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Christian Boros & Matthias Kliefoth



PRIVATE ACCESS
PRIVATE ART COLLECTIONS IN GERMANY,
AUSTRIA AND SWITZERLAND

A Guidebook-Format Who's Who of Private Art Collections

There is probably one nearby: all over the world, art collectors have installed their private treasures in homes and apartments designed or converted for this purpose. But you might never know where they are. *Private Access* showcases ninety private museums of contemporary and modern art in Germany, Austria, and Switzerland that are accessible to visitors, including established destinations as well as genuine insider tips: many of these collections did not open their doors until recently and have not yet caught the attention of the wider public.

The pocket-sized book featuring numerous color illustrations is a highly informative combination of museum and travel guide. *Private Access* not only presents exciting glimpses of very different art collections and biographical sketches of the collectors; it also describes the architecture of the buildings and spotlights unusual features of the art on display. Up-to-date addresses, opening hours, admission fees, information on how to get there, and other details of interest collected in a color-coded special section helps you plan your visit. With recommendations on fine dining and the best coffee in the neighborhood and notes on other art highlights nearby, the book promises unforgettable experiences.

Ed. Skadi Heckmüller
German and English edition
15 × 21 cm
336 pages, 140 color images
Softcover
€ 29,90 (D) / £ 27.50 / \$ 45
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ISBN 978-3-95476-286-6 (EN edition)



Museum Brandhorst, Munich



Muzeum Susch, Zernezh, CH



Sammlung Hoffman, Berlin



Julia Stoschek Collection, Düsseldorf



Eds. Ulrike Groos, Carolin Wurzbacher /
Kunstmuseum Stuttgart
German/English
19 x 26 cm
180 pages, 84 color images
Hardcover
€ 39,90 (D) / £ 37.50 / \$ 60
ISBN 978-3-95476-284-2

RAGNAR KJARTANSSON
SCHEIZE – LIEBE – SEHNSUCHT

Staging the Western Romantic Artist Type with a Dash of Irony

Ragnar Kjartansson (b. Reykjavík, Iceland, 1976; lives and works in Reykjavík) makes art that amalgamates elements from theater, opera, literature, music, film, visual art, show business, and contemporary pop culture. In his long-duration live performances, in particular, Kjartansson probes the existence of the artist as a figure of genuine creativity, an invention of the Romantic era. Melancholy, world-weariness, and neo-baroque pathos are characteristic devices in the works of the performance artist, sculptor, painter, and musician, who represented Iceland at the 53rd Venice Biennale in 2009, when he was only thirty-three.

The Kunstmuseum Stuttgart now mounts Kjartansson's first major solo exhibition in Germany since 2011. Titled *Scheize – Liebe – Sehnsucht* it surveys the key thematic complexes in his art, from a series of videos he began in 2000 to new pieces that make their public debut in the show. The publication of the same title documents his artistic position with a comprehensive cross-section of his oeuvre and includes extensive essays by Elisa Schaar, Carolin Wurzbacher, Anne-Kathrin Segler, and Matthias Wagner K. With a foreword by Martin Eyjólfsson and a preface by Ulrike Groos.

Current exhibitions
Ragnar Kjartansson. SCHEIZE – LIEBE – SEHNSUCHT, Kunstmuseum Stuttgart, on view until October 20, 2019

***Death is Elsewhere*, The Metropolitan Museum of Art, on view until September 2, 2019**



Take Me Here by Dishwasher: Memorial for a Marriage, 2011–2014



Death is Elsewhere, 2019 (video still)

Stefanie Gutheil
2008—2019

DISTANZ

STEFANIE GUTHEIL
2008–2019

Aesthetic Mutations: A Painter Projects Her World

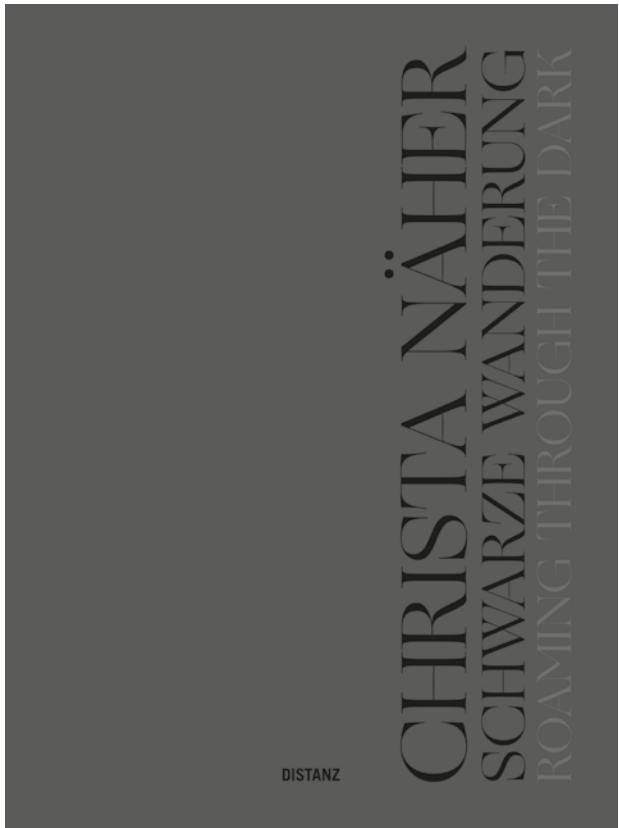
The protagonists in Stefanie Gutheil's (b. Ravensburg, 1980; lives and works in Berlin) paintings are her personal monsters. They appear in the form of creatures wearing scold's bridles, hungry crocodile-dinosaur hybrids, cats, skinned bodies, sex-club denizens, worm-eaten chimeras that are half human,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

Current exhibition
ME and other Me, Galerie Russi Klenner, on view from September 14 until October 26, 2019

Hg. Russi Klenner
German/English
24 x 32 cm
224 pages, 130 color and 30 b/w images
Softcover with flaps
€ 34,90 (D) / £ 32.50 / \$ 55
ISBN 978-3-95476-301-6



Selbstportrait, 2019



Eds. Johannes Honeck, Christa Näher
German/English
19,5 × 26 cm
144 pages, 125 color images
Softcover with flaps
€ 38 (D) / £ 35.50 / \$ 58
ISBN 978-3-95476-291-0

CHRISTA NÄHER
ROAMING THROUGH THE DARK

The Doyenne of Fabulous Visual Creations and Human Emotions

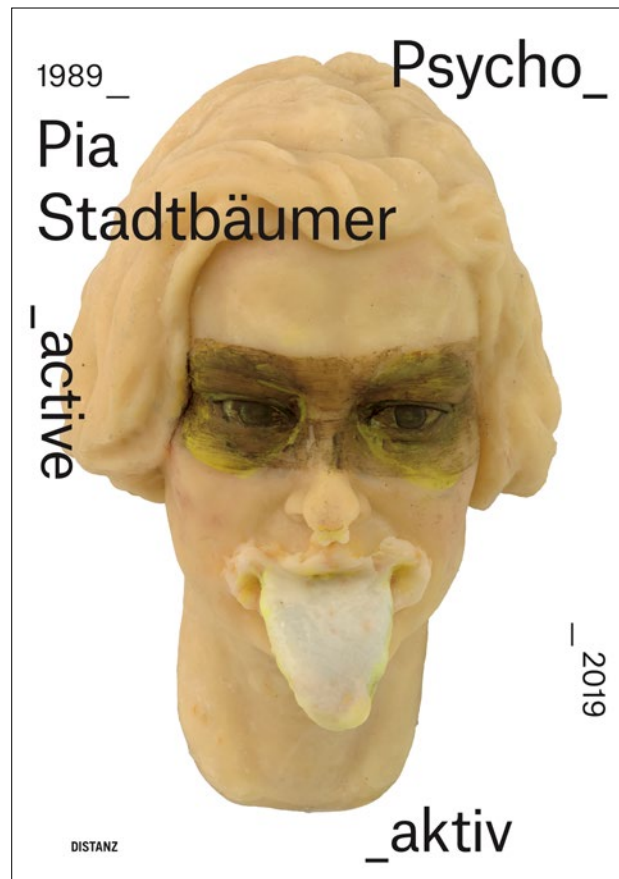
Contemplating the paintings of Christa Näher (b. Lindau, 1947; lives and works in Wolfegg, Baden-Württemberg), the beholder senses her admiration for the great artists of the Baroque, the paintings of the Dutch and Spanish masters. Legendary landscapes, outlandish hybrid creatures, centaurs, dances macabres, lords in their castles and stable boys: these are the subjects of her sprawling paintings and small-format drawings. There is an otherworldly air to Näher's oeuvre; her deeply moving works confront us with who we really are. Soaring flights of fancy, the artist's multifaceted, delicate, and enigmatic compositions also plumb the collective consciousness of our time.

Näher's oeuvre has now earned her the 2019 Hans-Thoma-Prize, awarded by the State of Baden-Württemberg in recognition of the lifetime achievements of a visual artist who predominantly lives and works in Baden-Württemberg. To celebrate the honor, the Staatliche Kunsthalle Baden-Baden is organizing a presentation of her works that will be on view at the Hans-Thoma-Kunstmuseum in the Black Forest town of Bernau im Schwarzwald. The accompanying monograph probes the complexities of Näher's oeuvre and features works from the past four decades as well as personal notes, documents, and photographs. With essays by Johannes Honeck, Egbert Hörmann, and Petra Olschowski.

Current exhibition
***Roaming through the Dark*, Hans-Thoma-Museum, on view from August 11 until October 13, 2019**



Der Große Wurm, 1991



PIA STADTBÄUMER PSYCHOAKTIV

A Pioneer of Field Research into Bodies and Spatial Relations

Pia Stadtbäumer (b. Münster, 1959; lives and works in Düsseldorf) is a leading exponent of the rediscovery of the human figure in sculpture. Like fellow artists such as Katharina Fritsch, Paul McCarthy, Thomas Schütte, and Kiki Smith, she rose to renown in the 1980s with now-canonical works that pursued a probing examination and exposition of the representation of the body in a rapidly changing contemporary world. In Stadtbäumer's early oeuvre, the focus is on the engagement with bodies in sculptures and installations—the proportions, demeanor, and modelling of the protagonists of her compositions are spare, restricted to the traditional role models of man, woman, and child. Anonymous and exchangeable, they become active protagonists in the exhibition space only by virtue of their unconventional gestures. Over the years, the artist has allowed other irritations to inform her sculptures, intervening into the physicality of her figures: outsize hanging arms, fragile hermaphrodites standing before the viewer, periwigs and attires molded after models from the Rococo. Defying the apocalyptic discourse of the post-human, Stadtbäumer's sculptural gestures evince organically unfolding and inventive variations on the nature of man.

The indispensable monograph offers a synopsis of three decades in Stadtbäumer's career (1989–2019) and illustrates her equally conceptual and intuitive approach. With a survey of her oeuvre by Julian Heynen and essays by Prof. Beate Söntgen and Ariadne von Schirach.

Current Exhibition

Pia Stadtbäumer (Winner of the Karl-Ernst-Osthaus-Prize 2019), Osthaus Museum Hagen, on view from October 27, 2019 until January 12, 2020

Ed. Julian Heynen

German/English

24 × 34 cm

316 pages, 140 color images

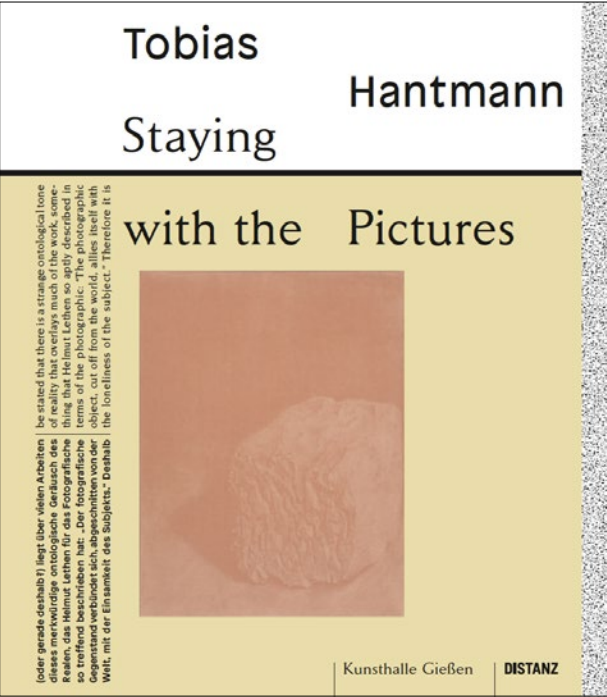
Hardcover with dust jacket

€ 42 (D) / £ 40 / \$ 68

ISBN 978-3-95476-303-0



Hermaphrodites (Gynander and Androgyn), 1993



Ed. Kunsthalle Gießen
German/English
23 × 27 cm
126 pages, 120 color images
Softcover with dust jacket
€ 32 (D) / £ 28.50 / \$ 45
ISBN 978-3-95476-299-6

TOBIAS HANTMANN
STAYING WITH THE PICTURES

The Ephemeral Margins of Painting, Reinterpreted

The probing scrutiny of painting and its boundaries has been a constant in Tobias Hantmann's (b. Kempten, 1976; lives and works in Düsseldorf and Berlin) oeuvre, as has the study of how works of art are conceived and the conceptual strand in art. His choice of media may seem baffling; most saliently, he works with velour rugs, delineating complex and typically figurative motifs solely by raising and compressing the pile. At first glance, the aesthetic result looks like monochrome painting, yet the very choice of medium implies a promise concerning the emerging representation. Hantmann explores the interplay between staging and material and sheds light on their distinctive prerequisites, raising questions about the status of the picture and the relation between visual content and form.

The catalogue *Staying with the Pictures* documents his approach with a spotlight on his most recent solo exhibition at Kunsthalle Gießen and includes a body of work by the artist that has never been on public view. With essays by Nadia Ismail, Dietmar Rübel, and Christine Moldrickx.



Der Marktplatz von Freudenstadt, 2017

Bau und
Bild
Building and
Painting

Per Kirkeby

DISTANZ

PER KIRKEBY
BUILDING AND PAINTING

Architecture Meets Painting in the Oeuvre of Per Kirkeby

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

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

Current exhibition
***Per Kirkeby. Building and Painting*, Stiftung Insel Hombroich, until October 6, 2019**



Ohne Titel, 1989



Exhibition view Drei Kapellen, Kulturraum Hombroich, 2019



REMO SALVADORI
CONTINUO INFINITO PRESENTE / SOSTARE /
NEL MOMENTO

Magical Sculptures between Lightness and Gravity, between Openness and Closure

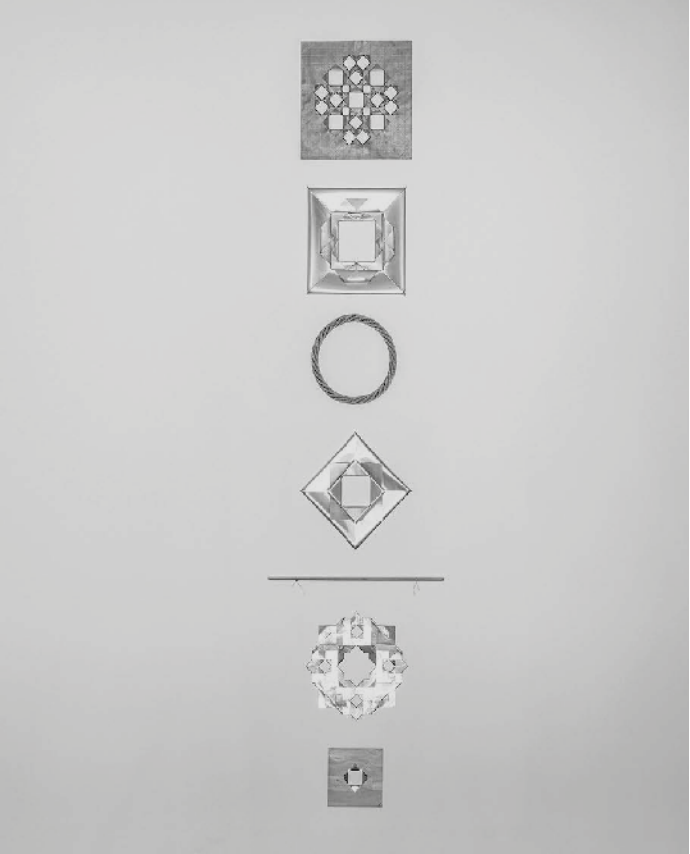
The Italian artist Remo Salvadori (b. Cerreto Guidi, 1947; lives and works in Milan) rose to international renown with sculptures and installations. In the 1980s and 1990s, he contributed works to three Venice Biennales as well as documentas 7 and IX in Kassel. Published in conjunction with Salvadori's first solo exhibition in Germany, this book presents selected works from four decades on display at Insel Hombroich together with several site-specific sculptures created for the occasion. Usually derived from basic shapes such as the circle, the square, and the triangle, Salvadori's geometries explore the boundary between flatness and volume. As the artist works on his pieces, they become charged with a spiritual and meditative intensity. His unwavering aspiration is to enter into communication with nature and its elements and, ultimately, with his fellow humans.

An extensive photographic essay by the well-known art photographer Attilio Maranzano surveys Salvadori's oeuvre. With essays by Frank Boehm and Germano Celant.

Ed. Stiftung Insel Hombroich
German/English
22 x 27 cm
214 pages, numerous color images
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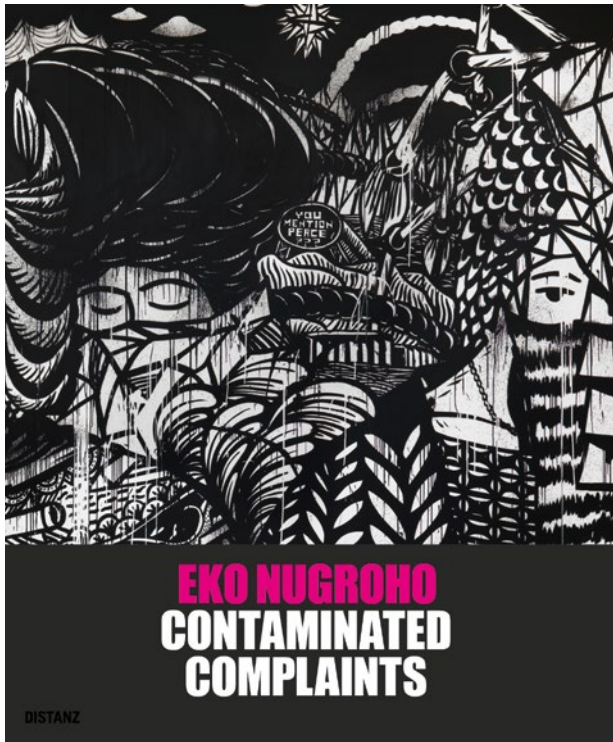
Exhibition view Museum Insel Homborich, 2018



Exhibition view Museum Insel Homborich, 2018



Exhibition view Museum Insel Homborich, 2018



EKO NUGROHO CONTAMINATED COMPLAINTS

“An artist lives not only in a world of fantasy, but also in reality.”

Incorporating an unusual variety of influences, the work of Eko Nugroho (b. Yogyakarta, Indonesia, 1977; lives and works in Yogyakarta) envisions art as a participative process. Meandering between street art, traditional crafts, theater, comic strips, painting, and sculpture, the artist articulates a gentle yet insistent political critique. To convey his ideas, he marshals pink composite beings, lizard-like creatures, and infantile monsters that suggest the neoliberal alienation of our globalized society. Inventively mixing a range of media, Nugroho scrutinizes the structures of Indonesian society, visions of urban life, or forms of intergenerational community. Nugroho’s presentation in the Indonesian pavilion at the 55th Venice Biennale first brought him to the attention of European audiences.

Nugroho’s second monograph documents his creative evolution over the past eight years and is the first book to include the numerous collaborative side projects on which he worked with the curator Enin Supriyanto. With an essay by Lisa Catt, a series of explanatory notes, a conversation with the artist by Matthias Arndt, and a foreword by Adelina Luft.

Eds. Matthias Arndt, Tiffany Wood Arndt and
Adelina Luft

English

24 x 29 cm

176 pages, 150 color and b/w images

Swiss Hardcover with American dust jacket

€ 42 (D) / £ 39 / \$ 65

ISBN 978-3-95476-228-6



Garden Full of Blooming Democracy, 2018



Carnival Trap #2, 2018



**FLÜGELSCHLAG
INSEKTEN IN DER ZEITGENÖSSISCHEN KUNST**

Insects in Contemporary Art

Useful and harmful, a blessing and a curse, fascination and phobia: these are only some of the ambivalences that characterize the relationship between humanity and insects, which is explored in the current exhibition at Museum Sinclair-Haus. *Flügelschlag – Insekten in der zeitgenössischen Kunst* gathers works by twenty international artists to survey the range of creative perspectives on the “insect”—as a figure of horror in science fiction, unwelcome guest, or indispensable link in our changing ecosystem.

The publication accompanying the exhibition includes detailed documentation of the altogether sixty-eight works by Anita Albus, Mirko Baselgia, Bertozzi & Casoni, Lili Fischer, Esther Glück, Lea Grebe, Dominic Harris, Akihiro Higuchi, Timo Kahlen, Laurent Mignonneau & Christa Sommerer, Claire Morgan, Maximilian Prüfer, Vroni Schwegler, Günther and Loredana Selichar, José Maria Sicilia, Gregor Törzs, and Rosemarie Trockel. In sculptures, drawings, watercolors, photographs, films, and installations, the artists examine concrete ecological challenges such as the bee die-off, registers of iconographic symbolism and the metaphorical meanings of the beetle as a subject in art history, or echoes of man’s conception of nature in Romanticism and other epochs.

