



ART  
SPRING 2023



Dear Friends and Readers,

As a publisher of art and science, our publications seek to keep up with the times, whilst never ceasing to look back at the art and culture of the past.

Our Spring program reflects the diverse artistic perspectives on the upheavals of our time and the wide range of art-theoretical discussions of contemporary developments: The monograph on Monika Huber's *Archive OneThirty*, for example, explores the images of war, protest, and violence that we encounter daily in the news, while the anthologies *Kunst ohne Bewusstsein?* and *The Sculptural in the (Post-)Digital Age* analyze the conditions of art in our high-tech world.

The extent to which ecological and artistic issues were linked in the 19th century is examined by Charlotte Yeldham in *Art and Protest*. Furthermore, the catalog for the exhibition *Engine Room of the Gods* (Liebieghaus, Frankfurt/M.) directs our gaze back to antiquity and the Golden Age, exploring how the technological upheavals in the Arab-Islamic cultural region were reflected in art.

I hope you enjoy discovering these and many other exciting titles in our preview.

Katja Richter  
Editorial Director Arts

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# ARCHIV EINSDREISSIG

Deutscher  
Kunstverlag

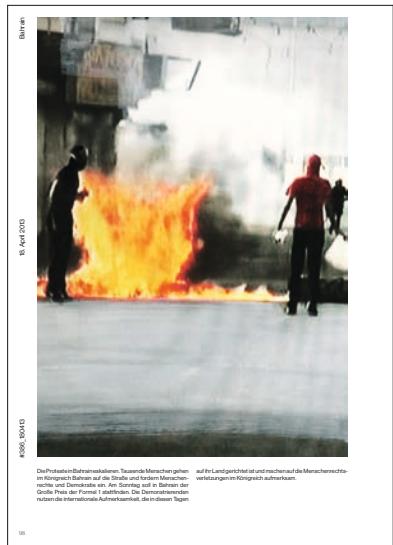
Monika Huber



One minute and thirty seconds is the average length allotted to a news feature. For more than ten years, artist Monika Huber has been photographing images from daily news reports that bear witness to protest, riots, war and violence, as well as their consequences. She saves the images digitally, prints them out and reworks them by means of painting and drawing.

Over the years, an archive has been created; it reveals a "grammar" of news images and invites us to examine the crisis reporting of television news in a critical way. This selection of over 100 images from the archive is accompanied by contributions positioning *Archive OneThirty* from art-historical, philosophical, political-scientific and journalistic perspectives.

**Monika Huber,**  
artist, lives and works in Munich



**Monika Huber**

Archive OneThirty

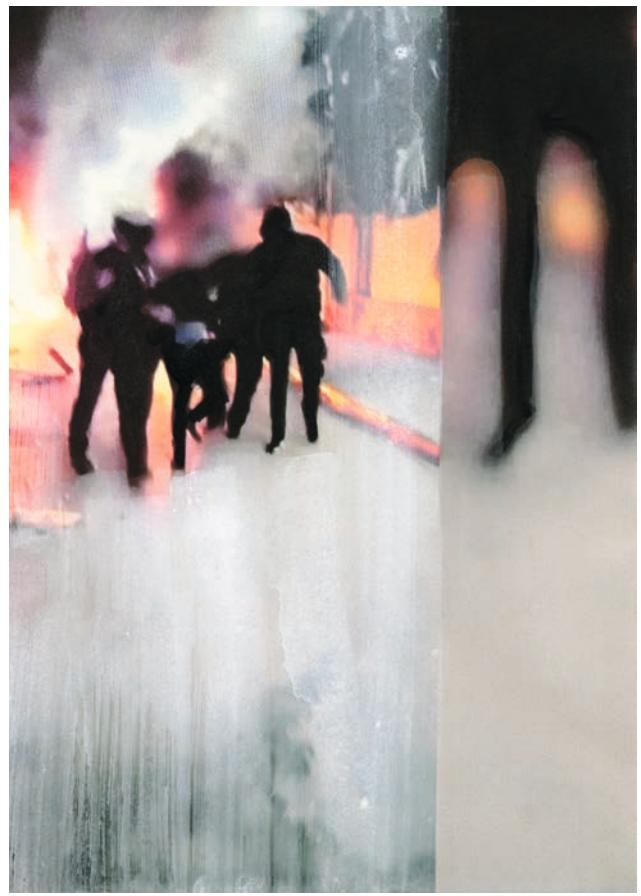
Pages 192  
Ills. 100 color  
Format 28.0 x 20.0 cm

SC 978-3-422-80085-4 En € 48.00  
E-Book 978-3-422-80098-4 En \$ 55.99  
£ 41.50

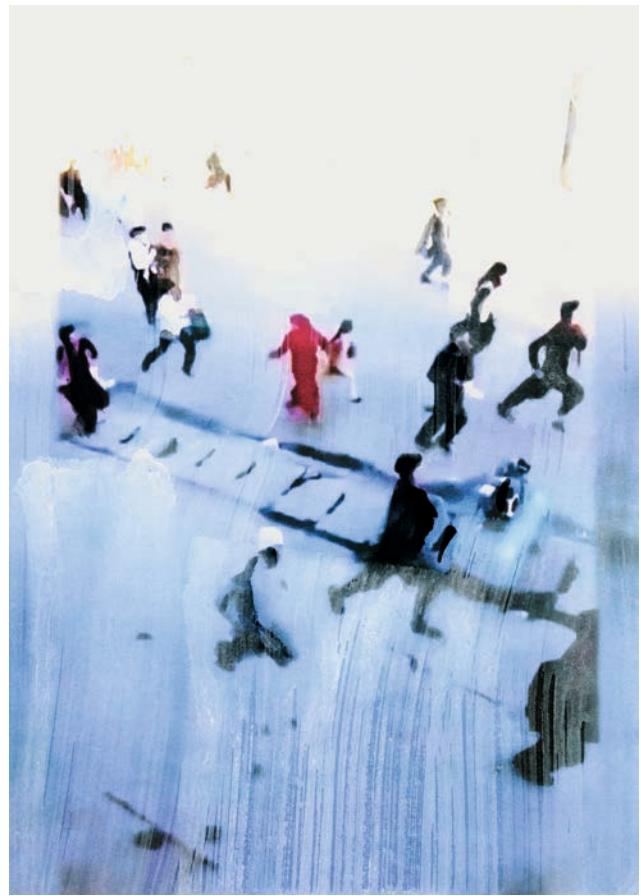
**ENGLISH**  
FEBRUARY 2023  
DEUTSCHER KUNSTVERLAG

*Artistic exposure of media images and their rhetoric*

*With contributions by Ernst van Alphen,  
Mieke Bal, James W. Davis, Antje Kapust,  
Ute Schaeffer, Ulrich Wilmes, and an  
introduction by Bernhart Schwenk*



5



# Michael Müller

## Ernstes Spiel – Catalogue Raisonné

The Berlin-based, German-British-Indian artist Michael Müller, born in Ingelheim am Rhein in 1970, explores the aesthetics and visualisation of complex thought processes in his artistic production. The conceptual artist's extremely diverse, constantly expanding oeuvre defies one-sided interpretation or classification. Michael Müller works with different forms of artistic expression, continually expanding them; he combines works on paper with painting, texts, sculpture, objets trouvés, music and performance - and also sees curating as artistic practice. His large-format paintings, drawings, installations and sculptures, on which he works over periods of several months, are exhibited internationally. Michael Müller studied sculpture and fine arts at the Kunstakademie in Düsseldorf and has taught as a visiting professor at the Universität der Künste Berlin. Comprising over 40 volumes with the ambiguous title "Ernstes Spiel" (Serious Play), the planned catalogue raisonné of Michael Müller's art is a unique undertaking. It will introduce the near inexhaustible oeuvre with close collaboration from the artist himself, providing a comprehensive overview of the painting and graphic art, sculpture, installations and performances. In addition, it will present Müller's texts, which cover a spectrum of different disciplines - the natural sciences, poetry and linguistics, philosophy, and music. The catalogue raisonné, published in German, English and Chinese, is a project spanning several decades and, in addition to detailed documentation, will also offer a classification of Müller's art by renowned authors.



Subscription price Vol 1.1 - 1.3  
Until 31.3.2023 only € 98,00 each

Michael Müller

Ernstes Spiel –  
catalogue raisonné

Volume 1.1  
Painting  
1982 – 2016



Michael Müller

Ernstes Spiel – Catalogue Raisonné  
Painting 1982 – 2016, Vol. 1.1



Pages **352**  
Ills. **144 in color**  
Format **31.5 x 24.0 cm**

HC 978-3-422-99666-3 De € 119.00  
\$ 130.99  
£ 103.50

E-Book planned

**GERMAN/ENGLISH/CHINESE**  
MAY 2023  
DEUTSCHER KUNSTVERLAG



The painting from 1982 to 2016. With accompanying essays by Anne-Marie Bonnet and Tobias Vogt and a foreword by Hubertus von Amelunxen

Michael Müller

Ernstes Spiel –  
catalogue raisonné

Volume 1.2  
Painting  
2017 – 2019

Michael Müller

Ernstes Spiel – Catalogue Raisonné  
Painting 2016 – 2017, Vol. 1.2

Pages **328**  
Ills. **140 in color**  
Format **31.5 x 24.0 cm**

HC 978-3-422-99718-9 De € 119.00  
\$ 130.99  
£ 103.50

E-Book planned

**GERMAN/ENGLISH/CHINESE**  
OCTOBER 2023  
DEUTSCHER KUNSTVERLAG

Michael Müller

Ernstes Spiel – Catalogue Raisonné  
Painting 2020 – 2021, Vol. 1.3

Pages **496**  
Ills. **131 in color**  
Format **31.5 x 24.0 cm**

HC 978-3-422-99720-2 De € 119.00  
\$ 130.99  
£ 103.50

E-Book planned

**GERMAN/ENGLISH/CHINESE**  
MARCH 2023  
DEUTSCHER KUNSTVERLAG

The painting from 2017 to 2019. With an accompanying essay by Martin Engler.

The painting from 2020 to 2021. With accompanying essays by Lukas Töpfer, Rudolf Zwirner and Oliver Koerner von Gustorf.



#### Exhibition

**Städel Museum, Frankfurt / M.**

**October 14, 2022 until probably February 19, 2023**



## Michael Müller

### Ernstes Spiel – Der geschenkte Tag

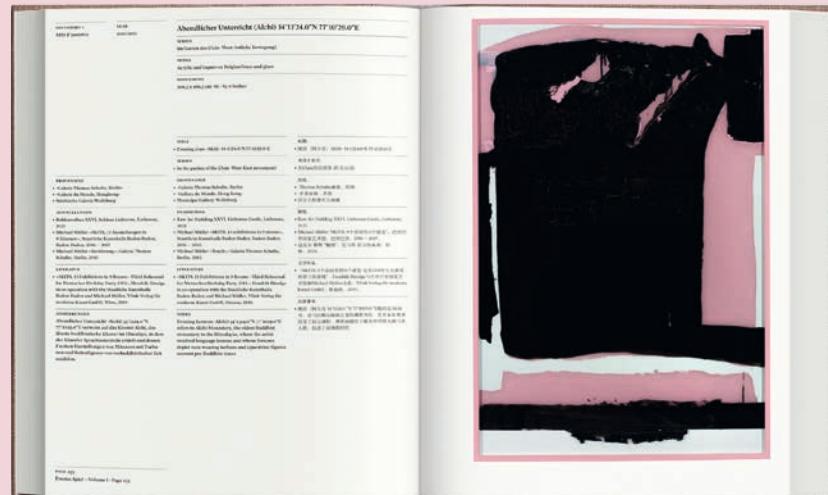
#### Castor und Pollux, Vol. 1.4

Pages **160**  
Ills. **50 in color**  
Format **31.5 x 24.0 cm**

HC 978-3-422-99725-7 De **€ 68,00**  
**\$ 78.99**  
**£ 59.00**

E-Book planned

**GERMAN/ENGLISH/CHINESE**  
MARCH 2023  
DEUTSCHER KUNSTVERLAG



The fourth volume in the planned catalogue raisonné of Michael Müller's artistic work comprising over 40 volumes - a unique project spanning decades - not only offers an overview of Müller's painterly oeuvre, but also functions as an exhibition catalogue. It is dedicated to the monumental painting "Der geschenkte Tag", measuring over 6 x 65 m, which is being created for Michael Müller's solo exhibition at the Städel Museum in Frankfurt, 2022. The 24-part painting as well as the exhibition as a whole elaborate on the Greek myth of the twins Castor and Pollux, the Dioscuri, which has received little attention from art history or philology and philosophy to date. In addition to the history of the works' creation, a compilation

of historical textual sources and an extensive interview with the artist, essays, and a lyrical composition by American literary scholar and translator Stanley Lombardo will update the story of the Dioscuri for the 21st century.

Accompanying essays by Hubertus von Amelunxen, Stanley Lombardo, Lukas Töpfer, Cora von Pape and Rudolf Zwirner, poems by Stanley Lombardo and Michael Krüger, a foreword by Svenja Grossewir and introductory words by Philipp Demandt.



Barbara Kolb, Karl Borromäus Murr (Eds.)

## Sabine Groschup – DER DOPPELTE (T)RAUM

Pages 156  
Ills. 52 color  
Format 26.5 x 23.0 cm

HC 978-3-422-99564-2 Ger € 32.00  
\$ 36.99  
£ 28.00

GERMAN  
DECEMBER 2022  
DEUTSCHER KUNSTVERLAG

*First comprehensive presentation of  
Groschup's extensive and diverse artistic  
oeuvre*

*Presentation of the aesthetically unique,  
surreal stage scenario of the Augsburg  
exhibition*

### Exhibition

8

Staatliches Textil- und Industriemuseum Augsburg  
2022



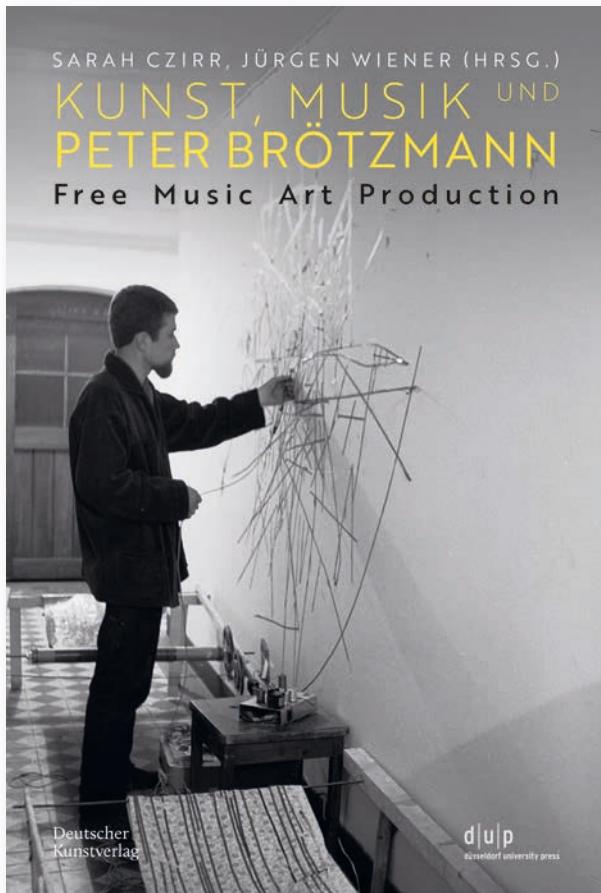
The artistic works of Sabine Groschup, a student of Maria Lassnig, range from painting, textile art and cinematic creations to sculptural pieces, literature and photography as well as spatial, video and sound installations. In her Augsburg solo exhibition "DER DOPPELTE (T)RAUM", Groschup presents her multifaceted work on a specially created, surreal stage. Real space and

dream oscillate and merge into one another. This sets in motion a tense interplay between reality and dream, which is the focus of the artist's creative oeuvre. The essays collected here – by Silvia Eiblmayr, Katja Gasser, and Peter Weibel, among others – help the reader to decipher and classify this oeuvre.

**Barbara Kolb, Karl Borromäus Murr,**  
Textil- und Industriemuseum tim,  
Augsburg

**With contributions by**  
Silvia Eiblmayr, Katja Gasser,  
Peter Weibel





Sarah Czirr, Jürgen Wiener (Eds.)  
**Kunst, Musik und Peter Brötzmann**  
 Free Music Art Production

Pages **160**  
 Ills. **15 b/w, 25 color**  
 Format **23.0 x 15.5 cm**

SC	978-3-422-99065-4 Ger	€ 24.00 \$ 27.99 £ 22.00
E-Book	978-3-422-80049-6 Ger	€ 24.00 \$ 27.99 £ 22.00

**GERMAN**  
 JUNE 2023  
 DEUTSCHER KUNSTVERLAG/  
 DÜSSELDORF UNIVERSITY PRESS

*Interdisciplinary contribution on reciprocal influences between musical and artistic genres*

*New academic research on Peter Brötzmann*

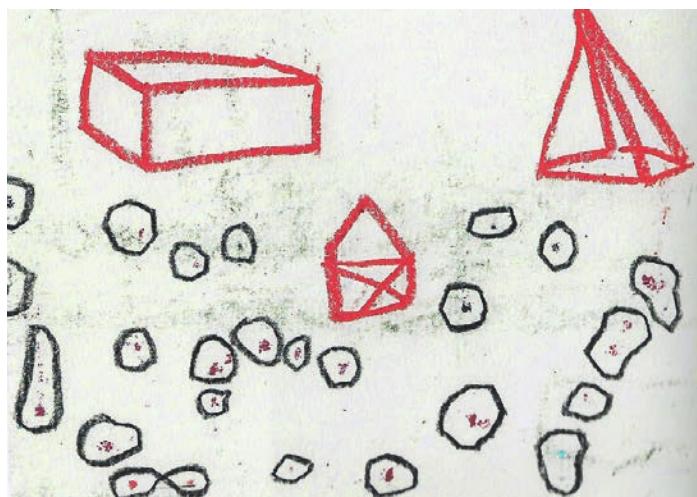
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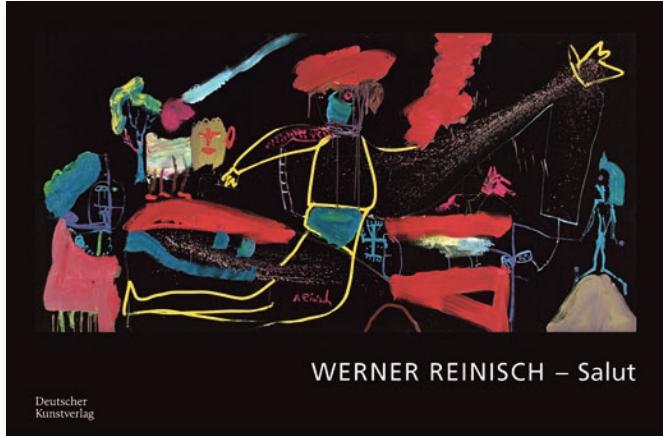


Since the mid-1960s, Peter Brötzmann has made a decisive impact on the international free jazz and improvised music scene; parallel to his musical activity, he also practices as a visual artist. This volume takes a look at the outstanding "double talent" from various scholarly perspectives. It is dedicated to the artistic crossing of boundaries, asking how the art and music genres

influence each other, and what parallels or differences can be identified in terms of artistic concepts and expressive forms. The focus is on the word "free" – as an element in the name of the music genre free jazz and the record label FMP, co-founded by Peter Brötzmann. This points to a social dimension, but also to a creative musical or artistic principle in relation to the "free arts".

**Sara Czirr,**  
 Braunschweig University of Art  
**Jürgen Wiener,**  
 Heinrich-Heine-University, Düsseldorf





Werner-Reinisch-Institut e.V. (Ed.)

