



HATJE  
CANTZ

Spring 2024





**Sustainability—**or: about the prudent provisioning of stock

As illustrated book publishers, can we think and act in a sustainable way? How can we prudently balance what concerns us as a team in Berlin on the one hand, and the numerous production areas (paper, printing and ink processing logistics) with their different relationships to consumption on the other hand, so that we act as CO<sub>2</sub>-responsibly as possible? How should we talk about this with our business partners, suppliers and customers? How can we set positive impulses, how can step-by-step changes be brought about, and how can we enter into a dialogue with each other? For the book industry, “sustainability” often has to do with inventory management, the monitoring of print runs, paper sources, the locations of printers and delivery routes. In short, the Spring 2024 programme presents to you not only great digital challenges, but also the very analogue ones raised by the prospect of CO<sub>2</sub> emissions.

Our longing for nature is reflected in the gaze of the unique painter Caspar David Friedrich, the highlight of our German spring program. We are happy to co-publish this title on the English market with Thames & Hudson. His topicality is also demonstrated by numerous other recent exhibitions as well as the outstanding catalogue by Markus Bertsch and Johannes Grave of the Hamburger Kunsthalle. With its visual explorations of nature, climate and the great questions of our time, this book also builds a bridge to contemporary art. One of the reasons why we believe in the future importance of images and books is that the visual arts can always provide us with points of reference in times of great uncertainty, and always offer completely new insights into images that we thought we had known for a long time.

**With warm regards to all book lovers near and far,  
Nicola von Velsen and the Hatje Cantz team**



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A black and white photograph of a crumpled paper surface. The paper is heavily textured with numerous folds, creases, and shadows, creating a complex, organic pattern. The lighting is dramatic, highlighting the ridges and casting deep shadows in the valleys. In the lower right quadrant, the word "HIGHLIGHTS" is printed in a clean, black, sans-serif font. The overall composition is abstract and emphasizes the tactile quality of the paper.

HIGHLIGHTS





#### ELABORATE PHOTOGRAPHIC COMPOSITIONS

- One of the world's most acclaimed photo artists
- New works in dialogue with iconic images from Wall's early career
- Each group of works is accompanied by the artist's own commentary

Since the late 1970s, the Canadian artist Jeff Wall has contributed significantly to establishing photography as an autonomous medium, and is regarded as one of the key vanguards of “staged photography.” Referring to his approach as “near documentary,” his images resemble documentary photographs in style and manner, but instead are meticulously composed, multilayered compositions. Synthesizing photography with elements from other art forms such as painting, cinema, and literature—in a complex mode that he calls “cinematography”—his deeply intellectual work stages fictional realities, memories, and past experiences in an elaborate process. Featuring more than fifty works, this catalogue to accompany the large-scale exhibition at the Fondation Beyeler juxtaposes Wall's iconic backlit color transparencies with his more recent black and white photographs and color C-prints, revealing a variety of references in content and form.

With his innovative approach to photography, JEFF WALL (\*1946, Vancouver) has significantly shaped the medium and its status within contemporary art. After completing his postgraduate studies in art history in the mid-1970s, his new conceptual approach to large-format pictorial photography attracted attention. Each of his images is a unique composition that can take years to complete. Since the mid-1990s he has expanded his repertoire, working with traditional black-and-white prints and, in the past 15 years, inkjet color prints. He lives and works in Vancouver.



## Jeff Wall

EDITOR Martin Schwander for the Fondation Beyeler, Riehen/Basel  
 TEXTS Martin Schwander, Ralph Ubl, Jeff Wall  
 GRAPHIC DESIGN Uwe Koch

English  
 ca. 248 pp • 75 ill. • 24.5 x 30.50 cm • Hardcover  
 ca. €54.00, ca. £54.00  
 January 2024



978-3-7757-5630-3

**EXHIBITION**  
 Fondation Beyeler, Riehen/Basel, January 28 – April 21, 2024



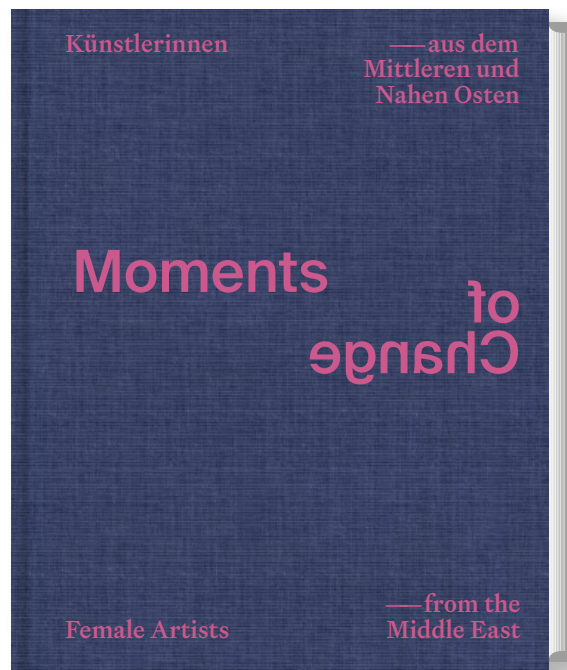
## FROM THE PIONEERS OF MODERN ART TO THE PRESENT

- Intergenerational survey of women artists from the Middle East
- Insights into the vibrant art scene of the region
- Numerous internationally acclaimed artists

*Moments of Change* shines a spotlight on the women artists of the buzzing art scene in the Middle East and is a captivating survey, spanning from the early 20th century to contemporary developments.

One focus is on the pioneering women, such as Inji Efflatoun, Monir Shahroudy Farmanfarmaian, Etel Adnan, Huguette Caland, Fahrelnissa Zeid, and Füsün Onur, each of whom played a key role in the development of modern art by developing their style through a dialogue between the traditional artistic language of the Islamic world and the new currents of Western art. Many of them shared experiences of major socio-political changes, political conflict, war, and exile. Experiences that are also reflected in the works of the artists born after World War II, including Mona Hatoum, Shirin Neshat, Anna Boghiguan, through an exploration of themes such as identity, oppression, diaspora, and the loss of home. A younger, contemporary generation, on the other hand, confidently questions the role of women in Muslim-influenced societies as well as Western stereotypes.

Texts by experts as well as interviews with female artists and actors from the wider region provide a cross-generational insight into this exciting, internationally well connected art scene.



## Moments of Change

Female Artists from the Middle East

EDITOR Bettina M. Busse  
GRAPHIC DESIGN Martha Stutteregger

English, German  
248 pp. • 150 ill. • 23 x 30 cm • Hardcover  
ca. €44.00, ca. £44.00  
February 2024



### EXHIBITION

Kunstforum Wien, Vienna, February 15 – June 2, 2024

## A BRIDGER OF WORLDS

- An artist deeply engaged with the world around her
- The first retrospective in Saudi Arabia
- A reference tool on Adnan's work in Arabic

A poet, painter and philosopher, Etel Adnan's life and work was shaped by a profound and vibrant exchange between Arab and Western cultures. In 2024, the King Abdulaziz Center for World Culture in Dhahran is organizing the first major exhibition in Saudi Arabia dedicated to one of the most important voices in modern American-Arab literature and visual art. Living a life between Lebanon, France and California, and influenced by her travels to Mexico and North Africa, Adnan's work is characterized by her openness to different media and languages, both literary and visual. Refusing to continue writing in French to show solidarity with Algeria during the Algerian War of Independence, she began to paint using bright colors as a universal language. Alongside this, leporellos became her signature medium: the pocket-sized books unfold into several meters long, lavishly illustrated tapestries of poetry and painting. Opening up new perspectives, this catalogue brings together a large number of works from all periods that emphasize the richness and diversity of Adnan's oeuvre, and explores various themes essential to a deeper understanding of her work. A comprehensive chronology will also enrich the book, making it not least a reference tool in Arabic.

ETEL ADNAN's (1925–2021) widely-acclaimed work was shaped by a constant immersion in new contexts and cultures. Born in Beirut to a Greek mother and father from Damascus, she grew up in an extraordinary multicultural environment. A student of philosophy in Beirut and Paris, she moved to the US in 1955 to attend Berkeley and Harvard, and taught philosophy in the San Francisco Bay Area from 1958–72. There she began to paint, deeply inspired by her encounters with the surrounding nature. Adnan returned to Beirut in 1972 to work as a cultural editor for two daily newspapers. Fleeing the civil war, she resettled in California in 1977, making Sausalito her home, with frequent stays in France.



## Etel Adnan

Between East and West

EDITOR Sébastien Delot  
TEXTS Etel Adnan, Farah Abushullaih, Abdullah Alrashid, Sébastien Delot, Toni Maraini, Morad Montazami, Grégoire Prangé  
GRAPHIC DESIGN Sarah Martinon

English, Arabic  
ca. 208 pp. • 80 ill. • Paperback with flaps  
ca. €48.00, ca. £48.00  
January 2024



### EXHIBITION

Ithra Museum, Dhahran, Saudi Arabia, February 1 – June 30, 2024





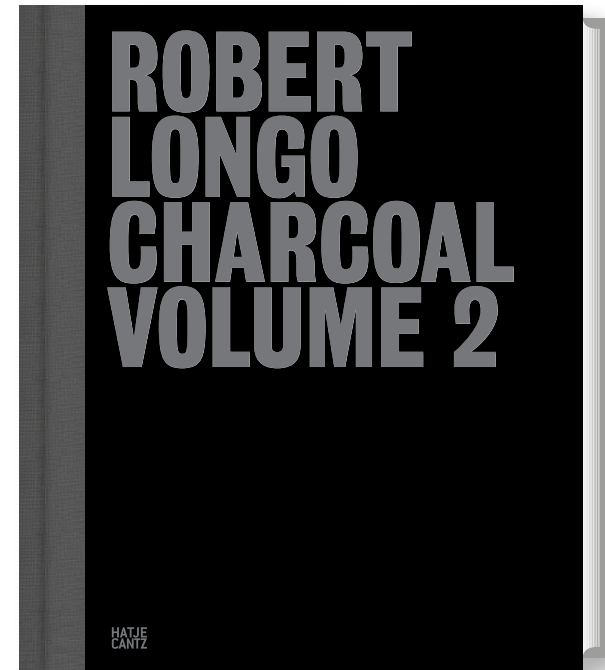
THE UNSETTLING ISSUES OF OUR TIME RENDERED IN VIRTUOSIC CHARCOAL LINES

- Powerful political commentary from one of America's most influential contemporary artists
- Lavishly designed
- Complements the body of Longo's charcoal drawings with new works from 2012 to the present

*Charcoal Volume 2* presents the charcoal drawings of American artist Robert Longo from 2012 to the present. This large-format, elegantly designed catalogue represents a continuation of the first volume. Together they form a comprehensive compendium of this central oeuvre by the legendary New York artist, a key figure of the Pictures Generation in the 1980s.

In this new catalogue, essays by Tim Griffin and Haley Mellin address the existential questions of our time that are at the heart of these new, large-scale, hyperrealistic drawings: war, violence, capitalism, the global climate crisis, the rising division of American society, the possibilities of political protest and individual freedom in the face of the overwhelming power of the media.

ROBERT LONGO (\*1953, Brooklyn) is one of the most influential artists of American postmodernism. After graduating from the State University College in Buffalo, New York, in 1975, he became one of the central protagonists of the so-called Pictures Generation. Despite the diversity of their individual positions, this loose group, including the artists Cindy Sherman, Barbara Kruger, Louise Lawler, David Salle, Richard Prince, Jack Goldstein, and Sherrie Levine is characterized by its use of already-existing images referencing mass media and pop culture. Longo lives and works in New York.



HIGHLIGHTS

**Robert Longo**  
Charcoal Volume 2

TEXTS Tim Griffin, Haley Mellin  
GRAPHIC DESIGN Rutger Fuchs

English  
252 pp. • 160 ill. • 25 x 30 cm • Hardcover with linen quarter binding  
ca. €78.00, ca. £78.00  
June 2024



MORE BOOKS BY THE ARTIST

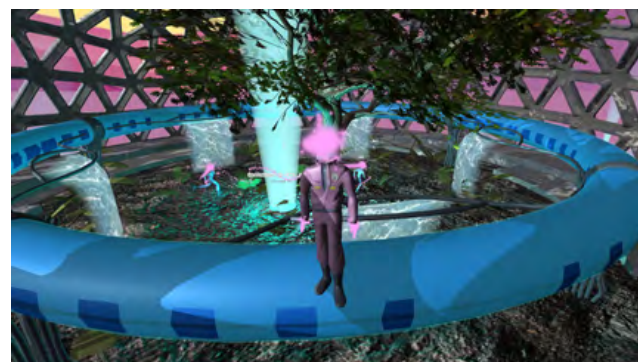
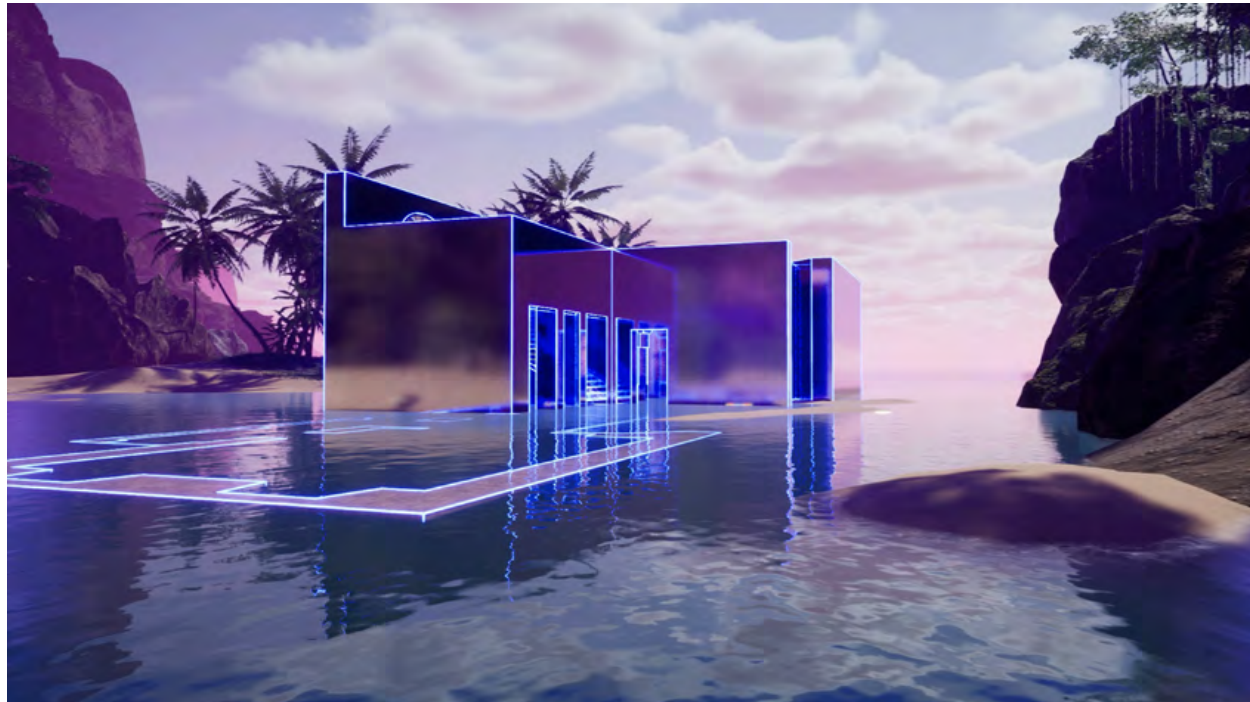


Robert Longo  
Charcoal  
978-3-7757-3196-6  
€ 78,00



Robert Longo  
Stand  
978-3-7757-3814-9  
€ 20,00





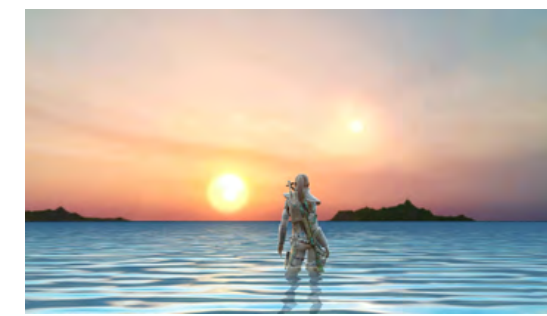
#### ALTERNATIVE REALITIES

- New reference work for the latest developments in time-based media art
- How video games are transforming the art world
- Deep dive into the aesthetics and the technologies of video games

*WORLDBUILDING: Gaming and Art in the Digital Age* examines the relationship between gaming and time-based media art. It is the first transgenerational show of this scope to survey how contemporary artists worldwide are appropriating the aesthetics and technology of gaming as their form of expression. Commissioned by the Julia Stoschek Foundation and curated by Hans Ulrich Obrist, the exhibition features works by more than 50 artists, including Rebecca Allen, Cory Arcangel, LaTurbo Avedon, Meriem Bennani, Ian Cheng, Cao Fei, Harun Farocki, Porpentine Charity Heartscape, Pierre Huyghe, Rindon Johnson, KAWS, Sondra Perry, Jacolby Satterwhite, Sturtevant, and Suzanne Treister.

This catalogue is conceptualized as a future standard reference in the field in close collaboration with Hans Ulrich Obrist. In addition to texts by contemporary theorists, curators, and critics on the individual works, a series of newly commissioned contributions will investigate various perspectives on the intersection of gaming and time-based media art.

**“Video games are to the twenty-first century what movies were to the twentieth century and novels to the nineteenth century.” — HANS ULRICH OBRIST**



## WORLDBUILDING

### Gaming and Art in the Digital Age

EDITOR Julia Stoschek Foundation  
 TEXTS Anna Anthropy, micha cárdenas, Tamar Clarke-Brown, Mehdi Derfoufi, Hans Ulrich Obrist, Ben Vickers, Kay Watson, Peter Watts and many more  
 GRAPHIC DESIGN Office Ben Ganz

English  
 192 pp. • 150 ill. • 21.5 x 27.5 cm • Paperback with dust jacket  
 ca. €40.00, ca. £40.00  
 February 2024



EXHIBITIONS  
 Julia Stoschek Foundation, Düsseldorf, June 5, 2023 – February 4, 2024  
 Centre Pompidou-Metz, June 10, 2023 – January 15, 2024





#### CAPTURING GRACE

- Chronicler of the Modern Woman
- Many previously unpublished photographs
- Dreamlike Kodak color photographs

Her *American Girl in Italy*—the street scene with the whistling Italians—is an icon. Now sensational negatives and slides have surfaced from the archive that reveal a little-known side of Ruth Orkin: that of the sensitive, interested, witty chronicler of the women's world of the 1940s and 1950s. Orkin thought up editorials like the tongue-in-cheek reportage *Who works harder?* comparing the lives of a career woman and a housewife. She documented the hustle and bustle in beauty salons and at cocktail parties, at dog shows and on Hollywood film sets. We meet Lauren Bacall, Jane Russell, Joan Taylor or Doris Day, but also waitresses, stewardesses and female soldiers, as well as groups of female friends.

What emerges is the image of women on the move, women who are beginning to cast off the conventions imposed on them, going their own way: self-confident, stylish, smart.

American photographer, photojournalist, and filmmaker RUTH ORKIN (1921–1985) grew up in Hollywood as the daughter of a silent film actress. She went on to be one of the first women to study photojournalism at Los Angeles City College. In 1943 Orkin moved to New York City, working as a freelance photojournalist. Her photographs appeared in *The New York Times*, *LIFE*, *Look*, *Ladies' Home Journal*, and other publications. On the occasion of what would have been her 100th birthday, exhibitions were held across Europe and North America. In 2021, Hatje Cantz published *A Photo Spirit* dedicated to her pioneering work.



#### Ruth Orkin Women

EDITORS Nadine Barth, Katharina Mouratidi  
TEXT Nadine Barth  
GRAPHIC DESIGN Julia Wagner, grafikanstalt

English  
144 pp. • 100 ill. • 26.5 x 26.5 cm • Hardcover  
ca. €38.00, ca. £38.00  
December 2023

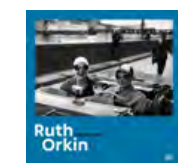


#### EXHIBITIONS

f – freiraum für fotografie, Berlin, December 8, 2023 – February 18, 2024  
Gallery of Fine Arts, Ostrava, March 5 – May 12, 2024



#### MORE BOOKS BY THE ARTIST



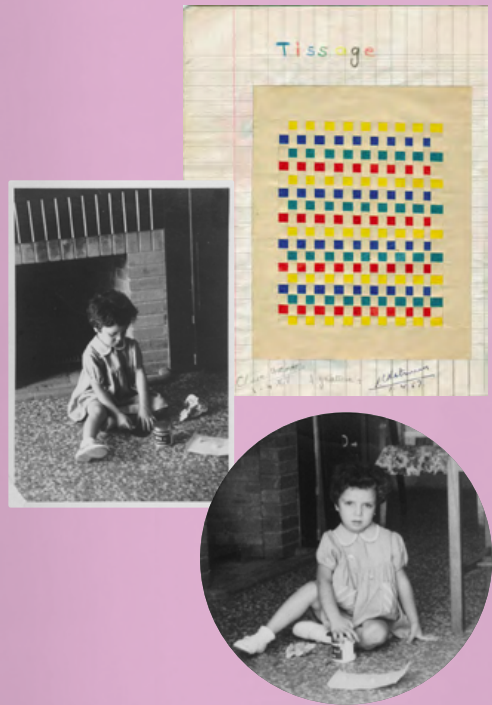
Ruth Orkin  
A Photo Spirit  
978-3-7757-5095-0  
€ 38.00



# Mona Hatoum



(b. 1952) uses chairs, hair, wire frames, and beds. For the Lebanese-born artist, the domestic tips into the uncanny.



top page from an early sketchbook of the artist from 1957  
middle & bottom Mona Hatoum as a child in 1955



left Marina Abramović in 1960 in clothes sewn from curtains in Belgrade  
top & bottom early notes and drawings by the artist from the 1960s

“EVERY WORK OF ART TELLS A STORY, EVEN IF IT DOESN'T ACTUALLY WANT TO BE TOLD.”

- The childhood dreams, desires and traumas of some of the most interesting contemporary artists
- What drives us to make art?
- Marina Abramović, VALIE EXPORT, Ai Weiwei, Marcel Dzama, Mona Hatoum, Jeff Koons, and many more

Childhood never lets go of anyone. For many artists, it was the trigger for making art in the first place, and still is what drives them today.

