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DE GRUYTER

**ARTS**  
SPRING 2021

*Dear friends of De Gruyter,  
Dear readers,*

*The corona pandemic has shaped the year 2020 worldwide and changed our lives. In her study on cultural virology, artist Susanne Ristow examines the extent to which the “virus principle” became a figure of thought in art and culture as early as the 20th century. The subject of the new volume of the *Bildwelten des Wissens (Visual Worlds of Knowledge)* is also highly topical: the contributions deal with the control and censorship of images on the Internet, with processes that are often hidden and yet decisively determine our perception. I wish you a lot of pleasure in discovering these and many other exciting titles in our preview!*

Dr. Katja Richter  
Senior Acquisitions Editor Arts

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Zentralinstitut für Kunstgeschichte, Munich

## CONTENTS

### KUNST

Bildzensur	4
Kulturvirologie	5
Politics of Learning, Politics of Space	6
Oskar Kokoschka	7
Gefährliche Bilder	8
Die Bronzen des Massimiliano Soldani Benzi (1656-1740)	9
Aby Warburg 150	10
Memorial Landscapes	11
Politische Emotionen in den Künsten	11
Ökologien des Ausdrucks	12
Marmor, Gold und Edelstein	12
Image Acts	13
Breath	13
Die Evangelien der Typographia Medicea	14
Vermeer, Epikur und die Lust des Lebens	14
Das Bild als Gesprächsprogramm	15
Jacopo Bellini's Book of Drawings in the Louvre	15
Arts & Dementia	16
Kabarett Fledermaus @ Bar du Bois	16
inframince   infra-mince   infra mince	17
CrossSections	17
alles oder nichts wortet	18
JENNY. Ausgabe 08	18
Unwiderruflich letzte Vorstellungen	19
Sales Catalogue / Verkaufskatalog	19
Bauhaus-Paradigmen	20

### BACKLIST

Selected titles	21
-----------------	----





Katja Müller-Helle (Ed.)  
**Bildzensur**  
 Löschung technischer Bilder

**Bilderwelten des Wissens, 16**  
 Pages **136**  
 Ills. **60 b/w, 60 color**  
 Format **23.0 × 15.5 cm**

SC 978-3-11-070999-5

€ 19.95

\$ 22.99

£ 18.00

E-Book 978-3-11-071529-3

**GERMAN**

DECEMBER 2020

*The downside of the flood of images: image censorship online*

*Pixelation, upload filters, content moderation – practices of today's image censorship*

*Highly topical: How to deal with images of protest and terror*



Technical censorship of pictures is omnipresent and invisible at the same time. Content moderation on social media and automatic deletions by algorithms have given rise to a new union of human and non-human protagonists. While traditional institutions of censorship regulated the impact of dangerous pictures based on legal and religious norms, automated

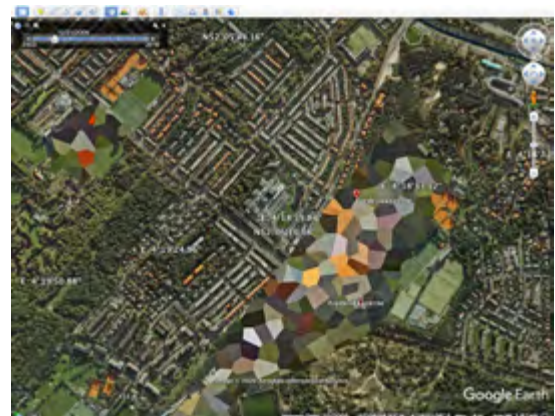
mechanisms controlled by international corporations do so today. In the public sphere of technical pictorial worlds, upload filters, content moderation, or deepfakes have replaced markers of the visibility of deletion such as censor bars or pixelation. In this experimental phase of the modern digital age, what pictures circulate in the flow of data is once again being

negotiated anew in technical, social, legal, and picture-theory terms.

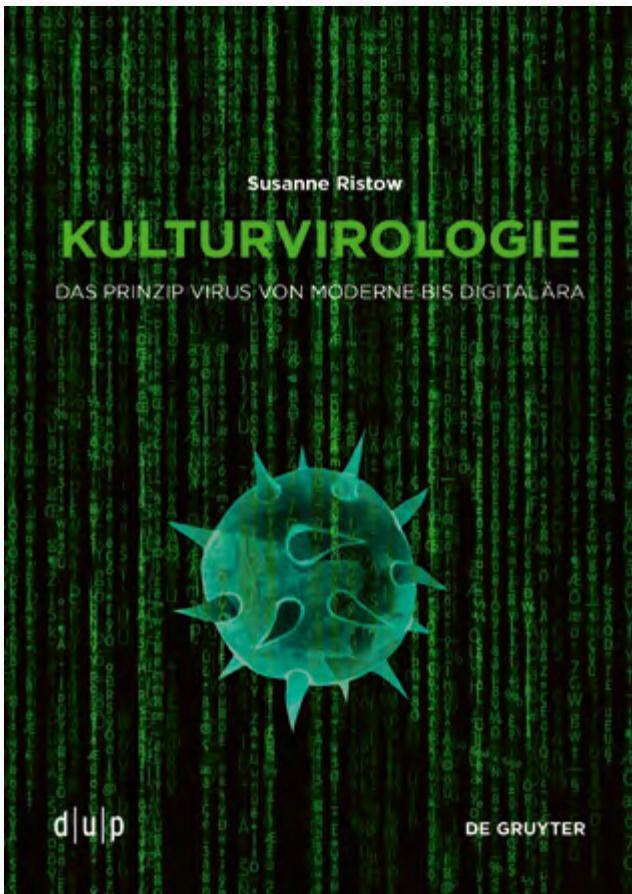
**Katja Müller-Helle,**  
 Research Centre „The Technical Image“, Humboldt University of Berlin



Hengame Hosseini: Censored Demonstration, photography 2020



Google Earth, Frederikkazerne, Screenshot, 2005



Susanne Ristow  
**Kulturvirologie**  
 Das Prinzip Virus von Moderne bis Digitalära

Pages **432**  
 Ills. **35 b/w**  
 Format **24.0 × 17.0 cm**

SC 978-3-11-070328-3 **€ 39.95**  
**\$ 45.99**  
**£ 36.50**

**GERMAN**  
 JANUARY 2021

DE GRUYTER

*The virus as a metaphor in sociopolitical, media and cultural theoretical discourse*

