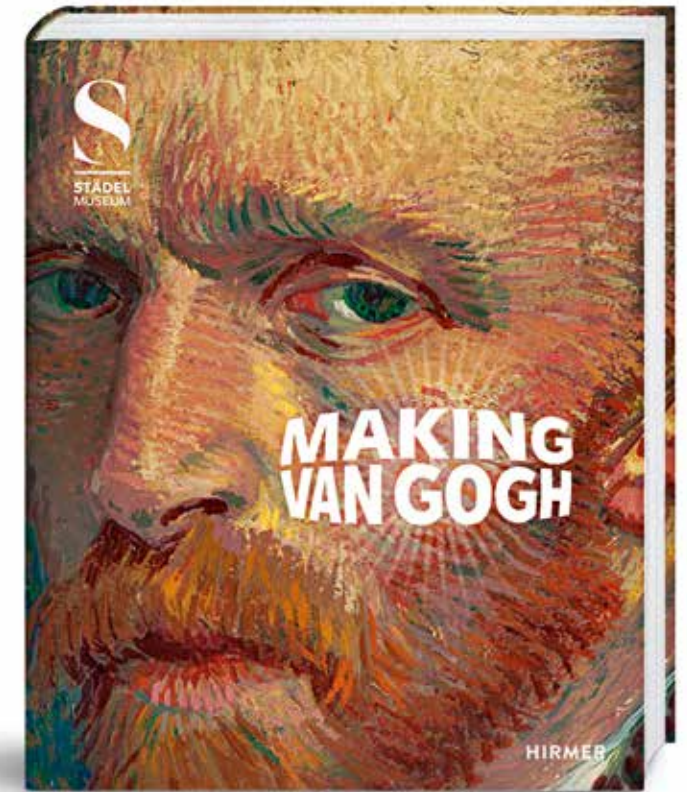




HIRMER
WINTER 2019



Making van Gogh focuses on the œuvre of Vincent van Gogh in the context of its reception. The publication examines the particular role which German gallerists, collectors, critics and museums played in the story of his success. At the same time it sheds light on the importance of van Gogh as a role model for the avant-garde generation of artists.



Some 50 central works by van Gogh alongside 70 masterpieces by his German followers

| 3

“Van Gogh is dead, but the van Gogh-chaps are alive! And how alive they are! It is van Goghing everywhere”, was how Ferdinand Avenarius described it in 1910 in the magazine *Der Kunstwart*. Vincent van Gogh's paintings exerted a particular fascination on young artists in Germany at the beginning of the twentieth century. Barely fifteen years after his death the Dutch artist was seen as one of the most important forerunners of modern painting. A selection of key works from all van Gogh's creative phases are juxtaposed with works by Max Beckmann, Erich Heckel, Ernst Ludwig Kirchner, Paula Modersohn-Becker, Gabriele Münter, Karl Schmidt-Rottluff and others.

MAKING VAN GOGH

Ed. Alexander Eiling,
Felix Krämer
With the cooperation of
Elena Schroll
Contributions by H. Biedermann, R. Dorn, E. Eiling, J. Kaak,
S. Koldehoff, F. Korn, F. Krämer,
I. Schmeisser, E. Schroll

336 pages,
304 colour illustrations
9 ¼ × 11 in, hardcover

\$ 60.00
978-3-7774-3298-4
November 2019



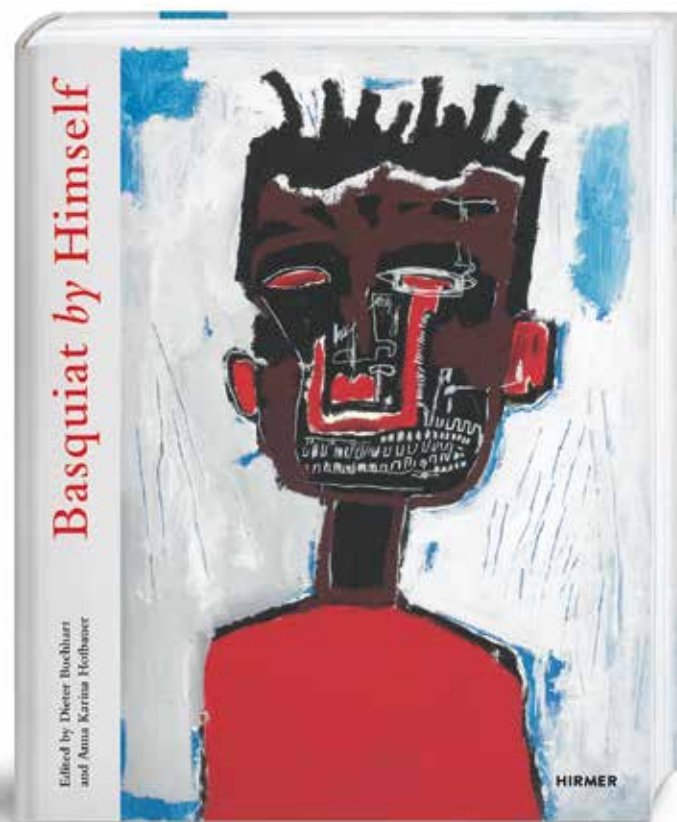
Exhibition

Städel Museum, Frankfurt
10.23.2019 – 02.16.2020

◀ Vincent van Gogh, *The Poplars at Saint-Rémy*, 1889, The Cleveland Museum of Art, Bequest of Leonard C. Hanna, Jr. 1958.32.

◀ Vincent van Gogh, *Fishing Boats on the Beach at Les Saintes-Maries-de-la-Mer*, 1888, Van Gogh Museum, Amsterdam (Vincent van Gogh Foundation)





The present publication is dedicated to the expressive self-portraits by Jean-Michel Basquiat and covers his lifelong intensive study of the self. In Basquiat's œuvre the self-portrait, one of the major subjects of art history, occupies a central position that has not been examined to date.

4 | A poet, musician, and graffiti prodigy

Jean-Michel Basquiat's self-portraits are regarded as being among the most important of his radical creative works. In addition to some 50 specific portraits of himself, we can also see his series of likenesses of African-American men as concealed reproductions of the artist. Not least because Basquiat, who was affected himself by everyday racism, identified with his heroes, saints and martyrs as he portrayed them. Thus his major topics from identity, discrimination and prejudice to capitalism, the market and oppression are all to be found in these key works.

BASQUIAT BY HIMSELF

Ed. Dieter Buchhart,
Anna Karina Hofbauer
Contributions by D. Buchhart,
Liz Rideal

160 pages,
120 colour illustrations
10 x 12 ¼ in, hardcover

\$ 45.00
978-3-7774-3299-1
October 2019

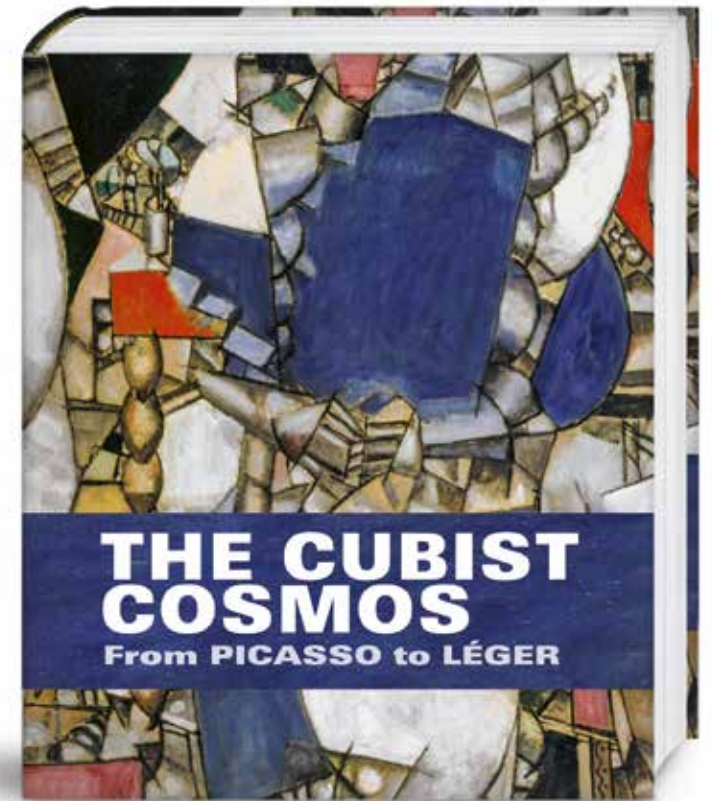


► Jean-Michel Basquiat,
Self-Portrait with Suzanne, 1982,
Collection Stephanie Seymour Brant
► Jean-Michel Basquiat,
Self-Portrait, 1985, Private collection





This volume unfolds the development of Cubism between 1907 and 1917. It conveys the moment's enormous stylistic range and its revolutionary potential for the art that would follow during the twentieth century. It also presents as part of the story of Cubism the way that representatives of the avant-garde adopted and transformed the Cubist pictorial language.



Lavishly illustrated: the new standard work on Cubism

| 7

In chronologically and thematically arranged chapters the publication shows how the influence of folk art and archaic sculpture as well as the works of Paul Cézanne initially became increasingly evident in the paintings of Picasso and Braque. From 1908 crystalline, geometric elements, as it were, appear. Until 1911 the characteristic prismatically fragmented forms and an almost colourless austerity dominated. The new pictorial language was taken up by artists like Juan Gris, Fernand Léger, Robert and Sonia Delaunay and Henri Le Fauconnier, who developed and presented it in large formats in the Salon exhibitions of the Paris art world.

THE CUBIST COSMOS FROM PICASSO TO LÉGER

Eds. Brigitte Leal, Christian Briend, Ariane Coulondre

320 pages,
330 colour illustrations
9 ¼ x 11 ½ in, hardcover

\$ 60.00
978-3-7774-3262-5
July 2019



Exhibition
Kunstmuseum Basel
03.30. – 08.04.2019

« Henri Matisse, *Tête blanche et rose* (automne 1914), Centre Pompidou, Musée national d'art moderne, Paris

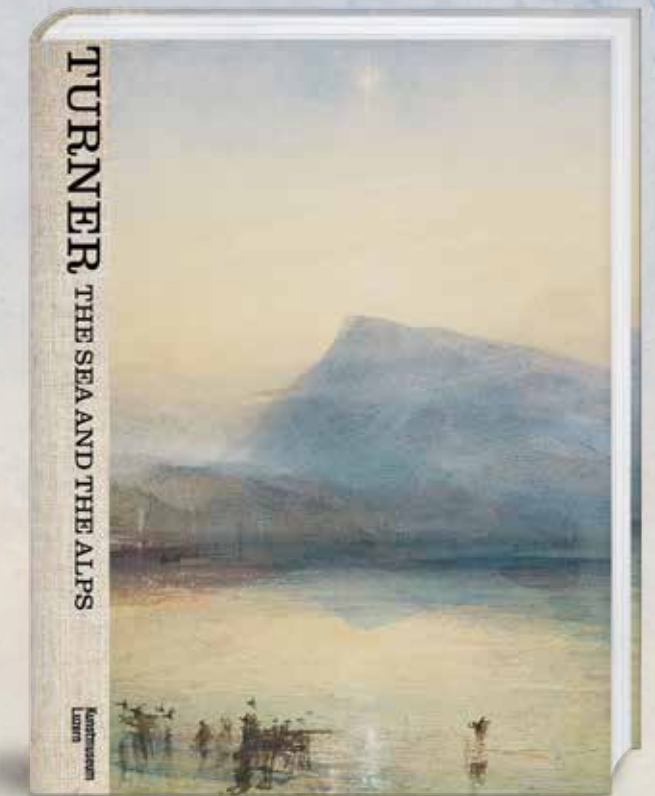




Cees Noteboom

There is not only one Turner, but a number. A heroic one, a contemplative one, a mystical one, one who studies, one for whom a single breath of light and colour on paper is sufficient, one who reflects on the violence of the Flood, one who bows to Goethe's colour theory and all of its implications, one who focuses on the movement of water as few have done before but who also wants to penetrate into the essence and secret of mountains. If you look for a long time, you can see that he wanted to know what mountains actually are.

Extensive journeys in Britain and continental Europe provided an inexhaustible source of inspiration for the visionary colour compositions of J. M. William Turner. In Switzerland he experienced the beauty and menace of the Alps, and by the sea the colourful harmonies of the diffuse light. The publication presents an incomparably original artist on his route to autonomy in art.



A symphony of colours in Turner's view of the awe-inspiring landscapes of Switzerland

| 9

The temporary peace on the continent from 1802 enabled the London artist to extend his search for motifs to Central Europe. In particular he travelled through the mountain world of Switzerland, constantly sketching his impressions. Back in his studio, he developed the unique imagery of his sublime landscape paintings. Through pictures which tell of the forces of nature of the sea and of the Swiss mountain landscapes, the authors examine the change in the portrayal of the "sublime", the subject of weather phenomena and Turner's role as the forerunner of Modernism, while Cees Nooteboom reflects on Turner and travel.

TURNER THE SEA AND THE ALPS

Ed. Kunstmuseum Luzern
Essays by D. Blayney Brown,
L. Breitschmid, F. Fetzner,
C. Nooteboom, B. Wismer

180 pages,
100 colour illustrations
8 x 10 in, hardcover

\$ 39.95
978-3-7774-3266-3
July 2019



Exhibition
Kunstmuseum Luzern, Lucerne
07.06.2019 – 07.13.2019

Tate London, 2019, *The Blue Regatta*,
Sunrise, Detail, 1842



The painting *Paris Street, Rainy Day* by Gustave Caillebotte (1848–1894) is an icon of Impressionism. This volume presents the work in the context of Caillebotte's innovative artistic work, introducing him as a driving force in the establishment of Impressionism and describing his intensive exchanges with his fellow-artists.



Gustave Caillebotte, innovative painter and collector within the context of his Impressionist circle | 11

With its almost life-sized figures and unconventional perspective, *Paris Street, Rainy Day* was presented in 1877 at the third Impressionist exhibition and is regarded as one of Caillebotte's principal works. The publication describes his personal interpretation of Impressionism, which convinces with its striking directness and bold image sections, as well as his activities as a patron of art. Caillebotte helped to finance and organize the Impressionist exhibitions and attempted as a collector to establish the works in public collections in a similar manner to that of Hugo von Tschudi with his spectacular purchases for the Nationalgalerie in Berlin.

GUSTAVE CAILLEBOTTE PAINTER AND PATRON OF IMPRESSIONISM

Ed. Ralph Gleis
Contributions by R. Gleis,
A. Groenewald-Schmidt,
K. Sagner

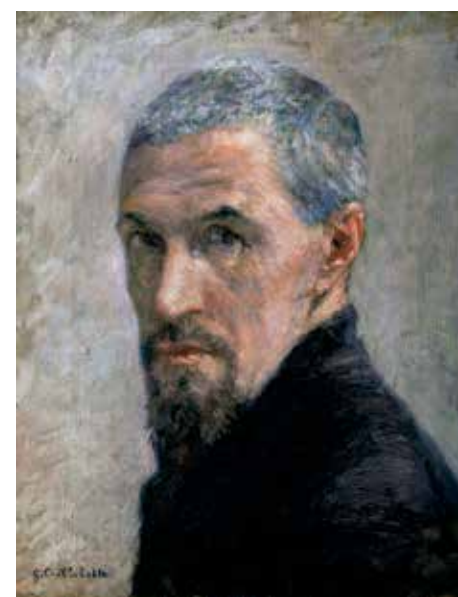
120 pages,
75 colour illustrations
8 ½ × 10 ½ in, softcover

\$ 24.00
978-3-7774-3323-3
July 2019



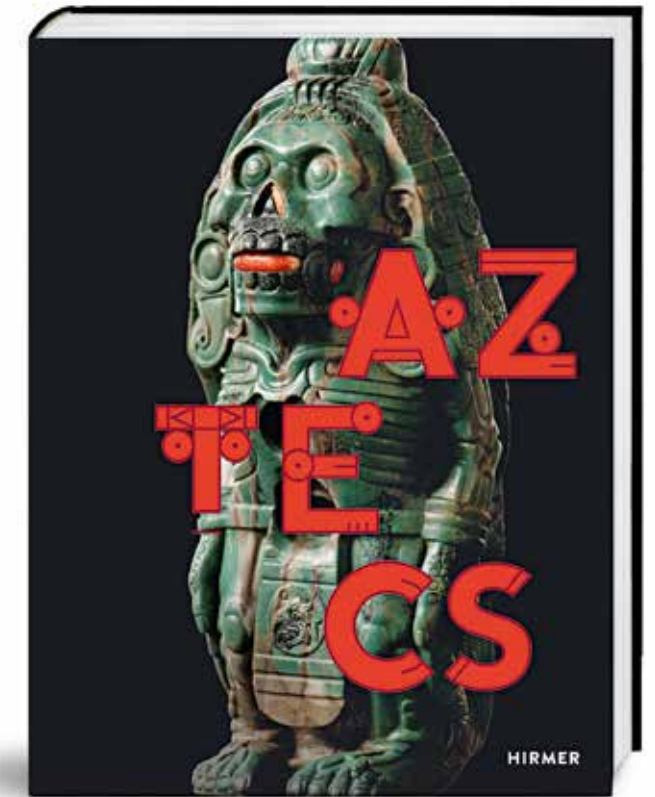
Exhibition
Alte Nationalgalerie zu Berlin,
Berlin
05.17.2019 – 09.15.2019

◀ Gustave Caillebotte,
Pont de l'Europe, 1876, Geneva,
Musée du Petit Palais
◀ Gustave Caillebotte,
Self-Portrait (Autoportrait), 1892,
Paris, Musée d'Orsay





Five hundred years ago, the landing of Hernán Cortés in Mexico marked the end of the Aztec Empire. This volume presents the wealth of this culture with spectacular, sometimes unpublished finds: rare feather shields, impressive stone sculptures, precious mosaic masks and gold works as well as brilliantly-coloured illustrated manuscripts bring the world of the Aztecs to life.



