

7 March –  
3 May 2014

**Opening:** 7 March 10 pm

Tuesday to Saturday  
From 2 pm to 7 pm

# Tales

## Daniel Gustav Cramer

VERA  
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AGENCY

Photography: BrunoLopes

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## Apenas a vida

Existem obras de arte que são como portos seguros. Que exercem, isto é, o fascínio que imaginamos que possam exercer os lugares, mas não atribuíamos naturalmente aos objetos. Trata-se, evidentemente, de algo distinto e independente do apelo visual, da qualidade estética e da relevância social ou política da obra, e que pode ser comparado à sensação, vagamente indefinida porém bastante clara, de ter voltado para casa. As obras de Daniel Gustav Cramer pertencem a essa categoria. Apesar da diversidade de meios que o artista pode utilizar nas suas instalações (fotografia, escultura, vídeo, livros, folhas com textos narrativos), a maneira como tudo se relaciona contribui para esta sensação. Poder-se-ia até afirmar que é a relação entre as partes que faz com que a obra se torne o que ela é: as *Tales* incluídas nesta exposição, por exemplo, foram instaladas cuidadosamente com o objetivo de levar o observador a focar, a “sentir” quase, os espaços entre as imagens. Aquilo que, nas palavras do artista, “não fica nem no espaço nem na imagem” [neither “in the space” nor “in the images”].

A maioria das exposições recentes de Cramer tinha nome de arquivista: *Eleven Works; 01 – 72; Seven Works; Ten Works...* E seus trabalhos lidam frequentemente, e de maneira bastante direta, com o desejo de catalogar, listar e numerar tudo: por exemplo *Objects*, um livro produzido por Cramer em 2010, nada mais é que uma lista de todos os corpos celestes que rodeiam o sol, catalogados com base em sua distância dele. E os livros da série *Numbers* (2005; 2009; 2011), por sua vez, contêm séries de números, em ordem crescente, decrescente e aleatória. Os trabalhos da série *Tales*, ainda, têm sempre o mesmo tamanho (29 x 24 cm) e, de acordo com as instruções do artista, podem ser expostos individualmente, em pares, em grupos ou como uma instalação numa única sala (ou em mais de uma). Para *Tales 40* (San Vito, Bozen, Itália, Outubro 2011), 2013, Cramer explica: “todas as molduras têm que ser penduradas na mesma altura. Instalar apenas em grupos de um, dois ou quatro. Nunca instalar em ordem cronológica (3/4/5/6, 4/3/2/1, etc.). A apresentação dos trabalhos pode variar em cada ocasião: a instalação do trabalho é considerada completa se pelo menos duas molduras são instaladas, ou seja, não é necessário instalar todas as oito molduras para expor o trabalho. Se instaladas em grupos, a distância entre molduras do mesmo grupo deve ser ao redor de 1,5 cm”. Todos os *Tales* são numerados, e ainda identificados com o lugar, o mês e o ano em que as fotos foram realizadas, que não coincide necessariamente com o ano em que elas se tornaram um trabalho. De fato, as primeiras fotos foram realizadas em 2001, mas foram necessários nove anos para que, em 2010, o artista chegasse ao formato que hoje define, de maneira como vimos bastante metódica, a série.

Apesar, ou para além, de tanta meticulosidade, os *Tales* instauram uma relação extremamente pessoal e íntima com o espectador. Quase sempre, esses “contos” retratam momentos banais ao ponto de ser quase indescritíveis, porque falta neles um acontecimento marcante, que os defina. Falta, isto é, o que faria deles contos convencionais. Imaginamos o artista postado ao longe, feito um detetive que observa sem ser visto,

em silêncio, mas ele não nos mostra, como faria o protagonista de um filme *noir*, um assassinato ou uma traição. Vemos uma mulher que, na Riviera francesa, se debruça da janela do que parece ser um grande hotel, e imediatamente volta para dentro do quarto; vemos um barquinho a remo, que devagar se mexe num lago; um jovem que observa algo no fundo do mar, e depois mergulha. Não tem nada demais, nada de extraordinário, “apenas” a vida. O artista conta que, quando criança, tinha o hábito de se esconder atrás de um arbusto e ficar observando seu vizinho que lia um livro, ou até, simplesmente, as cortinas da casa ao lado, esperando com trepidação que o vento as fizesse mexer. Para o menino escondido e silente, o mundo inteiro apresentava-se como um grande teatro, um cenário cuidadosamente construído, em que cada elemento tinha a sua razão de ser, e os vizinhos que cortavam a grama, dormiam em sua cadeira de balanço ou jogavam cartas, eram os atores que interpretavam, cada um, o papel que lhe cabia.

