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Dear Friends and Readers,

Four years have passed since allegations of antisemitism shook *documenta fifteen*. Since then, the events have been thoroughly examined, and the surrounding debates have sparked sustained art-historical engagement with anti-semitic imagery. For the first time, this field has been studied in its historical dimension, allowing antisemitic cultural techniques to be freshly contextualized. Building on the recently published *Antisemitismus und Kunst vor 1933*, this fall we will present another contribution to this urgent topic: the edited volume *Antisemitische Symbole in Kunstobjekten*.

How does art respond to a present shaped by violence, migration, and destruction? Publications such as the exhibition catalog on the work of the French artist Nicolas Daubanes, the anthology *Times of Waste*, and the new series *Spectropia*. Experiments in Trace offer varied perspectives on this question and provide nuanced inspiration for engaging with the challenges of our time. I hope this preview inspires you as you explore these and many other forthcoming titles on art, from antiquity to the present.

Katja Richter
Editorial Director Arts

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Staatliche Kunsthalle Karlsruhe (ed.)

Nicolas Daubanes

Le feu intérieur

Pages 200
 Ills. 70
 Format 21.0 x 28.0 cm

SC 978-3-422-80444-9 En/Ger
 ca. € 40.00 / \$ 44.99 / £ 36.50

ENGLISH/GERMAN
 OCTOBER 2026
 DEUTSCHER KUNSTVERLAG

Catalogue to accompany the first major exhibition of his work in Germany

Committed art exploring the courage to disobey, liberation and democracy – with art-historical references and collaboration with those impacted



4

Exhibition
Staatliche Kunsthalle Karlsruhe
September 26, 2026 to January 10, 2027



French artist Nicolas Daubanes (born 1983) explores power structures and the will to resist them. His works – large-format, sometimes monumental drawings with iron powder on magnetic panels, and installations – reflect on the reasons for, and consequences of violence, social injustice, oppression and war. His historical research focuses primarily on recent as well as con-

temporary French and German history, the Resistance during the Second World War, and the fate of prisoners and deportees. This book, entitled *Le feu intérieur* – referring to both smouldering fires within societies and the ‘inner fire’ that compels artists, scientists, politicians and citizens to resist – presents Daubanes’ work and themes via ex-

tensive visual material and well-researched essays.

With contributions by
 Kirsten Claudia Voigt, Julien Voinot, Laëtitia Desserrières, Frédéric Bußmann et al.



5



Mathias Listl, Nils Ohlsen, Theres Rhode (eds.)

Heia Norge!

Concrete Art in Norway since 1970 / Concrete Art in Norway since 1970 / Konkret kunst i Norge siden 1970

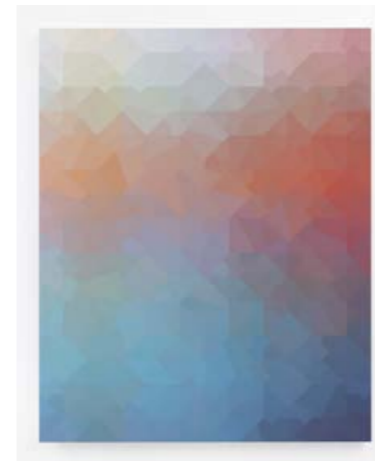
Pages 192
 Ills. 90
 Format 22.0 x 28.0 cm

SC 978-3-422-80437-1 En/Ger/Nor
 ca. € 38.00 / \$ 41.99 / £ 35.00

ENGLISH/GERMAN/NORWEGIAN
 NOVEMBER 2026
 DEUTSCHER KUNSTVERLAG

First comprehensive overview of Concrete Art in Norway since 1970 – with around 100 works by over 25 artists

Discovery of previously little-known positions



Exhibitions

Lillehammer Art Museum, October 24, 2026 to February 7, 2027
 Museum für Konkrete Kunst und Design Ingolstadt, expectedly fall/winter 2027/2028



Soon after 1968, several Norwegian art pioneers began producing radically simplified paintings with monochrome surfaces, using pure colours and strictly geometric forms. This marked the beginning of Concrete Art in Norway. It is unjust that to this day, many of its representatives have remained little-known not only in Germany but

also in their homeland. This publication is the first comprehensive work on the subject, showcasing the huge diversity and quality of the movement in Europe's northernmost kingdom. It not only focuses on paintings, prints, sculptures and installations from the 1970s to the present day but also examines video, textile art, and pho-

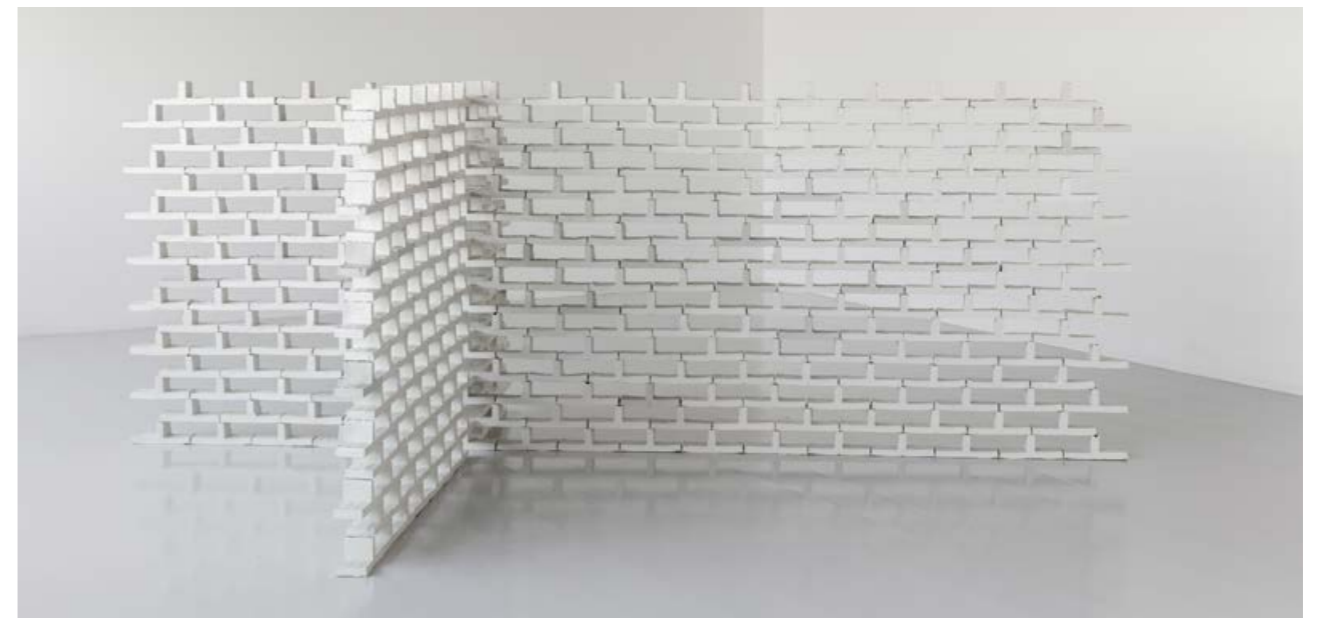
tography. Thus, it presents a broad spectrum of Concrete Art in Norway since 1970.

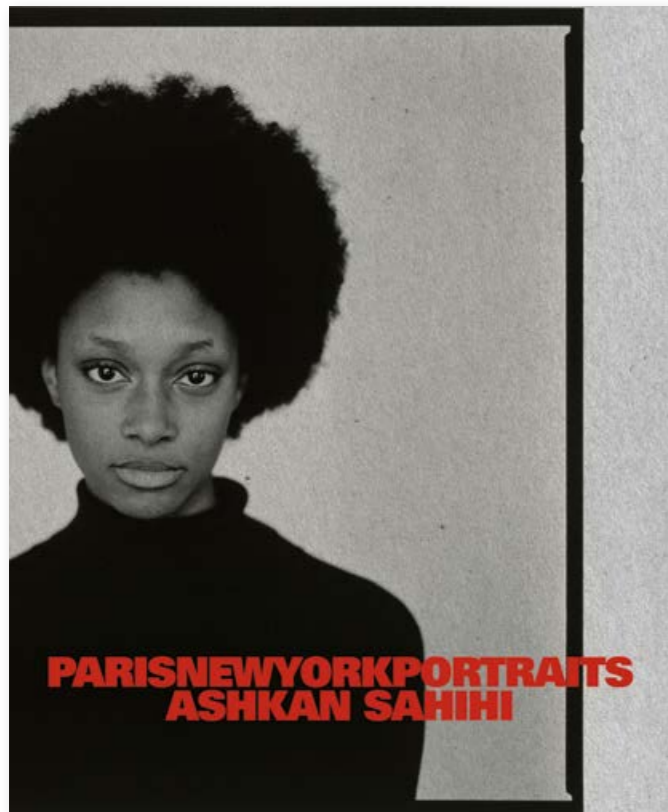
With contributions by
 Mathias Listl, Nils Ohlsen, Theres Rhode



Artists

Eirin Bjørnsland Hansen, Paul Brand, Marie Buskov, Herbert Hebler, Callum Inness, Hennie-Ann Isdahl, Marte Johnsen, Camilla Løw, Edith Lundebrekke, Arne Malmedal, Trine Mauritz, Tone Myskja, Kristin Nordhøy, Thomas Pihl, Bjørn Ransve, Stein Rønning, Dag Skedsmo, Anders Sletvold Moe, Thorbjørn Sørensen, Lars Strandh, André Tehrani, Mouche Thomsen, Gerd Tinglum, Tone Vigeland, Sidsel Westbø, Erlend Grytbakk Wold, Martin Woll Godal, Sverre Wyller





Ashkan Sahihi (ed.)
Ashkan Sahihi
ParisNewYorkPortraits

Pages **128**
Ills. **38**
Format **24.0 × 30.0 cm**

SC **978-3-422-80428-9 En**
€ 38.00 / \$ 41.99 / £ 35.00

ENGLISH
APRIL 2026
DEUTSCHER KUNSTVERLAG

38 black-and-white studio portraits capture young people from Paris and New York beyond digital self-staging

With a reflection by Ocean Vuong



Exhibition
Lea Bischofberger Gallery, Zurich
March 19, to April 30, 2026



With *ParisNewYorkPortraits*, photographer Ashkan Sahihi presents a compelling portrait series that challenges and refines the way we see. Envisioning a radiant and optimistic future, the book brings together 38 young people in their twenties from Paris and New York—a generation shaped by pandemic isolation and the constant exposure of digital hyper-visibility. Captured in analogue black-and-white, without artificial light or digital alteration, each face resists easy categorization. Ethnic background, identity, and belonging remain fluid rather than fixed. With remarkable

sensitivity and restraint, Sahihi creates images that privilege presence over performance. Accompanied by three thought-provoking essays, the volume reflects on contemporary image cultures, social media self-staging, and the question of what it means today not just to be looked at but truly seen. *ParisNewYorkPortraits* is a celebration of youth, individuality, and hope amid the complexities of our time.

Ashkan Sahihi, born in Tehran in 1963, is an Iranian-American photographer who began his artistic career in the cultural

avant-garde of 1980s New York. Known for his portrait-based social studies, often dealing with the question of perception, he created significant works in the cities of New York, Istanbul, London, and Berlin, which have been exhibited and published internationally.

With contributions by Sussan Babaie, Saskia Trebing, Natascha Schoenaich-Carolath and Ocean Vuong





Astrid Wallmann (ed.)
Unter Druck
 Politische Plakate 1918-1991

Pages 144
 Ills. 110
 Format 24.0 x 28.0 cm

HC 978-3-422-80423-4 Ger
 € 28.00 / \$ 32.42 / £ 24.34

GERMAN
 APRIL 2026
 DEUTSCHER KUNSTVERLAG

Political posters as a reflection of the 20th century

Including works by A. M. Cay, Heinz Fuchs, Ludwig Hohlwein, Käthe Kollwitz, Holger Matthies, Max Pechstein, Walter Schnackenberg, Klaus Staeck, Franz von Stuck, and many others

Exhibitions

Museum Wiesbaden, February 6 to August 9, 2026
 Hessischer Landtag, March 18 to April 12, 2026

Political posters were first used widely in Europe in the context of First World War propaganda. They have remained with us since then as visual commentaries on social and political upheavals. This publication traces the development of political poster design and subjects from 1918 onwards. While expressionist designs after the First World War reflected the traumatised state of the nation, the forms

and motifs of posters from the 1920s and 1930s increasingly bore witness to the brutality of political conflicts. After the Second World War, the focus shifted to issues such as the conflict between political systems and individual politicians. The pop art style of posters from the 1960s and 1970s was intended to appeal to a younger target group. Finally, the 1980s and 1990s marked the start of stylistic pluralism.

Edited by
 Peter Forster, René Grohnert,
 Nikolas Werner Jacobs

With contributions by
 Petra Eisele, Peter Forster, René Grohnert, Nikolas Werner Jacobs,
 Astrid Wallmann



9 783422 804234



Museumsquartier der Stadt Osnabrück
(ed.)

Felix Nussbaum

Maskeraden / Masquerades

Pages 200
Ills. 60
Format 18.5 x 23.5 cm

HC 978-3-422-80443-2 En/Ger
ca. € 38.00 / \$ 41.99 / £ 35.00

ENGLISH/GERMAN
NOVEMBER 2026
DEUTSCHER KUNSTVERLAG

New insights into Felix Nussbaum's oeuvre

Depictions of masks in the first half of the 20th century

The opportunities and risks of "masking" in today's post-migrant societies

Exhibition

Felix-Nussbaum-Haus at Museumsquartier Osnabrück
November 22, 2026 to April 4, 2027

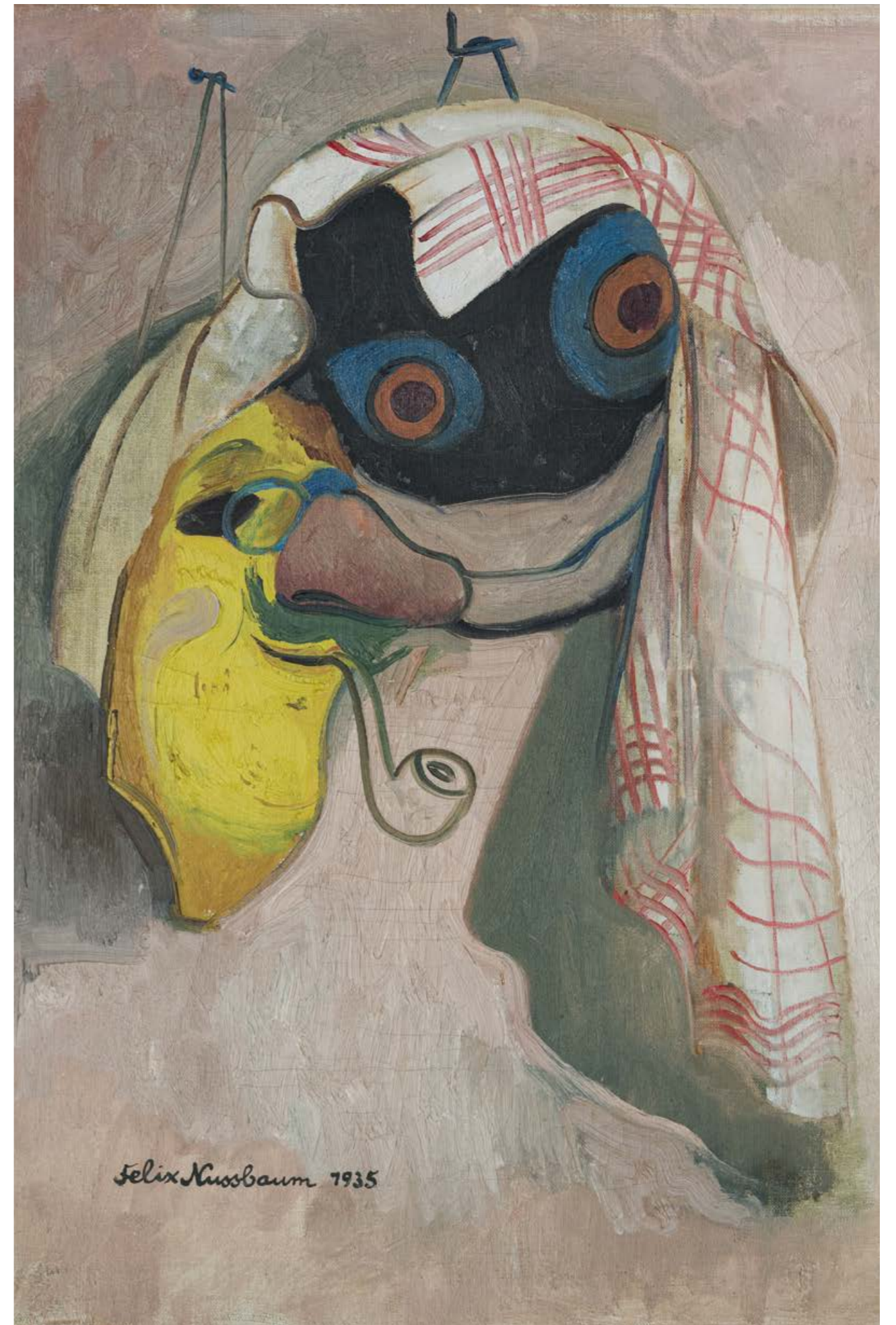
Masquerading plays a unique role in the work of German-Jewish artist Felix Nussbaum (1904-1944). It serves as a means of self-reflection in times of upheaval as well as being an attempt to preserve his own artistic identity in face of the growing threat from National Socialism.

This catalogue is dedicated to the motif, which has been little researched to date in Nussbaum's work, presenting his mask paintings in juxtaposition with works by contemporaries including Max Beckmann, James Ensor, Karl Hofer, Emil Nolde and Lea Grundig. The works' presentation is complemented by in-depth art-historical es-

says on the subject. These draw links to contemporary discourse on society and identity politics, where 'masking' is omnipresent.

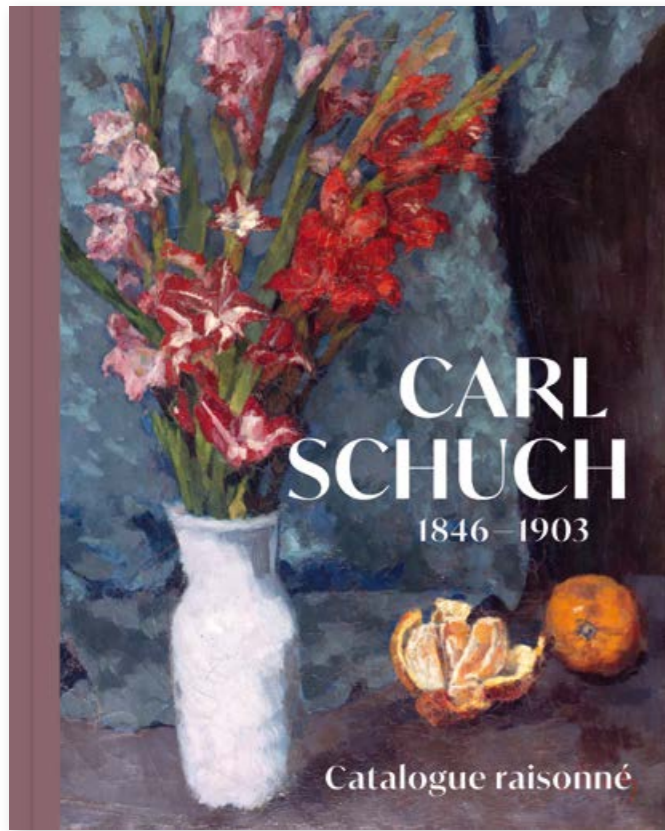
With contributions by

Katharina Henkel, Maren Koormann, Maria do Mar Castro Varela, Anne Sibylle Schwetter, Herwig Todts et al.



Felix Nussbaum 1935





Österreichische Galerie Belvedere (ed.)
Carl Schuch 1846-1903
 Catalogue raisonné

Pages 482
 Ills. 650
 Format 24.0 × 28.0 cm

HC 978-3-422-80445-6 Ger
 € 55.00 / \$ 63.99 / £ 50.50

GERMAN
 DECEMBER 2026
 DEUTSCHER KUNSTVERLAG

First catalogue raisonné of Carl Schuch's work, taking into account the latest analyses and findings on painting techniques

Essays on the artist's biography, work and reception: Schuch as an independent artist caught between realism and modernism



Carl Schuch's painting made a profound contribution to European art in the late 19th century. His oeuvre covers the full spectrum from Viennese Biedermeier to German-influenced realism and the French avant-garde, from Waldmüller and Leibl to Manet, Monet and Cézanne. Constantly engaged with current developments and maintaining a sceptical distance from

his own artwork, the artist's oeuvre culminated in still lifes and landscapes painted in a unique style during his years in Paris. Schuch did not make it easy for posterity to access his work, rejecting anything he did not consider good enough. Around 350 paintings and some 250 works on paper have survived, but a considerable number have

been lost. This catalogue raisonné provides a first critical inventory of his oeuvre.

Roland Dorn,
 Chairman of the Carl Schuch Society





Fritz Backhaus, Wolfgang Cortjaens,
Thomas Weißbrich (eds.)
Spielerische Allianzen
Bernsteinpolitik und höfische Kultur
in der Frühen Neuzeit

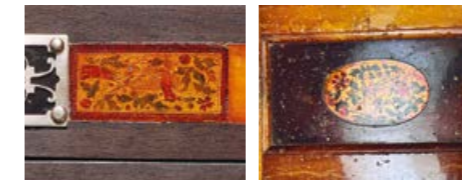
Pages 256
Ills. 100
Format 17.0 x 24.0 cm

SC 978-3-422-80427-2 Ger
€ 30.00 / \$ 33.99 / £ 27.50

GERMAN
MAY 2026
DEUTSCHER KUNSTVERLAG

*First interdisciplinary study on Königsberg
amber board game cassettes around 1600*

*New perspectives on a hitherto
little-researched field of early modern, luxury
objects*

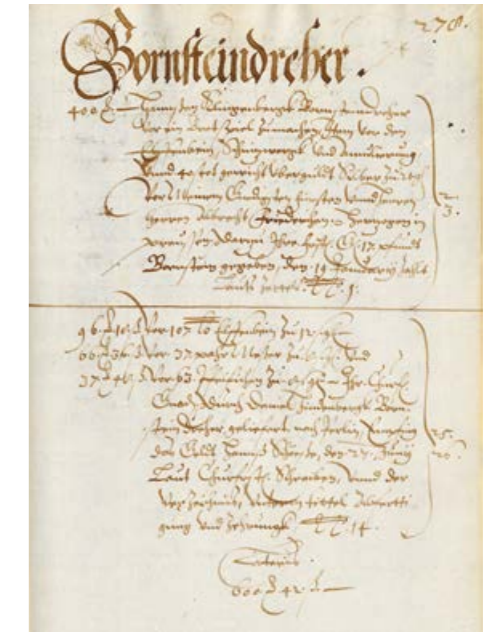


4 Brettspielkasten, Königsberg, 1607
(wie Abb. 1), Detail des Außenan-
des: ameliertes Ornamentplättchen
mit Blumen und Vögeln

5 Bernstein-Kästchen, Königsberg,
Anfang 17. Jahrhundert, signiert
Hans Klingenberg, Detail eines
Ornamentplättchens, Hamburg,
Altonaer Museum

einem engen Kontakt beider Meister ausgegangen werden kann.¹⁰ Doch auch materialkundliche Vergleiche haben ihre Grenzen, denn oft bezogen die Bernsteinreher vorgefertigte Teile aus lokalen oder auswärtigen Werkstätten. So erlauben etwa die Bildplättchen mit amelierten Pflanzen- und Vogelgestaltungen an den Außenseiten des Berliner Brettspielkastens, zu denen sich identische Amelierungen an einem Klingenberg zugeschriebenen Kästchen im Altonaer Museum finden (Abb. 4, 5), keineswegs eine Zuschreibung an diesen Meister, könnte es sich dabei doch ebenso gut um Importware einer der Augsburger oder Nürnberger Goldarbeiterwerkstätten handeln, die sich auf diese spezielle, aus der Hinterglasmalerei abgeleitete Fertigungs- und Dekortechnik in Blattgold oder Metallfolie spezialisiert hatten.¹¹

Sowohl Hans Klingenberg als auch Georg Schreiber haben für den Königsberger Hof gearbeitet. Die ab den 1560er-Jahren in fürstlichen Inventaren und in den Ausgabenbüchern der preussischen Herzöge urkundlich nachgewiesenen Bernstein-„Brettspiele“ (Abb. 6) waren vor allem Repräsentationsstücke, zu bewundern in den Kunstkammern und Privatgemächern der Herrschenden. In diesen nur ausgewählten Personen zugänglichen Räumen fürstlicher Repräsentation befanden sich neben kunsthandwerklichen Preziosen auch naturwissenschaftliche Fund- und Schaustücke aus den Bereichen Botanik, Zoologie, Mineralogie und Archäologie.¹² Die Sammlungen waren Teil der Selbstdarstellung des Adels, der sich in einem ständigen Konkurrenzverhältnis und Überbietungswettbewerb befand.



