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Dear Friends and Readers,
Since 1988, the Cultural Foundation of the German Federal States (Kulturstiftung der Länder) has supported museums, libraries, and archives in acquiring cultural assets of national significance. This valuable commitment is reflected in the *Patrimonia* series, with each volume dedicated to a specific acquisition. We are delighted that the Cultural Foundation of the German Federal States has now entrusted this important series to our publishing house, and that the first volume in its new design has already been published. As a special volume, it focuses on the important topic of how we engage with our cultural heritage.

Also new to our catalog is a presentation of selected titles from Böhlau Verlag. Its art-historical publications now expand our program with important series and individual titles.

In our spring preview, you will find exciting exhibition catalogues on new discoveries such as Tina Blau and Georg Lührig, a comprehensive overview of the history of the art market, the first volumes of the Herbert W. Franke edition,, a new volume in the *Bestimmungsbuch Archäologie* series, and much more. I wish you an inspiring read and many stimulating discoveries!

Katja Richter
Editorial Director Arts

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Anita Haldemann (ed.)
Helen Frankenthaler

Pages **80**
 Ills. **120 color ills.**
 Format **25.5 × 28.0 cm**

SC 978-3-422-80386-2 En

ca. € **28.00**
 ca. \$ **30.99**
 ca. £ **25.50**

ENGLISH
 APRIL 2026
 DEUTSCHER KUNSTVERLAG

Insights into Helen Frankenthaler's life and creative work, travels, and artistic inspirations gained by examining key works from five decades

A close look at Helen Frankenthaler's works compared and contrasted with those of her artistic role models – including Édouard Manet, André Derain, and Marie Laurencin

4

Exhibition
Kunstmuseum Basel, New Building
April 18 to August 23, 2026



Helen Frankenthaler (1928–2011) was a pioneer of post-war American art. Her experimental work with paint and canvas made her one of the most significant artists of Abstract Expressionism. At the age of just twenty-three, she asserted herself in a male-dominated environment with the development of her trademark soak-stain technique.

Her work would later serve a pivotal role in the transition from Abstract Expressionism to Colour Field painting. The catalogue accompanying the exhibition at Kunstmuseum Basel highlights fifty years of innovative painting, focusing especially on Frankenthaler's intense engagement with art history.

With contributions by
 Anita Haldemann, Karen Wilkin,
 Amanda Kopp-Kempinski





5



CARE MATTERS

Art from the VERBUND COLLECTION, Vienna



Deutscher
Kunstverlag

Gabriele Schor (ed.)

CARE MATTERS

Art from the VERBUND COLLECTION, Vienna

Pages **208**
Ils. **100 color ill.**
Format **19.0 x 25.5 cm**

HC 978-3-422-80394-7 En

ca. € 40.00
ca. \$ 44.99
ca. £ 36.50

ENGLISH

JULY 2026

DEUTSCHER KUNSTVERLAG

Discussion of the highly relevant topic of care/nurturing/welfare

A lively dialogue between works from the Feminist avant-garde of the 1970s and contemporary works – including sculptures, objects, photographs, drawings and videos

Participating artists: Akihito Yoshida, Aneta Grzeszykowska, Anna Kutera, Anna Schölß, Annegret Solttau, Birgit Jürgenssen, Christine Lederer, Elizabeth Catlett, Frida Orupabo, Hannah Cooke, Karin Mack, Kirsten Justesen, Laura Ribero, Lena Henke, Letícia Parente, Lorna Simpson, Małgorzata Markiewicz, Margaret Raspé, Maria Pinińska-Bereś, Marlene Haring, Martha Rosler, Mary Sibande, Mierle Laderman Ukeles, Natalia Iguñiz, Nicole Wermers, Renate Bertlmann, Rosemarie Trockel, See Red Women's Workshop, Sophie Gogl, VALIE EXPORT

**An exhibition by the VERBUND COLLECTION, Vienna
Albertina, Vienna
March 13 to June 14, 2026**



Care, welfare and nurturing work ensure the foundations of human coexistence. This exhibition catalogue of Vienna's VERBUND COLLECTION presents works by artists who devote themselves to existential areas of caregiving.

They reflect upon a new 'sign language of the kitchen'. They make paid and unpaid care work – often invisible and realised under precarious working conditions – visible as class politics. Touching photographs of care for elders show intergenerational solidarity. Female artists who are mothers address the evaluation of care work in the art world.

Works by the Feminist Avant-garde of the 1970s are thereby set into a lively dialogue with contemporary works. Thus, the publication aims to contribute to the appreciation of care work, which is predominantly performed by women.

With contributions by

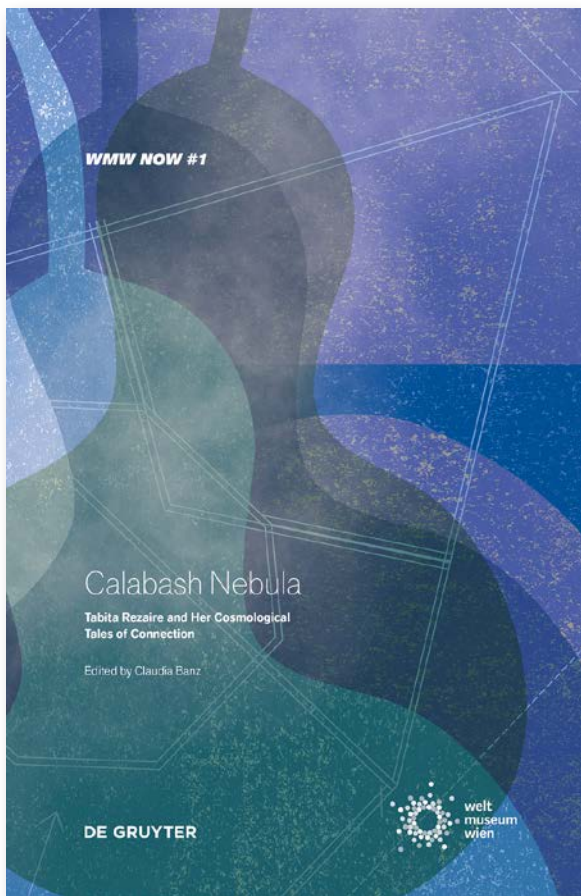
Marlene Streeruwitz, Vanessa Joan Müller, Sascia Bailer, María Laura Rosa, Nina Schedlmayer, Gabriele Schor, Thomas Macho, Martina Genetti, Jenni Tischer





7





Claudia Banz (eds.)

Calabash Nebula

Tabita Rezaire and Her Cosmological Tales of Connection

WMW NOW 1

Pages 65

Ills. 12 color ill.

Format 15.0 × 23.0 cm

SC 978-3-68924-083-7 En

€ 18.00

\$ 20.99

£ 16.50

ENGLISH

OCTOBER 2025

DE GRUYTER

First volume of the Weltmuseum's new book series

Contribution to the museum's current exhibition and research project

8

Exhibition

Weltmuseum Wien

September 17, 2025 to January 11, 2026



The first volume of the new series *WMW NOW* is dedicated to the artist, activist, and farmer Tabita Rezaire, who presents a poetic, critical reconfiguration of knowledge in her work, combining indigenous cosmologies, African spirituality, ecofeminist perspectives, and scientific findings into a visually and conceptually dense practice.

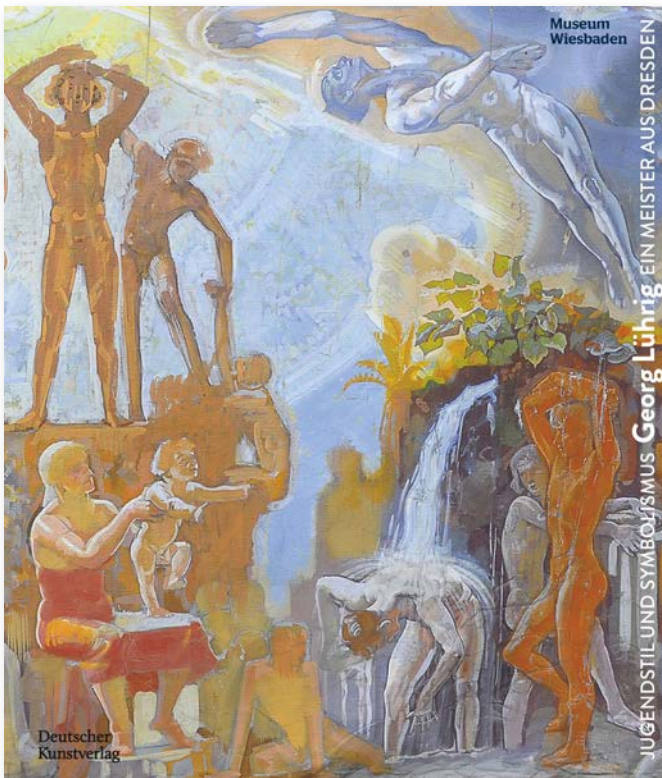
Five authors provide contributions from their respective fields to this project: artist Léa d. Alexandre, curator Inke Arns, environmental activist and writer Holly Bynoe, ethnobotanist Marc-Alexandre Tareau, and marine biologist and behavioural scientist Anja Wegner. Their texts open multi-layered approaches to Rezaire's work and allow us to experience the productive

ways in which knowledge, practice, and aesthetics intersect.

Claudia Banz,
Weltmuseum Wien







Peter Forster (ed.),
Museum Wiesbaden
**Jugendstil und
Symbolismus:
Georg Lührig**
Ein Meister aus Dresden

Pages **256**
Ills. **250 color ill.**
Format **24.0 × 28.0 cm**

HC 978-3-422-80395-4 Ger

ca. € 45.00
ca. \$ 51.99
ca. £ 41.00

GERMAN
JUNE 2026
DEUTSCHER KUNSTVERLAG

First comprehensive catalogue of Dresden-based artist Georg Lührig's work—with newly assessed material from his estate

A key contribution to research on Art Nouveau and Symbolism in Dresden

10

Exhibition
Museum Wiesbaden
May 22, 2026 to January 17, 2027

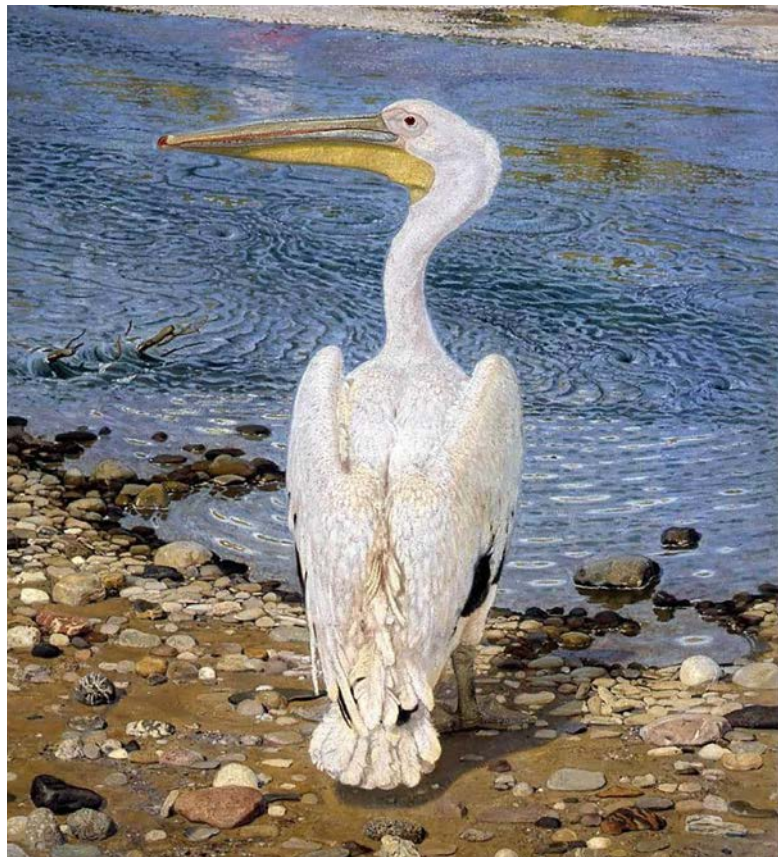


Georg Lührig (1868–1957) was among the artists who dominated Dresden's art scene at the turn of the century, incorporating the trends of Art Nouveau and Symbolism into a mysterious, fascinating visual language of their own. Lührig's oeuvre is characterised by considerable diversity of both form and content. He experimented with different materials and techniques,

including charcoal, pencil, watercolour, and lithography. This richly illustrated catalogue documents the work of an artist who is ripe for rediscovery – with small studies on paper, large-format oil paintings, and monumental frescoes created as commissioned works for public buildings; also included are still lifes, landscapes, animal depictions, and portraits.

With contributions by
Anna Ahrens, Birgit Dalbajewa, Andreas Dehmer, Jana Dennhard, Petra Eisele, Dörte Folkers, Peter Forster, Wolfgang Glüßer, Robby Joachim Götze, René Grohnert, Rolf Günther, Dirk Helme, Joachim Kern, Inge Knoblauch, Helene Kokenbrink, Astrid Nielsen, Thomas Schmidt







Steffen Egle, Martina Padberg,
Annette Reich (eds.)

Tina Blau Im Freien

Pages **248**
Ills. **95**
Format **21.5 × 24.5 cm**

HC 978-3-422-80406-7 De

ca. € **42.00**
ca. \$ **48.99**
ca. £ **38.00**

GERMAN
SPRING 2026
DEUTSCHER KUNSTVERLAG

*A pioneer of 19th-century Austrian
landscape painting, and an assertive woman
in a male-dominated art world*

12

Exhibition
Museum Pfalzgalerie Kaiserslautern
January 31 to May 25, 2026



The works of Austrian painter Tina Blau (1845–1916) were highly influential for 19th-century landscape painting. This publication presents her artistic output from 1861 to 1916, featuring around 60 works. Her paintings, produced in Vienna, Munich, and during numerous trips to Italy, France, and the Netherlands, are characterized by a distinctive visual language. She

Painted her first pictures *en plein air*, directly from the subject; subsequently, she developed a consistent style of artistic expression embodying the dawn of modernism. This catalogue sheds light on her role as a pioneer of Austrian landscape painting and acknowledges her influence on modernism—as both an artist and a trailblazer for women in the art world.

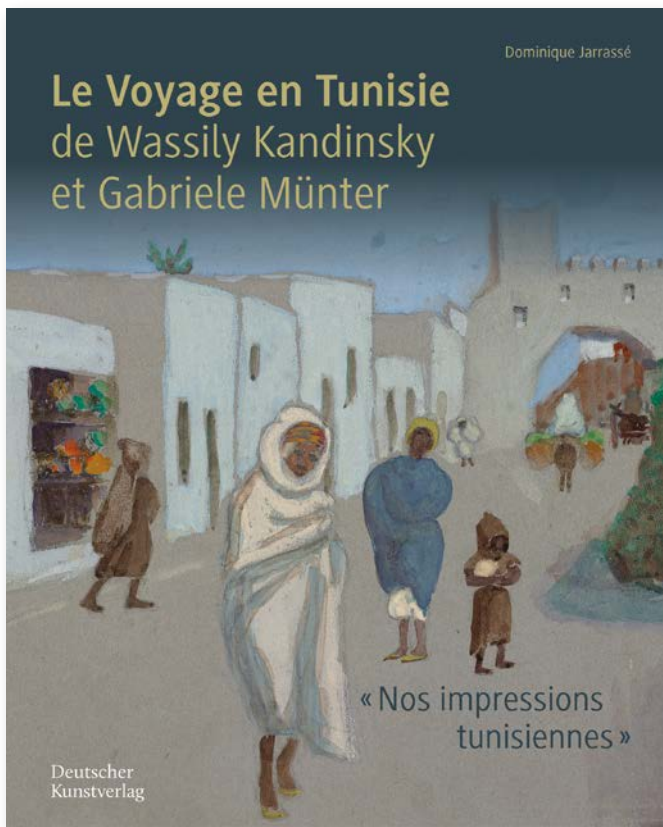
With contributions by
Johanna Elisabeth Bauer, Markus Fellingner, Karoline Feulner, Florian Heine, Katharina Lovecky, Martina Padberg, Annette Reich, Maximilian Schachner





13





Isabelle Jansen, Matthias Mühling (ed.),
Dominique Jarrassé

Le Voyage en Tunisie de Wassily Kandinsky et Gabriele Münter

'Nos impressions tunisiennes'

Pages **392**
Ills. **800 color ill.**
Format **21.0 × 26.0 cm**

HC 978-3-422-80235-3 Fr

€ 69.00
\$ 75.99
£ 60.00

FRENCH

APRIL 2026

DEUTSCHER KUNSTVERLAG

*First comprehensive study and cataloguing of
Wassily Kandinsky's and Gabriele Münter's
trip to Tunisia*

*Direct comparison of Kandinsky's and
Münter's works*

*Presentation of 540 artworks, about half of
which have never been published before*



In 1905, Wassily Kandinsky and Gabriele Münter spent three months in Tunisia. Side by side during this little-documented trip, they created around 540 works, which are presented in this publication as a visual travel journal. Both were experiencing Arab culture for the first time in Tunisia, where they were fascinated by the alleyways of the medinas, folkish scenes, and Muslim places of worship, the mosques and cemeteries, as well as Arabic scripts and applied arts. This is the first publication devoted entirely to the little-known group of works from their Tunisian trip. Around half of the material has not been published before, presented here for the first time in a comprehensive catalogue and analyzed against the context of its creation.

Dominique Jarrassé,

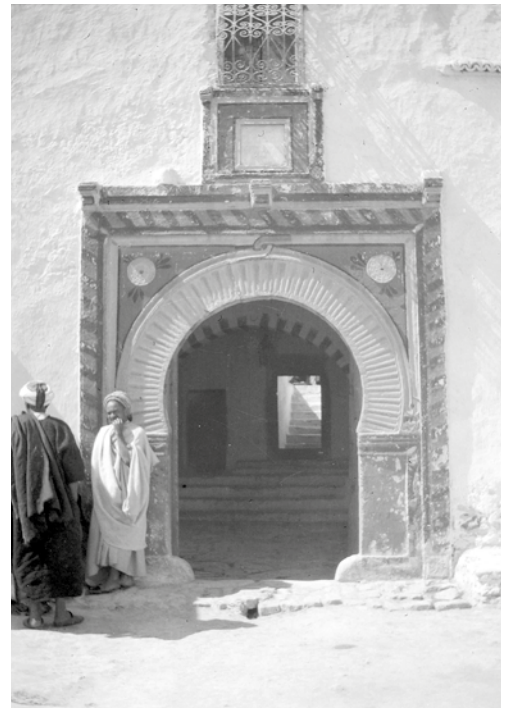
Professor emeritus University of Bordeaux

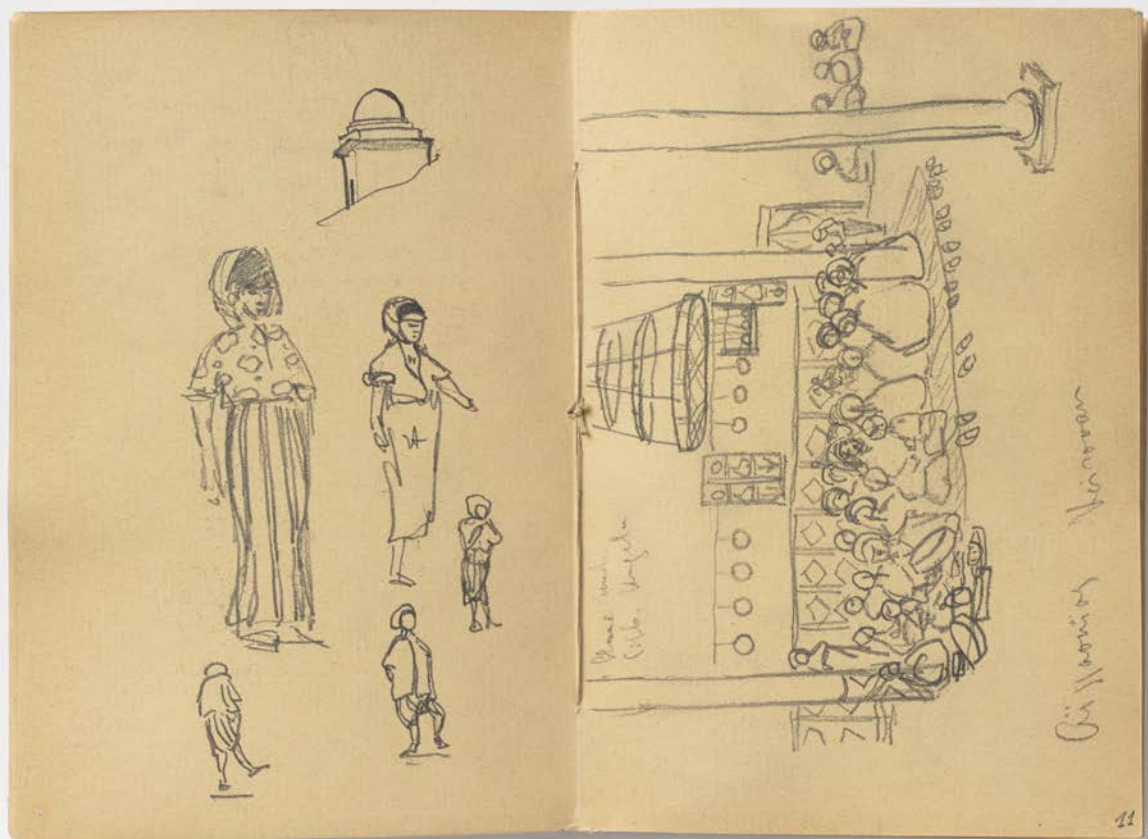
Isabelle Jansen,

Gabriele Münter and Johannes Eichner Foundation, Munich

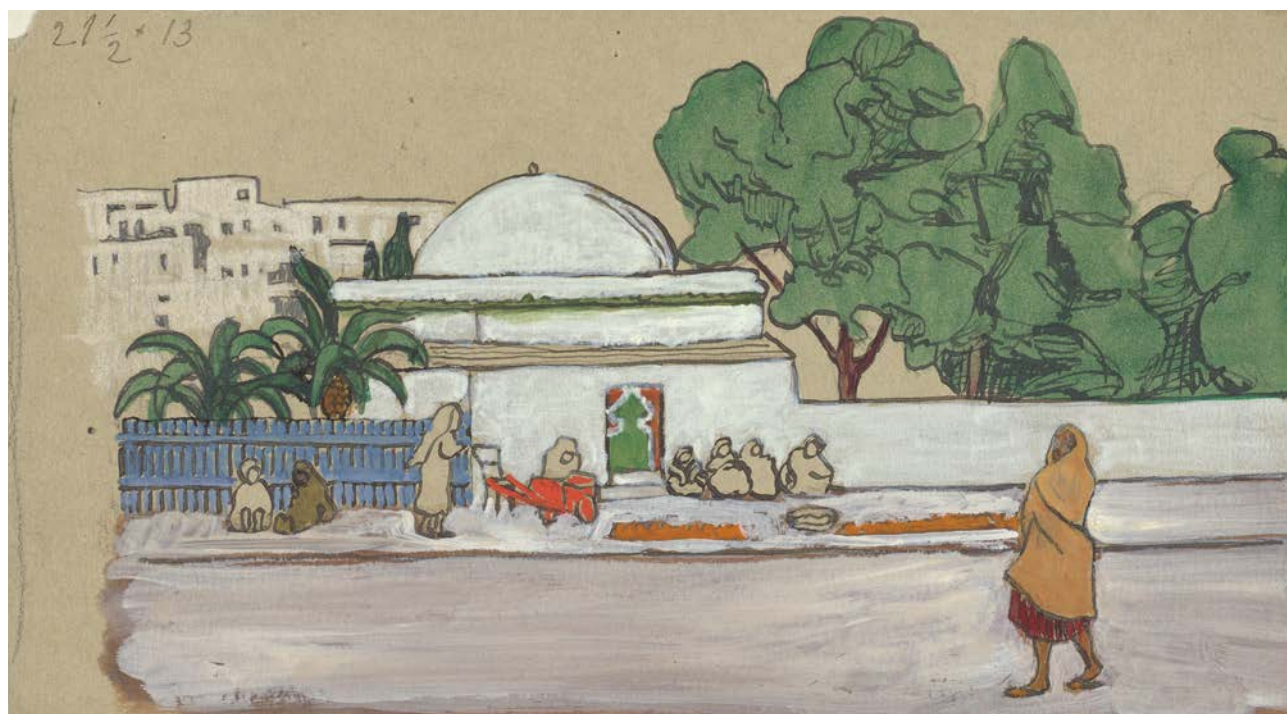
Matthias Mühling,

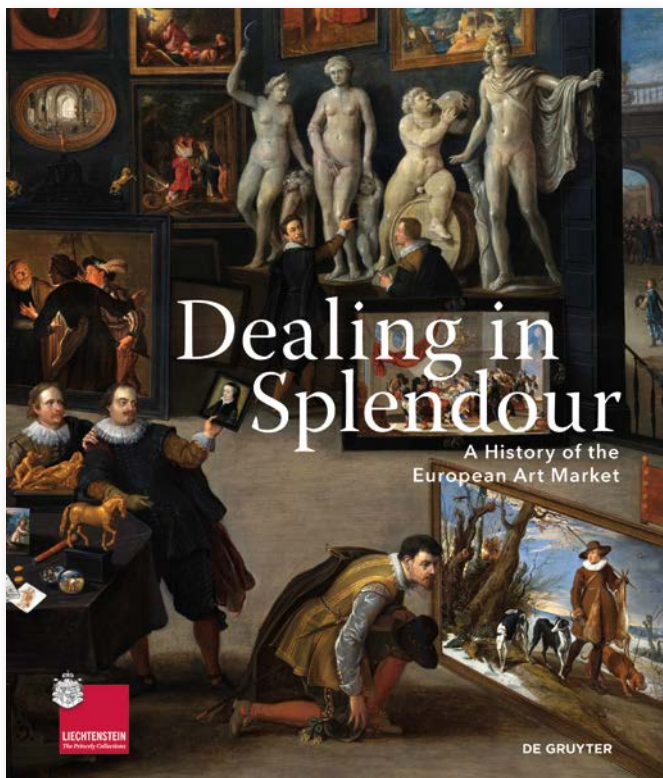
Lenbachhaus, Munich





15





Christian Huemer, Stephan Koja (eds.)

