



New Publications Spring 2021

**KERBER**



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KERBER ONLINE



English version  
Spring 2021

For regular information on our new books,  
Collector's Editions, and events, subscribe to our  
monthly newsletter.



## Dear book lovers and art fans,

2020 was an unusual year. Behind us are months of challenges brought about by the coronavirus pandemic, although they also came with a sense of optimism about books and the confirmation that they are an essential element of our lives. Considering the closure of cultural and art institutions in particular, we see that the book can once again be a window on the world. Thanks to the power of our books, we can experience art and photography, take trips in an era of empty airports, and engage in cultural discourse, despite everything.

Instead of actively participating in trade shows in New York, Los Angeles, Frankfurt, and Paris, we used the past months to take better care of our personal contacts and work more intensively on many wonderful book projects. Our spring catalogue, therefore, will contain diverse, high-quality titles, as usual. Working with internationally renowned artists, fascinating photographers, and prominent institutions and exhibition spaces, we may be masked, but are still looking optimistically toward the future—to paraphrase our cover image.

The painter Janina Roider loudly demands *Make it Newer!* in her monograph, and the publication *Neu Sehen. Die Fotografie der 20er und 30er* (New Vision: Photography of the 1920s and 1930s) deals with contrasts and perspectives in an era of upheaval and transformation. The book *Green Sky, Blue Grass* or the monograph of *Beatriz Morales* encourage changes in perspective, while the painter Mernet Larsen simply overrides

any kind of realistic perspective in her wonderful paintings. We are, by the way, particularly pleased that we were able to persuade this renowned American artist to produce a piece for our exclusive Collector's Edition, and we will soon be able to offer a limited facsimile edition of one of her outstanding works of art.

In his *Sender and Receiver*, the artist Christian Jankowski gives a platform to so-called essential workers so that they can share with the public their personal experiences and impressions about the altered realities of life during the pandemic. And in order not to lose sight of other societal issues these days, I would like to recommend a magnificent, well-received volume *I Am Alive*, which commemorates the one-hundredth anniversary of the child protection organization Save the Children, while also examining the living conditions of children in war zones. In contrast, the little gift book *Overtrump*, in which Sven Lindhorst-Emme has compiled Donald Trump's most succinct quotes, draws an incomparable portrait of the—now former—president of the United States.

On that note, stay alert and keep your eyes open!

Wishing you much joy on your journey of discovery through our catalogue,

Yours,

A handwritten signature in blue ink, which appears to read 'Christof Kerber'. The signature is fluid and cursive.

Christof Kerber

stiftungbuchkunst

die  
schönsten  
deutschen  
bücher  
2020

Best book design from Germany!  
Our short- and long-list nominees



IT'S A GREAT PRESSURE TO BE HERE



Dessau



IN THE CUT

Der männliche Körper in der Feministischen Kunst/  
The Male Body in Feminist Art



A HANDFUL OF DUST

FLORIAN SCHWÄRZ



Vianca Reinig and Philipp Schmidt

Lewis and Harris



Silvia Bächli

shift





 **Deutscher Fotobuchpreis**

We are happy for all our award-winning artists!



**Tobias Bäermann**  
**Cali Chronicles**

21 x 28 cm,  
104 pp., 63 ills.  
Softcover

ISBN 978-3-7356-0638-9  
English

€ 40,- £ 38,- \$ 50,-

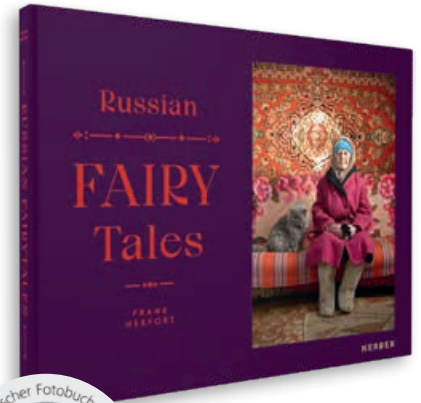


**Jörg Brüggemann**  
**Tobias Kruse**  
**Friendship**

13,5 x 20,3 cm,  
144 pp., 99 ills.  
Softcover

ISBN 978-3-7356-0640-2  
German | English

€ 20,- £ 19,- \$ 25,-



**Frank Herfort**  
**Russian Fairytales**

20 x 26 cm,  
160 pp., 88 ills.  
Hardcover

ISBN 978-3-7356-0686-0  
German | English | French

€ 38,- £ 36,- \$ 50,-



**Julia Steinigeweg**  
**I Think I Saw Her Blink**

24 x 26.8 cm,  
68 pp., 21 ills.  
Hardcover

ISBN 978-3-7356-0659-4  
German | English

€ 24,- £ 23,- \$ 31,20



**Johann Karl**  
**Die verbotene Stadt**

24,5 x 32,5 cm,  
192 pp., 112 ills.  
Hardcover

ISBN 978-3-7356-0685-3  
German | English

€ 40,- £ 38,- \$ 52,-



**Anja Putensen**  
**The Manor – On the Trail of  
the Baltic Manor House Culture**

19,2 x 15 cm,  
92 pp., 57 ills.  
Hardcover

ISBN 978-3-7356-0597-9  
German | English  
Estonian | Latvian

€ 24,- £ 23,- \$ 31,20







# HIGHLIGHTS







## 100 Years of Save the Children

# I Am Alive

## How Children Survived a Century of Wars

Photographs by: Dominic Nahr

Texts by: Mayte Carrasco, Amir Hassan Chehelan, Martina Dase, Bertram Job, Anna Kerber, Ban Ki-moon, Aishe Malekshahi, Marcel Mettelsiefen, Anne-Sophie Mutter, Gerd Müller, Wole Soyinka, Jon Swain, Ulrike C. Tscharre, Margrethe Vestager, Anne Watts, Ingo Zamperoni

Based on interviews and reportage by:  
Anna Mayumi Kerber

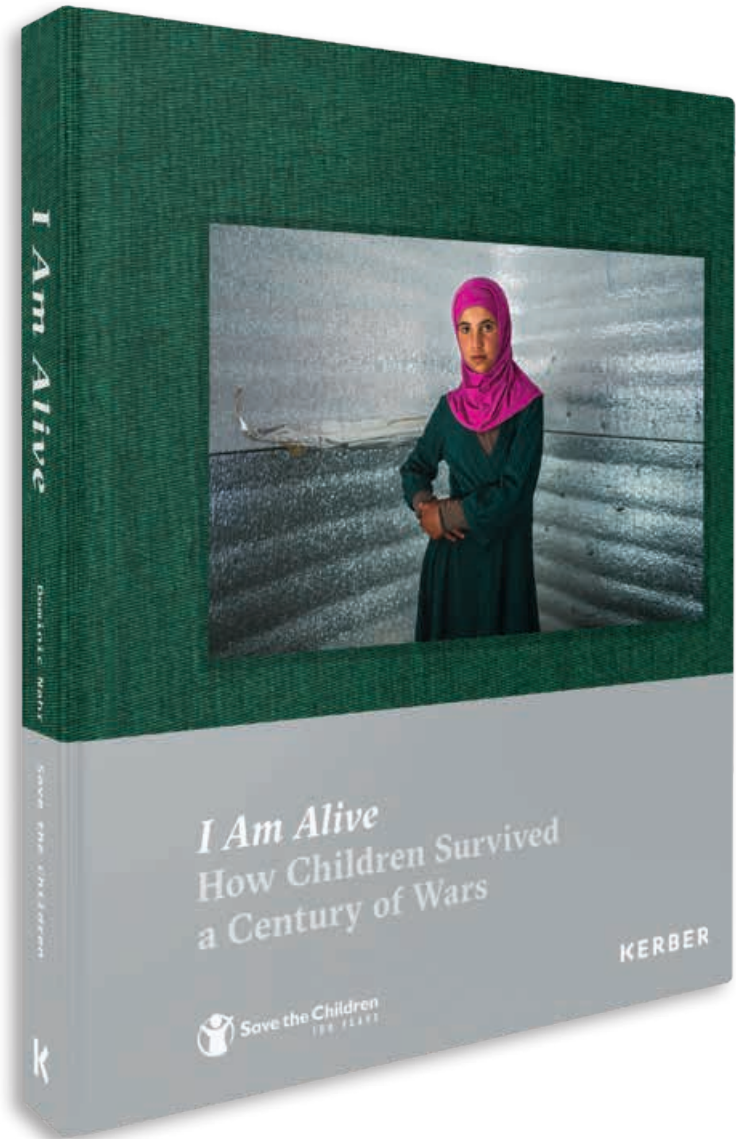
Graphic design: Harri Kuhn, mischen, Berlin

22 x 26.5 cm, 324 pp., 60 b&w and 102 col. ills.  
Hardcover

ISBN 978-3-7356-0632-7  
German

ISBN 978-3-7356-0635-8  
English

€ 45,- (D) £ 43,- \$ 65,-



Today, 426 million children are growing up in war zones. Since 1919, Save the Children has been protecting and promoting the well-being of children in more than 110 countries. For its 100th anniversary, this global, large and independent children's rights organization has teamed up with the Swiss photojournalist Dominic Nahr to present the stories of ten children and a "baby of hope," all of whom survived the wars of the past century. This touching illustrated volume tells of their fates, of everyday life in war, of escape and persecution, but also how they found hope and their own paths, despite the adversity they faced.





## Very, Very, Very Intelligent – a Portrait in Words

# Overtrump

Editor: Sven Lindhorst-Emme

Graphic design: studio lindhorst-emme, Berlin

10.8 × 16.5 cm, 128 pp.  
Softcover

ISBN 978-3-7356-0735-5  
English

€ 12,95 (D) £ 12,50 \$ 19,95



The ultimate gift book on the change of power in the USA

A portrait of the most powerful man in the world through his own words. To overtrump oneself or others does not necessarily have negative connotations. It also means to get the maximum out of oneself, to constantly better one's standing, and to learn from what has come before. With this collection of quotations, Sven Lindhorst-Emme wants to show a broad sampling of Donald Trump's verbalizations, and thus of how he thinks, and ultimately leave it to the reader to create their own picture. The quotations that make up this publication are often contradictory: they impress, shock, surprise, amaze, amuse, provoke anger, sadden, or leave one incredulous and confused. From interviews to television appearances to speeches and a number of social media channels—Donald Trump is everywhere.







## A Question of Perspective

# Mernet Larsen

Editor: James Cohan

Texts by: Mernet Larsen, Hans Ulrich Obrist,  
Veronica Roberts, Susan Thompson

Graphic design: Grant Schofield, New York

24 × 30 cm, approx. 160 pp., numerous col. ills.  
Hardcover

To be published March 2021

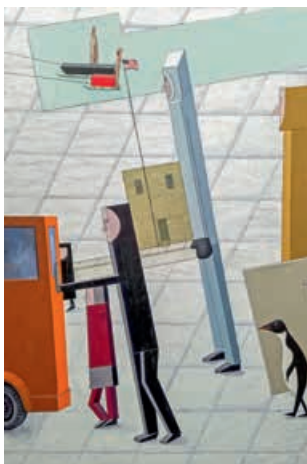
ISBN 978-3-7356-0752-2

English

Approx. € 40,- (D) £ 38,40 \$ 60,-



**Collector's Edition** (p. 84)  
€ 1,250,- (D)



Over six decades, Mernet Larsen (\*1940) has playfully manipulated perspective within her paintings to reveal unsettling and humorous narratives that underlie ordinary situations. Curator Veronica Roberts says of Larsen's work, "the subjects and scenarios she depicts are typically banal: friends gathered in conversation, a couple reading in bed, and faculty meetings. Through unexpected compositional moves, however, she transforms these prosaic moments into psychological dramas that hint at the dislocations, disruptions, and dread that fill our lives."

This extensive, richly illustrated monograph features works of art from all stages of Mernet Larsen's career, as well as an interview with the artist by Hans Ulrich Obrist, and essays by the curators Susan Thompson and Veronica Roberts.





## New Works of the Ingenious Concept Artist

### Christian Jankowski Sender and Receiver

Editor: Markus Hannebauer, Fluentum

Texts by: Robert Eikmeyer, Wenjie Sun, Junia Thiede,  
Annette Tietenberg

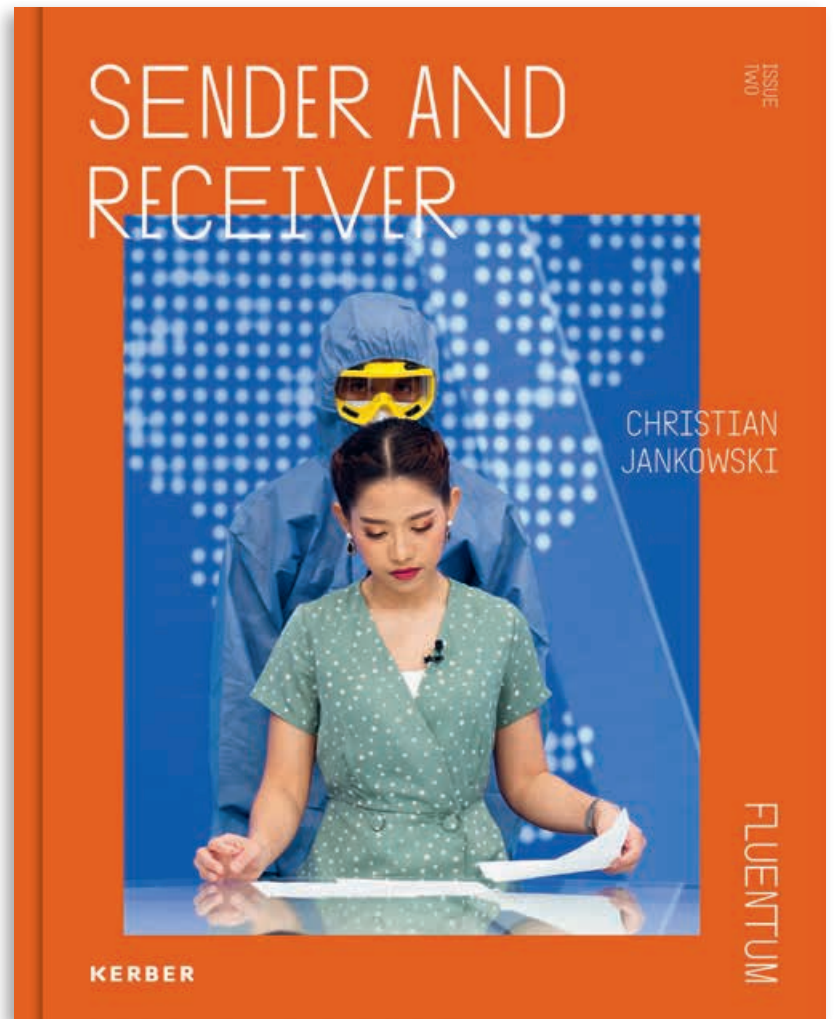
Graphic design: Jörg Adam, ADAYTO, Berlin

20 x 25 cm, 184 pp., 140 col. ills.  
Hardcover

To be published January 2021

ISBN 978-3-7356-0756-0  
German | English

Approx. € 30,- (D) £ 28,- \$ 42,-



A key element in Christian Jankowski's (\*1968) practice of art involves feeding interventions peppered with humor into media contexts and closed systems. The paths of transmission and moments of disruption materialized in the exhibition *Sender and Receiver* at Fluentum, which featured a selection of new and previously rarely seen works. The show has been conceptually extended via the eponymous catalogue: Jankowski's art from the past two decades has been documented in extensive photo series and is accompanied by a variety of texts that examine the content in depth.

Of particular interest: a piece on the current coronavirus pandemic. In it, the artist gives so-called essential workers a temporary platform on select television formats in order to publicly share their personal experiences and impressions in a time when living conditions have been altered by the pandemic. The result is a complex stratum of unconventional narratives layered on top of television's usual working order.

Exhibition: *Sender and Receiver*, 2020, Fluentum, Berlin







## Women in Power— the Other Social System

### Maria Haas

#### Matriarchs

Texts by: Maria Haas, Brigitte Krizsanits,  
Christina Schlatter

Graphic design: Dieter Auracher, Vienna

23 × 30 cm, 164 pp., 18 b&w and 193 col. ills.  
Hardcover

ISBN 978-3-7356-0704-1

German | English

€ 45,- (D) £ 56,- \$ 65,-



“Matriarchal societies are fundamentally egalitarian and are characterized by non-hierarchical social structures, with economic values based on balance and solidarity, and private and political decisions always made by consensus. A matriarchy is thus anything but merely the inverse of a patriarchy. As the head of the family, the matriarch provides instructions and advice. At the same time, she does not possess any authority to give orders, but rather has a natural authority. For this role, she requires intelligence, leadership skills, and integrative abilities, as well as competence in economic, political, family, and spiritual matters.”





## Tradition and Innovation in French Design

# Von der Idee zur Form De l'idée à la forme

**Domeau & Pérès. Dialoge  
zwischen Design und Handwerk**

**Domeau & Pérès. Dialogues entre  
design et artisanat**

Editor: Katia Baudin, Kunstmuseen Krefeld

Texts by: Katia Baudin, Fabienne Bideaud,  
Michael Erhoff, Oliver Reneau

Graphic design: Tino Graß, Köln

21 × 24,5 cm, 192 pp., 54 b&w and 115 col. ill.  
Hardcover

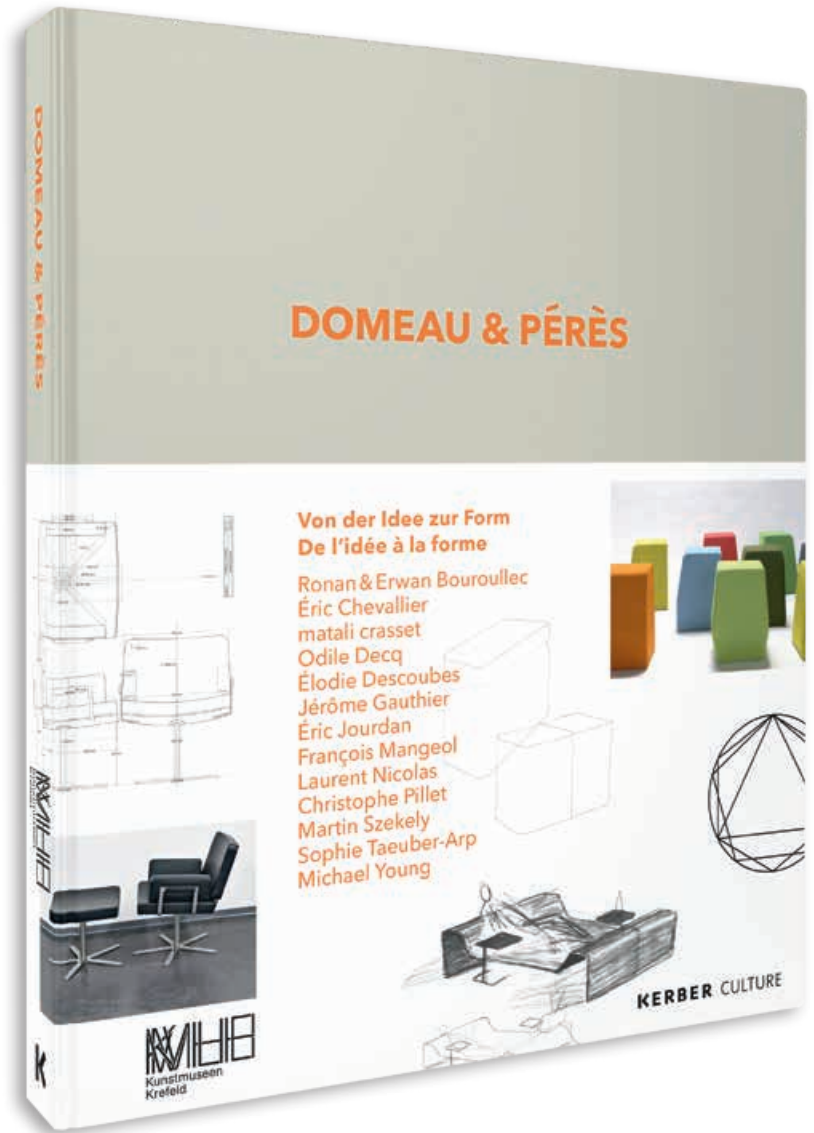
ISBN 978-3-7356-0545-0

German | French

€ 38,- (D) £ 36,- \$ 55,-



Artists: Bruno Domeau, Philippe Pérès, Ronan & Erwan Bouroullec, matali crasset, Eric Chevallier, Odile Decq, Jérôme Gauthier, Eric Jourdan, François Mangeol, Christophe Pillet, Elodie Descoubes and Laurent Nicolas, Martin Szekely, Michael Young, Sophie Taeuber-Arp



Domeau & Pérès is a company that is known around the world for its high-quality designer furniture in extremely limited editions. But how are these unique pieces created? The catalogue *From Idea to Form* reveals the secret of the fascinating history of their development by providing a comprehensive look, from the sketch to the final execution. The publication impressively shows how craft tradition and design innovation come together in the work of Bruno Domeau and Philippe Pérès to create contemporary design. They have collaborated with many of the most important French designers of the past decades, for instance Ronan & Erwan Bouroullec, matali crasset, and Martin Szekely. The catalogue is hence also a mirror of French design from the 1990s and 2000s.







## Photographic Perspectives Between the World Wars

### Neu Sehen

#### Die Fotografie der 20er und 30er Jahre

Editor: Kristina Lemke, Städel Museum

Texts by: Jens Bove, Wolfgang Brückle, Jeannine Fiedler, Kristina Lemke, Patrick Rössler, Rolf Sachsse, Birgit Schillak-Hammers, Steffen Siegel

Graphic design: Studio Tonique, Frankfurt am Main

24 × 28 cm, approx. 300 pp., approx. 148 col. ill.  
Softcover

To be published June 2021

ISBN 978-3-7356-0745-4

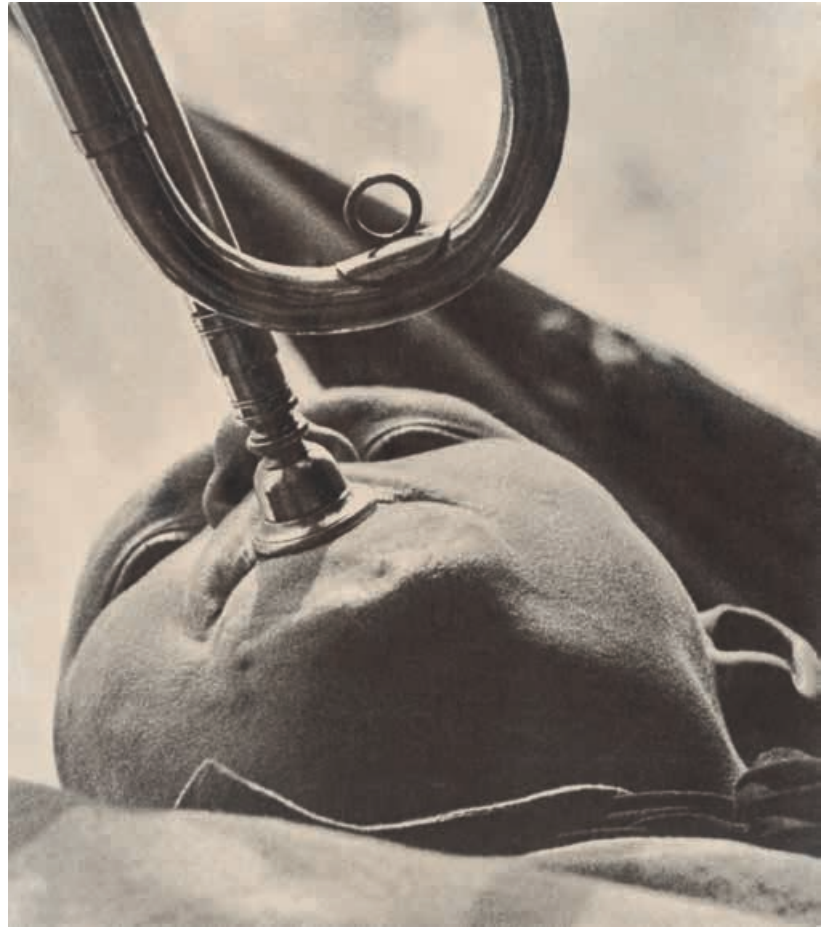
German | English supplement

Approx. € 49,90 (D) £ 47,90 \$ 69,95



Exhibition: *Neu Sehen. Die Fotografie der 20er und 30er Jahre*, 30.6–24.10.2021, Städel Museum, Frankfurt am Main

Artists: Hugo Erfurth, Alfred Erhardt, T. Lux Feininger, Hans Finsler, Heinz Hajek-Halke, Heinrich Hoffmann, Lotte Jacobi, André Kertész, Helmar Lerski, Lucia Moholy, Albert Renger-Patzsch, Leni Riefenstahl, Alexander Rodchenko, Willi Ruge, Erich Salomon, August Sander, Hugo Schmölz, Friedrich Seidenstücker, Sasha and Cami Stone, Carl Strüwe, Paul Wolff, Yva (Else Ernestine Neuländer-Simon), Willi Zielke et al.



