

HATJE
CANTZ

Fall 2023

The analogue in the digital world—or the digital in the analogue world?

Much, if not all, of our Fall 2023 list revolves around the so-called “art audience.” Our work is primarily aimed at those who look at images, who find themselves through images—be they painted in oil or watercolor, printed or danced, created with a brush or with the voice—who find their own sensations or thoughts, who may be led to completely new insights and paths thanks to the impulses they receive from books, images or the “in-between.”

This printed catalogue is a curated sequence of books and images to hold in your hands, but since hardly anything analogue can be tracked down today without digital channels, we will simultaneously carry these books out into the world through all digital channels at our disposal. What has always amused me about the word “digital” is that in the medical sense it means “done with a finger.” However, the word not only refers to the physical finger on our keyboards or touchscreens, but also to the binary system that can be expressed with a finger: 1 or 0, on or off. So the so-called “digital world” also has a very physical point of attachment. Perhaps the only way to “grasp” it is to become involved in the constant interplay between the respective references of the physical (analogue) and virtual (digital) worlds. In publishing, this affects our everyday work on many levels: we sit in front of computers all day long to produce printed books. We feed more and more databases, manage more and more sophisticated metadata, so that our marvelously designed, beautifully printed and bound books can be picked up in various parts of the world. All this in order to then also publish e-books or consider other digital outlets? Then post about them on social media? Or finally launch our new website, with which we will now also arrive in the present with a responsive interface? Yes, that is exactly how it is, and yet here we are discussing from morning to night what is actually going on in the world, in culture, in art. How else can we develop and distribute sustainable—in every sense of the word—books that fascinate all of you, our “art audience,” our “cultural society,” our readers and viewers, that make you happy, or are simply necessary in times like these, and that can best be understood by holding them in your hands. Your interest is our greatest motivation.

With gratefulness for this and confident greetings to the book trade, the art public and all other book people,
[Nicola von Velsen and the Hatje Cantz team](#)



This analog photo shows a large part of the Hatje Cantz team in front of the St. George Fountain across the Hatje Cantz office in Berlin Charlottenburg in March 2023. Not everyone is physically present, but virtually everyone is here: Alise Ausmane, Nadine Barth, Marija Bogojevic, Richard Viktor Hagemann, Stefanie Hanneken, Tabea Häusler, Anna Hofmann, Sabine Jenke, Johannes Hollefreund, Valerie Hortolani, Adam Jackman, Kati Klaeske, Lena Kiessler, Thomas Lemaître, Thomas Narr, Elisabeth Pagel, Sophie Pechhacker, Fabian Reichel, László Rupp, Yannick Schütte, Claudia Squara, Clara Schütz, Angelika Thill, Julia Ulrich, Nicola von Velsen, Anna Warnow, Stefanie Weege, Katrin Wiethäge.

HIGHLIGHTS

- 4 Picasso, Friends and Family
- 6 Hiroshi Sugimoto
- 8 Chaïm Soutine
- 10 Basquiat. The Modena Paintings
- 12 Niko Pirosmeni
- 14 Doris Salcedo
- 15 Meredith Monk
- 16 Otti Berger
- 18 Plastic World
- 21 Caspar David Friedrich

GIFT BOOKS

- 22 Easy Rider Road Book
- 22 Stefan Draschan
- 23 Stefan Marx. Reading the News

ART

- 26 Peter Halley
- 27 Gerhard Richter
- 28 Leon Polk Smith
- 29 Sarah Morris
- 30 1.5 Degrees
- 31 Sasha Waltz & Guests
- 32 Reena Saini Kallat
- 33 Camille Henrot
- 34 Andrea Büttner
- 35 Simone Fattal
- 36 Stefan Marx. Monotypien / Monotypes
- 37 Inside Other Spaces
- 38 Robert Rauschenberg's
Erased de Kooning Drawing (1953)
- 38 Ted Stamm
- 39 Liu Wei
- 40 Jan Jedlička
- 40 Anthony Amies
- 41 Endangered Sky
- 42 Milen Till
- 42 John Isaacs
- 43 benandsebastian
- 43 Ash Keating
- 44 Charles Stankieveh
- 44 Peter Linde Busk
- 45 Therese Weber
- 45 Helga Fanderl

- 46 Radio Art Zone
- 46 Art and Society 1972–2022–2072
- 47 Emscherkunstweg
- 47 Unlimited 2023. Art Basel

HATJE CANTZ TEXT

- 48 Milkyways
- 49 Story of Water and Fire
- 49 Charles Simonds and the Seventies

PHOTOGRAPHY

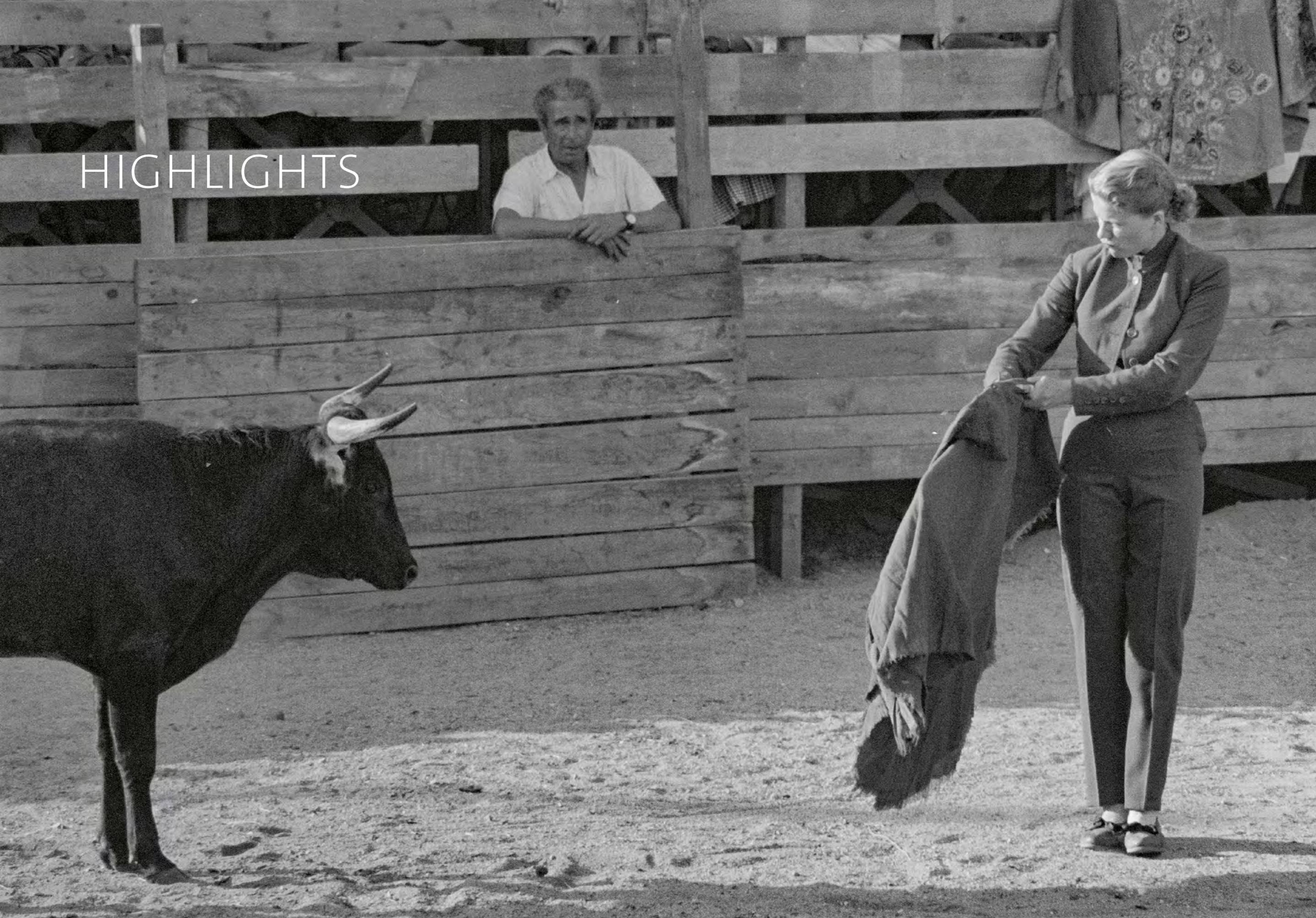
- 54 Prix Pictet. Human
- 56 Anastasia Samoylova
- 57 Carrie Mae Weems
- 58 Black Masculinities
- 59 Chloe Sherman
- 60 Bohemia. History of an Idea, 1950–2000
- 61 Kris Graves
- 62 Candida Höfer
- 63 Axel Hütte
- 64 Brigitte Lustenberger
- 65 Andreas Gefeller
- 66 Christina Glanz
- 67 Louise Amelie

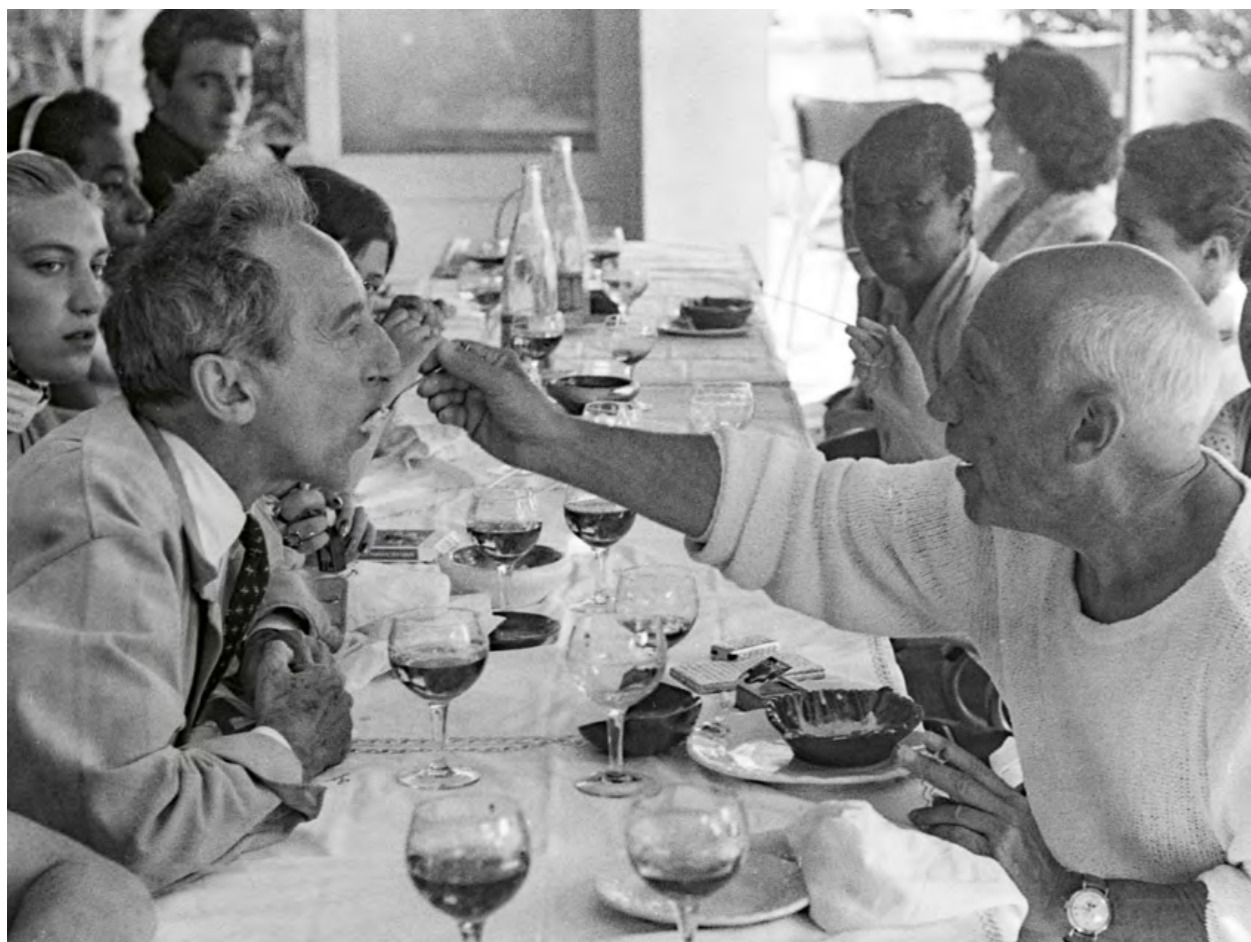
ARCHITECTURE & DESIGN

- 72 gmp · Architekten von Gerkan, Marg und Partner
- 74 Making The Plus
- 76 Warburg Models
- 77 Diversity in Architecture

- 80 Image Credits
- 81 Contact

HIGHLIGHTS





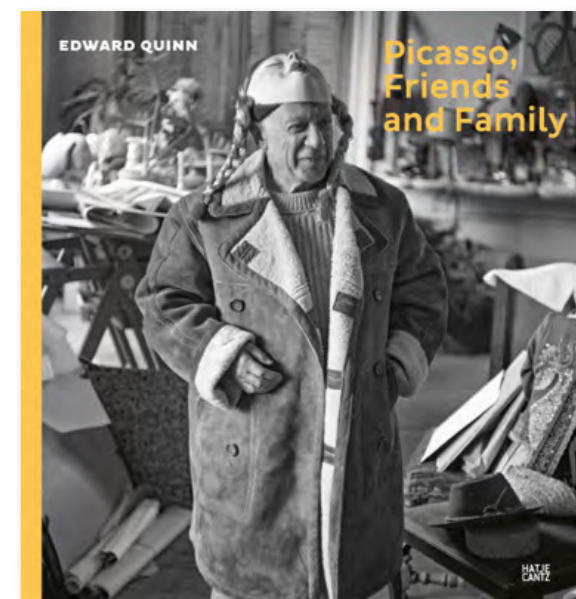
AN INTIMATE PORTRAIT OF PICASSO

- Commemorates the 50th anniversary of Picasso's death
- Many never-before-published photographs
- A rarely seen view of Picasso

"He doesn't bother me," Picasso commented of the photographer Edward Quinn, after the latter had first photographed him at work in the ceramics studio in the early 1950s. This was undoubtedly one of the reasons why Quinn was allowed to accompany the artist with his Leica for over 20 years from 1951 onwards during his time on the Côte d'Azur: in the studio, in private with his family, with artist friends, at the bullfight, out and about, with lovers or simply at the hairdresser's. The Quinn Archive holds a large stock of photographs of great intimacy, showing Picasso in everyday life and documenting his idiosyncratic character, his humor, and his enthusiasm in an amiable and light-hearted way.

Edward Quinn did not use a tripod with his camera, nor did he illuminate the room artificially; his main concern was to capture genuine pictures. As a viewer, you find yourself on eye level with the protagonists. Almost like in the street photography we know today, there is a captivating sense of the casual moment. This book is a magical selection of photographs from Picasso's everyday life and shows the famous artist in many unexpected situations.

From 1949, EDWARD QUINN (1920, Dublin–1997, Altendorf/Switzerland) lived and worked on the Côte d'Azur as a press photographer for international magazines such as *Life* and *Paris Match*. During his 20-year friendship with Picasso, he took more than 12,000 photographs of the artist. From the 1960s onwards, Quinn concentrated his work entirely on the art scene, portraying the likes of Max Ernst, Alexander Calder, Francis Bacon, Salvador Dalí, Graham Sutherland, David Hockney and Georg Baselitz.



Picasso, Friends and Family

Photographs by Edward Quinn

EDITOR Wolfgang Frei
TEXT Jean-Louis Andral, Edward Quinn
GRAPHIC DESIGN Kerstin Riedel

English
ca. 240 pp • 200 ills. • 26.5 × 26.5 cm • Hardcover
ca. €44.00, ca. £44.00
May 2023



978-3-7757-5501-6

50th ANNIVERSARY
OF PICASSO'S DEATH

MORE BOOKS
ON PAGE 52



MAGICAL IMAGES THAT DEFY TIME

- The grand master of conceptual photography
- Major retrospective, that will tour internationally in 2024
- All major series, including the *Opticks* – Sugimoto's only color photographs

Through his expansive exploration of the possibilities of still images, the internationally renowned artist and photographer Hiroshi Sugimoto has created some of the most alluringly enigmatic photographs of our time; pictures that are meticulously crafted and deeply thought-provoking, familiar yet tantalisingly ambiguous.

Hiroshi Sugimoto: Time Machine is a comprehensive survey of work produced over the past five decades, featuring selections from all of Sugimoto's major photographic series, as well as lesser-known works that illuminate his innovative, conceptually-driven approach to making pictures. Texts by a collection of international writers, artists and scholars—including James Attlee, Geoffrey Batchen, Allie Biswas, David Chipperfield, Edmund de Waal, Mami Kataoka, Ralph Rugoff, Lara Strongman and Margaret Wertheim—will highlight his work's philosophical yet playful inquiry into the nature of representation and art, our understanding of time and memory, and the paradoxical character of photography as a medium suited to both documenting and invention.

The enigmatic works of Japanese photographer HIROSHI SUGIMOTO (*1948, Tokyo) fundamentally questioned the understanding of photography. He studied sociology and politics in Tokyo, before moving to Los Angeles in the early 1970s, where he gained a BFA from the Art Center College of Design. In 1974 he settled in New York, where he created his first series, *Dioramas*. His main artistic interests include architecture, abstract forms and intangible phenomena.

SUGIMOTO



Hiroshi Sugimoto Time Machine

TEXTS James Attlee, Geoffrey Batchen, Allie Biswas, David Chipperfield, Edmund de Waal, Mami Kataoka, Ralph Rugoff, Lara Strongman, Margaret Wertheim
GRAPHIC DESIGN Graphic Thought Facility

English
216 pp • 130 ills. • 24 × 28 cm • Hardcover
€40.00, £40.00
October 2023

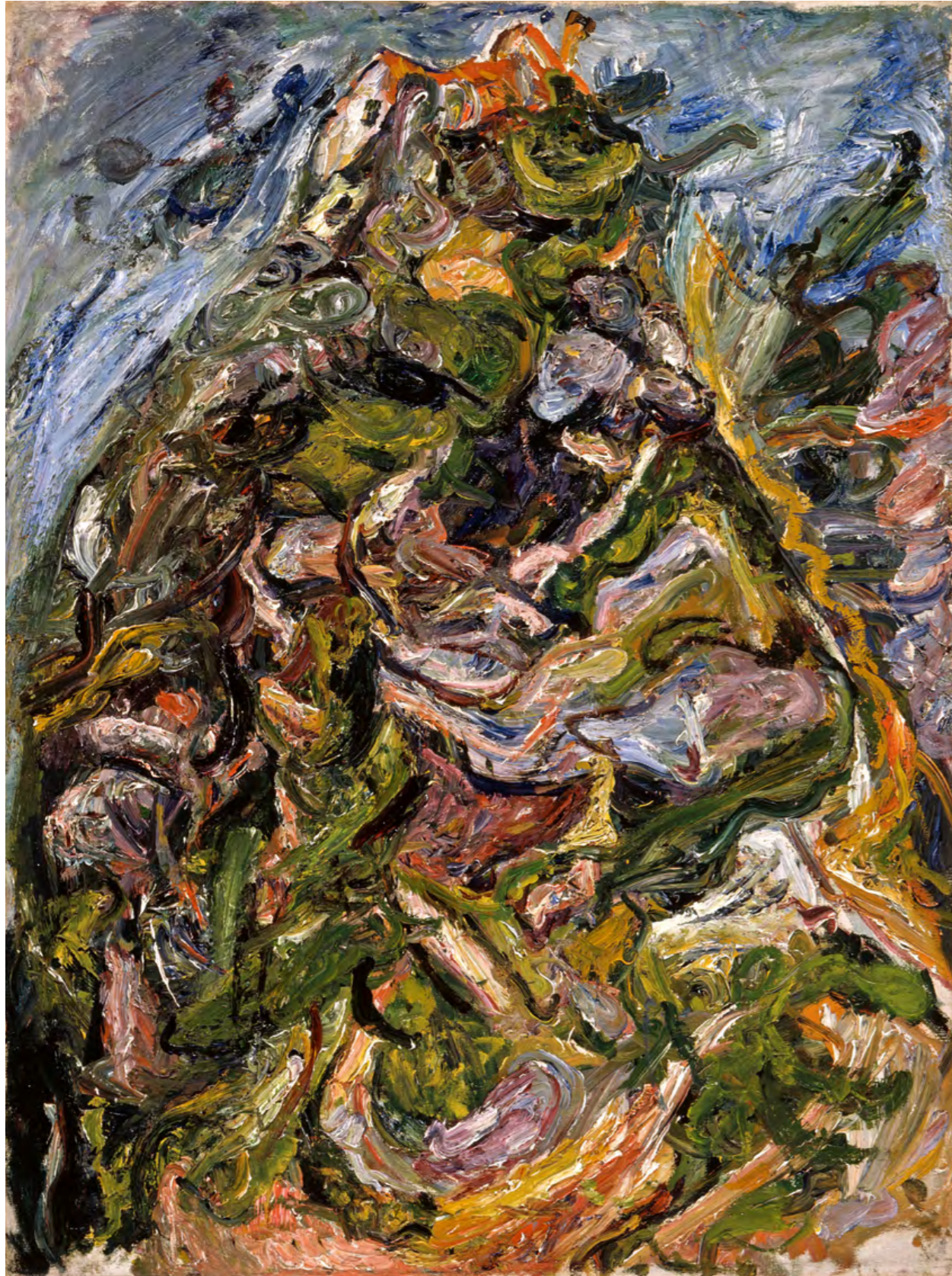


978-3-7757-5532-0

EXHIBITION

Hayward Gallery, London, October 11, 2023–January 1, 2024,
before touring internationally

OUR
HIGHLIGHT
FOR
PARIS PHOTO



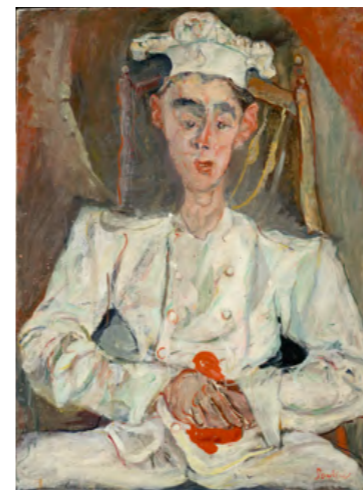
AN INSATIABLE HUNGER FOR LIFE

- Expressive and highly emotive paintings
- Uprooting, vulnerability and a sense of a lack of belonging
- Lasting influence on the art after 1945

Clenched, raw and pressingly urgent: Chaim Soutine's vivid paintings are testimonies to a sense of human vulnerability and an existence on the margins of society. Intensely colored, his meaty impasto portraits are thrown onto the canvas with broad brushstrokes, while his agitated, frenetic landscapes and paintings of slaughtered animals are expressions of an intense hunger for life and, at the same time, a deep alienation in an unsteady world that offers no support.

