

A mixed-media artwork. On the left, a mannequin figure with a white halo, grey torso, and tan skirt holds a rolled-up white paper in its right hand and a bundle of yellow sticks in its left. To the right is a large, abstract painting with vibrant green, blue, and purple brushstrokes, outlined in red. The background is dark grey. The bottom of the image features a black border with a white zigzag pattern.

# DISTANZ

SPRING/SUMMER 2020



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Please note that all titles, layouts,  
prices, publication details and  
specifications are subject to  
change without notice.  
Status: July 2019

DISTANZ publications can be  
purchased in the national and  
international book trade or via  
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Berlin 2019

\*This catalog is also available in  
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## PERSPECTIVES. THE NEW PHOTOGRAPHY COLLECTION

### The History of Photography Looked at Again

What would it look like if we could retell the history of photography? By purchasing the Kicken Collection, the Kunstpalast has devoted itself to a reappraisal of the history of photography from 1840 to today. In this acquisition of over 3,000 photographs, the museum combines icons of the avant-garde – from Man Ray to Bernd and Hilla Becher – with motifs from everyday photography through a multi-layered approach: individual images stand alongside series, early photographic techniques are shown alongside American color photography. In thematic chapters, viewers are invited to learn which photographic perspectives were driven by “curiosity,” which were dedicated to the task of “testimony,” and how these concerns characterized photography then and now.

*Perspectives. The New Photography Collection* with texts by Linda Conze, Thomas Weski and Janos Frecot, as well as short comments by seventeen photography-enthusiastic authors, documents fundamental questions about the collection and presentation of photography within a museum context.

### Upcoming exhibition

***Perspectives. The New Photography Collection, Museum Kunstpalast, February 19 – May 17, 2020***

Ed. Linda Conze, Museum Kunstpalast

German and English edition

23,5 × 28,5 cm

192 pages, approx. 200 color and b/w images

Hardcover

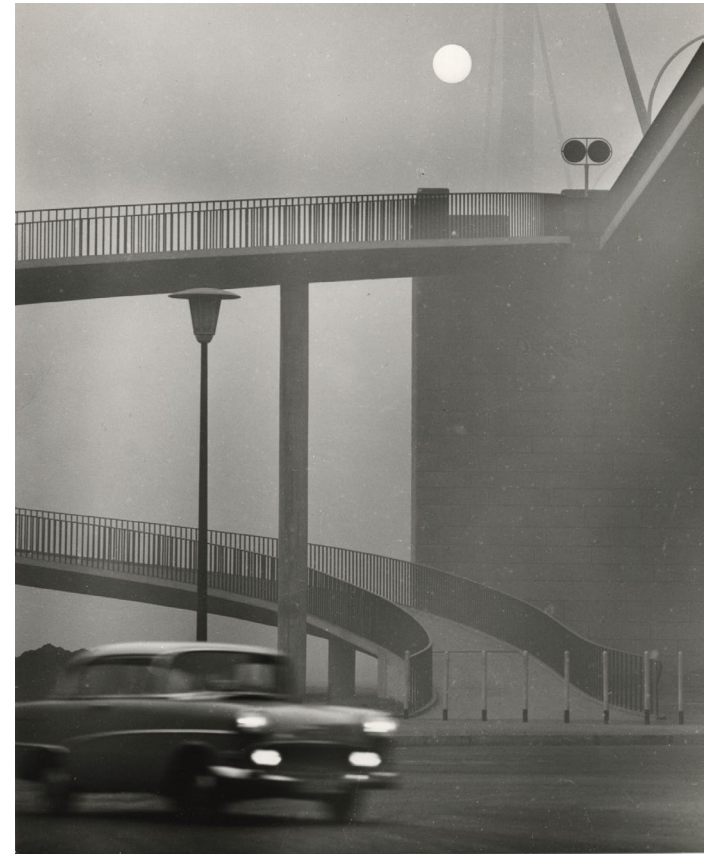
€ 36 (D) / £ 34 / \$ 55

ISBN 978-3-95476-319-1 (German edition)

ISBN 978-3-95476-320-7 (English edition)



Ernst Ludwig Bach, *Ohne Titel (Judokampf)*, 1960s/1970s

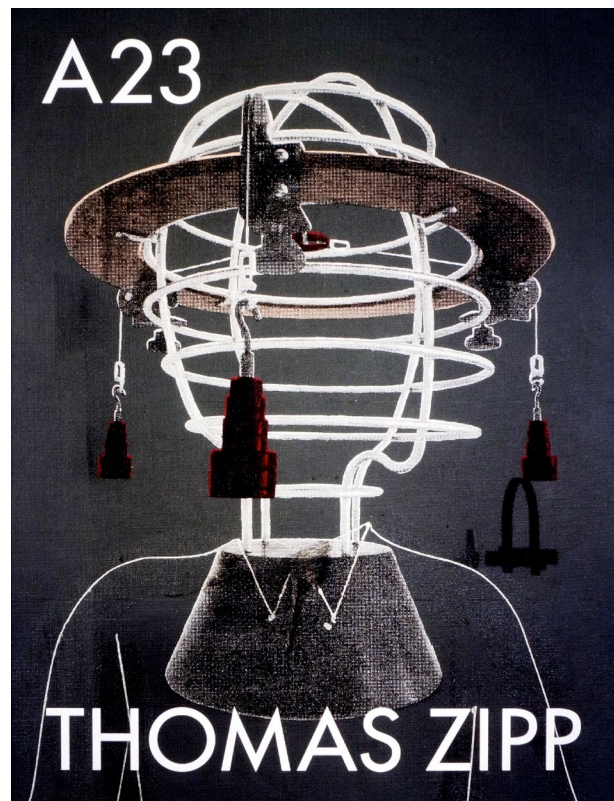


Ludwig Windstosser, *Düsseldorf (Fußgängerbrücke)*, 1950s



Tata Ronkholz, *Trinkhalle Nr. 10*, 1977





## THOMAS ZIPP A23

### Deconstructed Value Systems and Human Psychograms

In his work, Thomas Zipp (born 1966 in Heppenheim; lives and works in Berlin) examines tensions between the individual and the group, and between the self and the collective. His oeuvre includes complex installations and performances as well as painting, drawing, and sculpture. Zipp is one of the most prominent representatives of contemporary art—along with solo exhibitions at the Fridericianum Kassel and participation in the Biennale di Venezia, and the Berlin Biennale, he has been included in group exhibitions at the Tate Modern London, the New York MoMA, and the ZKM Karlsruhe.

For his show at Kunsthalle Gießen (2018), Zipp created one of his distinctively gloomy room scenarios, which reinterpreted the exhibition *The Family of Man* (1955). While the internationally-famed MoMA presentation coalesced artistic and everyday photography on the premise of global understanding, Zipp parts from this multinational approach by turning the spotlight on his birthplace Heppenheim. The visitors were invited to walk through a housing settlement replicated on a scale of 1:1, resembling countryside, everyday routines and conventions. In addition, the artist showed private photos from estates.

The exhibition catalog documents this extensive installation and performance; it presents a cross-section of Zipp's multifaceted oeuvre and includes works from the past 10 years. With texts by Nadia Ismail and Zdenek Felix among others.

Ed. Nadia Ismail, Kunsthalle Gießen

German/English

21 × 28 cm

272 pages, 210 color images

Hardcover

€ 39.90 (D) / £ 37.50 / \$ 60

ISBN 978-3-95476-324-5



A.O.: (Iona attacked by a fish), 2019





**UWE HENNEKEN  
ALWAYS RETURNING**

**Contemplating Inner Dimensions**

The early landscapes and color spaces by Uwe Henneken (born 1974 in Paderborn; lives and works in Berlin) show figures, beings, and creatures. Since the demise of his *Imperium Schlemihlium* (2008), they have begun to transform and gradually dissolve to make room for the rich, visionary expressiveness in the artist's most recent paintings. Henneken skillfully combines factual and metaphysical aspects, thereby granting the viewer insights into an entirely different and personal dimension. His pictorial worlds encourage intense contemplation and empathy.

The publication *Always Returning* documents Uwe Henneken's artistically multifaceted development since 2010; it is published on the occasion of the eponymous solo exhibition at Kunsthalle Gießen (2019). Katja Burggräfe, Uwe Henneken, Nadia Ismail, and Astrid Legge contributed texts and interviews.

Ed. Nadia Ismail, Kunsthalle Gießen

German/English

23 × 28,8 cm

144 pages, approx 100 color images

Hardcover

€ 34 (D) / £ 32 / \$ 54

ISBN 978-3-95476-327-6



*Salve Regina*, 2019





**LEIKO IKEMURA  
PORTRAITS**

**“I cease to exist when I work.”**

Leiko Ikemura (born in Tsu, Mie Prefecture, Japan; lives and works in Berlin) does not con-form to established rules in her art. In over thirty years, she has created a multifaceted body of work that includes paintings, watercolors, drawings, terracotta and bronze sculptures. Ikemura studied painting at the Academy of Fine Arts in Seville from 1973 to 1978. In 1979, she went to Zurich and then to Cologne, where she drew attention to herself in the context of the Neue Wilden during the 1980s. Despite this link, her work was already characteri- zed by originality and independence at the time. In 1991, she was appointed Professor of Painting at the Hochschule der Künste Berlin, and she holds a professorship at the Joshibi University of Art and Design, Kanagawa-Ku.

Along with exploring the synthesis of Western and Asian cultures, and confronting what it means to be a foreigner, Ikemura's works are frequently concerned with the female figure, particularly during the transition to adolescence. She paints in watercolors, depicting these ambiguous identities and intermediate stages in portraits that show shadowy faces—sometimes a woman or a child, but also male faces in pastel tones, which dissolve toward the edge of the work.

The publication *Portraits* comprises a sequence of more than sixty works from the eponymous series of watercolors, here shown for the first time. With texts by Nils Emmerichs and Bera Nordal.

**Upcoming exhibitions**  
**Matthäus Kirche, Berlin, April 2020**

**Manazuru Festival, Japan, July–August 2020**

**Kunsthalle Rostock, August 2020**

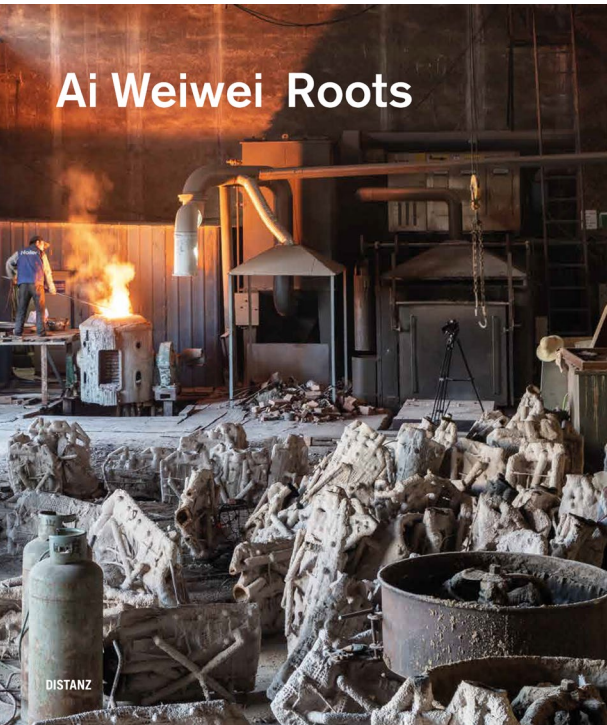
**Keramikmuseum Princesshof Holland, September 2020**

German/English  
22 x 32 cm  
128 pages, approx. 60 color images  
Flexcover  
€ 38 (D) / £ 35 / \$ 60  
ISBN 978-3-95476-326-9  
\* cover draft



*Self, 2008*





**AI WEIWEI  
ROOTS**

**Sculptures in the Field of Tension Between Industrial Production and Nature**

Ai Weiwei (born in Beijing, 1957; lives and works in Cambridge and Berlin) is one of the best-known conceptual artists in the world today. His installations and sculptures turn the spotlight on global ills. The sprawling iron sculptures in his new series, titled *Roots*, are casts of the root systems of the Pequi tree, a critically endangered species native to Brazil. The artist discovered these giant trees, which are over a century old, during a trip through the rainforest of Bahía and first assembled them in sculptural compositions for the exhibition *Raiz* at the OCA Pavilion in São Paulo (2018). After the show closed, molds were made of the wooden sculptures that served to produce these cast-iron replicas. The result is an imposing ensemble that raises urgent questions concerning the consequences of industrialization and globalization. Alarmed by the rapid destruction of tropical forests, Ai Weiwei has created a body of work that squarely confronts the repercussions of climate change.

The book documents the genesis of the colossal root sculptures. Essays by Bob Bloomfield, Marcello Dantas, Robert Macfarlane, Lilia Moritz Schwarcz, Peter-Klaus Schuster, Günther Vogt, and Christina Yu Yu explore the works from a wide variety of angles, drawing on anthropology and sociology, Chinese and European history, botany and ecology.

**Current and upcoming exhibitions**

***Bare Life*, Kemper Art Museum, St. Louis, until January 5, 2020**

***Resetting memories*, Marco, Monterrey, until March 15, 2020**

**Ai Weiwei will direct Giacomo Puccini's opera *Turandot* at Teatro dell'Opera di Roma including the costume and stage design. Premiere: March 25, 2020**

Ed. Greg Hilty, Tim Neuger

English

24 x 28.5 cm

124 pages, 66 color images

Hardcover with linen and dust jacket

€ 34.90 (D) / £ 32.50 / \$ 55

ISBN 978-3-95476-300-9



*Root Land*, 2018



*Strength*, 2019





ZLATKO KOPLJAR  
CONSTRUCTIONS

Small Gestures, Great Symbolic Power

Zlatko Kopljär (born 1962 in Zenica, Bosnia and Herzegovina; lives and works in Zagreb, Croatia) critically examines contemporary history in his performances, video works, and installations. He calls his works “constructions” because they question and reconstruct patterns of memory, both during the performative creation process and in their reception. In the photo series *K9 – Compassion*, his act of kneeling in front of places such as New York’s Wall Street, the EU Commission in Brussels, or the Duma in Moscow is a compelling pose of powerlessness against global power structures. With this clear and potent gesture of humility, Kopljär symbolically calls for reflection.

The catalog *Constructions* accompanies Kopljär’s eponymous exhibition at the Museum of Contemporary Art Zagreb and reviews nearly 30 years of artistic creation. The texts were written by Sanja Cvetnić, Ory Dessau, and Kate Mayne.

