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*Dear Friends of De Gruyter,
Dear Readers,*

Statistically speaking, trailblazing cultural scholar Aby Warburg wrote a letter almost every day of his life. A selection of his extensive correspondence, complete with commentaries, is now coming out as part of the Warburg Critical Edition. It offers many a new insight into how Warburg thought and his view on contemporary events. One of the main themes he researched was the way Classical Antiquity influenced subsequent culture. The first edition of Ovidius moralizatus, an illustrated Medieval manuscript that addresses Ovid's Metamorphoses, would no doubt have fascinated him, just as would the analysis of the political image cycles in Great Britain during the high Baroque.

Wishing you a lot of joy discovering these and many other exciting books in our preview!

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Aby Warburg

Briefe

Herausgegeben von
Michael Diers und Steffen Haug
in Zusammenarbeit mit
Thomas Helbig

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Michael Diers, Steffen Haug (Hrsg.)
in Zusammenarbeit mit Thomas Helbig

Aby Warburg - Briefe

1886-1929

Aby Warburg - Gesammelte Schriften -
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Ills. 350 b/w

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*Annotated selection of Warburg's letters in
two volumes*

*Chronological and representative description
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correspondence*

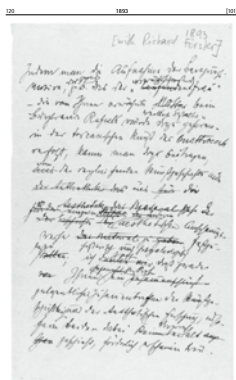
*With illustrations of the works of art
mentioned by Warburg*



For Warburg, letters were among the most important forms of intellectual exchange. It was in correspondence with his family, friends and colleagues that he outlined his ideas and studies in detail. This selection of letters amounts to an indirect biography, documenting and annotating his life and work from the beginning of Warburg's studies in 1886 to his death in 1929 - meaning from the first lectures to his

work on the Mnemosyne Atlas, which he left unfinished upon his death. Here, in addition to Warburg's voice as a scientific author, we encounter a spirited writer who brings his own, more literary voice to bear expressing critical observation and comment on the political developments of the time. The book presents a selection of around 800 of Warburg's letters that serve as annotated examples.

Michael Diers,
Humboldt-Universität zu Berlin
Steffen Haug,
Warburg-Institute, London



102 An Charlotte Warburg
Lüding, 24. Januar 1894

Liebe Mama!

Die Uhr in acht und mein Zug geht um 11 Uhr, trotzdem bin ich schon rüberge-
gangen, die eher Schöne meine Mama, Versuche in die Hände der Wäcker, kühnlichst glück
es mir, mich im Laufe der Zeit mit der Tochter etwas gut zu stellen wie mit der Mutter
Hier war es ganz nett, wenn auch die wissenschaftliche Arbeit mir genug war ich nicht
mit Schwestern wackelt auf dem Sandsteine gegenüber wackelnder Neugierden, ich
mache Lampenreue einen Besuch, der mir zusetzt, unter aller Unwissenheit Schwestern
aufmerksam, Dargestellt ging ich hin der Unwissenheit ab, und es war mir gleich so, ich
ob der Gott auf beiden Seiten nicht die Ähnlichkeit sein können. Er lenkte mich auf, die
nach Hause zu bringen und auf dem Weg sprach ich hin „überhaupt“ in. Es war sehr
interessant, was diese herkommen nämlich, daß der Zug ein Alltagswort von unseren
genötigtsten guten Hingängen ein Mädchen angesehen wird ohne von Karlchen
Jens. Das kenne ich, daß Schwestern, sehr anspruchsvoll davon Zuge der Zeit auch
später mit vielen davon Zug abhakenlich klar machen wird ihnen die nicht gelin-
gen. Ich habe Karte und die Anden haben Umkehr, bei Jung auch noch so ein Stück
Karte über eine phänomenologisch unendlich weite Jugendzeit hinaus in der Zeit, was
gibt mich mit Haupt-Raster an! Die Sommerzeit allgemein mit speziell mich auch den
meiner wieder ab. Ich will lieber mit den Adlern was ich mit den Wäckeren Karte haben.
Hans-Nachbar, was ich bei Schwestern von Thea, der hat eine sehr nette Frau und ein
permanente kleine Tischchen.

Ich würde etwas schreiben, ich würde in die „Tagesneuigkeiten“ von einem Straßburger
Collegen (Krause) zu besuchen. Ich habe eine Dremelke an, daß dem Knecker die
Adleren zu, wenn diese von Collegen schenken herkommt und die Dinge. Nach einer
Minute spreche ich Stocken, mein Knecker sagt von Book und gleich mit mir
enthalten sein gründerin Gerecht für den Neugierigen mit die Wäcker. Gute werden
mich, ich weiß es wohl so ganz gewiß nicht. „Dank Sie wissen es ja, sagen Sie mir mal
„Nein, sagen sie, ich weiß es wirklich nicht.“ Na, schließlich können wir doch bei, nach-
dem mein Knecker einen Collegen gefragt hat. Es ist hier so gemächlich. Briefe bis auf
Wäcker nach München (Laternen). Mit herzlichem Gruß.
Für Aby



102 An Charlotte Warburg
Lüding, 24. Januar 1894

Überlieferung WA, RC - 1b

mit Schwestern... Nachbild. In Schwestern Kolik an Warburg Dissertation und Warburg
Reaktion darauf 4. der Briefwerke vom 15. und 18. Juli 1893.
weiter „Appetit“ Just hatte mit einer Studie über Die ästhetische Elemente in der ph
nischen Philosophie präsentiert und viele ästhetische Philosophie in Mering, die er
Hegel-Dialekt. In der Kunstgeschichte der zweiten Hälfte des 19. Jahrhunderts war
die von Georg Wilhelm Friedrich Hegel Philosophie geprägte Auffassung verbreitet, der
zeitliche Kunstwerk als Teil des historischen Geistes eine Epoche anzusehen ist. Just
wachte sich gegen ein solches Geschichtsbild und stellte stattdessen die individuelle Ent
stehung einzelner Künstler in den Vordergrund. Vgl. in Just in dieser Zusammenfassung
Johannes Röllke, Poetik der Kunstgeschichte, Anton Springer, Carl Just und die ästhe
tische Konzeption der ästhetischen Kunstwissenschaft, Berlin 2005, S. 102f.

Nette Frau - Bildhauerin. 1891 hatte August Schwaner in München Maria Adkins von
Bauer aus München (* 1864 geboren, 1893 wurde die Tochter Max geboren).

Krause. Der Kunsthistoriker und Denkmalpfleger Edmund Krause (1871-1952) war ein Kom
missionar Warburg in Stuttgart. Er promovierte 1898 in Erlangen mit einer Studie über die
Bauern der Karolingerin Juaga, Christen und Germanen August in Köln und wurde später
Direktor des Denkmalamtes der Rheinprovinz in Bonn.

München (Dienstadt). Warburg machte Ende Januar 1894 in München Station und
wurde dort in Hotel Vier Jahreszeiten, die er Anfang Februar weiter nach Flumme reiste.

103 An Mary Herz
Florenz, 20. Februar 1894
Überlieferung WA, RC - 1b

Oggs - Jede Herz Gendarmen. Margherite Givetti, die Gendarmen mütterlicherseits von
Mary Herz, war am 6. Februar 1894 gestorben. Oggs Warburg hatte davon in ihrem Brief
an Warburg vom 2. Februar 1894 berichtet (DIA, FC).

Frauen Launen! Die Frauen von Malerei Launen in der angeführten Studie nach der Ein
che S. Schrift in Florenz.

Aberwachen! „Aberwachen“ tritt im Manuskript vorfindet, möglicherweise um auf ein
Bildnis/Porträt der Kommode nach langer Abwesenheit auszuweisen.
an eine andere...! Mary Herz

Aby Warburg— Gesammelte Schriften— Studienausgabe



Edited by Ulrich Pfisterer, Horst Bredekamp, Michael Diers, Uwe Fleckner, Michael Thimann und Claudia Wedepohl

Among the great desiderata of art and cultural historians with an interest in historiography is to have a complete edition of the writings of the Hamburg scholar Aby Warburg (1866-1929), founder of the short-lived but immensely influential Kulturwissenschaftliche Bibliothek Warburg, the holdings of which were removed to England in 1933. Warburg's name lives on in countless research projects worldwide. The aim of the Studienausgabe or study edition of Warburg's writings is to provide scholars with the comprehensive historical documentation which has been lacking for so long. Each of its volumes includes a commentary offering an introductory characterization of the material as well as a brief explanation of text form and material content of the original sources.