Despite the recognition his work received, Soutine remained an outsider throughout his life, a stranger to the social manners of his adopted home in France. This catalogue focuses on the early masterpieces and series he created between 1919 and 1925: Under the overarching theme of emigration and uprooting, the contributions reveal the traces of Soutine's Jewish origins in his work, illuminating the significance of his motifs from the fringes of society as well as of blood and animal carcasses as metaphors; and show the influences of Soutine's art up to the present day.

CHAIM SOUTINE (1893–1943) grew up in a shtetl near Minsk – a youth marked by poverty, religious rigor and social exclusion. In 1913 he arrived in Paris and moved into the artist residence “La Ruche” (the “Beehive”), working alongside artists such as Chagall and Modigliani. Fleeing the Nazis, he died in 1943, but the international attention his work had received since the 1920s continued to have great influence on post-war art, inspiring Abstract Expressionism, new figurative painting as well as contemporary artists.



Chaim Soutine Against the Current

EDITORS Susanne Gaensheimer and Susanne Meyer-Büser
 TEXTS Claire Bernardi, Marta Dziejawska, Catherine Frèrejean,
 Sophie Krebs, Susanne Meyer-Büser, Pascale Samuel
 GRAPHIC DESIGN Mathias Beyer

English
 160 pp • ca. 155 ills. • 22 x 28 cm • Hardcover
 ca. €34.00, ca. £34.00
September 2023

 978-3-7757-5541-2

EXHIBITIONS

Kunstsammlung Nordrhein-Westfalen, K20, Düsseldorf,
 September 2, 2023–January 14, 2024

Louisiana Museum of Modern Art, Copenhagen,
 February 10–June 16, 2024

Kunstmuseum Bern, August 16–December 1, 2024

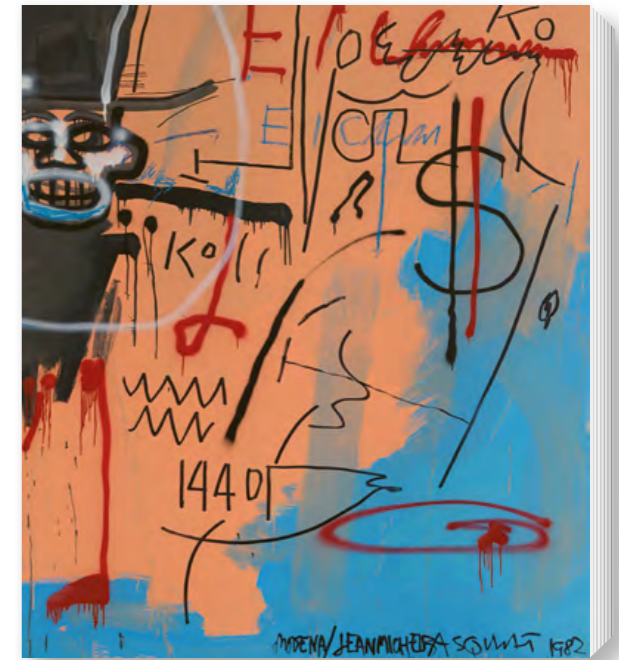


THE SHOW THAT NEVER WAS

- Eight large-scale masterpieces
- Exhibited together for the first time 41 years after their creation
- Basquiat's early work

Numerous publications and exhibitions have examined Jean-Michel Basquiat's extensive oeuvre that consists of more than 3000 works. This catalogue, however, focuses on eight paintings: In the summer of 1982, Basquiat traveled to Modena, Italy, for one of his first solo exhibitions in Europe at the gallery of Emilio Mazzoli. Within just a few days, he painted a group of large-format paintings that surpassed his previous work not only in terms of their scale. Each at least two by four meters in size, they mark his transition from graffiti spraying in the streets of Manhattan to painting on canvas. At the same time, they reflect an artist coming into his own. The paintings—including masterpieces that today are considered pivotal and among the most outstanding of his oeuvre—have never been shown together. This catalogue revisits this crucial moment of Basquiat's career some 40 years ago and reunites them for the first time.

JEAN-MICHEL BASQUIAT (1960–1988, New York) is one of the most important artists of the 20th century. Emerging from the underground post-punk scene in Lower Manhattan, he attracted the attention of the art world in 1981 with the legendary group exhibition *New York/New Wave*. In nine prolific years, he created an oeuvre that formulated a new visual language of raw gestural painting fused with dense writing, and repeatedly reflected the oppression, exclusion and exploitation of Black people.



Basquiat

The Modena Paintings

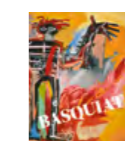
EDITORS Sam Keller and Iris Hasler for the Fondation Beyeler
 TEXTS Dieter Buchhart, Iris Hasler, Fiona Hesse, Michiko Kono, Regula Moser, Demetrio Paparoni, Jordana Moore Saggese
 GRAPHIC DESIGN Christoph Steinegger, Interkool

English
 120 pp • ca. 74 ills. • 23,5 × 27 cm • Paperback Swiss Binding
 ca. €38.00, ca. £38.00
 June 2023



EXHIBITION
 Fondation Beyeler, Riehen/Basel, June 11–August 27, 2023

MORE FROM THE ARTIST



Jean-Michel Basquiat
 978-3-7757-2593-4
 €49.80, £45.00



Jean-Michel Basquiat
 Art and Objecthood
 978-3-7757-5331-9
 €48.00, £48.00



A LEGENDARY ARTIST REVISITED

- Most important artist of Georgia
- Excellent reference work
- New research by Georgian art historians

Unknown to many, Niko Pirosmiani is revered as a legend in his native Georgia. Conveying a sense of poignant empathy, his portraits, animal paintings, landscapes and scenes from everyday life painted around 1900 in a flourishing Tbilisi draw on medieval iconography and testify to a deeply felt sense of belonging. At the same time, the avant-garde recognised a novel and radically new form of painting in his work. Like Henri Rousseau or Marc Chagall, Pirosmiani is one of the exceptional yet difficult to categorize proponents of early modern art.

This catalogue demonstrates Pirosmiani's qualities in numerous illustrations, showing how his rapid brushstrokes on black oilcloth give the sparsely applied colors a glow as if coming from a dark depth. Pirosmiani was a master of concentration—and a storyteller. As expertly explained in the catalogue by a selection of Georgian art historians, he was a unique artist, a contradictory figure and an important part of the art scene in Tbilisi, then considered the “Paris of the East.”

Born into a peasant family, NIKO PIROSMANI (1862–1918) arrived in Tbilisi in 1870. Painting portraits and tavern signs for room and board, he came to the attention of the Georgian and Russian avant-garde in 1912, who presented him a year later as the “Rousseau of the East” in the Moscow exhibition *Mischén* alongside works of Natalia Goncharova, Mikhail Larionov, Kazimir Malevich and Marc Chagall. An exhibition in Paris was planned, yet never to happen due to the First World War. Pirosmiani died impoverished in 1918. Today he is Georgia's most celebrated artist.



Niko Pirosmiani

EDITORS Sam Keller and Daniel Baumann for the Fondation Beyeler
GRAPHIC DESIGN Dan Solbach

English
ca. 240 pp • ca. 75 ills. • 22.5 × 30 cm • Paperback with dust jacket
ca. €58.00, ca. £58.00
September 2023



978-3-7757-5514-6

EXHIBITION

Fondation Beyeler, Riehen/Basel,
September 17, 2023–January 28, 2024

In cooperation with the Georgian National Museum and the Ministry of Culture, Sports and Youth of Georgia, generously supported by the Infnitart Foundation.

FINDING A FORM FOR THE TRAUMAS OF LOSS AND VIOLENCE

- Oeuvre of utmost relevance
- Artistic expression of universal experiences, yet deeply personal feelings
- Comprehensive survey of Salcedo's work from 1986–2022

Experiences of violence and loss take shape in the work of internationally acclaimed Colombian artist Doris Salcedo. Although her sculptures and installations are often based on concrete events, feelings of grief, alienation and loss of home take on a universally valid, heartfelt expression in her works. Different materials such as stone and concrete, wooden furniture, grass, petals, hair or pieces of clothing are transformed and charged with meaning. Rarely do individual pain and collective grief find such a touching form or has their social overcoming been formulated so forcefully. Created in close collaboration with the artist, the catalogue offers a comprehensive survey over Salcedo's work from 1986 to 2022.

DORIS SALCEDO (*1958, Bogotá) is internationally renowned for her sculptures, site-specific installations and public interventions that address the traumas of violence, racism and other forms of marginalization. In 2003, on the occasion of the Istanbul Biennial, she stacked 1,550 chairs between two buildings; in 2007, she drove a 167-meter-long crack into the Turbine Hall of the Tate Modern for her work *Shibboleth*. Her most recent work *Uprooted* (2020–22) has been presented at the Sharjah Biennial..



Doris Salcedo

EDITORS Sam Keller and Fiona Hesse for the Fondation Beyeler
 TEXTS Fiona Hesse, Seloua Luste Boulbina, Mary Schneider Enriquez
 WITH POEMS BY Ocean Vuong
 GRAPHIC DESIGN Teo Schifferli

English
 260 pp • ca. 150 ills. • 21 x 28 cm • Hardcover
 €58.00, £58.00
 May 2023



EXHIBITION
 Fondation Beyeler, Riehen/Basel, May 21–September 17, 2023

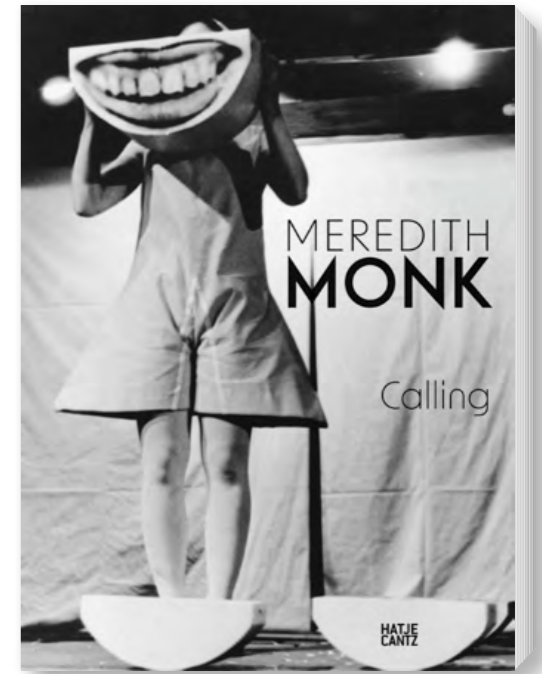


"I WORK BETWEEN THE CRACKS, WHERE THE VOICE STARTS DANCING"

- Pioneer of interdisciplinary performance art
- Most comprehensive survey to date
- Major retrospective

To say that Meredith Monk is an outstanding singer, composer, choreographer and filmmaker says a lot and yet too little. Monk works seamlessly across disciplines—pushing the boundaries of music, theater, dance, video, and installation, and is considered a pioneer of site-specific performance. At the center of her oeuvre is the suggestive power of the human voice: the body becomes a resonating space for a universal language for which there are no words. Monk was the first artist to create a performance for the rotunda of the Guggenheim Museum, she performed in public car parks and on opera stages. This catalogue presents the first career encompassing, in-depth analysis of her work. Featuring never-before-published archival material, musical notations, drawings, and photographs, as well as an insightful conversation with the artist, the essays underscore Monk's lasting influence and affirm the relevance of her work for the present.

MEREDITH MONK (*1942, New York City) began to explore the spectrum of the human voice through abstract vocal expressions in the early 1960s. She developed what became known as "extended vocal technique" in numerous solo performances, using the three-octave range of her voice. In 1968 she founded The House to promote interdisciplinary performance and ten years later the Meredith Monk & Vocal Ensemble. Monk is an award-winning filmmaker and has received numerous honors such as the National Medal of Arts.



Meredith Monk
 Calling

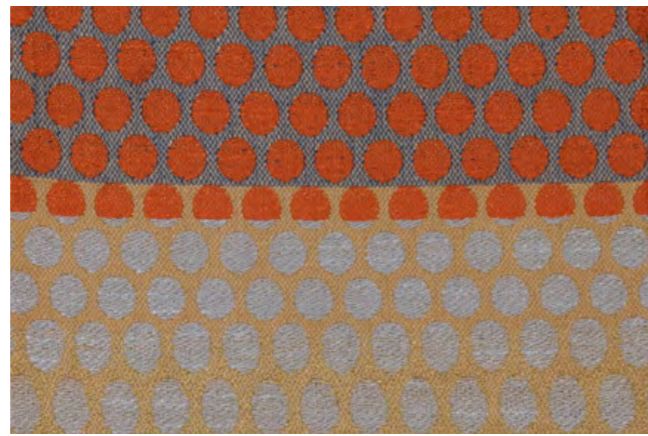
EDITOR Anna Schneider for Haus der Kunst, Munich
 TEXTS Andrea Lissoni, Rick Moody, Timothy Morton, Teresa Retzer, Beatrix Ruf, Anna Schneider, Adam Shatz, Louise Steinman, i. a.

English
 ca. 272 pp • 120 ills. • 18.5 x 25 cm • Raw-cut Hardcover
 ca. €40.00, ca. £40.00
 October 2023



EXHIBITIONS
 Haus der Kunst, Munich, November 10, 2023–March 3, 2024
 Oude Kerk, Amsterdam, October 21, 2023–March 17, 2024





THE FABRIC OF MODERN ARCHITECTURE

- 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 also was 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. By systematically arranging the fabrics according to their application, Raum's research offers an entirely new perspective on Berger's oeuvre that emphasizes the craftsmanship and entrepreneurial side of her work, and appreciates the largely unrecognized significance of textiles in the history of architecture and design.

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 from 1921–1926 and at the Bauhaus in Dessau from 1927. Leaving her teaching post at the Bauhaus, she set up her own business in Berlin in 1932 to design fabrics for modern interiors throughout Europe. In 1936, she was banned from working due to her Jewish heritage. Attempts to escape to England and the USA failed. She was deported from Croatia to Auschwitz and was murdered there in 1944.

Visual artist and art historian JUDITH RAUM (*1977) has been preoccupied for several years with the Bauhaus textile workshop. Her intensive research in European and North American archives in cooperation with the Bauhaus Archive Berlin, is the first comprehensive study of Berger's scattered estate.



Otti Berger Weaving for Modernist Architecture

EDITOR Judith Raum on behalf of the Bauhaus-Archiv Berlin /
Museum für Gestaltung

TEXTS Esther Cleven, Magdalena Droste, Tanya Harrod,
Juliet Kinchin, Corinna Rader, Judith Raum, Katja Stelz
GRAPHIC DESIGN Lamm & Kirch

English
ca. 352 pp • 400 ills • 23 × 29 cm • Hardcover
ca. €50.00, ca. £50.00
October 2023



978-3-7757-5500-9

EXHIBITION

the temporary bauhaus-archiv, Berlin,
October 12, 2023–February 16, 2024



THE ART OF PLASTIC

- Sculpture in a socio-cultural context
- Art history narrated through the history of its material
- Explores the turning point where the present turns into the past

Plastic is everywhere. It permeates our everyday lives, is inexpensive and available worldwide. Thanks to their literally astonishing plasticity, plastics soon began to fascinate artists as well—both as a symptom and a symbol of mass culture. In the brief history of the “Plastic Age” the versatile substance transformed though: from the epitome of progress, utopian spirit, and democratization of consumerism into a threat.

Plastic World offers a broad panorama of the artistic use of plastic and a position towards a matter that matters to us all. Through more than 100 objects, assemblages, installations, environments and films by some 50 international artists, this catalogue explores a spectrum ranging from the euphoria of pop culture in the 1960s and the futuristic influence of the space age, to the “trash” works of Nouveau Réalisme and the ecocritical positions of today.

FEATURED ARTISTS SUCH AS:

Monira Al Qadiri, Archigram, Arman, Lynda Benglis, César, Christo, Öyvind Fahlström, Haus-Rucker-Co, Eva Hesse, Hans Hollein, Craig Kauffman, Kiki Kogelnik, Gino Marotta, James Rosenquist, Pascale Marthine Tayou and Pinar Yoldaş.



Plastic World

EDITOR Martina Weinhart
 TEXTS Sebastian Baden, Heather Davis, HazMatLab, Anna Huber, Dietmar Rübél, Pamela Voigt, Friederike Waentig, Martina Weinhart
 GRAPHIC DESIGN Christoph Steinegger

German, English
 256 pp • 130 ill. • 22 × 28 cm • Hardcover
 ca. €48.00, ca. £48.00
 June 2023



EXHIBITION
 SCHIRN Kunsthalle Frankfurt, Frankfurt am Main,
 June 22–October 1, 2023



Art from A–Z

In the popular A–Z series, renowned art historians and writers briefly and informatively explain the work of important artists in art history and describe their life and work using keywords from A to Z. These keywords illuminate little-known aspects and focus on well-known motifs and themes from a surprising perspective. Thanks to its appealing small size, these attractively designed books will fit into any purse or pocket, and offer a concise invitation to all readers to take a closer look.

FINE ART
FUN SIZED



Lucas Cranach
A–Z

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



Paul Cezanne
A–Z

English • 144 pp
€22.00, £22.00
978-3-7757-4913-8



Edward Hopper
A–Z

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



Piet Mondrian
A–Z

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



Niki de Saint Phalle
A–Z

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



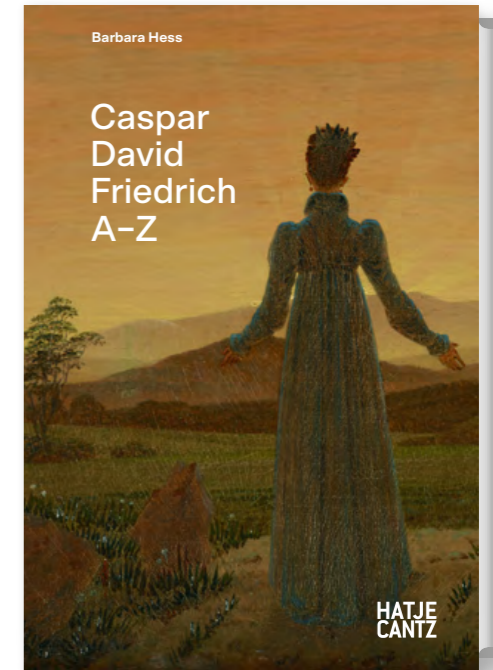
ON THE CONTEMPLATION OF NATURE

- New perspectives on Caspar David Friedrich
- Fragility and sublimity of nature in Romanticism
- Celebrates the artist's 250th birthday in 2024

One of his generation's most popular artists, German Romantic painter Caspar David Friedrich is known for his allegorical landscapes that convey a deep sense of contemplation and melancholy. 2024 marks the 250th anniversary of the birth of this outstanding artist, whose paintings continue to gain in topicality—hardly a discussion on climate change without one of his iconic paintings, such as *The Sea of Ice*, being invoked as a silent witness. Barbara Hess examines the painter's work and his life, from its lasting poignancy to the great themes of Romanticism and drawing. In the playful format of an A–Z book, the author takes us on a timely journey, showing how new views and perspectives can be gained from what has long been thought familiar.

CASPAR DAVID FRIEDRICH (1774-1840) is the most important artist of the German Romantic period. Born in Greifswald, then part of the Kingdom of Sweden, he studied drawing at the Academy of Fine Arts in Copenhagen, before settling in Dresden in 1798. His compositions are visualizations of emotional landscapes that create an instant of sublimity. His works elude lucidity and have therefore continuously been open to new interpretations.

Art historian BARBARA HESS (*1964) has published works on avant-garde galleries, Abstract Expressionism, the documenta, Lucio Fontana and Jasper Johns, among others. Most recently, she has co-edited the diary of the German post-war avant-garde artist HP Zimmer, published this spring by Hatje Cantz.



Caspar David Friedrich A–Z

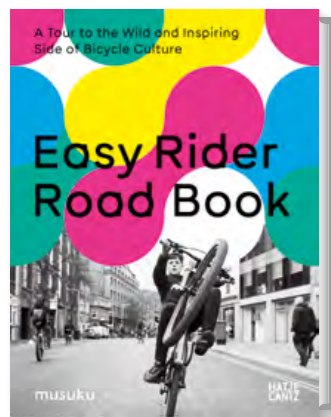
TEXT Barbara Hess
GRAPHIC DESIGN Torsten Köchlin and Joana Katte

English
120 pp • 35 illus. • 13 × 19.5 cm • Hardcover
€22.00, £22.00
December 2023



978-3-7757-5567-2

250th
ANNIVERSARY OF
THE ARTIST'S BIRTH
IN 2024



Easy Rider Road Book

A Tour to the Wild and Inspiring Side of Bicycle Culture

EDITORS Anke Fesel and Chris Keller

TEXT Ulrich Gutmair

PHOTOS Adam Corbett, Christophe Gateau, Julie Glassberg,

Jeffrey Guillemard, Tod Seelie

GRAPHIC DESIGN Anke Fesel

English

184 pp • 170 illus. • 21 × 26.5 cm • Hardcover

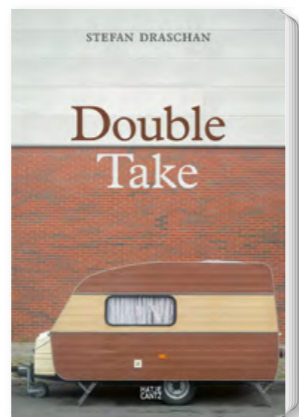
€40.00, £40.00

July 2023



978-3-7757-5570-2

Cycling is not just a form of locomotion. Bike culture is in constant interaction with fashion, music, design, politics and urban planning. Cycling is a way of life and a form of protest. *The Easy Rider Road Book* shows the wild, subversive side of cycling and the powerful bond it can create between people. It aims to inspire utopian thinking and show where the bike can take us. The pioneers of this new bike culture can be found in subcultures across the globe. In New York and Berlin, bike punks are building both fantastic and sustainable vehicles out of scrap metal and old bike frames. Riding a bike is a form of emancipation: When thousands of teenagers ride through London during BikeStormz, they are expressing their hope for a better future. Similarly, the Chilangos Lowbike Club's Sunday rides through Mexico City are a symbol against violence. The bicycle is a promise of freedom. This book presents the bicycle as a vehicle for communal action that has the potential to change life in the city and, ultimately, the city itself.



