



HIRMER
PUBLISHERS SUMMER 2019



Discover the National Portrait Gallery Washington's unparalleled collection of self-portraits from 1900 to today

Representations of artists in a variety of media: painting, sculpture, photography, drawing, printmaking, and video

Lively, enlightening texts by National Portrait Gallery curators and other specialists



EYE TO I

SELF-PORTRAITS FROM 1900 TO TODAY | NATIONAL PORTRAIT GALLERY

This richly illustrated book features an introduction by the National Portrait Gallery's chief curator and nearly 150 insightful entries on key self-portraits in the museum's collection. *Eye to I* provides readers with an overview of self-portraiture while revealing the intersections that exist between art, life, and self-representation.

Drawing primarily from the museum's collection, *Eye to I* explores how American artists have portrayed themselves since 1900. The book shows that while each individual's approach to self-portraiture arises under unique circumstances, all of their representations raise important questions about self-perception and self-reflection. Sometimes artists choose to reveal intimate details of their inner lives. Other times they use the genre to obfuscate their true selves or invent alter egos. Today, with the proliferation of selfies and the contemporary focus on identity, it is time to reassess the significance of the self-portrait.

Ed. Brandon Brame Fortune
Contributions by Robyn Asleson, Taina Caragol, Anne Collins Goodyear, Frank Goodyear III, Dorothy Moss, Asma Naeem, Patricia Quealy, Wendy Wick Reaves, Emily Caplan Reed, Ann Shumard, Leslie Ureña, and Ann Prentice Wagner

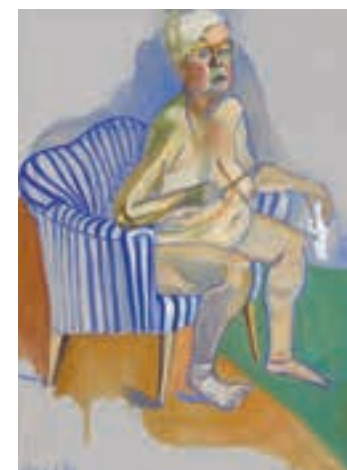
336 pages, 175 colour illustrations
7 × 9 in, hardcover

\$ 45.00
978-3-7774-3223-6
March 2019



EXHIBITION

National Portrait Gallery,
Washington, DC
11.02.2018–09.18.2019



◀ Tseng Kwong Chi, *New York, New York*, 1979 (printed 2017)

◀ left: Alice Neel, *Alice Neel Self-Portrait*, 1980; right: Shahzia Sikander, *Portrait of the Artist*, 2016

All: National Portrait Gallery, Smithsonian Institution



Internationally acclaimed artist who achieved fame with the first augmented reality BMW Art Car #18 (2017)

Critical study of gentrification and urban living

Includes two interviews with the artist by Susanne Gaensheimer (Kunstsammlung Nordrhein-Westfalen) and Klaus Biesenbach (MoMA PS1)



CAO FEI

The projects of Beijing-based artist Cao Fei (* 1978) reflect the evolving societal and urban situation in China. Her works often make use of the latest digital media. Lying on the threshold between reality and fiction, the videos, photographs, drawings, and multimedia installations in this book represent her entire artistic oeuvre.

In her works, which vary between the aesthetics of documentary, film and virtual reality, Cao Fei reflects the reality of life in China and the constant fundamental changes. In doing so she also draws on her personal surroundings in Beijing. As an artist she addresses questions which are universally valid: where is the development in big cities leading? What is my place within urban society? Am I a critical observer of gentrification processes and at the same time a part of the problem?

Eds. Susanne Gaensheimer, Kathrin Beßen
Contributions by K. Beßen, K. Biesenbach, L. Corneli, C. Fei, S. Gaensheimer, A. Skolimowska, Ph. Tinari

English-German edition

208 pages,
170 colour illustrations and
185 thumbnails
7 ¼ x 9 ½ in, softcover
with flaps

\$ 35.00
978-3-7774-3204-5
February 2019



EXHIBITION
Kunstsammlung
Nordrhein-Westfalen K21,
Ständehaus, Düsseldorf
10.08.2018–01.13.2019



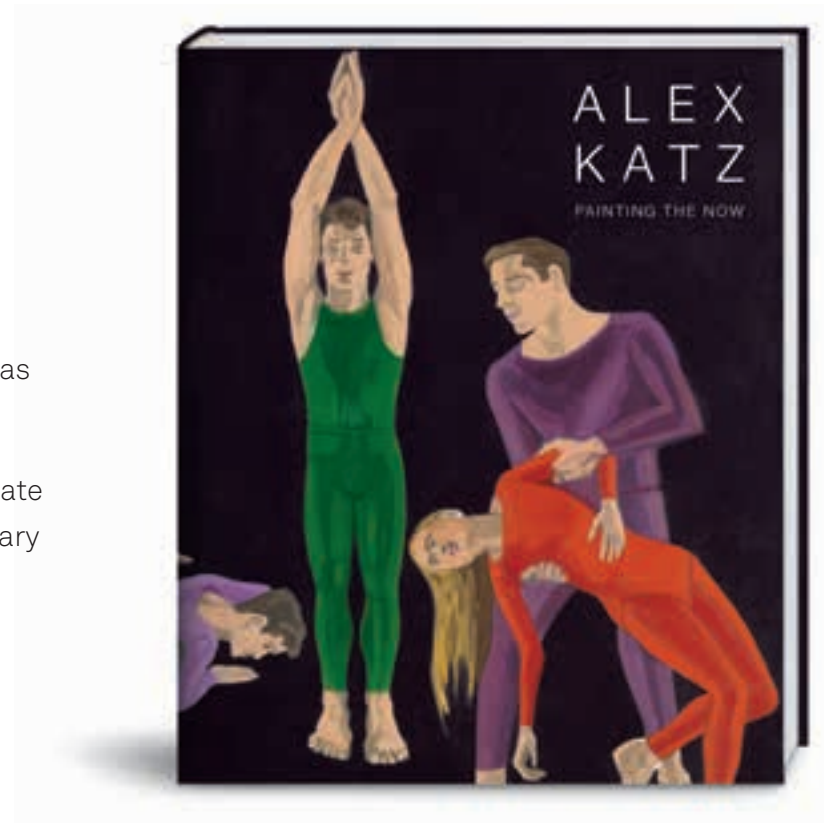
◀ above: *My Future is Not a Dream 02 (Whose Utopia Series)*, 2006; below: *RMB City: A Second Life City Planning 05*, 2007
◀ *Chain Reaction*, 2000



All creative phases of the pioneer of pop art in an impressive compilation

Alex Katz's color-intensive artworks as an attractive oversize format

Latest essays and interviews illuminate the inspiring influence on contemporary artists



ALEX KATZ PAINTING THE NOW

Over a career that now spans nearly seven decades, the American painter Alex Katz (b. 1927, New York) has devoted himself to the representation of the here and now and to the immediacy of human perception – a commitment to what the artist has often described as “painting in the present tense.”

Alex Katz emerged on the New York scene in the 1950s during the heyday of Abstract Expressionism and just prior to the explosion of Pop Art, yet his unique aesthetic has always stood apart from other painters of his generation. Influenced by contemporary music, dance and poetry, he has long pursued his own idiosyncratic and decidedly modern form of realism. From his iconic portraits of family, friends, and artistic collaborators to his less well-known landscapes and city scenes, Katz's consummate technique and sensitivity for painterly surfaces unfolds in productive tension with the formal languages of film, fashion, and advertising.

Ed. Jacob Proctor
Texts by K. Bell, A. Herrera,
J. Kantor, P. Peiffer,
M. Saunders

120 pages, 107 colour
illustrations
10 ½ × 12 ¼ in, hardcover

\$ 28.00
978-3-7774-3237-3
January 2019



EXHIBITION
Museum Brandhorst, Munich
12.06.2018–04.22.2018



◀ Emma, 2017, Private
Collection, Munich
◀ The Black Dress, 1960,
Bayerische Staatsgemälde-
sammlungen Munich



Unique site of World Cultural Heritage comprehensively documented for the first time on the sole authorisation of the Dalai Lama

THE masterpieces of Buddhist wall painting in large-format photographs

Fascinating new art- and cultural-historical insights



ALCHI TREASURE OF THE HIMALAYAS

The world-famous Buddhist monastery of Alchi lies at 3,500 metres in Ladakh (Northwest India) and is the best-preserved temple complex in the Himalayas. Inside it houses thousands of rare and incomparable paintings and sculptures dating back to 11th-century Western Tibet. For the first and only time in their history the Dalai Lama has authorised their comprehensive documentation.

Alchi was proposed for inclusion in the UNESCO World Cultural Heritage list in 1998. It provides fascinating insight into the spiritual and secular life of medieval Kashmir and Western Tibet with artworks revealing influences from India and Tibet across Central Asia and Iran. The photographs were produced in the highest possible digital resolution by Peter van Ham using a special camera; they capture the miniature-like delicacy and broad range of colour of the originals with a unique wealth of detail. In cooperation with the renowned Tibetologist Amy Heller and her pioneering deciphering of the complicated inscriptions of Alchi, van Ham has succeeded in producing a unique and highly fascinating cultural document.

