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LIAM GILLICK

Exhibition catalogue, edited by the Kunst- und Ausstellungshalle der Bundesrepublik Deutschland | texts (German/English) by Nicolas Bourriaud, Robert Fleck, Isabelle Moffat, Rainald Schumacher | 256 pages with 500 colour illustrations | dimensions 30 × 24.5 cm, half cloth embossed on title and spine, double folded dust jacket
€ 68.00 | ISBN 978-3-940953-40-7

Both the exhibition itself and the book on the extensive Bonn retrospective of the Biennale participants (solo show in the German Pavilion 2009) have a number of surprises in store. Above all, the book provides a comprehensive overview—compiled by Liam Gillick himself—of the artist's work, which has accumulated in the past few years to number well in excess of 2,000 works for solo shows and participations. (Presumably, the criticised Biennial contribution will be of particular interest.) The central motifs of Liam Gillick's works become apparent in the wide-ranging exhibition, but above all in this book. Be it in texts, sculptures, or installations, Liam Gillick's quest has continually been something of a causal chain that investigates concepts such as utopia, parallelism, space, time, production in terms of their differences. In so doing, the artist isn't merely concerned with the conditions for production and the resulting aesthetic approach, but rather he seems—as the successor of a radical modernity—to be still searching for a real place for utopia.

Kunst- und Ausstellungshalle der
Bundesrepublik Deutschland, Bonn
snoeck

LIAM GILLICK



April 1–August 8, 2010,
Kunst- und Ausstellungshalle
der BRD, Bonn

MARKUS LÜPERTZ BYWAYS AND HIGHWAYS. PAINTINGS AND SCULPTURE 1963–2009

Exhibition catalogue, edited by the Kunst- und Ausstellungshalle der Bundesrepublik Deutschland | texts by Eric Darragon, Robert Fleck, Siegfried Gohr, Fabrice Hergott, Werner Hofmann, Richard Shiff | 376 pages with 240 colour and 70 b&w illustrations plus centrefold | dimensions 30 × 24.5 cm, half cloth embossed on title and spine, double folded dust jacket
English edition: € 68.00 | ISBN 978-3-940953-22-3

»You don't have to like it—that overweening genius, the dandy, his old German masculinity, the silver knob on his cane, this magisterial travesty of the grand master. But one shouldn't be blind to the actual stuff of the Lüpertz epic. It is precisely when viewed from a distance that the bombast of creator and creation reveals itself as a costuming of an idea central both to the history of this culture and indeed the history of this country's social make-up. This work has been fuelled by arrogant opposition from the start against the critical paradigm determined during the 1960s and 1970s. It is here that its true meaning resides. Lüpertz was—more so than Baselitz—an antagonist of the '68 spirit, who, in the middle of the minimalist mainstream, when art withdrew from the world in the form of Carl Andre's steel plates on the ground, called out in stentorian tones: Rise up and be somebody once more! Nor is the actual breach of taboo about the obtrusive presentation of motifs, such as military uniforms and steel helmets, which at least reliably serviced the stimulus response model at that time. By far more provocative was the way in which the painter liberated the dark inventory of his hitherto merely tolerated means of survival, rather like opening Pandora's box and handing over its contents to an art neither responsible for anything or anyone.«
(H.-J. Müller, Monopol, 12/09)



KIRILL GOLOVCHENKO 7 KM

Artist's edition, with an introductory text (German/English) by the artist |
144 pages with 75 colour illustr. | dimensions 25 × 21 cm, hardcover
€ 29,80 Euro | ISBN 978-3-940953-31-5