Dealing in Splendour

A History of the European Art Market

Pages **ca. 440**
 Ills. **ca. 210 color ill.**
 Format **24.0 × 28.0 cm**

HC 978-3-68924-106-3 Ger

€ 58.00
 \$ 63.99
 £ 53.00

ENGLISH

FEBRUARY 2026
 DE GRUYTER

A richly illustrated overview

An introduction to the history of the art market for a broad audience

With contributions from international experts as Alexandra Bounia, Sandra van Ginhoven, Sascha Kansteiner, Simon Kelly, Weixuan Li, Bénédicte Miyamoto, Kim Oosterlinck, Tom Stammers, Filip Vermeulen a. o.

16

Exhibition

Gartenpalais Liechtenstein, Vienna
January 30 to April 6, 2026



The mechanisms and phenomena of the modern and contemporary art market have existed for centuries. The production of copies and series was already a proven strategy for increasing efficiency in ancient Rome, a strategy that reached its peak in the 19th century. Mass-produced goods were exported on a large scale as early as 17th-century Antwerp, with dealers

profiting from international networks and shipping their wares worldwide.

Focusing on centers of innovation, influential figures, and important trade and art centers, this standard work traces the key developments that shaped the art market. For the first time, this volume tells the history of the art market from antiquity to the

19th century through essays by leading experts in the field.

Christian Huemer,
 Belvedere Research Center, Vienna
Stephan Koja,
 LIECHTENSTEIN. The Princely
 Collections, Vaduz-Vienna





17





Anne Hartig, Patrick Felix Krüger (eds.)

Krishna. Religion, Kunst und Popkultur

Pages **176**
 Ills. **100 color ill.**
 Format **22.0 x 28.0 cm**

HC 978-3-68924-107-0 En

ca. € 40.00
 ca. \$ 44.99
 ca. £ 36.50

GERMAN

MAY 2026

DEUTSCHER KUNSTVERLAG

Unique overview of Krishna's multifaceted character

Brings together art, religion and cultural history from the deity's Indian origins to international popular culture

18

Exhibition

Museum Fünf Kontinente, Munich
April 24 to November 8, 2026



Krishna is one of the most popular and multifaceted deities in Hinduism. This richly illustrated volume shows how Krishna has inspired people in India and far beyond for centuries: as a divine hero, lover, and teacher. International contributions shed light on Krishna's character in religion, art, and mythology, tracing his influence to modern popular culture. Using selected

objects, the accompanying volume invites readers to explore Krishna's enduring appeal from diverse cultural perspectives and offers fascinating insights into global cultural history.

With contributions by

Uta Werlich, Anne Hartig, Patrick Felix Krüger, Isabella Nardi, Marion Frenger, Verena Widorn, Anishka Gheewala, Richard Holzl, Knut Martin Stunkel, Martin Papenheim, Neeraja Poddar





PATRIMONIA

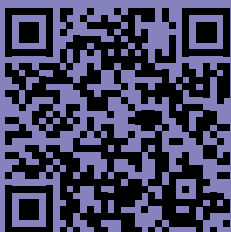
Die Schriftenreihe der Kulturstiftung der Länder

For over three decades now, the Kulturstiftung der Länder (Cultural Foundation of the German Federal States) has been devoted to its statutory mission: supporting museums, libraries, and archives in the acquisition, dissemination, and preservation of artworks and cultural assets of national importance. The Kulturstiftung der Länder has been publishing the PATRIMONIA series since 1988.

PATRIMONIA presents in-depth scholarly analyses of selected acquisitions receiving support, developed in collaboration with those institutions funded. Thus, this fundamental research focusing on collections and objects is linked directly to the tasks of the Kulturstiftung der Länder, and its findings are reflected in the PATRIMONIA series. From 2025 onwards, the range of funded projects presented will be expanded to include special volumes, collected works, and topics such as restoration.

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The next PATRIMONIA volumes are expected to focus on Caspar David Friedrich's "Karlsruhe Sketchbook", which was acquired jointly by the Klassik Stiftung Weimar, the Staatliche Kunstsammlungen Dresden, and the Stiftung Preußischer Kulturbesitz, and on the manuscript of a composition by Ludwig van Beethoven, the acquisition of which by the Beethoven-Haus in Bonn received support from the Kulturstiftung der Länder.



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DEUTSCHER KUNSTVERLAG

Innovative strategies for managing cultural heritage

cultural heritage. They present strategies that enable appropriate protection, contemporary communication, and sustainable development. The contributions provide valuable insights for anyone involved in the strategic development of cultural heritage and wanting to actively shape the future of our cultural identity.

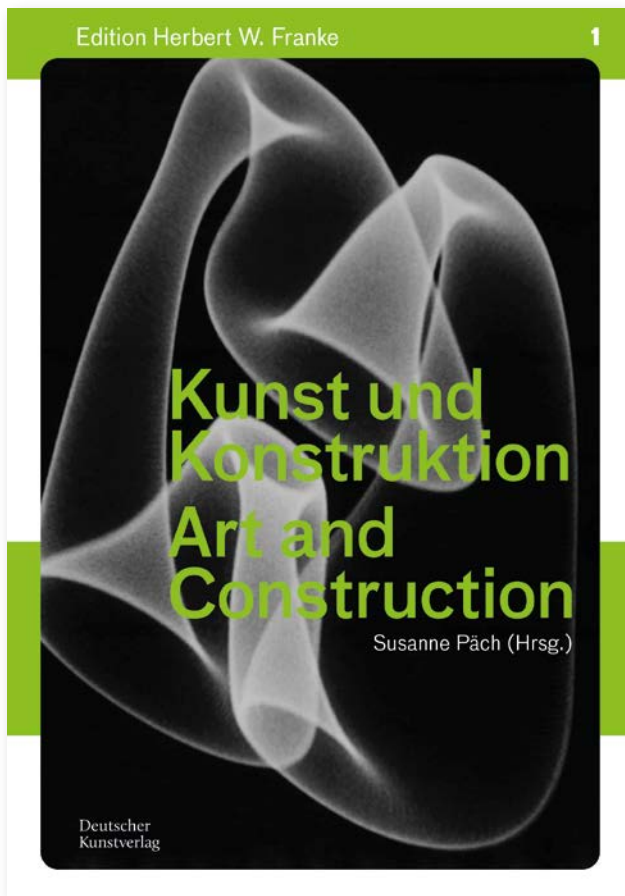
Timon Gremmels, Hartmut Dorgerloh,
Markus Hilgert, Ulrike Lorenz, Sharon
Macdonald, Hermann Parzinger, Eva
Rödel, Olaf Zimmermann and others

9 783422 803589

Ich danke den Förderern und Mitgliedern, die hier realisierten Forschungsprojekte. Vom CHAFER-Projekt war Pia Schwann bei der Vorbereitung dieses Beitrags außerordentlich hilfreich. Auch Prof. Dr. Christof Sawelitz hat gute Punkte eingebracht. Ich bin zudem vom BMBF als Co-Leiterin von inErich – heutzutage in transformation gefördert und gebe in Rahmen dessen diesen Aufsatz geschrieben. Ich danke den verschiedenen Teilnehmenden, insbesondere Emma Jenzel, für die Übersetzung und Hilfe. Gespräche mit Hans Strüben waren ebenfalls wichtig. Ich danke auch den Verantwortlichen der Kulturreiseforschungsförderung zum Thema Kulturreisen, die im November in Kassel stattgefunden hat. Für Ihre durchgehende Diskussion sowie Katrin Nosen, Dr. Sylvia Metz und der Kolleg*innen für Ihre organisatorische Unterstützung.

[illegible]

A photograph of a lighthouse situated on a concrete pier extending into the ocean. The lighthouse is white with a red top section. The sky is overcast and grey, and the ocean is dark with white foam from breaking waves. The pier is made of concrete and has some markings on it.



Susanne Päch (ed.),
Herbert W. Franke

Kunst und Konstruktion / Art and Construction

Physik und Mathematik als fotografisches
Experiment / Physics and Mathematics as photo-
graphic experiment

Edition Herbert W. Franke 1

Pages **272**
Ills. **110 color ill.**
Format **17.0 × 24.0 cm**

SC 978-3-422-80354-1 En/Ger	€ 48.00
	\$ 52.99
	£ 42.00
E-Book 978-3-422-80357-2 En/Ger	€ 48.00
	\$ 52.99
	£ 42.00

ENGLISH/GERMAN

MARCH 2026

DEUTSCHER KUNSTVERLAG

*First volume of the German-English edition
of the writings of Herbert W. Franke*

Fusion of art and scientific phenomena

*Herbert W. Franke as a pioneer of
mathematically coded art*



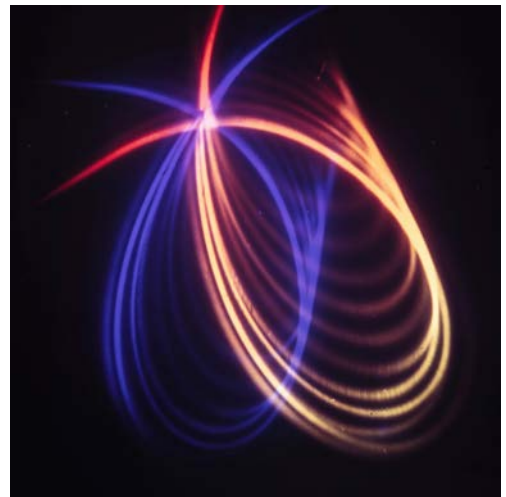
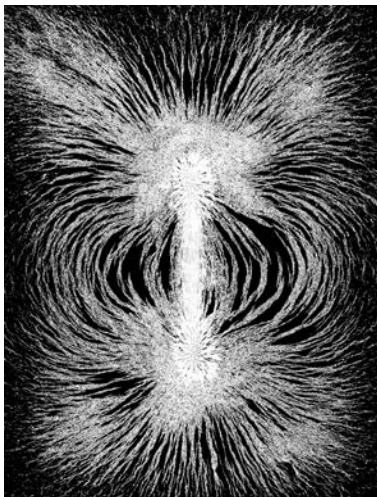
Herbert W. Franke is regarded as one of the world's first theorists of algorithmic processes, artificial intelligence, and digital media. In his publication *Kunst und Konstruktion* (Art and Construction), it becomes clear that he was a radical pioneer of an 'artistic substance to technology.' This volume in the edition presents his idea that future art would be shaped by co-

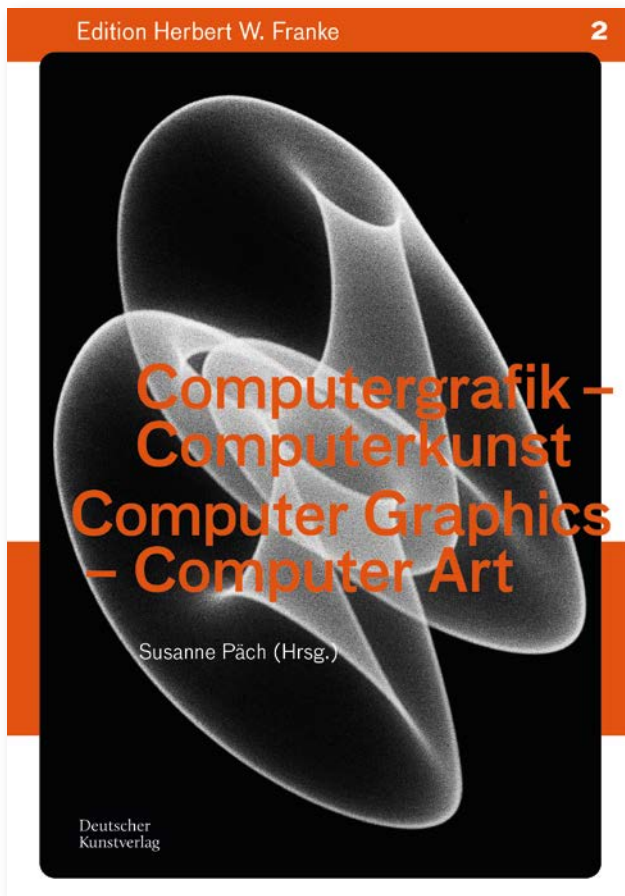
operation between human beings and machines. Franke formulated this notion as early as 1957, making *Kunst und Konstruktion* a seminal text. At a time when mathematics, the digital, and artificial intelligence are redefining our understanding of creativity in a radical way, Franke's ideas seem well ahead of their time. *Kunst und Konstruktion* is a book that still challenges us to rethink

art in the light of a technologically determined world.

Herbert W. Franke (1927–2022),
scientist, art theorist, Science-Fiction
writer

Susanne Päch,
publicist, Herbert W. Franke
Foundation





Susanne Päch (ed.),
Herbert W. Franke

Computergrafik – Computerkunst / Computer Graphics – Computer Art

Methoden – Geschichte – Perspektiven / Methods
– History – Perspectives

Edition Herbert W. Franke 2

Pages **320**

Ills. **110 color ill.**

Format **17.0 × 24.0 cm**

SC 978-3-422-80355-8 En/Ger

€ **48.00**

\$ **52.99**

£ **42.00**

E-Book 978-3-422-80356-5 En/Ger

€ 48.00

\$ 52.99

£ 42.00

ENGLISH/GERMAN

MARCH 2026

DEUTSCHER KUNSTVERLAG

*Standard work on the early history of
computer graphics*

*Methods and devices in their first artistic
application*

*Broad-based study of the beginnings of
computer art*

23

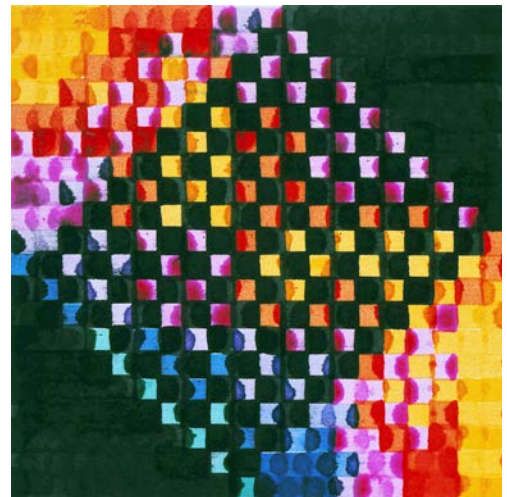
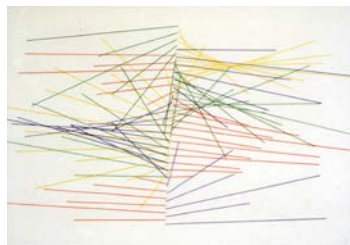
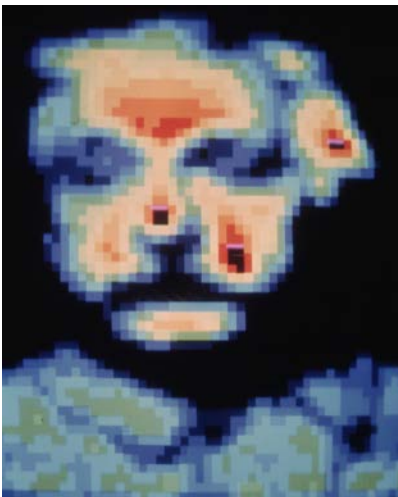


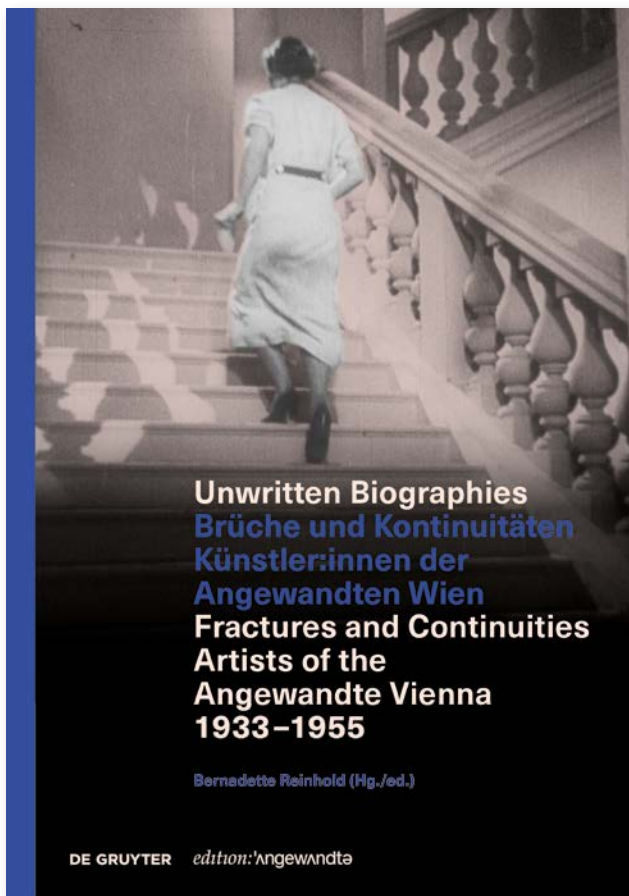
In 1971, Herbert W. Franke presented *Computergrafik – Computerkunst* (Computer Graphics – Computer Art), the first compendium of an art form that was just beginning to emerge. His presentation of methodological, technical and artistic developments and their prospective future – also in the context of a rational art theory – gave Franke a profound influence on generative artists. To this day, his reflections

influence our understanding of the dynamic interactions between the fields of art, science and technology. In this volume, Franke examines more than 80 works of computer art, many of which are now viewed as icons of a new art movement. This early observation offers impressive insights into the history of computer-generated art, which is highly topical today.

Herbert W. Franke (1927–2022),
scientist, art theorist, Science-Fiction
writer

Susanne Päch,
publicist, Herbert W. Franke Foundation





Bernadette Reinhold (ed.)

Unwritten Biographies

Brüche und Kontinuitäten. Künstler*innen der Angewandten Wien. Fractures and Continuities. Artists of the Angewandte Vienna 1933-1955

Edition Angewandte

Pages **600**
 Ills. **100 ill.**
 Format **17.0 × 24.0 cm**

SC 978-3-68924-087-5 En/Ger € **49.00**

\$ **53.99**

£ **45.00**

E-Book 978-3-68924-088-2 En/Ger € 49.00

\$ 53.99

£ 45.00

ENGLISH/GERMAN

JUNE 2026

DE GRUYTER

German-English publication with the latest research on the history of exile of artists in Viennese Modernism.

Critical institutional history in a cultural-political context.

Follow-up publication to "Sonderfall" Angewandte. Die Universität für angewandte Kunst Wien im Austrofaschismus, Nationalsozialismus und in der Nachkriegszeit



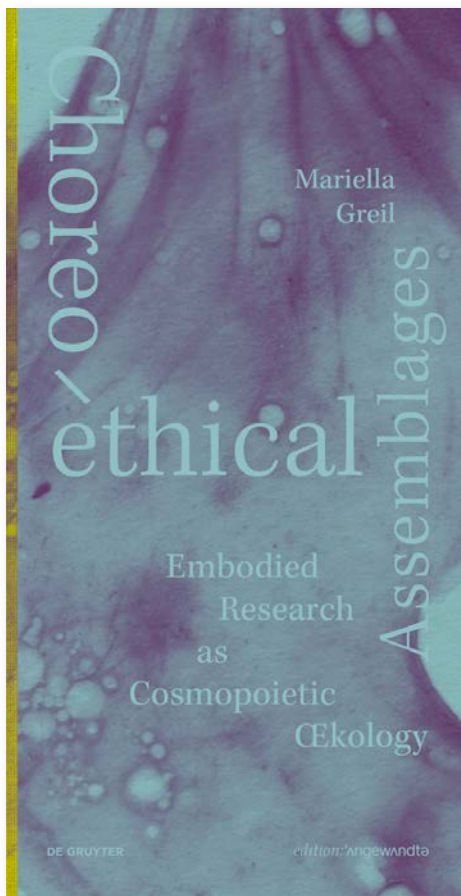
By the time of the Anschluss in 1938, nothing had been left unchanged at the School of Applied Arts, now the University of Applied Arts Vienna – "die Angewandte". Jewish and politically 'undesirable' teachers and students had been expelled, and countless promising careers had come to an abrupt end. Their escape routes,

some spanning several continents, led to exile in the USA, England, Israel, South America, or Australia. Others, however, continued to work successfully throughout Austrofascism, the Nazi period and into the post-war years. With this anthology, "die Angewandte" goes in search of artists from all fields of art who have been com-

pletely forgotten or are only known to experts: Unwritten Biographies – a hitherto little-explored, decidedly ambivalent history of "die Angewandte" and Viennese Modernism.