**Upcoming exhibition**  
***Constructions*, Museum of Contemporary Art Zagreb,**  
**December 14, 2019–February 16, 2020**

Ed. Leila Topić
English
19 × 25 cm
220 pages, numerous color images
Softcover
€ 34.90 (D) / £ 32.50 / \$ 55
ISBN 978-3-95476-317-7

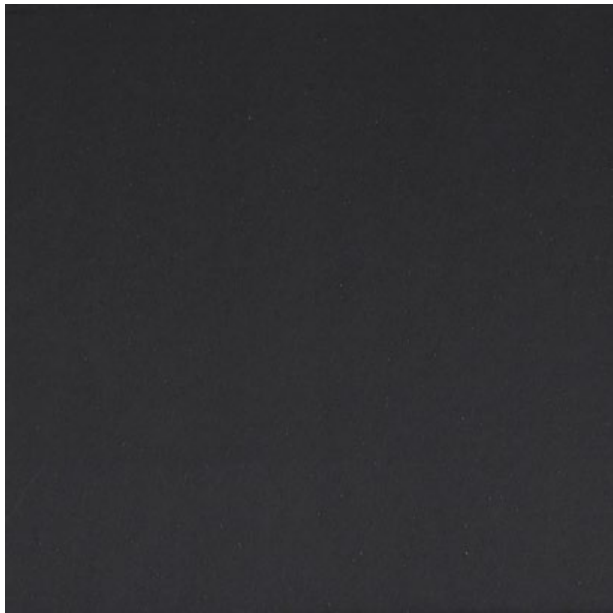


K19 – Bricks, 2014



K9 – Compassion, 2004





KÄTHE KRUSE  
ICH SEHE

Headlines and Soundtracks

Käthe Kruse (born 1958 in Bünde; lives and works in Berlin) was a member of the legendary avant-garde artist group *Die Tödliche Doris* or *The Deadly Doris*. Based on music from West Berlin and situated there in the 1980s, the collective occupied all branches of art such as painting, sculpture, photography, performance, video, literature, and film. Even today, Käthe Kruse skilfully combines these media into one overall concept. In her most recent project, she is interested in the interplay between language, politics, and media coverage—every day since 2015, the artist has collected twenty-five headlines from a German daily newspaper. She filters out the nouns from the headlines to alphabetize them: from “Abstiegsangst” (fear of decline in status) to “Zuwanderungsrekord” (record immigration). Kruse transfers her research onto eighty canvases in one overall installation; she uses the tableaus to depict a cross-section of current affairs. The expansion of her work into the medium of sound is typical for the artist. Kruse sets the tableaus to music and presses her performative reading on vinyl. Together with the eighty plates and an accompanying booklet, the vinyl comes in a slip lid box, jointly forming the subject matter of this experimental artist publication.

Complementing the publication, a 116 × 116 cm printed scarf is available as a special edition at DISTANZ.

Upcoming exhibitions

**Käthe Kruse – 366 Tage, Galerie Zwinger, Berlin, March 27–May 30, 2020**

**Käthe Kruse – 3927 Wörter, Kunstverein Tiergarten – Galerie Nord, March 20–May 16, 2020**

**Group show: Doppelleben – Bildende Künstler\*innen machen Musik, Kunst- und Ausstellungshalle der Bundesrepublik Deutschland, Bonn, June 19–Oktober 04, 2020**

German/English
31,5 × 31,5 cm
64 pages booklet, 80 sheets, 140 b/w images
Box with 80 sheets, booklet, vinyl LP
€ 58 (D) / £ 50 / \$ 80
ISBN 978-3-95476-328-3
* cover draft



Wörter S3, 2016/2017/2019





VIRON EROL VERT  
FAMILY MATTERS

All Boundaries Lie within Ourselves

Family and cultural conditioning play a crucial role in the work of the German Turkish artist Viron Erol Vert (born 1975; lives and works in Berlin and Istanbul). His expansive installations and sculptures explore religious systems, cultural identities, and linguistic experiences. Vert playfully reinterprets politically charged matters such as the “headscarf debate”; he engages with this topic by printing fashionable women's hairstyles onto such scarves. Another installation commemorates the 2013 Gezi Park protests. Vert made bronze casts of the protestors’ gas masks, which were in fact repurposed water bottles widely used after instructions on how to make them had circulated on social media. Everyday objects and textiles are recurring media in Vert’s works—he examines sexuality, gender, and heritage by combining sex swings with traditional Anatolian woven carpets, or by printing the word “Kimlik” (identity) on other carpets.

The publication *Family Matters* is the first to document a cross-section of Vert’s work. It communicates his unfaltering perspective of cultural hegemony that results from identity politics. The texts were written by Ingo Arendt, Stéphane Bauer, Katerina Gregos, Eva Scharrer, Angelika Stepken, Didem Yazıcı, and Misal Adnan Yıldız. An interview with the artist was conducted by Misal Adnan Yıldız.

Upcoming exhibition  
Solo show, Kunstverein Hamburg, August 2020

German/English
21 × 27,5 cm
240 pages, approx. 200 color images
Softcover
€ 34.90 (D) / £ 32.50 / \$ 55
ISBN 978-3-95476-325-2



The Foyer, 2016

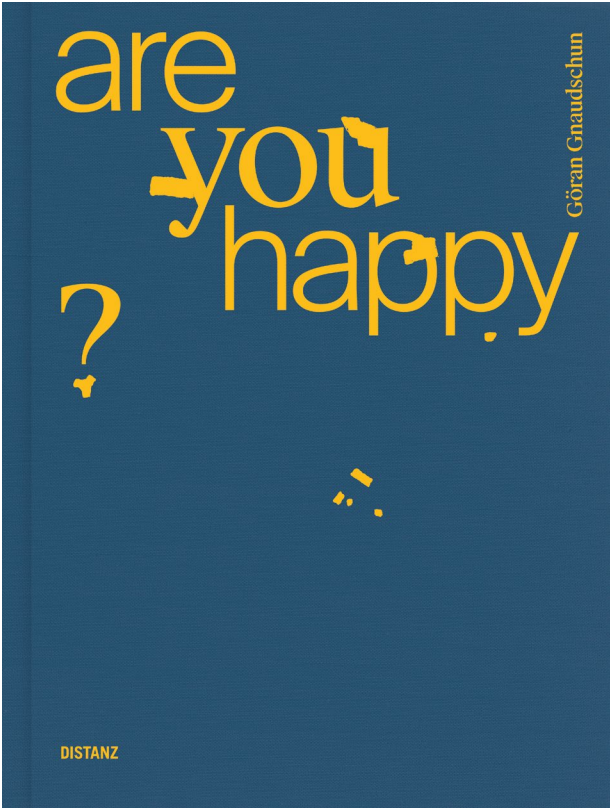


The Foyer, 2016



The Foyer, 2016





**GÖRAN GNAUDSCHUN**  
**ARE YOU HAPPY?**

**Inquiring Into a Society's Happiness**

During his residency at the German Academy Villa Massimo in Rome, the photographer Göran Gnaudschun (born 1971, lives and works in Potsdam, Germany) avoided the postcard-perfect Rome that attracts millions of tourists. For the series *Are You Happy?* the artist instead trained his lens on the Eternal City's eastern periphery and its residents. They live in cramped conditions, in tenements surrounded by brownfields. Only a stone's throw away, the ancient city wall separates neighborhoods preferred by a young and upwardly mobile crowd from the outlying districts.

Gnaudschun strolled through these so-called deprived areas, exploring their high-rise complexes and failed urban renewal projects. In portraits that capture the individuality of their subjects and atmospheric renditions of the austere architecture that is characteristic of Rome's east, Gnaudschun offers a searching analysis of the urban fabric in which everyday life is set and the rhythms that organize its time. With essays by Emilia Giorgi, Göran Gnaudschun, Yvonne Dohna Schlobitten, and Marie-Amélie zu Salm-Salm.

German/English/Italian
21 × 28 cm
128 pages, 59 color and 10 b/w images
Hardcover with linen
€ 39.90 (D) / £ 37.50 / \$ 60
ISBN 978-3-95476-305-4



From the series *Are You Happy?*, 2019



From the series *Are You Happy?*, 2019

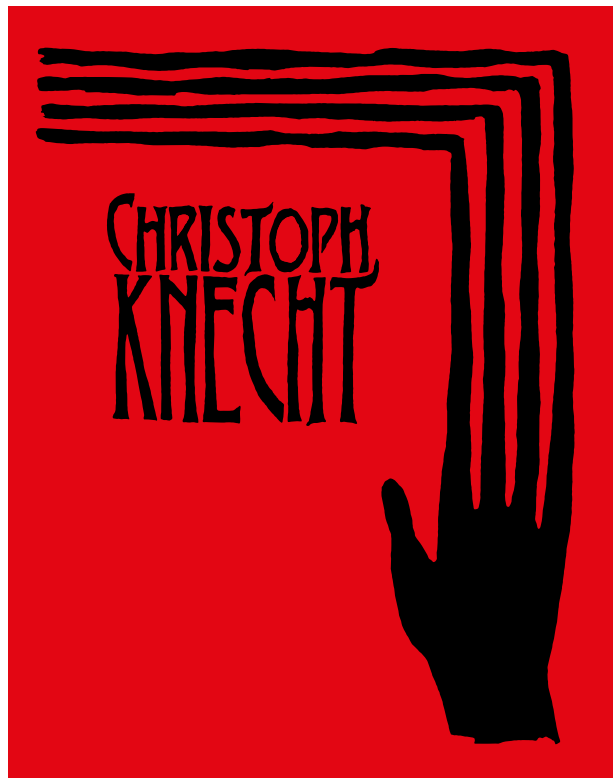


From the series *Are You Happy?*, 2019



From the series *Are You Happy?*, 2019





## CHRISTOPH KNECHT

### Between Cat Content and Middle-Class Realism: Collecting, Sampling, and Mixing Symbols

Painting, drawing, sculpture, and installation comprise the work of Christoph Knecht (born 1983 in Karlsruhe; lives and works in Dusseldorf). The motifs of his works are multifaceted and disparate; the age of meta-narratives seems bygone. As a representative of the younger generation of digital natives, the artist is guided by this notion. Knecht's wide-ranging selection of motifs reflects the will to cognize: he unravels signs, explores ideas of cultural belonging, and pushes toward engagement by reiterating and modifying symbolisms. The series *Plant of Opportunities* shows amorphous plant people that even the Surrealists could not have drawn any better. Knecht adds an anthropomorphic plant boy carrying a smartphone to this supposedly dreamy and introspective scenario. Blue-painted, glazed tile works in the style of the Portuguese Azulejos form a 360-degree tiled wall panorama—they depict globally spread symbols, such as metal hard shell suitcases, ancient star constellations, or YouTube icons. In the series *Yad Chen*, the artist entwines Israeli beauty products with Islamic, religious quotes; he paints these on canvas in the Cubist style using Arabic characters. Yet Knecht also draws inspiration from what is less foreign and distant: he considers both his bronze kebab sculpture and etchings of copulating deer on cardboard lace doilies as part of his German narrative.

The book shows a first, extensive cross-section of Knecht's work over the last ten years. The texts were written by Jens Asthoff, Ory Dessau, and Nicole Fritz.

German/English

24 x 30.5 cm

256 pages, numerous color images

Hardcover with linen

€ 39.90 (D) / £ 37.50 / \$ 60

ISBN 978-3-95476-312-2



*Amaltheia e.V.*, 2019





## ABETZ & DRESCHER A PLACE CALLED LOVE

### Painterly Staging Pop Culture Icons and Myths

The psychedelic paintings of the artist duo Abetz & Drescher (Maike Abetz, born 1970 in Düsseldorf and Oliver Drescher, born 1969 in Essen) play with the longings of a generation that reinvented itself through the mass cultural transformation of music and media in the 1960s. Thus, Katharina Sieverding's former master students bring primarily American icons from the 1960s era of rock 'n' roll and youth protest culture to the canvas. In their collaborative works, Abetz & Drescher repeatedly penetrate the genres of self-portrait and icon painting, mixing epochs from the Renaissance to pop art: the artists often pose for the depictions of luminaries such as Maria Callas, Jimi Hendrix, Mick Jagger, or Elvis Presley, combining their pop cultural homage with an interest in mass culture as a mix of past, present, and future.

On the occasion of their first institutional solo exhibition *Place Called Love* at the Kunsthalle Rostock, the catalog of the same name provides an overview of twenty years of collaboration. Curator Tereza de Arruda wrote the accompanying text and conducted an interview with the artist duo.

