



Deutscher
Kunstverlag

Spring 2021

*Dear friends of the Deutscher Kunstverlag,
Dear readers,*

Did you know that the Deutscher Kunstverlag celebrates its 100th anniversary in 2021? Since 1921, we have been publishing books that take our readers into the diverse world of art and architecture. Join us in our anniversary year to the reopened New National Gallery in Berlin, the Mozart Festival in Würzburg, or the collection of German paintings in Frankfurt's Städel Museum. Learn more about art in architecture, international modernism in the GDR, or partisan photography in former Yugoslavia.

We would also like to invite you to celebrate our anniversary together with us. You can find out everything about the planned lectures, competitions and other anniversary events on our new website.

Dr. Pipa Neumann
Editorial Director

Dr. Katja Richter
Senior Acquisitions Editor Arts



Deutscher Kunstverlag 100 Years

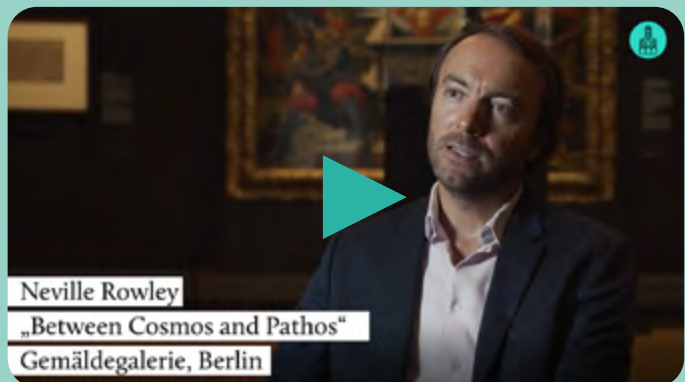
Everything you need to know
about the 2021 anniversary!



Deutscher Kunstverlag Digital

**Discover our videos and ours Podcast
on current art exhibitions!**

We speak to curators about their current art exhibitions once a month. We want to know what drives them, what approaches and opinions they have and why you should see the exhibition. (e.g. Gemäldegalerie Berlin, Kunsthalle Mannheim, LWL-Museum für Kunst und Kultur, Münster) The exhibition catalogs all published by Deutscher Kunstverlag.



Podcast



Video

OUR PARTNERS

Bayerische Staatsgemäldesammlungen, Pinakotheken, Munich
Bayerisches Landesamt für Denkmalpflege, Munich
Bayerisches Nationalmuseum, Munich
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Bundesamt für Bauwesen und Raumordnung (BBR)
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Kunstmuseum Bonn
Kunstmuseum Kloster Unser Lieben Frauen Magdeburg
Kunstmuseum Stuttgart
Kunstsammlungen Chemnitz
Kunstsammlungen der Veste Coburg
Kunstsammlungen und Museen Augsburg
Landesstelle für die nichtstaatlichen Museen in Bayern, Munich
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LWL-Museum für Kunst und Kultur, Münster
Martin von Wagner Museum der Universität Würzburg
Mozartfest Würzburg
Museum für Gegenwartskunst Siegen
Museum Pfalzgalerie Kaiserslautern
Museum Villa Stuck, Munich
Museum Wiesbaden
Rosa-Luxemburg-Stiftung Berlin
Staatliche Akademie der Bildenden Künste Stuttgart
Staatliche Graphische Sammlung, Munich
Staatliche Kunsthalle Karlsruhe
Staatliche Kunstsammlungen Dresden
Staatliche Museen zu Berlin – Stiftung Preußischer Kulturbesitz
Staatliche Schlösser, Gärten und Kunstsammlungen Mecklenburg-Vorpommern, Staatliches Museum Schwerin
Staatsgalerie Stuttgart
Stadtmuseum Berlin
Städel Museum, Frankfurt am Main
Stiftung Museum Kunstpalast, Düsseldorf
Stiftung Preußische Schlösser und Gärten Berlin-Brandenburg, Potsdam
Stiftung Ada und Emil Nolde, Seebüll
tim – Staatliches Textil- und Industriemuseum Augsburg
Tiroler Landesmuseum, Innsbruck
Vereinigung der Landesdenkmalpfleger, Wiesbaden
Zentralinstitut für Kunstgeschichte, Munich

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The Neue Nationalgalerie in the year of the opening 1968

Neue Nationalgalerie



Column Neue Nationalgalerie

For the Nationalgalerie, Staatliche Museen zu Berlin, Joachim Jäger, Constanze von Marlin (Eds.)

Neue Nationalgalerie

Pages **320**
 Ills. **250**
 Format **28.8 x 24.0 cm**

HC 978-3-422-98652-7 EN **€ 48.00**
 978-3-422-98651-0 DE \$ 55.99
 £ 43.50

ENGLISH AND GERMAN EDITION
 JULY 2021

*THE cult book on the architecture of the
 Neue Nationalgalerie*

*Internationally renowned authors shed light
 on their view of the museum*

*The photographer Simon Menges presents
 the noble result of the restoration by
 David Chipperfield Architects*

**Will be published on the occasion of the
 reopening of the Neue Nationalgalerie in Berlin**



EN



Ger

The Neue Nationalgalerie, which was erected in 1965–68, is the only building by the architect Ludwig Mies van der Rohe in Germany from after the Second World War. With its steel roof over the glass-walled exhibition hall and its reduced design vocabulary, it is regarded as an icon of modernism and as the legacy of a visionary master builder. Following the restoration by the firm David Chipperfield Architects, the Neue Nationalgalerie is reopening

with new glory in 2021. With numerous specialist texts and large-format photographs, the book focuses on the architecture of the museum in three thematic groups: the historical building, the fundamental restoration, and the renovated building. Detailed and large-format photographs heighten awareness of the unique architecture, which Mies van der Rohe designed down to the smallest detail.

**Essays by Barry Bergdoll,
 David Chipperfield, Beatriz Colomina,
 Fritz Neumeyer, Wolf Tegethoff,
 Claire Zimmerman and others**



Hall Neue Nationalgalerie



Max Slevogt, *The Champagne Song*, 1902, oil on canvas, 215 × 160 cm, Staatsgalerie Stuttgart, Inv.-Nr. 1123



Jacques-Émile Blanche, *Mozart's Cherubino*, 1903/04, oil on canvas, 156.7 × 117.9 cm, Reims, Musée des Beaux-Arts, Inv.-Nr. 907.19.22

Mozart Festival Würzburg (Ed.)
IMAGINE MOZART
MOZART BILDER

Pages **264**
 Ills. **150 color**
 Format **21.0 × 28.0 cm**

HC 978-3-422-98641-1 **€ 29.00**
 \$ 33.99
 £ 26.50

GERMAN
 MAY 2021

Exhibition
Martin von Wagner Museum, Gemäldegalerie, Würzburg
May 15th, to July 11th 2021



100 years of the Mozart Festival –
100 years of the Deutscher Kunstverlag

Thematic diversity of the reception of Mozart:
from portraits to stage sets

Works by Raoul Dufy, Valie Export,
Alfred Hrdlicka, Paul Klee, Oskar Kokoschka
und Gerhard Richter et al.



Paul Klee, *Singer of the Comic Opera*, 1925, lithograph, with watercolor additions on paper, 60.7 × 46.0 cm, Museum Ulm, Inv.-Nr. 1954.2153

Mozart's music and he as an individual continue to fascinate visual artists today. On the occasion of the 100-year anniversary of the Mozart Festival in Würzburg, an exhibition at the Martin von Wagner Museum takes a look at this long history of his impact. In addition to original documents and objects relating to Mozart, circa sixty artworks – by Chagall, Klee, and Slevogt among other artists – span an arc of portraits and monuments that have defined the image of the com-

poser in the long term, from stage sets for *The Magic Flute* to abstract painting. The exhibition focuses on the creative energies that Mozart's work has released and the change in the presentation of popular opera scenes and figures since the early 19th century, to reflecting on principles of composition in the 20th century and the present.