The catalogue *Flügelschlag – Insekten in der zeitgenössischen Kunst* unfolds its subject in a wide thematic spectrum. Alma Balmes, Andrea Firmenich, Susanne Glasl, Anita Hosseini, Martina Padberg, Ursula Ströbele, and Stefan Vicedom contributed brief introductory notes on each artist; Andrea Firmenich wrote the preface.

Current exhibition
***Flügelschlag – Insekten in der zeitgenössischen Kunst*,**
Museum Sinclair-Haus, on view until October 13



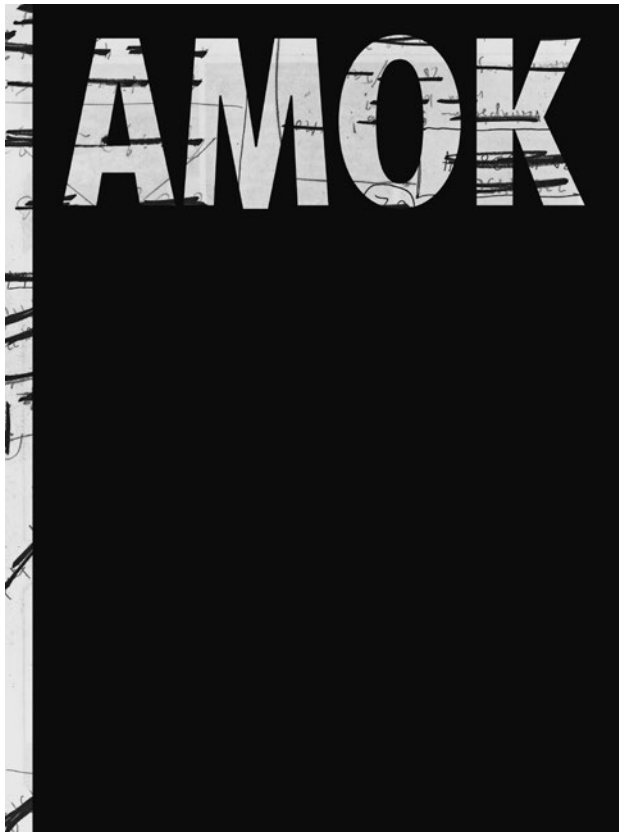
Claire Morgan, *Speaking Volumes*, 2014



Maximilian Prüfer, *Bestäubung*, 2018



Günther & Loredana Selichar, *GT Granturismo*, 2001 (videostills)



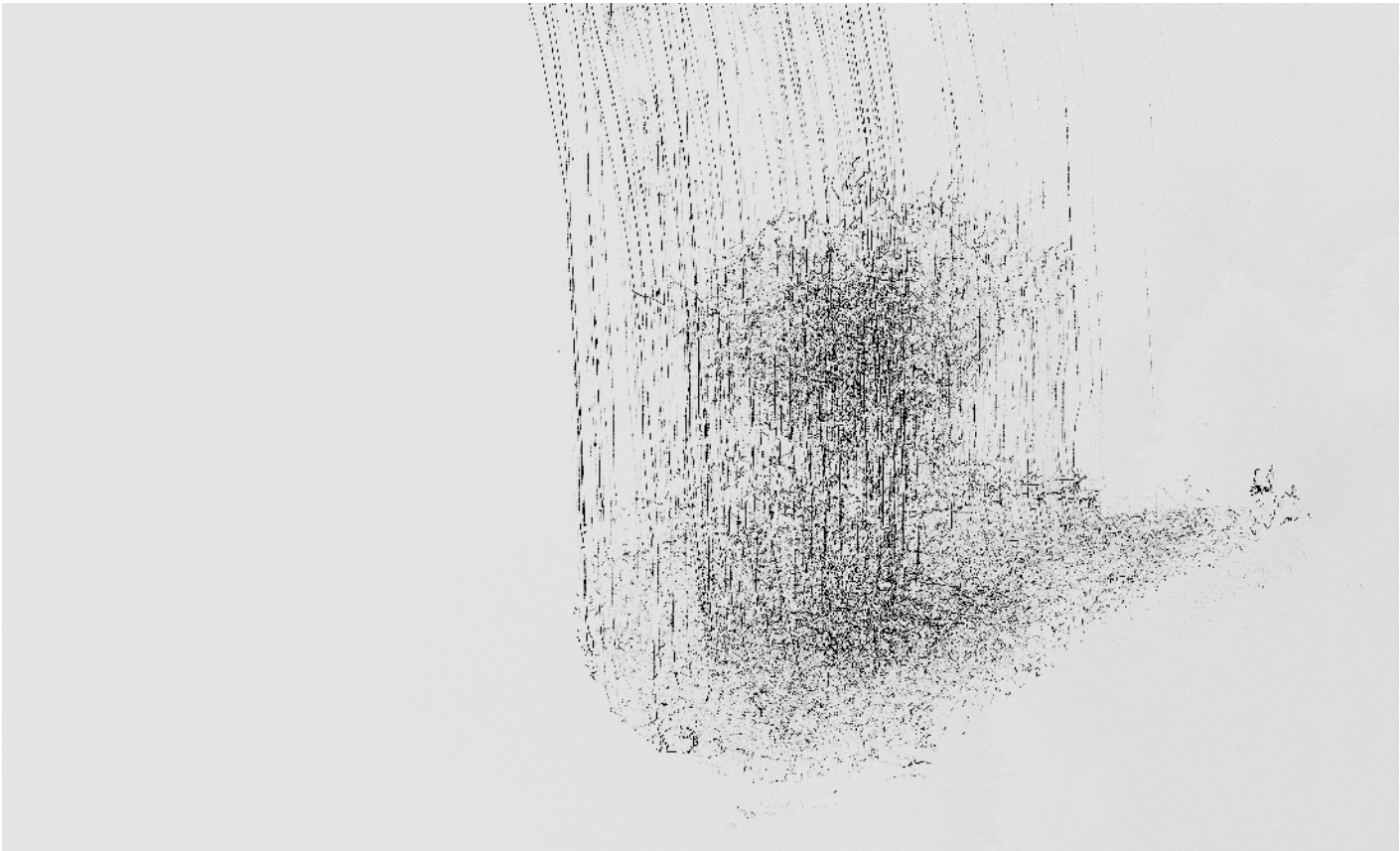
NADINE FECHT
AMOK

Graphic Expositions of Social Processes

Nadine Fecht (b. Mannheim, 1976; lives and works in Berlin) creates large-format tableaus and murals based on notational systems. The fascination of her graphemic drawings derives from their complexity and the manifold associations they elicit, bringing to mind the monotonous hum of chanted mantras and the murmur of believers saying the rosary, but also the repetitive actions of a maniac. Recognizably inspired by the oeuvre of Hanne Darboven, Fecht's works nonetheless unfold a distinctive personal epistemic interest. Where Darboven tallied the labor of writing done on a given day as a discrete unit of accomplishment, Fecht inquires into social systems of value such as discipline and self-optimization, employing words and signifiers on several levels: serving as both material and form, they constitute the visual scene on which social tensions between anticipation, disappointment, and experience are enacted. Kunsthalle Mannheim mounts Fecht's first institutional solo exhibition, titled *AMOK*. The accompanying catalogue surveys the artist's drawings and multimedia installations. With essays by Krisztina Hunya, Thomas Köllhofer, and Kolja Reichert.

Current exhibition
***AMOK*, Kunsthalle Mannheim, on view until October 13, 2019**

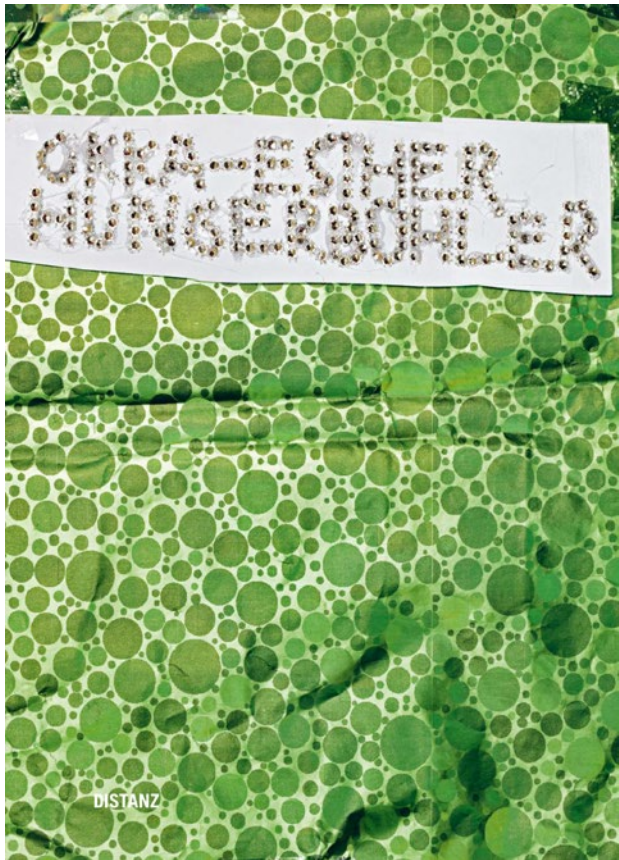
Ed. Kunsthalle Mannheim
German/English
20,5 x 28 cm
144 pages, 75 color and b/w images
Softcover with scratch-off coating
€ 29,90 (D) / £ 27.50 / \$ 45
ISBN 978-3-95476-295-8



Jedes Kollektiv braucht eine Richtung, 2017 (detail)



Hysteria, 2016



OKKA-ESTHER HUNGERBÜHLER DIE FAULE NUSS

Places Where Things Seem to Work Differently

Okka-Esther Hungerbühler (b. Bonn, 1988; lives and works in Berlin) creates microcosmic dreamscapes sprung from a burgeoning pictorial imagination. The paintings unfold concrete narrative details and stories that the sculptures dismantle in gestures packing a punch. In the exhibition space, Hungerbühler, who studied in Thomas Zipp's master class, arranges her work to conjure up scenic moments; the sculptures, some of them vaguely robotic, seem to have anticipated the viewer's response and interact with the paintings. The question to which her hazy characters and creatural sceneries appear to frame a response is this: how can one still tell fantastic, sad, and savage stories today? The publication *Die Faule Nuss* presents Hungerbühler's sculptures in characteristic conjunction with her paintings, a blend of figuration and abstraction that recalls Pop art and comic strips. With an essay by Maurin Dietrich and a foreword by Brigitte Hausmann.

Current exhibition

***Die Faule Nuss*, Schwartzsche Villa, on view from August 31 until October 27, 2019**

Ed. Brigitte Hausmann / Bezirksamt Steglitz-Zehlendorf von Berlin

German/English

17 x 24 cm

72 pages, 66 color images

Softcover with dust jacket

€ 28 (D) / £ 27.50 / \$ 45

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Eis-Ei, 2019

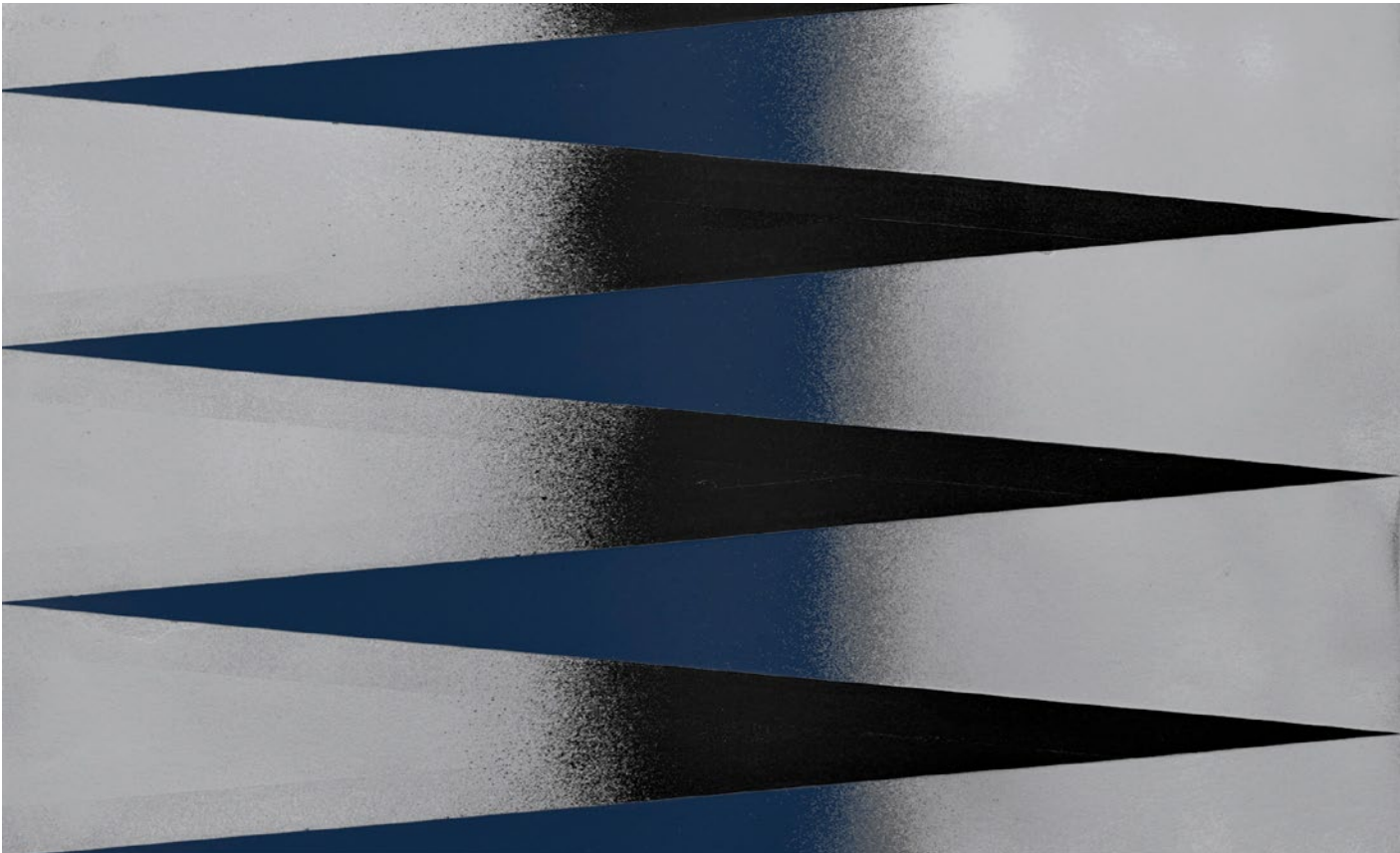


JULIO ERNESTO HERRERA FLORES
VORTEX

Elements toward a Comprehensive Portrait of Our World

Julio Ernesto Herrera Flores (b. El Salvador, 1977; lives and works in Düsseldorf) studied painting with Helmut Federle at the Düsseldorf Academy of Fine Arts. His artist's book *Vortex* is imbued with a distinctive intensity by the acceleration and deceleration of geometric structures. The basic motifs, lozenge and triangle, are first subjected to a seminal linear and planar segmentation and then lent dynamic energy by lightning-fast motion. The resulting wedge-shaped agglomeration evolves into a vertically organized texture of interpenetrating iridescent spikes that are the main motif of the titular *Vortex*. The geometric structures contrast with photographs of the Selva jungle, the city of São Paulo, and the Rosetta space mission. The compilation of pictures unfolds a kaleidoscopic vision of our world and inspires reflections and emotions whose shared tenor is the calm embrace of the present moment. Seeking to lend the traveler's evanescent impressions duration and grasp the essence of a time and place, it purposes a virtual conservation of aesthetic experience. The juxtaposition of photographs and abstract painting opens up new dimensions, revealing unexpected associations and interconnections. Illustrations only.

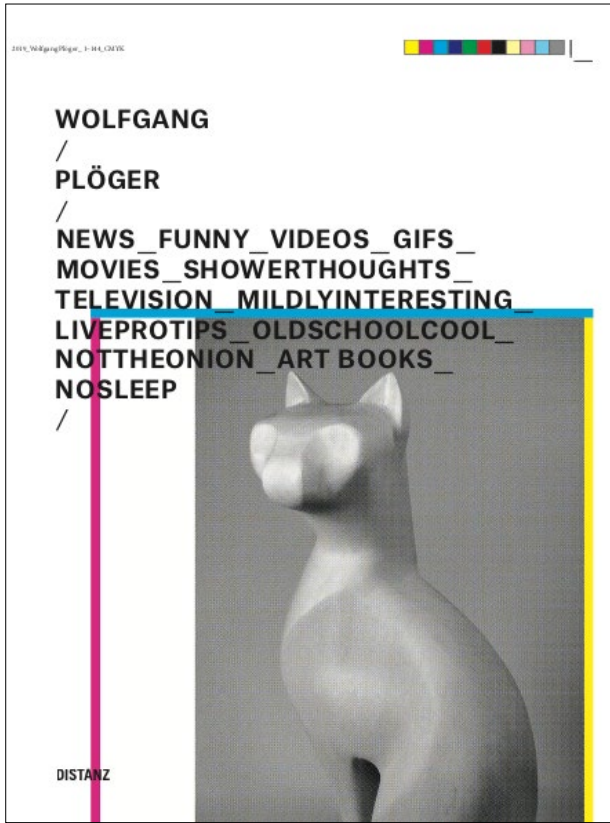
German/English
21 x 30 cm
136 pages, 31 color images and 29 b/w images
Hardcover
€ 38 (D) / £ 35.50 / \$ 58
ISBN 978-3-95476-277-4



Vortex, 2017



Vortex, 2017



WOLFGANG PLÖGER
NO SLEEP

Reflecting on the Medium to Devise a Formal Idiom

Wolfgang Plöger (b. Münster, 1971; lives and works in Berlin) makes art that investigates the distribution and proliferation of visual and textual information in the digital realm. For this publication, he worked with the designer Anna Wesek to develop a design concept that visualizes the transfer of digital information into the analog form of the book. The five chapters were laid out as a long PDF with vertical subdivisions in the drafting phase; only in the second step was the material grafted into the systematic structure of a book. The book form with its horizontal concatenation of pages and spreads reveals itself to be an apparatus that cuts up texts and images. In his first monograph, Plöger, who has created and published well over a hundred artist's books over the past fifteen years, puts the book as such on display and probes the medium's central questions: What are the defining characteristics of a book? What makes it unique? When can we actually speak of a book? With contributions by Stefanie Böttcher, Ory Dessau, Antje Krause-Wahl, Henry Lagos, and Paul Soulellis.

Ed. Kunsthalle Mainz
German/English
21,5 x 28 cm
144 pages, 68 color and b/w images
Softcover with flaps
€ 29,90 (D) / £ 27.50 / \$ 45
ISBN 978-3-95476-289-7



AFTER THIS COMES THAT BEFORE THAT COMES THIS, 2017 (exhibition view)



THIS IS THE RIGHT HAND UP; IMAGE SEARCH LIBRARY #18, -20-61, 2013



Florian Neufeldt
Falten und Verwerfungen/
Folds and Faults

FLORIAN NEUFELDT FOLDS AND FAULTS

Sculpture as a Physical Equation

In his sculptures and installations, Florian Neufeldt (b. Bonn, 1976; lives and works in Berlin) creates self-contained systems in which meaning circulates. Embedding folded doorframes and chair frameworks in the gallery walls or attaching them to wires to convert them into bare-bones electric circuits, he makes works that resemble complex setups for physics experiments and mathematical equations. Neufeldt's installations are meant to remind us that art as such does not explain the world, dispelling the misconception that has art guiding us in making sense of reality. Taking up the traditions of the objet trouvé or the readymade, he instead explores the blanks that alert the beholder to the fact that nothing in the world can be effortlessly understood. Titled *Folds and Faults*, Florian Neufeldt's first monograph presents a cross-section of his oeuvre from the past twelve years. With essays by Gerrit Gohlke and Catherine Nichols.