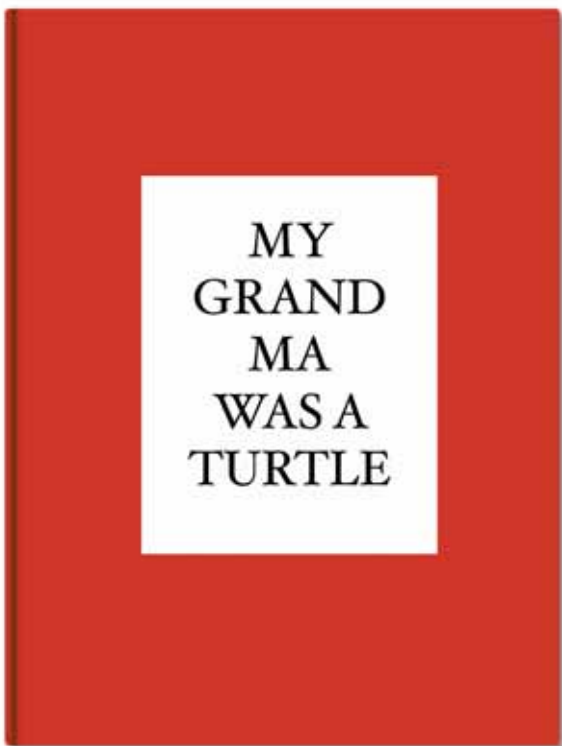
Barbara Klemm, Kirill Golovchenko's mentor, says: »These are very successful photographic works on the large marketplaces of the former Soviet Republics. As I myself photographed a number of these markets in Siberia in 2000, I know first-hand how chaotic these markets are at times and how difficult it can be to get a good grasp of a subject like this.« The market photographed by Kirill Golovchenko is situated near Odessa and is laconically called »7 km«. 16,000 containers, stacked one on top of another, are situated upon 70 hectares of land; 200,000 retailers stock up on goods from 20,000 sellers, predominantly purchasing clothes; 10,000 carriers transport the goods to a fleet of leased buses. The daily turnover is around \$20,000,000; a bottle of Chanel No. 5 costs \$3, a pair of Nike trainers \$25.

CUNY JANSSEN AMAMI

Artist's edition, with six texts (English) by the portrayed children |
126 pages with 100 colour illustrations, various centrefolds |
dimensions 21.5 × 27 cm, hardcover, round edges, embossed
€ 29.80 Euro | ISBN 978-3-940953-29-2

MY GRANDMA WAS A TURTLE

Artist's edition, with texts (English) by Paul Andriessse and
Nicky Kay Michael | 84 pages with 85 colour illustrations, hand pasted |
dimensions 32.6 × 24.3 cm, cloth, embossed title and spine
€ 39.80 Euro | ISBN 978-3-940953-30-8



AMAMI



Cuny Janssen presents two particularly cleverly furnished books with immediate potential for becoming highly collectable editions.

With an extensive series of centrefolds, »Amami« comprises photographs of school children, as well as nature photography of the second largest of the Ryukyu Islands bearing the same name as the book itself and situated to the south of Kiuschu, one of the four Japanese main islands. A total of 7,000 inhabitants inhabit this island in the East China Sea, surviving on around 70 square kilometres of land in the midst of wild, raw coastal island vegetation and subtropical climate. By contrast, »My Grandma was a Turtle« is a collection of particularly American motifs that one might recognise from American road movies. The hand-pasted, individual photographic reproductions lend the edition a unique format, which might readily be compared to early photograph albums or collectors' albums for cigarette cards and suchlike.

FRANZ ACKERMANN

Exhibition catalogue, texts (German/English) by Stephan Berg and Stefan Gronert | 72 pages with 50 colour illustrations, predominantly double-paged | dimensions 26.5 × 35.5 cm, soft cover
€ 29.80 Euro | ISBN 978-3-940953-36-0



The predominantly double-paged photographs in this landscape format catalogue admirably reproduce both the explosive exuberance of colour, as well as the intelligent interplay of the wall paintings, which have been combined with filigree drawings and brightly painted objects in five alternating exhibition rooms. In these wall paintings, Franz Ackermann carries to extremes—and in virtuoso manner—the methodological sampling of his individual images and raster garnered on his travels. This exhibition has already been celebrated as the pinnacle of an illustrious career, to which this recent book most impressively attests.

December 17, 2009–February 21, 2010,
Kunstmuseum Bonn

JAN DIBBETS HORIZONS

Exhibition catalogue, texts by Rudi Fuchs and Eric Verhagen | 64 pages
with 40 colour illustrations | dimension 24 × 30 cm, softcover
€ 29.80 Euro |

German/English edition: ISBN 978-3-940953-42-1

Dutch/French edition: ISBN 978-3-940953-45-2



The new photographs »Land-Sea: Horizon« are characterised by the immediate, simple construction of a conceptual work. Two photographs, one a green dune landscape touching the horizon, followed by a seascape, which likewise touches the horizon, are repeatedly juxtaposed in a way that divides the horizon. One might call this event a serial shift or displacement, as both have the same horizon line, but the external form of the photograph is continually changing. Rhombuses, squares, etc. are derived from the two juxtaposed rectangles; they are tilted, reflected, etc., engendering a confusing poetry that one can never quite fathom, as Rudi Fuchs eloquently highlights in his instructive analysis.