In collaboration with the Warburg Institute, London, and the Institute of Art History at the University of Hamburg

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hrsg. von Michael Thimann und Thomas Gilbard

Petrus Berchorius und der antike Mythos im 14. Jahrhundert

Herausgegeben von Dieter Blume und Christel Meier



Band 1

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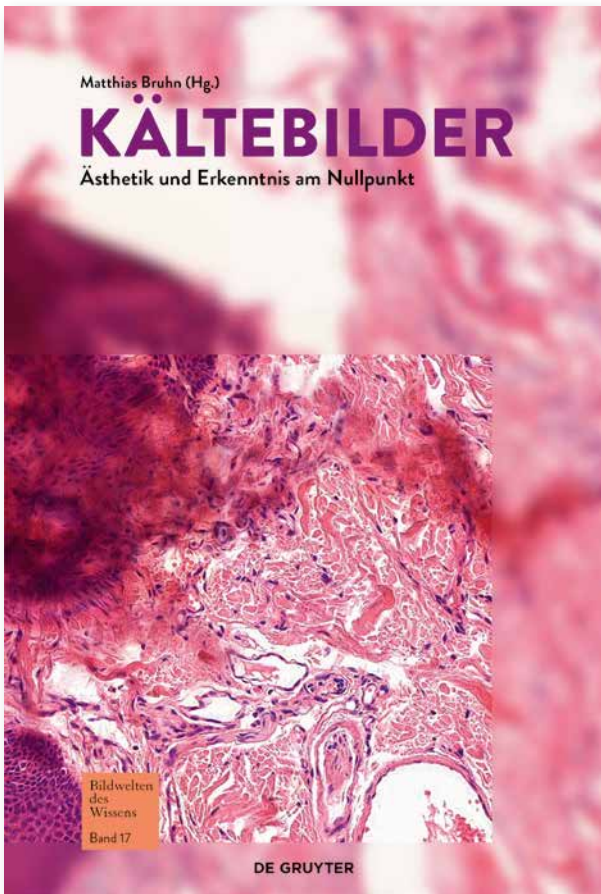


Written 1340 in Avignon and widely distributed *Ovidius moralizatus* by Petrus Berchorius undertakes a systematic allegorical examination of the *Metamorphoses* that explores the then current situation in the church and society. The two-volume edition presents an illustrated version of the text created 1348 in Bologna with a translation into German. The exceptional miniature cycle develops a highly imaginative iconography of metamorphoses. Simultaneously, the reader can appreciate a new, emotional and human view of Ovid.

The analysis of the images but also the critical edition, translation and commentaries on the text are placed into context through literary and art history comparative studies. The result is a comprehensive image of the prominent role played by the ancient myth in the intellectual debates of the 14th century.

Dieter Blume,
University of Jena
Christel Meier-Staubach,
University of Münster, Germany





Matthias Bruhn (Ed.)

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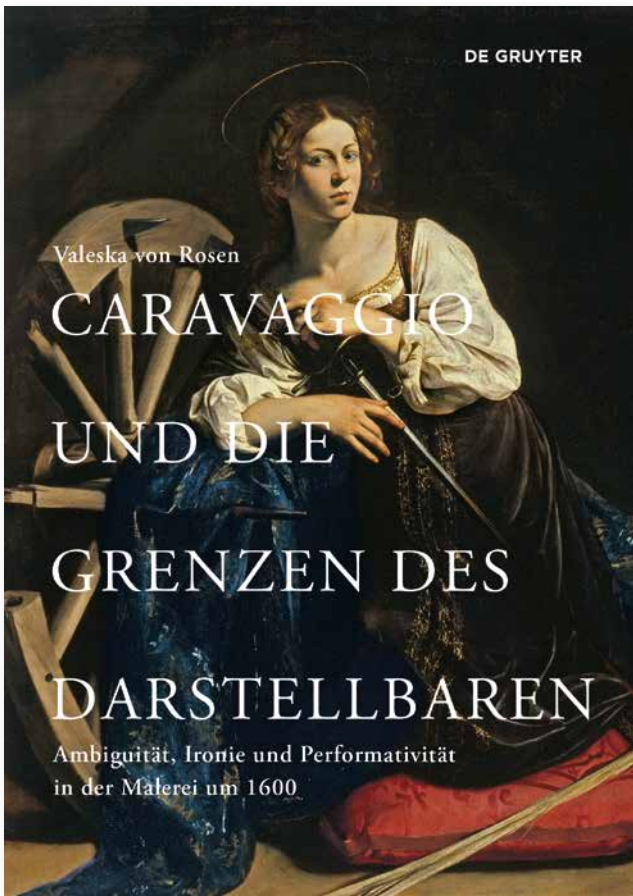


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of these works focus on strategies of conflict resolution, the creation of shared cultural memories, processes of cultural translation, the performative context of the murals and the interaction of painted images and architectural spaces.

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Günther Fischer

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Günther Fischer,
 Professor Emeritus, FH Erfurt





Jan Rohls
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 Format **23.0 x 15.5 cm**

HC	978-3-11-069910-4 Ger	same price
Ebook	978-3-11-069928-9 Ger	same price

Vol. 3: Das Zeitalter des Barock

Pages **828**
 Ills. **50 color**
 Format **23.0 x 15.5 cm**

HC	978-3-11-069911-1 Ger	same price
Ebook	978-3-11-069927-2 Ger	same price

Vol. 1-3 set

HC	978-3-11-074731-7 Ger	€ 240.00
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GERMAN
 AUGUST 2021

DE GRUYTER



9 783110 698930

Vol. 1



9 783110 699104

Vol. 2

An overview of the multifaceted relationships between art and religion from the late middle ages to the eighteenth century has been lacking to date. This volume traces these relationships in the fine arts, literature, and music. The art of this period was predominantly religious or, more precisely, influenced by Christianity. This is true not just of the middle ages, whose scholastic theology was reflected in Dante's Divine Comedy, but also of the Renaissance, Reformation/Counterreformation and Baroque. This Christian influence can be found in works of art, but also in musical compositions like the Mass, which were commissioned either by or for churches and ecclesiastical institutions.

Jan Rohls,
 Ludwig-Maximilians-Universität
 Munich



9 783110 699111

Vol. 3



9 783110 747317

Set

*Comprehensive overview of five centuries
of art and religion*

*Links art, architecture, literature and
music history*



Schriften der Forschungsstelle Provenienzforschung, Kunst- und Kulturgutschutzrecht

The transdisciplinary Research Center for Provenance Research, Art and Cultural Property Law, founded in October 2018 at the University of Bonn, combines the activities of the chairs for civil law, art and cultural property law, for Modern Art History with a special focus on provenance research and collection history, and the Junior Professorship for provenance research in art history.

Volume 1 reveals the potential effects of interdisciplinary cooperation between the areas of provenance research and art and cultural property law. The art historical articles deal with subjects such as cultural assets from colonial contexts, art looted by the Nazis, and the confiscation of cultural assets in the Soviet occupation zone and in the GDR, as well as questions of methodology. The legal articles address the fundamental questions of legal protection for art and cultural assets, for example the implications in terms of civil law of the new Art and Cultural Property Law.

Ulrike Saß, Matthias Weller, Christoph Zuschlag (Eds.)

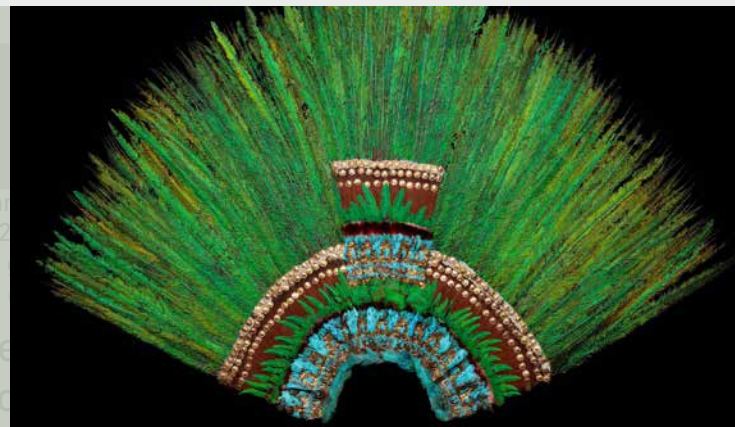
Provenienz und Kulturgutschutz Juristische und kunsthistorische Perspektiven

German/English
160 pages
24,0 × 17,0 cm
40 b/w illustrations
HC € 39,95 [D]
ISBN 978-3-11-066282-5
Ebook € 39,95 [D]
ISBN 978-3-11-066420-1
OCTOBER 2021

Schriftenreihe der Forschungsstelle Provenienzforschung,
Kunst- und Kulturgutschutzrecht

Provenienz und Kulturgutschutz Juristische und kunsthistorische Perspektiven

Ulrike Saß, Matthias Weller und
Christoph Zuschlag (Hrsg.)



(1) Die Ausfuhr
die §§ 21 bis 2
Union, die die
einschränken

(1) Ansprüche
öffentlich-rec
von unberührt.

(1) Wer in Ausübung seiner gewerblichen Tätigkeit Kulturgut in Verkehr bringt,
ist verpflichtet, zuvor zusätzlich zu den Pflichten nach § 41 c)

(1) Kulturgut nach Kapitel I Artikel 1 der Haager Ko
on, das entgegen § 28 Nummer 3 aufgrund eines k
neten Konflikts eingeführt worden ist, ist nach Be
des bewaffneten Konflikts an die jeweils zuständige
Behörde des Herkunftsgebiets nach Abschnitt I Nu
des Protokolls zur Haager Konvention zurückzuge

DE GRUYTER



Ingrid Holzschuh,
Sabine Plakolm-Forsthuber (Eds.)

