

September 2025

EXTENDED LIST

ALEXANDER VON REISWITZ



CATCHING
STRANGERS



Alexander von Reiswitz (Bilingual edition)

Catching Strangers -The Family Constellation Project

A fascinating interpretation of the topic "family"

- This book combines photography and literature in a unique project. Over a period of fifteen years, photographer Alexander von Reiswitz captured randomly selected people, who happened to be in the same place at the same time, as fictional families in staged family portraits.
- These encounters, photographed across various countries and cultures on four continents, inspired new fictional narratives. Renowned authors were invited to create stories based on the photographs, inventing imaginary familial relationships and destinies for the portrayed individuals.
- At the heart of the project is the role of coincidence, which determines so much, after all-not least what we call the right moment, the instant that in photography produces remarkable snapshots, and in life brings people together or causes them to just miss each other.
- ENGLISH | GERMAN

AU \$140.00 | NZ \$155.00
9783775759465
224 Pages
Hardcover
265 mm x 300 mm
Hatje Cantz Verlag











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Bente Skjøttgaard

Nature and Glaze /

Nature et Glaçure



HATJE
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Bente Skjøttgaard

Nature and Glaze / Nature et Glaçure



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Bente Skjøttgaard (Bilingual edition)

Nature and Glaze/ Nature et Glaçure

This monograph presents Bente Skjøttgaard's experimental work with clay and glaze, spanning nearly 40 years and unfolding a wide range of themes, often inspired by nature.

- Danish ceramic artist Bente Skjøttgaard is particularly known for her glaze work.
- She balances on the edge of what is possible, and her explorations evolve into large amorphous nature abstractions, generously glazed.
- With essays by acclaimed experts in the field such as Christine Germain-Donnat and Garth Johnson as well as artist colleague Martin Bodilsen Kaldahl, and an additional 'photo novel' describing the background and process through images and narrative text, this lavishly illustrated volume sheds light on one of the important figures in the rich ceramicist scene in Denmark.
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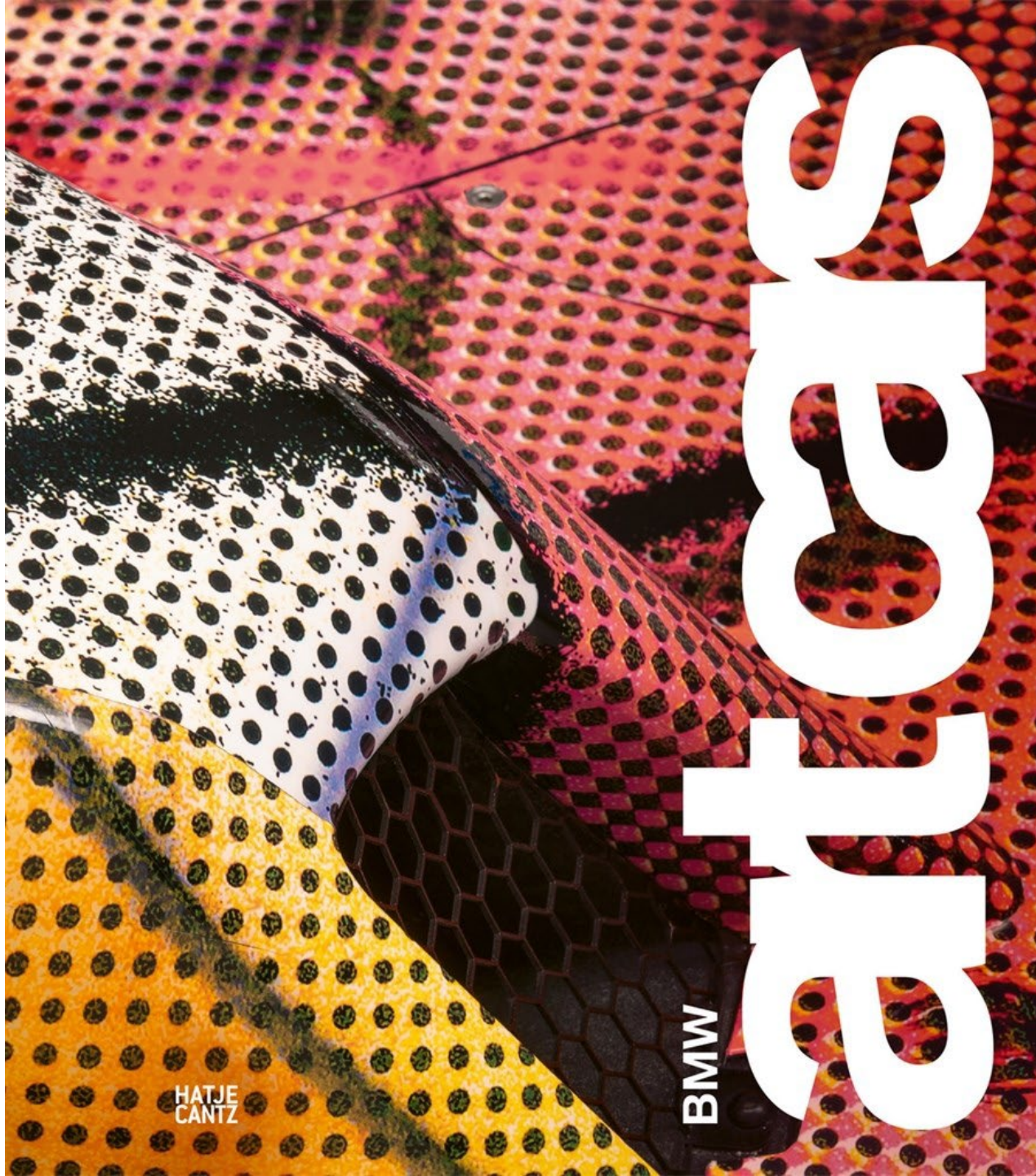
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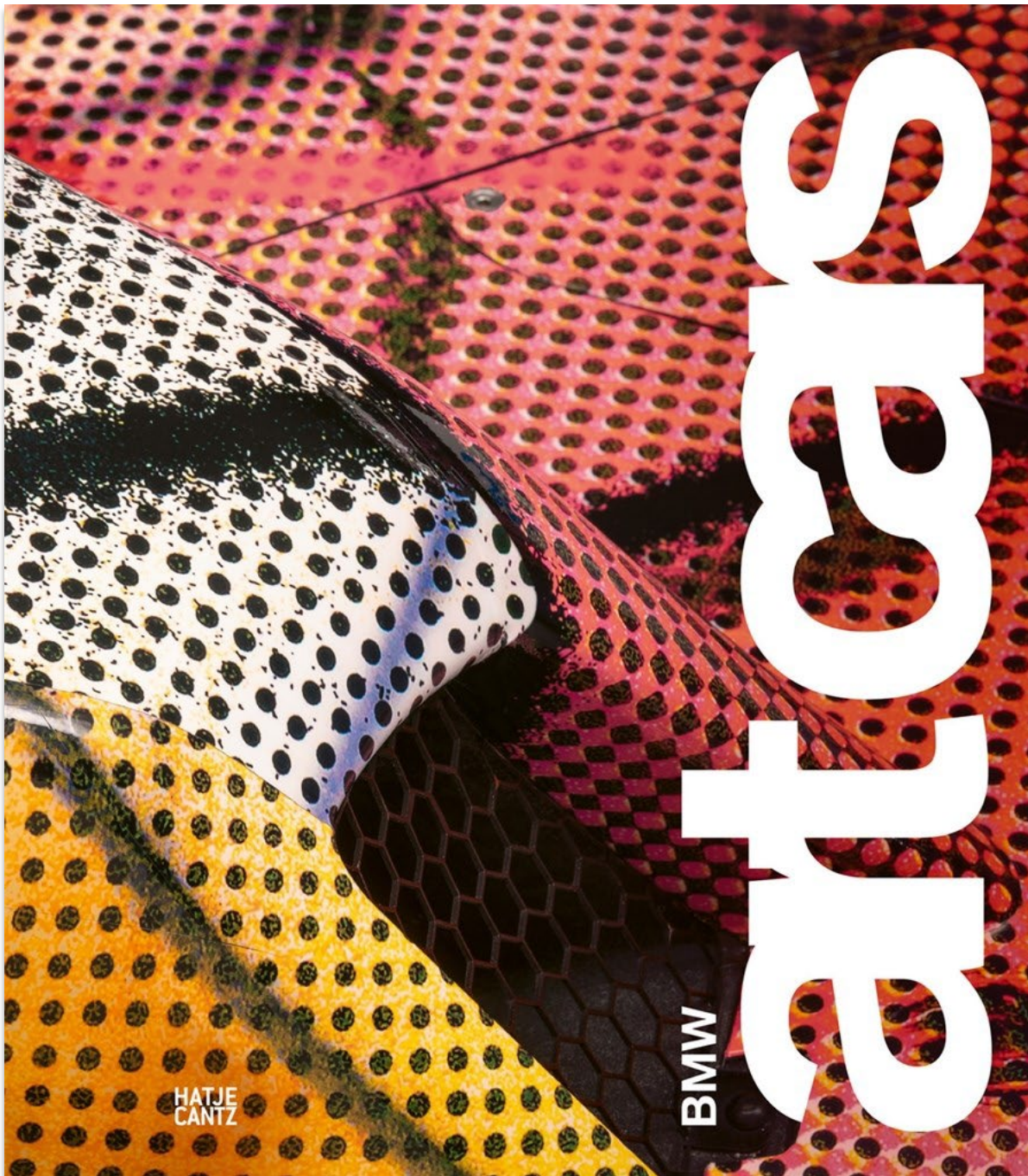
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BMW



BMW Art Cars

Rolling sculptures: a stunning collection of BMW racecars designed by 20 different artists, from John Baldessari to Julie Mehretu

- Started in 1975 by Hervé Poulain, BMW Art Cars is a collection of 20 BMW racing cars which artists were invited to design.
- A new edition of a beloved volume compiling images and text about the BMWs designed by iconic artists, starting with Alexander Calder in 1975. This updated version features Julie Mehretu's vehicle, which debuted at the 2024 Le Mans race.
- With contributions from: John Baldessari, Alexander Calder, Sandro Chia, Ken Done, Olafur Eliasson, Cao Fei, Ernst Fuchs, David Hockney, Jenny Holzer, Michael Jagamara Nelson, Matazo Kayama, Jeff Koons, Roy Lichtenstein, Esther Mahlangu, César Manrique, Julie Mehretu, A.R. Penck, Robert Rauschenberg, Frank Stella, Andy Warhol and others.

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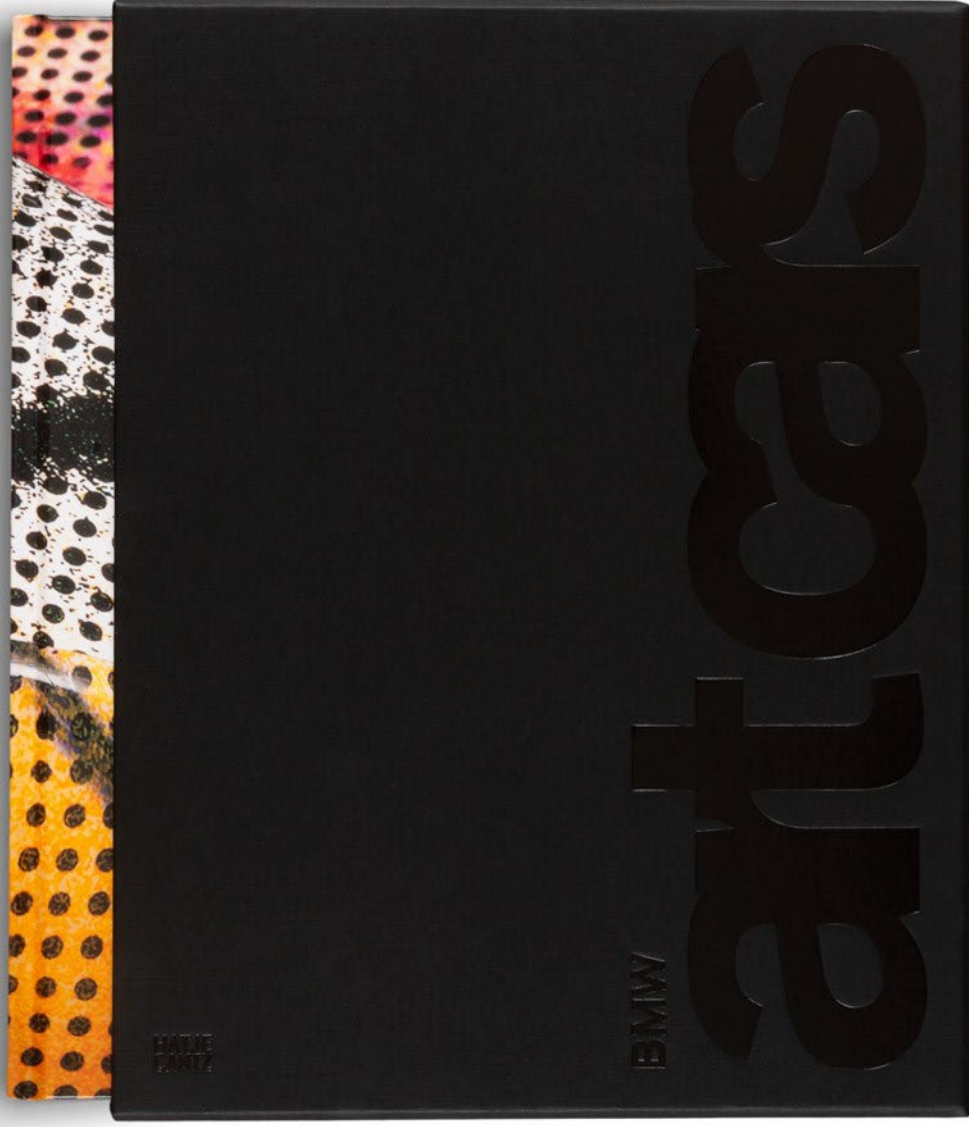
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Herbert Gold
1927-1970, 1971

Frank Lloyd
1927-1970, 1971

Ray Buchanan
1927-1970, 1971

John Marshall
1927-1970, 1971

Paul Smith
1927-1970, 1971

Robert Buchanan
1927-1970, 1971

Michael Eugene Nelson
1927-1970, 1971

Sam Dyer
1927-1970, 1971

Michael Eugene Nelson
1927-1970, 1971

Edgar Wright
1927-1970, 1971

A. M. Smith
1927-1970, 1971

Edgar Wright
1927-1970, 1971

Sam Dyer
1927-1970, 1971

David Wright
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John Smith
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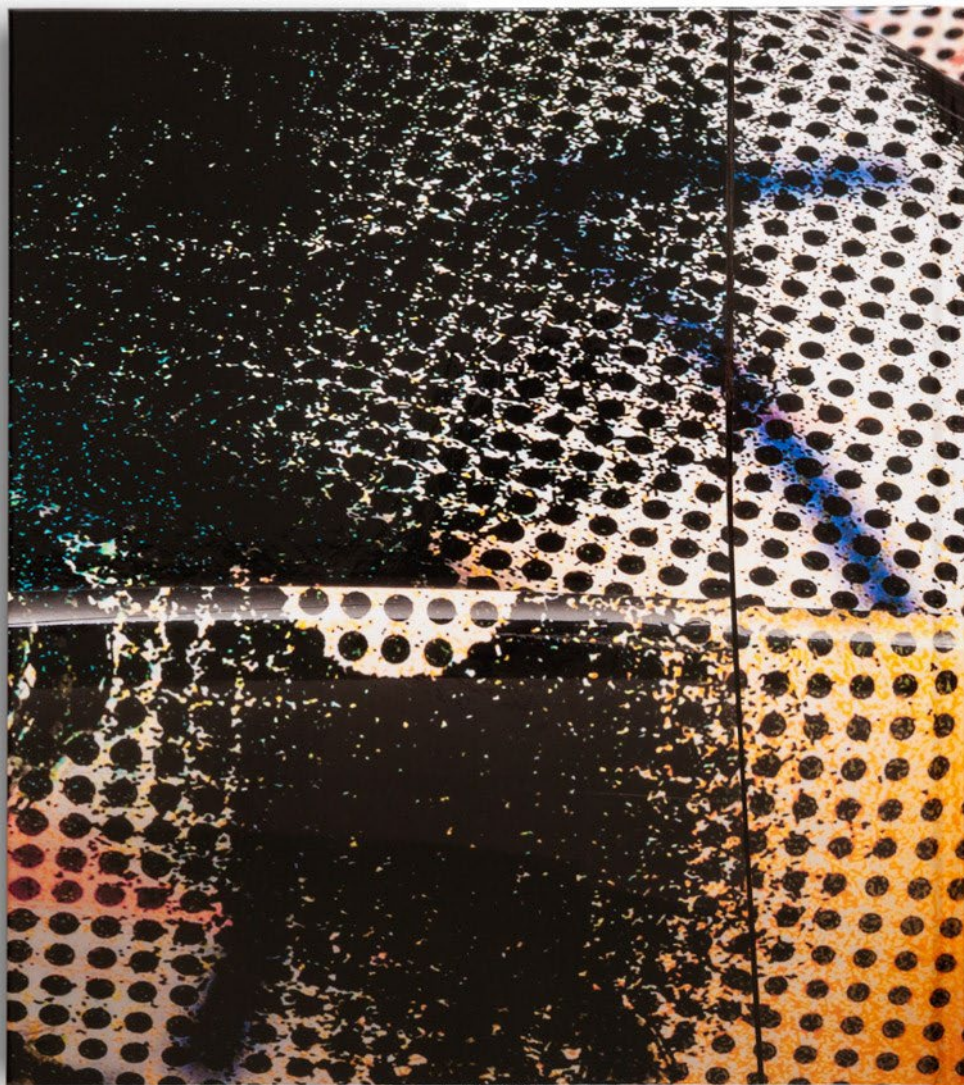
John Smith
1927-1970, 1971

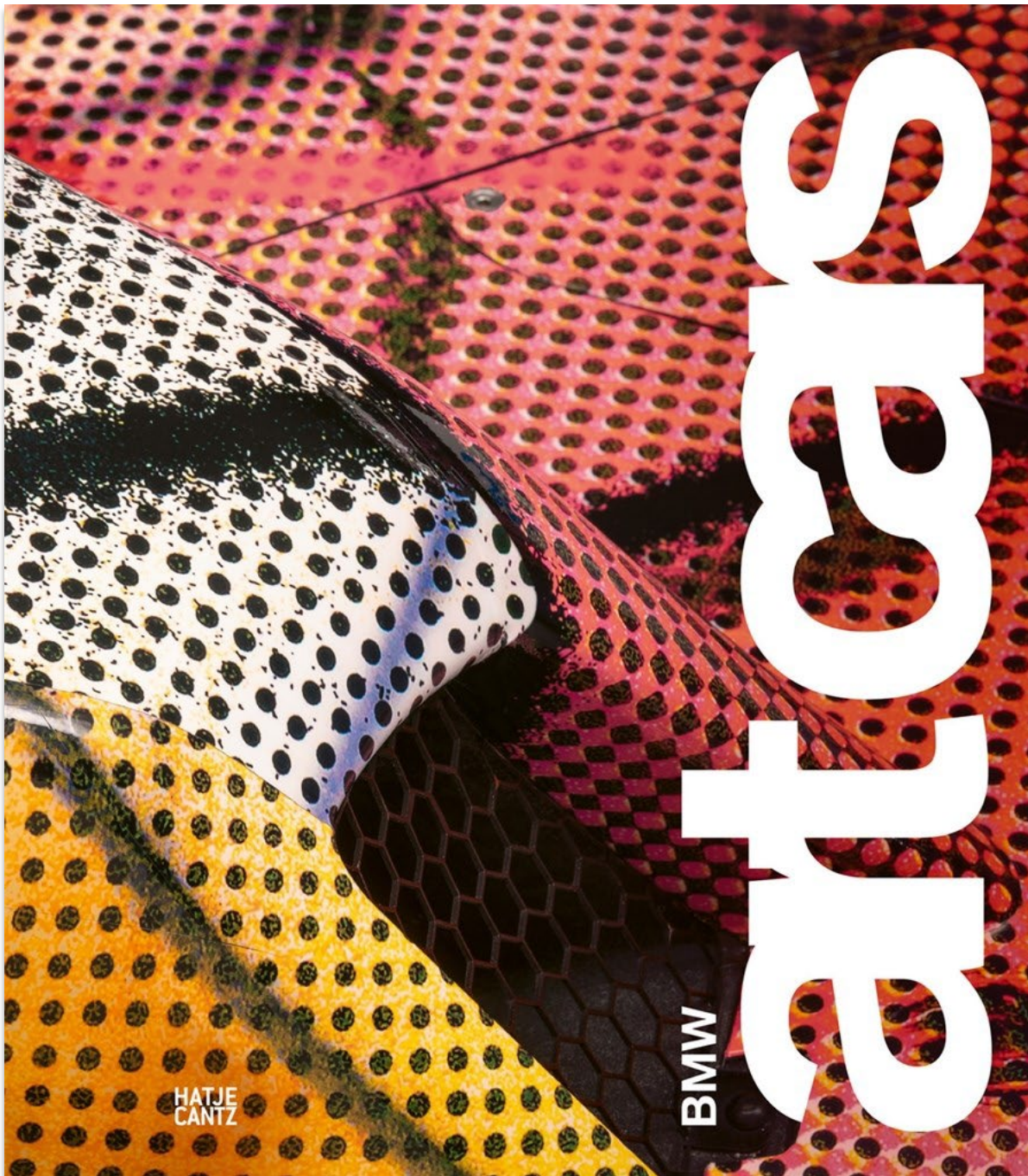
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A black and white photograph showing a man climbing a tall, slender utility pole. The man is positioned high up the pole, with his hands gripping it and his legs spread wide for balance. He is wearing a light-colored t-shirt with the letters 'FONC' visible and dark trousers. A street lamp is attached to the top of the pole, its arm extending to the left. To the left of the pole, a multi-story brick building with many windows and fire escapes is visible, extending from the bottom left towards the center. The sky is a uniform light gray.

BRUCE DAVIDSON
THE WAY BACK

STEIDL



Bruce Davidson: The Way Back

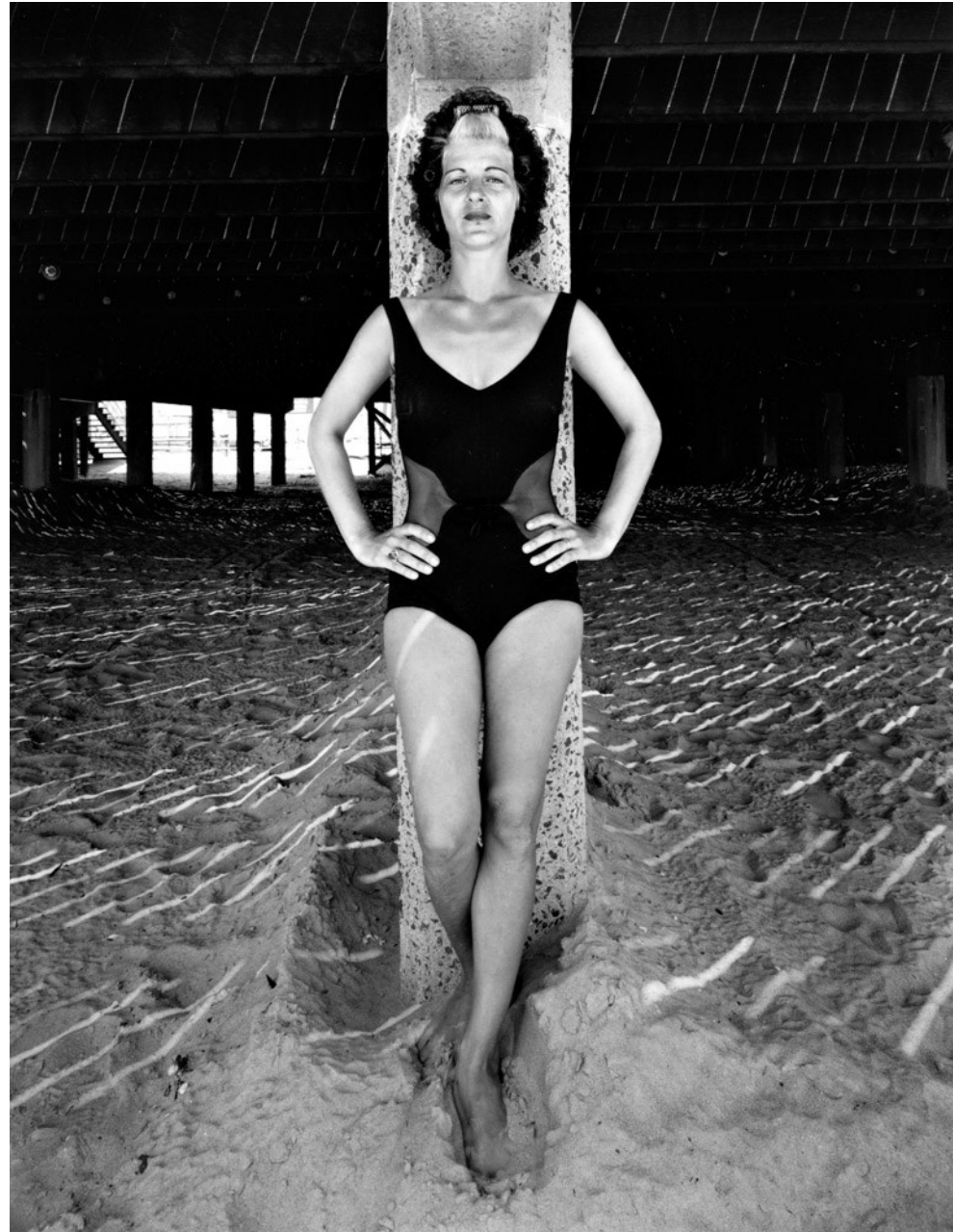
Consisting solely of previously unpublished photographs, *The Way Back* is a deep dive through Bruce Davidson's 60-year career.

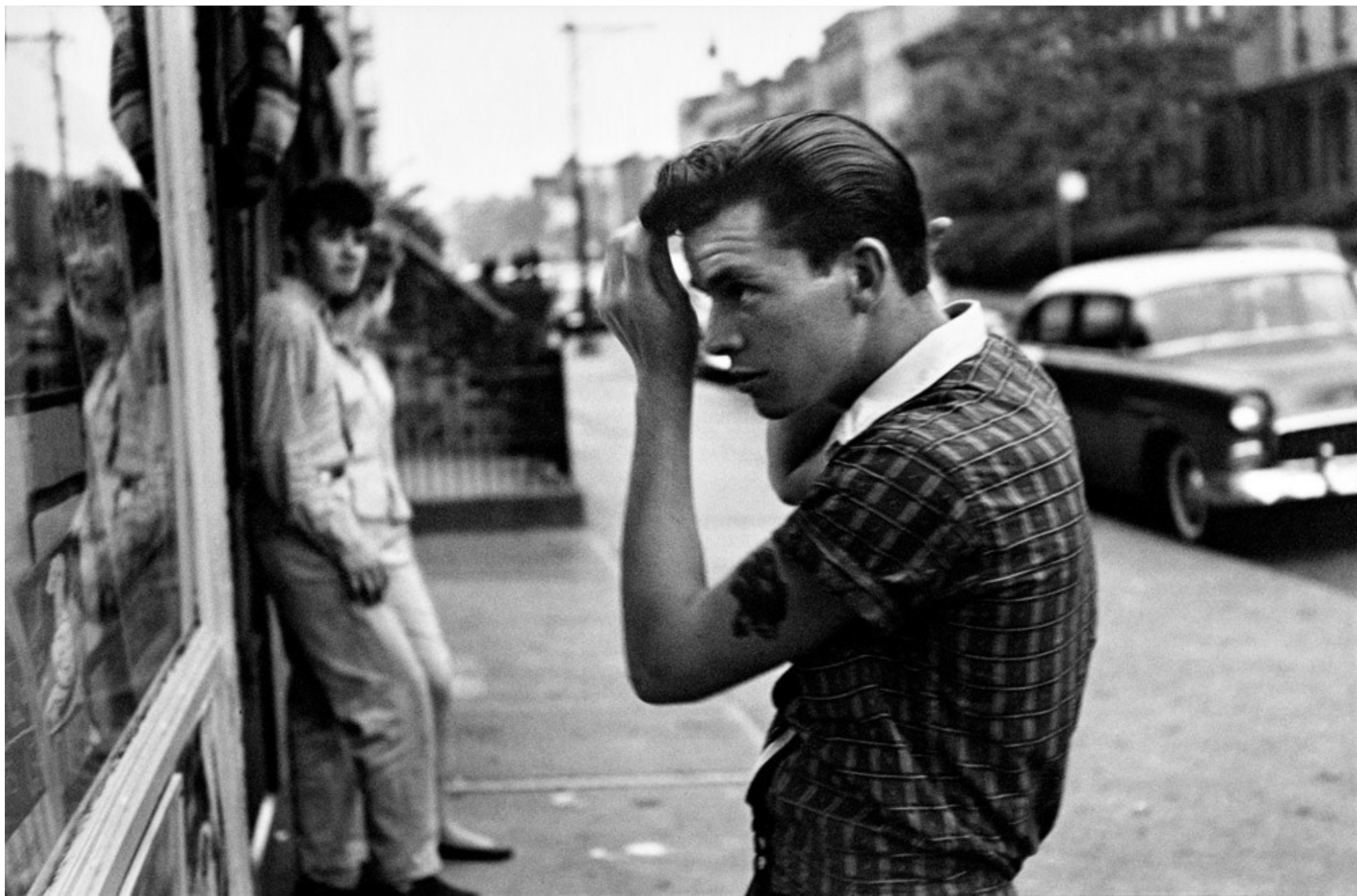
- Like Robert Frank, Lee Friedlander or Gordon Parks, American Magnum photographer Bruce Davidson is one of the great social documentary photographers of the Civil Rights generation as well as the author of several seminal photobooks.
- One of the most striking covers on Steidl's list this season. This square clothbound volume is an event: both an end-of-life reflection (published during Davidson's 90th year on earth) and the debut of 128 previously unpublished photos.
- @brucedavidsonphoto Instagram has 150K followers.
- Exhibition of this work was on view at Howard Greenberg Gallery through September 16th.

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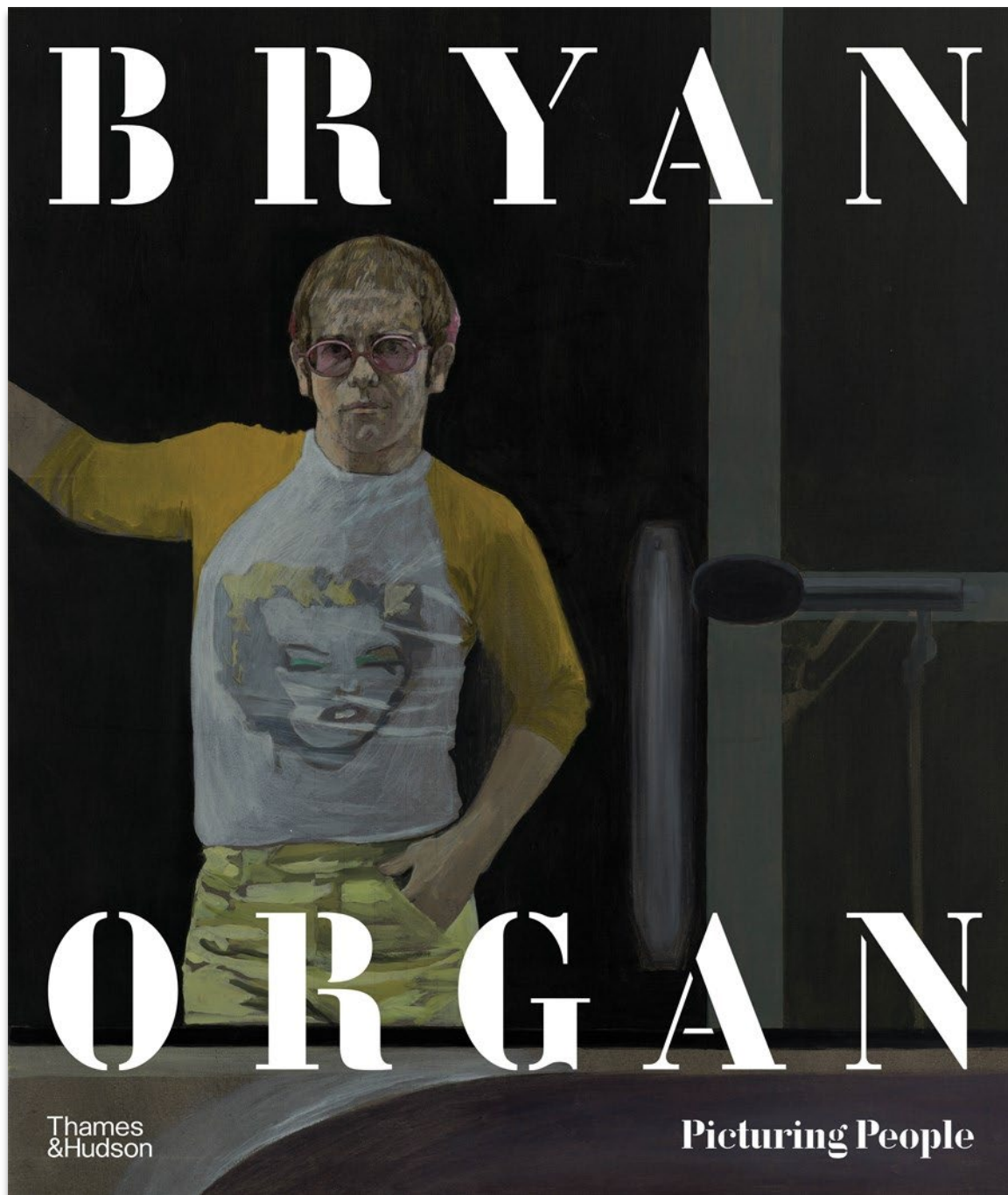
BRYAN



ORGAN

Thames
& Hudson

Picturing People



Bryan Organ

Tristram Hunt

Published to mark the artist's 90th birthday, this is the first and only book to provide an overview of Bryan Organ, one of the world's great portrait painters.

- Contributors include Tristram Hunt, Charlotte Mullins, Jon Snow, Chris Stephens, Sir Roy Strong.

AU \$100.00 | NZ \$110.00
9780500029831
264 Pages
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IN THE SUMMER OF 1981, shortly after they were unveiled, I stood in front of Bryan Organ's paintings of Prince Charles and his new wife Diana at the National Portrait Gallery in London. Charles was wearing riding boots and was seated outdoors, his head swivelled to see who was approaching. A Union flag hung limply on a pole behind a tall green fence, which offered him privacy yet also distanced him from the world around him. Diana sat defensively in the Yellow Drawing Room at Buckingham Palace, welcoming visitors with a shy smile.² She seemed to float in the space, untethered by shadows or unnecessary details, a modern woman in blouse and trousers who looked a bit like my mother (they shared a hairstyle; I was nine). Diana was the most famous woman in the world, following her fairy-tale wedding to Charles on 29 July at St Paul's Cathedral, and here she was, looking out from the walls of the gallery, giving herself to the hundreds of thousands of people who came to visit her.³

Today Organ's portraits of Charles and Diana travel the world as part of the National Portrait Gallery's collection and have appeared on jigsaws, paperweights, coasters and many other forms of memorabilia.⁴ The portrait of Charles was the first painting of a living person ever commissioned by the National Portrait Gallery.⁵ Up to that point, paintings of contemporary subjects were acquired some years after they had been painted, but with Organ's portrait of Prince Charles (now King Charles III) the gallery entered a new era of proactive collecting.

As Organ was making preparatory sketches of Charles at Windsor Castle in 1980 – on and off the polo field – Diana entered Charles's life, and Bryan became the natural choice for a companion painting to celebrate the couple's union. He had famously painted Charles's aunt, Princess Margaret, ten years earlier and was by now much in demand as a portrait painter, but he never wanted to be seen simply as this. As an artist his subjects were wide-ranging and included animals, landscapes and figurative scenes alongside his paintings of royalty, celebrities and ordinary working people. He was interested in painting people, not portraits: 'The word portrait normally suggests a stuffy image of the Lord Mayor or Chairman of the Board,' he explains, 'and many portrait painters seem to follow this usual track, but they are not thought of as creative painters. I hope my pictures do not fit into this category.'⁶

The newspapers splashed the portrait of Diana across their front pages. Writers compared Organ to Hans Holbein the Younger and Graham Sutherland.⁷ Cartoonists such as Trog in *The Observer* riffed on the painting, and the press camped out at his local pub, hungry for comment.⁸ Columnists unpicked the work, claiming Organ had imprisoned Diana by not painting a handle on the door behind her, noting too that she was the first female royal to appear in trousers (excluding jodphurs).⁹ The sustained press attention was only heightened when the anti-monarchist Paul Salmon,

HRH THE PRINCE OF WALES
1980
Acrylic on canvas
70 x 70 inches
(177.8 x 177.8 cm)
National Portrait Gallery,
London





FIRST STUDY,
LADY DIANA SPENCER
May 1981
Pencil on paper
9 1/2 x 7 1/8 inches
(24.3 x 19.5 cm)
Private Collection,
France

DIANA, PRINCESS
OF WALES
1981
Acrylic on canvas
70 x 60 inches
(177.8 x 152.4 cm)
National Portrait Gallery,
London





STUDY FOR
MARY QUANT
1969
Pencil and collage
on paper
20 1/2 x 23 3/8 inches
(52 x 59.5 cm)
National Portrait
Gallery, London

MARY QUANT
1969
Oil on canvas
60 x 50 inches
(152.4 x 127 cm)
Private Collection



The painting was initially displayed in a special ground-floor gallery alongside seven studies. People queued to consider it for themselves, and reports were unexpectedly positive.⁶⁶ Princess Margaret loved it, saying to Organ that he had captured her spirit, and he gave her one of the preliminary studies. It was a double portrait that showed her in profile as well as looking directly out at the viewer, a haunting pale eye the only feature left in a face that seems to have been clawed away by the vertical paint strokes that engulf it.

Art critics and historians began to line up to offer their support. The art historian Douglas Cooper wrote to *The Times* from the south of France: 'By titling your front-page report "Protests Likely on Royal Painting" you are encouraging the ignoramuses and philistines to move to the attack and bore us all with their irrelevant and insulting artistic views.'⁶⁷ Bryan Robertson heralded it Organ's best painting to date and 'easily the finest royal portrait of recent years,' acknowledging it as 'the most abstract composition that any member of the royal family has ever figured in.'⁶⁸ (It took until 1997 to see a similar furore, when Justin Mortimer painted *The Queen* with a disembodied head.)

