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HELKE BAYRLE
PORTIKUS
UNDER
CONSTRUCTION

Helke Bayrle
Portikus Under Construction

Edited by Daniel Birnbaum
Interview by Sunah Choi

The Portikus is an exhibitions space that is associated with the Städtelschule in Frankfurt am Main. A production site rather than a traditional gallery, it is an institution willing to redefine its basic parameters with every new project. Since the late 1980s, some 160 exhibitions and innumerable other events have been staged there, and with each project the space has changed. Sometimes it is a factory, sometimes a kitchen or a stage for gatherings and performances. Sometimes it is a classical white museum space, sometimes a cinema, a green house or a swimming pool. How can one portray an institution like this?

For many years now, Helke Bayrle—a film maker based in Frankfurt am Main—has documented the activities of the Portikus. The result is a unique collection of artist portraits. *Portikus Under Construction* presents the last decade, edited backstage material that the viewer of the finished exhibitions never sees. Some of the artists really like talking about what they do and about the significance of what they present, others prefer to simply work with the installation team and the curator. Helke Bayrle's unique material is very large and represents an important archive of contemporary exhibition making. These three discs present an edited version of the artist portraits. They give us a glimpse of each artist's work at the Portikus, and at the same time they offer a unique behind the scenes view of the activities at one of Europe's most lively experimental art institutions.

October 2009, English / German
3 DVDs with booklet: 36 pp., 13 b/w ill.
DVD I: 2001–03, 19 videos, 80 min
DVD II: 2004–06, 21 videos, 94 min
DVD III: 2007–08, 13 videos, 62 min
ISBN 978-1-933128-76-4
€25.00 / \$29.95



Sabine Bitter & Helmut Weber
Autogestion, or Henri Lefebvre in
New Belgrade

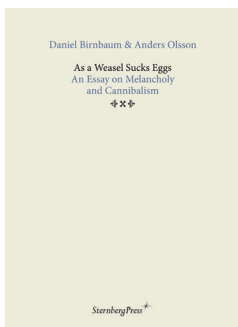
Contributions by Ljiljana Blagojevic,
Zoran Eric, Klaus Ronneberger, Neil Smith

The artist book by Sabine Bitter and Helmut Weber is based on an unpublished original text by French philosopher and urbanist Henri Lefebvre, which is printed as a facsimile.

The text from Henri Lefebvre was submitted as part of a proposal with French architects Serge Renaudie and Pierre Guilbaud for the International Competition for the New Belgrade Urban Structure Improvement in 1986, sponsored by the state of Yugoslavia. In his urban vision for New Belgrade—the capital of former Yugoslavia founded in 1948—Lefebvre emphasizes the processes and potentials of self-organization of the people of any urban territory to counter the failed concepts of urban planning from above. For Lefebvre, at this late point in his life, the promises of both modernist capitalist as well as state socialist architecture and city planning had failed. Yet, Lefebvre viewed New Belgrade and Yugoslavia as having a particular position in what he has elsewhere called “the urban revolution.” As Lefebvre states, “because of self-management, a place is sketched between the citizen and the citadin, and Yugoslavia is today [1986] perhaps one of the rare countries to be able to pose the problem of a New Urban.”

The book is available in five different editions of foldout poster covers (64.4 x 49.0 cm).

Co-published with Fillip, Vancouver
July 2009, English / French
18 x 25.5 cm, 160 pp., 9 b/w ill., softcover
ISBN 978-1-933128-77-1
€19.00 / \$27.00



Daniel Birnbaum/Anders Olsson
As a Weasel Sucks Eggs
 An Essay on Melancholy and
 Cannibalism

Originally published in Swedish in 1992, *As a Weasel Sucks Eggs* examines the enigmatic relation of melancholia to an early kind of cannibalism, which psychoanalysis, in particular, stressed. It contains reading of, amongst others, Franz Kafka, Samuel Beckett, Thomas Bernhard, Sigmund Freud, G. W. F. Hegel, and the Swedish poet Gunnar Ekelöf. The authors also quote Goethe and Rabelais, for whom food is a cosmic principle, the soil of fertility, on which all creation is based. In a transferred sense, food also plays that same role for the melancholiac—he who questions the normal order of things, who creates an other “unknown food,” with a variety of meanings. The authors “trace the desire for this other food through the ages, and scrutinize its relationship to both primitive sacrificial rites as well as contemporary anthropology, philosophy, and linguistic theory.”

Daniel Birnbaum is Director of the Städel Schule and its Portikus gallery and Director of the Venice Biennale 2009. He is the author of several books on art and philosophy. Anders Olsson is a Swedish writer, professor of literature at Stockholm University, and member of the Swedish Academy that awards the Nobel Prize in Literature. Olsson has written some fifteen books on poetry and the history of literature.

Translated from the Swedish by Brian Manning Delaney
 November 2008, English
 16 x 22 cm, 175 pp., 2 b/w ill., softcover
 ISBN 978-1-933128-62-7
 €19.00 / \$24.95



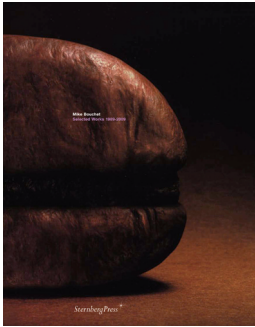
Jean-Luc Blanc
Opera Rock

Edited by Alexis Vaillant
 Texts by Alex Farquharson, Thierry Jousse,
 Melvin Moti
 Interview by Alexis Vaillant

“Jean-Luc Blanc mostly paints portraits. A traditional medium and conventional genre, his relate uneasily to portraiture’s genealogy. ... Like phantoms, the people he paints have no corporeality, much less a developed identity; and like actors, his subjects appear ‘in character,’ void of self, projecting the lives of others.” Alex Farquharson

This is the first comprehensive monograph on the French artist’s enigmatic “glam” oeuvre. It documents his retrospective exhibition at the CAPC Musée d’art contemporain de Bordeaux, 5 March – 14 June 2009, where Blanc’s works have been juxtaposed to those of forty-five historic and contemporary artists as well as to numerous artifacts, antiques, jewels, crystals, curios, and naturalia.

October 2009, French / English
 21 x 27 cm, 220 pp., 73 color and 64 b/w ill., softcover
 ISBN 978-1-933128-69-6
 €25.00 / \$29.95



Mike Bouchet
Selected Works 1989–2009

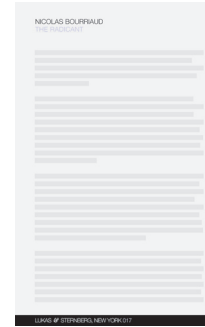
Texts by Lucas Ajemian and Colin Gardner
Conversation with Daniel Birnbaum

Best known for his recent piece *Watershed* (2009), a custom estate home on the lagoon during the 53rd Venice Biennale, this comprehensive catalogue documents for the first time the entire oeuvre of the California-born and Frankfurt-based artist. It features major pieces such as *The New York Dirty Room* where Bouchet bypassed Walter De Maria's *Earth Room* by using material of both corporate and “low” origins, and *Top Cruise*, a set of one thousand portrait busts of an ubiquitous Tom Cruise. Using everything at his disposal to package and pitch his own products, Bouchet's endeavor goes beyond representation or a kind of DIY prudence, into what can best be described as a real-life parody.

For Frieze Projects 2009, Bouchet's *Sell and Destroy: Redrawing the Bottom Line* provides a motivational speaker for the populace of Frieze Art Fair. Bouchet's speaker, like those found in the programs of business conventions, will tailor his positive reinforcement skills to make presentations on topics important to the art business.

Recent solo shows include “16x9 Action Film,” Centre Georges Pompidou, Paris (2008) and MOCA, Los Angeles (2007).

June 2009, English
21.5 x 28 cm, 216 pp., 171 color ill., hardcover
ISBN 978-1-933128-73-3
€26.00 / \$34.95



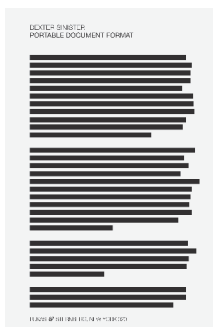
Nicolas Bourriaud
The Radicant

“In ordinary language, ‘modernizing’ has come to mean reducing cultural and social reality to Western formats. And today, modernism amounts to a form of complicity with colonialism and Eurocentrism. Let us bet on a modernity which, far from absurdly duplicating that of the last century, would be specific to our epoch and would echo its own problematics: an *alter-modernity* whose issues and features this book seeks to sketch out.”

In his most recent essay, Nicolas Bourriaud claims that the time is ripe to reconstruct the *modern* for the specific context in which we are living. If modernism was a return to the origin of art or of society, to their *purification* with the aim of rediscovering their essence, then our own century's modernity will be invented, precisely, in opposition to all radicalism, dismissing both the bad solution of re-enrooting in identities as well as the standardization of imaginations decreed by economic globalization.

To be radican: it means setting one's roots in motion, staging them in heterogeneous contexts, denying them any value as origins, translating ideas, exchanging rather than imposing. The author extends radican thought to modes of cultural production, consumption, and use. Looking at the world through the prism of art, he sketches a “world art criticism” in which works are in dialogue with the context in which they are produced.

Translated from the French by James Gussen and Lili Porten
March 2009, (#017) English
11 x 17 cm, 192 pp., softcover
ISBN 978-1-933128-42-9
€15.00 / \$19.95



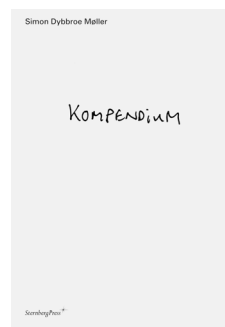
Dexter Sinister Portable Document Format

Contributions by Stuart Bailey, Rob Giampietro,
Anthony Huberman, J. Christopher Jones,
Louis Kaplan, Edgar Allan Poe, Seth Price,
David Reinfurt, David Senior, Giles Weaver

Over the past few years, Dexter Sinister has been interested in exploring contemporary publishing in its broadest, most exploded sense. The first part of this book consists of pieces of writings written since the conception of their New York basement workshop and bookstore in the summer of 2006. These writings were previously published online as PDFs in the Library at www.dextersinister.org. They were primarily written by Dexter Sinister or by one of a circle of regular collaborators, often for their house journal Dot Dot Dot, or as supplements to other books or exhibitions.

The second part consists of reproductions of a series of lithographic proof prints. Accompanying these prints are extended captions individually produced for different exhibitions in 2008. Each caption was composed in line with the manner of its accompanying image. Although never intended as a set, a number of generic themes emerged, such as abstraction, mathematics, logic, and cooperation. The book intends to demonstrate how ideas from the first part have been rechannelled in the second.

October 2009, (#020) English
11 x 17 cm, 200 pp., 2 color ill., hardcover
ISBN 978-1-933128-85-6
€15.00 / \$19.95



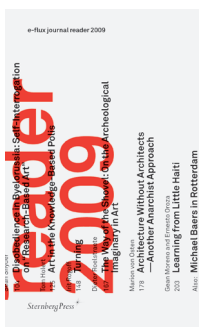
Simon Dybbroe Møller Kompendium

Edited by Katja Schroeder and René Zechlin
Contributions by Ferdinand Ahm Krag, Matthew
Brannon, Sam Frank, Christian Höller, Peter
Laugesen, Thomas Meinecke, Brian O'Connell,
Katja Schroeder, Lumi Tan, René Zechlin

Simon Dybbroe Møller's reflection on Conceptual art's systematic processes and forms uses apparently rational processes to achieve quietly mystifying results. With his vivid taste for wit and formal exactitude, the artist sets all manner of references, quotations, and re-creations in an unfamiliar setting.

Kompendium is an artist book accompanying the Danish artist's first comprehensive solo exhibition at the Frankfurter Kunstverein and the Kunstverein Hannover. The first part contains texts by nine different authors which illuminate the main ideas of individual groups of work. Each contribution is reproduced as a facsimile from a previous book. The second part documents most of the artist's works up to now.

April 2009, English / German
21 x 29.7 cm, 142 pp., 103 color and 14 b / w ill., softcover
ISBN 978-1-933128-68-9
€25.00 / \$29.95



e-flux journal reader

Edited by Julieta Aranda, Anton Vidokle,
Brian Kuan Wood

Contributions by Michael Baers, Luis Camnitzer,
Liam Gillick, Boris Groys, Tom Holert, Gean
Moreno and Ernesto Oroza, Marion von Osten,
Raqs Media Collective, Dieter Roelstraete,
Irit Rogoff, Sean Snyder, Hito Steyerl, Monika
Szewczyk

Since conceptualism, the field of art has become increasingly accustomed to playing host to its own critique, and recent decades have found institutions engaged in self-critique as if by mandate. Important notions of legibility, autonomy, and critical engagement that were once necessary to carve out a space for a critic or critical art publication have transposed themselves onto artistic production proper, and are now considered to be of equal importance to artist, curator, institution, and engaged audience member alike.

This climate of disciplinary reconfiguration and geographic dispersal has made the art world a highly complex place—the objective position that once defined the role of a critic has been effectively replaced by a need to understand just how large and varied the whole thing has become. The urgent task has now become to engage the new intellectual territories in a way that can revitalize the critical vocabulary of contemporary art. Perhaps the most productive way of doing this is through a fresh approach to the function of an art journal as something that situates the multitude of what is currently available, and makes that available back to the multitude. The selection of essays included in this book seeks to highlight an ongoing topical thread that ran throughout the first eight issues of *e-flux journal*—a sequence of overlapping concerns passed on from one contribution to the next.

September 2009, English
10.8 x 17.8 cm, 232 pp., softcover
ISBN 978-1-933128-81-8
€12.00 / \$15.00



Dominic Eichler Written All Over Us

With illustrations by Nairy Baghramian,
Julian Göthe, Shahryar Nashat, Henrik Olesen,
Danh Vo

*The whiteness descended from up North
But this whiteness is salt not snow
Earth laid himself out like an old mattress
fucked on and repeatedly left in the rain
then dried out—ten years of drought or more—
then fucked again*
(excerpt from “The Whiteness”)

Dominic Eichler’s poems are deeply perceptive. Filled with an acute sense of the transient, they capture precious moments—moments that are potentially better let go of. With their succinct melancholic tone, these moments come across as subtle, yet insistent attacks on the way hangovers, delusion, and pleasure are processed. Eichler’s poems are ultimately suggestive of both real places and people, and the magical frailty that inhabits them.

Dominic Eichler (*1966, Ballarat, Australia) lives and works in Berlin. He is an art critic, artist, musician, curator, and co-founder of the contemporary art space Silberkuppe. He is also a contributing editor of *frieze*. In 2005 he was awarded the AdKV Prize for Art Criticism. In 1999 he co-founded the pop band Dominique. Dominique has released three albums “Speak to Me” (2002), “The Same You” (2004), and “More Love Now” (2008).

October 2009, English
10.5 x 16.5 cm, 88 pp., 5 b/w ill., softcover
ISBN 978-1-933128-83-2
€12.00 / \$15.00



Fare una scenata / Making a Scene

Edited by Jörg Heiser
Essay by Jan Verwoert

The phrase *Fare una scenata* (*Making a Scene*) commonly designates a public display of emotion—anger, sadness, etc.—often involving exaggerated gestures and facial expressions, screaming, possibly violence against objects or people. In any case, there is no scene made without an audience. The idea is to take the cliché seriously and explore its layers of meaning as a means to understand the relationship between artistic process and its aftermath in space, object or image, and audience reaction. Isn't there a kind of "unwritten contract" between the artist and his or her audience, regarding what they "deliver," whether it's meant to be entertainment, enlightenment, or estrangement?

Curated by *frieze* editor Jörg Heiser, "Fare una scenata" was the first group show at Fondazione Morra Greco in Naples. It featured the work of nine international artists who are either commissioned new work, or asked to adapt existing work specifically to the picture-gallery and basement spaces of this newly established foundation located in an old palazzo in the heart of Naples.

Artists: Lisa Anne Auerbach & Aleksandra Mir, Pierre Bismuth, Christoph Dettmeier, Haris Epaminonda, Özlem Günyol & Mustafa Kunt, Henrik Hakansson, Marko Lulic

June 2009, English/Italian
14.8 x 21 cm, 100 pp., 28 color ill., softcover
ISBN 978-1-933128-75-7
€15.00 / \$19.95



The German Issue

Edited by Sylvère Lotringer
Introduction by Sylvère Lotringer

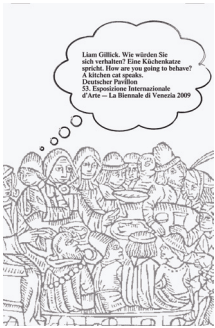
Contributions by Walter Abish, Jean Baudrillard, Joseph Beuys, Maurice Blanchot, William S. Burroughs, Christo, Hans Magnus Enzensberger, Michel Foucault, André Gorz, Martin Heidegger, Alexander Kluge, Ulrike Meinhof, Hans Jürgen Syberberg, Helke Sander, Paul Virilio, Christa Wolf a.o.

The German Issue (1982) was originally conceived as a follow-up to Semiotext(e)'s *Autonomia/Italy* issue, published two years earlier. Although ideological terrorism was still a major issue in Germany, what ultimately emerged from these pages was an investigation of two outlaw cities, Berlin and New York, which embodied all the tensions and contradictions of the world at the time. *The German Issue* is the *Tale of Two Cities*, then, with each city separated from its own country by an invisible wall of suspicion or even hatred. It is also the complex evocation of the rebelling youth—squatters, punks, artists and radicals, theorists and ex-terrorists—who gathered all their energy and creativity in order to outlive a hostile environment.