Auf Linie

NS-Kunstpolitik in Wien. Die Reichskammer
der bildenden Künste

Pages **352**
Ills. **180 color**
Format **31.0 x 22.0 cm**

SC	978-3-0356-2426-7 Ger	€ 39.00 \$ 44.99 £ 35.50
E-Book	978-3-0356-2427-4 Ger	€ 39.00 \$ 44.99 £ 35.50

GERMAN
OCTOBER 2021

Will be published by
BIRKHÄUSER

*Filling a gap in the historiography of the
20th century*

*Remembering those artists who fell victim
to the National Socialist regime*

*New insights for Austrian provenance
research*

DE GRUYTER

13



This publication deals with the most powerful Nazi institution for the political control of artists in the Third Reich, the Reich Chamber of Fine Arts. This scholarly examination of the almost 3,000 member files offers a unique insight into the political power structures, processes, networks, and artistic attitudes of the Nazi regime in Vienna.

Beginning with the rise of Austrian fascism before 1938, the book goes on to discuss the consequences of the *Anschluss* for painting, sculpture, arts and crafts, architecture, and graphic art in Vienna. The book describes the most important players in Nazi art, the commissioning institutions, and the propaganda exhibitions. The book also takes a critical look at the situation after 1945 and questions artistic and personal continuities.

Ingrid Holzschuh,
art historian, curator, museum advisor,
Vienna
Sabine Plakolm-Forsthuber,
professor of art history, TU Wien,
Vienna

**Publication of the Wien Museum to
accompany an exhibition of the same name
(October 14, 2021 to April 24, 2022)**





Matthias Deinert, Uwe Hartmann,
Gilbert Lupfer (Eds.)

Enteignet, entzogen, verkauft

Zur Aufarbeitung der Kulturgutverluste in
SBZ und DDR

Provenire 3
Pages **304**
Ills. **125 color**
Format **24.0 x 17.0 cm**

SC 978-3-11-074450-7 Ger **€ 39.95**
\$ 45.99
£ 36.50

GERMAN
NOVEMBER 2021

*Overview of the different ways in which art was lost in
the former Soviet Occupation Zone and East Germany*

State of current research in this area

*Basis for provenance research covering the period
1945–1990*

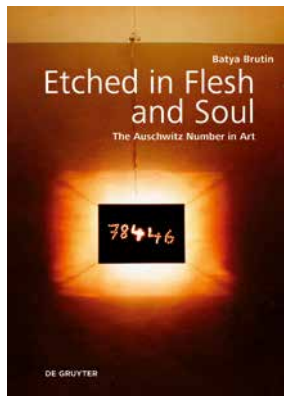
Despite efforts by a reunited Germany to regulate „pending property issues“, cultural heritage institutions are still having to address questions of museum ethics: Is it right that nationalized property dating from 1945–1990 forms part of public collections? What kinds of dispossessions took place? Who were those involved? When and under what circumstances did the objects make their way into public collections? From where?

These questions are of cross-border interest. Confiscated private collections and items of uncertain origin from the East German Museums Trust

were exchanged on the international art market.

One of the functions of the German Lost Art Foundation is to investigate the confiscations of cultural goods in the Soviet Occupation Zone and East Germany, an area of research since 2017.

**Matthias Deinert, Uwe Hartmann
and Gilbert Lupfer,**
German Lost Art Foundation,
Magdeburg



Batya Brutin
**Etched in Flesh and
Soul**

The Auschwitz Number in Art

Pages **336**
Ills. **140 color**
Format **24.0 x 17.0 cm**

HC 978-3-11-073991-6 En **€ 109.95**
\$ 126.99
£ 100.00
E-Book 978-3-11-073996-1 En € 109.95
\$ 126.99
£ 100.00

ENGLISH
NOVEMBER 2021

*Comprehensive and in-depth research about the
visual representations of the Auschwitz number image
in artworks from the Holocaust period and onwards*

Richly illustrated

A generation – of Jews and non-Jews alike – scarred for life: a number indelibly etched into flesh and soul in the Auschwitz concentration camp complex, a constant reminder of the horrors of the Holocaust.

From the Holocaust period onwards, references to the Auschwitz number figure broadly in artworks – by survivors, Jewish and non-Jewish artists. This volume analyses the place of this number in artists' as well as in collective consciousness. Correcting the lack of comprehensive research on visual

representations of the Auschwitz number in art, the book examines this motif and how artists use it to deal with contemporary issues.

Batya Brutin,
art historian and curator, Israel



Vorträge aus dem Warburg-Haus

Volume 15

Pages 128
Ills. 39 b/w
Format 24.0 x 17.0 cm

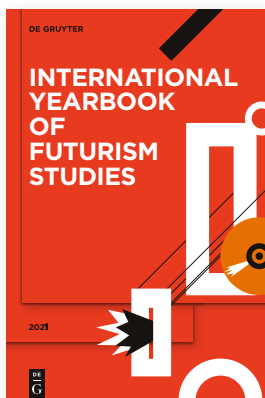
SC	978-3-11-074594-8 Ger	€ 39.95 \$ 45.99 £ 36.50
E-Book	978-3-11-074609-9 Ger	€ 39.95 \$ 45.99 £ 36.50

GERMAN
JUNE 2021

Highlights from the lecture program of the Warburg House, Hamburg

Interdisciplinary contributions by renowned researchers

The fifteenth volume of lectures from the Warburg House brings together contributions whose spectrum of content ranges from the dispute over the dome of St. Peter's Basilica in Rome in the mid-18th century to Aby Warburg's scientific and popular educational commitment to the Hamburg Planetarium and the aesthetic treatment of machine and technology. With contributions by Pascal Dubourg Glatigny, Emmanuel Alloa, Alexander Honold, Birgit Recki, and Gertrud Koch.



Günter Berghaus, Monica Jansen, Luca Somigli (Eds.) International Yearbook of Futurism Studies 2021

Pages 540
Ills. 60 b/w
Format 24.0 x 17.0 cm

HC	978-3-11-075102-4 En	€ 129.00 \$ 148.99 £ 117.50
E-Book	978-3-11-070220-0 En	same price

ENGLISH
NOVEMBER 2021

Considers the relationship of Futurism and the Sacred from a comparative and interdisciplinary perspective

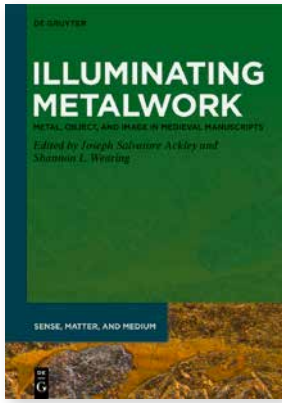
Covers a broad spectrum of the cultural contexts in which Futurism was active, including Italy, France, Spain, Poland, and the United States

Shows how transcultural avant-garde practices are connected through the shared symbolic code of Christianity

This volume explores the fraught relationship between Futurism and the Sacred. Like many fin-de-siècle intellectuals, the Futurists were fascinated by various forms of esotericism such as theosophy and spiritualism and saw art as a privileged means to access states of being beyond the surface of the mundane world. At the same time, they viewed with suspicion organized religions as social institutions hindering modernization and ironically used their symbols. In Italy, the theorization of "Futurist Sacred Art" in the 1930s began a new period of dialogue

between Futurism and the Catholic Church. The essays in the volume span the history of Futurism from 1909 to 1944 and consider its different configurations across different disciplines and geographical locations, from Polish and Spanish literature to Italian art and American music.

Günter Berghaus,
University of Bristol
Monica Jansen,
University of Utrecht
Luca Somigli,
University of Toronto



DE GRUYTER

Joseph Salvatore Ackley, Shannon Wearing (Eds.)
Illuminating Metalwork
Metal, Object, and Image in Medieval Manuscripts

Sense, Matter, and Medium 4
Pages **586**
Ills. **184 color**
Format **24.0 x 17.0 cm**

HC 978-3-11-062015-3 En **€ 86.95**
\$ 99.95
£ 79.00
Ebook 978-3-11-063752-6 En € 86.95
\$ 99.95
£ 79.00

ENGLISH
OCTOBER 2021

New approaches to medieval manuscript illumination

Usage and depiction of various metals in illuminated manuscripts

Featuring articles by international scholars

The presence of gold, silver, and other metals is a hallmark of decorated manuscripts. Medieval artists often used metal pigment and leaf to depict metal objects both real and imagined, such as chalices, crosses, tableware, and even idols; the luminosity of these representations contrasted pointedly with the surrounding paints. To elucidate this key artistic tradition, this volume represents the first in-depth scholarly assessment of the depiction of precious-metal objects in manuscripts and the media used to conjure them. In exploring the semiotic, material, iconographic, and technical

dimensions of these manuscripts, the authors reveal the canny ways in which painters generated metallic presence on the page. *Illuminating Metalwork* is a landmark contribution to the study of the medieval book and its visual and embodied reception, and is poised to be a staple of research in art history and manuscript studies.