While this polarisation of views played out in the press, the cartoonists took a bite. In the *Sunday Mirror*, 'Rausch' positioned Lord Snowdon in front of the painting with the quote: 'I never did go much on photographic realism'. In the *Daily Mail*, Trog featured Snowdon again, this time walking with Prince Philip past the painting and saying, 'I could get Annigoni to paint the other half!'⁶⁹

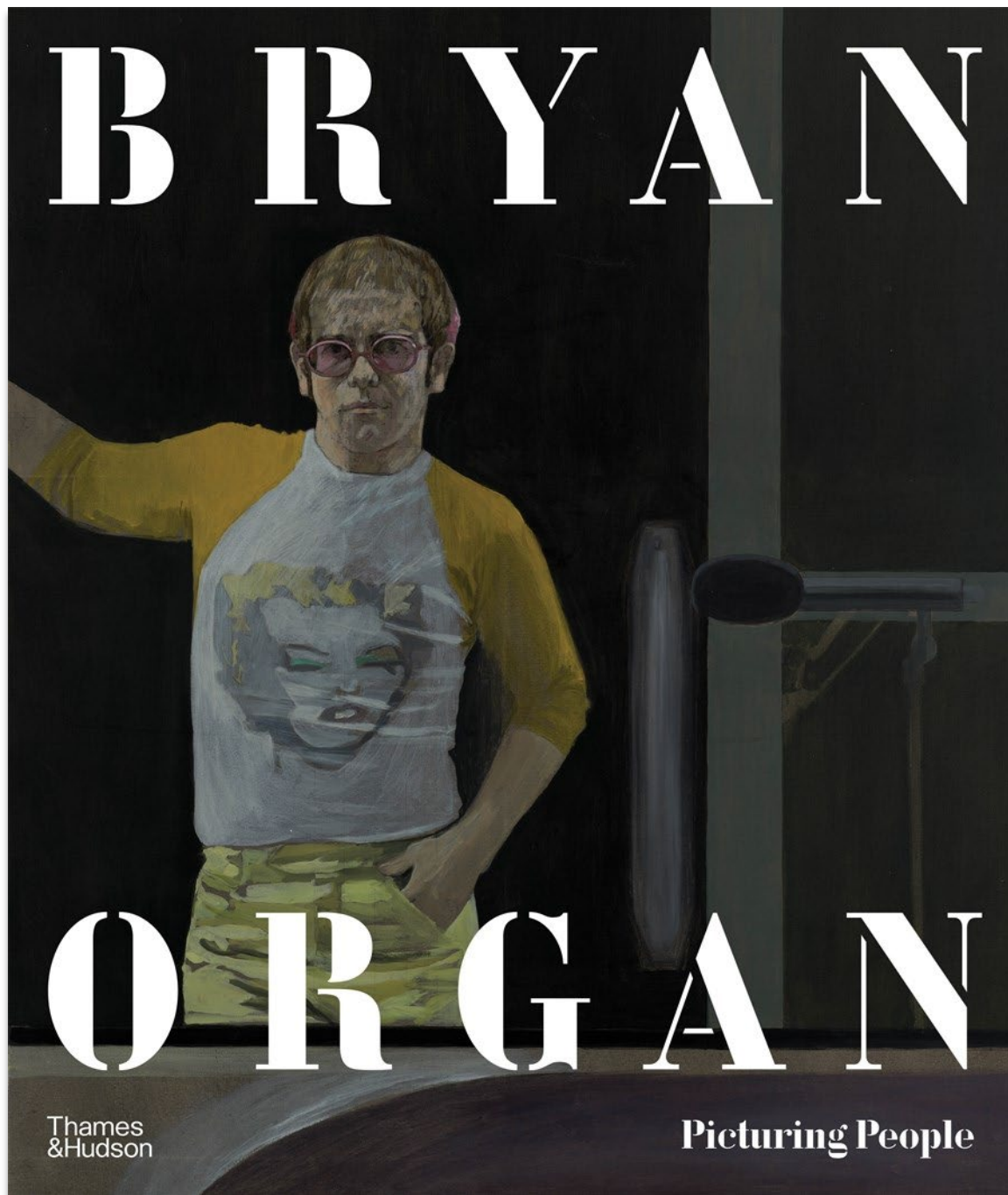
Sutherland – who had felt the sharp tongue of Churchill in the 1950s when his portrait was unveiled (it was later destroyed by Churchill's wife, Clementine) – had urged Organ to proceed with care when he took on the commission. Organ was nevertheless unprepared and overwhelmed by the media attention, describing it as 'an electric shock.'⁷⁰ Roy Strong told him to leave England for a few weeks, and slowly the heat dissipated. When he returned, he was more in demand than ever.



STUDY FOR PORTRAIT
OF HRH THE PRINCESS
MARGARET
1970
Pencil and oil pastel
18 x 12 inches
(45.7 x 30.5 cm)
Whitworth Art Gallery,
University of Manchester

HRH THE PRINCESS
MARGARET
(detail)
1970
Acrylic on canvas
60 x 60
(152.4 x 152.4 cm)
Lincoln's Inn, London





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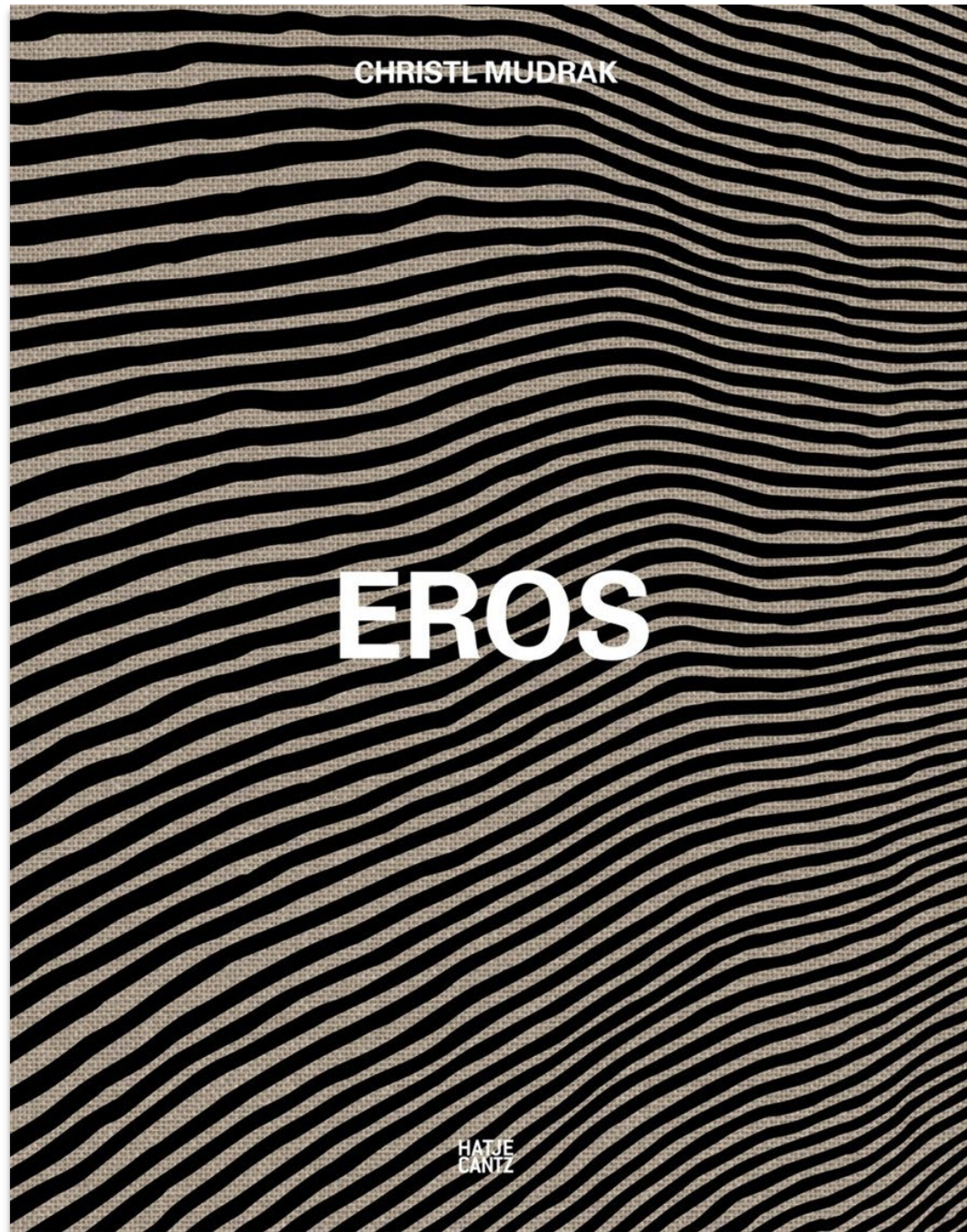
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CHRISTL MUDRAK

EROS

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Christl Mudrak: Eros (Bilingual edition)

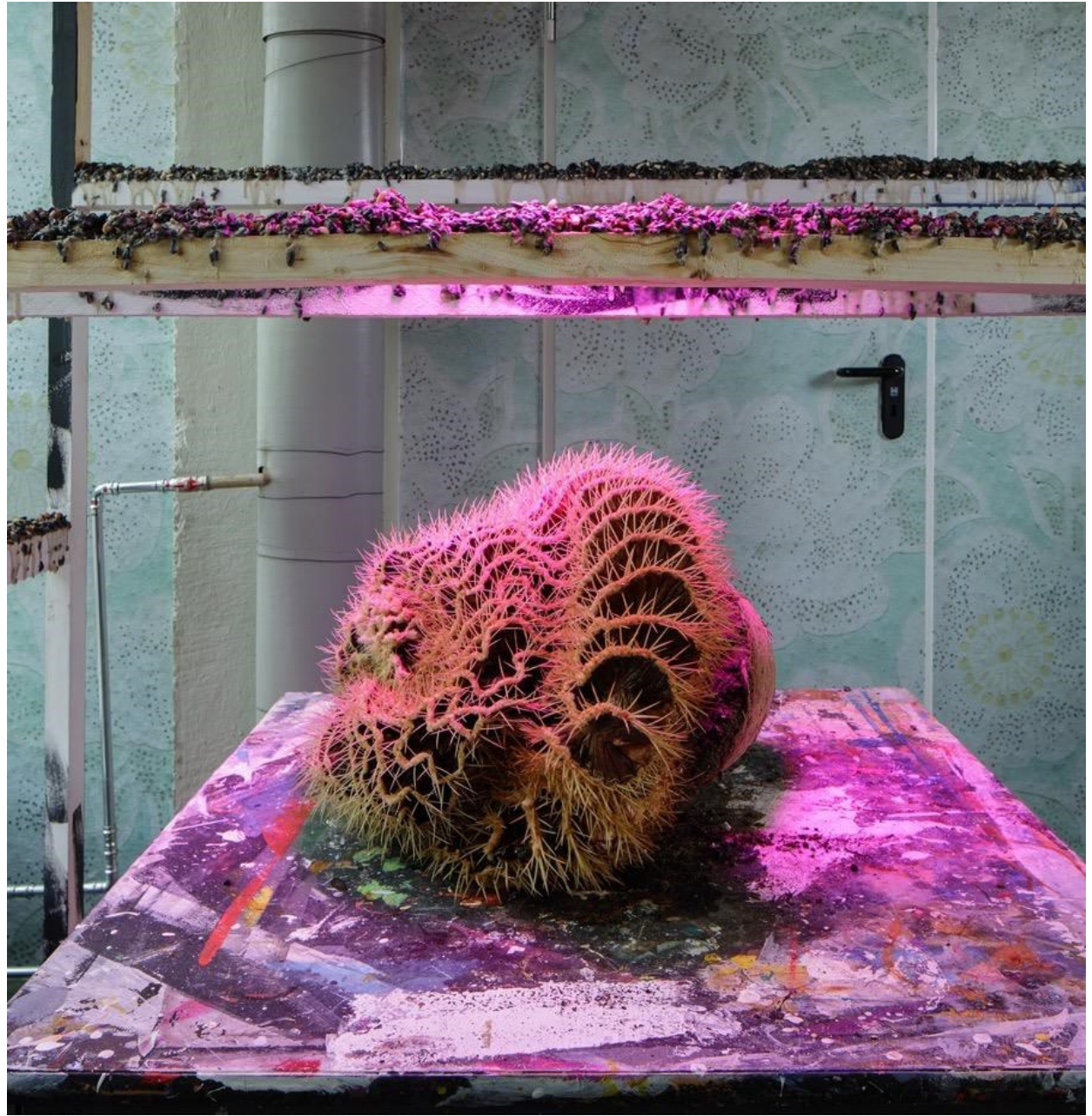
Two decades of Mudrak's hypnotic yet ephemeral painted room installations.

- Christl Mudrak's first monograph publication is dedicated to her complex, often-ephemeral artistic work of the last two decades.
- The book is both a search for traces and a tracker of an aesthetic practice that eludes the simplistic patterns of art historiography and makes institutional appropriation difficult.
- In addition to the creation of experiential spaces and participatory-performative painting, Mudrak's work focuses on exploring the potential of collaborative work, based on a deep understanding of the equality of humans, animals, and nature.
- Through this monograph, Mudrak's elusive art is not only made visible, but can be experienced anew.
- ENGLISH | GERMAN

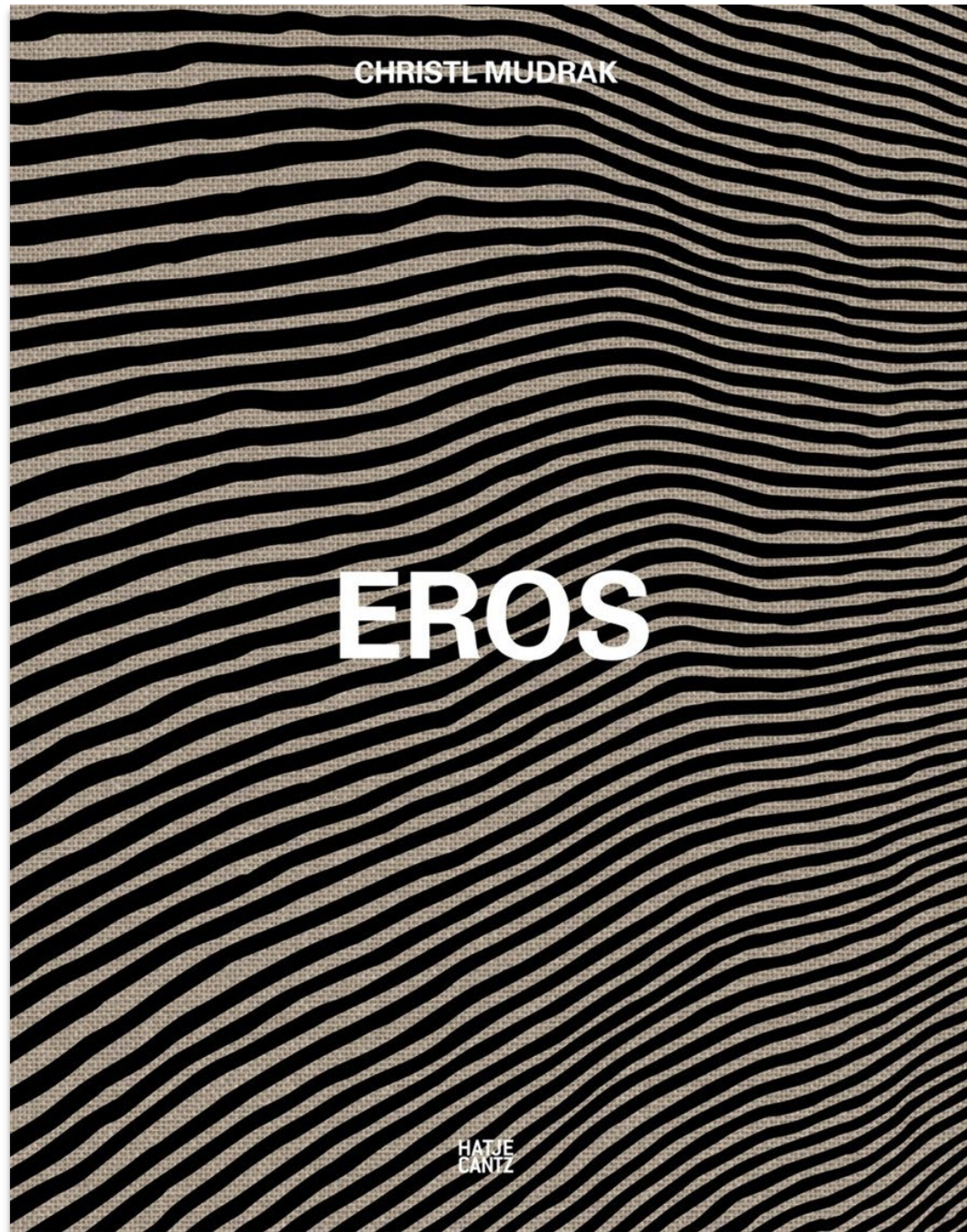
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Inquiring into the Emergence
of Atmospheres

Alex Arteaga
Nikolaus Gansterer
(eds.)

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CANTZ

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Contingent Agencies

Inquiring Into the Emergence of Atmospheres

A phenomenological approach to how light, sound, matter and more elements coincide to create an ephemeral environment.

- An artistic research project initiated by Alex Arteaga and Nikolaus Gansterer. It is dedicated to the dynamic relationship between human and nonhuman forces as conditions for the emergence of atmospheres.
- The cross-disciplinary investigation utilizes practices of notating, reflecting, showing, and sharing that are employed in different media and within different theoretical contexts such as phenomenology, enactivism, and new materialism.
- This book, which is supplemented by an extensive online archive, contains numerous research artifacts such as texts, drawings, photo series, diagrams, sound recordings, and video stills and is intended as an invitation to a wider community to participate in this investigation.

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Nicola Brandt

The Distance Within



Steidl

Nicola Brandt

The Distance Within



Steidl

The Distance Within

From German colonialism to the post-apartheid present, Brandt's photographs present new views of Namibia that intertwine its many histories

- The result is an intersectional argument in favor of reclaiming suppressed indigenous stories and identities, undoing romantic notions of whiteness, and, ultimately, illuminating what has not been visible.
- Nicola Brandt is a photographer based in Namibia, known for her large-scale color photographs of social and psychological landscapes that reflect on German colonialism, National Socialism and apartheid.
- Clothbound with two gatefolds, the book collects Brandt's photographs of the people and landscapes of Namibia and the fraught histories of colonialism and racism.

AU \$155.00 | NZ \$170.00

9783969993088

224 Pages

Hardcover

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Steidl

Nicola Brandt

**The
Distance
Within**



Steidl

Katuvaigua Maendo

My mentor and supporter was my great-uncle Phang.

In August 1923, at a young boy, Hilarie Hinn attended the



Journal of the South African Statistical Association



When Hasegawa Hideo died in 2013 at the age of 114, we were

The Havana Ciguatera trial of 1934 to 1938 was devastating.

Many of our people also lost the place of their holy land.

The history of war here is still a very strong part of our

When the war broke out, the Okazaki moved their







Nicola Brandt

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DRAWN TO MOMA

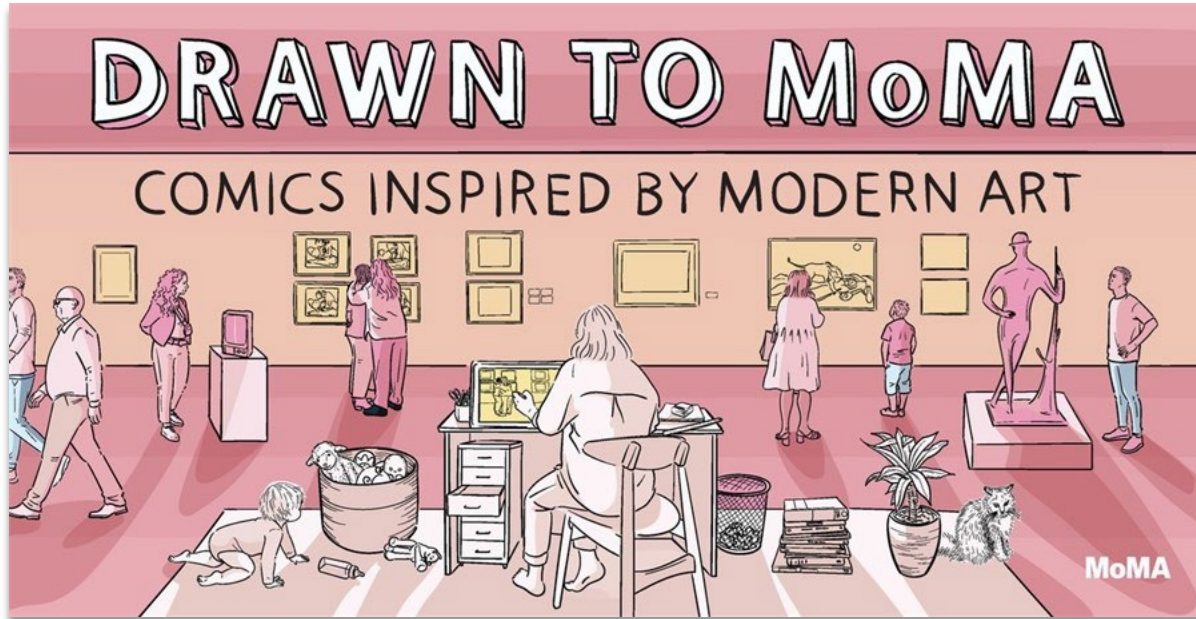
COMICS INSPIRED BY MODERN ART



Drawn to MoMA

Comics Inspired by Modern Art

A vibrant anthology of comics inspired by visits to the museum, featuring illustrated stories by Roz Chast, Liana Finck, Walter Scott and more—with a collectible foldout poster by Chris Ware



- Drawn to MoMA is a monthly series published in the museum's magazine and online where artists, illustrators and cartoonists explore stories related to art.
- A landscape-format hardcover of 25 comics and illustrated stories of different styles as well as short introductions to each artist.
- Drawn to MoMA has become highly regarded in the comics community, and mentioned frequently in industry publications such as the Comics Journal and across social media. As this is the first comics anthology published by a major museum, expect extensive coverage in literary, art and comic publications.

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The Museum of Modern Art



ANIMALS-ONLY NIGHT AT MOMA

MARI KANSTAD JOHNSEN

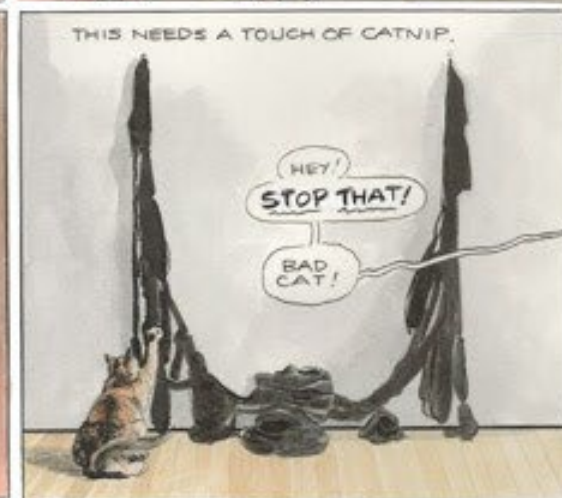
"I have always loved the idea of different environments colliding," says Mari Kanstad Johnsen. "In the case of this story, letting animals—which do not belong in a museum—take over the space." She adds, "I love going to museums alone when I'm traveling. In addition to

taking in the art, I sneak glances at the other visitors and watch how they move around in groups or alone. When I'm traveling my mind goes into a different mode; it's more open to my surroundings than during busy everyday life with its long to-do lists." *

Based in Oslo, **Mari Kanstad Johnsen** has written and illustrated a number of acclaimed children's books. Most recently she illustrated *Bedtime for Bo* (2022), winner of a *New York Times*/New York Public Library award.



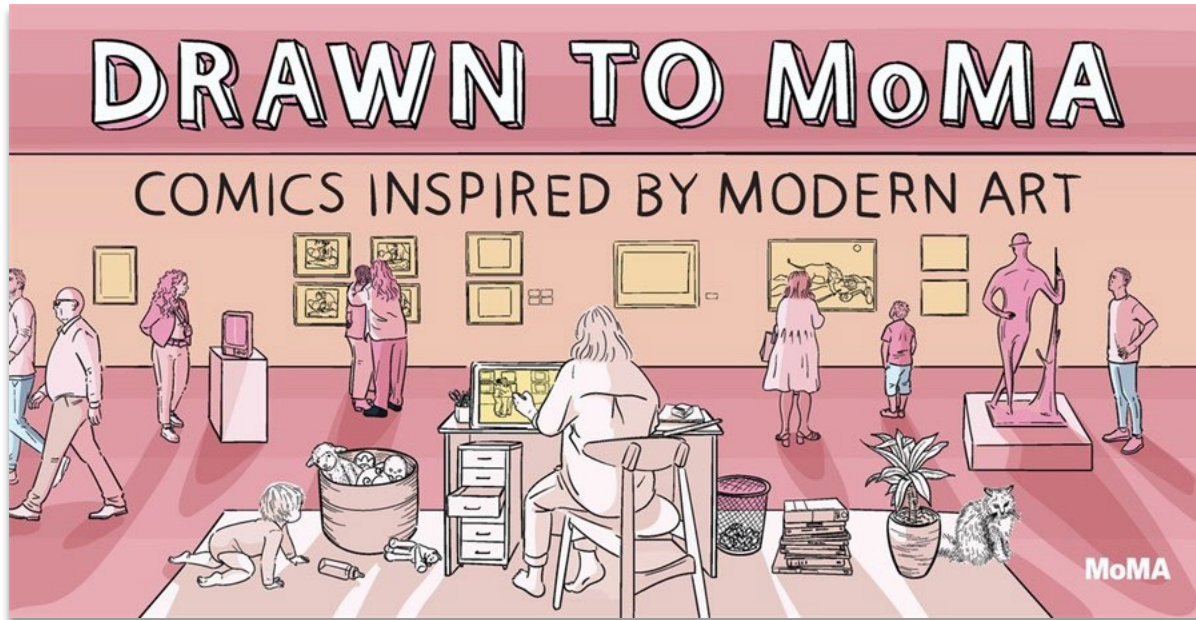




Drawn to MoMA

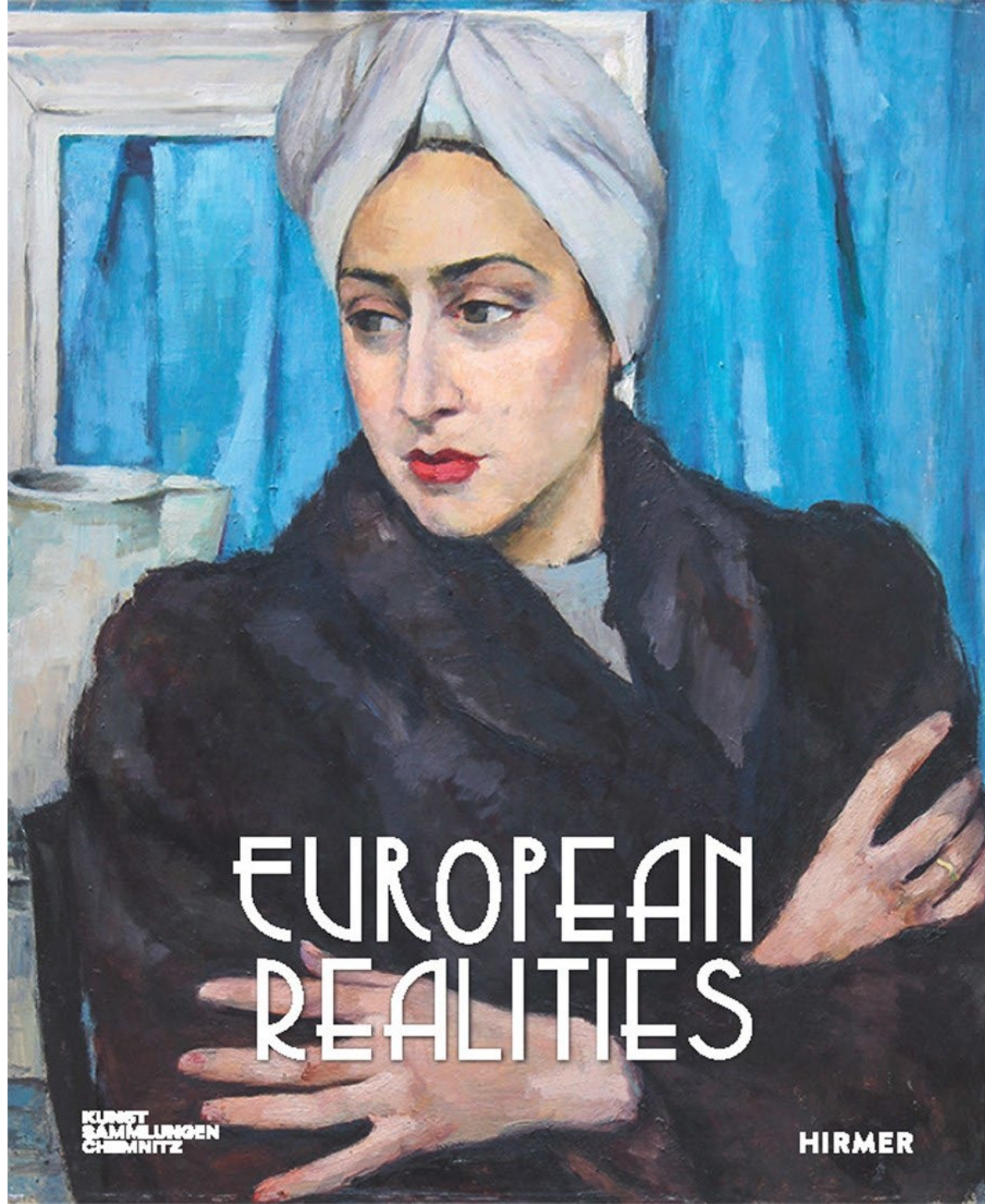
Comics Inspired by Modern Art

A vibrant anthology of comics inspired by visits to the museum, featuring illustrated stories by Roz Chast, Liana Finck, Walter Scott and more—with a collectible foldout poster by Chris Ware



- Drawn to MoMA is a monthly series published in the museum's magazine and online where artists, illustrators and cartoonists explore stories related to art.
- A landscape-format hardcover of 25 comics and illustrated stories of different styles as well as short introductions to each artist.
- Drawn to MoMA has become highly regarded in the comics community, and mentioned frequently in industry publications such as the Comics Journal and across social media. As this is the first comics anthology published by a major museum, expect extensive coverage in literary, art and comic publications.

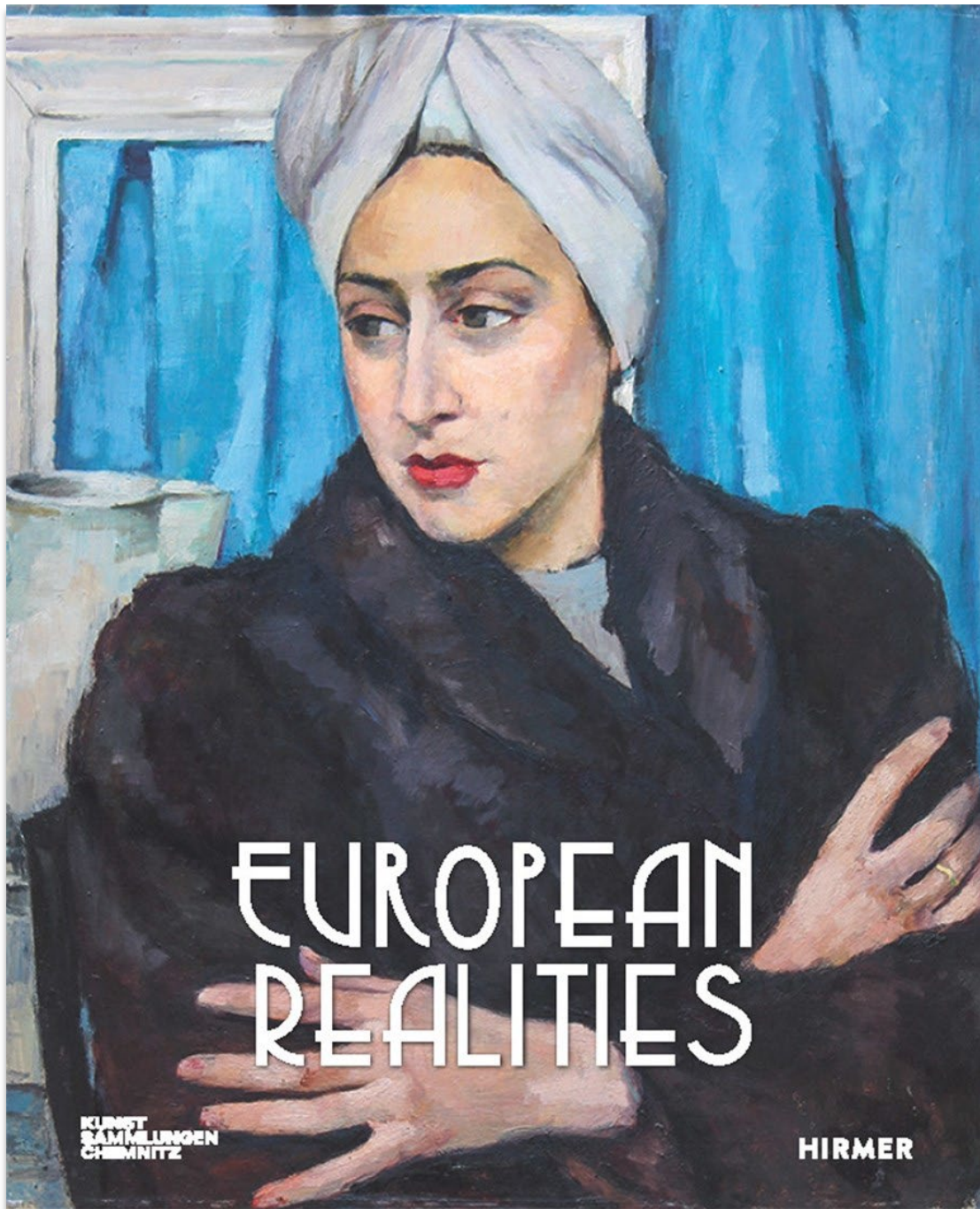
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The Museum of Modern Art



EUROPEAN REALITIES

KUNST
SAMMLUNGEN
CHEMNITZ

HIRMER



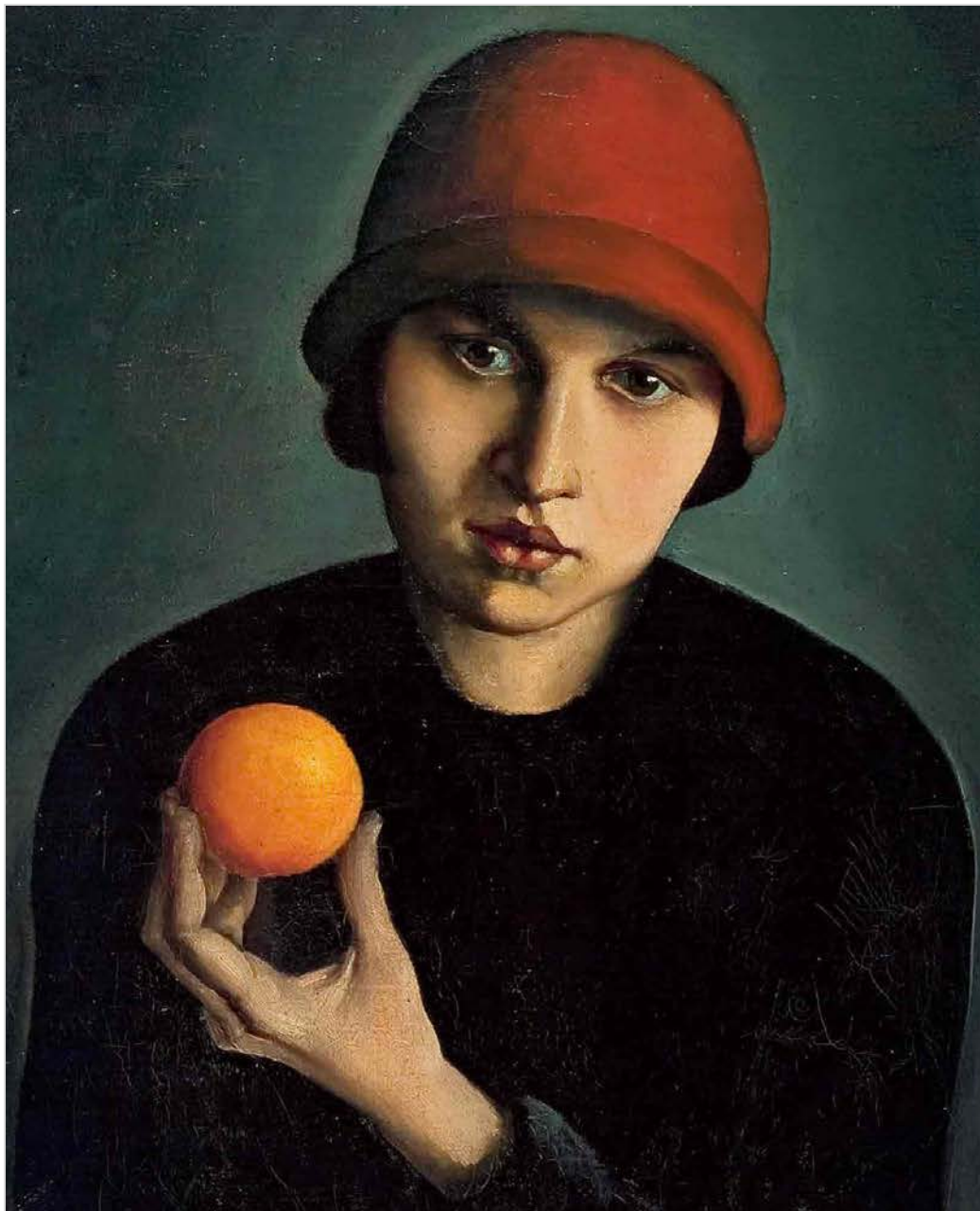
European Realities

European Realism Movements of the 1920s and 1930s

Three hundred works from twenty-one countries form a European panorama of the many facets of realism in art that were ubiquitous in Europe during the 1920s and 1930s.

- They tell of poverty and misery, economic upheaval, artistic flourishing and progress, urban culture, nightlife, emancipation and diversity.
- List of artists:
 - Aleksandra Beļcova, Maria Blanchard, Otto Dix, Pranas Domšaitis, Stina Forssell, August Jansen, Jean Jacoby, Alexander Kanoldt, Pyke Koch, Béla Kontuly, Ivan Kos, Sonja Kovačić-Tajčević, Lotte Laserstein, Rafał Malczewski, Milada Marešová, Ubaldo Oppi, Sergius Pauser, Cagnaccio di San Pietro, William Roberts, Ángeles Santos, Franz Sedlacek, Ilona Singer-Weinberger, Ludomir Sleńdziński, Niklaus Stoecklin, Marijan Trepše, Kiril Tsonev, Gerda Wegener, Carel Willink.

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FOREWORD

Anja Richter and Florence Thurmes

Chemnitz is *European Capital of Culture 2025*. The decision to embark on the long journey entailed by the pursuit of that title was driven largely by the desire to break new ground by examining a period of defining importance to Chemnitz in its larger European context while at the same time focusing on the unique artistic movement that in German is known as *Neue Sachlichkeit*, meaning “New Objectivity”.

The 1920s saw the construction of a number of modernist buildings in Chemnitz. The key figure in this programme of innovative “New Building” was Fred Otto, head of the city’s planning office from 1925 to 1944. Almost all noteworthy civic construction projects of this period bear his imprint, and their combination of intelligent functionalism and modern design cannot fail to impress, even today. One such building is the former Sparkasse on Falkeplatz, which was built between 1928 and 1930 and now houses the Museum Gunzenhauser, making for a striking symbiosis of art and architecture. Not only does the museum possess 380 works by Otto Dix, one of the largest collections of this artist anywhere, but Dr Alfred Gunzenhauser’s marked preference for the key exponents of *Neue Sachlichkeit* led him to assemble no fewer than 400 works by Conrad Felixmüller, Karl Hubbuch, Franz Radziwill, Georg Schrimpf, Alexander Kanoldt, Gustav Wunderwald and others.

The exhibition *Die neue Sachlichkeit. Deutsche Malerei seit dem Expressionismus* (New Objectivity: German Painting since Expressionism) did more than just coin a new term, *Neue Sachlichkeit*; it was also the first show in Germany to attempt to make sense of the resurgence of realism evident in many of the art movements of the 1920s. Shown first in Mannheim in 1925, it travelled on to Dresden and from there to the Städtische Kunstsammlungen Chemnitz on Theaterplatz, which even then had a reputation for being one of Germany’s most audacious champions of contemporary art. Gustav Friedrich Hartlaub, the curator of the Mannheim exhibition, selected the works to be shown in both Mannheim and Chemnitz. The Chemnitz edition opened on 13 December 1925 and ran for a whole month. Not only did it have a slightly different title, *Neue Sachlichkeit. Ausschnitt aus der deutschen Malerei seit dem Expressionismus* (New Objectivity: A Sampling of German Painting since Expressionism), but there had been a shift in focus, too. Whereas the Mannheim exhibition had acknowledged the centrality of Max Beckmann by including no fewer than 14 of his paintings, the spotlight in Chemnitz was on local hero Otto Dix and featured only one work by Beckmann. Indeed, Otto Dix, Alexander Kanoldt and George Grosz accounted

for the vast bulk of the 147 works by 31 artists displayed on Theaterplatz. “What was remarkable about this show, which set out to present a sampling of German painting since Expressionism [...] was that for the first time in the last 75 years of art history, a new *Kunstwollen* had won the approval of the public at large, which hitherto has consistently stood in opposition to new ventures in art,” wrote the Director of the Museum Friedrich Schreiber-Weigand in the annual report, noting that “The exhibition was the most visited of the year 1925.” As the exhibition title indicated, Hartlaub had confined his presentation, with just a few exceptions, to German painting, and had assembled works by male artists only. Neither in Mannheim nor in Chemnitz were there works by women artists on show. For sure, the female sex might provide the motif for numerous paintings, but their active role as artists was disregarded – as it was in almost all the scholarly discussion of interwar realism.

