**Mid-Rise Urban Living**

Chris Johnson

**Summary**

This book argues that the mid-rise way of urban living is an essential component of growing cities, demonstrating that the economics of this form of development are better than that of terrace houses or town houses. It begins by examining successful historic precedents of this housing type, such as the tenements of Paris, Amsterdam, Berlin, Barcelona, and New York, and successful mid-rise housing in London. The book then discusses reasons for the relative lack of contemporary mid-rise housing developments, including planning legislation, and the perception that it is a dull and uniform building type. It brings together and analyses a wide range of award-winning international contemporary examples by leading architecture firms, looks at the importance of location, the need for urban placemaking, visual interest and design diversity and mixed use precincts, and highlights the advantages, including demographic diversity, urban density, sociability, and reduction of car use.

**Contributor Bio**

Chris Johnson is an architect and planner who was responsible for architecture and planning in NSW for 15 years and led the Australian Urban Taskforce.

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**Scotland's Rural Home**

Nine Stories about Contemporary Architecture

John Brennan

**Summary**

Rural Scotland is a charged landscape, alive with history, soaked in myth and often rather sublime. For those of us living an urban existence, the countryside is a retreat for refuge and decompression, but it is also a place where infrastructures strain to reach and in which livings must be made. The countryside is resistant to easy explanation and is thus vulnerable to stereotyping. The nine building stories told in this book show how rural households and communities define themselves, and the role architecture plays in this. Illustrated with beautiful photography and drawings, the projects, from affordable housing on the islands to exquisite renovations of traditional agricultural stock, and all recognised by the Saltire Society’s Housing Design Awards, are visually rich both in themselves and the contexts in which they sit.

**Contributor Bio**

John Brennan is a Senior Lecturer in Environmental Design at the Edinburgh School of Architecture and Landscape Architecture, the University of Edinburgh. He is also a practising architect whose built works include collaborations with James Turrell and a series of awards including the Saltire prize for housing, and most recently the Scottish Homes award for best house in 2011.
Building Bad
How Architectural Utility is Constrained by Politics and Damaged by Expression
Jonathan Ochshorn

Summary
In this book, the author argues that architectural functionality is often constrained by political and economic forces, while it is also effectively undermined by modes of expression. Utilitarian building elements—for example, windows or skylights intended to bring daylight into offices or factories—may be subject to excessive heat gain, thereby coming into conflict with an evolving politics of energy conservation and global warming mitigation. Yet at the other extreme they may be deployed as part of expressive systems whose value, understood in terms of symbol and metaphor, can overwhelm these utilitarian considerations. Politics and economics, in other words, establish lower and upper bounds for all utilitarian functions, whose costs and benefits are continually assessed on the basis of the profitable accumulation of wealth within a competitive global economy. Simultaneously, an artistic sensibility, also driven by competition, often contorts buildings into increasingly untenable forms.

Contributor Bio
Jonathan Ochshorn is Professor of Architecture at Cornell University, USA. He is a practising architect and is author of the textbook Structural Elements for Architects and Builders.

Healthy Cities?
Design for Well-being
Tim Townshend

Summary
The ways in which urban areas have evolved over the past 100 years have deeply influenced the lives of the communities that live in them. Some influences have been positive and, in the UK, people are healthier and live longer than ever before. However, other influences have contributed to non-communicable health inequalities and poorer well-being for some in society. Today many people suffer as a consequence of ‘lifestyle diseases,’ such as those associated with growing obesity rates and harmful consumption of alcohol. The threat of these health issues is so acute that life expectancy of future generations may begin to decline. Healthy Cities? explores the ways in which the development of the built environment has contributed to health and well-being problems and how the physical design of the places we live may support, or constrain, healthy lifestyle choices. It sets out how understanding these relationships more fully may lead to policy and practice that reduces health inequalities, increases well-being, and allows people to live more flourishing, fulfilling lives. The book is ill...
6UL
Lust and Desire in Art and Design
Bettina Ruhrberg, Clemens Meyer

Summary
"Whose Jizz is this?" Sechs-u-ell: to make sense of the publication title, trust your college German and your phonetic ear. "Sexual," here, comprises the entire broad spectrum of what we associate with carnal pleasure. Lust, desire, ecstasy, repression, obsession—the world of art, fashion, and design abounds with specimens of eroticism and sexuality in their infinite variety, shopworn stereotypes be damned. Looking back on the thorough revision of society’s ideas about sexuality in the past three decades, the book inquires into how the works of visual artists, fashion creatives, and designers reflect today’s public debates over biological and social gender roles, power structures, and sexual violence or the fading of taboos over sexual practices. With works and designs by Walter Van Beirendonck, Monica Bonvicini, Tracey Emin, Hans-Peter Feldmann, Jürgen Klauke, Peaches, Cindy Sherman, Kara Walker, Vivienne Westwood, and many more. This book documents a grand exhibition scheduled for the past summer at the GRASSI Museum of Applied Arts, Leipzig, which had to be canceled due to the Cov...