Joseph S. Ackley,
Wesleyan Univ., Middletown, USA
Shannon L. Wearing,
Pontifical Institute of Mediaeval Studies, Toronto, Canada

16



Armin Bergmeier, Andrew Griebeler (Eds.)
Time and Presence in Art
Moments of Encounter (200-1600 CE)

Sense, Matter, and Medium 5
Pages **425**
Ills. **120 color**
Format **24.0 x 17.0 cm**

HC 978-3-11-072069-3 En **€ 94.95**
\$ 109.99
£ 86.50
E-Book 978-3-11-072207-9 En same price

ENGLISH
NOVEMBER 2021

New perspectives on medieval objects

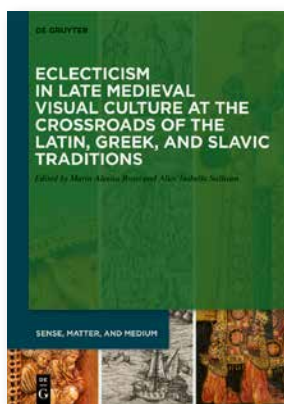
Articles by renowned international scholars

Approaches developed through case studies and dialogues

The volume explores the interconnections between temporality and the presence of images. It interrogates the ability of images and objects to refer to and be part of a present. Time is not a constant; several scholars have noted that people in the Middle Ages perceived the relationship between past, present, and future differently from us today. Such differences have deep implications for the role of artifacts as mediators between distinct moments in time. They can even seem to bridge the gap between the distant past and the now. Their relationship

to the past gives them presence in the present. Through incisive case studies and conversations between scholars and educators, this book explores how medieval artworks pictured a present that is now past and how those artifacts can regain immediacy and presence today.

Armin Bergmeier,
University of Leipzig, Germany
Andrew Griebeler,
University of Southern California, Los Angeles, California, USA



Maria Alessia Rossi, Alice Isabella Sullivan (Eds.)

Eclecticism in Late Medieval Visual Culture at the Crossroads of the Latin, Greek, and Slavic Traditions

Sense, Matter, and Medium 6

Pages **521**
 Ills. **3 b/w, 96 color**
 Format **24.0 × 17.0 cm**

HC 978-3-11-069316-4 En **€ 86.95**
\$ 99.95
£ 79.00
 Ebook 978-3-11-069561-8 En same price

ENGLISH
 DECEMBER 2021

The geographic breadth of the regions under consideration spans from Greece to Serbia and Bulgaria, and the Romanian principalities of Wallachia, Moldavia, and Transylvania, to Poland and Slovakia

The artistic output of the region seen for the first time as an expression of a shared history

Many of the art works and traditions discussed in the volume have never before been treated in English

This volume builds upon the new worldwide interest in the global Middle Ages. It investigates the prismatic heritage and eclectic artistic production of Eastern Europe between the fourteenth and seventeenth centuries. Contact and interchange between the Latin, Greek, and Slavic cultural spheres resulted in local assimilations of select elements that reshaped the artistic landscapes of regions of the Balkan Peninsula and the Carpathian Mountains. The specificities of each region, and in modern times, politics and nationalistic approaches, have reinforced the tendency to treat

them separately. The comparative and interdisciplinary framework of this volume provides a holistic view of the arts of these regions by addressing issues of transmission and appropriation, expanding and theorizing cross-cultural contact, while also putting on the global map of art history the rich artistic production of Eastern Europe.

Maria Alessia Rossi,
 Princeton University, USA
Alice Isabella Sullivan,
 University of Michigan, Ann Arbor, USA



Jessica Brantley, Stephen Perkinson, Elizabeth C. Teviotdale (Eds.)

Reassessing Alabaster Sculpture in Medieval England

Studies in Iconography
 Pages **308**
 Ills. **43 b/w, 66 color**
 Format **23.0 × 15.5 cm**

HC 978-1-5015-1812-6 En **€ 112.95**
\$ 129.99
£ 102.50

ENGLISH
 JANUARY 2022

Re-appraisal of medieval alabaster sculpture in England

The volume takes into account the newest research on materiality and the visual culture of the later Middle Ages

Rich image material supports the essays' arguments

This volume offers fresh approaches to both the material and the subject matter of late medieval English alabaster sculptures, bringing them into dialogue with twenty-first-century scholarship on pre-modern visual culture. Devotional alabaster images, too often thought of as "folk art" and narrowly English, were avidly collected and appreciated throughout Europe in the late Middle Ages, and this collection of essays seeks to help integrate them into the current discourse on materiality, the role of seriality in the changing modes of

artistic production of the late Middle Ages, and the broad debate about whether it is useful to draw distinctions between elite/high and folk/low culture.

J. Brantley,
 Yale U., New Haven
S. Perkinson,
 Bowdoin College, Brunswick
E. C. Teviotdale,
 Western Michigan U., Kalamazoo, USA



A new, art-historical approach to a genre of objects central to the Early Modern period

Examination of the interdependencies of craftsmanship, technology, and science

Thorough case studies of astronomical table clocks

Susanne Thürigen
Turm, Spiegel, Buch
Astronomische Tischuhren in Süd-
deutschland zwischen 1450 und 1650

Object Studies in Art History 6

Pages **464**
Ills. **50 b/w, 35 color**
Format **24.0 x 17.0 cm**

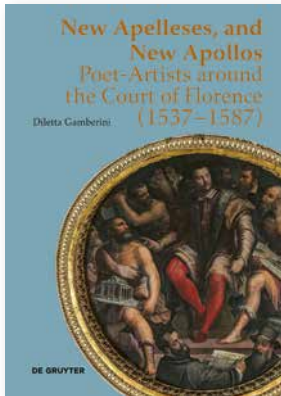
HC 978-3-11-049688-8 Ger **€ 59.95**
\$ 68.99
£ 54.50

GERMAN
OCTOBER 2021

In the Early Modern period, astronomical table clocks were among the most complex and indeed most expensive objects produced in the centers of craftsmanship in southern Germany such as Augsburg and Nuremberg. While the extensive information provided by the various timekeeping systems, the positions of the sun, the moon and the zodiac, and the many other features is truly impressive, an equally surprising element is the central principle by which the table clocks are designed: their presentation in the shape of other objects. The study shows how clockmakers developed formal strategies to set the

scene for their outstanding craftsmanship and expertise. Astronomical table clocks fitted out with casings in the form of towers, mirrors or books thus take on the symbolic interpretation of these artefacts as technological wonders, images of the cosmos, and vessels of heavenly knowledge. From the invention of the spring drive to the implementation of the pendulum clock, the study offers countless findings on the practice and teaching of technology, art, and science.

Susanne Thürigen,
Staatliche Kunstsammlungen Dresden



Reveals how Italian Renaissance artists – e.g. Agnolo Bronzino, Giorgio Vasari – constructed their intellectual identities through composing poetry

Examines a wealth of previously unknown or poorly known primary sources

Interdisciplinary in scope and method

Diletta Gamberini
New Apelleses, and New Apollos
Poet-Artists around the Court of Florence
(1537–1587)

Pages **344**
Ills. **21 b/w, 7 color**
Format **24.0 x 17.0 cm**

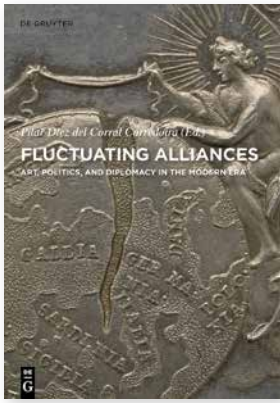
HC 978-3-11-074355-5 En **€ 69.95**
\$ 80.99
£ 63.50
E-Book 978-3-11-074366-1 En same price

ENGLISH
NOVEMBER 2021

This book illuminates for the first time the pivotal role of verse-writing as a cultural strategy on the part of Italian Renaissance artists. It does so by undertaking a wide-ranging analysis of poems by painters, sculptors, architects, and goldsmiths who were active in Florence under Cosimo I and Francesco I de' Medici – a milieu in which many artists were also literary practitioners and even appropriated the poetic medium to address issues primarily related to art-making.

The study thus intervenes in the burgeoning scholarly discourse on the early modern *doctus artifex* – the figure well versed in a variety of intellectual activities – while also challenging the traditional marginalization of poetry in comparison with artists' prose writings.

Diletta Gamberini,
Zentralinstitut für Kunstgeschichte,
Munich



Pilar Diez del Corral Corredoira (Ed.)
Fluctuating Alliances
 Art, politics, and diplomacy in the Modern

Contact Zones 6
 Pages **192**
 Ills. **21 b/w**
 Format **24.0 x 17.0 cm**

HC 978-3-11-060489-4 En **€ 42.95**
\$ 49.99
£ 39.00

ENGLISH
 JULY 2021

What was the role of art in the context of rapidly changing political alliances of the early modern period? The interdisciplinary contributions to this volume explore this question from the perspectives of „War and Peace,“ „Jesuits and Diplomacy,“ „Negotiating with Faith,“ and „Court and Diplomatic Celebrations“. Special attention is paid to those art genres that were suitable for easy distribution due to their reproducibility, such as medals and prints. But also paintings, tombs and ephemeral festivities like fireworks served the manifestation of claims to po-

wer. The exemplary analyses provide a broad view of the political dimensions of early modern transcultural artistic exchange in Europe and beyond.