Not until 1980–81 did art historians attempt made to broaden the purview of their inquiry to the resurgence of realism all over Europe. It was then that the Centre Pompidou in Paris and the Staatliche Kunsthalle in West Berlin presented a joint exhibition called *Realismus. Zwischen Revolution und Reaktion* (Realism: Between Revolution and Reaction), which, although wide-ranging, was unable to breach the barrier presented by the Iron Curtain. Most of the works exhibited in Paris and Berlin were from Germany, the Netherlands, France and the USA, flanked by a smattering from Scandinavia, Spain, Great Britain and Switzerland, and one or two sculptures by the Czech artists Otto Gutfreund and Karel Pokorný. Our *European Realities*, by contrast, is the first exhibition to be dedicated to the many different variants of realism visible all over Europe in the 1920s and 1930s. Never before has this period of art history been presented on a truly European scale; after all, it was not just the well-known movements in Italy, France, the Netherlands and Germany that defined it, but also all those male and female artists of Northern, Central and South-Eastern Europe, who have hitherto been left out of the picture. Together, their works provide haunting testimony to the febrile zeitgeist of the 1920s and 1930s. With its selection of works and essays on the various national movements and individual artists, *European Realities* at last paints a genuinely European picture of the realisms of the interwar period in all their many permutations.

The aftermath of the First World War was undoubtedly a factor in the turn towards realism in art. The “Great War”, as it was then known, had been a watershed for almost every country in Europe. Estimates put the death toll from the war itself and the Spanish flu pandemic that followed hot on its heels at more than 50 million,

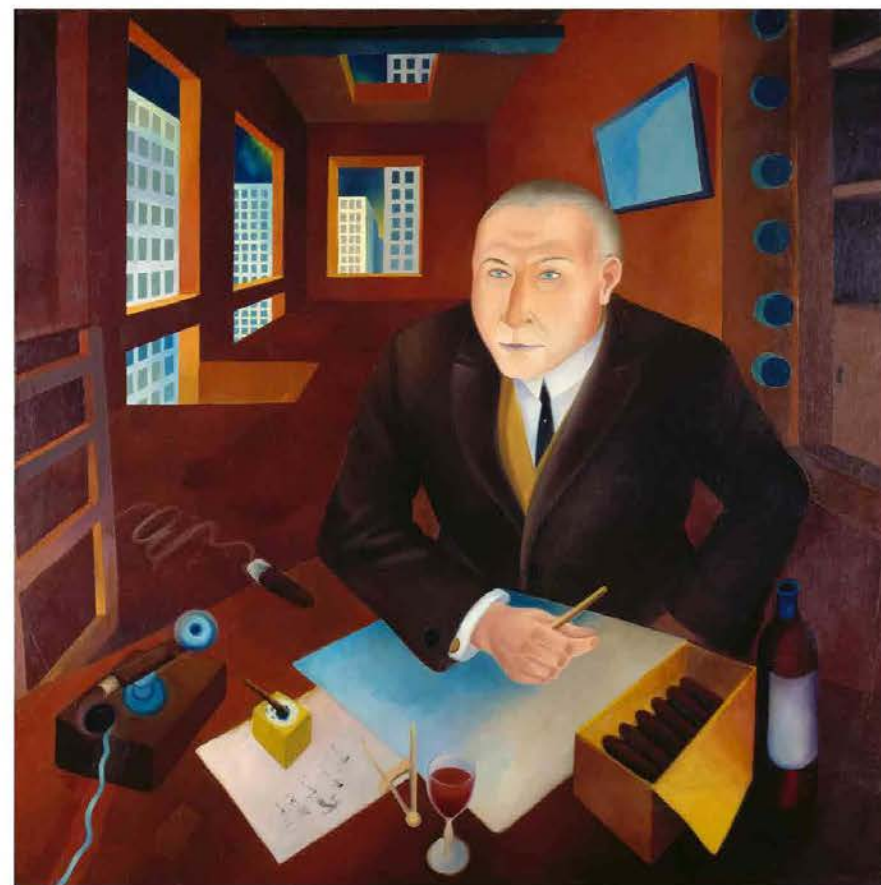



Milada Marešová (1901–1987)
Dobročinny bazar, 1927
 Charity Bazaar



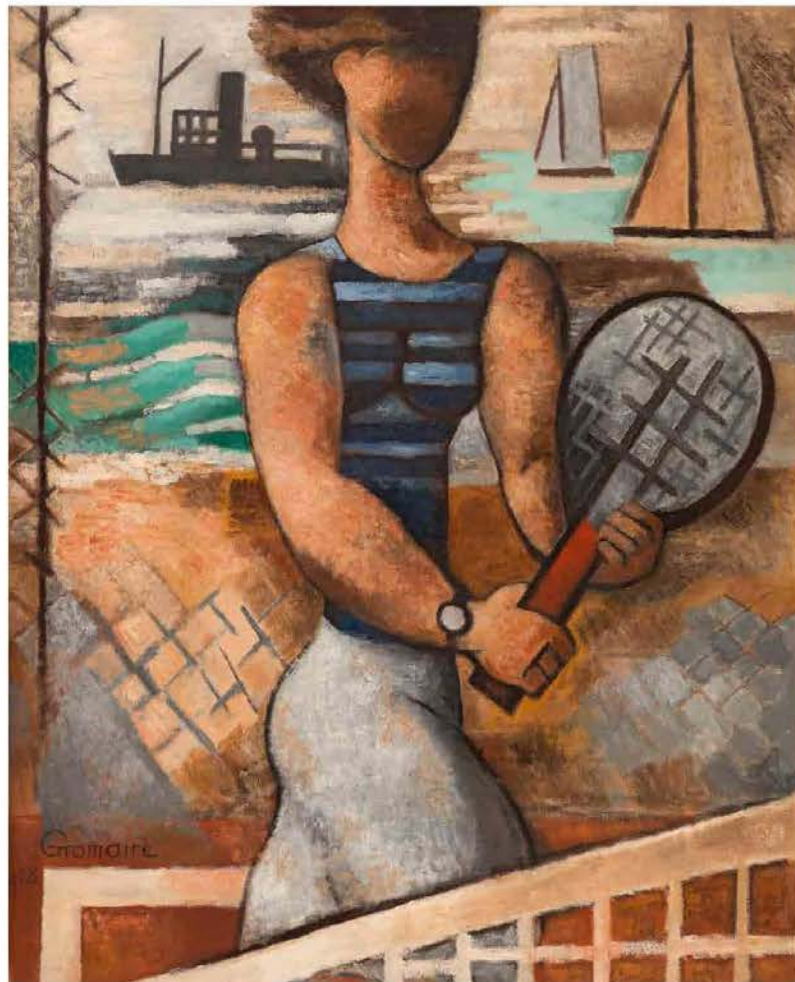
Kiril Tsonev (1896–1961)
Портрет на Светослав Минков, 1939
 Portrait of Svetoslav Minkov

Heinrich Maria Davringhausen (1894–1970)
Der Schieber, 1920/21
 The Profiteer

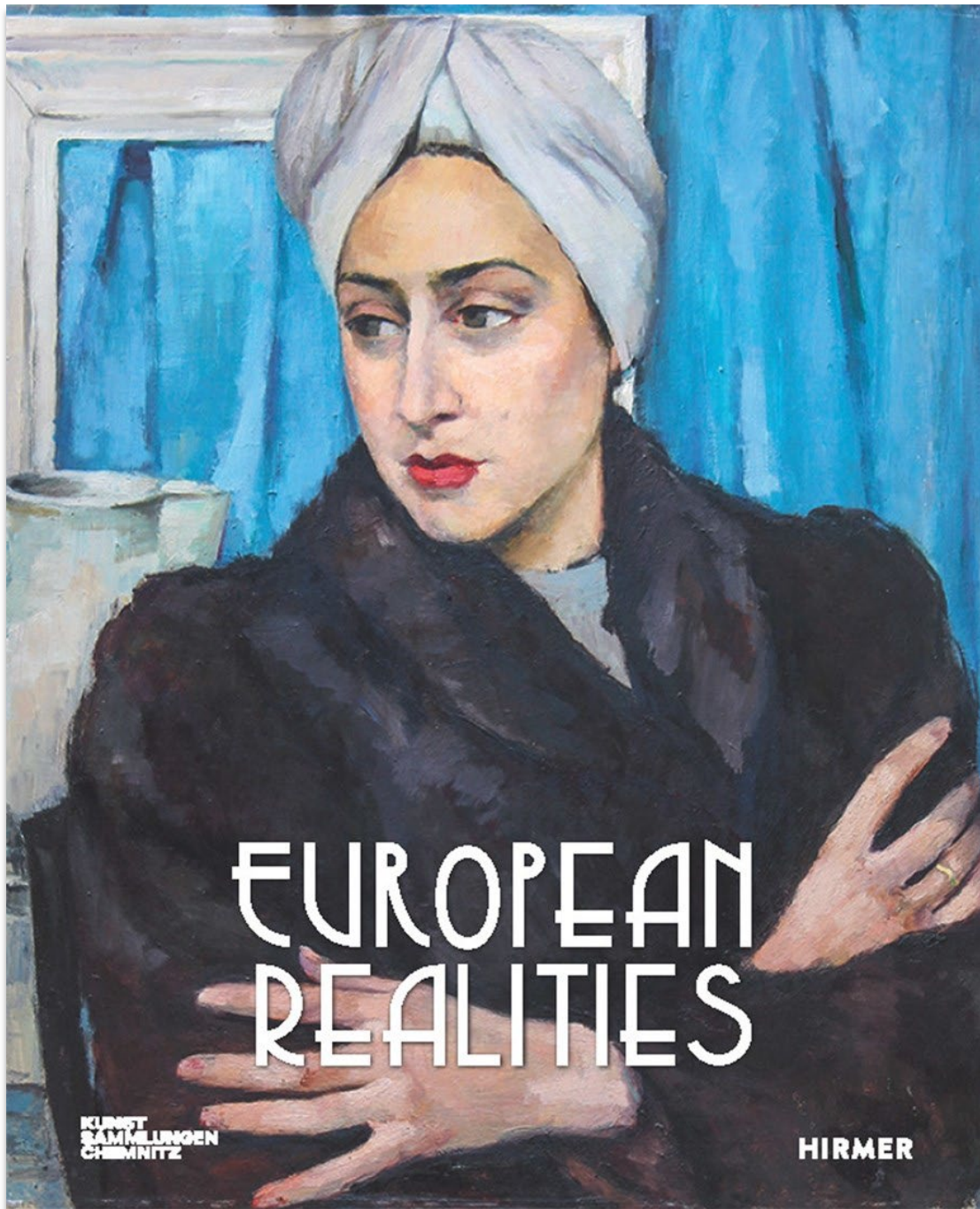




Marcel Gromaire (1892–1971)
Tennis devant la mer, 1928
Tennis by the Sea



Aleksandra Belcova (1892–1981)
Tennisiste, 1927
Tennis Player



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European Painting
from the 16th to 19th Century

Von

Odesa

from

nach

Berlin

to

3

Одеси

В

Берлін



Gemäldegalerie
Staatliche Museen zu Berlin

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From Odesa to Berlin

European Painting from the 16th to 19th Century

Important masterpieces of European painting from the Ukrainian city of Odesa have been preserved from the threat of damage during the ongoing war.

- In this magnificently produced volume, the collection shines forth in superlative reproductions alongside texts in English, German, and Ukrainian - a symbol of solidarity with Ukraine and its cultural institutions.
- At the heart of this publication are seventy-six works from the painting collection of the Odesa Museum of Western and Eastern Art - masterpieces of European art that span the sixteenth to the nineteenth century.
- Presented in an art historical dialogue with exquisite works from Berlin's Gemäldegalerie, this unique collection encompasses Biblical and mythological stories from Italy and the Netherlands, portraits, still lifes, genre scenes, images of the Madonna, and landscapes by artists such as Francesco

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Victor-Pierre Huguot (Le Lude, Sarthe 1835 – Paris 1902)
Orientalische Landschaft, undatiert

Öl auf Leinwand, 41 x 61 cm
Bez. unten rechts: V. Huguot,
Odesa Museum of Western and
Eastern Art, Inv. Nr. 3Ж-202
Vor 1941 erworben.

Victor-Pierre Huguot (Le Lude, Sarthe 1835 – Paris 1902)
Oriental Landscape, undated

Oil on canvas, 41 x 61 cm
Signed bottom right: V. Huguot,
Odesa Museum of Western and
Eastern Art, Inv. no. 3Ж-202
Acquired before 1941.

Виктор-П'єр Гюго (Ле-Люд, Сарта 1835 - Париз 1902)
Східний пейзаж, без дати

Олія, Полотно, 41 x 61 см
Написаною праворуч: V. Huguot,
Одеський музей західного і
східного мистецтва, інв. № 3Ж-202
Придбано до 1941 року

Im Laufe des 19. Jahrhunderts entwickelte sich eine starke Faszination europäischer Künstlerinnen für den Orient. Ereignisse wie Napoleons Ägyptenfeldzug 1798, der griechische Unabhängigkeitskrieg gegen die osmanische Herrschaft 1821–1829, der Krimkrieg 1853–1856, die Eröffnung des Suezkanals 1869 sowie die Pariser Weltausstellungen 1855 und 1867 schufen Berührungspunkte, trugen aber vielfach auch zu einer verallgemeinerten oder idealisierten Vorstellung vom Orient bei.

Das Gemälde von Victor-Pierre Huguot fängt einen Moment des Alltagslebens in der algerischen Wüste ein: Im Vordergrund schöpft eine einzelne Figur Wasser aus der schimmernden Wasserstelle in der Oase in ein Gefäß, zwei Kamelreiter unterhalten sich mit weiteren Personen, während andere sich im Schatten eines entfernten Zeltes ausruhen. Die Szene ist in das gleißend helle Licht eines Wüstennachmittags getaucht. Der Farbakkord aus dem klaren Azurblau des Himmels, der sich im Wasser spiegelt, und dem sanften Beige des Wüstensandes, das in den weiten Horizont übergeht, verleiht der Szene eine ruhige und hellere Atmosphäre.

AN

In the nineteenth century European artists developed a strong fascination with the Orient. Events like Napoleon's Egyptian campaign in 1798, the Greek War of Independence from Ottoman rule from 1821 to 1829, the Crimean War from 1853 to 1856, the opening of the Suez Canal in 1869, and the Paris World's Fairs of 1855 and 1867 created points of contact, but in many ways also contributed to a generalised or idealised conception of the Orient.

The painting by Victor-Pierre Huguot captures a moment of everyday life in the Algerian desert: in the foreground a lone figure with a vessel draws water from a shimmering pool in the oasis, two camel riders converse with others, while yet other figures rest in the shade of a distant tent. The scene is bathed in the blazingly bright light of a desert afternoon. The colouristic harmony, with the clear azure of the sky reflected in the water, and the soft beige of the desert sand merging into the distant horizon, gives the scene a serene and light-hearted atmosphere.

AN

Упродовж XIX століття багато європейських художників захопилися Сходом. Різні події світі, такі як Єгипетська кампанія Наполеона у 1798 році, Грецька війна за незалежність від османського панування (1821–1829), Кримська війна (1853–1856), відкриття Суецького каналу у 1869 році, а також Всесвітні виставки у Парижі в 1855 та 1867 роках сприяли взаємодії культур, але часто також формували узагальнені або ідеалізовані уявлення про Схід.

Картина Віктора-П'єра Гюго зображає момент повсякденного життя в алжирській пустелі: на передньому плані самотня фігура набирає у посудину воду з озерця в оазисі, двоє вершників на верблюдах розмовляють з іншими людьми, ще декілька людей відпочивають у затінку намету вдалині. Сцена занурена в сліпуче яскраве світло післяобідньої пори у пустелі. Посидання блакиті неба, яке віддзеркалюється у воді, і м'якого бежевого кольору пісків, які зливаються з широким горизонтом, надає сцені спокійної та умиротвореної атмосфери.

A.H.



Abraham Bloemaert
(Gorinchem 1566 – Utrecht 1651)
Brustbild einer alten Frau,
1630er Jahre
Holz, 37,4 x 27,7 cm
Odessa Museum für Westliche und
Östliche Kunst, Inv.Nr. 3Ж-72
1936/1938 Ankauf aus Privatbesitz,
Odessa.

Abraham Bloemaert
(Gorinchem 1566 – Utrecht 1651)
Half-length Portrait of an
Old Woman, 1630s
Wood panel, 37,4 x 27,7 cm
Odessa Museum of Western and
Eastern Art, inv. no. 3Ж-72
Acquired in 1936/1938 from a private
collection, Odessa.

Abraham Bloemaert
(Горінхем 1566 – Утрехт 1651)
Портрет старої, 1630-ті роки
Дерево, 37,4 x 27,7 см
Одеський музей західного і
східного мистецтва, інв. № 3Ж-72
Придбано у 1936/1938 році з
приватної колекції, Одеса.



Abraham Bloemaert
Brustbild eines alten Mannes,
1630er Jahre
Holz, 37,5 x 27,7 cm
Odessa Museum für Westliche und
Östliche Kunst, Inv.Nr. 3Ж-66
1936/1938 Ankauf aus Privatbesitz,
Odessa.

Abraham Bloemaert
Half-length Portrait of an Old Man,
1630s
Wood panel, 37,5 x 27,7 cm
Odessa Museum of Western and
Eastern Art, inv. no. 3Ж-66
Acquired in 1936/1938 from a private
collection, Odessa.

Абрахам Блумарт
Портрет старого, 1630-ті роки
Дерево, 37,5 x 27,7 см
Одеський музей західного і
східного мистецтва, інв. № 3Ж-66
Придбано у 1936/1938 році з
приватної колекції, Одеса.



**Hendrik Mommers (Amsterdam
um 1623 – Amsterdam 1693)**
Abraham und die drei Engel, 1651
Öl auf Leinwand, 98,9 x 132,2 cm
Bez. oberhalb des Truthahns:
HMommers. (1651 (HM) ligiert)
Odesa Museum für Westliche und
Östliche Kunst, Inv. Nr. ЗЖ-260
In den frühen 1920er Jahren aus dem
Museumsfonds, Odessa.

**Hendrik Mommers (Amsterdam
ca. 1623 – Amsterdam 1693)**
Abraham and the Three Angels,
1651
Oil on canvas, 98.9 x 132.2 cm
Signed above the turkey: HMommers.
(1651 (HM) joined)
Odesa Museum of Western and
Eastern Art, inv. no. ЗЖ-260
Acquired in the early 1920s from the
Museum Fund, Odessa.

**Гендрік Моммерс (Амстердам,
бл. 1623 року – Амстердам
1693)**
Авраам і три ангели, 1651 рік
Олія, полотно, 98,9 x 132,2 см
Напис над індиком: HMommers.
(1651 (HM) злитно)
Одеський музей західного і
східного мистецтва, інв. № ЗЖ-260
Придбано на початку 1920-х років з
Музейного фонду, Одеса.

Als Abraham vor dem Eingang seines Zeltes sitzt, so erzählt es die alttestamentliche Geschichte (1. Mose 18,1–15), treten drei Engel an ihn heran. Abraham lädt sie ein, sich die Füße zu waschen und zu essen. Die Engel erkundigen sich nach seiner kinderlosen Frau Sara und sagen der bereits Betagten die Geburt eines Sohnes voraus. Sara glaubt ihnen nicht, wird jedoch das Jahr darauf Mutter von Isaak.

Hendrik Mommers war ein im Umkreis der Haarlemer Italianisanten tätiger Maler. Zu seinen Sujets gehören italienisch anmutende Marktszenen und römische Architek-

tur motive. Auch die hier gezeigte biblische Geschichte verlegt er in ein mediterranes Ambiente. Auf der Veranda vor einem südländisch wirkenden Haus bewirbt Abraham seine Gäste, während sich Sara im Hintergrund hält. Links öffnet sich der Blick in die Landschaft. Durch den Pfau und den mit einem Orientteppich gedeckten Tisch veredelt Mommers die Szene. Der Krug und die Schüsseln des Stilllebenmotivs links spielen auf die Fußwaschung an und setzen mit dem Tischtuch und den Engelsflügeln reizvolle helle Akzente.

SL

While Abraham stands before the entrance to his tent, the Old Testament story (Gen. 18:1–15) recounts how three angels approach. Abraham invites them to wash their feet and eat. The angels ask about his childless wife Sarah and predict the birth of a son to the already aged woman. Sarah does not believe them but the following year becomes the mother of Isaac.

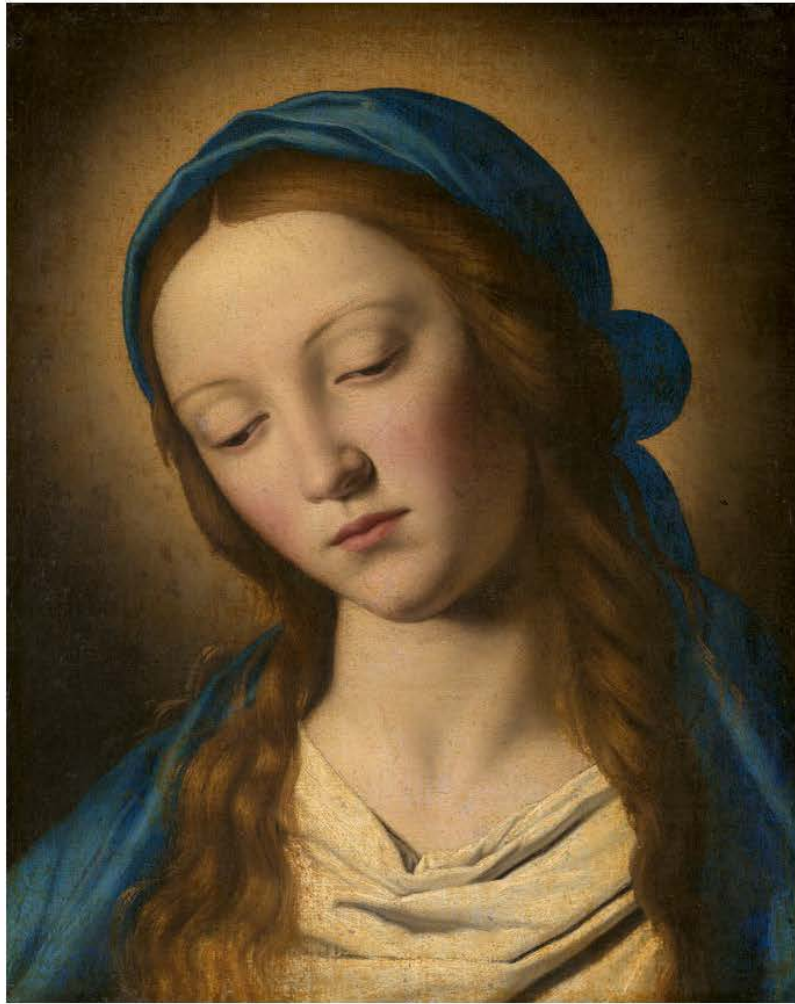
Hendrik Mommers was a painter in the circle of the Haarlem Italianists. His subjects include Italianate market scenes and Roman architectural motifs. He has also transferred the biblical story shown here into a Mediterranean setting. Abraham entertains his guests on the veranda of a southern-style house while Sarah remains in the background. On the left a view opens onto a landscape. Mommers ennobles the scene with a peacock and the table covered with an oriental carpet. The jug and the bowls of the still life motif on the left allude to the foot-washing and, with the tablecloth and the angel's wings, add lovely luminous accents.

SL

Старий Завіт оповідає, що коли Авраам сидів при вході до свого намету, до нього підійшли три ангели (Буття 18:1–15). Авраам запросив їх умити ноги та поїсти. Ангели запитали про його бездітну дружину Сару та передбачили їй народження сина, хоч вона і була вже в похилому віці. Сара не повірила їм, але наступного року стала матір'ю Ісаака.

Гендрік Моммерс був художником, який працював у колі харлемських італіаністів. Серед його сюжетів можна знайти сцени з італійськими ринками та зображення римської архітектури. Цю біблійну історію він також розміщує в атмосфері Середземномор'я. На веранді перед будинком, який справляє враження типово південної будівлі, Авраам пригощає своїх гостей, тоді як Сара поростаєся на задньому плані. Зліва відкривається краєвид. Моммерс додає сцені вишуканості, зобразивши павича і вкритий східним килимом стіл. Глечик і миски ліворуч, які втілюють мотив натюрморту, натякають на умивання ніг і разом зі скатертиною і крилами ангелів додають роботі приємних світлих акцентів.

З.Л.



**Giovanni Battista Salvi,
gen. Sassoferatto
(Sassoferatto 1609 – Rom 1685)**
*Madonnenkopf, 2. Viertel
17. Jh./1685*

Öl auf Leinwand, ca. 43 x 33 cm
Odesa Museum für Westliche und
Östliche Kunst, Inv. Nr. ЗЖ-178
1950 erworben aus der Sammlung
Jewhen Bukowczyk, Odessa.

**Giovanni Battista Salvi,
called Sassoferatto
(Sassoferatto 1609 – Rome 1685)**
*Head of the Virgin, second quarter
of the 17th century/1685*

Oil on canvas, ca. 43 x 33 cm
Odesa Museum of Western and
Eastern Art, inv. no. ЗЖ-178
Acquired in 1950 from the Yevhen
Bukovetsky collection, Odessa.

**Джованні Баттіста Сальві,
відомий як Сассоферрато
(Сассоферрато 1609 – Рим 1685)**
*Голова Мадонни, друга чверть
XVII століття/1685 рік*

Олія, полотно, бл. 43 x 33 см
Одеський музей західного і
східного мистецтва, інв. № ЗЖ-178
Придбано в 1950 році з колекції
Євгена Буковецького, Одеса.

Giovanni Battista Salvi, der nach seinem Geburtsort in den Marken auch Sassoferatto genannt wird, ist ein Bindeglied zwischen Malern religiöser Sujets des 16. Jahrhunderts wie Raffael und Philippe de Champaigne und den Nazarenern. Ausgebildet in der Region Emilia und in Rom, knüpfte Sassoferatto an die liebliche, anmutige Welt von Raffaels Kompositionen an. Als Verehrer Raffaels war er ein produktiver Schöpfer von Werken religiöser Thematik. Dabei konzentrierte er sich zumeist auf die Darstellung von Köpfen und Bruststücken und setzte nur selten komplexere Kompositionen um.

Das Brustbild Marias, in seiner Auffassung zeitlos und naturalistisch zugleich, zählt zu den überzeugendsten Werken des Malers und wurde wahrscheinlich von dem in der ostitalienischen Region »Marche« tätigen Caravagisten Drazio Gentileschi beeinflusst. Ein vergleichbares Gemälde Sassoferattos ist der *Marienkopf* in Bologna (Pinacoteca Nazionale, Inv.Nr. 146).

RC

Джованні Баттіста Сальві народився у Сассоферрато в регіоні Марке. За місцем народження його і прозвали Джованні Сассоферрато. Митець став містком між художниками релігійної тематики XVI століття, такими як Рафаель і Філіпп де Шампань, та назарейцями. Отримавши освіту в регіоні Емілія та в Римі, Сассоферрато опирався у своїй творчості на прекрасний, витончений світ композицій Рафаеля. Сассоферрато був його шанувальником і створив багато творів релігійної тематики. Він зосереджувався переважно на зображенні голів і погруддя, рідко виконуючи складніші композиції.

Погрудний портрет Діви Марії натуралістичний і водночас невідладний часу. Це один із найбільш вражаючих творів художника, який був вочевидь створений під впливом караваджиста Ораціо Джентілескі, який працював у східно-італійському регіоні Марке. З цією картиною Сассоферрато можна зрівняти картину «Голова Діви Марії», яка знаходиться у Болонії (Національна пінакотекa, інв. № 146).

РК.

Giovanni Battista Salvi, also called Sassoferatto after his birthplace in the Marche region, is a connecting link between sixteenth-century painters of religious subjects like Raphael and Philippe de Champaigne and the Nazarenes. Trained in the Emilia region and in Rome, Sassoferatto adopted the sweet, graceful world of Raphael's compositions. An admirer of Raphael, he was a prolific creator of works with religious themes. In these he mostly concentrated on the representation of heads and half-length figures, and only rarely realised more complex compositions.

The half-length image of Mary, both timeless and naturalistic in conception, is among the painter's most convincing works and was probably influenced by the Caravagist Drazio Gentileschi who worked in the eastern Italian region of Marche. A comparable painting by Sassoferatto is the *Head of the Virgin* in Bologna (Pinacoteca Nazionale, inv. no. 146).

RC

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from the 16th to 19th Century

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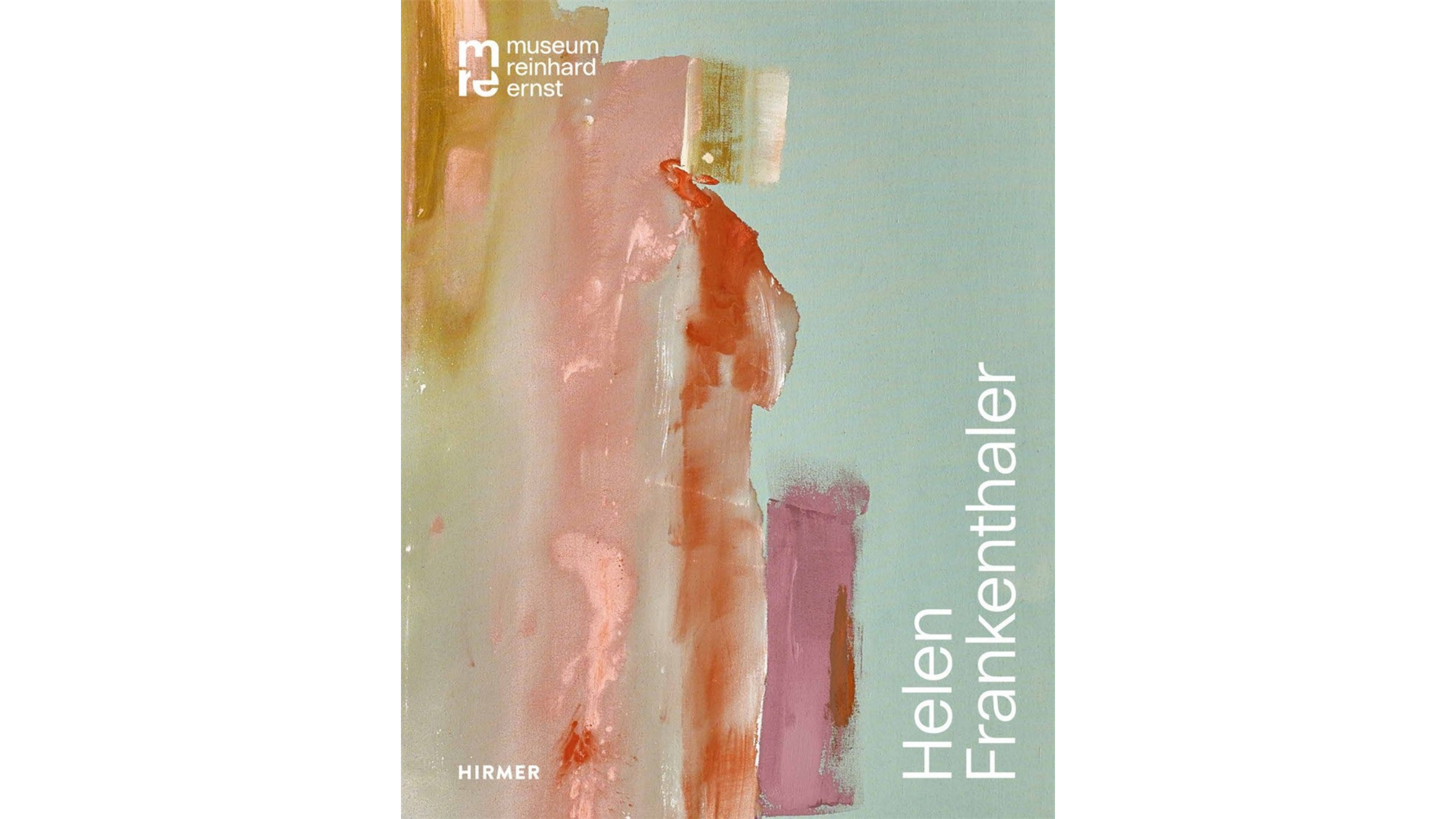
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An abstract painting by Helen Frankenthaler, featuring a light blue background with a large, textured, reddish-pink shape in the center. The shape has a white, brush-like stroke running through its middle. To the right of this shape is a vertical, dark purple rectangular area. The overall style is characteristic of Color Field painting, with visible brushstrokes and a focus on color and form.

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Helen Frankenthaler



Helen Frankenthaler

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Helen Frankenthaler's (1928-2011) radical approach to paint and material makes images pulsate with color.

- During the postwar period in the United States, she was a leading figure in abstract art.
- This volume brings together nearly fifty works, providing a comprehensive overview of the world's largest private collection of Helen Frankenthaler's works - on display at the recently opened Museum Reinhard Ernst in Wiesbaden.
- In Frankenthaler's works, paint and canvas become one. The soak-stain technique she developed allows the paint to seep directly into unprimed fabric. The result is a pictorial effect like no other: color spaces open up, flowing into one another, sometimes saturated, sometimes transparent.
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Oliver Kornhoff

„Ich denke lieber, bewege
und mache, als stehen
zu bleiben“

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'I'd rather think
and move and make
than halt'

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Tire, 1961



Untitled, 1959/60



Zarathustra, 1988

In *Zarathustra* (1988) eröffnen sich zarte, leuchtend violette und grüne Farbräume auf der Leinwandoberfläche: Sie fließen ineinander, treten hervor oder weichen zurück, reichen von tiefen, voll gesättigten Tönen bis hin zu hell und fast transparent wirkenden Farben. In Kontrast dazu stehen schärfer definierte, mit dicker Farbe gemalte Formen. Im Werk eingefangen scheint der Moment, in dem die flüssige Farbe zum ersten Mal aufgetragen worden ist. Durch Leuchtkraft, Lichtdurchlässigkeit und -undurchlässigkeit erinnert die Präsenz der Farbe an Eigenschaften, die typischerweise mit Aquarellmalerei in Verbindung gebracht werden. Hier zeigt sich einmal mehr Frankenthalers meisterhaftes Kolorit. Im Zentrum der großformatigen Malerei steht die unabhängige, freie Farbe, die weder an die Repräsentation eines Gegenstands noch an eine Geste gebunden ist. Helen Frankenthaler sagte selbst: „Es gibt kein ‚immer‘. Keine Formel. Es gibt keine Regeln. Lass das Bild dich dorthin führen, wo es hingehen muss.“¹

Der Titel *Zarathustra* lässt sich nur schwer im Bild verankern. Vielmehr balanciert das Werk Volumen und Leere, Gewicht und Schwerelosigkeit. In einem Interview mit Henry Geldzahler erklärte sie 1965: „Ich bin sehr schlecht darin, sie zu benennen. Ich mag keine Zahlen, weil ich sie mir nicht merken kann. [...] Ich benenne sie normalerweise nach einem Bild, das aus den Werken hervorzutreten scheint [...] Es ist schwieriger, abstraktere Bilder zu betiteln.“²

¹ Ted Loos: „Helen Frankenthaler, Back to the Future“, *The New York Times*, 27. April 2003.

² Aus: Henry Geldzahler: „An Interview with Helen Frankenthaler“, in: *Artforum*, Oktober 1965, S. 36–38, hier S. 38.

In *Zarathustra* (1988), delicate, luminous purple and green spaces emerge on the surface of the canvas, flowing together, standing out or receding. They range from deep, saturated tones to colours that seem almost transparent, contrasting with more sharply defined, thickly painted forms. The work captures the moment when liquid paint is first applied. The brilliance, transparency and opacity of the colour evoke properties typically associated with watercolour painting. Once again, Frankenthaler displays her mastery of colour. The focus of the large-scale work is free, independent colour, untethered to the representation of an object or a gesture. Frankenthaler herself stated: „There is no „always.“ No formula. There are no rules. Let the picture lead you where it must go.“¹ The title *Zarathustra* is difficult to anchor within the painting itself. Rather, the work balances volume and emptiness, weight and weightlessness. As she explained in a 1965 interview with Henry Geldzahler: „I’m very poor at naming them. I don’t like numbers because I don’t remember them... I usually name them for an image that seems to come out of the pictures... It’s more difficult to title more abstract pictures.“²

¹ Ted Loos: „Helen Frankenthaler, Back to the Future“, *The New York Times*, 27 April 2003.

² Helen Frankenthaler, in Henry Geldzahler: „An Interview with Helen Frankenthaler“, *Artforum*, vol. 4, October 1965, pp. 36–8, here p. 38.



„Wenn sich ein Bild entwickelt,
kommt für mich die Farbe
immer aus der Zeichnung.“

Helen Frankenthaler, 1983/84

‘For me, as a picture
develops, color always
comes out of drawing.’