For *Dream On Baby*, Gesine Borchardt asked 33 artists, including Ai Weiwei, Marina Abramović, Lynda Benglis, Vaginal Davis, Marcel Dzama, Mona Hatoum, Jeff Koons, Gregor Schneider, and Jordan Wolfson, about their memories of childhood. The result is an anthology of deeply personal, sometimes tragic, sometimes funny, often heart-breaking and always surprising stories. Accompanied by never-before-seen childhood photographs and drawings, this book sheds new light on what it means to make art.

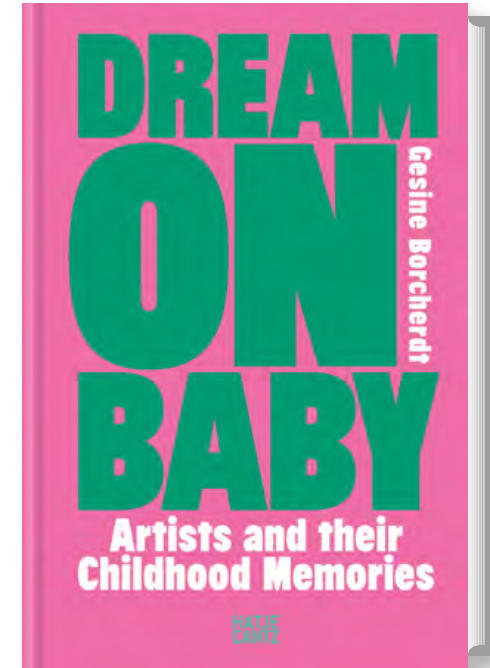
**“I think the book is really important – it’s important for parents to realize just how much of an effect they can have on their children when they are young.”**

— Jeff Koons

**“Childhood is very important for an artist. The more of a fucked-up childhood you have, the better artist you get because you have something to work with.”**

— MARINA ABRAMOVIĆ

GESINE BORCHERDT (\*1976, Braunschweig) is a Berlin-based curator, art critic and author for *Art Review*, *Ursula*, *Welt am Sonntag*, *ART*, and *AD Germany*. Recent exhibitions include *Dream Baby Dream* (2020) revolving around childhood fantasies and traumas, and *Home Is Where You're Happy* (2023) at Haus Mödrath in Kerpen, Germany.



## Dream On Baby Artists and their Childhood Memories

AUTHOR Gesine Borchardt  
GRAPHIC DESIGN Karin Kolb

English  
352 pp. • 50 ill. • 14 x 21 cm • Hardcover  
ca. €38.00, ca. £38.00  
March 2024



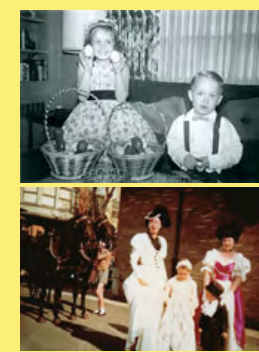
978-3-7757-5682-2



# Jeff Koons



Jeff Koons (b. 1955) celebrates American optimism. His huge, colorful shiny *Balloon Dogs* and bouquets of flowers combine pop culture and baroque.



top Jeff Koons and his sister with Easter bunnies in the 1950s  
bottom Jeff Koons with his mother Gloria, his sister Susan and his grandmother Nell at a York Colonial Day Parade in 1950 in York, Pennsylvania



# GIFT BOOK Highlights



**Stefan Marx**  
Reading the News

Board book • 14 pp.  
€20.00, £20.00  
978-3-7757-5553-5



An artist's coloring book based on a series of drawings for *The New York Times*

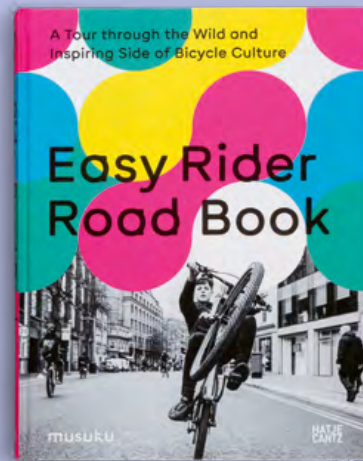


**Odd Apples**

English • 128 pp.  
€10.00, £10.00  
978-3-7757-5112-4



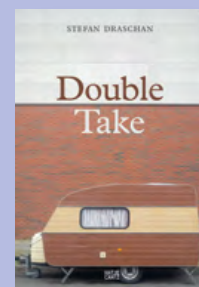
Now only €10.00 instead of €18.00



**Easy Rider Road Book**

A Tour through the Wild and Inspiring Side of Bicycle Culture

English • 184 pp.  
€40.00, £40.00  
978-3-7757-5570-2



**Stefan Draschan**  
Double Take

English • 128 pp.  
ca. €18.00, ca. £18.00  
978-3-7757-5543-6



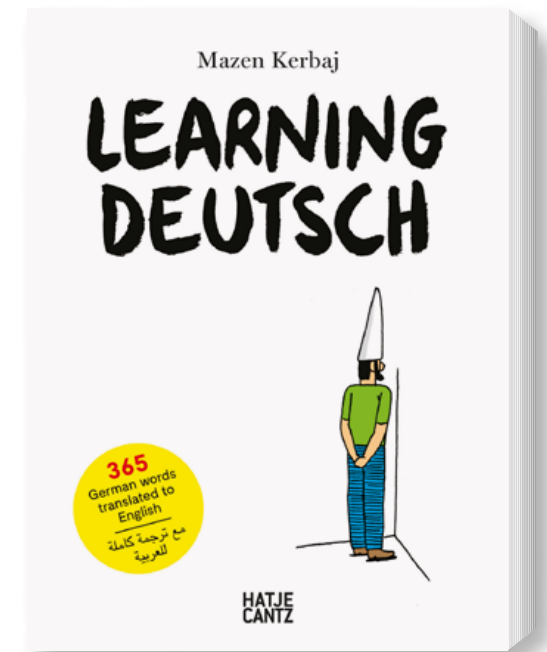
LEARNING THE TRUE ESSENTIALS OF THE GERMAN LANGUAGE—FROM “BESSERWISSER” TO “SCHNAPSIDEE”

- The charming story of a Middle Eastern artist finding his feet in Germany
- An unconventional, yet highly relatable, approach to getting to know a new culture
- One word a day, illustrated with whimsy

After experimental musician and visual artist Mazen Kerbaj moved with his family from Beirut to Berlin, he found himself confronted with a new language, a new culture. He decided to learn German in his very own way: one new word per day, illustrated with a related self-portrait. The resulting 365 drawings are framed by Arabic, English and German words, making the book a language-learning tool—albeit an unconventional one—but also an open diary that lets us in the intimacy of the artist's day-to-day life. Day after day, word after word, we follow Mazen Kerbaj through his learning process, getting to know his family, his friends, his passions, his habits, and even his political opinions.

The drawings are often funny, but also sad and touching at times; they rarely simply illustrate the words, but rather answer them with Kerbaj's signature satirical counterpoints, ultimately reiterating the story of a Middle Eastern artist finding his way through the German language and its peculiarities.

Working in fields as varied as music, visual arts, comics or theater, MAZEN KERBAJ (\*1975, Beirut) is one of the key figures of the post-civil war Lebanese artistic scene. His work has been published in more than ten languages and has been shown in galleries, museums and art fairs around the world.



## Learning Deutsch

TEXTS AND ILLUSTRATIONS Mazen Kerbaj

German, Arabic, English  
368 pp. • 365 ill. • 10.5 x 14 cm • Paperback  
€20.00, £20.00  
November 2023



978-3-7757-5638-9







ART



THE ZERO ART MOVEMENT FROM A-Z

- The first comprehensive compendium on ZERO art
- One of the most influential avant-garde movements of the post-war period
- Recalls a historic moment of peaceful utopia in Europe

For the ZERO avant-garde, traditional conceptions of art could be challenged through transforming the atelier into an exhibition space and disseminating their art through books. In this manner they made friends with the representatives of Concrete Poetry. A diagram visualizes who they thought to be part of the movement: those who were open to experimentation and those were not afraid to work with fire; even in the galleries, few of which were willing to pay homage to the avant-garde at this time. International thinking united the young artists of the 1950s and 60s, whose network extended from Düsseldorf to Milan, Brussels, Paris, and Zagreb. Kinetics and light replaced brushes and canvases, and new music played in the background. They also tried to get closer to nature through the concept of the Open Artwork.

In *The ABCs of ZERO*, writers, scholars, and authors from the fields of art, music, sociology and theater tell the story of this art movement—from A for atelier to Z for ZERO. Featuring a wealth of photos and documents from an era just emerging from the ruins, but facing the future with optimism, this book recalls a historical moment of peaceful utopia in Europe.



## Opening the Archive: The ABCs of ZERO

EDITOR Barbara Könches  
 TEXTS Barbara Büscher, Iwona Bigos, Romina Dümmler, Rudolf Frisius, Eugen Gomringer, Ann-Kathrin Illmann, Barbara Könches, Bartomeu Mari, Marco Meneguzzo, Leonard Merkes, Nadine Oberste-Hetbleck, Matthieu Poirier, Astrit Schmidt-Burkhardt, Sophia Sotke, Anna-Lena Weise, Rebecca Welkens, Andreas Johannes Wiesand, Jürgen Wilhelm, Regina Wyrwoll  
 GRAPHIC DESIGN DIGIBOX

English  
 352 pp. • 150 ill. • 21 x 20 cm • Raw-cut hardcover  
 ca. €58.00, ca. £58.00  
 February 2024



978-3-7757-5610-5

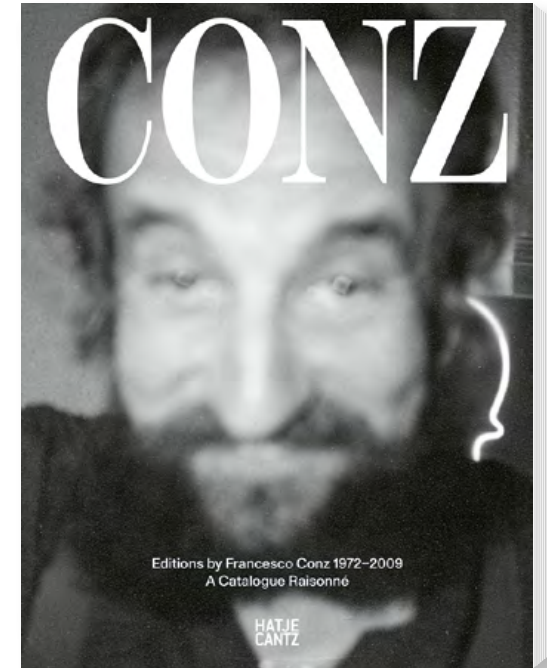
AN ARCHIVE OF THE AVANT-GARDES

- One of the world's largest collections of artworks, photographs, ephemera and art editions on Fluxus and Concrete Poetry
- Lavishly illustrated catalogue raisonné
- Original texts by contemporaries

The Edizioni Conz of the Italian collector, publisher and photographer Francesco Conz—including portfolios, large silkscreen prints on fabrics and objects—are among the finest and most elaborate art editions of the second half of the 20th century. A friend and patron of Viennese Actionism, Fluxus, Concrete Poetry, and Lettrism, he was an obsessive, knowledgeable enthusiast open to all the arts, for whom hospitality, the magic of community, and respect for the arts were more important than any mercantile aspirations.

This publication is the first comprehensive catalogue raisonné of the editions published by Conz between 1972 and 2009. Comprising more than 500 editions, it is both a reflection of his passions and a memorial to the art of the avant-gardes. Texts by contemporaries such as Alison Knowles, Dick Higgins, Milan Knížak, Eugen Gomringer, Emmett Williams, Nicholas Zurbrugg, and others complete the richly illustrated catalogue.

FRANCESCO CONZ (1935–2010) grew up in a wealthy family of Austro-Hungarian descent in the Italian Veneto. After coming into contact with the art scene in Berlin and New York in the early 1970s, he traveled to art festivals around the world and invited artists to the Palazzo Baglioni in Asolo for happenings and performances. Since 2016, the Berlin-based Archivio Conz has been working to catalogue, research, and restore his extraordinary collection for the public, which includes more than 4,000 works and commissioned editions by over 300 international artists, as well as 30,000 photographs and ephemera.



## Edizioni F. Conz

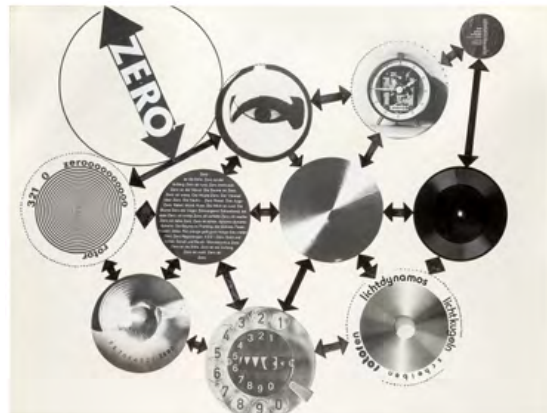
Editions by Francesco Conz 1972–2009:  
 A Catalogue Raisonné

EDITORS Hubertus von Amelunxen, Mariamargherita Maceli  
 TEXTS Hubertus von Amelunxen, Mariamargherita Maceli, et al.  
 GRAPHIC DESIGN Studio Pyda

English  
 800 pp. • 1300 ill. • 21,8 x 28 cm • Paperback with dust jacket  
 €72.00, €72.00  
 available



978-3-7757-5601-3





SEARCHING FOR THE FACE OF A NEW TIME

- Portraits from the historical context of 1920s Germany
- Complex interactions between art and categories such as gender, class and race
- Contemporary artistic look at the New Objectivity movement

Whether in the visual arts, literature, cinema, science or fashion—in the crises after World War I, the fascination with “types” was largely influenced by a debate that was pervasive in the Weimar period: the search for the “face of the era.” People were looking for new role models, and the portraits by artists of the New Objectivity movement such as Otto Dix, George Grosz, Jeanne Mammen and Hanna Nagel testify to this. Many of the clichéd images, such as those of the “new woman” or the “worker,” however, continue to have an effect in the present, reminding us with their classification of individuals of a problem that lives on in today’s bigotry.

A broad spectrum of contributors from art history, medical history, media studies, and sociology venture into a detailed investigation of the historical context of the 1920s and the complex interactions between art and its time. An installation developed especially for the exhibition by contemporary artist Cemile Sahin, born in 1990, spans an arc to the present.



**Look at the People!**  
The New Objectivity “Type” Portrait in the Weimar Period

EDITORS Ulrike Groos, Anne Vieth, and Dierk Höhne for Kunstmuseum Stuttgart; Anja Richter for Kunstsammlungen Chemnitz – Museum Gunzenhauser  
TEXTS Jan Bürger, Alina Grehl, Anna Katharina Hahn, Christin Hansen, Erik Koenen, Nadine Metzger, Anne Vieth, Nils Warnecke  
GRAPHIC DESIGN Studio Nicolas Zupfer

English, German  
304 pp. • ca. 230 ill. • 22,5 x 30 cm • Raw-cut hardcover  
€54.00, £54.00  
November 2023

978-3-7757-5600-6

**EXHIBITIONS**  
Kunstmuseum Stuttgart, December 2, 2023 – April 14, 2024  
Kunstsammlungen Chemnitz – Museum Gunzenhauser, May 5 – September 1, 2024



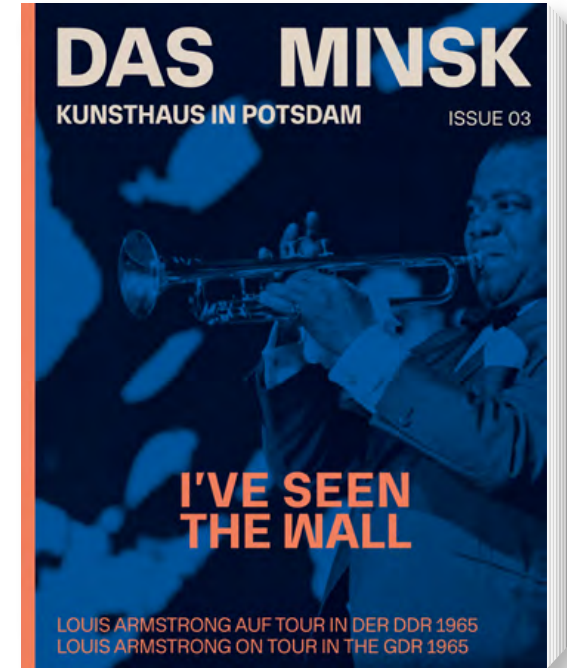
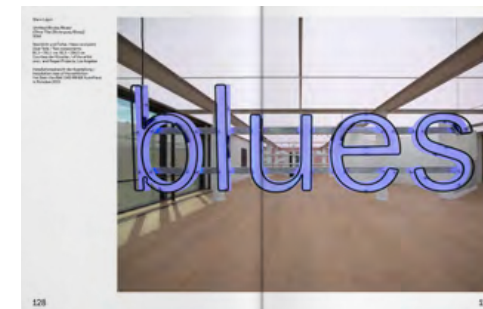
ON THE AMBIVALENT SIMULTANEITY OF THINGS

- New perspectives on the relationship between music and art
- The first US musician to tour in the GDR
- A historic moment in the history of jazz and the Cold War

In the midst of the Cold War, legendary African American jazz musician Louis Armstrong was the first US artist to tour through the GDR. Taking this historic event in 1965 as a starting point, DAS MINSK Kunsthau in Potsdam examines the ambivalence of this official invitation against the backdrop of the Civil Rights Movement in the United States, the Vietnam War, and the Iron Curtain in Europe. While Armstrong avoided expressing forthright political opinions during his tour, he played *(What Did I Do To Be So) Black and Blue*, a composition he had not played in a decade, at every performance.

Paintings, photographs, archival material, and installations by Terry Adkins, Louis Armstrong, Pina Bausch, Romare Bearden, Peter Brötzmann, Darol Olu Kae, Volkhard Kühl, Norman Lewis, Glenn Ligon, Jason Moran, Gordon Parks, Dan Perjovschi, Adrian Piper, Evelyn Richter, Lorna Simpson, Willi Sitte, Wadada Leo Smith, Rosemarie Trockel, Andy Warhol, Ruth Wolf-Rehfeldt, and others provide multiple perspectives on the complexity of politics, jazz music, and racism.

In 1965, LOUIS ARMSTRONG (1901–1971) performed in East Berlin, Leipzig, Magdeburg, Erfurt, and Schwerin. With 17 concerts in just nine days, the tour was tightly scheduled. Some 45,000 people experienced Louis Armstrong and his All Stars live in the GDR.



**I've Seen the Wall**  
Louis Armstrong on Tour in the GDR 1965

EDITOR Paola Malavassi  
TEXTS Tina M. Campt, Paolo Malavassi, Jason Moran, Oliver Zybok  
INTERVIEWS WITH Jewel Brown and Peter Brötzmann  
GRAPHIC DESIGN Fasson Freddy Fuss

English, German  
208 pp. • 100 ill. • 22,5 x 28,5 cm • Paperback  
€40.00, £40.00  
December 2023

978-3-7757-5599-3

**EXHIBITION**  
DAS MINSK Kunsthau in Potsdam,  
September 16, 2023 – February 4, 2024



THE METAPHYSICAL COLLAPSE OF TIME INTO SINGLE MOMENTS

- One of the most exciting contemporary British artists
- First comprehensive career survey accompanying Khan's first US exhibition
- Conversation with artist and author Edmund de Waal, author of *The Hare with Amber Eyes*

Idris Khan is internationally recognized for a densely-layered, poetic body of work imbued with echoes and reverberations that evoke the flow of time. Drawing inspiration from culturally coded sources and artifacts, Khan explores themes including history, religion, music and cumulative experience. Repetition and ritual are central to Khan's approach to image-making and have remained a throughline in his practice. Spanning painting, photographic prints, watercolors, works on paper, sculpture, and video, Khan condenses human experience into images that encapsulate the metaphysical collapse of time into singular moments.

*Idris Khan: Repeat After Me* chronicles the development of the British artist's practice across more than two decades, from his early monochromatic photographic works to a new series of abstract watercolor compositions that encapsulate the essence of iconic paintings of the 16th–18th centuries through their use of color. Accompanying his first US exhibition, this catalogue will feature essays by curator Marcelle Polednik, art critic David Carrier and a conversation between Idris Khan and artist Edmund de Waal.

London-based IDRIS KHAN (\*1978, Birmingham) is one of the most exciting British artists of his generation. Upon completing his Master's Degree in Fine Art at the Royal College of Art in London in 2004, he first garnered international attention for his digital layering of black-and-white photographs. In 2018, he created the British Museum's first site-specific work, he has had numerous international solo exhibitions, and in 2017 he was awarded the American Architecture Prize for his design of Abu Dhabi's Wahat Al Karama.



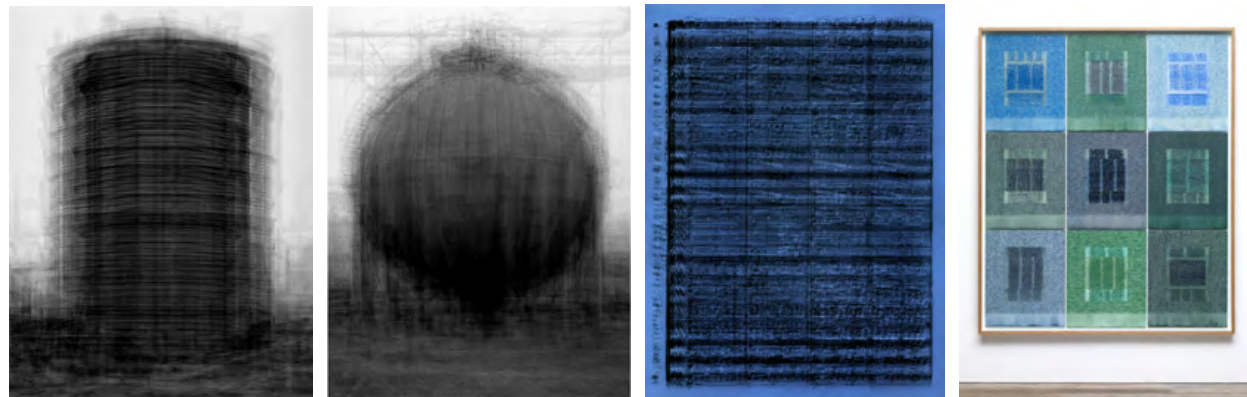
**Idris Khan**  
Repeat After Me

EDITOR Marcelle Polednik  
TEXTS David Carrier, Marcelle Polednik  
GRAPHIC DESIGN Joe Hales

English  
208 pp. • 220 ill. • 25,4 x 25,4 cm • Hardcover  
ca. €48.00, ca. £48.00  
April 2024



**EXHIBITION**  
Milwaukee Art Museum, Milwaukee, April 5 – August 11, 2024



YOU GOT TO BURN TO SHINE

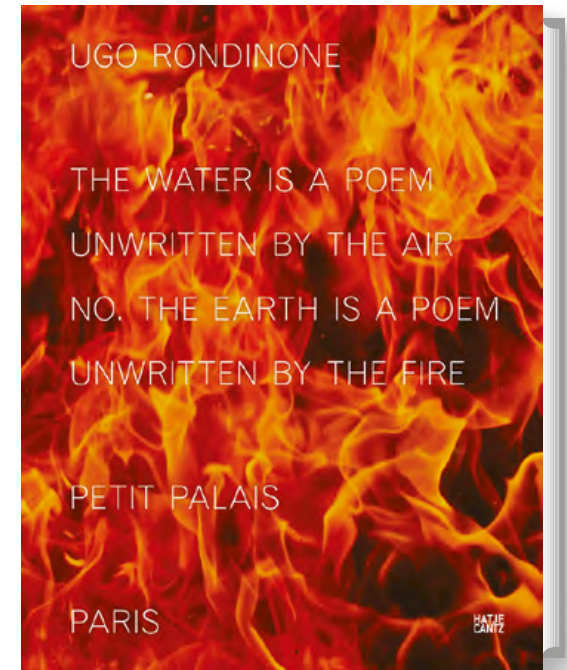
- One of the most celebrated contemporary artists
- Nature and the elements reflected through sculpture, video and installation
- Breathtaking installation views in the historic architecture of the Petit Palais in Paris

Ugo Rondinone's 2022 exhibition *the water is a poem unwritten by the air / no. the earth is a poem unwritten by the fire* at the Petit Palais in Paris explores the theme of transformation.

