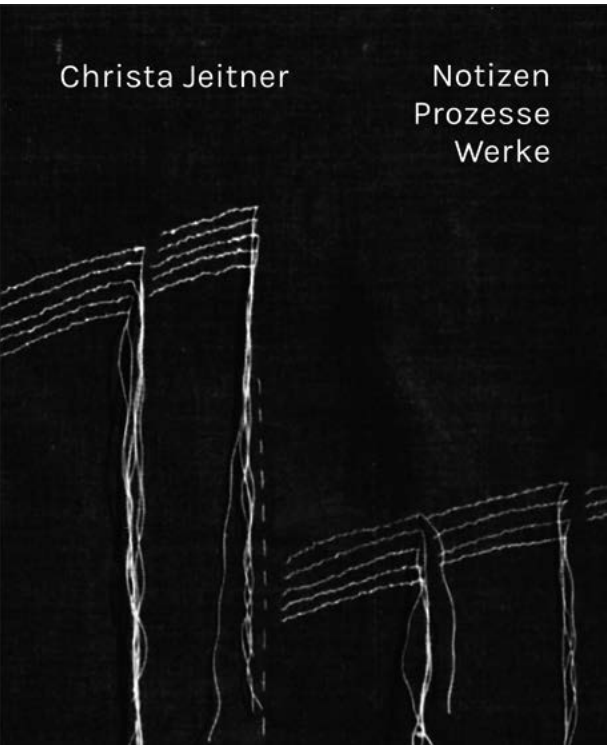


*untitled*, 2005



*Ísafjörður*, 2005





Ed. Kunsthaus Dresden – Städtische Galerie für Gegenwartskunst

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German

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23 × 28 cm

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304 pages, numerous color images

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Softcover

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ISBN 978-3-95476-393-1

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€ 34 (D) / £ 27.50 / \$ 45

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**CHRISTA JEITNER**  
**NOTIZEN. PROZESSE. WERKE**

**Weaving History Afresh**

The art of Christa Jeitner (b. Berlin, 1935; lives and works in Blumberg) speaks to the yearning for freedom. In textile assemblages, thread drawings, stringed pieces, and performances, the artist charts a complex response to the history of her time, from socialist East Germany and the years after the fall of the Wall to the present. Her works limn unexpected perspectives on the history of German-German relations and the countless small liberties a politically minded artist was able to carve out. In the 1960s, Jeitner develops her thread drawing technique, an expressive form of abstraction that breaks new ground, often in direct dialogue with radical formal innovations in lyric poetry such as Ingeborg Bachmann’s work. Of unerring precision, her art still captures an awareness of life that we would describe as precarious, as vulnerable and uncertainly situated—between events, between the ideological, ethical, and aesthetic frontlines of the period.

The book presents a comprehensive study of Jeitner’s oeuvre, which now spans over six decades, with numerous illustrations and notes by the artist herself. The contributions by Susanne Altmann, Christiane Mennicke-Schwarz, and Christoph Tannert are rounded out by a conversation between Hannelore Sachs and the artist.



*Schnürwerk – Zakopanerischer Baum, 1980*

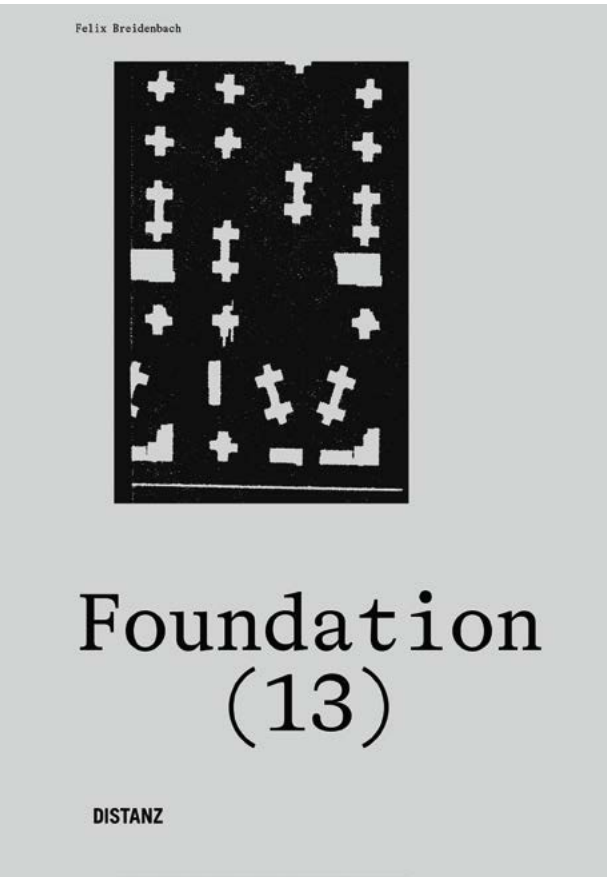


*Stückwerk – Rückwärts zum polnischen Laken, 2015*



*Verwüstungen IV ... ich denke an ... Die Erde des Bombenabwurfgebietes, 2019*





German/English  
16 x 23 cm  
208 pages, 500 color and b/w images  
Softcover  
ISBN 978-3-95476-392-4  
€ 30 (D) / £ 27.50 / \$ 40

## FELIX BREIDENBACH FOUNDATION (13)

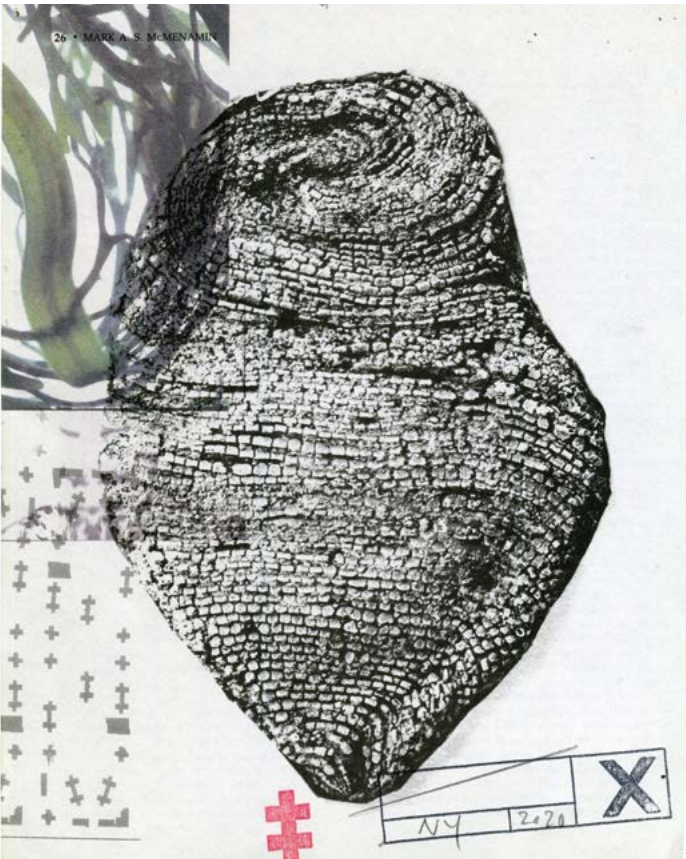
### Principles in the Labyrinth: Clashes between Nature and Culture

Just as the vast Khumbu Glacier keeps pushing giant rocks down the valley at the foot of Mount Everest, glaciers of the distant past deposited large boulders on the bedrock beneath Manhattan. This foundation molded by ice now anchors the iconic skyline. Such linkages between nature and culture, with all the geopolitical eruptions they have provoked, are central to the work of Felix Breidenbach (b. Langen near Frankfurt, 1986; lives and works in Frankfurt). In his practice he reflects upon architecture and its built spaces as well as a vision of the world as a perpetual cycle.

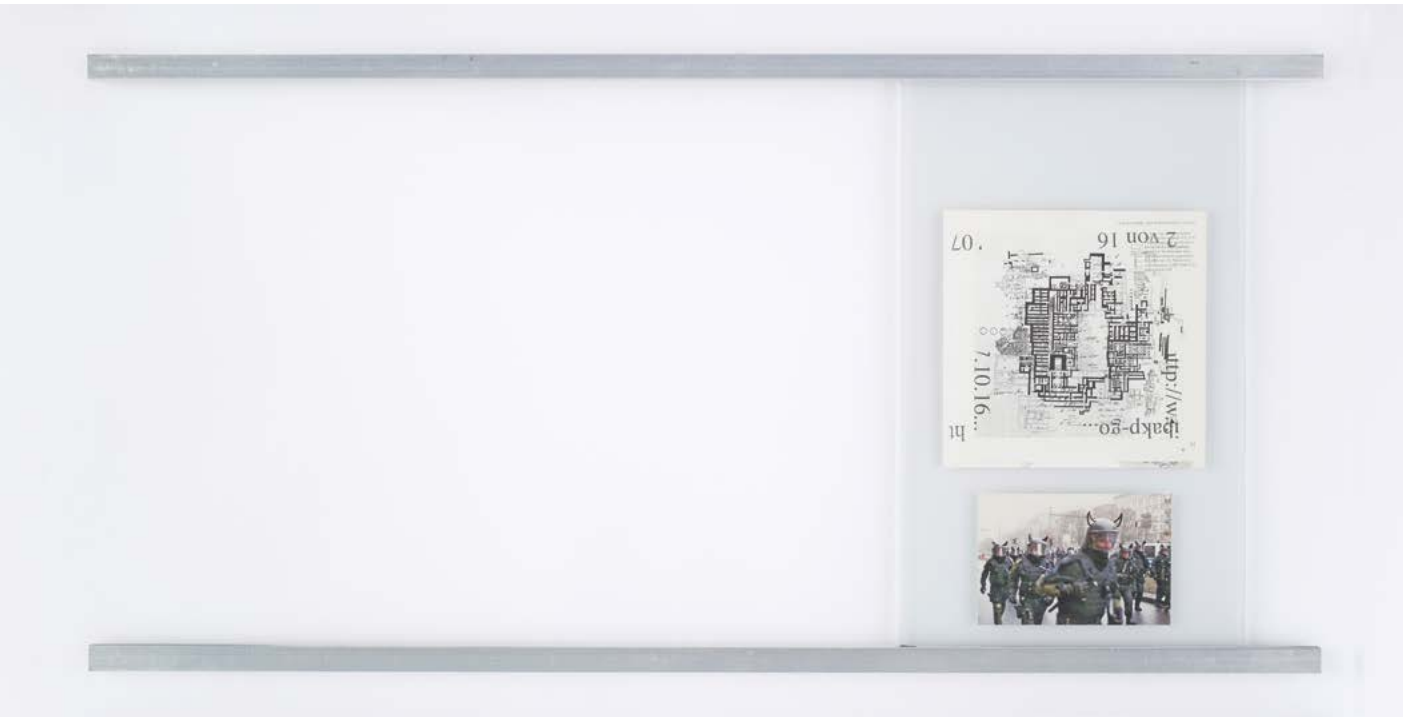
Such a vision underlies the cyclical narrative laid out in the book *Foundation (13)*. In thirteen chapters, Breidenbach grapples with the hubris of imperialist forms of society. Tracing the arc of human history, he analyzes episodes of social and economic challenge and condenses them in drawings and photographic works. Each of the chapters, which build on one another like the levels of a tower, is introduced by a personal note. The essays—the book’s lobby, as it were—were contributed by Franco Berardi, Pujan Karambeigi und Anna Lena Seiser.