Bernadette Reinhold, collection and archive, University of Applied Arts Vienna





Mariella Greil

Choreo-ethical Assemblages

Embodied Research as Cosmopoietic Œkology

Edition Angewandte

Pages **440**

Ills. **ca. 200 ills.**

Format **16.0 × 31.0 cm**

HC 978-3-68924-089-9 En

€ 44.00

\$ 48.99

£ 40.00

E-Book 978-3-68924-090-5 En

€ 44.00

\$ 48.99

£ 40.00

ENGLISH

MAY 2026

DE GRUYTER

Interdisciplinary perspective: connects choreography, ethics, and ecology, thereby engaging diverse disciplines such as dance studies, philosophy, psychotherapy, ecology, and artistic research

Innovative research methods: introduces new approaches such as micro-phenomenological embodiment to explore subjective experience

25



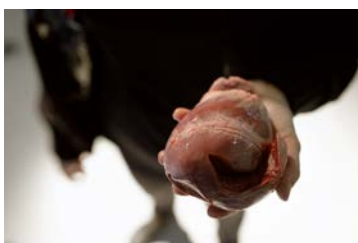
9 783689 240899

How can we understand the world around us through our bodies, ethical considerations and ecological awareness, and actively shape it through cosmopoietic, generative forces? *Choreo-ethical Assemblages - Embodied Research as Cosmopoietic Œkology* is an investigation of the interconnections between choreography, ethics and Œkology through em-

bodied research. The book presents micro-phenomenological actualisation and purposeful polysemy as methods for exploring subjective experiences and opening them up to diverse interpretations. "Choreo-ethical assemblages" are used to perceive the constant creation of consciousness, socio-aesthetic sensitisation and epistemic singularities.

Mariella Greil,

artist and researcher, University of Applied Arts Vienna



edition: 'angewandte



Ernst Logar (Ed.)
Reflecting Oil

2025

Print SC
978-3-68924-253-4 EN
E-Book
978-3-68924-046-2 EN
€ 32.00 / \$ 35.99 / £ 29.50



Sven Ingmar Thies (Ed.)
Teaching Graphic Design
Approaches, Insights, the Role of Listening and 24 Interviews with Inspirational Educators

2025

Print SC
978-3-0356-2964-4 EN
E-Book
978-3-0356-2966-8 EN
€ 42.00 / \$ 46.99 / £ 37.00



Thomas Feuerstein, Jens Hauser,
Lucie Strecker (Eds.)
Life is Other
A/Biotic Entanglements in Art and Curating

2025

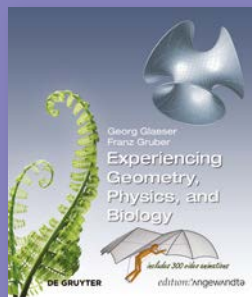
Print SC
978-3-68924-133-9 EN
E-Book
978-3-68924-011-0 EN
€ 42.00 / \$ 46.99 / £ 38.50



Mariella Greil (Ed.)
Bare Bodies –
Thresholding Life

2024

Print SC
978-3-11-134137-8 EN
E-Book
978-3-11-134144-6 EN
€ 42.00 / \$ 46.99 / £ 38.50



Georg Glaeser, Franz Gruber (Eds.)
Experiencing Geometry, Physics, and Biology

2024

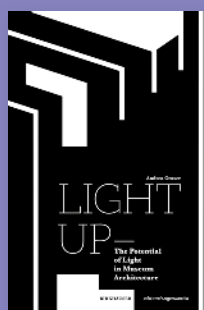
Print SC
978-3-11-136523-7 EN
E-Book
978-3-11-136578-7 EN
€ 42.00 / \$ 46.99 / £ 38.50



Peter Weibel,
Katharina Gsöllpointner (Eds.)
Ruth Schnell – WORKBOOK
Mirrors of the Unseen

2023

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978-3-11-124998-8 EN
E-Book
978-3-11-125010-6 EN
€ 45.00 / \$ 49.99 / £ 41.00



Andrea Graser
Light Up – The Potential of Light in Museum Architecture

2023

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



Hani Rashid (Ed.)
Re: Action
Urban Resilience, Sustainable Growth, and the Vitality of Cities and Ecosystems in the Post-Information Age

2023

Print HC
978-3-0356-2707-7 EN
E-Book
978-3-0356-2710-7 EN
€ 52.00 / \$ 59.99 / £ 45.00



Stefanie Kitzberger,
Cosima Rainer,
Linda Schädler (Eds.)
Friedl Dicker-Brandeis
Works from the Collection of the University of Applied Arts Vienna

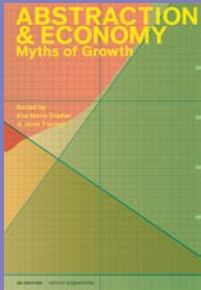
2023

Print HC
978-3-11-078906-5 EN
E-Book
978-3-11-078913-3 EN
€ 49.95 / \$ 57.99 / £ 45.50



Anthologies, documentations,
and monographs with a focus on

The book series of the University of Applied Arts Vienna



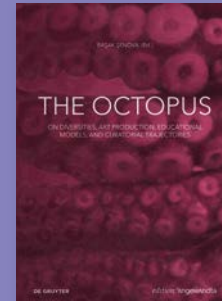
Eva Maria Stadler,
Jenni Tischler (Eds.)
Abstraction & Economy
Myths of Growth

2024
Print SC
978-3-11-136634-0 EN
E-Book
978-3-11-137134-4 EN
€ 45.00 / \$ 49.99 / £ 41.00



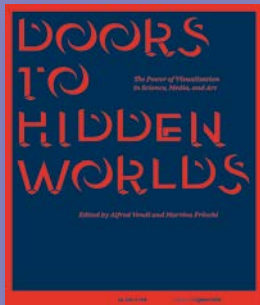
Ruth Mateus-Berr (Ed.)
EDU:TRANSVERSAL No. 02/2024
Educational Turn /
Bildungsoffensive

2024
Print SC
978-3-11-136537-4 EN/GER
E-Book
978-3-11-137164-1 EN/GER
€ 26.00 / \$ 28.99 / £ 24.00



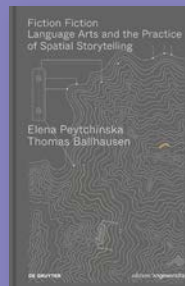
Başak Şenova (Ed.)
The Octopus
On Diversities, Art Production,
Educational Models, and
Curatorial Trajectories

2024
Print SC
978-3-11-136534-3 EN
E-Book
978-3-11-136554-1 EN
€ 42.00 / \$ 46.99 / £ 38.50



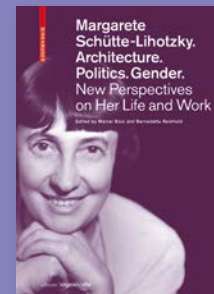
Alfred Vendl,
Martina R. Froschl (Eds.)
Doors to Hidden Worlds
The Power of Visualization
in Science, Media, and Art

2023
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978-3-11-125000-7 EN
E-Book
978-3-11-125012-0 EN
€ 52.00 / \$ 57.99 / £ 47.50



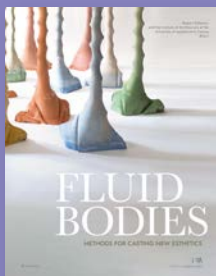
Elena Peytchinska,
Thomas Ballhausen
Fiction Fiction
Language Arts and the Practice
of Spatial Storytelling

2023
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978-3-11-125136-3 EN
E-Book
978-3-11-125199-8 EN
€ 42.00 / \$ 46.99 / £ 38.50



Marcel Bois,
Bernadette Reinhold (Eds.)
Margarete Schütte-Lihotzky.
Architecture. Politics. Gender.
New Perspectives on Her Life
and Work

2023
Print SC
978-3-0356-2699-5 EN
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978-3-0356-2702-2 EN
€ 42.00 / \$ 48.99 / £ 36.50



Rupert Zallmann,
Institute of Architecture at the
University of Applied Arts Vienna (Eds.)
Fluid Bodies
Methods for Casting New Esthetics

2023
Print SC
978-3-0356-2586-8 EN
E-Book
978-3-0356-2607-0 EN
€ 39.95 / \$ 45.99 / £ 34.50



Ruth Mateus-Berr (Ed.)
EDU:TRANSVERSAL No. 01/2022
Educational Turn /
Bildungsoffensive

2022
Print SC
978-3-11-079163-1 EN/GER
E-Book
978-3-11-079171-6 EN/GER
€ 24.00 / \$ 27.99 / £ 22.00



Barbara Imhof, Daniela Mitterberger,
Tiziano Derme (Eds.)
Co-Corporeality of Humans,
Machines, & Microbes

2022
Print SC
978-3-0356-2585-1 EN
E-Book
978-3-0356-2588-2 EN
€ 39.95 / \$ 45.99 / £ 34.50

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



Jillian Scott (ed.)

Transdiscourse 3

Women in Art, Science, and Body Politics

Pages **240**
 Ills. **60 b/w ill., 40 color ill.**
 Format **19.5 × 24.0 cm**

SC 978-3-68924-141-4 En **€ 49.00**
\$ 53.99
£ 45.00
 E-Book 978-3-68924-148-3 En
 € 49.00
 \$ 53.99
 £ 45.00

ENGLISH
 DECEMBER 2025
 DE GRUYTER

Interdisciplinary collaboration, with artists and scientists working together on topics such as representation, creative work, and ethical issues

A feminist and inclusive focus on the ethics of care, human rights, and sustainability—with a clear perspective on pressing environmental issues and women's rights

An exciting, thematic mix of theory, personal experiences, exhibition, and practice—an important source of inspiration, exchange



Transdiscourse 3: Women in Art, Science, and Body Politics unites 26 international women from the arts to explore dynamic intersections of science, body politics, and inclusive futures. Through creative approaches and collaboration with scientists, they reflect on the ethics of care and urgent social and environmental issues. Divided into five themes (contextualisations, personal reflections, exhibitions, conversations and investigations), the

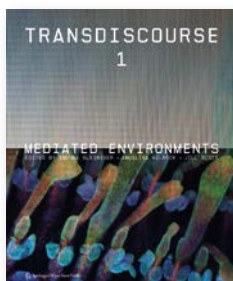
authors explore how power operates on and through the body, affecting human rights, sustainability, bodily representations and personal expressions. *Transdiscourse 3* is a unique space for dialogue and a vital transdisciplinary resource, designed to inspire and encourage others to engage with creativity, discovery and change.

Art meets Science: essays by female artists, curators, and theorists inspired

by science Gender and Representation explored internationally through key themes A vital resource for scholars of cultural analysis and gender representation

Jill Scott,
 Media artist, curator, writer, and art-and-science researcher; professor emerita, Zurich University of the Arts (ZhdK), founder of the Artists-in-Labs Program

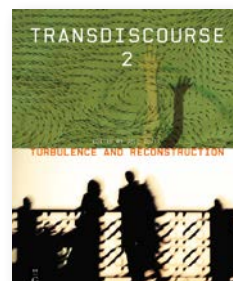
Also of interest



Andrea Gleiniger, Angelika Hilbeck, Jill Scott (Eds.)
Transdiscourse 1
Mediated Environments

Pages **216**
 Ills. **15 b/w, 69 in color**
 Format **20.7 × 23.88 cm**
 SC 978-3-99043-364-5 En
€ 42.79 / \$ 60.00 / £ 37.00

ENGLISH
 OCTOBER 2010
 AMBRA VERLAG



Jill Scott (Ed.)
Transdiscourse 2
Turbulence and Reconstruction

Pages **240**
 Ills. **60 b/w, 30 in color**
 Format **20.0 × 24.0 cm**
 SC 978-3-11-046981-3 En
€ 44.95 / \$ 63.00 / £ 39.00

ENGLISH
 JANUARY 2016
 DE GRUYTER



Carolin A. Heel
Sticky Emotions

Zur Geschlechterspezifik künstlerischer Identität

Pages **272**
 Ills. **32 color ill.**
 Format **17.0 × 24.0 cm**

SC 978-3-68924-172-8 Ger **€ 99.00**
\$ 108.99
£ 90.00
 E-Book 978-3-68924-022-6 Ger € 99.00
 \$ 108.99
 £ 90.00

GERMAN
 MARCH 2026
 DE GRUYTER

First academic monograph on Richie Culver

New insights into the art of Tracey Emin

*Exploring emotion, gender, and identity
 through cultural and media Transformations*



This publication compares the two artists Tracey Emin and Richie Culver, both of whom deal with themes such as emotionality, authenticity, and gender images. The starting points are self-staging and public responses to Emin's and Culver's artistic work. How do culturally encoded emotions, autobiographical narratives, and gender images intertwine in the two oeuvres?

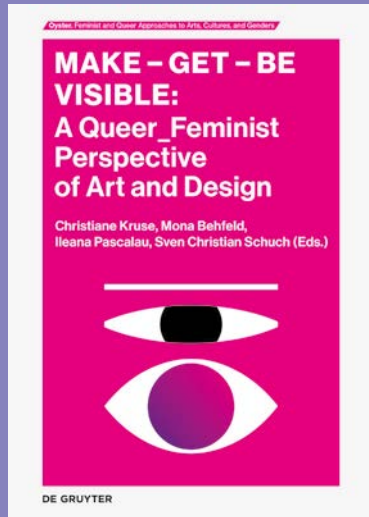
Does Culver's work reveal the appropriation of a previously female-encoded emotionality, or a shift towards a gender-neutral artistic identity? A comparative reading of their work highlights specific modes of self-presentation and affective addressing – in the field of tension between subjectivity, pop culture, and art-historical inscription.

Carolin A. Heel,
 art historian and curator, Karlsruhe

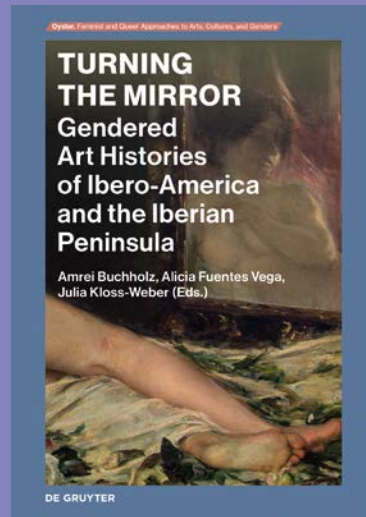


OUR OYSTER SERIES

FEMINIST AND QUEER APPROACHES TO ARTS, CULTURES, AND GENDERS



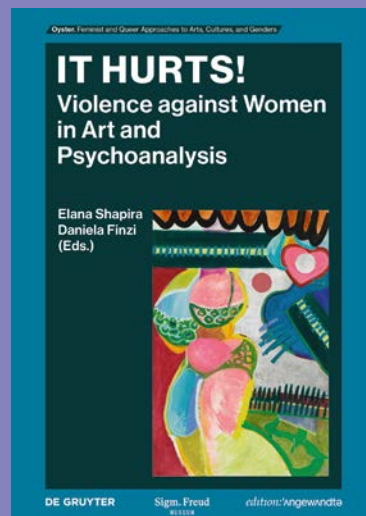
Christiane Kruse, Sven Christian Schuch,
Ileana Pascalau, Mona Behfeld (Eds.)
Make - Get - Be Visible
A Queer_Feminist Perspective of Art and Design
2025, 304 Pages
112 colored illustrations
17.0 x 24.0 cm
SC € 59.00 / \$ 64.99 / £ 54.00
German-English edition
ISBN 978-3-68924-215-2
E-Book ISBN 978-3-68924-036-3



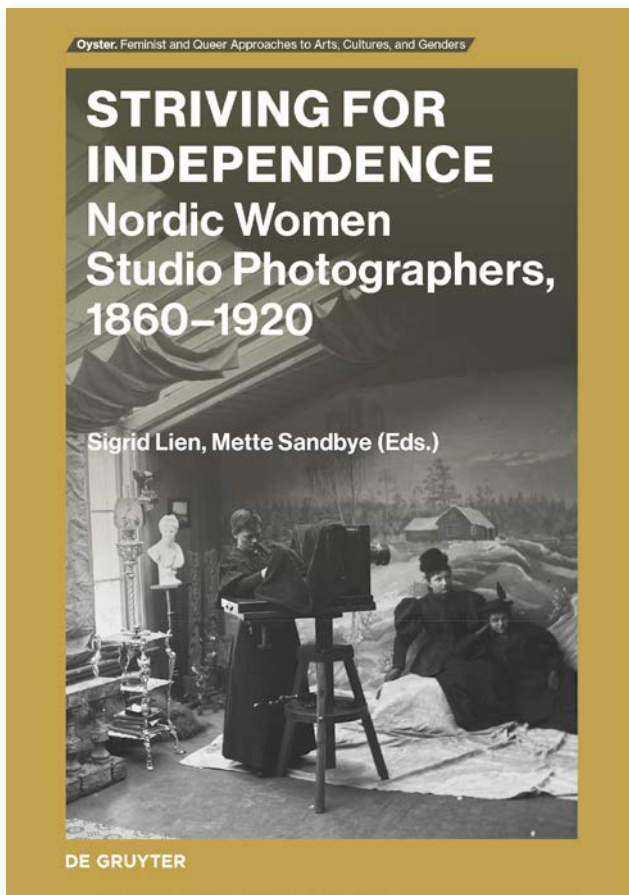
Amrei Buchholz, Alicia Fuentes Vega,
Julia Kloss-Weber (Eds.)
Turning the Mirror
Gendered Art Histories of Ibero-America
and the Iberian Peninsula
2025, 248 Pages
55 colored illustrations
17.0 x 24.0 cm
Gebunden € 72.00 / \$ 79.99 / £ 65.50
German-Spanish edition
ISBN 978-3-11-118249-0
E-Book ISBN 978-3-11118-324-4



Maike Hoffmeister
Posthumane Männlichkeiten
Maskuline Cyborgs und queere Körper in
der Kunst seit 1990
2024, 299 Pages
40 illustrations, 10 colored illustrations
17.0 x 24.0 cm
SC € 79.00 / \$ 86.99 / £ 72.00
ISBN 978-3-68924-129-2
E-Book ISBN 978-3-68924-007-3



Elana Shapira, Daniela Finzi (Eds.)
It Hurts!
Violence against Women in Art and
Psychoanalysis
2025, 204 Pages
60 colored illustrations
17.0 x 24.0 cm
Broschur € 72.00 / \$ 79.99 / £ 65.50
German-English edition
ISBN 978-3-11-133596-4
E-Book ISBN 978-3-11-133607-7



Sigrid Lien, Mette Sandbye (eds.)

Striving for Independence

Nordic Women Studio Photographers, 1860–1920

Oyster 7

Pages 496
 Ills. 200 color ill.
 Format 17.0 × 24.0 cm

SC 978-3-11-133893-4 En

€ 58.00

\$ 63.99

£ 53.00

E-Book 978-3-11-133895-8 En

€ 58.00

\$ 63.99

£ 53.00

ENGLISH

APRIL 2025

DE GRUYTER

Counter-narratives of women's independence in photographic histories

Bringing to light previously unknown Nordic women photographers

With contributions from leading scholars in photography studies from Denmark, Norway, Sweden, Finland and Iceland

31



9 783111 338934

During the last decades of the 19th century, women used the camera, still a new technological apparatus, to establish independent lives as professional photographers. Women photographers had a particularly strong position in the Nordic countries, where photography became a tool with which to attain personal, economic, and political independence.

Many hired only women assistants and remained unmarried, and some lived in lifelong relationships with women partners. Moreover, these women pioneers belonged to a generation which, for the first time, had the power to define their own visual representation as well as that of other women. Through a wide range of stories about individual photographers, this book

presents a counter-history to existing histories of photography, demonstrating the medium's liberating potential for women for the first time.

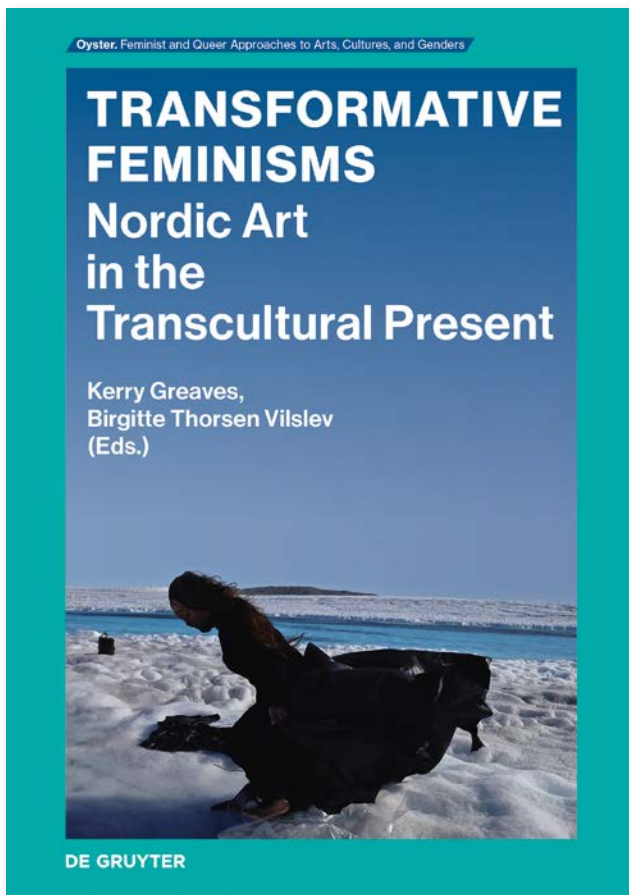
Sigrid Lien,

University of Bergen, Norway

Mette Sandbye,

University of Copenhagen, Denmark





Kerry Greaves,
Birgitte Thorsen Vilslev (eds.)
**Transformative
Feminisms**
Nordic Art in the Transcultural Present

Oyster 6
Pages **368**
Ills. **52 color ill.**
Format **17.0 × 24.0 cm**

SC 978-3-11-133216-1 En

€ 79.00

\$ 86.99

£ 72.00

Open Access

E-Book 978-3-11-133225-3 En

ENGLISH
FEBRUARY 2025
DE GRUYTER

*Intervenes in and re-evaluates the
problematics enmeshing feminism, gender,
and contemporary Nordic art*

*With a special focus on decolonialism and
transculturality*



This is the first major publication to re-evaluate the problematics that enmesh feminism, gender, and contemporary Nordic art. The book probes the shifting nature of the "Nordic" to challenge its popular image as liberal when it comes to genders, sexualities, and ethnicities. It questions the so-called wave model to suggest instead a history of sporadic (re)surfacings

and submersions of feminism's impact on Nordic art over the last sixty years. The intersectional, transhistorical, and transcultural focus nuances the Nordic and demystifies common tropes while reflecting the principal concerns of feminist art scholars working today. The book contextualizes Nordic feminist art history and highlights themes addressing the most acute issues

facing Nordic art and feminism now: feminism and the welfare model; gender and the body; transculturality, de/postcolonialism, (post)migration; and posthuman feminism.

