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Dear Friends and Readers,

Bearing witness to Europe's diversity and building bridges between nations is the aim of the exhibition *Europas Meister* (Champions of Europe) at the German Football Museum to mark the 2024 European Championship. In today's world, it seems more important than ever to counter the increasingly radical "war of images" with the images' own positive potential. The discipline of art history shares responsibility for communicating a critical approach to visual media. Museums provide an opportunity to bring this approach closer to the public. It is no longer just a matter of conveying how images can develop an impact. Today, knowledge about images also serves to identify and expose AI-generated or falsified images in the media. Publications such as *Macht und Makel der Bilder*, the anthology *Image Controversies* and many more in our spring programme deal with historical and contemporary dimensions of image criticism, the relevance of which should be obvious to us all. They show, and here we come full circle to football, what images can achieve as the "bearers of emotions".

I hope you will enjoy our preview and be inspired to read something new!

Katja Richter
Editorial Director Arts

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Judith Rauser,
Hans Bjarne Thomsen (Eds.)

Made in Japan

Farbholzschnitte von Hiroshige,
Kunisada und Hokusai

Pages **240**
Ills. **110 color**
Format **28.0 x 21.0 cm**

SC 978-3-422-80183-7 Ger **ca. € 42.00**
ca. \$ 46.99
ca. £ 37.00

GERMAN
MARCH 2024
DEUTSCHER KUNSTVERLAG

The first catalogue of the sensational collection of Japanese woodblock prints in Kunstmuseum Basel featuring classic works and new discoveries

Exhibition
Kunstmuseum Basel
March 16 to July 21, 2024

4



Around 100 of the most beautiful prints from the heyday of Japanese woodblock printing are shown in this first publication featuring a previously little-known treasure, a highlight of the Kupferstichkabinett collection at Kunstmuseum Basel. These are iconic works by artists such as Hiroshige and Hokusai, whose impressions of both city and countryside shape our idea of Japan.

In the richly illustrated catalogue accompanying the exhibition, they can be found alongside colourful works by once equally famous artists such as Utamaro, Sharaku, Kunisada and Kuniyoshi. These are based around the world of Kabuki theatre and actors, everyday and heroic stories, or ideally beautiful female figures and provide some striking finds of rare works that will surprise not only interested Japa-

nese woodblock print enthusiasts but also the experts.

Judith Rauser,
Kunstmuseum Basel
Hans Bjarne Thomsen,
Universitat Zurich





5





Manuel Neukirchner (Ed.)
European Champions

Football in Fine Arts

Pages **344**
Ills. **120 color**
Format **30.0 x 24.0 cm**

HC 978-3-422-80178-3 En **ca. € 48.00**
978-3-422-80134-9 Ger **ca. \$ 52.99**
ca. £ 42.00

GERMAN AND ENGLISH EDITION
APRIL 2024
DEUTSCHER KUNSTVERLAG

A new standard work, and a cultural contribution to the 2024 European Football Championship in Germany

Exhibition

6

Deutsches Fußballmuseum, Dortmund
May 27, 2024 to January 7, 2025



This catalogue provides a spectacular overview of painting on the theme of football in European artistic modernism. Here, painting gets to the bottom of football's mystique. And vice versa, since football with its aesthetics, dynamics, rites, and contradictions inspires artists and reveals innovative, surprising perspectives and artistic possibilities. This culminates in impressive interplay between the two worlds.

Accessing 20th-century European art through football and deciphering the fascinating as well as contradictory game of football as a European phenomenon through the perspective of modernist painting uncovers new knowledge in both fields.

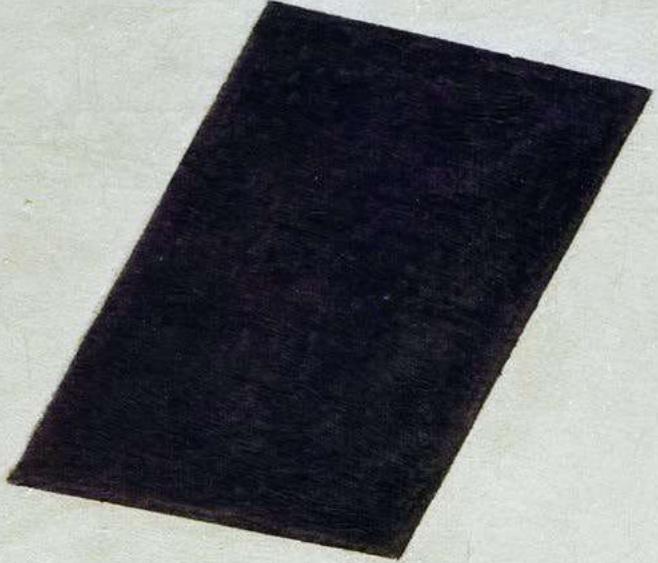
More than 100 works of art from national and international collections are examined. The catalogue is designed along the same conceptual lines as the

European Championship itself: each nation participating in the EURO 2024 is represented by at least one artist, so underlining the fundamental concept of a diverse but united Europe.

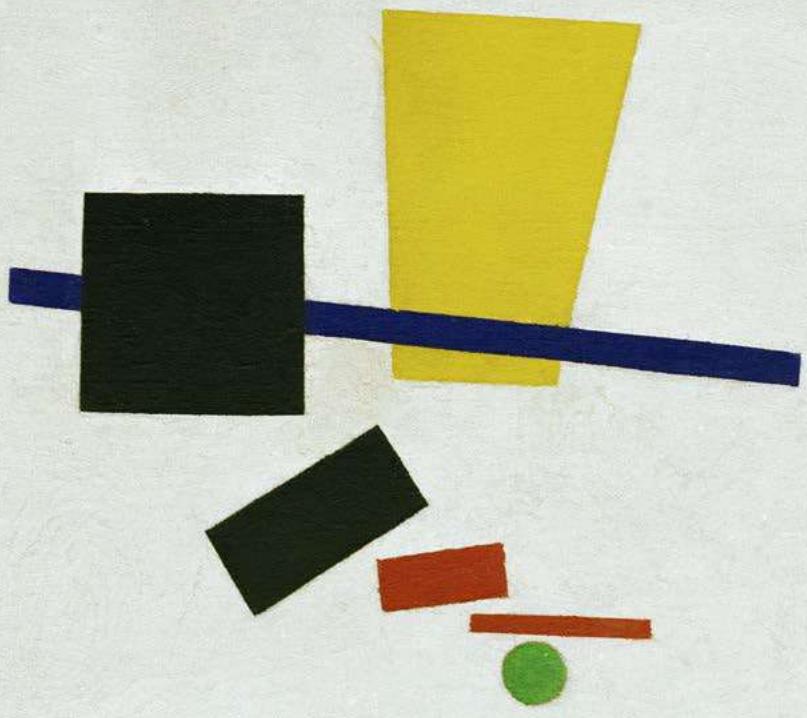
With contributions by

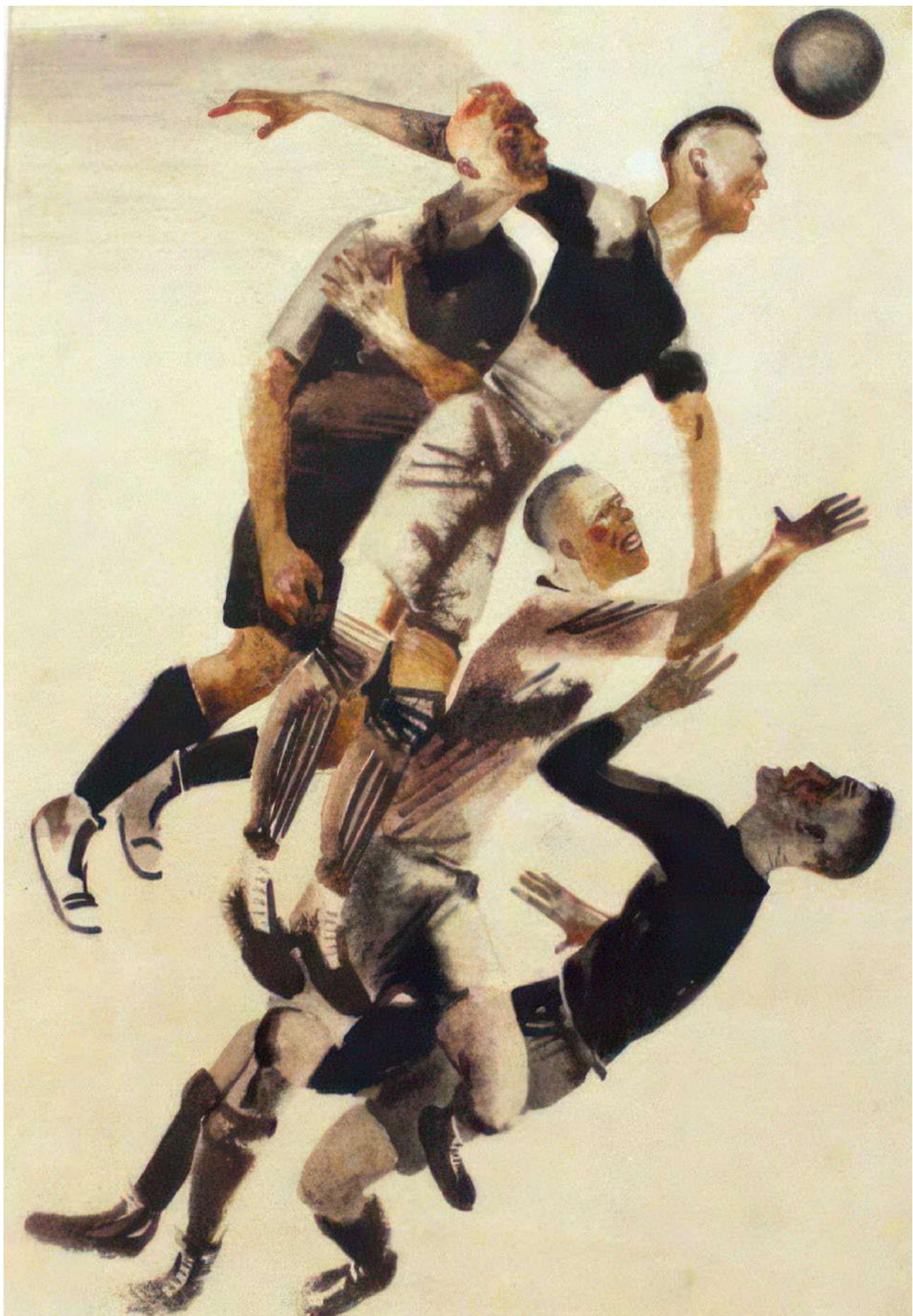
Marion Ackermann, Lutz Engelke, Jürgen Müller, Manuel Neukirchner, Malte von Pidoll, Frank Schmidt et al.





7





Manuel Neukirchner

Die Nacht von Sevilla

Fußballdrama in fünf Akten

Ein dokumentarisches Theaterstück

Deutscher
Kunstverlag



New edition to mark the world premiere as a staged reading at the Ruhrfestspiele in Recklinghausen. To be performed in the Ruhrfestspielhaus/Großes Haus in May 2024, with additional showings 2024 in Germany

The semi-final between Germany and France (8:7 on penalties) played in Seville on 8 July 1982 was one of the most memorable matches in the history of the World Cup. The clash between Toni Schumacher and Patrick Battiston, the incredible tension in extra time, and the first penalty shootout at a World Cup still occupy people today. The dialogues and monologues

of the contemporary characters appearing in the play were taken from autobiographies, interviews, documentaries, newspaper reports, and television broadcasts as well as from author Manuel Neukirchner's conversations with the protagonists. A factual, scenic adaptation of the material means the game can be experienced from a completely new perspective.

Manuel Neukirchner

Die Nacht von Sevilla. Fußballdrama in 5 Akten

Ein dokumentarisches Theaterstück

Pages 144
Format 23.5 x 17.0 cm

SC	978-3-422-80135-6 Ger	ca. € 20.00 ca. \$ 22.99 ca. £ 17.50
E-Book	978-3-422-80136-3 Ger	ca. € 20.00 ca. \$ 22.99 ca. £ 17.50

GERMAN
APRIL 2024
DEUTSCHER KUNSTVERLAG

An epochal football match in a theatrical text: an extraordinary book on German-French football history

Gunter Gebauer, Matías Martínez and Peter Lohmeyer shed light on the dramatic text and on the game of the century with their essays written from the perspectives of philosopher, literary scholar, and actor

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Manuel Neukirchner,
exhibition organizer, author and director of the Deutsches Fußballmuseum, Dortmund

Gunter Gebauer,
philosopher and sports sociologist
Matías Martínez,
Germanist and literature specialist
Peter Lohmeyer,
actor





Henrike Holsing, Mathias Listl,
Theres Rohde (Eds.)

24! / Fragen an die Konkrete Gegenwart

Pages 176
Ills. 100 color
Format 24.0 x 17.0 cm

SC 978-3-422-80222-3 Ger/En ca. € 34.00
ca. \$ 37.99
ca. £ 30.00

GERMAN/ENGLISH
MARCH 2024
DEUTSCHER KUNSTVERLAG

*100 years of Concrete Art – the present and
future of an art movement*

*Artists: Banz & Bowinkel, Carsten Beck,
Anna-Maria Bogner, Nina Brauhäuser,
Martim Brion, Sebastian Dannenberg, Lena
Ditlmann, Fabian Gatermann, Charlotte
Giacobbi, Dave Grossmann, Vladiana
Ghiulvesci, Toulou Hassani, Erika Hock,
Marile Holzer, Silvia Inselvini, Patrizia
Kränzlein, Schirin Kretschmann, Sali
Muller, Catalin Pislaru, Fiene Scharp,
Marco Stanke, Virginia Toma, Amalia
Valdés, Jonas Weichsel*

10



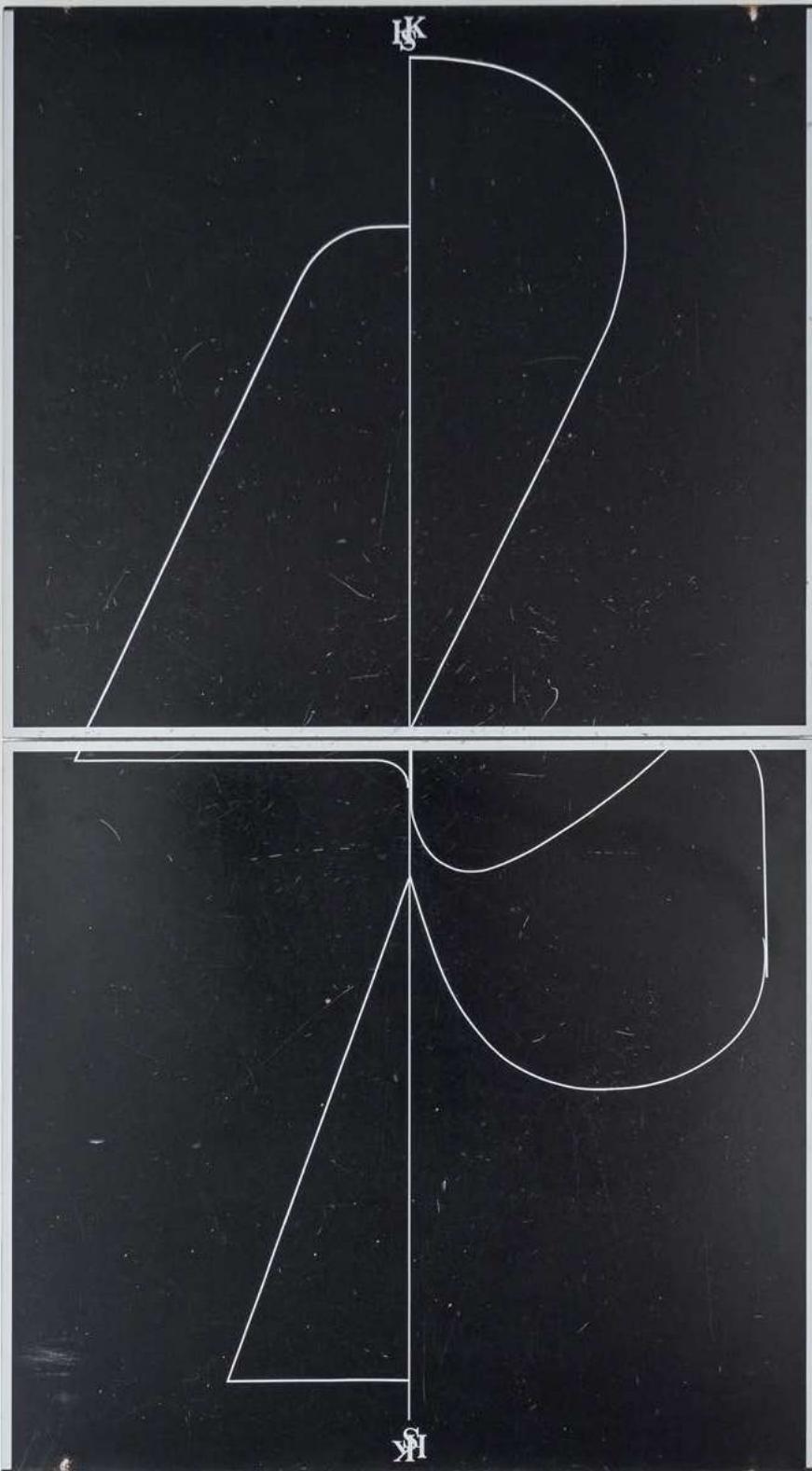
Although Concrete Art comes across as very precise, it is only possible to say approximately when the name was born. In his manifesto of the same name, Theo van Doesburg officially introduced the term to art theory in 1930. But the Dutch artist, architect and theorist is said to have conceived it for the first time and applied it to his own works as early as 1924. 100

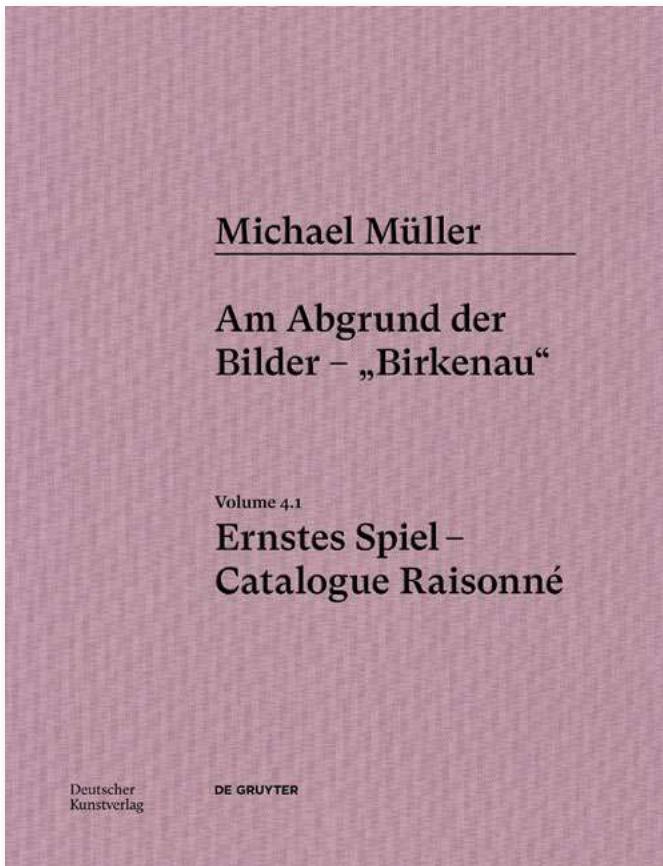
years later, despite all the uncertainty, this anniversary is a fitting opportunity to question today's generation of young artists with a stylistic affinity to the movement in detail about their relationship to Concrete Art. What influence have the beginnings of the art movement had on their own visual work? Are its principles still relevant today? And does the same apply to

the name? Their statements – in addition to a brief historical overview of the origins of Concrete Art – are a central element of this publication.

With contributions by
Mariana Aravidou, Henrike Holsing,
Mathias Listl, Theres Rohde







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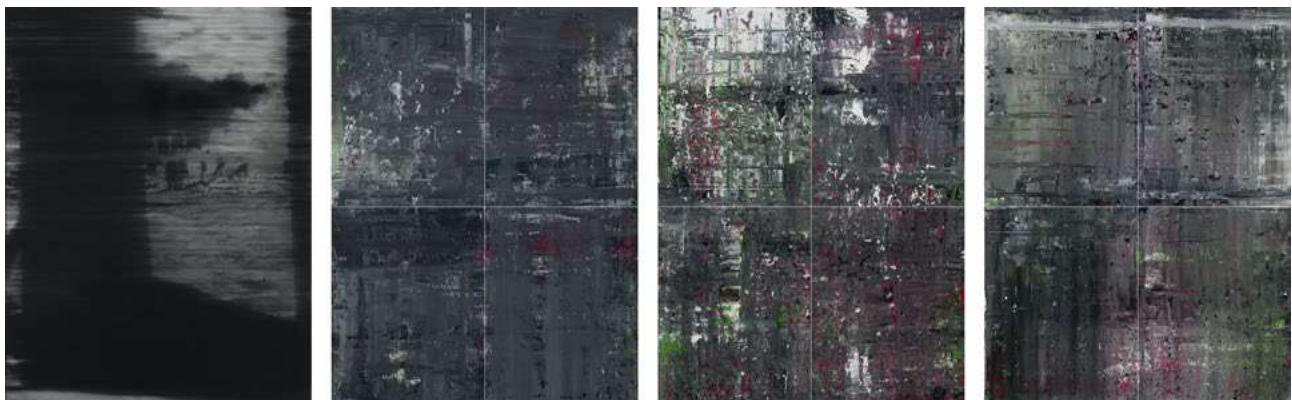


Volume 4.1 of Michael Müller's *catalogue raisonné* examines the issue of whether the Holocaust can be depicted, as well as the artistic approach to evil. It is devoted to works commenting on four paintings by Gerhard Richter entitled "Birkenau" attempting to reappraise a cruel historical fact in the Auschwitz II/Birkenau extermination camp in various artistic forms. The critical commentaries on Richter are accompanied by many less conspicuous, quieter, even wounded works by Müller, which were on show in the Museum im Kulturspeicher Würzburg in

2022/23 and in St. Matthäus Kirche in Berlin in 2023. The catalogue in German, English and Chinese documents the most important works of this difficult artistic encounter, which are then contextualised in a detailed essay by art historian Lukas Töpfer.

Michael Müller
(*1970, Ingelheim) deals in his artistic work with the aesthetics and pictorial development of complex processes of thought. His large-scale paintings, drawings, installations and sculptures, on which he works over several months, are exhibited internationally. From 2015 to 2018, he lectured as a professor at the Universität der Künste zu Berlin

With contributions by
Lukas Töpfer, Anne-Marie Bonnet,
Gero Heschl



Alien Athena Foundation for Art,
Hubertus von Amelunxen,
Anne-Marie Bonnet, Gero Heschl (Eds.)