Contributions by Damian Dombrowski, Carolin Goll, Andrea Gott dang, Christoph Großpietsch, Ulrich Konrad, Werner Telesko, Denise Wendel-Poray



Adam Elsheimer, *Die Verherrlichung des Kreuzes* (central panel of the altar of the Cross), c. 1603-05, oil on copper, 48.6 × 36.2 × 0.1 cm, Frankfurt am Main, Städel Museum, Inv. no. 2024



Almut Pollmer-Schmidt Deutsche Gemälde im Städel Museum 1550-1725

Pages **768 (two volumes)**
Ills. **600 color**
Format **30.0 × 21.5 cm**

HC 978-3-422-98516-2 **€ 69.00**
\$ 79.99
£ 62.50

GERMAN
MAY 2021

Connection between painting technology and the history of art and culture

Interdisciplinary examination of core holdings of the Städel Museum with established analytical techniques and the most recent method of macroscopic x-ray fluorescence scans

11



The collection catalogue is dedicated to a hitherto barely explored part of the holdings of the Städel Museum. All the works have been examined in detail from the perspective of both art history and painting technology based on the most recent scientific methods. The incorporation of the respective cultural-historical background gives rise to new insights regarding the creation, attribution, identification, or interpretation of the individual paintings. The overview provides

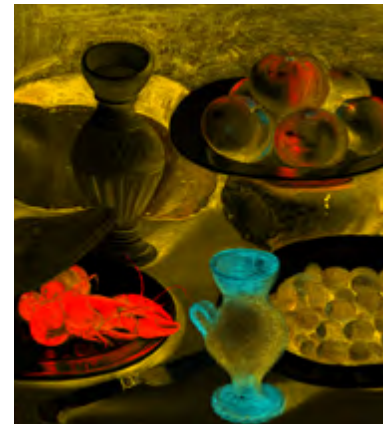
fascinating insights into the history of the collection, exhibitions, and research, and opens up a panorama of multi-layered art production in early modern Germany.

Artists:

Hans Bock d. Ä., David Le Clerc, Lucas Cranach d. J., Adam Elsheimer, Johann Franciscus Ermels, Georg Flegel, Geldorp Gortzius, Johann Valentin Grambs, Samuel Hofmann, Paulus Juvenel, Johann König,

Franz Lippold, Johann Ulrich Mayr, Felix Meyer, Johann Heinrich Roos, Johann Melchior Roos, Philipp Peter Roos, Theodor Roos, Johann Rottenhammer, Johann Friedrich Trescher, Philipp Uffenbach

With painting-technological analyses by Christiane Weber and contributions by Fabian Wolf



Georg Flegel, *Stilleben mit Hechtkopf*, c. 1600-10, oil on oak, 31.0 × 40.2 × 0.5 cm, Frankfurt am Main, Städel Museum, Inv. no. 1816

Infra-red image

X-ray fluorescence scan (MA-XRF)



Giambattista Tiepolo, *Rinaldo in Armida's Magic Garden*, approx. 1750-53, oil on canvas, 39 × 62 cm, Berlin, Gemäldegalerie SMPK, inv. no. 459 D



Giambattista Tiepolo, *Mucius Scaevola Before Porsenna*, approx. 1750-53 (restored by Atelier Pracher, Würzburg, in 2020), oil on canvas, 103.2 × 121.7 cm, Würzburg, Martin von Wagner Museum der Universität Würzburg, inv. F 82



Damian Dombrowski, Martin von Wagner Museum der Universität Würzburg, in collaboration with Aylin Uluçam (Eds.)

»Der Arbeit die Schönheit geben«

Tiepolo und seine Werkstatt in Würzburg

Pages **312**
 Ills. **290 color**
 Format **28.0 × 21.0 cm**

SC 978-3-422-98598-8 **€ 39.90**
 \$ 45.99
 £ 36.50

GERMAN
 ALREADY PUBLISHED

A homage from Würzburg to the creator of the Residence frescoes

Drawings and paintings from the holdings of the Martin von Wagner Museum and international loans

Tiepolo's workshop in Würzburg—awakened to new life

Exhibition

Martin von Wagner Museum, Gemäldegalerie, Würzburg
October 31st, 2020 to January 31st, 2021



Giambattista Tiepolo (1696–1770) created his world-renowned frescoes in the Würzburg Residence between 1750 and 1753. On the occasion of the 250th anniversary of his death, the Martin von Wagner Museum, which is housed in the Residence, is presenting drawings, etchings, and paintings by Tiepolo, including numerous works from his immediate sphere of activity

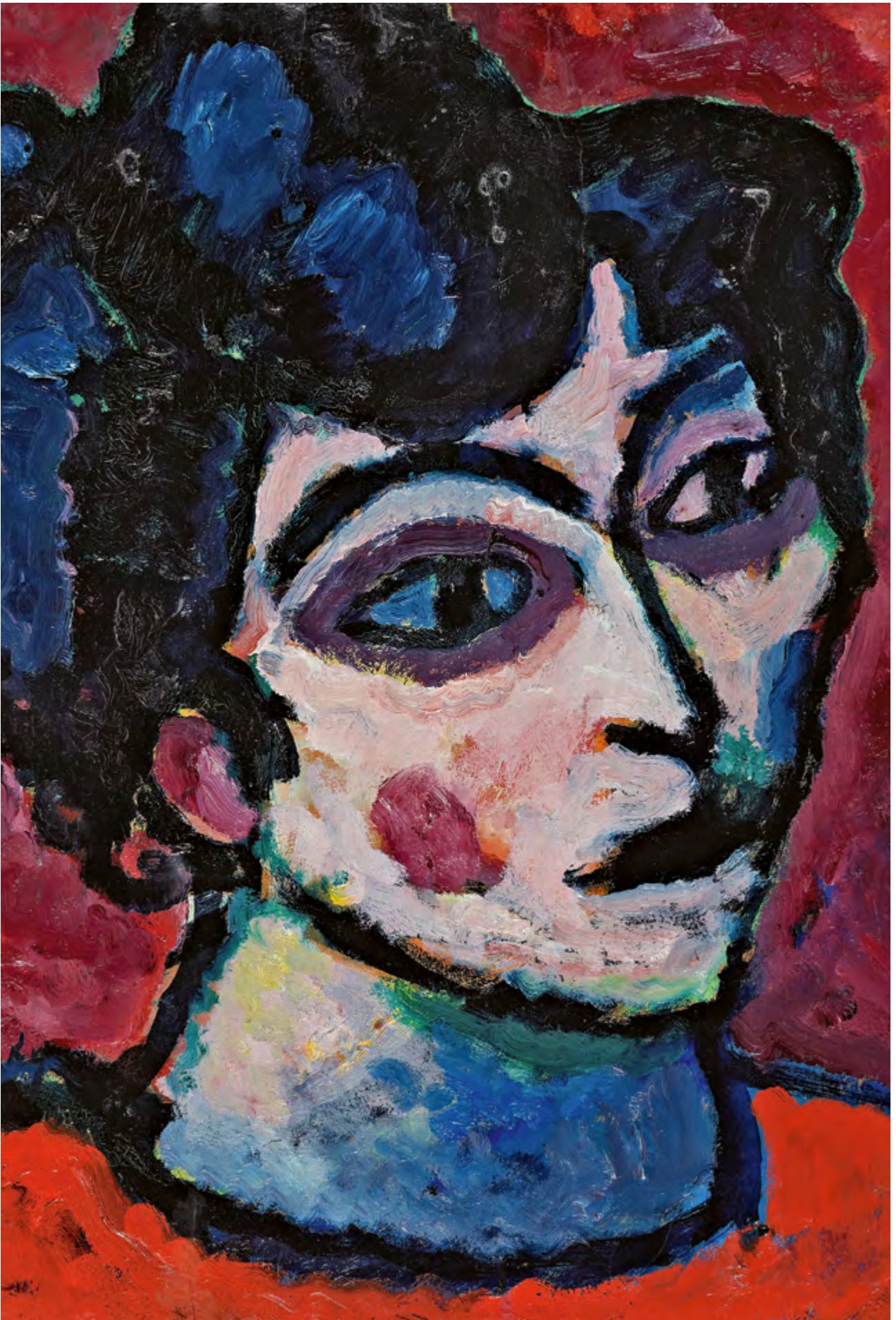
in Würzburg: sketched notes by his son, Giandomenico, and traced copies by his most important employee, Georg Anton Urlaub. The works presented come primarily from the holdings of the university museum, and are supplemented by international loans.

