



**HIRMER**  
PUBLISHERS WINTER 2018

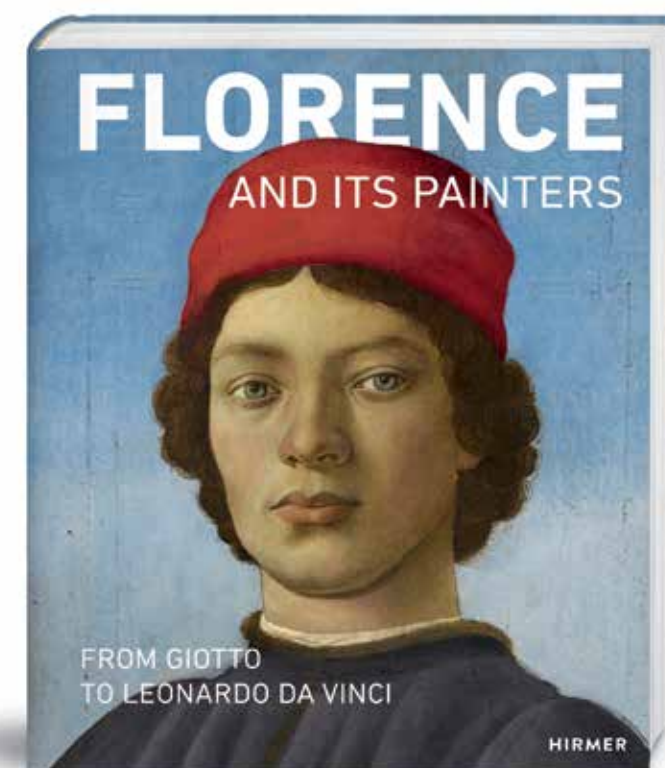




From the Arno to the Isar: Exhibition highlight in Munich on Florentine Renaissance painting

The path-breaking renewal of art in Florence under the Medici

Some 120 masterpieces by Giotto, Donatello, Fra Angelico, Filippo Lippi, Verrocchio, Pollaiuolo, Botticelli, Ghirlandaio, Leonardo da Vinci et al.



## FLORENCE AND ITS PAINTERS FROM GIOTTO TO LEONARDO DA VINCI

Painting re-invented itself during the 15th century in Florence. Artists experimented in an innovative manner with pictorial subjects, forms and techniques and thus arrived at an unprecedented diversity of means of artistic expression. This volume tells in an interesting and nuanced manner of a unique creative development which permanently changed art in Europe.

By means of prestigious works of painting, sculpture and drawing the book affords a wide range of insights into the world of ideas and the working methods of the Florentine artists. With new self-confidence they investigated reality and the laws of harmony and beauty. They drew from Nature and studied the art of Antiquity. Starting out from drawing and in competition with sculpture, the painters thus discovered completely new forms for the realistic portrayal of Man, for example in the portrait, as well as emotionally moving devotional pictures. The latest research on the outstanding Florentine paintings in the Alte Pinakothek permits a new perspective on one of the most exciting chapters of art history.

Ed.: Andreas Schumacher  
for the Bayerische  
Staatsgemäldesammlungen  
Contributions by: M. Burioni,  
C. Campbell, D. Carl, M. W. Cole,  
D. Korbacher, A. Kranz,  
W.-D. Löhr, N. Nanobashvili,  
S. Nethersole, U. Pfisterer,  
N. Pons, A. Röstel,  
A. Schumacher, T. Wagener

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illustrations  
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\$ 49,95  
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November 2018



### EXHIBITION

Alte Pinakothek, Munich  
10.18.2018–01.27.2019



◀ Filippo Lippi, *The Annunciation*  
(detail), ca. 1443/45, Munich,  
Bayerische Staatsgemälde-  
sammlungen, Alte Pinakothek  
◀ Sandro Botticelli, *The Adoration*  
*of the Magi*, ca. 1475, Florence,  
Galleria degli Uffizi

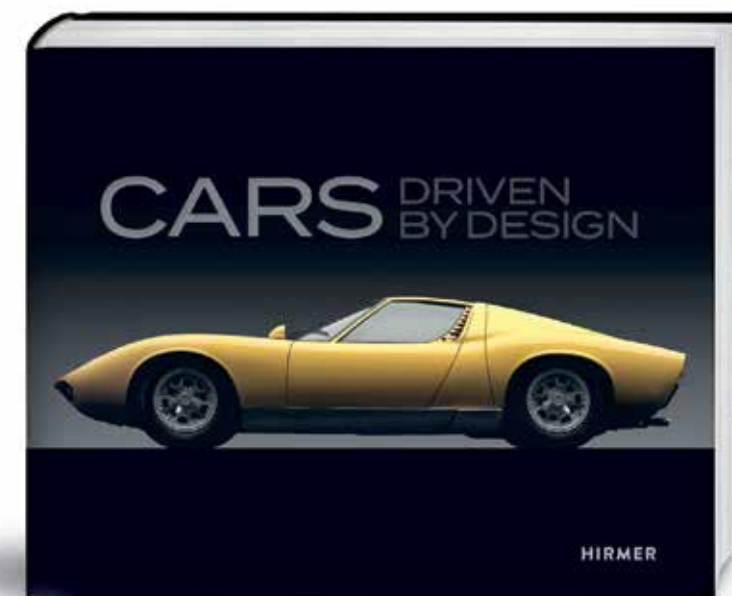




Dream Cars for Eternity  
with cult status

25 legendary design icons:  
Mercedes Benz 300 SL, BMW 507,  
Jaguar E-Type, Aston Martin DB4,  
Ferrari 250, California Spyder,  
Alfa Romeo Giulietta SS,  
Lamborghini Countach et al.

Homage to car design of the  
1950s to the 1970s in high-quality  
photographs



## CARS! DRIVEN BY DESIGN

### SPORTS CARS FROM THE 1950s TO 1970s

The sports cars of the 1950s to the 1970s are fast, beautiful, eccentric and innovative. In recent decades these automobiles not only became coveted collector's items; they also enjoy cult status. In an exciting journey through time the volume presents 25 outstanding sports cars as design icons and illuminates their presentation in film and photography.

As a design object beyond its practical purpose, the automobile has left an indelible mark on the world we live in. There is scarcely another everyday item which has been designed in a more sophisticated and inventive manner and which offers a larger projection area. This can be seen with particular clarity in the sports car. The volume pays homage to a selection of exclusive sports cars by legendary manufacturers, from Porsche to Ferrari to Jaguar, as artworks in their own right and as a unity of form, technology, design and emotions. Essays, selected texts and biographies shed light on the multi-layered development of automobile design and introduce the vehicles and their designers.

Eds.: Dieter Castenow,  
Barbara Til  
Contributions by: N. Maak,  
B. Til, P. Tumminelli

180 pages, 100 colour  
illustrations  
11 ¼ × 8 ½ in, hardcover

\$ 49.95  
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October 2018



**EXHIBITION**  
Stiftung Museum Kunstpalast,  
Düsseldorf  
09.27.2018 – 02.10.2019



◀ top: Jaguar E-Type Lightweight,  
1963; bottom: Lancia Stratos, 1975  
◀ BMW 507, 1958

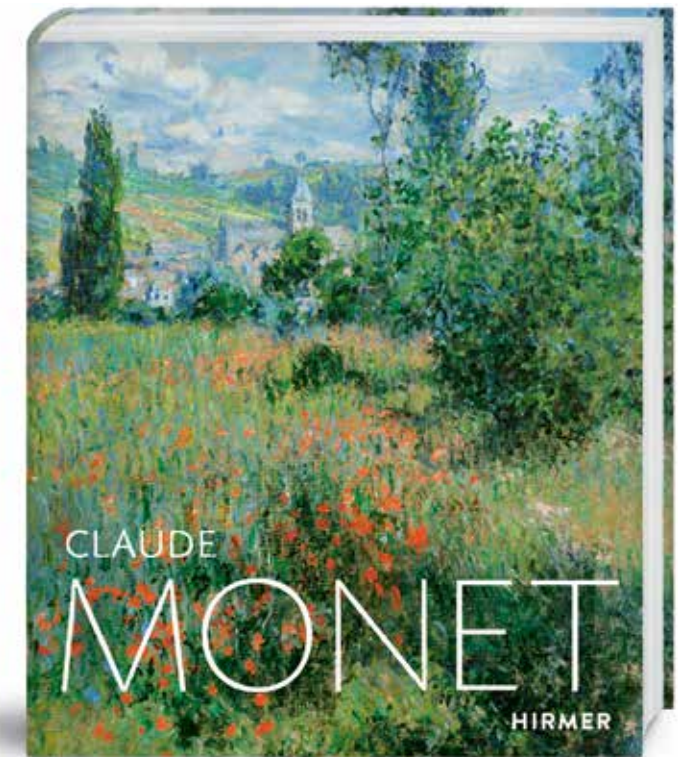




Pioneer of Abstract Expressionism

Monet's colour concept in focus

Wide-ranging retrospective with almost 100 paintings from over 40 international lenders



## CLAUDE MONET

More than any other artist, Claude Monet represents Impressionist painting. This volume illustrates Monet's career from Realism via Impressionism to a form of painting in which the colours and light gradually become detached from the object. It focuses on the artist's colour concept, an aspect of his oeuvre which has hitherto not been examined in detail, as well as his passionate study of subjects from his garden in Giverny.

The French "Master of Light" (1840–1926) was a key forerunner of twentieth-century painting. He painted by the sea, on the steep coast of Normandy and on the banks of the Seine. Monet's light and colours interact on the canvas with a nature that is constantly changing. In order to record the variety of atmospheric impressions, he painted many of his subjects in series. In his study of the world of plants and water in his garden the subject gradually becomes independent of his observation of nature. In this way the artist's late work paved the way for the painting of Abstract Expressionism.

Ed. Heinz Widauer  
Contributions by G. Bauer,  
M. Mathieu, H. Widauer

240 pages, 140 colour  
illustrations  
9 3/4 x 11 1/4 in, hardcover

\$ 45.00  
978-3-7774-3096-6  
October 2018



**EXHIBITION**  
Albertina, Vienna  
09.21.2018–01.06.2019



« Rouen Cathedral, Sunlight  
Effect, 1893, Tompkins Collection –  
Arthur Gordon Tompkins Fund  
« On the Beach at Trouville, 1870,  
Musée Marmottan Monet, Paris

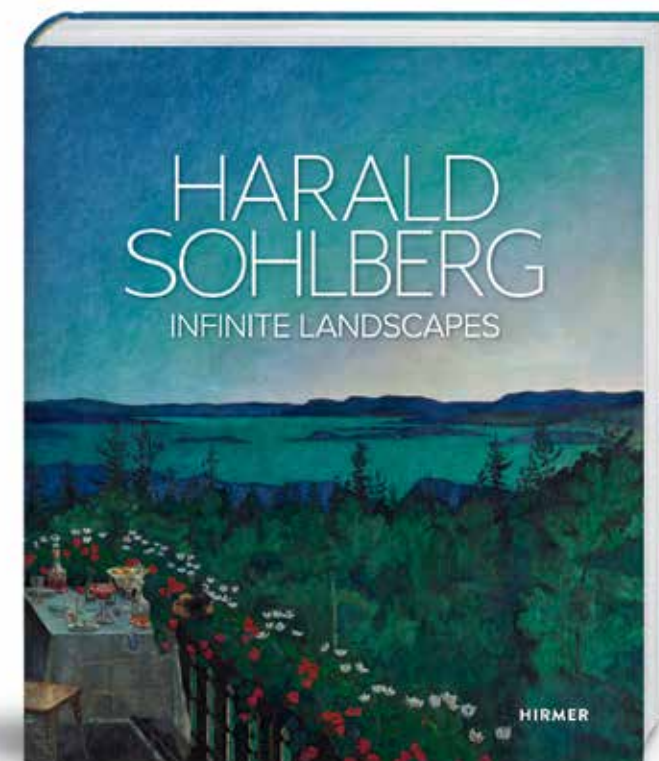




Atmospheric series of pictures  
to celebrate the 150th birthday of  
Harald Sohlberg

Comprehensive insight into the work  
of the important Norwegian painter

Popular subject: Nordic Art



## HARALD SOHLBERG INFINITE LANDSCAPES

Majestic and magical landscapes, the soft beauty of fields of flowers, the raw cold of winter: the works of Harald Sohlberg combine a Romantic perception of nature with a contemporary pictorial language akin to Symbolism. This volume assembles some 60 paintings, in addition to a number of drawings, prints and photographs by the artist and grants insight into his conceptual world through his correspondence.