Contributor Bio
Bettina Ruhrberg, PhD is the Director of Mönchehausmuseum in Goslar, Germany. Clemens Meyer is a German author located in Leipzig, Germany.

Emil Nolde - A Critical Approach by Mischa Kuball
Astrid Becker, Felix Ensslin

Summary
What is Visible and What is Not. Mischa Kuball (b. 1959, Du¨sseldorf; lives and works in Du¨sseldorf) investigates public and institutional spaces and the social and political discourses that shape them. At the invitation of the Draiflessen Collection and with support from the Nolde Stiftung, the conceptual artist grappled with the life and oeuvre of the painter Emil Nolde (1867–1956) and created a body of work titled Nolde/critique /Kuball. In piece after piece, Kuball drains Nolde’s works of the colors that made the Expressionist famous, challenging the beholder’s preconceptions and examining perception and its constituent processes. Laid out in black and white, the book accordingly directs our attention not only to what a picture shows, but also to how structures and organizing principles emerge into view. Mischa Kuball has been professor of public art at the Kunsthochschule fu¨r Medien Köln, and associate professor of media art at the Staatliche Hochschule fu¨r Gestaltung/ZKM Karlsruhe since 2007.

Contributor Bio
Astrid Becker is the deputy director of Nolde Foundation in Seebüll, Germany. Felix Ensslin is a curator, art critic, and philosopher who lives in Berlin, Germany.
**Herkunft unbekannt? / Origin Unknown?**

Provenienzforschung in der Sammlung Lemmers-Danforth Provenance Research on the Lemmers-Danforth Collection

Udo Felbinger

**Summary**

Investigation of the provenances of items in the Lemmers-Danforth Collection in Wetzlar, built up over a period of more than 50 years, took three years. This publication presents the most important results of the extensive research in Germany and abroad. The provenance of furniture, clocks, textiles, ceramics, silver, paintings, and reliefs from contexts of Nazi persecution is presented using 19 examples from the practice of provenance research. Newly evaluated and previously unknown sources tell of the former owners, their fate under Nazi rule, and the search for their families.

**Contributor Bio**


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**Peter Noever - Notes 2020**

Recorded in Los Angeles and Vienna

Edgar Honetschläger, Andrea Lenardin-Madden, Thom Mayne, Peter Noever

**Summary**

Bringing together a select group in tune with both places, the editors asked artists based in Vienna and Los Angeles to contribute a snapshot of their thinking—a spontaneous record in form of a brief written or visual statement to capture an outlook in the future flavored by this very moment in suspense, sheltered in place, and socially distant. Los Angeles–Vienna: an oscillating exchange informed by contrast frequently leading to a surprising outcome. How will this vivid and relevant sphere made up by these two very different urban environments advance tomorrow? 2020 as a pivotal moment in time, captured in artistic footnotes. Vienna artists: Alfredo Barsuglia, Heinrich Dunst, Andreas Fugarasi, Edgar Honetschläger, Barbara Imhof, Piotr Janowski, Elke Silvia Krystufek, Robert Menasse, Markus Mittringer, Wolf D. Prix/Coop Himmel(l)au, Eva Schlegel LA: Matias Del Campo & Sandra Manninger (SPAN), Estudio Teddy Cruz + Fonna Forman, April Greiman, Nik Hafermaas, Bettina Khano, Kasper Kovitz, Helmut Lang, Alexandra Lieben, Mark Mack, Kimberly Meyer, Eric O. Moss, Johannes Porsch, Stefan S...
Street Art Tel Aviv
In a Time of Transition. Curated, photographed and introduced by Lord K2 and Lois Stavsky
Lord K2 Lord K2, Lois Stavsky

Summary
Distinctly unique, Tel Aviv’s street art represents a wide spectrum of cultural backgrounds and aesthetic sensibilities. Echoing the uncertainty that permeates Israel’s daily existence, it possesses a rawness and energy found in few modern cities. Through more than 250 images, 14 artist profiles, and comprehensive research, Street Art Tel Aviv introduces the reader to an alternative visual culture that has developed and thrived at a time when the city’s building exteriors are plentiful, and living and work spaces are still available to emerging artists. At the turn of the 21st century, Tel Aviv’s gritty streets, particularly those in southern industrial neighborhoods, began to host a motley array of spectral faces, uncanny figures, and curious characters. Random graffiti, from scrawls on the walls to stylized letters, made their way into largely vacant spaces. Artistic renderings of band-aids, hearts, and eggplants evolved into iconic city images. Poetic expressions and musings—from the personal to the collective—surfaced increasingly on Tel Aviv’s flat facades. And while much of wha...

Contributor Bio
Lord K2 is an award-winning photographer who specialises in ethnography. He is the author of Street Art Santiago and Tokyo Graffiti. Lois Stavsky is a renowned educator and oral historian. She curated the first US exhibition featuring Israeli street artists and has facilitated workshops on urban art worldwide.