Unusual perspectives, contrasts, and angles as the means to express changing living conditions: In the 1920s many new fields of activity opened up for photographers, who provided pictures for everything from magazines and books to advertising design. Yet it was not only its economic function that smoothed the way for photography. As a seemingly authentic reproduction of reality, political movements recognized that photography was a good means of persuading and controlling the masses. In contrast to the defamation of modernism in the fine arts, no creative limitations were imposed upon photography—this new pictorial language was already firmly established in the general visual memory, and all throughout the Nazi era it remained linked to progressiveness.

Between 1918 and 1939, photography influenced the art world more than it had during hardly any other period. Keeping in mind the ongoing intensive debate about continuities and the different stylistic tendencies going in multiple creative directions during the 1920s and '30s, this catalogue offers insight into the complexity of the era's events. Eight thematic chapters introduce central aspects of art's exploration of photography and the entire spectrum of motifs involved in employing it in various contexts.





Chiquita



# ART



## New, Newer, Roider!

### Janina Roider Make It Newer!

Editor: Florian Matzner

Texts by: Hans-Joerg Clement, Florian Matzner,  
Janina Roider, Birgit Sonna, Johannes Ungelenk

Graphic design: Tilman Schlevogt, PARAT.cc, München

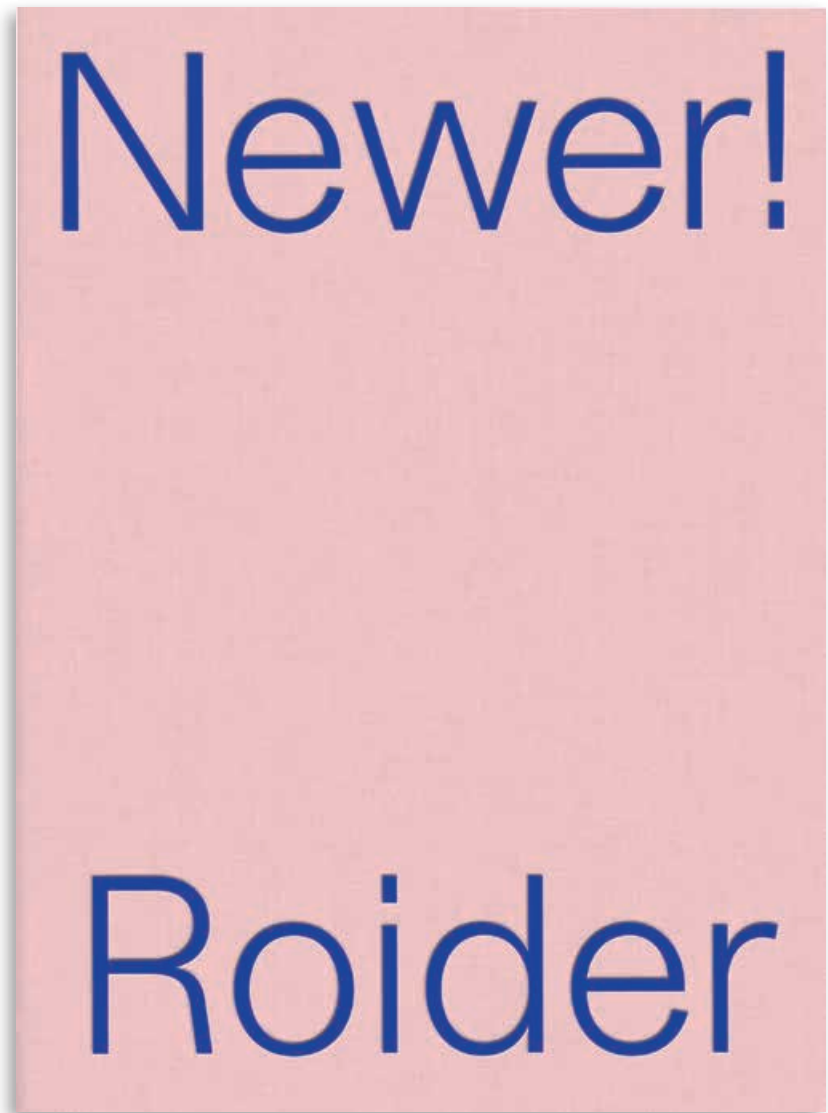
24 x 35 cm, 144 pp., 110 col. ills.  
Hardcover with cloth binding

ISBN 978-3-7356-0749-2  
German | English

€ 38,- (D) £ 36,- \$ 55,-



Exhibition: *Make It Newer!*, 2021,  
Galerie EIGEN+ART LAB, Berlin



Janina Roider (\*1986) is part of a young generation of painters whose work is positioned between a fascination for technological progress, profound knowledge of art history, and a seismographic sensibility for current events. She confidently makes use of digital tools as well as gestural, analogue brushstrokes, which are equalized on the canvas. Fiction and reality blend on both contextual and formal levels.

*Make It Newer!* is an ode to Günther Förg, the abstract artist whose spirit of invention Roider has adopted as a role model. The book's dimensions transport the explosive force of her paintings, which collide with each other on a large scale. Featuring essays by Florian Matzner, Hans-Jörg Clement, and Johannes Ungelenk, as well as an interview by Birgit Sonna.





## Award-Winning Young Art

### ars viva 2021

Editor: Kulturkreis der deutschen Wirtschaft  
im BDI e. V.

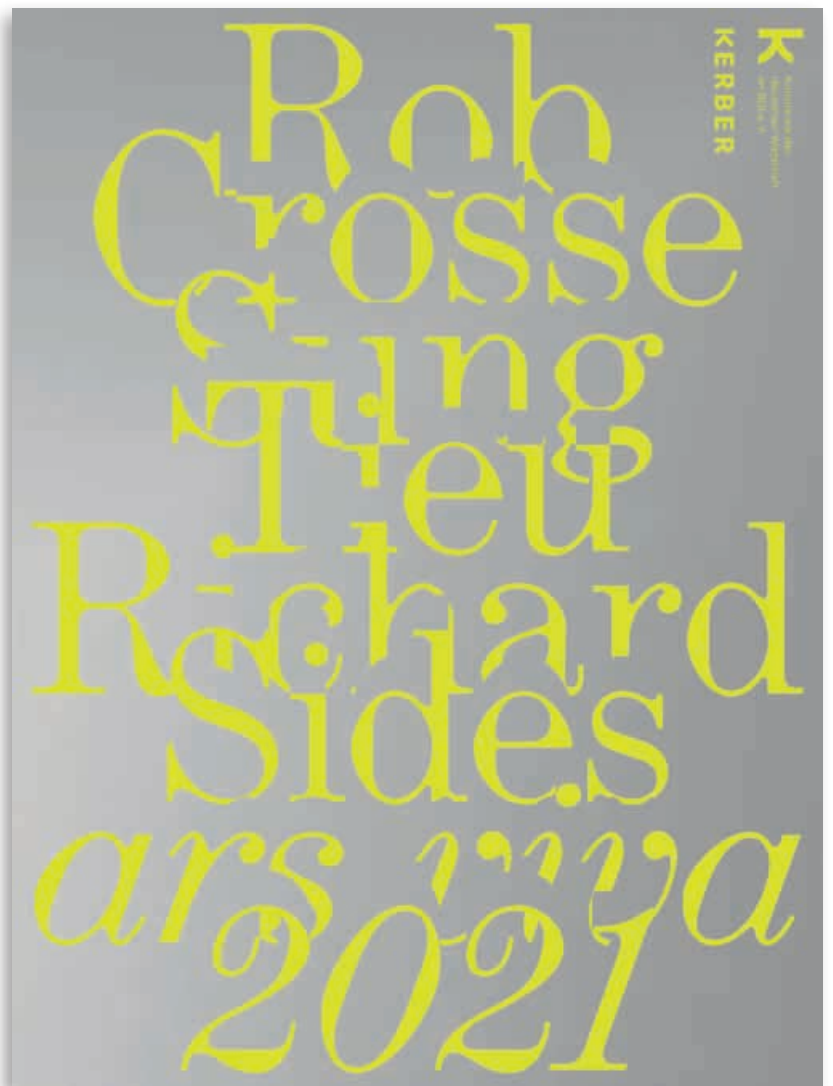
Texts by: Min-Young Jeon, Colin Lang, Mathilda  
Legemah, Alexandra McIntosh, Elisa Linn, Kathleen  
Rahn, Nicolaus Schafhausen, Marc Siegel, Grit Weber

Graphic design: Siyu Mao

21 × 28 cm, 128 pp., 70 col. ills.  
Softcover

ISBN 978-3-7356-0741-6  
German | English

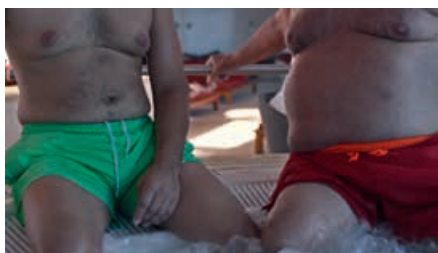
€ 36,- (D) £ 34,- \$ 50,-



Since 1953, the ars viva visual arts prize has been awarded to outstanding young artists living in Germany, whose works of art demonstrate an independent formal language and an awareness of contemporary issues.

This year, the Kulturkreis der deutschen Wirtschaft is distinguishing Rob Crosse (\*1985), Richard Sides (\*1985), and Sung Tieu (\*1987) with the 2021 ars viva prize.

Artists: Rob Crosse, Richard Sides, Sung Tieu





## Ode to the Light

### Leiko Ikemura In Praise of Light

Editors: Hannes Langbein and Alexander Ochs for  
Stiftung St. Matthäus, Berlin

Texts by: Leiko Ikemura, Nicola Kuhn,  
Hannes Langbein, Friedhelm Mennekes SJ,  
Pia Müller-Tamm, Alexander Ochs

Graphic design: Dorka Krasznahorkai, Budapest

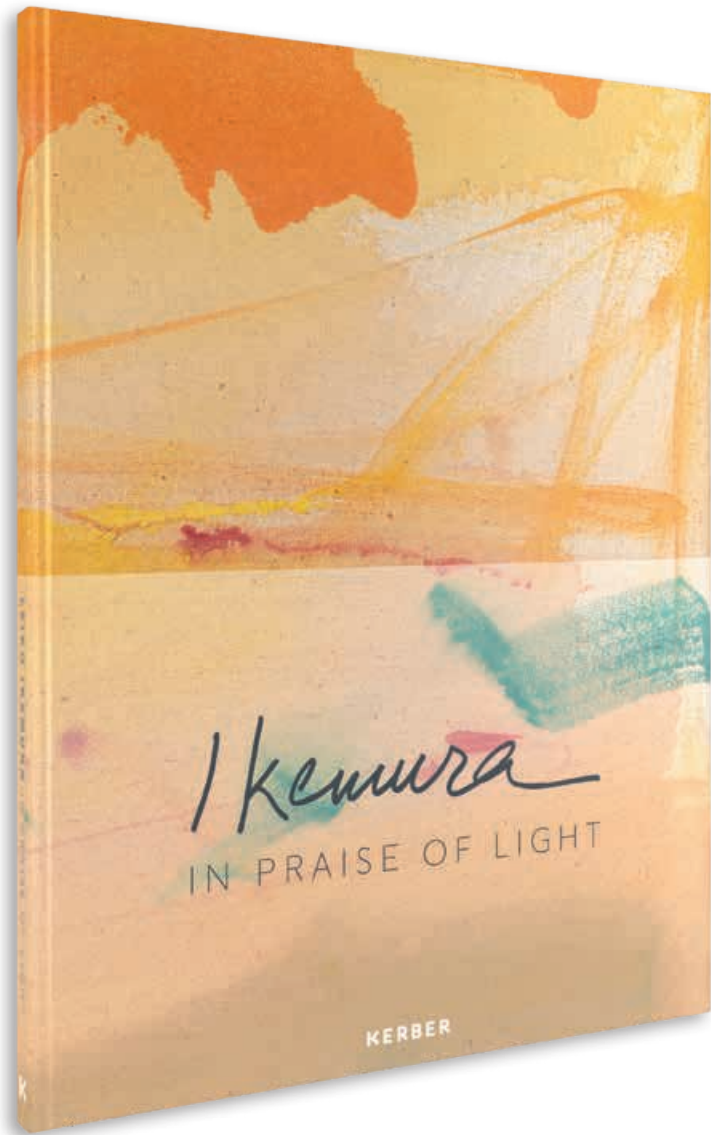
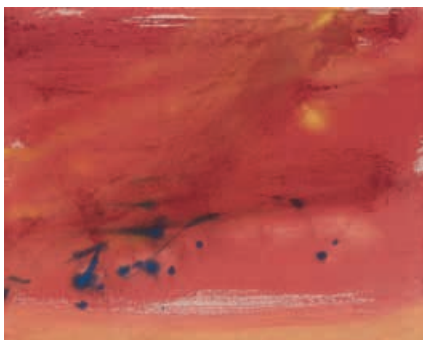
21 x 27 cm, 96 pp., 50 col. ills.  
Gatefold brochure

ISBN 978-3-7356-0738-6  
German | English

€ 25,- (D) £ 24,- \$ 35,-



Exhibition: *In Praise of Light*, 2020,  
Berliner St. Matthäus-Kirche



Leiko Ikemura's (\*1951) exhibition project *In Praise of Light* at St. Matthew's Church in Berlin was created at the start of the COVID-19 pandemic. A space of light and color, specific to the time and yet timeless, began a dialogue with the church: paintings on glass and canvas, sculptures, and a light installation that filled the apse transformed the church, designed by Friedrich August Stüler, into an open, interior space of protection and light, creating a vivid locale for debate and conversation, ad hoc concerts, worship services, and performances. The conversations published in the book reflect the dialogic creation of the exhibition and document the artistic resonance of the show, which was curated by Hannes Langbein and Alexander Ochs.

## The “Brücke” and its Workspace

# Welt – Bühne – Traum

## Die „Brücke“ im Atelier

Editor: Andrea Jahn, Saarländermuseum, Moderne Galerie

Texts by: Laetitia Buget, Kathrin Elvers-Svamberk, Alexandra Henze-Triebold, Lisa Wagner / Laura Valentini

Graphic design: Amir Rezaloo, REZALOO | Büro für Kommunikation, Dortmund

17 × 24 cm, approx. 224 pp., approx. 140 col. ills.  
Softcover with flaps

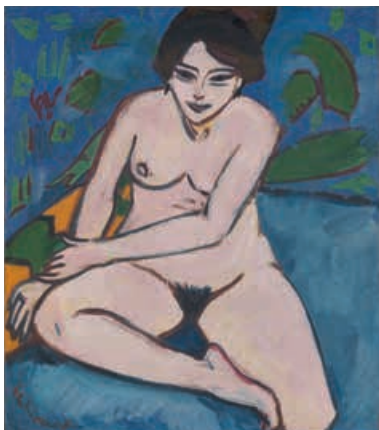
To be published January 2021

ISBN 978-3-7356-0759-1  
German

Approx. € 30,- (D) £ 28,- \$ 42,-



Exhibition: *Welt – Bühne – Traum. Die „Brücke“ im Atelier*, 14.11.2020–7.3.2021, Saarländermuseum, Moderne Galerie, Saarbrücken



In Ernst Ludwig Kirchner’s studio scene *Bathers in a Room*, the Saarländermuseum possesses a key work of German Expressionism. The theme of the painting is Kirchner’s live-work space in Dresden from 1909–11. Here, during the early years of the artists’ collective Die Brücke, a universe was created that considered itself a radical alternative to the bourgeois norms of Wilhelmine-era society. Depicted in countless paintings, drawings, and photographs, the studio resembles a stage for the creation of the artist’s own art and life, propagating the ideal of an original, “unadulterated” existence. Central themes are the nude body liberated from bourgeois constraints and the appropriation of motifs from Oceanic and African art. Hence, the show and the book reflect upon Die Brücke’s problematic depictions of people outside of Europe, against the backdrop of imperial colonialism’s racist categorizations. Featuring around 110 works of art by Ernst Ludwig Kirchner, Erich Heckel, Karl Schmitt-Rottluff, Max Pechstein, and others.



## A Game with Perception and Installation

### Linus Riepler After the Excitement

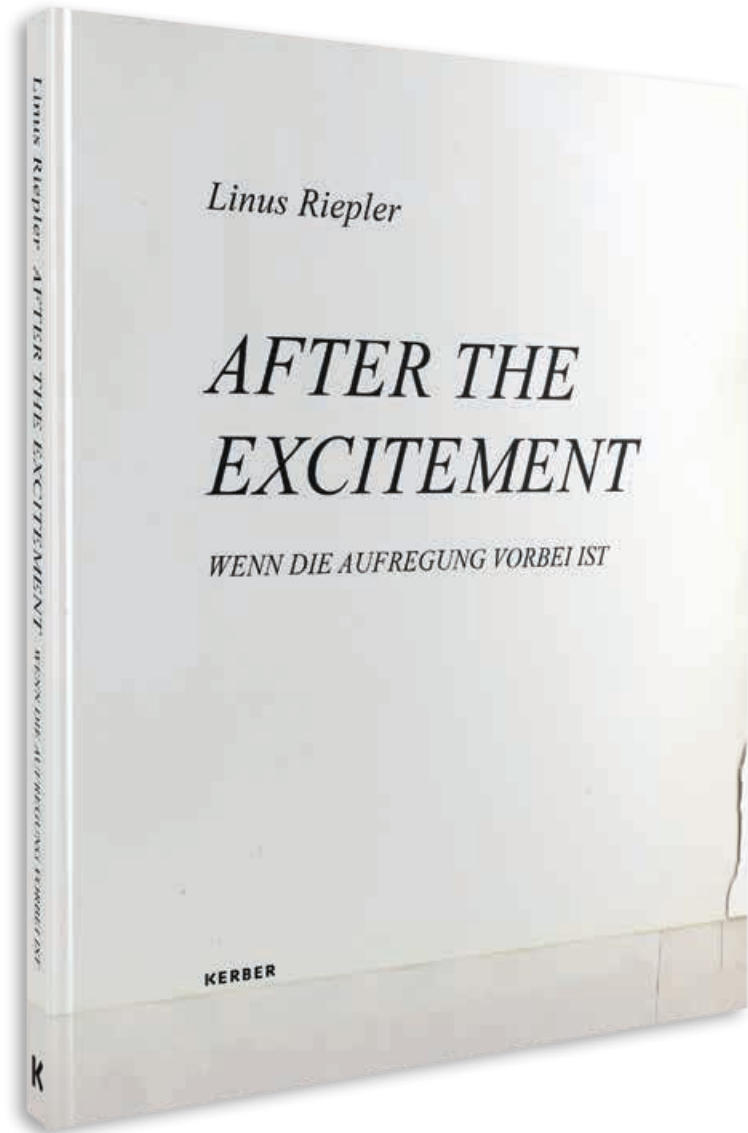
Texts by: Linus Riepler, Daniela Hahn, Alan Chatham,  
Manfred Wiplinger, Georg Wilbertz, Andrea Lehsiak

Graphic design: Andrea Lehsiak

21 x 26 cm, 176 pp., 262 col. ills.,  
Softcover

ISBN 978-3-7356-0737-9  
German | English

€ 32,- (D) £ 30,- \$ 45,-



*After the Excitement* is the first monographic publication on the artistic work of Linus Riepler (\*1984). The main focus is on his large, expansive installations and sculptures from the last ten years. In particular, it is revealed how the use of space, the interaction with the viewer and the representation of scenic narratives run through Riepler's entire oeuvre. With texts and essays by art historian and curator Daniela Hahn as well as accompanying material from previous exhibition projects.





## How Man and Environment Become One

# Marc Brandenburg

## Hirsturm II

Editor: Deutsche Bank AG / PalaisPopulaire

Texts by: Sara Bernshausen, Marc Brandenburg,  
Anna Herrhausen, Oliver Koerner von Gustorf

Graphic design: Fabienne Alexopoulos, faible,  
Frankfurt am Main

24 × 30 cm, approx. 180 pp., approx. 80 col. ills.  
Hardcover

To be published April 2021

ISBN 978-3-7356-0764-5  
German | English

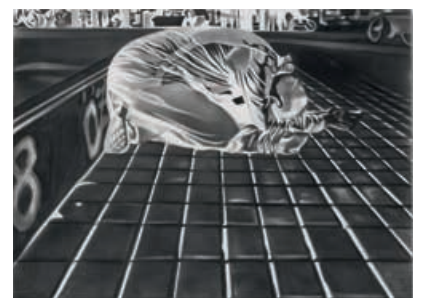
Approx. € 30,- (D) £ 28,- \$ 42,-



Exhibition: *Marc Brandenburg: Hirsturm II*,  
14.4.–23.8.2021, PalaisPopulaire, Berlin



Marc Brandenburg (\*1965) strolls through cities, photographing his impressions and then drawing them “like a human photocopier.” In this almost meditative process, he finds beauty in social conditions. His pencil drawings, reversed into negatives, capture everyday, ephemeral motifs. Brandenburg is interested in moments when inner and outer states unite, when human beings merge with their costumes, their clothing, or their dwellings. The publication *Hirsturm II* accompanies the exhibition of the same name, a visual essay that combines drawings from a period of over 25 years with more recent works.



## Talk to Pictures

## Li-Wen Kuo

Texts by: Christian Benne, Chiara Caradonna,  
Carolin Meister

Graphic design: Claudia de la Torre, Berlin

19.1 × 26 cm, approx. 144 pp., approx. 80 col. ill.  
Softcover

To be published April 2021

ISBN 978-3-7356-0767-6  
German | English

Approx. € 30,- (D) £ 28,- \$ 42,-



The work of Li-Wen Kuo (\*1980) documents a perpetual measuring of the space of painterly possibility. For her, any achieved position, any accomplished painting, bears in itself the task of being overcome. The logic of form which gives this development a direction, though, is concealed by the paintings' independent existence. For each painting is, at the same time, grown out of itself; it possesses its own center of force by which it is organized. By virtue of their individuality, these paintings allow a dialogical relationship with the spectator. Li-Wen Kuo's work aspires to the inexhaustibility of this relationship.