Essays by Damian Dombrowski, Verena Friedrich, Claudia Lichte, Alexander Linke, Aylin Uluçam and Ulrike Weikart

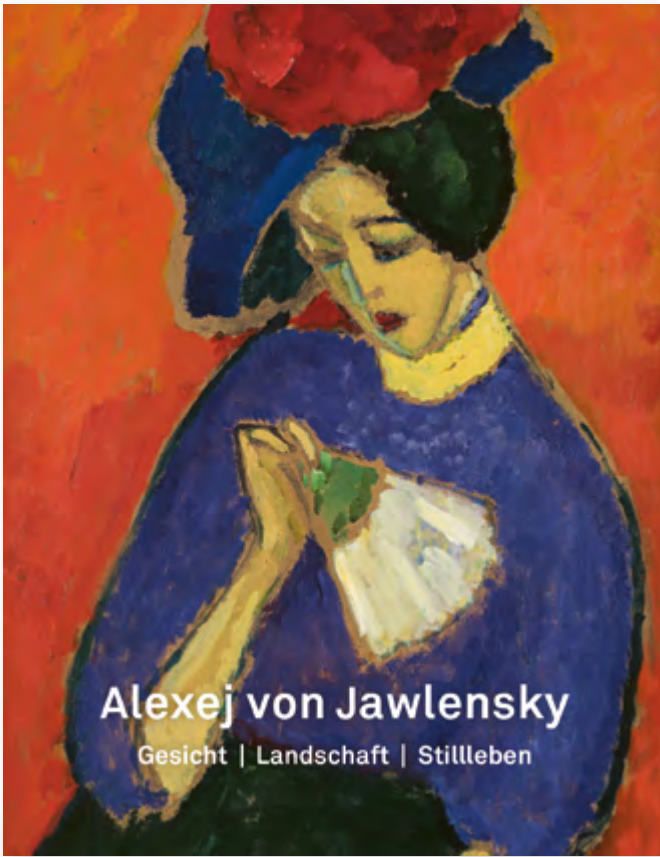


on the left:
 Giandomenico Tiepolo, *Personification of Painting*, 1752, red chalk on greenish-blue paper, 30.2 × 41.3 cm, Würzburg, Martin von Wagner Museum der Universität Würzburg, inv. Hz 7910v

on the right:
 Georg Anton Urlaub (after Giambattista or Giandomenico Tiepolo), *Head of a Young Man Looking Upwards to the Left*, 1752/53, red chalk, heightened with white, on light blue paper, 32.6 × 19.9 cm, Würzburg, Martin von Wagner Museum der Universität Würzburg, inv. Hz 9893r (from the album of drawings WS 132, fol. 26)



Französin, 1912, oil on paper on cardboard, 59.3 × 49.7 cm, Kunstsammlungen Chemnitz - Museum Gunzenhauser, property of the Gunzenhauser Foundation



Volker Adolphs (Ed.)
Alexej von Jawlensky

Gesicht – Landschaft – Stilleben

Pages **144**
 Ills. **120 color**
 Format **31.0 × 24.0 cm**

HC 978-3-422-98526-1 **€ 34.00**
 \$ 39.99
 £ 31.00

GERMAN
 ALREADY PUBLISHED

Fascinating and intensive in color: the most important artistic topics of Alexej Jawlensky—a painter with an unmistakable, expressive style—discussed in depth and presented with a wealth of images

Exhibition
Kunstmuseum Bonn
November 5th, 2020 to February 21st, 2021



As a central artist of early modernism, Alexej von Jawlensky (born in Torshok, Russia, in 1864, died in Wiesbaden in 1941) considerably expanded the possibilities of painting. Based on an expressive, colorful appropriation of the world, by reducing form and intensifying color, he made his pictures an expression of an immaterial and spiritual truth. Despite the great individuality of his path, his work con-

tinues to give important inspirations to painting until today with respect to color, the serial, and the spiritual. The exhibition and catalogue present an exemplary selection of some seventy paintings and drawings and trace the development of the three big topics of “face, landscape, and still life” to which Jawlensky dedicated himself in his work.

Essays by Volker Adolphs, Stephan Berg, Anna Niehoff, Roman Zieglgänsberger



Murnau – Das Tal, ca. 1910, oil on cardboard, 33.0 × 42.7 cm, private collection, Düsseldorf



Stilleben mit schwarzer Vase, 1909, oil on cardboard, 52.6 × 39.5 cm, Museum Wiesbaden, permanent loan of the Verein zur Förderung der bildenden Kunst in Wiesbaden e.V.



Skeleton Painter, inv.no. 3112



La Mort et les Masques / Der Tod und die Masken, 1897, oil on canvas, 78.5 × 100 cm

Inge Herold, Johan Holten (Eds.)

James Ensor

Pages **208**
 Ills. **260 color**
 Format **27.0 × 22.5 cm**

HC 978-3-422-98635-0

€ **32.00**
 \$ 36.99
 £ 29.00

ENGLISH/GERMAN
 MARCH 2021

Overview of the artist's oeuvre as a whole

Focus on the mask motif as an object and symbol that plays with identity and staging

Informative texts about the oeuvre, a new look at its reception in Germany

Exhibition

Kunsthalle Mannheim

5th of March to 4th of July 2021

17



The Belgian painter and graphic artist James Ensor (1860–1949) has a special place in the history of the art of the twentieth century. Categorized as a “painter of masks,” he styled himself as an individualist and outsider, but was also a harbinger and generator of impulses for future generations. The publication accompanying the exhibition at the Kunsthalle Mannheim

focuses on the fate of one picture, *Masks and Death* of 1897, which was once part of the collection, was seized by the National Socialists in 1937 and is found today at the Musée des Beaux-Arts in Liège. Grouped around this work and the picture *Still Life with Rooster*, which was acquired as a replacement in the 1950s, are numerous other works dealing with the

set of motifs of “self-portrait—mask—death—still life,” and show how closely interwoven these topics are in Ensor's oeuvre.

Essays by Inge Herold, Mathias Listl, Sabine Taevornier, Herwig Todts, Xavier Tricot



Le coq mort / Der tote Hahn, 1894, oil on canvas, 80 × 100 cm, Kunsthalle Mannheim



The Intrigue, inv.no. 1856



Bundesministerium des Innern,
für Bau und Heimat (BMI),
Bundesamt für Bauwesen und
Raumordnung (BBR) (Eds.)
Kunst am Bau in der DDR
Gesellschaftlicher Auftrag – Politische Funktion –
Stadtgestalterische Aufgabe

Pages **132**
Ills. **100 color**
Format **29.7 x 23.0 cm**

HC 978-3-422-98606-0 **€ 32.00**
\$ 36.99
E 29.00

GERMAN
ALREADY PUBLISHED

*Published on the occasion of the anniversary
“seventy years of building-related art in
Germany”—thirty years after reunification*

*Documents the first scholarly symposium
on building-related art in the German
Democratic Republic at the Akademie der
Künste in Berlin on January 24, 2020*



Building-related art commissioned by the state brings politics, society, architecture, and urban design together in a unique way. In the GDR, it was initially given the function of propagating political contents and idealized images of society. Artists increasingly emancipated themselves from government guidelines and developed their own forms of expression in interplay with their surroundings. Until today, many

people identify numerous artworks with their home. The publication documents the symposium “Building-related Art in the GDR” on the occasion of the anniversary “70 years of building-related art in Germany” in 2020. Renowned experts examine building-related art in the GDR from the perspective of aesthetics and contents and discuss this internationally unique stock of artworks in detail.