Helen Frankenthaler, 1983–4



Helen Frankenthaler

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Hello Image

Die Inszenierung der Dinge
The Staging of Things



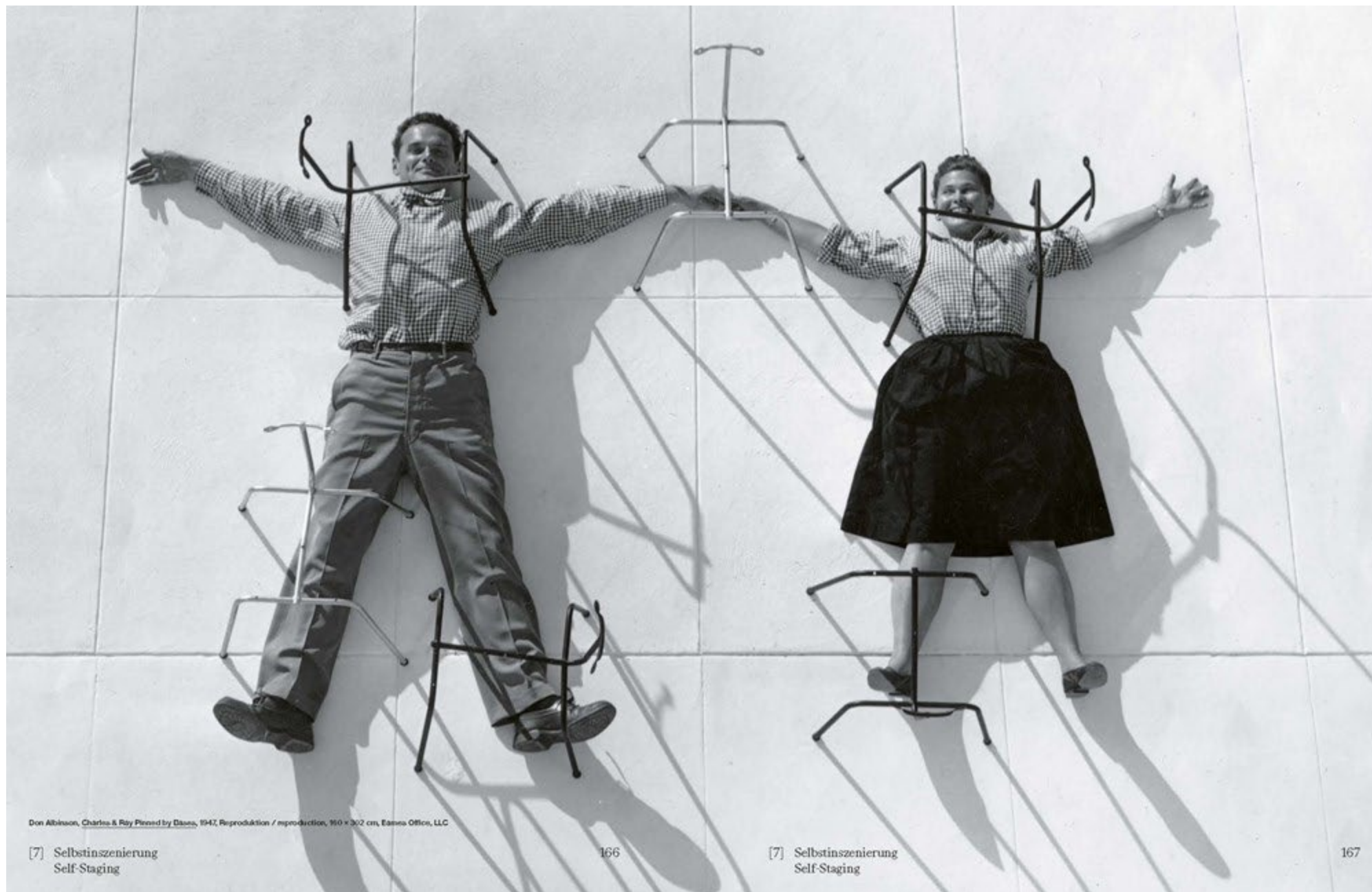
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Don Albison, *Charles & Ray Pinned by Dasea*, 1947, Reproduction / reproduction, 910 x 302 cm, Eamesa Office, LLC

[7] Selbstinszenierung
Self-Staging

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[7] Selbstinszenierung
Self-Staging

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Wilhelm Wagenfeld, Tischleuchte aus Glas MT 9 / glass table lamp MT 9, 1925, Glas, Stahl, Metall, vernickelt / glass, steel, metal, nickel plated, 37,5 cm, Museum für Kunst und Gewerbe Hamburg, Foto / photo: Hans Hansen, 2024

[2] Eine neue Form finden
Finding a New Form

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Lucia Moholy, Tischleuchten von Wilhelm Wagenfeld / table lamps by Wilhelm Wagenfeld, 1924/25, Silbergelatinepapier / gelatin silver prints, 19,5 x 11,5 cm, 17 x 13 cm, Privatsammlung / private collection

[2] Eine neue Form finden
Finding a New Form

57



Willi Moegle, Schälensatz / set of bowls Arzberg-Schönwald von / by Heinrich Löffelhardt, 1960, moderner Abzug vom Schwarz-Weiß-Negativ / modern print from black and white negative, 40 x 40 cm, Stiftung Preussischer Kulturbesitz
Hansl Müller-Schöpp, Schälensatz / set of bowls Arzberg 1100 von / by Heinrich Löffelhardt, 1960, Silbergalatlineapier / gelatin silver print, 60,5 x 44,1 cm, Museum Folkwang, Essen

[2] Eine neue Form finden
Finding a New Form

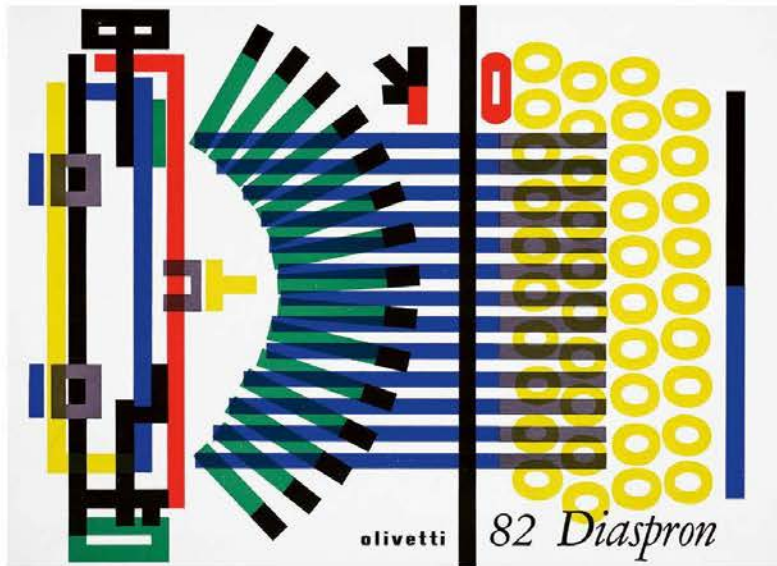
80



Heinrich Löffelhardt, Schälensatz / set of bowls Arzberg 1100, 1960, Porzellan / porcelain, versch. Maße / various dimensions, Museum für Kunst und Gewerbe Hamburg, Foto / photo: Hana Hansen, 2024

[2] Eine neue Form finden
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Giovanni Pintori, Olivetti 82 Diaspron, 1959/60, Broschüre, Autotypie / brochure, halftone, 21 x 29,7 cm, Museum für Kunst und Gewerbe Hamburg

[3] Ein Markenbild prägen
Creating a Brand Image

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Ettore Sottsass, Perry A. King, Reiseschreibmaschine / portable typewriter Valentine, 1969, Kunststoff, Metall / plastic, metal, 10,5 x 34 x 33 cm, Museum für Kunst und Gewerbe Hamburg, Foto / photo: Hana Hansen, 2024

[3] Ein Markenbild prägen
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Hello Image Die Inszenierung der Dinge The Staging of Things



Hello Image The Staging of Things

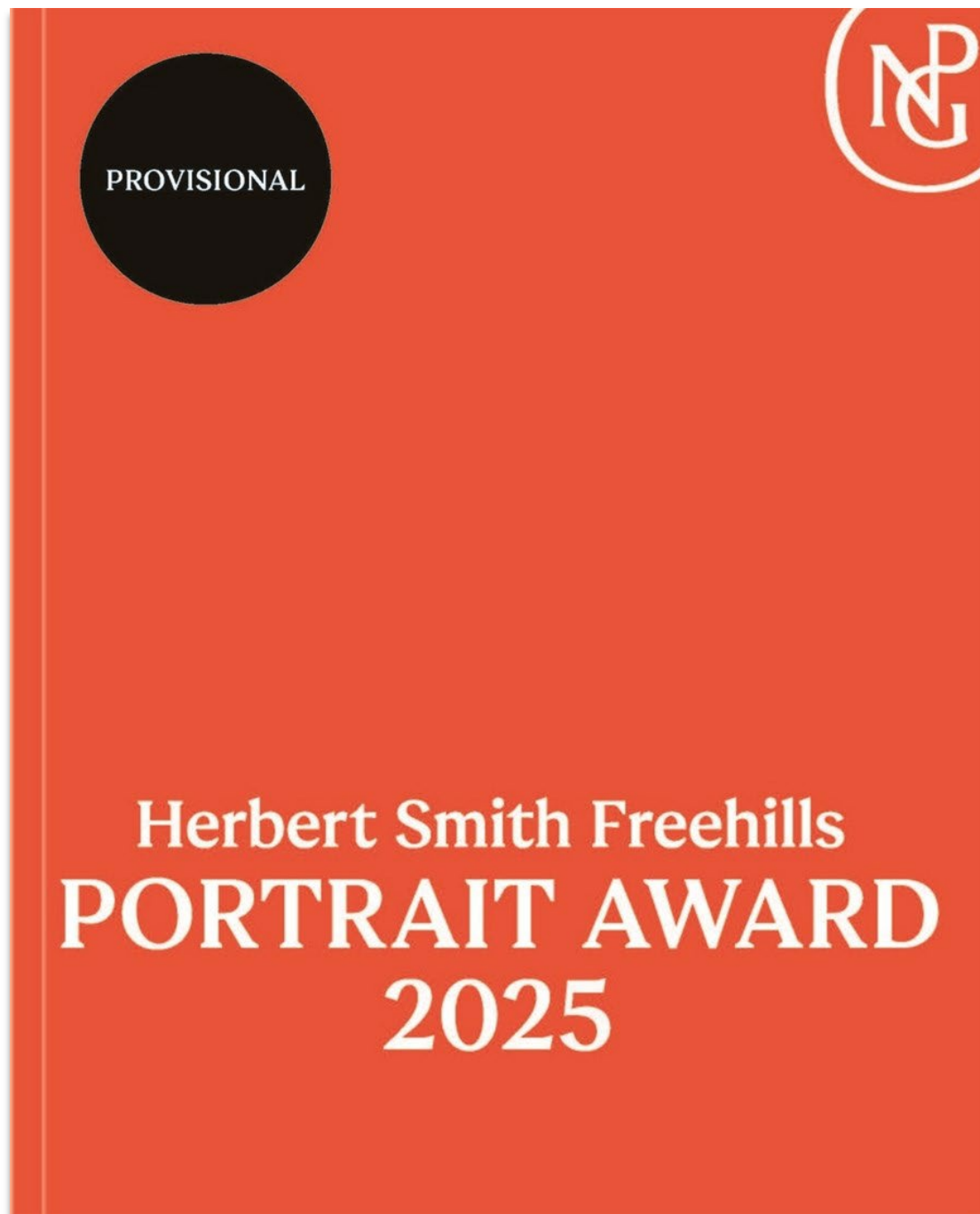
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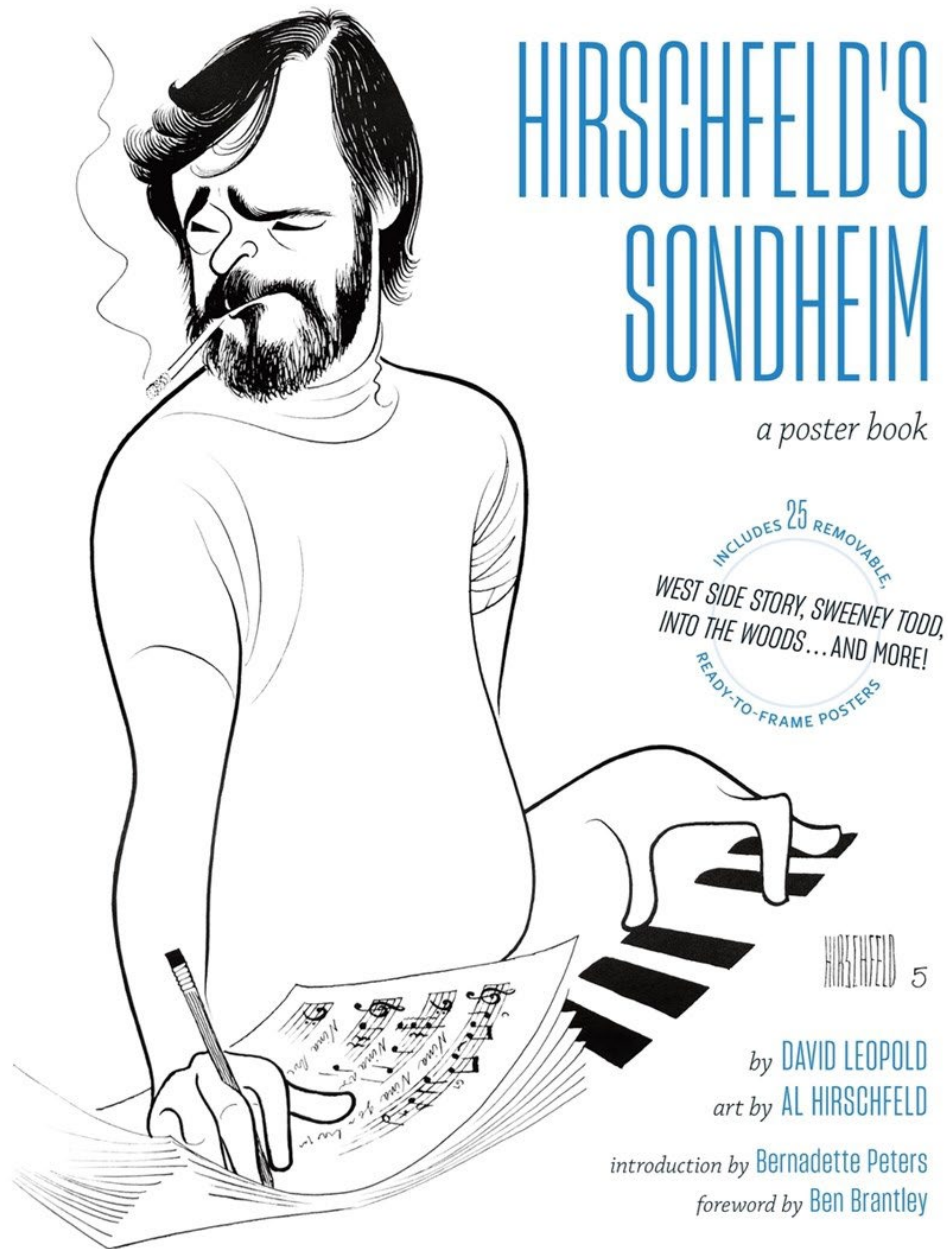
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WEST SIDE STORY (film adaptation)

LEFT TO RIGHT: George Chakiris, Richard Beymer, and Russ Tamblyn

Ink on board, 1961

Drawn to promote the film by United Artists, this image appeared in publications all over the United States and Europe.

Nominated for eleven Academy Awards, it won ten—a record for a musical film:

- Best Picture
- Best Actor in a Supporting Role: George Chakiris
- Best Actress in a Supporting Role: Rita Moreno
- Best Director: Robert Wise and Jerome Robbins (the first time the Best Director award was shared)
- Best Music, Scoring of a Musical Picture
- Best Cinematography, Color: Daniel L. Fapp
- Best Art Direction-Set Decoration, Color: Boris Leven and Victor A. Gangelin
- Best Costume Design, Color: Irene Sharaff
- Best Sound: Todd-AO and Samuel Goldwyn Studio Sound Departments
- Best Film Editing: Thomas Stanford

On the set of *West Side Story* as (left to right) Robert Wise and Jerome Robbins screen-test the dancers, 1960



This adaptation of the Broadway musical was Sondheim's first film credit. Released through United Artists on October 18, 1961, the film received rave reviews from both critics and audiences and became the highest-grossing film of 1961. Considered by many to be one of the greatest film musicals, *West Side Story* was selected in 1997 by the Library of Congress for preservation in the United States National Film Registry for being "culturally, historically, or aesthetically significant."

Hirschfeld visited the set on Tenth Avenue in New York and created three drawings of the film. The first drawing shows a scene of Robert Wise and Jerry Robbins auditioning dancers on Tenth Avenue. The second was a "cast drawing," showing the principals of the cast from multiple perspectives. And finally, this dramatic scene. Hirschfeld chose what was the Act One finale when Tony, who tries to stop a rumble between the two gangs, kills Bernardo, the Sharks' leader, after he kills Riff, the Jets' leader, and a melee ensues. Everyone flees when the police sirens are heard, leaving behind dead members of both gangs.

Robbins purchased this drawing when it was completed, and it hung in his home for the rest of his life. It is now in the collection of Harvard University.



A FUNNY THING HAPPENED ON THE WAY TO THE FORUM

LEFT TO RIGHT: Zero Mostel, Jack Gifford, and David Burns
ink on board, 1962

First published in the *New York Times*, May 6, 1962

Music and lyrics by Stephen Sondheim;
book by Burt Shevelove and Larry Gelbart

OPENING DATE: May 8, 1962

CLOSING DATE: August 29, 1964

PERFORMANCES ON BROADWAY: 964

Nominated for eight Tony Awards, it won six:

- Best Musical
- Best Author of a Musical
- Best Actor in a Musical: Zero Mostel
- Best Featured Actor in a Musical: David Burns
- Best Direction of a Musical: George Abbott
- Best Producer of a Musical: Harold Prince

A *Funny Thing Happened*
on the Way to the Forum (revival)

LEFT TO RIGHT: Larry Blyden and Phil Silvers, 1972



Hirschfeld saw *A Funny Thing Happened on the Way to the Forum* in its tryout in Washington, DC, where he made his preliminary sketches. For the artist, the "exploded ventricle" that was Zero Mostel was the comic engine of the show. Hirschfeld loved performers who "don't close a door, they slam it." He had met Mostel when the actor was still a painter named Sam who would occasionally stop by Hirschfeld's Sheridan Square studio in the West Village and make him laugh. Hirschfeld suggested Mostel to Barney Josephson at New York's first integrated club, Café Society. Josephson was looking for someone to warm up the audience for his headliner. The gig gave Mostel a new name, Zero, and a new career, as he was soon hired for radio, Broadway, and Hollywood.

A Funny Thing Happened on the Way to the Forum was Sondheim's first success as both a lyricist and a composer. He had been a frustrated composer whose first show, *Saturday Night* (1954), was canceled when its producer died before raising enough money. Sondheim had been rejected by Ethel Merman to write the music for *Gypsy* in 1959 because she wanted someone with "experience." *A Funny Thing . . .* showed that Sondheim could write both music and lyrics successfully, and he would later consider the show the "desert island musical" of his own works.



COMPANY

Dean Jones surrounded by the actresses who play the women in his life (CLOCKWISE FROM BOTTOM LEFT): Elaine Stritch, Barbara Barrie, Teri Ralston, Susan Browning, Donna McKechnie, Beth Howland, Pamela Myers, and Merle Louise

Ink on board, 1970

First published in the *New York Times*, April 26, 1970

Music and lyrics by Stephen Sondheim, book by George Furth

OPENING DATE: April 26, 1970

CLOSING DATE: January 1, 1972

PERFORMANCES ON BROADWAY: 705

Nominated for fifteen Tony Awards, it won six:

- Best Musical
- Best Book of a Musical
- Best Original Score
- Best Lyrics
- Best Direction of a Musical: Harold Prince
- Best Scenic Design: Boris Aronson

Company began as a group of eleven one-act plays by George Furth, an actor who turned to playwrighting at the suggestion of his therapist. After producer/director Harold Prince read the collection, he suggested the material would make a good musical. For Sondheim, the difficulty in transmuting the plays into a

unifying musical about the relationships between couples seemed impossible to solve, which made it "irresistible" to the composer.

Hirschfeld's old friend—set designer Boris Aronson, who had been redefining what Broadway shows could look like since the 1930s—helped clarify what Sondheim needed to do. "I wrote the opening of *Company* as a matter of fact, after having seen a sketch by Boris Aronson. It showed me what I was writing for," Aronson evoked the bleak alienation of contemporary New Yorkers with a glass and chrome set of various levels, compartments, and two elevators.

For Hirschfeld, he found that all he needed to convey the characters' emotions was the performers themselves, eschewing any reference to Aronson's set. While there is no scene in the show where all the women piled on Bobby as seen in this drawing, it communicates exactly how the character felt being among them. Unconstrained by reality (although rooted in it), Hirschfeld captures the feeling of the show rather than simply a summation—he was a visual journalist who "reported" what he saw, looking for character, whether it was expressed in words, music, or movement, which he would then translate into his signature line. Hirschfeld summed up the equation as "My contribution is to take the character—created by the playwright and acted out by the actor—and reinvent it for the reader."

Sondheim bought this drawing from Hirschfeld and gave it to Hal Prince as a gift on opening night.



Company (revival)

TOP, FROM LEFT: Timothy Landfield, Patricia Ben Peterson and Danny Burstein; CENTER, FROM LEFT: Jane Krakowski, Debra Monk, Jonathan Dokuchitz, John Hiler, Veerme Cox, and Diana Canova; BOTTOM, FROM LEFT: Kate Burton, Boyd Gaines, La Chanze, Charlotte d'Amboise, and Robert Westenberg, 1995



FOLLIES

LEFT TO RIGHT: Fifi D'Orsay, Ethel Shutta, Alexis Smith, Dorothy Collins, Mary McCarty, and Yvonne De Carlo

Ink on board, 1971

First published in the *New York Times*, April 4, 1971

Music and lyrics by Stephen Sondheim, book by James Goldman

OPENING DATE: April 4, 1971

CLOSING DATE: July 1, 1971

PERFORMANCES ON BROADWAY: 522

Nominated for eleven Tony Awards, it won seven:

- Best Original Score
- Best Direction of a Musical: Harold Prince and Michael Bennett
- Best Scenic Design: Boris Aronson
- Best Actress in a Musical: Alexis Smith
- Best Costume Design: Florence Klotz
- Best Lighting Design: Tharon Musser
- Best Choreography: Michael Bennett

Sondheim was creating a new type of musical, but he adored the Broadway canon, even if he knew much of it only "through recordings and sheet music." Inspired by an article about a gathering of former Ziegfeld Girls, in 1965 Sondheim asked playwright James Goldman to write the book for a show about the reunion. While the script went through many iterations, it turned into a plotless musical about a reunion of performers from the fictional Weismann Follies, focusing on the relationships between two chorus girls from the 1941 edition and their husbands. The theme is



theater nostalgia, with the leads coming to terms with who they are, while shadowed by ghosts of who they were.

Nostalgia was prevalent on Broadway at the time. With the economy in recession, the war in Vietnam dragging on, and an oil crisis that would soon produce staggering inflation, it may be no surprise that audiences were happy with nostalgia and mourned the passing of eras when life seemed less complicated. Three months before *Follies*, a revival of the 1925 musical *No, No, Nanette* starring sixty-year-old dancer Ruby Keeler opened and became one of the biggest hits of the season. Despite being sixty-seven himself, Hirschfeld had little interest in looking back. He lived in the present, as he had his whole life, which kept him and his drawings eternally fresh, and welcomed the changes Sondheim was making to the form.

Sondheim liked Hirschfeld's interpretation of the show so much, he bought the original art for himself.



ABOVE
Ruby Keeler in *No, No, Nanette*, 1971

LEFT
Follies (revival)

FOREGROUND (LEFT TO RIGHT):
Gregory Harrison, Blythe Danner,
and Judith Ivey; SECOND ROW: Joan
Roberts (seated), Betty Garrett,
Treat Williams, Polly Bergen, Donald
Saddler, and Marge Champion; REAR:
Jane White and Carol Woods, 2001



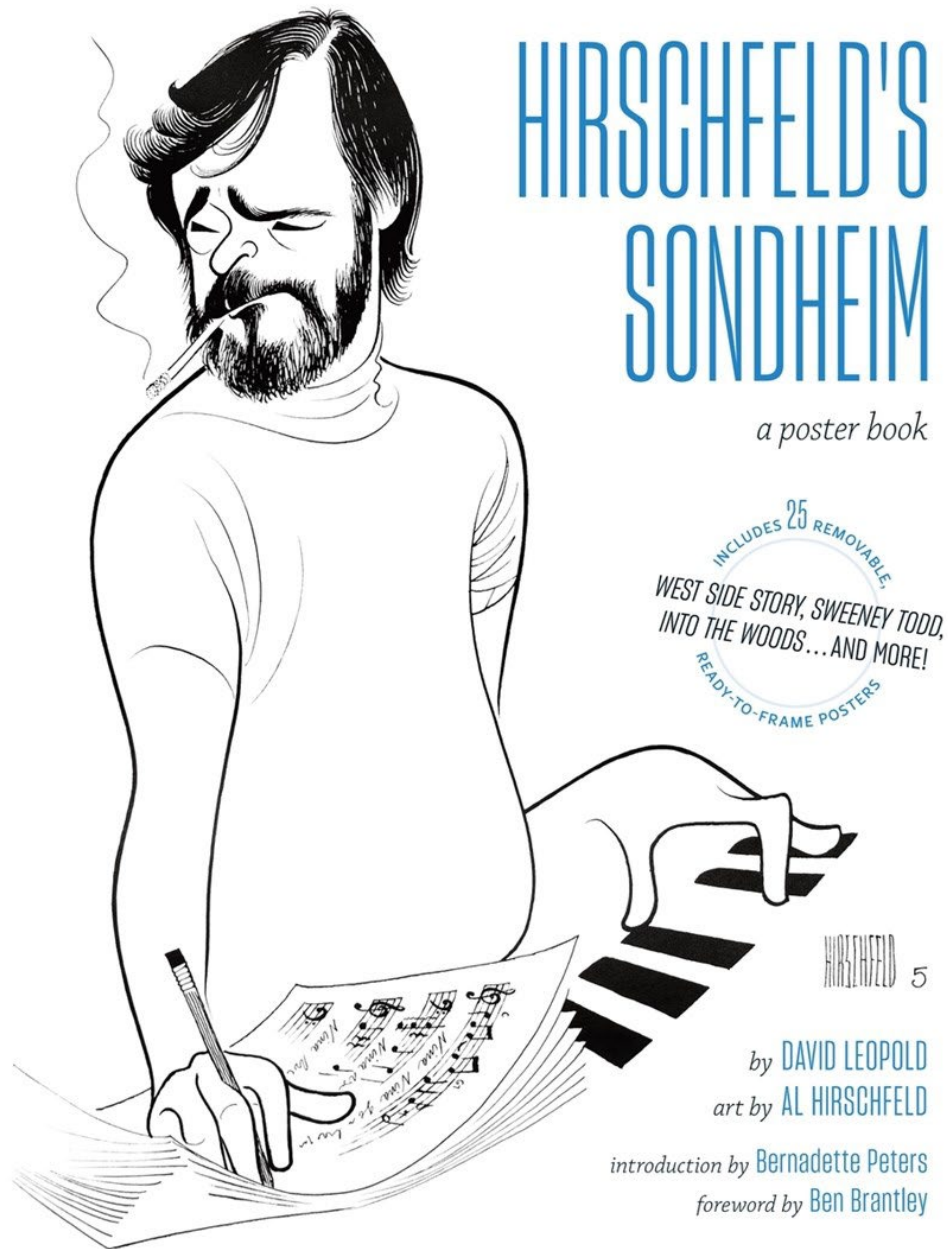
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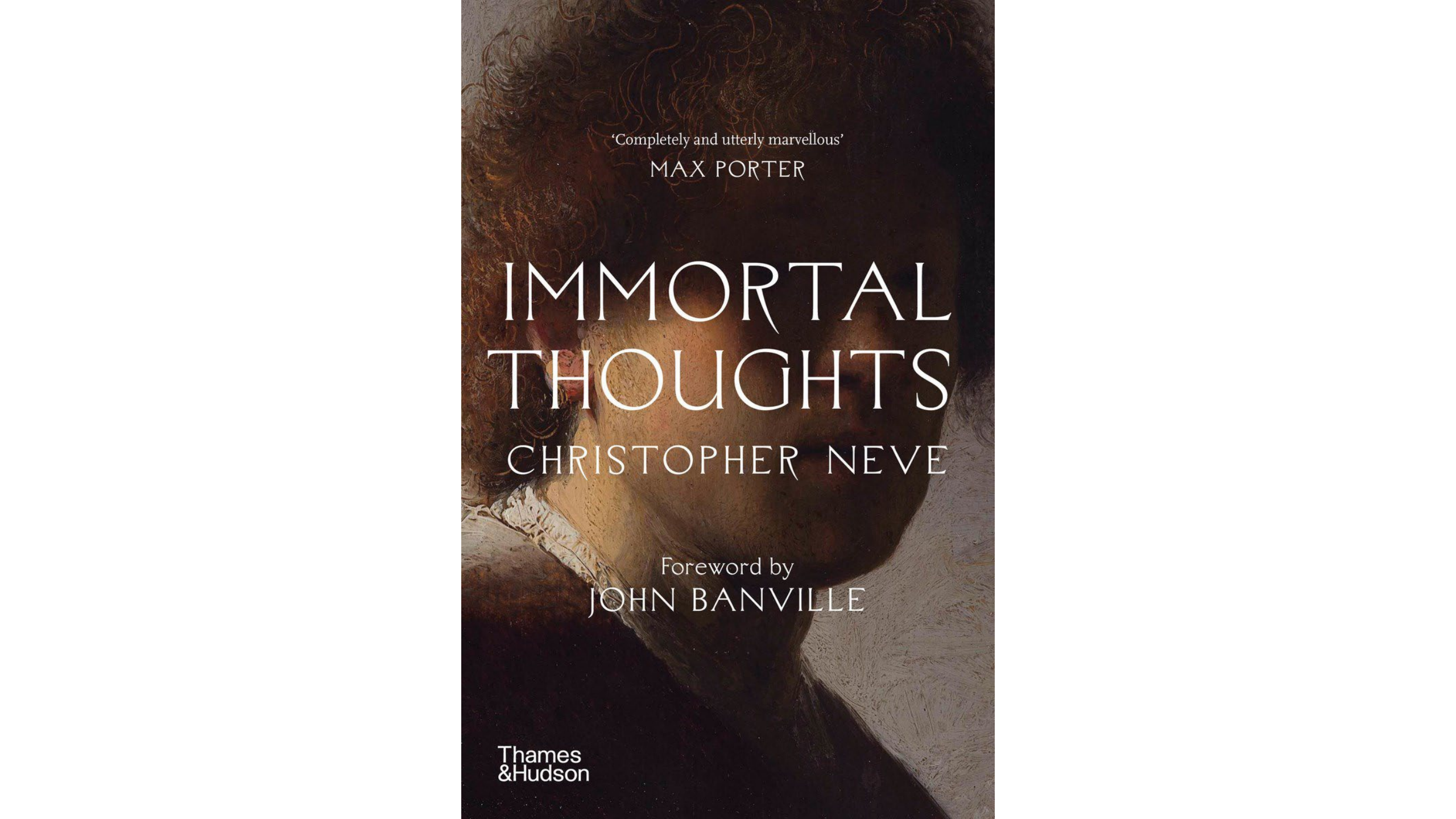
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'Completely and utterly marvellous'

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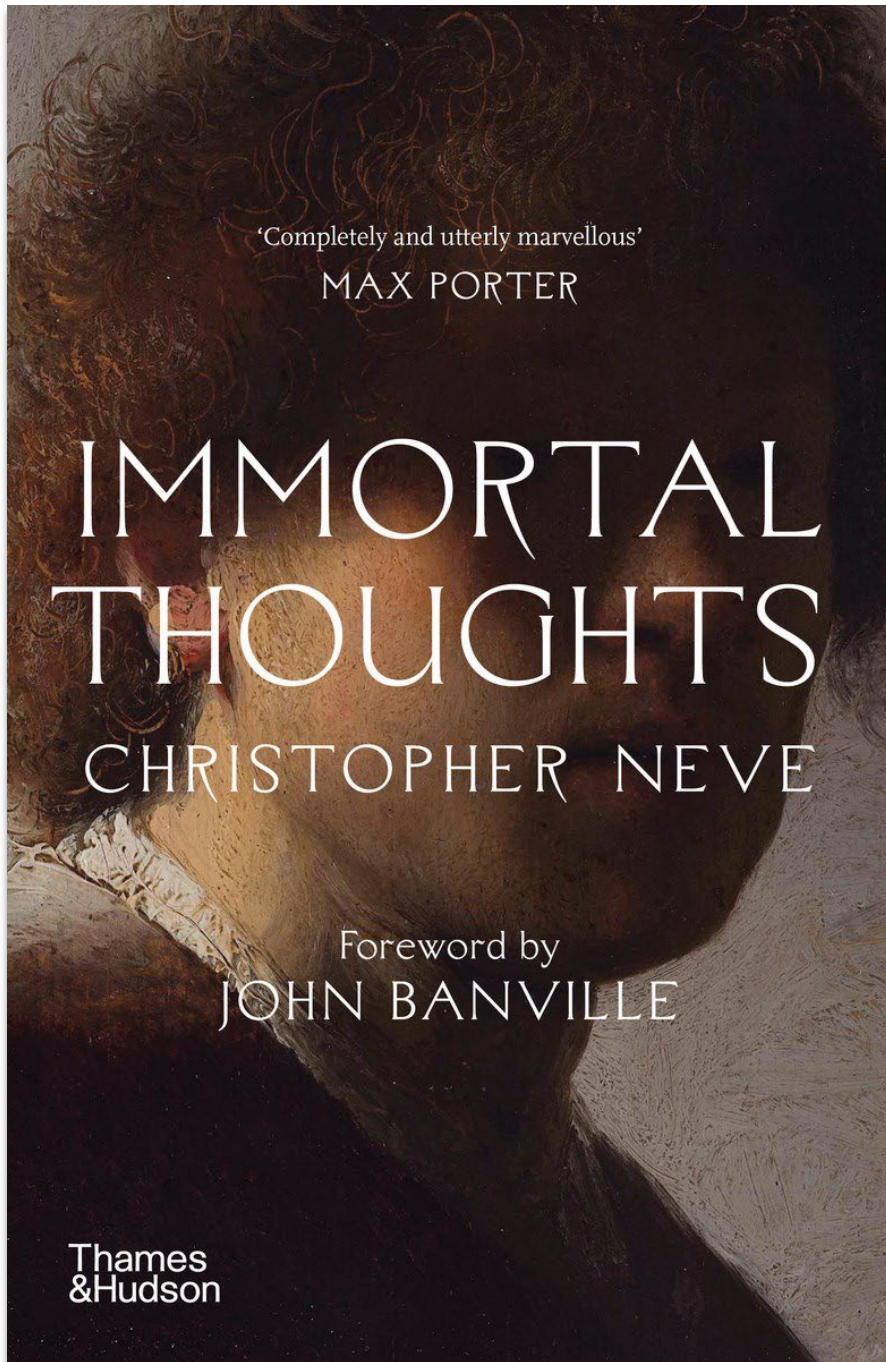
IMMORTAL THOUGHTS

CHRISTOPHER NEVE

Foreword by

JOHN BANVILLE

Thames
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Christopher Neve

A remarkable, heartfelt, beautifully written analysis of the late work of 19 major artists that Max Porter describes as 'completely and utterly marvellous'.

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Introduction

There was only one idea that interested me then, which was to record all that had been omitted in previous books about late style.

When the plague began I went to a place in the country where I could write for a year and see nobody. I had the artists who are always in my head for company so I was never for a moment lonely. On starting to write about them I came to realize that what we had in common was the experience of producing late work. It was a curious fact that, while time lasted, there was time enough for everything.

Late style, that odd compound of thought beyond reason, when, in painting, the constraints of patronage, sharp eyesight and public approval are left behind. Part death, part memory, part intuition. A way of working that transcends technique and sets no store by the ability to finish. A willingness to take risks, to chance the arm. The urgent need to leave behind terms of reference and get to the heart of the matter without breaking off to explain.

There is a certain smudginess of handling, ambiguity and half-formed thought at the far end of painting, beyond knowing but not beyond recognition. Sometimes it belongs to great artists who continued working into extreme old age, like Michelangelo and Titian, and it is discernible sometimes in those who did not know that they were stopping, like Velázquez. Only very rarely do you see it in the late work of those whose output petered out long before they died, like Gwen John. I believe they all have something in common.

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I have thought about this my whole life, but it is only now that it is almost too late that I dare to set it down. I am surrounded by death and have the opportunity to test my own against the deaths and last work of the artists I most admire. For this reason I shall juxtapose an account of the pandemic and the changing seasons in 2020 with my ideas on the business of painting.

There was also the figure of Time, a 17th-century allegorical sculpture which, until it became unsafe, had been fixed high up on the church tower of the local market town and was now set up in a far part of the garden. It was stone-grey and lichen-covered, life-sized, almost naked, with exaggerated features, extravagant beard and forelock and a beetling downward gaze. When I was not writing or growing vegetables I tried to repair its cracked skull, damaged arms and long, cadaverous, old man's torso.

In this way I not only had much to do and to write about as the plague crept nearer, but was even happy, except when the pain came, because it was a beautiful spring and hot weather and I was thinking about time.

I lived very simply, in rooms I had known as a child. The old wireless in its fretwork cabinet in the kitchen kept me abreast of the news, though I took care not to listen too often.

The unfolding drama did have a certain fascination. In England the prime minister caught the plague, as did some members of the royal family. The prime minister went into hospital for intensive care, and the very old Queen broadcast to the nation about suffering. Refugee centres and armies faced chaos. The plague spread rapidly through the slums of India. In Italy they started to put bodies on ice rinks because there were too many to bury. Homes for the elderly were left without enough staff to care for the residents trapped inside. Everywhere, the sick died alone because no one was allowed to visit them for fear of spreading the plague.

Where I was, fritillaries, cowslips, violets, primroses and daffodils were more prolific than ever. To the tiny scents of winter honeysuckle and witchhazel was added the smell

INTRODUCTION

of the small wild daffodil, pseudonarcissus, in the woods. Prolonged winter rain had indulged the fruit trees so that they bloomed inordinately. First the white Japanese cherry, Mount Fuji, then the pear with its red anthers, then the native cherry and the first plum blossom against the delicate blue of the unpolluted sky. There were no aeroplanes. The sky was exhilaratingly fresh and clear. There were no cars. Four times a day I would hear the horseman pass by in the empty lane. The evocative song of chaffinches was everywhere, the eggs in song thrushes' nests a wonderful blue. Goldcrests were in the pear blossom.

In Venice the canals reverted to Canaletto blue because there were no boats to churn up their sediment. Because there was no longer any space in which to bury the dead in New York, trenches were dug in public parks for use as temporary mass graves. All galleries and museums were closed and thieves broke in to help themselves. A great Titian exhibition, set up in London at the National Gallery, hung unvisited. Rough sleepers died in the streets. Zoos were deserted, the animals set free or abandoned to die after using the last of their feed.

Before many days had passed, great numbers of doctors and nurses began to die.

The cuckoo arrived, and then the swallows. Ceanothus opened. Bluebells, periwinkles, anemones. A sadder and a lovelier spring.

Bonnard's Last Four Paintings

It is a baleful business going up the steep street in the heat in Le Cannet on the Côte d'Azur to call on Bonnard in 1946, I can tell you.

He seems weak. He is seventy-nine. A melancholic with no vitality. He has no appetite and keeps his sunhat on indoors. He says little. His wife, Marthe, died five years ago. He has locked her room. Never goes into it. Her long legs and narrow back, yellowish when naked, are no longer reflected in the mirror or in the bath. She did not so much grow old as simply cease. The time is over, you see. The time of small pet dogs on chairs and garden furniture. Visitors in striped and spotted clothes. Trays of fruit and pâtisserie, *tartes aux fraises* well glazed, and *petits choux* in great profusion on red cloths or on white when sun poured in through the dining-room window to give cups and bowls their blue and violet shadows. All that has finished, or is on the very point of finishing, when you get there.

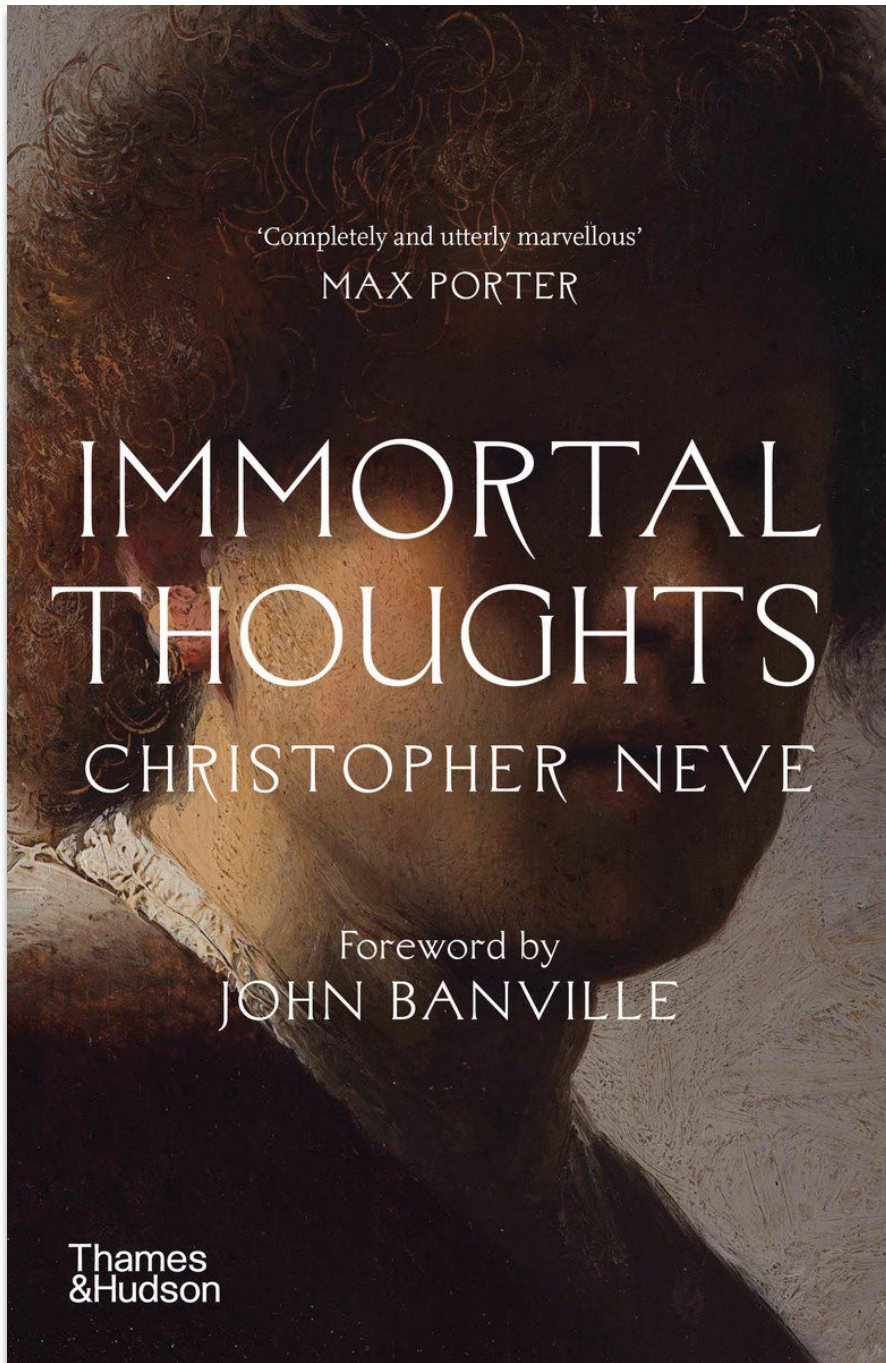
Pierre Bonnard looks at his face and narrow shoulders in the shaving mirror and sees without a doubt that he is an absence, an absence with worry lines on the forehead, weak eyes behind round glasses, a thin apology for a moustache. His face is pale as greenish milk against the bright light.