o.T. (*Raincoat*), relict from the performance *13*, 2020

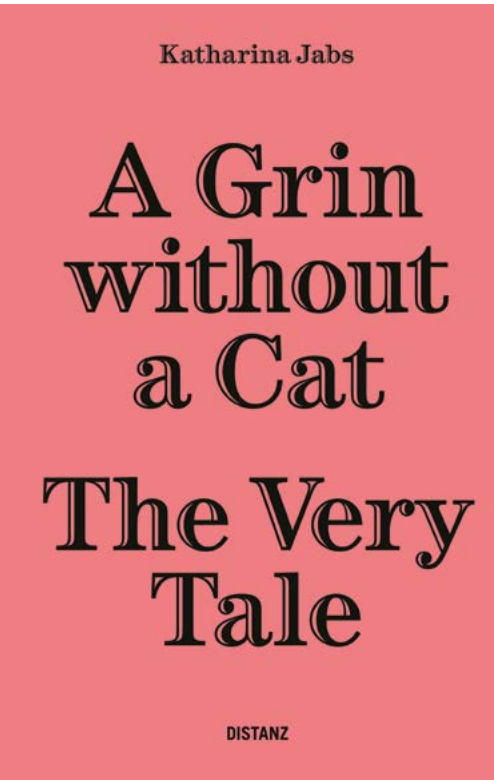


o.T. (*grid study*), 2020



*Modul (Tower 1, Daedalus Block)*, 2018





German/English
16 × 23 cm
192 pages, 34 color and 47 b/w images
Softcover
ISBN 978-3-95476-377-1
€ 28 (D) / £ 26 / \$ 38

**KATHARINA JABS**  
**A GRIN WITHOUT A CAT – THE VERY TALE**

**Expanding the Offscreen Domain**

Katharina Jabs (b. Shakhtinsk, Kazakhstan, 1986; lives and works in Berlin) is a visual artist and filmmaker. Her films envision scenes in front of and behind the camera as well as beyond the frame. A space emerges outside the field of view, in the filmic offscreen, that must be traversed. In that domain—in montages, rhythms, and choreographies—characters, voices, and the other transcend their limitations. Jabs develops postscripts and notations as analytical instruments of the filmic process. Latent content, temporal and spatial structures become the lynchpins of a graphical-pictorial poetics. Cartography delineates the bounds of the filmic and opens them up toward the peculiarities of the artist’s own aesthetics of production.

The richly illustrated artist’s book *A Grin Without a Cat—The Very Tale* takes the form of an expanded cinematic novel based on the film of the same title. It lays out the film’s development, research, and postscript around the motif of the “catless grin”. With essays by Kayo Adachi-Rabe, Insa Härtel, Charlotte Klink, Johanna Markert, and Pedro Martins Beja.



*A Grin without a Cat – The Very Tale*, 2018 (detail, film still)



*A Grin without a Cat – The Very Tale*, 2018 (detail, film still)



*A Grin without a Cat – The Very Tale*, 2018 (detail, film still)





Eds. Saskia Höfler-Hohengarten and Nora Cristea / KubaParis, Neven Allgeier, Seda Pesen

German/English

20 × 27 cm

176 pages, numerous color images

Softcover

ISBN 978-3-95476-396-2

€ 34 (D) / £ 27.50 / \$ 40

NEVEN ALLGEIER, SEDA PESEN & KUBAPARIS  
PORTRÄTS

Faces of a New Generation

*Porträts* presents the fruits of a collaboration between Neven Allgeier (b. Wiesbaden, 1986; lives and works in Frankfurt 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, Bonner Kunstverein, and elsewhere. KubaParis, a magazine for young art, was launched in 2013 and is led and curated by Saskia Höfler-Hohengarten and Nora Cristea.

*Porträts* 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.



Un-Zu Ha-Nul Lee



Zuzanna Czebatul

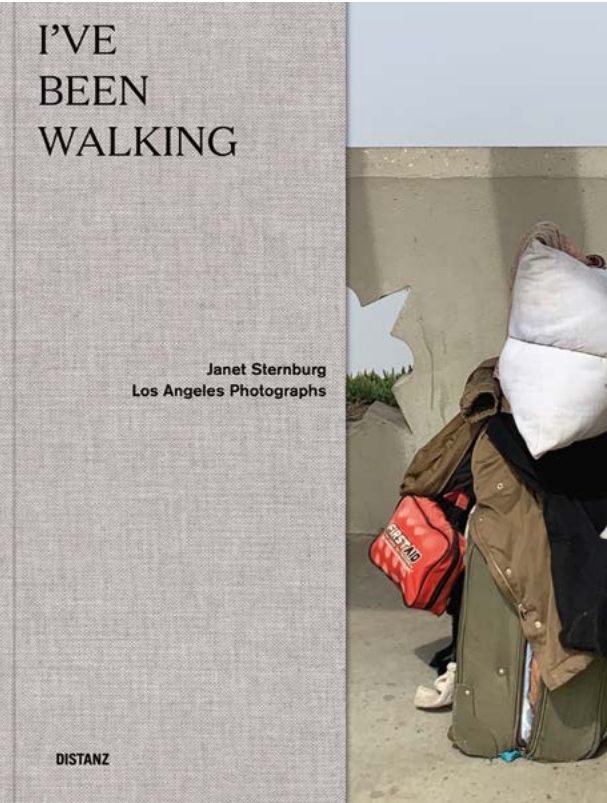


Murat Önen



Nicholas Grafia





English
22.5 × 28 cm
144 pages, numerous color images
Hardcover
ISBN 978-3-95476-384-9
€ 40 (D) / £ 37.50 / \$ 50

**JANET STERNBURG**  
**I'VE BEEN WALKING**

**“I’m Drawn to Strange Juxtapositions.”**

The writer, photographer, and philosopher Janet Sternburg (b. Boston, 1943; lives and works in Los Angeles and San Miguel de Allende, Mexico) makes work that captures the momentary flashes of sensory experience as well as the endurance through time of the world around us. In her most recent project, she has walked through Los Angeles during 2020 when the city appeared to be frozen in time but also revealed signs and traces of unruly ongoing life. The resulting photographs show apparently solid urban structures – facades, walls, garages, traffic lights – giving way to nature, human gestures, and the phantoms of light.

Bringing together abstraction and recognizable reality, the book is a visual poem of the everyday that shifts perceptions of space, perspective, and what is conventionally thought of as Los Angeles. *I’ve Been Walking* is Sternburg’s tribute and hymn to her city. It limns a world rich in metaphors that refuse to be reduced to a single meaning.



Lace flag, 2020



Squares and stripes, 2020



windshield under the sea, 2020



Sunrise gutter, 2020





German/English
21.5 × 28 cm
64 pages, 22 color images
Softcover with flaps
ISBN 978-3-95476-375-7
€ 28 (D) / £ 27.50 / \$ 45

**OSKAR SCHMIDT  
CENTRO**

**Toying with Our Habits of Seeing**

Oskar Schmidt’s (b. 1977; lives and works in Berlin and Leipzig) photographic series *CENTRO* (2017–19) takes inspiration from painting for an exploration of the traditions of portraiture and still life. Schmidt’s protagonists are residents of São Paulo; the pictures were taken during two extended research stays in Brazil. Rather than showing his models in their wonted environments, he has them pose before a monochrome beige backdrop in the studio. Their vacant gazes avoid the camera, while the manifestly staged nature of the shots lends their gestures an air of perfunctory concision. Using digital editing tools, Schmidt underscores the echoes in his motifs of masters like Cézanne and the young Picasso: resolving selected pixels yields fields of color that suggest scumbling.

Schmidt’s multifaceted pictures show humans who have long been relegated to the periphery of Western art and who now engage in a smart play with the expectations raised by a collective visual memory that is predominantly a European construction.

On the occasion of the release DISTANZ is presenting an artist edition.



*Girl with Peonies (Sassa), 2019*



*Boy in a Brown Shirt (Maxim), 2019*



*Nature morte au compotier, 2019*



*Femme à l'éventail (Mathujana), 2019*





**TIMUR LUKAS**  
**DER WALD VOR OMAS FENSTER**

**Painting as a Window on Memory**

The painter Timur Lukas's (b. Constance, 1986; lives and works in Munich) most recent works show snippets of childhood memories, inviting the beholders to a reconstruction in fragments of his grandmother's living room. The window, the vase, and the forest are the main objects in Lukas's abstract visual reminiscences: foreground and background seem to blend into one on the canvas, as do recollection and fantasy. Playfully mixing imagination with actual experience, the painter also extends his practice into sculptural works and installations in the exhibition space.