## The Search for Abstraction

# Clara Brörmann

## Kopfbilder

Texts by: Kito Nedo

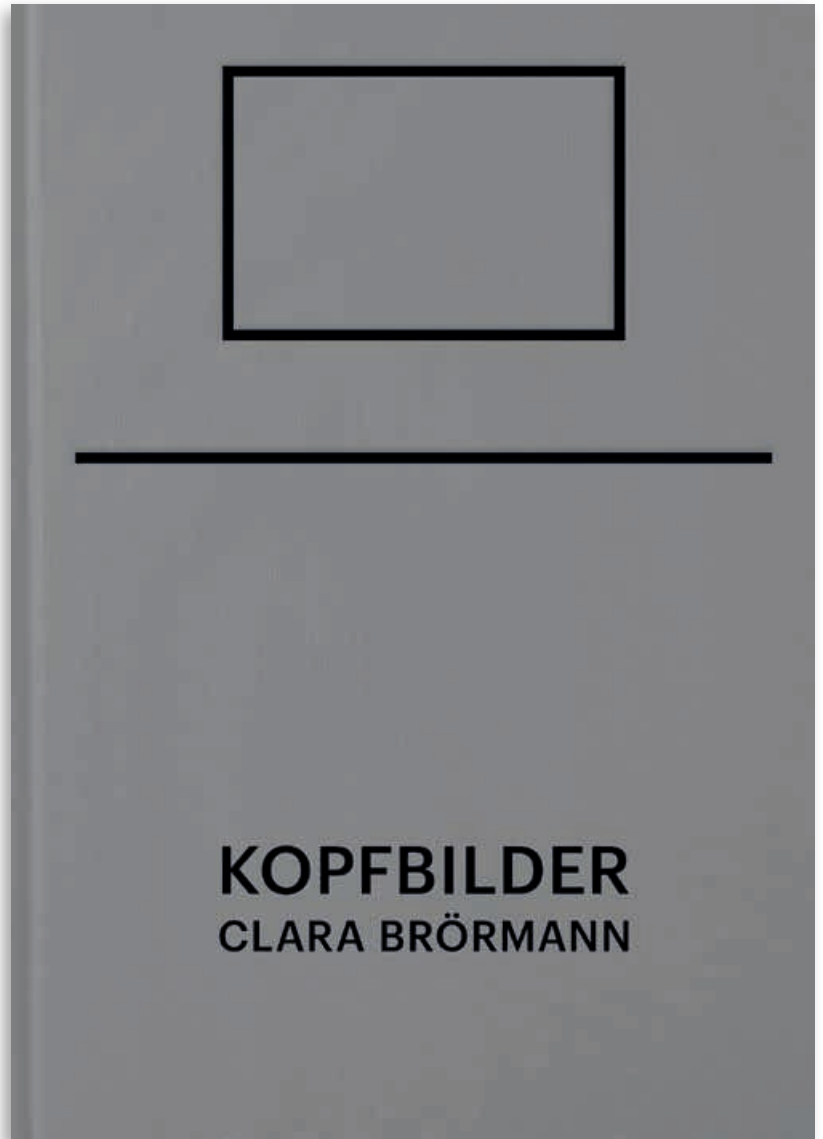
Graphic design: Verena Gerlach, Berlin

21 × 27 cm, approx. 96 pp., numerous col. ills.  
Hardcover

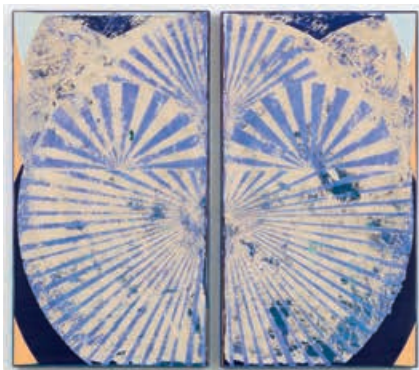
*To be published May 2021*

ISBN 978-3-7356-0763-8  
German | English

Approx. € 30,- (D) £ 28,- \$ 42,-



What can an abstract image be? Starting with this question, Clara Brörmann (\*1982) develops paintings in different formats—canvas as landscape, as symbol, as figure. Her works are not two-dimensional, but have a body and can be viewed from various perspectives. The catalogue *Kopfbilder* begins with her relatively recent series of head paintings. Brörmann's painting is characterized by her processual work method and a vivid materiality.





## Abstract Realities

# Daniela Trixl

## Master of Reduction

Texts by: Katrin Dillkofer

Graphic design: Heidrun Schmitt-Martens, Berlin

21 x 29.7 cm, 72 pp., 1 b&w and 60 col. ill.  
Hardcover

ISBN 978-3-7356-0728-7  
German | English

€ 28,- (D) £ 26,- \$ 36,40



Reduction as a painterly approach: *Master of Reduction* shows juxtapositions of and relationships between painterly ideas by artist Daniela Trixl. Her work is a fund of abstract pictorial inventions, which can either be found on canvas or paper or as an overpainting of a poster or newspaper picture. For Trixl, “reduction” always means the relation to visual reality. With an art-historical classification by Katrin Dillkofer.



## Alchemical Materials Research

# Myriam Holme

2010–2020

Texts by: Jörg van den Berg, Christiane Schürkmann

Graphic design: Susann El Salamoni, Raum Mannheim

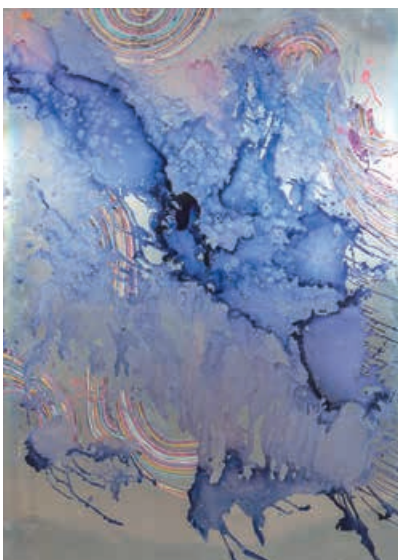
23 × 30,5 cm, 88 pp., approx. 60 col. ill.  
Hardcover

To be published February 2021

ISBN 978-3-7356-0758-4

German | English

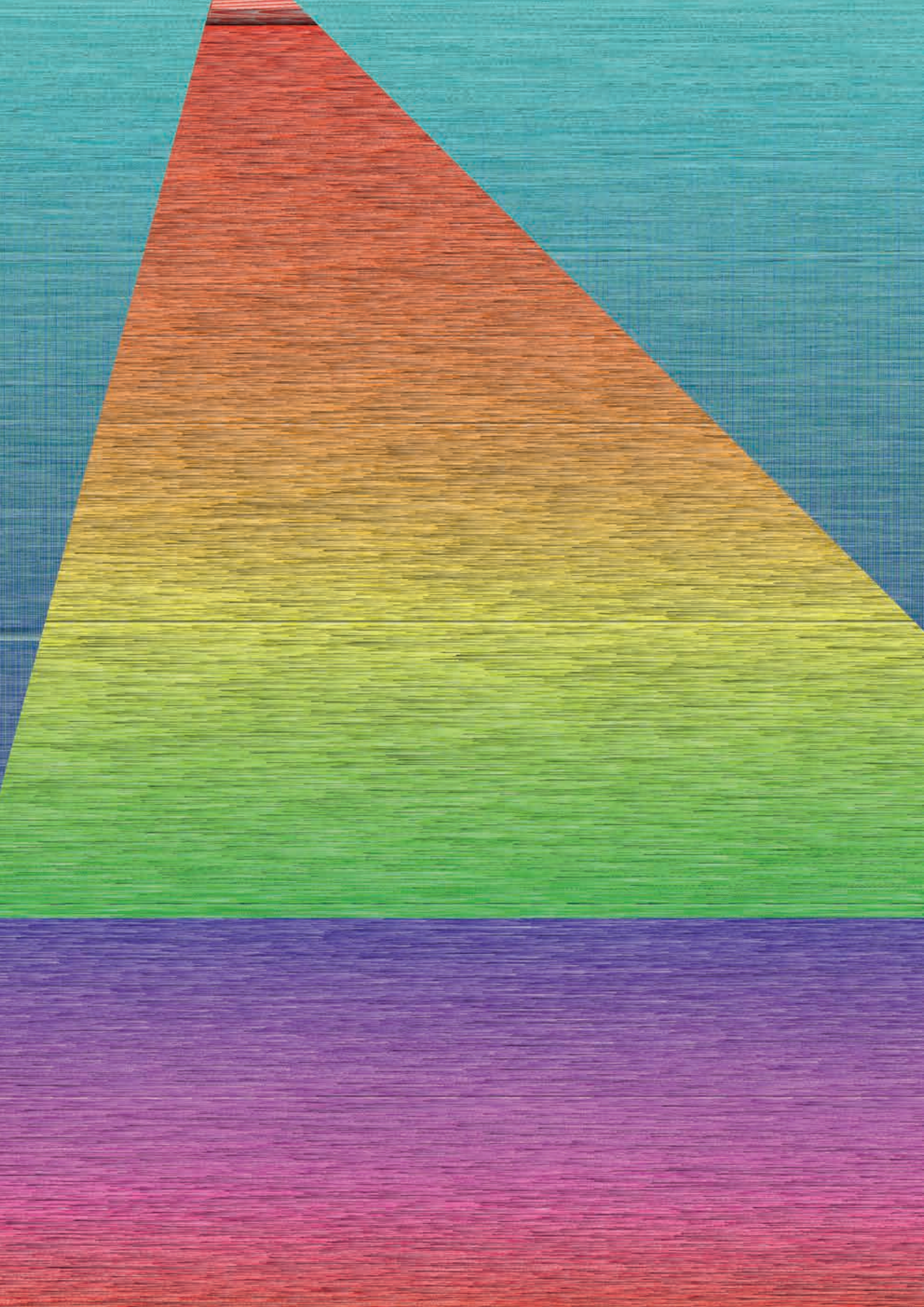
Approx. € 30,- (D) £ 28,- \$ 42,-



Alchemistic material research: Myriam Holme (\*1971) walks a fine line between painting and sculpture. Her concept of painting is based on the experimental and processual, with both being observed from the material perspective. Her painting can be thought of as expansive and incomplete; it does not settle into what already exists but remains in constant motion. Holme has already received numerous awards for her work, and her pieces are on display in national and international museums and exhibition spaces. The monograph *Myriam Holme, 2010–2020* features works from the past decade along with essays by Christiane Schürkmann and Jörg van den Berg.









## Photography in the Age of Digital Reproducibility

### Adrian Sauer

#### Photo Works

Editors: Gertrude Wagenfeld-Pleister, Oldenburger Kunstverein and Galerie Klemm's, Berlin

Texts by: Orit Gat, Adrian Sauer, Katrina Sluis

Graphic design: Anna Lena von Helldorff, München

18.7 × 25.7 cm, 256 pp., 85 b&w and 616 col. ills.  
Hardcover

ISBN 978-3-7356-0720-1

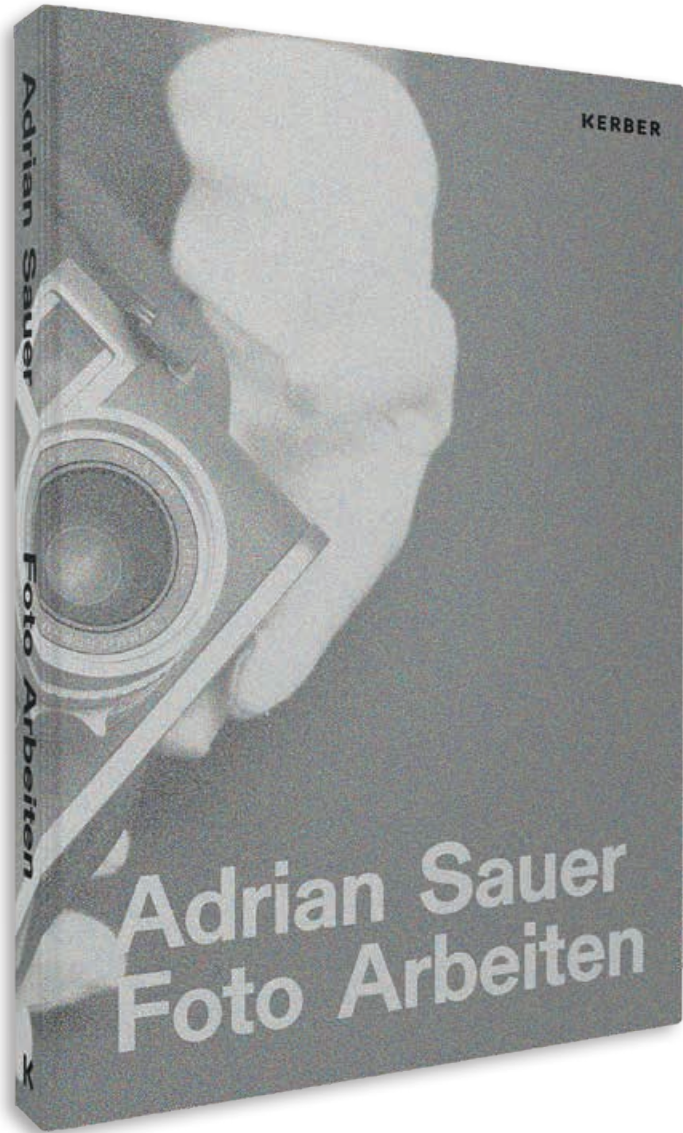
German | English

€ 42,- (D) £ 40,- \$ 59,95

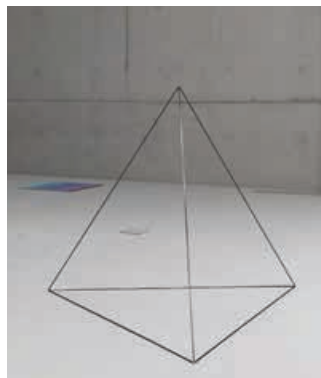


**Collector's Edition** (p. 83)  
each € 650,- (D)

Exhibition: *Adrian Sauer: Photo Works*, 2020,  
Oldenburger Kunstverein, Oldenburg



Adrian Sauer (\*1976) explores the nature of photography, occupying himself with the current state of the medium in pictures, self-written programs, texts, and installations. In his artistic work, he examines the functionality and pitfalls of photography and questions its big promise of being a reliable, objective reproduction of reality. His new book of works brings together “photo works” of the past ten years and simultaneously provides insights into the migration to digital photography and the new possibilities for showing and seeing that arise from it.









## The Reality of Replicas

### Sebastian Acker Traces of Other Places

Texts by: Sebastian Acker, Sylvia Chan,  
Annette Tietenberg

Graphic design: Friederike C. Hamann

17 × 24 cm, approx. 112 pp., approx. 60 col. ills.  
Hardcover

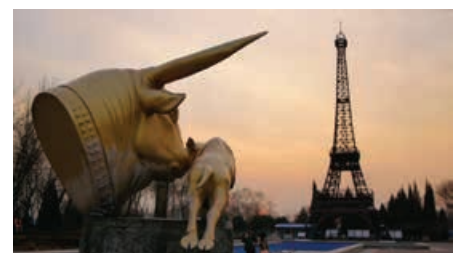
To be published Spring 2021

ISBN 978-3-7356-0761-4  
English

Approx. € 30,- (D) £ 28,- \$ 42,-



The Eiffel Tower in China? *Traces of Other Places* unites photos, film stills, and notes from an often surreal-looking journey undertaken by the Berlin-based artist Sebastian Acker (\*1981) and his collaborator, Phil Thompson, through China's copy-laden landscape, where not only have they erected sections of European cities, but also built a replica of an entire Austrian village. Simultaneously contemporary and anachronistic, the pictures in *Traces of Other Places* resist simple definitions of authenticity and imitation, not only by examining the theme of the reality experienced in the replicas, but also by shedding light on the tourism industry's performative promotion of the European originals.





## Permanent Transition

**Miklós Onucsán**

**Therefore white is black worn away for good and black is white worn away for good /  
Prin urmare, albul este un negru uzat definitiv, iar negrul este un alb uzat definitiv**

Editors: Mădălina Brașoveanu, Mihnea Mircan,  
Galeria Plan B, Cluj / Berlin

Texts by: Mădălina Brașoveanu, Bogdan Ghiu,  
Mihnea Mircan, Miklós Onucsán, Magda Radu,  
Sven Spieker

Graphic design: Larisa Sitar, Oradea

23 × 26.5 cm, approx. 336 pp., approx. 442 col. ills.  
Softcover

To be published January 2021

ISBN 978-3-7356-0753-9  
English | Romanian

Approx. € 40,- (D) £ 38,- \$ 55,-



This monograph on the Romanian conceptual artist Miklós Onucsán (\*1952) is an observation of his artistic practice over a period of four decades. The book's title is the result of Onucsán's Axiom (2005): "White becomes darker with wear, while black becomes lighter. That is why white is forever black and black is forever white." This transition between the states of objects and the modalities of their interpretations form one of the principles behind Onucsán's practice.

The book *Therefore white is black worn away for good and black is white worn away for good* unites a range of essays by Sven Spieker, Magda Radu, Bogdan Ghiu, Mihnea Mircan, and Mădălina Brașoveanu, as well as an interview with the artist.



## The Humanity of the Moment

# Annette Meincke-Nagy

## Touchable

Editor: Annette Meincke-Nagy,  
Wichtendahl Galerie

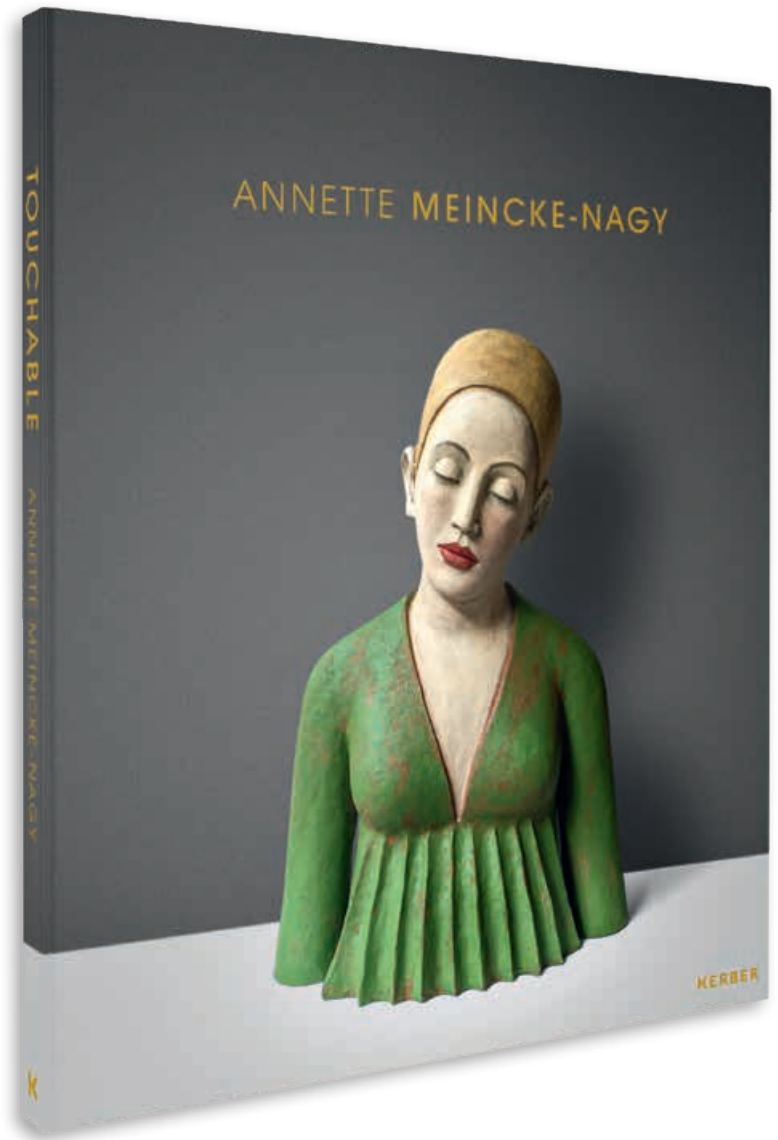
Texts by: Belinda Grace Gardner

Graphic design: Claas Möller, claaasbooks, Hamburg

24 × 28 cm, 120 pp., 5 b&w and 68 col. ills.  
Hardcover

ISBN 978-3-7356-0757-7  
German | English

Approx. € 30,- (D) £ 28,- \$ 42,-



In her work, the Hamburg-based sculptor Annette Meincke-Nagy (\*1965) focuses on people and being a human being. Her plastic inventions pay homage to the beauty and dignity of human physiognomy. Inspired by Renaissance portraits, Meincke-Nagy makes her sculptures out of a mixture of paper, sand, and glue. It is a time-consuming process, in which each sculpture is constructed layer by layer. With the programmatic title of her catalogue, *Touchable*, she refers to the visible as well as the physical presence of her figures, which have a dreamy, introverted effect, but seem all the more present because of it. They appear to be physically absorbed in themselves, in a universal, timeless, human state of being.



## Woodcut Meets Present

# Uta Zaumseil

## Nachtflüge

Editors: Martin Schick, Städtische Galerie Backnang  
and Kai Uwe Schierz, Angermuseum Erfurt

Texts by: Martin Schick, Kai Uwe Schierz

Graphic design: Volker Dittmar / xperformance,  
Agentur für Kommunikation und Design, Zwickau

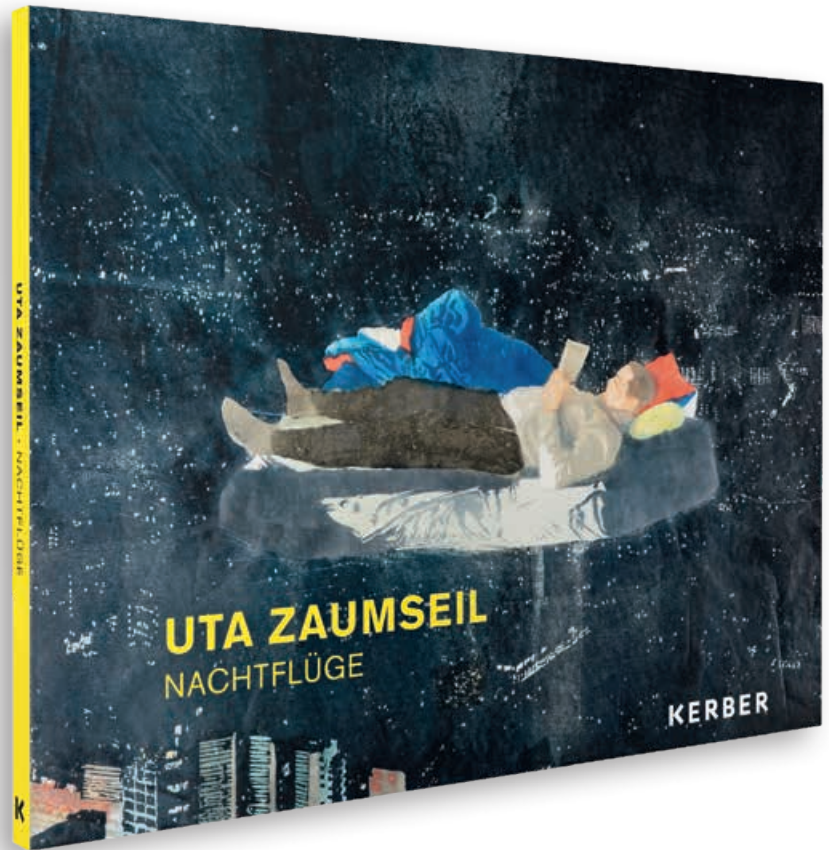
28 × 21 cm, 80 pp., 51 col. ills.  
Hardcover

ISBN 978-3-7356-0740-9  
German | English

€ 30,- (D) £ 28,- \$ 42,-



Exhibition: *Uta Zaumseil – Nachtflüge*,  
21.11.2020–21.2.2021, Galerie der Stadt Backnang;  
Spring 2022, Angermuseum Erfurt



Hardly any other artist embodies the search for a contemporary form of expression via the ancient technique of the woodcut as Uta Zaumseil (\*1962) does.

