

HIRMER
PUBLISHERS SUMMER 2020



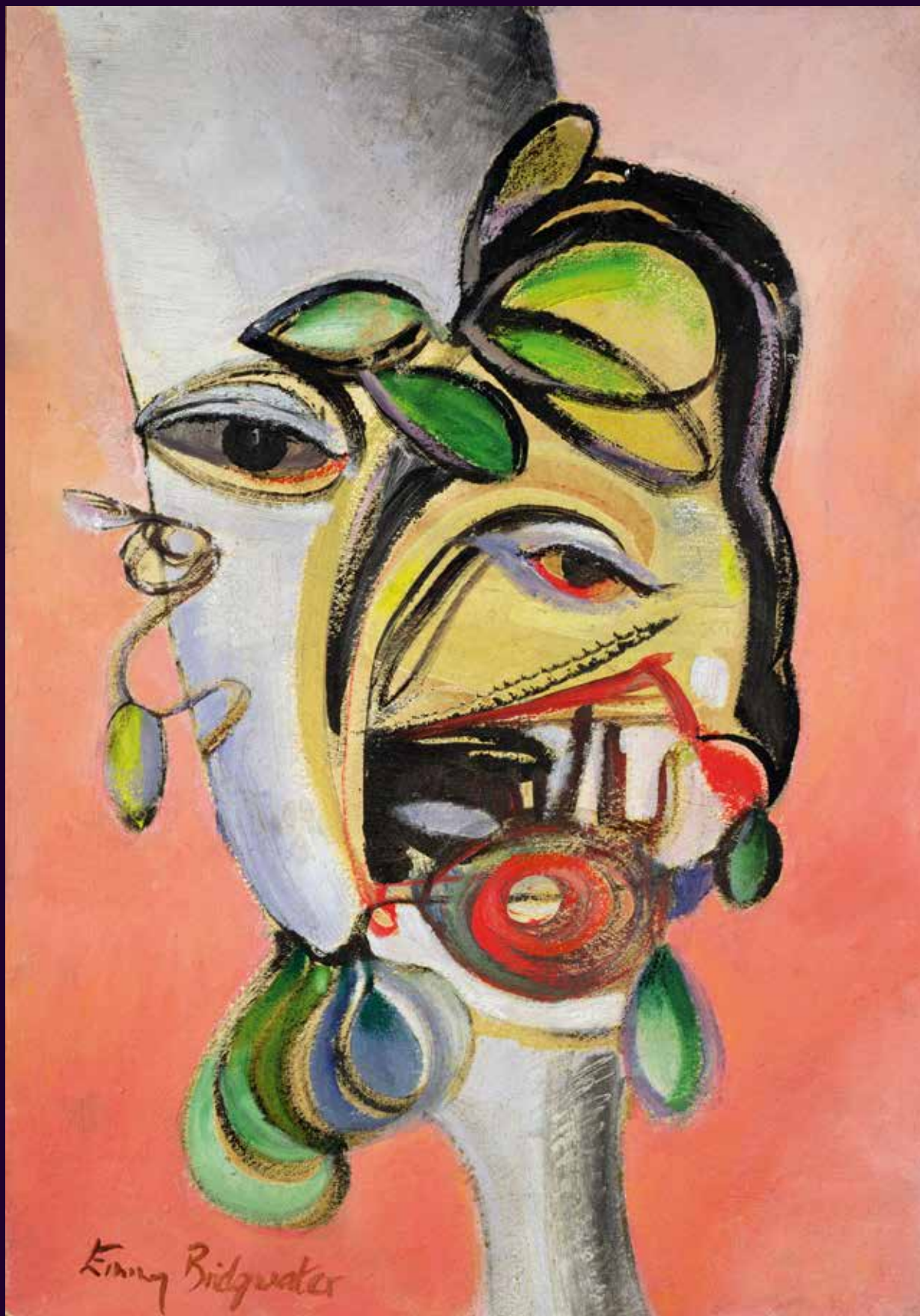
FANTASTIC WOMEN



◀ Jane Graverol, *Le Massacre des Innocents*, 1967, Collection of the Wallonia-Brussels Federation

above: Kay Sage, *At the Appointed Time*, 1942, Collection of the Newark Museum, Bequest of Kay Sage Tanguy; left: Dorothea Tanning, *Voltage*, 1942, Collection Ulla and Heiner Pietzsch, Berlin; bottom: Leonora Carrington, *Self-Portrait*, ca. 1937-1938, The Metropolitan Museum of Art, New York; right: Toyen, *Le Paravent*, 1966, Musée d'Art Moderne de la Ville de Paris

▶ left: Emmy Bridgwater, *Transplanted*, 1942, The Sherwin Collection, Leeds, UK; right: Dora Maar, *Femme aux cheveux avec savon*, 1934, Collection Société française de photographie



List of artists:

EILEEN AGAR | LOLA ÁLVAREZ BRAVO | RACHEL BAES | LOUISE BOURGEOIS | EMMY BRIDGWATER |
 CLAUDE CAHUN | LEONORA CARRINGTON | ITHELL COLQUHOUN | MAYA DEREN | GERMAINE DULAC |
 NUSCH ÉLUARD | LEONOR FINI | GRAVEROL | VALENTINE HUGO | FRIDA KAHLO | RITA KERNN-LARSEN |
 GRETA KNUTSON | JACQUELINE LAMBA | SHEILA LEGGE | DORA MAAR | EMILA MEDKOVÁ | LEE MILLER |
 SUZANNE MUZARD | MERET OPPENHEIM | VALENTINE PENROSE | ALICE RAHON | EDITH RIMMINGTON |
 KAY SAGE | SOPHIE TAEUBER-ARP | JEANNETTE TANGUY | DOROTHEA TANNING | ELSA THORESEN |
 BRIDGET TICHENOR | TOYEN | REMEDIOS VARO | UNICA ZÜRN

Frida Kahlo was just one of them: between 1930 and the 1960s many more women artists contributed to the Surrealist movement than has hitherto been assumed. The male Surrealists surrounding André Breton mostly saw them only as partners or models, but this volume shows how much more these women artists had to offer.



The feminine side of Surrealism – some 270 works by 36 international women artists

| 7

The dominant topic of male Surrealists was woman as goddess, she-devil, doll, fetish, child-woman, android, and dream creature. The women artists of Surrealism, on the other hand, were searching for a new female identity and incidentally discovered their own language of forms. And then there was the examination of political topics, literature and foreign myths. Painting, drawing, objects, photography and films complement each other to create an overall picture of the surreal and fanciful creative work of the women artists of the avant-garde from all over the world.

Ingrid Pfeiffer is Curator at the Schirn Kunsthalle Frankfurt.
 Kirsten Degel is Curator at the Louisiana Museum of Modern Art, Humlebæk.

FANTASTIC WOMEN SURREAL WORLDS FROM MERET OPPENHEIM TO FRIDA KAHLO

Eds. Kirsten Degel,
 Ingrid Pfeiffer
 Contributions by P. Allmer,
 T. Arcq, H. Eipeldauer,
 A. Görgen-Lammers,
 K. Hille, S. Levy, A. Mahon,
 C. Meyer-Thoss, L. Neve,
 I. Pfeiffer, G. Weisz

432 pages,
 350 color illustrations
 9 1/2 x 11 1/2 in, hardcover

\$ 60.00
 978-3-7774-3414-8
 March 2020



Exhibition

Schirn Kunsthalle Frankfurt
 02.13.–05.24.2020
 Louisiana Museum of
 Modern Art, Humlebæk
 06.18.–09.27.2020





ICONS



When considering the term *icon*, how can the idea of cultic worship be connected with the concept of the transcendental today? The qualities of the traditional icon continue to have an effect, particularly in the spiritual presence and auratic power of many modern and contemporary artworks. This volume presents masterpieces which express aspects of spirituality and reverence in a variety of individual ways.

60 stars – from the Byzantine devotional image to Andy Warhol

11



◀ Masolino da Panicale, Madonna and Child, 1423, Kunsthalle Bremen – Der Kunstverein in Bremen; Vincent van Gogh, Self-Portrait with Grey Felt Hat, 1887, Van Gogh Museum, Amsterdam (Vincent van Gogh Foundation); Jeff Koons, Balloon Dog (Red), 1994–2000; Beyoncé, Kissing the War Goodbye; Katharina Fritsch, Madonna, 1987, Courtesy the artist
▶ Thomas Struth, Hermitage 1, St. Petersburg 2005, 2005, Courtesy the artist



The works extend from Russian icons via Caspar David Friedrich, Vasily Kandinsky, Kazimir Malevich, Piet Mondrian, Mark Rothko and Yves Klein to Andy Warhol, Niki de Saint Phalle, Isa Genzken and Andreas Gursky. Everyday icons from the world of brands and pop culture complete the range of images. The choice of works and the essays by selected authors contrast the interpretation of the traditional concept of the icon in art with the phenomenon of the creation of icons in our everyday environment. The publication aims to demonstrate the spiritual power of art and invites the reader to contemplation.

Christoph Grunenberg is Director of the Kunsthalle Bremen.
Eva Fischer-Hausdorf is Curator for Modern and Contemporary Art at the Kunsthalle Bremen.

ICONS WORSHIP AND ADORATION

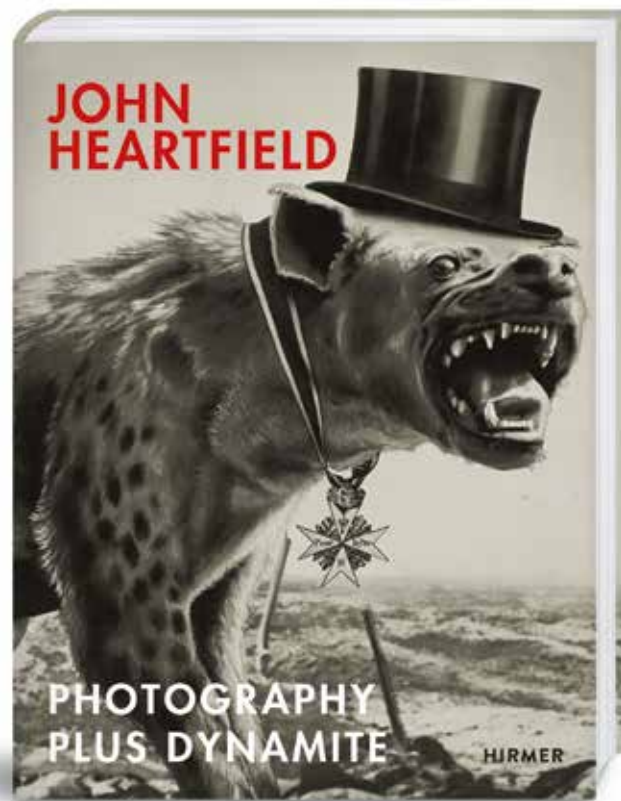
Eds. Christoph Grunenberg,
Eva Fischer-Hausdorf
Contributions by
V. Borgmann, B. Düpelmann,
E. Fischer-Hausdorf,
C. Grunenberg, A. Hoberg,
M. Husemann, E. Kleimann,
I. Müller-Westermann,
L. Rickelt, A. Rosen,
M. Schieren, M. Schulz,
B. Straumann,
R. Zieglgänsberger et al.

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978-3-7774-3396-7
January 2020



Exhibition
Kunsthalle Bremen
10.19.2019 – 03.01.2020



The political collages of John Heartfield (1891–1968) have earned him a reputation as one of the most innovative graphic artists of the Weimar Republic. His photomontages and book covers based on collages which had their origins in Berlin's Dada scene were directed against Fascism and made him internationally famous. Their explosive power has lost none of its impact.

12 | The cosmos of John Heartfield – lavishly illustrated and highly explosive

JOHN HEARTFIELD PHOTOGRAPHY PLUS DYNAMITE

Eds. Angela Lammert,
Rosa von der Schulenburg,
Anna Schultz
Contributions by M. Gough,
P. Krishnamurthy, A. Lammert,
R. v. d. Schulenburg, A. Schultz,
J. Toman, A. Zervigón et al.
Statements by R. Deacon,
T. Dean, M. Lammert,
M. Odenbach, J. Wall

280 pages,
250 color illustrations
8 ½ x 10 ¼ in, hardcover

\$ 50.00
978-3-7774-3443-8
April 2020



Exhibition

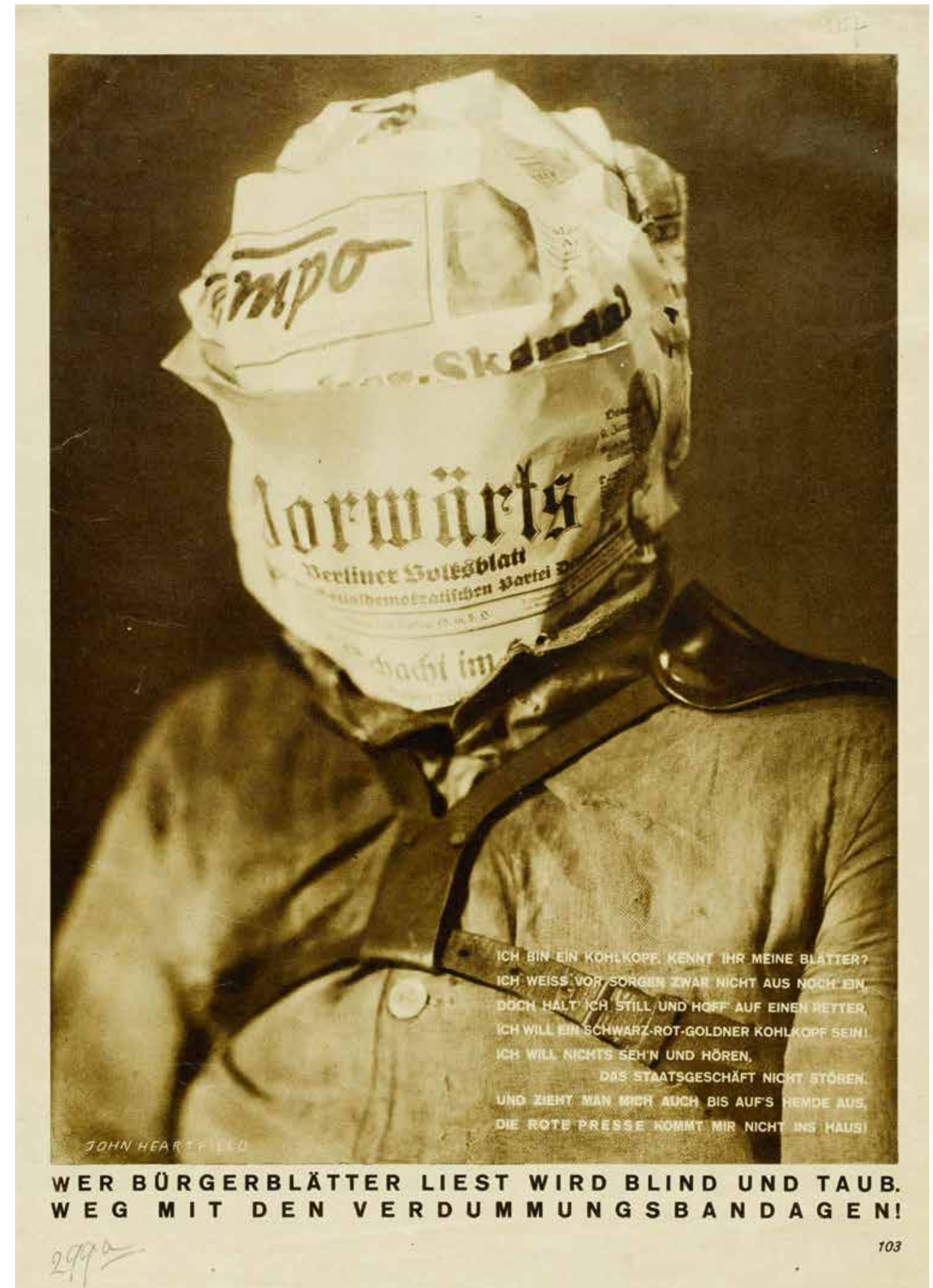
Akademie der Künste, Berlin
03.21.–06.21.2020
Museum de Fundatie, Zwolle
09.27.2020–01.03.2021
Royal Academy, London
June–September 2021