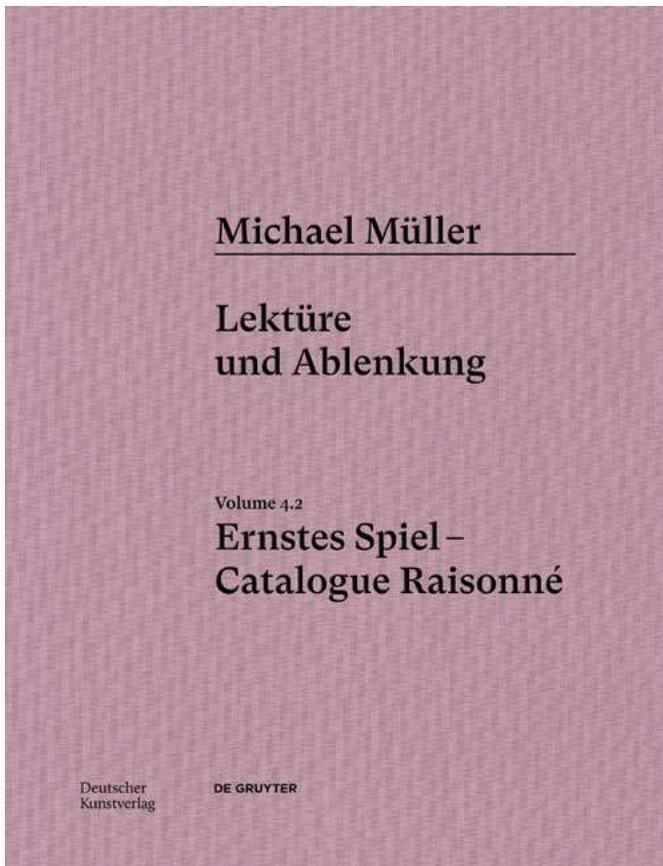
Michael Müller. Ernstes Spiel. Catalogue Raisonné

Vol. 4.1, Am Abgrund der Bilder – „Birkenau“

Pages **216**
Ills. **80 color**
Format **31.5 x 24.0 cm**

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			\$ 63.99
			£ 50.50
E-Book	978-3-422-80182-0	En/Ger/Cn	€ 58.00
			\$ 63.99
			£ 50.50

ENGLISH/GERMAN/CHINESE
JANUARY 2024
DEUTSCHER KUNSTVERLAG

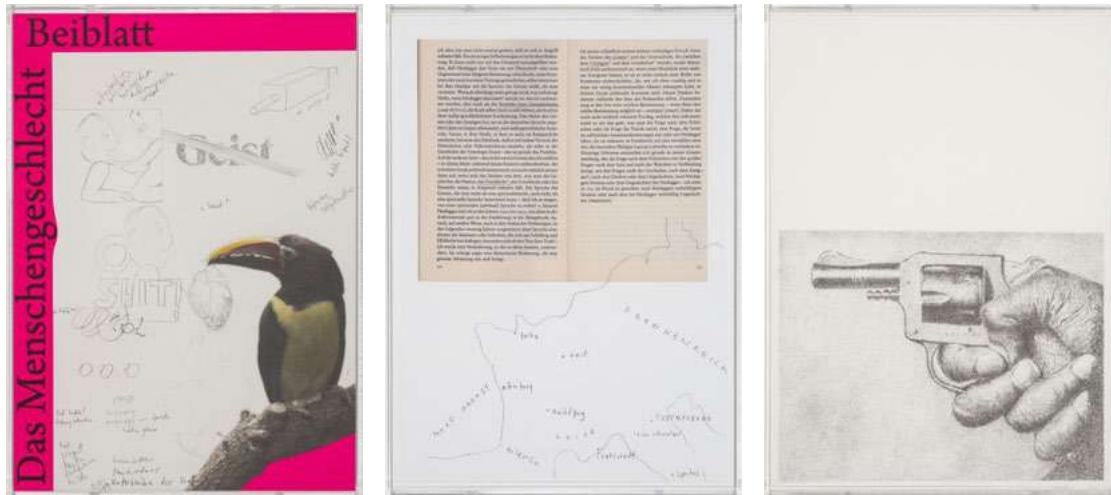


Volume 4.2 of Michael Müller's *catalogue raisonné* is devoted exclusively to the large-format, 126-part work *Lektüre und Ablenkung* (2016/17), which belongs to the group of works known as *indexes*. The basis for the *index* presented in this volume is Jacques Derrida's book *Vom Geist*. But far more than the content of that

publication, Müller is interested in the inevitable distractions that arise during the intense reading of a book. Meticulously documented, elaborated and developed in a variety of media – from text notes to drawings and photographs to mathematical notations – the distractions integrated into the work unfold a complex web of

references, categorisations and relationships that uncover structures of the digressive mind.

With contributions by
Alexander García Düttmann,
Daniel Tyradellis, Gero Heschl



Alien Athena Foundation for Art,
Hubertus von Amelunxen,
Anne-Marie Bonnet (Eds.)

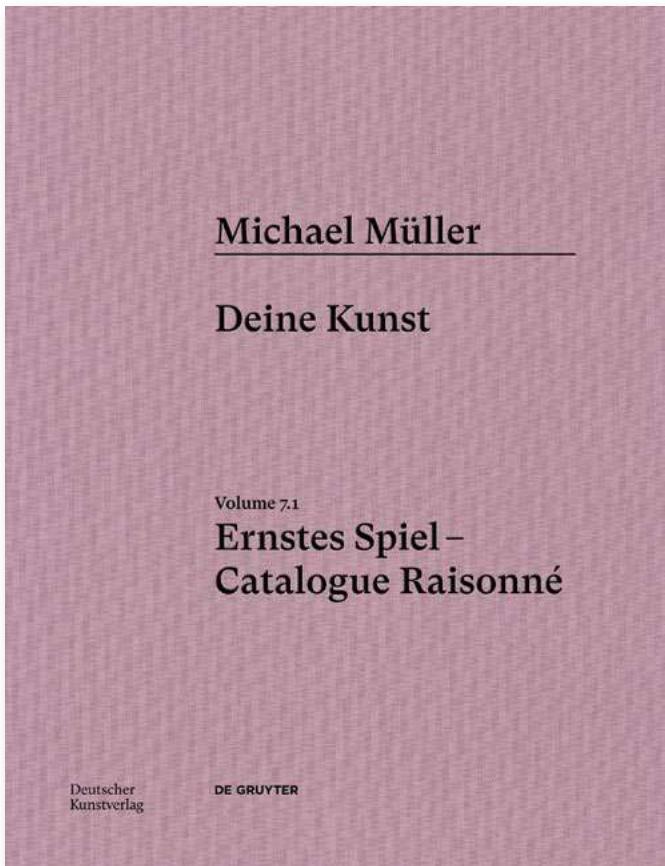
Michael Müller. Ernstes Spiel. Catalogue Raisonné

Vol. 4.2, Lektüre und Ablenkung

Pages 216
Ills. 134 color
Format 31.5 x 24.0 cm

HC	978-3-422-80187-5 En/Ger/Cn	€ 58.00 \$ 63.99 £ 50.50
E-Book	978-3-422-80190-5 En/Ger/Cn	€ 58.00 \$ 63.99 £ 50.50

ENGLISH/GERMAN/CHINESE
OCTOBER 2023
DEUTSCHER KUNSTVERLAG



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Volume 7.1 of Michael Müller's *catalogue raisonné* is the first volume highlighting the artist's activity as a curator. It focuses on the exhibition series *Deine Kunst* at the Städtische Galerie Wolfsburg, which he curated from 2019–22. This series comprised a novel presentation of the collection, as well as being an artistic intervention. In 2019, Müller had been invited

to make a personal selection from the Städtische Galerie's collection and present the works to the public over the next few years. The artist and curator decided against staging a single exhibition; instead, he elected to present the collection in five successive versions and changing contexts, each focusing on different content and form. The individual ver-

sions were somewhat eccentric, and Müller staged them in a way extremely suggestive of an artwork – the curator even gradually transformed the exhibition spaces, down to the smallest detail.

With contributions by
Anne-Marie Bonnet, Susanne Pfleger,
Leszek Stalewski et al.



Hubertus von Amelunxen, Anne-Marie Bonnet, Susanne Pfleger (Eds.)

Michael Müller. Ernstes Spiel. Catalogue Raisonné

Vol. 7.1, Deine Kunst

Pages **300**
Ills. **150 color**
Format **31.5 x 24.0 cm**

HC	978-3-422-80188-2	En/Ger/Cn	€ 58.00 \$ 63.99 £ 50.50
E-Book	978-3-422-80189-9	En/Ger/Cn	€ 58.00 \$ 63.99 £ 50.50

ENGLISH/GERMAN/CHINESE
MARCH 2024
DEUTSCHER KUNSTVERLAG



Marcel Schumacher, Elke Kania (Eds.)

A-Z Kunst in NRW 2000-2023

Sammlung Kunsthause NRW

Pages 388
Ills. 250 color
Format 22.0 x 16.6 cm

HC 978-3-422-80123-3 Ger ca. € 36.00
ca. \$ 39.99
ca. £ 31.50

GERMAN
MARCH 2024
DEUTSCHER KUNSTVERLAG

An A-Z of the internationally influential art region, North Rhine-Westphalia

List of artists (selection): Alexandra Bircken, Lars Breuer, Marianna Christofides, Louisa Clement, Eli Cortiñas, Paul Czerlitzki, Frauke Dannert, Thea Djordjadze, Sebastian Freytag, Isabella Fürnkäs, Philipp Goldbach, Alex Grein, Selma Gültoprak, Tobias Hantmann, Diango Hernández, Gereon Krebber, Friedrich Kunath, Ulrike Möschel, Martin Pfeifle, Phung-Tien Phan, Silke Schönfeld, Fari Shams, Studio for Propositional Cinema, Gert und Uwe Tobias, Anna Vogel, Heike Weber, Alex Wissel et al.

15



Kunsthaus NRW in Aachen-Kornelimünster houses around 5,000 works of art. The most important new acquisitions from the year 2000 onward are featured in this volume—as a practical encyclopaedia on 21st-century visual arts in North Rhine-Westphalia—and a total of 166 artistic positions are discussed. The compendium is supple-

mented with an introductory essay on the trends leading directly to the art of the 21st century, as well as short essays on the classification of concepts such as gender, politically engaged art, the Anthropocene, questions of identity or time-based art. Biographies of all the artists represented complete this unique reference work.

With contributions by

Lilian Haberer, Nadia Ismail, Gregor Jansen, Elke Kania, Tasja Langenbach, Ludwig Seyfarth, Kerstin Stremmel et al.



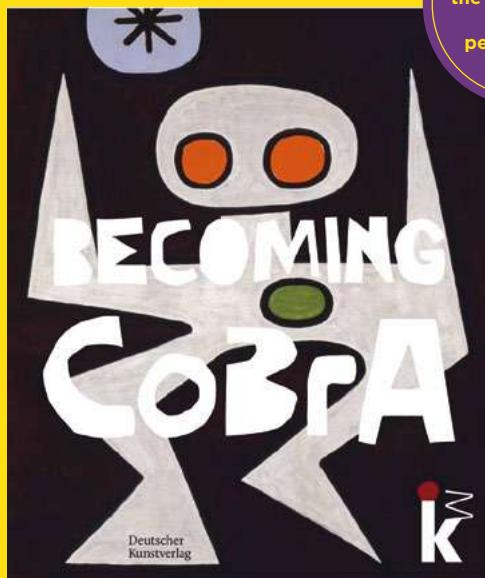
Exhibition Catalogs

Highlights

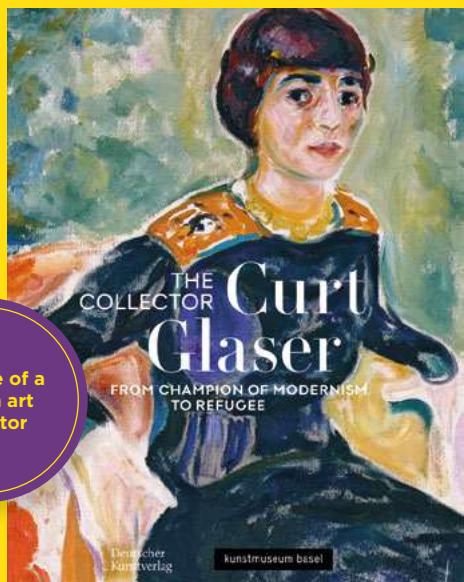


Vinzenz Brinkmann (Ed.)
Machine Room of the Gods
How Our Future Was Invented
2023. 280 pages
350 color illustrations
25.5 x 17.5 cm
HC
€ 45.00 [D] / \$ 51.99 / £ 39.00
ISBN 978-3-422-99636-6 EN
ISBN 978-3-422-99634-2 GER

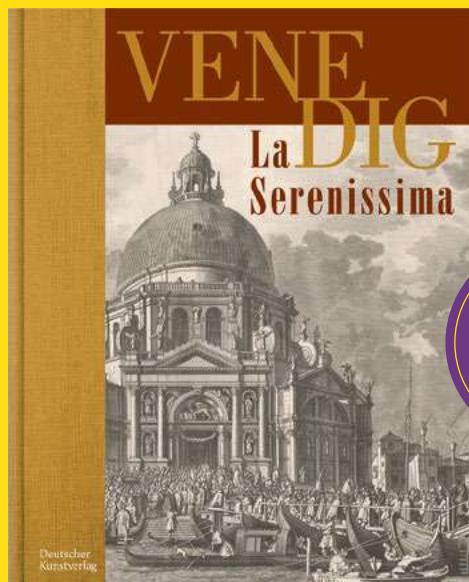
16



Christina Bergemann, Inge Herold, Johan Holten (Eds.)
Becoming CoBrA
Beginnings of a European Art Movement
2022. 240 pages
200 color illustrations
27.0 x 22.5 cm
HC
German-English Edition
€ 42.00 [D] / \$ 48.99 / £ 36.50
ISBN 978-3-422-99091-3



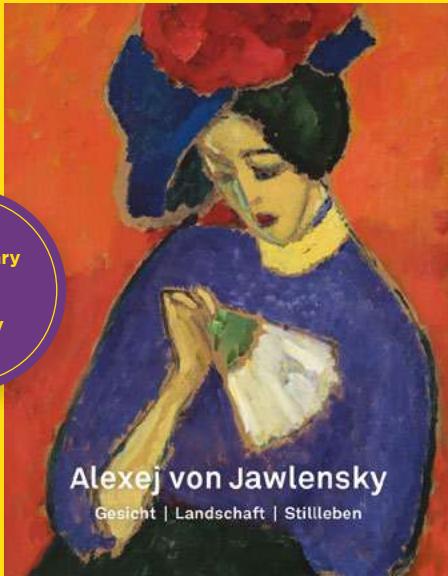
Anita Haldemann, Judith Rauser (Eds.)
The Collector Curt Glaser
From Champion of Modernism to Refugee
2022. 288 pages
360 color illustrations
28 x 22 cm
SC
German-English Edition
€ 48.00 [D] / \$ 55.99 / £ 41.50
ISBN 978-3-422-98879-8 GER / EN
ISBN 978-3-422-98876-7 GER



Kurt Zeitler, Staatliche Graphische Sammlung München (Eds.)
VENEDIG, La Serenissima
Zeichnung und Druckgraphik aus vier Jahrhunderten
2022. 352 pages
216 color illustrations
30 x 24 cm
HC
German
€ 62.00 [D] / \$ 71.99 / £ 54.00
ISBN 978-3-422-98697-8

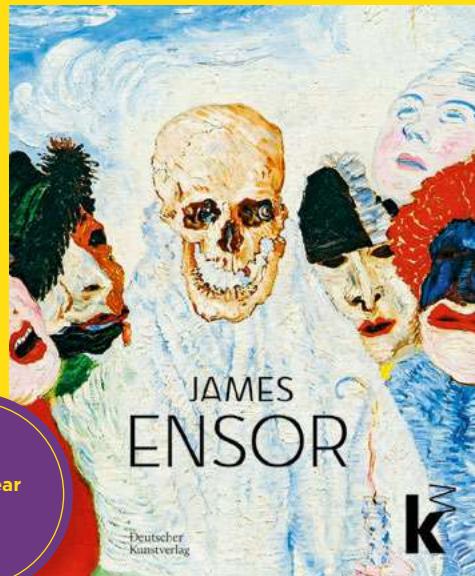
Deutscher Kunstverlag

Backlist



Alexej von Jawlensky
Gesicht | Landschaft | Stillleben

Volker Adolphs (Ed.)
Alexej von Jawlensky
Gesicht – Landschaft – Stillleben
2020. 144 pages
120 color illustrations
24 × 31 cm
HC
German
€ 34.00 [D] / \$ 39.99 / £ 31.00
ISBN 978-3-422-98526-1

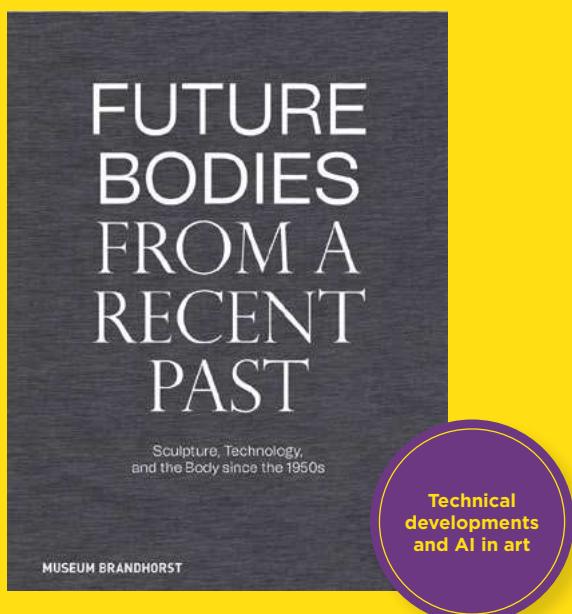


JAMES
ENSOR

Deutscher
Kunstverlag

Inge Herold, Johan Holten (Eds.)
James Ensor
2021. 248 pages
260 color illustrations
22.5 × 27.0 cm
HC
German-English Edition
€ 38.00 [D] / \$ 43.99 / £ 33.00
ISBN 978-3-422-98635-0

17



Technical
developments
and AI in art

Patrizia Dander, Museum Brandhorst (Eds.)
Future Bodies from a Recent Past
Sculpture, Technology, and the Body since the 1950s
2022. 240 pages
201 color illustrations
22 × 29 cm
HC
€ 49.00 [D] / \$ 56.99 / £ 42.50
ISBN 978-3-422-99024-1 EN
ISBN 978-3-422-99019-7 GER



Berlin
at its
best

Joachim Jäger, Constanze von Marlin (Eds.)
Neue Nationalgalerie
Mies van der Rohe's Museum
2021. 272 pages
250 color illustrations
24.0 × 30.5 cm
HC
€ 48.00 [D] / \$ 55.99 / £ 43.50
ISBN 978-3-422-98652-7 EN
ISBN 978-3-422-98651-0 GER



Jacques Picard
**Macht und Makel
 der Bilder**

Gedächtnisrufe zu Kunst, Bilderstreit, Kultverbot
 und Erinnerungskultur

Pages **432**
 Ills. **92 color**
 Format **24.0 x 17.0 cm**

HC	978-3-422-80192-9 Ger	€ 48.00
		\$ 52.99
		£ 42.00
E-Book	978-3-422-80193-6 Ger	€ 48.00
		\$ 52.99
		£ 42.00

GERMAN
 APRIL 2024
 DEUTSCHER KUNSTVERLAG

*Art, image controversy and cult prohibition
 in cultures since antiquity*

*Jewish, Christian, profane and critical
 arguments*

*Hopes and the plunge into hell in modernity:
 Crises, catastrophes and the Holocaust in the
 commemorative cultures of modernity*

18

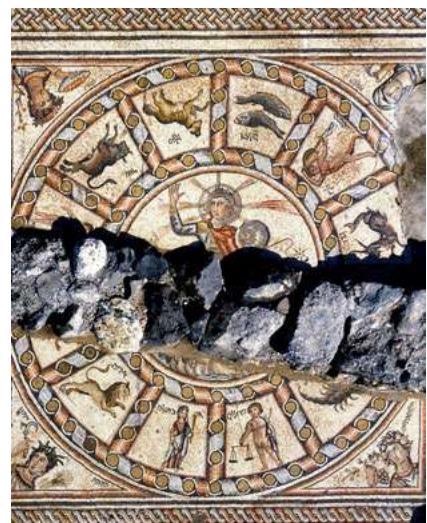


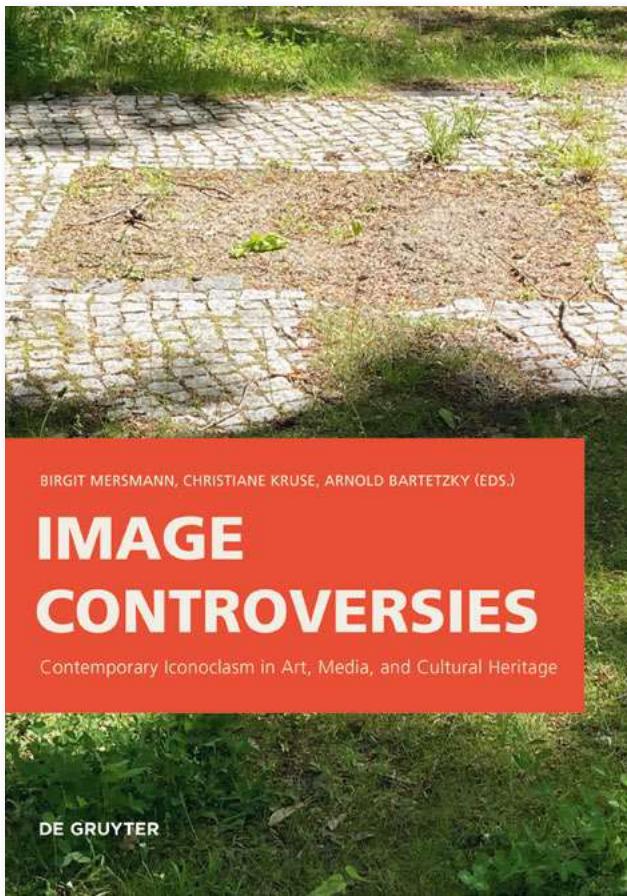
Images have always made a difference. Art as a carrier of religious, cultic or collective emotions has an important role to play in the transformation of the world. To be tainted by the stain of cult or idolatry, or to enable life and artworks in the first place, through the incarnation of ideas and the transcendent – this is the tension encap-

sulated in debate over the power of images to this day. They evoke horror and the sacred, and may also banish both. On numerous canvases from antiquity to modernity, this tension is critically striking in both religious and secular contexts. From ancient and Jewish sites as well as through Christian, Islamic and bourgeois evidence,

a bridge is constructed all the way to our democratically or authoritatively shaped political present.

