Die Kunst des Holzfärbens / The Art of Wood Dyeing
Neue Forschungen zur Farbpalette der Ebenisten / New researches on the colour palette of the ébénistes
Hans Michaelsen

Summary
This book is a supplementary volume to the standard work *Vom Färben des Holzes. Holzbeizen von der Antike bis zur Gegenwart* (2006) and the following publication *Quellentexte zum Färben des Holzes*. Restorers and natural scientists from Germany, England, the USA, and the Netherlands describe in 14 case studies current results for the exploration of the original blaze of colour of historic furnitures and wooden equipment. Themes are changing of colours on stained and coloured wood of intarsia, as well as colouring matters and charts of colour range of the great European cabinetmakers of the 18th century (Oeben, Riesener, Chippendale, Spindler, and Roentgen). Further essays deal with the reconstruction of the formerly coloured appearance of historic furniture and the conservation of the marquetry colour with transparent overlays.

Contributor Bio

Schupmann Collection
Fotografie in Westdeutschland / Photography in West Germany
Michael Schupmann

Summary
Since the 1980s the physician Michael Schupmann compiled an exquisite photo-collection. Works of many important German photographs and of all important artistic movements in black and white photography in Western Germany after 1945 (to 2000) are represented: starting with the members of the group “fotoform,” over the report photography of Barbara Klemm or Will McBride, to the documentation photography of Bernd and Hilla Becher, or the conceptual photography of Floris M. Neusüss and Andreas Müller-Pohle or Thomas Kellner. The power of the collection comes from one fact: that it is concentrated on analog black and white photography. With a choice of more than 300 examples, the book gives an exciting overview on the history of the medium in western Germany after World War II. The book accompanies the exhibition of the Schupmann Collection at the Museum im Kulturspeicher Würzburg, at the Landesmuseum für Kunst und Kulturgeschichte Oldenburg, and at the Museum Bad Arolsen.

Contributor Bio
Dr. med Michael Schupmann: Born in Bad Hersfeld 3.12.1949; military service, study of medicine, state examination, and doctors degree (in medicine); continuing education to become specialist for general medicine in a hospital, later with additional title for nutrition medicine; own practice for 30 years, and help in other practices.
Here Are the Lemons
Rainer Fetting
Uta Kuhl, Kirsten Baumann

Summary
Rainer Fetting belongs to a group of young artists which made furore as "Young Wilds" (Neue Wilde) in 1980. The intense paintings were emotional and direct, very colourful, and objective. He got famous with his portrait of Willy Brandt. His international breakthrough came in 1981 with the exhibition "A New Spirit in Painting." The exhibition *Here are the lemons* presents works out of 50 years and all categories, and therefore gives a good insight in the multifaceted work of Rainer Fetting, who today belongs to one of the great German artists of present times.

Contributor Bio

Trier Sakrale Schätze / Sacred Treasures
Kostbarkeiten aus 1500 Jahren: Ein Auswahlkatalog / Precious Pieces of 1500 Years: A Selection
Jürgen von Ahn, Kirstin Mannhardt

Summary
Being the oldest Catholic diocese of Germany, Trier preserves sacred treasures of 1500 years of Christian history. Among these treasures are pieces of world-class, such as the Carolingian nail reliquary (front cover) or the Egbert Shrine. Many of these objects—which are of high material and artistic value—are integral parts of religious practices up to this day. This richly illustrated publication aims to introduce an extensive selection of relics, reliquaries, and liturgical instruments from the late antiquity to the modern period.

Contributor Bio
Jürgen von Ahn: Born 13.10.1977 in Trier. Studied Art History and Archeology at the University of Trier and Catholic Theology at the Faculty of Theology Trier. Magister Artium 2009 (M. A.), doctors degree 2016 (Dr. phil.).
Kirstin Mannhardt studied Art history, Archeology and Italian Language at the Christian-Albrechts-University of Kiel and in Milan. She spent her voluntary service at the Staatliche Schlösser und Gärten of Baden Württemberg and is since 2013 scientific assistant at the Museum am Dom in Trier. Her specific field is the mediaeval goldsmith’s art. She lives with her family in Dillingen (Saar).
Baustelle Berlin-Mitte / Building Berlin
Tassilo Bonzel

Summary
The illustrated book shows the best views of construction sites of the historic center of Berlin. With its emotional images and language, it shows the exciting contrast of building cranes, road blocks, and building pits to baroque and neoclassical palaces or the monument of Frederick the Great, and evokes a provocation to our cultural sense. In the center of the book stands the rebuilding of the Berlin city castle with the Humboldt Forum.

Contributor Bio
Tassilo Bonzel was born in Olpe, Westfalia, and now lives in Fulda. He has been taking photographs since he got his first camera at the age of eight. Later he spent many decades in his career as a cardiologist working with medical images, which taught him to look beyond what is immediately visible. Since 2009 he has worked as an independent photographer on various projects. His love for Berlin began in 1963 when he was a medical student at the Free University. He began the project Building Berlin in 2007, and since then has regularly used his bicycle for photographic tours of the city.

Fremde Mächte - Foreign Powers
Malerei aus Leipzig - Painting from Leipzig
Kristina Schuldt, Henriette Grahnert, Katrin Brause, Miriam Vlaming, Rosa Loy, Franziska Holstein, Julia Schmidt, Claudia Rößger

Summary
The publication for the intergenerational group exhibition - the birth years of the artists rank between 1958 and 1982 – shows figurative painting Leipzig Style as well as the development of abstraction out of it. It is now known, that Leipzig painting is not only male - however, it is often understood to be typically figurative. In „Fremde Mächte – Malerei aus Leipzig“ not only the female side is getting stronger, this further prejudice is also cleared up. In addition to well-known representatives of the figurative Leipzig Style such as Rosa Loy and Katrin Brause a.k.a. Heichel, the Museum Franz Gertsch also shows positions between object and abstraction and provides a platform for purely abstract forms, such as the works of Henriette Grahnert and Franziska Holstein. Katrin Brause a.k.a. Heichel (* 1972), Henriette Grahnert (* 1977), Franziska Holstein (* 1978), Rosa Loy (* 1958), Claudia Roessger (* 1977), Julia Schmidt (* 1976), Kristina Schuldt (* 1982), Miriam Vlaming (* 1971)

Contributor Bio
Michael Hofstetter

**VOL 3 / 2011 – 2019**

Michael Hofstetter

**Summary**

Designed in three volumes, appears antichronologically the latest part from Michael Hofstetter's artistic work with a work overview from 2011 - 2019. He asks with his work in "VOL 3" about living on contemporary art beyond a promise of eternity of museumization and capitalist investment. He is concerned with the relationship of revaluation and devaluation, destruction and a new beginning, recycling and upcycling. Hofstetter writes his own works continue or have them updated. The temporal course becomes - sometimes through the participation of the viewer – a defining moment of the work itself. In this 3rd volume Hofstetter's art shows itself as a game between reception and intention in its socio-political consequence. It draws lines between the history-erasing strategy of the first Avantgarde and the terrorism of the IS, between participatory reception as a leisure experience and design, between iconoclasm and recycling. Decay or utopia, dissolution or redemption, commodity or revolution. As an illustrated book with an integrated part of theoretical texts about his work, "VOL 3" provide...

**Contributor Bio**


Elisabeth Wagner

**Im Sprung**

Elisabeth Wagner

**Summary**

"Im Sprung" ("Jumping") is a temporary state that changes when covering the distance from A to B in an in between. Nothing is permanent. The artist Elisabeth Wagner creates nothing for eternity, mostly of her objects are made of paper and cardboard and so the classic media of sculpture opposes their model. Her works accentuate the ephemeral in lasting simplicity. In this way Wagner devotes herself to the general major themes of her medium: the portrait, the monument, the fold as well as the special simplicity of form and object: pine cones, hangers, dogs, pearls or Bearskin. The publication "Im Sprung" also shows especially the artistic work process by Elisabeth Wagner and opens up a comprehensive insight into her work: sculpture, installation and work in public spaces and their cosmos of reference. The works shown, which spanned a period between 1979 and 2018, are added their models and inspirations visually, that illustrate their points of reference in art history.

**Contributor Bio**

Monica Ursina Jäger
Shifting topographies
Anna Wesle

Summary
The practice of the artist Monica Ursina Jäger stands out through a multidisciplinary reflection of spatial, landscape and architectural concepts, which sound out the relationship between the natural and built environment. As research assistant and lecturer at the Institute for Environment and natural resources of the Zurich University for Applied Sciences ZHAW, the artist is researching the development of new forms of dialogue between artistic practices and scientific research. In the interplay between the intuitive, the narrative and the documentary she examines transformation, reorganization and mediation processes, by questioning the borders between scientific and artistic knowledge production. The catalog for the cabinet exhibition in the Museum Franz Gertsch shows next to Jäger’s most recent works - in those she deals with post-natural landscapes, the anthropocene and the geopolitical dimensions of natural resources - a documentation of the site-specific room installation “Shifting Topographies”, which was made for the museum, in which the relationship between the opposite org...

Contributor Bio
Monica Ursina Jäger (Swiss Art Award 2007) was born in Thalwil, Switzerland in 1974 and gained her MA at Goldsmiths College in London. She participated in prominent group shows and has exhibited widely nationally and internationally. Her work is part of many private and public collections including Essl Collection, Kunstmuseum Thun, Bank Julius Baer, Art Collection Canton Graubünden, Sparda-Bank Nordrhein-Westfalen. Recent shows include Haus Konstruktiv, Zurich, Kunstmuseum Thun, Kunsthalle Düsseldorf, Kunstverein Pforzheim, Kunstmuseum Chur. She lives and works in London and Zurich

Ernst Ludwig Kirchner
Die Skizzenbücher - The Sketchbooks
Katharina Beisiegel, Ernst Ludwig Kirchner

Summary
The small format oilcloth booklets, Ernst Ludwig Kirchner fills throughout his life page for page with pencil, crayon, chalk, Ink, watercolor paints or charcoal, were for him, who didn't spend a day without a sketchbook, drawn diaries, documentation and experiment room. The masterly talent of the painter for drawing is revealed in them. With a few precise strokes he could capture whole sceneries. Kirchner recorded everything his artistic eye appealed to him for painting and sometimes animated to write. The inconspicuous black booklets form their own and unique genre in Ernst Ludwig Kirchner's oeuvre and are among the most important original documents for art historical research. For the very first time, they were published within the publication for the exhibition “Kirchner's Sketchbook. From Pencil Stroke To Hologram” in Kirchner Museum Davos. The sketchbooks show, which like no other genre, motive groups occupied Kirchner throughout his life and how he got his stylistic development from the street scenes to the New Style in thousands of sketches worked out. Based on their studies, ...