The catalogue *Der Wald vor Omas Fenster* documents the exhibition of the same title at the NAK. Neuer Aachener Kunstverein and the artist's contribution to the duo exhibition *Unite! Limbo Forest* at Kunstverein Augsburg. With essays by Matthias Dornfeld, Maurice Funken, Manuela Mehrwald, and Christian Thöner.

Ed. Maurice Funken / NAK Neuer Aachener Kunstverein, Christian Thöner / Kunstverein Augsburg  
German/English  
24 × 30 cm  
63 pages, 35 color images  
Softcover  
ISBN 978-3-95476-367-2  
€ 28 (D) / £ 27.50 / \$ 35

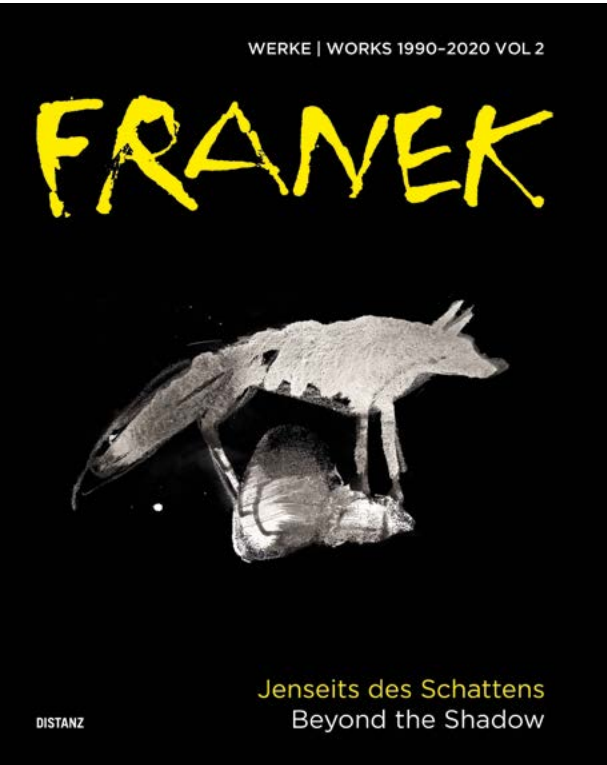


*Der Wald vor Omas Fenster*, 2020, NAK Neuer Aachener Kunstverein 2020 (installation view)



*Der Wald vor Omas Fenster*, 2020, NAK Neuer Aachener Kunstverein 2020 (installation view)





German/English
24 × 29 cm
272 pages, 1330 color images
Hardcover
ISBN 978-3-95476-366-5
€ 44 (D) / £ 40 / \$ 68

**FRANEK**  
**JENSEITS DES SCHATTENS /**  
**BEYOND THE SHADOW**

**Volume 2 of the Survey of FRANEK’s Profound Visual Universe**

FRANEK (b. Potsdam, 1939; lives and works in Berlin and Radegast) is a painter, draftswoman, and graphic artist as well as researcher. Sculptures, photographs, films, and autobiographical notes complement her oeuvre. FRANEK’s paintings undertake a searching examination of the dialectics of art and life, work and creator. Personal recollections of her childhood during the Second World War, memories of travels to distant countries and foreign cultures, our Western society’s patterns of collective remembrance: FRANEK studies these different dimensions of her own history and translates them into art, overpainting photographs, collaging, and combining diverse media in a single piece. Over the decades, a monumental work has grown on the floor of her studio, where traces of countless creations have aggregated layer by layer, from which she develops new images.

The second volume in a trilogy that will present comprehensive documentation of her oeuvre, the book details FRANEK’s output from 1990 until 2020. With an essay by Eckhart J. Gillen and excerpts from various publications and the artist’s diaries.

The first volume gathers the artist’s output from the 1970s and 1980s and all works related to her stays in Mexico, Guatemala, and Honduras.



Shadow Play 7, 2018



Atelierboden Radegast, 2020



FRANEK in front of Noah's Arc and Followers, 2019





Ed. Arne Reimann  
German/English  
26 x 20 cm  
132 pages, numerous color images  
Hardcover with linen  
ISBN 978-3-95476-379-5  
€ 34 (D) / £ 32 / \$ 50

**SEBASTIAN FRITZSCH  
KAMMER**

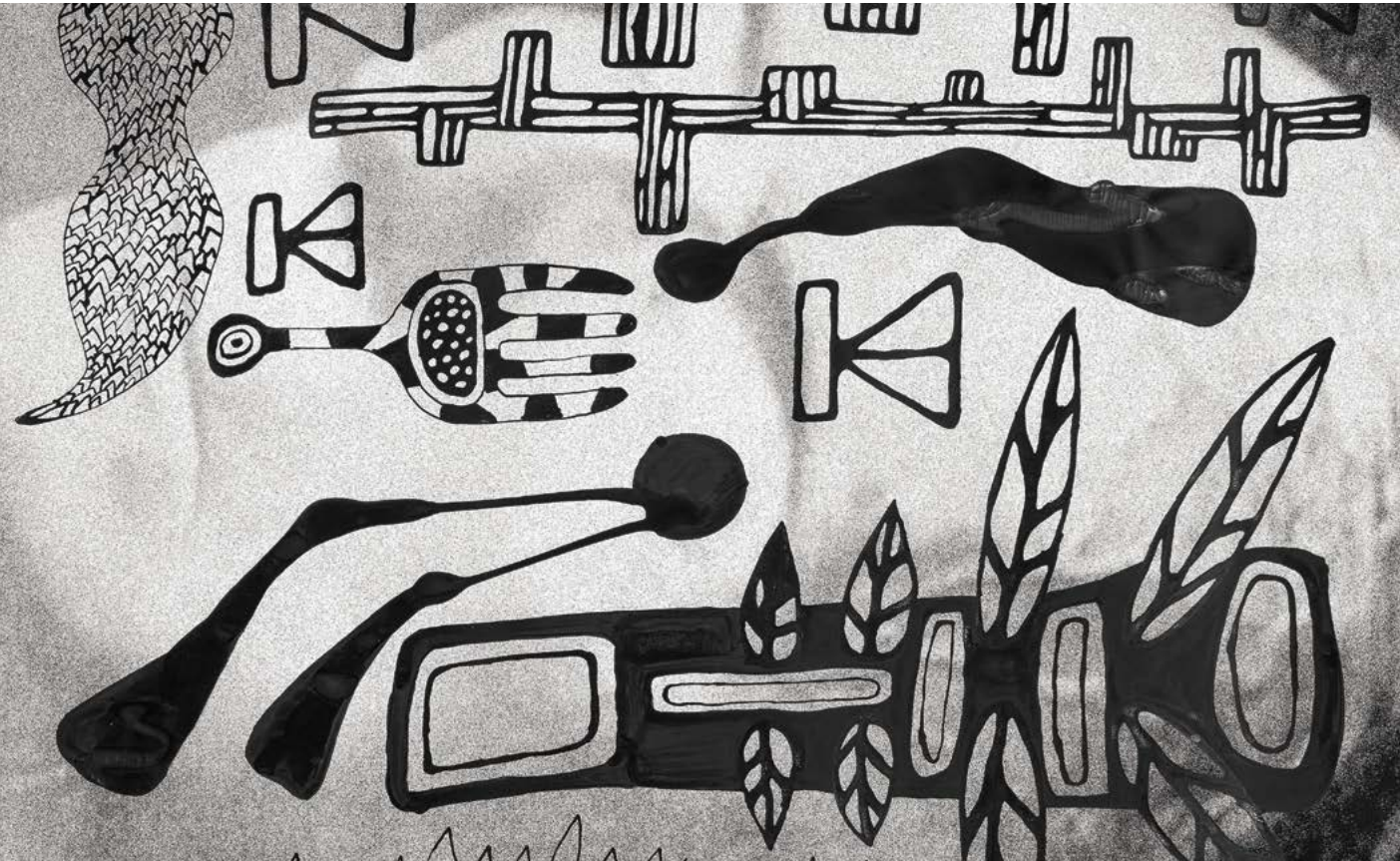
**Forests of Signifiers and Cabinets of Curiosities**

Sebastian Fritzsches (b. Cologne, 1977; lives and works in Odenthal and Cologne) gathers signifiers in sprawling installations, ink drawings, paintings, and objects, condensing his material to create unique instruments that shed light on collection-building as a practice and the way it has changed from antiquity to the present. In a nod to the historic cabinets of curiosities, which juxtapose “objects” without prejudice as to their nature and relative value, Fritzsches employs this epistemic apparatus to investigate the mental collection of images and experiences he sets out in his works. His ink drawings undertake an expedition in search of nature’s oddities in flora and fauna, which he aggregates on the paper. Rather than in naturalism and the mimetic depiction of the found objects, the artist’s focus is on their graphic transformation into signifiers.

The book surveys Fritzsches’s extensive oeuvre, which challenges authoritative structures of knowledge and principles of reason. With essays by Peter Ulrich Hein, Jan Ortwig, Julia Reich, and Arne Reimann.



*Schlafsofa Hermann Fritzsches 1950, 2008*



*Spiegel Nr. 2, 2015*





Eds. Moritz van Dülmen, Simone Leimbach / Kulturprojekte Berlin; Paul Spies, Brinda Sommer / Stadtmuseum Berlin

German and English edition

19 × 23 cm

200 pages, numerous color images

Softcover

ISBN 978-3-95476-380-1 (German edition)

ISBN 978-3-95476-381-8 (English edition)

€ 30 (D) / £ 27.50 / \$ 40

\*Cover draft

## STADTMUSEUM BERLIN BERLIN GLOBAL

### A Glimpse behind the Scenes of the Berlin Everyone Knows

Berlin is not the center of the universe. But, like other metropolises, it is a hub, a place where global connections intersect. People, things, and ideas from all over the world come together in Berlin, and their encounters spark innovations that subsequently flow back out into the wider world. This interplay between local and international developments as it manifests itself in fields like fashion, migration, gender, techno and music culture, or urban development is the subject of the exhibition *Berlin Global*. The city's contribution to the panoply of presentations at the Humboldt Forum builds a bridge between the local community and the museums of non-European art and culture that will open at the reconstructed City Palace in the spring of 2021.

