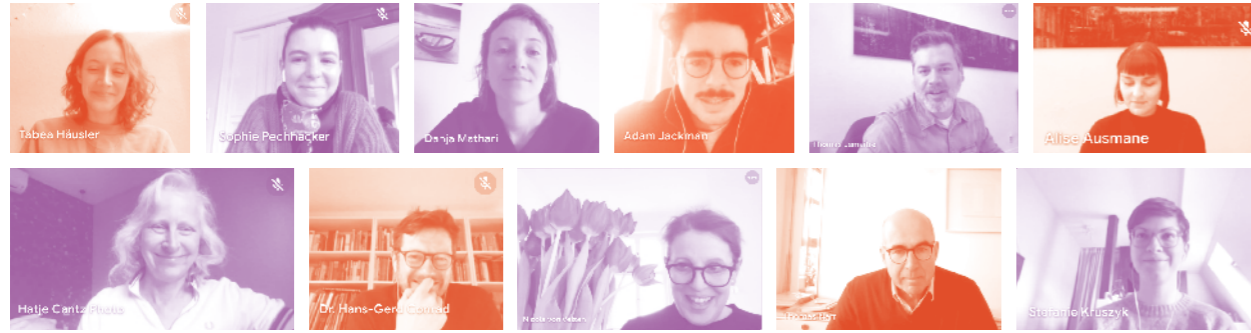




**HATJE  
CANTZ**

Fall 2022



To all book lovers with open eyes and minds,

“The world now ticks differently,”\* I read on the round entrance façade of the Schaubühne on Berlin’s Kurfürstendamm. Indeed, the challenges don’t get smaller: the war on Ukraine, an endless pandemic, growing inflation rates, supply chain issues and many people in great need.

At the same time, hope is growing that we will gradually regain our individual freedoms. A Spring and Summer with great art events lies ahead: the Venice Biennale, documenta fifteen in Kassel, the photo festival Les Rencontres d’Arles, Art Basel and Paris Photo—we look forward to these occasions and to accompanying them with marvelous books. Among colleagues, we are happily looking forward to seeing each other again in the office as well as at the London or Frankfurt book fairs.

“The world now ticks differently,” jumps right back into my mind. This part of the building—Erich Mendelsohn’s WOGA Complex, built first as a cinema in 1927–28 but home to a theater since 1975—was known as “Universum.” We think of the hardships of cinemas, theaters, all art and culture in „real life“. Where has real life gone? In retrospect, the past two years seem like a strangely enclosed space. But in it, a new broad space fanned out between digital projection and physical presence—for all people living in a privileged, secure situation.

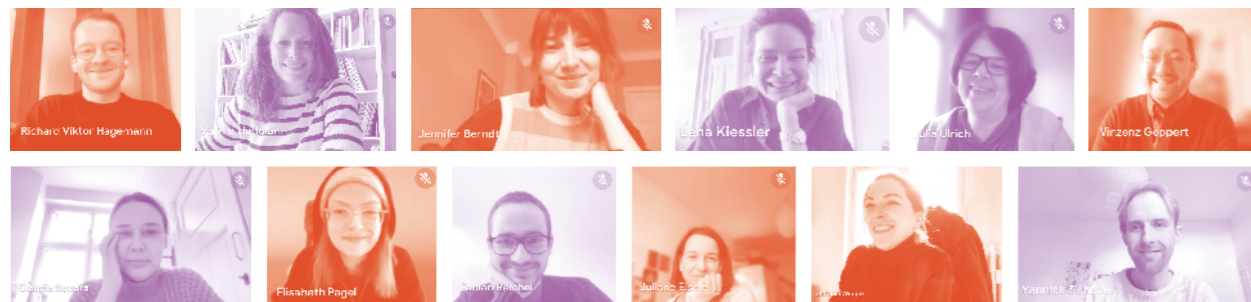
*\*(quote from the play Ödipus by Maja Zade)*

As a team, we’ve gotten better and better at communicating digitally. Books, however, continue to be our special “real life” friends. Over the past 24 months, we have experienced what it feels like to create and discuss books digitally: online, and worldwide. Up to the very moment when the printing plates inscribe their contents on the paper in the offset process, when suddenly everything becomes very physical: from the printing press to the bookbindery, to packaging and from there to major distribution centers and post offices around the world.

This catalogue arrives in your hands by a similar route. We are thankful to be able to give you such a colorful, visually rich and promising preview of the Fall 2022 program. A delightful reliability in these unsettling times.

“The world now ticks differently,” but these books remain a magical and quite tangible testimony to the freedom of the eye and the mind in real—at least in physical—life. The culture of the book actually also entails believing in communication and sharing. It means believing in the possibility that conflicts can be resolved by talking to one another, developing a mutual understanding of our images and worlds and values—and believing that peaceful coexistence is possible.

Nicola von Velsen, Hans-Gerd Conrad, and the whole Hatje Cantz team



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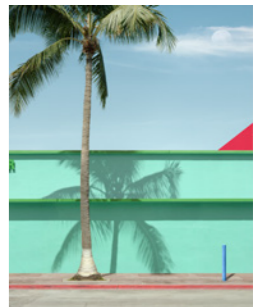
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WINDMILLS, FOXTROT, AND YVES SAINT-LAURENT

Pivotal to modern art's move towards abstraction, Piet Mondrian's oeuvre is extraordinarily versatile and complex. Not only did he paint and draw, he also wrote extensively about his thoughts and theories on art and life. Moving from traditional Dutch landscape painting to a pronounced rhythmic framework focusing on compositional structure rather than naturalistic representation, Mondrian was profoundly impressed by contemporary culture. Thus, he was not only inspired by the pattern of the extensive Dutch canal system, but also by the rhythm of jazz and the foxtrot. Demonstrating the impact of his oeuvre, Yves Saint-Laurent's famous "Mondrian Dress" even made him a fashion icon posthumously. Celebrating the 150th anniversary of his birth, Ulf Küster entertainingly leads through well- and lesser-known aspects of Mondrian's life and work offering inspiring impulses for reflection and further engagement with the fascinating artist.

PIET MONDRIAN'S (1872–1944) early work was influenced by the Dutch landscape painting of the 19th century. However, it was his strictly abstract geometric compositions that gained the artist world fame. He worked in Paris, London and New York, where he was active in the avant-garde circles of his time

The art historian ULF KÜSTER (\*1966, Stuttgart) has been working at the Fondation Beyeler in Riehen | Basel since 2004, where he curates internationally acclaimed exhibitions. He has written numerous publications, among them his text on Louise Bourgeois in the series *Art to Read and Edward Hopper A-Z*, published by Hatje Cantz.

- The master of modern abstraction
- Entertaining insights into cultural life at the beginning of the 20th century
- Fourth volume of the successful A-Z series



**Piet Mondrian**  
A-Z

TEXT  
Ulf Küster  
GRAPHIC DESIGN  
Torsten Köchlin and Joana Katte

English  
ca. 120 pp • 40 illus. • 13 x 19.5 cm • Hardcover  
ca. €18.00, ca. £18.00  
June 2022

**Art from A-Z**  
A must-have—  
not just for every  
museum shop, but for  
every art lover's shelf

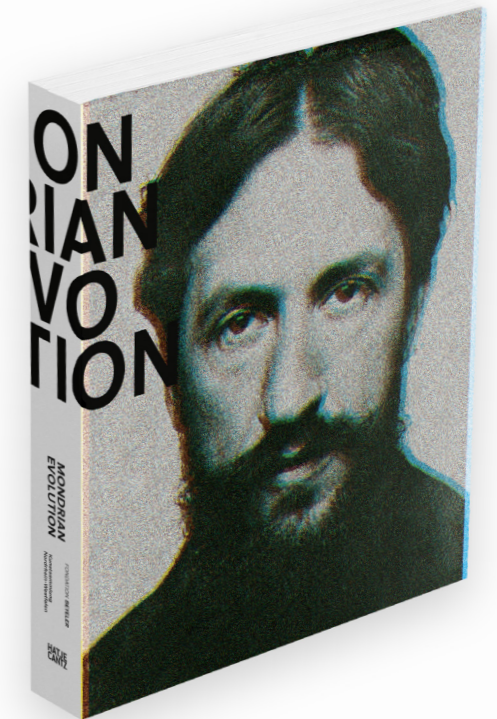
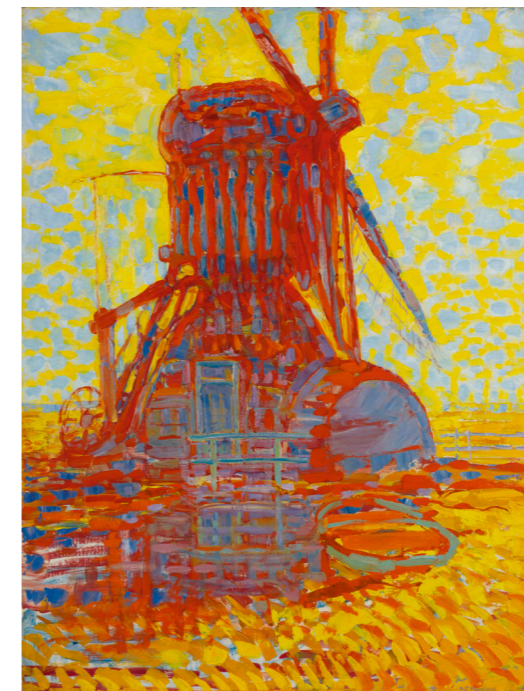


FROM LUMINOUS LANDSCAPES TO PURIST ABSTRACTION

Piet Mondrian had a decisive influence on the development of painting from figuration to abstraction. On the occasion of his 150th birthday, *Mondrian Evolution* is dedicated to his multifaceted work and artistic development. Initially working in the tradition of late-nineteenth century Dutch landscape painting, Symbolism and Cubism subsequently took on great significance for him. It was not until the early 1920s that the artist focused on a wholly non-representational pictorial vocabulary, concentrated on the rectangular arrangement of black lines with surfaces in white and the primary colors blue, red, and yellow. In separate chapters, this path is traced through motifs such as windmills, dunes, the sea, farms reflected in the water, and plants in various states of abstraction.

PIET MONDRIAN (1872–1944) was one of the pioneers of abstract art. Hailing from a strict Calvinist family, the artist became famous for his compositions of black lines and rectangular fields in primary colors, but his early work was influenced by 19th century Dutch landscape painting.

- Celebrating the 150th anniversary of the artist's birth
- Artistic evolution from figuration to abstraction
- Large-scale exhibition at Fondation Beyeler



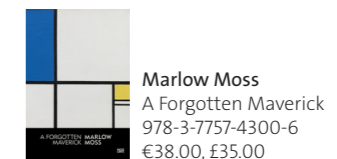
**Mondrian Evolution**

EDITORS  
Sam Keller and Ulf Küster for the Fondation Beyeler as well as Susanne Gaensheimer, Kathrin Beßen and Susanne Meyer-Büser for the Kunstsammlung Nordrhein-Westfalen  
TEXTS  
Kathrin Beßen, Ulf Küster, Susanne Meyer-Büser, Bridget Riley, Charlotte Sarrazin, Benno Tempel, Caro Verbeek  
GRAPHIC DESIGN  
Irma Boom

English  
ca. 300 pp • ca. 180 illus. • 21.5 x 26.5 cm • Paperback with flaps  
ca. €54.00, ca. £54.00  
June 2022

EXHIBITIONS  
Fondation Beyeler, Riehen | Basel, June 5–October 9, 2022  
Kunstsammlung Nordrhein-Westfalen, Düsseldorf, October 28, 2022–February 12, 2023

WE RECOMMEND



HIGHLIGHTS

LIGHTS

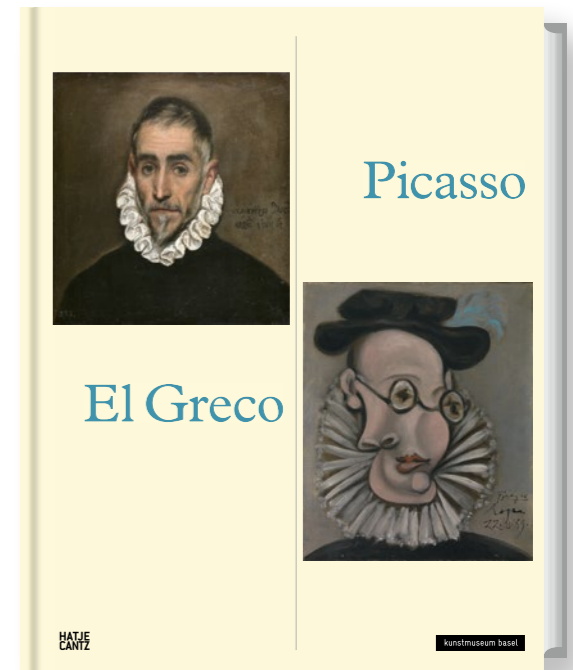


## OLD MASTERS AND MODERN ART IN DIALOGUE

Some 40 carefully chosen juxtapositions of masterpieces by both artists trace a dialogue that ranks among the most fascinating in art history. This publication brings Pablo Picasso's (1881–1973) encounter with the Cretan-born old master Doménikos Theotokópoulos, better known as El Greco (1541–1614), vividly to life. El Greco's unmistakable painting style won him considerable fame in his day. Soon after his death, however, his work was largely forgotten. It was only around 1900 that an El Greco revival was launched, with Picasso serving on the front lines. His engagement with the Greek-Spanish master not only went far deeper than has previously been assumed but also lasted much longer. From his first encounter with El Greco's works shortly before 1900 until the end of his life, Picasso not only referenced but engaged in a fascinating artistic dialogue with the old master.

The KUNSTMUSEUM BASEL houses the oldest public art collection in the world. For the exhibition, curators Carmen Giménez and Josef Helfenstein bring together prestigious loans from around the world with a core group of Picasso's works from their own collection.

- El Greco's key influence on the emergence of avantgarde art
- Prestigious loans in an exciting juxtaposition
- Rediscovery of El Greco's pioneering work



## Picasso – El Greco

### EDITORS

Carmen Giménez, Josef Helfenstein

### TEXTS

Gabriel Dette, Carmen Giménez, Olga Osadtschy, Javier Portús, Richard Shiff

### GRAPHIC DESIGN

Rutger Fuchs

### English

ca. 200pp • 120 illus. • 22.7 x 29 cm • Hardcover

€44.00, £44.00

June 2022

### EXHIBITION

Kunstmuseum Basel, June 11–September 25, 2022

### WE RECOMMEND



**Picasso**  
The Blue and Rose  
Periods  
978-3-7757-4505-5  
€60.00, £55.00



**The Picasso Connection**  
The Artist  
and his Gallerist  
978-3-7757-4805-6  
€44.00, £44.00



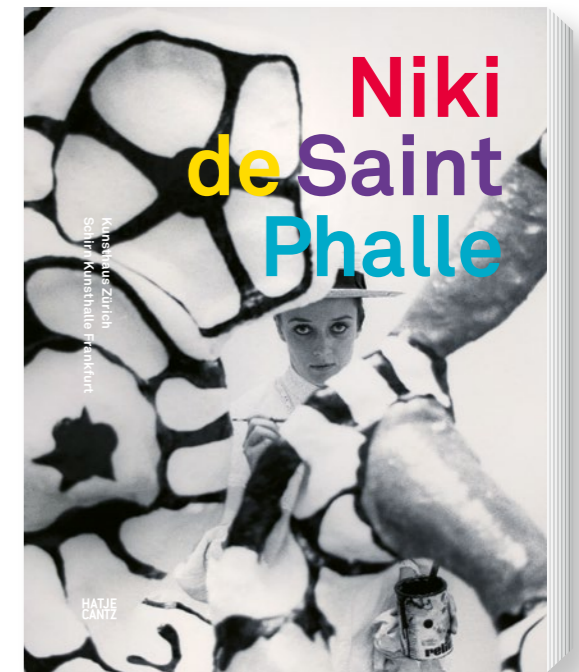


## COLORFUL SOCIAL CRITIQUE

Her sensual *Nanas*—buxom, colorful female figures—laid the foundation for her international success beyond the art world: Niki de Saint Phalle. But the self-taught artist's creative spectrum is much broader, and her unconventional oeuvre, ranging from painting and drawing to assemblages, performances, theater, film, and architecture, is more subversive and critical of society than is widely assumed. Based on her efforts to process her own feelings, she addressed social and political issues, critically questioning institutions and role models in ways that are as relevant today as they have ever been. The exhibition and the publication shed new light on the artist's exceptional personality and uncover the wide-ranging oeuvre of the popular outsider—that is always surprising and eccentric, emotional, dark and brutal, humorous and cheerful.

NIKI DE SAINT PHALLE (1930–2002) is one of the most important artists and sculptors of her generation. Growing up in Paris and New York, she returned to Paris in the 1950s, where she began her artistic career with her legendary *Tirs*, her "shooting" series, created during provocative performances.

- New look at one of the 20th century's most popular female artists
- Critique of conventional role models
- Major exhibitions in Zurich and Frankfurt



## Niki de Saint Phalle

EDITOR  
Zürcher Kunstgesellschaft | Kunsthaus Zürich and  
Schirn Kunsthalle Frankfurt  
TEXTS  
Christoph Becker, Bice Curiger, Katharina Dohm, Sandra Gianfreda,  
Catherine Hug, Mickry 3, Nicolas Party et al.  
GRAPHIC DESIGN  
Lena Huber

English  
240 pp • 195 illus. • 23.5 x 29 cm • Lay-flat binding with flaps  
€44.00, £44.00  
September 2022

EXHIBITIONS  
Kunsthaus Zürich, September 2, 2022–January 8, 2023  
Schirn Kunsthalle Frankfurt, February 3–May 21, 2023

### WE RECOMMEND



**Margrit Linck**  
Bird Women and Vase Bodies  
978-3-7757-4904-6  
€ 54.00, £54.00



## DEPARTURE INTO THE UNKNOWN

Travel is a fundamental experience of human existence. For Max Beckmann it was of existential importance both in a symbolic, but also in a deeply personal sense. In the 1920s, he regularly traveled to the noble health resorts and palace hotels on the Dutch, Italian, and French coasts. His defamation as a “degenerate” artist by the Nazi regime, however, forced him to retreat, first from Frankfurt to Berlin and subsequently into exile in Amsterdam. His emigration to the United States marked the culmination of a life entwined with the longing to travel as well as uprooting, transit, and exile. *Max Beckmann – DEPARTURE* assembles an outstanding selection of artworks and initiates a dialogue with hitherto unseen objects and materials from the Max Beckmann Archive. It demonstrates Beckmann’s relationship to film and literature as a producer of images of aspirations and longing resonating with notions of identity and home.

MAX BECKMANN (1884–1950) is one of the most important artists of the 20th century. A star of the Berlin Secession, Beckmann’s career was slowed by World War I and a personal crisis, but continued in the 1920s. After the Nazis forced him to resign his professorship in Frankfurt in 1933, he went into exile in Amsterdam in 1937 and subsequently emigrated to the US in 1947. Teaching in St. Louis and New York, he became the most successful German artist in the United States of his time.

- Explores the journey as an existential experience
- Unseen documents and objects from the Beckmann Archive
- Exile, uprooting, and the quest for identity



## Max Beckmann DEPARTURE

### EDITOR

Oliver Kase

### TEXTS

James Arthur, Ulrike Draesner, Françoise Forster-Hahn, Maike Grün, Sarah Louisa Henn, Florian Illies, Dževad Karahasan, Oliver Kase, Sibylle Lewitscharoff, Paul Nizon, Nina Peter, Eva Reich, Uljana Wolf, Christiane Zeiller, Hanns Zischler et al.

### GRAPHIC DESIGN

Martha Stutteregger

### English

ca. 352 pp • 250 illus. • 23.5 x 28.5 cm • Hardcover

ca. €54.00, ca. £54.00

November 2022

### EXHIBITION

Pinakothek der Moderne, Munich,  
November 25, 2022–March 12, 2023

### WE RECOMMEND



The Blue Rider  
Group Dynamics  
978-3-7757-4841-4  
€48.00, £48.00



## MISUNDERSTOOD, IGNORED AND FORGOTTEN— REDISCOVERING “THE DIVINE”

Guido Reni was the star painter of the Italian Baroque, one of Europe’s most successful artists, sought after by prominent patrons. Whether his subject matter was the Christian heaven or the world of classical mythology, Guido Reni was unmatched in his ability to translate the beauty of the divine into painting, which earned him the name “il divino”. Later misunderstood and sidelined, he deserves to be rediscovered. Drawing on new research findings, the catalogue accompanying the exhibition at the Städel Museum provides insights into his artistic activities, but also his ambiguous personality. Bringing together his fascinating paintings, drawings, and etchings for the first time in more than thirty years, it offers a new perspective on one of the greatest names of Italian art.

Working in Bologna and Rome, GUIDO RENI (1575–1642) made his name with religious and mythological subjects. Already seen by contemporaries as a counterpart to his rival Caravaggio, “The Divine” became one of the most influential figures of European painting for two centuries.

- Recently discovered works that have never before been exhibited
- Paintings, drawings, and etchings joined together for the first time in 30 years
- Cooperation with the Museo Nacional del Prado in Madrid, loans from some of the best-known collections worldwide



## Guido Reni "The Divine"

### EDITOR

Bastian Eclercy, Städel Museum

### ESSAYS

Maria Aresin, Babette Bohn, Aoife Brady, Sybille Ebert-Schifferer,  
Bastian Eclercy

### English

304 pp. • ca. 285 illus. • 23 x 28 cm • Hardcover

ca. €50.00, ca. £50.00

November 2022

### EXHIBITION

Städel Museum, Frankfurt am Main,  
November 23, 2022–March 5, 2023

### WE RECOMMEND



Italian Architectural Drawings  
from the Cronstedt Collection  
978-3-7757-4802-5  
€58.00, £58.00



## EPHEMERAL SCENES OF A LOST TIME

The city Fred Herzog documented over more than half a century has vanished—an early kind of urban flaneur, Herzog wandered the streets of Vancouver, creating an archive that encapsulates the essence of a bygone era. Considered today as one of the most important street photographers of the 20th century, he changed the international conversation about early color photography. However, it was only in the late 1950s that he decided to primarily shoot with Kodachrome color slides. *Fred Herzog: Black and White* is the first acknowledgement of a lesser-known facet of the photographers' work. Complementing the seminal *Modern Color*, it encompasses almost graphical urban scenes of shadow and light, alongside travel photographs and depictions of rural life. Evoking notions of melancholy, this book reveals that Herzog's appeal lies in his ability to seize a condensation of a psychological state.

FRED HERZOG (1930–2019) grew up in Stuttgart. In 1953 he settled in Vancouver, where he worked as a medical photographer. A pioneer of color photography, he was already in his 70s, when printing technology finally allowed him to recreate the texture and depth of his Kodachrome color slides. His first solo show at the Vancouver Art Gallery in 2007, gained him widespread international recognition.