Zaumseil's woodcuts tend to take a long time to make due to the size of the format and the elaborate implementation of several colors. The artist makes use of the rare, rather risky technique known as the "lost plate," in which parts of the surface are constantly removed. Zaumseil shatters the viewer's expectations, since large sections of the images are as familiar as they are inexplicable. The artist places the pictorial, photorealistic elements taken from everyday life and the environment in colorful spaces or confronts them with structures that seem to be abstract and removed from our world of objects.



## Color and Culture

# Beatriz Morales

Editor: Beatriz Morales, Zombori Art Media

Texts by: Yasmina Jraissati

Graphic design: Harri Kuhn, mischen, Berlin

21 x 28 cm, approx. 150 pp., numerous col. ill.  
Hardcover

*To be published Spring 2021*

ISBN 978-3-7356-0766-9

German | English

Approx. € 30,- (D) £ 28,- \$ 42,-



Working together, the Mexican artist Beatriz Morales (\*1981) and the Lebanese cognitive scientist Yasmina Jraissati (\*1978) investigate the question of how different colors are perceived in different cultural circles. Morales's multilayered oeuvre—encompassing painting, installation, and video—and Jraissati's scientific, philosophical view of the interplay between color and cultural influence open up to the reader an expanded perspective of art as a bridge between West and East, the traditional and the contemporary, the lives of individuals and universal cultural exchange.







## The Fullness of the Empty Space

### Sador Weinschlucker der weg nach innen und aussen

Texts by: Peter Funken, Martin Oswald,  
Peter Ungeheuer

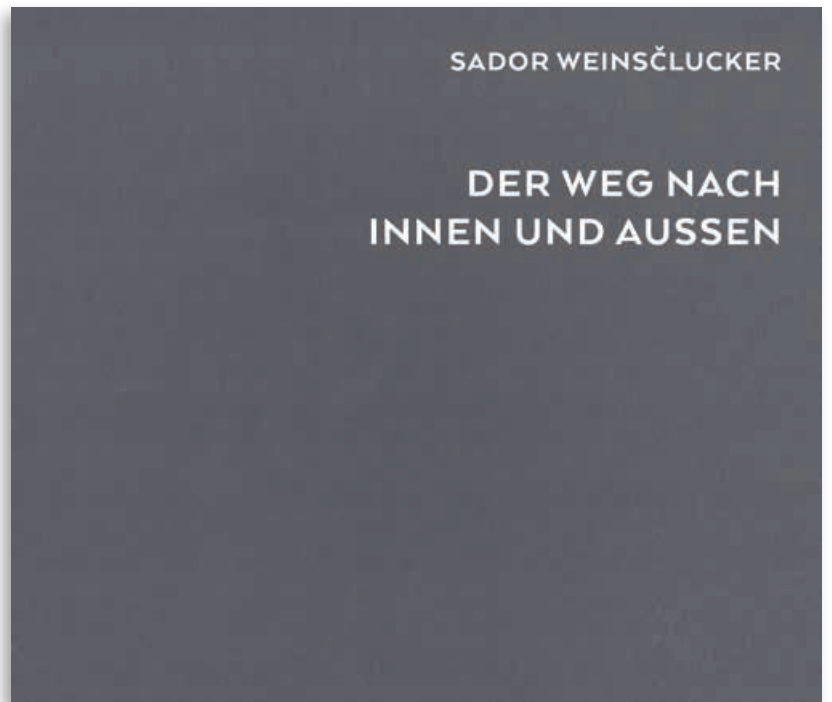
Graphic design: Delia Keller, Berlin

27.5 × 32 cm, approx. 96 pp., approx. 68 col. ill.  
Hardcover

To be published Spring 2021

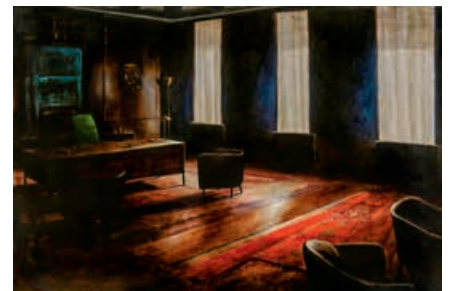
ISBN 978-3-7356-0768-3  
German | English

Approx. € 30,- (D) £ 28,- \$ 42,-

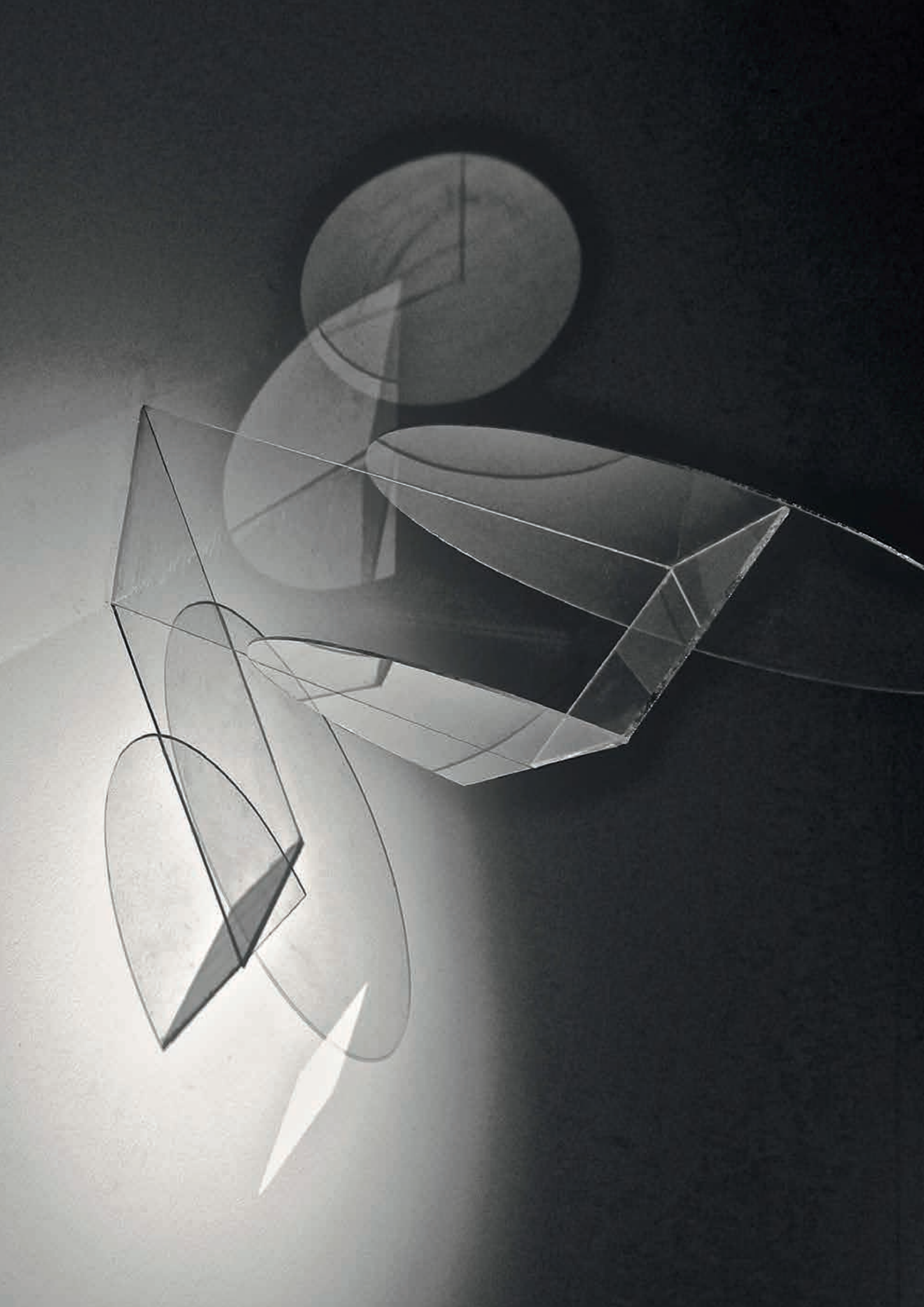


Illusion and imagination: although Sador Weinschlucker's (\*1957) deserted interiors seem as if they have been abandoned, they also look as if someone is about to return at any moment. This ambiguity and emptiness is simultaneously uncanny and vital: Weinschlucker knows how to lure the viewer into his oil paintings, forcing us to look carefully and hunt for their stories. Whether there really is a story behind every painting is anyone's guess, but Weinschlucker nevertheless offers a way to start the search and to begin a dialogue with the image.

*Collector's Edition* (p. 82)  
each € 650,- (D)







## Poetic Medium of Light

# Rudolf Zwirner Jakob Mattner

## On the Mystery of Timelessness and the Miracle of Transcendence

Editor: Michael Haas, Anna Maigler

Texts by: Anna Maigler

Graphic design: Susanne Bax, Berlin

17 × 24 cm, 72 pp., 11 b&w and 53 col. ill.  
Softcover with flaps

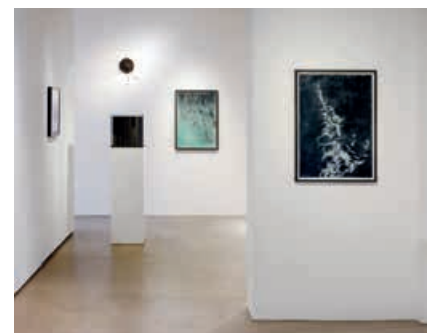
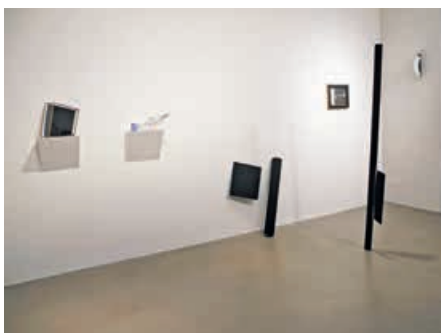
ISBN 978-3-7356-0742-3  
German | English

€ 28,- (D) £ 26,- \$ 39,95



The dedicated art dealer Rudolf Zwirner and the artist Jakob Mattner meet to look back at Mattner's over 40-year-long career. They discuss the fascination with perspective, the poetic means of light, the change of position, and the procedure of reversal through which the essence of art can be achieved without withholding information from the viewer: the secret of transcendence, its cause and effect.

Exhibition: *Jakob Mattner, Retrospektive*, on the occasion of the awarding of the prize of the Kunststiftung Folker Skulima, 13.12.2019–31.1.2020, Galerie Grisebach, Berlin





“My work starts  
where the media meet.”

## Claudia Schmitz

### Invisyllables

Image | Air | Line

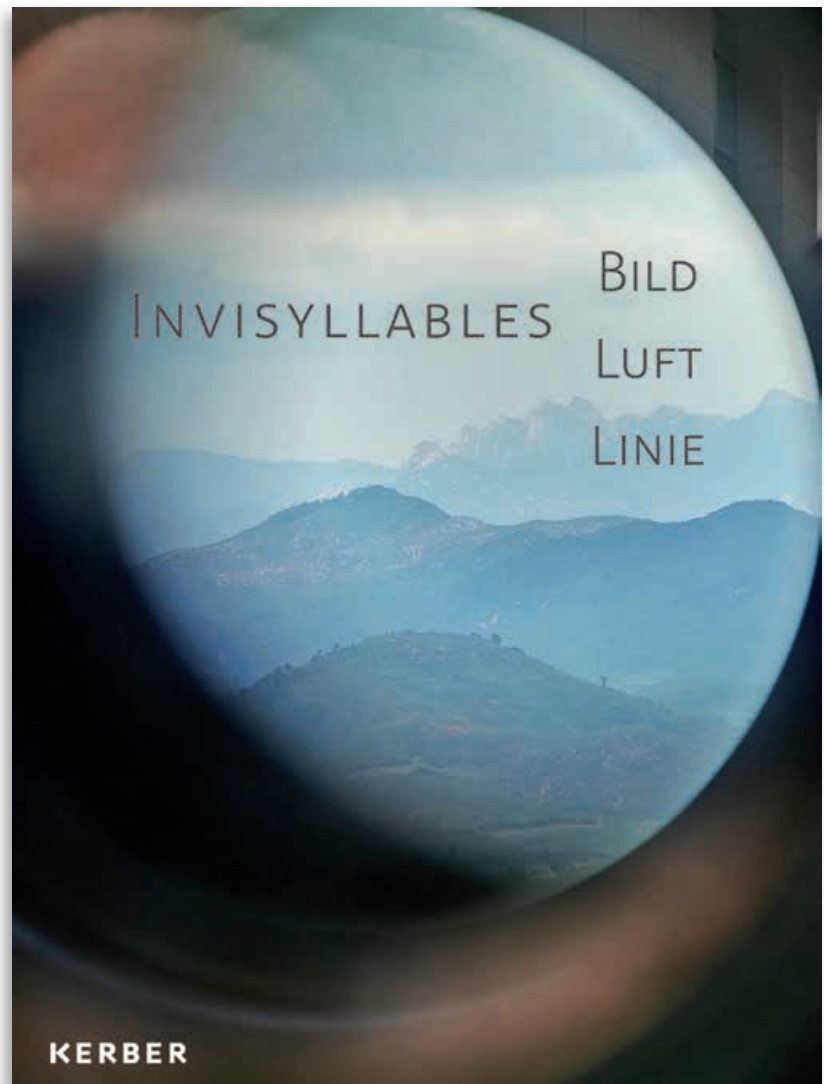
Texts by: Nicola L. Hein, Dong-Yeon Koh,  
Jaeyong Park, Lee Yoo

Graphic design: Susanna Schoenberg, Köln / Fabian  
Knöbl, Mainz

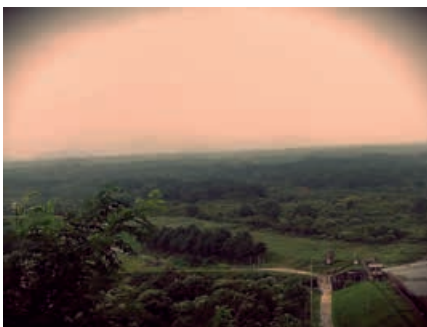
21 x 28 cm, 120 pp., numerous col. ills.  
Hardcover

ISBN 978-3-7356-0555-9  
German | English | Spanish

Approx. € 40,- (D) £ 38,- \$ 55,-



As a contemporary media artist, Claudia Schmitz (\*1975) investigates the paradigms of media translations, working both by herself and collaboratively. She examines identity in real and virtual spaces, inter- and reactivity, intermediality, and synesthesia, while also questioning socio-urban structures, hegemonial perception, and sustainability. “My work starts where the media meet,” she says, always on the search for boundaries. She develops spaces for transmedia experiences, pneumatic sculptures, and multidimensional drawings, casting moving pictures onto objects and creating gustatory sculptures that unfold on the tongues of the audience. Incorporating temporary conditions, the repudiation and reinvention of herself, the theme of her work examines the oscillating.



## An Experiment

## Valérie Favre

## Valery / Plattform 1 / Exil

Editor: Annette Tietz, Galerie Pankow, Bezirksamt Pankow von Berlin

Texts by: Valérie Favre, Angela Lammert, Annette Tietz

Graphic design: Kraft plus Wiechmann

19.7 × 21 cm, approx. 96 pp., approx. 70 col. ill.  
Softcover

To be published February 2021

ISBN 978-3-7356-0711-9

German | English

Approx. € 30,- (D) £ 28,- \$ 42,-



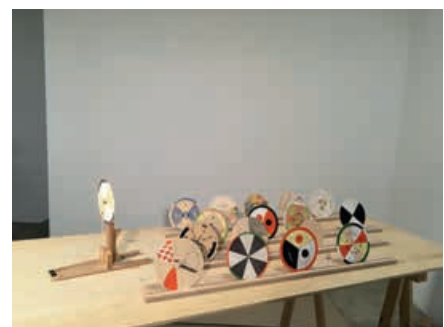
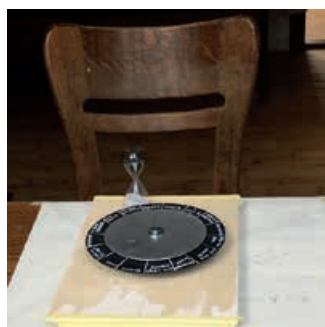
Exhibition: *Valérie Favre: Valery / Plattform 1 / Exil*  
(a project by Valérie Favre), 11.11.2020–20.1.2021,  
Galerie Pankow, Berlin



Aside from familiar forms of exile, is there such a thing as an artistic or even a universal one? How do works of art and exhibitions come into being? What role is played by calculation, coincidence, temporality, dialogue?

The questions are addressed by the internationally renowned painter and professor Valérie Favre (\*1959) through an unusual, constantly developing exhibition project at the Galerie Pankow in Berlin. In the process Favre enters into a dialogue with her own works, as well as with invited artists, poets, philosophers, and sociologists. One of the main actors is the mysterious La Poulinière, one of Favre's developments.

*Valery / Plattform 1 / Exil* is a comprehensive publication that documents these ambitious experiments.









## Fairytale and Myth in Fur

# WALD. WOLF. WILDNIS.

Editors: Ute Bopp-Schumacher and  
the Dr.-Hanns-Simon-Stiftung Bitburg

Texts by: Ute Bopp-Schumacher, Stephanie Kaak

Graphic design: Claas Möller, claaasbooks, Hamburg

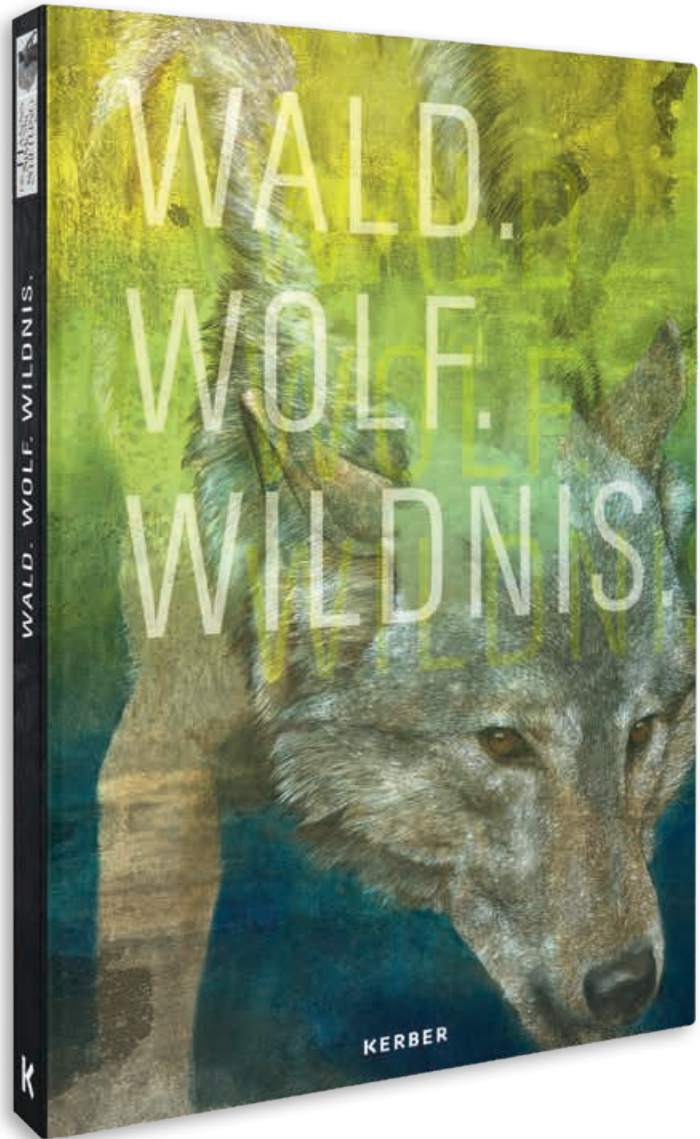
16.8 × 23 cm, 160 pp., 21 b&w and 85 col. ills.  
Hardcover

ISBN 978-3-7356-0746-1  
German

€ 28,- (D) £ 26,- \$ 36,40



Exhibition: *WALD. WOLF. WILDNIS.*,  
4.10.2020–31.1.2021, Neue Galerie im Haus Beda, Bitburg



The catalogue *Wald. Wolf. Wildnis.* deals with artistic interpretations of the subject “forest” and the wolf that has returned there and embodies a piece of wilderness. All genres—painting, sculpture, photography, drawings, graphics, videos, and small sculptures—are represented: The predominantly contemporary works by 25 artists show light-flooded, but also mysterious, dark, magical forests, romantic and enigmatic natural landscapes, the individual wolf, wolf packs, wolf heads, and thermographic recordings of wolves; or they thematize myths and fairytales, such as Little Red Riding Hood. In the face of an increasingly threatened environment, we are forced to reflect on our relationship with nature. The exhibited works are evidence of the respect for life in all its diversity.