## **WERNER REINISCH**

Salut

Pages 96  
Ills. 100 color  
Format 21.5 x 33.0 cm

HC 978-3-422-99032-6 Ger/Fr € 32.00  
\$ 36.99  
£ 28.00

**GERMAN/FRENCH**  
DECEMBER 2022  
DEUTSCHER KUNSTVERLAG

### **WERNER REINISCH – Salut**

Deutscher  
Kunstverlag

*60 years of Werner Reinisch in France and  
60 years of the Élysée Treaty*

*Including the artist's own aphorisms and  
biographical memories*

#### **Exhibition**

10

Münchner Künstlerhaus am Lenbachplatz  
December 8, 2022 to January 14, 2023



Werner Reinisch (\*1930) is the oldest active German painter in France, where he has lived and worked for around 60 years. This makes him a living symbol of Franco-German friendship. In 2023, the Élysée Treaty, which laid the foundation for Franco-German reconciliation and cooperation between the states, will celebrate its 60th anniversary. This provides an oc-

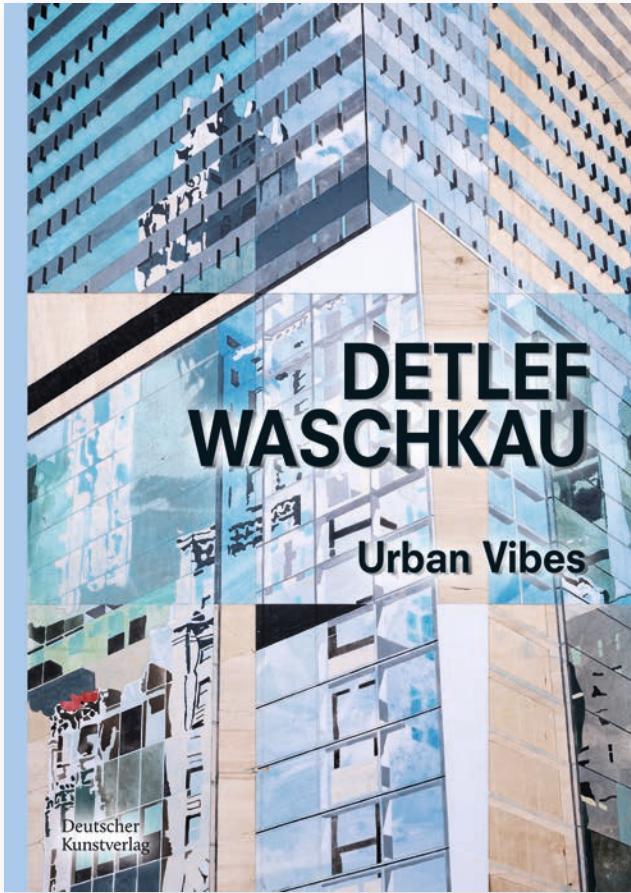
casion to show paintings and drawings by Reinisch from the current series of works on black canvas.

The catalogue, published by the Werner Reinisch Institute together with Montgelas Society for the Promotion of Bavarian-French Cooperation, shows drawings and oil paintings from the past years revealing the full diversity of the artist's work. In addition,

the publication includes an autobiographical text by Reinisch and new aphorisms.

**Werner-Reinisch-Institut,  
Munich**





# Gerhard van der Grinten **Detlef Waschkau**

Urban Vibes

Pages **80**  
Ills. **60 color**  
Format **29.7 x 21.0 cm**

HC 978-3-422-99930-5 Ger € 29.00  
\$ 33.99  
£ 25.00

**GERMAN**  
NOVEMBER 2022  
DEUTSCHER KUNSTVERLAG

## **Exhibition Kunstraum Villa Friede, Bonn 2022**

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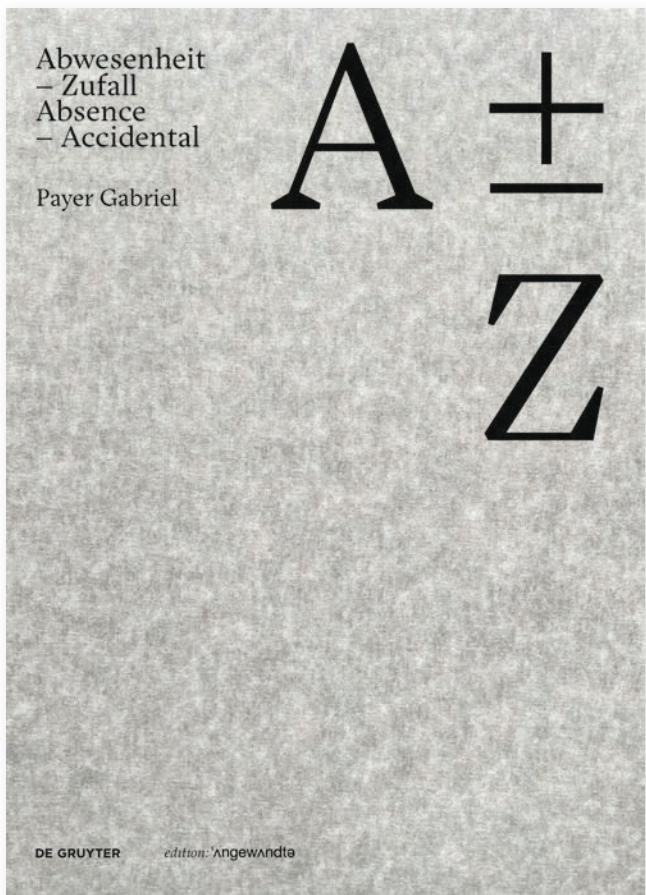
The cities of this world furnish an inexhaustible number of impressions and images. Artist Detlef Waschkau has made the city into his subject - as a resident, flâneur and traveller - and placed it centrally in his artistic oeuvre. His works, which oscillate between sculpture and painting, are the result of numerous painterly and sculptural stages that mesh together

like cogs during the production process. The title "Urban Vibes" is almost symbolic of timeless vibrations and transformations in urban space. The city turns into a powerhouse of emotions and an anchor point for the people hurrying through its streets. Waschkau's works offer completely new views of seemingly familiar places, seeing them with totally fresh

eyes: as sublime, poetic and incredibly delicate

**With a preface by  
Birgit Schneider-Bönninger  
and an essay by  
Gerhard van der Grinten**





DE GRUYTER

*edition: Angewandte*

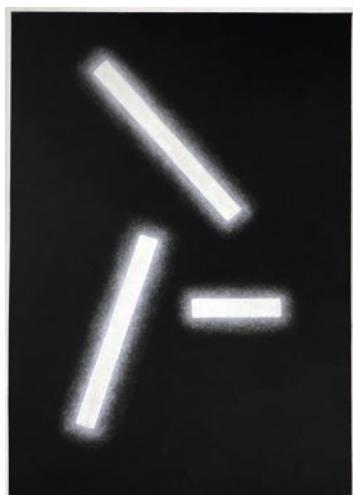


This monograph by and about the artistic duo Payer Gabriel is an anti-disciplinary encyclopedia that literally unfolds its etymological meaning – as a circle of learning in which variable forms of knowledge that mutually inform and reference each other, often in playful ways, circulate. The alphabetically arranged collection of terms is the result of the artists'

reflection on their own work, as well as on theories of visual and other epistemologies relevant to their work. For example, an essay by Bruno Latour on inscriptions finds its way into the book not only as an original text, but also via reflection in the form of a drawing and in reference texts. Thanks to these contextualizations, the artistic works transcend

their status as documents and develop a life of their own.

**Payer Gabriel**  
**(Micha Payer, Martin Gabriel)**,  
represented by Christine König  
Galerie, Vienna, Galerie 3, Klagenfurt;  
live and work in Vienna



Payer Gabriel  
**A plus minus Z**

Payer Gabriel. Abwesenheit – Zufall /  
Absence – Accidental

**Edition Angewandte**

Pages 232  
Ills. 85 color  
Format 28.5 x 20.5 cm

SC	978-3-11-106624-0 En/Ger	€ 45.00 \$ 51.99 £ 41.00
E-Book	978-3-11-106658-5 En/Ger	€ 45.00 \$ 51.99 £ 41.00

**ENGLISH/GERMAN**  
MAY 2023  
DE GRUYTER

*An original conceptual realization that approaches the book as an independent work of art*

*Multifaceted, aesthetically idiosyncratic illustrations and lithographs of the graphic work of Payer Gabriel*

*With texts by Bruno Latour, Byung-Chul Han, and Odo Marquard*



The works of the performance and media artist Barbis Ruder focus on the body – it is both the starting point and the main object of investigation in her work. In her performances and multi-media work, Ruder explores themes such as economy, work, intimacy, and convention. The body appears as a moving image, in sculptures, installations, and on stage.

This book presents Barbis Ruder's entire oeuvre for the first time and reveals the complexity of her work. In different cycles of work, the body is repeatedly reinterpreted and recreated, exploring the tension between emancipation and capitalism. This extensive presentation brings together trashy stage performances and sculptural works as well as video

Madeleine Frey (Ed.)  
**Barbis Ruder.**  
**Werk – Zyklus – Körper/**  
**Work – Cycle – Body**

**Edition Angewandte**

Pages 400  
 Ills. 45 b/w, 169 color  
 Format 26.0 x 21.0 cm

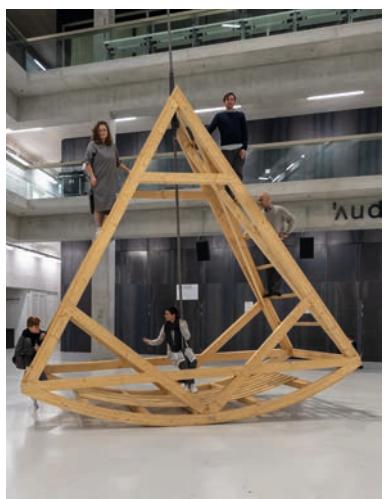
SC	978-3-11-106146-7 En/Ger	€ 49.00 \$ 56.99 £ 44.50
E-Book	978-3-11-106256-3 En/Ger	€ 49.00 \$ 56.99 £ 44.50

**ENGLISH/GERMAN**  
 MARCH 2023  
 DE GRUYTER

*First comprehensive portrait of the work of performance and media artist  
 Barbis Ruder*

*Elaborately designed book, with numerous large-format illustrations*

*With contributions by Lona Gaikis and Peter Kozek as well as an introduction and numerous texts by Madeleine Frey*



work and provides insights into the artist's development process through drawings and studies.

**Madeleine Frey,**  
 Director of the Max Ernst Museum  
 Brühl des LVR



Katrin Nahidi  
**Der geschundene Mensch**

Günther Uecker's Conceptual History Paintings

**Notizen zu Uecker**

Pages **96**

Ills. **28 color**

Format **21.0 x 14.8 cm**

SC 978-3-422-80077-9 En/Ger      € 24.00  
\$ 27.99  
£ 21.00

**ENGLISH/GERMAN**  
NOVEMBER 2022  
DEUTSCHER KUNSTVERLAG

*A new perspective on Günther Uecker and his work*

*An important contribution to contemporary art theory*

*Bilingual German-English*

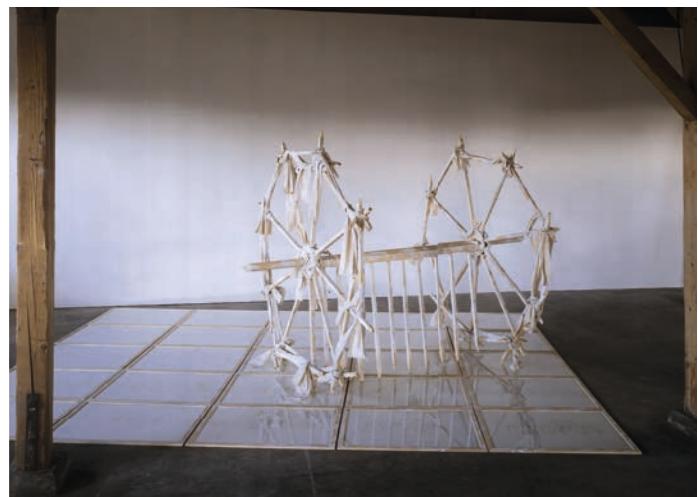
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Katrin Nahidi analyzes the work "Gerät (on words)" by Uecker, which was created as part of the work complex "Der geschundene Mensch" (1992/93). Central to this is the connection of conceptual art and history painting to the "conceptual history painting". Nahidi thus illuminates the exhibition history of this work and, linked to it, how it unfolds cultural-political and intercultural effects.

**Katrin Nahidi**

researches global art and postcolonial theory at the University of Graz





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## New book series **Notizen zu Uecker**

The series *Notizen zu Uecker* makes the research findings of the Günther Uecker Institute's scholarship holders accessible to the public. The series begins with a study by art historian and historian of the Middle East and Turkology, Katrin Nahidi. She analyzes the conceptual union of conceptual art

and history painting as "conceptual history painting", with a focus on Uecker's work *Gerät (auf Wörtern) / Device (On Words)*.



Deutscher  
Kunstverlag

Gesellschaft für Deutsch-Chinesischen  
kulturellen Austausch e. V. (Eds.)

## LOVE STORM

Ein interdisziplinäres Kulturprojekt

Pages 88  
Ills. 45 color  
Format 21.0 x 15.0 cm

HC 978-3-422-99752-3 Ger/Cn € 25.00  
\$ 28.99  
£ 21.50

GERMAN/CHINESE  
OCTOBER 2022  
DEUTSCHER KUNSTVERLAG

*Reader for a project that promotes cultural exchange between China and Germany*

*The specially composed title song, LOVE STORM, can be downloaded using a QR-code in the book*

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The innovative cultural project LOVE STORM combines contemporary art with classical music; it is dedicated to the 50th anniversary of the establishing of diplomatic relations between China and Germany. Artists from Germany and China, but also from other nations such as Canada and Ukraine, are taking part. LOVE STORM encourages a vital, open culture of dialogue with objective and critical reflections. The word LOVE stands for interpersonal attitudes

in a global context par excellence. As a counterbalance to the digital "shit storm", Berlin-based artist Mia Florentine Weiss aims to introduce open, considerate coexistence to the public sphere with her ambigram sculptures. Her provocative sculpture LOVE HATE symbolizes a change in perspectives and is one of the most frequently photographed artworks in public space. The LOVE STORM project builds on this, culminating in a very special

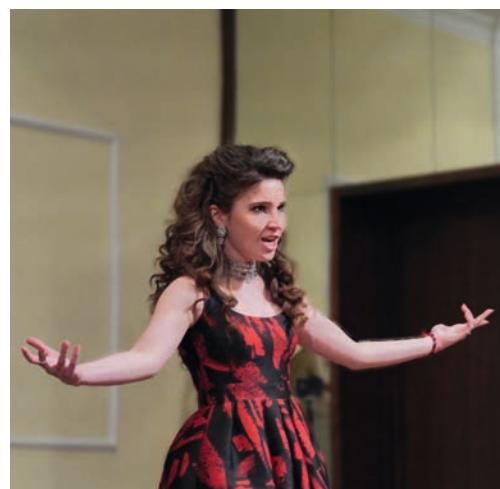
German-Chinese concert in Berlin and later in Beijing, whose participating artists are introduced in the publication. The volume also offers a look behind the scenes of the project's development and special moments.

### With a preface by

Zhang Yu

### and greetings by

Franziska Giffey, Wu Ken, Hans-Peter Friedrich, Guido Zimmermann



Barcode  
9 78311 1066226



Barbara Herbst (Ed.)

## **Jeremias Altmann – YOUNG PROPHECIES/ MACHINES**

Zwei Werkserien / Two Series of Works

**Edition Angewandte**

Pages 112  
Ills. 150 color  
Format 31.0 x 22.0 cm

HC 978-3-11-106622-6 En/Ger € 42.00  
E-Book 978-3-11-106659-2 En/Ger \$ 48.99  
£ 38.00

**ENGLISH/GERMAN**  
APRIL 2023, DE GRUYTER

*Presentation of two extraordinary series of works by  
the artist Jeremias Altmann*

*Unconventionally designed book with two reading  
directions*

*Containing numerous large-format illustrations  
and with contributions by Antonia Hoerschelmann,  
Esther Mlenek, Günther Oberholzenzer, and Nina  
Schedlmayer*

In his artistic work, Jeremias Altmann deals with the themes of machine, man, and development. This elaborately designed monograph presents the artist's series *YOUNG PROPHECIES* and *MACHINES*. In the *YOUNG PROPHECIES* series, Altmann reconstructs his own childhood drawings. The examination of the inner workings of technical devices over time is the starting point for the *MACHINES* series. The presentation of the series is complemented by a short essay by the artist, with themes ranging from child

psychology to reflections on the tension between man and machine. The unusual design of the book with two reading directions allows for a playful exploration of the series. This breaks the typical reading routine by weaving text and image into a unique singularity.

**Barbara Herbst,**  
art historian, art educator, freelance  
photographer, and artist, Vienna

Barcode  
9 78311 1066209



Jari Genser

## **Jari Genser – It Is about Time**

10 Jahre – 16 Werke / 10 Years – 16 Works

**Edition Angewandte**

Pages 132  
Ills. 26 b/w, 16 color  
Format 32.0 x 24.5 cm

HC 978-3-11-106650-9 En/Ger € 42.00  
E-Book 978-3-11-106656-1 En/Ger \$ 48.99  
£ 38.00

**ENGLISH/GERMAN**  
MARCH 2023, DE GRUYTER

*Elaborately designed monograph and first portrait of  
the work of Jari Genser*

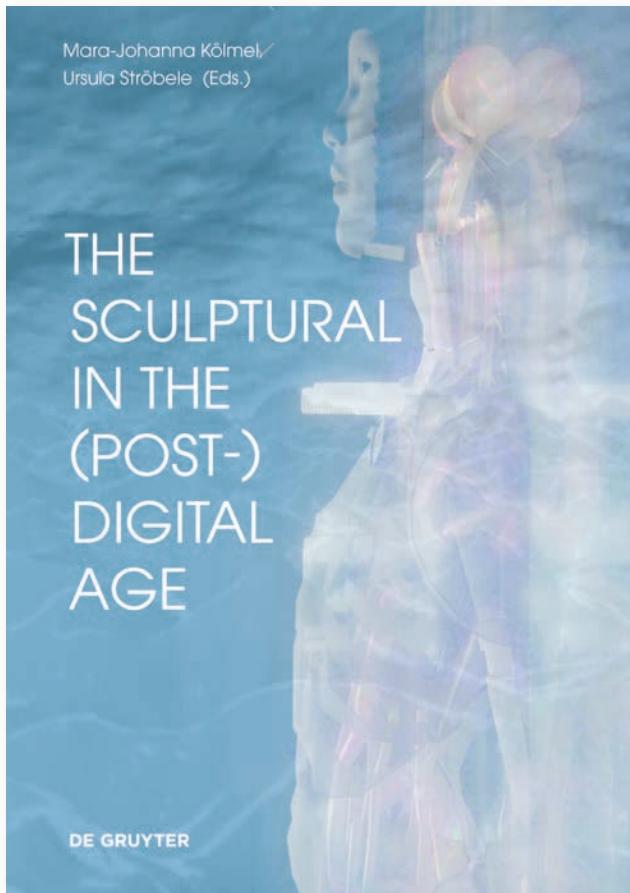
*16 large-format illustrations and an annotated  
inventory of all 477 objects included in the paintings*

*With contributions by Veronika Rudorfer (curator  
at the Berggruen Museum, Berlin) and Klaus Speidel  
(art historian and critic)*

Repetition plays a central role in Jari Genser's work; he paints pictures that always show the previous picture in the process of its creation. The result is an endless series: pictures of pictures of pictures, like two mirrors facing each other, showing an ever-diminishing reflection. Not to mention the spaces in which they were created, the things that lie around there, placed randomly or with foresight; in short: a life. How quickly time passes. This monograph provides, for the first time, a detailed overview of the artist's first 16 works created in this way,

starting in 2012, thereby leading the reader through his oeuvre like a visual diary. The presentation of the works is complemented by an annotated inventory of all 477 objects included in the paintings.

**Jari Genser,**  
visual artist, lives and works in Vienna  
and Salzburg



DE GRUYTER

Mara-Johanna Kölmel/  
Ursula Ströbele (Eds.)

# THE SCULPTURAL IN THE (POST-) DIGITAL AGE

Ursula Ströbele, Mara-Johanna Kölmel  
(Eds.)