Kerry Greaves, Birgitte Thorsen Vilslev,
University of Copenhagen



Cover
coming
soon

Matteo Burioni, Stephan Hoppe (eds.)
**Historic Spaces and the
Multisensory Experience**
A Digital Exploration of Light,
Sound, and Movement

Pages **288**
Ills. **50 b/w ill., 64 color ill.**
Format **17.0 × 24.0 cm**

SC 978-3-68924-247-3 En

€ 69.00

\$ 75.99

£ 63.00

Open Access

E-Book 978-3-68924-043-1 En

ENGLISH
MARCH 2026
DE GRUYTER

*New research approaches based on 3D, light,
and sound simulation*

*Interdisciplinary contributions from
international researchers*

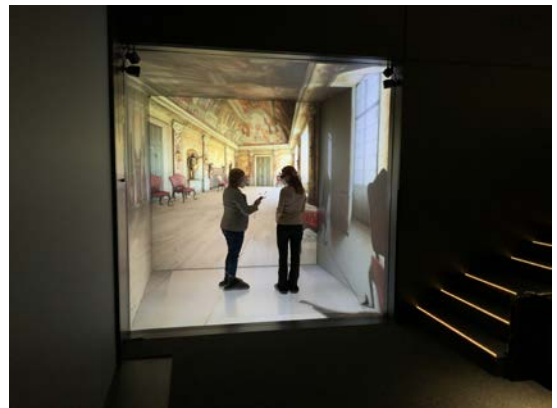
33



This volume proposes a shift in the way we study historic spaces, moving from predominantly visual hermeneutics towards a cognitively informed, multisensory approach that considers light, sound, climate and movement as integral aspects of architectural experience. The premise is simple yet far-reaching. Historic rooms and ensembles were not merely passive con-

tainers for artworks or rituals; rather, they were dynamic perceptual spaces whose effects emerged from the interaction of material form and the people who experienced them. Recent advances in digital recording, simulation and sensor-based measurement enable us to describe these interactions with a precision that was previously unavailable to the humanities.

Matteo Burioni,
Bavarian Academy of Sciences and
Humanities, Munich
Stephan Hoppe,
Ludwig Maximilians University Munich





Nina-Marie Schüchter,
Ines Röckl, Svetlana Chernyshova,
Jasmina Nöllen (eds.)

Zerstress!

Spannungen zwischen Ästhetischem und
Politischem

Pages **216**
Ills. **38 color ill.**
Format **17.0 × 24.0 cm**

SC 978-3-11-133691-6 Ger

€ 69.00

\$ 75.99

£ 63.00

Open Acces

E-Book 978-3-11-133741-8 Ger

GERMAN
JANUARY 2026
DE GRUYTER

*New aesthetic as well as (image)-theoretical
perspectives on stress*

*Examining visual overburdening in digital
cultures*

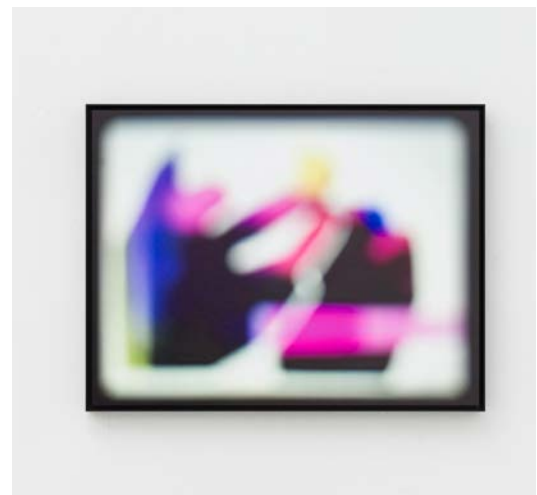
*Establishing the idea of Zerstressung as an
aesthetical, political and analytical figure*



Fragmentation, simultaneity and overstimulation characterize our present-day world. Events appear in a flood of short messages, shared screenshots, or TikToks. The images in such media are fast, fluctuating, affective – they lead to stress and are stressed in themselves. This volume examines the phenomenon of media overload from an interdisciplinary perspective and proposes a new interpretative model for the visual cultures of our (digital) age with the concept

of *Zerstressung*. Examining (resistant) image and knowledge practices, glitches, the Anthropocene era, and cultures of remembrance, the chapters discuss *Zerstressung* as an aesthetic as well as a political concept.

Nina-Marie Schüchter,
Heinrich Heine University Düsseldorf
Ines Röckl,
University of Regensburg
Jasmina Nöllen, **Svetlana Chernyshova**,
Heinrich Heine University Düsseldorf





Katja Müller-Helle, Claudia Blümle,
Tom Holert (eds.)

Bildformen des Rechts

Juridische Schauplätze technischer Bilder

Bildwelten des Wissens 21

Pages 120

Ills. 50 color

Format 15.5 × 23.0 cm

SC 978-3-68924-091-2 Ger

€ 29.00

\$ 31.99

£ 26.50

E-Book 978-3-68924-092-9 Ger

Open Access

GERMAN

MAY 2026

DE GRUYTER

Connects current debates about copyright, authorship, and intellectual property with the media history of photography, film, and AI art

Interdisciplinary and international perspectives from visual and media studies, legal theory, and comic illustration

With the first publication of an excerpt from Cornelia Vismanns Schrift Verfassung nach dem Computer (2006/2007)



35



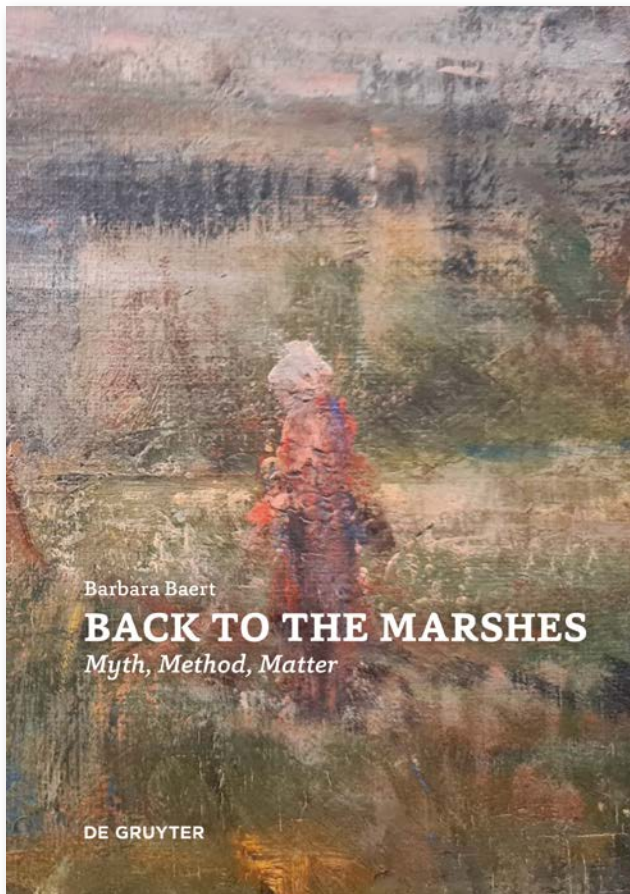
The omnipresence of AI currently raises questions not only about the promise of truthfulness made by technical media, but also about their legal regulation. Generative models such as Midjourney, Flux, and Llava-O create new visual infrastructures that make it urgent to redefine legal norms. In legal history, technical images like photography and film have always been actants in the negotiation of copyright, intellectual property rights, or the right to one's own image. When

judges wear VR glasses and thus virtualize the courtroom, forensic image evidence is analyzed digitally. Future scenarios in climate lawsuits are imagined with the help of attribution models, operational images help participate in constituting legal infrastructures. The new volume of *Bildwelten des Wissens* examines, at the intersection of Bildwissenschaft, media theory, and jurisprudence, the legal forms in which technical images are embedded and, conversely, how new image forms

in digital environments exert pressure on legal norms.

Katja Müller-Helle, Claudia Blümle,
Humboldt University, Berlin
Tom Holert,
Harun Farocki Institut, Berlin





Barbara Baert
Back to the Marshes

Myth, Method, Matter

Pages **150**
 Ills. **67 b/w and color ill.**
 Format **17.0 × 24.0 cm**

SC 978-3-68924-085-1 En **€ 99.00**
\$ 108.99
£ 90.00
 E-Book 978-3-68924-086-8 En **€ 99.00**
\$ 108.99
£ 90.00

ENGLISH
 APRIL 2026
 DE GRUYTER

A multidisciplinary and cross-sectional analysis of the swamp

Interdisciplinary approaches from art, culture and the history of ideas

36



Back to the Marshes is the final volume in Barbara Baert's tripartite study on the cultural impact of weather and environment, on the artistic symptoms of fertility and anxiety, and on the study of matter and medium. In this essay Baert explores the cosmological imagination, prehistoric graphemes, and the sensory experiences of marshes and wetlands, including their artis-

tic significance for raw and biological materials such as clay, mud and fungi.

The book develops into a fluid voyage of discovery that charts the role of material topologies and their artistic properties in human hands, and reflects on the obstacles accompanying the writing process and the epistemological crises it precipitated. It leads

Baert to reconsider the contemporary challenges of Bildwissenschaft in the Geological Turn.

Barbara Baert,
 KU Leuven

Also of interest



Barbara Baert
Looking Into the Rain
 Magic – Moisture – Medium

Pages **235**
 Ills. **40 b/w, 46 in color**
 Format **17.0 × 24.0 cm**

SC 978-3-11-072684-8 En
 E-Book 978-3-11-076062-0 En
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£ 86.00

ENGLISH
 FEBRUARY 2022
 DE GRUYTER

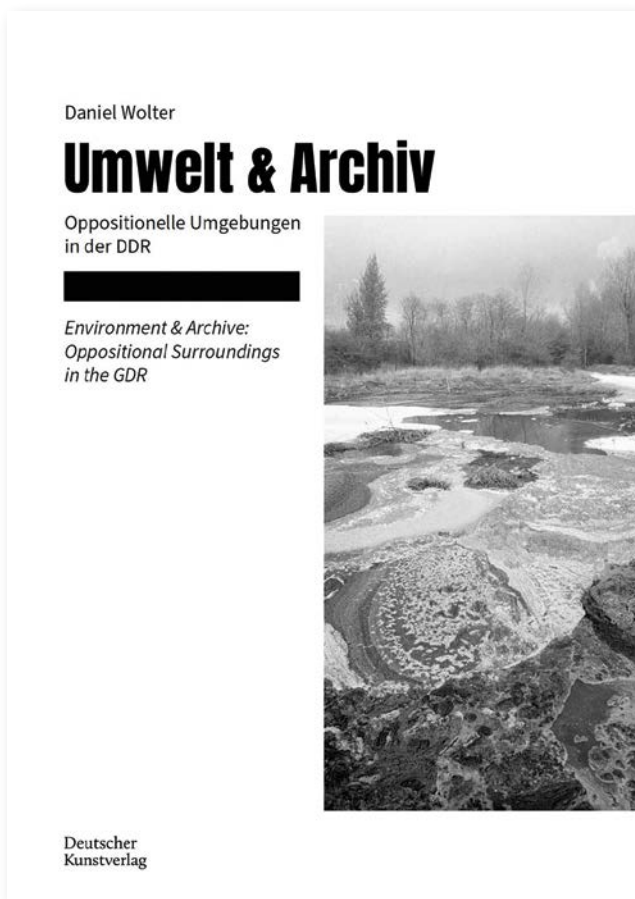


Barbara Baert
About Sieves and Sieving
 Motif, Symbol, Technique,
 Paradigm

Pages **134**
 Ills. **52 in color**
 Format **17.0 × 24.0 cm**

SC 978-3-11-060614-0 En
 E-Book 978-3-11-060821-2 En
€ 25.95 / \$ 29.99 /
£ 22.50

ENGLISH
 APRIL 2019
 DE GRUYTER



Katharina Neuburger (ed.),
Daniel Wolter
Umwelt & Archiv
Oppositionelle Umgebungen in der DDR

Zweierlei. Schriftenreihe des Institut für Umwelt
und Gestaltung 1
Pages **143**
Ills. **92 color ill.**
Format **17.0 x 24.0 cm**

SC 978-3-422-80364-0 En/Ger **€ 28.00**
\$ 30.99
£ 24.50
E-Book 978-3-422-80393-0 En/Ger **€ 28.00**
\$ 30.99
£ 24.50

ENGLISH/GERMAN
OCTOBER 2025
DEUTSCHER KUNSTVERLAG

*New approaches in artistic research and art
history*

Focus on critical art and culture in the GDR

*Photographic archive material from the
GDR opposition*

37

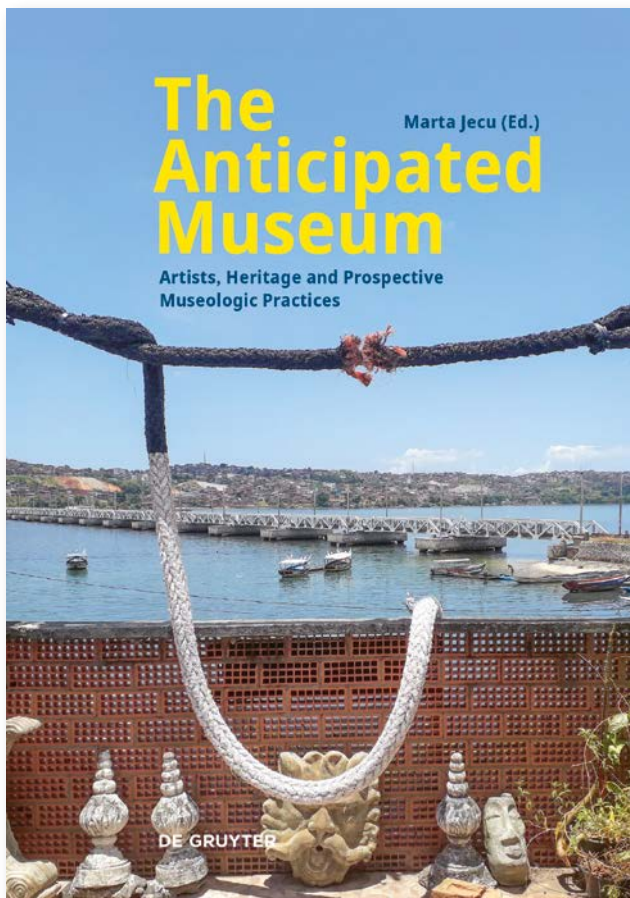


In the first volume of the Zweierlei series, scientist and artist Daniel Wolter explores debate on environmental destruction in the GDR. To this end, he studied photographic collections from the archive of the GDR opposition group Robert Havemann Society, thus revealing links between the notions of 'environment' and 'archive' in the

historical context of the GDR's environmental movement. Drawing on a media-ecological perspective, Wolter correlates different categories of photographic depiction and highlights the juncture where environment is inscribed into the photographic image and, at the same time, interventions in the environment come about.

Daniel Wolter,
artist and researcher





Marta Jecu (ed.)

The Anticipated Museum

Artists, Heritage and Prospective Museologic Practices

Pages **416**
 Ills. **175 color ill.**
 Format **17.0 × 24.0 cm**

HC 78-3-11-132445-6 En **€ 99.00**

\$ 108.99

£ 90.00

E-Book 978-3-11-132451-7 En **€ 99.00**

\$ 108.99

£ 90.00

ENGLISH

JUNE 2026

DE GRUYTER

Alternative, future-oriented, and exploratory visions of the museum

A practical toolkit of solutions for fostering functional and socially unbiased museums



This publication delves into artistic practices and critical thinking that challenge and reinvent the traditional concept of the 'museum'. Featuring a diverse range of case studies, it shows how contemporary artists, curators, and creative art practitioners are re-shaping museum models to reflect the values, needs, and aspirations of the communities in which they have

emerged. From early 20th-century avant-garde movements to the neo-avant-garde and today's artist-founded museums, the book offers a rich historical perspective. It spans four continents – South America, Europe, Africa, and Asia – presenting visionary approaches and functional museum concepts based on artistic practice. The volume offers fresh insights into

how art can transform institutions and reimagine cultural spaces.

Marta Jecu,
 independent curator, researcher,
 University of Lisbon, Portugal



Regine Ehleiter, Friederike Schäfer (eds.)

Exhibition Ecologies

Entanglements of Art, Institutions, and Politics in the Environmental Crisis

Pages 208
 Ills. 45 color ill.
 Format 17.0 x 24.0 cm

SC 978-3-68924-251-0 En

€ 69.00

\$ 75.99

£ 63.00

Open Access

E-Book 978-3-68924-047-9 En

ENGLISH
 JUNE 2026
 DE GRUYTER

Situates exhibitions within transdisciplinary ecological discourse

Links exhibition studies and environmental humanities to reveal the material, social, and political entanglements of exhibition-making

39

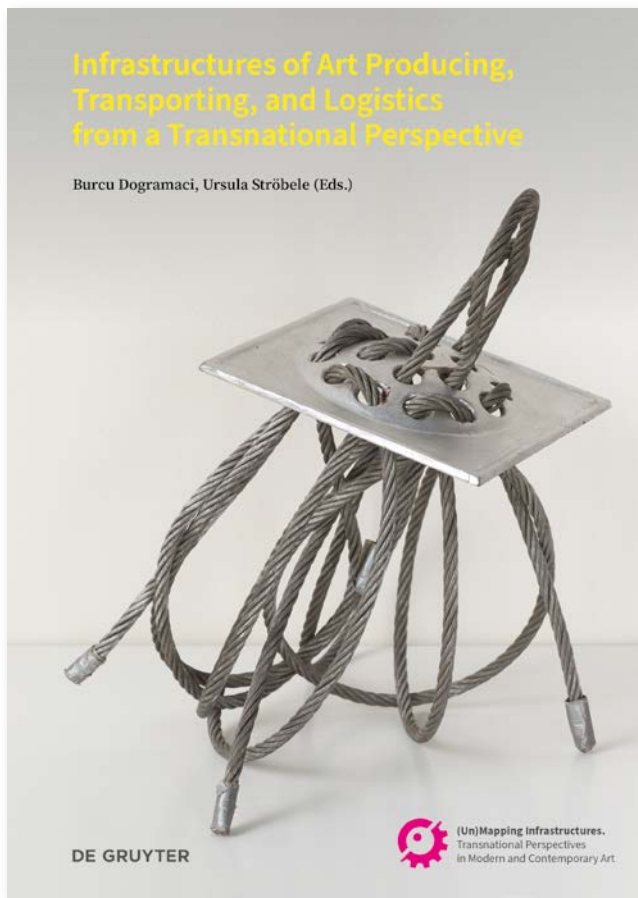


Exhibition Ecologies approaches exhibitions as ecological media, shaped by infrastructures, economies, and relations of power. Bringing together art-historical essays and curatorial reflections, this volume explores how exhibitions respond to the climate crisis while showing how ecological narratives intersect with colonial legacies, extractivism, and the rhetorics of legit-

imation. Case studies – from museum collection displays to contemporary biennials – probe the ecological framing of exhibitions, opening debates on sustainability, decolonial justice, and institutional responsibility. Linking exhibition studies with *environmental humanities*, this book highlights both the risks of co-option and the transformative potential of exhibitions.

Regine Ehleiter,
 Witten/Herdecke University
Friederike Schäfer,
 Freie Universität Berlin





Burcu Dogramaci, Ursula Ströbele (eds.)
**Infrastructures of Art
Producing, Transporting, and Logistics from a
Transnational Perspective**

Pages **320**
Ills. **145 color ill.**
Format **17.0 × 24.0 cm**

SC 978-3-68924-275-6 En

€ 69.00

\$ 75.99

£ 63.00

Open Access

E-Book 978-3-68924-055-4 En

ENGLISH
APRIL 2026
DE GRUYTER

*Contribution to the growing field of
infrastructural studies in art history from a
transnational perspective*

*Art history of production, transport and
logistics*

*Mapping the technical, political, and
economic conditions of the cultural field*

40

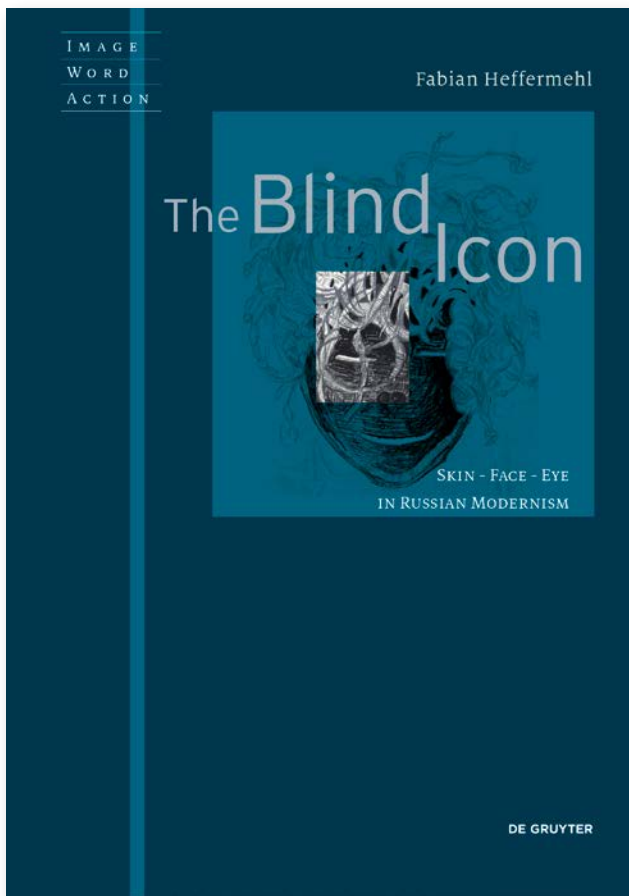


Adopting a transnational perspective, this book takes a look at the art history of production, transport and logistics with its heterogeneous actors, objects, institutions, and their interwoven stories. The production of art goes along with complex infrastructures that are often unseen and associated with political and ecological challenges.

To what extent is mobility already taken into account in the production of art? What role do customs regulations, political border restrictions, and sustainability play? This publication focuses on contexts, networks, material flows and the conditions of production and distribution within the arts of the 20th and 21st century.

Burcu Dogramaci,
Ludwig-Maximilians-Universität
Munich
Ursula Ströbele,
Braunschweig University of Art





Fabian Heffermehl
The Blind Icon

Skin - Face - Eye in Russian Modernism

Image Word Action 11
 Pages 176
 Ills. 26 color ill.
 Format 17.0 x 24.0 cm

SC 978-3-68924-194-0 En € 59.00
 \$ 64.99
 £ 54.00
 E-Book 978-3-68924-031-8 En € 59.00
 \$ 64.99
 £ 54.00

ENGLISH
 MAY 2026
 DE GRUYTER

First study of the tactility of the face in literature and painting

Unique interdisciplinary approach to interaction between image and body in Russian Modernism

Challenges traditional notions of the portrait in art history

41



This book explores the *inner facial feeling* as a defining phenomenon for the poetics and theory of Russian painting. From the icon to Suprematism and the facelessness of the Gulag camps, the study traces the face, departing from its inner tactile sensitivity. The face (with its blind skin and its skinless eyes) occupies a liminal space

at the intersection of the optic and the tactile senses. We build identity on the imagination of our faces seen on distance by others. At the same time, the face is inseparably bound to the nervous system. It is continuously felt with the interior organs of the head (muscles, tongue, skin), which abolish distance. Thus the face emerges as a

thin layer, a stratum that delineates the threshold between interiority and exteriority, between the self and its representation.