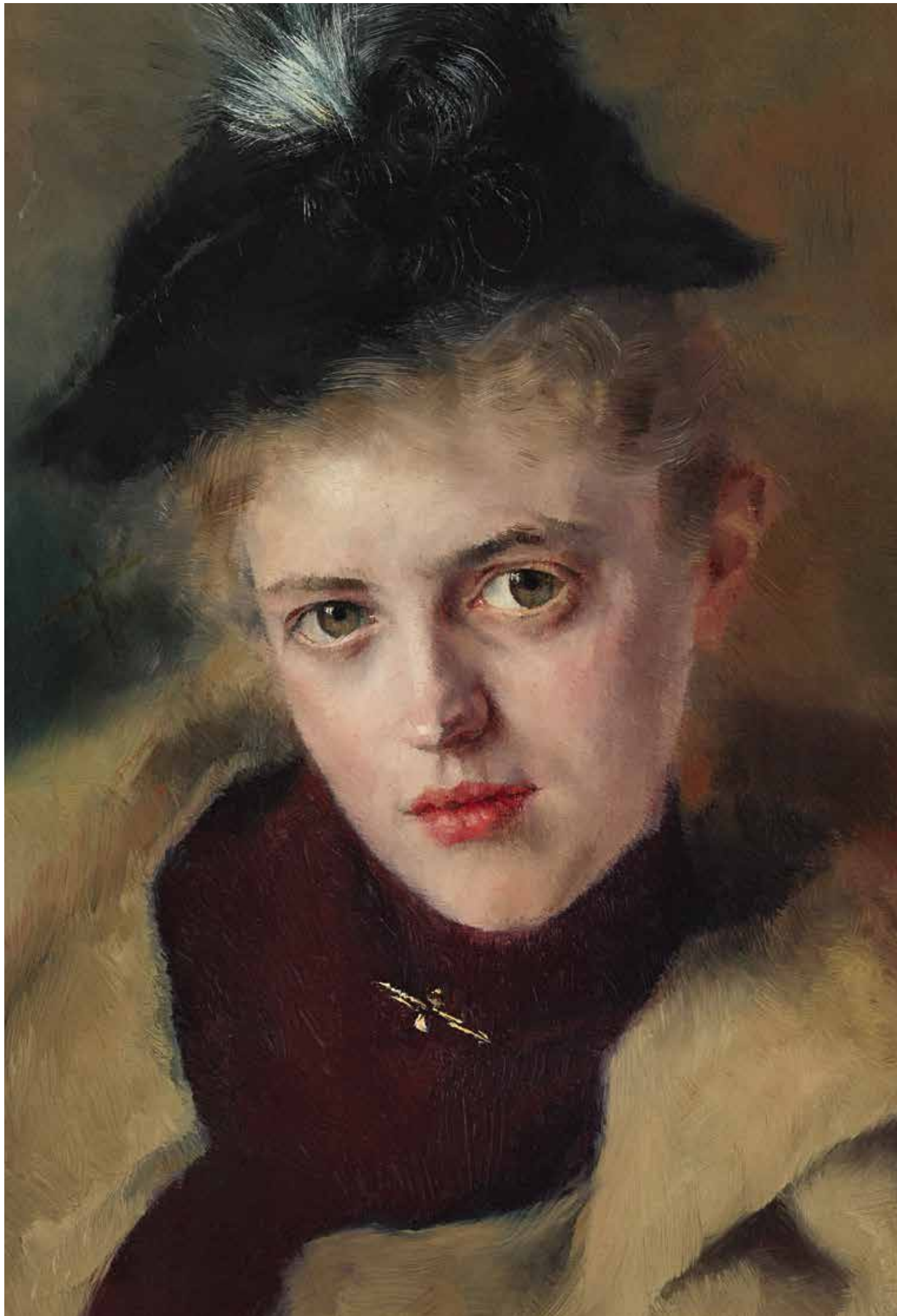
Heartfield was a sharp and uncompromising observer who subverted the documentary character of the press photograph. He employed his art as political propaganda, and fought against war and Fascism with gripping pictures and trenchant humour. This catalogue will include not only the working materials which reveal Heartfield's method but also his trick films, work for the theatre and book design. The original artworks and documents all derive from his personal estate in Berlin. Statements by contemporary artists formulate positions and pose questions, which Heartfield's work raises in the age of *fake news*.

Angela Lammert is Head of Interdisciplinary Projects at Akademie der Künste, Berlin.
Rosa von der Schulenburg is the Head of the Art Collection of the Akademie der Künste, Berlin.
Anna Schultz is a curator at the Akademie der Künste, Berlin.

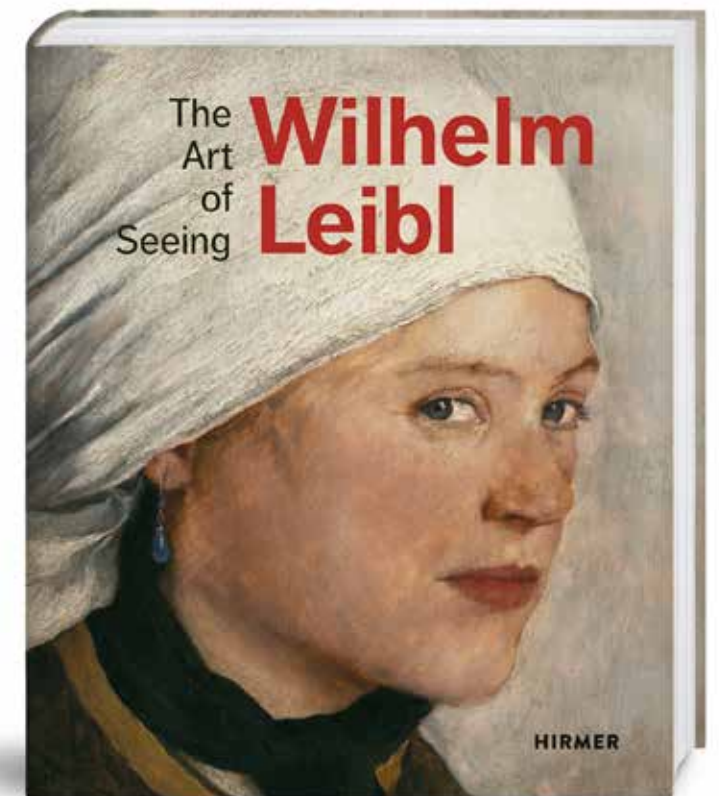


« 5 fingers on your hand, With 5 you can grab the enemy, Choose List 5, Communist Party! (Five fingers on your hand), Die Rote Fahne, vol. 11, no. 112, Berlin, Sunday, 13 May 1928
« Use photos as weapons! Photomontage for the AIZ, 1929, no. 37, p.11
» People who read bourgeois papers will become blind and deaf. Get rid of the dumbing-down bandages! Double sheet from AIZ, vol. IX, 1930, no. 6





Wilhelm Leibl (1844–1900) is regarded as one of the most significant portraitists and an important representative of Realism in Europe. With large-format illustrations of 40 paintings and 60 drawings, this volume accompanies the first comprehensive museum exhibition with a focus on portraits and representations of figures to be shown in Switzerland and Austria.



A new look at one of the most important portraitists of Realism in Europe

15

Wilhelm Leibl explained his individual and modern figure painting with his retreat to the countryside. For Leibl the decisive factor was not that a model was attractive, but that he or she was shown in a good light. The publication highlights in insightful contributions Leibl's position between tradition and modernity, his contribution to European Realism and his affinity for the color black. It also discusses his relationship to Degas, his links with Hungary and his importance for the art of the twentieth and twenty-first century.

Marianne von Manstein is an art historian and curator.
Bernhard von Waldkirch is Curator of Prints and Drawings at the Kunsthau Zürich.

WILHELM LEIBL THE ART OF SEEING

Eds. Zürcher Kunstgesellschaft / Kunsthau Zürich,
The Albertina Museum, Vienna
Marianne von Manstein,
Bernhard von Waldkirch
Contributions by J. Beyer,
Z. Gonda, M. Meyer, T. Ketelsen

272 pages,
160 color illustrations
8 ¼ × 10 ¾ in, hardcover

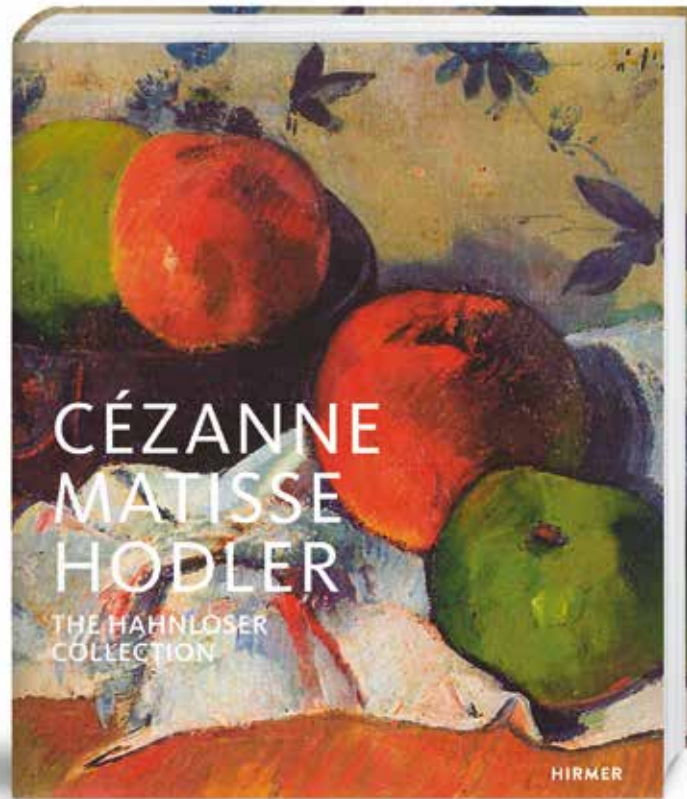
\$ 50.00
978-3-7774-3387-5
January 2020



Exhibition
Kunsthau Zürich
10.25.2019–01.19.2020
The Albertina Museum, Vienna
01.31.–05.10.2020

« Portrait of the Wife of Rieder, the Chemist, 1893, Museum der bildenden Künste Leipzig
« Village Politicians, 1877, Museum Oskar Reinhart am Stadtgarten, Winterthur, Kunst Museum





The Hahnloser Collection was created in the early twentieth century in close friendly exchange between the collectors Arthur and Hedy Hahnloser-Bühler and their famous artist friends. The publication presents some 120 works providing an overview of this unique international collection of Swiss and French modernism as well as illustrating its exemplary cultural-political character.

16 | *Legendary Classic Modernism: the masterpieces of the Hahnloser Collection*

CÉZANNE, MATISSE, HODLER THE HAHNLOSER COLLECTION

Eds. Klaus Albrecht Schröder,
Matthias Frehner
Contributions by M. Frehner,
B. Hahnloser, M. Hahnloser,
G. Kirpitsenko, R. Koella,
S. Ligas, H. Widauer

272 pages,
120 color illustrations
9 ¾ × 11 ¼ in, hardcover

\$ 50.00
978-3-7774-3438-4
February 2020



Exhibition

The Albertina Museum, Vienna
02.22. – 05.24.2020

► Henri-Charles Manguin,
Afternoon Nap (The Rocking-Chair),
1905, Kunstmuseum Bern,
Hahnloser/Jaeggli Stiftung, Villa
Flora, Winterthur

►► Félix Vallotton, The Purple Hat,
1907, on permanent loan to the
Hahnloser/Jaeggli Stiftung,
Winterthur

The catalogue sheds light on the collectors' close contact with their artist friends including Pierre Bonnard, Ferdinand Hodler, Henri Matisse and Félix Vallotton. It provides an insight into unknown aspects of the artists' lives, their creative work and the motivation and passions of the collectors themselves. Today the collection is largely in the possession of the collectors' heirs or has been donated to the art museums of Bern and Winterthur.

Klaus Albrecht Schröder is Director General of the Albertina Museum in Vienna.
Matthias Frehner is former Director of the Kunstmuseum Bern and freelance curator.



List of artists:

PIERRE BONNARD | PAUL CÉZANNE | PAUL GAUGUIN | VINCENT VAN GOGH | ARISTIDE MAILLOL | HENRI MATISSE |
ODILON REDON | AUGUSTE RENOIR | GEORGES ROUAULT | FÉLIX VALLOTTON | EDOUARD VUILLARD, et al.



Angelica Kauffman (1741–1807) is regarded as the first woman artist of European standing. Well educated and very well connected, she enjoyed an international reputation. She pursued a brilliant career and was one of the outstanding artist personalities of the Classical Age in London and Rome. She was admired by Goethe and Herder and her clients included queens and emperors from across the continent.



A new look at the most famous woman artist of the 18th century

19

“Mad about Angelica” describes the Kauffman myth, which arose even during her lifetime. Her remarkable life and work are presented in some 100 of her best paintings and drawings, including many new discoveries. This overview volume focuses on Kauffman’s impact in England, especially as the first female member of the Royal Academy of Arts, as well as her work as a pioneering history painter, fashionable portraitist and champion of a new ideal of masculinity.

Bettina Baumgärtel is the Head of the Paintings Collection at the Museum Kunstpalast Düsseldorf. Since 1992 she has led the Angelika Kauffmann Research Project (AKRP).

ANGELICA KAUFFMAN

Ed. Bettina Baumgärtel
Contributions by
B. Baumgärtel, I. M. Holubec,
J. Myssok, H. Valentine

200 pages,
180 color illustrations
9 ¼ × 11 ¼ in, hardcover

\$ 45.00
978-3-7774-3462-9
March 2020

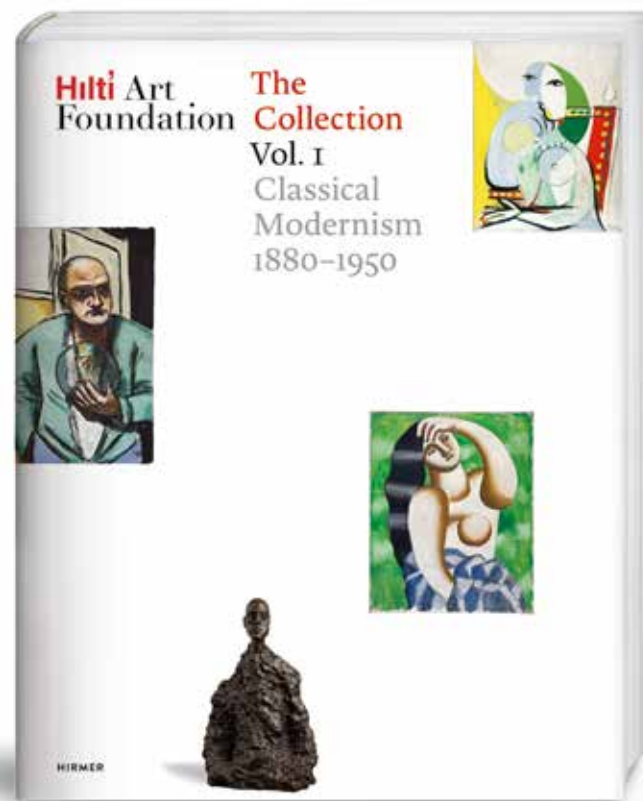


Exhibition

Kunstpalast, Düsseldorf
01.30.–05.24.2020
Royal Academy of Arts, London
06.25.–09.20.2020



◀ Portrait of Teresa Bandettini-Landucci, Stand-up artist, 1794, Düsseldorf, Kunstpalast
◀ Ulysses on the Island of Circe, 1793, The Barrett Collection, Dallas, Texas



The private art collection of the Hilti Art Foundation includes over 200 top-quality paintings, sculptures and photographs from Classical Modernism to the present day. Volume 1 of the two-part catalogue of the collection presents 80 selected works from the late nineteenth to the mid-twentieth century, from Paul Gauguin to Alberto Giacometti.

20 | *Classical Modernism at its best: an introduction to the Hilti Art Foundation*

Ranging from Post-Impressionism, Expressionism, Cubism, Futurism, Neo-Plasticism and Surrealism to Abstraction, the part of the collection shown in Volume 1 focuses on the following content and artists: the form of man in space in time in the works of Lehmbruck, Boccioni, Picasso and Giacometti; the representational world of things and nature in works by Kirchner, Gris, Feininger and Dubuffet; the imaginary world of symbols and ciphers in the works of Gauguin, Klee, Beckmann and Miró; and the non-representational world of geometric and informel design in the works of Léger, Mondrian, Kandinsky and Wols.

**HILTI ART FOUNDATION
THE COLLECTION
VOL. 1: CLASSICAL
MODERNISM 1880-1950**

Ed. Hilti Art Foundation

240 pages,
90 color illustrations
9 ¼ × 11 ¼ in, hardcover

\$ 55.00
978-3-7774-3342-4
January 2020



The private art collection of the Hilti Art Foundation includes over 200 top-quality paintings, sculptures and photographs from Classical Modernism to the present day. Volume 2 of the two-part catalogue of the collection presents 120 selected works from the middle of the twentieth century to the present day, from Josef Albers to Thomas Struth.

21 | *Visually highly attractive: Over 200 works of art-historical standing and top quality*

The part of the collection shown in Volume 2 contains in particular abstract and concrete art from 1950 to the present day which focuses on material, surface, space and movement as well as form, color, rhythm and light. It includes works by Fontana, Klein, Manzoni, Uecker, Mack and Colombo as well as Albers, Bill, Fruhtrunk, von Graevenitz, Richter and Sonnier. There are major work complexes by Honegger, Graubner, Knoebel and Scully. A special position is occupied by photographs by Thomas Struth with their content aimed at civilisation and technology as well as nature and culture.