Contributor Bio
Freelance Curator and Writer Ernst Ludwig Kirchner (pseudonym Louis de Marsalle; born May 6, 1880 in Aschaffenburg, † June 15, 1938 in Frauenkirch-Wildboden near Davos / Switzerland) was a German painter and graphic artist and one of the most important representatives of Expressionism. Kirchner was a founding member of the artist group Brücke
Jean-Marie Biwer

D’après nature - From Nature

Christophe Gallois, Claude Moyen, René Kockelkorn, Nelly Taravel

Summary

Painterly investigations of the present for over four decades. Jean-Marie Biwer (b. 1957, Dudelange, Luxembourg; lives and works in Basbellain, Luxembourg) has made art that records his fine-grained observations. Grappling with the grand themes of art history—the landscape, the human figure, the still life—Biwer consistently questions the role painting can play in a world shaped by a deluge of images and information. Responding to the omnipresence of the latter and reacting to the increasingly frantic pace of our lives, he creates paintings that allow the intensity of the present moment to unfold. The richly illustrated book gathers his most important works since 2005. "These things are there, we just need to look at them. They are simple, but today they have the power to bring so much to people”—Jean-Marie Biwer. Jean-Marie Biwer’s work has been shown throughout Europe and in 1993 he represented Luxembourg at the 45th Biennale di Venezia. His works can be found in the Musée National d’Histoire et d’Art Luxembourg, IKOB, Museum of Contemporary Art, Eupen, and Mudam Luxembourg – Musée...

Contributor Bio

curator at Mudam Luxembourg art historian, curator at Mudam Museum Luxembourg curator at Mudam Museum Luxembourg assistant curator at Mudam Museum Luxembourg

Adrian Schiess

The Song Element

Ulrich Loock, Roland Wäspe

Summary

The renowned Swiss artist and his work in its architectural setting. Smoothly painted panels laid out on the floor have earned Adrian Schiess (b. 1959, Zurich; lives and works in Mouans-Sartoux, France) international renown. His objects, which may be placed in a room as desired, are conceived as platforms of creative engagement with the appearance and disappearance of painting. They have become integral components of buildings by world-famous architects including Norman Foster, Herzog, and de Meuron. For this book, Schiess has compiled spectacular series of photographs and extensive conversations that probe the peculiar quality of his work: hybrid and fluctuating, yet always utterly distinctive. It is the first publication to put the focus on this essential aspect of his output, documenting works created between 1993 and 2018. Adrian Schiess studied at the Kunstgewerbeschule Zurich and trained as a graphic designer. His works were on display at the 44th Biennale di Venezia and at documenta IX.

Contributor Bio

Ulrich Loock is a curator based in Germany. Roland Wäspe is the director of Kunstmuseum in St. Gallen, Switzerland.
Michael Williams

New Paintings

Tobias Pils

Summary

Awkward uncertainty. Michael Williams (b. 1978, Doylestown, Pa.; lives and works in Los Angeles) makes work that interrogates the history of painting, often by dismantling its components into their constituent parts. His pictures employ form to reflect on the complexity and contradictions of modern life. He works on canvas, availing himself of a range of techniques including oil painting, collage, and inkjet prints. In his new works, Williams examines the relationship between painting and photography, transferring the chilly aloofness that is characteristic of the latter onto the former. The photographic “negative” yields a smooth canvas disencumbered of its painterly qualities and the medium’s historic ballast. The book includes several foldout plates that illustrate Williams's creative approach, and a brief essay by his Austrian fellow painter Tobias Pils. Michael Williams studied fine arts at Washington University, St. Louis, and has exhibited widely, including at the Wiener Secession, Vienna, and the Museum of Modern Art, New York.

Contributor Bio

Tobias Pils: artist.

Neo Rauch HANDLAUF

New and Earlier Works

Ralph Keuning, Neo Rauch

Summary

On the occasion of Neo Rauch’s sixtieth birthday, the art historian Ralph Keuning conducts an interview with the artist. They talk about the new paintings from 2020 and dive into the visual cosmos. We discover new aspects about Neo Rauch’s personality, his dialogue with the figures on the canvas, the efforts of creating his works, as well as the search for balance and stability in painting and life. The catalogue presents the previously unpublished paintings from 2011 to 2019. The retrospective is accompanied by conversations on selected works. With more than sixty illustrations. Cover: Neo Rauch, »Die Entzündung« (Detail), 2020 © Neo Rauch, VG Bild-Kunst, Bonn 2020 Courtesy Galerie EIGEN + ART Leipzig / Berlin David Zwirner, New York / London / Hong Kong / Paris Photographs: © Uwe Walter, Berlin Image editing: Josephine Tischer, Berlin Graphic design and typesetting Andrej Loll, Büro Total

Contributor Bio

Director at Museums de Fundatie in Zwolle/ Netherlands Artist New Leipzig School Painter New Leipzig School
**Me Family**

*Portrait of a Young Planet*
Emanuela Mazzonis di Pralafera, Francesco Bonami

**Summary**

A Journey Through Many Worlds. In these times of great uncertainty, the themes that surface in the works of the thirty-six international artists gathered in *Me, Family* are more relevant than ever. Compiled by Francesco Bonami with a nod to Edward Steichen’s historic exhibition *The Family of Man*, the volume paints a multifaceted portrait of humanity in the early decades of the twenty-first century. The original installation of photographs and excerpts from writers opened at the Museum of Modern Art in New York in 1955 and then went on a seven-year tour of one hundred and fifty museums all over the world. Matching the radicalism of Steichen’s conception, *Me, Family* presents works by contemporary artists who harness a wide range of media and genres to explore the ways in which humans today engage with their manifold coexistent histories and the diverse challenges they confront. Including reproductions of contemporary art as well as representations of social networks, fashions, information technologies, advertising, sound, music, and performances, the book captures a reality that is beau...

**Contributor Bio**

art curator art historian, curator and critic

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**Supernatural**

*Sculptural Visions of the Body*
Maximilian Letze, Nicole Fritz

**Summary**

The future of human corporeality in the Anthropocene era. Given the technological development in biogenetics, humans will be able to make existential modifications to all living things, Nature, the animal world, and human likenesses in future. What will bodies of the future look like? Who or what will we be? *Supernatural* offers us some answers in its hyperrealistic and realistic sculptures. These visionary works not only exemplify the impact of the digital revolution and genetic engineering on “posthumans” and the environment, but also illustrate, including in their own hybrid creations, how increasingly blurred the line between nature and culture is now becoming. Technological innovations are also having more and more effects on trends in the latest hyperrealistic sculptures. In using 3D printing to perfect their creation processes and pushing sculptural boundaries to encompass robotics and synthetic biology, artists are opening the door to new design possibilities in artefact, biology, and technology for themselves as well. The book presents works by Anne Carnein, Isa Genzken, Glas...

**Contributor Bio**

Maximilian Letze is an art curator. He lives in Germany. Nicole Fritz is a director of Kunsthalle Tübingen. She lives in Germany.
**Winston Roeth**

**Speed Of Light**

Lea Schäfer, Andrew Jensen, Joerg Daur

**Summary**

Color Is Light. Intense monochrome areas of color, radiant pigments, and multifaceted surfaces are the characteristics of the art of Winston Roeth (b. Chicago, 1945; lives and works in Beacon, New York, and Waldoboro, Maine). He has devoted himself to abstract color field painting since the 1970s, with the grid as a leitmotif running through his oeuvre; both are fraught with painterly memories of light, “a light that can jump out and grasp the beholders, a color saturation that throbs with a deep glow,” as the artist himself puts it. It emanates from the strata of paint in his pictures, encountering the light that, falling upon his works, molds their chromatic effect. Roeth experiments with pure pigments, which he mixes by hand to make paints he applies in layers to diverse media including paper, aluminum, honeycomb, slate, and wood panels. The book documents a tour of an exhibition, presenting works dating from between the early 1990s and 2020.

**Contributor Bio**

Lea Schäfer is a curator at the Museum Wiesbaden. She lives in Germany. Andrew Jensen is a gallerist. He lives in Australia. Joerg Daur is a curator and deputy director of the Museum Wiesbaden. He lives in Germany.

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**Shara Hughes**

**Day by Day by Day**

Andrew Russeth, Eva Presenhuber

**Summary**

Graphic Manifestations of the Unconscious. The painter Shara Hughes (b. Atlanta, GA, 1981; lives and works in Brooklyn, NY, USA) is one of the rising stars of the American arts scene. Her colorful imaginary landscapes, executed in a radiant palette and with an expressive gesture, pay homage to the Symbolists, the Fauves, and the Expressionists, whose artful handling of lighting and depth she deftly emulates. In an intuitive approach, Hughes applies paints to the canvas that match her present state of mind. She calls her pictures “emotional landscapes” and notes that she does not know what will happen next; her work on them touches on a vulnerable boundary. The lavish book presents numerous works on paper, most of them in large formats, and contains an essay by the New York-based art critic Andrew Russeth. Shara Hughes graduated from the Rhode Island School of Design and later attended the Skowhegan School of Painting & Sculpture in Madison, ME. She has had solo shows at the Arts Club, London, the Newport Art Museum, the Metropolitan Opera, New York, and the Museum of Contemporary Art...