Much more than merely a documentation of the exhibition, the book spotlights the city's many facets and histories, as told by the numerous guest authors and interviewees invited for *Berlin Global*. Writings by and conversations with the Holocaust survivor Rahel Mann, the artist Hanaa El Degham, the activist Raul Krauthausen, the director Jermain Raffington, and the journalist and commentator Kübra Gümüşay capture diverse perspectives that add up to a portrait of the city behind the scenes of the Berlin that everyone knows. With a preface by Simone Leimbach and Moritz van Dülmen and a foreword by Klaus Lederer.



Protests in East-Berlin, October 1989

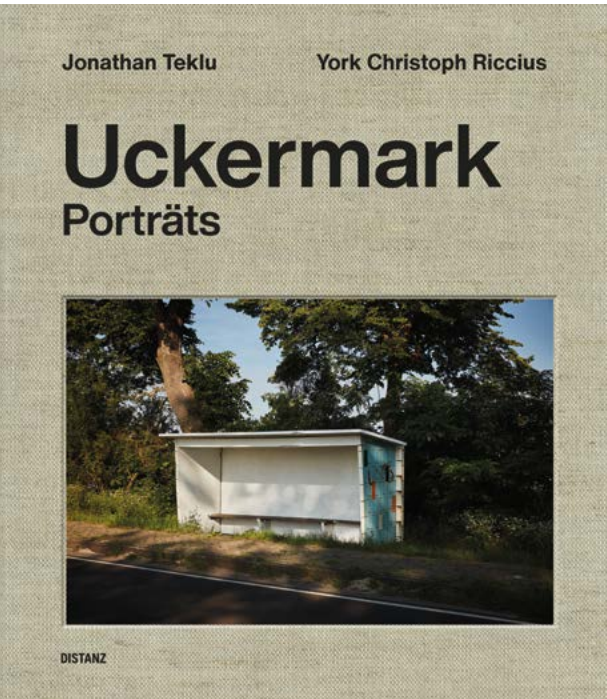


Holocaust survivor Rahel Mann



Haus der Statistik, Berlin





Ed. Jonathan Teklu
German
23 × 27.2 cm
144 pages, numerous color images
Hardcover with linen
ISBN 978-3-95476-365-8
€ 40 (D) / £ 38 / \$ 45

## UCKERMARK PORTRÄTS

### A Land and the People Who Call It Home

More lakes than one can count, dense forests, and fertile meadows: the Uckermark, one of Germany's most sparsely populated regions, offers plenty of room for diverse visions of the good life. The people who grow up here are said to be down-to-earth and fiercely attached to their land. But the Uckermark also has one of Germany's weakest economies, and so, in many places, it is the young people in particular who are leaving and not coming back. On the other hand, the region with its gently rolling hills, a legacy of the ice age, has recently emerged as a popular tourist destination, especially for Berliners looking to escape the bustle of the metropolis for a weekend. More than a few of them have come to stay and become a mainstay of the local society. They have saved dilapidated historic farmhouses and lovingly restored them, established craft businesses, opened eco-friendly hotels, or gone into organic farming. New diversity for a region that seemed condemned to slow decline.

One of these Uckermärkers by choice, the photographer York Christoph Riccius, used the summer of 2020 to go on a tour of the neighborhood with the editor Jonathan Teklu. The fruit of their efforts is a photographic society portrait that captures the people who make this place what it is. With a foreword by Jonathan Teklu.

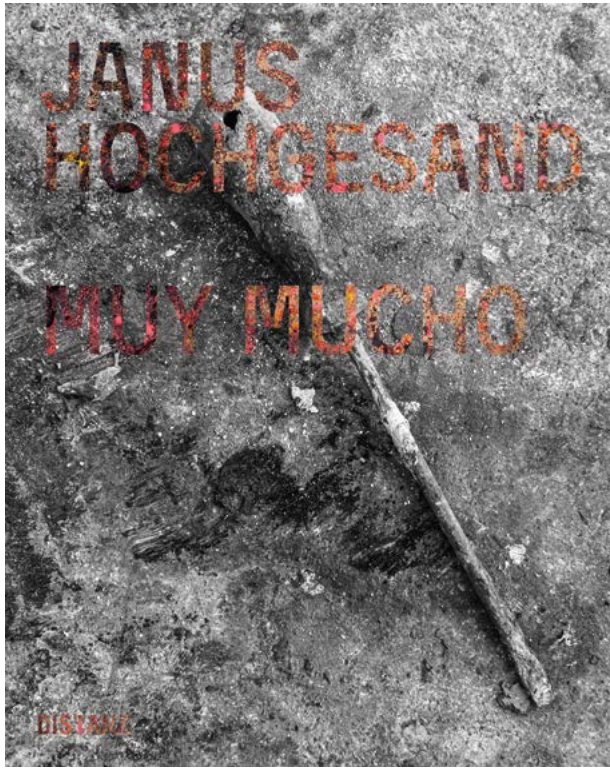


Falko Ernert, beekeeper



Wim Wenders, director and photographer, and Donata Wenders, photographer





Eds. Beate Reifenscheid / Ludwig Museum Koblenz,  
Sebastian Baden

German/English

23.5 x 29.5 cm

112 pages, numerous color images

Hardcover

ISBN 978-3-95476-391-7

€ 32 (D) / £ 27.50 / \$ 40

## JANUS HOCHGESAND MUY MUCHO

### Surface, Structures, and Textures

Janus Hochgesand (b. Dierdorf, 1981; lives and works in Hamburg) describes his works as “High Intensity Paintings”—pictures defined by the compression of form and content and an unusually concentrated layering of physical material. To make them, the artist uses a broom or vacuum cleaner to abrade pigments liberally poured out over the canvas and reworking the results in iterations of aggregation and ablation. Hochgesand came to this practice from sculpture. As a student with Andreas Slominski and later with Tobias Rehberger at the Städelschule, he gradually realized that the canvas, invariably laid flat on the studio floor, is his medium. In superimposing paint strata, the artist revisits the aesthetic of Abstract Expressionism and Art Informel, only to condense these influences in a distinctive performative-painterly practice in which music in the studio plays a key role.

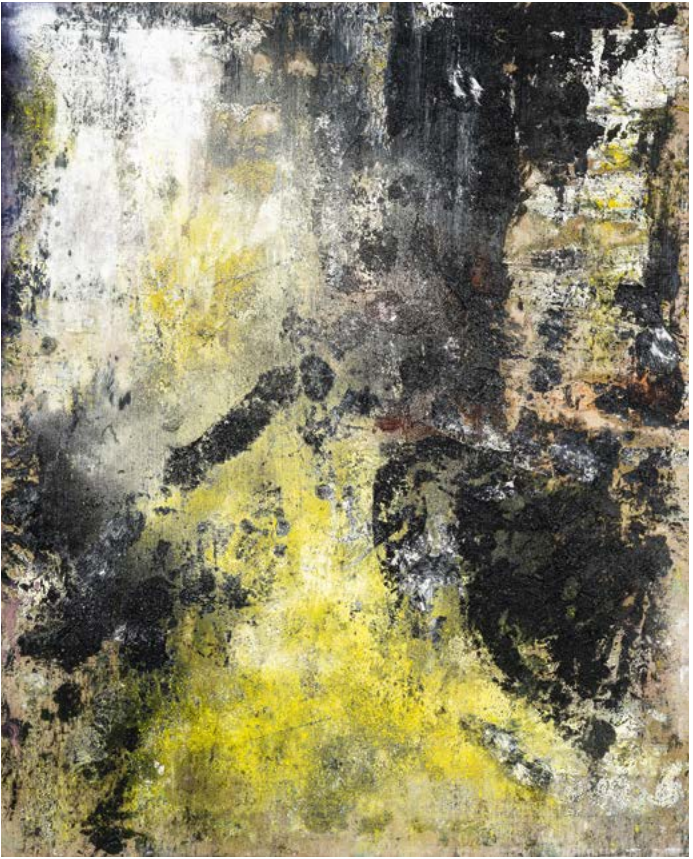
*Muy Mucho*, or “very much,” is published in conjunction with Hochgesand’s exhibition at the Ludwig Museum, Koblenz. Detailed studies of sixteen selected works illustrate the artist’s creative approach. With essays by Sebastian Baden and Jens Asthoff and an interview with the artist by Julia Voss, as well as a foreword by Beate Reifenscheid.

### Upcoming exhibition

*Janus Hochgesand – Muy Mucho*, Ludwig Museum Koblenz,  
June 6–August 31, 2021



Pouring color pigments



untitled, 2020



untitled, 2020 (Detail)





Eds. Musées de Sens, Guardini Galerie Berlin
German/French
17 × 24 cm
160 pages, numerous color images
Swiss Brochure
ISBN 978-3-95476-398-6
€ 34 (D) / £ 32 / \$ 45
*Cover draft

**ULRIKE SEYBOTH & INGO FRÖHLICH**  
**ICH ZEICHNE DIE ZEIT, DU MALST DEN MOMENT –**  
**ATELIER VAGABOND**

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

Ulrike Seyboth (b. Schneeberg, 1970; lives and works in Berlin and Languedoc) explores the making of paintings as a complex practice, from seismographic and diaristic sketches of ephemeral travel impressions to large works on paper, collages, and expansive oil paintings. Ingo Fröhlich (b. 1966, raised on Norderney; lives and works in Berlin and Languedoc) is a sculptor and draftsman. His work are graphic analyses. Originating in gestural and rhythmic processes, they render movement, time, and interspaces. In this collaborative project, the two artists probe the tensions between plenitude and vacancy on the canvas and paper and in three dimensions.

Research stays and travels—the *Atelier vagabond*—are a key source of inspiration for the two and provide the initial spark for their joint projects. That was true of this book, which was created in connection with a pair of shows at the Musées de Sens (Burgundy, France) and Guardini Galerie, Berlin. Documenting both exhibitions, it also contains essays by Frizzi Krella and Robert Kudielka and a conversation with the artists.