**HILTI ART FOUNDATION
THE COLLECTION
VOL. 2: ART FROM 1950 TO
THE PRESENT DAY**

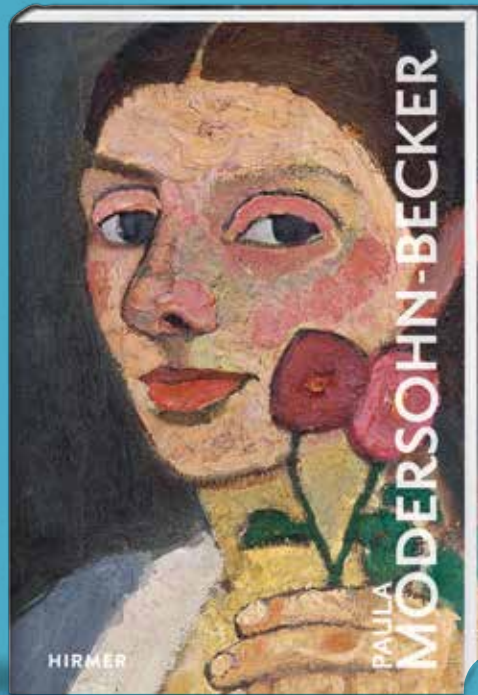
Ed. Hilti Art Foundation

320 pages,
180 color illustrations
9 ¼ × 11 ¼ in, hardcover

\$ 55.00
978-3-7774-3343-1
May 2020



THE GREAT MASTERS OF ART SERIES



When Paula Modersohn-Becker's artist friends examined her extensive estate a few weeks after her death, they were overwhelmed. They only gradually realised that in the painter, who had died so young, they had had an outstanding artist in their midst. Modersohn-Becker was largely unrecognised during her lifetime but is regarded today as one of the pioneers of Expressionism.

“I am I, and I hope I shall become even more so.” Paula Modersohn-Becker

The sculptor Bernhard Hoetger was one of the few who recognised her talent from an early stage. Hoetger's memories of Paula Modersohn were published in 1920 as an authentic contemporary document in the series *Junge Kunst*. They are reprinted as a facsimile in this revised and extended edition. The volume is a bibliophilic highlight with an essay explaining the artist's life and work from a present-day perspective, together with her biography and some 40 illustrations of her most important works.

Frank Laukötter was Director of the Paula Modersohn-Becker Museum in Bremen until 2014. The main focus of his work lies in Classic Modernism and contemporary art.

PAULA MODERSOHN-BECKER

Frank Laukötter

72 pages,
49 color illustrations
5 3/4 x 8 1/4 in, hardcover

\$ 13.00
978-3-7774-3489-6
April 2020



Still-Life with Soured Milk, 1905,
Kunstsammlungen Böttcherstraße,
Paula Modersohn-Becker Museum,
Bremen



At the beginning of the twentieth century, when Alfons Mucha went to the United States for four years as a lecturer, the world-famous poster designer, Art-Nouveau book illustrator, designer, photographer and painter was greeted with enthusiasm. Mucha is regarded as one of the most important representatives of Jugendstil; he knew how to move between the various genres more skilfully than virtually any other artist of his day.

The outstanding representative of Art Nouveau in a bibliophilic volume

After training as a stage decorator in Vienna, Mucha travelled via Munich to Paris. There he created a stir in the 1890s with his stylistically refined and elegantly executed posters. These designs were not only his artistic breakthrough; they also revolutionised the aesthetic of what was still a new medium. Mucha's later works also demonstrated the inimitable “Mucha style,” which celebrated floral elements, lines and beauty and which is lavishly illustrated in this book.

Wilfried Rogasch is a historian, author and famous curator of numerous international exhibitions.

ALFONS MUCHA

Ed. Wilfried Rogasch

80 pages,
55 color illustrations
5 3/4 x 8 1/4 in, hardcover

\$ 13.00
978-3-7774-3488-9
April 2020

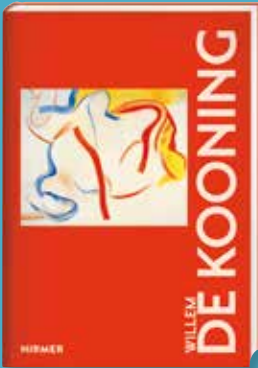


Princess Hyacinthe, 1911, Mucha Trust
Sarah Bernhardt (La Plume), 1897, Variation on the poster from 1896, Mucha

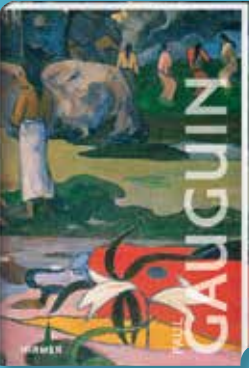


THE GREAT MASTERS OF ART SERIES

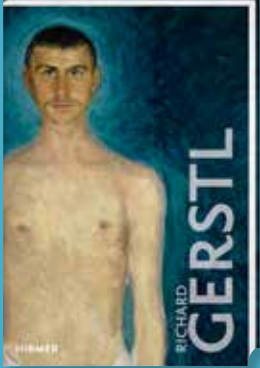
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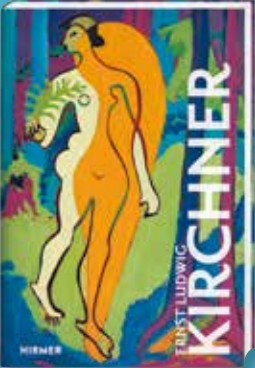
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Corinna Thierolf
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I. Cahn, E. Hollmann
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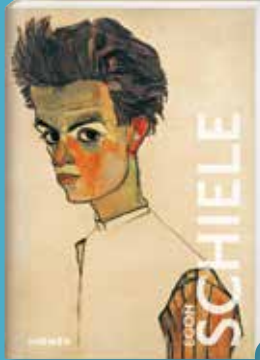
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Christoph Wagner
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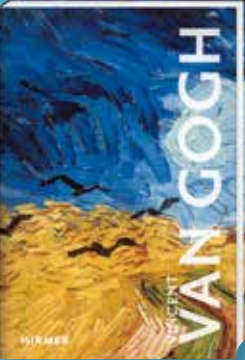
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Hans-Michael Koetzle
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KOLOMAN MOSER
E. Leopold, S. Kutzenberger
80 pages, 78 illustrations
978-3-7774-3072-0



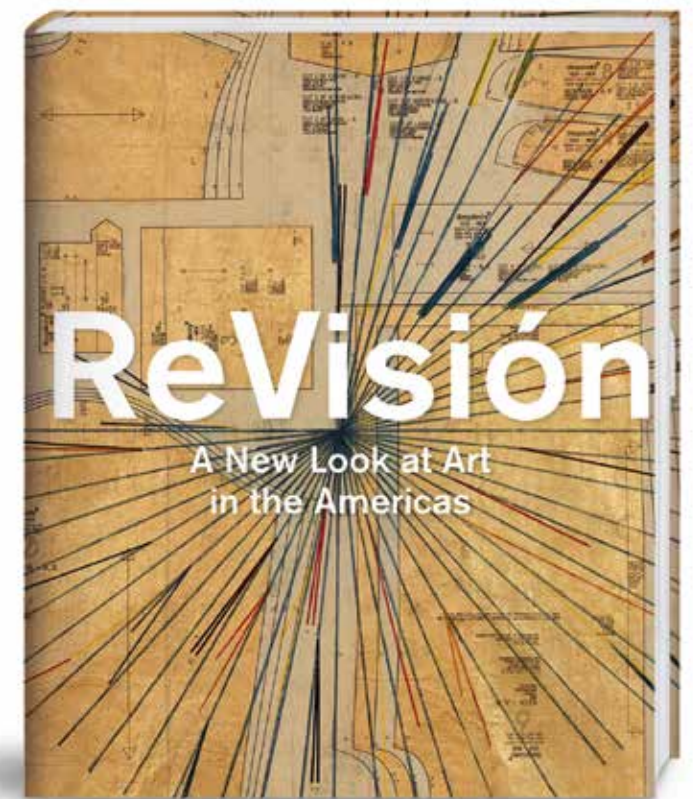
EMIL NOLDE
C. Ring, H. J. Throl
72 pages, 55 illustrations
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LYONEL FEININGER
Ulrich Luckhardt
72 pages, 54 illustrations
978-3-7774-2974-8



Each volume: 5 1/4 x 8 1/4 in, hardcover



ReVisión: A New Look at Art in the Americas considers what makes the Americas the Americas. With essays by leading scholars of Latin American art history, the lavishly illustrated publication explores the ways in which the past continues to exert an influence on communities throughout the region.

What makes the Americas the Americas?

Artists such as Alexander Apóstol, Juan Enrique Bedoya, Johanna Calle, Chiachio & Giannone, Ronny Quevedo, Sandy Rodríguez, Eduardo Sarabia, Clarissa Tossin and Cecilia Vicuña draw on centuries of imagery from both before and after the Conquest to grapple with questions of identity, exploitation of natural resources and displacement. The essays in this book provide a framework for understanding the region's nuanced history of creation, destruction and renewal. They are written by Beverly Adams, newly appointed curator of Latin American art at MoMA; Julieta González, independent curator, Mexico City; and Elena Shtromberg, leading scholar of Latin American video art.

Victoria I. Lyall is Frederick and Jan Mayer Curator of Art of the Ancient Americas at the Denver Art Museum. Jorge F. Rivas Pérez is Frederick and Jan Mayer Curator of Latin American Art at the Denver Art Museum.

REVISIÓN A NEW LOOK AT ART IN THE AMERICAS

Eds. Victoria I. Lyall,
Jorge F. Rivas Pérez
Contributions by B. Adams,
J. González, E. Shtromberg

144 pages,
80 color illustrations
9 × 11 in, hardcover

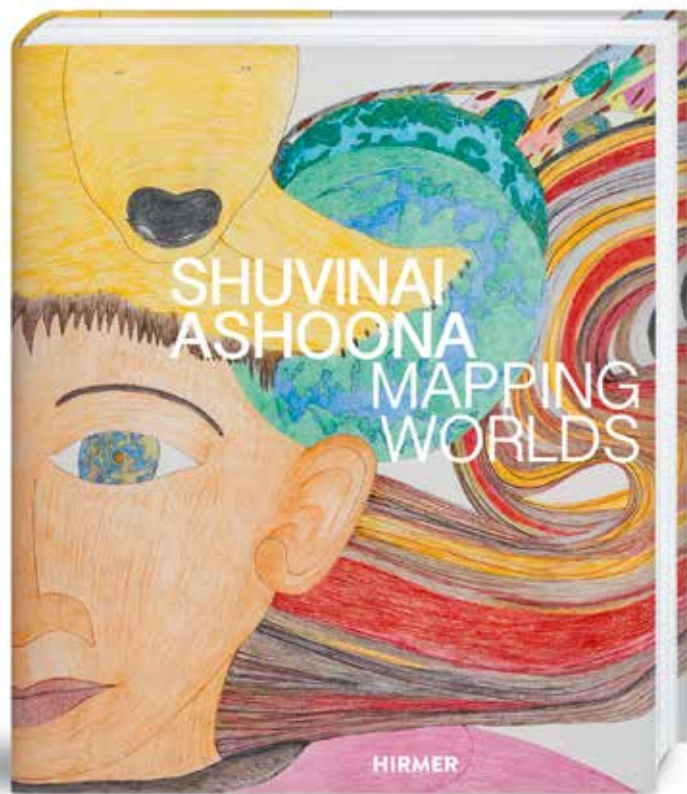
\$ 40.00
978-3-7774-3434-6
June 2020



Exhibition
Denver Art Museum
June 2020–December 2020

« Chiachio & Giannone, Calaverita,
2014, Lent by Chiachio & Giannone
« Johanna Calle, Perímetros (Ceiba) /
Perimeters (Ceiba), 2014, Archivos
Pérez & Calle





Shuvina Ashoona (* 1961) is a third-generation Inuit artist based in Kinngait, Nunavut, Canada. Best known for her highly personal and imaginative iconography, Shuvina Ashoona's imagery ranges from closely observed naturalistic scenes of her Arctic home to monstrous and fantastical visions.

28 | Unique among Inuit artists: Shuvina Ashoona combines naturalistic scenes with fantastical visions

SHUVINAI ASHOONA MAPPING WORLDS

Ed. Gaétane Verna

248 pages,
100 color illustrations
10 x 12 in, hardcover

\$ 50.00
978-3-7774-3452-0
March 2020



Exhibition

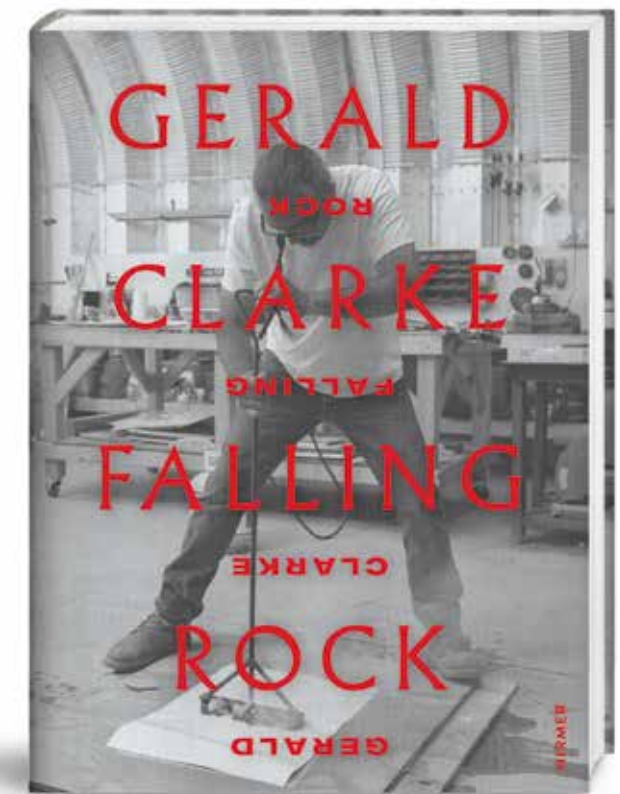
Leonard and Bina Ellen Art
Gallery, Concordia University,
Montreal, Quebec
10.31.2019–01.18.2020
Vancouver Art Gallery,
Vancouver, British Columbia
02.22.–05.24.2020
Yukon Arts Centre,
Whitehorse, Yukon
06.04.–08.31.2020
Glenbow Museum,
Calgary, Alberta
October 2020–January 2021

Existing somewhere between dystopic and utopic, Shuvina Ashoona's earthly and extraterrestrial worlds exist within a kinder intergalactic future. The book provides insight into her practice, with essays from Canadian and international authors, reflections on specific drawings, a select exhibition history and large-format illustrations, including installation images from The Power Plant Contemporary Art Gallery, Toronto, Canada.

Gaétane Verna is director of The Power Plant Contemporary Art Gallery in Toronto, Canada.



Composition (Hunting Monsters),
2015, Collection of Oakville Galleries,
purchased with the support of the
Canada Council for the Arts
Acquisition Assistance Program, the
cooperation of the Town of Oakville
and the Elizabeth L. Gordon Art
Program, a program of the Walter
and Duncan Gordon Foundation
administered by the Ontario Arts
Foundation, 2016



This survey brings together three decades of work by contemporary Native American artist Gerald Clarke (Cahuilla). Utilising wit and humour to expose historical and present-day injustice, Clarke brings a decolonial perspective to urgent cultural and political issues facing our world.

The first catalogue on the inventive contemporary Native American artist

Gerald Clarke is an artist, university professor, cowboy and Cahuilla tribal leader. Combining various media in his sculptures, paintings, works on paper, videos, performances and installations, Clarke derives artistic inspiration from his cultural heritage, expressing traditional ideas in contemporary forms that are both poetic and politically urgent. Clarke's artistic output resonates with histories of assemblage, pop and conceptual art produced by both Native and non-Native artists. This amply illustrated catalogue introduces Clarke's work at a moment when it is profoundly necessary.

David Evans Frantz is Associate Curator at Palm Springs Art Museum.
Christine Giles is Curator of Western and Native American Art at Palm Springs Art Museum.

GERALD CLARKE FALLING ROCK

Ed. David Evans Frantz,
Christine Giles
Contributions by G. Clarke,
D. Evans Frantz, C. Giles,
A. Holland, G. Johnson

152 pages,
100 color illustrations
9 x 11 in

\$ 50.00
978-3-7774-3449-0
March 2020

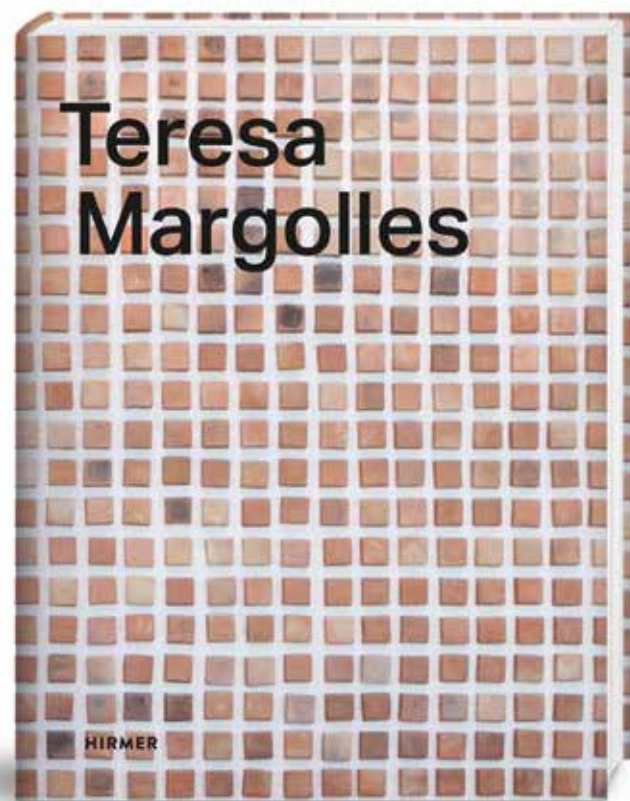


Exhibition

Palm Springs Art Museum,
Palm Springs, CA
01.18.–05.31.2020

The United States of Amnesia II,
2007, Courtesy of the artist





Teresa Margolles abstracts the subject of terror: she extracts the body into abstract forms which are manifest in fired bricks or in mud, water and blood-soaked cloths. They form a memorial to the victims of the Mexican drug wars and the waves of migration.