Ugo Rondinone presents three ensembles of sculptures and a monumental video installation. Earth, sky, air, water and fire are invoked in the fullness of their spiritual dimension. Under the museum's painted ceilings, the first ensemble welcomes visitors in a farandole of suspended bodies painted in a clouded sky camouflage, underlining the ephemeral melding of air and water. A second ensemble is composed of seated sculptures of dancers at rest made from a blend of wax and earth collected from seven continents. The centerpiece artwork titled *burn to shine*, is a film installation presented in a monumental charred wood cylinder. The artwork depicts bodies coming together throughout movement, with dancers and musicians gathered around a fire in the desert from sunset to sunrise. In echo with John Giorno's poem titled *You Got To Burn To Shine*.

This catalogue is a unique document of the dialogue between Rondinone's works and the museum's architecture and its collections.

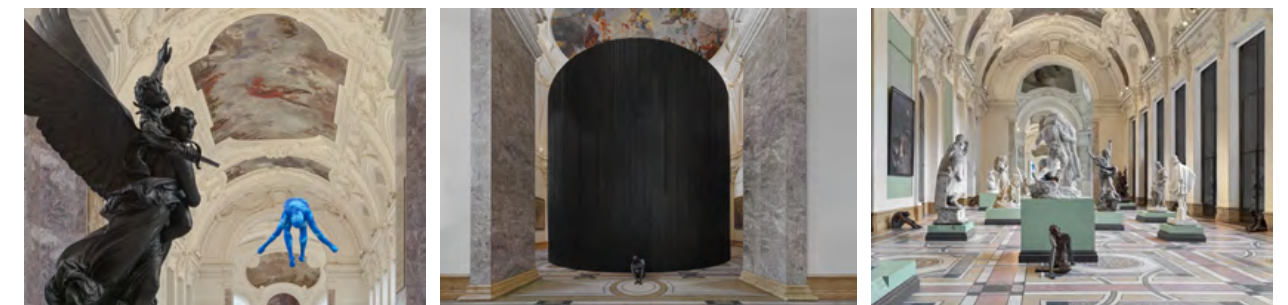
UGO RONDINONE (\*1964, Brunnen, Switzerland) is recognized as one of the major voices of his generation, an artist who composes searing meditations on nature and the human condition while establishing an organic formal vocabulary in sculpture, painting, video, and performance. The New York-based artist borrows from ancient and modern cultural sources; his works exude pathos and humor, going straight to the heart of the most pressing issues of our time.



**Ugo Rondinone**  
the water is a poem unwritten by the air  
no. the earth is a poem unwritten by the fire

TEXTS Juliette Singer, Erik Verhagen  
GRAPHIC DESIGN Ugo Rondinone, Francisco Ramirez Barrera, Maeve O'Regan

English, French  
128 pp. • 45 ill. • 24,5 x 31,5 cm • Hardcover  
€40.00, £40.00  
available



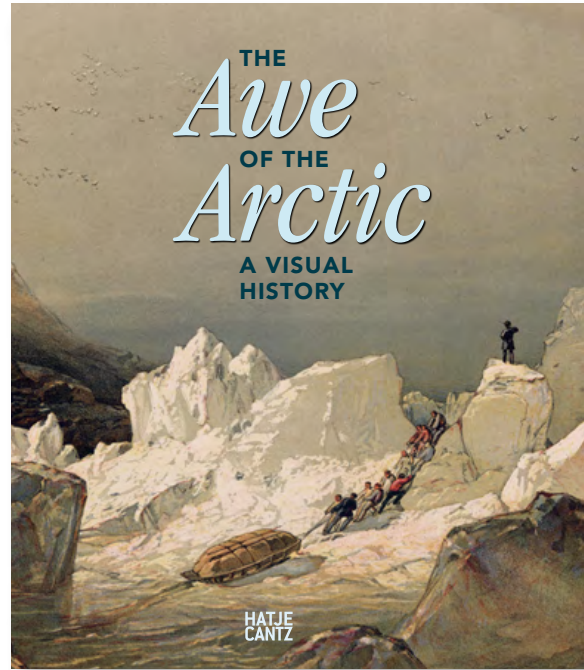


ENVISIONING THE PAST AND FUTURE OF THE ARCTIC

- A 500-year history of the Polar North
- Woodcuts, engravings, photographs, maps, and artifacts from the New York Public Library
- The impact of images on our understanding of the climate crisis

For centuries, what lies above the Arctic Circle has been a source of intrigue for those who live below its border. Stories from the ancient Greeks mixed with Norse mythology and reports from early voyages have given rise to lively conceptions of ice-free waters and a fabled people who lived at the top of the world. Expeditions to the Arctic in search of resources and trade routes slowly replaced these legends with more accurate information. Yet even these narrative accounts were filled with details of a foreign world that excited the imagination. Accompanying illustrations seemed to promise verisimilitude, giving shape to the incredible.

Drawing on the rich collections of The New York Public Library, this lavishly illustrated catalogue is a large survey of how the Arctic has been visually depicted, defined, and imagined over the past 500 years, and invites us to consider how this history has shaped our current understanding of the polar North and the peoples for whom it is home. The presentation ranges from 16th-century explorers who attempted to capture the perceived strangeness of a remote region to contemporary artists whose work conveys the human impact on its changing climate and vulnerable landscape.



**The Awe of the Arctic**  
A Visual History

EDITOR Elizabeth Cronin  
TEXTS Elizabeth Cronin, Elizabeth D. Denlinger, Ian Fowler, Julie Golia, Bogdan Horbal, Jessica Keister, Declan D. Kiely, Maggie Mustard, Brent Reidy, Dalila Scruggs, Kyle R. Triplett, Madeleine Viljoen, Joseph Vissers, Emily Walz  
GRAPHIC DESIGN Rutger Fuchs

English  
224 pp • 170 ill. • 25 x 29 cm • Hardcover with dust jacket  
€54.00, £54.00  
March 2024



**EXHIBITION**  
New York Public Library, March 15–July 13, 2024



HOW DO WE WANT TO LIVE TOGETHER IN THE FUTURE?

- Expresses the longing for an ideal community
- Past and present artistic visions for the future
- Insights into a topic that is particularly relevant today

*We Is Future: Visions of New Communities* revolves around the longing for an ideal community, a life in harmony with nature and with each other. Looking at 120 years of artistic visions, the six chapters within this book lead from the Life Reform movement around 1900, via the visionary architectural designs of Bruno Taut or Wenzel Hablik, through to Constant's urban utopia New Babylon, built around the idea the playful human being. It also examines the Hippy Modernism of the 1960s and Afrofuturism of the 1980s, and moves on to consider contemporary positions that suggest a symbiosis of all living beings in and with nature. The works presented are an expression of a striving for new ways of living in the present and the future. The artistic perspective within the publication is expanded by scientific and personal contributions and an artist interview. Its sustainable design also traces an ideal.



**We Is Future**  
Visions of New Communities

EDITOR Museum Folkwang, Essen  
TEXTS Y Folaşade Adesanya / Studio AGD, Yussef Agbo-Ola (Olaniyi Studio), Anna Fricke, Rebecca Herlemann, Antonina Krezdorn, Leander Scholz, Birgit Schulte, Laura Stamps  
GRAPHIC DESIGN Johannes Lang

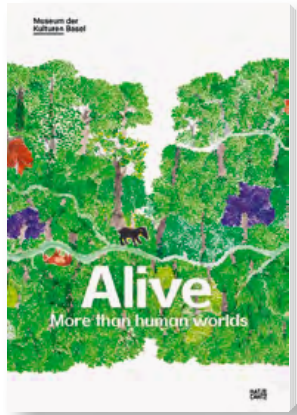
English, German  
320 pp. • 250 ill. • 16,5 x 23,5 cm • Raw-cut hardcover  
€48.00, £48.00  
November 2023



**EXHIBITION**  
Museum Folkwang, Essen, November 24, 2023 – March 17, 2024







## Alive

More than human worlds

EDITORS Ursula Regehr, Rosine Vuille, Museum der Kulturen Basel  
 TEXTS Mario Blaser, Alexander Brust, Tabea Buri, Till Förster, Taloi Havini, Alice Hertzog, Zainabu Jallo, Christian Kaufmann, Stephanie Lovász, Tevodai Mambai, Brian Martin, Réka Mascher-Frigyesi, Kaspar Müller, Marion Neumann, Alfred Priestly, Ursula Regehr, Michaela Schäuble, Anna Schmid, Lukas Straumann, Misa Sugahara, Rebekka Sutter, Beatrice Voirol, Rosine Vuille, Bradley Webb, Zep  
 GRAPHIC DESIGN eyeloveyou

English  
 196 pp. • 66 ill. • 21,4 x 30,8 cm • Paperback with flaps  
 €44.00, £44.00  
 available



**EXHIBITION**  
 Museum der Kulturen Basel, from September 8, 2023

Life in its many forms is intertwined in manifold ways. Making the coexistence of different beings and worlds tangible through an exploration of objects, stories and works of art, this book shows that in many regions of the earth, our co-world is experienced as an animated being. Mountains and rivers are not just resources or backdrops to human endeavors, but powerful sources of life; plants and animals are not just food, but companions; ancestors and spirits influence everyday life. Understood in this way, local perspectives and alternative forms of social coexistence provide pathways to shared futures. A great variety of international authors tell stories of interwoven lives that invite us empathically and informed to rethink our relationships with the world.



## The Shape of a Circle in the Mind of a Fish

EDITORS Lucia Pietroiusti, Filipa Ramos  
 TEXTS Peter Gabriel, Elaine Gan, Tim Ingold, Karrabing Film Collective, Natasha Myers, Elizabeth Povinelli, Maria Puig de la Bellacasa, Asad Raza, Merlin Sheldrake, Superflex, Jenna Sutela, Anna L. Tsing, Elvia Wilk, and many more  
 GRAPHIC DESIGN Giles Round

English  
 492 pp. • 50 ill. • 19 x 25,3 cm • Paperback  
 ca. €44.00, ca. £44.00  
 March 2024



Emerging from a series of public events at London's Serpentine Gallery, *The Shape of a Circle in the Mind of a Fish* is an edited collection that brings together interventions across the arts, humanities, and science that have been convened over the past five years. They investigate the idea of "mind" across species and beings, inquiring upon animal, plant and fungal intelligence, consciousness and affects, machine sentience and interspecies communication. Edited by Lucia Pietroiusti and Filipa Ramos, the publication includes new material by over fifty experts, including Marisol de la Cadena, Ted Chiang, Peter Gabriel, Amy Hollywood, Tim Ingold, Karrabing Film Collective, Kapwani Kiwanga, Elizabeth A. Povinelli, Merlin Sheldrake, Anna Lowenhaupt Tsing, and many more.

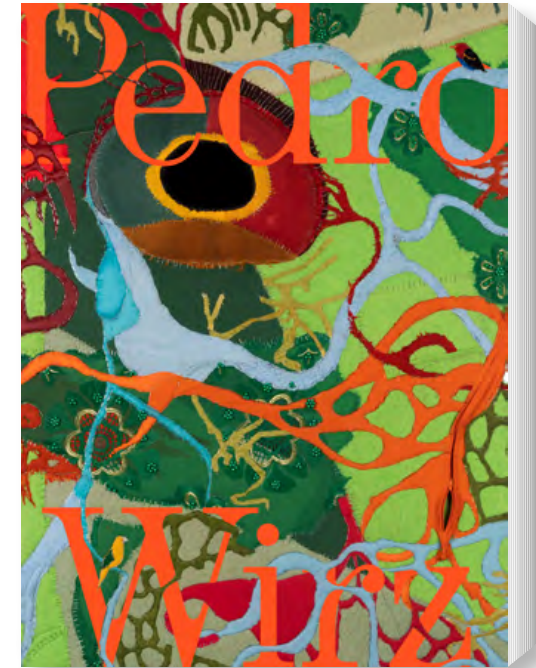
### THE PLANET AS A LIVING ORGANISM

- A fantastic cosmos where science and ancient knowledge meet
- Surprising mix of materials
- More than 300 artworks and installations from 10 years

This book is a journey into the cosmos of the Brazilian-Swiss artist Pedro Wirz, in which humans and animals, but also legendary creatures coexist. His artistic investigation of the systemic devastation of diversity witnessed across biological, cultural, and ethnic fronts today is based on scientific explorations, but also on his very own experiences within a particularly threatened ecosystem. The child of an agronomist and a biologist, Wirz spent most of his youth in the tropical Vale do Paraíba in Brazil. To this day, his fascination with science as much as with indigenous mythologies continues to inform his work.

He creates his sculptures and installations from a mixture of organic materials like wax, earth, wood, clay and straw as well as artifacts of the consumer world such as toy cars, dolls, textile remnants, Lego, old clothes and electronic devices. However, Wirz is also interested in new, promising materials such as mushroom threads, bamboo or nanomaterials. With his combination of paradoxical elements from the remotest past and the foreseeable future, from technological reality and poetic imagination, Pedro Wirz brings back the original familiarity that used to exist between science and mythology.

PEDRO WIRZ (\*1981, Pindamonhangaba, Brazil) is a Brazilian-Swiss visual artist dealing with the coexistence of different species within an ecosystem. His work has been exhibited at Kunsthalle Basel, Palais de Tokyo, Hessel Museum of Art, Künstlerhaus Stuttgart and Kunstverein Dortmund, among others.



## Pedro Wirz

Forever Was Today

EDITOR Elena Filipovic  
 TEXTS Federico Campagna, Elena Filipovic, Chus Martinez  
 GRAPHIC DESIGN Diadem – Studio für Visuelle Kommunikation

English  
 304 pp • 300 ill. • 20,5 x 28 cm • Paperback  
 ca. €44.00, ca. £44.00  
 May 2024





DECEIVINGLY BEAUTIFUL CREATURES BETWEEN TRUTH AND IMAGINATION

- Fantastical reinterpretations of naturalist drawings
- Monograph accompanying the artist's solo exhibition at Frankfurt's Städel Museum
- In-depth interview with the artist

The Romanian-German artist Miron Schmückle is a singular position within contemporary art. Growing up in Romania under Nicolae Ceaușescu, he dreamed of other worlds that seemed forever inaccessible due to the Iron Curtain. From the beginning, Schmückle's uniquely coherent pictorial cosmos has been linked to the idea of primeval forests and jungles, oscillating between hyperrealism and undisguised escapism, precise observation of nature and exuberant imagination. His almost scientific approach belies the fact that his complex creations have not sprung from nature but from imagination. Schmückle's fascinating hybrid creatures intertwine notions of scent and poison, beauty and transience, anatomy and sexuality to create an oeuvre between truth and invention that is both timeless and ostensibly fallen out of time.

This monograph comprises works from the past 15 years and gives insights into the artist's concepts and technique through an in-depth interview with art scholar and journalist Simon Elson.

MIRON SCHMÜCKLE (\*1966 Sibiu, Romania) emigrated to Germany in 1988 and studied from 1991–96 at the Muthesius University of Fine Arts and Design in Kiel in Renate Anger's class for experimental painting, and at the HFBK Hamburg in the class for performance with Marina Abramović in 1994. He moved into his first studio in Hamburg in 1997. Since 2008, he has lived and worked in Berlin. He received his doctorate in 2016, with a study on Joris Hoefnagel's 16th century cabinet miniatures..



**Miron Schmückle**  
Flesh for Fantasy

EDITORS Städel Museum Frankfurt am Main, Miron Schmückle  
TEXTS Philipp Demandt, Simon Elson, Miron Schmückle, Carl Friedrich Schröer  
GRAPHIC DESIGN Benjamin Wolbergs

English, German, Romanian  
148 pp. • 24 x 31 cm • Hardcover  
€60.00, £60.00  
December 2023



**EXHIBITIONS**  
Städel Museum, Frankfurt, December 1, 2023 – April 14, 2024  
Horst-Janssen-Museum, Oldenburg, June 21 – October 20, 2024



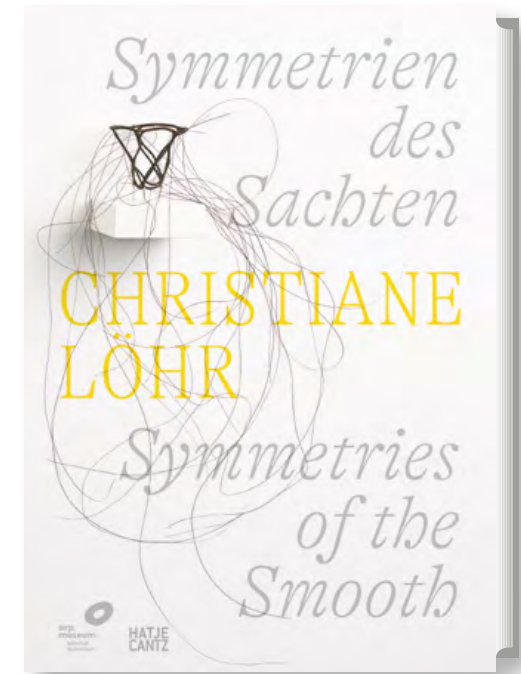
A METICULOUSLY CONSTRUCTED COSMOS OF VEGETATIVE ARCHITECTURES

- One of the most interesting voices in the discourse on contemporary approaches to sculpture
- Delicate structures with a great physical presence
- An exploration between fragility and magic of the objects

Christiane Löhr creates a unique cosmos of sculptures and installations with materials from nature. Employing airborne seeds, plant stalks, burrs, tree flowers, horse and dog hair for her organic-abstract repertoire of forms, she transforms these ephemeral materials with an element of surprise into precisely constructed sculptures that are both delicate and expansive.

In keeping with the comprehensive selection of works, this catalogue is comprised as an anthology: in addition to new texts by Julia Wallner, Jutta Mattern, Astrid von Asten, and Tiziano Scarpa, it brings together insightful essays on the artist's work from the past decades. The texts are complemented by installation shots of Löhr's intricate sculptures that create permeable spaces in the light-flooded building of the Arp Museum Bahnhof Rolandseck designed by Richard Meier.

CHRISTIANE LÖHR (\*1965, Wiesbaden), who works in Cologne and in Prato, Tuscany, is one of the most significant voices in the current discourse on contemporary approaches to sculpture. Her works were part of the 49th Venice Biennale, curated by Harald Szeemann, and have been shown in solo exhibitions at the Panza Collection in Varese, Kunsthaus Baselland, Skulpturenpark Waldfrieden in Wuppertal, and Haus am Waldsee in Berlin.



**Christiane Löhr**  
Symmetries of the Smooth

EDITORS Julia Wallner, Jutta Mattern  
TEXTS Astrid von Asten, Jutta Mattern Tiziano Scarpa, Julia Wallner  
GRAPHIC DESIGN fahnert.koch, Köln

English, German  
ca. 288 pp. • 140 ill. • 17 x 24 cm • Hardcover  
€48.00, £48.00  
December 2023



**EXHIBITION**  
Arp Museum Bahnhof Rolandseck, October 8, 2023 – January 21, 2024



## THE FABRIC OF MODERN LIFE

- Entirely new perspective on this Bauhaus artist
- Shows importance of textiles for the history of design
- First publication of Berger's writings

Otti Berger created fabrics that fundamentally changed the understanding of what textiles could be and do. A core member of the experimental approach to textiles at the Bauhaus, she was also a female entrepreneur in the frenzied time that was the early 1930s in Berlin. Working closely with architects of the New Objectivity movement such as Lilly Reich, Ludwig Hilberseimer and Hans Scharoun, she designed upholstery and wall tapestries, curtains and floor coverings that responded to novel types of use and production methods, and thereby redefined the relationship between aesthetics and function—with fascinating results. To date Berger's textile work has only been explored in fragments. This book is the first comprehensive study of its complexity and beauty and makes her hitherto unpublished treatise on fabrics and the methodology of textile production accessible. Raum's research offers an entirely new perspective on Berger's oeuvre.

OTTI BERGER (1898–1944) was one of the most important textile designers of the 20th century. Born in Zmajevac, in the Austro-Hungarian Empire, present-day Croatia, she studied in Zagreb and from 1927 at the Bauhaus in Dessau. Leaving her teaching post at the Bauhaus, she set up her own business in Berlin in 1932 to design fabrics for modern interiors, but was banned from working due to her Jewish heritage in 1936. Attempts to escape to England and the USA failed. She was deported from Croatia to Auschwitz and was murdered there in 1944.

In cooperation with the Bauhaus Archive Berlin, visual artist and art historian JUDITH RAUM (\*1977) has conducted intensive research in European and North American archives to complete the first comprehensive study of Berger's scattered estate.