White Space in White Space
Christian Höller, Kathrin Rhomberg, Stano Filko, Ján Zavarský, Daniel Grün

Summary
The publication is the first comprehensive documentation of the project White Space in White Space, which was initiated by Stano Filko, Miloš Laky, and Ján Zavarsky´ in 1973 and evolved over the course of almost ten years. This book examines all the international exhibitions (Brno, Budapest, Paris, Warsaw, Beograd, Kassel), the collected manifestos, and the artists’ writings as well as the project's further transformation in the practice of Stano Filko as a solo artist. The “white space in white space” is interpreted from various perspectives in essays, interviews, and commentaries not only to cement its place within Eastern European Conceptual Art but also to stress its legacy for contemporary art and institutional practice today. White Space in White Space, a major portion of which is now part of the Kontakt collection, is the continuation of a series of publications that document research findings in connection with key works of Eastern European Neo-Avantgarde. Texts by N. Banai, L. Beke, J. Budaj, J. Denegri, St. Filko, D. Grün, L. Gru´nwald, V. Havránek, Ch. Höller, J. Koller, M...

Contributor Bio
Christian Höller is editor-in-chief and co-editor of the magazine springerin - Hefte für Gegenwartskunst as well as a freelance author and translator. Kathrin Rhomberg (born 1963) is a curator. She is also an advisor and corresponding member of Secession, Vienna. From 2002 to 2007, she was director of the Kölnischer Kunstverein, Cologne, and from 1994 to 2001, she was curator and exhibition organizer at Secession, Vienna. In 2002, Rhomberg and Maria Hlavajova founded the tranzit network, which supports exchange and contemporary art practices in Austria, Czech Republic, Hungary, and Slovakia. She lives and works in Vienna. Stano Filko (1937, Velká Hradná - 2015, Bratislava) was a key figure in the Slovak avant-garde, associated primarily with environment, installation, happenings, and action. He began his studies at the School of Applied Arts in Bratislava (1956-59) and later studied Monumental Painting at the Academy of Arts, Bratislava (Prof. Milly and Prof. Matejka, 1960-65). He emigrated from Czechoslovakia in 1981 to West Germany and the following year further to the United States...
Antipodes?
The Newest Leipzig School
Frank Zoellner

Summary
The world is characterized by contrasts that are not necessarily relevant. This is also shown by the exhibition Antipodes? Newest Leipzig School. Traditionally, abstract and figurative positions in painting seem irreconcilably opposed to each other. Most of the artists in this exhibition, however, move freely between the supposed antipodes. Therefore, we did not follow the traditional order—first figurative, then abstract—in the exhibition. Likewise, the artists gathered in this exhibition and the introductory catalog essay show that the often repeated topos of the death of painting was already a fiction in the 19th century and thus from the very beginning.

Contributor Bio
Frank Zöllner was born in 1956; professor of Middle and Modern art history at Universität Leipzig, Germany since 1996.

Appreciating Chinese Classics in Paper Cuttings
Xiaocha Yuan, Xiumei Ni, Duotang Zhang, Xinghong Cheng, Zuoxin Fan, Shuying Zhou, Jianjun Duan

Summary
A perfect combination of Chinese classics and paper cuttings.

Six intangible cultural heritage paper cutting masters spent 433 days applying the paper cutting skills that have been passed down over 3,000 years, creatively blending their work with the memories of Tang, Song, and Yuan verse, offering insights on their expressions of Asian beauty.

In this book, six masters are invited to collaborate on creative works in the tradition of six national intangible cultural heritage forms that are on the verge of extinction, including Gaomi paper cutting, Yuxian paper cutting, Horinger paper cutting, Fuyang paper cutting, Guangling paper cutting, and Fangzheng paper cutting. The art of paper cutting is used to create artistic conceptions of Tang, Song, and Yuan verse, offering new insights into those poetic traditions.

Contributor Bio
Yuan Xiaocha, born in the 1990s, holds a master's degree from Renmin University of China. She is passionately obsessed with traditional culture, and she has a unique take on Chinese poetry, painting, and traditional art forms. She has edited the Belt and Road Painting Dunhuang series and won the 2016 Guizhou Good Book Award. Her series Painting to Pass the Time won the 2015 National Intellectual Property Patent Award. She has translated 13 books, including Your Voice Can Change the World. Ni Xiumei has inherited the Fangzheng paper cutting style from Heilongjiang, with its strong, natural, generous patterns and their clear artistic expression. Zhang Duotang has inherited the Guangling paper cutting style from Shanxi, the fourth generation heir of the family that founded the form. The composition of this style is vivid, the knifework exquisite, and the materials and dyeing unique and of fine quality. Cheng Xinghong has inherited the paper cutting style of Fuyang, Anhui, which balances rigidity with flexibility, mellowness with flavor, delicacy with roughness, and beauty with simplicity...
The Century Collection at The National Museum of China

Volume 2: Porcelain
Zhangshen Lü

Summary
The National Museum of China is located on the east side of Tiananmen Square, in the heart of Beijing. With a total of 200,000 square meters and 48 exhibition halls, it is the world's largest museum housed in a single building, and it is home to the largest collection of Chinese cultural relics in a single museum, with over 1 million pieces in its permanent collection.