Não apenas nos *Tales*, mas em toda a obra de Daniel Gustav Cramer, a inegável beleza do mundo se faz presente, diríamos quase tangível. A economia dos meios empregados, sem dúvida, contribui para essa epifania, como na série de esculturas constituídas apenas por sutis barras de ferro apoiadas na parede ou então estáticas, perfeitamente verticais, num equilíbrio inexplicável e mágico. Ou então nas folhas com pequenos contos, esses sim puramente literários, que o artista por vezes inclui em suas exposições, e que também relatam quase sempre momentos de suspensão, em que as coisas não acabam de acontecer, como se algo as mantivesse sempre num estado de potência. Essa atmosfera de suspensão seja talvez o que melhor define o conjunto da obra de Cramer, o que lhe confere, muito além da variedade de suportes utilizados, uma notável coerência: tudo está imóvel, ou então num movimento circunscrito, orbital e regulado, como o avião que voa ao redor de uma cratera em *Untitled (Crater)* (2009), os ponteiros dos relógios em *Orrery* (2012), os corpos celestes ao redor do sol em *Objects*. Trata-se, por assim dizer, de um falso movimento, o movimento dos barcos a vela antes de uma regata, quando, incapazes de ficarem parados antes da linha de saída, viram o mais próximo dela esperando o sinal de partida. O sinal, nas obras de Daniel Gustav Cramer, simplesmente não vem, as coisas ficam como estão, o tempo parece haver parado. E contudo, exatamente por nós estarmos lá, junto com elas, e partilharmos dessa imobilidade, sentimos como nunca que o mundo, neste exato momento, está girando, e nós com ele.

## Just life

Some artworks are like safe havens. They exert the same fascination we usually attribute to places but wouldn't normally associate with objects. This is obviously separate and independent from the visual appeal, aesthetic quality and social or political relevance of the artwork; something that can be compared to the vaguely undefined but very clear sensation of being back at home. The works by Daniel Gustav Cramer belong to this category. Despite the variety of mediums the artist uses in his installations (photography, sculpture, video, books, paper sheets with printed narrative texts), the relation between all the elements contributes to this feeling. We could even say that it is this relation that makes the work what it is: for example, the *Tales* selected for this exhibition were carefully installed with the objective of coaxing the viewer to focus on (or even to feel) the spaces between the images. On what, in the artist's words, is neither "in the space" nor "in the images".

Most of Cramer's latest exhibition titles are reminiscent of archives: *Eleven Works; 01 – 72; Seven Works; Ten Works...* Furthermore, his works often deal – quite directly – with the desire to catalogue, inventory and number everything: for example, *Objects*, a book Cramer produced in 2010, is nothing more than a list of all the celestial bodies circling our sun, ordered according to their distance to it. Also, the books of his *Numbers* series (2005; 2009; 2011), representing strings of numbers in ascending order, descending order, and random sequence. Furthermore, the works from the *Tales* series all have the same size (29 x 24 cm) and, according to the artist's instructions, they can be exhibited individually, in pairs, in groups, or as a unique installation in one or several rooms. Explaining *Tales 40* (San Vito, Bozen, Italy, October 2011), 2013, Cramer says: "Install each frame at same height. Install only in groups of one, two or four. Never install in chronological order (3/4/5/6, 4/3/2/1, etc). The presentation of the work may vary for each occasion: The installation of the work is considered complete if at least two frames are installed, i.e. it is not necessary to install all eight frames to exhibit the work. If installed in groups, distance between frames within each group should be around 1.5cm". All *Tales* are numbered and identified with the place, month and year where and when the pictures were taken – being that often the dates do not coincide with the time when the images became an artwork. In fact, the first images were produced in 2001, and it took them nine years until the artist, in 2010, decided upon the format that so meticulously defines this series.