- First survey of Herzog's black and white work
- Ephemeral moments of a bygone era
- One of the most celebrated street photographers of the 20th century



### Fred Herzog Black and White

EDITOR  
Andy Sylvester  
TEXT  
Geoff Dyer  
GRAPHIC DESIGN  
Julia Wagner, grafikanstalt

English  
128 pp • ca. 70 illus. • 24 x 24 cm • Linen  
ca. €34.00, ca. £34.00  
September 2022

#### WE RECOMMEND



Fred Herzog  
Modern Color  
978-3-7757-4181-1  
€38.00, £35.00

## NEW YORK, NEW YORK

On one of Spencer Ostrander's early visits to Times Square, the rain began to fall. The people in the crowd, suddenly draped in plastic, were transformed into abstract, brilliant reflections of the massive advertising that surrounded them. Designed to entrap the consumer with illusions of status, the good life, and happiness by product, the vast LED light boards turned visitors into walking ads for MTV, Coca-Cola, and *The Lion King*. And when the flickering LEDs hit his camera's sensor, they created streaks of color and lines that don't exist, but are part of the photos, a technical mirage that perfectly suits Ostrander's subject—the empty allure of late capitalism. Moving among the people with his camera, Ostrander began to see sorrow, tenderness, despair—a hidden story that starts to reveal itself in his photographs.

SPENCER OSTRANDER (\*1984, Seattle) has lived in New York City for the past two decades. He has done extensive work in all forms of photography and has recently completed two other book projects: *Bloodbath Nation*, with a long text on American gun violence by Paul Auster and *Long Live King Kobe*.

- With a foreword by Siri Hustvedt
- An exposure of late capitalism's empty allure
- Loneliness and melancholy amidst the flickering billboards of the consumer society



### Spencer Ostrander Times Square in the Rain

TEXT  
Siri Hustvedt  
GRAPHIC DESIGN  
Bonnie Briant

English  
128 pp • 90 illus. • 22.1 x 31 cm • Hardcover  
€48.00, £48.00  
October 2022

#### WE RECOMMEND



Frank Horvat  
Side Walk  
978-3-7757-4849-0  
€38.00, £48.00



JUNE 18 — SEPTEMBER 25,  
**DOCUMENTA FIFTEEN**  
 2022 Kassel

Since its first edition in 1955, documenta has been more than just an exhibition of contemporary art. Each edition has played a leading role in taking the international discourse about art in new directions, pushing boundaries and posing new questions. This is especially true for **documenta fifteen**. Taking place from **June 18 until September 25, 2022**, it is revolutionary in many respects: for the first time, the exhibition will not be curated by a single person, but by an artistic collective: **ruangrupa** from Jakarta, Indonesia. Founded in 2000, it has since developed concepts and methods that will challenge the European art system and its strong fixation on individual artists fundamentally.

What does everyone need for themselves? What can be given to the community? How do you keep a social system in balance over a long period of time? How does it work sustainably and not purely growth-oriented? These are the questions that **documenta fifteen** addresses; unlike many other contexts, it is not only focussed on content, but on infrastructure: how does the form have to change so that the content can change?

Not a firmly defined group in which one could acquire a membership, **ruangrupa** is constantly in flux—always collaborating with other networks and collectives. **ruangrupa** has found a central image for its unique practice: **lumbung**.

The practice of **lumbung**—which literally translates to "rice barn"—points to a varied and long tradition in rural Indonesia of storing the surplus harvest in communal barns and distributing it for the benefit of the community. A practice which has long since come to stand for the collective use of resources and which has been absorbed in different ways into contemporary society. In Kassel, **lumbung** will be the central artistic as well as curatorial concept: instead of a thematic interlacing, **documenta fifteen** attempts to translate **lumbung's** history and rich cosmology into mechanisms and structures of common governing.

**lumbung** in Kassel means that everything is shared: Spaces, ideas, budgets, attention. **ruangrupa** and the artistic team invited the **lumbung members**. They in turn invited other artists and collectives into their circle to work together on projects. The **documenta** sites are also not exhibition spaces exclusively occupied by curators, but shared spheres of collaborative work.

Empowerment and polyphony of voices are at the center: the art and its perception of formerly colonized populations in Asia, Africa, Latin America and the Arab world open up new possibilities for a non-Western understanding of the world. In the language of **ruangrupa**: different "cosmologies" meet on an equal footing, and also connect with the social space of Kassel.

THE OFFICIAL GUIDE TO DOCUMENTA FIFTEEN

**documenta fifteen** is no ordinary art exhibition. Envisioned under the guiding concept of **lumbung**, the Indonesian collective **ruangrupa** is less concerned with individual works than with models of collaborative practice. The *Handbook* offers insights and orientation to the processes that evolved in the creation of the exhibition. A comprehensive resource both for visitors of **documenta** in Kassel as well as people interested in collective practices, this *Handbook* presents all **documenta fifteen** collectives and artists through profiles by international authors familiar with their different artistic practices and cultural contexts. Using the pivotal question of "what is **lumbung**?" as a vantage point, the book is an introduction to the mindset and cultural background of **documenta fifteen**, featuring numerous documents and photographs that trace the collectives' working process. A chapter gathering all of the show's locations and venues in Kassel as well as a large fold-out city map and an introduction to the exhibition's "Public Program" will prove to be especially useful for all visitors.

- Insights into the process of the creation of the exhibition
- All information in one book
- In-depths profiles of all collectives and artists



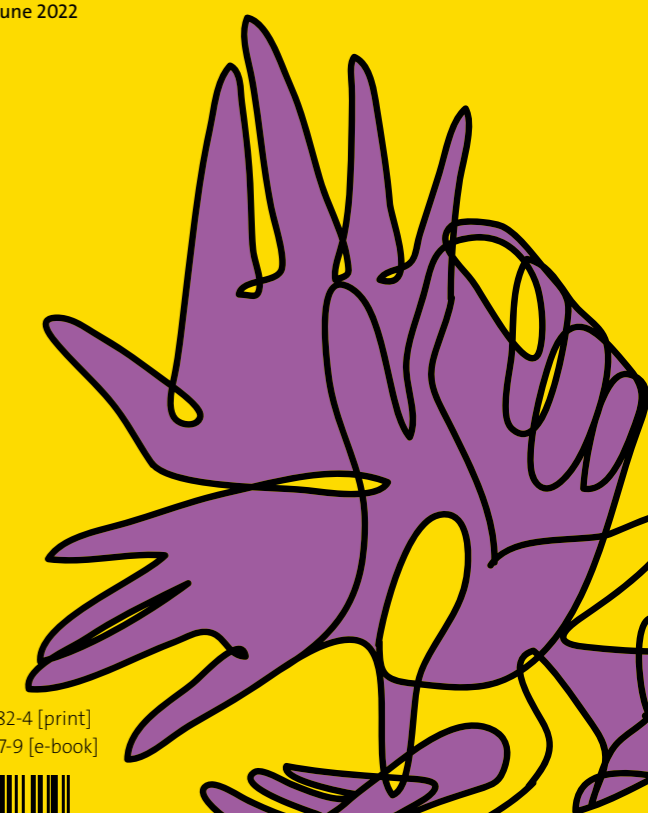
Handbook

EDITOR  
 ruangrupa

English  
 ca. 320 pp • ca. 200 illus. • 15 x 20.5 cm • Paperback with flaps  
 €25.00, £28.00  
 June 2022



HIGHLIGHTS



ISBN 978-3-7757-5282-4 [print]  
 ISBN 978-3-7757-5357-9 [e-book]



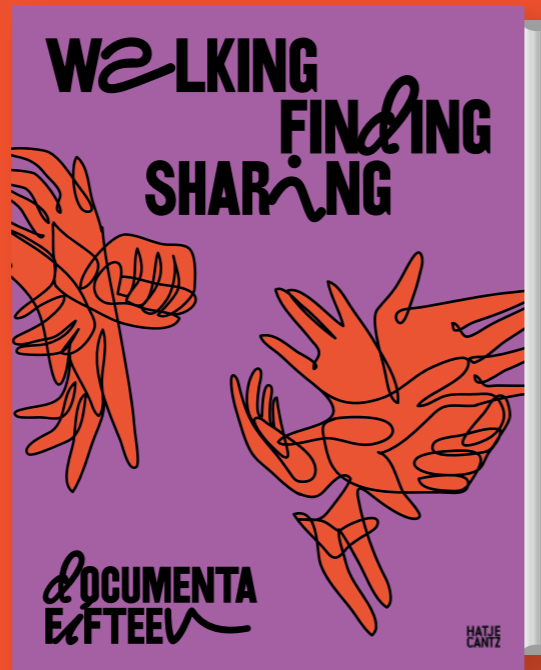


FIVE PROPOSALS FOR EXPLORING DOCUMENTA FOR PEOPLE OF ALL SPIRITS AND AGES

*Walking, Finding, Sharing* offers visitors of the world's largest art exhibition a novel approach to experiencing art. Inspired by travel guides and museum tours, this richly illustrated book invites children and families, comic lovers, and seasoned exhibition visitors alike to see **documenta fifteen** with new eyes.

Four international illustrators and four authors bring the universe of **ruangrupa's documenta fifteen** to life through graphic storytelling, stimulating readers' imaginations with their vivid imagery. Each of the five tours—*Humor, Local Anchor, Independence, Generosity, and Transparency*—is based on the value system of the Indonesian curatorial team and offers ideas and perspectives that complement the exhibition. *Walking, Finding, Sharing* encourages visitors to find their own ways of approaching **documenta fifteen**: each path is a suggestion and can be explored spontaneously, in full or only in parts. This entertaining book serves as a reference, a joyful companion, and an innovative guide that will inspire both children and adults to engage with the exhibition.

- A joyful companion to **documenta fifteen**—not just for families
- New approach to experiencing art
- Graphic storytelling by four international illustrators



## Walking, Finding, Sharing

EDITOR  
ruangrupa  
TEXTS AND ILLUSTRATIONS  
Bernardo P. Carvalho & Isabel Minhós Martin, Verónica Gerber Bicecci, Jules Inés Mamone (Femimutancia), Julia Kluge, Innosanto Nagara, Nadine Redlich, Malwine Stauss

English  
96 pp • ca. 80 illus. • 20 x 26 cm • Hardcover  
€15.00, £16.00  
June 2022

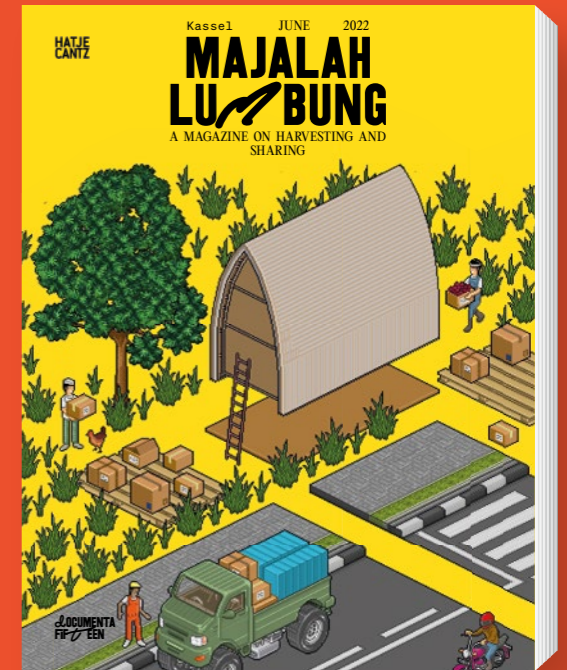
ISBN 978-3-7757-5284-8 [print]  
ISBN 978-3-7757-5357-9 [e-book]



## HARVESTING AND SHARING

As part of **documenta fifteen**, **ruangrupa** publishes two issues of a magazine, "majalah," in Indonesia exploring the exhibition's pivotal concept—working collectively. **lumbung**, which directly translates to "rice barn," refers to a collectively governed building where a community's harvest is gathered, stored, and distributed according to jointly determined criteria as a pooled resource for the future, but is also understood in a broader sense as a way of working and living together. The two issues—*Harvesting* and *Sharing*—combined here in one volume, explore the implications of sharing resources for the collective wellbeing. Featuring short stories and features by leading journalists, researchers, and writers from Indonesia, *Majalah lumbung* touches on themes such as cosmology, food, and architecture, providing a contextualized foundation for **documenta fifteen**.

- The magazine on **lumbung**
- Many articles from Indonesia
- A contextualized foundation for **documenta fifteen**



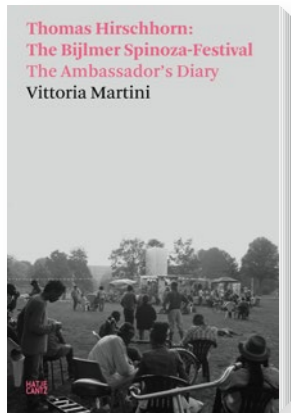
## Majalah lumbung

EDITOR  
ruangrupa

English, German  
ca. 320 pp • ca. 200 illus. • 20 x 26 cm • Paperback  
€30.00, £30.00  
June 2022

ISBN 978-3-7757-5285-5 [print]  
ISBN 978-3-7757-5359-3 [e-book]





## Vittoria Martini

Thomas Hirschhorn: The Bijlmer Spinoza-Festival. The Ambassador's Diary

### TEXTS

Vittoria Martini, Claire Bishop, Thomas Hirschhorn, Lisa Lee, Mignon Nixon, Marcus Steinweg

### GRAPHIC DESIGN

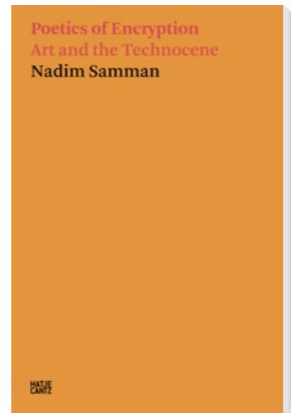
Neil Holt

### English

ca. 136 pp • ca. 10 illus. • 14 x 21 cm • Paperback with flaps  
€22.00, £22.00

September 2022

*The Bijlmer Spinoza-Festival* is a sculpture, created by Swiss artist Thomas Hirschhorn in a peripheral borough of Amsterdam known as the Bijlmer in 2009. This book recounts the event through the eyes of its "Ambassador," the art historian Vittoria Martini, who was invited by the artist to be an eyewitness to the existence of this "precarious" work. Hirschhorn sees such precarity as positive and creative: a means of asserting the importance of the moment and of the place, of asserting the Here and Now to touch eternity and universality. Accompanying the readers through her experience of the physical existence of *The Bijlmer Spinoza-Festival*, Martini's commentary leads to the profound understanding of how a work that no longer exists physically, can live on in the mind—elsewhere, at some other time—because in the meantime it has become universal.



## Nadim Samman

Poetics of Encryption. Art and the Technocene

### TEXT

Nadim Samman

GRAPHIC DESIGN

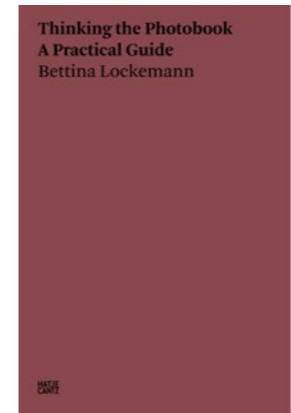
Neil Holt

### English

128 pp • ca. 20 illus. • 12 x 19 cm • Paperback with flaps  
€22.00, £22.00

October 2022

"We are all inside this thing—but how?" This book explores 21st century art's reckonings with the technosphere. Almost unimaginable in its complexity and scale, a man-made megastructure surrounds all of us, and often seems inescapable. Outlining the poetics of encryption that are involved with this infrastructural condition, Samman explores dramatic motifs including confinement, capture, and burial, as well as access and exclusion from secured domains. *Poetics of Encryption* excavates the art of our times as it quests through caves, cables, codes, satellites, and icons. Toggling between enlightened concern and occult dreaming it surveys a counter-intuitive aesthetic of the interface: addressing those who cannot write code, this analogy in contemporary art stages its own "digital," both virtually and analog.



## Bettina Lockemann

Thinking the Photobook. A Practical Guide

### TEXT

Bettina Lockemann

GRAPHIC DESIGN

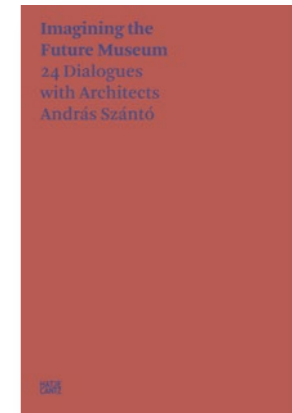
Neil Holt

### English

160 pp • 65 illus. • 14 x 21 cm • Paperback with flaps  
ca. €22.00, ca. £22.00

September 2022

The photobook visually and materially contextualizes arrangements of photographs and brings them into a sensually tangible form. The book format, the materiality of the paper, and the type of binding have just as much of an effect on the viewer as the selection of images, their positioning in the layout, the typography, and the texts. The artist and theorist Bettina Lockemann provides an approach to the medium from a research perspective: considering the photobook as an independent subject of art theories, her phenomenological discussion complements methodological lines of thought. An important contribution to the photobook as an independent field of research, Lockemann elaborates precise terms for analyzing this medium. Through a practice-based examination of contemporary photobooks, this guide emphasizes the status of the photobook as an artwork in its own right.



## András Szántó

Imagining the Future Museum. 24 Dialogues with Architects

### TEXT

András Szántó

GRAPHIC DESIGN

Neil Holt

### English

ca. 272 pp • 60 illus. • 12 x 19 cm • Paperback with flaps  
ca. €22.00, ca. £22.00

November 2022

Following on the widely-read *The Future of the Museum: 28 Dialogues*, which explored how museums are changing through conversations with today's generation of museum directors, New York-based author and cultural strategy advisor András Szántó's new compilation turns its attention to architects. The conclusion of *The Future of the Museum* was that the "software" of art museums has evolved. Museum leaders are "working to make institutions more open, inclusive, experiential, culturally polyphonic, technologically savvy, attuned to the needs of their communities, and engaged in the defining issues of our time." It follows that the "hardware" of the art museum must also change. Conversations with a carefully selected group of architects survey current thinking in the field, engaging not only architects who have built some of the world's most iconic institutions, but also members of an emerging global generation that is destined to leave its mark on the museum of the future.



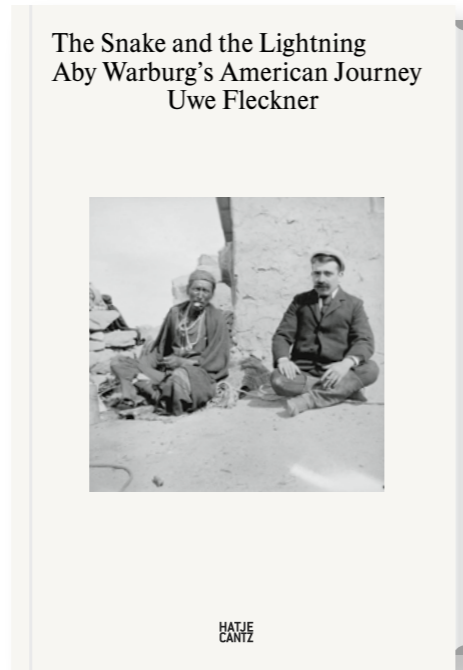
## ABY WARBURG IN AMERICA: AN ALBUM

When Aby Warburg left for the United States in September 1895, it was not foreseeable that his search for the symbolic foundations of art would become one of the most fascinating events in the history of his field. Warburg's American journey lasted only months, and his stay in the Pueblo communities only a few weeks, but in 1923 he presented his findings in the groundbreaking lecture on the "Snake Ritual". Using selected photographs, ethnologic drawings, and numerous documents, this story and picture book details a journey of discovery. It traverses a vast continent of research, showing Warburg's diverse interlocutors—from chiefs to missionaries—and especially his records of dances, ritual objects, and artworks full of symbolic representations. The documents are evidence of the emerging shift in Warburg's scholarly thinking, which would eventually lead to the cross-border cultural comparative methodology for which he is now held in worldwide esteem.

ABY WARBURG (1866–1929) founded modern pictorial science with his work. His main theme was the study of the afterlife of antiquity in the Renaissance, which he recorded in his iconic pictorial atlas *Mnemosyne*. His American voyage is evidence of how early Warburg already directed his gaze beyond the Western cultural context to explore the interplay of myths, images, and rites.

UWE FLECKNER (\*1961) is one of the acknowledged international experts on Warburg. Since 2004 he has been professor of art history at the University of Hamburg and a member of the board of directors of the Warburg House there. As co-editor of the collected works of Carl Einstein and Aby Warburg, he has produced numerous publications on the subject.

- Fascinating cultural history
- Basic research on symbols in art
- Reconstruction of Warburg's epochal journey



## The Snake and the Lightning Aby Warburg's American Journey

TEXT  
Uwe Fleckner

English  
ca. 176 pp • ca. 120 illus. • 18 x 24 cm • Hardcover  
ca. €38.00, ca. £38.00  
November 2022

### WE RECOMMEND

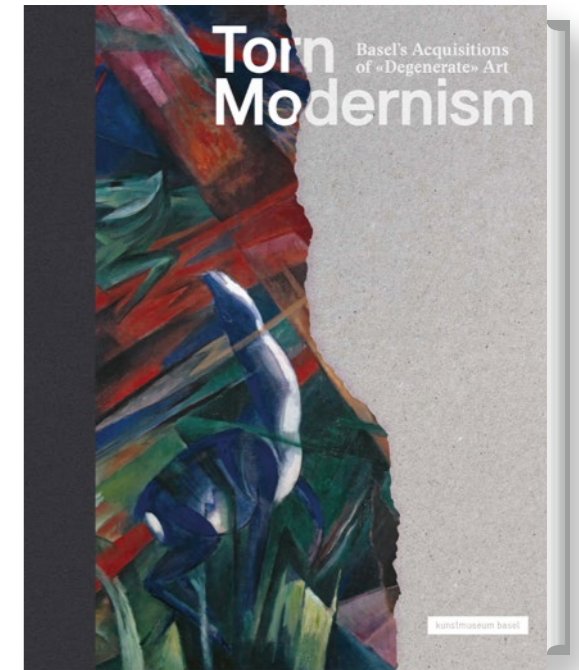


**Lightning Symbol and Snake Dance**  
Aby Warburg and Pueblo Art  
978-3-7757-5202-2  
€58.00, £58.00

## DISPLACED ART

*Torn Modernism* illuminates an important moment in the history of the Kunstmuseum Basel's collection. In 1937 the Nazi cultural policy denounced thousands of works as "degenerate" and forcibly removed them from German museums. The Third Reich's Ministry of Propaganda correctly assumed that a portion of such works would find buyers abroad, and in this way certain artworks deemed "internationally exploitable" reached the art market through various channels. In 1939 Georg Schmidt (1896–1965), the museum's director at the time, managed to acquire the painting *Fate of the Animals* by Franz Marc alongside 20 other avant-garde masterpieces. In this catalogue, renowned experts trace the events based on the seizures from German museums, and explain the historical context—presenting the protagonists from the institutions involved and the art market, as well as revealing how the Nazi regime's act of cultural violence resulted in an artificial fragmentation of modernism into art that was "exploitable" on the one hand, and art that has been destroyed or forgotten on the other. The various contributions bring the specifically Swiss aspects of this story into focus, such as on the auction of the Galerie Fischer in Lucerne, on Georg Schmidt's approach, and on the classification of the acquisitions in the context of Basel's collection history.