## Otti Berger Weaving for Modernist Architecture

EDITOR Judith Raum for the Bauhaus-Archiv Berlin | Museum für Gestaltung  
 TEXTS Esther Cleven, Magdalena Droste, Tanya Harrod, Juliet Kinchin, Corinna Rader, Judith Raum, Katja Stelz  
 PHOTOS Uta Neumann  
 GRAPHIC DESIGN Lamm & Kirch

English  
 352 pp. • 500 ill. • 22 x 31 cm • Hardcover  
 €50.00, £50.00  
 March 2024 [PREVIOUSLY ANNOUNCED]



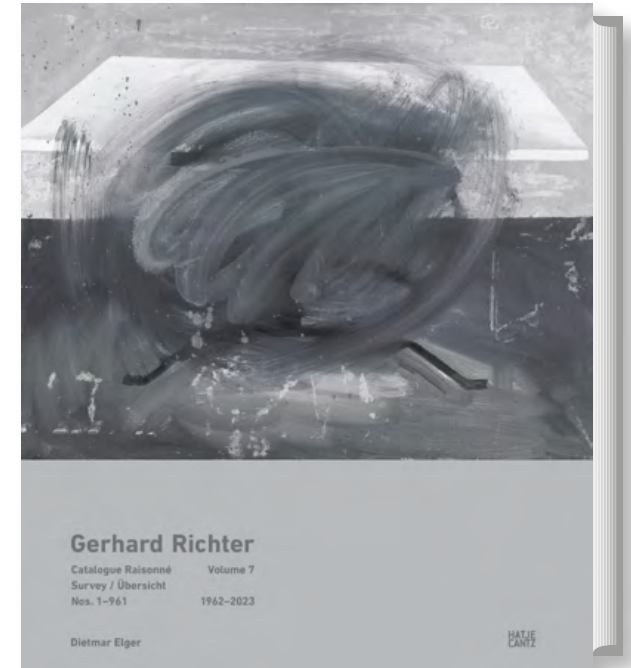
## THE GREAT ARTIST'S COMPLETE WORKS

- The completion of the artist's catalogue raisonné
- Fascinating overview of Richter's oeuvre in its entirety
- The latest works, created between 2019 – 2023

Complementing Gerhard Richter's hitherto six-volume Catalogue Raisonné, published between 2011 and 2022, this concluding seventh volume will be published in 2024. The catalogue encompasses all the works from the German artist's remarkably complex oeuvre that have been featured in the previous six volumes—reproduced at a scale of 1:50. Thus providing a unique overview of the artist's entire oeuvre, and tracing its development as well as Richter's shifts between different styles. The appendix also lists amendments and important corrections to the catalogue of works. In addition, Richter's new works since the completion of Volume 6 in 2019 will be published here.

GERHARD RICHTER (\*1932, Dresden) is one of the most influential artists of our time. Over the course of six decades, a stylistically diverse oeuvre, characterized by a wealth of motifs and a uniquely original quality has emerged. Richter studied from 1961–64 at the Kunstakademie Düsseldorf, where he later taught as a professor. He lives and works in Cologne.

DIETMAR ELGER (\*1958, Hannover) has been director of the Gerhard Richter Archive at the Staatliche Kunstsammlungen Dresden since 2006.



## Gerhard Richter Catalogue Raisonné Volume 7 Survey / Übersicht Nos. 1–961 1962–2023

EDITOR Dietmar Elger  
 TEXT Dietmar Elger  
 GRAPHIC DESIGN Gabriele Sabolewski, Neil Holt, Uwe Koch

English, German  
 ca. 504 pp. • ca. 3800 ill. • 25 x 29 cm • Hardcover with dust jacket  
 ca. €248.00, ca. £225.00  
 March 2024  
 [PREVIOUSLY ANNOUNCED AS EDITION WITH TWO VOLUMES]



## Gerhard Richter Catalogue Raisonné Volume 1–7

English, German  
 €1.388  
 978-3-7757-5703-4





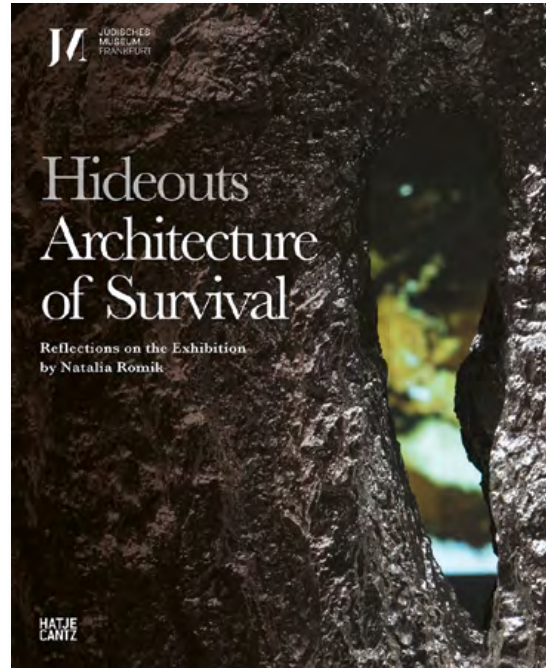
THE BODILY, SOCIAL AND ARCHITECTURAL DIMENSIONS OF SURVIVAL

- Unique, interdisciplinary insight into the concealed architecture of survival
- Artistic tribute to the architectural creativity and ingenuity of survivors

Approximately 50,000 Jews survived the Holocaust in occupied Poland and Ukraine, some of them using hideouts. Driven by necessity, they were forced to seek refuge in unlikely and seemingly unsuited places such as tree hollows, closets, basements or sewers—staying there for days, and sometimes even years. They are a testament to the architectural creativity of those who had to secure the basic means of sustaining life with minimal resources, without being able to radically alter the space available to them.

Architect, scholar and artist Natalia Romik has identified and studied several hideouts that still exist today. Her research, resulting in the exhibition *Hideouts. The Architecture of Survival*, accentuates the material and spatial dimensions of living in hiding, gathering the evidence of vernacular, architectural creativity employed under life-threatening conditions. This interdisciplinary catalogue, addresses the fundamental question of the function of architecture in relation to the history of violence and our culture of commemoration.

A graduate in political science, practitioner of architecture and artist, NATALIA ROMIK (\*1983, Warsaw) received her PhD from London's Bartlett School of Architecture in 2018. Romik has been awarded numerous grants, and in 2023 was awarded the Dan David Prize, the largest history prize in the world. Currently she is a postdoctoral fellow at the Foundation for the Memory of the Shoah in Paris.



**Hideouts. Architecture of Survival**  
Reflections on the Exhibition by Natalia Romik

EDITORS Mirjam Wenzel, Kuba Szreder, Natalia Romik, Aleksandra Janus, Katja Janitschek  
TEXTS Tim Cole, Gabriel Heim, Jonathan Hill, Alistair Hudson, Alexandra Janus, Luiza Nader, Taras Nazaruk, Natalia Romik, Kuba Szreder  
CONTRIBUTORS Agnieszka Holland, Barbara Kirschenblatt, Natalia Romik, Stanisław Ruksza, Mirjam Wenzel  
GRAPHIC DESIGN Piotr Jakoweńko

English  
ca. 128 pp. • 115 ill. • 23.5 x 29 cm • Hardcover  
ca. €34.00, ca. £34.00  
February 2024



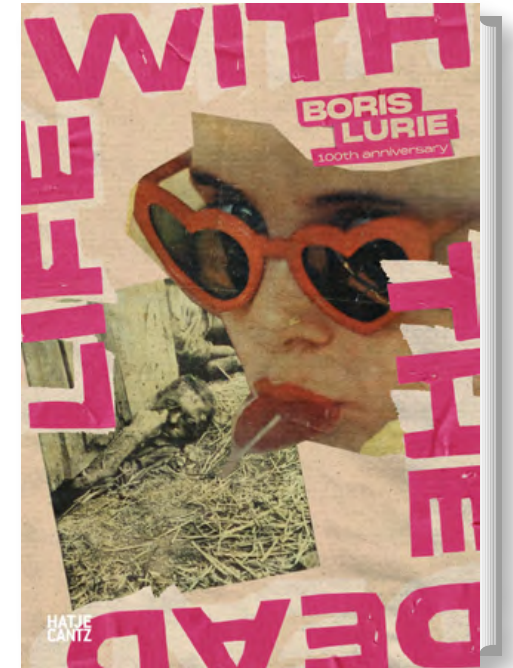
**EXHIBITION**  
Jewish Museum Frankfurt, February 29–August 31, 2024

CONFRONTING THE TRAUMA WITH ART

- 100th anniversary of Boris Lurie's birthday
- An artist whose engagement with society is more relevant than ever
- Exhibition accompanying the Venice Biennale 2024

On the occasion of the 100th anniversary of Boris Lurie's birthday the catalogue *Life with the Dead* presents more than fifty works from 1950 to 1970 that illustrate his active commitment to social justice and the memory of the Holocaust. The Jewish artist bore witness in many ways to the horrors of the Holocaust in the German concentration camps. However, his works of art are not only expressions of suffering, but also symbols of hope for the integration of someone who would henceforth belong to the minority of survivors. Friends and companions describe Lurie's development from his beginnings in the 1950s, through the NO! art movement, to his renaissance as one of the main representatives of Holocaust art. Tom Wolfe published his text on an exhibition at Gertrude Stein's gallery, New York in 1964. René Block exhibited Lurie in Berlin, and Achille Bonito Oliva met Boris Lurie's art in 1962 on the occasion of the exhibition *Doom Show Boris Lurie and Sam Goodman* at the Galeria Arturo Schwarz in Milan. Rafael Vostell and Jürgen Kaumkötter provide the contextual framework for the book, which is complemented by words of greeting from Gertrude Stein, Boris Lurie's lifelong friend and Jürgen Wilhelm from the Landschaftsverband Rheinland.

Born in Leningrad in 1924 and raised in Riga, BORIS LURIE (1924–2008) lost his emotional home forever in December 1942 with the murder of female family members and his childhood sweetheart. After surviving several German labor and concentration camps, Lurie emigrated to New York in 1946, where he became a co-founder of NO! art, a provocative art movement of the 1960s. Characterized by subversion, irony, and often through direct references to the Holocaust, Lurie's works were critical comments on Pop Art and the American consumer culture of his time.



**Boris Lurie. 100th Anniversary**  
*Life with the Dead*

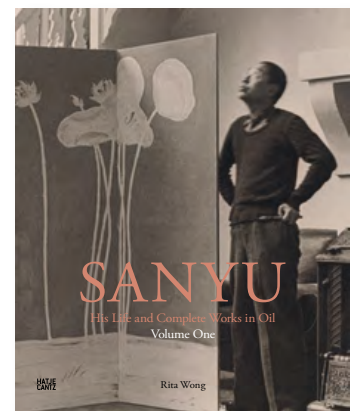
EDITORS Jürgen Joseph Kaumkötter, Gertrude Stein, Rafael Vostell  
TEXTS René Block, Achille Bonito Oliva, Jürgen Joseph Kaumkötter, Saul Ostrow, Gertrude Stein, Rafael Vostell, Jürgen Wilhelm, Tom Wolfe  
GRAPHIC DESIGN Gutes im Falschen – Timon Wißfeld

English, Italian, German  
196 pp. • 100 ill. • 16.5 x 24 cm • Hardcover  
ca. €44.00, ca. £44.00  
March 2024



**EXHIBITION**  
Scuola Grande San Giovanni Evangelista, Venice, April 20–November 24, 2024





## SANYU

### His Life and Complete Works in Oil

#### Volume One: Biography

AUTHOR Rita Wong  
GRAPHIC DESIGN Glenn Suokko

English  
248 pp • 299 ill. • 27 x 33 cm • Hardcover with dust jacket  
ca. €64.00, ca. £64.00  
March 2024

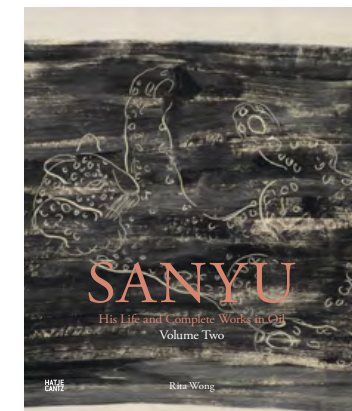


978-3-7757-5662-4

ALSO AVAILABLE IN FRENCH AND CHINESE

FRENCH EDITION – 978-3-7757-5664-8  
CHINESE EDITION – 978-3-7757-5663-1

*Sanyu: His Life and Works in Oil* traces the life of the Chinese artist (1895–1966) from his early years in China and Japan, to his artistic experimentation and development in Paris and New York, ending in his tragic death, impoverished and forgotten. Today, however, Sanyu is one of the most coveted Chinese modern artists. An examination of his life reveals that it was precisely the polarities and tensions he experienced that spurred him to create a unique pictorial language that so dynamically integrated the spirit of Western modernity with centuries-old established Chinese traditions. Sanyu metamorphosed from a Chinese artist of the modern period to a modernist with Chinese cultural roots. These intersecting dynamics resulted in a hybridization previously unseen. Featuring examples of his works of all genres and drawing on a wealth of archival material as well as personal stories recounted by people who knew Sanyu, this biography is the most comprehensive record of Sanyu's life to date.



## SANYU

### His Life and Complete Works in Oil

#### Volume Two: Catalogue Raisonné

AUTHOR Rita Wong  
GRAPHIC DESIGN Glenn Suokko

English, French, Chinese  
496 pp • 321 ill. • 27 x 33 cm • Hardcover with dust jacket  
ca. €88.00, ca. £88.00  
March 2024

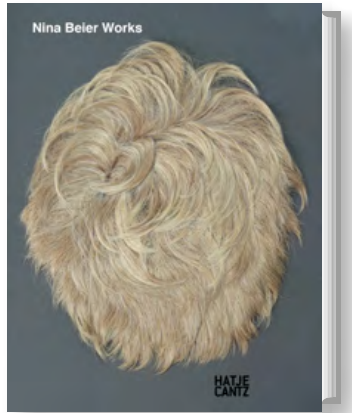


978-3-7757-5680-8

EDITION WITH FRENCH COVER – 978-3-7757-5696-9  
EDITION WITH CHINESE COVER – 978-3-7757-5695-2

In 1921, Sanyu was among many Chinese artists who left his homeland to travel abroad to learn foreign ways. In Paris he enrolled at the Académie de la Grande Chaumière, where he delved into the world of sketching nudes from live models. Drawing on his training in Chinese calligraphy, his ink drawings are characterized by a unique curvilinear certainty and fluidity. He started to paint in oil in 1929, under the direction of author and art collector Henri-Pierre Roché. In contrast to his drawing, here he preferred to reference images or memories from his youth and his rich cultural heritage. After World War II, he traveled to New York, where he became roommates and close friends with the Swiss photographer Robert Frank, and became influenced by the New York School. While he did not embrace abstraction, he borrowed elements that are evident in a diversified color palette. Sanyu returned to Paris in 1950, where his life was characterized by hopeful but false starts and debilitating failures. This catalogue raisonné is the first publication that includes all of his known oil paintings to date.





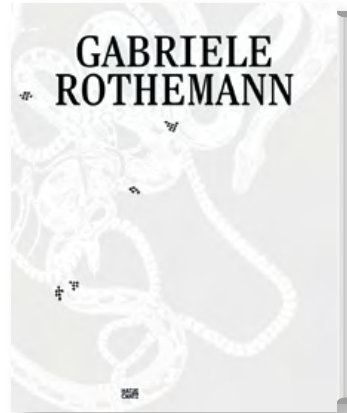
## Nina Beier Works

EDITORS Vanessa Boni, Nanna Friis  
TEXTS Vanessa Boni, Nanna Friis, Laura McLean Ferris  
QUOTES Karen Archey, Anna Gritz, Ruba Katrib, Sofia Lemos, Bettina Steinbrugge, Ana Teixeira Pinto, Jeppe Ugelvig et.al.  
GRAPHIC DESIGN Åbåke

English  
300 pp. • 150 ill. • 20 x 26 cm • Hardcover  
ca. €50.00, ca. £50.00  
March 2024



Nina Beier probes the depths of the material world, exposing the underlying narratives contained in the lives of the objects we produce, acquire, use, and discard. Harnessing found objects and commodities as well as associated social habits and behaviors, she deftly manipulates and recontextualizes them within her sculptures and performances to examine global power dynamics, value, and representation. This richly illustrated volume provides an in-depth understanding of the Danish artist's multifaceted career through the sampling of existing texts written by key collaborators over the past decade, and newly commissioned essays which further explore the central concerns and motivations behind Beier's practice, exhibition history, and selection of materials. With extensive survey exhibitions culminating in 2024 at CAPC musée d'art contemporain, Bordeaux, KIASMA Museum, Helsinki, and El Museo Tamayo, Mexico City, now is an evident time to publish the first elaborate monograph to date.



## Gabriele Rothemann Works

EDITOR Daniela Hammer-Tugendhat  
TEXTS Ruth Horak, Verena Krieger, Ilma Rakusa, Monika Rinck  
GRAPHIC DESIGN EXEX – Elsa Kubik, Katharina Luger, Christian Schlager, Jana Lill

English, German  
248 pp. • 220 ill. • 23.5 x 29.5 cm • Hardcover  
ca. €58.00, ca. £58.00  
March 2024



Gabriele Rothemann's photographs do not simply depict an object or a situation, but rather carve out the unseen: a relationship to things long gone, a connection to times past and spaces lost. In each image resonates the reverberation of other images, in each, a wealth of possibilities of how the world can be perceived and represented is condensed.

Since 1984, the Vienna-based artist has used the medium of photography in a way that does not freeze the object, but fills it with imaginary life. Rothmann's work revolves around existential questions—especially the most fundamental of them all: the finitude of life. Often abstract and precise, yet at the same time full of rich detail, the motifs from her series *Dead Animals* to her *Miniatures about Disappearance* take on a haunting presence. Thus she appeals to the empathy of her viewers and touches them not least through the sensual quality of her images, their clear-cut visual language and expressive beauty.

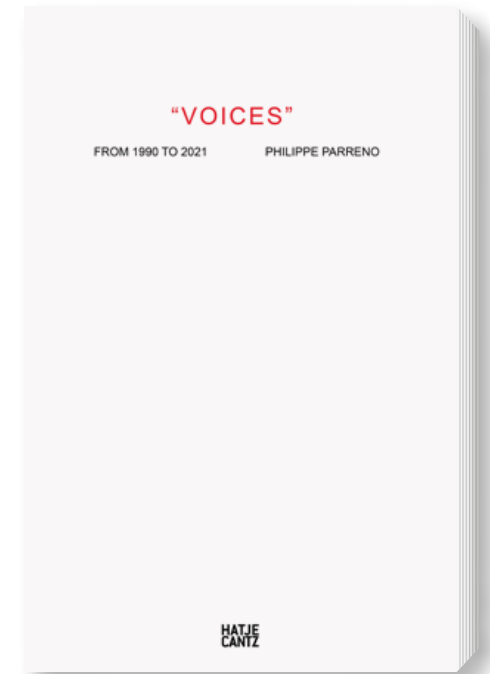
### VOICES TRIGGERING NEW MEMORIES

- Iconic works turned into written form
- The role of language and the human voice in Parreno's work
- First publication of the transcripts of his films, audio works and performances

Over the last 30 years, the French artist Philippe Parreno has radically redefined the experience of the exhibition by placing its construction at the heart of his process. Working with high-end technologies, film, and performance, he transforms galleries in choreographed spaces that follow a script where a series of unexpected albeit interconnected events unfold, thereby playing with the sensory experiences of the visitor who is guided through the space by the orchestration of sound and image.

Pushing the boundaries between script and transcript, between document and memory one step further, the publication *Voices* consists of transcriptions of his films, audio works, and performances, transferring these seminal works (back) into written form. The collection of texts establishes a new perspective on Parreno's practice, which has always been focused on revisiting and evolving his artworks from the past, and offers insight into the artist's multi-faceted approach to language and the human voice.

PHILIPPE PARRENO (\*1964, Oran) is one of the most influential French artists of the last decades. Through his multidisciplinary practice and astonishing films, including his iconic "marquees," luminous objects that speak, glimpse, sing, and enter into dialogue with the visitors, Parreno creates artworks that question the boundaries between reality and fiction, and play with our understanding of time. He has transformed the monumental spaces of the Palais de Tokyo and Tate Modern's Turbine Hall. Recent exhibitions include site-specific interventions in the Rotunda of the Bourse de Commerce in Paris, and the Museo del Prado in Madrid. Parreno lives and works in Paris.



## Philippe Parreno Voices

EDITOR Haus der Kunst, Munich | Leeum, Samsung Museum of Art  
TEXTS Philippe Parreno  
GRAPHIC DESIGN Sulki and Min

English  
192 pp. • 11 x 16.9 cm • Paperback  
ca. €18.00, ca. £18.00  
January 2024



### EXHIBITIONS

Leeum, Samsung Museum of Art, Seoul, February 7 – July 7, 2024  
Haus der Kunst, Munich, November 22, 2024 – April 20, 2025



# Art from A–Z

Lucas Cranach

A–Z

English • 120 pp.  
€22.00, £22.00  
978-3-7757-5180-3



Caspar David Friedrich

A–Z

English • 120 pp.  
€22.00, £22.00  
978-3-7757-5567-2



Paul Cezanne

A–Z

English • 120 pp.  
€22.00, £22.00  
978-3-7757-4913-8



Piet Mondrian

A–Z

English • 120 pp.  
€22.00, £22.00  
978-3-7757-5248-0



Edward Hopper

A–Z

English • 120 pp.  
€22.00, £22.00  
978-3-7757-4656-4



Niki de Saint Phalle

A–Z

English • 120 pp.  
€22.00, £22.00  
978-3-7757-5437-8



From **Ah, Cranach!**, **Buick**, **Cubism**, **Dragon**, **Eve**, and **Foxtrot** to **Xenophilia**, **Yonkers**, and **Zurich's Angel**: In this pocket-sized series, renowned art historians and writers open up a fascinating cosmos that transcends classical art history.

What is at the heart of our enduring fascination with Hopper's **Gas Station**? What role did **Jazz** play in Mondrian's evolution from figuration to abstraction? And what does the **Last Generation** have to do with Caspar David Friedrich?

Following key terms from **A–Z**, these books illuminate little-known aspects and shed new light on familiar motifs and themes. Offering surprising new perspectives, they invite us to look further—beyond the ABCs of art.



Fine art fun sized!

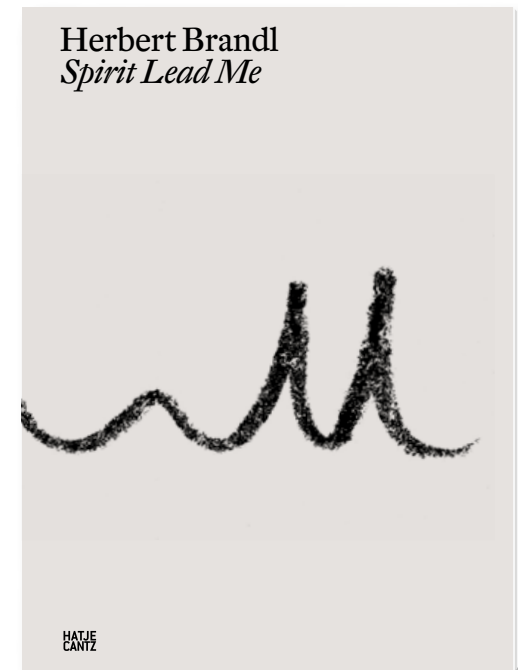
## WITH GREAT GESTURE

- One of the most important representatives within current painting discourses
- Gestural painting between abstraction and figuration
- Interview with the artist and in-depth texts on his work

Austrian painter Herbert Brandl has established himself as one of the most important representatives of contemporary painting with his large-format, gesturally expressive works. His paintings oscillate between abstraction and figuration, and observations of nature often form the focus for his works. His irrepressible creative process and a powerful and experimental use of color characterize his fascinating work.