Like a time capsule, *The German Issue* brings together all the major "issues" that were being debated on both sides of the Atlantic—which eventually found their abrupt resolution in 1989 with the fall of the Berlin Wall. It involved the most important voices of the period—from writers and filmmakers to anthropologists, activists and poets, terrorists and philosophers. The book opens with Christo's "Wrapping Up of Germany" and the celebrated dialogue between East German dramaturge Heiner Müller and Sylvère Lotringer on the Wall ("Mauer"). Since it has been published in many languages, *The German Issue* offers a first-hand account of the Western world on the threshold of a major global mutation.

Sylvère Lotringer is general editor of Semiotext(e). He is the author of *Overexposed: Perverting Perversions* (Semiotext(e), 2007).

Co-published with Foreign Agents series / Semiotext(e)
October 2009, English
17.8 x 25.4 cm, 352 pp., 310 ill., hardcover
ISBN 978-1-933128-78-8
€29.00

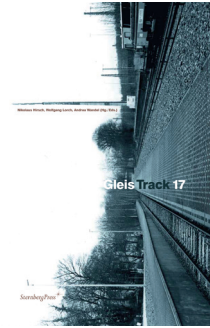


Liam Gillick
How Are You Going to Behave?
A Kitchen Cat Speaks
Wie würden Sie sich verhalten?
Eine Küchenkatze spricht

Edited by Nicolaus Schafhausen
Text by Liam Gillick

For his project at the Venice Biennale 2009, Liam Gillick has transferred his own daily working environment—his kitchen used as an improvised studio—to the German Pavilion. Sitting for months in his kitchen with his son's cat, he considered the question "Who speaks? To whom and with what authority?" while the cat tried to disrupt his work. After re-visiting the replica of Margarete Schütte-Lihotzky's Frankfurt Kitchen at the Museum of Applied Art in Vienna—which has long been an important marker of applied modernism within Gillick's practice—he looked for a solution as to who should occupy his Venice kitchen. For the final work Gillick has created a cat that sits on top of one of the kitchen cabinets. The cat fights against the echo in the building and tells us a circular story of misrepresentation, misunderstanding, and desire.

June 2009, English / German
15.5 x 23 cm, 164 pp., 40 color ill., softcover
ISBN 978-1-933128-74-0
€15.00 / \$19.95



Gleis 17 / Track 17

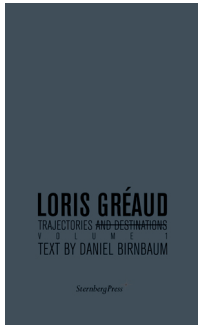
Edited by Nikolaus Hirsch, Wolfgang Lorch,
Andrea Wandel
Texts by Alfred Gottwaldt, Nikolaus Hirsch,
Susanne Kill, Wolfgang Lorch, Jorge Otero-
Pailos, Diana Schulle, Andrea Wandel, Harald
Welzer

"Crimes against humanity," especially genocide, have been excluded from amnesty since the Nuremberg Trials. On a cultural level, oblivion by decree becomes an obligation to remember. This reversal is well-intended, but it opens up critical questions: Can memory be permanently established? Is it possible to maintain it in a monument?

The intervention at Track 17 at Berlin-Grunewald station, a work by architects Nikolaus Hirsch, Wolfgang Lorch, and Andrea Wandel on the site of the deportations from Berlin between 1941 and 1945, is an attempt that aims at a structural connection between memory and oblivion. Referring to Alois Riegl's (the founder of the "Modern Cult of Monuments") differentiation between the specific, highly controlled documentary value, and the generic, always changing "age value," the authors introduce a strategy that negotiates between stable and instable parameters: presumably permanent data, shifting vegetal successions, material durations and decay. This approach investigates whether it is possible to build ambivalence or even doubt into a monument. Thus, the uncertain status of the material memory becomes the focus of the intervention at Track 17.

The editors' work includes the Dresden Synagogue, the Hinzert Document Center, a high-rise building in the geopolitical hotspot of Tbilisi (Georgia) and the highly debated Archeological Zone / Jewish Museum in Cologne.

September 2009, English / German
19 x 24 cm, 216 pp., 10 color and numerous b/w ill., softcover
ISBN 978-1-933128-60-3
€ 19.00 / \$ 24.95



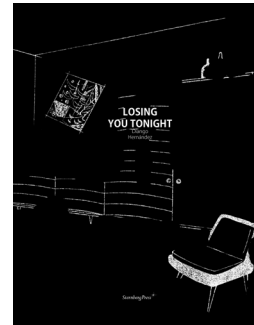
Loris Gréaud
Trajectories and Destinations
Volume 1

Contribution by Daniel Birnbaum

Loris Gréaud's projects and exhibitions are often the result of collaborations with scientists, geo-biologists, engineers, filmmakers, writers, sound and graphic designers. The French artist's varied background in music and cinematography provides an expanded framework for his frequently cryptic installations, which test both the given characteristics of the mediums he employs and the expectations of the audience.

Trajectories and Destinations is an artist book documenting a selection of Gréaud's works. Daniel Birnbaum's contribution consists of a kind of "cut-up remix" of an excerpt from George Kubler's *Space of Time*.

Co-published with Empresa Pública Regional Murcia Cultural S.A.
May 2009, English / Spanish
15 x 25 cm, 168 pp., 150 b/w ill., hardcover
ISBN 978-1-933128-67-2
€29.00 / \$34.95

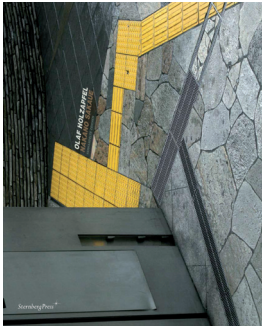


Diango Hernández
Losing You Tonight

Edited by Eva Schmidt, Museum für
Gegenwartskunst, Siegen
Texts by Diango Hernández, Yilmaz Dziewior,
Nuno Faria, Juan Antonio Molina, Giovanni
Iovane, Adam Szymczyk
Introduction by Steffen Mues and Eva Schmidt

Diango Hernández's creative work is triggered by personal experiences and memories. Born in 1970, the artist grew up in Cuba. The memory of a sad event in his life provides the background to his artist's book *Losing You Tonight*: one night shortly before his school graduation, a knife fight between two pupils—which led to one boy's death from his injuries—took place in the dormitory of their boarding school. Some weeks later, Diango Hernández found a written text between that pupil's mattress and bed frame; it was about his first encounter with art, in a very special place—a museum. Hernández links this memory to his general recollections of a school system that left little room to develop one's individuality. He takes these threads and weaves a story using the means of fine art, a story in which everyday objects—functional, technical, and decorative fittings—play a part. For those who are capable of reading them, they are the material from which stories may be woven—personal histories, which perhaps contain more truth than the official version. This artist's book is published in two volumes on the occasion of Diango Hernández' exhibition in the Museum für Gegenwartskunst, Siegen.

October 2009, German / English
Vol. 1, 28 x 22 cm, 136 pp., 111 color ill., hardcover
Vol. 2, 22 x 28 cm, 40 pp., softcover
ISBN 978-1-933128-80-1
€25.00 / \$34.95



Olaf Holzapfel
Nakano Sakaue
Verhandelte Zeichen

Text by Andreas Spiegl

Nakano Sakaue documents a series of photographs realized by German artist Olaf Holzapfel during a residency in Tokyo. The artist has depicted a kind of residue from the city's buildings: neon lights, images, and street signs, which are featured as so many promises for orientation. Most prominent are the signs that guide the blind: they are markings in the ground, forming a guidance system that can be felt by a blind person's cane. As a rule, the marks are long, yellow grooves or dotted surfaces that inform whether a route continues or changes direction. These marks constitute a city within the city, the markings of an unseen city in the midst of the visible city.

Holzapfel's attention is drawn precisely to this motif: at the intersection of visible and invisible, a system of coordinates exists for a visual concept that uses the discernible to discuss the imperceptible. According to the author Andreas Spiegl, the artist's pictures "offer both vision and a view that is searching for orientation. In this sense, they represent both images and maps alike. They show specific situations, and allude to an abstraction that liberates itself from place in order to point to the imaginary. Seeing the imaginary, the eye moves through the image to return to the coordinates of perception itself. The geography that Holzapfel sketches with this atlas describes perception as a territory—the view of the visible and the imaginary, as a city, appears anywhere the relationship of each to the other can be seen."

Design by Surface, Frankfurt am Main / Berlin
January 2009, English / German
22 x 27.5 cm, 112 pp., 15 b/w and 53 color ill., hardcover
ISBN 978-1-933128-65-8
€29.00 / \$34.95



Dave Hullfish Bailey
What's Left

Edited by Emily Pethick, Casco
Texts by Lars Bang Larsen, Emily Pethick,
Jan Turmlir

What's Left organizes research materials and speculative proposals relating to Bailey's recent project for Casco, Office for Art, Design and Theory in Utrecht, The Netherlands. The book resists traditional categorization, but could be said to present a highly experimental geography which begins with the role of hydrological processes in creating specific spaces of sociability and private retreat. Through this lens, it cross-correlates the historic city of Utrecht and "Slab City," an ad hoc squatters' camp in the California desert. The mixed narratives of individual freedom and communal living associated with the latter find structural echoes in the wharves of Utrecht. These privately colonized public spaces are unique in the world, and exist only through an almost accidental intersection: that of the city's topography (slightly above sea level) and the collective task of managing the regional system of canals to protect low-lying areas (the "water boards" are frequently cited as the first form of democratic political organization in Europe).

Micro-sites in both places are further drawn together using non-linear heuristic methods to forge links across a range of subjects: The Rietveld Schröder House, history of the Colorado River and Imperial Irrigation District, DIY culture, the social functions of books and libraries, etc.

Co-published with Casco
Design by Stuart Bailey
August 2009, English
13.5 x 23.5 cm, 244 pp., 16 color and 208 b/w ill., softcover
ISBN 978-1-933128-36-8
€25.00 / \$29.95



Institution Building

Artists, Curators, Architects in the
Struggle for Institutional Space

Edited by Nikolaus Hirsch, Philipp Misselwitz,
Markus Miessen, Matthias Görlich

Contributions by Shumon Basar, Andrea Phillips,
Jan Verwoert

Institution Building presents a study that conceptualizes, tests, and practically applies spatial strategies for a contemporary Kunsthalle. Based on the work for the European Kunsthalle in Cologne, the approach attempts to constructively question ideas of “stability” and “instability” and—in doing so—proposes a specific strategy for a new typology of “Kunsthalle” that positions it within a local, national, and international contemporary discourse.

Nikolaus Hirsch, Philipp Misselwitz, Markus Miessen, and Matthias Görlich have developed three spatial strategies: an unstable configuration, a stable strategy as well as a model that consolidates the potentials of both variants towards a, albeit slowly, growing institution. The proposal acts as a laboratory that plans a collective structure consisting of individual components. It results in a network of possible spatial options stemming from programmatic modules and leads to numerous possible spatial configurations. This alternative institution is a showcase of a growing phenomenon problematizing the relationship between authorship and institution. As time spans of exhibitions become shorter and programs become more differentiated, architecture in itself becomes exhibition—renegotiating the default role models of artists and architects.

June 2009, English
17 x 22.5 cm, 108 pp., numerous b/w ill., softcover
ISBN 978-1-933128-54-2
€19.00 / \$24.95



Agneszka Kurant Unknown Unknown

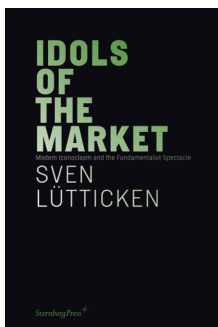
Texts by Raimundas Malasauskas,
Jean-Charles Massera, Jan Verwoert
Interview by Neville Wakefield

“Do we actually want the future to be totally unlike the present, or only a little bit different? This is just one of the pressing questions that Kurant’s works raise. Some of her work invokes a world of little differences, small tricks, magic sticks, cloud busters, barking birds, bubbles from a black box, and exits as entrances. Others examine the big picture of the future: global politics in the year 2020 as presented by the authoritative voice of the *New York Times*, a future issue that Kurant meticulously prepared with the professional help of clairvoyant Krzysztof Jackowski and several *Times* journalists. In a sense, her big-picture works speak less about the small differences of the near future than the potential for absolute difference—events after which the world might never be the same again ...”

Jan Verwoert

In *Ready Unmade*, a piece commissioned by the Frieze Art Fair, Kurant further explores the thin line between fiction and reality, purposelessness and function: the artist presents a trio of trained parrots that have been taught to use an alternative language. Both a reflection on nature behaving unnaturally and a caricature of the zoo-like atmosphere of the art fair and the self-reflexive communication of the art world. Referring to two similar but unrealized projects by other artists, Kurant also questions the notions of copyright and the marketplace.

November 2008, English
22.5 x 22.5 cm, 96 pp., 48 color ill., softcover
ISBN 978-1-933128-57-3
€22.00 / \$28.00



Sven Lütticken
Idols of the Market
Modern Iconoclasm and the
Fundamentalist Spectacle

In a letter written shortly after Adorno's death, in which he attempted to explain why his friend had not been buried according to Jewish rites, Max Horkheimer claimed that critical theory was based on the Second Commandment—the ban on representations of God or, in more fundamentalist interpretations, of representations of all living beings. In the 18th and 19th centuries, the monotheistic concept of idolatry had been gradually replaced by modern conceptions of myth and mythology; later it was integrated in critical conceptions of commodity fetishism, ideology, the spectacle, or Adorno and Horkheimer's culture industry. This secularization of the concept of idolatry is now increasingly being revoked; the critique of the spectacle is seemingly "resacralized" by various religious factions.

This book examines both the afterlife of religious elements in modern culture and possible responses to the current religious reappropriation of this critique of modern capitalist culture by both Christian fundamentalists and radical Islamists. Rather than dismissing monotheistic idolatry critique, the aim is to once more set free its (self-) critical potential, in opposition to those "Enlightenment fundamentalists" who save the status quo by creating a manicheist opposition between the secular West and the pure otherness of Islam.

Art critic and historian Sven Lütticken contributes regularly to catalogues and art magazines such as *Artforum*, *New Left Review*, *Afterimage*, and *Texte zur Kunst*.

May 2009, English
14 x 21.5 cm, 248 pp., 25 color ill., softcover
ISBN 978-1-933128-26-9
€19.00 / \$24.95



M/M (Paris)

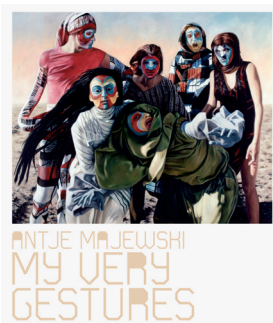
Live Recorded Delay
An Archive of "Il Tempo del Postino"

Introduction by M/M (Paris)
Contributions by Hans Ulrich Obrist (edited
by Charles Arsène-Henry), Philippe Parreno,
Nancy Spector

Co-organized by Hans Ulrich Obrist and Philippe Parreno as a group exhibition that would occupy time rather than space, "Il Tempo del Postino" usurped the durational dimension of theater by presenting time-based art on the stage of the Manchester Opera House (July 12 – 14, 2007). The book *Live Recorded Delay* constitutes the only documentation of this legendary project. Entirely conceived by the graphic design team M/M (Paris), it is both an archive and an open-ended score for future restagings of the event. With some hundred photographs of the rehearsals, eleven drawn portraits of the participating artists as well as seminal contributions by Nancy Spector, Hans Ulrich Obrist, and Philippe Parreno, the book traces the making of the show and renders a unique portrait of a heterogenous, but loosely affiliated group. Among the artists featured are Doug Aitken, Matthew Barney and Jonathan Bepler, Tacita Dean, Trisha Donnelly, Olafur Eliasson, Liam Gillick, Dominique Gonzalez-Foerster, Douglas Gordon, Carsten Höller, Pierre Huyghe, Koo Jeong-A, Philippe Parreno, Anri Sala, Tino Sehgal, and Rirkrit Tiravanija.

The book comes in a luxurious, limited-edition box and is a part of M/M's installation at "theanyspacewhatever" exhibition at the Guggenheim New York, October 24, 2008 – January 7, 2009.

October 2008, English
Box set book 32 x 32 x 3 cm
24.5 x 24.5 cm, 160 pp., 66 color and
78 b/w ill., hardcover
ISBN 978-1-933128-52-8
€85.00 / \$120.00



Antje Majewski My Very Gestures

Contributions by Sebastian Cichocki, Dominic Eichler, Ingo Niermann
Conversation with Tanja Widmann

Antje Majewski became best known through her series of photorealistic, figurative paintings, which grapple with existential questions like friendship, love, masquerade, and death. Her topics also revolve around the psychology of individuals in relation to society, history, and social norms. This comprehensive catalogue traces the many stages of her work, including paintings, photographs, videos, film, installation, and dance theatre.

The art critic Dominic Eichler highlights the most important thematic threads in Majewski's oeuvre and shows "that in terms of thinking about the fantasy figures, performance, roles and costumes ..., the theoretical backdrop is informed by a progressive form of feminism. In particular, Judith Butler's thesis about the importance of performance and performativity in the construction of gender should be taken into account." The author Ingo Niermann claims that "whether (she) paints people in their everyday appearance or a staged one, she subordinates herself. Whatever can be seen stays with the people. They are the actual images whose real presentation is only a fleeting one." Curator Sebastian Cichocki contributes a fierce foray into the supernatural world of a psychic, while Majewski's conversation with art historian Tanja Widmann reveals some of the personal and philosophical concerns underlying her practice.

Published on the occasion of Majewski's same-titled exhibition at the Salzburger Kunstverein, September 25 – November 30, 2008.