Peter van Ham
with Amy Heller and
Likir Monastery
Foreword by His Holiness
the Dalai Lama

422 pages,
600 colour illustrations
1 fold-out, maps, drawings
11 ½ x 12 ¼ in, hardcover

\$ 72.00
978-3-7774-3093-5
January 2019



◀ Amitabha
◀ left: His Holiness the Dalai
Lama; right: On the Sumtsek's
second floor



Rebellion in art in around 1600: how three Utrecht painters carried Caravaggio's merciless realism to extremes

Dramatically staged – paintings with masterly lighting and dramatic picture direction

Over 70 paintings by Dirck van Baburen, Hendrick ter Brugghen, Gerard van Honthorst, Caravaggio, Valentin de Boulogne, Bartolomeo Manfredi, Jusepe de Ribera et al.



UTRECHT, CARAVAGGIO AND EUROPE

What a shock it must have been for the Utrecht painters Hendrick ter Brugghen, Gerard van Honthorst and Dirck van Baburen when they first encountered the breathtaking and unconventional paintings of Caravaggio in Rome. This volume shows impressively how the young artists individually explored this role model and thereby developed their own individual style.

In around 1600 Rome was the centre of the world. Attracted by Caravaggio's spectacular success, young artists from all over Europe converged on the bustling metropolis. The up-and-coming painters studied the same works, discussed matters with each other and used Caravaggio's style to develop their own individual pictorial language. Tracing the careers of the three most important Utrecht Caravaggists, the authors describe the atmosphere of this artistic mood of renewal. Only in a comparison with their European fellow-artists does it become evident how strongly the Dutch tradition with its love of merciless realism influenced the creative work of the Utrecht painters.

Eds. Bernd Ebert,
Liesbeth M. Helmus
With contributions by
M. J. Bok, B. Ebert,
L. M. Helmus, S. Hoppe,
H. Langdon, V. Manuth,
A. Roy

304 pages,
330 colour illustrations
9 1/2 x 11 in, hardcover

\$ 60.00
978-3-7774-3133-8
February 2019



EXHIBITIONS

Centraal Museum, Utrecht
12.15.2018–03.24.2019
Alte Pinakothek, Munich
04.17.–07.21.2019



◀ Gerard van Honthorst,
The Procuress (detail), 1625,
Centraal Museum Utrecht,
acquired in 1951 with the support
of the Vereniging Rembrandt
◀ Hendrik ter Brugghen, *The
Liberation of St Peter*, 1629,
Staatliches Museum Schwerin



Breathtaking pictures of Africa's fascinating animal world

The first comprehensive retrospective of Wilhelm Kuhnert's life and works

The rediscovery of an unusual artist personality



KING OF THE ANIMALS

WILHELM KUHNERT AND THE IMAGE OF AFRICA

Wilhelm Kuhnert was a pioneer. He was one of the first European artists to travel to the largely unexplored savannahs and jungles of the German colonies in North and East Africa. Under hazardous conditions he documented at close quarters the fascinating animal and plant world and then created in his Berlin studio monumental paintings which were much sought-after on the art market.

Like no other artist of his time Wilhelm Kuhnert (1865–1926) has moulded our image of Africa. In his seductively realistic drawings, watercolours and paintings he recorded with almost scientific accuracy the characteristics of the animals and their habitat. It is not surprising, therefore, that his pictures illustrated on the one hand legendary reference works like *Brehms Tierleben* and adorned on the other the popular collector cards of the chocolate manufacturer Stollwerck. The volume shows a comprehensive, exciting portrait of Kuhnert's unusual life and works and takes into account at the same time the current debate on attitudes to Germany's colonial past.

Eds. Philipp Demandt,
Ilka Voermann

Contributions by F. Becker,
K. Chapman, P. Demandt,
A. Gall, B. Gissibl,
M. Oesterreich and I. Voermann

264 pages,
150 illustrations
9 ½ × 11 in, hardcover

\$ 49.95
978-3-7774-3129-1
February 2019



EXHIBITION

SCHIRN KUNSTHALLE FRANKFURT
10.25.2018–01.27.2019



◀ above: *Lilac-breasted Roller*,
1905, private collection; below:
King Tiger at the source, undated,
Collection Rijksmuseum Twenthe,
Enschede

◀ Wilhelm Kuhnert during an
Africa expedition, 1911



The evolution of the American West at Mid-Century

Innovative, popular art form hybrid of photography, painting, and printing

Comprehensive exploration of the West at Mid-Century through 500 Linen Post Card images from the Wagener-Erganian Collection



NEW WEST INNOVATING AT THE INTERSECTION

No evolution of a geographical region was more rapid and transformative than that of the American West at Mid-Century. **NEW WEST** explores the innovations that shaped this unique architectural landscape, through the vibrant, compelling images of the colour-saturated, highly-textured, popular art form of the Linen Post Card.

Collision, eruption, and erosion are the formative forces that account for the raw vitality and breathtaking beauty of the American West. While it has taken 4.5 billion years to write the complex geological and hydrological history embedded in this region, it has taken less than 200 years to write the story of its modern transformation into an interdependent network of cities, parks, roads, infrastructure, and communications. **NEW WEST** draws from over 500 Mid-Century Linen Post Card images, to explore in detail the changes that the four waves of innovation; steam, steel, oil, and information, have wrought upon the land.

Wolfgang Wagener,
Leslie Erganian

320 pages, 500 colour
illustrations
11 ½ × 9 in, hardcover

\$ 65.00
978-3-7774-3189-5
February 2019



◀ above: Postcard, Bridging the Golden Gate, San Francisco, California, 1935; below: Postcard, Rainbow Natural Bridge National Monument, Utah, 1943
◀ Postcard, Town and Desert Apartments, Palm Springs, California, 1948



Rediscovered: female American modernist

Abstract art that reflects the artist's spiritual beliefs

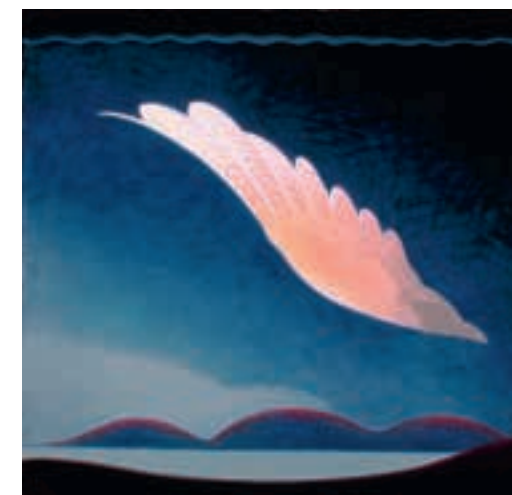
Pelton's works are poetic celebrations of nature that explore the vital forces animating the physical world



AGNES PELTON DESERT TRANSCENDENTALIST

Agnes Pelton: *Desert Transcendentalist* will be the first survey of this under-recognized American painter in over 22 years. Her distinctive paintings could be described as metaphysical landscapes rooted in the California desert near Cathedral City. Pelton chiefly drew on her own inspirations, superstitions, and beliefs to exemplify emotional states.

The publication seeks to clarify the artist's significance and role within the canon of American Modernism but also against the legacy of European abstraction. It contextualizes her work against her contemporaries, Marsden Hartley and Georgia O'Keeffe, and their distinct versions of American spiritual modernism. Pelton's highly symbolic paintings were inspired by religious sources ranging from Theosophy and Agni Yoga to the spiritual teachings of Dane Rudhyar and Will Levington Comfort. Over three decades she devoted herself to painting spiritual abstractions, which conveyed her "light message to the world."



Ed. Gilbert Vicario
Essays by Gilbert Vicario,
Susan Aberth, Elizabeth
Armstrong, Erika Doss,
Michael Zakian

248 pages,
100 colour illustrations
10 ¼ x 11 ¾ in, hardcover

\$ 50.00
978-3-7774-3192-5
March 2019



EXHIBITION

Phoenix Art Museum
03.09.–09.08.2019
New Mexico Museum of Art,
Santa Fe
10.03.2019–01.05.2020
Whitney Museum of American
Art, New York
03.13.–06.28.2020
Palm Springs Art Museum
08.01.–11.29.2020

◀ Day, 1935, Collection of
Phoenix Art Museum

◀ left: Agnes Lawrence Pelton;
right: *The Primal Wing*, 1933,
The San Diego Museum of Art

Giacomo Bella, *Designs for Futurist suits (morning, afternoon)* (Details), 1914 Collection of Laura Biagiotti, Guidonia; Henry and Maria van de Velde, *Tea gown*, rear view, ca. 1896. In: *Album moderner, nach Künstler-Entwürfen ausgeführter Damenkleider*, 1900, Collection Kunstmuseum Krefeld; Paul Iribe, *Three Parisian women looking at an object*. In: *Les Robes des Paul Poiret*, 1908, Kunstbibliothek der Staatlichen Museen zu Berlin – Preußischer Kulturbesitz



Clothing as liberation from social convention

The first comprehensive presentation of the interaction between art, fashion, photography, dance and advertising in the Reform Movement

Lavish visual compendium with more than 300 illustrations



TAILORED FOR FREEDOM

THE ARTISTIC DRESS IN 1900 IN FASHION, ART, AND SOCIETY

Seen as an expression of individuality and personality, fashion around 1900 became a synonym for the physical and social emancipation of women and progressed to become an object of artistic interest. The clothes designs of famous artists like Heinrich Vogeler, Henry van de Velde, Josef Hoffmann and Sonia Delaunay reveal both a new aesthetic and a new attitude to the role of women.