## Precisely Drawn Blanks

## Tony Franz

2006–2020

Editor: Sören Fischer

Texts by: Sören Fischer, Carolin Quermann

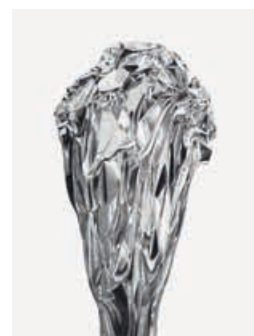
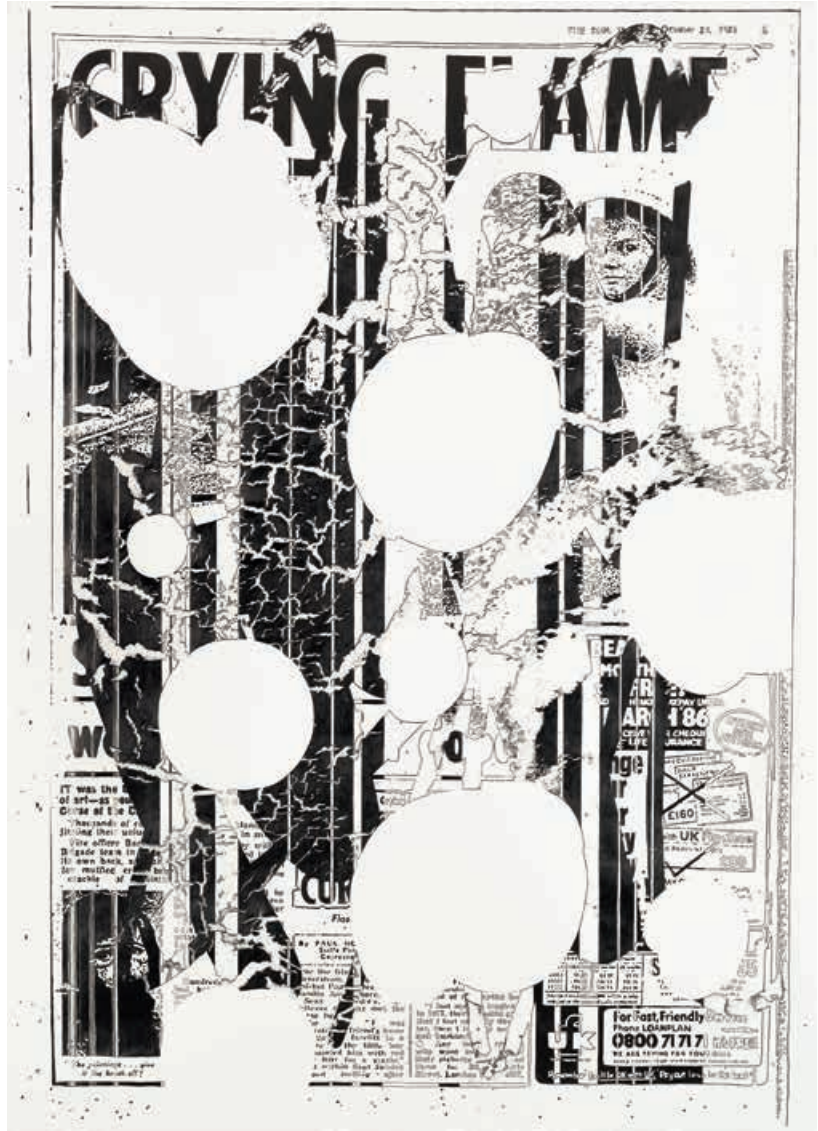
Graphic design: whateverworks,  
Studio für Medien & Design, Leipzig19,5 × 25 cm, approx. 130 pp., approx. 70 col. ills.  
Softcover with flaps

To be published April 2021

ISBN 978-3-7356-0760-7

German | English

Approx. € 30,- (D) £ 28,- \$ 42,-



Tony Franz (\*1985) challenges the perceptual habits of his viewers. His technically sophisticated drawings—done unflinchingly with pencil on paper—open up diverse associative spaces. Franz always approaches his pictorial themes anew, deceiving the eye on a high illusionistic level and examining the close relationship between text and drawing. Drawing as a medium therefore allows him to reflect on the in part subconscious, in part superficial way in which images and words are perceived. The language of the world of advertising and consumption, how it is received, its raptures and contradictions, play a central role for Tony Franz.

## The Concluding Volume of an Artistic Journey

# MENTAGRAMM IV

## THE SECRET GARDEN, THE VIENNESE PIANO VARIATIONS AND THE ART INTELLIGENCE OF KD-L47

Editor: Neoprojektionstheaters Wien

Texts by: Alexander Nickl

Graphic design: Reinhold Singer

16.5 x 24 cm, 308 pp., 64 col. ill.  
Hardcover, with silk ribbons

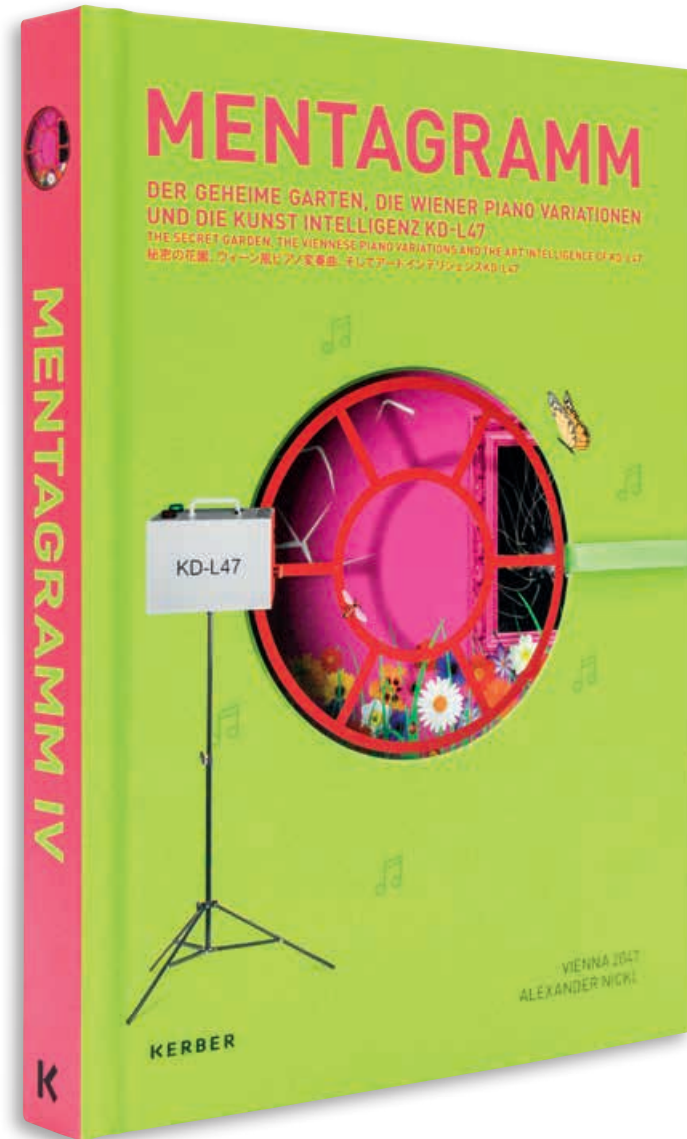
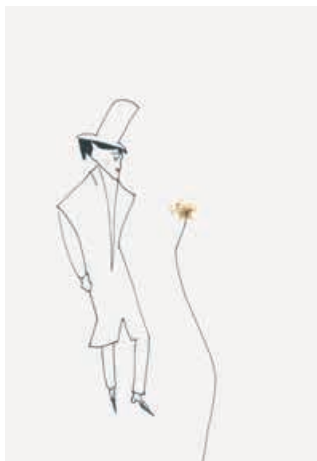
ISBN 978-3-7356-0729-4

German | English | Japanese

€ 35,- (D) £ 33,- \$ 45,50



Exhibition: On the occasion of the first performance of the Neoprojection Theatre, Vienna, 2047



In *MENTAGRAMM IV*, about Alexander Wiener, the artist designs his own image-sound world in homage to the story *The Secret Garden* by Francis H. Burnett. In the process, piano compositions, the fantastic KD-L47 art machine and the sounds of completely newly invented instruments play an important role.

### Further available publications



**MENTAGRAMM I**  
978-3-7356-0109-4  
€ 58,- (D) £ 56,-  
\$ 75,40



**MENTAGRAMM II**  
978-3-7356-0392-0  
€ 58,- (D) £ 56,-  
\$ 75,40



**MENTAGRAMM III**  
978-3-7356-0533-7  
€ 28,- (D) £ 26,-  
\$ 36,40



## Between Utopia and Dystopia

# Willem Julius Müller

## Apocalypse as Beginning

Editor: Junge Kunst Berlin

Texts by: Werner Büttner, Michael Diers, Ina Grätz, Jörg Scheller, Philipp Schumann, Anke Zeisler

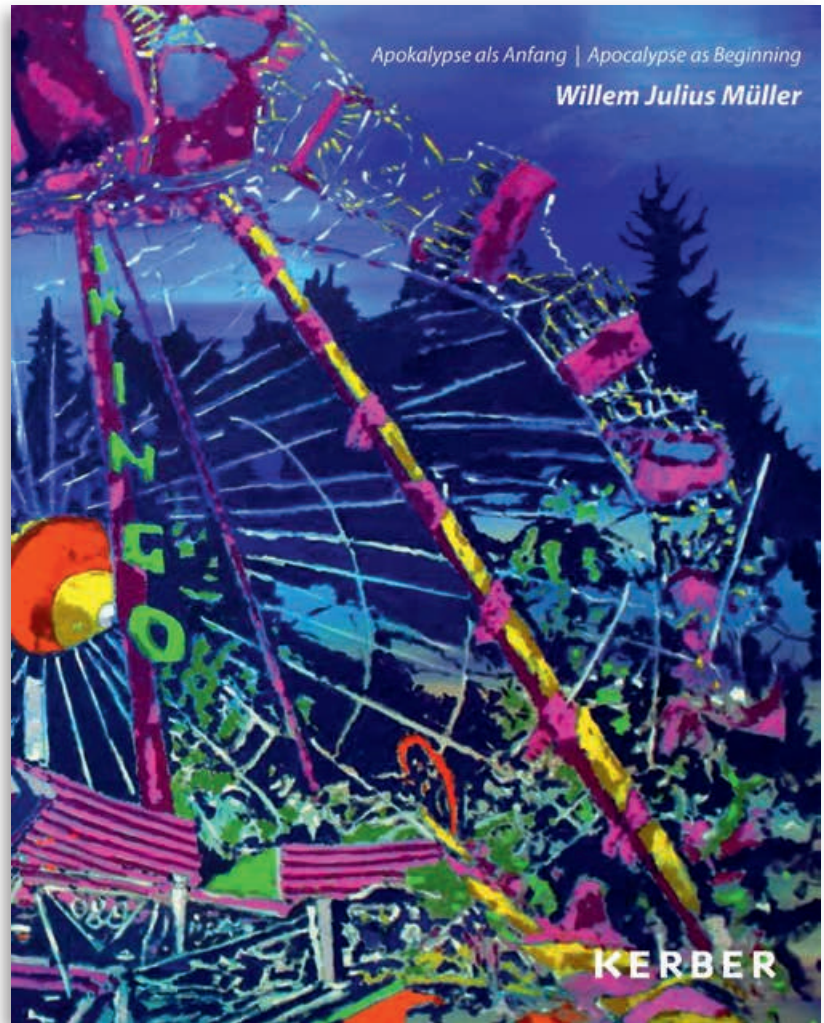
Graphic design: Philipp Schumann and Willem Julius Müller

24 × 30 cm, approx. 136 pp., approx. 85 col. ill.  
Hardcover

To be published April 2021

ISBN 978-3-7356-0736-2  
German | English

Approx. € 38,- (D) £ 36,- \$ 55,-



Apocalypse and beginning—what we might think of as contradictory is harmonized by the painter Willem Julius Müller (\*1979). In *Apocalypse as Beginning*, he combines the states of decline and ascent, beginning and end, before and after. Even Müller's painting is suspended in the (post)apocalyptic tension: In his apocalyptic, deserted or abandoned landscapes we find ourselves before and after the apocalypse or at the beginning—in places that could be ending as well as beginning. Just as the so often proclaimed death of painting fueled its own resurrection, the failure of humanity in Müller's paintings may "refer to the continuation of humanity beyond the human" (Jörg Scheller).



## Contemporary Figurative Painting

### Lubomir Typlt Somnambul

Editor: Christiane Bühling-Schultz,  
C & K Galerie Berlin

Texts by: Christoph Tannert

Graphic design: Filip Kopecký, Prague

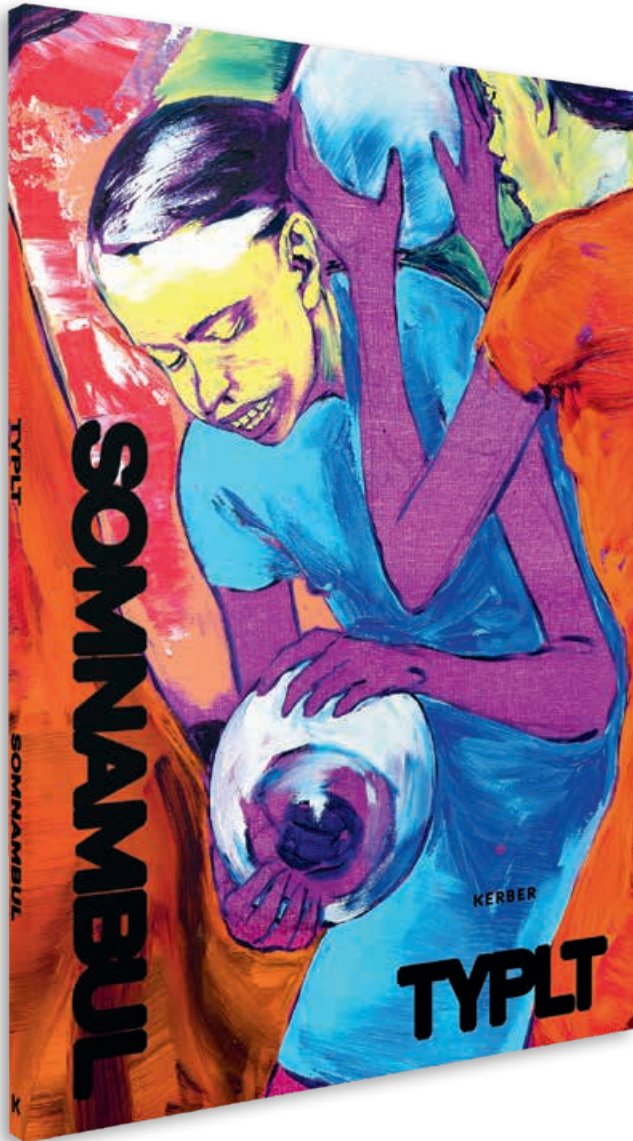
23 × 31.5 cm, 84 pp., 83 col. ill.  
Hardcover

ISBN 978-3-7356-0747-8  
German | English

€ 30,- (D) £ 28,- \$ 42,-



Exhibition: *Somnambul*, 2020, C & K Galerie Berlin



Lubomir Typlt (\*1975) is one of the well-known representatives of contemporary Czech figurative painting. The pictures of the former A.-R.-Penck student captivate with their expressive colors, heavy brushstrokes and his relentless view of the human. The catalogue *Somnambul* assembles his latest images in which adolescent girls and boys oscillate between fear and aggression, captivity and freedom, as well as isolation and solidarity. Typlt's visual worlds are relentless, angular metaphors. They appear terrifying, but admonish that nothing can be more terrible than ignorance and numbness.





## Pop Collages

# Claus Clément

## CultureCUTScollagen III

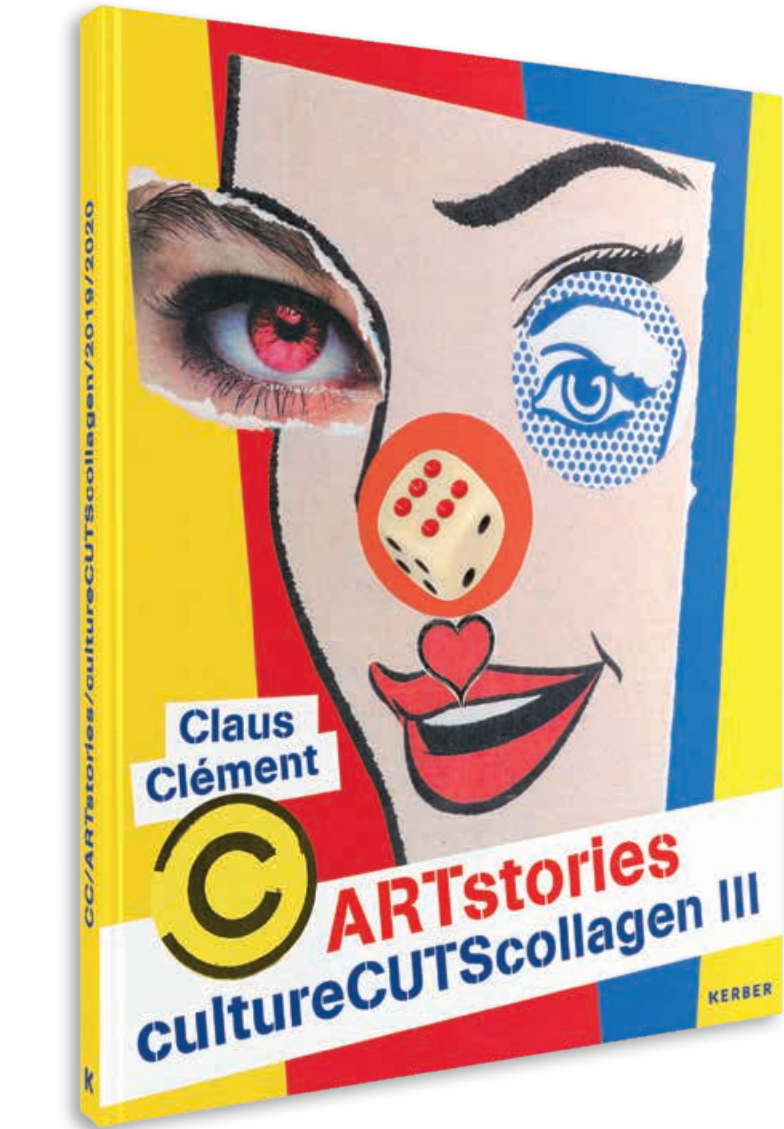
Editor: CC-Projekt

Graphic design: CC-Projekt

24 × 30.5 cm, 176 pp., 176 col. ill.  
Softcover with flaps

ISBN 978-3-7356-0744-7  
German

Approx. € 40,- (D) £ 38,- \$ 55,-



The Hamburg-based artist Claus Clément works mainly with paper. His *CultureCUTScollagen* literally cut across our cultural visual production. To do so, Clément makes free use of art history, contemporary art, commercial advertising, and pop culture. He tears up, cuts up, glues, and assembles fragments to form new, surrealistic pictorial worlds involving strange encounters between art and culture.

A pop picture book that enriches the eye with many cunning, new combinations and contextualizations.



## Personality in Times of Pandemic

### Tor Seidel In Uncharted Territories

Editor: Tor Seidel / Maraya Art Center Sharjah

Texts by: Jay Hetrick, Nina Heydemann,  
Sven Christian Schuch, Tor Seidel

Graphic design: Manar Laham

21 × 24 cm, approx. 80 pp., approx. 60 col. ills.  
Hardcover

To be published January 2021

ISBN 978-3-7356-0733-1  
Deutsch | Englisch

Approx. € 30,- (D) £ 28,- \$ 42,-



Exhibition: *Tor Seidel. In Uncharted Territories*,  
January 2020–February 2021, Maraya Art Center  
Sharjah, U.A.E.



*In Uncharted Territories* is the foretelling title of the first institutional solo exhibition by German photographer and artist Tor Seidel (\*1964) in the United Arab Emirates. All artworks—specifically produced for the exhibition—are born out of a sense that realities are shifting in a time of utmost uncertainty: the recent, ongoing global COVID-19 pandemic. They address how perceptions shift in a time of existential crisis, how our awareness is challenged, certainties are crushed, global patterns of economy and mobility deaccelerate, and social interaction is put to the test. COVID-19 marks a turning point for the global community, having affected each and every one of us, while the future is still unknown. Thus, Tor Seidel takes the viewer on a journey with an open-ended narrative.









PHOTO



## Touching: A Farewell

# Fabian Zapatka

## Vater

Texts by: Eckhart Nickel

Graphic design: Thomas Kartsolis, Munich

17 x 24 cm, 96 pp., 68 col. ills.  
Softcover

ISBN 978-3-7356-0739-3  
German | English

€ 30,- (D) £ 28,- \$ 42,-



In 2019 Manfred Zapatka ended his more than 50-year-long career in the theater at the Residenz Theater in Munich. An outstanding actor, he represents a generation of German-language ensemble theatermakers that has recently been retiring. The photographer Fabian Zapatka (\*1978) decided to accompany his father as he bid his farewell. His photographic piece *Vater* (Father) starts in the world of the Munich theater. The end of their journey is marked by his father's retreat to his parents' home in Cloppenburg, Lower Saxony, where he spent his childhood. The old house in the old hometown, which stood empty for nearly thirty years, will become his new home.



## Life in a Photograph

# Anja Engelke

## Room 125

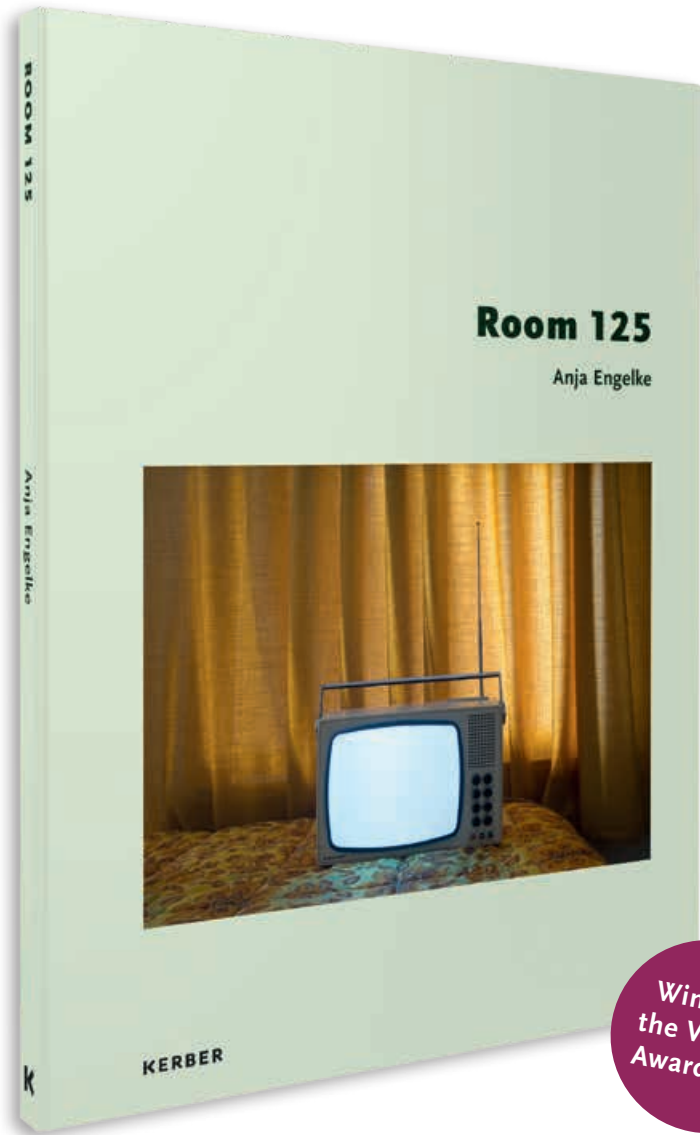
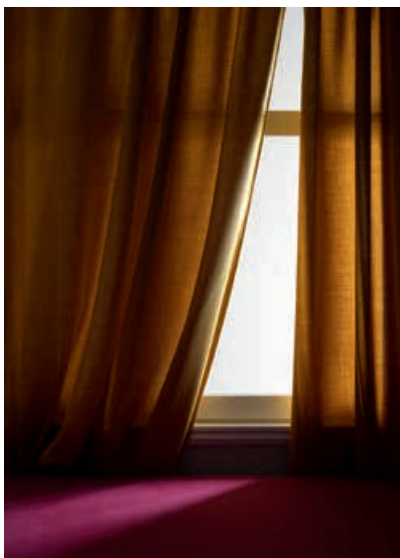
Texts by: David Company

Graphic design: Bianca Holtzschke, Bremen

17 × 22 cm, 56 pp., 25 col. ill.  
Hardcover

ISBN 978-3-7356-0730-0  
German | English

€ 28,- (D) £ 26,- \$ 39,95



Anja Engelke (\*1983) has fulfilled a dream with her work *Room 125*: the dream of inhabiting a picture, or, more precisely, of moving into a photograph and making changes to its content. As its starting point, Engelke's unusual photography project used the artwork *Room 125* by the American artist Stephen Shore. In 1973 he traveled through the United States to document his everyday experiences and his homeland in photographs. The picture is of the photographer's hotel room, framed to show only his legs and feet on the bed. Forty-five years later, Engelke reconstructed the photo in her own home and documented her life inside the photo of *Room 125*, creating a literal tableau vivant.