30 | *In the footsteps of death and violence*

TERESA MARGOLLES

Florian Steininger
Contributions by S. Guldenuß,
T. Margolles, O. Sánchez,
F. Steininger, M. C. Wang

Text: English | German

96 pages,
50 color illustrations
6 ½ x 8 ½ in, softcover

HIRMER PREMIUM
Swiss binding

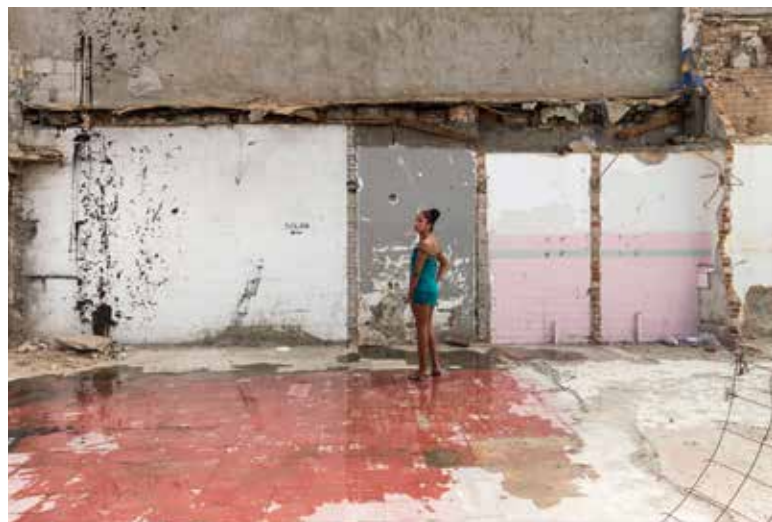
\$ 35.00
978-3-7774-3484-1
January 2020



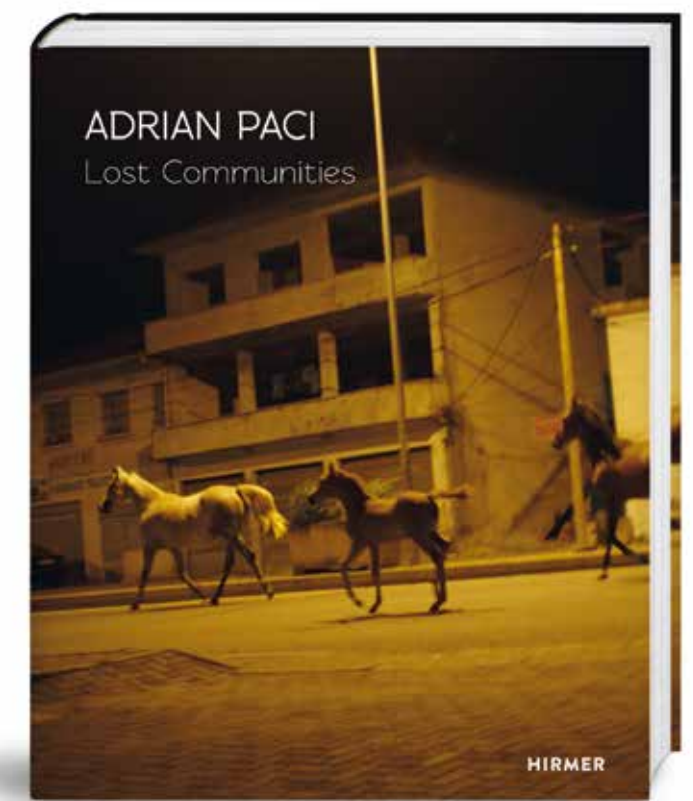
Exhibition

Kunsthalle Krems,
Krems an der Donau
11.24.2019–02.23.2020

Berenice, Pista de Baile del Club
"Tlaquepaque", 2016, Courtesy of the
artist



Florian Steininger has been Artistic Director of the Kunsthalle Krems since 2016.



Emigration, being lost in a strange world, the search for a new identity and longing for things and people that have been lost form the central topics in the work of the Albanian artist Adrian Paci. The volume presents his iconic works which have earned him a world reputation.

Highly topical and moving works illustrating the loss of communities

31

Adrian Paci emigrated from Albania to Italy with his family in the late 1990s. His own experience of flight, of giving up shared communities and his searching for a new identity have left their mark on his artistic work. Over the last 20 years expressive works have been created in the form of videos, photos, painting and sculptures which treat these existential experiences. The accompanying essays take up this politically topical subject and examine Paci's œuvre from various angles. An interview with the artist rounds out the volume.

Andreas Hoffer has been curator at the Kunsthalle Krems since 2017.
Florian Steininger has been artistic director of the Kunsthalle Krems since 2016.

ADRIAN PACI LOST COMMUNITIES

Eds. Florian Steininger,
Andreas Hoffer
Contributions by C. Cannelli,
A. Hoffer, S. Kealy
Adrian Paci in interview with
Kathrin Rhomberg and Florian
Steininger

Text: English | German

192 pages,
150 color illustrations
9 x 11 in, hardcover

\$ 39.95
978-3-7774-3486-5
January 2020

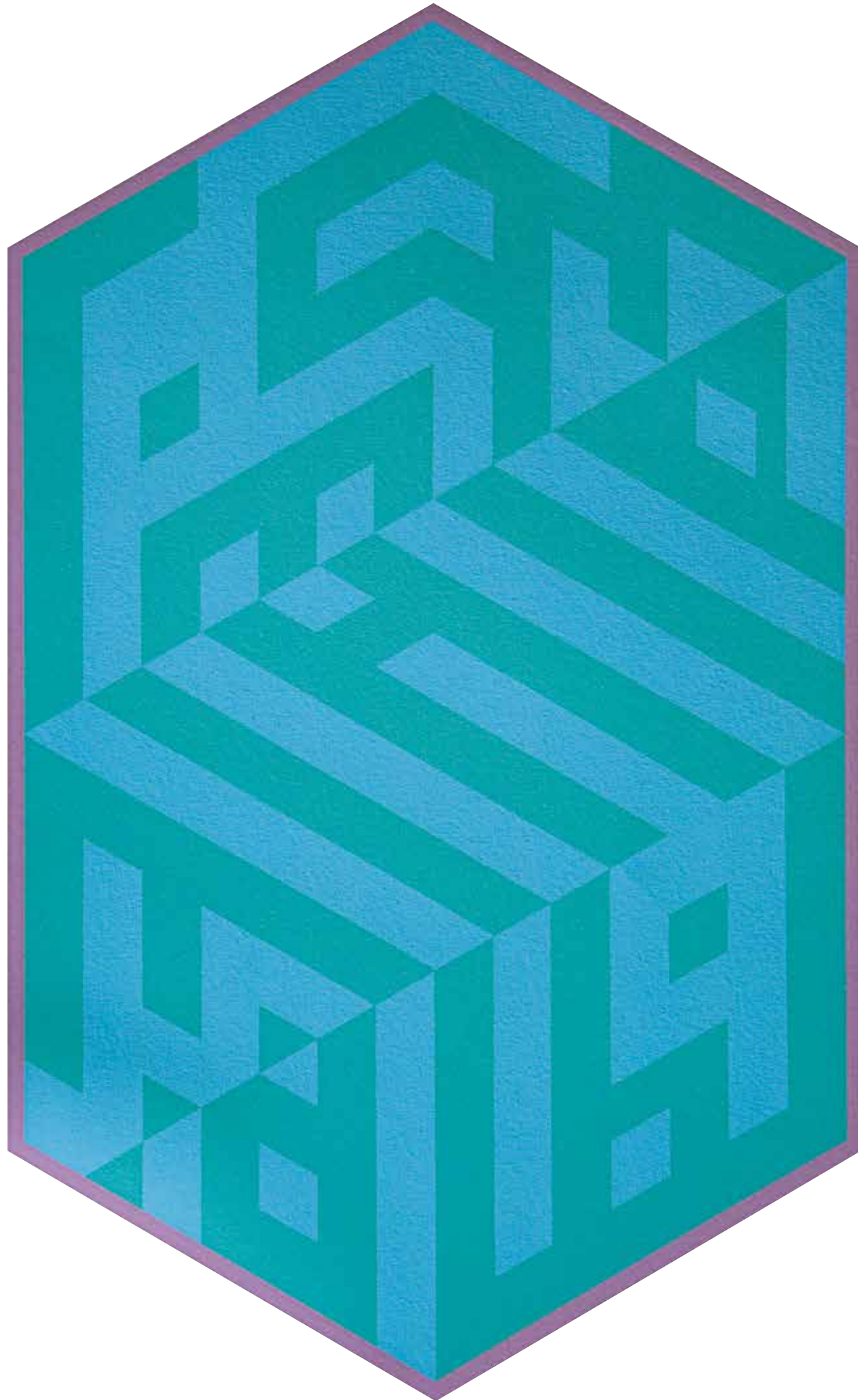


Exhibition

Kunsthalle Krems, Krems
an der Donau
11.24.2019–02.23.2020

Centre of temporary permanence,
2007 (film still), Video, Courtesy of
the artist, kaufmann repetto, Milan/
New York and Peter Kilchmann,
Zurich

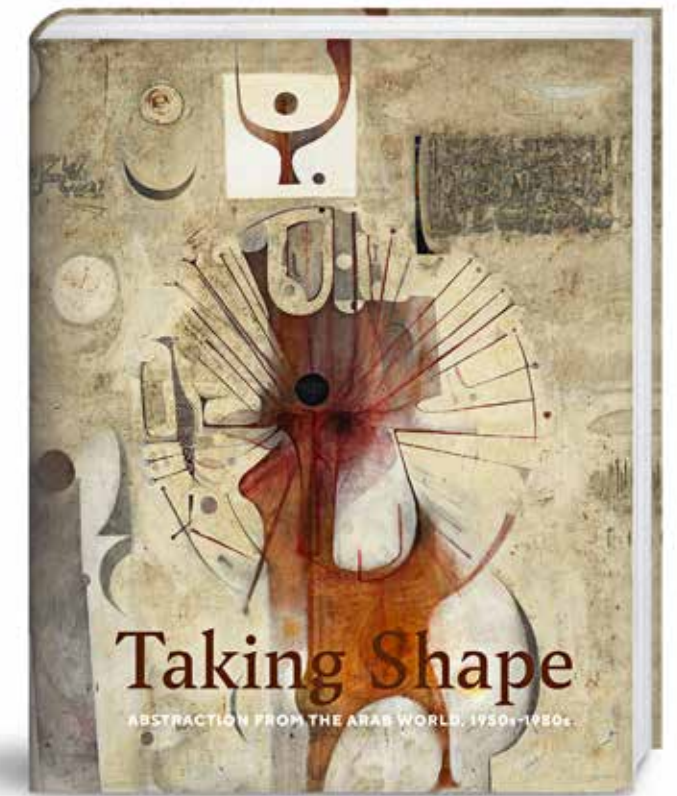




◀ Kamal Boullata, *Al-Zahir-al-Batin (The Manifest, The Hidden)*, 1983

▶ Omar El-Nagdi, *Untitled*, 1970

Taking Shape traces the emergence and development of abstraction in the Arab world through paintings and sculpture dating from the 1950s to the 1980s. Drawn from the collection of the Barjeel Art Foundation in Sharjah (UAE), this book features nearly ninety works by a diverse group of artists whose creative visions stretch beyond the boundaries of representation.



An exploration of 20th-century abstraction in the Arab world

Shedding light on a number of abstract movements initiated by artists' collectives as well as individual practitioners in the region and the Arab diaspora, this book examines how these artists moved away from figuration and naturalistic depictions of reality toward investigations into the expressive capacities of line, color and texture. Placing the featured artists and their works within larger, cultural and global contexts, *Taking Shape* contributes to the burgeoning scholarship on and interest in art from the region.

Suheyyla Takesh is curator at the Barjeel Art Foundation in Sharjah, UAE.
Lynn Gumpert is director of the Grey Art Gallery at New York University.



TAKING SHAPE
ABSTRACTION FROM THE
ARAB WORLD, 1950s–1980s

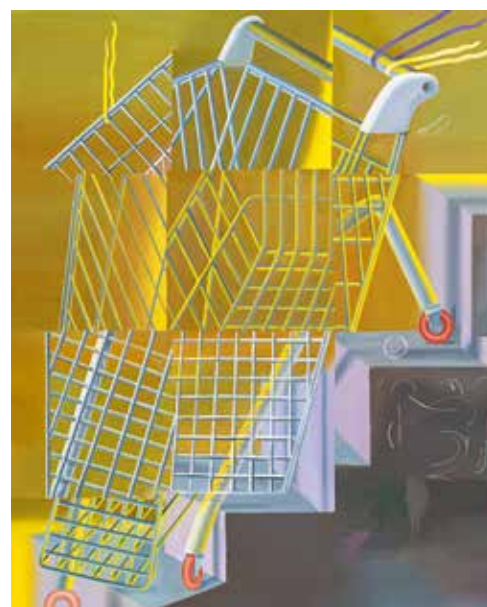
Eds. Suheyyla Takesh,
Lynn Gumpert
Contributions by I. Dadi,
H. Feldman, S. Hassan,
A. Lenssen, S. Mikdadi,
S. Al Qassemi, N. Shabout,
S. Takesh, K. Wilson-Goldie

256 pages,
162 color illustrations
8 ½ × 11 in, hardcover

\$ 50.00
978-3-7774-3428-5
February 2020



Exhibition
Grey Art Gallery, New York
University, New York, NY
01.14.–04.04.2020
Block Museum of Art,
Northwestern University,
Chicago, IL
04.28.–07.26.2020
Herbert F. Johnson Museum of
Art, Cornell University, Ithaca, NY
08.22.–12.13.2020
McMullen Museum of Art,
Boston College, Boston, MA
01.25.–06.06.2021
University of Michigan Museum
of Art, Ann Arbor, MI
06.25.–09.19.2021



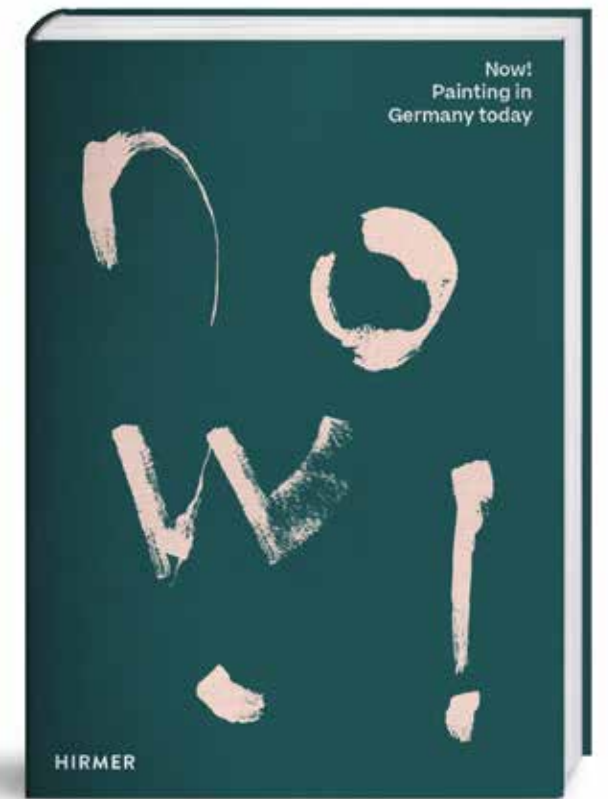
The editors visited numerous studios throughout Germany in order to select 53 artists from among the current generation of 30 to 40-year-olds who are currently breaking new ground in the painting of panel pictures. The publication and simultaneous exhibitions in Bonn, Wiesbaden and Chemnitz and subsequently in Hamburg demonstrate the diversity and quality of their work.

More than 50 young artists who are currently breaking new ground in painting

Not only since the start of the Romantic era has painting been regarded as the leading artistic discipline in Germany. Here we encounter a survey of young artists in particular from the surroundings of the academies in Berlin, Dresden, Düsseldorf, Frankfurt, Hamburg, Karlsruhe, Leipzig, Munich and Stuttgart. The next generation of important painters is introduced with several works, opulent illustrations and statements by artists and experts from the contemporary painting scene in Germany. The publication aims to present a valid cross-section of painting produced by young artists in Germany by taking into account all its various manifestations.