**Contributor Bio**

art critic, former executive editor of ARTnews, deputy editor of Surface, and senior editor at The New York Observer gallerist
Jan Muche

Summary
Tracing the Wear of the Life of Labor. The visual art of Jan Muche (b. 1975, Herford; lives and works in Berlin) revolves around forms that bring to mind structural steelwork, giant industrial installation components, or scaffolding. His constructivist-abstract paintings and sculptures look back on steel as a symbol of industrialization and the working class, which featured in unflappably cheerful and adulatory depictions that were characteristic of the twentieth century’s ideologies—Communism, Stalinism, National Socialism, actually existing Socialism. Muche’s roughhewn aesthetic combines proletarian charm with the spirit of onward and upward, taking the beholder to regions not untinged by dissonance. This book, supported by the Leinemann-Stiftung für Bildung und Kunst, brings his reflections on the significance of work and the impact of digital technology on physical toil as well as his engagement with yesteryear’s “heroes of labor” into focus. Jan Muche trained as lithographer and studied with Karl Horst Hödicke at the Hochschule der Künste Berlin.

Contributor Bio
curator, art historian, and author art historian and gallery owner

Hannes Norberg

Summary
The Ideal of Simplicity, Clarity, and Timelessness. To make his photographs, Hannes Norberg (b. 1969, Worms; lives and works in Düsseldorf) constructs artificial spaces that integrate elements of painting, drawing, collage, and sculpture. Rather than reproducing selected details of an existing reality, his works make empty space and the play of light and shadow their point of departure. In his most recent pieces, the artist has focused on samples of typography that he collected on his travels and in numerous libraries all over the world and subjected to graphical redaction. Captured in natural light in his studio, his pictures showcase the quiet beauty of writing and paper, while their landscape-like aura gestures toward their place of origin. Designed by the artist himself, the book marks the public première of a selection of twenty-seven new photographs. Hannes Norberg studied fine arts at the Kunstkademie Düsseldorf and was an artist-in-residence in Paris, New York, Florence, São Paulo, Xiamen, and Seoul.

Contributor Bio
Hannes Norberg is an artist. He lives in Germany.
**Das Museum Mutter-Beethoven-Haus**
in Koblenz-Ehrenbreitstein
Matthias von der Bank

**Summary**
The Mutter-Beethoven-Haus in Koblenz-Ehrenbreitstein is one of two in Germany existing houses which are directly connected to the family of the musician Ludwig van Beethoven (1770-1827). The richly illustrated book is a guide through the permanent exhibition of the museum and tells about the civic life in the late 18th century and the first half of the 19th century on the Middle Rhine. In numerous essays specialists of different subject areas deal with various topics as History, Social History, Music, and Literature of that time, always in connection with the person of Ludwig van Beethoven, whose mother Maria Magdalena Keverich (1746–1787) was born in the Mutter-Beethoven-Haus. So the book gives a multifaceted panorama of a time that belongs to the most important epoch of German cultural history.

**Contributor Bio**
**Matthias von der Bank:** Art Historian, born 1967, study of Art History at the University Bonn, director of the Mittelrhein Museum Koblenz and the Museum Mutter-Beethoven-Haus in Koblenz-Ehrenbreitstein, editor of several exhibition catalogues.

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**Born In The Woods**
Im Wald Geboren
Susanne Altmann, Yacouba Konaté, Ina Dinter

**Summary**
The Political Substance of Wood. Jems Koko Bi (b. Sinfra, Côte d'Ivoire, 1966; lives and works in Kaarst, Germany, Dakar, and Abidjan) is world-renowned for the monumental wood sculptures he creates using a machine saw. This book juxtaposes his most recent body of works with the large-format woodcuts of HAP Grieshaber (b. Rot an der Rot, Germany, 1909; d. Eningen unter Achalm, 1981). Although the two artists never met, their oeuvres are characterized by similar themes, values, and materials. The central concern is the fate of the forests and its momentous political and social implications: Grieshaber's woodcuts articulate his principled opposition to the predatory exploitation of nature in the 1970s—an issue that is more relevant than ever today in light of the climate crisis and the Fridays for Future movement. Koko Bi’s figural groups bring this tradition of political art into our time, making a global and universally compelling case for a sustainable husbandry of our resources. Jems Koko Bi studied at the Institut National Supérieur des Arts et de l’Action Culturelle (INSAAC), Abi...

**Contributor Bio**
**Susanne Altmann** is an art historian based in Germany. **Ina Dinter** is the director of Kunstmuseum Reutlingen in Germany. **Yacouba Konaté** is a curator, writer, art critic, and the professor of Philosophy at the Université de Cocody in Abidjan.
Candida Höfer
Kunsthistorisches Institut Bonn
Christoph Zuschlag

Summary
The Kunsthistorisches Institut Bonn, Yesterday and Today. The imposing presence of architecture captured in the absence of humans: that is the defining characteristic of the photographs with which Candida Höfer (b. 1944, Eberswalde; lives and works in Cologne) has risen to international renown. In 1992, she captured the Kunsthistorisches Institut der Rheinischen Friedrich- Wilhelms-Universität Bonn in ten analogue black-and-white pictures that have not been on public display. In 2020, Höfer returned to the institute to take more pictures using a digital camera. The two series now make their public début in the institute’s halls and are gathered in this book. Undertaking a historically and aesthetically captivating comparison, Höfer probes the ways in which university life has changed over almost three decades. Candida Höfer was a member of Bernd Becher’s inaugural photography class at the Kunstakademie Düsseldorf. Her works were shown at documenta 11 in 2002, and in 2003, she and Martin Kippenberger represented Germany at the 50th Biennale di Venezia.

Contributor Bio
Christoph Zuschlag: art historian, professor of art history at University of Bonn.

Juraj Kollár
Square One
Juraj Kollár

Summary
Square One, a monograph on the painter Juraj Kollar, presents a comprehensive overview of his body of work. In the introductory text, the art historian Katarina Bajcurova explores the most significant and fundamental themes present in Kollar’s oeuvre and examines his diverse creative registers and standpoints. Apart from the distinctive assembled paintings, Bajcurova also focuses on the landscapes, abstract paintings, and figural works, all of which he develops in parallel. Even more insight into how Kollar approaches his work is provided by an interview conducted with him by the art historian Eva Skopalova.

Contributor Bio
Juraj Kollár (born 1981, Slovakia) lives and works in Bratislava. He studied at the Academy of Fine Arts and Design (Bratislava) and the Academy of Fine Arts (Prague). His works are represented in the collections of the Slovak National Gallery, National Gallery in Prague, City Gallery in Bratislava, as well as private collections across Europe and the Americas.
**CIPÁR&LOGO.ETC**

Miroslav Cipár

**Summary**

*CIPÁR&LOGO.ETC.* focuses on the life-long work of Miroslav Cipár in the field of graphic design. The book concentrates on a complex presentation of signs, symbols, and logographers. The aim of the book is to present Miroslav Cipár as an established graphic designer—the author of iconic logographers and symbols in Slovak culture (f.e. logographers of Slovak National Gallery, Gallery of City Bratislava, Bratislava Music Festival, The Biennale of Illustrations Bratislava—all very important and well-known institutions in Slovakia). This is all done not only through his purely design work but also the textual part focused on theoretical analysis and reflection. This publication is the first ever to be primarily oriented on his overall design production, besides his paintings, graphic art, and drawings. Cipár became a huge inspiration for present, and also future generations of artists active in visual communication field in Slovakia and abroad.

**Contributor Bio**

Miroslav Cipár (1935) graduated from the Academy of Fine Arts in Bratislava in 1961. He has profoundly influenced a number of different branches of the visual arts. He emerged onto the art scene with his children’s book illustrations; later he developed a deep interest in painting. He is a master of line, colour, superb compositional and shape dynamism, and accomplished treatment of material and space. He equally masterfully uses the paintbrush, pen, pencil, metal, wood, or plaster. His oeuvre convinces us of the universal reflection of the artist relentlessly seeking new contexts and relationships in a creative rendering of the world.

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**Arts and Crafts Pioneers**

The Hobby Horse Men and their Century Guild

Stuart Evans, Jean Liddiard

**Summary**

Surveying for the first time the Century Guild of Artists (CGA) and its influential periodical, the Century Guild *Hobby Horse*, this original publication asserts the significance of the CGA in the development of the Arts and Crafts movement and its modernist successors. Founded by the architect Arthur Heygate Mackmurdo and his 18-year-old assistant Herbert Percy Horne (afterwards joined by the artist and poet Selwyn Image), the three men were driven by the ambition to answer John Ruskin's radical call to regenerate art and society. Motivated by the concept of 'the Unity of Art,' the CGA embraced a spectrum of arts which included architecture, painting, sculpture, metalwork, textiles, and stained glass. It also reached out to music and literature, aiming to educate its public in practical form. Skilfully weaving chronology with the impressive artistic achievements of the collective, the authors also draw out the lively personalities of each of the protagonists and their wider circle. For anyone fascinated by the Arts and Crafts movement, this is essential reading.

**Contributor Bio**

Stuart Evans was an independent scholar and research degree supervisor. He had a long career at Central Saint Martins College of Art and Design, University of the Arts London, where he helped develop the research degree programme. His published research focused on late nineteenth-/early twentieth-century furnishings, architecture, and town planning, particularly in relation to the Century Guild of Artists. Jean Liddiard taught at Central Saint Martin's for several years, followed by roles at the Imperial War Museum, the National Portrait Gallery, and the National Gallery. She is now an independent lecturer, writer, and curator. She is the author of *The Half-Used Life: Isaac Rosenberg Poet and Painter 1890-1918*, and has published several editions of Rosenberg's work.
Architrend-Architecture
Simple Complexity
Gaetano Managanello

Summary
This book showcases a selection of projects by the Architrend Architecture firm, founded in Sicily in 1989 by Gaetano Manganello and Carmelo Tumino. Operating principally in the public, private, resort, and residential sectors, the firm has always adopted a direct minimalist and interdisciplinary approach, with their primary focus on context and client needs. The book features an interview with the architects, who recount numerous projects through first-person textual descriptions, bolstered with images, sketches, and drawings to offer an in-depth insight into the entire design process.

Contributor Bio
Architrend Architecture is a firm, founded in Sicily in 1989 by Gaetano Manganello and Carmelo Tumino.

International Panorama 1
Paolo Maggioli

Summary
First volume of a journey into international architecture, in order to interrogate the experimentations and the forms of the project that intertwine innovation, compositional, and building technique needs. An itinerary into the multipolar identity of architecture all over the world, which is confronted with the layered reality of cities and landscape, to understand and decode ideas and architectures built, through contributions from international designers, in a path that originates from the online sections "International Architecture," "Architecture of the Month," and "Wood in Architecture" of the website (www.theplan.it). Urban and landscape residences, public service buildings, architecture for culture, buildings, offices, places of administrative activity, public residential complexes, urban architectural and memory routes, buildings for commercial activities: a large, significant framework that outlines concrete elements of vitality.