The unity of art and life which the reform movements of around 1900 strove to achieve inspired artists to experiment with the design of women's dresses. The artist's dress as a part of the idea of the Gesamtkunstwerk reflects the image of woman in its various facets: as a decorative object, as an artist and as an emancipated business woman. This volume will delight readers with the beauty of the clothes and artworks it shows, which it classifies controversially and under new interdisciplinary perspectives in the period of change at the beginning of the twentieth century – from the German Reform Movement and the Wiener Werkstätte to the English Arts and Crafts Movement and the development of Haute Couture in Paris.



Eds. Magdalena Holzhey, Ina Ewers-Schultz
With contributions by
B. Dogramaci, I. Ewers-Schultz,
I. Fleischmann-Heck, J. Hahn,
M. Holzhey, I. Ganzer,
A. Neumann-Golle, P. Ober et al.

288 pages,
336 colour illustrations
9 ½ × 11 in, flexicover

\$ 36.00
978-3-7774-3112-3
January 2019



EXHIBITION

Kunstmuseum Krefeld,
Kaiser Wilhelm Museum
10.12.2018–02.24.2019

Ludwig von Hofmann, *Women at the Water*, 1899, Albertinum /
Galerie Neue Meister, Staatliche,
Kunstsammlungen Dresden



Abstraction in female form:
painting before Kandinsky

Fascinating and unknown episode
of modernism

A long-overdue tribute to three
expressive women artists



WORLD RECEIVERS

GEORGIANA HOUGHTON – HILMA AF KLINT – EMMA KUNZ

Abstract paintings were being produced even before Kandinsky. Completely independently from each other, Georgiana Houghton (1814–1884) in England, Hilma af Klint (1862–1944) in Sweden and Emma Kunz (1892–1963) in Switzerland developed an individual, abstract pictorial language. What they had in common was a desire to make visible the laws of nature, the intellect and the supernatural. Their works are being presented side by side for the first time in an exhibition.

The three women artists all found their artistic language within the context of the spiritual movements of their times: Houghton in spiritism, af Klint in theosophy and Kunz in naturopathy. Their artworks bear witness to a “mediumistic” praxis: Houghton and af Klint were inspired by higher beings to paint, while Kunz developed her drawings with the help of a pendulum. In addition, the volume shows stills by Harry Smith and James and John Whitney, who – inspired by various occult movements – made experimental films during the 1940s.

Eds. Karin Althaus, Matthias Mühling, Sebastian Schneider for the Lenbachhaus Munich
With contributions by K. Althaus, M. Mühling, S. Schneider

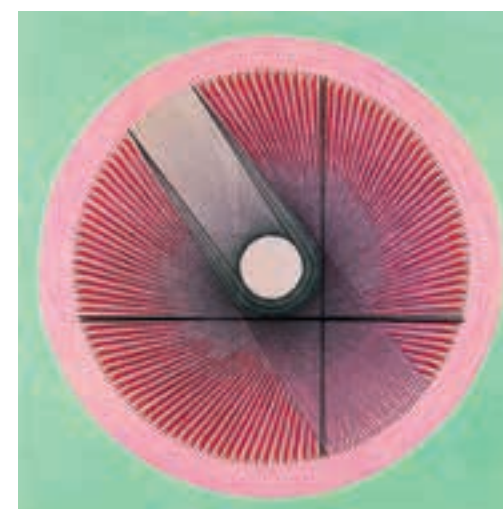
276 pages,
200 illustrations
8 × 9 1/4 in, hardcover

\$ 49.95
978-3-7774-3157-4
January 2019



EXHIBITION

Städtische Galerie im
Lenbachhaus, Munich
11.06.2018–03.10.2019



◀ Hilma af Klint, *Series WU/Rosen, Group III, No. 5, The Key to All Works to Date*, 1907, Stockholm, The Hilma af Klint Foundation

◀ Emma Kunz, *Werk No. 020*, Emma Kunz Zentrum, Würenlos



The most popular work by Jean-Étienne Liotard is the focus of a knowledgeable and entertaining volume

Insight into the life and travels of the eccentric artist

With an interpretation by Hann Trier, who transformed Liotard's masterpiece for the twentieth century in a three-part sequence "La Tasse au chocolat" in 1991

"THE MOST BEAUTIFUL PASTEL EVER SEEN"

THE CHOCOLATE GIRL BY JEAN-ÉTIENNE LIOTARD IN THE DRESDEN GEMÄLDEGALERIE

The Chocolate Girl is one of the most famous works by the Genevan artist Jean-Étienne Liotard. This richly illustrated volume leads the reader through the age in which it was created during the French-inspired Rococo and into the Vienna of Empress Maria Theresa, where the work was painted. It also explains the art of pastel painting, in which this enchanting work has been executed.

The painting had a tremendous effect in those days and still does so today. Even during Liotard's life (1702–1789) his pastel painting was highly valued, as the description by the most famous pastel artist Rosalba Carriera as "the most beautiful pastel" demonstrates. *The Chocolate Girl* shows a simple, unknown domestic servant, until then a rarely chosen subject. In its sober and precise observation it reflects the art of the Enlightenment as well as anticipating the realism of the nineteenth century. Chocolate itself, always associated with pleasure, contributes further to the particular charm. Characteristic works from other creative periods complete the overview of Liotard's œuvre.



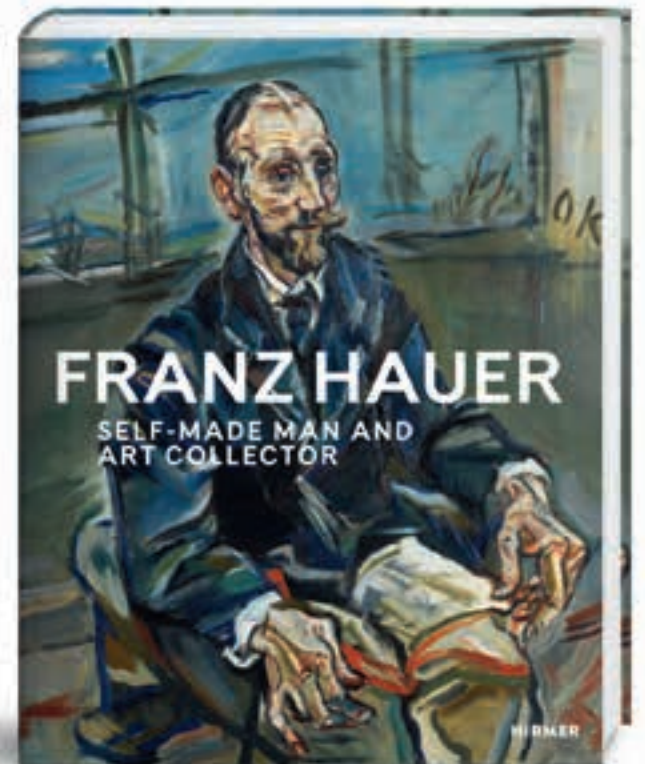
► *Still Life Tea Set*, ca. 1781–83, The J. Paul Getty Museum, Los Angeles, USA
 ►► *Self-Portrait in Turkish Costume*, circa 1746, Staatliche Kunstsammlungen Dresden, Gemäldegalerie Alte Meister
 All: Jean-Étienne Liotard



The Viennese Franz Hauer is the first self-made man among the art collectors

Starting out penniless, Franz Hauer became one of the key art collectors of his time

His collection with important groups of works by Egon Schiele and Oskar Kokoschka is now held by numerous outstanding museums and private collections in Europe and the US.



FRANZ HAUER

SELF-MADE MAN AND ART COLLECTOR

The book is dedicated to legendary Viennese art collector Franz Hauer. The son of a mailman from Lower Austria became one of the key figures of his time. Franz Hauer started out penniless, became an exemplary self-made man, and built an art collection with important groups of works by Egon Schiele, and Oskar Kokoschka. Today, its treasures are held by numerous important museums in Europe and the US.

After becoming exceedingly wealthy by running the legendary Griechenbeisl restaurant in Vienna, Franz Hauer began acquiring art and soon turned to the latest artistic currents of his day. He owned important groups of works by Albin Egger-Lienz, Egon Schiele, and Oskar Kokoschka. He passed away in 1914 at the age of 48, and in the years after his death, almost the entire collection was sold. The book aims to portray the fascinating personality of Franz Hauer as the first self-made man among the Art Collectors in a new light – on the basis of extensive research – and reconstruct his legendary art collection.



