“To Whom It May Concern,”

We live in new times. I have become unsure how I can, should, may or would like to address you. Intense shifts in perspective around the major themes of gender, Black Lives Matter, and postcolonialism are disrupting old assumptions, but also unsettling our linguistic fluency. Many words and grammatical concepts that may have felt familiar no longer seem fit for purpose. We do not yet have new ones to render communication unselfconscious again. That’s why we write “To Whom It May Concern” instead of addressing you directly.

About a year of various lockdowns, 360 days with hopes and fears, with constantly changing perspectives on life, the world and the many individual questions of everyday life, lie behind us. Time has become elastic through the waves of infections and in anticipation of vaccinations—it is breathtakingly fast in the presence of the big issues. What lies ahead of us?

Since March 16, 2020, our team has been meeting in a digital standup every day at 10 am. We are all impressed by how different our work has become in this virtual space and how important this daily exchange is for us across all departments.

The new program reflects many contemporary themes: Lynette Yiadom-Boakye’s paintings focus on human figures. They are fictional characters who still touch us emotionally and provide rich references to the history of painting. Sandra Pisot confronts human emotions and art history with Klasse Gesellschaft, as Dutch genre painting meets pictorial invention by Lars Eidinger and Stefan Marx. In the long exposures of the renovation of Mies van der Rohe’s Neue Nationalgalerie in Berlin from 2016 to 2020, time is compressed into magical images. Daniel Richter’s monograph “dawn ’til dusk” provides an overview of his intensive work on the image. On the occasion of Joseph Beuys’ 100th birthday, the juxtapositions Beuys and Lehmbuch and Beuys and Duchamp are published, and another catalog is devoted to the artist’s language. A contemporary of his is American photographer Ruth Orkin. Since it is high time that her photographs are seen more widely, this attractive photo book is being published. With the quirky and colorful gift book, Odd Apples, we hope we can keep the doctor away!

In the midst of the new digital day-to-day reality, our books continue to appear predominantly on paper, allowing a piece of physical sensuality and freedom of experience. The books let us share spaces of experience, image and thought, because they are fascinating objects, carefully made by everyone involved.

Where can sustainable concepts be introduced with prudence and a sense of proportion to make book production and distribution as resource-efficient as possible? What are digital formats that work for large-format illustrated books? In production, we are analyzing the possible certifications for printers, inks, glue and papers. Our distribution team are looking at transport routes and—if possible—developing bundling for them. On the program side, print runs and volumes of books are weighed up even more carefully, and we have looked at models for CO₂ offsetting. All of these findings sharpen our focus on which titles can be improved in terms of sustainability.

You have all helped us in various ways to ensure that these physical objects open up themes, images and spaces that help us get through the pandemic—for this we thank you from the bottom of our hearts.

Nicola von Velsen and Hans-Gerd Conrad, and the Hatje Cantz Team
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Toward the Modern Age

He was one of the last great court artists and at the same time a significant trailblazer for modern art: Francisco de Goya. The Fondation Beyeler is preparing one of the most extensive exhibitions of his work outside of Spain. In his more than sixty-year-long career, Goya was an astute observer of the drama of reason and irrationality, of dreams and nightmares. His pictures show things that go beyond social conventions: he depicts saints and criminals, witches and demons, breaking open the gates to realms where the boundaries between reality and fantasy blur. The show gathers more than seventy paintings, around sixty masterful drawings, and a selection of prints that invite the viewer to an encounter with the beautiful, as well as the incomprehensible. The extensive catalogue examines Goya’s unique artistic impact in texts by renowned interpreters, and splendid photo galleries.

FRANCISCO DE GOYA’S (1746–1828) oeuvre covered the spectrum from Rococo to Romanticism. The show is being produced in collaboration with the Museo Nacional del Prado in Madrid. For the first time, rarely seen paintings from private collectors in Spain are united with key works from the most famous European and American museums and private collections in the Fondation Beyeler.

- One of the most comprehensive exhibitions of Goya’s work outside of Spain
- Co-production with the Fondation Beyeler
- Key works from private collections on display for the first time

Francisco de Goya

EDITOR
Martin Schwander on behalf of Fondation Beyeler, Riehen/Basel

TEXTS
Andreas Beyer, Ioana Jimborean, José Manuel Matilla, Gudrun Maurer, Manuela Mena, Martin Schwander, Colm Tóibín, Bodo Vischer

GRAPHIC DESIGN
Uwe Koch

English
288 pp. ● ca. 300 ills. ● 27.4 x 31 cm ● Hardcover
€58.00, $68.00, £58.00

September 2021

EXHIBITION
Fondation Beyeler, Riehen/Basel, October 10, 2021–January 23, 2022
“As a politically thinking person, I am not a morally thinking person.” (D. R.)

While German painting of the postwar period essentially concerned itself with coming to terms with the past and presenting it in gestures ranging from the heroic to the ironic, Daniel Richter focuses on positioning himself in the present. Time and again he devises new ways of being “modern” in a medium that has long been labeled old-fashioned and anachronistic. His pictures constantly challenge the spectator by their painterly and contextually excessive demands, but they do not lecture on moral issues. In five chapters featuring more than 200 examples of his works, the author Eva Meyer-Hermann traces the chronological development of Richter’s artistic output for the first time. The turns from abstraction to figuration and back again that until now have been described as abrupt, prove on closer examination to be a logical consequence and a sign of conscious artistic action.

DANIEL RICHTER (*1962), born in the city of Eutin in Schleswig-Holstein, has been one of the most significant and internationally renowned painters of his generation for more than twenty years. His beginnings in the autonomous left-wing underground and late studies with Werner Büttner at the Hochschule der bildenden Künste in Hamburg contribute to his reputation, as does his eloquent public presence.

- Extraordinary paintings
- First extensive monograph
- Excellent authors

Daniel Richter
Paintings from Early until Today

EDITOR & AUTHOR
Eva Meyer-Hermann

TEXTS
Eva Meyer-Hermann, Verena Dengler, Max Hollein, Roberto Ohrt, Cord Riechelmann

GRAPHIC DESIGN
Yvonne Quirmbach

German, English
ca. 496 pp. ● 400 ills. ● 26 x 28 cm ● Hardcover
ca. €68.00, ca. $75.00, ca. £68.00
December 2021
Cézanne Hosted in the Far North

There are collectors who have built outstanding art collections through foresight and devotion, disseminating them widely with the help of public museums. Among these collectors were Samuel Courtauld in London and Rasmus Meyer in Bergen. Both focused on unique artists: for Courtauld, it was Paul Cézanne; for Meyer, Edvard Munch. The KODE Art Museums in Bergen are showing masterpieces by Cézanne from the holdings of the Courtauld Institute London in Bergen. To mark this collaboration, the volume focuses on the question of how collectors and artists became aware of Cézanne. Along with key works, this publication presents eyewitness accounts that describe Cézanne’s great influence on the Norwegian art scene around 1900. The book includes essays by Barnaby Wright, Øystein Sjåstad, and Karen Serres, an introduction by Line Daatland, and forewords by Petter Snare and Ernst Vegelin van Claerbergen.

PAUL CÉZANNE (1839–1906) was a French painter. His works and ideas continued to influence the work of many artists and art movements, especially Cubism. Both Matisse and Picasso are said to have declared that Cézanne is “the father of us all.”

- Cézanne and the collectors of his time
- Cézanne’s influence on Nordic art
- New history of his reception

Cézanne
Masterpieces from The Courtauld at KODE Art Museums

EDITOR
KODE Art Museums
TEXTS
Ernst Vegelin van Claerbergen, Line Daatland, Karen Serres, Øystein Sjåstad, Petter Snare, Barnaby Wright
GRAPHIC DESIGN
Benedikt Reichenbach

English
128 pp. ● ca. 75 ills. ● 28 x 28.4 cm ● Hardcover
€44.00, ca. $50.00, ca. £44.00
June 2021

EXHIBITION
Summer 2021
**Portrait of an Artist in the Early Days of Modernism**

The incomparable play of light and color in Paul Cezanne’s work was the foundation of his reputation as a forerunner of modernism. From the start he went his own way, and his paintings initially evoked a lack of understanding in art critics of the time, as well as ridicule. Despite his Romantic, Baroque, Impressionist, and finally Classical influences, it is still difficult to ascribe Cezanne to any particular art movement. Still, which specific places left lasting impressions on the scion of a provincial banker’s family? What and who were major influences supporting and advancing his innovative oeuvre? James H. Rubin traces Cezanne’s life and work from A to Z in this brief volume, creating an image of a painter who wanted to transform painting itself. The author—and established connoisseur—succeeds in closely approaching the artist while at the same time maintaining the necessary distance to his inimitable paintings.

**Paul Cézanne (1839–1906)** was one of the most influential painters in the early days of modernism and has often been described as a pioneer of Neues Sehen, or New Vision. His work still exercises undiminished influence to this day.

**James H. Rubin (*1944)** is an art historian and professor at the State University of New York in Stony Brook. His research focuses on nineteenth-century European art, especially the history, theory, and critique of French Modernism.

- A fresh look at Paul Cezanne
- Pioneer of modernist painting
- New volume built around an A to Z concept

*Yes, the name Cezanne is written once with and once without an accent. For once this is not bad editing, but a story worth reading: More in Cezanne A—Z.*

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**Paul Cezanne A–Z**

**TEXT**

James H. Rubin

**GRAPHIC DESIGN**

Torsten Köchlin and Joana Katte

English

120 pp. ● 40 ills. ● 13 x 19.5 cm ● Hardcover

ca. €18.00, ca. $20.00, ca. £18.00

August 2021

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**Edward Hopper A–Z**

**TEXT**

James H. Rubin

**GRAPHIC DESIGN**

Torsten Köchlin and Joana Katte

English

120 pp. ● 40 ills. ● 13 x 19.5 cm ● Hardcover

ca. €18.00, ca. $20.00, ca. £18.00

August 2021

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The Timeless Presence of the Ordinary

One feature of seventeenth-century Dutch genre painting is its focus on daily life. It was not uncommon for artistic beauty to find itself challenged by the claim to aesthetic truths. What was once a novelty in Netherlandish art, however, has lost none of its charisma for today’s viewers. This illustrated volume offers evidence of this in a fascinating dialogue between the historic masters of genre painting and the shooting stars of contemporary art. Works by Johannes Vermeers, Pieter de Hoochs, and other painters meet Stefan Marx’s contemporary typefaces and Lars Eidinger’s photographs. This unique synopsis not only reveals historic distinctions but the surprising similarities in themes and pictorial inventiveness are captivating.

LARS EIDINGER (*1976) is a versatile artist. He can be seen in numerous TV and film productions, as an ensemble member of the Berlin Schaubühne and as a DJ. With his precise eye for the contradictions and poetry of everyday life, he is also a sought-after photo and video artist.

STEFAN MARX (*1979) is an artist. He processes his precise observations of his environment in apt, mostly humorous, poetic, but also thought-provoking typefaces and figurative works. He has had numerous international exhibitions, including in Paris, New York and Tokyo. He self-publishes artist books and makes record covers for various labels. Marx founded the T-shirt label Lousy Livin in 1995. Since 2017 he has had a cooperation with KPM Berlin; in August 2019 he drew a daily column in The New York Times.

SANDRA PISOT (*1974) studied art history, classical archaeology, as well as modern and contemporary history at the universities of Augsburg, Parma, and Stuttgart; after holding positions at the Bavarian Staatsgemäldesammlungen Munich and the Staatliche Kunstsammlungen Dresden, she has been head of the Old Masters collection at the Hamburger Kunsthalle since 2014.

• Masters of Dutch genre painting
• Art(history) in a dialogue
• Contemporary art reacts to Old Masters

Class Society
Everyday Life as Seen by Dutch Masters: With Lars Eidinger and Stefan Marx

EDITOR
Sandra Pisot for the Hamburger Kunsthalle

TEXTS
Christina Kuhli, Justus Lange, Uta Neidhardt, Sandra Pisot, Annemarie Stefes, Jasper Warzecha

GRAPHIC DESIGN
Margarethe Hausstätter

German
336 pp. ● 250 ills. ● 24 x 28 cm ● Hardcover
ca. €48.00, ca. $55.00, ca. £48.00
November 2021

EXHIBITION
Class Society
Everyday Life as Seen by Dutch Masters: With Lars Eidinger and Stefan Marx, Hamburger Kunsthalle, November 26, 2021–March 27, 2022

Stefan Marx
Schriftbilder / Type Works
ISBN 978-3-7757-4690-8 (German, English)

Lars Eidinger
Autistic Disco
ISBN 978-3-7757-4781-3 (German, English)
Magical Paintings

They fascinate us today as they did 500 years ago: elaborate compositions of exotic fruits or platters with oysters, floral arrangements and skulls, exquisitely decorated musical instruments and scientific instruments. Magical things testify to exuberant wealth and hedonism as well as to the enlightened curiosity and religious fervor of the Baroque era. This lavishly illustrated book that even features a pictorial glossary sets the stage for the internationally renowned collection of still lifes housed in Dresden’s Gemäldegalerie (Picture Gallery). Focusing on the dazzling masterpieces of Dutch and Flemish painting, this book examines the genre in all its diverse facets. What meaning, what content, and what function did still lifes have, what allegories and symbols are concealed in their coded messages? How did the artists take the game of optical illusion to extremes? More than 70 still lifes from the Dresden collection by painters such as Corne lis de Heem, Abraham Mignon, Rachel Ruysch, and Frans Snyders provide a unique insight into the golden age of this magical genre.