Jacques Picard,
 professor emeritus of General and
 Jewish History and Cultural Anthropology at the University of Basel





Birgit Mersmann, Christiane Kruse,
Arnold Bartetzky (Eds.)

Image Controversies

Contemporary Iconoclasm in Art, Media,
and Cultural Heritage

Pages **352**
Ills. **98 b/w, 30 color**
Format **24.0 x 17.0 cm**

SC 978-3-11-077348-4 En **€ 69.00**
\$ 75.99
£ 63.00
E-Book 978-3-11-077357-6 En Open Access

ENGLISH
MAY 2024
DE GRUYTER

*Interdisciplinary perspectives on global
manifestations of contemporary iconoclasm*

19

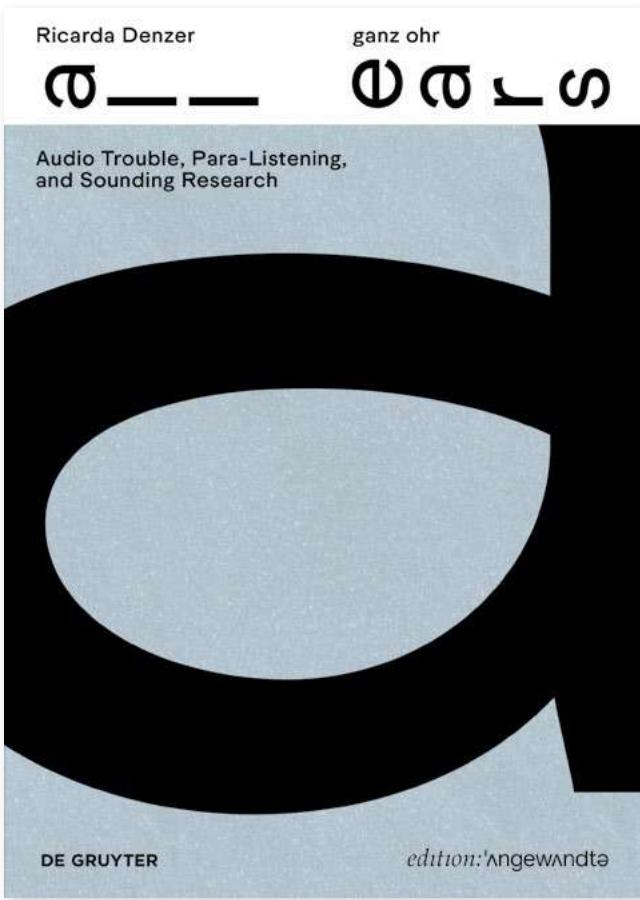


In many contemporary societies we encounter iconoclasms breaking out with renewed violence. Iconoclastic actions against objects of visual material culture and testimonials of history act as dynamite in the public sphere. They are expressions of political, religious, national, and identity conflicts. Even the freedom of art is threatened by censorship and cancel culture. Based on case

studies from different worldregions contemporary iconoclasms in art, media, and cultural heritage are critically analyzed from both a global and an interdisciplinary perspective. Divided into three sections, the book discusses attacks on monuments and memorials, idol disputes in museums and the visual arts, and forms of mediated iconoclasm in contemporary art.

Birgit Mersmann,
University of Bonn
Christiane Kruse,
Muthesius University of Fine Arts
and Design, Kiel
Arnold Bartetzky,
Leibniz Institute for the History and
Culture of Eastern Europe (GWZO),
Leipzig





20



The act of hearing the sound of spoken language forms a fluid, sometimes fractured act of change in time. At the same time, orality and the human voice are situated in space and thus create new places. This publication brings to the fore the performative character of the human voice and the unifying, spatial quality of sound and presents works by the artist Ricarda Denzer from the last ten years.

The starting point of this book is the thesis that thinking has a voice and that this voice has a body. Listening as a physical, performative act is understood as a creative process of “becoming world,” of participating in the world. The book explores questions of how we think, how we remember, and how we relate to the world.

Ricarda Denzer, Christian Höller (Eds.)

Ricarda Denzer – ganz ohr / all ears

Audio Trouble, Para-Listening,
and Sounding Research

Edition Angewandte

Pages 192
Ills. 55 b/w, 46 color
Format 23.5 x 16.5 cm

SC	978-3-11-134216-0	En/Ger	€ 45.00 \$ 49.99 £ 41.00
E-Book	978-3-11-134223-8	En/Ger	€ 45.00 \$ 49.99 £ 41.00

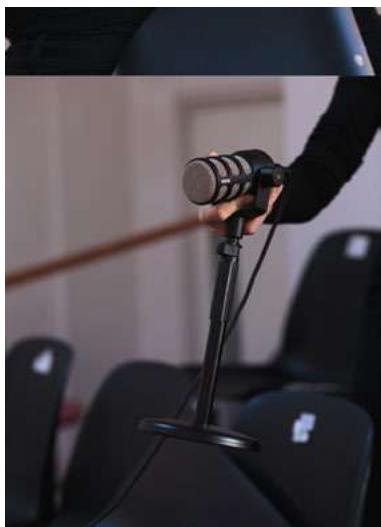
ENGLISH/GERMAN
DECEMBER 2023
DE GRUYTER

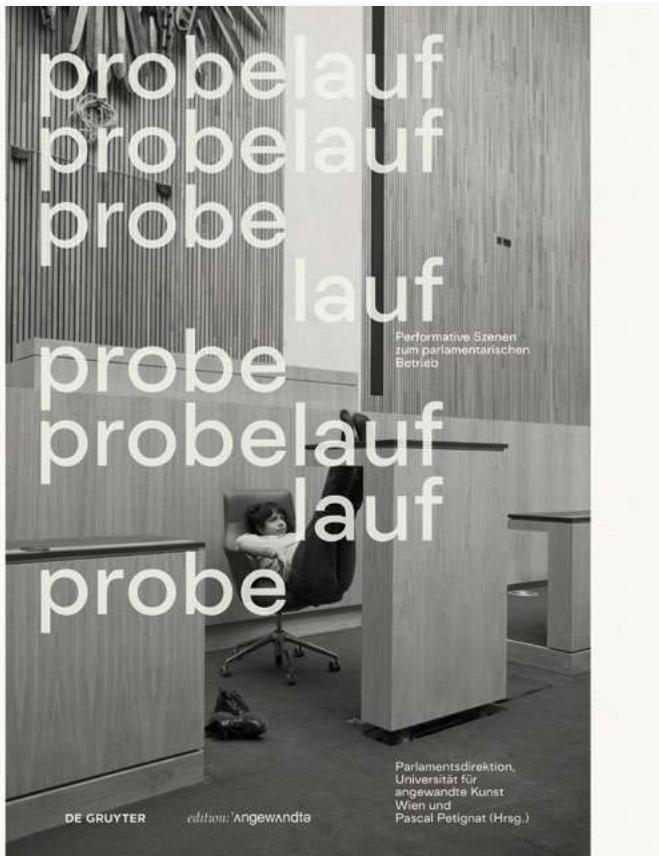
An overview of the artistic work of Ricarda Denzer in the period 2013–2023

*Artistic practice as situated listening;
experimental artistic approaches from sound
and voice studies*

*With contributions by Fouad Asfour,
Christa Benzer, Ricarda Denzer, Christiane
Erharter, Christian Höller, Brandon LaBelle,
and Jaimini Patel*

Ricarda Denzer,
artist, University of
Applied Arts Vienna
Christian Höller,
springerin – Hefte für
Gegenwartskunst, author, Vienna





Parlamentsdirektion,
Universität für angewandte Kunst Wien,
Pascal Petignat (Eds.)

Probelauf

Performative Szenen zum
parlamentarischen Betrieb

Edition Angewandte

Pages 196
Ills. 45 b/w, 90 color
Format 29.0 x 22.5 cm

SC 978-3-11-133716-6 Ger € 45.00
\$ 51.99
£ 41.00

GERMAN
DECEMBER 2023
DE GRUYTER

A cooperative project between the University of Applied Arts Vienna and Austria's Parliamentary Administration to mark the reopening of parliamentary business after renovation

Following on from the publication Temporäre Unordnung (2020), with 782 images from the vacant parliament building

With numerous large-format photographs

21



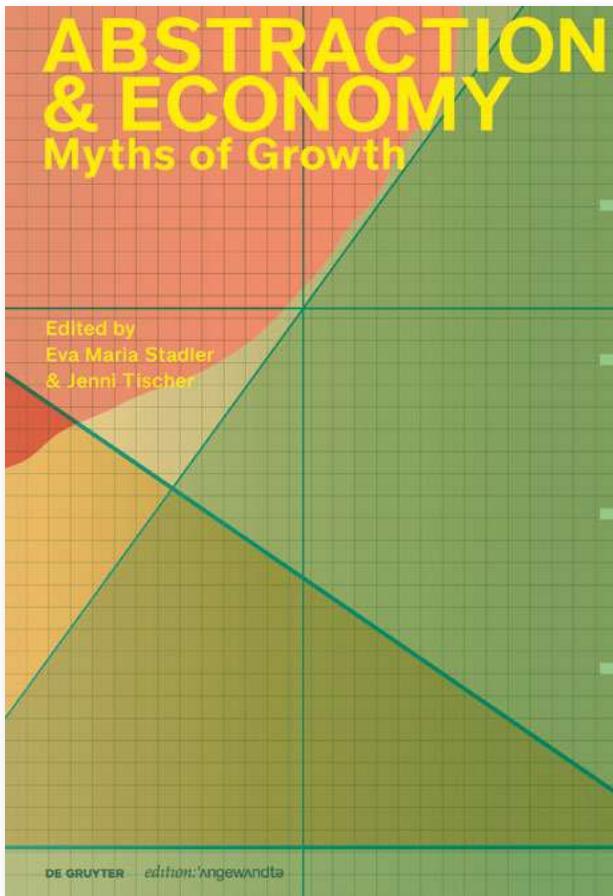
To mark the return of parliamentary business to the renovated Austrian parliament building, this book documents an artistic and photographic examination of parliamentary processes, and of parliament as a stage and a core institution of the democratic system.

Sensitive buildings such as the parliament must be tested for functionality and security after reconstruction or renovation. Employees of the Parliamentary Administration, the ministries, and others tested the various processes according to a script. In this cooperative project, students from the University of Applied Arts Vienna created

numerous works of art in the building that interrogate and reconsider social orders in a performative manner.

Parlamentsdirektion,
Republic of Austria, Vienna
University of Applied Arts Vienna,
Pascal Petignat,
artist, photographer, Vienna





Eva Maria Stadler, Jenni Tischer (Eds.)

Abstraction & Economy

Myths of Growth

Edition Angewandte

Pages **272**
Ills. **96 b/w, 32 color**
Format **23.5 x 16.0 cm**

SC	978-3-11-136634-0	En	€ 45.00 \$ 49.99 £ 41.00
E-Book	978-3-11-137134-4	En	€ 45.00 \$ 49.99 £ 41.00

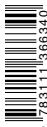
ENGLISH
APRIL 2024
DE GRUYTER

The visual arts in a socio-economic context

Reflecting on the relationship between abstraction and economics from capitalist-critical, decolonial, ecological, and queer-feminist perspectives

Contributions by Brenna Bhandar, Christina von Braun, Sabeth Buchmann, Nikita Dhawan, Sven Lütticken, R. H. Quaytman, Marina Vishmidt, and others

22

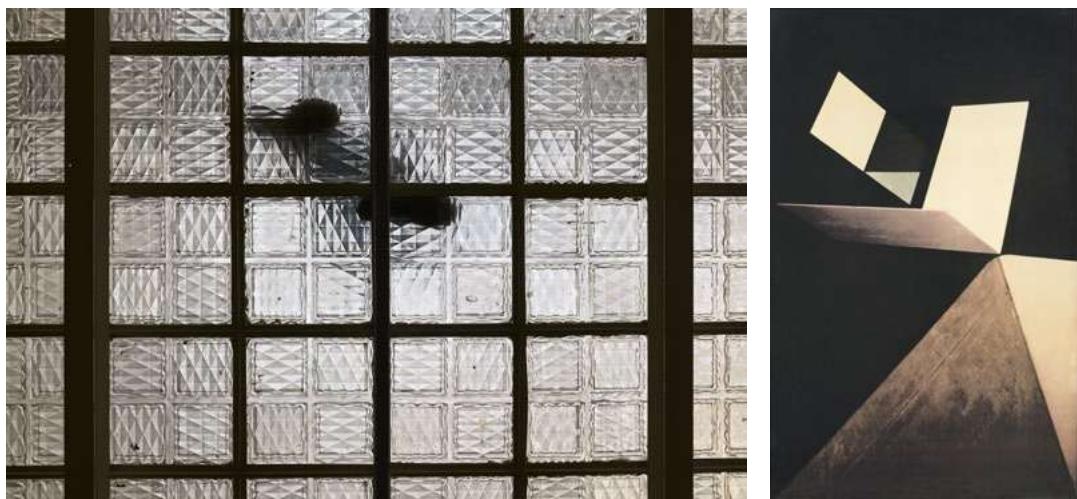


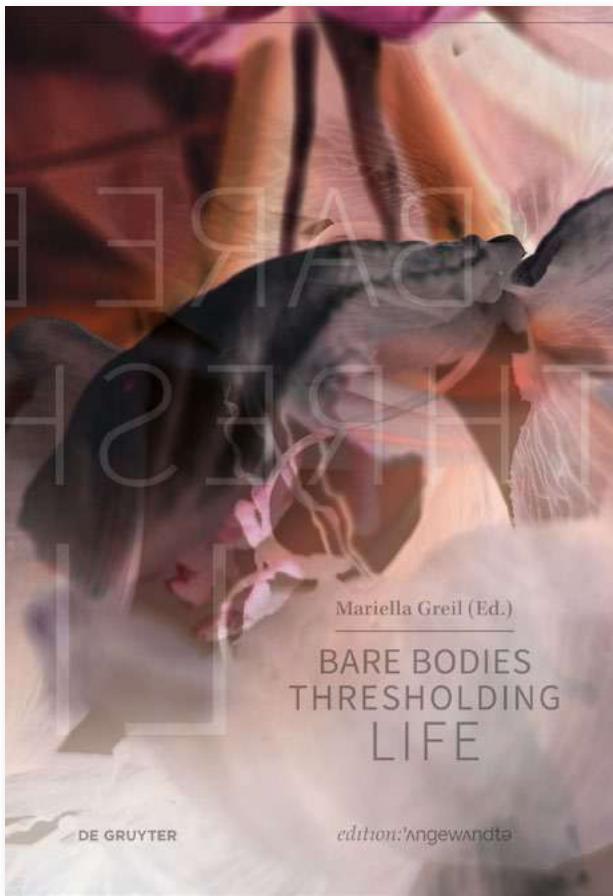
This anthology explores the tension between abstraction and economics from the perspectives of art, art theory, art history, as well as law, sociology, philosophy, and economics. It poses questions about the current challenges of a global capitalist economy with claims to expansive growth in relation to aesthetics, technology, and democracy.

The relationship between abstraction and economics is discussed in a series of theoretical and artistic contributions. The main focus is on the role of art in mediating between the concrete and the abstract, on formalist approaches to art theory, and on the social and economic cues that help us trace the aesthetic regime of capitalism. Ultimately, this book asks, "how

can artistic-aesthetic practices counteract the regime of accumulation and abstraction?"

Eva Maria Stadler,
professor, Vice Rector,
University of Applied Arts Vienna
Jenni Tischer,
artist and teacher,
University of Applied Arts Vienna





Mariella Greil (Ed.)

Bare Bodies – Thresholding Life

Edition Angewandte

Pages **208**

Ills. **50 color**

Format **24.0 x 16.5 cm**

SC 978-3-11-134137-8 En € 42.00

\$ 46.99

£ 38.50

E-Book 978-3-11-134144-6 En € 42.00

\$ 46.99

£ 38.50

ENGLISH

DECEMBER 2023

DE GRUYTER

Following on from the publication Being in Contact: Encountering a Bare Body (2021)

A multilayered book with a transparent dust jacket, recycled and transparent paper, inserts, and open thread stitching

With contributions by Fiona Bannon, Ashon Crawley, Gurur Ertem, Rebecca Hilton, Pavlos Kountouriotis, and others

23



This anthology is dedicated to the theme of bodies—in transition, on thresholds, and at the edges of life. They are discussed in terms of their artistic, political, and existential dimensions. The focus of this artistic-philosophical consideration of the intersection of performance practices and life practices is on processes of emergence, survival, and decay.

tracing the emergence of bio- and necropolitics.

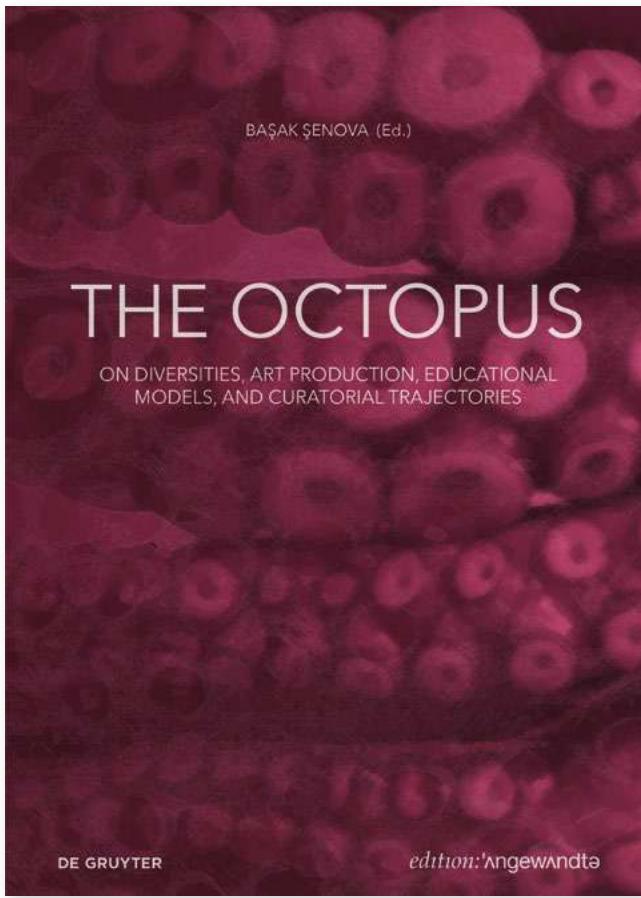
The book looks at performative (life) cycles and their temporal dimension, emphasizing the moment of dwelling at a threshold or transition, thus spinning a relational textual web. Mariella Greil brings together contributions from the fields of performance, activ-

ism, psychoanalysis, and contemporary dance, connecting content and form in a unique way.

Mariella Greil,

artist, researcher, writer, focusing on contemporary performance, choreography, somatic practices; based in Vienna





Başak Şenova (Ed.)

The Octopus

On Diversities, Art Production,
Educational Models, and Curatorial Trajectories

Edition Angewandte

Pages **256**
Ills. **110 color**
Format **26.0 x 18.0 cm**

SC	978-3-11-136534-3 En	€ 42.00 \$ 46.99 £ 38.50
E-Book	978-3-11-136554-1 En	€ 42.00 \$ 46.99 £ 38.50

ENGLISH

MARCH 2024
DE GRUYTER

*Artistic research and collaboration
between academies, art institutions, students,
and experts*

*Curatorial forms of presentation, research
and documentation, progressive educational
methodology*

*Contributions by Ruth
Anderwald / Leonhard Grond, Jonatan
Habib Engqvist, Maria Lantz, Barbara Putz-
Plecko, Johan Thom, and others*

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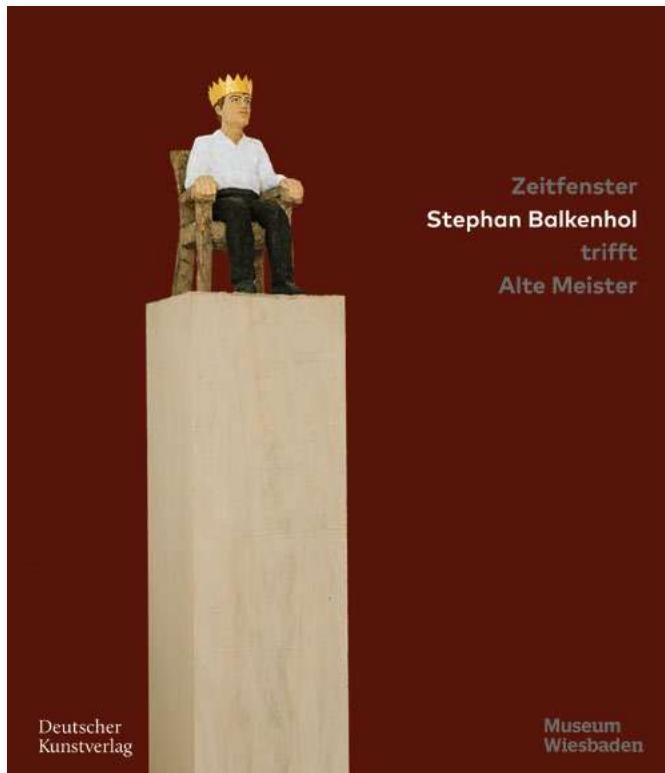


This book presents the results of the Octopus Programme, an innovative fellowship in the field of artistic research. This international network of eleven institutions included participants from Europe, the Mediterranean, and Africa, and generated numerous events, workshops, and exhibitions. By promoting international collabo-

ration, new critical perspectives were developed to investigate the diversity of artistic research and practice in different contexts—academic as well as nonacademic—inside and outside institutions, or in relation to resources. This brings into focus not only different curatorial models, but also different modes of knowledge production.

Başak Şenova,
designer and curator, led the Octopus Programme, senior postdoctoral researcher at the University of Applied Arts Vienna





Peter Forster im Auftrag des Museums
Wiesbaden (Eds.)