In particular the mountain world surrounding Rondane National Park provided Harald Sohlberg (1869–1935) with inexhaustible inspiration for countless studies and water-colours which were later incorporated into his landscape pictures. This volume places one of his most famous works, *Winter Night in the Mountains*, in a new context and casts light on less well-known aspects of Sohlberg's œuvre, which also includes street scenes, for example. One characteristic of his works that is particularly attractive is the lack of people in them – not least because their traces always appear present. This reveals a critical attitude to the modern age and at the same time allows the viewer to become immersed in his or her own stories.

Ed. National Museum Oslo

English and Norwegian edition

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illustrations  
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(English)  
978-3-7774-3087-4  
(Norwegian)  
October 2018



### EXHIBITIONS

National Museum Oslo

09.28.2018–01.13.2019

Dulwich Picture Gallery,  
London

02.13.–06.02.2019

Museum Wiesbaden

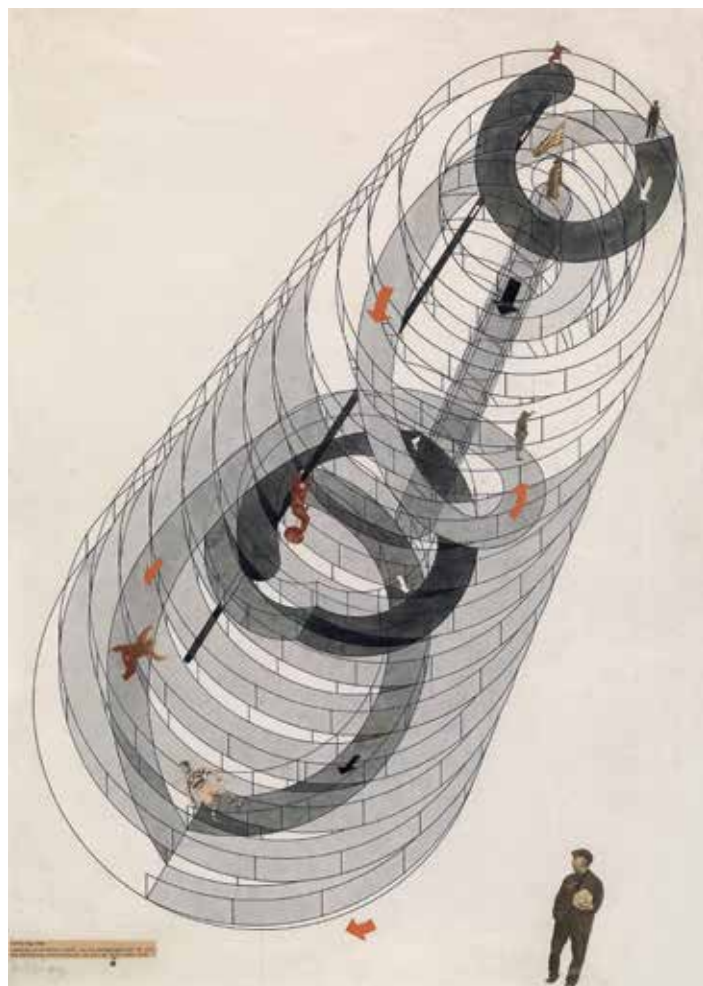
07.12.–10.27.2019



◀ From *Akershus*, 1933,  
Private collection

◀ left: *Winter Night in the  
Mountains*, 1914, National  
Museum Oslo; right: *Self Portrait*,  
1896, Private collection

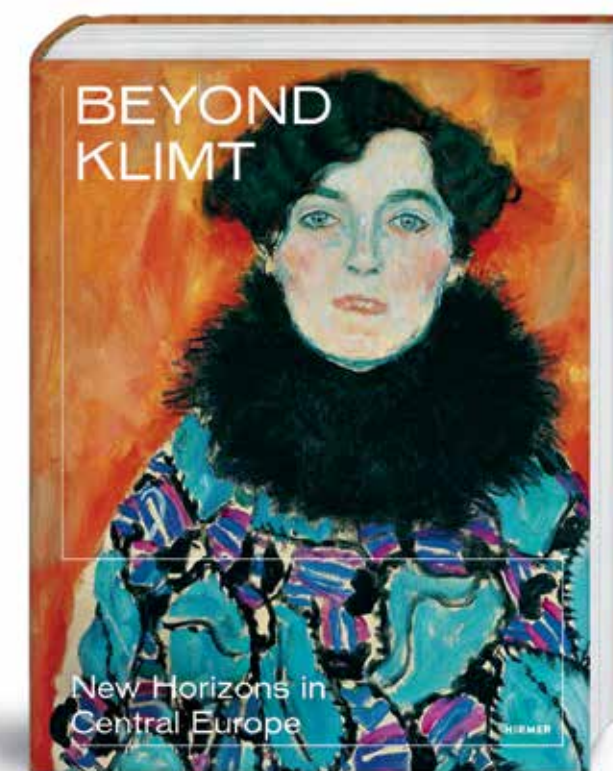




A luxuriously produced, lavishly illustrated publication

With a historical introduction on the dissolution of the Austrian monarchy

Constructivism, Surrealism, Expressionism in the former lands of the Austrian-Hungarian monarchy



## BEYOND KLIMT NEW HORIZONS IN CENTRAL EUROPE

1918 marked the end of a golden era: it was the year that Gustav Klimt, Egon Schiele, Koloman Moser, and Otto Wagner died. Artistic activity, however, had already freed itself of their influence. Hardly affected by the political disruptions taking place, artists in the countries of the former Austro-Hungarian monarchy were busily productive, driven by a desire for a new start.

The period between the two World Wars is characterised in the arts by international networks that transcended political and ideological borders. A lively artistic exchange took place, stimulating Constructive, Expressionist, and Surrealist tendencies. An increasingly important role was played by magazines that disseminated new positions. The outbreak of World War II abruptly interrupted these cosmopolitan art networks. This publication examines the fascinating, artistically fruitful epoch between the wars.

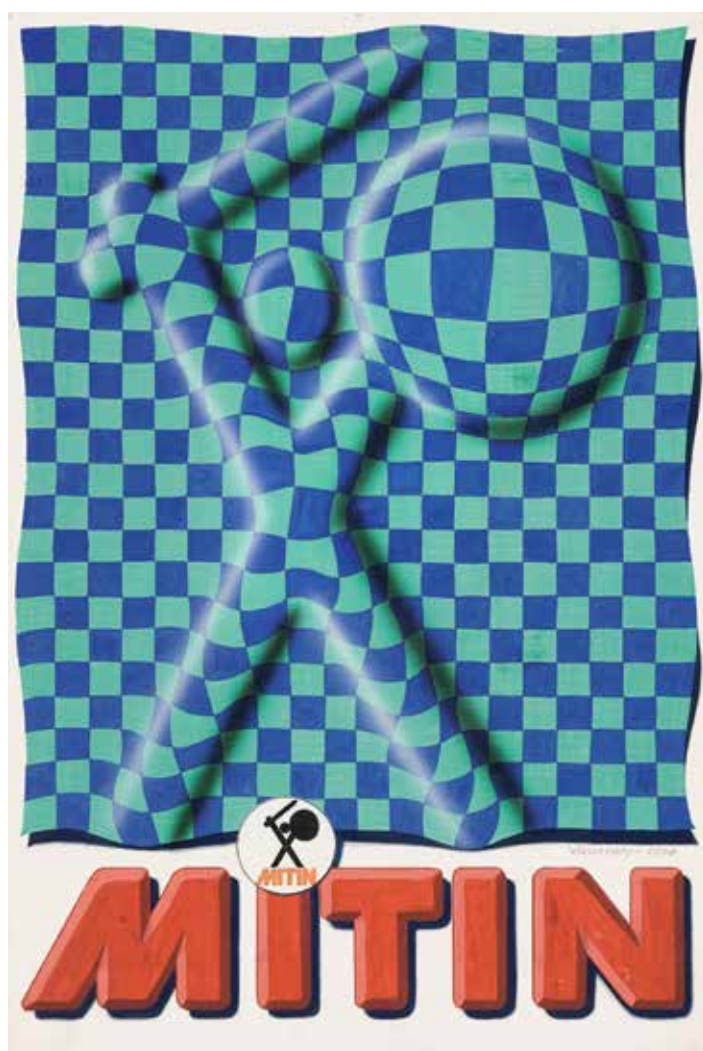
Ed. Stella Rollig,  
Alexander Klee

392 pages, 301 colour  
illustrations  
9 ¼ × 11 ¼ in, hardcover

\$ 55.00  
978-3-7774-3059-1  
August 2018



**EXHIBITION**  
Lower Belvedere, Vienna  
03.23.–08.26.2018  
BOZAR – Centre for Fine Arts,  
Brussels  
09.21.2018–01.20.2019



« From top left to bottom right:  
László Moholy-Nagy, *Kinetic Constructive System (Structure for Moving Parts for Play and Movement)*, 1922–28, Theater Collection, University of Cologne; Ernst Nepo, *Family Portrait*, 1929, Tyrolean State Museum Ferdinandeum; Franz Lerch, *Girl with Hat*, 1929, Belvedere, Vienna; Victor Vasarely, *Mitin*, 1938, Museum of Fine Arts – Vasarely Museum, Budapest

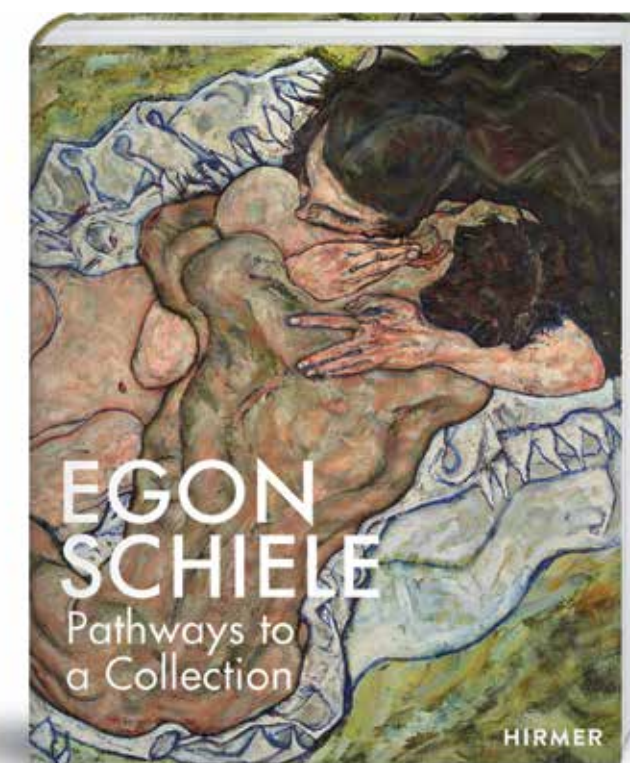




A lavishly illustrated volume with high-quality presentation

Presentation of the outstanding works of Egon Schiele

Many fascinating contributions relating to the collection history, provenance research and restoration



## EGON SCHIELE PATHWAYS TO A COLLECTION

2018 marks the centenary of Egon Schiele's death. To coincide with this occasion the publication will present the painting collection of the Belvedere Vienna including highlights such as *Eduard Kosmack*, *House Wall*, *Death and Girl*, *The Embrace* and *Four Trees*. The book provides an opportunity to study the artist's work processes in greater detail and to follow the fascinating routes taken by his works before reaching the museum.

In 1918 the Österreichische Galerie under Director Franz M. Haberditzl was the first Austrian museum to acquire an oil painting by Schiele during his lifetime. Today the museum owns one of the top collections of paintings from the years 1907–1918 by the artist. The publication will examine each work separately and will answer questions with regard to their acquisition and subject as well as related works. At the same time, the results of the investigations into painting technique which the works have undergone since 2016 will be presented for the first time. Complementary essays explain the history of the collection and the changes to the stocks of Schiele's works which are taking place as a result of museum reforms, the exchange of pictures or the restitution of individual works.