Fabian Heffermehl,
 University of Oslo, Norway



Cover
coming
soon

Christian Philipsen,
Adina Christine Rösch (eds.)

Zwischen Rollenklischees und Rebellion

Frauen in der Kunstgeschichte und ihre Darstellungen

Pages **120**
Ills. **72 color ill.**
Format **17.0 x 24.0 cm**

SC 978-3-422-80388-6 Ger **€ 44.00**
\$ 48.99
£ 40.00
E-Book 978-3-422-80389-3 Ger **€ 44.00**
\$ 48.99
£ 40.00

GERMAN
SPRING 2026
DEUTSCHER KUNSTVERLAG

*A survey of feminist, queer and intersectional
approaches*

Connecting science and social debate

42



Examining the ways in which women have been viewed, portrayed, and silenced in art history remains a crucial challenge for the discipline. The authors of this volume expose mechanisms of visibility and invisibility, question the male-dominated canon, and offer fresh perspectives on strategies

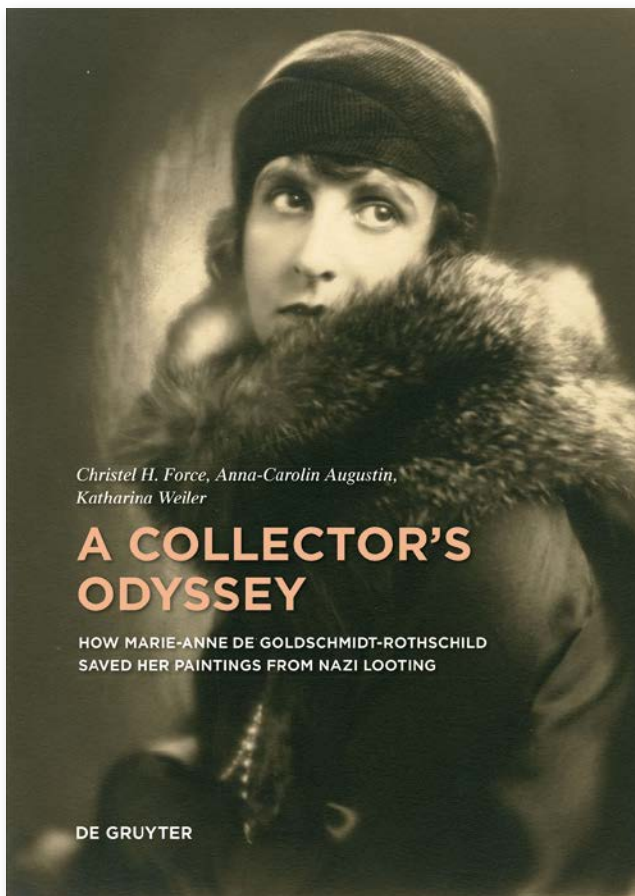
of female and queer self-representation. Historical and contemporary positions enter a dialogue—from early self-portraits to contemporary intersectional approaches. This volume invites readers to reconsider established narratives, so understanding art history as an open field and a dynamic

process grappling with power, the body, and identity.

With contributions by

Adina Rösch, Alexandra Karg, Andrea Aranda, Anja Ilka Schneider, Anke K. Hoyer, Mona Behfeld, Paula Gauß, Nina-Marie Schüchter, Sandra Richter





Christel H. Force, Anna-Carolin Augustin,
Katharina Weiler

A Collector's Odyssey

How Marianne de Goldschmidt-Rothschild Saved
her Paintings from Nazi Looting

Contact Zones 9

Pages 592

Ills. 152 color ill.

Format 17.0 × 24.0 cm

HC 978-3-11-123929-3 En

€ 99.00

\$ 90.99

£ 75.00

E-Book 978-3-11-123949-1 En

Open Access

ENGLISH

APRIL 2026

DE GRUYTER

*Reconstructs the untold story of
Marie-Anne de Goldschmidt-Rothschild*

*Tracing the fate of an art collection during
and after the Nazi Eras*

*Reveals the Nazi-era provenance of the
Post-Impressionist artworks in the collection
of de Goldschmidt-Rothschild*

43



A Collector's Odyssey presents a case of agency and moxie in the face of ruthless Nazi persecution and organized plunder. It reconstructs the untold story of wartime refugee Marie-Anne de Goldschmidt-Rothschild and ascertains the contents and trajectory of her art collection. Yet it is less about provenance, or transfers of ownership, than about one collector's resistance to relinquishing ownership.

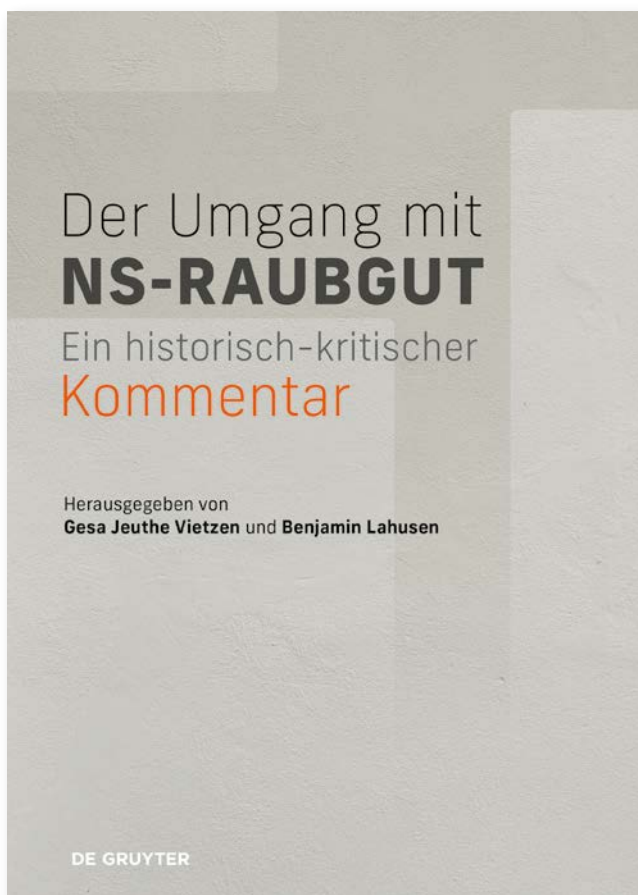
Beginning with the collection's inception in Berlin and spanning two World Wars, it traces artworks secretly relocated to Paris, haltingly transported to the U.S., exhibited there, repatriated, then quietly dispersed. Her in-laws' respective cases of despoliation and exile further highlight what Jewish collectors faced in Nazi Germany. This book restores their stories to memory, countering the Reich's intended erasure.

Christel H. Force,
art historian, independent curator,
New York

Anna-Carolin Augustin,
German Historical Institute,
Washington, D.C.

Katharina Weiler,
Museum Angewandte Kunst,
Frankfurt am Main





Gesa Jeuthe Vietzen,
Benjamin Lahusen (eds.)

Der Umgang mit NS-Raubgut

Ein historisch-kritischer Kommentar

Pages **304**

Ills.

Format **17.0 × 24.0 cm**

HC 978-3-68924-168-1 Ger

€ 48.00

\$ 52.99

£ 44.00

E-Book 978-3-68924-020-2 Ger

€ 48.00

\$ 52.99

£ 44.00

GERMAN

APRIL 2026

DE GRUYTER

Critical assessment of current structures



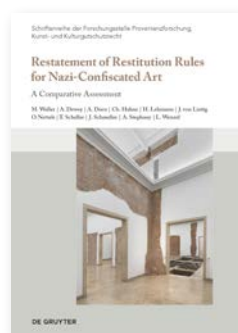
The National Socialist policy of persecution also aimed for a broad-scale, enforced redistribution of wealth and property. The reversal of this plundering began at the end of the Second World War under allied occupation and went through various subsequent phases in the Federal Republic of Germany. After the end of the Cold War, the handling of property assets from the Holocaust era was renegotiated once more. With the adoption of the Washington Principles on Nazi-Con-

fiscated Art in 1998, Germany decided against a legal solution, but nevertheless referred to the guidelines of post-war legislation. This placed the restitution practice implemented since 1998 in the tradition of restitution legislation since 1945, but without assuming legal status itself. The historical-critical commentary presented here systematically highlights these contexts and the tensions they have created. It provides access to the examination criteria and analyses their history of

interpretation up until the present day. The commentary provides an historical-critical appraisal, thus enabling a well-founded approach to Nazi-confiscated art, and develops the solutions of the past further for tomorrow.

**Gesa Jeuthe Vietzen,
Benjamin Lahusen,**
European University Viadrina,
Frankfurt (Oder)

Also of interest



Matthias Weller a.o. (Eds.)
**Restatement of Restitution
Rules for Nazi-Confiscated Art
A Comparative Assessment**

Pages **928**
Format **17.0 × 24.0 cm**

SC 978-3-68924-147-6 En
**€ 119.00 / £ 108.50 /
\$ 130.99**

ENGLISH
MAY 2026
DE GRUYTER

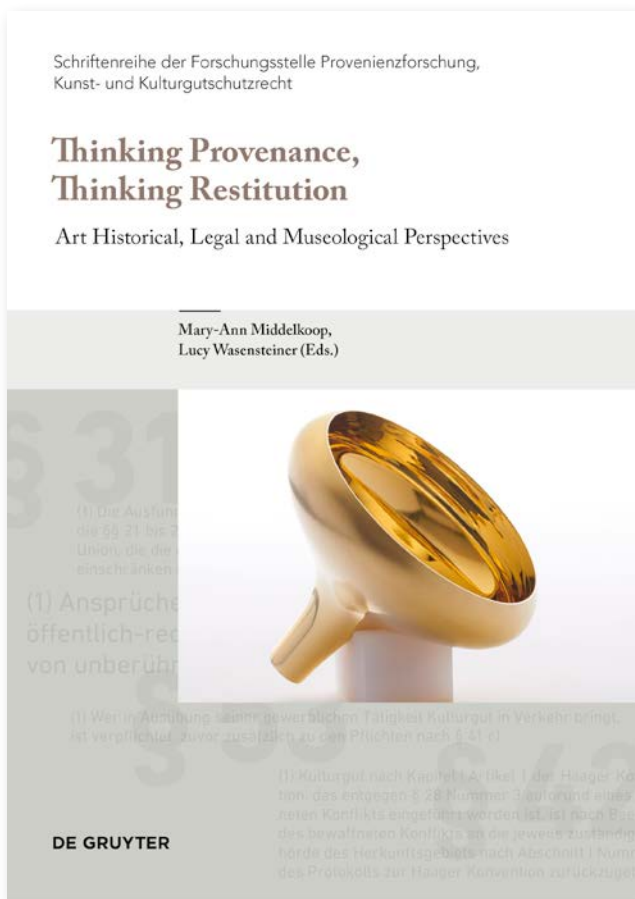


Tessa Rosebrock (Ed.)
**OFFENE FRAGEN. Kunstwerke -
Erwerbungen - Schicksale**
Provenienzforschung am Kunst-
museum Basel

Pages **256**
Ills. **150 color ill.**
Format **23.0 × 26.0 cm**

HC 978-3-422-80277-3 Ger
**€ 42.00 / \$ 130.99 /
£ 108.50**

GERMAN
JULY 2025
DEUTSCHER KUNSTVERLAG



Mary-Ann Middelkoop,
Lucy Wasensteiner (eds.)
**Thinking Provenance,
Thinking Restitution**

Art-Historical, Legal, and Museological
Perspectives

Schriftenreihe der Forschungsstelle Provenienzforschung,
Kunst- und Kulturgutschutzrecht 12

Pages 208

Ills. 40 b/w ill.

Format 17.0 × 24.0 cm

HC 978-3-68924-295-4 En

€ 59.00

\$ 64.99

£ 54.00

E-Book 978-3-68924-298-5 En

€ 59.00

\$ 64.99

£ 54.00

ENGLISH

APRIL 2026

DE GRUYTER

*A critical look at provenance research and
restitution*

*Multidisciplinary approaches and
methodology*

45



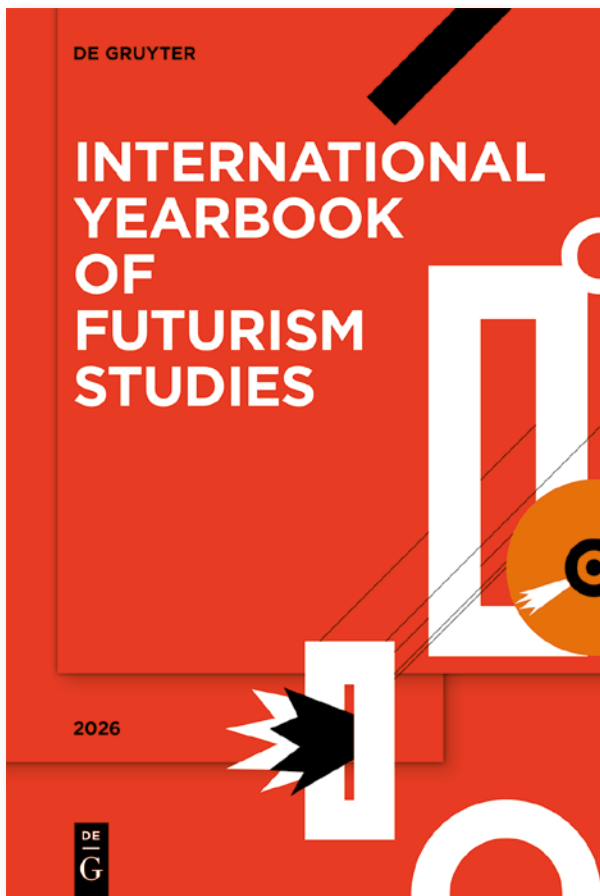
Almost three decades since the 1998 Washington Conference on Holocaust-Era Assets, a new awareness of provenance research and practices of restitution has taken hold. This volume brings together voices from academia, museums and the art trade for a critical consideration of these developments, including essays that analyze restitution cases from a legal

perspective in the UK, France and Germany, explore provenance as a form of knowledge and through its materiality, and question how international museums and the art market have dealt with provenance and restitution practices in Munich, Vienna, and London. The volume contributes to current debates about the theory and methods of provenance research, today seen

as an expanded and multidisciplinary field at the intersection of law, history, anthropology and the art world.

Mary-Ann Middelkoop,
University of Cambridge, UK
Lucy Wasensteiner,
University of Bonn





Günther Berghaus (ed.)
**International Yearbook of
 Futurism Studies**

2026

Pages **600**
 Ills. **30 b/w ill.**
 Format **15.5 × 23.0 cm**

HC 978-3-68924-093-6 En

€ 139.00

\$ 152.99

£ 126.50

E-Book 978-3-68924-094-3 En

€ 139.00

\$ 152.99

£ 126.50

ENGLISH
 FEBRUARY 2026
 DG ARTS

Interdisciplinary research on Futurism

*With reviews and exhibition reports, and a
 comprehensive report on new publications on
 Futurism*



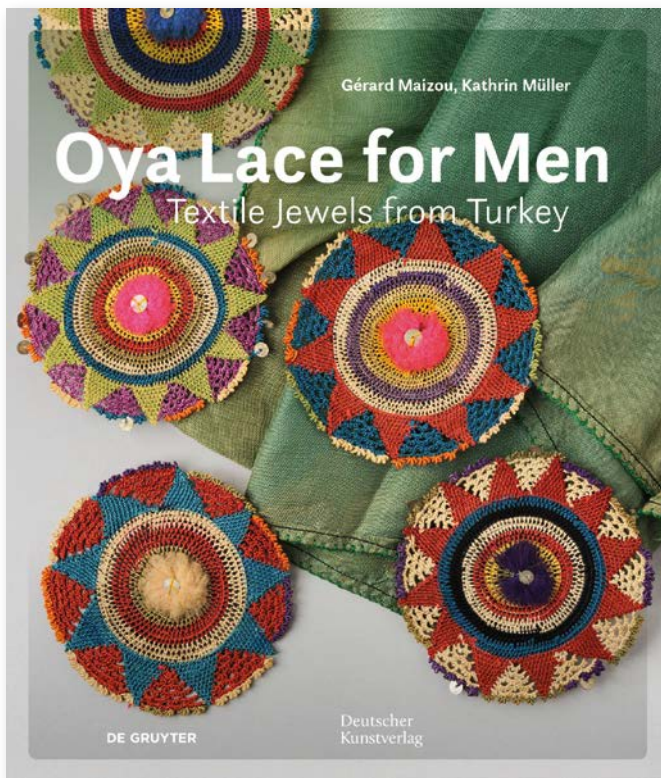
9 783689 240936

The Futurist art movement, founded by F. T. Marinetti in 1909, had a world-wide impact and made important contributions to avant-garde movements in many countries and artistic genres. Volume 16 of the *International Yearbook of Futurism Studies* is an open issue and looks at how Futurism shaped local, regional, national and individual

aesthetics in Italy, Russia, Britain, Germany, Belgium, Poland, Yugoslavia and Mexico. The ten essays are followed by a regional report on Japan, critical responses to exhibitions, conferences and publications, and an annual bibliography with details of 225 new books on Futurism.

Günther Berghaus,
 University of Bristol





Gesellschaft der Freunde islamischer Kunst und Kultur e.V. (ed.),
Kathrin Müller, Gérard J. Maizou

Oya Lace for Men

Textile Jewels from Turkey

Pages 120
Ils. 100 color ill.
Format 24.0 x 28.0 cm

HC 978-3-68924-273-2 En

€ 79.00

\$ 86.99

£ 72.00

E-Book 978-3-68924-054-7 En

€ 79.00

\$ 86.99

£ 72.00

ENGLISH

MARCH 2026

DE GRUYTER

*First systematic analysis and description
of the Efe Oya, Turkish needle lace for men*

Large-format color illustrations

47



From the 16th century onwards, Zeybek groups could be found in western Turkey, operating as bandits and later as rebels. At the beginning of the 20th century, the Zeybek and their leaders, known as the *Efe*, were recognized as freedom fighters and wore a special fez wrapped in cloth and decorated with colorful needle-lace – the famous

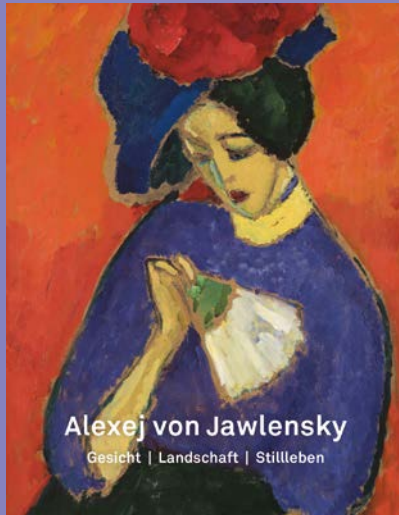
Efe Oya. Today, this needle lace is employed in Turkish folk art and provides inspiration for fashion designers. In this publication, the *Efe Oya* are being presented comprehensively for the first time, along with large-format illustrations. Several examples of the *Efe Oya* are reproduced in original size, including detailed descriptions

of the materials and techniques used, as well as summaries of their history, characteristics and varied significance.

Kathrin Müller,
orientalist (Near East), Traunstein
Gérard J. Maizou,
freelance journalist, photographer,
Traunstein



EXPRESSIONISM: PAST AND PRESENT

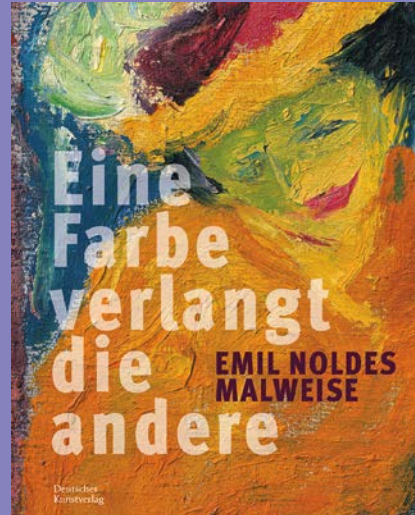


Volker Adolphs, Anna Niehoff, Roman Zieglängsberger
Volker Adolphs (Ed.)
Preface by: Stephan Berg

Alexej von Jawlensky
Gesicht – Landschaft – Stilleben

2020. 144 Pages
120 color illustrations
24.0 × 31.0 cm

HC € 34.00 / \$ 39.99 / £ 31.00
ISBN 978-3-422-98526-1

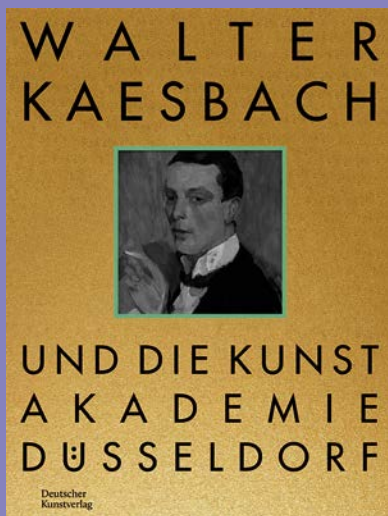


Stiftung Ada und Emil Nolde Seebüll, Doerner
Institut Bayerische Staatsgemäldesammlung,
Hamburger Kunsthalle (Eds.)

Emil Noldes Malweise
"Eine Farbe verlangt die andere"

2022. 240 Pages
250 color illustrations
24.0 × 30.0 cm

HC € 38.00 / \$ 43.99 / £ 34.50
ISBN 978-3-422-98719-7

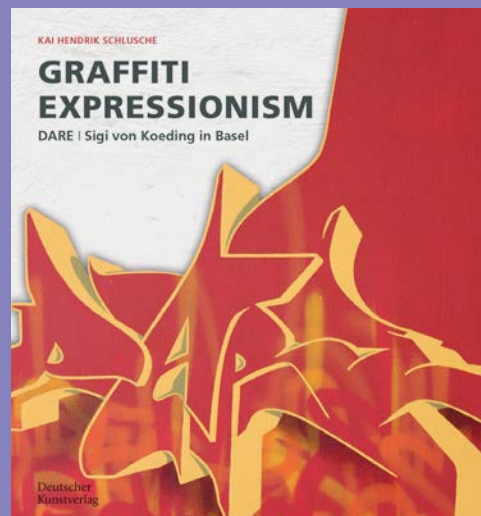


Vanessa Sondermann (Ed.)
With contributions by: Kunibert Bering,
Susanne Deicher, John Morgan, Cornelia Nowak,
Vanessa Sondermann, Hans-Peter Thurn,
Alexander Zschokke

Walter Kaesbach und die Kunstakademie Düsseldorf

2024. 312 Pages
96 illustrations, 105 color illustrations
22.5 × 30.0 cm

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

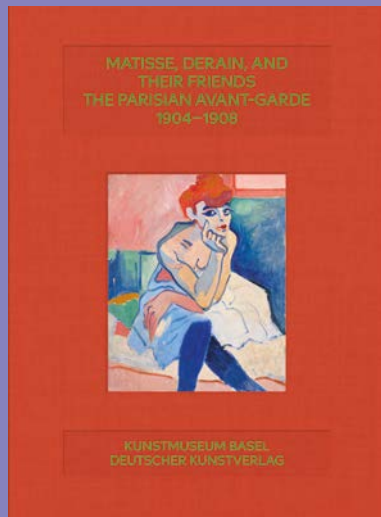


Kai Hendrik Schlusche

Graffiti Expressionism
DARE / Sigi von Koeding in Basel

2024. 176 Pages
191 color illustrations
23.0 × 25.0 cm

SC € 38.00 / \$ 41.99 / £ 33.50
English-German edition
ISBN 978-3-422-80231-5

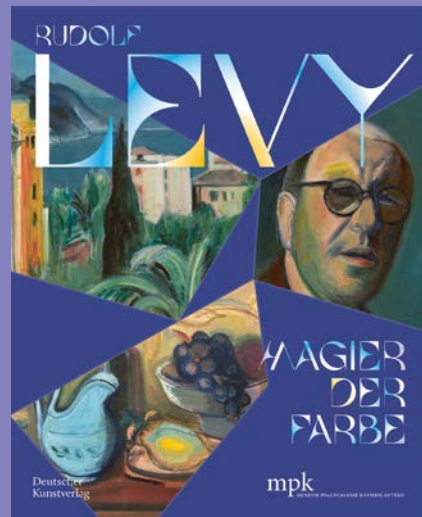


Arthur Fink, Claudine Grammont,
Josef Helfenstein (Eds.)