Stefan Draschan

Double Take

GRAPHIC DESIGN Rutger Fuchs

German, English

128 pp • 100 illus. • 12 × 18 cm • Paperback with rounded corners

ca. €18.00, ca. £18.00

August 2023



978-3-7757-5543-6

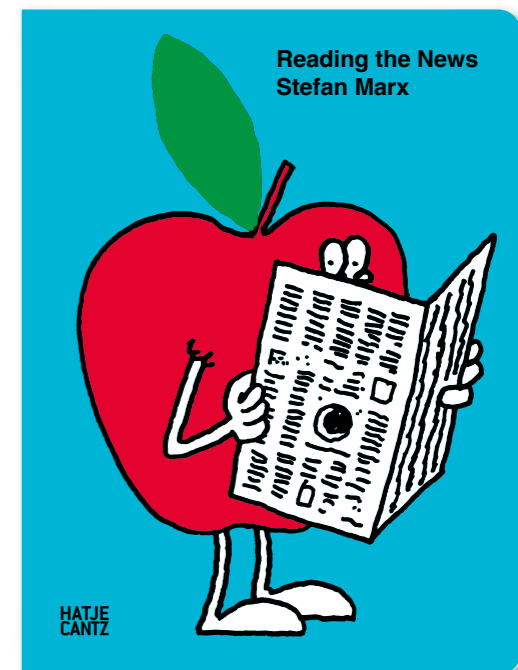
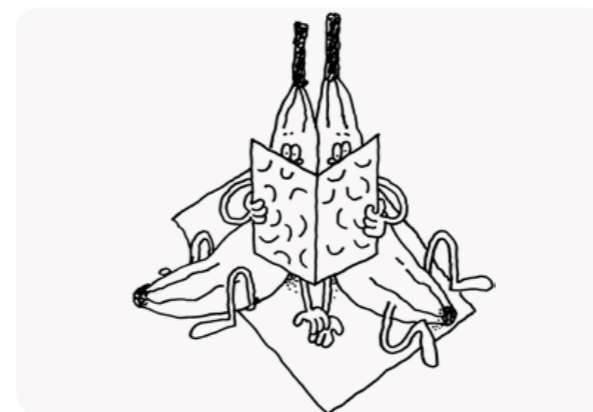
After the success of *Coincidences at Museums*, Austrian photographer Stefan Draschan has continued to work on his various photographic series—and time and time again he has succeeded in finding eye-catching moments. It is therefore high time for a new book that presents his staged series for the first time, shows a selection from the previously unpublished series *Cars Matching Homes*, and above all presents new highlights from his museum series, which have become increasingly diverse. Draschan's work has inspired a wide audience to identify patterns and joyful compositions in everyday life. This beautifully designed book shows just how many visual surprises and unusual perspectives this master of the unexpected moment has to offer.

DRAWING AND READING

- An artist's book by Stefan Marx
- Originally drawn for *The New York Times*
- Large-scale coloring board book

In 2019, Berlin-based contemporary artist Stefan Marx created a series of drawings for a daily column in *The New York Times*. Now, he has turned his *Reading the News* series into quite a unique board book. Whether you think of it as an artist's book, a coloring book, or an inspiring children's book, it opens up unusual spaces for our imaginations. With just a few concise lines, Stefan Marx cheerful fruit and veg will change your frame of mind about reading the news.

Over the past 20 years, contemporary artist, skateboarder and illustrator STEFAN MARX (*1979 Schwalmstadt, Germany) has lent his unique handwriting to a variety of media: paper, canvas, porcelain and textiles. He publishes artists' books and zines, designs record covers for various labels, and shows his work in international exhibitions, at art book fairs and galleries. Marx lives and works in Berlin.



Stefan Marx

Reading the News

EDITOR Stefan Marx

English

14 pp • 16 illus. • 24 × 32 cm • Board book with rounded corners

€20.00, £20.00

June 2023



978-3-7757-5553-5

MORE FROM THE ARTIST (pp 36)



Stefan Marx

Notes

978-3-7757-4661-8

€ 8.00, £6.99



ART

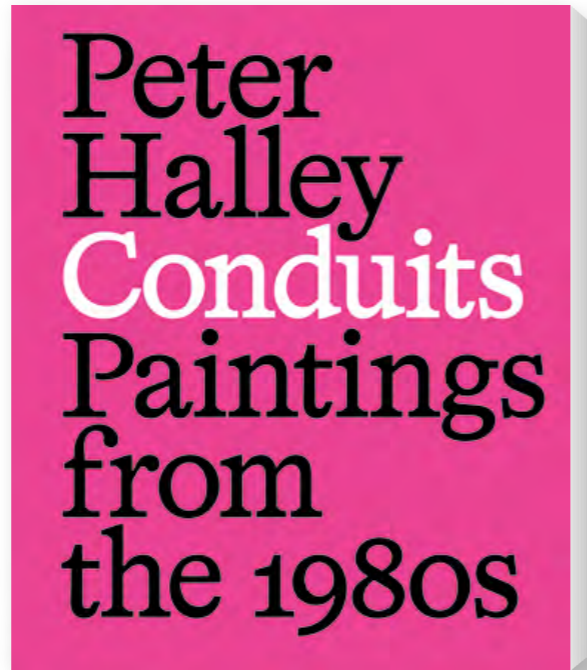
A GEOMETRICISED WORLD

- Monograph focusing on the first decade of Halley's career
- Critique of the regulation of physical and social space
- Previously unseen drawings, sketches and notes

In 1980 Peter Halley painted his first “prisons,” re-deploying the language of geometric abstraction in response to physical and bureaucratic environments. Radically deconstructing the language of abstraction, he re-imagined it not as a utopian source of liberation, but as a dystopian symbol of the regulation of physical and social space. As he wrote in 1990: “I wanted to draw attention to this geometricised, rationalised, quantified world. I saw it as a world characterised by efficiency, by regimentation of movement, bureaucracies, whether in the corporation, government, or university.”

Working in the era of the mass adoption of personal computers and the advent of the Internet, he developed a tightly organized system of discrete, geometric forms that he refers to as “prisons,” “conduits,” and “cells.” Adopting non-traditional materials such as Roll-A-Tex, a paint additive that provides a readymade texture, and Day-Glo fluorescent colors, he referenced a pervasive mechanization of the human touch and technology in the postmodern environment. Set within the context of a prolific period of painting and critical writing in the 1980s, this catalogue traces the development of Halley's singular pictorial vocabulary.

PETER HALLEY (*1953, New York City) is a central figure of the Neo-Geo movement and the East Village art scene of the 1980s. After studying in Yale and New Orleans, he became known for his geometric abstractions as well as for his critical writings influenced by post-structuralist theory, in which he linked the digital revolution, New Wave and visual arts. From 1996–2005 he was the publisher of *index* magazine, a landmark platform of indie culture in that era.



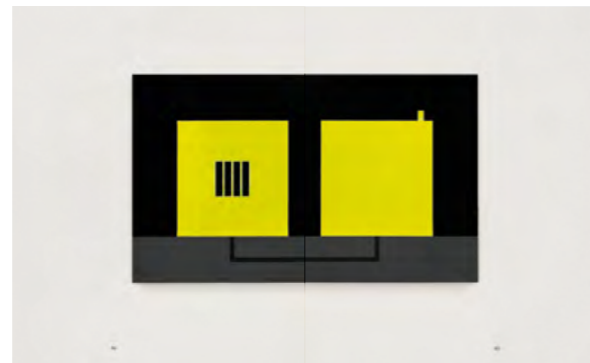
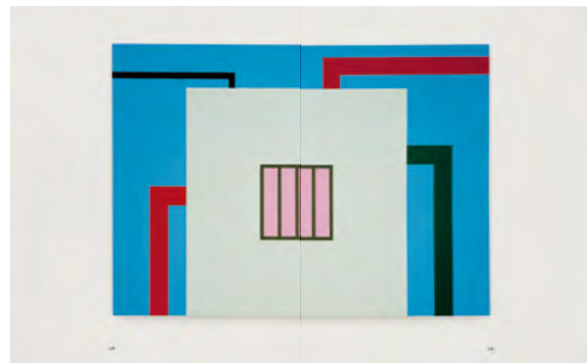
Peter Halley Conduits: Paintings from the 1980s

EDITOR Michelle Cotton
TEXTS Michelle Cotton, Tim Griffin, Paul Pieroni, Bettina Steinbrügge
GRAPHIC DESIGN Dan Solbach

English
224 pp • ca. 150 illus. • 24 × 29 cm • Paperback
€40.00, £40.00
Available



EXHIBITION
Mudam Luxembourg — Musée d'Art Moderne Grand-Duc Jean,
March 31–October 15, 2023



THE GREAT ARTIST'S COMPLETE WORKS

- The latest works, created between 2019–2023
- Fascinating overview of Richter's oeuvre in its entirety
- Two clothbound volumes in a slipcase

Complementing Gerhard Richter's hitherto six-volume Catalogue Raisonné, published between 2011 and 2023 this concluding seventh double volume will be published. Catalogue 7a encompasses all the works that make up the German artist's remarkably complex oeuvre that have been featured in the previous six volumes—reproduce at a scale of 1:50. The catalogue thus provides a unique overview of the artist's entire oeuvre, 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. Volume 7b contains an extensive biography as well as detailed information on exhibitions and a bibliography, supplemented by numerous illustrations.

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 1961–1964 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

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

German, English
600 pp • 3200 illus. • 25 × 29 cm • Hardcover with dust jacket |
two volumes in a hardcase
€248.00, £225.00
February 2024



Gerhard Richter Catalogue Raisonné

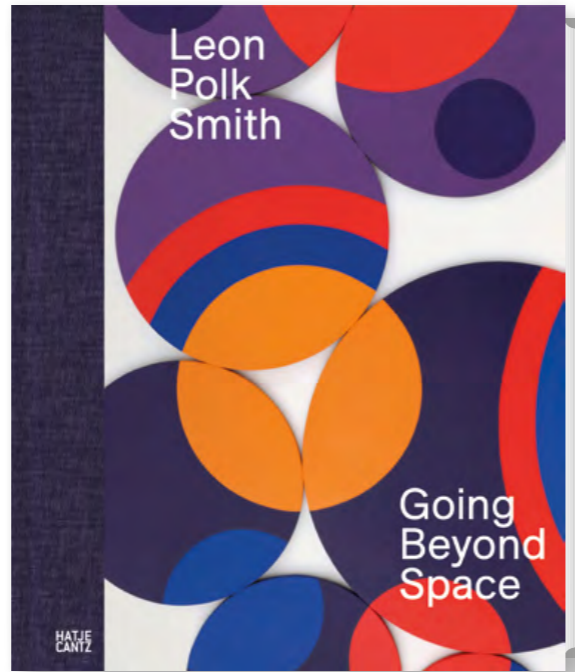
- Volume 1 – 978-3-7757-1978-0
- Volume 2 – 978-3-7757-1979-7
- Volume 3 – 978-3-7757-1980-3
- Volume 4 – 978-3-7757-1981-0
- Volume 5 – 978-3-7757-3230-7
- Volume 6 – 978-3-7757-3714-2

CONSTELLATIONS—ON THE RELATIONSHIP BETWEEN COLOR AND SPACE

- Rediscovery of Polk Smith's geometric abstractions
- Connects the European and North American avant-gardes
- Influenced by Native American art and culture

From today's perspective, Leon Polk Smith's dynamic, geometric abstractions can be understood as a missing link in art history. His work connects the European avant-garde with the American Abstract Expressionism of the 1940s and 1950s via references to the work of Piet Mondrian. Smith's pioneering role in the hard-edge style with its neat monochromatic fields of color as well as his shaped canvases are in turn developments that transpired from America to Europe. Departing from the rectangular canvas allowed Smith to conceive new interrelations between his sophisticated two-color compositions and the spatial context. Most notably, his unique *Constellations* series, created between 1967 and 1975, marks the high point of his career, and won him artistic acclaim beyond America's borders. Alongside the early compositions from the 1940s and the multi-part shaped canvases, this book features collages, reliefs and painted objects and proposes a new reception of Smith's decades-spanning oeuvre.

LEON POLK SMITH (1906–1996) is one of the most important representatives of geometric abstraction. Born in Chickasha in the then called Indian Territory, later to become Oklahoma, his first paintings, created in the 1930s, are rooted in the indigenous culture that surrounded him. Smith moved to New York in 1944, where he came into contact with the works of Mondrian and De Stijl.



Leon Polk Smith Going Beyond Space

EDITOR Sabine Schaschl
TEXTS John Koegel, David M. Roche, Sabine Schaschl, Patterson Sims, Brandon Taylor, Margit Weinberg Staber
GRAPHIC DESIGN Harald Pridgar

German, English
160 pp • 200 ill. • 24.5 × 29.5 cm • Quarterbound Hardcover
€58.00, £58.00
Available



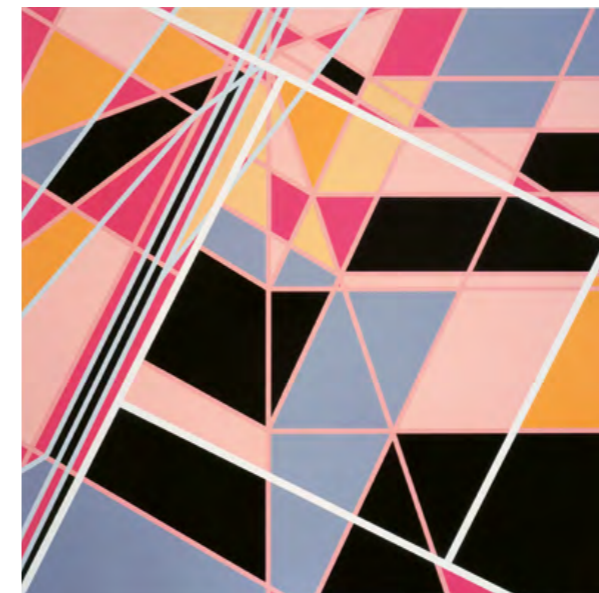
EXHIBITION
Museum Haus Konstruktiv, Zurich, February 9–May 7, 2023

THE PSYCHO-GEOGRAPHY OF OUR URBAN EXISTENCE

- First comprehensive retrospective
- Explores architecturally encoded politics
- Painting and film

Since the 1990s, artist and filmmaker Sarah Morris has created a body of work that has been inspired by her interest in the psychology of urban environments. Her complex abstractions, which derive their vivid colors from each city's unique vocabulary and palette, trace the social and bureaucratic topologies of contemporary cities to reveal the architecturally encoded politics. In her films—a parallel practice intimately intertwined with her painting—Morris further explores the psycho-geography and the dynamic nature of cities in flux through multi-layered and fragmented narratives. She purposely leaves her work open for interpretation, conveying a heightened sense to the viewer of both our complicity in a larger system and an increasingly disorienting experience of modern urban existence. Featuring more than 60 paintings, including impressions of the 15 films to date, drawings, as well as an in-depth interview with the artist and two major essays, the catalogue offers the first comprehensive overview of Morris's oeuvre.

New York-based artist SARAH MORRIS (*1967, Sevenoaks/UK) is internationally known for her geometric abstractions and non-narrative films. Influenced by her degree in philosophy and semiotics at Brown University in 1989, she started to create paintings using bold text inspired by newspapers and advertisements. In the mid 1990s, she began to deconstruct architectural landscapes in order to explore concealed structures of power.



Sarah Morris All Systems Fail

EDITOR Dirk Luckow
TEXTS Christopher Bollen, Bettina Funcke, Asad Raza
GRAPHIC DESIGN Scott King, Tom Etherington

German, English
320 pp • 508 ill. • 24 × 29 cm • Hardcover
ca. €48.00, ca. £48.00
May 2023



EXHIBITIONS
Deichtorhallen Hamburg, May 4–August 10, 2023
Kunstmuseen Krefeld, October 15, 2023–March 10, 2024
Zentrum Paul Klee, Bern, April 6–August 11, 2024
Kunstmuseum Stuttgart, September 29, 2024–February 9, 2025

AT THE TIPPING POINT

- Explores pathways towards a creative and sustainable future
- melanie bonajo, Ernest Neto, Julian Charrière, Marianna Simnett and many more
- Proposes new ways of interspecies relationships

Taking a deliberately kaleidoscopic approach, the exhibition *1.5 Degrees* and the accompanying catalogue encourage us to address the climate crisis in a curious, innovative, participatory, and active way. More than 30 international artists, including melanie bonajo, Julian Charrière, Ernesto Neto, Otobong Nkanga, Laure Prouvost, Marianna Simnett and the collective SUPERFLEX, explore the complex interdependencies between humans, nature and technology, and search for solutions, from plants as data repositories, algae as energy sources and microorganisms as empathic dialogue partners. Including all parts of the museum collections as well as new outdoor installations at the National Garden Show BUGA, the book presents various models of how to use the means of art to reshape the coexistence of species and emphasizes the hope-giving potential of creativity and innovation.



1.5 Degrees

Interdependencies between Life, the Cosmos, and Technology

EDITORS Anja Heitzer, Johan Holten, Sebastian Schneider
TEXTS Irina Danieli, Inge Herold, Johan Holten, Eva Horn, Thomas Köllhofer, Sebastian Schneider
GRAPHIC DESIGN Karsten Heller and Johanna Posiege, DiG Studio

German, English
216 pp • 99 ills. • 21 x 28 cm • Lay-Flat Binding with Flaps
€44.00, £44.00
Available



EXHIBITION
Kunsthalle Mannheim, April 7–October 8, 2023



“TO DANCE IS TO PARTICIPATE ACTIVELY IN THE VIBRATION OF THE UNIVERSE” – SASHA WALTZ

- The artistic cosmos of Sasha Waltz
- Monograph along the notations of the internationally acclaimed choreographer
- 30th anniversary of the Berlin-based company

For 30 years, the dance company and artistic collective *Sasha Waltz & Guests* has celebrated international success with its contemporary choreographies, social sculptures, *Dialogue* projects, operas and films. On the occasion of its anniversary, choreographer Sasha Waltz looks back together with people who have accompanied her along the way. As she herself aptly describes it, “an ensemble is a living archive.” But how does an ensemble collectively remember?

Beyond the mere chronology of events, the book brings an aspect of remembrance to the fore that ensures the repeatability of dance: notations. Sasha Waltz’s “scores” consist of an eclectic collection of evocative terms, each of which designates individual choreographic figures. Like an encyclopaedic cabinet of curiosities, this publication takes up 50 of these “codes” and detaches them from their actual context. Through links to art history and complemented by texts and poems a creative rearrangement of Sasha Waltz’s oeuvre emerges that makes the choreographic figures themselves dance once again.

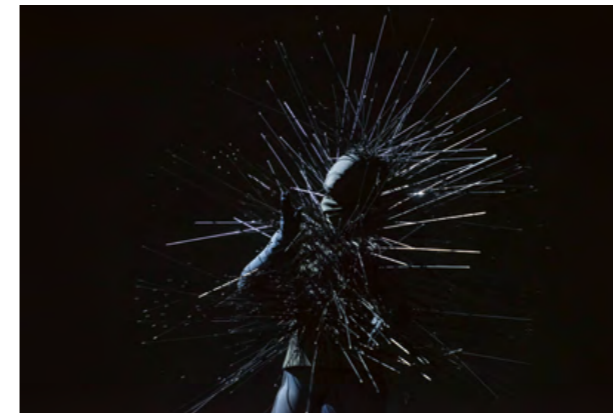
In 1993, choreographer Sasha Waltz and cultural entrepreneur Jochen Sandig founded the dance company SASHA WALTZ & GUESTS as an ever evolving artistic community. To date, more than 300 artists and ensembles from the fields of architecture, visual arts, choreography, film, design, literature, fashion and music from 30 countries have collaborated as “guests” in over 80 productions in Berlin and beyond.



Sasha Waltz & Guests

EDITORS Sasha Waltz and Jochen Sandig
GRAPHIC DESIGN Daniel Wiesmann Büro für Gestaltung

English, German
ca. 304 pp • ca. 900 ills. • 24 x 32 cm • Hardcover
ca. €58.00, ca. £58.00
October 2023

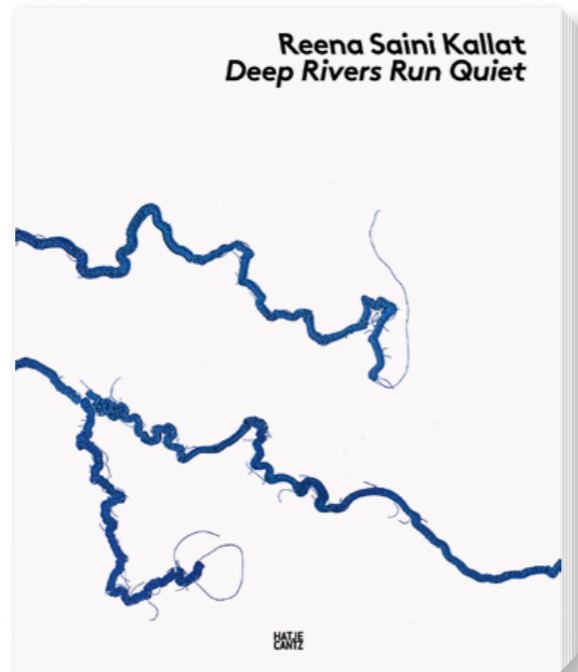


TRANSBOUNDARY

- Explores tensions of the concept of borders and interaction
- Features artworks and series from the previous 8 years as well as new works
- Critically acclaimed artist

Reena Saini Kallat's practice evolves around the tension between the concept of barriers in a world fundamentally shaped by mobility and interaction. Exploring the divisive narratives around national and geopolitical borders and their impact on identity and self-image for people and their immediate environment, she is also concerned with social and psychological barriers. That barriers give way, and can be subverted, is an idea that is pronounced in Kallat's work using electric cables twisted to resemble barbed wire. She uses the paradox of the existence of technology for the free flow of information and restriction on movement. In order to expose the ambiguity of national narratives, the figure of the hybrid has come to hold symbolic potential in her practice, as a truant against dividing lines: Kallat creates hybrids of animals and plants that are strongly associated with national identity, only to show that nature defies the violent cleaving through land and nature, and uses the motif of the river, which is often both, border and lifeline to both sides. Kallat's work reveals the idea of isolation as an illusion, and instead suggests to embrace a pluralism of cultures.

REENA SAINI KALLAT (*1973, Delhi) is one of the most acclaimed Indian contemporary artists. Having studied painting in Mumbai, where she also lives today, her practice spans drawing, sculpture and installation, photography and video. Her interest in political and social borders resonates with the continuing aftershocks of the Partition in India, which her paternal family experienced. Her work has been widely exhibited at international institutions including the Museum of Modern Art, New York, and Tate Modern, among many others.