### Current exhibition

***A Place Called Love*, Kunsthalle Rostock, until January 5, 2020**

Ed. Kunsthalle Rostock

German/English

22,5 × 31,5 cm

82 pages, approx. 60 color images

Flexcover

€ 28 (D) / £ 27.50 / \$ 45

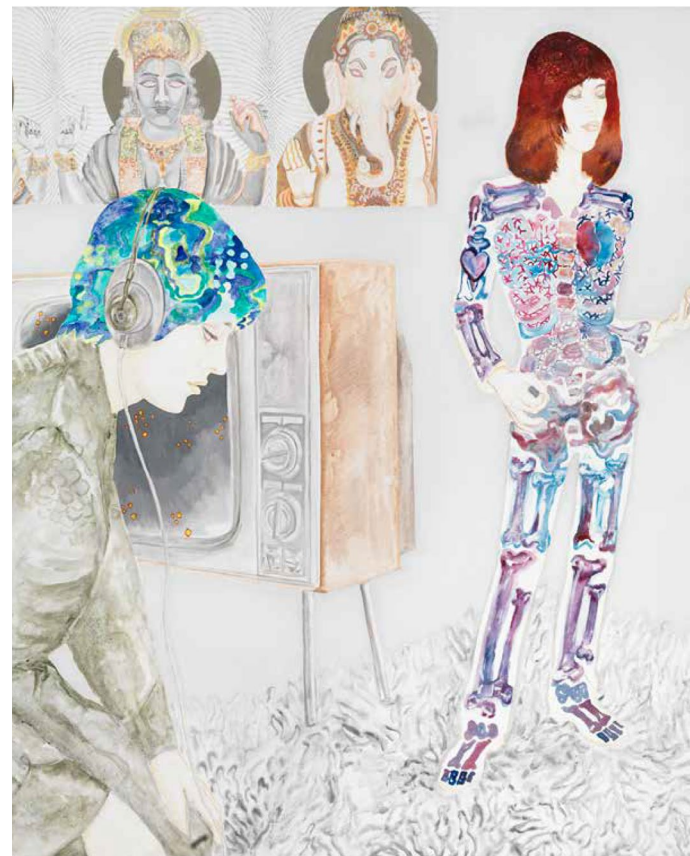
ISBN 978-3-95476-313-9



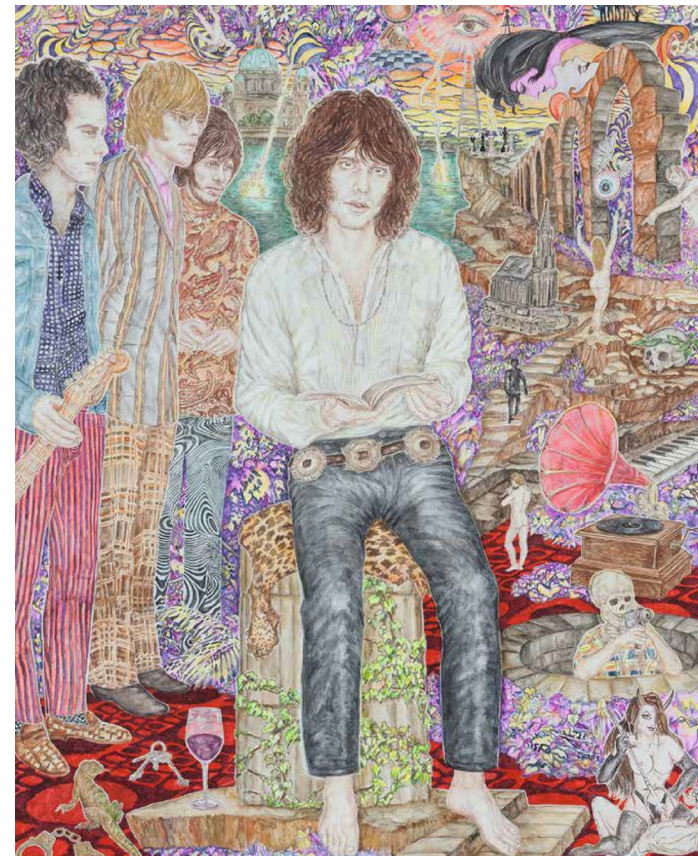
*Room Full of Mirrors*, 2011



*Rebirth*, 2018



*A Ticket to the World of Unlimited Mobility*, 1998



*The Doors*, 2011



Malte Bartsch Automodus



MALTE BARTSCH  
AUTOMODUS

The Economy of Time and Luck Along With Other Stress Factors

Time is a crucial element in the work of Malte Bartsch (born 1984 in Braunschweig; lives and works in Berlin). His sculptures, installations, and video works are concerned with notions of time, coincidence (temporal aspects), luck, and also with what comes after such momentariness. Is it stress? Or do we long for more? Bartsch—the Meisterschüler of Manfred Pernice and a graduate of Olafur Eliasson's Institute for Spatial Experiments—explores these conundrums by rebuilding machines, designing mechanisms, and providing physically measurable facts. In doing so, he approaches his works from the viewer's perspective. With experimental arrangements, Bartsch transports the acceleration of everyday life and the ubiquitous, hectic rush of our late-capitalist society into the showroom—the artist connects memory, present experience, and the potential of the future to form unified occurrences.

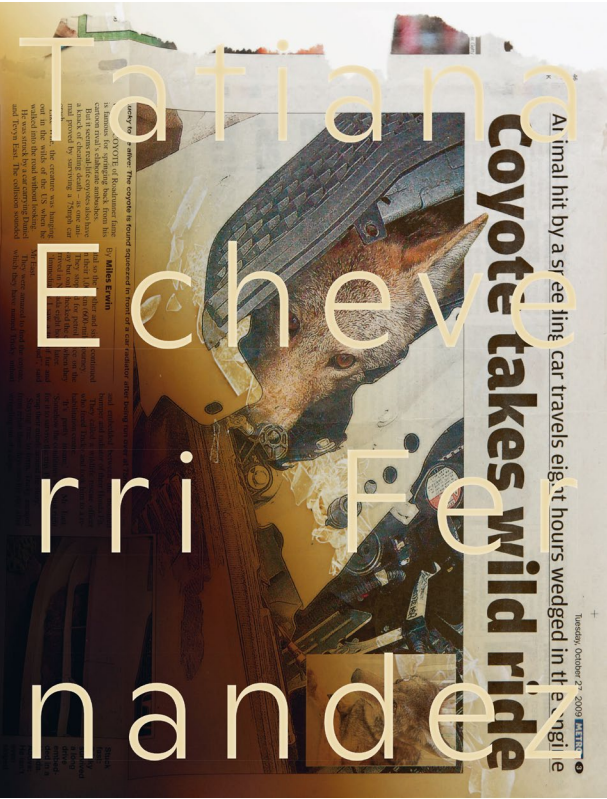
The catalog *Automodus* is a tour of Bartsch's two-part exhibitions at the Städtische Galerie Wolfsburg and Braunschweig; it is the first documentation of the artist's work in book form. With texts by Kristin Brüggemann, David Khalat, Manfred Pernice, Julian Pörksen, Bernard Vienat and Katharina Weinstock.

German/English  
17 × 24 cm  
248 pages, 140 color images  
Softcover with flaps  
€ 38 (D) / £ 35 / \$ 60  
ISBN 978-3-95476-330-6



KR 8 R1420, 2019





TATIANA ECHEVERRI FERNANDEZ  
BONES AND BLOODLINES TO SPACE

A New Treatment of the Object Trouvé

The artistic vocabulary of Tatiana Echeverri Fernandez (born 1981 in Würzburg; lives and works in Berlin) is defined by a complex collection of sculptural objects that she couples with photograms in the exhibition space. She finds her materials on scrapyards and exhibits discarded car parts. The sculptural installations by the student of Rosemarie Trockel are sensual and subtle; Tatiana Echeverri Fernandez rigorously rejects locomotion in her works. Correlating photograms show abstract particles, and their color brings to mind bodily fluids—the artist creates a scenery with loose narrative strands.

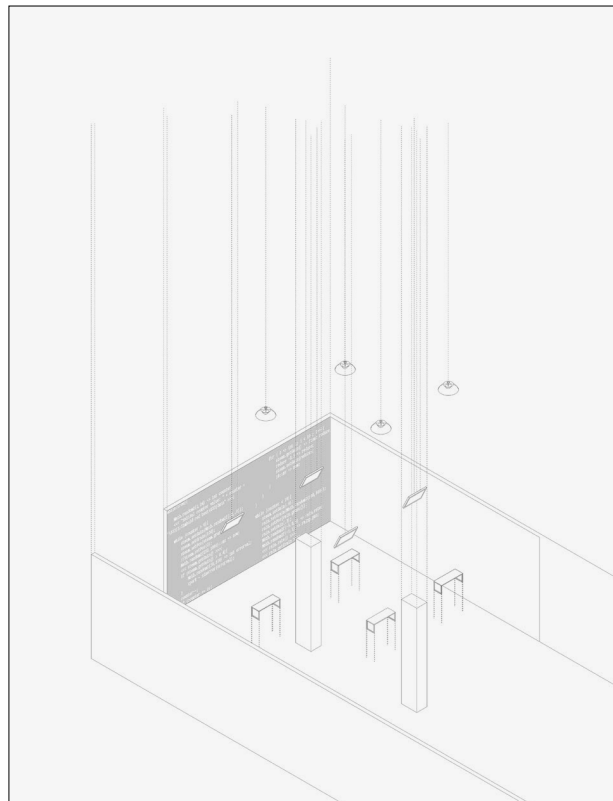
The publication *Bones and Bloodline to Space* documents her solo exhibition at MARS in Los Angeles. The text was written by Jan Tumlrir. An interview with the artist was conducted by Jan Verwoert.

German/English
23 x 30 cm
96 pages, 48 color images
Softcover
€ 29.90 (D) / £ 27.50 / \$ 45
ISBN 978-3-95476-306-1



LINES I, 2017 / VELOCITY QUOTATION I (installation shot), 2017





# **FRANZ WANNER** **FOES AT THE EDGE OF THE FRAME**

## **Art Meets Media Theory**

Franz Wanner's (b. 1975 in Bad Tölz, lives and works in Munich) multimedia installations and artistic actions question techniques of liberal power legitimization and place local realities in global contexts.

In the examination of historiographies and the production of factuality, Wanner observes, above all, players in the German armaments industry and researches topics of migration and asylum policy, as well as the relationship of German National Socialism with the subsequent imperative of prosperity. For Wanner, this is not about the investigative moment of his research or even a historical correction, but rather an artistic method of observation – which always involves moments of uncertainty on the part of the viewer.

The monograph *Foes at the Edge of the Frame* mixes both dry and black humor with systematically verifiable sources and fictitious stories through Wanner's works from the last five years.

**Upcoming exhibition**  
**Soloshow, Kallmann-Museum, Ismaning near Munich, Fall 2021**

Ed. Stephanie Weber  
 German/English  
 21 × 28 cm  
 112 pages, 92 color images  
 Softcover with flaps  
 € 28 (D) / £ 27.50 / \$ 45  
 ISBN 978-3-95476-318-4  
 \* cover draft



*SECRET SITES, Transparenzoffensive*, Public Art Munich 2018



*DUAL-USE* (installation shot), 2016





MARIA VEDDER  
LONG TIME NO SEA

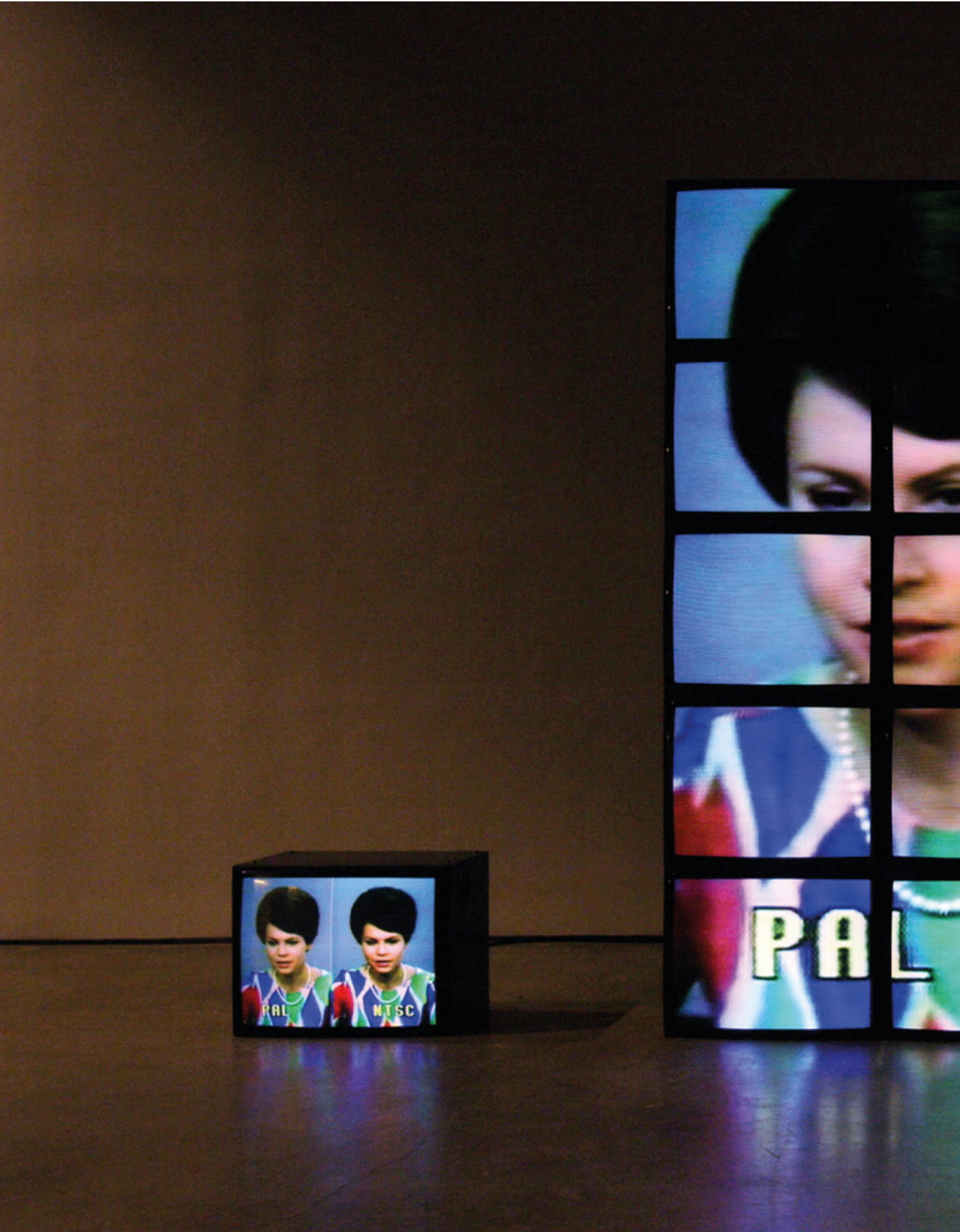
A Pioneer of Video Art

As a pioneer of video art, Maria Vedder (lives and works in Berlin) has been researching the moving image and its technologies since the 1970s. In her early, partly performative, video works, the artist created ironically staged situations with which she comments on social conventions surrounding gender issues. In later work groups, Vedder’s interest in seemingly “inconspicuous” motifs, in which the artist discovers narrative potential behind the visible, comes to the fore. In her most recent works, Vedder continues her search for traces by exploring places of political staging. In her works from 1978 to the present, Vedder skillfully reveals how cultural and social phenomena can be transformed into poetic films.

The catalogue raisonné *Long Time No Sea* is a journey through the history of video art via form, content, and techniques of Vedder’s works. The texts were written by Henriette Huldish, Nicola Kuhn and Franziska Stöhr.

Excerpts from the video works shown in the book can be set in motion on a smartphone or tablet with the DISTANZ app.

German/English
17 × 24,5 cm
240 pages, numerous color images
Hardcover
€ 34.90 (D) / £ 32.50 / \$ 55
ISBN 978-3-95476-316-0



PAL oder Never The Same Color, 1988/2018





**BETTINA KRIEG  
STREAM**

**“A world is revealed to me in every drawing.”**

The graphic vocabulary of Bettina Krieg (born 1981 in Würzburg, lives and works in Berlin) is made up of fine, monochrome lines, repeatedly rearranged by the artist in large-format compositions. Through her reductions, Krieg’s drawings appear ascetic and their spiritual pull follows such greats as Hilma Af Klint or Agnes Martin. The artist leaves open to interpretation whether microscopic processes are depicted or the detail view is impeded in favor of a large whole.

In combination with the unusually large paper formats, the process of drawing becomes a genuine physical act: once the artist has isolated a particular movement, she repeats it into sheer endlessness – often lying down physically to be able to fill the paper completely.

The monograph *Stream* summarizes ten years of artistic creation for the first time. The book contains a text written by Julia Voss, as well as an interview conducted by Phillip Felsch.