*On viral models in the context of art: Fluxus, Dada and pop culture*

*With numerous drawings by the author*

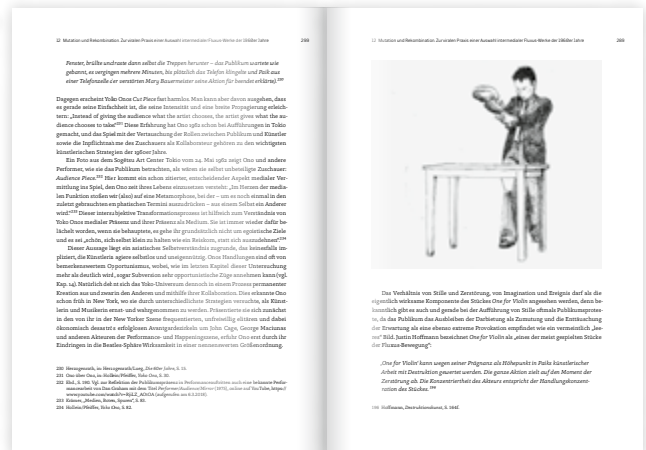
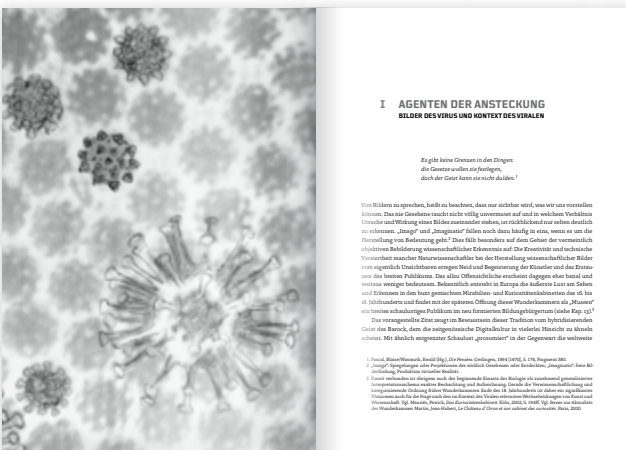


Viruses, which in contrast to bacteria, were first studied in depth in the late 1920s, as an obligatory parasite of foreign cells, have to be reprogrammed in such a way that a mass reproduction of them takes place in the host body itself. All the important discourses of the twentieth century come together in the "principle of viruses." Virality, hence the "going viral" of information

in mass culture, gives rise to something that attests to a new, rapidly accelerating communicative phenomenon of the twenty-first century as a result of digital reproduction technology. The CULTURAL VIROLOGY proposed here provides a wide-ranging overview of viruses as a figure of thought for interaction, transmission, interdisciplinarity, connectivity, and

interdependence in the twentieth and twenty-first century.

**Susanne Ristow**,  
 Artist, museologist, lecturer,  
 Heinrich Heine University, Düsseldorf







Tom Holert

## Politics of Learning, Politics of Space

Architecture and the Education Shock  
of the 1960s and 1970s

Pages **128**  
Ills. **25 b/w**  
Format **23.0 × 15.5 cm**

SC	978-3-11-071094-6	<b>€ 14.00</b>
		\$ 16.99
		€ 12.50
E-Book	978-3-11-072604-6	€ 14.00
		\$ 16.99
		€ 12.50

**ENGLISH**

JANUARY 2021

*New research on the relationship between space, architecture and education in the 1960s and 1970s*

*Introduction of the concept of “education shock” into the debate on the history of education and architecture*

*Rich in material and argued using case studies*

**Exhibition**

**Haus der Kulturen der Welt, Berlin**  
January 21st to April 12th, 2021

6



How the relationships between education and spatiality develop historically is demonstrated in an incisive way by the decades that followed the “Sputnik crisis” of 1957. The Soviet space program triggered a transformation of the global landscape of learning. The construction of hundreds of new schools and universities was initiated amid a Cold War atmosphere

...ranging from the optimism of reform to accounts of a „world educational crisis.“ At the same time, traditional pedagogical concepts were called into question—including a demand to do away with institutions of education. What is manifest in the architectures of learning in the 1960s and 1970s is a politics of space that is informed by the education shock that so shook

up societies globally, while they were gradually being transformed to become what we today call knowledge societies.

**Tom Holert,**

Art historian, curator, and artist,  
Berlin

**Auch interessant**

**Tom Holert, Haus der Kulturen der Welt (Hrsg.)**  
**Bildungsschock**  
*Lernen, Politik und Architektur in den 1960er und 1970er Jahren*

Pages **304**  
Ills. **130 color**  
Format **30.0 × 22.5 cm**

HC 978-3-11-070126-5  
**€ 28.00**

**GERMAN**

OKTOBER 2020





Régine Bonnefoit,  
Bernadette Reinhold (Eds.)  
**Oskar Kokoschka**  
Neue Einblicke und Perspektiven /  
New Insights and Perspectives

Edition Angewandte  
Pages **360**  
Ills. **60 color**  
Format **21.0 × 14.8 cm**

SC	978-3-11-072420-2	<b>€ 39.95</b> \$ 45.99 £ 36.50
E-Book	978-3-11-072422-6	€ 39.95 \$ 45.99 £ 36.50

**ENGLISH/GERMAN**  
MAY 2021

*Contemporary interdisciplinary research on  
Oskar Kokoschka*

*Research findings presented at an  
international conference with accompanying  
exhibition on Kokoschka's circle in exile, his  
expressionist plays, and his self-image*

*New archival discoveries from Vienna, Zurich,  
London, Moscow, and the USA*



Oskar Kokoschka earned his place in the canon of modernist resistance as the wild child of Viennese modernism; a versatile master of image and word, the progenitor of a much-imitated doll fetish, and an anti-fascist defamed by the Nazis as “degenerate”. In short, he was the epitome of the radical, political artist. Kokoschka revisited: This publication is the outcome of an inter-

national conference held at the Oskar Kokoschka Center at the University of Applied Arts Vienna. It brings together contemporary research from the fields of art, cultural studies, contemporary history, literature and theater studies, gender studies, and biography studies. Based on recently discovered sources, it sheds new light on the life and work of this fascinating artist, and critically

interrogates many of his most powerful narratives.

**Régine Bonnefoit**,  
Professor of Art History, University  
of Neuchâtel  
**Bernadette Reinhold**,  
Oskar Kokoschka Center, University  
of Applied Arts Vienna



Oskar Kokoschka, *Hirte, Hirsch und Fuchs*,  
1907, publ. 1909, color lithograph



*Die Puppe*, Munich, 1919





Ulrike Boskamp  
**Gefährliche Bilder**  
 Reisende Künstlerinnen und Künstler unter  
 Spionageverdacht

Pages **448**  
 Ills. **50 b/w, 100 color**  
 Format **24.0 × 17.0 cm**

HC 978-3-11-069952-4 **€ 49.95**  
 \$ 57.99  
 £ 45.50

**GERMAN**  
 APRIL 2021

*Setting sights on artists: the myth of the drawing spy*

*Topographical image media, bans on drawing, and military geography*

*Extensive material from several centuries and from throughout Europe*

8



From the sixteenth to the twentieth century, artists who traveled and drew or painted landscapes abroad were frequently suspected of being spies, particularly if they spent time in tense political situations in border regions, near fortresses, or the on front lines of wars. More than 240 reports of such allegations have been preserved. Ulrike Boskamp shows how artists

made use of these topical anecdotes as a means of (self-)staging and what drawings were connected with suspicions of espionage. The sources simultaneously provide access to the military dimension of historical landscapes and their social geography, particularly with respect to how topographical image media were dealt with and their relevance for the military.

Accusations of spying directed at artists are thus analyzed for the first time and the interface between artistic and military use of pictures is simultaneously examined.