Reena Saini Kallat Deep Rivers Run Quiet

EDITOR Helen Hirsch
TEXTS Diana Campbell, Reena Saini Kallat, Helen Hirsch
GRAPHIC DESIGN Sibylle Ryser

English
120 pp • 100 ills. • 23 x 28 cm • Paperback with Swiss binding
€48.00, £48.00
June 2023



EXHIBITION

Kunstmuseum Thun/Switzerland, June 10–September 3, 2023



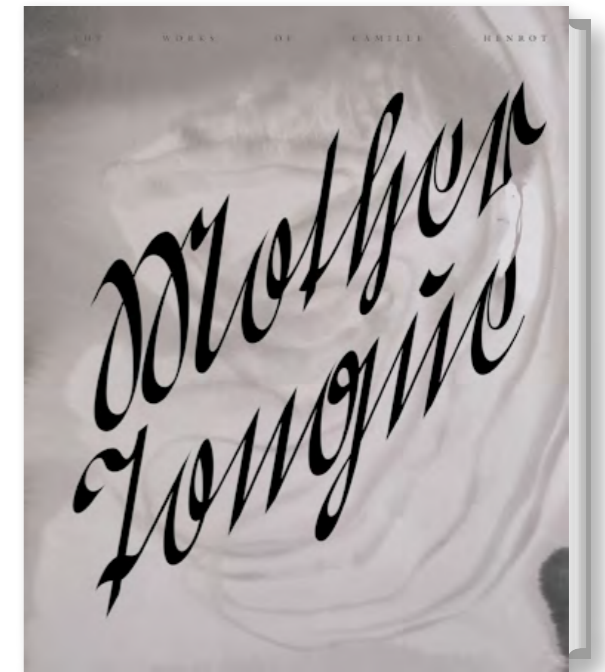
"IN MANY LANGUAGES, 'UNDERSTANDING' ALSO COMES FROM THE IDEA OF PUTTING SOMETHING INSIDE YOUR BODY" – CAMILLE HENROT

- Motherhood as personal experience as well as political category
- New series of the internationally acclaimed artist
- Focus on paintings and drawings

Over the past twenty years, Camille Henrot has developed a critically acclaimed practice that moves seamlessly between drawing, painting, sculpture, installation, and film. *Mother Tongue* is Henrot's first publication focused solely on painting and drawing, bringing together over 200 works from the series *System of Attachment*, *Wet Job*, and *Soon*, created between 2018 and 2022. This recent body of work addresses the ambivalent nature of care and the tension between the simultaneous developmental need for attachment and independence, beginning at infancy and continuing throughout life. Her deeply personal and intimate interrogations ultimately relate to broader questions such as the expectations placed on mothers and the representation of the female body.

This richly illustrated catalogue is accompanied by texts from Emily LaBarge, Legacy Russell, Marcus Steinweg, Hélène Cixous, Seamus Kealy, and a conversation with Camille Henrot and curator Julika Bosch.

CAMILLE HENROT (*1978, Paris) is recognized as one of the most influential voices in contemporary art today. Drawing upon references from literature, psychoanalysis, cultural anthropology, and the banality of everyday life, she questions what it means to be both a private individual and a global subject. Henrot has had numerous solo exhibitions worldwide, including the Munch Museum, Oslo; Palais de Tokyo, Paris, the New Museum, New York; Kunsthall Charlottenborg, Copenhagen. She lives and works between Berlin and New York City.



Camille Henrot Mother Tongue

TEXTS Julika Bosch, Hélène Cixous, Seamus Kealy, Emily LaBarge, Legacy Russell, Marcus Steinweg
GRAPHIC DESIGN Thomas Spallek

English, German
288 pp • 220 ills. • 24.5 x 30 cm • Linen bound hardcover
€48.00, £48.00
June 2023



ANOTHER NEW RELEASE BY THE ARTIST (pp 48)



Milkyways
Camille Henrot
978-3-7757-5534-4
ca. €24.00, ca. £24.00

VISUALIZING HIDDEN STRUCTURES IN ART AND SOCIETY

- Comprehensive survey
- Alluring monograph
- Original texts by the artist as well as new research

In her artistic practice, Andrea Büttner combines art history with social and ethical issues. Since the early 2000s, she has been exploring a wide range of themes such as work, poverty, shame and care in monastic forms of coexistence, but also arts and crafts as a political field. Examining the ambivalent tension between aesthetics and ethics, the internationally renowned artist uses various conceptual methods. Best known for her large-scale woodcuts, Büttner has since used a variety of media, including etching, painting, photography and video installations, glass art and textiles. For her publications and exhibitions, Büttner composes her works thematically to create site-specific installations that can be experienced as gradually unfolding narratives.

German artist ANDREA BÜTTNER (*1972, Stuttgart) studied fine arts, philosophy and art history in Tübingen and Berlin. Focusing on the relationship between shame and art, she received her PhD from the Royal College of Art in London in 2010. She took part in *DOCUMENTA 13* and was shortlisted for the Turner Prize in 2017. Büttner is currently Professor of Art in Contemporary Context at the Kunsthochschule Kassel. She lives and works in Berlin.



Andrea Büttner

EDITORS Josef Helfenstein and Maja Wismer for the Kunstmuseum Basel, and Susanne Gaensheimer and Isabelle Malz for the Kunstsammlung Nordrhein-Westfalen
 TEXTS Andrea Büttner, Anne Carson, Aden Kumler, Mason Leaver-Yap, André Rottmann; and an introduction by Isabelle Malz and Maja Wismer
 GRAPHIC DESIGN Quentin Walesch and Hanzer Liccini

German, English
 384 pp • 200 illus. • 23 × 31 cm • Paperback
 ca. €54.00, ca. £54.00
 June 2023



EXHIBITIONS

Kunstmuseum Basel, April 22–October 1, 2023
 Kunstsammlung Nordrhein-Westfalen, K21, Düsseldorf, October 28, 2023–February 18, 2024

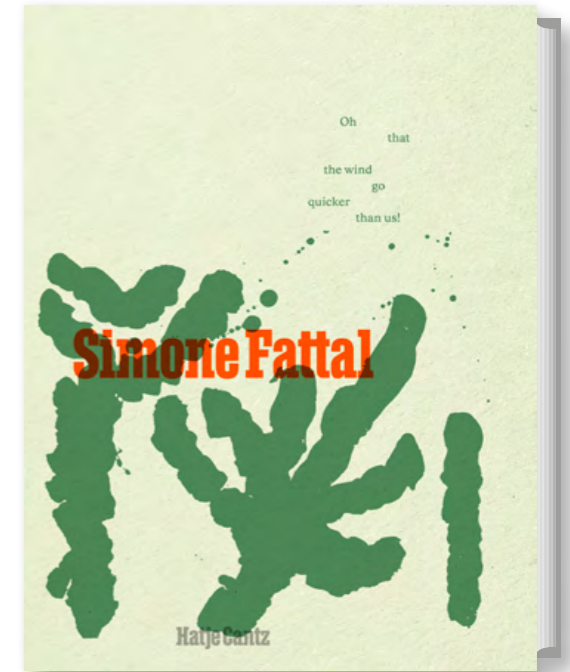


ARCHETYPAL FIGURATIONS OF DISPLACEMENT AND FRAGILITY

- First comprehensive monograph
- Explores the impact of displacement and loss of identity
- Includes an essay by long-time partner Etel Adnan

Influenced by her experiences of war and migration, Simone Fattal has transcended the boundaries of both media and geography like few other artists of her generation. In her collages, she combines pieces from her private archive with historical events in the Arab world. Made up of individual parts and reassembled, these works suggest the fragility of an identity shaped by migration. Her more abstract ceramic sculptures reference ancient myths and archaeological finds. Fattal's first solo exhibition in Germany is accompanied by the artist's first comprehensive monograph, which combines essays by long-time companions with new scholarly contributions by international authors.

SIMONE FATTAL (*1942, Damascus) was born in Syria and raised in Lebanon. She studied philosophy at the École des Lettres in Beirut and at the Sorbonne in Paris, before returning to Beirut and starting to paint in 1969. Fleeing the Civil War in 1980, she settled in California. Fattal currently lives in Paris, and she has had recent exhibitions at the Whitechapel Gallery, London, Bergen Konsthall, MoMA PS1, New York and the Musée Yves Saint Laurent, Marrakech



Simone Fattal

EDITORS Liberty Adrien, Carina Bukuts
 TEXTS Etel Adnan, Liberty Adrien, Carina Bukuts, Steve Dickison, Edwin Nasr, Yasmil Raymond
 GRAPHIC DESIGN SpMillot

German, English
 248 pp • 150 illus. • 20 × 26 cm • Hardcover
 €54.00, £54.00
 September 2023



EXHIBITION

Portikus, Frankfurt a. M., June 24–September 24, 2023



“KEEP IT LIKE A SECRET”

- A new artist's book by Stefan Marx
- Latest works by the Berlin-based contemporary artist
- Wry humor

In 2019, Stefan Marx began his series of monotypes. In collaboration with Berlin-based screen printer Björn Wiede, he developed his own working method: Three individual images are created in three steps—one positive, one negative and the “ghost.” What initially fascinated him about this new approach was the bold application of paint and the intensity of the pigments. During the application of the paint, the surface of the picture itself is not touched—instead the image results from the manipulations on the silkscreen itself. Many of these Monotypes are typefaces—Marx's signature wry sayings and quotations—but there are also figurative motifs, including animal drawings and other symbols from his pictorial inventory. This book follows on from the volume *Schriftbilder / Type Works* from 2020. Again, Marx has developed this book as an artists' book, creating a fascinating interleaving between the final works and the design sketches from his notebooks.

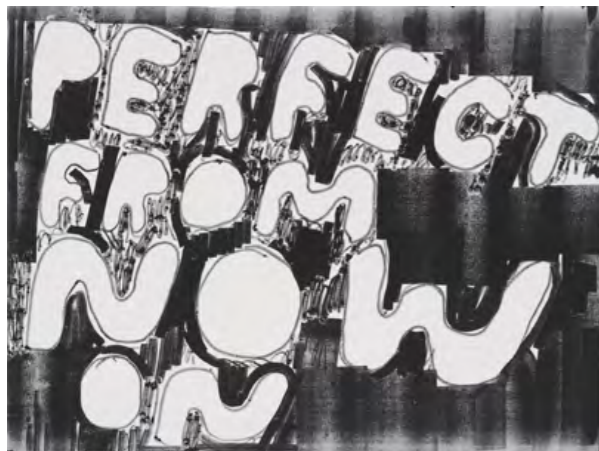
Over the past 20 years, contemporary artist, skateboarder and illustrator STEFAN MARX (*1979 Schwalmstadt, Germany) has lent his unique handwriting to a variety of media: paper, canvas, porcelain and textiles. He publishes artists' books and zines, designs record covers for various labels, and shows his work in international exhibitions, at art book fairs and galleries. Marx lives and works in Berlin.



Stefan Marx Monotypien / Monotypes

EDITOR Stefan Marx

German, English
160 pp • 120 ills. • 20.5 × 29 cm • Paperback
€40.00, £40.00
December 2023



ALSO AVAILABLE

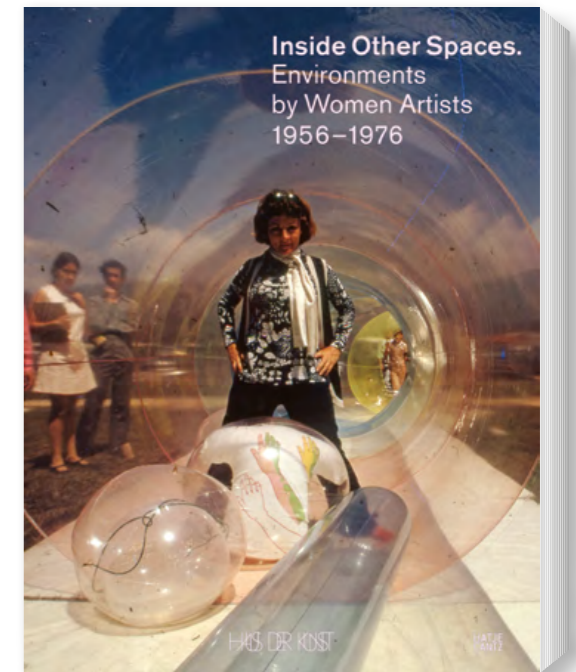


Stefan Marx
Schriftbilder / Type Works
978-3-7757-4690-8
€40,00, £40,00

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, including Judy Chicago, Aleksandra Kasuba, and Lygia Clark. Given the experimental nature of such environments, many of these original works were deconstructed or destroyed. The detailed reconstructions, which are carried out with the help of restorers and based on archival photographs, construction plans, and material lists, are presented here for the first time. Conceived as a reference book for the historiography of environments, the publication comprises a wealth of visual material also on artists not featured in the show, such as Yayoi Kusama and Yoko Ono, providing leading scholars' essays and extensive bibliographies on environments and individual artists.



Inside Other Spaces Environments by Women Artists 1956–1976

EDITORS Marina Pugliese, Andrea Lissoni
TEXTS Ilaria Bernardi, Barbara Ferriani, Andrea Lissoni, Elona Lubyte, Anne Pfautsch, Marina Pugliese, Giovanni Rubino, Gabrielle Schaad
GRAPHIC DESIGN Stefan Mader and Lucile Billot, Bureau Borsche

English
304 pp • 190 ills. • 23 × 29.7 cm • Paperback with flaps
ca. €48.00, ca. £48.00
November 2023



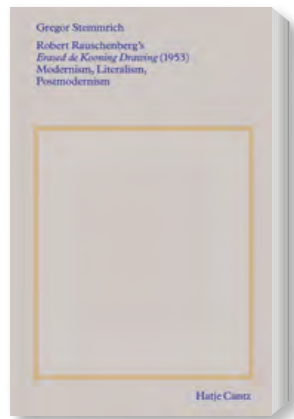
EXHIBITION

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

ALSO AVAILABLE



Fujiko Nakaya
978-3-7757-5251-0
€54.00, £54.00



**Robert Rauschenberg's
*Erased de Kooning Drawing (1953)***
Modernism, Literalism, Postmodernism

TEXT Gregor Stemmrich
GRAPHIC DESIGN Till Gathmann

English
1028 pp • 155 ills. • 15.2 x 24 cm • Paperback with flaps
ca. €54.00, ca. £54.00
September 2023



978-3-7757-5503-0

Erased de Kooning Drawing is an artwork that radically challenged the very definition of art and questioned the notion of the artist as creator. Three American artists were involved in its creation: In 1953, Robert Rauschenberg erased a drawing by Willem de Kooning, who had somewhat reluctantly been giving his consent. Jasper Johns meanwhile created a label for its first public presentation, which proved to be key to the psychological framing of the piece. Having been transmuted into something new, the obliterated drawing was soon perceived as a pivotal moment in art history: In the 1950s it was considered Neo-Dada, in the 1960s it was hailed as the beginning of conceptual art, while the 1980s saw it as a departure into postmodernism. Numerous artists have referenced the work and it became a touchstone in Rauschenberg's oeuvre. Gregor Stemmrich demonstrates its continuing relevance for the theory of the image and the question of appropriation.



Ted Stamm
Series

TEXTS Tiffany Bell, Elizabeth Ashley Fox, Per Haubro Jensen, Christine Mehring, Jeffrey Saletnik, Andrew Wasserman
GRAPHIC DESIGN Fasson Freddy Fuss

English
248 pp • 150 ills. • 22 x 29 cm • Hardcover
ca. €48.00, ca. £48.00
May 2023



978-3-7757-5507-8

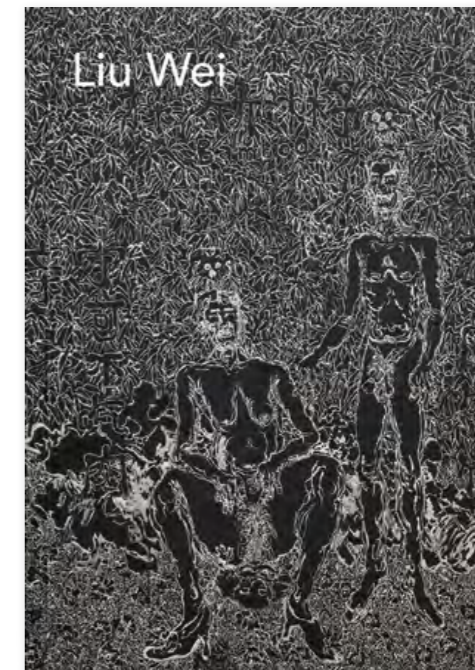
Ted Stamm's paintings, drawings and performative works show the New York artist's constant engagement with his time and his tireless experimental way of working. He developed a minimalist visual language that often appears strictly geometric and simple, yet conveys a great sense of freedom. His iconic works and cross-media conceptual approaches went on to influence a wide range of artists in the generation that followed. This new monograph on the work of this American artist is the most comprehensive published to date. Examining Ted Stamm's series and artistic language through essays by renowned scholars that place his work in the context of its time and discuss his contribution to the art historical canon, it provides an in-depth insight into Stamm's multifaceted oeuvre.

FIGURATION IN CONTEMPORARY CHINA

- First major English-language monograph
- Insights into historical context and contemporary Chinese art scene
- Distinct painterly quality

Demonstrating a wide array of influences—from Chinese calligraphy to Expressionism—Liu Wei's work deals with universal themes of humanity. With a career spanning over thirty years, he has proved a master of rendering human flesh and combining figuration with text and abstraction. Liu Wei's deft grasp of technique and acute awareness of color and composition is evident in his lush landscapes, in which flora and fauna often escape the confines of the canvas and spill out onto the Rococo-style frames. Featuring texts by distinguished specialists in contemporary Chinese art, this first major English-language monograph provides an in-depth look at the historical context and traces his development from his early paintings reflecting disenchantment with political and artistic utopias through the lenses of skepticism and satire, to lush landscapes, striking portraits, and more recent philosophic and contemplative calligraphic works on paper.

LIU WEI (*1965, Beijing), studied printmaking at the Central Academy of Fine Arts in Beijing, where he still lives today. He first rose to prominence as a preeminent figure in China's "cynical realism" movement of the 1990s. His paintings have been shown in museum exhibitions and biennials worldwide, including the Museum of Contemporary Art, Sydney, the Singapore Art Museum, the San Francisco Museum of Modern Art, and the Venice Biennale.



Liu Wei

EDITOR Jeffrey Grove, Director of Museums and Publications, Sean Kelly Gallery, New York
TEXTS Oriana Cacchione, Karen Smith
GRAPHIC DESIGN Rutger Fuchs

English
192 pp • ca. 100 ills. • 24 x 29 cm • Hardcover
ca. €48.00, ca. £48.00
November 2023



978-3-7757-5537-5



Jan Jedlička

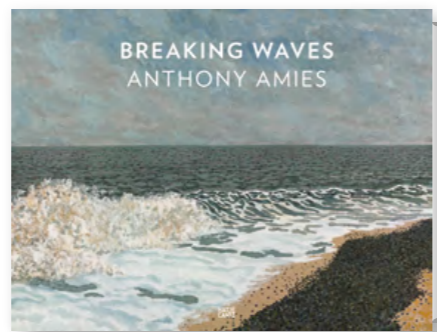
EDITORS Marco Obrist, Matthias Haldemann
TEXTS Bruno Corà, Matthias Haldemann, Jitka Hlaváčková,
Catrina Neiman, Marco Obrist, Marie Rakušanová, Alan Sillitoe

German, English
176 pp • 370 ill. • 21.5 × 27.5 cm • Hardcover
€44.00, £44.00
Available



EXHIBITION
Kunsthhaus Zug, January 14–April 16, 2023

Rough, pristine, and poetic: Jan Jedlička is a painter, draftsman, graphic artist, photographer and filmmaker, but also a wanderer and explorer. As an attentive observer, he engages with the subtle changes caused by light, the seasons, or human interventions in his environment. Precise, delicate, and quietly persistent, Jedlička's works refer to the landscapes and places in which he moves and returns to again and again like the Italian Maremma. For his drawings, watercolors, and paintings, he extracts pigments from minerals found on site—and thus literally brings the landscape onto paper and canvas. This publication explores Jedlička's oeuvre from the 1970s onwards—not chronologically, but as a map of the artist's movements through the landscape, and along the paths of his various artistic strategies.



Anthony Amies Breaking Waves

EDITORS Jens Neubert, Jens Toivakainen, Walter Feilchenfeldt
TEXTS Anthony Amies, Walter Feilchenfeldt, Jens Neubert,
Jen Toivakainen, Alan Windsor
GRAPHIC DESIGN Rutger Fuchs

German, English
192 pp • 340 ill. • 30.5 × 23.3 cm • Hardcover
€54.00, £54.00
Available



Anthony Amies' paintings assert a classical conception of painting. From the mid 1970s, the British artist pursued a radically different path from the art of his time through his stylistically peculiar landscape paintings. They are calm and enigmatic pictures that do without any scandal. In large-scale drawings and oil paintings, he plays with the "blot" technique: Amies abstracts the landscapes to convey an idea rather than a realistic image. The reduction to land and sea is a reflection on England and the loss of its individual landscapes to the monotony of industrial and urban proliferation and sprawling housing estates. It is in this idiosyncrasy—the assertion of the genre of landscape painting and in the painterly quality of the works as a contribution to the assertion of painting in art—that the importance of this English painter can be found.

AN ODE TO VANISHING BEAUTY

- 52 drawings duetting with 32 poems
- New poetic form whose tapering shape resembles the fan of an outstretched bird's wing
- First publication of both drawings and poems

It is estimated that, as a result of climate change, illegal trade, and habitat loss from the encroachments of technology and industrialization, as many as one in eight species of birds is heading towards extinction. Created in close collaboration between Sean Scully and Kelly Grovier, each pairing of poem and drawing is devoted to the beauty and mystery of an individual species of bird. Scully's visual language, at once measured and impassioned, geometric and free-flowing, captures the essence of creatures that are, themselves, on the brink of becoming mere abstractions. Though his first series of iPhone drawings are consistent with his signature style, they reveal a fresh intimacy, playfulness, and exhilaration of gesture, color, and form that is in accord with the wonder of feathered flight. Created on a digital device, the drawings are, as Scully remarked, the ironic embodiment of "technology which is ruining nature turned inside out to protest its demise." Yet taken together, these duets aim to offer something uplifting in the face of an accelerating tragedy. "Hope" is, after all as Emily Dickinson famously wrote, "the thing with feathers / That perches in the soul."

Having developed a style over the past five decades that is uniquely his own, SEAN SCULLY (*1945, Dublin) is one of the world's most acclaimed contemporary artists. He is known for his large-scale abstract sculptures, installations and paintings, comprised of vertical and horizontal color bands, blocks and geometrical forms as well as his intellectually engaging writings and lectures.