Stephan Berg has been Director of the Kunstmuseum Bonn since April 2008.
Frederic Bussmann is General Director of the Art Collections of Chemnitz.
Alexander Klar is Director of the Hamburger Kunsthalle.

above left: Lukas Glinkowski, Eau de toilette VI, 2018, Courtesy of the artist; above right: Jens Einhorn, Tag ohne Schatten, 2019, Courtesy of the artist; centre: Moritz Schleime, Painters Corner XI, 2019, Courtesy Laden für Nichts; bottom left: Aneta Kajzer, Out of the Dark, 2018, Courtesy of the artist, CONRADS Düsseldorf; bottom centre: Hannes Michanek, Digging funnels, beyond things ahead, 2018, Courtesy of the artist; bottom right: Kristina Schuldt, Nebelwand, 2018, Courtesy Galerie EIGEN + ART Leipzig/Berlin



NOW! PAINTING IN GERMANY TODAY

Eds. Stephan Berg, Frédéric Bußmann, Alexander Klar

Contributions by S. Berg, A. Klar, A. Richter, L. Schäfer, C. Schreier et al.

300 pages,
200 color illustrations
9 1/2 x 11 1/4 in, hardcover

\$ 55.00
978-3-7774-3447-6
January 2020

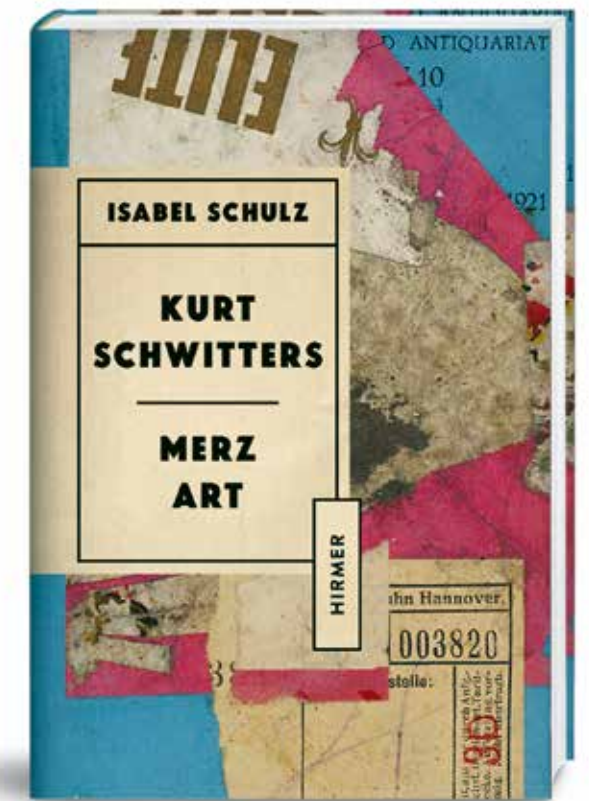


Exhibition

Kunstmuseum Bonn
09.19.2019–01.19.2020
Museum Wiesbaden
09.20.2019–01.19.2020
Kunstsammlungen Chemnitz –
Museum Gunzenhauser
09.21.2019–01.19.2020
Deichtorhallen Hamburg
02.06.–05.24.2020



Kurt Schwitters (1887–1948) is one of the most influential protagonists of the avant-garde, both as an artist and an author. With his utopia of the *total Merz vision of the world* he aimed at the *unification of art and non-art*. The art of assemblage and material art reached its first high point in his work; his *Merzbau* is regarded as a forerunner of present-day installations.



Introduction and overview of Merz art with rare documents from the artist's estate

| 37

After the end of the First World War Schwitters declared the syllable *Merz* to be a word mark for his one-man movement and thereby propagated his wide-ranging creative work in almost all areas of art, literature and typography. The expression stands for a concept of the greatest possible unreservedness and artistic freedom in the choice of forms of expression. In Schwitters's compositions, apparently worthless things are resurrected and open up rich fields of association in new interactions. The publication draws on the wealth of material to be found in the artist's estate, which is the subject of recent research.

Isabel Schulz is Executive Director of the Kurt and Ernst Schwitters Collection and curator of the Kurt Schwitters Archive at the Sprengel Museum in Hannover.



KURT SCHWITTERS MERZ ART

Isabel Schulz

136 pages,
80 color illustrations
5 ½ × 8 in, hardcover

\$ 18.00
978-3-7774-3446-9
April 2020



44 Without title (Hannover and Hildesheim), 1928, Kurt und Ernst Schwitters Stiftung, on loan at the Sprengel Museum Hannover
◀ Merz Picture 29 A. Picture with Setting Dial, 1920 and 1940, Sprengel Museum Hannover



A major conference was held in 2018 in Davos, Ernst Ludwig Kirchner's elective home, to mark the 80th anniversary of the artist's death. The lavishly illustrated volume accompanying the event brings together international experts who present their approach to Kirchner's creative work, thereby providing a multi-faceted overview of an œuvre that has lost none of its topicality to this day.

38 | Ernst Ludwig Kirchner more topical than ever: new aspects of the artist

The area of focus of the first international, interdisciplinary conference on Ernst Ludwig Kirchner, one of the most important artist personalities of the twentieth century, lay on fundamental questions of his artistry as well as a study of his approach to his work and the artistic process. Kirchner's work is discussed against a background of art-historical, socio-cultural and historical contexts. His interest in and study of non-European cultures, literature, philosophy, art criticism and the role of the artist provide new and exciting points of contact for today's art-theoretical and art-critical observations.

Martina Nommsen is Exhibition Manager at the Art Centre Basel.

Annik Haldemann is a curator and Artistic Director of the Kirchner Museum Davos.

RETHINKING KIRCHNER

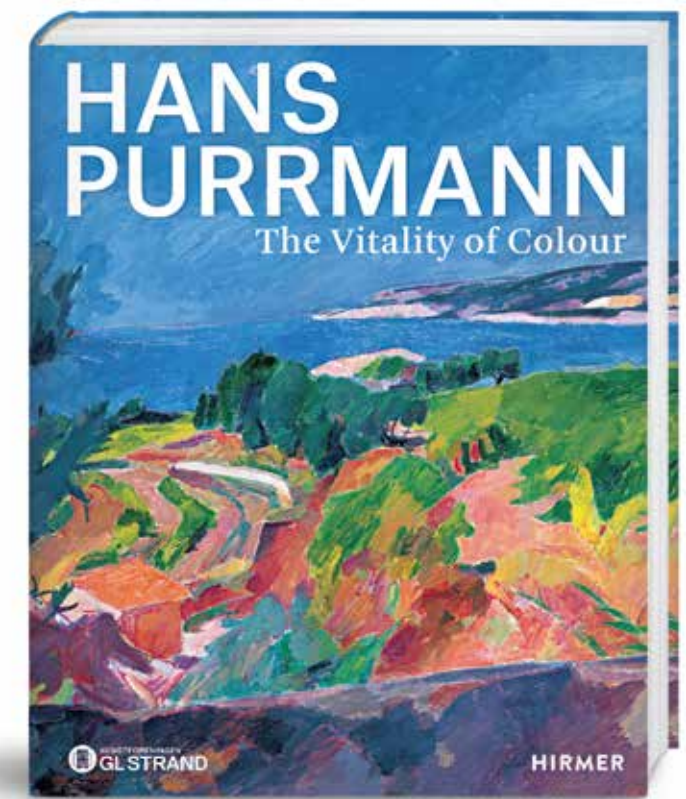
Eds. Martina Nommsen, Annik Haldemann
Contributions by E. Bader, F. Blythe, R. Bonnefoit, H. Delfs, S. Dolz, T. Dziewicki, H. Erbsmehl, M. Frick, J. Graser, W. Henze, D. Hess, H. Ivanoff, S. Jordan, N. Kelly, J. Lloyd, E. Moseman, W. Murrer, S. Oppmann, M. Picchio, L. Prins, T. Röske, S. Simmons, K. Stremmel, C. Weikop

240 pages,
240 color illustrations
9 1/2 x 11 in, hardcover

\$ 50.00
978-3-7774-3373-8
January 2020



The Amselfluh, 1923, Kunstmuseum Basel



A master of color and an ambitious cosmopolite: Hans Purrmann (1880–1966) was an authoritative figure who forged links in European Modernism both as an artist and a personality, as a stylist and a figure of social integration. The balance between a record of what he saw and the visual reflexion of painting as a form of expression hovers lightly in his pictures.

Hans Purrmann – painter of southern light in stormy times

As a young man, Purrmann encountered the latest movements of the art of his time in Munich and Berlin, but after moving to Paris he established contact with the avant-garde in the circle of artists at the Café du Dôme. He became a student and friend of Henri Matisse, with whom he ran an art school. Political events and the world wars turned Purrmann into an artist who travelled through Europe and who knew how to find his subjects based on the beauties of the world in every location. The book offers a representative cross-section through his opulently colorful work.

Annette Vogel is a curator and art consultant.

HANS PURRMANN VITALITY OF COLOUR

Ed. Annette Vogel

Text: English | Danish

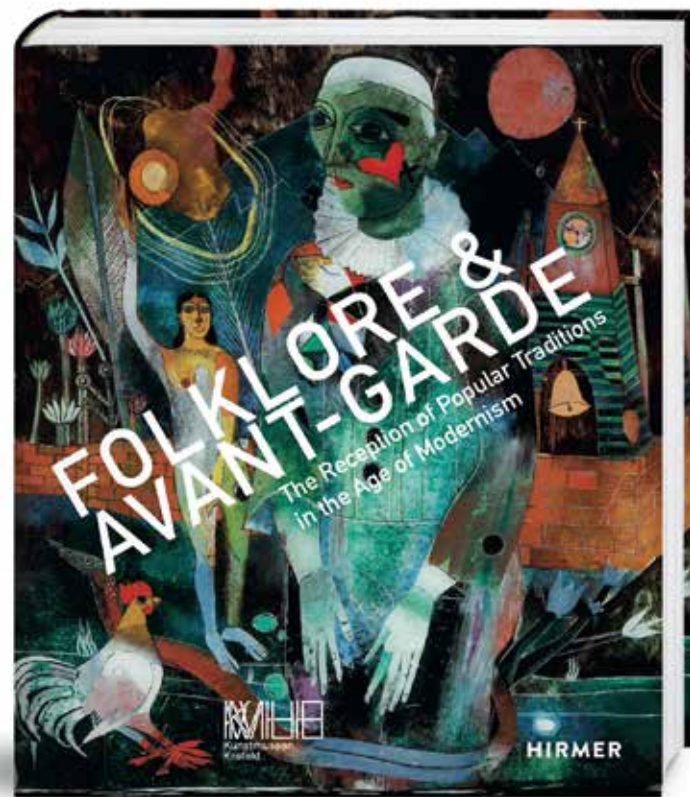
168 pages,
112 color illustrations
8 1/4 x 10 1/4 in, softcover

\$ 29.95
978-3-7774-3366-0
January 2020



Exhibition
Städtische Museen Heilbronn/
Kunsthalle Vogelmann
10.19.2019–02.06.2020





The publication examines in depth the influence of folkloric traditions on the pioneers of Modernism in the development of their new artistic language. Craft objects and folk art are contrasted with masterpieces by artists of the avant-garde like Josef Albers, Sonia Delaunay, Johannes Itten, Vasily Kandinsky, Ernst Ludwig Kirchner, Pablo Picasso, Charles Sheeler and Sophie Taeuber-Arp.

40 | *The fascination of folk art and its role in the development of Modernism*

FOLKLORE & AVANT-GARDE THE RECEPTION OF POPULAR TRADITIONS IN THE AGE OF MODERNISM

Eds. Katia Baudin, Elina Knorpp
Contributions by K. Baudin,
G. Breuer, V. Gardner Troy,
M. Holzhey, M. Jongbloed,
C. Kallieris, W. Kaschuba,
B. Knorpp, E. Knorpp,
Á. Moravánszky, E. Näslund,
P. N'Guessan-Béchié et al.

288 pages,
350 color illustrations
9 × 10 1/4 in, softcover with flaps

HIRMER PREMIUM
High-quality coated paper
binding, various papers in
book block

\$ 55.00
978-3-7774-3384-4
January 2020



Exhibition
Kunstmuseen Krefeld, Kaiser
Wilhelm Museum
11.10.2019–02.23.2020

A century after the emergence of Modernism in Europe and America, this standard work aims at a new assessment of the period. Towards the end of the nineteenth century many artists and architects found inspiration in local folk art. Private collectors, museums and artists began to collect and exhibit it. The enthusiasm for traditional craft techniques increased as a result of the threat posed by the rise of industrialisation. The focus in this volume lies on the reception of African, folk and peasant art and textile handicrafts. The phenomenon is discussed by international authors and is demonstrated by means of 350 illustrations.

Katia Baudin is Director of the Krefeld Art Museums.
Elina Knorpp is a freelance art historian working on various exhibition and publishing projects.



Erna Schilling (Kirchner) and
Ernst Ludwig Kirchner in the
studio Berlin-Wilmersdorf,
Durlacher Straße 14, around
1912/14, Kirchner Museum Davos



The Swiss artist Johannes Itten (1888–1967) was not only a pioneering art theorist and a prominent teacher at the Bauhaus, but he also left an extensive and wide-ranging œuvre which is only known in part today. The lavishly illustrated catalogue raisonné covers comprehensively and presents an appropriate appreciation of the entire range of his artistic œuvre.

Unique compendium of Johannes Itten's artistic and art-theoretical works

Paintings, graphic works, sculptures, textiles and furniture – Johannes Itten was an unusually versatile artist who during the six decades of his creative career also produced one of the most important works on the theory of colors in the twentieth century. His artistic work is examined here for the first time scientifically on the basis of 120,000 biographical documents and sources and is being expanded in comparison with the catalogue raisonné of 1972 by more than 1,000 works from all creative periods. The three-volume catalogue raisonné includes the latest provenance research, an index of exhibitions and literature and provides for the first time a complete overview of the artistic cosmos of Johannes Itten.

Christoph Wagner is a lecturer in and head of the Art History Department at the University of Regensburg in Germany.

JOHANNES ITTEN CATALOGUE RAISONNÉ VOL. II PAINTINGS, WATERCOLORS, DRAWINGS. 1939–1967

Christoph Wagner

496 pages,
800 color illustrations
10 1/2 × 12 1/2 in, hardcover

\$ 110.00
978-3-7774-3168-0
January 2020

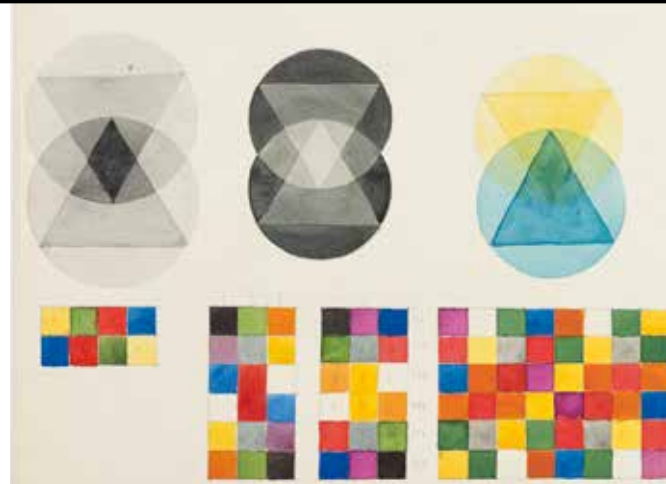
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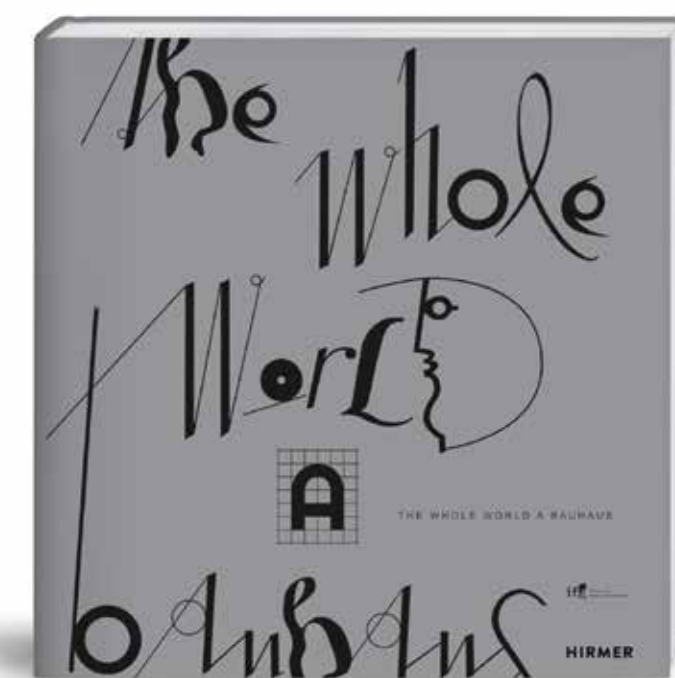
Vol. I, 978-3-7774-3167-3,
(Already published)
Vol. III, 978-3-7774-3169-7,
(Publication date: 10/2020)



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venez étudier à bauhaus!
studiato nel bauhaus!
come and study at the bauhaus!
tanuljatok a bauhausnál!
studijnjie w bauhausie!
studujete v bauhausu!
studiert am bauhaus!



The whole world a Bauhaus? The publication accompanying the worldwide exhibition series takes the quotation of the former Bauhaus student and subsequent university teacher Fritz Kuhr as a starting point for reflections on the Bauhaus not only as a school in Weimar, Dessau and Berlin, but also in order to focus on the parallel Modernist movements in non-European regions.