## The Sculptural in the (Post-)Digital Age

Pages **352**  
Ills. **130 b/w**  
Format **24.0 x 17.0 cm**

SC	978-3-11-077505-1 En	€ 59.95 \$ 68.99 £ 54.50
E-Book	978-3-11-077514-3 En	€ 59.95 \$ 68.99 £ 54.50

ENGLISH  
MAY 2023  
DE GRUYTER

*Up-to-date research on digital technologies'  
expansion of the concept of sculpture*

*Linking historical sculptural debates with  
discourse on the new media and (post-)digital  
culture*

18



Digital technologies have profoundly impacted the arts and expanded the field of sculpture since the 1950s. Art history, however, continues to pay little attention to sculptural works that are conceived and "materialized" using digital technologies. How can we rethink the artistic medium in relation to our technological present and its historical precursors? A number of theoretical approaches discuss the implications of the so-called "Aesthetics of the Digital", referring, above all, to screen-based phenomena. For the first time, this publication brings to-

gether international and trans-historical research perspectives to explore how digital technologies re-configure the understanding of sculpture and the sculptural leading into the (post-)digital age.

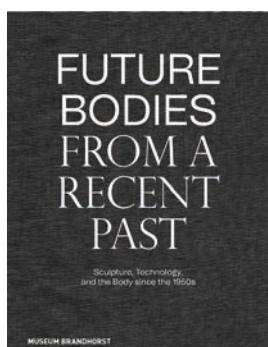
**Mara-Johanna Kölmel,**  
Associate Director of the exhibition  
platform peer to space

**Ursula Ströbele,**  
Study Center for Modern and Contemporary Art at Zentralinstitut für Kunstgeschichte Munich

### With contributions by

Buket Altinoba, Claudia Giannetti,  
Elizabeth Johnson, Mara-Johanna Kölmel,  
Verena Kuni, Michael Rottmann,  
Karin Sander, Jens Schröter,  
Sasha Sobrino, Ursula Ströbele

### Also of interest



Patrizia Dander, Museum Brandhorst (Eds.)

### Future Bodies from a Recent Past Sculpture, Technology, and the Body since the 1950s

Pages **240**  
Ills. **201 color**  
Format **29.0 x 22.0 cm**

HC. 978-3-422-99024-1 En  
€ 49.00  
\$ 56.99  
£ 42.50

ENGLISH  
JUNE 2022, DEUTSCHER KUNSTVERLAG



Simon Baier, André Rottmann (Eds.)  
**Kunst ohne Bewusstsein?**

Beiträge zur technologischen Ästhetik  
der Gegenwart

Pages **288**  
Ills. **30 color**  
Format **24.0 x 17.0 cm**

SC 978-3-11-074863-5 Ger **€ 49.95**  
**\$ 57.99**  
**£ 45.50**  
E-Book 978-3-11-074876-5 Ger Open Access

**GERMAN**  
JUNE 2023  
DE GRUYTER

*Is there art without consciousness?*

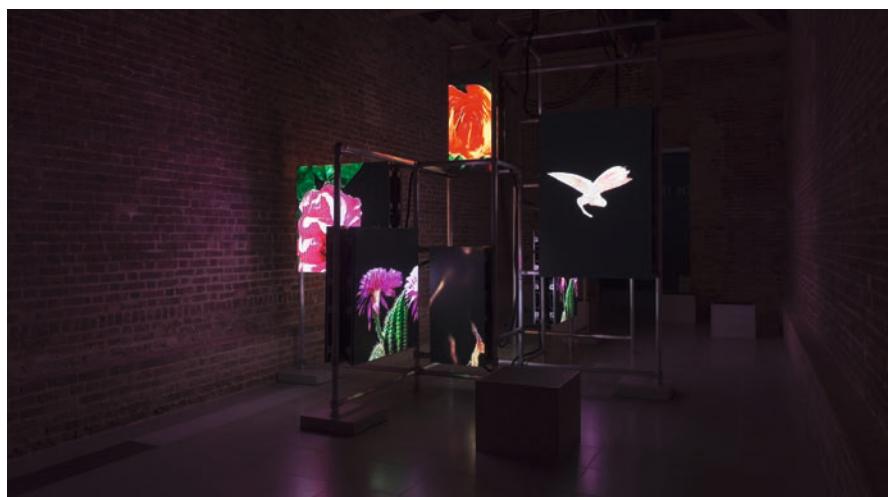
*New interpretations of the theory and history  
of contemporary art*



Under the present day's highly technological conditions, materiality in science as well as art is perceived increasingly as an agent located beyond conscious human perception in ecological, digital or neuronal environments. In this context, the term *nonconscious* (N. Katherine Hayles) refers to forms of computer-based experience as well as neuronal bodily

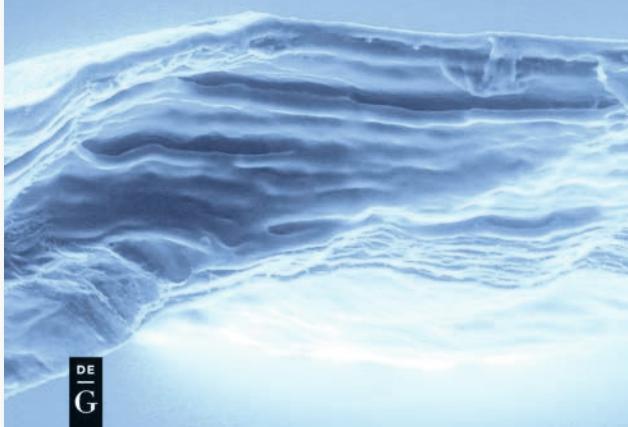
processes. The contributions to this interdisciplinary publication enquire into the consequences of the nonconscious as material and imagination for aesthetic practices. In particular, they encourage new critical readings of the theory, history and practice of contemporary art oriented towards notions of reflexivity and intentionality.

**Simon Baier,**  
Laurenz Assistant Professorship of  
Contemporary Art at the University  
of Basel  
**André Rottmann,**  
Junior Professor of Art and Media  
Theories at the European University  
Viadrina Frankfurt (Oder)



# TOWARDS A NEW CULTURE OF THE MATERIAL

*Edited by Frank Bauer, Yoon-Ha Kim,  
Sabine Marienberg, Wolfgang Schäffner*



DE  
G

Frank Bauer, Yoon-Ha Kim, Sabine  
Marienberg, Wolfgang Schäffner (Eds.)

## Towards a New Culture of the Material

Pages **304**  
Ills. **115 color**  
Format **24.0 x 17.0 cm**

SC 978-3-11-071467-8 En **€ 39.95**  
\$ 45.99  
£ 36.50  
E-Book 978-3-11-071488-3 En Open Access

**ENGLISH**  
APRIL 2023  
DE GRUYTER

*Investigating a new culture of the material*

*Interdisciplinary views on active structures,  
adaptive materials and sustainability*

20

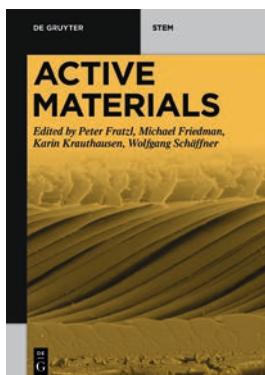


What happens when we begin treating multi-stable, ambivalent and adaptive behaviors of active matter as a formative principle? The contributions of this volume investigate the potential of the processual and untamable – ranging from microbial co-designing, morphogenetic experimentation and atmospheric creation to plasticity and liveliness in architecture, history of art

and scientific concepts. Walking the line between analog and digital forms, the 19 perspectives from the Cluster of Excellence “Matters of Activity” not only cross disciplinary and methodological boundaries, but also aim at installing a new material paradigm between the epistemic cultures of sciences, humanities and design.

**Frank Bauer, Yoonha Kim, Sabine  
Marienberg, Wolfgang Schäffner,**  
Cluster of Excellence Matters of  
Activity, Humboldt University of Berlin

### Also of interest

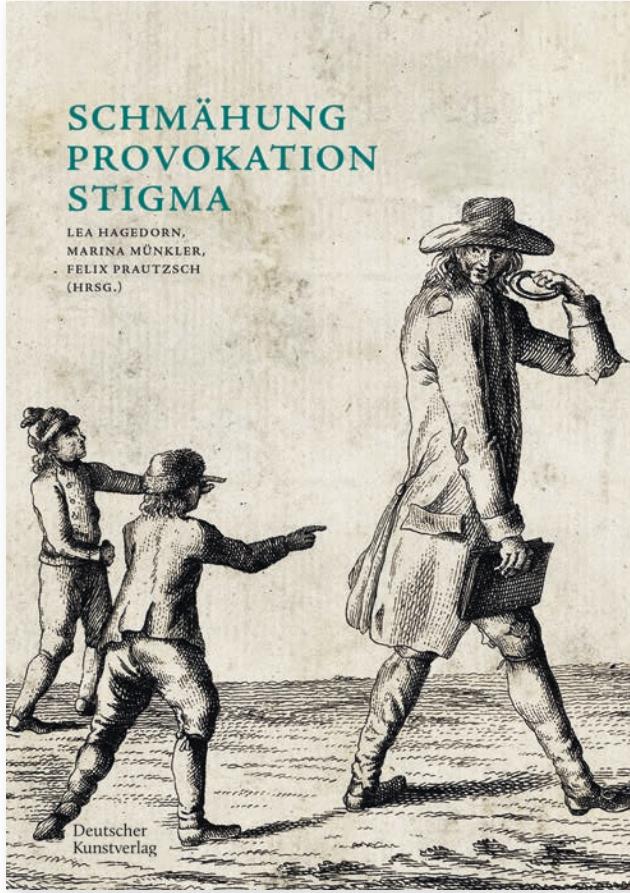


Peter Fratzl, Michael Friedman, Karin  
Krauthausen, Wolfgang Schäffner (Eds.)  
**Active Materials**

Pages **240**  
Ills. **201 color**  
Format **29.0 x 22.0 cm**

SC. 978-3-11-056181-4 En **€ 79.95**  
\$ 82.99  
£ 68.00

**ENGLISH**  
DECEMBER 2021, DE GRUYTER



Lea Hagedorn, Marina Münker,  
Felix Prautzsch (Eds.)  
**Schmähung –  
Provokation – Stigma**  
Medien und Formen der Herabsetzung

Pages      128  
Ills.      76 color  
Format      24.0 x 17.0 cm  
  
SC      978-3-422-98948-1 Ger      € 24.00  
                                                  \$ 27.99  
                                                  £ 21.00

**GERMAN**  
DECEMBER 2022  
DEUTSCHER KUNSTVERLAG

*Cultural History*

*Art and Satire*

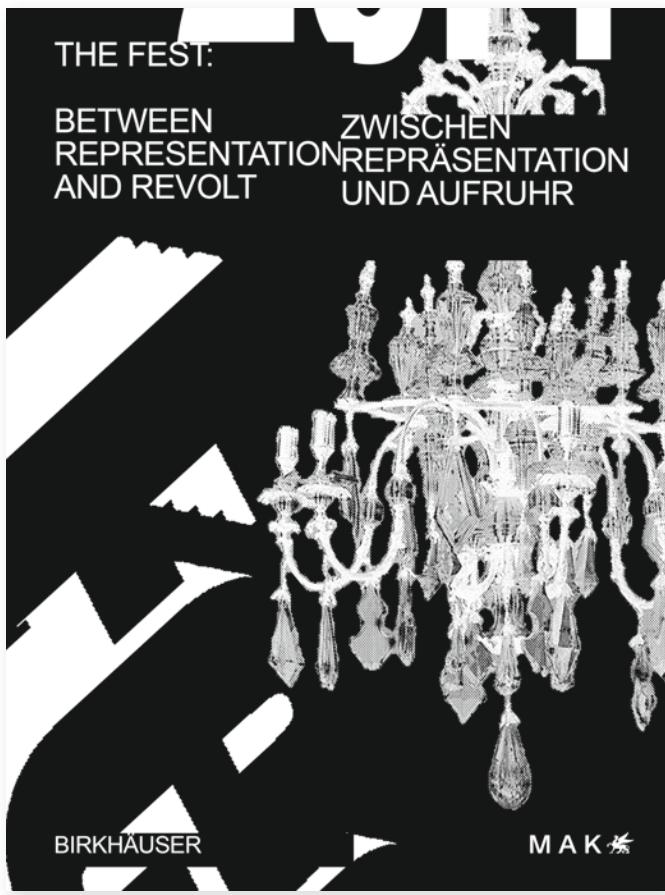
*Early Modern Age Pamphlets*



Currently, defamation and disparagement may appear omnipresent. But phenomena of invective are not restricted to the contemporary world, by any means. They have existed at all times and in all cultures. They can unfold in spontaneous acts as well as in literary and artistic genres. The media extend their reach and link them to established communicative patterns.

Such conventions form a framework controlling subjective experiences of vilification and degradation. In 21 highlights, this collection of essays gives an impression of the many forms of degradation – ranging from ancient diatribes and Reformation era pamphlets to the Weimar Republic's election posters and current satires or Twitter storms.

**Lea Hagedorn, Marina Münker,  
Felix Prautzsch,**  
research area Invektivität:  
Konstellationen und Dynamiken der  
Herabsetzung, TU Dresden



22

#### Exhibition

**MAK – Museum für angewandte Kunst, Vienna**  
**December 14, 2022 to May 7, 2023**



Festivals celebrate occasions and moods and generate their own realities that manifest as living memories. Festivals transform people, allowing them to take on unfamiliar roles. Festivals also change places, give rise to new public spheres, and are capable of bringing together critical as well as joyful, angry and enthusiastic groups with resulting impacts on cities and

societies. The festival is also closely linked to the display of political or social power. Those who take part suspend existing rules or create new ones. The MAK exhibition *THE FEST* brings art, cultural and social history to life. The book that accompanies the exhibition brings together the expert opinions of the MAK team as well as those of renowned authors and

explores essential aspects of festival design.

**Lilli Hollein, Anne-Katrin Rossberg,**  
MAK, Vienna  
**Brigitte Felderer,**  
University of Applied Arts Vienna



MAK – Österreichisches Museum für angewandte Kunst et al. (Eds.)

#### The Fest

*Between Representation and Revolt / Zwischen Repräsentation und Aufruhr*

Pages **432**  
Ills. **450 b/w and color**  
Format **32.0 x 21.4 cm**

SC 978-3-0356-2692-6 En/Ger **€ 44.00**  
\$ 50.99  
£ 38.50

**ENGLISH/GERMAN**  
JANUARY 2023  
BIRKHÄUSER

*Festivals as a source of inspiration: from happenings to religious holidays*

*With contributions by Chiara Baldini, Brigitte Felderer, Lilli Hollein, Werner Oechslin, and many more*

9 783111014524



## WIDERSPRÜCHE

Kuratorisch handeln zwischen Theorie und Praxis

Martina Griesser-Sternscheg, Christine Haupt-Stummer, Renate Höllwart, Beatrice Jaschke, Monika Sommer, Nora Sternfeld, Luisa Ziaja (Eds.)

### Widersprüche. Kuratorisch handeln zwischen Theorie und Praxis

Edition Angewandte

Pages 240

Ills. 50 color

Format 21.0 x 14.7 cm

SC 978-3-11-101452-4 Ger € 42.00  
E-Book 978-3-11-102717-3 Ger \$ 48.99  
£ 38.00

GERMAN

DECEMBER 2022, DE GRUYTER

*Sixth volume of the series curating,  
ausstellungstheorie & praxis of the course lecm –  
educating/curating/managing, University of Applied  
Arts Vienna*

*Concerning contradictions in organizations,  
institutions, exhibitions, collections, mediation  
strategies*

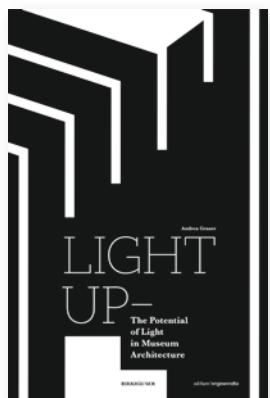
*Includes the artistic contribution Safe and Sound by  
Aldo Giannotti, 2021*

What consequences can criticism of the museum have in the museum? Since the beginning of the 21st century, critical theories have spread like wildfire in institutional texts and contexts. Feminism, antiracism, environmental politics, institutional critique, inclusion debates, decolonial and queer theories are omnipresent, yet structurally there have been few changes for the better and hard-fought advances in critical vocabulary often degenerate to labels. Against this backdrop, this book explores the relationships between theory and

practice and the associated contradictions in the museum context. It asks how critical theory can become practice. How can critical vocabulary be translated into institutional action? The contributions question overarching structures, but also describe and reflect on personal moments.

**Martina Griesser-Sternscheg,  
Christine Haupt-Stummer, Renate  
Höllwart, Beatrice Jaschke, Monika  
Sommer, Nora Sternfeld, Luisa Ziaja,**  
/ecm, University of Applied Arts,  
Vienna

9 783035627053



### Andrea Graser Light Up – The Poten- tial of Light in Museum Architecture

Edition Angewandte

Pages 224

Ills. 30 b/w, 100 color

Format 27.9 x 18.4 cm

SC 978-3-0356-2705-3 En € 42.00  
E-Book 978-3-0356-2706-0 En \$ 48.99  
£ 36.50

ENGLISH  
MAY 2023, BIRKHÄUSER

*How LED technologies can be used to develop  
customized lighting scenarios*

*Studies in the real context of art institutions as well as  
programming of interactive light simulations*

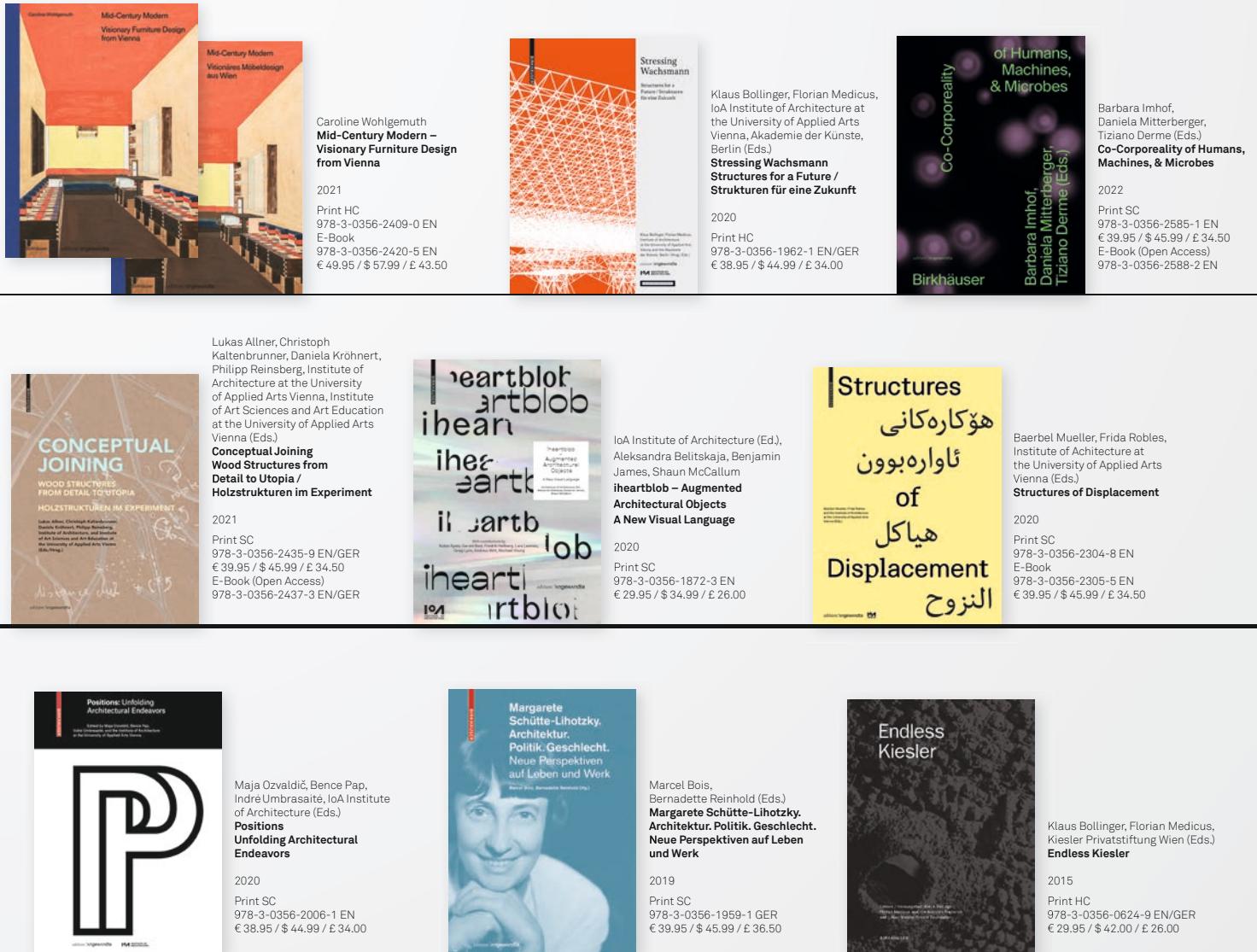
*Documents the research project “White Cube  
Teleporter” at the Institute of Architecture at the  
University of Applied Arts Vienna*

In galleries and museums, one's perception of art, space, and atmosphere is largely determined by lighting. But which light settings should art and museum experts and exhibition designers choose, and on what basis are those choices made? Pioneering LED technologies make customized lighting scenarios possible, turning artificial light into an interactive material in museum architecture – not only in terms of design practice, but also in terms of real-time spatial experiences.