## Home Country Mapped

# Anthony Curri

## Atlas Moksha

Texts by: Anthony Curri

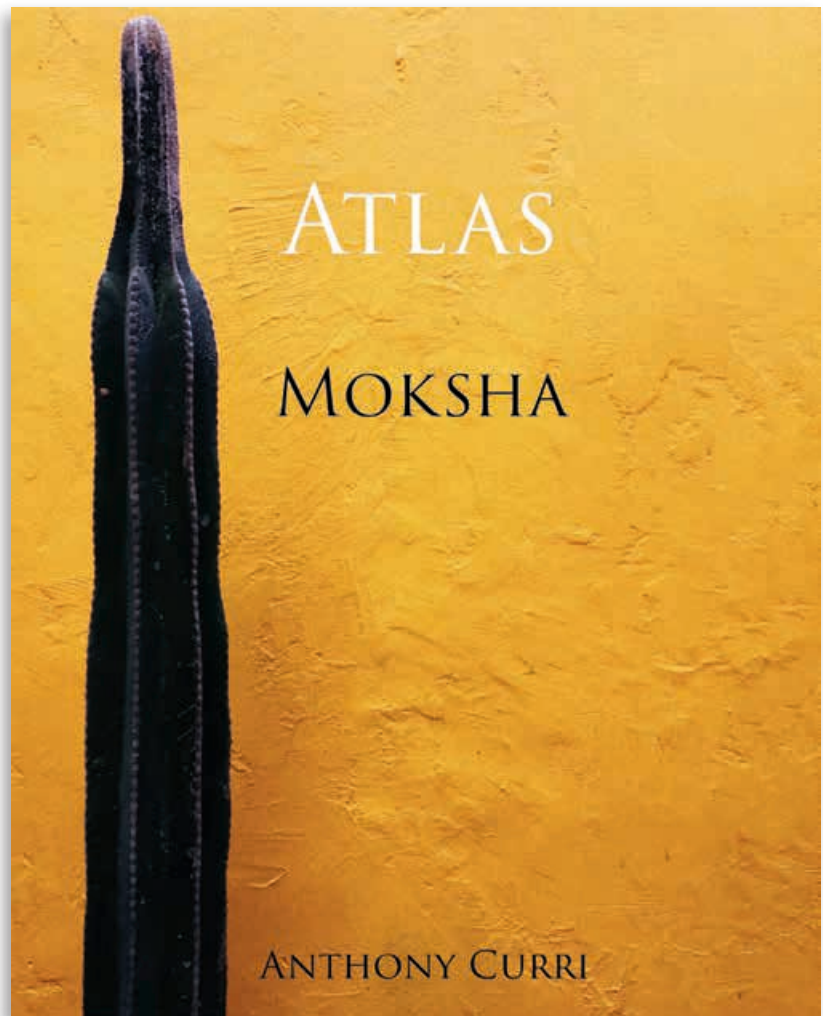
Graphic design: Anthony Curri

24 × 30 cm, approx. 128 pp., approx. 157 col. ill.,  
Hardcover

To be published Spring 2021

ISBN 978-3-7356-0762-1  
English

Approx. € 30,- (D) £ 28,- \$ 42,-



An intimate view of humanity and the world: *Atlas Moksha* is a collection of photos taken by Anthony Curri (\*1992) during his travels and at home. The various chapters attempt to give structure to the grand black-and-white chaos. Each tells a different story about places Curri has been or people he has met or lost. “You can say it’s like a documentary of different life phases and dear memories depicted in black-and-white while sharing the same common ground,” says the artist. “Some photos are colorful because just as in life, some things deserve to be.”

All photos were shot on an iPhone.



## Disturbingly Unsettling

# Jackie Nickerson

## Field Test

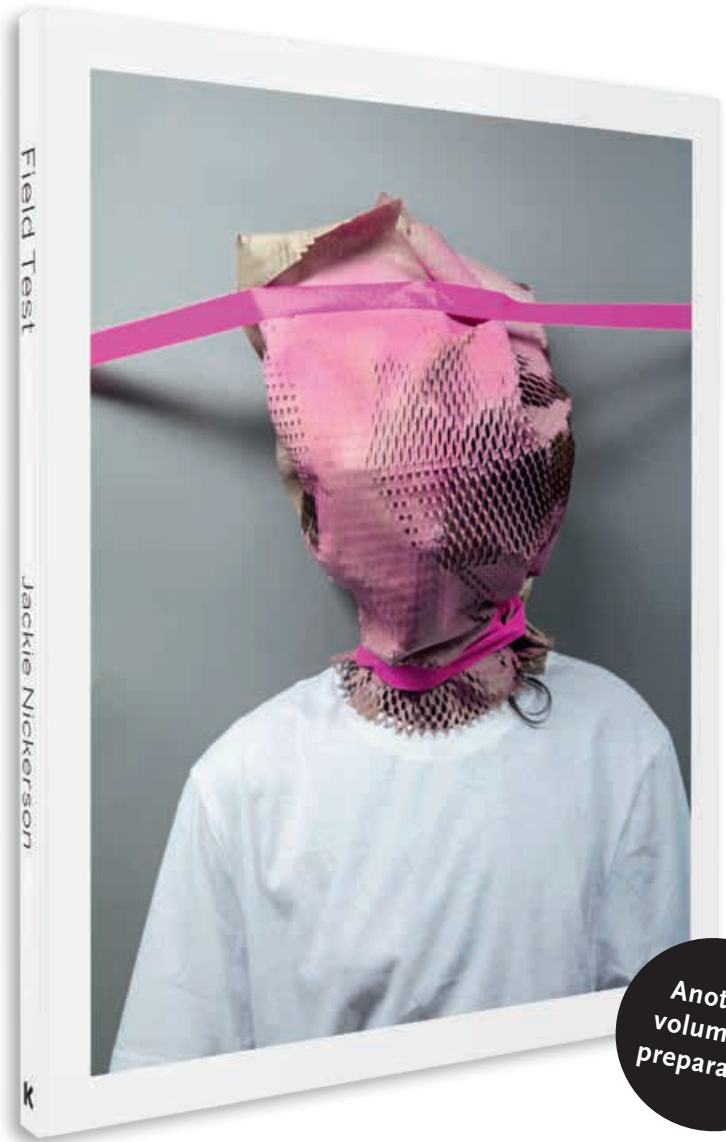
Texts by: Jackie Nickerson, Aidan Dunne,  
Dan Thawley

Graphic design: Kevin Gurry

24 x 30 cm, 104 pp., 130 col. ills.  
Hardcover with cloth binding

ISBN 978-3-7356-0734-8  
English

€ 35,- (D) £ 33,- \$ 49,95



Another  
volume in  
preparation

*Field Test* is a photographic examination of the conflicting field between external forces and hyperconnectivity. Jackie Nickerson (\*1960) questions the living conditions of the people of this world and chronicles the consciousness of her generation. Nickerson's impressive photo sculptures dismantle and reconstruct, protect and destroy the individual human being. The topics that we encounter in her photographs are omnipresent: globalization, technology and medicine, commercialization, mass production, environmental pollution, migration, digitization, fake news and, last but not least, COVID-19. The materials are primarily composed of plastic and packaging materials in which people literally seem to be "caught." Nickerson's works are disturbingly unsettling. They almost seem like images of an inevitable future that is already impacting us today.





## A Strong Debut

# Mirjana Vrbaški

## odd time

Texts by: Mirjana Vrbaški

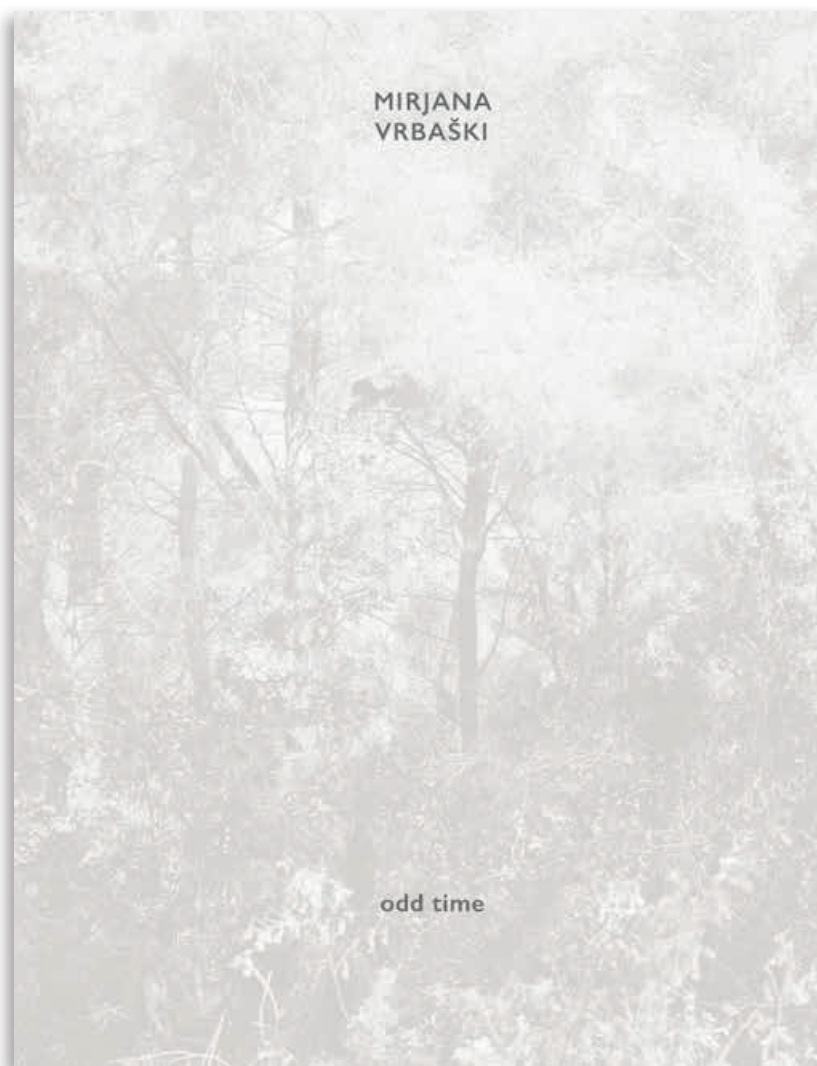
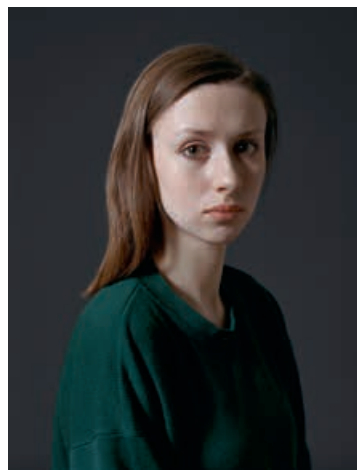
Graphic design: Hannah Feldmeier

17 × 22.2 cm, approx. 64 pp., approx. 24 col. ills.  
Hardcover

To be published April 2021

ISBN 978-3-7356-0765-2  
English

Approx. € 30,- (D) £ 28,- \$ 42,-



*odd time*, the first photobook by Mirjana Vrbaški, cuts to the core of the artist's practice: a ritualistic search for states of quiet tension, states that seem simple but conceal a profound complexity. Freed from linear logic, *odd time* juxtaposes Vrbaški's acclaimed portraits of women, resonant of the Dutch masters and defyingly honest, against cryptic forest-scenes from the Dalmatian coast. In an era insistent on knowing and controlling, *odd time* opens space for a dissonant experience of the world instead. Modeling the book after the asymmetric musical rhythm known as "odd time meter" and native to Southern European musical traditions, Vrbaški composes a visual sequence that celebrates the hidden over the obvious. Facing and alternating with each other, the images of this first publication reveal an approach to art in which careful craftsmanship is combined with rare philosophical depth.



## Extensive Retrospective of an Influential Canadian Photographer

### Chuck Samuels Becoming Photography

Editor: Expression, Centre d'exposition de Saint-Hyacinthe, Plein sud, centre d'exposition en art actuel à Longueuil

Texts by: Joan Fontcuberta, Mona Hakim

Graphic design: Dominique Mousseau

23.5 × 28.6 cm, approx. 136 pp., numerous col. ills.  
Hardcover

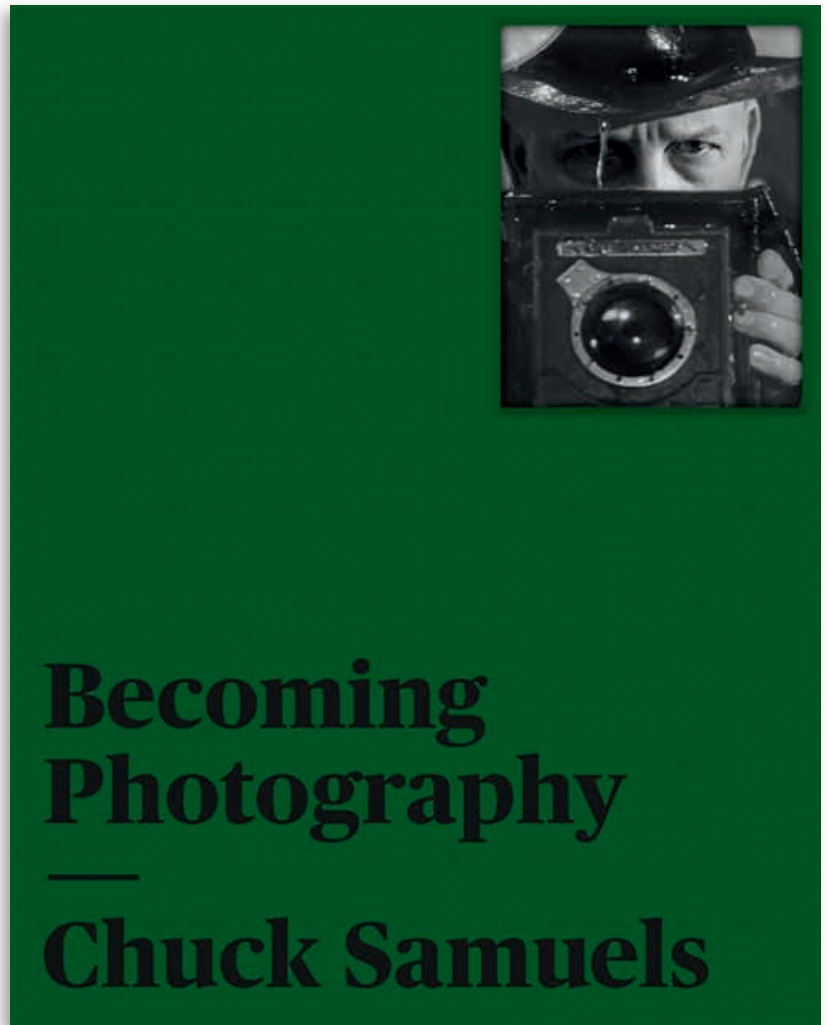
ISBN 978-3-7356-0732-4  
English

ISBN 978-3-7356-0731-7  
French

Approx. € 38,- (D) £ 36,- \$ 55,-



*Becoming Photography* looks back at the more than 30-year-long career of the Canadian artist Chuck Samuels (\*1956). Samuels often photographs or films himself to explore the themes of memory, photography, and cinema. The catalogue *Becoming Photography* contains analytical essays by Mona Hakim and Joan Fontcuberta. Hakim, a close colleague of Samuels, observes all of the artist's serial work, while Fontcuberta analyzes the presence of truth and falsehood in his œuvre.











CULTURE





## A Cultural History of Colors

### Green Sky, Blue Grass

#### Color Coding Worlds

Editor: Matthias Claudius Hofmann, Weltkulturen Museum, Frankfurt am Main

Texts by: Tomi Bartole, Chantal Courtois, Eystein Dahl, Roger Erb, René Fuerst, Frauke Gathof, Vanessa von Cliszczynski, Brigitta Hauser-Schäublin, Matthias Claudius Hofmann, Arno Holl, Eric Huntington, Olaf L. Müller, Eva Ch. Raabe, Gustaaf Verswijver

Graphic design: Ug. Visuelle Allianz

24 × 30 cm, approx. 256 pp., approx. 116 col. ills. Softcover with flaps

To be published April 2021

ISBN 978-3-7356-0750-8  
German

ISBN 978-3-7356-0751-5  
English

Approx. € 30,- (D) £ 28,- \$ 42,-



(D)



(E)

Exhibition: *Green Sky, Blue Grass. Colour Coding Worlds*, 1.4.2021–30.1.2022, Weltkulturen Museum, Frankfurt am Main



*Green Sky, Blue Grass*—this title is perhaps irritating: isn't the sky blue and the grass green? In ancient Japanese poetry the sky is sometimes described as green, and the grass as blue. Even though all people see the same way, physiologically speaking, colors are perceived differently, and in various cultures they are ordered according to different criteria. In addition, many diverse social and cosmological ideas are linked to colors.

This publication sheds light on the phenomenon of “color” from interdisciplinary perspectives. Anthropological case studies enter into a dialogue with essays from the fields of philosophy, linguistics, and physics.





## Flow of the Art

# Mulan River – Cuò

Editors: Chen Yujun, Fang Zhiling

Texts by: Fang Zhiling, Bao Dong, Lu Mingjun

Graphic design: He Sijia, Shanghai

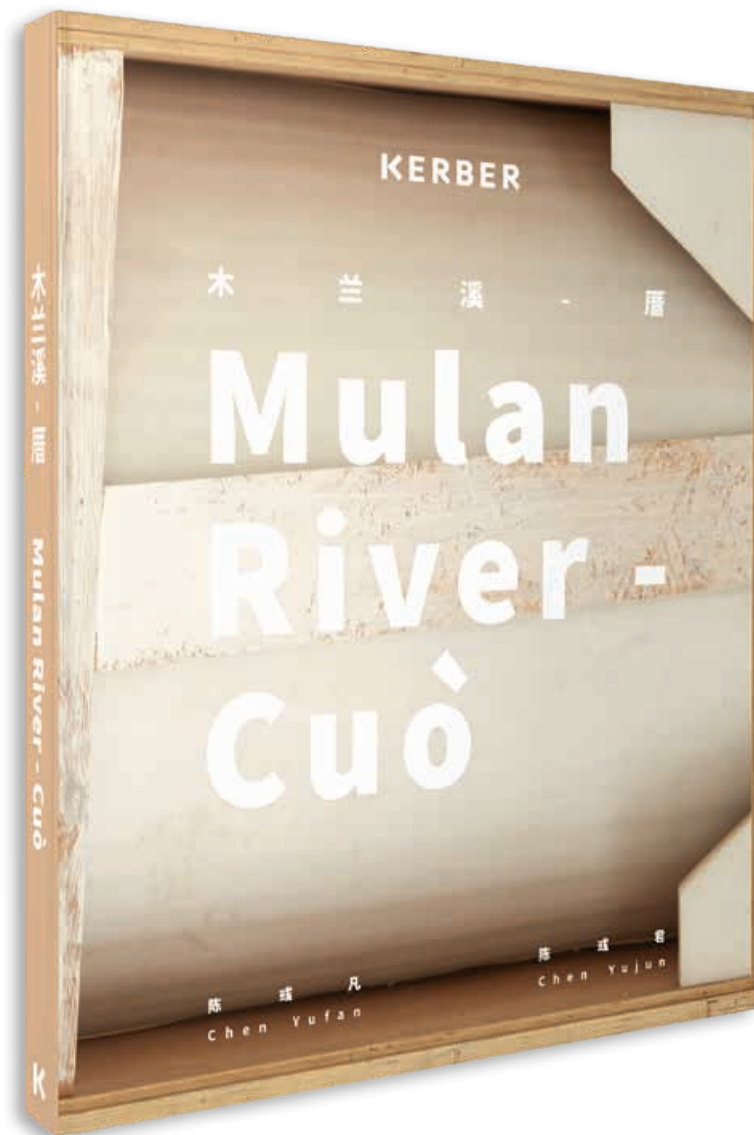
23.8 × 28.5 cm, 208 pp., 37 b&w and 107 col. ills.  
Hardcover

ISBN 978-3-7356-0727-0  
English | Chinese

Approx. € 40,- (D) £ 38,- \$ 55,-



Artists: Chen Yufan, Chen Yujun



The brothers Chen Yufan (\*1973) and Chen Yujun (\*1976) have been working together non-stop on their huge project *Mulan River* since 2008. Starting with a river near their hometown of Putian, in the province of Fujian, they discovered a way to add the cultural and social experiences of “Chinese who return home to their cities from overseas” to the context of contemporary art. Inspired by profound transformations in society and their unique ancestral history, *Mulan River* took on a variety of artistic forms over the years, including installation, painting, and video.

*Mulan River* has already been on display numerous times as a part of various exhibitions. This is the first publication to cover the entire work of art.



## The Culture of Institutional Collecting

### Anja Nitz Depot

Editor: GRASSI Museum für Völkerkunde, Leipzig

Texts by: Kevin Breß, Matthias Harder, Megan Krakouer, TeArikirangi Mamaku, Léontine Meijer-van Mensch, Laura Van Broekhoven

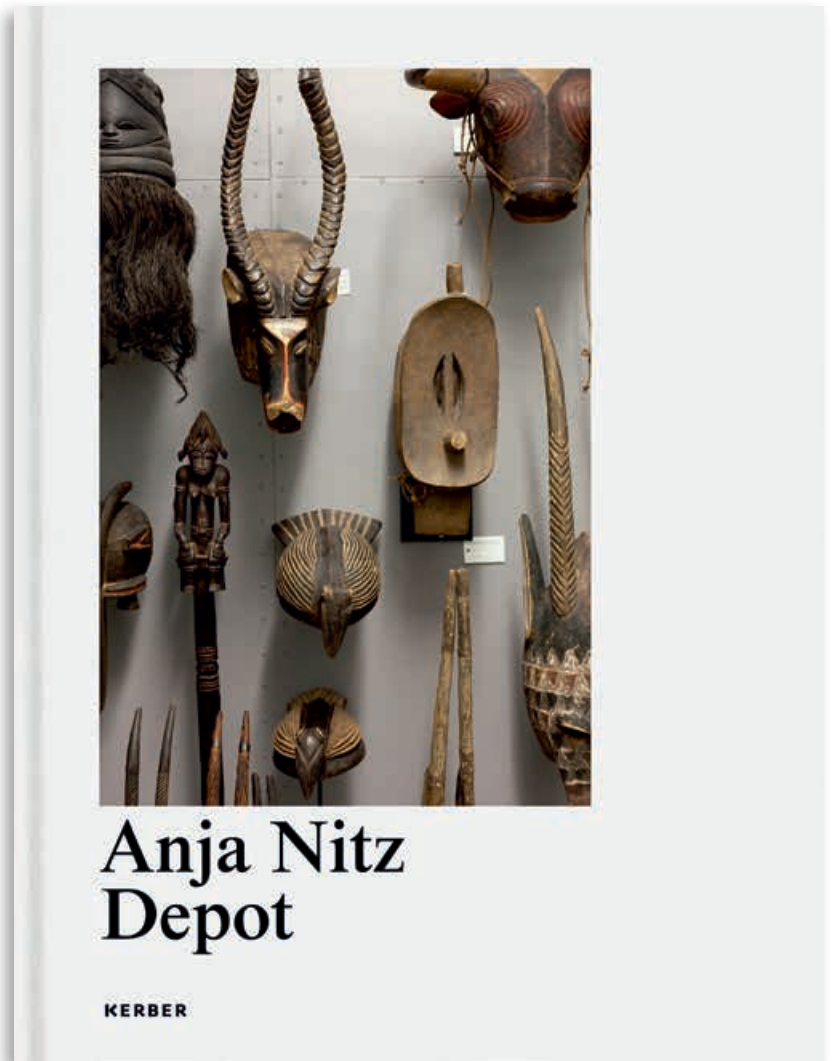
Graphic design: Büro Otto Sauhaus, Berlin

20 x 28 cm, approx. 144 pp., approx. 100 col. ills.  
Hardcover

*To be published February 2021*

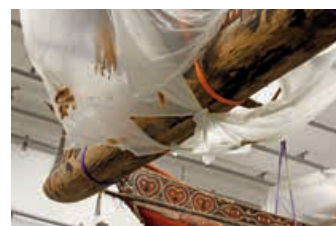
ISBN 978-3-7356-0754-6  
German | English

Approx. € 38,- (D) £ 36,- \$ 55,-



A museum repository is comparable to the heart of an organism. Exploring a museum storeroom can provide insights that cannot be communicated in an exhibition. This is particularly true of anthropological museums. Thousands of objects in collections are summarized, titled, digitalized, hidden, or rediscovered here.