November 2008, English / German
25 x 29 cm, 112 pp., 64 color ill., softcover
ISBN 978-1-933128-56-6
€24.00 / \$29.95



Momus Solution 11-167 The Book of Scotlands

In the spirit of Italo Calvino, Bruno Schulz, and French animation series *Les Shadoks* (using any language, that is, except the "wooden tongue" of official discourse), *The Book of Scotlands* will outline, in a numbered sequence, one thousand Scotlands which don't currently exist anywhere. At a time when functional independence seems to be a real possibility for Scotland—and yet nobody is quite sure what that will mean—a delirium of visions, realistic and absurd, seems called for. *The Book of Scotlands*, published in the Solutions series under the editorship of Ingo Niermann, will provide one answer—and a thousand—to this requirement for focused dreaming about possible and parallel world Scotlands. Its author, Momus, is a Scottish artist who has lived in Paris, New York, Tokyo and now Berlin. Paradoxically, of course, there's nothing more Scottish than leaving Scotland. Typically too, the further a Scot travels from Scotland, the more vivid and lurid his "inner Scotlands" become—and the more tellingly they differ from the real place. 2009 will also see the publication of Momus' first novel, *The Book of Jokes*.

Design by Zak Kyes
July 2009, English
11.2 x 17.8 cm, 160 pp., ill., softcover
ISBN 978-1-933128-55-9
€15.00 / \$19.95

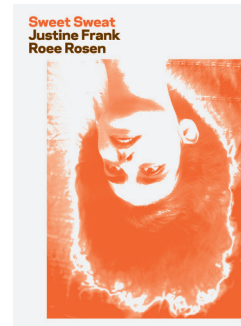


Ingo Niermann
Solution 1-10
Umbauland

After the end of the Second World War, the Federal Republic of Germany wanted to avoid a national “special path” at all costs. Even those who, since reunification, have called for a new patriotism merely mean to accomplish Germany’s perfect normalization as a Western democracy. What they call for is not a profession of specifically German values but an abstract love for the country in which people happen to have been born and grown up. But now, as globalization advances and China rises to become the world’s greatest economic power, the West’s very existence is at stake. The union between democracy and prosperity has been broken; democracy is no longer the indubitably most effective evil. To remain competitive in the face of globalization, Germany needs unique and inimitable advantages of location, it needs to look for specifically German visions.

In *Solution 1-10: Umbauland*, Ingo Niermann devises ten provokingly simple ideas which would see Germany work it out after all, including a new grammar, a new political party, assigning allotment gardens to unemployed people and retirees, and the Great Pyramid, the tallest building in the world which would serve as a democratic tomb for millions of people (see *Solution 9: The Great Pyramid*, eds. Ingo Niermann and Jens Thiel).

Translated from the German by Gerrit Jackson
Design by Zak Kyes
April 2009, English
11.2 × 17.8 cm, 84 pp., 10 b/w ill., softcover
ISBN 978-1-933128-58-0
€15.00 / \$19.95



Roe Rosen

Justine Frank
Sweet Sweat

“Erudite, baroque, a dazzling writer and painter but maniacal and all-encompassing in his approach, Roe Rosen keeps erasing the fine line that separates fiction and truth, imagination and reality, just as Sade and Lautréamont have done before him. But this division doesn’t exist anymore. What makes his *summa erotica* erotic is that, for him as for Georges Bataille, pornography is philosophy.” Sylvère Lotringer

Sweet Sweat, the only novel by Belgian artist Justine Frank, is unusual, to say the least—a blend of feminism, pornography, Judaism, and art, written in French in 1931. Its heroine is a Jewish girl named Rachel, born in the South of France, who has an outstanding talent for debauchery and crime. She takes up with the sybaritic Count Urdukas and sets out with him on an odyssey of pleasure and corruption marked by bizarre events in which horror and humor mingle. This comprehensive new edition of Frank’s novel includes an essay and an extensive biography by Israeli American writer and artist Roe Rosen and a timeline tracing key moments in Frank’s life, providing a definitive analysis of this once-scandalous novel and its historical and cultural contexts.

Roe Rosen’s paintings, films, and writings have become known for their historical and theological consciousness, novelistic imagination, and psychological ambition. His work addresses the representation of history, the political economy of memory, and the politics of identity, often exploring the tension between trauma, horror, humor, and truth. Rosen lives in Israel, where he teaches art and art history at Bezalel Academy of Art and at Beit Berl College.

Co-published with Extra City, design by NODE Berlin Oslo
January 2009, English
15 x 20 cm, 238 pp., 34 b/w ill., softcover
ISBN 978-1-933128-66-5
€19.00 / \$24.95



Anton Vidokle Produce, Distribute, Discuss, Repeat

Edited by Brian Sholis
Contributions by Media Farzin, Liam Gillick,
Boris Groys, Maria Lind, Monika Szewczyk,
Jan Verwoert
Interview with Martha Rosler by Bosko
Blagojevic

Anton Vidokle is an artist who commands the attention of 70,000 people each day. Yet comparatively few members of this audience consider him an artist, despite the fact that he has publicly identified himself as such for over a decade and has exhibited in museums and galleries across the world. The contributors to this book emphasize two aspects of his artistic practice that are partly responsible for this disparity. The first characteristic is the self-effacing nature of his endeavors. Not only are many of his projects subsumed under an anonymous-sounding corporate identity, e-flux, but they are also nearly always collaborative. The second quality is his relative freedom from the network of institutions that is generally believed to confer legitimacy upon individual artistic practices. Vidokle, through e-flux, is able to produce, disseminate, and critically interrogate the ideas that animate his practice. He can also display the fruits of this process publicly and convene friends and collaborators to discuss and refine them. Vidokle doesn't shun conventional artistic institutions, but e-flux is a robustly healthy ecosystem that grants him the opportunity to engage them selectively.

This book focuses attention on the implications of this singular undertaking: Can one be an artist without making anything that is easily defined as art even at a moment when nearly everything can be so designated? Can one play down one's own contributions to diverse projects and still be recognized as the point of convergence that unifies them?

October 2009, (#018) English
11 x 17 cm, 96 pp., softcover
ISBN 978-1-933128-82-5
€15.00 / \$19.95



Voice Over On Staging and Performative Strategies in Contemporary Art

Edited by Cecilia Widenheim
Essay by Anselm Franke
Contributions by Miriam Bäckström,
Goldin+Senneby, Saskia Holmkvist, Fia-Stina
Sandlund, and Geist magazine

“In discussions on the relationship between theatre and visual art, the concept of mimesis is often overlooked, despite the fact that mimesis—a central category of western art history since Plato and Aristotle—presents us with obvious common ground for further debate about the interrelation and differences between these two fields. ... A shift in focus is necessary if we are to understand the current proliferation of ‘performative strategies,’ role play, various enactments, and mise-en-scènes in contemporary visual art.”
Anselm Franke, “Afterword on the Theatre of Transgression”

The publication *Voice Over* is the first part of an ongoing project examining staging, theatricality, and performative strategies in contemporary art practices. It also includes a cinematic re-reading of an iconic theater play, informed by feminist theory.

Co-published with Iaspis
June 2009, English
24 x 32.5 cm, 72 pp., 22 color ill., softcover
ISBN 978-1-933128-72-6
€16.00 / \$19.95



Ian Wallace A Literature of Images

Edited by Vanessa Joan Müller, Beatrix Ruf,
Nicolaus Schafhausen
Texts by Vanessa Joan Müller, Jacques Rancière,
Dieter Roelstraete, Ian Wallace
Interview by Renske Janssen

This is the first extensive survey catalogue of the work of Vancouver-based artist Ian Wallace—a key figure of the extraordinary artistic ferment in the Canadian city of Vancouver, a pioneer and theorist of its internationally regarded tradition of photo-conceptualism, and a teacher and colleague of such luminaries as Jeff Wall, Rodney Graham, and Stan Douglas. Energized by the dialectic tensions between monochrome painting and documentary or staged photography, between the emblematic sites of street, studio, and nature, Wallace's practice fosters engagement with the persistent impulses of vanguard modernism.

A distinguished company of European thinkers, curators, and critics have been invited to consider Wallace's art, inspirations, and influence: Vanessa Joan Müller considers the persistence of the monochrome in the artist's oeuvre; Dieter Roelstraete addresses the dialectics of street and studio; and the eminent French philosopher Jacques Rancière pursues his on-going meditation on the politics of aesthetics, which has had a strong influence on Wallace's thinking about art. The indispensable reference includes extensive color reproductions and a chronology.

Co-published by the Kunstverein für die Rheinlande und Westfalen, Düsseldorf,
Witte de With center for contemporary art, Rotterdam, and the Kunsthalle Zürich
December 2008, English
24.5 x 27.5 cm, 220 pp., 100 color ill., hardcover, cloth binding
ISBN 978-1-933128-51-1
€39.95 / \$49.95



Klaus Weber Large Dark Wind Chime (Tritone Westy)

This limited edition artist record documents the sound emitted by a specifically developed wind chime. Installed on the top of the Secession to send out “bad vibes” over Vienna during the course of Klaus Webers' solo exhibition, the sonic patterns can be seen to modulate the surrounding physical space, dynamically overlapping or taking on the sound of the urban environment.

Its composition is based on the Tritone (tritonus)—the “diabolus” in music, what is known, as the “devils interval.” In medieval times, the Tritone—after being rejected by the Church as the interval of the Holy Trinity—was deemed the interval of the Devil himself. Some sources say the interval was outlawed as it was thought to evoke sexual feelings. As a result a great deal of superstition became associated with it. Through this original symbolic association with Satan, and its avoidance, the interval became known in Western cultural convention to carry evil connotations and represent the “other.” In popular music such as heavy metal and particularly black metal the Tritone is an important interval. It is even used in the theme tune for *The Simpsons*.

Concept & composition by Klaus Weber
Record cover design by Christian Wurster
KW 03, 2009
12" record, B-side blanket
Edition of 666
€35.00 / \$39.95



Klaus Weber Secession

Edited by Secession, Vienna
Texts by Alex Farquharson, Clemens Krümmel,
Klaus Weber

Klaus Weber's constructions could be mistaken for the experiments or inventions of a scientist or engineer. The main element of many of his works is a force or species belonging to the natural world, meteorological or biological: wind, sunbeams, and rainfall, as well as plants and insects. Brought into combination with industrial materials of various kinds, Weber's assemblages look as if they should be more at home on the laboratory bench than the gallery floor: heavy rainfall follows a moving car on a dry day; a small tornado issues forth from an ordinary vacuum cleaner; mushrooms emerge through tarmac; a plant hangs in the air without soil; a cactus is not a single plant, but two conjoined, with a pot at either end; a vast moth appears on the equities pages of a newspaper. Some of Weber's work recalls the mermen that taxidermists made from gibbons and fish that found their way into some Victorian natural history museums at a time when Darwin's *Origin of the Species* was shaking the intellectual foundations of the West.

This comprehensive catalogue documents for the first time the artist's oeuvre and reveals a recurring sense of limit-experiences: accidents, organism mutations, altered states, incursions from the outside. By intervening in the kinds of urban spaces that dominate our "advanced" cities, these apparent aberrations undermine the sovereignty of order, and open up a space where alternative conceptions of social reality can be thought and acted upon.

Design by Manuel Raeder
December 2008, English / German
20 x 26 cm, 88 pp., 23 b/w and 23 color ill., softcover
ISBN 978-1-933128-64-1
€21.00 / \$29.95

Sternberg Press
Preview



Marc Camille Chaimowicz
As Ever What? (1972–2008)

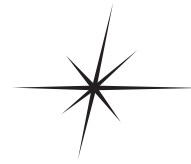
Edited by Alexis Vaillant

Marc Camille Chaimowicz is a pioneer in mixing artistic installation and performance. In the 1970s, he distinguished himself with his playful and subtly seductive “environments,” immersive installations that can be read as a consciously messy and ambivalent reaction to the clean concepts of Conceptualist and post-Minimalist tendencies. His seminal installation *Celebration? Realife* (1972) featured mirrors, various small objects, including masks, a mirror ball, glitter dust, and music by the Rolling Stones and David Bowie, while the artist was serving tea and engaged the visitors in a conversation.

Edited by curator Alexis Vaillant, this book gathers together the artist’s writings, including interviews, letters, art texts, and criticism. The texts highlight the mental backdrop of an artist known for his idiosyncratic dandyism and reveal that his oeuvre owes as much to glam rock, modern French literature, architecture, and decorative arts as it does to art theory and practice.

Published on the occasion of the exhibition “... In the Cherished Company of Others ...” at de Appel, Amsterdam, July 5 – September 7, 2008, and PMMK, Ostend, September 28 – December 15, 2008.

Co-published with les presses du réel, de Appel, and PMMK
Spring 2010, English
15 x 21 cm, ca. 170 pp., softcover
ISBN 978-1-933128-48-1
€ / \$ TBA



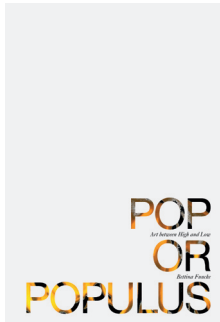
Brian Dillon
Sanctuary

Sanctuary is a fiction about the construction and decay of a late Modernist building, and by extension (though obliquely) an essay on the concrete and conceptual ruins of modernism in general. It is based on a research into St. Peter’s Seminary, a vast college complex commissioned by the Catholic Church in the 1950s, completed in 1968 and abandoned by 1980. Situated on the outskirts of Glasgow—itsself a city with a vexed relationship to Corbusian modernism—the building is rich with individual and collective histories: of the architects, the student priests who lived there, the drug addicts briefly housed and treated there toward the end of its useful life, and the local teenagers for whom it is a kind of Gothic recreation centre. But the structure is also a symbol of our contemporary unease with modernism; it is also the ruin of an international vision of modernity and community.

The book takes a recurrent topic in the work of many contemporary artists—that is, the material remains of modernism—and treats it from a literary point of view that is at once immersive and critical, material and theoretical. The book bears in mind Robert Smithson’s assertion that “there is no order outside the order of the material”—that’s to say, it is a fiction about physical substance as much as architectural style or institutional history.

Brian Dillon is UK editor of *Cabinet* magazine. His writing appears regularly in *frieze*, *Art Review*, *Modern Painters*, the *Guardian*, the *London Review of Books*, and *Wire*.

December 2009, English
14 x 19 cm, xx pp., 1b/w ill., hardcover, clothbound
ISBN 978-1-933128-87-0
€24.00 / \$29.95 TBC

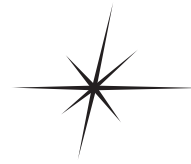


Bettina Funcke
Pop or Populus
Art Between High and Low

The alienation between modern high culture and its public is a fundamental conflict of art, one which every generation must renegotiate. This book develops a theory of contemporary art in response to our moment, when artists and critics must respond to art's unprecedented popularity. Close readings of Friedrich Nietzsche, Jacques Rancière, Theodor W. Adorno, Clement Greenberg, Benjamin Buchloh, and Boris Groys provide the theoretical framework to comprehend a dialectic of art propelled by tension between the enduring history of art and the domineering presence of mass culture. Structured according to oppositions like "immortality vs. profit," "state vs. marketplace," and "artist vs. public," *Pop or Populus* brings the ill-defined criteria of today's debates into focus, grounding them in an analysis of the fundamentally different orientations, justifications, and impetuses on which high and low culture depend. Rather than arguing for the irrelevance or obsolescence of any difference between high and low, the author situates artistic production in the tension *between* the two spheres, for it is here that the culture's future is contested, and where artists probe modes of operation and self-invention in the changed cultural landscape of late capitalism.

Bettina Funcke is U.S. Editor of *Parkett*. Her writing has been published in catalogues as well as journals such as *Afterall*, *Artforum*, *Parkett*, *Public*, and *Texte zur Kunst*.

Translated from the German by Warren Niesluchowski
14 x 21.5 cm, ca. 220 pp., 23 color and 15 b/w ill., softcover
ISBN 978-1-933128-89-4
€ / \$ TBA



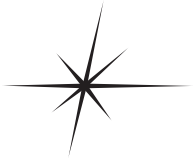
Isabelle Graw
High Price
Art Between the Market and Celebrity
Culture

In an art world increasingly governed by economic imperatives, in which the global art market is often permitted to play the role of final arbiter on artistic matters, art history is still required as an insurance policy. For just as market success is now able to generate cultural relevance, in the long term, it also depends on the kind of symbolic meaning for which art history and criticism are still decisively responsible.

This book provides numerous examples to support the first claim of a massive growth in the defining role of the market and its players during the art boom, who also increasingly have a say in establishing artistic value. There is indeed much to suggest that in recent years, whether or not an artwork was considered relevant in artistic terms depended to a greater extent on its market value. But this market value still depends on a "symbolic value" for its ultimate legitimacy. Without symbolic value, no market value—this is the book's second claim. For if it is true that society has been changing since the 1970s from industrial capitalism into what Antonio Negri has called "cognitive capitalism," then under such conditions, increased importance would once more be accorded to the symbolic meaning of an artwork. The art world is by definition a knowledge society, even if the spell of commercial success has long held sway over it.

Isabelle Graw is Professor for Art Theory and Art History at Staatliche Hochschule für Bildende Künste (Städelschule), where she co-founded the Institute of Art Criticism. She is an art critic and founder of *Texte zur Kunst* in Berlin.

Translation from the German by Nicholas Grindell
November 2009, English
14 x 21.5 cm, ca. 250 pp., 15 b/w ill., softcover
ISBN 978-1-933128-79-5
€19.00 / \$24.95 TBC



Lapdogs of the Bourgeoisie

Edited by Nav Haq and Tirdad Zolghadr
Contributions by Charlotte Bydler, Neil Cummings, Annika Eriksson, Chris Evans, Liam Gillick, Nav Haq, San Keller, Hassan Khan, Erden Kosova, Dr. Suhail Malik, Marion von Osten, Natascha Sadr Haghighian, Dr. Malcolm Quinn, Tirdad Zolghadr

Lapdogs of the Bourgeoisie investigates the latent issue of class underlying the field of contemporary visual art. On the one hand, it raises the question of whether a given socioeconomic background still helps define your artistic career—and to which point the said career might reflect or consolidate the hierarchies in question. On the other hand, the project asks whether the traditional analytical tools at our disposal are helpful in such an examination of the art world today.