KELLY GROVIER is a poet and cultural critic. Educated at the University of California, Los Angeles and at the University of Oxford, he is a feature writer for *BBC Culture* and co-founder of the international scholarly journal *European Romantic Review*.



Endangered Sky Sean Scully & Kelly Grovier

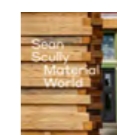
TEXT Kelly Grovier
GRAPHIC DESIGN Neil Holt

English
128 pp • 52 ill. • 14 × 21 cm • Hardcover
€18.00, £18.00
Available

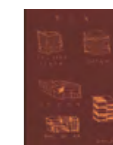


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MORE FROM THE ARTIST



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Sean Scully
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€64.00, £60.00



Milen Till

Till Now

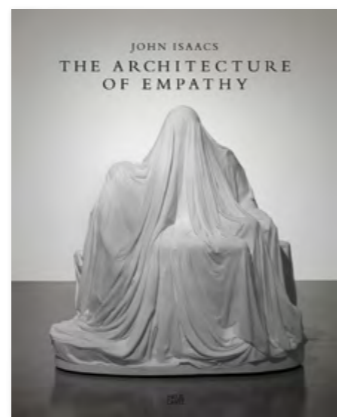
TEXTS Anja Heitzer, Judith Koller, Holger Liebs, Anna Meinecke, Luisa Schlotterbeck, Lars Weisbrod
GRAPHIC DESIGN Ruscha Voormann

German, English
230 pp • ca. 170 ills. • 16.5 × 24 cm • Paperback
€40.00, £40.00
June 2023



978-3-7757-5551-1

Till Now provides an overview of the work to date of the young German-French artist Milen Till, whose multi-layered works explore the legacy of conceptual art as well as the ready-made. His playful reinterpretations of masterpieces by Marcel Duchamp, Joseph Beuys, Yves Klein, Sol Le Witt, Bruce Nauman, and many others make him a humorous archaeologist of contemporary art. He takes up their methods and works, alienates them, contextualizes them, rendering them an entirely new meaning. Using a wide variety of methods, means, and tools—from folding rulers to drums and darts—he takes components of art history and the art world’s sacrosanct to develop entirely original works with a tongue-in-cheek lightness.



John Isaacs

The Architecture of Empathy

EDITOR Philipp Bollmann
TEXTS Matthew Bown, Didi Bozzini, Pierre-Yves Desaive, John Isaacs, Martin Kemp, Dieter Mersch, James Putnam, Dana Žaja
GRAPHIC DESIGN Kerstin Fritsche

English
256 pp • 152 ills. • 24 × 30 cm • Hardcover
€44.00, £44.00
May 2023



978-3-7757-5511-5

The Architecture of Empathy is the title of a marble statue by John Isaacs and at the same time the basic attitude and raw material of all his works. The British artist made a name for himself as a Young British Artist around Damien Hirst in the 1990s with his hyper-realistic wax sculptures. Conscious about not locking himself into one style, he experiments with a wide variety of materials and techniques, from ceramics, neon, bronze, marble and sculpture to photography. This richly illustrated publication is the first comprehensive overview of his work from the 90s to the present, and reveals not just his broad reaching multifaceted technical scope, but also his psycho-anthropological poetic through numerous essays and conversations with companions.



benandsebastian

Silent Parties

EDITOR benandsebastian
TEXTS benandsebastian, Adam Bencard, Lasse Blond, James Bridle, Ryan Calo, Raffael Fasel, Louis de Gouyon Matignon, Lulu Anne Hansen, Bengt Holst, Michael Listner, Yoriko Otomo, Edward Payson Evans, Lucia Pietroiusti, Laurie Shannon, Jessica Sorensen, Mette Svendsen, Karina Vold, Eyal Weizman, Kumar Yogeeswaran
GRAPHIC DESIGN Alexis Mark

English, Danish
160 pp • 60 ills. • 17.4 × 26 cm • Hardcover
€44,00, £44.00
June 2023



978-3-7757-5542-9

Silent Parties is an artwork based on eight historic legal cases in which animals have been put on trial or robots have been at the centre of legal disputes. Artist duo benandsebastian’s recently completed public commission for the Court of Aarhus focuses on mute, nonhuman participants in legal history, spanning from a 15th century case involving a cock being tried for allegedly laying an egg, to a contemporary case examining whether life-size singing and dancing robots at an American restaurant chain should be considered “live performers.” Ben Clement and Sebastian de la Cour, known as benandsebastian, have collaborated with specialists working within the fields of law, robotics, ethics, anthropology and cognitive science, addressing ways in which nonhumans have been silent, but also revelatory, parties in legal history.



Ash Keating

Museum Langmatt

EDITOR Markus Stegmann, Museum Langmatt
TEXTS Daniela Minneboo, Markus Stegmann
GRAPHIC DESIGN groenlandbase1

German, English
80 pp • 30 ills. • 16.5 × 23 cm • Paperback
€28.00, £28.00
October 2023

EXHIBITION
Museum Langmatt, Baden (Switzerland),
August 20–December 10, 2023



978-3-7757-5516-0

Ash Keating has made an international name for himself with spectacular paintings of entire buildings and huge walls. Like few others, he has perfected the use of fire extinguishers as a tool for his abstract works in public spaces, leaving room for chance and improvisation. Inspired by the light and colors of his native Australia, the energetic color of his painting with their fluid, vertical gradients reveals an almost transcendent longing. In a public, performative action in August 2023, he transforms the former caretaker’s house in the park surrounding the Museum Langmatt into a huge, three-dimensional artwork. He will complement his presentation with new paintings scattered throughout the park, placing them in dialogue with the French Impressionists from the museum’s collection in its historic interiors. This publication provides an exemplary insight into the artist’s multifaceted oeuvre and documents his exhibition at the Museum Langmatt.



Charles Stankieveh

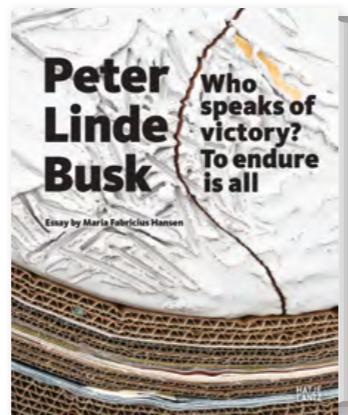
The Desert Turned to Glass

EDITORS Dehlia Hannah, Nadim Samman
TEXTS Dehlia Hannah, Nadim Samman, Barbara Sherwood Lollar, Charles Stankieveh, David Lewis-Williams, i. a.
GRAPHIC DESIGN Raf Rennie

English
160 pp • ca. 64 illus. • 24 × 27 cm • Softcover with dust jacket
ca. €38.00, ca. £38.00
October 2023



The Desert Turned to Glass is a place where the cosmic and chthonic collide. Commemorating the centenary of the planetarium as an architectural type, this book collects a new body of work by acclaimed Canadian artist Charles Stankieveh. Thematically, the project explores alternative theories concerning the origin of life, consciousness, and art—bridging the cosmological visions of cave art and the modern technology of the planetarium. Richly illustrated, the book pairs images of Stankieveh's installations and cinematic works with newly commissioned writings by geologists, exobiologists, philosophers and archeologists. Spanning the abyss of space and the depths of the earth, *The Desert Turned to Glass* is an epic meditation on origins, endings, and infinity.



Peter Linde Busk

Who speaks of Victory? To endure is all

TEXTS Maria Fabricius Hansen, Minna Grooss
GRAPHIC DESIGN Carl-H. K. Zakrisson, Polytype

English
272 pp • 270 illus. • 22 × 27.4 cm • Hardcover
€54.00, £54.00
June 2023



Coupling defeat and despair with rebellious humor, Danish artist Peter Linde Busk explores the grotesque conditions of human existence. Populating his works with tragic and awkward figures like fallen heroes, jesters, or outlaws in abstract spaces of detailed ornamentation, his figurations are meticulously composed using a great variety of textures and techniques, and often incorporate random material relics from previous works. Similarly, his titles are wry quotes or poetic fragments: it is from Rilke that Peter Linde Busk has borrowed the title of the book, *Who speaks of victory? To endure is all*. This richly illustrated monograph features a major essay by art historian Maria Fabricius Hansen juxtaposing Linde Busk's work with medieval mosaics and the grotesques of Renaissance art. A catalogue raisonné of works from 2015 to 2022 is supplemented by short prose texts and a playlist by writer Minna Grooss that suggests a soundtrack to the materially emphatic works by Linde Busk.



Therese Weber

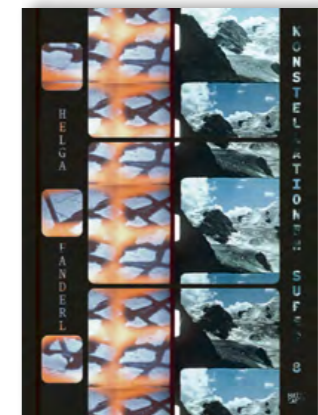
Topographies of Spaces

EDITOR Susanne Schneemann
TEXTS Isabel Balzer, Christoph Baumer, Therese Weber, Isabel Zürcher
GRAPHIC DESIGN Jenna Gesse

German, English
ca. 160 pp • ca. 120 ills. • 24 × 30 cm • Hardcover
ca. €38.00, ca. £38.00
October 2023



It was the pioneering spirit in American Paper Art that sparked Therese Weber's interest in the material far beyond its conventional use. As an artist and researcher, she has since devoted herself to the medium and its cultural history, translating the process of paper pouring and dipping into an individual language of images and form. From paper creations using paper fiber and pulp painting, to research into prehistoric rock carvings and site-specific installations and performative actions in remote desert and mountain regions, Therese Weber's artistic practice displays a methodological diversity. Her research trips and prolonged stays in Japan, China and Central Asia were decisive for the artist's concepts. This book presents the focal points of her work, but also shows how the artist interweaves different media and themes. Exploring the spatial context between center and periphery, the notion of borders and border crossings is at the heart of her visual vocabulary and characterizes her artistic language.



Helga Fanderl

Konstellationen Super 8

EDITOR Helga Fanderl
TEXTS Ute Aurand, Raphaël Bassan, Robert Beavers, Antonie Bergmeier, Madeleine Bernstorff, Nicole Brenez, Christine Noll Brinckmann, Vincent Broqua, Theo Deutinger, Carine Doumit, Deke Dusingberre, James Edmonds, Helga Fanderl, Philipp Fleischmann, Yves Jammet, Kasper König, Peter Kubelka, Silke Schmickl, Sabine Macher, Pablo Marín, Philippe-Alain Michaud, Bruno Montels, Thibaut Mosneron Dupin, Jeannette Muñoz, Nia Perivolaropoulou, Isabelle Ribadeau Dumas, Ghassan Salhab, Heide Schlüpmann, Clara Schulmann, Aaron Scott, Katharina Sykora, Bernhard Uske, Els van Riel
GRAPHIC DESIGN Studio Pandan, Berlin

German, French, English
240 pp • 292 ills. • 21 × 29 cm • Paperback
€48.00, £48.00
Available



There is no post-production in Helga Fanderl's Super 8 works, her camera is hand-held, the—mostly three-minute long—films are shot in one take with the means of in-camera editing. The film artist's work is documented for the first time in this monograph, which she has thoroughly composed: With rich visual and textual material, the book provides an insight into the aesthetic specificity and complexity of her filmic work, conveying its origins and development, process and materiality, and form and poetic nature. Her films, varying programmes and site-specific projections evoke the permanence of the impermanent. Constellations of her own short texts as well as those of different authors; film images, photographs, documents and a catalogue raisonné represent and reflect the many facets of her work. The graphic design of the book alludes to their density and rhythms.



Radio Art Zone

EDITOR Sarah Washington
TEXTS Jasmina Al-Qaisi, Knut Aufermann, Ed Baxter, Frauke Berg, Élodie Brochier, Irina Gheorghe, Lucinda Guy, Elaine W. Ho, Konsthall323, Catherine Kontz, Caroline Kraabel, Felix Kubin, Marold Langer-Philippsen, Liquid Penguin Ensemble, Heidi Neilson, Buttress O’Kneel, Tomáš Procházka, Richtung22, Ralf Schreiber, Nichola Scrutton, Sisters Akousmatica, Erwin Stache, Ralf Wendt, Daniel R. Wilson, XTO, zvukac, i. a.
GRAPHIC DESIGN Lloyd Dunn

English
236 pp • ca. 100 illus. • 15 × 22 cm • Hardcover
€38.00, £38.00
July 2023



This book explores the central themes and techniques of artist-made radio, emerging from over 20 years of practice by a multitude of artists in the field. It brings to the page excerpts of long-form radio works from the world’s largest exhibition of radio art, *Radio Art Zone*, a joint project by the artist duo Mobile Radio (Sarah Washington & Knut Aufermann) and the Luxembourg community station Radio ARA, which was broadcast for 100 days as part of the programme of the European Capital of Culture Esch2022. Interspersed with newly commissioned works ranging from micro-essays and texts on radio form, practice and poetics, to radio plays and illustrations, it is full of unique images which allow the imagination to expand outward into radio space. *Radio Art Zone* performs an exquisite transformation from airwaves to paper, providing a treasury of ideas and reflections about radio as art.



Art and Society 1972–2022–2072

On the Art for the Olympic Games in Munich in 1972 for Artistic Design Concepts of the Twenty-First Century

EDITORS Anton Biebl and Elisabeth Hartung
TEXTS AND ART Britto Arts Trust, Clémentine Deliss, Maurin Dietrich, Rebekka Endler, Alexander Kluge, Michael Lentz, Goshka Macuga, Barbara Mundel, Hans Ulrich Obrist, Catherine Nichols, Pedro Reyes, Rüdiger Schöttle, Daniela Stöppel, Lucas Zwirner, i. a.
GRAPHIC DESIGN Studio Pandan | Ann Richter & Pia Christmann

English
352 pp • ca. 120 ills • 21 × 25.5 cm • Hardcover
ca. €38.00, ca. £38.00
September 2023



Since the advent of modernity, art has been associated with freedom, provocation and courage. In 1972, art was to unfold its potential as an emancipatory and creative force as part of the Gesamtkunstwerk of the XX. Olympic Games in Munich—according to the grand vision of its planners. The international avant-garde of the time, including Walter de Maria, Gerhard Richter, Andy Warhol and Dan Flavin, enthusiastically developed revolutionary concepts. Many of these remained in draft-form. After the tragic assassination of Israeli athletes, concepts such as the “Spielstraße” were canceled. This publication is the first to give an impression of the playful, participatory cultural programme of 1972. In the second part of the book, a multitude of voices from all over the world look to the future. International authors and artists use contemporary examples to convey the importance of the arts in shaping the democratic society of the future.



Emscherkunstweg

EDITOR Vera Battis-Reese, Karola Geiß-Netthöfel, Uli Paetzel and Britta Peters
TEXTS Juliane Duft, Jes Fernie, Jana Golombek, Martine van Kampen, Marijke Lukowicz, Vanessa Joan Müller and Britta Peters
GRAPHIC DESIGN nodesign

English
288 pp • ca. 130 illus. • 14.8 × 21 cm • Paperback with flaps
ca. €20.00, ca. £20.00
September 2023



The *Emscherkunstweg* (Emscher Art Trail) currently comprises 24 works of public art on the banks of the Emscher River in the heart of the Ruhr region in western Germany. Once the most polluted river in Europe, the Emscher has been dramatically transformed from a drainage system into a natural river landscape. Between 2010 and 2016, three Emscher art exhibitions accompanied this ecological tour de force. Since 2019, the permanent works of art resulting from these exhibitions have formed the starting point for the expansion into the Emscher Art Trail. This volume is the first to offer an overview of all the works, in particular the new works by Julius von Bismarck/Marta Dyachenko, David Jablonowski, Markus Jeschaunig, Sofia Táboas and Nicole Wermers. It also addresses questions surrounding the preservation and potential of art in public space and its relationship to the region’s industrial culture. The book is an ideal travel companion and reference work for discovering art on over 100 kilometers of cycle paths.



Unlimited

Art Basel | Unlimited | 2023

EDITOR Art Basel
TEXTS Giovanni Carmine
GRAPHIC DESIGN Barnbrook Design, London

German, English, French
ca. 168 pp • 75 ills. • 14.8 × 21 cm • Paperback
ca. €60.00, ca. £60.00
June 2023

EXHIBITION
ART BASEL, No Limits: Ambitious Art in Other Dimensions

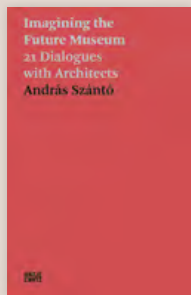


Unlimited, Art Basel’s pioneering exhibition platform for projects that go beyond the traditional art-show booth, has been an integral part of the world’s most important art fair since 2000. The concept of this major exhibition is unique and popular with collectors and visitors alike. Curated by Giovanni Carmine, *Unlimited 2023* presents the works of more than 70 artists. In a gigantic 17,000 square-meter hall, the large-scale works are exhibited to their best effect including massive sculptures and paintings, video projections, installations, and live performances. Like its predecessors, the 2023 edition of *Unlimited* promises to attract considerable attention. All of the participating artists and their works will be featured in the *Unlimited* catalogue.

Hatje Cantz TEXT

Texts on art and contemporary criticism—
from artists, scholars
and curators

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Imagining the Future Museum

21 Dialogues with Architects

English • 288 pp
€22.00, £22.00

978-3-7757-5276-3

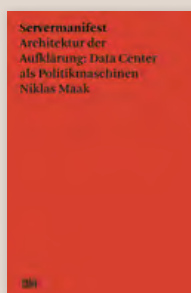


Why Art Criticism?

A Reader

English • 464 pp
€28.00, £28.00

978-3-7757-5074-5



Servermanifest

Data Center Architecture and
the Future of Democracy

English • 112 pp
€18.00, £18.00

978-3-7757-5070-7



Milkyways

TEXT Camille Henrot
GRAPHIC DESIGN Neil Holt

English
ca. 150 pp • ca. 70 ill. • 12 × 19 cm • Paperback with flaps
ca. €24.00, ca. £24.00
June 2023



978-3-7757-5534-4
978-3-7757-5535-1 [ePub]
978-3-7757-5536-8 [PDF]

Milkyways is a collection of short essays by artist Camille Henrot, exploring the ambivalence of motherhood and the process of creation in both art-making and life. Each chapter delivers a cosmos of references in literature, cartoons, art history, psychoanalysis, and more—from ancient maternity myths to modern maternity wards; from Marcel Proust to Maggie Nelson to Hélène Cixous. Alongside illustrations of the artist's work in painting, drawing and sculpture, Henrot's perspectives in writing oscillate freely between the personal and the societal, the obvious and the more complex, the visceral and the utterly mundane. *Milkyways* was originally conceived for *Republik* magazine on invitation by Antje Stahl. Written with Jacob Bromberg, Antje Stahl, and Léa Trudel.



Story of Water and Fire

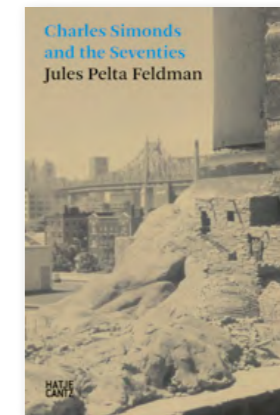
TEXT May Muzaffar
GRAPHIC DESIGN Neil Holt

English
280 pp • 50 ill. • 14 × 21 cm • Paperback with flaps
€28.00, £28.00
July 2023



978-3-7757-5545-0
978-3-7757-5574-0 [ePub]
978-3-7757-5546-7 [PDF]

Story of Water and Fire is a captivating account of the joint life of two prominent figures in the Iraqi art scene, poet and art critic May Muzaffar and artist Rafa Nasiri. This book offers a glimpse into the social and artistic milieu of Baghdad from the 1960s to the 1990s, as well as the couple's travels during this period and their years of exile in Amman and Manama. Through vivid descriptions and rarely seen photographs, May Muzaffar provides insights into their position in the Arab and international art scenes. The book serves as a guide to the archival material that al Mawrid Arab Center for the Study of Art at NYU Abu Dhabi has digitized and made available for researchers, creating an expanded space for the exploration and understanding of the remarkable work of this generation.



Charles Simonds and the Seventies

TEXT Jules Pelta Feldman
GRAPHIC DESIGN Neil Holt

English
ca. 288 pp • 100 ill. • 14 × 21 cm • Paperback with flaps
ca. €28.00, ca. £28.00
October 2023



978-3-7757-5460-6
978-3-7757-5558-0 [ePub]
978-3-7757-5559-7 [PDF]

Where is Charles Simonds? Throughout the 1970s, his diminutive *Dwellings*, tiny architectural ruins of an imaginary civilization, could be found throughout the crumbling infrastructure of downtown New York. Preoccupied with the relationship between the grown and the built, the archaeological and the urban, Simonds shared friendship and ideas with Gordon Matta-Clark and Robert Smithson. Like Lucy Lippard, with whom he lived during that decade, Simonds believed in combining art and activism, always preferring what he called the “real world” to the art world. Yet despite taking part in many of the seminal exhibitions and art events of 1970s New York, Simonds has left few traces on art history. In order to explain Simonds's absence while simultaneously arguing for his central place within it, Jules Pelta Feldman reconsiders the decade's self-conception, finding that Simonds exemplifies much of what has been ignored in 1970s art—and much of what establishes it as a unique period of experimentation and possibility.