Zeitfenster. Stephan Balkenhol trifft Alte Meister

Pages 120
Ills. 60 color
Format 28.0 x 24.0 cm

HC 978-3-422-80209-4 Ger ca. € 36.00
ca. \$ 39.99
ca. £ 31.50

GERMAN
MARCH 2024
DEUTSCHER KUNSTVERLAG

*Balkenhol's sculptures in dialogue with
works by the Old Masters*

25

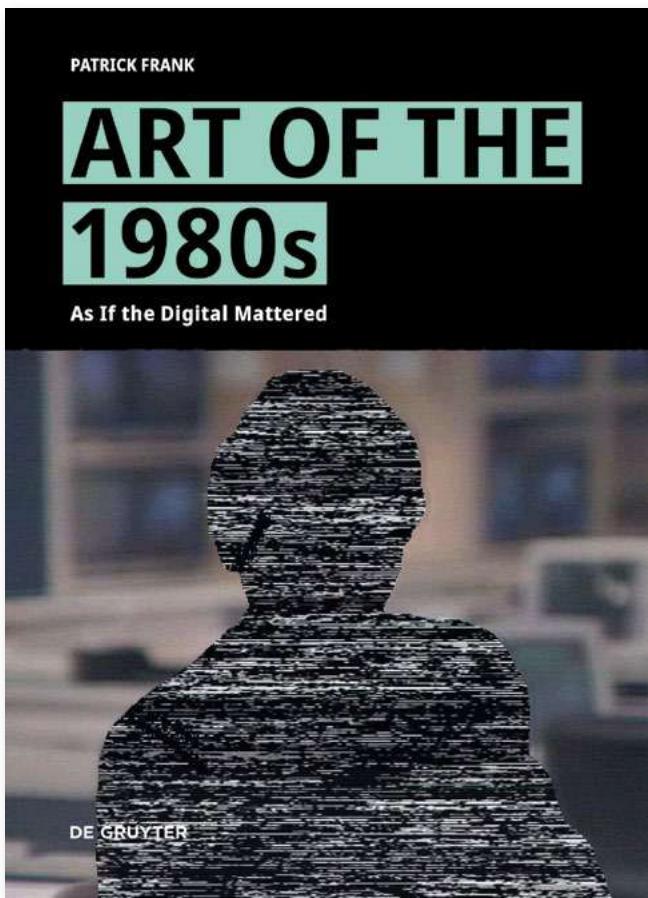


Internationally renowned as a sculptor, here Stephan Balkenhol opens a unique window in time for us. Some of the "art family" he has created gather for a museum visit to pay tribute to the collection of Old Masters at Museum Wiesbaden. Like any important family occasion, the closest circle and the extended group – including some

pet animals – meet across the generations for their visit, exchanging views on what they see. The result is an informal dialogue between contemporary art and its predecessors. The artist's book allows us to participate in this dialogue, and includes large-format illustrations as well as an interview with Stephan Balkenhol.

Peter Forster,
Curator Collections 12th to 19th century, Curator Art Nouveau Collection F. W. Neess, Head of Provenance Research





Patrick Frank
Art of the 1980s

As If the Digital Mattered

Pages 168
Ills. 24 b/w, 9 color
Format 24.0 x 17.0 cm

HC	978-3-11-138463-4 En	€ 89.00 \$ 97.99 £ 81.00
E-Book	978-3-11-138469-6 En	€ 89.00 \$ 97.99 £ 81.00

ENGLISH
JUNE 2024
DE GRUYTER

A revisionist account of art of the 1980s

Analyzes the work of Joseph Nechvatal, Lynn Hershman Leeson, Nancy Burson, George Legrady and Gretchen Bender who worked in a critical postmodern vein

26



Who are the important artists of the 1980s? This book urges a new look at that question in light of the digital direction of our culture since then. Specifically, five artists used advanced technology during that decade in ways that foreshadow many of today's concerns. Joseph Nechvatal created expressive digital images, and then infected them with computer viruses.

Lynn Hershman Leeson created the first interactive work for videodisk, creating a bridge between art and gaming. Nancy Burson foresaw multicultural America when she digitally blended photographs of diverse persons. George Legrady was among the first artists to digitally manipulate news images and offer the results as art. Gretchen Bender's use of digital

imagery in her work has never been adequately discussed. If the digital matters, then these artists should also matter.

Patrick Frank,
art historian, Los Angeles, USA





The "Glass Flower" in the former Palast der Republik in Berlin is probably the best-known work of glass art from Magdeburg. The artists' association "Glasgestaltung (Glass design) Magdeburg", which was active after the end of the Second World War until 2000, was involved in prominent building projects throughout the GDR with art in architecture. The closure

of the workshops marked the end of a phase in which artistic glass design in Magdeburg had a supra-regional significance.

The city of Magdeburg has been researching and publishing its architectural-historical inventory and holdings of architecture-related art for decades. This publication traces the history and significance of stained glass, with

Landeshauptstadt Magdeburg (Ed.),
Cornelia Heller, Doreen Pöschl,
Sabine Ullrich, Holger Brülls

Malerei mit Licht und Glas

Baugebundene Glaskunst in und aus Magdeburg

Pages 400
Ills. 260 color
Format 28.0 x 22.0 cm

HC 978-3-422-80191-2 Ger ca. € 54.00
ca. \$ 59.99
ca. £ 47.00

GERMAN
MARCH 2024
DEUTSCHER KUNSTVERLAG

Major overview of glass art-in-architecture featuring modern works from the GDR until today



a special focus on the state capital, introduces important glass artists and glass workshops, and offers a fresh view of fascinating, colourful works. The outcome is a reference work focused on stained glass and the history of art in Magdeburg, which will be a valuable aid not only to the field of monument preservation.

Sabine Ullrich,

art historian, author, curator, architectural historian, Head of the Art Collections of the Kulturhistorisches Museum Magdeburg

Cornelia Heller,

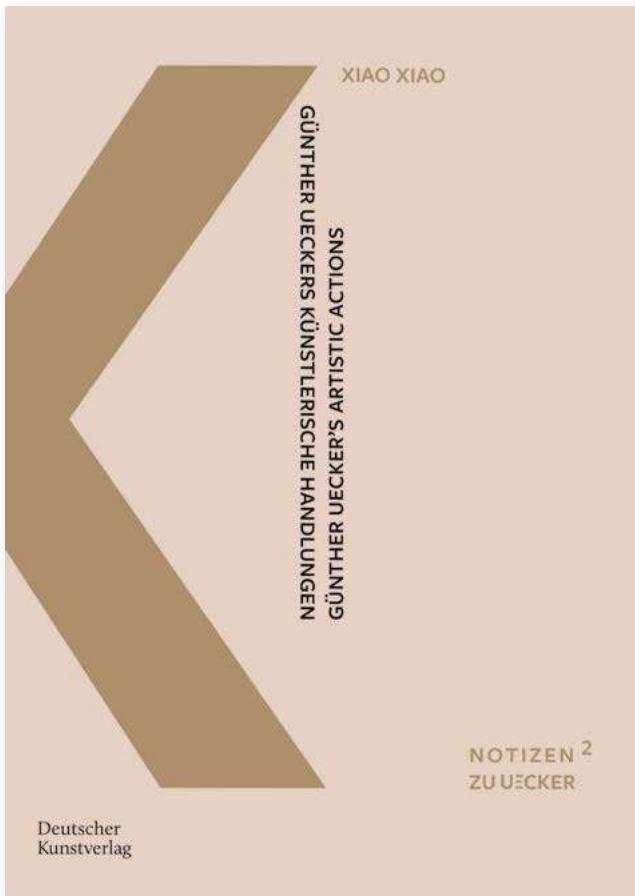
journalist, author, publicist with a focus on architecture, urban development, building culture, Berlin and Magdeburg

Doreen Pöschl,

art historian, Zentrale Kustodie of the Universität Halle

Holger Brülls

art historian, conservator at the Landesamt für Denkmalpflege und Archäologie Sachsen-Anhalt



Katharina Neuburger (Ed.),
Xiao Xiao

Günther Ueckers küstlerische Handlungen

Eine interkulturelle Untersuchung anhand der
daoistischen Begriffe *wuwei*, *ganying* und *ziran*

Notizen zu Uecker 2

Pages 94
Ills. 23 b/w
Format 21.0 x 14.8 cm

SC 978-3-422-80133-2 En/Ger € 28.00
\$ 30.99
£ 24.50

ENGLISH/GERMAN
OCTOBER 2023
DEUTSCHER KUNSTVERLAG

*Günther Uecker and his work in a
new perspective*

*Important contribution to contemporary
art theory*

Bilingual German-English

28



The series Notizen zu Uecker (Notes on Uecker) makes the research results of the Günther Uecker Institute's fellows accessible to the public. The emphasis of the sponsored projects is on a lively examination of Günther Uecker's work. In volume 2, the art scholar Xiao Xiao devotes herself to spiritual concepts from the East Asian region. The focus of her analysis is on

the intriguing proximity of philosophical notions of 'action' in the Chinese Daoist tradition and Uecker's artistic practice. Xiao Xiao shows how the notions of *wuwei* ['non-intervention'], *ganying* [correlative resonance], and *ziran* [from-self-so] make determinable movements of thought that are deeply inscribed in Uecker's artistic creative processes.

Xiao Xiao,
is an art scholar and received her PhD in 2022 on the philosophy and arts of East Asia in the work of Günther Uecker





9 783422 802001

Abstract paintings along with their often ambiguous visual language are not only difficult to grasp for viewers, but also for art historians to interpret. This is because an abstract work requires a more intensive examination than for example figurative representations. Nevertheless, artists have dealt with events of contemporary history or personal experiences

in abstract paintings. These include K. O. Götz, Michael Morgner, Georg Karl Pfahler, Gerhard Richter, K. R. H. Sonderborg, Dieter Tucholke and Günther Uecker. Selected works by these artists show how the relationship between abstraction and reality was defined after 1945. Also, how specific functions have developed to represent contemporary historical events.

Anne-Kathrin Hinz
Zeugnis. Zweifel. Zeichen

Zeitgeschichte in der abstrakten Malerei in Deutschland nach 1945

Schriften der Forschungsstelle
Informelle Kunst 2

Pages 512
Ills. 85 color
Format 24.0 x 17.0 cm

SC	978-3-422-80200-1 Ger	€ 59.00 \$ 64.99 £ 51.50
E-Book	978-3-422-80201-8 Ger	€ 59.00 \$ 64.99 £ 51.50

GERMAN
JUNE 2024
DEUTSCHER KUNSTVERLAG

Contemporary history in abstract painting after 1945

Analyzes works by K. O. Götz, Michael Morgner, Georg Karl Pfahler, Gerhard Richter, K. R. H. Sonderborg, Dieter Tucholke, Günther Uecker

Publication of the Research Center for Informal Art at the University of Bonn



Autor/Author

MARKUS RATH

Künstler/Artist

FRANCIS BACON

Werk/Work

PORTRAIT, 1962

Museum für Gegenwartskunst Siegen
Schriftenreihe Band 8/Publication Series Volume 8

Markus Rath

Francis Bacon

Portrait, 1962

Schriftenreihe des Museums für
Gegenwartskunst Siegen 8

Pages 130

Ills. 39 color

Format 20.0 x 13.0 cm

SC 978-3-422-80181-3 En/Ger

€ 24.00

\$ 26.99

£ 21.00

ENGLISH/GERMAN
NOVEMBER 2023
DEUTSCHER KUNSTVERLAG

A fascinating study of a key work in Francis Bacon's œuvre

30



Francis Bacon's portrait of his first partner Peter Lacy is somehow simultaneously attractive and repulsive. The monumental portrait dating from 1962 was unknown to the public for a long time. Shortly after it was painted, Italian film director Michelangelo Antonioni acquired the work and it remained in private hands for decades. This is a key work, created at a turning point in

Bacon's oeuvre. Markus Rath embeds the painting into Bacon's visual world for the first time. The English painter reveals a biographically oriented representationalism in the portrait, concentrating his compositional arrangement on the stage-like interior and forcing a contrast between the two-dimensional ground and the colour-saturated figure – these are

pioneering approaches to composition that shaped his late work decisively.

Markus Rath,
junior professor, University of Trier



Francis Bacon, *Portrait, 1962*

DAVID FELDMAN:
Wissen Sie ein Porträt malen, wenn man Vie bewegt, etwas zu sagen über Ihre Gedanke zu dem Modell oder darüber, was das Modell führen könnte? Oder denken Sie nur an dessen äußere Erscheinung?

FRANCIS BACON:

„...was man jemanden malt, hat eine Bedeutung, so dass man weiß, wenn man jemanden malt, dass man natürlich nicht nur der jüdischen Erscheinung aufnehmen will, sondern auch der Art, wie er einen beschreibt. Jede Form hat eben eine Bedeutung.“

D. F.: „Was machen Sie, wenn man macht, hat eine Bedeutung, so dass man weiß,

D. F.: „Was machen Sie, wenn Sie sich dieser Bedeutung bewusst, wenn Sie die Form schaffen?“

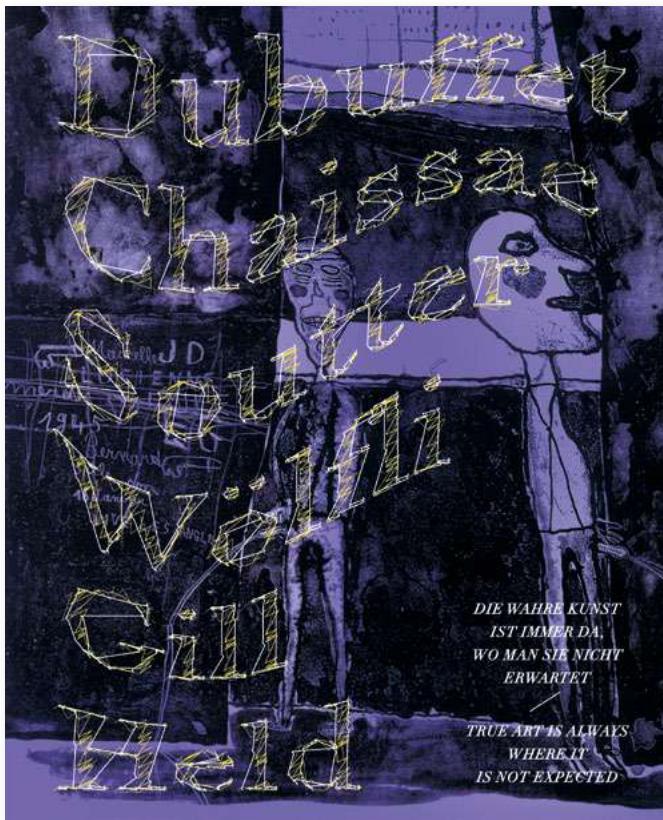
F. B.: „Ja.“

D. F.: „Sie also aggressiv sein könnte, klarlich sein könnte und so weiter?“

F. B.: „Ja.“

Der expressiven Mensch

Inmitten eines ligen Raumes sitzt ein nackter Mann ausgestreckt auf einem grauen Söhl (Abb. 6). Das Polstermöbel ist auf einem runden, leicht nach links gerückten Podest platziert, wodurch sich die intime Situation in eine Präsentation wandelt. Der Körper ist in einer ungewöhnlichen, expressiven Haltung positioniert ohne Ablenkung, in stärkerem Sand und Steinabstand gehalten, ecken und kantig. Es scheint als ob der Körper aus einer anderen Welt stammt, als ob er direkt in ein zum Interview vorbereitetes Fernsehstudio. Durch seine elliptische, nach vorne abfließende Form entwickelt der Raum eine gewisse perspektivische Logik. Ein Schein in die hellere Rückwand hinzuwendendes, ein grauges Kreissegment intensiviert diesen Effekt. Die runde Deckenfläche bildet den Widerpart zum gleichförmigen Podest, das vom linken Bildrand herausschaut wird und dessen Häuserkante in die horizontale Bodentürme übergibt. Während sich



Brigitte Hausmann,
Bezirksamt Steglitz-Zehlendorf von
Berlin (Eds.)

Dubuffet, Chaissac, Souter, Gill, Held, Wölfl

„Die wahre Kunst ist immer da, wo man sie nicht erwartet“ / “True art is where it is not expected”

Pages 112
Ills. 40 color
Format 26.0 x 21.0 cm

HC 978-3-422-80177-6 En/Ger € 32.00
\$ 35.99
£ 28.00

ENGLISH/GERMAN
SEPTEMBER 2023
DEUTSCHER KUNSTVERLAG

Exhibition
Gutshaus Steglitz, Berlin
September 16, 2023 to February 25, 2024

31

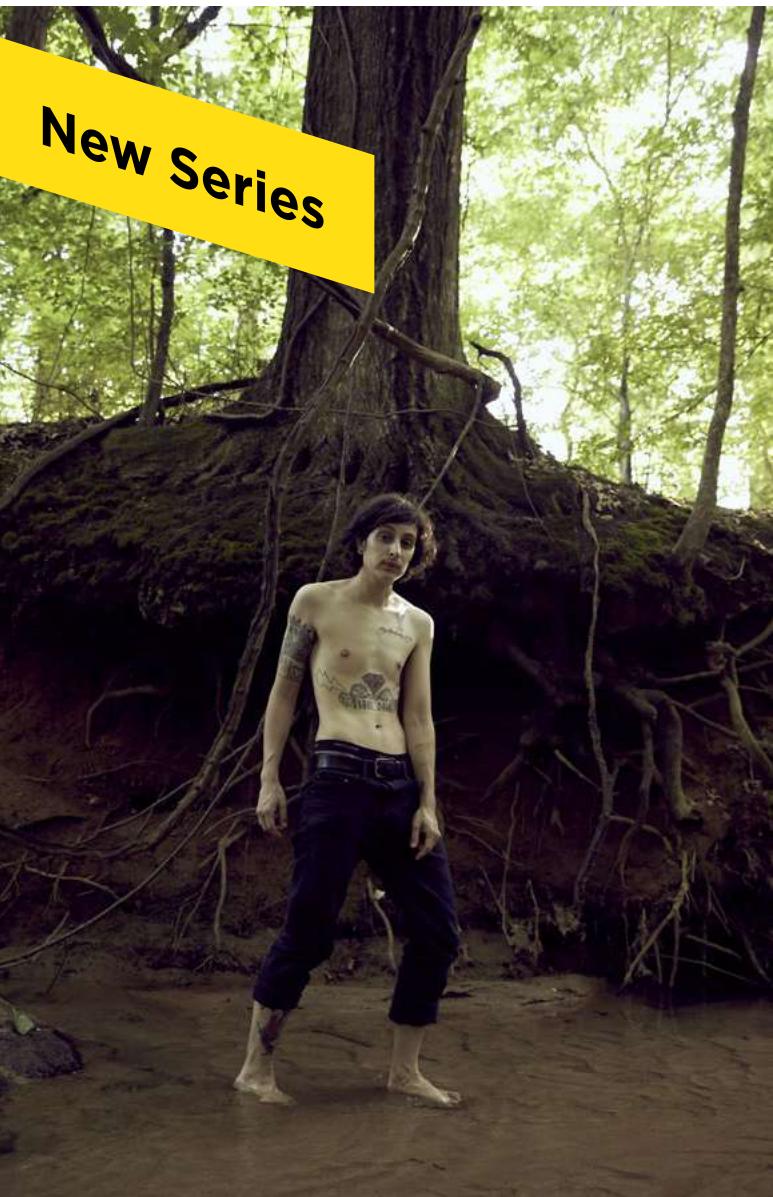


As an artist, and as a theorist and collector of Art brut, Jean Dubuffet changed the concept of art in the 20th century. He provided a definition of Art brut in 1949: "we understand it as works executed by people untouched by artistic culture [...]." These included Gaston Chaissac, Louis Soutter, Adolf Wölfl, Madge Gill and Margarethe Held. The self-taught artists and social

outsiders gave him inspiration on his own path in art; they released the delight in experimentation so characteristic of Dubuffet's work, along with anti-cultural and anti-aesthetic ideas. The book presents a selection of works from the extensive holdings of the Klewan Collection.

With contributions by
Brigitte Hausmann





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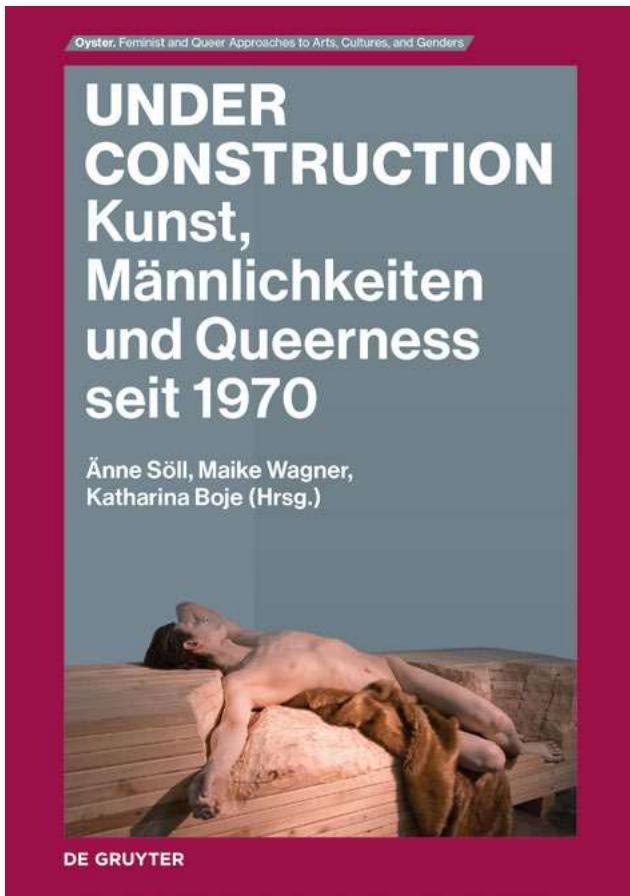


Oyster. Feminist and Queer Approaches to Arts, Cultures, and Genders

Hongwei Bao, Susanne Huber,
Änne Söll (Eds.)

This book series aims at providing a platform for original and innovative scholarly research on questions of gender and sexuality in the fields of diversified arts and globalized cultures. The contributors approach their subjects within frameworks of feminist and queer thought, theories, and practice. At the same time, the research monographs and edited collections create a forum where complex disciplinary histories and methodologies entangled with powerful epistemologies can be addressed. As part of a broader critical discourse, the series explores the role of art in articulating queer and feminist politics globally in both historical and contemporary contexts and across genres, media, and audiences. Drawing inspiration from the gender fluid oyster, this book series hopes to foster new perspectives of a transnational, decolonizing, intersectional, transversal and fantastic world of arts, cultures and genders.





This publication is dedicated to the changes in masculinity/ies that artists have been addressing since the 1970s and are currently working on more than ever. Contributions from art and other cultural studies illuminate the diverse artistic processes by which the idea of masculinity as a seemingly universal, irrefutable constant is being successively replaced by the assumption of a plurality of masculinities.

The volume comprises four sections: Postphallic Masculinity, Queering Masculinities, Optimised Masculinity/ies and Vulnerability. Based on the premise that male bodies do not have an intrinsic essence but are socially constructed and thus transformable, visions of future masculinity(ies) are discussed and concretised.

