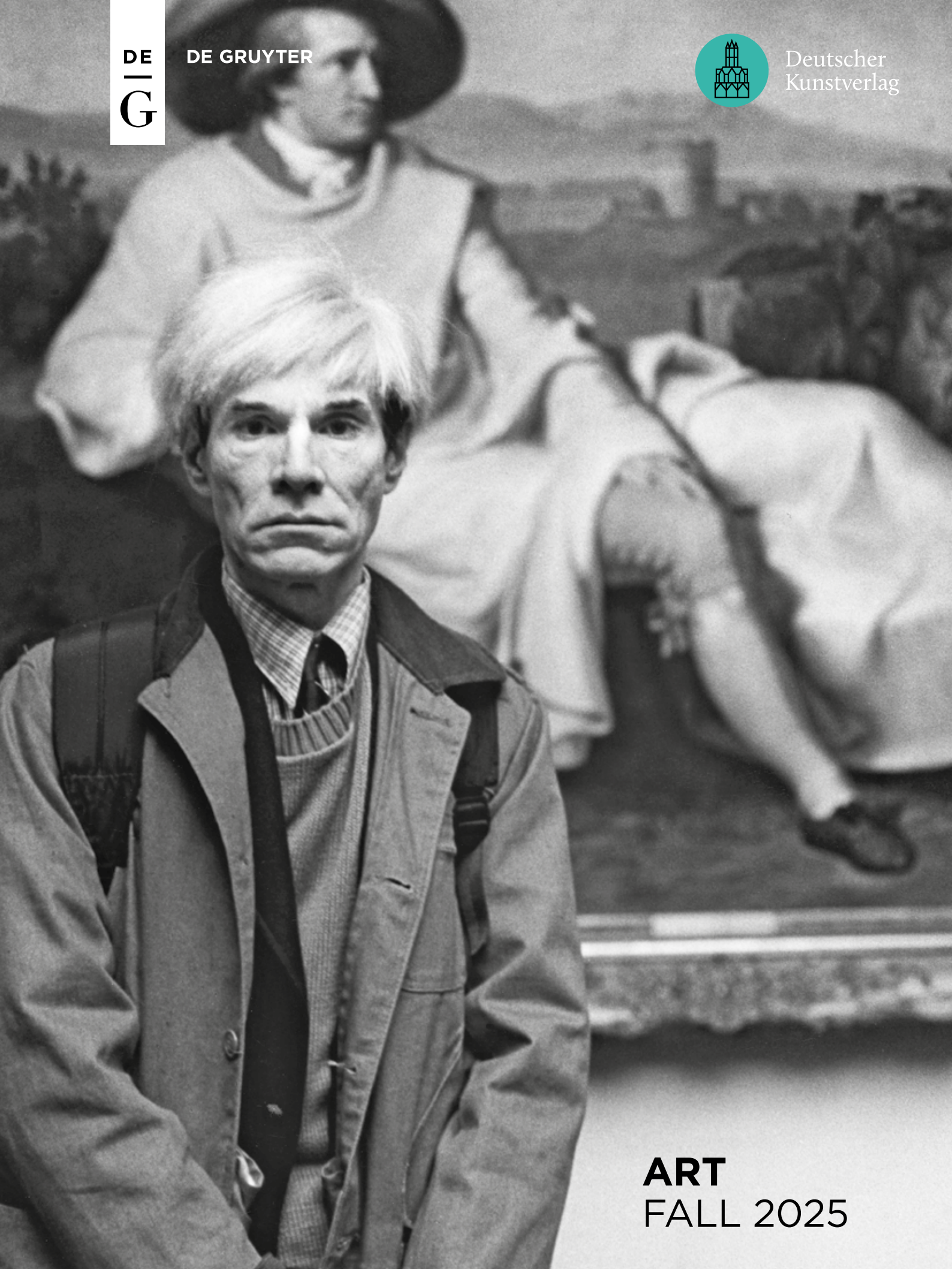


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DE GRUYTER



Deutscher
Kunstverlag



ART
FALL 2025

PUBLISHER

De Gruyter / Deutscher Kunstverlag

Berlin Office

Genthiner Straße 13
10785 Berlin
T +49 (0)30 279076 0
F +49 (0)30 279076 11

Munich Office

Neumarkter Straße 28
81673 München
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deutscherkunstverlag.de

degruyterbrill.com



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Dear Friends and Readers,

You are all familiar with the Deutscher Kunstverlag logo. It was first introduced in 1925, shortly after the founding of the publishing house. Designed by commercial artist Ernst Böhm, it shows an abstract version of the canopy protecting the Gega statue in Naumburg Cathedral. It has been minimally revised several times over the last 100 years, most recently in 2020, when a contemporary, colored background was added. The purpose of the logo is to make our publishing house recognizable while also reflecting our focus on art and architecture publications. This kind of book labeling has a long tradition, originating around the same time as the printing press over 600 years ago. This fall, an exhibition at the Gutenberg Museum in Mainz traces the fascinating history from the first printer's marks to the contemporary world of publishing logos. We are delighted not only to be publishing the exhibition catalog in our program, but also to be part of the exhibition with our own logo.

You can discover this book and many other interesting publications in our fall program. I hope you will find them inspiring reads!

Katja Richter
Editorial Director Arts

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Albertina (Ed.)

Remix

Von Gerhard Richter bis Katharina Grosse –
24 deutsche Positionen / From Gerhard Richter
to Katharina Grosse. 24 German Positions

Pages **208**
Ills. **120 color ill.**
Format **30.0 x 24.0 cm**

HC 978-3-422-80324-4 En/Ger € **44.00**
\$ **48.99**
£ **38.50**

ENGLISH/GERMAN

APRIL 2025

DEUTSCHER KUNSTVERLAG

Unique insights into a private collection

A brilliant overview of German post-war art

*Works from the Viehof Collection and the
Albertina in dialogue*

4

Exhibition

Albertina modern, Vienna

April 11 to September 7, 2025



Jörg Immendorff's *Café Deutschland*, Georg Baselitz's *Remix* paintings, or Joseph Beuys' protest signs – the Viehof Collection is one of the most important private collections in Germany, focusing on German art from the post-war period to the present day. It brings together works by Gerhard Richter and Sigmar Polke, who stand for the audacious, socially critical art

of the 1960s, through to the 1980s, marked by artists such as Albert Oehlen and Katharina Sieverding, and extending to 21st-century abstract art, represented by Corinne Wasmuht and Katharina Grosse.

Based on works in the Viehof Collection, the exhibition's accompanying publication presents 24 pioneering

positions in German art. This overview provides evidence that individual artistic style has long since surpassed any notion of a national school of art

Ralph Gleis, Constanze Malissa,
The Albertina Museum, Vienna







Rouven Lotz (Ed.),
Anne-Kathrin Hinz, Christoph Zuschlag,
Rouven Lotz

Paris 1955

Deutsche Abstrakte im Zentrum der Moderne

Schriftenreihe der Forschungsstelle
Informelle Kunst 4

Pages 192
Ills. 140 color ill.
Format 30.0 x 24.0 cm

HC 978-3-422-80342-8 Ger € 35.00
\$ 38.99
£ 30.50

GERMAN
APRIL 2025
DEUTSCHER KUNSTVERLAG

*With historical views of the exhibition and
sources on the history*

*With works by Willi Baumeister, Rupprecht
Geiger, K. O. Götz, Norbert Kricke, Brigitte
Meier-Denninghoff, Marie-Louise von
Rogister, Emil Schumacher, Fritz Winter and
others*

6

Exhibition
Emil Schumacher Museum, Hagen
April 13 to August 3, 2025



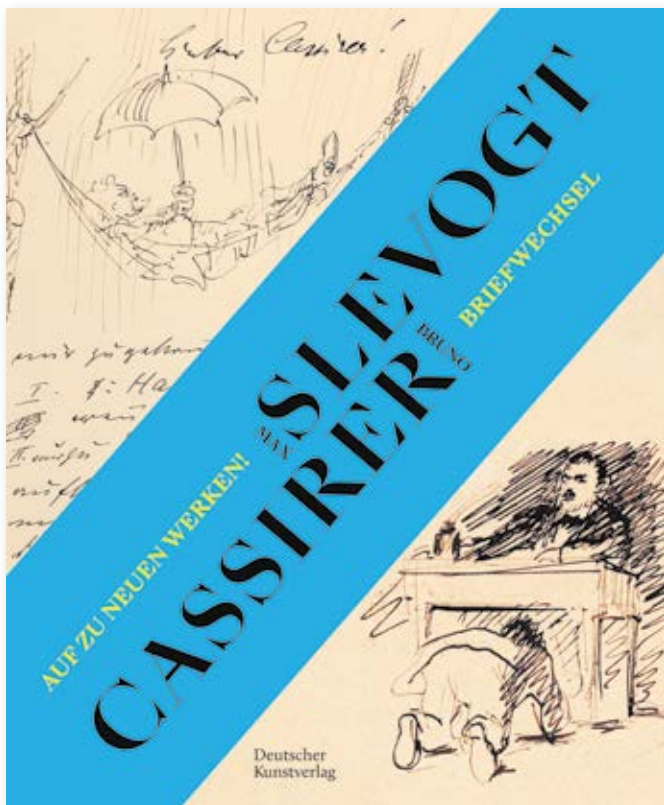
The book traces the eventful history of a show that took place 70 years ago and marked the international breakthrough for many of the participating artists: *Peintures et sculptures non-figuratives en Allemagne d'aujourd'hui* at the Cercle Volney, Paris. The private initiative of the Parisian gallery owner René Drouin and his German supporter, Wilhelm Wessel, was an experiment in cultural diplomacy between France

and Germany in 1955. The concept was deliberately directed against the canonized view of art promoted by the *Deutsche Kunst* (German Art Council) and leading museum directors, and placed the representatives of the middle and young generations of Art Informel on an equal footing with the established old masters of abstraction.

Anne-Kathrin Hinz,
University of Bonn
Rouven Lotz,
Emil Schumacher Museum Hagen
Christoph Zuschlag,
University of Bonn







Generaldirektion Kulturelles Erbe
Rheinland-Pfalz (GDKE), edited by Armin
Schlechter and Eva Wolf in collaboration
with Karoline Feulner

Auf zu neuen Werken!

Der Briefwechsel zwischen Max Slevogt und sei-
nem Verleger Bruno Cassirer 1899–1932

Pages **500**
Ills. **30 color ill.**
Format **29.0 × 24.0 cm**

HC 978-3-422-80347-3 Ger **€ 99.00**
\$ 108.99
£ 86.50

GERMAN
DECEMBER 2025
DEUTSCHER KUNSTVERLAG

*First publication of the correspondence
between Max Slevogt and Bruno Cassirer,
comprising approx. 350 written documents*

Including a comprehensive index of persons

*Current findings of joint cooperative research
on Max Slevogt: Landesmuseum Mainz,
GDKE; Saarländmuseum Saarbrücken,
Moderne Galerie, and Landesbibliothek
Speyer; Landesbibliothekszentrum
Rheinland-Pfalz*

8



Artist Max Slevogt and Berlin publisher
Bruno Cassirer exchanged letters regu-
larly over many years. The surviving
correspondence, comprising around
350 documents, not only reflects their
long-standing business friendship and
the changes in Slevogt's artistic ap-
proach. The letters and postcards also
offer many insights into the art trade
of the time, the two correspondents'

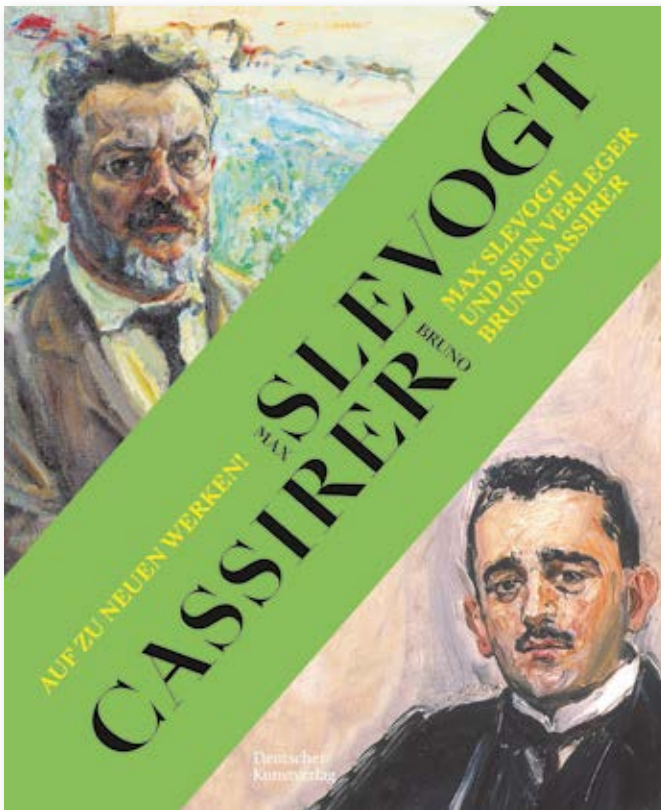
network, and the political events of
the late German Empire and the Wei-
mar Republic.

The letters and postcards surviving
in the artist's written estate are now
being published for the first time,
including 53 letters from Slevogt with
his characteristic humorous marginal
drawings, in a scientifically catalogued

and annotated edition – a milestone
for the study of classical modernism in
Germany.

Eva Wolf,
Archive of the Saarländ Museum
Saarbrücken
Armin Schlechter,
Head of the Collections Department at
the Landesbibliothek in Speyer (LBZ)





Generaldirektion Kulturelles Erbe
Rheinland-Pfalz (GDKE), edited by
Karoline Feulner

Auf zu neuen Werken!

Max Slevogt und sein Verleger Bruno Cassirer

Pages **240**
Ils. **150 color ill.**
Format **29.0 × 24.0 cm**

HC 978-3-422-80346-6 Ger **€ 50.00**
\$ 55.99
£ 43.50

GERMAN
DECEMBER 2025
DEUTSCHER KUNSTVERLAG

*First publication on Max Slevogt's unique
collaboration with Bruno Cassirer*

*Exploration of many previously unpublished
sources*

Slevogt as an illustrator

Exhibitions

Landesmuseum Mainz, 28.11.2025 to 8.3.2026

Moderne Galerie, Saarländmuseum Saarbrücken, 27.3.2026 to 5.7.2026

Liebermann-Villa am Wannsee, Berlin, 3.10.2026 to 18.1.2027



Max Slevogt, the famous German Impressionist, was acclaimed by his contemporaries as the 'King of Illustration'. This exhibition catalogue is the first to focus closely on his unique collaboration with Berlin's most influential publisher during the Weimar Republic, Bruno Cassirer, which laid the foundations for the artist's future reputation. The majority of Slevogt's

extensive and innovative illustrated works were published by Cassirer. The publisher repeatedly encouraged the artist to embark on projects and gave him the freedom to explore new subjects and modern creative approaches. Based on the extensive surviving correspondence between Slevogt and Cassirer, this book also presents several fresh insights into their success

and networks, the historical context of their work, and the personal relationship between these two outstanding individuals.

With contributions by

Jane Boddy, Eva Brachert, Karoline Feulner, Viktoria Bernadette Krieger, Armin Schlechter, Eva Wolf





Johan Holten, Inge Herold, Luisa Heese,
Ursula Drahoss, Dorotea Lorenz (Eds.)

Kirchner, Lehbruck, Nolde

Geschichten des Expressionismus in Mannheim /
Histories of Expressionism in Mannheim

Pages **192**
Ills. **150 color ill.**
Format **27.5 x 23.0 cm**

HC 978-3-422-80339-8 En/Ger **€ 44.00**
\$ 48.99
£ 38.50

ENGLISH/GERMAN
OCTOBER 2025
DEUTSCHER KUNSTVERLAG

Examining masterpieces of Expressionism

*Rediscovery of female positions in
Expressionism*

*Critical evaluation of the art-historical
canon*

10

Exhibition
Kunsthalle Mannheim
September 26, 2025 to January 11, 2026



Kunsthalle Mannheim had one of the first collections of Expressionism in Germany's museums – until most of the works previously acquired were confiscated by the National Socialists in 1937. The significance of Expressionism for the museum's history is now being explored for the first time in this catalogue, which presents the outstanding collection of paintings, prints and sculptures, as well as high-quality

loans of previously confiscated works and masterpieces from private collections in Mannheim. It includes works by Erich Heckel, Alexej von Jawlensky, Ernst Ludwig Kirchner, Oskar Kokoschka, Otto Mueller, Max Pechstein, Emil Nolde, Karl Schmidt-Rottluff, Maria Uhden, Milly Steger and Gabriele Münter, with a particular focus on sculptor Wilhelm Lehmbruck and his close patron Sally Falk. The publica-

tion offers a detailed insight into the history of this fascinating stylistic epoch in Mannheim and introduces important works and their place within the Kunsthalle's collection.

With contributions by

Ursula Drahoss, Inge Herold, Luisa Heese, Johan Holten, Hannah Krause, Mathias Listl, Dorotea Lorenz







Heike Maria Jochenning

Art Nouveau Squared / Jugendstil im Quadrat

Berlin Tiles from around 1900 – Berliner Fliesen aus der Zeit um 1900

Pages **224**
 Ills. **160 color ill.**
 Format **20.0 × 20.0 cm**

HC	978-3-422-80331-2 En/Ger	€ 45.00 \$ 49.99 £ 39.50
E-Book	978-3-422-80333-6 En/Ger	€ 45.00 \$ 49.99 £ 39.50

ENGLISH/GERMAN
 NOVEMBER 2025
 DEUTSCHER KUNSTVERLAG

First publication about Art Nouveau tiles in Berlin

Bilingual descriptions of the widespread plant and tree symbolism in art nouveau

With works by Henry van de Velde, Anna Gasteiger

12



Around 1900, Germany was the main centre for the production of Art Nouveau tiles in Europe. Hallways were regarded as status symbols, and the entranceway became like a calling card. Today, few people are aware that many original tiled walls from that period have been preserved in Berlin. *Jugendstil im Quadrat* presents 120 fascinating tiles, explains their motifs,

and sets them in the context of Art Nouveau ornamentation. The plant theme is particularly widespread: abstract or naturalistic depictions of flowers and trees unfold their full beauty in the square format. This book is the first to document historical Berlin tile paintings, most of which are not listed and therefore at risk.

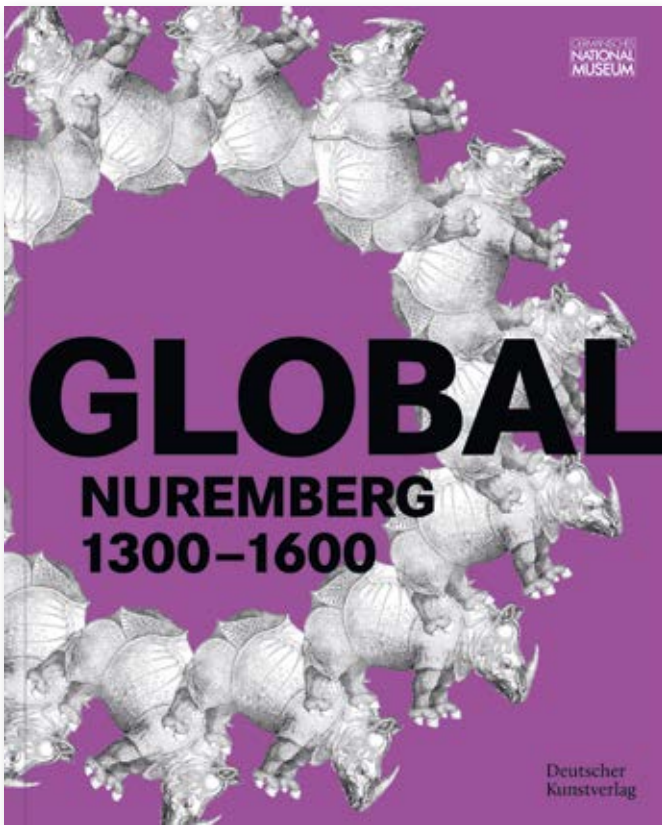
Heike Maria Jochenning, numerous publications on architecture and Art Nouveau in Berlin





13





Benno Baumbauer, Sven Jakstat,
Marie-Therese Feist (Eds.)

GLOBAL Nuremberg

1300-1600

Pages **416**
Ills. **280 color ill.**
Format **27.0 x 22.0 cm**

SC 978-3-422-80341-1 En **€ 48.00**
\$ 52.99
£ 42.00

ENGLISH
NOVEMBER 2025
DEUTSCHER KUNSTVERLAG

*History of early globalization with a
focus on Nuremberg*

Fascinating exhibits

Unexpected and critical perspectives on art

14

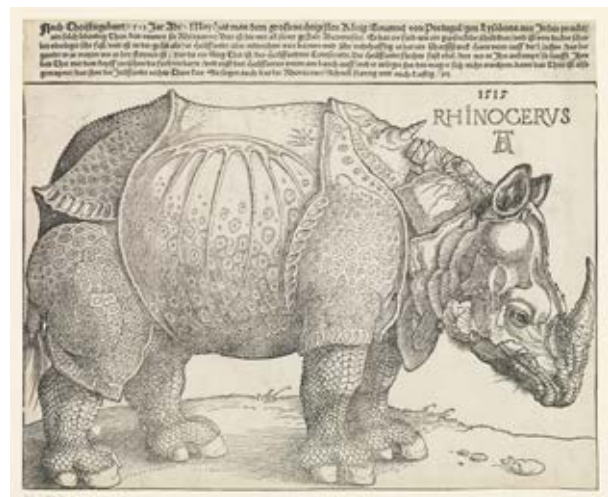
Exhibition
Germanisches Nationalmuseum, Nuremberg
September 25, 2025 to March 22, 2026



Nuremberg developed into an international trading center in the heart of Europe between 1300 and 1600. Economy, politics, art, and culture were closely intertwined. This catalog traces the city's expanding networks from the late Middle Ages to the Renaissance and critically reflects on Nuremberg's role in an increasingly globalized world.

The city's success as an international hub of knowledge and an innovative industrial center enabled its cultural flourishing during the time of Albrecht Dürer. However, this prosperity was also built on the exploitation of resources, the booming arms trade, and early colonial activities. This publication sheds light on these lesser-known aspects of Nuremberg's history and presents fascinating objects from international collections.