Matisse, Derain, and their Friends
The Parisian Avant-Garde 1904-1908

2023. 352 Pages
200 color illustrations
21.5 x 28.5 cm

HC € 58.00 / \$ 63.99 / £ 50.50
ISBN 978-3-422-80119-6

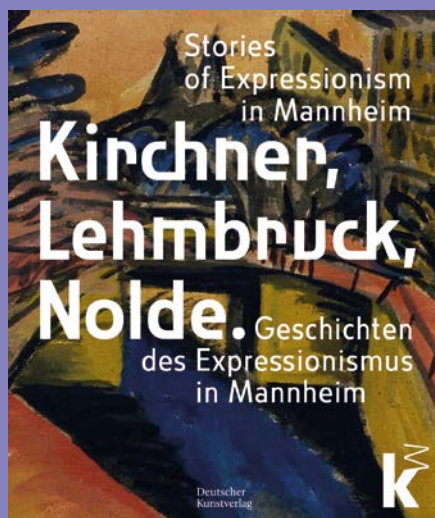


Steffen Egle, Sören Fischer, Annette Reich (Eds.)

Rudolf Levy
Magier der Farbe

2023. 328 Pages
200 color illustrations
22.0 x 27.0 cm

HC € 44.00 / \$ 46.99 / £ 37.00
ISBN 978-3-422-80166-0
E-Book ISBN 978-3-422-80362-6

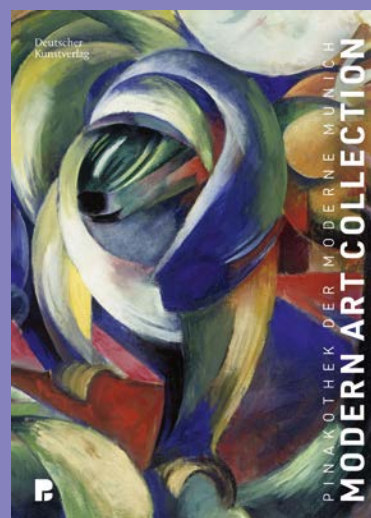


Johan Holten, Inge Herold, Dorotea Lorenz,
Luisa Heese, Ursula Drahoss (Eds.)

Kirchner, Lehmbruck, Nolde
Geschichten des Expressionismus in
Mannheim

2025. 192 Pages
150 color illustrations
23.0 x 27.5 cm

HC € 44.00 / \$ 48.99 / £ 38.50
English-German edition
ISBN 978-3-422-80339-8

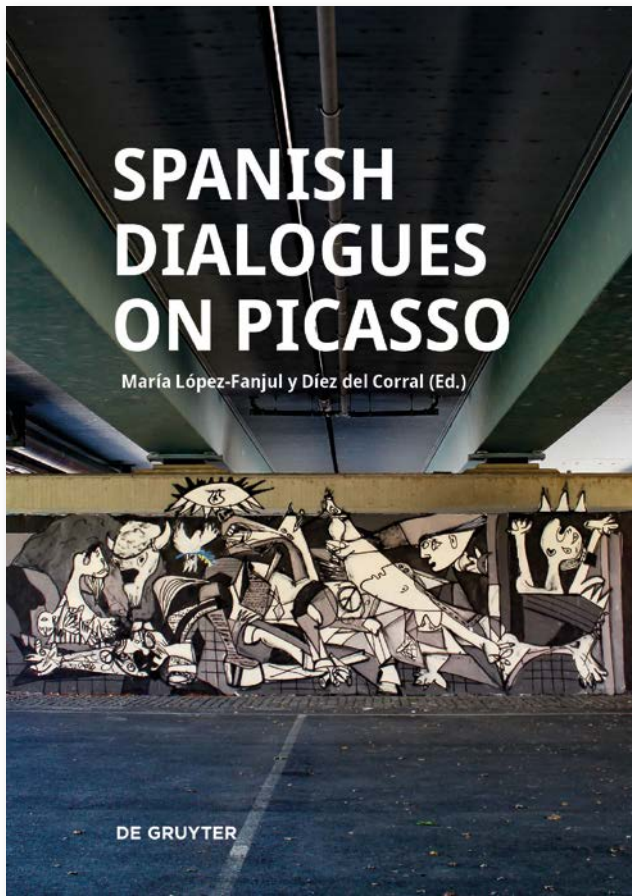


Bernhard Maaz (Ed.)

Pinakothek der Moderne Munich
Modern Art Collection

2025. 344 Pages
13 illustrations, 275 color illustrations
15.0 x 21.0 cm

SC € 24.00 / \$ 26.99 / £ 21.00
ISBN 978-3-422-80345-9



María López-Fanjul y Díez del Corral
(ed.)

Spanish Dialogues on Picasso

Pages **144**
Ils. **45 color ill.**
Format **17.0 × 24.0 cm**

SC 978-3-68924-186-5 En

€ 69.00

\$ 75.99

£ 63.00

E-Book 978-3-68924-026-4 En

€ 69.00

\$ 75.99

£ 63.00

ENGLISH

MARCH 2026

DE GRUYTER

*Reconsidering Picasso's work in the context
of Spanish art and cultural history*

50



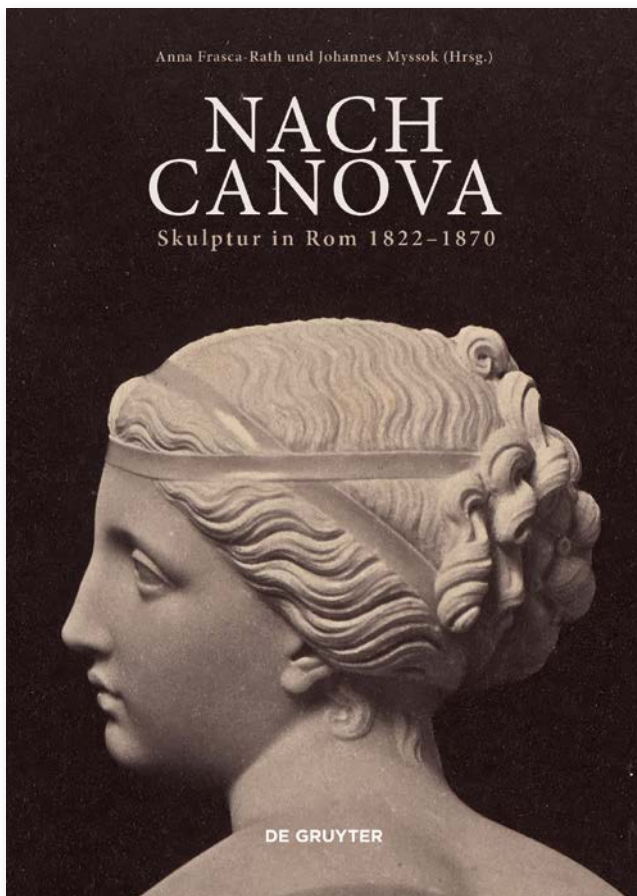
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This book provides a critical, multidisciplinary and innovative approach to the work of Pablo Picasso (1881-1973). International museum and university scholars, experts on Spanish art and Spanish cultural history, discuss the continuities and ruptures of Picasso's own artistic practice in relation to

Spanish art history, covering the representation of gender in his work and its continuity with the Western tradition until the present day; the iconographical takeovers from pre-1800 Spanish artists previously overlooked; the relevance of national identity during his exile; the reception of Picasso in Spain

during Francoism and the first years of democracy; and the use of language(s) when talking about Picasso and his work.

María López-Fanjul y Díez del Corral,
Museo de Bellas Artes de Asturias,
Oviedo, Spain



Anna Frasca-Rath,
Johannes Myssok (eds.)

Nach Canova

Skulptur in Rom 1822-1870

Pages **256**
 Ills. **114 color ill.**
 Format **17.0 × 24.0 cm**

HC 978-3-68924-288-6 Ger

€ 69.00

\$ 75.99

£ 63.00

E-Book 978-3-68924-062-2 Ger

€ 69.00

\$ 75.99

£ 63.00

GERMAN
 MAY 2026
 DE GRUYTER

Rediscovery of 19th-century sculpture

Novel perspective on Rome as a centre of art

Innovative quality of classicist sculpture

51

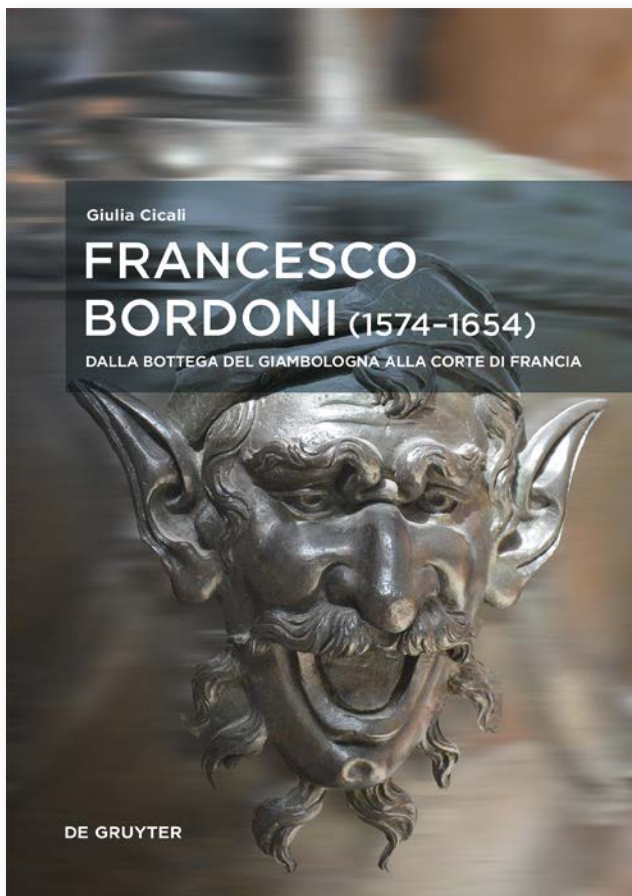


This book focuses on 19th-century sculpture in Rome, a subject that has received little attention to date. While art history has predominantly recounted the triumph of modernism as a narrative of French painting and dismissed Roman sculpture as an outdated, academic reiteration of classicist forms, the essays gathered here reveal its unexpected vitality and

international scope. Despite the rise of new artistic centres in Paris and London, Rome remained a global hub for sculptural production. It was here that innovative works were created and exported, and it was here, too, that the foundations of American sculpture were laid. The volume reconstructs the conditions of production within this international milieu and explores

the creative innovations that unfolded within the dynamic interplay between tradition and modernity.

Anna Frasca-Rath,
 University of Erlangen
Johannes Myssok,
 Düsseldorf Art Academy



Giulia Cicali

Francesco Bordonì (1574-1654)

Dalla bottega del Giambologna alla corte di Francia – Le opere, il *réseau*, gli affari

European Identities and Transcultural Exchange 5

Pages **440**

Ills. **99 color ill.**

Format **17.0 × 24.0 cm**

HC 978-3-68924-198-8 It

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ITALIAN

MARCH 2026

DE GRUYTER

A central figure in artistic exchange in the Early Modern period

An artist who epitomizes the excellence fostered by the Medici court

52



Trained in Giambologna's Florence, Francesco Bordonì (1574-1654) was active in Medicean Tuscany and France, where he became first sculptor to the Bourbon dynasty. He worked on major royal commissions – from the equestrian monument on the Pont-Neuf to the sculpture in the gardens at Fontainebleau and Saint-Germain-

en-Laye – and imported marble and artworks from Italy. This book reconstructs his career, exploring the changing status of artists, his role in royal building sites, and collaborations with French and Italian masters, including the Francini engineers. Through archival research and critical readings of works and context, the study opens

new perspectives not only on Bordonì – a key figure in early modern artistic mobility – but also on artistic practices, networks, and patrons connecting Florence and Paris.

Giulia Cicali,

Histara, École Pratique des Hautes Études, Paris





Marina Viallon

Les tournois à la cour de France (1490-1620)

European Identities and Transcultural Exchange 7

Pages 448

Ills. 140 color ill.

Format 17.0 × 24.0 cm

HC 978-3-68924-302-9 Fr

€ 109.00

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E-Book 978-3-68924-070-7 Fr

€ 109.00

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FRENCH

MARCH 2026

DE GRUYTER

First thorough, large-scale study on tournaments

Interdisciplinary approach exploring material, artistic, social and historical aspects of such events

Vivid evocation of what were once among the most impressive and elaborate courtly spectacles in Renaissance Europe

53



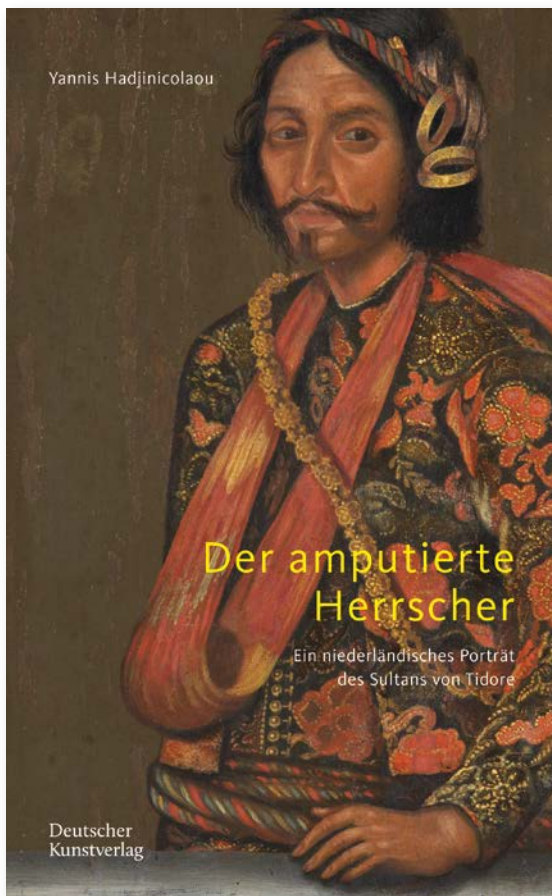
Often associated with the mediaeval world, tournaments were still an important part of courtly life during the Renaissance, being among the most lavish and impressive public royal celebrations of their time, especially in France. Beyond the traditional chivalric ritual, bringing together nobility and monarchy in a carefully crafted spectacle, the best court artists and craftsmen were called upon to create

sets, armour, costumes, or even texts and music for such events. This publication offers a first exploration of the nature and evolution of French royal tournaments, from Charles VIII to the first years of Louis XIII's reign. Using all the textual, archival and artistic sources available, this study provides a vivid picture of those lavish, spectacular performances that were once a focal point of French courtly life.

Marina Viallon,

Metropolitan Museum of Art,
New York





Yannis Hadjinicolaou

Der amputierte Herrscher

Ein niederländisches Porträt des Sultans von Tidore

Pages 112
 Ills. 30 color ill.
 Format 13.0 x 21.0 cm

HC 978-3-422-80369-5 Ger

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E-Book 978-3-422-80372-5 Ger

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\$ 26.99

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GERMAN

MARCH 2026

DEUTSCHER KUNSTVERLAG

New perspectives on topics such as political iconography, transculturality, materiality and disability

Critical global art history

54



Why did an unknown Dutch artist paint a portrait of a Moluccan ruler with an amputated arm in the 17th century? Yannis Hadjinicolaou uncovers the fascinating story behind this unusual depiction of Sultan Sayfoedin, who ruled Tidore, one of the Moluccas islands in northeastern Indonesia, from 1657 to 1687. He examines the reasons for portraying Sayfoedin's amputation,

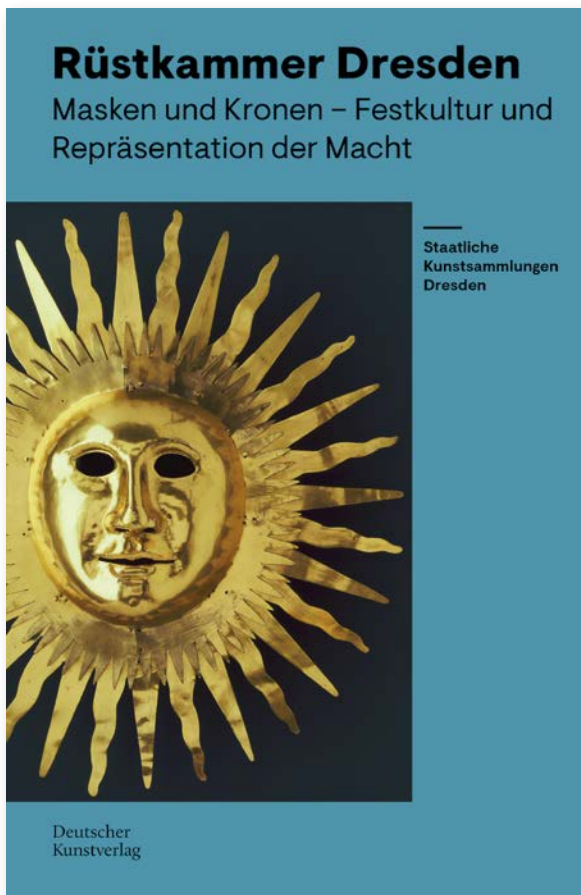
interprets the significance of his attire, and traces the provenance of the painting, now housed in the Czartoryski Museum in Krakow. Hadjinicolaou highlights the importance of Sayfoedin's partnership with the Dutch East India Company and the carnation trade, showing how the portrait reflects the complex interplay between colonial power and local authority.

Yannis Hadjinicolaou,

University of Bonn/

Ludwig Maximilians University Munich





Holger Schuckelt, Marius Winzeler
Staatliche Kunstsammlungen Dresden
(eds.)

Rüstkammer Dresden

Masks and Crowns – Festival Culture and
Representation of Power

Pages **160**
Ills. **120 color ill.**
Format **15.0 × 23.0 cm**

SC 978-3-422-80311-4 En

€ 19.00
\$ 20.99
£ 17.00

ENGLISH
APRIL 2026
DEUTSCHER KUNSTVERLAG

*Internationally unique testimony to festive
culture and the representation of power from
the 16th to the 19th century*

**Permanent exhibition in the Armoury of Dresden's Royal Palace,
starting in March 2026: "Masks and Crowns – Festive Culture and
Representation of Power"**

55



Since the 16th century, Dresden's Royal Palace has been a venue for glittering balls, masquerades, and rituals of political power. In the restored banquet halls, the Rüstkammer (Armoury) presents works of art belonging to the most precious relics of European festive culture. In the Großer Ballsaal (Great Ballroom), the sun mask of Augustus the Strong, silver armour, imaginative insignia, horses with sumptuous riding equipment, and a sleigh decorated with

hundreds of bells are reminders of magnificent festive celebrations. Symbols of power take centre stage in the Propositionssaal (Proposition Hall): Insignia ranging from the electoral hat and coronation mantle to medals and busts of Saxon monarchs are on display in the place where Saxony's first constitution was proclaimed in 1831. The collection, which has undergone extensive restoration in recent years, is being presented for the first time in this dedicated publication.

With contributions by
Sebastian Bank, Sylvia Karges, Gernot Klatte, Mirko Lohaus, Christine Nagel, Astrid Nielsen, Viktoria Pisareva, Stefano Rinaldi, Claudia Schnitzer, Holger Schuckelt, Julia Weber, Marius Winzeler





Thomas Richter (ed.) prepared by
Regine Marth, Marcus Pilz

Werke aus Elfenbein

Herzog Anton Ulrich-Museum,
Kunstmuseum des Landes Niedersachsen

Pages **592**
Ills. **815 color ills.**
Format **24.0 x 30.0 cm**

HC 978-3-422-80387-9 Ger **€ 76.00**
\$ 83.99
£ 69.50

GERMAN
JULY 2026
DEUTSCHER KUNSTVERLAG

*Richly-illustrated reference work covering
all genres of historical ivory art, mainly from
the 16th to 18th century*

*Scientifically founded reappraisal of a
significant collection*

*With works by Balthasar Permoser, Ignaz
Elhafen, Leonhard Kern, Balthasar
Grißmann, Jørgen Christensen Garnaas,
Ferdinand Boy, Johann Christoph Ludwig
Lücke, and others*

56



Comprising over 500 individual items, the collection of modern ivory art-works at the Herzog Anton Ulrich Museum is one of the most extensive in Germany and Europe. The carved sculptures, reliefs and turned vessels offer an excellent overview of this art form; most can be traced back to the 18th-century in Brunswick. The collection – which includes objects made of

rhinoceros' horn and hippopotamus' teeth, for example, as well as ivory – focuses on sculptures and reliefs with mythological and religious subjects. Some magnificent works were crafted using a combination of ebony, deer antler, and coloured enamels. Turned pieces amaze us with their technical perfection. This inventory catalogue sums up the current state of know-

ledge and presents all the works in detail along with extensive illustrations.

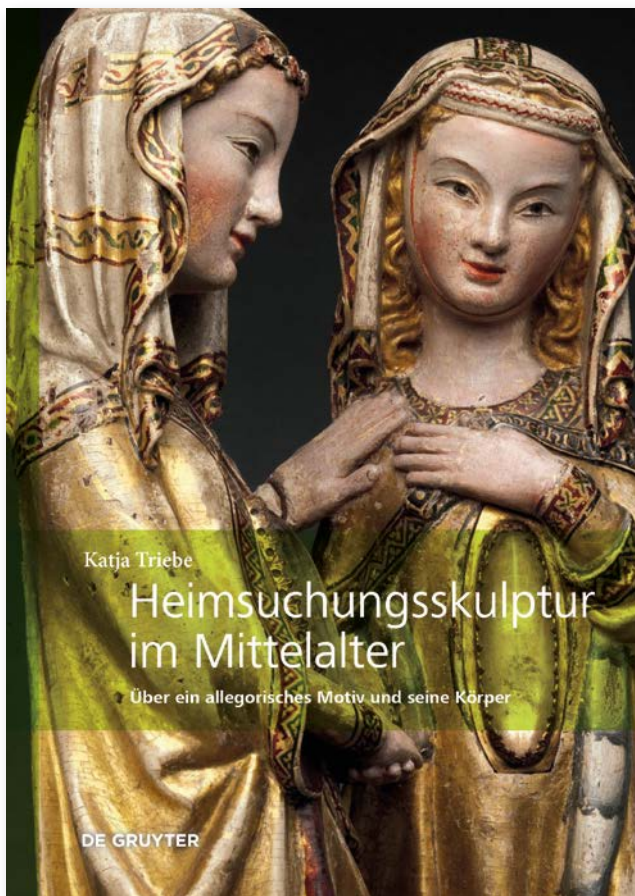
Regine Marth,
Herzog Anton Ulrich-Museum,
Braunschweig
Marcus Pilz,
Kunstsammlungen der Veste Coburg





57





Katja Triebe

Heimsuchungsskulptur im Mittelalter

Über ein allegorisches Motiv und seine Körper

Verflechtung - Aushandlung - Opazität 5

Pages **576**

Ills. 330 color ills.