February 2–May 5, 2010, Musée d'Art Moderne de la Ville de Paris
May 22–September 12, 2010, Gemeentemuseum, The Hague

OLAF METZEL NOCH FRAGEN?

Exhibition catalogue, texts (German/supplement with English version)
by Peter Iden, Walter Smerling and Matthias Winzen | 144 pages with
approximately 80 coloured illustrations | dimensions 29 × 24 cm,
softcover with flaps

€ 29.80 Euro | ISBN 978-3-940953-38-4

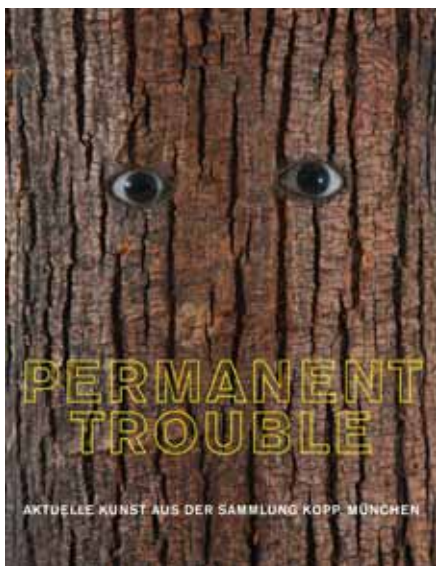


Some of the most beautiful sculptural works by Olaf Metzel have always incited scandal, for example the figure of a naked woman with a headscarf entitled »Turkish Delight«. The fact that these publically oppugned sculptures are predicated upon an impressive series of drawings is scarcely ever acknowledged. Alongside salient sculptural works and new installations, the majority of this book has, therefore, been devoted to Olaf Metzel's drawings, which are not only being afforded a broader arena here for the first time, but have also undergone a thorough reappraisal.

February 26–May 24, 2010,
MKM Museum Küppersmühle für Moderne Kunst, Duisburg

PERMANENT TROUBLE CONTEMPORARY ART FROM THE KOPP COLLECTION MUNICH

Exhibition catalogue, edited by Andrea Madesta with an accompanying text (German/English) and artists' statements | 368 pages with approximately 500 colour illustrations | dimensions 32 × 24 cm, hardback
€ 39.80 Euro | ISBN 978-3-940953-46-9



Herbert and Annette Kopp have compiled an unusual collection, which they present for the first time. There are many notable works from a variety of artists, viz. Werner Büttner, William N. Copley, Sylvie Fleury, Günther Förg, Philip Guston, Mike Kelley, Martin Kippenberger, Paul McCarthy, Albert Oehlen, or Andreas Slominski. They are countered by a younger generation of artists, such as Björn Dahlem, Hansjoerg Dobliar, Don Doe, Carroll Dunham, Robert Hawkins, Arturo Herrera, Christian Holstad, Violet Hopkins, Thomas Houseago, Jim Lambie, Jonathan Meese, Daniel Richter, Tim Rollins, Steven Shearer, Dash Snow, Christoph Steinmeyer, Tal R, as well as Gerd and Uwe Tobias. The time-honoured clashes between abstraction, conceptualisation, and figuration are revealed in this lucid collection as questions of a discussion laid to rest a long time ago.

March 21–June 13, 2010,
Kunstforum Ostdeutsche Galerie Regensburg

STEPHAN BALKENHOL BALANCEAKT

Edited by Nicolaus Fest and Matthias Winzen, with texts (English) by Kai Diekmann, Mathias Döpfner, Nicolaus Fest, Rainer Laabs, Jurij Nikitsch, Ingrid Schaffner, Matthias Winzen | 96 pages with 125 colour illustrations | dimensions 28.5 × 21 cm
hardback: € 29.80 Euro | ISBN 978-3-940953-44-5
softcover: € 9.80 Euro | ISBN 978-3-940953-47-6



In an interview with the editor Matthias Winzen, Stephan Balkenhol—who has subjected one of his patiently forbearing figures on this occasion to a »Balancing Act« for the anniversary of German reunification—also maintains that a meaningful monument to commemorate German Unity is a tricky enterprise. In the capital Berlin, not far from Checkpoint Charlie and in front of the high-rise Springer Building, a man wearing a white shirt and black trousers is balancing on a piece of stylised wall that is itself situated in a flashpoint of German post-war history. Our book gives an account of the work's development in the studio, as well as being a short reader of the history of the City of Berlin.