Änne Söll, Maike Wagner,
Katharina Boje (Eds.)
Under Construction
Kunst, Männlichkeiten und Queerness seit 1970

Oyster 1

Pages 232
Ills. 43 b/w
Format 24.0 x 17.0 cm

SC	978-3-11-099109-3 En/Ger	€ 59.00 \$ 64.99 £ 54.00
E-Book	978-3-11-134732-5 En/Ger	€ 59.00 \$ 64.99 £ 54.00

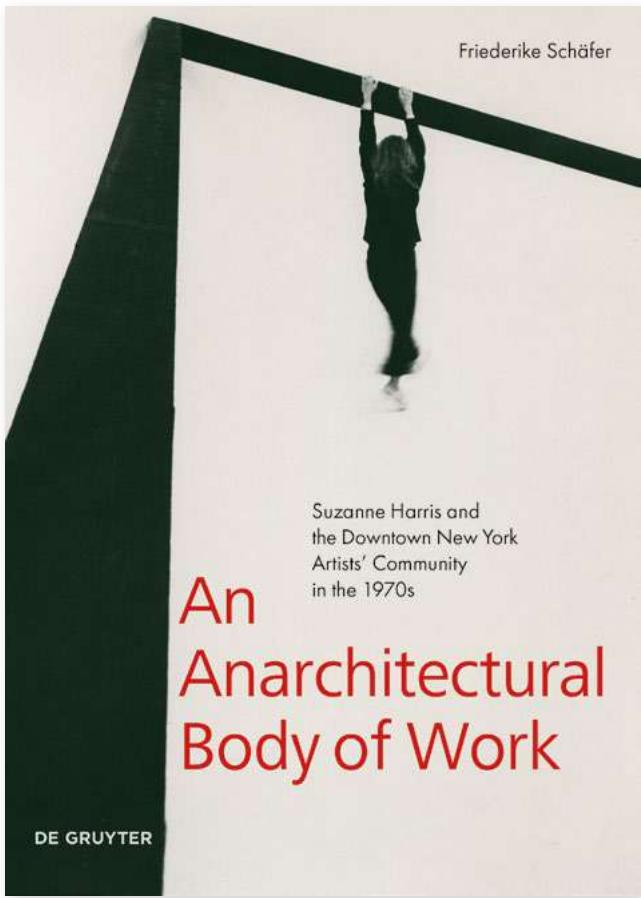
ENGLISH/GERMAN
FEBRUARY 2024
DE GRUYTER

First volume in the new series "Oyster. Feminist and Queer Approaches to Arts, Cultures, and Genders"

What defines masculinity today?

Changing masculinity/ies in art since the 1970s





Friederike Schäfer

An Anarchitectural Body of Work

Suzanne Harris and
the Downtown New York
Artists' Community
in the 1970s

DE GRUYTER

**Friederike Schäfer
An Anarchitectural Body
of Work**

Suzanne Harris and the Downtown New York
Artists' Community in the 1970s

Pages **384**
Ills. **135 b/w and color**
Format **24.0 x 17.0 cm**

SC 978-3-11-073868-1 En **€ 69.00**
\$ 75.99
£ 63.00

ENGLISH
DECEMBER 2023
DE GRUYTER

Rediscovery of a forgotten female artist

New insights into the New York art scene

*Awarded with the Terra Foundation for
American Art International Publication
Grant by the College Art Association (CAA)*

34



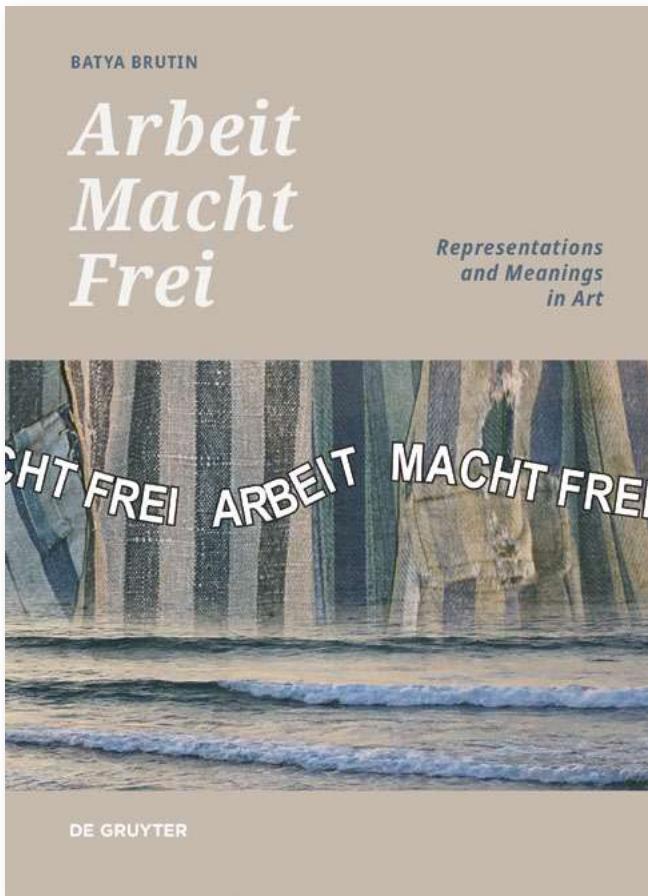
The artist, dancer and educator Suzanne Harris (1940–79) was a protagonist of the downtown New York City artists' community in the 1970s. With her boundary-transgressing practice, she played a decisive part in avant-garde projects, such as the An-architecture group, 112 Greene Street, FOOD, and the Natural History of the American Dancer. Harris furthermore

participated in the Heresies editorial collective. Nevertheless, her own oeuvre fell into abeyance.

Friederike Schäfer reconstructs Harris's dispersed, postminimalist body of work, which broke the mold of art categories, art practices, art spaces, and the common notion of space. The author draws on post-Marxist feminist theory to trace how Harris transcended both sculpture and dance to create site-specific, ephemeral installations.

Friederike Schäfer,
Freie Universität Berlin





The origin of the phrase "Arbeit Macht Frei" is in the name of a novel from 1873 written by German philologist and novelist Lorenz Diefenbach (1806-1883). The Weimar Republic's government and the Nazi regime adopted this phrase. The Nazis placed it on several camps' gateways as misdirection, with contempt and irony, to instill false hopes in the prisoners' minds and prevent resistance and insurrection.

This book focuses on the various representations, meanings, and interpretations of "Arbeit Macht Frei" in artworks. Among the artists are Holocaust survivors, second-generation descendants of Holocaust survivors, and others. They have used the inscription as a motif from a personal or general point of view to convey political statements and messages, or to present values, morals, or universal perceptions.

Batya Brutin
"Arbeit Macht Frei"
 Representations and Meanings in Art

Pages **144**
 Ills. **77 color**
 Format **24.0 × 17.0 cm**

HC	978-3-11-115311-7 En	€ 119.00 \$ 130.99 £ 108.50
E-Book	978-3-11-117582-9 En	€ 119.00 \$ 130.99 £ 108.50

ENGLISH
 MARCH 2024
 DE GRUYTER

Holocaust remembrance and commemoration

9 78311 0789058



Tessa Scheller
Die niederländische Restitutionskommission
Eine Vermessung der Spruchpraxis am Maßstab der Washingtoner Prinzipien

Schriftenreihe der Forschungsstelle Provenienzforschung, Kunst- und Kulturgutschutzrecht 3
Pages 344
Format 24.0 x 17.0 cm
SC 978-3-11-078905-8 Ger
E-Book 978-3-11-078909-6 Ger
€ 99.00 / \$ 97.99 / £ 81.00

GERMAN
JUNE 2024, DE GRUYTER

First complete systematization of Netherlands restitution practice - including the 2021 reform

Decision criteria for future restitution cases

Over the past 20 years, the Restitution Commission in the Netherlands has had a decisive influence on international restitution practice relating to Nazi-confiscated cultural property. In 2021, its procedural regulations and substantive legal basis for decision-making were reorganized extensively following the recommendations of the so-called Kohnstamm Commission. This publication is the first to systematize all previously published recommendations and binding decisions of the Netherlands Restitution Commission in the light of this new framework, classifying them according to a schematic evaluation.

The abstract decision-making processes and emergent criteria are then examined to determine whether they meet the requirements of a just and fair solution in the spirit of the Washington Principles.

Tessa Scheller,
research project "Restatement of Restitution Rules for Nazi-Confiscated Art", University of Bonn

9 78311 0791235



Johannes von Lintig
Ausgleichsleistungen für Kulturgüterverluste während der Zeit des Nationalsozialismus in Frankreich

Schriftenreihe der Forschungsstelle Provenienzforschung, Kunst- und Kulturgutschutzrecht 4
Pages 520
Format 24.0 x 17.0 cm
SC 978-3-11-079123-5 Ger
E-Book 978-3-11-079141-9 Ger
€ 109.00 / \$ 119.99 / £ 99.50

GERMAN
MARCH 2024, DE GRUYTER

First presentation systemizing French restitution practice

The implementation of the Washington Principles in France

Introduction of the new French Restitution Act of 2023

In 1998, France was one of the 44 signatory states of the Washington Declaration. This study examines to what extent the Republic has fulfilled its obligations under this declaration by evaluating the extensive case practice. In contrast to other states, France has several legal instruments and procedures for the restitution of Nazi looted art: in addition to laws from the immediate post-war period that are still in force today, further regulations were created after 1998 – most recently the Restitution Act in 2023. The study presents these legal instruments in a systematic manner and analyzes them

from a comparative law perspective. In doing so, it also provides important points of reference for the restitution debate in Germany and other countries.

Johannes von Lintig,
research project "Restatement of Restitution Rules for Nazi-Confiscated Art", University of Bonn



Hannah Lehmann

Die schweizerische Restitutionspraxis im Lichte der Washingtoner Prinzipien

Schriftenreihe der Forschungsstelle Provenienzforschung, Kunst- und Kulturgutschutzrecht 6

Pages 248
Format 24.0 x 17.0 cm

SC 978-3-11-138201-2 Ger
E-Book 978-3-11-138278-4 Ger
€ 89.00 / \$ 97.99 / £ 81.00

GERMAN

APRIL 2024, DE GRUYTER

First systematic presentation of Swiss restitution practice

Implementation of the Washington Principles in Switzerland

intense discussion. This work provides a first systematic inventory of Switzerland's restitution practices and derives a coherent system from the findings.

Hannah Lehmann,
research project „Restatement of Restitution Rules for Nazi-Confiscated Art“, University of Bonn

Switzerland, one of the signatory states of the 1998 Washington Declaration, has thus far neither established an institution for dealing with Nazi-looted art nor a legal framework for implementing the Washington Principles. Consequently, due to the absence of standardized normative guidelines, an amorphous and countless practice of decision-making has emerged, which has not yet been the subject of in-depth research. Simultaneously, the implementation of the Washington Principles through the establishment of a commission in Switzerland is currently the subject of



Charis Hahne

Wege zur Gerechtigkeit bei "NS-Raubkunst"

Die heutige Restitutionspraxis im Lichte des alliierten Rückerstattungsrechts

Schriftenreihe der Forschungsstelle Provenienzforschung, Kunst- und Kulturgutschutzrecht 7

Pages 384
Format 24.0 x 17.0 cm

SC 978-3-11-078991-1 Ger
E-Book 978-3-11-078995-9 Ger
€ 99.00 / \$ 108.99 / £ 90.00

GERMAN

MAY 2024, DE GRUYTER

First study of Allied Restitution Law and its significance for today's restitution practice

Highly relevant to the German restitution debate

from this comparison to improve the "guidelines", and so makes a significant contribution to the current restitution debate.

Charis Hahne,
research project "Restatement of Restitution Rules for Nazi-Confiscated Art", University of Bonn

25 years after the publication of the "Joint Declaration", in which the Federal Republic of Germany committed itself to the Washington Principles in 1998, this publication takes a look at today's restitution practice for "Nazi looted art". The basic texts as well as numerous decisions, especially the recommendations of the Advisory Commission, are analyzed and systemized to show developments to date. For the first time, the author compares these with their historical predecessors, the Allied Restitution Laws of 1947/49 and jurisprudence in that context. She develops concrete proposals



Antonetta Stephany
Gerecht und fair?
Bausteine eines Verfahrens im Sinne
der Washingtoner Prinzipien

Schriftenreihe der Forschungsstelle
Provenienzforschung, Kunst- und Kulturgut-
schutzrecht 8
Pages 344
Format 24.0 x 17.0 cm

SC 978-3-11-137531-1 Ger
E-Book 978-3-11-137566-3 Ger
€ 99.00 / \$ 108.99 / £ 90.00

GERMAN
APRIL 2024, DE GRUYTER

*First systematic comparison of European restitution
procedures*

*13 functional components of an ideal procedure in the
spirit of the Washington Principles*

In 1998, 42 states signed the Washington Declaration, which calls for "just and equitable solutions" and identifies the need to create "domestic procedures to implement these guidelines". Germany, Austria, the Netherlands, France, and the United Kingdom have established such procedures. This study makes a comprehensive comparison of the five procedures from a functional comparative law perspective and develops 13 concrete components of an ideal procedure from their subsequent contextualisation and evaluation in light of the Washington Principles. These are to be understood as a contribution to public discourse, but also as an offer to practice for the creation of new commissions or the consolidation of those already in existence.

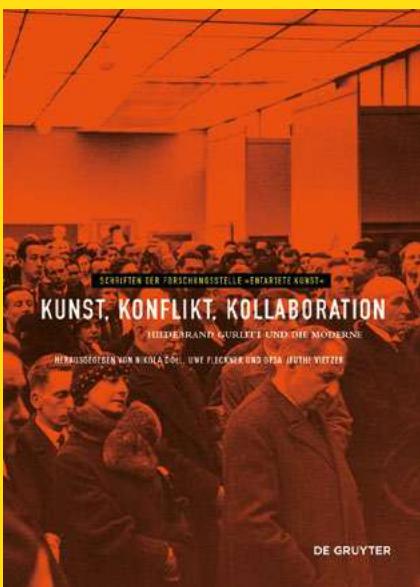
Antonetta Stephany,
research project "Restatement of
Restitution Rules for Nazi-Confiscated
Art", University of Bonn

PROVENANCE RESEARCH



Anne Dewey
Gerecht und fair?
Die Empfehlungspraxis des
österreichischen Kunstrückgabebe-
rats im Lichte der Washingtoner
Prinzipien
2023. 368 pages
24.0 × 17.0 cm
SC
€ 99.00 [D] / \$ 108.99 / £ 90.00
ISBN 978-3-11-078993-5
e-ISBN 978-3-11-078994-2

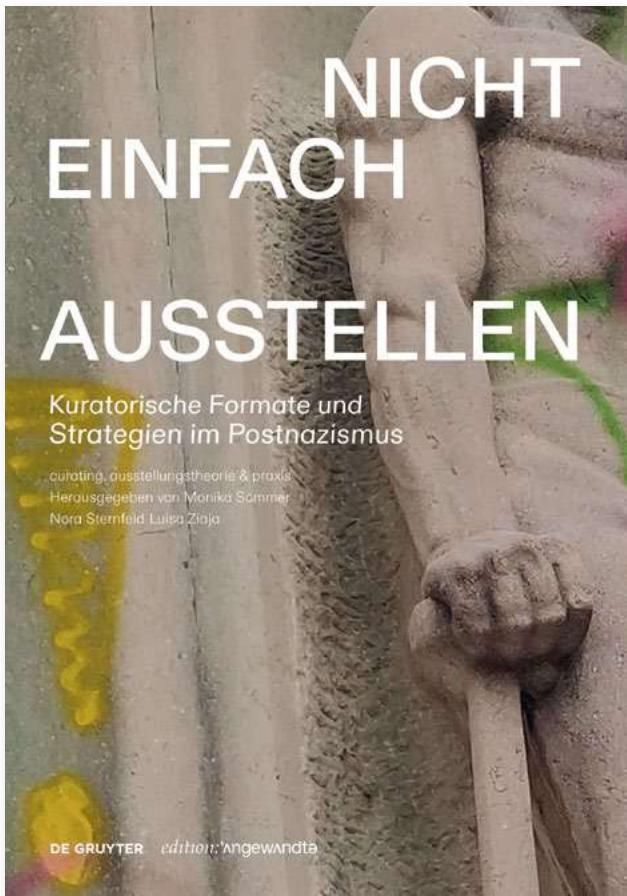
Ulrike Saß, Matthias Weller,
Chrisoph Zuschlag (Eds.)
**Provenienz und Kulturgutschutz
Juristische und kunsthistorische
Perspektiven**
2022. 128 pages
14 b/w and 8 color illustrations
24.0 × 17.0 cm
HC
€ 49.95 [D] / \$ 57.99 / £ 45.50
ISBN 978-3-11-066282-5
e-ISBN 978-3-11-066420-1



Nikola Doll, Uwe Fleckner,
Gesa Jeuthe Vietzen (Eds.)
**Kunst, Konflikt, Kollaboration
Hildebrand Gurlitt und die Moderne**
2022. 554 pages
130 b/w and 70 color illustrations
24.0 × 17.0 cm
HC
€ 54.00 [D] / \$ 62.99 / £ 49.00
ISBN 978-3-11-079974-3



Johan Holten and Kunsthalle
Mannheim (Eds.)
**(Wieder-)Entdecken
Die Kunsthalle Mannheim 1933 bis
1945 und die Folgen**
2020. 120 pages
13 b/w and 55 color illustrations
28.0 × 20.5 cm
HC
€ 19.50 [D] / \$ 22.99 / £ 17.50
ISBN 978-3-422-98427-1



Monika Sommer, Nora Sternfeld,
Luisa Ziaja (Eds.)

Nicht einfach ausstellen

Kuratorische Formate und Strategien
im Postnazismus

Edition Angewandte

Pages 272
Ills. 30 color
Format 21.0 x 14.7 cm

SC 978-3-11-136449-0 Ger € 42.00
\$ 48.99
£ 38.00

GERMAN
JUNE 2024
DE GRUYTER

Practices of dealing with Nazi continuities in relation to monuments, art collections, and institutional structures

7th volume of the lecm series, with texts by international experts from theory and practice and works of art

Contributions by Sophie Goltz, Karin Harrasser, Michaela Melián, Ruth Sonderegger, Julia Voss, and more

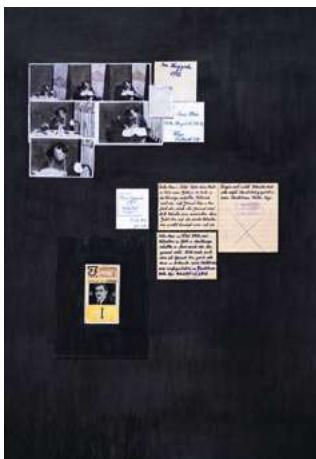
40



How can museums and institutions deal with the continuities of Nazism in the 21st century? This anthology is dedicated to curatorial formats and strategies that address mechanisms of repression and denial of Nazi history. The contributions analyze the normalization of fascist aesthetics and discourses. They position themselves within new debates about the politics of memory, seek ways to confront

histories of violence, and reflect on contexts and projects in museums, universities, and public spaces. What role does memory play in curatorial projects that confront the tendency to ignore or dismiss Austria's Nazi past? Do we deal with the topic in order not to have to deal with it? Or do we confront it in order to confront the continuities in the present?

Monika Sommer,
director House of Austrian History
Nora Sternfeld,
professor HFBK Hamburg
Luisa Ziaja,
chief curator Belvedere, Vienna





When the Vienna School of Applied Arts was elevated to the status of a "Reichshochschule" in 1941, it saw itself as a "special case" in the National Socialist university system. Based on the latest research, this study traces the eventful history of today's University of Applied Arts Vienna under Austria's fascist regime followed by the "Anschluss" with Nazi Germany, and through the postwar years.

This book provides comprehensive insights into the Collection and Archive of the University of Applied Arts Vienna and examines the history of this Viennese art institution, its classes and workshops, and its teachers and students. Questions are raised about political, cultural, and artistic turning points as well as continuities amid the transformation of democratic and fascist structures that shaped the university from 1933 to 1955.

Bernadette Reinhold,
Christina Wieder (Eds.)

„Sonderfall“ Angewandte

Die Universität für angewandte Kunst Wien
im Austrofaschismus, Nationalsozialismus und in
der Nachkriegszeit

Edition Angewandte

Pages 448
Ills. 50 b/w, 100 color
Format 24.0 x 17.0 cm

SC	978-3-11-136632-6 Ger	€ 49.00 \$ 53.99 £ 45.00
E-Book	978-3-11-137149-8 Ger	€ 49.00 \$ 53.99 £ 45.00

GERMAN
JUNE 2024
DE GRUYTER

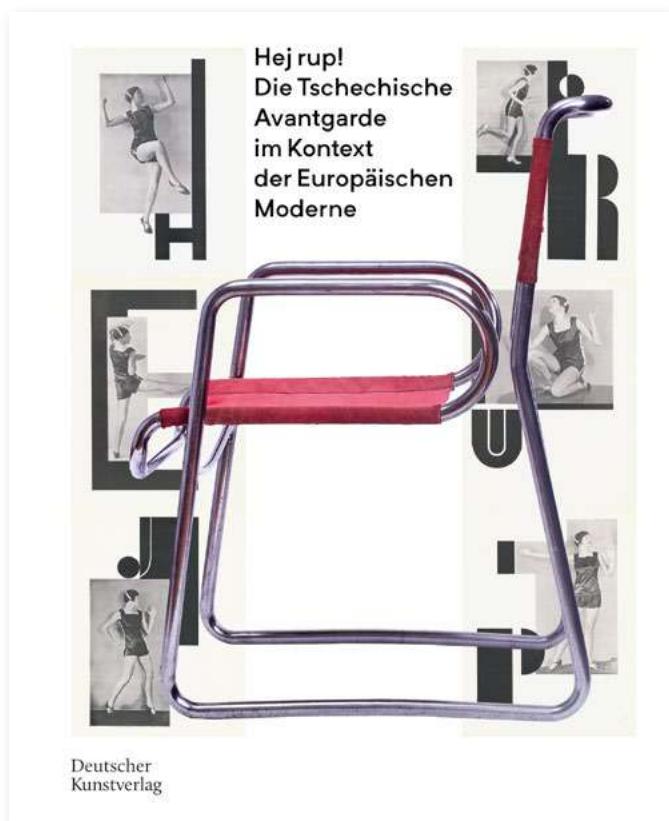
Critical institutional history in a cultural-political context

Research contribution to Viennese Modernism and contemporary Austrian history

With an extensive chronology, biographies of artists, and a lavishly illustrated, annotated catalog section with selected samples (works of art, archival materials, sources)



Bernadette Reinhold,
Collection and Archive,
University of Applied Arts Vienna
Christina Wieder,
Collection and Archive,
University of Applied Arts Vienna



Deutscher
Kunstverlag

42

Exhibition
Bröhan-Museum, Berlin
Oktober 12, 2023 to March 3, 2024



In 1918, Czechoslovakia was established as a new democratic state in Europe. In the subsequent years, artists in almost every field there developed visionary ideas. The Czech avantgarde movement permeated not only fine art but also architecture, literature, poetry, music, theatre and film. This publication for an exhibition in the Bröhan-Museum provides an overview of the most

important trends of Czech modernism. Czechoslovakia's lively art and design history is presented, starting out from Czech cubism and surrealism, through architecture, furniture design and photography. Using exemplary paintings, graphic art, collages, sculptures and photographs, this volume recalls and pays tribute to the Czech creative contribution to European Modernism.