6 Ausgabenbuch der herzoglichen Familie für das Jahr 1610, darin: Erwähnung eines von Hans Klingenberg im Auftrag des Herzogs Albrecht Friedrich von Preußen gefertigten Brettspiels aus Bernstein, Elfenbein und Silber, 19. Februar 1610, Geheimes Staatsarchiv Preussischer Kulturbesitz (GSA PK), XX. HA Ostpr. Fol., Nr. 13521

Exhibition
Deutsches Historisches Museum, Berlin
May 8, 2026 to October 31, 2027



Between 1590 and 1620, many board game cassettes for Nine Men's Morris, chess and backgammon were produced in the Prussian court sphere in Königsberg, marking an artistic high point in amber craftsmanship. This volume is the first to examine the context in which such precious objects were crafted against the backdrop of courtly (gaming) culture and dynastic alliance politics.

The acquisition of a Königsberg board game cassette dating from 1607 by the Deutsches Historisches Museum in 2021 provided an opportunity to conduct interdisciplinary research into this culturally and historically significant subgroup of Prussian 'amber diplomacy'. The 13 contributions to this volume present perspectives from art, cultural and economic history, bringing the Baltic Sea region to life as a strategic focal point of the period around 1600.

With contributions by
Valeria Butera, Wolfgang Cortjaens, Mathias Herman, Katharina Küster-Heise, Rahul Kulka, Markus Laufs, Ulrich Schädler, Antje Scherner, Verena Wasmuth, Klaus Weber, Thomas Weißbrich, Sabine Witt



3a Klappspielbrett mit drei Spielbretern, Norditalien, zweite Hälfte 15. Jahrhundert, Kunsthistorisches Museum Wien, Inv.-Nr. KK 3715

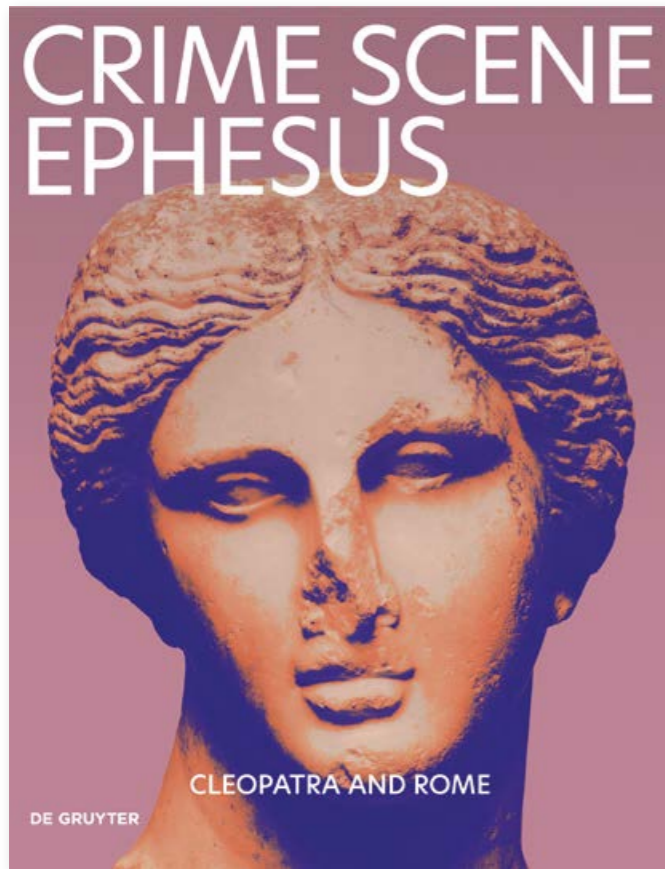
vertieft eingesetzt. Es war also noch nicht daran gedacht, Spielsteine im Innern zu verstauen. In etwa die gleiche Zeit dürfte ein Klappspielbrett aus Glasscheiben im Schloss Ambras gehören:²⁰ Durch das ebenfalls leicht rechteckige Format entsteht auf zwei Seiten des Schach- und des Mühlebretts jeweils ein recht breiter Rand. Die Zuschreibung der die Spielbretter umrahmenden orientalisierenden Pflanzenmotive ist ungeklärt; außerdem ist der originale Rahmen leider nicht erhalten, sodass eine genauere Einschätzung schwierig ist.

Neben dem dualen Spielbrett wurde also ein dreifaches Spielsystem etabliert. Es führte dem bestehenden Schach- bzw. Damebrett und dem Brett für Backgammon-Spiele das Mühlespiel hinzu. Dieses Spiel war in dem hier betrachteten Zeitraum besonders im Süden Europas beliebt, wo es zur gleichen Spielfamilie wie die kleine Mühle und das aus dem arabischen Raum stammende, das Damespiel vorwegnehmende Alquerque gezählt wurde.²¹ Nun



3b Klappspielbrett mit drei Spielbretern, Norditalien, zweite Hälfte 15. Jahrhundert (wie Abb. 3a), Innenseiten

lässt sich beobachten, dass das typische Spielbrett für Alquerque nach 1500 in Europa kaum noch vorkommt, wohl weil das Spiel nun auf das Schachbrett übertragen wurde.²² Diese Entwicklung scheint durch die Brettspielkassette maßgeblich beeinflusst worden zu sein. Nun finden wir das Dreigestirn Schach-, Backgammon- und Mühle in Norditalien, nämlich in der Problemsammlung eines unter dem Pseudonym Bonus Socius schreibenden lombardischen Verfassers, die seit dem 14. Jahrhundert weite Verbreitung in Europa fand.²³ Die Sammlung umfasst für Wetten gedachte Aufgaben für Schach,²⁴ verschiedene Backgammon-Spiele und Mühle mitsamt ihren Lösungen. Von Norditalien aus gelangte die Schrift schon im frühen 14. Jahrhundert nach Frankreich, wo prächtig ausgestattete Handschriften und Übersetzungen für des Lateinischen unkundige, aber wohlhabende Interessenten angefertigt wurden, als deren Autor sich ein gewisser Nicolas de Nicolai ausgab.



Georg A. Plattner, Regina Hölzl,
Stephanie Stoss, Martina Minas-Nerpel,
Hilmar Klinkott (eds.)

**Crime Scene Ephesus.
Cleopatra and Rome**

Pages 272
Ills. 270
Format 21 x 25.0 cm

HC 978-3-68924-335-7 En
€ 45.00 / \$ 49.99 / £ 41.00

ENGLISH
OCTOBER 2026
DE GRUYTER

*New insights into the so-called Octagon in
Ephesus*

*Sculptures, inscriptions, funerary reliefs,
and manuscripts tell of intrigues and power
struggles in antiquity*

Exhibition
Kunsthistorisches Museum, Vienna, Neue Hofburg
20 October 2026 to 29 March 2027



A mysterious tomb structure, a scandalous murder, a world in upheaval - in Ephesus, one of the most magnificent cities of the ancient world, Cleopatra's sister Arsinoë was murdered and buried. Who were the key players, and what role did the political transformations of the first century BC and CE play? The essays in this volume explore cultural-historical questions concerning the central actors of the time - Caesar, Mark Antony, Augustus, and Cleopa-

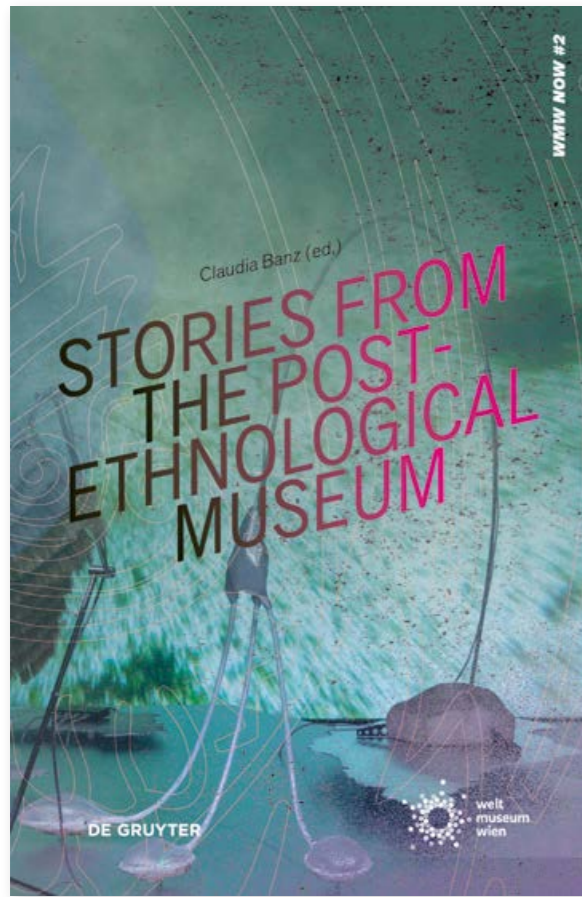
tra. The latest findings from Austrian archaeological excavations in Ephesus complement the perspectives of archaeological, historical, and cultural studies. The result is a multifaceted panorama of an interconnected ancient world in which cultural "codes" were consciously employed to secure power - a world where the means of power were diverse and murder was an everyday occurrence.

**Georg Plattner, Regina Hölzl,
Stephanie Stoss,**
Kunsthistorisches Museum, Vienna

Martina Minas-Nerpel,
Institute of Egyptology, University of
Trier

Hilmar Klinkott,
Institute of Classical Antiquity, Univer-
sity of Kiel





Claudia Banz Banz (ed.)
Stories from the Post-Ethnological Museum
 Re-Reading Ethnographic Collections Today

WMW NOW 2
 Pages 88
 Ills. 15
 Format 15.0 x 23.0 cm

SC 978-3-68924-324-1 En
 € 18.00 / \$ 20.99 / £ 16.50

ENGLISH
 JUNE 2026
 DE GRUYTER

Invites readers to explore new forms of relationship between humans and the wider world, moving beyond an anthropocentric perspective



Flavia Caviezel, Mirjam Bürgin, Nina Samuel (eds.)

Times of Waste - Handling Matter

Pages 264
 Ills. 100
 Format 17.0 x 24.0 cm

HC 978-3-11-132066-3 En
 € 49.00 / \$ 53.99 / £ 45.00
 E-book 978-3-11-132092-2 En
 Open Access

ENGLISH
 AUGUST 2026
 DE GRUYTER

Waste and beyond

Caring for planetary conditions

Multifaceted perspectives on materiality

Exhibition
“The Craftocene” Weltmuseum Wien
 March 3 to August 16, 2026



The post-ethnological museum no longer regards ethnological collections as archives of “foreign cultures”, but as dynamic repositories of knowledge on global relationships. It critically examines their origins and provides new forms of interpretation, cooperation, and authorship. Central to this approach is dialogue with contemporary

art: artistic practices create new ways of engaging with the collections, challenge established meanings, and link them to current social and ecological discourses. The museum sees itself as a translator between different knowledge systems and provides a space in which the past, present, and possible futures are negotiated.

The volume brings together artistic and research-based positions that link historical collections with current ecological issues.

With essays by
 Debbie Chachra, Mathias Muwonge Kyazze, Natasha Doroshenko Murray, Emanuele Quinz, and Superflux



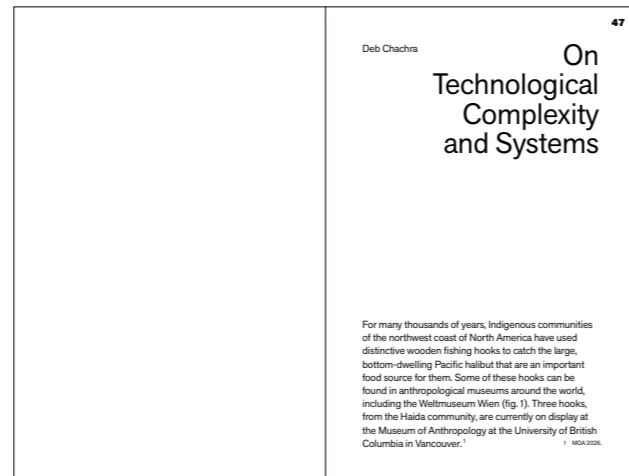
Waste is political. Waste is social. Waste is economic, ecological, and colonial. It embodies traces of the past and imaginaries of the future. In this book, artists, designers, and art scholars discuss the perception and handling of waste materiality, including practical approaches to coexistence. Exploring transnational narratives of material traces, the contributions examine the interplay of representation, temporality, and technology. Attentive

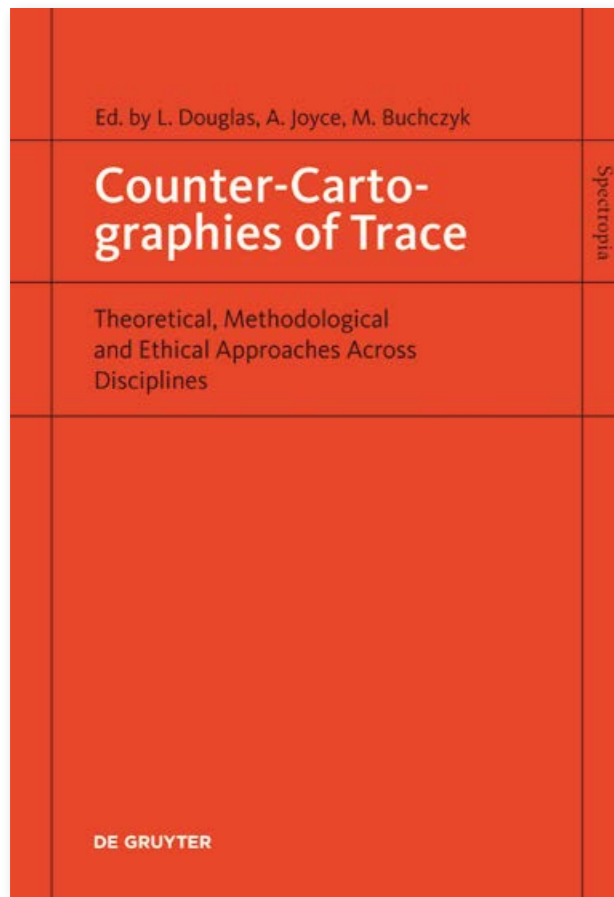
to the accumulated leftovers of previous generations and the unsettling prospect of a ‘new world disorder’, the publication emphasizes interconnectedness and dependency within a more-than-human world. Against the backdrop of a postcolonial understanding of material culture and the implications of the Anthropocene, how could a multiperspective conception of waste in space and time be embraced?

Flavia Caviezel,
 Basel Academy of Art and Design FHNW

Mirjam Bürgin,
 Basel Academy of Art and Design FHNW

Nina Samuel,
 Cluster Matters of Activity, Humboldt Universität zu Berlin





Lee Douglas, Aimée Joyce,
Magdalena Buchczyk (eds.)
**Counter-Cartographies
of Trace**

Theoretical, Methodological and
Ethical Approaches Across Disciplines

Spectropia 2
Pages **320**
Ills. **210**
Format **17.0 × 24.0 cm**

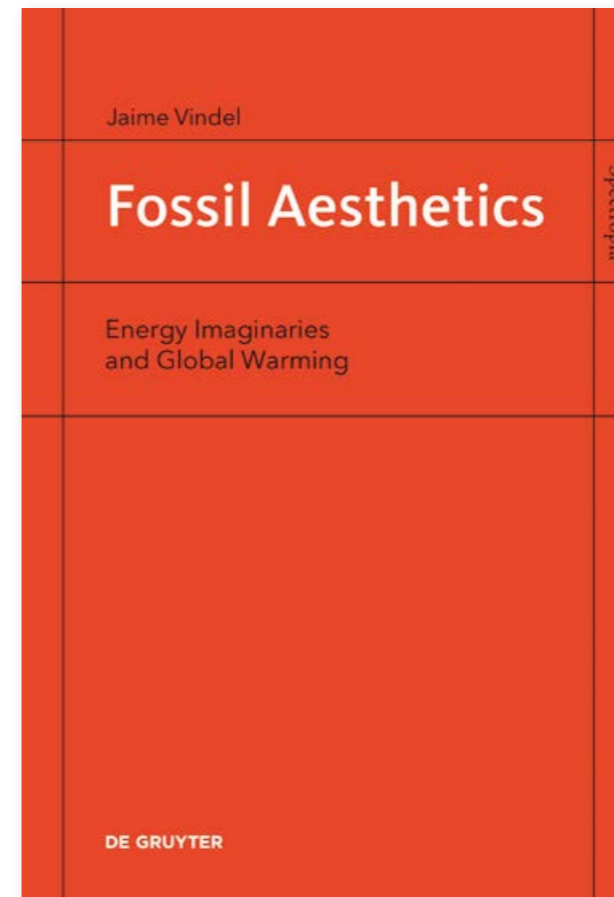
SC **978-3-68924-269-5 En**
€ 69.00 / \$ 75.99 / £ 63.00
E-book 978-3-68924-052-3 En
Open Access

ENGLISH
OCTOBER 2026
DE GRUYTER

First articulation of Traces Studies

*Opens fresh pathways for engaging with
the legacies of violence, the climate crisis,
technological change, imperial histories, and
everyday practices of resistance*

*Featuring contributions from academic and
artistic, non-academic voices*



Jaime Vindel
Fossil Aesthetics
Energy Imaginaries and Global Warming

Spectropia 3
Pages **176**
Ills. **9**
Format **17.0 × 24.0 cm**

SC **978-3-68924-102-5 En**
€ 69.00 / \$ 75.99 / £ 63.00
E-book 978-3-68924-103-2 En
Open Access

ENGLISH
OCTOBER 2026
DE GRUYTER

Reframes energy as culture

Bridges ecology and aesthetics

Imagines post-fossil futures



This volume provides a road map for a new field of transdisciplinary Traces Studies. Based on four years of collaborative, interdisciplinary research, it adopts an experimental approach to traces. In a world marked by layered forms of violence – political, economic, social, and environmental – the contributions offer a vital and timely intervention. Instead of searching for lost or silenced histories, they turn to counter-cartography: a radical practice

where gaps, absences, and fragments become powerful sites of possibility. In this way, the authors seek to open space for speculation, incompleteness and the possibility of imagining: What might it be like – or feel like – to move through fractured, uncertain worlds guided by traces? How might we reimagine complex social realities and contested terrains through what remains? And what new possibilities might emerge from the act of tracing?

Aimée Joyce,
University of St Andrews

Magdalena Buchczyk,
Humboldt-Universität zu Berlin

Lee Douglas,
Goldsmiths, University of London



Fossil Aesthetics explores how fossil fuels, thermodynamic science, and industrial capitalism have shaped modern cultural imaginaries. Bridging political ecology, eco-Marxism, and aesthetic theory, the book argues that energy is not only a material force but also a powerful symbolic construct

that has naturalized productivism and domination. From the steam engine to neoliberal “creative energy,” it traces how fossil imaginaries structure perception, labor, and worldviews in the ‘Capitalocene’. At a time of climate crisis, this essay calls for a denaturalization of fossil culture and the imag-

ining of alternative, post-fossil energy cultures.

Jaime Vindel,
Spanish National Research Council,
CSIC, Madrid



Zeynep Aksöz,
Margarete Jahrman (eds.)

AI Halftime

Becoming Human Through Art

Edition Angewandte

Pages 180
Ills. 100
Format 19.5 x 25.0 cm

HC 978-3-68924-336-4 En
€ 48.00 / \$ 52.99 / £ 44.00

ENGLISH
NOVEMBER 2026
DE GRUYTER

Reframes AI as part of a hybrid ecology

New perspectives on AI and artistic practice

24

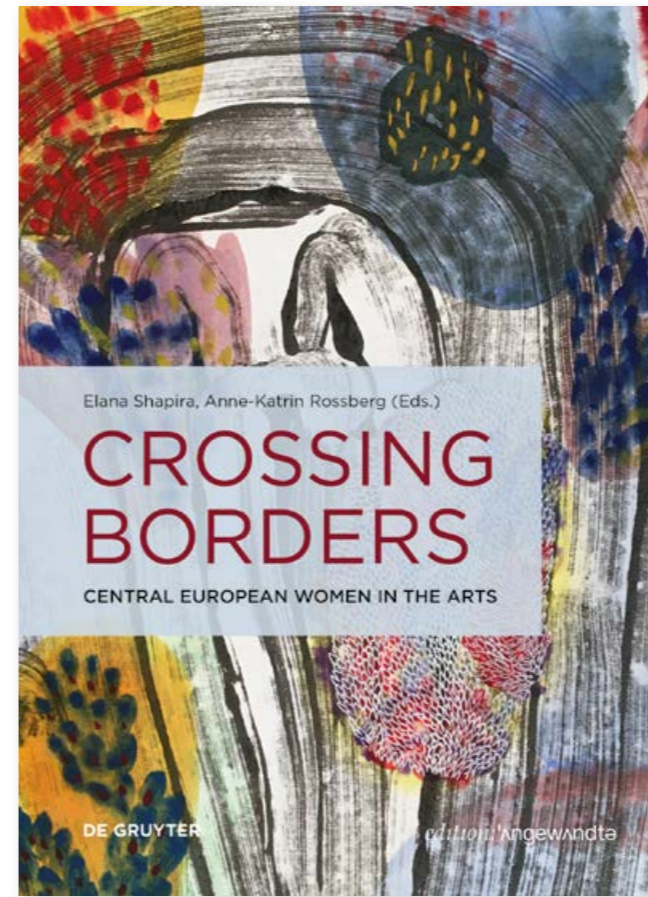


As AI evolves in increasingly autonomous and difficult-to-govern ways, it has become clear that we are no longer at an early moment of experimentation. AI halftime presents a suspended moment within an unfolding transformation. Challenging the divide between technology and nature, the book argues that technology is not an external

force but part of the hybrid ecology we inhabit, evolving in continuous intra-action with biological, social, and perceptual systems. This book investigates the roles, embodiments, and agencies AI assumes within artistic practice. It explores emerging hybrid ecologies shaped by multiple intelligences and asks: How artistic practices can intervene struc-

turally, reshaping the trajectories of technological evolution and redefining what intelligence might become.

Zeynep Aksöz, Margarete Jahrman,
University of Applied Arts Vienna



Elana Shapira,
Anne-Katrin Rossberg (eds.)

Crossing Borders

Central European Women in the Arts

Edition Angewandte

Pages 256
Ills. 102
Format 17.0 x 24.0 cm

HC 978-3-68924-262-6 En
E-book 978-3-68924-049-3 En
€ 62.00 / \$ 68.99 / £ 56.50

ENGLISH
NOVEMBER 2026
DE GRUYTER

Central European women artists influencing global art and design

Presents women artists who crossed borders and shaped modernism

25



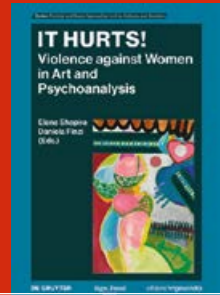
This book highlights the contributions of Central European women to global modernism in architecture, design, art, photography, and museology. It spotlights trailblazers including designers Ilonka Karasz and Mariska Karasz, artist Amrita Sher-Gil, photographer Irena Blühová, architect Dora Gad, and ceramicist Susi Singer. It also explores the groundbreaking practices of jew-

elry designer Cissy Zoltowska, artist Kiki Kogelnik, museologist Zdenka Munk, and visual artist Mira Schendel. Concluding with contemporary multimedia positions, the book examines how these women navigated materiality and spirituality, bridging concept and matter, gender dynamics, and the East-West divide within and beyond Europe.

