Heinz R. Böhme has been collecting artworks of the Lost Generation for more than twenty years. The main focus of his private collection in Salzburg is the recognition of more than eighty artists whose creative work was massively restricted under the National Socialist regime. Large-format illustrations, extensive biographies and a clearly structured list of the pictures in the collection, which currently contains over 350 works, document impressively the achievements of these artists, who were once ostracised and defamed as “degenerate”. Expanded by an interview with the collector, Heinz R. Böhme, and an art-historical and historical overview, the publication traces the fate and life’s work of an almost-forgotten generation of painters.

Otto Dix, Franz Marc, Emil Nolde, Paul Cézanne, Vasily Kandinsky and Claude Monet – when over 1,000 artworks by outstanding artists of the modern era appeared on the scene in 2012, the find was celebrated as a sensation, although the suspicion that it might be art looted by the Nazis also reared its head. This extensive, lavishly illustrated publication documents for the first time a selection of works from the estate of the art dealer Hildebrand Gurlitt and examines the turbulent story of the “Gurlitt art trove”.

A rediscovery: forgotten and proscribed artists of the Lost Generation

Heinz R. Böhme has been collecting artworks of the Lost Generation for more than twenty years. The main focus of his private collection in Salzburg is the recognition of more than eighty artists whose creative work was massively restricted under the National Socialist regime. Large-format illustrations, extensive biographies and a clearly structured list of the pictures in the collection, which currently contains over 350 works, document impressively the achievements of these artists, who were once ostracised and defamed as “degenerate”. Expanded by an interview with the collector, Heinz R. Böhme, and an art-historical and historical overview, the publication traces the fate and life’s work of an almost-forgotten generation of painters.

Otto Dix, Franz Marc, Emil Nolde, Paul Cézanne, Vasily Kandinsky and Claude Monet – when over 1,000 artworks by outstanding artists of the modern era appeared on the scene in 2012, the find was celebrated as a sensation, although the suspicion that it might be art looted by the Nazis also reared its head. This extensive, lavishly illustrated publication documents for the first time a selection of works from the estate of the art dealer Hildebrand Gurlitt and examines the turbulent story of the “Gurlitt art trove”.

We haven't seen each other for so long
Art of the Lost Generation. The Böhme Collection
Ed. Heinz R. Böhme
272 pages
300 colour illustrations
22 x 28 cm, 8 ⅓ x 11 in.
Hardcover
£ 39.95 | US$ 45.00
978-3-7774-3389-9

Permanent Exhibition
Museum Kunst der Verlorenen Generation, Salzburg

Gurlitt: Status Report
Eds. Kunst- und Ausstellungshalle der Bundesrepublik Deutschland GmbH, Kunstmuseum Bern
348 pages
480 colour illustrations
24 x 28 cm, 9 ⅓ x 11 in.
Hardcover
£ 28.00 | US$ 35.00
978-3-7774-2963-2

We haven't seen each other for so long
Art of the Lost Generation. The Böhme Collection
Ed. Heinz R. Böhme
272 pages
300 colour illustrations
22 x 28 cm, 8 ⅓ x 11 in.
Hardcover
£ 39.95 | US$ 45.00
978-3-7774-3389-9

Permanent Exhibition
Museum Kunst der Verlorenen Generation, Salzburg

Gurlitt: Status Report
Eds. Kunst- und Ausstellungshalle der Bundesrepublik Deutschland GmbH, Kunstmuseum Bern
348 pages
480 colour illustrations
24 x 28 cm, 9 ⅓ x 11 in.
Hardcover
£ 28.00 | US$ 35.00
978-3-7774-2963-2
Ori Gersht (* 1967) views the landscape as the location of past events. On his journeys he follows the traces of the past and translates the process of remembering into powerful images. The impressive panorama of the Pyrenees, for example, is the site of a desperate flight from the National Socialists; and his work Evaders is a filmic echo of the suffering of Walter Benjamin. Gersht creates metaphors for the unsolvable relationships between past and present, between life and death. They lie in the liminal space between (natural) forces and destruction on the one hand, and beauty and grandeur on the other. The images unfold their poetry and horror simultaneously in an extensive pictorial series.

In the 1950s the hospital Berlin-Havelhöhe (today the Clinic for Anthroposophical Medicine) took over the building that had originally been erected as the National Socialist State Academy for Aviation. It was also there that the pilots who had attacked Guernica in 1934 as part of the Condor Legion had been trained. In 1960, Benjamin Katz was ill with tuberculosis for a period of one and a half years. He stayed in Havelhöhe and produced an extensive collection of photographs during this time. 48 enlargements together with 380 working prints from the negatives on 30 facsimiled DIN-A4 pages document on the one hand the everyday routine as a patient, but also the architecture and the traces of National Socialism.