Computer-controlled lighting technologies are breaking boundaries, allowing the individual to take full control of lighting design. *Light Up* explores the potential of dynamic artificial lighting technologies in museum architecture, offering new insights into the use of light in exhibition spaces.

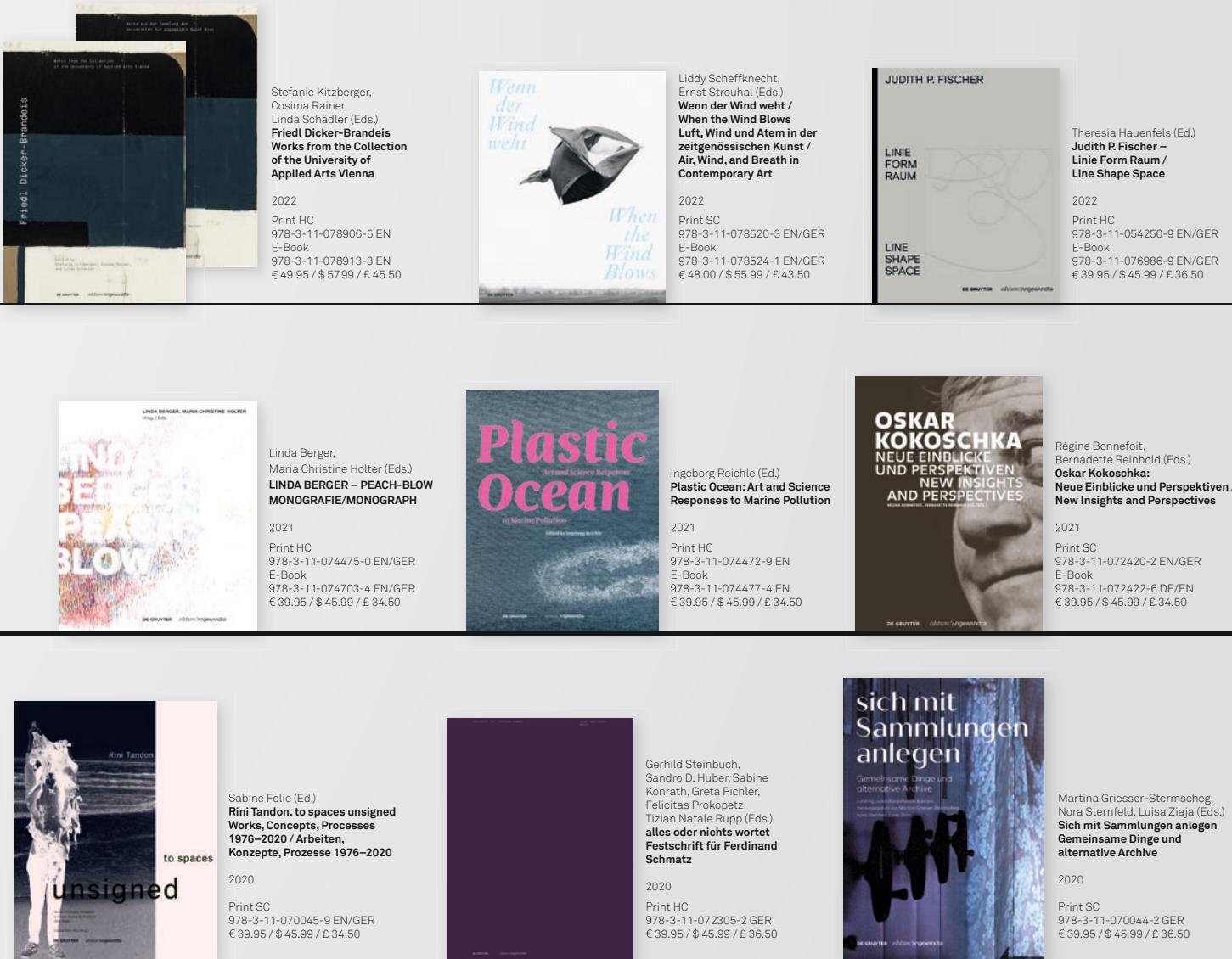
**Andrea Graser,**  
architect and civil engineer, CEO and  
chief designer of the architecture and  
lighting design firm Studio Okular,  
Vienna

# edition: 'Angewandte'



Anthologies, documentations,  
and monographs with a focus on

# The book series of the University of Applied Arts Vienna



# architecture  
# visual and media art  
# design  
# conservation and restoration  
# art theory, art pedagogy, and art education  
# language arts



Cosima Rainer, Eva Maria Stadler (Eds.)

## Schule Oberhuber

Der Künstler, Rektor, Ausstellungsmacher und sein Programm

### Edition Angewandte

Pages 224  
Ills. 25 b/w, 100 color  
Format 22.0 x 16.5 cm

SC	978-3-11-106160-3 Ger	€ 42.00 \$ 48.99 £ 38.00
E-Book	978-3-11-106222-8 Ger	€ 42.00 \$ 48.99 £ 38.00

GERMAN  
MARCH 2023  
DE GRUYTER

*Situates Oberhuber's work in an international context and offers insight into the history and cultural-political significance of the collection of the University of Applied Arts Vienna*

*Documentation of the exhibition Schule Oberhuber (2022)*

*With contributions by Bazon Brock, Julianne Lorz, Oswald Oberhuber, Thomas Trummer, and others*



This publication reveals for the first time in depth the multifaceted artistic practice of Oswald Oberhuber (1931–2020), who shaped the University of Applied Arts Vienna from the 1970s to the 1990s and initiated a discourse on the politics of art that is still relevant today. Based on the *Schule Oberhuber* (Oberhuber School) exhibition (University Gallery, 2022), the

book addresses Oberhuber's critique of Austria's conservative postwar canon and the institutional framework for the production of art. The book situates Oberhuber's artistic position in an international context and clarifies his cultural-political, reform-oriented understanding of art education. Works by contemporary artists and students show that it is

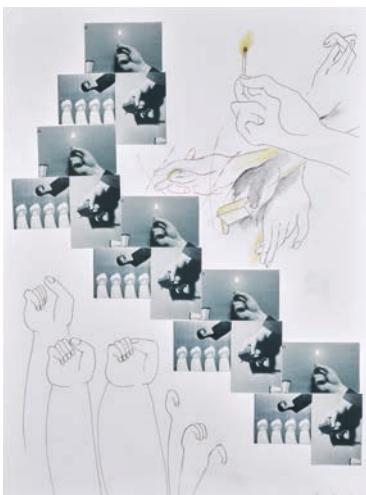
still worthwhile engaging with the collection initiated by Oberhuber and the university archive.

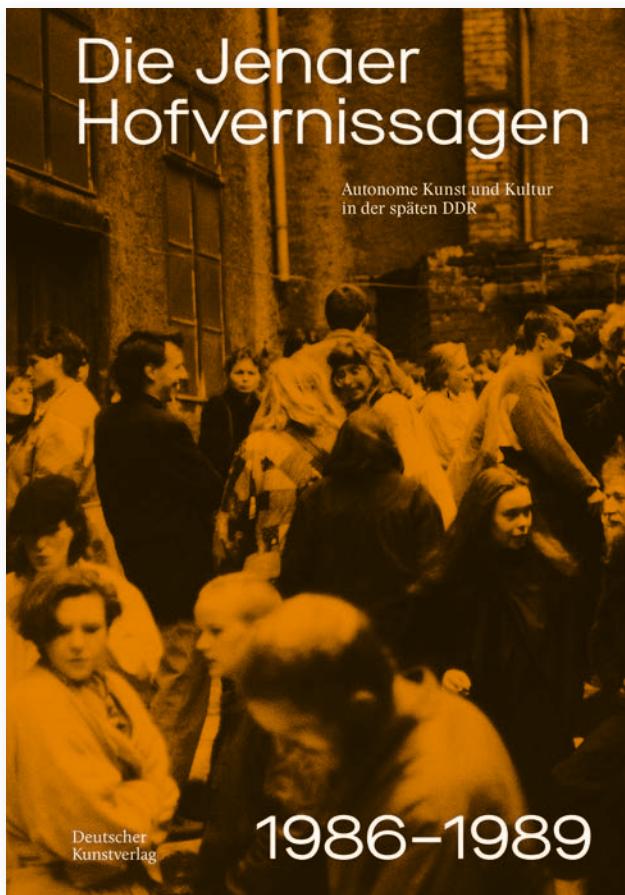
### Cosima Rainer,

Collection and Archive, University of Applied Arts Vienna

### Eva Maria Stadler,

professor, deputy director, University of Applied Arts Vienna





**Exhibition  
Trafo, Jena  
2022**



Between 1986 and 1989, thirteen Jenaer Hofvernissagen (courtyard opening events) took place outside the official GDR cultural scene, so making free forms of visual art, literature, music, film and theater accessible to a broader audience. In this way, a "parallel cultural world" emerged in Jena, in which alternative patterns of action and lifestyles became publicly visible. This exhibition catalogue describes the origins and development of the court-

yard events, covering the full spectrum with works of art from the time of the openings, the 'post-reunification years' and the present day. In addition to essays on contemporary history, cultural history and art history as well as reviews of works, numerous historical sources, photographs and works of art convey the activities of a nationally significant, self-determined cultural scene during the final years of the GDR.

Katharina Kempken, Michaela Mai (Eds.)

## **Die Jenaer Hofvernissagen 1986 – 1989**

Autonome Kunst und Kultur in der späten DDR

Pages **160**  
Ills. **70 color**  
Format **23.0 x 16.5 cm**

SC 978-3-422-80078-6 Ger **ca. € 26.00**  
\$ 29.99  
£ 22.50

**GERMAN**  
NOVEMBER 2022  
DEUTSCHER KUNSTVERLAG

*The Jenaer Hofvernissagen: an alternative culture in the GDR – non-conformist art, literature, music, film and theater in photographs and documents*

**27**

### **Artists:**

Eva Backofen, Gino Hahnemann (†), Andreas Hegewald, Werner Hennrich, Egmont Hesse, Jayne-Ann Igel, Christiane Just (†), Joachim Kuhlmann, Ronald Lippok, Bert Papenfuß-Gorek, TM Rotschönberg, Detlef Schweiger, Gerd Wandrer, Heike Willingham, Ulrich Zieger





Ingrid Pérez de Laborda, Aya Soika,  
Eva Wiederkehr Sladeczek (Eds.)

## **Handbuch Werkverzeichnis – Œuvrekatalog – Catalogue raisonné**

Pages      **392**  
Ills.      **60 b/w, 70 color**  
Format    **24.0 x 17.0 cm**

HC	978-3-11-073887-2 Ger	€ 79.95 \$ 91.99 £ 72.50
E-Book	978-3-11-073449-2 Ger	€ 79.95 \$ 91.99 £ 72.50

**GERMAN**  
APRIL 2023  
DE GRUYTER

*First handbook for theory and practice of the catalogue raisonné*

28



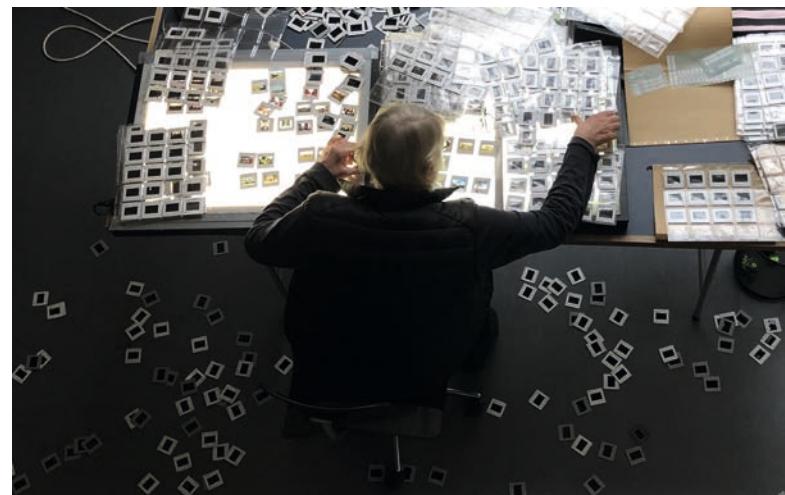
The catalogue of works, also known as the oeuvre catalogue or catalogue raisonné, is considered a fundamental reference work for museums, collectors and art historical research. It is also indispensable for the art market as an instrument used to authenticate and distinguish works. But what requirements should catalogues raisonnés fulfill nowadays? To what extent can digital applications and multidisci-

plinary approaches provide added value? What part do catalogues raisonnés play in determining authenticity or in the field of provenance research? And what responsibility do authors actually bear for the accuracy of their statements? Around 30 contributions shed light on the genre with numerous case studies, looking at its past and future, theory and practice.

**Ingrid Pérez de Laborda,**  
art historian and research assistant at the Bavarian State Library in Munich

**Aya Soika,**  
professor of art history at Bard College Berlin

**Eva Wiederkehr Sladeczek,**  
art historian and co-author of *Paul Klee: Catalogue Raisonné*



# Our recommendations for practical work in the Museem



Landesstelle für die  
nichtstaatlichen Museen  
in Bayern (Ed.),  
Carolin Lange

## **Der Raub der kleinen Dinge**

2022. 80 pages  
10 color illustrations  
24.0×17.0 cm  
SC  
€ 19,90/\$ 22.99/£ 18.00  
ISBN 978-3-422-98765-4



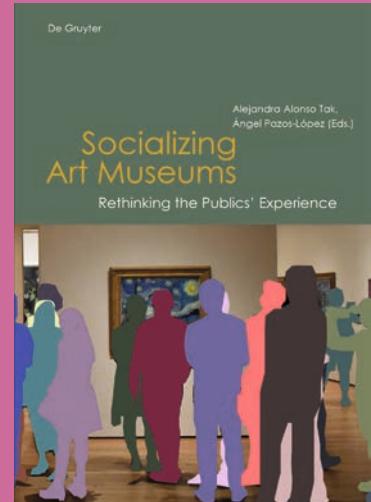
Regina Franken-Wendelstorf,  
Sybille Greisinger, Christian Gries,  
Astrid Pellengahr (Eds.)

## **Das erweiterte Museum**

2019. 160 pages  
58 color illustrations  
24.0×17.0 cm  
SC

€ 19,90/\$ 22.99/£ 18.00

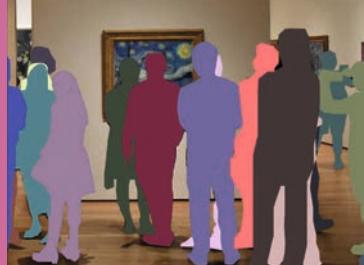
ISBN 978-3-422-07436-1



Alejandra Alonso Tak,  
Ángel Pazos-López (Eds.)

## **Socializing Art Museums**

Rethinking the Publics' Experience



Alejandra Alonso Tak,  
Ángel Pazos-López (Eds.)

## **Socializing Art Museums**

2020. 400 pages  
82 illustrations  
24.0×17.0 cm  
HC  
€ 79,95/\$ 91.99/£ 69.50  
ISBN 978-3-11-064632-0



Oliver Grau (Ed.)  
**Museum and Archive  
on the Move**

2017. 316 pages  
74 illustrations  
24.0×17.0 cm  
HC  
€ 39,95/\$ 45.99/£ 34.50  
ISBN 978-3-11-052051-4



Matthias Beitl, Beatrice Jaschke,  
Nora Sternfeld (Eds.)

## **Gegenöffentlichkeit organisieren**

2019. 224 pages  
color illustrations  
21.0×14.8 cm  
SC  
€ 39,95/\$ 45.99/£ 36.50  
ISBN 978-3-11-066236-8



Karin Guggeis  
**Star oder Loser?**

2022. 208 pages  
58 color illustrations  
26.0×19.9 cm  
SC  
€ 49,90/\$ 57.99/£ 45.50  
ISBN 978-3-422-98821-7

# »SCHREIBE MIR NUR IMMER VIEL«



Der Briefwechsel zwischen Hans und Lea Grundig

Ein Werkstattbericht

Deutscher  
Kunstverlag



The approximately 700 surviving letters of Dresden-based artist couple Hans Grundig (1901–1958) and Lea Grundig (1906–1977) are unique of their kind—and most of them are unpublished to date. Primarily love and artists' letters, they cover not only three social systems but also several countries. They address questions

about the relations between art and politics, religion and society, as well as resistance, exile and migration. In advance of the planned edition, contributions by renowned authors will provide an insight into the editing work and, above all, into the scale and contemporary historical setting of the correspondence.

Kathleen Krenzlin (Ed.)

## “Schreib mir nur immer viel”

Der Briefwechsel zwischen Hans und Lea Grundig

Pages 244

Ills. 139 color

Format 24.0 x 16.5 cm

SC

978-3-422-80060-1 Ger

€ 24.00

\$ 27.99

£ 21.00

GERMAN

OCTOBER 2022

DEUTSCHER KUNSTVERLAG

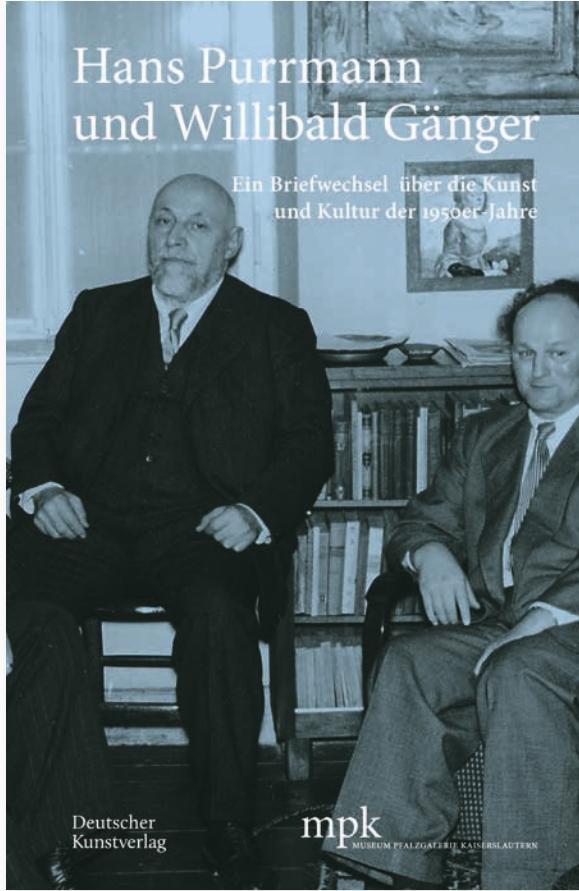
*Illustrations of works and documents, as yet unknown family photos, index of people*

*Morphological certification of a photo from the 1920s*



**Kathleen Krenzlin,**

art scholar and curator, especially for German art between 1960 and 1990

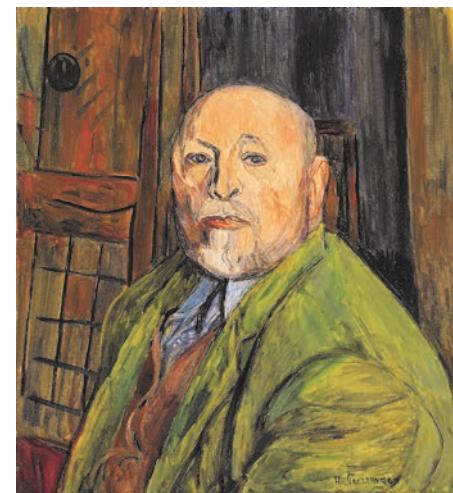
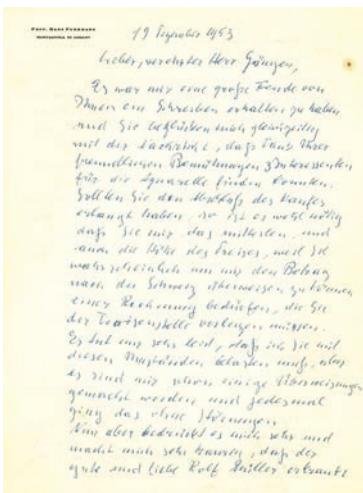


After 1945, Hans Purrmann promoted the reawakening art and cultural life of the Palatinate with great commitment. One of his important contacts was the SPD politician and managing director of the Palatinate Secession, Willibald Gänger. Their correspondence, dating from 1950–1960, is now available for the first time. The letters, supplemented by six source texts, provide infor-

mation about Purrmann's involvement in the planning of the Palatinate Sezession and describe his relationship with fellow painter Rolf Müller-Landau. They are a valuable addition to our understanding of 1950s art, providing many indirect glimpses of Purrmann's network in post-war culture, as well as the Deutscher Künstlerbund's projects and the dispute between abstraction

and representation virulent at that time.