Elana Shapira,
University of Applied Arts Vienna

Anne-Katrin Rossberg,
Museum of Applied Arts Vienna





Elana Shapira, Daniela Finzi (eds.)
It Hurts!
 Violence against Women in Art and Psychoanalysis
 2025
 SC 978-3-11-133596-4 En/Ger
 E-book 978-3-11-133607-7 En/Ger
 € 72.00 / \$ 79.99 / € 65.50



Ernst Logar (ed.)
Reflecting Oil
 2025
 SC 978-3-68924-253-4 En
 E-book 978-3-68924-046-2 En
 € 32.00 / \$ 35.99 / € 29.50



Sven Ingmar Thies (ed.)
Teaching Graphic Design
 Approaches, Insights, the Role of Listening and 24 Interviews with Inspirational Educators
 2025
 SC 978-3-0356-2964-4 En
 E-book 978-3-0356-2966-8 En
 € 42.00 / \$ 46.99 / € 37.00



Thomas Feuerstein, Jens Hauser, Lucie Strecker (eds.)
Life is Other
 A/Biotic Entanglements in Art and Curating
 2025
 SC 978-3-68924-133-9 En
 E-book 978-3-68924-011-0 En
 € 42.00 / \$ 46.99 / € 38.50



Eva Maria Stadler, Jenni Tischer (eds.)
Abstraction & Economy
 Myths of Growth
 2024
 SC 978-3-11-136634-0 En
 E-book 978-3-11-137134-4 En
 € 45.00 / \$ 49.99 / € 41.00



Ruth Mateus-Berr (ed.)
EDU:TRANSVERSAL No. 02/2024
 Educational Turn / Bildungsoffensive
 2024
 SC 978-3-11-136537-4 En/Ger
 E-book 978-3-11-137164-1 En/Ger
 € 26.00 / \$ 28.99 / € 24.00



Mariella Greil (ed.)
Bare Bodies - Thresholding Life
 2024
 SC 978-3-11-134137-8 En
 E-book 978-3-11-134144-6 En
 € 42.00 / \$ 46.99 / € 38.50



Georg Glaeser, Franz Gruber (eds.)
Experiencing Geometry, Physics, and Biology
 2024
 SC 978-3-11-136523-7 En
 E-book 978-3-11-136578-7 En
 € 42.00 / \$ 46.99 / € 38.50



Basak Senova (ed.)
The Octopus
 On Diversities, Art Production, Educational Models, and Curatorial Trajectories
 2024
 SC 978-3-11-136534-3 En
 E-book 978-3-11-136554-1 En
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Peter Weibel, Katharina Gollpointner (eds.)
Ruth Schnell - WORKBOOK
 Mirrors of the Unseen
 2023
 SC 978-3-11-124998-8 En
 E-book 978-3-11-125010-6 En
 € 45.00 / \$ 49.99 / € 41.00



Alfred Vendi, Martina R. Fröschl (eds.)
Doors to Hidden Worlds
 The Power of Visualization in Science, Media, and Art
 2023
 HC 978-3-11-125000-7 En
 E-book 978-3-11-125010-0 En
 € 52.00 / \$ 57.99 / € 47.50



Elena Peytchinska, Thomas Ballhausen
Fiction Fiction
 Language Arts and the Practice of Spatial Storytelling
 2023
 SC 978-3-11-125136-3 En
 E-book 978-3-11-125199-8 En
 € 42.00 / \$ 46.99 / € 38.50



Andrea Graser
Light Up - The Potential of Light in Museum Architecture
 2023
 SC 978-3-0356-2705-3 En
 E-book 978-3-0356-2706-0 En
 € 42.00 / \$ 48.99 / € 36.50



Hani Rashid (ed.)
Re: Action
 Urban Resilience, Sustainable Growth, and the Vitality of Cities and Ecosystems in the Post-Information Age
 2023
 HC 978-3-0356-2707-7 En
 E-book 978-3-0356-2710-7 En
 € 52.00 / \$ 59.99 / € 45.00



Stefanie Kitzberger, Cosima Rainer, Linda Schädler (eds.)
Friedl Dicker-Brandels
 Works from the Collection of the University of Applied Arts Vienna
 2023
 HC 978-3-11-078906-5 En
 E-book 978-3-11-078913-3 En
 € 49.95 / \$ 57.99 / € 45.50



Rupert Zillmann, Institute of Architecture at the University of Applied Arts Vienna (eds.)
Fluid Bodies
 Methods for Casting New Esthetics
 2023
 SC 978-3-0356-2586-8 En
 E-book 978-3-0356-2607-0 En
 € 39.95 / \$ 45.99 / € 34.50



Marcel Bois, Bernadette Reinhold (eds.)
Margarete Schütte-Lihotzky. Architecture. Politics. Gender. New Perspectives on Her Life and Work
 2023
 SC 978-3-0356-2699-5 En
 E-book 978-3-0356-2702-2 En
 € 42.00 / \$ 48.99 / € 36.50



Ruth Mateus-Berr (ed.)
EDU:TRANSVERSAL No. 01/2022
 Educational Turn / Bildungsoffensive
 2022
 SC 978-3-11-079163-1 En/Ger
 E-book 978-3-11-079171-6 En/Ger
 € 24.00 / \$ 27.99 / € 22.00



Anthologies, documentations, and monographs with a focus on

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



Christiane Kues
Theorien der Praxis – vor und nach Artistic Research

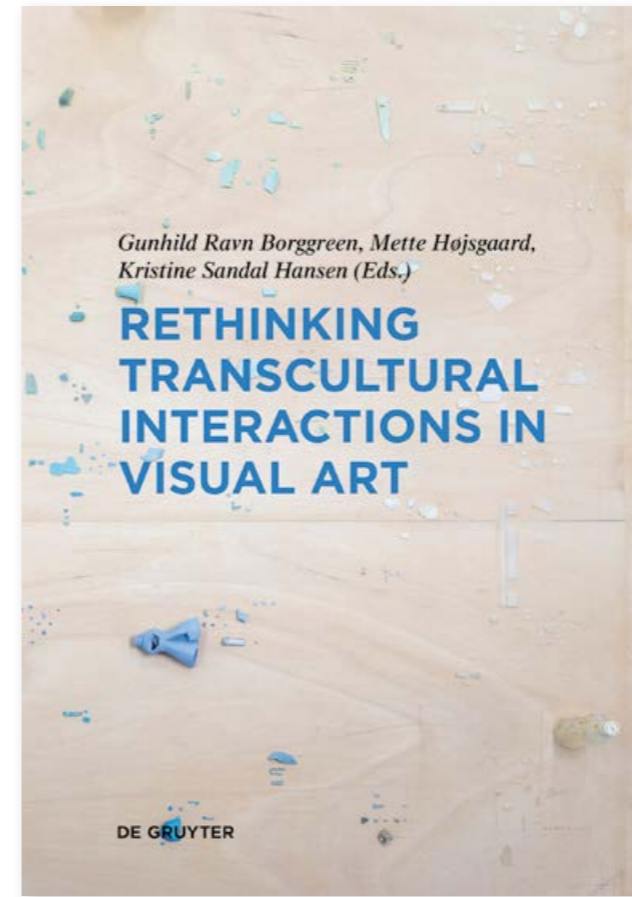
Pages 160
 Format 17.0 x 24.0 cm

SC 978-3-68924-079-0 Ger
 E-book 978-3-68924-080-6 Ger
 € 28.00 / \$ 30.99 / £ 25.50

GERMAN
 NOVEMBER 2026
 DE GRUYTER

Fundamental study on the history and contemporary relevance of artistic research

Examines for the first time the historical and social contexts of the prehistory of artistic research



Gunhild Ravn Borggreen (ed.),
 Mette Højsgaard, Kristine Sandal Hansen
Rethinking Transcultural Interactions in Visual Art

Contact Zones 10
 Pages 472
 Ills. 140
 Format 17.0 x 24.0 cm

HC 978-3-68924-245-9 En
 € 99.00 / \$ 108.99 / £ 90.00
 E-book 978-3-68924-041-7 En
 Open Access

ENGLISH
 AUGUST 2026
 DE GRUYTER

Transdisciplinary approaches to modern and contemporary visual art

Includes interviews, photo essays, artworks, and scholarly articles

Broad outlook from different geographical positions and viewpoints



“Artistic research” refers to artistic research practices as well as their increasing anchorage in institutions, e.g., in doctoral programs. This book is the first to examine the development of the field alongside key transformation processes in the arts – from critical impulses since the 1970s to the establishment of artistic research as

an independent discourse. The focus is on artistic research as a theory of practice: as a way of thinking emerging from artistic activity, together with its preliminary stages, consolidation, and points of failure. A well-founded contribution to current discussions at the interface of art, research, and knowledge production.

Christiane Kues,
 Research Fellow, International Research Center for Cultural Studies,
 Vienna



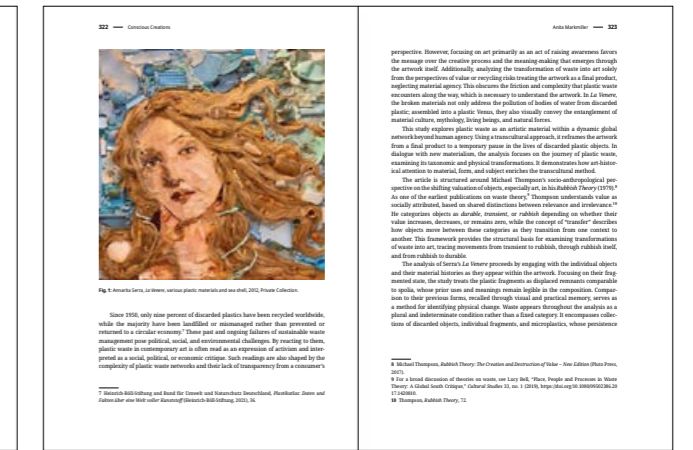
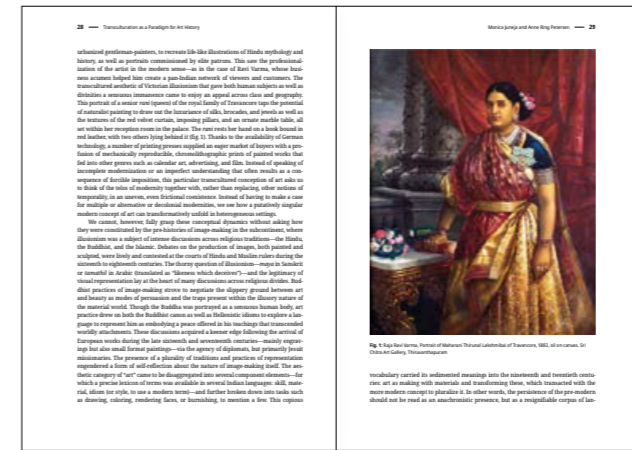
This book examines the transcultural and global turn in art research as well as in curatorial and artistic practice. Bringing together contributions from scholars, curators, and artists, the volume approaches transculturation as a critical lens for understanding the complex flows of people, objects, and ideas across the globe. The authors examine how knowledge systems are challenged and reconfigured, how plural identities are negotiated within entangled communities, and how

alternative historiographic frameworks take shape beyond Western paradigms. Attention to material practices highlights the role of objects and artworks as carriers of memory and affective solidarity. In this way, transculturation emerges as both an analytical framework and a transformative practice shaped by movement across borders.

Gunhild Ravn Borggreen,
 University of Copenhagen

Mette Højsgaard,
 University of Copenhagen

Kristine Sandal Hansen,
 University of Copenhagen





K. Lee Chichester
Wachstum und Form
 Gestaltungsprozesse in der Kunst und Biologie der Britischen Moderne

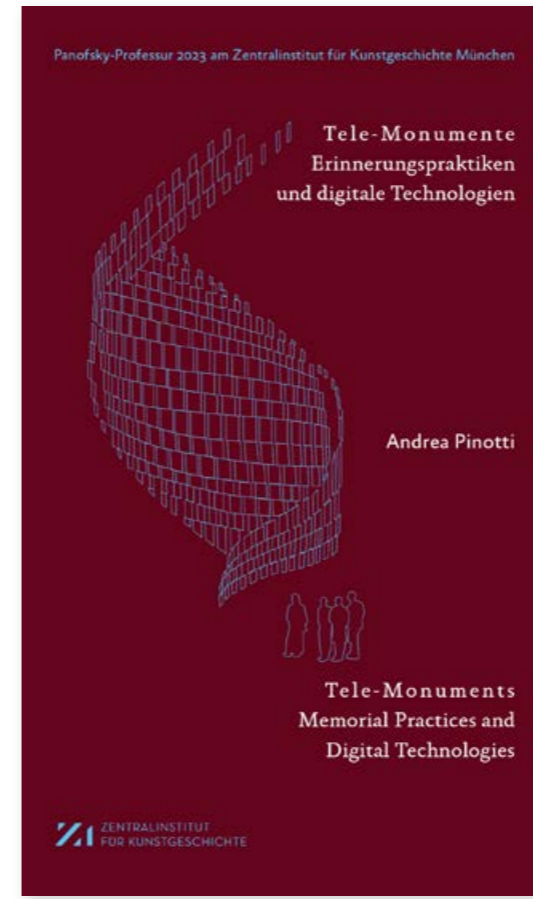
Pages 464
 Ills. 150
 Format 17.0 x 24.0 cm

SC 978-3-11-124908-7 Ger
 E-book 978-3-11-124921-6 Ger
 € 79.00 / \$ 86.99 / £ 72.00

GERMAN
 DECEMBER 2026
 DE GRUYTER

Art and its influence on science in the late 19th and early 20th centuries

New perspectives on the work of Barbara Hepworth and John Piper



Andrea Pinotti
Tele-Monumente – Tele-Monuments

Erinnerungspraktiken und digitale Technologien – Memorial Practices and Digital Technologies

Panofsky-Proffessur am Zentralinstitut für Kunstgeschichte München
 Pages 112
 Ills. 24
 Format 13.0 x 21.0 cm

SC 978-3-422-80404-3 En/Ger
 E-book 978-3-422-80405-0 En/Ger
 € 16.90 / \$ 18.99 / £ 15.50

ENGLISH/GERMAN
 SEPTEMBER 2026
 DEUTSCHER KUNSTVERLAG

Innovative critical approach comparing digital technologies (VR, AR, AI) as commemorative strategies

Tele-commemoration is contextualised within the human dialectics near/far

Analysis of how social memory is reshaped in the age of algorithmic media



How relevant is art to science? Few studies to date have succeeded in demonstrating the concrete impact of artworks on scientific theory and its formation. However, this book is a rare exception. K. Lee Chichester shows how biologists' encounters with works of art have led to the development of new images in biology. She follows in the footsteps of the influential Scot-

tish biologist D'Arcy W. Thompson, who devised a theory of organic form around 1900, based on an artisanal understanding of form and force. His approaches were taken up by younger biologists who, influenced by British Constructivist art and in collaboration with artists such as Barbara Hepworth and John Piper, developed new images for creative processes in organisms.

K. Lee Chichester,
 University of Bremen

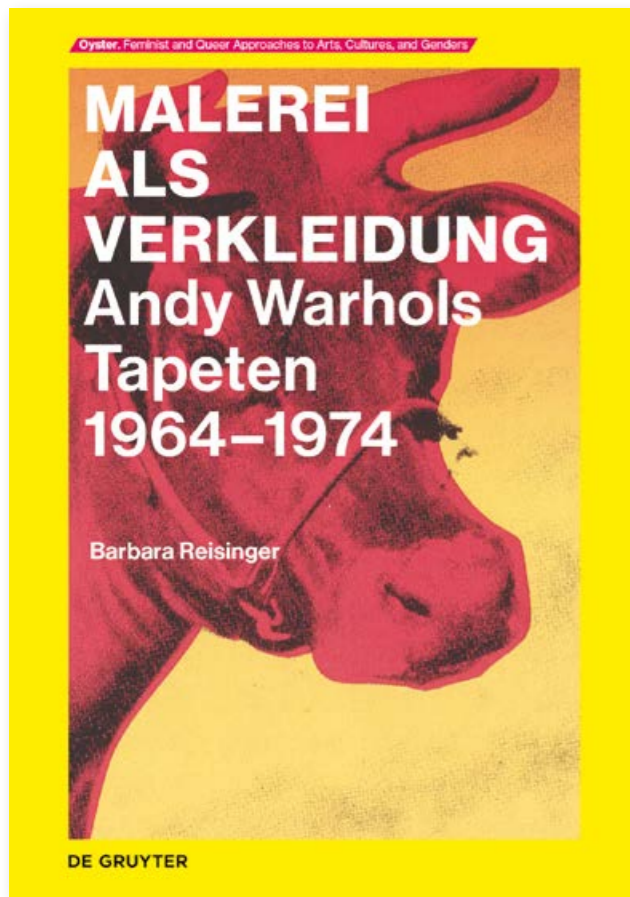


When we think of monuments, we usually refer to objects made of stone or bronze that embody the social memory of a nation or community and make it tangible in material objects. New digital technologies – virtual reality, augmented reality and artificial intelligence – lend commemorative practices an unexpected materiality and novel potential. This book offers a critical comparative

overview of the various types of digital monuments and considers them as strategies of telepresence, from aesthetic as well as ethical and socio-political perspectives. Several paradigmatic case studies are analysed to show how the experience of externalised memory is being profoundly transformed in the age of algorithmic media.

Andrea Pinotti,
 Department of Philosophy at the University of Milan La Statale





Barbara Reisinger
Malerei als Verkleidung

Andy Warhols Tapeten 1964-1974

Oyster 8
 Pages 312
 Ills. 100
 Format 17.0 x 24.0 cm

SC 978-3-11-079393-2 Ger
 € 59.00 / \$ 64.99 / £ 54.00
 E-book 978-3-11-079407-6 Ger
 Open Access

GERMAN
 NOVEMBER 2026
 DE GRUYTER

First monographic work on Andy Warhol's wallpapers

New insights gained from an in-depth exploration of previously overlooked archival material

Innovative methodology combining queer theory and masculinity studies

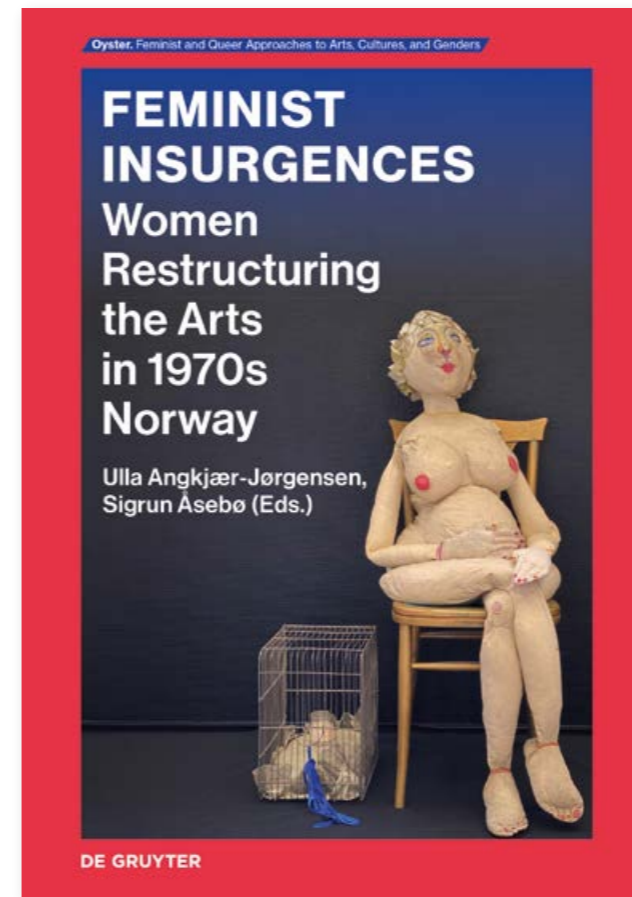


Andy Warhol began using wallpaper as an artistic medium in the mid-1960s. Despite the extensive scholarship on his work, this aspect of his oeuvre has received relatively little attention in research. This book examines these overlooked pieces to highlight key shifts in his artistic practice. Wallpaper and interior decoration were central

to Warhol's transition from graphic designer to Pop artist and his complex engagement with painting. The medium's affordability and mass-producibility enabled Warhol to challenge the conventions of the traditionally serious, heteronormative, and male-dominated realm of painting. These material characteristics align with Warhol's

self-fashioning as an artist who deliberately employed techniques of queer opacity and disguise.

Barbara Reisinger,
 Art historian, Vienna



Ulla Angkjær-Jørgensen,
 Sigrun Åsebø (eds.)
Feminist Insurgences
 Women Restructuring the Arts in 1970s Norway

Oyster 9
 Pages 336
 Ills. 70
 Format 17.0 x 24.0 cm

HC 978-3-68924-242-8 En
 € 89.00 / \$ 97.99 / £ 81.00
 E-book 978-3-68924-040-0 En
 Open Access

ENGLISH
 DECEMBER 2026
 DE GRUYTER

Groundbreaking contribution to Nordic and European transnational feminist history

Investigates how women artists interfered with existing institutional frameworks and built new structures

Explores overlooked work by women in the visual arts, theater, dance, and documentary film

Feminist Insurgences takes the first steps toward mapping the previously unknown territory of the feminist art movement and women's art in Norway and Sápmi in the 1970s. By examining how women artists challenged existing institutional frameworks and created new structures, this edited volume offers groundbreaking new insights into Nordic and European transna-

tional feminist history and suggests new premises for cultural heritage. It explores overlooked work by women in the visual arts, theater, dance, and documentary film, as well as critically examining art history, its institutions, and their collecting practices by studying women's activism and exhibitions.

Ulla Angkjær-Jørgensen,
 Norwegian University of Science and Technology, Trondheim

Sigrun Åsebø,
 University of Bergen



Also of interest



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

Make - Get - Be Visible
 A Queer Feminist Perspective on Art and Design

Oyster 3
 Pages 304
 Ills. 112 in color
 Format 17.0 x 24.0 cm

SC 978-3-68924-215-2
 E-book 978-3-68924-036-3 Open Access
 € 59.00 / \$ 64.99 / £ 54.00

ENGLISH/GERMAN
 OCTOBER 2025
 DE GRUYTER



Fabienne Huguenin, Daniele Maira,
Sofina Dembruk (eds.)
Körperidealen trotzen
Inszenierung unkonventioneller Weiblichkeit in
Kunst und Literatur (1400–1800)

Oyster 10
Pages 320
Ills. 41
Format 17.0 × 24.0 cm

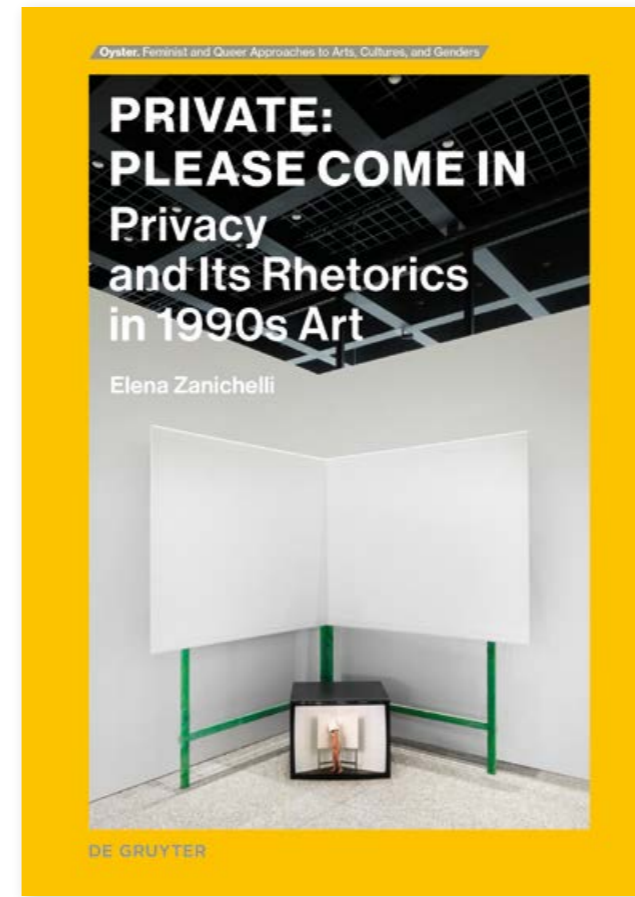
HC 978-3-11-078689-7 Ger/Fr
E-book 978-3-11-171240-6 Ger/Fr
€ 69.00 / \$ 75.99 / £ 63.00

GERMAN/FRENCH
JULY 2026
DE GRUYTER

Innovative insights into female agency

A feminist perspective on the portrait genre

*Current investigations into the 'unattractive'
intellectual*



Elena Zanichelli
Private: Please Come In
Privacy and Its Rhetorics in 1990s Art

Oyster 11
Pages 448
Ills. 125
Format 17.0 × 24.0 cm

SC 978-3-68924-294-7 En
E-book 978-3-68924-067-7 En
€ 59.00 / \$ 64.99 / £ 54.00

ENGLISH
NOVEMBER 2026
DE GRUYTER

*Shows how the private sphere itself became a
stage in artistic practices*

*Offers a new, theoretically grounded
perspective on intimate artistic self-exposure*

*First systematic study of how art makes the
supposedly hidden visible, renegotiating
autonomy, freedom, and their limits*



From the poet Laura Battiferri to the naturalist Maria Sibylla Merian, history has long tied female intellectual brilliance to an unattractive appearance. But what if "ugliness" were not a curse, but a strategy? This groundbreaking study is the first to critically explore how literary and painted portraits of women in science and the arts – including philosopher Marie de Gournay and painter Rosalba Carriera – challenged conventions by

deliberately staging unconventional beauty as a tool of emancipation. The book exposes the hidden negotiations between appearance, intellectual legitimacy, and artistic ambition in early modern Europe. Through vivid case studies, it uncovers the interplay between gender, the body, and creative genuineness, revealing how these remarkable women redefined female authority on their own terms.