- Dutch and Flemish High Culture 1600—1800
- With illustrated glossary
- The fascination of still-life painting

Still Life

EDITOR
Staatliche Kunstsammlungen Dresden,
Stephan Koja and Konstanze Krüger
TEXTS
Stephan Koja, Konstanze Krüger
GRAPHIC DESIGN
Kathrin Jacobsen

English
144 pp. ● ca. 100 ills. ● 20 x 25.7 cm ● Hardcover
ca. €34.00, ca. $40.00, ca. £34.00
October 2021

EXHIBITION
Staatliche Kunstsammlungen Dresden
Timeless Beauty: Still Life
October 08, 2021–March 06, 2022
Art as Community

Buenos Aires, Casablanca, Beijing, Khartoum, Lahore, Tokyo: all over the world, artists joined forces in collectives throughout the twentieth century. While the tendency to form groups was (and still is) universal, the concerns of their members, their aesthetic methodologies, political goals, and utopian aspirations differed fundamentally depending on time and place. The period from about 1900 to 1980 covered here coincides with the beginning of diverse international modernization movements and finally includes decolonization processes and the founding of new nations. These events were often accompanied by the establishment of art schools and collectives as well as the publication of programmatic texts and journals. The project is funded by the German Federal Cultural Foundation in conjunction with its Museum Global initiative. The catalogue accompanying the first part of the exhibition, Group Dynamics – The Blue Rider, also published by Hatje Cantz Verlag, is already available. It offers a comprehensive survey of works and new insights into the circle of artists who made up Der Blaue Reiter.

- Interdisciplinary and transcultural view
- Addresses the themes of authorship, autonomy, and canonical aesthetics
- Important function of collectives in constituting and communicating central ideas of artistic modernism

EXHIBITIONS
Group Dynamics – The Blue Rider, Lenbachhaus, March 23, 2021–March 5, 2023
Group Dynamics – Collectives of the Modernist Period, Lenbachhaus, October 19, 2021–April 24, 2022

Group Dynamics
Collectives of the Modernist Period

EDITOR
Matthias Mühling, Städtische Galerie im Lenbachhaus und Kunstbau München

TEXTS

GRAPHIC DESIGN
magma design studio

English
448 pp. ● 300 ills. ● 20 x 27 cm ● Softcover
ca. €58.00, ca. $68.00, ca. £58.00
October 2021

ISBN 978-3-7757-5040-0
(English)
An Archaeology of Time

There is more to numbers than sums; they can also conceal histories, too. In this case, world-famous architectural history. For five years the renowned Neue Nationalgalerie (New National Gallery), designed by Ludwig Mies van der Rohe, was closed to the public for renovation. Nevertheless, the photographer Michael Wesely was able to accommodate “four guests” inside the iconic building: four cameras, each one pointing in a different direction, were installed on the ceiling. Every day they took between 600 and 1100 pictures with an exposure time of two minutes each. Edited into bewitching montages, this fascinating synopsis allows readers to envision the building’s metamorphosis as it was undergoing renovations. The long exposure time is an aesthetic coup, for ephemeral, restless, rapid movements contrast with the still, timeless quality of the architecture, presenting a sophisticated interplay of identity and change.

The photographer MICHAEL WESELY (*1963) is a celebrated master of the long exposure. His precise approach to this photographic technique, tailored to each object, brought him world renown. His unique aesthetic can be found in numerous exhibitions and collections around the globe. He lives in Berlin.

- Fascinating perspective of Mies van der Rohe
- Photography as historiography
- Behind the scenes of the renovation of an icon: the Neue Nationalgalerie

Michael Wesely
Neue Nationalgalerie
160401-201209

TEXTS
Joachim Jäger, Bernd Gruber, Alexander Schwarz, Thomas Weski

GRAPHIC DESIGN
Philip Radowitz

English, German
224 pp. ● ca. 200 ills. ● 34 x 27.6 cm ● Hardcover
€64.00, $75.00, £64.00
May 2021

SPECIAL EDITION
2 C-prints inside the book ● Ed.: 50, numbered and signed
Format 32 x 17.6 cm ● €600.00 ● ISBN 978-3-7757-5111-7
Virtuoso Visual Language between Theater, Film, and Contemporary Document

Fassbinder’s prominence, creative non-conformity, and artistic radicalism led to now legendary films, television series, and theatrical plays. Works such as Ali: Fear Eats the Soul, The Marriage of Maria Braun, Eight Hours Don’t Make a Day, Berlin Alexanderplatz, and Querelle have etched themselves into our collective visual memory. He was exceedingly prolific in his short life, writing, directing, or shooting some forty-five feature films and twenty-five plays. Fassbinder was an artist who succeeded in synthesizing radical subjectivity and social analysis in his works. He lived and demanded intensity. His sometimes unwieldy, critical stance that stood in contrast to often affectionate portrayals of people regardless of their respective social backgrounds was unparalleled and also of deeply respectful consistency. Often viewed controversially during his lifetime, Fassbinder’s work has lost none of its relevance, intensity, and charisma to this day.

RAINER WERNER FASSBINDER (1945–1982) was a director, film producer, actor, and author. He is regarded as one of the most important exponents of the New German Cinema movement. Like almost no other artist, he shaped and inspired the intellectual image of post-war Germany through his work.

- Life and work of the legendary director
- Milestone in German film history
- Masterful wealth of forms

Methode Rainer Werner Fassbinder

EDITORS
Kunst- und Ausstellungshalle der Bundesrepublik Deutschland, Bonn and DFF, Deutsches Filminstitut und Filmmuseum, Frankfurt a. M., in cooperation with the Rainer Werner Fassbinder Foundation, Berlin

TEXTS
David Barnett, Isabelle Bastian, Ines Bayer, Elisabeth Bronfen, Raimandra, Andrea Hartmann, Udo Kier mit Ulrich Sonnenschein, Susanne Kleine, Juliane Maria Lorenz-Wehling, Verena Rueken, Hans-Helmut Prinzl, Hans-Peter Reichmann, Annette Reschke, Ralf Schenk, Wolfram Schütte, Bernd Schultheis, Petra Terhoeven, Michael Toneberg, Barbara Vinken, Nicolaus Wackerbarth, Wim Wenders

GRAPHIC DESIGN
Karl-Heinz Best, mind the gap!

German
272 pp. ● 350 ills. ● 28 x 26 cm ● Softcover
c. €48.00, ca. $45.00, ca. £48.00
September 2021

EXHIBITION
The Rainer Werner Fassbinder Method: A Retrospective
Bundeskunsthalle, Bonn
10.9.2021–6.3.2022

ISBN 978-3-7757-5105-6
German
Moments of Eternity

Ruth Orkin is a legend of street photography – her atmospheric pictures taken in cities such as Florence, New York and London still shape the image of these metropolises today. But Orkin’s specialty not only encompassed the urban but also the personal. This is evident in her unique eye that enabled her street scenes to consistently offer penetrating insights into the time and personality of her subjects. And it likewise shows in her fantastic portraits of celebrities such as Albert Einstein, Woody Allen, and Lauren Bacall. These inimitable images seemingly combine snapshot and pose to present the star in his or her role and at the same time as an autonomous individual. Published on the occasion of the photographer’s 100th birthday, this illustrated book celebrates Orkin’s life and work with an equally extensive and fascinating overview of this exceptional artist’s oeuvre.

RUTH ORKIN (1921–1985) studied at Los Angeles City College. Working as a freelance photographer, her pictures were published in magazines such as Life, Look, and Ladies’ Home Journal. She was awarded an Oscar for the film Little Fugitive, which she made with her husband in 1953. World Through My Window (1978) is her best-known book of photographs.

- Marking the photographer’s 100th birthday
- Iconic street photography and prominent portraits
- Large-scale, international exhibition tour

Ruth Orkin
A Photo Spirit

EDITOR
Nadine Barth, Mary Engel
TEXTS
Kristen Gresh, Ruth Orkin
GRAPHIC DESIGN
Julia Wagner, grafikanstalt

English
224 pp. • 180 ills. • 27.5 x 27.5 cm • Hardcover
ca. €38.00, ca. $44.00, ca. £38.00
July 2021

EXHIBITIONS
Fotografiska, New York, September–November 2021
F³ – Freiraum für Fotografie, Berlin, October 2021–January 2022
Museo Civico Bassano (Italy), Januar 2022
Kultur Kutxa Artegunea, San Sebastian (Spain), Summer 2022
Centro Cultural de Cascais (Portugal), Fall 2022
and further venues
**Artist Picture Book**

This enchanting volume by an artist couple who are also parents tells a very touching rite of passage story. Jeppe Hein and his wife Silke have teamed up to create a very special kind of picture book. It tells of the multifaceted experiences of the caterpillar Aya and its metamorphosis into a no less multifaceted radiant butterfly. The illustrations bring the story to life: Jeppe Hein’s watercolor drawings are congenially and sensitively enhanced by Silke Hein’s collages. Areas of color and texture of almost magical depth are created. There is no question that this attractive work is not only just for kids. Images of such sophisticated colorfulness will captivate viewers of all ages and lend wings to their own flights of fancy.

SILKE AND JEPPE HEIN (both *1974) have four children together. This first picture book by the artist couple arose from their experiences as a family. At the same time, it is an amalgamation of Jeppe Hein’s watercolors and Silke Hein’s collages. They live and work in Berlin.

- Enchanting picture book
- Story for young and old (from 4 years)
- Sympathetic family project

**Look up, Aya, and you can reach for the stars**

EDITORS
Silke & Jeppe Hein

ILLUSTRATIONS
Silke and Jeppe Hein

TEXT
Elisabeth Kiertzner

GRAPHIC DESIGN
All the Way to Paris

German, English

88 pp. ● 19.2 x 25 cm ● Hardcover
ca. €24.00, ca. $24.00, ca. £26.00
September 2021

Silke und Jeppe Hein
Schau nach oben, Aya, und du kannst die Sterne greifen
ISBN 978-3-7757-5099-8
(German)
Survivors

The Day May Break, photographed in Zimbabwe and Kenya in late 2020, is the first part of a global series portraying people and animals that have been impacted by environmental degradation and destruction. The people in the photos were all affected by climate change, displaced by cyclones and years-long droughts. Photographed at five sanctuaries, the animals were rescues that can never be re-wilded. As a result, it was safe for human strangers to be close to them, photographed so close to them, within the same frame. The fog on location is the unifying visual, as we increasingly find ourselves in a kind of limbo, a once-recognizable world now fading from view. However, in spite of their loss, these people and animals are the survivors. And therein lies possibility and hope.

NICK BRANDT (*1964) studied film and painting at St. Martin’s in London. He turned to photography in 2001 with his trilogy On This Earth, A Shadow Falls, Across the Ravaged Land. His more recent bodies of work / books are Inherit the Dust (2016) and This Empty World (2019). He lives in California.

- New series by the world-famous photographer
- Impressive coffee table book
- With a text by Yvonne Adhiambo Uwour (author of Dust and The Dragonfly Sea)
“An Apple a Day”

Upon closer inspection, inconspicuous things that are frequently taken for granted tend to reveal a whole universe of fascinating details and unusual features. You just have to have the right eye for them. This is absolutely the case with William Mullan. His encounter with the varying appearances of an Egremont Russet apple gave him a taste for it. Since then, he has explored the vast range of apple varieties, capturing their individual charms in loving, stylishly elegant portraits. It is precisely this odd charm combined with the hitherto unknown that make these photographs fascinating studies of a supposedly commonplace fruit. Mullan confides completely in their idiosyncratic aesthetics and invites us in this attractive gift book to embark on a visual expedition into the world of the apple.

New Yorker WILLIAM MULLAN (*1989) came to photography as an autodidact and his talent was quickly recognized. His Odd Apple project developed into an influential and much talked-about series (for example in *The New Yorker* and *i-D Magazine*) that soon gained wide-spread attention.

- Attractive gift book
- Favorite fruit as a motif
- Colorful apple studies

Odd Apples

TEXT
William Mullan

GRAPHIC DESIGN
Trabucco-Campos & Mullan

English
128 pp. ● ca. 90 ills. ● 15 x 19 cm ● Hardcover with embossing
ca. €18.00, ca. 18.00, ca. $20.00
October 2021

ISBN 978-3-7757-5112-4
English
A Feel for Text

A series dedicated to text and image, to the diverse voices of art, to curating, and to current criticism. A series to sharpen focus, to set new impulses, and find fresh forms of expression, a pleasure to read and a pleasure to look at. A series in which good topics, set with clear typography and on fine paper can be taken in hand. All content is also accessible in parallel in downloadable digital formats.