**Concept by Ute Chibidziura,
Constance von Marlin**

**Essays by Anne Katrin Bohle,
Wulf Herzogenrath, Petra Wesseler,
Thomas Flierl, Roman Hillmann,
Paul Kaiser, Silke Wagler,
Ulrike Wendland, Ute Chibidziura**





Bundesministerium des Innern,
für Bau und Heimat (BMI),
Bundesamt für Bauwesen und
Raumordnung (BBR) (Eds.)
**70 Years of Art in
Architecture in Germany**

Pages **316**
Ills. **200 color**
Format **29.7 × 23.0 cm**

HC 978-3-422-98623-7 EN **€ 45.00**
978-3-422-98617-6 DE \$ 51.99
£ 41.00

ENGLISH AND GERMAN EDITION
DECEMBER 2020

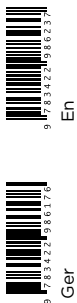
*Building-related art in the Federal Republic of
Germany, the German Democratic Republic,
and the unified Germany over seven decades*

*Numerous pictures from in part little known
or inaccessible works*

*Documentation of a traveling exhibition
presented at nine locations in Germany*

Exhibition

Staatsbibliothek zu Berlin
November 28th, 2020 to January 6th, 2021



In 1950, the obligatory participation of visual artists in state building measures at home and abroad was decreed in the German Bundestag as well as in the parliament of the GDR. Over a period of 70 years, numerous artworks that reflect the politics, society, and architecture as well as the tasks of institutions have been created. The book sheds light on the significance

and potentials of building-related art for state authorities and institutions, research institutes, military facilities, and German representation around the world. It discusses its specific aspects, like the creation of the works, as well as their maintenance and preservation, and elucidates how close building-related art can be to day-to-day life—as inspiration, statement, and

national visiting card that adds value to architecture.

**Edited by Ute Chibidziura,
Constanze von Marlin**

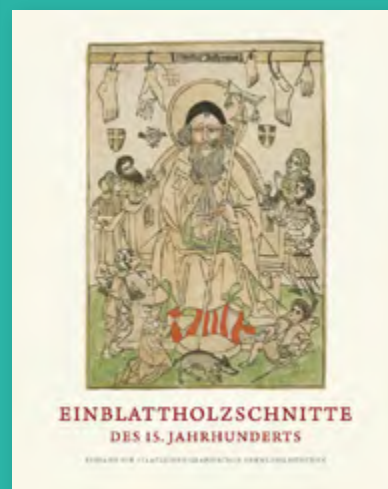


Rupprecht Geiger, *untitled*, 1953, Munich Central Station



Katharina Grosse, *untitled*, 2015, German Bundestag/
Marie-Elisabeth-Lüders-Haus II

Collection Catalogues by the Deutscher Kunstverlag – A Success Story!



Publishing collection and inventory catalogues is an established tradition at the Deutscher Kunstverlag. Alongside the current and visually stunning new publications in this booklet – including the catalogue of German paintings at the **Städel Museum, Frankfurt am Main**; two volumes on the sculpture collection at the **Neue Pinakothek, Munich**; the publication *How Art Works*, with masterpieces from the **Gemäldegalerie** and the **Bode-Museum, Berlin**; as well as an “exquisite” collection catalogue on 19th century art at the **Museum Wiesbaden** – many other publications on prestigious collections and renowned institutions can be found in our program.

Achim Riether, Staatl. Graphische Sammlung München (Eds.)
Einblattholzschnitte des 15. Jahrhunderts

German
2019. 560 pages
29 × 23 cm
Hardcover
€ 58,00 [D]; \$ 66.99; £ 52.50
ISBN 978-3-422-97985-7

Reuschel-Stiftung (Ed.)
Barocke Skizzenkunst. Die Sammlung Reuschel

German
2018. 312 pages
28 × 22.5 cm
Hardcover
€ 34,90 [D]; \$ 40.99; £ 31.50
ISBN 978-3-422-07431-6

Andreas Schumacher, Annette Kranz und Annette Hojer (Eds.)
Florentiner Malerei. Alte Pinakothek. Die Gemälde des 14. bis 16. Jahrhunderts

German
2017. 744 pages
28.5 × 23.5 cm
Hardcover
€ 78,00 [D]; \$ 89.99; £ 71.00
ISBN 978-3-422-07413-2

Staatliche Kunstsammlungen Dresden (Ed.)
Gemäldegalerie Alte Meister in Dresden

Deutsch/English/Italian
2017. 104 pages
27 × 20 cm
Softcover
€ 9,80 [D]; \$ 11.99; £ 9.00
ISBN 978-3-422-07100-1

Bernhard Maaz
Pinakothek der Moderne München – Sammlung Moderne Kunst

German/English
2017. 344 pages
21 × 15 cm
Softcover with flaps
€ 16,90 [D]; \$ 19.99; £ 15.50
ISBN 978-3-422-07405-7

Christof Trepesch u.v.m. (Eds.)
Die Deutsche Barockgalerie im Schaezlerpalais Meisterwerke der Augsburger Sammlung

German
2016. 416 pages
30 × 24 cm
Linen with dust jacket
€ 58,00 [D]; \$ 66.99; £ 52.50
ISBN 978-3-422-07337-1



Ideal sculpture and portrait sculpture from Antonio Canova to Pietro Tenerani

First and second volume of the three-volume catalog on the collections of sculpture holdings from the nineteenth century at the Neue Pinakothek

Bayerische Staatsgemäldesammlungen (Ed.)

Die Sammlung Ludwigs I.

Neue Pinakothek.

Katalog der Skulpturen

– Band I

Pages **320**
 Ills. **numerous colored**
 Format **26.5 × 19.0 cm**

HC 978-3-422-98431-8

€ 50.00
 \$ 57.99
 £ 45.50

GERMAN
 NOVEMBER 2020

In addition to his collection of contemporary painting, Ludwig I, who established the Neue Pinakothek, also purchased sculptures by important sculptors like Antonio Canova and Bertel Thorvaldsen. They were supplemented with many busts by sculptors such as Christian Daniel Rauch and Friedrich Tieck, which were originally intended for the Walhalla or the Ruhmeshalle (Pantheon). The king also had Johann Halbig create portraits of numerous poets and painters from whom he had already acquired paintings. All of these sculptures from

the collection have now been assessed from a scholarly perspective for the first time. The catalog on the collection of all the sculpture holdings of the nineteenth century at the Neue Pinakothek presents the works in new color photographs and sheds light on the context of their creation.

Herbert W. Rott,
 Bayerische Staatsgemäldesammlungen



Monograph of works by the most important sculptor in Germany at the beginning of the 20th century

Bayerische Staatsgemäldesammlungen (Ed.)

Adolf von Hildebrand

Neue Pinakothek.

Katalog der Skulpturen

– Band II

Pages **224**
 Ills. **numerous colored**
 Format **26.5 × 19.0 cm**

HC 978-3-422-98432-5

€ 45.00
 \$ 51.99
 £ 41.00

GERMAN
 NOVEMBER 2020

Adolf von Hildebrand is regarded as one of the most important sculptors in Germany around 1900. He created his works between the era of the Prince Regent in Munich and the enthusiasm for Italy of German Romans. He liberated the sculpture of the nineteenth century from superfluous decoration and thus became a pioneer of modern sculpture in Germany. Works by the artist were already acquired for the collection at an early point in time and were able to grow to become unique holdings of over 200 works as a result of the acquisition of his workshop

estate. Besides completed works, the estate also includes models for ideal sculptures, reliefs, portraits, fountains, monuments, and tombs. In the catalog, the works by Fabian Pius Huber are documented in detail for the first time and put in relation to the artist's oeuvre and his era.

Edited by Fabian Pius Huber,
with contributions by Bernhard Maaz,
Franziska Kolba and Joachim Kaak



Pedro Roldán, *Mater Dolorosa*, 1670/1675, Poplar wood, polychromed, glass, 33.0 × 28.5 × 18.3 cm, Ident.-Nr. 353, Skulpturensammlung und Museum für Byzantinische Kunst, Staatliche Museen zu Berlin

María López-Fanjul y Díez del Corral,
Christine Seidel (Eds.)