**Ulrike Boskamp,**  
 Berlin



Mickey Mouse. *Super Secret Agent: Robert Baden Powell scouting Serbian fortifications*



Mark Twain, *Map of the Fortifications of Paris, 1879*



Carina A. E. Weißmann  
**Die Bronzen des  
 Massimiliano Soldani  
 Benzi (1656–1740)**

Repräsentationsstrategien des europäischen  
 Adels um 1700

Sammler, Sammlungen, Sammlungskulturen in  
 Wien und Mitteleuropa, 3

Pages **496**  
 Ills. **230 b/w, 80 color**  
 Format **28.0 x 22.0 cm**

HC 978-3-11-069365-2 **€ 79.95**  
 \$ 91.99  
 £ 72.50

**GERMAN**  
 MAY 2021

DE GRUYTER

*Florence—Vienna—London: the history of  
 collections in a European comparison*

*Florentine bronze art in the baroque era: from  
 workshop practice to presentation, including  
 a catalog of works*

*Diplomats and Courtiers: The Beginnings of  
 the Professional Art Market*



The striving for a royal crown, the ennobling of a clever financial policy, or the immortalizing of glorious victories—all of this is reflected in the grandeur of the bronzes by Massimiliano Soldani Benzi. Individuals who owned the Venus Medici or other full-size copies of ancient sculptures created by the Florentine medallion-maker around 1700, like the Liechtensteins or

the Marlboroughs, thus acquired not only a technically brilliant masterpiece, but also a privilege, since they came from one of the most important collections of ancient works of its time, that of the Medici. Soldani produced refined new creations of the originals from antiquity, which could only be obtained through diplomatic networks, long before the art market of

the eighteenth century made copies of ancient sculptures a mass product.

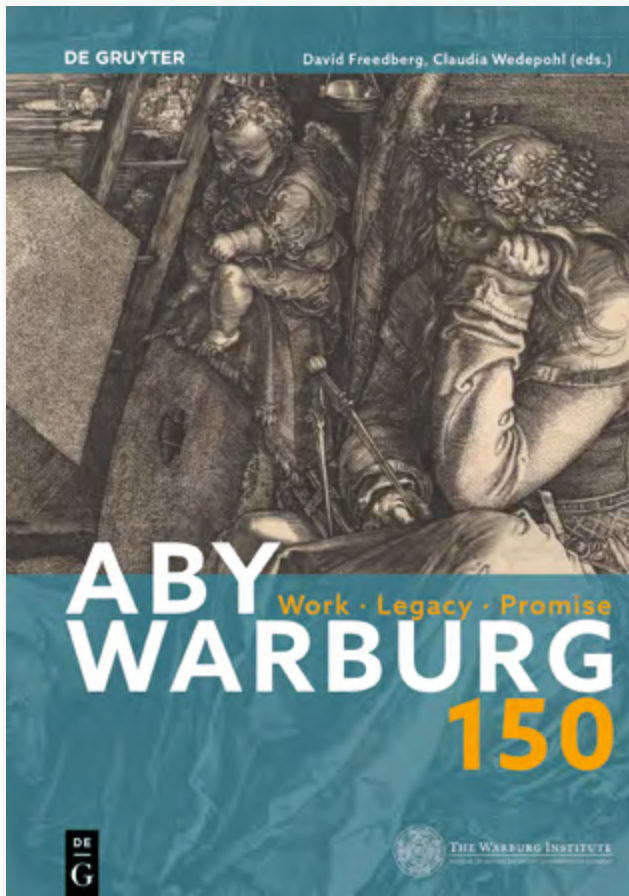
**Carina A. E. Weißmann,**  
 freelance author and curator,  
 Hackenheim



*Adonis Mourned by Venus and Cupids*



*Massimiliano Soldani, 1716*



David Freedberg,  
Claudia Wedepohl (Eds.)  
**Aby Warburg 150**

Work—Legacy—Promise

Pages **464**  
Ills. **100 b/w, 30 color**  
Format **24.0 × 17.0 cm**

HC	978-3-11-061256-1	<b>€ 49.00</b> \$ 56.99 £ 44.50
E-Book	978-3-11-072577-3	€ 49.00 \$ 56.99 £ 44.50

**ENGLISH**  
JUNE 2021

*New insights into the legacy of Aby Warburg*

*Aby Warburg in the history of science in the 20th and 21st century*

*Published in cooperation with the Warburg Institute, London and with the assistance of a grant from the Italian Academy for Advanced Studies in America at Columbia University, New York*



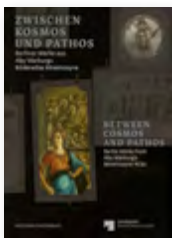
Aby Warburg is regarded as one of the great pioneers of modern cultural studies. This book brings together texts by many of the most renowned researchers in the field who have been influenced by his work. They address his extraordinary impact on the understanding of cultural transmission and the influence of images and texts across time and space. What emerges is the continuing significance of

Warburg for our own times. No one concerned with the many forms of the survival of the past in the present and the infinitely complex relationships between images and society will want to miss this book. Amongst the many distinguished contributors are Andreas Beyer, Horst Bredekamp, Lorraine Daston, Georges Didi-Huberman, Uwe Fleckner, Kurt Forster, David Freedberg, Carlo Ginzburg, WJT

Mitchell, Ulrich Raulff, Elisabeth Sears, Anke te Heesen, Martin Warnke, Claudia Wedepohl, Sigrid Weigel, and Cornelia Zumbusch.

**David Freedberg,**  
Columbia University, New York  
**Claudia Wedepohl,**  
Warburg Institute, London

### Also interesting



**Neville Rowley,**  
**Jörg Völlnagel**  
**Zwischen Kosmos und Pathos /**  
**Between Cosmos and Pathos**

Pages **120**  
Ills. **75 color**  
Format **26.0 × 29.0 cm**

SC	978-3-422-98288-8	<b>€ 29.95</b> \$ 34.99 £ 27.00
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**GERMAN/ENGLISH**  
APRIL 2020



**Michael Diers and**  
**Steffen Haug (Eds.) in cooperation**  
**with Thomas Helbig**  
**Aby Warburg – Briefe**

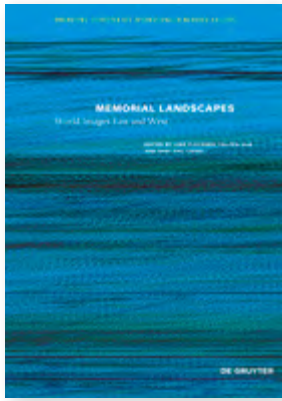
Pages **350**  
Ills. **75 color**  
Format **24.0 × 17.0 cm**

HC	978-3-11-053369-9	<b>€ 89.95</b> \$ 103.99 £ 82.00
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**GERMAN**  
OCTOBER 2021







Uwe Fleckner, Yih-Fen Hua,  
Shai-Shu Tzeng (Eds.)  
**Memorial Landscapes**  
World Images East and West

Mnemosyne, Schriften des Internationalen  
Warburg-Kollegs, 6

Pages **400**  
Ills. **206 b/w**  
Format **24.0 × 17.0 cm**

HC 978-3-11-065646-6 **€ 69.95**  
\$ 80.99  
£ 63.50

**ENGLISH**

DECEMBER 2020

As an everyday fact and an object of artistic design, landscape is a central category of human experience. Political, social, cartographic, and economic, but also philosophical and aesthetic references define historically changing concepts of landscape, which are considered here from both a Western and Asian perspective. Nature is staged as a space of experience in artworks, and the “memorial landscapes” thus created are examined based on examples of Asian, European, and American painting from the Middle Ages to the modern age. A look is thus taken at

aspects of the formation of national and cultural identity, the transnational transfer of concepts of landscape, and political, religious, and legal, as well as medical references.