Ed. State Gallery of Lower Austria

320 pages,
300 colour illustrations
8 ¾ × 11 ¼ in, hardcover

\$ 45.00
978-3-7774-3214-4
June 2019



EXHIBITION

State Gallery of Lower Austria,
Krems
05.26.2019–02.16.2020

Oskar Kokoschka, *Heimsuchung*, 1912



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

Standard work with approx. 3,000 illustrations in three volumes that expands Itten's œuvre by more than 1,000 works compared with the previous catalogue raisonné

Volume I will appear in time for the Bauhaus Jubilee Year 2019



JOHANNES ITTEN

CATALOGUE RAISONNÉ VOL. I. PAINTINGS, WATERCOLORS, DRAWINGS. 1907–1938

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.

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 colours 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
Chair of Art History, University
of Regensburg

496 pages,
800 colour illustrations
10 ½ × 12 ½ in, hardcover

\$ 110.00
978-3-7774-3167-3
March 2019



« Johannes Itten, *Der
Bachsänger* (Helge Lindberg), 1916

Vol.II.:
Paintings, Watercolors,
Drawings. 1939-1967
978-3-7774-3168-0
October 2019

Vol.III.:
Documents and Sources on
the Biography, Graphic Work,
Sculpture, Tapestries,
Furniture. 1888-1967
978-3-7774-3169-7
October 2020

GREAT ARTISTS SMALL PRICES HIGH QUALITY

Marking the start of the jubilee year
of the Bauhaus 2019

With rare photographs and documents
from the artist's estate



JOHANNES ITTEN

When the State Bauhaus opened in Weimar in 1918, the Swiss artist and art theorist Johannes Itten (1888–1967) was one of the first teachers to be appointed by Walter Gropius. With his preliminary course Itten had a considerable effect on the creative training in the Bauhaus; to this day his insights into the theory of colours set standards in art education and in the field of design.

Enquiring mind and lecturer, painter and art teacher – Johannes Itten's was a very thoughtful artist personality which was reflected in numerous theoretical texts and artworks covering a wide range of styles. Constantly in dialogue with students and colleagues as well as in a study of other cultures and artistic ideas, Itten created works in which he examined colours, their aura, contrasts and forms. Inspired by Adolf Hölzel, his teacher at the Stuttgart Academy, Itten developed, amongst other things, the famous doctrine of colour types whose significance extends far beyond the realms of art into everyday culture.

Christoph Wagner
Chair of Art History,
University of Regensburg

80 pages,
60 illustrations
5 ½ × 7 ¾ in, hardcover

\$ 13.00
978-3-7774-3172-7
March 2019



KOLOMAN MOSER
E. Leopold, S. Kutzenberger
80 pages, 78 colour
illustrations
978-3-7774-3072-0



ERNST LUDWIG KIRCHNER
Thorsten Sadowsky
80 pages, 81 illustrations
978-3-7774-2958-8



EMIL NOLDE
Chr. Ring, H. J. Throl
72 pages, 55 illustrations
978-3-7774-2774-4



PABLO PICASSO
Markus Müller
80 pages, 76 illustrations
978-3-7774-2757-7



VINCENT VAN GOGH
Klaus Fußmann
64 pages, 44 illustrations
978-3-7774-2758-4



VASILY KANDINSKY
Hajo Düchting
80 pages, 51 illustrations
978-3-7774-2759-1



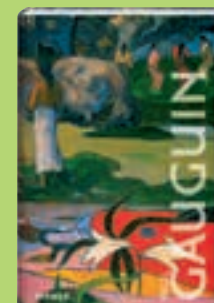
HENRI MATISSE
Markus Müller
80 pages, 52 illustrations
978-3-7774-2848-2



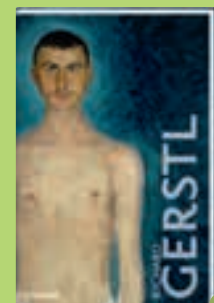
EGON SCHIELE
Diethard Leopold
80 pages, 59 illustrations
978-3-7774-2852-9



PAUL GAUGUIN
I. Cahn, E. Hollmann
80 pages, 49 illustrations
978-3-7774-2854-3



RICHARD GERSTL
Diethard Leopold
80 pages, 52 illustrations
978-3-7774-2622-8



WILLEM DE KOONING
Corinna Thierolf
72 pages, 51 illustrations,
978-3-7774-3073-7



Pictures from all creative phases
of Feininger's work

With unknown photos from the
Bauhaus period

Private glimpses into Julia Feininger's diary



LYONEL FEININGER

Elegant sailing ships, expansive seascapes, crystal-clear expansive views of architecture – with his unique pictorial language and range of subjects Lyonel Feininger became one of the most important artists of Classic Modernism, whose works remain very popular to this day.

It was in Paris that Lyonel Feininger (1871–1956) abandoned his successful career as a caricaturist and began a life as an independent artist. Initially his pictures are peopled with grotesque, wild, travesty-like figures inspired by the street scenes of Paris. Shortly afterwards he discovered the typical pictorial subjects which would make him world-famous. Seldom has Feininger's artistic development from his early works to his last pictures in the United States been shown with such brilliance. With unpublished photographs and extracts from the unpublished diary of his wife Julia, this artist monograph provides an in-depth insight into the life and work of Feininger and will even surprise those who are familiar with his art.

Ulrich Luckhardt

72 pages,
54 illustrations
5 ½ × 7 ¾ in, hardcover

\$ 13.00
978-3-7774-2974-8
March 2019



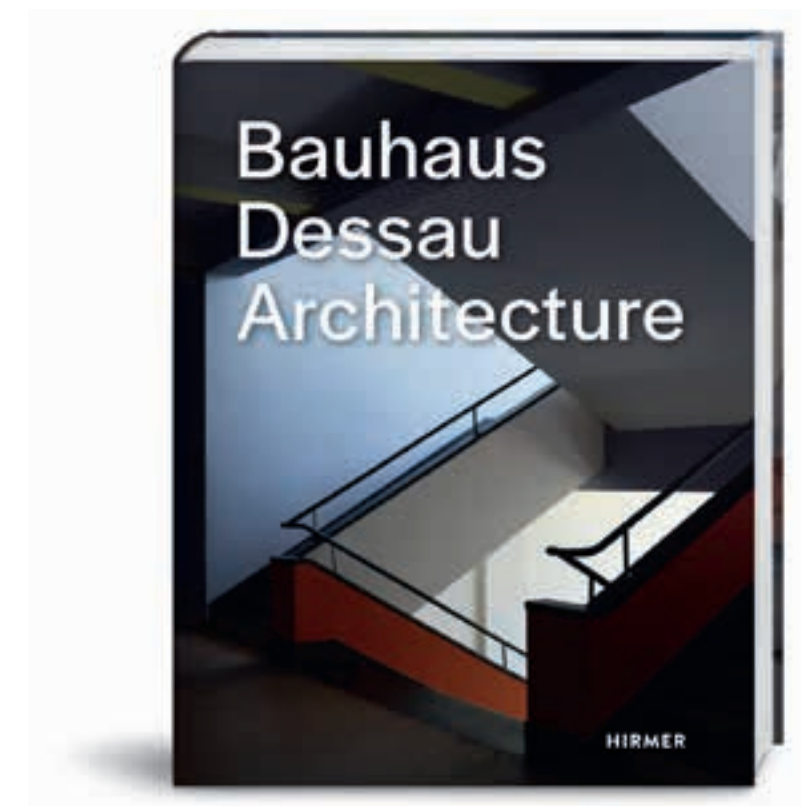
ALL VOLUMES:
\$ 13.00
5 ½ × 7 ¾ in,
hardcover



The Bauhaus buildings in Dessau – UNESCO World Cultural Heritage with a revolutionary aim

Key works of modern architecture in brilliant new photographs

Radically contemporary – the Dessau Bauhaus architecture today



BAUHAUS DESSAU ARCHITECTURE

“Art and technology: a new unity” – It was with this slogan that the Bauhaus moved to Dessau in 1925. The seven years in Dessau were most productive for the designers and architects at the Bauhaus. This illustrated volume presents the Bauhaus buildings in Dessau in words and pictures and offers new perspectives on these icons of modern architecture.

Walter Gropius, Hannes Meyer, Ludwig Mies van der Rohe, Richard Paulick, Georg Muche, Carl Fieger and Karl Friedrich Engemann: the architects at the Bauhaus in Dessau realized their designs in the industrial city between the Elbe and the Mulde rivers during the years between 1925 and 1932 – and thereby created a unique ensemble of modern architecture which attracts visitors from all over the world to Dessau to this day. Since 1996 some of the Bauhaus buildings in Dessau have been regarded as key works of European Modernism and are included in the list of UNESCO World Cultural Heritage Sites. They express the revolutionary aim of the historical Bauhaus to bring about fundamental change in society through design and architecture.