How Art Works

Pages **160**
 Ills. **145 color**
 Format **28.0 × 22.0 cm**

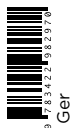
SC 978-3-422-98303-8 EN **€ 32.00**
 978-3-422-98297-0 GER \$ 36.99
 £ 29.00

ENGLISH AND GERMAN EDITION
 JULY 2021

*Masterpieces from the Gemäldegalerie and
 the Bode Museum—ca. 50 highlights*



En



Ger

Art develops its effect through contemplation. Even before we interpret it, we grasp it by means of inspired seeing, by “feeling our way,” thus giving rise to an opinion. It precedes an interpretation of the content—and the interplay of form and content becomes the experience of art. Unlike classic guidebooks, this publication is dedicated to the aesthetic experience, which the comparative contemplation

and presentation of masterpieces from the Gemäldegalerie and Bode Museum focuses on beyond the boundaries of art forms. The sensual experience of art via forms, surfaces, materiality, movement, and their significance is curated for readers based on some fifty selected works over various epochs and clearly communicated in numerous close-up photographs.



Peter Paul Rubens, *Das Kind mit dem Vogel*, oak wood, 50.9 × 41.0 cm, Ident.-Nr. 763, Gemäldegalerie, Staatliche Museen zu Berlin



Frans Hals, „*Malle Babbe*“, 1633–1635, canvas, 78.5 × 66.2 cm, Ident.-Nr. 801C, Gemäldegalerie, Staatliche Museen zu Berlin



Gian Lorenzo Bernini, Group of fountains with tritons and dolphins created for the Piazza Navona in Rome, burned and gold-plated clay, 36.6 × 29 × 19.5 cm, Ident.-Nr. 1795, Skulpturensammlung und Museum für Byzantinische Kunst, Staatliche Museen zu Berlin



Exhibition
Museum Wiesbaden
November 20th, 2020 to March 21st, 2021



*The Jan and Friederike Baechle Collection:
 a wonderful gift of twenty-seven works
 from the nineteenth century to the Museum
 Wiesbaden, including two important works by
 Ernst Wilhelm Nay*

Jan and Friederike Baechle describe their collection with the words “small but excellent.” They thus describe the core aspect of the collection that they have carefully developed over decades. The “long 19th century” with all its various facets was central to their interest as collectors. The list of the artists who produced the thirty works includes significant positions in the art of the 19th century, and as a gift to

the Museum Wiesbaden represent an ideal addition to the existing holdings and a further stroke of luck within the context of a planned “gallery of the 19th century.” The opulently illustrated book juxtaposes the works from the Baechle donation to a selection of works from the museums collection, including works by Eugen Bracht, Ferdinand Brütt, Karl Hofer, Max Liebermann, Alfred N. Oppenheim,

Peter Forster (Ed.)

Exquisit

Kunst des 19. Jahrhunderts:

Schenkung Jan und Friederike Baechle

Pages **144**
 Ills. **140 color**
 Format **29.0 × 25.0 cm**

HC 978-3-422-98626-8 **€ 40.00**
 \$ 46.99
 £ 36.50

GERMAN

DECEMBER 2020



Hans Thoma, *Erinnerung an Orte*, 1887, oil on wood, 24.5 × 36.0 cm, Museum Wiesbaden, donation Jan and Friederike Baechle



Rudolf Gudden, *Frau in andalusischer Landschaft*, undated [ca 1905], oil on canvas, 47.7 × 49.5 cm, Museum Wiesbaden, donation Jan and Friederike Baechle

Eugen Spiro, Hans Thoma, Wilhelm Trübner, and Ernst Wilhelm Nay.

Essays by Manfred Großkinsky, Irene Haberland, Nikolas Werner Jacobs, Franz Josef Hamm, Norbert Suhr, Peter Forster and others



Vivid presentation of the history of selected pictures from the Wallraf-Richartz Museum in Cologne

Rainer Pabst

Wie die Bilder ins Museum kamen

Biografien von Kunstwerken aus dem Wallraf-Richartz-Museum in Köln

Pages **216**
 Ills. **93 b/w, 6 color**
 Format **21.5 × 13.5 cm**

SC 978-3-422-98438-7 **€ 19.00**
 \$ 21.99
 £ 17.50

GERMAN
 APRIL 2021

Pictures often tell stories. But pictures also have a story themselves when they have passed through many hands on their way into a museum. The author, who supports his views with the results of relevant provenance research, goes on a search for traces of these descriptions of the lives of artworks from the Wallraf-Richartz Museum in Cologne: the city of Cologne thus had to litigate against the daughter of Hermann Göring for nineteen years in connection with a painting by Cranach; a high price had to be paid for the acquisition of another

painting because it was not wanted as a gift; and a courageous museum director made his acquisitions of art despite great resistance. In this book for all museum visitors and readers who would like to learn more about the exhibits, the stories behind the pictures come to life.

Rainer Pabst,
 Work Group of the Wallraf-Richartz Museum and the Museum Ludwig in Cologne



Detailed presentation of the discourses surrounding the relevance of media for art history

From interdisciplinary perspectives of archeology, art history, and media studies

Hubert Locher, Maria Männig (Eds.)

Lehrmedien der Kunstgeschichte

Geschichte und Perspektiven kunsthistorischer Medienpraxis

Transformationen des Visuellen 5
 Pages **488**
 Ills. **95 b/w, 95 color**
 Format **24.0 × 17.0 cm**

SC 978-3-422-98508-7 **€ 49.90**
 E-Book 978-3-422-98625-1 \$ 57.99
 £ 45.50

ENGLISH/GERMAN
 JULY 2021

Researching and teaching art history is very closely intermeshed with the history of media. Digitization has thus given rise to new perspectives. Against this backdrop, the book takes a differentiated look at the range of media for teaching art history by interrogating the premises and the boundaries media practice in connection with art history. Case studies are dedicated to the different media and how they are used for producing knowledge within art history.

Essays by Matthias Bruhn, Philipp Goldbach, Erkki Huhtamo, Joseph Imorde, Rossella Monaco, Hubert Locher, Maria Männig, Susanne Müller-Bechtel, Robert S. Nelson et al.



Martje Esser
**Werner Schmalenbach
 und die Stiftung
 Kunstsammlung
 Nordrhein-Westfalen**

Eine Staatsgalerie im Aufbau

Pages **312**
 Ills. **80 b/w, 20 color**
 Format **24.0 × 17.0 cm**

HC 978-3-422-98567-4 **€ 42.00**
 \$ 48.99
 £ 38.00

GERMAN
 MARCH 2021

A fascinating and informative reader for all individuals interested in art

First examination of the establishment and development of the Kunstsammlung Nordrhein-Westfalen from the perspective of art history

First biographical portrayal of Werner Schmalenbach



The Kunstsammlung Nordrhein-Westfalen is regarded as one of the most important German collections of modern and contemporary art. Since it was established in 1961, the history of its development is situated in the middle of the economic miracle and thus in the interplay between cultural renewal and restoration, representing a new understanding of the

state, and becoming reintegrated in the international alliance of nations. The author examines the development of the collection until it was finally consolidated at the end of the 1960s. She takes a look at the life and impact of the founding director Werner Schmalenbach—his childhood and early adulthood in Switzerland, his encounter with “degenerate art,” and

his role as a trailblazer for modern art in the young Federal Republic.

Martje Esser,
 art historian and curator Düsseldorf



Werner Schmalenbach and Will Grohmann in Jägerhof Castle, with paintings by Ernst Ludwig Kirchner, Emil Nolde and Jackson Pollock, Kunstsammlung Nordrhein-Westfalen, 1965 (unknown photographer)

Purrmann Vollmoeller An Artistic Marriage in Letters



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256 pages
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Softcover € 18,00 [D]; \$ 20.99; £ 16.50
ISBN 978-3-422-98242-0





Klaus Tragbar (Ed.)
The Multiple Modernity

Innsbrucker Beiträge zur Baugeschichte 2
 Pages **432**
 Ills. **206 color**
 Format **24.5 × 17.4 cm**

SC 978-3-422-98609-1 **€ 49.90**
 \$ 57.99
 £ 45.50

ENGLISH/GERMAN
 JUNE 2021

The architecture of the interwar period is still often described solely with terms such as classical modernism, Neues Bauen, or the International Style. But, for some time, there have also been calls to expand the perspective and to consider modernism in a more differentiated way. The 100-year anniversary of the Bauhaus provides an occasion to take a critical look at the architecture of modernism and to discuss the concept of multiple modernisms. The texts describe the Bauhaus between self-presentation and perception from

an external perspective, the conflicts between the representatives of radical and moderate modernism, the writing of the history of architecture in the 20th century, and the role of national and regional modernism in the development of national identities after the First World War.