This catalogue documents Herbert Brandl's exhibition *Spirit Lead Me* at Galerie nächst St. Stephan Rosemarie Schwarzwälder in Vienna. Hans Ulrich Obrist's interview and the multifaceted essays by Cathérine Hug and Thomas D. Trummer enable readers to delve even deeper into Brandl's fascinating work.

HERBERT BRANDL (\*1959, Graz) is one of the most important contemporary Austrian artists. From 2004 to 2019 he was professor at the Kunstakademie Düsseldorf. In 2007 he represented Austria at the Venice Biennale, and in addition to numerous international exhibitions, Brandl participated in Documenta IX in Kassel in 1992 and in the São Paulo Biennale in 1989.



## Herbert Brandl Spirit Lead Me

EDITOR Galerie nächst St. Stephan, Rosemarie Schwarzwälder  
INTERVIEW BY Hans Ulrich Obrist with Herbert Brandl  
TEXTS Cathérine Hug, Thomas D. Trummer  
GRAPHIC DESIGN Astrid Seme

English, German  
152 pp. • 80 ill. • 25 x 34 cm • Paperback  
€40.00, £40.00  
November 2023



978-3-7757-5631-0





## Heaven Baek

### Platforms of Reality

EDITORS Heaven Baek, Sung woo Kim  
 TEXTS Simon Fuchs, Gridthiya Gawewong, Saskia Janssen,  
 Francis McKee, Beatrix Ruf, Hyeyoung Shin  
 GRAPHIC DESIGN Jaan Evert

English, Korean  
 208 pp. • 270 ill. • 23 x 28 cm • Paperback with flaps  
 €38.00, £38.00  
 December 2023



*Platforms of Reality* is a multi-layered analysis and interpretation of Heaven Baek's work, which explores how individuals and society interact both in reality and on stage. It ranges from the artist's early works to her most recent practice, in which she questions the reality of video timelines, instant realities, and collective memories. Her well-scripted performances are spatial visualizations of the flood of real information that has somehow lost its purpose and meaning.

The book is divided into four chapters, each exploring a different sense of reality and bringing together her artistic approaches. The metaphor of the platform can be imagined as stages for her work, where trains depart from different tracks with different destinations, crossing paths as they meet continuously. Baek attempts to permeate social collectives with her research and artistic methods—from drawing to video to installation.



## Guy Ben Ner

### We've Lost

EDITOR Fanni Fetzer  
 TEXTS Guy Ben Ner, Fanni Fetzer, Christian Jankowski,  
 Kristina Tieke  
 GRAPHIC DESIGN Alicja Kobza

English, German  
 198 pp. • 100 ill. • 15 x 23 cm • Paperback with flaps  
 ca. €38.00, ca. £38.00  
 November 2023



**EXHIBITION**  
 Kunstmuseum Luzern, November 11, 2023 – February 4, 2024

Guy Ben Ner makes a lot out of very little, radically integrating both himself and his private surroundings into his work. His family's apartment in Tel Aviv serves as a film location for the video artist, as do the aisles of a furniture store. In these often grotesque settings, the influence of economics and politics on the most intimate human relationships becomes apparent.

In conversation with his close friend and fellow artist Christian Jankowski, Ben Ner provides insight into the process of creating his works. For what seems improvised is based on months of research and draws on an extensive knowledge of film history, and it is this discrepancy between improvised situations and the rigor of his artistic concepts that characterizes his work. Using terms such as "aesthetics," "fantasy," "family," or "citation," curator Fanni Fetzer develops an alphabet of resistance in Ben Ner's oeuvre. Consequently, this publication aims to convey the artist's clear political stance and his strategy of playful resistance.

A TIME MACHINE TO THE EARLY DAYS OF VIDEO ART AND RIGHT BACK INTO THE FUTURE

- One of the most prominent protagonists of the American video art scene
- Widely known for his music/videos with Grace Jones, Philip Glass, King Crimson and many more
- Fascinating collage of works from the past four decades

John Sanborn became one of the most prominent protagonists of the American video art scene in the 1970s and 1980s. His work ranges from the beginnings of experimental video art to MTV music videos, interactive art, and digital media art. Consulting with Apple and Adobe, he contributed to shaping the possibilities of new image tools and was instrumental to the dawning of the digital image revolution in California.

This monograph brings together a collection of works that spans over four decades of exploring sound, music, cultural identity, memory, mythologies, and the human compulsion to tell stories. Essays by video art experts, contributions by his friends and companions, and a conversation between Sanborn and acclaimed media artist Dara Birnbaum explore the tension between mass media and contemporary art. Sanborn himself traces the unique arc of his career and talks about a journey that took him from museums and alternative spaces to television networks, Hollywood and Silicon Valley before returning to the art world. Few other artists working with media can claim to have delved into so many visual territories.

JOHN SANBORN (\*1954, Huntington, New York) is a key member of the second wave of American video artists. His body of work spans the early days of experimental video art in the 1970s through the heyday of MTV music/videos and interactive art to the digital media art of today. His work has been exhibited on television, as video installations, video games, Internet experiences and in live performances such as *God in 3 Persons*, a collaboration with *The Residents*, at MoMA in New York (2020). Sanborn lives and works in Berkeley, California.



## John Sanborn

### Between Order and Entropy

EDITORS Stephen Sarrazin, Peter Weibel  
 TEXTS Mark Alizart, Dara Birnbaum, Lynn Breedlove, Robert Cahen,  
 Jean-Paul Fargier, Kit Fitzgerald, Homer Flynn, Lynn Hershman Leeson,  
 Bill T. Jones, Stephen Sarrazin, Dean Winkler, Philipp Ziegler  
 GRAPHIC DESIGN The Laboratory of Manuel Bürger, Berlin

English  
 296 pp. • 500 ill. • 19,2 x 25,8 cm • Hardcover  
 €54.00, £54.00  
 available







## Haegue Yang

### The Cone of Concern

EDITORS Joselina Cruz, Haegue Yang  
 TEXTS Joselina Cruz, Esther Lu, Leilani Lynch, Daisy Nam,  
 Padmapani L. Perez, June Yap  
 GRAPHIC DESIGN Studio Hik

English  
 160 pp. • 100 ill. • 21 x 28 cm • Hardcover  
 ca. €40.00, ca. £40.00  
 February 2024



*Haegue Yang: The Cone of Concern* documents the Korean artist's solo exhibition at the Museum of Contemporary Art and Design in Manila. Known for her unique interweaving of conceptual language and aesthetic vocabulary, Yang, who lives and works in Berlin and Seoul, is one of the most widely exhibited artists of today as well as a professor at the renowned Städelschule in Frankfurt am Main.

*The Cone of Concern*, which takes its name from a graphical tool used in weather forecasting, which traces the path of an oncoming storm, represents humanity's attempt to confront natural phenomena. Yang explores this concept as a way for the human imagination to understand our own condition in the universe, and as a metaphorical notion of solidarity among those facing difficult circumstances. The publication revisits her complex layering of objects—woven anthropomorphic sculptures, light sculptures, rotating sound bells, whirlwind-derived structures, textile canopies, and sound elements—against a lenticular print backdrop of a digitally altered meteorological image.



## Suki Seokyeong Kang

### Willow Drum Oriole

EDITOR Harry C.H. Choi, Lee Hanbum  
 TEXTS Connie Butler, Harry C.H. Choi, Joan Kee, Christine Y. Kim,  
 Michelle Kuo, June Young Kwak, Zoe Whitley  
 GRAPHIC DESIGN Shin Shin

English, Korean  
 ca. 400 pp. • 300 ill. • 18.2 x 25.7 cm • Hardcover  
 ca. €44.00, ca. £44.00  
 January 2024



**EXHIBITION**  
 Leeum Museum of Art, Seoul, September 7 – December 31, 2023

Suki Seokyeong Kang's practice traverses painting, sculpture, installation, as well as video and performance to explore the interplay between the individual and the collective. By developing an artistic vocabulary that draws from the rich heritage of Korean painting, poetry and dance, Kang's oeuvre examines the durability of traditions and expands their significance to contemporary art. The catalogue, accompanying her solo exhibition *Willow Drum Oriole* at Leeum Museum of Art, proposes to read Kang's practice through a range of varying discourses, such as the status of traditional Korean painting in contemporary art, feminism, and the narratives of the Western avant-garde. Taking the artist's foundational painting practice as a point of departure, the catalogue features a new body of work and charts the development of Kang's artistic language.

## THE UNTOLD HISTORY OF IMMERSIVE ART

- Adds the perspective of women artists to an important field of 20th century art history
- First comprehensive reference book on the subject
- Richly illustrated, texts by leading scholars and extensive bibliographies

At the intersection of art, architecture and design, environments create and transform space into an immersive experience, inviting the audience to engage and interact. So far, art history has been focused on the works of male artists mostly from the US and Europe. *Inside Other Spaces. Environments by Women Artists 1956–1976* aims to signpost a different narrative by highlighting women's fundamental contributions to this field. Redefining the canon, the exhibition features 11 pioneering women artists from three generations, spanning Asia, Europe, and the Americas: Judy Chicago, Lygia Clark, Laura Grisi, Aleksandra Kasuba, Lea Lublin, Marta Minujín, Tania Mouraud, Maria Nordman, Nanda Vigo, Faith Wilding und Tsuruko Yamazaki. Given the experimental nature of such environments, many of these original works were dismantled or destroyed. The detailed reconstructions and replicas, which are carried out with the help of restorers and based on archival photographs, construction plans, and material lists, are in many cases presented here for the first time.

Conceived as a foundational research on the historiography of environments, the publication comprises a wealth of material shaping, mapping and illustrating the storyline(s) of the notion, and provides leading scholars' essays and extensive bibliographies focused on individual artists and environments exhibited in the show.



## Inside Other Spaces

### Environments by Women Artists 1956–1976

EDITORS Marina Pugliese and Andrea Lissoni  
 TEXTS Ilaria Bernardi, Barbara Ferriani, Hélène Guenin,  
 Hanna Kriegleder, Andrea Lissoni, Elona Lubyte,  
 Florencia Penna, Anne Pfautsch, Marina Pugliese,  
 Laura M. Richard, Giovanni Rubino, Gabrielle Schaad,  
 Claudia Schmuckli, Stephanie Weber  
 GRAPHIC DESIGN Stefan Mader und Lucile Billot,  
 Bureau Borsche

English  
 304 pp. • 190 ill. • 23 x 29.7 cm • Paperback with flaps  
 €48.00, £48.00  
 January 2024 [PREVIOUSLY ANNOUNCED]



**EXHIBITION**  
 Haus der Kunst, Munich, September 8, 2023 – March 10, 2024





## Brenda Draney

Drink from the river

EDITORS Jacqueline Kok, Adelina Vlas  
TEXTS Graham Foy, David Garneau, Jacqueline Kok, Ken Lum,  
Souvankham Thammavongsa  
GRAPHIC DESIGN Studio Markus Weisbeck

English  
128 pp. • 60 ill. • 20.8 x 29.8 cm • Hardcover  
€30.00, £30.00  
available

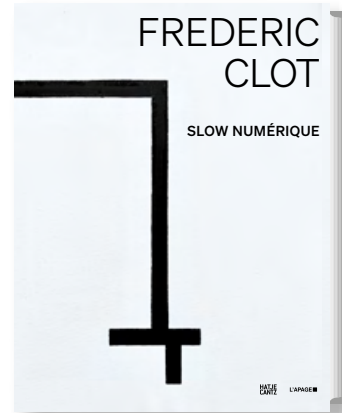


### EXHIBITION

Art Gallery of Alberta, Edmonton, January 22–May 8, 2024

Brenda Draney's work explores the complex nature of intimacy. Referencing her own memories and experiences, the Canadian artist examines the layered meanings embedded in everyday motifs and situations. The cumulative portrait that emerges references a collective self that encompasses not only her own experience but that of past generations and current community members. However, instead of simply reproducing these elements, she is more interested in addressing how their meanings can shift when filtered through individual interpretation. By deliberately leaving blank spaces in her paintings, Draney leaves room for viewers to place their own narrative within her imaginary spaces and to connect to the wide range of emotions the artist subtly invokes.

This richly illustrated catalogue—published in conjunction with Draney's solo exhibition organized by The Power Plant Art Gallery in Toronto—features a selection of existing and newly commissioned works and original contributions from Canadian scholars and writers.



## Frédéric Clot

Slow numérique

EDITOR Karine Tissot  
TEXTS JJ Charlesworth, Françoise Jaunin, Karine Tissot  
GRAPHIC DESIGN So2design

English, German, French  
160 pp. • 100 ill. • 23.5 x 30.5 cm • Hardcover  
ca. €44.00, ca. £44.00  
April 2024



Frédéric Clot is a self-taught artist who has developed a unique way of drawing and painting—against established styles, mainly in black and white, and between figuration and abstraction. His paintings, etchings, and drawings evoke enigmatic places. Clot creates scenarios that seem completely in tune with our time: they are abstract, elusive reminiscences of our present and reflect the broad definition of communication in the digital age. This richly illustrated publication is the first monograph to cover the Swiss artist's entire oeuvre to date. It offers an overview of more than twenty years of artistic production and is complemented by essays by the art historian Karine Tissot, the cultural journalist and art critic Françoise Jaunin, and the London-based art critic JJ Charlesworth.



## Anna Bogouchevskaia

### Catalogue Raisonné 1984–2023

Retrospective: Fallen Falls

EDITOR Kunsthalle Rostock, Jörg-Uwe Neumann,  
Sebastian C. Strenger  
TEXTS Josephine Gabler, Mark Gisbourne, Xenia Hausner,  
Jörg-Uwe Neumann, Bunny Rogers, Sebastian C. Strenger,  
Jorinde Voigt, Thomas Zipp, et. al.  
GRAPHIC DESIGN Huelsenberg Studio, Berlin

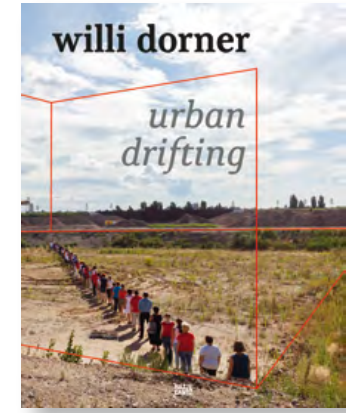
English, German  
456 pp. • 1200 ill. • 25 x 32 cm • Hardcover  
ca. €68.00, ca. £68.00  
January 2024



### EXHIBITION

Kunsthalle Rostock, December 17, 2023 – March 10, 2024

Anna Bogouchevskaia sees her work in sculpture as a geopolitical engagement with concerns at the intersection of figuration and abstraction. This is the first catalogue raisonné of the German-Russian sculptor, including her early work, which has explored the art of the French-Russian artist Marc Chagall. After the fall of the Iron Curtain, the artist moved from Moscow to Berlin. As she transitioned into the middle phase of her artistic practice, she increasingly turned to natural phenomena, such as the unifying element of water in its various aggregate states and manifestations. In this publication, renowned authors place her work of the past 40 years in an art-historical context and provide insights into a unique oeuvre.



## Willi Dorner

urban drifting

EDITOR Willi Dorner  
TEXTS Lisa Bowler, Willi Dorner  
GRAPHIC DESIGN Beatrix Bakondy, Julia Krauth

English, German  
240 pp. • 450 ill. • 24 x 30 cm • Hardcover with dust jacket  
€68.00, £68.00  
March 2024



Anyone who has experienced one of his performances on stage or his interventions in public space will not forget it: colorfully masked performers move through the city as a troupe and, on a secret command, pile up and interlock their bodies in building entrances, in staircases or on park benches, while the audience follows in amazement. Having founded his company in Vienna in 1999, artist and choreographer Willi Dorner's carefully designed interventions enhance our perception and critical sense of everyday life. This book offers a retrospective of his interdisciplinary work to date, both indoors and outdoors. In addition to Dorner's personal recollections, numerous stunning images complete the picture of his artistic work away from the stage from the late 1990s to the present. An interesting insight into the "making of" of the projects as well as a photo series on the city complement the portrait.





## “Don't think, but look!”

A View of Painting over Seven Centuries

EDITORS Jens Neubert, Jens Toivakainen  
 TEXTS Walter Feilchenfeldt, Lukas Gloor, Jens Neubert  
 GRAPHIC DESIGN Rutger Fuchs

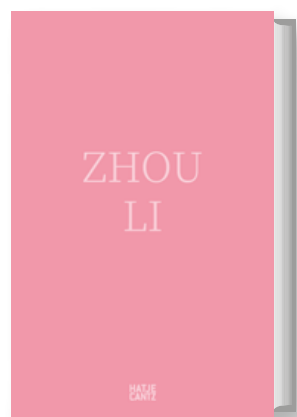
English, German  
 328 pp. • 338 ill. • 30.5 x 23.3 cm • Hardcover  
 €54.00, £54.00  
 December 2023



978-3-7757-5639-6

Along the three major themes of technique, art epochs, and pictorial genres, art history can delve into the smallest details. The concern of “*Don't think, but look!*” is diametrically opposed. Foregoing any commentary text, this book is about the conscious act of seeing without distraction in order to recognize the essential—the “unexplainable”—in the work of art.

This publication does not intend to be a comprehensive history of art. Instead, this quite subjective selection of 338 paintings aims to provide an unclouded view of the chronological development of Western painting over seven centuries. The key painting is on the cover: Cézanne's *Bathers (Les Grandes Baigneuses)* that, like a gateway, opens the path to the non-representational image of our time.



## Zhou Li

EDITOR Darragh Hogan for Kerlin Gallery  
 TEXTS Fiona He, Pi Li, Zhou Li, Lu Mingjun, Sue Rainsford, Xu Sheng, He Xiaoi  
 GRAPHIC DESIGN huangyangdesign

English, Chinese  
 412 pp. • 120 ill. • 12.5 x 19.5 cm • Hardcover  
 ca. €44.00, ca. £44.00  
 April 2024



978-3-7757-5690-7

Zhou Li's lyrical abstract paintings capture her acute sensory observations of the world: lightness and shadow, solidity and dissolution, the sense of being. Building upon the history of European painting and the central tenets of traditional Chinese art, the Shenzhen-based artist harnesses both traditions to develop a distinct painterly language. Her free-flowing charcoal lines intersect with circles of paint in a gauzy, gossamer palette.

Organized in three sections, this publication presents three pivotal bodies of work. *Lost in Green*, created in the unique year of 2020, turns our attention to the elemental shifts of spring, harnessing its powerful symbolism of flux and regeneration. *Tracing The Peach Blossom Spring* uses color as a healing force and tool for self-reflection, expressing emotional journeys in response to life cycles of birth and grief. *Water and Dreams* focuses on the universal motif of water, drawing upon its rich cultural symbolism and complex representations throughout art history, religion and mythology. Insightful and poetic texts and a distinctive thematic colorway respond to each body of work.



## After Rain

Diriyah Contemporary Art Biennale 2024

EDITOR Ute Meta Bauer  
 TEXTS Ute Meta Bauer, Catherine David, Kwok Kian Woon, Michael Marder, Anca Rujoiu, Gregor Stemmerich, Georg Vrachliotis  
 GRAPHIC DESIGN mono.studio/Kai von Rabenau

English, Arabic  
 460 pp. • 320 ill. • 23.5 x 29.5 cm • Paperback  
 ca. €44.00, ca. £44.00  
 February 2024

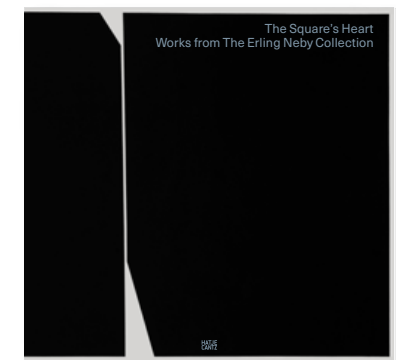


978-3-7757-5693-8

### EXHIBITION

Diriyah Contemporary Art Biennale 2024, Riyadh, February 20 – May 24, 2024

A new platform for contemporary art situated on the outskirts of Riyadh near the At-Turaif UNESCO World Heritage Site, the 2024 Diriyah Contemporary Art Biennale, *After Rain*, features more than eighty artists of different generations, presents many contributions from Saudi Arabia and the Gulf region, and includes newly commissioned projects and time-based works of art. This international gathering of artists is founded on a commitment to fostering dialogue between Saudi Arabia and other parts of the world. The catalogue provides a visual and spatial navigation of the exhibition and the Biennale Encounters, a series of talks, workshops, performances and poetry readings. A compendium of essays, literary texts, and poetry, this book also serves as a logbook, highlighting the format of the Biennale as a work-in-progress that unfolds over time in diverse collaborations with artists, musicians, chefs, architects, farmers, and botanists. This large-scale international art project and its publication capture and reflect on an exciting moment within a changing Saudi Arabian cultural landscape.



## The Square's Heart

Works from The Erling Neby Collection

EDITORS Line Daatland, Petter Snare  
 GRAPHIC DESIGN Benedikt Reichenbach

English  
 300 pp. • 280 ill. • 28 x 28.6 cm • Paperback  
 ca. €48.00, ca. £48.00  
 March 2024



978-3-7757-5688-4

### EXHIBITION

Kode Bergen Art Museum, October 6, 2023 – February 25, 2024

The term “concrete art” was coined by the Dutch artist Theo van Doesburg in 1930, referring to works of art that are exclusively based on purely “plastic” elements, such as color, line and plane, thereby forming an independent “concrete” reality. Accompanied by a new interest in how we perceive and process visual impressions, insights from perception psychology have been artistically explored to create dynamic and ‘living’ images.

Over the past 50 years, the Norwegian art collector Erling Neby has built an extraordinary collection of geometric and concrete art. Encompassing European, American and Nordic art, the main focus is on works from the post-war years, including leading figures such as Victor Vasarely, Max Bill, Auguste Herbin, Josef Albers, Aase Texmon Rygh and Olle Bærtling, as well as new generations of artists who, in different ways, use a geometric-abstract form of expression. This catalogue documents a major exhibition at the Kode Art Museum in Bergen featuring more than 100 works from the collection, which—through its truly personal selection—offers a complex picture of artistic positions, and the impact of geometric and concrete art.