Highlights ART

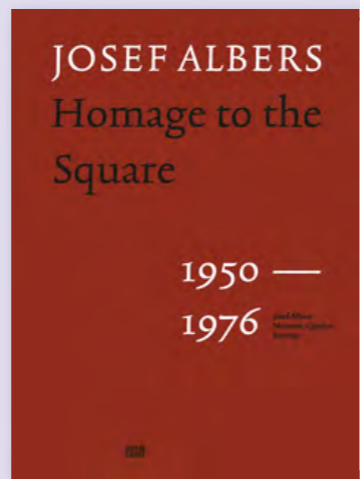


Louise Bourgeois
The Woven Child

English • 208 pp
€44.00, £44.00
978-3-7757-5149-0

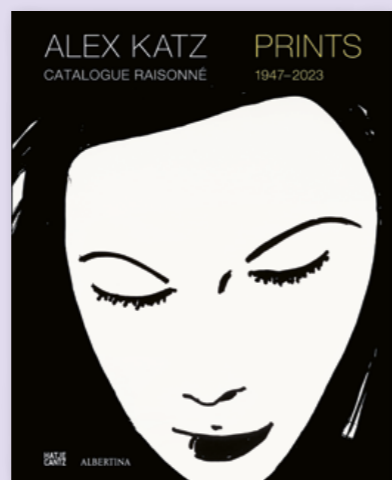


"Strange, horrific, eerie, beautiful"
THE GUARDIAN



Josef Albers
Homage to the Square

English • 356 pp
€64.00, £64.00
978-3-7757-5416-3



Alex Katz
Prints: Catalogue Raisonné, 1947-2023

English • 480 pp
€148.00, £148.00
978-3-7757-5394-4



Wayne Thiebaud

English • 160 pp
€58.00, £58.00
978-3-7757-5402-6



Maison Sonia Delaunay

English • 224 pp
€44.00, £44.00
978-3-7757-5380-7



Mondrian Evolution

English • 264 pp
€54.00, £54.00
978-3-7757-5237-4



The Flemish Masters
From Van Eyck to Bruegel

English • 280 pp
€40.00, £40.00
978-3-7757-5414-9





The Picasso Connection
The Artist and his Gallerist

English • 244 pp
€44.00, £44.00
978-3-7757-4805-6



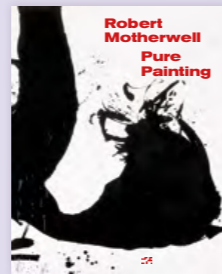
Picasso – El Greco

English • 192 pp
€50.00, £50.00
978-3-7757-5213-8



ORLAN
Six Decades

German,English • 304 pp
€50.00, £50.00
978-3-7757-5432-3



Robert Motherwell
Pure Painting

English • 258 pp
€44.00, £44.00
978-3-7757-5438-5



Castaway Modernism
Basel's Acquisitions of
“Degenerate” Art

English • 288 pp
€58.00, £58.00
978-3-7757-5222-0



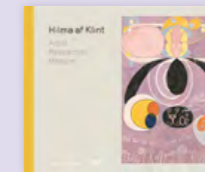
The Snake and the Lightning
Aby Warburg's American Journey
Uwe Fleckner

English • 176 pp
€38.00, £38.00
978-3-7757-5160-5



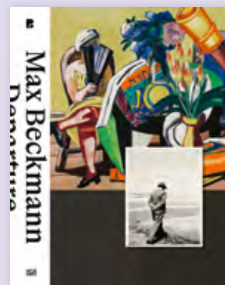
Oda Jaune
Heartland

English • 176 pp
€48.00, £48.00
978-3-7757-4608-3



Hilma af Klint
Artist, Researcher, Medium

English • 272 pp
€48.00, £48.00
978-3-7757-4740-0



Max Beckmann
DEPARTURE

English • 352 pp
€54.00, £54.00
978-3-7757-5245-9



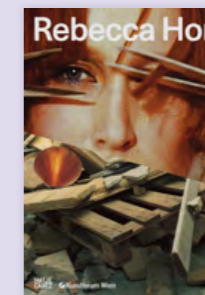
Guido Reni
The Divine

English • 320 pp
€50.00, £50.00
978-3-7757-5257-2



Katharina Grosse Studio Paintings, Three Decades:
Returns, Revisions, Inventions

English, German • 312 pp
€50.00, £50.00
978-3-7757-5338-8



Rebecca Horn
Concert for Anarchy

German, English • 224 pp
€48.00, £48.00
978-3-7757-5120-9



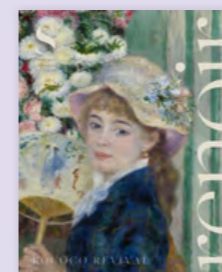
Jean-Michel Basquiat

English • 244 pp
€49.80, £45.00
978-3-7757-2593-4



Jean-Michel Basquiat
Art and Objecthood

English • 288 pp
€48.00, £48.00
978-3-7757-5331-9



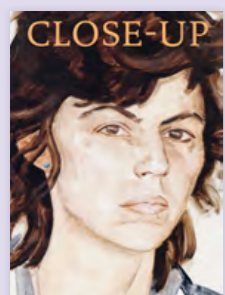
Renoir
Rococo Revival

English • 328 pp
€60.00, £60.00
978-3-7757-5134-6



Georg Baselitz
Naked Masters

English • 252 pp
€48.00, £48.00
978-3-7757-5411-8



CLOSE-UP

English • 344 pp
€54.00, £54.00
978-3-7757-4757-8



Francisco de Goya

English • 400 pp
€68.00, £68.00
978-3-7757-4657-1



Strange Clay
Ceramics in Contemporary Art

English • 176 pp
€40.00, £40.00
978-3-7757-5255-8



Evaporating Suns
Contemporary Myths from the
Arabian Gulf

Arabic, English • 240 pp
€48.00, £48.00
978-3-7757-5444-6



BACKLIST

BACKLIST



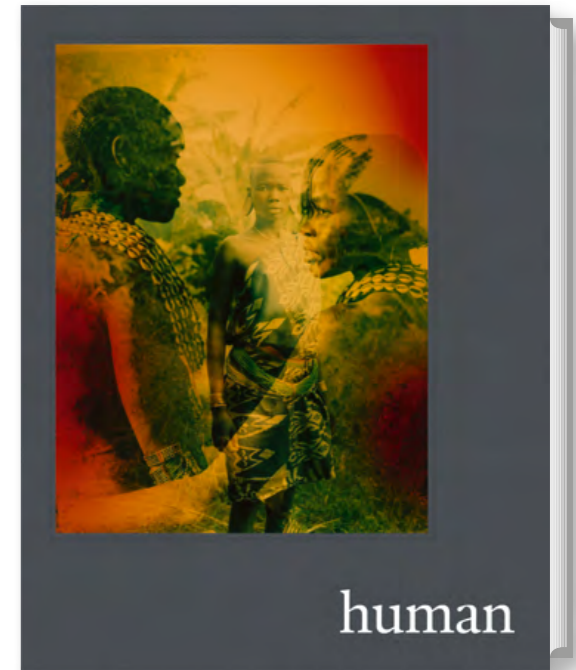
THE BREADTH OF THE HUMAN EXPERIENCE

- One of the world's leading awards for photography and sustainability
- More than 100 outstanding works of contemporary photography
- Internationally touring exhibition

We quite rightly celebrate human creativity, innovation, and entrepreneurship, but too often our triumphs in science, engineering and technology come at monumental cost. The human story is more often a tale of conflict and despair than of nurture, love, and coexistence. It would be easy to read the human story as one of tragic hubris. Yet it does not end here. We stand on the threshold of the future wondering which way the dice will fall. Our wager with posterity is that human ingenuity, intelligence, and resilience of spirit are powerful enough to insist upon a very different future for the human story.

Prix Pictet. Human features over 100 outstanding works of contemporary photography by many of the world's most acclaimed photographers.

The PRIX PICTET aims to harness the power of photography to draw global attention to issues of sustainability, especially those concerning the environment. Founded in 2008 by the Pictet Group, the Prix Pictet has become the world's leading award for photography and sustainability. To date, there have been ten cycles of the award, each with its own specific theme.



Prix Pictet Human

EDITORS Michael Benson, Isabelle von Ribbentrop
 TEXTS Michael Benson, David Christian, Meehan Crist
 GRAPHIC DESIGN Together Design

English
 144 pp • ca. 100 illus. • 23 x 29 cm • Hardcover
 ca. €50.00, ca. £50.00
 September 2023



EXHIBITION
 V&A, London, September 29–October 22, 2023,
 before touring internationally

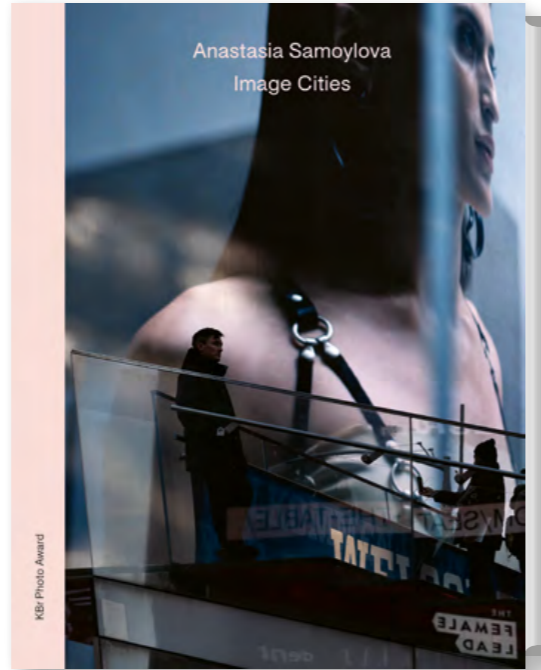
REINVENTING THE IMAGE OF THE GLOBAL METROPOLIS

- Winner of the Barcelona-based Fundación MAPFR's KBr Photo Award
- Critically acclaimed for her series latest *Florida*-series
- Transports the New Color Photography into the present

Image Cities takes us on a journey through cities the Globalization and World Cities Research Network ranks highest according to their degree of "global interconnect- edness." We find them in a process of transformation concealed behind dummy façades onto which a sense of heightened anticipation has been projected.

It would be tempting to read these photographs as a polemic against the triumph of consumerism and a slowly numbing global visual-economic order that wraps itself around whatever once felt local and civic. Samoylova's pho- tography is full of masterful refinements of the existing clichés of urban photography: Citizens dwarfed by giant images. Faces and bodies refracted through glass. The Pop-Cubism of visual bricolage. The minuscule human figures that stroll seemingly indifferent through city space while being at least partly somewhere else in their imaginations—their existence already a collage of places and times. Yet, Samoylova consciously engages with cliché, takes it apart and reassembles it, gambling that it can be taken to a level of pictorial sophistication that eludes any simple argument or statement. Instead, she invites us to reflect on photography's role in the creation of a gap between these cities' brand identity and their everyday reality.

ANASTASIA SAMOYLOVA (*1984) grew up in Moscow. In 2008 she moved to the United States, where she graduated with a master's degree in Interdisciplinary Art from Bradley University, Illinois. Her work explores the tension between the staged perception of a bombastic materialism and reality. Living and working in Miami, Florida has become the backdrop for her combination of collage-like details with the genre of the road trip. Her recent series *Flood Zones* and *Floridas* have received great critical acclaim.



Anastasia Samoylova
Image Cities

TEXTS David Company, Victoria del Val
GRAPHIC DESIGN Lacasta Design

English
168 pp • 100 illus. • 24 × 30 cm • Hardcover
€50.00, £50.00
Available

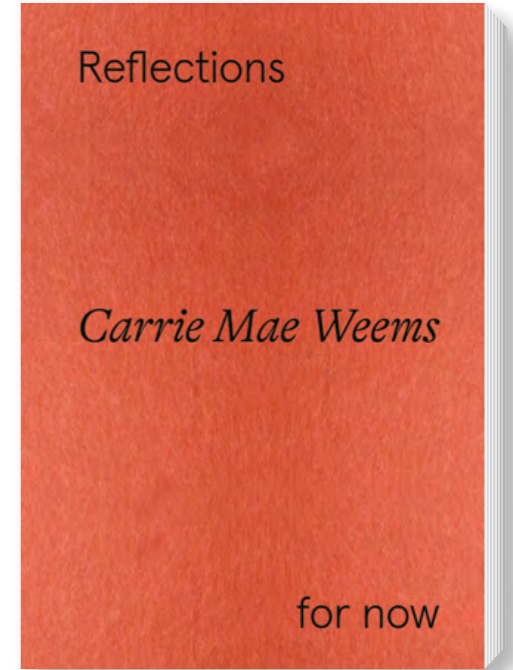


POWER, DESIRE, SOCIAL JUSTICE, REPRESENTATION, BEAUTY, AND COMPASSION

- One of the most meaningful voices today
- First collection of Weems's writings, lectures and conversations
- Personal insights

Widely considered to be one of the most influential American living artists, Carrie Mae Weems has developed a practice celebrated for her exploration of cultural identity, power dynamics, desire, intimacy and social justice through a body of work that challenges the prevailing representations of race, gender, and class. Defined by the use of photography, installation, film, performance and textile, her remarkably diverse and radical practice questions dominant ideologies and historical narratives created and disseminated within science, architecture, and mass media. Published in the context of her solo exhibitions at Barbican Art Gallery London and Kunstmuseum Basel, this book brings together a selection of Weems' own writings, lectures, and conversations for the first time, providing personal insights into themes such as the consequences of power, artistic appropriation, music as inspiration, history-making, and the normative role of architecture.

CARRIE MAE WEEMS (*1953, Portland, Oregon) was trained as both a dancer and a photographer before enrolling in the graduate program in folklore at University of California, Berkeley in 1984. Questioning the representation of the Black subject, she came to prominence through her photographic work such as *The Kitchen Table Series* (1990), a narrative of staged photographs that tell a story of one woman's life, as conducted in the intimate setting of her kitchen. In 2014, she was the first living African American artist ever to present a solo exhibition at the Guggenheim in New York.



Carrie Mae Weems
Reflections for now

EDITORS Florence Ostende, Maja Wismer, Raúl Muñoz de la Vega
TEXTS Carrie Mae Weems
GRAPHIC DESIGN Paco Lacasta

English
176 pp • 60 illus. • 16 × 23 cm • Paperback with flaps
€30.00, £30.00
July 2023



EXHIBITIONS

Barbican Art Gallery, London, June 21–September 3, 2023
Kunstmuseum Basel, November 4, 2023–March 17, 2024



SHOWING THE GREAT DIVERSITY OF BLACK MASCULINITIES

- Broad spectrum and diversity of Black masculinities
- Deconstruction of common mechanisms of representation
- Works by 22 BPoC photographers

Black Masculinities explores the broad spectrum and diversity of Black masculinities through the medium of contemporary photography. Seen through the lenses of 22 Black (or) People of Color (BPoC) from around the world, the stereotypic entanglement of Black identity and masculinity is deconstructed and charged with a new set of values. Embedded in a long history of slavery, racism and oppression, the topos of Black masculinity continues to be subtly represented as aggressive, hypersexual and violent to this day.

This richly illustrated book breaks down and visualizes the common mechanisms of representation in visual culture through carefully edited images and a textual contextualization. It acts as an introductory index and platform for BPoC photographers, who have been underrepresented at all levels of art production since the beginnings of photography, and makes their work visible. For all of us.

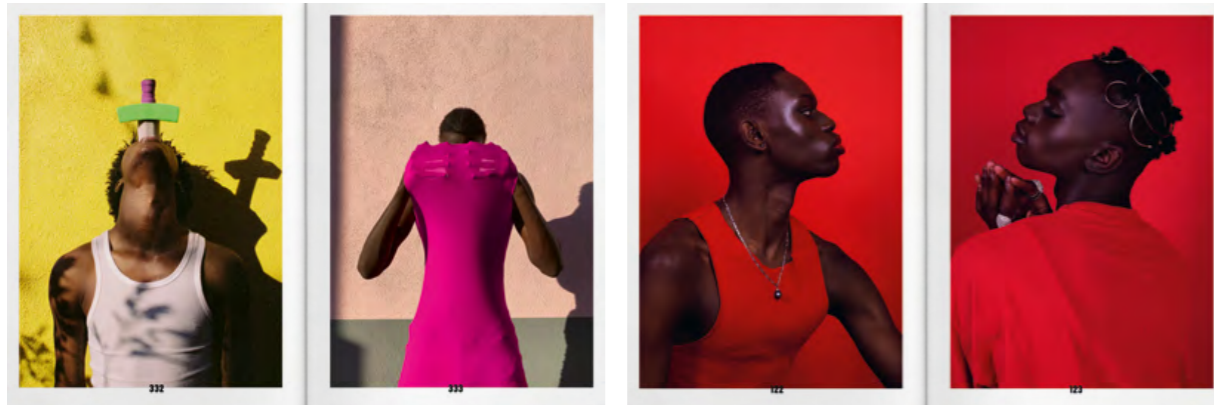
JOSHUA AMISSAH (*1995, Switzerland) studied fine arts, photography, and design at the Zurich University of the Arts. He works as a designer, (photo)editor, art educator and curator at the intersection of image and text. From 2019–2022 he was co-curator of photoSCHWEIZ and was the main curator of the *Black Art Matters* exhibition in this role in 2020. He lives and works between Berlin and Zurich.



BLACK MASCULINITIES
creating emotive utopias through photography

EDITOR Joshua Amissah
TEXT Joshua Amissah
GRAPHIC DESIGN Joshua Amissah, Elliot Frydenberg

English
320 pp • 240 ill. • 22.5 × 27.9 cm • Hardcover
€40.00, £40.00
June 2023

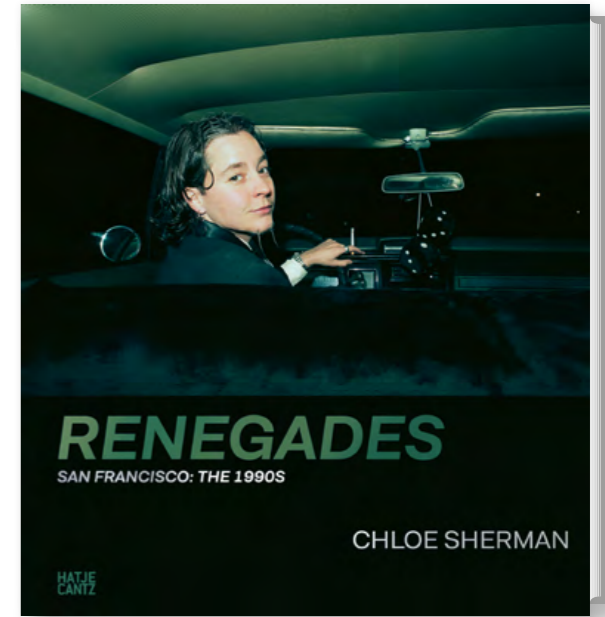


A CANDID PORTRAIT OF THE 1990S NEW WAVE OF QUEER CULTURE

- Celebrates San Francisco's 1990s queer cultural renaissance
- Styles and fashions that characterized this boundary-pushing scene
- Debut monograph

In the 1990s, queer youth, outcasts and artists, flocked to San Francisco to find one another and to experiment with art, self-expression, style, and gender. Rent was affordable, paving the way for queer bars, clubs, tattoo shops, galleries, cafes, bookstores, and women-owned businesses to emerge. A new wave of feminism embraced gender bending, and butch/femme culture flourished. The Mission District was the center of this queer cultural renaissance, and the feeling of community was palpable. Chloe Sherman was both a member of this community and an ardent visual chronicler. Her documentary photographic work on 35mm film stems from a commitment to capturing the vibrancy, tenderness, individuality, resilience, and joy within this subculture that was derided by mainstream society. Distilling the spirit of the time, her debut monograph is a candid portrait of a vibrant era that connects current and future generations to the pulse of San Francisco at a pivotal chapter in queer history.

CHLOE SHERMAN (*1969, New York City) arrived in San Francisco in 1991 and earned her BFA in Photography at the San Francisco Art Institute. Her work has been exhibited internationally and featured in magazines such as *Rolling Stone* and *Interview*. Her documentary photography is deeply influenced by her fine arts training.



Chloe Sherman
Renegades. San Francisco: The 1990s

EDITORS Nadine Barth, Katharina Mouratidi
TEXTS Lynn Breedlove, Catherine Opie, Anna Joy Springer
GRAPHIC DESIGN Julia Wagner, grafikanstalt

English
128 pp • 90 ill. • 26 × 28 cm • Hardcover
€40.00, £40.00
July 2023



EXHIBITION
F³ – Freiraum für Fotografie, Berlin, June 30–September 3, 2023

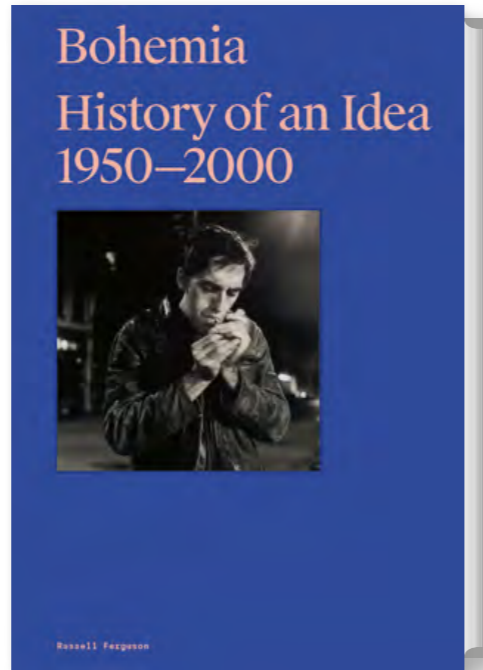


AGAINST THE GRAIN

- Alice Neel, Peter Hujar, Nan Goldin and many more renowned artists and photographers
- 20th century bohemian scenes in New York, San Francisco, London, Paris, Prague and Beijing
- Lavishly bound in blue velvet

Since its beginnings in Paris in the mid-19th century, the idea of bohemia, an urban community of artists and intellectuals living outside bourgeois norms, has been a potent trope of artistic identity. It was here that the notion of an unconventional, free-spirited life, precarious yet filled with idealism, was codified and romanticized. *Bohemia: History of an Idea, 1950–2000* shows the continuities and differences between the scenes and subcultures of the second half of the twentieth century, when the mainstream began to appropriate and thereby erode a way of life predicated on its rejection. Nonetheless, as an alternative to conformity the bohemian idea has exerted an enduring fascination. Through works by 39 artists, including Alice Neel, Peter Hujar, John Deakin, David Wojnarowicz, Ed van der Elsken, Robert Frank and Alfred Leslie, William Gedney, Libuše Jarcovjáčková, Nan Goldin, Zhang Huan and Wolfgang Tillmans, the publication explores the diversity of expressions in various cities in Europe, North America and Asia and shows that the bohemian idea continues to galvanize and inspire.

RUSSELL FERGUSON is a research professor at the University of California's Art Department. During his tenure at the Museum of Contemporary Art and the Hammer Museum in Los Angeles, he curated numerous exhibitions on culture and representation in contemporary art and photography.



Bohemia History of an Idea, 1950–2000

EDITOR Russell Ferguson for Kunsthalle Praha
TEXT Russell Ferguson
GRAPHIC DESIGN Studio Najbrt

English
ca. 224 pp • 130 ills. • 18 × 26.5 cm • Velvet bound hardcover
with tipped in cover image
€48.00, £48.00
Available



EXHIBITION
Kunsthalle Praha, March 23–October 16, 2023



THE INFRASTRUCTURE OF POWER

- Examines systemic unfairness in the United States
- The built realities of racism and capitalism
- Beautifully complex portraits

Mixing seemingly deadpan architectural portraiture with poetically frozen moments of daily life, photographer Kris Graves reveals the living history of racism and elitism in the United States.