Eds. Stella Rollig,  
Kerstin Jesse

Essays by Stephanie Auer,  
Christian Bauer, Katinka  
Gratzer-Baumgärtner, Stefanie  
Jahn / Agathe Boruszczak,  
Kerstin Jesse, Jane Kallir,  
Alexander Klee, Stephan Kojan,  
Wolfgang Krug, Monika Mayer,  
Stella Rollig, Franz Smola

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November 2018



### EXHIBITION

Lower Belvedere, Vienna  
10.19.2018–02.17.2019



« Portrait of the Artist's Wife  
Edith Schiele, 1918

« Left: Victor Ritter von Bauer,  
1918; right: The Reiner Boy  
(Portrait of Herbert Reiner), 1910  
All Belvedere, Vienna

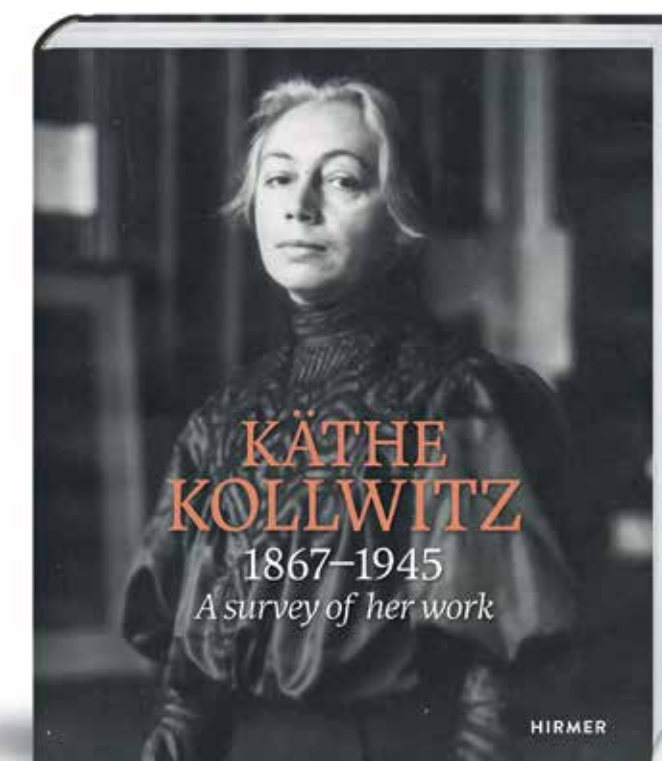




The most important German woman artist of the twentieth century

An extensive overview of her life and work

Artist, mother, pacifist:  
the graphic works, drawings and sculptures of Käthe Kollwitz



## KÄTHE KOLLWITZ 1867–1945

### A SURVEY OF HER WORK

“I want to have an effect during this age in which people are so perplexed and in need of help.” This sentence, a diary entry from 1922, is the creed of a great artist. It is as topical today as it was then. Käthe Kollwitz (1867–1945) achieved worldwide respect with her drawings, printed graphics and sculptures even during her lifetime.

With her great cycles of graphic works “Ein Weberaufstand” (A Weavers’ Revolt) and “Bauernkrieg” (The Peasants’ War), Käthe Kollwitz demonstrated her skills as a graphic artist at an early stage in a remarkable manner. From the start of her career her etchings, lithographs and woodcuts were included in the collections of renowned art institutes. Her fame as an artist grew steadily and was acknowledged by countless awards. In 1919 she was even the first woman to be appointed professor by the Prussian Academy of Arts. This new monograph presents with unprecedented density the life and work of Käthe Kollwitz, one of the most important German woman artists of Classic Modernism.

Ed. Hannelore Fischer  
for the Käthe Kollwitz Museum  
Cologne

208 pages, 180 colour  
illustrations  
9 ½ × 11 in, hardcover

\$ 49.95  
978-3-7774-3079-9  
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#### PERMANENT EXHIBITION

Käthe Kollwitz Museum  
Cologne – the world’s most  
comprehensive collection of  
works by Käthe Kollwitz



« Lovers, nestling together,  
1909/10

4 left: Lament, bronze relief after  
1960/61, Käthe Kollwitz Museum  
Köln; right: Nie wieder Krieg, 1924

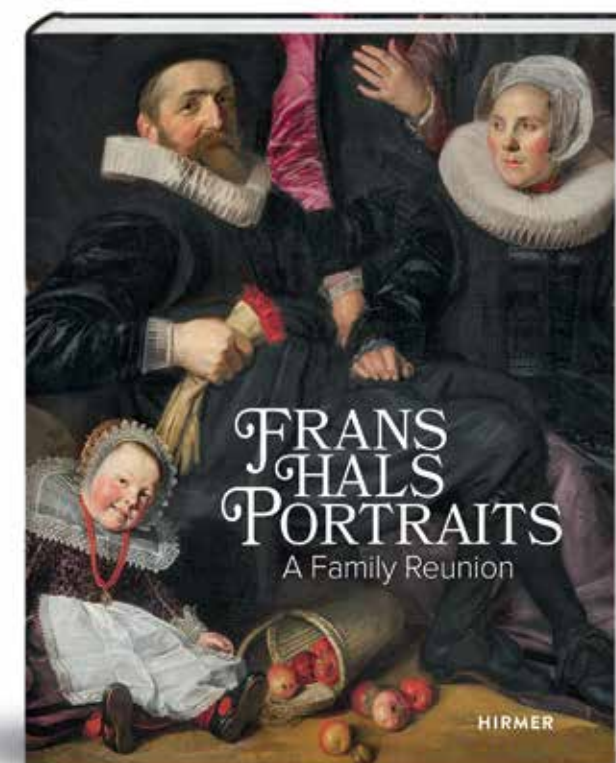




One of the best-known portrait painters of the Dutch Golden Age

Focus book on Frans Hals' small body of family portraits

Recent discoveries on the family depicted in the masterpiece *Van Campen Family Portrait in a Landscape*



## FRANS HALS PORTRAITS

### A FAMILY REUNION

Frans Hals (1582/83–1666) is one of the foremost portrait painters of the Dutch Golden Age. This exhibition is the first devoted to his family group portraiture. The show and the catalogue will unite all of his four family portraits along with related works by the artist and will examine the topic of Hals's family portraiture as a whole, placing it in the context of his complete oeuvre.

The exhibition was prompted by the Toledo Museum of Art's acquisition in 2011 of Frans Hals's *Van Campen Family Portrait in a Landscape*, as well as the recent conservation of Brussels' *Three Children of the Van Campen Family*. These two works originally formed one composition, separated for unknown reasons probably in the late 18th century or early 19th century. The catalogue reunites the surviving sections of the Toledo/Brussels painting and proposes a reconstruction. It will discuss how the four compositions are constructed, what symbolic elements are included, and what we know about the sitters. It also presents new discoveries about the Van Campen family, placing them in Haarlem society of the early 1600s.



Eds. Lawrence W. Nichols,  
Liesbeth De Belie, and  
Pieter Biesboer

112 pages, 70 colour  
illustrations  
8 1/4 x 9 3/4 in, hardcover

\$ 29.95  
978-3-7774-3007-2  
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#### EXHIBITION

Toledo Museum of Art  
10.13.2018–01.06.2019

The Royal Museums of Fine  
Arts of Belgium, Brussels  
02.02.–04.28.2019

Museo Thyssen-Bornemisza,  
Madrid  
05.18.–08.11.2019

« Children of the Van Campen  
Family with a Goat-Cart  
(fragment), ca. 1623–25, Royal  
Museums of Fine Arts of Belgium,  
Brussels

4 Family Group in a Landscape,  
ca. 1645–48, Museo Thyssen-  
Bornemisza, Madrid

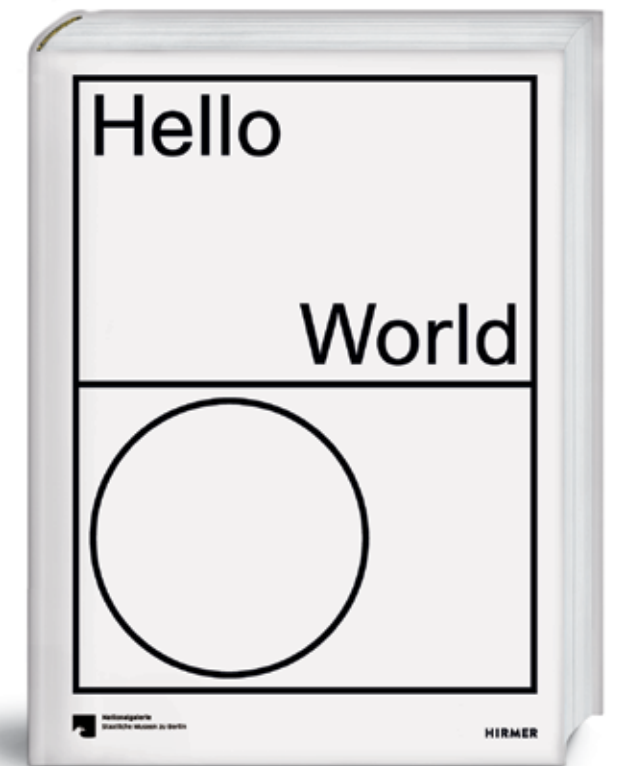




The path to a museum of the twentieth century: a self-positioning of the internationally renowned collection of the Nationalgalerie Berlin

A paradigm shift in a globalising present – from a Western-informed understanding of art to the global turn

A large-scale exhibition in the entire exhibition space of Hamburger Bahnhof featuring artworks from all over the world



## HELLO WORLD REVISING A COLLECTION

What could the primarily Western collection of the Nationalgalerie look like today if a global understanding of art had informed its development? Looking at artworks from non-European centres of Modernism and their activities, untold stories and overlooked connections are picked up and developed.

The Nationalgalerie Berlin subjects its collection to a critical revision, focusing on those areas of the collection which are not central to a Western understanding of art. Starting points include Heinrich Vogeler's turn to the Soviet Union, the Dadaist Tomoyoshi Murayama's sojourn in 1920s Berlin, and Joseph Beuys' collaborations with Nicolás García Uriburu. The result is a narrative of art from 1900 to the present which, from a global perspective, selectively takes up and explores historical, international, and transregional connections between artists and cultural contexts.