German/English
24 × 33,5 cm
144 pages, 105 color images
Swiss brochure
€ 38,00 (D) / £ 35 / \$ 60
ISBN 978-3-95476-307-8



Untitled, 2019



Untitled, 2019

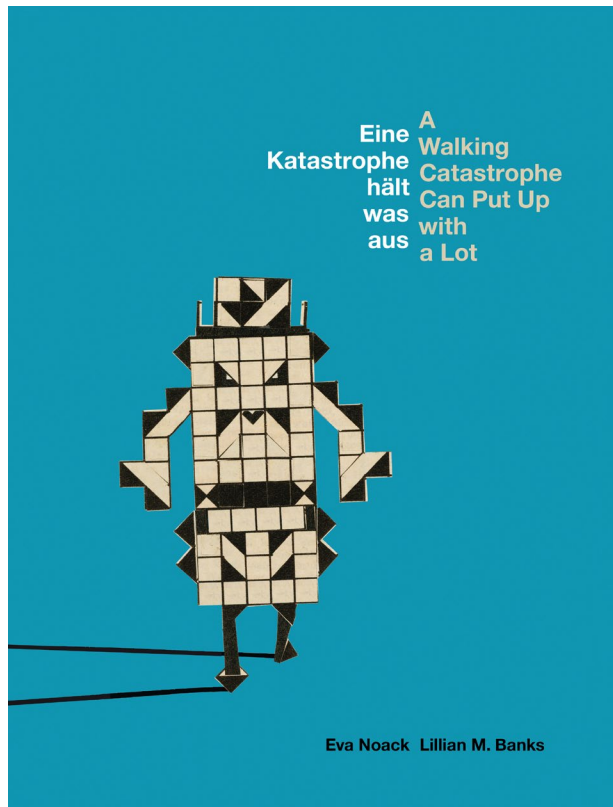


Untitled, 2019



Bettina Krieg in her studio





## EVA NOACK A WALKING CATASTROPHE CAN PUT UP WITH A LOT

**In the Beginning Was the Word. In the Beginning Was the Image.**

To create her word compositions, Eva Noack (born 1977 in Cottbus; lives and works in Berlin) uses headlines and pictograms from magazines that she finds on exchange platforms or in antiquarian bookshops. An extensive search and continuous engagement precede the emergence of the artist's themes; she extracts these from magazines and creates collages on paper. The genesis of the text-image in Noack's works is comic and light but simultaneously pursues a profound narrative.

She creates her works bilingually—for this purpose, the artist invited the translator Lillian M. Banks to translate the collages into English. Once a translation is finished, Noack finds the corresponding pictograms and thereby executes a type of retranslation. She passes this version back to Banks, who has translated texts by Elfriede Jelinek and Ingeborg Bachmann for theater. The intriguing inter-connection between the original text, the translation, and the pictorial retranslation ultimately results in a two-part diptych collage; her work highlights the relationship oscillating between authorship, word, and image.

This book presents seventy double collages and reveals the collaboration for the first time. With a text by the translator Lillian M. Banks.

German/English

23 x 28 cm

176 pages, numerous color images

Hardcover with linen

€ 39.90 (D) / £ 37.50 / \$ 60

ISBN 978-3-95476-323-8



Untitled, 2019





**THOMAS NOLDEN**  
**EIN BILD SIND VIELE BILDER / ERWARTUNG**

**Metamorphoses of Painting**

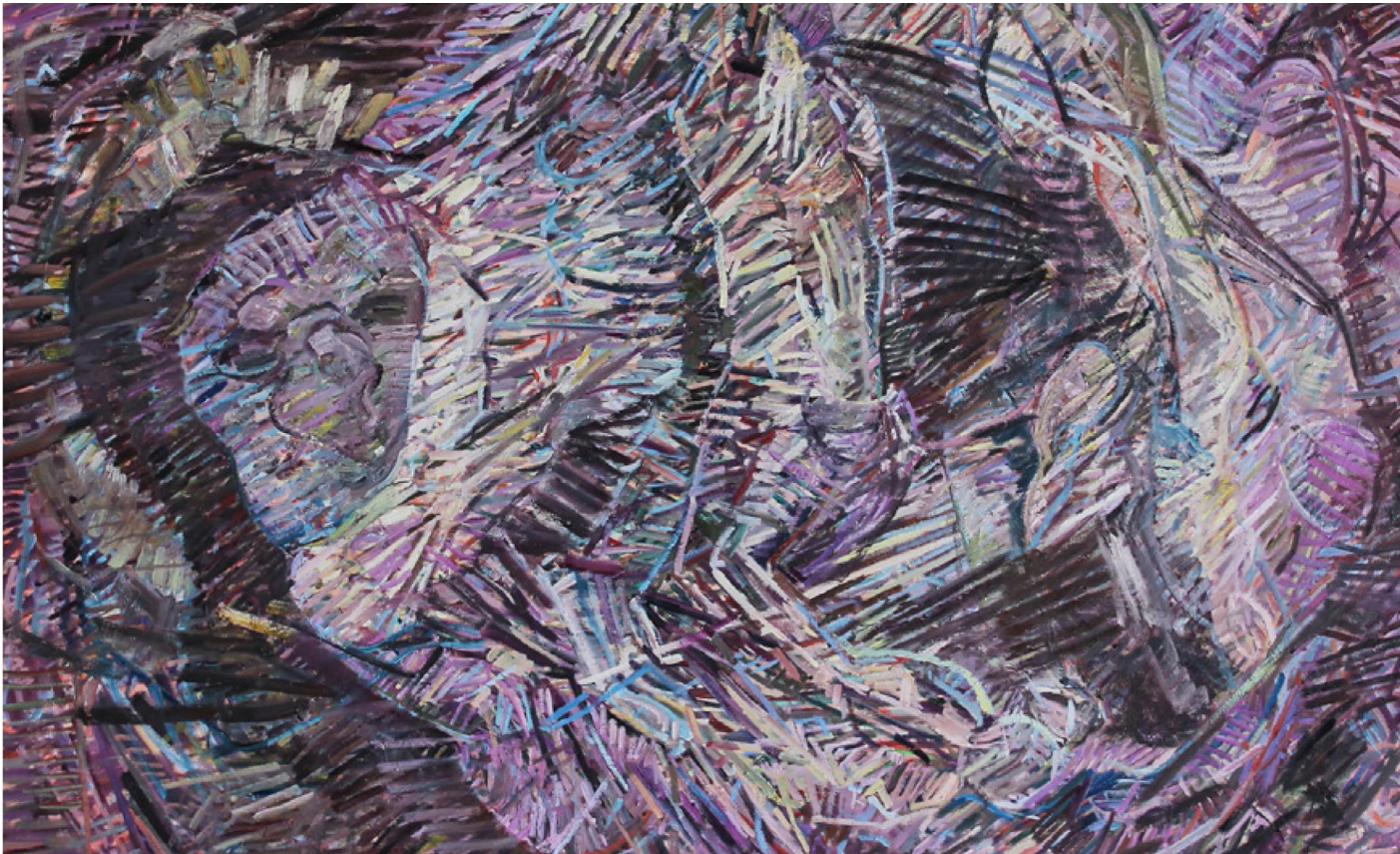
For Thomas Nolden (born 1965; lives and works in Ammerbuch, Germany), the process through which his painting is created determines the work. Over-paintings are the rule rather than the exception for the artist. In his new complex of works, for the first time, Nolden shows the metamorphoses that two of his paintings have undergone. In twelve photographic reproductions each, selected from approximately 500 states, which the artist recorded photographically in the studio for several months, the processes of image formation, form, and constant reinterpretation are revealed. In Nolden's work, painting becomes an action and figuration a struggle around the letting-go of images.

In the twenty-four-page booklet, Nolden unveils his painterly practice. With the photographic reproduction of the past painterly states of his works, he also raises questions about the value of the original. Accompanying texts were written by Wibke von Bonin and Wolfgang Ullrich.

German/English
24,5 × 21 cm
24 pages, 12 color images
Leporello
€ 22 (D) / £ 20 / \$ 25
ISBN 978-3-95476-308-5

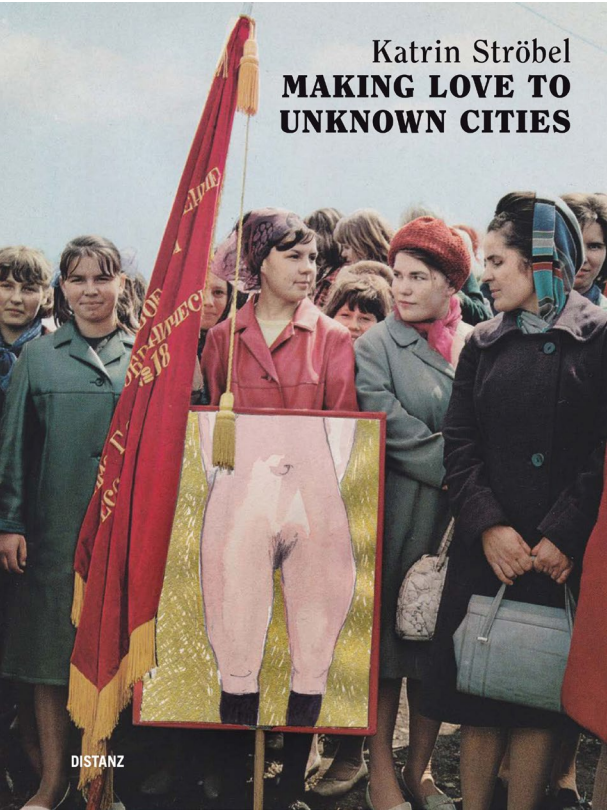


*Erwartung (051213)*



*Erwartung (090514)*





**KATRIN STRÖBEL**  
**MAKING LOVE TO UNKNOWN CITIES**

**Archaeological Investigations With Uncertain Outcomes**

In her conceptual drawings and multimedia installations, Katrin Ströbel (born 1975 in Pforzheim; lives and works in Marseille, Stuttgart, and Rabat) questions the social and geopolitical realities of the present with a simultaneously playful and critical eye. Her archaeology of everyday life pursues the political as decidedly as modern representations of the female body or practices of cultural appropriation – but also focuses on more private spaces, design objects, and interiors, such as the wallpaper in the studio of the Italian avant-garde artist Dadamaino. The astute negotiation of colonized bodies, spaces, and objects interspersed with cultural codes is reminiscent of Hanna Höch’s early collages. Ströbel lends them her contemporary voice: from the design classic Eames to current gender images to compendia of modern art history, the artist deconstructs Eurocentric culture with a critical-ironic gaze.

The catalog offers an overview of works from 2016 to 2019. With accompanying texts by Julie Crenn, Iris Dressler, Sophie Orlando and Dorit Schäfer.

German/French/English
21 × 28 cm
80 pages, approx. 65 color images
Softcover
€ 24.90 (D) / £ 22.99 / \$ 40
ISBN 978-3-95476-314-6



*Re-de-colonizing Eames, 2018*



*all welcome all mercy (installation shot), 2018*





English/Norwegian
18 x 23 cm
216 pages, 210 color images
Softcover
€ 34 (D) / £ 32 / \$ 54
ISBN 978-3-95476-329-0

ANDREA BAKKETUN  
GRAND COMPLICATIONS

Collaborative Plants and Other Complications

Andrea Bakketun (b. 1983 in Trondheim, Norway, lives and works in Oslo) and biologist Peter Roessingh invited people from the artist's creative circle for the transdisciplinary project *Grand Complications*. For one year, the participants transformed the site of an old school building in Rommen, a suburb of Oslo, and the surrounding forest into a research laboratory with the aim of artistically penetrating all facets of the existing ecosystem. The resulting video works, performances, and site-specific installations are part of a canon of artistic research that expands scientific methods with the help of artistic means, recalling Paul Klee's appeal that the goal of art is not to reproduce the visible, rather to make the invisible visible. Understood as a collective whole, *Grand Complications* observes and translates the activities of all those participating at the Rommen site – from the plant to the artist.

The publication documents the one-year work of Andrea Bakketun and her research participants. Accompanying texts, transcriptions, and poems were contributed by Hannah Mjølunes, Peter Roessingh, Andreas Schlaegel, and Sara Sølberg.

- Upcoming exhibitions**  
**Group show *Et Kollektivt Kaosmos*, Kunsthall Oslo, Norway, March–April 2020**  
**Duo show with Christian Tony Norum, Kragerø Kunstforening, Telemark, Norway, May 2020**



Flyer for *Grand Complications*, 2018



*The Nervous System* (Detail), 2019





**KONSORTIUM  
TRIUMVIRAT**

**Artistic Intervention Through Collective Action**

Konsortium is a group of artists working in Düsseldorf and Cologne, consisting of Lars Breuer (born 1974, lives and works in Cologne), Sebastian Freytag (born 1978, lives in Cologne), and Guido Münch (born 1966, lives in Düsseldorf). Originally founded as an exhibition space in Düsseldorf, the name Konsortium represents a debate surrounding questions of exhibition conception, institutional framing, and collective authorship. In their practice, the three artists reference art historical works and use methods of sampling and adapting for room-encompassing wall paintings that follow a clear, geometric formal language while incorporating elements of installation. In their large-format works, the collective always questions the discursive functions of spaces. It is not unusual for the artists to allude to the aesthetic experiments of the avant-garde in the history of art and architecture. This is also the case at the Märkisches Museum Witten, in which Konsortium dedicated a room to the artist group B1 as part of their solo exhibition. Further references to works from Le Corbusier to Daniel Buren can be seen.

The publication *Triumvirat* documents the eponymous solo exhibition at the Märkisches Museum Witten and takes a look at ten years of collective creativity. The accompanying texts were written by Manuela Mehrwald, Ann Kristin Kreisel, and Michelle Grabner.

German/English
21 × 27 cm
60 pages, 32 color images
Hardcover
€ 19.90 (D) / £ 17.50 / \$ 30
ISBN 978-3-95476-309-2

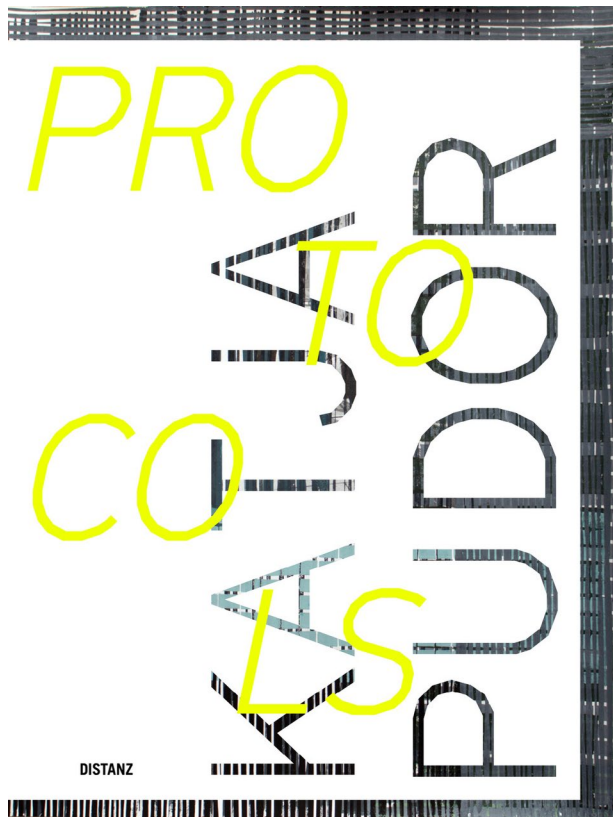


*TRIUMVIRAT* (installation shot) ,2019



*TRIUMVIRAT* (installation shot), 2019





**KATJA PUDOR  
PROTOCOLS**

**Archeologist of the Present Day**

Katja Pudor (born 1965 in Berlin, where she also lives and works) is interested in shifting historical meaning. In her drawings, prints, and installations, she examines the archaeological layers of our everyday and media cultures. For the series *Protocols of remembering* (2019), she refers to two illustrated books on the architecture and urban planning of the former GDR. Through layering, Pudor examines and transfers the depicted examples of characteristic GDR modernism from the books, which used to be popular government gifts. In doing so, she creates visually dense palimpsests that are rich in content: overprinting, reshaping, and overpainting are the artist's principal stylistic elements.