Dirk Boll
Was ist diesmal anders?
€22.00, $25.00, £22.00
ISBN 978-3-7757-4811-7 (German)

Donatien Grau
Living Museums
€22.00, $25.00, £22.00
ISBN 978-3-7757-4753-0 (English)

Clémentine Deliss
The Metabolic Museum
€18.00, $20.00, £18.00
ISBN 978-3-7757-4780-6 (English)
ISBN 978-3-7757-4801-8 (Ebook)

András Szántó: The Future of the Museum
28 Dialogues
€22.00, $25.00, £22.00
ISBN 978-3-7757-4827-8 (English)

Tal Sterngast
Twelve Paintings
€24.00, $26.00, £24.00
ISBN 978-3-7757-4766-0 (German)
ISBN 978-3-7757-4767-7 (English)

Philipp Zitzlsperger
Das Design-Dilemma zwischen Kunst und Problemlösung
€28.00, $32.00, £28.00
ISBN 978-3-7757-4863-6 (German)
ISBN 978-3-7757-4886-5 (epub)
Rosa Barba
On the Anarchic Organization of Cinematic Spaces – Evoking Spaces beyond Cinema

TEXT
Rosa Barba

GRAPHIC DESIGN
Neil Holt

English
176 pp. ● 40 ills. ● 14 x 21 cm ● Paperback with flaps
c. €22.00, ca. $25.00, ca. £22.00
July 2021

- Important filmmaker
- Installative video art
- Theory of cinematic spaces

Employing the concept of an anarchic organization of cinematic spaces, the author embarks in this volume on a journey toward an imaginary political trope for the cinema of the present—a working principle that aims to form a new way of thinking by destabilizing outdated structures of cinema.

Niklas Maak
Servermanifest

TEXT
Niklas Maak, Francesca Bria

ILLUSTRATIONS
Niklas Maak and Students of the Städelschule Frankfurt and the Harvard Graduate School of Design

GRAPHIC DESIGN
Neil Holt

English
64 pp. ● 12 x 19 cm ● Paperback
c. €22.00, ca. $25.00, ca. £22.00
September 2021

- Architecture in the digital age
- Urban planning in data capitalism
- The debate on digital rights

If data is the greatest collective treasure of a digital society, basic material for business and politics: Why are the places where it is stored still so invisible? Niklas Maak, architectural critic and Professor for Architecture at Städelschule Frankfurt, explores this question in his new publication and envisions radical solutions for the future.
Art Critique Reader

How is art criticism to be understood within an expanding artistic field? A look at its history and its manifestations within globalized conditions shows the variety of the genre, of the criteria and of the styles of writing. This reader is an attempt to bring a diverse range of art-critical voices and perspectives into conversation with each other, with texts from the 18th century to the present. The editors Beate Söntgen and Julia Voss have invited colleagues from various geographical and intellectual backgrounds to present and discuss the art critics of their choice, choosing one example from their respective bodies of work to comment upon. How have these writers approached art criticism? Which styles do they employ? What makes them extraordinary? What can we learn from their writings today, and why is it important in its contemporary context?

BEATE SÖNTGEN (*1963) is professor of art history at Leuphana University Lüneburg. She studied art history, philosophy, and modern German literature in Marburg and Berlin. She is director of the DFG Research Training Group Cultures of Critique: Forms, Media, Effects and co-director of the program PriMus – Doctoral Studies in Museums.

JULIA VOSS (*1974) is an honorary professor at Leuphana University Lüneburg. She studied art history, modern German literature, and philosophy in Berlin and London. She is herself an art critic and journalist and was deputy head of the arts section of the Frankfurter Allgemeine Zeitung.

 Why Art Criticism? A Reader

EDITORS
Beate Söntgen, Julia Voss

TEXTS
Ananda Kentish Coomaraswamy, Denis Diderot, Takashi Kashima, Patrick Mudekereza, Annemarie Sauzeau-Boetti, Bertha Zuckerkandl and many more

COMMENTS
Juli Carson, Yuriko Furuhata, Isabelle Graw, Angela Harutyunyan, Monica Juneja, Wolfgang Kemp, Florencia Malbran, Yvette Mutumba, Azu Nwagbogu, Sarah Wilson, and many more

GRAPHIC DESIGN
Neil Holt

English
384 pp. ● ca. 30 ills. ● 14 x 21 cm ● Paperback with flaps
ca. €24.00, ca. $26.00, ca. £24.00
September 2021

(English)
Rediscovering One of the Neo-Avant-Garde’s Most Significant Artists

Heidi Bucher’s fascination with the interplay between art and fashion gave rise to wearable genderless body sculptures back in the early 1970s in California. The works celebrated her concept of sculpture as something between performance and object. Already at this time, she began to experiment with unusual materials such as rubber, which she applied to surfaces in liquid form and pulled off again with great physical force after it had solidified. With material transformations that were at once radical and sensual, she investigated human forms of existence and their embedding in power structures. In doing so, she was always dedicated to a critical subversion of normative gender roles. This monograph presents Bucher’s oeuvre from its beginnings in Zurich in the 1940s, to the experimental phase in New York and Los Angeles in the 1960s and 1970s and the main body of work with architectural and human skins, to the works she created in the last years of her life on Lanzarote.

The sculptor and performative artist HEIDI BUCHER (1926–1993) was raised in Switzerland, studied under Johannes Itten in Zurich, and enjoyed her initial successes in the late 1960s in New York and California. Her works can be found in numerous museums and private collections around the world.

- Rediscovering a major figure on the neo-avant-garde art scene
- Expanded material and performative concept of sculpture
- Many black-and-white and color photographs of previously unknown works and unreleased films and photo material

Heidi Bucher
Metamorphoses

EDITOR
Jana Baumann
TEXTS
Jana Baumann, Carina Bukuts, Chus Martinez, Jenni Sorkin
GRAPHIC DESIGN
Harald Pridgar

English
272 pp. ● 170 ills. ● 24 x 30 cm ● Softcover
ca. €54.00, ca. $62.00, ca. £54.00
September 2021

EXHIBITION
Haus der Kunst, Munich, September 17, 2021–January 16, 2022
Media Theory of the Body

The title seems to announce a comprehensive encyclopedia: from A to Z, each and every object or material has the potential to become an element in one of Alexandra Bircken’s charged objects and installations. Whether it’s packaging materials, machine parts, or bones, everything finds a use—the organic as well as the inorganic, raw materials and industrially produced goods. The constant reference point in her artistic explorations is the human body and its contradictory relationship to the environment, as defenselessly at its mercy as it is dependent on it. This catalogue is the first to provide a comprehensive overview of Bircken’s sculptural practice from all creative periods, which here enter into a dialogue that explores the artist’s multi-layered statements on surface, body, movement, shell, and skin.

ALEXANDRA BIRCKEN (*1967) is internationally renowned for her multifaceted repertoire of forms. Her work has been shown in numerous institutional solo and group exhibitions, e.g., prominently at the 58th Venice Biennale in 2019. She is professor of sculpture at the Academy of Fine Arts in Munich and lives and works in Berlin.

- Comprehensive survey of work
- Contemporary art
- Artistic anthropology

Alexandra Bircken

A–Z

EDITOR
Monika Bayer-Wermuth

TEXTS
Marie-Luise Angerer, Monika Bayer-Wermuth, Kirsty Bell, Hans-Christian Dany, Sebastian Hackenschmidt, T’ai Smith

GRAPHIC DESIGN
HIT

English
ca. 328 pp. ● ca. 250 ills. ● 24 x 30 cm ● Paperback Swiss binding
€48.00, $55.00, £48.00
June 2021

EXHIBITION
Alexandra Bircken: A–Z, Museum Brandhorst, Munich
July 28, 2021–January 16, 2022

Alexandra Bircken
A–Z
ISBN 978-3-7757-5043-1
(German)
Histories of Movement and Displacements

Renée Green’s impressive and long-standing multimedia art practice has, over two decades, examined the relationship between aesthetics and power. Her films, sculpture, writing, photography, printmaking, and sound works have probed and foregrounded underrepresented histories of migration, displacement, ethnography, and cultural representation. This exceptional artist catalogue features Green’s works in its many facets, combining early and undocumented artworks with recent productions, alongside a host of new writers who recontextualize her artwork for contemporary audiences. This book is a unique experience, in which vision and knowledge are brought into new constellations.

RENÉE GREEN (*1959) studied at Parsons School of Design, Wesleyan University, Harvard University, and the Whitney Independent Study Program. Her unique approach to natural sciences, history, and cultural aesthetics has made her known around the world. She was a professor at the Akademie der Künste in Vienna and the San Francisco Art Institute, and is currently at the Art, Culture and Technology Program at the Massachusetts Institute of Technology.

- Art and migration
- Unique range of materials
- New contextualization

Renée Green
Inevitable Distances

EDITOR
Mason Leaver-Yap

TEXTS
Kathrin Bentele, Howie Chen, Renée Green, Krist Gruijthuijsen, Katherine McKittrick, Taylor Le Melle, Ima-Abasi Okon, Melanie Roumiguère

GRAPHIC DESIGN
Carolina Aboarrage

English
160 pp. ● ca. 80 ills. ● 21.6 x 28 cm ● Paperback with Flaps
ca. €34.00, ca. $40.00, ca. £34.00

December 2021

EXHIBITION
KW Institute for Contemporary Art, Berlin,
October 16, 2021–January 9, 2022
Three Great Contemporary Korean Artists

This catalogue is devoted to the Korean artists Park Suk Won, Park Jang-Nyun, and Song Burnsoo for their lifelong commitment to the establishment of contemporary Korean art. In the 1970s and 1980s, Park Suk Won presented his wood sculptures, through which he pursued his artistic practice of accumulation. In large-format paintings Park Jang-Nyun dealt with the depiction of hyperrealistic forms made of hemp fabric. Song Burnsoo is represented by a large tapestry made in the early 1990s and his later paintings in which his exploration of religious symbols is articulated. This richly illustrated publication offers insight into the oeuvres of three important contemporary Korean artists.

PARK SUK WON (*1941) is one of the most prominent figures of Korean postwar art. Although he was still rooted in Abstract Expressionism at the beginning of his career, his minimalist works from the 1970s onward have made him a luminary of abstract Korean sculpture.


SONG BURNSOO (*1943) is an internationally renowned contemporary Korean artist whose works are exhibited both nationally and internationally and can be found in many prominent collections. A vast range of Song’s artworks encompasses prints, tapestries, paper reliefs, and environmental installations.

- Contemporary Korean art
- Minimalism from Korea
- Attractive illustrated volume

In Lieu of Higher Ground
Park Suk Won, Park Jang-Nyun, Song Burnsoo

TEXTS
Lee Kwang Rae, Yoon Jin Sup

GRAPHIC DESIGN
Gallery Baton and Design Unit (Sora Park, Migyeong Im)

English, Korean
120 pp. ● 60 ills. ● 20 x 28 cm ● Hardcover
cia. €40.00, ca. $46.00, ca. £40.00
October 2021

EXHIBITION
Gallery Baton, January 30–February 29, 2020
Chinese Calligraphy Meets Western Performance

In his paintings the Taiwanese artist Yahon Chang brings together traditional Chinese ink-wash painting and Western forms of artistic expression to produce a synthesis of East and West. Typically standing on large sheets of linen or Xuan paper and wielding a brush almost as long as he is tall, Chang creates works imbued with performative energy and characterized by large, sweeping brushstrokes. Drawing on Chinese literati and Zen (Chan) Buddhist traditions, the artist understands painting as an activity that connects body and mind. His entire body functions as an axis for these expressive paintings and is influenced by his training in calligraphy. This publication offers the first insight into the artist’s extensive oeuvre and includes exhibition views as well as accompanying texts.

YAHON CHANG (*1948) began his first calligraphy and painting lessons at the age of six and later studied at the National Taiwan University of Arts (1976) and the Taipei University of the Arts (2009). Having launched his career in Asia, he has also exhibited in Europe and the US since the early 2000s.

• First publication to feature the artist’s extensive oeuvre
• Chinese calligraphy meets Western performance art
• Asian ink-wash painting

Yahon Chang
Painting as Performance

EDITORS
Britta Erickson and Nadine Barth

TEXTS
Maria Rus Bojan, Britta Erickson, Maya Kóvskaya, Manu Park, Antony Gormley

GRAPHIC DESIGN
Julia Wagner, grafikanstalt

English
320 pp. ● 370 ills. ● 28.5 x 28.5 cm ● Hardcover
ca. €58.00, ca. $68.00, ca. £58.00
June 2021

EXHIBITION
INKstudio, Beijing, 2021

ISBN 978-3-7757-4919-0
English
Foundation of Perception

Sonia Leimer has risen to international renown in recent years with her large-scale installations. In her exhibition *Space Junk* she continues to pursue her longstanding interest in architecture, the working world, and globalization. Forming the springboard for her practice is her ongoing research into objects and materials that are of cultural, social, historical, and also personal significance. Her book highlights special moments in the artist’s work process, revealing her schematic approach. Photos are mixed in a dense sequence with notes, found footage, video stills, and visual documentation of the exhibition. This web of associations makes it possible to imagine the issues surrounding the meaning of the materials in the context of its conceptual treatment. Essays by Letizia Ragaglia and Silvia Eiblmayr give discursive depth to the visual approach.

**SONIA LEIMER (*1977)* lives in Vienna. She studied architecture at the Technical University of Vienna and at the Academy of Fine Art Vienna and was a founding member of the architecture office and gallery Nullmaschine (2001–02). She has exhibited her work internationally in New York, Zurich, Munich, Cologne, Frankfurt, Vienna, Aachen, Los Angeles, Salzburg, Bolzano, and at the 14th Triennale für Kleinplastik, the Fellbach Manifesta 7, Rovereto, and the 5th and 6th Moscow Biennials.