Ed. Udo Kittelmann for the Nationalgalerie, Staatliche Museen zu Berlin

Contributions by D. Ananth, Z. Badovinac, S. Beckstette, A. Bertina, E. Blume, D. Bystron, C. Deliss, J. Dirksen, D. Garza Usabiaga, R. Gadebusch, V. Galstyan, A. C. Gebbers, N. Ginwala, A. Giunta, U. Kittelmann, G. Knapstein, V. König, T. Mamine, A. Neufert, M. Pehlivanian, M. Roumigières, G. Samboh, N. Schallenberg, N. Sheikh, E. Supriyanto, H. Völckers

434 pages, 750 colour illustrations  
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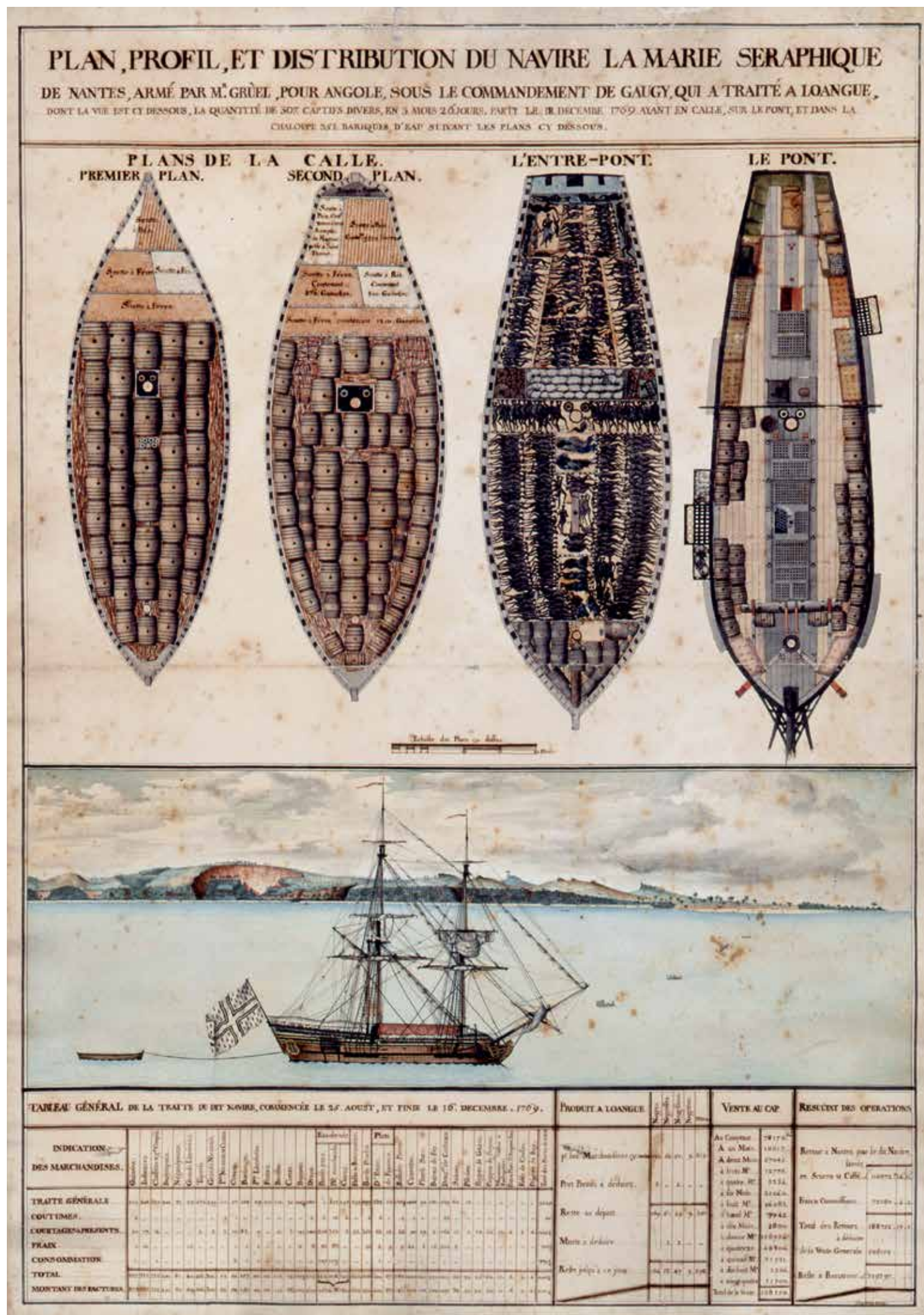


**EXHIBITION**  
Hamburger Bahnhof  
03.23.–08.19.2018

« Heinrich Vogeler, *Karelien und Murmansk* (complex picture), 1926  
‡ Mladen Stilinović, *An Artist Who Cannot Speak English Is No Artist*, 1992







Highpoints of over 2,000 years of European maritime cultural history

A presentation featuring over 400 illustrations spanning the centuries

The acute topicality of a profound non-fictional book: the flight of refugees across the seas to Europe, the exploitation of sea resources



## EUROPE AND THE SEA

The history and culture of Europe has been decisively shaped by the exploration and use of the seas surrounding Europe. This catalogue book reflects the significance of the sea as a space of rule and trade for Europeans, as bridge and border, as a resource and a place of longing. The book also reviews the changing perception of the sea in the arts.

Europe is a maritime continent: measured by the length of its coasts and its total size, none of the five continental masses on the planet has more points of contact with the seas than Europe. The importance of the sea for the development of European civilisation is illustrated by the themes of myths, shipbuilding and seafaring, rule of the seas, European coastal trade, expansion, the slave trade, migration, the maritime global economy, resources, oceanography, tourism and the artistic perception of the sea. Thirteen themes, each linked to a port city, range from Antiquity to the present day and demonstrate that the domination of the seas was a central component of European power politics for centuries.

Eds. Dorlis Blume, Christiana Brennecke, Ursula Breymayer, Thomas Eisentraut

Essays by E. Baltrusch, B. Belge, R. Crowley, G. Elligsen, K. Gualdé, A. Haaland, R. Hachtmann, L. Heerten, A. Kube, O. Mörke, M. North, C. Pagenstecher, D. Richter, D. Röhrlich, S. Rinke, P. de Souza, U. Wolff-Thomson

448 pages, 301 colour illustrations, 114 b/w  
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August 2018



### EXHIBITION

Deutsches Historisches Museum, Berlin  
06.13.2018–01.06.2019



« Slave ship La Marie Séraphique from Nantes, 18th century  
4 left: Behaim globe (copy), 1492;  
right: Sailors in front of a sailing ship, North Sea, around 1900

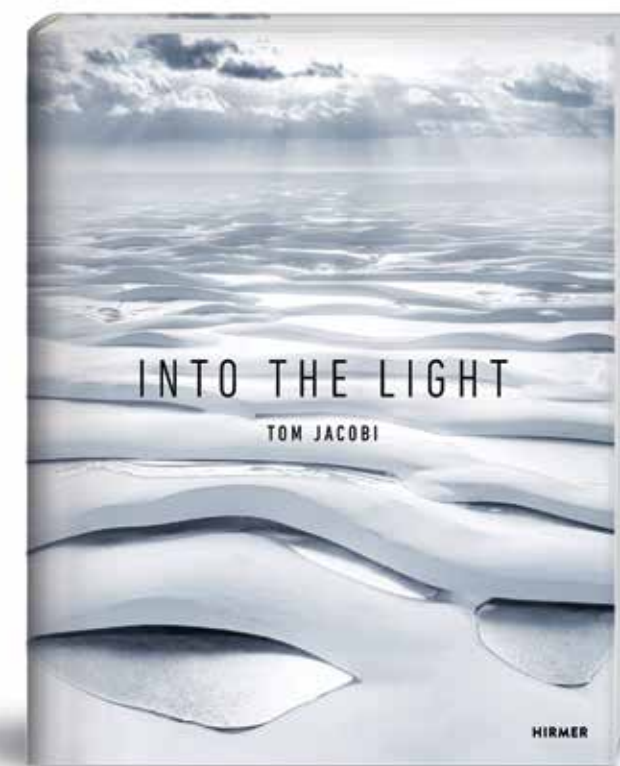




Monumental landscapes in white  
from seven continents

Powerful photographs of timeless  
and undying beauty

The magic of the colour white,  
presented in a high-quality publication



## INTO THE LIGHT

BETWEEN HEAVEN AND EARTH, BETWEEN LIGHT AND DARKNESS

Since earliest times the colour white has exerted a powerful fascination on Man for its purity, glistening brightness, magic and symbolism. Fascinated by the power of the colour white, Tom Jacobi travelled seven continents and photographed breathtaking landscapes which reveal a timeless power and offer space for contemplation.

The colour white is an integral part of the history of mankind, from a religious point of view and in philosophy and nature. The Bible states: "God spoke: Let there be light". For the ancient Egyptians white was the colour of happiness. The Romans described someone who was always lucky as a "Child of the White Hen". In Buddhism the white lotus blossom is the symbol of enlightenment. And the Antarctic summer shows one of the most haunting landscapes in white. Tom Jacobi's landscape photos celebrate the colour white in an impressive manner: monumental, magical and the opposite of black: light compared with nothingness and chaos.

Tom Jacobi

English-German edition

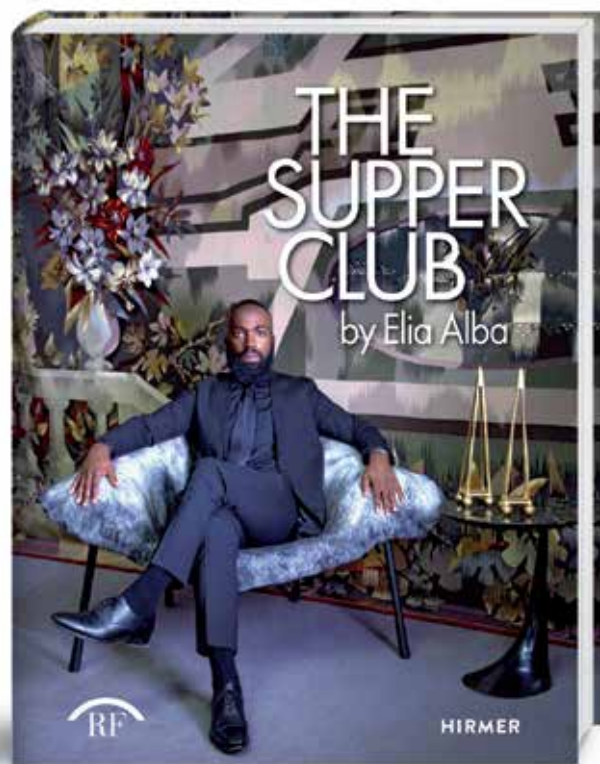
144 pages, 70 colour  
illustrations  
10 ½ × 12 ½ in, hardcover

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978-3-7774-3063-8  
August 2018



◀ Magic Mushroom, White  
Desert, Egypt  
◀ Clean Cut, Lake Abraham,  
Canada





Contemporary art at the intersection of race and culture

Photographic portraiture by a female artist

Picturing diversity: portraits of artists of colour

## THE SUPPER CLUB

BY ELIA ALBA

Elia Alba's *The Supper Club* photographic portrait series depicts U.S.-based artists of colour. Alongside the portraits are excerpts from dinner conversations addressing issues that relate to race and visual culture on themes including sanctuary, policing, post-black identity and intersectional identities connecting gender, race and privilege.

Elia Alba's *The Supper Club* focuses on racial politics and visual culture. Curated by Sara Reisman for The Shelley & Donald Rubin Foundation, *The Supper Club* is comprised of socially-engaged dinners and portraits of artist participants. She began photographing artists of color like LaToya Ruby Frazier and Mickalene Thomas in 2012. To give voice to her community Alba hosted dinners, 25 so far, with themes like Baltimore, Race and Identity (in honor of Freddy Gray) and Racial Subjugation in Latin America. Inspired by *Vanity Fair*'s "Hollywood Issue," Alba's portraits capture each artist's unique voice, transforming them into iconic images.



► *The Star* (Kalup Linzy), 2015.

Photographed at Elia's studio, Sunnyside, Queens, NY

►► *The Earthseed* (Simone Leigh), 2016. Photographed in Crown Heights, Brooklyn, NY



Sensitive photographs of people's lives in Havana

Havana beyond the usual clichés

Inspiring essay by Michael Freeman on documentary photography

With a literary text by Leonardo Padura

## HAVANA. SHORT SHADOWS

Havana triggers a wealth of images and projections in our mind's eye. Beyond the clichés, the photographer Eva-Maria Fahrner-Tutsek focuses her gaze on everyday life in Havana. Her photographs show life in the streets and the mood of the people. As we look and read, the light and dark sides of the capital of Cuba are gradually revealed.

The most recent economic recession has brought the changes which had just begun in Cuba to a standstill. The associated privations are reflected in the behaviour and the faces of the people living in Havana. Fahrner-Tutsek's photographs show the inhabitants of the city as they go about their business (which is often non-existent), sit on the street, perhaps play or simply wait. In a poetic approach the Cuban writer Leonardo Padura describes life in present-day Havana. The volume is enhanced by an insightful essay by the noted photographer and photographic theorist Michael Freeman.

Photographs by  
Eva-Maria Fahrner-Tutsek

Texts by Eva-Maria Fahrner-Tutsek, Michael Freeman, Leonardo Padura

English-Spanish-German edition

164 pages, 60 colour illustrations  
9 ½ × 11 ¾ in, hardcover

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September 2018



Calle San Ignacio, La Habana Vieja





Shines a spotlight on a body of work in the history of media art that has been overlooked

Introduces new scholarship alongside previously unpublished archival materials

Recovers a number of noteworthy and often funny historical works exhibited in decades

## BEFORE PROJECTION VIDEO SCULPTURE 1974–1995

*Before Projection: Video Sculpture 1974–1995* shines a spotlight on a body of work in the history of video art that has been largely overlooked since its inception. The exhibition explores connections between our current moment and the point at which video art was transformed dramatically by the entry of large-scale, cinematic installation into the gallery space. It presents a reevaluation of monitor-based sculpture since the 1970s and serves as a tightly focused survey of works that have been rarely seen in the last twenty years.