With contributions by
Florian Abe, Tina Asmussen, Daniel Astorga Poblete, Benno Baumbauer, Laura Di Carlo, Marie-Therese Feist, Stefan Hanß, Daniel Hess, Elgidius B. Ichumbaki, Sven Jakstat, Monica Juneja, Henry Kaap, Meyrav Levy, Dominicus Makukula, Manuel Teget-Welz, Heike Zech







Annett Martini (Ed.)
Materialisierte Heiligkeit
 Jüdische Buchkunst im kulturellen Kontext

Pages	400	
Ills.	200 color ill.	
Format	28.0 × 22.0 cm	
HC	978-3-422-80325-1 Ger	€ 48.00 \$ 52.99
E-Book	978-3-422-80326-8 Ger	€ 42.00 \$ 48.00
		€ 52.99 \$ 42.00

GERMAN
 OCTOBER 2025
 DEUTSCHER KUNSTVERLAG

Comprehensive introduction to Jewish written culture

Interdisciplinary research on the materiality of liturgical writings and prayer books

Extensively illustrated with examples from the Staatsbibliothek zu Berlin – Preußischer Kulturbesitz

16

Exhibition
Berlin State Library
October 16, 2025 to February 26, 2026



Holy texts are at the heart of the diverse Jewish cultures; by regular reading of them, Jews all over the world reassure themselves of their community and construct a place of cultural identity beyond the profane. The sacred text not only defines beliefs; it also represents the sensory expression

of divine revelation. Using selected manuscripts from the holdings of the Staatsbibliothek Berlin, this volume sheds light on the origin and materiality of the Hebrew Bible, the poetry and musical performance of Jewish liturgical texts, strict rabbinical rules for producing Torah scrolls, and the

art of Megillot and Passover Haggadot. The richly illustrated contributions are complemented by explanations of Christian and Muslim scriptural traditions.

Annett Martini,
 Free University of Berlin







Hui Luan Tran, Nino Nanobashvili (Eds.)

Ich drucke!

Signet, Marke und Druckerzeichen seit dem Zeitalter Gutenbergs

Pages **192**
 Ills. **130 color ill.**
 Format **28.0 x 23.0 cm**

HC 978-3-422-80320-6 Ger **€ 48.00**
\$ 52.99
£ 42.00

GERMAN

DECEMBER 2025
 DEUTSCHER KUNSTVERLAG

The history of book printers, artists and publishers – made clear on the basis of their printer's marks from a previously unknown museum collection

Fascinating case studies from history and the present day, e.g. on the development of the Deutscher Kunstverlag logo

Exhibition

Gutenberg-Museum, Mainz

November 27, 2025 to February 2026



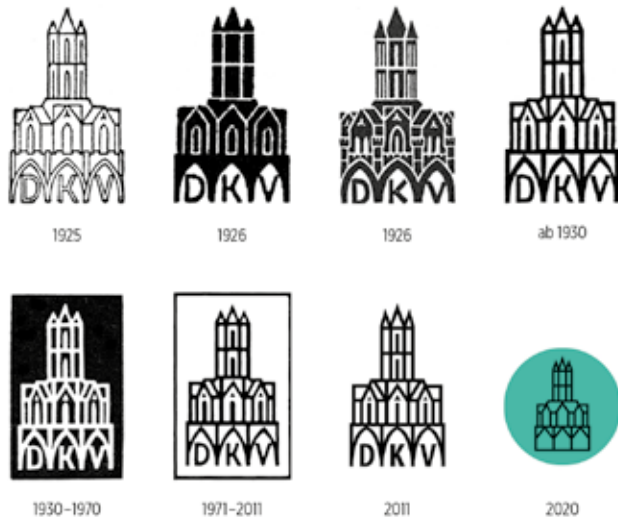
Did Johannes Gutenberg, the inventor of letterpress printing, have a business card? Probably not. However, his successors introduced the so-called printer's mark: predecessor to the publishing logo. These witty, creative 'business cards' have adorned the first or last pages of books since the early days of book printing, identifying the printers responsible. The aim

was to showcase and sell both themselves and the printed books. To mark the 625th anniversary of Gutenberg's birth, the Gutenberg Museum Mainz is dedicating a first exhibition to the pictorial genre of printer's marks. The accompanying volume opens up the world of printers and publishers from the beginnings of book printing to the present day, and includes texts on pro-

cesses in the printing workshop, the printer's job, and specific case studies.

With contributions by

Valentyna Bochkovska, Joost Depuydt, Saskia Limbach, Josefine Milde, Nino Nanobashvili, Katja Richter, Sophia Sarbinowski, Christine Sauer, Hui Luan Tran





VENETIIS, Apud Iacobum Vitalem. 1576.

CVM PRIVILEGIIS.



VENETIIS,
Ex Officina Damiani Zenarij. M D LXXXIX.



Philipp Weber, Inka Meyer, Simon Büttner, Marc Christian (Eds.)

KUNST ESSEN

Kochrezepte inspiriert von großen Meisterwerken

Pages **152**
 Ills. **50 color ill.**
 Format **23.5 x 21.0 cm**

HC 978-3-422-80329-9 Ger **€ 42.00**
\$ 46.99
£ 37.00

GERMAN
 OCTOBER 2025
 DEUTSCHER KUNSTVERLAG

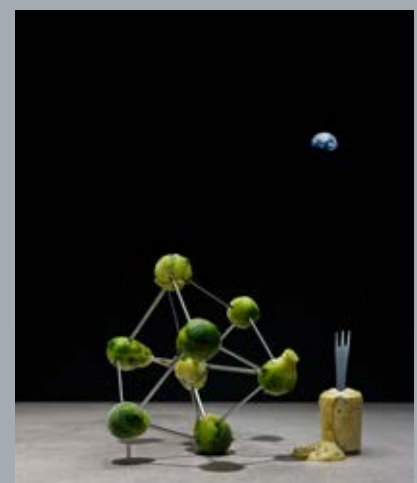
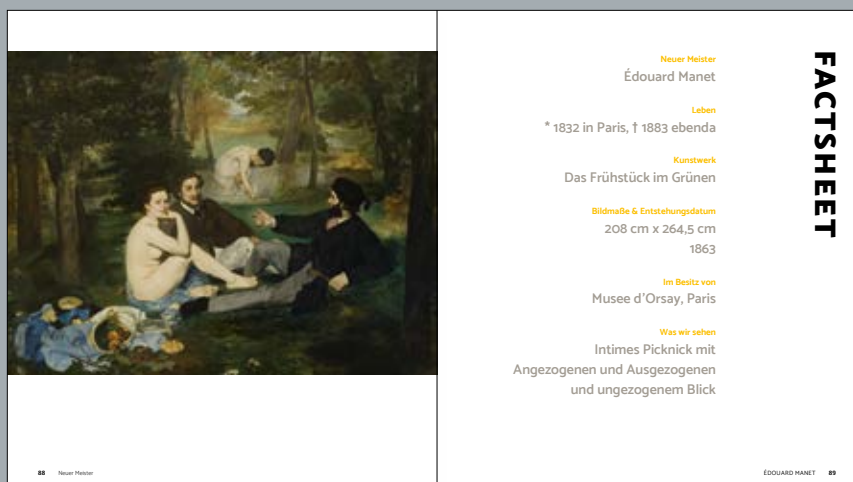
A visual taste experience: an art and cookery book for all the senses



'KUNST ESSEN' is a fascinating illustrated work combining cookery and art, focusing on food as a culturally influential component of art. In 15 chapters, key works of art history from the Middle Ages to the present day are reinterpreted and their creators are

presented. Inspired by these paintings, dishes are then produced, and the recipes follow. The dishes are presented as independent, photographically staged works of art, quite unlike conventional serving suggestions! The book combines classic paintings, practical cook-

ing tips, humorous texts, and innovative food photography to create a unique intellectual and sensual pleasure. It has been conceived to whet your appetite for museum visits, cooking, and art itself – whether on canvas, using a camera, or standing at the cooker.





When creative people from various disciplines join to form an art-culinary collective, something completely new emerges: people express themselves, take photographs, cook and experiment –passionately flourishing their wooden spoons!

Philipp Weber from Tübingen studied biology and chemistry. His creative repertoire ranges from nutrition and the art of cookery to current issues such as artificial intelligence and democracy.

Inka Meyer, a sociopolitical cabaret artist on the German stage, studied communication design in Mainz and London as well as training as an actor in Munich.

Simon Büttner, a qualified designer, photographer and filmmaker from Cologne, runs the company BRIKETTFILM. He produced the high-quality food photographs for "KUNST ESSEN".

After studying communication science, psychology and intercultural communication, **Marc Christian** opened the "MEATINGRAUM" Munich in 2016, where he stages cooking events. He has written cookery books.

Roland Pümmer from Freiburg is a political scientist; he supported the team of authors with text contributions.



Alter Meister
Pieter Bruegel der Ältere

Leben
* 1526 – 1530 vermutlich in oder bei Breda (Niederlande), † 1569 in Brüssel

Kunstwerk
Bauernhochzeit

Bildmaße & Entstehungsdatum
114 cm x 164 cm
um 1567

Im Besitz von
Kunsthistorisches Museum, Wien

Was wir sehen
Bauernscheune mit
schmausender Festgesellschaft und
einem mysteriösen Breitträger

FACTSHEET



ABSTRACT ART



Hessen Kassel Heritage, Kunsthalle Schweinfurt, Emil Schumacher Museum (Eds.)

InformELLE Künstlerinnen der 1950er/60er Jahre – InformELLES: Women Artists and Art Informel in the 1950s/60s

2024. 256 Pages
160 color illustrations
23.0 × 29.0 cm

HC € 45.00 / \$ 49.99 / £ 39.50
English-German edition
ISBN 978-3-422-80279-7

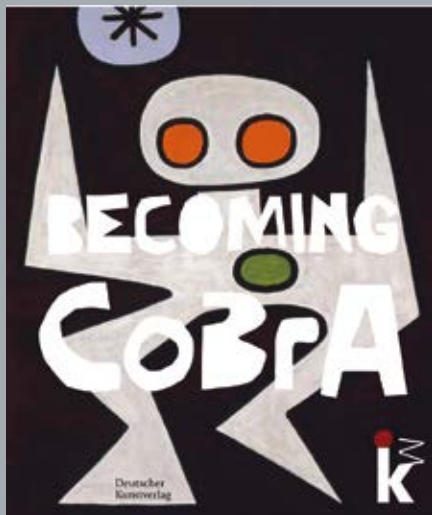


Christoph Zuschlag, Anne-Kathrin Hinz (Eds.)

Informelle Kunst
Begriffe, Kontexte, Rezeptionen

2024. 192 Pages
13 illustrations, 15 color illustrations
17.0 × 24.0 cm

SC € 39.00 / \$ 44.99 / £ 34.00
ISBN 978-3-422-98861-3
E-Book ISBN 978-3-422-80220-9



Christina Bergemann, Inge Herold, Johan Holten (Eds.)

Becoming CoBrA
Anfänge einer europäischen Kunstbewegung /
Beginnings of a European Art Movement

2022. 240 Pages
200 color illustrations
22.5 × 27.0 cm

HC € 42.00 / \$ 48.99 / £ 36.50
English-German edition
ISBN 978-3-422-99091-3



Grisebach GmbH (Ed.)

Günter Fruhtrunk – Agitation

2017. 64 Pages
49 color illustrations
19.0 × 25.0 cm

HC € 19.90 / \$ 22.99 / £ 18.00
ISBN 978-3-422-07419-4



Anne-Kathrin Hinz

Zeugnis. Zweifel. Zeichen

Zeitgeschichte in der abstrakten
Malerei in Deutschland nach 1945

2024. 456 Pages
82 color illustrations
17.0 x 24.0 cm

SC € 59.00 / \$ 64.99 / £ 51.50
ISBN 978-3-422-80200-1
E-Book ISBN 978-3-422-80201-8



Christoph Tannert, Annegret Laabs, Annegret Laabs (Ed.)

Hans-Hendrik Grimm

Malerei von 1978 bis 2024 / Paintings from 1978 to 2024

2025. 132 Pages
50 color illustrations
24.0 x 28.5 cm

HC € 34.00 / \$ 37.99 / £ 30.00
English-German edition
ISBN 978-3-422-80296-4



Mathias Listl, Henrike Holsing, Theres Rohde (Eds.)

**24! / Fragen an die Konkrete Gegenwart /
Questions for the Concrete Present**

2024. 176 Pages
100 color illustrations
17.0 x 24.0 cm

SC € 34.00 / \$ 37.99 / £ 30.00
English-German edition
ISBN 978-3-422-80222-3



Hubertus von Amelunxen, Rudolf Zwirner

Michael Müller. Ernstes Spiel. Catalogue Raisonné

Vol. 1.4, Der geschenkte Tag: Kastor & Polydeukes

2023. 420 Pages
138 color illustrations
24.0 x 31.5 cm

HC € 68.00 / \$ 78.99 / £ 59.00
English-German-Chinese edition
ISBN 978-3-422-99725-7
E-Book ISBN 978-3-422-80120-2



Astrid Wallmann (Ed.),
Peter Forster, Nikolas Werner Jacobs,
Astrid Wallmann

Barbara Klemm

Entscheidende Momente

Pages **112**
Ills. **80 color ill.**
Format **28.0 x 24.0 cm**

HC 978-3-422-80327-5 Ger **€ 24.00**
\$ 26.99
£ 21.00

GERMAN
APRIL 2025
DEUTSCHER KUNSTVERLAG

*Artist's book of the highly-acclaimed FAZ
photographer*

Visual icons of contemporary German history

Exhibitions

Hessischer Landtag, Wiesbaden
March 26 to April 6, 2025
Museum Wiesbaden
from March 26, 2025



For over four decades, Barbara Klemm's impressive black and white photographs for the *Frankfurter Allgemeine Zeitung* shaped the collective image of post-war German politics and culture. Her photographs – ranging from iconic moments during the fall of the Berlin Wall in 1989 to haunting portraits of political greats such as Willy Brandt – are far more than

just documents of contemporary history. Her unique perspective lent an aura to historical events and people that still resonates today. This book collects together her most important photographs and so demonstrates why Barbara Klemm is regarded as one of Germany's most important contemporary photographers. It offers an outstanding visual testimony to the

country's history, captured in images that will endure.

Barbara Klemm,
FAZ editorial photographer until the end of 2004, member of the Akademie der Künste Berlin-Brandenburg, admitted to the Order Pour le mérite for Science and the Arts







Ruth Preusse (Ed.)

“Liebe Mutti!”

Postcards from Theresienstadt 1943–1944
with artworks by Inbar Chotzen

Pages **160**
Ills. **100 color ill.**
Format **17.0 × 24.0 cm**

HC 978-3-422-80306-0 En **€ 36.00**
\$ 39.99
£ 31.50

ENGLISH

OCTOBER 2025
DEUTSCHER KUNSTVERLAG

One of the most extensive collections of postcards from Theresienstadt – a unique testimony to the Chotzen family

The story of the Holocaust told through the moving fate of a Jewish family who stood shoulder to shoulder until the end

26

Exhibition

Liebermann-Villa am Wannsee, Berlin
September 20, 2025 to January 19, 2026



Israeli artist Inbar Chotzen learnt only late in life that some of her ancestors were victims of Nazi persecution. She heard about the history of her Berlin relatives through their estate, which is preserved in the House of the Wannsee Conference. In addition to eight photo albums recording the lives of the parents and four sons between 1920 and 1942, there are 369 postcards

sent by deported family members from Theresienstadt camp to their mother in Berlin. Inbar Chotzen approaches these lost lives by painting scenes from their everyday existence on the digitised cards – a silent dialogue with the past. This book presents the artworks and evidence of the persecution on which they are based, together with detailed historical background.

Inbar Chotzen,

artist, Israel

Klaus Hillenbrand,

journalist and author, Berlin

Ruth Preusse,

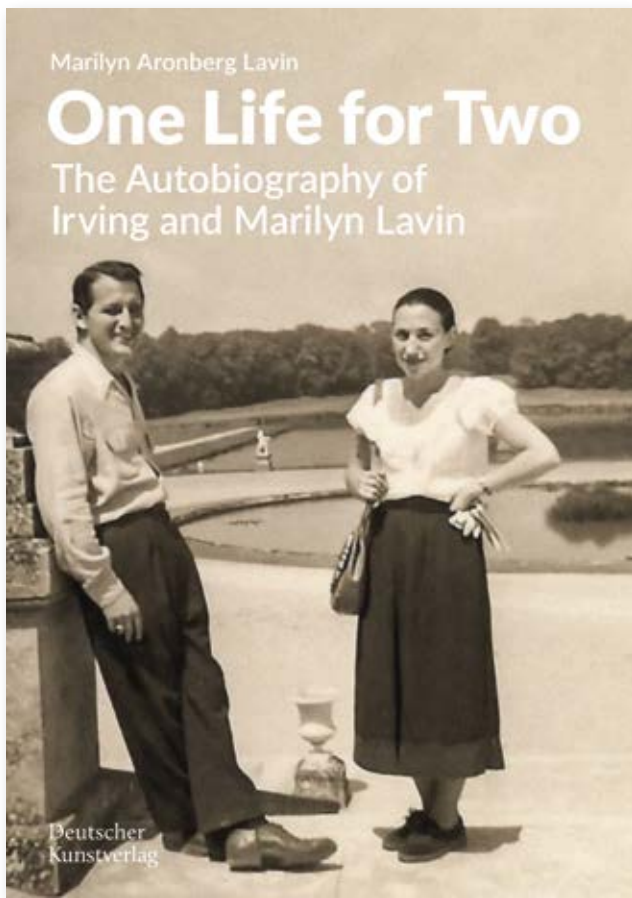
Gedenkstätte Haus der Wannsee-Konferenz, Berlin





27





Marilyn Aronberg Lavin

One life for two

The autobiography of Irving and Marilyn Lavin

Pages **448**
 Ills. **100 color ill.**
 Format **24.0 × 17.0 cm**

SC	978-3-422-80301-5 En	€ 76.00
		\$ 83.99
		£ 66.50
E-Book	978-3-422-80302-2 En	€ 76.00
		\$ 83.99
		£ 66.50

ENGLISH

OCTOBER 2025

DEUTSCHER KUNSTVERLAG

Living intellectual history

Memoirs of an extraordinary couple in art history

Renaissance and baroque art and architecture

28



"What do you do when your husband gets the best job in the country in a field that he stole from you? Well, that's what happened to me, and that's what this book is about." So begins Marilyn Aronberg Lavin's spirited memoir of her seventy-year relationship with Irving Lavin, one of America's most eminent art historians. Her narrative traces their parallel careers

as they both achieve remarkable success—he as a distinguished professor at the Institute for Advanced Study, Princeton; she as an award-winning authority on Italian Renaissance painting, iconography, and *collectionism*. Reflecting on their shared passion for the history of art, Marilyn has crafted a portrait of a partnership, while showing readers how the world of art

history can be both intellectually rigorous and emotionally rewarding.

Marilyn Aronberg Lavin,
 professor emeritus of Art History,
 Princeton University





Jonas Beyer, Karin Gludovatz, Yannis Hadjinicolaou (Eds.)

Kunst sammeln, Kunstgeschichte schreiben

Werner Busch zum Geburtstag

Pages **224**
 Ills. **10 b/w ill., 61 color ill.**
 Format **24.0 × 17.0 cm**

SC	978-3-422-80213-1 Ger	€ 48.00 \$ 52.99
E-Book	978-3-422-80219-3 Ger	€ 42.00 \$ 48.00 \$ 52.99 € 42.00

GERMAN
 FEBRUARY 2025
 DEUTSCHER KUNSTVERLAG

A unique perspective on the connection between collecting practices and the research of a pioneering art historian

40 objects viewed by colleagues

29



How is art-historical writing stimulated by private collections? Or in other words: what part does the private collection play in art-historical thinking, and how does this become manifest in writing?

Most of Werner Busch's research is devoted to intense work on the object. Quite frequently, it is based on works that are especially familiar to

him, as the art historian has amassed a large collection of graphic artworks in particular over his years of academic study, and the collection and his research are closely interrelated.

To mark Werner Busch's 80th birthday, friends and associates have taken a look at some of the objects in the "Busch Collection" and in over 40 contributions, considered how they may

relate to his writing, which has been groundbreaking for the discipline.

Jonas Beyer,
 Kunsthaut Zurich
Karin Gludovatz,
 Free University; Berlin
Yannis Hadjinicolaou,
 University of Bonn





Manuela Bünzow
Dazwischen

Das Interikonische als theoretisches Objekt

Pages **432**
 Ills. **28 b/w ill., 70 color ill.**
 Format **24.0 × 17.0 cm**

SC 978-3-68924-266-4 Ger **€ 89.00**
\$ 97.99
 E-Book 978-3-68924-051-6 Ger **£ 81.00**
 Open Access

GERMAN
 OCTOBER 2025
 DE GRUYTER

First systematic theory of intericonicity

Based on image discourses and practices

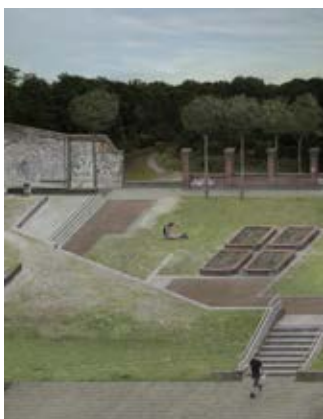
*Interdisciplinary links to art history,
 philosophy of images, cultural studies, media
 theory, aesthetics, literature, and media
 studies*

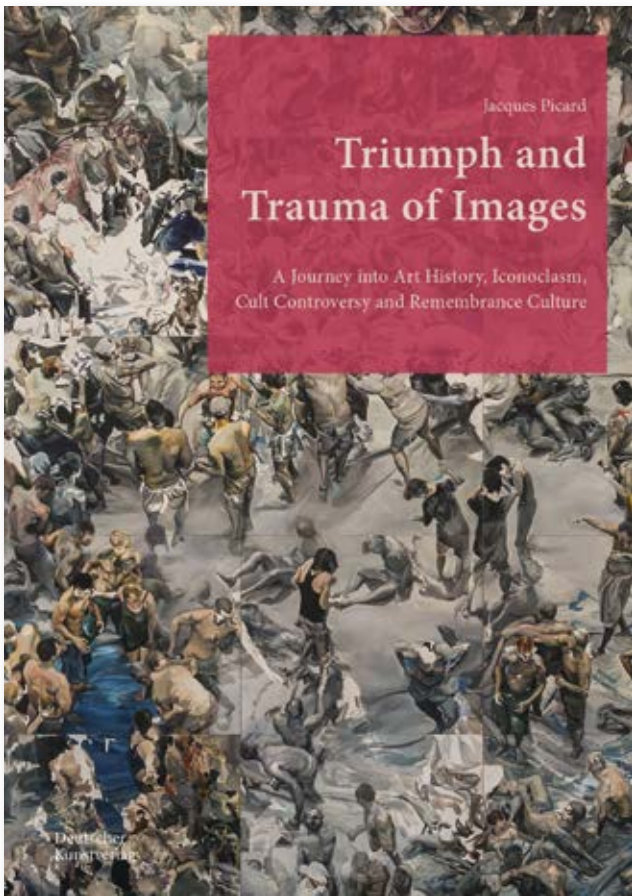


Since the beginning of this millennium, the word “intericonicity” has been used to denote a framework theory describing images’ reference to other images by transferring theories of intertextuality to the image. The boom in the use of this term has led to its inclusion in expert jargon and specialized lexicons and its establishment in interdisciplinary contexts, albeit with-

out the backing of theoretically sound art-scientific concepts. In this book, Manuela Bünzow presents the first systematic theory of intericonicity, developed resolutely and consistently from image discourses and practices. It starts from ontological and epistemological foundations that require a completely novel awareness of problems and methods.