- Critical collection history
- Investigation of the long term repercussions of cultural violence
- Masterpieces of Franz Marc, Paula Modersohn-Becker, and Oskar Kokoschka



## Torn Modernism

Basel's Acquisitions of "Degenerate" Art

EDITOR

Eva Reifert, Tessa Rosebrock

TEXTS

Claudia Blank, Gregory Desauvage, Uwe Fleckner, Meike Hoffmann, Georg Kreis, Eva Reifert, Tessa Rosebrock, Ines Rotermund-Reynard, Sandra Sykora, Christoph Zuschlag

GRAPHIC DESIGN

Harald Pridgar

English

ca. 296 pp • 290 illus. • 22 x 28 cm • Hardcover

ca. €54.00, ca. £54.00

November 2022

EXHIBITION

Kunstmuseum Basel, October 22, 2022–February 9, 2023



## ART AFTER AUSCHWITZ

The art of Boris Lurie (\*1924, Leningrad) and Wolf Vostell (\*1932, Leverkusen) is determined by the breach of civilization in Germany in 1933, which made the German genocide of German and European Jews possible. Both artists make the Shoah the subject of their work in a radical way. Initially working—independently of one another—with the means of painting, they turned during the 1950s to exploring the stylistic devices of the first avant-garde, including techniques of collage and montage. Vostell later develops the subject further in his happenings and video art while Lurie takes up writing. In 1964 the artists met in New York and began a lifelong friendship—this is the first exhibition to present their works together.

After surviving several labor and concentration camps, the Jewish artist BORIS LURIE (1924–2008) emigrated to New York in 1946, where he established the NO!art movement in 1959. Often through direct references to the Shoah, Lurie commented on the society and consumer culture of his time.

The German artist WOLF VOSTELL (1932–1998) was a protagonist of the Fluxus movement and a pioneer of happening- and video art. Vostell confronted post-war European audiences with its recent past in a variety of ways.

- Rare comparison
- Art and the Shoah
- Inspiring artist friendship



## Boris Lurie and Wolf Vostell Art after the Shoah

### EDITOR

Eckhart J. Gillen, Daniel Koep

### TEXTS

Rudij Bergmann, Tom Freudenheim, Eckhart J. Gillen, Bram Groenteman, Daniel Koep, Beate Reifenscheid, Dorothea Schöne, Gertrude Stein, Katharina Sykora

### GRAPHIC DESIGN

Rutger Fuchs

English, German

336 pp • ca. 300 illus. • 24 x 28 cm • Paperback with Flaps

€54.00, £54.00

May 2022

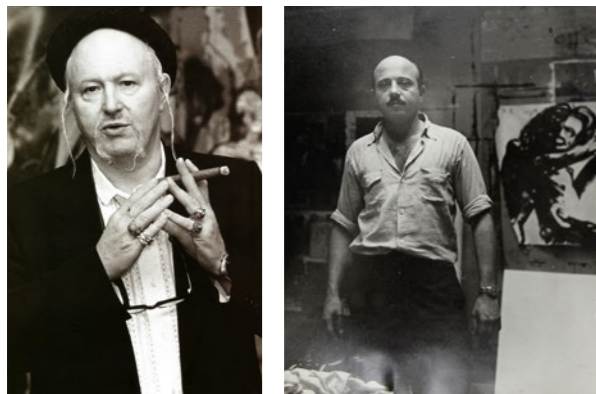
### EXHIBITIONS

Kunstmuseum Den Haag, January 29–May 29, 2022

Kunsthau Dahlem, Berlin July 7–October 31, 2022

Ludwig Museum Koblenz, November 13, 2022–February 5, 2023

Ludwig Múzeum – Museum of Contemporary Art, Budapest, March–June 2023



## WEST BERLIN AVANT-GARDE

“She, a woman of high beauty, created like no other to be Medea, Madonna, Iphigenia, Aspasia, decided one sunny winter day to escape her loneliness and to leave La Rotonda. She bought a ticket ‘Aller jamais retour. Berlin Tegel.’” This is the opening scene of Ulrike Ottinger’s momentous 1979 film *Ticket of No Return*—the woman of high beauty was Tabea Blumenschein. Unconcerned by all conventions, Blumenschein adored transformation: in a distinctive, avant-garde aesthetic, the two women embraced various different identities and challenged many norms, in the process revealing the performativity of gender. Initiating a dialog between the two artists’ perspectives, these books bring together for the first time Blumenschein’s drawings with Ottinger’s photographs from their joint performance sessions.

ULRIKE OTTINGER (\*1942, Constance) is one of the most important German filmmakers. Moving to Berlin in 1973, she became a pioneer of avant-garde cinematography. Ottinger’s photographic works, feature films and documentaries have been shown at major international festivals and retrospectives, including the MoMa in New York, Berlinale, the documenta and the Venice Biennale.

TABEA BLUMENSCHNEIN (1952–2020) was a cult figure of West Berlin’s queer feminist subculture in the 1970s and 80s. For about ten years, she played a key role in Ottinger’s films as leading actress and costume designer, and was part of legendary avant-garde punk collective *Die tödliche Doris*. In the 1990s she withdrew from the public, yet remained active as an artist until her death.

- The award-winning filmmaker and the queer punk icon
- Photographs from Ottinger’s private archive and unpublished works by Blumenschein
- Two volumes in a slipcase



## Zusammenspiel Tabea Blumenschein Ulrike Ottinger

### EDITOR

Berlinische Galerie

### AUTHOR

Ulrike Ottinger

### TEXTS

Carina Bukuts, Annelie Lütgens, Ulrike Ottinger, Katharina Sykora

### GRAPHIC DESIGN

Tobias Honert / zentrale

German, English

288 pp each • ca. 500 illus. • 20 x 29 cm • Two hardcovers in a slipcase

€68.00, £68.00

July 2022

### EXHIBITION

Berlinische Galerie, July 8–October 31, 2022

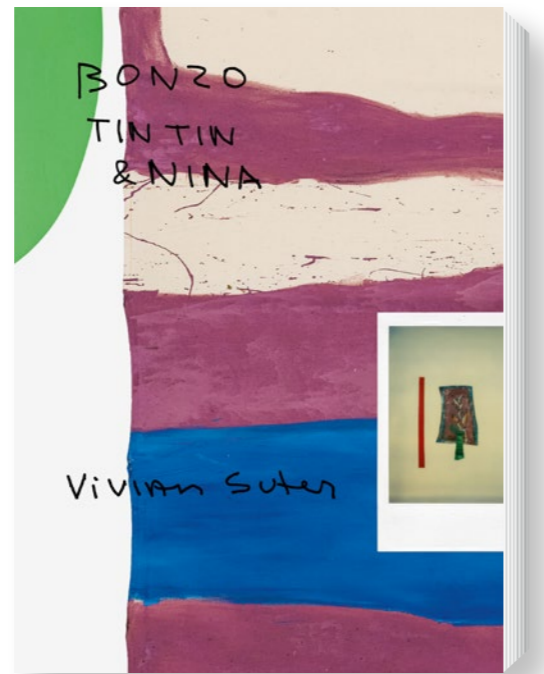


“OSMOTIC RELATIONSHIP WITH NATURE” —  
VIVIAN SUTER

This comprehensive monograph takes a look at Vivian Suter's complete works, bringing together early drawings, painterly wall reliefs from the 1980s, and her latest work from her studio in the tropical rainforest of Guatemala: loose canvases hanging lightly from the ceiling in atmospherically dense installations. The richly illustrated catalogue illuminates the interplay between unpredictable natural influences as the paintings are left outside open to the elements, and purposeful artistic work in Suter's practice. With a Japanese binding and fold-out cover, this book is a visual as well as tactile delight, evoking the sensual appeal of free-hanging and intensely colored canvases.

Since her participation at *documenta 14* in 2017, VIVIAN SUTER's (\*1949, Buenos Aires) work has been exhibited in many of the most influential museums worldwide. The artist grew up and studied painting in Basel. Today, she lives and works in the remote wilderness of Guatemala, where she has made the great outdoors her studio.

- Awarded as one of “The Most Beautiful Swiss Books” 2021
- Unpredictability and chance in Suter's work
- Japanese binding



## Vivian Suter

### Bonzo, Tintin & Nina

EDITOR  
Kunstmuseum Luzern, Fanni Fetzer  
TEXTS  
César García-Alvarez, Fanni Fetzer, Roman Kurzmeyer,  
Anne Pontégnie, Adam Szymczyk  
GRAPHIC DESIGN  
Julia Born

German, English  
352 pp • 235 illus. • 22 x 30 cm • Japanese binding  
€50.00, £50.00  
available



NEO-CONCRETE ART, POETICS AND RESISTANCE

As one of the key figures of Brazil's Neo-Concrete movement in the late 1950s and early 1960s, Lygia Pape developed a specific understanding of geometric abstraction that resulted in a radical new conception of concrete-constructivist art, challenging an overly rigid rationalism by moving toward more subjective, multi-sensorial modes of expression. Marking Pape's first solo exhibition in Germany, this richly illustrated book presents the artist's unusual creative power in all its breadth, drawing on a body of documents from the artist's archive that is published here for the first time. Against the backdrop of the tension between Brazil's vibrant avant-garde and the growing political repression under the military dictatorship (1964–1985), Pape's work reflects ethical and socio-political issues and harnesses experimental explorations not just of metaphorical geometric, but social space to create poetic manifestations of subtle resistance. Emphasizing the primacy of the viewers' sensorial experiences, Pape went so far as to declare them to be the actual creators of her works.

LYGIA PAPE (1927–2004) played a central part in shaping modern art in Brazil. A member of the Rio de Janeiro-based Grupo Frente, dedicated to concrete art and geometric abstraction, she signed the *Manifesto Neoconcreto* in 1959. Her work traverses abstract-geometric paintings, drawings, woodcuts, ballet compositions, sculptures and poems, as well as experimental films, immersive spatial installations as well as explorations of public space and collective performances.

- Neo-Concrete art from Brazil
- Rediscovery of a quintessential modern artist
- Official catalogue of her first major exhibition in Germany



## Lygia Pape

### The Skin of ALL

EDITOR  
Susanne Gaensheimer, Isabelle Malz  
TEXTS  
Pauline Bachmann, Briony Fer, Susanne Gaensheimer, Paulo Herkenhoff, Cécile Huber, Isabelle Malz, Paula Pape, Luiza Proença,  
Tania Rivera, Michelle Farias Sommer, Felipe Scovino  
GRAPHIC DESIGN  
Pascal Storz, Fabian Bremer

German, English  
448 pp • 230 illus. • 22 x 30 cm • Paperback  
€54.00, £54.00  
May 2022

EXHIBITION  
Kunstsammlung Nordrhein-Westfalen, Düsseldorf,  
March 19–July 17, 2022

An exhibition of the Kunstsammlung Nordrhein-Westfalen  
in cooperation with Projeto Lygia Pape

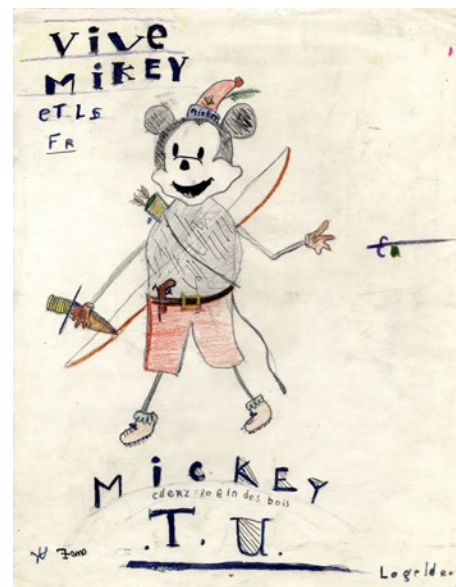


WITH SHARP PEN

World famous for timeless classics such as *The Three Robbers* and *Moon Man*, Tomi Ungerer is considered one of the most influential graphic artists, illustrators, and children's book authors. What is less well known, however, is that much of his drawing and graphic work was inspired by satirical observations of US society and politics. This beautifully-designed catalogue presents for the first time a cross-section from nine decades of his artistic work—from childhood drawings to collages and objects. Shedding new light on his work by making it possible to comprehend political and stylistic lines and breaks, *it's all about freedom* offers deeper insights into the artistic dimension of the "freewheeling" artist's extensive oeuvre. Featuring hitherto unpublished works, this catalogue identifies recurring biographical and socio-political motifs that Ungerer experimented with across genres—always informed by his ambiguous humor and cutting wit.

A polymath and a provocateur, TOMI UNGERER (1931–2019) published over 140 books. He grew up in Alsace, France, and lived and worked in New York from 1956–1971. After spending several years in Nova Scotia, Canada, he moved to a farm in Southern Ireland in 1976.

- Author of numerous children's book bestsellers
- Comprehensive retrospective celebrating the artist's 90th anniversary
- 400 works with private and socio-political references



**Tomi Ungerer**  
It's All About Freedom

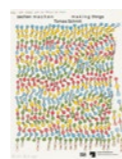
TEXTS  
Thomas David, Belinda Grace Gardner, Dirk Luckow, Aria Ungerer, Thérèse Willer  
GRAPHIC DESIGN  
Kühle und Mozer

German, English  
264 pp • 180 illus. • 22.5 x 28.5 cm • Paperback with flaps  
€44.00, £44.00  
available

WE RECOMMEND



**Carol Rama**  
978-3-7757-5162-9  
€28.00, £28.00



**Tomas Schmit**  
making things:  
978-3-7757-5126-1  
€48.00, £48.00

LIFE AS A PERFORMATIVE SCULPTURE

One of the most important artists of his generation, Erwin Wurm is internationally recognized for his unique way of reinventing sculpture through performance, video, drawing and photography. Accompanying the exhibition *One Minute Forever* at the Museum of Contemporary Art Belgrade, the eponymous catalogue looks back at Wurm's body work from 1996 to the present, and introduces significant new productions. Conceived as an introspective rather than a retrospective, it focuses on the interweaving of past and present contexts, and explores individual and collective experiences through reactivations of Wurm's iconic performative sculptures, converging towards a unique aim: redefining and extending sculpture into a resolutely participatory and playful medium that questions our way of looking at the world.

ERWIN WURM (\*1954, Bruck an der Mur) has been questioning our understanding of sculpture for over 25 years. Expressing the banalities and constraints of our everyday life in physical deformations, his oeuvre has been widely exhibited internationally and is represented in some of the most important collections worldwide. Wurm lives and works in Vienna and Limberg.

- Erwin Wurm's unique humor
- New artworks
- Iconic sculptures from the past 25 years



**Erwin Wurm**  
One Minute Forever

EDITORS  
Maja Kolarić, Jérôme Sans  
TEXTS  
Maja Kolarić, Jérôme Sans  
GRAPHIC DESIGN  
Andrej Dolinka

English  
256 pp • 200 illus. • 22.6 x 28.6 cm • Hardcover  
€44.00, £44.00  
May 2022

EXHIBITION  
Museum of Contemporary Art Belgrade, April 7–August 9, 2022

WE RECOMMEND



**Contemporary Sculpture**  
978-3-7757-3347-2  
€48.00, £45.00



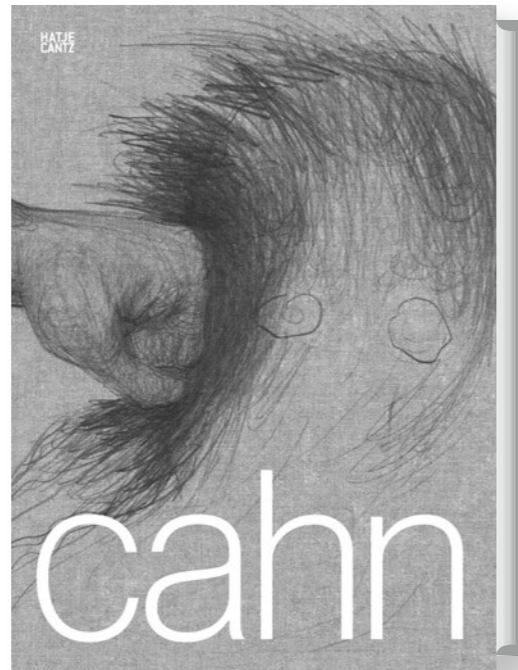
**Sculpture on the Move 1946–2016**  
978-3-7757-4071-5  
€35.00, £32.50



SEXUALITY, VIOLENCE, FRAGILITY—EXPLORING WHAT IT MEANS TO BE HUMAN

Released on the occasion of Miriam Cahn's solo exhibitions at The Power Plant Contemporary Art Gallery, Toronto, and Kunsthal Charlottenborg, Copenhagen, this publication gives a comprehensive overview of the acclaimed Swiss artist's extensive and versatile body of work. Encompassing oil paintings and works on paper in chalk, charcoal, pastel, and watercolor as well as film, photography, and text, the catalogue elucidates the artist's explorations that critically engage with themes such as women's rights, identity, sexuality, and war. An uncompromising artist, Miriam Cahn has applied a feminist perspective throughout her career. Drawing on her own experiences and observations, as well as on the connecting lines between the diverse works from the past 25 years, the publication forms a cohesive statement—a reference to the performance art of the 1960s and 1970s centered on the artist's own body: *ME AS HAPPENING*.

- First solo exhibition in North America and Denmark
- New works by one of the most significant feminist artists
- Gender roles, identity, and migration



**Miriam Cahn**  
ME AS HAPPENING

EDITOR  
The Power Plant Contemporary Art Gallery, Toronto, Gaëtane Verna  
TEXTS  
Amin Alsaden, Henriette Bretton-Meyer, Miriam Cahn, Aruna D'Souza, Roxane Gay, Gaëtane Verna, John Yau  
GRAPHIC DESIGN  
Markus Weisbeck, Cathrine Bärtschi | Studio Markus Weisbeck

English  
272 pp • 370 illus. • 17 x 23 cm • Hardcover  
€44.00, £44.00  
available

WE RECOMMEND



EXPLORATION OF THE EXISTENTIAL

In the summer of 2021, Miriam Cahn's project *FOREIGN the foreignness* in the southern valley of Bergell in the Swiss canton of Grisons provoked a lasting echo both in the public and the media. The renowned contemporary artist, who has lived in the valley for years, set new, unexpected accentuations with her most recent work in the historic Palazzo Castelmur. As part of a multi-layered performance, this publication embraces the theme of being a stranger and advances a deepening of the discourse surrounding her work. The book, designed by Paris-based graphic designer Achim Reichert, reflects the conceptual openness of Miriam Cahn's artistically as well as socially arousing project. Captured by internationally acclaimed photographer Lukas Wassmann, the works are presented in their unique spatial constellation arranged by the artist herself.

MIRIAM CAHN (\*1949) is considered one of the most acclaimed contemporary artists. For over four decades, she has been creating work based on an uncompromising resistance to discrimination in all forms. Influenced by performance art and the feminist movement of the 1960s and 1970s, her rich oeuvre includes painting, works on paper, performance, text, and film. She lives and works in Stampa, Switzerland.

- What does it mean to be foreign?
- Important contribution to the refugee crisis
- A loudly resonating project



**Miriam Cahn**  
FOREIGN the foreignness STRANIERITÀ

TEXTS  
Bernardo Bader, Lukas Bärfuss, Kathleen Bühler, Gianna Olinda Cadonau, Miriam Cahn, Marta Dziewańska, Monique Eckmann, Köbi Gantenbein, Maria Giuseppina Grasso Cannizzo, Maria Janion, Johanna Lier, Melinda Nadj Abonji, Paul B. Preciado, Francesca Recchia, Armando Ruinelli, Alberto Salvadori, Ludmila Seifert, Vincenzo Todisco, Andrea Tognina, Ursina Trautmann, Concetto Vecchio  
PHOTOS  
Lukas Wassmann  
GRAPHIC DESIGN  
Achim Reichert

English  
240 pp • 90 illus. • 21 x 30 cm • Hardcover  
ca. €44.00, ca. £44.00  
September 2022

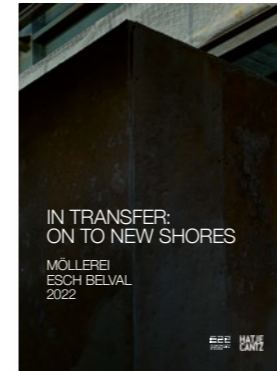
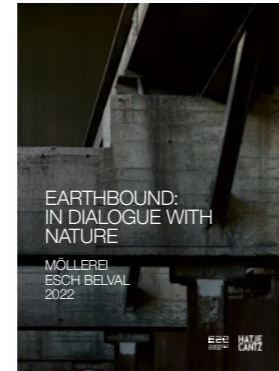
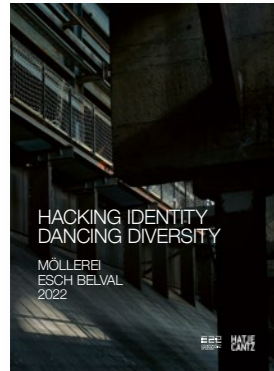


# European Capital of Culture 2022

Esch2022 presents contemporary art at the intersection of technology, science, and society.

Esch-sur-Alzette—along with 10 Luxembourgian and 8 neighboring French municipalities—tells the story of a transformation.

Four exhibitions curated by international partners explore new narratives for the 21st century.



## Hacking Identity Dancing Diversity

IN COLLABORATION WITH  
ZKM | Zentrum für Kunst und Medien Karlsruhe  
TEXTS  
Anett Holzheid, Françoise Poos, Peter Weibel  
GRAPHIC DESIGN  
cropmark.

English, French  
160 S. • 80 Abb. • 17 x 23,5 cm • Paperback with flaps  
€28,00, £28.00  
May 2022

EXHIBITION  
Möllerei, Esch-Belval, February 27–May 15, 2022

*Hacking Identity—Dancing Diversity* opens a vivid kaleidoscope of artistic notions of identity that reflect upon the particular and the universal, the aesthetic and the intellectual, the historical and the futuristic, the human and the non-human. Organized in cooperation with the ZKM | Center for Art and Media Karlsruhe, a unique cultural institution in Europe, expanding the original tasks of a museum by combining research, exhibitions and performances, the exhibition is curated by Anett Holzheid, scientific consultant at ZKM, and Peter Weibel, its chairman and director.

## Earthbound: In Dialogue with Nature

IN COLLABORATION WITH  
HEK, Haus der elektronischen Künste  
TEXTS  
Sabine Himmelsbach, Boris Magrini  
GRAPHIC DESIGN  
cropmark.

English, French  
160 pp • 80 illus. • 17 x 23,5 cm • Paperback with flaps  
€28,00, £28.00  
July 2022

EXHIBITION  
Möllerei, Esch-Belval, June 4–August 14, 2022

*Earthbound—In Dialogue with Nature* gathers together forward-thinking works that propose alternative ways of shaping the complex relationship between human activities and the ecosystem—visionary approaches that emphasize the need for dialogue through new forms of interaction and consciously intervene in the current debate to initiate change. Created in collaboration with HEK, Haus der elektronischen Künste—a young institution from Basel dedicated to digital culture—and curated by HEK director Sabine Himmelsbach and Boris Magrini, this exhibition demonstrates that precisely where other strategies fail, art can open up new perspectives.

## IN TRANSFER: On to New Shores

IN COLLABORATION WITH  
Ars Electronica  
TEXTS  
Martin Honzik, Laura Welzenbach  
GRAPHIC DESIGN  
cropmark.

English, French  
160 pp • 80 illus. • 17 x 23,5 cm • Paperback with flaps  
€28,00, £28.00  
October 2022

EXHIBITION  
Möllerei, Esch-Belval, September 3–November 27, 2022

Focussing on the potentials of creative and artistic thinking in scientific research as well as industrial production, this exhibition shows how collaborations between art and science can substantially support the creation of innovative, sustainable, and ethical solutions to the struggles and issues of contemporary societies. Conceived in collaboration with Ars Electronica, an international platform and festival pioneering in the development of strategies and competencies for the digital transformation, the exhibition is curated by Martin Honzik, chief curator at Ars Electronica and Laura Welzenbach, Head of Ars Electronica Export.