**Uwe Fleckner**,  
University of Hamburg  
**Yih-Fen Hua**,  
National Taiwan University  
**Shai-Shu Tzeng**,  
National Taiwan Normal University

*Landscape painting and garden art from the Middle Ages to the modern age*

*Asian and Western landscape art from a comparative perspective*

*Political, cultural, religious, legal and medical aspects of the landscape*

11



Philipp Ekardt, Frank Fehrenbach,  
Cornelia Zumbusch (Eds.)  
**Politische Emotionen  
in den Künsten**

Mnemosyne, Schriften des Internationalen  
Warburg-Kollegs, 7

Pages **272**  
Ills. **28 b/w, 27 color**  
Format **24.0 × 17.0 cm**

HC 978-3-11-071130-1 **€ 69.95**  
\$ 80.99  
£ 63.50

**GERMAN**

DECEMBER 2020

Fear, worry, indignation, hate, contempt as well as trust, hope, compassion, empathy, or sympathy are regarded as both drivers of protest movements and a factor in processes of opinion formation, seem to guarantee the solidarity of political entities, and are responsible for crowd psychology phenomena like coups and revolutions or for the collapse of such movements into terror and horror. This book contributes to current debates surrounding the legitimacy of political emotions by taking a look at the history of art and literature: What iconogra-

phies do current politics of emotion draw on, to which long-since coded dramaturgies do social movements adhere, and what familiar narratives of mobilizing or containing political emotions are taken up?

**Philip Ekardt**,  
University of Konstanz  
**Frank Fehrenbach**,  
**Cornelia Zumbusch**,  
University of Hamburg

*From the Middle Ages to the present: Politics and emotions in the arts*

*From late medieval tombs and poems on Stalin's death to contemporary installation art: interdisciplinary contributions to a highly topical subject*



Frank Fehrenbach,  
Matthew Vollgraff (Eds.)  
**Ökologien des  
Ausdrucks**

Naturbilder / Images of Nature, 11

Pages **288**  
Ills. **40 b/w, 8 color**  
Format **24.0 x 17.0 cm**

HC	978-3-11-061962-1	€ 49.95 \$ 57.99 £ 45.50
E-Book	978-3-11-062144-0	€ 49.95 \$ 57.99 £ 45.50

12

ENGLISH/GERMAN  
MARCH 2021

*Ecologies of Expression* responds to recent reconsiderations of the relationships between art and nature, animacy and agency. "Expression" evokes traditional oppositions of mind and body, subject and object, nature and culture. These dichotomies have recently been called into question by "new" materialisms, relational ontologies and perspectival cosmologies. With multidisciplinary approaches ranging from art and film history to philosophy and the history of science, the texts in this volume reimagine expression beyond the anthropocentric

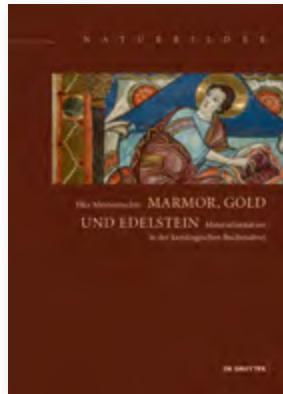
categories of an inherited "naturalistic" world-picture. The historical and theoretical manifestations of the "expressive" provide new insights into the manifold interconnections and mutual integrations of biological, aesthetic and psychological knowledge.

**Frank Fehrenbach,**  
University of Hamburg  
**Matthew Vollgraff,**  
Warburg Institute, London

*New conceptual approaches to "expression" as a mediating category between "nature" and "culture"*

*History and theory of art, film, biology and psychology as interdisciplinary subjects*

*Connected to contemporary research on "vital materialism", animal and plant studies*



Ilka Mestemacher  
**Marmor, Gold und  
Edelstein**

Materialimitation in der Buchmalerei  
vom Hof Karls des Großen

Naturbilder / Images of Nature, 12

Pages **448**  
Ills. **5 b/w, 5 color**  
Format **24.0 x 17.0 cm**

SC	978-3-11-071077-9	€ 79.95 \$ 91.99 £ 72.50
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GERMAN  
JULY 2021

The magnificent manuscripts associated with Charlemagne's circle are among the treasures of medieval book art. In both the works of the "Court school" and the "Group of the Vienna Coronation Gospels," imitated materials play a major role. Ilka Mestemacher is the first to explore the aesthetics, iconography, and technique of painted marble columns and precious stones. Through the focus on materials, she sheds light on the relationship between book illumination and contemporary architecture and goldsmithing. In addition, Mestemacher examines

the Christian discourse on the imitation of nature. With its numerous color illustrations, the monograph offers a completely new view of the magnificent Carolingian manuscripts.

**Ilka Mestemacher,**  
Bavarian national museum, Munich

*Completely new, extensive selection of color illustrations of Carolingian book painting*

*Latest research on art in the environment of Charlemagne, in particular Charlemagne's "Court school"*

*Artistic contribution to the highly topical field of materials research*



## Horst Bredekamp **Image Acts**

A Systematic Approach to Visual Agency  
2nd edition

Image Word Action / Bild Wort Aktion /  
Imago Sermo Actio

Pages **361**  
Ills. **199 color**  
Format **24.0 x 17.0 cm**

SC	978-3-11-072569-8	<b>€ 29.95</b> \$ 34.99 £ 27.00
E-Book	978-3-11-072582-7	€ 29.95 \$ 34.99 £ 27.00

**ENGLISH**  
FEBRUARY 2021

*Systematization of the image acts*

*Historic review of the iconoclastic controversy of our times*

*Second edition, complemented with a new foreword*

Heavily represented sections of contemporary philosophy subscribe to the notion of “embodiment”. However promising this pragmatic turn of events may be, it remains limited in that it interprets the world as a projection of the cognizing “I”. By contrast, *Image Acts* focuses on the counterforce of the form of images. The book subdivides this sphere into three parts: imitation, substitution, and the pure effect of the form. All three parts are contemplated with examples from antiquity through to the present and the iconoclastic controversies of

our times. From this reconstruction of the image act springs the element of a new philosophy of affordance.

**Horst Bredekamp,**  
Humboldt University, Berlin



## Linn Burchert, Iva Rešetar (Eds.) **Breath**

Morphological, Ecological and Social  
Dimensions

Pages **360**  
Ills. **60 b/w, 60 color**  
Format **24.0 x 17.0 cm**

SC	978-3-11-070183-8	<b>€ 29.95</b> \$ 34.99 £ 27.00
E-Book	978-3-11-070187-6	Open Access

**ENGLISH/GERMAN**  
APRIL 2021

*First comprehensive research on breath in socio-political contexts from modernity to the present*

*New references to ecology, atmosphere and social critique*

During breathing—in the process of constant exchange and crossing of boundaries between the organism and its environment—air as an “immaterial” material becomes active. For the first time, this anthology brings together studies on breath from the perspective of the arts and humanities, as well as experimental scientific and design practices. Focusing on the period from 1900 to the present day, the publication covers an era during which air has become a precarious medium: whether in the context of climate change or global

pandemic, space technology or gas warfare, air is now co-created and manipulated by humans. Against this backdrop, breath appears as an elusive yet vital substance that reveals the interconnections between the physical, symbolic, technological and social realms.