Despite or beyond this meticulousness, the *Tales* series provokes an extremely personal and intimate relation with the viewer. Almost invariably, these 'tales' portrait moments so mundane that they are almost indescribable, lacking any relevant action that could be used to define them. They precisely lack what would transform them into conventional *tales*. We imagine the artist like a detective, lurking in the distance, silent and unseen. Unlike the character of some *film noir*, what he shows us is not murder or betrayal, but a woman looking out of a window of what seems to be a hotel in the French Riviera, and then going back into her room; a small rowboat, moving slowly on a lake; or a young

man staring at something at the bottom of the ocean, and then diving. There is nothing to it, nothing extraordinary really, 'just' life. The artist recalls that, as a child, he had the habit of hiding behind a bush, spying on his neighbour reading a book, or even simply watching the curtains of the neighbouring house, eagerly waiting for the wind to make them flutter. To that furtive and silent kid, the world presented itself as a huge stage, a meticulously built set in which each element had its own *raison d'être*. His neighbours, mowing the lawn, sleeping in their rocking chairs, or playing cards, were actors playing their roles.

The unmistakable beauty of the world becomes present, almost tangible, not only in *Tales*, but in all of Daniel Gustav Cramer's work. Without question, the work's economy of means contributes to this epiphany, as in the sculpture series constituted just by subtle iron bars leaning on the wall – or static and perfectly vertical, in an unexplainable and magical balance. Or the paper sheets with short-stories (yes, these are purely literary) that the artist sometimes includes in his exhibitions, and almost always tell us about moments of suspension, in which things never completely happen – as if something kept them in a state of potency. This atmosphere of suspension might be what best defines Cramer's body of work, and, despite the wide variety of mediums used, what gives it its remarkable coherence. All is immobile or in a circumscribed movement, orbital and regulated: the plane circling a crater in *Untitled (Crater)* (2009), the clock pointers in *Orrery* (2012), or the celestial bodies circling the sun in *Objects*. Looking at these examples, we could say that we are dealing with a fake movement, akin to the movement of the boats just before a boat race when, incapable of staying motionless before the starting line, they just circle, as close to it as possible, while waiting for the starting signal. In Daniel Gustav Cramer's works, the signal never comes, things rest as they are, and time seems to have stopped. However, and because we are there, close to them, sharing that stillness, we feel as never before that the world is spinning, and that we spin with it.





*Tales 57 (Bencatel, Portugal, August 2013), 2014*  
C-print, emoldurado  
C-print, framed  
3 × (25.5 × 20.5) cm



*Tales 58 (Mitsero, Cyprus, December 2012), 2014*  
C-print, emoldurado  
C-print, framed  
20.5 × 25.5 cm











*Tales 37 (Lagoo di Braies, Italy, September 2011), 2012*  
C-print, emoldurado  
C-print, framed  
7 × (25.5 × 20.5) cm





*Tales 59 (Alassa, Cyprus, November 2012), 2014*  
C-print, emoldurado  
C-print, framed  
25.5 × 20.5 cm





*Tales 61 (Ayios Sosomenos, Cyprus, December 2012), 2014*  
C-print, emoldurado  
C-print, framed  
4 × (25.5 × 20.5) cm





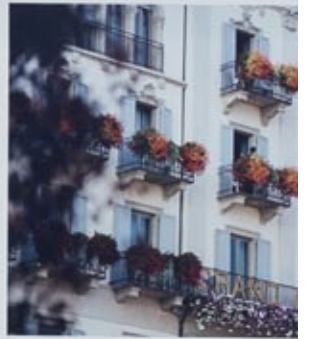
*Tales 62 (Ericeira, Portugal, September 2011), 2014*  
C-print, emoldurado  
C-print, framed  
2 x (25.5 x 20.5) cm







*Tales 44 (Stresa, Lago Maggiore, Italy, September 2012), 2013*  
C-print, emoldurado  
C-print, framed  
6 × (25.5 × 20.5) cm







*Tales 03 (Jungfrau, Switzerland, July 2008), 2010*  
C-print, emoldurado  
C-print, framed  
25.5 × 20.5 cm







*Tales 63 (Chräzerenwald, Appenzell, November 2013), 2014*  
C-print, emoldurado  
C-print, framed  
6 × (25.5 × 20.5) cm