In her photographic work about the storerooms of the Saxon State Ethnographic Collections, the Berlin-based artist Anja Nitz (\*1971) confronts the collection's culture. Through her gaze, the boundaries between the collection's exponents and the work done in the museum's repository blur. Clad in their wrappings, objects from the collections are photographed in the places where they are kept. These photographs are eyewitnesses to the current debates about how to deal with the legacy of colonialism and provide some transparency about the current situations of repositories and collections at the anthropological museums in Leipzig, Dresden, and Herrnhut.









**SPRING  
BESTSELLERS**



# Potato Casserole

BY BENJAMIN HEISENBERG

1 kg potatoes  
some oil  
rosemary  
garlic  
salt  
pepper  
200 g strong cheese

I don't really know how to cook. I just fry. Frying is easy for me. Cooking, baking, steaming, blanching, folding in, and smoking are foreign to me. But I have my merits when it comes to frying and am thus all the more creative and very willing to take risks here. However, if you have ever wanted to try baking just once—maybe a casserole—without having a clue and there happen to be 1 kg of potatoes, some oil, garlic, a few herbs, and a fortunately left-over piece of cheese nobody wanted anymore, then you can come up with this potato casserole—the last exit before frying, as it were.

## Preparation

The potatoes are already cut and—stop—don't go in the pan, but an oiled oven dish, in layers. I always—also when frying—use garlic and rosemary. Add salt, pepper, and some of the grated cheese in between and most of it on top. 180 to 220 °C always works for frozen pizza, so that might do the job. And then wait until the cheese is crispy brown and hope that the potatoes are not too firm to eat. Simply casserole.

## #21

Benjamin Heisenberg was born in Tübingen (Germany) in 1974, lived in Berlin from 2006 to 2010, and is now based in Lucerne (Switzerland). The grandson of physicist Werner Heisenberg realized numerous short and experimental films as director, author, and visual artist. His feature-length films have premiered at Cannes Filmfestival and at the Competition of the Berlinale. They were awarded with the Max Ophüls Prize, the Bavarian Film Award and the Austrian Film Award, among others. In 1998 he founded the film magazine *Revolver* together with friends and remains the co-editor to this day.



Recipes and Stories  
from Artists' Kitchens

## The Videoart at Midnight Artists' Cookbook

80 Artists  
80 Dishes

Editors: Olaf Stüber & Anton Stüber,  
Videoart at Midnight

Graphic design: Jörg Adam, Adayto, Berlin

22 x 26 cm, 256 pp., 48 b&w and 247 col. ills.  
Hardcover

ISBN 978-3-7356-0723-2  
German

ISBN 978-3-7356-0725-6  
English

€ 39,80 (D) £ 38,- \$ 55,-



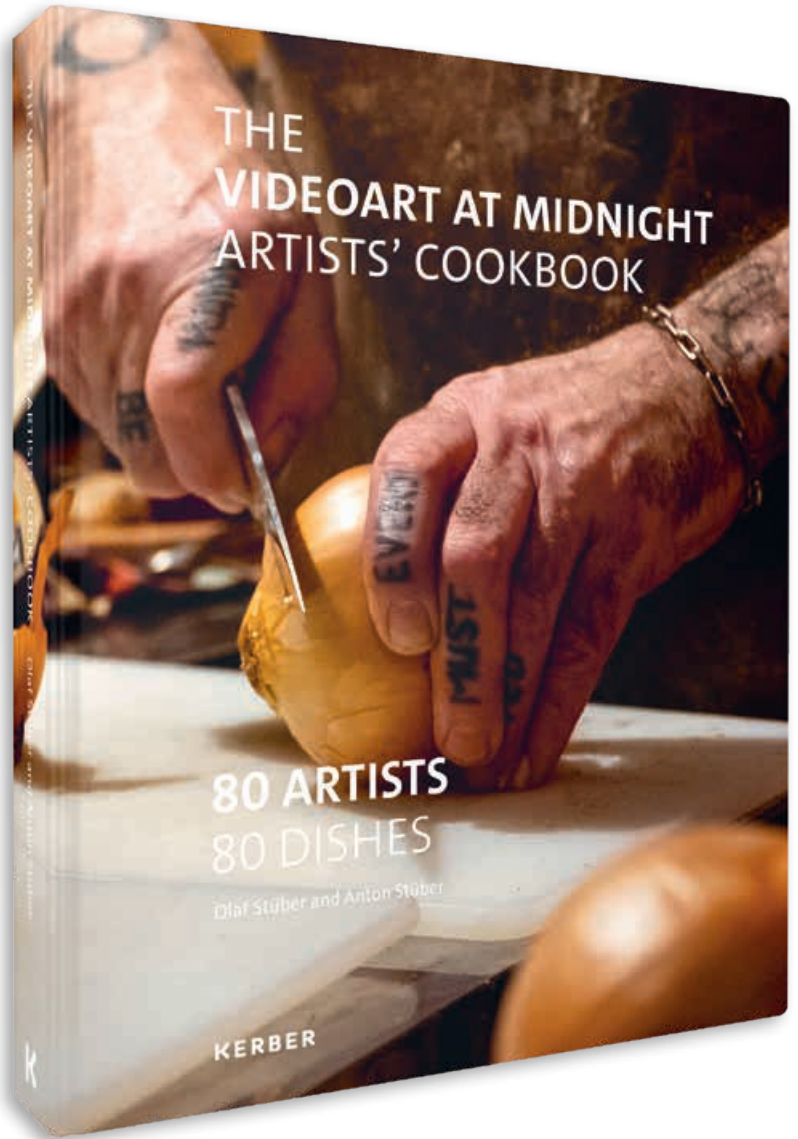
(D)



(E)

Artists: Monira Al Qadiri, Ulf Aminde, Julieta Aranda, Marc Aschenbrenner, Ed Atkins, Yael Bartana, Lucy Beech, Bigert & Bergström, John Bock, Pauline Boudry & Renate Lorenz, Erik Bünger, Martin Brand, Ulu Braun, Klaus vom Bruch, Filipa César, Creischer & Siekmann, Keren Cytter, Chto Delat, Christoph Draeger, Antje Engelmann, Shahram Entekhabi, Köken Ergun, Theo Eshetu, Simon Faithfull, Christian Falsnaes, Harun Farocki, Omer Fast, Fischer & el Sani, Dani Gal, Delia Gonzalez, Douglas Gordon, Andy Graydon, Assaf Gruber, Mathilde ter Heijne, Isabell Heimerdinger, Benjamin Heisenberg, Kerstin Honeit, Christian Jankowski, Anja Kirschner, Knut Kläßen, Korpys/Löffler,

Zhenhua Li, Joep van Liefland, Melissa Logan, Dafna Maimon, Antje Majewski, Melanie Manchot, Lynne Marsh, Bjørn Melhus, Almagul Menlibayeva, Ari Benjamin Meyers, Eléonore de Montesquiou, Matthias Müller, Bettina Nürnberg & Dirk Peuker, Marcel Odenbach, Stefan Panhans, Mario Pfeifer, Agnieszka Polska, Ulrich Polster, Mario Rizzi, Julian Rosefeldt, Willem de Rooij, Safy Sniper, Anri Sala, Erik Schmidt, Sandra Schäfer, Amie Siegel, Pola Sieverding, Martin Skauen, Jan-Peter E.R. Sonntag, Vibeke Tandberg, Rebecca Ann Tess, Guido van der Werve, Gernot Wieland, Ming Wong, Ina Wudtke, Shingo Yoshida, Katarina Zdjelar, Stefan Zeyen, Tobias Zielony



Have you ever watched Douglas Gordon cook? Do you know Harun Farocki's favorite dal? Would you like to nibble straight from the pot with Keren Cytter or recreate Agnieszka Polska's pirogi with trumpets of death? Cookbooks are a dime a dozen. And there's even a certain tradition of artists' cookbooks. But there is only the one *The Videoart at Midnight Artists' Cookbook*: 80 of the most renowned video artists of our time reveal their favorite recipes. Some simple, others elaborate, yet all to be recreated. And the best thing about this book is that each and every recipe tells its own personal story.







Direct and Close

# THE OPÉRA IX

## Classic & Contemporary Nude Photography

Editor: Matthias Straub

Texts by: Matthias Straub

Graphic design: Mirko Borsche, Kolja Buscher,  
Julian Wallis

24 × 31 cm, 232 pp., 50 b&w and 137 col. ills.  
Softcover with flaps

ISBN 978-3-7356-0706-5

English

€ 45,- (D) £ 43,- \$ 65,-

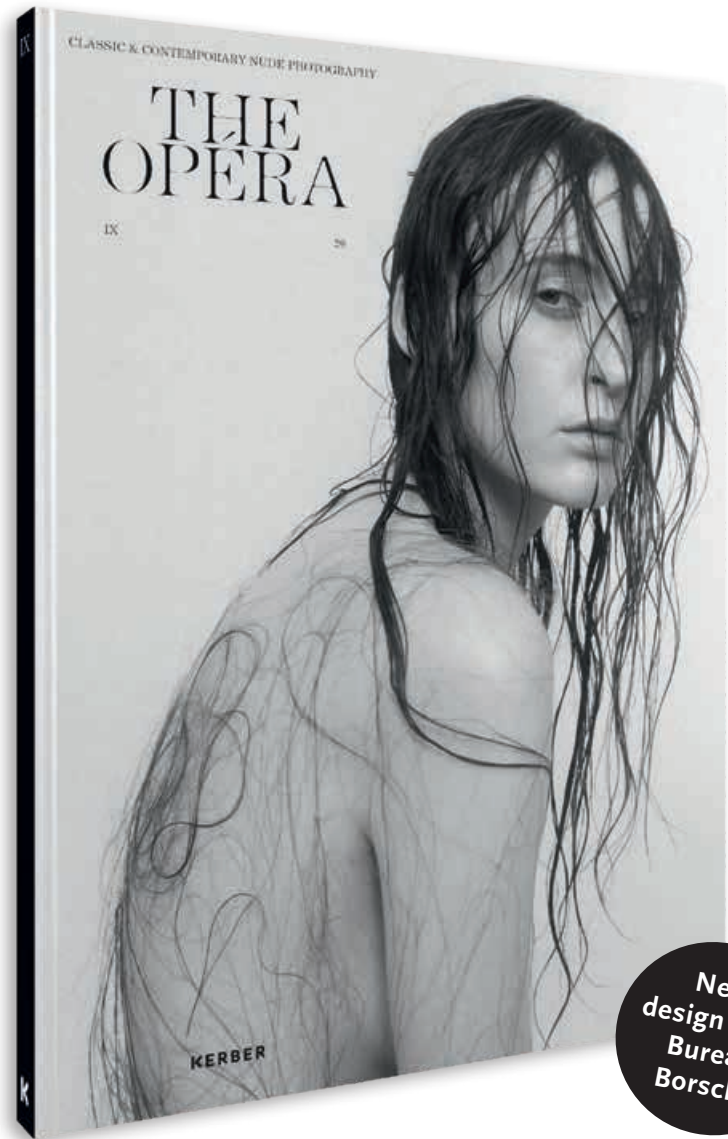


Artists: Shiori Akiba, Kimbra Audrey, Jim de Block, Martina Borsche, Eva Bukareva, Arthur Cadre, Indira Cesarine, Barron Claiborne, Stephane Coutelle, Francois Delebecque, Emmet Green, Samy Husson, David PD Hyde, Arnoldas Kubilius, Anna Lazareva, Joanne Leah, Maud Levavasseur, Lin Zhipeng, Julia Luzina, Mia Macfarlane & Julien Crouigneau, Gerhard Merzeder, Stefan Milev, Veronique Pecheux, Laurence Philomene, Christina Rollny, Maya Ruska, Ryuta Sakurai, Caroline Senecal, Joanna Szproch, Slava Thisset, Sean Patrick Watters, Leafy Yeh, Ziqian Liu

**Collector's Edition**

Jo Schwab: € 800,- (D)

Bear Kirkpatrick: € 1.500,- (D)

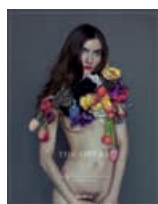


New design from Bureau Borsche

*THE OPÉRA* is inventing itself anew—at least to some extent. After eight successful editions with alternating art direction, the editor, Matthias Straub, has entrusted the design legend Mirko Borsche (*ZEIT* magazine, *SZ* magazine, and many more) with the creative re-launch of the ninth edition: A refreshing new approach to the pictures and typography will bring *THE OPÉRA* into its next decade. The proven structure and the artistic gaze in the selection of photographers and pictures are also central in Volume IX: *THE OPÉRA* embodies contemporary nude photography and stands for an unconditional commitment to art and the body.



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## A Moving Study of Unequal Living

# Jana Sophia Nolle

## Living Room: San Francisco 2017–2018

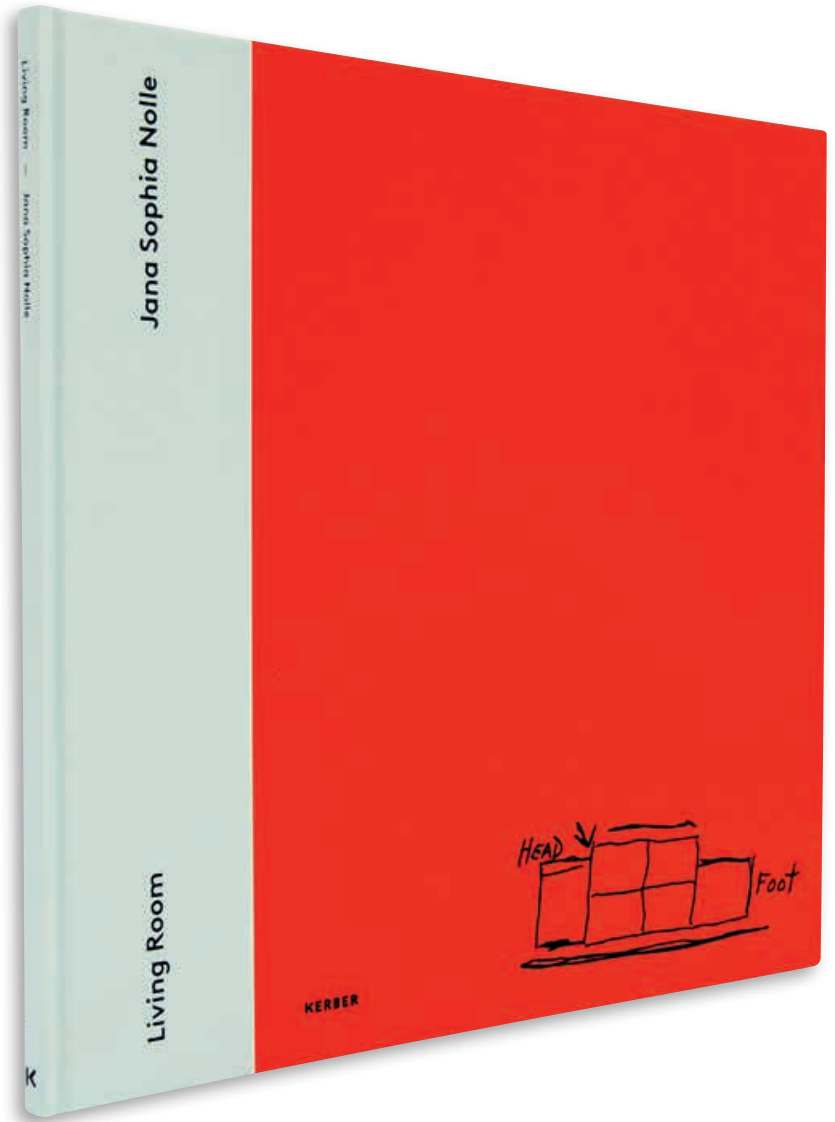
Texts by: Jana Sophia Nolle, Aaron Schuman

Graphic design: Sven Lindhorst-Emme, Berlin

30 x 28 cm, 64 pp., 42 col. ills.  
Hardcover

ISBN 978-3-7356-0705-8  
English

€ 48,- (D) £ 46,- \$ 65,-



Jana Sophia Nolle's (\*1986) *Living Room* is a conceptual photographic study documenting temporary homeless shelters recreated in various San Francisco living rooms. The artist worked closely with unhoused persons to understand their improvised dwellings and subsequently approached wealthy people to reconstruct and photograph these shelters in their homes. While Nolle forms an aesthetically striking photographic “inventory, a typology of improvised dwellings, cataloging their various attributes,” her photographs confront the urgent socio-political dichotomy of lives most precious and lives most precarious.









Art for Everyone!

## Kunst im öffentlichen Raum in Stuttgart

402 Arbeiten  
212 Künstler\*innen

Editor: Marcel Mendler

Texts by: Fabian Kassner, Sebastian Schneider,  
Winfried Stürzl, Andrea Welz, Georg Winter

Graphic design: Matter Of, Stuttgart

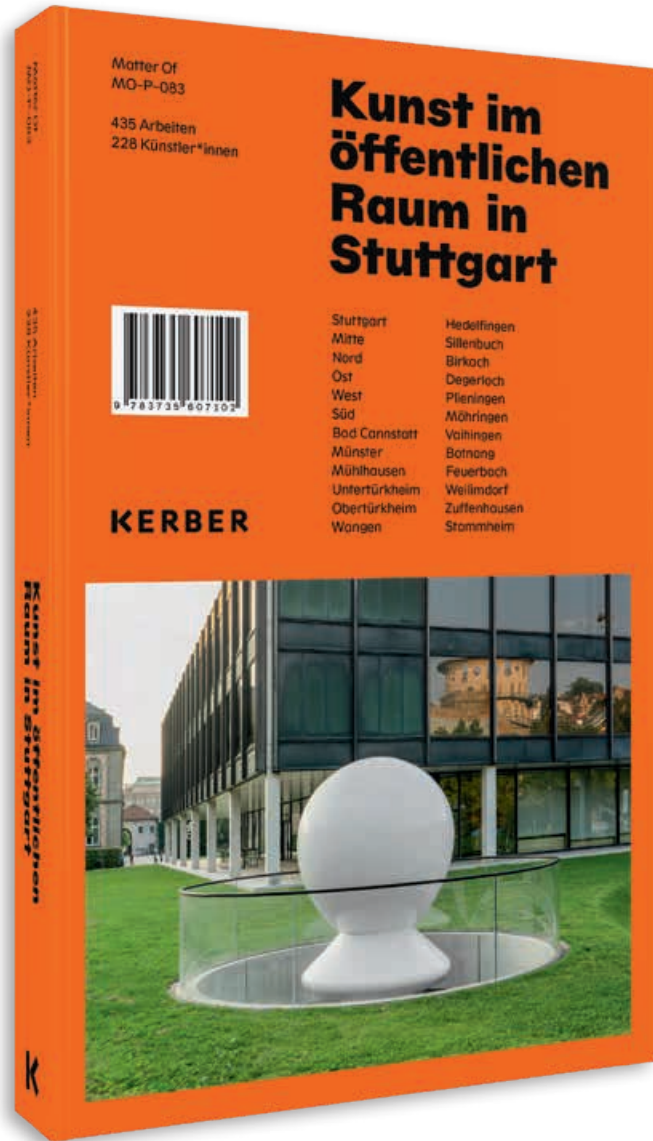
15,5 × 24 cm, 528 pp., 510 b&w and 437 col. ills.  
Softcover, inserted folding map

ISBN 978-3-7356-0710-2  
German

€ 39,80 (D) £ 37,- \$ 55,-



Artists: Hinrich and Inken Baller, Christian Enzmann and Bernd Ettl, John Hejduk with Moritz Müller, Josef Paul Kleihues, Michael Kny and Thomas Weber, Hans Kollhoff, Dorothea Krause, Rob Krier, Peter Meyer, Frei Otto with Hermann Kendel, Martin Küenzlen and Günther Ludewig, Manfred Prasser, Günter Stahn, Helmut Stigl, James Stirling and Michael Wilford, Peter Stürzebecher, Kjell Nylund and Christof Puttfarcken, Oswald Mathias Ungers, Solweig Steller-Wendland et al.



Stuttgart has an extremely large number of artworks by regional, national, and international artists in public space. But they have not been made sufficiently accessible to the public. This publication changes that. As a catalogue of works that is as complete as possible, it documents all the art in public space in Stuttgart for the first time and presents the works in an accessible way in order to work against their disappearance. More topical than ever, the contemporarily designed presentation encourages a new and intentional approach to the works and the public cityscape.