Around the world: Global Modernism and its encounter with the Bauhaus

This volume explains in hitherto unknown depth the Bauhaus and its multi-faceted forms of expression, which extended far beyond the Constructivist language of the 1920s. Case studies from Buenos Aires, Mexico City, Santiago de Chile, Moscow, the USA and elsewhere show that the Bauhaus was not an exclusive undertaking of the modern age. Avant-gardes in many regions of the world examined the Bauhaus from their own point of view and integrated it into their discourses. In this way the Bauhaus became a global motor for new developments in society, culture and politics.

THE WHOLE WORLD A BAUHAUS

Ed. Institut für Auslandsbeziehungen
Contributions by E. X. de Anda Alanís, S. Fernandez, B. Friedewald, R. Grätz, V. Hammerbacher, M. Kentgens-Craig, A. Klee, S. Lahlou, D. Maulen, C. Post, U. Raulff, J. Raum, R. Rehm, E. Tamaschke, C. Wagner, P. Weibel

200 pages,
200 color illustrations
8 1/4 x 8 1/2 in, softcover

\$ 24.95
978-3-7774-3417-9
January 2020



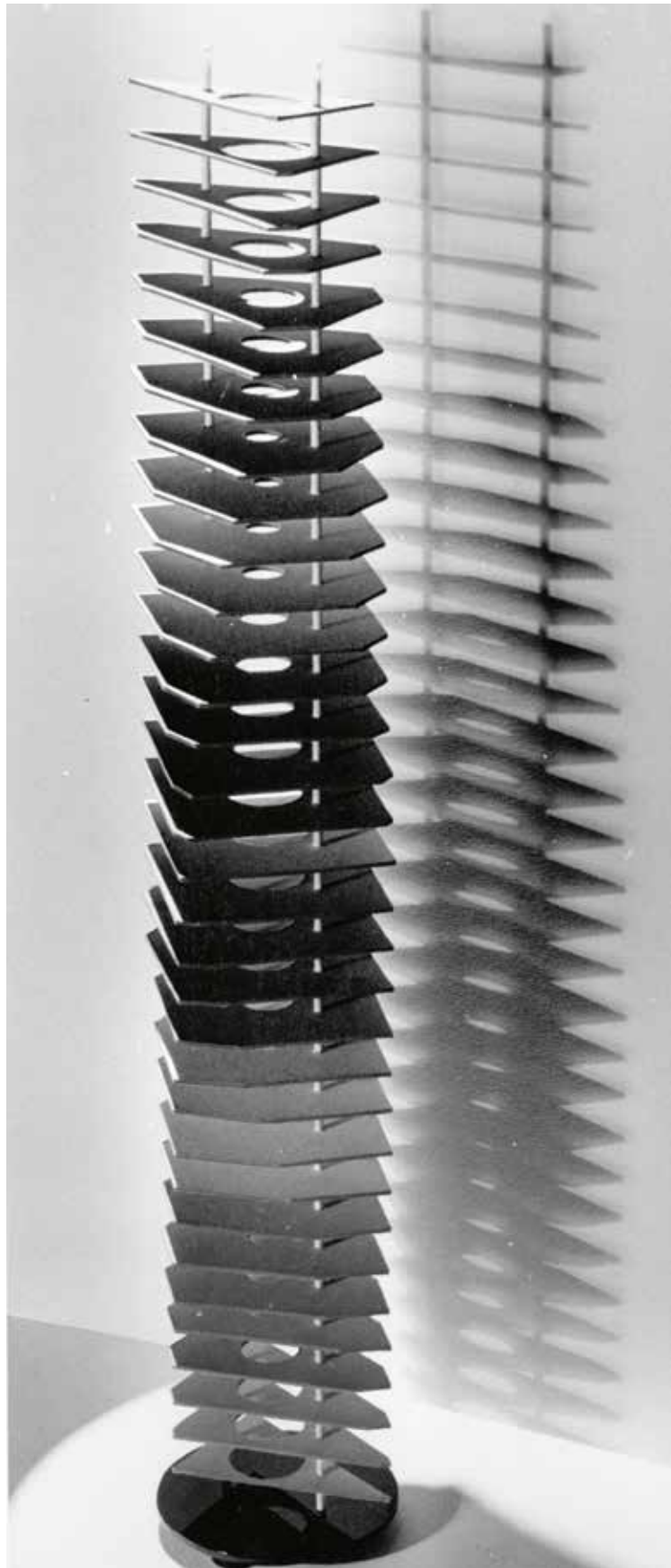
Exhibition

ZKM | Museum für Moderne Kunst, Karlsruhe
10.26.2019–02.16.2020
Warsaw
Spring 2020
Cuba
Summer 2020
Further exhibitions in Latin America and Asia

« Hannes Meyer (ed.), "studiert am bauhaus!", bauhaus. zeitschrift für gestaltung, 2/3, 1928; Marianne Ahlfeld-Heymann (attributed), exercise from the course "bildnerische Formenlehre" by Paul Klee, 1923–24; Marcel Breuer, Chair B5, 1926; Bauhaus Dessau, Advertising brochure / Order card for the magazine "bauhaus, alle kreise der kulturwelt", 1927; Josef Hartwig (figures), Joost Schmidt (packaging), The Bauhaus chess set, model XVI, 1924; Iwao Yamawaki, Article by Iwao Yamawaki about the photo collages by Kurt Kranz, magazine Koga, 12, vol. 2, 1933

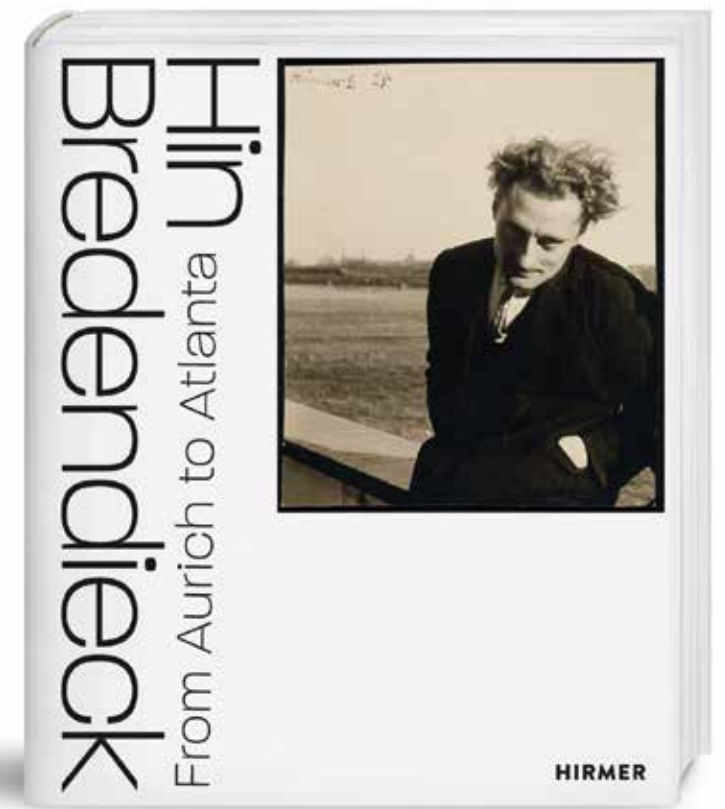


« Firma Rasch, Booklet with twelve samples of Bauhaus wallpaper patterns, designed by Bauhaus students, 1932



◀ left: Student work (metalworking exercise) from Hin Bredendieck's class at the Institute of Design at Georgia Tech Atlanta, photo: 1950s, Archives and Records Management Department, Georgia Tech Library, Georgia Institute of Technology, Hin Bredendieck-Papers; right: Hin Bredendieck (design), Kandelabra ceiling light, model 738, 1930, Landesmuseum für Kunst und Kulturgeschichte Oldenburg

Hin Bredendieck (1904–1995) graduated from the Bauhaus and was a versatile designer and pioneering teacher of design. His outstanding œuvre and his worldwide network testify to the international significance of his work and ideas. This lavishly illustrated, high-quality monograph introduces in detail the life and work of Hin Bredendieck.



Important industrial designer and mediator of Bauhaus ideas in the New World

45

Hin Bredendieck's life and work are an example of success, emigration and the international propagation of the design ideas developed at the Bauhaus. A native of Aurich in East Friesland, he was a student at the Bauhaus in Dessau from 1927 to 1930. In 1937 he emigrated to the United States, where he was appointed as a teacher at the New Bauhaus Chicago. As the founding director of the Institute for Industrial Design at the Georgia Institute of Technology in Atlanta, he became one of the most influential mediators of Bauhaus ideas in America in the post-war years.

Gloria Köpnick has worked as an art historian at the Landesmuseum für Kunst und Kulturgeschichte Oldenburg since 2014.



HIN BREDENDIECK FROM AURICH TO ATLANTA

Ed. Gloria Köpnick
Contributions by
G. Köpnick, R. Stamm

Text: English | German

288 pages,
200 color illustrations
9 ½ × 11 in, hardcover

HIRMER PREMIUM
High-quality paper cover,
dust jacket

\$ 55.00
978-3-7774-3463-6
April 2020



◀ Marianne Brandt (left) and Hin Bredendieck (right) working on a design at the drawing board in the metal workshop at the Bauhaus Dessau, ca. 1928, Private ownership



Lost places of cinema – the photographer Margarete Freudenstadt has dedicated herself to cinema and strikingly captured contemporary history with her camera. *Cinemas* confronts her melancholic pictures of movie theatres in the former East Germany after the fall of the Wall with the opulent but crumbling film palaces of today's Cuba in an exciting dialogue.



Cinema in far-off places – the movie theatres of East Germany and Cuba

47



In East Germany they were auspiciously named *Progress Movie Theater* or *Film Theater Kosmos*, in Cuba *Riviera*, *Acapulco* or *Florida* – movie theatres in which illusions were sold. They experienced a boom on Cuba in the 1950s under US-American influence. Margarete Freudenstadt documents with her camera what has remained of this splendour. In the early 1990s she took the opportunity of recording the movie theatres of Eastern Germany with their architecture and style before they succumbed to modern multiplexes. This volume unites both photo series and shows that these sometimes abandoned places still retain the magic of cinema.

CINEMAS FROM BABYLON BERLIN TO LA RAMPA HAVANA

Contributions by G. Dagit,
P. Krieger, B. Muhr, M. M. Thoss,
C. Wagner
Photographs by Margarete
Freudenstadt

Text: English | German

96 pages,
80 color illustrations
10 1/4 x 11 1/2 in, hardcover

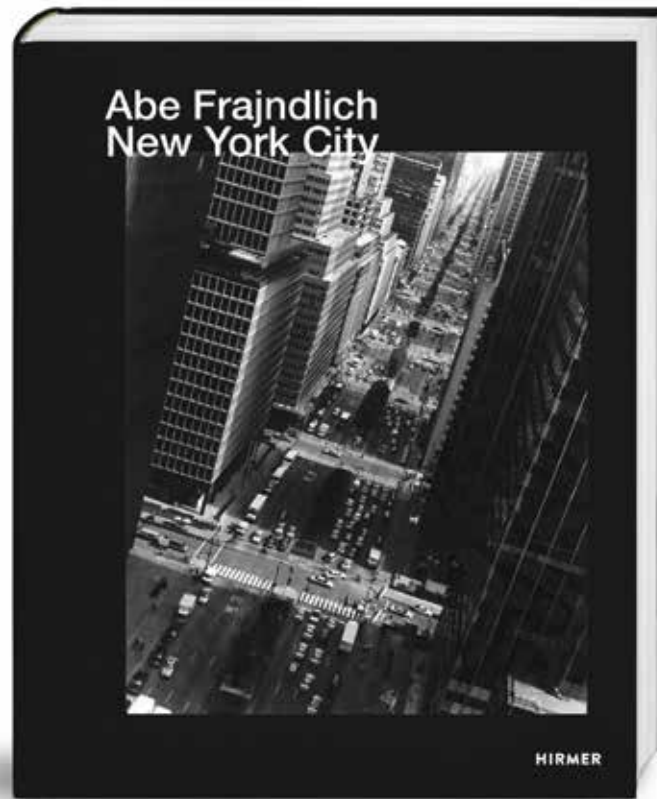
HIRMER PREMIUM
Cover with spot lacquer

\$ 39.95
978-3-7774-3458-2
January 2020



◀ above: Cine el Mégano, La Habana
vieja, Havana, Cuba, 2019; below:
Cine Milan, La Rampa Vedado,
Havana, Cuba, 2019
◀ Sund Lichtspiele Stralsund,
Germany, 1992





The American photographer Abe Frajndlich has close connections with New York. He describes the city as his muse and repeatedly records it and its people in haunting photographs. This volume shows selected, highly personal images which are very different from the ubiquitous postcards and poster views.

48 | *Still and always my muse: New York through the eyes of Abe Frajndlich*

Abe Frajndlich (*1946, Frankfurt am Main) is known internationally for his portraits of famous people such as Jack Lemmon and Stephen Hawking. Since moving to New York in 1984 the city itself has been one of his principal subjects. He is fascinated by its radiance and watches spellbound how it changes and reinvents itself on a daily basis. The result is a multi-faceted picture: the black-and-white photographs are sometimes perceptive, sometimes thoughtful, and sometimes witty or quirky – but they are always a declaration of love to New York.

Jürgen B. Tesch is a publisher and art connoisseur. He publishes the *Edition Jürgen B. Tesch* with Hirmer Verlag.

ABE FRAJNDLICH
NEW YORK CITY. JUST LIKE
I PICTURED IT

Ed. Jürgen B. Tesch

Text: English | German

140 pages,
75 illustrations
9 ½ × 11 ¼ in, hardcover

\$ 39.95
978-3-7774-3468-1
February 2020

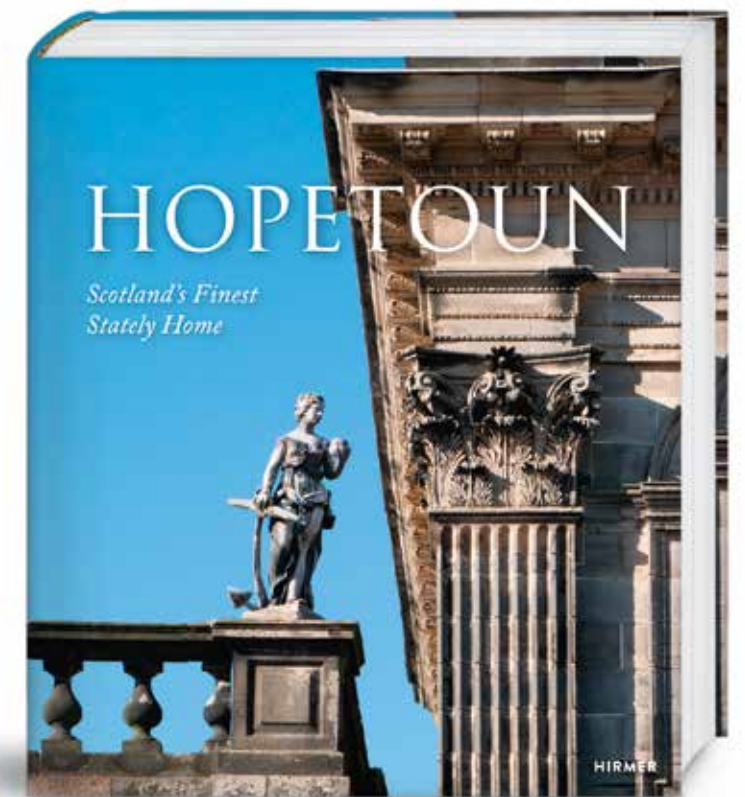


► Steerage and Liberty, 1986
► Man, Lexington Avenue &
43rd Street, 1989





Hopetoun House, on the Firth of Forth near Edinburgh, is the seat of the Marquess of Linlithgow. The lavishly illustrated book presents the architecture (initially designed by Sir William Bruce in the 1690s and greatly extended by William Adam and his sons from the 1720s), sumptuously decorated rooms and art collection, as well as the landscape and gardens.



You are invited: Scotland's finest stately home as a well-researched coffee-table book

51

This volume discusses Hopetoun both as the historic seat of a noble family and as a complex work of art. It covers its architecture, interior design and furnishing, its collection of paintings, its designed landscape and also the family who have built, inhabited and developed it since the late 17th century. The text is a joint production by eminent specialists. Appealing photographs of the interiors by Frank Dalton and of the new Walled Garden by Claire Takacs form an important part of the book. Chapters written by members of the family, Lord and Lady Hopetoun as well as Lord Alexander Hope, connect the historic place to the present and the future of the estate.

The Countess of Hopetoun trained as an art historian and is the châtelaine of Hopetoun House. **Lady Polly Feversham** holds degrees in the History of Art and Architectural Conservation. **Leo Schmidt** teaches Architectural Conservation at BTU, the Brandenburg University of Technology in Cottbus (Germany).