All life is at the foot of the hill where twin ribbons of traffic wind their way, glittering, along the coast road in the direction of the Grande Corniche. The Côte d'Azur has become crowded. The Americans are back, with the benefit of the exchange rate, and the pre-war bars and casinos have reopened. Here are the beaches, Plage de la Garoupe, where the ever youthful and

glamorous Chou Valton and Lolo Burki bronzed themselves; also the villas rented by the very rich Gerald and Sara Murphy and the Scott Fitzgeralds in pre-war summers. Picasso, having hurried back to the coast from Paris, is installed courtesy of the municipality at Château Grimaldi in Antibes. He sends crates of oranges to Matisse, who is working as usual at Nice and Vence. Picasso does not think much of Bonnard. There were always antipathies. Renoir sent Matisse away with a flea in his ear. Léger is at Biot, Chagall at Vence. All European high modernism has been, or will be, here. Ozenfant, Zadkine, Arp, Van Doesburg, Delaunay, Le Corbusier. De Staël will paint some exuberantly optimistic pictures and then kill himself jumping from the cliff at Antibes. It is twenty-five years since Renoir, brushes strapped to his crippled hands, finished at Cagnes and Magagnosc. Now there is the tearing-calico noise of Bugatti exhaust, or Hispano-Suiza as Lartigue makes his way to Nice, and Van Dongen has painted himself, after a fancy-dress party, as Neptune. Compared to all this, Bonnard is very quiet.

You drag yourself up the hill. A gate in the wall. The name of the house, Le Bosquet, in italic writing. It is a modest villa, built by a speculator in 1924 and bought by Bonnard in 1925 when Le Cannet, now a suburb of Cannes, was a village with a village shop. There is a garden, enlarged by Bonnard's purchase of some neighbouring ground, some palms and fruit trees and a pink path which follows the slope to the winding Saigne drainage canal. Across to the left you can look out at the Îles de Lérins, and westwards over the rooftops there is an extensive view to the Esterel mountains.

Now Bonnard's elderly maid, Louie, opens the door to you. She wears a starched apron and is bursting with laughter. Her plump hands are folded on her stomach. You are to come in. M. Brassai, whose photographs M. Bonnard much admires, was here yesterday and M. Bonnard hardly said a word to him, would not let him take a photograph except of his back view, was most reserved in fact. But he will like to see *you*. He is painting in the dining-room. You are to go through.



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Indigenous Identities



HERE, NOW & ALWAYS

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Here, Now and Always

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- *Indigenous Identities*, featuring over 100 works, is accompanied by a full-color catalog of the same title that is fully Indigenous-led.
- Jaune Quick-to-See Smith (Citizen of the Confederated Salish and Kootenai Nation) is internationally known as an artist, curator, lecturer, printmaker, freelance professor, and mentor.
- Over her career, Smith has organized and curated over thirty Native exhibitions and shown in over 125 solo and 650 group exhibits. Her work is in collections worldwide.

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Indigenous Identities

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NOW
& ALWAYS

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Tlingit [b. 1984]

Year of the Women, 2019

Analog capture-digital chromogenic
output on Fuji crystal archive paper
with UV over laminate mounted to
Dibond aluminum substrate



Cara Romero

Chemehuevi [b. 1977]

Arla Lucia, 2019
Photograph

The figure of a Native American woman as a superhero, modeled after Wonder Woman, stands boldly and proudly in this image. She wears the recognizable shorts, corset, and lasso of the comic character, but also moccasins, a beaded panel and earrings, braids, and a feather.

The title refers to her character or image as a beacon; it is a blend of the model's name, Arla Marquez (Seneca-Cayuga/Shoshone-Bannock/Blackfoot,) and the name Lucia, which means light. —C.R.



Indigenous Identities



HERE, NOW & ALWAYS

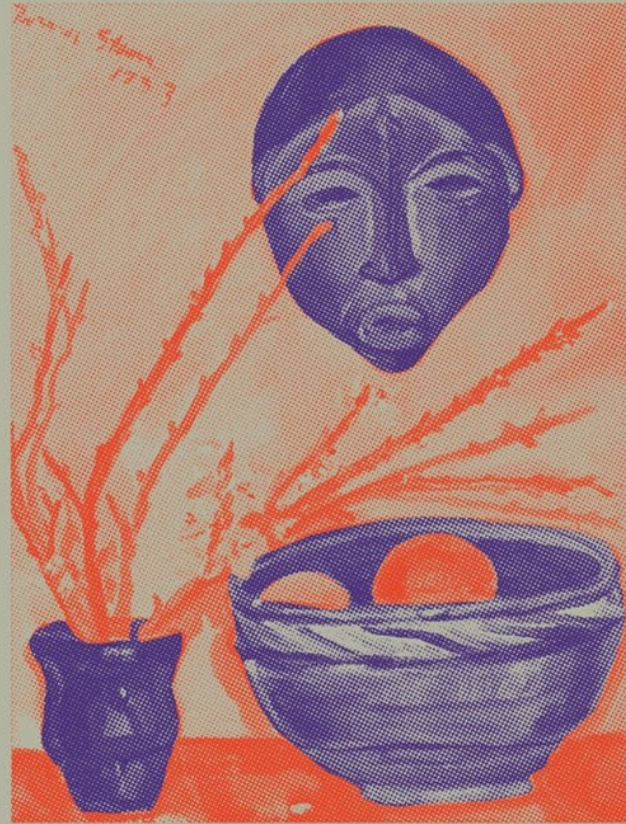
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Irma Stern

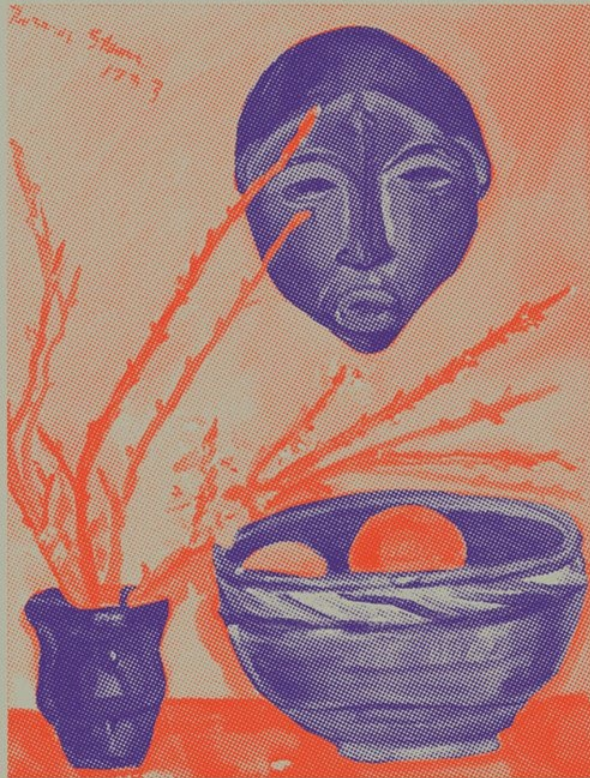
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Irma Stern

A Modern Artist between Berlin and Cape Town

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- In the interwar period she was celebrated in Berlin for her "exotic" paintings, and later became a prominent artist in South Africa.
- This richly illustrated volume focuses on her highly expressive portraits and addresses questions regarding the contexts in which the works were created and how they are seen today.



Irma Stern

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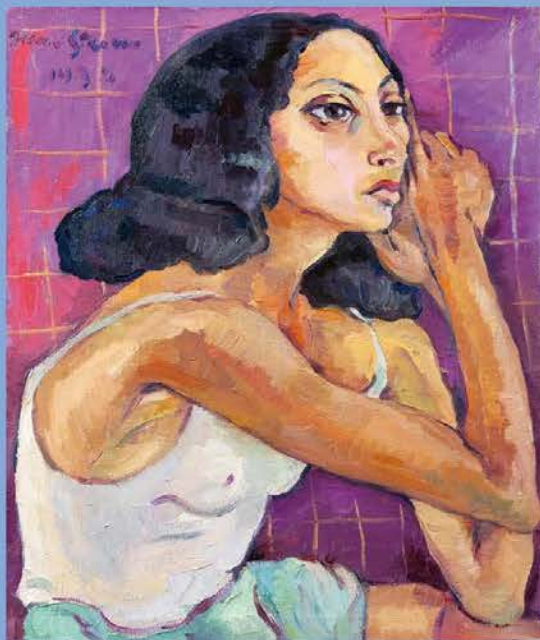
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Portrait of Rebecca Hourwich Reyher



Portrait of Sarah Gertrude Millin



Young Malay Maiden with Black Hair



Natal Landscape

Irma Stern and Max Pechstein¹

Irene Below



Irma Stern, Tagebuch / journal, S. / pp. 28–30,
Irma Stern Trust Collection, Kapstadt / Cape Town

My dearest Miss I. Stern. So listen now. The day before yesterday I finally received the news from London that my entry permit has been granted... Now it is probably raining where you are [...] So, as the London matter dragged on so long [...] I decided [...] to wait until the weather in Cape Town is better. Should you and your dear parents then still be inclined to welcome me and my wife, I would come in the autumn [...] Until then, or until my next letter, I send best regards, also to your dear parents, from HMPechstein and wife.²

With this letter, written in 1924, Max Pechstein informed his friend Irma Stern in Cape Town that the visit to South Africa he had been planning for months had to be postponed once again. The trip never actually took place, but Pechstein's mind often lingered in Cape Town with Stern, an artist 11 years his junior with whom he had built a friendship and become increasingly familiar since 1917. For Stern, meeting and becoming friends with Pechstein was integral to her successful entrance into the art world of Berlin. Tracing their relationship over time, one can see how and why a leading exponent of classical modernism made every effort to support his younger colleague, and how a young, unknown painter managed to learn the rules of the male-dominated art world, establish herself in this context and develop a concept of herself as a modern, avant-garde artist.

Irma Stern seems to have known early on about the mechanisms of exclusion that led to the marginalisation of female practitioners in the realm of avant-garde art. She therefore tried to develop strategies that would enable her to avoid gender attributions. In Max Pechstein, she found a partner who advised her with regard to her artistic practice and familiarised her



Stonebreaker



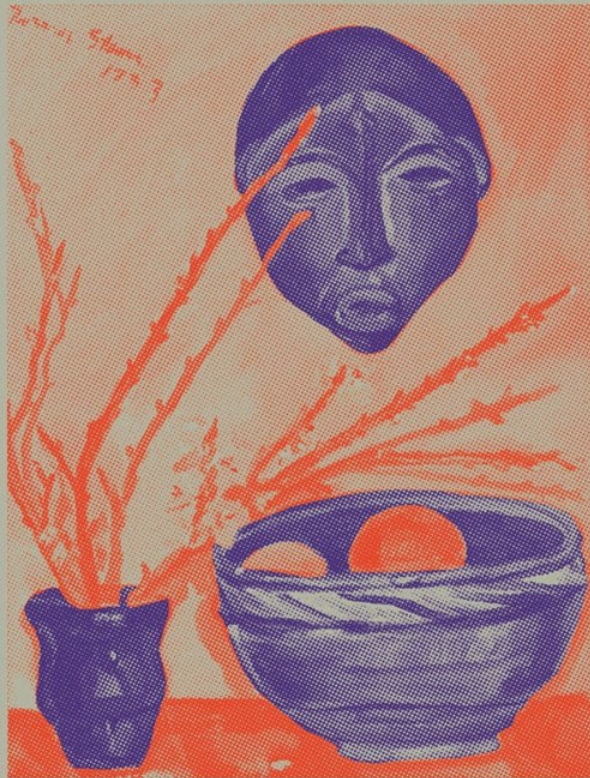
Umgababa

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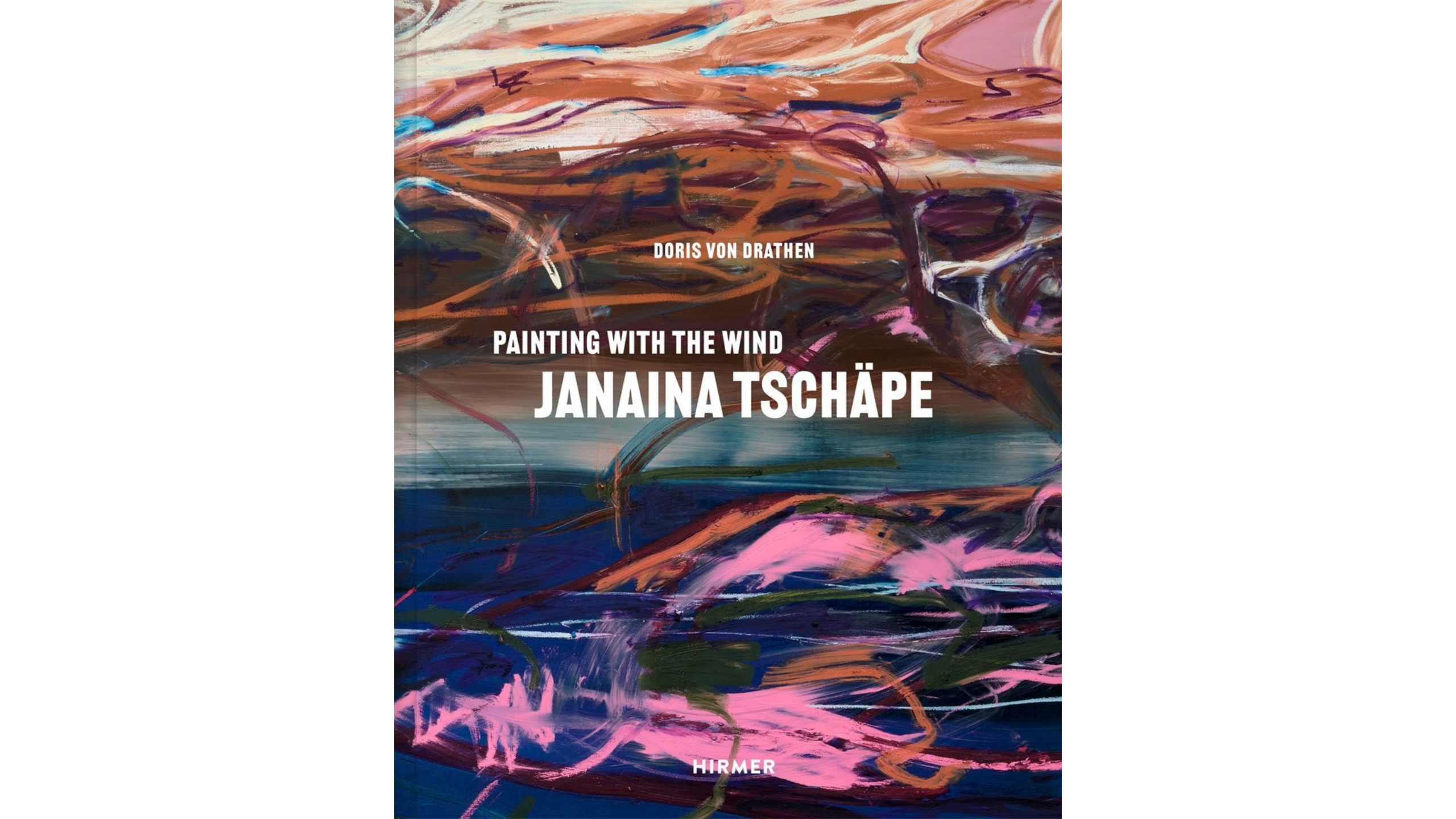
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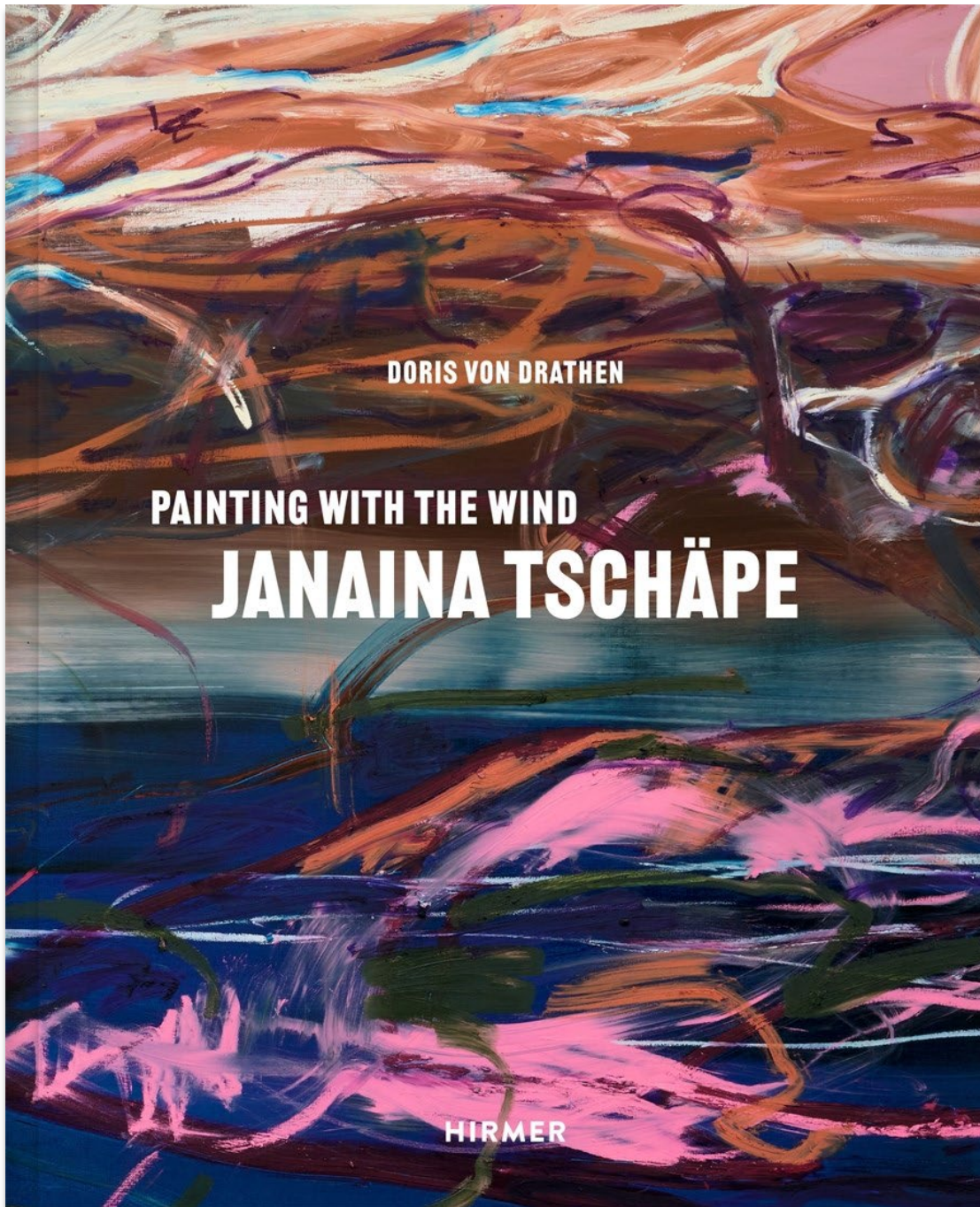
An abstract painting featuring a complex interplay of colors and textures. The upper portion is dominated by warm, earthy tones of orange, brown, and ochre, with visible brushstrokes and some darker, more saturated areas. The lower portion transitions into cooler tones, including deep blues, purples, and pinks, with more fluid, gestural strokes. The overall effect is one of dynamic movement and layered depth.

DORIS VON DRATHEN

PAINTING WITH THE WIND

JANAINA TSCHÄPE

HIRMER



Janaina Tschäpe

Painting with the Wind

Doris von Drathen

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Janaina Tschäpe and Doris von Drathen

in a Studio Conversation, Brooklyn,

December 6, 2022

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Grenze der Auftriebsimpulse hatten, begann sie in den Jahren 2005/06 Aquarelle in den überraschenden Dimensionen von etwa 152 x 300 cm zu malen. Es sind Bilder, die von einer fließenden Raumkonzeption ausgehen, von einem Bewusstseinszustand des Schwebens. So entstehen große Bildräume, die an nachtblaue, planktondurchschwirte, von geschmeidigen Algen durchwobene Unterwasserwelten denken lassen. Ihre Titel zwischen 2005 und 2006 – *Et In Arcadia Ego*, *A Garden Ghost* und *Primavera*, als hätte sich Botticelli in diesem letzteren Bild in die Sonnenflecken geschlichen oder zumindest über die Schulter geschaut – zeugen von einer erfundenen Welt. Bei längerer Betrachtung erst erscheint die zeitlich reiche und doch abstrakte Auseinandersetzung mit den Elementen der Natur. Diese Malereien könnten gesehen werden, als würden sich Unterwassertänze aus den Performances der Malerin hier fortsetzen, als hätte sie materiell ihr wichtigstes Element, das Wasser, sehr konkret übernommen in die Wahl ihrer malarischen Mittel, die Aquarellfarben. Wer sich die Zeit nimmt und einige der Videos von Janaina Tschäpe anschaut, wird bald sehr reiche Verbindungen zwischen ihrer Malerei und ihren Performances beobachten. Vielleicht könnte man

Primavera, 2006
Watercolor on paper,
60 x 119 in.
(152.4 x 302.3 cm),
Taguchi Art Collection,
Tokyo

physical contact with nature, but this was also an attempt to keep her painting at bay and, as a result of this distancing, to gain some conceptual insights. Some observers are inclined to attach less importance to her performance art (from 2000 to around 2005) than to her painting. But can the two really be separated? Anyone who examines these works more closely will discover that many aspects of Tschäpe's painting, such as the gestures themselves, her choice of materials, the corporeal being in space, the sense of flow in her pictorial spaces, can only be understood in relation to these years of experimentation. This dialogue between different disciplines is a link to the work of Rebecca Horn, who also derived the world of her sculptures and paintings from her earlier performances.

The key experience that Janaina Tschäpe has adopted into her painting from her performance art is her elemental approach to nature. During her performance years, the artist investigated underwater spaces and gradually overcame her fear in order to extend her immersion time and reduce the number of oxygen tubes she needed. Thanks to ever-longer gaps between breaths, she was able to achieve a greater and greater grace, executing freely improvised, floating underwater dances unrestricted by a dance floor and indeed limited by the Archimedean principles of buoyancy alone. In 2005/06 she began to paint watercolors measuring an astonishing 152 x 300 cm. These are paintings that start from a fluid concept of space, from a floating state of consciousness. They result in large pictorial spaces that call to mind midnight-blue underwater realms filled with whizzing plankton and combed by supple algae. Their tides, such as



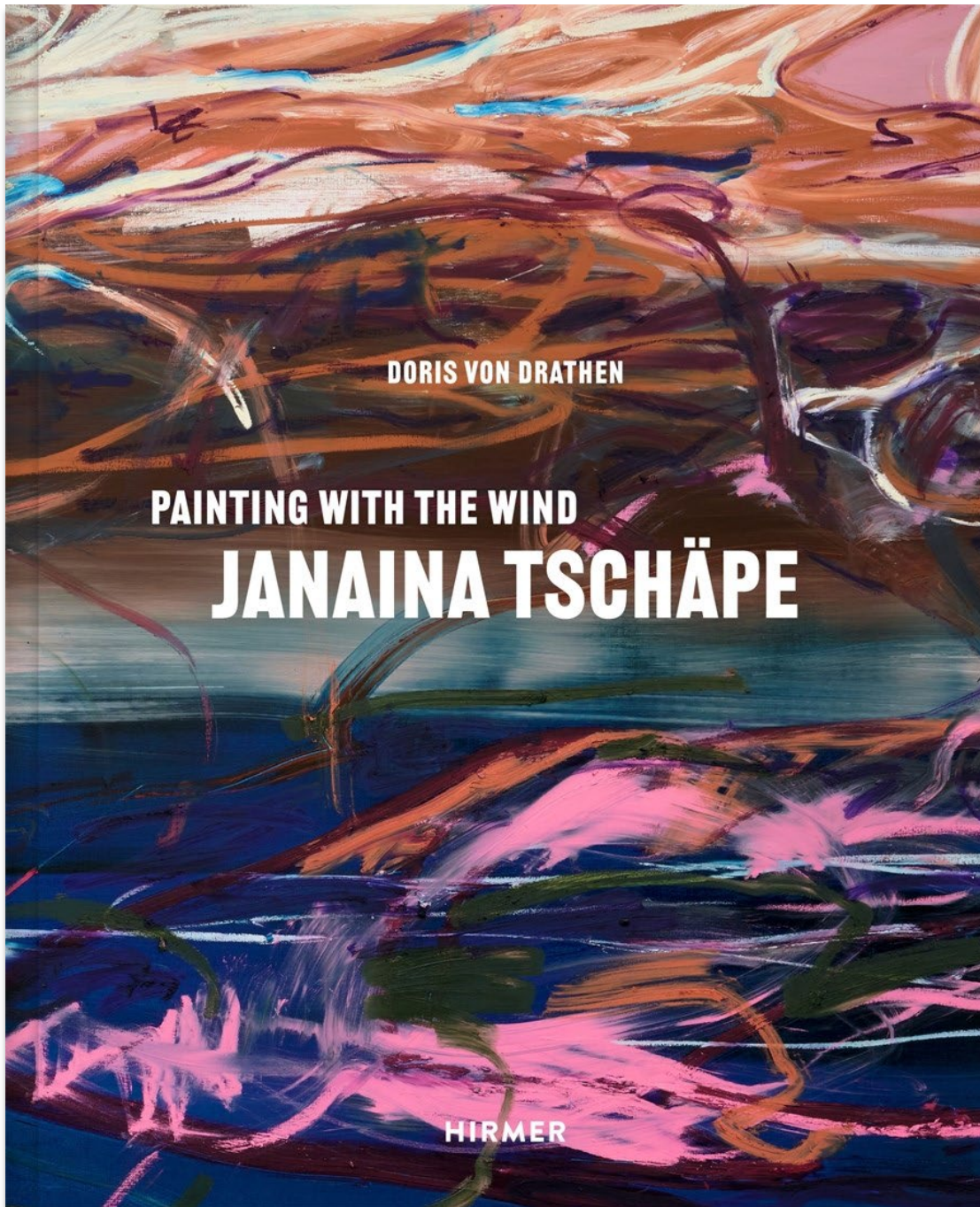
Et In Arcadia
Egg, 2005
Watercolor on paper,
60 x 98 in.
(152.4 x 248.9 cm),
Private Collection



Blue Moon, 2021
Casein, oil stick, and oil
pastel on canvas, 120 x 155 in.
(294.6 x 393.7 cm). Courtesy
of the artist and Sean Kelly,
New York/Los Angeles

Related to *Sunken Sun* are the paintings in the *Valley* series (1–3), which also originated in 2021. In these paintings, the entire ground is covered with an extensive web of free dark, blue, and light-gray lines which, the longer one observes, increasingly create the impression of a great gray composition at work, one which carries on and on. Those who seek to establish associations with stone will perhaps see endless variations on the theme of small and large, towering, stratified, and tumbling, rolling rocks that from one painting to the next seem to recede further and further into the distance, as if individual stones were increasingly forming themselves into a region comprised of rising rocks and mountains. The ancient wisdom concerning the part and the whole, the pebble and the mountain, seems to unfold all over again in these works. And here, too, pastels and oil sticks set up a magnetic field between the painting ground and the dynamic of free, ramified, looping, circling lines that extend for an unimaginable distance. Just how new these paintings are within Janaina Tschäpe's oeuvre can be understood with reference to a work from 2019, *Dancing Mountains*, in which the artist continues to employ her old technique of quick-drying casein, allowing for densely juxtaposed color fields. This has given rise to an undulating composition of gray, greenish, earthy brown, and anthracite areas of color whose contours are continually moving, constantly in flux. Surprisingly, the title *Dancing Mountains* recalls the place in the Haggadah where the author sings with unbridled joy and in ever new images of the crossing of the Red Sea and the exodus from Egypt. Here one finds the verse: "Why, mountains, do you skip like rams; why, hills, do you skip like lambs?"¹⁰ Janaina Tschäpe has as little to do with these ancient verses as with archaic characters, and yet her paintings evoke associations with a bygone poetic take on the world.

Similarly, *Blue Moon* (2021) testifies to the extreme agility of her painting gestures, which depends on the rapidly drying casein colors. The oil sticks support this agility with their ease of handling. This also means that the gestures alternate between brush and oil sticks, which, for the most part, are manipulated directly by hand. In spite of the dark colors, which fluctuate between violet, gray, pine green, and black, there is nothing sinister about this painting. In a highly rhythmic gesture, rapid white marks traverse the painting like a seismographic record of cardiac sounds or a visual rendering of the sonority of birdsong or other noises, even the surf. The title, however, referring to the blue moon that no one has ever seen, is redolent once more of this world of the imagination that inspires Janaina Tschäpe to make her associations with landscape. Nevertheless, it is worth emphasizing that her paintings spring more from the observation and distant memory of the elements, such as the ocean, the waves and their sound



Janaina Tschäpe

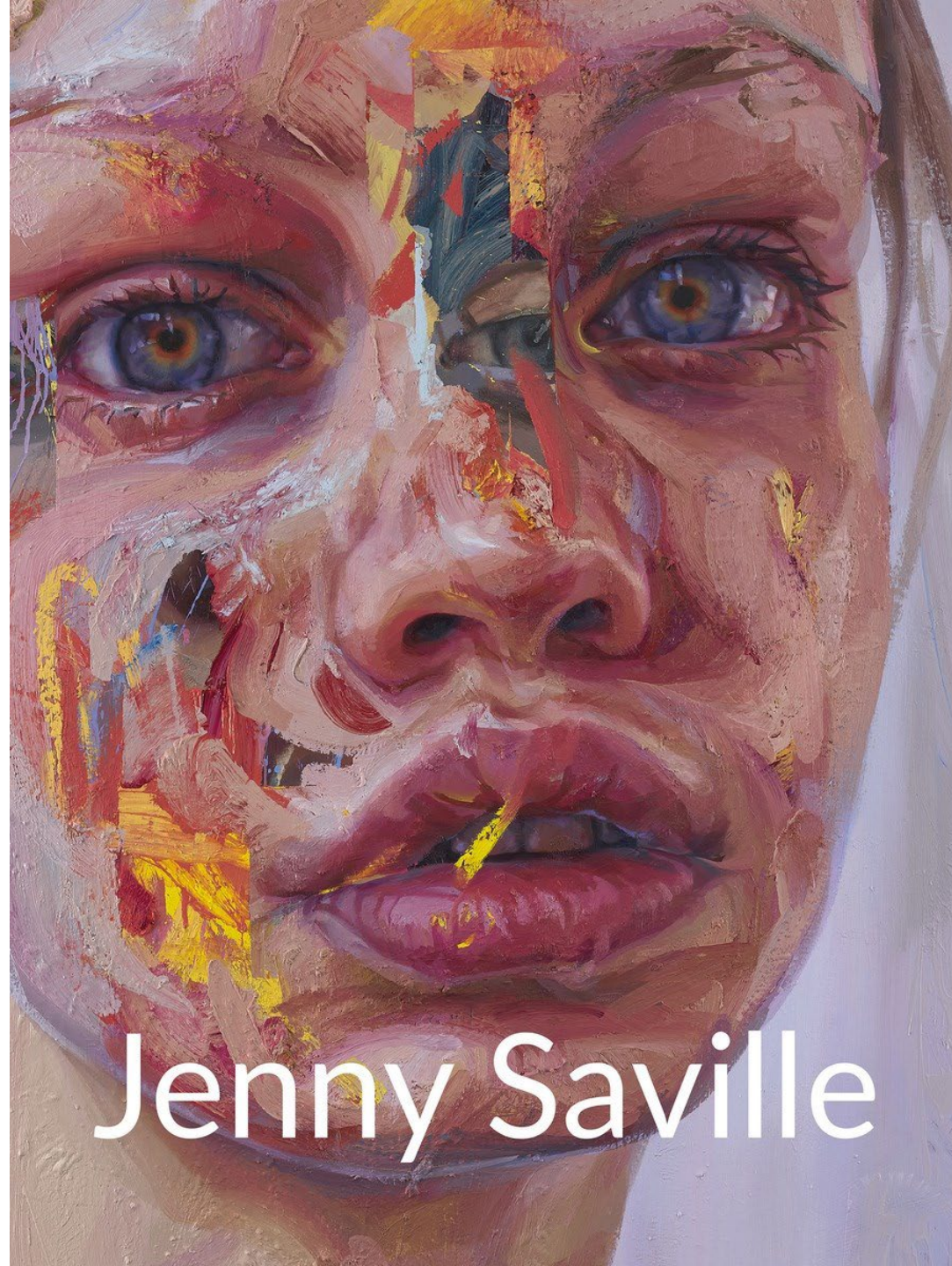
Painting with the Wind

Doris von Drathen

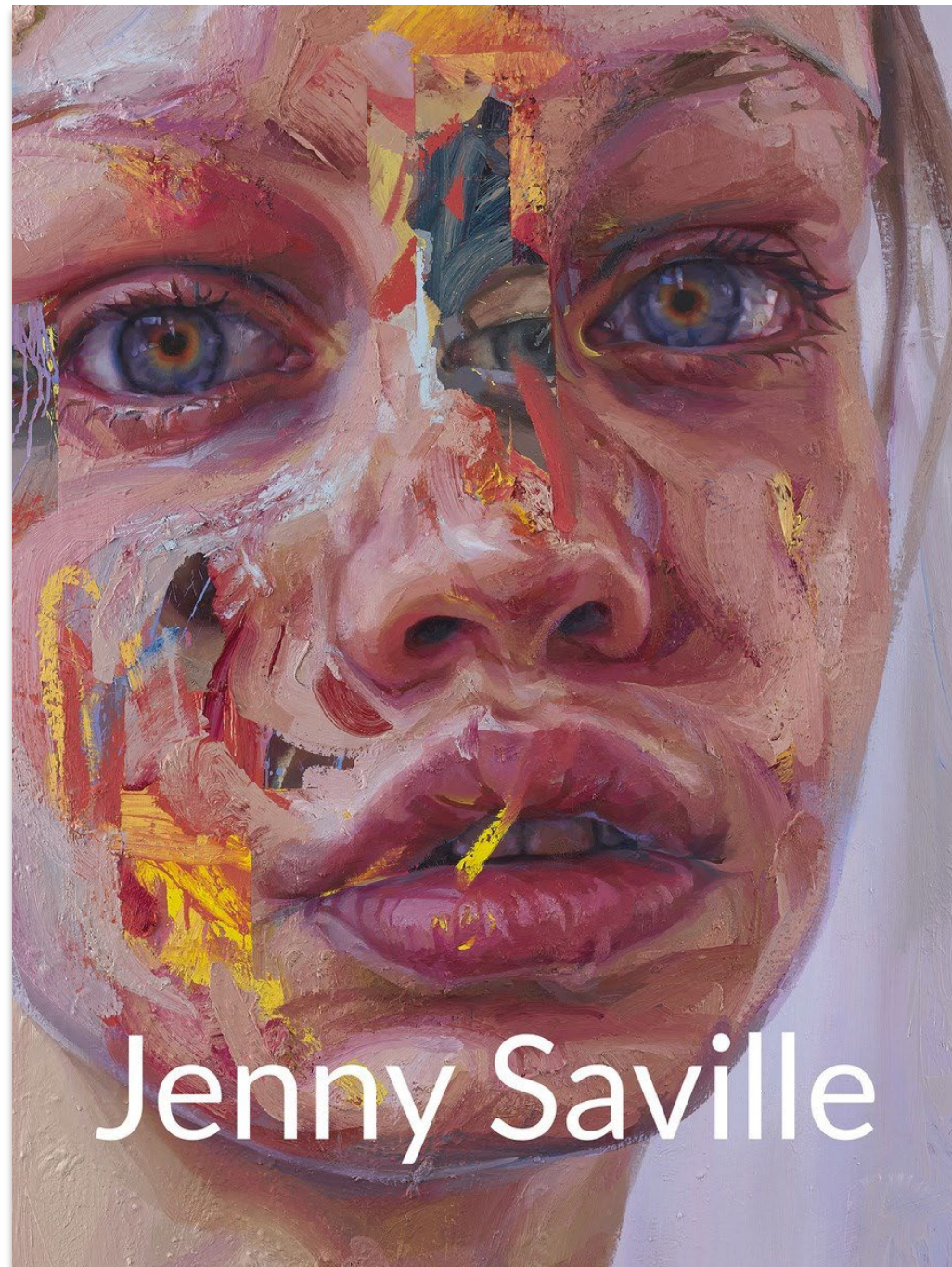
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Jenny Saville



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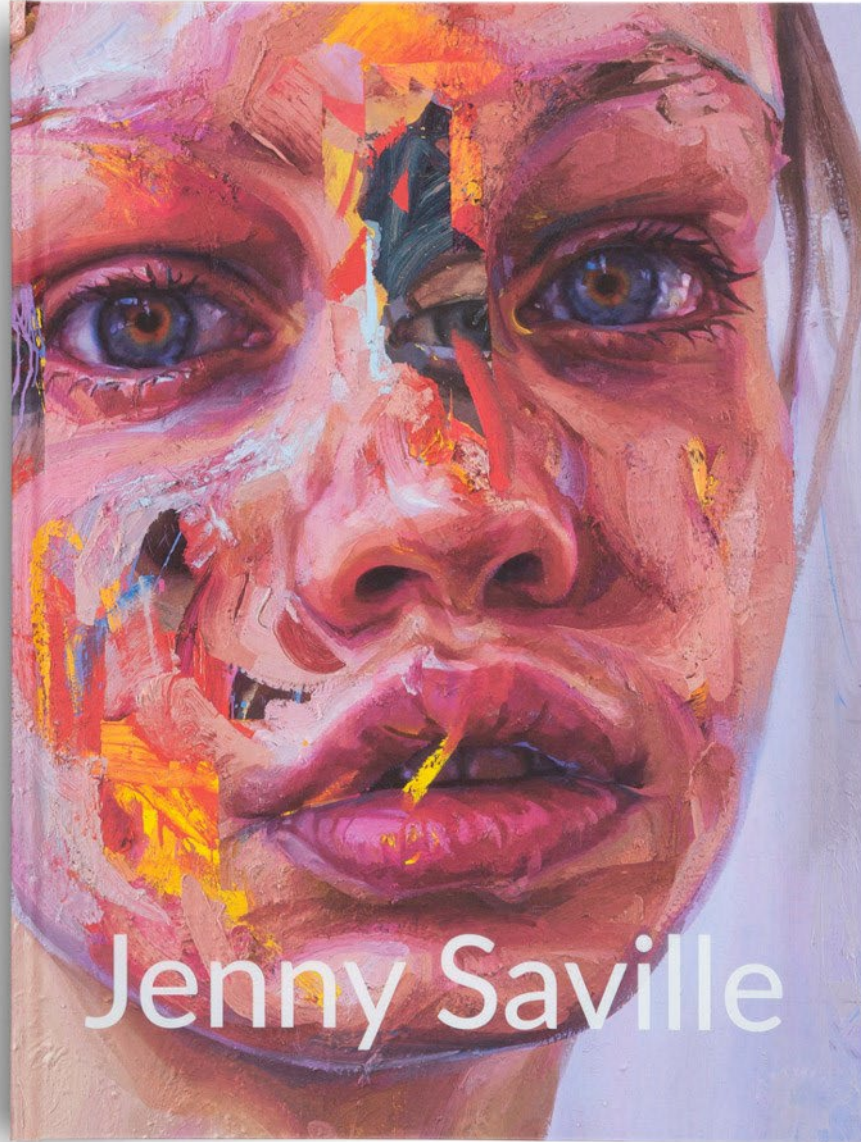
Jenny Saville (Bilingual edition)

Gaze

Saville's fleshy oil portraits subvert conventional understandings of beauty standards

- Jenny Saville's monumental self-portraits and paintings of fleshy women embrace the grotesque and counter the male gaze that has dominated centuries of art history.
- A stunning hardcover volume exploring the work of Jenny Saville, whose depictions of the human form draw influence from art history and transcend our notions of beauty.
- Accompanies an exhibition at the Albertina, Vienna, opening 03/21/25.