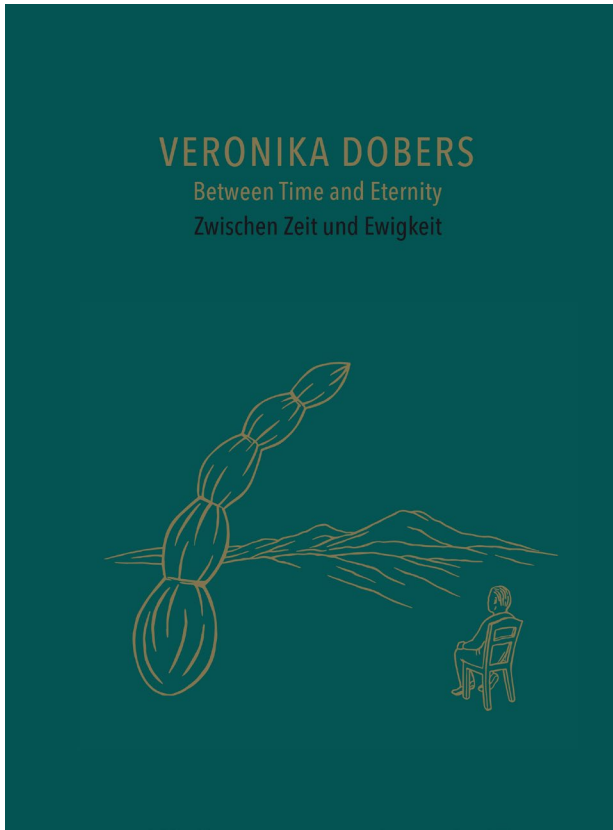
The publication *Protocols* documents Pudor's layering process and thereby exposes the potential of her layered prints and drawings. With a text by Birgit Effinger.

German/English  
21 x 28 cm  
80 pages, 60 color and b/w images  
Softcover  
€ 24.90 (D) / £ 22 / \$ 40  
ISBN 978-3-95476-315-3



Surface areas (installation shot), 2019





**VERONIKA DOBERS**  
**BETWEEN TIME AND ETERNITY**

**Drawing Studies of Being-in-the-World**

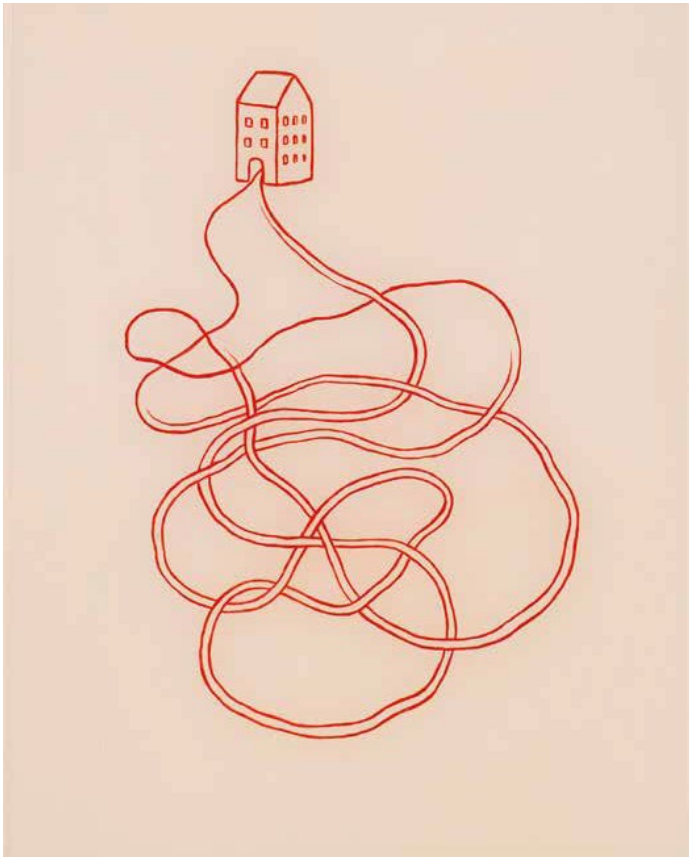
The protagonists in the works by Veronika Dobers (born in Anna-berg-Buchholz; lives and works in Bremen) appear isolated and thrown back on themselves. They are gender-neutral. A clear expression of form defines Dobers' work; she draws and paints reduced sceneries with monochrome color spaces. Her drawings or reverse glass paintings show compositions of objects, such as branches, bundles, heaps and the written word. In doing so, the graduate of the Burg Giebichenstein Art University Halle creates poetic moments. With her lines and scripted imagery—reminiscent of Paul Klee's "line going for a walk" or Renée Magritte's surrealist word-image experiments—Dobers concentrates on the human world of thought and imagination, juxtaposing drawn worlds and conceptual orders.

The publication *Between Time and Eternity* provides a comprehensive overview of the artist's work. Along with notes by the artist, the accompanying texts were written by Rainer Bessling and Alejandro Perdomo Daniels.

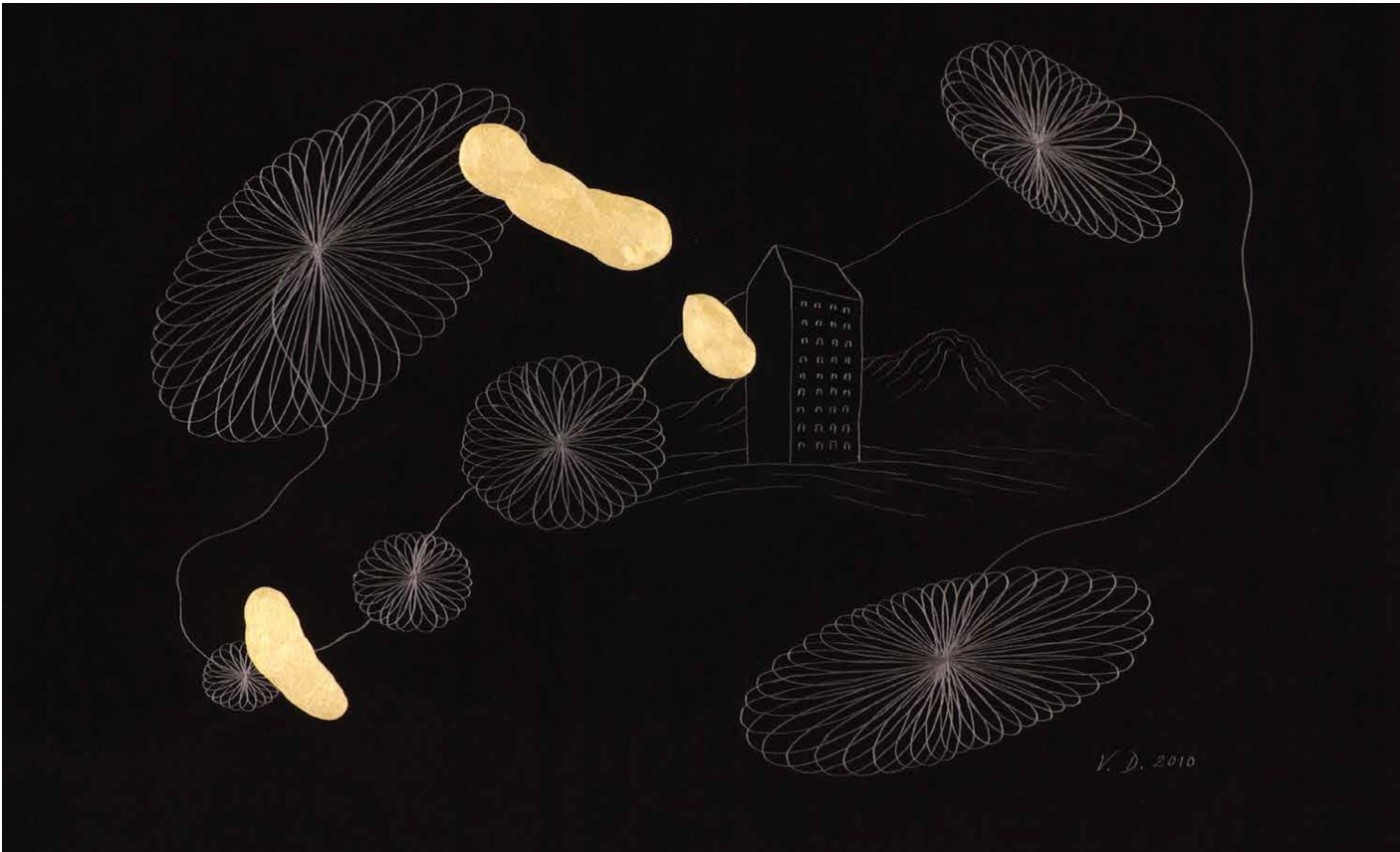
German/English
19 × 25,5 cm
200 pages, 180 color images
Hardcover
€ 34.90 (D) / £ 32.50 / \$ 55
ISBN 978-3-95476-310-8



Untitled, 2018

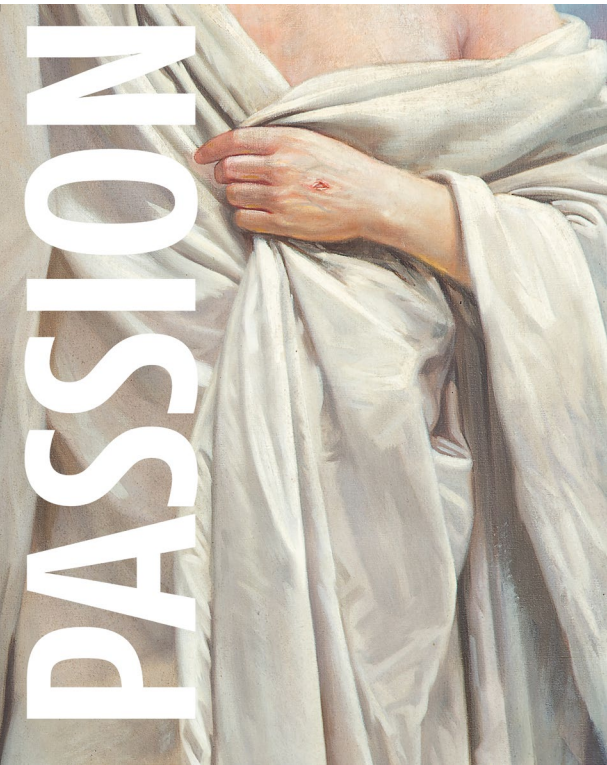


Ausweg / Way Out, 2015



Gedankenspiele / Play of Thoughts #8, 2010





**PASSION – ALTARVERHÜLLUNGEN IN DER PAUL-GERHARDT-KIRCHE BERLIN**

**Art in a Church**

The *Passion* project in Berlin's Northern Prenzlauer Berg Evangelical Congregation is rooted in the idea of departing from convention to expand horizons. Every year since 2011, the church's altarpiece by Gerhard Noack (1910) has been covered during Lent—for ten consecutive years, the congregational circle of friends invited an artist to present their work in the altar room. *Passion* prompts a departure from settled standpoints or ideas and suggests an engagement with unfamiliar artistic works.

The eponymous publication documents this long-term project. It includes the works of all ten participating artists: Sabine Herrmann, Michael Morgner, Felix Droese, Katharina Grosse, Thomas Florschuetz, Hannah Dougherty, Günther Uecker, Lothar Boehme, Ursula Sax, and Klaus Killisch.

German
24 x 30 cm
144 pages, 80 color and b/w images
Hardcover with dust jacket
€ 34.90 (D) / £ 32.50 / \$ 55
ISBN 978-3-95476-321-4

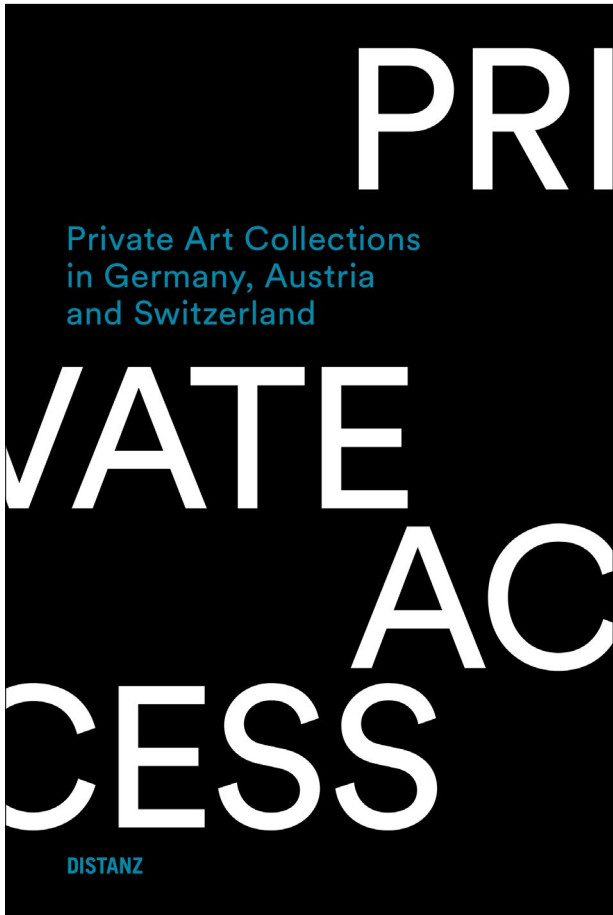


Ursula Sax, *Fastentuch*, 2019



HIGHLIGHTS





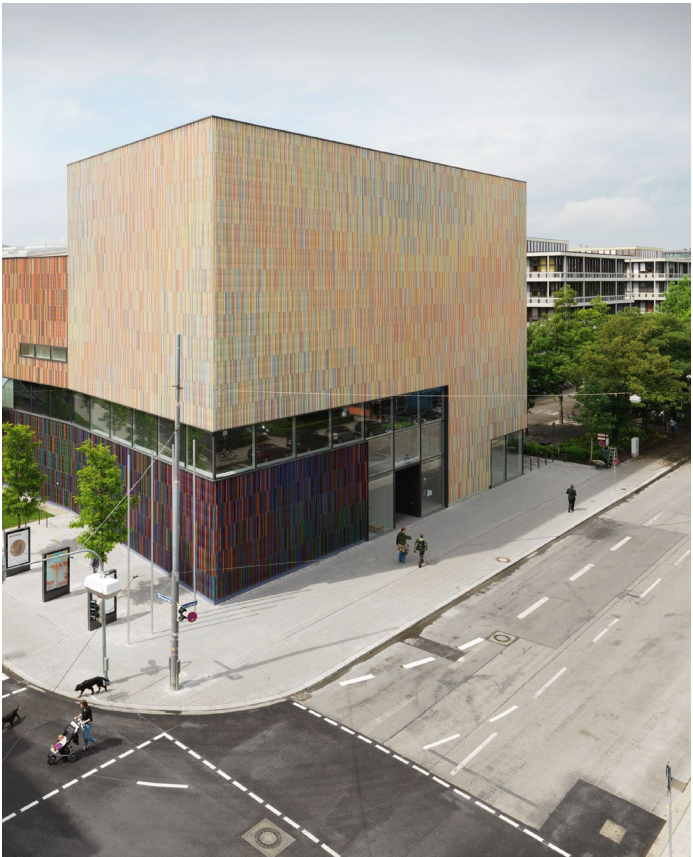
Ed. Skadi Heckmüller
German and English edition
15 × 21 cm
336 pages, 140 color images
Softcover
€ 29.90 (D) / £ 27.50 / \$ 45
ISBN 978-3-95476-285-9 (DE edition)
ISBN 978-3-95476-286-6 (EN edition)