**Sören Fischer,**  
head of the graphic collection,  
Museum Pfalzgalerie Kaiserslautern



## Sören Fischer Hans Purrmann und Willibald Gänger

Ein Briefwechsel über die Kunst und Kultur der  
1950er-Jahre

### Edition Purrmann Briefe 6

Pages 128  
Ills. 20 color  
Format 21.0 x 13.5 cm

SC 978-3-422-98813-2 Ger € 18.00  
\$ 20.99  
£ 16.50

GERMAN  
NOVEMBER 2022  
DEUTSCHER KUNSTVERLAG

*Important addition to the series "Edition Purrmann Briefe"*

*The book documents painter and graphic artist Hans Purrmann's intense commitment to German post-war culture*

*New, previously unpublished source material for Purrmann research*



Isgard Kracht  
**Inszeniert und  
instrumentalisiert**

Expressionismus im Nationalsozialismus:  
Ernst Barlach, Franz Marc, Emil Nolde

Schriften der Forschungsstelle "Entartete Kunst" 15

Pages 680  
Ills. 152 b/w  
Format 24.0 x 17.0 cm

HC	978-3-11-078402-2 Ger	€ 69.00 \$ 79.99 £ 62.50
E-Book	978-3-11-078406-0 Ger	€ 69.00 \$ 79.99 £ 62.50

GERMAN  
JUNE 2023  
DE GRUYTER

*Fundamental contribution to an  
understanding of National Socialist art  
policy*

*New Perspectives on the History of  
veneration and ostracism of Expressionist art  
during the "Third Reich"*

32



The *Tower of Blue Horses* by Franz Marc, confiscated as "degenerate" and missing since then, Emil Nolde's "Unpainted Pictures" from the time of his occupational ban, or Ernst Barlach's dismantled, partly destroyed memorials constitute works by three key representatives of Expressionism now inscribed in German cultural history as symbols of the National Socialist

persecution of art. The art of Barlach, Marc and Nolde, however, was not only defamed in the most vehement manner, but also celebrated, protected or rehabilitated as "German". In her well-sourced insight into museum, exhibition and publication practices between 1933 and 1945, Isgard Kracht exposes the mechanisms and myths of Nazi art policy, and so retells the sto-

ry of Expressionism's veneration and ostracism during the "Third Reich".

**Isgard Kracht,**  
art historian and provenance  
researcher, Düsseldorf



Hamburger Forschungen zur Kunstgeschichte

XIII

DIE  
SICHTBARKEIT  
DER IDEE

Zur Übertragung soziopolitischer Konzepte  
in Kunst und Kulturwissenschaften

DE GRUYTER



Politics, society and culture are essential spheres of life; as such, they are founded on individual and collective, thus abstract ideas. In their time and to some extent beyond it, they develop socio-political relevance and can be traced in actions and objects. Using the example of patriotic art and art appreciation, cultural studies methodology as social practice, and the construction of lines of tradition within political upheavals, this volume traces processes and events that have visualised theoretical constructs. The authors ask what political potential arises through visuality, and which cultural approaches are associated with it. They pursue different methods to visualise translation processes, the transformation of ideas, and their applicability.

Iris Wenderholm, Nereida Gyllensvärd,  
Robin Augenstein,  
University of Hamburg

With contributions by

Barbara Schellewald, Yannis Hadjinicolaou,  
Marina Beck et al.

Iris Wenderholm, Nereida Gyllensvärd,  
Robin Augenstein (Eds.)

**Die Sichtbarkeit der Idee**

Zur Übertragung soziopolitischer Konzepte in  
Kunst und Kulturwissenschaften

Hamburger Forschungen zur Kunstgeschichte 13

Pages 392

Ills. 90 b/w

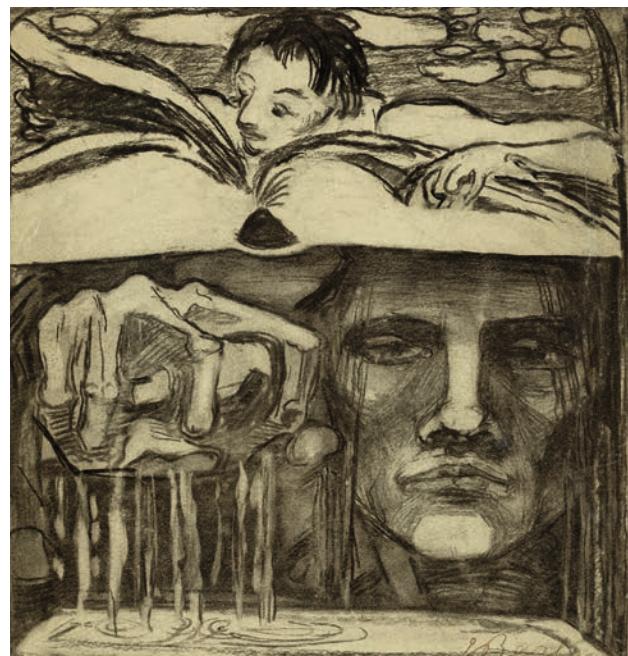
Format 24.0 x 15.0 cm

SC 978-3-11-075637-1 Ger € 59.00  
\$ 67.99  
£ 53.50

GERMAN  
MAY 2023  
DE GRUYTER

*With examples from the late 19th century,  
the era of National Socialism, and the GDR*

33





Eileen Gray's  
Villa E1027 and  
Le Cabanon

Tim Benton

# THE PAINTER LE CORBUSIER

BIRKHÄUSER

Tim Benton

## The Painter Le Corbusier. Eileen Gray's Villa E1027 and Le Cabanon

The Murals of Cap Martin

Pages 136  
Ills. 30 b/w, 80 color  
Format 28.0 x 22.0 cm

HC	978-3-0356-2653-7 En	€ 44.00 \$ 50.99 £ 38.50
E-Book	978-3-0356-2657-5 En	€ 44.00 \$ 50.99 £ 38.50

ENGLISH  
APRIL 2023  
BIRKHÄUSER

*The fascinating photographs by Manuel Bougot capture the special atmosphere of the villa*

*Le Corbusier's murals add new facets to his lifelong preoccupation with polychromy*

*After extensive renovation work until 2021, E 1027, as well as the Cabanon, is open to the public again*

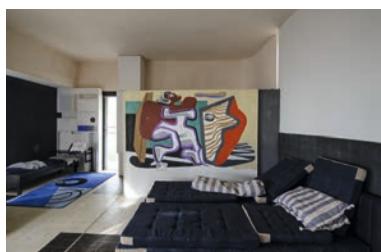


In 1929, Eileen Gray designed Villa E 1027 for herself and her youthful partner Jean Badovici, but only lived there for three years. Today, the elegant house in Roquebrune-Cap-Martin in southern France is an icon of modernism. In 1937, Le Corbusier discovered the place and the "Maison en Bord de Mer". Inspired by the genius of the place and the light on

the Côte d'Azur, he created a total of eight large-format wall paintings there in 1938 and 1939 onwards, some of which complement the building congenially, while others set counterpoints. In 1952, he built his Cabanon nearby and decorated it with murals as well. The book by the well-known architectural historian Tim Benton documents Le Corbusier's

artwork at this special place, explores its controversies, and places it in his overall oeuvre.

**Tim Benton,**  
Open University, London



Elana Shapira, Anne-Katrin Rossberg (Hrsg.)

# Gestalterinnen

Frauen, Design und Gesellschaft im Wien der Zwischenkriegszeit



DE GRUYTER



*Gestalterinnen* played a decisive role in the development of modernism in Vienna. This publication presents new research on women designers, ceramicists, fashion designers, graphic artists, garden architects, photographers, art historians and patrons. The contributions illuminate the eminent importance of these women for Viennese modernism and show how traditional

role models were challenged during the interwar period. The *Gestalterinnen* confronted existing prejudices and created new visual languages in order to forge successful careers. At the same time, they contributed to critical discourse on the emancipation of women.

Elana Shapira,  
Anne-Katrin Rossberg (Eds.)

## Gestalterinnen

Frauen, Design und Gesellschaft im  
Wien der Zwischenkriegszeit

Pages **272**  
Ills. **100 color**  
Format **24.0 × 17.0 cm**

HC 978-3-11-077188-6 En/Ger **€ 59.95**  
SC 978-3-11-077194-7 En/Ger **\$ 68.99**  
**£ 54.50**

E-Book 978-3-11-077194-7 En/Ger Open Access

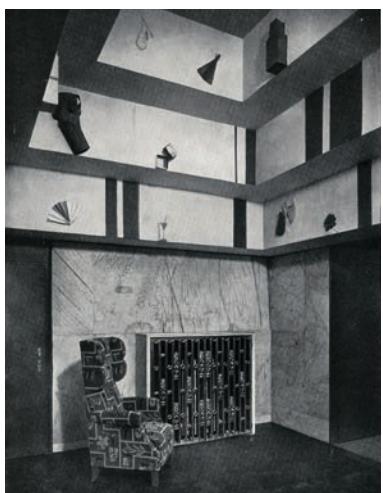
**ENGLISH/GERMAN**  
JUNE 2023  
DE GRUYTER

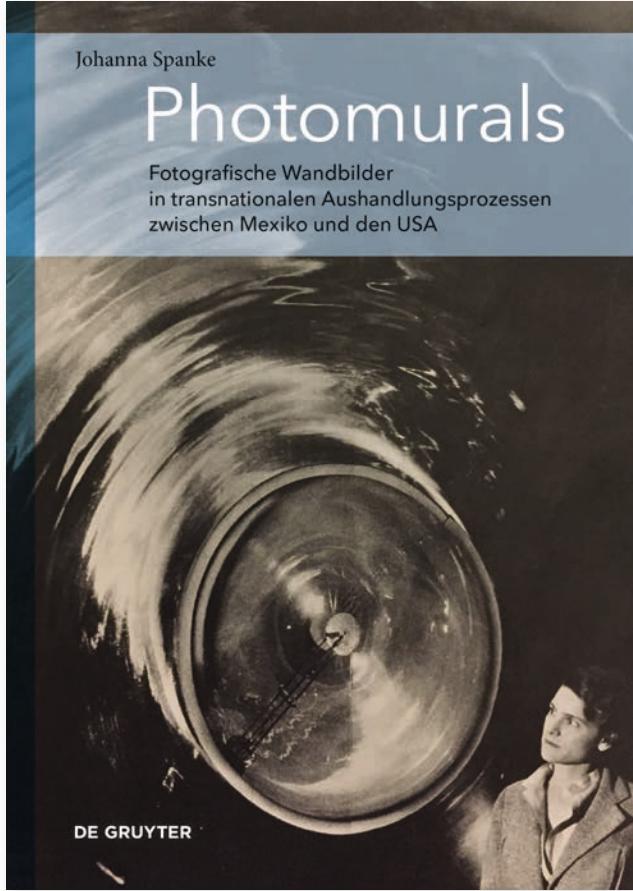
*The Gestalterinnen of Viennese modernism included among others: Emilie Flöge, Mathilde Flögl, Jacqueline Groag, Fanny Harlfinger-Zakucka, Yella Hertzka, Else Hofmann, Hilda Jesser, Maria Likarz, Madame d'Ora, Pauline Metternich-Sándor, Bertha Pappenheim, Marie Reidemeister-Neurath, Lisl Weil, Vally Wieselthier and Helene Wolf*

*Introduction and two chapters in English*

35

**Elana Shapira,**  
design and cultural historian and  
lecturer at the University of Vienna,  
University of Applied Arts and Central  
European University Vienna  
**Anne-Katrin Rossberg,**  
art historian and head of the Metal  
Collection and Wiener Werkstätte  
Archive at MAK – Museum of Applied  
Arts Vienna





Johanna Spanke  
**Photomurals**  
 Fotografische Wandbilder in  
 transnationalen Aushandlungsprozessen zwischen  
 Mexiko und den USA

Verflechtung – Aushandlung – Opazität 1  
 Pages 400  
 Ills. 100 b/w, 20 color  
 Format 24.0 × 17.0 cm

HC 978-3-11-078924-9 Ger € 79.95  
 \$ 91.99  
 £ 72.50

**GERMAN**  
 MAY 2023  
 DE GRUYTER

*First study concerning a forgotten  
 photographic medium*

*Prehistory to the photo wallpaper*

*A previously unfamiliar chapter in US  
 American art*

36

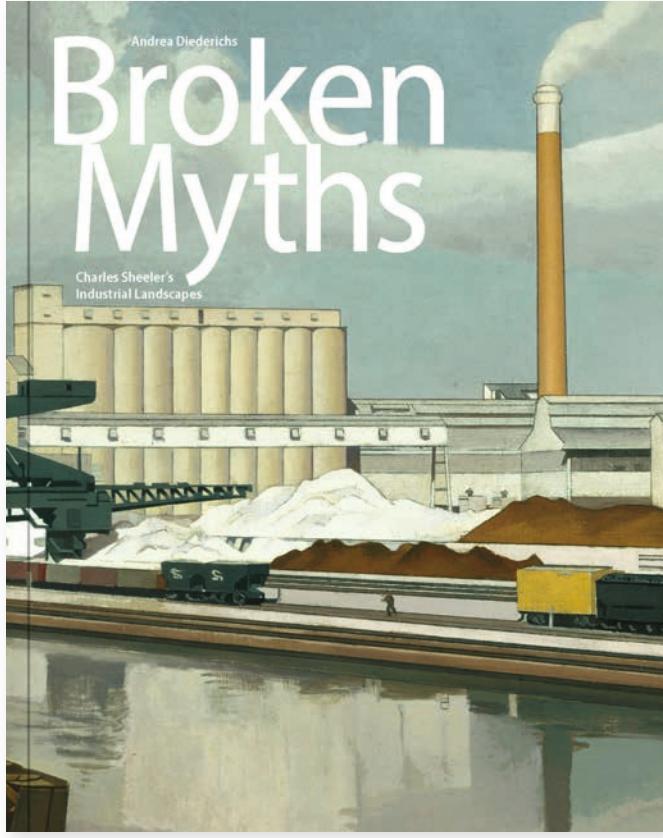


The photographic wall-mounted work, the so-called photomural, became an epitome of the USA's national art in the 1930s; also as a counter-design to Mexican muralism. For the first time, Johanna Spanke analyzes the extent to which the rise of the photomural can be seen as emerging from a process of mediation between Mexico and the United States; one in which nation-

al identity constructs and discourses of modernity played a part, as well as negotiated competition between media. This publication makes an important contribution to perspectives on historical entanglements in U.S. art history, bringing to the fore intermediary and transnational debates, as well as gender-related factors.

**Johanna Spanke,**  
 research project "Visual Scepticism"  
 (ERC Advanced Grant Horizon 2020),  
 University of Hamburg





## Andrea Diederichs **Broken Myths**

Charles Sheeler's Industrial Landscapes

Pages 272  
Ills. 102 color  
Format 24.0 x 17.0 cm

HC 978-3-11-076945-6 En € 89.95  
\$ 103.99  
£ 82.00

ENGLISH  
DECEMBER 2022  
DE GRUYTER

*Re-evaluation of the work of Charles Sheeler and his contemporaries*

*First investigation into the industrial depictions of Precisionism in an industrial-psychological context*



Precisionism is generally regarded as an artistic style that does not indulge in social or political themes, being committed instead to aestheticism. Addressing the role of human beings under increased automation and mechanization, Andrea Diederichs includes the social dimension of the machine age in her investigations. In this way, she undertakes a fundamental revision

of the prevailing, one-dimensional reading of Precisionism. It becomes clear that Charles Sheeler's, George Ault's or Niles Spencer's industrial subjects are characterized by ambivalence and ideology-critical tendencies relating to the new conditions of labor under the dictates of the machine, and document the resultant physical and psychological consequences.

**Andrea Diederichs,**  
researches on American art and art theory since 1800, as well as the ecological history of images and science



40 Charles Sheeler, American, 1883-1965, Canal with Bridge (op. cit.), 1930, oil on canvas, 91.4 x 121.9 cm. The Collection of The Henry Ford, Dearborn, MI, 2012.000.0000.0000.

Sheeler produced two preliminary studies for the painting—the winterlike River Rouge Industrial Plant (1930) (fig. 40) and therefore probably served Sheeler as a model for the painting. It is slightly wider especially at the top and bottom and at the right edge of the image, but the cropping does not change the composition. The painting is also more detailed than the study, and the perspective is more exact. ... Sheeler presents only a small glimpse of Fisher-Price factory buildings in the photograph and in the painting; the graphite is almost cropped at the outer edge of the image and the building is only visible in the background, while the foreground is dominated by the silhouettes of the River Rouge.

Sheeler's American Landscape (1930) (fig. 41) is an earlier photograph, but he also produced two preliminary studies for the painting—the winterlike River Rouge Industrial Plant (1930) (fig. 41) and the winterlike River Rouge Industrial Plant (1930) (fig. 42). What these images have in common is that they are oriented in the same direction as the later painting and show the same subject matter, but they are much more detailed and have a more defined edge between houses. They omit much of the environment that Sheeler depicted in his



41 Charles Sheeler, American, 1883-1965, River Rouge Industrial Plant, Winter, c. 1930, oil on canvas, 91.4 x 121.9 cm. The Collection of The Henry Ford, Dearborn, MI, 2012.000.0000.0000.

Sheeler presents only a small glimpse of Fisher-Price factory buildings in the photograph and in the painting; the graphite is almost cropped at the outer edge of the image and the building is only visible in the background, while the foreground is dominated by the silhouettes of the River Rouge.

Sheeler's American Landscape (1930) (fig. 41) is a sketch of both a colored, ironed-out structure and a drawing that allows a wide-angle view of the River Rouge plant with its series of storage tanks and industrial buildings. The drawing is done with a pencil and has a very fine, thin-lined style. The colors are muted and earthy, and the overall composition is more architectural than the painting. The observer's point of view is indeterminate; he seems to be floating in mid-air.





Evelyn Wöldicke, Anna Marie Pfäfflin and Andreas Schalhorn (Eds.)

## Liebermann zeichnet

Das Berliner Kupferstichkabinett zu Gast im Max Liebermann Haus

Pages **144**  
Ills. **110 color**  
Format **28.5 x 23.0 cm**

SC 978-3-422-80071-7 Ger **ca. € 28.00**  
\$ 32.99  
£ 24.50

**GERMAN**  
DECEMBER 2022  
DEUTSCHER KUNSTVERLAG

*A highlight in Max Liebermann's anniversary year*

*Almost the complete collection of drawings by the artist from the Berliner Kupferstichkabinett is presented for the first time*

### Exhibition

**Stiftung Brandenburger Tor, Berlin**  
**Dezember 16, 2022 to March 5, 2023**

38



To mark the occasion of Max Liebermann's 175th birthday, the outstanding collection of his drawings in the Berliner Kupferstichkabinett of Berlin's state museums is being presented for the first time. Liebermann's development as an artist in general and as a draftsman in particular is brought very much to life by the works, most of which were collected during the artist's

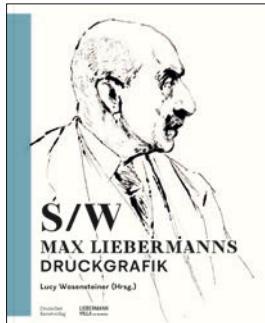
lifetime in the "Collection of Drawings" at the Nationalgalerie. The full spectrum of his draftsmanship is revealed, from the rarely shown first sketchbook from the 1860s to preparatory studies for paintings, Dutch landscapes, and portraits of prominent contemporaries, as well as striking self-portraits. The fact that drawing played a key role for Max Liebermann is made clear

in this catalogue – the first to be published on the Kupferstichkabinett's holdings.