HOPETOUN SCOTLAND'S FINEST STATELY HOME

Ed. The Countess of Hopetoun,
Lady Polly Feversham,
Leo Schmidt
Foreword by The Marquess
of Linlithgow
Contributions by
A. Bantelmann-Betz, P. Burman,
C. Dingwall, A. Farnusch,
J. Hardy, J. Holloway, Lord
A. Hope, The Earl of Hopetoun,
The Countess of Hopetoun,
D. Jones, L. Schmidt,
A. Skedzuhn-Safir, C. M. Vogtherr
Photographer: Frank Dalton

240 pages,
209 color illustrations
10 × 11½ in, hardcover

HIRMER PREMIUM
Linen with dust jacket

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978-3-7774-3439-1
March 2020



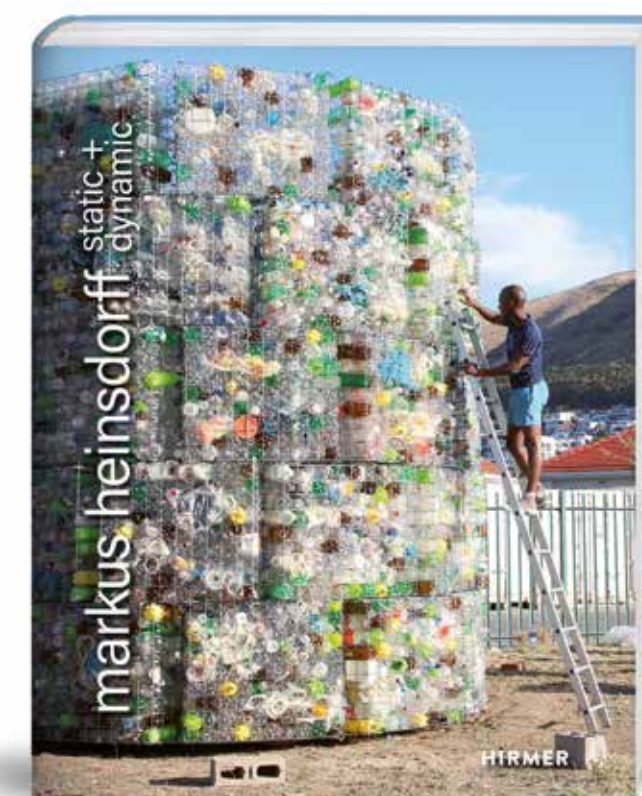
« The Yellow Drawing Room, first in the series of the State Apartments
« Hopetoun House from the east, with a glimpse of the Firth of Forth





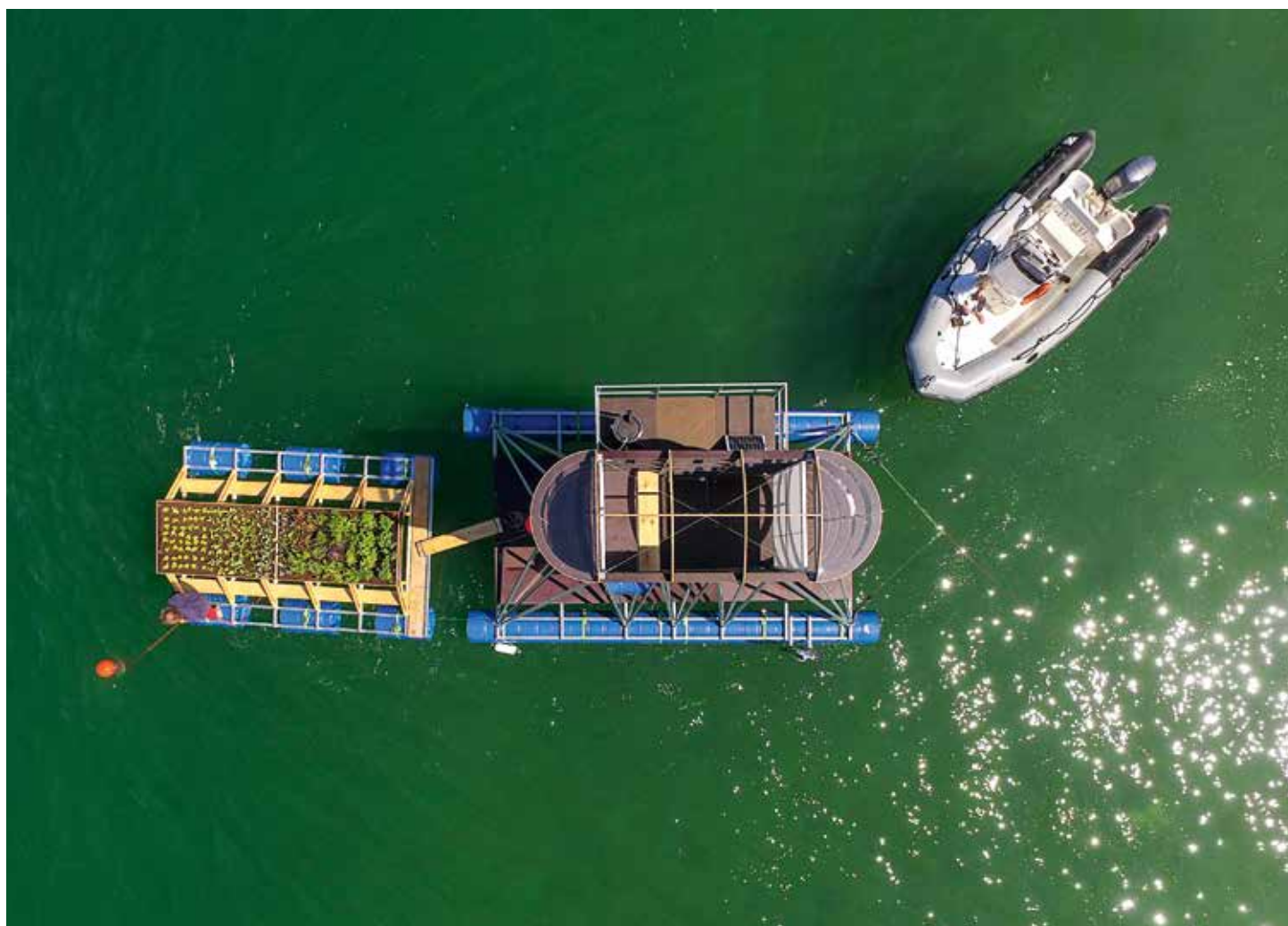
The book presents the installation artist Markus Heinsdorff's continuing study of the topics of space, the forces of nature and *upcycling* by means of over 40 works.

The overview is completed by text contributions by famous authors who interpret Heinsdorff's international creative works from a variety of perspectives.

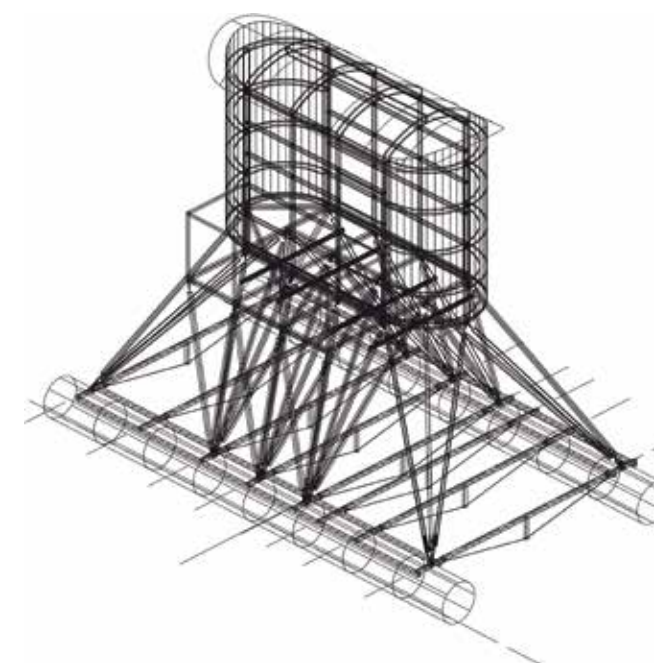


Sustainability & upcycling: the pioneering installation art and architecture of Heinsdorff

| 53



Anyone wishing to understand the comprehensive work of Markus Heinsdorff will have to embark on a voyage around the world: from the depths of the Amazon to the vast cities of India and the small villages of Africa. The projects presented here are subject to a wide range of influences which the artist approaches with imagination and engineering precision. The volume introduces an impressive œuvre through sketches and photos of models and realisations which hover at the interface between architecture and *sustainable art*.



MARKUS HEINSDORFF STATIC + DYNAMIC

Contributions by M. Baur,
R. Kleine, G. Knapp,
M. Müller-Verweyen,
C. Schittich

Text: English | German

278 pages,
200 color illustrations
9 1/2 x 12 in, hardcover

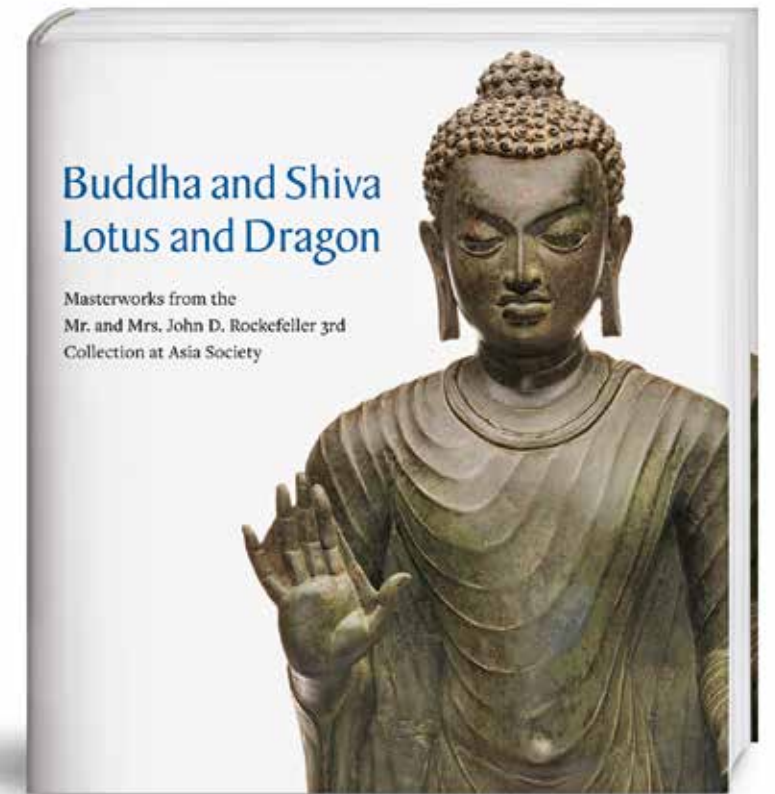
\$ 55.00
978-3-7774-3473-5
January 2020



◀ above: Germany and India Urban
Mela, Mobile Space, 2012–2013;
below: Space ship, aerial view, 2018
◀ Space ship, construction drawing,
2018



◀ Made in India, Tamil Nadu, Shiva as Lord of the Dance (Shiva Nataraja), Chola period, ca. 970
▶ Made in China, Jiangxi Province, Bowl, Qing period, Yongzheng era, 1723–35



Buddha and Shiva, Lotus and Dragon presents sixty-seven masterpieces collected by John D. Rockefeller 3rd and his wife Blanchette Hooker Rockefeller. Illuminating the cultures and history of Asia, the book presents a magnificent selection of sculptures, bronzes and ceramics that range from the late sixth century BCE to the early nineteenth century CE.

A magnificent selection of sixty-seven Asian art Masterworks

Highlights of the collection include spectacular Chinese vases, dynamic Indian Chola bronzes and exquisite Southeast Asian sculptures. The Rockefellers collected art from across the continent, with works originating from Cambodia, China, India, Japan, Nepal, Sri Lanka, Thailand, Tibet and Vietnam. A selection of Japanese works reflects the Rockefellers' working relationship with their art advisor Sherman E. Lee, a well-respected museum director and scholar of Asian art.

Adriana Proser is the John H. Foster Senior curator of Traditional Asian Art at Asia Society Museum, New York.

**BUDDHA AND SHIVA
LOTUS AND DRAGON**
MASTERWORKS FROM THE
MR. AND MRS. JOHN D.
ROCKEFELLER 3RD
COLLECTION AT ASIA SOCIETY

Ed. Adriana Proser
Written by Adriana Proser

208 pages,
160 color illustrations
9 x 10 in, softcover
with flaps

\$ 45.00
978-3-7774-3433-9
April 2020



Exhibition
New Orleans Museum of Art,
New Orleans, LA
03.12.–06.07.2020
Cummer Museum of Art
& Gardens, Jacksonville, FL
06.30.–10.18.2020
Ackland Art Museum,
Chapel Hill, NC
12.03.2020–02.28.2021
Kimbell Art Museum,
Fort Worth, TX
05.09.–09.05.2021
Fundación Barrié, La Coruña,
Spain
10.14.2021–01.16.2022





This lavishly illustrated volume focuses attention on the seven important qin zithers in the Freer Gallery of Art and the Arthur M. Sackler Gallery. The instruments date from the period between the late Middle Ages and modern times. The current assessment of early archaeological finds extends the origins of qin instruments back to the Bronze Age and leads to a new approach.

56 | A unique collection of historical instruments used in qin music in a new context

Yang Yuanzheng describes three eras in the development of the qin zither and its cultural environment. He carefully analyses the construction of the instruments and questions previous assumptions with regard to age and origins. These insights, the cultural significance of the qin zithers and the unique nature of the instruments in the two galleries make this volume essential reading for art historians and music archaeologists as well as lovers of this instrument with its gentle sound, which can mostly be heard in classical Chinese music.

Yang Yuanzheng is Professor in the Department of Music at the University of Hong Kong and a specialist in the History of the Music of East Asia.

THE DRAGON'S ROAR
CHINESE LITERATI MUSICAL
INSTRUMENTS IN THE FREER
AND SACKLER COLLECTIONS

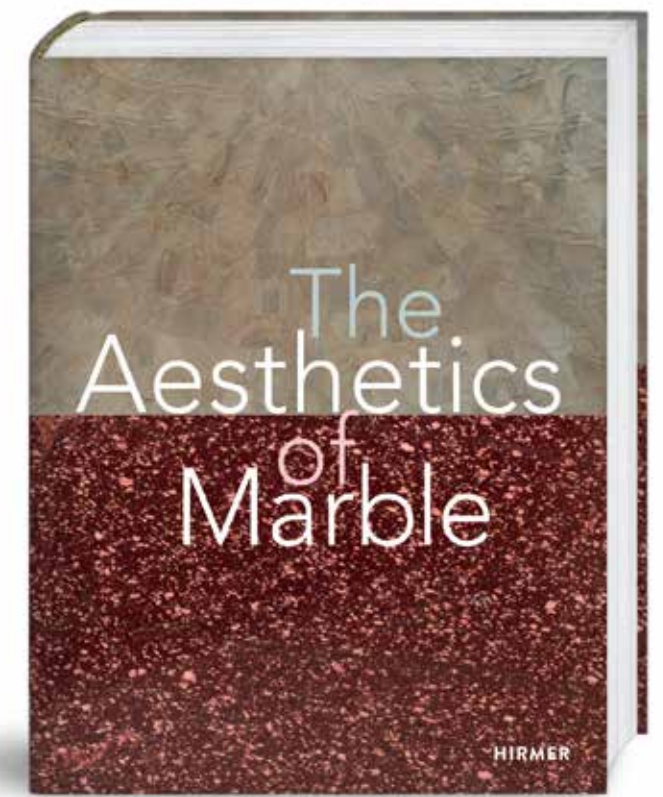
Yang Yuanzheng
Introduction by J. Keith Wilson,
Freer Gallery of Art and
Arthur M. Sackler Gallery

240 pages,
127 color illustrations
9 1/2 x 11 1/4 in, hardcover

\$ 65.00
978-3-7774-3477-3
February 2020



Playing the Qin under Pines, China,
Ming dynasty (1368–1644), Freer
Gallery of Art, Purchase – Charles
Lang Freer Endowment



This magnificent book sheds new light on the celebration and uses of marble in art and literature and on the iconic potential of the stone. With 240 color illustrations, it showcases the marble cladding of architecture, the carving of marble and painting on stone, their political and philosophical connotations, and the de- and re-materialising of marble made possible by digital technology.

Marble: a miracle of nature and the material of great artists since antiquity

Marble is a metamorphic stone that has been a material of choice and a subject of reflection for millennia. Its geology, history, and economics are well known, but its aesthetics remain understudied. This volume contributes to the anthropology of materials, as well as to ideas of labor, technology and artists' sensitivity to the qualities of stone and its veining. Through empirical research centered on the Mediterranean from Late Antiquity to the present, this book closely examines the artistic versatility of marble in its uses and re-uses.

Dario Gamboni is Professor of Art History at the Université de Genève.
Gerhard Wolf is director at the Kunsthistorisches Institut in Florence – Max-Planck-Institute.
Jessica N. Richardson is Senior Researcher at the Kunsthistorisches Institut in Florence – Max-Planck-Institute.