Contributor Bio
Open Being
Mino Caggiula Architects
Mino Caggiula

Summary
Mino Caggiula Architects of Lugano, Switzerland, presents its vision of architecture. An account of concepts, ideas, thoughts, and images, this volume is the story of a journey. A selection of the firm’s key projects—both completed and under construction—illustrates the theories and principles that guide the work of this Swiss architecture practice. The varied narrative approach opens up many levels on which architecture can be appreciated. The pages can be enjoyed as a fascinating visual sequence or as an opportunity to take a close look at the construction details of quality architecture. The 3 + 1 chapters—Genesis, Place, Concept and Well-being—sum up the firm’s modus operandi. Each chapter deals with a specific theme that links in with architecture. Reflections and quotes are accompanied by pertinent images and architectural details.

Contributor Bio
Mino Caggiula began his career in Switzerland in a construction company. After the diploma of bricklayer at SPAI Biasca in 1997, he graduated in Architecture at SUPSI Lugano in 2001. To complete his technical education, he attended the Academy of Architecture in Mendrisio where he worked in various areas of construction and architectural design. From 2004-2005 he attended the Columbia University in New York, together with Prof. Arch. Kenneth Frampton. During this time he had significant experience working in the office of architect Steven Holl in New York, winning several international compet...

The Inscriptions of Ralph Beyer
John Nielsen

Summary
Ralph Beyer (1921-2008), exiled at the age of sixteen from Nazi Germany, made his home and career in Britain. He was a carver of stone inscriptions, best known for his huge ‘Tablets of the Word’ in Basil Spence’s Coventry Cathedral. These broke the mould of classical formality associated with British lettercarving after Eric Gill—their irregularity and roughness offending conventional notions of ‘correctness.’ In fact, Beyer had spent a few formative months in Gill’s workshop, but his own unique voice owed as much to his childhood in Weimar Germany and his father’s wide interests, which ranged from Modernist architecture to ‘primitive’ art. In Britain, Beyer came to know Henry Moore and Nikolaus Pevsner, and was influenced by the artist and poet David Jones. He thus straddles both German and British traditions in lettering as well as the wider art world. This book, profusely illustrated, charts Beyer’s increasing sensitivity to words and their realisation in stone. It places his inscriptions, and to a lesser extent his typeface design and sculpture, in context, in the process raising...

Contributor Bio
John Neilson is one of the UK’s most respected lettercarvers. He has also written many articles on lettering, and is editor of the journal Forum. He got to know Ralph Beyer during the decade before his death in 2008.
Slovak Architecture Yearbook
2018 / 2019
Henrieta Moravčíková

Summary
The Slovak Architecture Yearbook is a long-term project that will present a regular insight into Slovak contemporary architecture. The architectural projects that are part of the third edition are considered to be the best of the 2018/2019 Slovak architectural scene. Dozens of designs and completed structures are detailed here as part of an evaluation of contemporary architecture in Slovakia, following research into architectural projects completed in 2018 and 2019. An introductory study about the architectural heritage critically reflect upon current problems concerning the restoration, renovation, and conservation of the buildings. Included in the publication are lists of architects, architectural prizes, architectural competitions and exhibitions, along with a selection of the newest books on architecture.

Contributor Bio
Henrieta Moravčíková is an architectural theoretician and historian employed as a researcher in the Department of Architecture at the Institute of Construction and Architecture at the Slovak Academy of Science, and also holds a professorship at the Faculty of Architecture of the Slovak University of Technology in Bratislava. She has published several monographs and many articles on 20th-century and contemporary architecture.

Bratislava (un)planned city
Henrieta Moravcikova

Summary
There are many cities in the world that have developed continually over time and are universally admired for their natural beauty. Contrastingly, there are cities whose appearance is the outcome of thorough and careful planning, where our admiration is due to the architects and urban designers. Yet for most of the world’s cities, their current state is shaped as much by organic development as by planning, with greater or lesser success. An exemplary instance of such a city is Bratislava. Its appearance today was decisively formulated by the efforts of modern planning toward guided development. The authorial team, consisting of Henrieta Moravcikova, Peter Szalay, Katarina Haberlandova, Laura Kristekova, and Monika Bockova, investigates the wider contexts that influenced the planning of the Slovak capitol, as well as the results of its fragmentary realisation.

Contributor Bio
Henrieta Moravcikova is an architectural theoretician and historian employed as a researcher in the Department of Architecture at the Institute of Construction and Architecture at the Slovak Academy of Science, and also holds a professorship at the Faculty of Architecture of the Slovak University of Technology in Bratislava. She has published several monographs and many articles on 20th-century and contemporary architecture.
Anton Smotlak
Filip Vanco, Anton Smotlak, Aurel Hrabusicky

Summary
Smotlak acts as a clever observer who discreetly smiles with understanding and compassion when taking photographs. He is interested in human interaction, spontaneous situations, people eyeing each other as they pass, as well as others standing nearby. Everything passes, water and time, even as they pass each other by. A nostalgic feeling arises thanks to the proper distance of the photographer from the situation he captures.

Contributor Bio
Photographer, curator, teacher and gallerist. He completed his Master’s studies at the Department of Visual Media of the Academy of Fine Arts and Design in Bratislava where from 2004 to 2009 he was the head of the legendary Photography Studio. In 1966, he founded the journal PARK (1996 – 2002) and served as its editor-in-chief. He has been a member of the Photoport civic association and the chief curator of the gallery with the same name since 2006. As curator, he has prepared dozens of photography exhibitions and presentations at home and abroad. Anton Smotlak specialized in theater photography, but he also worked with live photography from the very beginning. He was one of the first Slovak photographers who contributed to the liberation from Socialist Realist dogma in live and direct photography. He recorded moments from ordinary life in Bratislava and elsewhere in Slovakia spontaneously and free of prejudice. He brought a moment of motion, and acceleration of action and vigor to shots, a kind of photographic drive. In the second half of the 1950s and early 1960s he covered a range...

The IBM Poster Program
Visual Memoranda
Robert Finkel, Shea Tillman

Summary
In the late 1960s, IBM was one of the world’s pre-eminent corporations, employing over 250,000 people in 100 countries and producing some of the most advanced products on earth. IBM President Thomas J. Watson Jnr. sought to elevate the company’s image by hiring world-renowned design consultants, including Eliot Noyes and Paul Rand. As well as developing the iconic IBM logo and a corporate design guide, Rand also brought together a remarkable team of internal staff designers. One of the designers he hand-picked was Ken White, who, along with John Anderson and Tom Bluhm, headed up the design team at the IBM Design Center in Boulder, Colorado. Together, they initiated a poster program as a platform for elevating internal communications and initiatives within the company. These posters were displayed in hallways, conferences rooms, and cafeterias throughout IBM campuses, with subject matter including everything from encouraging equal opportunity policies, to reminders on best security practices, to promoting a family fun day. Designers often incorporated figurative typography, dry humor,...

Contributor Bio
Robert Finkel and Shea Tillman are both Associate Professors of Graphic Design at Auburn University.
Visions of Heaven
Dante and the Art of Divine Light
Martin Kemp

Summary
Dante Alighieri (1265-1321) is one of the greatest European writers, whose untrammelled imaginative capacity was matched by a huge base in embracing the science of his era. His texts also paint compelling visual images. In *Visions of Heaven*, renowned scholar Martin Kemp investigates Dante’s supreme vision of divine light and its implications for the visual artists who were the inheritors of Dante’s vision. The whole book may be regarded as a new Paragone (comparison), the debate that began in the Renaissance about which of the arts is superior. Dante’s ravishing accounts of divine light set painters the severest challenge, which took them centuries to meet. A major theme running through Dante’s *Divine Comedy*, particularly in its third book, the *Paradiso*, centres on Dante’s acts of seeing (conducted according to optical rules with respect to the kind of visual experience that can be accomplished on earth) and the overwhelming of Dante’s earthly senses by heavenly light, which does not obey his rules of earthly optics. The repeated blinding of Dante by excessive light sets the tone for...

Contributor Bio
Martin Kemp is Emeritus Research Professor in the History of Art at Oxford University. He has written and broadcast extensively on imagery in art and science, from the Renaissance to the present day.

Planning and Participation
Paul O’Hare

Summary
Why should the public participate in planning? And who are the stakeholders who are required to participate in the planning process? This guide assesses public and stakeholder participation in the planning process, which is a statutory requirement across the entire scope and scale of planning activities in many global contexts. It provides a historical overview of participation and outlines how this has evolved over time. It then outlines a series of key issues for the contemporary planning professional in terms of their approach to public and stakeholder participation, particularly in light of alterations in landscapes of governance and recent social, political, and technological developments. Illustrated with mostly UK and European case studies, but also drawing insights from further afield, the book also provides a framework for critiquing contemporary participation, including an assessment of the pitfalls, obstacles, and unintended consequences of participation efforts. As such, it identifies key principles for participation and asks critical questions for its assessment.

Contributor Bio
Paul O’Hare is a Senior Lecturer at Manchester Metropolitan University. He conducts research on community engagement with urban resilience, and in local governance and decision-making. His current research is with flood action groups and planning protest groups across Greater Manchester and beyond.
Museum Digitization
Beijing Union University N/A, Beijing Association for the Popularization of Digital Science and Technology N/A

Summary
This book not only discusses museums’ social functions and their responsibility in social and cultural development, but also explores the important roles that museums (especially science and technology museums) and other regional cultural resources can play in the public service system. Alongside the analysis of development opportunities and application cases of museums brought by new media, the management and standardized operation of museum data processing and the use of cultural relics digital resources are also discussed. The book expounds on the reform and innovation required of the museum in order to adapt to new situations, and also looks at the planning and construction of future museums.

This book is suitable for experts, scholars, and staff engaged in the construction of digital museums, science and technology museums, libraries, archives centers, and other institutions in the fields of science and technology, popular science, education, culture and museology, design, art, and information technology. It can also be used as a reference for college and university teachers and ...