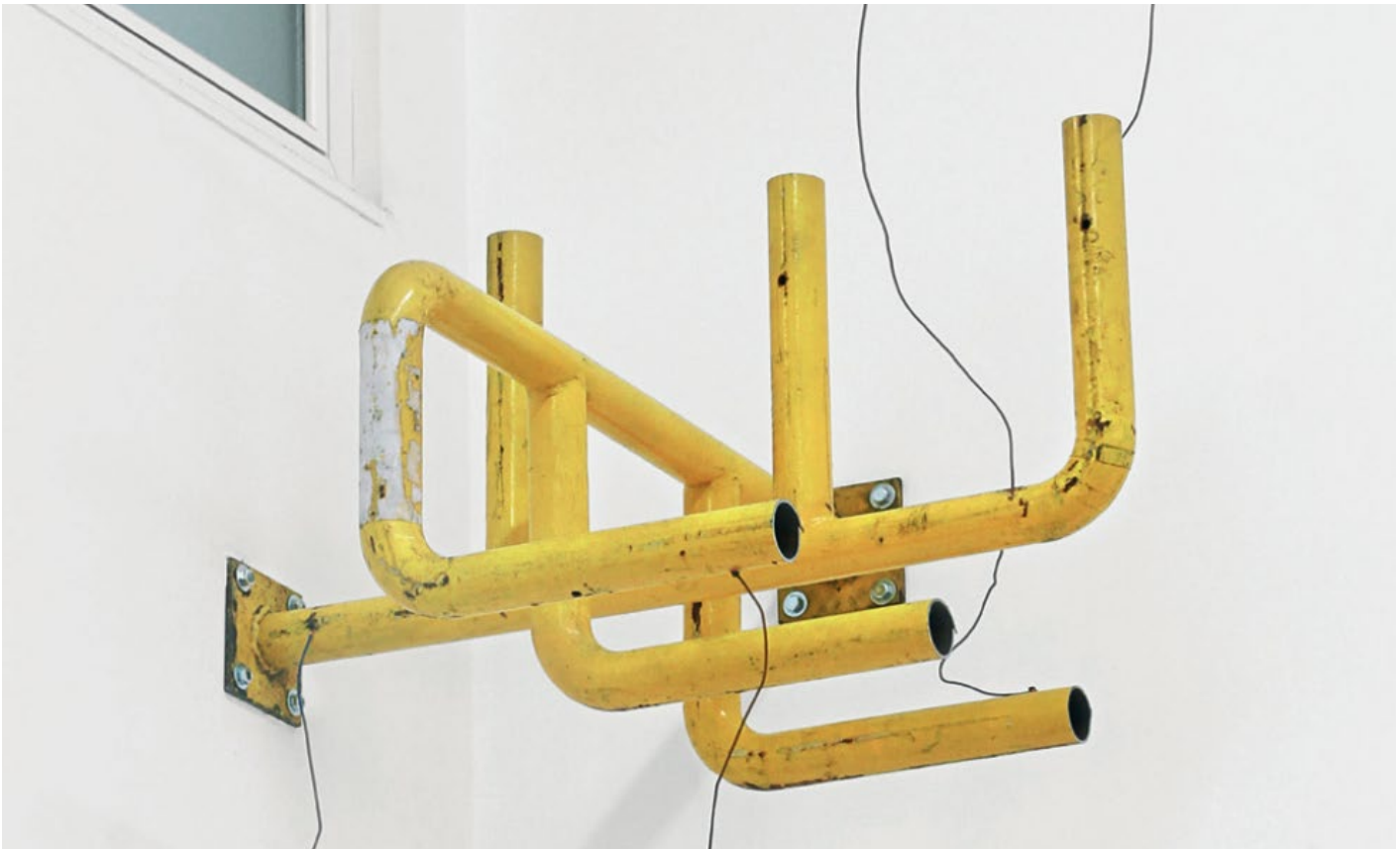
German/English
19 x 23,5 cm
120 pages, 99 color images and 6 b/w images
Hardcover
€ 29,90 (D) / £ 27.50 / \$ 45
ISBN 978-3-95476-296-5



Sheets, 2019



Live Wires, 2017



Ground (So You Grab a Piece of Something that You Think is Going to Last), 2017



Eds. Stefanie Böttcher, Kunsthalle Mainz / Honne Dohrmann, Staatstheater Mainz / Florian Jenett, Hochschule Mainz

German/English

20 x 26 cm

128 pages, 33 color images and 18 b/w images

Hardcover

€ 29,90 (D) / £ 27.50 / \$ 45

ISBN 978-3-95476-292-7

BETWEEN US DANCE, RESEARCH, ART

Knowledge Formations in Contemporary Dance

Between Us is an interdisciplinary project that brings together three institutions—Staatstheater Mainz, Kunsthalle Mainz, and the Mainz University of Applied Sciences—and disciplines they represent—dance, visual art, and digital dance research and education—with a focus on questions of the exchange of information and knowledge. Which concepts can be fruitfully transferred from one discipline to another? How can choreographic structures and their digitization impact visual art? Which resources, which language are required to make such transfers possible?

Produced by the research project of the same title, this publication provides insight into the genesis of the choreography *Effect* by the Finnish choreographer Taneli Törmä and documents the rehearsal process. The dance performance and its transformation into graphically visualized data streams using digital recording technology by Motion Bank, a research program at the Mainz University of Applied Sciences, subsequently inspired six international visual artists to translate dance into their respective creative disciplines: taking their cue from the source material, Tim Etchells, Tamara Grcic, Žilvinas Kempinas, Søren Lyngsø Knudsen, Isabel Lewis, and Sissel Tolaas created new works that were gathered for a multimedia exhibition at Kunsthalle Mainz.

The publication *Between Us* documents and extends the manifold translative contributions of everyone involved in the project. In seven interviews, the artists and researchers talk about their collaboration and shed light on the genesis of their creative work and scholarship. With a preface by Stefanie Böttcher, Honne Dohrmann, and Florian Jenett.



Taneli Törmä, *Effect*, 2019 (documentation of the rehearsal)



Tim Etchells, *STAND, NO REASON, LOOK, PUSH*, 2019 (exhibition view)



CHRISTIAN FALSNAES
FORCE

Interactive Performative Tableaus

The Danish artist Christian Falsnaes (b. Copenhagen, 1980; lives and works in Berlin) creates performances and multimedia installations that have enthralled international audiences. His exhibition *FORCE* brought together eight works in a formidable theatrical production. The title hints at central aspects of Falsnaes's interactive art: power, authority, energy, and violence. Insistently probing the power differential between artist and spectators, Falsnaes initiates group dynamics and motivates people to perform ritual actions, but he also confronts the individual with his or her emotions, reflexes, and instincts. This book documents the eight works—each proposing a different model of interplay between the artist and his audience—in numerous photographs and video stills. With essays by Sebastian Baden, Kai van Eikels, Christian Janecke, Sylvia Martin, and Vanessa Joan Müller and a preface by Katia Baudin.

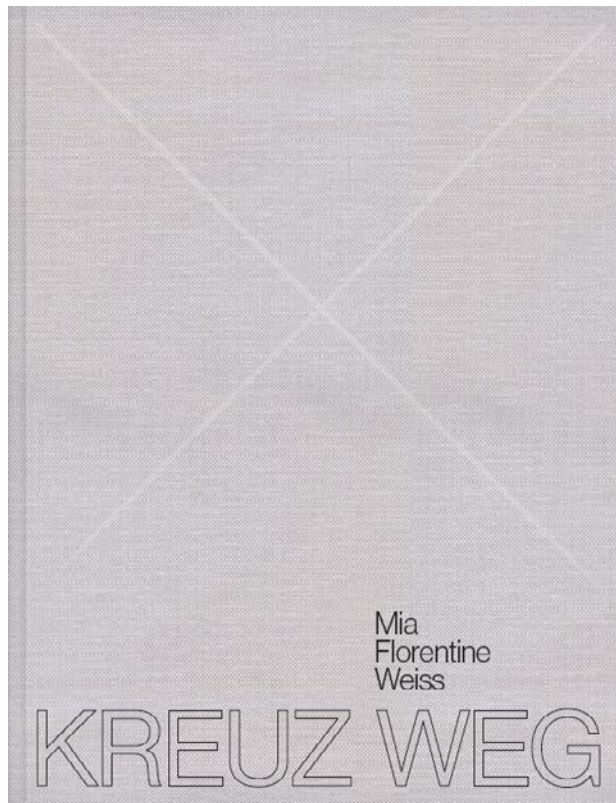
Ed. Sylvia Martin
German/English
20 × 27 cm
144 pages, 72 color images
Flexcover with linen
€ 34,90 (D) / £ 32.50 / \$ 55
ISBN 978-3-95476-265-1



Force, 2018



Icon, 2018



MIA FLORENTINE WEISS KREUZ WEG

“We Must Not Take Today’s Peaceful Europe without Borders for Granted.”

Mia Florentine Weiss (b. Würzburg, 1980; lives and works in Berlin) makes conceptual art that grapples with questions of community, cultural identity, and the future of Europe. To mark the centennial of the Treaty of Versailles, Weiss will build a sprawling installation in Berlin’s St. Nicholas’ Church, transforming the nave into an outsize walkable steel crucifix laid down on the ground: a universal way of the cross. Complementing the cross installed in the former church’s interior, the artist will bring soil from the forty-seven member states of the Council of Europe to the exhibition space, which she gathered while traveling across the continent over the past two years. Mixing the topsoil from different countries, Weiss obtained a sample from an earth in which all boundaries have become obsolete. Pressed to form bricks made in series, the material forms another foundation for her engagement with European identity. The artist documented her work of collecting and her encounters with locals on film. The catalogue accompanying the exhibition, titled KREUZ WEG, traces the long-term project and explores its various stages and multiple facets. With a foreword by Minister of State Dorothee Bär and Senator for Culture and Europe in Berlin Klaus Lederer; a preface by the curator, Paul Spies; essays by Karlheinz Lüdeking, Sylvia Metz and Bettina Ruhrberg; and an interview with the artist by Stefan Trinks.

Current exhibition

KREUZ WEG, Stadtmuseum Berlin, on view from September 6 until November 24, 2019

Ed. Paul Spies / Stadtmuseum Berlin

German/English

22 x 28 cm

136 pages, numerous color images

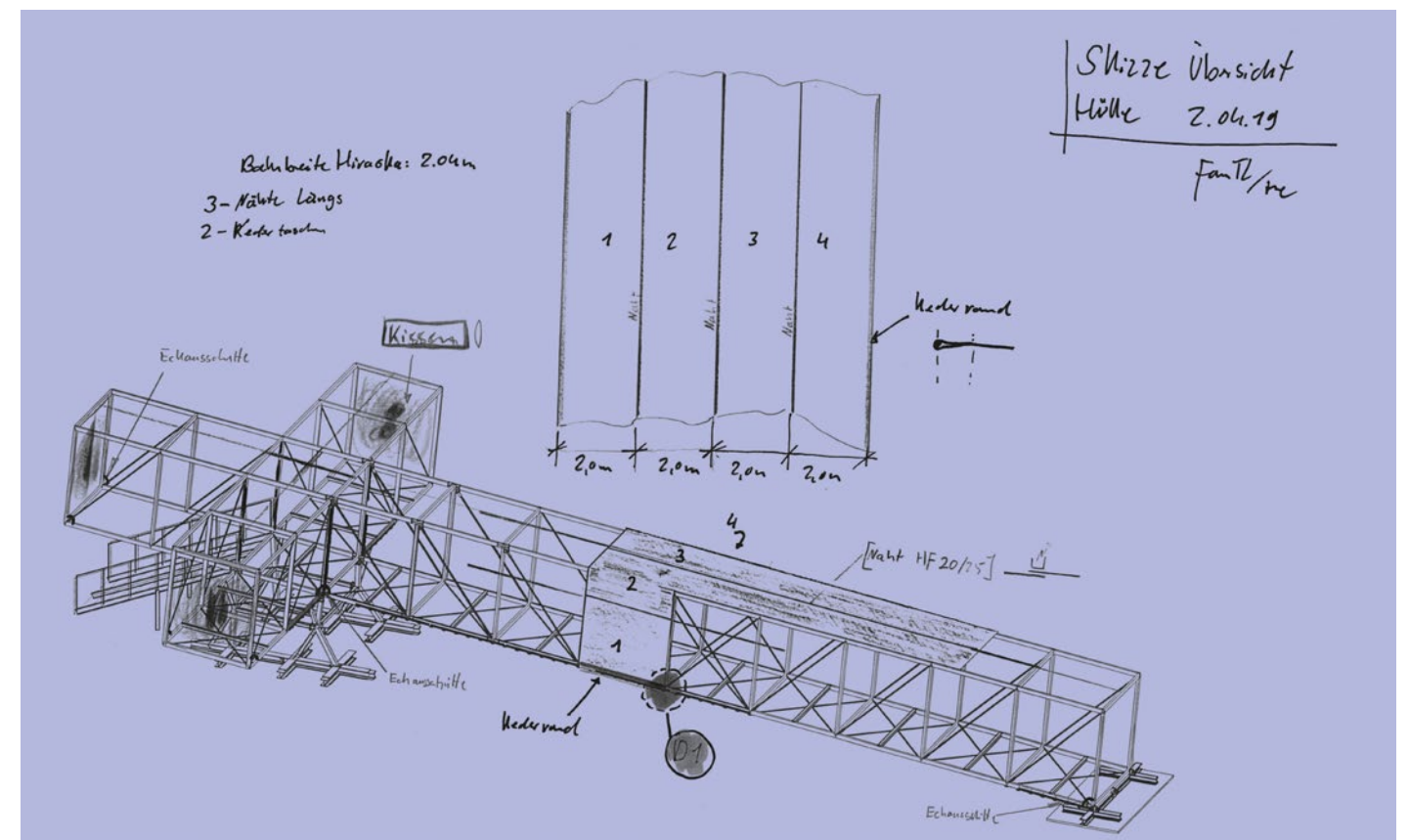
Hardcover

€ 34 (D) / £ 32 / \$ 54

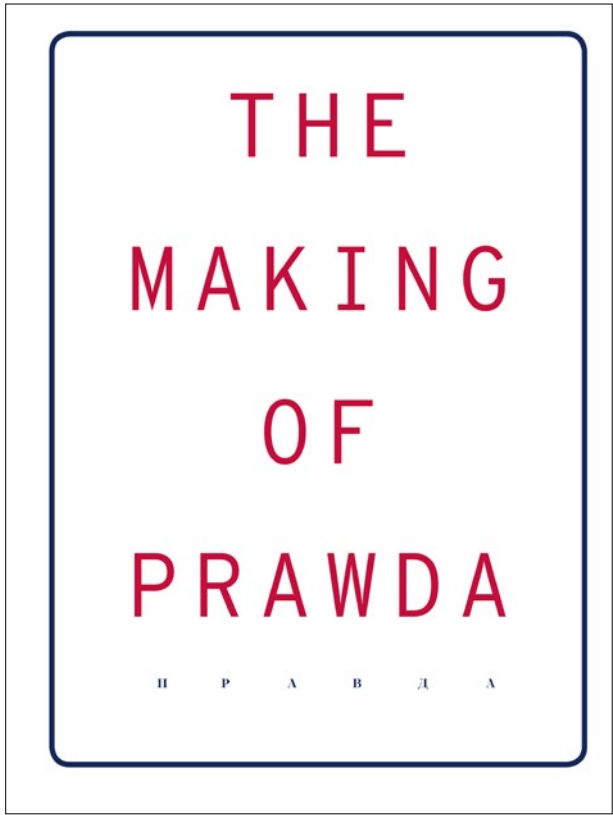
ISBN 978-3-95476-302-3



KREUZ WEG, 2019 (documentation)



KREUZ WEG, 2019 (documentation)



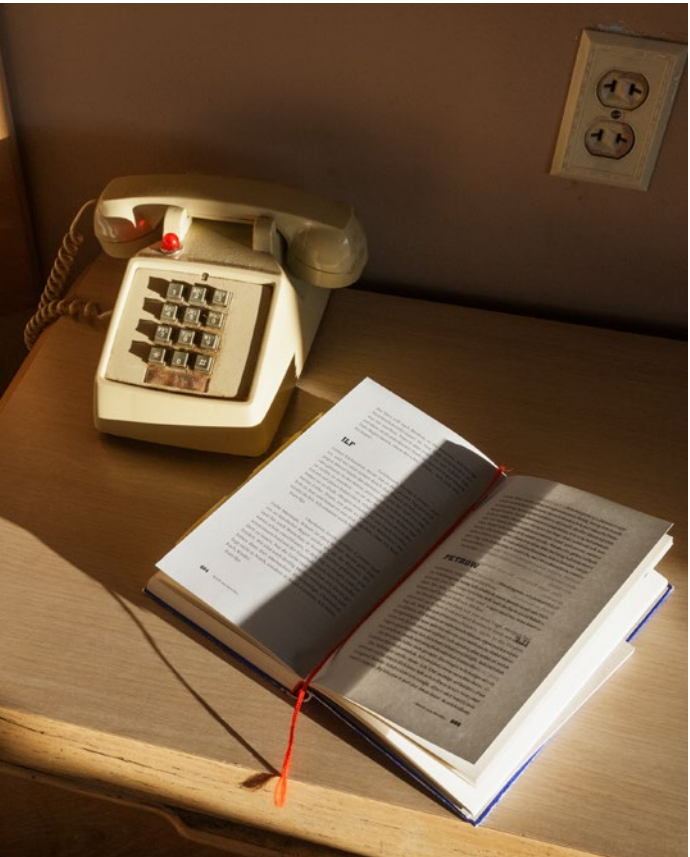
Eds. Felicitas Hoppe, Alexej Meschtschanow, Jana Müller, Ulrike Rainer
German and English edition
16,5 x 23 cm
128 pages, 60 color images and 43 b/w images
Softcover with flaps
€ 34,90 (D) / £ 32.50 / \$ 55
ISBN 978-3-95476-283-5 (EN Edition)
ISBN 978-3-95476-282-8 (DE Edition)

THE MAKING OF PRAWDA

A Road Trip in Search of the American Dream

In 1935, the daily paper Pravda (“The Truth”) commissioned the Soviet writers and frequent collaborators Ilya Ilf and Evgeniy Petrov to embark on what would become a legendary voyage across the United States of America: the two boarded a mouse-gray Ford and traversed the widely vaunted land of milk and honey and putative stronghold of the class enemy. After ten thousand miles on the road, the conclusion they reached in their travel novel One-storied America (published in English translation as *Little Golden America*) was that “if America were Soviet it would be paradise.”

Eighty years later, The Fearless Four—the moniker stands for the artists Jana Müller (b. Halle an der Saale, 1977; lives and works in Berlin) and Alexej Meschtschanow (b. Kiev, 1973; lives and works in Berlin), the writer Felicitas Hoppe (b. Hamelin, 1960; lives and works in Berlin) and the cultural scholar and naturalized American citizen Ulrike Rainer (b. Vienna, 1947; lives and works in Hanover, New Hampshire)—set out to revisit the scenes of the two Russians’ voyage, retracing their route leg by leg. The online project 3668ilfpetrow.com contains a comprehensive record of what they found, now complemented by a conceptual printed work whose design is reminiscent of Aby Warburg’s approach. The travelogue combines photographs, a conversation with the artists, excerpts from Hoppe’s novel *Prawda: Eine amerikanische Reise* (2018), quotes, historic documents, and register entries for a cartography that brings America to life. A shot of Las Vegas’s Trump Tower, ornamental carpet patterns in dingy motels, the barren landscapes along the Mexican border: juxtaposed with Ilf and Petrov’s experiences on the road, the pictures and texts in *The Making of Prawda* suggest ways in which the earlier book speaks to today’s social issues and illustrate how stories and myths are perpetuated and take on new meanings.



Jana Müller, *Little Golden America*, 2017



Jana Müller, *Little Golden America*, 2017



Jana Müller, *Grand Tour*, 2017



German
21,5 x 34 cm
120 pages, 78 color images
Hardcover
€ 29,90 (D) / £ 27.50 / \$ 45
ISBN978-3-95476-294-1

GEORG BRÜCKMANN
KUNDMANNNGASSE 19

The Space of Wittgenstein’s Thought, Staged as a Cabinet of
Curiosities

At first glance, the photographs in this series by Georg Brückmann (b. Frankfurt am Main, 1977; lives and works in Leipzig) might show distorted theatrical stage sets or gaudy interiors from a Biedermeier dollhouse assembly kit. His actual reference is to the Wittgenstein House at Vienna’s *Kundmannngasse 19*, and hence to the philosopher Ludwig Wittgenstein. Brückmann’s fictional rooms—he builds elaborate models and, in a final step, records them in pictures—bring the backdrops of Michel Gondry’s stop-motion films to mind. But rather than being otherworldly settings for fantastic narratives, they articulate a complex engagement with the methodology of the photographic medium.

May we read the Wittgenstein House as philosophy translated into stone? To what extent does its architecture reflect the philosopher’s theories? And what does the luxurious aesthetic of the building at *Kundmannngasse 19* suggest about philosophy’s aspiration to be applicable to daily life? In his publication of the same title, Brückmann presents his playful adaptation of the structure, unfurling a multi-faceted interpretation of the space in which Ludwig Wittgenstein thought and lived. The pictures are complemented by fictional conversations between Georg Brückmann and Ludwig Wittgenstein. With essays by Daniel Creutz, Christina Natlace and Heidi Stecker.



Kundmannngasse 19, 2015



Kundmannngasse 19, 2015



Kundmannngasse 19, 2015



Kundmannngasse 19, 2015



**REALITIES:UNITED
FAZIT**

Art for the Green-Energy Future

The architecture studio realities:united (Jan Edler, b. Cologne, 1970, and Tim Edler, b. Cologne, 1965; both live and work in Berlin) operates on the interfaces between art and architecture, urbanism and ecology. The two brothers' works have long been included in renowned art collections including that of the Museum of Modern Art, New York. In their experimental construction projects, realities:united unite smart visions with technically simple and ecologically valuable solutions. Their plans for the project Flussbad Berlin, an enormous swimming pool carved out of the Spree River before the backdrop of the new City Palace, exemplify their participatory understanding of urban planning. And as *Fazit* demonstrates, there is no reason a cooling tower should not become a sculpture. With the shift to clean energy, the monumental structure, an emblem of monstrous environmental devastation, loses its function. realities:united are already thinking about new connotations that might come to be bound up with these giants: as outsize communication devices, they send ring-shaped smoke signals into the atmosphere—in an age in which digital smart cities have become a pervasive yet unseen part of the fabric of our lives. The duo's subversive and humorous gestures herald the dawn of a green future. The catalogue *Fazit* presents realities:united's ideas with an essay by Antje Stahl and a preface by Thomas Köhler.