Manuela Bünzow,
 Academy of Fine Arts, Nuremberg





Jacques Picard

Triumph and Trauma of Images

A Journey into Art History, Iconoclasm, Cult Controversy and Remembrance Culture

Pages 428
 Ills. 17 b/w ill., 93 color ill.
 Format 24.0 x 17.0 cm

HC	978-3-422-80291-9 En	€ 54.00 \$ 59.99
E-Book	978-3-422-80292-6 En	€ 47.00 \$ 54.00 \$ 59.99 £ 47.00

ENGLISH

MARCH 2025

DEUTSCHER KUNSTVERLAG

Images of the authentic and betrayal through images - art, image controversy and cult prohibition in cultures since antiquity

Weighing souls, the Last Judgement and the Resurrection

Hopes and the plunge into hell in modernity: Crises, catastrophes and the Holocaust in the commemorative cultures of modernity

31



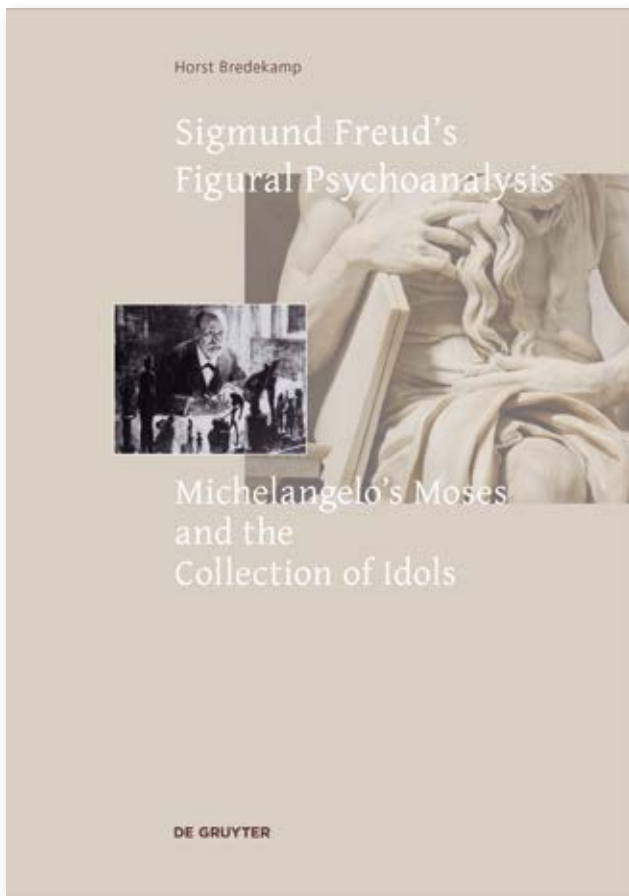
What humankind consider to be truths does not enter our world naked. As an ingredient of emotions of religious, cultic or collective orders, art and artists in particular played an important role in the transformation of our world. To be tainted by the stigma of cult and idolatry, such contradictions continue to this day in the dispute over the power of images. Their triumph as a mark of sovereignty goes hand

in hand with the trauma they trigger in both individuals and communities. They are attributed a cultic aura and likewise suspected of being a false fetish in a world of globally traded commodities. From antiquity to modernity, these facets and tensions are critically explored in Judaism, Christianity and Islam as well as in philosophical discourses and secular ways of life.

Jacques Picard,

professor emeritus of General and Jewish History and Cultural Anthropology at the University of Basel





Horst Bredekamp (Ed.)

Sigmund Freud's Figural Psychoanalysis

Michelangelo's Moses and the Collection of Idols

Pages **160**
 Ills. **40 b/w ill., 20 color ill.**
 Format **24,0 × 15,0 cm**

HC. 978-3-68924-244-2 En **€ 28,00**
\$ 30.99
£ 25.50
 E-Book 978-3-68924-044-8 En € 28,00
 \$ 30.99
 £ 25.50

ENGLISH
 AUGUST 2025
 DE GRUYTER

Freud's collection of ancient small-scale sculptures interpreted in light of newly discovered sources

In-depth analysis of Edmund Engelman's photographs of Freud's studies



Sigmund Freud's research into Michelangelo's Moses and the collection of small sculpted figures from Antiquity attest to a visual psychoanalysis that contradicted the reputed iconoclasm of that discipline. Freud himself drew inspiration from items in his collection; but he also incorporated these into the treatment of his patients. What

we now know of these aspects of his life and work may serve as a key to a deeper understanding of his theory of the unconscious.

In order to use to best advantage his preoccupation with the visual, Freud was obliged to conceal this aspect of his psychoanalytic method, to "veil" it.

This in itself reveals how far psychoanalysis, as a space of liberation, could nonetheless be subject to cultural constraints, not least the prohibition of images in the Mosaic tradition.

Horst Bredekamp,
 Humboldt University, Berlin



RAUE REIHE / RAW STUDIES

Edited by Horst Bredekamp for the Cluster of Excellence Matters of Activity



Regine Hengge
The Biological Foundation of Sustainability

RRO 1
Pages 52
Ills. 3 color
Format 21.0 x 14.8 cm

E-Book 978-3-68924-219-0 OPEN ACCESS

ENGLISH
APRIL 2025
DE GRUYTER



Alwin J. Cubasch, Christian Kassung
Filtern. Zur Kulturtechnik des 21. Jahrhunderts

RRO 2
Pages 52
Ills. 11 color
Format 21.0 x 14.8 cm

E-Book 978-3-68924-222-0 OPEN ACCESS

ENGLISH
APRIL 2025
DE GRUYTER



Carlos-Andres Palma, Horst Bredekamp
Gestaltungsmetrik

RRO 3
Pages 52
Ills. 15 color
Format 21.0 x 14.8 cm

E-Book 978-3-68924-240-4 OPEN ACCESS

GERMAN
APRIL 2025
DE GRUYTER

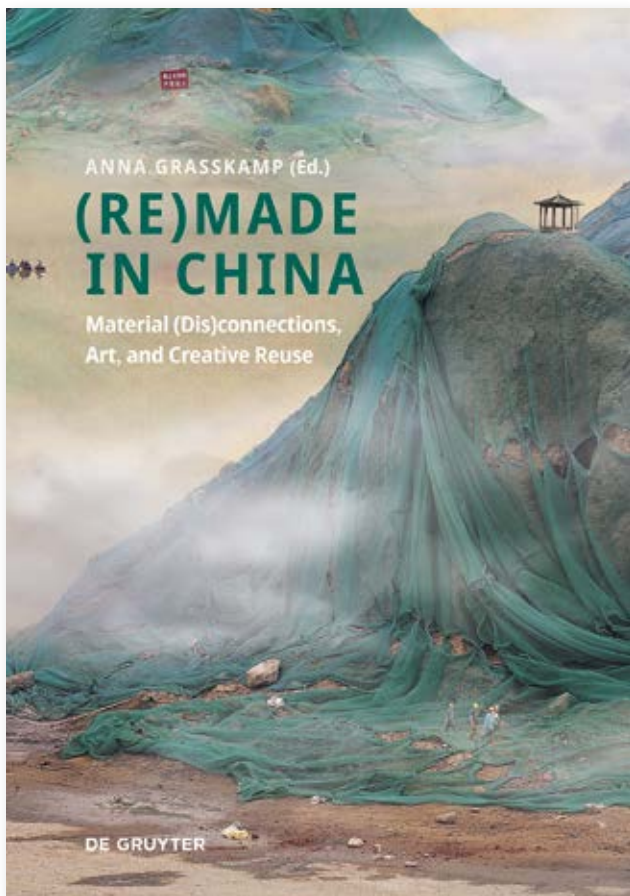


Wolfgang Schöffner
Zum Punkt

RRO 4
Pages 60
Ills. 10 color
Format 21.0 x 14.8 cm

E-Book 978-3-68924-241-1 OPEN ACCESS

GERMAN
OCTOBER 2025
DE GRUYTER



Anna Grasskamp (Ed.)
(Re)made in China

Material (Dis)connections,
 Art, and Creative Reuse

Pages **240**
 Ills. **58 color ill.**
 Format **24.0 × 17.0 cm**

SC 978-3-11-133147-8 En

€ 52.00

\$ 57.99

£ 47.50

Open Access

E-Book 978-3-11-133152-2 En

ENGLISH
 OCTOBER 2025
 DE GRUYTER

Ecocritical perspectives on art, craft, and design

Reuse and recycling of materials and objects from China

Art and material culture in a global context

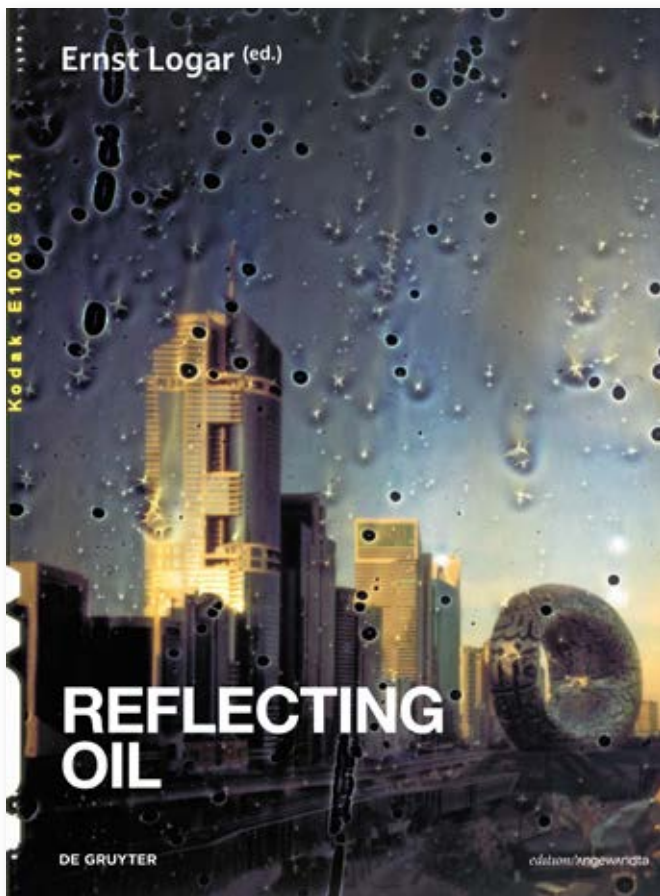


The reuse and recycling of materials that were made in China has a short history in the daily activities of private households worldwide, but a long history in art, craft, and design. Focusing on the practices of artists, craftspeople, and designers, and their re-evaluation of unwanted, pre-used, and discarded materials, this volume presents new research on material culture from China, one of the world's leading

waste-receiving and waste-producing countries, in a global context. Through the lens of an ecocritical history of art, craft, and design, it studies creative engagements with matter related to aspects of (dis)connectivity, considering how the meanings and values attributed to objects and raw materials can change radically as they travel across historical and cultural divides.

Anna Grasskamp,
 University of Oslo, Norway





Ernst Logar (Ed.) **Reflecting Oil**

Edition Angewandte

Pages **144**
Ills. **many color ill.**
Format **30.0 × 22.0 cm**

SC 978-3-68924-253-4 En

€ 32.00

\$ 35.99

£ 29.50

Open Access

E-Book 978-3-68924-046-2 En

ENGLISH
JUNE 2025
DE GRUYTER

Artistic research on crude oil

With essays, documentaries, and artistic contributions

35



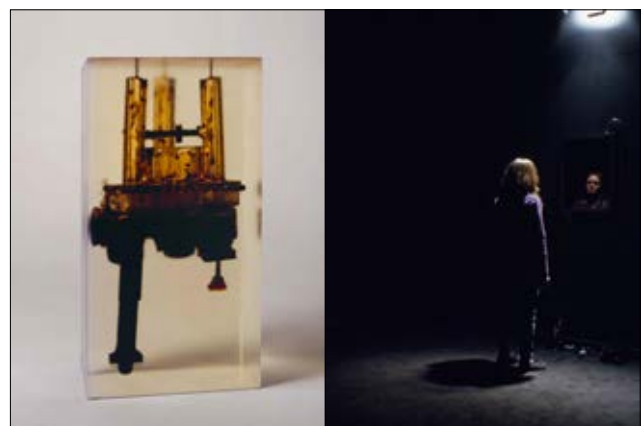
9 783689 242534

As society edges towards a deeper awareness of the decline of fossil fuels as an energy source and the urgent need to reduce the carbon emissions that contribute to global warming, *Reflecting Oil* presents innovative reflections on crude oil, one of the most important fossil fuels characterising modern life.

Reflections on crude oil in the petroleum sciences and humanities typically take place without direct physical experience of the substance. *Reflecting Oil* is a collection of arts-based research which entailed practical handling and a holistic observation of the raw substance in the context of petroculture. This mode of research focusing on sensory perceptions and

aesthetic and symbolic interpretation provided findings on the levels of multi-sensory and practical knowledge.

Ernst Logar,
University of Applied Arts Vienna



edition: 'Angewandte'

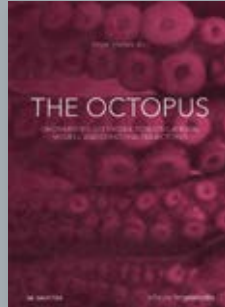
The book series of the
University of Applied Arts Vienna



Thomas Feuerstein, Jens Hauser,
Lucie Strecker (Eds.)
Life Is Other
A/Biotic Entanglements in
Art and Curating

2025

Print SC
978-3-68924-133-9 EN
E-Book
978-3-68924-011-0 EN
€ 42.00 / \$ 46.99 / £ 38.50



Başak Şenova (Ed.)
The Octopus
On Diversities, Art Production,
Educational Models, and
Curatorial Trajectories

2024

Print SC
978-3-11-136534-3 EN
E-Book
978-3-11-136554-1 EN
€ 42.00 / \$ 46.99 / £ 38.50



Eva Maria Stadler,
Jenni Tischer (Eds.)
Abstraction & Economy
Myths of Growth

2024

Print SC
978-3-11-136634-0 EN
E-Book
978-3-11-137134-4 EN
€ 45.00 / \$ 49.99 / £ 41.00



Peter Weibel,
Katharina Gsöllpointner (Eds.)
Ruth Schnell – WORKBOOK
Mirrors of the Unseen

2023

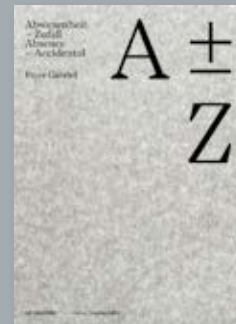
Print SC
978-3-11-124998-8 EN
E-Book
978-3-11-125010-6 EN
€ 45.00 / \$ 49.99 / £ 41.00



Alfred Vendl,
Martina R. Fröschl (Eds.)
Doors to Hidden Worlds
The Power of Visualization
in Science, Media, and Art

2023

Print HC
978-3-11-125000-7 EN
E-Book
978-3-11-125012-0 EN
€ 52.00 / \$ 57.99 / £ 47.50



Payer Gabriel
A plus minus Z
Payer Gabriel. Abwesenheit –
Zufall / Absence – Accidental

2023

Print SC
978-3-11-106624-0 EN/GER
E-Book
978-3-11-106658-5 EN/GER
€ 45.00 / \$ 51.99 / £ 41.00



Bernadette Reinhold,
Christina Wieder (Eds.)
„Sonderfall“ Angewandte
Die Universität für angewandte
Kunst Wien im Austrofaschismus,
Nationalsozialismus und in der
Nachkriegszeit

2024

Print SC
978-3-11-136632-6 GER
E-Book
978-3-11-137149-8 GER
€ 49.00 / \$ 53.99 / £ 45.00



Stefanie Kitzberger,
Cosima Rainer,
Linda Schädler (Eds.)
Friedl Dicker-Brandeis
Works from the Collection of
the University of Applied
Arts Vienna

2022

Print HC
978-3-11-078906-5 EN
E-Book
978-3-11-078913-3 EN
€ 49.95 / \$ 57.99 / £ 45.50



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

2021

Print SC
978-3-11-072420-2 EN/GER
E-Book
978-3-11-072422-6 EN/GER
€ 39.95 / \$ 45.99 / £ 34.50



Anthologies, documentations,
and monographs with a focus on

educating/curating/managing

Based on current debates in the field of exhibitions, the publication series *curating. exhibition theory & practice* brings together theoretically grounded analyses of exhibitions and museums, reflects on curatorial practices, and – following the idea of “applied exhibiting” – spaces of action for experimental curatorial strategies.

The series is edited by Martina Griesser, Christine Haupt–Stummer, Renate Höllwart, Beatrice Jaschke, Monika Sommer, Nora Sternfeld, and Luisa Ziaja, and is published as part of the *Edition Angewandte*.



Monika Sommer, Nora Sternfeld, Luisa Ziaja, Martina Griesser-Stermscheg (Hrsg.)
Nicht einfach ausstellen
Kuratorische Formate und Strategien im Postnazismus

2025
Print SC
978-3-11-136449-0 GER
€ 42.00 / \$ 48.99 / £ 38.00



Martina Griesser-Stermscheg, Christine Haupt-Stummer, Renate Höllwart, Beatrice Jaschke, Monika Sommer, Nora Sternfeld, Luisa Ziaja (Eds.)
Widersprüche. Kuratorisch handeln zwischen Theorie und Praxis

2022
Print SC
978-3-11-101452-4 GER
E-Book
978-3-11-102717-3 GER
€ 42.00 / \$ 48.99 / £ 38.00



Martina Griesser-Stermscheg, Nora Sternfeld, Luisa Ziaja (Hrsg.)
Sich mit Sammlungen anlegen
Gemeinsame Dinge und alternative Archive

2020
Print SC
978-3-11-070044-2 GER
€ 39.95 / \$ 45.99 / £ 36.50



Nora Sternfeld
Das radikaldemokratische Museum

2018
Print SC
978-3-11-061084-0 GER
€ 34.95 / \$ 40.99 / £ 32.00



Matthias Beiti, Beatrice Jaschke, Nora Sternfeld (Hrsg.)
Gegenöffentlichkeit organisieren
Kritisches Management im Kuratieren

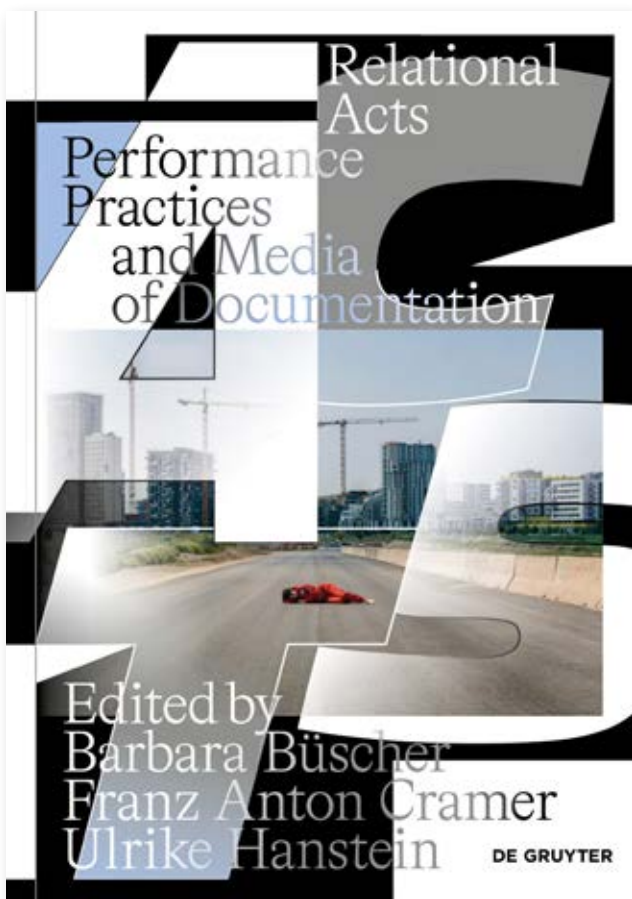
2019
Print SC
978-3-11-066236-8 GER
€ 39.95 / \$ 45.99 / £ 36.50



Martina Griesser, Christine Haupt-Stummer, Renate Höllwart, Beatrice Jaschke, Monika Sommer, Nora Sternfeld, Luisa Ziaja (Hrsg.)
Gegen den Stand der Dinge
Objekte in Museen und Ausstellungen

2016
Print SC
978-3-11-045935-7 GER
€ 34.95 / \$ 40.99 / £ 32.00

- # architecture
- # visual and media art
- # design
- # conservation and restoration
- # art theory, art pedagogy, and art education
- # language arts



Barbara Büscher, Franz Anton Cramer,
Ulrike Hanstein (Eds.)