Sofina Dembruk,
University of Stuttgart

Fabienne Huguenin,
Staatliche Archive Bayerns

Daniele Maira,
Georg-August-Universität Göttingen



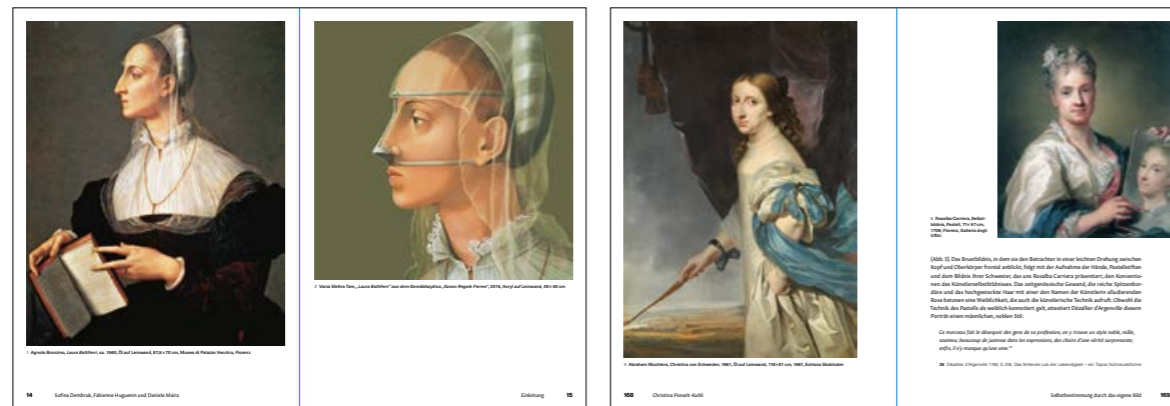
Why should we be interested in what is, strictly speaking, none of our business? Where has our growing fascination with the private sphere come from? Artistic practices of the 1990s operate precisely in this field of tension when they claim to "honestly" reproduce private life experiences –

or even stage them live. Wolfgang Tillmans photographed intimate scenes from his circle of friends; Félix González-Torres presented billboards with close-ups of his unmade bed in New York in 1992; Elke Krystufek masturbated at the Kunsthalle Wien in 1994. In this book, Elena Zanichelli ex-

amines artistic practices that visualize a sphere that is supposed to remain hidden, yet at the same time promises and regulates autonomy and freedom.

Elena Zanichelli,
University of Marburg

Also of interest



Anne Söll, Maike Wagner,
Katharina Boje (eds.)
Under Construction
Kunst, Männlichkeiten und Queerness
seit 1970

Oyster 1
Pages 231
Ills. 43
Format 17.0 × 24.0 cm

SC 978-3-11-099109-3
E-book 9978-3-11-134732-5
€ 59.00 / \$ 64.99 / £ 54.00

ENGLISH/GERMAN
FEBRUARY 2024
DE GRUYTER

Schriften des Rheinischen Archivs für Künstlernachlässe

The "Rheinisches Archiv für Künstlernachlässe" (Rhenish Archive for Artists' Legacies - RAK) in Bonn is dedicated to the preservation, study, and public dissemination of art from the twentieth and twenty-first centuries in the Rhineland. With more than 200 pre- and posthumous estates, it constitutes a central research center for both regional and international modernism. The scholarly cataloguing of its holdings, its integration within university contexts, and the conservation of its collections ensure their long-term accessibility.

Through its new publication series, the RAK makes its collections and research findings available to a broad audience while addressing key questions in Rhineland art history, including artistic networks, artists' groups, and the interplay between regional and international modernism. Particular attention is given to movements and associations such as the "Sonderbund," "Das Junge Rheinland," the "Kölner Progressiven," and "Gruppe 53."

The series comprises exhibition catalogues, monographic studies, and annotated editions of primary sources. It opens with the catalogue accompanying the exhibition on Konrad Klapheck, to be followed by monographic publications on Richard Paling (2026) and Käthe Schmitz-Imhoff (2027). The series is further complemented by editions of significant primary sources—such as correspondence and diaries—that provide unique insights into artistic networks and lived experiences.

36

Designed in a clear and distinctive format, the series will publish at least one volume annually.

Overall, the series underscores the Rhineland's role as a vital cradle of modernism and renders its artistic developments accessible in a lasting and meaningful way.

Schriften des Rheinischen Archivs für Künstlernachlässe
ISSN 3054-5129

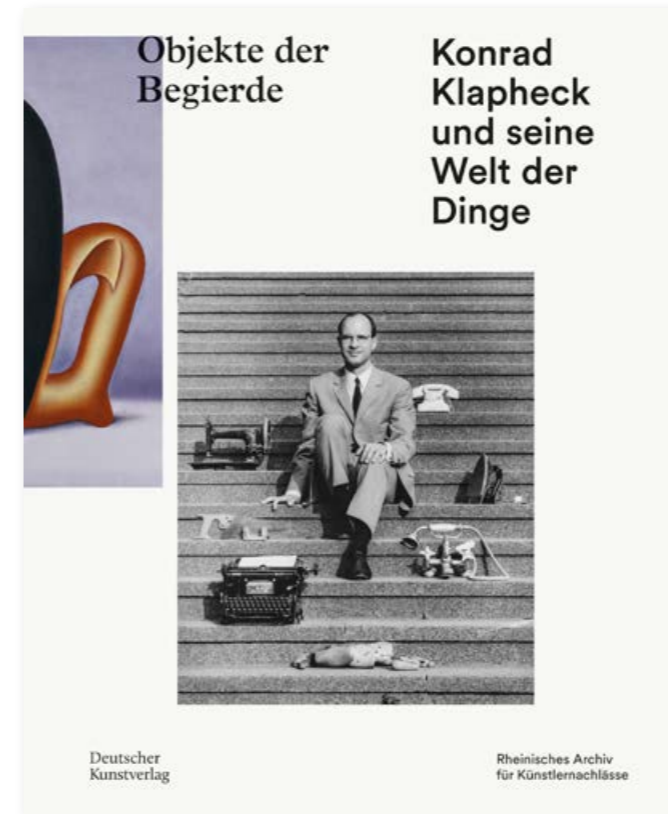
Coming soon



Richard Paling
HC 978-3-422-80450-0
GERMAN
expected by the end of 2026
DEUTSCHER KUNSTVERLAG



Käthe Schmitz-Imhoff.
Die Künstlerin und der Nationalsozialismus
HC 978-3-422-80451-7
GERMAN
2027
DEUTSCHER KUNSTVERLAG



Rheinisches Archiv für Künstlernachlässe (ed.)
Objekte der Begierde
Konrad Klapheck und seine Welt der Dinge
Pages 160
Ills. 80
Format 23.0 x 28.0 cm
HC 978-3-422-80430-2 Ger
€ 38.00 / \$ 41.99 / £ 35.00
GERMAN
MAY 2026
DEUTSCHER KUNSTVERLAG

Previously unknown material from Konrad Klapheck's estate regarding his models and working methods

Rare insight into the artist's early work

Exhibition

Deutsche Bundesbank, Hauptverwaltung in Nordrhein-Westfalen, Düsseldorf
April 13 to May 20, 2026

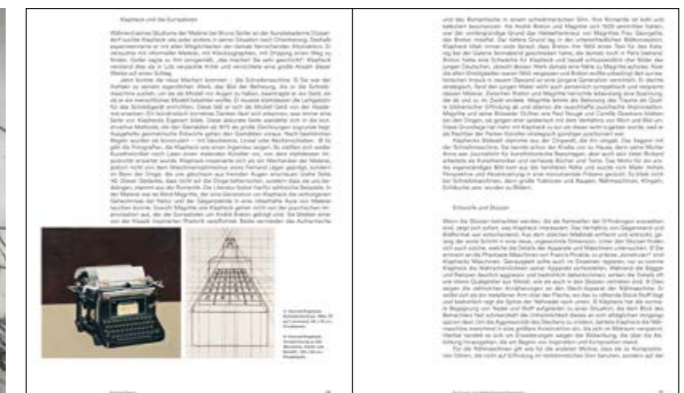
37



Painter and graphic artist Konrad Klapheck (1935–2023) is a key representative of New Objectivity. He became well-known for his technically precise yet exaggerated and surrealist depictions of machines and apparatus, which he heightened to produce psychologically charged icons. This volume is the first to focus on the objects that formed the basis of Klapheck's visual world: from his first typewriter in 1955 to sewing machines, calculators, shoe trees, and bicycle

bells. These are juxtaposed with Klapheck's works, in which he depicts such mostly everyday objects with precision while at the same time exaggerating them metaphorically. In addition to showing paintings, drawings and prints, the book also offers the first insights into Klapheck's extensive estate, including documents, sketches, and his meticulously arranged collections of thematically organised objects.

With contributions by
Daniel Schütz, Siegfried Gohr, Hansdieter Erbsmehl, Konrad Klapheck



RHINELAND



Kunstakademie Düsseldorf (ed.)
The Düsseldorf Art Academy
Making History since 1945
2015. 480 pages, 24.0 × 30.0 cm, 400 illustrations
HC 978-3-422-07311-1 En
€ 44.90 / \$ 51.99 / £ 39.00



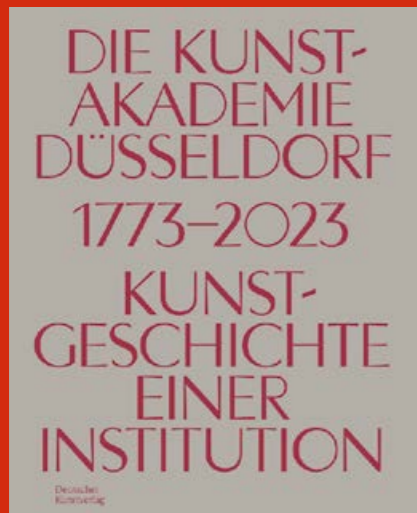
Rainer Pabst
Wie die Bilder ins Museum kamen
Biografien von Kunstwerken aus dem
Wallraf-Richartz-Museum in Köln
2021. 224 pages, 13.5 × 21.5 cm, 92 illustrations
SC 978-3-422-98438-7 Ger
€ 19.00 / \$ 21.99 / £ 17.50



Andrea Pufke (ed.)
The Crucifixion of Saint Peter by Rubens
Volume in the series *Arbeitshefte der rheinischen Denkmalpflege*
2022. 256 pages, 21.0 × 29.7 cm, 128 illustrations
HC 978-3-422-98952-8 Ger/En
€ 48.00 / \$ 55.99 / £ 41.50



Georg Dehio
Dehio Vereinigung e.V. (ed.)
Nordrhein-Westfalen I
Rheinland
Volume in the series *Dehio - Handbuch der deutschen Kunstdenkmäler*
2005. 1344 pages, 12.5 × 18.5 cm
HC 978-3-422-03093-0 Ger
E-book 978-3-422-80156-1 Ger
€ 58.00 / \$ 66.99 / £ 52.50



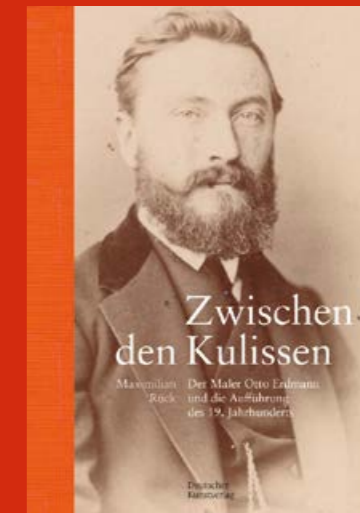
Johannes Myssok (ed.)
Die Kunstakademie Düsseldorf 1773-2023
Kunstgeschichte einer Institution
2023. 400 pages, 24.0 × 30.0 cm, 243 illustrations
HC 978-3-422-80165-3 Ger
€ 48.00 / \$ 52.99 / £ 42.00



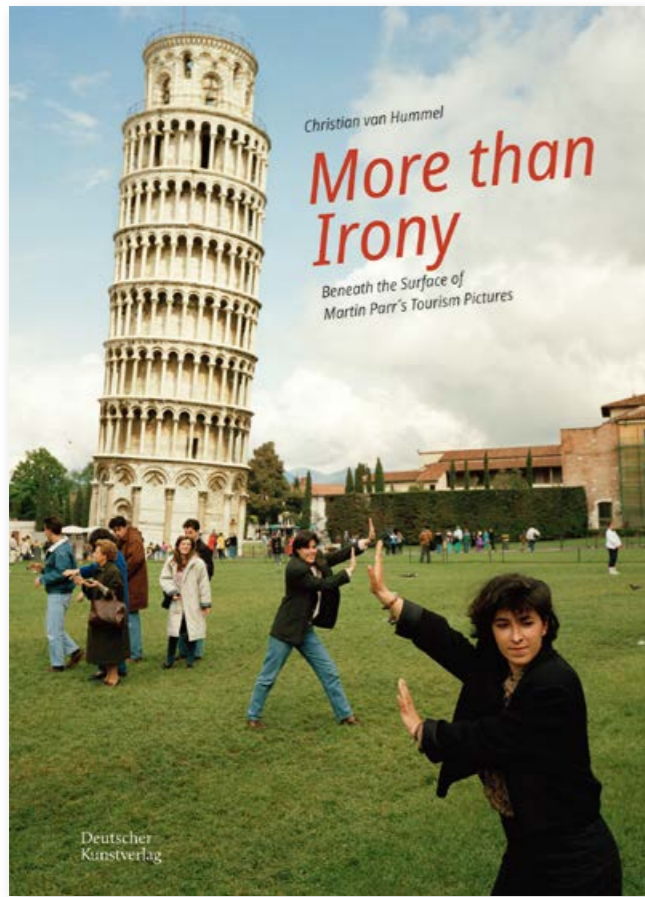
Vanessa Sondermann (ed.)
Walter Kaesbach und die Kunstakademie Düsseldorf
2024. 312 pages, 22.5 × 30.0 cm, 201 illustrations
With contributions by Kunibert Bering, Susanne Deicher,
John Morgan, Cornelia Nowak, Vanessa Sondermann,
Hans-Peter Thurn, Alexander Zschokke
HC 978-3-422-80203-2 Ger
€ 44.00 / \$ 48.99 / £ 38.50



Marcel Schumacher (ed.)
A-Z Kunst in NRW 2000-2023
Sammlung Kunsthaus NRW
2024. 384 pages, 16.6 × 22.0 cm, 262 illustrations
HC 978-3-422-80123-3 Ger
€ 36.00 / \$ 39.99 / £ 31.50



Maximilian Rück
Zwischen den Kulissen
Der Maler Otto Erdmann und die Aufführung
des 19. Jahrhunderts
2024. 376 pages, 17.0 × 24.0 cm, 60 illustrations
HC 978-3-422-80254-4 Ger
E-book 978-3-422-80255-1 Ger
€ 42.00 / \$ 46.99 / £ 37.00



Christian van Hummel
More than Irony
 Beneath the Surface of Martin Parr's
 Tourism Pictures

Pages 224
 Ills. 51
 Format 17.0 x 24.0 cm

SC 978-3-422-80412-8 En
 E-book 978-3-422-80413-5 En
 € 32.00 / \$ 35.99 / £ 29.50

ENGLISH
 JULY 2026
 DEUTSCHER KUNSTVERLAG

Image analysis of photo books

Exemplary analyses of individual images and photo books

Comprehensive consideration of Martin Parr's oeuvre up to 2026



Francine Giese, Jennifer Burkard,
 Ariane Varela Braga (eds.)
Carlo Scarpa
 Architecture et vitrail

Pages 108
 Ills. 80
 Format 14.8 x 21.0 cm

SC 978-3-68924-315-9 Fr/It
 E-book 978-3-68924-316-6 Fr/It
 € 29.00 / \$ 31.99 / £ 26.50

FRENCH/ITALIAN
 JUNE 2026
 DE GRUYTER

Dedicated to one of Italy's most important 20th-century architects and designers

Focuses on Scarpa's stained glass designs, little known to date

Links Scarpa's early experiments in the decorative arts with his later architectural achievements



Currently, Martin Parr (1952–2025) is one of the world's most influential and popular photographers. Chris van Hummel approaches Parr's distinctive pictorial language from the perspective of visual modes of irony. The focus is not on individual images but on the photo books *The Last Resort* (1986),

Small World (from 1995) and *Death by Selfie* (2019) and their themes: leisure activities, travel and tourism. Starting from these contemporary icons of photography, he goes on to reflect on the significance of the photo book as an independent genre. The result is a comprehensive overview presenting

unfamiliar aspects in the reception of Parr's work and its relevance for contemporary art. Short, selective interviews with Parr complement the analyses.

Christian van Hummel,
 art historian



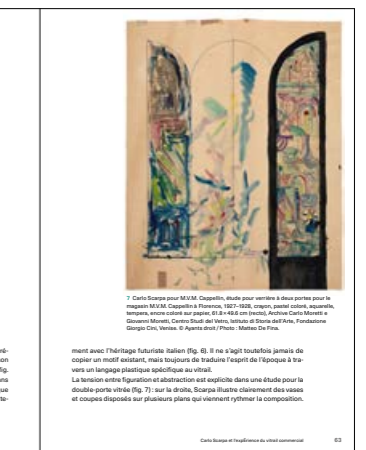
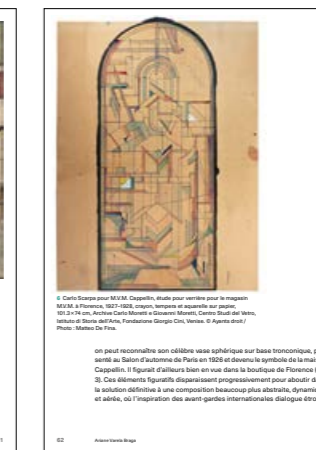
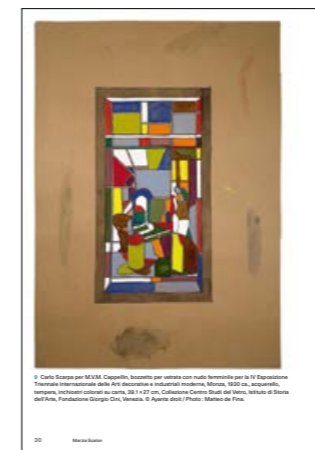
Carlo Scarpa (1906–1978) was an influential Italian architect and designer whose handling of materials, craftsmanship, and detail made him a major figure in 20th-century architecture. Written by Swiss and Italian experts, this book compares Scarpa's aesthetic experiments with stained glass in Venice during the 1920s and 1930s with the work of several important 20th-century Swiss artists: Edmond

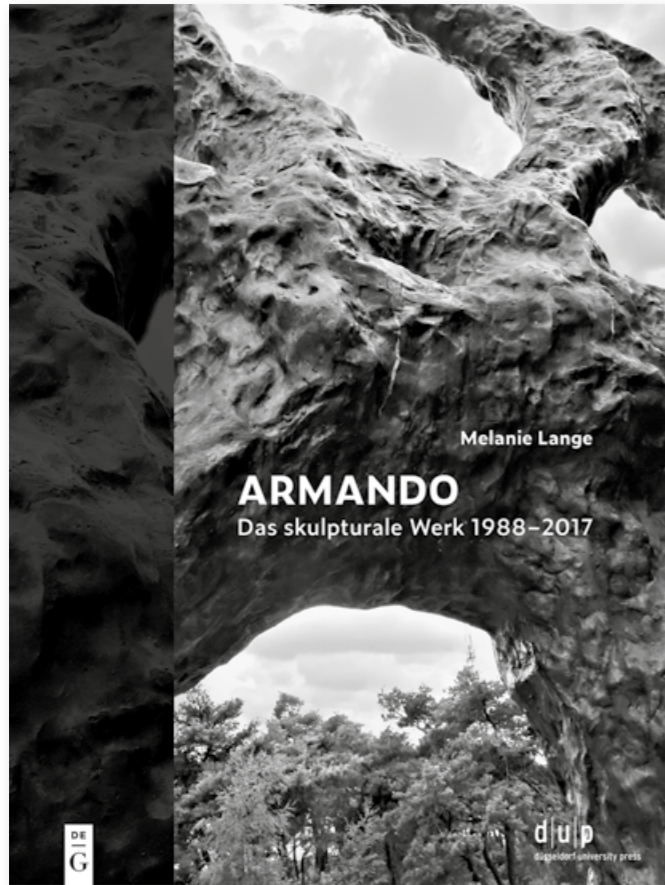
Bille, Bodjol, Charles Hindenlang, Felix Hoffmann, Burkhard Mangold, Robert Schär, Otto Staiger, Hans Stocker, and Peter Travaglini, among others. Special attention is paid to Scarpa's early experimentation with little-known projects for the Venetian glassworks M.V.M. Cappellin & C.: a set of stained-glass windows that reveal key aspects of his emerging approach to the material, light, and craftsmanship.

Francine Giese,
 Vitromusée and Vitrocentre Romont

Jennifer Burkard,
 Vitromusée Romont

Ariane Varela Braga,
 UNED, Facultad de Geografía e Historia, Madrid





Melanie Lange
Armando. Das skulpturale Werk 1988-2017

Erinnern als Symbiose von historischer Seismik und archaischer Tektonik

Pages 440
 Ills. 76
 Format 21.0 x 28.0 cm

HC 978-3-68924-108-7 Ger
 E-book 978-3-68924-109-4 Ger
 € 68.00 / \$ 74.99 / £ 62.00

GERMAN
 AUGUST 2026
 DE GRUYTER

First systematic analysis of Armando's sculptural oeuvre

Aesthetic study of Armando's artistic oeuvre in the context of contemporary history

Art in the field of tension between analytical reflection and mimetic empathy

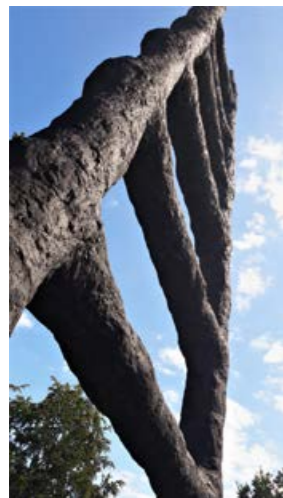


The oeuvre of Dutch artist Armando includes 173 bronze sculptures created between 1988 and 2017. Melanie Lange analyses the form, content, materiality and structure of the sculptural works for the first time, classifying the bronzes within the artist's oeuvre as a whole. Six key motifs – “The Lad-

der”, “The Wheel”, “The Leaf”, “Head”, “Form”, and “Fragment” – embody aesthetic concepts and a credo of responsible art, which employs visual means to counteract forgetting and obscurity. Armando's sculptures extend the contemporary historical dimension of painting to include archaic

topics of early human development. In view of current developments in autocracy, violence and war, the artist's worldview as reflected in his sculptures takes on immense relevance.

Melanie Lange,
 Museum Folkwang, Essen



Dominik Eckel
Malen mit dem Körper
 Konzeptionen des gestischen Farbauftrags 1952-1959

Schriftenreihe der Forschungsstelle Informelle Kunst 5
 Pages 288
 Ills. 44
 Format 17.0 x 24.0 cm

SC 978-3-422-80400-5 Ger
 E-book 978-3-422-80401-2 Ger
 € 48.00 / \$ 52.99 / £ 44.00

GERMAN
 AUGUST 2026
 DEUTSCHER KUNSTVERLAG

Transdisciplinary History of the Connection Between Choreography and Painting

Transcultural Study on Karl Otto Götz, Georges Mathieu, Jackson Pollock, and Kazuo Shiraga

Critical Revision of Concepts of Innovation and the “Universal Language of Abstraction”



The focus of this study is on the question of how the painting body directly inscribed itself into abstract paintings of the 1950s. Did this approach, from 1952 to 1959, lead to the emergence of a similarly conceived idea of painting in various places? Going beyond an analysis of the networks surrounding Götz, Shiraga, Pollock, and Mathieu,

the study establishes for the first time a constructive intersection: The confrontation of painting processes with a history of choreography. This approach makes the circulation of embodied concepts across linguistic boundaries tangible. The publication subjects the “universal language of abstraction,” notions of innovation,

and norms of masculinity to a critical revision and contributes to studies on the performativity of the image.

Dominik Eckel,
 Institute for European Art History,
 Heidelberg University





Felix Billeter, Maria Leitmeyer (eds.)
Zum Schreiben ermutigt
 Hans Purrmann und das Ehepaar Göpel.
 Der Briefwechsel 1954-1966

Edition Purrmann Briefe
 Pages **544**
 Ills. **75**
 Format **13.5 x 21 cm**

SC **978-3-422-80398-5 Ger**
 E-book 978-3-422-80399-2 Ger
€ 56.00 / \$ 61.99 / £ 51.00

GERMAN
 JUNE 2026
 DEUTSCHER KUNSTVERLAG

First Publication of the Correspondence

Art and Politics in Postwar Germany

Max Beckmann and Germany



The letters exchanged between painter Hans Purrmann and the art historians, married couple Barbara and Erhard Göpel, open up fresh perspectives on the art world and society of post-war Germany. The 280 previously unpublished letters also trace the genesis of the book "Leben und Meinungen des Malers Hans Purrmann" (The Life and Opinions of the Painter Hans

Purrmann), edited by the couple and published in 1961. The correspondence provides significant new insights into the artistic and art-political issues of that era. Not least, the material facilitates a reassessment of Erhard Göpel's engagement with contemporary art after 1950 against the backdrop of his involvement in Nazi art theft.