## PURE EUROPE

IN COLLABORATION WITH  
Historical Consulting & tinker imagineers  
GRAPHIC DESIGN  
cropmark.

English, French  
160 pp • 80 illus. • 17 x 23,5 cm • Paperback with flaps  
€28,00, £28.00  
December 2022

EXHIBITION  
Möllerei, Esch-Belval, December 17, 2022–February 2, 2023

Europe is often defined in either strictly political terms or through rather vague cultural notions. But where do these definitions come from? Were they ever true? And do they make sense in today's globalized world? Exploring Europe through various perspectives, this exhibition catalogue offers a view of what constitutes Europe and Europeans. It is structured around six clichés about Europe, which—like all clichés—contain a grain of truth, but also express a bias.

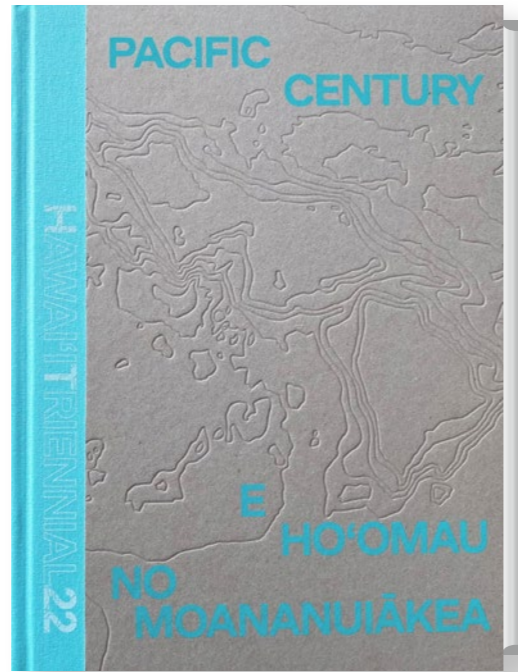




CONTEMPORARY ART FROM THE ASIA-PACIFIC REGION

Published on the occasion of the Hawai'i Triennial 2022 (HT22), *Pacific Century—E Ho'omau no Moananuiākea* examines key art historical backgrounds and contemporary discussions on art, expanding the frame of reference for the Asia-Pacific region. Essays by the co-curators lay out the critical approaches that shaped the framework of the Triennial around the fluid concept of a *Pacific Century*. A selection of texts by artists and scholars reflects upon the field of art history in the region. Also included is a newly commissioned conversation with Homi K. Bhabha, illuminating how his theoretical criticism continues to carve out a new discursive space where the marginalized can find agency. Participating HT22 artists—from Hawai'i, Asia-Pacific, and beyond—are highlighted in a dedicated section with an original introductory text and images.

- 43 local and international artists and collectives
- Connects Hawai'i and the Asia-Pacific region through contemporary art
- Interweaves history, place, and identity



**Pacific Century  
E Ho'omau no Moananuiākea**  
Hawai'i Triennial 2022

EDITORS  
Hawai'i Contemporary, Melissa Chiu, Drew Kahu'aina Broderick, Miwako Tezuka  
TEXTS  
Homi K. Bhabha, Drew Kahu'aina Broderick, Melissa Chiu, Léuli Eshrāghi, Miwako Tezuka  
GRAPHIC DESIGN  
Jon Sueda

English  
284 pp • 126 illus. • 21.2 x 28.7 cm • Hardcover  
€48.00, £48.00  
available

EXHIBITION  
Hawai'i Triennial 2022 (HT22), O'ahu | Honolulu,  
February 18–May 8, 2022

WE RECOMMEND



FEMALE ARTISTS FROM CHINA

Since the beginning of China's economic boom in the late 1980s and its ever-increasing influence on globalized society, the country's burgeoning contemporary art scene has attracted great attention around the world. However, despite the Chinese art market's emergence as a highly prolific industry and the growing international recognition of contemporary art from China, there is a remarkable lack of Chinese women artists represented in (inter-)national exhibitions and publications. *Stepping Out!* is the first comprehensive publication in 25 years to present a broadly representative selection of the work of contemporary Chinese female artists, including pioneering as well as emerging artists thus far little-known abroad. Through an enormous wealth of perspectives, the artists reveal their personal and social fears, contradictions, and hopes in the tense field occupied by powerful tradition, and shed light upon the search for identity both as women and as artists within a rapidly changing Chinese society.

*Stepping Out!* features more than 100 artworks by 26 artists born between 1960 and 1994 living in mainland China, including Cao Fei, Lin Tianmiao, Luo Yang, Ma Qiusha, Tong Wenmin, Wen Hui, Xiao Lu, Xing Danwen, and Yin Xiuzhen.

- Timely anthology on female Chinese artists
- Female self-determination and artistic self-empowerment
- Clever, provocative, and uncompromising



**Stepping Out!**  
Female Identities in Chinese Contemporary Art

EDITORS  
Kunstmuseum Lillehammer, Museum der Moderne Salzburg & Kunstforeningen GL STRAND  
TEXTS  
Feng Boyi, Luise Guest, Liu Xi, Monica Merlin, Nils Ohlsen, Christina Penetsdorfer, Shu-chin Tsui  
GRAPHIC DESIGN  
Karsten Heller

English, German  
208 pp • 150 illus. • 24 x 28 cm • Paperback  
€44.00, £44.00  
May 2022

ALSO AVAILABLE AS ENGLISH|NORWEGIAN EDITION  
*Stepping Out!*  
Female Identities in Chinese Contemporary Art  
ISBN 978-3-7757-5234-3

EXHIBITIONS  
Lillehammer Kunstmuseum, May 16–October 22, 2022  
Kunstforeningen GL STRAND, Copenhagen,  
December 1, 2022–March 12, 2023  
Museum der Moderne Salzburg, April 4–July 2, 2023

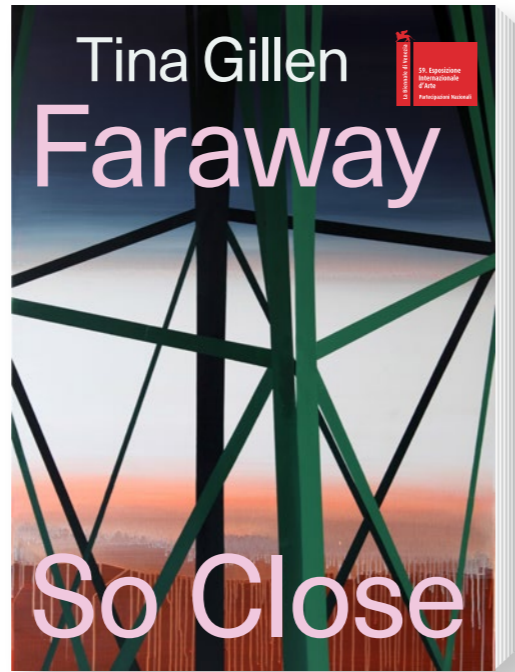


## THE AMBIGUOUS SPACE BETWEEN 2-D AND 3-D

Concerned primarily with the medium of painting, the work of Tina Gillen examines how we relate to the world around us, namely through the themes of landscape and dwelling. Her paintings often originate in photographic images that she modifies, simplifies, pictorially "translates," and pairs with other elements to arrive at compositions that purposefully nurture a certain ambiguity, somewhere between abstraction and figuration, construction and improvisation, the surface of the canvas and the translation of a space. This book is being published in conjunction with her exhibition *Faraway So Close*, presented at the Luxembourg Pavilion as part of the 59th International Art Exhibition – La Biennale di Venezia. Richly illustrated, the catalogue also includes three essays addressing various aspects of Tina Gillen's work—the relationship between painting and space, the ties between painting and photography, and the meaning of landscape today—as well as an extensive interview with the artist.

TINA GILLEN (\*1972, Luxembourg) works at the intersection between figuration and abstraction. She has had solo exhibitions at Bozar, Brussels (2015); Mudam Luxembourg (2012) and M-Museum, Leuven (2010). Gillen teaches painting at the Royal Academy of Fine Arts Antwerp, she lives and works in Brussels.

- Representative of Luxembourg at the 59th Venice Biennale
- Painterly installation addressing the question of landscape in the contemporary world
- Three essays and an interview with the artist



### Tina Gillen Faraway So Close

#### EDITOR

Christophe Gallois

#### TEXTS

Jean-Philippe Antoine, Christophe Gallois, Marielle Macé, Eva Wittocx

#### GRAPHIC DESIGN

Kim Beirnaert

English, French

256 pp • 150 illus. • 19.6 x 27 cm • Paperback

€40.00, £40.00

April 2022

#### EXHIBITION

59th International Art Exhibition – La Biennale di Venezia,  
April 23–November 27, 2022



## CLAY IN CONTEMPORARY ART

Few materials have experienced a similar reevaluation in contemporary art as clay has in the past few years. This timely publication accompanies a large-scale exhibition at Hayward Gallery, London, exploring how contemporary artists are using clay and ceramics in inventive and surprising ways, and pushing the boundaries of the medium. Featuring the work of over 20 international artists—from Grayson Perry to Woody De Othello—an introductory essay by curator Cliff Lauson, a text on the history of fine art and ceramics by writer and critic Amy Sherlock, and a round table discussion with artists from the exhibition, this catalogue is a meaningful contribution to the ongoing conversation about the relationship between art and craft.

Located in London's Southbank Centre HAYWARD GALLERY's year-round exhibition program focuses on presenting a wide range of adventurous and influential artists from across the world.

- Celebrating the revival of clay and ceramics
- Essays, conversations, and original texts on each artist
- Exploration of the current relationship between art and craft



### New Ways with Clay Ceramics in Contemporary Art

#### FOREWORD

Ralph Rugoff

#### TEXT

Allie Biswas, Marie-Charlotte Carrier, Jarah Das, Hettie Judah,  
Cliff Lauson, Jenni Lomax, Debbie Meniru, Elinor Morgan,  
Suzanna Petot, Amy Sherlock

#### GRAPHIC DESIGN

Mark El-khatib

English

160 pp • 120 illus. • 22.4 x 28 cm • Hardcover

ca. €34.00, ca. £34.00

October 2022

#### EXHIBITION

Hayward Gallery, London, October 26, 2022–January 8, 2023

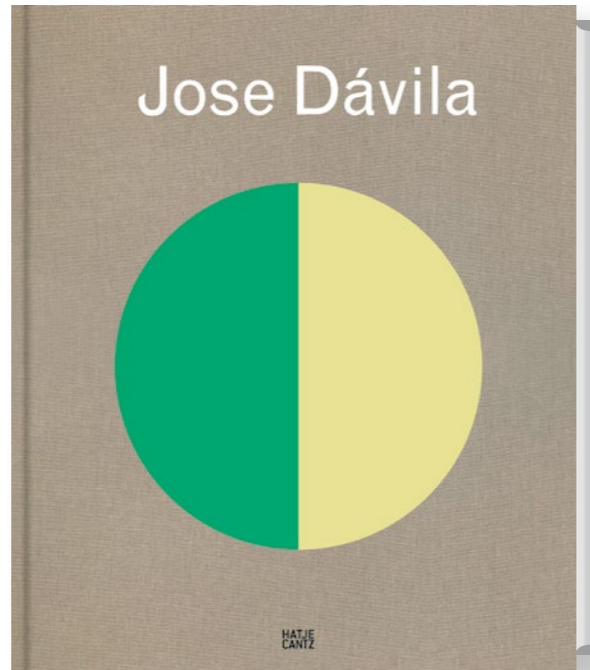


## EXERCISES OF THE POSSIBLE

In a practice spanning nearly two decades, Jose Dávila has created an expressive body of work that explores the visual tropes and iconic symbols of art, architecture, and urban design. Initially trained as an architect and self-educated as a visual artist, Dávila creates sculptures, installations and photographic works that simultaneously emulate, critique, and pay homage to 20th-century avant-garde art and architecture, referencing artists and architects from Luis Barragán to Josef Albers and Donald Judd. Humor and melancholy co-mingle in works that often explore the tension between industrial and organic materials and the forces of compression and balance. This monograph assesses the full scope of Dávila's practice in all media for the first time, and includes texts attesting to the historical and social dimensions of Dávila's art. Essays address the artist's early pieces, his exercises on balance, sculpture, graphics and paintings, and his works in public space.

JOSE DÁVILA (\*1974, Guadalajara) studied architecture in the Instituto Tecnológico y de Estudios Superiores de Occidente in Guadalajara. His carefully constructed artworks are meditations on balance and the relationship between different combined elements. Dávila lives and works in Guadalajara, Mexico.

- First comprehensive monograph
- Encompassing works in all media
- Screenprinted linen cover



## Jose Dávila

### EDITOR

Jeffrey Grove, Sean Kelly Gallery, New York

### TEXTS

Pedro Alonzo, Louisa Edgerton, Frauke V. Josenhans, Patricia Martin, Humberto Moro, David Raskin, Sabine Schaschl, Karen Stein

### GRAPHIC DESIGN

Rutger Fuchs

### English

ca. 320 pp • ca. 200 illus. • 25 x 29.5 cm • Hardcover

€48.00, £48.00

June 2022

### EXHIBITIONS

Hamburger Kunsthalle, February 18, 2022–February 18, 2024

Museum Haus Konstruktiv, Zurich, June 2–September 11, 2022

Lyon Biennale, September 14–December 31, 2022

### WE RECOMMEND



**Jose Dávila**  
The Feather & the Elephant  
978-3-7757-4422-5  
€35.00, £32.50

“FOG MAKES VISIBLE THINGS BECOME INVISIBLE AND INVISIBLE THINGS—LIKE WIND—BECOME VISIBLE.”  
FUJIKO NAKAYA

Fujiko Nakaya is one of Japan's most important contemporary artists. Participating in the 1960s performances of the New York-based collective *Experiments in Arts and Technology (E.A.T.)*, she became internationally renowned for her immersive fog artworks. First created for the Pepsi Pavilion at *Expo '70* in Osaka they defy traditional conventions of sculpture by generating temporary, atmospheric transformations that physically engage with the public. Driven by early ecological concerns, Nakaya's groundbreaking work is based purely on water and air—elements that have particular significance in light of the climate crisis. From the artist's early paintings to her fog sculptures, single-channel videos, installations and documentation that reveal Nakaya's cultural and social references, this in-depth survey offers a comprehensive overview of the distinguished artist's work.

FUJIKO NAKAYA (\*1933, Sapporo) studied at Northwestern University in Illinois. Since the creation of the first water-based fog sculpture in 1970, her works have been incorporated in the designs of public spaces, major museums, and parks around the world. In 2018, she received the Praemium Imperiale, awarded by the Japanese state for outstanding achievements in the field of the arts.

- Comprehensive survey
- Contemporary art from Japan
- Pioneer in ecological issues



## Fujiko Nakaya

### EDITORS

Sarah Johanna Theurer, Andrea Lissoni, Anne-Marie Duguet

### TEXTS

Anne Carson, Anne-Marie Duguet, Frances Dyson, Julie Martin, Fujiko Nakaya, Catherine Wood

### GRAPHIC DESIGN

Katharina Köhler

### German, English

176 pp • 140 illus. • 23 x 29.7 cm • Paperback with lay-flat binding

€48.00, £48.00

June 2022

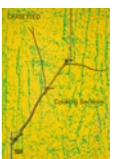
### EXHIBITION

Haus der Kunst, Munich, April 8–July 31, 2022

### WE RECOMMEND



**Liquid Sculpture**  
The Public Art of  
Christina Iglsas  
978-3-7757-4823-0  
€48.00, £48.00



**Cooking Sections  
Offsetted**  
978-3-7757-5199-5  
€ 34.00, £34.00



## RETURNING TO ISTANBUL

This comprehensive monograph published in collaboration with Dirimart gathers works of the contemporary artist Sarkis—conceived and presented in the context of the one city he keeps returning to: Istanbul. His iconic installation *Çaylak Sokak*, first exhibited in 1986, is considered a turning point in the history of contemporary art in Turkey. Named after the street Sarkis grew up in, *Çaylak Sokak* recreates his family home, featuring a bathtub and his father's shoes bearing the German words for war spoils KRIEGS and SCHATZ. A reference to German cultural theorist Aby Warburg's concept of a "Leidschatz" as "humanity's treasure of suffering," "Kriegsschatz" became a key concept in Sarkis' oeuvre. Drawing on his own Turkish-Armenian identity, Sarkis continues his works presented at the Venice Biennale in 2015, the centennial of the Armenian genocide: his latest body of work *Red Stained Glass* traces the present through fragments from the past. Photographs from Istanbul are rendered in red, fractured, and re-combined to further explore themes such as time and memory, presence and absence, identity and exile.

Paris-based Sarkis Zabunyan (\*1938, Istanbul), is known by his first name SARKIS. His breakthrough with the exhibition *Live In Your Head: When Attitudes Become Form* at Kunsthalle Bern in 1969, was followed by his participation in *documenta 6* and *7*. Major exhibitions include *Passages* at the Centre Pompidou in 2010, *Hôtel Sarkis*, a retrospective at the Museum of Contemporary Art in Geneva (MAMCO) in 2011, and his installation *Respiro* in the Turkish pavilion at the 56th Venice Biennale in 2015.

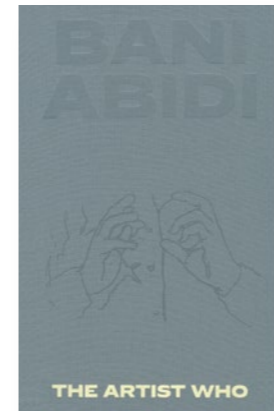
- Illuminating monograph
- Motifs of origin, identity and exile
- Award-winning, internationally distinguished artist



## Sarkis In the Beginning, Istanbul 19380–20200

EDITOR  
Ayse Orhun Gültekin  
TEXT  
Cem Ileri  
GRAPHIC DESIGN  
Bülent Erkmen

English  
504 pp • ca. 220 illus. • 21 x 27 cm • Paperback with flaps  
€58.00, £58.00  
May 2022

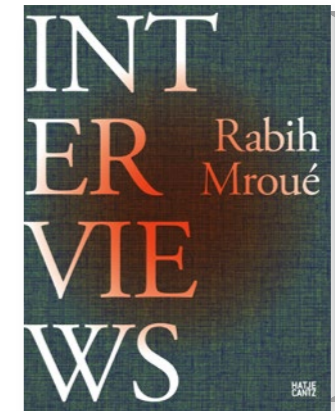


## Bani Abidi The Artist Who

EDITOR  
Saira Ansari  
TEXTS  
Bani Abidi, Hoor Al Qasimi, Saira Ansari, Sarnath Banerjee, Vazira Fazila-Yacobali Zamindar, Natasha Ginwala, Abeera Kamran, Omar Kasmani, Adnan Madani, Huma Mulji, Hemant Sareen, Adania Shibli  
GRAPHIC DESIGN  
Book Book

English  
ca. 240 pp • 800 illus. • 20 x 32 cm • Hardcover  
€40.00, £40.00  
May 2022

One of Pakistan's most notable contemporary artists, Bani Abidi creates videos and multimedia works that interweave autobiographical fiction with sociopolitical commentary and satire. Her practice explores the sobering realities of the political conditions, bureaucracy, and urban infrastructure in Asia, exposing the absurdities emerging from the dysfunctionalities of everyday life. *The Artist Who* is the first monograph to look at the work of this Berlin-based Pakistani artist. Envisioned as an artist project, the publication explores notions of humor, playfulness and experimentation by engaging with forms of writing, design, printing, and assembly. Containing a documentation of artworks created over two decades as well as archival material and a rich selection of texts, it represents the wide range of relationships Abidi has fostered during this period.



## Rabih Mroué Interviews

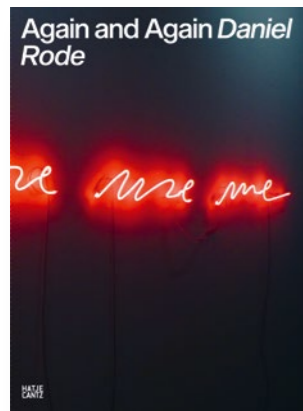
EDITOR  
Nadim Samman  
TEXTS  
Cis Bierinckx, Cosmin Costinas, Lucy Cotter, Lisa Deml, Anthony Downey, Chad Elias, Daniela Hahn, Maria Hlavajova, Lynette Hunter, Charlotte Klonk, Göksu Kunak, Lina Majdalanie, Hassan Maroon, Johannes Odenthal, Abdulmohsin Saleh, Nadim Samman, Allie Tepper, Jill Winder  
GRAPHIC DESIGN  
Büro Dawallu

English  
256 pp • 90 illus. • 18 x 24 cm • Hardcover  
€ 30.00, £30.00  
June 2022

EXHIBITION  
KW Institute for Contemporary Art, Berlin, February 19–May 1, 2022

A leading voice in Lebanon's cultural diaspora, Rabih Mroué's acclaimed body of work addresses the contested memory of historical events that include the Lebanese civil war, the Arab Spring, and the Syrian Revolution. Spanning theater, art, and literature, his diverse oeuvre is situated at the intersection of personal and political imaginaries, media critique, and concepts of authorship: through scripted conversations, confessions, reports, and questions, Mroué ceaselessly interrogates ways of speaking. Published on the occasion of his receipt of the Ernst Schering Foundation's Prize for Artistic Research in 2020, this anthology illuminates Mroué's work of the past 20 years through 20 interviews. New interviews and an introductory essay by the curator Nadim Samman draw a portrait of the artist.





ALSO AVAILABLE:  
LIMITED SPECIAL  
EDITION WITH  
SCREEN PRINT

## Daniel Rode

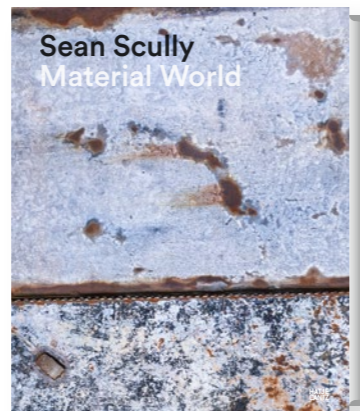
### Again and Again

EDITOR  
Daniel Rode  
TEXTS  
Susanne Altmann, Knut Hartwich, Annegret Klinker, Carsten Probst, Carolin Quermann, Ulrike Almut Sandig, Anne Schloen, Patrick Schuckmann, Anne Schwanz, Gerhard Schwarz, Carsten Sievers, Andy Spencer, Klaus Walter  
GRAPHIC DESIGN  
Eps51, Berlin

German, English  
176 pp. • ca. 100 illus. • 17 x 23.5 cm • Paperback  
€34.00, £34.00  
April 2022

LIMITED SPECIAL EDITION OF 50 COPIES  
INCLUDING AN ORIGINAL PRINT AVAILABLE  
ISBN 978-3-7757-5294-7  
€120.00, £128.00

Daniel Rode works with text fragments found in literature, conversations, and public space, deliberately disregarding syntax such as spaces and line breaks. Interrupting our reading habits, they retain their indeterminacy a little longer before these fragments can be decoded by reading. Detached from their original contexts, they find their way into both large-scale installations and drawings, often created in series. Rode moves between two polar opposites—a sober, reserved aesthetic on the one hand, and a sensitive, almost tender devotion to artistic execution on the other. *Again and Again* offers a comprehensive insight into Rode's oeuvre, enriched by perceptive texts by 13 contributors providing an often surprisingly personal perspective on the artist and his work.