About 250 magnificent loans from Mexican and European museums

The publication provides comprehensive insight into the fascinating history of the Aztec Empire and takes into account the latest results of research and archaeology. Renowned experts tell of the political, societal and economic structures, of cultural achievements such as the complex calendar system and the Aztec language, and of religious rites. Precious objects from the magnificent furnishings of the palace of Emperor Moctezuma and the main temple Templo Mayor, including recently discovered sacrificial offerings that have never previously been exhibited, bear witness to the high standards of Aztec art and craftsmanship.



« Mosaic figure representing the Aztec deity Xolotl, detail, National Museum of Denmark, Copenhagen
 « Feather shield, meander and sun, Landesmuseum Württemberg, Stuttgart

THE AZTECS

Ed. Doris Kurella, Martin Berger, Inés de Castro in cooperation with the Instituto Nacional de Antropología e Historia (INAH), Mexico

Contributions by: M. Aguilar-Moreno, I. Athie, R. Barrera Rodríguez, E. Bayer, M. Berger, F. Berdan, G. van Bussel, X. Chávez Balderas, I. de Castro, S. T. Evans, F. Hinz, M. Jansen, L. López Luján, R. Macuil Martínez, E. Matos Moctezuma, B. Mundy, G. Olivier, J. Olko, G. Pérez Jiménez, A. Rojas, L. Snijders

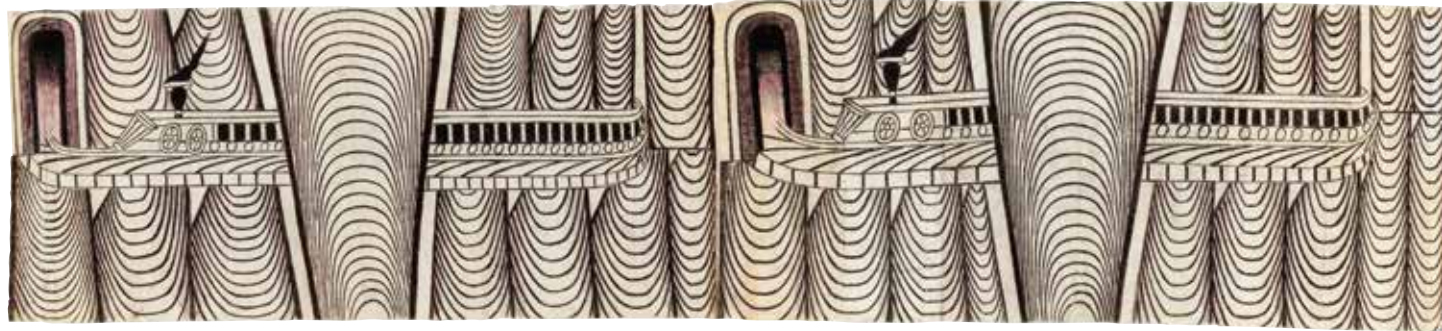
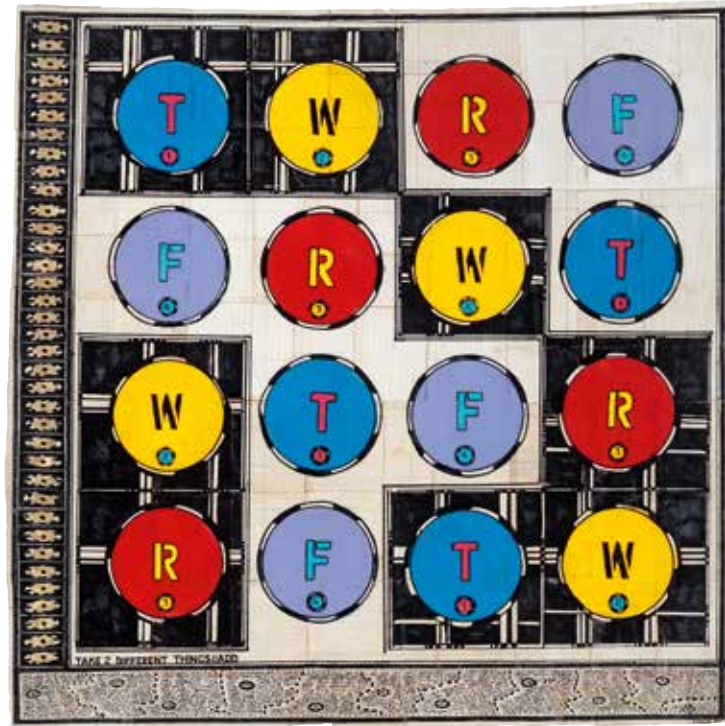
336 pages
 400 colour illustrations
 8 1/4 x 10 1/2 in, hardcover

\$ 39.95
 978-3-7774-3378-3
 November 2019



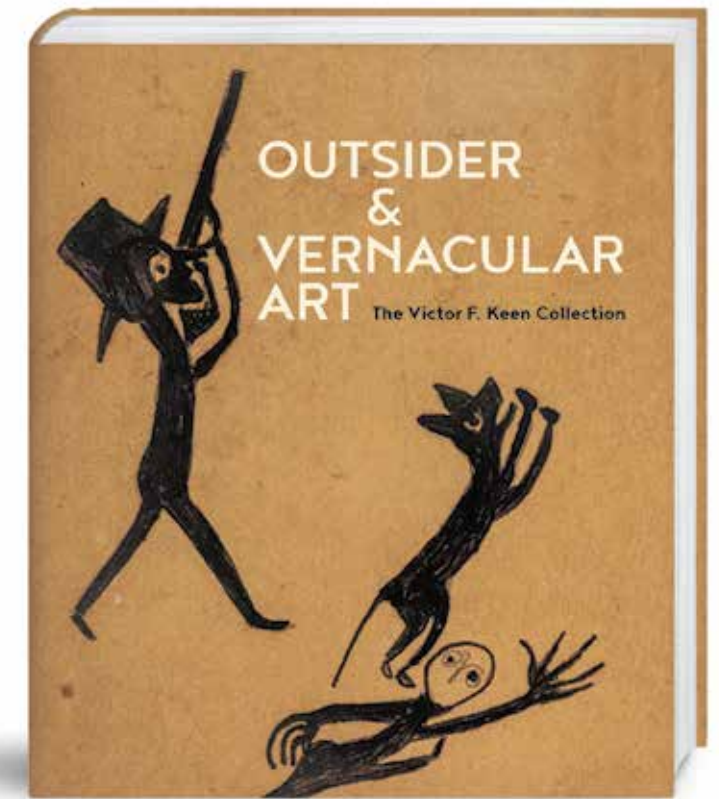
Exhibition

Linden-Museum Stuttgart
 10.12.2019 – 05.03.2020
 Weltmuseum Wien, Vienna
 06. 24.2020 – 01.10.2021
 Museum Volkenkunde, Leiden
 02.18.2021 – 08.29.2021



Günther Schützenhöfer, *Butterfly*, 2013; George Widener, *Magic Circles*, 2017; Martin Ramirez, *Untitled (Trains and Tunnels)* A, B, ca. 1960–63; Howard Finster, *Visionary Landscape #4494*, 1985; William Hawkins, *Yoda*, 1983

In the last five decades the popularity of outsider art – works by artists working outside of the art establishment – has grown exponentially. Museums, galleries, and the public worldwide have embraced these powerful works. Victor Keen's Collection at the Bethany Mission Gallery, Philadelphia, is one of the leading outsider art collections in the U.S.



More than 200 outstanding outsider artworks from over 40 artists

15

Gathering masterful artworks from Victor Keen's collection, *Outsider & Vernacular Art* presents pieces from more than forty outsider artists, including such luminaries as James Castle, Thornton Dial, Sam Doyle, Howard Finster, William Hawkins, Martín Ramírez, Bill Traylor, and George Widener. In addition to these outsider artworks, the book also features folk art and vernacular art, including one of the best collections of delightful colourful Catalin radios from the 1920s to the 1940s. The more than two hundred colour images of these works are accompanied by essays from Frank Maresca, Edward Gómez and Lyle Rexer. Published to accompany a major exhibition at the Sangre de Cristo Arts and Conference Center in Pueblo, Colorado, in October 2019 – the first station of a travelling exhibition – *Outsider & Vernacular Art* offers an exciting look at this universally beloved and revered art form.

OUTSIDER & VERNACULAR ART
THE VICTOR F. KEEN COLLECTION

272 pages,
243 illustrations
8½ × 10 in, hardcover

\$ 50.00
978-3-7774-3318-9
July 2019



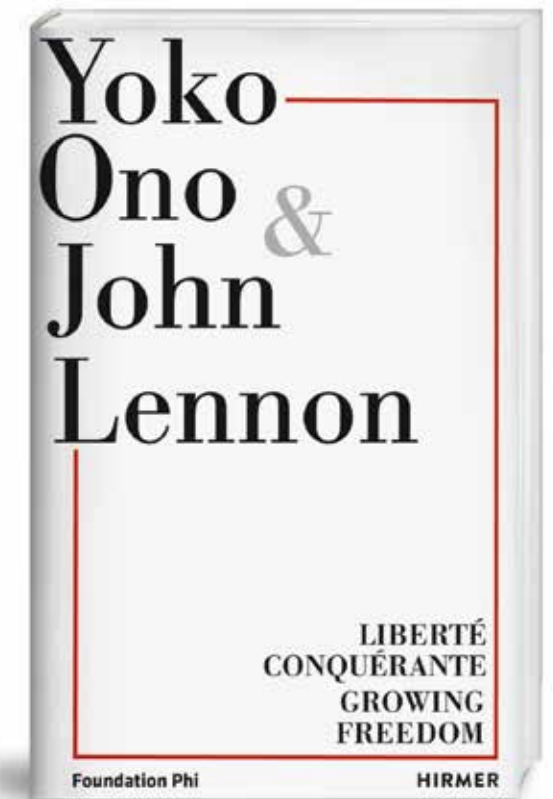
Exhibition
Colorado Institution Sangre de Cristo Arts and Conference Center, Pueblo
10.04.2019 – 01.12.2020
Chicago, Intuit: The Center for Intuitive and Outsider Art
02.06. – 05.03.2020

George Widener, *Titanic* (1912–1947), 2012





Yoko Ono is a leading experimental and avant-garde artist. In Tokyo during the 1950s, she introduced original questions about the concept of art and the art object, breaking down the traditional boundaries between branches of art. She has since been associated with conceptual art, performance, Fluxus, and 1960s happenings. Through her performances and activism, she created a new kind of relationship with both spectators and fellow artists – including her late husband, John Lennon – by inviting them to play an active part in the creative process.



50-year anniversary of Yoko Ono and John Lennon's Montreal Bed-In and beyond

| 17

Conceptually based in the spirit of the revolutionary pocketbook, this publication underscores the cornerstones of action, participation and imagination in the work of Yoko Ono. Presented in two parts, the first part will focus on her 'instruction' works and emphasize the role of the visitor in their completion. The second part will present the arc of collaborative projects for peace undertaken by Yoko Ono and John Lennon, among these, the *Acorn Peace* project, the *War is Over* peace campaign, and their *Bed In* projects that will have taken place fifty years ago as of March 2019. Ultimately, this publication wishes to impart Yoko Ono's massive impact on contemporary art practices, art reception, and activism through art. The urgency and spirit of her work remain a key reference for the indivisibility of art and life, as well as the importance of non-violent action to inspire political and social change.

YOKO ONO & JOHN LENNON
LIBERTÉ CONQUÉRANTE
GROWING FREEDOM

Eds. Cheryl Sim,
Gunnar B. Kvaran
Essays by C. Sim, G. B. Kvaran,
C. Andrieux

Text: English | French

112 pages,
80 colour illustrations
5 x 7 1/4 in, softcover

\$ 20.00
978-3-7774-3324-0
September 2019



Exhibition

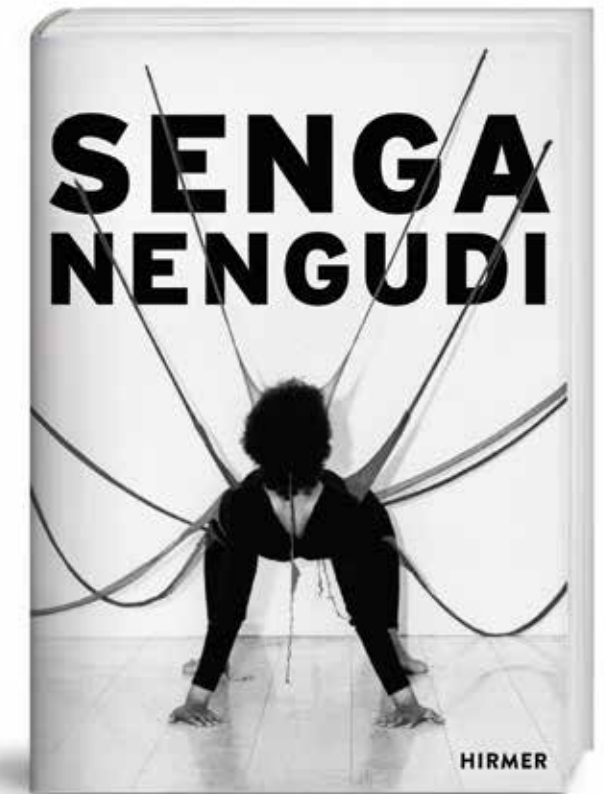
Phi Fondation pour l'art
contemporain, Montréal
04.25.2019 – 09.15.2019
www.dhc-art.org



« Entwined, Photograph by
Garry Deiter. Estate of Garry Deiter
© Yoko Ono and John Lennon



For almost fifty years, Senga Nengudi (b. 1943, USA) has shaped an œuvre that inhabits a specific and unique place between sculpture, dance and performance. Her iconic *R.S.V.P* sculptures – performative objects made from pantyhose and materials such as sand and stone – have been acquired by important American museums. The publication accompanies the first solo exhibition of Nengudi in Germany at the Lenbachhaus, Munich.



A comprehensive monography on Senga Nengudi with an abundance of unpublished material

| 19

Thanks to newly researched material that lay fallow until now, the publication will bring to light an astonishing early work by an artist who has consistently striven to expand the definition of what sculpture can be. Among the bodies of work presented in the book are the *Water Compositions* (1969–70), interactive vinyl and water sculptures that Nengudi understood as an organic rebuttal to the reign of Minimalism; early fabric works that Nengudi strung up in the back alleys of Harlem, New York; the suggestive *R.S.V.P.* sculptures (1976–today), some of which were activated in choreographed performances. With newly commissioned essays by Kellie Jones (Columbia University), Catherine Wood (Tate Modern), and Malik Gaines (NYU).