- Attractive artist’s book
- Large-scale installations
- With accompanying essays

Sonia Leimer
Space Junk

EDITOR
Museion - Museum für moderne Kunst, Bolzano
TEXTS
Silvia Eiblmayr, Letizia Ragaglia
GRAPHIC DESIGN
Atelier Liska Wesle Vienna, Berlin

English, German, Italian
240 pp. ● 116 ills. ● 21 x 27.5 cm ● Paperback
€44.00, $50.00, £44.00 available
Art as a Mirror of Political Ideology

Korea is still a divided country that apparently never found its way out of the Cold War. The differences between the socialist North, which follows a dynastic leadership cult, and the capitalist South, with its developed democracy, could hardly be greater. Encompassing all areas of life, this divergence is also reflected in the art of the two countries: through the vibrant contemporary art scene in South Korea and the socialist-realist tradition of painting in North Korea, two diametrically opposed artistic attitudes exist in parallel, reflecting the incompatibility of the political systems and the stark differences in the way of life of the populations. To mark the exhibition of both North and South Korean works from the Sigg Collection at the Kunstmuseum Bern, a comprehensive, richly illustrated catalogue is being published, which sheds light upon the theme of the border in contemporary Korean art from both sides.

The Swiss art collector, consultant, and manager ULI SIGG (*1946) began collecting contemporary Chinese art in the 1970s, gradually assembling the world’s largest and most important collection. During his time as the Swiss ambassador to China and North Korea, he succeeded in acquiring some works from the art academies there.

• Art from an isolated country
• Art as a mirror of political ideology
• Korean contemporary art

Border Crossings
North and South Korean Insights from the Sigg Collection

EDITORS
Kathleen Bühler, Nina Zimmer, Kunstmuseum Bern

TEXTS
Kathleen Bühler, Sunhee Kim, Sunjung Kim, Wonseok Koh, Carol Yinghua Lu, B. G. Muhn, Kyong Park, Stefanie Marlene Wenger, Min-Kyung Yoon

German, English
280 pp. ● ca. 250 ills. ● 19 x 28 cm ● Paperback with flaps
€40.00, $46.00, £40.00
May 2021

EXHIBITION
Kunstmuseum Bern,
April 30–September 5, 2021
Two Art Giants in Dialogue

Almost no one has had more of an influence on 20th-century art than Joseph Beuys. When he received the Wilhelm Lehmbruck Prize from the city of Duisburg in 1986, he described in his speech how he had arrived at his concept of social sculpture via the work of Lehmbruck: “Everything is sculpture!” was the call that came to him from an image of Wilhelm Lehmbruck’s work. High time, then, to present the work of both sculptors in dialogue with each other. To mark the 100th anniversary of Beuys’s birth, the Lehmbruck Museum and the Bundeskunsthalle have joined forces. This exhibition catalog shows that sculpture is more than what we see, feel, hear and smell. It is a means of discovery and an experience of the new. The exhibition shows the works of two artists who saw a great potential of freedom in the sculptural field, which had to be realized beyond the borders of art.

JOSEPH BEUYS (1921–1986) was a German sculptor, draftsman, and action artist. With his concepts of the “expanded concept of art” and social sculpture, he shaped the art of the second half of the twentieth century.

WILHELM LEHMBRUCK (1881–1919) was a German sculptor, painter, and draftsman. He is considered one of the most significant artists of the turn of the twentieth century and had a great influence on subsequent generations of artists.

- Two innovators of sculpture in dialogue
- A highlight in Beuys’s anniversary year
- A new insight into the work of Wilhelm Lehmbruck and Joseph Beuys

Beuys – Lehmbruck
Thinking is Sculpture
Everything is Sculpture

EDITORS
Stiftung Wilhelm Lehmbruck Museum, represented by Söke Dinkla, and Kunst- und Ausstellungshalle der Bundesrepublik Deutschland, represented by Eva Kraus

TEXTS
Söke Dinkla, Johanna Adam, Jessica Keilholz-Busch, Inke Maria Hähnen

GRAPHIC DESIGN
cyan

German
240 pp. ● ca. 175 ills. ● 24.5 x 28.5 cm ● Hardcover
€40.00, $46.00, £40.00
June 2021

EXHIBITIONS
Bundeskunsthalle Bonn
Beuys – Lehmbruck. Thinking is Sculpture
June 25–November 1, 2021

Lehmbruck Museum Duisburg
Lehmbruck – Beuys. Everything is Sculpture
June 26–November 1, 2021
Imaging Beuys. The Photographer Dieter Schwerdtle (1952–2009)

EDITORS
Birgitta Coers, Martin Groh

TEXTS
Steffen Siegel, Martin Groh and Birgitta Coers, etc.

GRAPHIC DESIGN
Rutger Fuchs

German
128 pp. ● ca. 60 ills. ● 20 x 24 cm ● Paperback with flaps
€30.00, $35.00, £30.00
October 2021

- Beuys up close
- History of Documenta
- Documentary artist photography

DIETER SCHWERDTLE (1952–2009) studied photography with Floris M. Neusüß at the Kunsthochschule Kassel. He was active in the local artist and cultural scene as a documentary photographer since 1981, working, for example, on behalf of the magazine Kunstforum International.

EXHIBITION
Exhibition of the Documenta archive in the Neue Galerie Kassel, autumn 2021

Starting from Language
Joseph Beuys at 100

EDITOR
Nina Schallenberg for the Nationalgalerie – Staatliche Museen zu Berlin

TEXTS
Claudia Ehgartner, Barbara Gronau, Kolja Kohlhoff, Maja Naef, Stefan Ripplinger, Nina Schallenberg, Holger Schulze, Tobias Vogt, Matthias Weiß, and Wiese

GRAPHIC DESIGN
eot: Lilla Hinrichs & Anna Sartorius

English
208 pp. ● 300 ills. ● 20 x 27 cm ● Paperback with flaps
€38.00, $44.00, £38.00
June 2021

- Marking the artist’s one-hundredth birthday
- Language and art
- New approach to research

EXHIBITION
Hamburger Bahnhof – Museum für Gegenwart, Berlin, June 13–September 19, 2021
In conversations and interviews Joseph Beuys mentioned Marcel Duchamp more than any other artist. And hardly anyone else seems to have challenged him more than this artist from the previous generation. Direct evidence of this is his oft-cited action Das Schweigen von Marcel Duchamp wird überbewertet (The Silence of Marcel Duchamp is Overrated) from 1964, through which Beuys attempted to shift focus onto the political and social dimensions of his concept of expanded art. The associations and connections between the artists go deep. Both used similar radical strategies to rejuvenate the concept of art and the role of art in everyday life; their questions had a number of aspects in common. This richly illustrated catalogue is the first to undertake a profound exploration of this multilayered relationship, while investigating both artists’ future-oriented potential.

MARCEL DUCHAMP (1887–1968) was one of modernism’s most influential artists. From 1913 on, his readymades, objects, installations, and word games radically questioned the common concept of art. JOSEPH BEUYS (1921–1986) fundamentally altered art after 1960 in his many roles as a draftsman, sculptor, performance and installation artist, teacher, politician, and activist. At the center of his concept of expanded art and the universal work of art is the vision of changing society.

- First juxtaposition of these two artists
- A new perspective
- Extensive presentation, richly illustrated

Beuys & Duchamp
Artists of the Future

EDITORS
Magdalena Holzhey, Kornelia Röder
AUTHORS
Hans Dickel, Antje von Graevenitz, Gerhard Graulich, Christa-Maria Lerm Hayes, Katharina Neuburger, Leah Sweet et al.

GRAPHIC DESIGN
Christoph Steinegger

English
428 pp. ● 300 ills. ● 22 x 28 cm ● Flexibound
ca. €44.00, ca. $50.00, ca. £44.00
October 2021

EXHIBITION
Painting, Still New and Wild

Rainer Fetting achieved international recognition with the "New Wild Ones" in the early 1980s. With its elements of Expressionist painting, his art formed in opposition to the conventions of Abstract and Conceptual Art toward the end of the 1970s is highly topical again today. Fetting’s painting is a significant precursor for the “queer” discourses on gender, identity, the individual, and power that not only shape the works of younger generations in our globalized art world but also current mainstream debates. His “expressive” portraits, cityscapes, and landscapes as well as the still lifes and flower paintings on which this publication focuses capture psychosocial energies that are evident in every painterly decision he makes. Works from four decades are presented here, some of them unpublished, early drawn studies and paintings from the time Fetting was commuting between New York and Berlin the 1980s and 1990s in addition to recent paintings, works on paper, and sculptures. The illustrated book is published in conjunction with the exhibition in the spaces of the Miettinen Collection in Berlin.


- The New Wild Ones
- Flowers in the most diverse facets
- Unpublished works by Rainer Fetting
In the Magic Garden

At the onset of WWII, the visionary Dada artist Hannah Höch retreated to a secluded house on the outskirts of Berlin, fleeing persecution for her radical collage work and her unflagging opposition to fascism. In the decades that followed, the surrounding garden became her artistic muse, but it was also a means of survival: its fruits and vegetables were a vital source of sustenance during wartime, and its soil served as the hiding place for her priceless collection of Dada artworks, deemed “degenerate” by the Nazi regime. Eighty years later, this richly illustrated yet deeply researched book reimagines Höch’s garden from an artist’s perspective. It brings together Höch’s botanical collages and garden photographs with deep archival cuts exploring her connection with writer Til Brugman; new art by the artists Scott Roben and Johanna Tiedtke, based on visits to Höch’s garden; and an essay by the writer Alhena Katsof that understands Höch’s collage practice as a form of pruning. Together, these elements interweave past and present, private and public, personal and political, offering new views into Höch’s lush refuge.

SCOTT ROBEN is an artist and writer living in Berlin. He holds an BA in Visual and Environmental Studies from Harvard College and an MFA from the Milton Avery Graduate School of the Arts at Bard College. His writings on art have appeared in Frieze, Art in America, and Texte zur Kunst.

JOHANNA TIEDTKE is an artist living in Berlin. She has earned MFA degrees from both the Hochschule für bildende Künste in Hamburg and the Milton Avery Graduate School of the Arts at Bard College. Her works have been exhibited at the Villa Romana in Florence, at the Austrian Cultural Center in New York, and at the Museum Marta in Herford, among others. She has been awarded stipends from the DAAD and Kunstfonds Bonn.

- Charming album
- Garden book
- Artistic encounters

Interior Garden

EDITOR
Leah Pires
TEXTS
Hannah Höch, Alhena Katsof, Leah Pires, Scott Roben, and Johanna Tiedtke
GRAPHIC DESIGN
Gregor Schreiter

German, English
c. 80 pp. ● cca. 50 ills. ● 16 x 23 cm ● Paperback
c. €28.00, ca. $32.00, ca. £28.00
August 2021

EXHIBITION
Museum Reinickendorf, August 2021
A Forest in a Football Stadium?

A cultural history of nature may sound like a paradox, but a second glance proves it to be a clever theme. For though we are used to perceiving nature and culture as opposites, they are actually closely interwoven. This is precisely what Klaus Littman shows us in his startling project *Tree Connections*. In 2019, around three hundred trees were planted in the pitch at the Worthersee football stadium in Klagenfurt. The result is the extraordinary experience of witnessing a confrontation between two otherwise strictly separate kinds of spaces. Blending the natural and the constructed worlds blurs their boundaries, making them practically indistinguishable. At the same time, the breathtaking views of this unique project offer fascinating insights into our current, unecological ideas and activities. An exhibition curated by Littmann will take place at the Basel H. Geiger Kulturstiftung starting in May 2021, featuring works by Alexandre Calame, Joseph Beuys, Christo, Jannis Kounellis, Giuseppe Penone, Günther Uecker, Tony Cragg, Michael Sailstorfer, Miriam Cahn, and Sol LeWitt, among others.

KLAUS LITTMANN (*1951) studied at the Düsseldorf Kunstakademie in the 1970s. His encounters with Joseph Beuys there influenced his creativity. He enjoys international renown as an artist, a mediator of art, and curator. Littmann is based in Basel.

- Art and environment
- Documents a unique project
- Intelligent contemporary critique
Painting in between Pop and Sub-Culture

In his first comprehensive monograph, Lukas Glinkowski opens up insights into his visual world. His studio paintings recompose impressions and encounters from everyday life, creating a visual mashup: citations from art history, comics, and figures can be found on unusual backgrounds such as ingrain wallpaper, tiles, or mirrors. Glinkowski creates room to play with habitual ways of seeing and thinking. Viewers can configure contexts by themselves. Still, it does not stop with the process of viewing; visitors are often included in the process of painting and rediscover their own seemingly familiar world. Glinkowski’s painting does not attempt to explain, but instead poses many questions.

LUKAS GLINKOWSKI (*1984) graduated from the Düsseldorf Art Academy, where he studied under Katharina Grosse. The recipient of many grants and prizes, he has also exhibited a great deal, most recently in museums in Bonn, Chemnitz, and Wiesbaden, at the Deich- torhallen in Hamburg, and at Berghain in Berlin.

- Contemporary painting
- Urban spaces as an element of contemporary art
- Experimental interactions / everyday culture

Lukas Glinkowski
Maybe I am barking up the wrong tree – but we’ll see!