## HOPE

EDITORS Bart van der Heide, Leonie Radine, DeForrest Brown, Jr.  
TEXTS Bart van der Heide, Leonie Radine, DeForrest Brown, Jr., Mahan Moalemi, Ytasha L. Womack  
GRAPHIC DESIGN Studio Mut

English, German, Italian  
248 pp. • 7 ill. • 10,5 x 14,8 cm • Paperback  
€22.00, £22.00  
November 2023

 978-3-7757-5618-1  
978-3-7757-5619-8 [ePub]  
978-3-7757-5620-4 [PDF]

### EXHIBITION

Museion Bozen/Bolzano, September 30, 2023 – February 25, 2024

What is there to hope for today? How does hope manifest itself at a time when a linear understanding of the future, of growing prosperity, security, and progress is canceled? How can hope be thought beyond market-driven forms of worldbuilding? Is there a third approach in which hope as a critical practice opens a path to alternative futures? After *Techno Globalization Pandemic* and *Kingdom of the III*, *HOPE* is the third chapter of the long-term project *TECHNO HUMANITIES*, exploring the urgent questions of what it means to be a global citizen in the present-day dependency between ecology, technology, and economy. *HOPE* brings together a wide range of artistic positions from different generations that see the end of future as the start of new beginnings and an incentive to validate more circular and re-generative practices as a source of wonder and collective movement.



## Jeewi Lee Index

EDITORS Lukas Feireiss, Ana Lessing Menjibar  
TEXTS Andrea d'Amore, Lukas Feireiss, Sybille Krämer, Lydia Korndörfer  
GRAPHIC DESIGN Ana Lessing Menjibar

English, Korean  
352 pp. • 188 ill. • 22 x 29 cm • Paperback  
€58.00, £58.00  
available

 978-3-7757-5612-9

Jeewi Lee is interested in all the traces—the intimate imprints and distinctive markings—that we leave behind and that inhabit the spaces surrounding us. Abstract compositions of rescued stories, worn-out pavements and stripped down wallpapers, cut-out floors, grains of sand that have traveled millions of years around the world, coffee stains or burnt wood. These traces, both human and historical, become vessels of stories and memories, inscribed on various materials, bearing witness to the past, present, and future.

This publication offers a comprehensive exploration of the manifold tracings of the Berlin-based Korean artist over the past decade. It provides insight into her highly conceptual way of working and unveils previously unseen documentation of her deeply personal process of creation.



## Beyond Matter, Within Space Curatorial and Art Mediation Techniques on the Verge of Virtual Reality

EDITORS Livia Nolasco-Rózsás, Marianne Schädler  
TEXTS Paul Aguraiuja, Ali Akbar Mehta, Kristaps Ancāns, Corina L. Apostol, Constança Babo, Amanda Beech, Philippe Bettinelli, Giulia Bini, Beatrice von Bismarck, Zach Blas, Enrico Boccioletti, Andreas Broeckmann, Janine Burger, Julie Champion Lagadec, Donika Çina, Ami Clarke, Annet Dekker, Adela Demetja, Lily Díaz-Kommonen, Krischan Ditsch, Dennis Dizon, et al.  
GRAPHIC DESIGN AKU Collective, Mirjam Reili and Kersti Heile

English  
576 pp. • 350 ill. • 21.4 x 26.8 cm • Paperback with flaps  
€58.00, £58.00  
available

 978-3-7757-5616-7

Exhibition spaces are physical places of knowledge production and exchange. Their spatial properties play an important role in contextualizing information. Virtual stagings of exhibitions should therefore retain these properties. The *Beyond Matter* research project (2019–23) aims to unravel the intertwining of physical and virtual structures and their impact on spatial aspects in art production, curating, and art education, and thus to identify ways to preserve cultural heritage in the digital age. This publication offers a comprehensive overview of the diverse research activities, exhibition and book projects, and symposia that have taken place or emerged in the course of the international *Beyond Matter* project at the various partner institutions.



## Jan St. Werner Space Synthesis

EDITORS Çağla İlk, Jan St. Werner  
TEXTS Michael Akstaller, Nikola Bojić, Louis Chude-Sokei, Damir Gamulin, Çağla İlk, Gascia Ouzounian, Patricia Reed, Jan St. Werner, Oswald Wiener  
GRAPHIC DESIGN Rupert Smyth

English, German  
252 pp. • 60 ill. • 21.6 x 23.6 cm • Paperback with flaps  
€48.00, £48.00  
available

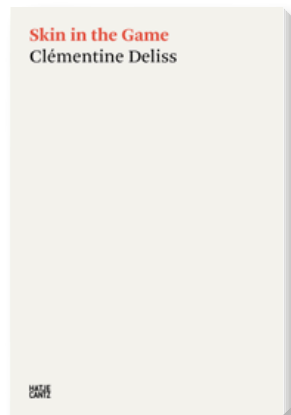
 978-3-7757-5576-4

### EXHIBITION

Staatliche Kunsthalle Baden-Baden, May 5 – July 2, 2023

How can one inhabit a sound? What perspectives open up through the encounter of space, resonance and perception? And how are participants changed in the process? With *Space Synthesis*, artist and composer Jan St. Werner, known as one half of the duo *Mouse on Mars*, designs a radically new understanding of sound and space. The interplay between the two becomes a method of exploring architecture and social contexts. *Space Synthesis* is the catalogue for Jan St. Werner's first solo exhibition and, at the same time, the document of a practice that turns against seemingly fixed knowledge and explores the productive power of sound from multiple perspectives. Numerous contributions deepen the understanding of his artistic work.





## Skin in the Game

Conversations on Risk and Contention

EDITOR Clémentine Deliss

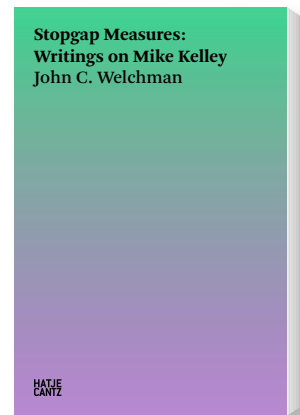
TEXTS Ruth Buchanan, Clémentine Deliss, Otobong Nkanga, Collier Schorr, Joëlle Tuerlinckx, Andrea Zittel  
GRAPHIC DESIGN Neil Holt

English  
ca. 240 pp. • 75 ill. • 14 x 21 cm • Paperback with flaps  
€24.00, £24.00  
December 2023



978-3-7757-5613-6  
978-3-7757-5614-3 [ePub]  
978-3-7757-5615-0 [PDF]

*Skin in the Game* follows on from the acclaimed field-work diary, *The Metabolic Museum*. In this new book, Clémentine Deliss expands on how artists understand risk and contention both in their work and with regard to historical collections. Through a series of compelling conversations, questions are raised on how to work on colonial collections through the concept of the “prototype” as generative of a multiplicity of non-exclusive interpretations. The book includes interviews with leading women artists spanning two generations—Ruth Buchanan, Otobong Nkanga, Collier Schorr, Joëlle Tuerlinckx, and Andrea Zittel—in which they discuss that moment of “skin in the game,” when each of them took the decision to become an artist, to enter the Hades of an uncertain existence and the Heaven of aesthetic experiment. What was the prototype that defined their career and their life’s trajectory, that like a revenant returns over the course of an artist’s lifetime?



## Stopgap Measures

Writings on Mike Kelley

TEXTS John C. Welchman  
GRAPHIC DESIGN Neil Holt

English  
ca. 384 pp. • 40 ill. • 14 x 21 cm • Paperback with flaps  
ca. €34.00, ca. £34.00  
March 2024



978-3-7757-5652-5  
978-3-7757-5653-2 [ePub]  
978-3-7757-5654-9 [PDF]

*Stopgap Measures* presents an exciting selection of essays, interviews and shorter pieces on the work of American artist Mike Kelley (1954–2012) written over more than three decades by the noted art historian and cultural critic John C. Welchman.

Kelley’s provocative career gave rise to some of the most conceptually and materially diverse work of recent times—in performance, writing, painting, drawing, sculpture, banners, multimedia installation, appropriated objects and images and video, as well as numerous collaborations. This volume includes reflections on specific works, and features a signature series of pathbreaking essays on Kelley’s innovations in photography and writing as well as explorations of major themes in his practice, research and thinking: physical comedy and verbal humor; memory; popular culture, dress-up and Americana; the uncanny; imaginative projection and dark fantasy; appropriation and giving; authorship and self-construction; and the artist’s little-remarked upon negotiation with the histories of and ideas about Asia. The book concludes with new essays on Kelley’s engagement with animals and the nonhuman; and on the refrain disappearances that punctuate Kelley’s career set in relation to specters of social catastrophe and nuclear annihilation.

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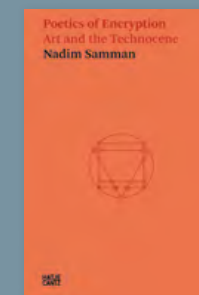
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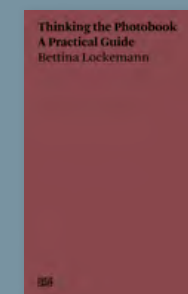
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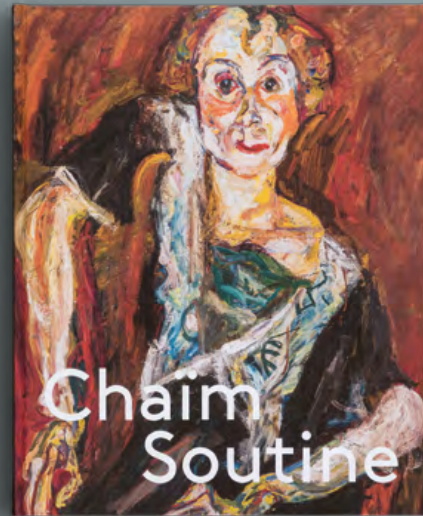


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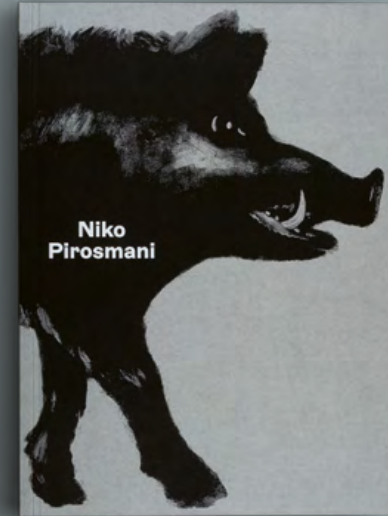
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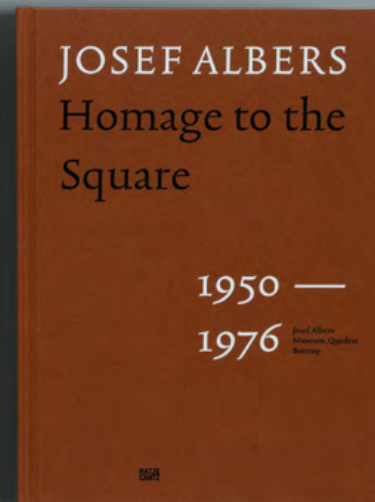


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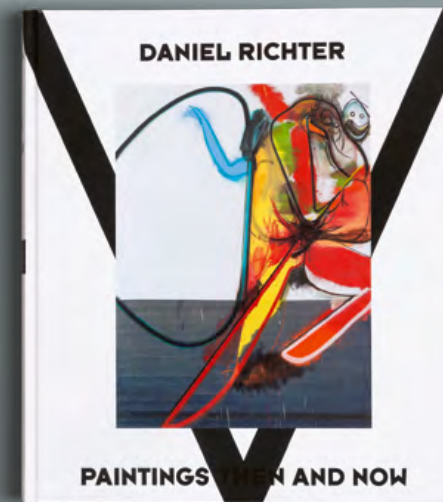


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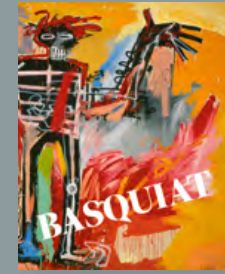
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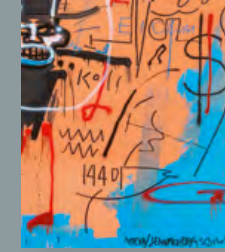
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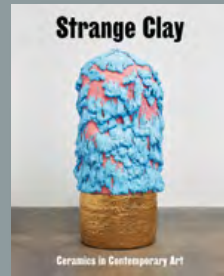
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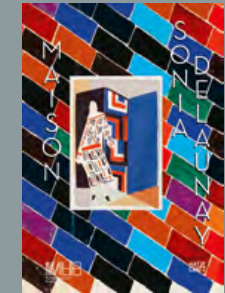
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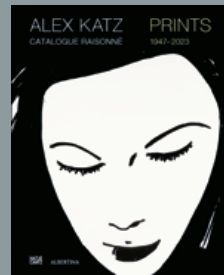
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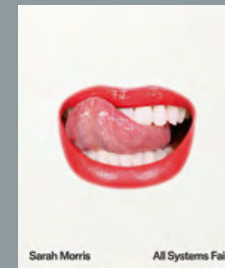
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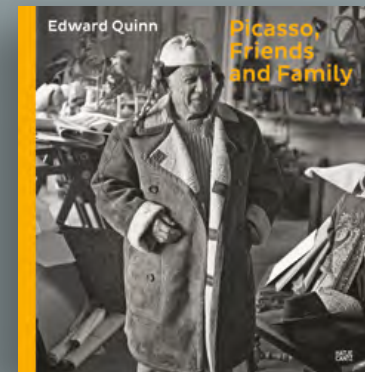
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Photographs by Edward Quinn

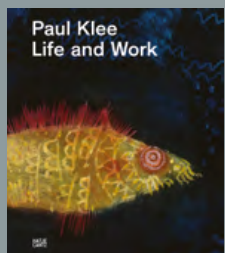
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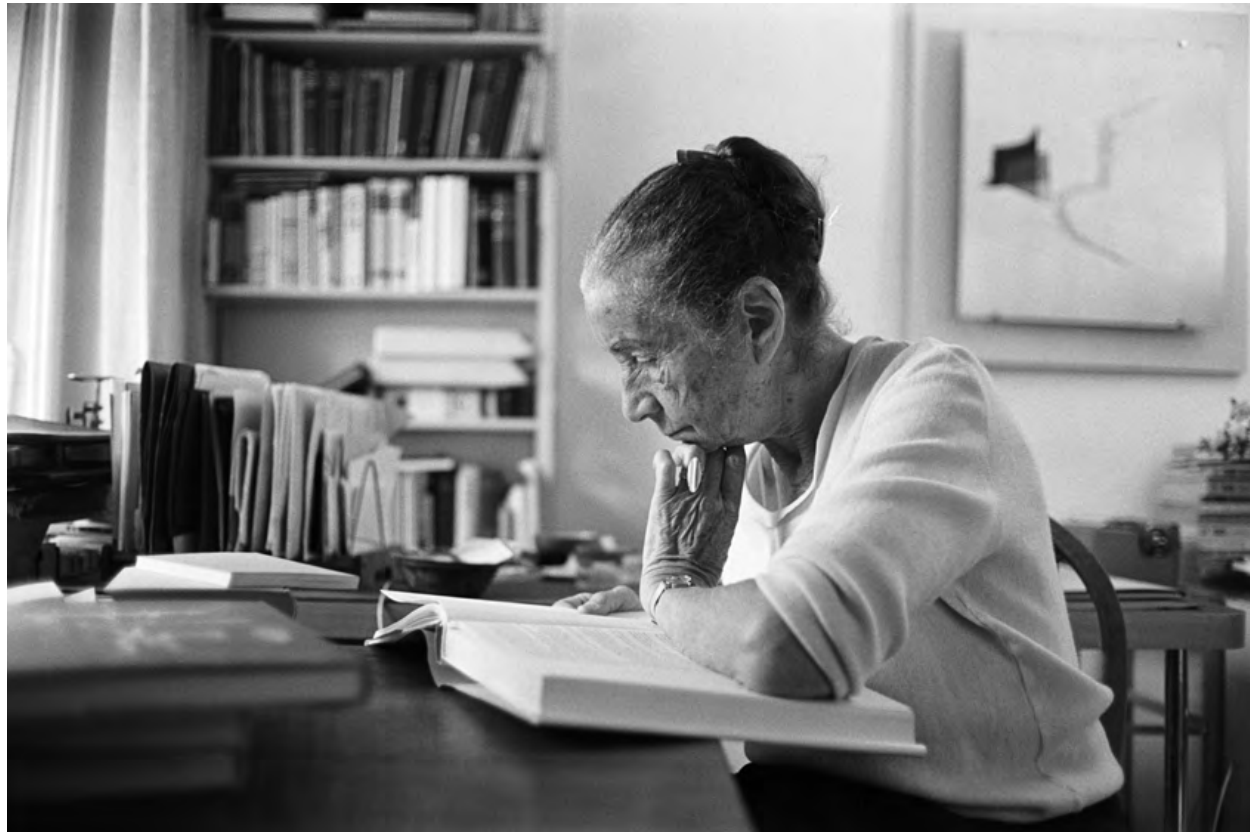
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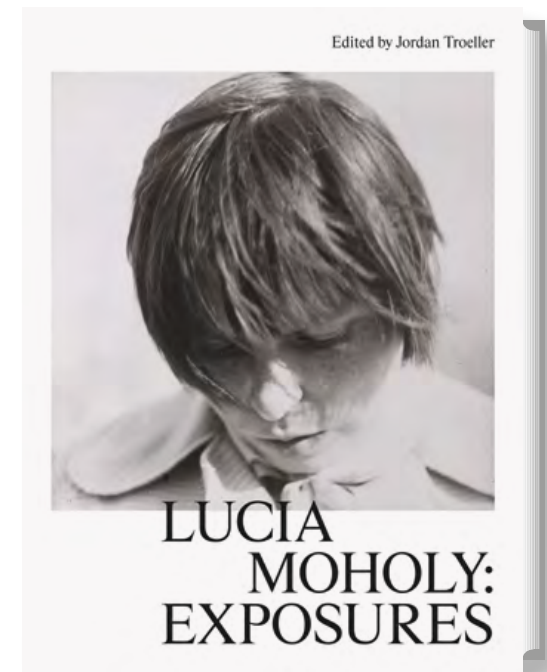


#### THE WOMAN WHO WROTE PHOTO HISTORY

- Appreciation of an artist and intellectual far ahead of her time
- More than Bauhaus!
- Experimental and innovative pioneer of the medium of photography

A prolific writer, photographer, portraitist, and documentarian, Lucia Moholy defies categorization. She was as active in avant-garde circles as she was in the field of information science, advancing an expansive understanding of visual reproduction. While previous publications on Moholy have limited her accomplishments to the five years she spent at the Bauhaus, *Lucia Moholy: Exposures* presents the full breadth of her writings and photographs for the first time. Extensive essays drawing on new archival discoveries offer insights into her early life in turn-of-the-century Prague, her involvement in the radical social movements of the 1920s in Weimar Germany, her emigration to London, where colleagues and friends included members of the Bloomsbury Group as well as her wartime involvement with microfilm and scientific documentation and her work in the Middle East on behalf of UNESCO. Acknowledging her reception by contemporary artists such as Jan Tichý, the publication demonstrates how Moholy's interdisciplinary approach to photography anticipated the medium's post-analogue present.

LUCIA MOHOLYs (1894–1989) photographs in the aesthetics of the New Objectivity continue to shape the international reception of the Bauhaus to this day. After studying art history and philosophy in her native Prague, she worked as an editor before arriving at the Bauhaus with her husband László Moholy-Nagy in 1923. Her bestselling book *A Hundred Years of Photography 1839–1939* was highly influential for the recognition of the medium as an art form. In 1959 she settled in Switzerland, where she continued to work as an art critic.



### Lucia Moholy Exposures

EDITOR Jordan Troeller for Kunsthalle Praha  
 TEXTS Oliver A. I. Botar, Annie Bourneuf, Hana Buddeus, Özge Baykan Calafato, Meghan Forbes, Christelle Havranek, Michelle Henning, Rolf Sachsse, Robin Schuldenfrei, Steffen Siegel, Jan Tichý, Jordan Troeller  
 GRAPHIC DESIGN Tereza Hejmová, Adéla Svobodov

English  
 ca. 300 pp. • 160 ill. • 21 x 28 cm • Hardcover  
 ca. €48.00, ca. £48.00  
**May 2024**



**EXHIBITION**  
 Kunsthalle Praha, Prague, May 30 – October 28, 2024

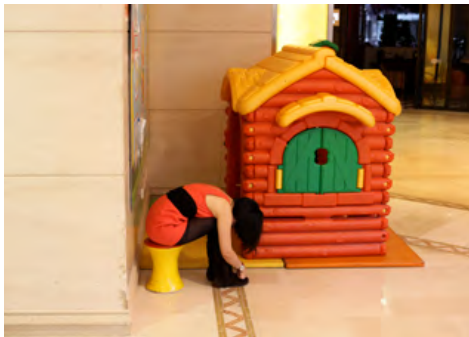


“HUMANKIND’S DESTINY IS HUMANKIND”  
— BERTOLT BRECHT

- Explores human ambiguity
- A social and psychological examination of the absurd reality of everyday life
- New works following the success of Eidinger’s debut *Autistic-Disco*

After *Autistic-Disco*, *O Mensch* is the new photobook by Berlin actor Lars Eidinger. It combines photographs shot with a mobile phone in the last three years, as well as with a single-lens reflex camera, some of which are much older. Only on the surface do Eidinger’s images resemble seemingly harmless snapshots. In a society of singularities and vanishing boundaries between humans and machines, the absurd reality of everyday life has become a colossal photomontage. From the perspective of an actor who knows that the reciprocal presence of good and evil is the core of every truthful and touching character, Lars Eidinger creates images that put human ambiguity at the center. The Berlin-based Japanese poet Yoko Tawada has written short poems in the form of haikus for a selection of photographs, adding a poetic layer to the interpretive space.