**Exhibitions:**

*Ich zeichne die Zeit, du malst den Moment. Atelier vagabond,*  
Guardini Galerie, Berlin, December 7, 2020–March 26, 2021

*Je dessine le temps, tu peins l’instant. Atelier vagabond,* Musées de  
Sens et Ville de Sens, June 5–October 11, 2021

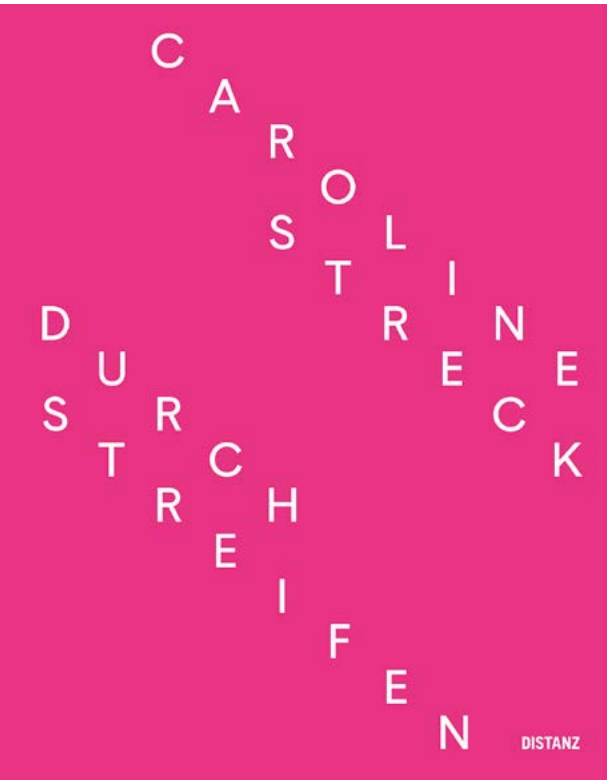


Works by Ulrike Seyboth & Ingo Froehlich in the exhibition *Ich zeichne die Zeit, du malst den Moment*, Guardini Galerie



Works by Ulrike Seyboth & Ingo Froehlich in the exhibition *Ich zeichne die Zeit, du malst den Moment*, Guardini Galerie





German/English  
22 × 28 cm  
104 pages, 52 color images  
Softcover  
ISBN 978-3-95476-370-2  
€ 28 (D) / £ 26 / \$ 38

**CAROLINE STRECK  
DURCHSTREIFEN**

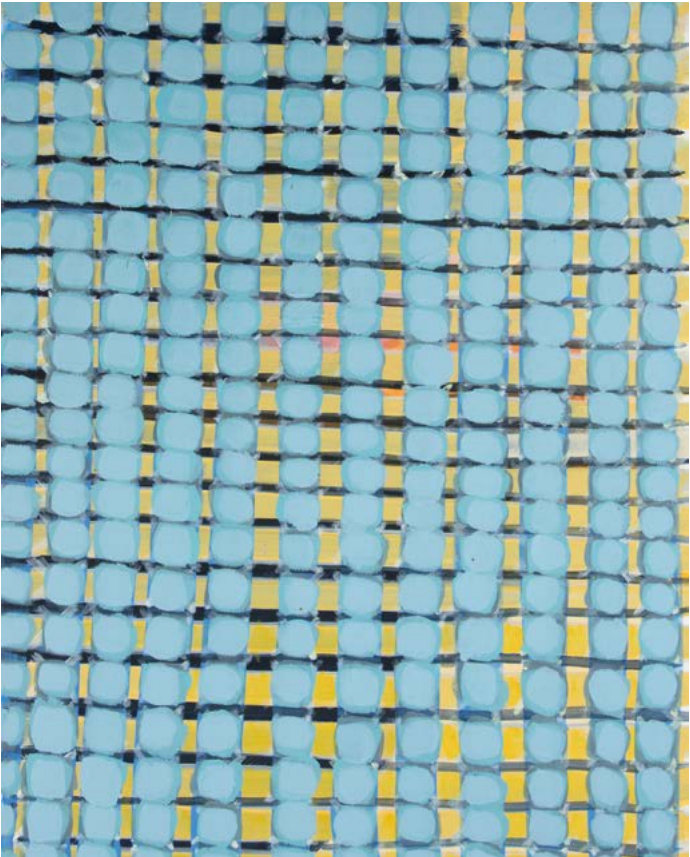
**Structure and Disarray**

Emphasizing the bodily act of painting, Caroline Streck (b. Kempen, Germany, 1986; lives in Gießen and works in Frankfurt am Main) imparts forms and colors to the canvas in rhythmical motion. The artist's paintings ponder the architectural structures that define our everyday lives such as road trajectories, building façades, or the influence of light and shadow—often inspired by personal recollections and biographical references. At first glance, a rigorous order appears to obtain in Streck's work, but more careful inspection reveals its disintegration. A similar effect is sensed as the reader browses her monograph. Half-sealed detail views inserted between the pages allow for closer study of her work. And the choice of colors, too, is a felt decision, converging with the rhythmical contouring of forms on the canvas.

*Durchstreifen* is Caroline Streck's first monograph, presenting works from the past six years. With an essay by Sonja-Maria Borstner and a conversation between the artist and Katharina Hinsberg.



2 Magenta, 2020



Pattern 09 (Istanbuldan), 2015



Pattern 08 (Istanbuldan), 2015



Untitled (blue, yellow), 2019





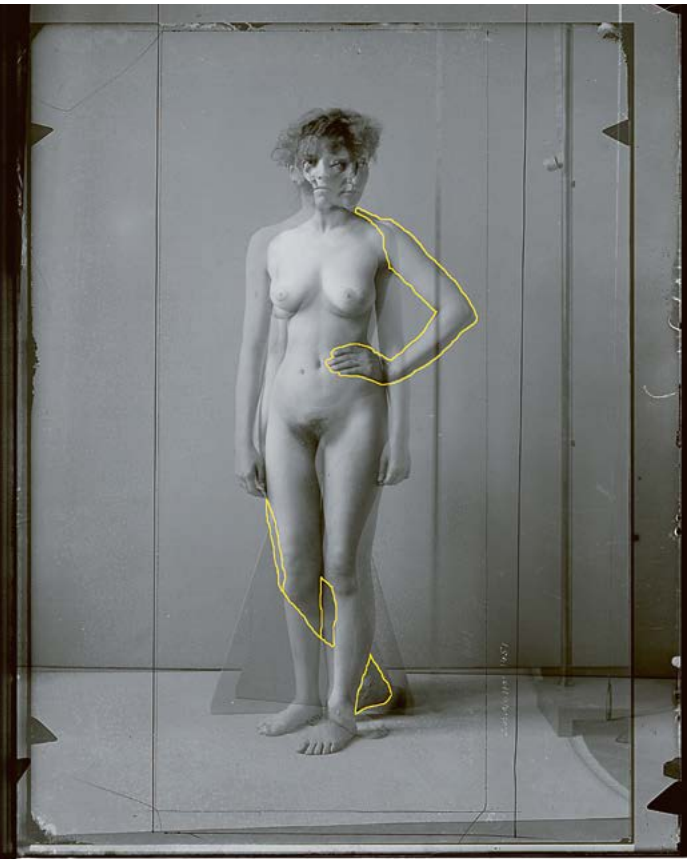
Ed. Neue Galerie Graz  
German/English  
22 × 28 cm  
105 pages, 92 color and b/w images  
ISBN 978-3-95476-361-0  
€ 30 (D) / £ 27.50 / \$ 40

**NICOLE PRUTSCH**  
**BEYOND THE MEASURING PRINCIPLE**

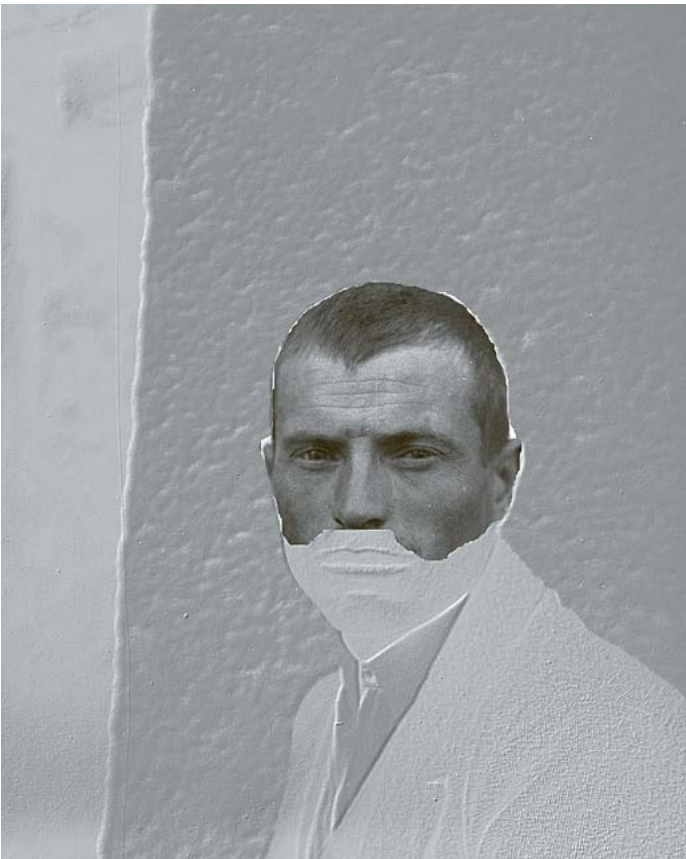
**From the Cutting-Room Floors of Our Minds**

The cut is the central element in Nicole Prutsch's (b. Austria, 1980; lives and works in Boston and Vienna) work. The artist harnesses historic materials from the archives of anthropology, subjecting them to processes of fragmentation, defamiliarization, and automation as well as repetition. Analyzing anthropological researchers' methods and the provenance of their visual sources, Prutsch undertakes a critical scrutiny of the standards and stratagems that sustain a scientific claim to objectivity. In photographs, videos, and installations that integrate the archival materials, Prutsch frames anachronistic margins of free play where natural science encounters philosophy and psychology, and raises probing questions concerning the genesis of knowledge and facticity.