Felix Billeter,
 Purrmann Archive, Munich

Maria Leitmeyer,
 Museum Purrmann-Haus, Speyer



PURRMANN LETTERS EDITION



Felix Billeter, Maria Leitmeyer (eds.)
Sehnsucht nach dem Anderen -
Eine Künstlerehe in Briefen 1909-1914
 Hans Purrmann und Mathilde Vollmoeller-Purrmann
 Volume 2
 2019, 184 pages, 13.5 x 21.0 cm, 50 illustrations

SC **978-3-422-89286-6 Ger**
€ 14.90 / \$ 17.99 / £ 13.50



Felix Billeter, Maria Leitmeyer (eds.)
Stürmische Zeiten -
Eine Künstlerehe in Briefen 1915-1943
 Hans Purrmann und Mathilde Vollmoeller-Purrmann
 Volume 3
 2020, 256 pages, 13.5 x 21.0 cm, 50 illustrations

SC **978-3-422-98242-0 Ger**
€ 18.00 / \$ 20.99 / £ 16.50



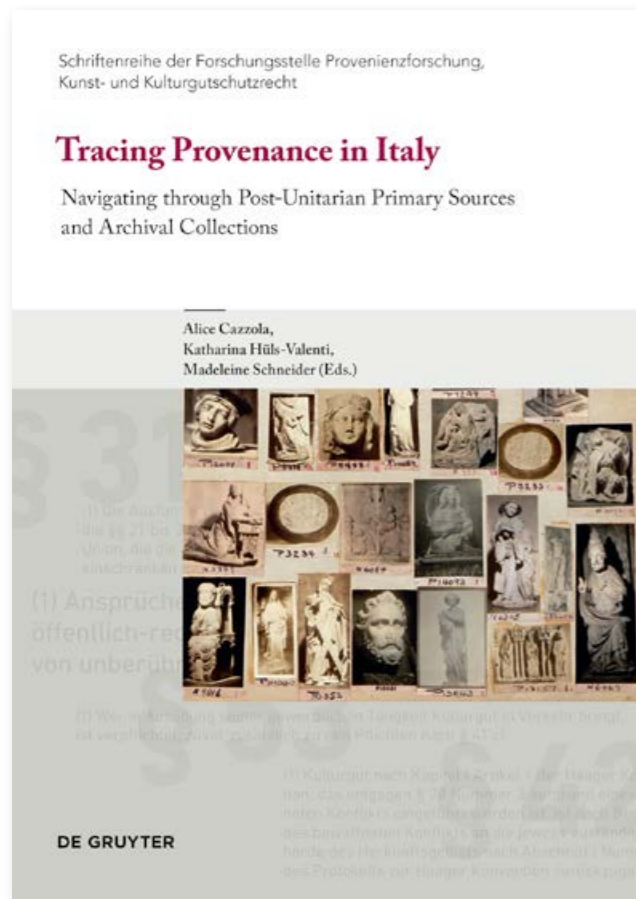
Felix Billeter, Maria Leitmeyer (eds.)
Künstlerpaare der Moderne
 Hans Purrmann und Mathilde Vollmoeller-Purrmann im Diskurs
 Volume 4
 2021, 176 pages, 13.5 x 21.0 cm, 50 illustrations

SC **978-3-422-98650-3 Ger**
€ 18.00 / \$ 20.99 / £ 16.50



Rainer Stamm, Gloria Köpnick (eds.)
Matisse kommt mir vor wie vom Himmel
 Hans Purrmann, Karl Ernst Osthaus, Henri Matisse.
 Der Briefwechsel 1907-1919
 Volume 7
 2024, 120 pages, 13.5 x 21.0 cm, 32 illustrations

SC **978-3-422-80212-4 Ger**
€ 18.00 / \$ 19.99 / £ 16.00



Alice Cazzola, Katharina Hüls-Valenti, Madeleine Schneider (eds.)
Tracing Provenance in Italy
 Navigating through Post-Unitarian Primary Sources and Archival Collections
 Schriftenreihe der Forschungsstelle Provenienzforschung, Kunst- und Kulturgutschutzrecht 13
 Pages **288**
 Ills. **60**
 Format **17.0 x 24.0 cm**
 HC **978-3-68924-296-1 En**
 E-book **978-3-68924-068-4 En**
€ 79.00 / \$ 90.99 / £ 72.00

ENGLISH
 AUGUST 2026
 DE GRUYTER

Fundamental contribution to provenance research in Italy between academia and practice

Current case studies and unpublished archival materials

Transnational cooperation and interdisciplinary knowledge exchange between Italy and Germany



Following the guiding question *Quo vadis provenance research in Italy?*, this volume brings together interdisciplinary approaches and outlines current developments in the research field on the basis of concrete case studies. In addition to focusing on historical contexts of injustice such as colonialism, National Socialism and Fascism, the publication provides

insights into the rich, heterogeneous archival sources for Italian collection and art market research. The relevance of researching the provenance and transfer of art and cultural assets is demonstrated at both the academic and the practical level.

Alice Cazzola,
 Universität Heidelberg/Kunst-historisches Institut in Florenz - Max-Planck-Institut
Katharina Hüls-Valenti,
 Deutsches Historisches Institut, Rome
Madeleine Schneider,
 Ludwig-Maximilians-Universität Munich

Also of interest



Ulrike Saß, Matthias Weller, Christoph Zuschlag (eds.)
Provenienz und Kulturgutschutz
 Juristische und kunsthistorische Perspektiven
 Schriftenreihe der Forschungsstelle Provenienzforschung, Kunst- und Kulturgutschutzrecht 1
 Pages **128**
 Ills. **14 b/w, 8 in color**
 Format **17.0 x 24.0 cm**
 HC **978-3-11-066282-5**
 E-book **978-3-11-066420-1**
€ 49.95 / \$ 57.99 / £ 45.50

GERMAN/ENGLISH
 SEPTEMBER 2022
 DE GRUYTER



Dorothee Wimmer, Ines Gerber, Meike Hopp (eds.)
Antisemitische Symbole in Kunstobjekten
 Pages **168**
 Ills. **140**
 Format **17.0 x 24.0 cm**
 SC **978-3-422-80390-9 Ger**
€ 48.00 / \$ 52.99 / £ 44.00
 E-book **978-3-422-80391-6 Ger**
 Open Access

GERMAN
 OCTOBER 2026
 DEUTSCHER KUNSTVERLAG

New image-historical and critical research on anti-Semitic codes

Social, political, and economic contextualisation of anti-Semitic cultural techniques

Curatorial strategies for dealing with anti-Semitic art objects

With contributions in German and English



How do anti-Semitic worldviews become manifest in works of art? What impact does their manipulative visual power have in cultural struggles up to the present day? These questions are more pressing than ever, considering anti-Semitism's worldwide resurgence, which was also evident at documenta fifteen. The contributions in this volume reveal how anti-Semitism operates as a visual code, sometimes in a striking and sometimes in a subversive manner. They analyse motifs of traditional Christian anti-Judaism, nationalist and anti-capitalist anti-Semitic imagery, and

the interactions of anti-Semitic and colonialist cultural techniques. In addition, the publication offers insights into Nazi provenance research and suggests curatorial strategies for dealing with anti-Semitic sources and objects.

Ines Gerber,
 post-graduate school „Belongings“, Leipzig University

Meike Hopp,
 German Lost Art Foundation / University of Cologne

Dorothee Wimmer,
 Centre for Art Market Studies / Technische Universität Berlin

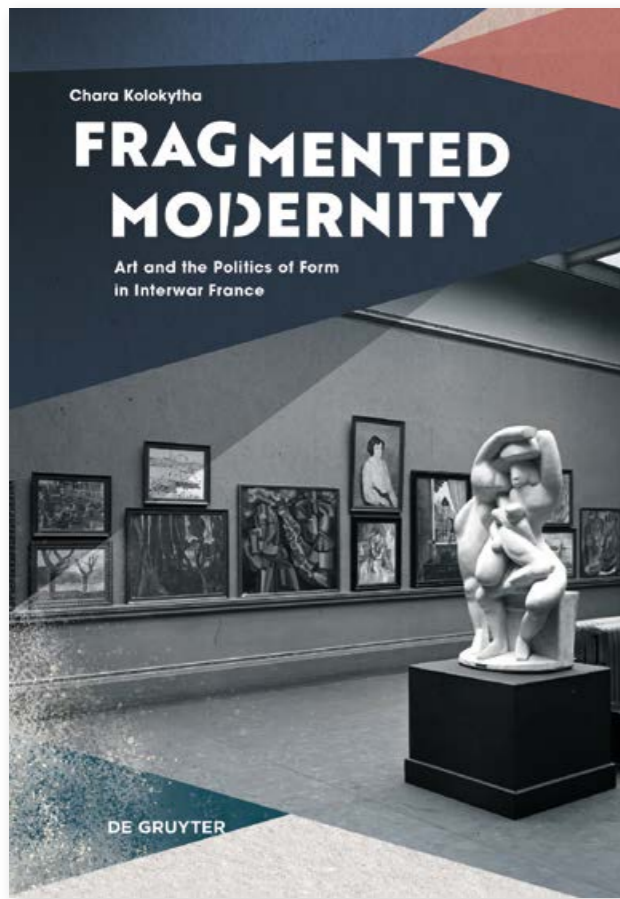
With contributions by
 Peter Bell, Gabriela Benner, Nikolaus Bernau, Johanna Bork, Christina Brinkmann, Louisa Denker, Ines Gerber, Meike Hopp, Andreas Huth, Sylvia Karges, Alexey Markin, Mira Anneli Naß, Anne D. Peiter, Nora Sternfeld, Julia Stolba, Elke Anna Werner, Annika Wienert, Dorothee Wimmer

Also of interest



Nike Bätzner, Christina Brinkmann (eds.)
Antisemitismus und Kunst vor 1933
 Pages **128**
 Ills. **40 in color**
 Format **17.0 x 24.0 cm**
 HC **978-3-422-80332-9**
€ 48.00 / \$ 52.99 / £ 42.00
 E-book **978-3-422-80334-3**
 Open Access

GERMAN
 MARCH 2026
 DEUTSCHER KUNSTVERLAG



Chara Kolokytha
Fragmented Modernity
 Art and the Politics of Form in Interwar France

Pages 184
 Ills. 23
 Format 17.0 x 24.0 cm

HC 978-3-68924-317-3 En
 E-book 978-3-68924-318-0 En
 € 109.00 / \$ 119.99 / £ 99.50

ENGLISH
 NOVEMBER 2026
 DE GRUYTER

Challenges the long-standing narrative of pluralist modernism

Reconfigures the modernist field and its canon

Study that offers archival depth and addresses ongoing debates about diversity, gatekeeping, and cultural power



Fragmented Modernity offers a critical reappraisal of interwar modernism, challenging the assumption that its pluralism was a lived historical reality. Through an analysis of French cultural institutions, independent salons, private academies, critical discourse and market dynamics, it argues that

modernism was consolidated through selective recognition and exclusion. Fragmentation emerges not as a transitional phase but as a structural condition administered through institutional practices. Reframing the interwar years as a threshold in modernism's formation, the book

contributes to debates in modernist studies, art history, and the sociology of culture.

Chara Kolokytha,
 Art historian, Athens, Greece



Alexis Joachimides, Philipp Oswalt (eds.)
Paul Posenenske und die Kunst-Hochschule Kassel

Pages 184
 Ills. 50
 Format 28.0 x 21.0 cm

HC 978-3-422-80414-2 Ger
 € 40.00 / \$ 44.99 / £ 36.50

GERMAN
 JULY 2026
 DEUTSCHER KUNSTVERLAG

Monograph of a building with unpublished historical plans and photos

Unusual perspectives on questions such as construction organization, hacking and dystopian futures

Graphic design based on the architect's ideas and echoing the building itself



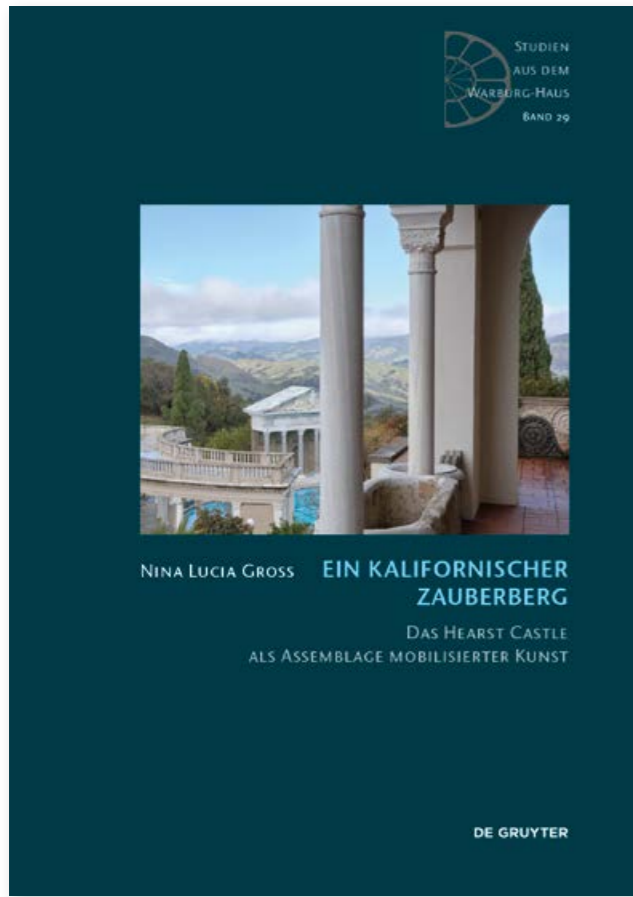
An outstanding example of post-war architecture, the School of Fine Arts in Kassel, designed by Paul Posenenske, is characterized by its differentiated spatial structure, high degree of variability, and an atmosphere of lightness. This comprehensive monograph, featuring previously unpublished documents, plans, and photographs, traces its development—from the architect's biographical influences and

the institutional and cultural-political context, to the design and construction process and an analysis of the project, completed in 1968, including the associated furniture and lighting. The subsequent history of its use is followed by a sketch of possible futures—from the challenges of the planned energy-efficient renovation to dystopian visions.

Alexis Joachimides,
 Kassel School of Art and Design

Philipp Oswalt,
 University of Kassel





Nina Lucia Groß
Ein kalifornischer Zauberberg

Das Hearst Castle als Assemblage mobilisierter Kunst

Studien aus dem Warburg-Haus 29
 Pages 416
 Ills. 125
 Format 17,0 x 24,0 cm

HC 978-3-68924-308-1 Ger
 E-book 978-3-68924-071-4 Ger
 € 99.00 / \$ 108.99 / £ 90.00

GERMAN
 OCTOBER 2026
 DE GRUYTER

Hearst Castle and Californian modernism

Re-evaluation of Hearst Castle as an architectural assemblage

Innovative links between research into architecture, collection and cultural transfer



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Built in the 1920s, Hearst Castle is regarded as a hyperreal castle located between myth and monument, kitsch and curiosity. Nina Lucia Groß offers a first in-depth art-historical assessment of the ensemble, placing it in the context of Californian modernism. Architecture, interior design, collection and landscaped grounds are examined as an assemblage of mobilized objects, images and styles. Based on intensive source research, the study reconstructs Julia Morgan's and William Randolph Hearst's collaborative practice, reading the estate as a project of cultural transfer. Historical analysis and an examination of the castle's continuing role in popular culture and tourism intertwine and reveal Hearst Castle as a built setting as well as a dynamic space of the collective imagination.

Nina Lucia Groß,
 Art historian, Hamburg



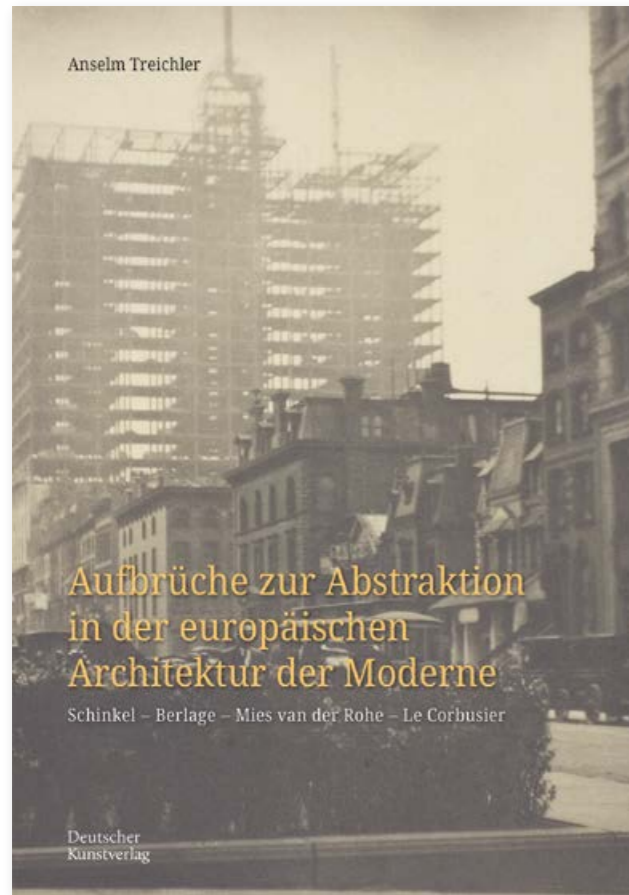
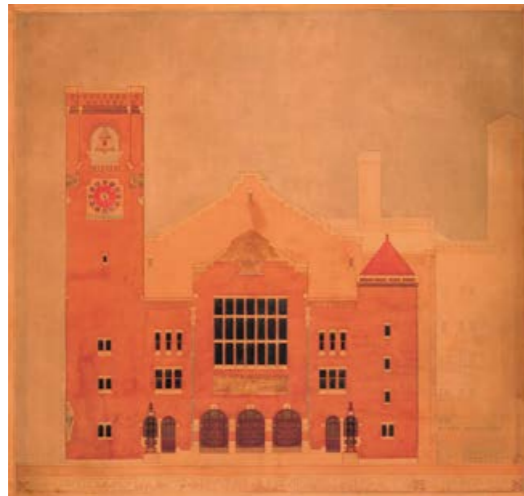


What part did processes of abstraction play in modern architecture in the context of cultural, technical and social developments? Anselm Treichler explores this question by analysing and re-evaluating modernist designs and buildings. His reflections focus on

the close links between, on the one hand, new materials and constructions made of iron, steel, concrete and glass, and on the other hand, between technical innovations and design concepts. Amidst such changes came the exciting emergence of a new architectural

language, which is presented on the basis of selected works by Schinkel, Berlage, Loos, Gropius, Mies van der Rohe and Le Corbusier.

Anselm Treichler, research assistant and curator, USA



Anselm Treichler Aufbrüche zur Abstraktion in der europäischen Architektur der Moderne

Schinkel – Berlage – Mies van der Rohe –
Le Corbusier

Kunstwissenschaftliche Studien

Pages **368**
Ills. **89**
Format **17.0 × 24.0 cm**

SC 978-3-422-80376-3 Ger
E-book 978-3-422-80377-0 Ger
€ 58.00 / \$ 63.99 / £ 53.00

GERMAN
OCTOBER 2026
DEUTSCHER KUNSTVERLAG

*Comprehensive analysis and re-assessment
of abstraction processes in European
architecture*

*Critical perspectives on aesthetic, technical
and social developments*

*A fresh perspective on key works of modern
architecture*

ART STUDIES



Marlen Schneider

Bildnis - Maske - Galanterie

Das *portrait historié* zwischen Grand Siècle und Zeitalter der Aufklärung

Volume 197

2018. 272 pages, 17.0 × 24.0 cm, 102 illustrations

SC 978-3-422-07487-3 Ger
€ 38.00 / \$ 36.99 / £ 29.00



Friederike Voßkamp

Im Wandel der Zeit

Die Darstellung der Vier Jahreszeiten in der bildenden Kunst
des 18. und frühen 19. Jahrhunderts

Volume 201

2023. 356 pages, 17.0 × 24.0 cm, 115 illustrations

SC 978-3-422-98686-2 Ger
E-book 978-3-422-80110-3 Ger
€ 68.00 / \$ 74.99 / £ 59.50



Andrea Deichmann

Säkularisation und Kunst in Köln

Die Entdeckung und Rettung der Tafelbilder der Alten Meister
und ihre frühen Sammler

Volume 202

2023. 367 pages, 17.0 × 24.0 cm, 46 illustrations

HC 978-3-422-80112-7 Ger
E-book 978-3-422-80162-2 Ger
€ 68.00 / \$ 74.99 / £ 59.50



Julia Selzer

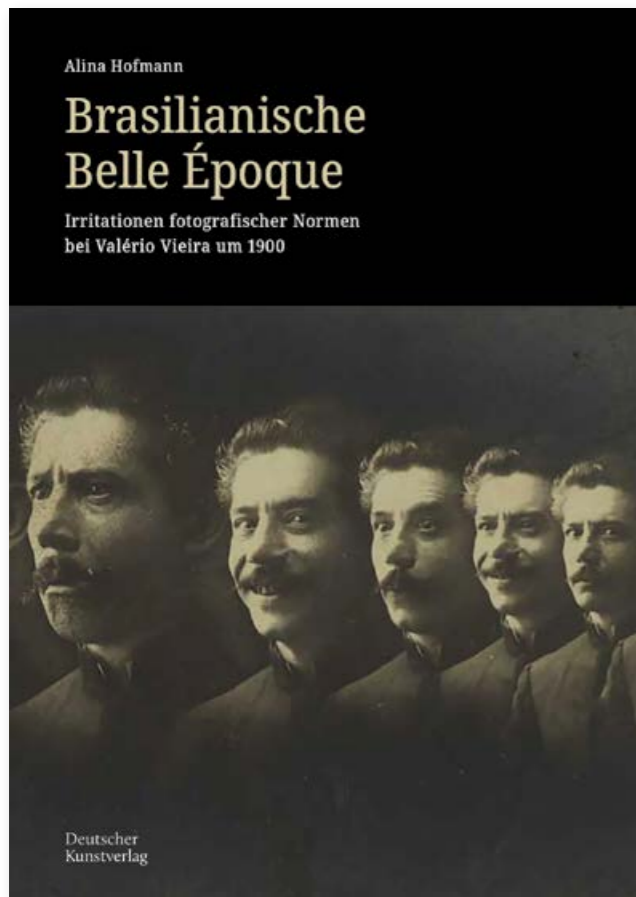
Architektur von innen denken

Zur Genese und Ausgestaltung des Raumkonzepts von
August Schmarsow

Volume 203

2026. 416 pages, 17.0 × 24.0 cm, 29 illustrations

SC 978-3-422-80349-7 Ger
E-book 978-3-422-80350-3 Ger
€ 72.00 / \$ 79.99 / £ 63.00



Alina Hofmann
Brasilianische Belle Époque
 Irritationen fotografischer Normen bei Valério Vieira um 1900

Kunstwissenschaftliche Studien
 Pages 384
 Ills. 116
 Format 17.0 x 24.0 cm
 SC 978-3-422-80378-7 Ger
 E-book 978-3-422-80379-4 Ger
 € 88.00 / \$ 96.99 / £ 80.00

GERMAN
 AUGUST 2026
 DEUTSCHER KUNSTVERLAG

First German-language publication about Valério Vieira

A key research contribution on international modernism outside Europe

Combines art and media studies discourse with the history of photography

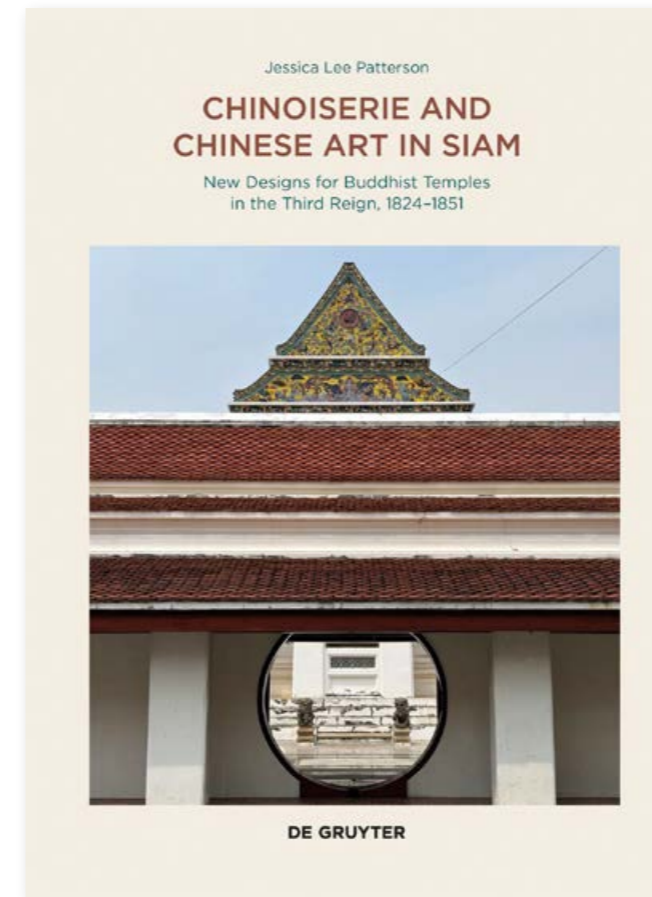


International modernism outside Europe has rarely been considered in the history of photography. It is not very well-known, for example, that Brazil played a prominent role in photography from the 1830s onwards and developed an outstanding repertoire of techniques, discourses and individual formal languages. Based on intensive

archival work and starting out from the photographer Valério Vieira, Alina Hofmann reconstructs the aesthetic and cultural context of photography in the "Brazilian Belle Époque". She explores the question of what could or should have been achieved by photographic images around 1900. Vieira found humorous and critical answers

to this question. His photographs convey a more comprehensive picture of the turn of the century than previously considered in research.