This book includes a selection of the finest artifacts housed in The National Museum of China over the past century. These cultural relics include China's best bronzeware, Buddhist statues, porcelain, furniture and lacquerware, jade, coins, gold and silver items, stone carvings, silk fabrics, ancient texts, and other items rooted in China's long history, all laid out in chronological order to provide a convenient overview. This text leads the reader to meander along the long river of history and gain a thorough understanding of a civilization that has prospered for over five thousand years, the ancient East Asian country of China.

Contributor Bio
Lü Zhangshen is Director of the National Museum of China. Born in 1955, Lü Zhangsheng studied in the Department of Architecture at Tsinghua University (1977–1980). In December 1980, he was assigned to the Ministry of Culture. From June 1992 to April 2000, he was Deputy Director of the National Art Museum of China. Since September 2005, he has been the Director of the National Museum of China. Apart from being a senior architect, he is Honorary Director of the Chinese Museum Association, Vice Chairman of the China International Culture Association.

The Century Collection at The National Museum of China

Volume 4: Ancient Chinese Life
Zhangshen Lü

Summary
The National Museum of China is located on the east side of Tiananmen Square, in the heart of Beijing. With a total of 200,000 square meters and 48 exhibition halls, it is the world’s largest museum housed in a single building, and it is home to the largest collection of Chinese cultural relics in a single museum, with over 1 million pieces in its permanent collection.

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Contributor Bio
Lü Zhangshen is Director of the National Museum of China. Born in 1955, Lü Zhangsheng studied in the Department of Architecture at Tsinghua University (1977–1980). In December 1980, he was assigned to the Ministry of Culture. From June 1992 to April 2000, he was Deputy Director of the National Art Museum of China. Since September 2005, he has been the Director of the National Museum of China. Apart from being a senior architect, he is Honorary Director of the Chinese Museum Association, Vice Chairman of the China International Culture Association.
**The Century Collection at The National Museum of China**

**Volume 1: Bronze**
Zhangshen Lü

**Summary**
The National Museum of China is located on the east side of Tiananmen Square, in the heart of Beijing. With a total of 200,000 square meters and 48 exhibition halls, it is the world’s largest museum housed in a single building, and it is home to the largest collection of Chinese cultural relics in a single museum, with over 1 million pieces in its permanent collection.

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**The Century Collection at The National Museum of China**

**Volume 3: Jade and Buddhist Art**
Zhangshen Lü

**Summary**
The National Museum of China is located on the east side of Tiananmen Square, in the heart of Beijing. With a total of 200,000 square meters and 48 exhibition halls, it is the world’s largest museum housed in a single building, and it is home to the largest collection of Chinese cultural relics in a single museum, with over 1 million pieces in its permanent collection.

This book includes a selection of the finest artifacts housed in The National Museum of China over the past century. These cultural relics include China’s best bronzeware, Buddhist statues, porcelain, furniture and lacquerware, jade, coins, gold and silver items, stone carvings, silk fabrics, ancient texts, and other items rooted in China’s long history, all laid out in chronological order to provide a convenient overview. This text leads the reader to meander along the long river of history and gain a thorough understanding of a civilization that has prospered for over five thousand years, the ancient East Asian country of China.

**Contributor Bio**

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Meditation
The Buddhist Art from Cave 254 of the Mogao Grottoes, Dunhuang
Qi Chen, Haitao Chen

Summary
The Mogao Grottoes in Dunhuang are a treasure house of ancient Chinese art. Even today, murals and painted sculptures remain in 492 of the caves. This book aims to take Cave 254, dating from the Northern Wei Dynasty, as an example to guide readers to a deeper understanding of the historical culture and artistic achievements of the grottoes in Dunhuang.

Having laid out the historical background of the excavation of Cave 254 in the way of historical narration, the book starts with a close reading of the murals on the north and south walls of Cave 254, following the spatial order inside the cave. Combined with the architectural form, murals, and painted sculptures, it offers an overall interpretation of the construction and conception of the grottoes. The hope is that this sort of model case will allow for a richer experience beyond the usual introduction, so that readers and viewers can have a better understanding of the spirit and meaning behind the images and more specifically experience the superb skills and ingenuity of the creators of Dunhuang’s Mogao Grottoes.

Contributor Bio
Chen Haitao and Chen Qi pursued their master’s degrees in Animation at the Beijing Film Academy and Oil Painting at the Central Academy of Fine Arts respectively. Upon graduation in 2006, they went to Dunhuang, engaged in Dunhuang art research, interpretative film design, and cultural and creative workshop planning. They created and completed two cultural and educational digital animation films, Self-sacrifice for the Tiger and Subdue the Devil, and co-published several papers.