The publication *beyond the measuring principle* was produced in conjunction with the exhibition of the same title at Neue Galerie Graz. With an essay by Andreas Spiegl and a conversation between the artist and Domen Ograjenšek.



*Alienation Study #1*, 2014



*Portraits / Heatmaps #3*, 2017



*N° 7659, La Méthode*, MUSA Museum Start Gallery 2017 (installation view)





Ed. Melike Bilir Gallery, Hamburg

English

22 × 28 cm

128 pages, 108 color images

Hardcover

ISBN 978-3-95476-374-0

€ 32 (D) / £ 27.50 / \$ 40

## MARCUS SENDLINGER PHANTOM RIDE

### Diary of a Vagabond

The painter, musician, and sculptor Marcus Sendlinger (b. Königstein im Taunus, Germany, 1967; lives and works in Lentzke) collages, abstracts, and recontextualizes relics of urban life he collects on his travels. Pictures of sunsets, palm trees, or mountain landscapes figure in collages together with shady advertisements, newspaper clippings, or hotel bills. The humdrum of daily life and the real world are the source of inspiration for Sendlinger's process-based works, which combine silkscreen printing and collage with painting for a meditation on an age of overwrought excess between irremediable decline and advancing hypermodernity. A traveling artist, he celebrates an ambivalence between romanticism and bottomless despair that inhabits his works and entrusts his gathered insights to the beholder's critical eyes.

The publication *Phantom Ride* presents collages and sculptures from the past three years to chart a journey through cities and peripheries dotted with traces of a promise of freedom.



RT 3 Chihuahua 6, 2020



RT 3 Mexico City H Panuco, 2020



Phantom Ride, Melike Bilir Gallery, Hamburg, 2020 (installation view)



# MORE HIGHLIGHTS





Ed. Boros Foundation
21 x 27 cm
480 pages, numerous color images
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€ 34 (D) / £ 30 / \$ 45

STUDIO BERLIN

A Snapshot Survey of the Art Being Made in Berlin

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

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

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



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



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



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





## PAE WHITE SPACEMANSHIP

### Magical Symbioses

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

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

Ed. Saarländmuseum Saarbrücken

German/English

23 x 32 cm

108 pages, numerous color images

Hardcover

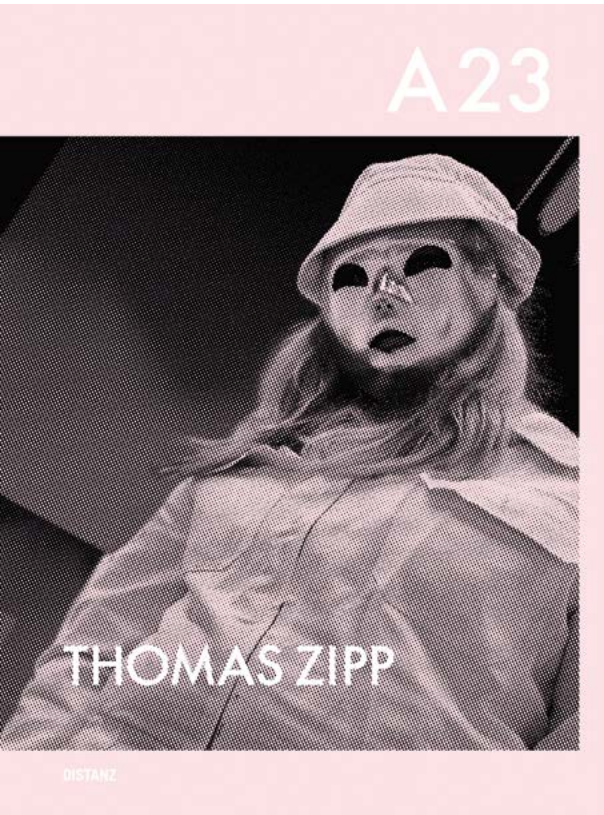
ISBN 978-3-95476-347-4

€ 38 (D) / £ 35 / \$ 60



*Spacemanship*, 2019 (installation view)





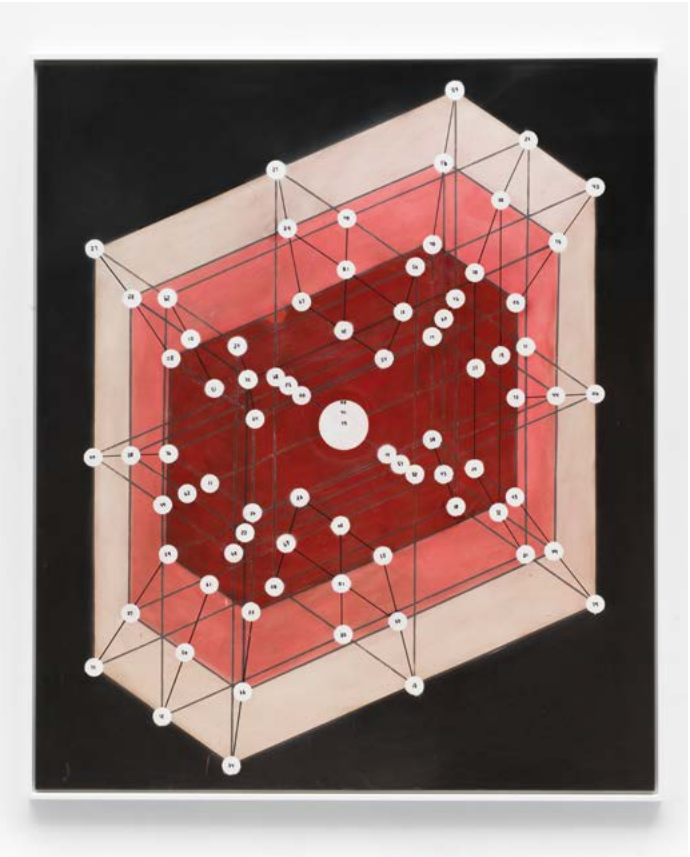
Ed. Nadia Ismail / Kunsthalle Gießen
German/English
21 × 28 cm
352 pages, 208 color images
Hardcover with linen
ISBN 978-3-95476-324-5
€ 44 (D) / £ 42 / \$ 68

**THOMAS ZIPP**  
**A23**

**Deconstructed Value Systems and Human Psychograms**

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

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



*Tetra-Hyper-Cube, 2018*

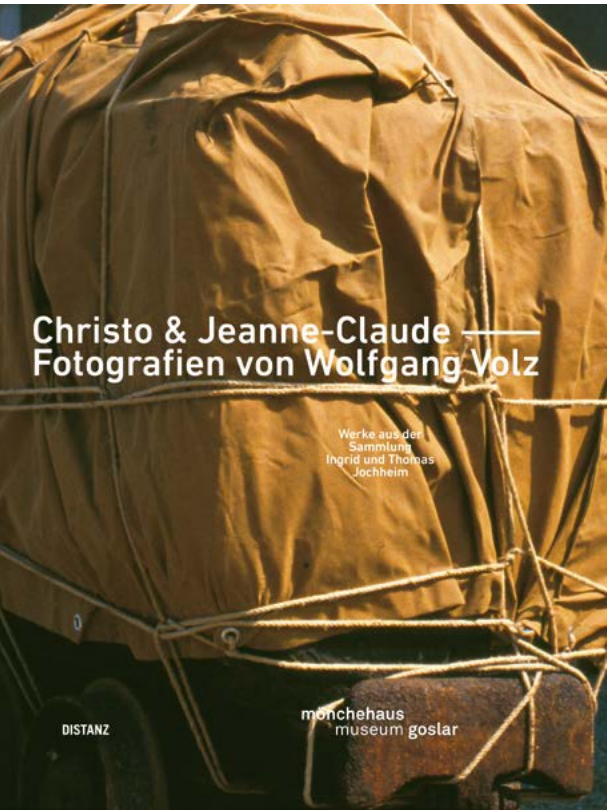


*A PRIMER OF HIGHER SPACE (The Family of Man revisited), Kunsthalle Gießen, 2018 (performance)*