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HC 978-3-68924-207-7 Ger

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E-Book 978-3-68924-048-6 Ger

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GERMAN

DECEMBER 2025

DE GRUYTER

*First comprehensive study on the
"Visitation" as a motif in medieval sculpture*

Innovative interpretation methods and perspectives for sculpture research

With a catalogue of approximately 200 works

58



The encounter between the two pregnant women Mary and Elizabeth known as the "Visitation" was a popular motif in medieval sculpture. Katja Triebe documents the extensive body of work featuring this motif for the first time. Exemplary individual analyses, including of major art historical works such as the Visitations in

Bamberg Cathedral and the Monastery Church of St. Katharinental, offer fresh interpretations of already much-discussed works. The study reveals how the sculptures engage their audience intellectually, physically, and emotionally, and uncovers the works' multifaceted allegorical significance. The female bodies served as an opportu-

nity to negotiate political, theological, social, and gender-specific themes. Innovative analytical methods raise new questions and perspectives for sculpture research.

**Katja Triebe, Humboldt University,
Berlin**



Abb. 2: Heimschlange, um 1280/1290, Westportal, südliches Gewände, Münster, Freiburg i. B.

I Concordia und Bekenntnis. Die Heimsuchung als Allegorie

Die Heimsuchungsgruppe am Portal des Freiburger Münsters

Auf den ersten Blick sind die Skulpturen von Maria und Elisabeth in dem farbenfrohen Gewand gar nicht aussenscheinlich. Zwar sieht die üppige plastische, polychrom gefasste Ausstattung des Münsterportals in Freiburg schon von weitem alle Aufmerksamkeit auf sich. Doch ebendiese Fülle visueller Eindrücke verlangt von den Rezipienten gerade in dem Moment des Innehabens, des Schauens und Wahrnehmens, um sich einen Überblick und eine erste Orientierung zu verschaffen.

Das göttliche Portal des Münsters Unserer Lieben Frau liegt im Inneren des Westwerks (Abb. 3), dessen Erdgeschoss eine Vorhalle für den Kircheneingang bildet.



Abb. 3: Ernst Rauch,
Das Freiburger Münster,
Südwestseite, Stahlblech, 1891



139
Luca della Robbia
mundplattische Gruppe, allansichtig
Terracotta, glasiert
Höhe 184 cm, Breite 153 cm
vor 1445
San Giovanni Fuoricivitas, Florenz
Lit.: Vincio 1997, S. 80–85; Wiesengrund 2007, S. 110
Mda 003, S. 58–60



140
Vgl. S. 153, 337, 347–348, 404; Abb. 114, 115
Stadtfest
mandplattische Gruppe, dreiwandig
Zirkelbau
Höhe: circa 95 cm
um 1440–1460
Dillmannsche Hofburg Wien
Lit.: Lechner 2004



141
Vgl. S. 406.
Mittelbau (?)
Hochschiff, wohl aus einem Akazientisch
Lindenholz, polychrom gefasst, verguldet
Höhe: 58 cm, Breite: 48 cm, Tiefe: 13 cm
Mitte 15. Jahrhundert
Inv.-Nr. 68, Frankfurt a. M., Liebieghaus Skulpturensammlung



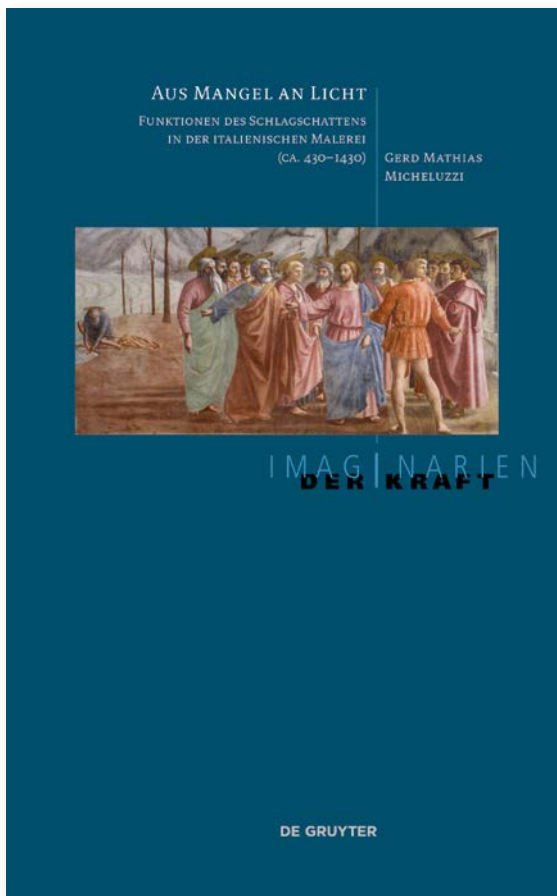
142
Vgl. S. 252, 342, 404, 408.
Randau, wald. Brügge
Hochstuhl, einseitig, rückseitig gebildet
Eichenholz
Höhe: 74,1 cm, Breite: 47,9 cm, Tiefe: 36,1 cm
um 1480
Inv.-Nr. V.O.0104, Brügge, Maus Brügge
wald von einem Chorgestühl



Villfranche de Lauragais (Frankreich), Notre-Dame de l'Assomption
randplastische Gruppe
polychrom gelblich, teilweise variegat
v. Jochenstorf



144
Vgl. S. 342, 404, 423.
Lübbeck/Melster des Neumittelalterlichen Alters (?)
vollplastische Gruppe, einseitig
Eichenholz, polychrom gefasst, teilweise vergoldet
Höhe 64 cm, Breite 33 cm, Tiefe 29 cm
um 1450-1460
Lübbeck, Haus der Schiffsgesellschaft
Lit.: Althaus 2017; Kie Nr. 340; S. 447-449



Gerd Mathias Micheluzzi
Aus Mangel an Licht
 Funktionen des Schlagschattens in
 der italienischen Malerei (ca. 430-1430)

Imaginarien der Kraft 8
 Pages **672**
 Ills. **202 color ill.**
 Format **15.0 × 24.0 cm**

HC 978-3-68924-119-3 Ger	€ 99.00
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GERMAN
 JUNE 2026
 DE GRUYTER

*First systematic study of the cast shadow
 in Italian painting, literature, and natural
 philosophy of the Middle Ages*

Revises a long-standing topos in art histor

59



Was the post-antique depiction of cast shadows really a Florentine innovation of the 1420s, as Giorgio Vasari and subsequent scholarship have led us to believe? In this study, Gerd Mathias Micheluzzi undertakes the first comprehensive examination of this question, combining art-historical inquiry with an interdisciplinary approach. Through detailed analyses of Early

Christian mosaics, medieval knowledge traditions, and Italian illuminated manuscripts, wall and panel paintings from the 14th and early 15th centuries, he demonstrates that the cast shadow occupied a more substantial role in pre-Renaissance visual culture than has hitherto been acknowledged. His study uncovers a rich history of visual experimentation, in which develop-

ments were intertwined yet neither constant nor teleologically directed towards the imitation of nature

Gerd Mathias Micheluzzi,
 DFG Centre for Advanced Studies
 'Imaginaria of Force', University of
 Hamburg



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DER ZENTRALBIBLIOTHEK
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Michael Schilling

De Gruyter
2026

Michael Schilling (ed.)

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des 16. und 17. Jahrhunderts

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GERMAN

JUNE 2026

DE GRUYTER

*High-quality edition with large-format
images*

In-depth scholarly commentary

60



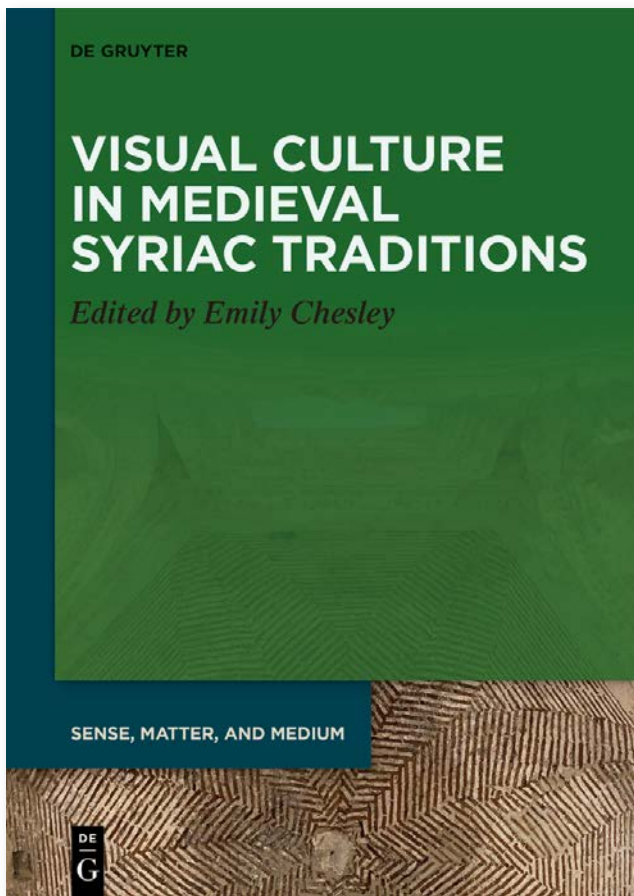
This third volume of the collected illustrated Early Modern broadsides from the holdings of the Central Library in Zurich completes the edition. Following volumes 1 and 2, which contain the broadsides from the "Wickiana," volume 3 contains mostly anonymous pamphlets, some of which display texts by authors like Johann Fischart, Johann Wilhelm Simler, Johann Mi-

chael Moscherosch, and Paul Gerhardt. Some of the illustrations are by well-known artists as well. The prints are reproduced in large format and accompanied by scholarly commentary.

Michael Schilling,

Otto-von-Guericke-Universität
Magdeburg, Germany





Emily Chesley (ed.)

Visual Culture in Medieval Syriac Traditions

Sense, Matter, and Medium 13

Pages 590

Ills. 33 b/w ill., 98 color ill.

Format 17.0 x 24.0 cm

HC 978-3-11-143705-7 En

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ENGLISH

DECEMBER 2025

DE GRUYTER

The first English-language edited volume devoted to the geographical breadth of Syriac art and archaeology

Introduces art historians to medieval Syriac art

61



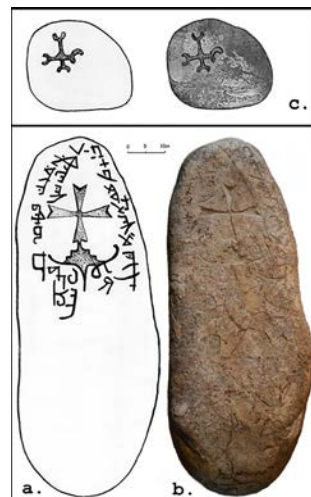
While spread across the globe from North Africa to China, the visual culture of Syriac Christian communities remains to be fully incorporated into medieval art studies. This volume analyzes the forms and developments of Syriac art and material culture across the medieval world. Showcasing the diversity of medieval Syriac art and its influences, the first part studies Syriac Christian ritual sites and the second part analyzes the interconnectedness

of Syriac art across the Middle East and Asia. These are bookended by theoretical essays evaluating the category of Syriac art and the historiography of the field. Chapters examine illuminated manuscripts, monumental architecture, burial sites, and church wall paintings in varied geographical locales. The volume contributes to the ongoing work of expansion in medieval art history by studying the interconnectedness of art and artisans in an increasingly global

world, even as it draws attention to the understudied field of Syriac art history and introduces new sources for medieval art. It thus promises utility for medieval art historians, scholars of Syriac Studies, and specialists of the Middle East and Central Asia.

Emily Chesley,

Princeton University, Princeton, NJ, USA



ART AT BÖHLAU – A FOCUS ON AUSTRIA

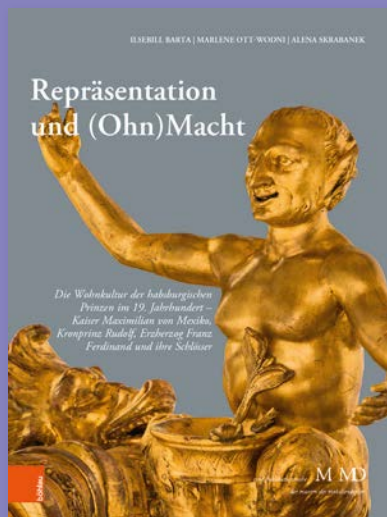


Birgit Schwarz

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Ilsebill Barta, Marlene Ott-Wodni, Alena Skrabanek

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Kunsthistorisches Museum Wien (ed.)
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Jindřich Vybiral

Was ist (und was ist nicht) das Tschechische an der Architektur in Böhmen?

Architekturgeschichte und
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GERMAN

DECEMBER 2025
BIRKHÄUSER

*Texts on the history of architecture and art in
Central Europe*

*Viewing method from an
inclusive perspective*

Cloth binding with ribbon marker

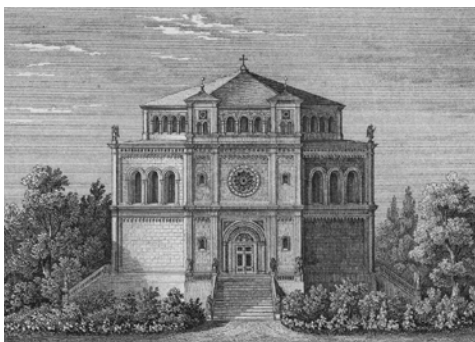
64



In this pointed collection of texts, Jindřich Vybiral questions national images of history and examines the architecture of Central Europe from a transnational perspective. He shows how players from the Czech Republic and Germany shaped art and building culture together and examines migration, the circulation of ideas and stylistic influences. His approach transcends

national borders and contributes to a new understanding of Central European art history – a clever, inspiring look at cultural interdependencies.

Jindřich Vybiral,
University of Art, Architecture and
Design, Prague





Anne Scheinhardt

Industrielerben

Kunst, Architektur und Städtebau
auf den produktiven Brachen Roms

Pages **584**
Ills. **184 color ill.**
Format **17.0 × 24.0 cm**

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GERMAN

APRIL 2026

DE GRUYTER

*Closes a gap in urban historical research
relating to Rome*

*Innovative, multi-perspective study on reuse
as a phenomenon*

*Uncovers new archive material on industrial
sites in Rome*

65



Rome is not only the city of antiquity and the Baroque; it was also a centre of industrial production, today the home to a vibrant contemporary cultural scene. This comparative study focuses on the Museo Centrale Montemartini, the MACRO, the MAXXI, and the former slaughterhouse Ex-Mattatoio, which generated vital impetus for the cultural initiative of *Roma 2000*

at the turn of the millennium. The multidisciplinary publication not only examines the history of architecture, use, and neighbourhood in relation to the critically analyzed sites, it also contextualizes the case studies with regard to the emergence of heritage, musealization and urban planning concepts. Employing a methodical approach, Anne Scheinhardt reflects

on how largely ignored industrial site are evolving into significant cultural heritage

Anne Scheinhardt,

Deutsches Architekturmuseum (DAM),
Frankfurt/Main





Julia Selzer

Architektur von innen denken

Zur Genese und Ausgestaltung des Raumkonzepts von August Schmarsow

Kunstwissenschaftliche Studien

Pages **416**

Ills. **29 color ill.**

Format **17.0 × 24.0 cm**

SC 978-3-422-80349-7 Ger

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E-Book 978-3-422-80350-3 Ger

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GERMAN

JANUARY 2026

DEUTSCHER KUNSTVERLAG

First comprehensive analysis of Schmarsow's writing on architectural theory

Examination of intellectual- and scientific-historical contexts as well as interdisciplinary references

Reconstructing an overall picture of Schmarsow's architectural theory

66

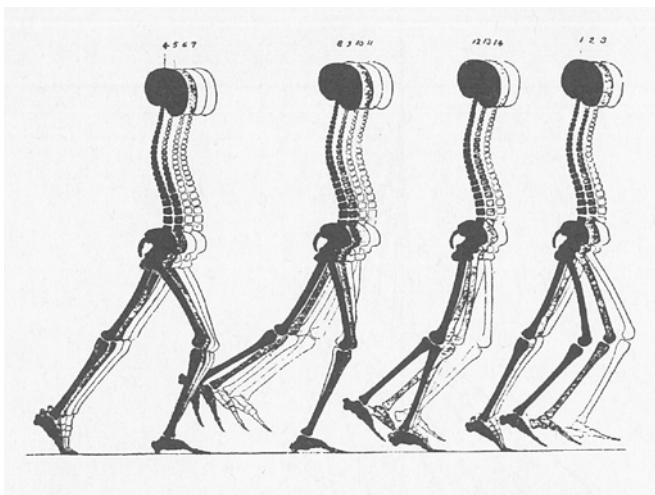


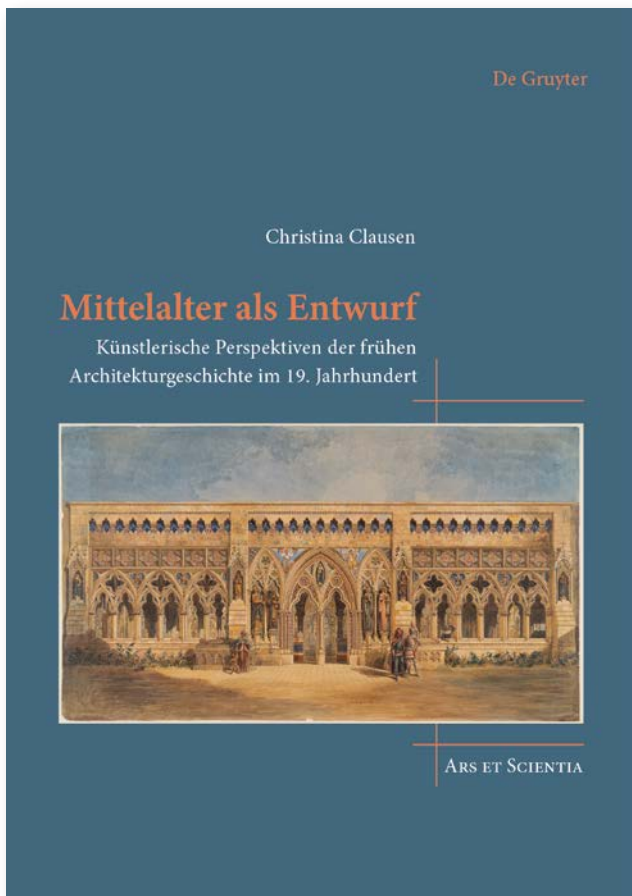
9 783422 803497

Until the end of the 19th century, architectural theory was based firmly on practice, belonging primarily to the domain of architects concerned with construction, materiality, and design. A significant turning point came with the work of art historian August Schmarsow, who was the first to establish space as an autonomous category within architectural theory. He argued that the perception of space by the human subject is a fundamental precondition to architectural activity, and

that the design of space constitutes the essence of architecture. This intervention initiated a reorientation in the understanding of the built environment that has remained effective into the modern era. This study investigates the conditions, sources, and stages of development that shaped this conceptual shift.

Julia Selzer,
art historian, Zurich





Christina Clausen
Mittelalter als Entwurf

Künstlerische Perspektiven der frühen
 Architekturgeschichte im 19. Jahrhundert

Ars et Scientia 33

Pages 352

Ills. 119 color ill.

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£ 72.00

E-Book 978-3-68924-073-8 Ger

€ 79.00

\$ 86.99

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GERMAN

JUNE 2026

DE GRUYTER

*Transnational perspective on European
 images of the Middle Ages during the 19th
 century*

*Design-based research practice in the 19th
 century: Part of the current debate on
 research by design*



In the 19th century, artistic engagement with medieval architecture was closely connected to its academic study. Alongside art historians, architects and painters also played a key role in collecting, organizing, and communicating knowledge about architectural history. This publication shows that not only objective docu-

mentation, but above all the creative transformation of historical buildings was a particular strength of research in architectural history. Starting from a transnational comparison of architectural paintings, museum installations, garden spaces, and projects for the preservation of monuments, cross-genre strategies for dealing with

historical designs are analyzed and re-evaluated as creative contributions to the emerging discipline of architectural history.