Gustave Courbet
Thierry Grillet

Summary
Gustave Courbet was a French painter who led the Realism movement in 19th century French painting. Courbet occupies an important place in 19th-century French painting as an innovator and as an artist willing to make bold social statements through his work.

Contributor Bio
Thierry Grillet is a cultural scientist at the French National Library. He was a columnist for Le Nouvel Observateur and journalist for Libération and Le Monde. He has written numerous essays on painting and photography.
Rembrandt
Landschaftszeichnungen / Landscape Drawings
Achim Gnann

Summary
One of the most fascinating aspects of Rembrandt's oeuvre are his landscape drawings, around 260 of which have survived. Wandering through the city of Amsterdam, he depicted neighbourhoods, canals, and houses along the city wall and bulwarks with picturesque windmills as well as distinctive individual buildings. Again and again he ventured into the surrounding landscape along the Amstel River or on the Kadijk and Diemerdijk, capturing characteristic scenes in quick sketches with pen and brush or black chalk. He was especially drawn to farmsteads with their neighbouring haystacks and groups of trees, depicting them in very different ways under changing conditions of light and weather. While some of his landscape studies are more expressive of an inner vision, in others the artist seeks to render the richness and beauty of natural forms with great attention to detail. In the late drawings, individual features dissolve into an atmosphere suffused with light and air.

Contributor Bio

Beate Passow
Monkey Business
Michael Buhrs, Ulrich Wilmes

Summary
Drawing on the Past to Build a Better Future. Beate Passow (b. Stadtoldendorf, Germany, 1945; lives and works in Munich) creates installations, photodocumentaries, and collages that seek to salvage her subjects from oblivion, though as she sees it, her art is an effort to come to terms not so much with the past as with the present. When her compositional inventions touch on painful memories, their objective is not to arrive at new insights. Rather, she aims to uncover visible and verifiable states of affairs and throw them into sharp relief. In her cycle of pictures Monkey Business, the artist unfolds a mysterious fairy-tale world with a political edge. Strange animals and mythical figures populate the large-format black-and-white tableaux, which a closer look reveals to be woven tapestries. The unusual protagonists roam readily identifiable locations: Gibraltar, New York's Wall Street, Brussels, or the island of Lampedusa. Behind these ostensibly simple facts of geography loom the darker aspects of contemporary European politics: Passow's work calls for a debate on the systems, econ...

Contributor Bio
Michael Buhrs is the director of Villa Stuck Munich in Germany. Ulrich Wilmes is a curator in Germany.
**Petra Arnold**  
**Beyond Starlight**  
Petra Arnold

**Summary**  
The Fischer Family of Circus Artists: A Photographic Long-term Observation. For more than a decade, the photographer Petra Arnold has shadowed the Zirkus Starlight troupe and the Fischers, a family of performers, taking analog photographs, mostly black-and-white, of their life behind the scenes. When she began the project, the Fischers were a large family, with thirty grandchildren. Over time, the company has had to downsize—the business environment is difficult, and few people can make a living as circus artists these days. Arnold's photographs peek behind the curtain for a study of an existence between circus family and family circus—mostly outside the limelight. The portraits and unstaged scenes are documents of contemporary history and draw attention to the steady decline of circus culture.

**Contributor Bio**  
Petra Arnold is a photographer and lives in Germany.

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**Margret Eicher**  
**Lob der Malkunst**  
Marc Wellmann, Michael Buhrs

**Summary**  
Contemporary Visual Communication in a Historic Weaving Technique. Margret Eicher’s (b. Viersen, Germany, 1955; lives and works in Berlin) large-format tapestries combine the baroque form of the woven picture with familiar motifs excerpted from contemporary media images. She digitizes her sources and then assembles them in painstaking editing work on the computer. The resulting 'media tapestries' occupy the interface between the traditional work of art as a physical object and the electronic noise of the digital realm: two worlds that at first glance would seem to be incompatible yet find themselves in harmonious union in Eicher’s art. In "Göttliche Liebe (Divine Love)", for example, Caravaggio's "Crowning with Thorns" meets a kissing gay couple from a pro-tolerance campaign in Berlin, while Botticelli’s "Birth of Venus" is sampled together with a subway station in Frankfurt. In conceptual art production, the creative idea is central and its realization becomes secondary; in a final twist, "Lob der Malkunst (Praise of Painting)" elects this practice as its artistic lodestar.