Ed. Bauhaus Dessau
Foundation
Text: Florian Strob
Photographs: Thomas Meyer /
Ostkreuz

144 pages,
120 colour illustrations
8 ¼ × 10 ½ in, hardcover

\$ 36.00
978-3-7774-3202-1
March 2019



◀ The Bauhaus Building by Walter Gropius (1925–26), south view

▼ left: Kornhaus by Carl Fieger (1929–30); right: Director's office in the Bauhaus Building by Walter Gropius (1925–26)





The classic work on Aenne Biermann finally available once more

Reprint with current commentary by the photo historian and Aenne Biermann expert Hans-Michael Koetzle

Published to mark the Bauhaus jubilee 2019



AENNE BIERMANN

Aenne Biermann is regarded as one of the important avant-garde photographers of the twentieth century. Together with Bauhaus artists like Lucia Moholy and Florence Henri she was represented in the pioneering exhibitions of the late 1920s and early 1930s. In 1930 Franz Roh, the art critic and early patron of Biermann, dedicated to her the legendary monograph designed by Jan Tschichold *Aenne Biermann. 60 Fotos*, which is now being published again as a reprint with commentary.

As early as 1928, Franz Roh referred to the “remarkable” photo artist Aenne Biermann (1898–1933), who attracted the attention of experts with her close-up pictures of plants. In the following years the photographer, an autodidact, became an important artist of photographic modernism. Her works created a haunting and aesthetically fascinating pictorial world with close-up views, extreme detail shots and lighting contrasts. She mostly found her motifs in her immediate vicinity: in addition to numerous still lifes with everyday objects and nature photos, she also repeatedly photographed her children, their object world and their activities. Many originals were lost during the Second World War, including the 60 photos in this publication. The authorised reprint of this volume is a tribute to a great artist of the modern age.

Franz Roh
Ed. Hans-Michael Koetzle

English, French & German
edition

80 pages,
60 b/w illustrations
7 × 10 in, softcover

\$ 26.00
978-3-7774-3242-7
March 2019



◀ My child
◀ left: Sleeping on the Beach,
right: Self-Portrait



Unique collection of 19th-century daguerreotypes

Exceptional 20th-century photography collection

Scholarly and personal essays addressing the history of photography



TRUE TO THE EYES

THE HOWARD AND CAROLE TANENBAUM PHOTOGRAPHY COLLECTION

This catalogue, published in conjunction with an exhibition at the Ryerson Image Centre in Toronto, Canada, presents a selection of more than 200 photographs from the extraordinary and eclectic collection of Howard and Carole Tanenbaum.

This richly illustrated book includes an interview with the collectors and essays exploring their deeply personal and socially aware approach to collecting. *True to the Eyes* highlights a range of humanistic photographs collected by the Toronto couple over many years, from anonymous vernacular imagery to masterworks by such photographers as Southworth & Hawes, Marcus Aurelius Root, William Notman, Alfred Stieglitz, Ernest J. Bellocq, Brassai, Lisette Model, Diane Arbus, Mary Ellen Mark, Jim Goldberg, and Edward Burtynsky.

Eds. Paul Roth, Gaëlle Morel
Essays by Anthony Bannon,
Denise Birkhofer, Charlene
Heath, Gaëlle Morel, Paul Roth,
Brian Wallis

224 pages,
200 colour illustrations
9 1/2 × 11 in, hardcover

\$ 49.95
978-3-7774-3203-8
February 2019



EXHIBITION

Ryerson Image Centre, Toronto
01.23.–04.07.2019



◀ Unidentified photographer,
[Woman's fashion], date unknown
◀ Unidentified photographer,
Bauhaus Workshop, Ceramic
Studio, 1924



The myths surrounding gold – illustrated insight into the gold vaults of the Deutsche Bundesbank

Gold as a means of payment and the creation of Germany's gold reserves

Background information on the transfer of gold holdings to Frankfurt



GERMANY'S GOLD

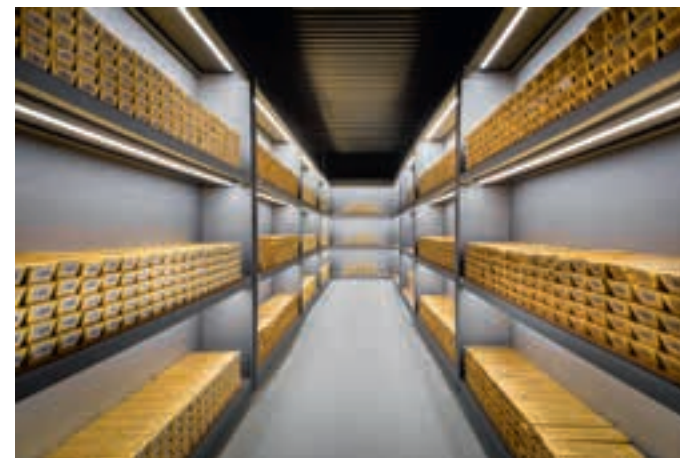
How were Germany's gold reserves created, and what role has gold played as a means of payment over the centuries? What meaning have gold reserves had in the past, and what is their significance in the present? This book provides a vivid illustration of the Bundesbank's gold reserves, presenting them in such an informative way that readers will almost feel as if they can reach out and touch them.

The Deutsche Bundesbank's project to bring substantial gold holdings to Frankfurt am Main from storage locations in New York and Paris has generated a great deal of public interest in recent years. Germany's gold reserves are administered by the Bundesbank, and this book is the first of its kind to provide a detailed account of how the gold in the Bank's vaults came into being and how it has been used and stored over time. Interesting insights into the mining and processing of gold as a raw material as well as authoritative information about its qualities are impressively complemented, visually, by lavish photographs of selected gold ingots from the Bundesbank's reserves.

Eds. Deutsche Bundesbank,
Carl-Ludwig Thiele
Essays by H. Mäkeler,
W. Schulte, C.-L. Thiele,
J. Weidmann, R. Zils

160 pages,
148 illustrations
8 1/2 x 11 in, linen binding with
dust jacket and bookmark

\$ 36.00
978-3-7774-3182-6
January 2019





Main essays by best selling authors
Sarah Thornton, Jan Verwoert

Lavish exhibition views of works by
world renowned contemporary artists

Two critical longform round-tables
by leaders in the field of art criticism,
art history and art education

LIBRE DHC/ART

LIBRE DHC/ART tells the story of a contemporary art foundation unlike any other. Situated in the cosmopolitan city of Montreal, DHC/ART – as well as this publication – is dedicated to bringing impactful experiences with contemporary art to the public with a mission of accessibility on multiple levels. The critically acclaimed program includes major artists from around the world, including Christian Marclay, Joan Jonas and Yinka Shonibare MBE.

The publication chronicles the evolution of DHC/ART – since its launch in 2007 by Phoebe Greenberg – and through its story provides a platform for critical essays that open up larger questions about the potential for innovative institutional models to develop contemporary art audiences for the future. Amongst the contributors are Sarah Thornton and Jan Verwoert. The DHC/ART Education department provides an account of their critical pedagogy while the book is rounded out with a questionnaire on the use-value of Installation View photography with contributions from Simon Starling, Barbara Clausen, JiaJia Fei, Brian Droitcour, Vincent Bonin and Richard-Max Tremblay.

Eds. Cheryl Sim, Jon Knowles
Contributions by S. Thornton,
J. Verwoert, S. Starling,
B. Clausen, V. Bonin,
B. Droitcour, J. Fei, R. Tremblay,
C. Sim, P. Greenberg,
M. Lemaire, D. Fiset,
E. Keenlyside, A. Beattie,
P. Pyne Feinberg, J. Knowles

300 pages,
238 color illustrations
10 ½ × 13 ¾ in, hardcover

\$ 60.00
978-3-7774-3194-9
January 2019



Marc Quinn, *Sphinx (The Road to Enlightenment)*, 2006



A wide-ranging survey of queer art
from the Leslie-Lohman Museum's
permanent collection

A collection of visual art mirroring
50 years of shifting LGBTQ social
conditions

A critical glance at contemporary
museum collecting practices

QUEER HOLDINGS

A SURVEY OF THE LESLIE-LOHMAN MUSEUM COLLECTION

Founded in the context of social movements of the late 1960s, The Leslie-Lohman Museum is dedicated to preserving art that speaks to the LGBTQ experience and fostering the artists who create it. *Queer Holdings* aims to reclaim scholarship from a queer perspective by surveying 200 works from the Museum's permanent collection. A selection of essays by scholars, artists and archivists explores the Museum's possible futures by tracing its visual, cultural, and political evolutions in parallel with 50 years of shifting social conditions for LGBTQ communities.

The collecting origins of the Leslie-Lohman Museum can be traced to 1969, when its founders hosted their first "homosexual art fair" in New York. Evolving from gallery to foundation to museum in five decades, Leslie-Lohman's collection mirrors shifting histories of LGBTQ social movements in the United States. *Queer Holdings* presents 200 objects from the Museum's vast permanent collection, and gathers texts that explore history and provenance, genre and subject matter, and engage in critical conversations about gender and race in the Museum's collection. *Queer Holdings* offers an institution's possible futures by revisiting its past.