KATJA STRUNZ EINBRUCHSTELLEN

Exhibition catalogue, text (German/English) by Barbara Kuon,
interview with Katja Strunz by Nicole Hackert | 96 pages with 25 colour
and 35 b&w illustrations | dimensions 28.5 × 17 cm, hardback
€ 29.80 | ISBN 978-3-940953-33-9



This book summarises an exhibition staged by Katja Strunz in 2008 in her Galerie CFA in Berlin. It underlines—perhaps better than any other publication—the unity of the work, in which the starting point for the artist also often comprises found material. In this way, the past's present, the very history in the materials themselves, not only remains visible—as in the case of an *objet trouvé*—but the realisation is that everything is in a state of permanent transition is also conveyed, that a constantly self-enriching point of attraction for new meanings can emerge in the very deformation of still visible structures and properties. In this way, one might say that her work is doubly charged.

ASTRID NIPPOLD / HANSJOERG DOBLIAR IT'S ALWAYS NIGHT, OR WE WOULDN'T NEED LIGHT

Exhibition catalogue, texts (German/English) by Andreas Baur
and Christine Baus | 64 pages with approx. 35 coloured illustr. |

dimensions 28.5 × 17 cm, softcover

19,80 Euro | ISBN 978-3-940953-37-7

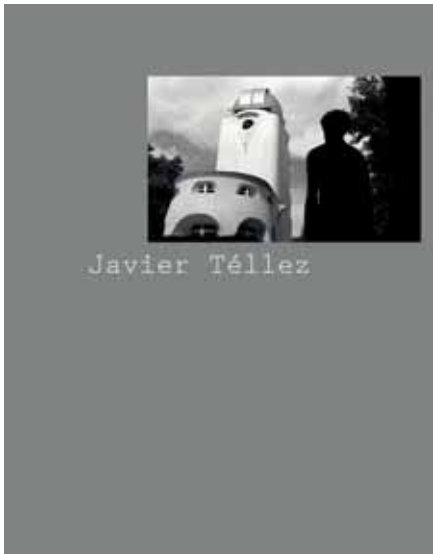


The joint presentation of Astrid Nippold's films accompanied by painted installations by Hansjoerg Dobljar at the Villa Merkel in Esslingen (28.6.–16.8.2009) showcases two eminently complementary positions that—following in the footsteps of Romantic traditions—call into question the boundaries of the visual image's rational disposability. Hansjoerg Dobljar, for his part, harnesses his large overpaintings of magazine photographs in colourfully gloomy constructions to form thus the effect of cosmic space with these seemingly crystalline structures, whereas Astrid Nippold uses witty detail to channel spatial scenarios dealing with meaning and power into an unstable state, in which the absurdity of existence is systematically reflected.

Including several photographs of the installations, this book has been conceived with these characteristic spatial effects in mind.

JAVIER TÉLLEZ

Exhibition catalogue, texts (German/English) by Guy Brett, Anselm Franke, John Hanhardt, and Hilke Wagner | 96 pages with approx. 35 coloured illustr. | dimensions 27 × 21 cm, softcover 24,80 Euro | ISBN 978-3-940953-48-3



The most important works by the New York-based Venezuelan filmmaker, Javier Téllez, were presented for the first time in Europe in a solo show at the Kunstverein Braunschweig (18.4.–14.6.2009); the first monograph on the show is now available. Javier Téllez's work operates in that classical interface between fiction and documentary formerly embraced by the auteur movies directed at Hollywood's pictorial hegemony, in order to challenge it their highly provocative film festivals. The retreat of the auteur movie into the sheltered sphere of the museum and gallery has—as is patently evident in the case of Javier Téllez—resulted in a massive concentration of the material's dimensionality. Perhaps the most successful variant is his film »La Passion de Jeanne d'Arc«, in which he juxtaposes the reworking of the same silent film from 1928 with statements made by 12 psychiatric patients in a dual projection, which illustrates how easy it is to compare obsession and heroism with depression and schizophrenia, or how the question regarding what is normal or abnormal can be pitched.

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