### With contributions by

Anna Marie Pfäfflin, Andreas Schalhorn, Evelyn Wöldicke

### Also of interest



Lucy Wasensteiner (Ed.)

### Schwarz-Weiß Max Liebermanns Druckgrafiken

Pages **128**  
Ills. **85**  
Format **28.5 x 23.0 cm**  
  
SC. 978-3-422-98682-4 De  
**€ 28.00**  
\$ 32.99  
£ 25.50

**GERMAN**  
APRIL 2022  
DEUTSCHER KUNSTVERLAG



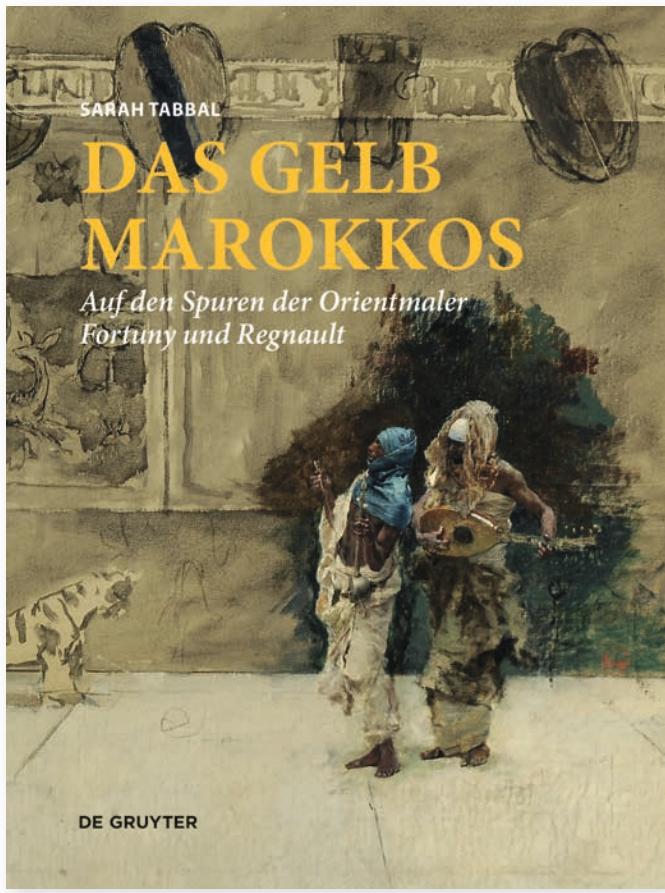


Melbourne



Melbourne 18





Sarah Tabbal  
**Das Gelb Marokkos**

Auf den Spuren der Orientmaler  
Fortuny und Regnault

Pages 392  
Ills. 19 b/w, 61 color  
Format 24.0 x 17.0 cm

HC 978-3-11-073738-7 Ger € 79.95  
\$ 91.99  
£ 72.50

**GERMAN**  
JANUARY 2023  
DE GRUYTER

*Reception of Morocco by European artists in the pre-protectorate period*

*First examination of Spain's previously neglected 19th century orientalism*

40

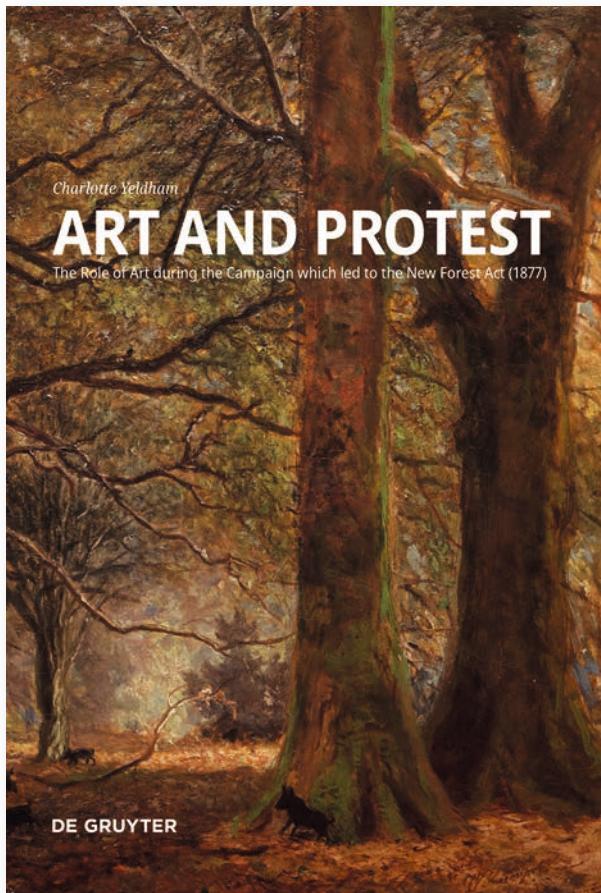


Catalan painter Marià Fortuny i Marsal (1838–1874) and Henri Regnault (1843–1871), from Paris, were important representatives of an art influenced by the Orient. This transregional study compares key works by the painters, and analyzes the reception of Morocco in the art of Spain and France; the outcome is a multifaceted, differentiated picture of European orientalism

in painting during the second half of the 19th century. The analysis focuses on artist networks and reciprocal exchange processes between French and Spanish Moroccan painters, as well as on Spanish orientalism, which has been neglected in research up until now. Due to its cultural heritage from Al-Andalus, Spain was often considered part of the 'Orient' in the 19th century.

**Sarah Tabbal,**  
postdoc researcher at the Vitromusée Romont in Switzerland





## Charlotte Yeldham Art and Protest

The Role of Art during the Campaign which led to the New Forest Act (1877)

Pages 112  
Ills. 11 color  
Format 23.0 x 15.5 cm

SC	978-3-11-102335-9 En	€ 48.00 \$ 55.99 £ 43.50
E-Book	978-3-11-102545-2 En	€ 48.00 \$ 55.99 £ 43.50

ENGLISH  
MARCH 2023  
DE GRUYTER

### *Ecocriticism in art history*

*With works by the German and British artists George Bouverie Goddard, Wilhelm Kümpel, Alfred Pizzi Newton, Wilhelm Trautschold, Edmund George Warren*



Following official protection of natural environments for public benefit in Fontainebleau Forest in France (1861) and in Yosemite (1864) and Yellowstone (1872) in the USA, the New Forest Act of 1877 marked the first major instance in Britain. Art and artists were involved in this achievement to a greater extent than in all preceding cases. For the first time,

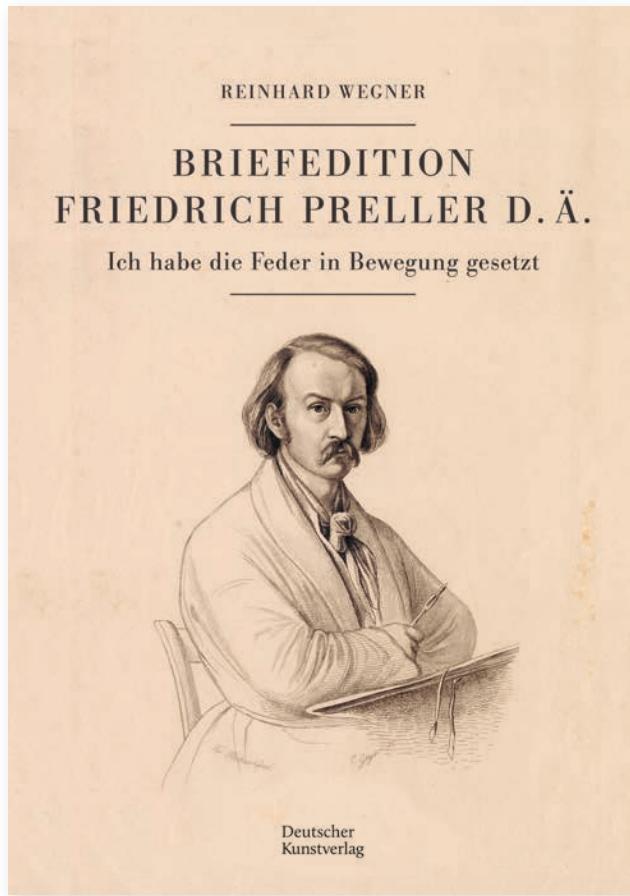
and within an ecocritical framework, this study examines the role played by art during the previous anti-en-closure campaign – highlighting both the hitherto-unacknowledged extent of German influence in terms of the original artistic initiative and of German artists' participation in the cause, as well as the significance of connections between landscape art of the

day and priorities of the early Open Spaces movement.

**Charlotte Yeldham,**  
independent art historian (MA Oxford,  
PhD Courtauld Institute of Art,  
London)

**With a foreword and an afterword by**  
Tim Craven, Jonathan Spencer





42



Friedrich Preller the Elder's mythological landscapes shaped the ideal of a 19th-century art concept oriented on the classical canon. The painter, who worked in Weimar, left behind a large oeuvre of paintings, drawings and prints, only some of which have been catalogued to date. His letters provide information about his clients, work processes and pictorial ideas and bring to life his journeys to Italy, through the Alps, and to Norway. They allow a precise reconstruction of five decades of intense creative activity. Preller corresponded with numerous 19th-century personalities, including fine artists, composers, art dealers and publishers, as well as his students.

**Reinhard Wegner,**  
professor emeritus of art history, University of Jena,  
romanticism researcher

Reinhard Wegner  
**BRIEFEDITION FRIEDRICH  
PRELLER D. Ä.**

Pages 608  
Ills. 80 b/w, 8 color  
Format 24.0 x 17.0 cm

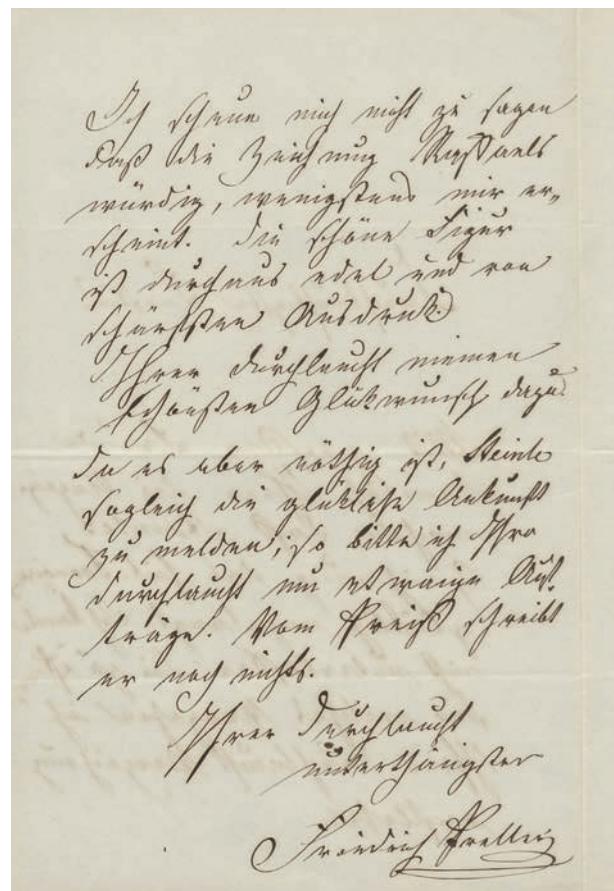
HC 978-3-422-99064-7 Ger € 98.00  
\$ 112.99  
£ 85.00

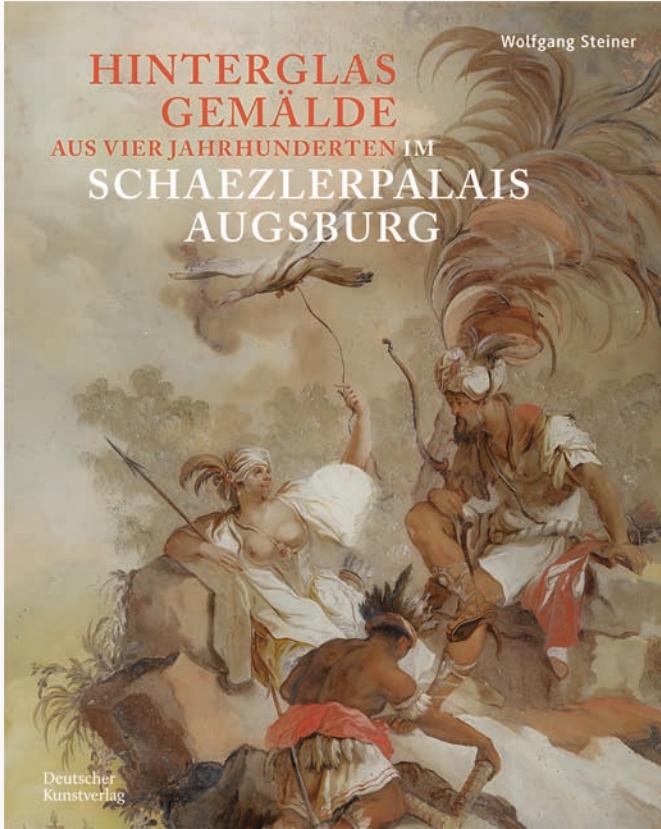
GERMAN  
JUNE 2023  
DEUTSCHER KUNSTVERLAG

*Letter Culture of Romanticism*

*Artist travels*

*Hitherto unpublished source material*





Kunstsammlungen und Museen  
Augsburg (Eds.), Wolfgang Steiner  
**Hinterglasgemälde  
aus vier Jahrhunderten  
im Schaezlerpalais  
Augsburg**

Bestandskatalog der Kunstsammlungen  
und Museen Augsburg aus der Sammlung Steiner

Pages **336**  
Ills. **150 color**  
Format **30.0 x 24.0 cm**  
HC 978-3-422-99231-3 Ger **€ 68.00**  
**\$ 78.99**  
**£ 59.00**

**GERMAN**  
SEPTEMBER 2022  
DEUTSCHER KUNSTVERLAG

*Full presentation of the 153 newly acquired,  
important reverse paintings on glass from the  
16th–19th centuries*

**Exhibition**  
**Schaezlerpalais, Kunstsammlungen und Museen Augsburg**  
**October 8, 2022 to January 15, 2023**

**43**

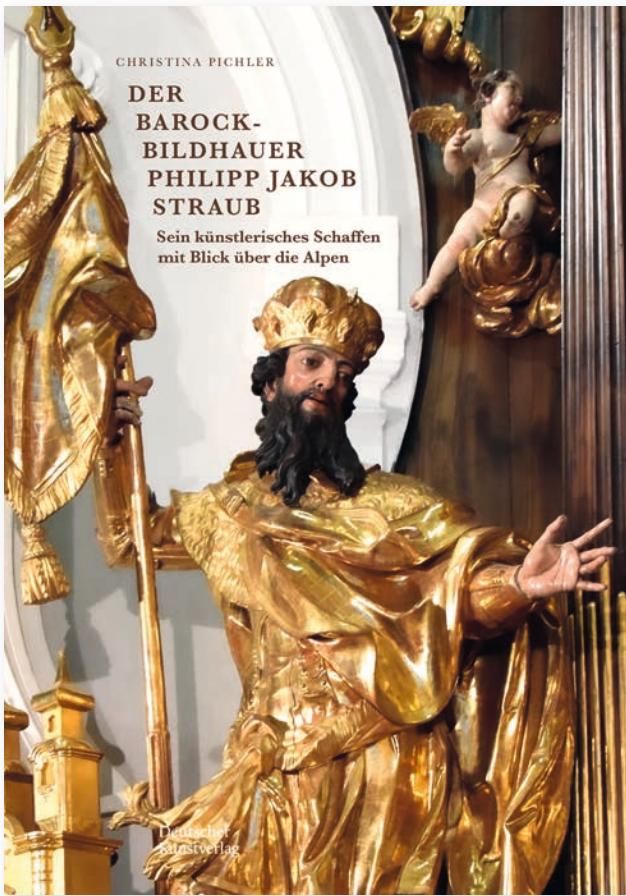


This inventory catalogue presents reverse glass paintings offering outstanding documentation of the history of European reverse glass art from the 16th to the 19th century. The broad technical and artistic spectrum of this art form is shown, as well as its European significance. A documentation of all 153 newly acquired reverse glass paintings from the internationally

important private collection of Gisela and Prof. Wolfgang Steiner is included. The catalogue section compares the works to their graphic templates. The publication also contains articles on the significance of reverse glass painting and the collecting profile of the world's largest private reverse glass art collection.

**Wolfgang Steiner,**  
expert in classical reverse painting,  
collector, Munich/Mondsee  
**Christof Trepesch,**  
Kunstsammlungen und Museen,  
Augsburg  
**Alexandra Ulrich,**  
art historian, Munich





Christina Pichler  
**Der Barockbildhauer  
 Philipp Jakob Straub  
 (1706-1774)**

Sein künstlerisches Schaffen mit  
 Blick über die Alpen

Pages      **352**  
 Ills.      **105 b/w, 43 color**  
 Format    **24.0 x 17.0 cm**

HC	978-3-422-80074-8	Ger	€ 82.00
			\$ 94.99
			£ 71.50
E-Book	978-3-422-80075-5	Ger	€ 82.00
			\$ 94.99
			£ 71.50

**GERMAN**  
 JUNE 2023  
 DEUTSCHER KUNSTVERLAG

*First completely stylistically analyzed,  
 international catalog of works by Philipp  
 Jakob Straub*

*Investigation of the influences from the  
 Cisalpine region on Graz Baroque sculpture*

*Distinction from the work of the other  
 Straub brothers and contemporaries*

44



Born in southern Germany, Philipp Jakob Straub is one of the most important representatives of 18th century Austrian Baroque sculpture. For the first time, his extensive oeuvre is brought together here from an international perspective and subjected to an in-depth analysis. Some previous attributions to the artist have now been retracted, making his work ap-

pear more homogeneous. However, previously unknown works have also been reassigned to him, resulting in a considerable catalog of works that clearly illustrates the artist's stylistic genesis. This enables a fresh look at his oeuvre and the diverse stylistic influences of his new hometown of Graz. His important position within Austrian Baroque sculpture is also redefined.

**Christina Pichler,**  
 lecturer in art history, University of  
 Graz. Focus: Baroque sculpture in  
 Austria, especially Styria





Maria Schaller

## Das Herz in den Bildmedien religiöser Frauengemeinschaften

Frühneuzeitliche Körperkonzepte im Spannungsverhältnis von Konfession, Stand und Geschlecht

DE GRUYTER



The heart had a key position in the visual media of religious women's communities in the early modern era. Maria Schaller analyzes portraits and image-bearing jewelry created in Catholic nunneries and Protestant women's convents during the 17th and 18th centuries; these address ideas such as the indwelling, imprinting, or inscribing of the divine in the human heart. This study examines

their recourse to the heart visions of late medieval mystics, but also to remarkable new semanticizations such as constructing the genealogy of an 'eternal wound of the heart'. The primary question is how far the body images and imaginaries of the heart presented here reflect mediation processes in the field of tension between denomination, class, and gender.

Maria Schaller

## Das Herz in den Bildmedien religiöser Frauengemeinschaften

Frühneuzeitliche Körperkonzepte im Spannungsverhältnis von Konfession, Stand und Geschlecht

Verflechtung – Aushandlung – Opazität 1

Pages 520

Ills. 151 b/w, 32 color

Format 24.0 × 17.0 cm

HC 978-3-11-102778-4 Ger € 69.95  
\$ 80.99  
£ 63.50

GERMAN  
JUNE 2023  
DE GRUYTER

*Fundamental contribution to gender research and the history of the body during the early modern age*

*Images of the heart in various Christian denominations*

45



**Maria Schaller,**

DFG research group "Geistliche Intermedialität in der Frühen Neuzeit", University of Hamburg



Jesús Muñoz Morcillo

## Renaissance der Ekphrasis – Ekphrasis der Renaissance

Transformationen einer einflussreichen ästhetischen Kategorie in Kunst, Literatur und Wissenschaft

Pages 272  
Ills. 25 b/w, 25 color  
Format 24.0 × 17.0 cm

HC 978-3-11-079080-1 Ger € 59.95  
\$ 68.99  
£ 54.50

GERMAN  
MAY 2023  
DE GRUYTER

*First Study on the influence of the scholarly rhetorical and literary tradition of ekphrasis on Renaissance visual culture*

*Special focus on the transmission and dissemination of early modern ideas of nature and the ecological through collections of symbols*

46



The emergence of ekphrasis as an aesthetic category in the Renaissance was influenced by ancient scholarly rhetoric and literary tradition, from the Homeric epic to the Byzantine popularization of ekphrastic subgenres. This publication approaches the humanistic understanding of ekphrasis, shedding light on hitherto little-noted phenomena such as the scholastic rhetorical aspect of Giorgio Vasari's *Vita* or the traces of natural philosophical and technical description in Renaissance visual culture, from books of symbols and scientific treatises to the sottobosco paintings and experimental poetry of the early Baroque, citing the example of Luis de Góngora.