Pilar Diez del Corral Corredoira,
 Universidad Nacional de Educación a Distancia, Madrid

Changing alliances and its impact in the early modern political environment

Global approach from political history, anthropology, art history and musicology

Contributions of international experts



Cecilia Mazzetti di Pietralata,
 Sebastian Schütze (Eds.)
Nuove scenografie del collezionismo europeo tra Seicento e Ottocento
 Attori, pratiche, riflessioni di metodo

Pages **304**
 Ills. **128 color**
 Format **24.0 x 17.0 cm**

HC 978-3-11-073768-4 En/Ger/It **€ 49.95**
\$ 57.99
£ 45.50

ENGLISH/GERMAN/ITALIAN
 OCTOBER 2021

The history of collecting in the Early Modern period is marked by an increasing differentiation of collection interests, the internationalization of the art market, and the growing professionalism among the persons involved. At the core of the articles in this book are important, previously rarely studied collectors, including nobles, merchants, scholars and musicians, not to mention agents, art connoisseurs and art dealers from Italy, Austria, Spain and France. Here, the systematic disclosure of documentary

sources (inventories, correspondence, account books) is linked up with questions of methodology, opening up new perspectives on intentions and practices in art collecting.

Cecilia Mazzetti di Pietralata,
Sebastian Schütze,
 University Vienna

New volume in the series of the Vienna Center for the History of Collecting

International researchers on the networks of art collecting during the Early Modern period



Andrea Hülsen-Esch, Daniel Cremer,
Jens-Henning Ullner (Eds.)
Das Junge Rheinland
Gegründet, gescheitert, vergessen?

Pages **352**
Ills. **71 b/w, 96 color**
Format **24.0 x 17.0 cm**

HC 978-3-11-073770-7 Ger **€ 49.00**
\$ 56.99
£ 44.50

GERMAN
AUGUST 2021

New input for research into modernism in the Rhineland

Network research for the Rhineland in the period between the Great Wars

Regional and European art market and exhibition research

The foundation of the Young Rhineland in the spring of 1919 marks the start of extensive political activities amongst artists in Düsseldorf after the World War I. Already during the war in 1918 there was a call to 45 Rhineland artists demanding the „merger of the entire young Rhineland artist community. Up until 1933 the association numbers over 400 artists, whose aim is to create exhibition options locally and nationally as well as „visibility“ for young art from the region. Over the course of the years The Young Rhineland develops into a platform

for artists and intellectuals of various generations, trends and styles. On the occasion of the centenary of the founding of The Young Rhineland the contributions offer exciting new perspectives in the area of artist network research.

Andrea von Hülsen-Esch,
Daniel Cremer,
Düsseldorf
Jens-Henning Ullner,
Stuttgart



Lena Brüning
Die Galerie Schmela
Amerikanisch-deutscher Kunsttransfer und die Entwicklung des internationalen Kunstmarktes in den 1960er Jahren

Pages **352**
Ills. **100 b/w**
Format **24.0 x 17.0 cm**

HC 978-3-11-072087-7 Ger **€ 59.95**
\$ 68.99
£ 54.50

GERMAN
OCTOBER 2021

Extensive new image material analyzed for the first time

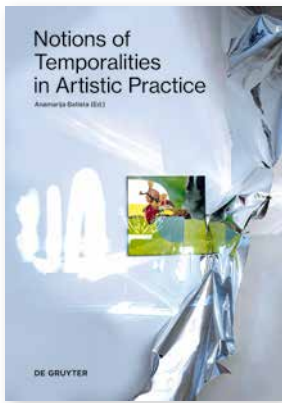
First scholarly publication on the Schmela Gallery

New insights into the art market of the 1960s

Founded 1957 in Düsseldorf thanks to its early commitment to contemporary American art in the 1960s Galerie Schmela became a driver in transatlantic art transfer. This monograph focusses on the first ten years after the establishment of Galerie Schmela as it was during this period that the gallery provided the decisive stimulus for defining the course of the international art market. The book highlights Alfred Schmela's innovative use of pioneering exhibition practices and networking strategies, which would serve as a guide for later

generations of gallery owners and art dealers. In doing so it counters the „Schmela myth“ with a position that is scientifically researched, based on analysis and draws on the gallery archives.

Lena Brüning,
Berlin



Anamarja Batista (Ed.)

Notions of Temporalities in Artistic Practice

Pages **200**
 Ills. **20 b/w, 15 color**
 Format **24.0 x 17.0 cm**

SC 978-3-11-073803-2 En **€ 29.90**
\$ 34.99
£ 27.00
 E-Book 978-3-11-072092-1 En Open Access

ENGLISH

NOVEMBER 2021

This volume focuses on notions of temporality in artistic practice. It gathers texts by ten cultural scientists who, by reflecting on the work of an artist or another art- or architecture-related protagonist, examine the subject of temporality, its reference systems, its framework, and its consequential phenomena. The contributors pose questions about the specific characteristics and influences of temporalities.

The various approaches brought together in the volume enable the reader to delve into particular cases

in order to contextualize the question of how temporality initiates action and structures of perception, weaves itself into these structures, and thereby shapes our presence, affecting our bodies, our senses, and our communication.

Anamarja Batista,
 Academy of Fine Arts, Vienna

Analysis of notions of temporality

From the perspective of art and architecture theory



Frank Fehrenbach, Lutz Hengst, Frederike Middelhoff, Cornelia Zumbusch (Eds.)

Form- und Bewegungskräfte in Kunst, Literatur und Wissen

Imaginarien der Kraft 2
 Pages **320**
 Ills. **55 b/w**
 Format **24.0 x 15.0 cm**

SC 978-3-11-074393-7 Ger **€ 49.95**
\$ 57.99
£ 45.50
 E-Book 978-3-11-074396-8 Ger same price

GERMAN

NOVEMBER 2021

Dealing with forces is part of the basic inventory of artistic processes. In giving shape and movement to material, such forces are manifested in a specific form; as push and pull, for example, as heaviness and lightness, but also as attachment and dissolution.

The articles in the book examine notions of formative and motive forces using examples from art, music, dance, theater, photography and literature. The questions posed not only cover how historical notions of force (such as *energeia* and *vis* from ancient rhetoric) are adopted, taken further, and

correlated with mechanically, metaphysically and organologically based concepts of force, but also how, in the examination of form and movement, the inherent concepts of force are manifested or presented in a new light.

Frank Fehrenbach, Lutz Hengst, Frederike Middelhoff, Cornelia Zumbusch, DFG Center for Advanced Studies *Imaginarium of Force*, Hamburg

Fundamental publication examining the relevance of notions of force in the arts

Initial interdisciplinary examination of the conceptualization of formative and motive forces

Historically comprehensive study of notions of force in formative and motive contexts



Barbara Baert
Looking into the Rain
 Magic – Moisture – Medium

Pages **224**
 Ills. **40 b/w, 46 color**
 Format **24.0 x 17.0 cm**

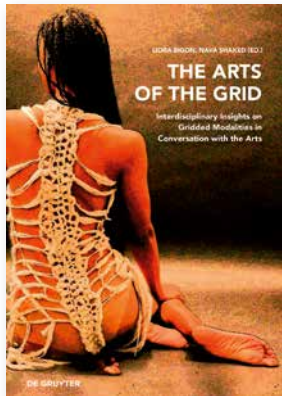
SC 978-3-11-072684-8 En **€ 99.00**
\$ 113.99
£ 90.00

ENGLISH
 OCTOBER 2021

Humankind has traditionally had a special relationship with the atmospheric characteristics of their environment, especially when it comes to rain. Using unique and expertly developed cases – from prehistoric cave paintings up to the meaning of rain in photography and cinema – this book casts new light on a theme that is both ecological and iconological, both natural and cultural-historical. Are our current paradigms in the visual studies enough to be able to describe the art and culture surrounding rain in a nuanced way? Considering one does not

simply look *at* the rain, one looks *into* the rain? Its effect on the audience is contaminating, it seeps through, elusive and dynamic.

Barbara Baert,
 Katholieke Universiteit Leuven



Liora Bigon, Nava Shaked (Eds.)
The Arts of the Grid
 Interdisciplinary Insights on Gridded Modalities in Conversation with the Arts

Pages **288**
 Ills. **90 mostly color**
 Format **24.0 x 17.0 cm**

SC 978-3-11-073806-3 En **€ 89.95**
\$ 103.99
£ 82.00
 E-Book 978-3-11-073322-8 En € 89.95
 \$ 103.99
 £ 82.00

ENGLISH
 NOVEMBER 2021

This is the first collection of interdisciplinary scholarship to expand on gridded modalities, with a strong affinity to the arts. It seeks to inspire new avenues of research by exploring a horizon of gridded relationships among humans, between humans and the environment, and between human and non-human actors. By bringing together philosophical themes and applied practices, the volume traces a genealogy of the “grid” as an exercise in grasping its inherent complexity and incomplete quality.

A collective effort by a group of researchers, practitioners, and designers, it promotes an understanding of gridded modalities as complex networks that interact with other networks, generating new meanings and reflecting changes in thought.