Tobias Hoffmann (Ed.),
Julia Meyer-Brehm

Hej rup! Die Tschechische Avantgarde im Kontext der Europäischen Moderne

Pages **240**
Ills. **150 color**
Format **26.0 x 22.0 cm**

HC 978-3-422-80184-4 Ger **€ 42.00**
\$ 46.99
£ 37.00

GERMAN
OCTOBER 2023
DEUTSCHER KUNSTVERLAG

Compact survey of the Czech avantgarde movement in the first half of the 20th century

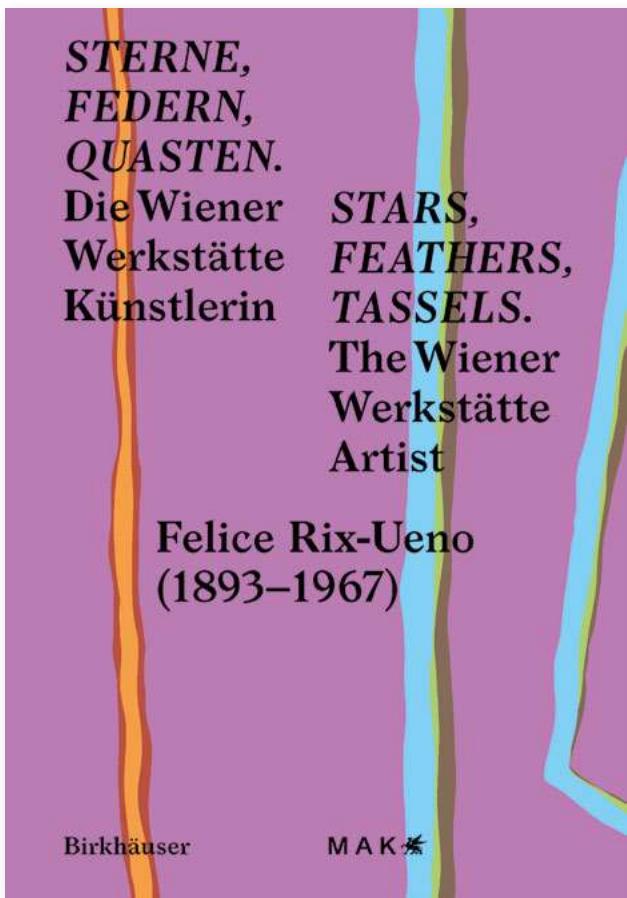
A must-have for fans of cubism, surrealism, photography, architecture, and functionalist design

With contributions by

Tobias Hoffmann, Francois Burkhardt, Thomas Edelmann, Anna Pravdova, Julia Meyer-Brehm, Alena Janatková, Lenka Kerdová







MAK, Lilli Hollein,
Anne-Katrin Rossberg (Eds.)

Sterne, Federn, Quasten / Stars, Feathers, Tassels

Die Wiener-Werkstätte-Künstlerin
Felice Rix-Ueno (1893–1967) /
The Wiener Werkstätte Artist
Felice Rix-Ueno (1893–1967)

Pages **192**
Ills. **65 color**
Format **24.0 × 16.8 cm**

SC 978-3-0356-2840-1 En/Ger **€ 39.00**
\$ 42.99
£ 34.00

ENGLISH/GERMAN
DECEMBER 2023
BIRKHÄUSER

*Important artist of the Wiener Werkstätte
and beyond*

*Fabric patterns, wallpapers, fashion and
home accessories, commercial graphics, and
wall paintings*

44

Exhibition
MAK in Vienna
22 Nov 2023 – 21 Apr 2024



Felice Rix-Ueno studied under Josef Hoffmann, a co-founder of the Wiener Werkstätte (1903–1932). Inspired by the Japanese formal language, she formed her own style, which was expressed in particularly imaginative fabric and wallpaper patterns, fashion and home accessories, and wall paintings. After her marriage to the Japanese architect Isaburo Ueno, she moved to

Japan in 1926. There they created joint works that received much attention, such as the Star Bar in Kyoto, which was shown in the famous exhibition Modern Architecture in New York's MoMa in 1932.

Felice Rix-Ueno, who was already prominently represented in the successful MAK exhibition *Women Artists of the Wiener Werkstätte*, is given a

substantial monographic treatment for the first time outside Japan with this catalog.

Lilli Hollein, Anne-Katrin Rossberg
MAK – Museum of Applied Arts,
Vienna



Wissenszirkulation zwischen Kunst und Design

Akteure · Objekte · Bedeutungen



Deutscher
Kunstverlag



This publication examines the transmission of knowledge between art and design, focusing on the reciprocal exchange of knowledge between artistic and non-artistic objects. It starts from the assumption that knowledge may circulate in different forms. Knowledge is transmitted between people as well as between non-human carriers. The

focus is on exemplary levels at which knowledge circulates: those of actors (artists and designers), objects (art and design objects) and meanings. Consequently, knowledge is not understood as a simple truth, but as a historical phenomenon dependent on times, places and people.

Susanne König

Wissenszirkulation zwischen Kunst und Design

Akteure - Objekte - Bedeutungen

Pages 432
Ills. 120 color
Format 24.0 x 17.0 cm

SC 978-3-422-80207-0 Ger

€ 76.00
\$ 83.99
£ 66.50

GERMAN
JUNE 2024
DEUTSCHER KUNSTVERLAG

Focus on everyday and technical objects

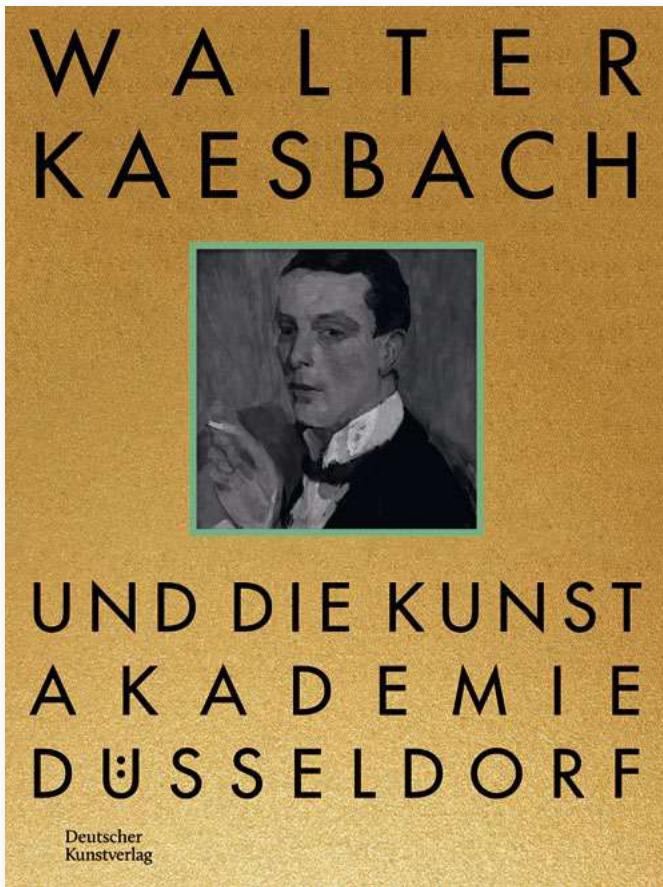
Thematizes relational aesthetics and ambient art

45

Susanne König,

professor of art history. She studied art history and philosophy, as well as cultural and media management





Vanessa Sondermann (Ed.)
**Walter Kaesbach
 und die Kunstakademie
 Düsseldorf**

Pages 324
 Ills. numerous ills. in color
 Format 28.0 x 15.0 cm

HC 978-3-422-80203-2 Ger € 44.00
 \$ 48.99
 £ 38.50

GERMAN
 APRIL 2024
 DEUTSCHER KUNSTVERLAG

New insights into the history of modernism in Germany

Publication of previously unknown documents, letters and photographs from Walter Kaesbach's extensive activity in the Weimar Republic

46



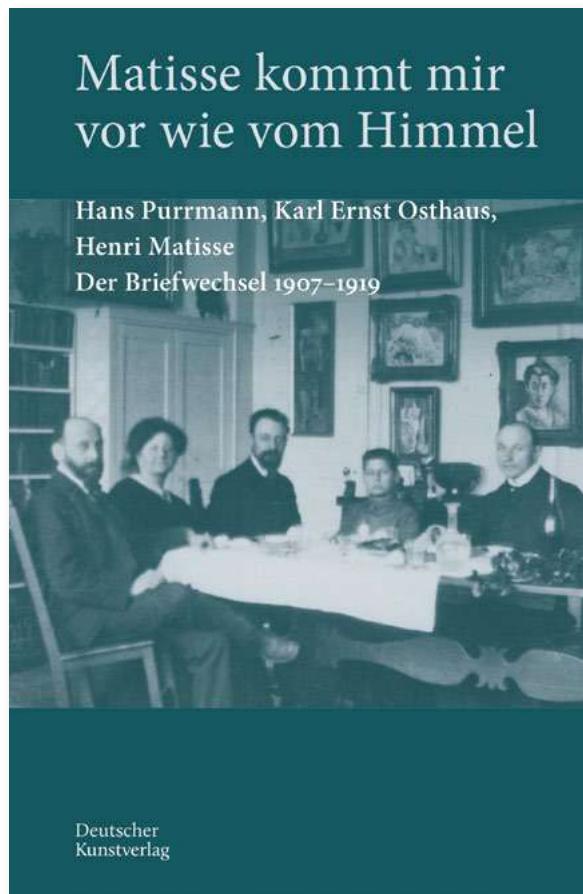
Walter Kaesbach was among the most engaged individuals in German cultural life during the 1920s and 1930s. He was an art historian, museum director, academy director and art collector, and also promoted Expressionism and Modernism. In an exciting dialogue, this publication brings together various contributions and hitherto unknown documents, images and rare historical illustrations relating to Wal-

ter Kaesbach's cultural-political thinking, ideas that are still relevant today. The focus lies on his work as director of the Kunstakademie from 1924 to 1933, marked by the restructuring of the traditional Düsseldorf Academy and the appointments of Heinrich Campendonk, Paul Klee, Ewald Mataré, Oskar Moll and Walter von Wecus, among others.

Vanessa Sondermann,
 Kunstakademie Düsseldorf







Deutscher
Kunstverlag

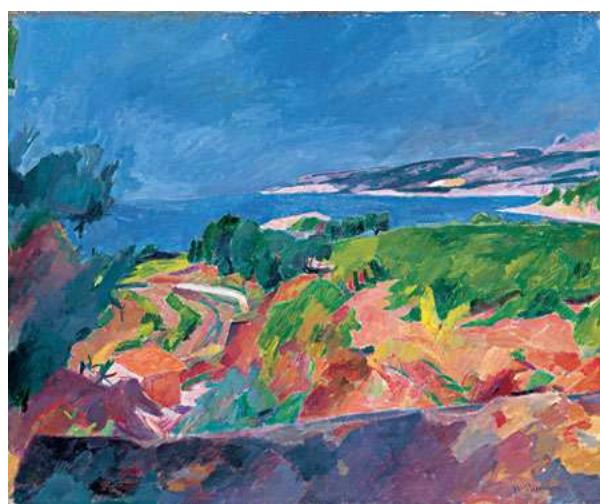


The edition makes accessible for the first time the complete correspondence between the collector and founder of the Folkwang Museum Karl Ernst Osthause and the painters Henri Matisse and Hans Purrmann. The correspondence thus opens up new sources on the early reception history of Matisse's works in Germany, on the genesis of early major works

by the painter, and on the founding of the Académie Matisse. The edition of the widely scattered correspondence offers numerous new insights not only for Matisse research, but also for the study of Hans Purrmann and the founder of the Folkwang Museum. The correspondence is supplemented by a foreword from the Hans Purrmann Archive as well as an introduction by

the editors, an index of persons, and a bibliography.

Rainer Stamm, Gloria Köpnick,
various publications on Osthause and
the Folkwang collection



Rainer Stamm, Gloria Köpnick (Eds.)

Matisse kommt mir vor wie vom Himmel

Hans Purrmann, Karl Ernst Osthause, Henri Matisse.
Der Briefwechsel 1907–1919

Edition Purrmann Briefe Band 7

Pages 112

Ills. 30 color

Format 21.0 x 13.5 cm

SC 978-3-422-80212-4 Ger € 18.00

\$ 19.99

£ 16.00

GERMAN

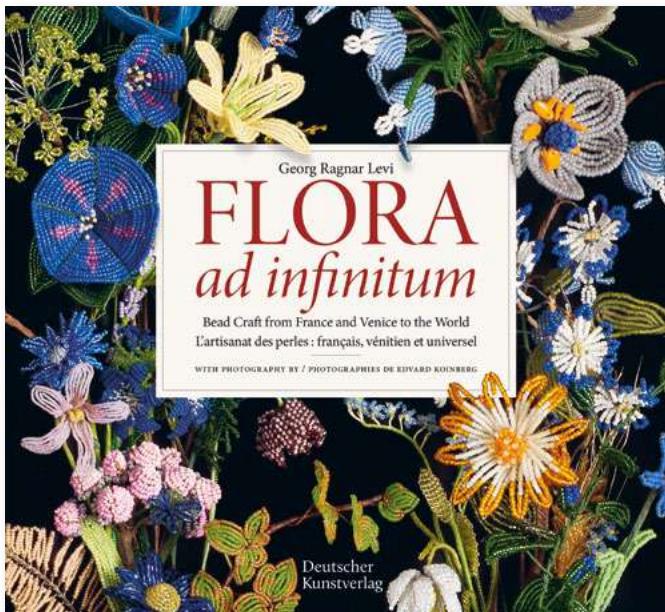
MARCH 2024

DEUTSCHER KUNSTVERLAG

The scientific study of the correspondence offers a variety of new insights into Matisse, Osthause, and Purrmann.

Numerous previously unpublished letters

The volume continues the series of the Purrmann Edition



Georg Ragnar Levi
Flora ad infinitum
 Bead Craft from France and Venice to the World
 L'artisanat des perles : français, vénitien et universel

Pages **216**
 Ills. **186 color**
 Format **22.5 x 24.5 cm**

HC 978-3-422-80151-6 En/Fr **€ 48.00**
 \$ 52.99
 £ 42.00

ENGLISH/FRENCH
 SEPTEMBER 2023
 DEUTSCHER KUNSTVERLAG

Bilingual edition in English and French

Inspiring and knowledgeable insights into a forgotten handicraft

49

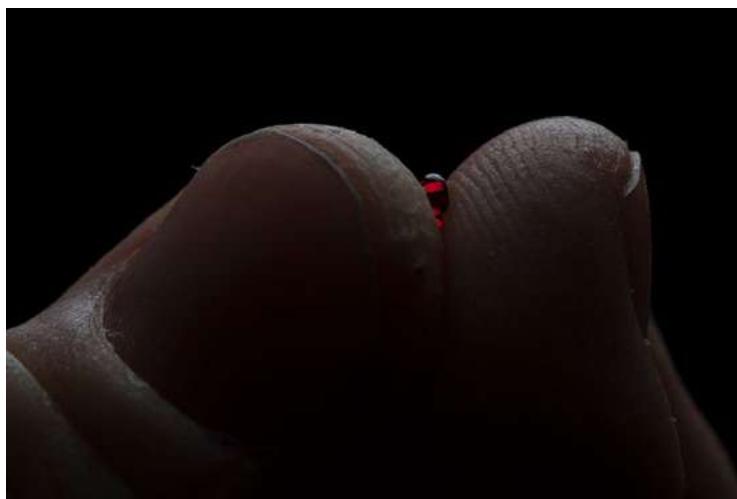


Glimmering glass beads can be threaded onto thin wire and shaped into flowers—a historical handcraft based in Venice and its famous Murano glass. In this lavishly illustrated book, Georg Ragnar Levi tells the fascinating story of how beaded flowers came to be loved and despised—and at one point in history even banned. So-called French beaded flowers were

created in homes, convents, prisons, and workshops, and were used for ornamental and symbolic purposes at baptisms, weddings, and funerals. The author guides us through the history, techniques, materials, and personal stories behind the craft, showing how the demand for wreaths and bouquets in the early 1900s became the bread and butter of many families in Europe

and made the glassworks of Murano and Bohemia prosper.

Georg Ragnar Levi,
 author, science journalist and collector
Edvard Koinberg,
 Images





Johannes Hartau

Faulheit in der Kunst

Studien zu Acedia und Müßiggang vom Mittelalter bis zur Frühen Neuzeit

Pages **496**
Ills. **184 color**
Format **24.0 x 17.0 cm**

HC	978-3-422-80185-1 Ger	€ 98.00 \$ 107.99 £ 85.50
E-Book	978-3-422-80186-8 Ger	€ 98.00 \$ 107.99 £ 85.50

GERMAN
JUNE 2024
DEUTSCHER KUNSTVERLAG

First monographic description of slothfulness, acedia and idleness

Depictions of slothfulness by well-known and unknown artists

Analysis of familiar and unknown literary works on the theme of slothfulness

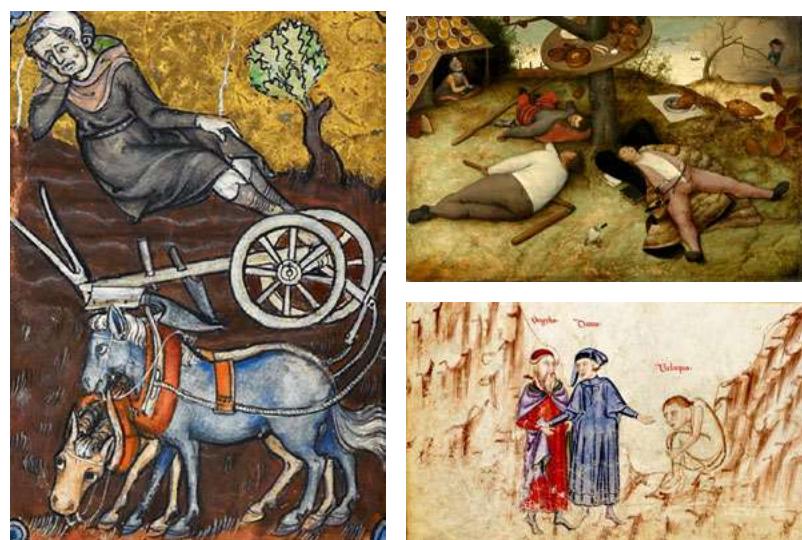
50



The theme of slothfulness was handled during the Middle Ages and the early modern period in drawings, prints, paintings, tapestries and sculptures, most of which are related to the seven deadly sins. They came from the hands of artists such as Dürer, Cranach, Goltzius, Bruegel, etc. and were often illustrations of key texts by Prudentius, Dante, Sebastian Brant

and Christine de Pizan. These have a specific aim, namely to rouse the idle. Slothfulness thus belongs in a socio-historical context, which is elaborated in the textual analysis as well as the interpretation of images. On occasion, the latter add a humorous-ironic note to the literary models and their strictly didactic impetus.

Johannes Hartau,
Zentralinstitut für Kunstgeschichte
Munich, Hamburger Kunsthalle and
University, research on topics relating
to the Middle Ages, early modern
period







Konrad Krčal
Das französische Thesenblatt im 17. Jahrhundert

Drei Studien zur allegorischen Gattungsgenese

Ars et Scientia 27

Pages **344**
 Ills. **54 b/w**
 Format **24.0 × 17.0 cm**

HC	978-3-11-110062-3 Ger	€ 79.00 \$ 86.99 £ 72.00
E-Book	978-3-11-110141-5 Ger	€ 79.00 \$ 86.99 £ 72.00

GERMAN
 JUNE 2024
 DE GRUYTER

Comprehensive interpretations and contextualizations of illustrated French thesis prints of the 17th century

52



This publication is dedicated to 17th-century illustrated French thesis prints from a historical and theoretical perspective. Important artists such as Charles LeBrun, Claude Vignon, and Claude Mellan are among the designers of the elaborate copperplate engravings commissioned for public defense ceremonies. Artistic practices of copying, variation, and reuse of

prints and representation through art are brought into focus in three object studies. These offer comprehensive interpretations of often complex allegories, considering Baroque rhetoric, emblematics, political iconography, intertextuality, and ephemeral practices. The significance of quotation and allegorical polyvalence in Early Modern printmaking and other visual arts

are discussed in a theoretical reflection on artistic genres.

Konrad Krčal,
 art historian, Vienna





Frans Hals inspiriert
Der Mann mit dem Schlapphut

Deutscher
Kunstverlag

HESEN
KASSEL
HERITAGE



The Man with the Slouch Hat by Frans Hals is one of the best-known masterpieces of Kassel's Picture Gallery. During his visit in 1907 Lovis Corinth confessed: "Franz Hals painted just like me. [...] I don't need to pretend at all." The result was a creative copy based on the painting, which—for all their differences—reveals the kinship

of the two artists. Both works can be seen together for the first time in Wilhelmshöhe Palace. The paintings are supplemented by a modern paraphrase by Sławomir Elsner, which was acquired by the Museumsverein Kassel e. V. This proves: Frans Hals still inspires today!