**PRIVATE ACCESS**  
**PRIVATE ART COLLECTIONS IN GERMANY,**  
**AUSTRIA AND SWITZERLAND**

**A Guidebook-Format Who's Who of Private Art Collections**

There is probably one nearby: all over the world, art collectors have installed their private treasures in homes and apartments designed or converted for this purpose. But you might never know where they are. *Private Access* showcases ninety private museums of contemporary and modern art in Germany, Austria, and Switzerland that are accessible to visitors, including established destinations as well as genuine insider tips: many of these collections did not open their doors until recently and have not yet caught the attention of the wider public.

The pocket-sized book featuring numerous color illustrations is a highly informative combination of museum and travel guide. *Private Access* not only presents exciting glimpses of very different art collections and biographical sketches of the collectors; it also describes the architecture of the buildings and spotlights unusual features of the art on display. Up-to-date addresses, opening hours, admission fees, information on how to get there, and other details of interest collected in a color-coded special section helps you plan your visit. With recommendations on fine dining and the best coffee in the neighborhood and notes on other art highlights nearby, the book promises unforgettable experiences.



Museum Brandhorst, Munich



Muzeum Susch, Susch, CH



Sammlung Hoffman, Berlin



Julia Stoschek Collection, Düsseldorf





Eds. Ulrike Groos, Carolin Wurzbacher /  
Kunstmuseum Stuttgart

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German/English

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19 × 26 cm

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180 pages, 84 color images

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Hardcover

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€ 39.90 (D) / £ 37.50 / \$ 60

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ISBN 978-3-95476-284-2

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**RAGNAR KJARTANSSON**  
**SCHEIZE – LIEBE – SEHNSUCHT**

**Staging the Western Romantic Artist Type with a Dash of Irony**

Ragnar Kjartansson (born Reykjavík, Iceland, 1976; lives and works in Reykjavík) makes art that amalgamates elements from theater, opera, literature, music, film, visual art, show business, and contemporary pop culture. In his long-duration live performances, in particular, Kjartansson probes the existence of the artist as a figure of genuine creativity, an invention of the Romantic era. Melancholy, world-weariness, and neo-baroque pathos are characteristic devices in the works of the performance artist, sculptor, painter, and musician, who represented Iceland at the 53rd Venice Biennale in 2009, when he was only thirty-three.

The Kunstmuseum Stuttgart now mounts Kjartansson’s first major solo exhibition in Germany since 2011. Titled *Scheize – Liebe – Sehnsucht* it surveys the key thematic complexes in his art, from a series of videos he began in 2000 to new pieces that make their public debut in the show. The publication of the same title documents his artistic position with a comprehensive cross-section of his oeuvre and includes extensive essays by Elisa Schaar, Carolin Wurzbacher, Anne-Kathrin Segler, and Matthias Wagner K. With a foreword by Martin Eyjólfsson and a preface by Ulrike Groos.

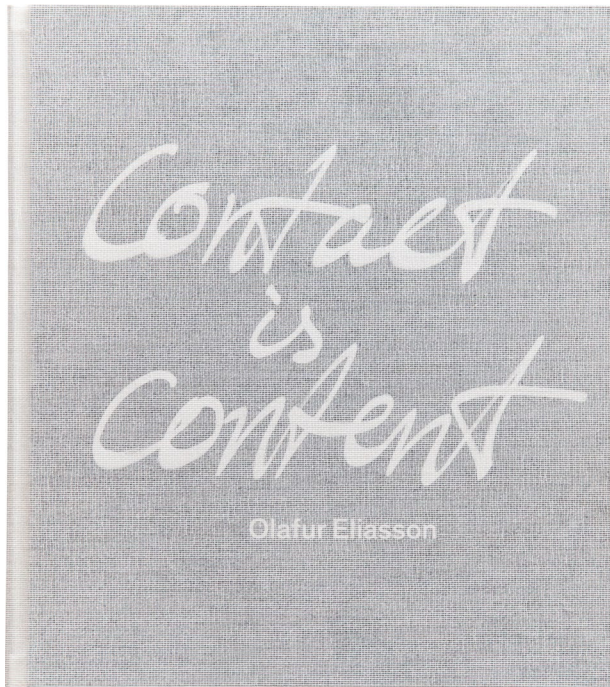


*Take Me Here by Dishwasher: Memorial for a Marriage, 2011–2014*



*Death is Elsewhere, 2019*





**OLAFUR ELIASSON**  
**CONTACT IS CONTENT**

**Content through Contact – Between Landscapes and Artworks,  
Bodies and Weather Conditions, Light and Darkness**

Over the years, Danish-Icelandic artist Olafur Eliasson (b. Copenhagen, 1967; lives and works in Berlin and Copenhagen) has continually returned to Iceland to investigate its landscape with his camera. The ambitious, ongoing venture—almost cartographical in its scope—has resulted in approximately eighty photo series to date, and a wealth of individual photographs of glaciers, waterfalls, rivers, volcanoes, and caves. Far from merely documenting the terrain, Eliasson’s vibrant images reflect on our relationship to nature, the physical space in which we exist, and the body’s felt motion through space—central concerns in his œuvre.

Alongside Eliasson’s photographs, the lavishly designed book in large format presents a selection of further works by the artist, granting the reader a glimpse into the process of inspiration leading from physical experience to abstraction. The sequence of images, curated by Eliasson himself, traces the intuitive connections between the landscape and the different modes of expression employed by the artist.

**Current exhibition**  
***Olafur Eliasson – In Real Life*, Tate Modern, on view until  
January 5, 2020**

English
30 × 34 cm
416 pages, 220 color images
Hardcover bound in gauze
€ 125 (D) / £ 115 / \$ 175
ISBN 978-3-95476-084-8



From *The moss valley series*, 2002



From *The landscape series*, 1997



From *Iceland series*, 2004



From *The hot spring series*, 2012



# LET'S TALK ABSTRACT

Hg. Carolin Scharpff-Striebich

DISTANZ

## CAROLIN SCHARPFF-STRIEBICH

### LET'S TALK ABSTRACT

## It's Worth Having a Closer Look ...

Time and again, lay people interested in art and professionals alike stand dumbfounded before abstract paintings. Following the invention of photography in the late 19th century, painting gradually liberated itself from a representational depiction of its surroundings and developed its own world of pure form and color. Non-objective works often have something hermetic and mysterious about them; they resist easy interpretation. This book attempts to open up the impenetrable veneer of abstract painting and bring it closer to the viewer. To this purpose, editor Carolin Scharpff-Striebich—collector and director of the Scharpff Collection—conducts trenchant discussions with sixteen leading figures in the international art establishment, each of whom selected an abstract painting to comment upon. These interviews, respectively based on a single work, enable the reader to experience the artistic idea expressed in the piece. It's not a matter of quick answers here, but rather about offering access.

Dialog partners

Marion Ackermann, Richard Armstrong, Kirsty Bell, Caroline Bourgeois, Julia Friedrich, Walter Grasskamp, Hans-Jürgen Hafner, Pamela Joyner, Philipp Kaiser, Christiane Lange, Christian Malycha, Frances Morris, Hans-Joachim Müller, Mary Rozell, Wolfgang Ullrich, Hélène Vandenberghe

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Ed. Carolin Scharpff-Striebich

German/English

17 × 25.5 cm

232 pages, 60 color images

Flexcover with linen

€ 32 (D) / £ 27.50 / \$ 45

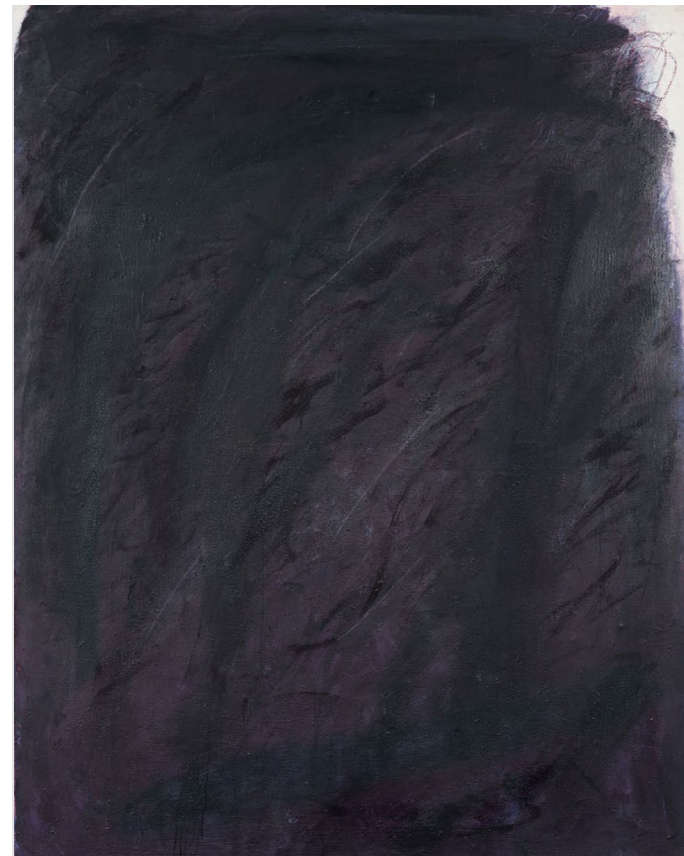
ISBN 978-3-95476-241-5



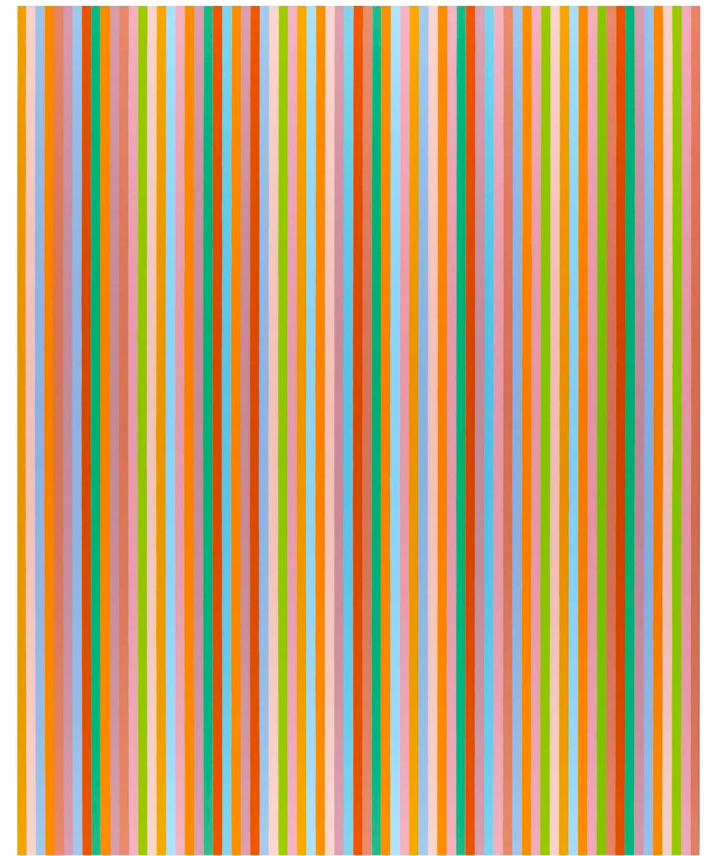
Mary Heilmann, *Little Mondrian*, 1985



Gerhard Richter, *Grau*, 1974



Arnulf Rainer, *Violettrot vertikal*, 1961



Bridget Riley, *In Excelsis*, 2010





**PER KIRKEBY**  
**BUILDING AND PAINTING**

**Architecture Meets Painting in the Oeuvre of Per Kirkeby**

Per Kirkeby (born in Copenhagen, 1938; deceased in Copenhagen, 2018) was widely hailed as the leading Danish contemporary artist. A painter, sculptor, architect, and poet, he deftly interwove figurative and abstract art. In his works in large formats, luminous colors share the space on rugged canvases with other materials. Nature was the fulcrum of his art, which is formidably sensual, but without lapsing into romanticism. Exhibitions at the Tate Modern, the MoMA, and the Centre Pompidou and participations in documenta 7 and 11 and the Venice Biennale brought Kirkeby to the attention of wide international audiences. For many years, Germany was the central scene of his creative endeavors—Kirkeby taught painting at the State Academy of Fine Arts Karlsruhe and later at the Städelschule in Frankfurt and was close friends with Joseph Beuys, Markus Lüpertz, Martin Kippenberger, and many others.

Stiftung Insel Hombroich now mounts a focused retrospective of his oeuvre: between 1997 and 2009, Kirkeby created six walk-in architectonic brick sculptures on the foundation’s grounds. The exhibition *Per Kirkeby. Building and Painting* complements these works with paintings, bronzes, and models spanning five decades. The interplay between the sets of works on view illuminates the multifaceted relations between architecture, sculpture, and painting; between space, light, and shadow. The catalog accompanying the show includes a survey of the architectural history of the foundation’s campus by Frank Boehm and Anna Czerlitzki; an essay by the art historian Denys Zacharopolous, a close associate of Kirkeby’s; and a conversation between Niels Olsen, Fredi Fischli, and the architect Jan de Vylde about this truly exceptional artist and the relations between architecture and visual art.