SENGA NENGUDI

Ed. Stephanie Weber, Matthias Mühling, Anna Straetmans
Contributions by
L. Goode-Bryant, M. Gaines,
K. Jones, B. McCullough,
M. Mühling, S. Nengudi,
A. Straetmans, I. Wallace,
St. Weber, C. Wood

Text: English | German

352 pages,
220 illustrations
6½ × 9¼ in, hardcover

\$ 45.00
978-3-7774-3368-4
October 2019

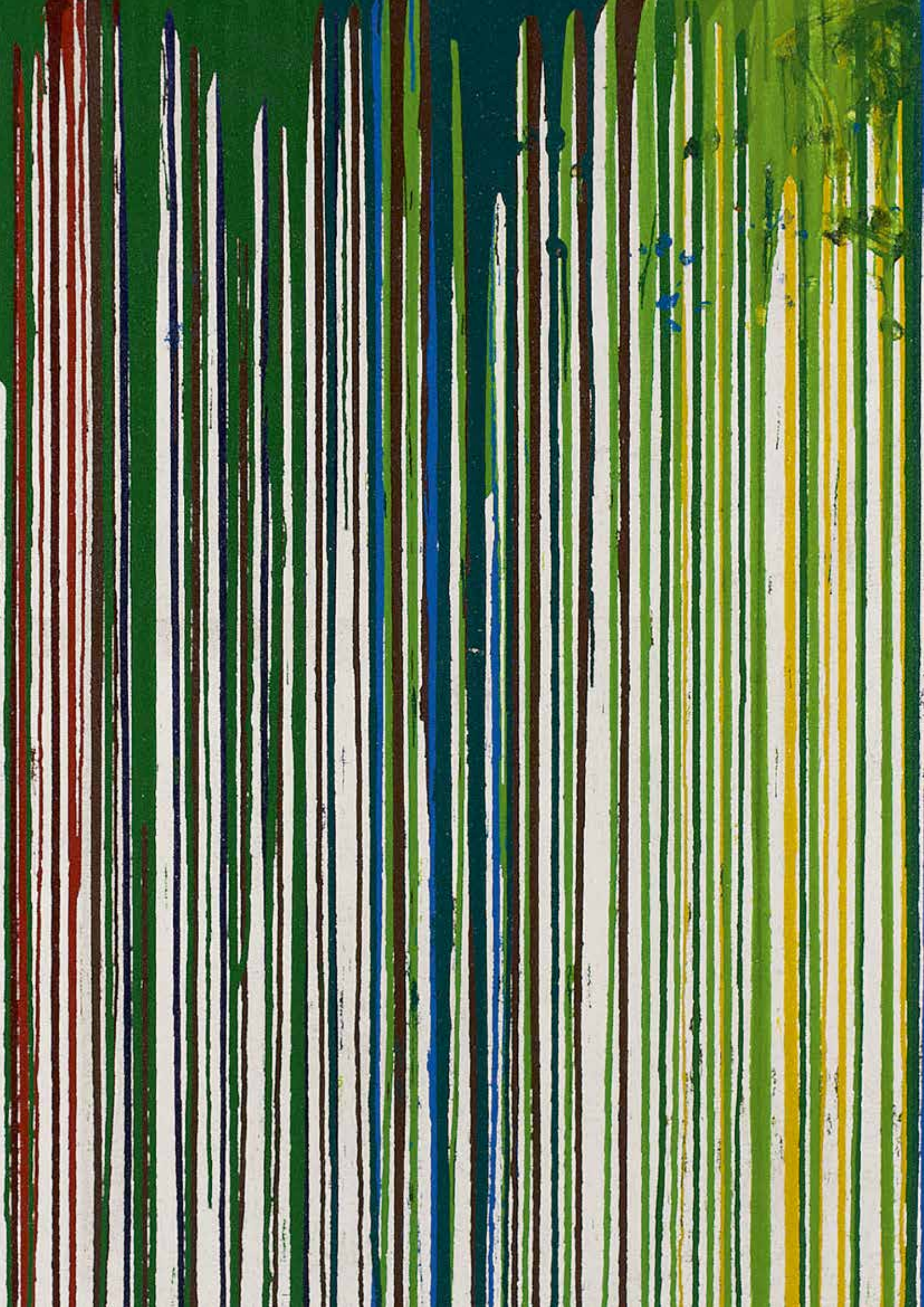


Exhibition

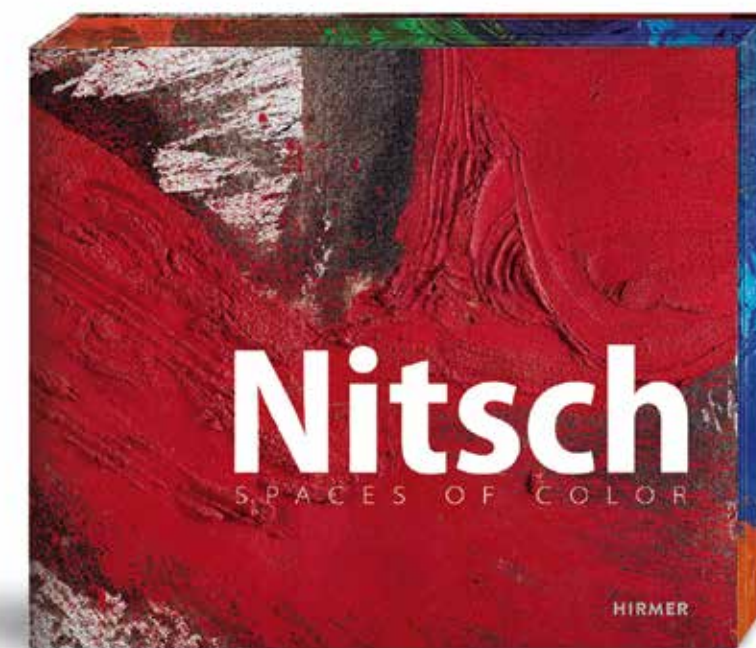
Städtische Galerie im
Lenbachhaus und Kunstbau,
Munich
09.17.2019 – 01.19.2020

« Senga Nengudi, *Red Devil (Soul 2)*,
1972
◀ left: Senga Nengudi, *Rapunzel*,
1981; right: Senga Nengudi, *Study for
Mesh Mirage*, 1977





Hermann Nitsch produced his first “poured” paintings around 1960. In this form of action painting, the artist is primarily concerned with the substance of the paint, which he investigates from one Painting Action to the next. This catalogue illustrates the development of his painterly works from the early 1960s to the present day.



To mark the 80th birthday of the outstanding Austrian artist

| 21

The main focus of the content lies in the characteristics of the various work cycles. In addition to the first “splatter” paintings it shows floor “splatter” paintings from the *Red Cycle* (1995), works from the *Six-Day Play* (1989) or the yellow *Resurrection Cycle* (2002). While one colour dominates in the monochrome works, in others a real explosion of colours takes place. The paint is splattered or sprayed; it may be applied in liquid form or impasto. The artist may use a paintbrush or smear the paint with his hands. The focal point is the exploration of the state of the paint, which varies between liquid and solid.

NITSCH SPACES OF COLOR

Eds. Klaus Albrecht Schröder,
Elsy Lahner

230 pages,
150 colour illustrations
11 ½ × 9 ½ in, hardcover

HIRMER PREMIUM Coloured edge, Fold-out

\$ 39.95
978-3-7774-3256-4
July 2019

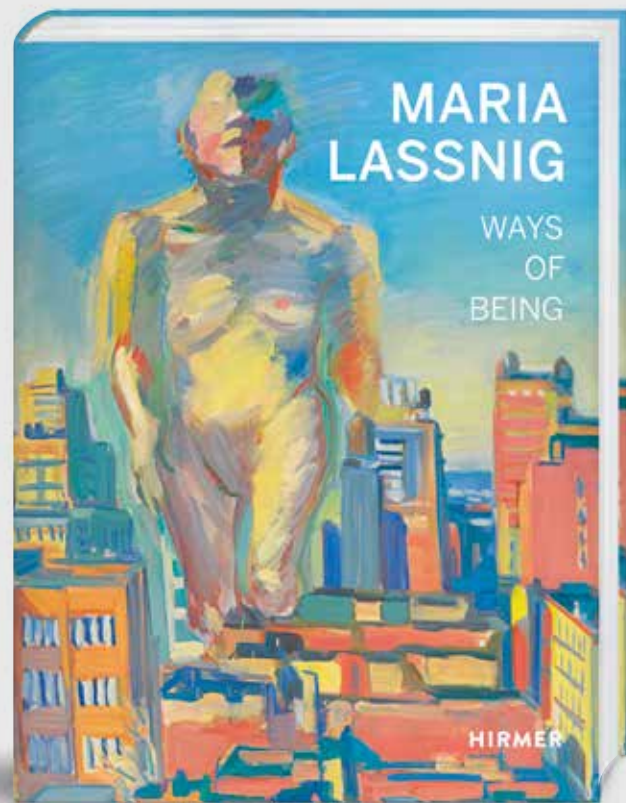


Exhibition

The Albertina Museum, Vienna
05.17.2019 – 08.12.2019

◀◀ *Poured Painting (detail)*, 2007,
50th or 52nd Painting Action
◀ *40th Painting Action*, Museum of
the 20th Century (20er Haus),
Vienna, 1997





This volume gathers together paintings, drawings, films, and sculptures by Maria Lassnig (1919–2014) from a creative career that spanned some seventy years. It explains how she thought of herself in relation to the art scene of her time. This multimedia approach makes possible new ways of looking at the artist's multi-faceted work. Examples of Maria Lassnig's writings round out the presentation.

22 | *Wide-ranging retrospective to mark the artist's 100th birthday*

MARIA LASSNIG WAYS OF BEING

Eds. Beatrice von Bormann,
Antonia Hoerschelmann,
Klaus Albrecht Schröder

208 pages,
177 colour illustrations
9 ¼ × 12 in, hardcover

\$ 39.95
978-3-7774-3293-9
July 2019



Exhibition

Stedelijk Museum, Amsterdam
05.04.2019 – 13.08.2019
The Albertina Museum, Vienna
09.06.2019 – 12.01.2019

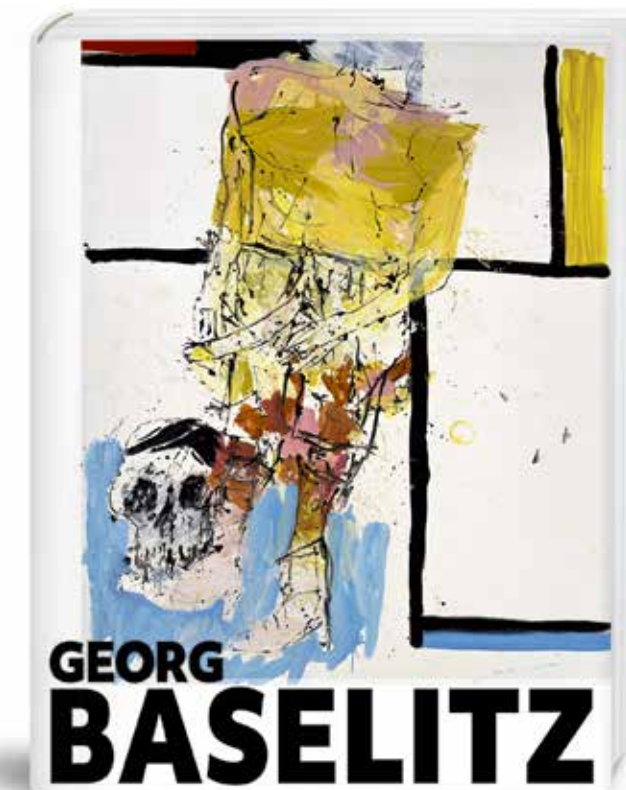
► *Gynecology*, 1963, The Albertina Museum, Vienna. The Essl Collection
►► *Drawings for the film Selfportrait*, 1971, Maria Lassnig Foundation, Vienna

A number of new discoveries have come to light in recent years during the examination of Lassnig's estate. Various works which have rarely or never been exhibited before are shown here. The focus of the book lies on the central topics of Maria Lassnig's creative work, such as her Body-Awareness pictures. In them she explores the perception of her own body in relation to space, objects and animals – a form of painting from the inside out, which defines the relationship between the artist and the world around her.





Georg Baselitz's various creative phases are exemplified by 31 of his masterpieces that are held within the Bavarian State Painting Collections. The volume analyses for the first time these important paintings and sculptures within the context of the history of the collection, which has been shaped not only by the artist's outstanding supporters and collectors, including Duke Franz von Bayern, but also by the passionate commitment of the directors and curators of the museum.



Baselitz's famous masterpieces in the Bavarian State Painting Collections in Munich

| 25

In 1972, when *Tern* became the first work by Georg Baselitz to enter the Bavarian State Painting Collections, a first step was made towards building an epochal collection of the artist's paintings and sculptures. Today, 47 years later, the museum is dedicating the present extensive publication to this main focus within its holdings, which has been built up over the past decades. It spotlights one of the pinnacles of its collection of art after 1945, whose outstanding profile in the international museum landscape is also characterised by unique holdings of works by Joseph Beuys, Dan Flavin, Donald Judd, Anselm Kiefer, Sigmar Polke, Arnulf Rainer and Fred Sandback.



GEORG BASELITZ

Carla Schulz-Hoffmann
Preface by Bernhard Maaz and
Corinna Thierolf

144 pages,
84 colour illustrations
6 ¾ x 9 in, hardcover

\$ 39.95
978-3-7774-3232-8
August 2019

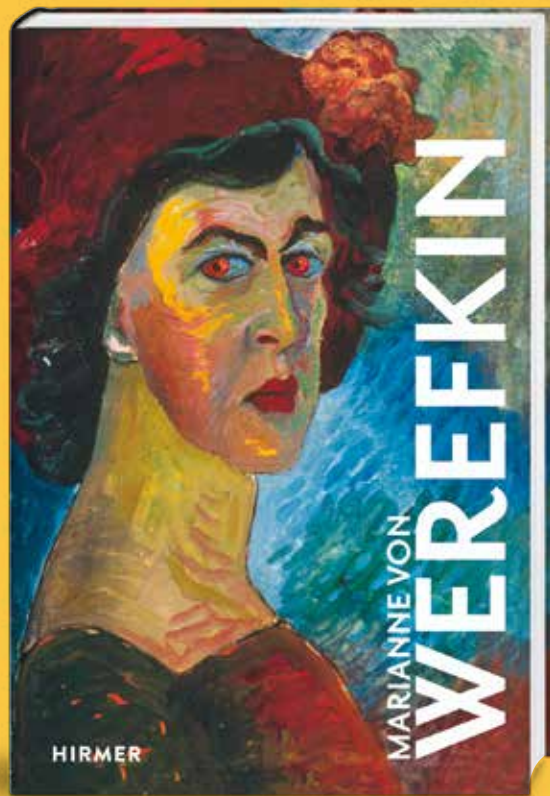


On display at

Pinakothek der Moderne,
Munich
from 06.07.2019

« Zwei Meißener Waldarbeiter
[Two Meissen Woodsmen], 1967
◀ left: Fingermalerei - Adler [Finger
Painting - Eagle], 1972; right:
Avignon adieu [Avignon Adieu], 2017

OUR SUCCESSFUL SERIES VOLUME 14 ...



She was not only a talented artist but also a shrewd free thinker and hostess: at the beginning of the twentieth century famous artists including Wassily Kandinsky, Gabriele Münter, Alfred Kubin, Adolf Erbslöh, Erma Bossi, Franz Marc and August Macke assembled in Marianne von Werefkin's salon in the Schwabing district of Munich.

Women's Power in the "Blauer Reiter"

After a long break from painting in order to further her companion Alexej Jawlensky, Werefkin returned to her own art in 1906 and created fascinating works in a new, expressive style. Descended from a family of Russian aristocrats, the artist was an important forerunner and co-founder of the "Neue Künstlervereinigung München" (Munich New Artist's Association), from which the "Blauer Reiter" developed. In addition to the artist's early works from Russia and the Expressionist pictures which resulted from her sojourns in the region around Murnau, the Werefkin specialist Brigitte Salmen presents an appreciation of the artist's later work, which is less well known and which was created in Ascona, where she lived in exile in Switzerland.

MARIANNE VON WEREFKIN

Brigitte Salmen

80 pages,
53 colour illustrations
5 ½ × 8 in, hardcover

\$ 13.00
978-3-7774-3306-6
July 2019

*"One life is far too little for all the things I feel within myself,
and I invent other lives within and outside myself for them.
A whirling crowd of invented beings surrounds me and
prevents me from seeing reality. Colour bites at my heart."*

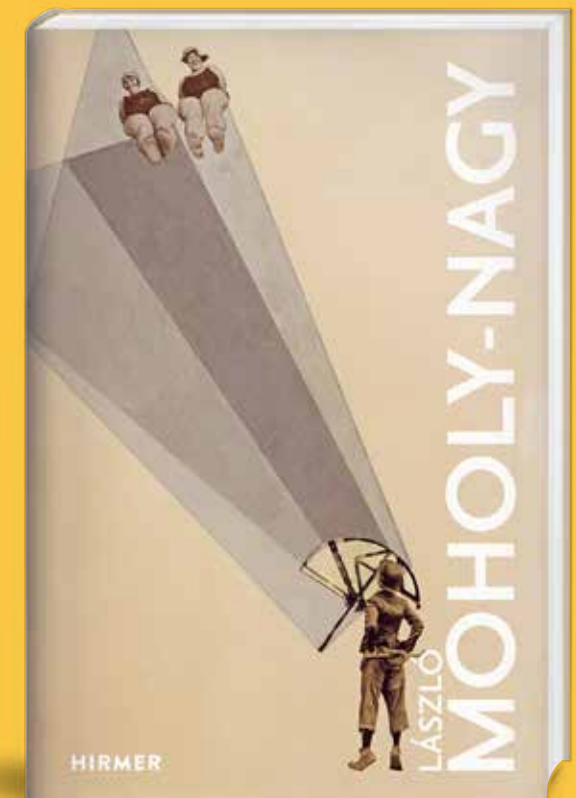
Marianne von Werefkin



... TO BE CONTINUED AND VOLUME 15 AVAILABLE SOON

EACH VOLUME
\$ 13.00

László Moholy-Nagy (1895–1946), painter, photographer, Bauhaus teacher and founder of the "New Bauhaus" and the "School of Design" in Chicago, is one of the most important artist personalities of the modern age. As one of the first artists to work in multiple media, who practised painting, sculpture, photography, film and design as equally valid art genres, he set standards which are still relevant today.



The life and work of one of the most important Bauhaus masters

Appointed to the Bauhaus in Weimar by Walter Gropius in 1923, Moholy-Nagy also followed him to Dessau before leaving Nazi Germany in 1933, eventually finding a second home in Chicago in 1937. Both as a teacher and an artist he pursued his revolutionary vision of uniting art and life in order to permit artistic activities to flow over into everyday life. Moholy-Nagy made an important contribution in particular in the recognition of photography, which as a new medium had hitherto not been regarded as art. This volume provides excellent insight into the life and work of the avant-garde artist.