**Contributor Bio**  
Marc Wellmann is an art critic and curator in Berlin. Michael Buhrs is the director of Villa Stuck in Munich.
**Toward a Radical Sculpture**

**Karsten Födinger**

Roberto Gargiani, Anna Rosellini

**Summary**

Harnessing the Formative Power of Gravity. Typically made of basic construction materials, the works of Karsten Födinger (b. Mönchengladbach, Germany, 1978; lives and works in Berlin) bridge the divide between architecture and sculpture. Ideas relating to the durability and load-bearing capacity of structures are a key interest in his creative process. Besides large sculptures destined for interior settings, Födinger makes striking sculptural interventions in public spaces that take inspiration from the specific site and always engage with its historical and cultural context. Untainted by romanticism, his sculptures symbolize the approach to a foreseeable end that is hastened by the uncontrolled exploitation of the earth’s resources. With numerous illustrations and essays, this first extensive monograph on the artist presents a comprehensive survey of his sizable oeuvre. Födinger’s works have been presented in numerous solo exhibitions, including at Antenna Space, Shanghai, and the Palais de Tokyo, Paris. In 2012, he was awarded the Baloise Art Prize at Art Basel Statements.

**Contributor Bio**

Roberto Gargiani is a professor at EPFL Lausanne. Anna Rosellini is a lecturer on the theory and history of architecture at EPFL Lausanne. They both live in Switzerland.

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**Doors, Windows and Cells**

**Jenny Michel**

Dorothea Schöne, Ludwig Seyfarth, Carmen Reichmuth, Ina Dinter

**Summary**

The Detritus of Our Society. For around two decades, the artist Jenny Michel (b. Worms, 1975; lives and works in Berlin) has devoted herself to minute particles such as dust, cobwebs, and electromagnetic fields in space. Her fascination with orders of knowledge, symbolism, and utopian visions is reflected by installations, drawings, prints, and sculptures that she exhibits in carefully composed sprawling ensembles. Aggregating fantastic fragments of the world manufactured from paper, adhesive tape, staples, and other industrially made small parts, Michel builds disconcertingly dense structures—human knowledge is transformed into the debris of civilization, its legibility lost beneath palimpsestic layers of meanings and resignifications. The extensive monograph surveys major series in the artist’s oeuvre and presents new works on paper. Jenny Michel studied at Kunst Hochschule Kassel and the Academy of Fine Arts Vienna. Her work has been on view at Museum Wiesbaden, the Draiflessen Collection, the Schirn Kunsthalle, Frankfurt, and Berlinische Galerie, among other venues. In 2010, Miche...

**Contributor Bio**

Dorothea Schöne is an art critic and curator. Ludwig Seyfarth is an art historian and author. They each live in Germany. Carmen Reichmuth is a curator. Ina Dinter is the director of Kunstmuseum.
Frank Gerritz: Temporary Ground
Cat. Museum Wiesbaden
Lea Schaefer, Andreas Henning, Jörg Daur, Franz Kaiser

Summary
Frank Gerritz, born in 1964 in Hamburg, is an artist whose ideas literally move in space. Starting from the floor, his work spills onto the wall and, from there, has an effect back into the room. The sculptor works, among other things, on aluminum panels with paintsticks in such dense layers that the surfaces on the one hand appear sealed, yet the structure of the application on the other hand remains visible. Black is not always black; where the silver-anodized aluminum surfaces reflect the room, the darker parts of the surfaces reveal a shimmering, a residue of light that changes depending on the viewpoint and light conditions. The drawn surfaces—graphite pencil or paintstick on MDF boards or aluminum—develop a materiality characterized by blurred reflections, thus transferring the surfaces of the two-dimensional image carriers into a spatial dimension. In addition, Gerritz casts iron blocks based on his own body dimensions; their stand area form the basis for his first prints on paper and define the proportions of his sculptural works in front of the wall. The catalog shows the...

Contributor Bio
Lea Schäfer has a master’s degree in fine arts, history and art history as well as a master’s degree in painting. She then completed an internship at the Pinakothek der Moderne Munich in the context of the exhibition preparation “Paul Klee. Construction of the Secret.” Since March 2018 she is a scientific volunteer in the art collections at the Museum Wiesbaden. Andreas Henning, born in 1969, studied art history and German language and literature. He has been curator for Italian painting at the Gemäldegalerie Alte Meister of the Staatliche Kunstsammlungen Dresden since 2004. He has demonstrated his museum expertise in numerous special exhibitions, research, and outreach projects, and as deputy to the director of the Gemäldegalerie Alte Meister. His portfolio of exhibitions spans Renaissance to the present, including “Captured Emotions” at the J. Paul Getty Museum in Los Angeles. Jörg Daur is curator for modern and contemporary art at the Museum Wiesbaden and also deputy director there. Franz Kaiser, born in 1957, is a German and internationally active art scholar and exhibition organ...