Class inevitably raises awkward questions regarding the very participants, their backgrounds, patrons, and ideological partialities. This is perhaps the reason why the role of class structure has been so easily overlooked in the production and presentation of contemporary art, especially so in an era where artists are coaxed into anthropological framings of their practice. What was it that made gender, sexuality, ethnicity, and nationality eclipse the class issue with such ease? *Lapdogs of the Bourgeoisie* presents a collaborative project with a number of practitioners that scrutinize their own positions, bias, and gaze within the hierarchy of cultural production. It seeks to identify the levels of affect class has in the field—from artists, through to curators, institutions, and even audiences—and also looks at the hidden anxieties involved, particularly in relation to the actual decision-makers in mainstream art.

December 2009, English
15.5 x 21 cm, ca. 120 pp., softcover
ISBN 978-1-933128-88-7
€ / \$ TBA



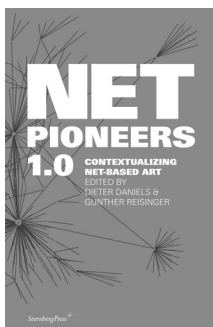
Jean-Yves Leloup
Digital Magma

Preface by David Toop

The emergence of electronic music with its new generation of artists and digital technologies has disturbed the world music landscape. From the musicians' angle, since the end of the eighties, techno, house, and their multiple subgenres, have brought in a new breath, sometimes sweeping aside the order established by rock and pop, and imposing new game rules: ephemeral and shared creations, widespread sampling, DJ rule, the practice of mix and remix, new and micro-economy. But that aesthetic revolution, which ended up contaminating most music during the nineties, is not only limited to artists. The democratization of the digital, of the means of diffusion, and of exchange and listening, transforms the relationship between the audience and music. Today the MP3 generation, beyond the simple question of piracy, invents new codes and practices which have shaken our way of "consuming" culture.

Writer, DJ, and French sound artist, Jean-Yves Leloup has followed the evolution of electronic music from its first appearance in Europe at the end of the eighties. A fortunate witness to the electronic scene, he is also interested in all questions relative to contemporary art and digital technologies.

Translated from the French by Paul Buck and Catherine Petit
December 2009, English
11 x 17 cm, ca. 160 pp., softcover
ISBN 978-1-933128-70-2
€15.00 / \$19.95



Net Pioneers 1.0 Contextualizing Net-Based Art

Edited by Dieter Daniels and Gunther Reisinger
Contributions by Anna Bentkowska-Kafel, Wolfgang Ernst, Verena Kuni, Barbara London, Christiane Paul, Robert Sakrowski, Marc Ries, Julian Stallabrass

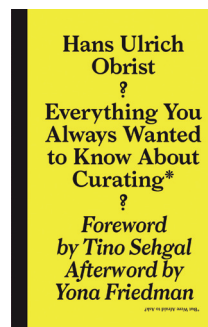
“Net art is seen as an archaeology of the future, drawing on the past (especially of modernism) and producing a complex interaction of unrealized past potential and Utopian futures ...” Julian Stallabrass

Netpioneers 1.0 discusses media art history with a new, interdisciplinary look at the historical, social, and economic dynamics of our contemporary, networked society.

The hype around Net-based art began in the early 1990s, before the Internet had become a commodity. It developed in skeptical parallel to the rise and decline of the new economy. But why does this chapter of art history appear to end so suddenly? Is it that the idea of Net-based art involving itself in a revolutionary spirit in a networked society failed? One might equally well argue that it was far too successful simply to become another media-art genre. Looking today at the social, aesthetic, and conceptual approaches of the early 1990s presented in this book, it is clear that most of them have in fact come true, if in ways other than intended.

The contributions cover a wide variety of topics, ranging from art-scholarly methodological debate (Bentkowska-Kafel, Kuni), source-critical analysis (Reisinger), archiving, exhibition, and analytical practice (Ernst, London, Paul, Sakrowski) to media-philosophical aspects (Ries) and technical and artistic innovations (Daniels).

Co-published with the Ludwig Boltzmann Institute Media.Art.Research
November 2009, English
14 x 21.5 cm, ca. 250 pp., ca. 15 b/w ill. softcover
ISBN 978-1-933128-71-9
€19.00 / \$24.95



Hans Ulrich Obrist Everything you always wanted to know about curating* *but were afraid to ask

Edited by April Elizabeth Lamm
Foreword by Tino Sehgal, afterword by Yona Friedman
Interviews by Jean Max Colard, Robert Fleck, Jefferson Hack, Nav Haq, Sophia Krzys Acord, Brendan McGetrick, Ingo Niermann, Paul O'Neill, Philippe Parreno & Alex Poots, Juri Steiner, Gavin Wade, et al.

Everything you ever wanted to know about Hans Ulrich Obrist but were afraid to ask has been asked by the sixteen practitioners in this book, a “production of reality conversations,” spanning the beginning of his “career” as a young curator in his Zurich kitchen to his time most recently as the co-director of the Serpentine in London. The book undertakes the impossible, of pinning this peripatetic curator to the ground, attempting to map his psychogeography so that silences may be transcribed. In a sense, it organizes a “protest against forgetting” and affirms the sagacity of an artist who told this *dontstop* curator “don’t go” when he “contemplated leaving the art world” for other fields—“to go beyond the fear of pooling knowledge”—in lieu of bringing other fields into the (then) hermetic art world. “The interview project is [his] British Museum” and “London [or Venice, Paris, Dubai, Basel, Berlin, etc., “Cities on the Move”] is a gigantic microphone,” where possibly “the idea is really to develop the exhibition as a city.” “Sleep is an accident” for this curator of countless dematerialized exhibitions—from underground, in the newspaper, in an airplane to the “auto-destructive art” of an artist who once wisely advised that “perhaps it would indeed be better if the art world were to stop flying” and begin concentrating instead on a variegated *Fabric of Reality*, in an effort to “find our own perceptive band,” where the idea (no matter where) and not the object is the work of art, where “curating exhibitions is also about having slow lanes,” “a dynamic form of standstill.”

December 2009, English
12.8 x 19.8 cm, ca. 224 pp., softcover
ISBN 978-1-933128-25-2
€12.00 / \$15.00 TBC



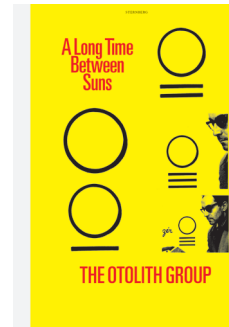
Melik Ohanian
Somewhere in Time

Texts by Ann Demeester, Jean-Christophe Royoux, et al.

This monographic catalogue presents a comprehensive overview of seminal works and projects by Paris-based artist Melik Ohanian. Using the diverse mediums of film, photography, installation, and books, Ohanian's practice ranges from audiovisual production to publishing, architecture, and exhibition dispositifs, to a treatment of reality itself. Conceived as an unfinished, continually expanding encyclopedia, this book organizes texts and images according to a carefully chosen lexicon. Operating on various incongruent levels, each entry refers either to an artwork and its process, or to the underlying concept of a particular piece. Some texts were commissioned specifically for this book, though others have been previously published. The catalogue also includes a conversation between the artist and curator/art critic Jean-Christophe Royoux. *Somewhere in Time* offers a multiple-choice reading in which each lexical entry may diverge significantly from the next, allowing for a plurality of transversal readings. The book's structure reflects the non-hierarchic multiplicities and contrasts inherent in Ohanian's work.

Somewhere in Time is published on the occasion of "From the Voice to the Hand," Melik Ohanian's project of coexisting exhibitions in Paris, Fall 2008.

February 2010, French / English
27 x 22.5 cm, ca. 260 pp., 200 color ill., softcover
ISBN 978-1-933128-59-7
€ / \$ TBA



The Otolith Group
A Long Time Between Suns

Edited by Anna Colin and Emily Pethick
Contributions by Irmgard Emmelhainz, Diana McCarty, Jean Matthee and T.J. Demos

The Otolith Group was formed in 2002 by London-based artists Kodwo Eshun and Anjalika Sagar. It takes its name from the structure in the inner ear that establishes our sense of gravity and orientation. Their work engages with archival materials, futurity and with the histories of transnationality: suggesting a future in which the past is treated as a relic, an idea that has the potential to inform the present and modify the future. Rather than returning to the past in order to reconnect with its perceived originality and authenticity, their work instead imagines a global future, while at the same time reminding us of the stunted trajectories of the Third World social movements and utopian experiments that once linked the people of Africa, Asia, and Eastern Europe.

A Long Time Between Suns has been edited as an archival assemblage that links the two stages of the exhibition at Gasworks and The Showroom. During the exhibition at The Showroom areas of the space will be configured to facilitate the final stages of the book's production.

The Group has co-curated "Against What? Against Whom?" (2009) in collaboration with Tate Modern and Raven Row (2009), and participated in a number of collective exhibitions and biennials around the world, including the 7th Shanghai Biennial (2008); documenta 12 (2007); the 3rd Tate Triennial (2006); and the 2nd Seville Biennial (2006).

Co-published with The Showroom and Gasworks, London,
If I Can't Dance, I Don't Want To Be Part Of Your Revolution, Amsterdam, MACBA, Barcelona,
and Fondazione Galleria Civica—Centro di Ricerca sulla Contemporaneità di Trento
Design by Will Holder
November 2009, English
21 x 29.7 cm, 178 pp., ca. 80 color ill.,
ISBN 978-1-933128-84-9
€17.00 / \$24.95 TBC



Raqs Media Collective
Seepage



Solution
Palestine-Israel

Edited by Joshua Simon

Raqs is a word in Persian, Arabic and Urdu and means the state that “whirling dervishes” enter into when they whirl. It is also a word used for dance.

At the same time, Raqs could be an acronym, standing for “rarely asked questions”...!

This book gathers together a compilation of texts authored by Raqs Media Collective (Monica Narula, Jeebesh Bagchi, and Shuddhabrata Sengupta). Raqs has been variously described as artists, media practitioners, curators, researchers, editors, and catalysts of cultural processes. Their work, which has been exhibited widely in major international spaces and events, locates them at the intersections of contemporary art, historical enquiry, philosophical speculation, research, and theory—often taking the form of installations, online and offline media objects, performances, and encounters. They live and work in Delhi, based at Sarai, Centre for the Study of Developing Societies, an initiative they co-founded in 2000. They are members of the editorial collective of the Sarai Reader series. In 2008 they were co-curators of the Manifesta 7 biennale.

Recent solo exhibitions include “Lightbox,” Tate Britain, London (2009), and “Escapement,” Frith Street Gallery, London (2009); group exhibitions include “Experimental Geography,” travelling exhibition, Canada and USA (2008–11), and “Indian Highway,” Serpentine Gallery, London (2008) and Astrup Fearnley Museum, Oslo (2009).

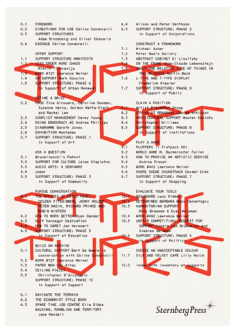
November 2009, English
17 x 24.5 cm, ca. 150 pp., b/w ill., softcover
ISBN 978-1-933128-86-3
€19.00 / \$24.95

Solution: Palestine-Israel is in an anthology of texts proposing a doable solution for the region. Each contributor offers one solution that he thinks would make life better and propose ways to do it.

“Solution” is a tricky term especially in relation to the ongoing newspeak of this last decade in Palestine-Israel. In their collaborative text “The Future Archaeology of Israel’s Colonisation,” Sandi Hilal, Alessandro Petti, and Eyal Weizman suggest revisiting the term of “decolonisation” “in order to maintain a distance from the current political terms of a ‘solution’ to the Palestinian conflict and its respective borders. The one-, two- and now three-state solutions seem equally entrapped in a ‘top-down’ perspective, each with its own self-referential logic. Colonial regimes are exemplified by various aspects of force relations beyond formal exclusions. Decolonisation implies a continuous process that aims at the dismantling of the existing dominant structure—financial, military and legal—conceived for the benefit of a single national-ethnic group, and engaging a struggle for justice and equality.”

The idea is therefore to rethink the different antagonisms that structure our ways of resistance and compliance; to rethink Semitism and 1948, rethink identity and territory, rethink resistance and memory, rethink democracy and state, rethink Zionism and decolonization, rethink refugee and property, rethink religion and solution.

Solution series edited by Ingo Niermann
April 2010, English
11.2 x 17.8 cm, ca. 120 pp., softcover
ISBN 978-1-933128-91-7
€15.00 / \$19.95



Support Structures

Edited by Celine Condorelli

Contributions by Can Altay, Christopher D'Arcangelo, Conrad Atkinson, Adam Broomberg & Oliver Chanarin, Lonnie van Brummelen & Siebren de Haan, Banu Cennetoglu, Wouter Davidts, El Lissitzky, Fischli/Weiss, Andrea Fraser, Frederick Kiesler, Jean-Claude Lebensztejn, Gordon Matta-Clark, Peter Nadin, Andrea Phillips, Barbara Steveni, Rirkrit Tiravanija, Jan Verwoert, Gavin Wade, Lawrence Weiner, Christopher Williams, Carey Young, et al.



Tirdad Zolghadr

Solution 168-187
America

Support Structures documents the ongoing research project by London-based architect Celine Condorelli and artist-curator Gavin Wade. Over a couple of years, Support Structure has offered an architectural interface, an endlessly adaptable universal system which houses art, archives, and propositions. It is a space which can be continuously reinvented by its users to provoke action, thoughts, connections, and strategies.

This book features the various projects realized to date and examines Support Structure's statements in the general political claim they make, in which a re-democratization of the process of inhabiting, moving through and utilizing social space is suggested. In a discussion with Marc Cousins, Director of AA Histories and Theories Programme, the double significance of the notion of support is being investigated: on the one hand, it is support as a kind of tectonic metaphor, and on the other hand, it means support in the sense of social or intellectual acceptance. Ultimately at stake is our tendency to repress the support structure: just as much as there is a long history of architectural drawings repressing infrastructure, one can say in general that idealizations of objects try to repress the supplement, the scaffold.

Produced in co-production with Support Structure:
Celine Condorelli and Gavin Wade with James Langdon
October 2009, English
21.5 x 28 cm, 438 pp., b/w ill., softcover
ISBN 978-1-933128-45-0
€25.00 / \$29.95

"As for the more long-term solutions, this is certainly a job for the avant-garde, be it in the shape of architects, supercilious tourist intellectuals, secret societies or some other semi-conspiratorial cluster. . . . This demands an avant-garde a little more proactive . . . and responsive than a Brechtian Villa Aurora... It's hardly a surprise that, over time, most Americans have become suspicious of people sympathetic to avant-gardism, assuming them all to be fascist hyena pigs, ipso facto no less. But in point of fact, America offers a rich tradition of politicized avant-garde conspiracies, the Black Panthers being only the most impressive recent example to have caught the public eye. To be honest, anything in my own book was long tucked away in their laundry list already."

Solution 168 -187: America is the fourth book in the Solution series. Opting for the United States of America, "still the most proficiently colonial place I know," Zolghadr provides a compilation of highly entertaining "solutions," where the objective is not the education of America so much as the pleasure of a text that purports to be just that.

Tirdad Zolghadr is an independent writer/curator based in Berlin. He writes for *frieze* and other publications, and is editor-at-large for *Cabinet* magazine. Zolghadr most recently organized the national pavilion of the United Arab Emirates, Venice Biennale 2009, and the long-term project Lapdogs of the Bourgeoisie (with Nav Haq). He's a curatorial advisor to the Guggenheim Abu Dhabi. Zolghadr currently teaches at the Center for Curatorial Studies, Bard College.

Solution series edited by Ingo Niermann
Design by Zak Kyes
December 2009, English
11.2 x 17.8 cm, ca. 100 pp., b/w ill., softcover
ISBN 978-1-933128-90-0
€15.00 / \$19.95 TBC

Sternberg Press
Lukas & Sternberg Series

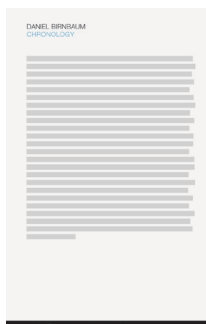


Michael Beutler
Pecafil

Edited by Nicolaus Schafhausen and
Katja Schroeder, Frankfurter Kunstverein
Texts by Thomas Bayrle, Maria Lind, Ariane
Müller

Pecafil is named after the bright yellow, biodegradable building material which Michael Beutler used for a series of outdoor, temporary sculptures in the city of Frankfurt am Main. At stake in most of the German artist's work is an experimental sculpture process where basic materials—wood, plaster, or glass—are used to analyze the standardization of common goods. This first monographic book discusses issues of art in public space and the social-political implications of Beutler's work.

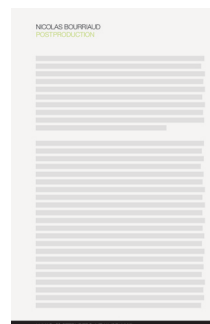
2006, (#004) English / German
11 x 17 cm, 100 pp., 40 color ill., softcover
ISBN 978-0-9745688-5-0
€15.00 / \$19.95



Daniel Birnbaum
Chronology

A philosophical essay on time, phenomenology and beyond, Daniel Birnbaum's *Chronology* was presented in *frieze* as a "compelling and sophisticated take on the common theme of Deleuzian immanence." Whereas many theoretical books littering the bookshops are laudations of excess, Birnbaum's convictions presented in *Chronology* cut a way through the "caesuras of non-meaning and blankness into the thick web of sense." Featured artists include Doug Aitken, Tacita Dean, Stan Douglas, Dominique Gonzalez-Foerster, Pierre Huyghe, Philippe Parreno, Tobias Rehberger, et al.