LÁSZLÓ MOHOLY-NAGY

Hans-Michael Koetzle

72 pages,
55 illustrations in colour
5 ½ × 8 in, hardcover

\$ 13.00
978-3-7774-3403-2
November 2019



GREAT MASTERS IN ART SERIES

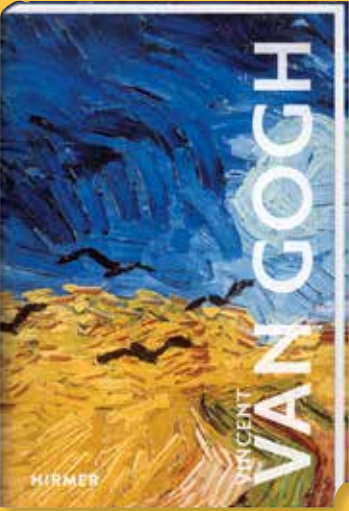
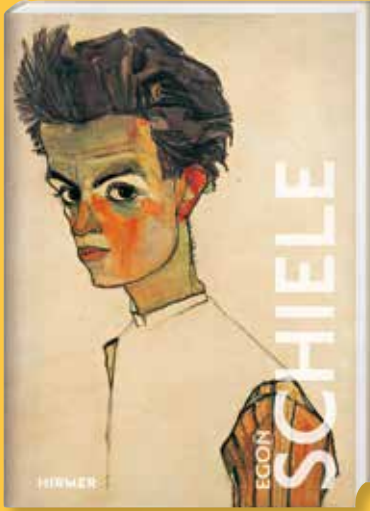
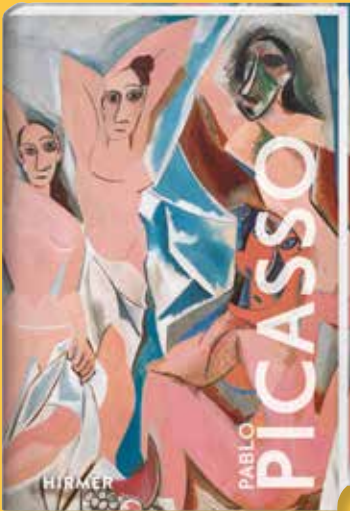
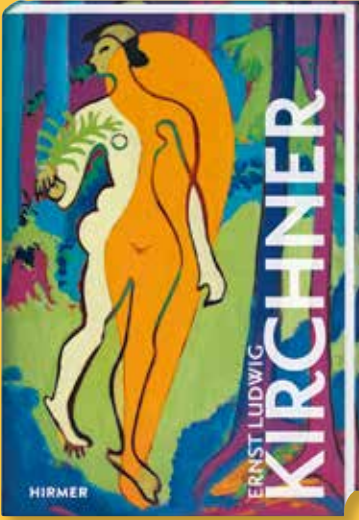
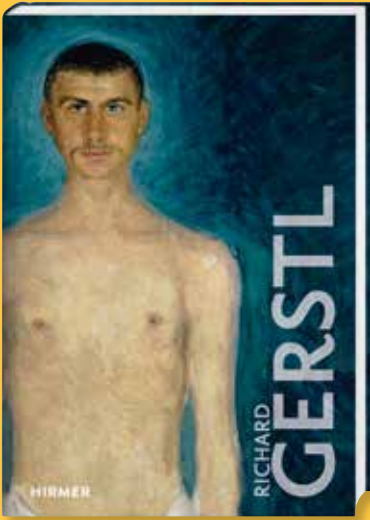
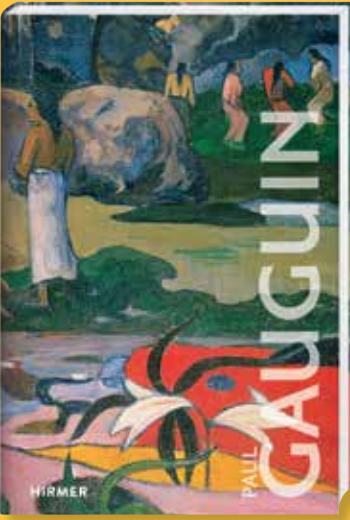
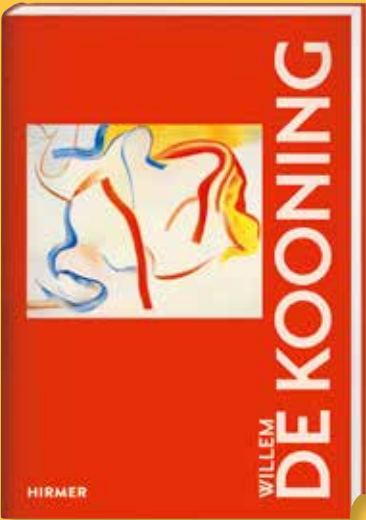
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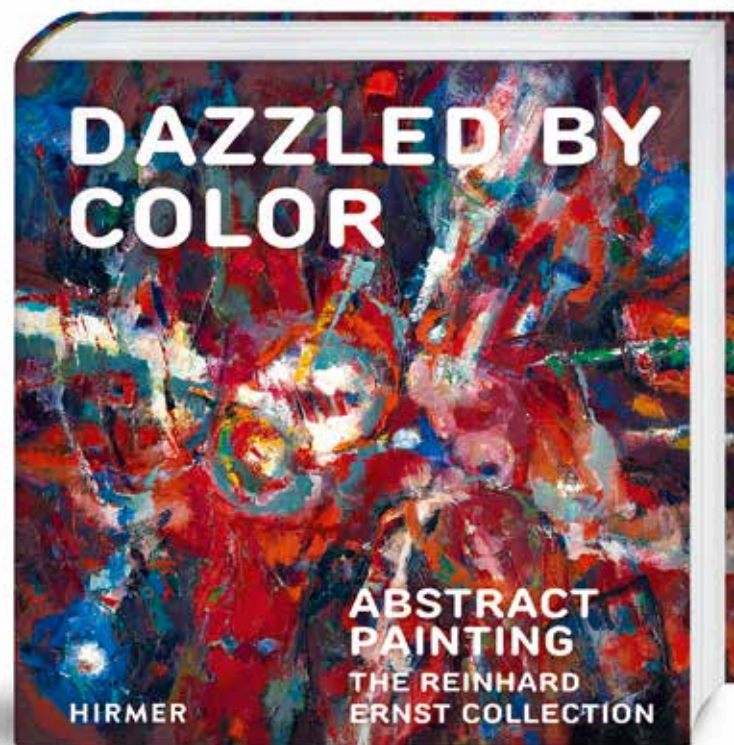
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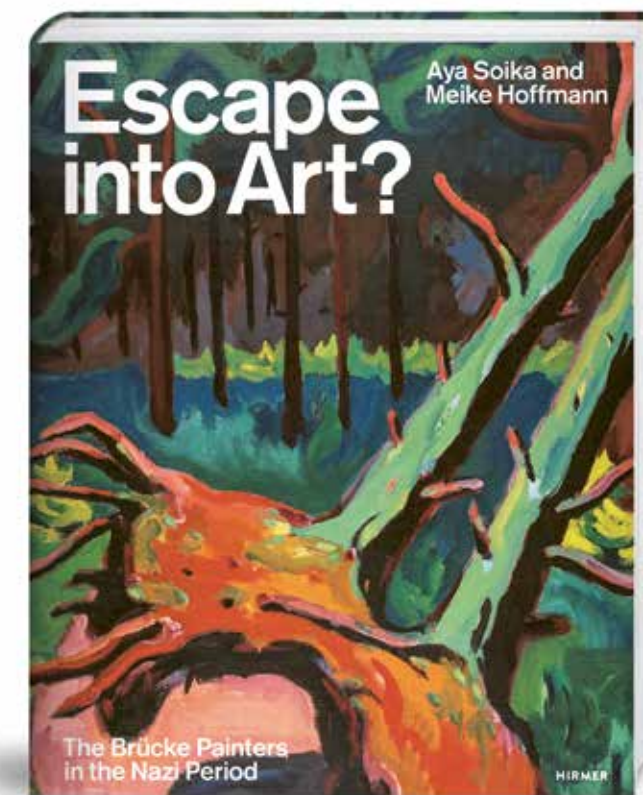
FEATURING BAUHAUS



GREAT MASTERS IN ART SERIES



The broad spectrum of abstract-expressive art during the post-war period in Europe, Japan, and the United States is reflected in the Wiesbaden collection of Reinhard Ernst. For the first time a selection of 160 outstanding works from the collection – principally from art informel and Abstract Expressionism – are shown here in large-format illustrations.



Based on the extensive stocks of the Brücke-Museum, the publication discusses in detail the everyday reality of the artists under the National Socialists. The measures carried out against the former “Brücke” members as a result of Nazi art policy are explained, together with the direct effects on their creative work and the self-image of the painters within the context of the times.

Abstract-expressive painting from the post-war period until the present day

The love of colour was always at the centre of Reinhard Ernst's activities as a collector over the past thirty years. This fascination can be seen impressively in 160 works by 134 artists from Europe, Japan, and the United States who were born between 1880 and 1977. A particular area of focus lies on the works of Hubert Berke and Helen Frankenthaler, Japanese artists from the Gutai group, and the continuation of the accents of art informel in contemporary art. This lavishly illustrated publication arouses curiosity regarding the presentation of the collection in the museum building in Wiesbaden designed by the Japanese star architect Fumihiko Maki, which is planned for 2021.

DAZZLED BY COLOR
ABSTRACT PAINTING.
THE REINHARD ERNST
COLLECTION

Eds. Reinhard & Sonja
Ernst Stiftung, Wiesbaden,
Contributions by R. Ernst,
C. Langer, K. M. Limberg,
C. Zuschlag

384 pages,
330 colour illustrations
9 ½ x 12 in, hardcover,
linen binding

\$ 70.00
978-3-7774-3234-2
August 2019



Collection
Museum Reinhard Ernst
Opening 2021

Franz Ackermann, *What a Game*
(*Evasion XII*), 1997



The fate of the Brücke artists under National Socialism

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?

ESCAPE INTO ART?
THE BRÜCKE PAINTERS
IN THE NAZI PERIOD

Authors
Aya Soika, Lisa Marei

Eds. Meike Hoffmann,
Lisa Marei, Aya Soika
Contributions by M. Hoffmann,
A. Soika

288 pages,
244 colour illustrations
9 ½ x 12 in, hardcover

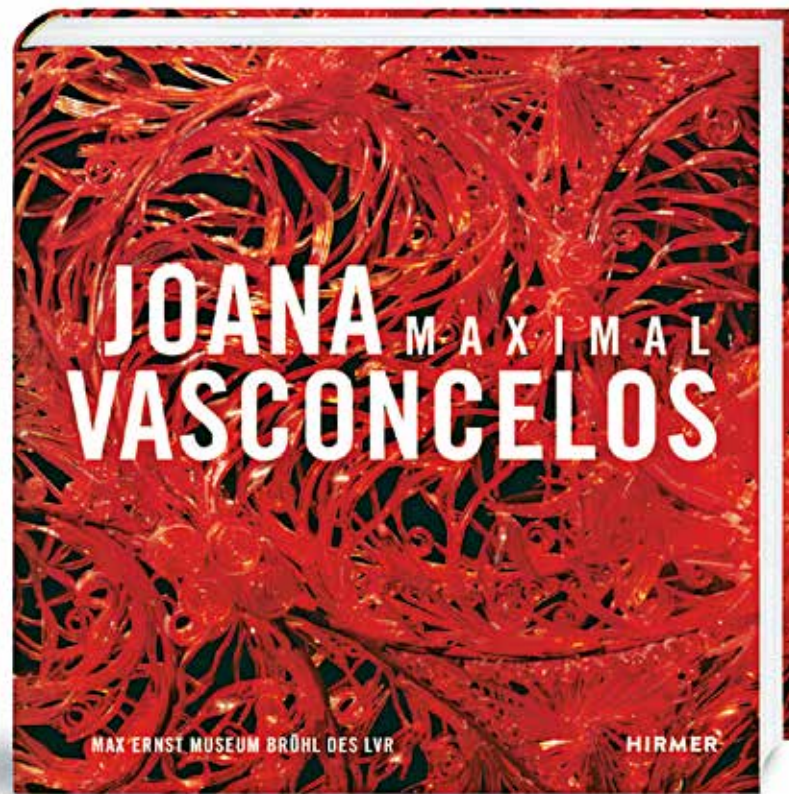
\$ 50.00
978-3-7774-3286-1
August 2019



Exhibition
Brücke Museum, Berlin
04.12.2019 – 08.11.2019

4 left: Ernst Ludwig Kirchner,
Nude Woman Combing Her Hair,
1913, Brücke-Museum; right: Guide
to the “Degenerate Art” exhibition,
1937





The Portuguese artist Joana Vasconcelos (*1971) is famous internationally for her three-dimensional works, in which she explores the boundaries between tradition and modernism, high and everyday culture, craftsmanship and industrial production in a work rich in allusions. Objects and installations from the last 20 years provide an insight into her fascinating oeuvre.

Portugal's internationally known face of contemporary art

In her mostly monumental works Joana Vasconcelos links different materials, fabrics and items in daily use to create an unconventional form of surreal object art. Her works treat questions of cultural identity and gender dimensions and show points of contact to artistic strategies which also inspired Max Ernst and the Surrealists. The publication to accompany the artist's first museum exhibition in Germany presents early and current works in combination with installation views and provides an in-depth insight into the unusual working methods adopted by Joana Vasconcelos.

JOANA VASCONCELOS MAXIMAL

Ed. Achim Sommer
Contributions by P. Blümel,
A. Sommer, J. Vasconcelos,
F. Voßkamp, J. Wilhelm

Text: English | German

224 pages,
110 colour illustrations
9 x 9 in, hardcover

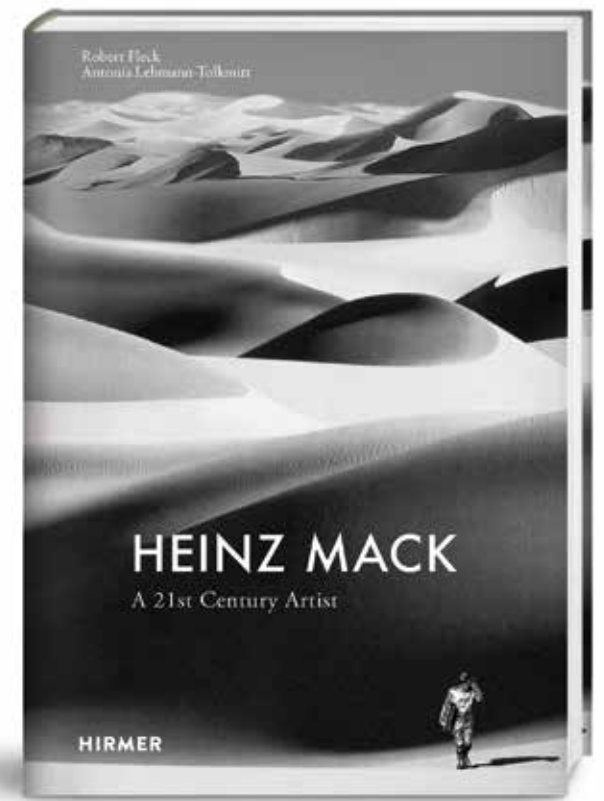
\$ 45.00
978-3-7774-3332-5
July 2019



Exhibition

Max Ernst Museum Brühl
des LVR
04.07. – 08.04.2019

Brise, 2001, Collection of the artist



Heinz Mack is an artist who has left his mark on our times. He has made a pioneering contribution to the question of a new concept of art, which has been of fundamental importance since the post-war period. This volume offers for the first time a monograph with an overview of Mack's philosophy of art as well as his multi-faceted oeuvre: from ZERO and the legendary Sahara Project to light art and his most recent paintings.

Heinz Mack's new conception of art from the ZERO period to the present day

Heinz Mack (* 1931) has been working as a sculptor and painter for more than sixty years. From the ZERO period in around 1960 to the present day he has created a wide-ranging work whose essential aspects, such as the significance of light, structure and colour are portrayed with often surprising perspectives. The authors accompany Mack in his constant search for a new concept of art, thereby discovering little-known connections to Minimal Art, Land Art, Yves Klein and Constantin Brancusi. The journey through Mack's rich oeuvre culminates finally in his passionate plea for the "idea of beauty in the 21st century".

HEINZ MACK A 21ST-CENTURY ARTIST

Robert Fleck and
Antonia Lehmann-Tolkmitt

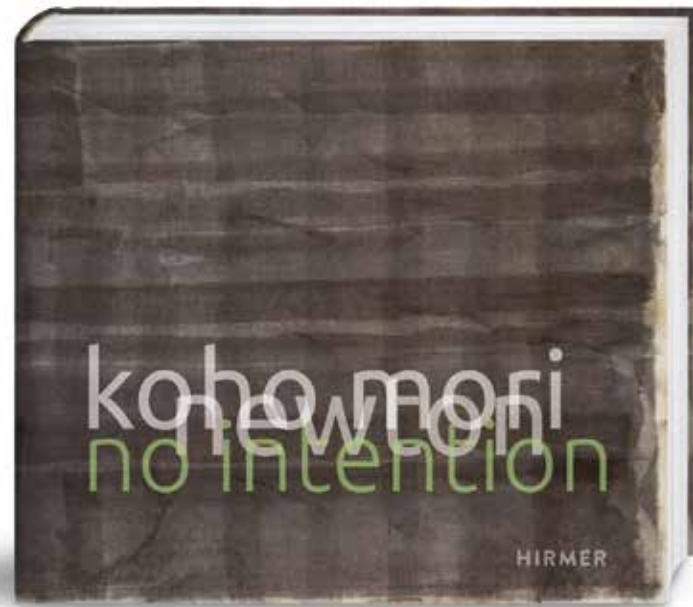
168 pages,
50 colour illustrations
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978-3-7774-3303-5
November 2019

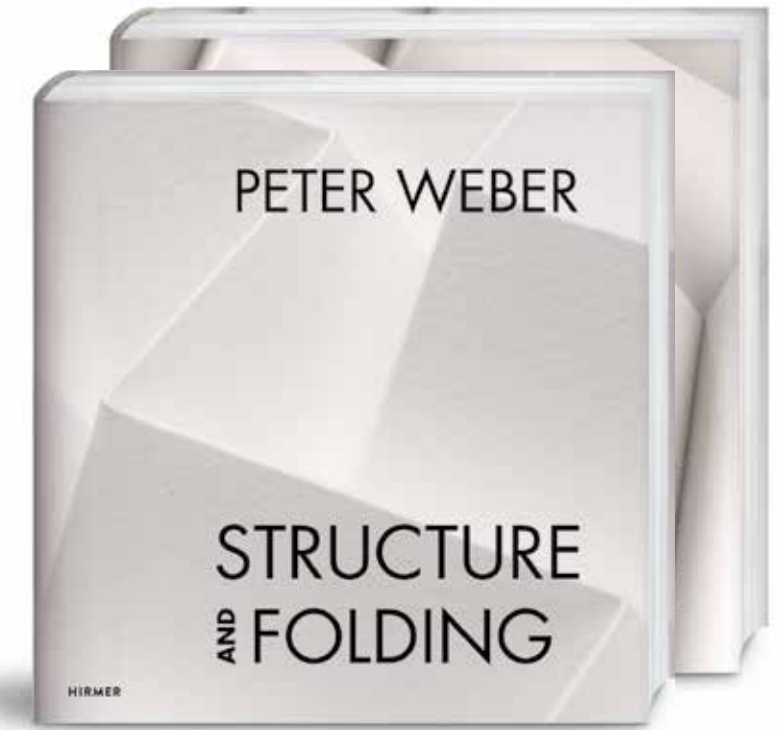


4 Heinz Mack, *Untitled*, 2018,
Courtesy Galerie Geiger, Konstanz





The Japanese artist Koho Mori-Newton is a master when it comes to handling silk, which he places in an exciting dialogue with architecture. In this way he creates cult-like spaces which interact with light in a fascinating way. In addition to the works in silk, this volume also shows various graphic work groups from the last 35 years as well as the *Path of Silk*, created especially for *no intention*.