The exhibition catalogue focuses on the period after very early experimentation in video and before video art's full institutional arrival – coinciding with the wide availability of video projection equipment – in the gallery and museum alongside painting and sculpture. Proposing to examine what aesthetic claims these works might make in their own right, the exhibition aims to resituate monitor sculpture more fully into the narrative between early video and projection as well as assert its relevance for the development of sculpture over the course of the 1980s in general.

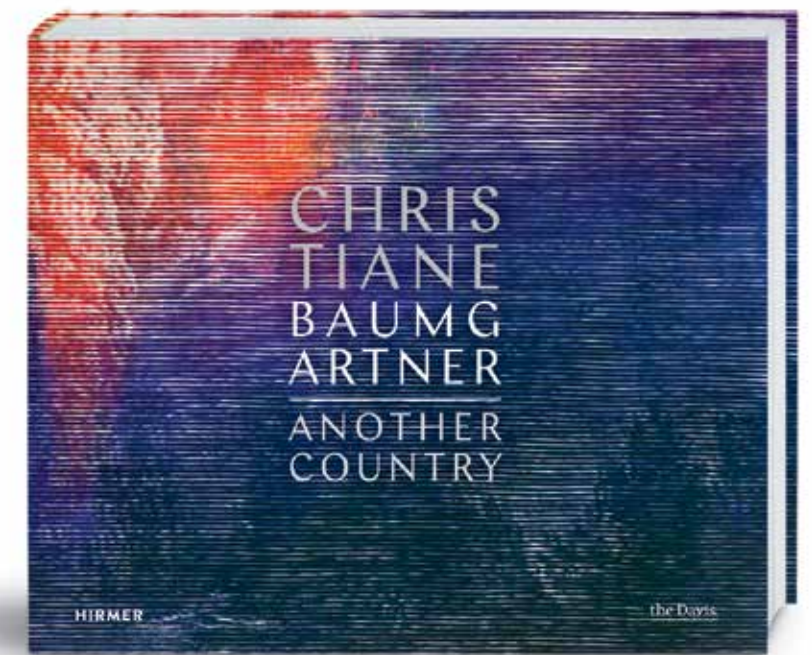


Maria Vedder, *PAL or Never The Same Colour*, 1998

Monumental monochrome woodcuts taken from her own video stills

Christiane Baumgartner's work deals with the convergence of speed and standstill

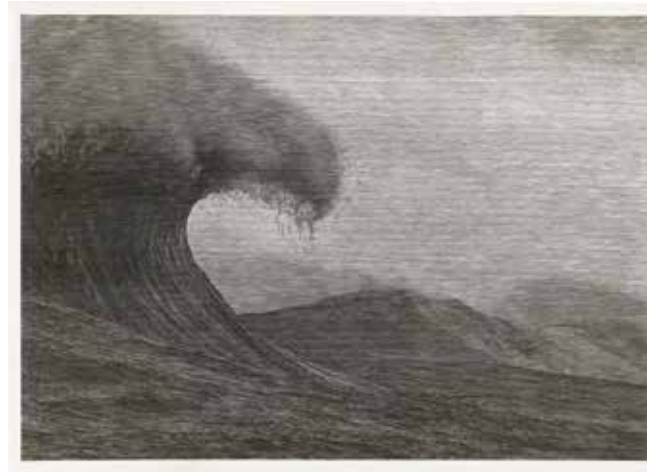
Combination of the earliest and the latest reproduction processes: woodcut and video



## CHRISTIANE BAUMGARTNER ANOTHER COUNTRY

*Christiane Baumgartner: Another Country* complements the artist's first major museum exhibition in the U.S. and offers an in-depth introduction to the artist's work at mid-career. Baumgartner is best known for monumental woodcuts, hand-carved prints that literally and conceptually expand the traditional boundaries of the medium beyond expectation.

Leipzig-based artist Christiane Baumgartner (b. 1967) works at the intersection of old and new media to expand the conceptual and technical capacities of printmaking. Sourcing images from cinema and TV or from her own photographs and videos, she hand-carves woodcuts that defy convention and expectation. Often monumental in scale or undertaken in large series, the work is about speed and transmission, about human sight and its elusive capture, about cultural memory and modes of representation. Essays contextualise the work in relation to German printmaking and the Leipzig school; an interview with the artist surveys her praxis at mid-career.



Ed. Lisa Fischman

144 pages, 70 colour illustrations  
11 × 9 in, hardcover

\$ 34.95  
978-3-7774-3083-6  
September 2018



**EXHIBITION**  
Davis Museum at Wellesley College  
09.20.–12.16.2018

*The Wave*, 2017





An impressive transformation: From the street into museums and galleries and back to the street: urban art graffiti in an impressively designed book on an artist

The first kiss, riding a skateboard or a bicycle, walking the dog – *Graffiti Girl* illustrates small moments of happiness

A bold statement against today's loss of truth in an outstanding artist publication



## ERAN SHAKINE

### GRAFFITI GIRL

The Israeli artist Eran Shakine is known for his cryptic, minimal drawings. His primary motif is the Graffiti Girl, which he has repeatedly painted, drawn, sprayed, and shaped for over a decade now. The publication exposes for the first time all the facets of the Graffiti Girl and presents the unique relationship between artist and motif.

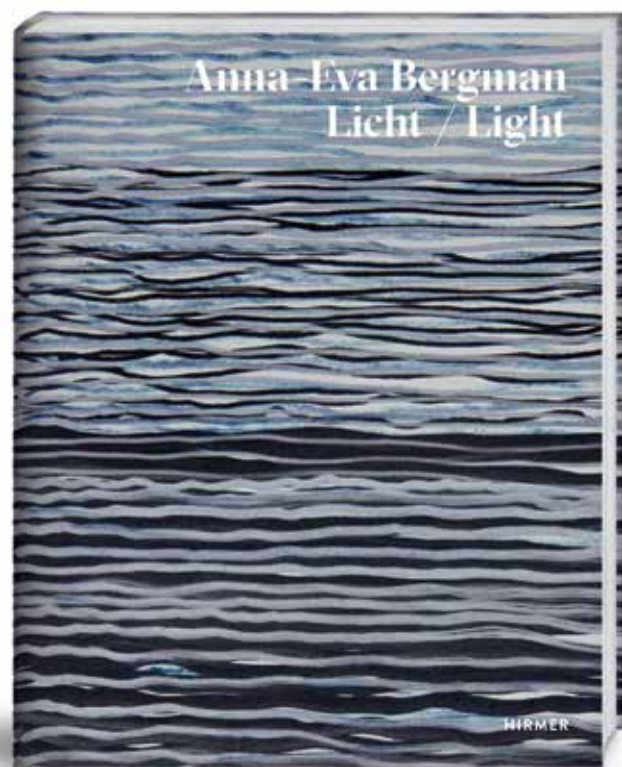
Whether Eran Shakine found the Graffiti Girl or she found him is difficult to say. While engaged in a psychological research and listening to recorded sessions, Shakine scribbled on old magazines and soon the lines and curves began to assume the outline of a faceless girl. She followed him out onto the street and soon appeared as urban art in the city. For over 15 years the Graffiti Girl has accompanied Shakine now; he has created her out of different materials and placed her in the most varied situations. The artist has discovered a motif that transcends borders in her undefined, reduced form. The Graffiti Girl allows emotional access beyond all class, cultural, or religious affiliations and is an icon working against today's loss of truth.

192 pages, 120 colour and b/w illustrations  
7 1/4 x 9 1/4 in, softcover

\$ 34.95  
978-3-7774-3069-0  
October 2018







Rediscovery of an important woman painter of the 20th century

Mediterranean light rendered in abstract paintings

Matchless

## ANNA-EVA BERGMAN LICHT / LIGHT

Alfred Weidinger and Jan Nicolaisen for the City of Leipzig.

In cooperation with the Fondation Hartung Bergman and Domaine de Kerguéhennec  
Contributions: Céline Flécheux, Romain Mathieu und Jan Nicolaisen

English-German edition

96 pages, 50 colour illustrations  
8 3/4 x 11 in, hardcover

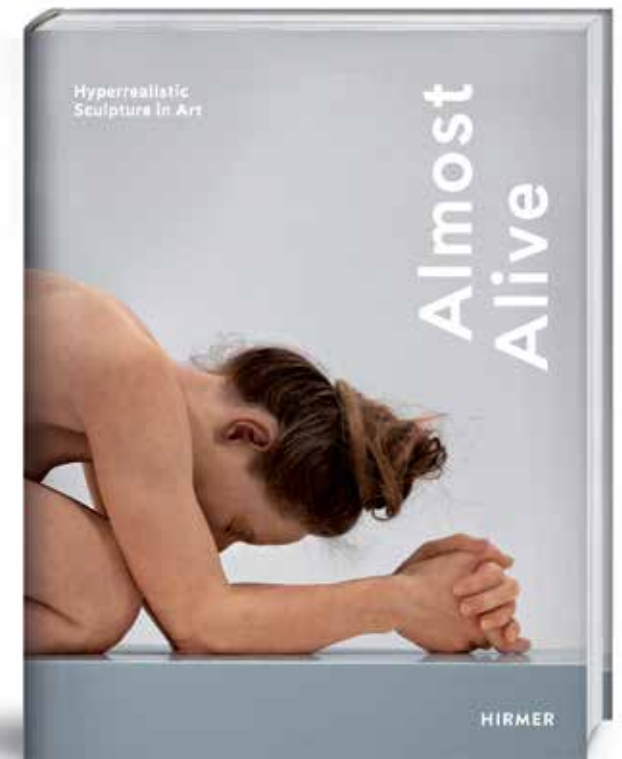
\$ 29.95  
978-3-7774-3039-3  
August 2018



### EXHIBITION

Museum der bildenden Künste,  
Leipzig  
01.12.–04.08.2018

N°12 – 1975 Terre ocre avec  
ciel doré



Profound insight into the development of the human figure in Hyperrealism over the last 50 years

## ALMOST ALIVE HYPERREALISTIC SCULPTURE IN ART

From the 1960s and 1970s onwards, different sculptors became involved with a mode of realism based on the physically lifelike appearance of the human body. By deploying traditional techniques of modelling, casting and painting in order to recreate human figures they follow different approaches towards a contemporary form of figural realism. The sculptures show how the way we see our bodies has been subject to constant change.

The publication presents artworks of all important representatives of Hyperrealism. From the early pioneers like George Segal, Duane Hanson and John DeAndrea this comprehensive selection demonstrates how Hyperrealistic sculptures continuously developed up to the current stars of the movement like Ron Mueck, Sam Jinks, Evan Penny, Tony Matelli and Patricia Piccinini.

Ed. Otto Letze, Nicole Fritz

English-German edition

144 pages, 70 colour illustrations  
8 1/2 x 10 1/2 in, softcover

\$ 34.95  
978-3-7774-3117-8  
August 2018



### EXHIBITION

Kunsthalle Tübingen  
07.21.–10.21.2018



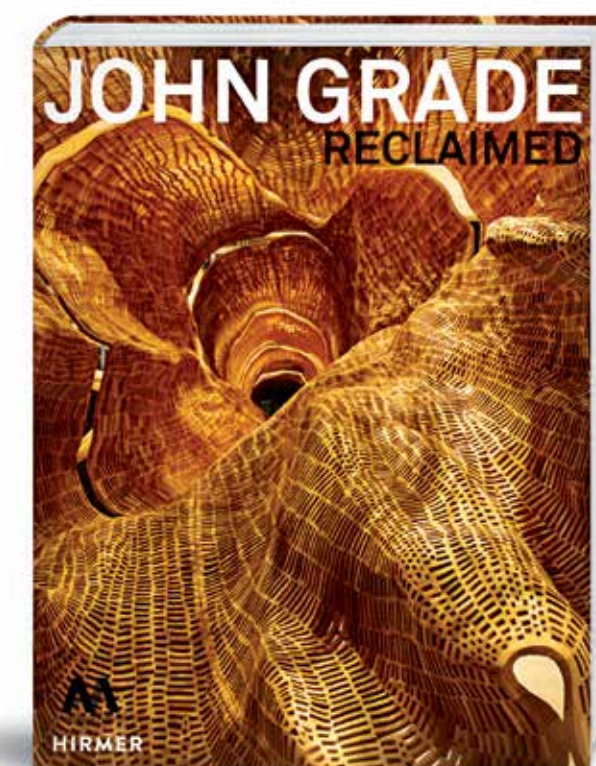




First major monograph on this significant contemporary, living artist

Art and environment at time of great environmental change

Will accompany a major travelling exhibition titled John Grade: Murmur



## JOHN GRADE RECLAIMED

John Grade's drawings, sculptures and installations are weathered, marked, worn and disintegrated. Made of reclaimed wood or paper, the works are buried for termites to devour, sunk into a bay to collect barnacles, or hung in forest trees for birds to eat.