Kurt Jackson's Sea
Kurt Jackson, Julian Spalding

Summary
For Kurt Jackson (b.1961), ‘Painting the sea could become an obsession, an entire oeuvre in its own right, an endless life absorbing task.’ And, as this book attests, Jackson’s dedication to capturing its constant shape shifting—stillness to thundering force, shallows to mysterious depths—have brought forth paintings that communicate the sea’s ebb and flow, its magic and elusiveness. Kurt Jackson’s Sea captures the beauty of the artist's constantly evolving relationship with one of nature's most challenging subjects. Two hundred colour images complement Jackson’s reflections on his interactions with inspirational coastal landscapes, largely experienced in his native Cornwall, but stretching way beyond the county too.

Contributor Bio
British artist Kurt Jackson’s practice involves both plein air and studio work and embraces an extensive range of materials and techniques, including mixed media, large canvases, printmaking, and sculpture. He has been artist-in-residence on the the Greenpeace ship Esperanza, at the Eden Project, and at Glastonbury Festival since 1999, and is Honorary Fellow of St Peter’s College, Oxford University, while also holding a Honorary Doctorate from Exeter University for his services to the arts. Julian Spalding is a former museum director and writer. His book The Art of Wonder: A History of Seeing won the Banister Fletcher Award for best art book of 2006.
That Four Great Nations
75 Jahre Nürnberger Prozess / 75 Years Nuremberg Trial
Thomas Eser

Summary
Published by the Nuremberg Municipal Museums, Memorium Nuremberg Trials. "That four great nations"—the title of this publication refers to a crucial aspect of what is probably the most famous court trial in history. From November 20, 1945, to October 1, 1946, leading representatives of the National Socialist state had to answer before an international court for their crimes. The International Military Tribunal was composed of representatives of the four allied powers—the USA, the Soviet Union, the United Kingdom, and France. The Trial of Major War Criminals in Nuremberg in 1945-46 was a milestone in the history of international law. The book combines several essays of authors from the four allied countries and Germany, who deal with the topic with different focuses of interest and different professional orientations.

Contributor Bio
Thomas Eser is an art historian and has served as Director of the Nuremberg Municipal Museums since February 2020. Until 2019, he headed the collections of scientific instruments and medical history, weapons and hunting culture, and the program area Special Exhibitions at the Germanic National Museum in Nuremberg. Eser took on teaching positions, among others at academies and universities in Nuremberg, Erlangen, and Augsburg.

Katharina Sieverding: Photographs Projections Installations
2021–1966
Cat. Deichtorhallen Hamburg / Falckenberg Collection
Katharina Sieverding, Dirk Luckow

Summary
The Deichtorhallen Hamburg are showing the largest solo exhibition of the artist Katharina Sieverding to date on four floors of the Falckenberg Collection. Around 120 works span all phases of the artist’s oeuvre. For more than five decades, Katharina Sieverding has been one of the pioneers who recognized the diverse expressive possibilities of photography early on and continually expanded the medium conceptually and formally. Her subjects and artistic principle are "transformation processes, questions about identity, gender, and race," as she states. She became known for the unprecedented consistency with which she has used her portrait, enlarging and manipulating it in a variety of ways, in film and photography since the 1960s. Beginning in the 1970s she worked on large-format montages on the state of the world, first shown internationally at documenta 6 in 1977. The exhibition as well as the book places a special focus on the unbroken high topicality of earlier works and the artist’s interest in creating installative approaches to the medium of photography.

Contributor Bio
Katharina Sieverding, born in 1941, is a German photographer. She is one of the pioneers of an expansion of the possibilities of the medium photography. Her serial photo sequences are both an expression of reflections on her own identity and a statement on political-social issues. She was one of the first artists to test the artistic potential of photography with large-format photographic works. In 1972 she graduated as a master student in the class of Joseph Beuys and was a participant in Documenta 5, 6 and 7, 1976 and 1980 in the Venice Biennale, 1997 at the German pavilion. Dirk Luckow, born 1958, has been the General Director of the Deichtorhallen Hamburg since 2009. He graduated 1996 with a dissertation on Joseph Beuys and the American Anti-Form-Art. Luckow has since worked at the Kunstsammlung Nordrhein-Westfalen in Düsseldorf and the Solomon R. Guggenheim Museum in New York. He also worked as project manager for visual arts at the Siemens Arts Program in Munich before he became Director of the Kunsthalle zu Kiel from 2002 to 2009. From 2007 to 2009 he was a member of the Arti...
Natalie Czech: Cigarette Ends
Cat. Kunstverein Heilbronn
Natalie Czech, Matthia Löbke

Summary
What exactly might this be about—"High Life" "Job"? With "Cool" "Kiss," on the other hand, options for connotations are boundless. And "fact" "true" "fact," who wouldn’t think of the biggest orange-maned tweet-machine there ever was. The relationship between text and visual form is the central theme of artist Natalie Czech, who was born in Neuss in 1976 and now lives in Berlin. In her various photographic work series, she explores the dynamic reciprocal effect of text and image. For her most recent series Cigarette Ends, Natalie Czech has acquired numerous cigarette packets from the 1940s to the 1970s with such melodic names as “fact,” “true,” and “Kiss." She arranges the smoked cigarettes next to or one below the other on differently colored backgrounds and then takes photographs of them. The continuously visible names of the cigarettes on the banderoles combine to form minimalist poems. The small booklet assembles the existing works of the series Cigarette Ends to a good end.