Eds. Frank Boehm, Anna Czerlitzki / Stiftung Insel Hombroich

German/English

22.5 × 27.5 cm

200 pages, 75 color images

Swiss Hardcover with linen

€ 39.90 (D) / £ 37.50 / \$ 60

ISBN 978-3-95476-304-7

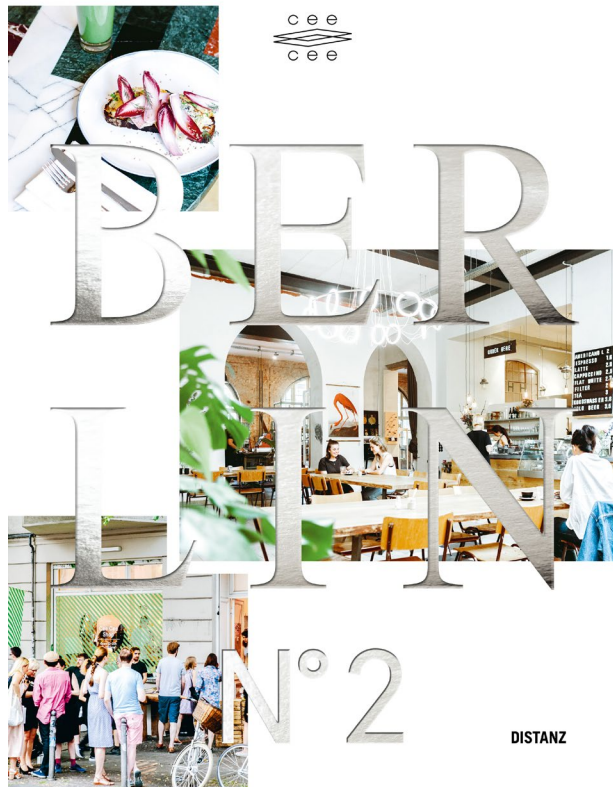


Untitled, 1989



Exhibition view Drei Kapellen, Kulturraum Hombroich, 2019





## CEE CEE BERLIN NO.2

### Berlin Highlights

*Cee Cee* is one of Berlin's most widely read online mediums, with almost 30,000 subscribers now reading the *Cee Cee* newsletter every week. For over five years, *Cee Cee* has charted and appraised the capital's perpetually changing urban landscape, tracing the diverse and multifaceted gastronomy and cultural scenes. The selection of recommendations is carefully vetted and has become an indispensable guide for Berlin lovers—resident expats and locals, visitors from Germany and abroad. After the huge success of “*Cee Cee Berlin*,” creators Sven Hausherr, Nina Trippel and their team now present the second volume: *Cee Cee Berlin No.2*. The book is chock full with more than 200 fresh tips: a selection of the very best from 2014–2016, brand-new discoveries, and carefully sourced rediscoveries. Like the first volume, it's a constantly surprising mix of recommendations, including hidden cafés and neighborhood bars, concept stores and specialty restaurants, destinations further afield in the surrounding countryside, and a dedicated and detailed analysis of the hyperlocal. Numerous photographs and full-page spreads of the city visualize the Berlin of today, and exclusive recommendations from guest contributors in the art and culture sector as well as insider tips from the *Cee Cee* community make this book a veritable treasure trove for explorers. The second *Cee Cee* book is a must-have for locals, Berlin fans, and the Berliners of tomorrow.

Eds. Sven Hausherr, Nina Trippel

German/English

20 × 27 cm

288 pages, 400 color images

Hardcover

€ 34.90 (D) / £ 32.50 / \$ 55

ISBN 978-3-95476-153-1



Restaurant Tulus Lotrek, Berlin-Kreuzberg





GRILL ROYAL

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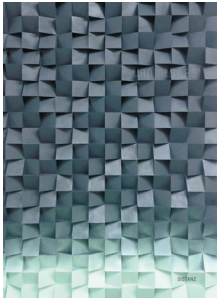
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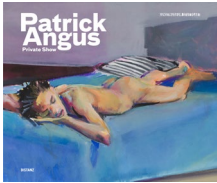
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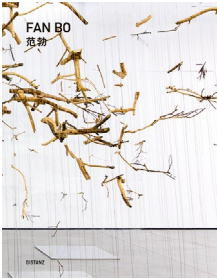
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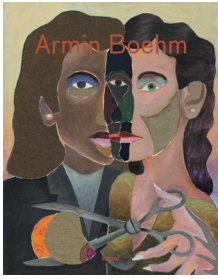
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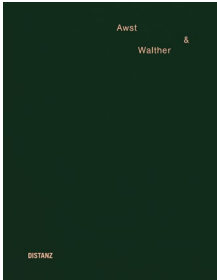
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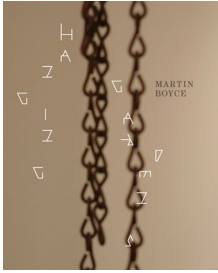
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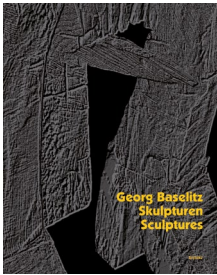
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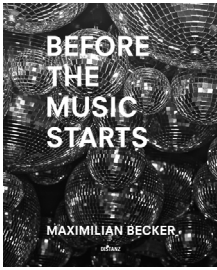
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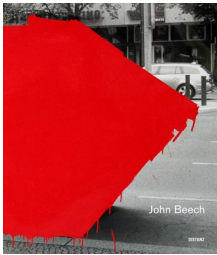
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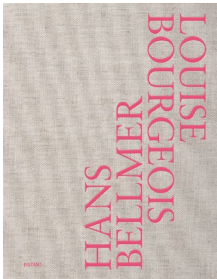
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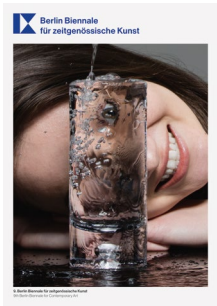
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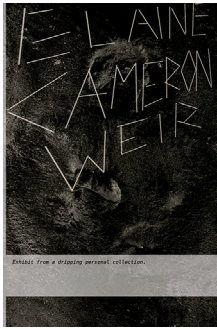
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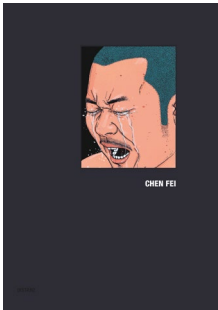
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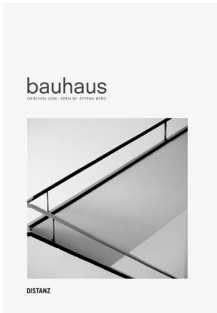
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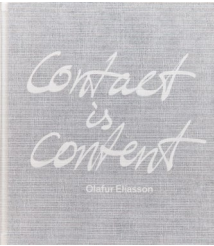




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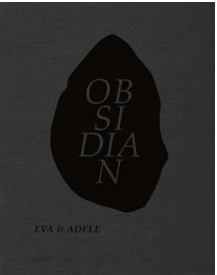
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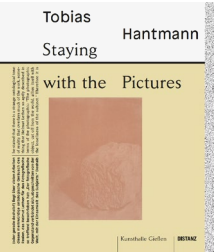
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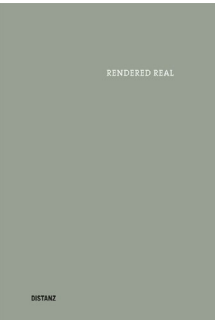
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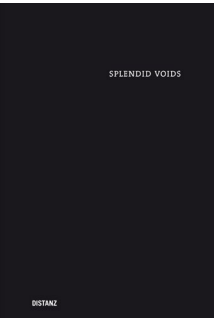
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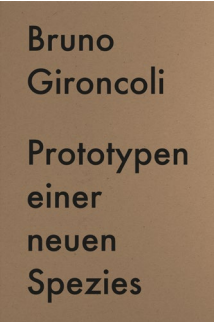
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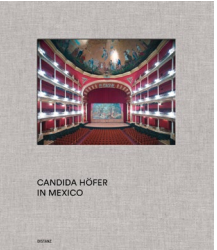
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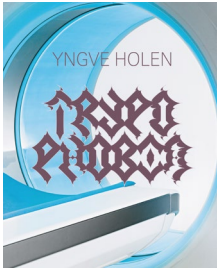


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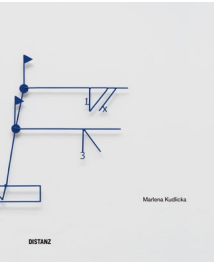
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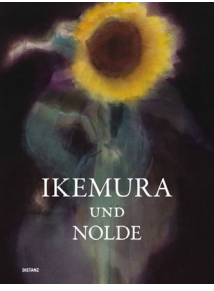
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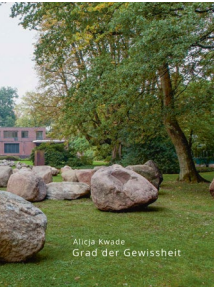
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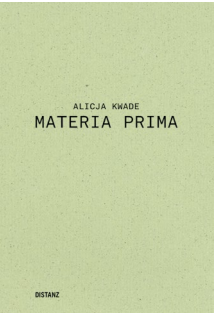
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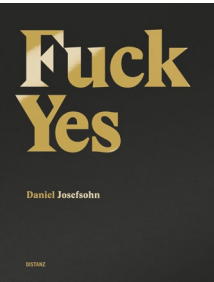
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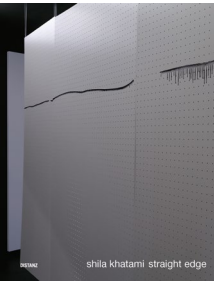
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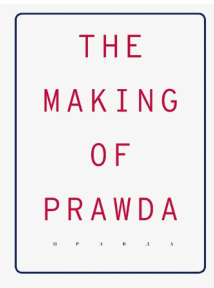
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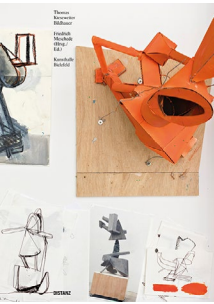
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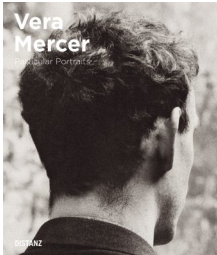


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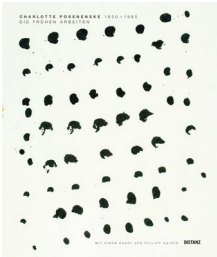
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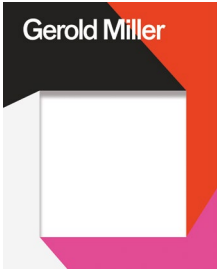
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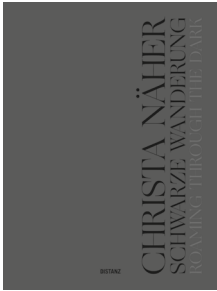
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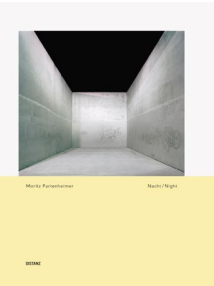
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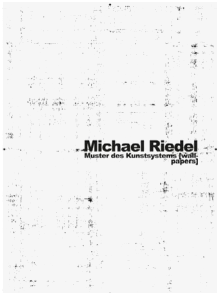
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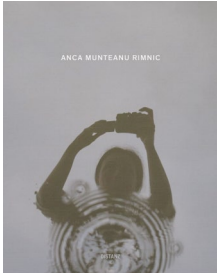
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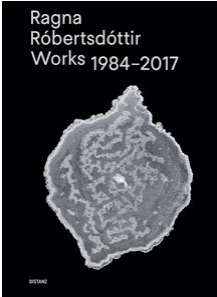
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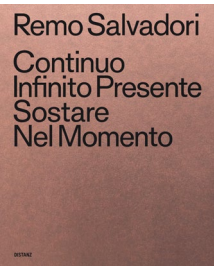