2005, (#013) English
11 x 17 cm, 115 pp., one color ill., softcover
ISBN 978-0-9745688-3-6
€15.00 / \$19.95



Nicolas Bourriaud
Postproduction

In *Postproduction*, the author discusses how, since the early nineties, an ever increasing number of artworks have been created on the basis of preexisting works; more and more artists interpret, reproduce, re-exhibit, or use works made by others or available cultural products. This art of postproduction seems to respond to the proliferating chaos of global culture in the information age, which is characterized by an increase in the supply of works and the art world's annexation of forms ignored or disdained until now.

Translated from the French by Jeanine Herman
2005, (#007) English
11 x 17 cm, 96 pp., softcover
First published 2002
ISBN 978-0-9745688-9-8
€15.00 / \$19.95



Gerard Byrne
Books, Magazines, and Newspapers

Edited by Nicolaus Schafhausen
Text by George Baker

George Baker has written a theoretical essay where he links Byrne's work to theatre and notes that the presence of avant-garde dramatist Bertolt Brecht has never been less discussed, but more widely explored, than in the last decade of artistic practice. The author traces "a set of provisional conjectures about the 'underground connection' of ... contemporary art to the present forms of capitalist crisis. They are new forms on both sides—the crises and transformations of both capitalism and culture—and more than ever before they demand critical elucidation alongside one another."

2003, (#009) English / German
11 x 17 cm, 208 pp., 23 color and 9 b/w ill., softcover
ISBN 978-0-9726806-6-0
€15.00 / \$19.95



Changing Society Lithuania

Edited by Lolita Jablonskienė and
Nicolaus Schafhausen

The central theme of *Changing Society: Lithuania* is the state of transition in a Post-Soviet state, which has achieved political stability but is still looking for appropriate images to portray itself in the domestic spheres of politics and society. It appears that a country's cinematographic and artistic film production often fulfils a seismographic function when it comes to depicting the effects of radical historical change.

2002, (#008) English / German
11 x 17 cm, 155 pp., 12 color ill., softcover
ISBN 978-0-9711193-9-0
€12.00 / \$19.95
Out of Print

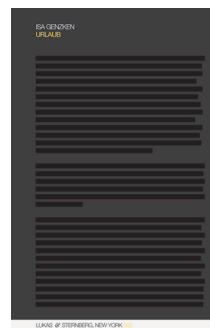


Peter Friedl Four or Five Roses

Edited by Frankfurter Kunstverein

Four or Five Roses contains some 45 children's "monologues," edited by the artist from numerous interviews and conversations recorded on playgrounds in South Africa. Translated into English from different South African languages, the "edited monologue" then becomes a hybrid genre, both fictionalized speech and serious counter-voice. The texts are accompanied by color illustrations of the actual South African playgrounds.

2004, (#005) English
11 x 17 cm, 139 pp., 20 color ill., softcover
ISBN 978-0-9726806-8-4
€15.00 / \$19.95
Out of Print



Isa Genzken Urlaub

Edited by Nicolaus Schafhausen and
Caroline Schneider
Text by Vanessa Joan Müller

This is German artist Isa Genzken's multilayered inquiry into the meaning of work and leisure. "Artists never take vacations," Genzken says, "but the entire art system urgently needs a vacation." Vanessa Joan Müller examines how Genzken's recent work establishes a critical discourse about architecture and design as exposed sites of aesthetic and cultural formation.

2000, (#003) English / German
11 x 17 cm, 140 pp., 21 color and 14 b/w ill., softcover
ISBN 978-0-9671802-1-2
€15.00 / \$19.95



Liam Gillick five or six

Edited by Nicolaus Schafhausen and
Caroline Schneider

five or six contains texts selected from more than 100 reviews, articles, and catalogue essays published by Liam Gillick since 1989. The book includes some of the formal, social, and ideological concerns that have merged in Gillick's "What if? Scenario."

"A constantly mutating sequence of possibilities. Add a morsel of difference and the results slip out of control, shift the location for action and everything is different." Liam Gillick

2000, (#001) English / German
11 x 17 cm, 144 pp., 7 color ill., softcover
ISBN 978-0-9671802-6-7
€15.00 / \$19.95

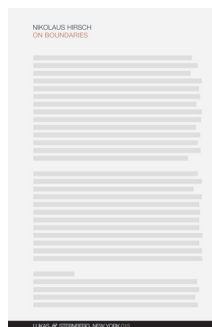


Tue Greenfort Photosynthesis

Edited by Solange de Boer, Zoë Gray,
Nikolaus Schafhausen, Caroline Schneider
Texts by Jesper Hoffmeyer, Maria Muhle
Interview by Zoë Gray

Greenfort's art evokes a world in which nature, culture, science, and industry, as well as the artwork and its site, are connected by a web of complex relationships. In most of his works the Danish artist demonstrates an interest in an expanded notion of ecology, one that encompasses cultural history and sociopolitics as well as natural resources. The book contains an essay by renowned scientist Jesper Hoffmeyer on biosemiotics while Maria Muhle discusses the artist's work in relation to biopolitics.

Co-published with Witte de With
2006, (#014) English / German
11 x 17 cm, 124 pp., 15 color ill., softcover
ISBN 978-0-9745688-0-5
€15.00 / \$19.95



Nikolaus Hirsch On Boundaries

In several theoretical essays, dialogues on collaborative projects, and reflections on his own work, Nikolaus Hirsch explores the critical transformations of contemporary space and its effects on spatial practice. Hirsch questions the notion of "boundary": as a phenomenon of social and political discourse, as a conflict between collaboration and authorship, as well as a physical limitation that negotiates between stable and unstable conditions.

2007, (#015) English / German
11 x 17 cm, 255 pp., 24 color ill., softcover
ISBN 978-1-933128-10-8
€15.00 / \$19.95

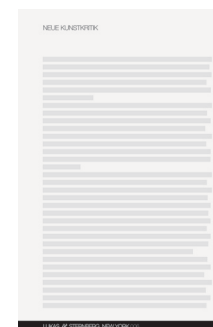


Alex Morrison Giving the Story a Treatment

Edited by Christina Ritchie and
Nikolaus Schafhausen
Text by Lars Bang Larsen
Interview by Jeff Derksen

Giving the Story a Treatment is the first comprehensive publication on Canadian artist Alex Morrison. Best known for his documentations on the skater culture, Morrison's videos, photographs, and drawings take a critical look at the marketing and strategies at work and reveal the growing aestheticization of the political within the cultural spectrum. The renowned Canadian writer Jeff Derksen and art critic Lars Bang Larsen link Morrison's work in a historical continuum with activist moments of recent history and contemporary events.

2005, (# 011) English / German
11 x 17 cm, 106 pp., 25 color ill., softcover
ISBN 978-0-9745688-4-3
€15.00 / \$19.95



Neue Kunstkritik

Texts by Eric C. Banks, Hans-Christian Dany,
Harald Fricke, Liam Gillick, Verena Kuni,
Pierre Leguillon, Olaf Nicolai, Andreas Spiegl,
Jan Verwoert, Astrid Wege, et al.

Neue Kunstkritik (New Art Criticism) documents a symposium held at the Frankfurter Kunstverein in September 1999. The title postulates a change of perspective in writing about art, which reflects the altered role of art and its critics. The various participants discuss how the borders between various professional fields have become fluid, and how artists, curators, and dealers have long become critics of their own and others' artistic products and processes.

2001, (#006) German
11 x 17 cm, 168 pp., 7 b/w ill., softcover
ISBN 978-0-9711193-2-1
€10.00 / \$15.00



Melik Ohanian Cosmograms

Edited by Melik Ohanian and
Jean-Christophe Royoux

Cosmograms is conceived as an extension of Melik Ohanian's film *Seven Minutes Before* (2004), a cinematic allegory of both the exhaustion of a certain narrative form and the new privilege accorded to space over time. Collecting twenty-three texts by authors from diverse fields of investigation and research, *Cosmograms* attempts to map the multiple coordinates of this new spatial paradigm.

2005, (#012) English
11 x 17 cm, 276 pp., softcover
ISBN 978-0-9745688-6-7
€19.00 / \$24.95



Jeroen de Rijke/Willem de Rooij After the Hunt

Edited by Veit Loers, Nicolaus Schafhausen,
and Caroline Schneider
Texts by Vanessa Joan Müller and Veit Loers
Interview by Nicolaus Schafhausen

Dutch artists Jeroen de Rijke and Willem de Rooij received international recognition for their seemingly luxurious and self-reflexive 35mm films. This first comprehensive monograph discusses how Dutch painting, Minimal Art, and film conventions become the backdrop for a "cinema in its decontextualized form."

2000, (#002) English / German
11 x 17 cm, 205 pp., 5 color and 2 b/w ill.,
softcover
ISBN 978-0-9671802-0-5
€15.00 / \$19.95
Out of Print



Michael Sailstorfer Reaktor

Contributions by Jennifer Allen, Franz Xaver
Baier, Schorsch Kamerun, Ingo Niermann,
Neville Wakefield

Characterized by a wild sense of absurdism, subversive poetry and melancholic humor, Michael Sailstorfer's oeuvre can be read against the backdrop of the conceptualization of space. With a special focus on issues of space and site specificity, this book discusses Michael Sailstorfer's most recent work, such as *Study for Breathing House*, which consists of a detonation that causes a house to shrink and expand, almost imperceptibly.

2008, (#016) English / German
11 x 17 cm, 150 pp., 27 color ill., softcover
ISBN 978-1-933128-38-2
€15.00 / \$19.95



Cerith Wyn Evans "Cerith Wyn Evans"

Edited by Daniel Buchholz, Christopher
Müller, and Nicolaus Schafhausen
Texts by Julie Ault, Juliane Rebentisch,
Andreas Spiegl, Jan Verwoert, et al.

Cerith Wyn Evans eludes easy categorization: he worked as an assistant to the film director Derek Jarman, making both experimental films and music videos for pop bands such as The Smiths and The Fall. During the 1990s, he consolidated an international reputation as an artist unafraid to embrace highly complex conceptual issues of communication and perception, with dense textual references invariably spliced with a poetically tongue-in-cheek dandyism. This book provides a comprehensive overview of his body of work.

Co-published with Frankfurter Kunstverein
2004, (#010) English / German
11 x 17 cm, 172 pp., 22 color ill., softcover
ISBN 978-0-9745688-1-2
€15.00 / \$19.95

Sternberg Press
Recent & Backlist



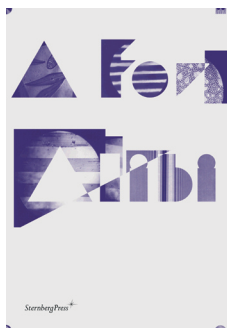
1,2,3... Avant-Gardes

Film/Art between Experiment and Archive

Texts by David Crowley, Steven Ball and David Curtis, Anselm Franke, Łukasz Ronduda, Leire Vergara, Jan Verwoert, Axel John Wieder, Michał Woliński, et al.

1,2,3... Avant-Gardes is dedicated to the ongoing history of the experiment in film and art. This book describes and analyses more than 30 films of the Polish avant-garde between 1920 and 1970 and juxtaposes their work with contributions by international artists from the last fifteen years. The book is organized around six themes: Analytical Strategies, Political Film (Soc Art), Sound and Image, Imagination, Games and Participation, and Consumption.

2007, English/German
16 x 23.5 cm, 224 pp., 96 color and 63 b/w ill., softcover
ISBN 978-1-933128-24-5
€20.00/\$29.95

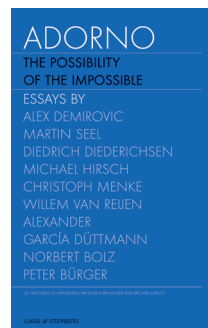


A for Alibi

Edited by Mariana Castillo Deball and Irene Kopelman, Uqbar Foundation
Texts by Charlotte Bigg, Erna Fiorentini, Mika Hannula, Raimundas Malasauskas, Katrin Solhdju

Uqbar Foundation invited a group of artists to develop projects using the impressive collection of historical instruments and optical devices housed at the Utrecht University Museum. Fully illustrated, this book documents the artists' projects as well as the *A for Alibi* symposium where renowned scientists and art historians lectured on the origins of modern visual culture. *A for Alibi* accompanied the same-titled show at de Appel, Amsterdam.

2007, English
16 x 24 cm, 239 pp., 100 b/w ill., softcover with dustjacket
ISBN 978-1-933128-33-7
€ 27.00/\$29.95



Adorno

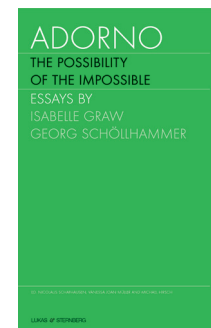
The Possibility of the Impossible (Vol. I)

Texts by Norbert Bolz, Peter Bürger, Alex Demirovic, Diedrich Diederichsen, Michael Hirsch, et al.

This volume comprises theoretical essays which investigate the relevance of Adorno's critical theory for the present. The tight connection between individual observations in aesthetics and cultural criticism, on the one hand, and the large speculations of social theory and the history of philosophy, on the other, that is found in Adorno's own work is taken as a point of departure in most of the essays.

Both Volume I and II accompanied an exhibition at the Frankfurter Kunstverein on the occasion of the 100th birthday of Theodor W. Adorno.

Adorno Vol. I
2003, English / German
13.9 cm x 21.5 cm, 264 pp., softcover
ISBN 978-0-9726806-4-6
€19.00/\$29.95
Out of Print



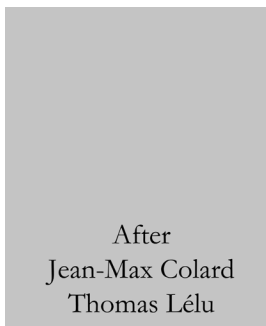
Adorno

The Possibility of the Impossible (Vol. II)

Texts by Isabelle Graw and Georg Schöllhammer

Volume II documents the exhibition which looks at the connection between contemporary art and Adorno's writings, with the visual arts becoming a central platform for comparison to Adorno's main subjects. The publication illustrates the works exhibited and discusses the relationship between autonomy and sovereignty.

Adorno Vol. II
2003, English / German
13.9 cm x 21.5 cm, 180 pp., 45 color ill., softcover
ISBN 978-0-9726806-3-9
€19.00/\$29.95
Out of Print

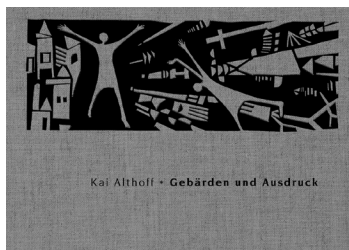


After

Edited by Jean-Max Colard and Thomas Lélou
Interview by Hans Ulrich Obrist

After constitutes a photographic project on how art affects our perception of reality. Expanding on our tendency to see the world through the prism of art, the book depicts some 200 images of found or researched situations taken “after” an artist’s work—occupied realities that are signed by the artists. Non-hierarchical, the images evoke what Raymond Hains once called “personified abstractions”—Buren’s stripes or Niele Toroni’s imprints, in whatever form they may be reproduced, will inevitably bring them back to mind.

2006, English / French
20 x 24 cm, 255 pp., 218 color ill., hardcover, clothbound
ISBN 978-1-933128-22-1
€30.00 / \$39.95



Kai Althoff Gebärden und Ausdruck

Edited by Nicolaus Schafhausen
Texts by Michaela Eichwald, Anke Kempkes,
Bernd Koehler, Jutta Koether

Gebärden und Ausdruck (Gestures and Expression) is the first comprehensive publication on the work of German artist Kai Althoff. Fully illustrated and conceived by the artist, the book traces the evolution of the work from the early nineties until today. The texts discuss Althoff’s repertoire of bohemian adolescents, revealing how his untranslatable dialect, hermetic cultural codes and twisted youth motifs are ultimately in service of the work’s epic dimension.

2002, English / German
27.3 x 23.6 cm, 197 pp., 67 color and
106 b/w ill., hardcover, clothbound
ISBN 978-0-9711193-6-9
€39.00 / \$45.00
Out of Print

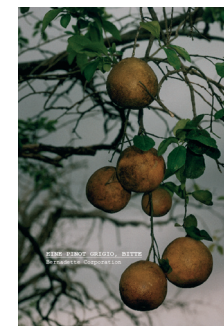


Atomkrieg

Edited by Antje Majewski and Ingo Niermann;
Texts by Joachim Bessing, Alexa Hennig von
Lange, Christian Kracht, Ulrike and Antje
Kuschel, Antje Majewski, Christiane Mennicke,
Dora Miran, Ingo Niermann

For decades, nuclear war has created a vast new territory for the imagination. In science fiction novels and films, great writers and filmmakers have envisioned and depicted the possibility of such a war. Artists, however, tend to engage the impossibility of its adequate representation. Published on the occasion of the exhibition “Atomkrieg” at Kunsthau Dresden, this book documents new works by Lukas Duwenhögger, Olafur Eliasson, Isa Genzken, Julian Göthe, Sarah Lucas, Martine Maffetti, Aleksandra Mir, Eva Rothschild, Salla Tykkä, et al. All of whom contemplate nuclear war and its representation.

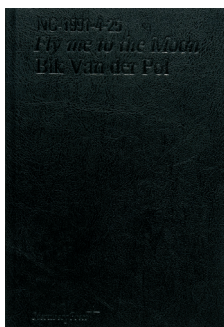
2004, English / German
19 x 23 cm, 136 pp., 40 color ill., softcover
ISBN 978-0-9745688-2-9
€19.00 / \$29.95



Bernadette Corporation Eine Pinot Grigio, Bitte

A novel-in-disguise, *Eine Pinot Grigio, Bitte* is a dark foray into capitalism—gone awry. Set against a backdrop of decadent zombies, the screenplay, written by Bernadette Corporation, follows John Delp and Aude as they shoot a movie in the cities of Paris, Berlin, and Mexico City. The novel is followed by *Pedestrian Memoranda*, a series of notes on Bernadette Corporation’s temporary underground film studio, operated from 2005–2007.