TEXTS
Katja Andreae, Christoph Schreier

GRAPHIC DESIGN
Uta Kopp

English, German
232 pp. ● 138 ills. ● 22.5 x 28.5 cm ● Paperback with lay-flat binding
€38.00, $44.00, £38.00

May 2021

EDITION
HATJE CANTZ

ISBN 978-3-7757-5047-9
English, German
A Language of the World

Versatility is an attribute that can be used to describe more than just Camille Henrot’s individual works, which are at home in numerous media. It is also the golden thread that runs through the multifaceted richness of her entire oeuvre insofar as the abundance of material can always be experienced as an outer shell. Film and video, drawing, object art, and installation all seem to wear their hearts on their sleeves in Henrot’s work. They appear as the promise of an existentialist meaning. At the same time, however, this candor is also an eloquent silence. Things keep their secret. Instead of an answer, they put on their multiform procession of materiality, form and color, through which the here and now is presented in its supposed profanity as well as in its enigmatic splendor. It is this very individual sense of sensuality that the illustrated book—the artist’s first major monograph—makes accessible.

CAMILLE HENROT (*1978) studied film and animation at the École Nationale Supérieure des Arts Décoratifs. Her work has been acclaimed with numerous solo exhibitions worldwide (including the Baltimore Museum of Art and the Kunsthall Charlottenborg). She lives and works in Paris and New York.

• The first major monograph about the artist
• Key works and new pieces
• Ingenious artistic mind games

Camille Henrot

EDITOR
Simon Maidment, National Gallery of Victoria

TEXTS
Jane Devery, Dan Fox, Shanay Jhaveri, Simon Maidment, Clara Meister, Pip Wallis

GRAPHIC DESIGN
James Langdon

English
322 pp. ● 200 ills. ● 22.5 x 27.5 cm ● Hardcover
cia. €48.00, $55.00, £48.00
July 2021

EXHIBITIONS
Kestnergesellschaft, Hannover
April 18–August 8, 2021
NGV International, Melbourne
June 18–October 24, 2021

ISBN 978-3-7757-5062-2
English
Textile, Texture, and Abstraction

For over twenty years Liliane Tomasko has explored the themes of dreams, sleep, and the unconscious. This book follows the development of her work as a painter. It begins with figurative works in oil on canvas in which she captures the material qualities of unmade beds, piles of clothes, and other melancholy still lifes and somber interiors. It then traces the gradual dissolution of these initial motifs and the emergence of her abstract paintings in which intertwined lines and layers of color are woven into visual structures and materialized as emotions that allow us to look deep into our innermost being.


- Developmental lines of abstraction
- Visual worlds of the unconscious
- Overview of the artists work

Liliane Tomasko
We Sleep Where We Fall

TEXTS
Kelly Grovier, Raphy Sarkissian, Kirsten Voigt
GRAPHIC DESIGN
Studio Martin Steiner

English
268 pp. ● 156 ills. ● 24 x 29 cm ● Quarterbound hardcover
€48.00, $55.00, £48.00
May 2021
Artistic Affinities

The artist Enrique Martínez Celaya and the collectors Gudrun and Martin Fritsch have had the same passion for many years: their enthusiasm for German artist Käthe Kollwitz and the examination of her work. While the Berlin-based collectors have built a significant private Kollwitz collection, the artist has referenced his 100-year-older predecessor in many of his own works. Perhaps this is why there are telling parallels between the artistic practices of Martínez Celaya and Kollwitz. Both explore the correlation of drawing and sculpture, and both articulate a deeply felt humanism. For this exhibition at Galerie Judin, Enrique Martínez Celaya has created a group of works that capture the essence of his exploration of Käthe Kollwitz, shown here in a fascinating dialogue with works from the Fritsch Collection.

ENRIQUE MARTÍNEZ CELAYA (*1964) was born in Cuba, grew up in Spain and Puerto Rico, and studied physics and painting in the United States. He is a painter, sculptor, and writer living in Los Angeles, California. His work is represented in exhibitions and collections of important institutions worldwide.

KÄTHE KOLLWITZ (1867–1945) studied in Berlin and Munich and became Germany’s first female art professor. Her work in drawing, printmaking, and sculpture made her one of the most significant German artists of the last century.

- A new look at Käthe Kollwitz
- Artistic dialogue between cultures and epochs
- Contemporaneity across 100 years

Enrique Martínez Celaya & Käthe Kollwitz
From the First and the Last Things

EDITORS
Martin Fritsch, Gudrun Fritsch, Juerg Judin, Pay Matthias Karstens,
CO-EDITOR
Hanna Seibel
TEXTS
Anita Beloubek-Hammer, Enrique Martínez Celaya, Gudrun Fritsch, Juerg Judin, Pay Matthias Karstens

German, English
120 pp. ● 100 ills. ● 24.3 x 29.5 cm ● Hardcover
€44.00, $50.00, £44.00
available

EXHIBITION
Galerie Judin, Berlin,
February 6–April 10, 2021
Ceramic Creations between Everyday World and Sculptural Form

Margrit Linck is one of the twentieth century’s most prominent ceramics artists. Over the course of her five-decade-long career, the ceramicist developed utilitarian pottery as well as a unique artistic oeuvre that deserves to be rediscovered. This book therefore focuses on her sculptures, which break up the simplicity and formal language of utilitarian ceramics and expand them into the playful and surreal: jugs grow birds beaks, vases take on feminine forms. On the one hand, we encounter the artist and ceramicist Margrit Linck through a personal perspective, and on the other, her work is presented within the context of twentieth-century art movements, especially Surrealism. The attractive illustrated section allows readers to delve deeper into the work and makes clear how current and refreshing Linck’s work remains to this day.

MARGRIT LINCK (1897–1983) grew up in Wichtrach, near Bern. In the 1930s she and her husband, the sculptor Walter Linck, often sojourne in Paris, where they encountered avant-garde art. Back in Switzerland in the 1940s, she was the first woman to open up her own ceramics studio. Up until her death she continued to produce an impressive series of ceramic sculptures, which were shown both in Switzerland and abroad.

• First monograph
• Outstanding ceramics
• Wonderful objects

Margrit Linck
Bird Women and Vase Bodies

TEXTS
Regula Linck von Kries, Beat Wismer
GRAPHIC DESIGN
Franziska Schott & Marco Schibig

German, English
264 pp. ● 150 ills. ● 20.5 x 27.5 cm ● Paperback with flaps
ca. €48.00, ca. $55.00, ca. £48.00
August 2021

ISBN 978-3-7757-4904-6
German, English
Sculptural Photography

Marius Glauer focuses his attention on the borderline between photography and sculpture. With his sculptural-based photography, he traverses the entire material and discursive range of what can be considered photography today. Glauer’s camera takes an intimate and revealing look at his protagonists: glittering surfaces, objets trouvés, and flowers become hyperreal actors or monumental facades. As expansive, three-dimensional assemblages, his works simultaneously question the translatability of the world into the two-dimensional medium of photography. This monograph is the first to provide detailed insights into the artist’s experimental oeuvre and presents the groups of works he produced over the course of the last decade. Concise texts accompany and position his oeuvre in the social and art-historical discourse.

MARIUS GLAUER (*1983) is a German-Norwegian artist. He studied with Josephine Pryde at the University of the Arts, Berlin, and at Parsons School of Art and Design, New York. His works have been shown in international institutions and exhibitions. He lives and works in Berlin and Oslo.

- Assemblages in flow state
- Encounter of photography and sculpture
- New photographic voice

MARIUS GLAUER

GLAUER

EDITOR
Christian Ganzenberg

TEXTS
Clara Brender, Simon Elson, Christian Ganzenberg, Lydia Korndörfer, Josephine Pryde, Gernot Seeliger, Stephen A. Worsley,
Diandra Donecker, Marius Glauer

GRAPHIC DESIGN
OFF OFFICE

English, German
296 pp. ● 150 ills. ● 23 x 30 cm ● Hardcover
ca. €48.00, ca. $55.00, ca. £48.00

May 2021

EDITION HATJE CANTZ
Radical Rose, 2020 ● C-print ● Ed. 35 + 5 AP numbered and signed by the artist ● 23 x 30 cm ● €450.00

Fotogramme
Amazing Glass
Hurryboy
Creams & Tubes
All or Nothing
Birth
Blue Garland
Ruby
Poème
Uniques
Joie de Vivre
Blow
Radical Flowers
Brand New
Prints for the Twenty-First Century

Georg Baselitz, Olafur Eliasson, Tacita Dean, Julie Mehretu, and Ragnar Kjartansson are among the great artists who have collaborated with Niels Borch Jensen’s printmaking studio in Copenhagen over the past forty years. They come not only for Jensen’s open-ended interest in invention and discovery, but also for the workshop’s extraordinary technical expertise, which has enabled the creation of unprecedented works of art. To survey the story of the studio and its founder is also to survey the breadth of contemporary art. This volume is an excursion behind the scenes at the famous printmaking workshop. Artist contributions and the personal recollections of Niels Borch Jensen are put into context by critic and scholar Susan Tallman, offering intriguing insights into the art of printmaking and its relevance to today’s most groundbreaking artists.

NIELS BORCH JENSEN (*1952) is one of the world’s most prominent printers and publishers of contemporary art. Since founding his printshop in Copenhagen in 1979, he has collaborated with dozens of major contemporary artists on works that can be found in renowned museum collections throughout the world.

• A look behind the scenes
• History of both the studio and the art
• A Who’s Who of contemporary art

No Plan At All
How the Danish Printshop of Niels Borch Jensen Redefined Artists’ Prints for the Contemporary World

EDITORS
Niels Borch Jensen, Susan Tallman

TEXTS
Susan Tallman with Niels Borch Jensen

CONTRIBUTIONS BY
Georg Baselitz, Inaki Bonillas, Tacita Dean, Olafur Eliasson, Ragnar Kjartansson, Eva Løfdahl, Julie Mehretu, Wardell Milan, Tal R, Matt Saunders, Fiona Tan

GRAPHIC DESIGN
Martha Stutteregger

English
ca. 288 pp. ● ca. 250 ills. ● 23 x 29 cm ● Hardcover
ca. €44.00, ca. $50.00, ca. £44.00
September 2021
Architectures of Power

The Mitte district of Berlin is marked by numerous reconstructions of buildings, one of which is the newly erected Humboldt Forum. Daniel Theiler has investigated this quarter’s cultural history and sociocultural context, while examining the manifestations of hierarchical power politics. This has resulted in a series of works by the artist/architect on the reconstruction of the Berlin Castle, which plays a major role in this volume, entering into a dialogue with interdisciplinary essays on the current debates about reconstruction. This first comprehensive catalogue of the artist’s work compiles pieces from the last five years. Featuring a conversation between Natalie Keppler and Daniel Theiler, as well as essays by Ortrun Bargholz, Bertolt Meyer, Constanze Müller, Elke Neumann, Juliane Richter, Johannes Warda, Elisabeth Würzl, and a foreword by Anke Hannemann.

DANIEL THEILER (*1981) is a German-Turkish artist and architect. He was a graduate student under Nina Fischer at the University of the Arts Berlin and studied architecture at the TU Berlin, the ETH Zurich, and the University of Strathclyde in Glasgow.

- Current debates on reconstructing architecture
- History of Berlin’s Mitte district
- Contemporary art on the threshold between media art and architecture

Daniel Theiler
Reconstructing Tomorrow

TEXTS
Ortrun Bargholz, Anke Hannemann, Natalie Keppler, Bertolt Meyer, Constanze Müller, Elke Neumann, Juliane Richter, Johannes Warda, Elisabeth Würzl

GRAPHIC DESIGN
Bureau Est

German, English
232 pp. ● 122 ills. ● 16 x 24 cm ● Paperback with flaps
€38.00, $44.00, £38.00
May 2021

ISBN 978-3-7757-4918-3
German, English
The Art of Sound from the Villa Massimo

Gravity always wins in battle and architecture. When the *Boxer at Rest*, a rare ancient bronze, was excavated on the south side of the Quirinal Hill in Rome in 1885, it seemed “as if he was awakening again after a long pause in the fighting.” Seated and heavy, he still awaits his next round. In contrast, the *Palazzetto dello Sport*, built out of prefabricated parts by Pier Luigi Nervi for the 1960 Olympic Games, seems to defy gravity. These two icons of Rome were brought together in the imagination through architecture, poetry, and music tracks: surrounded by a *palazzettino* woven together out of carbon bars, the boxer from the Quirinal gets a new home in an architectural sound-poetry installation. This book documents the collaboration of the Rome Prize winners Sabine Scho, Sebastian Felix Ernst, and Golden Diskó Ship, and is being produced by the Deutsche Akademie Rom Villa Massimo.

SABINE SCHÖ (*1970) is an author who photographs. All of her texts inhabit the border zone between photography and image and are exhibited.

SEBASTIAN FELIX ERNST (*1987) is an architect and designer (ERNST – Office for Architecture). His field of expertise lies at the intersection of architectural, academic, and artistic work.

GOLDEN DISKÓ SHIP (*1982) is Theresa Stroetges, musician and sound artist. Under the name Golden Diskó Ship, she transcends conventional performance practices and the boundaries between genres.

All three artists live in Berlin; during the academic year 2019–20, they were artists-in-residence at the Deutsche Akademie Rom Villa Massimo, and all perform around the world.