Relational Acts

Performance Practices and Media of
Documentation

Pages **360**
Ills. **40 color ill.**
Format **24.0 × 17.0 cm**

hardcover		
SC	978-3-68924-277-0 En	€ 48.00 \$ 52.99 £ 44.00
E-Book	978-3-68924-058-5 En	€ 48.00 \$ 52.99 £ 44.00

ENGLISH
SEPTEMBER 2025
DE GRUYTER

International perspective on performance-based works with reference to current exhibitions

Linking aesthetic, historiographical, curatorial and conservational perspectives on performance art

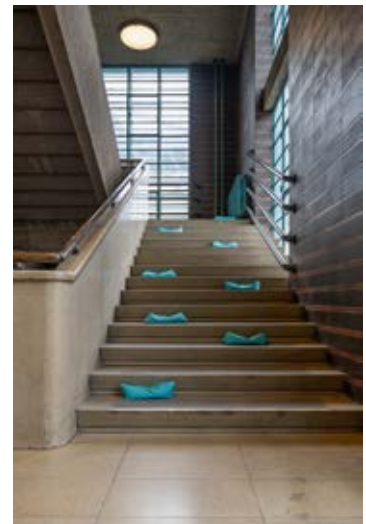
Contribution to the current debate on archives and performance

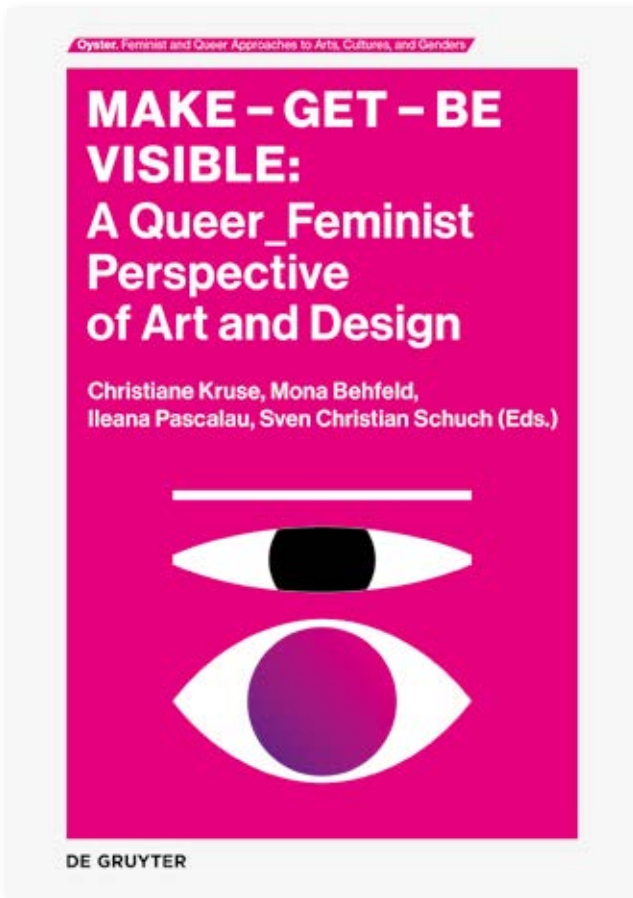


Aesthetic, documentary and historiographical processes are intertwined increasingly in the arts. *Relational Acts* explores the complex relationships between performance arts, archival processes, and exhibition practices. The contributions to this interdisciplinary volume examine the relationships established via embodied forms of transmission, media-technical methods of documentation, or processes

of recording, selection and presentation. Performance practices and their documentation are explored as knowledge-creating, collaborative spheres of action. The authors from the fields of art and science write about the materials, media and concepts of documentation. In doing so, they contribute to a media-theoretical discourse on contemporary art.

Ulrike Hanstein,
University/VALIE EXPORT Center, Linz
Barbara Büscher, Franz Anton Cramer,
Leipzig Academy of Music and Theatre





Christiane Kruse, Sven Christian Schuch, Ileana Pascalau, Mona Behfeld (Eds.)

Make – Get – Be Visible

A Queer_Feminist Perspective of Art and Design

Oyster 3

Pages 312

Ills. 112 color ill.

Format 24.0 × 17.0 cm

SC 978-3-68924-215-2 En/Ger

€ 59.00

\$ 64.99

£ 54.00

Open Access

E-Book 978-3-68924-036-3 En/Ger

ENGLISH/GERMAN

SEPTEMBER 2025

DE GRUYTER

Queer and feminist art between marginalization and growing relevance

*Artistic interventions by ClaudeHilde, Krys Huba, Stella Meris, Almut Linde, Daniela Burger, Alexandra Ivanciu, Jolanta Nowaczyk and DAS SIND WIR**

39

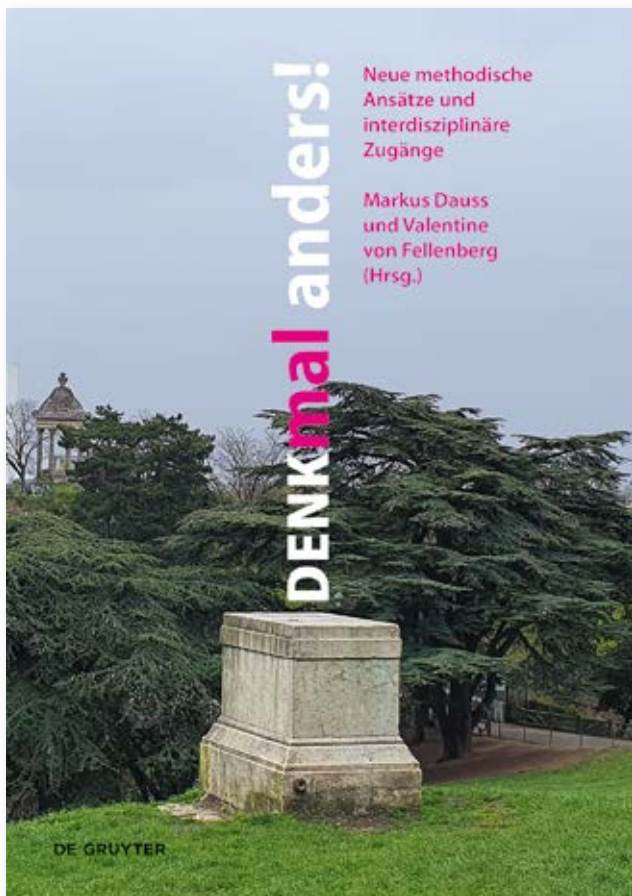


Making queer and feminist positions visible in art is an aesthetic strategy with a political impact that marks a transition from a state of invisible impotence to powerful visibility and political relevance. This volume brings together theoretical contributions and artistic interventions by actors in the field of queer and feminist art, addressing the conditions that confront

queer and feminist artists in different geographical and temporal contexts. They examine the potential of art exhibitions and art criticism as media of visualization and concealment, and they also explore the possibilities of virtual environments and feminist graphic design, as well as presenting various ways of making marginalized art visible.

Christiane Kruse, Sven Christian Schuch, Ileana Pascalau, Mona Behfeld,
Muthesius University of Fine Arts and Design, Kiel





Markus Dauß,
Valentine von Fellenberg (Eds.)

Denk mal anders!

Neue methodische Ansätze und interdisziplinäre Zugänge

Pages **224**
Ills. **69 b/w and color ill.**
Format **24.0 × 17.0 cm**

HC	978-3-68924-276-3 En/Ger	€ 48.00 \$ 52.99 £ 44.00
E-Book	978-3-68924-056-1 En/Ger	€ 48.00 \$ 52.99 £ 44.00

ENGLISH/GERMAN
OCTOBER 2025
DE GRUYTER

New research on the setting, criticism and transformation of monuments

Interdisciplinary perspective on monuments as places of memory

40



Monuments are sites of collective memory – and increasingly, the subject of controversy. Their existence is questioned, individual monuments are being remodelled or toppled, and the meaning attributed to them often changes along with the context. This volume combines different methodological approaches and disciplinary perspectives to analyse

the complex dynamics of monument settings, critique and transformations. It examines the setting and toppling of monuments as symbolic acts reflecting power relations, and analyses the scope of iconological, semiotic or metaphor-theoretical perspectives. Historical developments are addressed, such as the instrumentalisation of monuments in the creation of national

identity, as are current debates on monuments, e.g. those critical of colonialism.

Markus Dauß,
University of Bonn
Valentine von Fellenberg,
Universities of Bern and Lausanne





Sibylle Walther,
Vitromusée Romont (Eds.)
**La verrerie artistique de
Saint-Prex**

Innovations artistiques et techniques

Pages **124**
Ills. **210 color ill.**
Format **24.0 x 24.0 cm**

SC 978-3-68924-256-5 Fr **€ 49.00**
\$ 53.99
£ 45.00

FRENCH
OCTOBER 2025
DE GRUYTER

*Detailed chronology of artistic production at
the glassworks Saint-Prex (1931–1964)*

*New research on the reception of
international glass art in Saint-Prex*

*Based on a research project by Vitrocentre
Romont*

Exhibition
Vitromusée Romont
From October 2025

41



This book sheds light on creations designed between 1930 and 1964 by the “Verrerie artistique” of Saint-Prex. The works can be found in Swiss public collections today. Founded on an analysis of only recently accessible sources, interviews with former employees or their descendants, and an examination of the works’ technical, stylistic, and formal aspects, it pres-

ents the first detailed chronology of production. It reveals the reception of international glass art as well as the flourishing contemporary Swiss ceramics in Saint-Prex. The importance of this glassworks in the Canton of Vaud within the context of Swiss glass art is thus emphasized.

Sibylle Walther,
Vitromusée Romont, Switzerland



Engaged Visuality

The Italian and Belgian Visual Poetry Phenomenon in the 1960s and 1970s



EDITED BY MARIA ELENA MINUTO AND JAN DE VREE

DE GRUYTER

Maria Elena Minuto, Jan De Vree (Eds.)

Engaged Visuality

The Italian and Belgian Visual Poetry Phenomenon in the 1960s and 1970s

Pages 336
Ills. 2 b/w ill., 48 color ill.
Format 24.0 x 17.0 cm

HC	978-3-68924-120-9 En	€ 99.00 \$ 108.99 £ 90.00
E-Book	978-3-68924-004-2 En	€ 99.00 \$ 108.99 £ 90.00

ENGLISH
NOVEMBER 2025
DE GRUYTER

New research about the visual poetry phenomenon in Italy and Belgium

International perspectives on the transnational networks of European post-war visual poetics



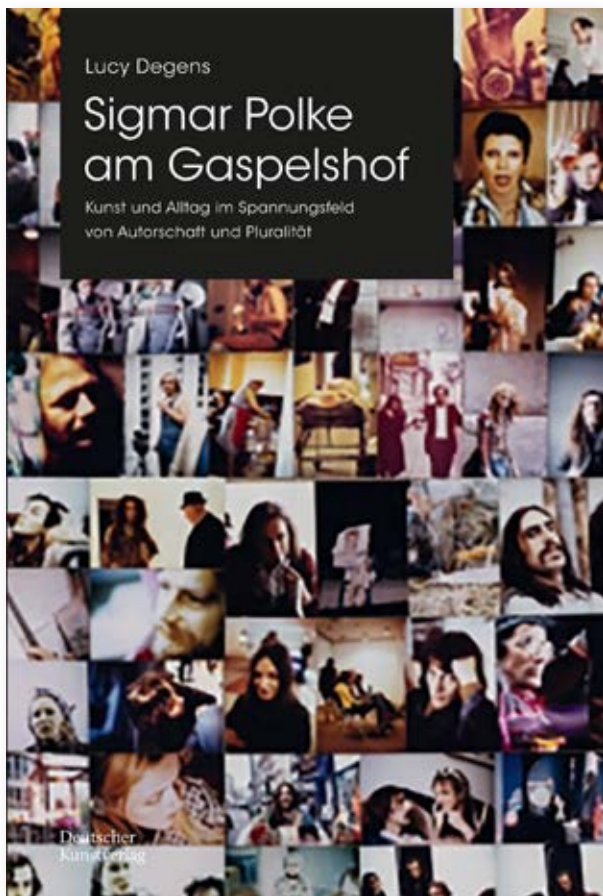
In a context of social unrest marked by May 1968, feminist revolt, and the Vietnam War, Italian and Belgian experimental poets drew a cutting-edge roadmap within the eclectic, multilingual context of the European visual poetry phenomenon by creating a unique model of interdisciplinary cooperation, whereby transculturalism, verbovisual research, and social

criticism converged. Based on an integrated methodology combining the fields of Visual Arts, Comparative Literature, and Intermedia Studies, this anthology is the first major publication to adopt interartistic and comparative perspectives in order to approach the Italo-Belgian relational axis in the field of international postwar visual poetics with regard to historic avant-gardes,

transnational networks, and counter-culture poetry magazines.

Maria Elena Minuto,
University of Liège, Belgium,
Jan de Vree, M HKA Museum of
Antwerp, Belgium





Willicher Kunstverein e. V. (Eds.),
Lucy Degens

Sigmar Polke am Gaspelshof

Kunst und Alltag im Spannungsfeld
von Autorschaft und Pluralität

Pages **ca. 125**
Ills. **15 b/w ill., 28 color ill.**
Format **23.0 x 15.5 cm**

SC	978-3-422-80337-4 Ger	€ 28.00 \$ 30.99 £ 24.50
E-Book	978-3-422-80338-1 Ger	€ 28.00 \$ 30.99 £ 24.50

GERMAN
SEPTEMBER 2025
DEUTSCHER KUNSTVERLAG

New insights into Polke's work during the 1970s

First detailed approach to the idea of plural authorship in the context of Polke's work

43

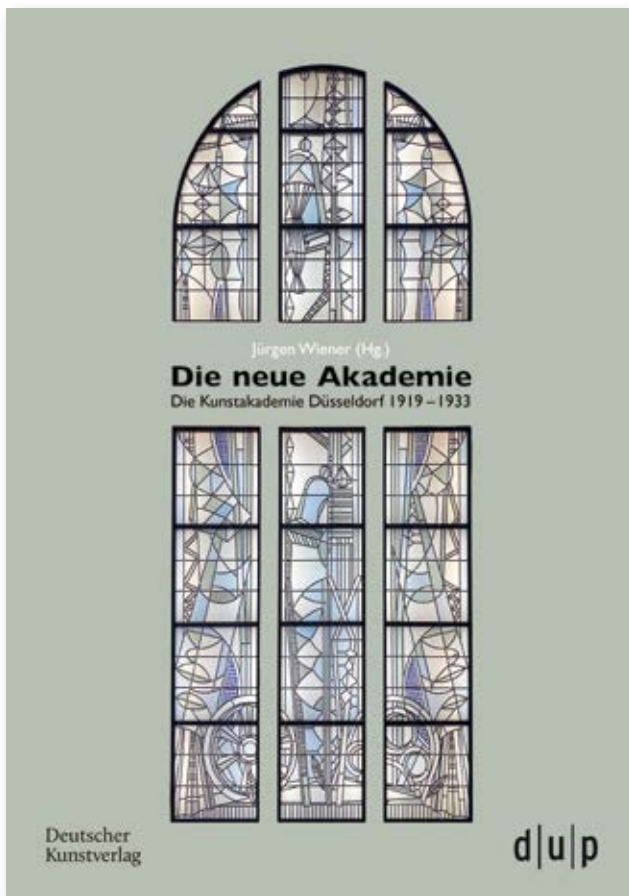


Sigmar Polke's home and place of work, the Gaspelshof in Willich near Düsseldorf, was a meeting place for social and artistic activities, merging art and everyday life in the 1970s. Many well-known works and exhibitions were created here, such as *Original + Fälschung*. Using new sources and reports from contemporary witnesses, Lucy Degens traces the way

that ideas, images and cameras circulated at the Gaspelshof, leading to the production of art in collaboration. She shows that the network Polke brought together there did not reflect the classic categories of artist group or individual, and was thus a challenge to the contemporary art world. She creates a complex picture of Polke's work at the Gaspelshof among a circle of fellow

artists including Achim Duchow, Katharina Steffen and Astrid Heibach.

Lucy Degens,
Bonn Art Museum



Jürgen Wiener (Ed.)

Die neue Akademie

Die Kunstakademie Düsseldorf 1919–1933

Pages **235**
 Ills. **15 b/w ill., 44 color ill.**
 Format **24.0 × 17.0 cm**

HC	978-3-422-80322-0 Ger	€ 59.00
		\$ 64.99
		£ 51.50
E-Book	978-3-422-80323-7 Ger	€ 59.00
		\$ 64.99
		£ 51.50

GERMAN

SEPTEMBER 2025

DEUTSCHER KUNSTVERLAG

New research on the reform of Düsseldorf Art Academy in 1919

A multifaceted view of both the possibilities and limitations of art academies in the Weimar Republic

Relativising the one-sided narrative of progress customarily associated with the Bauhaus

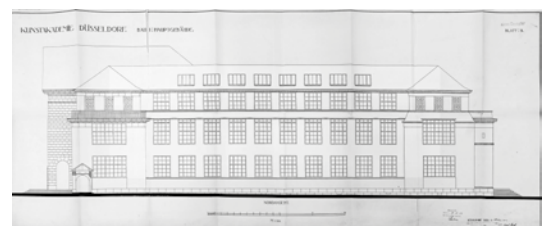


In 1919, Düsseldorf Art Academy was expanded to partially integrate the School of Arts and Crafts – a milestone for the institution and its aesthetics that still characterises the academy today. Even before the founding of the Weimar Bauhaus, fine and applied arts were first united here and brought to architecture. The academy, associated with the “Düsseldorf

School of Painting”, caught up with the latest trends in contemporary art. Modern artists such as Jan Thorn Prikker, Heinrich Campendonk, Paul Klee and Ewald Mataré, appointed before and during Walter Kaesbach’s time as director, played their part in these developments. This publication focuses on how the caesura did not come about entirely smoothly: the coexis-

tence of tradition and avant-garde led to contradictory yet productive potentials for Düsseldorf Art Academy.

Jürgen Wiener,
 Heinrich Heine University Düsseldorf





Nike Bätzner, Christina Brinkmann (Eds.)

Antisemitismus und Kunst vor 1933

Pages 128
 Ills. 40 color ill.
 Format 24.0 x 17.0 cm

SC 978-3-422-80332-9 Ger

€ 48.00
 \$ 52.99
 £ 42.00

E-Book 978-3-422-80334-3 Ger

Open Access

GERMAN

OCTOBER 2025

DEUTSCHER KUNSTVERLAG

The significance and impact of anti-Semitism in art before 1933

New contributions to research on Ernst Ludwig Kirchner, Johannes Itten, Gerhard Marcks, Emil Nolde, Paul Schultze-Naumburg, and Hans Thoma

45



To what extent is art anti-Semitic? What part does anti-Semitism play in the field of art? These questions are more topical than ever – especially since documenta 15 and the recent rise in anti-Semitism linked to the war in Israel and Palestine. The contributions to this volume discuss the significance of anti-Semitism for artists, art theorists, and others in the art world even before the beginning of Nazi rule:

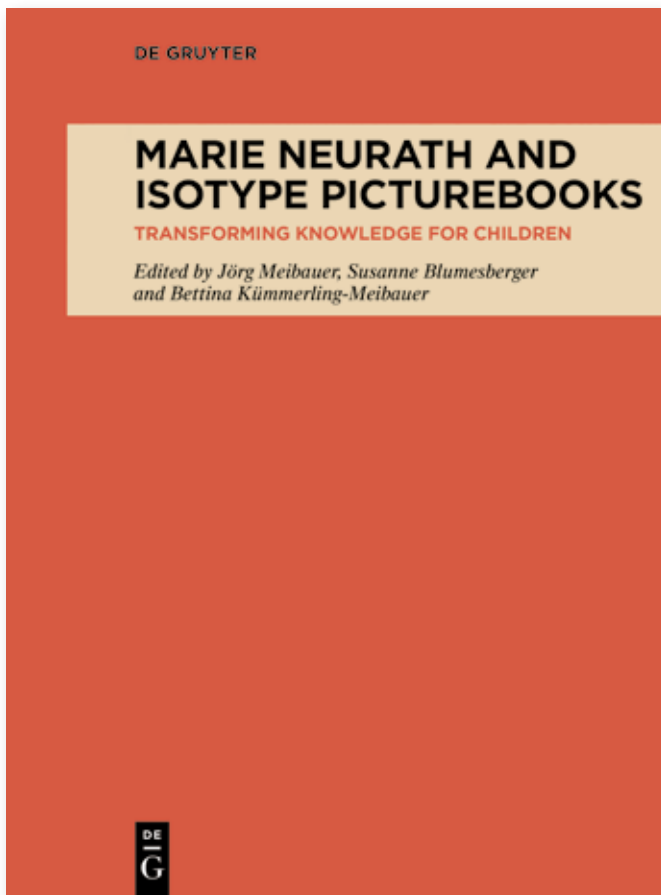
indicating how image programmes, networks and political organisations cultivated and propagated such attitudes. The analysis includes right-wing and nationalist trends, central figures of classical modernism, and the role of anti-Semitism for left-wing artists of the Weimar Republic.

Nike Bätzner, Christina Brinkmann,
 Burg Giebichenstein Kunsthochschule
 Halle

With contributions by

Fabian Bechtle, Christian Drobe, Arie Hartog, Jürgen Müller, Mira Anneli Naß, Rainer Schmitz, Johanna Söhnigen, Leon Kahane, Ines Kelly, Olaf Kistenmacher, Hanna Sauer, Christian Saehrendt, Dorothee Wimmer





Susanne Blumesberger,
Bettina Kümmerling-Meibauer,
Jörg Meibauer (Eds.)