Grade's work represents our changing environment. An attraction to travel and to the land shapes the work, mirroring patterns found in nature, such as wasp nests, erosion, honeycombs, rocks, trees and the passage of time. Grade invites natural forces to erode and change the work and its material, exploring both control and disruption and risk and measured thought. The works begin from an experience – a reaction to place and history or a trek into the landscape, whether it is the old growth forests of the Pacific Northwest or the hills of Iceland.

Eds. Julie Decker,  
Nicholas Bell

300 pages, 200 colour  
illustrations  
10 × 13 in, hardcover

\$ 65.00  
978-3-7774-3077-5  
November 2018



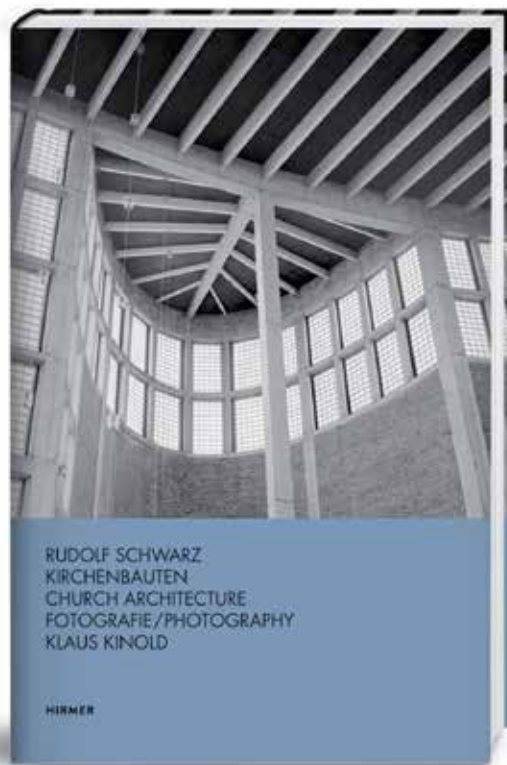
### EXHIBITION

John Grade: Murmur (organised by the Anchorage Museum). Travelling to Mystic Seaport: The Museum of America and the Sea in 2018 and other venues TBD, through 2020



Cover: *Middle Fork*, 2014–2017, Seattle Art Museum Commission  
◀ *Elephant Bed (part two)*, 2010, Whatcom Museum, Bellingham, WA  
◀ *Spur*, 2016, Craters of the Moon National Monument





One of the most important architects  
of modern church architecture

Architecture photography that expresses  
the essence of the building

Kinold and Schwarz: the magnificent  
collaboration of two artists

## RUDOLF SCHWARZ CHURCH ARCHITECTURE

The German architect Rudolf Schwarz (1897–1961) numbers among the leading masters of church architecture in the 20th century. Inspired by the Catholic Youth Movement, he has designed over 40 religious buildings since 1924. His œuvre includes numerous new buildings as well as alterations and renovations. In addition, he has made a name for himself as the author of fundamental texts on sacred architecture.

This publication documents his trend-setting sacred buildings in Germany and Austria that have retained their magnetic attraction until today. The renowned Munich architecture photographer Klaus Kinold has repeatedly and intensively engaged with the churches by Rudolf Schwarz. This bilingual publication not only introduces the renewer of Catholic church architecture, but also presents his close cooperation with visual artists, among them Ewald Mataré and Georg Meistermann. Mies van der Rohe was not the only one to praise the architect: “Rudolf Schwarz was a thinking architect, and architecture was for him a designed order full of meaning.”



Ed. Hans-Michael Koetzle  
Photographs: Klaus Kinold  
German-English  
Italian appendix  
72 pages, 55 illustrations  
8 ¼ × 12 ½ in, hardcover, dust jacket  
\$ 42.00  
978-3-7774-2737-9

Wolfgang Jean Stock  
Ed. Klaus Kinold  
Photographs: Klaus Kinold  
German-English  
80 pages, 55 colour illustrations  
8 ¼ × 12 ½ in, hardcover, dust jacket  
\$ 42.00  
978-3-7774-3003-4

Wolfgang Jean Stock  
Ed. Klaus Kinold  
Photographs by Klaus Kinold

English-German edition

80 pages, 55 colour  
illustrations  
8 ¼ × 12 ½ in, hardcover

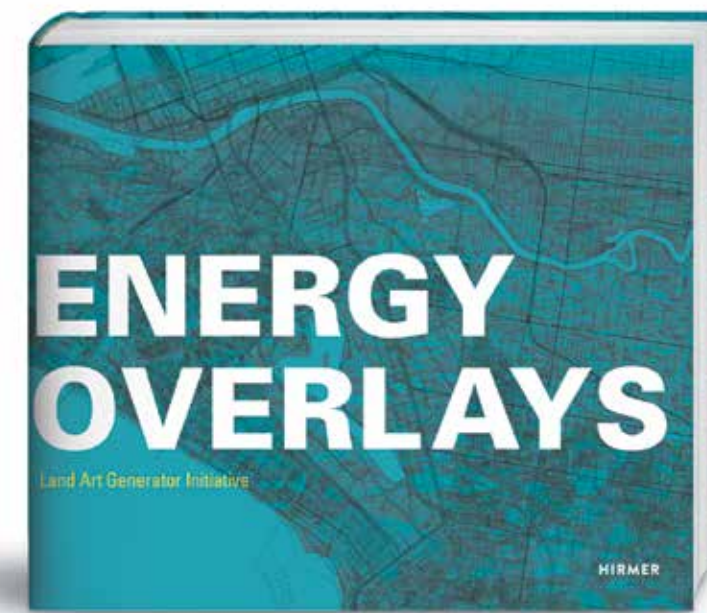
\$ 42.00  
978-3-7774-3002-7  
August 2018



Exemplary designs of our  
sustainable future

New energy infrastructure meets  
architecture and urban design

The superimposition of energy and  
art onto an emerging master plan  
for urban regeneration



## ENERGY OVERLAYS LAND ART GENERATOR INITIATIVE

*Energy Overlays* provides a glimpse into our post-carbon future where energy infrastructure is seamlessly woven into the fabric of our cities as works of public art. Fifty designs use a variety of renewable energy technologies to arrive at innovative site-specific solutions. Power plants of the future will be the perfect place to have a picnic!

On the foreshore of St Kilda with the skyline of Melbourne as a backdrop rises a new kind of power plant – one that merges renewable energy production with leisure, recreation, and education. *Energy Overlays* provides a roadmap to our sustainable future with essays about the energy transition and beautiful renderings and diagrams of more than fifty designs. The result is a city where the infrastructures that power our world are designed to be reflections of culture, where public parks provide clean electricity to the city grid, and where the art that makes our lives more vibrant and interesting is also part of the solution to climate change.

Ed. Robert Ferry,  
Elizabeth Monoian

240 pages, 250 colour  
illustrations  
9 ½ × 11 in, hardcover

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978-3-7774-3068-3  
November 2018

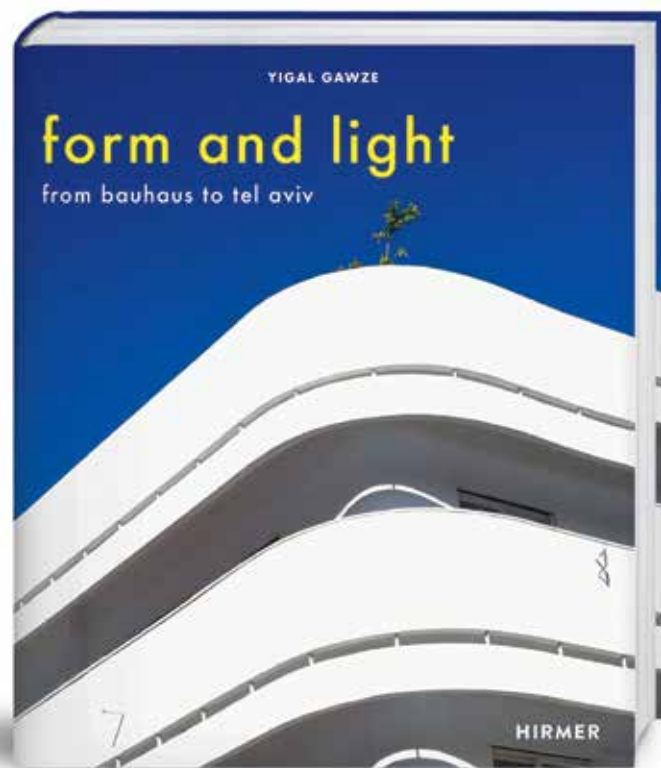


**EXHIBITION**  
Fed Square, Melbourne  
Australia / Victoria State  
Government  
10.11.–10.17.2018  
RMIT Design Hub  
10.23.–10.31.2018



*Beyond the Wave*, a submission by  
Jaesik Lim and Heerim Architects  
and Planners to the 2014 Land Art  
Generator Initiative design  
competition for Copenhagen





A vivid portrait of a UNESCO heritage site rediscovered, restored and brought back to life.

Evokes the beauty of simplicity of Bauhaus architecture

Depicting the outstanding architectural synthesis of the modernist trends in Tel Aviv of the 1930s.

Utopian spirit which echoes the origins of the Modern movement.

## FORM AND LIGHT FROM BAUHAUS TO TEL AVIV

Yigal Gawze  
Essays by Yigal Gawze, Gilad Ophir, Michael Jacobson

120 pages, 100 colour illustrations  
9 ½ x 11 in, hardcover

\$ 49.95  
978-3-7774-3099-7  
October 2018

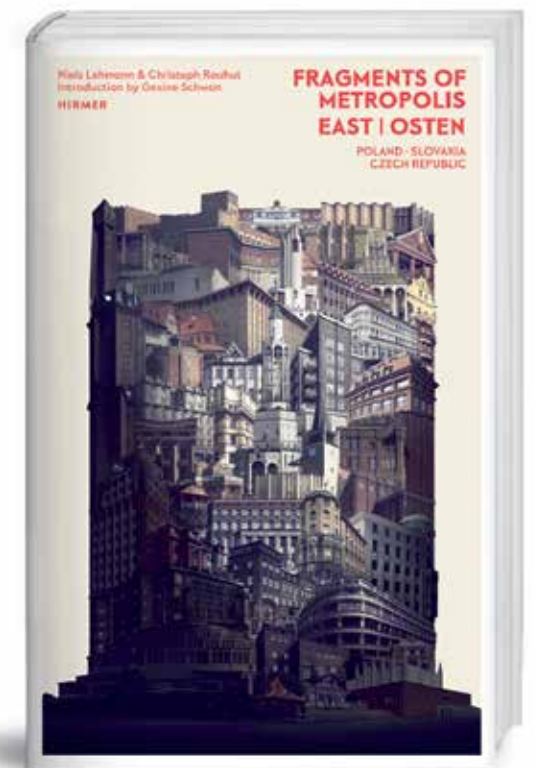


Yigal Gawze's photographs capture the abstraction, the simplicity and the optimism of early modernism in Tel Aviv. He distils the essence of the Bauhaus to bring it alive in a modern city and concentrates on the subtle effects of natural light upon architecture, a technique that the masters of the modern movement themselves applauded.