Current exhibition
***Fazit*, Berlinische Galerie, on view until August 19, 2019**

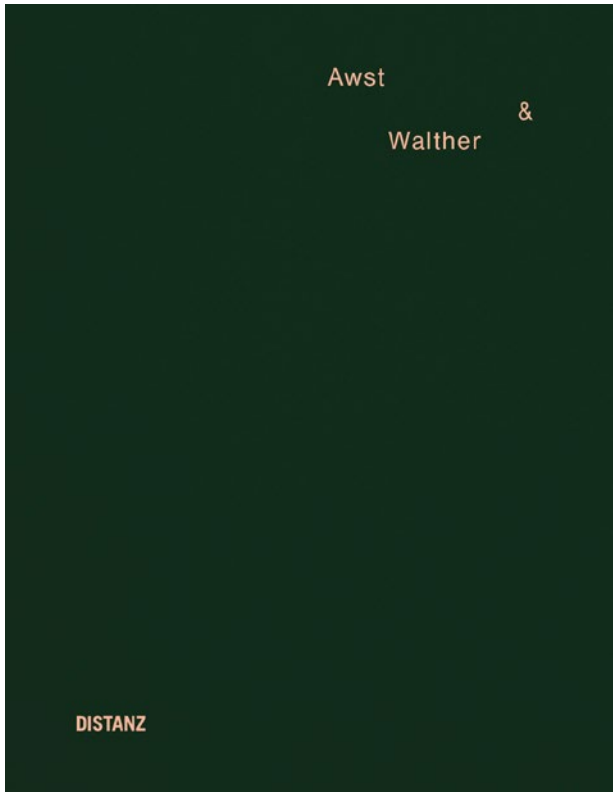
Ed. Berlinische Galerie
German/English
21,7 × 28 cm
112 pages, 75 color and 10 b/w images
Flexcover
€ 24,90 (D) / £ 22.90 / \$ 40
978-3-95476-280-4



Fazit (Neurath) – Braunkohlekraftwerk, 2019



Flussbad, 2014–25



AWST & WALTHER

“Our work is rooted in dialogue ...”

The works of the German-Welsh artist couple Awst & Walther (Manon Awst, b. Bangor, 1983, and Benjamin Walther, b. Dresden, 1974) are characterized by a most distinctive perception of space and feedback loops that captivate the viewer. Taking a discursive and interdisciplinary approach, the architect and the stage director, who have worked together since 2006, factor in the spectator and his interaction as they design their objects. Expansive sculptural gestures examine modern man’s ambivalent relationships with nature and technology. Their works present models of nature or natural materials in processed and fragmented form. Deliberately pushing the limits of technology’s capacity to mold nature in accordance with human wishes, they reveal the fascination as well as the violence of humanity’s irreversible interference.

This book, with an essay by Susanne Prinz and a preface by the artists, is the first comprehensive monograph about Awst & Walther’s work, showcasing the sculptures and creative interventions they have created over the past decade.

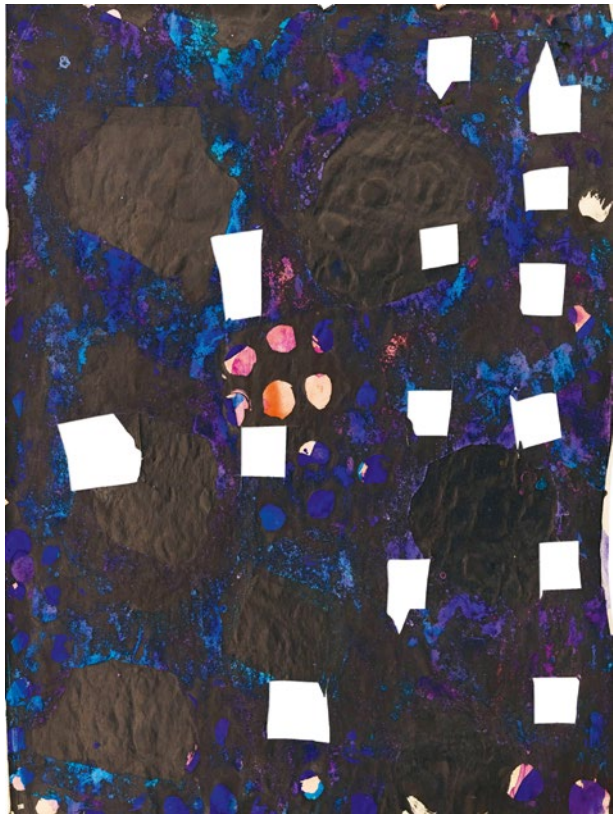
German/English
23,5 × 31,5 cm
336 pages, 155 color and b/w images
Hardcover with linen
€ 39,90 (D) / £ 37.50 / \$ 60
ISBN 978-3-95476-278-1



Ground to Sky, 2014



Work in Progress, 2009



**NORBERT PRANGENBERG
EQUINOX**

A Pioneering Explorer of the Potential of Ceramics

Norbert Prangenberg (b. Nettesheim near Cologne; d. Krefeld, 2012) was a German painter, graphic artist, sculptor, and glass designer who built a sprawling oeuvre that transcended boundaries of genre. His work fuses archaic symbolism and baroque exuberance of color, geometric clarity and rampant organic growth, sensual opulence and delicate spirituality. Prangenberg rose to international renown in 1982, when his work was displayed at documenta 7; in 1993, the artist, a goldsmith by training, became professor of ceramics and glass painting at the Munich Academy of Fine Arts. He began making hollow bodies out of glazed clay he called *Figures*; often larger than life, the imposing characters are possessed of a peculiar beauty. As Prangenberg himself once remarked, “some of my things are playful or allow themselves to indulge in curlicues, in spontaneous flourishes, in a certain joyful embrace of form. But having a lot of fun every once in a while doesn’t mean taking life as such to be a frivolous matter. On the contrary, it may well add to its depth.” With essays by Markus Heinzelmann, Markus Karstieß, and Nele van Wieringen.

Current Exhibition
Norbert Prangenberg – Formfreude. 70 Werke zum 70. Geburtstag,
Ernst Barlach Haus, on view until September 8, 2019

Eds. Axel Ciesielski, Markus Heinzelmann, Markus Karstieß, Nele van Wieringen

German/English

21 x 28 cm

112 pages, 80 color images

Softcover with dust jacket

€ 25 (D) / £ 23 / \$ 40

ISBN 978-3-95476-290-3



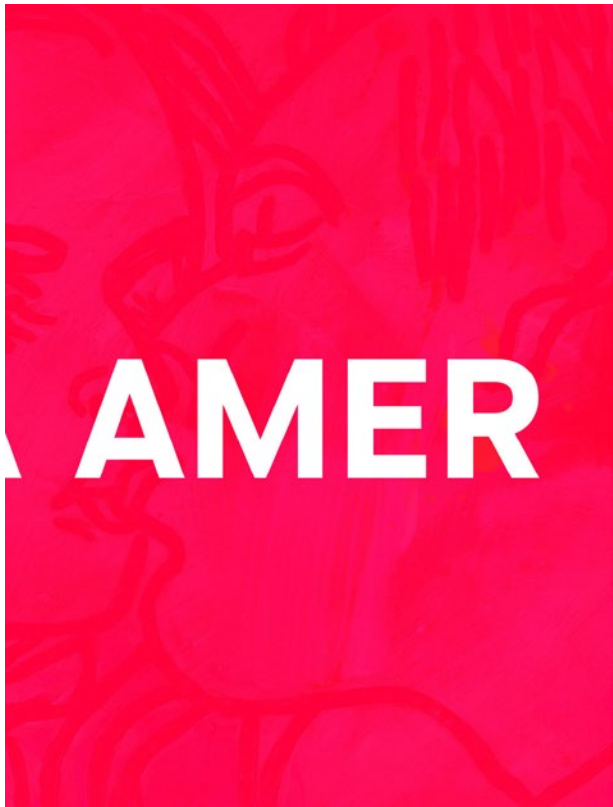
Figur, 1990; *Figur*, 1993; *Figur*, 1994 (exhibition view)



Untitled, 1982



Exhibition view Keramik Museum Westerwald, 2019



**GHADA AMER
CERAMICS**

Female Sexuality and a Political Stance

Ghada Amer (b. Cairo, 1963; lives and works in New York) rose to renown in the mid-1990s with depictions of erotic motifs she stitched onto her paintings. These works compellingly interwove an ironic take on traditional role models with a confident reimagination of the painterly medium by combining it with embroidery. In 2014, the artist turned to working with clay, initially using it to produce models for her steel sculptures, then developing increasingly impromptu shapes. After making abstract colorful clay sculptures that stand out for their coarse-grained contours, she was awarded a two-year residency at the Greenwich House Pottery in New York, where she created works that are without parallel in the worlds of fine art or ceramics. Amer starts out with large-format thin slabs of clay that are extraordinarily difficult to handle, painting women's portraits on both sides and then bending the slabs and standing them on edge.

This book presents numerous works from both series of ceramics as well as documentary photographs showing the artist at work in the studio. With two essays by Justine Ludwig and Britta Schmitz and a conversation between Sebastian Preuss and Ghada Amer.

Ed. Justus F. Kewenig
English
20.5 × 27.5 cm
300 pages, 144 color images
Softcover with PVC dust jacket
€ 42 (D) / £40 / \$ 68
ISBN 978-3-95476-260-6



Melting, 2015



The Girl in the Box, 2015



Yellow Strokes, 2015



KAREN PONTOPPIDAN
THE ONE WOMAN GROUP EXHIBITION

One of the Most Influential Jewelry Artists of Our Time

The work of Karen Pontoppidan (b. 1968 in Kerteminde, Denmark; lives and works in Munich) marks a sea-change in contemporary jewelry art. In light of the social significance of identity and gender and conscious of the political as well as social mission of art, Pontoppidan believes that her own discipline needs to think outside the box. Her instruments are deconstruction and the innovative renewal of her materials. Her themes revolve around fresh starts, attempts to break free, and protest. Jettisoning any conventional dogmatic ideas about jewelry, the trained goldsmith and professor of goldsmithing (she taught at Konstfack, Stockholm, from 2006 until 2015 and has been professor at the Academy of Fine Arts Munich since 2015) has devoted her work as well as her teaching to the question of how her craft can help frame responses to urgent concerns of today.

The book, with essays by Ellen Maurer-Zilioli and Maria Muhle and quotes from Barbara Vinken, Angelika Nollert, Carin Reinders, and others as well as the artist herself, showcases over a hundred works by Karen Pontoppidan from the past twenty years. Given their diversity and sometimes conflicting aesthetics, a reader browsing the pages might be forgiven for thinking that she is looking at works by many different authors. In this way, Pontoppidan challenges traditional notions that identify an oeuvre with the artist behind it, and her gender.

Eds. Michael Buhrs, Ellen Maurer Zilioli
German/English
23,5 × 29 cm
152 pages, 105 color and b/w images
Hardcover
€ 29,90 (D) / £ 27.50 / \$ 45
ISBN 978-3-95476-279-8



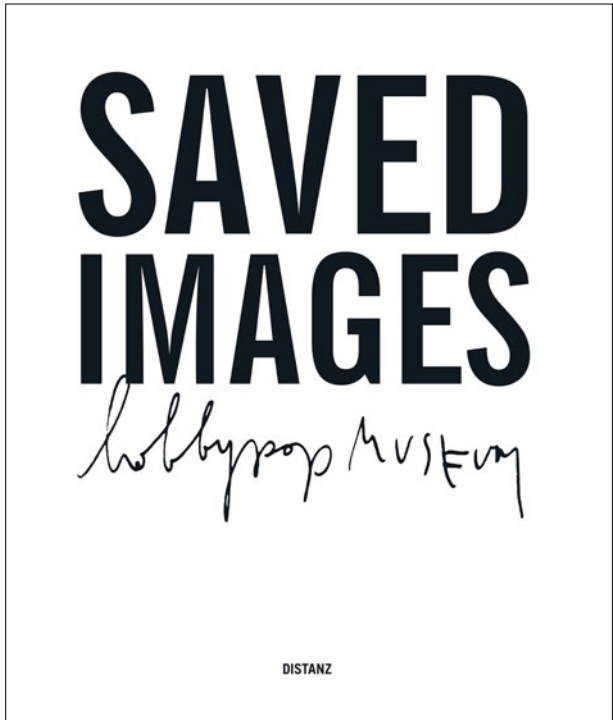
Blumen&Boller (rings), 1994–97



O.T. (brooch), 2007



Blumen&Boller (brooches), 1994–96



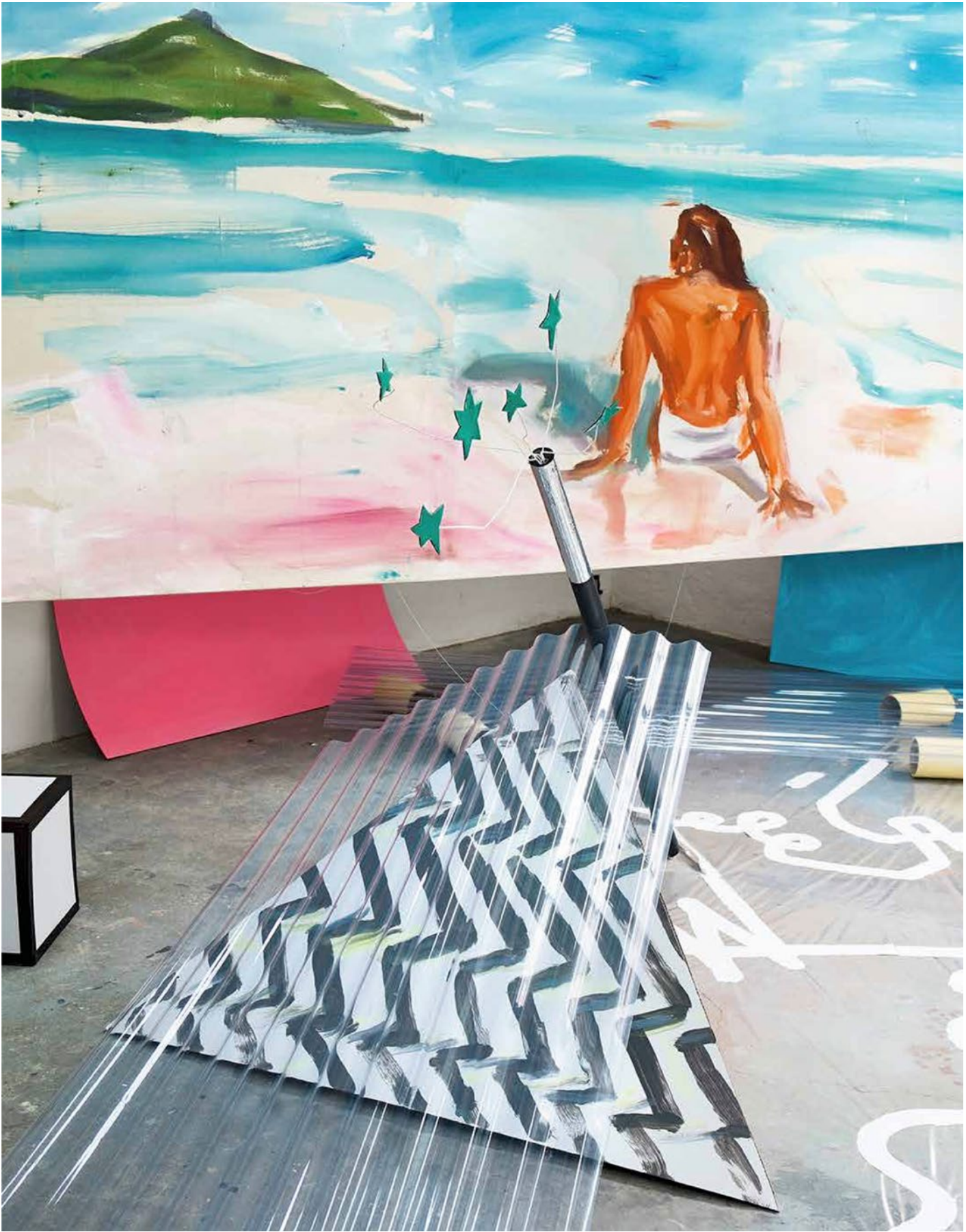
**HOBBYPOPMUSEUM
SAVED IMAGES**

The Artist Group as a Band Touring the World of Art

The artist group hobbypopMUSEUM (Sophie von Hellermann, b. 1975, lives and works in London; Marie-Céline Schäfer, b. 1967, lives and works in Zhaoqing, China; and Christian Jendreiko, b. 1969, Matthias Lahme, b. 1974, Dietmar Lutz, b. 1968, and André Niebur, b. 1973, who live and work in Düsseldorf) first came to public notice with a self-designed project at the old central post office in Düsseldorf in 1998. The piece was an early example of the collective's characteristic approach: they like to work in interactive fashion and scrutinize the phenomena of the "museum" and the "exhibition" from a variety of angles. To this purpose, they employ a wide range of media: their ensembles incorporate paintings, sculptures, photographs, and video pieces in visually powerful installations. The artist group as a band touring the world of art and transforming any venue on its never-ending roadshow into a total play of art: that is the guiding idea behind hobbypopMUSEUM.

The book, with essays by Oriane Durand, Andrew Renton, Benjamin Thorel, and Sam Watson, looks back on twenty years of hobbypopMUSEUM.

Ed. Dortmunder Kunstverein
German/English
22 x 27 cm
288 pages, 250 color images
Softcover with flaps
€ 34,90 (D) / £ 32.50 / \$ 55
ISBN 978-3-95476-272-9



HOBBY POP PHOTO SHOP MUSEUM, 2016



**STELLA GEPPERT
SCORES AND SCULPTURES**

“In My Mind, Conversations Have Architectonic Forms ...”

Stella Geppert (lives and works in Berlin and Halle) is a sculptor and performance artist. Sculpture, she believes, is a mode of inquiry into the interrelations between body, space, and movement. Putting the focus on social interaction, she scrutinizes both verbal and nonverbal communication as a sculptural event, devising ways in her work to blur the line between practices of form-making and performative strategies. “I regard sculptural creation as a process that emerges from the prevalent bodily actions and behaviors in spaces as well as architectonic relationships, that motivates movements and engenders images.”

This book offers the first extensive documentation of the process-based spatial experiments that Stella Geppert has realized since 2015 as part of her sculpture *Hieroglyphendecke* and presents selected drawings created during the various performances she has staged in the sculptural construction. With essays by Maren Butte and Ludwig Seyfarth.

German/English
16,5 x 23 cm
128 pages, 55 color images
Hardcover
€ 28 (D) / £ 27.50 / \$ 45
ISBN 978-3-95476-287-3



Ten Scores for a Sculpture, 2017



Hieroglyphendecke, 2015



Talk with PhG about Friendship, Family and High Confidence, 2015



BRUNO GIRONCOLI
PROTOTYPES FOR A NEW SPECIES

Imposing “Toys for Giants”

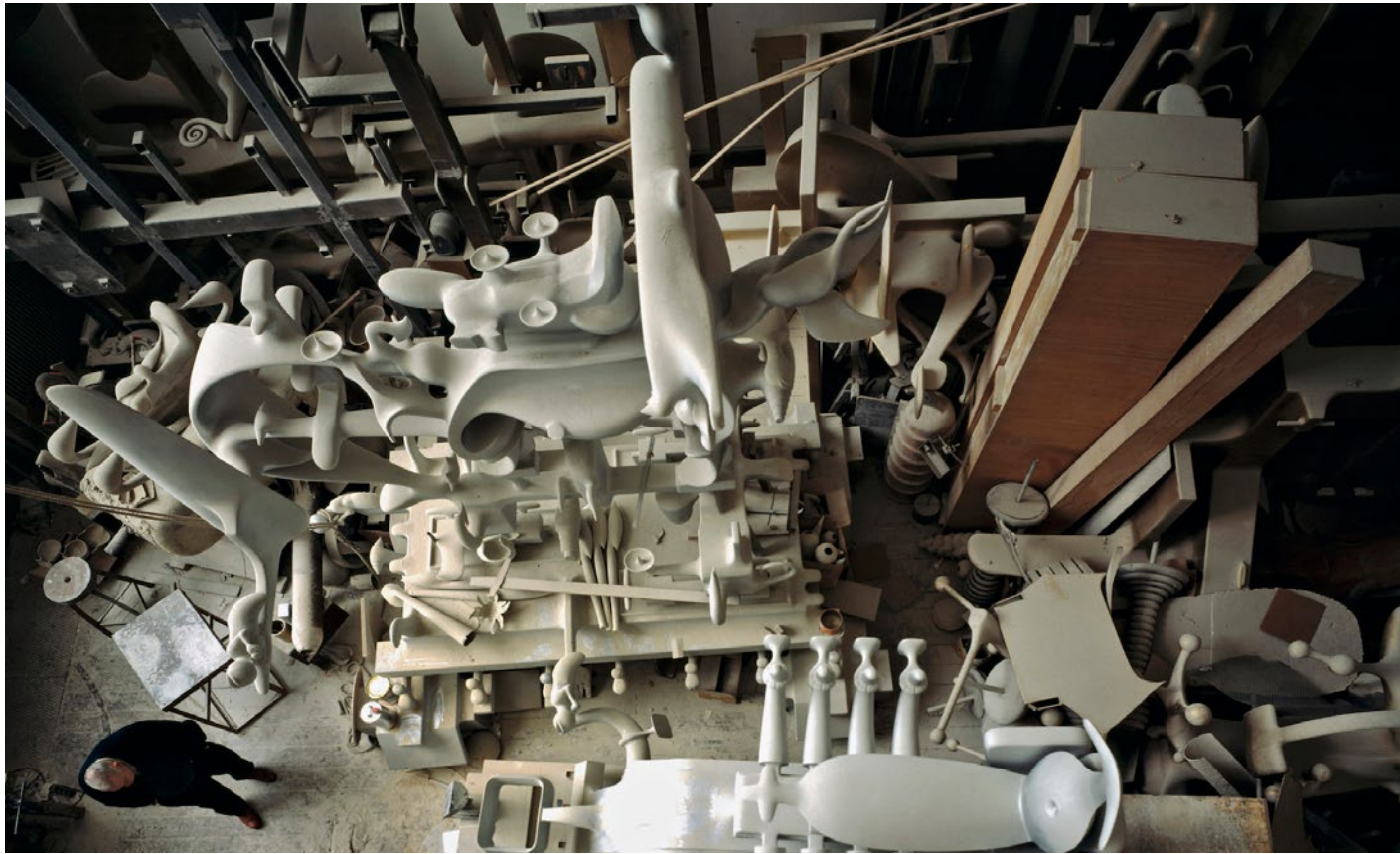
The eccentric Austrian artist Bruno Gironcoli (b. 1936 in Villach; d. 2010 in Vienna) ranks among the most important sculptors of his generation. Starting in the early 1960s, he built a singular oeuvre, producing a succession of innovative series that unsparingly probed human existence in all its complexity and inscrutability. Gironcoli’s aesthetic of excess and opulence, an inexhaustible profusion of excrescences and flourishes, inspired numerous younger artists. He rose to international renown with the large sculptures of his late years, in which archetypal figures meld with trivial elements to form futuristic conglomerates. The monumental pieces have the air of prototypes for a new species, clad in alluringly gleaming surfaces of gold, silver, and copper.