Contributor Bio
N/A N/A

Picasso Meets his Artist Colleagues
Markus Müller

Summary
The anniversary volume of the 20-year-old but long-known and only Picasso Museum in Germany is a “who’s who” of the greats of modern times. In keeping with the status of the Münsteraner house as a center for artistic graphics of classical modernism, the graphic arts are at the center. The volume is an anecdotal account of Picasso's encounters with his four famous colleagues Georges Braque, Marc Chagall, Henri Matisse, and Joan Miró. Sometimes connected by jealousy, sometimes adored—no two meetings with his colleagues are alike. Together they create a fascinating overall picture of Picasso’s works, including the other great painters.

Contributor Bio
Markus Müller: museum director
**Geste. Informel. Privat. Works from a Privat Collection**
Susanne Kleine, Christian Spies, Thomas Ebers

**Summary**
Hubert Berke, Peter Brüning, Rolf Cavael, Karl Fred Dahmen, Arnold Fiedler, Karl Otto Götz, Gerhard Höhme, Bernard Schultze, Emil Schumacher, K.R.H. Sonderborg, Fred Thieler, Hann Trier, and others. The treasures from a private collection are presented in this lavishly designed publication and put under the central question: What makes this art still interesting for us today? These works speak to us uninterruptedly because they are ambiguous, cannot be defined, and repeatedly manifest artistic freedom.

**Contributor Bio**
**Thomas Ebers** is a writer and scholar. **Susanne Kleine** is a curator and art critic. **Christian Spies** is an art historian. They each live in Germany.

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**Sound and Silence. The Sound of Silence in Contemporary Art**
Regine Elzenheimer, Volker Adolphs, Stephan Berg, Michael Glasmeier

**Summary**
How can the silence in contemporary art be made visible and even audible? And what is the intention of art in its attempt? This volume aims to answer these questions. The topic of silence is treated as a medial reflection in a broad panorama of installations, performances, video, films, photos, and drawings in different artistic ways and thus made tangible. The interdisciplinary project includes works by around 50 international artists such as Marina Abramovic, Jane Benson, Joseph Beuys, John Cage, Hanne Darboven, Jonathan Monk, Nam June Paik, Timm Ulrichs, Jorinde Voigt, and others.

**Contributor Bio**
dramaturge and theater scholar curator curator curator, museum principal curator art historian and writer curator, museum principal
Drawing the City
Berlinische Galerie

Summary
The fascination of artists for the modern metropolis is alive and present in the art created in Berlin since 1945. On the basis of works on paper, this volume is an invitation to explore the city: starting with Werner Heldt’s urban still lifes, the scars of war and division can be perceived, urban biotopes of the 1970s to 90s on both sides of the Wall traversed, and the inhabitants of the city between the individual, the masses, and media images observed.

Contributor Bio
The Berlinische Galerie is a museum for modern art, photography and architecture.

Joker
Eva Minguet

Summary
The acclaimed "Clown Prince of Crime," Joker. A character with a physical appearance characterised by a disfigured face, white skin, green dyed hair, and red lips. A psychopathic genius with a sadistic and twisted humour. A lover of weapons to which he always gives a comic touch; his jack-in-the-boxes and cigarette shaped explosives are a classic in his craziest plans with deadly results. Joker has had countless scriptwriters and cartoonists who have shaped his personality and appearance. Much of the fame achieved by this villain comes from the actors who have played him on the big screen. Each actor who has given life to the character has taken a different path, and each of them is remembered by the character's followers for different reasons. Without a doubt, thanks to them, the character is more popular than ever. Worthy of mention is the voice over in the animated series by the incomparable Mark Hamill, while on television he was brought to life by César Romero (1966-1968), and in the cinema by Jack Nicholson (1989), Heath Ledger (2008), Jared Leto (2016), and finally the execro...

Contributor Bio
Eva Minguet is a creative based in Barcelona and author of several books including the popular Women’s Club, Wes Anderson Tribute, Tarantino, Stranger Things, and Twin Peaks. Since 2012, she has led the production department of Monsa Publishing House, selecting material, preparing layouts, and organizing editorial schedules.
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.

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Liu Xiaodong
John Yau

Summary
The remarkable plein air paintings of Liu Xiaodong (b.1963), which chronicle everyday lives within our diverse modern world, are the focus of this first monograph of his career to date. Immersing himself in communities around the globe, Xiaodong seeks to present people who often sit on the fringes of society who find themselves marginalised within a contemporary world striving for homogenisation. At first glance a traditional realist painter, closer examination reveals an artist exploring a range mediums while interrogating the opportunities presented by modern technology. The result is an outstanding body of work, often monumental in scale, that examines, reconsider, and extends observational painting in fresh directions, while bringing into question the lines between fact and fiction, the traditional and the contemporary, to create a wholly original vision.

Contributor Bio
John Yau is an award-winning poet, art critic, and curator who has published many books of poetry, fiction, and art criticism. He is the author of two volumes on American painters Thomas Nozkowski and Philip Taaffe for the Lund Humphries Contemporary Painters Series.
**Off Grid**

**Nature Powered Homes**
Anna Minguet

**Summary**

Interest in living off the grid, i.e. self-sufficiently without relying on public services such as the municipal water supply, electricity, or local sewage and gas systems, has come on the scene as a greener, cheaper, and more independent way of life. Homes that are off-grid generally allow for a smaller carbon footprint, and a sense of freedom and self-sufficiency. *Living Off-Grid* sets you free from depending on a company, either using solar panels, wind turbines, a micro water system, or a combination of these technologies. Other times, an Off-Grid system can work as an energy backup or be complemented by the grid when renewable technologies cannot produce all the energy needed. We have gathered different examples of nature-powered homes, which are partially or completely off-grid, to focus on the importance of these homes, which put sustainability first.

**Contributor Bio**

Anna Minguet is a creative based in Barcelona. She helps with the production department of Monsa Publishing House, preparing layouts and organizing the editorial schedule.

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**Off Grid House Plans**

Anna Minguet

**Summary**

*Off-Grid House Plans* has more than 250 floor plans, sections, sketches, and elevations, as well as all the construction details in all projects. An Off-Grid system allows you to live without using a utility company, generating your own energy. A well designed system also has numerous environmental advantages, that help you to reduce your carbon footprint, providing cleaner, more sustainable energy. In the long-term it is financially viable, and also teaches us how to consume energy responsibly. These off-grid homes, which run on solar, wind, or hydro power, are just a few examples of how people are leaving the city behind for a life in the country in contact with nature.

**Contributor Bio**

Anna Minguet is a creative based in Barcelona. She helps with the production department of Monsa Publishing House, preparing layouts and organizing the editorial schedule.
MONICA BONVICINI: Hot Like Hell
Cat. Kunsthalle Bielefeld
Colin Lang, Christina Végh

Summary
Monica Bonvicini has created a multi-layered, internationally acclaimed oeuvre of installations, sculptures, and drawings, for which she was awarded the Golden Lion at the Venice Biennale in 1999 and, just recently in 2020, the Oskar-Kokoschka-Prize in Vienna. This volume now presents two current series of drawings: one continues the series "Hurricanes and Other Catastrophes," begun in 2006 on the occasion of the devastation caused by Hurricane Katrina, and expands the scope, initially focused on the sudden devastation following the hurricane in New Orleans, to include views of homes that exhibit damage due to ongoing changes in climate. The second series—developed during the lockdown—leads into gray and rose-coloured landscapes defined by fences, chains, and lines of text. The latter are contrasted with smooth backgrounds and appear amazingly real and present. The words that Monica Bonvicini sprayed on are originally by Roland Barthes, Judith Butler, Natalie Diaz, Soraya Chemaly, as well as by Andrea Dworkin, yet twisted, shortened, or otherwise changed, resulting in a compl...

Contributor Bio
Colin Lang is a critic and art historian; he made his PhD at Yale University in 2010, was lecturer at Princeton University from 2010 to 2011, and is a assistant professor at Virginia Commonwealth University from 2011. After being editor-in-chief for two years of Texte zur Kunst, he is now since 2020 a senior-editor of Spike Art Magazine in Berlin. Christina Végh (born 1970) is a Swiss art historian and curator; she studied art history at the University of Zurich at the University of California in Santa Cruz. She completed her studies, with minors in ethnology and philosophy, with a thesis on the Cuban-American artist Jorge Pardo. In 2005, Christina Végh took over as director of the Bonn Kunstverein. Succeeding Veit Görner, she became the 11th director of the Kestnergesellschaft in Hanover 2015 and was the first woman to do so. In February 2020, she succeeded Friedrich Meschede as director of the Kunsthalle Bielefeld.

Ugo Rondinone: Life Time
Cat. Schirn Kunsthalle Frankfurt
Matthias Ulrich, Dominic Eichler

Summary
Ugo Rondinone (*1964) adds a poetic dimension to everyday objects and phenomena. In typically Minimalistic arrangements, he puts a tree, a clock, the sun, or a rainbow in new contexts by means of repetition, isolation, or reduction, creating atmospheric ambiences. The SCHIRN is dedicating a large survey exhibition to Rondinone that will showcase key paintings, sculptures, and video works by the renowned Swiss artist. Devised specifically for the SCHIRN, his new installation extends along the entire length of the gallery and into the Rotunda. The exhibition and the book Life Time combine fundamental themes that have shaped the work of the conceptual and installation artist for the past thirty years: time and transience, day and night, reality and fiction, nature and culture. Rondinone has repeatedly referred to the iconography of Romanticism in his works and used quotes from literature and pop culture. The starting point of his multimedia oeuvre is the transformation of the outside world into a subjective, emotional inner world. He develops experiential spaces in which the viewer act...
**Birgit Werres**

**Cat. Kunstverein Heilbronn / Kunstverein Schwäbisch Hall / Märkisches Museum Witten**

Matthia Loebke, Dirk Steimann, Christiane Meyer-Stoll

**Summary**

Birgit Werres can do magic. She manages to transform a simple wire into a sweeping line in space, to unite a ball of tension belts in the dynamic and complex interplay of forms, colors, and textures of a cotton net. Playful and austere, her works unfold a dynamic in the space, which may be described by the fullness of movement of the Baroque just as much as by a minimalist decision that seeks to dispense with everything unnecessary and trusts in the potential of the material. Since the 1990s, the artist has been roaming the streets, construction sites, industrial wastelands, factories, and production facilities in search of materials for her sculptures and wall objects. For she practices recycling of an entirely different kind: metals, plastics, containers, wire, and indefinable "stuff." These are telling relics, remnants that bear traces of use, minimalist as well as beautiful! It carries a story within itself and at the same time becomes an object that assumes a new position.