**The start of a career as photographer – complete documentation of the Berlin Havelhöhe cycle**

**Benjamin Katz Berlin-Havelhöhe 1960/1961**
Ed. Barbara Engelbach
English-German edition
160 pages
78 b/w illustrations
17 x 24 cm; 6 ¾ x 9 ½ in.
Hardcover
£ 22.00 | US$ 29.95
978-3-7774-3287-8

**Benjamin Katz Berlin-Havelhöhe 1960/1961**
Ed. Barbara Engelbach
English-German edition
160 pages
78 b/w illustrations
17 x 24 cm; 6 ¾ x 9 ½ in.
Hardcover
£ 22.00 | US$ 29.95
978-3-7774-3287-8
In 1937, thousands of works by the Brücke artists were confiscated from German museums by the National Socialist authorities, and numerous icons of Expressionism were shown in the travelling exhibition “Degenerate Art”. The volume takes a critical look at the fates and the artistic praxis of the former Brücke members in the years after 1933. On the basis of numerous sources which have hitherto not been analysed, today’s popular image of Expressionism, its vilification as “degenerate” and the creation of the legend after the end of the Second World War are examined: how much scope for action was there and how should we evaluate the narratives of “inner emigration” and the “zero hour” today?

To what extent does (lack of) knowledge of the past influence our view of the present and our tales of the future? Authors from the realms of history, art, philosophy, journalism, poetry, gender and urban studies investigate complex everyday reality in history and the present and direct their attention towards the shifts in political hegemonies which lead to ostracism, denigration and destruction. They have explicitly chosen an international perspective which shows that polarisation and radicalisation are universal social manifestations in a globally interlinked world.

Authors in discourse about the future and the past – highly controversial, topical and readable

TELL ME ABOUT YESTERDAY TOMORROW
ABOUT THE FUTURE OF THE PAST
Eds. Nicolaus Schafhausen, Miriam Zadoff
300 pages
80 colour illustrations
17 x 24 cm, 6 ¾ x 9 ½ in.
Softcover with flaps
£ 24.95 | US$ 29.95
978-3-7774-3543-5
August 2021

The fate of the Brücke artists under National Socialism

ESCAPE INTO ART?
THE BRÜCKE PAINTERS IN THE NAZI PERIOD
Meike Hoffmann, Aya Soika
Eds. Meike Hoffmann, Lisa Marei Schmidt, Aya Soika for the Brücke Museum Berlin
288 pages
244 colour illustrations
24 x 30.5 cm, 9 ½ x 12 in.
Hardcover with dust jacket
£ 39.95 | US$ 50.00
978-3-7774-3286-1
August 2021
EXODUS tells the true story of a Jewish girl from Hungary. After her parents were abducted by the Nazis, she and other orphaned children were forced to shift for themselves amid the total destruction throughout the country. In 1947 she found a place on board the refugee ship Exodus, which was to carry her and over 4,000 Holocaust survivors to Palestine. What followed was a dramatic odyssey lasting for several weeks. With expressive drawings, sensitive dialogue and diary-like texts, the author Esther Shakine tells her own fate through the story of little Ticka. It is a moving graphic novel which presents the trauma of war, persecution and homelessness from a child’s point of view, but also civil courage, hope and humanity.

Muslims, Christians and Jews have a great deal in common. In his new large-format oilstick drawings, Eran Shakine shows them appearing together as an indistinguishable trio in actions that are both profound and humorous. He thus reveals both the diversity and the similarity of the three and shows his own highly individual view of these three world religions. They are members of one family and so Shakine makes them look similar. And although they interpret their texts differently, love, quarrel, tell of their personal dreams and describe their personal paths, they share one thought: when they knock at heaven’s door, they all hope to find the love of God.

ERAN SHAKINE
A MUSLIM, A CHRISTIAN AND A JEW KNOCKING ON HEAVEN’S DOOR
Ed. Jürgen B. Tesch
96 pages
44 illustrations
17 x 24 cm, 6 ¾ x 9 ½ in.
Softcover
£9.95 | US$14.95
978-3-7774-3049-2

A chronicle for young readers in cartoon form, authentically told and memorably illustrated

EXODUS
Esther Shakine
48 pages
93 colour illustrations
17 x 25 cm, 6 ¾ x 9 ¼ in.
Softcover with flaps
£14.95 | US$17.95
978-3-7774-3553-4
How should you portray a collective? Roland Fischer shows us in his latest large-format photo project. 1,000 students from Tel Aviv University agreed to take part and to be photographed by him. The result is a multifaceted collective portrait of Israel’s new generation and at the same time a series of fascinating individual portraits. He placed a total of 1,000 individual portraits of students side by side to create an overall composition which reveals both the individual and the collective. This volume reproduces not only the “Israeli Collective Portrait”, but also documents its creation.
The artist Alexander Dettmar has made it his task to save lost Jewish cultural heritage in Germany from total oblivion.

ORDER VIA  www.hirmerpublishers.com

The bibliographical information in this flyer may contain inaccuracies and is subject to price changes. ● 20 May 2021

Hirmer Verlag GmbH
Bayerstraße 57-59
80335 München
E-Mail: info@hirmerverlag.de
Tel.: 089 / 12 15 16 - 0
Fax: 089/12 15 16 - 10
info@hirmerverlag.de