Created in one piece and without cutting the surface, Peter Weber's works position the phenomenon of folding in the field of vision of their viewers. The entire bandwidth of his oeuvre, extending back over 50 years, is now being compiled and acknowledged in a two-volume catalogue raisonné.

Purism, minimalism and radicalism – the exciting art of Koho Mori-Newton

Koho Mori-Newton (*1951) is a master of intentional lack of intention.

His works appear simple, but the aesthetic which lies behind them is complex. Time and again he investigates the basis of art itself, questions the concept of the originality of the artistic creative process and explores the boundaries of artworks. His oeuvre lures us into a world that exists beyond the obvious. *Path of Silk*, a labyrinthine installation of room-high panels of silk, worked in China ink by Mori-Newton, presents a fragile interplay of space and light, of heaviness and lightness. Further areas of focus in his creative work are repetition and copy, from which his graphic works derive their own special charm.

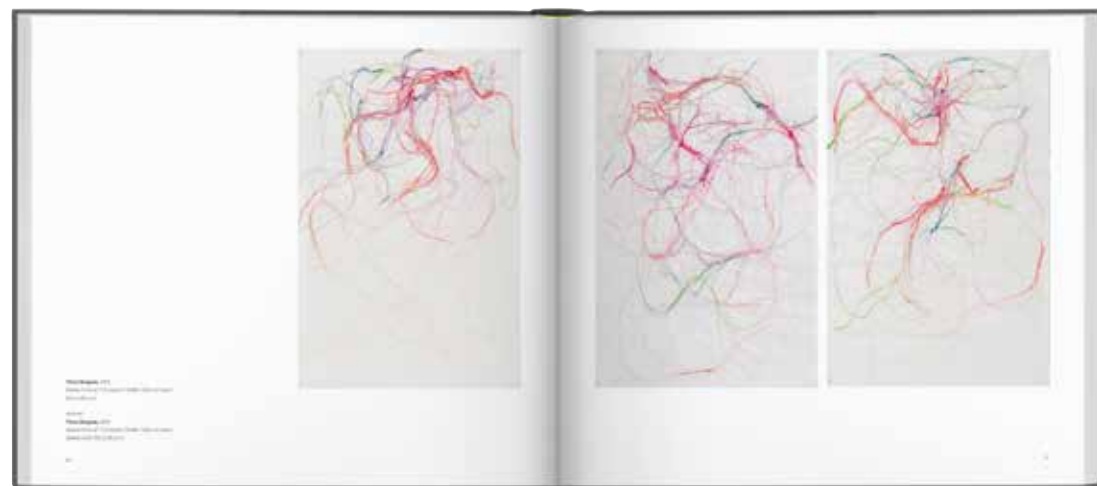
KOHO MORI-NEWTON NO INTENTION

Ed. Karl Borromäus Murr
Essay by K. B. Murr

Text: English | German

156 pages,
120 colour illustrations
11 ¼ × 9 ½ in, hardcover

\$ 36.00
978-3-7774-3252-6
July 2019



The principle of wholeness: folding as a means of expression in the art of Peter Weber

After his studies in the Department of Design at the University of Applied Sciences in Hamburg, Peter Weber (*1944) continued to focus his entire attention on the creation of concrete art. His early years as a painter were determined by Op-Art and the imaginary space, but he soon became fascinated by the mathematical diversity of the techniques of folding. In addition to felt and paper the artist also uses materials such as linen, cotton, plastic and steel – always uncut and as a whole. The catalogue raisonné assembles in Volume 1 the seven main work groups with explanatory essays. Volume 2 lists chronologically over 1,700 works from all creative periods.



PETER WEBER STRUCTURE AND FOLDING. CATALOGUE RAISONNÉ 1968–2018

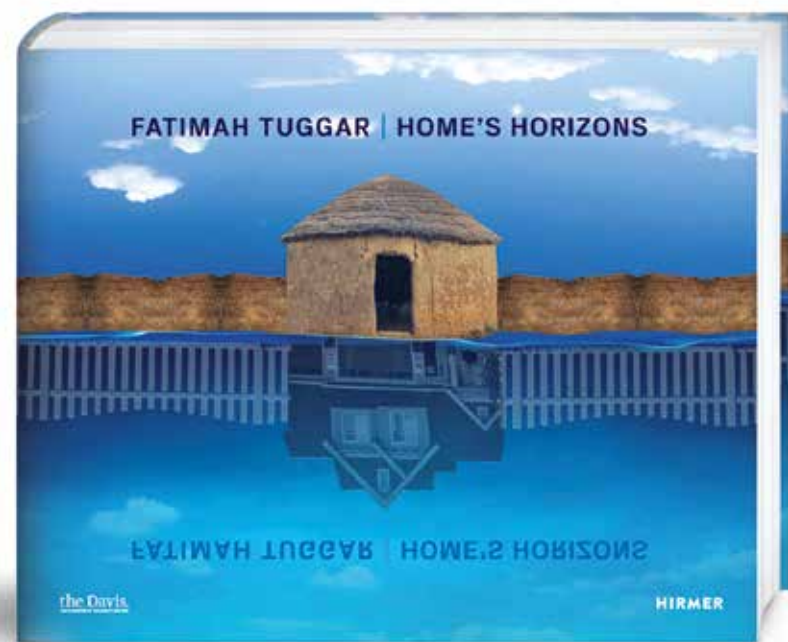
Eds. Agathe Weishaupt,
Maximilian Weishaupt

2 volumes in a slip-case,
644 pages in total
1,700 colour illustrations
11 × 11 in, hardcover

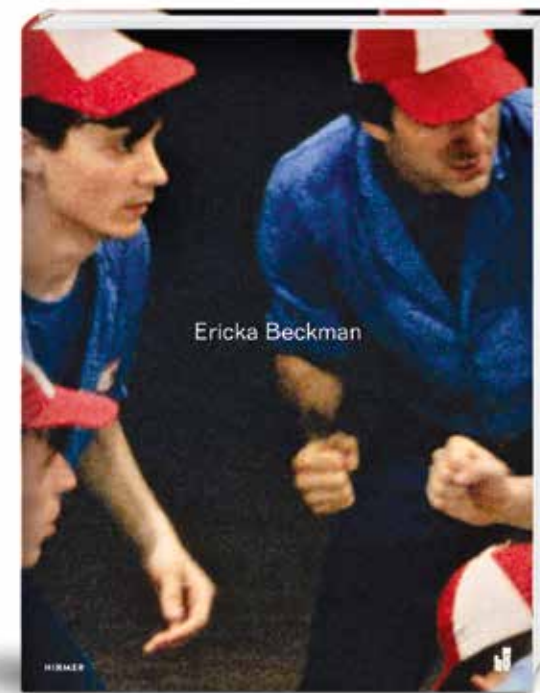
\$ 150.00
978-3-7774-3239-7
July 2019



left: Peter Weber in his studio
right: Peter Weber, *System und Zufall*



Renowned for work that layers binary code with handmade craft, Fatimah Tuggar is one of the most original, incisive conceptual artists of the digital age. Tuggar's sculptures, photomontages, videos, and interactive works challenge romanticized notions of both ancient traditions and recent inventions.



Since the mid-1970s, Ericka Beckman (b. 1951, Hampstead, NY) has forged a signature visual language in film, video, installation, and photography. Often shot against black, spatially ambiguous backdrops, her moving image works are structured according to the logic of child's play, games, folklore, or fairy tales, and populated by archetypal characters and toy-like props in bright, primary colours. Throughout her work, Beckman engages profound questions of gender, role-playing, competition, power and control.

36 | New views on art, race, and technology

Born in Nigeria and based in Kansas City, multimedia artist Fatimah Tuggar (b. 1967) interrogates the systems underlying human interactions with both high-tech gadgets and handmade crafts. She seeks to promote social justice by implicating everyone in these systems, while playfully proposing new ways of seeing and making. Her work destabilizes the attachment to a single city, nation, or continent as a "home" in a world of migrants who may move between different kinds of homes. The essays here address Tuggar's œuvre within the confluence of the histories of conceptual art, tech art, and African art. In an interview with curator Amanda Gilvin, the artist reflects on the resonance of her early works and the goals of her new experiments in Augmented Reality (AR).

FATIMAH TUGGAR
HOME'S HORIZONS

Ed. Amanda Gilvin

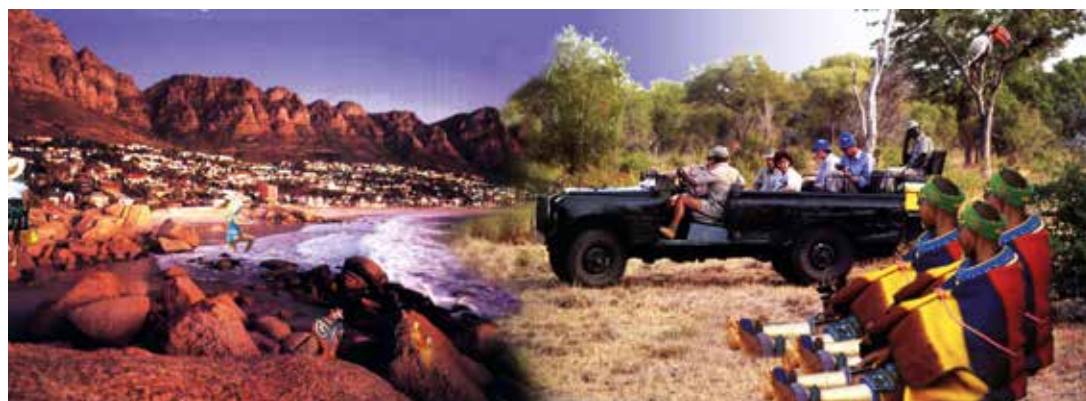
148 pages,
70 colour illustrations
11 ¼ x 9 in, hardcover

\$ 34.95
978-3-7774-3316-5
September 2019



Exhibition
Davis Museum at Wellesley
College
09.12.–12.15.2019

Fatimah Tuggar, *People Watching*,
1997, Courtesy of BintaZarah Studios



37 | 30 years of multimedia art: a focused overview of Ericka Beckman's career

The publication will include selected works spanning thirty years of Beckman's career, providing the first opportunity to survey her contribution to the art world. With new scholarly essays on Beckman's work that offer an art-historical consideration of her early Super-8 Films and a critical situating of the artist's ongoing preoccupation with the structures of games, gambling, and capitalism, the exhibition catalogue contextualizes Beckman's practice on the occasion of this major survey exhibition. More than 20 colour images in the catalogue include photo-documentation of Beckman's works since 1983 and installation views of the MIT List Center exhibition.

ERICKA BECKMAN
DOUBLE REVERSE

Ed. Henriette Huldisch
Contributions by
M. de Brugerolle, P. Marshall

104 pages,
30 colour illustrations
8 x 10 in, softcover
with flaps

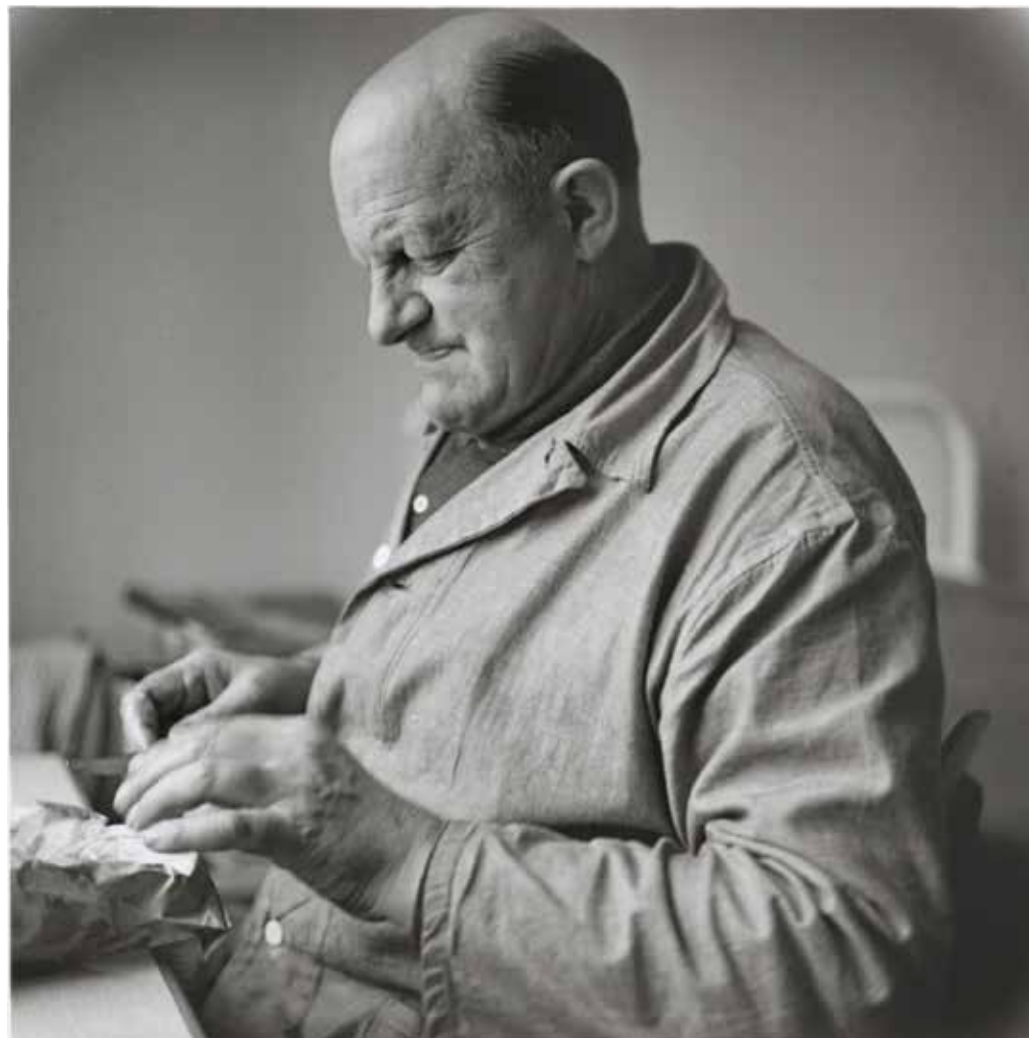
\$ 29.95
978-3-7774-3304-2
July 2019



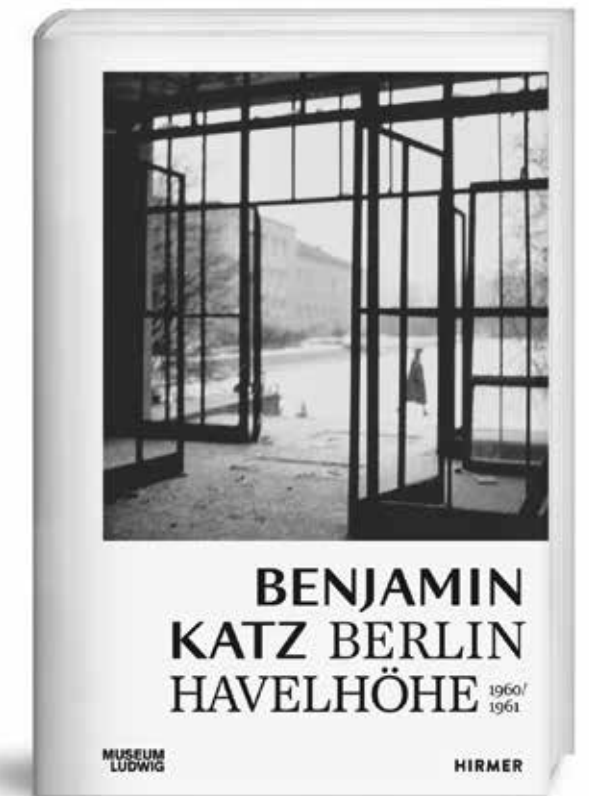
Exhibition
MIT List Visual Arts Center,
Cambridge, MA
05.24.–07.28.2019

Ericka Beckman, *Switch Center* (still),
2003





Benjamin Katz's photographs of Berlin Havelhöhe form both a social and an artistic document: Katz's beginnings as a photographer and his great interest in the photography of the modern age will be found here alongside the location itself with its traces of its past as a National Socialist Luftwaffe base, converted into a hospital for patients from all walks of society, not only Nazis but also the persecuted.