Liora Bigon and Nava Shaked,
 Multidisciplinary Studies, HIT – Holon Institute of Technology, Israel

A – not just visual – approach to the rain

An essay on the symbols and iconography of a cultural-historical and natural phenomenon

Examples from prehistory to the present

First volume to interpret transdisciplinary concepts about the “grid” and the “arts”, particularly vis-à-vis relations between humans and non-humans



Thomas Ryser
**Pressefotografie
 in der Krise?**

Das St.Galler Pressebüro Kühne Künzler
 1960 bis 2012

Studies in Theory and History of
 Photography 12

Pages **576**
 Ills. **50 b/w, 54 color**
 Format **24.0 x 17.0 cm**

SC	978-3-11-073929-9 Ger	€ 69.95 \$ 80.99 £ 63.50
E-Book	978-3-11-074340-1 Ger	€ 69.95 \$ 80.99 £ 63.50

GERMAN
 SEPTEMBER 2021

Interdisciplinary research approach

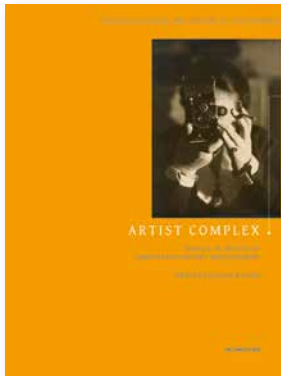
*Extensive, newly discovered sources from more
 than 50 years*

*Press photography production for local as well as
 regional markets during the period of multi-layered
 change*

The second half of the 20th century is often described by press photography as a „crisis“ or the „end of press photography“. The reasons for this were amongst other things changes in the media landscape, in the sales channels of media products or in photo technology. This publication examines how the St.Gallen *Pressebüro Kühne Künzler* responds to these changes over a period of more than 50 years. The unique position of the *press office* as regards information given its excellent archives enabled the inclusion not only of picture and written sources

but also objects in the fields of research *company, market and product*. This meant that various aspects of the history of photography, the history of technology, local history, economics but also journalism studies and media sciences could be addressed.

Thomas Ryser,
 city archive St. Gallen



Jadwiga Kamola (Ed.)
Artist Complex

Images of Artists in Twentieth-Century
 Photography

Studies in Theory and History of
 Photography 11

Pages **224**
 Ills. **83 color**
 Format **28.0 x 21.0 cm**

SC	978-3-11-068646-3 En	€ 51.95 \$ 59.99 £ 47.00
E-Book	978-3-11-074016-5 En	€ 51.95 \$ 59.99 £ 47.00

ENGLISH
 JULY 2021

*Innovative research on artist portraits in the medium
 of photography*

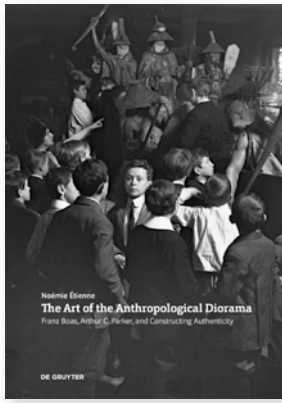
*With contributions about a.o. Georges Braque,
 Claude Monet, Vivian Maier, Frederick Kiesler, Anny
 Leibovitz*

*With a report of Till Cremer about his project Berlin
 Artists*

With the Jungian term of the complex the present volume inquires about the making of the artistic persona in twentieth-century photography. The articles examine photographic (self-) portraits, the dynamics between self-statements of artists and photographers, the interrelations of photography, of painting and of performance art and investigate their origins in the history of ideas. The volume traces a portrait of photography as a meta-science; as preparatory work, a source of inspiration and an alternate

medium in which artists could explore different subjects. With essays by Ulrike Blumenthal, Till Cremer, Victoria Fleury, Jadwiga Kamola, Weronika Kobylińska-Bunsch, Nadja Köffler, Constance Krüger, Wilma Scheschonk, Gerd Zillner.

Jadwiga Kamola,
 Berlin State Museums



Noémie Étienne
The Art of the Anthropological Diorama
 Franz Boas, Arthur C. Parker, and Constructing Authenticity

Pages **240**
 Ills. **64 color**
 Format **24.0 x 17.0 cm**

SC 978-3-11-074226-8 En **€ 59.00**
\$ 67.99
£ 53.50
 E-Book 978-3-11-074343-2 En € 59.00
 \$ 67.99
 £ 53.50

ENGLISH
 JULY 2021

An inquiry between art and anthropology, exhibition history and museum studies

The first study of Arthur C. Parker's dioramas, an indigenous anthropologist around 1900

Images of ancestry, authenticity, and race in the mirror of dioramas

Dioramas are devices on the frontier of various disciplines. Their use developed during the nineteenth century, following reforms aimed at developing the educational dimension of museums. This book examines the anthropological dioramas of two North American museums in the early twentieth century: the American Museum of Natural History, New York, and the New York State Museum, Albany. Dioramas featuring human figures are now the subject of harsh criticism; this thorough study of the work of the artists and scientists who made them

sheds light on their genesis. Sites for creating and mediating knowledge – combining painting, sculpture, photography, and material culture – dioramas tell a story that is always political. They create visions of otherness and of ancestry within the museum.

Noémie Étienne,
 University of Bern



Annika Frye, Christiane Kruse (Eds.)
Kunst an den Rändern
 Wie aus Bildern und Objekten Kunst werden kann

Pages **304**
 Ills. **34 b/w, 67 color**
 Format **24.0 x 17.0 cm**

SC 978-3-11-073746-2 En/Ger **€ 39.95**
\$ 45.99
£ 36.50
 E-Book 978-3-11-073620-5 En/Ger € 39.95
 \$ 45.99
 £ 36.50

ENGLISH/GERMAN
 JULY 2021

New contributions to the change of the concept of art

Case studies on book design, comics, design, fashion, outsider art

Interdisciplinary contributions from artists and scientists

Images are not born as art. With his ready-mades Marcel Duchamp embroiled the art business in a debate about the inclusion and exclusion of everyday objects in 'high' art. Since then, it has been possible to cite Arthur Danto and talk of the „end of art“. In retrospect it becomes clear that Duchamp's expansion of what constitutes art resulted in an explosive increase of art objects and concepts of art, a trend still evident today. Moreover, images and objects from non-art areas with their own tradition provoke the art system by adapting art criteria. The

contributions in this book address provocations and interventions, the transfer or melding of image and object cultures and explore images, objects and actions in their cultural contexts to get to the bottom of the art system that is in a state of dissolution.

Annika Frye, Christiane Kruse,
 Muthesius University of Fine Arts and Design, Kiel



Katarina Schorb
Revisionen eines Schiffbruchs - Martin Kippenbergers Medusa

Phoenix . Mainzer kunstwissenschaftliche Bibliothek 8

Pages **336**
 Ills. **37 b/w, 98 color**
 Format **24.0 x 17.0 cm**

HC	978-3-11-070399-3 Ger	€ 99.95 \$ 114.99
		£ 91.00
E-Book	978-3-11-073017-3 Ger	€ 99.95 \$ 114.99 £ 91.00

GERMAN
 NOVEMBER 2021

First comprehensive analysis of Martin Kippenberger's artistic appropriation of Géricault's Raft of the Medusa

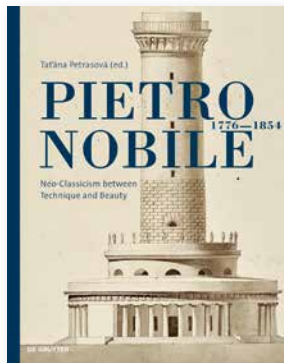
Memento Metropolis and the transition from Kippenberger's The Happy End of Franz Kafka's "America" to his work Medusa

Intericonicity and repetition as part of the reception in the 1990s

Martin Kippenberger (1953–1997) is considered one of the outstanding artists of the 1980s and 1990s. One of the artist's greatest related bodies of work, *Medusa*, was produced one year before his death. In over 80 works he addresses Theodore Géricault's narrative painting *The Raft of the Medusa* (1819). In this critical, historical analysis the body of work is for the first time set within the context of the entire oeuvre, its evolution is extensively traced and Kippenberger's reception of Géricault's salon painting is examined in detail. *Medusa* illustrates

much more complex dimensions than simply the metaphorization of the artist's personal situation. Kippenberger translates Géricault's painting into the present day and in doing so reviews a shipwreck.

Katharina Schorb,
 research assistant Staatsgalerie Stuttgart



Tat'ána Petrasová
Pietro Nobile (1776–1854)

Neo-Classicism between Technique and Beauty

Pages **256**
 Ills. **70 b/w, 150 color**
 Format **28.0 x 22.0 cm**

HC	978-3-11-069145-0 En	€ 68.95 \$ 79.99 £ 62.50
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ENGLISH
 NOVEMBER 2021

First monograph on one of most influential Central European architects, a follower C-N. Ledoux and J-N-L. Durand

New finding about the process of architecture industrialization in 1830s in relation to Neo-classical aesthetics

Pietro Nobile (1776–1854), originally from Ticino in Switzerland, Director of the School of Architecture at the Academy of Fine Arts in Vienna, court architect and protégé of the Austrian Chancellor of State Clemens Lothar Metternich, attempts to combine science, mechanics, and aesthetics in architecture. An architect trained both as an engineer and academically, who reformed teaching at the School of Architecture at the Academy in Vienna by reacting to the design methods introduced at the Polytechnic in Paris, and by making academic dra-

wing compulsory for engineers. The publication presents the results of the Italian-Austrian-Czech cooperation, based on the architect's death estate in Trieste and Bellinzona, Switzerland, as well as materials scattered throughout Europe.