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



## Lars Eidinger *O Mensch*

TEXTS Yoko Tawada  
GRAPHIC DESIGN Karsten Heller

English, German  
288 pp. • 240 ill. • 17 x 24 cm • Hardcover  
€40.00, £40.00

November 2023 [PREVIOUSLY ANNOUNCED WITH THE TITLE *PRESENT PERFECT*]



978-3-7757-5311-1

EDITION HATJE CANTZ:  
BERLIN, 2022.  
Original print in a  
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### MORE BOOKS BY THE ARTIST

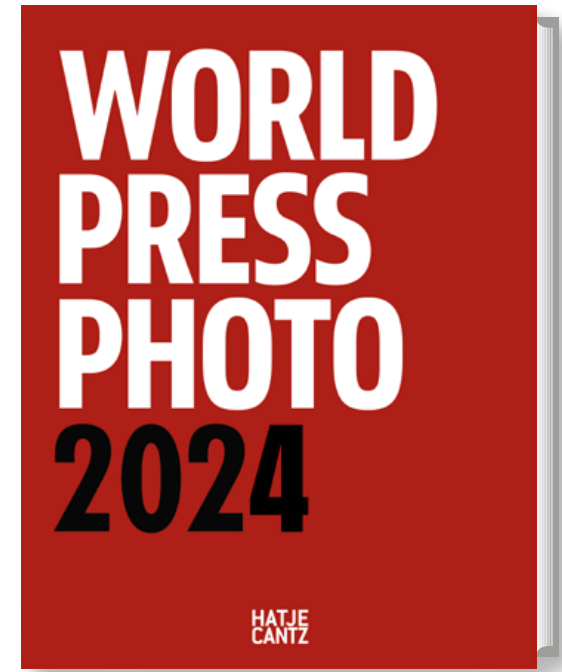


Lars Eidinger  
*Autistic-Disco*  
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### THE IMAGES THAT MATTER

- The most outstanding press photos from 2023
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Independent photojournalism and documentary photography are indispensable tools of political education for a democratic society and an essential part of shaping public opinion—especially in our so-called ‘post-factual’ times. In recognition of this, the independent non-profit organization World Press Photo Foundation, based in Amsterdam, has been presenting the World Press Photo Award for the best photo, the best story, the best long-term project of the year for more than six decades. The winning images in the various categories tell bold stories and provide invaluable insights into the state of our world. The winning photo will be announced alongside the book launch and presented in a traveling exhibition. The excitement continues as we wait to see which images will be chosen from thousands of submissions—and, of course, which photo will become the cover illustration!



## World Press Photo Yearbook 2024

EDITOR World Press Photo Foundation  
GRAPHIC DESIGN -SYB

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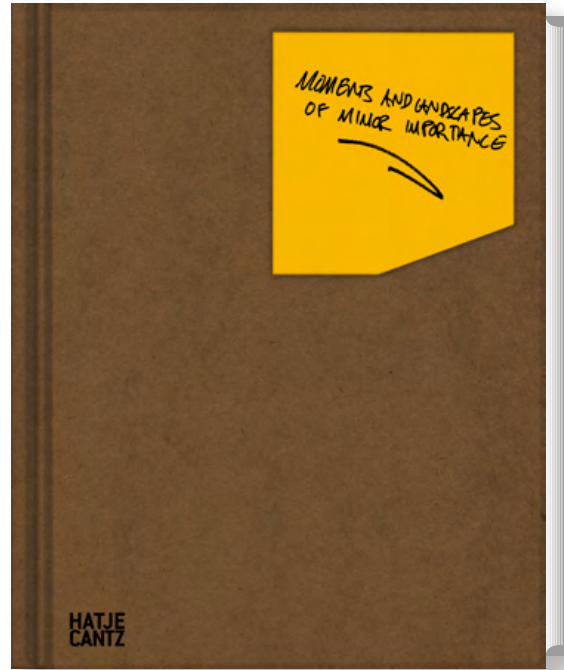
FINDING BEAUTY IN THE ALMOST INVISIBLE MOMENTS OF EVERYDAY LIFE

- Three-time winner of the World Press Photo Award
- Street Photography from Helsinki

“I have always been interested in photographing normal, everyday life. For me the greatest challenge is to make an interesting image of something very ordinary, almost invisible,” reflects Finnish photographer Markus Jokela. His images are the result of coincidences and unplanned encounters with people and places. Jokela almost never stages his photographs. Sometimes he asks people to stop, to freeze, but usually he just snaps one or two frames and continues walking. *Moments and Landscapes of Minor Importance* were shot in Helsinki between 2019 and 2023. Most of them were captured within a few kilometers from where he lives.

Jokela has won three World Press Photo awards, but despite his proximity to global moments, his personal projects often document everyday human life.

MARKUS JOKELA (\*1952, Helsinki) is a photographer who has traveled the world to report on global news. He earned his MA in social sciences at University of Tampere, Finland, and from 1981–93 worked as a journalist for the *Helsingin Sanomat* newspaper, before becoming a photo editor at the same newspaper, and eventually a photographer in 2001.



## Markus Jokela

### Moments and Landscapes of Minor Importance

TEXTS Markus Jokela  
GRAPHIC DESIGN Heikki Kaski

English  
128 pp. • 66 ill. • 21 x 26 cm • Hardcover  
ca. €44.00, ca. £44.00  
April 2024



AS TIME PASSES AND DETAILS FADE, PHOTOGRAPHS BECOME OUR MEMORIES

- Debut monograph by the Australian-based photographer
- Layers of beauty that exist everywhere around us
- Considered and atmospheric photos on medium format film

“As time passes and details fade, the photographs that we choose to hold onto become our memories. As a result when an image is made, explicitly or subconsciously, decisions are being made about how things will be remembered.” These images are Australian photographer’s Mark Forbes *Collected Memories*.

Five years in the making, his debut monograph presents a cohesive blend of carefully composed scenes, from faded interiors and common, relatable spaces, to the romance of our environment being reclaimed by nature. Turning the pages there is a stirring sense of both subtle ordinary beauty and inherent personality sprinkled across each of the large plates. Forbes’ photographic preference, using medium format film, is slow and methodical—and this approach can be felt throughout the quiet pages.

Melbourne-based photographer MARK FORBES (\*1980, Middlesbrough, UK) is best known for his considered and atmospheric documentary photography of street scenes, urban landscapes and interiors. He employs film as his medium of choice for personal documentary work—using predominantly traditional medium format cameras. His work has been widely exhibited in international public and private galleries.



## Mark Forbes

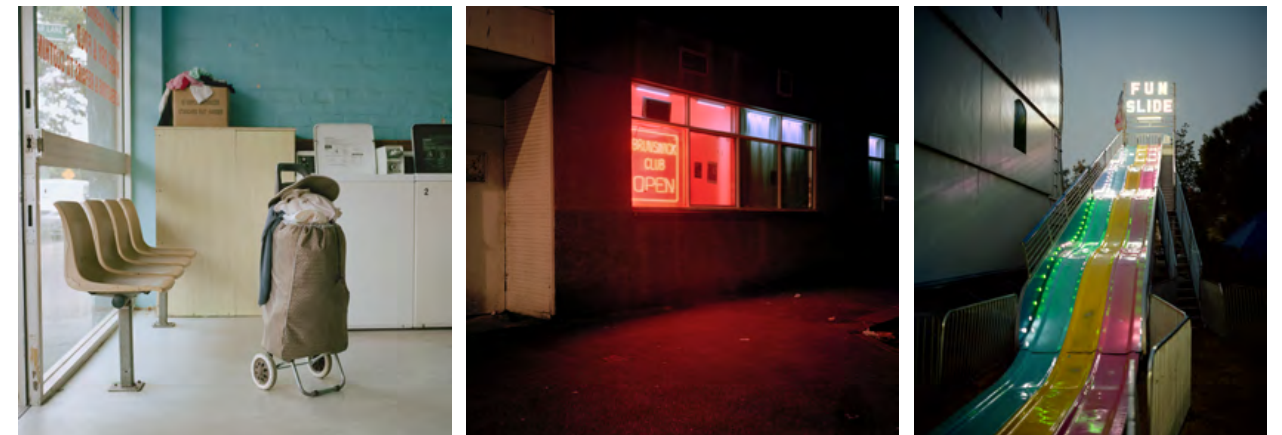
### Collected Memories

EDITOR Nadine Barth  
TEXTS Mark Forbes  
GRAPHIC DESIGN Julia Wagner, grafikanstalt

English  
112 pp. • 57 ill. • 30 x 25 cm • Hardcover  
€50.00, £50.00  
November 2023



Also available as a limited special edition with original print 978-3-7757-5681-5



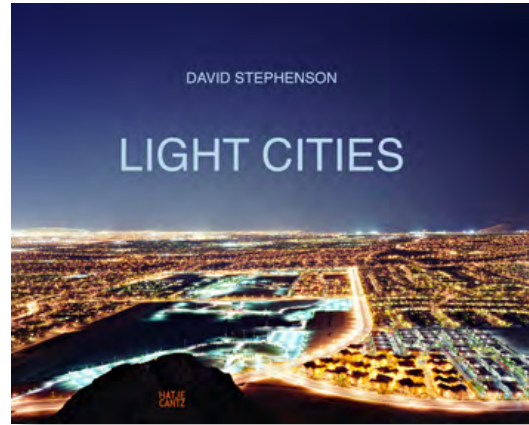


THE AMBIVALENT GLOW OF MODERN LIFE

- Stunning images of the urban sprawl
- Explores the city both as the center of energy and pollution
- Features images from 3 continents: From Bangkok to Boston, Seattle to Shanghai, Hong Kong to Melbourne

David Stephenson's stunning large format photographs of cities at night across America, Australia and Asia reveal globalized urban sprawl, energy use, and light pollution. These glowing "light cities" suggest much that is both good and bad in our industrialized society: extraordinary examples of a monumental technological sublime, where awe, beauty, and human aspiration are tinged with the shadow of looming environmental catastrophe, our engine of modernity seemingly running on empty. The accompanying essay by photographic historian Keith F. Davis discusses the evolving idea of the city as a key theme in photography, and what it has symbolized, from the modernist city as an engineering feat, to the post-modernist city as a focus of energy and information.

DAVID STEPHENSON (\*1955, Washington D.C.) has lived in Australia since 1982, when he took up a teaching post at the University of Tasmania Art School. A fascination for vastness in space and time has led him to travel and photograph extensively around the world, with journeys to Europe, the Himalayas, and both the Arctic and Antarctic. His photographs and video works have been widely exhibited in galleries around the world.



**David Stephenson**  
Light Cities

TEXT Keith F. Davis, David Stephenson  
GRAPHIC DESIGN David Stephenson

English  
96 pp. • 84 ill. • 24 x 29.7 cm • Hardcover  
ca. €44.00, ca. £44.00  
March 2024



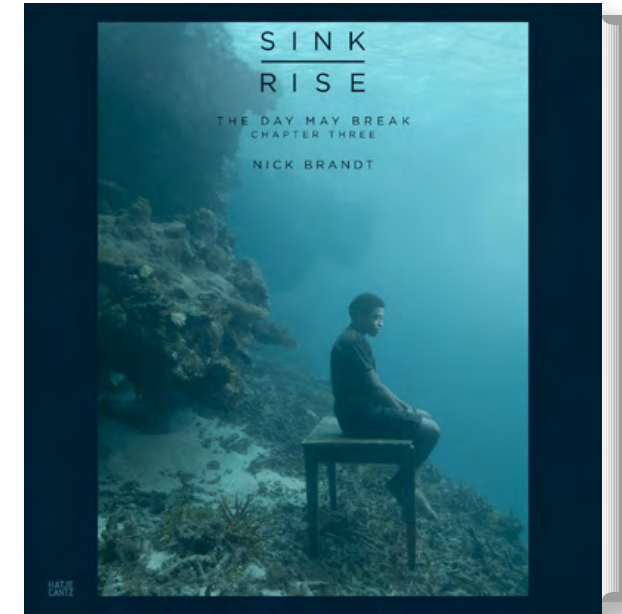
OTHERWORLDLY PORTRAITS IN AN AGE OF RISING SEA LEVELS

- The rise of the oceans artistically visualized
- Emphatic and empowering underwater portraits
- Third chapter in the photographer's successful series

*SINK / RISE* is the third chapter of *The Day May Break*, Nick Brandt's ongoing global series portraying people and animals that have been impacted by environmental degradation and destruction. This third chapter focuses on South Pacific Islanders impacted by climate change and serves as a stark reminder of the looming reality many island nations face. The local people in these photos, photographed underwater in the ocean off the coast of the Fijian islands, symbolize the many people who stand to lose their homes, land and livelihoods in the coming decades as the water rises.

The images—all shot in-camera underwater—are hauntingly beautiful. But beyond the immediate visual impact, Brandt's work delves deeper, asking: how did we get here? What does the future hold for these communities? And how can we mitigate, if not reverse, the damage? Brandt's emphatic portraits bridge the often abstract concept of climate change and are a reminder that behind every statistic about rising sea levels, there's a tangible human story.

NICK BRANDT (\*1964, London) studied painting and film at St. Martin's School of Art, London. In 1992 he moved to California, where he still lives today. Since 2001, he has documented the destructive impact that humankind is having on the natural world and, as a result, on humans themselves. *Chapter One* of his seminal series *The Day May Break* featured photographs taken in Zimbabwe and Kenya in late 2020. *Chapter Two* was shot in Bolivia in 2022. In the third chapter Brandt introduces color to the series, highlighting the all-encompassing impact of the water.



**Nick Brandt**  
SINK / RISE  
The Day May Break – Chapter Three

EDITOR Nadine Barth  
TEXTS Nick Brandt, Zoë Lescaze  
GRAPHIC DESIGN Julia Wagner, grafikanstalt

English  
116 pp. • 65 ill. • 30.5 x 32.5 cm • Hardcover with dust jacket  
€58.00, £58.00  
January 2024



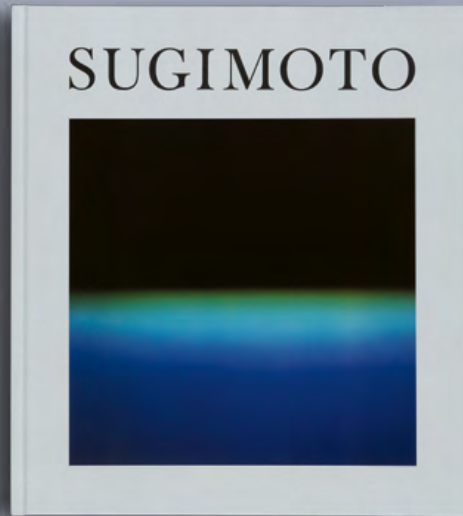
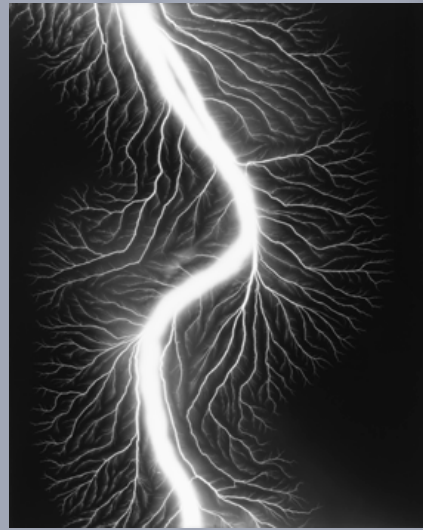
MORE BOOKS BY THE ARTIST





# Highlights

## FOTOGRAFIE

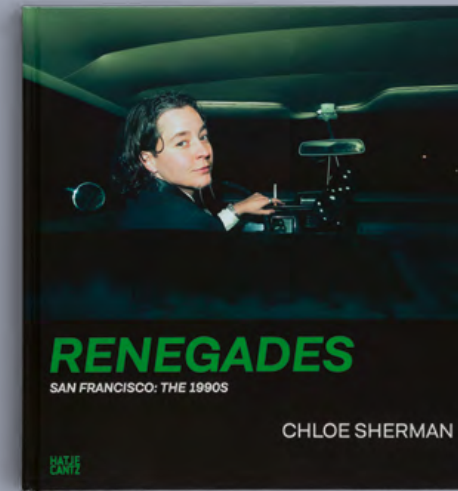


**Hiroshi Sugimoto**  
Time Machine

English • 216 pp.  
€48.00, £48.00  
978-3-7757-5532-0



All series by the  
grand master  
of conceptual  
photography

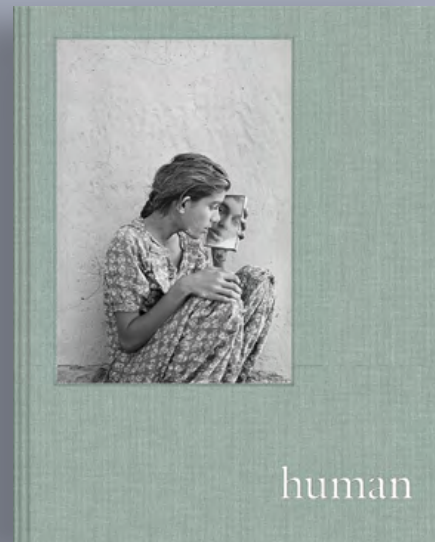


**Chloe Sherman**  
Renegades

English • 128 pp.  
€40.00, £40.00  
978-3-7757-5517-7



*"Shot from the perspective of one thoroughly immersed in the sub-culture, the photos draw much of their energy from the easy intimacy between photographer and subject."*  
THE NEW YORKER



**Prix Pictet**  
Human

English • 144 pp.  
€50.00, £50.00  
978-3-7757-5561-0

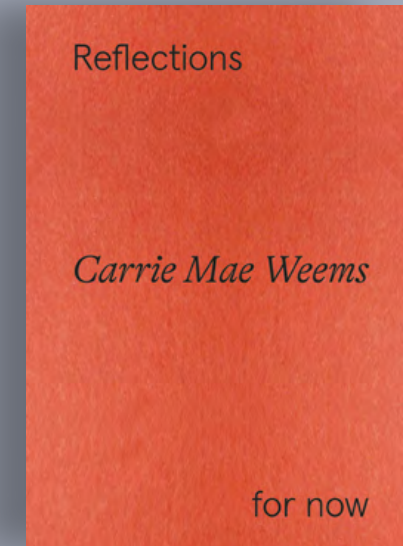


International  
exhibition tour,  
starting at the  
V&A in London



**Anastasia Samoylova**  
Image Cities

English • 168 pp.  
€50.00, £50.00  
978-3-7757-5480-4



**Carrie Mae Weems**  
Reflections for now

English • 176 pp.  
€30.00, £30.00  
978-3-7757-5555-9



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lectures and  
conversations by  
one of the most  
meaningful voices  
today





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**Fred Herzog**  
Modern Color

English • 320 pp.  
€40.00, £40.00  
978-3-7757-4181-10



*"A quintessential mid-20th-century street photographer, Herzog captures daylight streets crammed with shop signs and people. At night, the neon lights of a gloriously gaudy Vancouver float in the darkness like fireflies in pitch"*  
NATIONAL GALLERY OF CANADA



**Fred Herzog**  
Black and White

English • 128 pp.  
€34.00, £34.00  
978-3-7757-5322-7



The images that matter—courageous stories from around the world

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Yearbook 2023

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978-3-7757-5477-4



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Liechtenstein

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€50.00, £50.00  
978-3-7757-5486-6



**Axel Hütte**  
Reflexio

English, German • 84 pp.  
€50.00, £50.00  
978-3-7757-5490-3



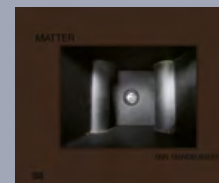
**Black Masculinities**  
creating emotive utopias  
through photography

English • 320 pp.  
€40.00, £40.00  
978-3-7757-5519-1



**Elizaveta Porodina**  
UN/MASKED

English • 160 pp.  
€48.00, £48.00  
978-3-7757-5246-6



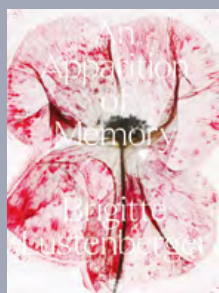
**Ann Mandelbaum**

English • 176 pp.  
€54.00, £54.00  
978-3-7757-5324-1



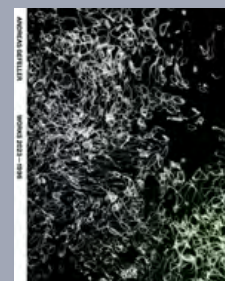
**Erwin Olaf**  
Strange Beauty

English • 240 pp.  
€44.00, £40.00  
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**Brigitte Lustenberger**  
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English, French, German • 208 pp.  
€64.00, £64.00  
978-3-7757-5548-1



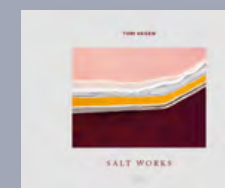
**Andreas Gefeller**  
Works 2023—1996

English, German • 224 pp.  
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**Jim Naughten**

English • 88 pp.  
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978-3-7757-5386-9



**Tom Hegen**

English • 288 S.  
€78.00, £78.00  
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BACKLIST





ARCHITECTURE & DESIGN







#### A PHOTOGRAPHIC PILGRIMAGE

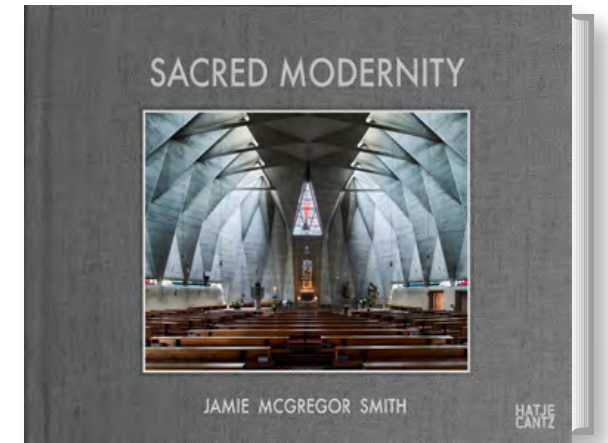
- Europe's post-war sacred spaces
- Still controversial, whilst revisited by contemporary architects, designers and scholars
- Over 50 awe-inspiring modernist churches in Austria, Italy, Switzerland, and England

*Sacred Modernity* documents the dramatic shift in ecclesiastical architecture across post-war Europe. Spurred on by the modernizing impulses of the Second Vatican Council in the early 1960s, and in search for an appropriate architectural language that showed that the Catholic Church was still relevant to the modern world, this was the period when the church married the atheist architect, and bore a child of pure form. Among these structures, some exude a joyful antagonism, while others emanate a cold minimalism. Boldly designed, outrageous and provocative for their time, the aesthetic of this period still ignites great debate between modernists and traditionalists.

Half a century on, this study traces how their materials and ideals have matured and patinated. Remaining amongst the most unique buildings within our public sphere, they are future visions from the near past that seem to anticipate societies current shift away from organized religion towards an individual spirituality.

The book represents the first attempt by a photographer to collate the religious architecture of the mid-century high modern years that took many forms, from Brutalism to Structural Expressionism, under a singular artistic vision.