*Tales 11 (Akropolis, Athens, October 2010), 2014*

C-print, emoldurado

C-print, framed

25.5 × 20.5 cm









*Tales 08 (Miami Beach, Florida, December 2008), 2009*

C-print, emoldurado

C-print, framed

8 x (25.5 x 20.5) cm

**Daniel Gustav Cramer**  
1975 (Dusseldorf, Germany)

## **Exhibitions (solo)**

### **2014**

- Tales, Vera Cortês Art Agency, Lisbon
- 01-72, Salts, Birsfelden, Switzerland
- Fifteen Works, Sies & Höke, Dusseldorf, Germany
- Art Basel Hong Kong solo statements with BolteLang

### **2013**

- Kunsthalle Mulhouse, France
- Christophe Daviet-Thery, Paris, France
- Florence Loewy, Paris, France
- Salts, Basel, Switzerland

### **2012**

- Kunsthaus Glarus, curated by Anja Casser, Switzerland
- Badischer Kunstverein, Karlsruhe, Germany (publication)
- Kunsthalle Lissabon, with Haris Epaminonda, Lisbon, Portugal (publication)

### **2011**

- Thirteen Works, BolteLang, Zurich, Switzerland
- Artissima, solo presentation w/ BolteLang, Torino, Italy

### **2010**

- Eight Works - Dortmunder Kunstverein, curated by Verena Titze, Dortmund, Germany (publication)
- Late Autumn, Samsa, with Haris Epaminonda, curated by Susanne Prinz, Berlin, Germany
- Six Works - The Return, curated by Kevin Kirwan, Dublin, Ireland (publication)
- Liste 15, solo presentation with BolteLang Gallery
- The Infinite Library at Museo di Palazzo Poggi, Biblioteca Universitaria, curated by Luca Cerizza, Bologna, Italy

### **2009**

- Twelve Works - Vera Cortes, Lisbon, Portugal
- Haris Epaminonda & Daniel Gustav Cramer, Galerie BolteLang, Zurich, Switzerland
- Saturn, Jerwood Room, Lady Margaret Hall, Oxford, UK
- The Infinite Library Book #16 - ARCO Solo projects, invited by Jacopo C. Visconti, showing with Rodeo, Istanbul

### **2008**

- The Infinite Library Book #14 - showing with BolteLang, Zürich at Nada, Miami

### **2007**

- Daniel Gustav Cramer, Vera Cortês Art Agency, Lisbon, Portugal
- Four Photographs, Goethe Institute London, UK (catalogue)
- Mountain, Domobaal, London

### **2006**

- Trilogy, Galeria Carla Sozzani, Milan, Italy
- Daniel Gustav Cramer & Haris Epaminonda, Pharos CCA, Nicosia, Cyprus
- Underwater, Domobaal, London

### **2005**

- Empfang, Galerie van der Grinten, Cologne, Germany
- Woodland, Casa D'O's Dias Da Água, Lisbon, Portugal (catalogue)
- New Photographs, Goethe Institute Lisbon, Portugal
- Walk! - Simlagid, Akureyri, Iceland

## **(group)**

### **2014**

- 12<sup>th</sup> Bienale de Cuenca, Ecuador. curated by Jacopo Crivelli Visconti and Manuela Moscoso
- Solution de Continué, curated by Sylvie Zavatta, FRAC Franche Comté, France
- Everything is about to Happen, curated by Gregorio Magnani, Corvi Mora and greengrassi, London
- Der grosse Abplatter, Nicolas Krupp, Basel, Switzerland

### **2013**

- Frankfurter Kunstverein, curated by Antje Krauss-Wahl, Germany
- Vistamare, Perscara, curated by Luca Cerizza, Italy
- 3137, curated by Galini Notti, Athens, Greece
- Florence Loewy, Paris
- IAC FRAC, Villeurbanne/Rhône-Alpes, curated by Laurent Montaron, France

### **2012**

- dOCUMENTA(13), curated by Carolyn Christoph-Bakargiev, Kassel
- Le Silence, Une Fiction, MNMN, Monaco, curated by Simone Menegoi, Monaco
- Let us keep our own moon, West Gallery, Den Haag, The Netherlands
- Personal effectsonsale, Esprit Nouveau Pavilion, Paris, France
- Pos na ftiaxeis ena kipo, Nicosia, Cyprus
- A Photograph, curated by Stuart Bailes, 401 Contemporary, Berlin
- Gotham City, Hamburg, Germany
- Liste17, Basel, Switzerland