Co-published with Art in General, New York
2007, English
16.5 x 24.1 cm, 152 pp., 27 color ill.,
softcover
ISBN 978-1-933128-17-7
€19.00 / \$24.95

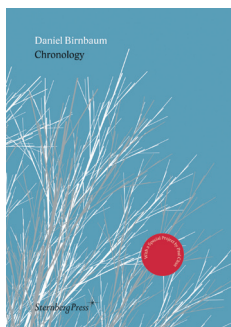


Bik Van der Pol
Fly Me To The Moon

Texts by Jennifer Allen, Wouter Davidts, Frans Von der Dunk, Bik Van der Pol, Jane Rendell

In 1969, the crew of the first manned lunar landing mission, Apollo 11, offered a moon rock to Willem Drees, a former Dutch prime minister, as a present from the U.S. ambassador. Now one of the oldest objects at the Rijksmuseum, the moon rock is the core item of Bik Van der Pol's project. *Fly Me To The Moon* consists of essays that discuss the links between the rock, the site of the museum, and the public and private significance of a collection.

2006, English
14 x 21 cm, 186 pp., 40 color ill., hardcover
ISBN 978-1-933128-20-7
€25.00 / \$29.95

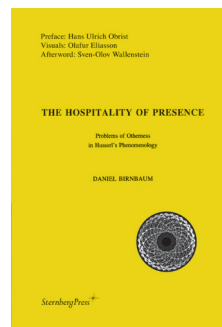


Daniel Birnbaum
Chronology

With a special Project by Paul Chan

Fully illustrated, *Chronology* is the second edition of Daniel Birnbaum's philosophical essay on art, time, and phenomenology. In this book, Birnbaum pursues problems that preoccupied Deleuze in post-war cinema and reflects on recent artist film-installations. In his new introduction, he considers the book's critical reception and elaborates on the work of Paul Chan in relation to a new sense of messianic time.

2007, English
13.5 x 19 cm, 222 pp., 29 color and 12 b/w ill.
ISBN 978-1-933128-31-3
€24.00 / \$29.95



Daniel Birnbaum
The Hospitality of Presence

Preface by Hans Ulrich Obrist
Postface by Sven-Olov Wallenstein
With a special project by Olafur Eliasson

The Hospitality of Presence is a study of the concept of otherness in Edmund Husserl's phenomenology. First published in 1998, this new edition consists of an anthology of citations from writers who explore Husserl's themes in ways that seem to radically alter the point of view, and a series of interventions by Olafur Eliasson, an artist whose work can be understood as an attempt to position us beyond the perspective of a phenomenology of embodiment.

2008, English
16.5 x 24 cm, 278 pp., 19 b/w ill., softcover
ISBN 978-1-933128-28-3
€24.00 / \$29.95



Bless
Celebrating Ten Years of Themelessness: N° 00 – N° 29

Texts by Stéphanie Moisdon, Ulf Poschardt, Adriano Sack, Barbara Steiner, Olivier Zahm, et al.

Bless came to fame in the winter of '97/'98, when the models of a Martin Margiela fashion show wore Bless wigs made out of fur. Heralded as one of fashion's most innovative designers, the Paris and Berlin-based duo quickly refused to capitalize on one milieu. Constantly investigating the boundaries of style, Bless slides from fashion to beauty, interior decoration to art exhibition, collaboration with other brands to stylized advertising. Designed by Manuel Raeder.

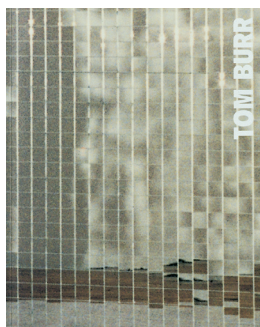
2006, English
18.5 x 25 cm, 255 pp., 196 color and 300 b/w ill., softcover
ISBN 978-1-933128-15-3
€45.00 / \$59.95
Out of Print



Ina Blom
On the Style Site
Art, Sociality, and Media Culture

While the terminology of style has all but disappeared from recent art critical and art historical discourse, artistic practice in the last decades has increasingly focused on the stylistics of the social environment – the way in which every aspect of life is formed, designed, and stylized. The artworks discussed by Blom in this book treat style as a social site and call for a new reading of the relationship between art and the “question of style.”

2007, English
 13.8 x 21.4 cm, 264 pp., 49 color ill., softcover
 ISBN 978-1-933128-30-6
 €24.00 / \$29.95
 Ina Blom is an Associate Professor at the Department of Philosophy, Classics, History of Art and Ideas at the University of Oslo. She has written extensively on modern and contemporary art and is also active as an art critic.

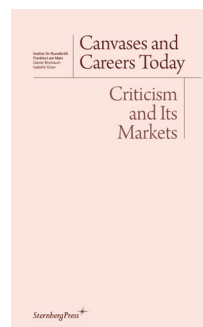


Tom Burr
Low Slung

Edited by Tom Burr and Karola Grässlin,
 Kunstverein Braunschweig
 Texts by Tom Burr, Carina Herring, Juliane Rebentisch

Video peepshows, porno theatres, garden pavilions—with subtle insight, Tom Burr sheds light upon what is marginalized, or not immediately recognizable. His works, which make reference to Minimal art’s object sculptures, redefine them in current socio-economic and “queer” aspects. By acting as an intermediary between formal stringency and socio-political content, Tom Burr’s works overcome Hal Foster’s criticism that Minimal art tended to “handle the viewer as historically innocent and sexually indifferent.”

2000, English / German
 21.5 x 27 cm, 64 pp., 23 color and 14 b/w ill., softcover
 ISBN 978-3-929270-32-7
 €21.00 / \$21.99

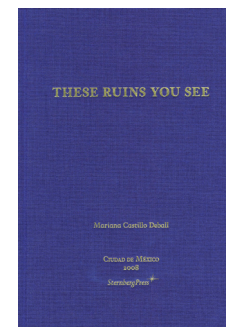


Canvases and Careers Today
Criticism and Its Markets

Edited by Daniel Birnbaum, Isabelle Graw
 Contributions by George Baker, Johanna Burton, Merlin Carpenter, Tom Holert, Branden W. Joseph, John Kelsey, André Rottmann, Julia Voss, et al.

Canvases and Careers Today brings together contributions from the eponymous conference organized by the Institut für Kunstkritik. The conference discussed a noticeable divide between American and European criticism, as well as new constraints and possibilities visible in various formats of criticism. The book aims at providing deeper insights and more complexity to current debates on the relationship between criticism, art, and the market.

2008, English
 12 x 19 cm, 148 pp., 11 b/w ill., softcover with dust jacket
 ISBN 978-1-933128-47-4
 €15.00 / \$19.95



Mariana Castillo Deball
These Ruins You See / Estas ruinas que ves

Contributions by Mariana Castillo Deball, Guadalupe Espinosa, Jorge Ibargüengoitia, Jesse Lerner, Sonia Lombardo de Ruiz, Sandra Rozental, Adam T. Sellen, et al.

These Ruins You See shifts between politics, history, heritage, and identity in an attempt to find, in the present, the vestiges of archaeological practice in Mexico. The publication assembles texts and illustrations of exhumed artifacts and found objects that bring into sharp relief the ideological baggage and the range of museographic practices that inevitably frame our perception of these objects.

2008, English / Spanish
 15.5 x 22.5 cm, 272 pp., 50 color and 120 b/w ill., hardcover, clothbound
 ISBN 978-1-933128-46-7
 €24.00 / \$29.95



Corporate Mentality

Edited by John Kelsey and Aleksandra Mir
Contributions by Absolute Vodka, Bernadette Corporation, Liam Gillick / Carey Young, Gareth James, Matthieu Laurette, Purple Institute, Superflex, Piotr Uklanski, et al.

Calling for a reassessment of the function of art in late capitalist society, *Corporate Mentality* focuses on the complex and ambiguous ways artistic production inhabits corporate processes, abandoning the autonomy of the artwork in order to elaborate resistant approaches to a world increasingly determined by commercial strategies and market concerns. Based on an archive (1995–2001) maintained by Aleksandra Mir, it presents a diverse spectrum of artists who take on business as site, as material, and as subject of their work.

2003, English
23 x 30 cm, 256 pp., 105 color ill., softcover
ISBN 978-0-9711193-1-4
€39.00 / \$39.95



Keren Cytter

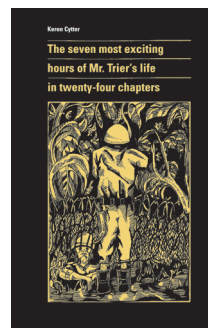
The Man Who Climbed Up the Stairs of Life and Found Out They Were Cinema Seats

Edited by Beatrix Ruf and Nicolaus Schafhausen

Written in seven chapters and seven styles, this book constitutes the first novel by the Israeli artist and filmmaker Keren Cytter. Both the grotesque and the absurd become tools to narrate the progression of her main character's life, artist Jeff Steinberg. With the recurring motif of scrambled reels, the story also functions as a reflection on the medium of film.

Keren Cytter is a recipient of The Baloise Art Prize and has held solo exhibitions at the Stedelijk Museum and the Kunst-Werke in Berlin.

2005, English
14 x 21.5 cm, 168 pp., 12 b/w ill., softcover
ISBN 978-1-933128-09-2
€19.00 / \$24.95



Keren Cytter

The seven most exciting hours of Mr. Trier's life in twenty-four chapters

The seven most exciting hours ... is an adventure novel based on a true story told in a televised interview by the notorious filmmaker Lars von Trier. It describes seven hours in the life of Tibor Klaus Trier—Lars von Trier's father—from the moment that his wife goes into labor early in the morning until Lars is born. Filled with unexpected links, Keren Cytter reveals all and more as she unfolds this apocalyptic adventure into a startling true story.

Co-published with Witte de With
Translated from the Hebrew by Hillel Roman
October 2008, English
14 x 21 cm, ca. 196 pp., 4 b/w ill., softcover
ISBN 978-1-933128-41-2
€19.00 / \$24.95



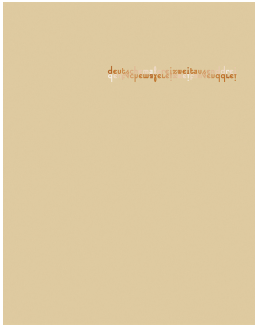
The Danish Pavilion

51st Venice Biennale

Edited by Jacob Fabricius
Texts by Peter Adolphsen, Bill Arning, Anders Kreuger, Mai Misfeldt and Marianne Torp, Lars Erik Frank, Daniel Pies, et al.

Five artists' books and one general catalogue document the works of Eva Koch, Joachim Koester, Peter Land, Ann Lislegaard, and Gitte Villesen. Conceived in close collaboration with each artist, the books focus on this younger generation of Danish artists who were a part of the international breakthrough for Danish visual art during the 1990s. The books trace how in their various artistic practices the artists are all preoccupied with the representation of reality within or beyond the real.

2005, English
16.5 x 20 cm, color ill., softcover
ISBN 978-87-91409-13-4
€15.00 / \$19.00 each
€45.00 / \$39.95 set



deutschemalereizweitausenddrei

Edited by Nicolaus Schafhausen,
Frankfurter Kunstverein
Text by Ingo Niermann

The exhibition *deutschemalereizweitausenddrei* (german painting two thousand and three) is a response to the needs and social circumstances that have given rise to painting's present (return to) popularity, and to the strategies young artists are developing to meet this. The focus is on individual approaches that seem symptomatic at present insofar as they strive to occupy up-to-date positions, adopting diverse strategies to integrate painting's historical potential for critique and reflection.

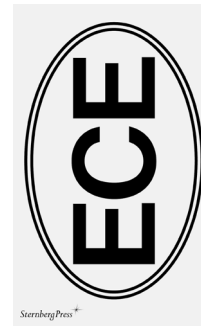
2003, English / German
24.5 x 30.5 cm, 168 pp.,
114 color ill., softcover
ISBN 978-0-9726806-0-8
€29.00 / \$30.00
Out of Print



Diedrich Diederichsen On (Surplus) Value in Art Reflections 01

On (Surplus) Value in Art constitutes the first book of the new series Reflections. In his essay, Diedrich Diederichsen applies the Marxist theory of surplus value to rationalize value formation in contemporary art. He elaborates on art as a “commodity form” and on the notion of “aura.” Diederichsen goes on to compare contemporary art to other cultural industries, which are experiencing diminishing possibilities for the creation of surplus value.

Co-published with Witte de With
October 2008, English / German / Dutch
12.5 x 18.5 cm, 128 pp., softcover
ISBN 978-1-933128-50-4
€14.95 / \$19.95

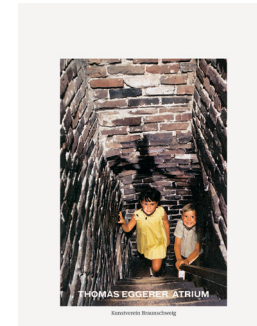


East Coast Europe

Edited by Markus Miessen
Contributions by Marina Abramovic, Lisa Farjam, Reinier de Graaf, Aaron Levy, Viktor Misiano, Orchard, Dan Perjovschi, Marjetica Potrč, Taryn Simon, Nedko Solakov, Milica Tomić, Kazys Varnelis, Jordan Wolfson, et al.

East Coast Europe, which took place during Spring 2008, is a project about the perceptions of contemporary European identity and its relation to spatial practices and international politics. The project invited leading figures in culture and politics from the two east coasts—the geographical East Coast of the United States of America and the political “East Coast” of the European Union to comment on their perception of Europe today.

Co-published with Založba ZRC, Ljubljana
October 2008, English
11.1 x 17.8 cm, 352 pp., softcover
ISBN 978-1-933128-49-8
€12.00 / \$14.95



Thomas Eggerer Atrium

Edited by Karola Grässlin, Kunstverein
Braunschweig
Texts by Diedrich Diederichsen and David Joselit

A former member of the collaborative Group Material in New York, Thomas Eggerer initiated conceptual projects, focusing on identity and gender issues in public space. In his paintings and drawings, Eggerer continues this discourse with other means. His enigmatic depictions of groups and collectives attempt less to portray the singularity of the individual than to explore the mechanisms of exclusion and inclusion, conformity and hierarchy, as well as the potential of individual or collective utopia.

2003, English / German
21.5 x 27 cm, 68 pp., 27 color and 5 b/w ill.,
softcover
ISBN 978-0-9726806-9-1
€19.80 / \$29.95
Out of Print



Katja Eydel
Model ve Sembol
The Invention of Turkey

Edited by Katja Eydel
 Texts by Ariane Müller, Bernd Nicolai, Bülent Tanju

Turkey represented an extreme case among those countries that, not having been colonized, strove after World War I for a new national political identity by means of a radical Westernization. This publication documents both the visionary framework underlying the creation of modern Turkey, and the social reality of the current state. The essays discuss how the construction of Kemalism entailed a comprehensive and ideological integration of architecture and new media, such as photography.

2006, English / German
 20 x 25 cm, 184 pp., 126 color and 120 b/w ill., softcover
 ISBN 978-1-933128-16-0
 €26.00 / \$30.00

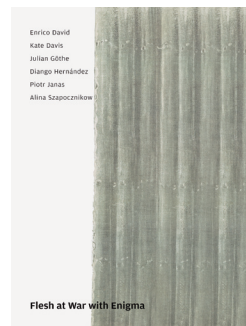


Harun Farocki
Nachdruck/Imprint
Texte/Writings

Edited by Susanne Gaensheimer, Westfälischer Kunstverein, and Nicolaus Schafhausen, Frankfurter Kunstverein

Nachdruck/Imprint brings together a selection of writings produced by Harun Farocki over the past three decades. They provide an insight into Farocki's filmic work and its underlying querying of the status, production, and perception of images conveyed technically and through media. As a critical observer of political and cultural events, Farocki reveals the images' hidden content in his films and writings.

2001, English / German
 13.8 x 21.5 cm, 328 pp., 20 b/w ill., softcover
 ISBN 978-3-930916-41-2
 € / \$19.00
 Out of Print



Flesh at War with Enigma

Edited by Anke Kempkes, Kunsthalle Basel
 Texts by Manfred Hermes, Anke Kempkes, Sarah Lowndes, Ralph Ubl, interviews by Anke Kempkes, Dominic Eichler, Maciej Sawicki

Flesh at War with Enigma highlights an idiom in contemporary art that resorts deliberately and anachronistically to surreal forms and motifs. Surreal compositions unfold here in their empowering improbability. They appear as prospective knowledge, as pessimistic assurance and as explosive mises-en-scènes, running counter to conventional meanings. The essays discuss the works of Enrico David, Kate Davis, Julian Göthe, Diango Hernández, Piotr Janas, and Alina Szapocznikow and reveal a new link between body, desire, and abstraction.

Co-published with Kunsthalle Basel
 2005, English / German
 16 x 20.5 cm, 112 pp., 26 color and 3 b/w ill., softcover
 ISBN 978-1-933128-02-3
 €29.00 / \$35.00
 Out of Print

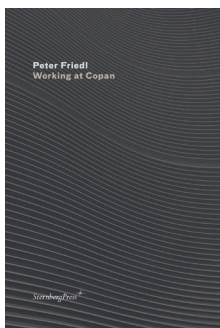


Die Frage des Tages /
The Question of the Day

Edited by Nicolaus Schafhausen and Julia Moritz

Why isn't there a "Kunsthalle" in bigger cities like London, Berlin, or New York? How much Pop culture can a contemporary institution tolerate? Is the art market one step ahead of the institutionalized art system regarding international networking? Published on the occasion of the European Kunsthalle project in Cologne, these are some of the 100 questions which were asked to experts from the fields of art, art theory, economics, and architecture.