Marie Neurath and Isotype Picturebooks

Transforming Knowledge for Children

Pages **280**
Ills. **78 color ill., 1 table**
Format **23.0 × 15.5 cm**

HC	978-3-11-135417-0 En	€ 99.95 \$ 109.99 £ 91.00
E-Book	978-3-11-135465-1 En	€ 99.95 \$ 109.99 £ 91.00

ENGLISH
JULY 2025
DE GRUYTER

*Explores the legacy of Marie Neurath,
a pioneering graphic designer*

*One of the first studies of infographics and
their history*

*Bridges a gap in international picturebook
research*

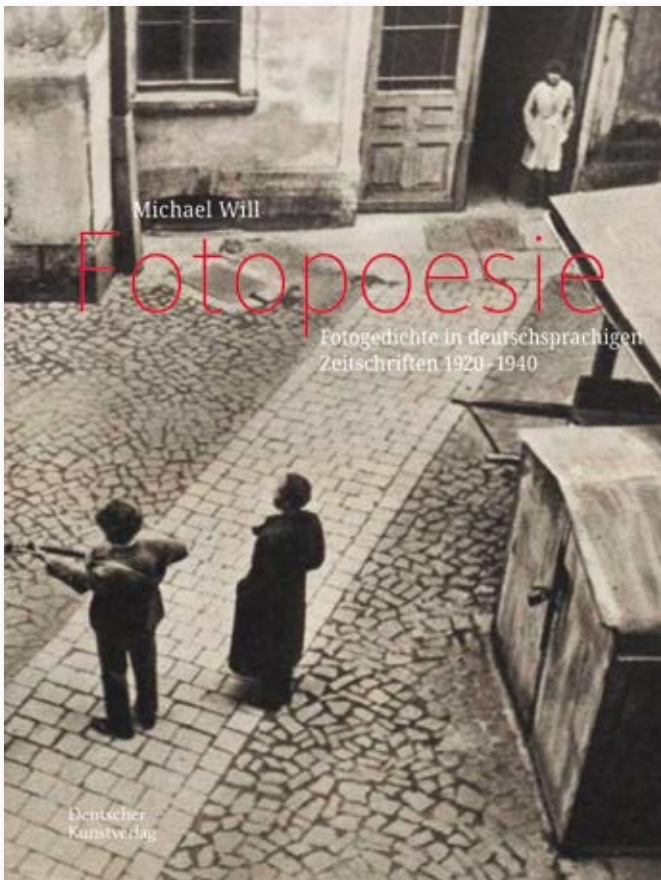


Marie Neurath (1898-1986) was an illustrator and graphic designer who created innovative non-fiction books for children. In 1920s Vienna, she developed Isotype (International System of Typographic Picture Education) with her husband, Otto Neurath, and designer Gerd Arntz. Influenced by the progressive ideas of the Vienna Circle, it aimed to contribute to the

democratization of knowledge, to make complex scientific relationships accessible to the layperson. Postwar, Marie Neurath created informative picturebooks that expanded Isotype principles. Despite their success, her legacy remains underrecognized. This anthology is the first to elaborate Marie Neurath's achievement as a transformer of knowledge for children

and to analyze her distinctive, groundbreaking graphic method.

S. Blumesberger,
Universitätsbibliothek, Vienna
B. Kümmerling-Meibauer,
Universität, Tübingen
J. Meibauer,
Universität, Mainz



Michael Will

Fotopoesie

Fotogedichte in deutschsprachigen
Zeitschriften 1920-1940

Pages **320**
Ills. **256 color ill.**
Format **28.0 x 21.0 cm**

SC 978-3-422-80314-5 Ger **€ 56.00**

\$ 61.99

E-Book 978-3-422-80317-6 Ger **£ 49.00**

€ 56.00

\$ 61.99

£ 49.00

GERMAN

SEPTEMBER 2025

DEUTSCHER KUNSTVERLAG

Rediscovery of an intermedia art form

Poetry in words and images

*Interdisciplinary research on the photo-poem
as an independent genre*

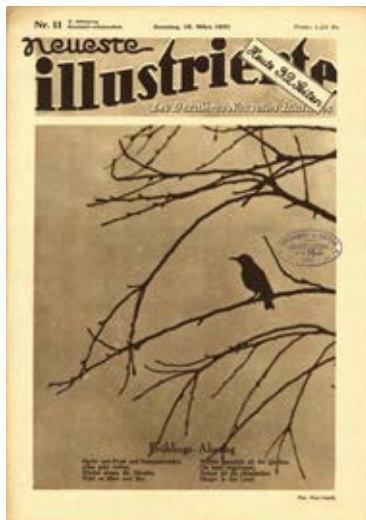
47



Photo-poems were a feature of German illustrated magazines in the 1920s and 1930s but were later lost in oblivion. The illustrated book FOTOPOESIE presents this popular art form for the first time, with a selection revealing astonishing intermedia creativity: The twenty annotated chapters range from the cycle of the seasons to work, film, sport, transport and advertising to

the major themes of love and politics. Great poets such as Mascha Kaléko, Erich Kästner and Joachim Ringelnatz come together with the great photographic artists of their time, including Yva, Umbo and Sasha Stone. Language and photographic poetry combine to create fascinating works of art whose documentation here closes a gap in media and cultural history.

Michael Will,
University of Würzburg





Christoph Sauter, Daniel Karrasch
Bastwerkstatt
 Else Stadler-Jacobs und ihre Tiere aus Bast

Pages	160	
Ills.	200 color ill.	
Format	25.0 x 18.0 cm	
SC	978-3-422-80335-0 Ger	€ 32.00 \$ 35.99 £ 28.00
E-Book	978-3-422-80336-7 Ger	€ 32.00 \$ 35.99 £ 28.00

GERMAN
 MARCH 2025
 DEUTSCHER KUNSTVERLAG

Fascinating life story of a pioneer in a unique craft

Tribute to a forgotten international success story

48

Exhibition
German hat museum, Lindenberg
March 2 to September 14, 2025



In the mid-1920s, the young artisan Else Stadler-Jacobs from Pasing near Munich began to experiment with textile materials. She was fascinated by bast – a fabric rarely used in handicrafts at that time. Demonstrating huge skill, she designed decorative animal figures that rapidly gained international recognition. As early as 1930 she was delivering her models

to department stores in Chicago, San Francisco, London and Budapest.

Daniel Karrasch and Christoph Sauter recount the moving artistic and commercial success of this extraordinary woman, shed light on her artistic roots in Munich in the period after 1900, and reconstruct the complicated production process of her bast animals.

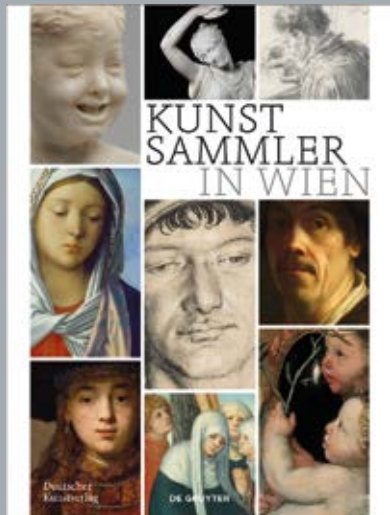
A richly illustrated catalogue section, supplemented with historical photos, uncovers the imaginative world of the "Basto-workshop".

Daniel Karrasch,
 germanist und vocal coach
Christoph Sauter,
 communications designer





FOCUS ON AUSTRIA



Sebastian Schütze (Ed.)

Kunstsammler in Wien

Biografische Profile zwischen
Statuskonkurrenz, Kunstmarkt und
Kennerschaft

2024, 512 Pages
45 illustrations, 265 color illustrations
21.0 × 28.0 cm

HC € 54.00 / \$ 59.99 / £ 47.00
ISBN 978-3-422-98972-6
E-Book ISBN 978-3-422-80006-9



Ana Petrović, Marjana Uhde
Stella Rolig, Luisa Ziaja, Christian Huemer (Eds.)

Georg Eisler. Werkverzeichnis der Gemälde

2024, 368 Pages
1400 color illustrations
24.0 × 31.0 cm

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English-German edition
ISBN 978-3-422-80239-1
E-Book ISBN 978-3-422-80240-7



Christina Pichler

Der Barockbildhauer

Philipp Jakob Straub

Sein künstlerisches Schaffen mit Blick
über die Alpen

2023, 320 Pages
106 illustrations, 39 color illustrations
17.0 × 24.0 cm

HC € 82.00 / \$ 94.99 / £ 71.50
ISBN 978-3-422-80074-8
E-Book ISBN 978-3-422-80075-5



Doris Hallama

Architektur alpiner Sicherheit

Lawinenverbauung zwischen Technologie
und Ästhetik

2024, 304 Pages
189 color illustrations
17.0 × 24.0 cm

SC € 58.00 / \$ 63.99 / £ 50.50
ISBN 978-3-422-80167-7
E-Book ISBN 978-3-422-80168-4



Sabine Grabner, Stella Rollog, Sabine Grabner (Eds.)

Friedrich von Amerling.
Werkverzeichnis der Gemälde

2024. 336 Pages
640 color illustrations
24.0 × 31.0 cm
HC € 55.00 / \$ 60.99 / £ 48.00
English-German edition
ISBN 978-3-422-80223-0
E-Book ISBN 978-3-422-80224-7



Johanna Diel, Barbara Goldmann,
Paulus Rainer, Konrad Schlegel (Eds.)

Wachs in seinen Händen
Daniel Neuberger's Kunst der Täuschung

2025. 184 Pages
150 color illustrations
20.5 × 26.0 cm
SC € 42.00 / \$ 46.99 / £ 37.00
ISBN 978-3-422-80318-3
E-Book ISBN 978-3-422-80319-0



Stefanie Kitzberger, Cosima Rainer,
Linda Schädler (Eds.)

Friedl Dicker-Brandeis
Works from the Collection of the
University of Applied Arts Vienna

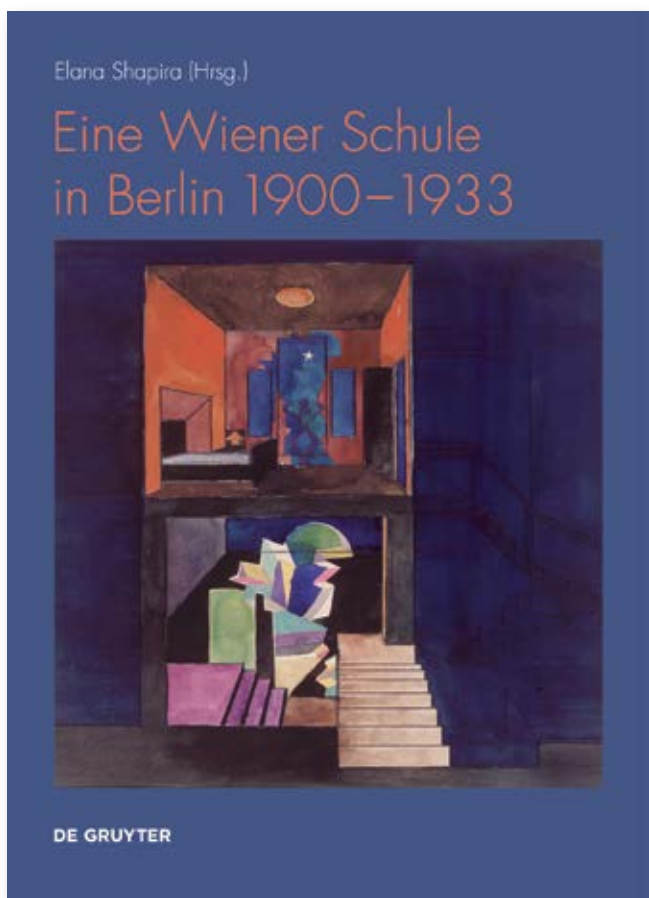
2023. 352 Pages
50 illustrations, 120 color illustrations
16.5 × 24.0 cm
HC € 49.95 / \$ 57.99 / £ 45.50
ISBN 978-3-11-078906-5
E-Book ISBN 978-3-11-078913-3



Christina Bergemann, Inge Herold, Dawn Leach,
Johanna Ortner, Lynette Roth
Inge Herold, Johan Holten (Eds.)

Nan Hoover - Anneliese Hager - Maria Lassnig

2023. 240 Pages
108 color illustrations
16.5 × 23.7 cm
SC € 44.00 / \$ 48.99 / £ 38.50
English-German edition
ISBN 978-3-422-80173-8



Elana Shapira (Ed.)

Eine Wiener Schule in Berlin 1900-1933

Pages **296**
 Ills. **75 b/w ills., 25 color ills.**
 Format **24.0 x 17.0 cm**

HC	978-3-68924-177-3 En/Ger	€ 79.00 \$ 86.99 £ 72.00
E-Book	978-3-68924-023-3 En/Ger	€ 79.00 \$ 86.99 £ 72.00

ENGLISH/GERMAN
 DECEMBER 2025
 DE GRUYTER

*Viennese modernism in Berlin in art,
 literature, design and theater*

Mapping important avantgarde networks

*Jewish cultures of modernism in
 Central Europe*

52

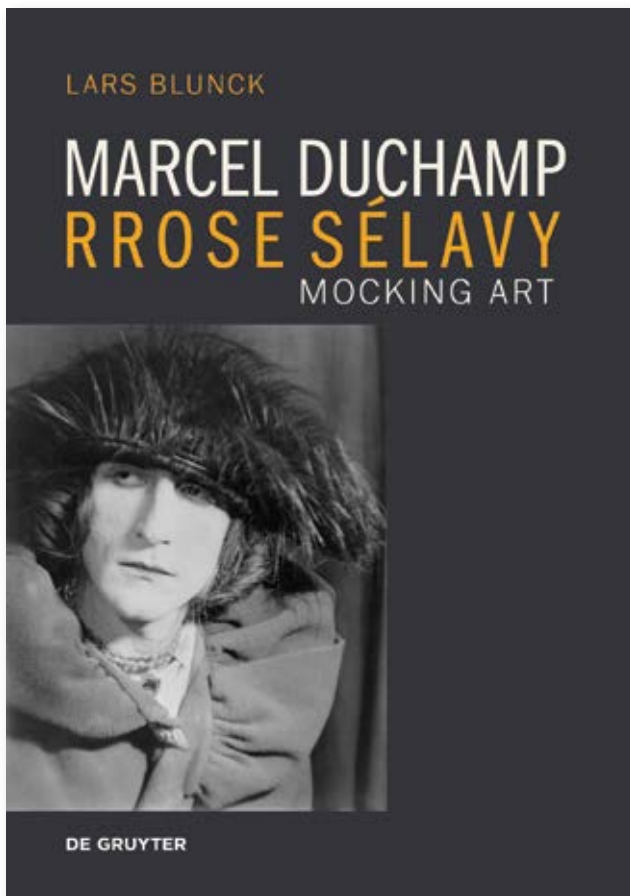


Between 1900 and 1933, many Viennese writers, artists, theater directors and psychoanalysts settled in Berlin, playing a key part in the development of modernism in both cities. The contributions in this volume explore the extent to which a Viennese School developed in Berlin during this period and examine the role of those participating in cultural transfer between Vienna and Berlin. They included

writers such as Vicki Baum und Felix Salten, people from the world of theater such as Elisabeth Bergner and Max Reinhardt, designers like Friedl Dicker-Brandeis and Emil Orlik, and scientists like Sigmund Freud and Otto Neurath. Through innovation, they transformed their self-image as "outsiders" into artistic freedom and social utopia.

Elana Shapira,
 University of Applied Arts Vienna,
 Austria





Lars Blunck

Marcel Duchamp Rrose Sélavy

Mocking Art

Pages **240**
 Ills. **81 b/w ill.**
 Format **24.0 × 17.0 cm**

SC	978-3-68924-248-0 En	€ 59.00
		\$ 64.99
		£ 54.00
E-Book	978-3-68924-042-4 En	€ 59.00
		\$ 64.99
		£ 54.00

ENGLISH

SEPTEMBER 2025
 DE GRUYTER

*First comprehensive study on Rrose Sélavy,
 the alter ego of Marcel Duchamp*

53



Marcel Duchamp was one of the most enigmatic artists of the 20th century. In 1920 he invented an alter ego called Rrose Sélavy, who would become one of the most dazzling characters in modern art. This ground-breaking book is the first to fully explore the complex history of Rrose Sélavy in detail. It takes into account all the relevant works, reconstructs all the historical contexts, and sheds light on Duchamp's artistic attitude in the 1920s. "Known also under the name Rrose Sélavy" (Duchamp), he playfully and ironically mocked the pretensions of the art and artists of his time, friends and foes alike. In Rrose Sélavy, he, who rejected all -isms, took the liberty of creating his own -ism: a self-proclaimed "au-culism". Rrose Sélavy was mocking art.

Lars Blunck,
 Academy of Fine Arts, Nuremberg





Andreas Schalhorn (Ed.)
Kosmos Blauer Reiter

Von Kandinsky bis Campendonk

Pages **112**
 Ills. **90 color ill.**
 Format **29.0 × 21.0 cm**

SC 978-3-422-80308-4 Ger **€ 30.00**
\$ 33.99
£ 26.50

GERMAN
 MARCH 2025
 DEUTSCHER KUNSTVERLAG

First publication on graphic art by Der Blaue Reiter in the Berlin Kupferstichkabinett

With a special focus on female artists in Der Blaue Reiter

54

Exhibition
Kupferstichkabinett, Staatliche Museen zu Berlin –
Stiftung Preußischer Kulturbesitz (Kulturforum)
March 1 to Juni 15, 2025



For the artists of the group *Der Blaue Reiter*, founded in 1911 by Wassily Kandinsky and Franz Marc, drawing and printmaking were key activities alongside painting. In 1912, *Der Blaue Reiter* dedicated its second exhibition to the graphic genres, illustrating an artistic diversity of broader European significance with works by Ernst Ludwig

Kirchner, Robert Delaunay and Natalia Goncharova.

In “Kosmos Blauer Reiter” the Berlin Kupferstichkabinett is presenting its varied collection of prints by *Der Blaue Reiter* for the first time, supplemented by selected works from other museums among the Staatliche

Museen zu Berlin. *Der Blaue Reiter*’s engagement with contemporary art in Europe in that period is brought to life in seven thematic chapters with supplementary essays.

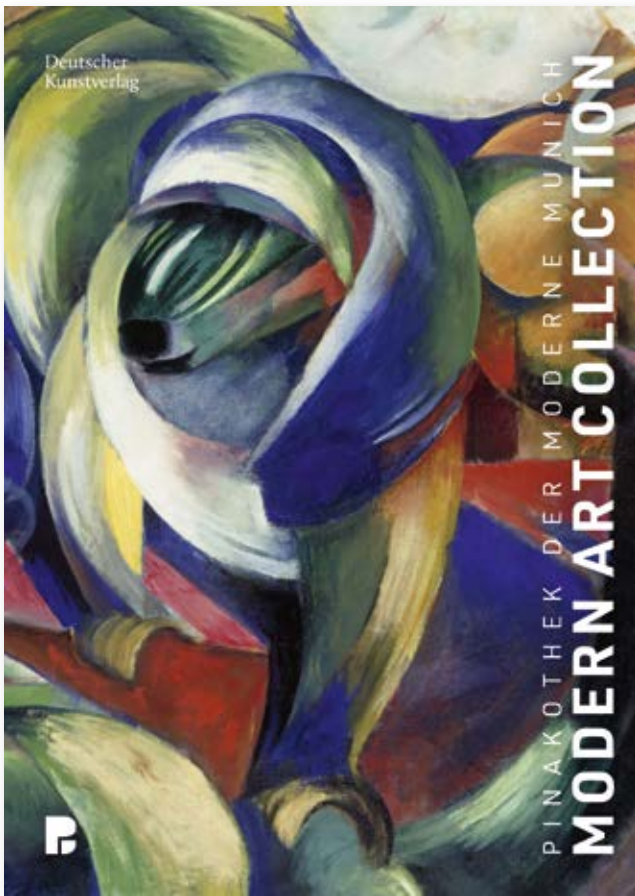
With contributions by
 Andreas Schalhorn, Claudia Lojack,
 Irina Hiebert Grun, Hans-Jürgen Hafner





55





Bernhard Maaz (Ed.) Pinakothek der Moderne Munich

Modern Art Collection
2nd edition

Pages **344**
Ills. **13 b/w ill., 275 color ill.**
Format **21.0 x 15.0 cm**

SC 978-3-422-80345-9 En **€ 24.00**
\$ 26.99
£ 21.00

ENGLISH
AUGUST 2025
DEUTSCHER KUNSTVERLAG

An indispensable companion to the highlights of the Modern Art Collection in the Pinakothek der Moderne

With an introduction to the history of the collection

An overview of modern art in 19 chapters

56



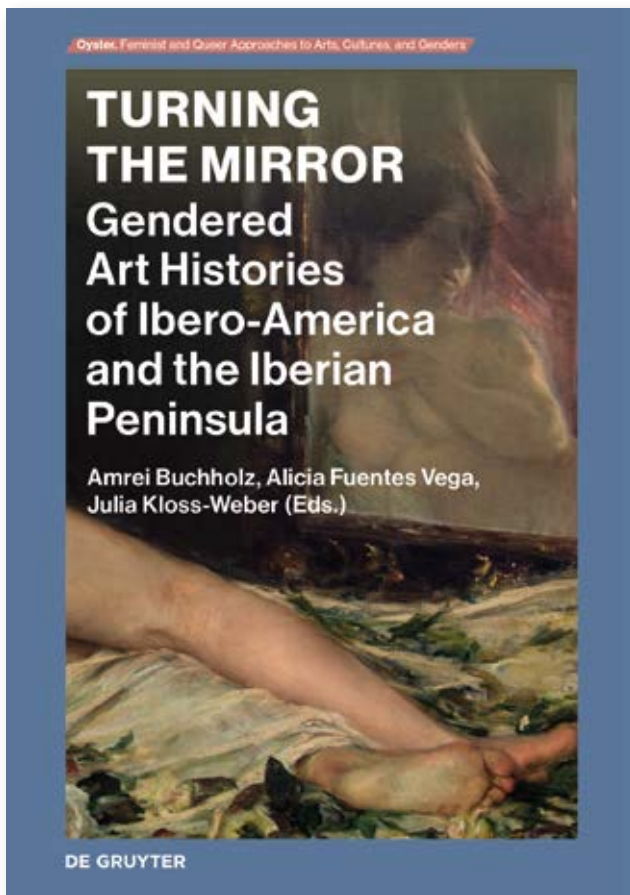
With its excellent selection of masterpieces, this guide presents the full spectrum of artistic expression reflected in the Bavarian State Painting Collections' Sammlung Moderne Kunst (Modern Art Collection) which ranks among the very best in the world. Milestones of art have been on show in the collection's galleries at the Pinakothek der Moderne Mu-

nich since 2002. Besides the largest suite of works by Max Beckmann in Europe, the collection boasts remarkable paintings by Kandinsky, Kirchner, and Picasso, major works by Bacon, Baselitz, and Warhol, photography by the likes of August Sander to Jeff Wall, as well as pieces by contemporary artists working in painting and media art. In a series of insightful essays, the

book offers an expert gaze to the various movements in the history of 20th and 21st century art.