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

| 39



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 fell 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.

BENJAMIN KATZ
BERLIN HAVELHÖHE
1960 / 1961

Ed. Barbara Engelbach
Contributions by Y. Dziewior,
B. Engelbach, B. Katz

Text: English | German

160 pages,
78 b/w illustrations
6 ¼ × 9 ½ in, hardcover

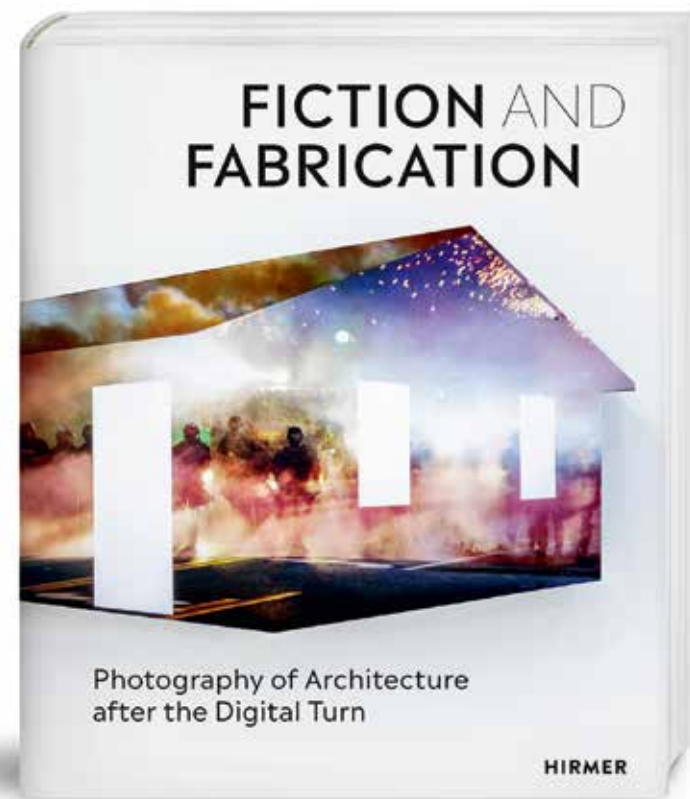
\$ 29.95
978-3-7774-3287-8
July 2019



Exhibition
Museum Ludwig, Cologne
06.07.2019 – 09.22.2019

4 Working prints
All photos: Berlin Havelhöhe, 1960,
Museum Ludwig, Cologne





How do digital photography and Photoshop influence the representation of architecture? "Fiction & Fabrication" assembles fascinating contemporary photographic works from all over the world. From fictional constructions to real buildings which sometimes seem more fantastic than fiction, the works show an impressive portrait of contemporary architecture and the urban landscape that surrounds us.

40 | Architecture photography meets contemporary art

An exciting change is currently taking place in architecture photography: apparently neutral, realistic illustrations are giving way to the creation of an individual reality. New techniques permit unusual angles and perspectives, and digital processing allows for the manipulation of reality. Fine artists have long discovered the formal language of architecture as a subject. By means of a wide range of contemporary artworks this volume shows the visual bandwidth which architecture photography demonstrates in our post-digital age.

FICTION AND FABRICATION
PHOTOGRAPHY OF
ARCHITECTURE AFTER THE
DIGITAL TURN

Ed. Pedro Gadanho
Contributions by P. Gadanho,
G. Moure, S. Fazenda Rodrigues

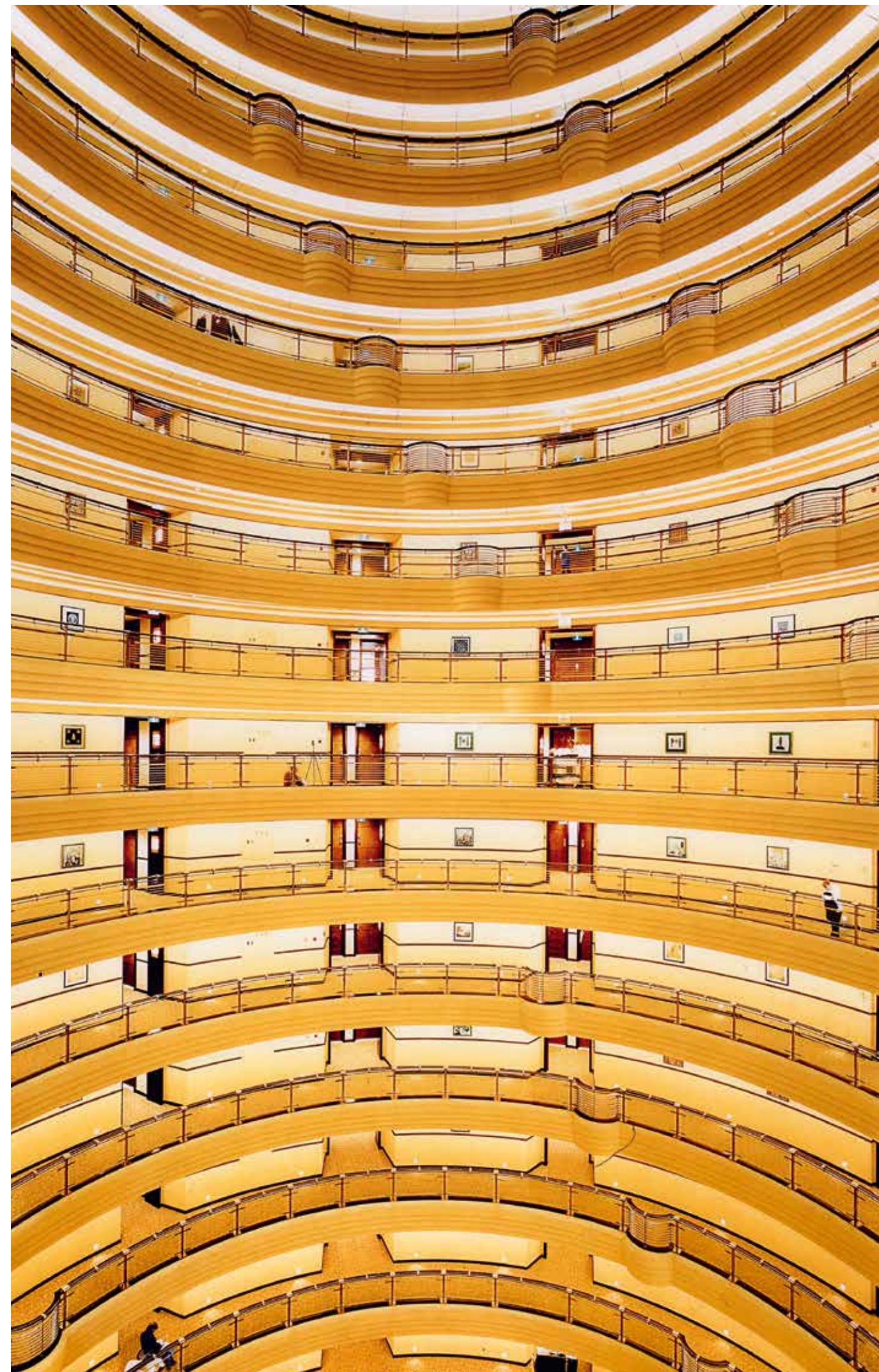
176 pages,
86 illustrations
10 ¼ × 9 ¼ in, softcover with
flaps

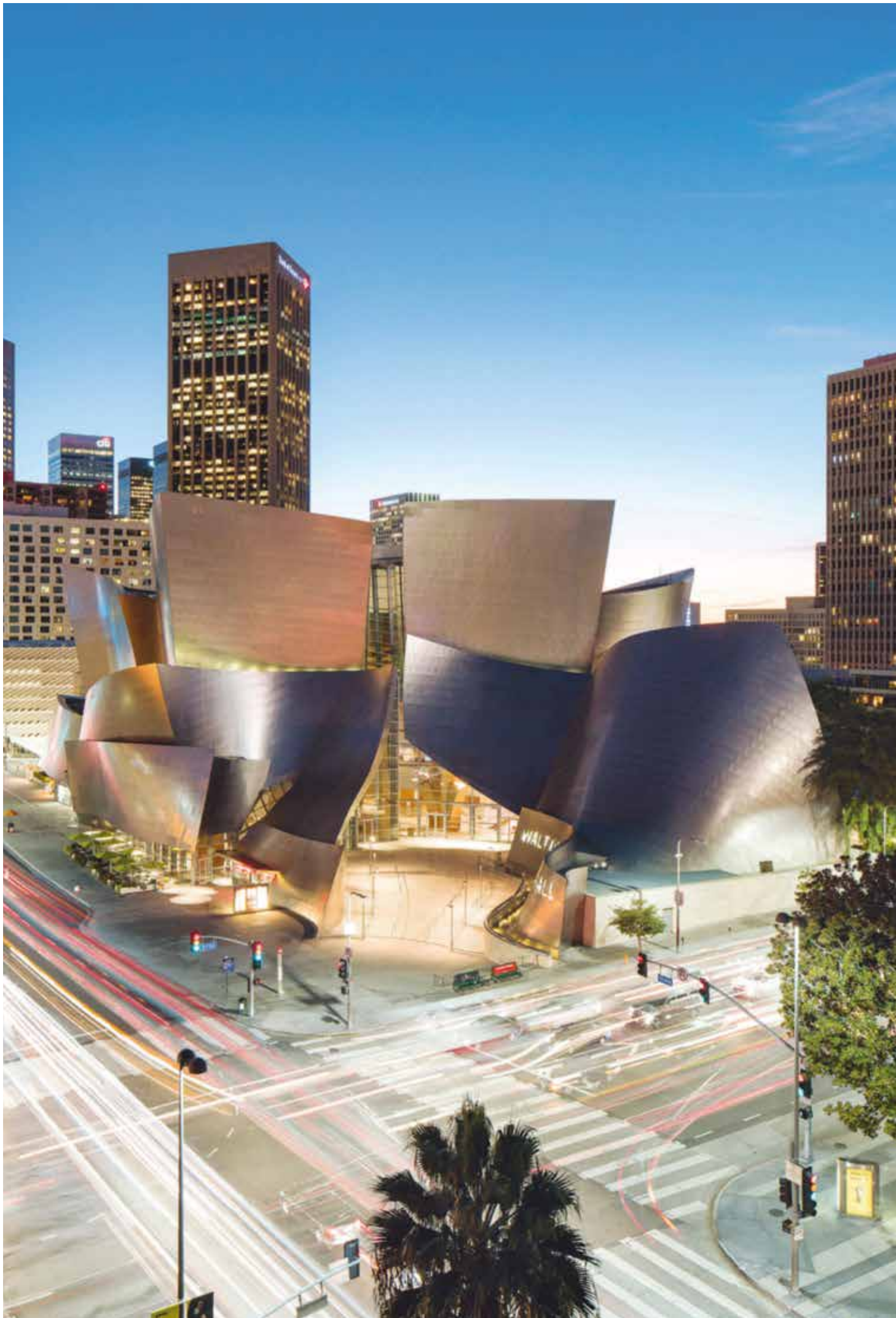
\$ 45.00
978-3-7774-3289-2
July 2019



Exhibition
MAAT, Museu de Arte,
Arquitetura e Tecnologia,
Lisbon
03.19.2019 – 08.26.2019

► James Welling, 462, 2009
► Andreas Gursky, Shanghai, 2000





◀ Walt Disney Concert Hall,
aerial view, 2015
▶ Berliner Philharmonie,
Exterior view, 2012

Frank Gehry and Hans Scharoun never met each other – and yet two of their most famous buildings are closely linked: Gehry's Walt Disney Concert Hall in Los Angeles (2003) and the Berlin Philharmonie by Scharoun (1963). Taking these buildings as the starting point, the exhibition and catalogue examine the relationship between the two architects.



What links Frank Gehry with Hans Scharoun, and how have they influenced each other?

43

Scharoun's Expressionist approach provided the inspiration for Gehry's Deconstructivist formal language in Los Angeles. The exhibition and book focus on Scharoun's influence on Gehry – not only the buildings that were actually realized, but also his visionary architectural fantasies – and Gehry's continuing activities in and with Berlin, such as his contribution to the competition for the Museum Island (1994–97), the DZ Bank at Pariser Platz (1994–98) and the Pierre Boulez Hall in the Barenboim-Said Academy (2014–17). The catalogue assembles essays, interviews and contemporary documents in order to introduce this fascinating topic.

FRANK GEHRY – HANS SCHAROUN STRONG RESONANCES

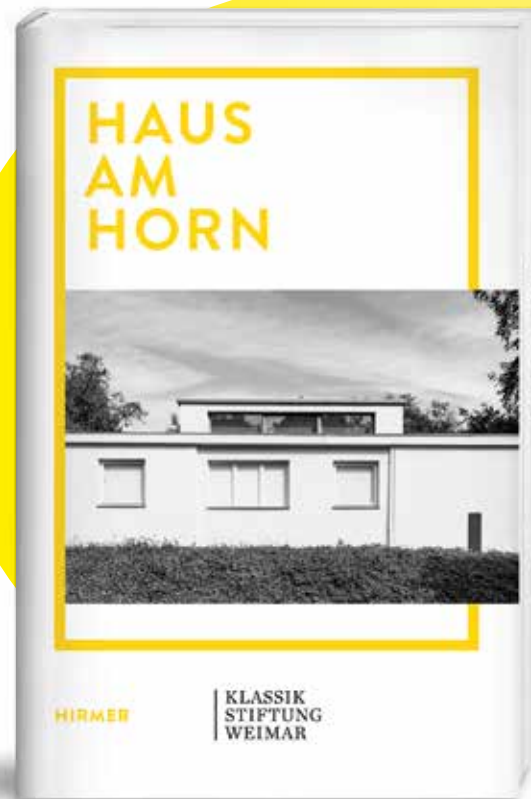
Eds. Barbara Nierhoff-Wielk,
Evelyn Wöldicke
Contributions by
E.-M. Barkhofen, M. Casciato,
G. Fox, T. Gaethgens, F. O. Gehry,
E. Pugh, B. Schulz,
P.-K. Schuster, E. Wöldicke,
M. Zenck

Text: English | German

176 pages,
217 colour illustrations
8 ½ × 10 in, softcover

\$ 32.00
978-3-7774-3226-7
July 2019





The Haus Am Horn, built in 1923 on the occasion of the first Bauhaus exhibition, is the first and only example of Bauhaus architecture in Weimar to have survived. It was with this experimental building that the Bauhaus presented itself to the public for the first time. All the Bauhaus workshops cooperated closely to fit it out completely with furniture, textiles, lights and the latest household equipment that they had designed themselves. Each detail of the house was an answer to numerous questions regarding living conditions in the future which remain topical to this day. From 1924 until well into the 1990s the house was lived in, changed and extended, so that little remains of the interior furnishings. This compact overview publication presents the chequered history of the house, which can be visited and toured as a monument from 2019.

HAUS AM HORN BAUHAUS ARCHITECTURE IN WEIMAR

Eds. Anke Blümm,
Martina Ullrich
Contributions by A. Blümm,
M. Ullrich, U. Ackermann

112 pages,
86 colour illustrations
6 × 9 ¼ in, softcover with flaps
\$ 13.00
978-3-7774-3276-2
July 2019



Exhibition
Haus Am Horn
Klassik Stiftung Weimar
18.05.2019 – 31.12.2019



The Bauhaus originated in Weimar and returns to a new building there in the spring of 2019. In the newly built bauhaus museum weimar the treasures of the world's oldest Bauhaus collection will be shown as an ensemble. This volume does not only present design icons, however; it also provides by means of a large number of additional objects a glimpse behind the façade of the Bauhaus myth.

The world's oldest Bauhaus collection in a new presentation

This is not a museum guide in the classic sense, but rather a theme volume covering the core questions of the Bauhaus period, like the New Man or the design of everyday life. This official volume on the new bauhaus museum weimar opens up new perspectives on the Bauhaus. The general question "How do we want to live?" is posed today, as it was at that time, through examples of central aspects of the exhibition. The Bauhaus idea is examined for its potential with regard to the design of the present day and is positioned as part of a local and worldwide network. In-depth information encourages the reader to think further. The book also illuminates the architectural concept, the construction process and the town-planning criteria for the new museum building by Heike Hanada.