Alina Hofmann,
 photo historian and curator



Jessica Lee Patterson
Chinoiserie and Chinese Art in Siam

New Designs for Buddhist Temples in the Third Reign, 1824-1851

Pages 240
 Ills. 66
 Format 17.0 x 24.0 cm

HC 978-3-68924-312-8 En
 E-book 978-3-68924-313-5 En
 € 109.00 / \$ 119.99 / £ 99.50

ENGLISH
 NOVEMBER 2026
 DE GRUYTER

Thai Buddhist temples presented as tangible sites of cross-cultural exchange between Siam and China

Examines the concept of chinoiserie from a broader, non-Eurocentric perspective



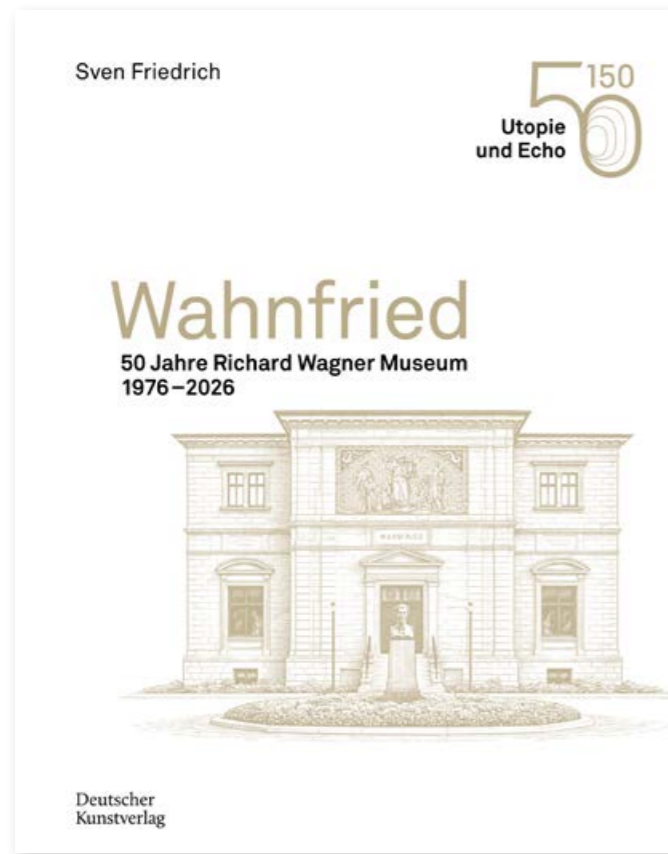
Early 19th-century Siam enjoyed vigorous maritime trade with China that coincided with an influx of Chinese migrants to Bangkok, reshaping the city's culture. The wealth and prestige of the Qing Empire attracted admiration even from Thai royalty, who became fond of Chinese literature and decorative art. As this publication

highlights, these two strands converged in the creation of a new artistic style, a kind of Siamese chinoiserie, that became fashionable among court-affiliated elites. Known as "the royal preference," this style was applied to numerous temples that were built or renovated during the Third Reign (1824-1851). It did not repro-

duce Chinese art and architecture, but adapted and altered specific forms, objects, and motifs to fit the devotional constraints of Theravada Buddhism and the exuberance of Thai aesthetics.

Jessica Lee Patterson,
 Art historian and curator, USA





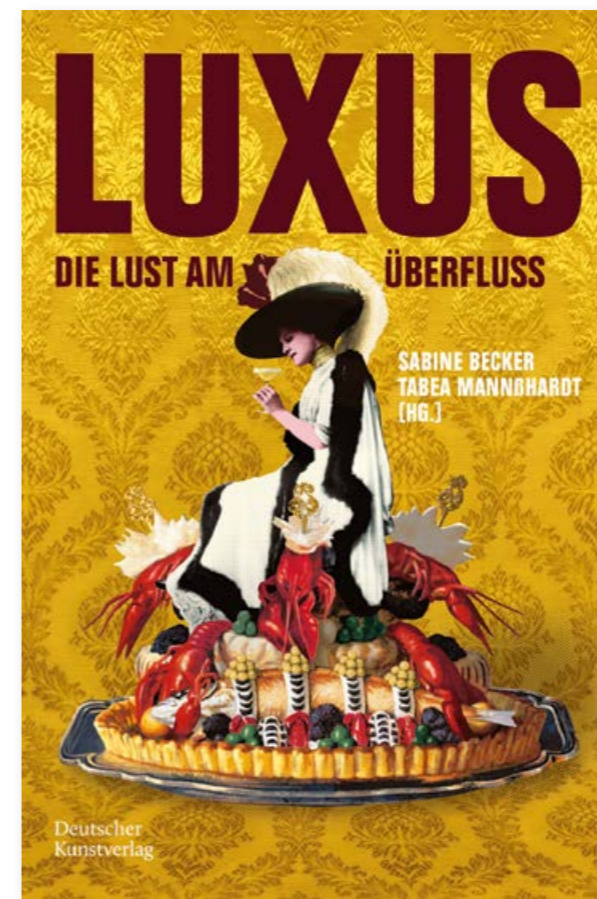
Richard-Wagner-Stiftung Bayreuth (ed.)
Wahnfried
 50 Jahre Richard Wagner Museum 1976–2026

Pages 200
 Ills. 80
 Format 22.0 × 28.0 cm

HC 978-3-422-80440-1 Ger
 € 34.00 / \$ 37.99 / £ 31.00

GERMAN
 AUGUST 2026
 DEUTSCHER KUNSTVERLAG

50 years of Wahnfried – relating history, stories, and insights into the Richard Wagner Museum, not only for Wagner fans



Sabine Becker,
 Tabea Mannhardt (eds.)
Luxus
 Die Lust am Überfluss

Pages 160
 Ills. 51
 Format 17.0 × 24.0 cm

SC 978-3-422-80425-8 Ger
 E-book 978-3-422-80426-5 Ger
 € 24.00 / \$ 26.99 / £ 22.00

GERMAN
 SEPTEMBER 2026
 DEUTSCHER KUNSTVERLAG

Interdisciplinary contributions on the history of consumerism and luxury

Focus on German- and French-speaking countries

Baden-Baden as a European showcase for luxurious lifestyles



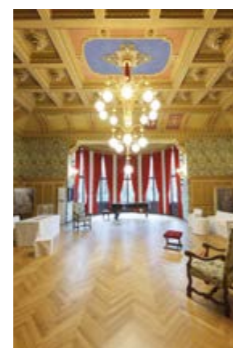
In 1876, Wagner founded the festival in his own theatre in Bayreuth, exclusively for his own work. Here, he also spent the last decade of his life in his first home, 'Wahnfried'. After his death, it developed into the centre of an ideological Wagner cult. During the Nazi era, as the residence of the Wagner family, it was closely associated with Adolf Hitler. Partially destroyed

by a bomb in 1945, Wahnfried was rebuilt true to the original from 1974 onwards. It opened as the Richard Wagner Museum in 1976.

This publication traces the 50-year history of the museum and highlights Wahnfried as a place of remembrance located between artistic heritage, political instrumentalization, and crit-

ical re-evaluation. Richly illustrated, it documents the transformation, research into, and presentation of a house highly significant in German cultural history.

Sven Friedrich, Richard-Wagner-Museum with National Archives, Franz Liszt Museum, Jean Paul Museum, Bayreuth



Once a privilege of the aristocracy, from the 18th century to the end of the Weimar Republic luxury developed into a bourgeois status symbol – a cornerstone of modern consumer society. This publication examines the ambivalence of the concept of luxury, from moral criticism to its key role as a driver of capitalist dynamics. Although industrialisation made luxury goods more widely available, new social in-

equalities were also created. Based on key topics – from colonial cuisine and architecture to fashion and design, as well as to increasing mobility and leisure – this volume unfolds a genealogy of abundance on the threshold of modernity. Against the backdrop of current debates on inflation, resource scarcity and social division, a critical perspective emerges on luxury and wealth today.

With contributions by Sabine Becker, Tabea Mannhardt, Frank Trentmann, Michael G. Esch, Burcu Dogramaci, Peter Peter, Eva Zimmermann, Sebastian Meixner





Alice Hoppe-Harnoncourt
**Gefällige Unordnung
 oder didaktische
 Innovation?**
 Die kaiserliche Gemäldegalerie unter Heinrich Fügen im Spannungsfeld von Klassizismus und Frühromantik

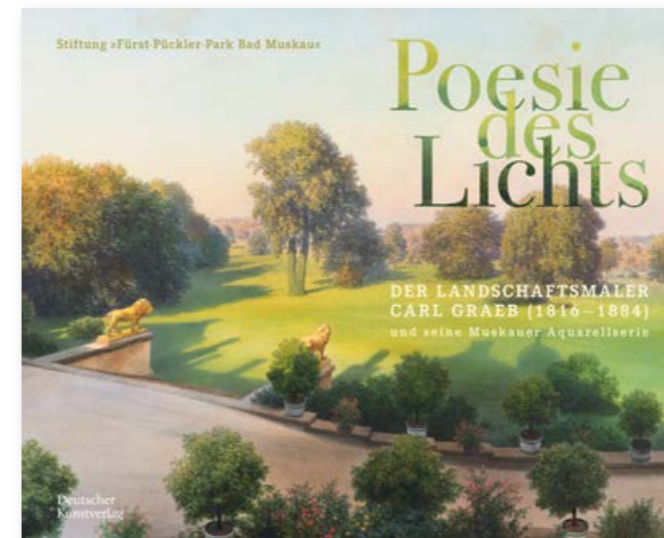
Schriften des Kunsthistorischen Museums 23
 Pages 224
 Ills. 200
 Format 24 x 28 cm

HC 978-3-68924-325-8 Ger
 E-book 978-3-68924-326-5 Ger
 € 79.00 / \$ 86.99 / £ 72.00

GERMAN
 OCTOBER 2026
 DE GRUYTER

*Collection history of the Imperial Picture
 Gallery in Vienna, now part of the
 Kunsthistorisches Museum*

*The gallery design under Fügen is presented
 as an innovative development and visual
 representation of contemporary discourse*



Stiftung "Fürst-Pückler-Park
 Bad Muskau" (ed.)
**Poesie des Lichts.
 Der Landschaftsmaler
 Carl Graeb (1816-1884)
 und seine Muskauer
 Aquarellserie**

Pages 208
 Ills. 80
 Format 30.0 x 24.0 cm

HC 978-3-422-80429-6 Ger
 € 38.00 / \$ 41.99 / £ 35.00

GERMAN
 JULY 2026
 DEUTSCHER KUNSTVERLAG

*First publication of the watercolour cycle
 with views of Muskauer Park, purchased
 from a private collection in 2021*

*Impressive testimony to the condition in the
 mid-19th century of Muskauer Park, one
 of the world's most significant landscape
 gardens and a UNESCO World Heritage Site*



The Wiener Gemäldegalerie is generally acknowledged as an innovative foundation dating from the Enlightenment. But how did the presentation of the paintings change under Heinrich Fügen (1806-1818)? While his hanging of the works was often misunderstood as arbitrary disorder, Alice Hoppe-Harnoncourt reveals the concept's didactic innovation for the first time.

The new arrangement only becomes clear when considering Fügen's role as an academic teacher and his artistic positioning between classicism and early Romanticism. Fügen broke with the static system of the 1780s to make space for contemporary art and a new classification of the 'old schools'. This reorganization is interpreted here as a visual representation of contemporary

discourse during the transition to the museum's institutional formation in the 19th century.

Alice Hoppe-Harnoncourt,
 Art historian, Vienna



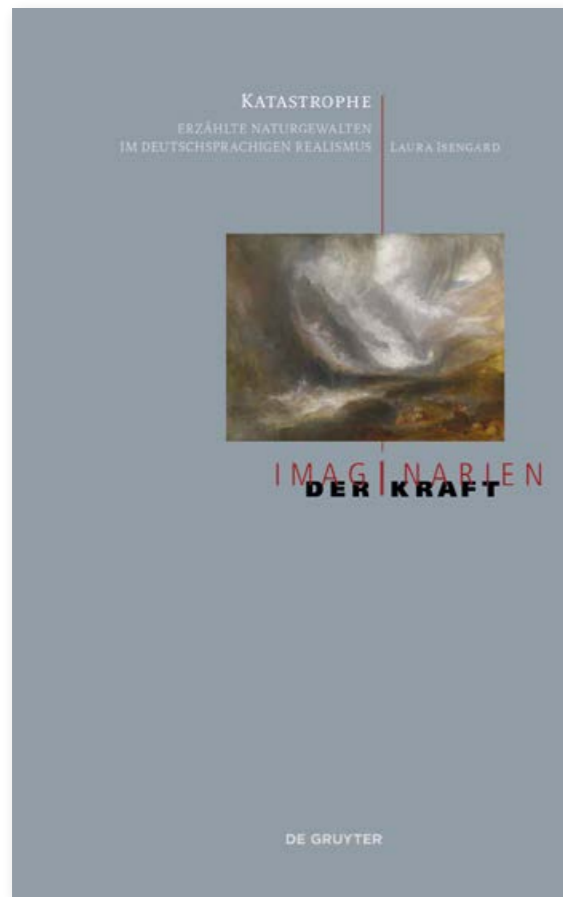
**Exhibition
 Neues Schloss Bad Muskau
 June 5 to August 16, 2026**

Carl Graeb was among the most acclaimed 19th-century artists. His fine brushstrokes, impressive attention to detail, and skilful use of light enabled him to create architectural and landscape paintings that have continued to fascinate people to this day. They became popular collector's items, which is why Graeb's patrons included families of the high-ranking nobility in Germany and Europe, who entrusted

him with prestigious commissions. This publication presents one of his most extensive series, a watercolour cycle featuring Muskauer Park, created for Prince Frederick of the Netherlands between 1855 and around 1859. His bold colours and skilful use of light captured ephemeral moments for eternity that were celebrated by his contemporaries as a 'poetry of light'.

Stefanie Fink,
 Stiftung "Fürst-Pückler-Park Bad Muskau"





Laura Isengard
Katastrophe
 Erzählte Naturgewalten im
 deutschsprachigen Realismus

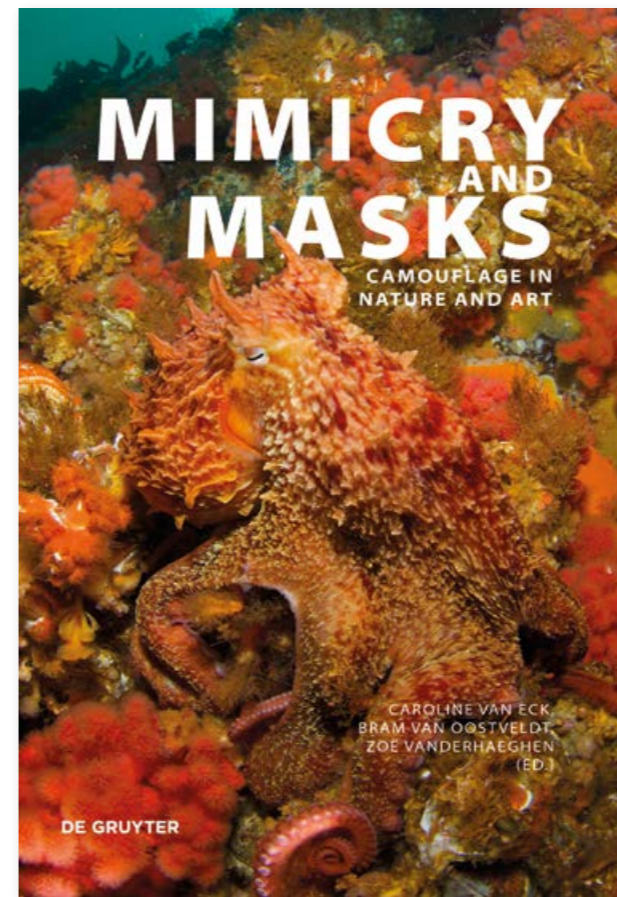
Imaginarien der Kraft 9
 Pages 312
 Format 15.5 x 23.0 cm

SC 978-3-68924-104-9 Ger
 E-book 978-3-68924-105-6 Ger
 € 69.00 / \$ 75.99 / £ 63.00

GERMAN
 AUGUST 2026
 DE GRUYTER

Innovative reassessment of German-language realism using the example of narrated natural catastrophes

Linking literary, cultural and perception theories



Caroline van Eck, Bram van Oostveldt,
 Zoë Vanderhaeghen (eds.)

Mimicry and Masks
 Camouflage in Nature and Art

Pages 256
 Ills. 90
 Format 17.0 x 24.0 cm

HC 978-3-68924-124-7 En
 E-book 978-3-68924-006-6 En
 € 59.00 / \$ 64.99 / £ 54.00

ENGLISH
 DECEMBER 2026
 DE GRUYTER

First history of camouflage before Darwin, showing connections between image-making by animals and by humans in the arts

Offers a new way of thinking about the mask and masquerade as a paradigm for image-making

Major contribution to rethinking animal-human relations



Depictions of disaster in literature and art highlight a fundamental contradiction: on the one hand, natural disasters appear to challenge the symbolic order; at the same time, they have always been interpreted culturally. Poetry itself has contributed to the emergence of such interpretative pat-

terns. However, it is not only capable of reflecting on its own interpretative action, but also of problematizing and blocking that same process. Against this backdrop, Laura Isengard examines forces of nature as described in selected texts from German-language realism as a crisis-ridden “perceptual

disorder.” The tension between realism and idealism is visualized using the example of narrated natural catastrophe.

Laura Isengard,
 DFG Research Group “Imaginarien der Kraft” University of Hamburg



This book is the first to contribute to the pre-history of camouflage, that is its history before its codification in evolution theory in the 1860s and 1870s, and its military use in World War I. Its history is in fact much older, going back to the zoological writings of Aristotle and observations of mimicry among animals and humans in Homer’s *Odyssey*. Defining camouflage as an adaptive change of appearance or behaviour, this publication

starts from the fact that this is a very common phenomenon among humans and animals, based on our shared ability to create images. The mask is the point where animal and human camouflage meet. The essays do not only present a major stage in the history of camouflage, but also develop a new history and theory of the mask by reconstructing its origins in animal behavior.

Caroline van Eck,
 University of Cambridge

Bram van Oostveldt,
 University of Ghent

Zoë Vanderhaeghen,
 University of Ghent

Also of interest



Frank Fehrenbach, Laura Isengard, Gerd M. Micheluzzi, Cornelia Zumbusch (eds.)
Wahrnehmungskräfte - Kräfte wahrnehmen
 Dynamiken der Sinne in Wissenschaft, Kunst und Literatur

Imaginarien der Kraft 7
 Pages 456
 Ills. 29 b/w, 26 in color
 Format 15.0 x 24.0 cm

SC 978-3-11-105987-7
 E-book 978-3-11-106038-5
 € 89.00 / \$ 97.99 / £ 81.00

GERMAN/ENGLISH
 MAY 2024
 DE GRUYTER





Joel Fischer
Dynamische Kombinationen
Eugène Delacroix' rekursive Bildpraxis

Phoenix 11
Pages **464**
Ills. **200**
Format **17.0 x 24.0 cm**

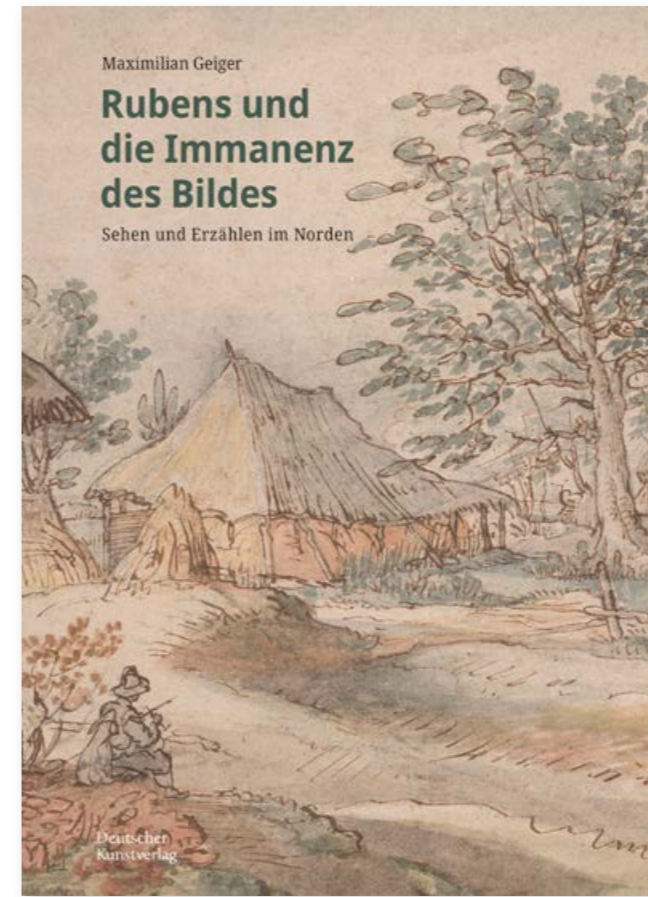
HC **978-3-68924-100-1 Ger**
E-book **978-3-68924-101-8 Ger**
€ 98.00 / \$ 107.99 / £ 89.50

GERMAN
OCTOBER 2026
DE GRUYTER

New perspective on the work of Eugène Delacroix and 19th-century French painting

Differentiated study of the diversity of artistic self-references

Distinction between multiple repetitions and series



Maximilian Geiger
Rubens und die Immanenz des Bildes

Sehen und Erzählen im Norden
Kunstwissenschaftliche Studien
Pages **912**
Ills. **222**
Format **17.0 x 24.0 cm**

HC **978-3-422-80374-9 Ger**
E-book **978-3-422-80375-6 Ger**
€ 88.00 / \$ 96.99 / £ 80.00

GERMAN
OCTOBER 2026
DEUTSCHER KUNSTVERLAG

Innovative research on 17th-century theories of perception and space

Visual storytelling as a methodological challenge

Exemplary study on key aspects of early modern image theory



The work of Eugène Delacroix features many self-references, whereby the artist drew on his earlier compositions, themes and motifs or translated them into different techniques. Such references equate to a form of painterly self-reflection on his own artistic production. Their diversity and irregularity

are also important indicators of the upheaval and challenges of working as an artist in the 19th century. This monograph is the first to focus systematically on repetitions and their various manifestations in Delacroix's work. It analyses their changing combinations, in which personal, aesthetic

and commercial motives merge to create a complex, recursive pictorial practice.

Joel Fischer,
Museum of Communication, Frankfurt



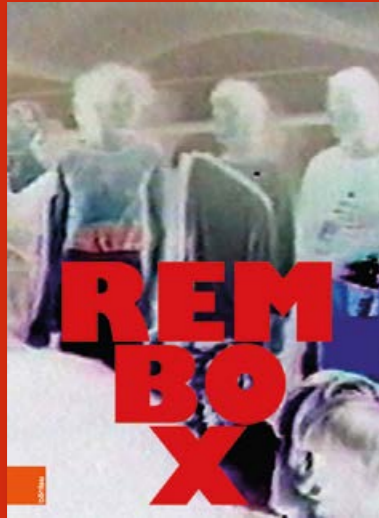
Peter Paul Rubens' large-format painting of the Battle of the Amazons dating from 1617/1618 is the focal subject of Maximilian Geiger's study. Examining the development of early modern history painting, this book discusses the painting's diverse aesthetic, religious, epistemological, empirical and economic aspects. Rubens' work was created at the dawn of a new political

and economic era, combining the pictorial concepts of both Leon Battista Alberti and the Catholic Reformation. The author reveals how the narrative structures of painting were differentiated into various perceptual spaces and modes of representation, and the way in which a painting's material factors became part of a novel form of visual perception. Rubens' painting,

created on the eve of the Thirty Years' War, contributed to a new understanding of reality.