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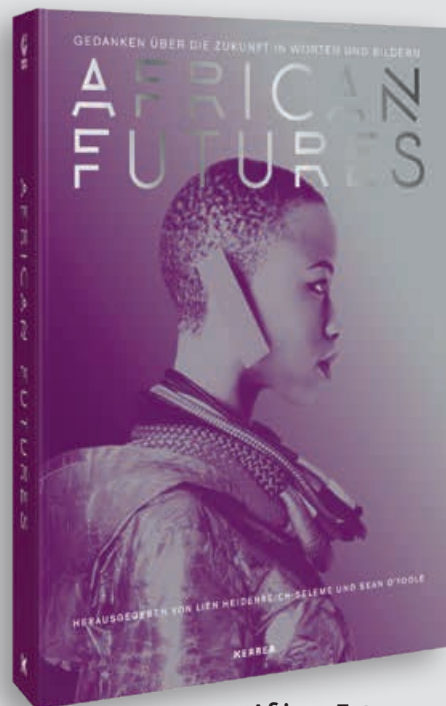
German | English

Special price

€ 20,- (D) £ 18,- \$ 28,-



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## African Futures

Gedanken über die Zukunft  
in Worten und Bildern

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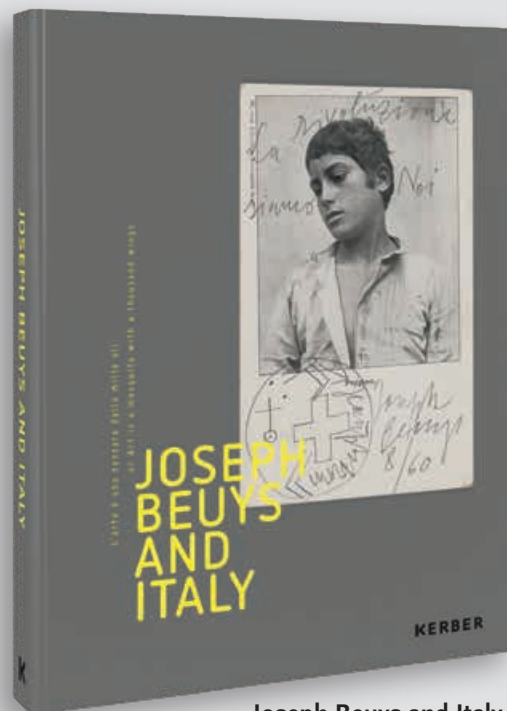
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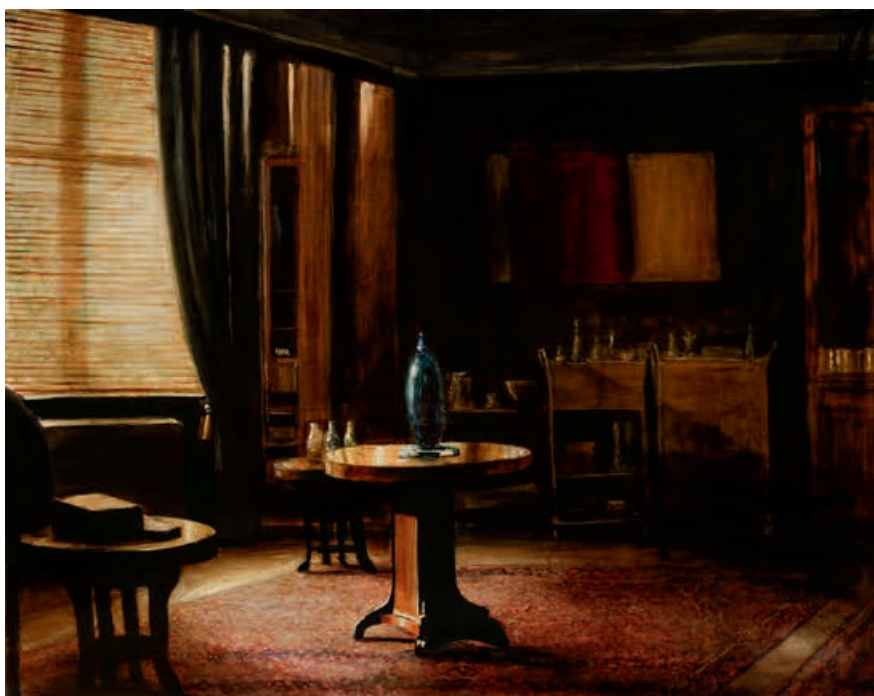




# COLLECTOR'S EDITION



# SADOR WEINSČLUCKER



Sador Weinschlucker

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Facsimile print, 80 x 70 cm

*mach die augen zu*, 2020

Facsimile print, 98 x 70 cm

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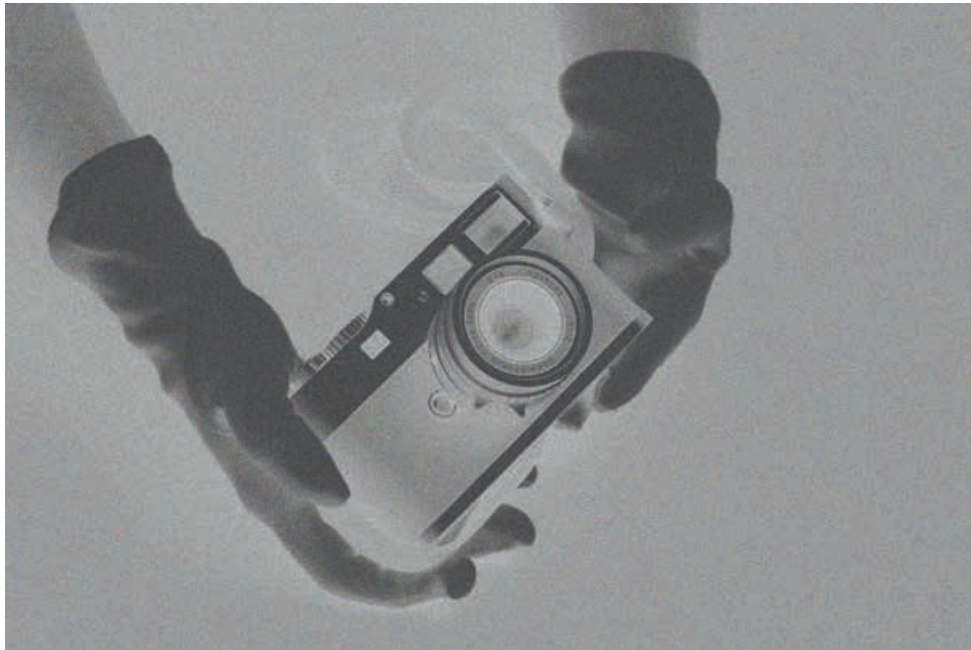
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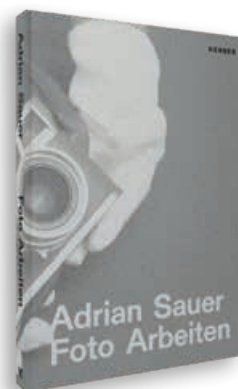
each € 650,- (D) £ 624,- \$ 910,-



# ADRIAN SAUER



*"The camera is one of many elements  
in the process that leads to a photo,  
a photo, which often represents a visible reality."  
(Adrian Sauer)*



**Adrian Sauer**  
**Foto Arbeiten, 2020**

Digital C-Prints,  
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Edition:  
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# MERNET LARSEN



**Mernet Larsen**  
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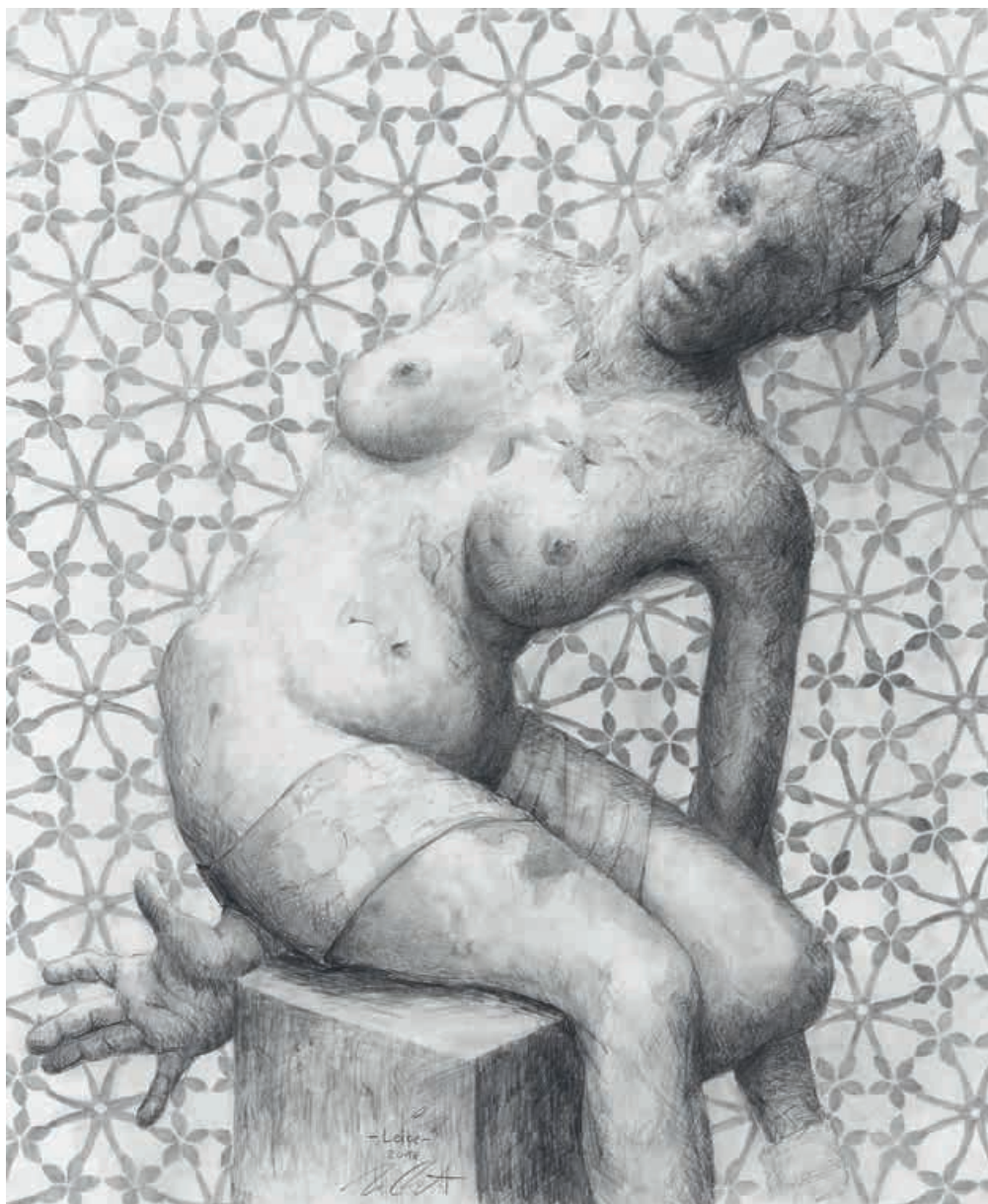
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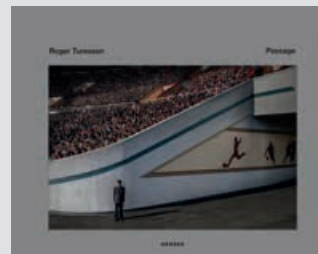
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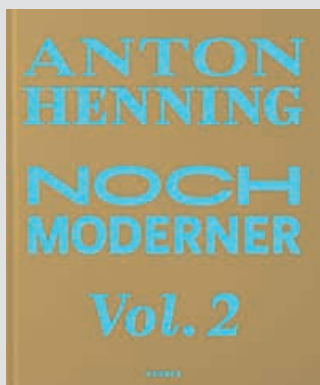
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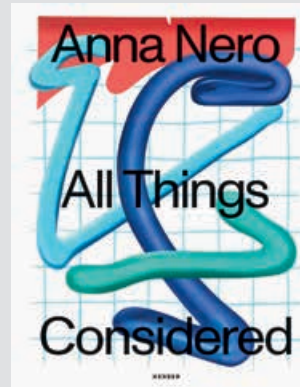


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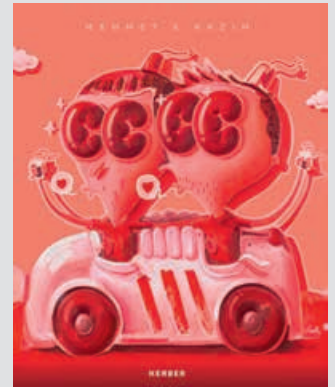
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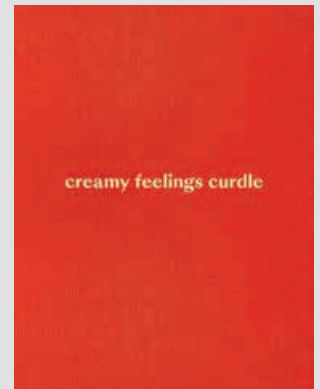
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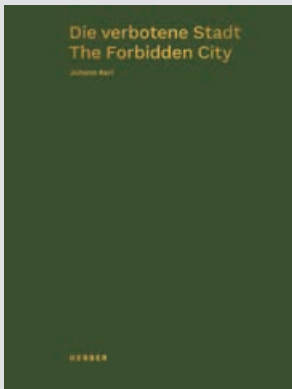
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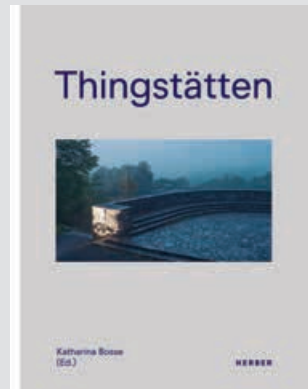


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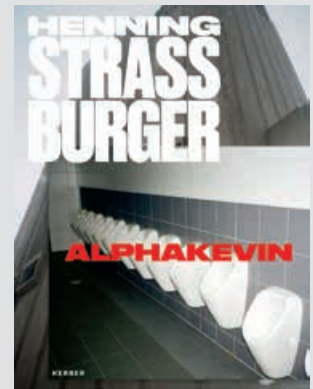


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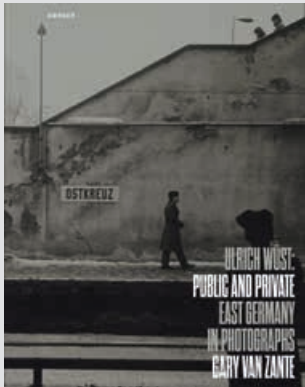
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*Lockdown II*, 2020, linol / collage / photo, 82 × 102 cm, © Uta Zaumseil and VG Bild-Kunst, Bonn 2021

*ngoro, ngoro*, 2017, linocut, 53 × 86 cm, © Uta Zaumseil and VG Bild-Kunst, Bonn 2021

39 Beatriz Morales

*Kaan*, 2020, acrylic skins, natural ink, steel objects, dimensions variable, © Chiara Bonetti, Beatriz Morales

View, work process

*Sounds I'll Never Hear IX*, 2020, acrylic, ink, natural pigment and embroidery on canvas, 160 × 300 × 5 cm, © Amanda Holmes, Beatriz Morales

*Sounds I'll Never Hear XII*, 2020, acrylic, ink, natural pigment and embroidery on canvas, 100 × 125 × 3 cm, © Amanda Holmes, Beatriz Morales

40–41 Sador Weinschlucker

*Immer woanders*, 2020, oil on canvas, 140 × 150 cm, © Sador Weinschlucker

*Seltsame Reise*, 2020, oil on canvas, 150 × 200 cm, © Sador Weinschlucker

*Ankunft*, 2020, oil on canvas, 170 × 300 cm, © Sador Weinschlucker

*Las es rein II*, 2020, oil on canvas, 170 × 250 cm, © Sador Weinschlucker

42–43 Jakob Mattner

*Zwielicht*, 2019, glass, light, 300 × 200 cm, photo: Anna Maigler, courtesy Jakob Mattner, © VG Bild-Kunst, Bonn 2021

*In der Mitte ist die Nacht*, 1977, installation from 7 objects, 300 × 500 cm, photo: Anna Maigler, courtesy Jakob Mattner, © VG Bild-Kunst, Bonn 2021

*Flucht. Spanien 1492*, 2008, wax on paper, 21 × 29,7 cm, photo: Gunter Lepkowski, courtesy Jakob Mattner, © VG Bild-Kunst, Bonn 2021

Exhibition view, Grisebach, 2020

44 Claudia Schmitz

*In Between*, 2018, Republic of Korea, © VG Bild-Kunst, Bonn 2021

*No.5 – nachts*, Baladrar, Spain, 2010, © VG Bild-Kunst, Bonn 2021

*Looking*, 2017, North Korea, © VG Bild-Kunst, Bonn 2021

45 Valérie Favre in front of the *Kosmos*, 2020, mixed media on canvas, approx. 370 × 584 cm, © 2020 Valérie Favre

Valérie Favre

*La Poulinière für Valery / Plattform 1 / Exil*, 2020, mixed media, dimensions variable, photo: Uwe Walter, © 2020 Valérie Favre and VG Bild-Kunst, Bonn

46–47 Shaarbek Amankul

*My brother is my Enemy*, 2017, C-Print on Aludibond, 150 × 180 cm, © Shaarbek Amankul

Armand Quetsch

*Wald # 1*, 2020, photo, 15 × 18,9 cm, © Armand Quetsch

Andreas Amrhein

*homo homini lupus est I*, 1990, color etching, 68 × 105 cm, courtesy C&K Galerie, Berlin,

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48 Tony Franz

*Crying Boy Picture 02*, 2017, pencil on paper, 140 × 100 cm, photo by: Markus Vogt, © Tony Franz

*Lucky Cowboy*, 2020, pencil and colored pencil on paper, 137 × 97 cm, photo by: Clemens Reinecke, © Tony Franz

*UHR 01*, 2020, pencil on paper, 58 × 48 cm, photo by: Clemens Reinecke, © Tony Franz

*Crying Boy Picture 03*, 2017, pencil on paper, 140 × 100 cm, photo by: Markus Vogt, © Tony Franz

*ALU 03*, 2020, pencil on paper, 38,5 × 28,5 cm, photo by: Tony Franz, © Tony Franz

49 Alexander Nickl

*HYBAKMTG136\_18*, 2018, mixed media on paper, 29,7 × 42 cm, © Alexander Nickl

50 Willem Julius Müller

*Neuer Tag*, 2020, oil on canvas, 120 × 150 cm, © Willem Julius Müller and VG Bild-Kunst, Bonn 2021

*Ikingo (Black forest)*, 2020, oil on canvas, 200 × 150 cm, © Willem Julius Müller and VG Bild-Kunst, Bonn 2021

*Tu Yu*, 2020, oil on canvas, 50 × 70 cm, © Willem Julius Müller and VG Bild-Kunst, Bonn 2021

51 Lubomir Typlt

*Violette Sonne*, 2019, oil on canvas, 240 × 180 cm, HoMA Collection, Nymburk

*Der Wind wirft keinen Schatten*, 2020, oil on canvas, 240 × 360 cm, two parts, © Lubomir Typlt

52 © Claus Clément

53 Tor Seidel

*Ohne Titel #3*, 2020, photo, Ink-Jet on Hahnemuehle, 50 × 70 cm, © Tor Seidel

*Ohne Titel #2*, 2020, photo, Ink-Jet on Hahnemuehle, 50 × 70 cm, © Tor Seidel

*Ohne Titel #1*, 2020, Foto, photo, Ink-Jet on Hahnemuehle, 50 × 70 cm, © Tor Seidel

54–55 Photo by: Anja Engelke

*Untitled*, from the series *Room 125*, 2018/2019, © Anja Engelke

56 Photo by: Fabian Zapatka

*Portrait Vater*, 2019, negative film, 34 × 48 cm, © Fabian Zapatka

*Vater und Sohn Backstage*, 2019, negative film, 48 × 32 cm, © Fabian Zapatka

*Vater am Fenster*, 2019, negative film, 47 × 32 cm, © Fabian Zapatka

57 Photo by: Anja Engelke

*Untitled*, from the series *Room 125*, 2018/2019, © Anja Engelke

58 Photo by: Anthony Curri

Monte Olivete, Guadalajara, 2018, 3024 × 4032 px, © Anthony Curri

Montmartre, Paris, 2017, 3024 × 4032 px, © Anthony Curri

Torre Dell'orso, Melendungo, 2017, 3024 × 4032 px, © Anthony Curri

59 Photo by: Jackie Nickerson

*Veil*, 2019, courtesy Jack Shainman Gallery, © Jackie Nickerson

*Cloud*, 2019, courtesy Jack Shainman Gallery, © Jackie Nickerson

*Chimera II*, 2019, courtesy Jack Shainman Gallery, © Jackie Nickerson

*Wrapped*, 2019, courtesy Jack Shainman Gallery, © Jackie Nickerson

60 Photo by: Mirjana Vrbaški  
*Nora*, 2013, C-Print, 50 × 65 cm, © Mirjana Vrbaški

*Untitled 7*, 2018, archive pigment print, 60 × 80 cm, © Mirjana Vrbaški

*Tamar*, 2013, C-Print, 50 × 65 cm, © Mirjana Vrbaški

*Untitled 3*, 2017, archive pigment print, 60 × 80 cm, © Mirjana Vrbaški

61 Chuck Samuels

*After Morimura*, 2020, from the series *After*

*Untitled*, 2010, from the series *Before Photography*

*After Hujar/Susan Sontag*, 2020, from the series *On Photography*

62–63 Chen Yufan and Chen Yujun

*Mulan River Project 6*, 2011, exhibition view, dimensions variable, courtesy Boers-Li Gallery

64–65 Only particularly noble characters are kept completely in black, such as the strategist Kresna, who possesses enormous supernatural powers, as well as the jester and god Semar. Donation by Annegret Haake, 2019; and acquired by August Flick, 1989. Collection: World Cultures Museum, photo: Wolfgang Günzel, 2020

Only when painted in the colors black, white, red and yellow do the figures of Abelam transform from a lifeless piece of wood into mystical beings. Wood painted with earth colors. Maprik, New Guinea. Collected by Meinhard Schuster and Eike Haberland, Sepik expedition 1961. Collection: World Cultures Museum, photo: Wolfgang Günzel, 2020

*Kinin Kumnya ('Mother of the fishes')*, painted by Sebastian Katuk, 2019. Avim, Upper Korewori, New Guinea. Collected by Tomi Bartole, 2019. collection: World Cultures Museum, photo: Wolfgang Günzel, 2020

Arrings. Blue-yellow-green-black iridescent feathers on a hoop of bark bast, palm leaf and cotton. Kayapó Txukarramãe, Pará, Brazil. Collected by Luiz Boglar, 1988. collection: World Cultures Museum, photo: Wolfgang Günzel, 2020

66 Chen Yufan and Chen Yujun  
Exhibition view, 2013, dimensions variable, courtesy Chen Yufan, Chen Yujun Studio

*The Book of Family Names*, 2017, cotton thread, acrylic, wall painting, 2017, dimensions variable, courtesy Chen Yufan, Chen Yujun Studio

*Mulan River | Cuò*, 2017, exhibition view, 2017, dimensions variable, courtesy Petach Tikva Museum of Art

67 Photos by: © Anja Nitz, 2020

68–69 Micha Ullman

*Abendstern*, 1996 milling in concrete slab, Stauffenbergstraße 1, 70173 Stuttgart Mitte, photo by: Matter Of

71 Cooking evening with Douglas Gordon on 28.12.2019, photo by: Anton Stüber

72 Ziqian Liu, *Skin*, 2019

74–75 Jana Sophia Nolle

*#14*, San Francisco, 2017/2018, archive pigment print on Canson Platine Fibre Rag 310 g, mounted on Aluminium-Dibond, 100 × 80 cm / 40 × 50 cm, © Jana Sophia Nolle and VG Bild-Kunst, Bonn 2020

*#10*, San Francisco, 2017/2018, archive pigment print on Canson Platine Fibre Rag 310 g, mounted on Aluminium-Dibond, 100 × 80 cm / 40 × 50 cm, © Jana Sophia Nolle and VG Bild-Kunst, Bonn 2020

*#01*, San Francisco, 2017/2018, archive pigment print on Canson Platine Fibre Rag 310 g, mounted on Aluminium-Dibond, 100 × 80 cm / 40 × 50 cm, © Jana Sophia Nolle and VG Bild-Kunst, Bonn 2020

*#13*, San Francisco, 2017/2018, archive pigment print on Canson Platine Fibre Rag 310 g, mounted on Aluminium-Dibond, 100 × 80 cm / 40 × 50 cm, © Jana Sophia Nolle and VG Bild-Kunst, Bonn 2020

76–77 Mariella Mosler

*Roter Baum*, 2004–05, lacquered bronze, stainless steel, Konrad-Adenauer-Straße 2, 70173 Stuttgart Mitte

Artistide Maillol

*La nuit*, 1902–1909, bronze, 106 × 61 × 112 cm (socket: 54 × 70 × 115 cm)

Herbert Otto Hajek

*Durchbrochene Fläche im Raum*, 1955, cast iron without rust protection, 360 × 180 × 60 cm

Per Kirkeby

*Untitled*, 1986–1987, solid facing brick HKS red, 12.8 × 3.49 × 3.11 m



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