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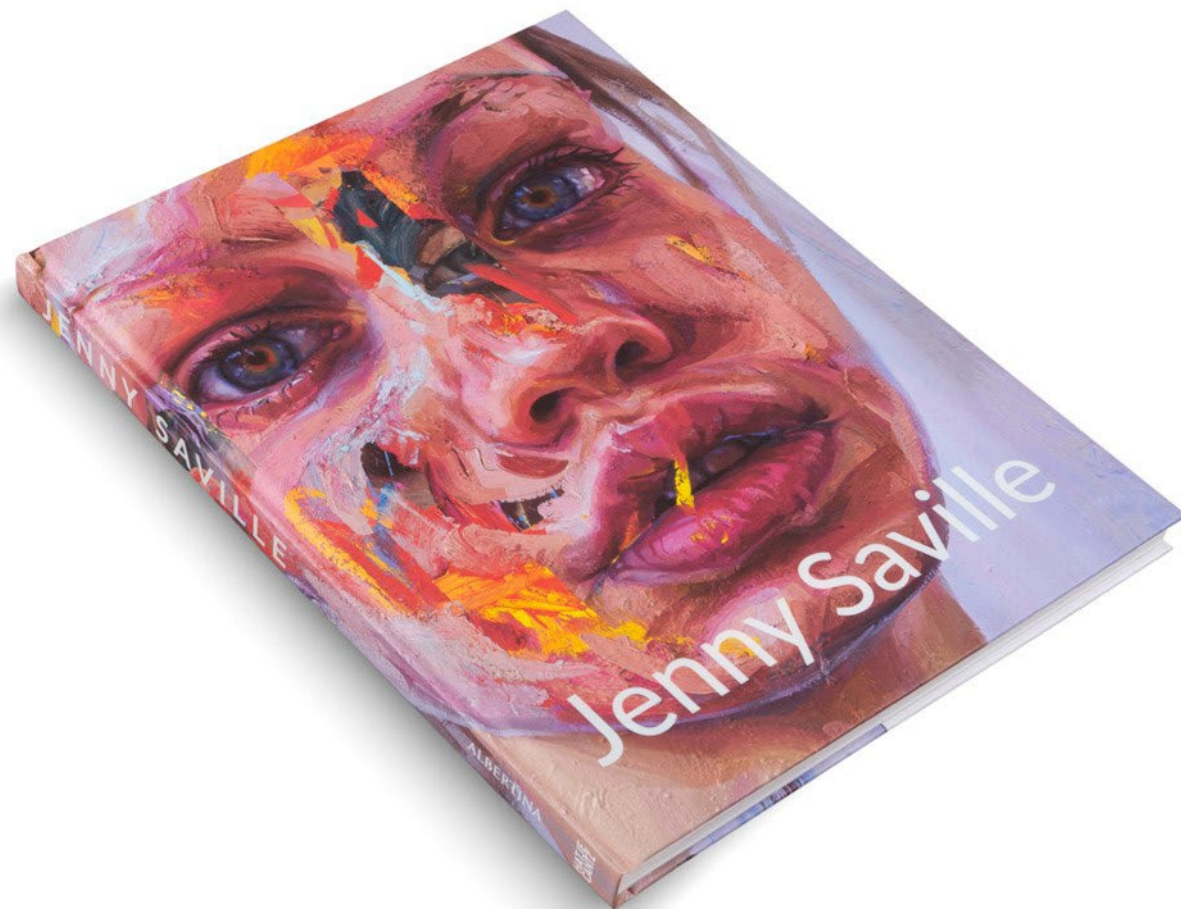
Jenny Saville

Die renommierte britische Künstlerin Jenny Saville setzt sich in ihrem malerisch-grafischen Œuvre mit der jahrhundertealten Tradition von Körperbildern auseinander. Saville lässt sich von der Kunstgeschichte – von alten Meistern wie Leonardo und Raffael bis hin zu Egon Schiele, Pablo Picasso, Francis Bacon und Lucian Freud – zu einer Malerei inspirieren, die von Körperlichkeit, Fleischlichkeit und dem Zusammenspiel von neuen und alten Techniken geprägt ist. Ob sie Historisches, die Körper anderer oder sich selbst darstellt, Jenny Savilles Werk lotet stets die unterschiedlichen Facetten des Menschseins aus.

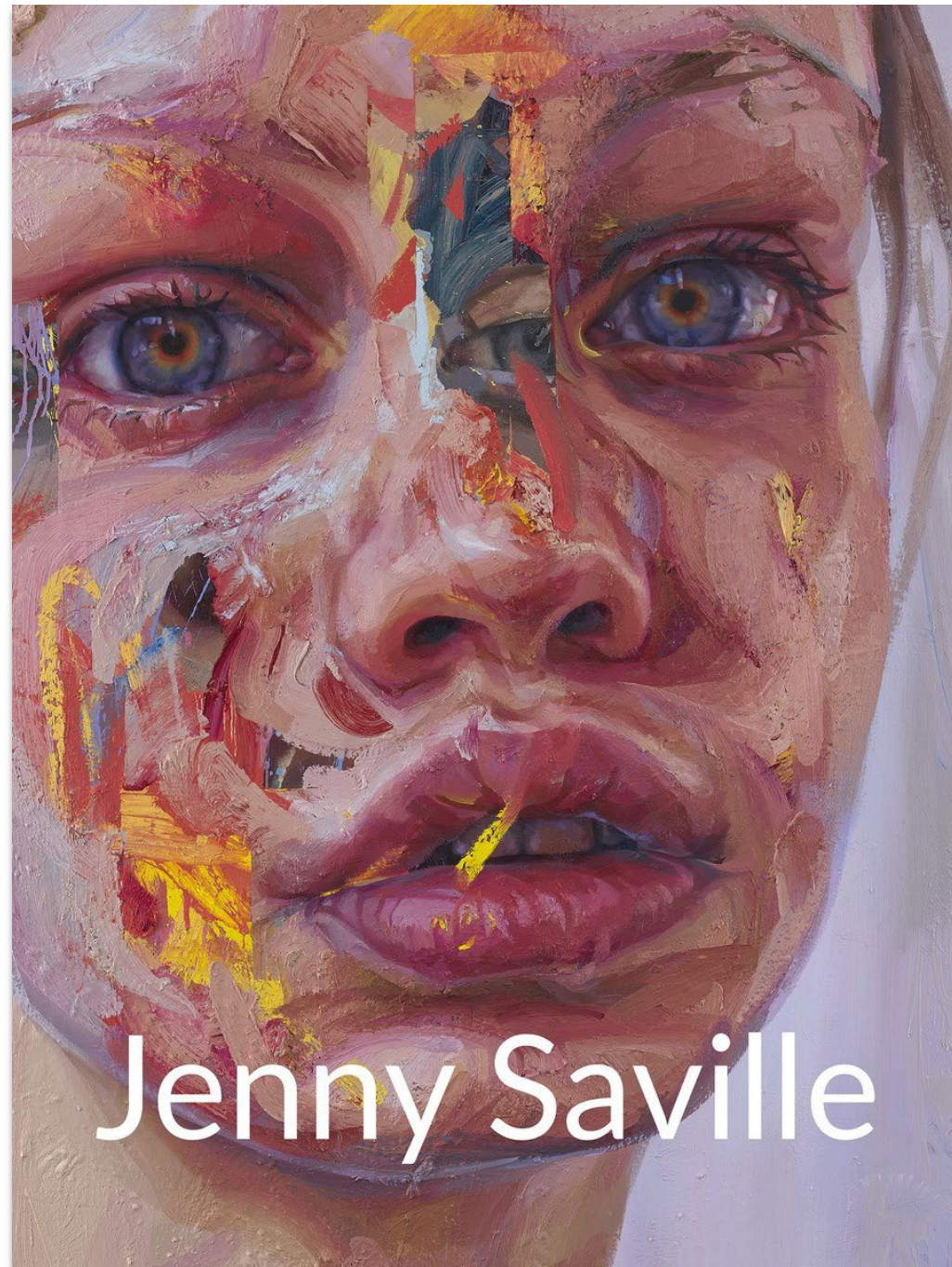
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In her painterly and graphic oeuvre, the renowned British artist Jenny Saville explores the centuries-old tradition of representing the human body. Drawing inspiration from the annals of art history—from old masters such as Leonardo and Raphael through to Egon Schiele, Pablo Picasso, Francis Bacon, and Lucian Freud—Saville's painterly practice is characterized by physicality, carnality, and the interplay between new and old media. Whether she is depicting history, the bodies of others, or indeed her own, Jenny Saville's work explores what it means to be human.









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JULIA GAISBACHER



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JULIA GAISBACHER



HANNE DARBOVEN

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Julia Gaisbacher (Bilingual edition)

Hanne Darboven. Am Burgberg

Julia Gaisbacher

The publication concludes Julia Gaisbacher's longtime exploration of Hanne Darboven's Künstlerinnenhaus and at the same time continues her own work on "dream houses."

- The Viennese artist's photographs provide sensitive insights into Hanne Darboven's studios in the south of Hamburg.
- Gaisbacher's precisely composed black-and-white photographs of the rooms, whose seemingly chaotic abundance is also diametrically opposed to the strict order of Darboven's own works on paper, are brought together with color reproductions of the latter's annual art calendars.
- As such, the book offers an artistic dialog about time and space between the generations.

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Berlin, 9. Mai 2002

Liebe Hanne,

ich habe mich sehr über die Begegnung mit Dir gefreut. D

JULIA GAISBACHER



HANNE DARBOVEN

HATJE
CANTZ

Julia Gaisbacher (Bilingual edition)

Hanne Darboven. Am Burgberg

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KEN NARULA

THE OPPOSITES

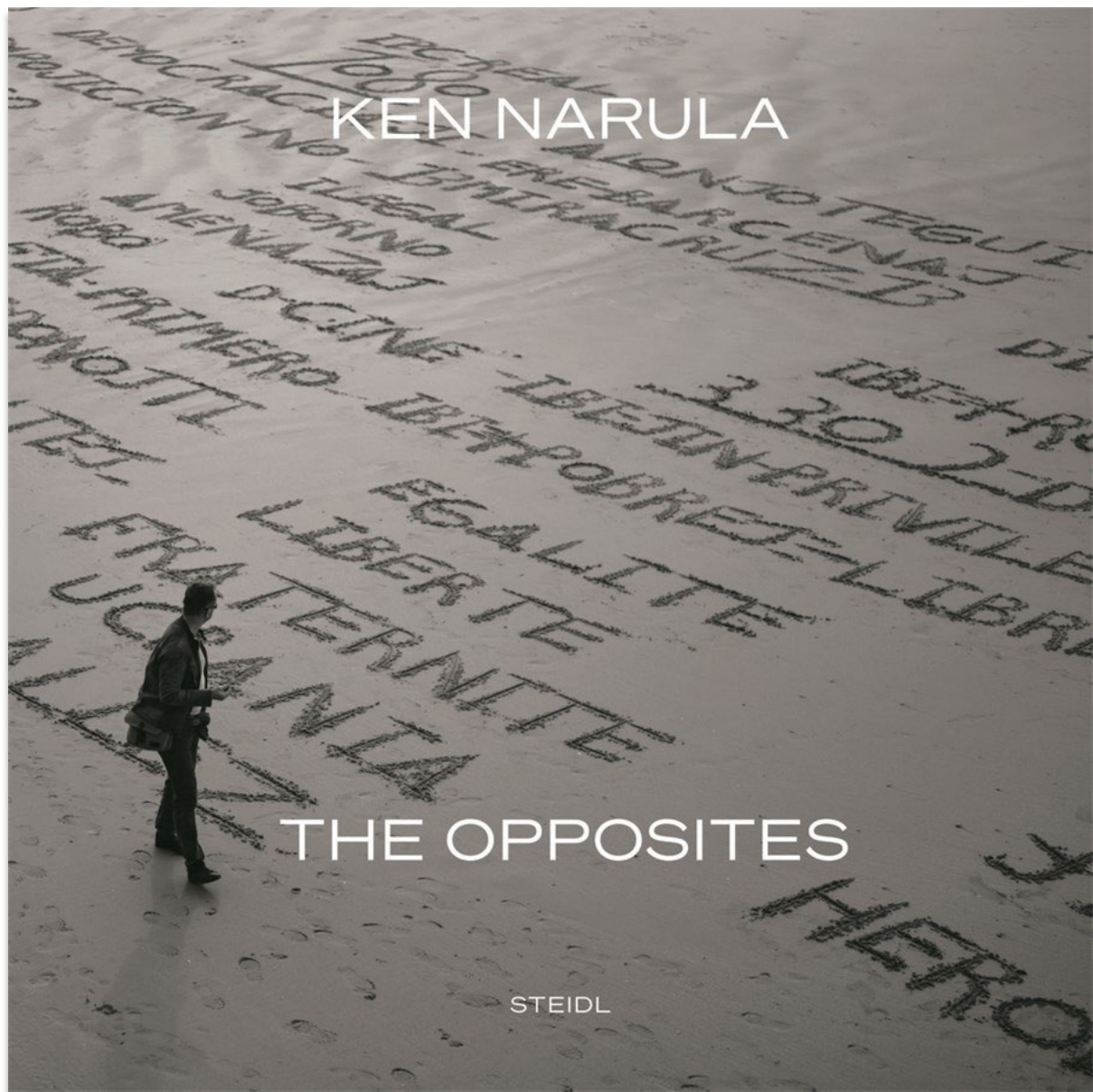
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KEN NARULA

THE OPPOSITES

STEIDL

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Ken Narula and Rammy Narula: Lost & Found

Ken Narula

Two brothers' self-reflective photography journeys: one an amateur and one a professional.

- In 2012 photographer and Leica collector Ken Narula gave his brother Rammy Narula his first camera—a gesture rooted in the hope that photography would provide an outlet for Rammy during a difficult period in his life.
- Containing two distinct, back-to-back series, one by each brother, this book encapsulates their shared love for the medium, yet true to its title the book demonstrates a compelling duality in style and subject matter.
- Published here for the first time together, the work of the Narula brothers reveals a resounding ability to chronicle the ordinary and extraordinary occurrences of everyday life.

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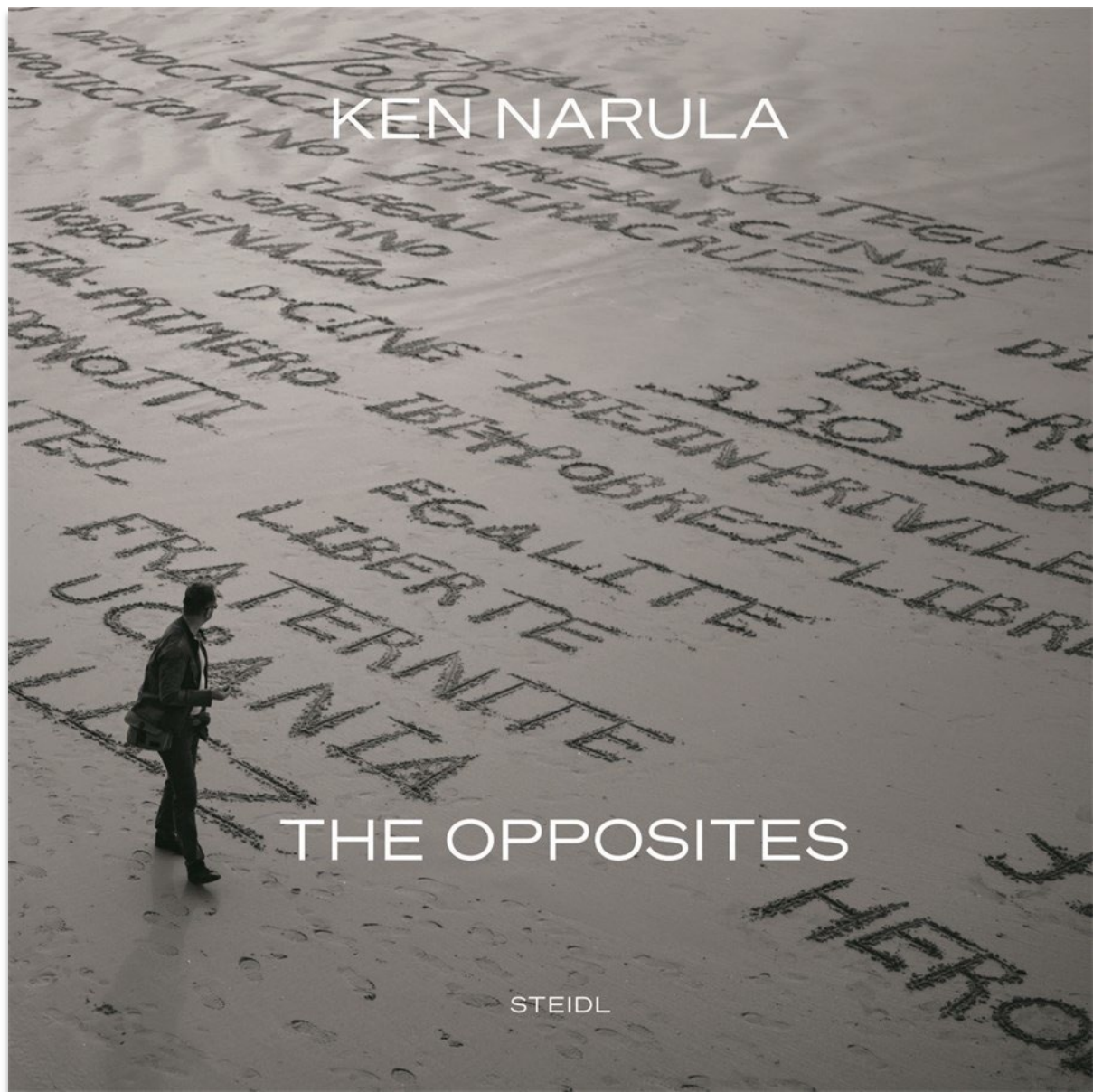




What a strange term, "street photography"! Must it only be done in the street?
What if you get thirsty and walk into a bar, and then see something interesting
to photograph? Is that not allowed? And is street photography only one thing?
Here we have two brothers: same family, same love of street photography. But
opposites. One is drawn to color, the other to black and white. One works in
Asia, the other in Europe. One plays with form and light, the other is attracted
to ordinary humans. One is more into perceptions, the other into moments.
One likes tight compositions, the other open spaces.
Two brothers: same unposed pictures. But opposites.

Richard Kalvar





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Steidl

Khudi Bari [Little House]

A social project by
Marina Tabassum
Architects and its



journey
from Dhaka
to —————>

Weil am
Rhein.



Khudi Bari [Little House]

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Khudi Bari and its journey from Dhaka to Weil am Rhein

A social project by Marina Tabassum Architects

André Tavares

A world-renowned architect and her team respond to the need for affordable shelter in our growing climate emergency.

- In Bangladesh, flooding is becoming more frequent as a result of climate change, forcing countless people to find new homes. In response, Bangladeshi architect Marina Tabassum and her team have developed the Khudi Bari – Little House.
- This accompanying publication contains texts, photographs and illustrations of the building, which forms an important part of the ongoing architectural dialogue on the campus.

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Architects and its



journey
from Dhaka
to →

Weil am
Rhein



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Construction Safety Project 2008

Marina Tidestrum



Rhudi Bari: An Architecture of Transition

Khudi Bari, Char Jari Satra, Rangpur, 2002
 Photo: David Thompson

Khudi Bari in Tangail Maru, Tahirpur, Shunamganj, 2002
 Photo: David Thompson



Marina Tabassum



Khudi Bari, Rangpur, 2002
 Photo: David Thompson



Co-creation workshop, Mukulsingha Bahadur refugee camp (BR), Ukhiya Upazila, Cox's Bazar District, 2002
 Photo: David Thompson

attempt required intensive community engagement, knowledge sharing and monitoring of the structure's performance over time. Further research for the Khudi Bari's development required funding and an implementation partner. This led Marina Tabassum to establish the Foundation for Architecture and Community Equity (FACE), which she also chairs with the support of co-chair Khondaker Hasibul Kabir. FACE is an interdisciplinary, not-for-profit organization that focuses on marginalization and displacement in the context of Bangladesh. The first project to be sponsored by FACE was the implementation of Khudi Bari units. The Swiss Agency for Development and Cooperation awarded a research grant to erect 100 Khudi Bari units. The Swiss Agency for Development and Cooperation awarded a research grant to erect 100 Khudi Bari units in various locations in Bangladesh. Khudi Bari projects are now being built by FACE together with volunteers and Bangladeshi communities in areas such as Shunamganj, Kurigram, Rangpur and Jamalpur.

FACE works directly with communities to facilitate processes of co-creation. The community architects orient themselves towards rural and economically disadvantaged populations and mobilize them on site through participatory initiatives. By involving the local population, the architects adhere to the principle of inclusive processes. In this joint undertaking, the professionals take into account the inhabitants' inherent knowledge of the land and vernacular practices, while offering their expertise in regard to spatial organization and contemporary construction methods. The collaboration between the community and the architects can engender sustainable solutions to the current issues of climate crisis.

The Khudi Bari concept will keep on evolving through time and engagement with different communities. To date, FACE has built houses in various locations, including Tahirpur, Shunamganj and Chars in the rivers Teesta, Jamuna and Meghna. MTA has scaled up the Khudi Bari technique and built community centres for women in the Rahimiyah refugee camps in Ukhiya, as well as Aggregation Centres for women farmers in the host communities of the Teknaf district.

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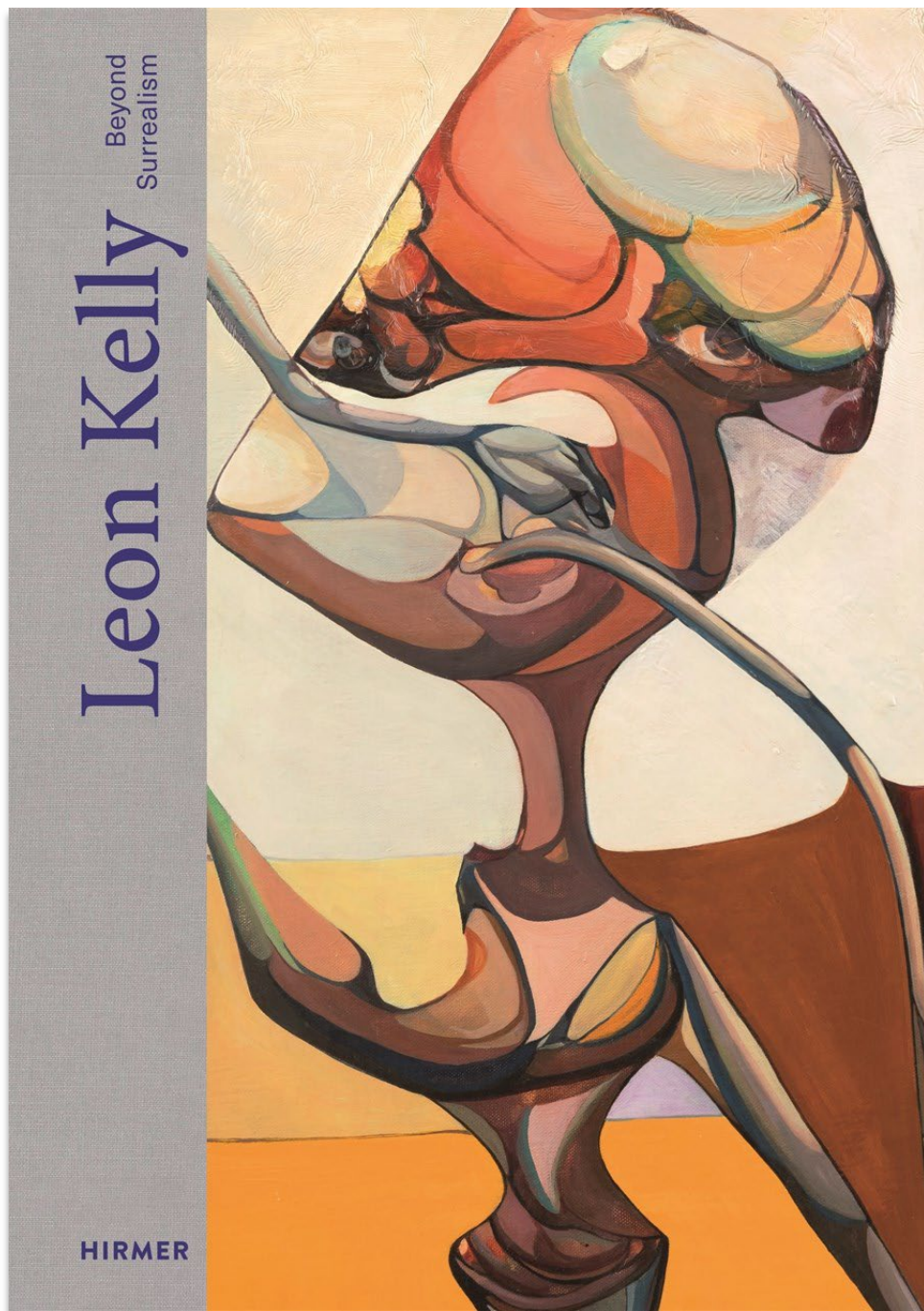
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Leon Kelly

Beyond
Surrealism

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Leon Kelly

Beyond Surrealism

Uwe Jourdan

The American artist Leon Kelly (1901-1982) is known for his surrealist work. However, his career, which spanned fifty years, was also influenced by cubism, abstraction and social realism.

- With handsome full-page reproductions, this volume provides a new look at the extensive oeuvre of a fascinating artist with an innately reclusive nature.
- Solitary by nature, Leon Kelly lived and worked on his paintings and drawings in seclusion. This enabled him to create a fascinating oeuvre without the influences and restrictions of contemporary fashions. Today, his works can be found in the collections of renowned American museums such as the Metropolitan Museum, the Whitney Museum, MoMA, and the Philadelphia Museum of Art.

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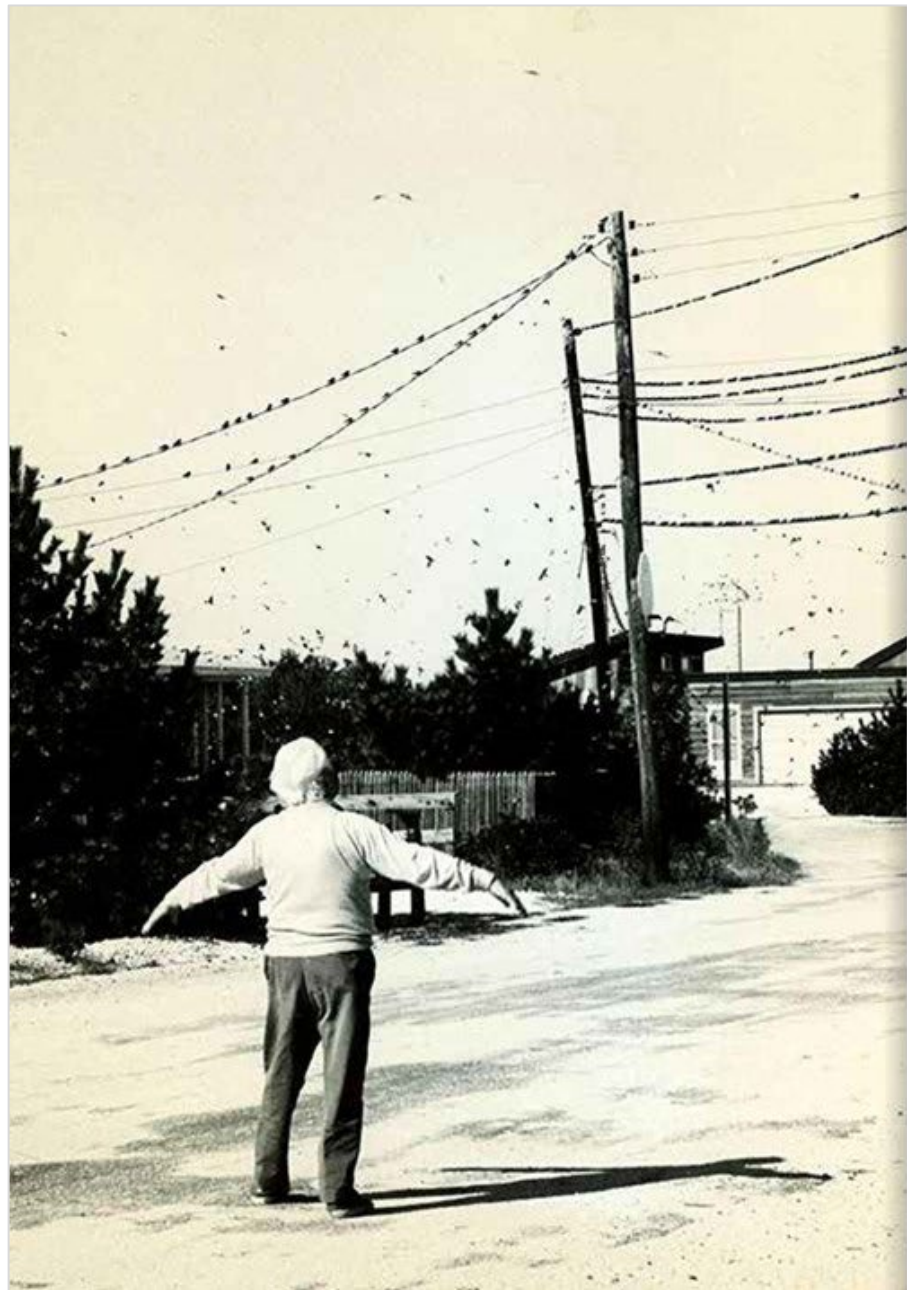
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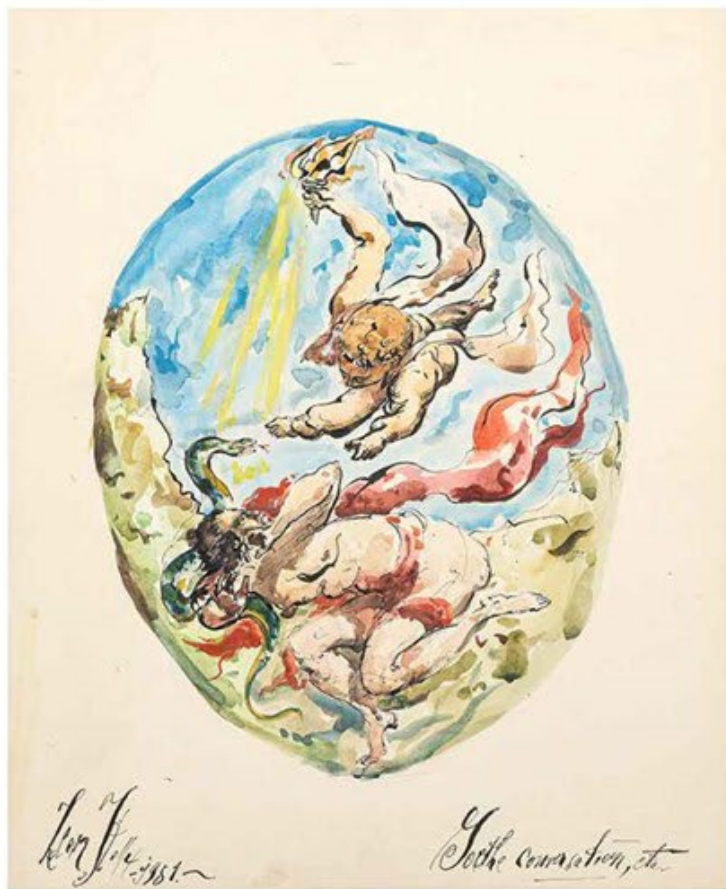
Beyond Surrealism

Uwe
Jourdan

Leon Kelly has been considered an American representative of surrealism, at least since the early 1940s, when he was inspired by the surrealists who had fled Europe. The collection of over a hundred works from all periods of Kelly's oeuvre presented in this book offers a new opportunity to trace his artistic development, at the same time making clear that the attribution to surrealism must be viewed more nuancedly. After the years spent in Paris, where he came into contact with the current trends of modernism and at the same time studied the Old Masters in the museums, Kelly found his way via Cubism and Realism to surrealism, which served as the springboard for the more personal direction he embarked on.

"As for my own work, in the future I do not know if I could fit into any group or 'ism,' because of having worked alone for so long," observed Leon Kelly in a letter to the gallerist Julian Levy in 1958 (Sawin/Naumann, p. 100). Although he admitted that what he produced in these years was the result of his intensive contact with surrealism, he nevertheless distanced himself from it.

In his celebrated painting "The Plateau of Chess" from 1945—very much in the style of Salvador Dalí's landscapes—Leon Kelly bid farewell to surrealism, whose revolutionary ideas he had never fully embraced.

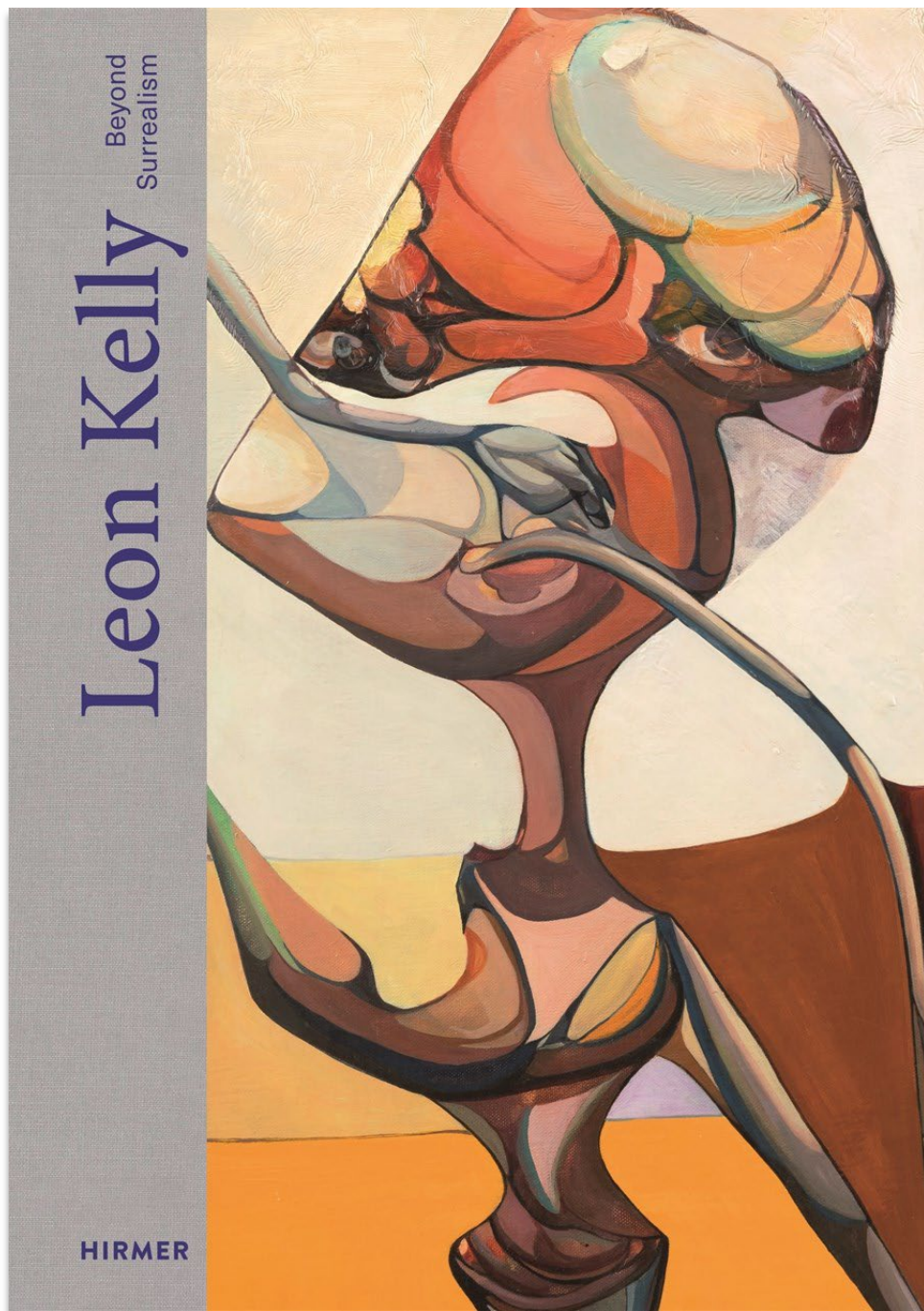




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Autumn Landscape, 1926
Oil on board, 38 × 45.5 cm



17
Autumn Landscape near Paris, 1926
Oil on board, 38 × 45.5 cm



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MACK



EN FACE

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MACK



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Mack - Face to Face

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Much has been written about Heinz Mack, but this book truly stands out.

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- A world-class artist is at once simple and very complex. On the one hand, a human being, like all of us, on the other, permeated by a web of motifs and ideas that one can scarcely guess at.
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Mack at his father's
grave near Bordeaux
1948

The artist has prepared a painting on an easel. Hardly anyone has ever seen such a 'Mack'. The picture inspired by Miró was painted in 1950 (fig. p. 41). But everything is different from Miró. The ground is monochrome red. Heinz Mack says: 'Because I had no other colour.' Miró's signs can be seen on the surface: arrows, a cross, but also a direct piece of reality with a painted envelope, as in the *papiers collés* by Georges Braque and Pablo Picasso from 1912 onwards. It is a dramatic painting. It refers to the letter notifying the family of the death of Mack's father in a prisoner-of-war camp near Bordeaux. The signs reminiscent of Miró and the monochrome ground nevertheless give the painting an abstract quality.

One should not try to read into this painting any anticipation of his later work. There are radical breaks in between. It is all the more interesting that Heinz Mack retrieved the painting in the late summer of 2023, restored it and inscribed on the reverse: 'Painted in 1950 and cleaned and restored by myself in 2023'. A return to the beginning. For the painting represents such a beginning. Like many beginnings, there is something awkward about it. The borrowings from Picasso and Miró had been transformed into a 'thought-image', a *memento mori*. It is about loss, war, mourning, emptiness.²¹

»
You say that my early work actually has nothing to do with German painting of the 1950s. It's more École de Paris. Yes, I can also say very succinctly, as far as one can say it at all: compared to what my fellow students were doing, it's something completely different. If anything, they were all influenced by German post-war Expressionism. In some cases, I was not taken very seriously.

« (SEPTEMBER 2023)

»
My father didn't come back from the war in 1945. We didn't know whether he was alive or not. My mother, my sister and I had to wait three years before the International Red Cross finally told us that he had died of typhus in a French prisoner-of-war camp near Bordeaux and had been buried there. I was seventeen years old. I went to Bordeaux without my mother's permission, as she was against it at first. I still don't know how I got there. I actually found my father's grave, and someone took a photo with my camera (fig. p. 42). That photo meant a lot to my mother. I painted the picture two years later (fig. p. 41). It's an attempt to come to terms with it. You can see the letter and my father's medals from the First World War. You can see the influence of Miró. It seemed like a viable path. When I spoke enthusiastically about Miró at the academy, nobody knew who he was, not even the professors. I soon gave up on the Miró story.