**2011**

- The night life guide, University Bonn, History of Arts Department, Germany
- Livret III, Motive Gallery, Amsterdam, Netherlands
- Decreation, Westspace, Melbourne, Australia
- Repeat until further precision is impossible, Forde, Geneve, Switzerland
- Publishing as Performance, South London Gallery, London, UK
- Staging the Archive, Museo de Arte Contemporânea de Elvas, Portugal
- Underwater, Tullie House Museum & Art Gallery, UK
- Arco Madrid, Section Opening, with Vera Cortes, Madrid, Spain
- FIAC, with Florence Loewy, Paris
- Wilhelm Reich/ Ayn Rand, Essays & Observations, Berlin
- Salons de lecture/ Reading rooms, La Kunsthalle Mulhouse, France
- Livret I, curated by Irmaveb Club, Schleicher & Lange, Paris

**2010**

- End Note, Tanya Leighton, Berlin, Germany
- Il Tavolo, Nomas Foundation, Roma, Italy
- Man in the Dark, Woodmill, London
- What Sticks, BolteLang Galerie, Zurich
- The Page, Kimmerich, New York
- The Rest is History, Mike Potter Projects, Berlin
- Archive Kabinett, Berlin
- The Art of Camo, Cardi Black Box, Milano, Italy
- Underwater, Towner Gallery, Eastbourne & Spacex, Exeter, UK
- Welten, Forum Factory, Berlin
- Drugstore Beetle, Raid Projects, LA
- Little Big Press, Fotoleggendo, Roma, Italy
- Jahresgabe 2010, Museum Schloss Moyland, Germany
- A Library of Silent Gaps and Documents. STUK Arts Centre, Belgium
- Out Book, Spoleto, Palazzo Mauri, Italy
- Little Big Press, Roma, Italy
- Kosmetiksalon Babette, Berlin
- Cf. Art et Essay, Rennes, France
- Can I paint you a picture, Morgan Arcade, Cardiff
- Landschaft ohne Horizont, Stiftung Museum Moyland, Germany
- Waldbild, Städtische Galerie Waldkraiburg, Germany
- Welten. Forum Factory, Berlin, Germany
- Highlights, Meisterwerke der Sammlung, Kunsthalle Emden, Germany
- The Mystics - Civicroom, London
- Labyrinth 09, Konsthall Botkyrka, Sweden
- Imaginário da Paisagem, CAV, Coimbra, Portugal

**2009**

- Heaven, Athens Biennale, curated by Nadjia Argyropoulou, Athens
- Blind Spot Lab, Anthology Film Archives, New York
- Its not for reading, Its for making, FormContent, London, UK

- Six Degrees of Separation, Mehdi Chouakri, Berlin, Germany
- Happy Interval, Tulips and Roses, Vilnius
- The Infinite Library & Falk Haberkorn, Klemms, Berlin, Germany
- Zweckgemeinschaft, curated by Art at Work, Micamoca, Berlin
- The Garden of Forking Paths, Maisterravalbuena Gallery, curated by Lattitudes, Madrid, Spain
- Kunsthau Brn, curated by A. Domesle, Czech Republic
- Mimes, curated by Christoph Marinos, Kalfayian Galleries, Athens
- Exposicao #04, Espaco BES Arte, Lisbon, Portugal
- Journey to the surface of the Earth, RBG Melbourne, Australia

**2008**

- Playtime, Betonsalon, curated by Melanie Beautecoup, Paris, France
- Berlin Biennale 5, When things cast no Shadows, curated by Adam Szymczyk and Elena Filipovic, works part of an installation of Haris Epaminonda
- A Principle of Assumptions, Rodeo Gallery, Istanbul, Turkey
- After Dark, Louis Blouin Foundation, London, UK, curated by Ben Austin
- Art Sheffield 08, part of an installation of HOST, Sheffield, UKUNFAIR FAIR
- Unfair Fair, 1:1 projects, Rome, curated by Vincent Honore
- The Infinite Library, invited by Ruth Keshishian, Moufflon Bookshop Nicosia (&)Gerisch Stiftung, curated by Andrea Domesle, Neumünster, Germany
- Stille Landschaft, Kunsthalle Lüdenscheidt, Germany