## Sean Scully

### Material World

EDITOR  
Thorvaldsens Museum  
TEXTS  
Annette Johansen, Per Haubro Jensen, Raphy Sarkissian  
GRAPHIC DESIGN  
Martha Stutteregger

English, Danish  
120 pp. • 60 illus. • 24 x 29 cm • Hardcover  
ca. €44.00, ca. £44.00  
September 2022

EXHIBITION  
Thorvaldsens Museum, Copenhagen,  
September 2, 2022–March 5, 2023

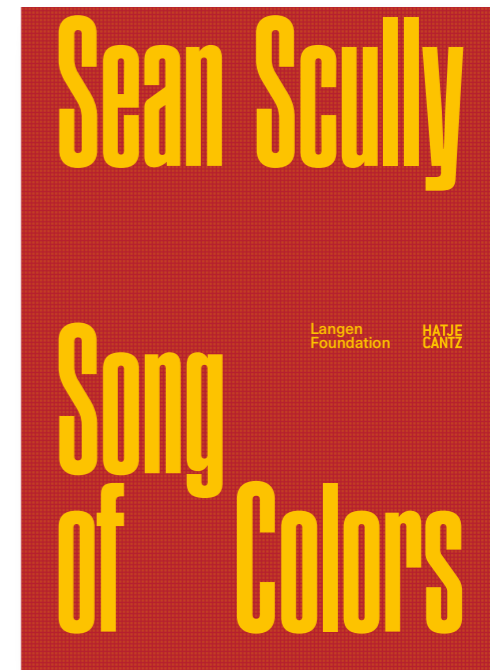
Creating works with a fascinating range of tone and expression, Sean Scully's oeuvre is a continuous exploration of his core motif of lines and swaths of color. Captivating the observer through an uncertainty of edges and brushstrokes that appear to exalt the materiality of paint, pigment, and abstraction, Scully experiments with a variety of media and materials. *Material World* provides insight into the artist's practice and stylistic approach, which have evolved through a sustained engagement with the art historical tradition of Formalism. In an in-depth essay, Raphy Sarkissian situates Sean Scully's art in dialogue with selected works of abstract and figurative, modern and pre-modern painting and sculpture, as well as with aesthetic theories. This dialogue translates further into the interplay of the museum's architecture and the Neoclassical sculptures presented alongside Scully's work.

## POETIC WALLS OF COLOR

In his large-format paintings, Sean Scully layers colors on top of each other to create opulent paintings. Most of the time, the pictorial composition is strictly divided into vertical and horizontal stripes, while the application of color is gestural and emotional, creating in the process *Walls of Light*—poetic walls of color of great physical force, powerful and permeable at the same time. The catalogue accompanying the exhibition at the Langen Foundation is devoted to the musicality of Scully's abstract compositions and their artistic play with the power of color. The spectrum ranges from works on paper from the late 1960s, to his expansive paintings, and monumental steel and iron sculptures of recent years, with which Scully's idea of art leaves the exhibition space and transcends into the outside world.

SEAN SCULLY (\*1945, Dublin) is one of the world's most acclaimed contemporary artists. The oeuvre of the Irish-born artist, who grew up in London and moved to New York in 1975, is characterized by an intense confrontation with Abstract Expressionism, Action Painting, and Minimalism—matched by intellectually engaging writings and lectures. Scully lives and works in New York, Barcelona, and near Munich.

- Relationship between music and art
- Several nominations for the Turner Prize
- Post-minimalist paintings, drawings, and sculptures



## Sean Scully

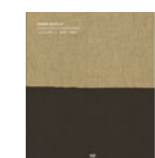
### Song of Colors

TEXTS  
Mara Sporn, Kirsten Voigt  
GRAPHIC DESIGN  
Claudio Barandun

German, English  
96 pp. • 45 illus. • 17 x 24 cm • Linen Hardcover  
€30.00, £30.00  
April 2022

EXHIBITION  
Langen Foundation, Neuss, April 3–August 7, 2022

## WE RECOMMEND



Sean Scully  
Catalogue Raisonné  
Volume II  
978-3-7757-4232-0  
€ 98.00, £90.00



Sean Scully  
Sculpture  
978-3-7757-4606-9  
€ 64.00, £60.00



## HAITI'S LASTING QUEST FOR SELF-DETERMINATION

Elucidating the multi-layered explorations of Haitian Canadian artist Manuel Mathieu, this first comprehensive publication focuses on how Haiti has informed Mathieu's work over the past few years. Reflecting on the complex revolutionary history of his family homeland by unearthing its traumatized subconscious, and the erasure of memories of the oppressive and violent Duvalier dictatorships, Mathieu's vibrant paintings blur the boundaries between the personal and the political. Merging abstraction with figuration, Mathieu abrades his work springing from found photographs by rubbing and scraping off layers of paint, before reintroducing impastoed snarls of color. Positioned at the fault lines of political and environmental crises, Mathieu considers Haiti's quest for self-determination as a prism reflecting a global longing for freedom, and grassroots resistance to imperialist and capitalist exploits.

Montreal-based artist MANUEL MATHIEU (\*1986, Port-au-Prince) graduated with a Master's degree in Fine Arts from Goldsmiths, University of London in 2016. Recent solo exhibitions have been held at Kavi Gupta, Chicago (2021), Montreal Museum of Fine Arts and The Power Plant Contemporary Art Gallery, Toronto (2020), and HDM Gallery, Beijing (2019).

- First comprehensive publication of this emerging artist
- Expressive, visually-rich paintings
- Explorations of Haiti's revolutionary history



## Manuel Mathieu

World Discovered Under Other Skies

### EDITOR

Gaëtane Verna

### TEXTS

Amin Alsaden, Osei Bonsu, Edwidge Danticat, Joana Joachim, Sylvie Lacerte, Manuel Mathieu, Gaëtane Verna

### GRAPHIC DESIGN

Irma Boom

English, French

120 pp • 140 illus. • 21 x 28 cm • Hardcover

ca. €38.00, ca. £38.00

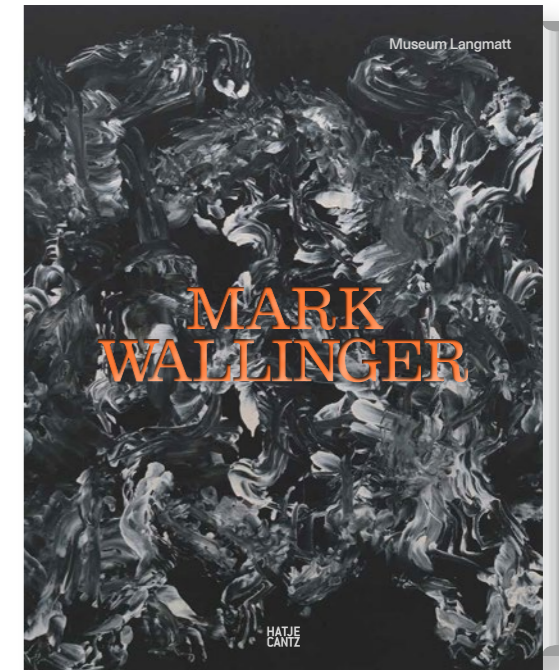
April 2022

## EXPRESSIVE GESTURES OF SELF-EXPLORATION

Accompanying the first exhibition of outstanding British artist Mark Wallinger's paintings in Switzerland, this catalogue focuses on his large-scale *Action Paintings*, complemented by a series of new, polychrome small-scale paintings. Despite their many differences from the works of French Impressionism the collection of the Museum Langmatt is centered around, light and movement remain the central elements here as there. A homage to the term coined by Harold Rosenberg who claimed that for action painters the canvas was not a representation but an extension of the mind itself, these performative works move from image to action. Created by sweeping paint-laden hands across the canvas in active freeform gestures, they make intense reference to the body, intensified by the use of plasticine which creates soft, relief-like effects.

MARK WALLINGER (\*1959, Chigwell | Essex) is one of Britain's leading contemporary artists. Taking part in Young British Artists' group shows in the 1990s, he gained widespread recognition for *Ecce Homo*, the first sculpture to occupy the empty plinth in Trafalgar Square in 1999. Wallinger represented Britain at the Venice Biennale in 2001, and won the prestigious Turner Prize in 2007 for his installation *State Britain*.

- Latest works by the Turner Prize-winning artist
- Dreamlike reminiscences of abstract expressionism



## Mark Wallinger

### EDITORS

Markus Stegmann, Museum Langmatt

### TEXTS

Mark Hudson, Markus Stegmann

### GRAPHIC DESIGN

groenlandbasel

German, English

144 pp • ca. 100 illus. • 21 x 27 cm • Hardcover

€ 34,00, £34.00

September 2022

### EXHIBITION

Museum Langmatt, Baden | Switzerland,

September 18–December 11, 2022

### WE RECOMMEND



Chamber of the Heart  
30 Years of Museum Langmatt  
978-3-7757-4653-3  
€36.00, £36.00



## A LOOK INTO THE HEART OF GERMAN DEMOCRACY

Known for her paper art and collages, Marion Eichmann spent many weeks in the Reichstag building and the enclosed parliamentary buildings. Not only did she visit the plenary chamber, the floor designated to the parliamentary groups and the committee rooms, but she also keenly observed in corridors, canteens, libraries, and connecting tunnels the everyday life of a highly complex machinery that keeps the heart of democracy beating almost invisibly—focussing her interest at once on the iconic facades and settings familiar to the public, and on the rarely visible workspaces, devices, and often-overlooked details essential to the smooth daily operation of Parliament. Created as part of a commissioned project by the German Bundestag, the series of more than 80 papercuts documented in this volume in its entirety, provides a unique insight into the artist's creative process and working method.

MARION EICHMANN (\*1974, Essen) studied at the Berlin University of the Arts and Weißensee Academy of Art Berlin. Longer working stays took her to Tokyo, New York, and Istanbul. In 2017, her spatial installation *Laundromat* received special attention at art KARLSRUHE and at the Haus am Lützowplatz/IG Metall-Haus, Berlin.

- Outstanding contemporary paper art
- Technical precision combined with playful lightness
- Unbiased view of the architecture and everyday life of the German Parliament



## Marion Eichmann Sight.Seeing Bundestag

### FOREWORD

Bärbel Bas

### TEXT

Marion Eichmann, Kristina Volke

### GRAPHIC DESIGN

Torsten Köchlin und Joana Katte

German, English

160 pp • 100 illus. • 21 x 29 cm • Hardcover

€34.00, £34.00

May 2022

### EXHIBITION

The catalogue will accompany the first exhibition of the works in the Reichstag building of the German Bundestag in June 2022.

The Berlin gallery Tammen presents further recent works by the artist from May–July 2022.

### WE RECOMMEND



**Curating and Politics  
Beyond the Curator**  
978-3-7757-4079-1  
€29.90, £26.99



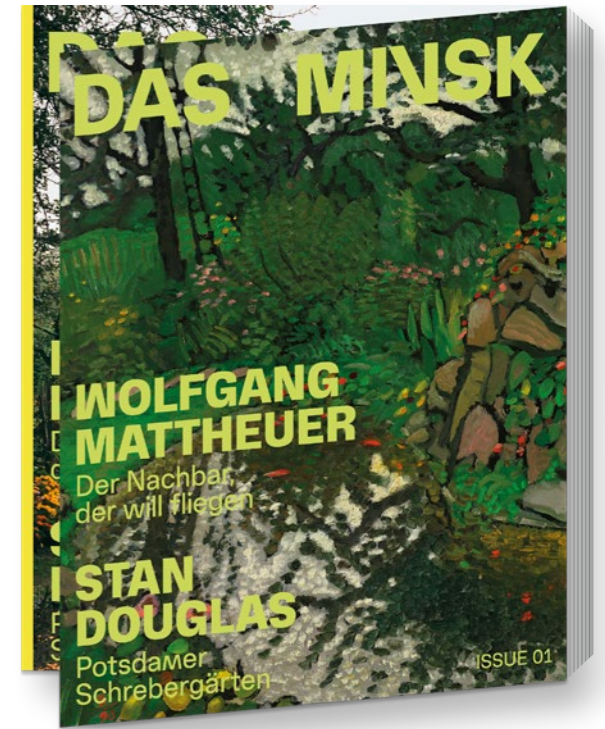
## THE POLITICS OF THE GARDEN

DAS MINSK is the latest project of the Hasso Plattner Foundation. Located in Potsdam, southwest of Berlin, the new exhibition space presents modern and contemporary art, as well as art from the former GDR, in new contexts. This catalogue for the two inaugural exhibitions links two artists from the Hasso Plattner Collection: GDR painter Wolfgang Mattheuer and Canadian photographer and filmmaker Stan Douglas. As the exhibitions direct their gaze to nature and the urban landscape of Potsdam, the volume presents familiar and novel perspectives on their work, complemented by a wide range of viewpoints on the motifs of landscape and (allotment) gardening in art. Beyond art theoretical voices, the book also features numerous experts addressing the socio-political dimensions of the subject-matter.

WOLFGANG MATTHEUER (1927–2004) is one of the co-founders of the Leipzig School. A focal point of his work are landscape paintings, which often show the Leipzig area and the Vogtland. As a critical observer of his time, his works bear witness to an ever-changing environment and society.

STAN DOUGLAS (\*1960) is considered one of the most important representatives of contemporary media art. His films and photographs have been shown in major international exhibitions since the early 1980s. In 2022 he will represent Canada at the 59th Venice Biennale. He lives and works in Vancouver and Los Angeles.

- Art from the GDR in dialogue with contemporary art
- First catalogue of the new exhibition venue in Potsdam
- Fold-out double cover



## Wolfgang Mattheuer / Stan Douglas

### EDITOR

Paola Malavassi

### TEXTS

Sterre Barentsen, Stan Douglas, Chrissie Iles, Paola Malavassi, Heinz Schönemann

### CONTRIBUTIONS

Joshua Kwesi Aikins, Karamba Diaby, Karina Griffith, Astrid Köhler, Frank Odjidja

### GRAPHIC DESIGN

Fasson Freddy Fuss

German, English

352 pp • 100 illus. • 22.5 x 28.5 cm • Paperback

€44.00, £44.00

Spring 2022

### EXHIBITION

DAS MINSK, Postdam, Spring 2022

### WE RECOMMEND



**Erik Dhont**  
Landscape Architects  
978-3-7757-4815-5  
€44.00, £44.00

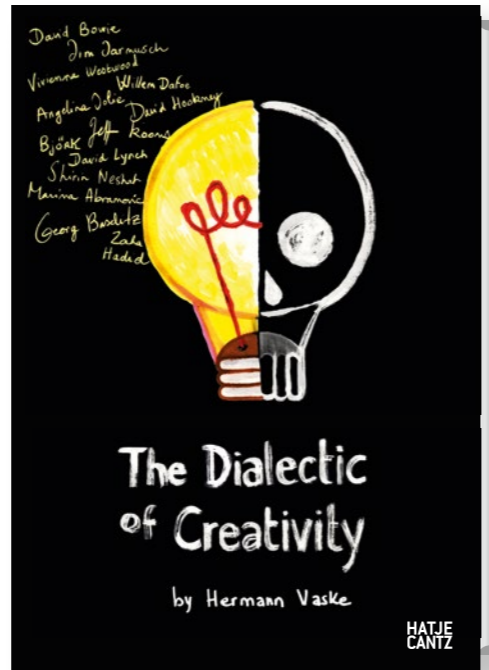


TIME TO UNLEASH CREATIVITY

Why are we creative? Why are we not? In *The Dialectic of Creativity*, Hermann Vaske explores these questions in conversations with Marina Abramović, Vivienne Westwood, David Hockney, Georg Baselitz, Björk, Jeff Koons, Zaha Hadid, Christo, Yoko Ono, Damien Hirst, Jim Jarmusch, Shirin Neshat, David Bowie, and many more of the most influential creatives of our time, identifying the stimuli as well as the beta blockers, the killers of creativity: Spirituality, sex, money, fear, nurture, ambition versus censorship, self-censorship, bureaucracy, compromise, distraction, gatekeepers. Often it is those very blockages, the threats to creativity that allow it to thrive. A dialectical synthesis of opposites. Today, as we are facing an existential threat to our planet, it is time to come up with new ideas, more creative than ever. *The Dialectic of Creativity* explores all facets of creativity—artistic, intellectual, philosophical, and scientific. It is accompanied by a film trilogy and an exhibition.

HERMANN VASKE (\*1956) is a director, writer and producer. As a director, he worked with stars such as Dennis Hopper, Harvey Keitel and John Cleese. For more than 30 years, he has asked many of the world's leading creatives: "Why are you creative?" As they all added an artifact to their answer, Vaske turned his quest into a film trilogy accompanied by an exhibition. His films were shown at the Venice, Cannes, Toronto, and Palm Springs festivals and won numerous awards.

- More than 150 of the world's most prominent creatives
- All we know about creativity in one book
- Featuring drawings by Jonathan Meese



The Dialectic of Creativity

EDITOR  
Hermann Vaske  
TEXTS  
Hermann Vaske, Max Kaplan  
GRAPHIC DESIGN  
Johannes Fuchs, Fabio Holub, Jonathan Meese, Valérie Pirson, Raban Ruddigkeit, Teresa Spöckner

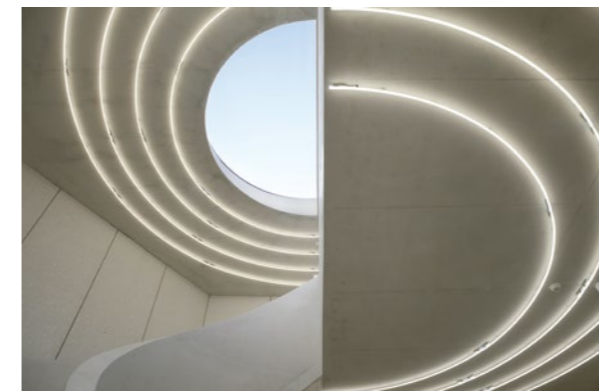
English  
256 pp • ca. 200 illus. • 17 x 23.5 cm • Paperback  
ca. €24.00, ca. £24.00  
November 2022



THE GLOBAL GUIDE TO PRIVATE, PUBLICALLY ACCESSIBLE COLLECTIONS OF CONTEMPORARY ART

The revised and extended *BMW Art Guide by Independent Collectors* presents more than 270 private collections of contemporary art accessible to the public—featuring large and small, famous and the relatively unknown. Succinct portraits of the collections with countless color illustrations take the reader to more than 40 countries, often to regions or urban districts that are off-the-beat-en-path. This practical guide is a collaborative publication stemming from the partnership between BMW and Independent Collectors, the international online platform for collectors of contemporary art. To date, neither the Internet nor any book has ever contained a comparable assembly of international private collections, including several that have opened their doors to art lovers and connoisseurs for the first time.

- Comprehensive directory of private art collections
- Standard reference
- Revealing insights into collecting practice



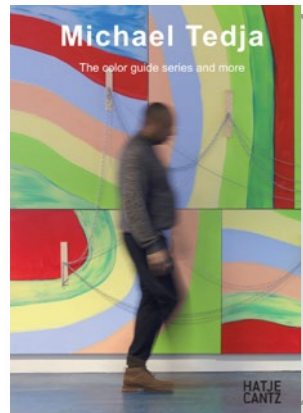
The Seventh BMW Art Guide by Independent Collectors

EDITOR  
BMW Group, Independent Collectors  
TEXTS  
Jens Bülskämper, Alexander Forbes, Laurie Rojas  
GRAPHIC DESIGN  
Independent Connectors GmbH

English  
304 pp • 110 illus. • 12 x 18.5 cm • Paperback with flaps  
€18.00, £18.00  
June 2022







## Michael Tedja

The color guide series and more

### TEXTS

Edward Goldman, Carlson Hatton, Christopher Knight, Moshekwa Langa, Gean Moreno, Dieter Roelstraete, Eric Minh Swenson, Mario Vasquez, Jody Zellen

### GRAPHIC DESIGN

Michael Tedja / Roelof Worst

### English

400 pp • 320 illus. • 17 x 24 cm • Hardcover  
ca. €54.00, ca. £54.00

April 2022

Drawing on draftsmanship, painting, literature, and installations, Michael Tedja's oeuvre erupts into a flamboyant and visually playful whole. His boisterous storms of imagery recall the CoBrA movement of artists from Copenhagen, Brussels, and Amsterdam that briefly banded together after World War II. Aiming to banish bourgeois rituals as well as theorizing around avant-garde art, they embraced expressionist spontaneity. But Michael Tedja has taken out the anti-intellectual, his painting is a kind of IQ test. With complementary abstract and figurative visual vocabularies, Tedja's imagery is expressive and linguistic, full of references and autobiographical elements. This monograph encompasses large-scale paintings and drawings. By constantly recycling and repurposing images, Tedja explores the alterability of meaning within the visual context of globalization.



## Pants Wear Skirts

The Erfurt Women Artists' Group 1984–1994

### EDITORS

Susanne Altmann, Kata Krasznahorkai, Christin Müller, Franziska Schmidt, Sonia Voss, nGbk Berlin

### TEXTS

Susanne Altmann, Kata Krasznahorkai, Christin Müller, Franziska Schmidt, Sonia Voss

### GRAPHIC DESIGN

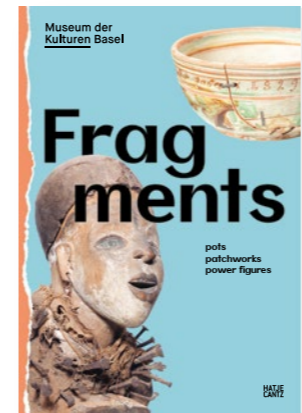
Klimaite Klimaite, Berlin

### German, English

256 pp • 200 illus. • 19.5 x 26.5 cm • Paperback  
ca. €38.00, ca. £38.00

June 2022

Founded in 1984 by women around Gabriele Stötzer, the Erfurt Women Artists' Group pursued a radically creative lifestyle to counter the rigid structures of everyday life in the GDR, over a period of ten years. Subversive, witty, borne of a liberating sense of defiance against normative gender roles, their artistic expressions provide an insight into the little-known feminist subculture in the GDR. Their pioneering role in terms of an exploration of female identity is particularly reflected through five experimental Super 8 films, subsequent live performances, and fashion-object shows. Often unfolding intuitively from sequences of audio, dance, and literary elements, self-created and provocative costumes that served as alter egos of the artists took center stage. Their political commitment culminated in December 1989 in the first occupation of a Stasi, State Security Service, headquarters, initiated by five women, three of whom were part of the group.



## Fragments

Pots, Patchworks, Power Figures

### EDITOR

Anna Schmid

### TEXTS

Alexander Brust, Tabea Buri, Silvia Greber, Richard Kunz, Stephanie Lovász, Elísio Macamo, Aila Özvegyi, Ursula Regehr, Florence Roth, Anna Schmid, Hans Bjarne Thomsen, Beatrice Voirol

### GRAPHIC DESIGN

BKVK

### English

208 pp • ca. 120 illus. • 21 x 30.5 cm • Paperback with flaps  
ca. €44.00, ca. £44.00

May 2022

### EXHIBITION

Museum der Kulturen Basel, April 29, 2022–January 22, 2023

The collections of ethnographic museums contain numerous fragments that bear witness to practices of sharing and connecting. They include fragments from history, remnants of destruction, and once powerful objects made up of single parts. This publication shows how these things were once handled in the past, and still are today. It sheds light on what it means to divide, repair, reassemble, and even to let something fall apart. In each instance, it is always a matter of (re)storing or creating a new order. Instead of seeing fragments exclusively as signs of loss or as witnesses to the inexorable passage of time, the authors focus on the power of connecting, the art of separating, and the force of destruction in the pieces presented.