« (SEPTEMBER 2023)

»
Germany was a graveyard. The older pupils at the secondary school were very successful early on in bartering and on the black market. The headmaster, a former lieutenant commander and officer, still wore his uniform. The German teacher had only one leg. A crutch served as the other. He had been wounded as a tank driver. He drummed



Poster for
ZERO - EDITION - DEMONSTRATION -
EXPOSITION,
Düsseldorf
1961

which extras dressed in ZERO garb blew soap bubbles into the sky (fig. p. 93).

What Mack, Piene, and Uecker called the *ZERO Demonstration* bore all the hallmarks of a Happening, a new art form that had emerged in New York in 1958 around Allan Kaprow, Dick Higgins, and Jim Dine. Happenings introduced the active role of the audience, chance as an organising principle, and the fusion of art and life. Jean-Jacques Lebel from Paris organised the first Happenings in Europe in 1960. In this sequence, the *ZERO Demonstration* of 1961 was the first Happening in Germany.⁸⁷ The few surviving photographs of the event capture the atmosphere of a folk festival. ZERO had an immediate impact on society, beyond art institutions. It now stood for a new form of art that intervened in life and proposed to change it in a playful way.

The magazine *ZERO 3* also had a great influence beyond this. Such a publication is passed on in a way that its producers cannot assess or control. A few years before the first attempts to define Minimalism art in New York, a collective programme of a necessary reduction of form and signs to the origin of artistic action, to make a mark or not, emerged here. A few years later, minimal and conceptual art also developed from this line of tradition.

»
We didn't complain about being criticised. We weren't sad about it. We were just in a good mood and very willing to be creative. To do something together. We spurred each other on, motivated each other. It was also a competition. There was a certain solidarity and a shared feeling that we finally had to take a step forward, we had to make discoveries, we had to experiment.

« (SEPTEMBER 2022)

31
My interest in Fontana's art was matched by Fontana's interest in my own. An indication of the mutual respect [is] the fact that the only work of mine that could be sold at Galerie Iris Clert in Paris in 1959 found its owner in Fontana.

MACK



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MAX PECHSTEIN



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Max Pechstein

Vision and Work

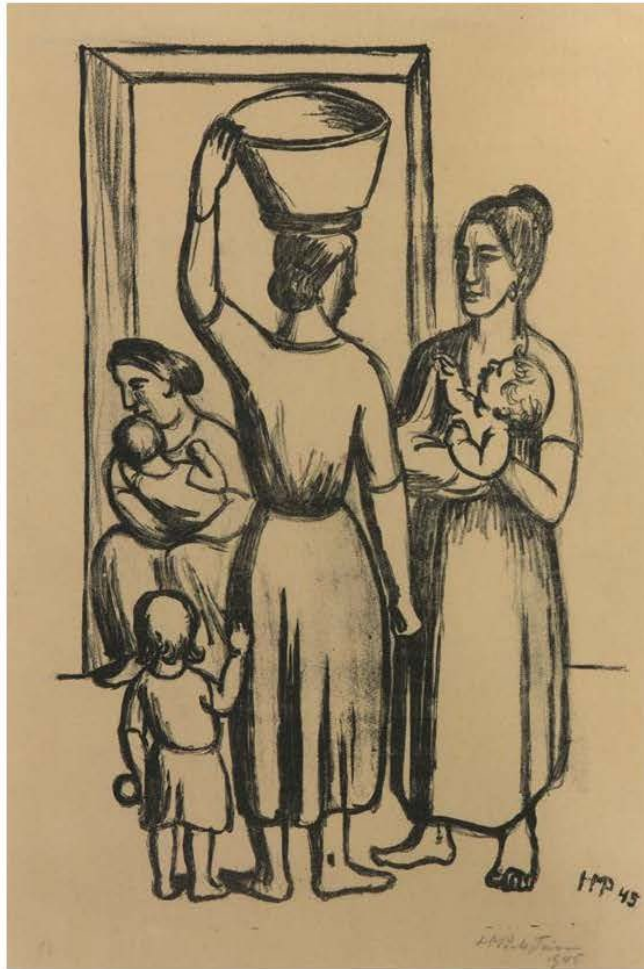
The Expressionist and "Brücke" artist Max Pechstein was a pioneering representative of modernism in Germany.

- His intensely colourful depictions of people and nature are regarded as foundational to Expressionism and were a defining inspiration for an entire epoch.
- This publication magnificently illustrates the diversity and depth of his oeuvre.
- Many of his paintings are regarded as icons of Expressionism, yet the stylistic breadth of Max Pechstein's art extends well beyond his works from the "Brücke" period. He found inspiration in his visits to what he called "painter's paradises" on the Baltic Sea and the South Pacific, where his focus on the unity of man and nature was crystallized.
- Pechstein's art and his yearning for harmony in an unstable world reflect our current and increasingly appreciative view of nature and the environment, and thus serve as a bridge to the present time.

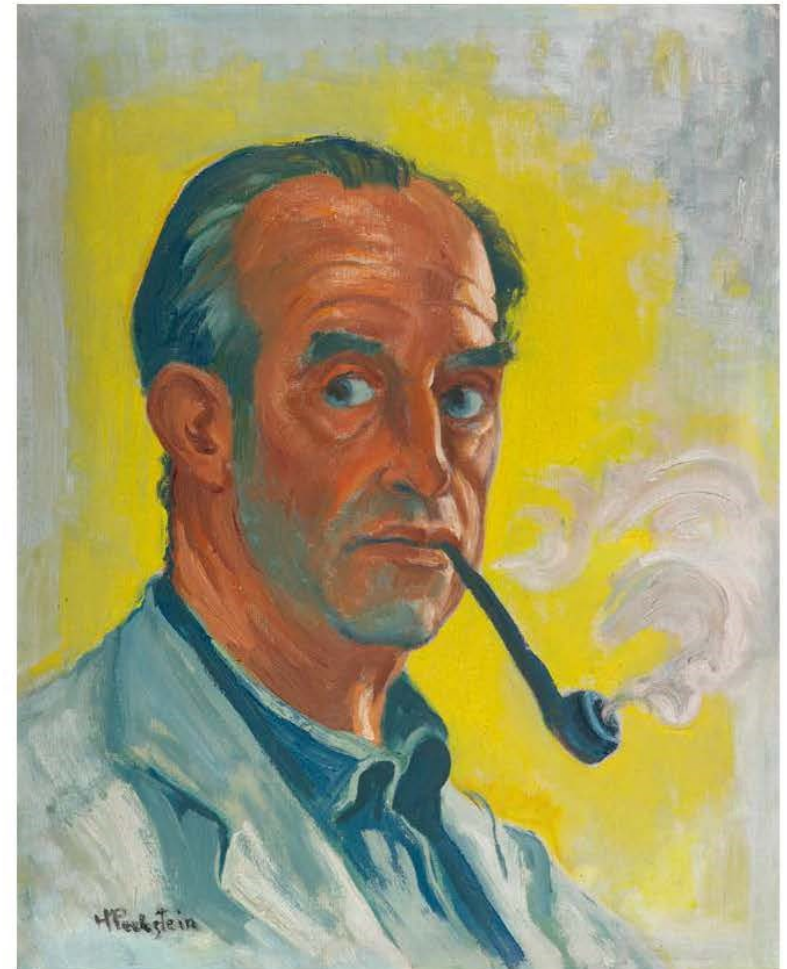
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Selbstbildnis mit Pfeife, um 1946, Öl auf Leinwand, 50,5 x 39,5 cm
Self-portrait with Pipe, c. 1946, Oil on canvas, 50.5 x 39.5 cm





Abschied am Abend, 1950, Öl auf Leinwand, 80 x 100 cm
Evening Farewell, 1950, Oil on canvas, 80 x 100 cm



Abend im Hafen von Leba, 1951, Öl auf Leinwand, 80 x 100 cm
Evening at Leba Port, 1951, Oil on canvas, 80 x 100 cm

MAX PECHSTEIN



VISION UND WERK VISION AND WORK

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Max Pechstein

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Norman Rockwell's
Christmas



Norman Rockwell's *Christmas*



Norman Rockwell's Christmas

Norman Rockwell

A new edition of the timeless holiday favorite showcasing Norman Rockwell's artwork alongside festive stories, poems, and recipes.

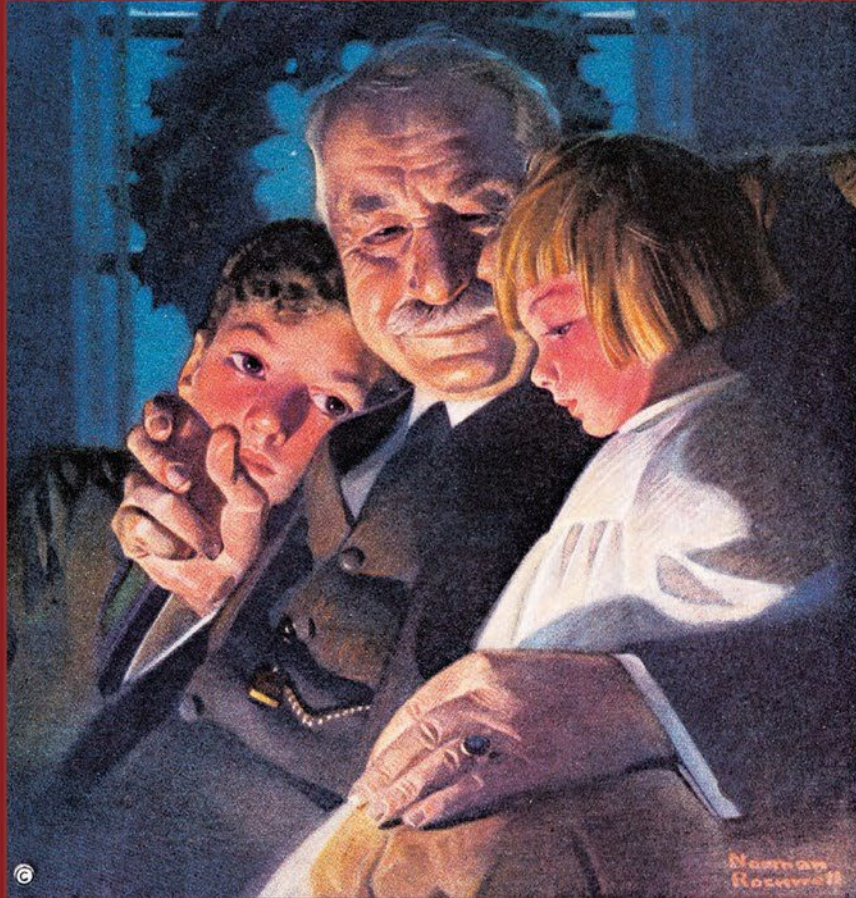
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Norman Rockwell's
CHRISTMAS BOOK



Part One

THE FIRST
CHRISTMAS



The Fir Tree

HANS CHRISTIAN ANDERSEN



OUT IN THE FOREST stood a pretty little Fir Tree. It had a good place; it could have sunlight, air there was in plenty, and all around grew many larger comrades—pines as well as firs. But the little Fir Tree wished ardently to become greater. It did not care for the warm sun and the fresh air; it took no notice of the peasant children, who went about talking together, when they had come out to look for strawberries and raspberries. Often they came with a whole potful, or had strung berries on a straw; then they would sit down by the little Fir Tree and say, "How pretty and small that one is!" and the Fir Tree did not like to hear that at all.

Norman Rockwell's *Christmas*



Norman Rockwell's Christmas

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Winfried Bullinger

PASTORALIST HOMES



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Pastoralist Homes

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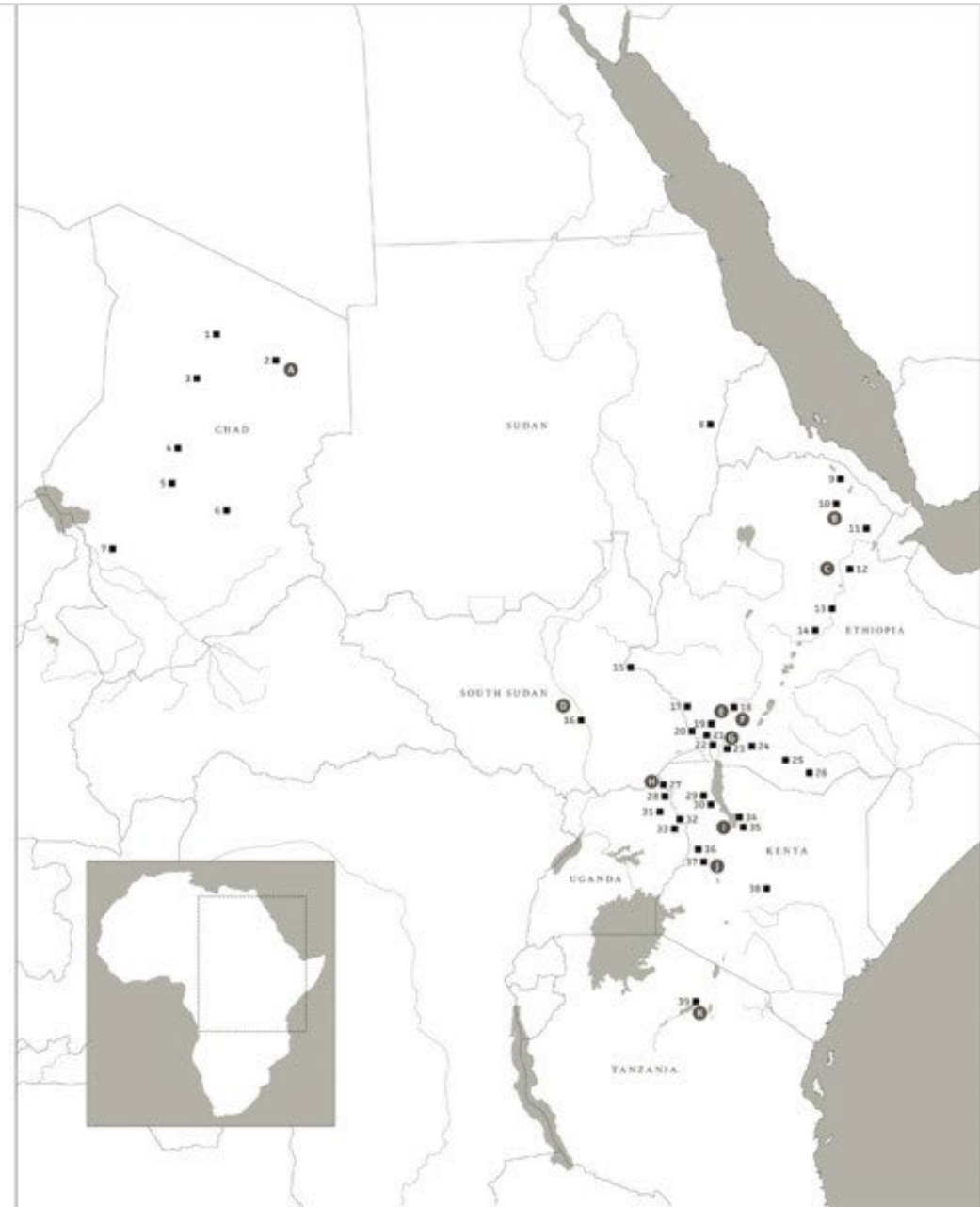
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Rebekka Steiger Bīngfēng

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Rebekka Steiger (Bilingual edition)

Bingfeng

In her paintings, Rebekka Steiger takes us into strange and colorful dream worlds.

- Sometimes flowery, sometimes eerie, her paintings are characterized by the dialectic of statics and movement. Steiger's pictures show landscapes, trees, and figures, which she combines into unfinished stories that are sometimes reminiscent of myths and legends.
- Drawing-like brushstrokes and painterly gestures are superimposed on her canvases to create colorful, dense compositions. The artist's first comprehensive monograph entitled Bingfeng is being published to coincide with the exhibition at Kunstmuseum Thun.
- With a foreword by Helen Hirsch and essays by Claudia Jolles, Patricia Bieder, Sophia Remer, Peter Stohler, Chiara Ottavi and texts by the artist.

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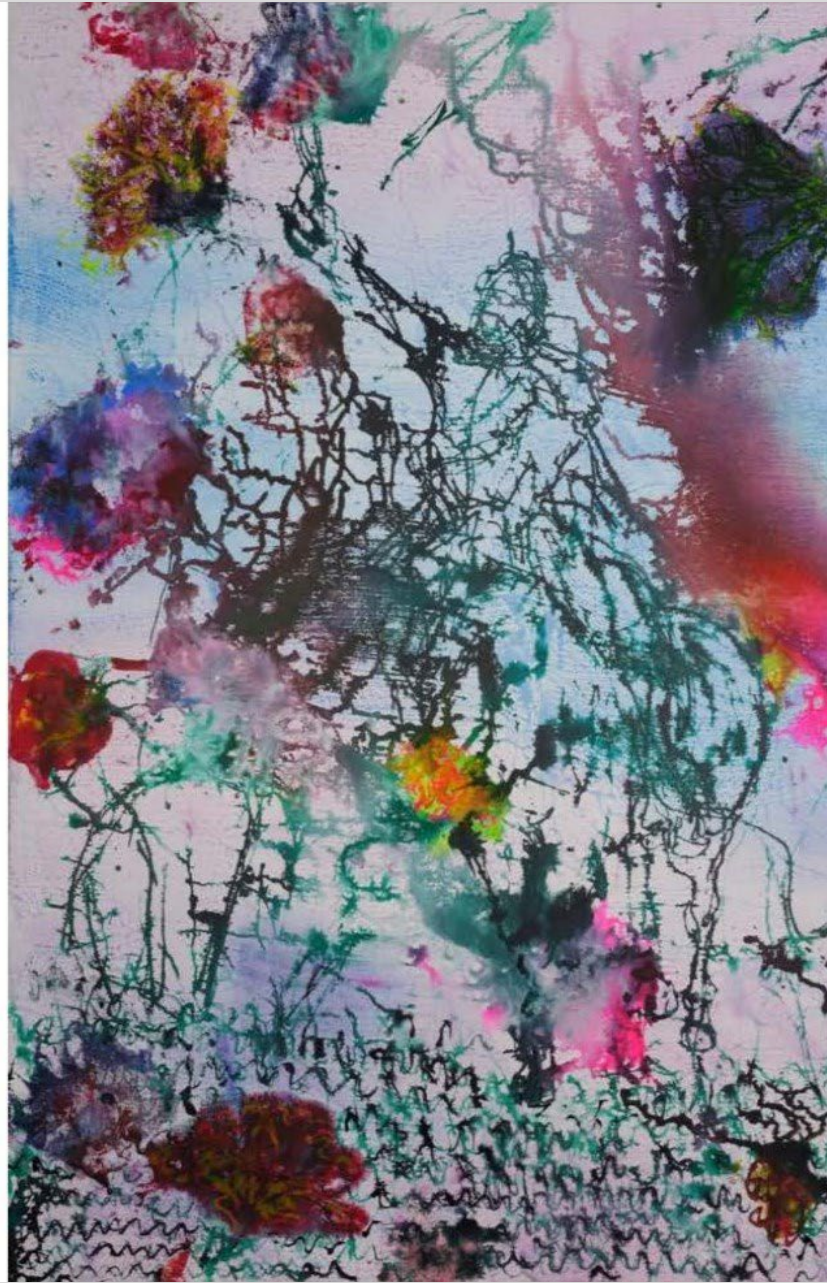
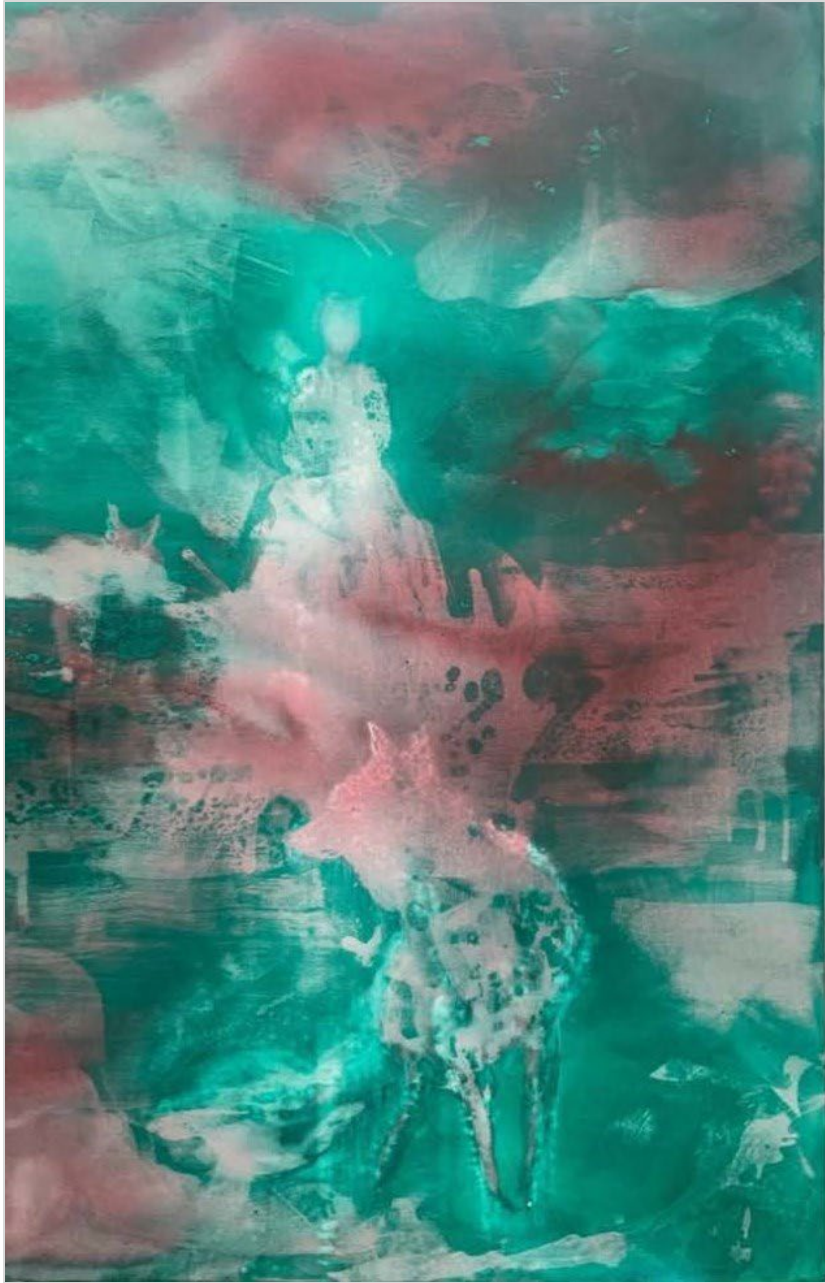
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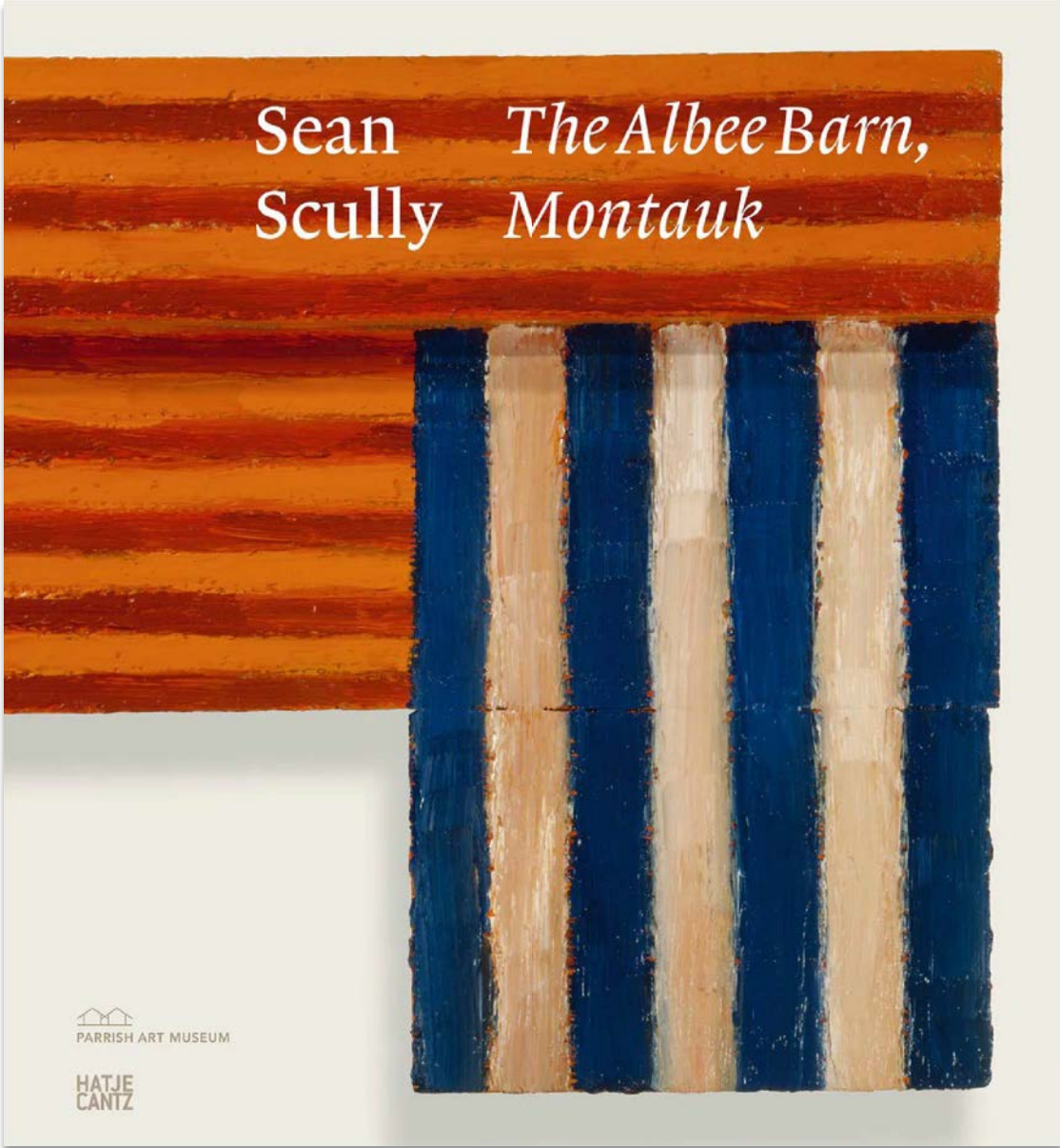
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Sean Scully *The Albee Barn,*
Montauk


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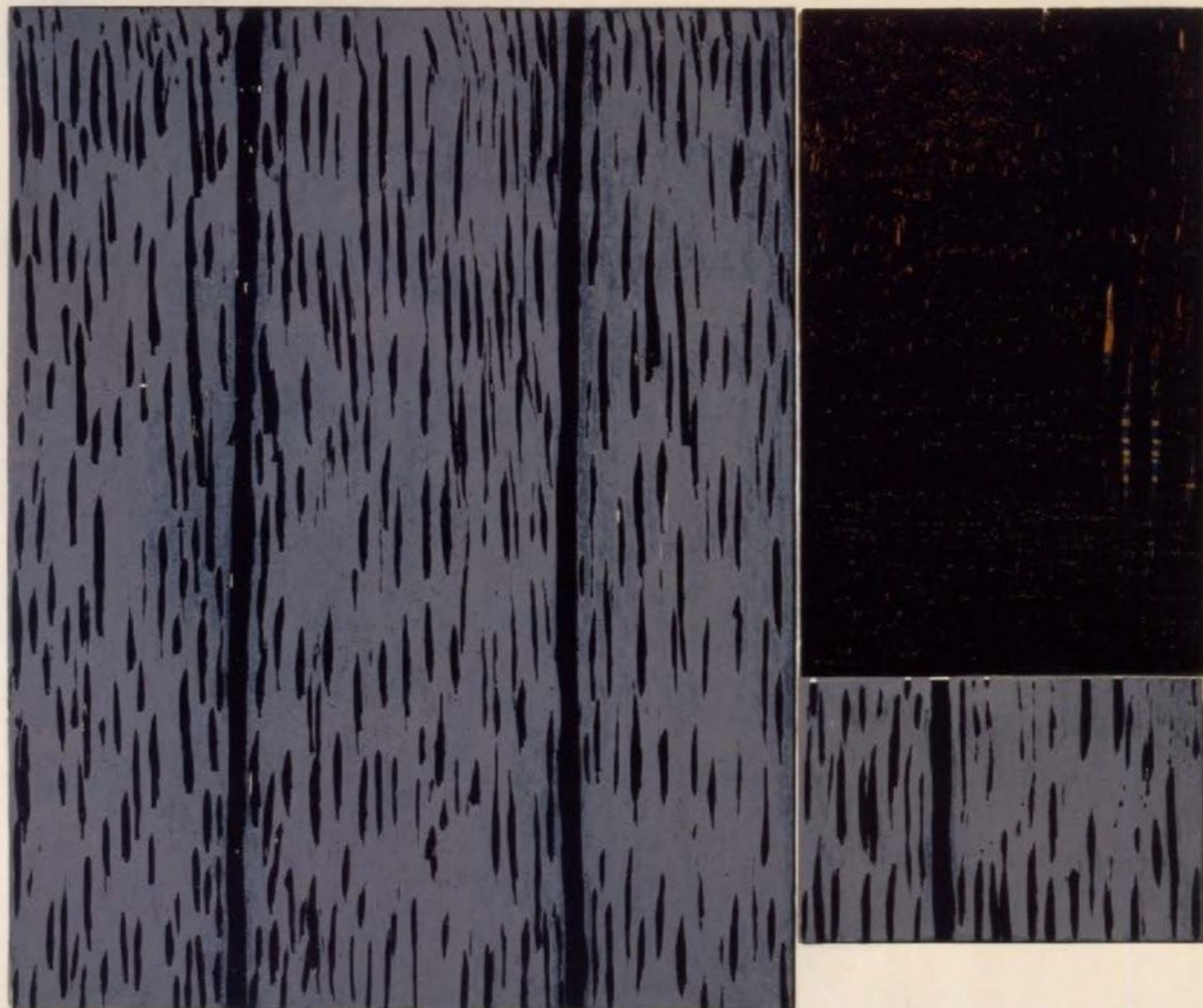
Sean Scully

The Albee Barn, Montauk

The vastness of Long Island in Scully's paintings.

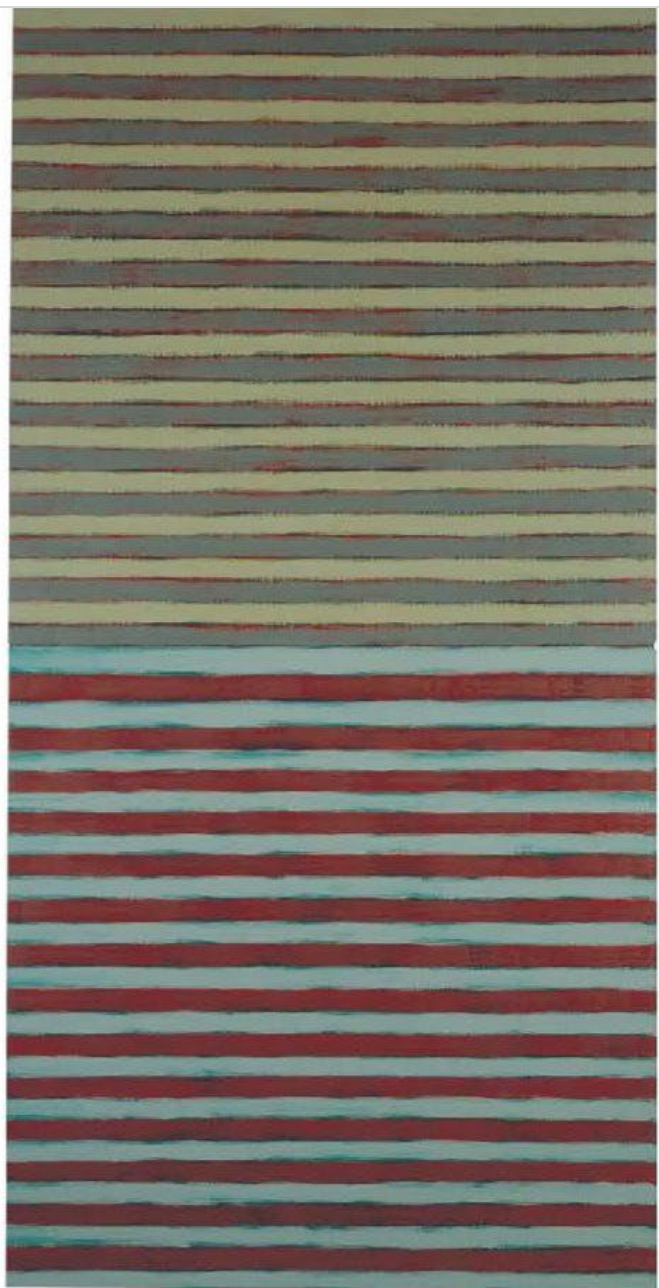
- Sean Scully: The Albee Barn, Montauk is a focused survey of the artist's work ranging from 1981 to 2024, exploring his Long Island connection and a significant shift in artistic practice that took place during a residence in Montauk in 1982.
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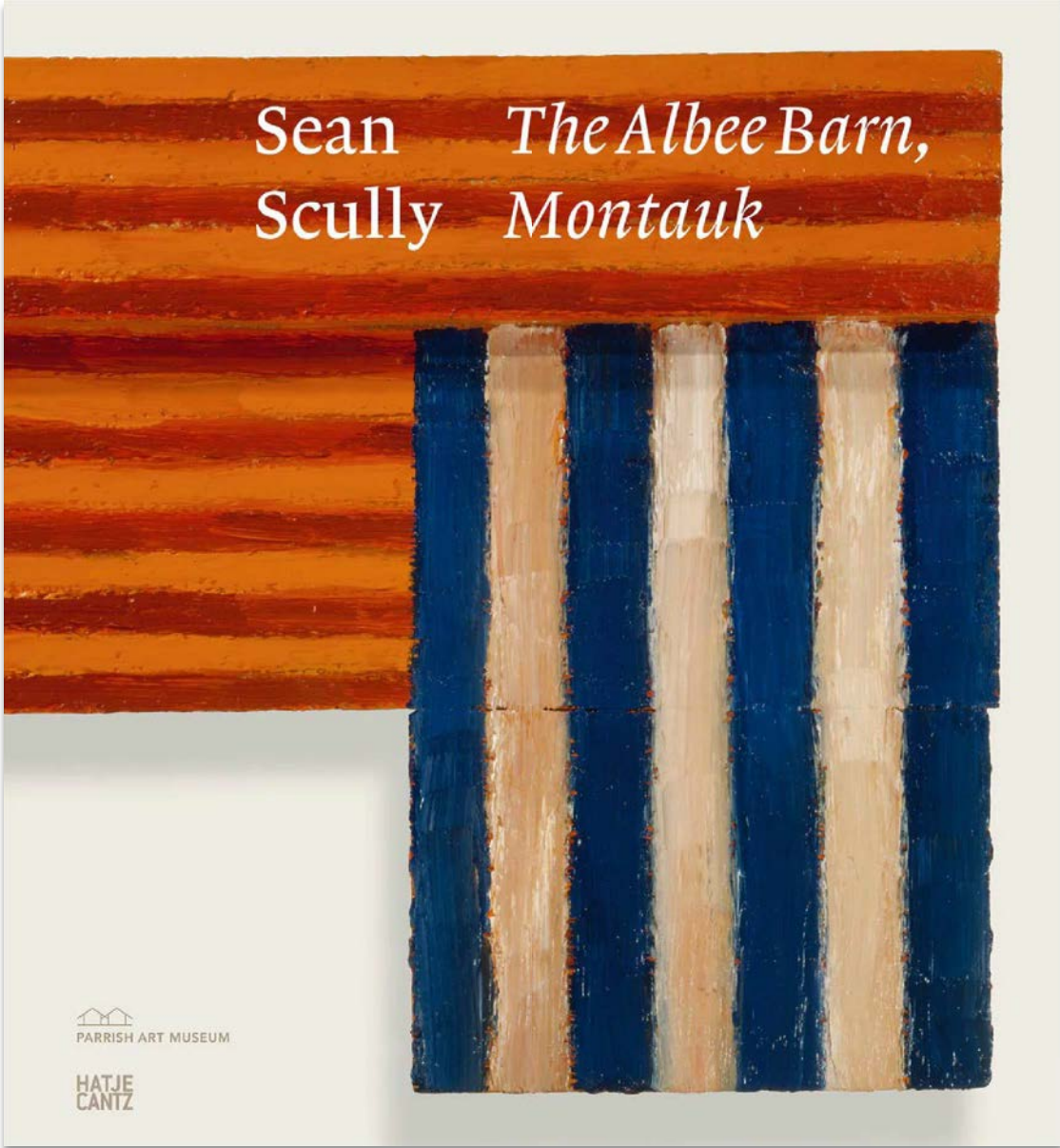
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A. B. Spellman



IRONS (TOP ROW, THIRD FROM LEFT) WITH WASEDA UNIVERSITY INTERNATIONAL CLUB AT HEIAN SHRINE, KYOTO, JAPAN, DEC 17, 1966. POSTCARD, 6 1/4 x 4 1/4 INCHES (14.6 x 10.8 CM)

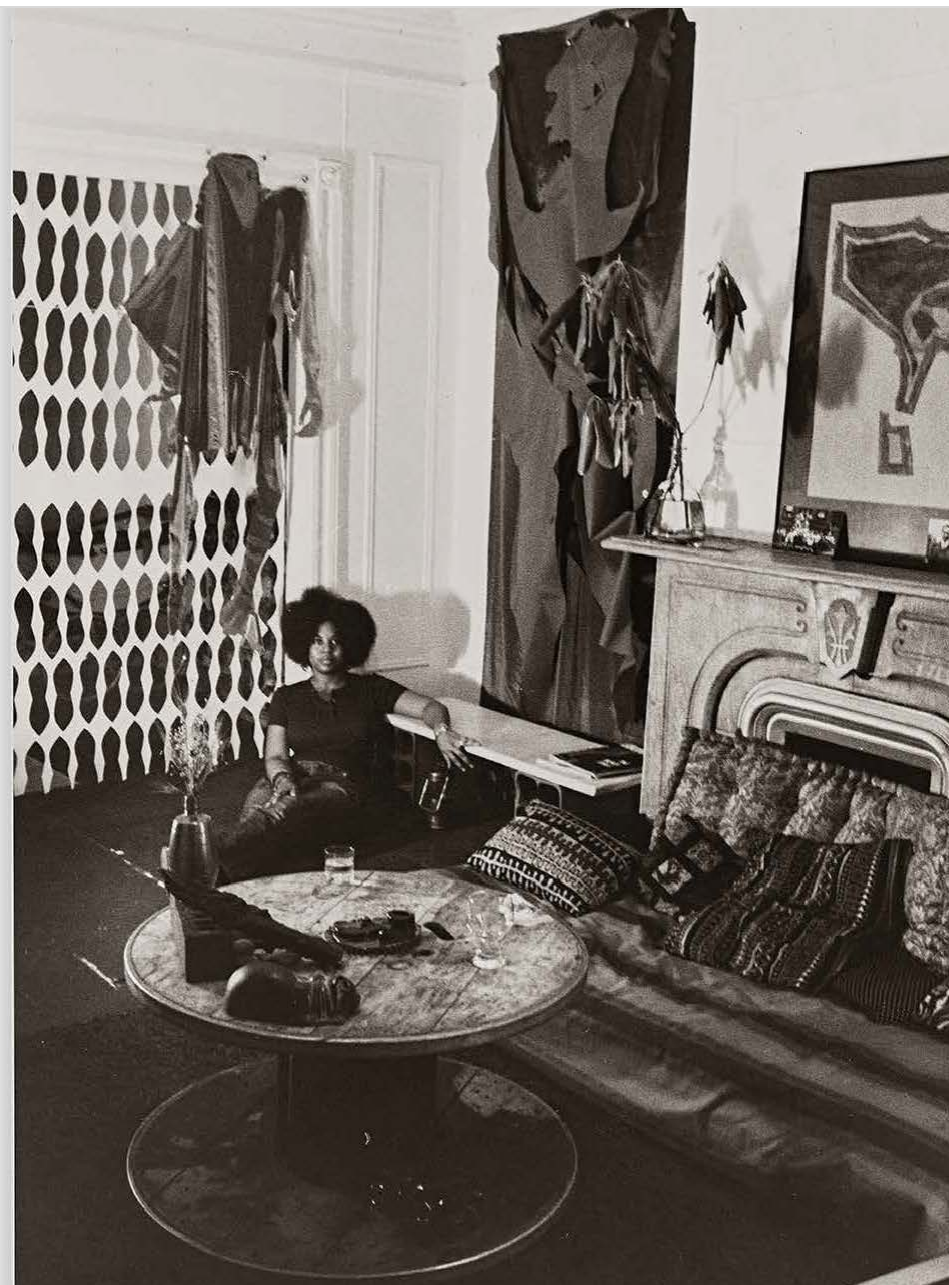
→ IRONS IN HER APARTMENT, EAST 118TH STREET, NEW YORK, CA. 1971-73. GELATIN SILVER PRINT, 10 x 8 INCHES (25.4 x 20.3 CM)

begins in the stalemate between the brimming potential and grinning “fear of just sitting down and doing art.” Levity floats in the comedic ventriloquy of divine providence, “I am the resurrection and the life,” but is anchored by a “scary cat”. In the following sheet, writing is reduced to marginal annotation or voice-over for the image of two superimposed tracings of the artist’s hand, one with her fingers closed and one spread open: “finally got started.” The shift from vision to touch provokes erotic jouissance and the incoherence of delineation;

soon “frustration” ensues. The graphic line is endowed with the plastic solidity of sculpture in the perfectly balanced seesaw that concludes the suite, ultimately trading weight with sight.¹⁶

Drawing and writing alternate leading roles in a series of illustrated journal entries from 2008, each one reinventing relationships of causality between word and image (pp. xx-xx). While in “Costume” the titular costume roundly takes the center of the page only to be surrounded and left behind by ant-like ebullient writing, in “Science Fiction World” a pointy-headed alien and its stack of weapons compose a loop that overlays the poem with the relentless rhythm of a martial beat. As Nengudi comes to realize in “Julian Schnabel on Charlie Rose,” thinking, as opposed to making, things, to making them, can act as both an art method and a theory of value. The later entry, “Rite Light” (2010 ; p. xx) conjures this mystical pledge by juxtaposing the blinding allure of expenditure (“wealth / beyond compare / aching to be used up / readily available / for unblinking eyes”) and a female figure on all fours, arching her back and in lost profile, as if about to spring into the depths of the page.¹⁷

A voluptuous do-nothing attitude, the assurance of time, and the haptics of air erotically and politically charge a group of poems from the 1990s that redefine common conceptions of work and value.¹⁸ While “Lilies of the Valley, Unite!” (fall 1998) triumphs in the regal refusal of work, “Then(n) am I the Queen Bea/ Content to have my Grapes Peeled/ Or not,” the lines of “Assurances” (1993) thread the temporal signature of recursive ritualized gestures across millennia.¹⁹ Elsewhere movement is communicated not by words but by breath. “Populated



Nengudi hang from his hands and slowly pirouette, transported by the tune he sings. The trio disbands as each performer moves freely, upright then crawling, not touching, eyes closed, smacking their lips, emphatically kissing the air. One of Nengudi's few scripted performances, *Dance Card* plays out the archetypal love triangle between a woman and two male suitors over the frame of exaggerated ballroom dancing reminiscent of the work of Rudy Perez, a choreographer with whom both Hassinger and Nengudi trained. The traditional configurations, as if sampled and collaged from popular media, make everything look artificial and picture-ready, as the sound of the camera shutter clicks audibly in the video recording against Butch Morris's cornet improvisation on tape.