**Linn Burchert,**  
Institute of Art and Image History at the Humboldt University of Berlin  
**Iva Rešetar,**  
Cluster of Excellence „Matters of Activity“ at the Humboldt University of Berlin





Caren Reimann  
**Die Evangelien der  
 Typographia Medicea**  
 Arabischer Buchdruck, Buchhandel und  
 Buchillustration in Rom um 1600

European Identities and  
 Transcultural Exchange, 3

Pages **480**  
 Ills. **115 b/w, 16 color**  
 Format **24.0 x 17.0 cm**

HC 978-3-11-068862-7

€ 79.95  
 \$ 91.99  
 £ 72.50

GERMAN  
 JUNE 2021

14

*New research on the Medici Oriental Press as an  
 international business enterprise*

*Evaluation of the unusually extensive sources  
 of an early modern printer*

*Comprehensive analysis and art historical  
 classification of woodcut illustrations*

The Medici Oriental Press (1584–1614) occupied a special position among Roman workshops—supported by Pope Gregory XIII and financed by Ferdinando de' Medici, it produced books in Arabic and Chaldean that were supposed to satisfy both scholarly and missionary requirements. This study assesses the extensive accounting documents that have been preserved with respect to the question of how the Medici Oriental Press positioned itself in the network of European printing houses and the international book market. Based on the

example of the Gospels in Arabic and Arabic-Latin, it provides insights into the operation and costs of the process of producing books, and into practices for negotiating with the pontifical censorship authorities, book agents, and diplomats.

**Caren Reimann,**  
 Julius-Maximilians-University  
 Würzburg



Andreas Prater  
**Vermeer, Epikur und  
 die Lust des Lebens**

Pages **192**  
 Ills. **46 b/w, 28 color**  
 Format **24.0 x 17.0 cm**

HC 978-3-11-068289-2

€ 39.95  
 \$ 45.99  
 £ 36.50

GERMAN  
 MAY 2021

*Vermeer's paintings in a new interpretation*

*Reception of Epicurus in the 17th century*

*Vermeer as an painter of the early Enlightenment*

Vermeer van Delft is considered to be the most important painter of Dutch life in the so-called Golden Age. Many studies of his paintings have dealt with deciphering concealed connections and symbolic references. The research has up to now assumed that the philosophy of Spinoza and Descartes may have influenced the painter. Andreas Prater, in contrast, shows that and how particular maxims and sentences by Epicurus and his Latin successor Lucretius were incorporated in Vermeer's paintings. Epicurus was rediscovered in the seventeenth century and his

doctrines of joy and desire, which had fallen into disrepute for a long time, rehabilitated. The hitherto neglected and unknown aspects make the work of the great Dutch painter appear in an entirely new light.

**Andreas Prater,**  
 Munich



Wolfgang Brassat  
**Das Bild als  
 Gesprächsprogramm**

Zur Geschichte des kommunikativen  
 Gebrauchs von Kunstwerken

Pages **608**  
 Ills. **40 b/w, 200 color**  
 Format **21.0 x 28.0 cm**

HC 978-3-11-072617-6 **€ 129.95**  
 \$ 148.99  
 £ 117.50

E-Book 978-3-11-072600-8 **€ 129.95**  
 \$ 148.99  
 £ 117.50

**GERMAN**  
 MAY 2021

*New research on the reception of art in the early modern period*

*New perspectives on works by Botticelli, Raphael, Caravaggio, Rubens, Watteau*

*Art, sociability, and conversational rhetoric*

The present publication deals with the communicative use of painting during the early modern period. In contrast to modernism, the early modern period was characterized by the ideal of a sociable, playful reception of art, in which works were translated and commented on in and through conversational rhetorical language. With a view to progressive processes of art becoming autonomous, Wolfgang Brassat uses selected examples from the quattrocento to French and English art of the 18th century to investigate how artists stimulated

conversation about their work and the arts through recursive and self-reflexive procedures, enigmatic and ambiguous pictorial elements, the thwarting of established representational conventions, and the questioning of the traditional concept of art.

**Wolfgang Brassat,**  
 University of Erlangen



Norberto Gramaccini  
**Jacopo Bellini's Book  
 of Drawings in the  
 Louvre**

Pages **208**  
 Ills. **70 color**  
 Format **24.0 x 15.0 cm**

SC 978-3-11-072595-7 **€ 39.00**  
 \$ 44.99  
 £ 35.50

**ENGLISH**  
 APRIL 2021

*New perspective on a major work of the early Italian Renaissance*

*Discussion of drawings on subjects such as anatomy, mythology and chronicle*

*New research on the status of the visual arts in modern times*

The RF 1475–1556 album in the Louvre is regarded as a very important corpus of drawings from the early Renaissance. Norberto Gramaccini shows that the traditional attribution to the Venetian painter Jacopo Bellini and the interpretation of the contents contingent on it have to be subjected to a revision. Based on new findings, the book of drawings actually belonged to Bellini's son-in-law Andrea Mantegna, and his pupil, the Paduan painter Francesco Squarcione, was responsible for creating them. The topics of the drawings—anatomy, perspective,

archeology, mythology, contemporary chronicles, and animals—were part of the teaching program of an art academy established by Squarcione, which provided crucial impulses for the status of artists in the modern era and the dissemination of the idea of academies.

**Norberto Gramaccini,**  
 Renmin University Beijing, China



Ruth Mateus-Berr,  
L. Vanessa Gruber (Eds.)

## Arts and Dementia

Interdisciplinary Perspectives

Edition **Angewandte**

Pages **400**  
Ills. **32 b/w, 182 color**  
Format **24.2 × 17.0 cm**

HC 978-3-11-072047-1

€ 49.95  
\$ 57.99  
£ 45.50  
€ 49.95  
\$ 57.99  
£ 45.50

E-Book 978-3-11-072055-6

ENGLISH

NOVEMBER 2020

*Interdisciplinary research on arts and dementia*

*New perspectives from social design, museum education, sound art, and architecture*

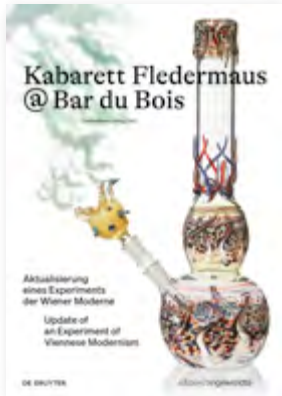
*Art and design interventions to improve individual situations and the way society deals with dementia*

Dementia is a term that encompasses a wide range of symptoms. In Europe alone about 10 million people live with dementia. Where health policy and medical approaches reach their limits, art and design strategies can open up new perspectives for people living with dementia—in terms of their abilities and circumstances and their social environment.

This interdisciplinary handbook is aimed at people working and researching in the field of dementia. It offers insights into the possibilities and limitations of artistic and art-

related interventions in relation to dementia. This publication brings together contributions from the disciplines of design, architecture, and art, music, and museum education, providing a variety of insights into this multifaceted syndrome.

**Ruth Mateus-Berr, L. Vanessa Gruber,**  
Center for Didactics of Art and Interdisciplinary Education, University of Applied Arts Vienna



Cosima Rainer (Ed.)