**Jesús Muñoz Morcillo,**  
art historian and classical philologist, Karlsruhe Institute of Technology





Staatliche Kunstsammlungen Dresden  
(Ed.)

## Kunstkammer

Weltsicht und Wissen um 1600

Pages 144

Ills. 72 in Farbe

Format 25,5 x 21,0 cm

SC. 978-3-422-80095-3 De ca. € 26.00

\$ 29.99

£ 22.50

GERMAN

JUNE 2023

DEUTSCHER KUNSTVERLAG

*Numerous previously unpublished masterpieces from the Kunstkammer in Dresden's Royal Palace*

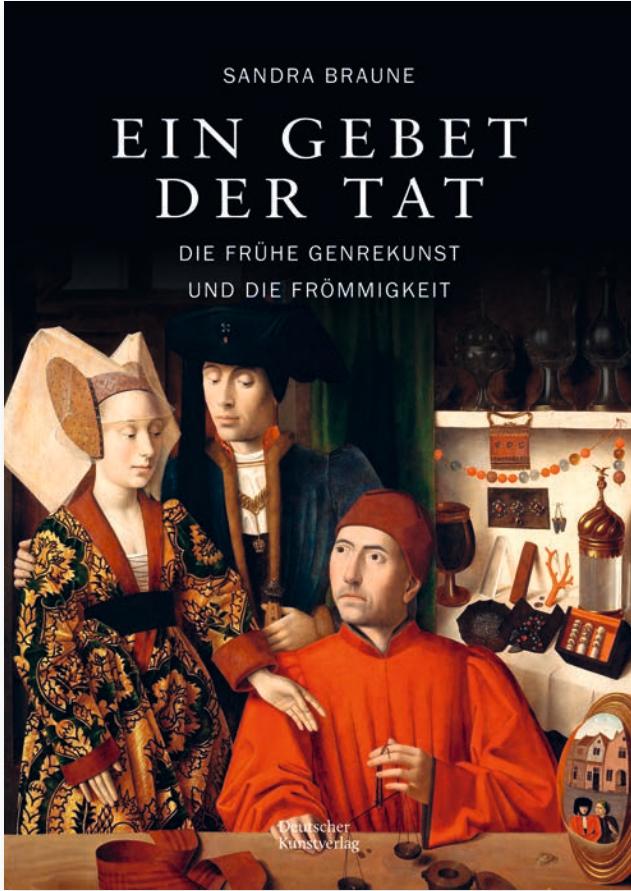


The Kunstkammer in Dresden's Royal Palace houses a fascinating variety of collected objects from the late Renaissance and early Baroque periods. It owes its unique collection of plain and ornate tools, for example, to the founder of the Kunstkammer, Elector August (1526–1586). They range from gardening equipment to goldsmithing, carpentry and ironworking tools and even to so-called Brechzeugen (tools

for prising or breaking things open). In addition, the museum guide presents elaborately decorated art-room cabinets, two richly embellished Augsburg cabinets, tables inlaid with iridescent mother-of-pearl, precious board games, and musical instruments alongside filigree woodturned pieces, items of decorative art, and objects from distant cultures.

**With contributions by**  
Christine Nagel, Dirk Syndram





Sandra Braune  
**Ein Gebet der Tat**  
 Die frühe Genrekunst und die Frömmigkeit

Pages 464  
 Ills. 131 b/w, 10 color  
 Format 24.0 x 17.0 cm

HC 978-3-422-98864-4 Ger € 58.00  
 \$ 66.99  
 £ 50.50

GERMAN  
 JUNE 2023  
 DEUTSCHER KUNSTVERLAG

*New perspectives on key, early works of genre painting*

*The first genre paintings in the context of innermost piety*

*Including late mediaeval sermon practice and the doctrine of remembrance*

48



From a modern perspective, the secular and religious spheres separated at the close of the late mediaeval period. This study is the first to make clear, however, that a fundamentally religious atmosphere exerted a decisive influence on the beginnings of genre art in the second half of the 15th century. A new form of piety united everyday life and faith and spiritualised

reality. In this sense, early genre paintings could convey Christian doctrinal content and episodes from the story of salvation using typified pictorial figures. This is the case, for example, in Martin Schongauer's Peasant "Family Going to Market" as an updated flight into Egypt, the Wolfegg house book as a practical devotional work, or Peter Christ's "A Goldsmith in his Shop"

as a vocational scene, as this monograph demonstrates on the basis of in-depth pictorial analyses.

**Sandra Braune,**  
 art historian, researches on the art of the early modern period, especially on the interaction of profane and religious motifs





Laura Resenberg (Ed.)  
**Altar von Schloss Tirol**  
Kunsttechnische Studien zum Reliquienretabel  
von 1370

Pages 256  
Ills. 500 color  
Format 26.0 x 21.0 cm

HC 978-3-422-80079-3 Ger ca. € 40.00  
\$ 46.99  
£ 35.00

GERMAN  
FEBRUARY 2023  
DEUTSCHER KUNSTVERLAG

*A comprehensive art-technological analysis  
of the retable*

*Informative detailed and microscopic  
photographs*

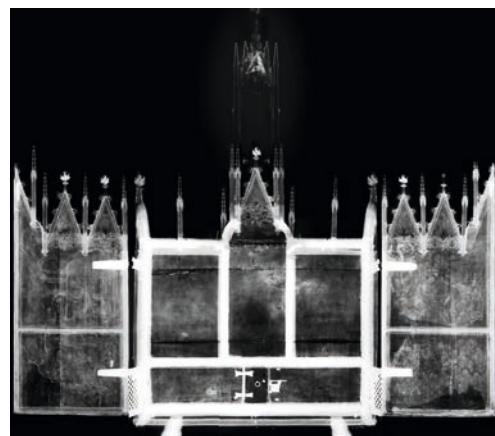
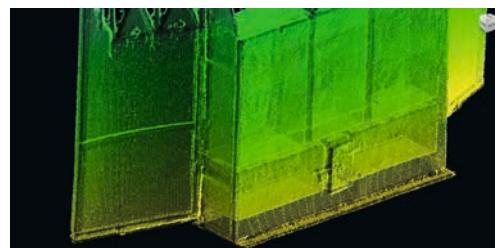
**Exhibition**  
**Ferdinandeum Innsbruck**  
**November 24, 2022 to June 25, 2023**



The altar of Castle Tyrol – a reliquary retable with painted wing panels – was created around 1370/72, making it probably the oldest altarpiece in the Alpine region. In preparation for its restoration, from 2016 to 2021 it was examined in the Tyrolean Museum of Provincial History using art-technological means. Studies of the wooden construction were implemented with the help of X-rays and 3-D models. The painting technique and materials were examined using a stereo microscope, infrared reflectography, and sample analyses. In addition to analysis of the restoration history, the altarpiece's origin and its installation in the former Castle Tyrol, a reconstruction of the details of depiction and the ornaments of the patrons' brocade vestments was completed. The results of research on the impressive 14th century reliquary retable are now being presented in this publication.

**With contributions by**  
Laura Resenberg, Cristina Thieme

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STIFTUNG  
THÜRINGER SCHLÖSSER  
UND GÄRten

## Schloss und Park Altenstein



Stiftung Thüringer Schlösser und Gärten

# Schloss und Park Altenstein

2nd revised edition

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E-Book

GERMAN

DECEMBER 2022

DEUTSCHER KUNSTVERLAG

*Handy, richly illustrated art guide to the  
cultivated landscape of Altenstein*

50

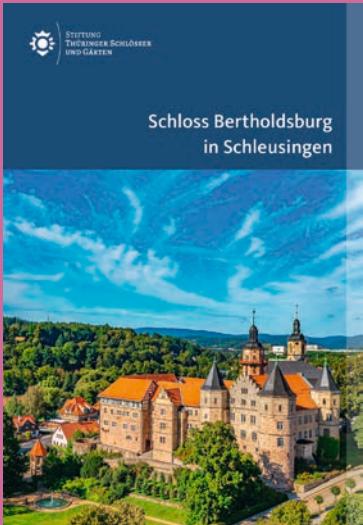


Altenstein Castle is one of the outstanding structures of historicist architecture in Germany, which served as a summer residence for the Dukes of Saxe-Meiningen until 1918. In addition, one of the most important landscape gardens in Germany was created here by skilfully incorporating natural features. The Altenstein-Liebenstein cul-

tivated landscape, which extends far beyond the immediate park and spa facilities, was developed by means of sophisticated garden and architectural design and the interweaving of park and natural landscape areas.

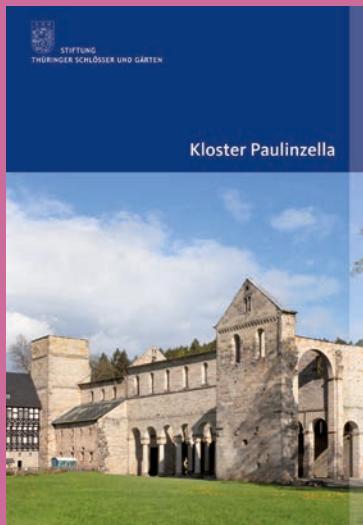


# Discover Thuringia



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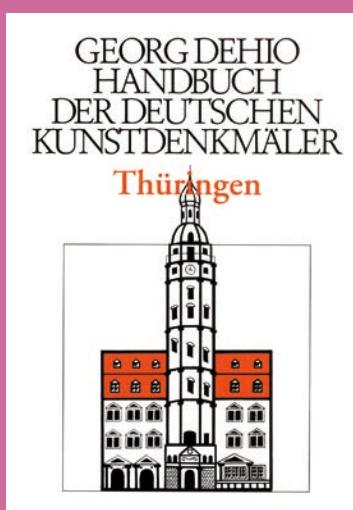
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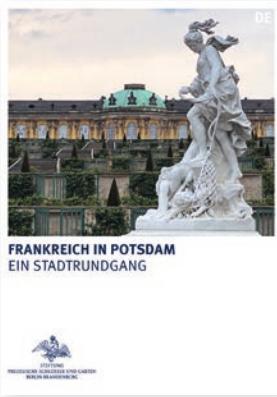
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9 783422800931



## Walk through the French side of Potsdam

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Gärten

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MARCH 2023

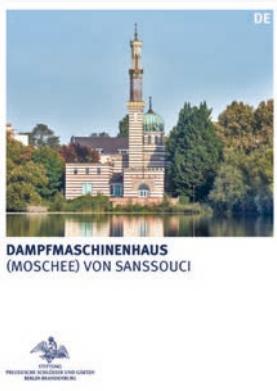
DEUTSCHER KUNSTVERLAG

Potsdam has more in common with the magnificent residence of the French Sun King Louis XIV, Versailles, than with any other French city. Did the city of Potsdam become what it is today not least because the Prussian rulers sought to emulate the French court during the 17th and 18th centuries? Potsdam's institutions house many artistic highlights from our neighbouring country, like French Impressionist works from the Hasso Plattner Collection in Museum Barberini and the French Rococo paintings to be found in the palaces of Sanssouci

and Neues Palais. These outstanding art venues are the main stops on a new city tour developed in collaboration between the Foundation of Prussian Palaces and Gardens and Museum Barberini.

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9 783422801004



## Unique building in Moorish style

Stiftung Preußische Schlösser und  
Gärten

### DAMPFMASCHINEN- HAUS

(MOSCHEE) VON SANSOUCI

Königliche Schlösser in Berlin, Potsdam und  
Brandenburg

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GERMAN

MARCH 2023

DEUTSCHER KUNSTVERLAG

Water features have always been among the most important design elements in gardens, but the fountains and streams that rippled so sweetly were dependent on a technical masterpiece for their time. In the 19th century, the steam pump-house beside Neustadt Havelbucht supplied the water features in Sanssouci Park. The most charming as well as the strangest building in Potsdam, it is a remarkable example of early 19th-century industrial, functional architecture. Frederick William IV had the only pump-house in the Moorish style built by Ludwig

Persius in 1841-43. The building, still visible from Sanssouci Palace at that time, created a picturesque architectural highlight in Potsdam's cultural landscape.



Deutscher  
Kunstverlag



Eight hundred years after the laying of its foundation stone, today the cathedral towers above the Elbe and the city as a landmark of Magdeburg, from whose medieval tangle of houses and streets it once rose to a dizzying height, its vastness incomparable among German cathedrals. A wealth of altars, relics and sculptures, as well

as the colourfulness of the walls, rib vaulting and windows, then made the cathedral seem like a reflection of the heavenly Jerusalem. Reformation, wars and restoration have stripped Magdeburg cathedral of all that colourful medievalism, but they have lent it a lonely monumentality, even today, as a glistening mountain of stone.

Hans-Jürgen Jerratsch, Giselher Quast

## Dom zu Magdeburg

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GERMAN

JANUARY 2023

DEUTSCHER KUNSTVERLAG

*Compact overview of Magdeburg's landmark*



**Hans-Jürgen Jerratsch,**

cathedral sexton

**Giselher Quast,**

cathedral preacher



Vinzenz Brinkmann (Ed.)  
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*Magnificent works of art reflecting ancient myths, models of animated sculptures, impressive scientific apparatus and automata from the Mediterranean and Islamic-Arab cultural spheres*

*International authors reflect on current research into the history of science in conjunction with art technology*

**Exhibition**

54

Liebieghaus Skulpturensammlung, Frankfurt/M.  
March 8 to September 10, 2023



The ancient cultures of East Asia, the Near and Middle East and the Mediterranean were characterised by spectacular scientific findings and advances, which are mirrored and enhanced in their mythology. Hesitantly in the late Gothic period, but more insistently during the Italian Renaissance, this knowledge gradually permeated Europe, although initially meeting with resistance from the Christian Church.

The book accompanying the exhibition deals with the latest research on science and technology in myth and art from antiquity to the golden age of Arab-Islamic culture. Light is shed on the early precise records of astronomical events, as well as the technology of automata and kinetic sculpture. The latest findings relating e.g. to the famous Greek Antikythera mechanism, a form of analogue computer, or the sophisticated revolving ceilings and floors of the banquet halls in the Roman Emperor Nero's palace illustrate the significance of sculpture's automation in reference to the natural sciences in Islamic-Arabic culture.

**With contributions by**

Vinzenz Brinkmann, Lis Brack-Bernsen, Shiyanti Thavapalan, Adrienne Mayor, Oliver Primavesi, Françoise Villedieu, Tony Freeth, Effie Photos-Jones, Jakob Salzmann, Roshdi Rashed, Martina Müller-Wiener







**Ulrike Weller  
Dolche und Schwerter**

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**GERMAN**  
SEPTEMBER 2022  
DEUTSCHER KUNSTVERLAG

*Updated, revised edition*

56



As offensive weapons, daggers and swords are shaped in the main by fighting styles. However, they were always status symbols as well. Lavishly designed with precious materials, they represented the self-image of warrior castes and military leaders. This is evidenced by Neolithic fishtail daggers of outstanding craftsmanship, as well as

by magnificently decorated Frankish gold-hilted spathae. Volume 6 of this successful series is dedicated to one type of weapon for the first time, presenting a cross-epochal classification of "daggers and swords". The spectrum ranges from Neolithic flint daggers to Viking iron swords from the time around 1000. For the first time, prehistoric, Roman and early

medieval forms are grouped together in a uniform system.

**Ulrike Weller,**  
Niedersächsisches Landesmuseum  
Hannover

**Recently published**



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**GERMAN**

## GLASPASTEN

im Martin von Wagner Museum  
der Universität Würzburg

Band 2



Deutscher  
Kunstverlag



Pastes, replicas of gemstones made from a type of glass, were complex to produce; this made them rarer and more expensive than plaster casts, for example, in 18th century gemstone libraries. The manufacturer of the Würzburg pastes was Philipp Daniel Lippert (1702–1785), who also published the first systematically arranged gemstone library with accompanying

indexes. The collection is the earliest of its kind. Volume 2 of the Würzburg Pastes contains mainly impressions of 16th and 17th century cameos and intaglios with antique motifs, whereby most of the originals have been lost. In the 18th century, most of them were considered antique. The beginning of scientific gem research is recorded here, with J. F. Christ (1700–1756)

as its pioneer. Appendix I: Lippert's books. Appendix II: Otto Zwierlein, Pliny on the Art of Gem Cutting.

**Erika Zwierlein-Diehl,**  
honorary professor of Classical  
Archaeology, Bonn  
**Jochen Griesbach,**  
Martin von Wagner Museum,  
University of Würzburg

Martin von Wagner Museum der  
Universität Würzburg (Eds.),  
Erika Zwierlein-Diehl

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**GERMAN**  
JUNE 2023  
DEUTSCHER KUNSTVERLAG

*First systematic annotation of the individual pieces of a “universal” gemstone library*

*Philipp Daniel Lippert’s only gemstone library*

*Ebook of the first volume (published in 1986) is part of the publication*





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The tenth-anniversary issue of *JENNY*, the anthology of contemporary literature edited by students from the Institute of Language Arts at the University of Applied Arts Vienna, is dedicated to the theme of "InTransparency." In a variety of literary genres, the anthology explores what can be described and encompassed by the concept of "InTransparency."

*JENNY. Ausgabe 10* also focuses on its own editorial work, taking a critical look at the literary world and its own institutional framework. In an experimental interview section, editorial control is handed over to a chatbot named Jenny, which yields interesting results in conversations with a publisher, a writer and translator, and an employee of Vienna's Department for Immigration.

Talie Bühl, Nicole Collignon, Emil Alicia Huppenkothen, Leon Locher, Grace Oberholzer, Valerie Prinz, Leonie Pürmayr, Sara Schmiedl, Michael Wittmann (Eds.)

## JENNY. Ausgabe 10

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GERMAN

NOVEMBER 2022, DE GRUYTER

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*Thematic focus on InTransparency – in the literary world, in the anthology itself, and as a subject of literary-social debate*

*Elaborate and innovative design and layout (with 3-D relief embossing)*

**T. Bühl, N. Collignon,  
E. A. Huppenkothen, L. Locher,  
G. Oberholzer, V. Prinz, L. Pürmayr,  
S. Schmiedl, M. Wittmann,**  
University of Applied Arts Vienna

**Lege mir  
Worte  
wie Kerne  
in den  
Mund.**

am anderen Ort Tobias Pügl

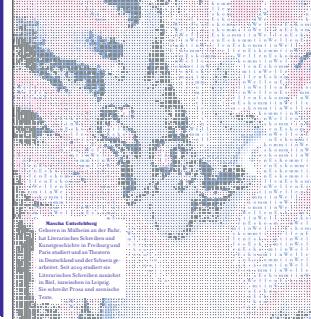
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... kann, die verloren von uns ließen. Bisher zärtlich schützender ich frechtrücke es schon. fühl mich auf, auch wir was vor uns haben und die finger angreifen. das ist nicht so schlimm, aber es ist nicht so leicht, wenn man sich nicht mehr aufmerksam ist. weiter maulend lieber schüchtern, lies diese gräßliche seelen, park sie öffnen, standesweise lieben sie, und sie sind nicht so schlimm, wie sie es sich machen. ebensoviel, peiger peperlippig am abend pustekuchen, und sie sind nicht so schlimm, wie sie es sich vorgestellt haben, die rückhauer gehen, sich abschrecken, bevor man sich vorgestellt.