*N-Walker, 2018*





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

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

**“People love singular, ephemeral events.”**

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

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



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



Christo and Jeanne-Claude, *Wrapped Reichstag Berlin*, 1971 – 1995





Ed. Lutz Casper / Landesbank  
Baden-Württemberg

German

each 24.5 × 28 cm

480 pages in 3 books

Numerous color images

3 hardcovers in slipcase

ISBN 978-3-95476-346-7

€ 75 (D) / £ 65 / \$ 105



Otto Dix, *Melancholie*, 1930



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

## JETZT ODER NIE. 50 JAHRE SAMMLUNG LBBW

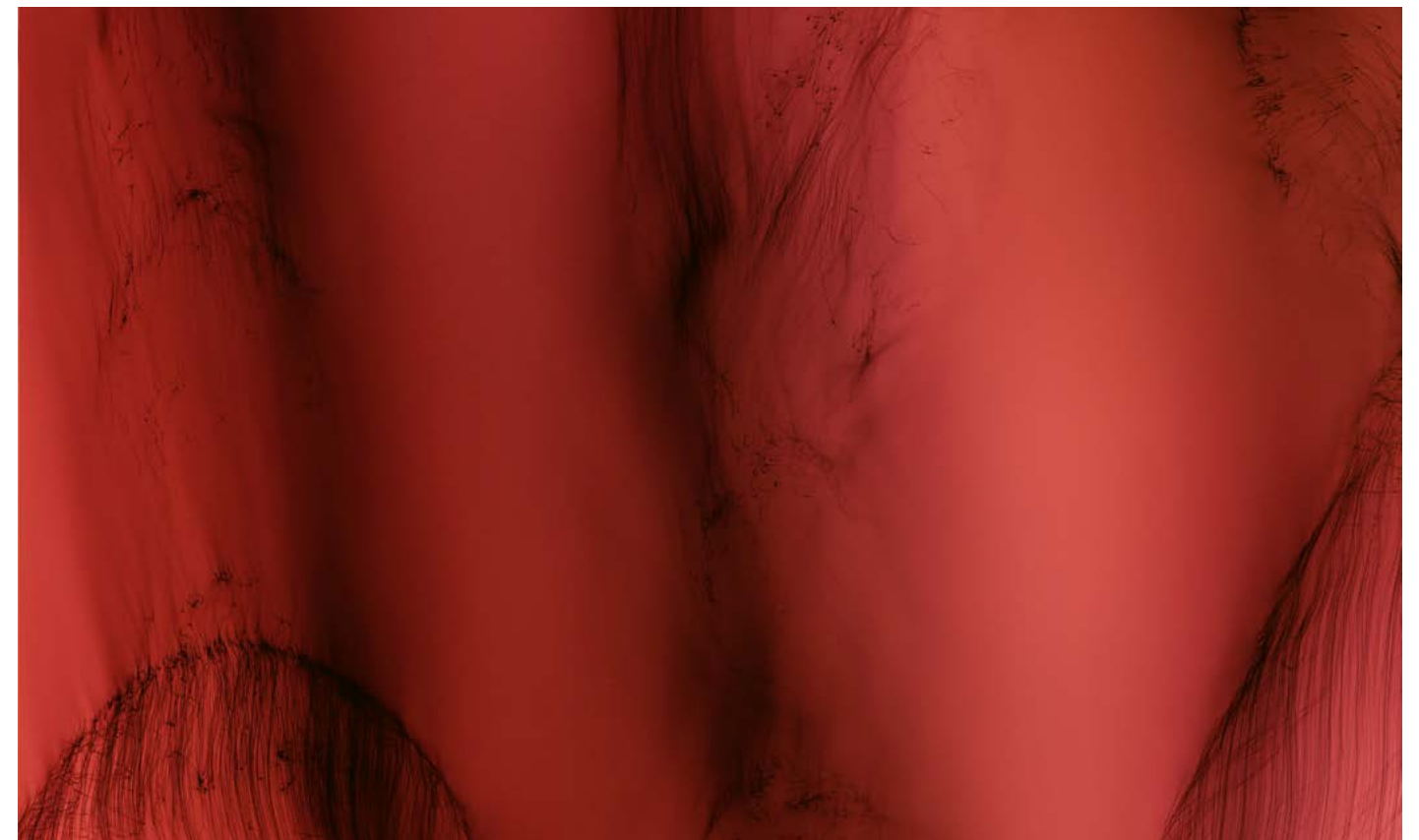
### From Otto Dix to Wolfgang Tillmans

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

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

### Upcoming exhibition

*Jetzt oder nie. 50 Jahre Sammlung LBBW (Now or Never. The LBBW Collection at Fifty)*, Kunstmuseum Stuttgart, November 13, 2021–February 20, 2022



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



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**THOMAS ZIPP**

**AMONG MANY MORE**



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

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

**Contradictions of modern subjectivity**

In large-scale sculptural installations and paintings, Thomas Zipp (born 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.







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

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

#### Game Over

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



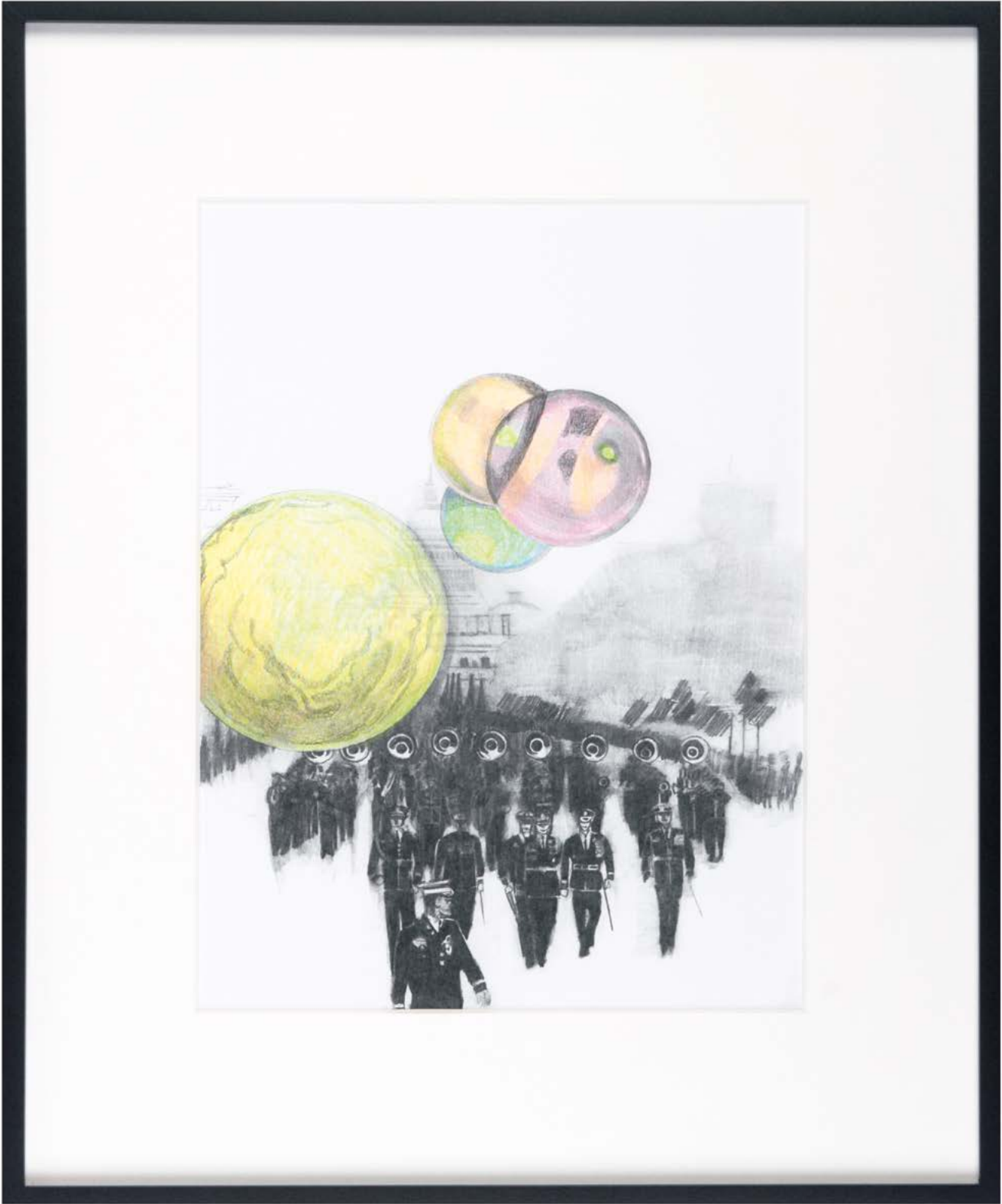


**MARC BAUER**  
*THE BLOW-UP REGIME*  
2020

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Plus shipping

**Traces of fact and fiction**

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





**OSKAR SCHMIDT**  
*HOUSE OF CARDS*  
2020

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32 × 40 cm
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**Photography meets painting**

In his photographic series *Centro*, Oskar Schmidt (born 1977 in Erlabrunn, lives and works in Berlin and Leipzig) explores the tradition of portraiture and still lifes in modernity. In doing so, he refers to the Eurocentric view of art history by having his models imitate gestures of classical still lifes and portraits of European art. The edition shows a house of cards with precarious stability. Here, Schmidt takes up a banal motif, subjects it to the formal language of classical modernism through digital alienation effects, and relates it to postcolonial discourses.





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**Playful conception of materiality**

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





**UWE HENNEKEN**  
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**Spiritual Portals**

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





KRIS MARTIN  
END-POINTS BRÜDER GRIMM  
2020

Graphite on paper
42 x 30 cm
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The End of Fairy tales

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

Titles of End-Points

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





**CANDIDA HÖFER**  
*TEATRO DEGOLLADO GUADALAJARA III*  
2015

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**Aesthetic independence of abstract structures**

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





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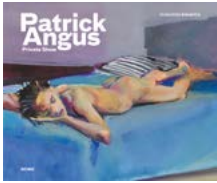
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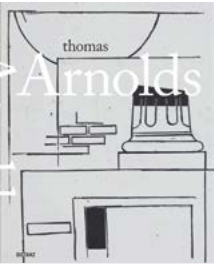
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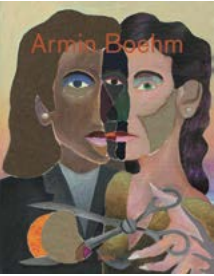
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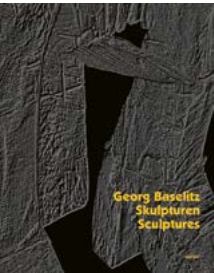
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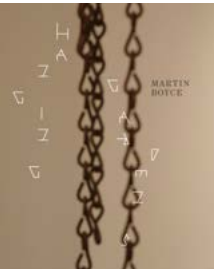
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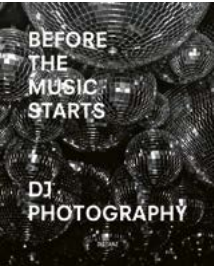
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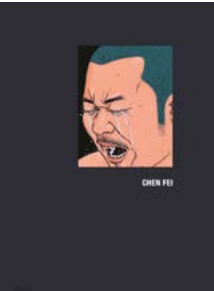