Nengudi recalls that *Air Propo* (1981; p. xx) and *Blind Dates* (1982; p. xx), her performances with JAM, differed from those in Los Angeles, where she improvised with a close-knit group with whom she shared a neighborhood and daily life.³⁹ At Just Above Midtown Gallery (JAM), to work together first meant to create common ground, something that is thematized in *Blind Dates* (1982; p. xx), a collaboration with Blondell Cummings and Yasunao Tone about compromise and control. The intermedia soirée resulted in a sequence of vignettes in which each performer deployed their singular methodology while letting wires literally and metaphorically cross on stage. Exemplifying his

de-controlled approach to performance and deployment of objects to interrupt set composition, Tone presented an early version of his *Molecular Music* (1982–85) while Cummings's own object theater—where objects are implied rather than appear—unfolded in her characteristic jagged movements and repeated actions. Nengudi's blues singing and paced motions culminate in a duet of sorts, a gyratory dance sequence where she is cloaked beneath a heavy paper costume, each move made concrete by her amplified breathing and crackling paper sounds. The most heightened spiritual aspects of breathing are the throughline in *Air Propo*. Air circulates in and out of performers-as-wind instruments, from Butch Morris's circulatory technique of cornet playing to Nengudi's and Cheryl Banks's nostrils, lungs, bodies, and back.

Collaboration in her work extends to the living and the dead, and the words of revolutionary poet Yosano Akiko (1878–1942) inspire *Mountain Moving Day* (2002; p. xx), a ceremony to be performed yearly

NENGUDI ACTIVATING MOUNTAIN MOVING DAY, COLORADO SPRINGS, CA, 2002. CHROMOGENIC PRINT, 4 × 6 INCHES (10.2 × 15.2 CM). PHOTO: MAYA AVINA



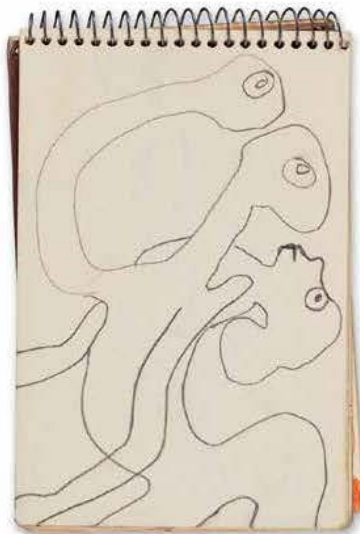
SENGA NENGUDI ON JOAN JONAS, ARTISTS ON ARTISTS LECTURE SERIES, DIA CHelsea, MAY 22, 2018

mother in Colorado Springs, she began employing the expressivity of her hands in domestic performances that explore how basic gestures communicate and how ritual plays out in a quotidian setting. A formal operation where shape is a function of time turned onto itself, each fold performed in *Hands and Tape* exemplifies the primacy of ritualized movement in reactivating the past. Here, listening fills in the gaps to distill substance and circle around the limits of aging in the measured range of her gestures, which are multidimensional rather than representational acts, much like Nengudi's oeuvre as a whole.

Profoundly concise and made from a deep-seated knowing, the works presented in *Populated Air* deploy registers from the comedic and the erotic to the surreptitious and the invocational to delineate boundlessness between permanence and transience, a space where the embodiment of relationships can be triumphantly visible or purely energetic.

as a solo event or with any female-identifying partner. This is Land art according to Nengudi's method, in which directional vectors of conquest instead become an expansive internal process.

Limitations of time and place, circumstances in her life, and thoughts that she wants to pursue shape and deflect the artist's projects and aesthetic decisions. While tending to her homebound



SENGA NENGUDI

populated air



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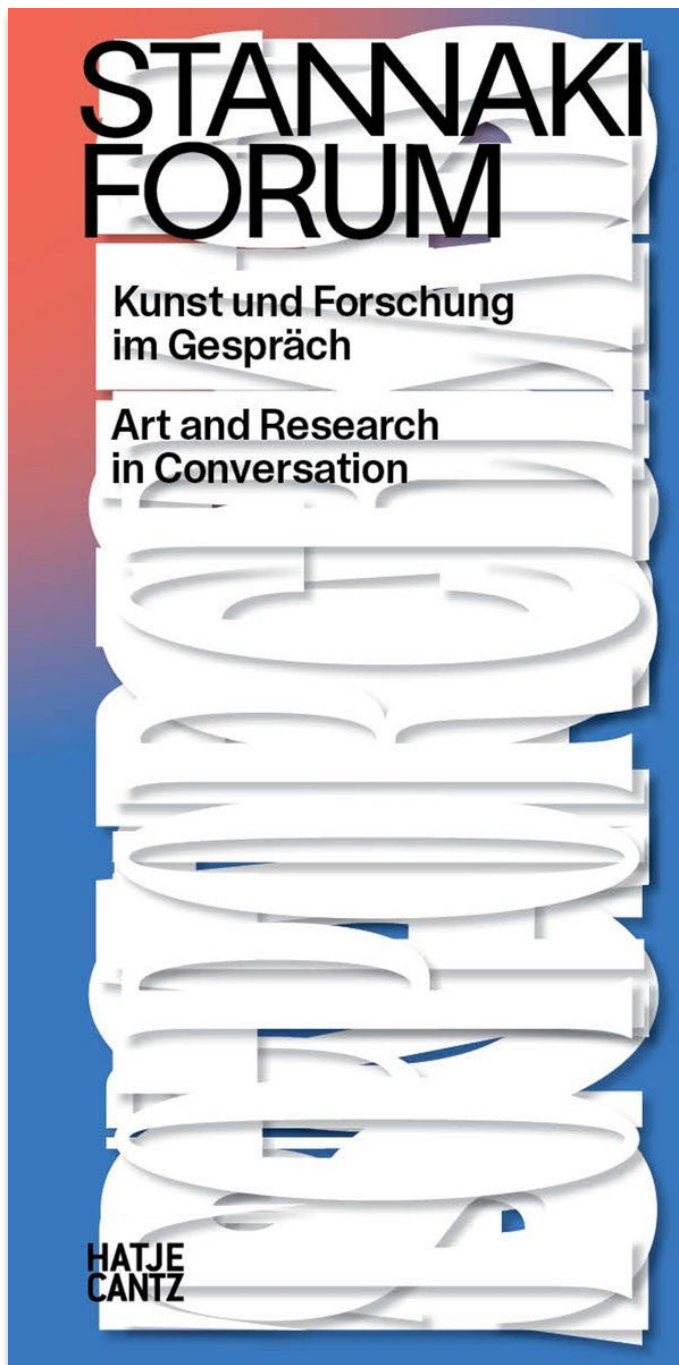
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im Gespräch

Art and Research
in Conversation

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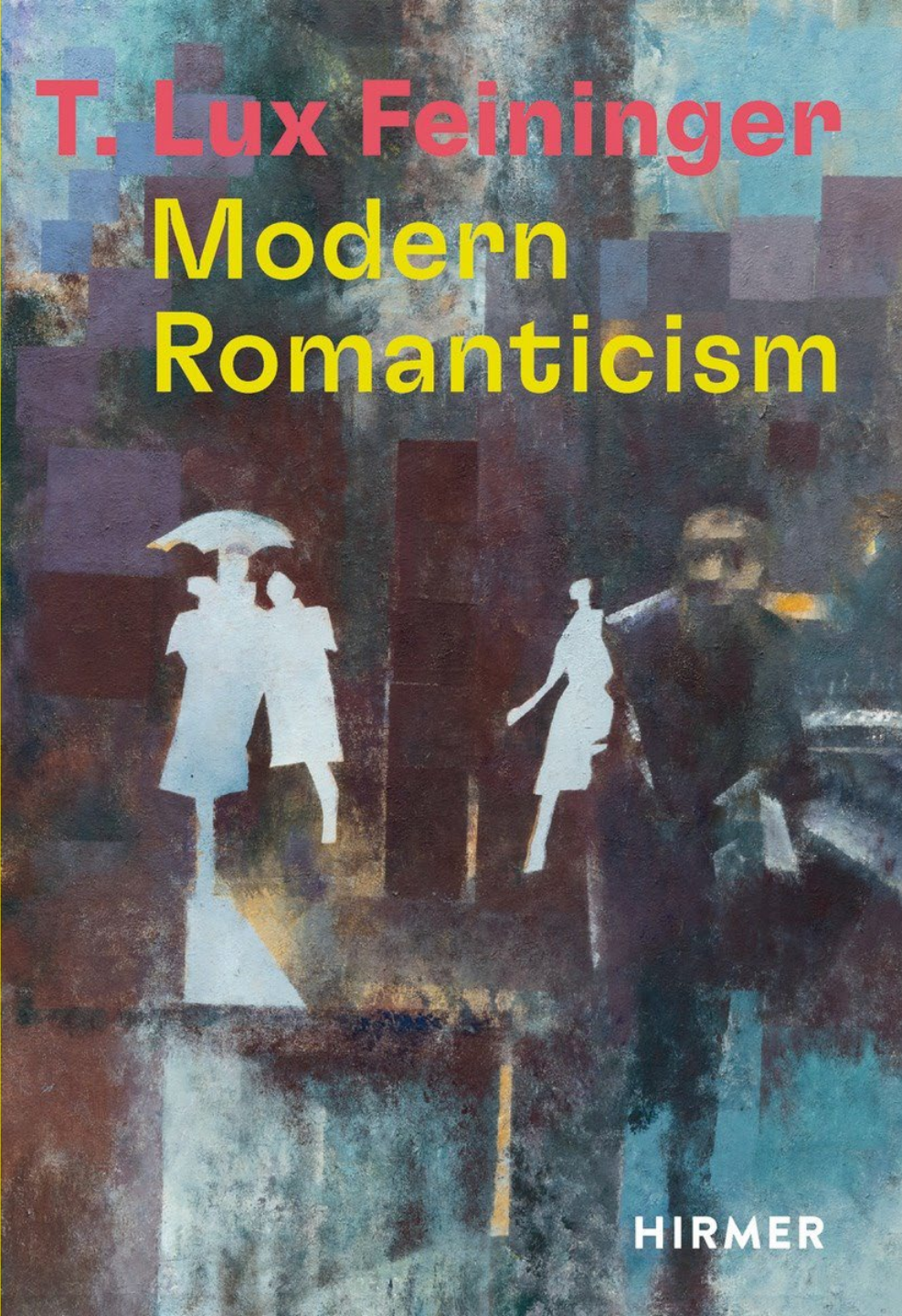
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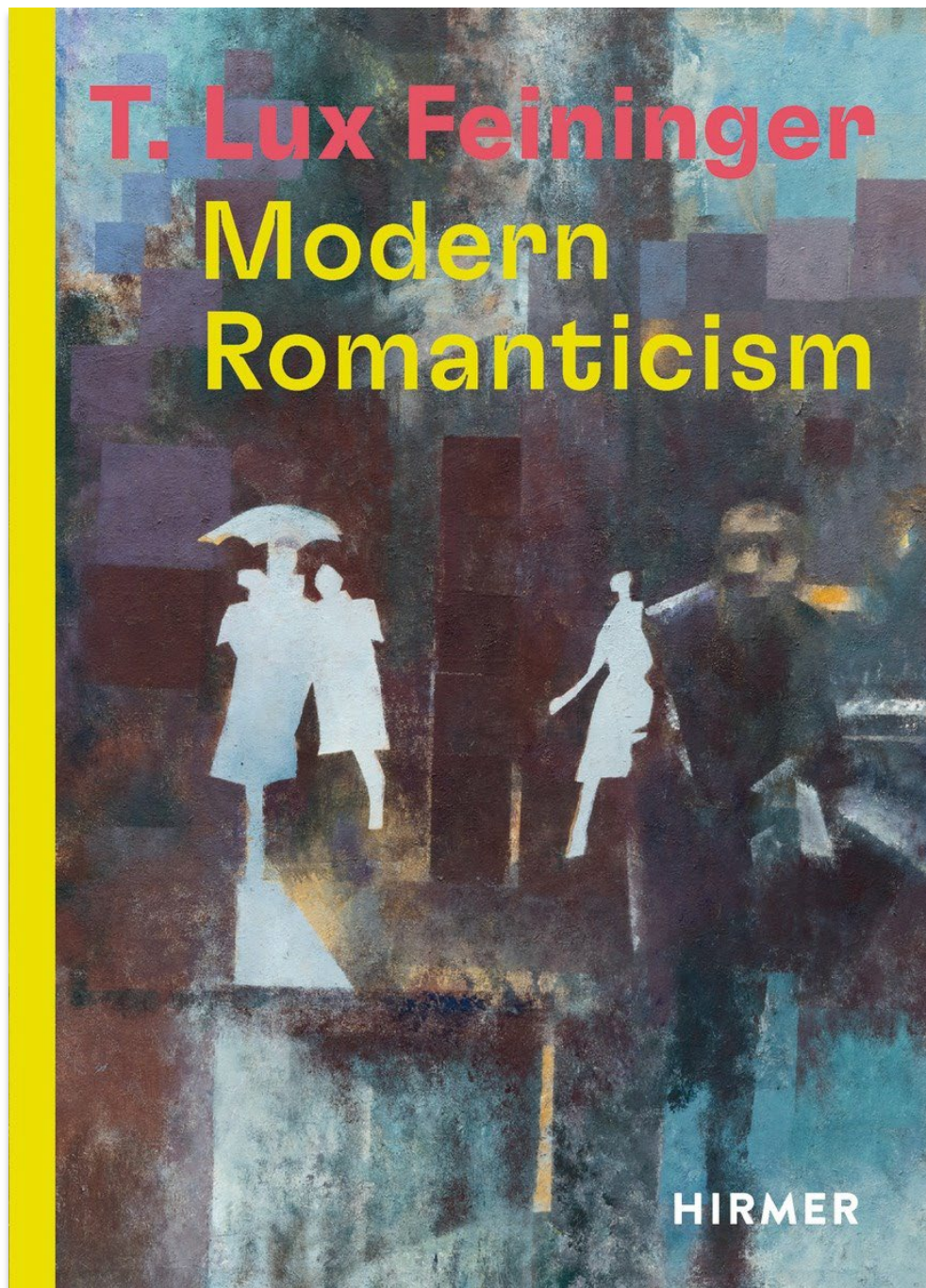
**SLAVERY
AND SKIN**

An abstract painting by T. Lux Feininger. The background is a complex composition of dark, muted colors (browns, blues, greys) with some lighter, textured areas. In the center, there are two white, stylized figures. The figure on the left is holding an umbrella and appears to be walking. The figure on the right is also walking, carrying a bag or bundle. The overall style is modern and expressive, with a focus on form and color.

T. Lux Feininger

Modern Romanticism

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T. Lux Feininger

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The astonishing work of T. Lux Feininger (1910-2011) - from aquatic worlds to the cosmos of animal and plant life all the way to geometric abstraction, this lavishly illustrated volume provides a multifaceted new approach to the artist.

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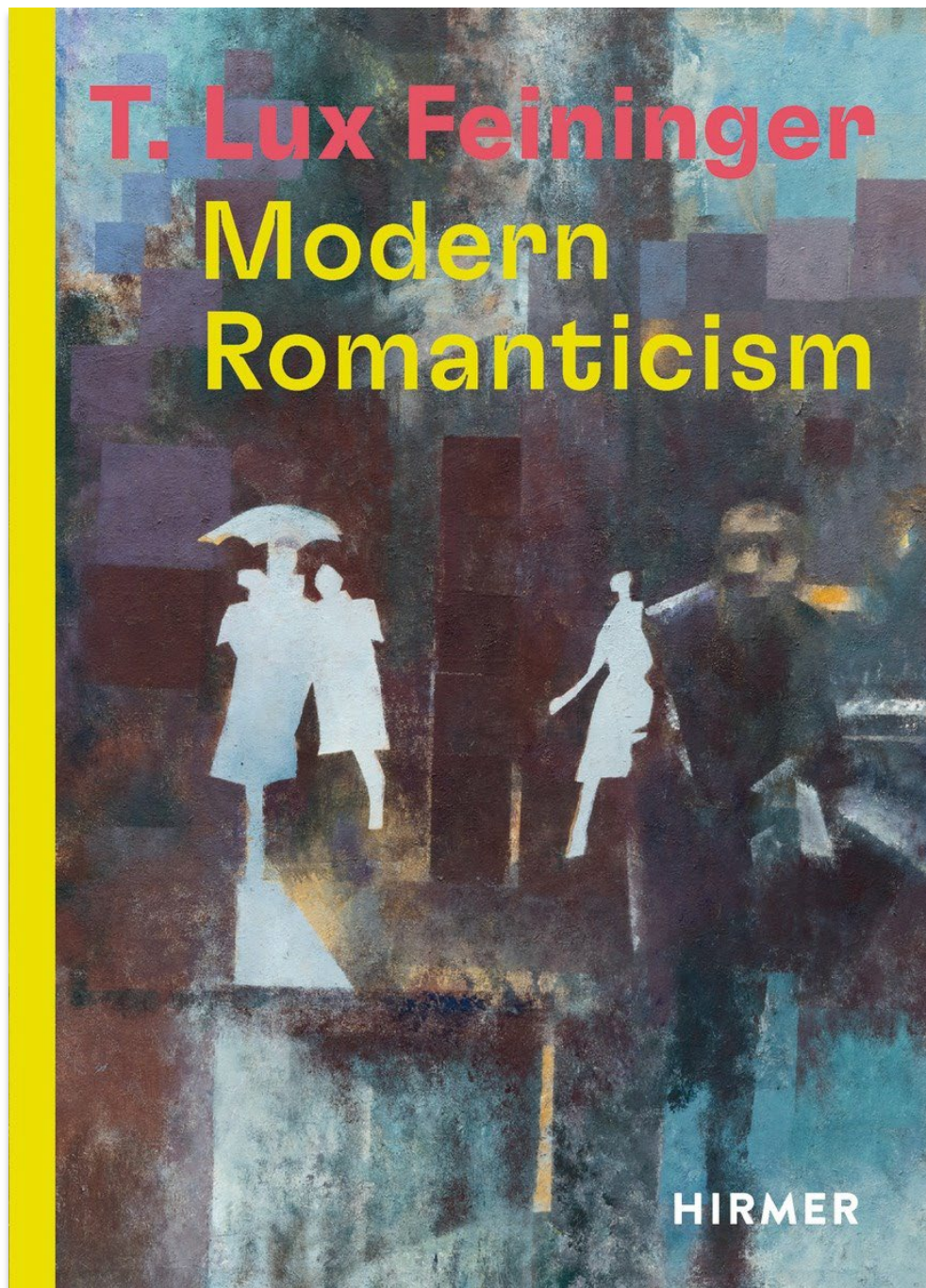
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Uzyna front, 1947
Oil on canvas
48.3 x 38.1 cm
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29

*In East 85th Street
before the War II, 1939*
Oil on canvas
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- Paintings and drawings, photographs, set designs, and commercial graphic works offer a comprehensive view of the artist and an expression of modern romanticism.
- The play of light and shadow, visionary images, and vibrant colours shaped the work of T. Lux Feininger. The son of the famed Bauhaus master Lyonel Feininger studied at the Bauhaus himself and later worked in America.
- Over the course of nine decades, his consistently superb output was shaped by romantic ideals of primordial inspiration. An artistic oeuvre full of dream worlds and longing, wit and imagination!

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TRUE COLORS

Farbe in der Fotografie
von 1849 bis 1955



Color in Photography
from 1849 to 1955

HIRMER

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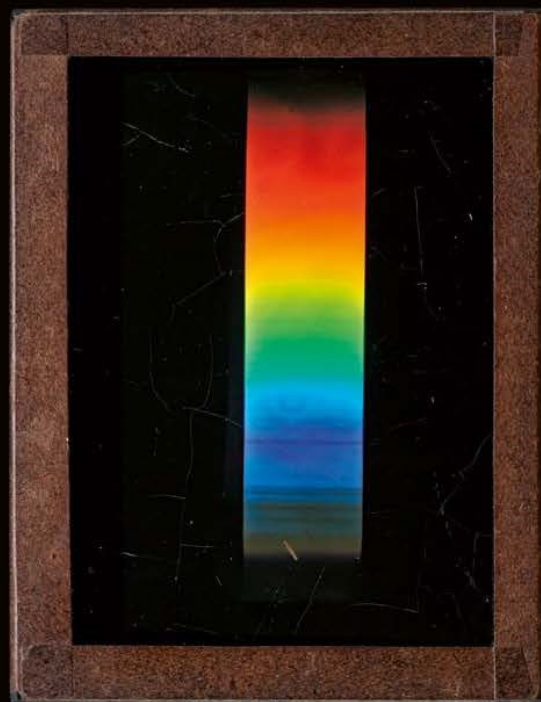
Color in Photography from 1849 to 1955

The desire for color photos has prevailed over the world of photography from the very beginning. What were the early techniques? And when did color become accessible to everyone?

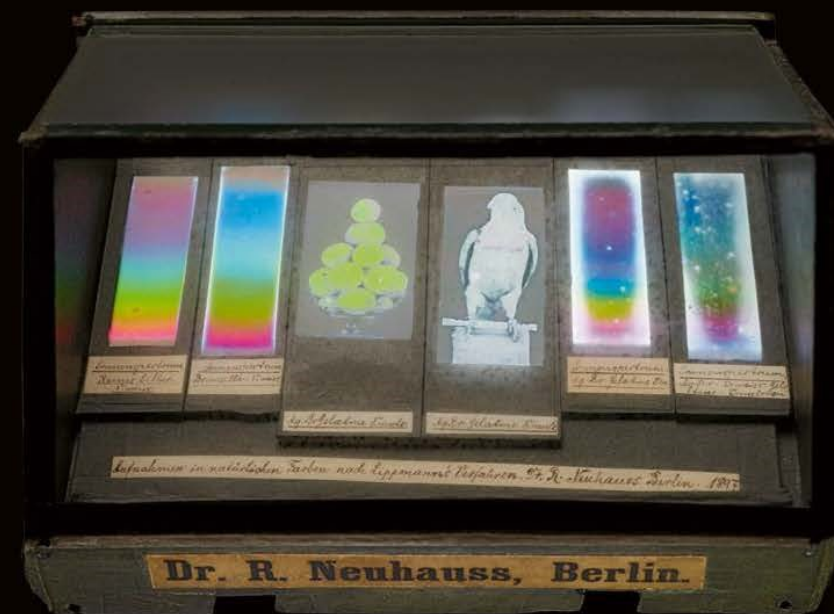
- This volume traces the exciting path from the medium's beginnings in the nineteenth century to widely used analog color photography with the first Kodak color slide film in 1936.
- Photography's various coloring processes opened up a radiant new cosmos.
- The Albertina's unique collection sheds light on the complex topic of historical color photos. It ranges from early colorized one-offs to the emergence of mass-produced color photographs on a positive-negative basis.
- The numerous techniques, many of them little known, and the resulting diverse applications reveal a revolution across our entire visual culture.

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Richard Neuhauss 1855–1915
 Sonnenspektrum | *Solar Spectrum*, 1900
 Interferenzfarbfotografie
Interferential color photograph
 Objekt | object: 8,5 × 6,3 × 1,8 cm



Richard Neuhauss 1855–1915
 Schaukasten mit sechs Platten
Display case with six plates, 1897
 Interferenzfarbfotografien
Interferential color photographs
 Objekt | object: 15,6 × 17,8 × 11 cm



Robert von Stockert 1848-1918
Blumenstilleben | *Still Life with Flowers*, 1894
Heliogravure | *Photogravure*
16,6 × 13,1 cm



Robert von Stockert 1848-1918
Blumenstilleben | *Still Life with Flowers*,
1895-1900
Dreifarbendruck | *Three-color colotype*
28,3 × 23,2 cm

Chromatic Diversity

The importance of reproducing color in photographic images from the beginning is evidenced by the practice of coloring photographs from the early days of the medium. The addition of color was especially important for portraits, which initially competed with the previously popular miniature paintings. While daguerreotypes and salted paper prints were still reserved for a small segment of society, carte de visite photographs produced by various studios were already available to a wider audience. The subsequent application of color was not the only way to make photographs look more familiar. Photographers could tone their prints in baths containing various ingredients to create specific, uniform color effects. With the development of so-called pigment papers, it was also possible to mix a wide range of dyes into the image-forming layer, resulting in monochrome papers in various color gradations. A particularly successful manufacturer of these pigment papers was Adolphe Braun in Dornach (Alsace), whose products covered a wide range of tones. Different shades were available for different purposes, and these were advertised separately. Sample charts provided an overview of the colors available. Photographers could, for example, use the appropriate hues for the subject when taking pictures of landscapes or still lifes. There was a great deal of inventiveness in achieving color effects in photographs. Prints were also backed with painted paper, sometimes additionally pierced with fine needles, and then backlit to enhance the color effect. In this way, photographs were created in a variety of ways that exhibited a rich chromatic diversity. AH



Wilhelm Horn 1809–1891
Bildnis eines jungen Offiziers
Portrait of a Young Officer, 1849
Daguerreotypie, koloriert
Daguerreotype, hand-colored
Objekt | object: 11 × 8,3 × 0,8 cm

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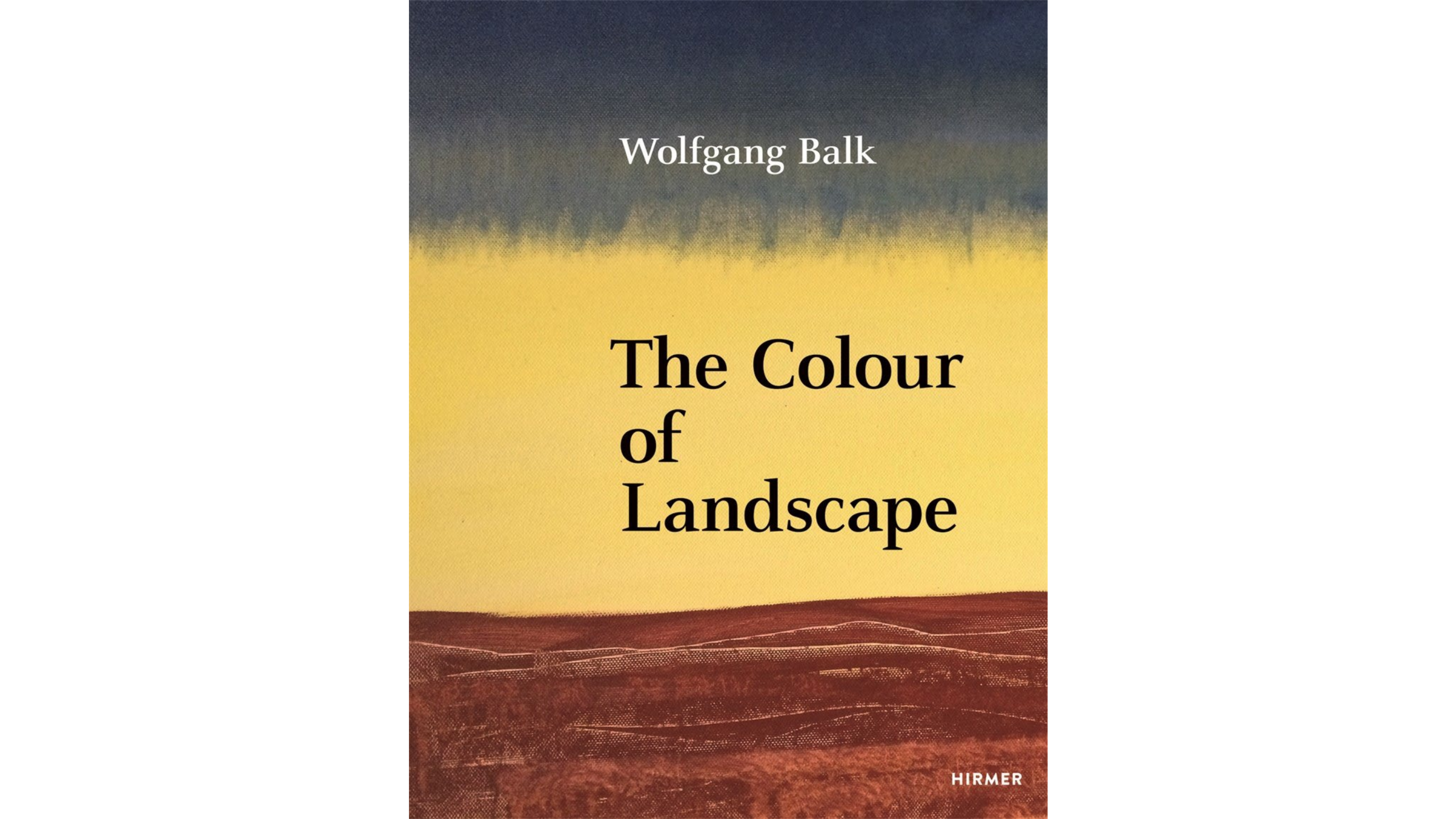
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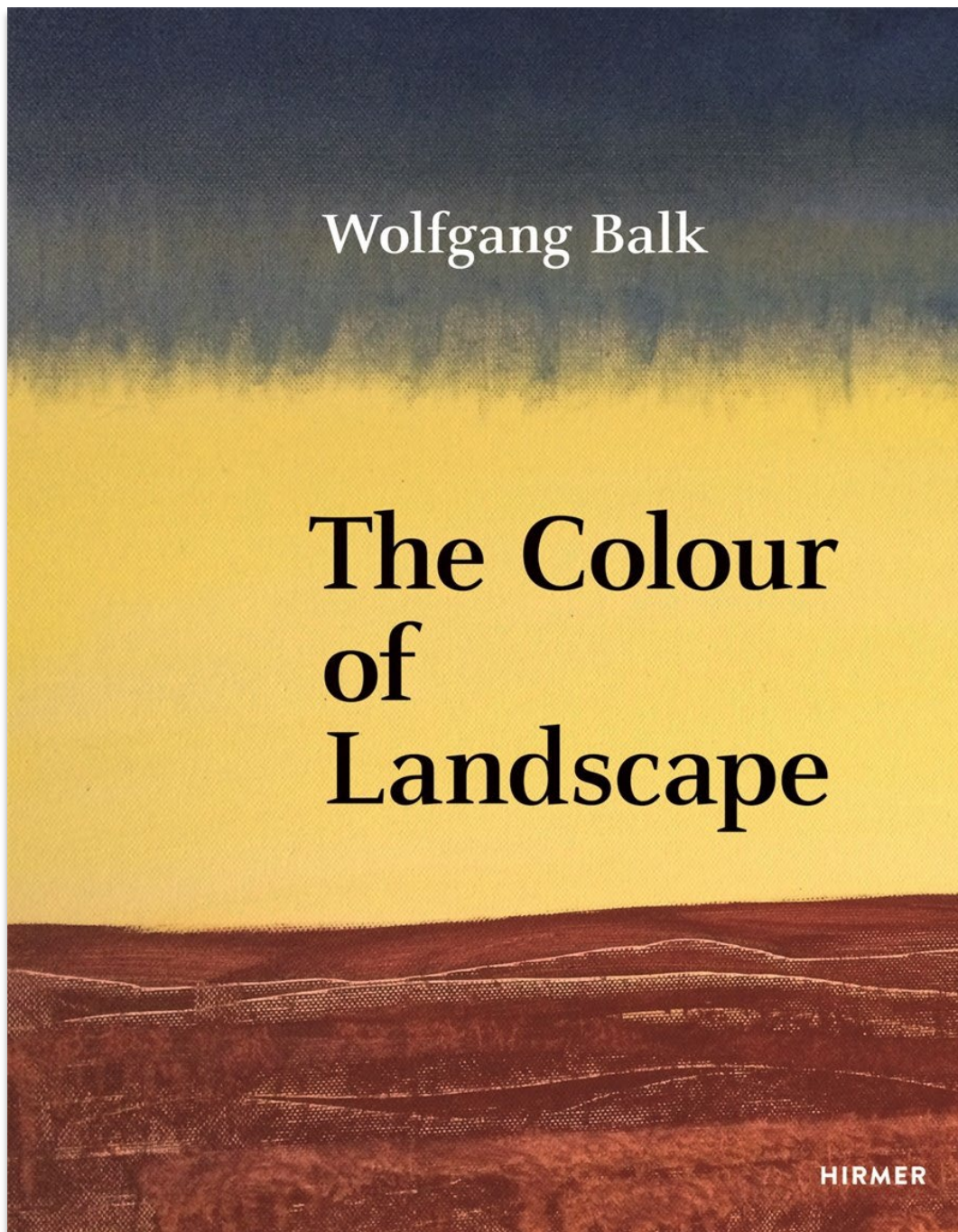
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Wolfgang Balk

The Colour of Landscape

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Martin Tschechne

The most beautiful stage sets are created by nature: Light, clouds and landscape combine to make dramatic shadow plays and nuanced colour palettes.

- Wolfgang Balk captures this beauty in his highly aesthetic abstract landscape paintings. They guide us into a wonderful world full of shapes and colours.
- Accompanied by a text by Martin Tschechne, this publication brings together for the first time a comprehensive selection of Wolfgang Balk.
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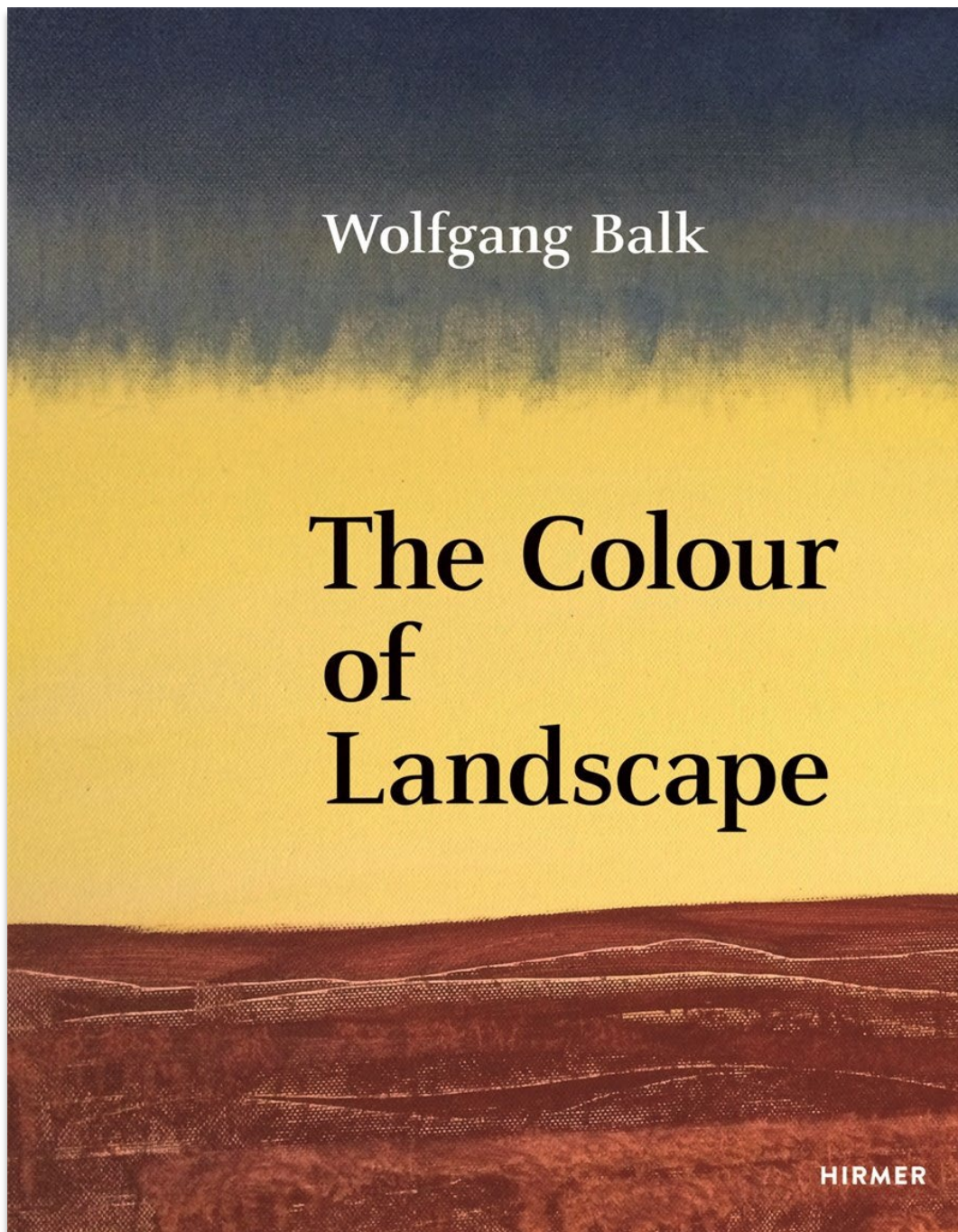
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