Klaus Tragbar,
 university professor of architecture,
 architectural history, and historical
 preservation, University of Innsbruck

Up-to-date topic as a supplement to the anniversary of the Bauhaus

New looks at the architecture of the interwar period



Tanja Malycheva
Valentin Serov
 Bildfindungsprozesse des russischen
 Künstlers im gesamteuropäischen Kontext

Pages **436**
 Ills. **83 b/w, 17 color**
 Format **24.0 × 17.0 cm**

SC 978-3-422-98417-2 **€ 49.95**
 E-Book 978-3-422-98659-6 \$ 57.99
 £ 45.50

GERMAN
 ALREADY PUBLISHED

The works of Valentin Serov (1865–1911) mark the beginning of modern Russian painting. He presented them at the Secessions in Munich, Berlin, and Vienna, and at the World Fair and Salon d'Automne in Paris as well as at the Venice Biennial and the International Exhibition in Rome. He was involved in the progressive magazine *Mir iskusstva* and later enjoyed success as a stage designer for the *Ballets Russes*, along with its founder, Diaghilev. At the art academy in Moscow, he taught Petrov-Vodkin, Sapunov, Sary-

an, Kuznetsov, Mashkov, Larionov, and Tatlin. The author goes on a journey through Serov's life as an artist in diverse cities, movements in painting, collections, aesthetic theories, and theater stages, and makes the artist's processes for creating pictures come alive.

Tanja Malycheva,
 art historian, Bremen

First German monograph on Serov to position the artist within an overall European context



Felice Fey
Verschwiegene Kunst

Internationale Moderne in der DDR

Pages **368**
 Ills. **60 b/w, 70 color**
 Format **26.0 × 19.5 cm**

HC 978-3-422-98433-2 **€ 48.00**
 \$ 55.99
 £ 43.50

GERMAN
 DECEMBER 2020

Historical consideration of the biography and work of independent, international visual artists in the GDR, including Carlfriedrich Claus, Gerhard Altenbourg, A. R. Penck, Robert Rehfeldt and Ruth Wolf-Rehfeldt

The focus is on the artistic conflicts with the state power from the establishment of the GDR in 1949 until 1989



In the German Democratic Republic (GDR), the art of the ruling party was seen as a weapon in the class struggle. The program of “socialist realism” was institutionally anchored and adherence to it monitored. But the art was older than the state, and there were artists who insisted on the independence of their work. Some of them had been trained prior to 1933, and

others in Berlin (West) in the 1950s. Some were recognized internationally, and many emigrated. In the ongoing debates surrounding art in the GDR, what is also reflected is the shifting relationship between the state party and the international West. It ranged from a demonizing of modernity to a socialist interpretation and reluctant broadening of the canon

to the task of party doctrine shortly before the fall of the Berlin Wall.

Felice Fey,
 Research Association on the SED State, Freie Universität, Berlin

Will be published in Spring 2021



Anna-Carola Krause
Andere Horizonte.
Ostdeutsche Nachkriegs-
moderne im Schatten des
Sozialistischen Realismus

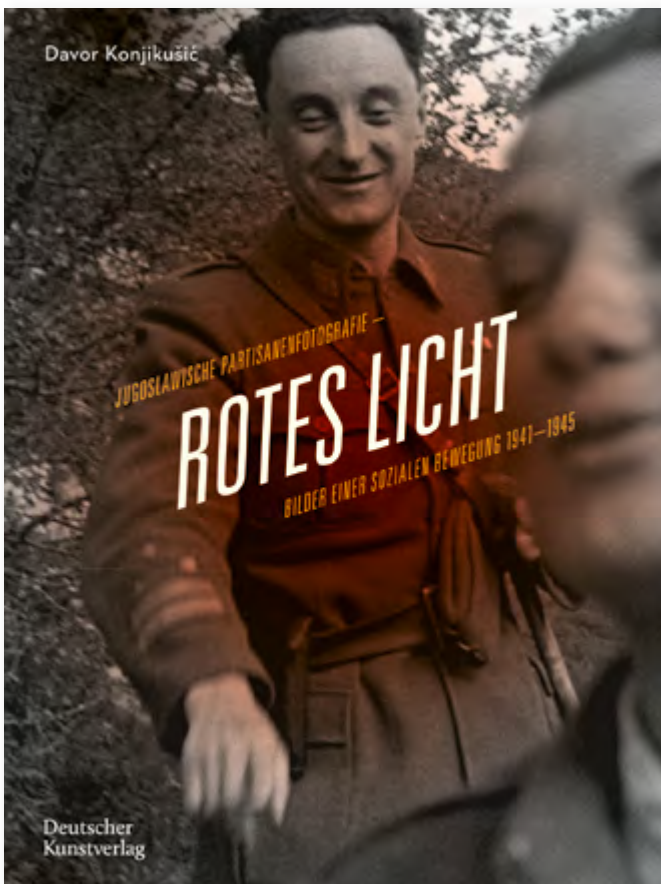
Pages **320**
 Ills. **300 color**
 Format **28.0 × 24.0 cm**

HC 978-3-422-07483-5
€ 34,00
 \$ 40.99
 £ 31.50

GERMAN



Ernst Schroeder, *Dorfstraße*, 1958, watercolor and Indian ink, 14.8 × 20.9 cm, private collection, Berlin



Davor Konjikušić
Rotes Licht

Jugoslawische Partisanenfotografie. Bilder einer sozialen Bewegung, 1941-1945

Pages **384**
 Ills. **570 b/w, 8 color**
 Format **26.0 x 19.5 cm**

HC 978-3-422-98510-0 **€ 42.00**
 \$ 48.99
 £ 38.00
 E-Book 978-3-422-98639-8 Open Access

GERMAN
 FEBRUARY 2021

English edition planned

Croatia's biggest daily newspaper assesses the book as one of the 100 most important publications of the year 2019

Over 400 in part unpublished photographs



Davor Konjikušić provides an in-depth presentation and contextualization of the photographs created by Yugoslav partisans between 1941 and 1945. In doing so, the author is not only interested in presenting the photographs from an aesthetic perspective, but in the history of their use and function within one of the biggest anti-fascist movements in Europe during the Second World War.

With the help of the photographs, he traces the development of a movement that—seemingly doomed to certain failure—nevertheless survived the most destructive war in human history. This book provides new answers to the question of the role of the medium of photography and its significance and use in social movements.

Davor Konjikušić,
 journalist and photographer,
 Zagreb/Croatia, translated into
 German by **Zoran Velikić**



Anonymous, *Female partisan in Supetar, 1943*



Anonymous, *Radio telegrapher of the school of military intelligence, main staff of Croatia, Lika, winter 1943*, Croation History Museum, Zagreb/Croatia



Anonymous, *In the camp of the First Company of the first bataillon of the northern Adriatic unit near Dobro (plateau Šentviška), 3 April 1943*, National Museum of Contemporary History, Ljubljana/Slovenia



Kommunale Galerie Berlin Kulturamt
 Charlottenburg-Wilmersdorf,
 Gesellschaft für Deutsch-
 Chinesischen kulturellen Austausch e.V.
 (GeKA e.V.) (Eds.)

Detlef Waschkau

..New..北..Ber..大阪.. - The Cities in Me

Pages **160**
 Ills. **numerous colored**
 Format **31.0 × 24.0 cm**

HC 978-3-422-98547-6 **€ 36.00**
 \$ 41.99
 £ 32.50

ENGLISH/GERMAN
 ALREADY PUBLISHED

New York, Beijing, Berlin—urban worlds of pictures between figuration and abstraction

The unusual technique of wood reliefs, in which a hybrid of painting and sculpture is created

Exhibition
Kommunale Galerie Berlin
November 2020 to January 2021

30



The sensual and simultaneously conceptual visual creations of the Berlin-based painter and sculptor Detlef Waschkau generate space and interspace between mediums and materials. He juggles with contradictions, the hardness of wood, the delicacy of painting, figuration and abstraction, harmony and dissonance, reflectivity of light, and space and color.