## Kabarett Fledermaus @ Bar du Bois

Update of an Experiment of Viennese Modernism

Edition **Angewandte**

Pages **176**  
Ills. **15 b/w, 120 color**  
Format **29.7 × 21.0 cm**

SC 978-3-11-072306-9

€ 29.95  
\$ 34.99  
£ 27.00

ENGLISH/GERMAN

DECEMBER 2020

*Artistic reconstruction of one of the most innovative projects of the Wiener Werkstätte*

*First-ever publication of historic images of the legendary bar of the Cabaret Fledermaus and documentation of the replica*

*With contributions from Barbara Lesák, Stefanie Kitzberger, Sofie Mathoi, Cosima Rainer, and Elana Shapira*

The past is not over—it can be rediscovered and explored in archives, and even revived. One such revival—in several acts—is that of the legendary Cabaret Fledermaus (1907–1913) in Vienna, once a locus of emancipatory and escapist tendencies as well as pioneering artistic design.

As part of an international cooperative project, the Department of Collection and Archive of the University of Applied Arts Vienna constructed a faithful replica of the famous bar of this cabaret in 2019, and in 2020 the artists' collective Bar du Bois de-

veloped an exhibition entitled *unter flaschen. Die Fledermaus in der Bar du Bois* [among bottles. The Fledermaus at the Bar du Bois]. This publication documents both the rediscovery of a legendary site of Viennese modernism and its current twofold “resurrection”.

**Cosima Rainer,**

Director of the Department of Collection and Archive of the University of Applied Arts Vienna



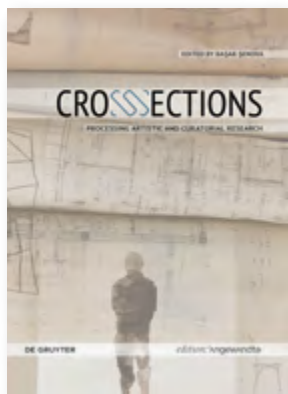


Stephan Hilge, Roman Pfeffer,  
Nita Tandon, Gudrun Ratzinger,  
Franz Thalmair (Eds.)  
**inframince | infra-mince |  
infra mince**  
TransArts at the University of Applied  
Arts Vienna / TransArts an der Universität für  
angewandte Kunst Wien

**Edition Angewandte**  
Pages **304**  
Ills. **230 color**  
Format **21.6 × 16.3 cm**

HC 978-3-11-072418-9 **€ 39.95**  
\$ 45.99  
£ 36.50  
E-Book 978-3-11-072424-0 **€ 39.95**  
\$ 45.99  
£ 36.50

**ENGLISH/GERMAN**  
APRIL 2021



Başak Şenova (Ed.)  
**CrossSections**  
Processing Artistic and Curatorial Research

**Edition Angewandte**  
Pages **272**  
Ills. **715 color**  
Format **22.0 × 16.0 cm**

SC 978-3-11-071648-1 **€ 39.95**  
\$ 45.99  
£ 36.50  
E-Book 978-3-11-071656-6 **€ 39.95**  
\$ 45.99  
£ 36.50

**ENGLISH**  
OCTOBER 2020

*A review of the state of contemporary transdisciplinary art, featuring current artistic and theoretical positions*

*Transdisciplinarity in art and as an editorial-curatorial process*

*Richly illustrated, and with contributions by Sabine Folie, Patricia Grzonka, Christian Höller, Wolfgang Ullrich among others*

“Inframince”, a term coined by Marcel Duchamp, refers to ephemeral, ultra-thin, and undecidable phenomena—such as the warmth that remains on a chair after a person gets up. In this book, “inframince” is taken to signify forms of transdisciplinarity in contemporary art. Authors and visual artists capture in text and image fleeting moments in which artistic, theoretical, scientific, or everyday cultural elements meet, change, or merge with one another. Numerous examples of artistic and teaching practice within the discipline

of TransArts at the University of Applied Arts Vienna vividly reveal how these manifold transgressions can be rendered productive.

**S. Hilge, R. Pfeffer, N. Tandon,** heads of TransArts, Vienna  
**G. Ratzinger, F. Thalmair,** curators, Vienna

*Makes the case for a collaborative artistic research process and a new approach to exhibition-making*

*The result of a three-year international artistic research project involving 19 artists and nine institutions*

*Features a variety of contributions from 56 authors*

This book documents the “CrossSections” project (2017–2019), an interdisciplinary platform for artistic research, artistic dialogue, and artistic production curated by Başak Şenova. In collaboration with 19 artists and nine institutions, Şenova developed and tested new strategies of artistic research and new ways of exhibiting, through artist-in-residence programs, exhibitions, performances, and presentations in Vienna, Helsinki, and Stockholm.

In 56 contributions, the book documents all aspects of the “Cross-

Sections” project, tracking and presenting different forms and methods of artistic practice and collaboration developed under constantly changing conditions and circumstances.

**Başak Şenova,** curator, designer; co-director of the “Octopus Programme” and Visiting Professor, University of Applied Arts Vienna



Gerhild Steinbuch,  
Sandro Huber, Sabine Konrath,  
Greta Pichler, Felicitas Prokopetz,  
Tizian Natale Rupp (Eds.)

## alles oder nichts wortet

Festschrift für Ferdinand Schmatz

Edition Angewandte  
Pages 128  
Format 36.8 × 27.5 cm

HC 978-3-11-072305-2

€ 39.95  
\$ 45.99  
£ 36.50

GERMAN  
DECEMBER 2020

*The work, influence, and impact of the distinguished  
Austrian author Ferdinand Schmatz*

*Anthology with contributions by well-known German-  
language authors*

*Richly designed art book with an artwork by  
Heimo Zobernig*

The writer Ferdinand Schmatz is not only an outstanding poet and essayist; for more than thirty years he has also taught at the University of Applied Arts Vienna, where he has headed the Institute of Linguistic Arts since 2012. In *alles oder nichts wortet* [all or nothing in words], his colleagues, peers, and students honor the work and influence of Ferdinand Schmatz in a special way; by reading his texts, through literary responses to his writing, in anecdotes, common thought experiments, and warm appreciation. This volume also includes conversa-

tions with the author and excerpts from selected works of other artists, including those of composers Wolfgang Mitterer and Beat Furrer.

**G. Steinbuch, S. Huber, S. Konrath, G. Pichler, F. Prokopetz, T. Rupp,** Institute of Language Arts, University of Applied Arts Vienna



Laura Bärtle, Sophia Dostal, Anouk Doujak, Sophia Eisenring, Dora Koderhold, Laura Kunz, Felix Senzenberger, Veronika Zorn (Eds.)

## JENNY. Ausgabe 08

Denken. Glänzen. Text.

Edition Angewandte  
Pages 132  
Format 25.5 × 18.0 cm

SC 978-3-11-072111-9

€ 19.95  
\$ 22.99  
£ 18.00

GERMAN  
NOVEMBER 2020

*The 8th edition of the annual anthology of the Institute  
of Language Arts of the University of Applied Arts  
Vienna in a new and elaborate artistic design*

*Brings together young and experimental voices in the  
field of contemporary literature*

*Includes a wide range of literary genres*

The lavishly designed literary magazine *JENNY* has twice been awarded the title of Austria's most beautiful book and is now appearing in its eighth edition. *JENNY* is an anthology of poetry, prose, and drama, published annually by students of the Institute of Language Arts at the University of Applied Arts Vienna. This interdisciplinary work unites artistic typography and design with experimental literary texts that frequently challenge convention. *JENNY. Ausgabe 08* reflects a broad spectrum of contemporary literature and language art. It includes an es-

say by Ronya Othmann on identity politics and appropriation and an interview with Andra Schwarz, artist-in-residence at the MuseumsQuartier Wien as part of the "JENNY passiert" project.