JAMIE MCGREGOR SMITH (\*1982, Weymouth, UK) studied photography at Staffordshire University, graduating in 2006. Inspired by the American New-Topographic movement, he began his documentary records with the defunct pottery industry in the British midlands, the collapse of the motor industry in Detroit, or the abandoned Athens Olympics stadiums. His works have been published by *The New York Times*, *The Guardian*, the *Financial Times*, *Wallpaper\**, *Architectural Digest* and *Vanity Fair*.



## Sacred Modernity

### The Holy Embrace of Modernist Architecture

TEXTS Ivica Brnić, Jonathan Meades, Jamie McGregor Smith  
GRAPHIC DESIGN

English, German  
ca. 200 pp. • 100 ill. • 31 x 23 cm • Linen Hardcover  
€54.00, £54.00  
March 2024



978-3-7757-5646-4

#### WHAT THE PRESS SAYS

*"Whatever the flavour of your religious persuasion, an impressive interior will have the power to inspire awe. That's certainly the case for these architectural wonders, some little known and rarely visited."* **WALLPAPER\***

*"The new language of sanctity is diverse and at times surprising. (...) Regardless of their architectural language, these are spaces that inspire contemplation, meditation, and introspection."* **ARCHDAILY**

*"(...) unlike anything you've seen before – A new book by photographer Jamie McGregor Smith highlights the important role that architecture played in the Catholic Church's mission to bring people back after WWII"* **FAST COMPANY**



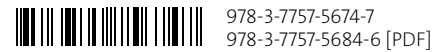


## On Architecture and Greenwashing

The Political Economy of Space Vol. 01  
Vol. 01

EDITOR Charlotte Malterre-Barthes  
TEXTS Marc Angéilil and Cary Siress, Tom Carruthers and Jennifer Newsom, Meriem Chabani, Architecture Climate Action Network  
GRAPHIC DESIGN Fernanda Tellez Velasco

English  
136 pp • 20 ill. • 10.7 x 17.8 cm • Paperback  
€18.00, £18.00  
March 2024



As an industry that relies on extracted materials and an intense use of resources, isn't construction unsustainable by design? The pressure is increasing for the sector to diligently address the harm caused by the built environment, begging the question of whether real sustainability in architecture and planning is possible. As institutionalized and commodified greenwashing hollows out the term, how do architects and designers position their work beyond the inadequacy of a flattening universalistic understanding of sustainability? What forms of practice allow for accountable and revolutionized construction modes? How can we critically engage with technology as an ambivalent tool in the service of green capitalism?

The first volume of a forthcoming series by RIOT — Research and Innovation On Territory, a laboratory within the Institute of Architecture at the Swiss Federal Institute of Technology (EPFL), *On Architecture and Greenwashing* presents a cross-section of positions on architecture and its political economies and explores ways to correct course in the face of a climate crisis of unprecedented magnitude—beyond greenwashing.



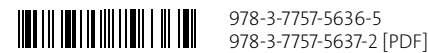
## DELUS

### The Journal of the Institute of Landscape and Urban Studies

Issue 0

FOUNDING EDITORS Johanna Just, Sara Frikech  
TEXTS Christina Gruber, Sandra Jasper, Institute for Postnatural Studies, Federico Pérez Villoro, Luiza Prado de O. Martins, Karin Reisinger  
GRAPHIC DESIGN Studio Folder

English  
80 pp. • 61 ill. • 20 x 24 cm • Paperback with lay-flat binding  
€24.00, £24.00  
available



The pilot issue of the new annual publication *DELUS* offers a range of diverse insights into landscape and urban questions. Founded in 2022 by the Institute for Landscape and Urban Studies (LUS) at ETH Zurich, it introduces new methods to unpack multiple worlds and narrate manifold stories.

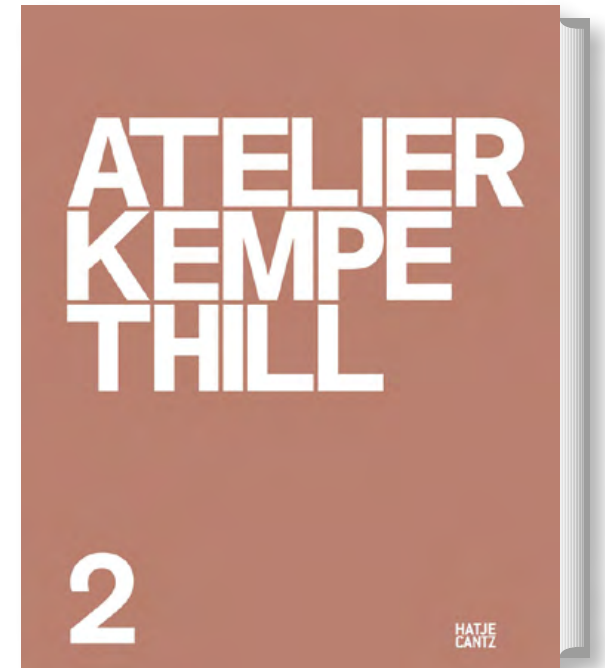
The contributions range from unraveling histories of land-body relations through recipes with Luiza Prado de O. Martins, following living fossils and their mythical counterparts with Christina Gruber, working with communities to examine extractive environments with Karin Reisinger, exploring postnatural aesthetics with the Institute for Postnatural Studies, to recording wastelands with Sandra Jasper and developing speculative curricula engaging with overlooked forms of knowledge alongside Federico Pérez Villoro. As a collection, these contributions address the complex relations between humans, non-humans and their environment across time and space.

### FLEXIBLE USE – TIMELESS BUILDINGS

- Innovative and minimalistic designs
- New constructions, transformations, and restorations
- Monograph of the socially-engaged studio

The practice of Atelier Kempe Thill is renowned for their neutral and economic as well as enjoyable and innovative designs in architecture and urban design. To achieve this, the architects do not shy away from endless discussion with their clients and an unconventional use of materials. “Specific Neutrality” is what they have called their balance between unique designs and an architecture that is as flexible as possible since publishing their design manifesto on collective housing in 2004. In today's world, where the economic situation, the demand for spaces and their use can rapidly change, this approach is more relevant than ever. In their second monograph, the two architects present 23 projects from the last 12 years, complemented by thematic essays by the authors and well-known experts in the field of architecture.

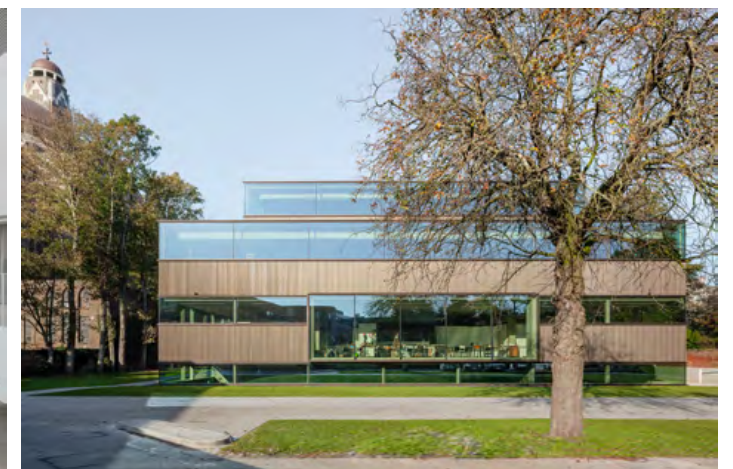
ATELIER KEMPE THILL was founded in Rotterdam in 2000 by German architects André Kempe (\*1968) and Oliver Thill (\*1970), who are also active in research and teaching, currently holding professorships at the Leibniz University Hannover. Setting out with designs for collective housing and small public building commissions, the practice portfolio has developed to include large renovation, infrastructure, and urban design projects. Today, the office has more than thirty employees.



## Atelier Kempe Thill 2

EDITORS André Kempe, Oliver Thill  
TEXTS Roberto Gargiani, Kaye Geipel, André Kempe, Eric Lapierre, Andreas Ruby, Oliver Thill, Christophe Van Gerrewey  
INTERVIEW WITH Manfred Zumpe  
GRAPHIC DESIGN Heimann + Schwantes

English, German  
432 pp. • ca. 740 ill. • 24.7 x 30.7 cm • Hardcover  
€68.00, £68.00  
May 2024 [PREVIOUSLY ANNOUNCED]





# Highlights ARCHITECTURE & DESIGN



**Watercolors by  
Finn Juhl**

English • 190 pp.  
€39.80, £35.00  
978-3-7757-4209-2



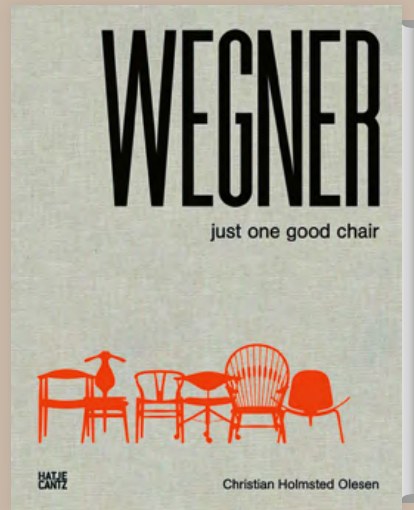
**Finn Juhl  
and His House**

English • 221 pp.  
€38.00, £38.00  
978-3-7757-3797-5



**Promontorio**  
Architecture and the  
Reflective Practice

English • 448 pp.  
€68.00, £68.00  
978-3-7757-5235-0



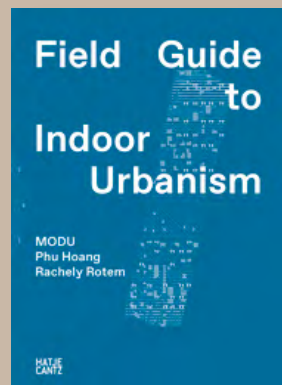
**Hans J. Wegner**  
Just One Good Chair

English • 256 pp.  
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978-3-7757-3809-5



**Lina Bo Bardi**  
100  
Brazil's Alternative  
Path to Modernism

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€58.00, £58.00  
978-3-7757-3853-8



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Field Guide to  
Indoor Urbanism

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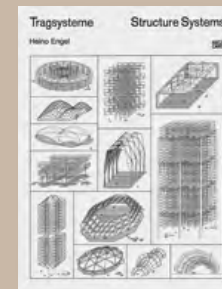
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€44.00, £44.00  
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The Artist's Residence as a  
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978-3-7757-1876-9



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**Spatializing Justice**  
Building Blocks

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€22.00, £22.00  
978-3-7757-5220-6



**Monobloc**

English • 192 pp.  
€20.00, £20.00  
978-3-7757-5191-9



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Past, Present, and Future

English • 216 pp.  
€48.00, £48.00  
978-3-7757-4857-5



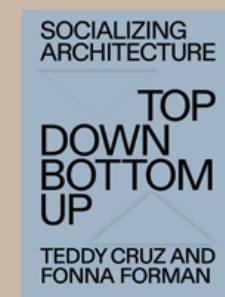
**Warburg Models**  
Buildings as Bilderfahrzeuge

English • 112 pp.  
€28.00, £28.00  
978-3-7757-5520-7



**Landmarks**  
The Modern House in Denmark

English • 336 pp.  
€39.80, £35.00  
978-3-7757-3803-3



**Socializing Architecture**  
Top Down Bottom Up

English • 584 pp.  
€48.00, £48.00  
978-3-7757-4322-8

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**Rückseite:** Scarlett Hooft Graafland, *Lemonade Igloo*, 2007. C-type print, 60 x 75 cm. Miriam and Ira D. Wallach Division of Art, Prints and Photographs, Photography Collection, The New York Public Library Astor, Lenox and Tilden Foundations. © Scarlett Hooft Graafland.

**2–3:** Robert Longo, *Untitled (Sheer Virtue)*, 2018. Charcoal on mounted paper, 243.8 x 332.7 cm. Photo: courtesy of the artist

**4:** Jeff Wall, *The Thinker*, 1986. Transparency in lightbox, 211 x 229 cm. © Jeff Wall

*Morning Cleaning, Mies van der Rohe Foundation, Barcelona*, 1999. Transparency in lightbox 187 x 356 cm. © Jeff Wall

**6:** Hoda Kashiha, *Purple is healing the wound between sword and neck*, 2022. Acrylic on canvas, 180 x 150 cm, Courtesy of the artist and Galerie Nathalie Obadia Paris/Brussels, © We Document Art

**8:** Robert Longo, *Untitled (Insurrection at the U.S. Capitol; January 6, 2021; Based on a photograph by Mark Peterson*, 2021. Charcoal on mounted paper, 235 x 340.4 cm). Photo: courtesy of the artist

Robert Longo, *Untitled (Raft at Sea)*, 2016–2017. Charcoal on mounted paper, 355,6 x 713,7 cm overall. Photo: courtesy of the artist

**10:** Gabriel Massan, *Third World: The Bottom Dimension*, 2023. Videogame. Featuring Castiel Vitorino Brasileiro, Novissimo Edgar & LYZZA. Image courtesy Gabriel Massan

Jacoby Satterwhite, *We Are In Hell When We Hurt Each Other*, 2020, HD-Video and Virtual-Reality-Installation. Courtesy of the artist and Mitchell-Innes & Nash, New York

Lawrence Lek, *Nepenthe Zone*, 2022, Open-World-Videogame. Courtesy of the artist and Sadie Coles, London. Commissioned for 34th Ijubljana Biennale of Graphic Arts.

Cao Fei, *i.Mirror by China Tracy (AKA: Cao Fei)*, 2007. Video. Courtesy of the artist and Creative Vitamine Space, Guangzhou.

The Institute of Queer Ecology, *H.O.R.I.Z.O.N. (Habitat One: Regenerative Interactive Zone of Nurture)*, 2021, Videogame. Courtesy of the artists. Concept & Production: Nicolas Baird, Raphaëlle Cormier, Ceci Moss, Lee Pivnik, Jake Sillen; 3D Modelling & Sound Design: Valerie Caputo; Soundtrack: Mechatok. Commissioned by the Solomon R. Guggenheim Museum, New York, as a form of public programming for *Countryside, The Future*.

**11:** LaTurbo Avedon, *Permanent Sunset*, 2020–ongoing, video. Courtesy of the artist.

LuYang, *The Great Adventure of Material World*, 2019, Videogame und three-channel video installation. Courtesy of the artist and Société, Berlin.

**12–13:** Ruth Orkin © Orkin/Engel Film and Photo Archive, and VG Bild-Kunst, Bonn, 2023

**18-19:** Ugo Rondinone, Installation View. Photo by Stefan Altenburger. Image courtesy Studio Rondinone.

**20:** Otto Piene, Atelier Gladbacher Straße in Düsseldorf, 1966. © Maren Heyne

Heinz Mack, ZERO (Circles), undated, paper collage and black felt pen on white cardboard, Vorlass Heinz Mack, Inv.-Nr. mkp.ZERO.1.IV.31, ZERO foundation, Düsseldorf. Photo by Melanie Stegemann © ZERO foundation, Düsseldorf

Reiner Ruthenbeck, Zero-Fest, *ZERO Mädchen mit Ballons*,1962, silver gelatine print,

Photo: Reiner Ruthenbeck, Künstler\_innenarchiv, Stiftung Kunstfonds © VG Bild-Kunst, Bonn

**22:** Rudolf Schlichter, *Hausvogteiplatz*, ca. 1926, Sammlung Christina und Volker Huber, Offenbach am Main, © Viola Roehr v. Alvensleben, Munich

**24:** Idris Khan, *every... Bernd and Hilla Becher Prison Type Gasholder*, 2004. Lambda digital C-print mounted on aluminum, Triptych, each 203.2 x 165,1 cm. Photo: I&A Art Ltd

Idris Khan, *every... Bernd and Hilla Becher Spherical Type Gasholder*, 2004. Lambda digital C print mounted on aluminum, Triptych, each 203.2 x 165.1 cm. Photo: I&A Art Ltd

Idris Khan, *Lost Happiness*, 2019. Digital C-type print on aluminum. Framed: 250.9 x 192.8 x 7.6cm, Print: 237.9 x 180 cm, Photo: I&A Art Ltd

Idris Khan, *TBD (piece in production) Adagio in Blue*, 2022 (for reference), Oil and water-based inks on paper and collage mounted on dibond, 220 x 185 cm. Photo: Stephen White & Co

**25:** Ugo Rondinone, Installation View. Photo by Stefan Altenburger. Image courtesy Studio Rondinone (all 3 images).

**26:** Scarlett Hooft Graafland, *Lemonade Igloo*, 2007. C-type print, 60 x 75 cm. Miriam and Ira D. Wallach Division of Art, Prints and Photographs, Photography Collection, The New York Public Library Astor, Lenox and Tilden Foundations. © Scarlett Hooft Graafland.

Sir Allen William Young, *Fantastic Appearance of the Pack from The Two Voyages of the Pandora*; in 1875 and 1876 (London, E. Stanford, 1879). Woodcut, 25.4 x 17.7 cm. General Research Division, The New York Public Library Astor, Lenox and Tilden Foundations.

Deutsche Nordpolar-Expedition (2nd: 1869-1870). Die Zweite Deutsche Nordpolarfahrt in den Jahren 1869 und 1870 (Leipzig: A. Brockhaus, 1873). Lithograph, 24.1 x 17.7 cm. General Research Division, The New York Public Library Astor, Lenox and Tilden Foundations.

**27:** Cover illustration: Eglė Budvytytė in cooperation with Marija Olsauskaitė and Julija Lukas Steponaitytė, *Songs from the Compost: Mutating Bodies, Imploding Stars*, 2020 (Film still), Courtesy of the artists

Wenzel Hablik, *Freitragende Kuppel mit fünf Bergspitzen als Basis*, 1918/23/24, Oil on canvas, 166 x 191 cm, Wenzel-Hablik-Stiftung, Itzehoe. Photo Credit: Wenzel-Hablik-Stiftung, Itzehoe

**29:** Pedro Wirz, installation view of *Verwachsen*, 2019, Galerie Nagel Draxler, Berlin. Photo by Simon Vogel

Pedro Wirz, installation view of *Environmental Hangover*, Kunsthalle Basel 2022. Photo by Philipp Hänger

**30:** Miron Schmückle, *FLOAT I*, 2021. Watercolor, Indian ink and Polychromos crayons on cotton cardboard, 80 x 125 cm. Privatsammlung, Kalsruhe. © 2023 for the reproduced works by Miron Schmückle: VG Bild-Kunst, Bonn and the artist

Miron Schmückle, *FLESH FOR FANTASY*, 2022. Watercolor, India ink, genuine stone pigments, Polychromoscrayons, and Pitt graphite on cotton cardboard, 190 x 310 cm. © 2023 for the reproduced works by Miron Schmückle: VG Bild-Kunst, Bonn and the artist

**31:** Christiane Löhr, *Little triple dome*, 2018, Grass Stalks, 14 x 13 x 13 cm, Photo & Courtesy: Archivio fotografico Tucci Russo Studio per l'Arte Contemporanea. © VG Bild-Kunst, Bonn 2023

**32:** Otti Berger at the drawing board, ca. 1933. © Bauhaus-Archiv Berlin

**36:** Sanyu, Six Horses, 1932, Oil on canvas, 140 x 140 cm, Signed at lower right

Sanyu, Goldfish, 1945/1948, Oil on canvas, 73.5 x 50 cm, Signed at lower right

Sanyu, Two Standing Nudes, 1929/1932, Oil on canvas, 73 x 50 cm, Unsigned

**41:** Herbert Brandl, *Untitled*, 2023, Acrylic on canvas, 275 x 275 cm Photo © Markus Wörgötter. Courtesy: Galerie nächst St. Stephan Rosemarie Schwarzwälder

**43:** John Sanborn, Kit Fitzgerald, *A Tribute to Nam June Paik*, 1982, Videostill. © Courtesy John Sanborn

John Sanborn, Robert Ashley, *Perfect Lives (Private Parts)*, 1983, Videostill. © Courtesy John Sanborn

John Sanborn, *NONSELF*, 2019, Videostill. © Courtesy John Sanborn

**45:** Lea Lublin: Penetración / Expulsión and Phalus Mobilis (del Fluvio Subtunal), 1970 Opening im Haus der Kunst, 2023 Foto: Milena Wojhan

**55:** Niko Pirosmani, *The Actress Margarita*, Oil on oilcloth, 115.9 x 94 cm, The Collection of Shalva Amiranashvili Museum of Fine Arts of Georgia, Georgian National Museum, Tbilisi © Infinitart Foundation

Niko Pirosmani, *Giraffe*, Oil on oilcloth, 137.4 x 111.7 cm, The Collection of Shalva Amiranashvili Museum of Fine Arts of Georgia, Georgian National Museum, Tbilisi, © Infinitart Foundation

**58–59:** Mark Forbes, *Table 21*, 2019, C-type print, 91 x 110 cm. © Mark Forbes

**60:** Hans Peter Klauser, Lucia Moholy, Zollikon, 1972. Digitized archival negative. Fotostiftung Schweiz, Winterthur. © Hans Peter Klauser / Fotostiftung Schweiz

Lucia Moholy, Fortune-teller, Yugoslavia, 1932. Gelatin silver print, 19 x 15 cm. Fotostiftung Schweiz, Winterthur. Lucia Moholy. © OOA-S 2023

Lucia Moholy, Jella Curjel, ca. 1929. Gelatin silver print, 23.9 x 17.9 cm. Fotostiftung Schweiz, Winterthur. Lucia Moholy. © OOA-S 2023

**61:** Thomas Burla, Angela Thomas with Lucia Moholy in Zollikon,1985. Black-and-white photograph, 24 x 36 cm. Courtesy of the artist. © Thomas Burla

**62:** Lars Eidinger, *Peking*, 2013, and *Budapest*, 2022. © Lars Eidinger

**63:** © Frank van Beek, ANP.

**64:** ©Markus Jokela

**65:** Mark Forbes, *Soap & Suds*, 2020 / *Nightglow*, 2023 / *Childhood*, 2020 (*from left to right*). ©Mark Forbes

**66:** David Stephenson, *Bangkok*, 2012 (left), and *Seattle from West*, 2010 (right). © David Stephenson

**67:** Nick Brandt, *Ben and his father Viti*, Fiji, 2023, 20.32 x 25.4 cm. © Nick Brandt

**68:** Hiroshi Sugimoto, *Lightning Fields* 225, 2009. © Hiroshi Sugimoto, courtesy of the artist

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Jamie McGregor Smith, Heilig-Kreuz-Kirche, Vienna, Austria. Hannes Lintl, 1971-1975. © Jamie McGregor Smith

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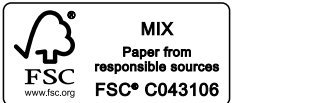
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