Bernhard Maaz,
Zentralinstitut für Kunstgeschichte,
Munich





Amrei Buchholz, Alicia Fuentes Vega,
Julia Kloss-Weber (Eds.)

Turning the Mirror

Gendered Art Histories of Ibero-America
and the Iberian Peninsula

Oyster 4

Pages 248

Ills. 55 color ill.

Format 24.0 x 17.0 cm

HC 978-3-11-118249-0 En/Esp

€ 72.00

\$ 79.99

£ 65.50

E-Book 978-3-11-118324-4 En/Esp

€ 72.00

\$ 79.99

£ 65.50

ENGLISH/SPANISH

SEPTEMBER 2025

DE GRUYTER

Intersectional perspective

*Combination of post-/decolonial and feminist
approaches*

Transnational network of female researchers

57



This volume investigates the positions of women artists, their institutional frameworks, and the role of other female actors in the art world in Ibero-America and on the Iberian Peninsula from the 19th to the late 20th century, focusing especially on the interweaving of post-/decolonial and feminist approaches. Although women artists could not simply act outside

existing power systems, they could mirror them in their works – and thereby challenge them. The overlapping of different regimes of subalternity led to specific strategies of self-empowerment, such as the formation of networks. What role does the fact play that both the Iberian Peninsula and the Ibero-American countries were perceived as a cultural “periphery”,

although they were simultaneously divided by the colonial wound?

Amrei Buchholz,

Academy of Arts Berlin

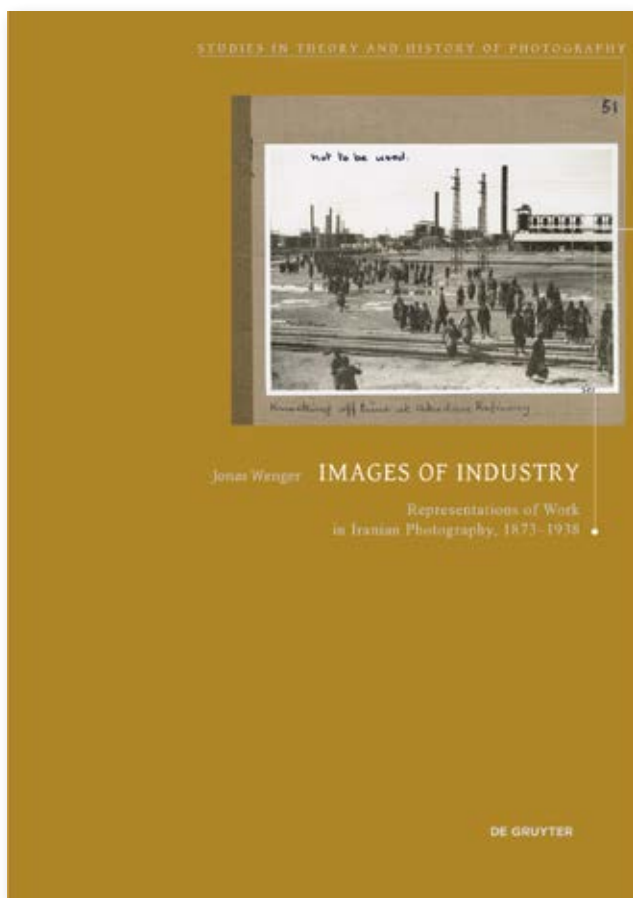
Alicia Fuentes Vega,

University Complutense Madrid, Spain

Julia Kloss-Weber,

University of Salzburg





Jonas Wenger

Images of Industry

Representations of Work in Iranian Photography, 1873-1938

Studies in Theory and History of Photography 13

Pages 304

Ills. 70 color ill.

Format 24.0 × 17.0 cm

SC 978-3-68924-157-5 En

€ 69.00

\$ 75.99

£ 63.00

Open Access

E-Book 978-3-68924-017-2 En

ENGLISH

OCTOBER 2025

DE GRUYTER

Innovative research on the political dimension of Iranian photography

Explores new archive material from Iran, Switzerland and Great Britain

58



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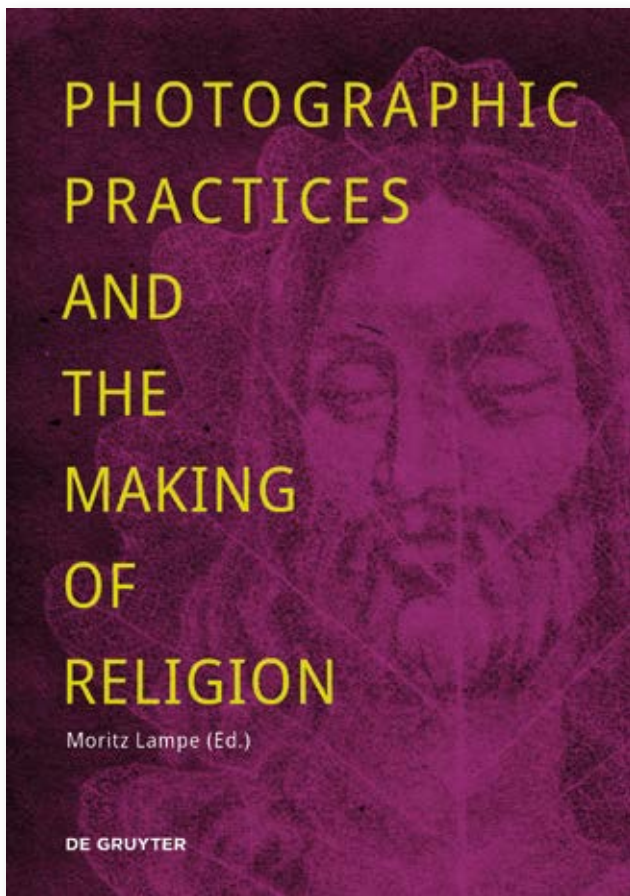
In Iran, the introduction of photography as developed in Europe rapidly led to the emergence of an independent photographic culture. Jonas Wenger uses the visual motif "labor" to investigate the extent to which local photographers updated existing Orientalist stereotypes when they appropriated the technology. He also examines what rhetorical functions specific visual conventions have had

for Iran's internal discourse on internal expansionism, modernity, nationalism and independence. Over a period of seventy years, he reveals how European imperialist claims have intersected with Iranian efforts at nationalization in photographic representations of labor, and shows that European images of Iran overlap with inner Iranian tensions between centre and periphery.

Jonas Wenger,

University of Basel, Switzerland





Moritz Lampe (Ed.)
Photographic Practices and the Making of Religion

Pages **296**
 Ills. **92 b/w ills., 60 color ills.**
 Format **24.0 × 17.0 cm**

HC 978-3-11-120836-7 En/Ger **€ 82.00**
\$ 90.99
£ 75.00
 E-Book 978-3-11-120893-0 En/Ger Open Access

ENGLISH/GERMAN
NOVEMBER 2025
DE GRUYTER

Material and devotional aspects of photography

Photography's impact across various religious traditions, including Christianity and Hinduism

59

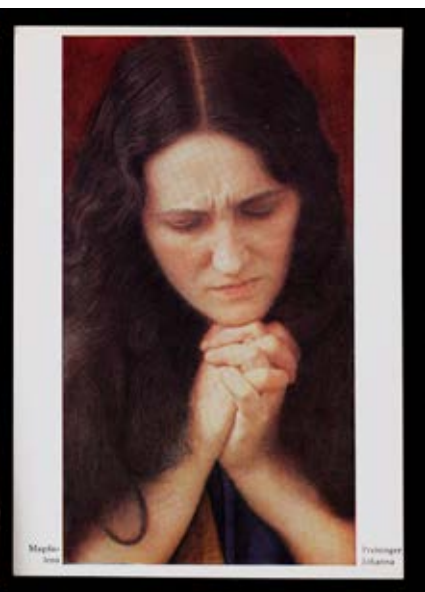


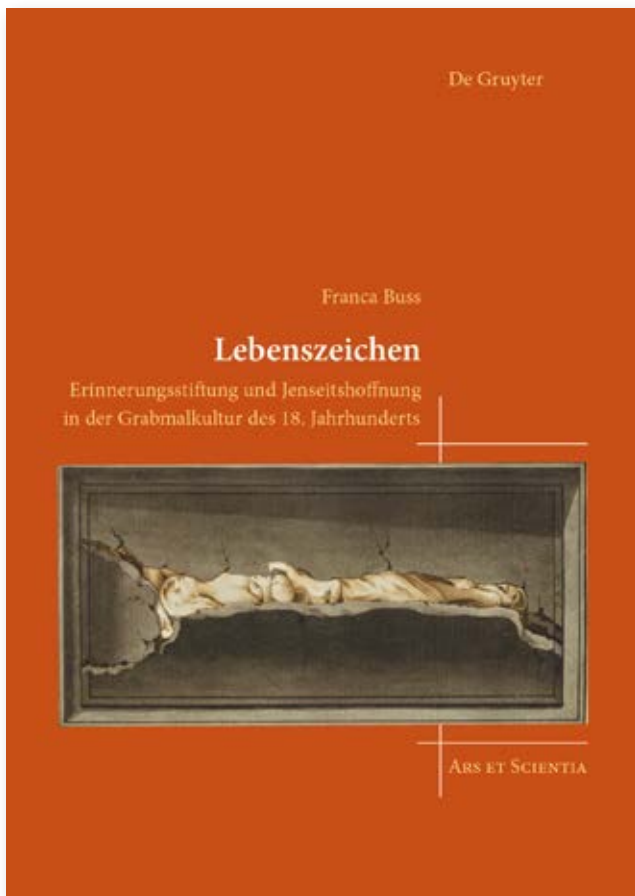
From devotional practices and the commercialization of sacred imagery to the scientific cataloging of religious traditions, this thought-provoking publication explores the multifaceted role of photography in constructing and preserving religious identities and beliefs in past and present. The contributions explore the theological reception of photography, its use in

artistic and festive contexts, and photographs' material qualities as objects of devotion and cultural artifacts. Richly illustrated and featuring interdisciplinary insights from art history, religious studies, anthropology, and media studies, *Photographic Practices and the Making of Religion* provides an essential resource for scholars and readers interested in understanding

the intersections of religion, visual culture, and modernity.

Moritz Lampe,
 Bauhaus-Universität Weimar





Franca Buss

Lebenszeichen

Erinnerungstiftung und Jenseitshoffnung in der Grabmalkultur des 18. Jahrhunderts

Ars et Scientia 31

Pages **384**

Ills. **80 color ill.**

Format **24.0 × 17.0 cm**

HC 978-3-68924-190-2 Ger

€ 82.00

\$ 90.99

£ 75.00

E-Book 978-3-68924-028-8 Ger

€ 82.00

\$ 90.99

£ 75.00

GERMAN

JULY 2025

DE GRUYTER

European 18th-century tombstone art in Central Europe and Great Britain

New perspective on the epoch of Enlightenment



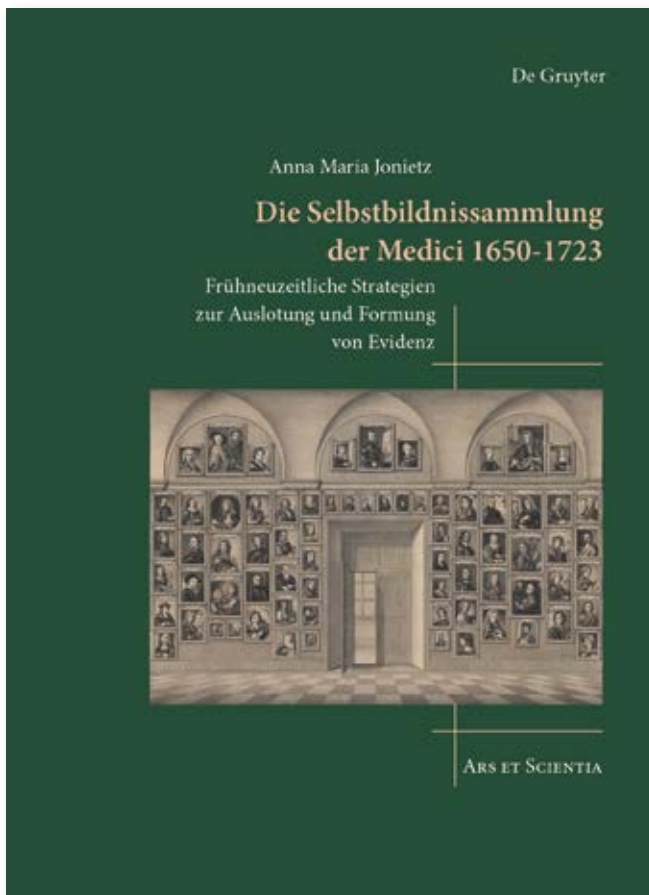
What is left when death leaves a void, and the way that we deal with the dead changes? Franca Buss examines the way that Enlightenment debates affected European tombstone art in the 18th century. In an art-historical *close reading*, she analyzes selected funerary ensembles from Central Europe and England and places them in a broader intellectual-historical context. Four strategies are identified

relating to the absence of the deceased in the context of the creation of memory, and hope of the afterlife: allegorizing, sentimentalization, poetizing and naturalization. The modern self-narrative of repressing death is questioned and it is demonstrated how art will pursue its own logic of development defying teleological generalizations.

Franca Buss,

University of Hamburg





Anna Maria Jonietz

Die Selbstbildnissammlung der Medici 1650-1723

Frühneuzeitliche Strategien zur Auslotung und Formung von Evidenz

Ars et Scientia 32

Pages 384

Ills. 100 color ill.

Format 24.0 x 17.0 cm

HC 978-3-68924-121-6 Ger

€ 79.00

\$ 86.99

£ 72.00

E-Book 978-3-68924-005-9 Ger

Open Access

GERMAN

OCTOBER 2025

DE GRUYTER

Innovative study of the world's largest collection of self-portraits in Florence

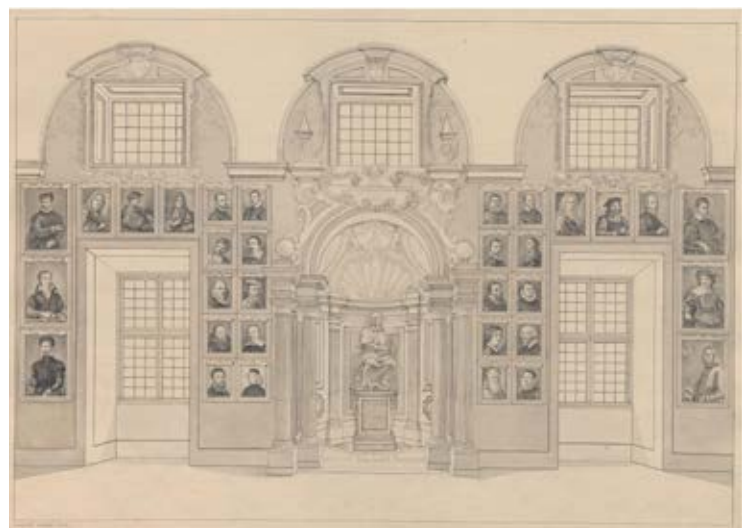
61

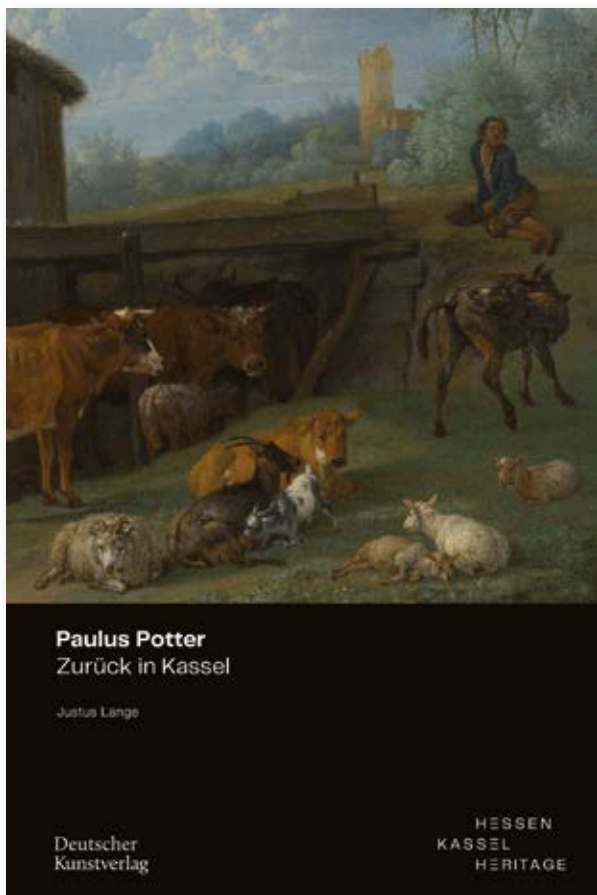


The "Galleria degli Autoritratti" in the Uffizi, Florence, is the largest collection of artists' self-portraits in the world. It was founded in 1650 by Leopoldo de' Medici, and his heir Cosimo III expanded and reorganized it. Assisted by a network of agents and guided by empirical research criteria, the two patrons acquired only genuine self-portraits. The out-

come was a unique, special collection closely linked to the epistemological approaches of the 17th century. Anna Maria Jonietz is the first to analyze the art-theoretical and academic-historical aspects of the "Galleria." She sheds light on the strategies of showing and convincing and demonstrates how the historical exhibition concept enabled a visual study of art and its history.

Anna Maria Jonietz,
University of Düsseldorf,
Bavarian Academy of Sciences and
Humanities, Munich





Hessen Kassel Heritage (Eds.),
Justus Lange

Paulus Potter

Zurück in Kassel
edition

Museumslandschaft Hessen Kassel -
Wissenschaftliche Reihe

Pages **79**
Ills. **38 color ill.**
Format **22.0 x 14.7 cm**

SC	978-3-422-80307-7 Ger	€ 15.00 \$ 16.99 £ 13.50
E-Book	978-3-422-80309-1 Ger	€ 15.00 \$ 16.99 £ 13.50

GERMAN
JANUARY 2025
DEUTSCHER KUNSTVERLAG

Paulus Potter as an animal painter

*Re-acquisition of an important
painting by Potter*

History of the Kassel collection



Paulus Potter can be regarded as one of the most famous Dutch animal painters. For the first time in his work, animals were the protagonists; as a rule, human beings played only a subordinate role. Potter's works were sought-after during his lifetime and fetched high prices, especially in the 18th century. According to the first catalogue in 1783, Kassel Picture Gal-

lery owned no fewer than ten paintings by the artist, who died young. No other collection had more of his works. However, many of them were lost during the Napoleonic occupation. The successful re-acquisition of Paulus Potter's "Watermill" offers an opportunity to examine the Kassel gallery's eventful history and shed light on Potter's significance as an animal painter.

Justus Lange,
Director of the Old Masters Picture
Gallery and Main Collections manager
at Hessen Kassel Heritage





Marius Winzeler, Staatliche
Kunstsammlungen Dresden (Ed.)
Dresden Rüstkammer
The Firearms Gallery in the Long Corridor

Pages **144**
Ills. **120 color ill.**
Format **23.0 × 15.0 cm**

SC 978-3-422-80313-8 En
€ 19.00
\$ 20.99
£ 17.00

ENGLISH
OCTOBER 2025
DEUTSCHER KUNSTVERLAG

*Masterpieces of the gunsmith's art from one
of the leading collections of royal weaponry
in Europe*

*Permanent exhibition of the Armory
in the Dresden Royal Palace, Dresden State
Art Collections*

**Permanent exhibition of the Armory, in the Dresden
Royal Palace, Dresden State Art Collections**

63

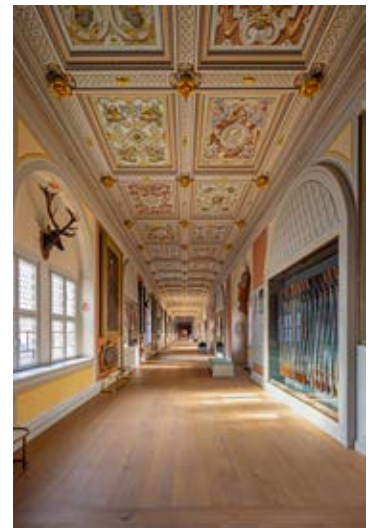


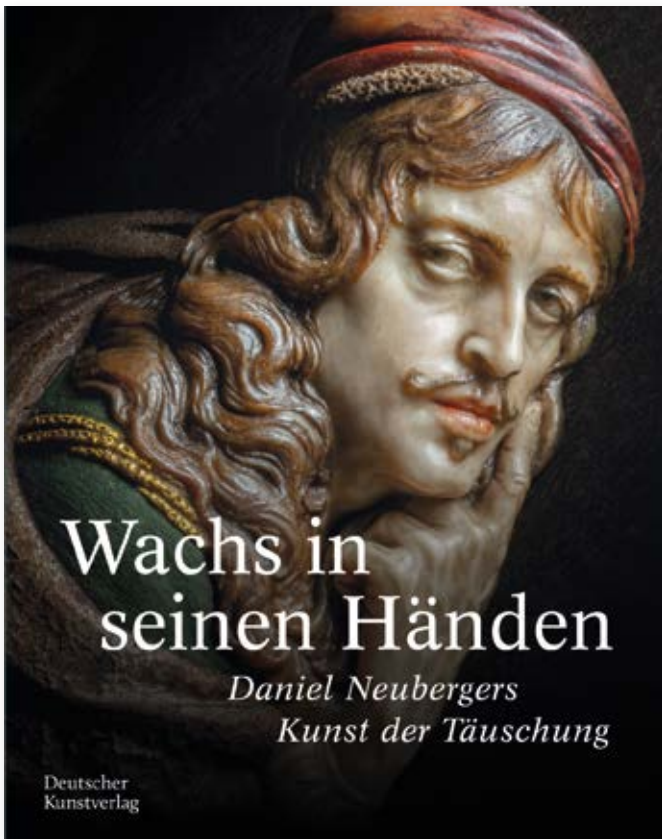
The "Rifle Gallery" in the "long corridor" of Dresden's Royal Palace presents around 500 unique handguns from the collections of the Saxon electors and kings. The magnificent rifles and pistols from the 16th to 19th centuries were used for hunting, target shooting and courtly representation. The new museum guide presents the history of the collection as well as

the architecture and furnishings of the *Lange Gang*. With its ancestral gallery, the approximately 100-metre-long Renaissance building embodied the dynastic memorabilia of the ruling family and housed the elector's "personal rifle" from 1733. A richly-illustrated selection of objects presents a journey through three centuries of European gunsmithing and decorative art; the

exhibits are elucidated in their complex cultural and historical contexts.