**Contributor Bio**

**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, and Silke Wagner. In Cologne she was an assistant to Donald Judd and gained her doctorate on Dan Flavin. **Dirk Steimann** (born 1967) is a business economist, art historian, author, curator, and was museum director at the Märkisches Museum Witten from until 2018. He previously worked as a curator for the Gasometer Oberhausen, the Kurzfilmtage Oberhausen, the Kunstverein für die Rheinlande und Westfalen in Dusseldorf, the Ruhrfestspiele and Kunsthalle Recklinghausen, the Museum Bochum, the Skulptur Biennale Münsterland, and from 2003 to 2006 he was a scientific assistant to the director of the Kunsthochschule Kassel. Since 2018 he is now head of the Resort for Culture and Tourism in Chaebisch Hall. **Christiane Meyer-Stoll** is a German art historian. She has been working as a curator at the Kunstmuseum Liechtenstein since 2000 and is a member of the management...

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**Ellen Harvey: The Disappointed Tourist**

**Cat. Museum der Moderne Salzburg**

Christian Viveros-Fauné, Tina Teufel

**Summary**

In her work, New York-based British artist Ellen Harvey makes use of a traditional painterly vocabulary for her strategy of appropriation, whereby she methodically juxtaposes mapping, pasticcio, and institutional critique. For her first solo presentation in Austria and the publication at hand, *The Disappointed Tourist*, she has chosen the cosmoramas by Hubert Sattler at the Panoramamuseum in Salzburg as inspiration for her question as formulated online: "Is there a place that you have always wanted to visit or revisit that no longer exists?" The locations suggested by the users meanwhile form a cycle of two hundred paintings; they show, for instance, postcard views of the Buddha statues of Bamiyan, which were blown up by the Taliban in 2001 at the outset of the war in Afghanistan, and of Coney Island amusement park in 1943, which burned down the following year. This is how Ellen Harvey enters into dialogue with her audience; topics such as war, racism, ecological catastrophes, and technological change arise quite naturally, even if it is just about one’s personal favorite place.

**Contributor Bio**

**Christian Viveros-Fauné** is a New York-based writer and curator, ex-art dealer, and ex-art fair director (art fairs VOLTA and NEXT). As a writer, he has published in, among other venues, *Art in America, Art in Australia, artnet, Artnews, ArtNexus, Art Papers, Art Review, The Baffler, Departures Magazine, El Mercurio* (Chile), *Frieze, Lapiz* (Spain), *La Tercera* (Chile), *Life & Style* (Mexico), *Quien* (Mexico), *The New Yorker, The Paris Review Daily*, and *The New York Press* (for which he was the weekly art critic between 1998 and 2003). **Tina Teufel** (born 1976) is curator for contemporary art at the Museum der Moderne Salzburg. She has been responsible for exhibitions with Andrea Frazer, William Kentridge, Raymond Pettibon, Markus Raetz, Carolee Schneemann and Nancy Spero, among others, and is the author of numerous articles.
### Jonathan Lasker: Form Drawings an White Form Paintings

**Kienbaum Artists’ Books 2021**

Richard Kalina

**Summary**

Jonathan Lasker’s work is often considered bizarre, yet it is one of the most influential in contemporary abstract art. In the late 1970s and early 1980s, a period when everything was in flux, when Abstract Expressionism, Minimalism, and Color Field painting were no longer formally binding, Lasker succeeded like no one else in realizing themes such as referentiality, figuration, genuine materiality and corporeality, even aspects of the decorative and pictorial. The tastefully executed paintings and carefully crafted objects of the 1960s had reached the end of their days in terms of form; there was a recourse to styles and materials that not only served artists as art historical sources but as New Image painting, patterns, and decorations, and resulted in new artistic content. In short, abstraction as understood and applied by Jonathan Lasker had reached the postmodern age. This volume shows a series of beautiful preliminary studies of this process on paper, as well as large-format oil paintings from 1977 to 1981 that demonstrate their their radical pictorial implementation.

**Contributor Bio**

**Richard Kalina** (born 1946) studied at the University of Pennsylvania. He began exhibiting in 1969 and has regularly shown his work in museums and galleries, both nationally and internationally. Kalina exhibited with Ivan Karp during the early years of OK Harris Gallery, Tibor de Nagy Gallery, Piezo Electric, and Diane Brown. He has been included in several important survey exhibitions of abstract painting, including both exhibitions titled Conceptual Abstraction, first at Sidney Janis Gallery in 1991.

### Tell Me What You See

**Cat. Museum der Moderne Salzburg / Kunsthalle Krems**

Thorsten Sadowsky, Kerstin Skrein, Karl-Markus Gauss

**Summary**

Christian Skrein, born in Vienna in 1945, now lives in the Salzkammergut. He began his career as a photographer in 1963, and he dates the start of his collection to 1968. Today, this collection is renowned worldwide for its pioneering role in the reception of amateur photography. Over the years, Christian Skrein has developed a practice as a collector, where subjects such as compositional formations, shadow play, forensics, and portraits as well as curiosities are represented by high-quality artistic as well as documentary works. His focus goes all the way back to the 1920s and 1930s and, certainly partly due to his own photographic practice, to contemporary reportage photography. In the 1960s, he was the youngest photographer working for *Vogue* magazine, and became known for his portraits of the Viennese bohemia of the time, the result of direct personal contact, which include names such as Christian Ludwig Attersee, André Heller, Hermann Nitsch, Walter Pichler, Arnulf Rainer, and Oswald Wiener. The exhibition and publication though focus on the photo-historical as well as formal cri...
**Cuny Janssen: Whatever Works**

**Summary**

Twenty years ago I set out to photograph children all around the world. My first trip was to the south of India. I started in the province of Tamil Nadu, first living in a Church Women Centre in the city of Chennai, then in Mugaayur, a small village. For six months I took pictures and had conversations with roommates, guides, and members of the families who had taken me in as a guest. I had very many questions, as did they. After children, the main subject was always love. Everything I heard from them and saw around me there filled me with both surprise and doubt, but above all with admiration. I admired their courage and faith. Their arranged marriages were a fascinating mystery to me. One way to understand arranged marriages was to make portraits. I photographed women and men various ages, engaged or planned couples and married couples.

**Contributor Bio**

**Cuny Janssen** (born 1975) lives in Amsterdam. She has published several photobooks, six volumes together with Snoeck. Cuny Janssen is always organizing and composing her books thematically. She is doing a very special combination of photographic genres. Cuny Janssen exhibited her work worldwide, amongst others at Photographers’ Gallery in London (2005), Johannesburg Art Gallery (2008), and FOAM Photo Museum in Amsterdam (2010).

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**Ayse Erkmen: Eins Zwei Drei**

**Summary**

Ayse Erkmen’s arrival on the world stage of art has come as no surprise, though still with actions of great conceptual strength. The artist, who studied classical sculpture in Istanbul in the early 1970s and now lives both there and in Berlin, caused a worldwide sensation with her helicopter flight around Münster Cathedral as part of SkulpturProjekte 1997—tethered to the helicopter was a sculpture damaged in World War II—and again twenty years later with her work "On Water," also created for SkulpturProjekte, that allowed visitors to walk on water in the harbor basin in Münster. The contrast between East and West, however, is of little artistic relevance to her, since she tends to examine "what the place and the situation demand (of her)." Over five decades, an oeuvre rooted in sculpture and characterized by sharpness of thought, sensuality, and formal consistency has been created, whereby a variety of concepts, forms, media, and materials intersect on a number of different levels. The book provides a brilliant overview of this artistic development, with additional insights revealed ...

**Contributor Bio**

**Rita E. Taeuber** is a German art historian and since 2010 curator at the Städtische Museen Heilbronn. She has organized exhibitions on Joseph Beuys and Thomas Schütte, among others, and edited the corresponding catalogs. **Marc Gundel** is a German art historian and since 2003 director at the Städtische Museen Heilbronn. He initiated with the Ernst Franz Vogelmann Foundation the construction of a modern gallery space in Heilbronn, which has focused on temporary exhibitions of modern and contemporary art since its establishing in 2010. With the Franz Ernst Vogelmann Prize for Sculpture, which has been awarded since 2007, he has also created a format that attracts international attention. The previous award winners were: Roman Signer (2008), Franz Erhard Walther (2011), Thomas Schütte (2014), and Richard Deacon (2017).
Summary
In Spichtig’s work a similar push and pull between attachment and repulsion produces a certain form of iconicity, but one that does not ask for devotion. You recognise something about the pictures, and want to be in proximity to this something, congratulate yourself on how it resonates, bask in the cool, grunge speed of it. But the familiarity at play here stems not from likeness—to you, or your life—but from strangeness. What you recognise is not the content but the outline; if an experience, then of absence… It was actually Stichtig who told me what Marlene Dietrich said of how to keep an audience hooked: who is the one person everyone knows? The one who is not there. “Sing to them,” she said. Dietrich and Spichtig practice seduction without betrayal. It is also iconicity without idealism, or even ideology. Let me try another one: recollection without memory?

Contributor Bio
Theresa Patzschke is asking us from Berlin: How does our brain respond to art? Why do we like the music we like? Editor Theresa Patzschke, who currently lives in Berlin, is determined to discover the inner workings of the human mind. Kristian Vistrup Madsen (born 1991) is a Danish writer based in Berlin. He graduated from the Royal College of Art, London, in 2016, and writes art journalism for various publications such as Artforum, Studio International, and Leap. His writing on political philosophy, post-colonialism, and the prison industrial complex has been published in academic journals in the United States and Scandinavia. Nicole Hackert and Bruno Brunnet (the founder of the gallery in 1992) are a permanent part of the international gallery world with CFA situated now at Groelmanstraße in Berlin-Charlottenburg. Their work is an inherent part of the beginning of the artistic careers of Cecily Brown, Peter Doig, Sarah Lucas, Jonathan Meese, Raymond Pettibon, TAL R, Daniel Richter, Christian Rosa, Dana Schutz, Norbert Schwontkowski, Katja Strunz, Juergen Teller, and Marianne Vitale, ...