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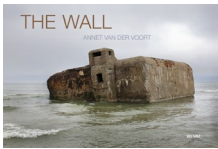
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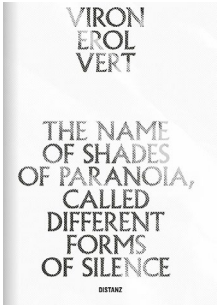
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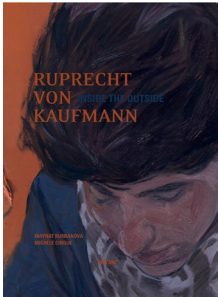
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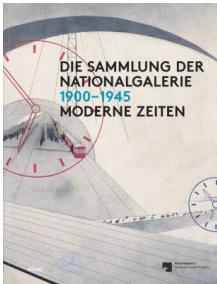
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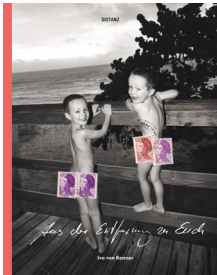
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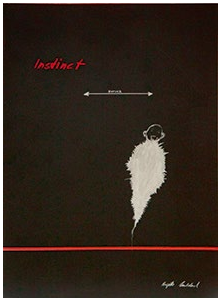
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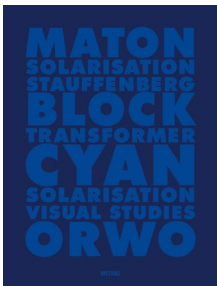
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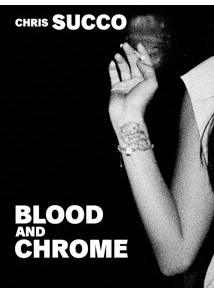
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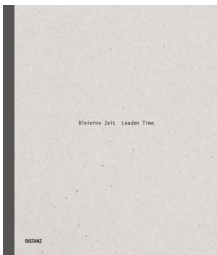
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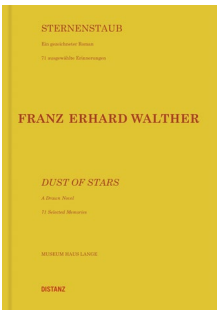
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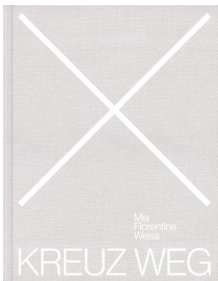
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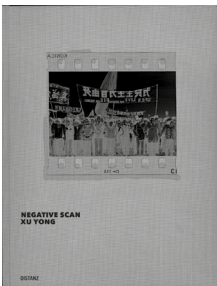
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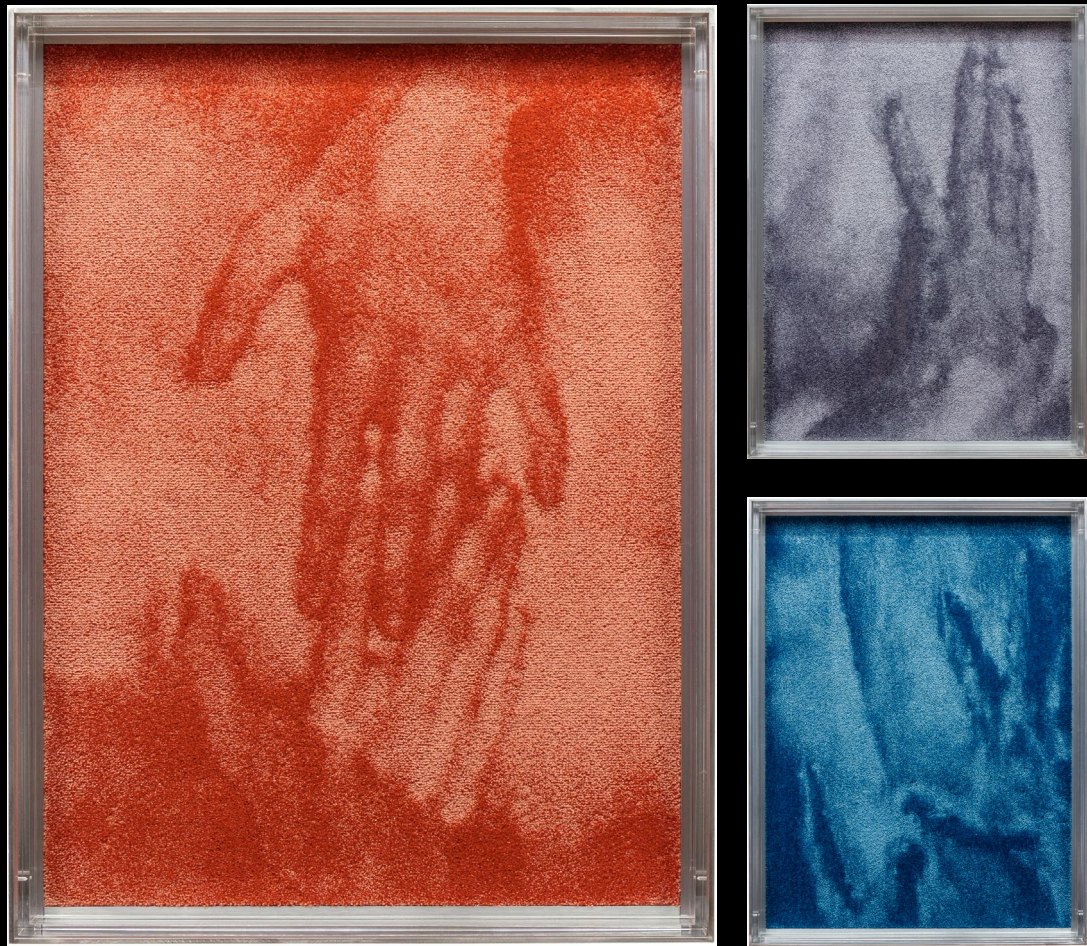
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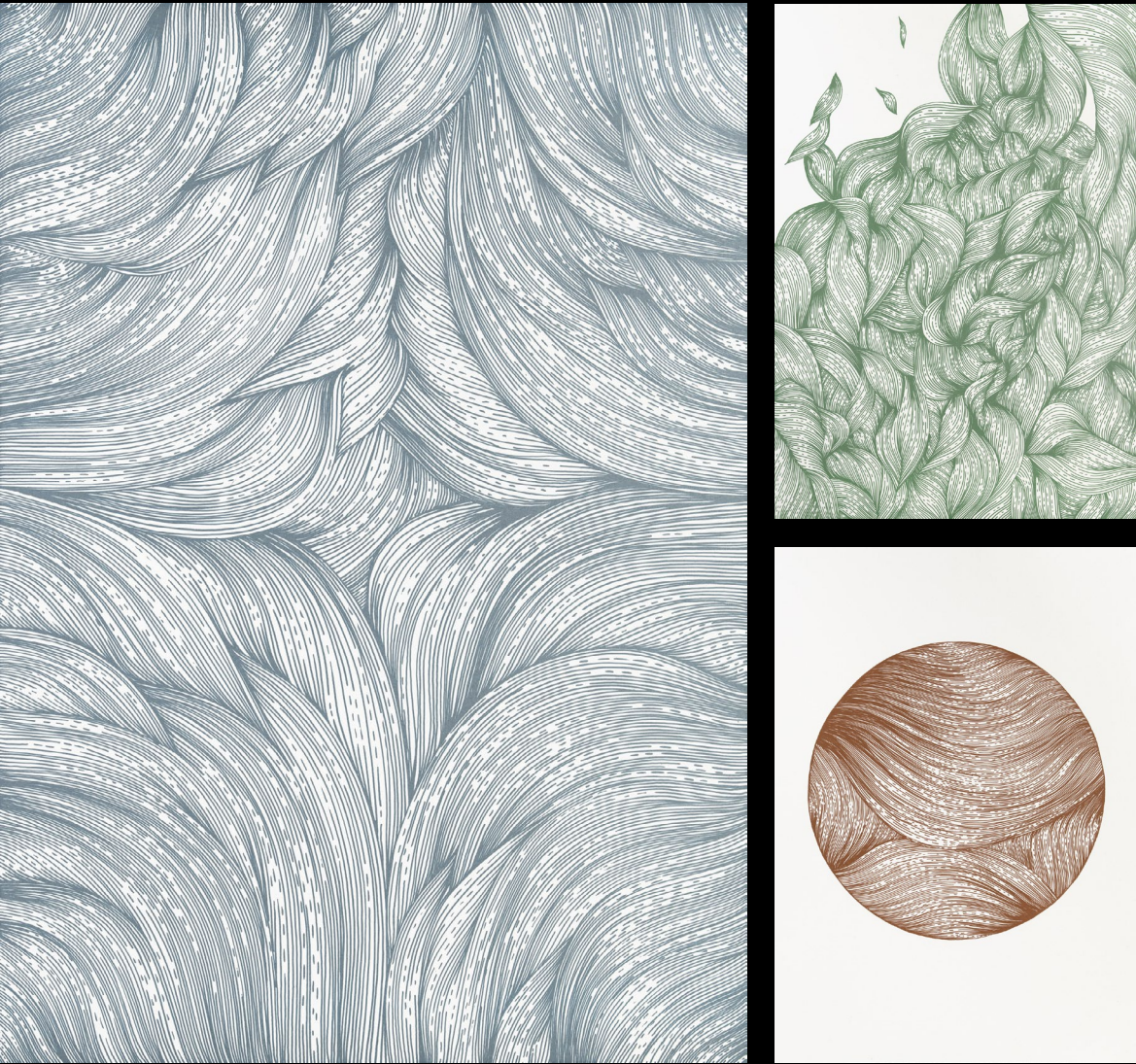
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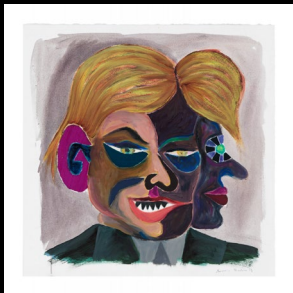
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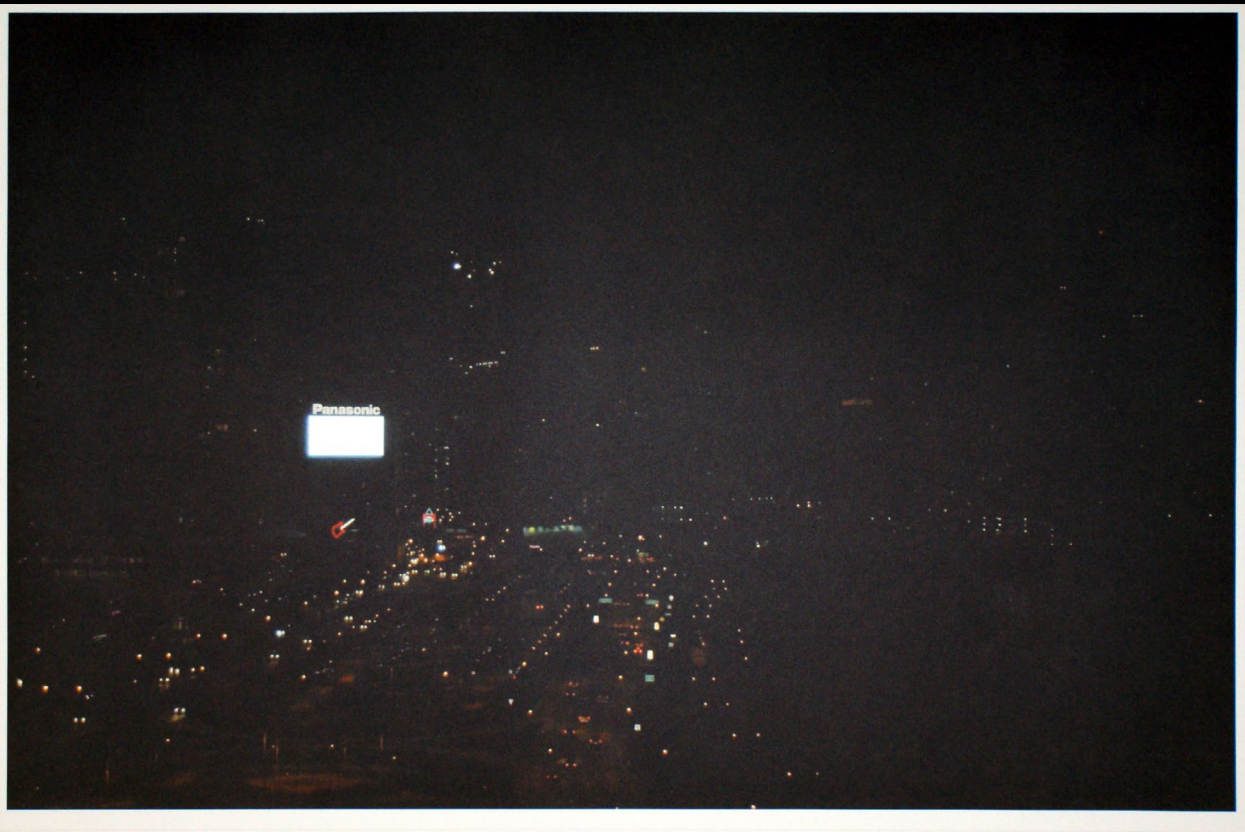
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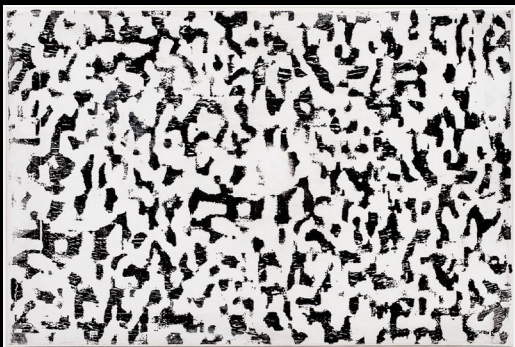
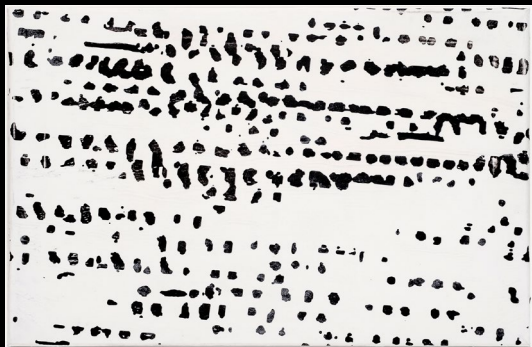
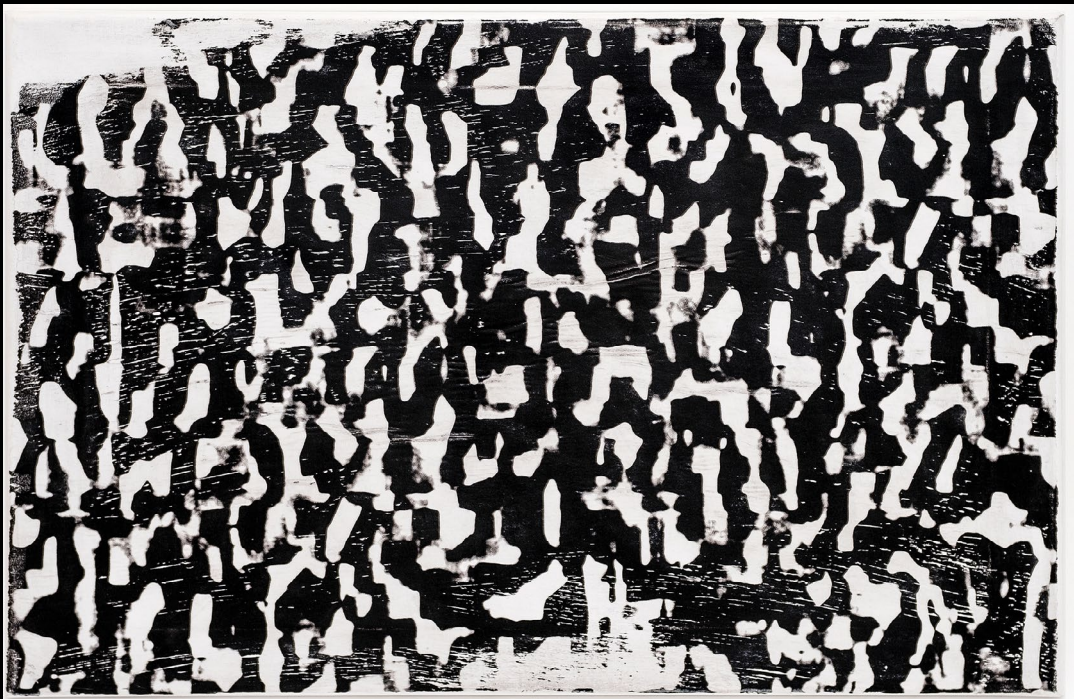
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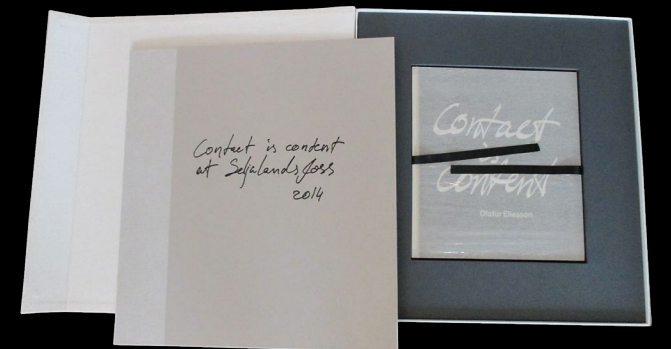
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