Contributor Bio
Natalie Czech, born in 1976, lives and works in Berlin. Her photographic works resemble visual poems. With an approach characterized by critical reflection, Natalie Czech combines image, image object, and text in her work and investigates the interweaving of the levels of representation. In her artistic practice, she collaborates with text authors to create a “visual-poetic language lab” and expand her own visual and linguistic systems of representation. Since summer 2020 she is professor of photography at the Braunschweig University of Fine Arts. Matthia Loebke, born 1963, artistic director of the Kunstverein Heilbronn, is curator and publishes monographic catalogs, among others about Yoshitaka Amano, Markus Lüpertz, Olaf Metzel, Enoc Perez, Michael Schmidt, Michael Venezia, Silke Wagner. In Cologne she was an assistant to Donald Judd and gained her doctorate on Dan Flavin.

Susa Templin: Light Space Time
Cat. Museum für Konkrete Kunst Ingolstadt
Theres Rohde, Christina Leber

Summary
Light, space, time—that is everything, besides a camera, a darkroom, and a studio, that Susa Templin needs for her work, and that distinguishes it. She does not consider herself a photographer, but sees her work as somewhere between painting and sculpture. Her medium of choice therefore is analog photography: Susa Templin creates her colors in the darkroom, and with her works she departs from the flat surface; with superimposed photography she creates accessible image installations that evolve into the three-dimensional. Light, space and time—according to her, these are the prerequisites of photographic work. Each of her works is a reflection of the light art that it actually is. The catalog goes beyond a mere documentation of the installative and presents works, exhibitions, and art-in-architecture projects of the last ten years. The text by Theres Rhode, curator at the MKK and specialist for Concrete Art as well as photography, examines the conflicting fields of abstraction and concreteness. Christina Leber, head of the DZ Bank art collection, which focuses on photographic forms of...

Contributor Bio
Theres Rohde is curator and deputy museum director at the Museum für Konkrete Kunst in Ingolstadt. Susa Templin, born in 1965, studied photography at the Hochschule der Künste Berlin and the Staedelschule in Frankfurt. She now lives in Frankfurt and Berlin, after a long stay in New York around the 1990’s. Several exhibitions since then in photo galleries and institutions have earned her the reputation of having brilliantly mastered the task of expanding the two-dimensionality of photography through her installations into sculptural image buildings that make photography physically tangible. Christina Leber, born in 1966, studied Catholic theology and education and completed her studies with a doctorate. From 1992 to 1999 Christina Leber was a freelancer for numerous corporate collections, including Merrill Lynch, Goldman Sachs, Deutsche Bank, Tetra Pak, DG BANK and others. From 1999 to 2001 she was the managing director of the 2nd berlin biennial for contemporary art. Since 2003 she has been working for the DZ BANK art collection, first as curator, and since 2011 as its director.
Benjamin Katz: Discoveries
Cat. Museum Marta Herford
Éric Darragon

Summary
Benjamin Katz, born in Antwerp in 1939 as the son of German Jews, rose to fame with his compelling portraits of artists such as Georg Baselitz, Jörg Immendorff, Josef Beuys, James Lee Byars, Sigmar Polke, and Gerhard Richter. Hardly any exhibition of the so-called German princely painters—Benjamin Katz has been associated with some of them for years—manages without his subtle portraits. But his archive of over half a million negatives from more than sixty years of photographic work still contains plenty of surprises: in addition to conceptual photo series, in particular everyday observations—landscapes, views with traces of industrial decline, architectural details, found objects of everyday poetry, and even the momentarily absurd. There are many untold stories in the images, quite different connotations are called upon, and the enigmatic wit of the artist invariably comes to the surface. Benjamin Katz's images are primarily narratives without words, connected to humor as a worldly wisdom, and to eloquent elaborations in simple stories.

Contributor Bio
Éric Darragon, born in 1944, is a French art historian who taught at the University Paris 1 Sorbonne until his retirement. He was director of the Research Centre for Cultural and Social History of Art (EA4100) and the Inter-University Research Centre for Contemporary Art (CIRHAC). He was also a member of the editorial board of the magazines Critique d'art and Perspective and has published extensively on German artists and photographers. Benjamin Katz, born 1939 in Antwerp, is a son of Berlin Jews. From 1956 he lived in Berlin, where he founded with Michael Werner a gallery. The opening exhibition with Georg Baselitz turned into a scandal when two paintings were confiscated by the public prosecutor office because of indecent content. Since 1972 Katz lives in Cologne. In addition to his extensive series of portraits of artists, which made him world famous, he is a constant chronicler of everyday life and its pitfalls. He archived nearly 500,000 negatives, which now deserves full attention with the exhibition at Marta Herford.