Summary
It has only just been reported that Marcel Odenbach (*1953) will be awarded the 2021 Wolfgang Hahn Prize. The small and memorable catalog published on the occasion of the current exhibition at Kunsthalle Nuremberg arrives just at the right time to illustrate the reason behind the choice of this award-winner: for quite a number of years now, the Cologne-based artist has been less interested in his own impact, but rather in his surroundings and his contemporaries. With his drawings, collages, videos, and installations, he explores questions of identity in the context of sexual orientation, class, and gender. Odenbach forms works that, owing to their experimental form and theoretical background, focus just as much on historical connections between colonialism and globalization as on the power of the normative and of representation. Since the mid-1970s, Marcel Odenbach has developed his pictorial language in montages and cross-fades of film and television recordings, archive material, as well as his own images and film sequences. Alongside the video works, he has always prepared drawin...

Contributor Bio
Hans Dickel (born 1956) studied art history and history in Tübingen and Hamburg (doctorate 1985, habilitation 1996). He was assistant at the Berlin University of the Arts (1988 to 1993), exhibition curator and guest lecturer in Harvard, Kyoto, Minneapolis, and Prague. He represented the chair at the Art History Institute of the FU Berlin (1997 to 2002). Since 2002, he has taught as a professor of modern art history at the Friedrich-Alexander University of Erlangen-Nuremberg. In 2010 he had a research stay at Columbia University New York. Mirjam Zadoff (born 1974) is an Austrian historian and director of the NS Documentation Center Munich. She studied History and Jewish Studies at the University of Vienna. From 2001 to 2002, she was a member of the Historical Commission of the Republic of Austria, which was commissioned by the Austrian government to research the “confiscation of property” during the National Socialist era as well as restitution and compensation measures that have taken place since then. In 2006, she received her doctorate summa cum laude in the subjects of Modern and ...

Marcel Odenbach: Es brennt
Cat. Kunsthalle Nuremberg
Hans Dickel, Mirjam Zadoff, Ellen Seifermann

Tobias Spichtig: Pretty Fine
Cat. CFA Contemporary Fine Arts Berlin
Theresa Patzschke, Kristian Vistrup Madsen, Bruno Brunnet, Nicole Hackert
Sharon Ya’ari: The Romantic Trail and the Concrete House
Cat. Kunstmuseen Krefeld. Haus Esters
Magdalena Holzhey, Markus Heinzelmann, Matthia Loebke

Summary
In what way do formal and ideal influences continue in another reality of life? The Israeli photographer explores such questions in his first solo show in Germany at Haus Esters. Built by architect Ludwig Mies van der Rohe in the late nineteen twenties, Haus Esters is one of the most iconic structures of modernist architecture in Germany and can be associated with notions of an open, forward-looking society. The special atmosphere and architecture of these former private homes have regularly inspired artists since being repurposed as exhibition venues for contemporary art. Sharon Ya’ari builds on this site-specific tradition to the extent that he developed new works and series for Haus Esters based on the reality of his own life. The starting point of Ya’ari’s photographic exploration is the connection between the ideas of European modernism between the World Wars and the effort to implement them in the young State of Israel. Sharon Ya’ari traces the legacy of modernist formal language in his native country. He is not concerned with the perspective of architectural photography but... 

Contributor Bio
Magdalena Holzhey (born 1974) is curator of the Krefeld Kunstmuseen. She was previously curator at the Kunsthalle Düsseldorf. In 2009 she did her doctorate on Beuys. With Snoeck she co-edited the volume The Forces behind the Forms. Sharon Ya’ari (born 1966, lives and works in Tel Aviv, teaches at the Bezalel Academy of Art and Design in Jerusalem) is one of the most renowned Israeli artists of his generation. Sharon Ya’ari’s work is characterized by a precise as well as versatile use of the photographic medium that he comprehends as a means of cultural and political research. He has been represented in numerous international solo and group exhibitions, including at the Tel Aviv Museum of Art (IL), National Gallery Museum, Vilnius (LT), Kunsthaus Baselland, Basel (CH), and Drexler University Art Gallery, Philadelphia (US). Markus Heinzelmann (born 1965) is a German art historian and curator. From 2006 to 2018 he was director of the Museum Morsbroich in Leverkusen. He is particularly interested in classical modernism and contemporary art, and has been successful with several excellent... 

Hoël Duret: Low
Cat. Villa Merkel Esslingen
Andreas Baur, Yung Ma

Summary
Hoël Duret’s artistic practice combines fictional stories with real events, forming a visual language based on science fiction, post-apocalyptic cinema, and modernist utopias; the relationship between nature and technology is examined against the background of progressive digitalization. The installation in the entrance hall of Villa Merkel, for instance, presents a jungle quote embedded in a network of cables. As a result, the proliferating plant-technological organism seems to be engaged in an exchange of information—as though man could not but always control everything, including the growth of plants. Hoël Duret’s uses an algorithm based on climate data published online to control his artificial ecosystem. This data choreographs in real time the lighting, the vaporization, and the soundtrack of the installation. Scientifically measurable parameters of current climate change are thus inscribed into a spatial ensemble oscillating between romanticism and science fiction. This lends the installation a minatory, latently apocalyptic undertone while also reflecting our profound year...

Contributor Bio
Andreas Baur worked in Hamburg for the Deichtorhallen, the Hamburger Kunsthalle, and the Kunsthaus from 1998 to 2001. He was appointed founding director of Kunsthaus Baselland in Muttenz near Basel; since April 2001 he has been director of Villa Merkel, galleries of the city of Esslingen am Neckar. There he has supervised projects with Mark Dion, Darren Almond, Daniela Keiser, Willie Doherty, Emily Jacir, Hamish Fulton, Lois Weinberger, Melanie Smith, and others, conceived thematic group exhibitions and established the format "Good Space – political, aesthetic and urban spaces." Yung Ma is a curator of contemporary art and moving image. He holds an MA in Curating Contemporary Art from the Royal College of Art, London; a post-graduate degree in Film Direction from the Beijing Film Academy; and a Bachelor of the Arts from the University of Reading, UK. His recent exhibitions and projects with M+, West Kowloon Cultural District, Hong Kong, include: M+ Screenings; Mobile M+: Moving Images (2015); and Mobile M+: Yau Ma Tei (2012). Other recent exhibitions include: No Puppet is Dumber than...
**Martin Wöhrl: From Nose to Tail**
Cat. Kunstverein Ingolstadt
Simone Schimpf

**Summary**

*From Nose to Tail* is published on the occasion of Martin Wöhrl’s (*1974*) solo exhibition "Elephant in the Room" in the summer of 2020 at Kunstverein Ingolstadt, which focused primarily on his concrete works. The title, meanwhile, is a term used in the field of gastronomy and refers to the most complete processing of an animal, from the tenderloin and its innards to its tail. Martin Wöhrl uses this reference because he attaches the same value to all the component materials of his sculptures, and he also works with the remnants of his productions to create ever new combinations. The Munich-born artist constructs his sculptures by combining tangible set pieces of actual existing architecture, either sacred or profane in nature, in a manner that encourages dialogue—such as linoleum and brass. It occasionally appears as though he created dream images while his mind went woolgathering. Initially, however, in keeping with an aesthetic core belief in a minimalist approach to material, he opted for wood, concrete, and plaster; he piled up concrete cubes, placed frames on the wall, or positio...

**Contributor Bio**

**Simone Schimpf** is a German art historian; since 2013 she has been director of the Museum of Concrete Art in Ingolstadt and chairwoman of the Foundation for Concrete Art and Design, before that she worked as a curator for eight years at the Kunstmuseum in Stuttgart. She has edited numerous books and published on contemporary art, among others on Josephine Meckseper; her thematic focus lies on Concrete Art.

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**Sophie Reinhold: Das kann das Leben kosten**
Cat. CFA Contemporary Fine Arts Berlin
Nicole Hackert, Tenzing Barshee, Hannes Schmidt, Bruno Brunnet

**Summary**

Absence is a recurring theme in Sopie Reinhold’s work: the left out, unsaid, uninvited. Basic rules of abstraction. To not give it all away. This constraint sets the tone, her underlying mood. Maybe it’s a pattern. It creates a place apart from language. A very clear silence. When there are many motifs, the sense of a pattern is easily lost. Disorder stretches out. Distance helps to make sense of the overview again. Discerning the motif’s repetition—affirming the pattern—satisfies some obsessive impulse and fosters a spirit of serenity… Sophie Reinhold’s paintings consistently demonstrate her astute understanding that her reality cannot be smoothed over, that the experience takes place long before it’s manipulated into form. Her art emerges from a kaleidoscopic multiplicity; not following a formula, always multifaceted. One aspect of the method is salient: the decision to sand a painting, to remove and apply images, reflects an experience of reality tantamount to the wear and tear of everyday life... The show in spring was the first to open in Berlin after restrictions due to the Covid...