Hessen Kassel Heritage (Ed.),
Justus Lange, Dorothee Gerkens,
Christiane Lukatis

Frans Hals inspiriert

Der Mann mit dem Schlapphut

Museumslandschaft Hessen Kassel –
Wissenschaftliche Reihe

Pages 88
Ills. 5 b/w, 50 color
Format 22.0 x 14.7 cm

SC 978-3-422-80174-5 Ger € 15.00
\$ 16.99
£ 13.50

GERMAN
JULY 2023
DEUTSCHER KUNSTVERLAG

*Frans Hals „Der Mann mit dem
Schlapphut“:
inspires Lovis Corinth and Sławomir Elsner*

53

**Justus Lange, Dorothee Gerkens,
Christiane Lukatis,**
curators, Museumslandschaft Hessen
Kassel





Andreas Kreul
**Johann Bernhard
Fischer von Erlach
1656–1723**
Studien zu Werk und Rezeption

Pages **224**
Ills. **80 color**
Format **24.0 × 17.0 cm**

SC	978-3-422-80195-0	Ger	€ 38.00
			\$ 41.99
			£ 33.50
E-Book	978-3-422-80197-4	Ger	€ 38.00
			\$ 41.99
			£ 33.50

GERMAN
FEBRUARY 2024
DEUTSCHER KUNSTVERLAG

Selected research on Fischer von Erlach's drawings and their reception

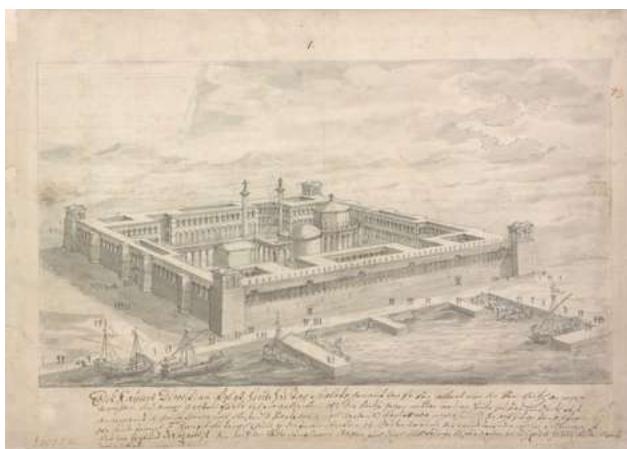
54



This book brings together a number of important older texts and three new, unpublished essays on the work and reception of the Baroque architect Johann Bernhard Fischer von Erlach. The focus is on the Zagreb drawings for his book *Entwurf einer Historischen Architectur* (1721) as well as churches in Salzburg and the State Hall of the Court Library in Vienna. Additional

subjects examined are his "English connections" and the work of his first monographer, Albert Ilg.

Andreas Kreul,
director of the collection of the Hollweg Foundation, honorary professor at the University of Bremen



Andreas Kreul

**Die Barockbaumeister
Fischer von Erlach**
Bibliographie
zu Leben und Werk



Deutscher
Kunstverlag



Including more than 6,000 titles, the bibliography represents the full spectrum of research on the life and work of the Baroque architects Johann Bernhard and Joseph Emanuel Fischer von Erlach. The first bibliography on Fischer von Erlach, published over 35 years ago, has now been more than tripled in size; it is arranged thematically and chronologically and

also includes contributions of a more general nature on Austrian Baroque architecture. For the first time, both beginners and experts are thus provided with an important aid to research. The bibliography is supplemented by a volume of essays bringing together Andreas Kreul's older and more recent writing on Fischer von Erlach.

Andreas Kreul

**Die Barockbaumeister
Fischer von Erlach**

Bibliographie zu Leben und Werk

Pages **224**
Ills. **10 color**
Format **24.0 x 17.0 cm**

SC	978-3-422-80196-7 Ger	€ 38.00 \$ 41.99 £ 33.50
E-Book	978-3-422-80198-1 Ger	€ 38.00 \$ 41.99 £ 33.50

GERMAN
FEBRUARY 2024
DEUTSCHER KUNSTVERLAG

*An indispensable basis for research on
Austrian Baroque architecture*

55

Andreas Kreul,
director of the collection of the
Hollweg Foundation, honorary profes-
sor at the University of Bremen





Laura Resenberg, Tiroler Landesmuseen,
Innsbruck (Ed.)

Das Retabel von Schloss Tirol

Kunsttechnische Untersuchungen

Pages **256**
Ills. **748 color**
Format **26.0 x 21.0 cm**

HC 978-3-422-80079-3 Ger € **48.00**
\$ **55.99**
£ **41.50**

GERMAN
NOVEMBER 2023
DEUTSCHER KUNSTVERLAG

*A comprehensive art-technological analysis
of the retable*

*Informative detailed and microscopic
photographs*

56

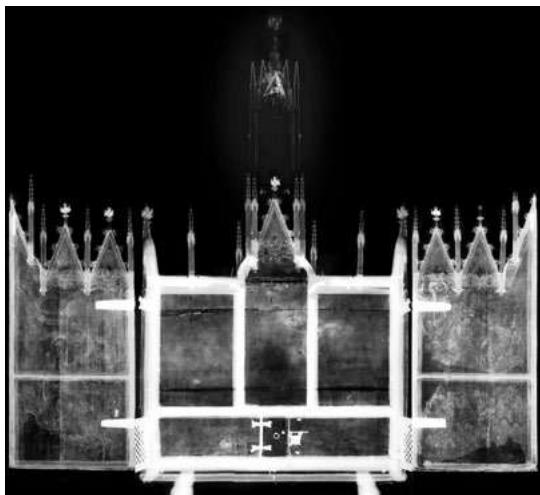


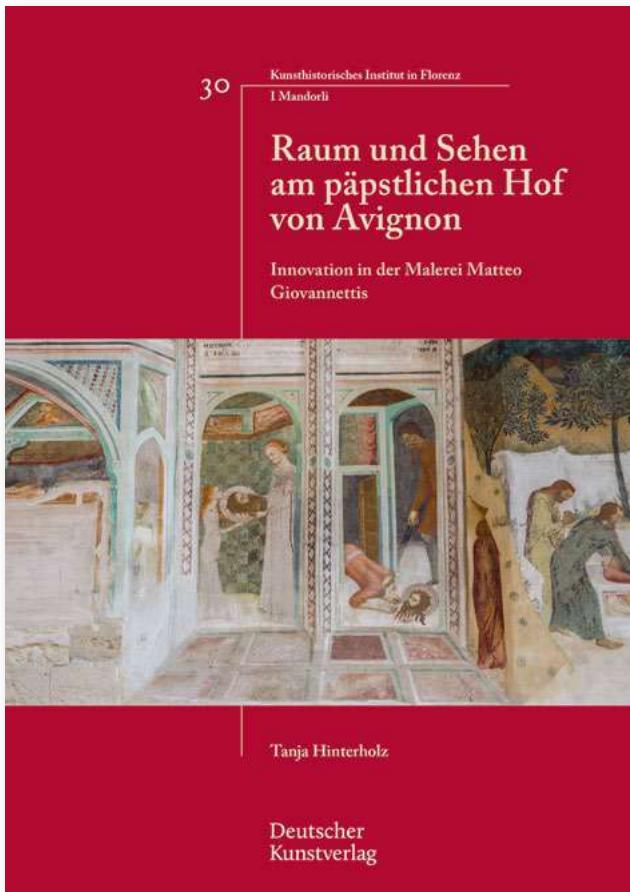
The altar of Castle Tyrol – a reliquary retable with painted wing panels – was created around 1370/72, making it probably the oldest altarpiece in the Alpine region. In preparation for its restoration, from 2016 to 2021 it was examined in the Tyrolean Museum of Provincial History using art-technological 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





The book shines a light on the fresco cycles of Italian painter Matteo Giovannetti at the papal court of Avignon. After completing his first project in the Chapel of St. Martial, the painter became one of the highest-ranking artists at court. However, due to the unconventional placement of the cycles' monumental scenes inside the court's confined spaces, art history

never fully recognized the potential of his paintings. Giovannetti's strength lies in creating visual connections between individual scenes that underline specific messaging regarding papal authority. The book recognizes these visual clues for the first time by considering medieval reading practices, resulting in a new interpretation of these wall paintings while sharpening

our understanding of medieval art in general.

Tanja Hinterholz,
assistant (postdoc) University of Vienna. Researches and teaches on painting and architecture of the Middle Ages



Tanja Hinterholz

Raum und Sehen am päpstlichen Hof von Avignon

Innovation in der Malerei Matteo Giovannettis

Italienische Forschungen des Kunsthistorischen Institutes in Florenz, I Mandorli 30

Pages **496**
Ills. **131 b/w, 132 color**
Format **24.0 x 17.0 cm**

SC	978-3-422-98761-6	Ger	€ 64.00 \$ 73.99 £ 58.00
E-Book	978-3-422-80204-9	Ger	€ 64.00 \$ 73.99 £ 58.00

GERMAN
JUNE 2024
DEUTSCHER KUNSTVERLAG

New interpretation of Matteo Giovannetti's painting at the papal court in Avignon

A new look at the visual habits of the Middle Ages

Spatial perception and reception-aesthetic considerations on the art of the Middle Ages



Julia Weber
Dynamicis
 Bausteine zu einer Geschichte
 der Virtualität

Imaginarien der Kraft 6

Pages **288**
 Ills. **5 b/w**
 Format **24.0 x 15.0 cm**

HC 978-3-11-132243-8 Ger **€ 49.00**
\$ 53.99
£ 45.00
 E-Book 978-3-11-132252-0 Ger Open Access

GERMAN
 JUNE 2024
 DE GRUYTER

*Pre-technological history of contemporary
 “virtual realities”*

*Reconstructing the meaning of the virtual in
 philosophical, religious and literary contexts*

58

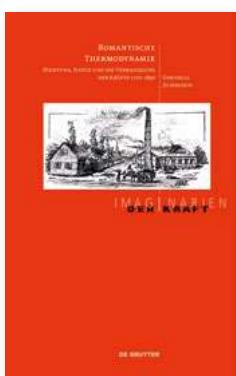


Julia Weber's book explores how Aristotle's concept of virtual forces, which are undetectable but still effective, has influenced philosophical discourse from ancient times to the present day. The book traces the evolution of this concept from debates about the existence of *virtual forces* in the ancient

and medieval periods via the emergence of *virtual spaces* in the early modern era to the appearance of *virtual worlds* in 18th-century literature. By doing so, it highlights the so far unnoticed continuities between ancient philosophical discussions of forces and contemporary *virtual realities*.

Julia Weber,
 Peter Szondi Institute of Comparative
 Literature, Free University of Berlin

Recently published



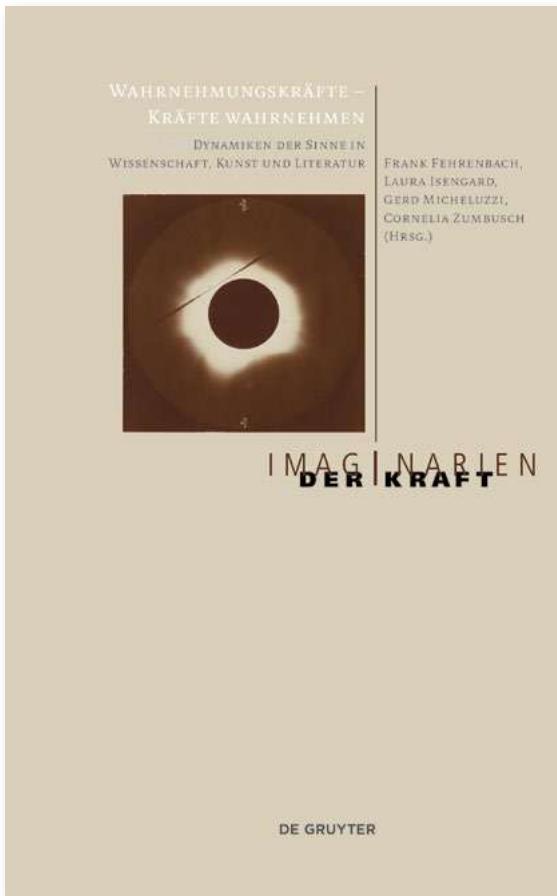
Cornelia Zumbusch
Romantische Thermodynamik

**Dichtung, Natur und die
 Verwandlung der Kräfte
 1770-1830**

Imaginarien der Kraft 5

Pages **476**
 Ills. **3 b/w**
 Format **24.0 x 15.0 cm**
 HC 978-3-11-125297-1 Ger **€ 59.00 / \$ 64.99 / £ 54.00**
 E-Book 978-3-11-125320-6 Ger

GERMAN
 SEPTEMBER 2023
 DE GRUYTER



Forces elude perception. Since antiquity, however, perception itself (*ais-thesis*) has been considered a force (*dynamis*). Thinking about perception means balancing the tensions between truthfulness and susceptibility to deception, passive impression and active imagination, hidden cause and perceptible effect. Aesthetically encoded perceptual attitudes such as

stimulus, overwhelmedness, attention, or distraction also give rise to reflections on aesthetic concepts of force. From a variety of disciplinary perspectives, the contributions to this volume ask how conceptualizations of sensory forces relate to the problematic perceptibility of forces, how artistic processes are adapted to perceptual models, and how this plays out in the

formation and modification of perceptual conventions.

Frank Fehrenbach, Laura Isengard, Gerd Micheluzzi, Cornelia Zumbusch,
Center for Advanced Studies Imaginaria of Force, University of Hamburg



Adrian Renner, Frederike
Middelhoff (Eds.)
Forces of Nature
Dynamism and Agency in
German Romanticism

Imaginarien der Kraft 4
Pages **256**
Format **24.0 x 15.0 cm**

SC 978-3-11-078377-3 En
E-Book 978-3-11-078382-7 En
€ 59,95 / \$ 68.99 / £ 54.50

ENGLISH
AUGUST 2022
DE GRUYTER

Frank Fehrenbach, Laura Isengard, Gerd Micheluzzi, Cornelia Zumbusch (Eds.)

Wahrnehmungskräfte – Kräfte wahrnehmen

Dynamiken der Sinne in Wissenschaft, Kunst und Literatur

Imaginarien der Kraft 7

Pages **472**
Ills. **29 b/w, 26 color**
Format **24.0 x 15.0 cm**

SC	978-3-11-105987-7	En/Ger	€ 89.00
			\$ 97.99
			£ 81.00
E-Book	978-3-11-106038-5	En/Ger	€ 89.00
			\$ 97.99
			£ 81.00

ENGLISH/GERMAN
JUNE 2024
DE GRUYTER

Perceptual conventions in science, fine art, and literature



Yannis Hadjinicolaou,
Monika Wagner (Eds.)

Spontaneität

Unmittelbarkeit, Schnelligkeit, Authentizität in
westlicher und ostasiatischer Kunst

Pages **208**
Ills. **120 color**
Format **24.0 x 17.0 cm**

SC	978-3-422-80090-8 Ger	€ 48.00 \$ 55.99 £ 41.50
E-Book	978-3-422-80091-5 Ger	€ 48.00 \$ 55.99 £ 41.50

GERMAN
MAY 2024
DEUTSCHER KUNSTVERLAG

First examination of the concept of spontaneity from an art-theoretical perspective

Spontaneity in western and Eastern Asian art

Critical examination of the attributions of immediacy, speed, freedom and the autonomous genesis of works

60

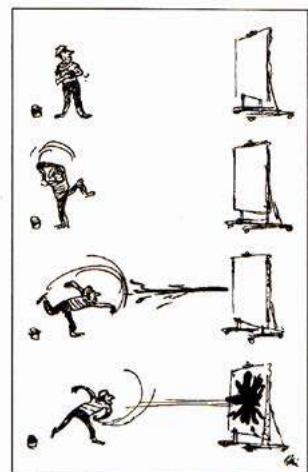


This volume is the first to address the concept of spontaneity from an art-historical perspective. The term, located in the creative field today, became more frequent in the visual arts during the 19th century, when 'spontaneous images' emerged with photography. But notions of the artistic act of creation associated with

spontaneity—its speed, immediacy, and freedom, up to and including a rather autonomous genesis of the work, had existed for a long time. How the respective attributions relate to the production process is discussed on the basis of exemplary works since the early modern period. Separate contributions are devoted to the much older

discourses on the spontaneous image in China and Japan, the reception of which is little-known in the West.

Yannis Hadjinicolaou,
art historian, University of Bonn
Monika Wagner,
art historian, University of Hamburg





As space conditions perception, the analysis of relationships between image and space is highly significant. The current popularity of immersive spaces proves the strong affective potential of space and forms part of a long art historical tradition, upon which this volume offers critical reflection. Building on the methodological considerations inspired by the "spatial

turn" and the "pictorial turn," the authors bring together approaches from image and architectural studies to formulate a new image-space methodology. The ten case studies of profane and sacred image-space ensembles from different eras and cultures discuss the types and functions of such ensembles as well as their respective aesthetic strategies, the related recep-

tion mechanisms, and performative uses.

Christina Strunck,
Institute of Art History at the
Friedrich Alexander University at
Erlangen-Nuremberg

Christina Strunck (Ed.)

Bild - Raum - Wissenschaft

Studies on Spatially Embedded Art

Pages **336**
Ills. **128 color**
Format **24.0 x 17.0 cm**

SC	978-3-422-80124-0	En/Ger	€ 68.00
			\$ 74.99
			£ 59.50
E-Book	978-3-422-80125-7	En/Ger	€ 68.00
			\$ 74.99
			£ 59.50

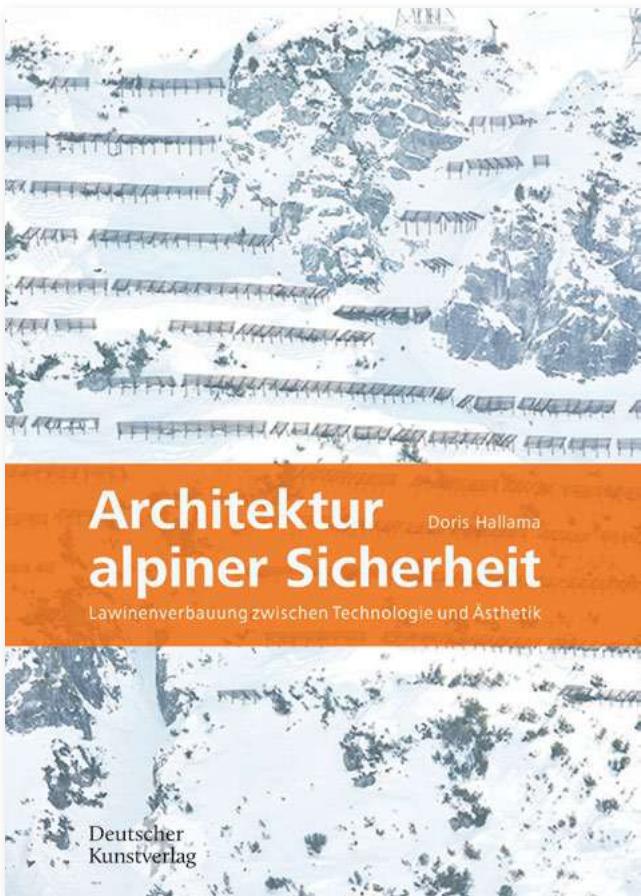
ENGLISH/GERMAN
FEBRUARY 2024
DEUTSCHER KUNSTVERLAG

*Introduction in Methods of the Analysis
of Image-Space Relationships*

*Interpretations of Image-Space Ensembles
from the Middle Ages to the 21st Century*

*Study of the Relationship between Ideas of
Space and Spatial Perception*





Doris Hallama

Architektur alpiner Sicherheit

Lawinenverbauung zwischen Technologie
und Ästhetik

Pages **400**
Ills. **190 color**
Format **24.0 x 17.0 cm**

SC	978-3-422-80167-7 Ger	€ 58.00 \$ 63.99 £ 50.50
E-Book	978-3-422-80168-4 Ger	€ 58.00 \$ 63.99 £ 50.50

GERMAN
MAY 2024
DEUTSCHER KUNSTVERLAG

Interdisciplinary study explaining image production relating to safety architectures in the Alps for the cultural exploitation of service-providing landscapes

Tapping into a broad field of image documents

Instructive contribution to the topic of “political landscape”

62



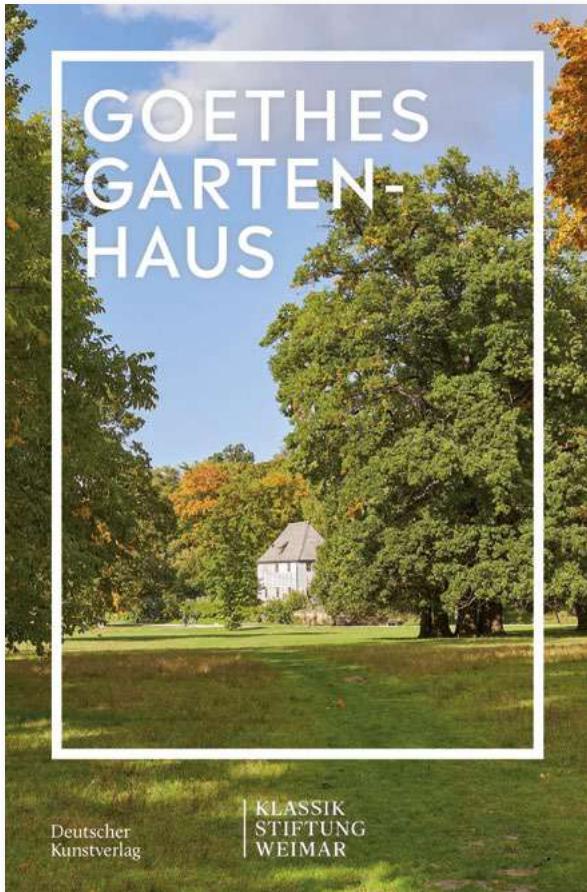
The use of protective measures against natural hazards is a key factor in alpine culture. It is surprising that discussion of this is conducted internally, but scarcely perceived by the public. A synopsis of the protective architecture, the perceived image of the Alps, and the slow process of adapting public images to the condition of the structures brings together

what has been considered separately in the past. That is, the landscapes consumed by tourists must first be stabilised at considerable cost. This book shows how the production of safety zones is effective in the field of tension between aesthetics and technology and offers perspectives on landscape that extend beyond the assumed unspoilt quality of nature.