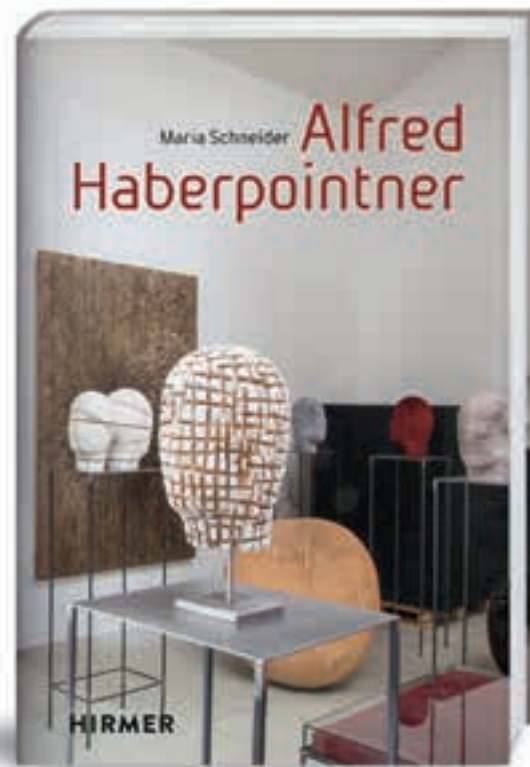
Eds. Gonzalo Casals, Noam
Parness, Leslie-Lohman
Museum of Gay and Lesbian
Art
Essays by D. Bright, V.A.
Crockett, R. Fawaz, T. T. Latimer,
H. Ryan, R. S. Sur, C. Vargas

224 pages,
200 illustrations
8 × 10 in, hardcover

\$ 39.95
978-3-7774-3193-2
January 2019



fierce pussy, *fierce pussy*, 2008
(publication date). Collection of
the Leslie-Lohman Museum



Comprehensive overview of the works of Alfred Haberpointner

Outstanding photographs of the works with numerous detailed illustrations

A fascinating discovery

ALFRED HABERPOINTNER

Alfred Haberpointner (*1966 in Salzburg) is a sculptor of international repute. He became famous with his wooden sculptures, and he has subsequently expanded his work to include the use of materials like steel, lead and paper. This volume documents Haberpointner's artistic development through all phases up to and including his large-scale works in the public space.

Alfred Haberpointner's deep-seated association with wood as a material has its roots in his biography. He grew up in the region around Salzburg and began at an early age to collect wood and to examine and shape it. After abandoning his originally naturalistic approach, in the 1990s he began to produce studies and first works series on the subjects of proportion and weight. His textural approach increasingly began to assume priority in his technique. The result was large spatial objects and wall sculptures with expressive surface structures and colours. In a major exclusive interview the artist speaks about all aspects and the background of his work.



A celebration of painting: radiant colours and exciting image compositions

Including the latest works of Uta Reinhardt



UTA REINHARDT SURFACE

Uta Reinhardt's pictorial creations invite a wide range of interpretations. Human and animal chimeras encounter each other as in an alliance and create their own unique world. The scenic compositions seduce us with their lively colours and the light recorded with dynamic brushstrokes.

Within a comparatively short space of time, Uta Reinhardt (*1966 in Bielefeld) has created a world in which real motifs are raised with astounding ease into the realms of the secret, and abstract colour worlds intensify and begin to speak. Her pictures fascinate us in the process not only as a result of the scenic motifs but also for the complexity of the artistic compositions. On the occasion of the artist's first solo exhibition in the United States, this monograph provides an insight into the paintings and drawings of Uta Reinhardt and reproduces in large-format illustrations not only her first works but also the most recent pictures.



Eds. Nicole Gnesa, Kate Powers
With contributions by Gottfried Knapp, Ludger Schwarte

English-German edition

152 pages,
110 colour illustrations
9 1/2 x 12 in, hardcover

\$ 36.00
978-3-7774-3127-7
January 2019





“An edifice built of light”, ...,
a “place of prayer of noble silence
and purity,” GOTTFRIED KNAPP,
SÜDDEUTSCHE ZEITUNG

International award-winning re-design
of a church by the London architect
John Pawson

A photographic volume of captivating
spiritual beauty



BUILT TOWARDS THE LIGHT

JOHN PAWSON'S REDESIGN OF THE MORITZKIRCHE IN AUGSBURG

The interior of the Church of St Moritz in Augsburg is characterised by “arches that seem to have been carved of light”. The building is almost 1,000 years old and its re-design in 2013 by the architect John Pawson has won a number of awards. It is an outstanding example of modern religious architecture in a historic setting. This volume presents this unique church for the first time in texts and high-quality photographs.

Inspired by the sober and yet noble clarity of early Cistercian buildings in France, John Pawson created an interior in which the visitor is immediately captivated by the atmospheric aesthetic of the light and the uncompromising minimalism. In the opinion of the architect, the light symbolises “the physical presence of the Divine” and inspires to the contemplation of God. The emptiness of the white wall surfaces is thereby interrupted only by the skilful new presentation of the historical sculptural decoration. Impressive photographs with many details and surprising perspectives show the Moritzkirche as a masterpiece of contemporary religious architecture.

With contributions by
H. Haug, U. Hörwick, A. Morris,
S. Stötzer

English-German edition

120 pages,
111 colour illustrations
9 ½ × 11 in, hardcover,
dust jacket

\$ 49.95
978-3-7774-3209-0
January 2019





The identity of Qatar translated into architecture – from traditional to modern

Unique insight into the buildings and locations of Qatar

Exciting interior architecture influenced by the spiritual aesthetics of centuries of travel and trade



QATARI STYLE UNEXPECTED INTERIORS

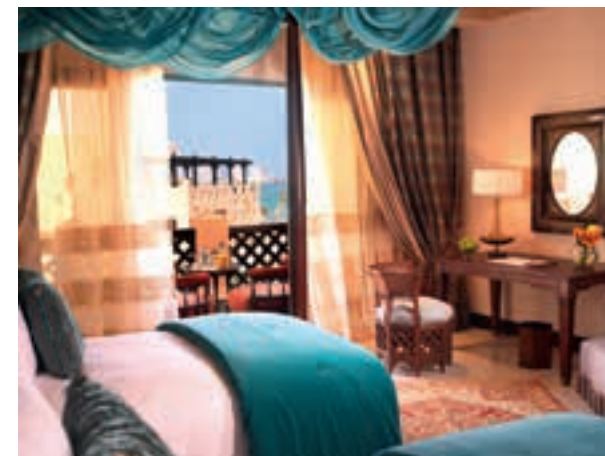
Qatari Style investigates the architectural identity of Qatar, celebrating the warmth and hospitality of the Middle East. The selected interiors are pioneering examples of how new and foreign influences can be absorbed harmoniously into the local architecture and culture whilst retaining the traditional charm.

Qatar, a small peninsula in the Arabian Gulf, was and is a central hub of many trading and migration routes. A unique and diverse architectural style has developed here that is rich in colours and opulent details. The “Qatari style” is famous for its successful fusion of the different influences and the preservation of traditional character whilst at the same time progressing into the modern age. Ibrahim Mohamed Jaidah, an internationally famous architect from Qatar, presents in this lavishly illustrated publication a selection of outstanding examples of Qatari interior architecture.

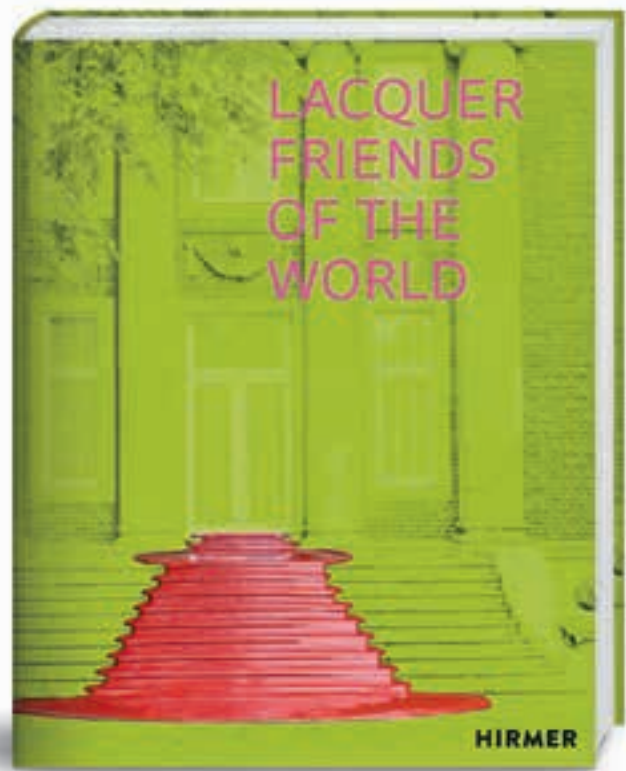
Ibrahim Mohamed Jaidah

240 pages,
350 colour illustrations
9 ¼ × 10 ½ in, hardcover

\$ 49.95
978-3-7774-3097-3
February 2019



◀ Al Jasra Hotel, Doha, Qatar
◀ Al Sharq Village & Spa,
designed by AEB, Doha, Qatar



24 artists from eight nations show their works, including Olga Aloy, Saeko Ando, Heri Gahbler, Seol Kim, Lun Li, Thibault Mazire, Jurij Petrow and Hiroshi Wakamiya

An international overview of contemporary lacquer art

LACQUER FRIENDS OF THE WORLD

Eds. Patricia Frick, Beatrice Kromp
With contributions by P. Frick, D. van Gompel, B. Kromp

200 pages,
150 illustrations
9 ½ × 11 in, hardcover

\$ 49.95
978-3-7774-3153-6
January 2019



EXHIBITION

Museum für Lackkunst,
Münster
11.25.2018–02.24.2019

Monika Kopplin is leaving and going into retirement after almost thirty years as the Director of the Museum for Lacquer Art. She has contributed in no small measure to the international reputation of the institution. To mark the occasion, the special volume “Lacquer Friends of the World” presents 24 artists from eight nations who have accompanied her over the years.