- Collaboration of outstanding contemporary artists
- Antiquity meets the present day
- New art from the Villa Massimo

Sabine Scho, Sebastian Felix Ernst, Golden Diskó Ship
House for a Boxer

EDITOR
Deutsche Akademie Villa Massimo
GRAPHIC DESIGN
Andreas Töpfer

German, English, Italian
160 pp. ● ca. 120 ills. ● 28 x 28 cm ● Softcover with slipcase + CD
ca. €54.00, ca. $62.00, ca. £54.00
August 2021
Team Player: Art in a Twin Pack

The nature of art is—also—a dialectical one. This statement usually tends to apply to the conversation between the work and its viewer. Lipp&Leuthold, however, do not leave it at that but explode the boundaries between painting and sculpture with inexhaustible wit and élan. It begins with the authorship, which must always be considered in the plural, since it involves two artists. From the first to the last detail, they work closely together, blending and complementing each other in unique ways. The resulting openness of the creative process is reflected in the congenial diversity of form and color as well as in their choice of materials. Each piece is evidence of genuine autonomy and a dynamism that electrifies the process of observation. At the same time each work is the product of an accomplished sense of humor that reveals the aesthetic experience as an exciting process of thinking about art and the market, sense and nonsense.

PAUL LIPP (*1977) and RETO LEUTHOLD (*1977) met while they were students at the HGK in Lucerne. Together they explore painting and art history in an intelligent and witty manner. The City of Lucerne’s Fine Arts Commission honored the unique esprit of their works in 2020.

- Intelligent visual wit
- Unique collaboration
- Electrifying new art

Lipp&Leuthold
I licked the yellow suit of the sun

EDITOR
City of Lucerne, Kunstmuseum Lucerne

TEXTS
Jana Bruggmann, Daniel Morgenthaler, Martijn In’t Veld

GRAPHIC DESIGN
Megi Zumstein

German, English
216 pp. ● ca. 130 ills. ● 24 x 32 cm ● Hardcover
ca. €38.00, ca. $44.00, ca. £38.00
July 2021

EXHIBITION
I licked the yellow suit of the sun, Kunstmuseum Lucerne,
July 10–September 19, 2021
The Materiality of Color, Light, and Dye

The history of monochrome painting goes back more than a century. Since Kazimir Malevich revolutionized the art world in 1915 with his Black Square, which was based on a single-color surface, this artistic form of expression has taken many different paths without ever losing its ability to fascinate. The distinctive works of Norwegian painter Thomas Pihl join this tradition, continuing and enlarging upon it. If they tell a story at all, it is about the process of how they were made and the physical and mental spaces they are exposed to. To create his pieces, Pihl applies many layers of paint to the canvas, making it possible to visualize the traces of his work process. The resulting visual world—which shows us the nature of perception through its play of light and color—is now summarized for the first time in this comprehensive publication.

THOMAS PIHL (*1964) divides his time between New York and Bergen. Over the course of his more than thirty years of artistic activity, he has worked with monochrome painting, drawing, and sculpture. Around 2000, he began working particularly on large-format studies of the interplay of natural light and color.

- First extensive showcase of the Norwegian artist
- Monochrome painting
- Minimalist play of light and color

Thomas Pihl
Sight Specific

EDITORS
Karin Hellandsjø, Line Daatland, and Petter Snare

TEXTS
Karin Hellandsjø, Jeroen Chabot, Norman L. Kleeblatt

GRAPHIC DESIGN
Benedikt Reichenbach

English
96 pp. ● 94 ills. ● 28 x 28 cm ● Paperback with flaps (12 page cover)
€38.00, $44.00, £38.00
available

EXHIBITION
KODE Art Museums and Composer Homes, Bergen, Norway
January 23–May 2, 2021
Colors of War

Black and white are the hues that give Hendrik Beikirch’s painting its vivid plasticity. Contrast is not his major concern; rather, it is the nuances of color that make his portraits and landscapes so impressive and mesmerizing. This is especially true of his Warrior series, for which he traveled the world visiting crisis zones. Through his precise gaze we see the faces of aged combatants and child soldiers who are much too young. Their destinies are reflected in their eyes, their fingers on the triggers of their weapons. The monochrome expresses this powerful intensity. In every tiny fold and movement, it recognizes what is special about individual existence. The pictures possess an inherent, intriguing intimacy that encourages thought as well as long observation.

HENDRIK BEIKIRCH (*1974) became internationally famous for his haunting, monumental portraits on building facades. His black-and-white paintings have a unique, inherent intensity and are found in prominent collections around the globe. Beikirch lives in Koblenz.

- Intensive portrait painting
- Images of war
- New cycle of paintings

Hendrik Beikirch
Warriors

FOREWORD
Nils Müller

TEXTS
Katharina Galladé, Luisa Schlotterbeck

English
c. 176 pp. ● 45 ills. ● 26.5 x 34 cm ● Hardcover
€48.00, $55.00, £48.00
May 2021

ISBN 978-3-7757-5059-2
English
Material time travel

In collaboration with the sculptor Leelee Chan, a world- and time-spanning project has been selected for the 8th BMW Art Journey—an initiative of BMW and Art Basel. Chan explores old and new materials in order to enter them into a dialogue with the present day. On her travels across Italy in 2020, she learned about traditional techniques used to extract and work marble, copper, iron, and bronze. In Switzerland and Germany, including at BMW’s Munich headquarters, she met engineers and scientists in order to learn about nanotechnologies and postindustrial materials. This richly illustrated volume brings together essays, documentary photographs, and works inspired by the trip to examine the core questions of Chan’s project: What does it mean to be a sculptor in the current time? What can we learn from the materials of yesterday? And how can tomorrow’s materials ensure a more sustainable future?

LEELEE CHAN (*1984) whimsical and intimate sculptures are composed of everyday objects and reflect her experiences in Hong Kong. She earned an MFA from the Rhode Island School of Design and a BFA from the School of the Art Institute of Chicago. Her work is exhibited worldwide.

- Ingenious material history
- Tradition and reinvention of sculpture
- Cooperation between Art Basel and BMW

Leelee Chan’s Art Journey
Tokens from Time

EDITORS
BMW Group Munich, András Szántó
GRAPHIC DESIGN
Double Standards

English
ca. 180 pp. ● 100 ills. ● 17.5 x 24 cm ● Paperback
ca. €30.00, ca. $35.00, ca. £30.00
September 2021
Spatial Affairs
EDITORS
Giulia Bini, Lívia Nolasco-Rózsás, Jan Elantkowski, Fruzsina Feigl, Borbála Kálmán

English
208 pp. ● 100 ills. ● 16.5 x 23.5 cm ● Paperback
€28.00, ca. $32.00, ca. £28.00
April 2021

- Art and Science in dialogue
- Exploring virtual spaces
- Interdisciplinary approaches

Enzyklopädie der Medien. Band 4
Literatur und Medien
EDITOR
Universität für angewandte Kunst Wien, ZKM | Zentrum für Kunst und Medien

TEXT
Peter Weibel

GRAPHIC DESIGN
Renata Sas

German
650 pp. ● 100 ills. ● 16.5 x 24.2 cm ● Softcover
€40.00, $46.00, £40.00
March 2021

- Fourth volume of the series
- History of coding
- Exciting media history
Bouchra Khalili
Stories within Stories

EDITOR
Sofia Johansson

TEXTS
Joachim Ben Yacoub, Elvira Dyangani Ose, Bouchra Khalili, Sofia Johansson, Katarina Pierre, Abdellah Taia, Arnisa Zeqo

English
200 pp. ● 50 ills. ● 17 x 24 cm ● Hardcover
ca. €44.00, ca. $50.00, ca. £44.00
November 2021

- Intermedia and intercultural approach
- Exploration of boundaries, cultural spaces, and migration
- A contribution to narrative theory

EXHIBITION
Bildmuseet, Umeå, Sweden, October 8, 2021–March 13, 2022

Ali Kaaf
Ich bin ein Fremder. Zweifach Fremder

TEXT
Doris von Drahten

GRAPHIC DESIGN
Ivo Wojcik

German, English
150 pp. ● 72 ills. ● 21 x 28 cm ● Hardcover
ca. €30.00, ca. $35.00, ca. £30.00
September 2021

- New perspectives on Islamic art
- Contemporary abstraction meets traditional ornament
- Intermedial reflections on the Sufi mysticism and Islamic philosophy
Theater up Close

The “decisive moment” is what counts, said the legendary photographer Henri Cartier-Bresson. For more than half-a-century, the theater photographer Ruth Walz schooled her eye to capture fleeting moments on stage so that they still grip us today. In doing so, she gives us exciting after-images of irretrievably lost theatrical productions. She provided audiences of the time with matchless memories and new insights; anyone looking at her pictures today undergoes a journey into the fascinating world of the theater. After working for around fifteen years as a photographer for the Schaubühne in Berlin, she spent the ensuing years accompanying directors, set designers, and actors on their paths through European theater and opera. Her precise gaze and her curiosity about the art of the stage remain undiminished to this day. This illustrated volume with texts by Gerhard Stadelmaier, Niklas Maak, and other authors, as well as interviews with Robert Wilson, and Peter Sellars, is a companion to the extensive exhibition of her photographs at the Museum für Fotografie in Berlin.

RUTH WALZ (*1941) 1976–1990 photographer for the Schaubühne Berlin; since 1991 photographer for the Salzburg Festival; freelance theater photographer until today; has collaborated with Luc Bondy, Klaus Michael Grüber, Pierre Audi, Peter Sellars, Peter Stein, Robert Wilson, and others.

- First complete monograph
- Gorgeous theater photography
- Famous actors and productions up close

Ruth Walz
Theater im Sucher

TEXTS
Klaus Bertisch, Wilfried Dickhoff, Jens Harzer, Niklas Maak, Manuela Reichart, Gerhard Stadelmaier

GRAPHIC DESIGN
Dilan Perera

German, English
ca. 320 pp. ● 360 ills. ● 23.5 x 30 cm ● Paperback
ca. €54.00, ca. $62.00, ca. £54.00
September 2021

EXHIBITION
Museum für Fotografie, Berlin, October 2021–January 2022
Sign of the Times

Not only do we live in a period of rapid, exciting change, but we are also in the midst of the Anthropocene age. The environment and climate are changing in the wake of human-driven turbo-capitalism. Benedikt Partenheimer’s works make it possible to imagine—sensorily as well as contextually—the close connection and increasing imbalance between humans and the earth. Photographs of fascinating, impressive elegance reveal processes of ecological and cultural transformation. What makes these pictures so irresistible is the human influence factor: the painterly mist of air pollution floating above urban panoramas, the ambivalence of mountain reflections in melted glacier water. The price of beauty is inscribed into each image. It makes Partenheimer’s work aesthetically intriguing—but above all, existentially important and politically controversial.

BENEDIKT PARTENHEIMER (*1977) studied photography at the RMIT University, Melbourne, and Parsons School of Design, New York. His work, which has been shown around the world and showered with awards, deals critically with socioeconomic issues and the processes of ecological transformation. He lives in Berlin.

• Climate change in photographs
• Images from the Anthropocene age
• With a text by David Campany
New Home: Jewish Life in Berlin of the Twenty-First Century

Following more than forty years of photographic storytelling of Jewish life around the world, Frédéric Brenner spent three years exploring Berlin—a stage for a vast spectrum of expressions and performances of Judaism. In his new photographic essay he portrays individuals—newcomers, old timers, converts, immigrants and others—who have made Berlin their home or are just passing through. Via a series of fragmentary insights into this incubator of paradox and dissonance, he reflects on conflicting narratives of redemption and gives light to an ever so present absence. Like a shattered mirror, these images offer a polyphonic, sometimes bizarre and disturbing reflection of and on a topography of displacement and estrangement in contemporary human condition, far beyond the story of Berlin or of Jews.

FRÉDÉRIC BRENNER (*1959) is known for exploring questions of longing, belonging and exclusion. His major opus, Diaspora: Homelands in Exile is the result of a twenty-five-year search in over forty countries to create a visual record of the Jewish people at the end of the twentieth century. He has published seven books, his most recent book is An Archeology of Fear and Desire (2014). He lives in Berlin and Jerusalem.

- Masterful portraits
- Exhibitions in Jewish Museums in Berlin and Amsterdam
- Anniversary: 1700 years of Jewish life in German land

Frédéric Brenner
Zerheilt

EDITOR
Oren Myers

TEXTS
Frédéric Brenner, Elad Lapidot

GRAPHIC DESIGN
Julia Wagner, grafikanstalt

English
168 pp. ● 142 ills. ● 28.5 x 33 cm ● Linen hardcover
£48.00 [D], £54.00 [A], CHF55.00
August 2021

EXHIBITIONS
Jewish Museum Berlin, September 2021–March 2022
Jewish Museum Amsterdam, Fall 2022

ISBN 978-3-7757-4616-8
(English)
Camera, Light, Magic: Peter Miller’s Universe of Film and Photography

As a child, Peter Miller tried his hand at magic. In his artistic work, he immerses himself in the world of illusion, but also in the technical universe of film and photography: he experiments with camera, light, negative, chemical, screen, and projector. In this way Miller creates photograms, luminograms, Polaroids, short films, and photo collages. In his video Set, for example, the artist arranged approximately 10,000 photographs of sunsets into a single quasi-filmonic sequence. For his contribution to the 2017 Venice Biennale, he manipulated a 16mm film projector so that the projector lamp cast its self-portrait onto the screen. On the occasion of Miller’s first major survey show at the C/O Berlin Foundation, a comprehensive monograph will be published that brings together Miller’s work to date and presents the oeuvre of this extraordinary artist.