Doris Hallama,

Theory and History of Architecture,
Art and Design, Technical University
Munich





Klassik Stiftung Weimar (Ed.)
Goethes Gartenhaus

Im Fokus

Pages **144**
Ills. **90 color**
Format **23.0 x 15.0 cm**

SC 978-3-422-80096-0 Ger € **14.90**
\$ **17.99**
£ **13.00**

GERMAN
MARCH 2024
DEUTSCHER KUNSTVERLAG

Original, new perspectives on a significant location

The ideal guide for a visit to Weimar

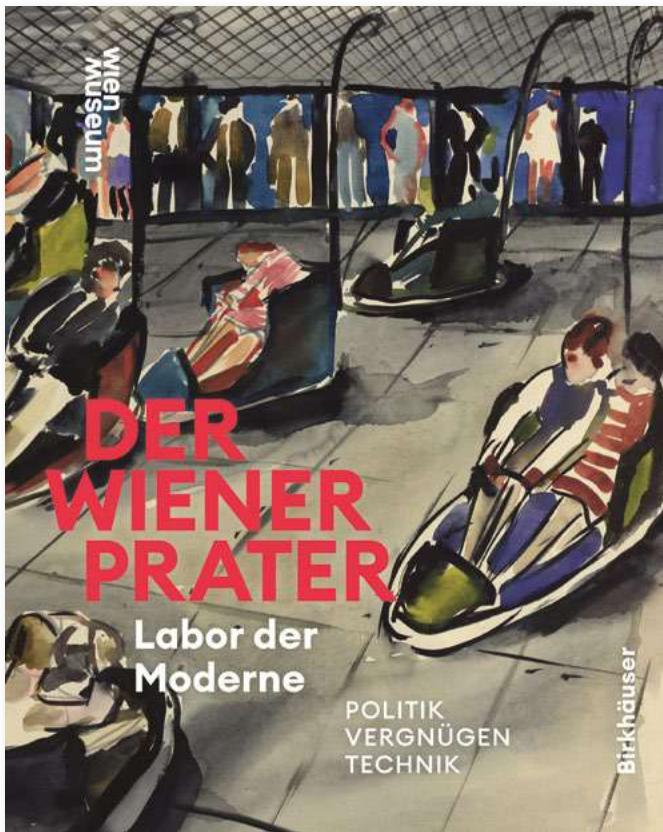


Goethe's summer house was a very special place, even in his own time: Until the end of his life, he returned again and again to the little house on the edge of the city. Literature and nature meet in this early poet's house - for its visitors as well. This volume sheds light on the literary setting where some of Goethe's most famous poems and dramas were written. It

examines Goethe's design for his first garden as well as his botanical research and early drawings, along with the history of the house's reception. Other personalities such as Charlotte von Stein, Christiane Vulpius, Duke Carl August and servant Paul Goetze also have a say. The richly illustrated contributions bring one of the earliest locations of Weimar Classicism to life.

With contributions by
Jutta Eckle, Boris Roman Gibhardt,
Petra Lutz et al.





Susanne Winkler, Werner Michael Schwarz (Eds.)

Der Wiener Prater. Labor der Moderne

Politik – Vergnügen – Technik

Pages 448
Ills. 500 color
Format 30.0 x 24.0 cm

HC 978-3-0356-2855-5 Ger € 55.00
\$ 60.99
£ 48.00

GERMAN
MARCH 2024
BIRKHÄUSER

In-depth essays on more than 250 years of urban history: "The Prater and the City," "Nature and Technology," "Body and Desire," "Grand Theater"

With contributions from more than 40 renowned authors

With numerous illustrations and photo spreads

64



The Prater represents like no other place the history of Vienna and its growth into the modern metropolis of today. The opening of the Prater in 1766 under Emperor Josef II marked the beginning of a new era. From then on, the imperial hunting grounds were open to all Viennese citizens for recreation and pleasure, for walks, musical performances as well as eating, drinking, and dancing. From optical curi-

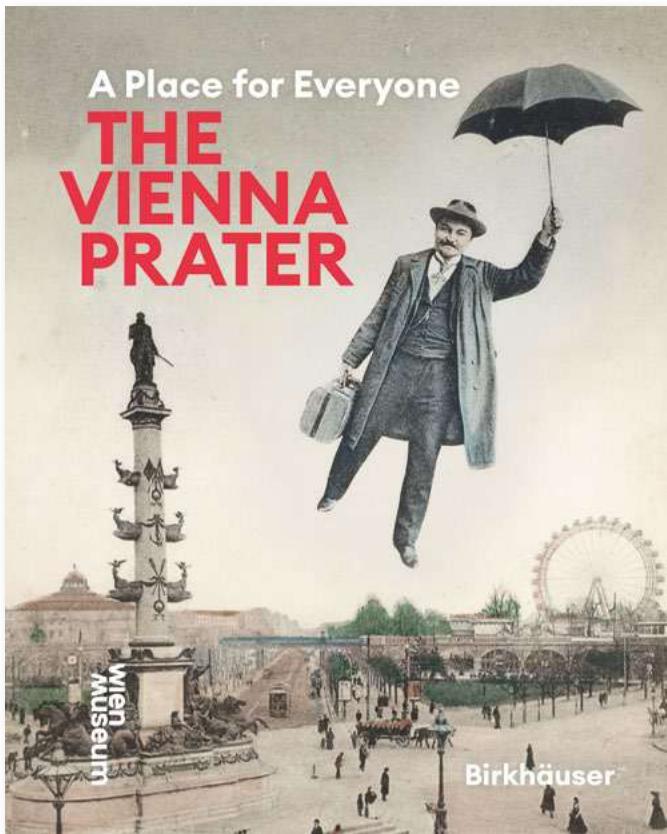
osities to soccer, balloon flights and rockets, May Day and flower parades, all novelties were presented to a large audience for the first time here – in the Wurstelprater amusement park, in theaters, cinemas, variety shows, zoos, circuses, at the World's Fair in 1873, in the vivarium, planetarium, or stadium. In the Prater, the major themes of modern life are condensed: the relationship between nature and city; man

and animal; modern technology and the human body.

Susanne Winkler,
historian and curator, Wien Museum,
Vienna

Werner Michael Schwarz,
historian and curator, Wien Museum,
Vienna





At the center of the Wurstelprater amusement park, on the site of a former amusement arcade, the new Prater Museum, one of Vienna's first public buildings to be constructed in wood, will open in 2024. The role of the Prater park as a traditional place of leisure and amusement is a special focus of the Wien Museum. In addition to original objects—including carousel figures, parts of a ghost train, early slot machines, and

Punch and Judy figures—the collection includes plans, models, photographs, admission tickets, program booklets, posters, and works of art. This book introduces the highlights of the more than 300 objects in the new Prater Museum. It deals with the big issues of modern life: the relationship between nature and city; man and animal; modern technology and the human body.

Susanne Winkler,
Werner Michael Schwarz (Eds.)

The Vienna Prater

A Place for Everyone

Pages 128
Ills. 180 color
Format 25.0 x 20.0 cm

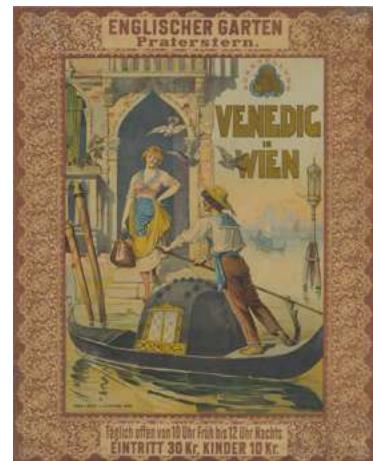
SC	978-3-0356-2857-9 En	€ 29.00 \$ 31.99 £ 25.50
E-Book	978-3-0356-2871-5 En	€ 29.00 \$ 31.99 £ 25.50

ENGLISH
MARCH 2024
BIRKHÄUSER

The catalog for the exhibition of the new Prater Museum of the Wien Museum, Vienna

Published together with the essay collection entitled Der Wiener Prater. Labor der Moderne to mark the opening of the new Vienna Prater Museum in March 2024

With numerous large-format illustrations



Susanne Winkler,
historian and curator, Wien Museum,
Vienna

Werner Michael Schwarz,
historian and curator, Wien Museum,
Vienna



Universität für angewandte
Kunst Wien (Ed.)
Radikale Universität
Universitäten in Zeiten globaler Umbrüche.
Die Angewandte und Rektor Gerald Bast

Edition Angewandte

Pages **308**
Ills. **19 b/w, 24 color**
Format **23.5 x 16.0 cm**

SC	978-3-11-134156-9 Ger	€ 49.00 \$ 53.99 £ 45.00
E-Book	978-3-11-134167-5 Ger	€ 49.00 \$ 53.99 £ 45.00

GERMAN
OCTOBER 2023
DE GRUYTER

On the challenges faced by universities in the 21st century

Contributions by Aleida Assmann, Klaus Bollinger, Brigitte Felderer, Olga Grjasnowa, Daniela Hammer-Tugendhat, Lisz Hirn, Anab Jain, Judith Kohlenberger, Meinhard Lukas, Helga Nowotny, Ferdinand Schmatz, and others

With photographs and renderings by Marlène Mautner



This book serves not only to document the symposium "Radical University," which highlighted the contribution of the university to social development, it also discusses interdisciplinarity and dialogue between art and science in relation to social relevance and responsibility. Furthermore, it pays tribute to the work of Rector Gerald Bast at the University of

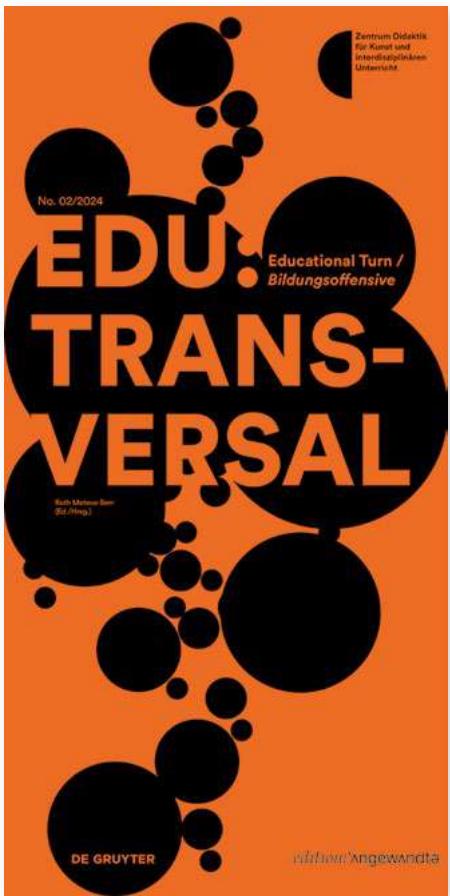
Applied Arts Vienna. By establishing several new programs of interdisciplinary study, particularly pertaining to the convergence of art and science, and by taking a clear sociopolitical stance, he laid down important markers for the university.

This publication explores three core themes: art and science; the development of a campus university; and edu-

cational reform. All of the texts in this book discuss the future of education in times of radical change, revealing radical perspectives on the university as an institution.

University of Applied Arts Vienna





Ruth Mateus-Berr (Ed.)

EDU:TRANSVERSAL No. 02/2024

Educational Turn / Bildungsoffensive

Edition Angewandte

Pages **120**
Ills. **3 b/w, 30 color**
Format **29.7 x 14.8 cm**

SC	978-3-11-136537-4 En/Ger	€ 26.00 \$ 28.99 £ 24.00
E-Book	978-3-11-137164-1 En/Ger	€ 26.00 \$ 28.99 £ 24.00

ENGLISH/GERMAN

APRIL 2024
DE GRUYTER

Second issue of this periodical on transversal research in education

State of the art of interdisciplinary research in didactics

With contributions by Alessandra Bellissimo, Eva Greisberger, Julia Fromm, Maria Mogy, Gudrun Ragossnig, Birke Sturm, Eva-Maria Schitter, Petra Weixelbraun, and others

67

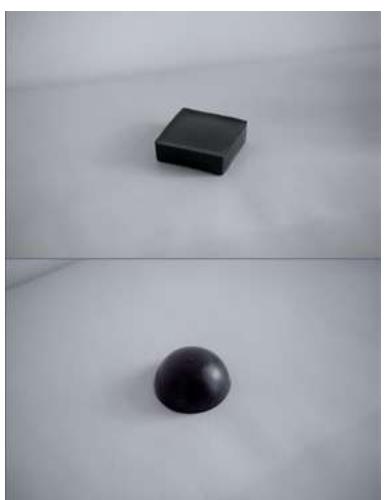


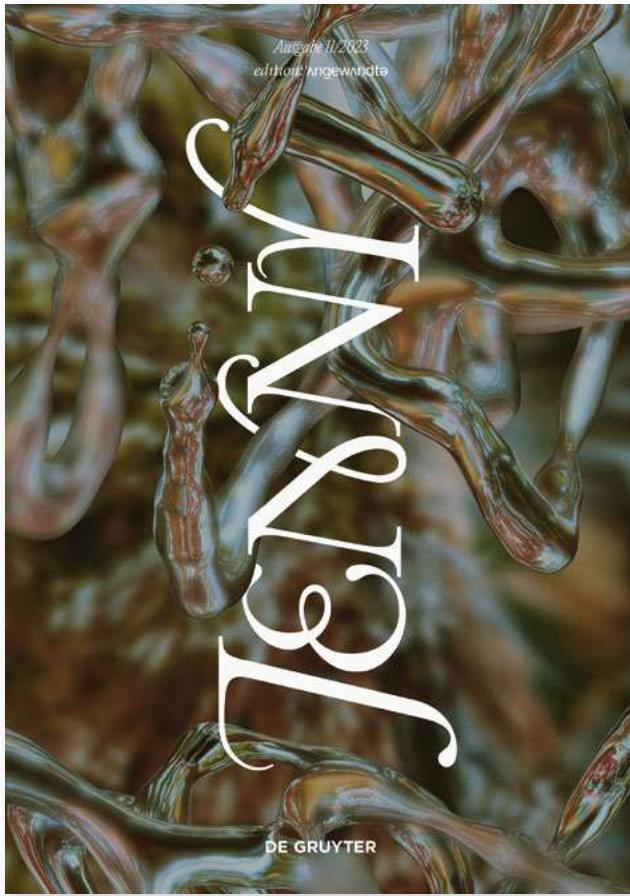
Given the current demands on schools and the challenges they face in an increasingly complex and volatile world, new and visionary educational paths and new educational concepts are urgently needed. Interdisciplinary collaboration within the curriculum can open up new possibilities for education.

EDU:TRANSVERSAL No. 02/2024 presents transversal research findings, offers insights into innovative projects, and introduces interdisciplinary practices from schools and universities. The contributions deal with topics such as the digital image archive as a teaching and learning space for classes in art or German and the potential

of memes for promoting critical Internet use in art and politics classes.

Ruth Mateus-Berr,
professor, head of the Center for Didactics of Art and Interdisciplinary Education, University of Applied Arts Vienna





Sophia Naomi Eisenring,
Grace Oberholzer, Sara Schmiedl (Eds.)

JENNY. Ausgabe 11

es geht sich schon aus

Edition Angewandte

Pages 128
Ills. 32 color
Format 25.5 x 18.0 cm

SC	978-3-11-135140-7 Ger	€ 22.00 \$ 25.99 £ 20.00
E-Book	978-3-11-135150-6 Ger	€ 22.00 \$ 25.99 £ 20.00

GERMAN
NOVEMBER 2023
DE GRUYTER

Issue 11 of the literary anthology JENNY, published annually by students at the Institute for Language Arts at the University of Applied Arts Vienna

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JENNY, the anthology of contemporary literature, is sporting a new look, entering its 11th year in style.

Our grandmothers always assured it that "it all works out in the end," even as memories fade with time. Things that are too shiny eventually lose their luster, powdered cheeks grow dusty, and even the most carefully applied rouge is liable to be blown away by a

fresh summer breeze. What remains is residual heat, stale air, and texts — about conventions, suppression, and the past that melts through the heat to the surface of the present. But also: the attempt to breathe, to take up space, and kiss sunken cheeks awake. Issue 11 of JENNY ponders in a somewhat morbid, unapologetically queer-feminist, and thoroughly Vien-

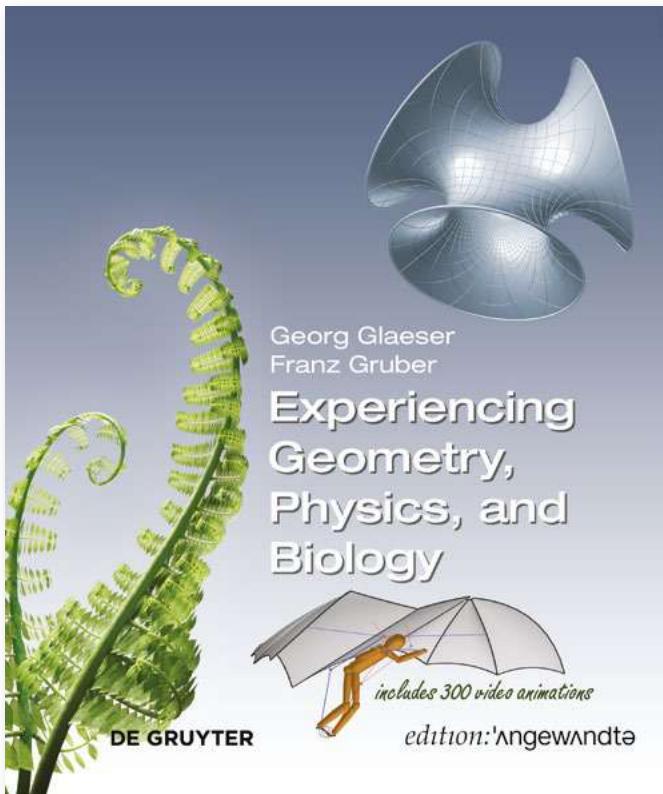
nese manner the issue of graduations and new beginnings. Some things remain while others emerge.

**Sophia Naomi Eisenring,
Grace Oberholzer, Sara Schmiedl,**
Institute for Language Arts, University of Applied Arts Vienna

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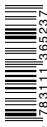
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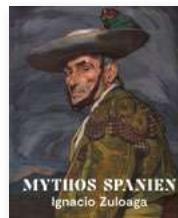
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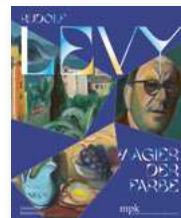
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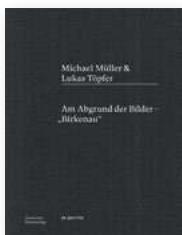
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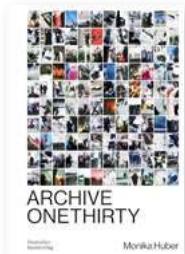


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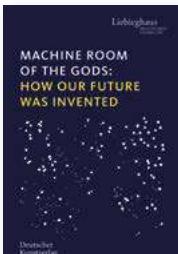
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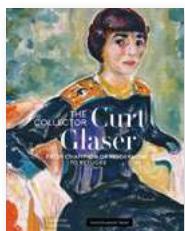
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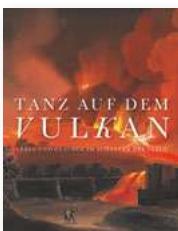
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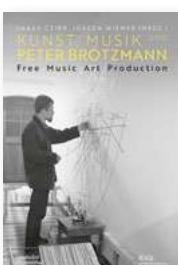
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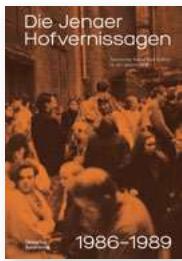
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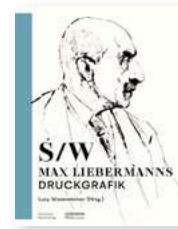
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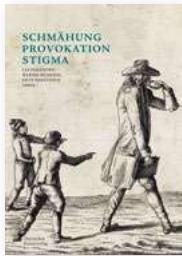
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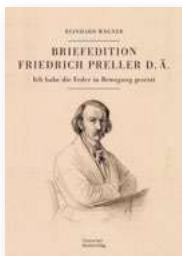
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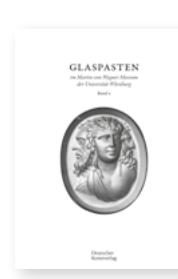
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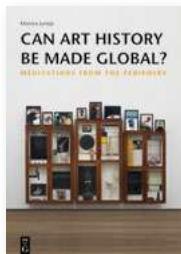
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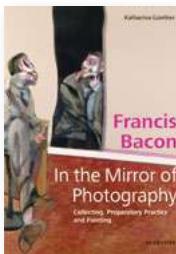
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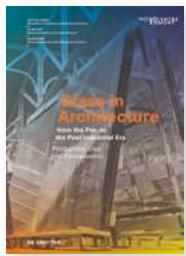
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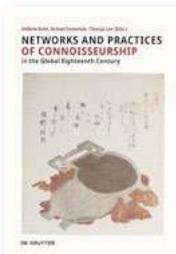
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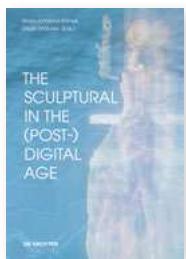
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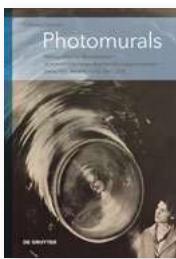
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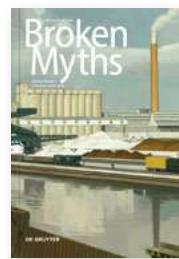
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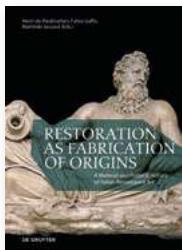
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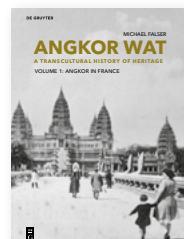
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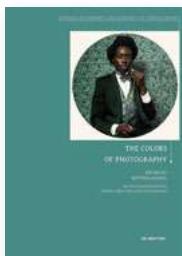
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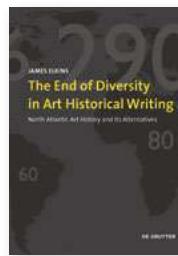
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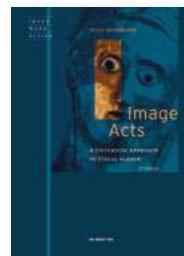
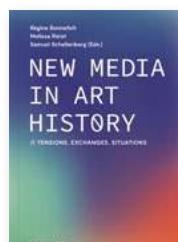


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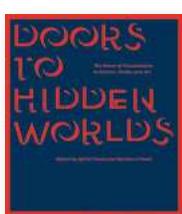
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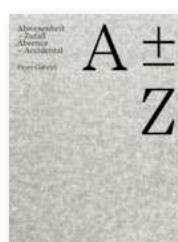
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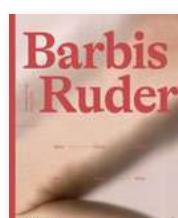
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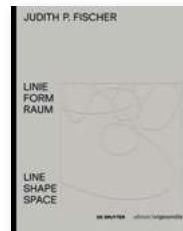
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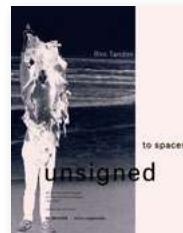
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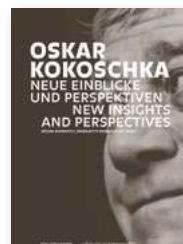
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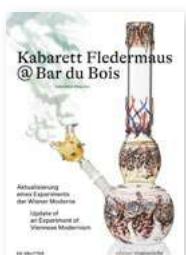
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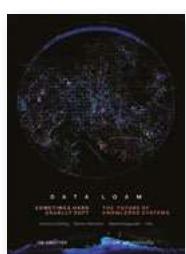
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