Works by almost all the participating artists have already been shown in exhibitions in the Museum for Lacquer Art; works by others have been acquired for the museum collection over the years. The huge variety of contemporary lacquer art from Japan, China, Korea, Southeast Asia, Russia and Europe is reflected in this show and opens up a glimpse into the present and the possible future of this form of craftsmanship. In addition to works based on tradition it also presents design objects and experimental installations: innovative, modern, playful, clearly structured, classic!



Lackdose in Form eines Kriegers mit Kastanienkopf, Trockenlack, Dekor in polychromer Lackmalerei und Goldstreutechniken sowie Einlagen aus Perlmutter. Japan, Hiroshi Wakamiya, 2017



First presentation of 80 Inrō, Ojime and Netsuke

With fascinating detailed photos

Knowledgeable treatment by Heinz and Else Kress

JAPAN IN MINIATURE

A GIFT OF INRŌ, OJIME AND NETSUKE

The private collection of 80 inrō, ojime and netsuke presented here was donated to the Museum for Lacquer Art in 2017. The wealth of objects reproduces plants and animals with symbolic significance, literary subjects, historical scenes and famous landscape scenarios – and thus presents an image of Japan in miniature.

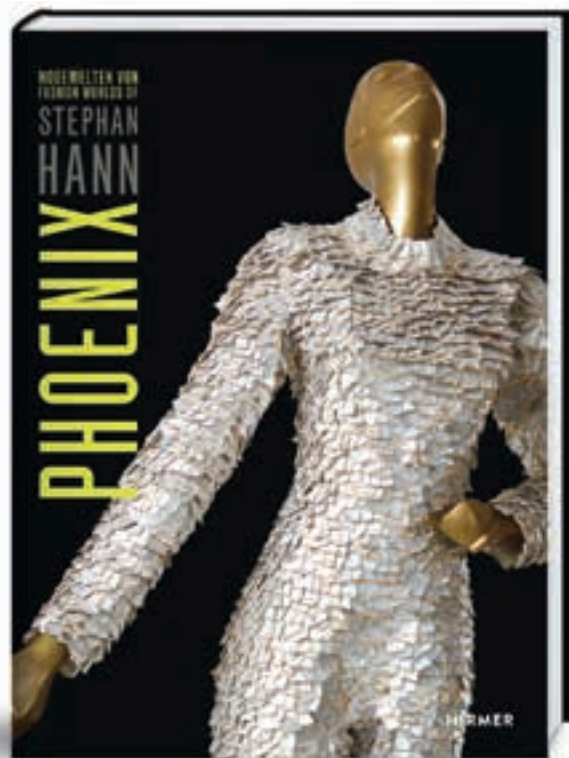
An inrō, meaning “seal container” in English, is a small, flat stackable box which a Japanese man in a kimono could carry on the silk belt slung around his hips. This gem was invented in the late sixteenth century, and before long numerous workshops were specialised in its production. The donation of a private collector to the Museum for Lacquer Art includes 80 inrō with a variety of decorative techniques and shows a wide range of artistically designed motifs. This new acquisition of astounding quality and diversity has been knowledgeably compiled in this inventory catalogue by Heinz and Else Kress.

Eds. Heinz Kress,
Else Kress

232 pages,
453 colour illustrations
9 ½ × 11 ¼ in, hardcover

\$ 49.95
978-3-7774-3143-7
February 2019





Fashion meets art: Stephan Hann's highly aesthetic clothing in a stylish volume

Inspiring fashion made of recycled everyday objects

With large-format illustrations and numerous details

PHOENIX

FASHION WORLDS OF STEPHAN HANN

Ed. Karl Borromäus Murr

English-German edition

176 pages,
200 colour illustrations
9 ¼ × 10 ½ in, hardcover

\$ 36.00
978-3-7774-3174-1
February 2019

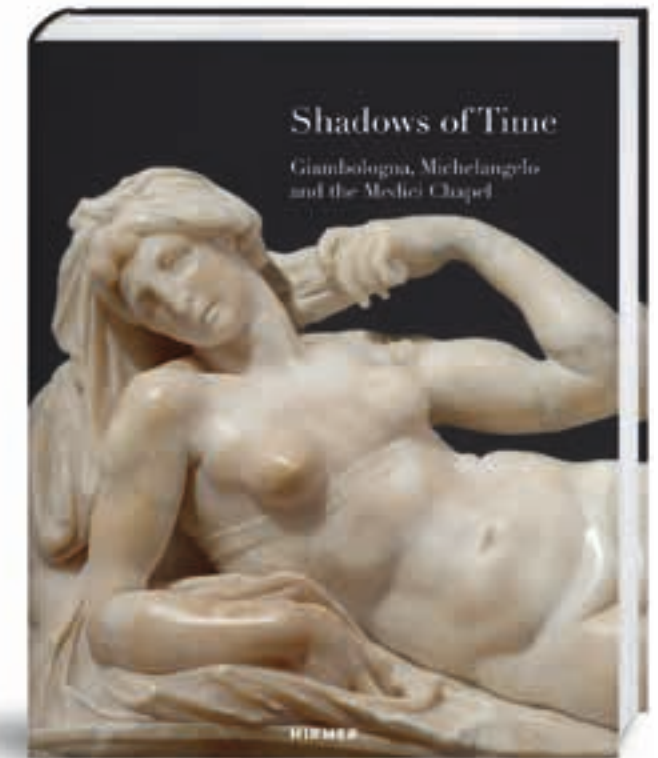


The inimitable fashions of Stephan Hann are produced from everyday materials like pages of telephone directories, Tetra-Pak cartons and plastic carrier bags. These materials are transformed by the artist's hand into clothes which fascinate us immediately. At the same time his poetic creations provide us with food for thought.

An evening dress made of blister packs, wings of cut scrap paper, a dress of celluloid films: Stephan Hann's impressive fashion creations consist entirely of items we usually do not pay attention to or may even throw away. Hann thus emphasises the unique value of each object as he transforms apparently worthless materials into memorable art. Through the processing of the fabrics he not only points out their memorable features but also makes his objects into powerful ambassadors of our cultural memory.



Left: Paradise Island, 2000,
Photographic prints, pleated silk;
right: Passion Forever, 2000,
Photographic prints, celluloid



Lavishly illustrated catalogue which ventures into new academic territory

Focus on Giambologna's largely unknown early work and his study of Michelangelo

Exciting attribution of four alabaster statuettes to Giambologna

SHADOWS OF TIME

GIAMBOLOGNA, MICHELANGELO AND THE MEDICI CHAPEL

Giambologna (1529–1606) is regarded as the most important European sculptor between Michelangelo and Bernini. How did he achieve this status? This volume investigates this question and examines above all Giambologna's study of Michelangelo, his all-powerful role model, and how he successfully prevailed.

The young Flemish artist Giambologna most probably embarked on his study trip to Rome in 1550. On his way home he visited Florence, decided to stay and became the star at the Medici court. They sent his sculptures to the princely courts of Europe, where they became sought-after gifts. Although we know a great deal about his success, we know little of his early years in Italy, because he first appeared on the scene as a sculptor from about 1560. The alabaster figures after Michelangelo's "Times of Day" in Dresden, hitherto largely ignored, seem to be early works by the master sculptor. An examination of these sculptures promises to shed fresh light on the development of a genius.