Tat'ána Petrasová,
 Czech Academy of Sciences, Prague



Torben Giese, Richard Stang (Eds.)
Lernwelt Museum

Pages **220**
 Ills. **20 b/w**
 Format **24.0 × 17.0 cm**

HC 978-3-11-070294-1 Ger **€ 99.95**
\$ 114.99
£ 91.00
 Ebook 978-3-11-070305-4 Ger € 99.95
 \$ 114.99
 £ 91.00

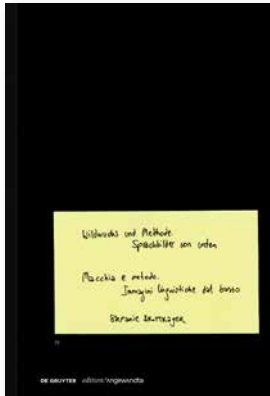
GERMAN
 OCTOBER 2021

New volume on the potential of museums as learning worlds

Contributions from architecture and museum practice

This volume presents the potentials for development and for understanding museums as worlds of learning. Architects and interior designers discuss the relationship between learning and spaces of learning, and devise strategies for planning worlds of learning in museums. Experts from museum practice translate the concept of worlds of learning into different museum categories and discuss forms of learning, learning content, and spaces of learning.

Torben Giese, Richard Stang,
 Stuttgart



Stefanie Brottrager
Wildwuchs und Methode / Macchia e metodo
 Sprachbilder von unten / Immagini linguistiche dal basso

Edition **Angewandte**
 Pages **284**
 Ills. **4 b/w, 30 color**
 Format **24.2 × 16.6 cm**

SC 978-3-11-073849-0 Ger/It **€ 29.95**
\$ 34.99
£ 27.00
 E-Book 978-3-11-073393-8 Ger/It same price

GERMAN/ITALIAN
 MARCH 2021

Travel literature as a linguistic experiment and work of art

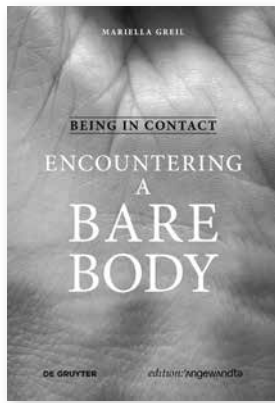
Innovative bilingual exploration of Matera, a city in the Basilicata region of southern Italy that was a European Capital of Culture in 2019

With contributions by Claudia Calcagnile, Chiara Cardelli, Rudi Klein, Ferdinand Schmatz

This bilingual book was jointly inspired by the city of Matera, in the Basilicata region of southern Italy, and by Vienna. It presents a comprehensive archive of verbal images as it explores themes of identity, translation, expectation, otherness, shame, and materiality. Personal notes, essays, and expressions are either randomly juxtaposed or methodically ordered based on poetic or quotidian spaces, and condensed into a volume filled with remembered and imagined scenes. The author's own texts are complemented by guest input from Chiara

Cardelli and Claudia Calcagnile, an interview with Ferdinand Schmatz, and drawings by Rudi Klein. Italian and German texts alternate, together creating with the color images and fold-out pages at the end of each chapter a text-image composition that offers multiple perspectives.

Stefanie Brottrager,
 artist, graduate of the Institute of Language Arts, University of Applied Arts Vienna



Mariella Greil
**Being in Contact:
 Encountering a Bare
 Body**

Edition **Angewandte**

Pages **368**
 Ills. **168 b/w, 365 color**
 Format **24.0 × 16.5 cm**

HC	978-3-11-073939-8 En	€ 39.95 \$ 45.99 £ 36.50
E-Book	978-3-11-073598-7 En	€ 39.95 \$ 45.99 £ 36.50

ENGLISH
 MARCH 2021

A book about the bare body in contemporary performance

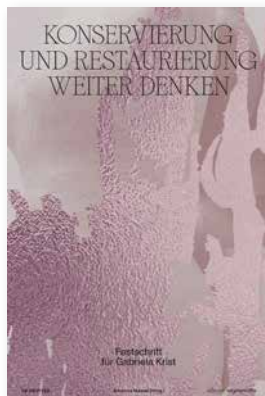
Differentiated examination of the thematic complex of body, performativity, choreography

Lavish design, with numerous illustrations and a 365-part work of art entitled Handapparat on the fold-out cover pages

This choreographed book is dedicated to the phenomenon of the bare body in contemporary performance. This work of artistic research draws on philosophical, biopolitical, and ethical discourses relevant to the appearance of bare bodies in choreography, setting a framework for a reflexive movement between affect and ethics, sensuous address and response. Acts of exposure and concealment are culturally situated and anchored, and are examined for their methodological and nanopolitical significance. The concepts of anarchic responsibility

and choreo-ethics lead to a reevaluation of contact, relationship, and solidarity. Choreography is thus understood as a complex field of revelatory experiences based on ecologies of aesthetic perception and ethico-political agency.

Mariella Greil, artist, researcher, writer with a focus on contemporary performance, choreography, somatic practices, Vienna



Johanna Runkel (Ed.)
**Konservierung und
 Restaurierung weiter
 denken**

Festschrift für Gabriela Krist

Edition **Angewandte**
 Pages **288**
 Ills. **430 color**
 Format **32.5 × 21.5 cm**

HC	978-3-11-074471-2 Ger	€ 49.95 \$ 57.99 £ 45.50
E-Book	978-3-11-074671-6 Ger	same price

GERMAN
 JUNE 2021

The development of conservation and restoration as a research field

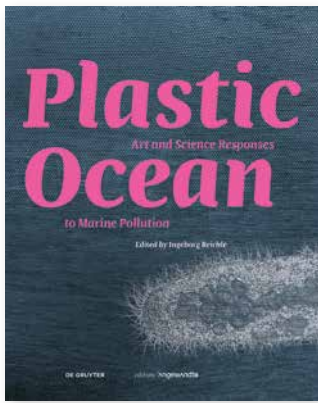
New positions with contributions from Sabine Haag, Ruth Horak, Eva Kernbauer, Sabine Ladstätter, Ferdinand Schmatz, and others

Published to mark Gabriela Krist's 65th birthday

This commemorative publication for Gabriela Krist, conservator, art historian, and Director of the Institute of Conservation at the University of Applied Arts Vienna, reflects, in a multifaceted and comprehensive way, on the development of this field of research and of the Institute itself. In personal, scholarly, and artistic contributions, professional companions, colleagues, and students pay tribute to Gabriela Krist. It quickly becomes clear how significantly she shaped the field of conservation and restoration, expanding its international and

interdisciplinary profile. The book also documents and discusses the development of this profession. Grounded in data and facts reflecting changes in practice, teaching, and research over two decades, this book reexamines many aspects of conservation and restoration.

Johanna Runkel, Institute of Conservation, University of Applied Arts Vienna



Ingeborg Reichle (Ed.)
Plastic Ocean: Art and Science Responses to Marine Pollution

Edition Angewandte
 Pages **272**
 Ills. **20 b/w, 150 color**
 Format **25.0 x 20.0 cm**

HC	978-3-11-074472-9 En	€ 39.95 \$ 45.99 £ 36.50
E-Book	978-3-11-074477-4 En	€ 39.95 \$ 45.99 £ 36.50

ENGLISH
 JUNE 2021

Artistic positions and interdisciplinary research in the age of plastic oceans

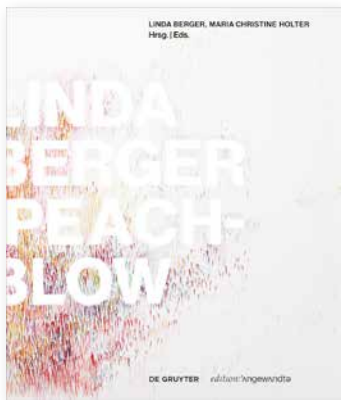
Lavishly illustrated art projects

With texts by renowned authors such as Brandon Ballengée, Dianna Cohen with Jennifer Wagner-Lawlor, Victoria Vesna, Pinar Yoldas

Our oceans are in an ecological crisis due to their contamination with millions of tons of toxic microplastic particles. In just a few years, the volume of microplastic particles will exceed that of plankton in our oceans and turn them into a huge sea of plastic. This publication brings together numerous international art projects related to environmental activities, DIY biotechnology, and science, and draws attention to the irreversible destruction of our marine ecosystems – the current threat posed by the loss of marine animal biodiversity,

for example, or the decline in oxygen production due to massive plankton loss. It also presents current scientific findings on sustainable alternatives to plastic.