PETER MILLER (*1978) studied at the School of the Art Institute of Chicago and now lives in Essen and Paris. His photo and film installations have been shown at the Centre Pompidou in Paris, SFMOMA, the New Museum, New York, the Palais de Tokyo in Paris, the Berlinale, the Venice Biennale and many other renowned institutions and film festivals. He teaches at Folkwang University Essen as a professor of photography and time-based media.

- First major monograph
- Contemporary media theory
- Fascinating experiments
Facial Recognition

Photographer Xu Yong took 500 portraits of Zi U—a sex worker in Beijing. He accompanied her on a normal working day to continually take close-ups of her face, often right after a customer had said goodbye. Together with Zi U’s diary entries, Xu recorded her life and mood. The result provides realistic and intimate insights into the lives of sex workers in China. On page after page, the book shows how a Chinese woman observes and reacts to the world. Zi U’s face reflects her personal feelings about life as well as the longings of present-day China. The series is banned there; this illustrated volume makes it accessible.

XU YONG (*1954) studied at the Henan University of Technology before starting his career as a photographer in the marketing and advertising sector. Best known for his documentary work, he is a cofounder of the 798 Art Zone Beijing. The artist lives and works in Beijing.

- Documentary photography
- An unknown face of China
- A very personal story

Xu Yong
This Face

EDITOR
Catherine Cheng

TEXT
Zi U

GRAPHIC DESIGN
Büro211, Bärbel Maxisch

German, English
568 pp. ● ca. 500 ills. ● 15 x 19.5 cm ● Hardcover
can. €48.00, ca. $55.00, ca. £48.00
May 2021
Images of Hong Kong in Crisis

Hong Kong in 2020: it is a medical, economic, and, above all, political state of emergency—all at the same time. The complexity of this crisis is difficult to put into words. But it can be expressed in pictures. Elisabeth Neudörfl set off for the lively metropolis to capture the situation on the ground in photographs. She encountered a city deeply marked by protests and its struggle for democracy, the intransigence of power, and the onset of the Covid-19 pandemic. Neudörfl’s images were taken on the demonstration routes and at the universities. Signs of dystopia are everywhere: closed stores, streets without traffic, deserted metro stations. The graffiti alone reflects the conflicts and the changes in the city. With these images, viewers are in a position to form their picture of the catastrophe.

ELISABETH NEUDÖRFL (*1968) studied photography in Dortmund and Leipzig. She deals in her photographic oeuvre with the urban space as an expression of social, political, and historical discourses. She is a professor of documentary photography at the Folkwang Universität der Künste in Essen.

• Political artist book
• Images of crisis
• Hong Kong’s present and future
Outer Space on the Ground

In his new book of photographs Gianluca Galtrucco abducts our sensibilities, casting us into a cosmos that upends science. We encounter UFOs, some of them strangely antiquated, others futuristic. We come across an astronaut eating in a diner or machines and vehicles that fill what could be interplanetary colonies. *Time Traveler* is full of unlikely scenes that collapse time and space. Some of these scenes Galtrucco has staged, others he has found in reality, but all hover in a gray area of fantasy and disbelief. What is actual, what is virtual, what is science fact, what is science fiction? Galtrucco’s cinematic approach to photography, with a sly, enchanted whimsy, is apparent on every page.

The works of the Los Angeles-based photographer and filmmaker GIANLUCA GALTRUCCO (*1971) have appeared in such publications as *Rolling Stone, Wired,* and *Art in America.* In 2017 Hatje Cantz published Galtrucco’s first major book, *For Your Consideration,* which won a Silver in the German Photo Book Prize.

- Whimsical and humorous photography
- Cinematic outer space scenarios
- Unconventional design
Storyteller with a Camera

When the talk is about photographing celebrities, most inevitably think about the person in front of the camera. Actually, though, the one behind it is of much greater importance. Because it’s the photographer who sets the stage, chooses the lighting, and selects the lens. The photographer’s work turns the person in the picture into an icon, or the photos into the witnesses of a personality. Today, hardly anyone makes this kind of art as imaginatively as the Leica-wielding photographer Manfred Baumann does. Instead of guiding the stars through the same setting over and over, he goes to them. Long before he presses the shutter release, he develops refined concepts for the pictures that will congenially express the individuality of the other person. Caught on film, the faces also always tell a story. It can be read in the eyes, features, and stances in which readers might be all too happy to lose themselves.

MANFRED BAUMANN (*1968) was born in Vienna, but he is at home with his Leica all around the world. He is not only internationally renowned for his portraits but for his landscape photography as well. Due to his special commitment to animal welfare, he also works as an honorary ambassador for Jane Goodall.

• Brilliant portraits
• Stars in front of the camera
• Leica masterpieces

Manfred Baumann
Face to Face

EDITOR
Nadine Barth
TEXT
Nelly Baumann
GRAPHIC DESIGN
Studio Es

English
216 pp. ● ca. 180 ills. ● 25 x 31 cm ● Hardcover
ca. €54.00, ca. $62.00, ca. £54.00
August 2021

EXHIBITION
Leica Gallery (multiple worldwide locations), 2021–2022
The Cool Kids of New York

Tomanova’s first book *Young American* (2019), featuring a foreword by acclaimed photographer Ryan McGinley, sold out shortly after its publication. Art and fashion magazines overflowed with enthusiasm. Tomanova now presents, with art historian Thomas Beachdel, her second volume on youth in New York City. Deftly entwining portraiture and landscape, the photographer expands and recontextualizes the significance and meaning of each. Tomanova shows us a powerful and vital panorama of identities of people and place, and a compelling future free of binary gender models and outmoded definitions of beauty.

MARIE TOMANOVA grew up in Mikulov, Czech Republic. After studying painting, she moved to New York and turned to photography. Her work explores themes of identity, gender, immigration, and memory.

- New York street and lifestyle photography
- Young, diverse, inclusive America
- Contribution to the gender and identity debate

Marie Tomanova
New York, New York

EDITOR
Thomas Beachdel
GRAPHIC DESIGN
Mira Pipova

English
ca. 176 pp. ● ca. 150 ills. ● 27 x 25 cm ● Hardcover
ca. €38.00, ca. $44.00, ca. £38.00
July 2021

EXHIBITION
Les Rencontres de la Photographie, Arles, July–August 2021
The Kids Are Alright

The photo book *Like Birds* by photographer Sven Jacobsen takes us back to a carefree time of youthful self-awareness, to a summer full of adventure. In their immediacy, a timeless dimension develops in his photographs of youngsters experimenting; exuberantly jumping into the water; clambering around on fences, poles, and dunes; being silly; kissing; skateboarding; or simply lying in the tall grass. In this way, the lakes, dunes, or apartments depicted become places in a collective memory. The spherical landscapes captured in this way—the snapshots of free youth with its beauty, its chaos, its silence, and its loudness—quickly develop a narrative pull. What looks like a lighthearted summer snapshot on the surface may suddenly touch deeper layers of the subconscious.

SVEN JACOBSEN (*1969) began working as a freelance photographer in 1999 after studying architecture. He is known for his campaigns for major clients such as BMW, Nikon, and Coca-Cola, as well as for his editorials for magazines such as *Rolling Stone, Vanity Fair,* and *Interview.*

- A look at a carefree world
- Strongly expressive narrative photography
- Fine, linen-bound hardcover edition

Sven Jacobsen

*Like Birds*

EDITOR
Nadine Barth

TEXTS
Nadine Barth, Joachim Meyerhoff

GRAPHIC DESIGN
Simone Jacobsen

English, German
208 pp. ● ca. 150 ills. ● 24 x 30 cm ● Hardcover
€48.00, $55.00, £48.00
May 2021

EXHIBITIONS
Circleculture, Hamburg and Berlin, April–May 2021
The Magic of Signs

Snapshots of exit signs: over a period of nearly ten years, Florian Reinhardt captured a total of 1,024 examples of this genre around the world with his iPhone camera. Intentionally affectless, depersonalized, and repetitive, these photos offer a concentrated view of these ubiquitous and universal signifiers in a world awash with signs. Reinhardt explores the meanings of this signage by giving special attention to industrially produced, practical objects. His photographs function like an inverted telescope, highlighting details and placing them in a personal, narrative context.

FLORIAN REINHARDT (*1978) is a filmmaker, director, and photographer. He works with moving and static images as well as installations. He focuses on details of readymades. He lives in Cologne and works all over the world.

- Photography of signs
- Universalization and typification of signs
- Exit as a metaphor

Florian Reinhardt
EXIT

EDITOR
Rudolf Budja
FOREWORD
Norbert Moos
TEXTS
Anne Avramut, Ani Menua, Florian Reinhardt
GRAPHIC DESIGN
Rea Severain

English
160 pp. ● ca. 90 ills. ● 25 x 25 cm ● Hardcover
ca. €44.00, ca. $50.00, ca. £44.00
May 2021

ISBN 978-3-7757-5104-9
English
Soccer Jerseys as Color-Field Painting

For the clubs, they are an important economic factor; for the fans, they are the most emotionally charged textile in their closet. Like almost no other fashion accessory, the soccer jersey stands for identification and the desire to belong to a group. It is a symbol of loyalty and at the same time demands exclusivity. After the bestseller Home Alone about all the weird things you could do at home during lockdown, young art director Max Siedentopf now turns his attention to soccer and its fashion. In whimsical photographs, he pairs fans wearing jerseys from clubs like Bayern Munich, Borussia Dortmund, Inter Milan, Chelsea FC, and FC Barcelona with a work of art painted in the club stripes, taking a humorous look at the aestheticization of international soccer and the question of what remains when club colors are stripped of their logos.

MAX SIEDENTOPF (*1991) is a London-based artist, photographer, video director and freelance art director. He is the founder of the art magazine Ordinary.

- Europe’s top football clubs
- Formalization of soccer
- Humorous commentary on merchandising

Max Siedentopf
Paintings League

EDITOR
Nadine Barth
GRAPHIC DESIGN
Max Siedentopf

English
96 pp. ● ca. 60 ills. ● 16 x 23 cm ● Hardcover
ca. €20.00, $22.00, £20.00
June 2021

EXHIBITION
Galerie Kernweine, Stuttgart, July–September 2021
The Image of the Invisible

How do you make wind visible? How do you create a picture of air? How do you capture something in a photograph, when it is already difficult to get a visual fix on it? From its invention in the early nineteenth century onward, photography has been an instrument of scientific research. In line with this tradition, the Amsterdam-based artist Sjoerd Knibbeler deals with complex natural phenomena, which he makes visible in his photographic works. His work is rooted in his interest in discovering the world through human imagination and technology, and so he engages in meticulous observations of nature, experiments, and exchanges with scientists. On this basis, Knibbeler constructs fragile models that allow ephemeral phenomena, such as gusts of wind or sunlight, to be experienced. At the end of these explorations, he creates photographs that make it possible to perceive quasi-invisible processes in aesthetically sophisticated images, which in turn animate us to explore their content.

In his work the Dutch visual artist SJOERD KNIBBELER (*1981) explores the scientific view of the world through the means of photography, using strategies such as observation, experimentation, and model making.

- Aspiring photographer
- Science and art
- Climate research topic

Sjoerd Knibbeler
In Elements

EDITOR
Museum Kunst der Westküste
TEXTS
Jörg Colberg, David Keith, Ariane Koek, Pia Littmann
GRAPHIC DESIGN
Rutger Fuchs

German, English
144 pp. ● 70 ills. ● 21 x 28 cm ● Hardcover
€38.00, $44.00, £38.00
available

EXHIBITION
Museum Kunst der Westküste, Wyk on Föhr,
February 28–September 5, 2021
Ironizing the “Social Obligation”

In the case of a word acrobat, one would speak of someone being “sharp-tongued.” For a photographer, however, the appropriate term is still lacking. Boyer's imagery not only hits the mark with precision but also gets closer to the heart of the matter than the sharpest pen can. The title of his book plays on the Japanese word *giri*, which denotes a social obligation. Boyer's Japan cycle is a special masterpiece, for what he stages for the camera is a Japan as seen through the cultural history of Europe—imagined in the guise of exotic remoteness and crafty stereotypes. Boyer's photographs confront this superficial appearance with the reality on the ground as a clever unmasking. While the view behind the curtain of one's own imagination can also be oppressive, in Boyer's work, however, it is infused at the same time with a subtle humor that makes any critique of perception an absolute pleasure.

NICOLAS BOYER (*1972) studied at GOBELINS, l'école de l'image in Paris and then worked as an art director. He found his true calling and also international fame as a street photographer with a special eye for the unusual. His honors include the Sony World Photo Award.

- Witty visual language
- Staged ideology critique
- Current photography of Japan

Nicolas Boyer
Giri Giri

EDITOR
Richard Volante
GRAPHIC DESIGN
Yves Bogart

English, French
256 pp. ● ca. 200 ills. ● 22 x 28.9 cm ● Hardcover
ca. €40.00, ca. $46.00, ca. £40.00
June 2021
Underground Palaces

The Moscow Metro is a unique place. With a network of 400 kilometers of lines, exceptionally deep tunnels and stations, and nearly nine million passengers a day, it is one of the most heavily frequented underground subway systems in the world. Katharina Gruzei explored it over several years and now presents an aesthetically fascinating and socioculturally remarkable photographic survey. Ideologically charged and symbolic of Russia’s eventful history, the Metro was started as a prestige project and simultaneously conceived to also be used as a bunker. It was always intended as a place for people to congregate and is still today a living space where social, political and societal tendencies are made legible. With her photo series, the artist enables an extraordinary journey through time and space in the underground of Moscow, a metropolis of millions.