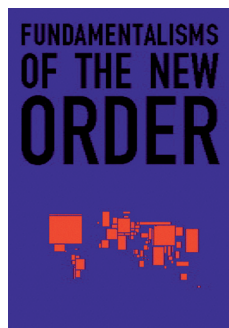
2007, English / German
 11 x 17 cm, 120 pp., softcover
 ISBN 978-1-933128-29-0
 €15.00 / \$19.95



Peter Friedl
Working at Copan /
Trabalhando no Copan

Working at Copan collects interviews with workers and employees at Edifício Copan. A landmark of modernist architecture, this building embodies an era of radical political and economic changes within Brazilian society. In this book, Peter Friedl deals with the work left over from the modern era. He questions the logic of the labor produced, the work process, the relationship of work and leisure, memories, and discusses plans for the future.

Co-published with Kunsthalle Basel and Extra City, Antwerpen, in collaboration with Exo experimental.org, São Paulo
2007, English / Portuguese
14 x 21 cm, 256 pp., 8 b/w ill., softcover
ISBN 978-1-933128-37-5
€19.00 / \$21.95

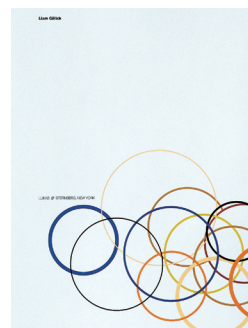


Fundamentalisms of
the New Order

Edited by Charlotte Brandt, Lars Bang Larsen, Jean-Charles Massera, Cristina Ricupero
Texts by Lars Bang Larsen, Jean-Charles Massera, Toni Negri, Slavoj Žižek, et al.

Conceived as a textbook with images rather than an exhibition catalogue, this book reflects on the diversity of fundamentalisms, a phenomenon that is not confined to particular cultures or modes of thought. Its intention is to explore the concept in its many forms and multiple origins. Why have we seen such a resurgence of fundamentalisms—religious, political, cultural, economic? What are the fundamentalisms at work in our own culture? What happened to the idea of the Welfare State—a “positive fundamentalism”?

2004, English
14 x 28 cm, 312 pp., 115 color ill., 85 b/w ill., softcover
ISBN 978-951-8955-75-0
€24.00 / \$39.95



Liam Gillick

Edited by Susanne Gaensheimer, Westfälischer Kunstverein, and Nicolaus Schafhausen, Frankfurter Kunstverein
Texts by Michael Archer,

“If you want to fight, then you go underground, whether you’re on the inside of things or on the outside ...’ The first lines of *Robert McNamara*, Liam Gillick’s unpublished 1993 novel, appear to be a metaphor for an artistic strategy that runs throughout all of Gillick’s subsequent texts, installations, scenarios, and objects. This strategy is the construction of implicit, non-concrete elements around the actual meaning, which in turn remains obscure; around an unmentioned content that exists between the words and lines ...”
Susanne Gaensheimer

2000, English / German
21 x 25.5 cm, 168 pp., 98 color ill., softcover
ISBN 978-0-9671802-3-6
€35.00 / \$39.95
Out of Print

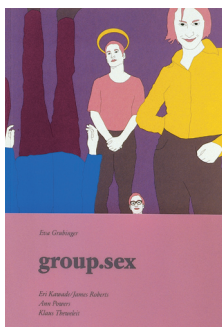


The Greenroom
Reconsidering the Documentary
and Contemporary Art #1

Edited by Maria Lind, Hito Steyerl
Texts by T. J. Demos, Okwui Enwezor, Carles Guerra, Vit Havránek, Jörg Heiser, Stefan Jonsson, Maurizio Lazzarato, Jean-Pierre Rehm, Jan Verwoert, et al.

Documentary practices make up one of the most significant and complex tendencies within art during the last two decades. This anthology seeks to overcome the existing dispersion of texts on documentary practices and to offer new perspectives on this crucial theme. The publication is part of the research project “The Greenroom: Reconsidering the Documentary and Contemporary Art” at the Center for Curatorial Studies, Bard College.

Co-published with Center for Curatorial Studies at Bard College
September 2008, English
13 x 21 cm, 240 pp., 14 b/w ill., softcover
ISBN 978-1-933128-53-5
€19.00 / \$28.00

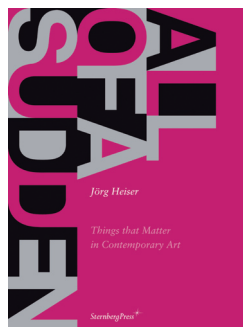


group.sex

Edited by Eva Grubinger
Texts by Eri Kawade / James Roberts,
Ann Powers, Klaus Theweleit

The texts in *group.sex* discuss political groups and languages, abstract radicalism and art, the RAF, feminism and bohemianism, social hierarchies, and telematic friendship. Edited and designed by artist Eva Grubinger, the book contains a pictorial insert entitled *Sacher Torture*, an image series illustrating a model procedure of exclusion from a group.

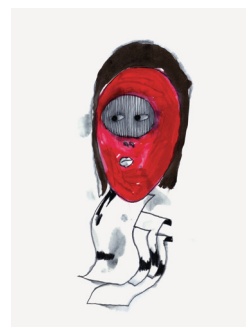
1998, English / German
16.5 x 24 cm, 120 pp., 14 color ill., softcover
ISBN 978-3-00-002538-9
€15.00 / \$19.95



Jörg Heiser All of a Sudden Things that Matter in Contemporary Art

Since the mid-nineties, the art world has experienced an unprecedented boom. “There is more of everything—more artists, more collectors, more galleries, more art fairs, more museums, more biennials ... with one exception: criteria. Criteria with which the art of the moment can be understood ...” Here, Jörg Heiser sets up the framework for his book. Using many artworks as example, he provides a sharp summary of contemporary art since Duchamp.

Translated from the German by Nicholas Grindell
2008, English
15.5 x 21 cm, 304 pp., 129 color and 40 b/w ill., softcover
ISBN 978-1-933128-39-9
€24.00 / \$29.95

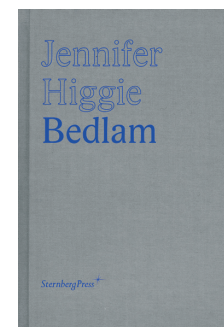


Diango Hernández revantgarde

Texts by Diango Hernández and
Anke Kempkes

In the 1990s, Cuban-born artist Diango Hernández started an extended series of drawings which processed the political and economical crisis of Cuba after the collapse of the socialist systems in Eastern Europe. These drawings functioned as a kind of political diary where the artist could transform everyday objects from the street into utopian configurations. Hernández came to call his entire practise “drawing,” be it a complex installation, a sculpture or an accidental trace on a piece of paper.

2005, English / German / Italian
17 x 22.5 cm, 170 pp., 130 color ill., softcover
ISBN 978-1-933128-07-8
€25.00 / \$34.95
Out of Print



Jennifer Higgle Bedlam

In 1842 the great Victorian painter, Richard Dadd, accompanied a former mayor on a Grand Tour of Europe and the Middle East. Within a year he had become a devotee of the Egyptian god Osiris and murdered his father, believing him to be an impostor. Written by Jennifer Higgle, “*Bedlam* is a mystery story in which we search for clues as to how an individual might go from precocious talent to parricide.” Oliver Harris, Times Literary Supplement

2006, English
14 x 19 cm, 192 pp., 1 color ill., hardcover, clothbound
ISBN 978-1-933128-12-2
€24.00 / \$29.95



In The Poem About Love You Don't Write The Word Love

Edited by Tanya Leighton
Texts by Giorgio Agamben, George Baker,
François Bucher, Serge Daney, Gilles Deleuze,
Jean-Luc Godard, Haruki Murakami, et al.

In The Poem About Love You Don't Write The Word Love takes the distinction that French critic Serge Daney made between the “image” and the “visual” as a starting point for a selection of artworks, films, and discussions. The book, which accompanied the same-titled exhibition at Artists Space (NY), provides a critical framework for examining how contemporary art and cinema can still hold out against an experience of vision and of the “visual.”

2006, English
14 x 21.5 cm, 255 pp., 30 color and 44 b/w
ill., softcover
ISBN 978-1-933128-19-1
€24.00 / \$29.95



Sture Johannesson

Edited by Lars Bang Larsen
and Sture Johannesson
Texts by Lars Bang Larsen
and Sture Johannesson

In the sixties, Sture Johannesson’s psychedelic posters upset both the Swedish authorities and the “serious” left wing with their delirious drug politics. This book, part psychedelic philosophy, part biography, presents Johannesson’s work in depth, documenting his affiliations with the “high” underground and the punk movement, his activism and his radical exploration of the relationships between art, politics, technology, and human consciousness.

2002, English
23.5 x 31 cm, 104 pp., 81 color and 31 b/w
ill., hardcover with dust jacket
ISBN 978-0-9711193-5-2
€39.00 / \$39.00



Légende

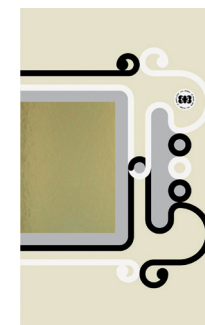
Alexis Vaillant (Ed.)

Edited by Alexis Vaillant
Texts by J. G. Ballard, Craig Buckley, Yoann
Gourmel, Raimundas Malasauskas,
Shimabuku, Tris Vonna-Michell, et al.

Légende is archaic speech that circulates in close connection with images. Lodged in the past, it seems to have nothing in common with this era’s perpetual present. And yet, the present produces its narratives. This book accompanies the eponymous exhibition at the castle of Chamaranade in France. It assembles the recent work of fifty international artists who interrogate the artificiality of the current world and render up intensified visions of it.

Artists: David Altmejd, Peter Coffin,
Anne Collier, Michaela Eichwald,
Jason Fox, Karl Holmqvist, Uwe
Henneken, Jason Meadows, et al.

2008, English / French
12 x 18 cm, 256 pp., 62 color and 7 b/w ill.,
softcover
ISBN 978-1-933128-44-3
€19.00 / \$22.00



M/M (Paris) Le Grand Livre

Introduction by Cristina Ricupero
Interview by Hans Ulrich Obrist

“An image never interests us as such. Its relevance lies in the fact that it contains the sum of preceding dialogues, stories, experiences with various interlocutors...” Fully conceived by M/M (Paris), this large-format publication accompanied the exhibition “Antigula” at the Ursula Blickle Foundation and “Zugabe!” at the Frankfurter Kunstverein. *Le Grand Livre* contains illustrations from the designers’ recent projects.

2004, English, limited edition
32.8 x 51 cm, 24 pp., 12 color ill., hardcover
with silkscreen printing and hot foil
ISBN 978-1-933128-01-6
€120.00 / \$150.00



Hans Ulrich Obrist
...dontstopdontstopdontstopdontstop

Preface by Rem Koolhaas, afterword by Daniel Birnbaum, title by Douglas Gordon

“If art takes place in a contemporary art museum (where we expect it), what does it mean? Art should not be about filling spaces, but about necessities and urgencies.” Such are the principles conveyed by Hans Ulrich Obrist in *...dontstopdontstopdontstopdontstop*. A compendium of texts written between 1990 and 2006, here are exhibition case studies involving some of the more thought-provoking artists, architects, and scientists of our time.

2006, English
17 x 22 cm, 128 pp., hardcover with dust jacket
ISBN 978-1-933128-06-1
€34.00 / \$39.00



Marcel Odenbach

Edited by Vanessa Joan Müller and Nicolaus Schafhausen, Frankfurter Kunstverein
Texts by Dan Cameron, Jörg Heiser, Kobena Mercer, Vanessa Joan Müller, Marcel Odenbach, Astrid Wege

Since the mid-1970s, Marcel Odenbach has produced an extensive body of tapes, performances, drawings and installations, and has gained international recognition as one of Germany’s most important artists working in video. His works engage in a provocative discourse on the construction of the “self” in relation to historical and cultural representation. Using excerpts from films and newsreels, along with his own footage, the artist explores the ways images of the past shape our perception of the present.

2002, English / German
14 x 21.5 cm, 200 pp., 12 color and 29 b/w ill., softcover
ISBN 978-0-9711193-8-3
€19.00 / \$24.95



Jean-Charles Massera
Sex, Art, and the Dow Jones

Sex, Art, and the Dow Jones attempts to extract a certain number of aesthetic topics from their historic contexts (art and film history) in order to connect them to the restructuring currently going on in our society. How can the events in which we are supposed to participate be translated into experience? How can we represent ourselves in a History that is being written in terms of the economy and the stock market? Along these questions, French author Jean-Charles Massera discusses the works of various artists and film-makers.

Translated from the French by Gila Walker
2003, English
14 x 21.5 cm, 300 pp., softcover
ISBN 978-0-9671802-9-8
€25.00 / \$29.95



Josephine Meckseper
The Josephine Meckseper Catalogue

Texts by John Kelsey and Andrew Ross

“Politics and aesthetics morph seamlessly in a world where politics confuses itself with representation, where all attention is swallowed in the communication of a message rather than in the intensity of an event. In Meckseper’s gallery installation, where fashion images share space with protest documentation, where an idea of relational space rubs shoulders with an idea of lifestyle or boutique design, where an idea of the social morphs into an idea of the commodity relation, many of the elements on display also double as mechanisms of display ...” John Kelsey

2004, English / German
24 x 24 cm, 48 pp., 32 color ill., softcover
ISBN 978-1-933128-00-9
€19.00 / \$24.00
Out of Print

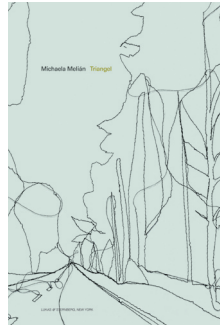


Josephine Meckseper
The Josephine Meckseper
Catalogue No. 2

Text by Sylvère Lotringer

This fully illustrated, artist-designed catalogue features recent work by New York-based Josephine Meckseper. The artist suggests that our desire for luxury goods and fashion is induced by media-driven ruling regimes, and comes to the conclusion that partisan politics are just another status symbol. Radicalism quickly morphs into radical chic, which is just one more object to be fetishized and sold in a museum-gallery-boutique that samples utopian dreams ranging from the communists to the hippies.

2006, English
24 x 24 cm, 48 pp., 32 color ill., softcover
ISBN 978-1-933128-14-6
€24.00 / \$29.95

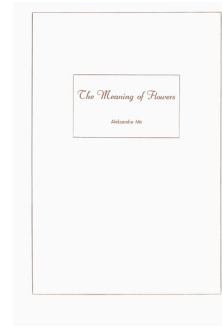


Michaela Melián
Triangel

Edited by Bettina von Dziembowski, Silvia Eiblmayr, and Nicolaus Schafhausen
Texts by Didi Neidhart, Dirk Snauwaert, Frank Wagner, et al.

This catalogue is the most comprehensive treatment of Michaela Melián's oeuvre to date and constitutes, with numerous essays and illustrations, a long due documentation of the German artist's work. The texts discuss how, since the late 1980s, Melián has consistently pursued a strategy of rendering visible the social—that complex web of power, system, gender, and class—uncovering it, even where it lies buried by familiarity and habit.

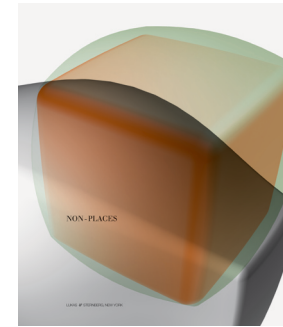
2003, English / German
16.5 x 23.9 cm, 144 pp., 129 color ill., softcover
ISBN 978-0-9726806-2-2
€19.00 / \$24.00



Aleksandra Mir
The Meaning of Flowers

Drawing upon the classic notion that flowers are imbued with meanings and a specific set of semantics with idealistic and hopeful connotations, Sicily-based artist Aleksandra Mir has edited and revised the botanical code in a more socially relevant fashion. *The Meaning of Flowers* consists of a full color artist-designed book, in which Mir has created a completely new and idiosyncratic type of botanical print.

2006, English
22.4 x 32.4 cm, 84 pp., 40 color ill., softcover
ISBN 978-1-933128-23-8
€32.00 / \$39.95



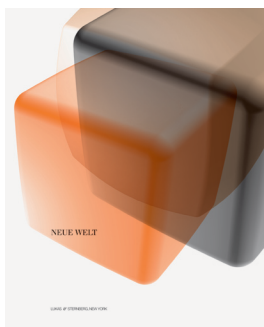
Non-Places

Edited by the Frankfurter Kunstverein
Text by Vanessa Joan Müller

The exhibition *Non-Places* questions the redefined relationship between public and private space as well as the phenomenon of modern “nonplaces,” which appear to be everywhere and nowhere at the same time: airports, shopping malls, anonymous new suburbs, or international franchise companies.

The catalogue documents works by Emmanuelle Antille, Martin Boyce, Thomas Demand, Peter Friedl, Jonathan Horowitz, Mark Lewis, Olaf Metzel, Nick Relph & Oliver Payne, Martha Rosler, et al.

2002, German
19 x 23 cm, 52 pp., 18 color and 3 b/w ill., softcover
ISBN 978-0-9711193-3-8
€14.00 / \$19.95



Neue Welt

Edited by Nicolaus Schafhausen, Frankfurter Kunstverein
Texts by Vanessa Joan Müller and Niels Werber

Neue Welt (New World) documents a group show which investigates the political and, most importantly, the social restructuring of recent years. Going beyond one-dimensional statements, the texts discuss the redefinition of public space, the position of the individual in a society obsessed with spectacle, and the effects of a globalized economy. The catalogue documents works by Pawel Althamer, Kai Althoff, Michael Elmgreen/Ingar Dragset, Rodney Graham, Philippe Parreno, Jeroen de Rijke/Willem de Rooij, Anri Sala, et al.