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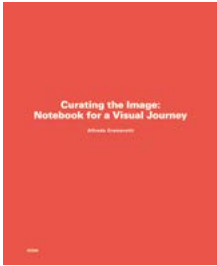
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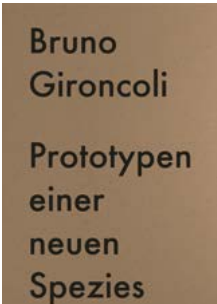
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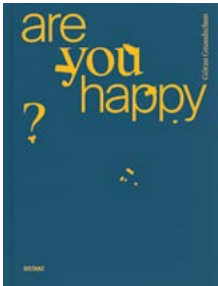
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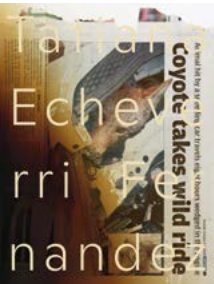
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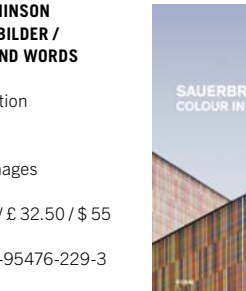
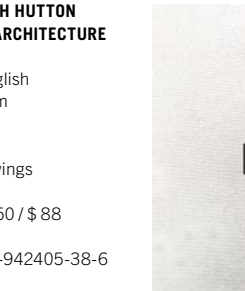


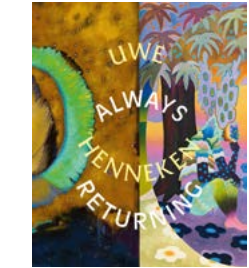

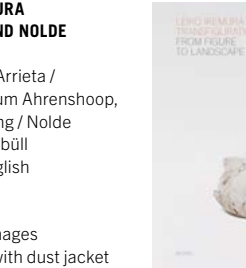
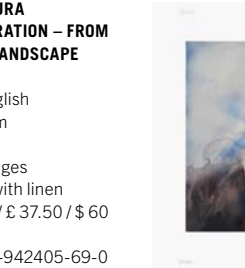
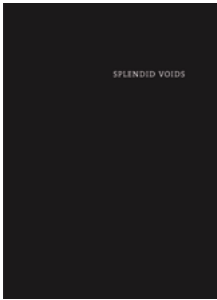



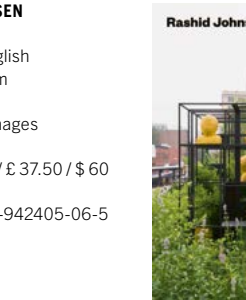
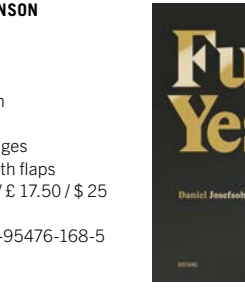

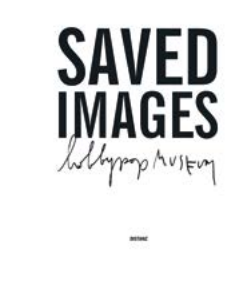
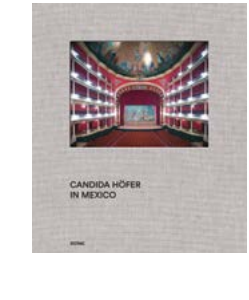


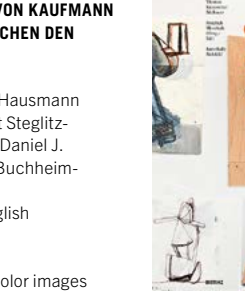




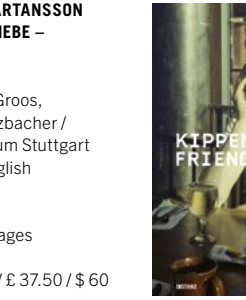
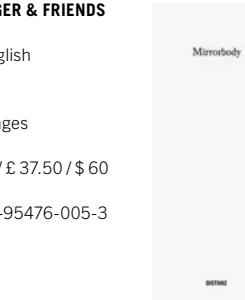


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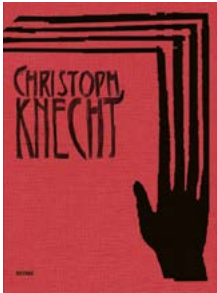
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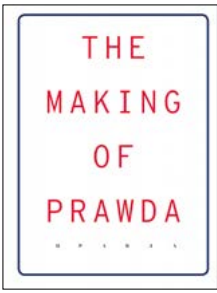
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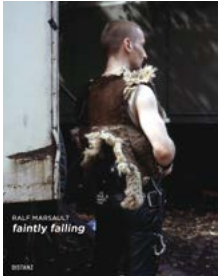
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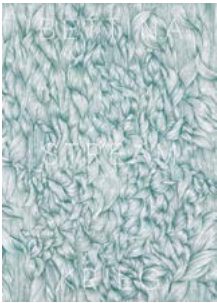
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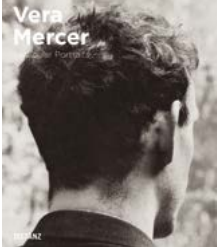
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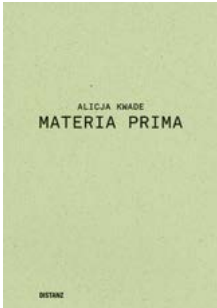
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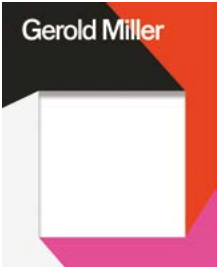
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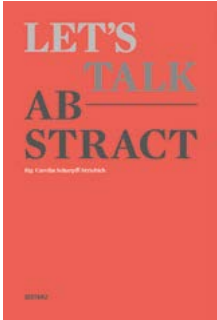
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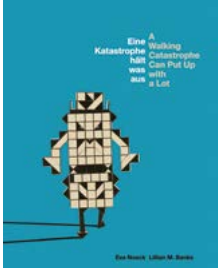
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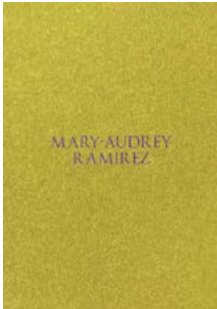
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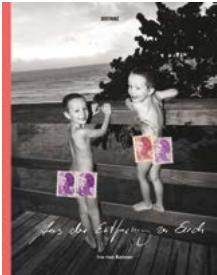
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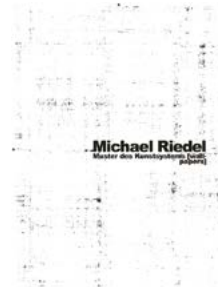
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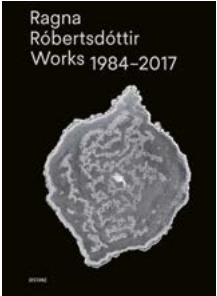
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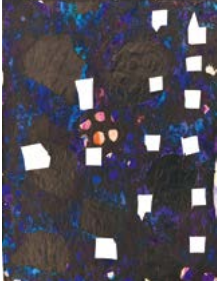
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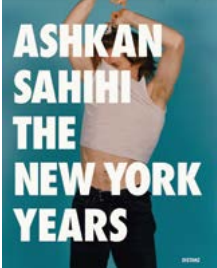
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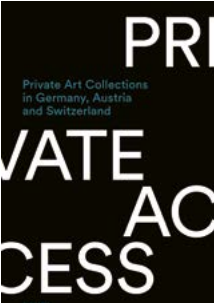
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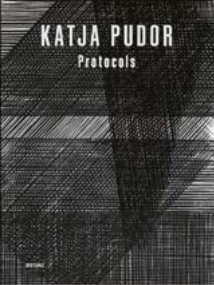
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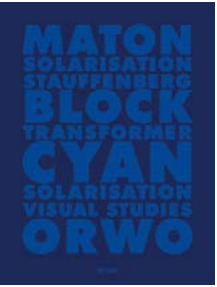




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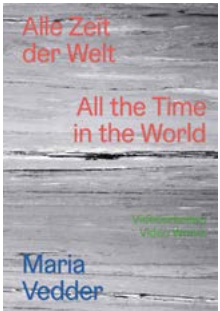
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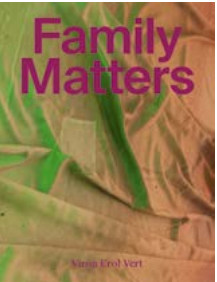
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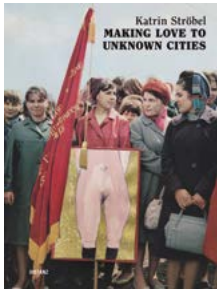
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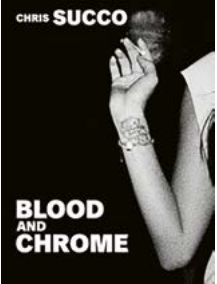
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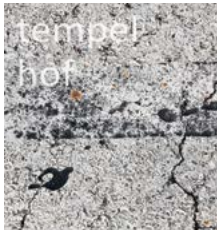
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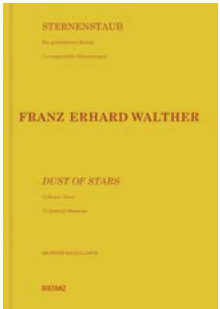
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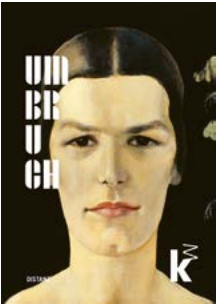
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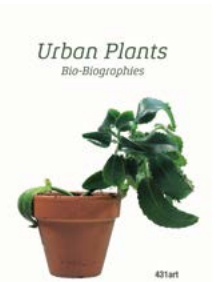
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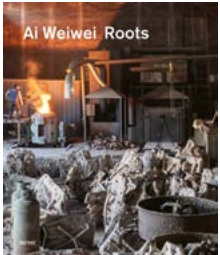
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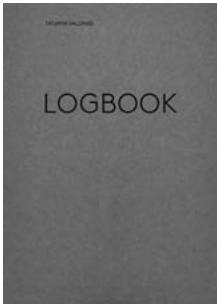
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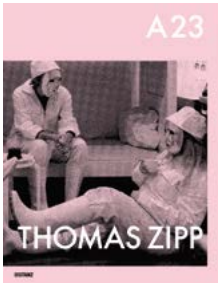
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