The artistic home of the Berlin-based artists is life in metropolises, the never-resting organism of big cities, seas of buildings, urban canyons, asphalt, and big city jungle. For Detlef Waschkau, the city is a grand stage. In the exhibition publication, New York, Beijing, and Berlin come together—dense street chaos, everything colliding: a picture of

the everyday confrontation of people and city.

Essays by Hannelore Paflik-Huber, Dorothee Bauerle-Willert



Urban Landscape, New York, 2020, 90 × 197 × 1 cm, Pigment on wood



Elbphilharmonie Hamburg, 2019, 145 × 97,5 × 1 cm, Pigment on wood



Johannes Beyerle
Zeichenroman
 Und in der Ferne Schnee

Pages **192**
 Ills. **95 color**
 Format **27.5 × 21.0 cm**

HC 978-3-422-98430-1

€ **39.95**
 \$ 45.99
 £ 36.50

GERMAN
 APRIL 2021

DEUTSCHER KUNSTVERLAG

A book project that spans the border between art and literature, drawing and writing

The author skirts the border between visual arts and literature



Is there—comparable to perfect pitch in hearing—such a thing as the perfect gaze? Does there exist a sense of line and form that has been refined to the highest degree? Using only pencil and paper, Johannes Beyerle turns his gaze to a world of images, tracing remembered, imagined and directly experienced scenes. Two forms of expression are intertwined: drawing

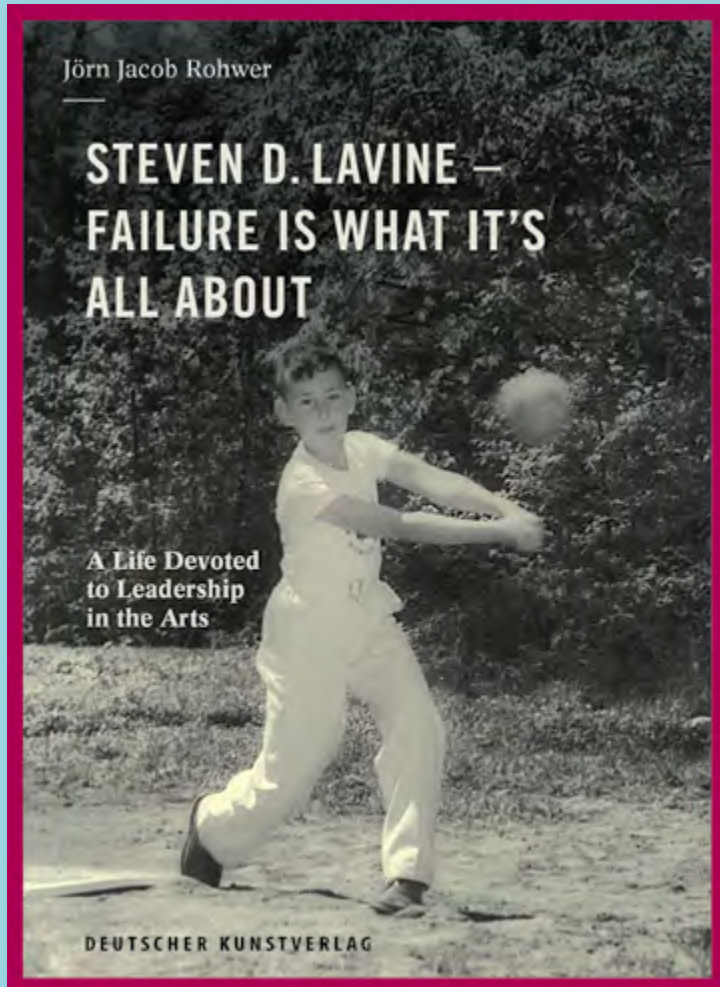
and writing. A series of pencil drawings forms the basis; sparse landscape fragments, delicate portraits, and roughly hewn figures are interwoven with handwritten notes. This interpenetration of drawing and writing manifests a unique kind of artistic forensics. The project has become a “novel of signs”: Beyerle reveals a world in which nothing is required but

an alert eye, a pencil and a blank sheet of paper.

Johannes Beyerle, lives in Kandern. Exhibitions in Hamburg, Bremen and abroad, Berlin, Nuremberg; Markgräfler Art Prize



Failure is What It's All About



Jörn Jacob Rohwer
Steven D. Lavine.
Failure is What It's All About
A Life Devoted to Leadership in the Arts
English
168 pages
34 color illustrations
22 × 16 cm
Hardcover € 33.95 [D]; \$ 39.99; £ 31.00
ISBN 978-3-422-98155-3

"A very eminent book about a very eminent man."
Prof. Dr. Peter Weibel, ZKM Karlsruhe

"A gorgeous portray"
Jens Hinrichsen, Monopol

Walt Disney's vision for an art school located before the gates of Los Angeles became a reality: Opened 50 years ago, the California Institute of the Arts had long been in crisis, before Steven D. Lavine led it to financial prosperity and international acclaim. Today, CalArts is the cradle of many Academy Award and Pulitzer Prize winners, of Mellon and Guggenheim Fellows – a hotspot of American creativity. In personal conversations with Jörn Jacob Rohwer, Lavine tells his life story for the first time, talking about cultural politics, philanthropy, the avant-garde and Los Angeles at the centre of his life. Spurred on by self-doubts and a desire to learn from failure, he proves to be a sensitive thinker, visionary and transatlantic mediator between the worlds of art, politics and education.



Jürgen Müller, Lea Hagedorn,
Giuseppe Peterlini, Frank Schmidt (Eds.)

Gegenbilder

Bildparodistische Verfahren in der Frühen Neuzeit

Pages **400**
Ills. **125 b/w, 25 color**
Format **24.0 × 17.0 cm**

SC 978-3-422-98239-0 **€ 59.00**
\$ 67.99
£ 53.50

GERMAN
FEBRUARY 2021

Discussion of the concept of parody from the perspective of art history

Agonality in the arts



Starting in the Renaissance, artists were bound to a canon of exemplary motifs and forms, something that again and again provoked counter-reactions. Methods parodying pictures could be used as an intrinsic artistic critique of authorities and aesthetic norms and to articulate claims to autonomy and status. Even though such counter-images were very much present in the early modern period,

they have hitherto only rarely been a focus of research. This volume addresses this desideratum. The case studies make a contribution to understanding pre-modern picture parodies from the perspectives of art history, literary studies, and visual culture by shedding light on their use in discourses on modernization and in specific conflict situations.

Jürgen Müller, Lea Hagedorn, Giuseppe Peterlini, Frank Schmidt, Collaborative Research Centre 1285 "Inventivity. Constellations and Dynamics of Disparagement", Technische Universität Dresden

on the left:
Urs Graf, *Prostitute exposing her leg*, 1513[23], etching, 140 × 72 mm, Kunstmuseum Basel, Kupferstichkabinett

on the right:
Marcantonio Raimondi (after Raffael), *The Triumph of Galatea*, 1515/16, engraving, 403 × 286 mm, Amsterdam, Rijksmuseum, Rijksprentenkabinet





Katharine Stahlbuhk
Oltre il colore

Die farbreduzierte Wandmalerei zwischen
Humilitas und Observanzreformen

Italienische Forschungen des
Kunsthistorischen Institutes in Florenz,
Max-Planck-Institut, 4. Folge, volume 13

Pages **416**
Ills. **190 b/w, 50 color**
Format **28.0 x 21.0 cm**

HC 978-3-422-98194-2 **€ 78.00**
\$ 89.99
£ 71.00

GERMAN
APRIL 2021

*New assessment of the stories of Genesis in
the Chiostro Verde (Green Cloister) in the Santa
Maria Novella*

*Colors (respectively green) regarded as a holistic
experience in the early modern era*

The study's main focus is a particular group of virtually one-color wall paintings with sacred subjects from the 14th and 15th century in Italy, whose reduction of color cannot be explained by the intention to evoke material. Besides early examples executed in shades of ochre, most wall paintings of this genre are green. Based on precise case studies and an extensive catalogue, the author sheds light for the first time on the content-related depth of the phenomenon by providing new insights into the semantics of color and material.