**L. Bärtle, S. Dostal, A. Doujak, S. Eisenring, D. Koderhold, L. Kunz, F. Senzenberger, V. Zorn,** University of Applied Arts Vienna



Dieter Bachmann  
**Unwiderrufflich letzte Vorstellungen**

Roman in fünf Akten

Edition Voldemeer

Pages **192**  
 Ills. **2 b/w**  
 Format **21.0 × 12.5 cm**

SC 978-3-11-071231-5 **€ 22.00**  
 \$ 25.99  
 £ 20.00

GERMAN  
 AUGUST 2020

Waning and fading—as a non-fiction editor at Huber & Leon, Himlicek spent many hours poring over scientific manuscripts. Descended from a troupe of Czech trapeze artists, he dreamed of loftier pursuits. As an amateur philosopher he boils everything down to first principles: Why are there dots on his mother's dress? He sets out to seek the Café de l'Univers, the ominous cradle of all things. Dark and gentle, Himlicek has become adept in the art of leave-taking. He sets up a philosophical variety store of small things, contemplates a theory

of loss, and finally catapults himself grandiosely into the universe with his grand piano—as a pianist who never learned to play. Irrevocably.

**Dieter Bachmann,** writer, editor, storyteller; from 1988–1998 editor-in-chief of *du—Zeitschrift der Kultur*, lives in Zurich and Umbria

*New prose work by Swiss writer Dieter Bachmann in Edition Voldemeer*

*A novel about the art of leave-taking in five acts*

*A new novel published as the author turns 80*

*“This author is a cheerful misanthrope, an epicurean satirist [...], and an exquisite stylist.” (Neue Zürcher Zeitung)*



Kurt Ryslavy  
**Sales Catalogue / Verkaufskatalog**

A product catalogue of the art market critique Verkaufswerke (Works for Sale) since the beginning of the 1990s

Edition Voldemeer

Pages **160**  
 Ills. **33 b/w, 162 color**  
 Format **28.0 × 22.0 cm**

SC 978-3-11-072310-6 **€ 38.00**  
 \$ 43.99  
 £ 34.50

ENGLISH/GERMAN  
 OCTOBER 2020

The book critically examines the *Works for Sale* series by the Austrian conceptual artist Kurt Ryslavy, which may be regarded as the magnum opus of his nearly forty years of artistic practice. *Works for Sale* are immaterial sculptures. The central concept is the idea of buying or selling the work of another artist under the title *Work for Sale* and under Ryslavy's name. First shown in Ghent in 1992, the *Works for Sale* were later included in Kasper König's Skulptur Projekte Münster in 1997. They attracted international attention but were never

sold in an institutional context. The documentation, certificates, and packaging that accompany the *Works for Sale* are merely material accessories, reflecting a failure to understand the intangible nature of the work.

**Kurt Ryslavy,** was born in Austria and has lived in Brussels since 1987. He is a conceptual artist, art collector, and wine dealer.

*A critical look of the art market based on the Works for Sale series by the Austrian artist Kurt Ryslavy*

*Featuring works by renowned artists such as Christo and Jeanne-Claude, Martin Kippenberger, Cora Pongracz, Dieter Roth, Franz West*

*With texts by Monika Bayer-Wermuth and Thomas Becker*



Anne Röhl, André Schütte,  
Phillip Knobloch, Sara Hornäk, Susanne  
Henning, Katharina Gimbel (Eds.)

## Bauhaus-Paradigmen

Künste, Design und Pädagogik

Pages **416**  
Ils. **134 b/w, 20 color**  
Format **24.0 × 17.0 cm**

HC 978-3-11-072696-1

€ 79.00  
\$ 90.99  
£ 72.50

GERMAN  
APRIL 2021

*Interdisciplinary perspective*

*Materiality in the arts, design, and (art)  
education*

*Design and social/economic transformations*



As a result of its aspiration to design the world comprehensively and to take action pedagogically based on the arts, the Bauhaus established an inseparable link between architecture, design, art, and pedagogy. The effects of this in-depth desire for reform can also still be recognized in art, architecture, design, and contemporary processes of aesthetic education

one hundred years after the school's founding. The resonance of the Bauhaus is thus the topic of this book. The various texts reflect on the Bauhaus from the perspectives of the history of art and design, art education, and educational science with respect to the aspects: reception in popular culture, education through design, material in teaching, and the Bauhaus

as a regulative idea in the digital age.

**Katharina Gimbel, Susanne Henning,  
Anne Röhl, André Schütte,**  
University of Siegen  
**Sara Hornäk,**  
Düsseldorf Academy of Art  
**Philip Knobloch,**  
Technical University of Dortmund

### Also interesting



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GERMAN



**Carsten Krohn**  
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Pages **208**  
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ENGLISH







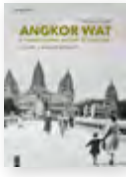
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James Elkins  
2020. 240 pages 24.0 × 17.0 cm  
7 color ill.  
SC 978-3-11-068110-9 En  
€ 33.95 / \$ 39.99 / £ 31.00  
E-Book 978-3-11-072247-5 En  
€ 33.95 / \$ 39.99 / £ 31.00



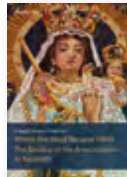
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Luca Del Baldo  
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HC 978-3-11-069519-9 En  
€ 32.00 / \$ 37.00 / £ 29.00  
E-Book 978-3-11-070610-9 En  
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€ 68.95 / \$ 79.99 / £ 62.50



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52 color ill.  
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Birgit Mersmann (Eds.)  
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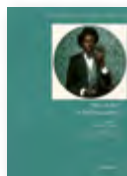
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Sugata Ray (Eds.)  
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SC 978-3-11-060364-4 En  
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**Beyond "Art Collections"**  
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Gianfranco Adornato,  
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Walter Cupperi (Eds.)  
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HC 978-3-11-053791-8 En/Ger/It  
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Staci G. Scheiwiller (Eds.)  
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Nadine Jirka, Stella Jungmann  
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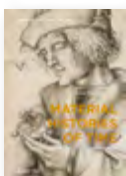
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On the Pursuit of Images  
Maurice Saß  
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80 b/w ill., 35 color ill.  
HC 978-3-11-054387-2 En/Ger  
€ 59.95 / \$ 68.99 / £ 54.50



**Nature and the Arts in Early Modern Naples**  
Frank Fehrenbach,  
Joris van Gastel  
2020. 270 pages 24.0 × 17.0 cm  
91 b/w ill., 15 color ill.  
HC 978-3-11-059922-0 En  
€ 68.95 / \$ 79.99 / £ 62.50  
E-Book 978-3-11-072048-8 En  
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**Chiaroscuro als ästhetisches Prinzip**  
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Claudia Lehmann,  
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Gianenrico Bernasconi, Susanne  
Thürigen (Eds.)  
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63 color ill.  
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**Object Fantasies**  
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Philippe Cordez, Romana Kaske,  
Julia Saviello, Susanne Thürigen (Eds.)  
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62 b/w ill.  
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**Acquiring Cultures**  
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Bénédicte Savoy, Charlotte Guichard,  
Christine Howald (Eds.)  
2018. 316 pages 24.0 × 17.0 cm  
64 b/w ill.  
HC 978-3-11-054398-8 En  
€ 49.95 / \$ 57.99 / £ 45.50  
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€ 49.95 / \$ 57.99 / £ 45.50