KATHARINA GRUZEI (*1983) studied fine arts at the University of Art in Linz and the University of the Arts Berlin. She lives and works in Linz and Vienna as a freelance artist specializing in the media of photography, video, film, sound, and installation.

- Book about the Moscow Metro
- Street photography
- Interdisciplinary view

Katharina Gruzei
Mir Metro

TEXTS
Anna Bronovitskaya, Valentin Diaconov, Andrea Gnam, Boris Groys, Katharina Gruzei

GRAPHIC DESIGN
Christian Konrad

English, German, Russian
ca. 400 pp. ● 300 ills. ● 25 x 32 cm ● Paperback Swiss binding
ca. €40.00, ca. $46.00, ca. £40.00
September 2021
Bauhaus Around the Globe

There is no question that the Bauhaus was the most influential institution on architecture in the twentieth century. But does this aesthetic legacy live on in buildings? In what shape do we encounter it today, after about 100 years, in changing cityscapes? The photographer Jean Molitor has examined this question in depth all around the world. In his new illustrated volume bau2haus, he tracks the architecture that owes something to the Bauhaus and its special style across the globe. In strongly contrasted black-and-white photographs he draws attention to these fascinating structures. Selected with a meticulous eye, the photos play with perspective, perfectly balancing the openness and existing volume of each building. The result is a vivid history of architecture that readers will hardly be able to get enough of.

JEAN MOLITOR (*1960) studied fine arts photography at the Hochschule für Grafik und Buchkunst in Leipzig. He is known around the globe as a documentary filmmaker as well as a specialist in street and architectural photography. His works have been seen in many exhibitions worldwide. He is based in Berlin.

• The next in a successful series
• Bauhaus today
• Masterful architectural photography

Jean Molitor
bau2haus—more modernism around the globe

EDITOR
Nadine Barth
TEXT
Kaija Voss
GRAPHIC DESIGN
Julia Wagner, grafikanstalt

German, English
160 pp. ● 100 ills. ● 29 x 25 cm ● Hardcover
c. €40.00, ca. $46.00, ca. £40.00
June 2021

EXHIBITIONS
Ministry for Foreign Affairs, Berlin, September 2021
German Embassy, Ankara, November 2021
Goethe-Institut, various, 2021/22

Jean Molitor
bau1haus – die moderne in der welt
ISBN 978-3-7757-4468-3
(German, English)
**Pure Perfection**

Bringing together twenty-one years and 475 projects in one book is a mammoth task. Especially when it involves the influential work of two icons of the design field. With their firm AAS, Pierre Jorge Gonzalez and Judith Haase quickly made design history. Their purist yet offbeat style has left its mark on built spaces across the globe, from large-scale art installations to retail stores and luxurious private dwellings. They focus in particular on a skillfully staged choreography of space and light. The distinctiveness of their style is also expressed in this magnificent illustrated publication. Committed to the aesthetics of social media, the book functions like a stream of fascinating impressions and experiments with exciting image breaks. True to their own style and always daring the new, the book shows and is a typical AAS project.

Gonzalez Haase AAS was founded in 1999 by JUDITH HAASE and PIERRE JORGE GONZALEZ. With their unique style, the Berlin duo quickly established themselves as a design firm that is in high demand around the world. Their select concepts have shaped the design of numerous museums, exquisite offices, and commercial spaces.

- Two Berlin design icons
- Ingenious spatial concepts
- Unique publication design

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**Gonzalez Haase AAS**

475–001 2020–1999

**EDITOR**

Judith Haase, Pierre Jorge Gonzalez

**GRAPHIC DESIGN**

Bureau Borsche

English

640 pp. ❄️ ca. 700 ills. ✿ 23 x 30 cm ❄️ Swiss brochure

ca. €68.00, ca. $75.00, ca. £68.00

August 2021

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ISBN 978-3-7757-5094-3

English
Contemplating the Future of Architecture

This illustrated volume provides insight into the work of the internationally renowned architectural firm FGP Atelier, famous for its spectacular high-rises in Asia and the construction of the biggest baseball stadium in Mexico City. Accompanying the many photographs are essays that elucidate the basic conceptual principles behind the firm’s architectural work. The result is a multilayered “big picture” that always allows for a clearly visible signature, despite the differences among the projects. Using the terms “values,” “network,” and “ambition,” the publication discusses current issues, such as sustainability, ethics, technical design, the infrastructure for a more equitable city, and finally the future of living. With Progression, FGP Atelier provides interesting food for thought about the question of which direction architecture as a discipline might take as it continues to develop.

FRANCISCO GONZALEZ-PULIDO (*1970) is a Mexican architect known for his expressive yet rational approach to design. He has worked on many different types of buildings in America, Europe, Asia, and the Middle East and is the recipient of many awards.

- Monograph of a prominent architectural firm
- Insights into the conceptual work
- Life and construction in the future

FRP Atelier
Progression

EDITORS
Francisco Gonzalez-Pulido, Gergana Gonzalez-Pulido, Mara Nuyens, Walker Thisted

TEXTS
Francisco Gonzalez-Pulido, Mark Lamster, Walker Thisted

GRAPHIC DESIGN
Mara Nuyens, Francisco Gonzalez-Pulido

English
ca. 624 pp. ● 500 ills. ● 20 x 28 cm ● Hardcover
ca. €68.00, ca. $75.00, ca. £68.00
July 2021

ISBN 978-3-7757-5057-8

English
The Real Art of Living

As differentiated as art history is today, a major chapter has been largely neglected: the craft of the interior designer. And this, even though the delicate aesthetic sensibilities, the sense of color, and the eye for composition required to decorate private rooms have more direct influence on our lives than any work of art in any museum could lay claim to. This richly illustrated volume is dedicated to one of the pioneering German masters of this craft: Peter Gustaf Dorén. Here we encounter his work, with its surprising plasticity and liveliness. This is due not least to the versatility of Dorén’s works, whose aesthetics still set the (color)tone for the history of interior design today. Thanks to the fantastic photos and splendid color documentation Dorén himself produced, this opulent book of photos makes it possible to take a trip to the world of interior decoration around 1900, while also allowing a look at the history of the reader’s own four walls.

PETER GUSTAF DORÉN (1857–1942) shaped the look of interiors in Hamburg around 1900 like no other. With his interior décor workshop and a far-reaching network of artists from all disciplines, his work remains a style-defining milestone in the rich history of interior decoration.

- History of interior design
- At home around 1900
- Twentieth-century style icon

Peter Gustaf Dorén
Ein Hamburger Raumkünstler um 1900

EDITOR
Peter Nils Dorén

TEXTS
Peter Nils Dorén, Roland Jaeger, Rüdiger Joppien

GRAPHIC DESIGN
Peter Nils Dorén

German
224 pp. ● 400 ills. ● 24 x 30 cm ● Quarterbound hardcover
€48.00, $55.00, £48.00
April 2021

EXHIBITION
Architecture as a Dialogue between Concept and Place

The American architectural firm of Sparano + Mooney in Salt Lake City, Utah and Los Angeles, CA, stands for sustainable and innovative buildings that are harmoniously embedded in spectacular mountain landscapes. In this volume, architectural critic Michael Webb presents ten projects with the aid of photographs, drawings, sketches and texts, visualizing the process by which architectural ideas are conceived and realized. The architects respond in their plans to the overwhelming natural surroundings with restrained forms and the innovative detailing of materials. The firm’s models, sketches, conceptual drafts and fully executed buildings offer thoughtful perspective on developing architecture that thrives on the relationship between concept and place. Accompanying essays relate the buildings to their regional contexts and also highlight analogies to Land Art.

MICHAEL WEBB is a Los Angeles-based British author who has written more than twenty books on architecture and design. He was named an honorary member of the American Institute of Architects and made a Chevalier de l’Ordre des Arts et des Lettres for his services to French culture.

**First monograph**
**Modern architecture in spectacular landscapes**
**Processes of developing architecture**
To Be Continued

Architecture shapes our lives to a greater extent than almost any other art form. This also applies to the buildings planned by the firm gmp · Architekten von Gerkan, Marg und Partner. With tremendous openness to building on any scale and typology under a wide variety of cultural as well as contextual conditions, the long-established firm has realized airports, soccer stadiums, and cultural buildings all over the world. Since its founding in 1965, the firm has undertaken more than 500 projects in twenty-three countries and has been honored with numerous awards for its buildings. Its extensive oeuvre is reflected in numerous publications, including this profusely illustrated 13th volume of the well-known series of monographs. The fifty buildings and projects from 2011 to 2015 discussed here range from the seat of the Vietnamese National Assembly to the Tianjin Cultural Center, Bund SOHO in Shanghai, Baku Crystal Hall, the stadiums built or converted for the 2014 World Cup in Brazil, the New Hans Sachs House in Gelsenkirchen, Germany, and Pier A-West at Frankfurt Airport.

gmp · Architekten von Gerkan, Marg und Partner was founded in 1965 by MEINHARD VON GERKAN (*1935) and VOLKWIN MARG (*1936). Their very first building, Berlin’s Tegel Airport, caused an international sensation. gmp is still one of the world’s leading architectural firms.

- Continuation of the well-known series
- Works by Germany’s greatest architectural firm
- International building
Displacement and Migration as an Urban Issue

Parangolé is an annual, independent journal that challenges ideas on urbanization, design, and architecture by initiating a global dialogue on topics such as mobility, migration, fluidity, and multiplicity. The journal expands on the cultural, social, and political significance of what it means to live in the city. The title of the magazine pays homage to the work of Brazilian artist Hélio Oiticica, extending his central tenet that “life is movement” from the body to the city. The first issue of Parangolé, titled Motherland, focuses on the space of habitation for those who live in precarious and transitory conditions due to economic hardship, conflict, and violence. People on the move face unique challenges and vulnerabilities that must be identified and addressed in urban settings. With Motherland, researchers and practitioners are brought together to think about these issues and their solutions.

The Parangolé series was conceived by ALFREDO BRILLEMBOURG (*1961, New York). He studied architectural design at Columbia University and architecture at the Central University of Venezuela. In 1998, he founded the Urban-Think Tank (U-TT) in Caracas, Venezuela, with Hubert Klumpner.

- New internationally oriented journal
- Interdisciplinary and transcultural approach
- Creative strategies for urban spaces

Motherland

PARANGOLÉ – A Journal About the Urbanised Planet (Issue No. 1)

EDITORS
Gran Horizonte Media/ Parangolé Journal:
Synne Bergby, Alfredo Brillembourg, Alexis Kalagas, Ida Zeline Lien

GRAPHIC DESIGN
Martí Canillas/Córdova Canillas

English
ca. 268 pp. ● 168 ills. ● 20 x 28 cm ● Paperback
€38.00, $44.00, £38.00
available

ISBN 978-3-7757-5030-1

English
Maximum Minimalist Elegance

Eons ago, the theory goes, back when human beings first began planning structures, the buildings they designed were of two types. There were houses, to satisfy every-day needs, and there were temples, to satisfy the need for something beyond the everyday. In both cases, the function of architecture was to nurture culture by uniting souls, joining families and congregations into societies and states. Nicolas Schuybroek’s designs treat the familiar—homes, offices, hotels, and objects alike—with a reverence that he describes as almost mystical. This illustrated book provides for the first time a wide-ranging look at the multifaceted work of this exceptional architect.

NICOLAS SCHUYBROEK (*1981) pursues a comprehensive approach with his practice, in which architecture, interiors and furnishings are conceived as a whole. His eye for detail creates iconically crafted and at the same time extremely concentrated spaces that are in demand worldwide.

- New masterpieces
- Shooting star of architecture
- Building true to the material
BACKLIST

“This Atlas of Art and Memory is a wonder of the modern world” The New York Times

Aby Warburg
Bilderatlas MNEMOSYNE
The Original

€200.00, $230.00, £198.00
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€58.00, $68.00, £58.00
September 2021
Exhibition: Fondation Beyeler, Riehen/Basel,
September 19, 2021–January 2, 2022

Zoe Leonard
Al Rio / To the River
€64.00, $75.00, £64.00

Taryn Simon
The Innocents
€78.00, $90.00, £78.00
September 2021

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These books bring joy and color to your bookshop and your customers!
We wish you a great reopening and a successful trade!
“The Master of Unknowing”
The New York Review of Books

Gerhard Richter
Landscape
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Exhibition:
Kunsthaus Zürich
May 5–July 18, 2021

All Hail the Groundbreaking Women in Architecture

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Tom Hegen
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Olaf Heine
Rwandan Daughters
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Wolfgang Tillmans
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Santeri Tuori
Time Is No Longer Round
€58.00, $68.00, £58.00
ISBN 978-3-7757-4701-1

Erwin Olaf
Strange Beauty
€44.00, $50.00, £40.00
ISBN 978-3-7757-4921-3

English
78
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<th>Title</th>
<th>Price</th>
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<tr>
<td>Age-Inclusive Public Space</td>
<td>€32.00, $40.00, £34.00</td>
<td>ISBN 978-3-7757-4590-1</td>
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<td>ISBN 978-3-7757-3843-3</td>
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