The publication, published on the occasion of his major exhibition at SCHIRN KUNSTHALLE Frankfurt, surveys Gironcoli’s haunting late oeuvre, gathering the most important works. With an essay by Martina Weinhart and a foreword by Philipp Demandt.

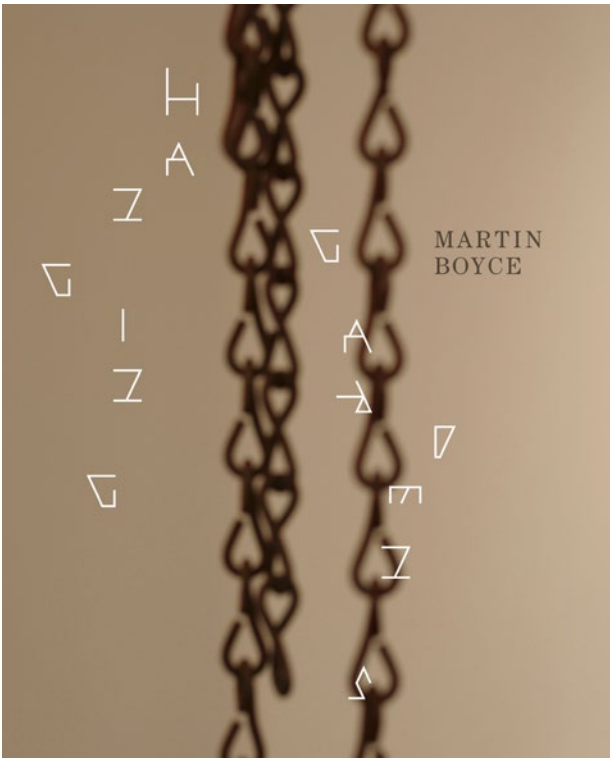
Ed. Martina Weinhart / SCHIRN KUNSTHALLE
German/English
22 × 32 cm
64 pages, 40 images
Softcover
€ 26 (D) / £ 24.50 / \$ 42
ISBN 978-3-95476-275-0



Untitled, 1996



Bruno Gironcoli in his studio



MARTIN BOYCE
HANGING GARDENS

The Landscape of Modernism Noir

Martin Boyce (b. Hamilton, Scotland, 1967; lives and works in Glasgow) makes art that probes the ideas of Western modernism. Subtly altering the forms of selected vintage objects, he creates distinctive sculptures in novel contexts. Taking inspiration from elements of early-twentieth-century architecture, design, and art, he captures the aura of modernism, though without disregarding the contemporary world, as his references to poetry, nature, film noir, and post-punk music suggest. In 2011, Boyce's oeuvre earned him the renowned Turner Prize. *Hanging Gardens* presents a fragmented landscape designed by Boyce into which he integrated more than thirty works dating from between 2004 and 2018. The beholder contemplating the scenery might almost be looking at the last traces of human existence and the relics of an imaginary utopia that has outgrown the objectives of its creator. With essays by Matthew Dickman, Geoff Dyer, and Christian Ganzenberg.

Eds. Christian Ganzenberg and Sunny Sun
English/Chinese
24 x 30 cm
204 pages, 183 color and b/w images
Hardcover
€ 39,90 (D) / £ 37.50 / \$ 60
ISBN 978-3-95476-263-7



Last Hours of Evening Light, 2015



Still Life Landscape with Sun, 2017



Into This Sleep, 2017



Sleeping Chimneys. Dead Stars., 2017



SUNAH CHOI

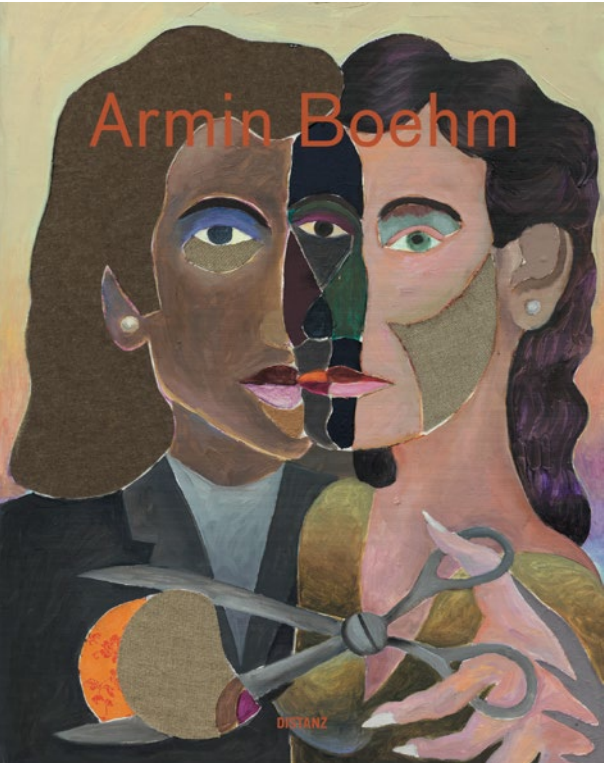
Resolving Observations into Compositions and Sculptures

Sunah Choi (b. Busan, Korea, 1968; lives and works in Berlin) is interested in processes of abstraction as applied to concrete moments in time, places, and phenomena. Her sculptures, installations, and photographs probe the substance and formal structure of objects. By resolving observations into compositions and arrangements or condensing them in sculptures, she explores the aesthetic quality of selected aspects of nature and vernacular culture. Choi received the Hannah-Hösch-Award in 2018, an award given out by the State of Berlin to a rising local female artist in recognition of her growing oeuvre's outstanding quality. This book, which contains three multipage inserts, presents a richly illustrated survey of Choi's work of the past ten years, accompanied by a conversation between Sunah Choi, Thomas Bayle, and Markus Weisbeck. With essays by Sabeth Buchmann and Andreas Schlaegel.

Ed. Sunah Choi
German/English
21 × 28 cm
180 pages, 143 color images
Hardcover
€ 39,90 (D) / £ 37.50 / \$ 60
ISBN 978-3-95476-258-3



Nach Material, 2014



ARMIN BOEHM
RADICAL PRESENCE

“There’s no collective escape, that’s not something I’ve ever believed in.”

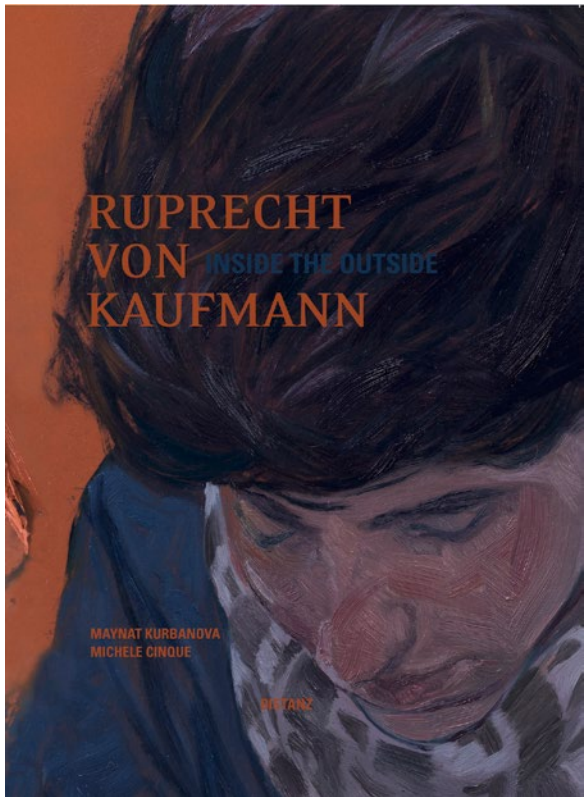
Armin Boehm (b. Aachen, 1972; lives and works in Berlin) is one of the most prominent representational painters working today. He records his unsparing observations of the world in which we live in fascinatingly detail-rich paintings and collages. Toying with a continuity of confusion, he jauntily mixes elements from pop culture and art history, from architecture and literature, from the politics of the day and fantasy. If his early oeuvre had an air of gloom and mysticism, his works from the 2010s evince a shift toward flat expanses of lighter hues, often interspersed with small scraps of fabric. There are portraits in pastel tones and dreamy flower still lifes; most memorable perhaps are the haunting depictions of dramatic scenes: street fighting outside the Elbphilharmonie in Hamburg, the Bataclan massacre, a political orgy at Berghain. The grotesque figures and the creeping sense of dread bring the paintings of the German Expressionists to mind.

Surveying Boehm’s more recent oeuvre, the comprehensive monograph showcases works created between 2010 and 2018. It is rounded out by an essay by Jonathan Griffin and a conversation with the artist by Peter Gorschlüter.

Ed. Galerie Peter Kilchmann
German/English
22 × 28 cm
220 pages, 100 color images
Softcover
€ 39,90 (D) / £ 37.50 / \$ 60
ISBN 978-3-95476-266-8



Kinder der Nacht, 2018



**RUPRECHT VON KAUFMANN
INSIDE THE OUTSIDE**

An Encounter between Two Humans: A Painter and a Refugee

Ruprecht von Kaufmann (b. Munich, 1974; lives and works in Berlin) is widely regarded as a leading exponent of contemporary narrative painting. When he began to work on his series of portraits *Inside the Outside*, images of refugees arriving in droves were all over the media. Hoping to understand what drives people to leave their homes and undertake a dangerous journey toward a new life in a foreign country, the artist invited refugees to his studio and painted them. “A portrait in oil is a status symbol. I wanted to harness this symbolic power to put faces on some of the people behind the anonymous television footage.” The resulting twenty-six paintings will be on display at the United Nations headquarters in New York in early 2019. Released in advance of the exhibition, this book, also titled *Inside the Outside*, showcases the unusual project. In addition to the twenty-six paintings and the sitters’ stories, it contains essays by the Chechen journalist Maynat Kurbanova and the Italian director Michele Cinque, whose personal perspectives add to this deeply moving exploration of the issue.

Current exhibition

***Ruprecht von Kaufmann – Metafysica*, Haugar Vestfold Kunstmuseum, Norway, on view from September 28 until December 29, 2019**

Ed. Galerie Thomas Fuchs

German/English

18 x 24 cm

80 pages, 29 color images

Hardcover with dust jacket

€ 22 (D) / £ 18.95 / \$ 30

ISBN 978-3-95476-270-5



Abdullah, 2017



German/English
24 x 29 cm
256 pages, 700 color images
Hardcover
€ 44 (D) / £ 40 / \$ 68
ISBN 978-3-95476-274-3

FRANEK
BEAR—LOOKING BEHIND

The Great Expeditionary Artist

FRANEK (b. 1939 in Potsdam; lives and works in Berlin and Radegast) is a painter, draftswoman, and graphic artist as well as explorer. Sculptures, photographs, films, and autobiographical notes round out her oeuvre. After completing her studies at the Hochschule für Bildende Künste in Berlin FRANEK spent much of the 1970s and 1980s immersing herself in the cultures of pre-Colombian America, working in Mexico, Guatemala, and Honduras. She assisted the mathematician Maria Reiche in surveying the enormous spiral-shaped geoglyphs in the Nazca Desert in Peru and recorded the rituals of the Sioux on the Rosebud Indian Reservation in South Dakota for the Übersee-Museum, Bremen. FRANEK gathered archetypal and archaic tokens that have been in use for millennia in extra-European cultures. As she painted and catalogued them, her work evolved into something very different from what is usually expected of visual artists. She discovered signifiers and made her own marks.

This first book on FRANEK's work between 1960 and 1990 focuses on projects in foreign cultures and attempts to determine their impact on an oeuvre as it grew over three decades. With observations on the various series by Jörn Merkert, Lothar Romain, Eberhard Roters, Lucie Schauer, Wieland Schmied, Heinz Thiel, Fred Thieler, Elisabeth Voigtländer, and others.



Der Geist in den Wassern, 1989



Hohe Wasser, 1988



**OLIVER MARK
NO SHOW**

“A good portrait captures someone’s energy ...”

Oliver Mark (b. 1963; lives and works in Berlin) is a master portraitist. His photographs of human beings tell stories of the seemingly familiar as seen from unwonted angles; through superimposition, doubling, fragmentation, partitioning, they often reveal more than either the subjects or the photographer meant to disclose. Expertly staged snapshots subject the sitters to painstaking analysis and limn his or her role in society. A collector of human types, Mark has an unerring flair for that special instant. The long list of illustrious people who have sat for his camera includes actors and actresses like Cate Blanchett, Anthony Hopkins, and Ben Kingsley; directors; musicians; philosophers; politicians like Angela Merkel and Joachim Gauck; designers; aristocrats; and, again and again, visual artists. To browse no show is to flip through a who’s who of the global art world, with formidable portraits of creative minds from Fernando Botero, Louise Bourgeois, Richard Serra, and Luc Tuymans to Katharina Grosse, Isa Melsheimer, Douglas Gordon, Alicja Kwade, and many more.

German/English
23,5 x 29 cm
268 pages, 200 color and b/w images
Hardcover
€ 38 (D) / £ 35.50 / \$ 58
ISBN 978-3-95476-281-1



Achim Bertenburg & Sibylle Springer, 2017



Jonathan Meese, 2017



Leiko Ikemura, 2015



KATJA FLINT
EINS

Black-and-White Portraits Showcasing Emotions

For more than three decades, the actress Katja Flint (b. Stadthagen, 1959; lives and works in Berlin) has created roles and embodied her characters' emotions and traits. For a change of perspective, she has now tried her hand at a different art, using photography to probe the question of what it means to be human. The black-and-white portraits recall the otherworldly expressions of the figures in Francis Bacon's paintings or the characters in Samuel Beckett's plays. Draining the photographic space of all light, Flint positions the sitters and her camera before an austere black backdrop and captures their movements in long exposures. The faces appear blurred and without individual features. The bodies, often dressed in shirt, tie, and jacket, have an androgynous and static air about them, as though they were exoskeletons, the scaffolds supporting a softer and more sensitive inward life. Katja Flint's subtle yet expressive shots make for somber and arresting depictions of human existence, transporting the beholder into a cinematographic and dreamlike parallel world. The book, with an essay by Matthias Harder and a preface by Uwe Neumann and Kirstin Wahla, presents 42 of these photographs.

Ed. Katja Flint
German/English
21 × 30 cm
116 pages, 42 b/w images
Hardcover
€ 36 (D) / £ 34 / \$ 56
ISBN 978-3-95476-273-6



Rockstar K., 2018



**YANG FUDONG
NEW WOMEN**

The Sensual and Decadent Flair of Old Shanghai

Yang Fudong (b. Beijing, 1971; lives and works in Shanghai) is one of China's most renowned film and photography artists. After completing a degree in painting in the early 1990s, he branched out into a new medium, experimenting with film and shooting on 35-mm stock. Yang now works as a director and photographer, often staging his videos in sprawling installations. One of these, *New Women* (2013), consists of five black-and-white films, each shown on its own screen. In the silent and largely static takes, five naked women prance between ancient columns, lean against dressers and mantelpieces, or loll daintily on ottomans and lavishly appointed beds. The setting is a blend between archaeological excavation site, elegant salon, and ethereal house of pleasure.

New Women is a tribute to the early days of the Chinese movie industry. Art, culture, and political freedom went hand in hand with corruption, brutality, and decadence in the films of the 1930s. With their creative energy and sexually charged atmosphere, they contributed to the demise of the culture of imperial China and helped usher in a new era. With an essay by Michael Ostheimer.

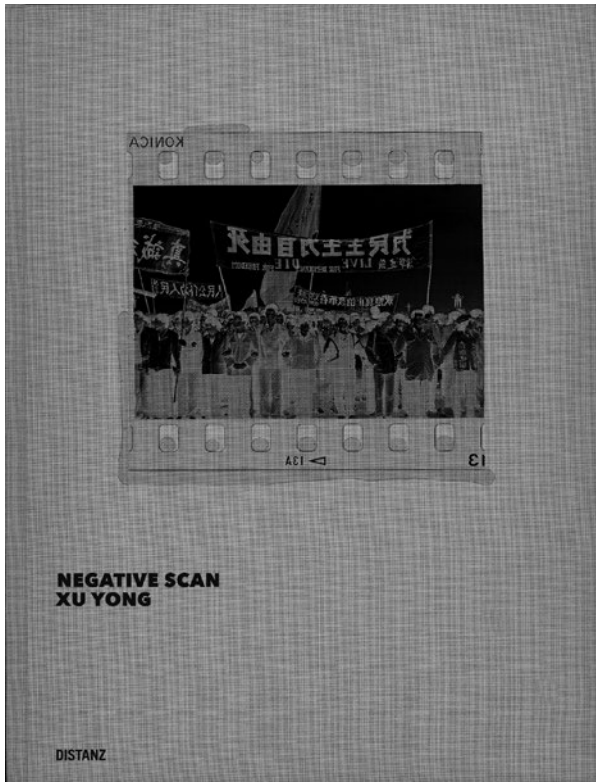
Ed. Philipp Bollmann / Sammlung Wemhöhner
Chinese/English/German
18 x 26 cm
112 pages, 90 b/w images
Hardcover with dust jacket
€ 29,90 (D) / £ 27.50 / \$ 45
ISBN 978-3-95476-271-2



New Women, 2013



New Women, 2013



XU YONG
NEGATIVE SCAN

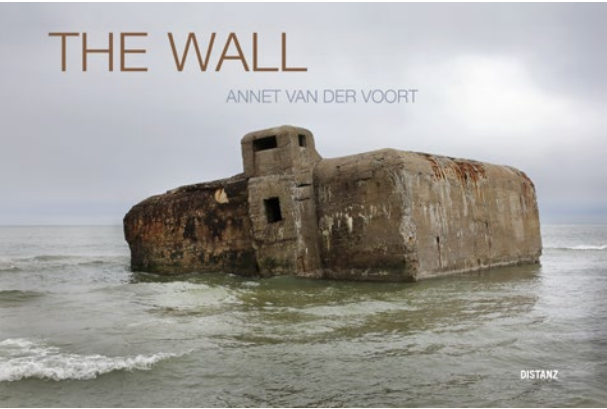
The Evidentiary Power of the Negative

Xu Yong (b. China, 1954; lives and works in Beijing, China) makes art that scrutinizes the photographic medium and its documentary variants and interpretations. An autodidact with a background in advertising, the artist is fascinated by the influence that images have on our collective memories. In 1989, a 35-year-old Yong joined the protesters on Tiananmen Square and used his camera to record the events on celluloid. The publication *Negative Scan* is the second series he presents in the form of unprocessed film. As in the earlier *Negatives* series, released in 2014, Yong uncovers a censored history, testing the hypothesis that the photographic negative—a preliminary stage on the way to the photograph properly speaking—provides more cogent evidence than analog or digital photography. This focus makes his compilation of documentary pictures an analytical study in the power of images and their ability to shed light on cultural taboos and historical amnesia. With essays by Gérard A. Goodrow and Shu Yang.

German/English
26 x 34 cm
136 pages, 50 color images
Hardcover with linen
€ 34,90 (D) / £ 32.50 / \$ 55
ISBN 978-3-95476-298-9



From the series *Negative Scan*, 1989/2019



**ANNET VAN DER VOORT
THE WALL**

A Photographic Journey Along the Atlantic Wall

Annet van der Voort (b. in the Netherlands; lives and works in Drensteinfurt, Germany) spent three years traveling Europe’s coastal regions to look for remnants of the Atlantic Wall: a more than 4,000-mile-long system of defensive fortifications along the beaches of Norway, Denmark, Germany, the Netherlands, Belgium, France, and the British Channel Islands. She returned with a series of photographs that, eighty years after the outbreak of World War II, document some of the last vestiges of a cruel and megalomaniac vision. Many of van der Voort’s pictures examine the architecture of the bunkers from surprising and unusual angles: with their domed ceilings and grand entrances, some of the gray behemoths are reminiscent of ancient temples, while others bring futuristic villas to mind that might have been designed by brutalist architects of the 1950s; yet others look like concrete sculptures, abstract representations of cats, elephants, and turtles. The sea and the landscapes around the bunkers, the dunes and heaths, are not just backdrops in these photographs; the forces of nature have helped demolish the seemingly indestructible buildings. Humans and animals, too, have left their marks on this part of the Nazi legacy, covering it with graffiti or seeking shelter in it. Van der Voort’s photographic survey is perfectly complemented by a series of historical sketches by Volker Jakob.