Eds. Stephan Kojas, Claudia Kryza-Gersch for the Staatliche Kunstsammlung Dresden
With contributions by C. Kryza-Gersch, R. Rosenberg, A. Lipinska, F. Scholten, M. Heisterberg

264 pages,
181 illustrations
9 × 11 ½ in, softcover with flaps

\$ 49.95
978-3-7774-3178-9
January 2019



EXHIBITION

Staatliche Kunstsammlungen
Dresden
06.23.–10.07.2018



Michelangelo, Tomb of Giuliano de' Medici, Florence, S. Lorenzo, Medici Chapel

Recently Published

**FLORENCE AND ITS PAINTERS**
From Giotto to Leonardo da Vinci

Ed. Andreas Schumacher for
the Bayerische Staatsgemälde-
sammlungen
384 pages, 226 illustrations in colour
9 ¼ × 11 ¼ in, hardcover
978-3-7774-3062-1
\$ 49.95

**CLAUDE MONET**

Eds. Dieter Buchhart,
Heinz Widauer
272 pages,
140 colour illustrations
9 ¾ × 11 ¼ in, hardcover
978-3-7774-3096-6
\$ 45.00

**BEYOND KLIMT**

New Horizons in Central Europe
Eds. Alexander Klee, Stella Rollig
392 pages, 301 colour illustrations
9 ¼ × 11 ¼ in, hardcover
978-3-7774-3059-1
\$ 55.00

**HARALD SOHLBERG**
Infinite Landscapes

Ed. Nationalmuseum Oslo
240 pages,
200 colour illustrations
9 ¼ × 11 in, hardcover
978-3-7774-3088-1
\$ 49.95

**RUBENS. THE POWER OF TRANSFORMATION**

Eds. Jochen Sander, Stefan
Weppelmann, Gerlinde Gruber
312 pages, 304 colour illustrations
9 ¼ × 11 in, hardcover
978-3-7774-2858-1
\$ 55.00

**PIETER BRUEGEL**
Drawing the World

Ed. Eva Michel
232 pages, 151 illustrations
9 ¼ × 11 ¼ in, hardcover
978-3-7774-2863-5
\$ 45.00

**THOMAS GAINSBOROUGH**
The Modern Landscape

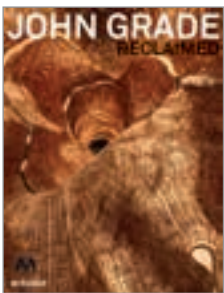
Eds. Katharina Hoins,
Christoph Vogtherr
224 pages, 148 colour illustrations
9 ½ × 11 in, hardcover
978-3-7774-2997-7
\$ 55.00

**MEDUSA'S MENAGERIE**
Otto Marseus van Schrieck and the Scholars

Eds. Gero Seelig, Staatliches
Museum Schwerin
224 pages, 180 colour illustrations
9 ¼ × 10 ½ in, hardcover
978-3-7774-2898-7
\$ 45.00

**EGON SCHIELE**
The Making of a Collection

Eds. Stella Rollig, Kerstin Jesse
304 pages, 352 colour illustrations
9 ¼ × 11 ¼ in, hardcover
978-3-7774-3118-5
\$ 55.00

**JOHN GRADE**
Reclaimed

Eds. Julie Decker, Nicholas Bell
304 pages, 244 colour illustrations
10 × 13 in, hardcover
978-3-7774-3077-5
\$ 65.00

**EUROPE AND THE SEA**

Eds. Dorlis Blume, Christiana
Brennecke, Ursula Breymayer,
Thomas Eisentraut
448 pages, 301 colour illustrations,
114 b/w
8 ¾ × 11 in, hardcover
978-3-7774-3016-4
\$ 49.95

**FRANS HALS**
A Family Reunion

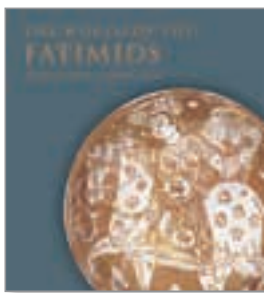
Eds. Lawrence W. Nichols,
Liesbeth De Belie, Pieter Bisboer
112 pages, 70 colour illustrations
8 ¾ × 9 ¾ in, hardcover
978-3-7774-3007-2
\$ 29.95

**A PRINCELY PURSUIT**
The Malcolm D. Gutter Collection of Early Meissen Porcelain

Ed. Maria Santangelo
Published with the Fine Arts
Museums of San Francisco
272 pages, 120 illustrations
9 ¼ × 11 ¼ in, hardcover
978-3-7774-2984-7
\$ 65.00

**ARTS OF THE EAST**
Highlights of Islamic Art from the Bruschettini Collection

Ed. Filiz Çakır Phillip
248 pages, 114 illustrations
9 ½ × 10 ½ in, hardcover
978-3-7774-2964-9
\$ 45.00

**THE WORLD OF THE FATIMIDS**

Eds. Assadullah Souren
Melikian-Chirvani
376 pages, 180 illustrations
9 ½ × 10 ¼ in, hardcover
978-3-7774-3037-9
\$ 65.00

**BOLIHUA**
Chinese Reverse Glass Painting from The Mei-Lin Collection

Rupprecht Mayer
English-Chinese edition
272 pages, 182 colour illustrations
9 ½ × 11 in, hardcover
978-3-7774-3066-9
\$ 49.95

**CARS – DRIVEN BY DESIGN**
Sports Cars from the 1950s to the 1970s

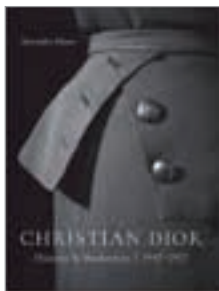
Eds. Barbara Til, Dieter Castenow
180 pages, 100 colour illustrations
11 ¼ × 8 ½ in, hardcover
978-3-7774-3122-2
\$ 49.95

**INTO THE LIGHT**
Between Heaven and Earth, Between Light and Darkness

Tom Jacobi, Texts by Katharina Jacobi
English-German edition
144 pages, 70 colour illustrations
10 ½ × 12 ½ in, hardcover
978-3-7774-3063-8
\$ 65.00

**HAVANA**
Short Shadows

Ed. Eva-Maria Fahrner-Tutsek
English-Spanish-German edition
164 pages, 60 colour illustrations
9 ½ × 11 ¼ in, hardcover
978-3-7774-3098-0
\$ 39.95

**CHRISTIAN DIOR**
History and Modernity 1947–1957

Alexandra Palmer
200 pages, 100 colour illustrations
9 × 12 in., hardcover
978-3-7774-3008-9
\$ 49.95
January 2019

**INNOVATIVE IMPRESSIONS**
Prints by Cassatt, Degas, and Pissarro

Ed. Sarah Lees
130 pages, 100 colour illustrations
7 ¾ × 10 ¼ in, hardcover
978-3-7774-2978-6
\$ 39.95

**SET IN STONE**
Lithography in Paris, 1815–1900

Christine Giviskos
184 pages, 130 colour illustrations
9 ½ × 11 ½ in, hardcover
978-3-7774-2994-6
\$ 45.00

**PRAISED AND RIDICULED**
French Painting 1820–1880

Ed. Zürcher Kunstgesellschaft /
Kunsthaus Zürich
248 pages, 184 colour illustrations
9 × 11 in, softcover with flaps
978-3-7774-2946-5
\$ 49.95

**NUDE MEN**
from 1800 to the present day

Eds. Tobias G. Natter, Elisabeth Leopold
348 pages, 291 colour illustrations,
52 in black and white
9 ¾ × 11 ½ in, hardcover
978-3-7774-5851-9
\$ 49.95



Art

**GURLITT: STATUS REPORT**

Ed. Kunst- und Ausstellungshalle der Bundesrepublik Deutschland GmbH, Kunstmuseum Bern
348 pages, 480 colour illustrations
9 1/2 x 11 1/4 in, hardcover
978-3-7774-2963-2
\$ 35.00

**HELLO WORLD**
Revising a Collection

Ed. Udo Kittelmann for the Nationalgalerie, Staatliche Museen zu Berlin
432 pages, 600 colour illustrations
9 1/2 x 12 1/2 in, softcover
978-3-7774-3047-8
\$ 75.00

**UNSETTLED**

Ed. Joanne Northrup
224 pages, 200 colour illustrations
10 x 13 in, hardcover
978-3-7774-2853-6
\$ 65.00

**SPLENDOR AND MISERY
IN THE WEIMAR REPUBLIC**
From Otto Dix to Jeanne Mammen

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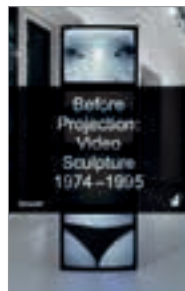
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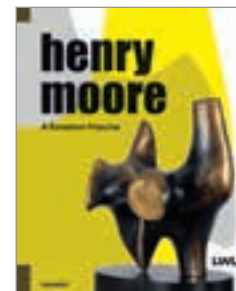
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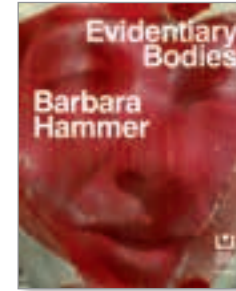
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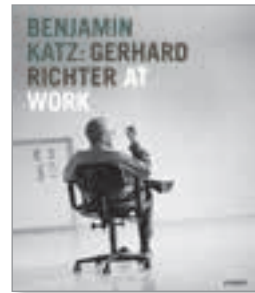
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