**2007**

- Garten Eden, Kunsthalle Emden, Germany, curated by Nils Ohlsen, Katharina Henkel and Sabine Schlenker
- Man Group Prize 2007, RCA, London
- Erscheinen/Verschwinden, curated by Michael Staab, Kunsthalle Bunkier Sztuki, Krakow, Poland (catalogue)
- A song turning Inward, curated by John Timberlake, OneTwenty Gallery, Gent, Belgium
- Photography Festival Krakow, Poland, catalogue
- Liebe Zum Licht, Kunstmuseum Bochum, Städt, Galerie Celle, Germany, catalogue
- Apparaître/ Disparaître, curated by Michael Staab, Goethe Institute Paris

**2006**

- Gift, MuseumMAN, Liverpool Biennial, curated by Penny Whitehead & Daniel Simpkins, UK
- Liebe zum Licht, Städtische Galerie Delmenhorst, Delmenhorst & Kunstmuseum Celle, Germany (catalogue)
- Open Call, Westfälischen Kunstvereins, Münster, Germany
- Objects in Waiting, Curated by Tom Neell and Penny Whitehead, Psalter Lane Campus, Sheffield Hallam University, UK
- George Polke Presents 13+ showreel, London, UK



- Jerwood Photography Award -Royal Pump Rooms, Lexington Spa, UK
- Broken Romanticism, hoxton showroom, curated by Steve Walter, London, UK

#### 2005

- Jahresgaben, Westfälischer Kunstverein, Münster, Germany (catalogue)
- Jerwood Photography Award, supported by Portfolio Magazine, London/Edinburgh, feature Bind Sports, tank.tv, London, UK
- No Mans Land, supported by Deutsche Bank Pyramid Award, Pallas Heights, Dublin, Ireland
- Landscapes, Galeria Graça Brandão, Porto, Portugal
- Bartolomeu 5, in collaboration with Ana João Romana, Lisbon, Portugal

#### 2004

- Salon de Montrouge, Paris, France / Amarante, Portugal (catalogue)
- Pyramid Award Showcase, Design Museum, London, UK
- The Tindell Effect, Space Place, London, UK (catalogue)
- View from the Sitting Room, curated by Ann Mulrooney, Cassland, London, UK
- The Tindell Effect, Euroart Gallery, Tottenham, UK

#### 2003

- New Contemporaries, Cornerhouse, Manchester and Victoria Miro Warehouse, London, UK (catalogue)
- Pastoral, Dicksmith Gallery, London, UK
- Junger Westen, Kunsthalle Recklinghausen, Recklinghausen (catalogue)
- Arrivals, Pumphouse Gallery, London, UK
- Premiere Vue, Passage de Retz, curated by Michel Nuridsany, Paris (catalogue)
- The Guardian Hodge Award, Newsroom, Observer London, UK

#### 2002

- Chat, Westfälischer Kunstverein, Münster
- RSVP, 5 Cork Street, London, UK (catalogue)
- Haris, Chris, Daniel, Cité Internationale des Artes, Paris
- Art Fair, curated by the Curation Course at RCA, Walter Koenig Bookstore, London. UK
- Alles Mögliche, Atelieregemeinschaft Schulstraße, Münster

#### Awards / Grants

- 2010 Grant RWE Stiftung
- 2009 Kunststiftung NRW Grant
- 2009 Arts Council England Oxford Melbourne Fellowship
- 2007 Invited for residency by Fermynwood Arts Foundation, England, to be held in 2009
- 2007 Nominated for Deutsche Börse Photography Award 2008
- 2007 Shortlisted for MAN group Award
- 2006 Candidate for Förderpreis Westfälischer Kunstverein
- 2006 Invited by Photoworks, Brighton, to Interviews held at the Tate Modern
- 2005 Jerwood Photography Award London/ Edinburgh
- 2005 Kunststiftung NRW Projektstipendium “Casa d’os Dias da Água”, Portugal
- 2005 Residency Gil, Society Akureyri, Island
- 2004 Pre-selection Residency Pépinières européennes pour jeunes artistes, Ipotesti, Romania
- 2004 Pre-selection New Contemporaries 2004
- 2004 Pre-selection Residency Rijksakademie Amsterdam
- 2003 New Contemporaries 2003, London/Manchester
- 2003 Guardian Hodge Award Exhibition, London
- 2002 Nominated for Förderpreis Westfälischer Kunstverein