In *Privileged Mediocrity*, Graves shows us both the brutality and beauty of American life. Each image of a person or a place tells its own complex, moving story and cumulatively captures a longing for the unfulfilled promise of a true democracy. Racism can be seen in infrastructure and planning nationwide, from the human and built environment impacts of redlining and unsustainable public housing, to spaces where homeless communities are able to only temporarily exist before they are dismantled. This book seeks to explore the subtleties of the built realities and the planned experience across racial, class, and gender lines. It explores how racism, capitalism, and power have shaped the country and how that can be seen and experienced in everyday life.

KRIS GRAVES (*1982, New York) is a photographer and publisher based in New York and California. Using a mix of conceptual and documentary practices, he photographs the impact of systemic unfairness on the built environment. Graves received his BFA in Visual Arts from S.U.N.Y. Purchase College and has been published and exhibited globally, including MoMA, New York; Getty Institute, L.A.; and the National Portrait Gallery in London.



Kris Graves Privileged Mediocrity

TEXTS John Edwin Mason, Diana McClure
GRAPHIC DESIGN Caleb Cain Marcus, luminositylab.com

English
174 pp • 255 ills. • 23.9 × 29.2 cm • Hardcover
€82.00, £82.00
Available



EDITION HATJE CANTZ –
ORIGINAL PRINT IN A
LIMITED EDITION OF 25

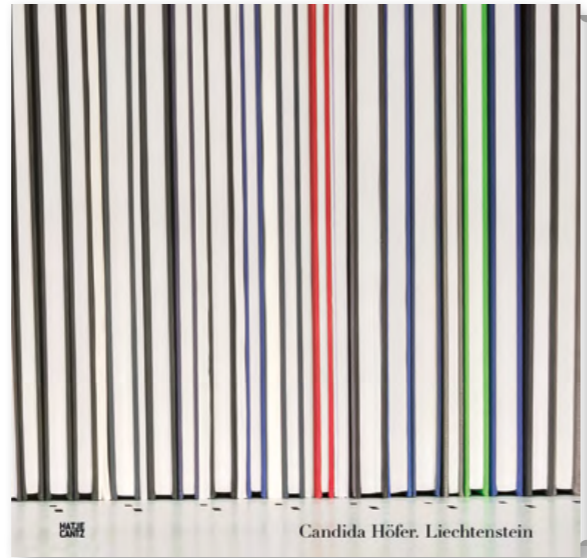


QUIET SPACES

- Highly acclaimed photographer
- Literary production diary
- Düsseldorf School of Photography

In the absence of people, the interiors Candida Höfer photographs in her characteristically austere style unfold a palpable presence of their own. Concentrating on the aesthetic of abstract structures and relying solely on the light available, she captures the unique atmosphere of a place. The photographs of her latest series, taken in the autumn and winter of 2021, show the architecture of the Kunstmuseum Liechtenstein, its libraries and storage rooms in interior and exterior shots. Places of silence and preservation. A diary composed from a collage of notes, text messages and emails between all participants illustrates the conceptual approach and the meticulously planned process of creating the photographs. Höfer's photographs are juxtaposed with works ranging from classical modernism to the present day by artists such as Josef Albers, Günter Fruhtrunk, Donald Judd, Imi Knoebel, Bruce Nauman, Yves Tanguy and Rosemarie Trockel.

CANDIDA HÖFER (*1944, Eberswalde) is among the most important representatives of the Düsseldorf School of Photography associated with Bernd and Hilla Becher. Her work focuses on large-format photographs of public but deserted interiors such as libraries, concert halls, museums or spas. Höfer lives and works in Cologne.



Candida Höfer Liechtenstein

EDITORS Christiane Meyer-Stoll, Letizia Ragaglia, Uwe Wiczorek
TEXTS Herbert Burkert, Candida Höfer, Christiane Meyer-Stoll, Letizia Ragaglia, Henrik Utermöhle, Uwe Wiczorek
GRAPHIC DESIGN Sylvia Fröhlich

German, English
148 pp • 80 ills. • 27,5 × 27 cm • Hardcover with Dust Jacket
€50.00, £50.00
Available



978-3-7757-5486-6

EXHIBITION

Kunstmuseum Liechtenstein and Hilti Art Foundation, Vaduz
September 30, 2022–April 10, 2023

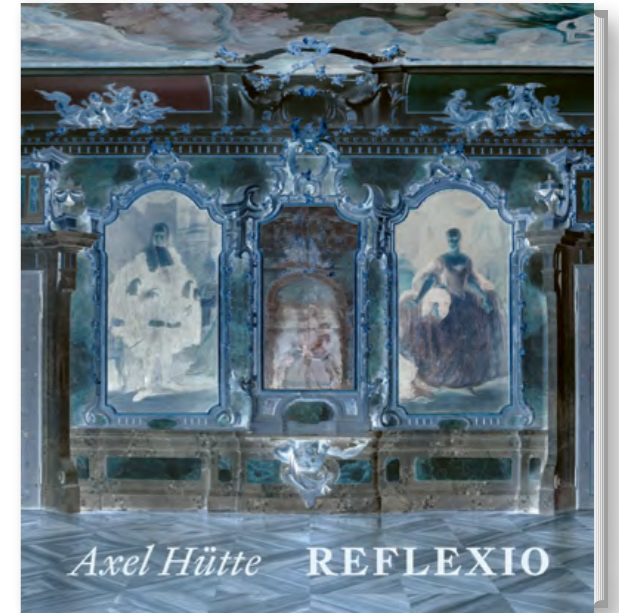


INVERTED BAROQUE, MIRRORED LANDSCAPES

- Photographic construct of reality
- A challenge of our visual habits
- New series by one of the main representatives of the Düsseldorf School of Photography

Oberschwaben (Upper Swabia), between the Black Forest, Lake Constance and the Allgäu, offers a richness of Baroque architecture and picturesque rolling landscapes. Axel Hütte's images are not intended as portrayals of a cultural landscape and its history. They are photographic images, but not necessarily photographically realistic images. They are, collectively, titled *Reflexio*. Hütte works with the inversion of the colour spectrum and the reflection of the pictorial space. The photographer's interventions in the realistic image are a radical transformation of what the eye initially registered, they contradict experience; negate customary perception. Instead, they are an autonomous aesthetic construct and reveal a different side of reality. The two themes in these works—"Baroque" and "landscape"—thus become equivalent tools for thoroughly investigating pictorial realities.

AXEL HÜTTE (*1951, Essen) studied photography in Düsseldorf Art Academy in Bernd and Hilla Becher's class, and is considered one of the main representatives of the Düsseldorf School of Photography. His images take on a painterly quality as they strive to make the world experienceable as at once real and imaginary. His works are part of the world's most important photo collections. Hütte lives and works in Düsseldorf.



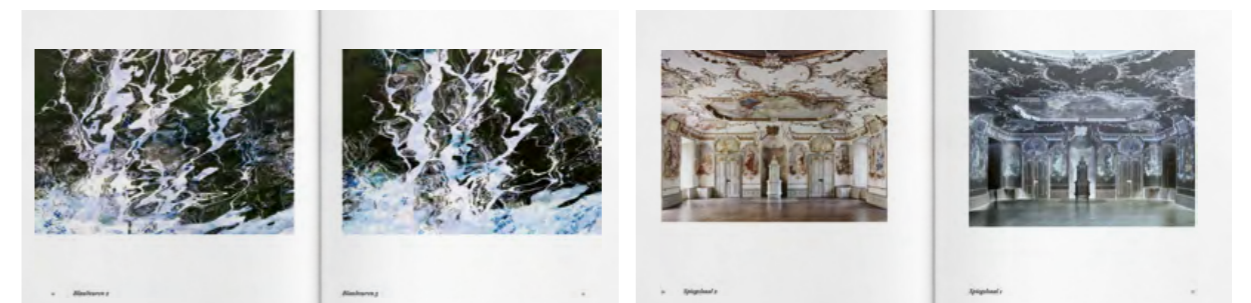
Axel Hütte Reflexio

EDITORS Hans-Jörg Reisch, Andreas Reisch
TEXT Julian Heynen
GRAPHIC DESIGN Kühle und Mozer

German, English
84 pp • 36 ills. • 27,7 × 29,5 cm • Hardcover with dust jacket
€50.00, £50.00
May 2023



978-3-7757-5490-3



THE BEAUTY AND TENDERNESS OF
WITHERING AND DECAY

- Mesmerizingly beautiful still lifes
- Ambiguity between preservation and fragility
- Keen exploration of the nature of the medium

In this gorgeous book, Brigitte Lustenberger explores the passing of time, memory and the fragility of life. She transforms flowers dried on glass used for photographic slides into delicate photographs. Celebrating the beauty of decay, Lustenberger leads us into a fascinating world of withered flowers. Her images reveal the incredible details of nature's ingenious constructions. The artist manages to combine both the fleetingness of a drawing made with light and the preservation of a photograph.

Four essays by renowned curators provide insight into the artist's process-oriented working method, the interweaving of analogue and digital technology in her practice, and contextualize *An Apparition of Memory* within Western and Japanese photographic and art history.

BRIGITTE LUSTENBERGER (*1969, Zurich) studied Photo Theory and History at Zurich University and Fine Art Photography at Parsons The New School of Design in New York. Lustenberger explores the essence of the medium of photography and its close connection to themes such as decay, memory and death. She works with large and medium format cameras, scanners, iPhones, overhead and slide projectors. Her work has won numerous awards and has been exhibited internationally. She lives in Bern, Switzerland.



Brigitte Lustenberger

An Apparition of Memory

EDITORS Nadine Barth and Kanton Bern
TEXTS Chiara Agradi, Nathalie Herschdorfer, Yuri Mitsuda,
Danaé Panchaud
GRAPHIC DESIGN Brian Paul Lamotte

English, French, German, Japanese
208 pp • 101 ills. • 22 × 33 cm • Open thread stitching
ca. €50.00, ca. £50.00
September 2023



EXHIBITIONS
Christophe Guye Galerie, Zurich, Fall 2023
Centre de la Photographie Genève, Fall 2023

OPTICAL ILLUSIONS THAT REVEAL A HIDDEN REALITY

- Contemporary photography
- Comprehensive monograph
- Dichotomy between the sublime and the horrific

“Like a visitor from outer space, I try to take a look at the human habitat from the outside—curious, but also with horror.” Exploring the possibilities of the photographic medium to the limits, Andreas Gefeller explores the liminal space where reality takes on the quality of a phantasmic phenomenon. From early documentary series to unusual perspectives and digital multi-image collages, this publication brings together previously unpublished photographs, key images from Gefeller's well-known series as well as his recent work. The retrospective reveals how the artist uses techniques ranging from extreme long- and overexposures to high-speed flashes to challenge our visual perception. Examining the human influence on nature, he creates images of an almost sublime abstract-painterly quality and then breaks the enchantment to reveal the hidden reality of the seemingly familiar.

German photographer ANDREAS GEFELLER (*1970, Düsseldorf) studied at the Folkwang University of the Arts in Essen, graduating in 2000. His award-winning photography has been exhibited internationally, including in Amsterdam, London and New York. Gefeller lives and works in Düsseldorf.



Andreas Gefeller

Works 2023–1996

TEXTS Stephan Berg, Bettina Haiss, Ingo Taubhorn
GRAPHIC DESIGN Yanik Hauschild

German, English
224 pp • 100 ills. • 23.6 × 30 cm • Hardcover
€48.00, £48.00
Available



EXHIBITION
NRW-Forum, Düsseldorf, March 3–May 14, 2023

PORTRAIT OF A WORLD IN UTTER TRANSFORMATION

- Industrial photography of the GDR's lignite mines
- Remarkable documentation of a profound transition
- Powerful portraits of the women working in the mines and factories

Coal workers at the very moment they receive their notice; the last shift before they have to dismantle their own plant; self-confident glances into the camera from the so-called "coal women" to the No-Future generation of the 2000s. From 1982 to 2006, photographer Christina Glanz closely documented the often dramatic transformation processes in the East German lignite region of Niederlausitz. As the Lauchhammer coal and briquette factories have almost completely disappeared today, Christina Glanz's series of photographs, some of which have never been published before, provide an insight into the historical transformation of a region and its identity. Complemented by an introduction from Katalin Krasznahorkai, an essay by Sonia Voss and transcripts from Christina Glanz's conversations with coal women after the German reunification, this publication revisits a story of empowerment, confidence and resistance against all the odds from a time of transition to a new world.

CHRISTINA GLANZ (*1946, Eichsfeld, Germany) studied architecture in Dresden and at the Weißensee Academy of Art Berlin. From 1973–78 she worked at the state department for urban development, where she was concerned with one of East Berlin's major housing projects, the development of the Marzahn district. In 1979, Glanz became a research assistant in architecture and photography at the Weißensee Academy of Art Berlin, and has worked as a freelance photographer since 1982.



Christina Glanz

"I would always go back to the coalface ..."

EDITOR Katalin Krasznahorkai
TEXTS Christina Glanz, Katalin Krasznahorkai, Sonia Voss
GRAPHIC DESIGN Julia Wagner, grafikanstalt

German, English
160 pp • 96 illus. • 24 × 24 cm • Hardcover
ca. €44.00, ca. £44.00
September 2023



EXHIBITION

Haus der Brandenburgisch-Preußischen Geschichte, Potsdam,
September 29, 2023–March 24, 2024



WHAT DOES MIGRATION MEAN FOR THOSE, WHO STAY BEHIND?

- Photo-documentary journey through Kyrgyzstan
- Multilayered exploration of migration as a global phenomenon
- Solidarity and empathy

Louise Amelie's documentary photo series is an artistic exploration of the global phenomenon of migration and its many facets, which are often ignored in European migration politics. Migration has always been an integral part of human experience and will continue to be. Yet in public discourse it is presented as an aberration, while the existence of nation-state borders is hardly ever questioned. Geographically, Kyrgyzstan nestles inconspicuously next to Kazakhstan and China, but on the ground the vastness and heights of the mountains seem endless. In contrast to its natural beauty, prefabricated housing estates spring up in the capital, Bishkek. Here a young population lives that, despite all the adversities of post-Soviet reality, faces the world with great confidence. In a collection of portraying texts and photographs that foreground their individual stories, this book is an expression of solidarity and empathy, which shows how migration can present both an opportunity as well as the painful loss of a beloved *Missing Member*.

The artistic focus of director and photographer LOUISE AMELIE (*1991, Berlin) is on documentary and street photography. Her series, shot in the USA between 2016 and 2020, have been exhibited internationally and have been awarded the German Photo Book Prize and the Belfast Photo Festival. Since 2021, she has been exploring the theme of post-Soviet identity and migration in Central Asia, spending two and a half months in Kyrgyzstan for this project.



Louise Amelie

Missing Member: Kyrgyzstan –
A Country on the Move

EDITOR Darja A. Nesterowa
TEXTS Darja A. Nesterowa, Mahabat Sadyrbek
GRAPHIC DESIGN Moritz Borchardt

English, Russian, Kyrgyz
144 pp • 61 illus. • 23 × 30 cm • Hardcover
€44.00, £44.00
May 2023



EXHIBITION

Berlin Bishkek Art Weeks, Berlin, May 12–28, 2023

Highlights

PHOTOGRAPHY



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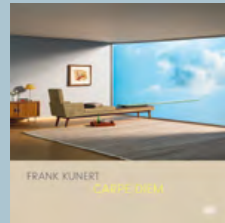
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English • 128 pp
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BACKLIST HIGHLIGHTS

BACKLIST HIGHLIGHTS



Frank Kunert
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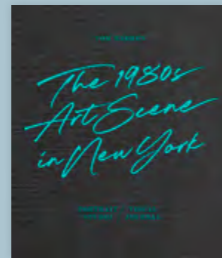
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Dayanita Singh
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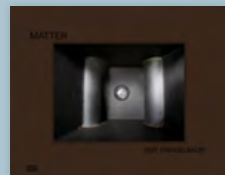


HASSELBLAD
AWARD 2022



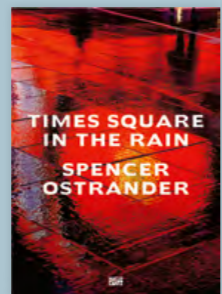
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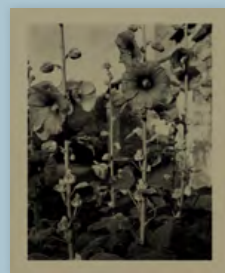


Spencer Ostrander
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in the Rain

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FOREWORD BY
SIRI HUSTVEDT



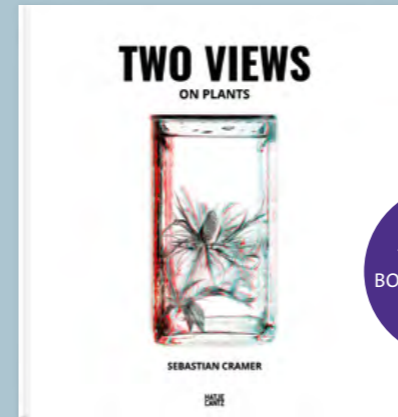
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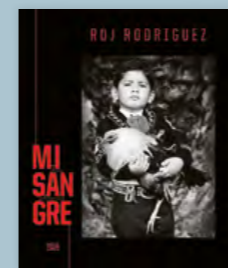


Sebastian Cramer
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TÊTE-BÊCHE
BOOK WITH TWO
3D GLASSES



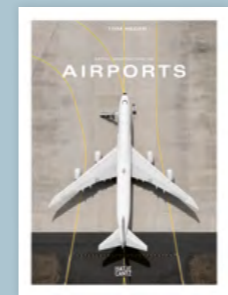
Roj Rodriguez
Mi Sangre

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Ruth Orkin
A Photo Spirit

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from Modernity to the
Digital Age

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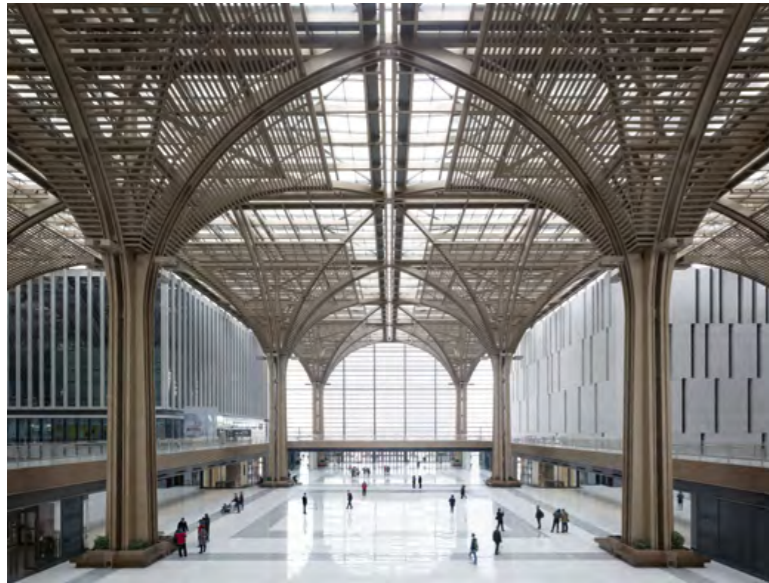
Yasser Alwan
Egypt Every Day

English • 120 pp
€44.00, £44.00
978-3-7757-5370-8



BACKLIST

BACKLIST



TRANSFORMATIVE TIMELESSNESS

- 14th volume in this monographic series
- Outstanding cultural buildings
- Building in existing contexts

The ideal of timeless simplicity yet enduring structural quality in an overarching sense has been at the heart of the architectural practice of gmp · Architekten von Gerkan, Marg und Partner for more than 60 years. Featuring a diverse selection of international projects completed between 2015 and 2019, the latest volume in gmp's monograph series includes 53 high-profile and critically acclaimed projects such as the conversion and refurbishment of the Kulturpalast Dresden, the impressive steel structure of the Elbbrücken train station in Hamburg, as well as also major projects in China like the Tianjin Binhai Cultural Center and Museum and Guangxi Culture & Art Center or the German House in Ho Chi Minh City, Vietnam, whose innovative, award-winning facade system is the first of its kind in Southeast Asia. Richly illustrated with full-color documentation, it also includes some designs that were not realized such as the membrane-like roof for the Verona Arena. With more than half of the world's embodied energy contained in existing buildings, one of gmp's key approaches is indeed the appreciation and transformative intervention in existing contexts.

Founded in Hamburg in 1965, gmp · Architekten von Gerkan, Marg und Partner is one of Germany's leading architectural practices with offices around the world. With more than 500 projects in 23 countries, it is one of the few practices to take responsibility for a project from its conceptualization to its interior design. Its ongoing monographic series is one of the longest running and most acclaimed in the field of architecture. 45 years after Meinhard von Gerkan published the first volume, gmp partner Stephan Schütz took over as editor from the late architect, who died in 2022.



gmp · Architekten von Gerkan, Marg und Partner Architecture 2015–19

EDITOR Stephan Schütz
TEXT Nikolaus Goetze, Volkwin Marg, Hubert Nienhoff,
Stephan Schütz, Magdalene Weiss, i. a.
GRAPHIC DESIGN wibberenz'design and Bureau Hendrik Sichler,
Hamburg

English, German
432 pp • ca. 550 ill. • 22.5 × 29.5 cm • Hardcover
€64.00, £64.00
October 2023



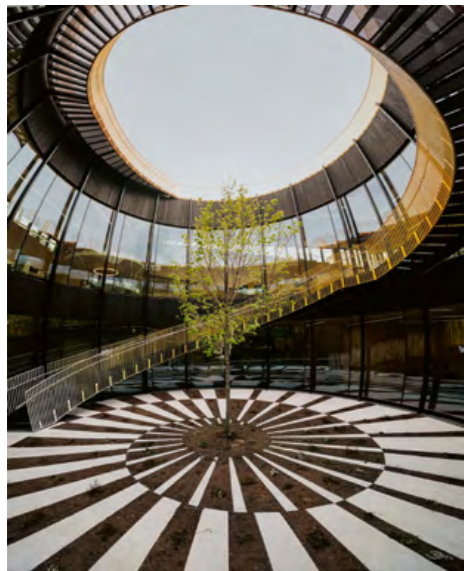
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gmp
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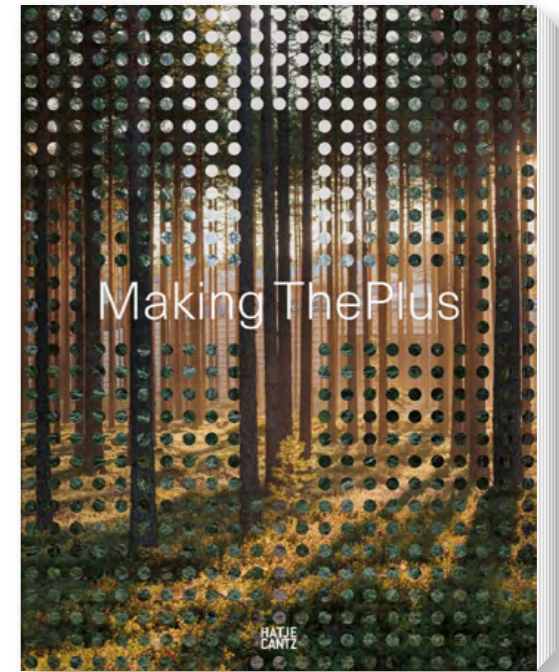
MANUFACTURING A GREEN FUTURE

- A manifesto for the shift towards a green future
- Pioneering architecture by Bjarke Ingels Group (BIG)
- More than halves energy consumption greenhouse gas emissions compared to similar buildings

Industrial factories are major contributors to air pollution, toxic spills, and the emission of greenhouse gasses into the atmosphere. Manufacturing remains critically important to both the developing and the advanced world, but it must change. Fast. In 2020, the Norwegian design furniture manufacturer Vestre decided to prove that another future of industrial production is possible. Together with the Danish architects of Bjarke Ingels Group (BIG) they worked out plans for a green factory while preserving the surrounding recreational Norwegian forests: The Plus. The wooden building has been planned to achieve the world's highest sustainability rating, BREEAM Outstanding, as well as to be a public space, a destination for people to visit and enjoy. Thus began a challenging yet exciting journey toward building "the world's most environmentally friendly furniture factory."