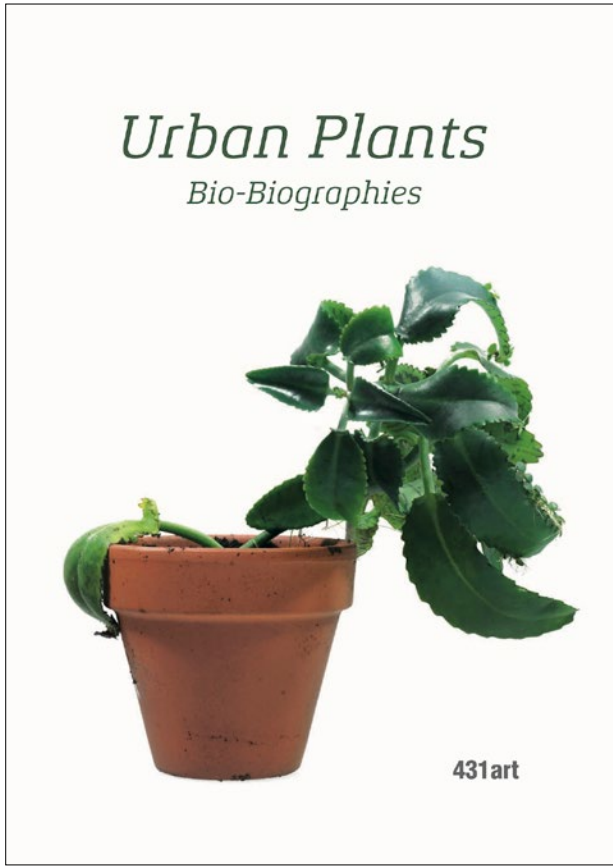
English
30 × 20 cm
256 pages, 152 color images
Hardcover
€ 48 (D) / £ 44 / \$ 75
ISBN 978-3-95476-276-7



Agger, 2019



Løkken, 2019



Ed. 431art / Haike Rausch, Torsten Grosch
German/English
17 x 24 cm
288 pages, 145 color images
Hardcover
€ 34,90 (D) / £ 32.50 / \$ 55
ISBN 978-3-95476-246-0

**URBAN PLANTS
BIO-BIOGRAPHIES**

A Defamiliarization of the Way Objects are Seen

The artist duo 431art (Haike Rausch and Torsten Grosch, who have lived and worked in Frankfurt/Main since 1996) demonstrates how contemporary art can interact with society. Their conceptual works take on a variety of forms including multimedia installation, public intervention, performance, and photography. As the makers of personified plants, 431art has now created a first with their botanoadopt® and Pflanzenklappe®. Of the approximately 1,000 plants they've placed with adoptive parents over the course of their prize-winning long-term project, 100 of them present a world in which plant life is seen in a new way. Jade Plant "Lehman," Succulent "Emily Sensorship," and Orchid "Technical Influence" are three of the 100 plant personalities wittily and poetically set in scene in photographic portraits together with their unique life stories.

Urban Plants – Bio-Biographies is a book on the fate of city-dwelling potted plants that makes an artistic case for a new way to see vegetative life. The illustrated volume with photographs of indoor plants and short texts by Christoph Wilhelm Aigner, Dana Giesecke, Christian Kaufmann, and Sue Spaid offers insight into the unique destinies of urban plants.



Pflanzenklappe (plant hatch), 2017

Angela Zumpe



Und die Geister
nehme ich mit ...

Ein persönlicher Werkstattbericht

DISTANZ

**ANGELA ZUMPE
UND DIE GEISTER NEHME ICH MIT ...
EIN PERSÖNLICHER WERKSTATTBERICHT**

Teaching and thinking the Bauhaus after the Fall of the Wall

Angela Zumpe (b. 1953 in Berlin, lives and works in Berlin) is a filmmaker, media artist, and painter. In *Und die Geister nehme ich mit ...* she tells her personal story, as well as her encounter with the Bauhaus in Dessau after German reunification – a time of change, new beginnings, and new foundations. In 1998, Angela Zumpe followed the call to the Anhalt University of Applied Sciences and became Professor for Visual Media in the Department of Design, where she helped shape new ways of life and teaching.

This publication is a fragmentary autobiography in images and, with its workshop-style report, establishes numerous references to the historical Bauhaus, since, to this day, the design approaches to form and material have lost none of their validity. And, like the founders of the Bauhaus, in the early years of the Anhalt University of Applied Sciences in Dessau, the next generation also possessed a spirit of optimism and were inspired by a will to work experimentally and develop interdisciplinary and cross-media impulses for social renewal from their respective fields. Thus, the author also reflects on the current educational system and possible spaces for creative thought spaces – then and now. At the same time, she documents her artistic development, which she has continued to advance over the years in Dessau. With a text by Bazon Brock on the artist's biography.

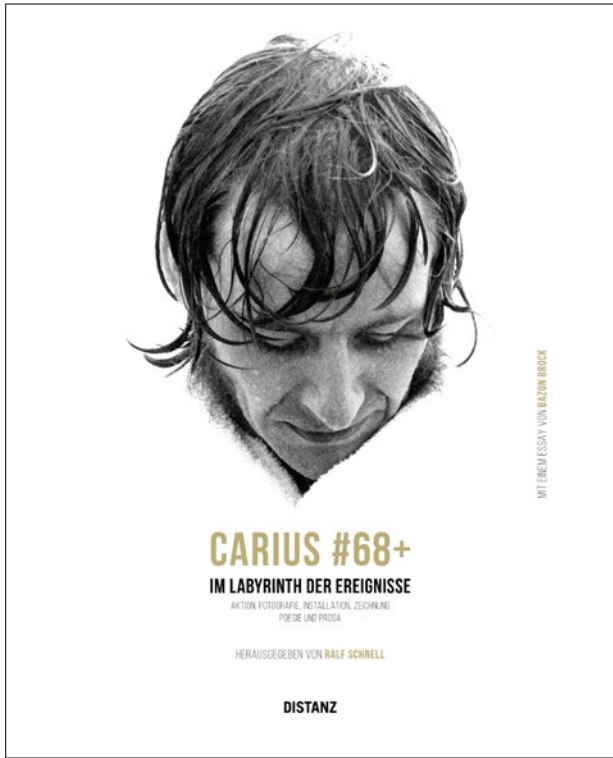
German
15 x 22,5 cm
212 pages, 190 color images
Softcover
€ 34 (D) / £ 32 / \$ 54
ISBN 978-3-95476-288-0



Westausgang, exhibition view at Martinskirche Köthen, 2002



Installation for the Williamsburg Art Show NY, 1981



CARIUS
#68+. IM LABYRINTH DER EREIGNISSE

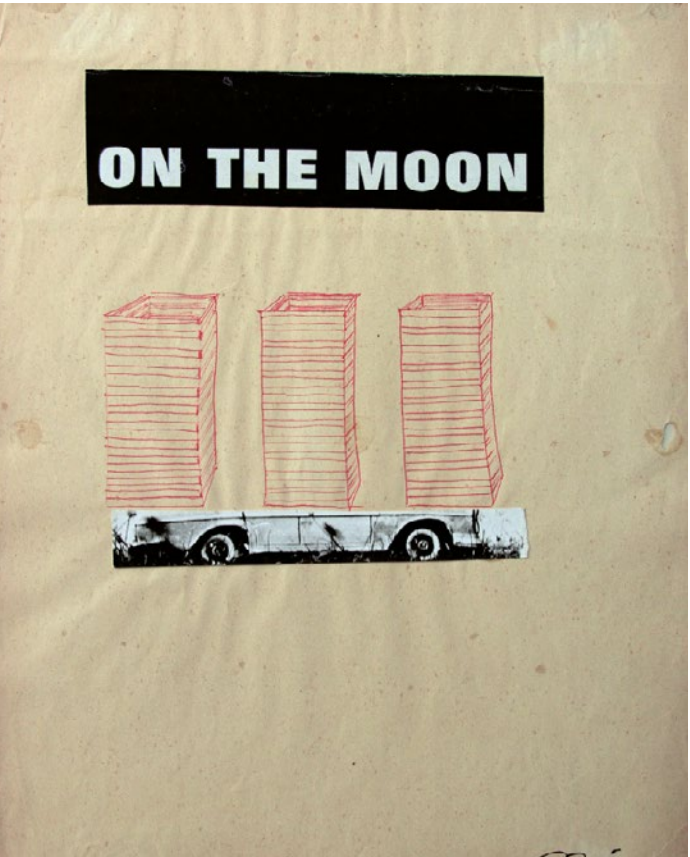
Aesthetic Revolt and Artistic Self-Examination

Fifty years after '68, the sculptor and design professor Karl-Eckhard Carius (b. Berlin, 1942; lives and works in Vechta) offers insight into his wide-ranging musings, actions, and anticipatory projects. Gathering previously unpublished writings, autobiographical reflections, photographs, installations, drawings, and literary notes, the book is a creative document of a time of rebellion and the dawn of a new era. It also sheds light on an unexplored chapter in the history of Berlin's Hochschule für bildende Künste (today's Berlin University of the Arts) with its protagonists and motivations.

"The Ravishment to Paradise of Bernhard Heiliger, a Professor at the Academy—An Assault on the Reality Principle" (1969) reflects the critique of the traditional and conventional education young artists received in Berlin at the time. The stories of this and other actions illustrate the defeat of a utopian vision, but they also suggest the artist's capacity for radical experimentation.

With an essay by Bazon Brock describes Carius, who now teaches design, as "one of the few surviving witnesses of those halcyon days of radical happiness."

Ed. Ralf Schnell
German
21 × 26 cm
256 pages, 210 color images
Hardcover
€ 39,90 (D) / £ 37.50 / \$ 60
ISBN 978-3-95476-268-2



On the Moon, 1970

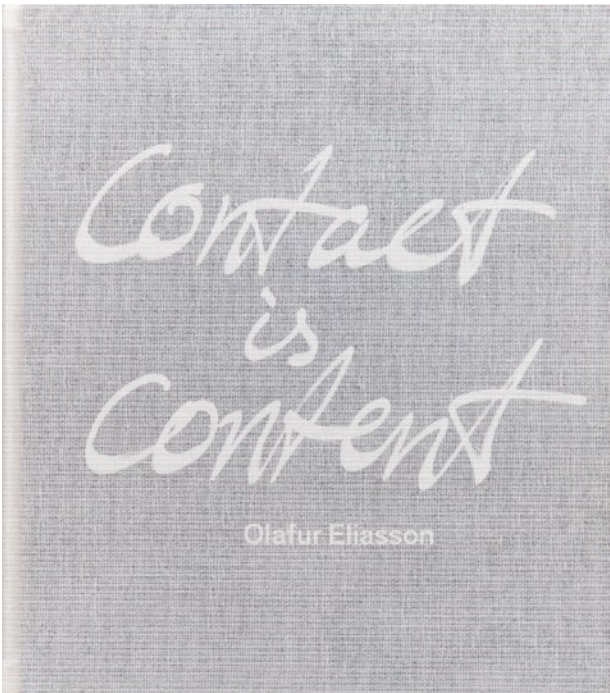


K.E. Carius



Olympischer Platz, 1969

HIGHLIGHTS



OLAFUR ELIASSON
CONTACT IS CONTENT

**Content through Contact – Between Landscapes and Artworks,
Bodies and Weather Conditions, Light and Darkness**

Over the years, Danish-Icelandic artist Olafur Eliasson (b. Copenhagen, 1967; lives and works in Berlin and Copenhagen) has continually returned to Iceland to investigate its landscape with his camera. The ambitious, ongoing venture—almost cartographical in its scope—has resulted in approximately eighty photo series to date, and a wealth of individual photographs of glaciers, waterfalls, rivers, volcanoes, and caves. Far from merely documenting the terrain, Eliasson’s vibrant images reflect on our relationship to nature, the physical space in which we exist, and the body’s felt motion through space—central concerns in his œuvre.

Alongside Eliasson’s photographs, the lavishly designed book in large format presents a selection of further works by the artist, granting the reader a glimpse into the process of inspiration leading from physical experience to abstraction. The sequence of images, curated by Eliasson himself, traces the intuitive connections between the landscape and the different modes of expression employed by the artist.

Current exhibition
***Olafur Eliasson – In Real Life*, Tate Modern, on view until
January 5, 2020**

English
30 × 34 cm
416 pages, 220 color images
Hardcover bound in gauze
€ 125 (D) / £ 115 / \$ 175
ISBN 978-3-95476-084-8



From *The moss valley series*, 2002



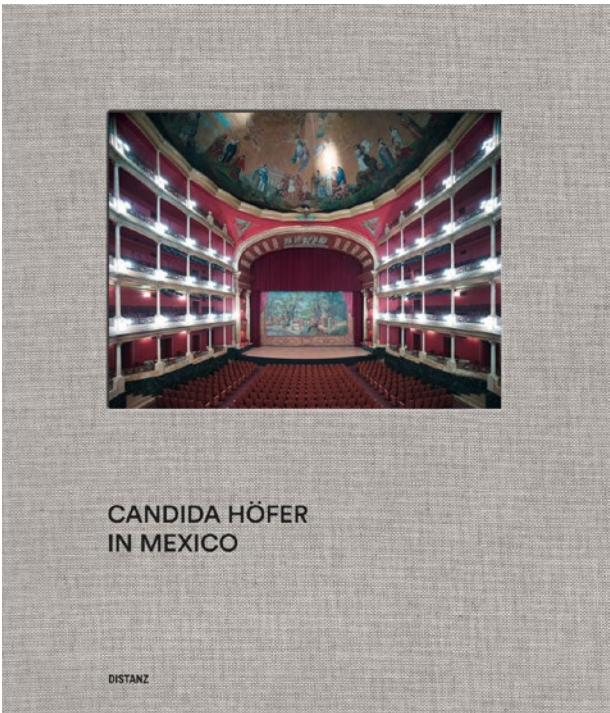
From *The landscape series*, 1997



From *Iceland series*, 2004



From *The hot spring series*, 2012

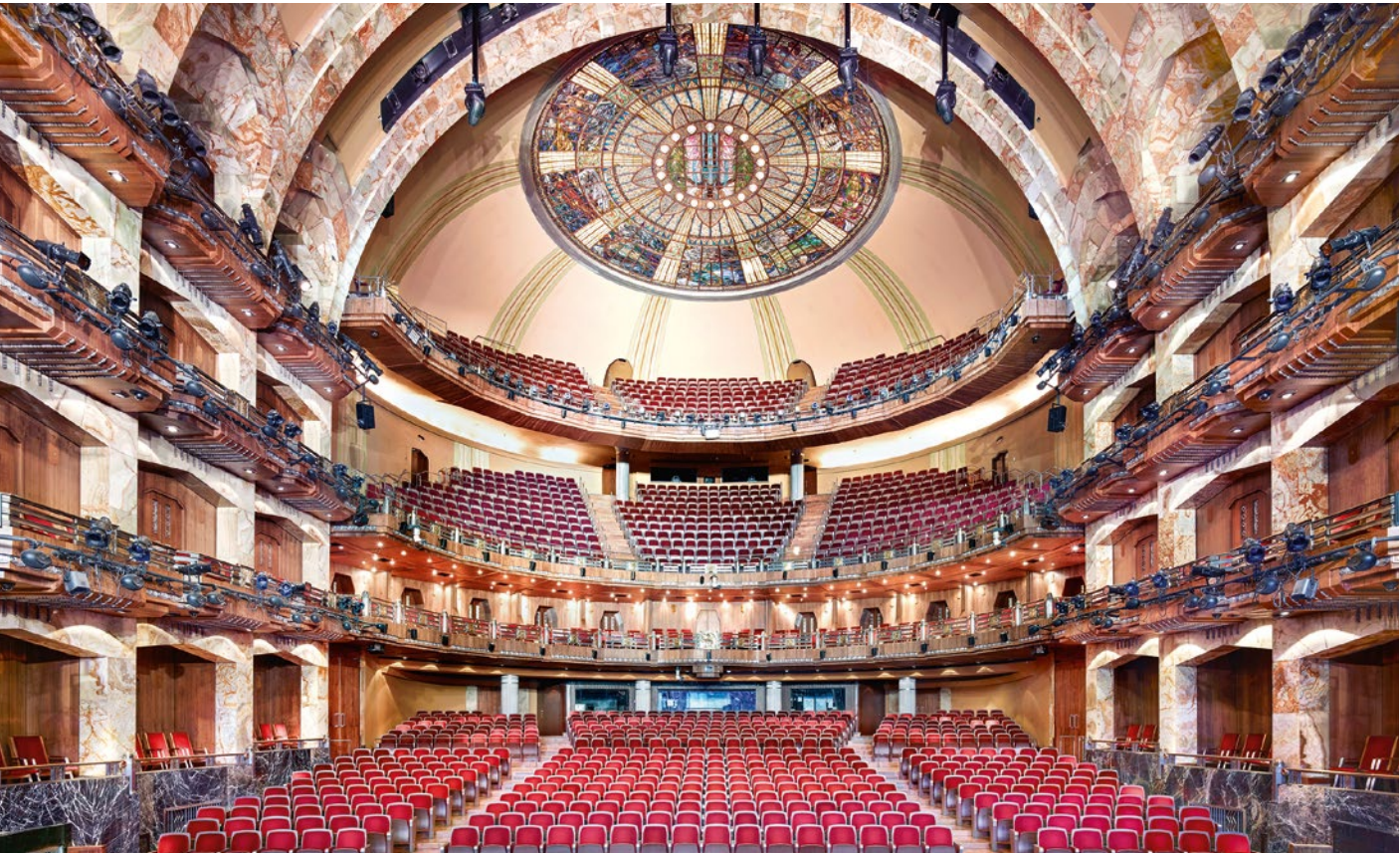


CANDIDA HÖFER
IN MEXICO

Mexico as Seen by the Master Photographer Candida Höfer

In 2014, Candida Höfer (b. Eberswalde, Germany, 1944; lives and works in Cologne) traveled to Mexico, visiting the eight cities Ciudad de México, Guadalajara, Guanajuato, Oaxaca, Puebla, Tepotzotlán, Tlacoachahuaya, and Tonantzintla, where she photographed old and new libraries, theaters and opera houses, churches and museums, poorhouses and palaces. Most of the pictures are organized by symmetry along a central axis, a characteristic feature of her art. If these works suggest her training with Hilla and Bernd Becher, who taught photography in Düsseldorf—she is now the best-known of their students—others show a “new” Candida Höfer: old-fashioned offices, weather-beaten walls, and simple stores as well as a few expertly captured details of façades, floors, and interiors. With an essay by the Mexican historian and economist José N. Iturriaga.

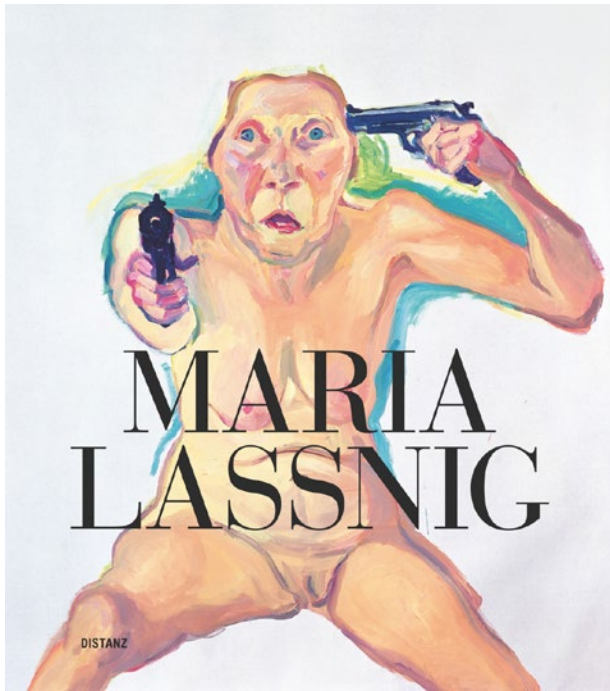
Eds. Uta Grosenick, Herbert Burkert
German/English
27.5 × 32.5 cm
144 pages, 65 color images
Hardcover with linen
€ 44 (D) / £ 40 / \$ 68
ISBN 978-3-95476-139-5



Palacio de Bellas Artes Ciudad de México, 2015



Hospicio Cabañas Capilla Tolsá from Daniel Buren work in situ Guadalajara V, 2015



MARIA LASSNIG

The Art of the Self-Portrait Radically Reinterpreted

Maria Lassnig is one of the most radical women artists of our time: her self-portraits depict her with sagging breasts, wearing a pot on her head or even as a dumpling. She calls her works “body-consciousness paintings,” and what they show is rarely flattering. Often she is naked or, as in the painting *Du oder ich* (“You or I”), stands before us with all the defenselessness of old age: her breasts sagging, her stomach wrinkled. At the same time, she is holding two pistols. One is aimed at the viewer, the other at her head. This self-portrait tells of an old dilemma: art is a weapon that can hit its target, but the artist also risks her own life when doing so. Maria Lassnig, who was born in 1919, has one great theme: femininity. For example, there is a strong woman stomping through a city like Godzilla, with the skyscrapers reaching only up to her hip. Or the woman sleeping with a tiger, and it is not clear who is subduing whom. The artist grew up under modest circumstances in Carinthia, Austria. Her mother did not want to raise her illegitimate child initially, so Maria grew up in her grandmother’s home. She completed her training as a primary schoolteacher, and then one day she rode her bicycle to Vienna and applied to the Academy of Fine Arts there. In 1941, she was accepted, but she had to leave the Academy after two years, because her approach to colors was considered “degenerate.” Pastel, sometimes slightly loud colors would later become her trademark: the cold bright green, garish yellow, the red she used when she painted her body and felt her “skin burning.” After the war, Maria Lassnig went to Paris, then in 1968 to New York; later she lived in Berlin for a long time. Maria Lassnig’s great breakthrough came much later, in 1997, when her drawings were the high point of documenta X in Kassel, Germany. The book shows works from Maria Lassnig’s more recent period, since 1998, and previously unpublished paintings from 2009.