2001, German
19 x 23 cm, 104 pp., 60 color ill., softcover
ISBN 978-0-9671802-2-9
€ / \$19.00



New Heimat

Edited by Karl-Heinz Kohl and Nicolaus Schafhausen, Frankfurter Kunstverein
Texts by Kurt Beck, Heike Behrend, Britta Duelke, Volker Gottowik, Nicole Janowski/Christian Meyer, Holger Jebens, Karl-Heinz Kohl, Judith and David Macdougall, Editha Platte

The exhibition “New Heimat,” conceived in cooperation with the Frobenius-Institute, documents how the phenomenon of globalization can generate new, hybrid cultures, in which Western influences experience transformation and traditional cultures are assimilated. The catalogue presents works that subject the phenomenon of globalization to a productive revision, and investigate the hallmarks of mobility and integration in a postcolonial world.

2001, German
19 x 23 cm, 136 pp., 8 color and 72 b/w ill., softcover
ISBN 978-0-9711193-4-5
€19.00 / \$24.95
Out of Print

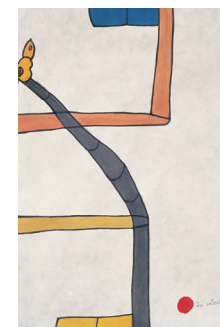


Otra de vaqueros

Edited by Perros Negros, Toasting Agency
With Jennifer Allora & Guillermo Calzadilla, Bernadette Corporation, Jay Chung & Q Takeki Maeda, Jeremy Deller, Karl Holmqvist, Bruno Serralongue, Sean Snyder, Reena Spaulings, et al.

Otra de vaqueros is the negative space and a souvenir of an eponymous residency and exhibition project that took place in Mexico City in 2007. Featuring stories, statements, questionnaires, jokes, instructions, and letters by the participating artists and guest projects, the book sheds light on the mechanisms and the relational and conceptual spaces that preempted the production of the exhibition's works, and the “Otra de vaqueros” project as a whole.

2008, English
13.5 x 20 cm, 144 pp, 52 color and 13 b/w ill., softcover
ISBN 978-1-933128-40-5
€10.00 / \$10.00



oVER

Edited by Rirkrit Tiravanija and PLAN.b publishing, production, design, Bangkok

oVER is a magazine made out of stories from everyday life: food, music, sports, travel, fashion, fiction, politics, science, and art. Initiated by the artist Rirkrit Tiravanija and edited by his Bangkok publishing house PLAN.b, *oVER* magazine offers an innovative publishing format for artists and other cultural producers. In addition to its 52-page fully illustrated print section, the magazine contains audio-CDs with stories, interviews, music, and sound pieces which comment on the illustrations.

2005, 3rd issue, English, biannual magazine
Including three Audio CDs and an additional 16 pp. insert
26.5 x 40 cm, 52 pp., 52 color ill.
ISSN 1686-8889
€19.00 / \$29.95



The Populism Catalogue

Edited by Lars Bang Larsen, Cristina Ricupero, Nicolaus Schafhausen
Texts by Bernadette Corporation, Matias Faldbakken, Liam Gillick, John Kelsey, Gila Lustiger, Jean-Charles Massera, et al.

The Populism Catalogue documents the four exhibitions at Contemporary Art Centre, Vilnius; National Museum of Art, Architecture and Design, Oslo; Stedelijk Museum, Amsterdam and Frankfurter Kunstverein, Frankfurt/M. It features works of fiction as a literary approach to the theme of populism. Designed by M/M (Paris). Featured artists include Bernadette Corporation, Jeremy Deller, Jens Haaning & Superflex, Russell Haswell, Matthieu Laurette, Erik van Lieshout, Sarah Morris, Roman Ondak, Willem de Rooij, et al.

2005, English, co-produced with NIFCA
24 x 24 cm, 168 pp., 177 color ill., clothbound with dust jacket
ISBN 978-1-933128-05-4
€34.00 / \$45.00



The Populism Reader

Texts by Ina Blom, Anthony Davies, Simon Frith, Brian Holmes, Ernesto Laclau, Dieter Lesage, Bart Lootsma, Chantal Mouffe, Iver B. Neumann, Pierre-André Taguieff, Niels Werber, et al.

The Populism Reader accompanies "Populism," an exhibition project in four European cities exploring the relationships between contemporary art and current populist cultural and political trends. Conceived as an anthology, the publication comprises essays covering various aspects and approaches to the populist experience. The book is designed by M/M (Paris) and illustrated by Atelier Van Lieshout; contributions stem from amongst others activists, journalists, art critics, philosophers, and political scientists.

2005, English, co-produced with NIFCA
17 x 23 cm, 200 pp., 20 color ill., softcover
ISBN 978-1-933128-04-7
€25.00 / \$29.95



Manuel Raeder Popurri: Agenda 2007

Agenda is an ongoing project by the Berlin-based graphic designer Manuel Raeder. The book's layout focuses on questioning different methods of how people organize, in a personal or non-personal way, their time. Formats, sizes, and distribution systems of *Agenda* vary each year. At stake in this ongoing project is the question of time management. Beyond offering a space for scheduling and planning tasks, the agenda becomes a framework to reflect on the meaning of free and creative time.

2006, English
17 x 22 cm, 208 pp., softcover, limited edition
ISBN 978-1-933128-18-4
€25.00 / \$29.95



Julia Scher Always There

Edited by Caroline Schneider and Brian Wallis
Texts by Bill Horrigan, Andrew Hultkrans, Giovanni Intra, Avital Ronell, Andrew Ross, Lynn Tillman

Always There offers a comprehensive survey of American artist Julia Scher's work. The artist's installations and performances have always featured a complex relation to techno-social control, demonstrating our complicity in the proliferating technologies used to surveil both our physical and virtual identities. The texts discuss how in the aftermath of 9-11, issues of surveillance, data harvesting and scopophilia have acquired a new meaning.

2002, English
22 x 28 cm, 128 pp., 51 color and 16 b/w ill., softcover
ISBN 978-0-9711193-7-6
€30.00 / \$30.00



Markus Schinwald

Edited by Markus Heinzmann and Nicolaus Schafhausen
Text by Vanessa Joan Müller, interview by Markus Heinzmann

The films, photos, installations, and graphic artworks of Austrian artist Markus Schinwald create a highly charged aesthetic collection of curios in which the human being stands in the focal point of observation. Physical extensions, prostheses, and mechanical apparatuses transform human beings into marionette-like dolls and simultaneously give mechanical automatons a mystical habitat all their own. Conceived as an artist's book, *Markus Schinwald* presents the entire spectrum of the artist's oeuvre.

Co-published with Frankfurter Kunstverein and Siemens Arts Program
2004, English / German
19 x 26 cm, 242 pp., 117 color and 14 b/w ill., hardcover, clothbound
ISBN 978-0-9745688-7-4
€29.00 / \$45.00
Out of Print



Self-Organisation / counter-economic strategies

Edited by Will Bradley, Mika Hannula, Cristina Ricupero, Superflex
Texts by Bruno Comparato, Alfonso Hernández, Susan Kelly, Lawrence Lessig, Tere Vadén, et al.

This book is about the many approaches to the creation, dissemination, and maintenance of alternative, “bottom-up” models for social and economic organisation, and the practical and theoretical implications, consequences, and possibilities of these self-organized structures. The counter-economic strategies discussed here are alternatives to classical capitalist economic organization that exploit, or have been produced by, the existing global economic system.

2006, English
11 x 18 cm, 255 pp., 50 b/w ill., softcover
ISBN 978-1-933128-13-9
€24.00 / \$29.95
Out of Print



Skarbek

Edited by Antje Majewski and Ingo Niermann
Text by Ingo Niermann
Music by Kathrin Vellrath and Christoph de Babalon

Skarbek is a dance-theater project initiated by the German artist Antje Majewski in collaboration with the author Ingo Niermann. The play narrates the story of “Skarbek,” a mythic figure which appears in Polish miners’ tales. In this purely gestural dance-theater piece, the costumes, choreography, and stage set all generate highly stylized images. The artist and author refer to expressionist drama, especially the theater concepts of Polish artists such as Karol Hiller and the Yiddish theater of the twenties.

2005, English / German / Polish
12" LP and catalogue in gatefold cover
31.5 x 31.5 cm, 80 pp., 52 color ill.
ISBN 978-1-933128-03-0
€29.00 / \$39.95



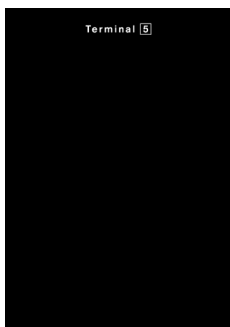
Solution 9 The Great Pyramid

Edited by Ingo Niermann, Jens Thiel
Contributions by, Rem Koolhaas, Christian Kracht, Zak Kyes, Chus Martinez, Hans Ulrich Obrist, et al.

This book documents the architectural proposals for the Great Pyramid, selected by a jury composed of Rem Koolhaas, Omar Akbar, Stefano Boeri, and Miuccia Prada. The first in the Solution series, authors were asked to develop original ideas for various countries and regions, contradicting the widely held assumption that, after the end of socialism, human advancement is only possible technologically or requires a yet-to-be-established world order.

Projects by Atelier Bow-Wow (Tokyo), Fake/Ai Weiwei (Beijing), MADA s.p.a.m. (Shanghai), et al.

2008, English
11.2 x 17.8 cm, 192 pp., 48 color ill., softcover
ISBN 978-1933128-43-6
€19.00 / \$24.95

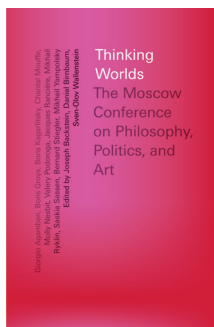


Terminal 5

Edited by Andrew Lee Walker and Rachel K. Ward
Contributions by J.G. Ballard, Glenn O'Brien, Nicolas Bourriaud, Douglas Coupland, Dave Eggers, Brian Sholis, et al.

Terminal 5 was a group show curated by Rachel K. Ward at Eero Saarinen's landmark 1962 TWA Terminal at JFK Airport. Originally scheduled to run from 28 September 2004 – 31 January 2005, the Port Authority closed the exhibition after the “controversial” opening night party. Initiated as a form of “dedication to the building” the exhibition explored themes drawn from the history and nature of travel, and responded to the significance of the architecture itself.

2004, English
20 x 25 cm, 285 pp., 185 color ill., softcover
ISBN 978-0-9745688-8-1
€39.00 / \$45.00



Thinking Worlds

The Moscow Conference on Philosophy, Politics, and Art

Contributions by Giorgio Agamben, Daniel Birnbaum and Sven-Olov Wallenstein, Boris Groys, Chantal Mouffe, Molly Nesbit, Jacques Rancière, Mikhail Ryklin, Saskia Sassen, Bernard Stiegler, et al.

Thinking Worlds brings together contributions from a two-stage symposium organized in connection with the 2nd Moscow Biennale of Contemporary Art. The essays in this publication address questions of the sense and purpose of the “event” in contemporary artistic culture, of the current status of philosophy and aesthetic theory, and of the political significance of artistic interventions.

Co-published by Interros Publishing Program, Moscow
2008, English
14 x 21.5 cm, 210 pp., softcover
ISBN 978-1-933128-35-1
€19.00 / \$24.95

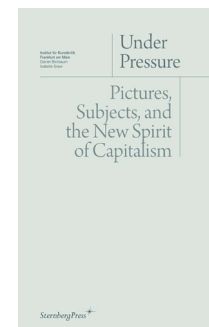


The Uncertain States of America Reader

Edited by Noah Horowitz and Brian Sholis
Texts by Giorgio Agamben, Dora Apel, Jack Bankowsky, David Barringer, Bernadette Corporation, John Bowe, et al.

This book is an addendum to the traveling exhibition “Uncertain States of America,” curated by Daniel Birnbaum, Gunnar Kvaran, and Hans Ulrich Obrist and was published in collaboration with the Serpentine Gallery and the Astrup Fearnley Museum of Modern Art. This unique compilation of writing around art and cultural politics in America since 2000 provides a sense of what it is like for visual artists to live in these “Uncertain States.”

2006, English
15.5 x 25.5 cm, 204 pp., 2 b/w ill., softcover
ISBN 978-1-933128-21-4
€29.00 / \$34.95



Under Pressure

Pictures, Subjects, and the New Spirit of Capitalism

Edited by Daniel Birnbaum, Isabelle Graw
Contributions by Luc Boltanski, Sabeth Buchmann, Tim Griffin, W. J. T. Mitchell, Sighard Neckel, Martin Saar, Paolo Virno

This book gathers the contributions to the same-titled conference held at the Institut für Kunstkritik. As cultural producers are currently more exposed to external pressures, the conferences proposed that these external constraints have to be considered as an integral part of artistic production. The book discusses the value system resulting from the “New Spirit of Capitalism” and confronts theoretical models with ad-hoc conditions of production.

2008, English
12 x 19 cm, 96 pp., 4 b/w ill., softcover with dust jacket
ISBN 978-1-933128-27-6
€15.00 / \$19.95



Nomeda & Gediminas Urbonas Villa Lituania

Edited by Simon Rees, Contemporary Art Center, Vilnius
Texts by David Carrier, Boris Kagarlitsky, Viktor Misiano, Simon Rees, Julian Stallabrass

Operating as the Russian Consulate in Rome, Villa Lituania is the last occupied territory of Lithuania. This catalogue documents Nomeda & Gediminas Urbonas' proposal for the Venice Biennale 2007 to architecturally restore the villa. The proposal also includes a pigeon loft and a pigeon race from Venice to Rome. More than a catalogue, this book is a cross-disciplinary reader which contains, next to a curatorial text, specially commissioned essays.

2008, English
17 x 24 cm, 120 pp., numerous b/w ill.,
hardcover, clothbound
ISBN 978-1-933128-32-0
€24.00 / \$29.95

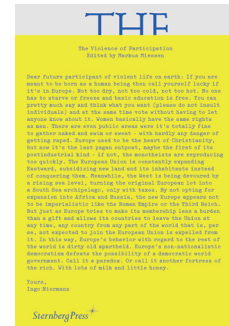


Anthony Vidler Unheimlich – Über das Unbehagen in der modernen Architektur

Anthony Vidler interprets contemporary buildings and projects in light of the uncanny as a metaphor for a fundamentally “unhomely” modern condition. The essays are at once historical and theoretical, opening up the complex and difficult relationships between politics, social thought, and architectural design.

Anthony Vidler is Professor of Art History and Architecture, and Chair of the Department of Art History at the University of California, Los Angeles.

Translated from the English by Norma Keßler
2002, German
12.5 x 20.8 cm, 316 pp., 12 b/w ill., hardcover
Distribution by Edition Nautilus, Hamburg
ISBN 978-3-89401-389-9
€29.80 / \$29.80

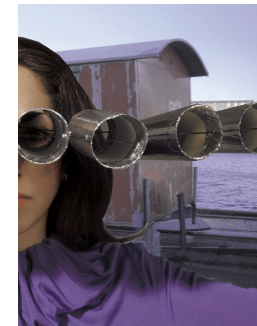


The Violence of Participation

Edited by Markus Miessen
Contributions by Erhard Eppler, Ute Meta Bauer, Chantal Mouffe, Ingo Niermann, Ralf Pflugfelder, Karl Schlögel, Eyal Weizman, Tirdad Zolghadr, et al.
Introduction by Shumon Basar

Europe, as a political space, is as conflictual as its constitution. It needs to be designed and negotiated. Based on the curation of a space at the 2007 Lyon Biennial, this publication documents a set of conversations around alternative notions of participation, the clash of democratic heterogeneities, and what it means to live in Europe today. In addition, this book includes pre-produced drawings that were manipulated by the Biennial's audience.

2007, English
15.4 x 21 cm, 255 pp., 154 color ill., softcover
with dust jacket
ISBN 978-1-933128-34-4
€24.00 / \$29.95



Bernhard Willhelm

Edited by Vanessa Joan Müller and Nicolaus Schafhausen for Ursula Blicke Stiftung
Text by Ingeborg Harms
Foreword by Nicolaus Schafhausen

This book provides an exemplary look at the work of Bernhard Willhelm, the German fashion designer whose sartorial skills have been hailed by both the fashion industry and the art world. Willhelm draws inspiration from contemporary fashion culture as well as from his country's traditional clothing style, the German folklore costumes, which he reiterates and deconstructs in his work. The texts discuss the impact of contemporary photography and pop culture on designers and artists alike.

2003, English / German
24.5 x 32 cm, 200 pp., 137 color and 67 b/w ill., hardcover with dust jacket
ISBN 978-0-9726806-7-7
€24.00 / \$34.00
Out of Print

Kunstverein Braunschweig präsentiert

Prograi

For Example: Dix-Huit Leçons Sur La Société Industri

von Christopher Williams

Ausstellung vom 21.05. bis 24.07.2005

Musik: blank plays duoden /

Oliver Augst, Rüdiger Carl, Christoph Kern

Führung am Donnerstag, 14.07.2005, 19 Uhr

Text von Helmut Draxler

Christopher Williams

Program

For Example: Dix-Huit Leçons Sur
La Société Industrielle (Revision I)

Edited by Karola Grässlin

Text by Helmut Draxler

Christopher Williams' work operates within the conventions of advertising, the superficiality of surface, and ultimately, the history of modernism. In photography, film, performance, sculpture, graphic design, and video, the process of reproduction is the artist's point of entry; from there he exposes the flaws in a near-perfect, carefully constructed reality. Each image, whether architectural or figurative, natural or manufactured, is subject to the conditions of production and the inevitable boundaries of the pictorial surface.

2006, English / German

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