BAUHAUS MUSEUM WEIMAR THE BAUHAUS COMES FROM WEIMAR

Eds. Ulrike Bestgen,
Ute Ackermann, Wolfgang
Holler
Contributions by U. Ackermann,
U. Bestgen, A. Blümm,
M. Götze, H. Hanada, J. Siebler,
V. Stephani

160 pages,
106 colour illustrations
6 × 9 ¼ in, softcover with flaps

\$ 13.00
978-3-7774-3273-1
July 2019



Exhibition
Bauhaus-Museum Weimar
04.06.2019 – 12.31.2019

◀ Marianne Brandt, Teapot for tea
extract, MT 49, 1924, Klassik Stiftung
Weimar, Bauhaus-Museum

NEUES MUSEUM WEIMAR VAN DE VELDE, NIETZSCHE AND MODERNISM AROUND 1900

Eds. Wolfgang Holler,
Sabine Walter, Thomas Föhl
Contributions by U. Bestgen,
T. Föhl, K. Jost, A. Neumann,
M. Ullrich, S. Walter,
G. Wendermann

184 pages,
160 colour illustrations
6 × 9 ¼ in, softcover,
with flaps

\$ 13.00
978-3-7774-3278-6
July 2019



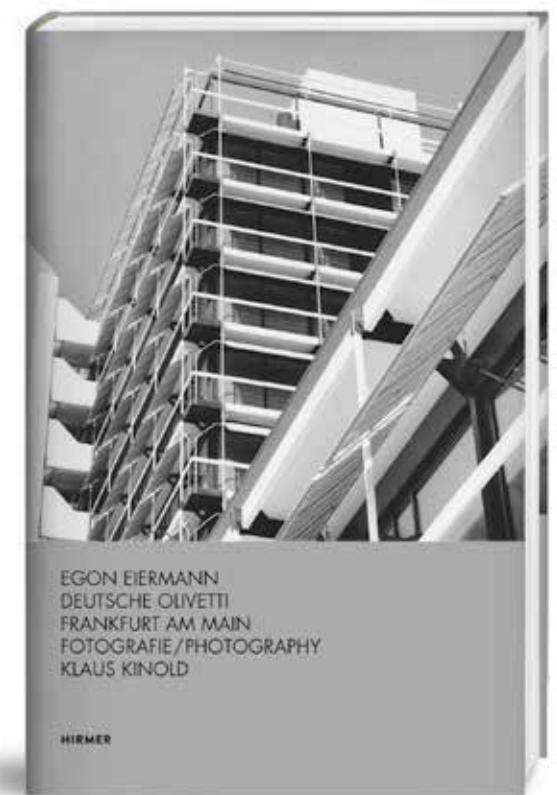
Exhibition
Bauhaus Museum, Weimar
06.04.2019 – 31.12.2019
Neues Museum Weimar
04.06.2019 – 12.31.2019

By around 1900 Weimar had already become an arena of Modernism. Around the cult surrounding Friedrich Nietzsche, colourful personalities like Harry Graf Kessler and Elisabeth Förster-Nietzsche took up the idea of the New Man. Henry van de Velde looked to the future as he created a functional and elegant world in design and interiors. Succinct texts describe the beginnings of Modernism some twenty years before the Bauhaus.





The “creative reconstruction” of damaged buildings was an important topic in architecture after the Second World War, particularly in Bavaria. The Munich architect Hans Döllgast (1891–1974) was one of the pioneers of this development. His most important achievements include the repairs to the Alte Pinakothek, the Basilica of St. Bonifaz and the main municipal cemeteries.



The ensemble with its prominent twin towers that Egon Eiermann (1904–1970) built in Frankfurt am Main for the Italian office machinery company Olivetti, was the Karlsruhe architect's last major project. His priorities lay in the slender form, derived from the task, the construction and the material to create a characteristic silhouette.

An outstanding example of a historically informed interpretation of architecture

Hans Döllgast was succeeded above all by two of his students, whose work can be seen as exemplary. Karl Josef Schattner (1924–2012), for many years the diocesan architect of the Bishopric of Eichstätt, saved threatened buildings in the episcopal city such as the Old Orphanage by adding a contemporary extension, or gave a new lease of life to historic buildings such as the Ulmer Hof by means of functional additions. In the case of Hirschberg Palace he boldly placed a modern wing in front of the south façade. Josef Wiedemann (1910–2001) was an outstanding architect of the reconstruction of Munich. The interpretative reconstruction of the badly damaged Glyptothek on Königsplatz is regarded as one of his masterpieces.

**HANS DÖLLGAST ·
KARLJOSEF SCHATTNER ·
JOSEF WIEDEMANN**
CREATIVE RECONSTRUCTION

Wolfgang Jean Stock
Ed. Klaus Kinold
Photographs: Klaus Kinold

Text: English | German

96 pages,
74 illustrations
8 ½ × 12 ½ in, hardcover

\$ 42.00
978-3-7774-3307-3
August 2019



Exhibition
Kunstverein Ingolstadt
05.09. – 06.16.2019



Outstanding presentation of Egon Eiermann's architectural visions

Adriano Olivetti, the son of the company's founder, valued not only the firm's products, which became cult objects of Italianità in the field of design and which established the 'Stile Olivetti'. He also made the same demands regarding quality in architecture. The grandson, Roberto Olivetti, commissioned Eiermann, a famous representative of German postwar Modernism, to design the German branch offices. For the architect the project formed the culmination of his career, while for the Karlsruhe student Klaus Kinold it marked the beginning of a career as a photographer of architecture. He maintained that he had learned more for his future profession from his teacher Egon Eiermann than from anyone else.

EGON EIERMANN
DEUTSCHE OLIVETTI
FRANKFURT AM MAIN

Wolfgang Pehnt
Ed. Klaus Kinold

Text: English | German

72 pages,
60 illustrations,
8 ½ × 12 ½ in, hardcover

\$ 42.00
978-3-7774-3312-7
August 2019





At a time when extreme climatic phenomena, air quality, and industrial impact are among the most pressing issues on the public agenda, the dramatic change in the climate has led to the realization that capitalism has a destructive effect on the environment. Our lifestyle must be reevaluated in order to positively impact both present and future.

48 | New concepts for a future environment

The ongoing use of fossil fuels, the development of industrial zones in city centres, and even the growing use of air-conditioning units are leading to a significant rise in temperatures and to the acceleration of extreme climatic change. Nevertheless, most individuals do not yet connect their daily lives to the climate changes in their immediate surroundings, and even those who are aware of these changes do not necessarily choose a course of action. Global warming has been widely recognized by scientists as caused by humans. Efficient solutions to these concerns may be found on a local level, where the engagement of urban communities may prove to be effective in combating environmental damage. This publication addresses an approach involving multiple possibilities for climate-related actions, most notably in the context of individual cities. Six thematic chapters examine case studies from cities including Chicago, New York, Masdar, Hong Kong, Copenhagen, Shanghai, and Tel Aviv.

SOLAR GUERRILLA
CONSTRUCTIVE RESPONSES
TO CLIMATE CHANGE

Ed. Maya Vinitsky

Text: English | Hebrew

300 pages,
180 colour illustrations
5 ½ × 8 ½ in, softcover

\$ 19.95
978-3-7774-3313-4
September 2019



Exhibition
Tel Aviv Museum of Art
July–December 2019

The Climate Tile



Hans Kollhoff on Oswald Mathias, Tom Emerson on Ludwig Mies van der Rohe, Donatella Fioretti on Walter Gropius – these are just three of the fascinating pairs. In this compilation of conversations and essays, architects speak about architects and present the reader with a wide-ranging insight into the architecture of the present day and of previous generations.

Some of the most important architects in discourse

Outstanding architects of our time at the Faculty of Architecture of the Technical University Munich spoke under the heading “Architects on Architects” about their predecessors from previous generations who influenced the way they see architecture. Viewed from a present-day perspective, the focus lay on the relevance of concepts and ideas across the generations and on their adaptation for the world today. The format and diversity of the lectures provided in particular an opportunity to participate in the transfer of ideas and the discussions on the subject of building culture. The additional personal conversations between the architects presenting the lectures and renowned architectural theorists and artists examine the subject in greater depth and are now published for the first time in the form of this book.



ARCHITECTS ON ARCHITECTS

Eds. Dietrich Fink, Uta Graff,
Nils Rostek and Julian Wagner

240 pages,
120 colour illustrations
6 × 8 ½ cm, softcover with flaps

\$ 29.95
978-3-7774-3308-0
October 2019





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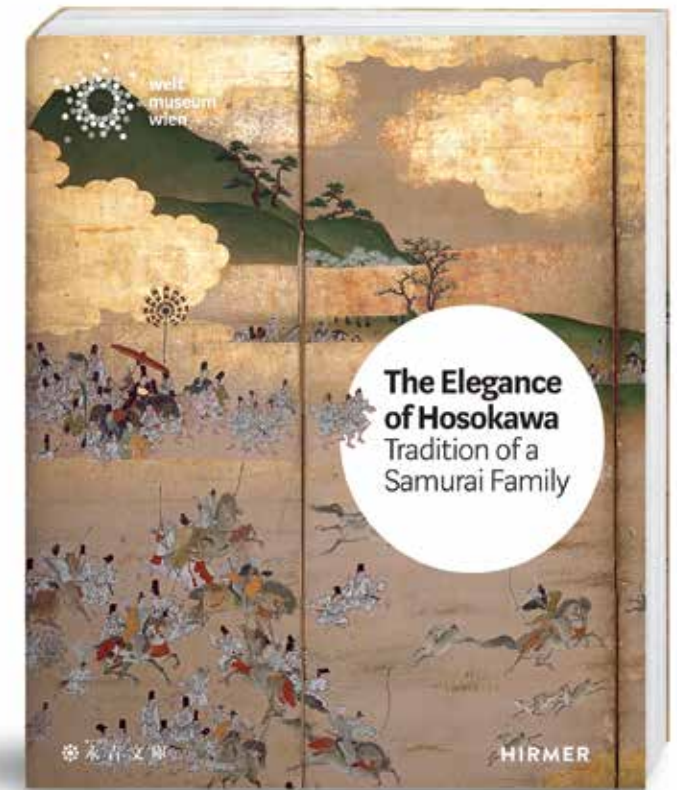
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5

1: Tiered Food Box (*jūbako*), late 18th–early 19th century | 2: *Gunsen* (Military Folding Fan), 18th century |
3: Mounting for a *Tachi* (Ceremonial Long Sword), 18th/19th century | 4: Nō Mask, *Chūjō*, 18th century |
5: Kanō Motonobu, Portrait of Hosokawa Sumimoto (1489–1520), 1507 | 6: Incense Burner with Lion, 17th century |
All objects: Eisei Bunko Museum, Tōkyō

Members of the Daimyō Hosokawa family served the shogun from the Muromachi Period (1333–1568) as samurai. But the Hosokawa achieved fame not only for their success as warriors. As patrons of the arts and artists across the centuries, they enlarged and cared for an exclusive collection which this volume presents through exquisite pieces.



Warriors, patrons of the arts, artists – the fascinating tradition of a famous samurai family

The Hosokawa name stands not only for military achievements but also for famous poets, scholars and artists whose passion lay in particular in Nō theatre and the tea ceremony. It is a passion that still applies today. Continuing the tradition, Hosokawa Morihiro, a former Prime Minister of Japan, has devoted himself since his retirement from politics to the creation of tea ceramics and calligraphy. Through some 85 magnificent objects, including weapons, splendid armour, China-ink drawings and paintings, ceramics and lacquer work as well as theatre masks and costumes, the volume reveals the glittering panorama of a samurai family between martial elitism and artistry.

THE ELEGANCE OF HOSOKAWA TRADITION OF A SAMURAI FAMILY

Ed. Bettina Zorn
Contributions by J. Abe,
A. Funakushi, M. Hosokawa,
C. Ito, T. Kaneko, T. Komatsu,
H. Miyake, E. Sasaki, I. Suchy,
B. Zorn

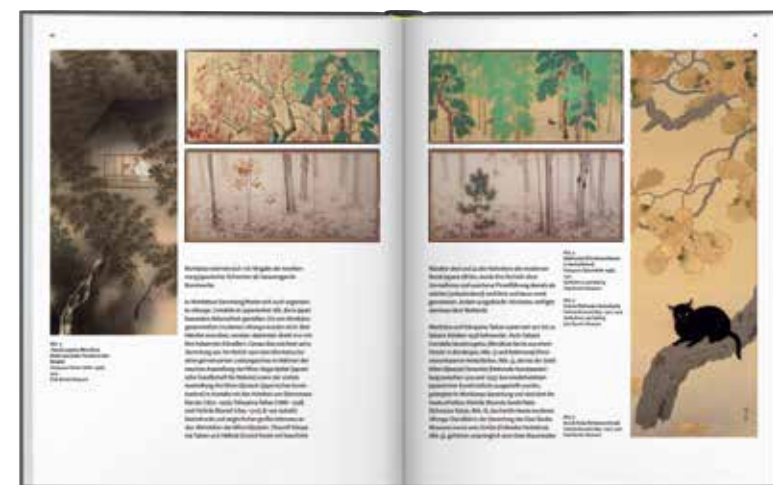
146 pages,
130 colour illustrations
9 ½ × 11 ½ in, hardcover

HIRMER PREMIUM
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with trimmed edges

\$ 45.00
978-3-7774-3352-3
July 2019

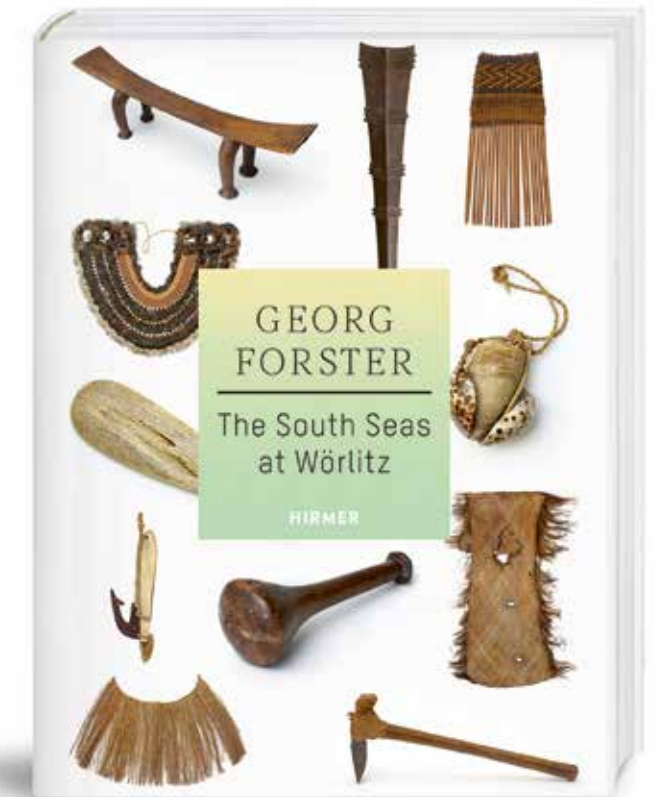


Exhibition
Weltmuseum, Vienna
04.04. – 07.16.2019





The *Great Landscape with a Tempest* in Vienna is one of Peter Paul Rubens's largest and most dramatic landscapes. Starting from the far-reaching discoveries during the latest restoration, the volume provides a comprehensive insight into the process of creation of this fascinating picture as well as its art-historical interpretation.



At the age of seventeen Georg Forster embark ed on a voyage around the world with the famous Captain James Cook. Shortly after his return in 1775 the explorer met the open-minded Prince Franz of Dessau and his consort Louise in London. They returned home with a rich collection of objects, as the unique Wörlitz South Seas Collection proves to this day.

52 | A great masterpiece explained in detail

Evidently produced for pleasure, the *Great Landscape* remained in Rubens's possession until his death. As the restoration has shown, Rubens changed the painting several times and only added the story of Philemon and Baucis at the end. The poor elderly couple were the only ones to offer Jupiter and Mercury hospitality and were thus rescued from the punishment of the floods. The restoration procedures and the complex composition and creation of the painting are discussed together with its art-historical classification. A consideration of Rubens's portrayal of Nature and thus the outstanding position of this work in European landscape painting round out the presentation.

RUBENS'S GREAT LANDSCAPE WITH A TEMPEST ANATOMY OF A MASTERPIECE

Eds. Gerlinde Gruber,
Elke Oberthaler

200 pages,
170 colour illustrations
9 ½ × 11 in, softcover with flaps

\$ 36.00
978-3-7774-3177-2
August 2019



Exhibition
Kunsthistorisches Museum,
Vienna
Permanent Exhibition

Great Landscape with a Tempest,
1620/25–1636, Kunsthistorisches
Museum, Vienna



Georg Forster: world explorer, man of the Enlightenment, revolutionary and travelling man of letters

While Captain Cook went off to measure the world, Georg Forster as his father's scientific assistant and the naturalist artist on board explored recently discovered coastlines and islands including New Zealand and New Caledonia, Tahiti and Tonga. Three years later he spent two weeks in Wörlitz, where he reported on his voyage in the spirit of the Enlightenment. This volume, lavishly filled with plates, historical paintings and drawings as well as interesting quotations by Forster and his contemporaries conjures up the world of Polynesia with objects from the South Seas including the grass skirt of a Tahitian dancer, two maces from Tonga and an axe of jade-green nephrite from New Zealand.