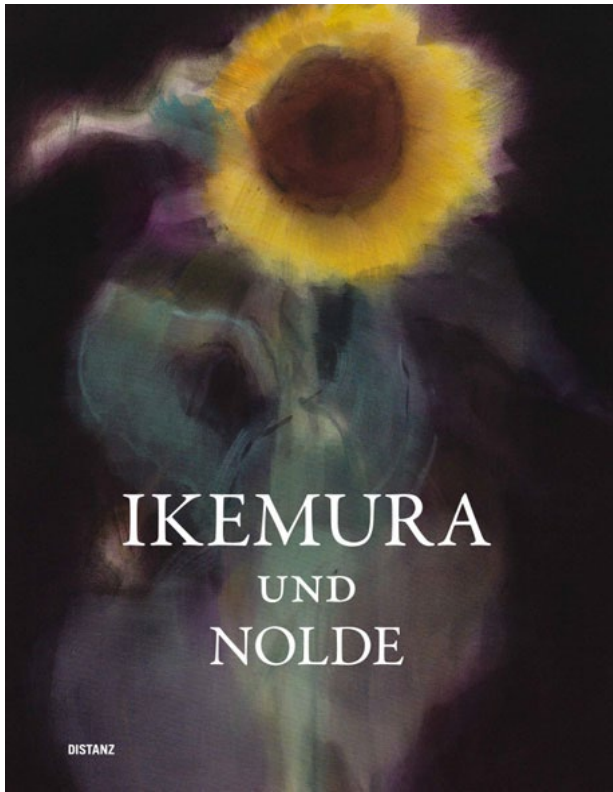
Current exhibition

Martin Kippenberger - Maria Lassnig: Body Check, Lenbachhaus Munich, on view until September 15, 2019

Ed. Helmut Friedel / Lenbachhaus
German/English
21 × 27 cm
150 pages, 130 color images
Hardcover with dust jacket
€ 39,90 (D) / £ 37.50 / \$ 60
ISBN 978-3-89955-402-1



Country Girl, 2001



LEIKO IKEMURA
IKEMURA UND NOLDE

Celebrating Emil Nolde's 150th Birthday

Leiko Ikemura (b. 1951 Tsu, Mie Prefecture, Japan; lives and works in Berlin and Cologne) has carefully studied various positions in classic European modernism, including the art of Odilon Redon and Emil Nolde. She has long been fascinated by Nolde's oeuvre, and some of her themes and motifs show remarkable similarities to his, though these parallels are not readily apparent to the casual beholder and the artist doesn't consciously pursue them. Their complexity is heightened by the fact that they reflect the relevance to Ikemura's art of the European context in which she works as well as a lasting echo of her Japanese roots. The exhibition at Kunstmuseum Ahrenshoop, which was produced in close collaboration with the Nolde Foundation in Seebüll, is the first to present paintings and works on paper by these two outstanding artists in dialogue. The accompanying book explores various aspects of the affinity between them. With essays by Katrin Arrieta, artistic director, Kunstmuseum Ahrenshoop, and Astrid Becker, assistant director, Nolde Foundation, Seebüll.

Current exhibition
***Leiko Ikemura – After New Seas*, Kunstmuesum Basel, on view until September 1, 2019**

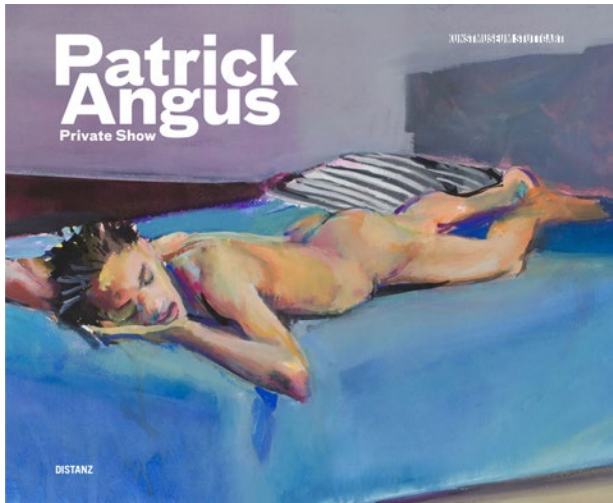
Eds. Katrin Arrieta / Kunstmuseum Ahrenshoop, Christian Ring / Nolde Stiftung Seebüll
German/English
21 × 27 cm
150 pages, 130 color images
Hardcover with dust jacket
€ 39,90 (D) / £ 37.50 / \$ 60
ISBN 978-3-89955-402-1



Leiko Ikemura, *Marine 82*, 2007



Emil Nolde, *Blauschwarzes Meer*, n.d.



**PATRICK ANGUS
PRIVATE SHOW**

The Toulouse-Lautrec of Times Square

Patrick Angus (b. North Hollywood, 1953; d. New York, 1992) was the paintbrush-wielding chronicler of gay life in 1980s Manhattan. At a time when abstract and minimalist art reigned supreme, he chose to focus on figurative representational art. He painted and drew portraits, cityscapes, landscapes, and, time and again, scenes from the homosexual underground milieu with its strip shows, bars, and bathhouses. Yet rather than trying to make a political statement, Angus sought to articulate basic human needs, yearnings, and anxieties. His pictures are metaphors of the quest for his own identity and journey of sexual self-discovery. With their deft use of light and expressive palette, his compositions capture the unbridled hedonism of his subjects as well as the distinctive atmosphere of the settings in which they appear. His artistic role model was the California-based British painter David Hockney, who took notice of Angus's work in 1992 and purchased six of his paintings shortly before the artist's death. Long admired by insiders, the oeuvre of Patrick Angus, who died of HIV-related disease at the age of 38, has remained largely unknown in the larger art scene.

The book—with essays by Tobias Bednarz, Sebastian Preuss, Sarah Donata Schneider, and Anne Vieth as well as a preface by Ulrike Groos—presents an in-depth survey of the artist's complete output.

Ed. Ulrike Groos / Kunstmuseum Stuttgart

German/English

25 x 30 cm

156 pages, 130 color images

Hardcover

€ 39,90 (D) / £ 37.50 / \$ 60

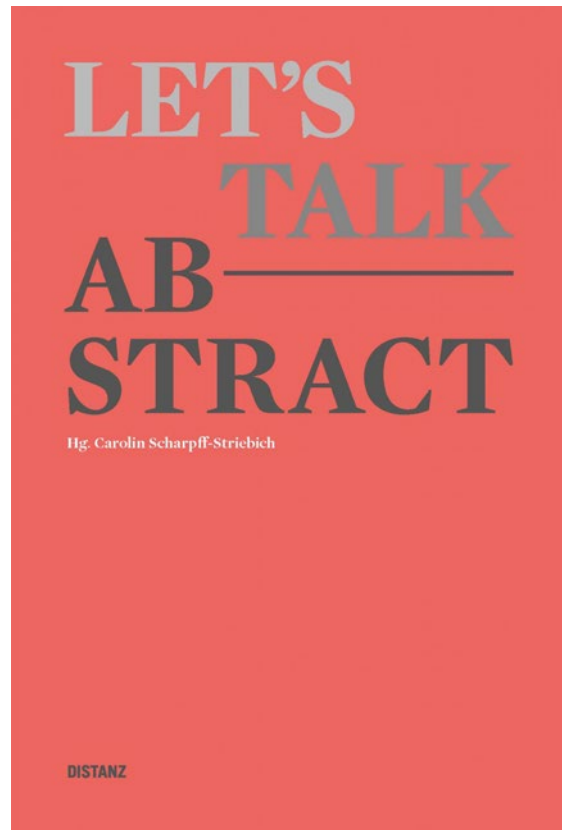
ISBN 978-3-95476-213-2



A Shower at the Baths, 1984



The Striped Mattress, 1986



CAROLIN SCHARPFF-STRIEBICH

LET'S TALK ABSTRACT

It's Worth having a Closer Look ...

Time and again, lay people interested in art and professionals alike stand dumbfounded before abstract paintings. Following the invention of photography in the late 19th century, painting gradually liberated itself from a representational depiction of its surroundings and developed its own world of pure form and color. Non-objective works often have something hermetic and mysterious about them; they resist easy interpretation. This book attempts to open up the impenetrable veneer of abstract painting and bring it closer to the viewer. To this purpose, editor Carolin Scharpff-Striebich—collector and director of the Scharpff Collection—conducts trenchant discussions with sixteen leading figures in the international art establishment, each of whom selected an abstract painting to comment upon. These interviews, respectively based on a single work, enable the reader to experience the artistic idea expressed in the piece. It's not a matter of quick answers here, but rather about offering access.

Dialog partners

Marion Ackermann, Richard Armstrong, Kirsty Bell, Caroline Bourgeois, Julia Friedrich, Walter Grasskamp, Hans-Jürgen Hafner, Pamela Joyner, Philipp Kaiser, Christiane Lange, Christian Malycha, Frances Morris, Hans-Joachim Müller, Mary Rozell, Wolfgang Ullrich, Hélène Vandenberghe

Ed. Carolin Scharpff-Striebich

German/English

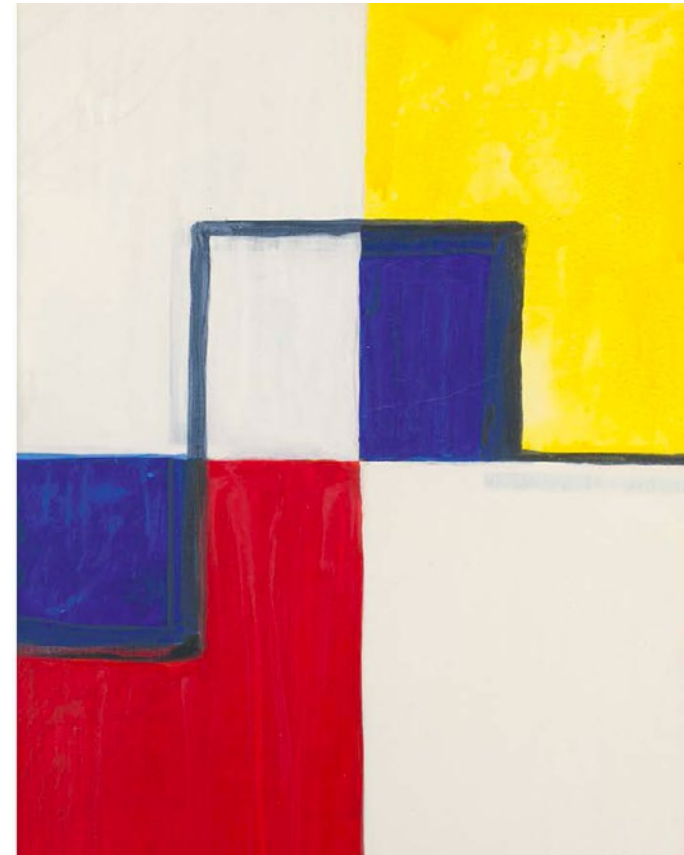
17 × 25.5 cm

232 pages, 60 color images

Flexcover with linen

€ 32 (D) / £ 27.50 / \$ 45

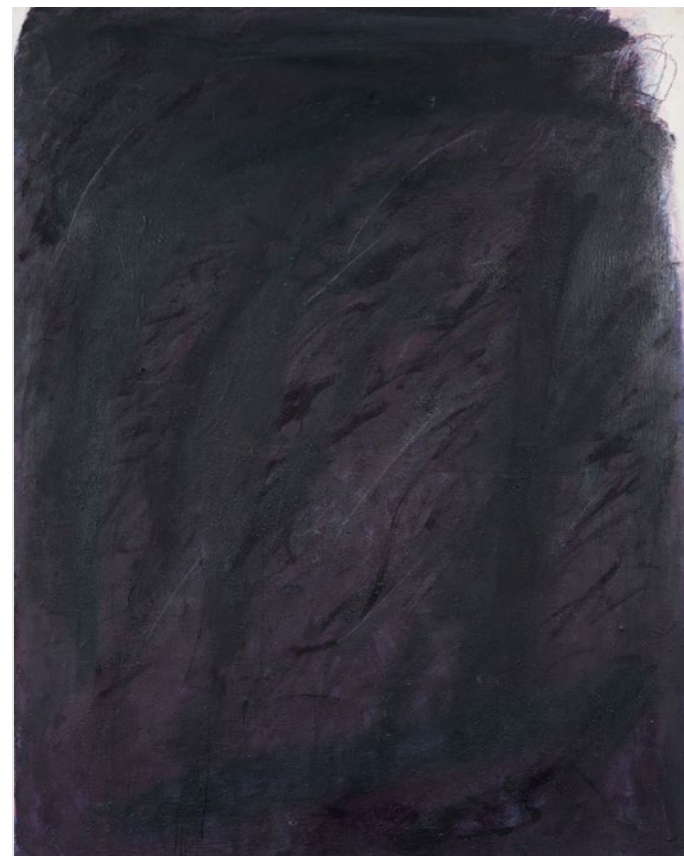
ISBN 978-3-95476-241-5



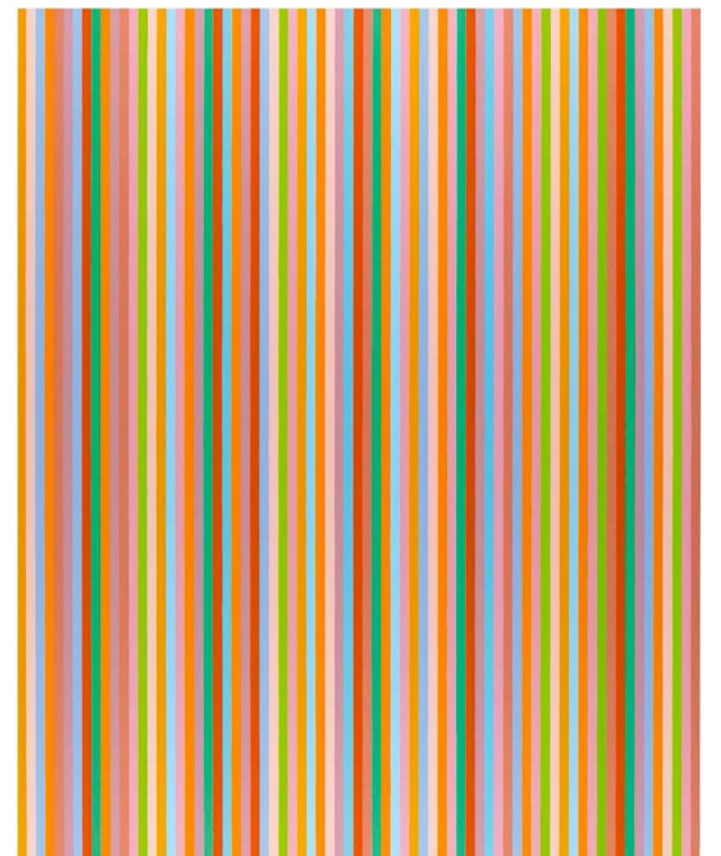
Mary Heilmann, *Little Mondrian*, 1985



Gerhard Richter, *Grau*, 1974



Arnulf Rainer, *Violettrot vertikal*, 1961



Bridget Riley, *In Excelsis*, 2010



BEST OF GERMAN INTERIOR DESIGN

The Masters of German Interior Design

Best of German Interior Design introduces the reader to the 50 most renowned German designers and 50 leading German producers of home interior products. It portrays a scene that, in its self-perception, tends to fall “below the radar.” Around the world, by contrast, German creators and manufacturers enjoy an excellent reputation. German furniture, kitchens, and faucets now compete with the best European products, winning consumers over with original ideas as well as superior workmanship. Major names and brands not only represent a significant industry, they also stand for the highest aesthetic standards in home design and lifestyle. This opulently illustrated book presents numerous iconic products that demonstrate the true quality of interior design “Made in Germany.” Essays by well-known writers bring key topics and standpoints in contemporary design discourse into focus and enhance the discussion of cutting-edge design by illuminating its cultural and historical contexts.

With contributions by D. Andreas Görgen (Federal Foreign Office, Head of the Department of Culture and Communications), Birgitta Homburger (Creative Director of Studio Lambl/Homburger), Prof. D. Dirk Boll (President Christie’s Europe & UK, Middle East, Russia & India), and others.

Eds. Christian Boros, Florian Langenscheidt, Olaf Salié, Axel Schramm

German/English

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KERMAN, Sofa, Philipp Mainzer + Farah Ebrahimi, 2016; *HABIBI*, Beistelltisch/ side table, Philipp Mainzer, 2008; *VIER*, Beistelltisch / side table, Philipp Mainzer, 2009; *BACKENZAHN*, Hocker / stool, e15, Philipp Mainzer, 1996



SieMatic *URBAN*, SieMatic 29, SieMatic / Kinzo Berlin, 2015



GRILL ROYAL

“The place people love to hate” – The Book Celebrating 10 Years of Outstanding Hospitality in the Heart of Berlin

The *Grill Royal* has become a fixture on the Berlin restaurant scene. It was in 2007 that Boris Radczun and Stephan Landwehr found the perfect place for their vision. They wanted to open a restaurant where people would enjoy excellent food and congregate with friends in a casual atmosphere. They would serve steak, fish, and champagne. A spacious venue became available near the northern end of Friedrichstraße, at the heart of Berlin’s emerging center. The downstairs rooms beckon with a warm and wide-open ambiance, a view of the Spree and handsome interiors. Dark wood floors, Ikora lamps and selected works by contemporary artists lend the place an aura of elegance. Food lovers associate the *Grill Royal* with the classic grill room cuisine—premium meats, seafood and great wine from the vineyards of the Old World.

Photographs by Stefan Korte, Peter Langer, Maxime de Ballesteros, Florian Bolk, and Robert Rieger bring the restaurant’s unique atmosphere—with and without patrons—to life. With essays by Stuart Pigott, René Pollesch, Adriano Sack, Erwin Seitz, and Thomas Vilgis.

Ed. Uta Grosenick
German/English
24 × 31 cm
256 pages, 133 color images
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€ 68 (D) / £ 60 / \$ 99
ISBN 978-3-95476-193-7



Maxime Ballesteros, *One Night*, 2018



Grill Royal



Maxime Ballesteros, *One Night*, 2018



STEFAN BERG
BAUHAUS – SEEN BY STEFAN BERG

A Tour of the bauhaus

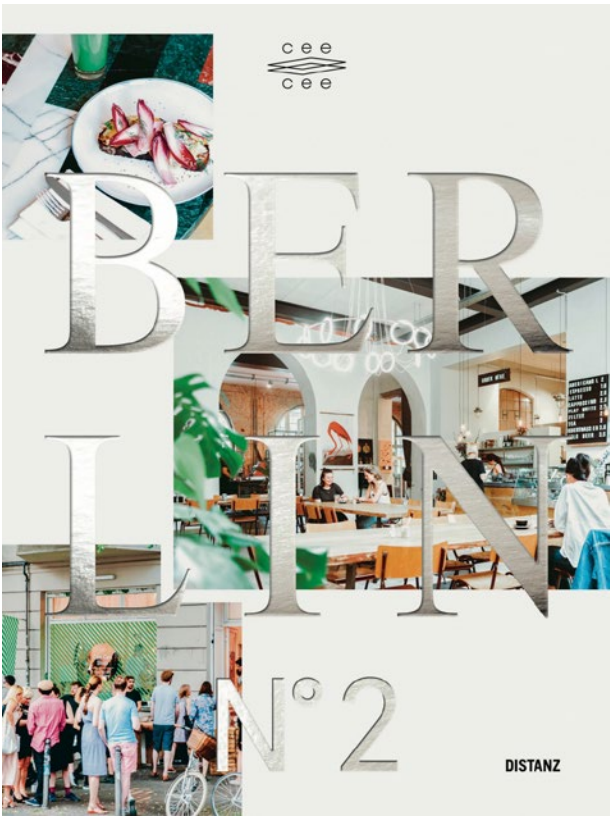
The bauhaus will celebrate its centenary in 2019. It was founded in Weimar in 1919 and moved to Dessau in 1925 and then to Berlin in 1932, where it was shut down by the Nazis in 1933. Designed by Walter Gropius, the bauhaus building in Dessau was designated as a UNESCO World Heritage Site in 1996 and now houses the Bauhaus Dessau Foundation. The art school and its teachers exerted such wide-ranging influence that the term “bauhaus” is often used as virtually synonymous with modernism in architecture and design.

When Stefan Berg (b. Bielefeld, 1971; lives and works in Berlin) taught photography at the Anhalt University of Applied Sciences in Dessau, he seized the opportunity to take photographs of the building’s façades and interiors. The principal interest guiding his lens was to render the structure’s graphical and design qualities so as to convey a vivid experience of the bauhaus idea. Berg’s pictures illustrate how the asymmetrical outward aspect of the cubic volumes gives way to symmetry inside the building and how light filtering in melds exterior and interior spaces. Evoking a sense of the building’s atmospheres, they leave a powerful aesthetic impression. With essays by Wiebke Loeper and Harald Theiss.

Ed. Harald Theiss
German/English
16.5 × 24 cm
128 pages, 90 b/w images
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€ 25 (D) / £ 23 / \$ 40
ISBN 978-3-95476-270-5



From *bauhaus seen by Stefan Berg*, 2004–2009



CEE CEE BERLIN NO.2

Berlin Highlights

Cee Cee is one of Berlin’s most widely read online mediums, with almost 30,000 subscribers now reading the Cee Cee newsletter every week. For over five years, Cee Cee has charted and appraised the capital’s perpetually changing urban landscape, tracing the diverse and multifaceted gastronomy and cultural scenes. The selection of recommendations is carefully vetted and has become an indispensable guide for Berlin lovers—resident expats and locals, visitors from Germany and abroad. After the huge success of “Cee Cee Berlin,” creators Sven Hausherr, Nina Trippel and their team now present the second volume: *Cee Cee Berlin No.2*. The book is chock full with more than 200 fresh tips: a selection of the very best from 2014–2016, brand-new discoveries, and carefully sourced rediscoveries. Like the first volume, it’s a constantly surprising mix of recommendations, including hidden cafés and neighborhood bars, concept stores and specialty restaurants, destinations further afield in the surrounding countryside, and a dedicated and detailed analysis of the hyperlocal. Numerous photographs and full-page spreads of the city visualize the Berlin of today, and exclusive recommendations from guest contributors in the art and culture sector as well as insider tips from the Cee Cee community make this book a veritable treasure trove for explorers. The second Cee Cee book is a must-have for locals, Berlin fans, and the Berliners of tomorrow.