The massive dissemination of this form of monochrome painting can moreover be situated with respect to the history of faith and church politics thanks to the incorporation of picture cycles that have hitherto been neglected or are unknown.

Katharine Stahlbuhk,
Bibliotheca Hertziana – Max Planck
Institute for Art History in Rome



Gudrun Inboden
**Vorhangfall und
poetische Ekstase**

Gian Lorenzo Berninis Cappella
Paluzzi-Albertoni

Pages **176**
Ills. **1 b/w, 11 color**
Format **24.0 x 17.0 cm**

HC 978-3-422-98316-8 **€ 29.00**
\$ 33.99
£ 26.50

GERMAN
ALREADY PUBLISHED

*Art-historical reinterpretation of Bernini's Cappella
Albertoni in Rome*

*First incorporation of the rhetoric of the 17th century
and Baroque theater before the backdrop of the
Copernican revolution and the Counter Reformation*

The author interprets the drapery of Gianlorenzo Bernini's Cappella Albertaina for the first time as a curtain—leitmotif in Bernini's sculptural oeuvre—and as an overt figure of speech before the backdrop of the Counter Reformation and of Bruno and Galilei's "open vault of the sky". The curtain falls so as to be opened, as on the Baroque stage, and like the "metaphorical curtain" in theories of poetry of the 17th century, is linked with the eventfully induced affect of ecstasy. Metaphors reinterpret the unambiguous as the ambiguous.

The mystical therefore becomes poetic ecstasy. No biographical narrative is hence provided; it is instead about a declaration of belief in an art that liberates the creative powers of the intellect by means of aesthetic experience rather than by linking it to perception.

Gudrun Inboden,
art historian, Munich



Jan Mende
Schön behaglich warm
 Weimarer Öfen der Goethezeit

Pages **128**
 Ills. **35 b/w**
 Format **24.0 x 17.0 cm**

SC 978-3-422-97986-4 **€ 18.00**
 \$ 20.99
 £ 16.50

GERMAN
 MARCH 2021

New insights into the life of Johann Wolfgang von Goethe between staging and daily life

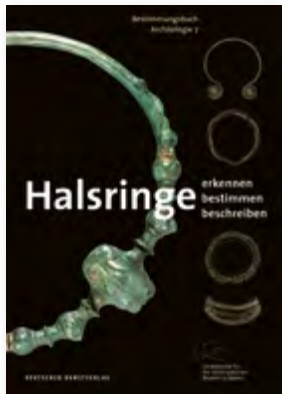
Stove design in the era of Goethe and the energy crisis around 1800

With a detailed catalog of the historical "parlor stoves" in the Residenzschloss and the writers' houses of Weimar

Goethe found the winter unbearable. The "most horrible months" forced him into the "attic cave" of his writing room, while the magnificent rooms of his house had to remain unheated. He needed to economize: firewood was expensive since Germany experienced its first energy crisis around 1800. For this reason, he was interested not only in modern economical stoves from Berlin; he even designed two stoves for rooms himself, for which he was able to ignite the interest of the famous architect Friedrich

Gilly. But how did the stoves at that time look and how were they heated? This question is examined based on the example of historical "parlor stoves" in Weimar. The appended catalog provides a detailed list of stoves in Weimar for the first time.

Jan Mende,
 Stadtmuseum Berlin



Angelika Abegg-Wigg,
 Ronald Heynowski
Halsringe
 Erkennen. Bestimmen. Beschreiben.

Bestimmungsbuch Archäologie 7
 Pages **176**
 Ills. **155 b/w, 25 color**
 Format **24.0 x 17.0 cm**

SC 978-3-422-98286-4 **€ 19.90**
 \$ 22.99
 £ 18.00

GERMAN
 FEBRUARY 2021

A new book in the bestselling series

A particularly magnificent genre among archeological finds

Neck rings—status symbols of prehistoric times

Neck rings are among the most magnificent genres among archeological finds. They are made of bronze, silver, or gold, elaborately produced, and richly ornamented. In prehistoric times, they were worn by selected men, women, and children, represented the status and dignity of the wearer, and distinguished the individual within his or her society.

In Central Europe, there are neck rings starting from the beginning of the Bronze Age around 2200 BCE. They are found up to the Migration Period around 500 CE, and in the case of

the inhabitants near the Baltic Sea even until into the tenth and eleventh century.

This book presents, describes, and portrays the typical individual forms. It also provides information about the dating and distribution of the forms as well as additional details.

Angelika Abegg-Wigg,
 Archaeological Museum Schloss
 Gottorf Schleswig
Ronald Heynowski,
 Archaeological Heritage Office in
 Saxony, Dresden

VOM FOSSIL ZUM BILD

is on
the Opus
Primum
2020
shortlist!

Only a few fossilized bones and footprints remain from the dinosaurs. Nevertheless, you can see them alive in the children's room and on the cinema screen - everyone apparently knows what they looked like. Where do these images of the primeval lizards and other fossil-based creatures come from? This volume examines the previously unwritten art history of dinosaur painting. It provides clear and surprising analyzes of the history as well as the current status of the so-called Paleoart.



Dennis Janzen
Vom Fossil zum Bild
Künstlerische Darstellungen
prähistorischen Lebens
German
288 pages
113 colour illustrations
24,0 × 17,0 cm
Softcover € 49,95 [D]; \$ 57.99; £ 45.50
ISBN 978-3-422-98117-1



Passion Leidenschaft
Die Kunst der großen Gefühle
 Landschaftsverband Westfalen-Lippe,
 Herrmann Arnholt (Eds.), Petra Marx,
 Ute Frevert, Ursula Fröhne, Stephanie
 Eichberg, Ulrich Heinen, Klaus Niehr,
 Kerstin Thomas, Susanne Witzgall
 2020. 304 pages 30.0 × 24.0 cm
 230 color ill.
 HC 978-3-422-98423-3 Ger
€ 48.00 / \$ 55.99 / £ 43.50



Zwischen Kosmos und Pathos.
Berliner Werke aus Aby Warburgs
Bilderatlas Mnemosyne /
Between Cosmos and Pathos.
Berlin Works from Aby Warburg's
Mnemosyne Atlas
 Neville Rowley, Jörg Völlnagel (Eds.)
 2020. 120 pages 26.0 × 19.0 cm
 75 color ill.
 SC 978-3-422-98288-8 En/Ger
€ 29.00 / \$ 33.99 / £ 26.50



Amish Quilts Meet Modern Art
 Staatl. Textil- und Industriemuseum,
 Karl Borromäus Murr,
 Tanja Kreutzer (Eds.)
 2020. 216 pages 26.5 × 23.0 cm
 80 color ill.
 HC 978-3-422-98279-6 En/Ger
€ 24.00 / \$ 27.99 / £ 22.00



(Wieder-)Entdecken
Die Kunsthalle Mannheim
1933 bis 1945 und die Folgen
 Johan Holten, Kunsthalle Mannheim
 (Eds.), Mathias Listl
 2020. 120 pages 28.0 × 20.5 cm
 numerous color ill.
 HC 978-3-422-98427-1 Ger
€ 19.50 / \$ 22.99 / £ 17.50



Ada und Emil Nolde – Luise und
Gustav Schiefler. Briefwechsel
Band 1: „Es ist immer ein Fest,
wenn ein Brief von Ihnen ankommt.“
1906–1914.
Band 2: „Möchten wir noch ein
recht weites und gutes Stück Leben
miteinander gehen.“ 1915–1956
 Nolde Stiftung Seebüll,
 Indina Woesthoff (Eds.),
 Indina Woesthoff
 2021. 1100 pages 24.0 × 16.0 cm
 200 color ill.
 HC 978-3-422-98257-4 Ger
€ 119.95 / \$ 137.99 / £ 109.00



wohnen 60 70 80
Junge Denkmäler in Deutschland
 Vereinigung der
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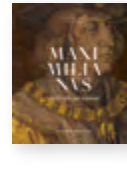
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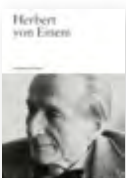
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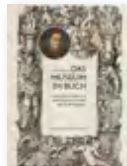
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