#### Publications, Books

*Tales*  
is series of photographic works accompanied by publications.  
Tales are distributed by Motto. Published until now:

*Tales 01*, Zeiningen, Switzerland, June 2008, 2011  
An artist publication. 16 pages  
Edition 500, ISBN 978-3-942911-04-7

*Tales 02*, Aphrodite Bay, Latchi, Cyprus, September 2008, 2011  
An artist publication. 12 pages  
Edition 500, ISBN 978-3-942911-05-4

*Tales 05*, Perada, Greece, September 2009, 2011  
An artist publication. 16 pages.  
Edition 500, ISBN 978-3-942911-08-5

*Tales 32*, Kato Pyrgos, Cyprus, August 2008, 2011  
An artist publication. 2 sheets  
Edition 500, ISBN 978-3-942911-14-6

*Boule*, 2012  
16 pages, 28 x 20 cm  
Published by Mark Pezinger Verlag, Karlsruhe/ Wien, Edition 350

*Thirty-Six*

An artist book published by The Green Box, Berlin on the occasion of Acht Arbeiten / Eight Works at Dortmunder Kunstverein and Six Works at The Return Gallery, Dublin / Goethe Institut Ireland. Supported by Dortmunder Kunstverein, RWE Stiftung, Kunststiftung NRW and Goethe Institut Ireland. 80 pages.  
August 2010. Edition 750

*Kahu*, Mount Aspiring, New Zealand, 2009, 2010

An artist publication, 16 pages. 8 color images. Supported by Arts Council England.  
May 2010, Edition 500

*Untitled (Farmer)*, 2010

An artist publication 8 pages. Supported by Kunststiftung NRW  
May 2010. Edition 500

*Forest*, 2010

An artist publication. 12 pages. b/b. Supported by Goethe Institute Dublin.  
May 2010. Edition 500

*Quarterly*

publication guest curated by Grant Willing. including with Ruth van Beek, Noel Boyt, Mårten Lange and David Schoerner  
February 2010. Edition 1000

*Forest*, 2010

12 pages. b/b. supported by Goethe Institute Dublin  
May 2010. Edition 500e

*Loch Ness #01*

The first publication for the Loch Ness project, shown at Micamoca, Berlin. 8-page leaflet of rumors and myths around Loch Ness.  
September 2009. Edition 500

*Shadows*

Written in collaboration with Dr. Florian Kempf (Neurologic Science) and Phillip Seidel (Director), with artist texts by Ansel Krut, Antonia Low, Bernhard Fuchs, Haris Epaminonda, Sylvia Henrich, Gabriela Albergaria, Roseline Rannoch, Thoams Ravens. Editor Sharon Kivland. Published by Artwords Press, London.  
December 2007. Edition 500

*Daniel Gustav Cramer*

With an essay by Charles Darwent. Publication for the exhibitions at Goethe Institute London and Domobaal, London.  
May 2007. Edition 1000

*Double Infidelity*

Essay of 30 pages by Jonathan Miles. London. Double Infidelity is the third essay written by Jonathan Miles on the Trilogy project.  
May 2007. Edition 150

*Naturalis #1*

Designed by Ryan Jones at SEA, London. Naturalis is a quarterly publication featuring one artist at a time. includes issues by Gary Hume, Sir Peter Blake.  
June 2006. Edition 3000

*Flickers of a Half World*

Essay of 24 pages by Jonathan Miles. London. Flickers is the second essay written by Jonathan Miles on the Trilogy project.  
February 2006. Edition 150. Published by Domobaal Editions

*Woodland*

Catalogue with 18 images. Supported by Büro für Fotos, Cologne & Domobaal Gallery, London & Casa D'Os Dias da Água, Lisbon.  
May 2005. Edition 600. Kunststiftung NRW

*Vapour*

Essay of 24 pages by Jonathan Miles. London. Vapour is the first essay written by Jonathan Miles on the Trilogy project.  
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