## Amitié et créativités collectives

### EDITORS

Blandine Chavanne, Jean-Jacques Lebel, Andreas Beitin, Jean François Chougnat

### TEXTS

Cécile Bargues, Andreas Beitin, Carole Boulbès, Jean Brolly, Blandine Chavanne, Jean François Chougnat, Elena Engelbrechter, Paolo Fabbri, Harald Falckenberg, Robert Fleck, Antoine Gentil, Eckhart Gillen, Patrick de Haas, David Lapoujade, Jean-Jacques Lebel, Alyce Mahon, Francis Marmande, Barry Miles, Andres Pardey, Gavin Parkinson, Thierry Raspail, Peter Weibel, Sigfried Zielinski

### GRAPHIC DESIGN

Fabian Bremer, Pascal Storz

### French

ca. 320 pp • 180 illus. • 19 x 26 cm • Hardcover  
ca. €40.00, ca. £40.00

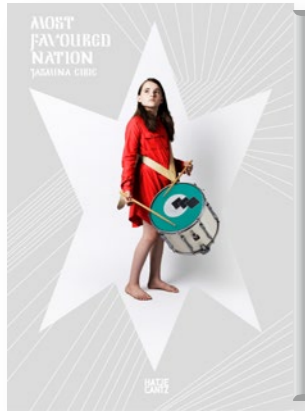
November 2022

### EXHIBITIONS

MUCEM, Marseille, October 18, 2022 – February 13, 2023  
Kunstmuseum Wolfsburg, May 14 – September 24, 2023

A characteristic of 20th- and 21st-century artistic production is that casual acquaintances and close intimates, friends, lovers, or sometimes even rivals come together to work collaboratively on the realization of a single work of art. *Amitié et créativités collectives* is focused on the genesis of these works and explores the conditions that contributed to the concentration and liberation of these creative energies. Beginning with the groundbreaking socio-cultural upheaval of the 19th century, the publication examines for the first time a variety of works of diverse genres and techniques from different time periods. Featuring works by Salvador Dalí and Luis Buñuel, Francis Picabia and René Clair, Jean Tinguely and Yves Klein, William Burroughs and Brion Gysin, Jenny Holzer and Lady Pink; and many more, this publication brings together more than one hundred works.





## Jasmina Cibic

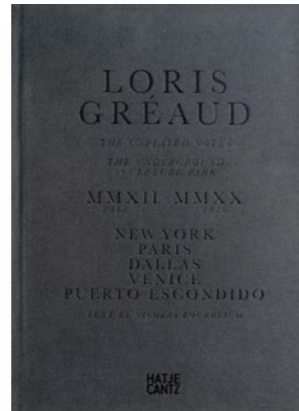
### Most Favoured Nation

TEXTS  
Maja & Reuben Fowkes, Tevž Logar, Marijana Schneider  
GRAPHIC  
DESIGN Rafaela Drazic

German, English  
168 pp • 80 illus. • 16.5 x 23.5 cm • Hardcover  
€38.00, £38.00  
April 2022

EXHIBITION  
Museum der Moderne Salzburg, March 5–June 12, 2022

Slovenian artist Jasmina Cibic belongs to a young generation of artists who are engaging critically with the legacy of the former Yugoslavia. Set against this background, her exhibition *Most Favoured Nation* questions the validity of the concept of international relationships that extends the same privileges of bilateral treaties to multilateral relationships. Cibic critically examines the mechanisms of nation-building and soft power as an indirect form of exercising power through cultural dominance. Decoding the complex entanglement of political concerns and cultural production, the London-based artist translates the political mechanisms influencing artists into room-filling installations, performances, and intricate films. This catalogue traces the immersive spatial architecture in the tradition of the debating salon.



## Loris Gréaud

### The Unplayed Notes & The Underground Sculpture Park — 2012–2020

EDITOR  
Gréaudstudio  
TEXT  
Nicolas Bourriaud  
GRAPHIC DESIGN  
Realism Noir

English  
512 pp • 250 illus. • 17 x 24 cm • Linen Hardcover  
€58.00, £55.00  
available

The work of the conceptual artist Loris Gréaud includes installations, films, and architecture, and his long-term project taking place around the world, *The Unplayed Notes* is no exception. Viewers encounter an experimental field of diverse media, all of which attempt to give form to temperature, light waves, or time. Gréaud is interested in the stages of artistic production. The process of searching per se becomes visible in his installations. This book invites readers to travel through a host of fantastical stories, from the (sur)natural history museum cleverly vandalized to the reactivation, as poetic as it is disturbing, of an old glass factory to the burial ad vitam of sculptures in a subterranean park in the heart of the desert—in accordance with the ideas of Karlheinz Stockhausen, which gave the book and this series of projects their name: the actual meaning of a work lies in its unplayed, unheard notes.



## Günter Zachariasen

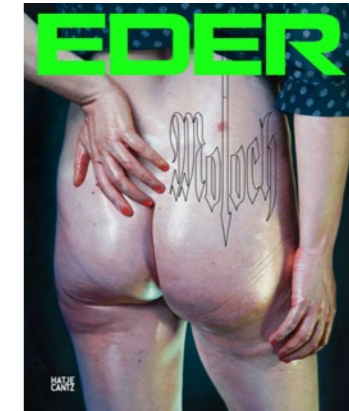
### Infinite Now

EDITOR  
Ulrike Wolff-Thomsen for the Museum Kunst der Westküste  
TEXTS  
Pia Littmann, Augustin Noffke, Ulrike Wolff-Thomsen, Wolfgang Tunner, Karin Tuxhorn  
GRAPHIC DESIGN  
Rütger Fuchs

German, English  
128 pp • 75 illus. • 27 x 31 cm • Hardcover  
€ 44.00, £44.00  
June 2022

EXHIBITION  
Museum Kunst der Westküste | Föhr, June 19, 2022–January 15, 2023

Günter Zachariasen, born on the island of Sylt in 1937, has been living in North Frisia for decades. While he feels a strong connection to the land, landscape itself is not the motif of his paintings. Breaking away from the representational, his often monumental works are the abstract, yet sensual results of an exploration of the inner self. Zachariasen's color spectrums reflect vastness, openness and a dissolution of boundaries. Light plays a central role: Where does it come from? Is it penetrating thick fog? What distance has it traveled before it reaches our eyes? The application of paint is meticulous, the coloring gently tuned and carried by finely nuanced transitions, as if parts had the ability not only to accumulate light but also to emit it.



## Martin Eder

### Moloch

EDITOR  
Arno Buchegger Stiftung and Künstlervereinigung Augsburg Die Ecke e.V. with the kind support of Kunstsammlungen and Museen Augsburg  
TEXTS  
Martin Eder, Damien Hirst, Tim Marlow, Jane Neal  
GRAPHIC DESIGN  
Karsten Heller

German, English  
160 pp • 80 illus. • 24 x 30 cm • Hardcover  
€40.00, £40.00  
May 2022

EXHIBITION  
Gaspalast Augsburg, April 2–June 12, 2022

Martin Eder's new body of work is inhabited by ghostly hybrid creatures. Blurring the transition between humans, animals, and supernatural beings, Eder explores the motif of the boundary and its transgression in his oil paintings. His subjects allude to an encounter with the underworld and recall Dante's *Inferno*. A symbolism that both reflects a (post-)pandemic unease and hints at the encounter of reality and illusion. Eerie and fascinating at the same time, the paintings outline a space marked by the collapse of a shared perception. In addition to studio insights and paintings, the volume includes an elucidating text by curator Jane Neal as well as a conversation between Eder, Damien Hirst and Tim Marlow, director of London's Design Museum.





## Jonathan Monk

A Bit of Matter and a Little Bit More

### EDITOR

haubrok foundation

### TEXTS

Raimar Stange

### GRAPHIC DESIGN

Konstantin Haubrok

German, English

104 pp • 53 illus. • 21 x 29,7 cm • Paperback with dust jacket

€ 38,00, £38.00

May 2022

British conceptual artist Jonathan Monk and Berlin's haubrok foundation are connected through a long-standing friendship and a thriving relation, resulting in joint projects and exhibitions. Monk's printed matter—numerous publications, invitation cards, gallery guides, posters, and editions—is an integral part of the haubrok collection. Hence, Jonathan Monk: *A Bit of Matter and a Little Bit More*, published in the wake of the haubrok foundation's exhibition on the grounds of FAHRBEREITSCHAFT in Berlin-Lichtenberg, is an ode to this friendship and to Monk's conceptual approach to incorporating ephemera and artistic artifacts into his practice. The publication provides an archival, yet personal, overview of Monk's printed matter, complemented by a commentary by the art critic Raimar Stange



## Jonas Höschl

Politics of Media Images

### TEXTS

Elif Ak, Joannie Baumgärtner, Julina Bischoff, Lena Brasch, Cihan Cakmak, Kristoffer Cornils, Sascha Ehler, Carina Essl, Anna Hoffmann, IRWIN, Sebastian Jung, Eve Massacre, Mira Anneli Naß, Ronya Othmann, Naomi Rado

### GRAPHIC DESIGN

Complex Pleasures

German, English

252 pp • 100 illus. • 12,5 x 15 cm • Paperback

€20,00, £20.00

May 2022

“Through which framing do we perceive images? How does their reception change depending on editorial decisions? How comprehensively is our perception of global events influenced by their media treatment? Which contextualization comes closest to what is actually happening? Can there be objective coverage?” The key to Jonas Höschl's artistic practice is raising questions like these—posed by art historian and photography theorist Mira Anneli Naß—rather than presenting answers. Based on his media-reflexive work, the artist gathers the perspectives of numerous theorists, artists, and authors dealing with media-theoretical questions in our increasingly fragile present—making our social inflammations and injuries painfully tangible.



## Helene Appel

Among Trees, Among Sand Grains

### TEXTS

Matilde Felix, Davide Ferri, Rosanna Mclaughlin

### GRAPHIC DESIGN

Studio Manuel Raeder

English

128 pp • ca. 60 illus. • 21 x 28 cm • Hardcover

€34.00, £34.00

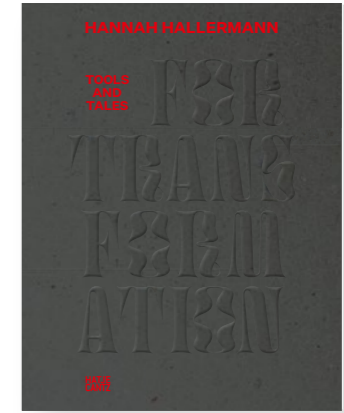
May 2022

### EXHIBITIONS

Haus Coburg, Städtische Galerie Delmenhorst, February 5–March 3, 2022

Touchstones Rochdale, May–August 2023

In her painting, Helene Appel reflects the things of everyday life with high precision. Whether it is a piece of meat, lettuce leaves, fishing nets, twigs, plastic bags, or puddles, Appel presents her cropped subjects in plan view, on untreated canvas in a 1:1 scale. If one takes a closer look, though, this attitude reveals its radical nature. Detaching herself completely from the tradition of still life, Appel does not strive to develop a painterly signature, nor does she emphasize her distinctive ductus. Instead, she carefully seeks an adequate mode of expression for each of her pictorial objects, thus emphasizing their particular physical presence. Despite the realistic representation, Appel's works evoke a sense of a high degree of abstraction. The impression is that of a distanced look that creates a tension between the familiar and the unaccustomed questioning the relationship we have to our environment.



## Hannah Hallermann

Tools and Tales for Transformation

### TEXTS

Hannah Hallermann, Juliet Kothe, Ariadne von Schirach, Saskia Trebing

### GRAPHIC DESIGN

Catrin Roher

German, English

168 pp • 177 illus. • 22 x 28 cm • Paperback

€38.00, £38.00

April 2022

In her multidisciplinary work, Berlin-based artist Hannah Hallermann combines clear, essential forms with complex social issues. She calls her sculptures, which often resemble abstract architectural elements or sports equipment, “Tools for Social Transformation”. They serve her as instruments for analyzing the present and establishing new parameters. In her first solo catalogue, her work is presented extensively and brought into an exchange with various narratives and text formats concerned with transformation.



## ATMOSPHERE CAUGHT IN THE MOMENT

In a career spanning more than four decades, Berlin-born Sibylle Bergemann created an extraordinary oeuvre ranging from fashion and portrait photographs to literary reportages and atmospheric series—her focus remaining always on people. In the GDR, Bergemann worked both freelance as well as continuously for various art and culture magazines. After the fall of the Berlin Wall, she co-founded the self-administered photographer's agency *OSTKREUZ*, and worked for leading German as well as international magazines such as *GEO*, *Die Zeit*, *Stern* or *New York Times Magazine*. The catalogue accompanying the exhibition at Berlinische Galerie approaches the unique visual universe of one Germany's most famous photographers on several narrative levels. It includes more than 200 photographs from the museum's own collection as well as from the photographer's estate, and shows selected images from her early work for the first time.

SIBYLLE BERGEMANN (1941–2010) started her career in photography in 1966. From 1967 onwards, she worked as a freelancer for various magazines, including the legendary fashion magazine *Sibylle*. In the 1990s she traveled extensively around the globe to take photos—now in color rather than black-and-white—for internationally renowned magazines.

- Retrospective look at a unique oeuvre
- Unseen early works
- Large-scale exhibition at Berlinische Galerie



## Sibylle Bergemann

Town and Country and Dogs.  
Photographs 1966–2010

### EDITOR

Berlinische Galerie

### TEXTS

Susanne Altmann, Bertram Kaschek, Anne Pfautsch, Katia Reich, Jan Wenzel, Frieda von Wild, Lily von Wild

### GRAPHIC DESIGN

Büro Otto Sauhaus

German, English

264 pp • ca. 200 illus. • 21.7 x 28 cm • Hardcover

€48.00, £48.00

June 2022

### EXHIBITION

Berlinische Galerie, June 24–October 10, 2022

### WE RECOMMEND



Ruth Orkin  
A Photo Spirit  
978-3-7757-5095-0  
€38.00, £38.00



## REDISCOVERY OF A FASHION PHOTOGRAPHY ICON

From the 1960s to the 1980s Charlotte March was one of the leading international fashion photographers. The major retrospective at Deichtorhallen Hamburg lays the foundation for the rediscovery of this iconic photographer's oeuvre and offers a comprehensive overview of all her creative periods for the first time. From her little-known early work, inspired by the Humanist Photography movement, that reveals her sensitive eye for the margins of society in post-war Hamburg, to her journeys to Italy in the 1960s, as well as her highly-influential fashion and advertising photography. The narrative of her imagery for magazines such as *twen*, *Stern*, *Harper's Bazaar*, *Vanity Fair*, *Elle*, and *Vogue* reveals an emancipatory attitude and evokes the notion of a new lifestyle and the social upheaval of the 1960s. The exhibition and catalogue illuminate March's multifaceted work and attest to her status as one of the most important female photographers of the second half of the 20th century.

Born in Essen, CHARLOTTE MARCH (1929–2005) studied at the Alsterdamm School of Art in Hamburg. Beginning as a fashion illustrator and graphic designer, she decided upon a career as a photographer in 1956. Her estate, comprising nearly 7 000 works, has been part of the Falckenberg Collection since 2006.

- Major retrospective
- One of the 20th century's most influential fashion photographers
- Little-known works from post-war Hamburg



## Charlotte March

Photographer

### EDITOR

Falckenberg Collection

### FOREWORD

Harald Falckenberg, Dirk Luckow

### TEXTS

Nadine Barth, Hans-Michael Koetzle, Charlotte March, Ulrich Rüter,

GRAPHIC DESIGN

Büro Otto Sauhaus

German, English

192 pp • 130 illus. • 24.5 x 34 cm • Hardcover with dust jacket

ca. €48.00, ca. £48.00

May 2022

### EXHIBITION

Falckenberg Collection, Hamburg, May 21–August 21, 2022

### WE RECOMMEND



Female View  
Women Fashion Photographers  
978-3-7757-5184-1  
€38.00, £38.00



## A PERFECT PRESENT?

The title *Present Perfect* ambiguously relates to an “ideal present” on the one hand culminating in a “perfect” moment, and on the other hand to the English tense referring to a state or an action that began in the past and continues to the present. An allusion to the photography’s utopian attempt to enshrine the present moment, when it is only ever able to capture a moment in the past.

Echoing a plethora of attentive everyday observations, Eidinger’s photographs capture oftentimes paradoxical scenes of mundane life including people’s ambivalent behavior. In a society of singularities, reality has become a colossal photomontage. Behind it lies an abysmal world entangled in contradictions. Eidinger depicts the lonely emptiness of modern life’s non-places, provisionality, garishly out-of-place oddities. His confrontations with insufferable incongruities turn into symbolic images of an era of exhaustion. *Present Perfect* assembles new images captured with his mobile phone, as well as images taken with a reflex camera, tracing Eidinger’s photographic self-explorations over the past 20 years.

LARS EIDINGER (\*1976, Berlin) is one of Germany’s most distinguished actors, acclaimed for his theatrical performances as a longtime ensemble member of Berlin’s Schaubühne, as well as for his portrayals in film, marked by their tender sensitivity. Following the publication of his first photobook, Eidinger is giving photography continuously more space as a tool of expression as well as self-exploration.

- Features an interview with the artist
- Exploratory adventure of social and psychological self-examination
- Unseen, new works following the success of Eidinger’s first book *Autistic Disco*



## Lars Eidinger Present Perfect

GRAPHIC DESIGN  
Karsten Heller

German, English  
144 pp • 90 illus. • 17 x 24 cm • Hardcover  
ca. €30.00, ca. £30.00  
November 2022

ALSO AVAILABLE:  
SIGNED C-PRINT  
EDITION  
HATJE CANTZ

### WE RECOMMEND



Lars Eidinger  
*Autistic Disco*  
978-3-7757-4781-3  
€30.00, £30.00

## ABSTRACT ARCHITECTURE IN PASTEL

Turning what architect Rem Koolhaas famously referred to as “junkspace”—the spatial flotsam of the Anthropocene—into candy-coloured dreamscapes, George Byrne depicts the gritty urbanism of Los Angeles in sublime otherworldliness. Arriving a decade ago, the Australian artist was immediately enthralled by the sprawling cityscape, mesmerized by the way the sunlight transformed it into two-dimensional, almost painterly abstractions, underpinned by a distinctive pastel color palette. Extending his practice beyond the confines of the lens by extracting elements from various images, his series *Post Truth* dwells in the liminal space between the real and the imagined. Reassembling the urban landscape into striking collages, Byrne creates postmodernist oases in the metropolis that masterfully harness the malleability of the photographic medium. His compositions evoke associations with the Memphis Group’s designs, as well as the work of David Hockney or Ed Ruscha, while tapping into the specific aesthetics of today’s visual culture as played out on Instagram. Filled with a sense of suspended reality, they never fail to convey a feeling of joy.

Born in Sydney in 1976, GEORGE BYRNE graduated from Sydney College of the Arts in 2001, and traveled extensively before settling in Los Angeles in 2010. Today, he is internationally recognized for his large-scale photographs shot with medium-format film. Byrne has exhibited internationally, and was named the Minimalist Photographer of the Year in 2020.

- Candy-colored dreamscapes
- Architecture meets abstraction
- Postmodern oases in the metropolis



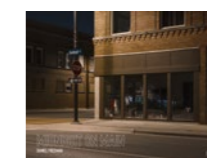
## George Byrne Post Truth

EDITOR  
Stephanie Emerson  
TEXTS  
George Byrne, Ian Volner  
GRAPHIC DESIGN  
Michael Worthington

English  
144 pp • 68 illus. • 24.7 x 29.8 cm • Hardcover  
€54.00, £54.00  
April 2022

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€230.00, £230.00

### WE RECOMMEND



Midnight on Main  
Daniel Freeman  
978-3-7757-4817-9  
€44.00, £44.00

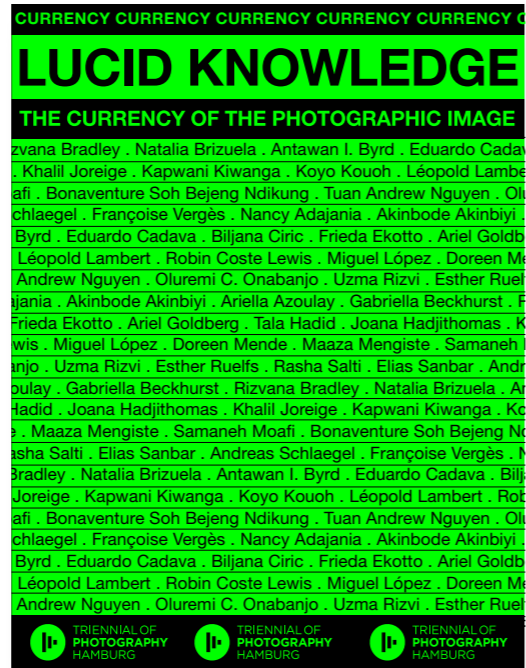
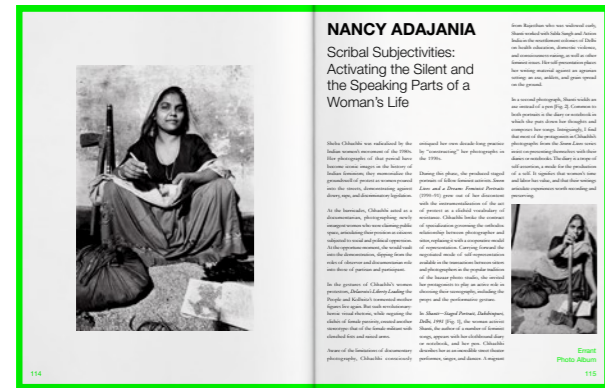


THE CIRCULATION OF IMAGES AS A CURRENCY OF A GLOBAL EXCHANGE

Using the theme of *Currency* to invite reflection on the contemporary power of the photograph to relay and relate meaning across distance, the Triennial of Photography Hamburg explores the value of photography in the 21st century. The extension of this economic term to art and visual culture allows for a sustained engagement with photography and its relationship to value-making, canon-making, access, circulation, and knowledge production. At a time when the production, distribution, and consumption of photographic images has become ubiquitous and we have learned to structure our contemporary world through a lens, the digital image has become the currency of exchange on social platforms. Fostering interdisciplinary dialogue, the Critical Reader *Lucid Knowledge: The Currency of the Photographic Image* gathers international perspectives that reflect on how photography shapes today's narratives, as well as our perception and experience of the world.

With numerous photo exhibitions and events in Hamburg museums, exhibition venues, and galleries, the 8th edition of the TRIENNIAL OF PHOTOGRAPHY HAMBURG is a global survey of current developments in photography. A discursive forerunner to the exhibitions, the international symposium *Lucid Knowledge: The Currency of the Photographic Image*, which took place from September 30–October 2, 2021, initiated the critical exchange and reflections the Triennial aims to encourage.