**Leviathan**  
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Body politic as visual strategy in the work of Thomas Hobbes  
Horst Bredekamp  
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HC 978-3-11-068136-9 En  
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E-Book 978-3-11-068141-3 En  
€ 33.95 / \$ 39.99 / £ 31.00



**Galileo's Thinking Hand**  
Mannerism, Anti-Mannerism and the  
Virtue of Drawing in the Foundation  
of Early Modern Science  
Horst Bredekamp, Cohen Mitch  
2019. 366 pages 24.0 × 17.0 cm  
100 b/w ills., 235 color ills.  
HC 978-3-11-052006-4 En  
€ 49.95 / \$ 57.99 / £ 45.50  
E-Book 978-3-11-053921-9 En  
€ 49.95 / \$ 57.99 / £ 45.50



**Darwin's Corals**  
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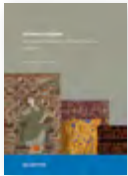
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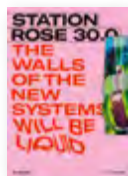
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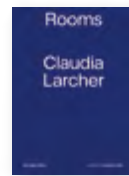
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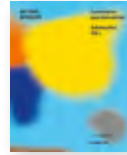
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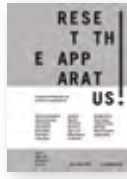
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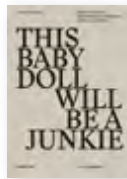
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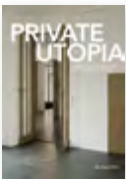
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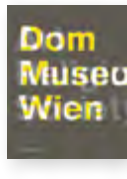
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Adornato, Gianfranco 21  
 Alloa, Emmanuel 21  
**B**  
 Baader, Hannah 21  
 Bachmann, Dieter 19  
 Baert, Barbara 21  
 Bahrmann, Nadine 22  
 Ballhausen, Thomas 22  
 Baresel-Brand, Andrea 22  
 Bärtle, Laura 18  
 Bast, Gerald 23  
 Bernasconi, Gianenrico 21  
 Bock von Wülfingen, Bettina 21  
 Bonnefoit, Régine 7  
 Boskamp, Ulrike 8  
 Brassat, Wolfgang 15  
 Bredekamp, Horst 13, 22  
 Bücheler, Anna 22  
 Burchert, Linn 13

C

Cappelletto, Chiara 21  
 Casper, Mark-Oliver 22  
 Cirucci, Gabriella 21  
 Cocker, Emma 23  
 Cordez, Philippe 21  
 Cupperi, Walter 21

D

Del Baldo, Luca 21  
 Devuyst, Evelyn 23  
 Dittelbach, Thomas 21  
 Dogramaci, Burcu 21  
 Doringer, Bogomir 23  
 Dostal, Sophia 18  
 Doujak, Anouk 18

E

Eck, Caroline van 22  
 Eisenring, Sophia 18  
 Ekardt, Philipp 11  
 Elkins, James 21

F

Falser, Michael 21  
 Fehrenbach, Frank 11, 12, 21  
 Felderer, Brigitte 23  
 Fellmann, Benjamin 22  
 Fishhof, Gil 21  
 Fleckner, Uwe 11  
 Freedberg, David 10

G

Gansterer, Nikolaus 23  
 Gastel, Joris van 21  
 Gimbel, Katharina 20  
 Gocke, Bettina 21  
 Götsch, Michaela 22  
 Gramaccini, Norberto 15, 21  
 Greil, Mariella 23  
 Gruber, L. Vanessa 16  
 Guichard, Charlotte 21

H

Hablesreiter, Martin 22  
 Heider, Caroline 23  
 Henning, Susanne 20  
 Hilge, Stephan 17  
 Holert, Tom 6  
 Horak, Ruth 23  
 Hornäk, Sara 20  
 Howald, Christine 21  
 Howard, Michelle 22  
 Hua, Yih-Fen 11  
 Huber, Sandro 18

J

Jirka, Nadine 21  
 Jochum, Richard 22  
 Jukić, Nina 23  
 Jungmann, Stella 21  
 Jutz, Gabriele 23

K

Kargl, Michael 23  
 Kaske, Romana 21  
 Knobloch, Phillip 20  
 Koderhold, Dora 18  
 Konrad, Verena 22  
 Konrath, Sabine 18  
 Kowanz, Brigitte 23  
 Kozek, Peter 23  
 Krenn, Martin 23  
 Krist, Gabriela 23  
 Kunz, Laura 18  
 Kurzmeyer, Roman 23

L

Lehmann, Claudia 21  
 Lissel, Edgar 23  
 Lupfer, Gilbert 22

M

Mateus-Berr, Ruth 16, 22  
 Méhu-Blantar, Ines 23  
 Mersmann, Birgit 21  
 Mestemacher, Ilka 12  
 Mitch, Cohen 22  
 Mokre, Monika 23  
 Möntmann, Ulrike 23  
 Müller-Helle, Katja 4

P

Parodi, Luciano 22  
 Passath, Niki 23  
 Patka, Erika 22  
 Penninger, Josef 23  
 Peytchinska, Elena 22  
 Pfeffer, Roman 17  
 Pichler, Greta 18  
 Pilinger, Erszébet 23  
 Pinkus, Assaf 21  
 Prater, Andreas 14  
 Prokopetz, Felicitas 18

R

Rainer, Cosima 16  
 Ratzinger, Gudrun 17  
 Ray, Sugata 21  
 Reimann, Caren 14  
 Reinhold, Bernadette 7  
 Reiter, Roland 23  
 Reitstätter, Luise 22  
 Rešetar, Iva 13  
 Ristow, Susanne 5  
 Ritter, Markus 21  
 Röhl, Anne 20  
 Röbler, Johannes 21  
 Rupp, Tizian Natale 18  
 Ryslavy, Kurt 19

S

Sarnitz, August 23  
 Saß, Maurice 21  
 Saviello, Julia 21  
 Savoy, Bénédicte 21  
 Scheiwiller, Staci G. 21  
 Schneider, Wolfgang 23  
 Scholz-Strasser, Inge 23  
 Schütte, André 20  
 Schwanberg, Johanna 23  
 Segal, Einat 21  
 Šenova, Bařak 17

Senzenberger, Felix 18  
 STATION ROSE 22  
 Steinbuch, Gerhild 18  
 Stummerer, Sonja 22  
 Svenungsson, Jan 23

T

Tandon, Nita 17  
 Thalmeir, Franz 17, 23  
 Thürigen, Susanne 21  
 Tzeng, Shai-Shu 11

V

Versluys, Miguel John 22  
 Vollgraff, Matthew 12

W

Wedepohl, Claudia 10  
 Weibel, Peter 23  
 Weißmann, Carina 9  
 Wolf, Gerhard 21

Z

Zembylas, Tasos 23  
 Ziegelböck, Maria 23  
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