**Contributor Bio**

**Nicole Hackert** and **Bruno Brunnet** (the founder of the gallery in 1992) are a permanent part of the international gallery world with CFA situated now at Grolmanstraße in Berlin-Charlottenburg. Their work is an inherent part of the beginning of the artistic careers of Cecily Brown, Peter Doig, Sarah Lucas, Jonathan Meese, Raymond Pettibon, TAL R, Daniel Richter, Christian Rosa, Dana Schutz, Norbert Schwontkowski, Katja Strunz, Juergen Teller, or Marianne Vitale, just to name a few. **Tenzing Barshee** (born 1983 in Basel) works as an independent writer and curator; he lives in Berlin. In 2016, he curated a two person show with Anne Speier and Judy Fiskin at wellwellwell, Applied Arts University Vienna, Le Mérite, 2014 to 2016 at Treize in Paris, and co-curated Passo Dopo Passo with Molly Everett and Dorota Michalska for Fondazione Sandretto Ré Rebaudengo in Turino, An Answer to 'Sculptures,' a solo show by Margaret Honda, with Fanny Gonella at Künstlerhaus Bremen, and Rochelle Feinstein: In Anticipation for Women’s History Month with Fabrice Stroun. **Hannes Schmidt** (born 1974) is an German a...
Alex Hanemann: Same But Different
Cat. Villa Merkel Esslingen / Kunstmuseum St. Gallen / FRAC Nord-Pas de Calais
Hans Ulrich Obrist, Kurt Eckert, Rolf Hegesbach, Andreas Baur, Lorenzo Benedetti, Angelika Affentranger, Omar Koleif, Nadia Veronese, Patrick Frey, Kerren Detton

Summary
With Same But Different, Alex Hanemann presents a time journey through his artistic production. Already the reflective cover is a reference to Nico’s cool, spoken rather than sung song “I’ll Be Your Mirror” with the Velvet Underground, which is included on “the” album with the famous banana motif by Andy Warhol. ‘Iconic images’ is an important theme for the artist, organized here like a loop of images with highly informative texts and visual material from three exhibitions in 2019/20 at Kunstmuseum St. Gallen, Villa Merkel Esslingen, and FRAC Grand Large Dunquerque. The rafter works from the 1970s are just as much part of the exhibition as the new glossy sculptures from the last five years depicting young people at a slightly larger scale in their typical contemporary outfits (CONVERSATION PIECE). The unifying element is a video journey by bicycle (CATCH OF THE DAY) through Victoria Park, which signifies the utopian aspect. The artist combines the images of his own youth and the portrayal of the child generation with a life motif of movement.

Contributor Bio
Hans Ulrich Obrist (born 1968) is a Swiss curator, the current artistic director of the Serpentine Galleries London, and he is seen as one of the most influential people in the art scene. Hans Ulrich Obrist has curated countless exhibitions and interviewed the creative minds of the 20th and 21st centuries in his Interview Project, including John Baldessari, Zaha Hamid, Gerhard Richter, Yoko Ono, Robert or Rem Kohlhaas. Kurt Eckert (born 1948) is a Swiss graphic designer and was a university lecturer. Rolf Hegesbach founded the gallery in Wuppertal in 1991. Andreas Baur worked in Hamburg for the Deichtorhallen, the Hamburger Kunsthalle, and the Kunsthaus; from 1998 to 2001. Since April 2001 he has been director of Villa Merkel, galleries of the city of Esslingen am Neckar. Lorenzo Benedetti is actually curator at Kunstmuseum St. Gallen; from 2014 he was director of de Appel arts center. Angelika Affentranger has written in particular for the Neue Zürcher Zeitung and the Kunst-Bulletin. Besides and after her employment as curator of the Kunsthalle Winterthur, she realized numerous exh...

Sonja Alhaeuser
Annett Reckert, Dirk Dobke, Ina Jessen

Summary
Existential basic considerations are the focus of Sonja Alhaeuser’s work. It reveals the drama of life in all its abundance, manifested in lush sensualities and collective festivites all the way to a somber metabolism. In addition to her beautiful large-format, subtly colorized drawings, which can also be read as instructions for action or as recipes, the Berlin-based artist has become known to a wider public for her “Schokoladenmaschinen” (chocolate machines) and margarine sculptures in refrigerated display cases. For her feasts or “6 Bankette ohne Anlass” (6 banquets without cause), she invited diners to a near orgiastic obliteration of her installations, each one dedicated to a specific theme. The exuberant, sensually titillating arrangement of the panel installations with sculptures, hand-painted bunting, crustaceans such as lobsters and crayfish, excellent fish, or large cuts of venison is intended to not only help spur on culinary enjoyment, but also represents the general contradiction between our constant pursuit of pleasure determining our lives just as much as our cont...

Contributor Bio
Annett Reckert is a German art historian and curator; since 2010 she was director of Städtische Galerie Delmenhorst, where she realized more than 50 exhibitions on contemporary art. In March 2021 she will be at the renowned Kunsthalle Bremen, the curator of the cabinet of prints of 19th and 20th century. Dirk Dobke (born 1966) is a German art historian and curator; he studied art history and classical archaeology and graduated in 1994 with a thesis on the photographer couple Bernd and Hilla Becher. In 1997, Dobke received his doctorate with a thesis on Dieter Roth entitled "Melancholischer Nippes. Dieter Roths frühe Objekte und Materialbilder (1960 to 1975).“ Roth himself added sketches and annotations to the manuscript. He appointed Dobke in January 1998 as curator of the Dieter Roth Foundation and the Dieter Roth Museum, which he co-founded. Ina Jessen studied at the Department of Art History at the University of Hamburg between 2007 and 2013, where she received her doctorate in 2019 with her dissertation on Otto Dix and National Socialism. From 2012 to 2015 she was curator of the ...
Rodger McPhail
An Artist by Nature
Rodger McPhail

Summary
Internationally-renowned British sporting and wildlife artist Rodger McPhail takes a retrospective look at a collection of his drawings and paintings over the last 20 years. These works showcase Rodger’s love and enthusiasm for the countryside, flora and fauna. As a keen naturalist who has spent countless hours tracking and observing his subjects, this first-hand knowledge is displayed in his works. Rodger’s versatility is truly extraordinary—he is equally at home in watercolors and in oils, and is a master of detail, as his remarkably fluid and evocative paintings demonstrate. To shed light on how he works Rodger has included a chapter on questions that he’s most frequently asked such as, How long does it take to paint a picture? Do you only paint when you are in the mood?, together with many stories about his life and art. His work can be found in some of the most significant collections around the world.

Contributor Bio
Rodger McPhail is an internationally-renowned British watercolor painter, best known for his detailed wildlife paintings of sporting fowl, fish, and dogs. Rodger has held numerous exhibitions at The Tryon Gallery and has illustrated several books. He is a prodigious talent and is recognized by many of his peers and many collectors as currently the finest bird artist in Britain. His paintings are eagerly sought after both nationally and internationally and are to be found in some of the most important wildlife and bird picture collections around the world.

INGRID WIENER
Seeing Through the Warp
Ingrid Wiener, Michaela Leutzendorff Pakesch, Martin Prinzhorn, Birgit Schneider, Caroline Lillian Schopp

Summary
This book provides a comprehensive overview of the multifaceted oeuvre of Ingrid Wiener, who rediscovered tapestry weaving as a contemporary medium. Her Gobelins tapestries—which started out as collaborations with VALIE EXPORT for Friedensreich Hundertwasser and were later realized in long-term cooperation with Dieter Roth—addressed her everyday surrounding, encompassing everything that came into her view. At the same time, she thematized her weaving as a nomadic, mobile, and intellectual practice. The book also focuses its attention on the artist’s dream watercolors—and her work as a singer, cook, and filmmaker. Ingrid Wiener studied Textile Design, participated in performances with the Wiener Gruppe, acted in the film Sun stop! (Ferry Radax, Konrad Bayer), and realized cooking concerts and performances. With her husband, Oswald Wiener, she managed several eateries in West Berlin, including the EXIL, before moving to Canada. Today, Ingrid Wiener lives and works in south-eastern Styria, Austria.

Contributor Bio
is a professor for Knowledge Cultures and Media Environments at the University of Potsdam in the European Media Studies degree programme since 2016. She studied Art Research, Media Theory and Media Art at the Karlsruhe University of Arts and Design, Goldsmiths, University of London as well as the Humboldt University of Berlin. From 2000 to 2007, she was a research assistant at the research centre "Das Technische Bild" at the Humboldt University of Berlin, where she received her doctorate with a thesis on the digital history of textiles and punched-card weaving. studied German Literature and Art History at Harvard University and wrote her doctoral thesis, entitled Body Analyses/Poetic Acts. Ambivalences of Austrian Performance Art after 1945, at the University of Chicago. She currently teaches Art History at the University of Vienna. Recent publications include an article about Ingrid Wiener in volume 68 of FKW, entitled “Feminist In-Action. Ingrid Wiener’s Tapestry Collaborations” and In-Action. The Vienna Group, Viennese Actionism, and the Passivities of Performance Art, forthcoming...
**Nicole Eisenman**

Dan Cameron

**Summary**
With a body of work that explores a broad spectrum of subjects—from lesbianism and feminism to contemporary politics and the natural world—Nicole Eisenman (b.1965) challenges convention and encourages viewers to construe meanings from images that demand interrogation and debate. Illustrating paintings spanning the early 1990s to the present day, Dan Cameron unpacks the complexities of Eisenman's oeuvre via thematic chapters that address key ideas which emerge when drawing specific works together. As such, this first major account of Eisenman's painting career presents a clear analysis of the primary motivators that have fuelled the imagination of one of the most interesting and original contemporary artists working today.

**Contributor Bio**

Dan Cameron is a New York-based curator, art writer, and educator best known for having founded Prospect New Orleans. For over a decade he was Senior Curator at the New Museum, New York. Cameron worked as Chief Curator at Orange County Museum of Art in Newport Beach, California (2012-2015), along with directing international art biennials in Istanbul (2003), Taipei (2006), Cuenca (2016), and Kansas City (2018). He was most recently guest curator for the 2019 retrospective of Leandro Erlich at MALBA in Buenos Aires.

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**Hurvin Anderson**

Michael J Prokopow

**Summary**
This is the first comprehensive overview of the career to date of British artist Hurvin Anderson (b.1965). Anderson is known for painting loosely rendered ‘observations’ of scenes and spaces loaded with personal or communal meaning. Anderson’s painting style is notable for the ease with which he slips between figuration and abstraction, playing with the tropes of earlier landscape traditions and 20th century abstraction. His paintings of barbershop interiors, country tennis clubs, and tropical roadsides teem with rich brushwork and multitudes of decorative patterns or architectural features, at once obscuring and adding to underlying ruminations on identity and place. Drawing on interviews with the artist, Michael J. Prokopow offers a critical assessment of Hurvin Anderson’s painting practice to date that will be enlightening for all students, dealers, and collectors of contemporary painting.

**Contributor Bio**

Michael J. Prokopow is an historian and curator. He has published widely on contemporary expressive culture, critical theory, modernism, and aesthetics. He divides his time between London and Toronto where he is a faculty member at OCAD University. He holds a Ph.D. from Harvard University.