- Explores photography's influence on our perception of the world
- Engages with the power of visual narratives
- Exhibitions and events on the topic



**Lucid Knowledge**  
The Currency of the Photographic Image

TEXTS  
Nancy Adajania, Akinbode Akinbiyi, Ariella Aisha Azoulay, Gabriella Beckhurst Feijoo, Natalia Brizuela, Antawan Byrd, Eduardo Cadava, Biljana Ciric, Robin Coste Lewis, Ariel Goldberg, Koyo Kouoh, Joana Hadjithomas and Khalil Joreige, Kapwani Kiwanga, Koyo Kouoh, Miguel López, Doreen Mende, Maaza Mengiste, Samaneh Moafi, Tuan Andrew Nguyen, Remi Onabanjo, Uzma Rizvi, Esther Ruelfs, Rasha Salti, Elias Sanbar and Léopold Lambert, Andreas Schlaegel, Nicholas Tammens

GRAPHIC DESIGN  
Studio Safar, Beirut

English  
280 pp • 100 illus. • 17 x 22 cm • Paperback  
ca. €28,00, ca. £28,00  
May 2022

EXHIBITION  
8th Triennial of Photography Hamburg, 20 May–September 18, 2022

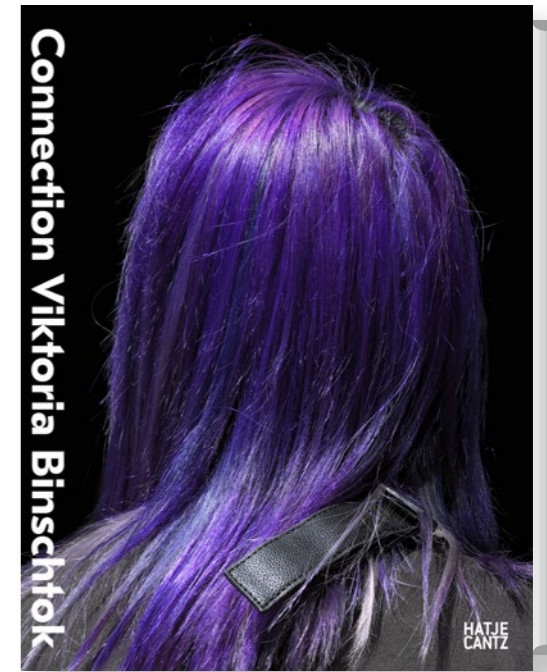
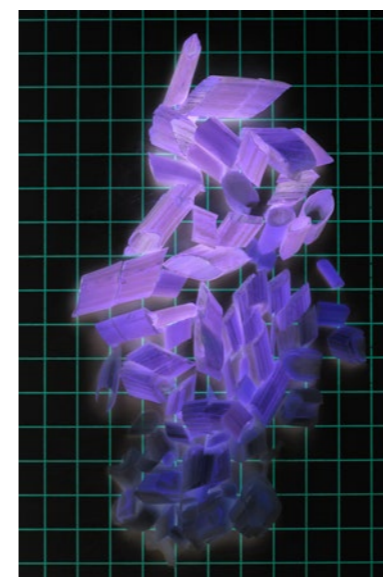
COMMENTARY ON TODAY'S IMAGE ECONOMY

Viktoria Binschtok's photographic works are physical echoes of the image flows produced by our digitally connected world. Her works become part of the larger net that Binschtok consciously casts over divergent visualities dissecting the vastness of our daily digital image production. The precise layering of her large-scale photo-objects generates visual connections with both subtle and apparent references to current realities—immaterial concepts which thus take on a physical shape in new contexts of meaning, creating feedback loops between online and offline.

The book opens with *Three People on the Phone*, an early series Binschtok photographed on the streets of Tokyo in 2004, that visualizes how the absorbed presence of the people immersed in a dialogue with their devices connects the physical space of the city with the channels of the new, digital world—an interaction that is constantly reiterated in Binschtok's work.

Moscow-born artist VIKTORIA BINSCHTOK (\*1972) studied Photography and Media Arts at the Academy of Visual Arts Leipzig. Today, she lives and works in Berlin. In addition to institutional solo exhibitions at the Museum Folkwang Essen, C/O Berlin, and Kunstmuseum Bonn, she has participated in numerous international group exhibitions

- Examination of our algorithm-driven present
- Feedback loops between online and offline
- Artist with numerous institutional solo and group exhibitions



**Viktoria Binschtok**  
Connection

EDITORS  
Oldenburger Kunstverein, Klemm's Berlin

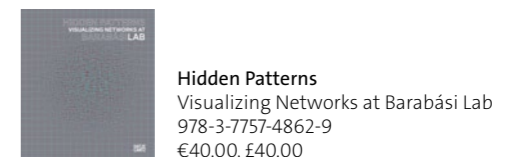
TEXTS  
Jens Asthoff, Wolfgang Ullrich

GRAPHIC DESIGN  
Vera Rammelmeyer, mischen

English, German  
240 pp • 110 illus. • 23.5 x 30 cm • Hardcover  
€48,00, £40,00  
March 2022

EXHIBITIONS  
Oldenburger Kunstverein, February 4–April 24, 2022  
*Give and Take. Bilder über Bilder*, Hamburger Kunsthalle, May 19–August 28, 2022

WE RECOMMEND

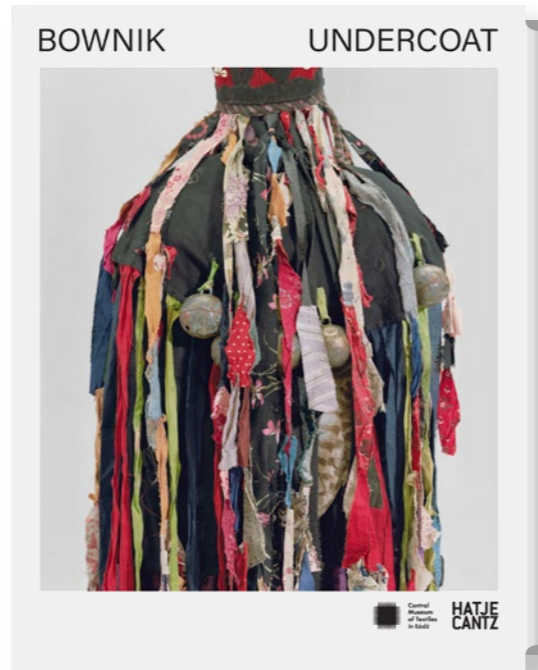


## ARTIFICIALITY AND REPRESENTATION

In his monumental photographs, taken with a large-format analogue camera, Paweł Bownik examines “artificiality” in photography. Drawing inspiration from the classic iconography of historical still lifes, and genre painting, as well as the aesthetics of 1940s American cinema, he questions historical norms of representation. Carefully dissecting the elementary components of his subjects, his work is driven by his attention to minutiae. Flowers are disassembled, only to be surgically reconstructed—without hiding their artificiality. Alternatively, he challenges the historical narratives symbolized by traditional costumes. Turning them inside-out introduces the possibility of a different reading: in their reversed state, the intricate embroideries not only reveal their materiality, but also speak of their socio-historical context. *Undercoat* encompasses Bownik’s work from the past decade, informed by the artist’s awareness of the underlying patterns that give form to our surroundings and how we perceive them.

Warsaw-based artist PAWEŁ BOWNIK (\*1977) studied philosophy and sociology in Lublin, as well as photography and multimedia at the Poznań Academy of Fine Arts. His work has been exhibited in numerous group shows in Poland and beyond.

- Poland’s newcomer!
- First comprehensive monograph
- Impressive works with references to art history



## BOWNIK Undercoat

### EDITOR

Magdalena Ziolkowska

### TEXTS

Ernst van Alphen, Andrew Berardini, Soren Gauger, Michal Ksiazek, Zoska Papuzanka, Roma Sendyka, Magdalena Ziolkowska

### GRAPHIC DESIGN

Honza Zamojski

### English

ca. 296 pp • 140 illus. • 19 x 24.6 cm • Hardcover

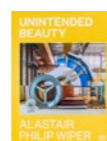
€44.00, £44.00

April 2022

### EXHIBITION

Central Museum of Textiles, Łódź, April 21–July 24, 2022

### WE RECOMMEND



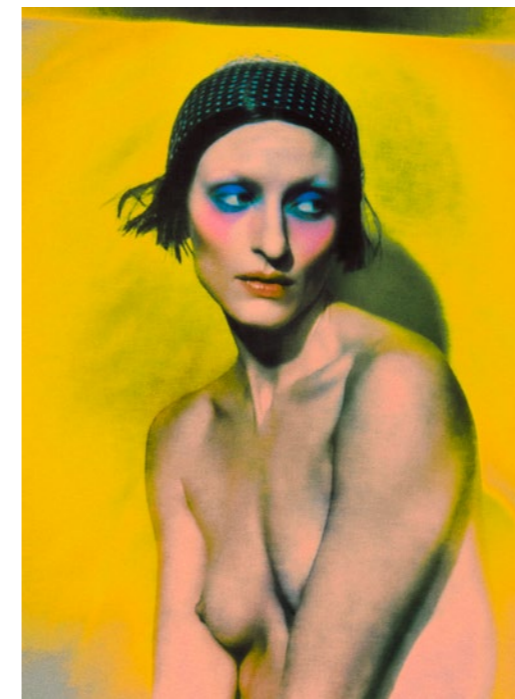
**Alastair Philip Wiper**  
**Unintended Beauty**  
978-3-7757-5217-6  
€ 54.00, £44.00

## VISUALIZING THE SUBCONSCIOUS

Porodina’s early years were impacted by the brutalist buildings in Moscow and her mother who introduced her daughter to art. Stored in her unconscious, art became the extension and expression of “her self,” implying that every single one of her photographs is a self-portrait. Art became—and still is—an inevitable, and inseparable, part of her. Porodina’s academic upbringing in post-Soviet Russia and her interest in emotional behavior led her to study clinical psychology. This background and her striving towards greater understanding of herself, her environment, and others, informed her move to photography. It became a frame by which she is not limited—photography is just another medium that allows to stimulate the mind by showing, rather than by speaking, since the unconscious is not verbal either.

ELIZAVETA PORODINA (\*1987, Moscow) is a Russian artist, photographer, and psychologist known for her surrealist themes and use of symbolism. She lives and works in Germany. Her clients include Dior, Carolina Herrera, Jo Malone, Moncler, and *Vogue*, among others.

- Surrealistic compositions
- Internationally acclaimed fashion and art photographer
- Visual explorations of psychological depths



## Elizaveta Porodina UN/MASKED

### EDITOR

Nadine Barth

### TEXT

Fabien Baron

### GRAPHIC DESIGN

Julia Wagner, grafikanstalt

### English

160 pp • 150 illus. • 24 x 30 cm • Hardcover

€48.00, £48.00

available

### EXHIBITIONS

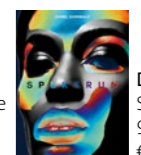
Fotografiska Stockholm, February 18–June 12, 2022

Female View, Kunsthalle St. Annen, Lübeck, March 19–July 3, 2022

### WE RECOMMEND



**Clemens Ascher**  
There is no Release  
from the Brain Police  
978-3-7757-4774-5  
€ 34.00, £34.00



**Daniel Sannwald**  
Spektrum  
978-3-7757-4349-5  
€29.80, £26.99





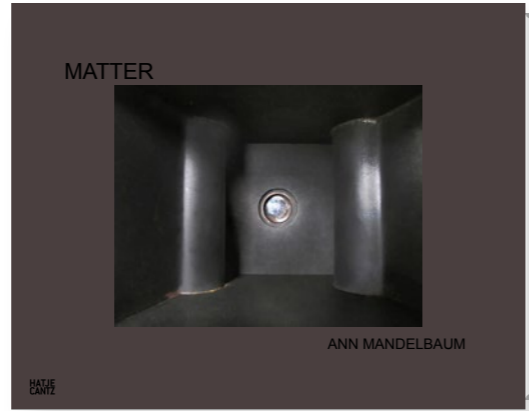
## Bill Jacobson

### when is a place

TEXT  
Wayne Koestenbaum  
GRAPHIC DESIGN  
Miko McGinty

English  
96 pp. • 40 illus. • 30.5 x 33 cm • Hardcover  
ca. €58.00, ca. £58.00  
September 2022

The images in Bill Jacobson's *when is a place* suggest risks and uncertainties. They question both the nature of perception and our existential place in the world, themes explored throughout his five decades of making photographs. Jacobson's use of a defocused lens, bleached out skies, and an otherwise curious tonal range challenge boundaries of traditional photographic practice. Diffuse horizon lines dramatically bisect distant landscapes, the subtle curves of vague human bodies, and unknown spaces suggestive of architecture play prominent intertwining roles. Jacobson's original large-scale prints are analog silver gelatin, printed by him in a traditional black and white darkroom. Created between 2018 and 2020, the images were made in Virginia, the south of France, upstate New York, and a studio in New York City.



## Ann Mandelbaum

### Matter

TEXTS  
Heloise Conesa, Ulrich Pohlmann  
GRAPHIC DESIGN  
Julia Wagner, grafikanstalt

English  
176 pp. • 90 illus. • 30.5 x 24 cm • Hardcover  
ca. €48.00, ca. £48.00  
October 2022

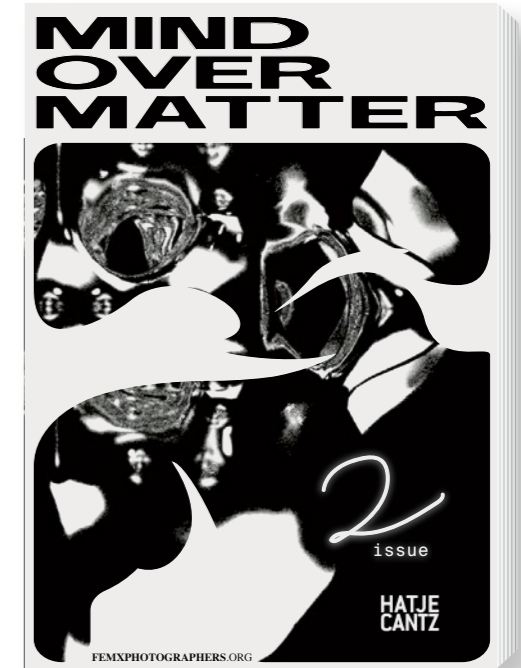
This is the fourth monograph of the American artist Ann Mandelbaum. It offers both analog black and white work from 1990–2000 and also digital color images from 2007–present. None of the 100 examples have been exhibited or published before. The richness of the volume lies in the 35 year process delineated. It reveals a continual obsession with the organic world—woven within abstraction and sensation—and processed originally through the depths of the darkroom and subsequently on the digital screen. The varied imagery spans the history of the medium, including the photogram and multiple printing. Throughout, surreal techniques employ sculpture, collage, and the language of drawing. Regardless of medium, Mandelbaum consistently reinvents and rediscovers a language of surprise.

## THE POWER OF THE MIND

Femxphotographers.org's second publication *Mind Over Matter* focuses inward. Womxn's bodies are frequently sexualized while their minds are vilified and their voices silenced. This is true throughout history and in different cultures worldwide. A book about female vision, the power of the mind, as well as dreams and fantasies, logic and intuition, *Mind Over Matter* is an exploration of inner strength, courage, determination, willpower, and support in complex and individual series. Edited by Roula Seikalyi and with contributions by photographers from the team as well as many guest artists and writers, the publication has the character of an illustrated reader.

FEMXPHOTOGRAPHERS.ORG is an independent, non-hierarchical collective, dedicated to the promotion of fine art photographers, who expose and deconstruct the dominant male gaze in photography. They shape contemporary discourse by releasing thematic publications, organizing exhibitions and panels, providing photographers with an empowering network of solidarity and mutual support.

- International collective of female photographers
- Deconstruction of the male gaze
- Second volume of the series



## Femxphotographers.org

### Mind over Matter

EDITOR  
Roula Seikaly for femxphotographers.org  
GUESTS  
Cindy Sherman, Sheida Soleimani, Eva Woolridge, Weronika Gesicka, Theodora Eliezer, Masako Hirano, Sara Bastei (u.a.)  
COLLECTIVE  
Katharina Bosse, Paula Winkler, Nora Lowinsky, Maggie Steber, Jocelyn Lee, Claudia Holzinger, Hanna Mattes, Kirsten Becken, Oriana Layendecker, Qiana Mestrich, Haley Morris-Cafiero, Jennifer Greenburg, Caro Siegl, Yushi Li  
GRAPHIC DESIGN  
Studio Basic, London

English  
176 pp. • 120 illus. • 18 x 24 cm • Paperback  
ca. €28.00, ca. £28.00  
September 2022

## WE RECOMMEND



Female Photographers Org  
The Body Issue  
978-3-7757-4663-2  
€28.00, £25.99







## Stefano Cerio

Aquila

### TEXT

Stefano Chiodi  
GRAPHIC DESIGN  
Giulia Boccarossa

English  
96 pp • 45 illus. • 30 x 24 cm • Hardcover  
ca. €38.00, ca. £38.00  
September 2022

The ground is covered in snow, the horizon a dark line of mountains; low milky clouds hide the sky. In the foreground, a shapeless form, a strange sagging mass of bright colors—red, blue and yellow—stirs as it fills with air. In less than a minute a popular fairground attraction appears: an inflatable, rotund form, awkward and genial, shaped like a double slide or a springboard, the kind often seen in children's play areas, at fairs and village gatherings. Along with other inflatables in the same vein—a chubby castle complete with dragon, a football pitch—the slide is part of the bizarre landscape conjured up in Stefano Cerio's *Aquila*, a series of photographs taken in Abruzzo at different times of year and in highly impactful settings not far from L' Aquila, on the plains of Campo Felice, Campo Imperatore and Pescasseroli.



## Frank Kunert

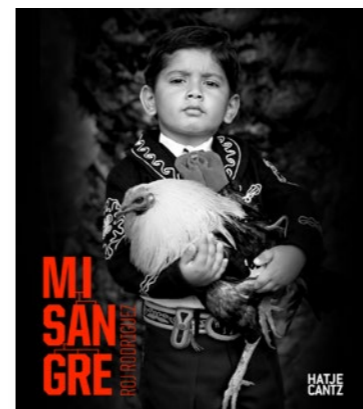
Carpe Diem

### TEXTS

Peter Lindhorst, Eva-Maria von Máriássy  
GRAPHIC DESIGN  
Marie Mick

German, English  
ca. 80 pp • 40 illus. • 22.5 x 22.5 cm • Hardcover  
€20.00, £20.00  
October 2022

Frank Kunert's works are as ambiguous as life itself. Constantly questioning the human condition, the artist translates his interpretations of the world into meticulous miniature models and captures them photographically. Kunert's constructions contain intelligent observations about the delicate task of balancing work and life, or the whimsicality of the everyday. Following his illustrated volumes *Topsy-Turvy World*, *Wonderland*, and *Lifestyle*, *Carpe Diem* reveals the contradictions of our existence—between euphoria and impending misery. Comedy and tragedy are closely intertwined in the work of model maker and photographer: Kunert leads us into a parallel universe that seems surreal yet strangely familiar.



## Roj Rodriguez

Mi Sangre

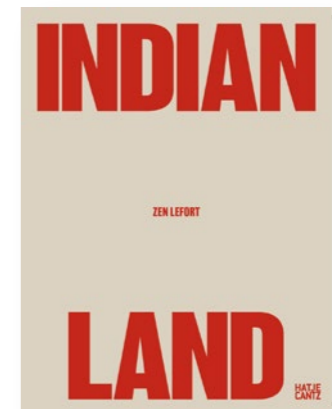
### EDITOR

Nadine Barth  
TEXTS  
Henry Cisneros, Lila Downs, Dolores Huerta, Cheech Marin,  
Doug Menez, Anne Wilkes Tucker  
GRAPHIC DESIGN  
Tippit & Moo

English  
ca. 192 pp • 150 illus. • 23 x 30 cm • Hardcover  
ca. €48.00, ca. £48.00  
June 2022

The series *Mi Sangre* by Roj Rodriguez started as a photo documentation of a personal journey to retrace his Mexican heritage and has since evolved into a fine art project aimed at highlighting Mexican culture on both sides of the US–Mexico border. Everyday aspects of Mexican life as well as its culture and popular iconography are documented here, both in terms of how they exist in Mexico and how Mexican Americans in the US reinterpret them. With each of the subjects portrayed, Roj Rodriguez engaged in sometimes casual, sometimes insightful conversations.

*Mi Sangre* includes proud and elegant charros, beautiful and skilled "escaramuzas," joyful and coy children, wise and innocent elders, vibrant and talented mariachi musicians, loving and welcoming families, and fine art reinterpretations of Loteria iconography.



## Zen Lefort

Indian Land

### TEXTS

Cyrus Norcross, David Heska Wanbli Weiden  
GRAPHIC DESIGN  
Studio Mitsuo

English  
176 pp • ca. 75 illus. • 19 x 25 cm • Hardcover  
€38.00, £38.00  
August 2022

Since 2016, French documentary photographer Zen Lefort has undertaken road trips from Arizona to New Mexico, crossed Utah, Colorado, and South Dakota. Living with and documenting the life of Native Americans, he witnessed the largest gathering in Native American history: the Standing Rock protests against a Dakota pipeline project—a demonstration of resistance in both a defense of Indigenous sovereignty and cultural preservation. His series *Indian Land* is a sensitive and honest engagement with the lives of North America's indigenous peoples today. Members of the Navajo and Lakota tribes relate their story to Lefort, and paint a picture of indigenous life in the reservation, their persisting rituals, and their contemporary culture. Thus, the volume draws a portrait that bears traces of a violent history and tells of political struggles by unequal means.



TAKING THINGS FROM THE PAST TO BUILD THE FUTURE

The incessant trend to throw away rather than to repair, demolish rather than refurbish has been a topic of discussion and criticism for years—at the same time, resource consumption and the waste continue to increase. To counteract this trend, students at the University of Applied Sciences in Munich and ETH Zurich have been developing sustainable and imaginative concepts for repairing a wide variety of objects, applying them both manually and by using digital techniques such as 3D printing. Beyond restoration, many projects aim to further develop and improve the repaired objects constructively, materially, or even in terms of design, lending them new value. This publication presents a wide variety of approaches and projects, complemented by essays by notable personalities from the fields of architecture, preservation, materials science, design, manufacturing, and craftsmanship.

SILKE LANGENBERG (\*1974) is professor of Construction Heritage and Preservation at ETH Zurich. Previously, she was professor for Design and Construction in Existing Contexts, Conservation and Building Research at the University of Applied Sciences in Munich, where she initiated a Repair Class.