Ingeborg Reichle,
 professor of media theory, University of Applied Arts Vienna



Linda Berger, Maria Christine Holter (Eds.)
LINDA BERGER – PEACH-BLOW
 MONOGRAFIE/MONOGRAPH

Edition Angewandte
 Pages **224**
 Ills. **70 color**
 Format **25.8 x 21.9 cm**

HC	978-3-11-074475-0 En/Ger	€ 39.95 \$ 45.99 £ 36.50
E-Book	978-3-11-074703-4 En/Ger	€ 39.95 \$ 45.99 £ 36.50

ENGLISH/GERMAN
 OCTOBER 2021

Elaborately designed artist monograph and first portrait of Linda Berger's work

Numerous large-format, detailed drawings

With a visually and haptically extraordinary special section on Peach-Blow

This first-ever portrait of Linda Berger's work invites you to discover the artist's detailed drawings, especially her latest graphic works and exhibitions. Thematically and visually, the book reveals Berger's artistic concepts and the processes of creating her drawings. In addition to numerous, mostly large-format illustrations – drawings, spatial interventions, and views of the most important exhibitions – the texts by renowned authors and experts on Berger's oeuvre contribute to the understanding and mediation of her art.

This book connects artistic work and design in a special way: Its graphic concept vividly renders the intensity of the artist's drawing process and the unusually large dimensions in which she worked comprehensible.

Linda Berger,
 artist, Vienna
Maria Christine Holter,
 art historian, curator, contemporary art program designer, Vienna



The End of Diversity in Art Historical Writing
North Atlantic Art History and its Alternatives
James Elkins
2020. 221 pages 24.0 × 17.0 cm
7 color ills.
SC 978-3-11-068110-9 En
€ 33.95 / \$ 39.99 / £ 31.00
E-Book 978-3-11-072247-5 En
€ 33.95 / \$ 39.99 / £ 31.00



The Visionary Academy of Ocular Mentality
Atlas of the Iconic Turn
Luca Del Baldo
2020. 440 pages 23.0 × 15.0 cm
104 color ills.
HC 978-3-11-069519-9 En
€ 32.00 / \$ 37.00 / £ 29.00
E-Book 978-3-11-070610-9 En
€ 32.00 / \$ 37.00 / £ 29.00



Visual Engagements
Image Practices and Falconry
Yannis Hadjinicolaou (Ed.)
2020. 299 pages 24.0 × 17.0 cm
158 b/w ills., 36 color ills.
HC 978-3-11-061646-0 En
€ 59.95 / \$ 68.99 / £ 54.50
E-Book 978-3-11-061858-7 En
€ 59.95 / \$ 68.99 / £ 54.50



Angkor Wat - A Transcultural History of Heritage
Volume 1: Angkor in France. From Plaster Casts to Exhibition Pavilions.
Volume 2: Angkor in Cambodia. From Jungle Find to Global Icon
Michael Falser
2019. 1150 pages 28.0 × 21.0 cm
Numerous ills.
HC 978-3-11-033572-9 En
€ 172.95 / \$ 198.99 / £ 157.00
E-Book 978-3-11-033584-2 En
€ 172.95 / \$ 198.99 / £ 157.00



The Basilica of the Annunciation in Nazareth
Where the word became flesh
Einat Segal, Gil Fishhof, Assaf Pinkus (Eds.)
2020. 232 pages 24.0 × 17.0 cm
56 b/w ills., 56 color ills.
HC 978-3-11-064514-9 En
€ 68.95 / \$ 79.99 / £ 62.50



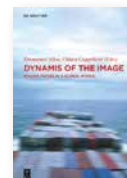
About Sieves and Sieving
Motif, Symbol, Technique, Paradigm
Barbara Baert
2019. 134 pages 23.0 × 15.5 cm
52 color ills.
SC 978-3-11-060614-0 En
€ 25.95 / \$ 29.99 / £ 23.50
E-Book 978-3-11-060821-2 En
€ 25.95 / \$ 29.99 / £ 23.50



Handbook of Art and Global Migration
Theories, Practices, and Challenges
Burcu Dogramaci, Birgit Mersmann (Eds.)
2019. 428 pages 24.0 × 17.0 cm
250 b/w ills.
HC 978-3-11-047600-2 En
€ 39.95 / \$ 45.99 / £ 36.50
E-Book 978-3-11-047667-5 En
€ 39.95 / \$ 45.99 / £ 36.50



Ecologies, Aesthetics, and Histories of Art
Hannah Baader, Gerhard Wolf, Sugata Ray (Eds.)
2021. 240 pages 24.0 × 17.0 cm
40 b/w ills., 100 color ills.
SC 978-3-11-060364-4 En
€ 29.95 / \$ 34.99 / £ 27.00
E-Book 978-3-11-060515-0 En
€ 29.95 / \$ 34.99 / £ 27.00



Dynamis of the Image
Moving Images in a Global World
Emmanuel Alloa, Chiara Cappelletto (Eds.)
2020. 388 pages 24.0 × 17.0 cm
100 b/w ills., 32 color ills.
HC 978-3-11-052874-9 En
€ 59.95 / \$ 68.99 / £ 54.50
E-Book 978-3-11-053054-4 En
€ 59.95 / \$ 68.99 / £ 54.50



Beyond "Art Collections"
Owning and Accumulating Objects from Greek Antiquity to the Early Modern Period
Gianfranco Adornato, Gabriella Cirucci, Walter Cupperi (Eds.)
2020. 260 pages 24.0 × 17.0 cm
63 b/w ills., 7 color ills.
HC 978-3-11-053791-8 En/Ger/It
€ 69.95 / \$ 80.99 / £ 63.50
E-Book 978-3-11-053981-3 En/Ger/It
€ 69.95 / \$ 80.99 / £ 63.50



Socializing Art Museums
Rethinking the Publics' Experience
Alejandra Alonso Tak, Ángel Pazos-López (Eds.)
2020. 400 pages 24.0 × 17.0 cm
52 b/w ills., 30 color ills.
HC 978-3-11-064632-0 En
€ 79.95 / \$ 91.99 / £ 72.50
E-Book 978-3-11-066208-5 En
€ 79.95 / \$ 91.99 / £ 72.50



Museum and Archive on the Move
Changing Cultural Institutions in the Digital Era
Oliver Grau (Ed.), Wendy Coones, Viola Rühse
2017. 316 pages 24.0 × 17.0 cm
39 b/w ills., 35 color ills.
HC 978-3-11-052051-4 En
€ 39.95 / \$ 45.99 / £ 36.50
E-Book 978-3-11-052963-0 En
€ 39.95 / \$ 45.99 / £ 36.50



The Indigenous Lens?
Early Photography in the Near and Middle East
Markus Ritter, Staci G. Scheiwiller (Eds.)
2017. 348 pages 24.0 × 17.0 cm
34 b/w ills., 101 color ills.
SC 978-3-11-049135-7 En
€ 69.95 / \$ 80.99 / £ 63.50
E-Book 978-3-11-059087-6 En
€ 69.95 / \$ 80.99 / £ 63.50



The Colors of Photography
Bettina Gockel (Ed.), Nadine Jirka, Stella Jungmann
2020. 333 pages 24.0 × 17.0 cm
113 color ills.
SC 978-3-11-065028-0 En
€ 49.95 / \$ 57.99 / £ 45.50
E-Book 978-3-11-066148-4 En
€ 49.95 / \$ 57.99 / £ 45.50



Politics of Learning, Politics of Space
Architecture and the Education Shock of the 1960s and 1970s
Tom Holert
2021. 128 pages 23.0 × 15.5 cm
39 b/w ills.
SC 978-3-11-071094-6 En
€ 14.00 / \$ 16.99 / £ 12.50
E-Book 978-3-11-072604-6 En
€ 14.00 / \$ 16.99 / £ 12.50



Material Histories of Time
Objects and Practices, 14th-19th Centuries
Gianenrico Bernasconi, Susanne Thürigen (Eds.)
2020. 226 pages 24.0 × 17.0 cm
63 color ills.
HC 978-3-11-062213-3 En/Fr
€ 39.95 / \$ 45.99 / £ 36.50
E-Book 978-3-11-062503-5 En/Fr
€ 39.95 / \$ 45.99 / £ 36.50



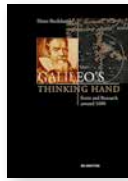
Object Fantasies
Experience & Creation
Philippe Cordez, Romana Kaske, Julia Saviello, Susanne Thürigen (Eds.)
2018. 242 pages 24.0 × 17.0 cm
62 b/w ills.
HC 978-3-11-047613-2 En/Ger
€ 39.95 / \$ 45.99 / £ 36.50
E-Book 978-3-11-059880-3 En/Ger
€ 39.95 / \$ 45.99 / £ 36.50



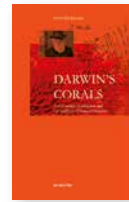
Acquiring Cultures
Histories of World Art on Western Markets
Bénédicte Savoy, Charlotte Guichard, Christine Howald (Eds.)
2018. 316 pages 24.0 × 17.0 cm
64 b/w ills.
HC 978-3-11-054398-8 En
€ 49.95 / \$ 57.99 / £ 45.50
E-Book 978-3-11-054508-1 En
€ 49.95 / \$ 57.99 / £ 45.50



Image Acts
A Systematic Approach to Visual Agency
Horst Bredekamp
2nd edition
2021. 361 pages 24.0 × 17.0 cm
199 color ill.
SC 978-3-11-072569-8 En
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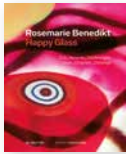
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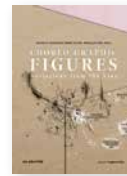
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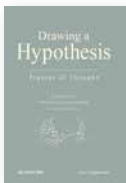
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