Eds. Sven Hausherr, Nina Trippel
German/English
20 × 27 cm
288 pages, 400 color images
Hardcover
€ 34,90 (D) / £ 32.50 / \$ 55
ISBN 978-3-95476-153-1



Restaurant Tulus Lotrek, Berlin-Kreuzberg



FREUNDE VON FREUNDEN BERLIN

This is How the Creative Class of Berlin Lives

An online interview magazine is coming out in print. The book presents twenty-eight Berlin creatives in their workspaces and homes. The pictures focus on human beings in private settings. Nothing seems staged; the photographs emphasize the authentic qualities and idiosyncrasies of the sitters, including many trendsetters such as gallerists, collectors, artists, photographers, illustrators, architects, shopkeepers, and entrepreneurs. Professional photography and a loving eye for detail unite to offer a unique and exclusive glimpse into the storied lives of Berlin's creatives. With background information and insiders' tips. Includes a foreword by Adriano Sack.

The design studio NoMoreSleep, working with a team of photographers, editors, graphic designers, and networkers, launched *Freunde von Freunden* (Friends of Friends) as an online portal in 2009; the site now has a monthly readership of more than 150 000, providing a forum to the culture and creative scenes in Berlin and beyond.

Eds. Freunde von Freunden / Frederik Frede, Tim Seifert

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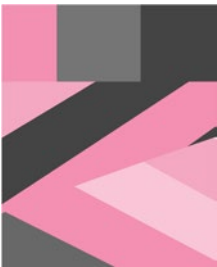
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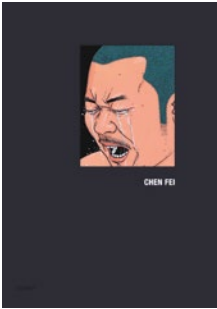
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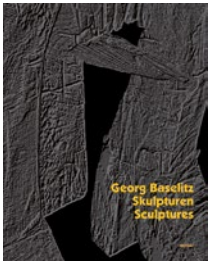
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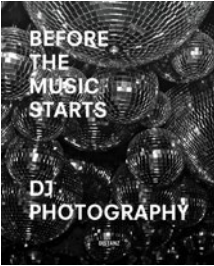
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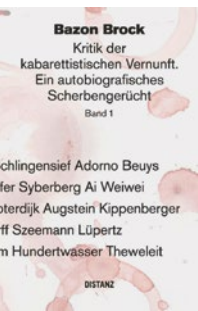
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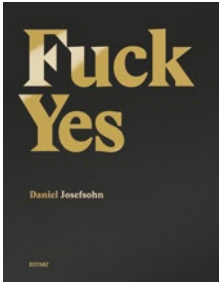
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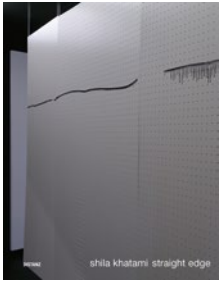
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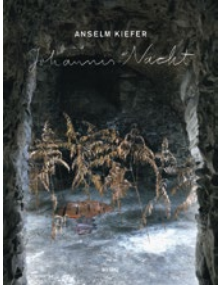
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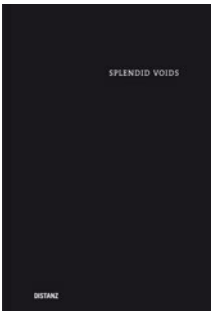
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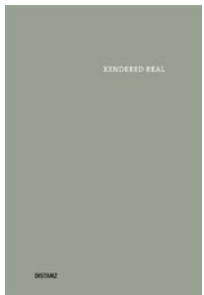
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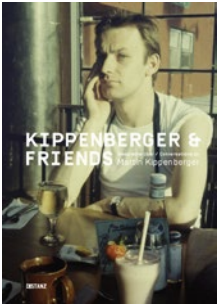
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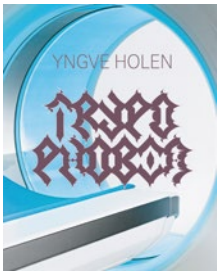
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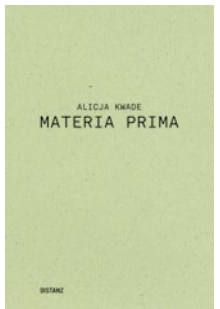
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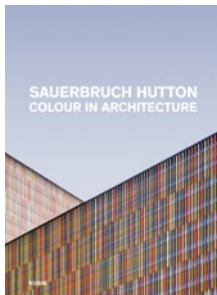
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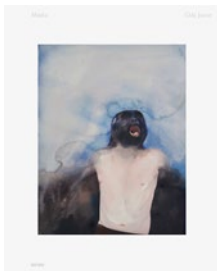
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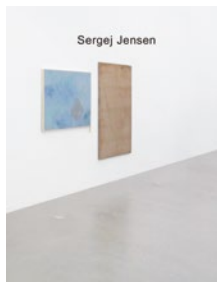
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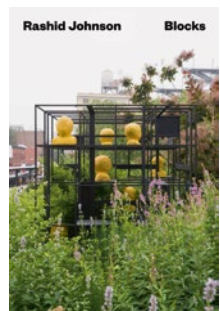
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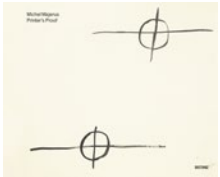
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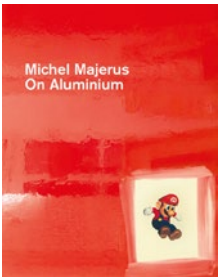
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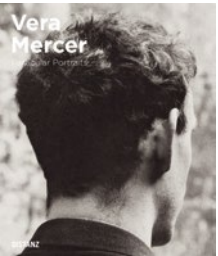
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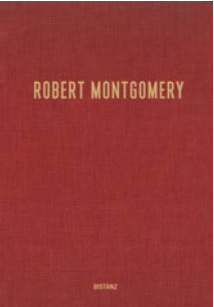
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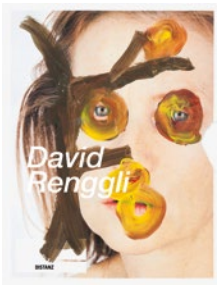
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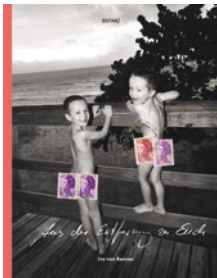
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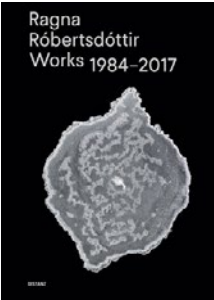
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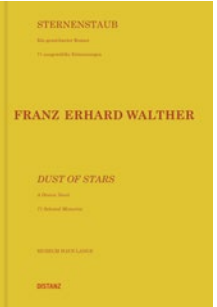
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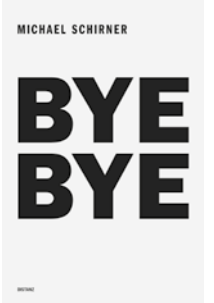
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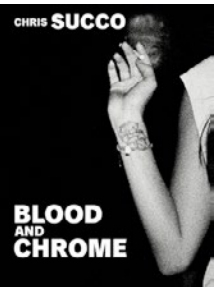
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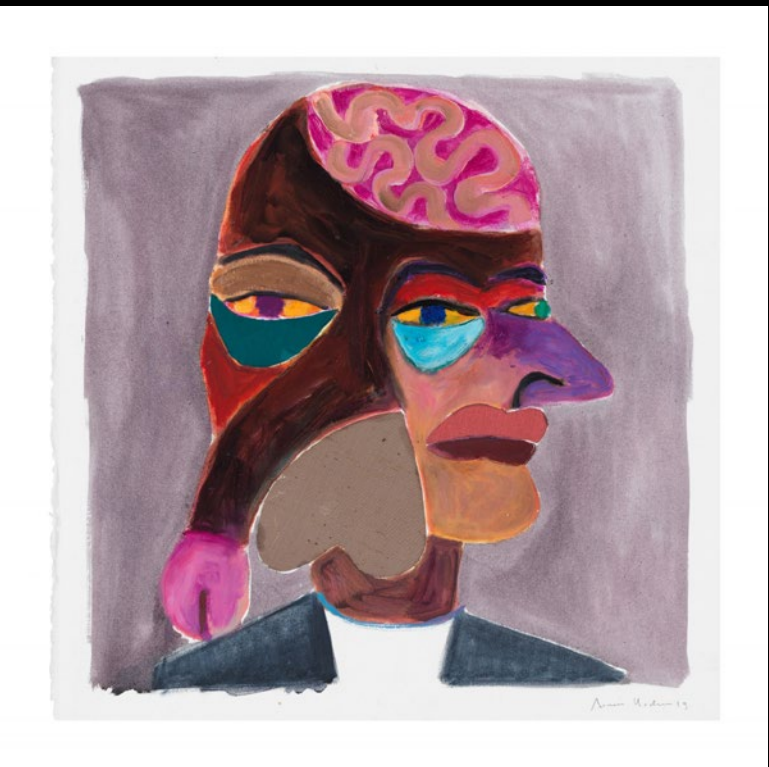
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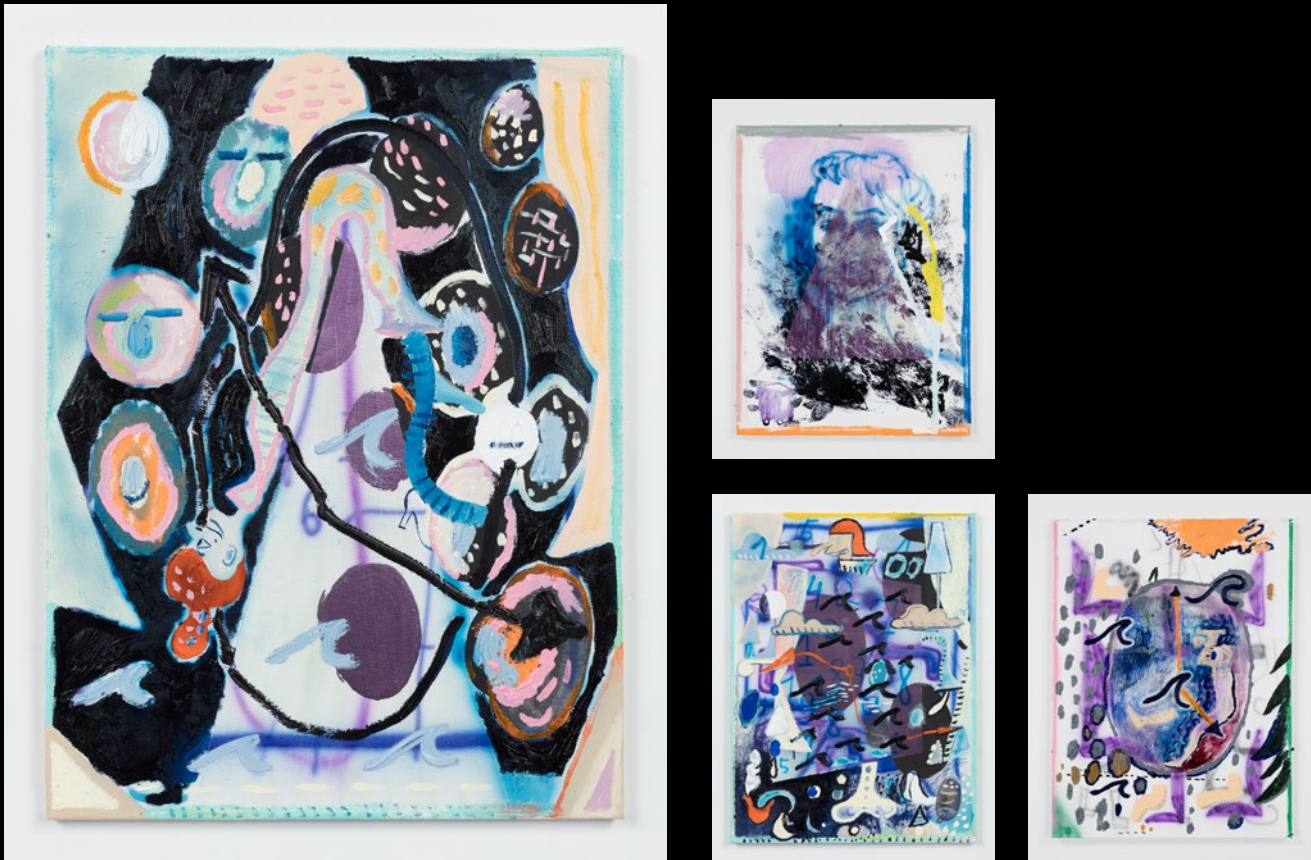
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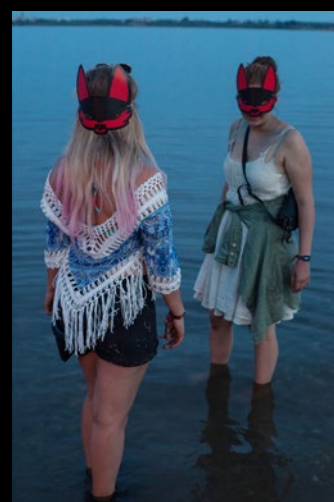
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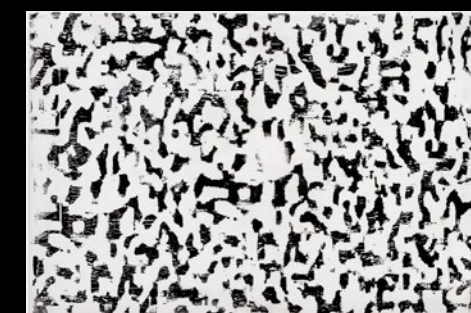
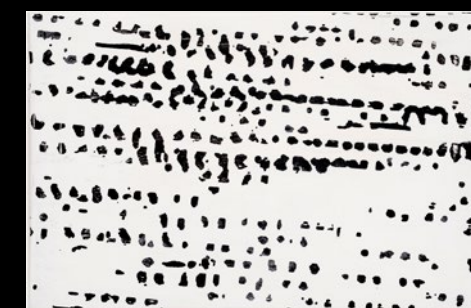
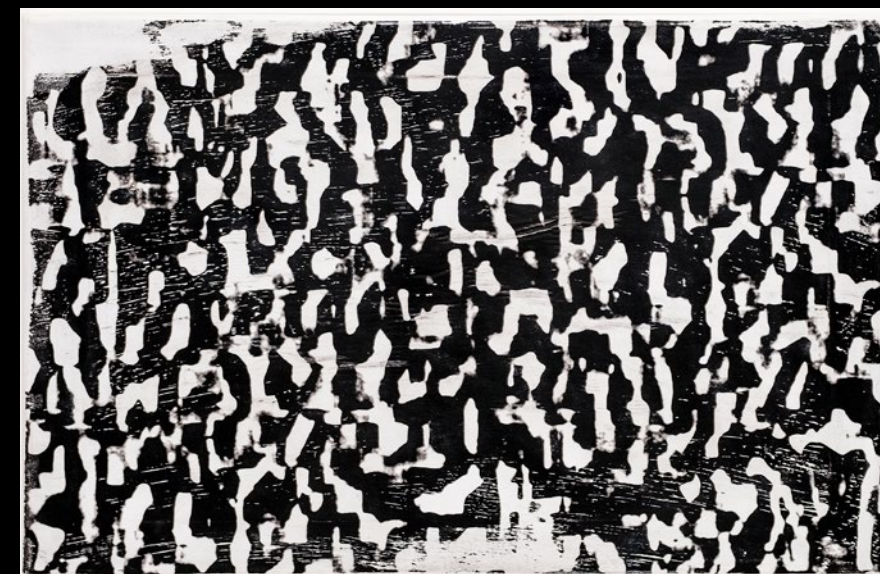
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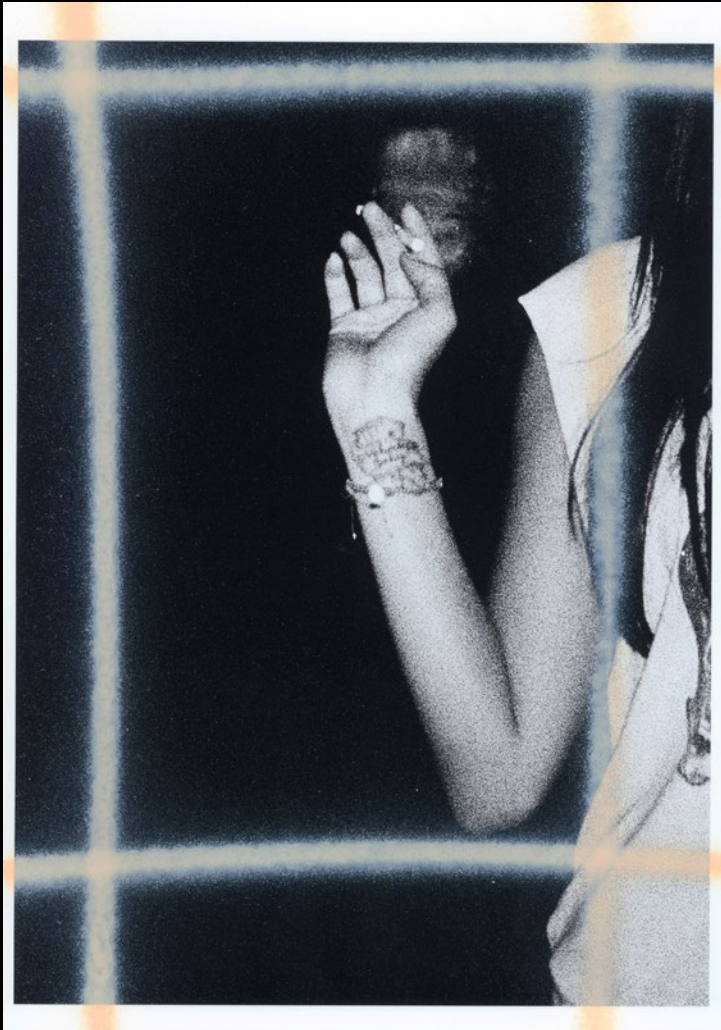
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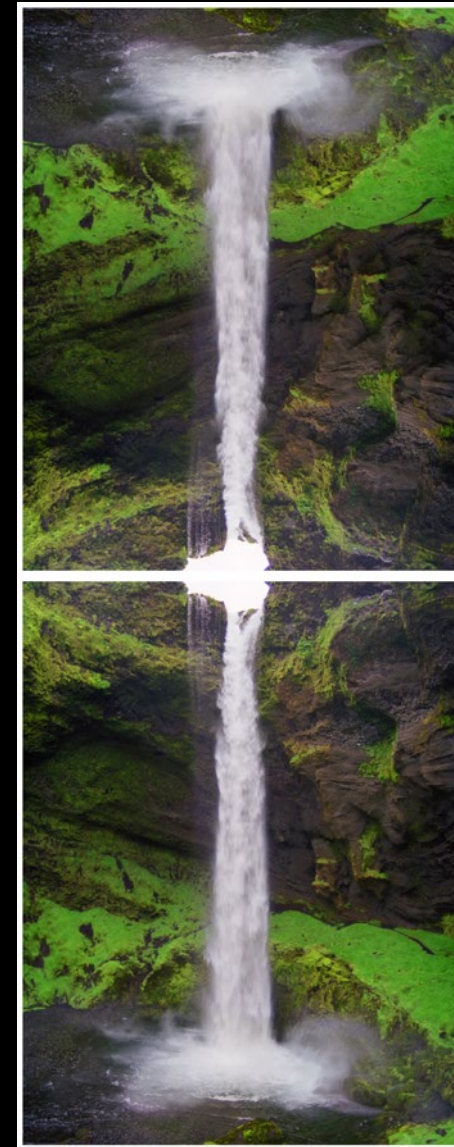
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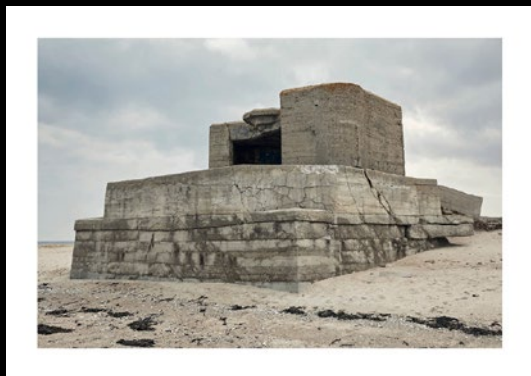
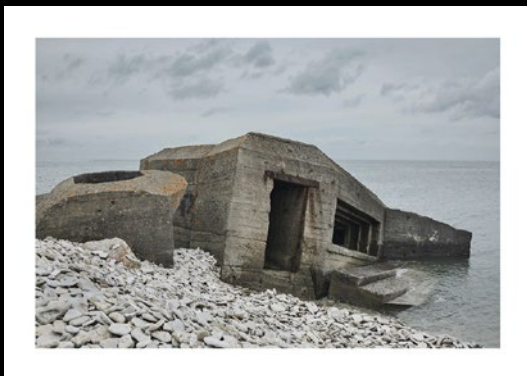
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