Stefano Rinaldi,
curator of the Dresden Armory,
responsible for European edged
weapons and firearms
Gernot Klatte,
scientific assistant at the Dresden
Armory





Johanna Diel, Barbara Goldmann,
Paulus Rainer, Konrad Schlegel (Eds.)
Wachs in seinen Händen
Daniel Neubergers Kunst der Täuschung

Pages **184**
Ills. **150 color ill.**
Format **26.0 x 20.5 cm**

SC 978-3-422-80318-3 Ger **€ 42.00**
\$ 46.99
£ 37.00
E-Book 978-3-422-80319-0 Ger € 42.00
\$ 46.99
£ 37.00

GERMAN
FEBRUARY 2025
DEUTSCHER KUNSTVERLAG

Honouring an almost forgotten artist

Unrivalled insights into Neuberger's artistic mastery of wax bossing

Linking aspects of art history, conservation and technique

64

Exhibition
Museum of Fine Arts, Vienna
February 11 to June 9, 2025



This book presents a first comprehensive tribute to Daniel Neuberger, who worked as a sculptor, painter, stone cutter and writer and achieved his greatest mastery in wax bossing, the art of sculptural moulding using wax. His delicate works, often measuring only a few centimetres, were particularly sought after by the royal courts of Europe.

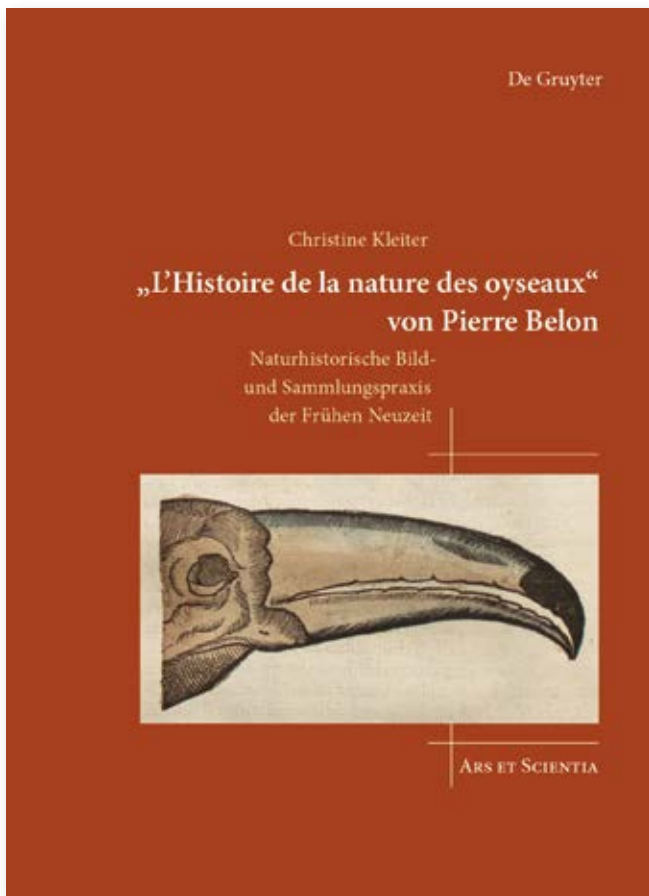
The book sheds light on Neuberger's activities at the imperial court in Vienna between 1650 and 1663, where he worked for Emperor Ferdinand III and his sons. It features two of his most important works, a 60-part cycle of the *Metamorphoses* after Ovid and an allegorical depiction of the death of Emperor Ferdinand III. Supplemented by a art-historical and conservation

analysis, this publication provides an in-depth insight into Neuberger's work and favoured technique.

Johanna Diehl, Barbara Goldmann, Paulus Rainer, Konrad Schlegel,
Kunsthistorisches Museum, Vienna







Christine Kleiter

“L'Histoire de la nature des oyseaux” von Pierre Belon

Naturhistorische Bild- und Sammlungspraxis der Frühen Neuzeit

Ars et Scientia 30

Pages 416

Ills. 153 color ill.

Format 24.0 x 17.0 cm

HC 978-3-68924-216-9 Ger

€ 89.00

\$ 97.99

£ 81.00

E-Book 978-3-68924-050-9 Ger

€ 89.00

\$ 97.99

£ 81.00

GERMAN

SEPTEMBER 2025

DE GRUYTER

A first comprehensive study of Pierre Belon's bird treatise from 1555

New perspective on research practices in the early modern period



Pierre Belon's treatise on birds, published in Paris in 1555, is regarded as a pioneering early work of ornithology. Christine Kleiter analyzes this work in its exceptional position as one of the first printed and illustrated natural history treatises. She shows how the text and images pursue the claim to systematically document and catalog knowledge. In doing so, she compares Belon's work with that of other nat-

uralists, such as Conrad Gessner and Ulisse Aldrovandi. It becomes clear that Belon drew on a variety of sources – from living and dead animals to specimens and drawings – and depicted some animals that had never been seen or described before in Europe. This volume thus offers a completely new insight into the research practices of the early modern period.

Christine Kleiter,

University of Basel, Switzerland





Corinna Gannon

Wirkmächtige Artefakte

Naturmagische Bildkonzepte und die
Kunstammer Kaiser Rudolfs II.

Object Studies in Art History 7

Pages 824
Ils. 223 color ill.
Format 24.0 × 17.0 cm

HC	978-3-68924-217-6 Ger	€ 109.00 \$ 119.99 £ 99.50
E-Book	978-3-68924-038-7 Ger	€ 109.00 \$ 119.99 £ 99.50

GERMAN

AUGUST 2025
DE GRUYTER

*First comprehensive examination of the
talisman from an art-historical perspective*

*Innovative contribution to Kunstammer
research*

*New perspectives on the early modern
understanding of images and art*

67



Talismans are objects much neglected by art historical research to date. This volume is the first to present such magical artefacts as a highly complex and extremely promising object genre in terms of visual studies, which can be discussed in the context of recent discourses such as material cultural studies, object studies, and the question of the agency of artistic

works. Based on the *Kunstammer* of Habsburg Emperor Rudolf II in Prague, who was the most important collector of *naturalia*, *artificialia* and *scientifica* around 1600, *Kunstammer* objects will also be considered as *magica*: artefacts to which a natural magical quality could be attributed due to their iconographic and material preparation or artistic craftsmanship.

Corinna Gannon,
Städel Museum, Frankfurt/Main





Maximilian Geiger (Ed.)

Zwischen Zeichen und Material

Die Figur in den Bildkünsten der Frühen Neuzeit

Pages 176

Ills. 100 color ill.

Format 24.0 x 17.0 cm

SC 978-3-422-80303-9 Ger € 48.00

\$ 52.99

£ 42.00

E-Book 978-3-422-80304-6 Ger € 48.00

\$ 52.99

£ 42.00

GERMAN

NOVEMBER 2025

DEUTSCHER KUNSTVERLAG

New perspectives on the pictorial theory of the early modern age

Analyses of works by artists incl. Nikolaus Manuel, Peter Paul Rubens, Philippe de Champaigne, Tizian and Valentin de Boulogne

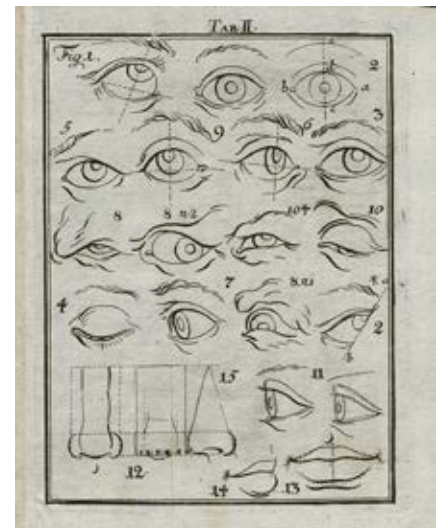


The "figure" is a key category of early modern art. Following on from its theoretical delineation in ancient philosophy, the rhetorical potential of the "figure" – which co-determined its iconographic reception, its "vivacità", and also its virtual dimension – underwent a significant reactivation in the visual arts of the early modern period. The authors reveal fresh perspectives on the pictorial figure at that time by

analysing its semiotic significance in relation to the artistic material and the interrelationship between mental representation and material formulation. They analyse formal, functional and reception-aesthetic aspects of pictorial structures in the context of the period, and thus contribute to a differentiated understanding of the figure-ground constellation in the early modern era.

Maximilian Geiger

member of the Institute of applied art and visual studies at the University of Wuppertal





Yannis Hadjinicolaou
Die Kunst der Falknerei
 Kulturtechnik und politische Ikonologie

Studien aus dem Warburg-Haus 27
 Pages **576**
 Ills. **200 b/w ill., 140 color ill.**
 Format **24.0 × 17.0 cm**

HC	978-3-11-139677-4 Ger	€ 68.00 \$ 74.99
E-Book	978-3-11-139710-8 Ger	€ 62.00 € 68.00 \$ 74.99 € 62.00

GERMAN
 NOVEMBER 2025
 DE GRUYTER

First visual history of falconry

A case Study of a global art history

New research on a complex human-animal interaction

69



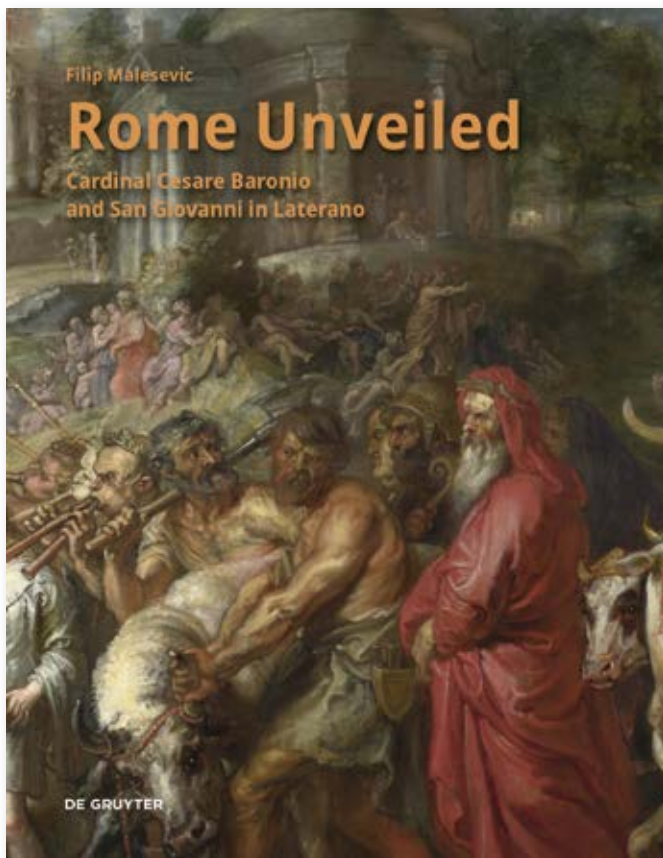
Falconry, the cultural technique of hunting using falcons, hawks or even eagles, is more than a form of hunting or sport: it is also a visual practice with immense aesthetic appeal. Since its inception, falconry has been associated with political representation worldwide. Yannis Hadjinicolaou explores the ways in which falconry's

political iconology and its practice as a cultural technique are connected. He traces the art of falconry world-wide, from late antiquity to the present day, focusing his study on the early modern period. He demonstrates how the transfer of functions, motifs and meanings, and the (physical) movement of artistically designed objects,

but also of the falcons themselves or the instruments of falconry, still connect countries and continents today.

Yannis Hadjinicolaou,
 University of Bonn / Ludwig Maximilians University Munich





Filip Malešević

Rome Unveiled

Cardinal Cesare Baronio and
San Giovanni in Laterano

Pages **568**
Ills. **90 b/w ill., 70 color ill.**
Format **28.0 × 21.0 cm**

HC 978-3-11-143471-1 En

€ 109.00

\$ 119.99

£ 99.50

Open Access

ENGLISH

OCTOBER 2025

DE GRUYTER

*First detailed study of the history of the
Lateran Basilica in the 16th century*

*New insights into the Roman Curia and the
papacy*

*Innovative perspectives on the cultural
history of Roman ecclesiastical government*

70



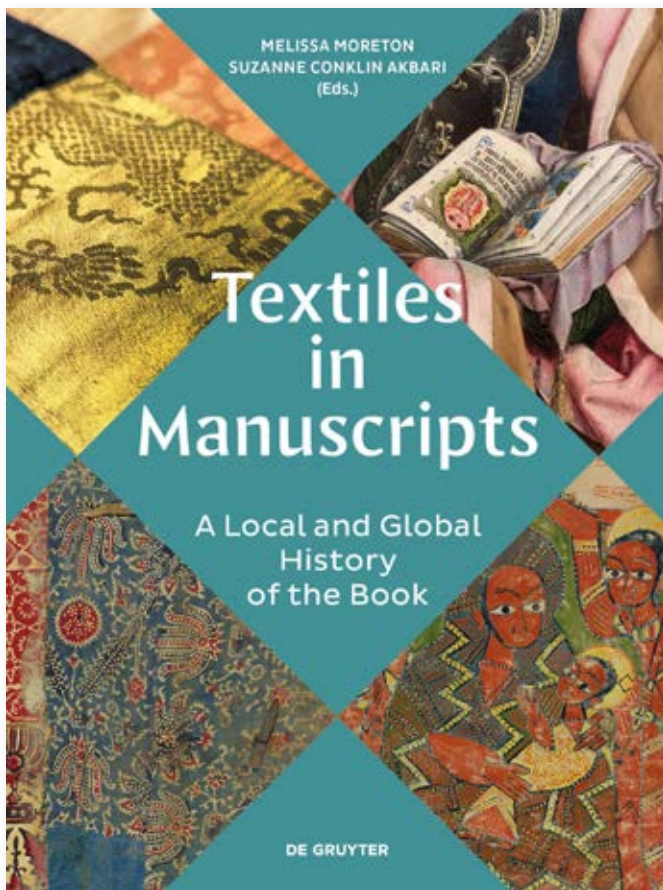
This book offers new insights into the history of Rome's Basilica of San Giovanni in Laterano through the perspective of curial ceremony. It traces the probable contribution by the eminent Oratorian and cardinal, Cesare Baronio, in designing a sophisticated iconographic program for the transept inside this prominent Roman church edifice during Clement VIII's (Aldo-

brandini's) pontificate. Moreover, the book provides the first full reconstruction of the history and curial interventions at the ancient Constantinian *Patriarchum Lateranensis* during the second half of the 16th century on the basis of hitherto unknown documents from Roman and other Italian archives and libraries.

Filip Malešević,

Assistant Professor, Bilkent University,
Ankara, Turkey





Melissa Moreton,
Suzanne Conklin Akbari (Eds.)
Textiles in Manuscripts

A Local and Global History of the Book

Pages **320**
Ils. **50 b/w ills., 100 color ills.**
Format **28.0 x 21.0 cm**

HC	978-3-68924-117-9 En	€ 79.00 \$ 86.99 £ 72.00
E-Book	978-3-68924-001-1 En	€ 79.00 \$ 86.99 £ 72.00

ENGLISH
JULY 2025
DE GRUYTER

New research on Syriac, Armenian, Byzantine, Ethiopian, Chinese, Mongolian, Islamic, and Hebrew manuscripts from late antiquity through the early modern period

Production, trade, and exchange of books in a global perspective

With contributions of book historians, textile scholars, conservators, art historians, and codicologists

71



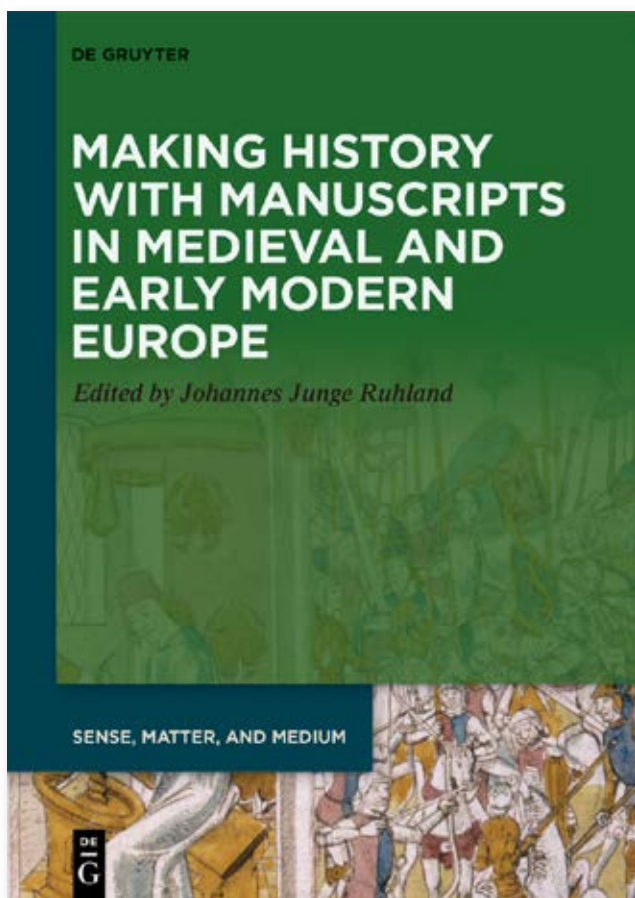
Preserved between the covers of books, textiles offer a remarkable glimpse into how the local production of books was connected to vibrant global trade networks from late antiquity through the early modern period. Textiles appear in manuscripts in many forms: as a delicate overlay used to adorn or protect a precious painted illumination; as silk robes wrapping

sacred texts; as the sturdy fabric that supports an intricately sewn binding; as a repurposed bit of cloth, taken from a liturgical vestment, concealed within the volume to convey sacralty. This volume takes a unique interdisciplinary approach to examining the widespread use of textiles in books and manuscripts, ranging from practical uses to the ornamental and be-

yond. It opens a deeper understanding of trade, patronage, craft production, religious and cultural networks across an interconnected global world.

Melissa Moreton,
Suzanne Conklin Akbari,
Institute for Advanced Study,
Princeton.





Johannes Junge Ruhland (Ed.) Making History with Manuscripts in Medieval and Early Modern Europe

Sense, Matter, and Medium 12

Pages 303

Ills. 62 b/w ills., 17 color ills., 3 tables

Format 24.0 x 17.0 cm

HC	978-3-11-155688-8 En	€ 109.95 \$ 117.99 £ 97.50
E-Book	978-3-11-155700-7 En	€ 109.95 \$ 117.99 £ 97.50

ENGLISH

AUGUST 2025

DE GRUYTER

Discusses the materiality of medieval history-writing from various methodological and disciplinary perspectives

Foregrounds the role of manuscript makers in medieval historiography

Covers Western European materials from the ninth to the sixteenth century in Latin and various vernaculars

72



This volume explores the role of manuscripts in conveying history to medieval and early modern readers. Manuscript makers “made” history through layout, rewriting, illumination, compilation, script choice, and annotation, giving history-writing its material dimension. Adopting a broad view of “history,” it argues that manuscripts’ material features shaped historical narratives and defined history conceptually, making their creators play an instrumental role in history-writing alongside authors. The ten chapters analyze Western European sources (9th to 16th c.), linking case studies like 13th-c. Corbie and 15th-c. Zurich to broader history-writing strategies. The book therefore situates history-writing in its material form and invites us to consider premodern historiography in its medium.

Johannes Junge Ruhland,
University of Notre Dame, Notre Dame, IN, USA





Nina Fahr, Schweizerischer
Nationalfonds (SNF)

Das Konstanzer Gebetbuch der Margaretha von Kappel

Wort, Bild und Zeit in der spätmittelalterlichen
Gebetsüberlieferung

Kulturtopographie des alemannischen Raums 123

Pages **450**
Ills. **8 b/w ill., 38 color ill., 5 tables**
Format **24.0 × 17.0 cm**

HC	978-3-11-157385-4 Ger	€ 109.95 \$ 120.99 £ 100.00
E-Book	978-3-11-157717-3 Ger	€ 109.95 \$ 120.99 £ 100.00

GERMAN
AUGUST 2025
DE GRUYTER

*Thorough image analyses of the miniatures
in the prayer book*

*Miniatures in excellent reproduction largely
accessible to academic research for the first
time*

Source transcription as a digital research tool

73



In the prayer book of Margaretha von Kappel (1482), texts and images form a close unity: the images structure the text compilation, blur the compilatory text boundaries and thus make the contents of the prayer book appear as an overall composition. The miniatures trace the liturgical year and focus on the life and suffering of Jesus as part of the history of salvation. They offer

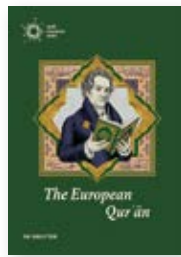
viewers visual anchors for private devotion and enable a more direct relationship with God. By means of various realisation strategies, the story of salvation is repeatedly transposed into the present of those praying, in order to come to pass once again. This study explores the prayer book and analyses the conception of the texts and images as a whole.