The fragment – an essential part of the structure which carries within it the genetic code of the whole, is in the core of this visual inquiry depicting Tel Aviv's White City. The encounter between a building style originating in Europe and the Mediterranean glare, is highlighted by the colour photography. While paying homage to the Bauhaus spirit and the avant-garde photographers of the 1920s, it is also a tribute to past ideals and present renewal, enhancing the current relevance of the Modern Movement in an exceptional urban setting. The images add up to create a portrait of a place by revealing the poetic essence of its architecture and the role light takes in shaping it.



Left: Magnet House stairwell, architect Yehuda Magidovitch, 1934; right: Levartovsky House, architects H. Sima & E. Glück, 1934



Including buildings by:

Otto Bartning, Peter Behrens, Max Berg, Josef Chochol, Pāvils Dreijmanis, Josef Gočár, Pavel Janák, Jan Kotěra, Emil Králíček, Otakar Novotný, Hans Poelzig, Jan Witkiewicz, and many others.

The third title in the bestselling series  
*Fragments of Metropolis*

## FRAGMENTS OF METROPOLIS – EAST THE EXPRESSIONIST HERITAGE IN POLAND, THE CZECH REPUBLIC AND SLOVAKIA

The Architecture of Expressionism is the upheaval of architecture in the roaring twenties – with regionally different emphases, schools and protagonists. The series' third volume documents all surviving buildings in Poland, the Czech Republic and Slovakia. The shared heritage of this important European region is presented in a fascinating rediscovery.

The enthusiasm for the Expressionist metropolis, an architecture of complexity, verticality and theatricality, in the 1920s captured also East-Central Europe. Despite regional differences, the surviving fragments bear witness to a determined will of form and a rich, skilful handling of colour, material and light. Joint together, the buildings tell the story of the Expressionist vision of a new modern society. In contemporary photographs and plan drawings *Fragment of Metropolis – East* documents 170 buildings in Bratislava, Brno, Gdansk, Hradec Králové, Katowice, Kraków, Legnica, Prague, Szczecin, Ústí nad Labem, Warsaw, Wrocław, as well as many other places. A detailed index and clearly arranged maps complete the reference work.

Niels Lehmann,  
Christoph Rauhut

Preface by Gesine Schwan  
Introduction by Beate Störtkuhl

English-German edition

300 pages, 170 colour illustrations, 40 plans and maps  
6 x 9 ¾ in, hardcover

\$ 35.00  
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August 2018



Poland, Legnica, local health insurance company. Architect: Konrad Beicht, ca. 1927





# GREAT ARTISTS SMALL PRICES HIGH QUALITY

Lavishly illustrated overview of the life and work of Koloman Moser

Published to accompany the exhibition “Kolo Moser. The Leopold Collection” in the Leopold Museum, Vienna

## KOLOMAN MOSER

Admired by contemporaries as an artistic “jack-of-all-trades”, Koloman Moser (1868–1918) is regarded today as one of the most important representatives of the Viennese Secession of around 1900. As a graphic artist and designer Moser was unparalleled in his artistic diversity, creating furniture, textiles, and objects – for the Wiener Werkstätte among others – that are icons of Modernism, as well as leaving behind an impressive oeuvre of paintings.

A group of progressive artists, including Koloman Moser, founded “The Association of Visual Artists of Austria, Secession” under the leadership of Gustav Klimt in 1897. Moser in particular is considered the outstanding graphic artist of the Secession, thanks to his design of posters, exhibition concepts and of the journal *Ver Sacrum*. He was the ideal master for the formation of the Gesamtkunstwerk “Vienna circa 1900”. In 1903 Moser founded, together with Josef Hoffmann and the industrialist Fritz Waerndorfer, the “Wiener Werkstätte” [Viennese Workshops].

Elisabeth Leopold,  
Stefan Kutzenberger

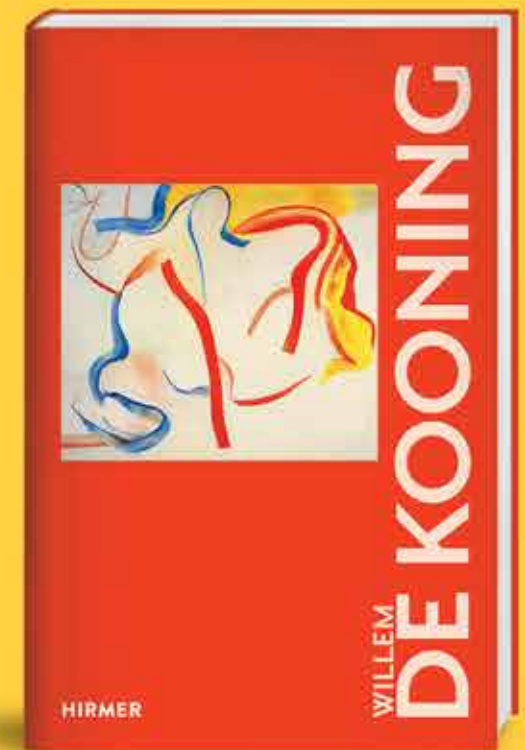
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Pioneer of Action Painting

Most current study on the market



## WILLEM DE KOONING

In 1926 22 year-old Dutch artist Willem de Kooning (1904–1997) travelled to the USA on a British freighter – without papers and hidden in the machine room. The young art student eked out a living by painting houses, signs and façades, before he was able after eight years to dedicate himself entirely to painting.

In the United States he established contacts with the art scene and forged friendships with artists such as Arshile Gorky, Franz Kline, Clifford Still, Jackson Pollock and Mark Rothko. Today De Kooning belongs to the outstanding painters of Abstract Expressionism and together with Jackson Pollock is regarded as a pioneer of Action Painting. This publication vividly examines De Kooning’s life, marked by self-doubts, successes, new beginnings, excesses and scandalous paintings, as well as the evolution of his artistic work. In addition, author Corinna Thierolf opens up exciting perspectives on De Kooning’s work by revealing entirely new, surprising relationships with the works of fellow artists such as Franz Marc, Piet Mondrian and Vasily Kandinsky.

Corinna Thierolf

72 pages, 51 colour  
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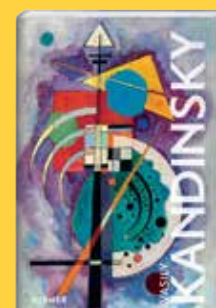
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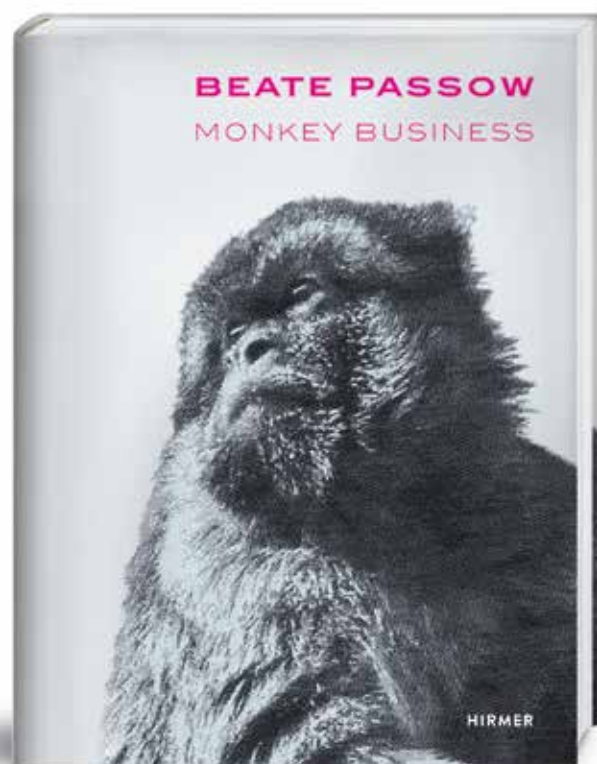
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Awarded the renowned  
Gabriele Münter Prize 2017

Beate Passow's incomparable  
textile art

Insightful works with topical  
political reference

## BEATE PASSOW MONKEY BUSINESS

In her series of images "Monkey Business" the artist Beate Passow portrays a mysterious fairy-tale world of political dimensions. The black and white images, which upon closer observation turn out to be sophisticated tapestries, question the ruling systems, economic structures, and political movements of contemporary Europe.

A Barbary macaque sits on a martial gun barrel in Gibraltar; a powerful bear mounts a bull; a skeleton-like figure strides over destroyed refugee boats on Lampedusa. The strange figures that inhabit "Monkey Business" narrate a penetrating mythology of the 21st century. In her narrative approach Passow subverts the established tapestry tradition, not praising rulers and heroes, but directing criticism – at today's Europe. Once celebrated as the stronghold of democracy and humanism, it is today marked by a military defensive stance at its borders, by a thoroughly corrupt capitalism, and by increasingly brazen Neo-Nazi movements.



Brussels, 2017

Ed. Karl Borromäus Murr  
English-German edition

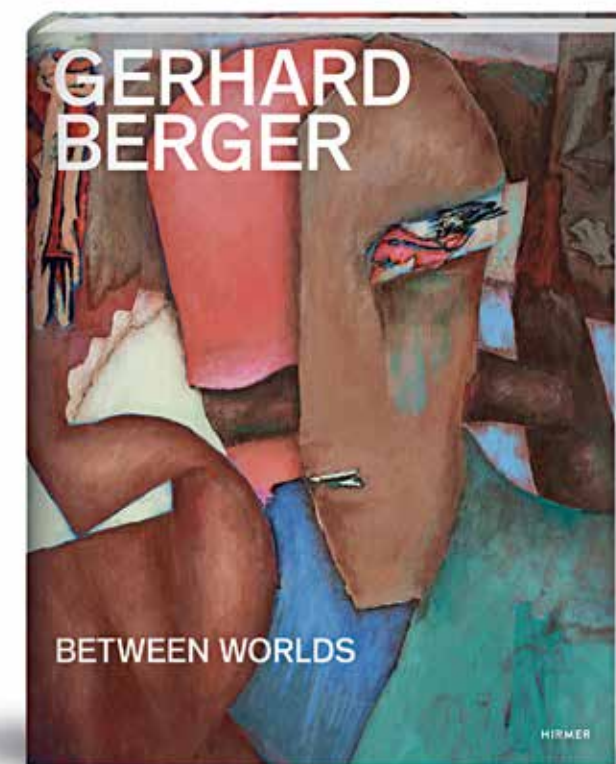
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August 2018



### EXHIBITION

tim | Staatliches Textil- und  
Industriemuseum Augsburg  
12.13.2017–04.01.2018



Extensive study of the diverse works  
of Gerhard Berger

The human figure as the code for  
experiencing power and powerlessness

Art as a reflection of the inner and  
outer world

## GERHARD BERGER BETWEEN WORLDS

In decades of artistic production Gerhard Berger (born in 1933) has arrived at a unique, characteristic visual language. His representation of humans, oscillating between figurative and abstract painting, is rooted in the great myths of humankind and in the religious visual conceptions of the world's cultures.

Gerhard Berger approaches his works deliberately: each picture is preceded by a long work process of sketching and testing the projected figurative forms in a previously established grid of the visual space. The graphic techniques learned in his youth, in particular typography, remain recognisable in this working process. Berger also imparted his precise method of working during his tenure at the Academy of Visual Arts in Munich. Since 1999 he has dedicated himself entirely as a freelance painter and graphic artist to his own visual universe, one that invites the observer to read and analyse its play of forms.