Making The Plus takes readers through the construction process of the world's most environmentally friendly furniture factory, documented from the very beginning by renowned photographer Einar Aslaksen. It also broadens our view on how architecture, industry, nature, and public space must be completely intertwined in our move toward a sustainable future. It aims to be a manifesto for the "green shift."

VESTRE is an Oslo-based urban furniture maker with offices all over the world. For more than 75 years, the family-owned company has been driven by the mission to create social and caring public meeting places for millions of people. It is committed to the UN's Sustainable Development Goals.



Making The Plus

EDITOR Vestre
PHOTOS Einar Aslaksen
GRAPHIC DESIGN Studio AKFB

English
ca. 208 pp • 200 ill. • 23 × 29.7 cm • Paperback with flaps
ca. €54.00, ca. £54.00
September 2023



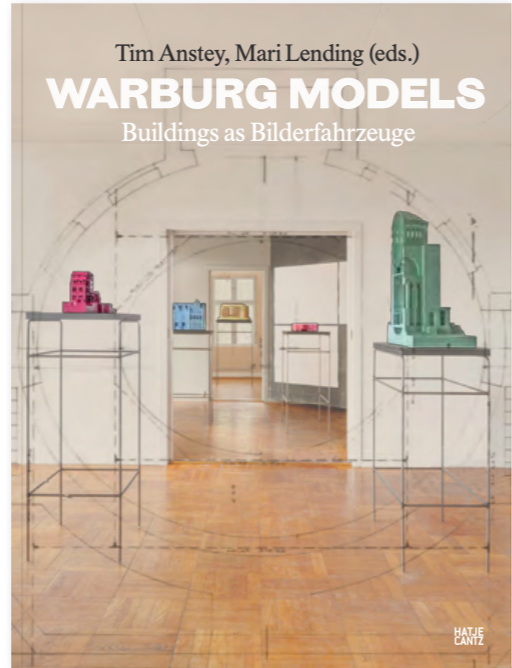
978-3-7757-5423-1

AN EDIFICE OF IDEAS

- First in-depth scholarship devoted to “Warburg architectures”
- Relationship between Warburg’s work and architecture
- Celebrates the 2024 reopening of the Warburg Institute in London after a major renovation

Architectural patronage was crucial for the thinking of Aby Warburg and his circle. In Hamburg the purpose-designed Kulturwissenschaftliche Bibliothek Warburg, completed in 1926, organized Warburg’s remarkable library. From 1927 Warburg developed ideas about orientation in the radical transformation of a disused water tower into the Hamburg Planetarium. After the Warburg Institute transferred to London in 1933, this pattern of seminal architectural commissioning continued, including projects designed by the avant-garde practice Tecton during the 1930s, which culminated in the construction of the library’s present home at Woburn Square, Bloomsbury in 1958. *Warburg Models: Buildings as Bilderfahrzeuge* follows this history, using archive photographs, architectural drawings and a series of architectural models to show how the Warburg scholars projected a connection between their own physical occupancy of architectural space and their shared ideas about intellectual order, cultural survival, and memory.

MARI LENDING and TIM ANSTEY are both professors of architectural history at the Oslo School of Architecture and Design. Their continuing archive-based seminar on the relationship between the Warburg Institute and architecture has developed into an exhibition and a book, not least because of the skilled participation of their model-building students.



Warburg Models
Buildings as Bilderfahrzeuge

EDITORS Tim Anstey, Mari Lending
TEXTS Tim Anstey, Dag Erik Elgin, Uwe Fleckner, Mari Lending, Elizabeth Sears, Bill Sherman, Claudia Wedepohl
GRAPHIC DESIGN Benedikt Reichenbach

English
112 pp • ca. 45 ill. • 21 x 28 cm • Paperback with flaps
ca. €28.00, ca. £28.00
November 2023



INSPIRING ROLE MODELS FOR A YOUNGER GENERATION OF WOMEN ARCHITECTS

- New award for international women architects
- Award ceremony in May 2023 at ANCB The Aedes Metropolitan Laboratory, Berlin
- Reception for the award winner in the opening week of the 18th Architecture Biennale in Venice

Making women in architecture visible—that is the goal of Diversity in Architecture e.V. (DIVIA). Celebrating its debut in 2023, its international award for women architects and urban planners aims to help achieve this goal. Following the announcement of 27 nominees, selected by an international Advisory Board with experts from the six continents, a high-profile jury has chosen the five finalists: May al-Ibrashy, Marta Maccaglia, Noella Nibakuze, Katherine Clarke & Liza Fior and Tosin Oshinowo. Each of them is a pioneer in her field and an embodiment of DIVIA’s philosophy, inspired by trailblazing architect Lina Bo Bardi that “architecture is a social discipline.” This catalogue retraces their paths and portrays their work. In conversation with them we learn about what drives them, the obstacles they have face(d) along the way, and the opportunities that lie in female leadership. This publication is a tribute to their cultural engagement, ethics, and deep sense of community—it is a recognition of their efforts to create environments that positively affect others and celebrates them as role models for the next generation of female architects.

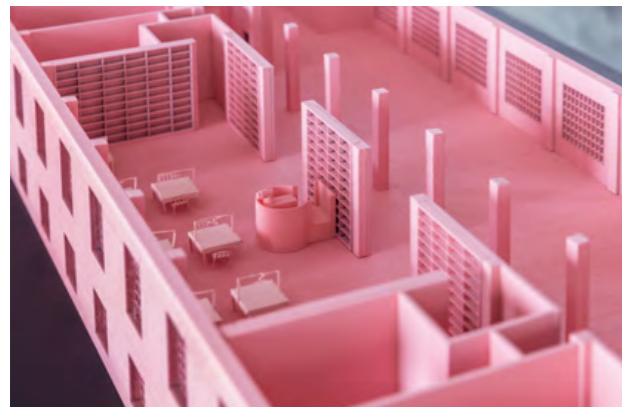
DIVIA — DIVERSITY IN ARCHITECTURE E. V. was founded by Ursula Schwitalla and Christiane Fath in 2021. The platform’s aim is to increase the visibility of women in architecture and urban planning and to promote equality.



Diversity in Architecture
divia award 2023

EDITORS Ursula Schwitalla, Christiane Fath
TEXTS Francesca Ferguson, Stella Lee, Veronika Lukashevich
GRAPHIC DESIGN Lamm & Kirch

English
92 pp • 160 ill. 22 x 29 cm • Hardcover
€30.00, £30.00
May 2023



Highlights

ARCHITECTURE & DESIGN



Women in Architecture

Past, Present, and Future

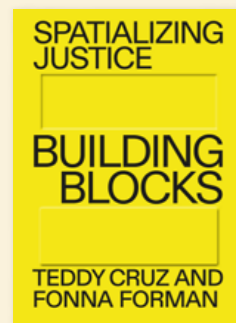
English • 216 pp
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Lina Bo Bardi 100

Brazil's Alternative Path to Modernism

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Spatializing Justice

Building Blocks

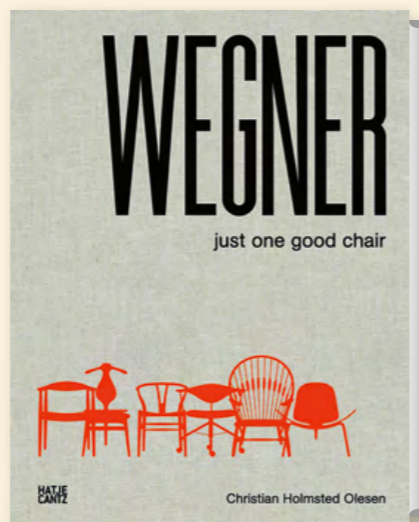
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In the Temple of the Self

The Artist's Residence as a Total Work of Art

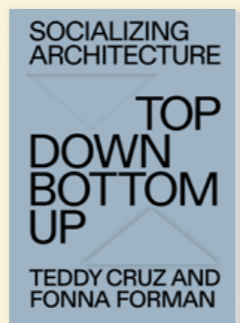
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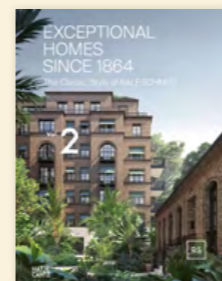
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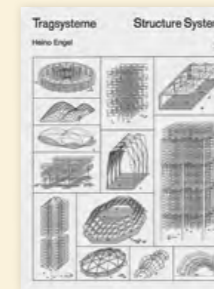
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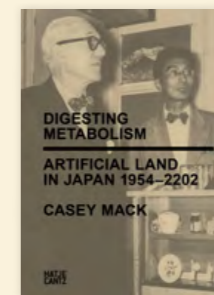
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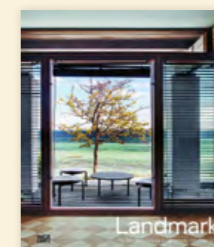
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BACKLIST HIGHLIGHTS

BACKLIST

Cover: Stefan Marx, *Reading the News*, 2019 © Stefan Marx. Courtesy of the artist

Backcover: Pablo Picasso feeding Jean Cocteau at the lunch at restaurant Le Vallauris before the bullfight. Vallauris 1955. Photo Edward Quinn, © edwardquinn.com

2–3: French lady bullfighter Pierrette Le Bourdieu, "La Princesa de Paris". Vallauris 1955. Edward Quinn, Photo Edward Quinn, © edwardquinn.com

4: Pablo Picasso and Luis Buñuel. During filming of *Le mystère Picasso*. Nice, Studios de la Victorine, 1955. Photo Edward Quinn, © edwardquinn.com

Pablo Picasso with Suzanne Ramié of the Madoura pottery. Outside Madoura pottery, Vallauris 1953. Photo Edward Quinn, © edwardquinn.com / © Succession Picasso / 2020, ProLitteris, Zurich

Pablo Picasso feeding Jean Cocteau at the lunch at restaurant Le Vallauris before the bullfight. Vallauris 1955. Photo Edward Quinn, © edwardquinn.com

5: Pablo Picasso and Edward Quinn with the litho *seigneur et fille*, Cannes 8.9.1960. Photo probably taken by Jacqueline with Quinn's Leica camera. Photo Edward Quinn, © edwardquinn.com / © Succession Picasso / 2020, ProLitteris, Zurich

6: Hiroshi Sugimoto, *UA Playhouse*, New York, 1978. © Hiroshi Sugimoto.

Hiroshi Sugimoto, *Bay of Sagami*, Atami, 1997. © Hiroshi Sugimoto

8: Chaim Soutine, *La colline de Céret*, ca. 1921, Los Angeles, County Museum of Art © bpk / Los Angeles County Museum of Art / Art Resource, NY

7: Chaim Soutine, *Le Petit Pâtissier*, 1922–1923, 73 × 54 cm, Oil auf canvas, Musée de l'Orangerie © bpk, RMN-Grand Palais (Musée de l'Orangerie) / Thierry Le Mage

10: Jean-Michel Basquiat, *Untitled (Angel)*, 1982, 244 × 429 cm, Acrylic on canvas, Private collection.

© Estate of Jean-Michel Basquiat, Licensed by Artstar, New York
Jean-Michel Basquiat, *Profit I*, 1982, 220 × 400 cm, Acrylic and spray paint on canvas, Private collection. © Estate of Jean-Michel Basquiat. Licensed by Artstar, New York

12: Niko Pirosmeni, *Bear on a moonlit night*.

Niko Pirosmeni, *Giraffe*, 1905–1906, Oil on waxcloth, 137.4 × 111.7 cm, Georgian National Museum © Infinitart Foundation

Niko Pirosmeni, *The Feast of Five Noblemen*.

13: Niko Pirosmeni, *Tatar Camel Driver*.

14: Doris Salcedo, *Palimpsest*, 2013–2017, Installation view, Fon-

dation Beyeler, Riehen/Basel, 2022, Hydraulics, ground marble, resin, corundum, sand and water; object mass variable. © Doris Salcedo, Photo: Mark Niedermann.

15: Meredith Monk © Christine Alicino.

16: Otti Berger, Backlit wall tapestry, ca. 1933. Photographer unknown. © Bauhaus-Archiv Berlin.

Otti Berger, Upholstery fabric for Helios company near Manchester, 1938. Whitworth Gallery Manchester. © Bauhaus-Archiv Berlin, Photo: Uta Neumann.

Sofa corner in the Schminke residence by Hans Scharoun, 1933, Upholstery fabric and curtain materials made by Otti Berger. © Harvard Art Museums

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

18: Gino Marotta, *Eden Artificiale*, 1967–1973, Methacrylate, installation consisting of five elements, Courtesy Archivio Gino Marotta, Courtesy Erica Ravenna Gallery, Rome, Werk. © VG Bild-Kunst, Bonn 2023, Photo: 2021 Marino Colucci

Raimund Abraham, *Air-Ocean City*, 1966, Collage, 23.7 × 14.2 cm, Deutsches Architekturmuseum, Frankfurt am Main. © Raimund Abraham Archive

James Rosenquist, *Wrap II*, 1964, Mixed media: plastic foil, aluminium foil, barbed wire and oil paint on canvas, 36 × 46 × 15 cm, © Museum Ulm, Sammlung Stiftung Kurt Fried / Photo: Oleg Kuchar, Ulm. © James Rosenquist Foundation / Used by permission. All rights reserved / VG Bild

19: César, *Expansion à la boîte d'oeufs*, ca. 1970, Plastic and polyurethane foam, 19 × 26 × 12 cm, Sorry We're Closed, Brussels, Courtesy Fondation César, César / SBJ. © ADAGP, Paris

21: Caspar David Friedrich, View from the window of the artist's studio (right window), 1805/06, Sepia on paper, 23.7 × 31.2 cm

23: Stefan Marx, *Reading the News*, 2019 © Stefan Marx. Courtesy of the artist

24–25: Meredith Monk, *16 Millimeter Earrings*, 1966, © 2023 Haus der Kunst, Munich, Photo: Kenneth van Sickle

26: © Peter Halley

28: Leon Polk Smith in his studio at Union Square, New York, n. d. © Photograph courtesy of the Leon Polk Smith Foundation

29: Sarah Morris, *Pools – Monaco [Miami]*, 2003, Household gloss paint on canvas, 214 × 214 cm. © Sarah Morris

30: Tita Salina, *1001st Island – The Most Sustainable Island in Archipel-*

ago, 2015/16, Performance Sharjah Art Foundation 2016, Photo: Alfredo Rubio © Tita Salina

Emerson Pontes / Uýra Sodoma, *Séries Uýra, Elementar Amazônia*, 2017–2020, Photo: Keila Serruya © Emerson Pontes.

31: *Kreatur*, Sasha Waltz, Clémentine Deluy © Sebastian Bolesch.

Figure Humaine, Sasha Waltz, Ensemble © Bernd Uhlig.

32: Reena Saini Kallat, *Siamese Trees*, Installation view, Chemould Prescott Road, Mumbai, 2018–19, electric wires, metal, circuit boards, fittings. © Reena Saini Kallat.

33: Camille Henrot, *Wet Job*, 2020, oil on wood, 40.6 × 50.8 cm, © Courtesy of the artist and kamel mennour (Paris/London), Photo: Genevieve Hanson

Camille Henrot, *A Ethical Consumer*, 2020, Oil on dibond, 91.4 × 121.9 cm © Courtesy of the artist and kamel mennour (Paris/London), Photo: Genevieve Hanson

34: Portrait of the artist Andrea Büttner in her studio on 3.3.2020 in Berlin. © Photo Credit: Julia Zimmermann.

35: Simone Fattal, *Warrior II*, 2011, stoneware fired in a wood kiln, 132 × 60 × 40 cm, Courtesy of the artist, Photo: François Fernandez. © 2023 VG Bild-Kunst, Bonn.

Simone Fattal, *Dionysos*, 1999 glazed stoneware, 80 × 31 × 10 cm, Courtesy of the artist, Photo: François Doury. © 2023 VG Bild-Kunst, Bonn

36: © 2023 Stefan Marx, Courtesy ruttkowski68

37: Aleksandra Kasuba, *Spectral Passage*, Environment, the Rainbow Show, M. H. de Young Memorial Museum, San Francisco. 1975. Digital Archive of Aleksandra Kasuba, The Lithuanian National Museum of Art

39: © Liu Wei, Courtesy: Sean Kelly and Aye Gallery

50: Alex Katz, *Chance 1 (Anne)*. 2016, Screenprint, 178 × 117 cm. © ALBERTINA, Wien.

Alex Katz, *Red Coat*, 1983, Screenprint, 147.2 × 73.6 cm. © ALBERTINA, Wien.

54: Sanne De Wilde + Bénédicte urzen, *Land of Ibeji*, 2018. © Sanne De Wilde + Bénédicte Kurzen

Horst Wackerbarth, *The Red Couch*, 2019. © Horst Wackerbarth

56: Anastasia Samoylova, *Newly Painted Wall*, Barcelona, 2022. © Anastasia Samoylova

Anastasia Samoylova, *Peeling Poster*, Los Angeles, 2022. © Anastasia Samoylova

Anastasia Samoylova, *Art Poster (Magritte)*, 2022. © Anastasia Samoylova

Anastasia Samoylova, *Pink Poodle*, Monaco, 2022. © Anastasia Samoylova

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Chloe Sherman, *Elitreo in the Desert*, 1998. © Chloe Sherman

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Axel Hütte, *Obermarchtal, Spiegel-saal 2*, 2021/22, 61 × 72 cm (framed), print on glass, stainless steel mirror at the rear © 2023 Axel Hütte / VG Bild-Kunst, Bonn

Axel Hütte, *Obermarchtal, Spiegel-saal 1*, 2021/22, 115 × 145 cm (framed), print on glass, stainless steel mirror at the rear © 2023 Axel Hütte / VG Bild-Kunst, Bonn

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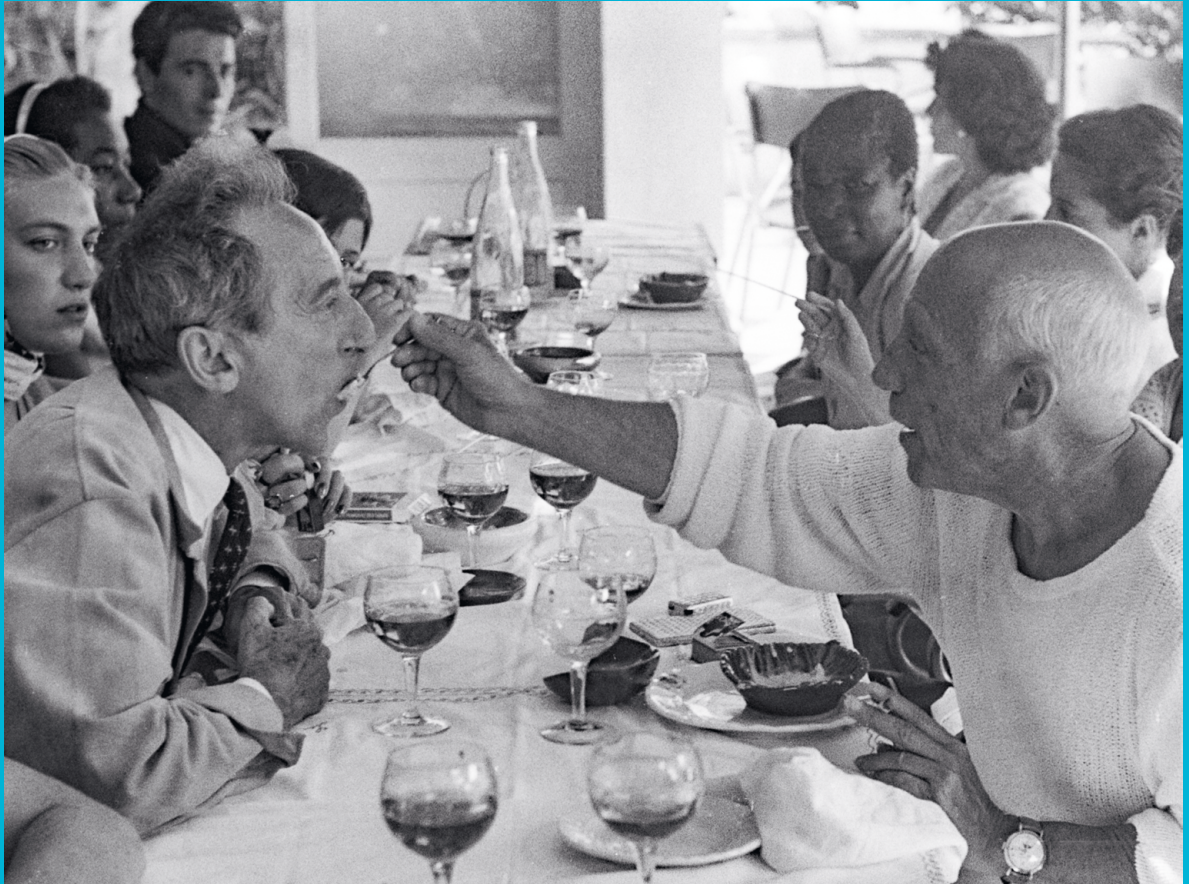
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