Christina Clausen,
 Technical University Darmstadt





Ulrike Weller

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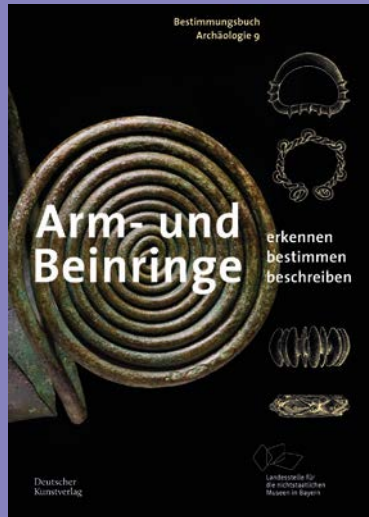
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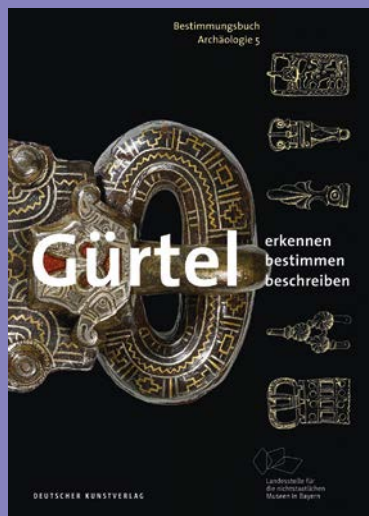
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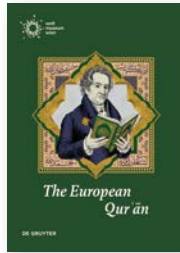
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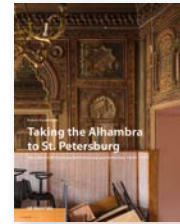
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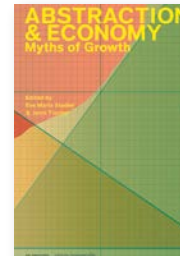
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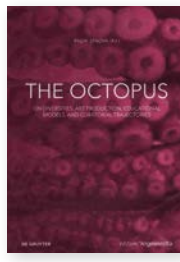
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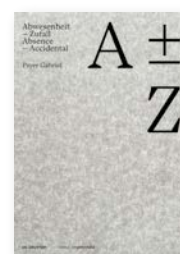
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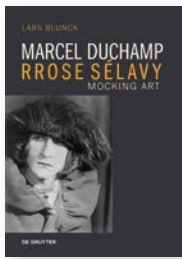
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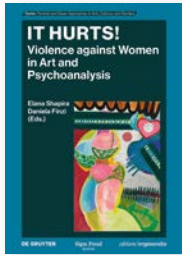
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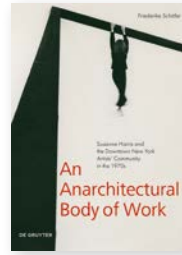
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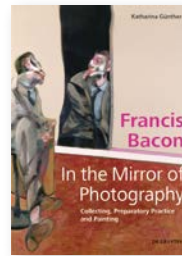
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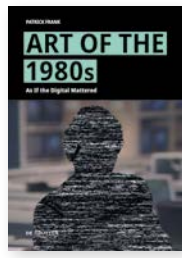
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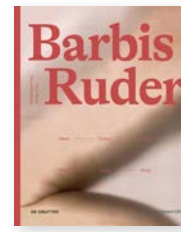
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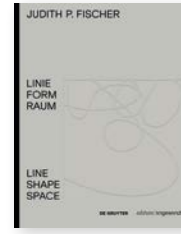
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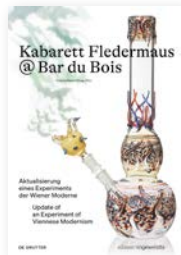
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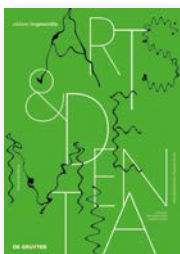
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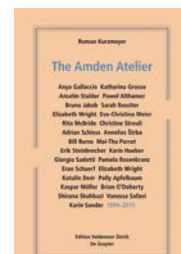
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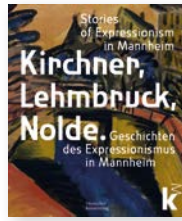
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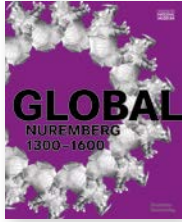
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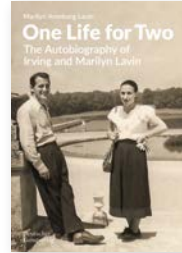
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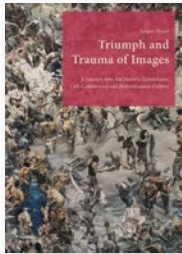
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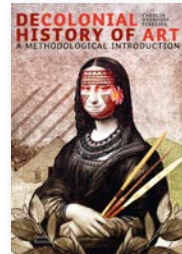
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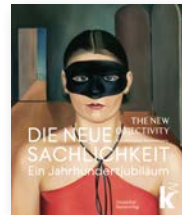
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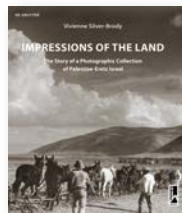
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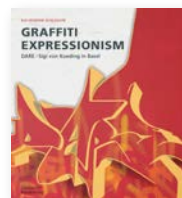
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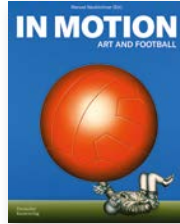
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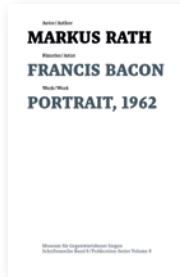
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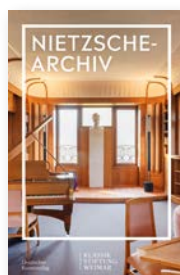
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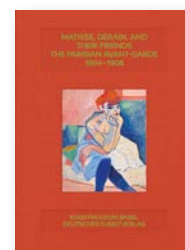
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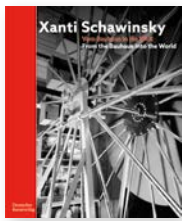
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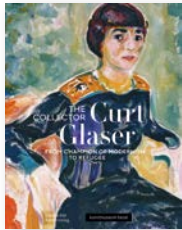
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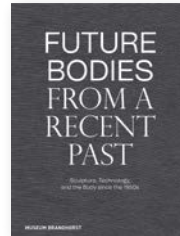
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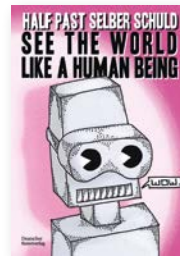
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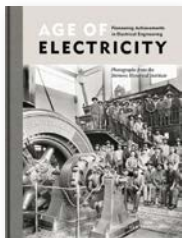
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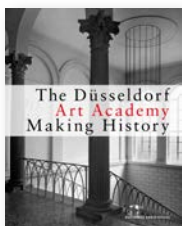
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4 above Helen Frankenthaler, Flood, 1967, 315.6 × 356.9 cm, acrylic on canvas, Whitney Museum of American Art, New York. © 2025 Digital image Whitney Museum of American Art / Licensed by Scala, Helen Frankenthaler Foundation, Inc. / VG Bild-Kunst, Bonn; **below** Helen Frankenthaler, Star Gazing, 1989, 181.6 × 365.8 cm, acrylic on canvas, Helen Frankenthaler Foundation, New York. © 2025 Photograph by Tim Pyle, courtesy Helen Frankenthaler Foundation, New York, Helen Frankenthaler Foundation, Inc. / VG Bild-Kunst, Bonn

5 above Helen Frankenthaler, Mediterranean Thoughts, 1960, 256.5 × 237.5 cm, oil on primed canvas, Helen Frankenthaler Foundation, New York. © 2025 1981: Photograph by Rob McKeever, courtesy Gagosian; Helen Frankenthaler Foundation, Inc. / VG Bild-Kunst, Bonn; **below left** Édouard Manet, Fish (Still Life), 1864, 73.5 × 92.4 cm, oil on canvas, Art Institute of Chicago. Mr. and Mrs. Lewis Larned Coburn Memorial Collection; **below right** Helen Frankenthaler, For E.M., 1981, 181 × 292.7 cm, acrylic on canvas, Helen Frankenthaler Foundation, New York © 2025 Photograph by Rob McKeever, courtesy Gagosian, Helen Frankenthaler Foundation, Inc. / VG Bild-Kunst, Bonn

6 below Birgit Jürgenssen, Hausfrauen-Küchenschürze, 1975. © Estate Birgit Jürgenssen / Bildrecht Vienna 2025, Courtesy of VERBUND COLLECTION, Vienna

7 above Mary Sibande, They don't make them like they used to, 2008. © Mary Sibande, Courtesy of VERBUND COLLECTION, Vienna; **below** Hannah Cooke, Ada vs. Abramović, 2008. © Hannah Cooke / Bildrecht Vienna 2025, Courtesy of VERBUND COLLECTION, Vienna

8 Léa d. Allexandre, Deep Constellation, 2025, acrylic and watercolor. © Léa d. Allexandre

9 above Visualization that provides a three-dimensional perspective on Hubble's 25th anniversary image of the nebula Gum 29 with the star cluster Westerlund 2 at its core. © NASA, ESA, G. Bacon, L. Frattare, Z. Levay, and F. Summers (Viz3D Team, STScI), and J. Anderson (STScI); **below** The Calabash Nebula. Courtesy of National Aeronautics and Space Administration and European Space Agency

10 below left Hugo Erfurth, portrait Georg Lührig, 1911, oil pigment print, 371 × 28.6 cm, private collection; **below right** Georg Lührig, Rumänischer Park, 1900, oil on canvas, 112 × 182 cm, private collection

11 above Georg Lührig, Alter und Jugend, replica, 1924, oil on canvas, 140 × 145 cm, original from 1898 owned by the Staatliche Kunstsammlungen Dresden; **below** Georg Lührig, Pelikan, oil on canvas, 1900/01, 119 × 108 cm, Staatliche Kunstsammlungen Dresden

12 below Tina Blau, Spätnachmittag am Palatin, 1885, oil on wood, 33,3 × 48 cm, Belvedere, Vienna, Inv.-Nr. 1367. Photo: Johannes Stoll / Belvedere, Vienna. © Belvedere, Vienna

13 above Tina Blau, Apriltag im Prater, 1889, oil on canvas, 75,5 × 95 cm, Museum Pfalz-galerie Kaiserslautern, painting collection, Inv.-Nr. BST 14. Photo: Andreas Kusch. © mpk; **below** Tina Blau, 1911/12. Photo: Tina Blau estate

14 Gabriele Münter, Sousse – Zaouia of Sidi Bou Jaafar, entrance portal. Gabriele Münter- und Johannes Eichner-Stiftung, 2696

15 above Wassily Kandinsky, Kairouan – Gathering in a Zaouia madrasa, pencil, 16.5 × 11.3 cm, Städtische Galerie im Lenbachhaus und Kunstbau München, GMS 324, sketchbook 18, p. 11; **below** Gabriele Münter, Tunis – Marabout of Sidi Messaoud with buildings, gouache, watercolor, black ink pen, pencil, 13.2 × 23.8 cm. Gabriele Münter- und Johannes Eichner-Stiftung, Kon. 34/1

16 Claude Monet, Claude Monet, Grain-stacks, Sun in the Mist, 1891, oil on canvas. Minneapolis Institute of Arts. Gift of Ruth and Bruce Dayton, The Putnam Dana McMullan Fund, The John R. Van Derlip Fund, The William Hood Dunwoody Fund, The Ethel Morrison Van Derlip Fund, Alfred and Ingrid Lenz Harrison, and Mary Joann and James R. Jundt. Public domain

17 above Willem van Haecht, The Art Cabinet of Cornelis van der Geest, 1628, oil on wood. Antwerpen, Rubenhusen. Public domain; **below left** Torso of Aphrodite, Medici type, early 2nd century AD, after an original from the early 3rd century BC, Parian marble, Sculpture Collection. Dresden State Art Collections. Photo: Elke Estel/Hans-Peter Klut; **below right**, Galleria dei Lavori; Baccio Cappelli, Girolamo Ticciati, Badminton Cabinet, 1720–32, Commissi di Pietre dure, ebony and gilded bronze. LIECHTENSTEIN. The Princely Collections, Vaduz-Vienna

18 Depictions of Krishna, various techniques and media. © Museum Fünf Kontinente. Photo: Nicolai Kästner

19 Jagannath, painting © Museum Fünf Kontinente. Photo: Nicolai Kästner

22 left to right © Heinrich Heidersberger, #3787, Eisenfeilspäne im Magnetfeld (1955). © Stiftung Herbert W. Franke, Filmschachteln, Series Röntgen hart (1954). © Stiftung Herbert W. Franke, Series Color - Lichtformen (1953-55)

23 left to right © Stiftung Herbert W. Franke, Series Einstein Digital, 1973. © Vladimir Bonačić, G.F.E 16,4 NS C M (1969-1971). © Joan Truelsen, Fourier Transform (1976). © Frieder Nake, Matrix Multiplication (1967)

24 left to right Fritz Janeba-House in Warandyte, Victoria, Australia, 1948 Cover Australian Home Beautiful, Dec. 1949. RMIT Design Archives; Paul Kirnig, Österreich, poster, 1936. KUA Angewandte, 17283-2-Pl; Photo of the class General Department, 1932-33 with Fini Vogelbaum (later Rudiger-Littlejohn), László Matulay a.o. Estate Matulay

25 left to right Opening Up the Choreographic. Performance: Mariella Greil. Con-

cept & performance: Daniel Aschwanden, Mariella Greil, Charlotta Ruth. Photo by Mani Froh (2020); **right** Video still drowning in the depths by Victor Jaschke (2025). Performance: Luisa Pisetta Ravanelli, Mariella Greil. Concept: Mariella Greil

31 left Hildur Larsson, photograph of herself and her husband-to-be, forester Elis Sammallahti, 1916, Rovaniemi. © Collections of Hildur Larsson, Regional Museum of Lapland, Rovaniemi; **right** Elisabeth Helmer, self-portrait with studio staff, scanned from glass plate negative and hand-tinted in the 1980s, mid-1890s, Grimstad. © KUBEN Aust-Agder museum and archive, Arendal

32 left B16 Dancing. Courtesy of the artists. © B16; **right** Jessie Kleemann, Lone Wolf Runner, 2023, Performance im Statens Museum for Kunst, Copenhagen. Courtesy of the Statens Museum for Kunst. © Jessie Kleemann. Photo: Frida Gregersen

33 links Graz, Eggenberg Castle, Hall by candlelight. Photo: Matteo Burioni; **right** Garching, Supercomputing Centre, CAVE, Model of the Imperial Hall in Arnstorf Castle. Photo: Matteo Burioni

34 left Ulrike Kazmaier, What are you looking for?, MDF, ceramic tiles, tile lacquer, silicone, 260 × 260 × 21 cm, 2025. © JMR Dokumentation; **right** Ulrike Kazmaier, Touch It (yellow square), fine-art print on baryta paper, framed, 40 × 42 cm, 2025. © JMR Dokumentation

35 left Florida Judge Wears VR Headset To Step Inside Simulation of Crime Scene, from: Newsweek, January 3, 2025, <https://www.newsweek.com/virtual-reality-headset-court-judge-florida-aggravated-assault-case-2009193> (last accessed Oktober 6, 2025); **right** Aernout Mik, Still from Shifting Sitting, 2011, video installation. Photo: Florian Braun © Aernout Mik

37 below left Roland Hensel, Fotoserie Bergbau und Waldsterben, Aussichtspunkt neben dem Gipfelkreuz am Bärenstein, Gemeinde Pöhlbach, 1984. © Robert-Havemann Gesellschaft/Roland Hensel; **below right** Volker Döring, Am Rande eines Braunkohletagebaus bei Leipzig, Eythra, 1986. © Robert-Havemann-Gesellschaft/Volker Döring

39 left Hendl Helen Mirra, Harmless mistake, 2023. Mistakenly mixed wall paint. Courtesy the artist; **right** Reassembling the Outside, curtain installation with window portal, and A Natural History of Shanghai, by Zaanheh Project with Monica Lin; exhibition view of ponds among ponds exhibition, Institute for Contemporary Art, NYU Shanghai, 2021. Photo by Zhu Zhenyu © ICA, NYU Shanghai, and Reassembling the Natural

40 Alina Szapocznikow near a crane in a stone quarry, Vyšné Ružbachy, Slovakia, unknown photographer, 1967, black and white photographic print, 7 1/16 × 5 1/8 in, Alina Szapocznikow Archive, courtesy the Estate of Alina Szapocznikow | Loevenbruck, Paris, Inv. No.: ASDOC6269. © ADAGP, Paris. Alina Szapocznikow Archive, courtesy the Estate of Alina Szapocznikow | Loevenbruck, Paris

41 left The Savior Not Made By Hand, detail from the shrine for the holy relics of Prince Mikhail of Chernigov (1688), Tempera on wood, Archangel Cathedral, Kremlin, Moscow. Archive of the Author; **right** Kazimir Malevich, Torso in a Yellow Shirt (Complicated Premonition), 1932, Oil on canvas, 99×79 cm, Russian Museum, Saint Petersburg. Archive of the Author

42 below left Kiki Kogelnik, Womans Lib, 1971, silkscreen, colored pencil, and marker on paper. © 1971 Kiki Kogelnik Foundation; **right** T. Lux Feininger, The Girl in the Golden Raincoat, 1947, oil on canvas. © Bauhaus Dessau Foundation, T. Lux Feininger Estate. Photo: Siegfried B. Schäfer

43 left Portrait photography of Marie-Anne von Friedländer-Fuld with Pearl Necklace (later Baroness von Goldschmidt-Rothschild), n.d. Family archives; reproduced courtesy of Robert Miness; **right** Performance of the play "Der Bücherwurm" at the Friedländer-Fuld palais: from left Hans Wassmann, Marie-Anne, Curt Bois, Elisabeth Grube. Family archives; reproduced courtesy of Robert Miness

45 left Hoe (paddles), community study session, Tairawhiti Museum, Gisborne, Aotearoa New Zealand, 29 October 2019. © Museum of Archaeology and Anthropology, Cambridge; **right** Curt Glaser in his Berlin apartment, 1923. Ludwig Boedecker. Private collection

46 left Paul van Ostaijen, Het Sienjaal (The Signal, 1918), with a Futurist cover design by Floris Jaspers; **right** Filippo Tommaso Marinetti: Irredentismo (1914). Ink, pastel, collage on paper. Lugano, private collection

47 left Fine silk scarf with multicoloured Oya lace in a "goose-foot" pattern; origin: Tire, western Turkey; probably made in the 1970s for an Efe costume, private collection. © Gérard Maizou; **right** Rayon scarf with multi-colored stylized "carnations"; origin: western Turkey; probably 1970s. Possibly made as headwear for a groom or Zeybek dancer, traditionally consisting of a fez wrapped with an Oya scarf, private collection. © Gérard Maizou

52 left Francesco Bordoni, Louis XIII, 1640–1643, Musée du Louvre, Paris. © photo Giulia Cicali; **right** Francesco Bordoni, Fontaine des Trois visages, c. 1609, Cour des Offices (south wing, Quartier Henri IV, central exedra), Fontainebleau Castle

53 left Second phase of a tournament outside the lists, in Chronique d'Enguerrand de Monstrelet, vol. 2, Genoa, around 1510, pen, gouache, and gold on paper; **right** Jousting with rings at the Château de Montagny in 1519, gouache on paper, Tournaments of Chambly and Bailleul, c. 1525–1545, Paris, BnF, Ms. fr. 1436, fol. 131v

54 left above Romeyn de Hooghe, The victory at the Battle of Makassar, colored engraving, 1670, 508×541 mm. Rijksmuseum, Amsterdam; **left below** Petrus Plancius, Moluccas, engraving, 1592; **right attributed** to Jasper Bex, Don Miguel de Castro,

1643, oil on canvas, 72×62 cm. Statens Museum for Konst, Copenhagen

55 left to right Coronation figure of Augustus the Strong (detail), Armory © Armory, Dresden State Art Collections. Photo: Jürgen Lösel; Hunting weapon set, Melchior Wetschgin et al., Augsburg, 1669 © Armory, Dresden State Art Collections. Photo: Jürgen Lösel; jewel from the Order of the Golden Fleece, Johann Heinrich Köhler, Dresden, 1725 © Green Vault, Dresden State Art Collections. Photo: Jürgen Karpinski

56 below Tankard with enamels and mythological scenes, southern Germany, Augsburg, around 1674, Herzog Anton Ulrich Museum, Braunschweig. Photo: Claus Cordes; bottom left Personification of summer by Balthasar Permoser, Dresden 1695, Herzog Anton Ulrich Museum, Braunschweig. Photo: Claus Cordes; **below right** Head of an old person (cane knob?), Northern Germany, around 1730, Herzog Anton Ulrich Museum, Braunschweig. Photo: Kathrin Ulrich

57 above Bacchic scene, Ignaz Elhafen (monogr.), around 1700, Herzog Anton Ulrich Museum, Braunschweig. Photo: Kathrin Ulrich; **below** Box with enamels, southern Germany, Augsburg, last third of the 17th century, Herzog Anton Ulrich Museum, Braunschweig. Photo: Michael Lindner

59 left Crossing the Jordan (above) and sending out the explorers (below), c. 432–440, mosaic, Rome, Santa Maria Maggiore, northern nave. From: Wilpert, Joseph: Die römischen Mosaiken der kirchlichen Bauten vom IV.–XIII. Jahrhundert, Vol. 3. Freiburg/Br. 1916, p. 23; Shadow Metaphor (Purg. III), c. 1335–1345, Florence. In: Dante Alighieri, Commedia, Biblioteca Medicea Laurenziana, Florenz, MS Stroz. 152, fol. 32v (detail). Biblioteca Medicea Laurenziana, Florence. Su concessione del MiC

60 Sirach, Alle Weißheit ist bey Gott, Zurich Central Library, EDR 2.1654.001, <https://doi.org/10.3931/e-rara-142829>

61 left to right The Last Judgment (Lay-er 3), Deir Mar Musa al-Habashi, Nebek, Syria, 1208/9. Photograph Mat Immerzeel; Symeon the Stylite's final column within his cruciform church, Qal'at Sim'ān, Syria, 5th–6th c. Photograph Dina Boero; The Petros Kayrak, gravestone, Usharal-Ilibalyk, Kazakhstan, 1260–1308. Denis Sorokin, Archaeological Expertise LLP.

64 left to right Project for the parish church in Marienbad, facade, ca. 1843, Libussa X, 1851; Exhibition pavilion, SVU Mánes Praha, 1902, Otakar Novotný, Jan Kotěra a jeho doba, Praha 1958; Karl a Julius Mayreder: Competition for the spa colonnades in Karlovy Vary, 1906, aus: Der Architekt XIII, 1907

65 left Museo Centrale Montemartini, Sala Macchine, Statue of Diana in front of a diesel engine, photo 2017. Photo: Bibliotheca Hertziana – Max-Planck-Institut für Kunstgeschichte, Rome (Enrico Fontolan); **right** Museo d'Arte Contemporanea di Roma

(MACRO), view from the metal walkway on the 1st upper floor: foyer and auditorium with Bros's installation „Andrea“ (2012) at the glass roof, photo 2018. Photo: Bibliotheca Hertziana – Max-Planck-Institut für Kunstgeschichte, Rome (Enrico Fontolan)

66 below left Eduard Weber und Wilhelm Weber, Die Mechanik der menschlichen Gewerkezeuge, Göttingen 1836, Tafel XV; Abb. 19; **below right** Stuart Durant, Ferdinand Dutert. Palais des Machines. Paris 1889, in: Lost Masterpieces, London 1999, Nr. 53

67 left Fictitious map, in: George Wightwick, The Palace of Architecture. A Romance of Art and History, London 1840, p. 4, Technische Informationsbibliothek Hannover (TIB), inv. f 2733; **right** Carl Georg Adolph Hasenpflug, A Medieval Town, c. 1830, oil on canvas, 91.8×122 cm, Hamburger Kunsthalle, inv. nr. HK-2702 / bpk. Photo: Elke Walford

68 left to right Socketed spearhead, Dorfmerkingen type – Weeze, Kleve district, length 30 cm, LVR-LandesMuseum Bonn, inv. nr. 2017.681,1-1; Socketed spearhead, Kirke Saby type – Schellhorn-Scharstorf, Plön district, length 25 cm, Schleswig, Museum für Archäologie Schloss Gottorf, Landesmuseen Schleswig-Holstein, inv. nr. SH1902-4.4 (KS 11145i); Winged arrowhead – Moisburg, Harburg district, length 2.7 cm, Archäologisches Museum Hamburg, without inv. nr.

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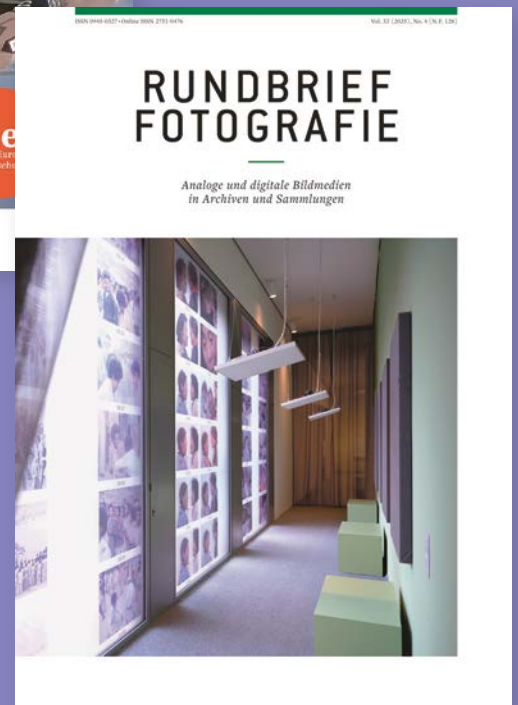
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