**Aber an uns  
geht der  
verzauberte  
Wald  
nicht vorbei**

**Marcia Unterholzer**  
Geboren 1975 in Wien, lebt in Berlin.  
hat Literaturwissenschaften studiert und  
Paris studiert und an Theatren  
arbeitet. Seit 2009 studiert sie  
Literaturwissenschaften an der  
Universität Regensburg. Sie schreibt Prosa und versucht  
Sie schreibt Prosa und versucht

**Es kommt  
in Wellen**





Sophie Reyer

# BioMacht Data

Textstrategien im politischen  
und postfeministischen Feld

Sophie Reyer  
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**GERMAN**  
JULY 2022, DE GRUYTER

*A linguistic-artistic and philosophical examination of biopower in times of unlimited data flow*

*From data to “dataism” – in essays, experimental texts, and images*

*A new book by Sophie Reyer, following on from the publication BioMachtTheater. Performance-Strategien im politischen Feld (2020)*



In her book *BioMachtData*, Sophie Reyer looks at data and the phenomenon of “dataism” the homage paid to the unlimited flow of data. She describes “dataism” as a theory that has evolved into a veritable religion, yielding not only prophecies but also commandments, such as “Increase the flow of data!” Which means, in essence, “Consume and produce!” In

the process, humanity recedes into the background, and the free flow or even flood of information becomes the new value.

Based on Michel Foucault’s concept of biopower, Reyer develops artistic-philosophical approaches in words and verbal images – in the form of essays, monologues, dialogues, and theatrical fragments. She examines various fig-

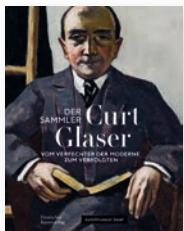
ures of dataism, from incels to nerds and heroines.

**Sophie Reyer,**

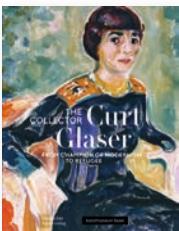
author of numerous publications and plays, philosopher and composer; lives and works in Vienna

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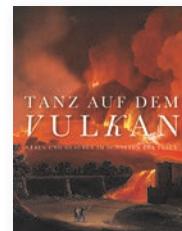
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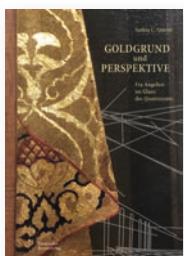
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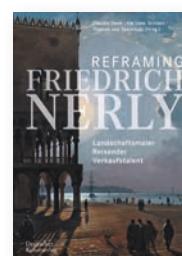
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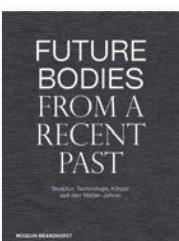
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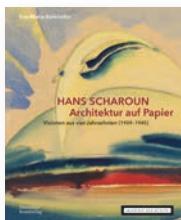
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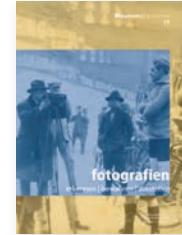
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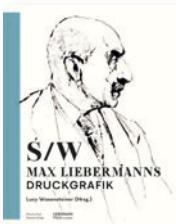


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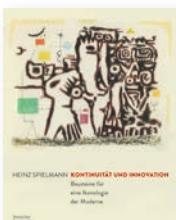
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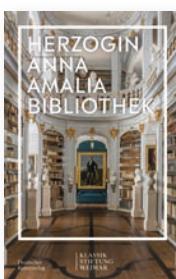


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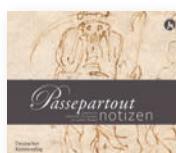


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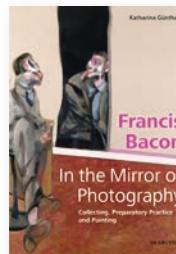
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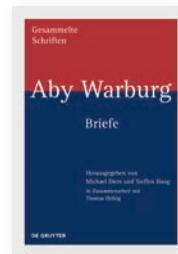
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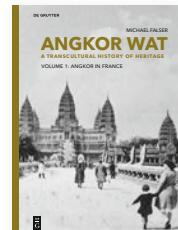
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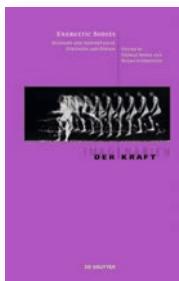
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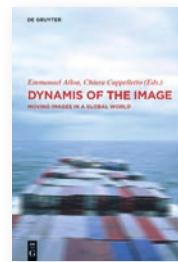
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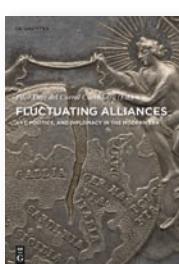
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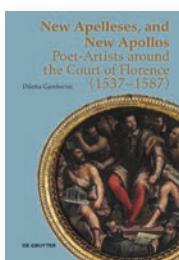
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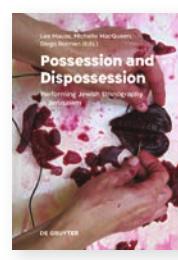
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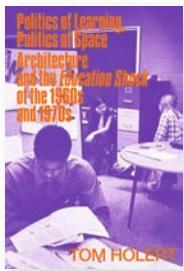
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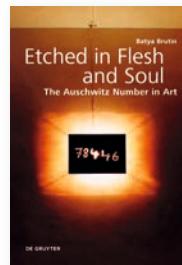
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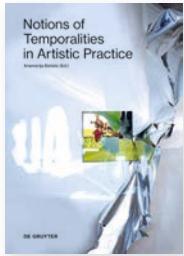
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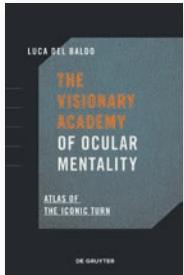
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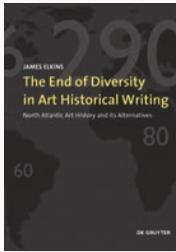
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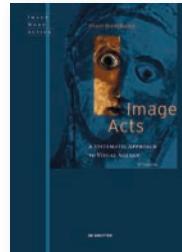
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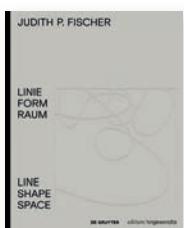
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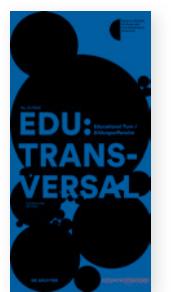
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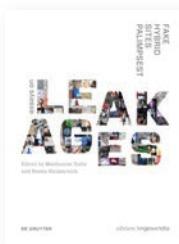
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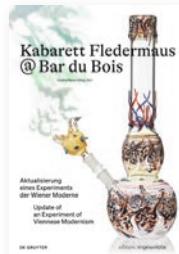
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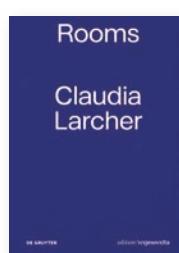
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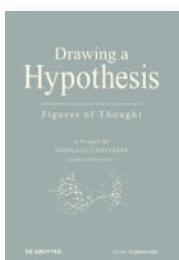
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6 Michael Müller, Indian Nights, from the series "Reproduktion von Frühwerken", 2017, Courtesy Studio Michael Müller  
7 Michael Müller, Der geschenkte Tag, 2022, photo: © art/beats, Robert Schittko, Courtesy Studio Michael Müller  
8 left (JC{639}), #1-89, since 2012, cycle of works, from the work complex "John Cage ORGAN²/ASLSP", film installation, 70-part (exhibition view), photo: Felix Weinold; right 213 Handkerchiefs of Love (f.n. Ramon Llull), 2018-2022, cycle of works, textile/text objects (Exhibition view), photo: Felix Weinold  
9 Peter Brötzmann, Sketchbook 4 (The Village), 2018, © Peter Brötzmann  
10 left Werner Reinisch, untitled, drawing, courtesy the artist; right Werner Reinisch, Horse Dance, 2022, oil on black canvas, 97.0 x 195.0 cm, courtesy the artist  
12 left Payer Gabriel, Alphazerfall (from the series "Apologie des Zufälligen"), 2021, 29.7 x 21.0 cm, © Payer Gabriel; right Payer Gabriel, Payer Gabriel, O. T. (Arirang), 2019/2020, ink, pencil, graphite dust, and acrylic on paper, 50 x 70 cm, © Payer Gabriel  
13 left Barbis Ruder, A, 2021, exhibition view University of Applied Arts Vienna, Litto, Barbis Ruder, Philipp Reinsberg, Anderwald + Grond (from left to right), © Barbis Ruder, photo: © Helmut Prochart; right Barbis Ruder, DOWN DOG IN LIMBO, 2015, © Barbis Ruder, photo: © Joanna Coleman, image editing: Suchart Wannaset  
14 Günther Uecker, Gerät (auf Wörtern), 1992, white glue, linen, wood, glass frame, 200 x 285 x 200 cm, photo: Nic Tenwiggenhorn, ifa – Institut für Auslandsbeziehungen, VG Bild-Kunst, Bonn 2022, for Günther Uecker and Nic Tenwiggenhorn  
15 Günther Uecker during the exhibition set-up Der geschundene Mensch, 2012, photo: Massoud Zenderouh, Museum of Contemporary Art Tehran  
16 left LOVE STORM in front of the Brandenburg Gate (visualization), © Studio Mia Florentine Weiss; right Solomia © Frank Bieber  
19 above Sam Lewitt, installation view, More Heat Than Light, view of Weak Local Lineament (MHTL), 2016, Kunsthalle Basel, 2016, photo: Philipp Hänger/Kunsthalle Basel; below Exhibition view: Hito Steyerl, Power Plants, Serpentine Galleries, London, 2019, Serpentine Galleries AR application design by Ayham Ghraoui, developed by Ivaylo Getov, Luxloop, Courtesy the artist, Andrew Kreps Gallery, New York and Esther Schipper, Berlin, © Hito Steyerl / VG Bild-Kunst, Bonn 2022, photo: © 2019 readsreads.info  
22 left Rosette from Haller jewelry, 1570–1580, execution: Munich court workshop, gold, enamel, ruby, pearl, MAK, BJ-931-4,

© MAK/Georg Mayer; right André Ostier, Vicomtesse de Ribes and Pierre Celeyron, Winter Ball, Hotel Coulanges, Paris, 3. December 1958, © A. & A. Ostier  
26 left Oswald Oberhuber, ohne Titel, 1994, pencil and colored chalk on paper, 42 x 59 cm, © KOW Berlin; center Oswald Oberhuber, Das sich permanent verändernde Bild, 1956, acrylic on mirror, 42 x 47 cm, sammlung schmutz, © Belvedere Wien, photo: Johannes Stoll; right Motif based on Oswald Oberhuber, wir, du, sie, alle feiern ein halb-jahrhundert oberhuber, 1981, © Collection and Archive, University of Applied Arts Vienna, IN HS 1/81/1/PI  
27 left First Jena court vernissage on 01.11.1986, photo: Bertram Hesse (ThürAZ, collection Andrea Müller, Sg.: F-MA-001); center Court vernissage on April 23, 1988 with pictures by Ronald Lippok, photo: Bertram Hesse (ThürAZ, collection Andrea Müller, Sg.: F-MA-014); right Jena court vernissage on June 25, 1988, photo: Bertram Hesse, ThürAZ, collection Joachim Hoffmann, Sign.: P-HJ-K-01.10  
28 left Edme-François Gersaint, Catalogue raisonné de toutes les pièces qui forment l'œuvre de Rembrandt, Paris 1751, frontispiece; right Ute Mahler sorting slides in the archive, © Werner Mahler/OSTKREUZ  
30 left Hans Grundig, Bete und arbeite, 1931, linocut on paper, 36.1 x 4.6 cm, © Akademie der Künste, Berlin, Kunstsammlung / VG Bild-Kunst, Bonn 2022; right Lea Grundig, Nähende, 1930, charcoal on yellowish paper, 56.6 x 38 cm, © Akademie der Künste, Berlin, Kunstsammlung / VG Bild-Kunst, Bonn 2022  
31 left Hans Purrrmann to Willibald Gänger, letter dated December 19, 1953, Museum Pfalzgalerie Kaiserslautern, Graphische Sammlung, © VG Bild-Kunst, Bonn 2022, Erbengemeinschaft nach Dr. Robert Purrrmann, foto: mpk; center title page and back page of the catalog for the annual exhibition of the Pfälzischen Sezession 1956 in the Stadtmuseum von Ludwigshafen am Rhein (Leporello), photo: mpk; right Hans Purrrmann, Self-portrait, 1953, oil on canvas, 79.8 x 64.7 cm, Museum Pfalzgalerie Kaiserslautern, Inv.-Nr. PFG 54/2, © VG Bild-Kunst, Bonn 2022, Erbengemeinschaft nach Dr. Robert Purrrmann, photo: mpk  
32 left Franz Marc, Tower of Blue Horses, 1913, oil on canvas, 200 x 130 cm, whereabouts unknown, Photographer unknown; Berlin, Staatliche Museen Preußischer Kulturbesitz, Central Archive; right view of the exhibition „Degenerate Art“, Munich 1937 (with Tower of Blue Horses by Franz Marc), Photographer unknown; Berlin, Staatliche Museen Preußischer Kulturbesitz, Central Archive  
33 Ernst Barlach, Symbol of Knowledge, c. 1905, charcoal on gray drawing cardboard, 25.4 x 24.3 cm, Ernst Barlach Haus – Stiftung Hermann F. Reemtsma, Hamburg, Inv.-Nr. Z 1979/010 / published with kind permission by the Ernst Barlach Haus – Stiftung Hermann F. Reemtsma  
34 all pictures, © Tim Benton  
35 left Vally Wieselthier, Flora, 1928, original ceramics from Wiener Werkstätte, © MAK;

right Mathilde Flögl, wall design in the bar of the Graben Café, 1928, in: Moderne Bauformen 27 (1928), p. 468, © MAK  
36 left Kaufmann & Fabry, photomural of Taj Mahal in the living rooms of Charles B. Goodspeed and Elizabeth Fuller Goodspeed, Chicago, 1927, from: Mechanix Illustrated, august 1938, p. 52; right Edward Steichen, photomurals in the Men's Lounge of RKO Roxy Theatre, 1230 Sixth Avenue, New York City, 1932, VG Bild-Kunst, Bonn 2022, photo: Irving Browning, courtesy of the Collection of the New-York Historical Society  
38 above Max Liebermann, Selbstbildnis mit Mütze, c. 1923, Kupferstichkabinett, Staatliche Museen zu Berlin, photo: Volker-H. Schneider / Kupferstichkabinett SMB; below Allee in Laren, 1896, Kupferstichkabinett, National Museums in Berlin, photo: Jörg P. Anders / Kupferstichkabinett SMB, Kupferstichkabinett SMB, Ident.-Nr. SZ Liebermann 1039  
39 above Max Liebermann, Reiter am Strand, 1903, Kupferstichkabinett, Staatliche Museen zu Berlin, photo: Jörg P. Anders / Kupferstichkabinett SMB, Kupferstichkabinett SMB, ID no. SZ Liebermann 85; center Truppeneinzug auf dem Pariser Platz in Berlin, 1918, Kupferstichkabinett, Staatliche Museen zu Berlin, photo: Dietmar Katz / Kupferstichkabinett SMB; below Badende Knaben in Kösen, c. 1895/96, Kupferstichkabinett, National Museums in Berlin, photo: Jörg P. Anders / Kupferstichkabinett SMB, Kupferstichkabinett SMB, ident. no. SZ Liebermann 8  
40 left Henri Regnault, Salome, 1870, oil on canvas, 160.0 x 102.9 cm, The Metropolitan Museum of Art, New York, Gift of George F. Baker, 1916, Inv.-Nr.: 16.95, © The Metropolitan Museum of Art, New York; right Marià Fortuny i Marsal, A Street in Tangiers, 1869, watercolor on paper, 36.67 x 50.17 cm, National Gallery of Art, Washington, Inv.-Nr.: 2015.19.296, © Courtesy National Gallery of Art, Washington  
41 engraving after William Kümpel, During Beechmast (Bratley Wood), 1875, entitled Bushy Brattley during Beechmast, in: Illustrated London News, June 5, 1875, 533  
42 Private property  
44 left Philipp Jakob Straub, Enthroned Madonna with Child, detail main portal, sandstone, 1742-1744, Graz, Mariahilferkirche (photo: C. Pichler); center Philipp Jakob Straub, hl. Sebastian, detail high altar, 1746, Graz, Welsche Kirche (photo: C. Pichler); right Philipp Jakob Straub, Archangel Michael, wood, 1760-1770, Graz, Albrechtgasse Nr. 6, Fassade (photo: C. Pichler)

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45 left anonymous, Rosina Susanna of Venningen (detail), after 1725, oil on canvas, 125.5 x 98.5 cm (with frame), Karlsruhe, Badisches Landesmuseum, photo: Maria Schaller; right Anton II. Wierix, Cor Iesu amanti sacrum, The Child Jesus paints the Four Last Things in the heart of the believer, 1585–1586, copper engraving, 9 x 5.7 cm, National Gallery of Victoria, Melbourne, Felton Bequest, 1923

46 above Andreas Vesalius, Andreea Vesalii Bruxellensis, scholae medicorum Patavinae professoris, de Humani corporis fabrica Libri septem. Basileae : [ex officina Ioannis Oporini], [Anno salutis reparatae 1543], university library Basel, UBH AN I 15, <https://doi.org/10.3931/e-rara-20094>, public domain mark; below Franz de Hamilton, Thistles at the Edge of the Forest with Animals and Insects, 1702/1703, Öl auf Kupfer, 54.8 cm x 43.5 cm, Staatliche Kunsthalle Karlsruhe, Inv. 355

47 above Cabinet, so-called Großer Schiffersteinschrank, Hans Schifferstein, Dresden 1615, Museum of Decorative Arts, SKD, inv. no. 47708, photo: SKD, Rüstkammer, Jürgen Lösel, below from left two planes, probably Nuremberg, c. 1570, Rüstkammer, SKD, inv. Nos. P 0246, P 0247, photo: DSKD, Rüstkammer, Jürgen Karpinski; long drill ("Band-Neber"), probably Matthias Schwerdtfeger, Nuremberg, c. 1560–1570, Rüstkammer, SKD, Inv.- No. P 0234, photo: SKD, Rüstkammer, Jürgen Karpinski; token with the portrait of Elector August, Germany, 1590/1591, wax bossing work: Heinrich Rappusch the Elder, Berlin, Rüstkammer, SKD, Inv.- No. P 0132, photo: SKD, Rüstkammer, Jürgen Lösel; rapier with clock in pommel, clockmaster's mark: TR, probably Dresden, around 1610, Rüstkammer, SKD, Inv.-No. VI 0434, photo: SKD, Rüstkammer, Jürgen Lösel

48 Martin Schongauer, Peasant family on the way to the market, 1485, 16.3 x 16.3 cm, copper engraving, Rijksmuseum, Amsterdam

49 above Marian cycle, Epiphany, detail King Balthasar; center from top to bottom Detail of the 3D model; X-ray of the retable; Reliquienretabel from Castle Tyrol near Merano around 1370, ©Tiroler Landesmuseen

54 above Athena, goddess of the arts and science, Roman repetition after a Greek bronze original by the sculptor Myron, 1st century AD, Liebieghaus Skulpturensammlung, Frankfurt am Main, inv. 195, fig: Liebieghaus Skulpturensammlung, Frankfurt am Main; center Universal astrolabe, instrument for calculating and predicting stellar formations, ca. 1328 AD, Benaki Museum, Athens, Inv. 13178. fig.: Vinzenz Brinkmann; below The mechanism of Antikythera in Tony Freeth's digital reconstruction, original: National Museum, Athens ©2005–2022 Tony Freeth, Images First.

55 Mastermind, genius, and inventor—the Greek god Hephaist in his workshop forging armor for Achilles, fresco from Casa IX, 1, 7, Pompeii, 1st century CE, Museo Archeologico Nazionale di Napoli, Naples, inv. 9529; ill.: Vinzenz Brinkmann

57 Gemstones from Martin von Wagner Museum, University of Würzburg, cat. 1014A and 958, left Intaglio, positive impression, Triumph of the Silen, original: Heliotrope, Paris, Cabinet des Médailles, from the collection Rascas de Bagarris (1562–1620), Louis XIV; right Cameo, Phocion, by Alessandro Cesati, c. 1540, original lost, former owners: Antonio Maria Castiglioni, to Cingoli, Cardinal Alessandro Albani, Rome. Photo: Christina Kiefer



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