- Highly topical subject
- Alternative solutions to the throwaway society
- Essays by renowned experts



**Upgrade**  
Making Things Better

EDITOR  
Silke Langenberg  
TEXTS  
Arno Brandlhuber, Adam Caruso & Helen Thomas, Renaud Haerlingen & Tristan Boniver, Silke Langenberg, Felix Lehner, Hans-Rudolf Meier, Freek Persyn, Eva Prats, Daniel Stockhammer, Inge Vinck & Jan De Vylder, Thomas Will et al.  
GRAPHIC DESIGN  
Carlota Barberán Madruga, Xuyen Dam, Anna Rosa Schreiber

English  
600 pp • ca. 250 illus. • 11 x 17 cm • Open spine paperback  
ca. €28.00, ca. £28.00  
November 2022

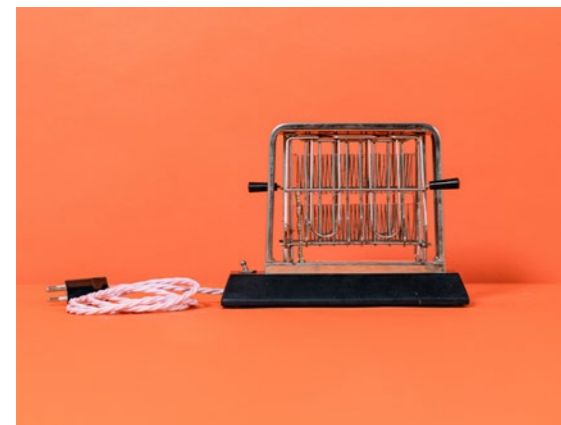
WE RECOMMEND



**Repair**  
Encouragement to Think and Make  
978-3-7757-4397-6  
€25.00, £22.99



**Hartz IV Moebel.com**  
Build More Buy Less!  
978-3-7757-3395-3  
€12.99, £11.99

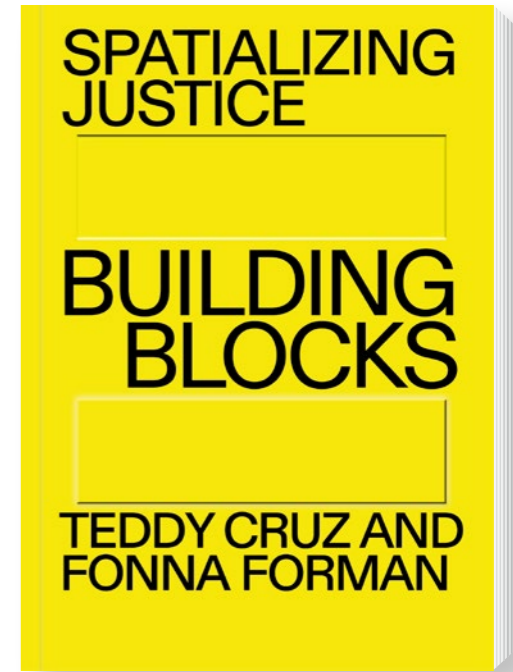


A MANIFESTO FOR A NEW KIND OF ARCHITECTURE

*Spatializing Justice* calls for architects and urban designers to do more than design buildings and physical systems. Architects should take a position against inequality and practice accordingly. With these thirty short, manifesto-like texts—building blocks for a new kind of architecture—*Spatializing Justice* offers a practical handbook for confronting social and economic inequality and uneven urban growth in architectural and planning practice, urging practitioners to adopt approaches that range from redefining infrastructure to retrofitting McMansions. These building blocks call for expanded modes of practice, through which architects can imagine new spatial procedures, political and economic strategies, and modalities of sociability. Challenging existing exclusionary policies can advance a more experimental architecture, one not bound by formal parameters. Architects must think of themselves as designers not only of things but of civic processes, complicate the ideas of ownership and property, and imagine new sites of research, pedagogy, and intervention. As one of the texts advises, “the questions must be different questions if we want different answers.”

Cruz and Forman are principals in ESTUDIO TEDDY CRUZ + FONNA FORMAN, a research-based political and architectural practice in San Diego. They lead a variety of urban research agendas and civic/public interventions in the San Diego-Tijuana border region and beyond. Their work has been exhibited widely in prestigious cultural venues across the world.

- A Call for Action for the design fields
- Confronting social and economic inequality
- A handbook for all architects and urban designers!



**Spatializing Justice**  
Building Blocks

TEXTS  
Teddy Cruz, Fonna Forman  
GRAPHIC DESIGN  
NODE Berlin Oslo

English  
144 pp • 110 illus. • 17 x 24 cm • Paperback with lay-flat binding  
€22.00, £22.00  
May 2022



## HEALING ARCHITECTURE

The Jules Bordet Institute is one of the largest integrated cancer centers in Europe. Located at the heart of the Erasme campus in Anderlecht, Belgium, the university hospital's structure evolved from the objective to establish smooth connections with its environment. The building's luminous patios and extensive timber cladding rhythmize the collaborative design by Brunet Saunier Architecture, Archi 2000, and TPF Engineering, emanating in an interplay of natural shades and lights and a welcoming atmosphere. Through texts, photographs, and plans, *Institut Jules Bordet Instituut* retraces the different stages of the project. From the initial medical vision to the arrival of the first patients, the publication outlines the architectural approach to intensifying the relationship between medical practice and research, integrating technological changes, and improving the comfort of its patients.

JÉRÔME BRUNET co-founded the French firm Brunet Saunier Architecture together with the late Eric Saunier. Since 198, BSA has designed a large number of healthcare facilities worldwide, including the Jules Bordet Institute.

PHILIPPE VERDUSSEN is the founder and manager of Archi 2000, a Belgium architecture office which celebrated its 30th anniversary in 2020. Archi 2000 was in charge of the construction phase of the Jules Bordet Institute.

FRÉDÉRIC COTEUR has been head of Infrastructures department of the Jules Bordet Institute since 2000. He directed the reconstruction project of the Institute on the Erasme campus.

- Modern architecture with a human vision
- Highly important current topic
- Featuring construction plans, sketches, insights into the planning process



## Institut Jules Bordet Instituut

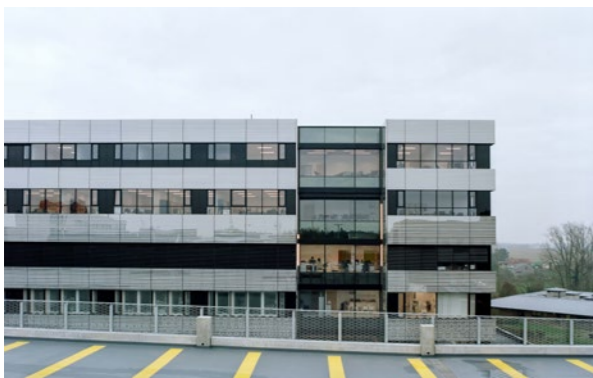
### EDITORS

Jérôme Brunet, Philippe Verdussen

### TEXT

Julia Tournaire  
GRAPHIC DESIGN  
Antoine Kersse

English, French, Dutch  
160 pp • ca. 150 illus • 24 x 28 cm • Hardcover  
ca. €54,00, ca. £54.00  
September 2022

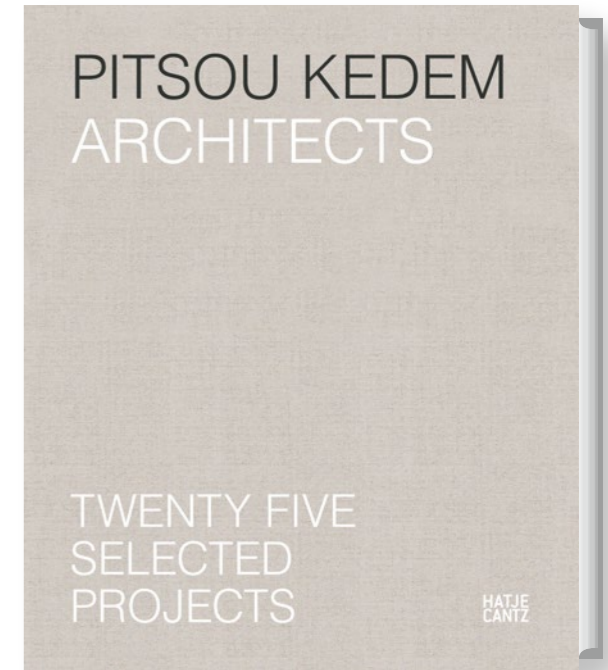
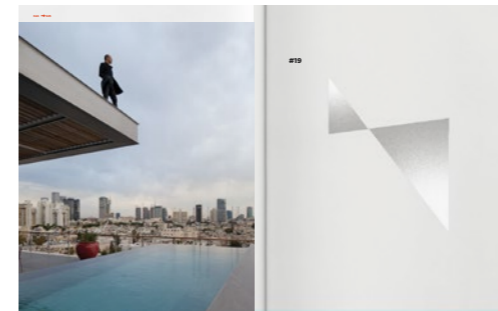


## CHOREOGRAPHIES OF LIGHT

Pitsou Kedem's spatial arrangements evoke a continuing shift of perspective: A recurring element of the Tel Aviv architect's buildings is the impressive double height living room that creates a connection between levels. Guided by fundamental principles of minimalism, the studio was involved in a constant pursuit of purity in order to reveal the essence of a space. After years of simplifying materials to the extent of avoiding all distractions, the architects began to add layers of materials as well as spatial layers. This comprehensive publication retraces the past 20 years of the Studio's practice. Alongside a photographic archive of its built history in Israel, it features Kedem's drawings and studies of light perforations from his time at the AA School of Architecture, highlighting his fascination for light as the characterizing element that is at the core of his architectural language.

Pitsou Kedem Architects Studio was founded by PITSOU KEDEM (\*1970) after graduating from the AA Architectural Association School of Architecture in 2000. Operating for two decades, the studio has planned many projects in Israel, and more recently around the world, often characterized by a contrast between simple and clean outward masses, and complex and rich internal sections.

- Contemporary architecture from Israel
- Sensual update of minimalist modernism
- Sketches, designs, and studies on material



## Pitsou Kedem Architects

### Twenty-Five Selected Projects

### EDITOR

Oren Eldar

### TEXTS

Sagi Cohen, Oren Eldar

### GRAPHIC DESIGN

Studio Gimel 2 / Nomi Geiger and Dana Gez

English, Hebrew  
422 pp • 313 illus. • 22 x 26,5 cm • Linen Hardcover  
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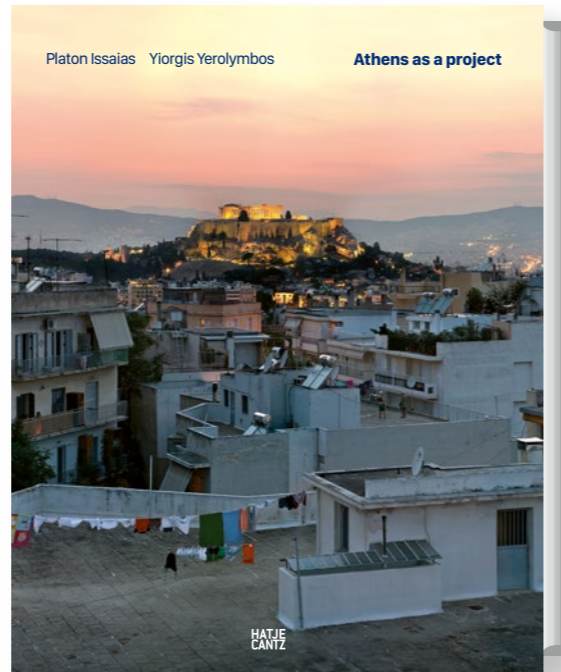
LIVING ORGANISM ATHENS: ARCHITECTURE IN TRANSFORMATION

*Athens as a Project* is an interdisciplinary publication at the intersection of architecture and photography with a wider reference to contemporary art and urban history. With a particular focus on current metropolitan phenomena and the transformation of cities, it presents the findings of a decade-long research project conducted by Platon Issaias on Athens and the specifics of Greece's urban environments that contribute to a broader discussion of the complex politics of urban development in the Mediterranean and the Global South. Partnering with photographer Yiorgis Yerolymbos, Issaias offers original and unique perspectives on the city of Athens, its architecture, recent history, and contemporary life. Texts, architectural drawings, and photographs form an Atlas of Athens encompassing exemplary projects, atmospheres and everyday practices—that go beyond the effects of the economic crisis of the 2010s and the ongoing pandemic

PLATON ISSAIAS (\*1984, Athens) is Head of *Projective Cities*, an MPhil programme in Architecture and Urban Design at the Architectural Association. He is a founding member of the Fatura Collaborative, a research and design collective established in 2009.

YIORGIS YEROLYMBOS (\*1973, Paris) studied photography and architecture in Greece and the UK. His photography has been published internationally. Most notably, he captured the ten-year development of Renzo Piano's Stavros Niarchos Foundation Cultural Centre, in the stunning photographic essay *Orthographs*.

- The politics of urban development
- Contemporary urban history of Athens
- Outstanding and previously unpublished photo material



## Athens as a Project

TEXT

Platon Issaias

PHOTOS

Yiorgis Yerolymbos

GRAPHIC DESIGN

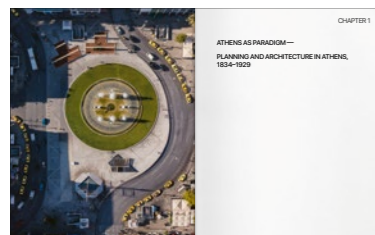
Akis Ioannides

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ca. 208 pp • 200 illus. • 23.4 x 29.4 cm • Hardcover

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October 2022

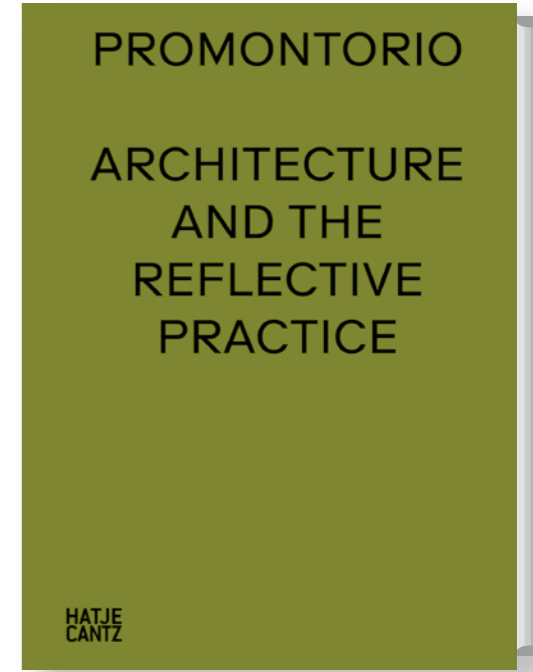


ARCHITECTURE AS REFLECTIVE PRACTICE

This publication features projects that the partnership PROMONTORIO developed over the past 30 years. Together they constitute an impressive body of work for various places across Europe, Africa, the Middle East, and the USA, ranging from city planning, to culture and education, heritage and conservation, commercial and mixed-use, in addition to hospitality and leisure. The idea of a reflective practice, set forth by PROMONTORIO, summons the ability to critically and ethically reflect on its own actions, while engaging in a process of continuous adaptation and learning. Perceived as a kind of “practicing school” for various generations in Portugal, the practice evolved, in both theory and practice, through the idea that deliberate reflection on experience is essential to cultivate a developmental insight on architecture.

Founded in Lisbon in 1990 by Paulo Martins Barata, João Luís Ferreira, Paulo Perloiro, Pedro Appleton and João Perloiro as an experimental practice, PROMONTORIO progressively grew into a multidisciplinary team of 60 architects, planners, landscape architects, interior designers, and graphic designers.

- Architecture studio from Lisbon
- Survey of worldwide projects
- Innovative ideas for the architecture of the 21st century



## Promontorio

Architecture and the Reflective Practice

EDITOR

Ivan Rupnik

CONTRIBUTIONS

Nuno Cera, Kenneth Frampton, Rafaël Magrou, Yehuda Safran,

Diogo Seixas Lopes, André Tavares, Ana Vaz Milheiro

GRAPHIC DESIGN

João Machado

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448 pp • 450 illus. • 21.9 x 29.3 cm • Quarterbound hardcover

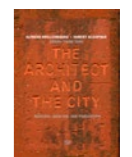
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# Gerhard Richter

Celebrating the 90th birthday of one of today's most influential artists



To celebrate Richter's ninetieth birthday, Hatje Cantz publishes the sixth volume of the **Catalogue Raisonné**, bringing the process of cataloguing the artist's extensive body of work — comprising more than 4 000 paintings, sculptures, as well as many works on paper, drawings, and photographs — to a close.

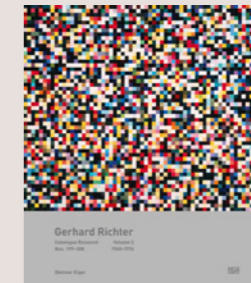
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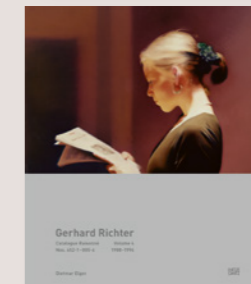
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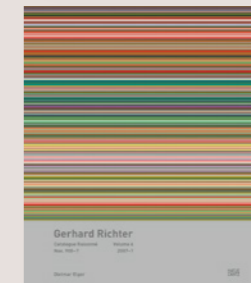
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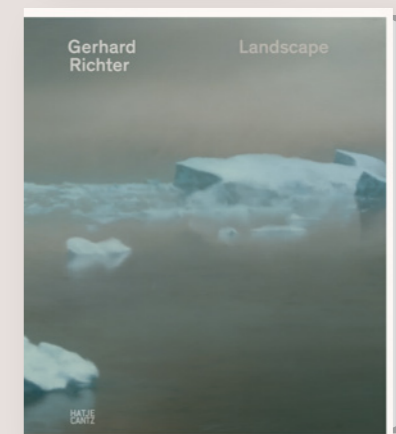
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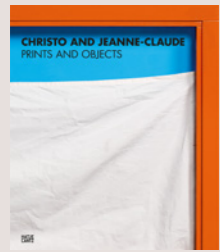
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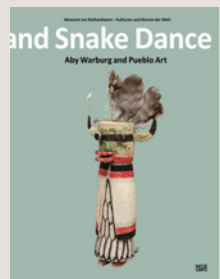
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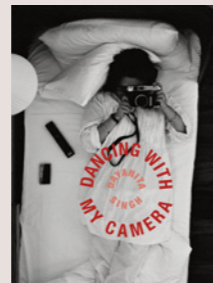
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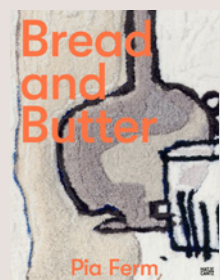


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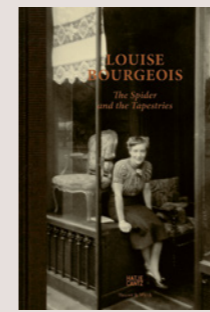
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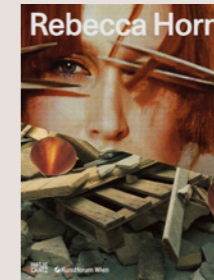
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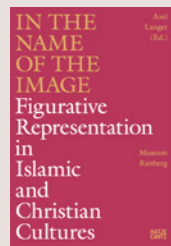
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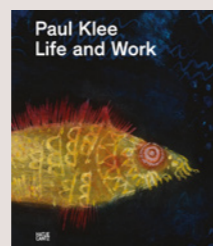




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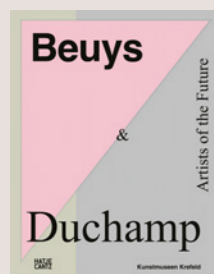
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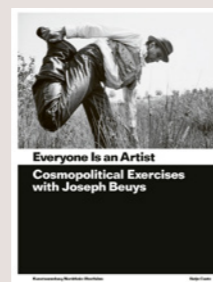
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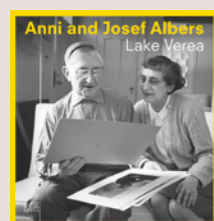
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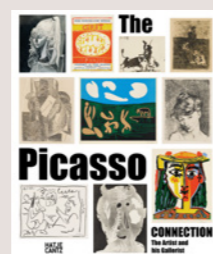
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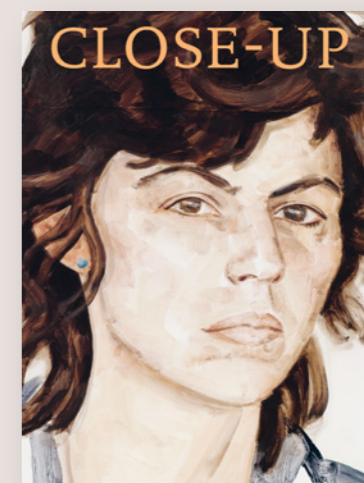
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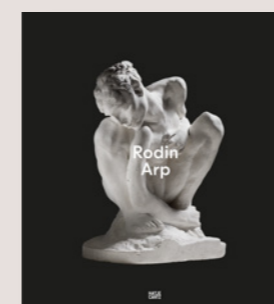
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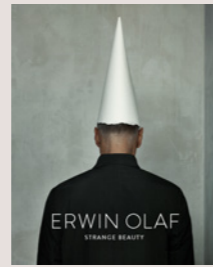
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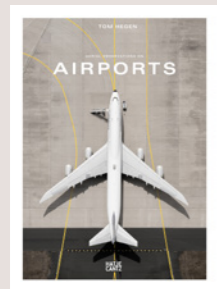
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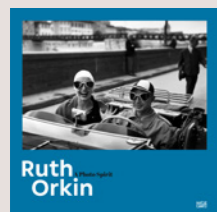
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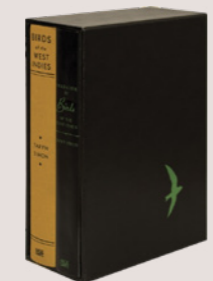
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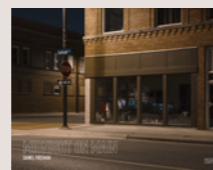
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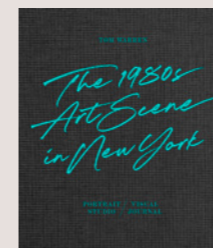
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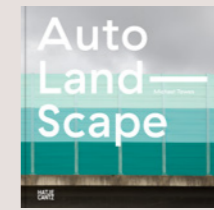
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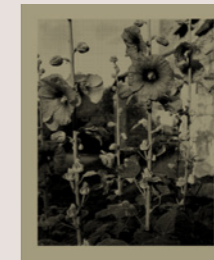
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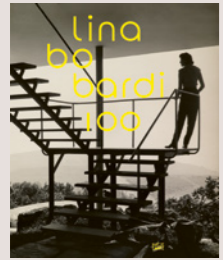






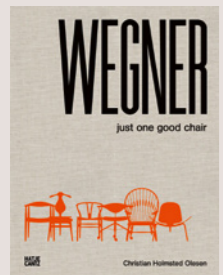
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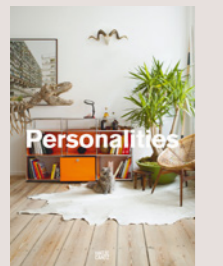
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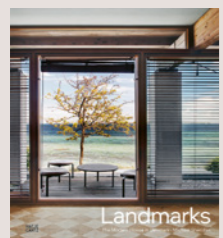
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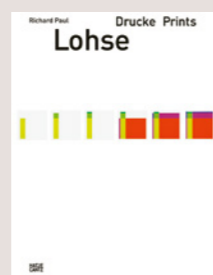


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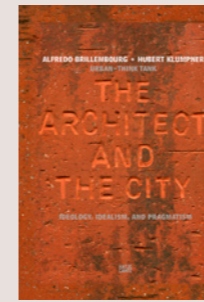
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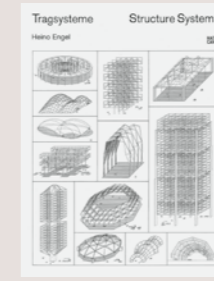
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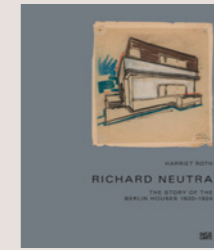
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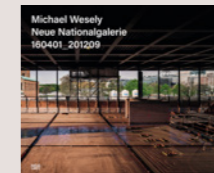
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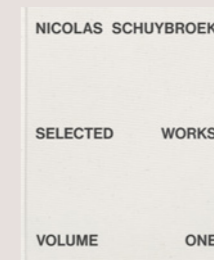


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