GEORG FORSTER THE SOUTH SEAS AT WÖRLITZ

Ed. Frank Vorpahl
Contributions by M. Ewert,
D. Heintze, J. Kittelmann,
M. Korn, J. Meißner, A. Pečar,
U. Quilitzsch, A. Thyng, L. Uhlig,
F. Vorpahl

208 pages,
116 colour illustrations
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978-3-7774-3314-1
August 2019



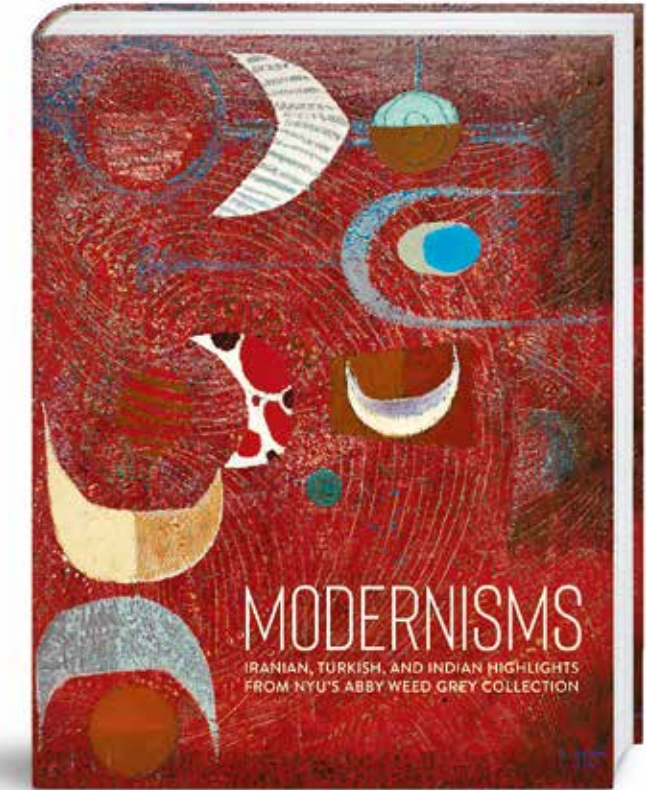
Exhibition
Kulturstiftung Dessau- Wörlitz
05.06.2018 – 12.31.2019

Johann Reinhold Forster and Georg
Forster in Tahiti. By John Francis
Rigaud, 1780





Modernisms explores art from the 1960s and early '70s from Iran, Turkey, and India via selections from an unparalleled collection at New York University. Featuring new scholarship and seminal essays, this book also illustrates paintings, sculptures, drawings, and prints from these three countries alongside biographical narratives of each artist.



A comprehensive cross-cultural study of modern art from Iran, Turkey, and India

55

Modernisms will be the first book to provide a cross-cultural study of works from Iran, Turkey, and India. In so doing, it will illuminate our understanding of modern art created outside the long-dominant North American–Western European axis. With nearly 700 works, the Abby Weed Grey Collection comprises the largest institutional holdings of modern art from Iran and Turkey outside those countries, and the most important trove of modern Indian art in an American university museum. Proposing non-Western art as a critical component of modernity, this publication challenges the long held belief that other modernisms are second-rate.

MODERNISMS
IRANIAN, TURKISH, AND
INDIAN HIGHLIGHTS FROM
NYU'S ABBY WEED GREY
COLLECTION

Ed. Lynn Gumpert

288 pages,
120 colour illustrations
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\$ 50.00
978-3-7774-3317-2
September 2019



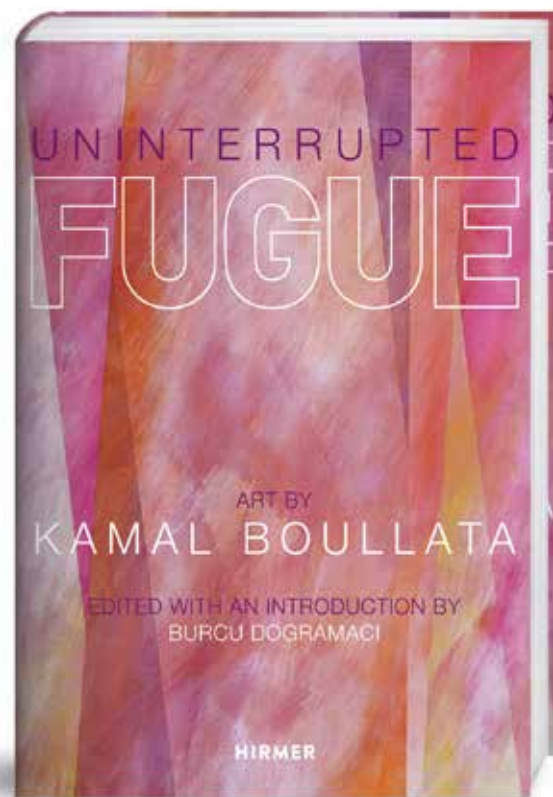
Exhibition

Grey Art Gallery, New York
University, New York
09.10. – 12.07.2019
Block Museum of Art,
Northwestern University,
Evanston
01.21. – 04.05.2020

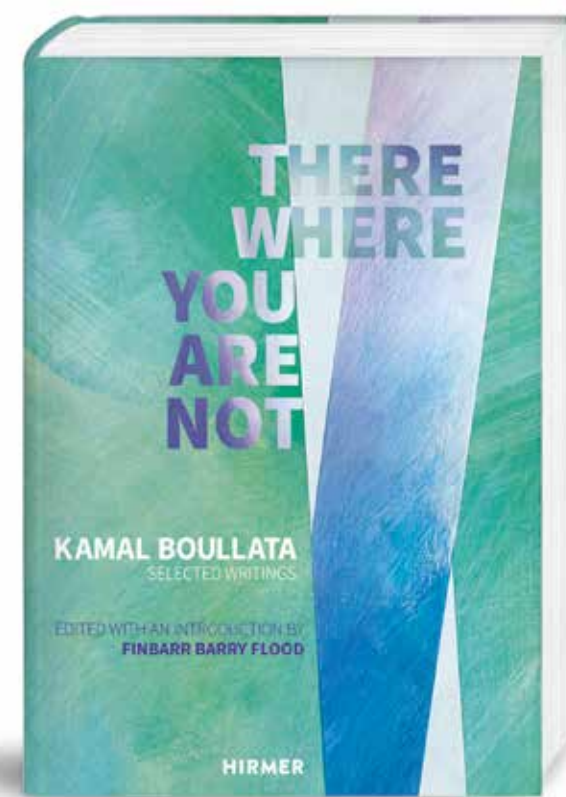
« Maqbool Fida Husain, *Virgin Night*, 1964

« Faramarz Pilaram, *Mosques of Isfahan (B)*, c. 1962
both: Grey Art Gallery, New York
University Art Collection





Uninterrupted Fugue features a selection of critical essays about the art of Palestinian artist Kamal Boullata. Written by leading scholars and appearing for the first time in a single volume, this range of analytical perspectives on art and exile, modernity and tradition offers rare insights to readers interested in contemporary art beyond the Western canon.



There Where You Are Not brings together the writings of celebrated Palestinian artist and theorist Kamal Boullata (b. 1942). Produced over four decades of exile in Europe, North Africa, and the United States, the essays explore intersections between aesthetics, history, and politics that are central to the historiography of modern Arab art.

56 |

International scholars in modern and Islamic art come together for the first time

The contributors include Abdelkebir Khatibi, Hans Belting, Jean Fisher, José Miguel Puerta Vilchez, Dorothea Schöne and Omar Kholeif, among others. Exploring Boullata's artistic trajectory over forty years, they examine his revolutionary technique of blending temporally and geographically distinct elements into thought-provoking works of universal appeal. Readers interested in contemporary art beyond the western canon will discover in this lavishly illustrated book rare insights into an aesthetic where the boundary between verbal and visual expression is surprisingly permeable, and the hallmarks of modernism merge with traditions rooted in Byzantine and Islamic art.

UNINTERRUPTED FUGUE ART BY KAMAL BOULLATA

Ed. Burcu Dogramaci

184 pages,
120 colour illustrations
9 ½ × 10 ¼ in, hardcover

\$ 35.00
978-3-7774-3244-1
September 2019



left: Kamal Boullata,
Angelus III-2, 2017
right: Kamal Boullata



| 57

Key documents of Arab modernism, many translated into English or published for the first time

The experience of exile and imperatives of resistance permeate the essays, whose subjects range from autobiography to contemporary art, early ruminations on gender relations, language and the visual, to questions of identity and globalization. Taken collectively, they explore intersections between aesthetics, history, and politics that are central to the historiography of modern Arab art.

THERE WHERE YOU ARE NOT SELECTED WRITINGS OF KAMAL BOULLATA

Ed. Finbarr Barry Flood

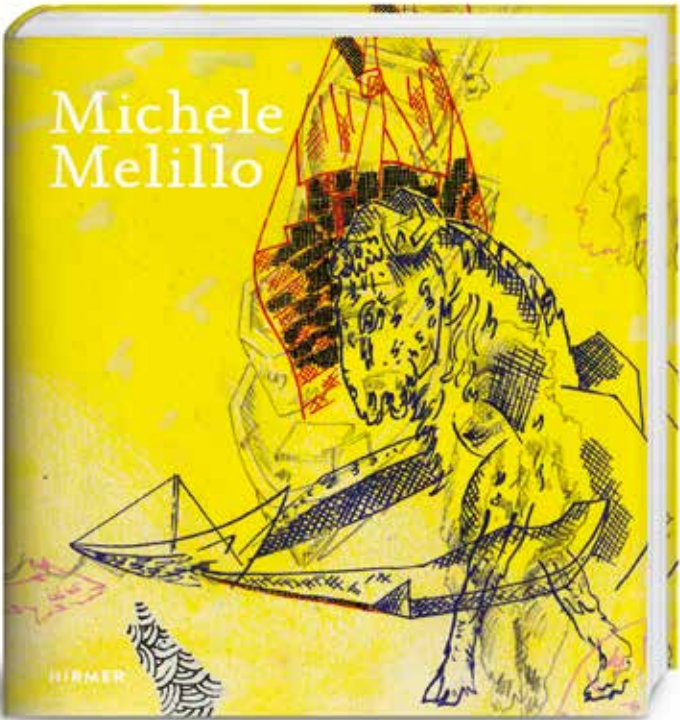
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978-3-7774-3243-4
September 2019



Kamal Boullata, *Elijah*, 1991





The paintings and drawings of Michele Melillo (*1977) enchant the viewer with their lightness and harmonious colours. Accompanied by an explanatory essay by Veit Ziegelmaier, this comprehensive artist monograph reproduces for the first time works from all work cycles by the young German painter and graphic artist.

Michele Melillo starts with historical references when developing his works, combining in masterly style motifs from the Baroque and Rococo eras with a modern vocabulary of forms, folkloric ornaments and classical architecture. Fauvist orgies of colour and sprawling lines characterise the recurring subjects of his pictures: the barque as a symbol of the Egyptian sun god Ra, fabulous creatures and unusual animal pictures or portraits of people long believed to be dead. After studying painting with Prof. Axel Kasseböhmer at the Academy of Fine Arts, today Melillo lives and works in Munich. As the monograph impressively proves, his works instantly fascinate the viewer and surprise repeatedly with their profound wit.

MICHELE MELILLO

Veit Ziegelmaier

Ed. Nicole Gnesa

Text: English | German

192 pages,
150 illustrations in colour
10 ½ × 11 ½ in, hardcover

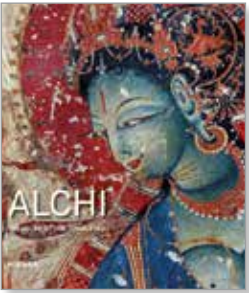
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Michele Melillo, *untitled*
(*Fabelwesen*), 2018



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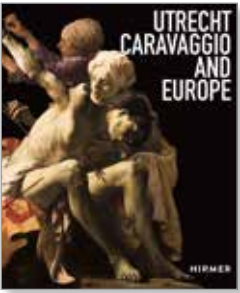
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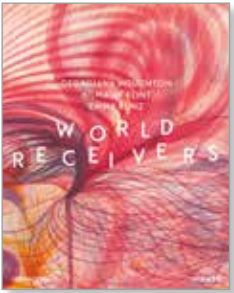
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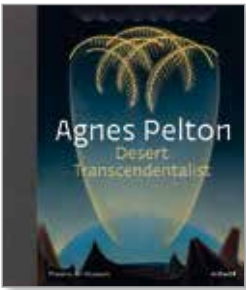
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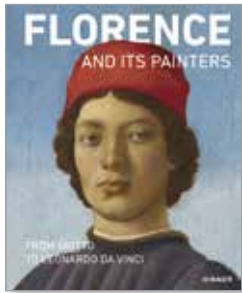


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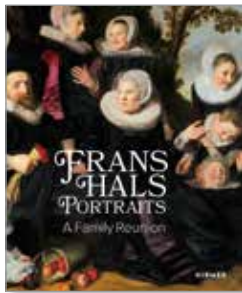
Art

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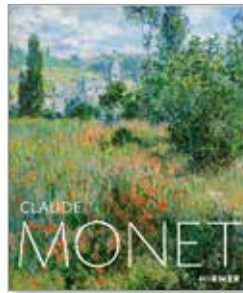
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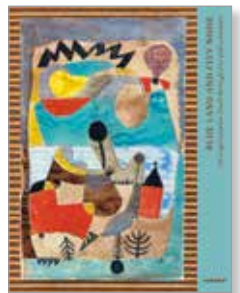
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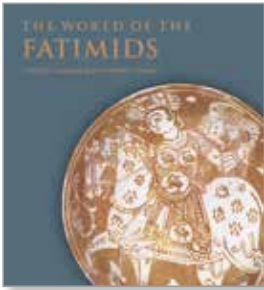
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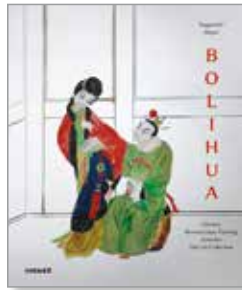
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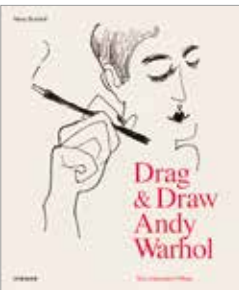
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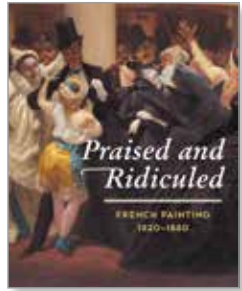
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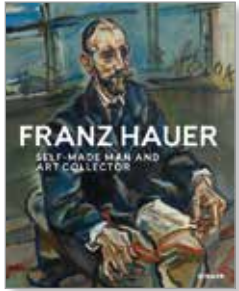
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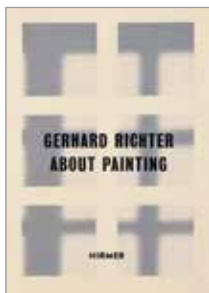
Art



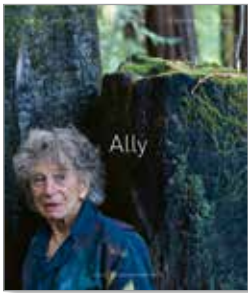
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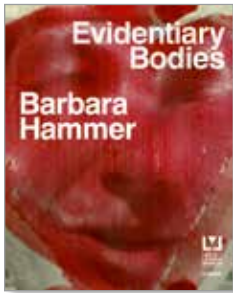
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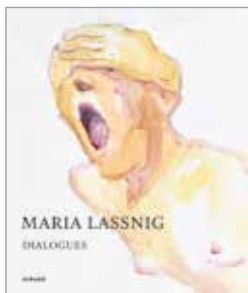
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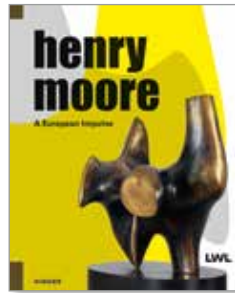
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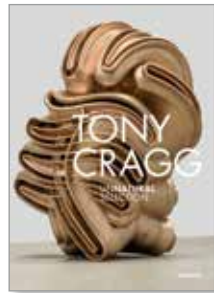
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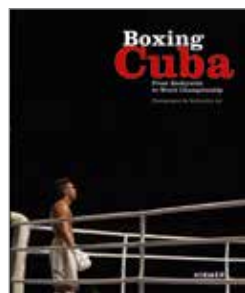
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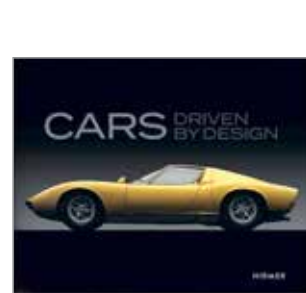
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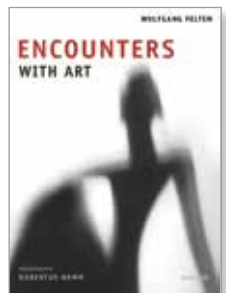
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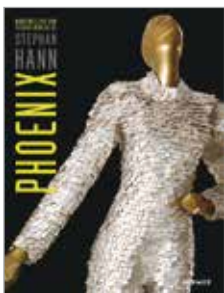
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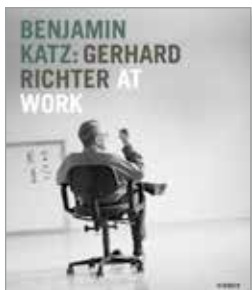
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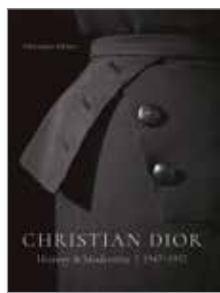
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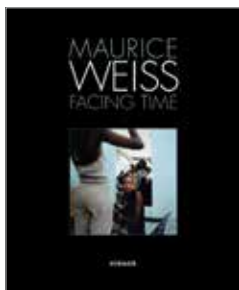
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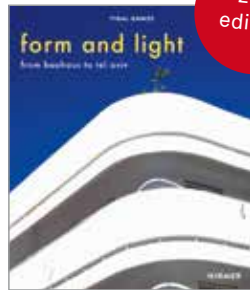
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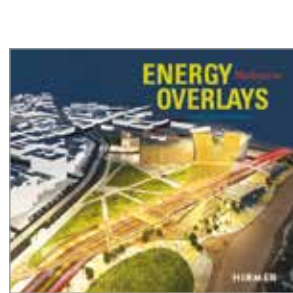
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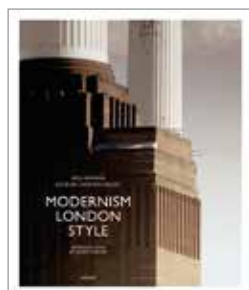
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