Maximilian Geiger,
taught art history at the Universities of Konstanz and Wuppertal



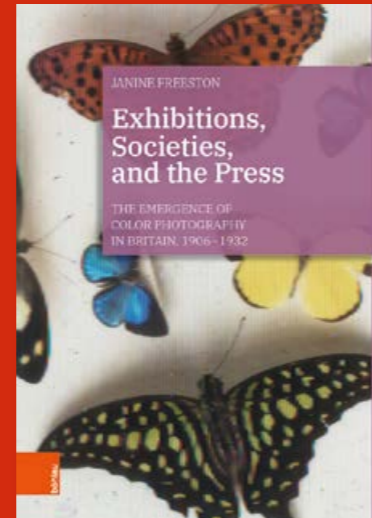


Manfred Schu, Günther Moschig,
 Hannes Priesch (eds.)

REMbox
 Die Wiener Künstlergruppe REM. 1984–1990 /
 The Viennese artists group REM. 1984–1990

2026. 432 pages
 num. illustrations
 19.5 x 26.8 cm

HC 978-3-205-22519-5 Ger
€ 65.00

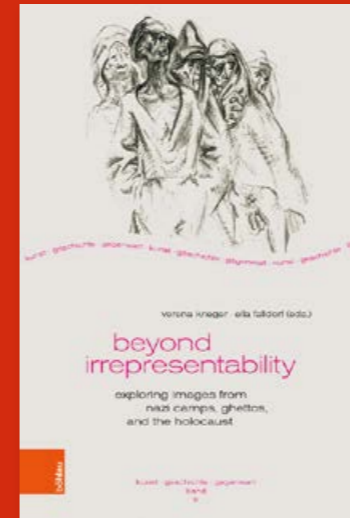


Janine Freeston

Exhibitions, Societies, and the Press
 The Emergence of Color Photography
 in Britain, 1906–1932

2026. approx. 200 pages
 approx. 100 illustrations
 17.0 x 24.0 cm

HC 978-3-205-22297-2 En
 E-book 978-3-205-22298-9 En
€ 35.00

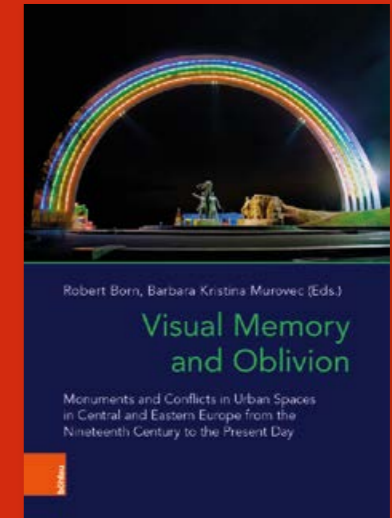


Verena Krieger, Ella Falldorf (eds.)

Beyond Irrepresentability
 Exploring Images from Nazi Camps,
 Ghettos, and the Holocaust

2025. 352 pages
 102 illustrations
 15.5 x 23.0 cm

SC 978-3-412-53378-6 En
 E-book 978-3-412-53379-3 En
€ 75.00



Robert Born, Barbara Kristina Murovec (Eds.)

Visual Memory and Oblivion

Monuments and Conflicts in Urban Spaces
 in Central and Eastern Europe from the
 Nineteenth Century to the Present Day

Robert Born, Barbara Kristina Murovec (eds.)

Visual Memory and Oblivion
 Monuments and Conflicts in Urban Spaces in
 Central and Eastern Europe from the
 Nineteenth Century to the Present Day

2026. approx. 376 pages
 ca. 130 illustrations
 17.0 x 24.0 cm

HC 978-3-412-52908-6 En
 E-book 978-3-412-52909-3 En
€ 59.00

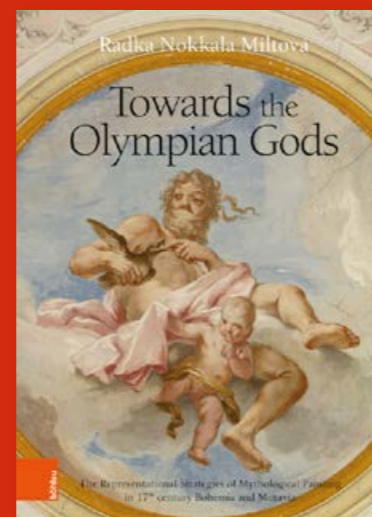


Günter Brucher

**Venezianische Veduten- und
 Landschaftsmalerei des 18. Jahrhunderts**

2026. approx. 224 pages
 176 illustrations
 21.0 x 27.0 cm

HC 978-3-205-22469-3 De
€ 60.00



Radka Nökkala Miltová

Towards the Olympian Gods
 The Representational Strategies of
 Mythological Painting in 17th century
 Bohemia and Moravia

2025. 208 pages
 50 illustrations
 17.5 x 24.5 cm

HC 978-3-205-22245-3 En
 E-book 978-3-205-22246-0 En
 Open Access
€ 55.00

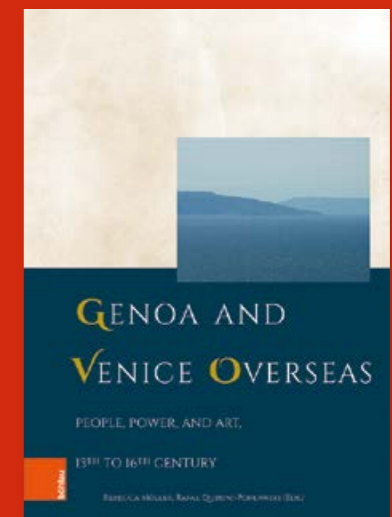


Lukas Nickel, Anette Froesch (eds.)

**Placing China at the Courts of Europe,
 1700–1800**

2026. approx. 320 pages
 196 illustrations
 21.0 x 28.0 cm

HC 978-3-412-53540-7 En
 E-book 978-3-412-53541-4 En
€ 39.00

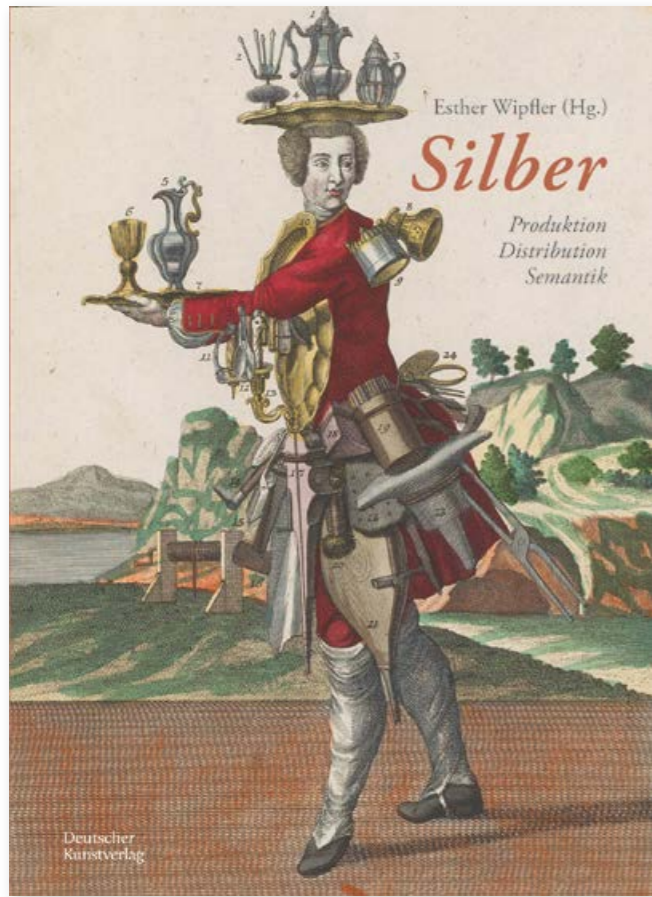


Rebecca Müller, Rafał Quirini-Popławski (eds.)

Genoa and Venice Overseas
 People, Power, and Art, 13th to 16th century

2026. 440 pages
 164 illustrations
 17.0 x 24.0 cm

HC 978-3-412-53461-5 En
 E-book 978-3-412-53462-2 En
€ 75.00



Esther Wipfler (ed.)
Silber
 Produktion - Distribution - Semantik

Pages 496
 Ills. 260
 Format 17.0 x 24.0 cm

HC 978-3-422-80402-9 Ger
 E-book 978-3-422-80403-6 Ger
 € 88.00 / \$ 96.99 / £ 80.00

GERMAN
 AUGUST 2026
 DEUTSCHER KUNSTVERLAG

Studies on silversmithing in German-speaking countries, across different eras

New research on the production, function, significance, and distribution of silver objects

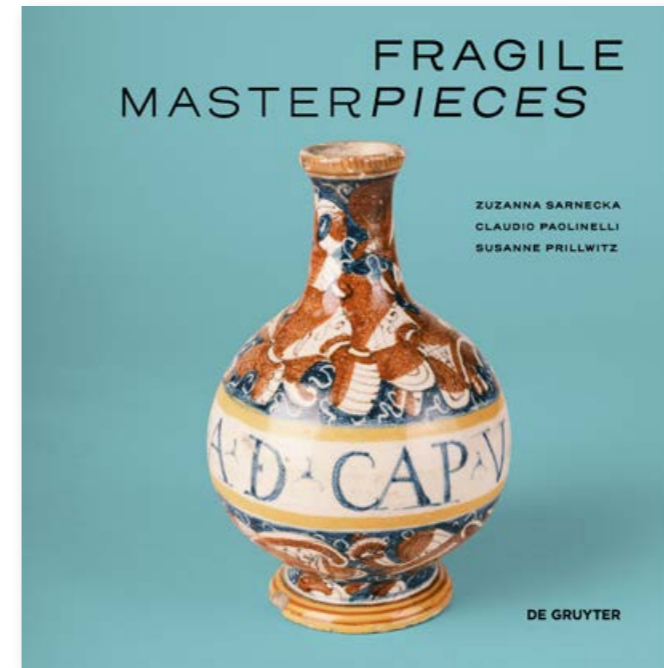
Lavishly illustrated with more than 260 photographs, some previously unpublished



Not everything that glitters is gold - often it is silver: chased, polished, enamelled, hallmarked, and even gilded. These contributions address the semantic, economic, and technical dimensions of artistic silverwork, drawing on a wide range of object types and sources. International ex-

perts in art history, history, and linguistics present current research findings on the production, trading, translocation, and social significance of silver objects, illustrating their development over time. Current issues of looting and restitution are addressed as well.

Esther Wipfler, Responsible for the research unit on material culture at the Central Institute for Art History in Munich as well as the online platform for art historical object research, www.rdklabor.de



Zuzanna Sarnecka, Claudio Paolinelli, Susanne Prillwitz (eds.)
Fragile Masterpieces
 Ceramics from the Collection of the Pharmacy Museum, University of Basel (1500-1700)

Pages 200
 Ills. 100
 Format 24.0 x 24.0 cm

SC 978-3-68924-329-6 En/Ger/It
 € 32.00 / \$ 35.99 / £ 29.50

ENGLISH/GERMAN/ITALIAN
 NOVEMBER 2026
 DE GRUYTER

Provides the first detailed art historical study of the ceramic collection of the Pharmacy Museum, University of Basel

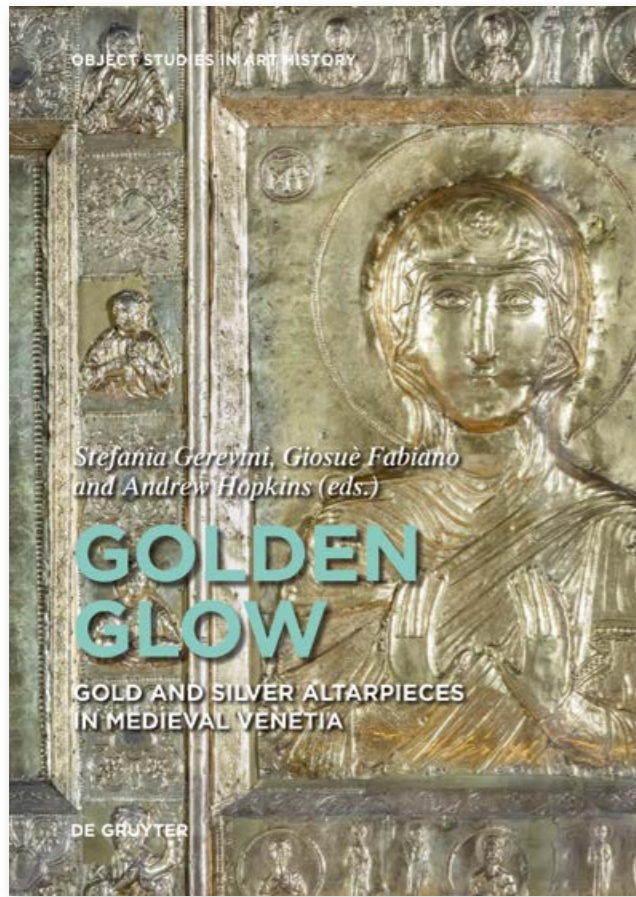


Focusing on Renaissance albarelli - iconic tin-glazed jars used by apothecaries for the storage and display of medicinal ingredients - this publication explores the intersection of science, art, and globalization in early modern Europe from the 15th to the 17th centuries. In that era, these decorated vessels permitted those authorized to handle them to claim authority and command of knowledge within the rapidly growing field of

pharmaceutical and medical studies. By highlighting the materiality of these ceramic containers, the authors point to the scientific community's continual search for knowledge and technologies. The lustrous surfaces testify to the networks of exchange established across the early modern world, and to the experimentation that linked early modern pottery workshops with apothecary practices.

Zuzanna Sarnecka, University of Bern
Claudio Paolinelli, University of Urbino
Susanne Prillwitz, Pharmacy Museum, University of Basel





Stefania Gerevini, Giosuè Fabiano,
Andrew J. Hopkins (eds.)
Golden Glow
Gold and Silver Altarpieces in Medieval Venetia

Object Studies in Art History 9
Pages 432
Ills. 130
Format 17.0 x 24.0 cm

HC 978-3-68924-297-8 En
€ 79.00 / \$ 86.99 / £ 72.00
E-book 978-3-68924-069-1 En
Open Access

ENGLISH
AUGUST 2026
DE GRUYTER

*Reassessment of the arts of medieval and
Renaissance Venice*

*Reframes “Venetian art” as the product
of dynamic exchanges between the city,
its Adriatic colonies, and the wider
Mediterranean*

Including two Italian contributions



Julia Saviello
Der Schild und das Bild
Geschichte einer engen Verbindung

Object Studies in Art History 11
Pages 376
Ills. 110
Format 17.0 x 24.0 cm

HC 978-3-68924-112-4 Ger
€ 79.00 / \$ 86.99 / £ 72.00
E-book 978-3-68924-113-1 Ger
Open Access

GERMAN
OCTOBER 2026
DE GRUYTER

*A first in-depth examination of the shield as
an image carrier and topic of art theory*

*Presentation of little-known objects from
European and American collections*

*References to the animal kingdom (turtle)
and processes of transcultural entanglement*



In medieval and early modern Venice, churches gleamed with the brilliance of gold and silver altarpieces and altar frontals. Large-scale, sumptuous, and visually ingenious, these altarpieces functioned as dramatic “viewing machines”, dominating the architectural space and framing the liturgy. The essays in this volume bring those awe-inspiring and long-neglected objects back to light, exposing their

significance as the forgotten heart of Venice’s visual and religious landscape and situating them within their broader Adriatic and Mediterranean contexts. In doing so, this volume contributes to key art-historical debates about materiality and the “object archive”; fragmentation and the afterlives of artworks; the interactions between space and liturgy; visibility, and the history of the senses.

Stefania Gerevini,
Bocconi University, Milan

Giosuè Fabiano,
University of Vienna

Andrew J. Hopkins,
Università degli Studi dell’Aquila



Shields are both weapons and image carriers. The close link between these functions dates back to antiquity but took on fresh significance in the early modern period: at a time when shields were losing their military relevance, they became even more sought-after as image carriers. The weapon found

a new purpose in this role. This publication traces the change in the use of shields, showing what it means to carry them as image carriers on one’s own body, examining the role such objects play in generating and conveying pictorial meaning, and reconstructing the new functional, spatial and nar-

rative contexts of image shields. The focus is on the key phase from the 15th to the 17th century, with additional insights into antiquity and cultural contexts outside Europe.

Julia Saviello,
Goethe University Frankfurt





Cornelia Aman, Maria Deiters, Sarah Jarron
Die Glasmalereien im Westchor des Naumberger Doms
 Untersuchungen zu Gestaltung, Werkprozess und historischer Technologie vom 13. bis zum 20. Jahrhundert

Corpus Vitrearum Medii Aevi Deutschland.
 Studien 4
 Pages 256
 Ills. 350
 Format 24.5 x 31.5 cm

HC 978-3-68924-314-2 En/Ger
 € 69.00 / \$ 75.99 / £ 63.00

ENGLISH/GERMAN
 MAY 2026
 DE GRUYTER

Insights into the interactions between the medieval stonemasons' lodge and the glass workshop

Detailed research into the history of restoration

Richly illustrated publication on a significant example of medieval stained glass

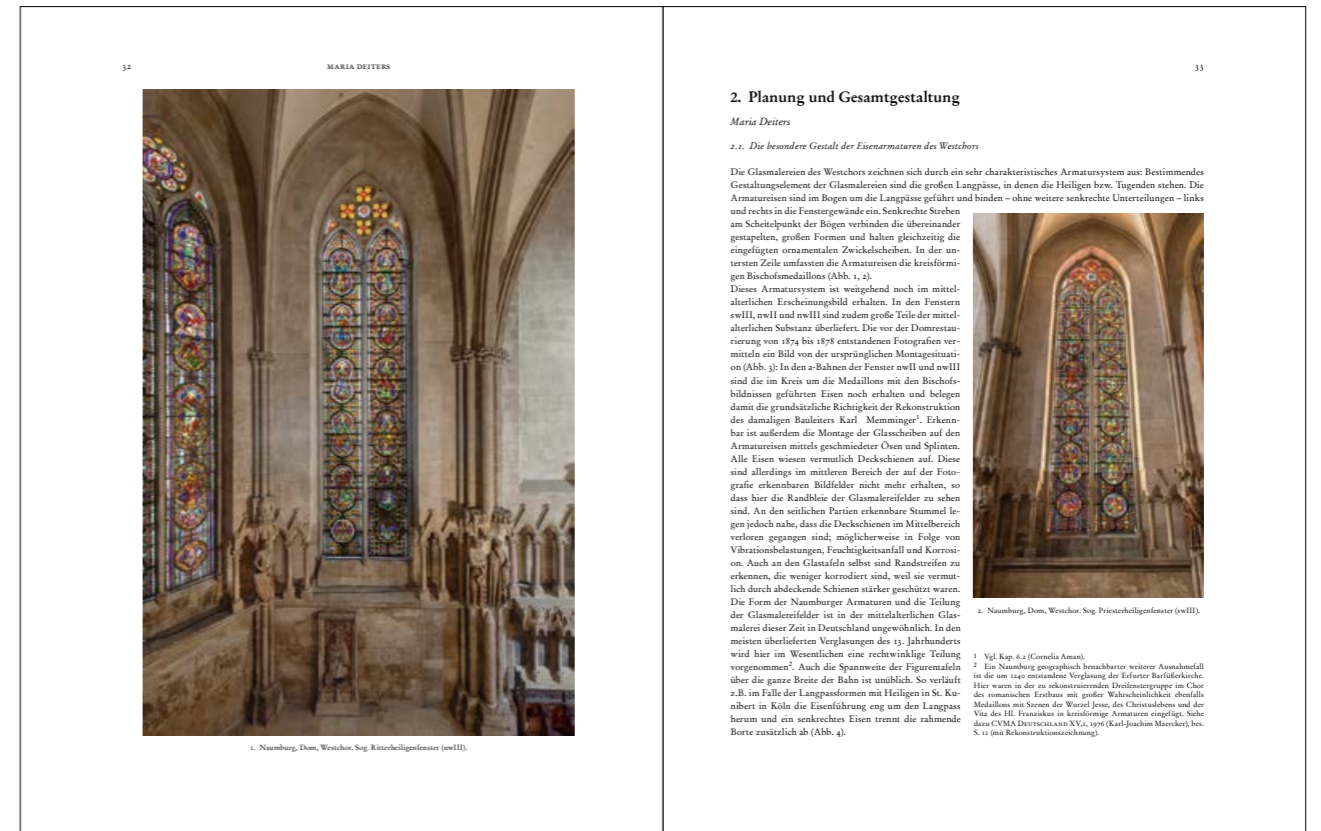


Naumburg Cathedral is a key ensemble of European Gothic architecture; architecture, sculpture and stained glass interrelate closely in its west chancel. Following recent restoration work, this volume examines the hitherto little-researched stained glass from an art-historical and art-technological perspective. It discusses the involvement of the 13th-century glass work-

shop in the design and construction processes of the stonemasons' lodge, highlights the artistic and technical quality of medieval stained glass, and pays tribute to the reconstruction work carried out in the 19th century. The book also makes an important contribution to the history and methodology of stained glass restoration.

Cornelia Aman, Maria Deiters,
 Corpus Vitrearum Medii Aevi (CVMA),
 Potsdam

Sarah Jarron,
 Lincoln Cathedral



2. Planung und Gesamtgestaltung

Maria Deiters

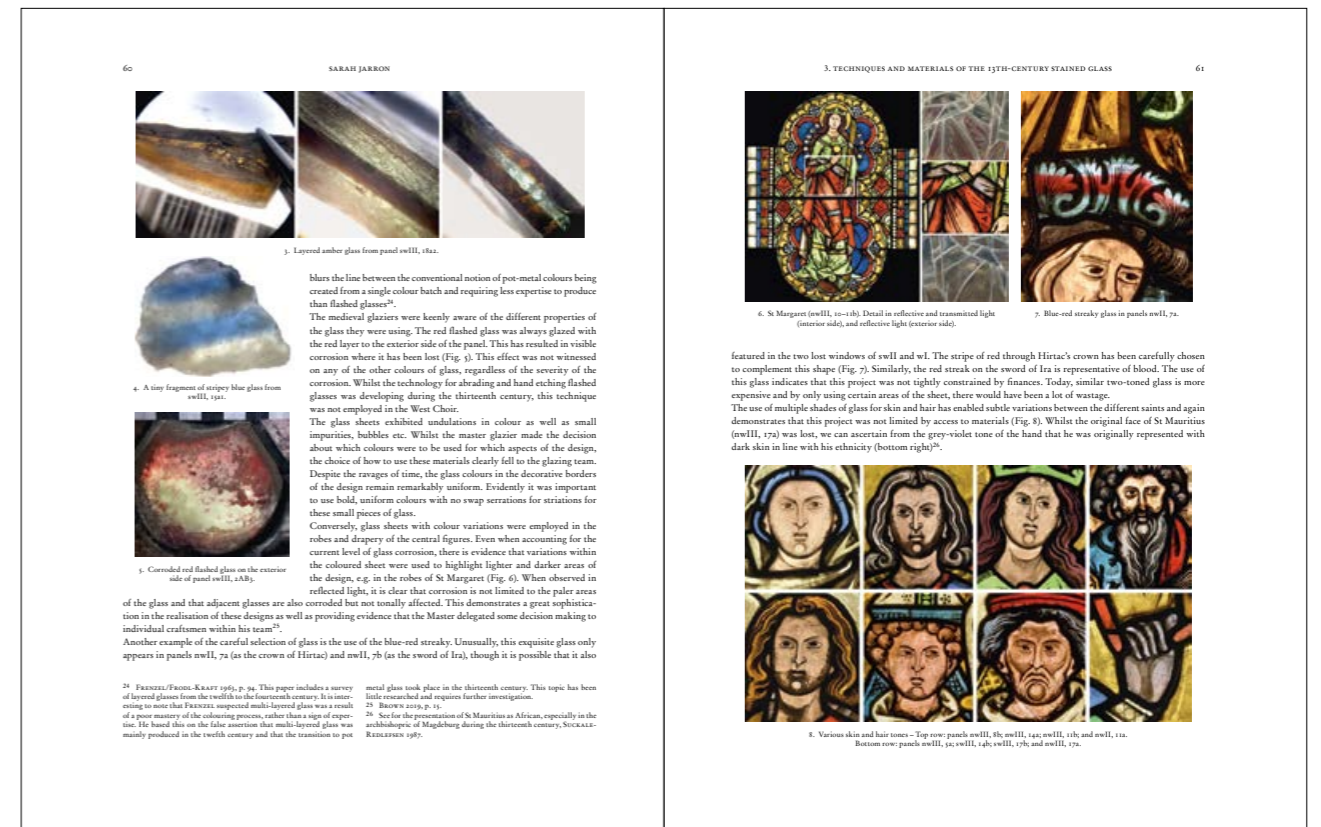
2.1. Die besondere Gestalt der Eisenarmaturen des Westchores

Die Glasmalereien des Westchores zeichnen sich durch ein sehr charakteristisches Armaturensystem aus: Bestimmendes Gestaltungselement der Glasmalereien sind die großen Langpässe, in denen die Heiligen bzw. Tugenden stehen. Die Armaturen sind im Bogen um die Langpässe geführt und binden – ohne weitere senkrechte Unterteilungen – links und rechts in die Fenstergezielle ein. Senkrechte Strichen am Scheitelpunkt der Bögen verbinden die übereinander gestapelten, großen Formen und halten gleichzeitig die eingefügten ornamentalen Zwickelschüben. In der unteren Zelle umfassen die Armaturen die kreisförmigen Bischofsmedaillons (Abb. 1, 2). Dieses Armaturensystem ist weitgehend noch im mittelalterlichen Erscheinungsbild erhalten. In den Fenstern swIII, nwII und nwIII sind zudem große Teile der mittelalterlichen Substanz überliefert. Die vor der Demontage von 1874 bis 1878 entstandenen Fotografien vermitteln ein Bild von der ursprünglichen Montagesituation (Abb. 3): In den a-Bahnen der Fenster nwII und nwIII sind die im Kreis um die Medaillons mit den Bischofsbildnissen geführten Eisen noch erhalten und belegen damit die grundsätzliche Richtigkeit der Rekonstruktion des damaligen Bauleiters Karl Memminger¹. Erkennbar ist außerdem die Montage der Glasscheiben auf den Armaturen mittels geschmiedeter Osen und Splinten. Alle Eisen weisen vermutlich Deckschienen auf. Diese sind allerdings im mittleren Bereich der auf der Fotografie erkennbaren Bildfelder nicht mehr erhalten, so dass hier die Randbleie der Glasmalereifelder zu sehen sind. An den seitlichen Partien erkennbare Stummel liegen jedoch nahe, dass die Deckschienen im Mittelbereich verloren gegangen sind; möglicherweise in Folge von Vibrationsbelastungen, Feuchtigkeitsanfall und Korrosion. Auch an den Glasmalereien selbst sind Randstreifen zu erkennen, die weniger korrodiert sind, weil sie vermutlich durch abdeckende Schienen stärker geschützt waren. Die Form der Naumberger Armaturen und die Teilung der Glasmalereifelder ist in der mittelalterlichen Glasmalerei dieser Zeit in Deutschland ungewöhnlich. In den meisten überlieferten Vergleichen des 13. Jahrhunderts wird hier im Wesentlichen eine rechteckige Teilung vorgenommen². Auch die Spannweite der Figurenfelder über die ganze Breite der Bahn ist unüblich. So verläuft z.B. im Falle der Langpassformen mit Heiligen in St. Karolus in Köln die Entzifferung eng um den Langpass herum und ein senkrechtes Eisen trennt die rahmende Borte zusätzlich ab (Abb. 4).