Nina Fahr,
Schaffhausen/Zurich, Switzerland





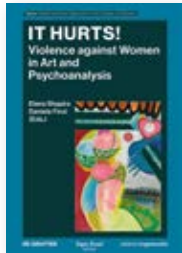
Resist, Reclaim, Retrieve
The Long History of the Struggle for the Restitution of Cultural Heritage and Ancestral Remains Taken under Colonial Conditions
Larissa Förster, Jan Hüsken, Sarah Fründt, Deutsches Zentrum Kulturgutverluste (Eds.)
2024. 202 pages. 24.0 × 17.0 cm
22 color ills.
SC 978-3-11-099968-6 En
€ 49.00 / \$ 53.99 / £ 45.00
E-Book 978-3-11-098924-3 En
€ 49.00 / \$ 53.99 / £ 45.00



The European Qur'an
Encounters with the Holy Text of Islam from the Ninth to the Twentieth Century
Jan Loop, Naima Afif, Weltmuseum Wien (Eds.)
2024. 128 pages. 24.0 × 17.0 cm
43 color ills.
SC 978-3-68924-182-7 En
€ 29.00 / \$ 31.99 / £ 26.50
E-Book 978-3-68924-025-7 En
€ 29.00 / \$ 31.99 / £ 26.50



Taking the Alhambra to St. Petersburg
Neo-Moorish Russian Architecture and Interiors 1830-1917
Katrin Kaufmann, Schweizerischer Nationalfonds (SNF)
2023. 312 pages. 28.0 × 21.0 cm
312 color ills.
HC 978-3-11-071065-6 En
€ 84.00 / \$ 96.99 / £ 76.50
E-Book 978-3-11-114137-4 En
Open Access



It Hurts!
Violence against Women in Art and Psychoanalysis
Elana Shapira, Daniela Finzi (Eds.)
2025. 204 pages. 24.0 × 17.0 cm
60 color ills.
SC 978-3-11-133596-4
En/Ger
€ 72.00 / \$ 79.99 / £ 65.50
E-Book 978-3-11-133607-7
En/Ger
€ 72.00 / \$ 79.99 / £ 65.50



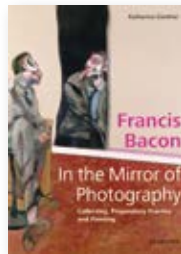
Under Construction
Kunst, Männlichkeiten und Queerness seit 1970
Anne Söll, Maïke Wagner, Katharina Boje (Eds.)
2024. 231 pages. 24.0 × 17.0 cm
43 b/w ills.
SC 978-3-11-099109-3
En/Ger
€ 59.00 / \$ 64.99 / £ 54.00
E-Book 978-3-11-134732-5
En/Ger
€ 59.00 / \$ 64.99 / £ 54.00



An Anarchitectural Body of Work
Suzanne Harris and the Downtown New York Artists' Community in the 1970s
Friederike Schäfer
2023. 384 pages. 24.0 × 17.0 cm
79 b/w ills., 56 color ills.
SC 978-3-11-073868-1 En
€ 69.00 / \$ 75.99 / £ 63.00
E-Book 978-3-11-220648-5
€ 69.00 / \$ 75.99 / £ 63.00



Exhibiting Abstraction
Strategies in the Propagation of an Avant-garde 1908-1915
Christina Bartosch, FWF - Der Wissenschaftsfonds
2025. 360 pages. 24.0 × 17.0 cm
489 color ills.
SC 978-3-11-075584-8 En
€ 79.00 / \$ 86.99 / £ 72.00
E-Book 978-3-11-075590-9 En
Open Access



Francis Bacon - In the Mirror of Photography
Collecting, Preparatory Practice and Painting
Katharina Günther
2022. 446 pages. 24.0 × 17.0 cm
107 b/w ills., 51 color ills., 1 tables
HC 978-3-11-072062-4 En
€ 59.90 / \$ 68.99 / £ 52.00
E-Book 978-3-11-072064-8 En
€ 59.90 / \$ 68.99 / £ 52.00

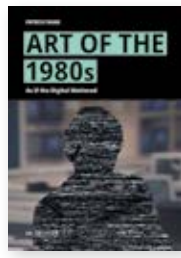


Image Controversies
Contemporary Iconoclasm in Art, Media, and Cultural Heritage
Birgit Mersmann, Christiane Kruse, Arnold Bartetzky (Eds.)
2024. 256 pages. 24.0 × 17.0 cm
14 b/w ills., 62 color ills.
SC 978-3-11-077348-4 En
€ 69.00 / \$ 75.99 / £ 63.00
E-Book 978-3-11-077357-6 En
Open Access

74



A Show of Hands
Crafting Concepts in Contemporary Art
Ileana Parvu (Ed.)
2024. 220 pages. 24.0 × 17.0 cm
9 b/w ills., 42 color ills.
SC 978-3-11-101836-2 En
€ 49.00 / \$ 53.99 / £ 45.00
E-Book 978-3-11-101873-7 En
Open Access



Art of the 1980s
As if the Digital Mattered
Patrick Frank
2024. 160 pages. 24.0 × 17.0 cm
24 b/w ills., 9 color ills.
HC 978-3-11-138463-4 En
€ 89.00 / \$ 97.99 / £ 81.00
E-Book 978-3-11-138469-6 En
€ 89.00 / \$ 97.99 / £ 81.00



The Sculptural in the (Post-) Digital Age
Mara-Johanna Kölmel, Ursula Ströbele (Eds.)
2023. 242 pages. 24.0 × 17.0 cm
68 b/w ills.
SC 978-3-11-077505-1 En
€ 59.95 / \$ 68.99 / £ 54.50
E-Book 978-3-11-077514-3 En
Open Access



Lumières nouvelles sur le sacré
Arts verriers du Groupe de Saint-Luc
Camille Noverraz, Valérie Sauterel, Vitrocentre Romont (Eds.)
2024. 204 pages. 24.0 × 17.0 cm
143 color ills.
HC 978-3-68924-116-2 Fr
€ 59.00 / \$ 64.99 / £ 54.00
E-Book 978-3-68924-000-4 Fr
Open Access



Réinventer l'art sacré
Le Groupe de Saint-Luc (1919-1945)
Vitrocentre Romont (Ed.)
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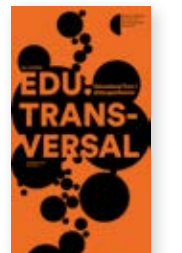
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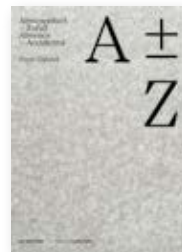
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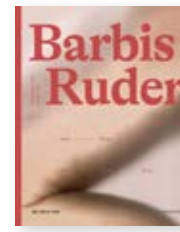


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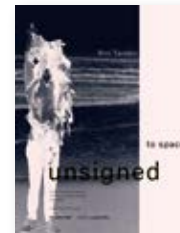


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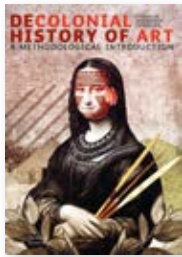
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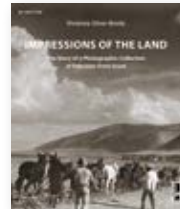
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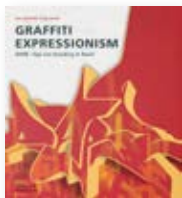


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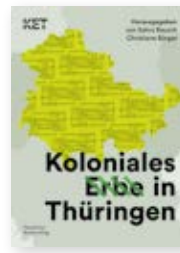
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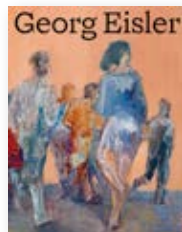


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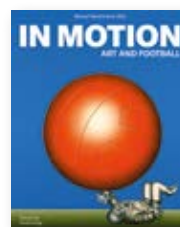
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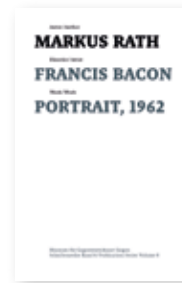
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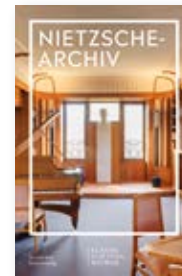
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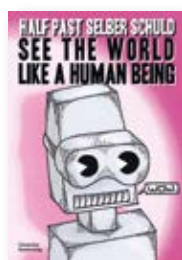
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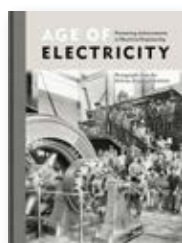
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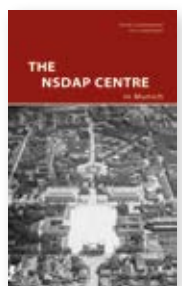
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7 Carl Buchheister, Komposition mit organischen Formen und plastischer Diagonale, 1949, oil relief, oil, colored pencils, charcoal, lacquer and silver lamellae with wooden strip on cardboard, 69 × 48.5 cm, Kunsthandel Sina Stockebrand, photo: Sotheby's, © VG Bild-Kunst, Bonn 2025

8 left Max Slevogt, Es regnet (letter to Bruno Cassirer), July 1926, pen and ink on paper, Saarlandmuseum – Moderne Galerie, Saarbrücken, inv. no. KW 55, photo: Raphael Maaß; **right** Max Slevogt, Auf zu neuen „Werken“ (postcard to Bruno Cassirer), 12.12.1915, pen and ink on cardboard, Saarlandmuseum – Moderne Galerie, Saarbrücken, inv. no. KW 312, photo: Raphael Maaß

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30 from left to right Beate Güntschow, HC #5, 2018. C-print; 148 × 115 cm; private collection. Source: <https://beategüntschow.de/whole-hc-series-de/?lang=de,01/16/2025>; Schirin Kretschmann, Let's Slip into her Shoes (IV), 2018, black leather grease; dimensions variable, Kunstmuseum Stuttgart. <https://www.schirinkretschmann.de/works/let-s-slip-into-her-shoes-iii,01/16/2025>; Susanne Kühn, Beastville, 2019, acrylic, charcoal, pencil, carbon black, dispersion on canvas; 250 × 380 cm, Vienna, Gemäldegalerie der Akademie der bildenden Künste. <https://susanekuehn.com/index.php/beastville-and-other-drawings-2018-19/,01/16/2025>

31 bottom Michael Sgan-Cohen, Coat of Many Colors, 1981, The Israel Museum, Jerusalem, photo: Meidad Suchowolski; Neta Harari Navon, Judgment Day, Tel Aviv 2020, The Israel Museum, Jerusalem, photo: Elie Posner; Various eye idols or eye goddesses from Neolithic art. Eye goddess of Neolithic times, various excavation sketches, 1934-1936, in Brak and Chagar Bazar, Iraq/Syria; Otto Wyler, Yom Kippur in the Synagogue of Sankt Gallen, oil on canvas, 75 × 84 cm, Jewish Museum of Switzerland, Basel

32 from left to right Michelangelo, Moses (forming part of the Tomb of Pope Julius II), 1513-15, marble. Rome, San Pietro in Vincoli; graphic plan based on the photograph and Edmund Engelman, A corner of Freud's study with bookshelves and one of two free-standing vitrines, May 1938, © Photo: Freud Museum London.

34 left Liseuse chinoise (Chinese reading jacket), label "V. Babani," made circa 1906, France; original skirt, China, late 19th century, silk and metal-thread embroidery. Palais Galliera, Musée de la Mode et de la Ville de Paris, 1964.20.119; <https://www.parismusee-scollections.paris.fr/en/node/195324#infos-principales>; **right** Zhang Binbin and Liu Sijia, Tielu Sancun, installation, 2020. Courtesy Zeng Lingxiang

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40 left Ernst Rietschel, Goethe-Schiller-Denkmal, 1857, Theaterplatz, Weimar; **right** Antonin Mercié and Paul Pujol, Robert E. Lee Monument, 1890, Monument Avenue, Richmond, Virginia (photographed 23 June 2020)

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44 from left to right Hermann Riffart, *Kunstakademie Düsseldorf, south side*, 1875–79, photo: Jürgen Wiener; Johan Thorn Prikker, *mosaic on the Bauer Buildings of the GeSoLei 1926*, photo: Jürgen Wiener; Karl Wach, *design for the north side of the main building of the New Academy, 1914*, Düsseldorf City Archive, photo: Jürgen Wiener

45 above Gerhard Marcks, *Lachend hob sich in die Luft Wölundr*, 1923, woodcut, 198 × 146 mm, VG Bild-Kunst, Bonn 2025; **bottom left** Julius Langbehn, *First page of the table of contents of "Rembrandt als Erzieher"*, 29th edition 1891; **bottom right** Hans Thoma, *Der Philosoph mit dem Ei (Portrait Julius Langbehn)*, 1864, oil on canvas, from: Ute Pätzold, Jens Christian Jensen (eds.), *Vor 100 Jahren: Dänemark und Deutschland 1864–1900*, Copenhagen/Kiel and others 1981, p. 331

47 bottom Zoltán Kluger / Wilhelm von Szigethy, *Gallica, Bibliothèque National de France*; Friedrich Ebert-Stiftung, Bonn

49 above Animal figures made of bast by Else Stadler-Jacobs, photo: Christoph Sauter; **bottom** Else Jacobs working in the living room with Erika Becker, 1930, photo: Eisch and Stadler families

52 left "Oedipus and the Sphinx" by Hugo von Hofmannsthal, world premiere 2 February 1906, Deutsches Theater Berlin; directed by Max Reinhardt; set design by Alfred Roller. Salzburg Festival Archive; **right** Full-page advertisement in the Viennese film periodical "Neue Kino-Rundschau" from 1919 advertising Richard Oswald's „Anders als die Andern“. ANNO/ Austrian National Library

53 Florine Stettin, Marcel Duchamp, 1923, Oil on canvas with wooden frame; 76.2 × 66.0 cm (30 × 26 in.); private collection

54 left Natalia Goncharova, *Weißer Pfau*, 1911, lithograph, 14.2 × 9.2 cm, photo: Staatliche Museen zu Berlin, Kupferstichkabinett / Dietmar Katz © VG Bild-Kunst, Bonn 2025; **right** Heinrich Campendonk, *Zwei weibliche Akte mit Tieren*, 1913, watercolor and opaque colors, 53.0 × 43.0 cm, photo: Staatliche Museen zu Berlin, Kupferstichkabinett / Volker-H. Schneider © VG Bild-Kunst, Bonn 2025

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57 left Graciela Gutiérrez Marx, *Arte íntimo / Inmost Art*, 1979, Museo Reina Sofía. Colección Archivo Lafuente; **right** Emília Nadal, *A Esposa Ideal*, from the series 'Embalagens para produtos naturais e imaginários liofilizados', 1976. Collection of the artist

58 left Reza Shah and his son in the tobacco factory. Photograph by Mohammad Ja'far Khâdem, 1937/1938. Archived at the Institute for Iranian Contemporary Historical Studies in Tehran; **right** Drying of cloth. Photograph by Ernst Hoeltzer, 1873–1897. The print is archived at the Documentation centre of the Iranian Cultural Heritage Organization. Original glass plates are archived privately in Germany

59 left Domenico Torti, *The Fine Arts blessed by Religion*, 1884, Fresco painting, Galleria dei Candelabri, Vatican City. Foto: CC-BY Moritz Lampe; **right** F. Bruckmann A.G., *Passions=Spiele Oberammergau 1930*, 10 official postcards in four-color print, Series III, private collection, photo: CC-BY-NC Franziska Lampe

60 left Klopstock family burial site (overall view), 1759–1821; in front of the south side portal of the Christianskirche, Hamburg-Ottensen. Archive of the author; **right** Etienne Claude Voysard, *Élévation Perspective*, engraving, in: Pierre Marin Girauds *Les Tombeaux, ou Essais sur les Sépultures*, Paris 1801, Pl. 2, ETH-Bibliothek Zurich, Rar 9228 (Public Domain)

61 left Carlo Dolci, *Self-Portrait*, 1674, oil on canvas; 74.5 × 60.5 cm. Uffizi Gallery, Florence; **right** Giuseppe Maria Magni, *La sala dei Pittori nella Galleria di Firenze*, circa 1770, drawing, pl. 3, Österreichische Nationalbibliothek, Wien, public domain

62 bottom Paulus Potter, *Four Cows in a Pasture*, 1644, Hesse Kassel Heritage, Old Masters Picture Gallery, GAM 10667; Paulus Potter, *A Countryman with his Herd*, 1648, Hesse Kassel Heritage, Old Masters Picture Gallery, GS 20322, © Hesse Kassel Heritage

63 left Wheellock rifle, Georg Geßler, Dresden, 1611, partial views, Armory, Staatliche Kunstsammlungen Dresden, inv. no. G 237, photo: Jürgen Lösel, © Staatliche Kunstsammlungen Dresden; **right** The Long Corridor at the Dresden Stable Courtyard, interior view to the west, photo: Jürgen Lösel, © Staatliche Kunstsammlungen Dresden

65 above and bottom right Daniel Neuberger, panel with 60 scenes from Ovid's *Metamorphoses*, Vienna, 1651, Vienna, Kunsthistorisches Museum, Kunstkammer, © KHM-Museumsverband; **bottom left** Daniel Neuberger (attributed), *Emperor Leopold I, Vienna, before 1660*, Vienna, Kunsthistorisches Museum, Kunstkammer, © KHM-Museumsverband

66 left Frontispiece, in Pierre Belon, *'L'Histoire de la nature des oyseaux, avec leurs descriptions et naïfs portraicts retirez du naturel'*, Paris: Gilles Corrozet 1555, Göttingen, SUB, 4 Zool IX 2630 Rara, © SUB Göttingen; **right** Albrecht Dürer, *Dead Blue Roller*, circa 1500, 27.4 × 19.8 cm, watercolor and body

color on very fine, smoothed and polished parchment, heightened with white and gold, Vienna, Graphische Sammlung Albertina, Inv. Nr. 3133 (D 105), © Albertina, Wien, public domain

67 left Adriaen de Vries, *Juggling Man*, 1610/15, bronze, 76.8 × 51.8 × 21.9 cm, Los Angeles, The J. Paul Getty Museum, Inv. Nr. 90.SB.44. © The J. Paul Getty Museum; **right** Hieronymus Francken II and Jan Bruegel the Elder, *The Archdukes Albert and Isabella Visiting the Collection of Pierre Roose*, 1622/23, oil on panel, 94 × 123.19 cm, Baltimore, The Walters Art Museum, Inv. Nr. 37.2010. © The Walters Art Museum

68 bottom Master of Coëtivy, *Achilles Slaying King Mennon*, detail from *Petit Patron*, ca. 1465, Paris, Musée du Louvre; Georg Heinrich Werner, *Augenblatt, tabula 2*, copperplate engraving, ca. 11.4 × 15.3 cm, in: Georg Heinrich Werner, *Nöthige Anweisung [...]*, Erfurt 1768, Zentralinstitut für Kunstgeschichte München

69 from left to right Unknown artist, *Chand Bibi hawking on horse*, on paper, 1750, London, British Museum; Brother of Limburg, August, *The Very Rich Hours of the Duke of Berry*, 1413–16, Musée Condé, Chantilly; Incense ball, late 13th century, Syria, bronze, Museum for Asian Art, Humboldt Forum

70 left Baldassare Croce, *Pope Silvester I between Ecclesia and Potestas*, fresco, circa 1589–90, Cappella di San Silvestro, Sancta Sanctorum a San Giovanni in Laterano, Rome; **right** Paul Bril (attr.), *View of the Lateran Basilica*, ca. 1590–91, drawing (pen and brown ink, brown and blue washes), 19 × 4.3 cm, Rogers Fund, Metropolitan Museum of Art, New York (Inv. No. 61.2.5)

71 left *Madonna and Child*, Gospel book, Gundā Gunde, ca. 1504–1505, Los Angeles, J. Paul Getty Museum, MS 102 (2008.15), fols 19v–20. Foto: Nancy K. Turner; **right** Cambridge, MA, Harvard-Yenching Library, Special Collections, TMO 1803.7, photo: Weissman Preservation Center, Harvard Library

72 left *Le romant des Fables Ovide le Grant*, Paris, around 1325, Paris, Bibliothèque de l'Arsenal, MS 5069, fol. 167v., Gallica/BnF; **right** Peter von Poitiers, *Compendium in genealogia Christi*. Cleveland Museum of Art 1973.5.a. Canterbury, 13th century, source: Cleveland Museum of Art, CCO 1.0

73 from left to right Trinity with Christ as Man of Sorrows; Christ Blessing the World – Divine Providence; St. Stephen in Constance – Blessing of the Ehinger Family Graves, Einsiedeln, Stiftsbibliothek, Cod. 283, pp. 13, 214, 594

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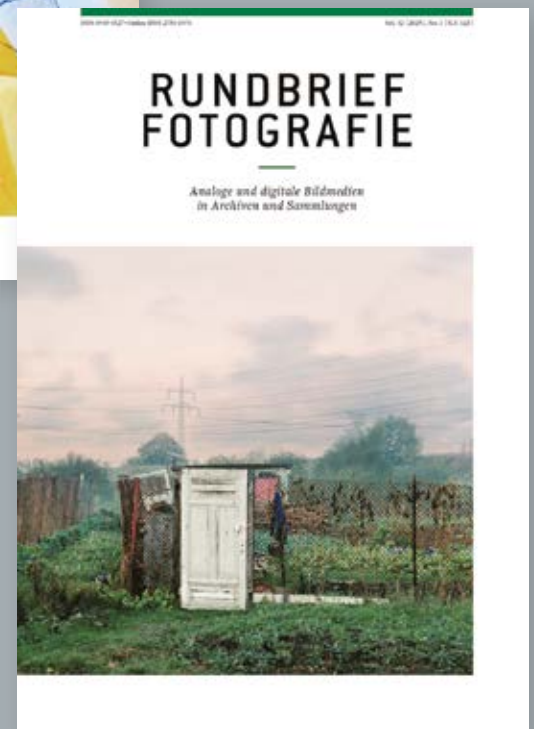
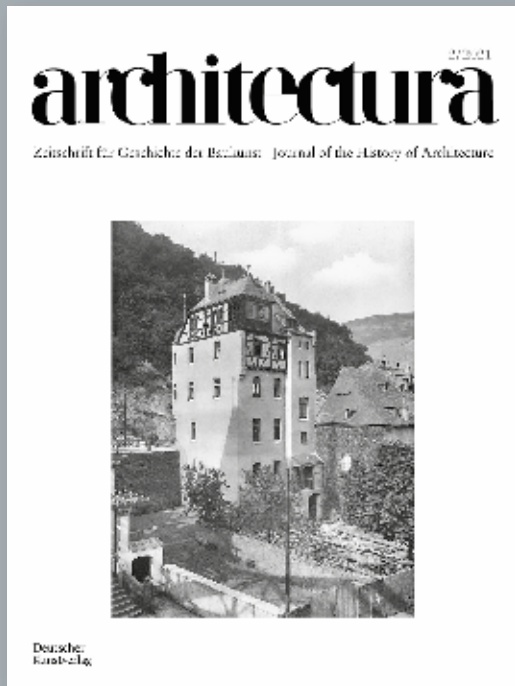
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