THE AESTHETICS OF MARBLE
FROM LATE ANTIQUITY TO
THE PRESENT

Eds. Dario Gamboni,
Gerhard Wolf,
Jessica N. Richardson
Contributions by M. Baker,
A. Forty, D. Gamboni,
D. F. Guerra, M. Guidetti,
F. Guzmán, J. B. Lohff, A. Lowe,
D. Mondini, S. Mouquin,
M. Ocón Fernández,
S. Papapetros, A. Parigoris,
P. Pioresi, J. Richardson,
R. Rosenberg, C. Skene Catling,
M.T. Stauffer, C. Wohlrab,
G. Wolf

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8 3/4 x 11 in, hardcover

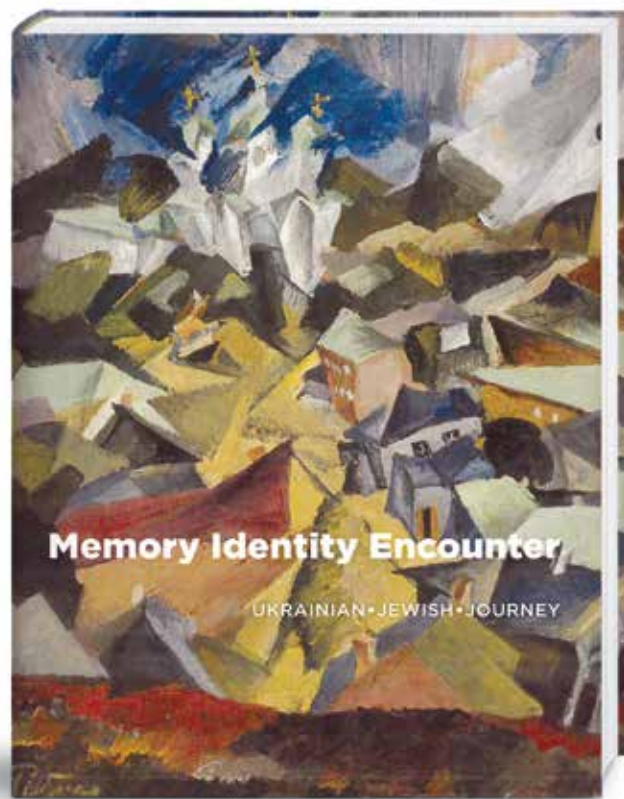
HIRMER PREMIUM
Dust jacket

\$ 70.00
978-3-7774-3448-3
May 2020



Antonio Bisetti, Virgin of the Rosary
and Saint Dominic, Carlo Chelli, Saint
Francis, 1851, Recoleta Dominica
church, Santiago, Chile





Bringing together two communities with a shared history of statelessness, *Memory Identity Encounter* focuses on the cultural similarities of the two groups, while delving into the complex and difficult histories of both populations over the last two hundred years. Despite their points of interconnectedness, the interactions between the two groups have been historically complex.

A focused exploration with new research on the evolving field of Ukrainian-Jewish relations

The book examines the history of Ukrainian-Jewish interactions by highlighting encounters in daily life, in cultural contexts and in episodes of violence. It explores the ways in which the Jewish and non-Jewish peoples of present-day Ukraine have sought to define their identities while also remaining rooted in their own unique traditions. Featuring one hundred color images and with new research, the book is a focused exploration of universal issues of cultural memory, national and individual identity, and the cultural implications of encounter.

MEMORY IDENTITY ENCOUNTER
UKRAINIAN • JEWISH • JOURNEY

Risa Levitt Kohn is Professor of Hebrew Bible and Judaism at San Diego State University.

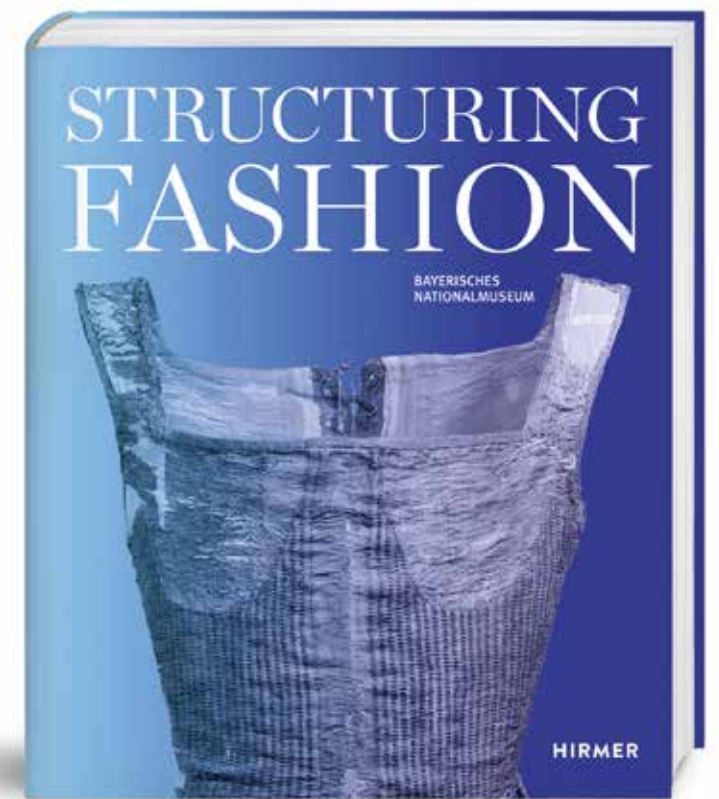
Ed. Risa Levitt Kohn
Contributions by G. Dynner,
R. Levitt, A. Rodal, M. Shandrij,
K. Struve

200 pages,
100 color illustrations
9 × 12 in, hardcover

\$ 45.00
978-3-7774-3444-5
June 2020



Jan Maskowski, Picnic in Sofitivka,
1849



The shaping of the body through clothing has repeatedly played a major role across the centuries; in Europe, changes in fashion were always accompanied by changes to the cut of clothing and hence to the silhouette of the body. This lavishly illustrated volume delights the reader with illustrations of numerous original items of historical clothing and insightful essays.

Fascinating insight into the cultural history of underclothing

At an international conference in the Bavarian National Museum the focus lay on the history of body-shaping underclothing from the Middle Ages to the present day. Costume historians of international repute present their latest research into the subject. For example, highly restrictive garments permitted the characteristic appearance of fashion during a particular era because it was only possible to achieve the desired silhouette when what was underneath was right as well. The narrow waist created with the help of laced bodices and corsets and the extravagant forms of the crinoline also gave rise to contemporary criticism.

Frank Matthias Kammel is director of the Bayerisches Nationalmuseum, Munich.
Johannes Pietsch is curator for textiles, costumes, leather and folk dresses at the Bayerisches Nationalmuseum, Munich.

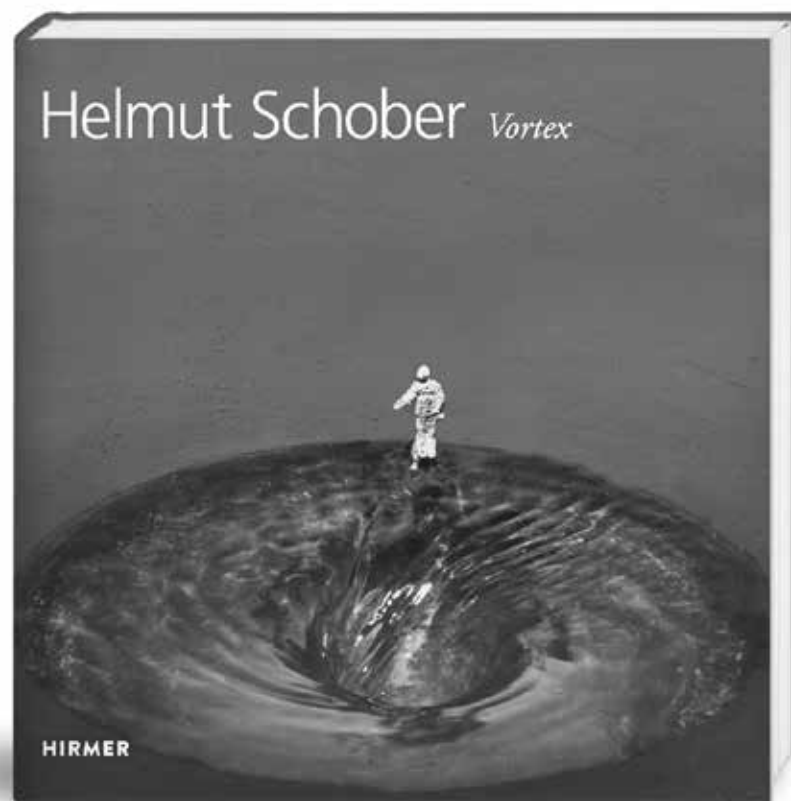
STRUCTURING FASHION
FOUNDATION GARMENTS
THROUGH HISTORY

Eds. Frank Matthias Kammel,
Johannes Pietsch
Contributions by D. Bruna,
A. Descalzo Lorenzo,
K. Hopfensitz, O. Kratz, B. Nutz,
S. Passot, J. Pietsch, A. Rasche,
P. Rasmussen, J. Tiramani

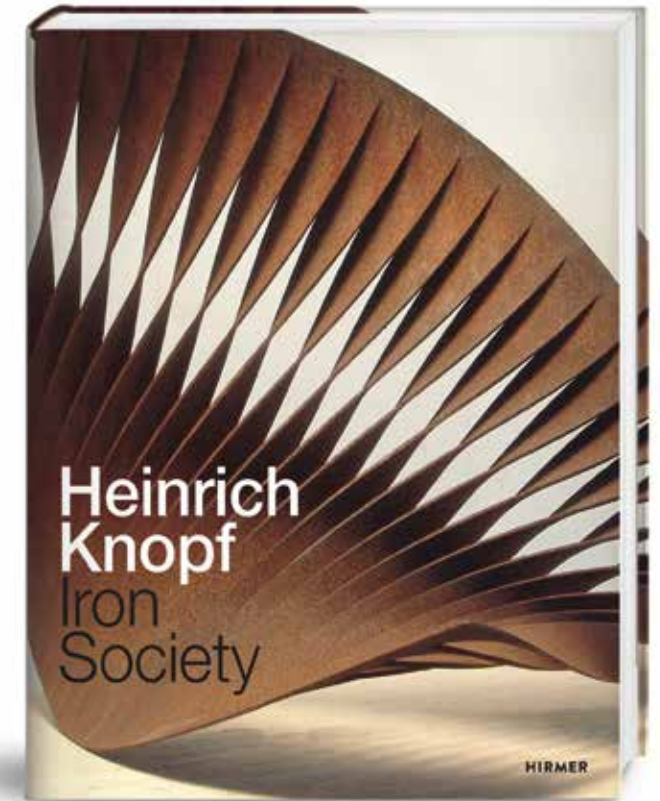
168 pages,
120 color illustrations
9 ¾ × 11 ½ in, softcover
with flaps

\$ 50.00
978-3-7774-3406-3
January 2020





The painter and performance artist Helmut Schober (* 1947) is famous internationally. For some 40 years he has devoted his attention to the vortex and its trans-cultural content. Over the decades the vortex has remained a constant in his œuvre, always borne by his principal interests in representing and making light, time, space and the cosmos tangible.



The artist Heinrich Knopf (* 1949) lives in Munich and at Lake Garda. Even in his youth he focused on the transformation of iron, one of the oldest materials used in art. His sculptures radiate lightness and movement and invite the viewer to a playful relationship with ever-changing angles.

60 | *The vortex in the artist's life – a metaphor for life, fate and our present-day existence*

Among the qualities attributed to the vortex are, for example, the constant cyclical continuity of life, initiated by the continuous rotation, as well as fate and fear. People feel they are subject to a power which they cannot influence. Today's world, its conflicts, the unfair distribution of property, economic decline, the resulting fear and the unpredictability of the future – all that is brought together in the metaphor of the vortex.

This attractive volume visualises the vortex in numerous illustrations, capturing the viewer in the vortex and evoking emotions.

Dieter Ronte is a German art historian. He was director of several art museums in Vienna, Hannover, and Bonn.

HELMUT SCHOBER VORTEX

Ed. Dieter Ronte
Edition Jürgen B. Tesch

Text: English | German

160 pages,
100 color illustrations
12 ½ × 12 ½ in, hardcover

\$ 50.00
978-3-7774-3436-0
February 2020



► Emerge from the Confines, 2016
►► Cosmos 22, 2011



61 | *“When light penetrates the iron, the form begins to dance!”* Heinrich Knopf

Heinrich Knopf gives the heaviness we initially associate with iron as a material an almost flowing dynamism. The forms of his works are abstracted and derived from the constant movement of water, which remains a source of fascination for him. Filigree and flooded with light – apparently hovering – his works evoke perspectives which perplex. In large-format illustrations and detail shots the publication provides an overview of his creative work and allows the viewer to study the works and their forms at leisure.

Jürgen B. Tesch is a publisher and art connoisseur. He publishes the *Edition Jürgen B. Tesch* with Hirmer Verlag.

HEINRICH KNOPF IRON SOCIETY

Ed. Jürgen B. Tesch
Contribution by Joachim Kuolt
Edition Jürgen B. Tesch

Text: English | German

128 pages,
80 color illustrations
9 ½ × 12 ½ in, hardcover

\$ 50.00
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March 2020



Native American Dance, 1993

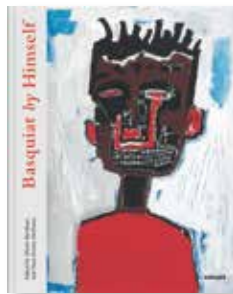




TURNER
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 Elsy Lahner
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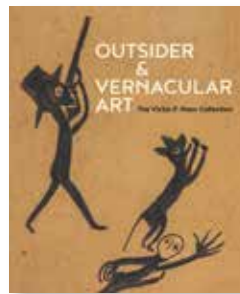
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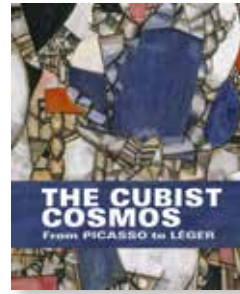
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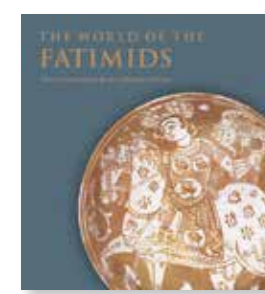
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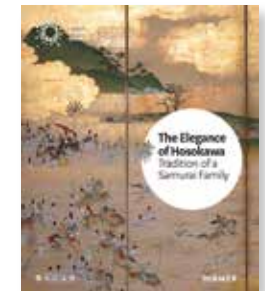
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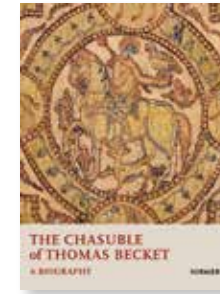
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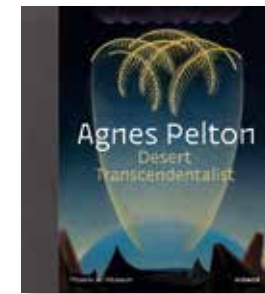
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 Nina Schleif
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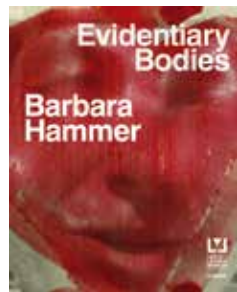
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 Aya Soika, Meike Hoffmann
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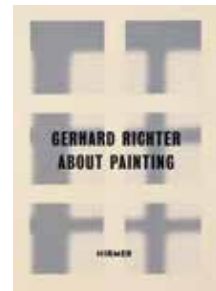
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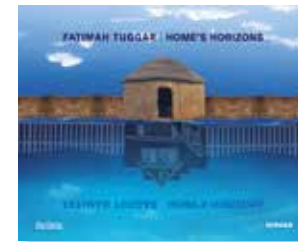
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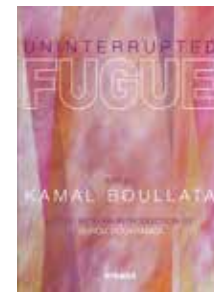
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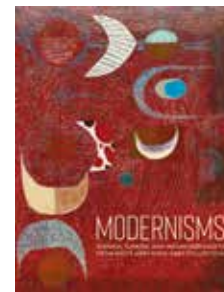
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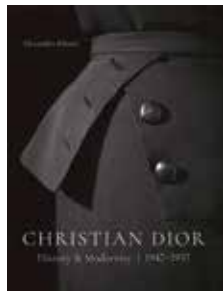


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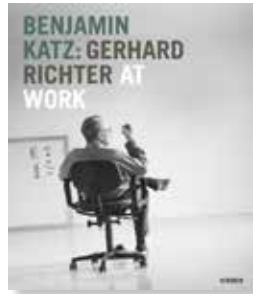
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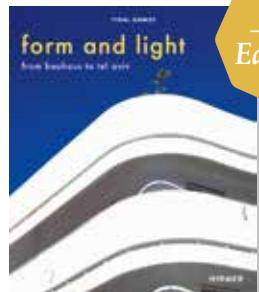
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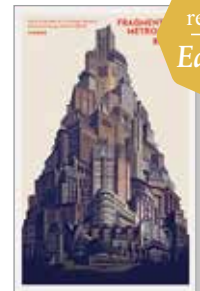
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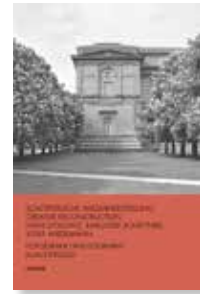
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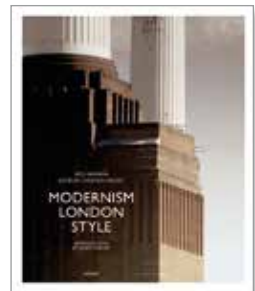
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