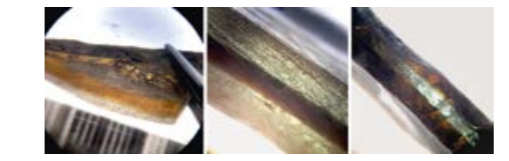


2. Naumburg, Dom, Westchor, Sog. Priesterheiligenfenster (nwII).

¹ Vgl. Kap. 6.1 (Cornelia Aman).
² Ein Naumburg geographisch benachbarter weiterer Ansatzpunkt ist die um 1240 entstandene Vergabung der Klosterkirche. Hier waren in der zu rekonstruierenden Dreifenstergruppe im Chor des romanischen Erzbischofs mit großer Wahrscheinlichkeit ebenfalls Medaillons mit Szenen des Werdens des Christusbabes und die Vita des Hl. Franziskus in kreisförmige Armaturen eingetrag. Siehe dazu CVMA DREIFENSTER UND VITA, 1976 (Karl-Joachim Marschke), bes. S. 11 (mit Rekonstruktionszeichnung).

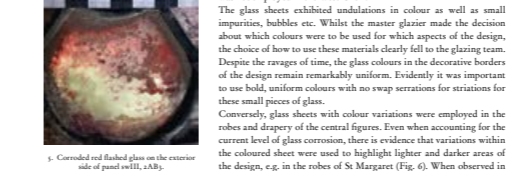


3. TECHNIQUES AND MATERIALS OF THE 13TH-CENTURY STAINED GLASS

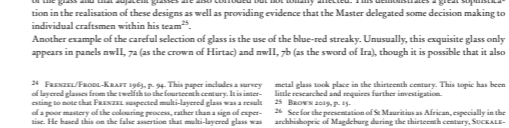


3. Layered amber glass from panel nwII, 18a.

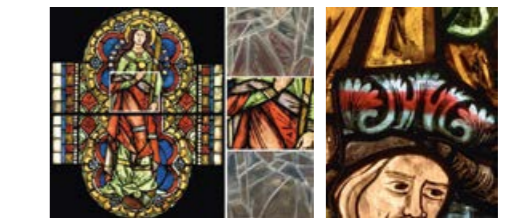
blurs the line between the conventional notion of post-metal colours being created from a single colour batch and requiring less expertise to produce than flashed glasses²⁴. The medieval glaziers were keenly aware of the different properties of the glass they were using. The red flashed glass was always glazed with the red layer to the exterior side of the panel. This has resulted in visible corrosion where it has been lost (Fig. 5). This effect was not witnessed on any of the other colours of glass, regardless of the severity of the corrosion. Whilst the technology for deadening and hand etching flashed glasses was developing during the thirteenth century, this technique was not employed in the West Choir. The glass sheets exhibited undulations in colour as well as small impurities, bubbles etc. Whilst the master glazier made the decision about which colours were to be used for which aspects of the design, the choice of how to use these materials clearly fell to the glazing team. Despite the ravages of time, the glass colours in the decorative borders of the design remain remarkably uniform. Evidently it was important to use bold, uniform colours with no swap serrations for striations for these small pieces of glass. Conversely, glass sheets with colour variations were employed in the robes and drapery of the central figures. Even when accounting for the current level of glass corrosion, there is evidence that variations within the coloured sheet were used to highlight lighter and darker areas of the design, e.g. in the robes of St Margaret (Fig. 6). When observed in reflected light, it is clear that corrosion is not limited to the paler areas of the glass and that adjacent glasses are also corroded but not tonally affected. This demonstrates a great sophistication in the realisation of these designs as well as providing evidence that the Master delegated some decision making to individual craftsmen within his team²⁵. Another example of the careful selection of glass is the use of the blue-red streaky glass in the crown of Ira (as the sword of Ira), though it is possible that it also



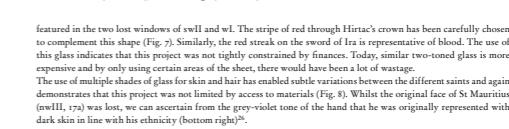
4. A tiny fragment of striped blue glass from nwII, 15a.



5. Corroded red flashed glass on the exterior side of panel nwII, 18b.



6. St Margaret (nwII, 15a-18a) Detail in reflective and transmitted light (interior side), and reflective light (exterior side).



7. Blue-red streaky glass in panel nwII, 7a.



8. Various skin and hair tones. Top row: panels nwII, 8b; nwIII, 14a; nwII, 13b; and nwII, 11a. Bottom row: panels nwII, 16; nwII, 14b; nwII, 17b; and nwII, 17a.

²⁴ FRENDEL/FROHL-KAATZ 1995, p. 74. This paper includes a survey of layered glasses from the twelfth to the fourteenth century. It is interesting to note that FRENDEL suspected multi-layered glass was a result of a poor mastery of the coloring process, rather than a sign of expertise. He based this on the later assertion that multi-layered glass was mainly produced in the twelfth century and that the transition to post-metal glass took place in the thirteenth century. This topic has been little researched and requires further investigation.
²⁵ BROWN 2019, p. 18.
²⁶ See for the presentation of St Mauritius in Africa, especially in the archbishops of Magdeburg during the thirteenth century, SCHRAMM REINHARDT 1987.



Gesamtinstandsetzung der Kirche St. Michael in Bamberg 2012–2026

Im Schutz des Engels

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GERMAN
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*Documentation of an extraordinary
restoration*

*Interdisciplinary insights into modern
monument conservation*



The former Benedictine monastery church of St. Michael on Michelsberg is one of Bamberg's most significant monuments, both historically and artistically, and forms part of the UNESCO World Heritage Site of the episcopal city of Bamberg. In 2012, the building was in acute danger of collapse, which made it necessary to close the church and initiate one of the most extensive restoration campaigns in the building's history.

This volume brings together more than 30 articles that shed light on the extraordinary restoration of St. Michael's from a variety of perspectives. They trace the individual stages of the restoration, explain the complex tasks, decisions, and challenges involved, and present new findings from building research, archaeology, art history, and conservation science.

With contributions by
Julia Brandt, Kerstin Brendel, Annette Faber, Susanne Fischer, Madlen Gulitsch, Karin Hamper, Theresa Hilger, Angelina Klassen, Katharina von Miller, Nicole Röring, Claudia Schelbert, Sabine Schwab, Petra Spiller, Marianne Tauber, Ivonne Tschöpe

Die Ausstattung des Langhauses Komplexe Arbeiten an Werken höchster Qualität

Selbst in der reichen Kunstlandschaft Frankens besteht die Ausstattung von St. Michael durch ihre hohe künstlerische- und ausführungstechnische Qualität. Für die holzsichtige Ausstattung beauftragte die Benediktinerabtei in den Jahren 1726 bis 1730 eine Gemeinschaft aus seinerzeit befragten Künstlern.

Zu ihnen gehörten die Schöpfer der Gemälde Martin Speer (1702–1765) und Johann Joseph Scheubel d. Ä. (1686–1769), die Kunstschreiner Servatius Brickard (1676–1742) und Hans-Georg Eichler († nach 1746), die Bildschnitzer Leonhard Gollwitzer (1682–1746), Thomas Esterbauer (um 1685–1737) und Franz Anton Schlott (1697–1736). Georg Reuß (1704–1768) wirkte ab 1751 als Bildschnitzer wohl mit dem Kunstschreiner Franz Anton Thomas (1705–1773) an der architektonisch wie kunsttechnologisch großartig gestalteten Rokokokanzel zusammen (Abb. 92). Ein Hauptwerk Servatius Brickards ist das Chorgestühl im Hochchor, er fertigte aber auch Mobiliar im Langhaus wie das Laiengestühl.

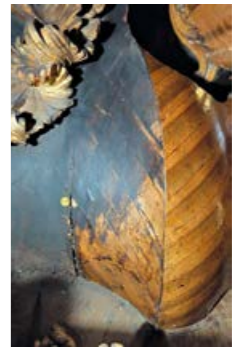


MASSNAHMEN AN DER HOLZSICHTIGEN AUSSTATTUNG

Eine einschneidende Bearbeitung weiter Teile der holzsichtigen Ausstattung fand 1889 statt. Hierbei wurden unter anderem die originalen Lacke der Entstehungszeit – stets wesentliches künstlerisches Gestaltungsmittel holzsichtiger Werke – entfernt und durch einen neuen Überzug auf der Basis von Schellack ersetzt. Dieser Überzug wurde im Gegensatz zu den Lacken des 18. Jahrhunderts, die durch den Auftrag mit dem Pinsel offenporig waren, porenfüllend aufgetragen. Aus restaurierungswissenschaftlicher Sicht war es wichtig, anhand letzter erhaltenen Frag-

92 | Die Kanzel nach Abschluss der Restaurierung.

mente die Zusammensetzung und damit das Erscheinungsbild der Originallacke naturwissenschaftlich bestimmen zu lassen. Dies gelang in Kooperation mit einem externen Fachlabor; dabei wurde festgestellt, dass man im 18. Jahrhundert einen Kolophonilack auf der Basis von Leinöl verwendet hatte. Anlässlich der Kirchenrestaurierung im Jahr 1952 erfolgten nochmals Maßnahmen an den Altären und dem Kanzelkorb. Die Schellackoberflächen von 1889 blieben hierbei erhalten, man überarbeitete sie jedoch mit einer kompakten Paraffinwachsschicht. Diese hatte in der Zwischenzeit derartig viel Staub und Schmutz gebunden, dass entschieden wurde, das Wachs zu entfernen. Hierdurch wurde die freigelegte Schellackoberfläche matt. Im Wissen um die einstige Glanzwirkung der Originallacke entschied man sich für eine reversible Überarbeitung dieser Schellackoberfläche durch eine differenzierte Vorgehensweise, sodass der Oberflächenreflex der zunächst unterschiedlich erscheinenden Ausstattungsteile Stück um Stück aufeinander abgestimmt wurde, nachdem sämtliche Furniere gefestigt und ergänzt worden waren. Ein optisches Vorbild für die Einstellung des Glanzgrads war der Schalldeckel der Kanzel. Er hatte, vermutlich durch seine Höhe, eine ganz eigene Restaurierungsgeschichte: Im Gegensatz zu allen anderen markierten Ausstattungsteilen blieb hier der Originallack bei den restauratorischen Aktivitäten im letzten Drittel des 19. Jahrhunderts erhalten. Er wurde durch einen ölhaltigen Überzug überarbeitet. Bei der aktuellen Restaurierung gelang es dem Team, den ölhaltigen Überzug unter Erhalt des Originals abzunehmen (Abb. 93). So wurde der Schalldeckel hinsichtlich seines Glanzgrads zu einer wichtigen Referenzfläche.



93 | Detail vom Schalldeckel der Kanzel: Abnahme des stark gedunkelten ölhaltigen Überzugs unter Erhalt des originalen Lacks (Vorzustand).



94 | Arbeitsfoto während einer hölzildauerischen Ergänzung am Kanzelkorb.

DIE SKULPTUREN UND VERGOLDETEN SCHNITZAPPLIKATIONEN IM LANGHAUS

Die gefassten Objekte im Langhaus, insbesondere die vergoldete Ornamentik und die nur wenigen polychromen Fassungen, sollten analog der Objekte im Hochchor bearbeitet werden. Schwerpunkt war hier die bildhauerische Ergänzung der reichen, aber oft nicht mehr vollständigen Schnitzornamentik (Abb. 94) und die anschließende Neugoldung der Ergänzungen passend zum Bestand. An der Kanzel



118 | Isometrie des romanischen Baus der Klosterkirche St. Michael von Südosten. Die Zeichnung zeigt die heute gesicherte romanische Bausubstanz.

117 | Blick auf die verschränkte Eckerbindung der Ringbalkenlage aus dem 12. Jahrhundert, die nach Entfernung eines Quaders an der Südostecke des südlichen Querhauses sichtbar wurde.

oftmals sensationellen neuen Befunde wurden in Text und Bild dokumentiert. Die daraus resultierenden Erkenntnisse konnten somit in die zahlreichen zu treffenden Entscheidungen während des Arbeitsprozesses mit einfließen.

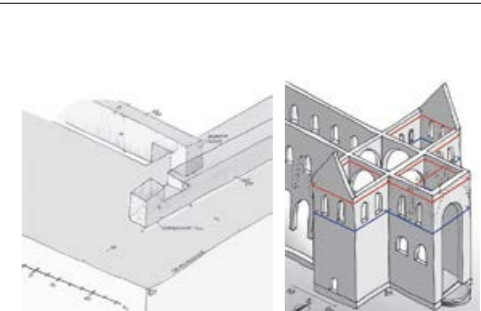
HOLZ ALS BAUSTOFF

Jeder repräsentative, aus Werksteinen erbaute Monumentalbau strahlt eine gewisse Langlebigkeit und Robustheit aus. Ohne Zweifel ist aber ein solches Bauwerk nicht ohne den Werkstoff Holz zu errichten. Nicht nur für Gerüste und andere Hilfsmittel war Holz notwendig. Auch für die Überdeckung von weit zu überspannenden Räumen durch Gewölbe wurden sogenannte Lehrgerüste aus Holzkonstruktionen gebaut. Sie gewährleisteten das Aufmauern der Gewölbe während des Bauens und wurden nach der Aushärtung der Kalkmörtel wieder entfernt. Hiervon zeugen heute nur noch die Negativspuren von Abdrücken im Mörtel, aber auch zugesetzte Veranker-

ungslöcher im Mauerwerk weisen auf solch einen Einsatz hin. Anders verhält es sich mit Holzern, die im Mauerwerk als Zug- oder Armierungselemente integriert sind. Sie wurden zur Unterstützung und Verbesserung der Standfestigkeit des romanischen Baus im Mauerwerk eingebracht und sind heute noch zum Teil nachweisbar.

DIE WIEDERENTDECKTEN RINGANKERLAGEN IM QUERHAUS

Durch den notwendigen Ausbau eines Werksteins an der südöstlichen Eckerkuppelung des südlichen Querhauses konnte ein Blick in das technische Know-how des 12. Jahrhunderts erlangt werden. In der Mitte des zweischaligen Mauerwerks wurden während der Errichtung der Wand auf einer Höhe von 11,80 m Eichenbalken eingelegt. Diese wurden satt in Kalkmörtel gebettet und beidseitig bündig mit den Werksteinen eingemauert (Abb. 117 und 118). Jeweils vier Eichenbalken bildeten ein Gewirr



118 | Isometrie der verschränkten Eckerbindung der unteren Ringbalkenlage an der Südostecke des südlichen Querhauses. Beide hochrechteckigen Eichenbalken sind mit einem angeschrägten Sitz als kraftschlüssige Verbindung aufeinander abgestimmt und werden durch die Einmauerung und Auflast lagestabil gehalten.

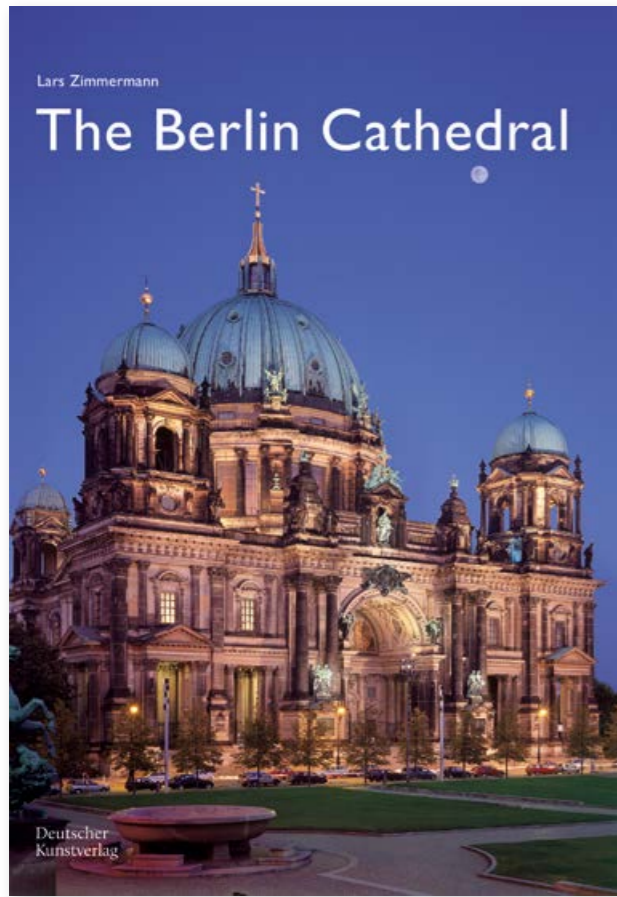
119 | Isometrie des romanischen Baus der Klosterkirche St. Michael von Südosten mit farbiger Eintragung der Lage der Ringbalken im Querhaus und Presbyterium (rot: obere Ringbalkenlage, blau: untere Ringbalkenlage).

und klammerten so das Mauerwerk des Querhauses zusammen (Abb. 119). Die Hölzer sind jeweils 10,7 m lang und haben eine Stärke von 17 auf 27 cm. An den Ecken wurden sie zimmermannstechnisch verschränkt und durch die direkt folgende Aufmauerung lagestabil gehalten. Diese Formation einer Ringbalkenlage konnte auch in einer Höhe von 16,8 m nachgewiesen werden. Sie liegt etwa 1 Meter unter der Traufe – also dem oberen Mauerabschluss – der Querhauswände. Hier haben sich jedoch die für die Tragstruktur wichtigen eingebauten Hölzer nicht mehr erhalten, da diese beim Brand im Jahr 1610 im Mauerwerk verbacken wurden und gegenwärtig nur noch in Form von Holzkohle in Bruchstücken nachweisbar sind. Heutzutage ist an dieser Stelle ein Kanal vorzufinden, der an den Wänden Negativspuren der eingeleiteten Hölzer im Mörtel abbildet (Abb. 120). Zudem begrenzt sich der Befund auf den Bereich des südlichen Querhausgiebels, da die oberen Wandabschnitte der Ost- und Westwand des südlichen Querhauses nach dem Brand 1610 neu aufgemauert wurden. Notwendig waren diese eingeleiteten Armierungsbalken, durch die das Mauerwerk auch Zugkräfte aufnehmen konnte, da der Kirchenbau ohne jegliche Stützpfiler oder Abstreubungen geplant und

errichtet wurde. Die Balken übernehmen somit die Funktion von Zugstäben, die die Mauern zusammenhalten und somit das Ausweichen des Mauerwerks verhindern, das eben nur Druckkräfte aufnehmen kann. Auf diese Weise wurde die Standfestigkeit im Bereich des Querhauses Süd gewährleistet. Ein ebensolches Ringankerlager kann auch für den Querhausarm Nord sowie über der Vierung, dem mittleren Quadrat im Schnittpunkt des kreuzförmigen Grundrisses angenommen werden (Abb. 119).



120 | Blick in den hochrechteckigen Kanal der oberen Ringbalkenlage unterhalb des Sockelbalkens am Querhaus Süd. Im Mörtel des 12. Jahrhunderts zeichnen sich die Abdrücke des hölzernen Ringbalkens als Negativspuren ab.



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Art guide to Berlin Cathedral, covering history, architecture, and interior

Illustrated with new photographs of exterior, interior, and artworks

Insight into Neo-Baroque architecture and the former “church of the emperor”



Berlin Cathedral is one of Germany's most impressive church buildings and a defining landmark of the capital. Commissioned by Emperor Wilhelm II. as the court and cathedral church of the Hohenzollern dynasty, the monumental structure was ceremonially inaugurated on February 27, 1905. With its vast dome, richly articulated façade, and elaborate sculptural program, the cathedral embodies the imperial ambitions of Neo-Baroque architecture.

The interior is equally magnificent, featuring a lavish chancel, large-scale mosaic decorations, numerous statues and sculptures, and the Hohenzollern Crypt, one of Europe's most important dynastic burial sites. Architecture, art, and political symbolism merge here into a powerful *Gesamtkunstwerk*. Richly illustrated with new photographs, this art guide offers an accessible and well-founded introduction to the history, architecture, and furnishings of Berlin Cathedral. It provides

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Lars Zimmermann,
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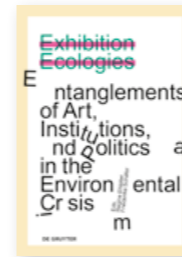
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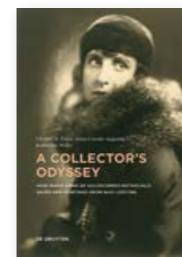
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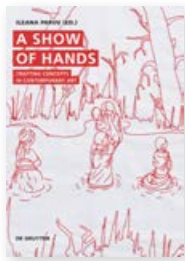
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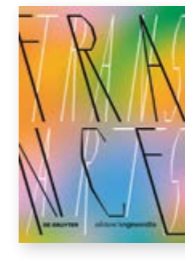
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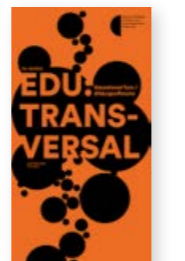
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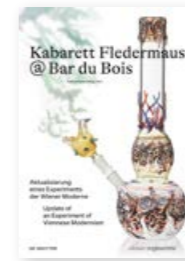
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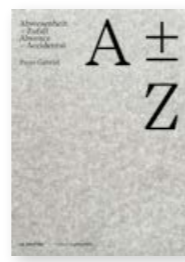
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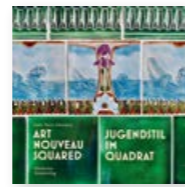
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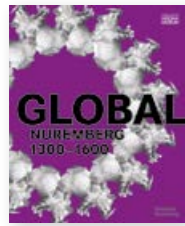
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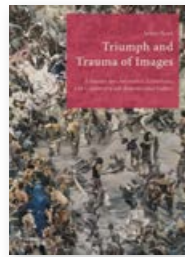
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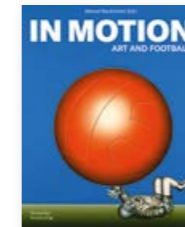
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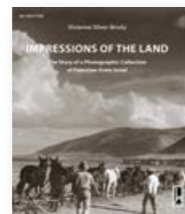
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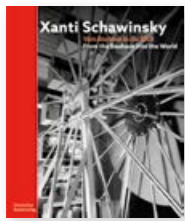
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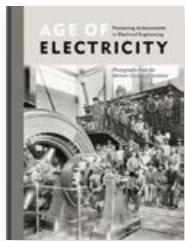
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