Ed. Jürgen B. Tesch

English-German edition

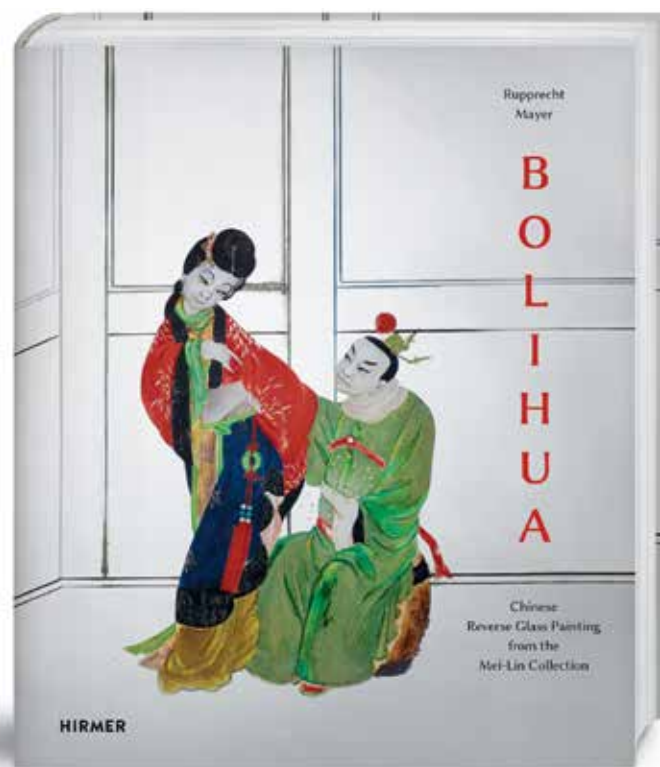
128 pages, 60 colour  
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978-3-7774-2993-9  
August 2018



◀ Loss of Control, 2012  
◀ Without title, 2013





Unique illustrated book in the West on Chinese reverse glass painting from approximately 1850 to 1950

Discover a genre of Chinese art almost unknown until now.

A fragile aesthetic of great beauty and variety

## BOLIHUA

### CHINESE REVERSE GLASS PAINTING FROM THE MEI-LIN COLLECTION

In this publication the sinologist Rupprecht Mayer presents 143 Chinese reverse glass paintings from a private collection in southern Germany. Traditional motifs of happiness, scenes from plays and novels, landscapes, China's entrance into modernity and the changing image of the Chinese woman define the central motifs.

Production of reverse glass paintings began in Canton in the 18th century, of which only those that found their way to the West are known today. After the end of exports in the middle of the 19th century this decorative art continued to enjoy popularity in China, but only very few of the many fragile paintings in Chinese households have survived the turmoil of wars and disruptions of the 19th and 20th centuries. Reverse glass painting fell into oblivion in China, with no collections in museums and very few private collectors. This first study in the West presents the beauty of this traditional art in all of its facets.

Ed. Rupprecht Mayer

English-Chinese edition

272 pages, 182 colour illustrations

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August 2018



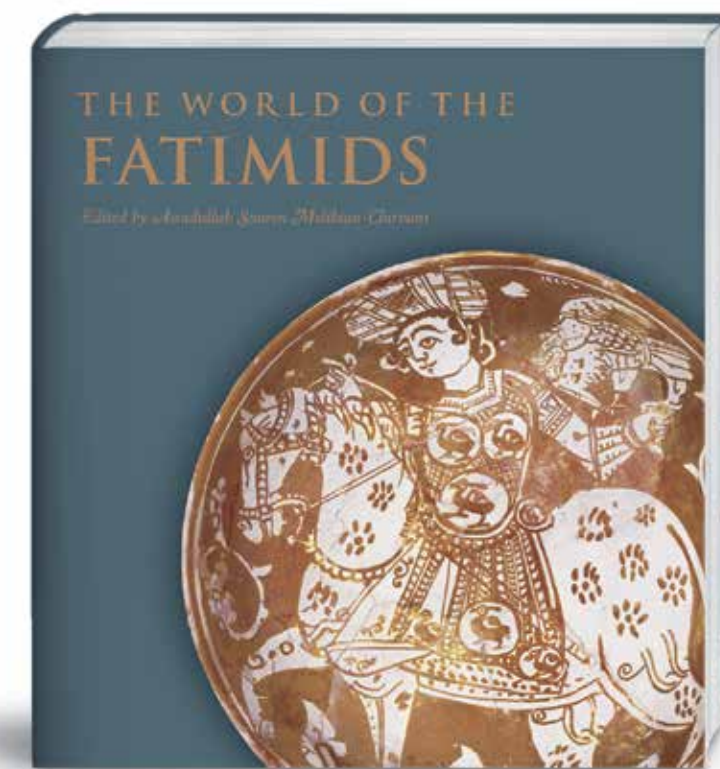
A Ballad Concert Given at Home, ca. 1925, private collection



One of the most comprehensive studies of Fatimid art and architecture ever published.

Essays by 17 leading Islamic art experts, including Assadullah Souren Melikian-Chirvani, Farhad Daftary, Bernard O'Kane and Doris Behrens-Abouseif, among others.

Addresses numerous intriguing questions about Fatimid art in the 10th to 12th centuries CE during the Ismail caliphate



## THE WORLD OF THE FATIMIDS

This survey in 14 essays of Fatimid art between the 10th and 12th centuries showcases the pottery, rock crystal, metalwork, textile, architectural, wood, and calligraphic creations of one of the most artistically inventive periods in Islamic culture, with special attention paid to the art of Christian and Jewish communities under the Fatimids.

Between the 10th and 12th centuries CE, the Fatimid caliphate ruled parts of present-day Algeria, Tunisia, Egypt, Sicily and Syria. Tracing their descent from the Prophet Muhammad's daughter, Fatima, the Fatimids reinvigorated Islamic art, producing splendid pottery, metalwork, rock crystal, wood, textile and calligraphic creations. This art showcased ingenious techniques, superb decorative methods and lively motifs displaying an inventive dynamism in the use of human, animal, vegetal, and abstract forms. Architecture, too, became a hallmark of Fatimid grandeur, resulting in such magnificent structures as al-Azhar University in Cairo, the Fatimids' capital.

Ed. A. S. Melikian-Chirvani  
Contributions by  
L. Abdeljaouad, D. Behrens-Abouseif, N. H. D. Boutros, D. Bramoullé, F. Daftary, M. Fierro, J. Den Heijer, M. Immerzeel, M. Makhoul, M. Massaiu, A. S. Melikian-Chirvani, B. O'Kane, P. Pilette, S. Pradines, T. Rooijakkers, P. Sanders, and P. Walker

352 pages, 180 colour illustrations  
9 1/2 x 10 1/4 in, hardcover

\$ 65.00

978-3-7774-3037-9

August 2018



#### EXHIBITION

Aga Khan Museum, Toronto  
03.10.2018–07.02.2018



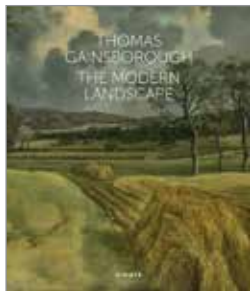
Rock-Crystal Lamp in Golden Frame, Egypt, 11th century, State Hermitage Museum, St. Petersburg, Russia



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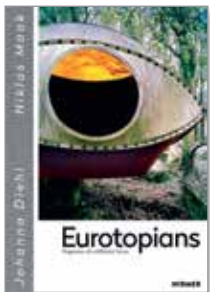
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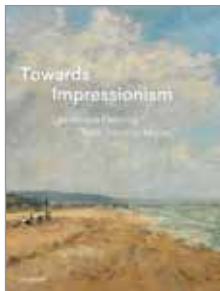
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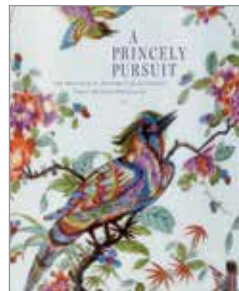
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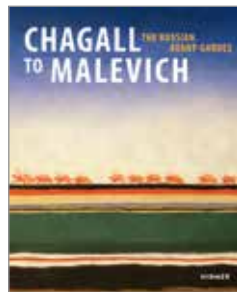
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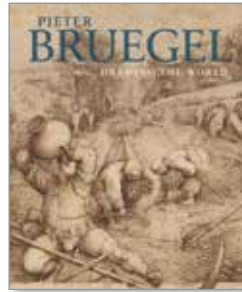
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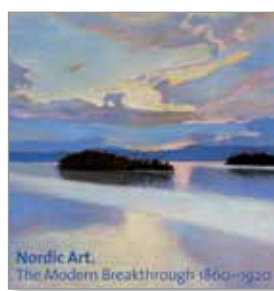
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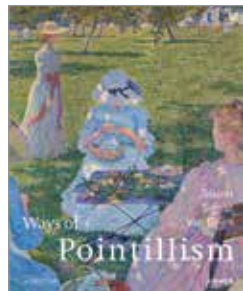
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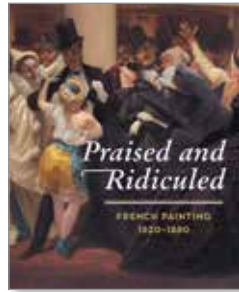
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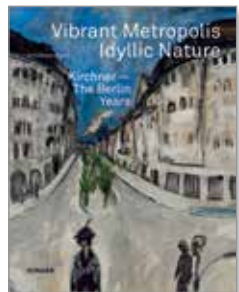
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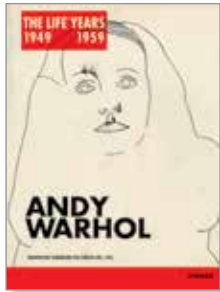


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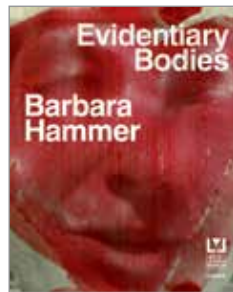
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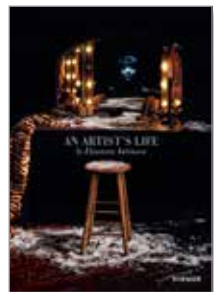
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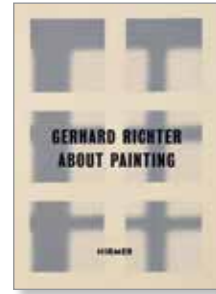
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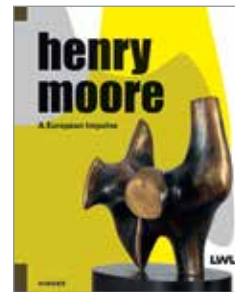
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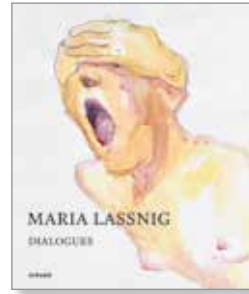
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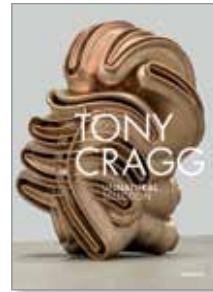
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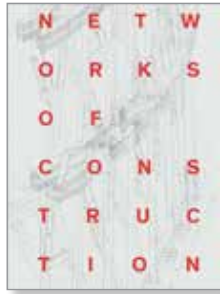
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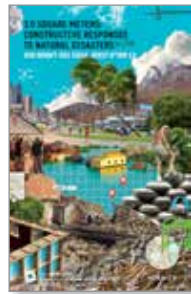
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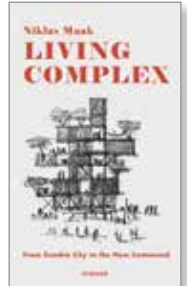
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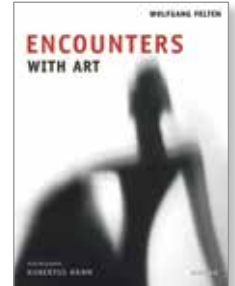
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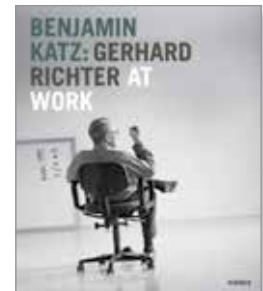
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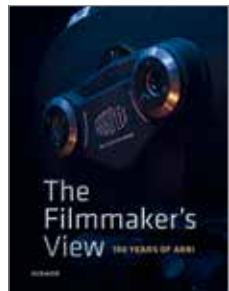
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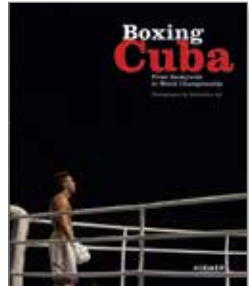
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▶▶ Illustration back page: Intensity, Seven Sister, United Kingdom. Taken from the publication *Into the Light – Between Heaven and Earth, between Light and Darkness*, see p. 21





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