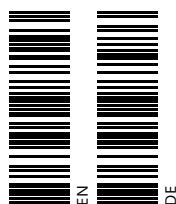




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Johannes Vermeer. Girl Reading a Letter at an Open Window

Restoration and Studies in Painting Technique

Editors	Staatliche Kunstsammlungen Dresden, Gemäldegalerie Alte Meister; Uta Neidhardt; Christoph Schölzel
Series	Das restaurierte Meisterwerk, Band 9
Details	144 pp., Paperback with flaps, 27 × 24 cm, 222 mostly col. illus. 978-3-95498-814-3 english 978-3-95498-798-6 german £ 34 (UK) 34 € (D)

Johannes Vermeer's painting *Girl Reading a Letter at an Open Window* is familiar to a worldwide audience and is admired and revered. However, the restoration carried out between 2017 and 2021 has significantly changed its appearance. The spectacular removal of a later overpainting in the background of the painting brought to light the depiction of a god of love, which must now be linked to the figure of the letter-reading girl again as a picture within a picture. This suggests a new interpretation of the painting that had been concealed for centuries: the god of love functions as a meaningful commentary on the scene, which the viewer now clearly perceives as an amorous situation. In the painting, the composition, light and color mood and aura have changed fundamentally. This publication contains the results of research and investigations that examine the restored painting from the perspective of the team of European and American institutions from the fields of restoration, natural sciences, art history, mathematics and IT that worked together on a four-year project. It is intended to contribute to an even more comprehensive description of Vermeer's painting, to clarify the process of its creation and to make the Dresden decision to accept the later overpainting transparent and comprehensible to experts and the public.

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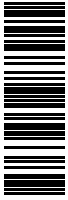
Cover: Johannes Vermeer, *Girl Reading a Letter at an Open Window*, 1657–1659,

Staatliche Kunstsammlungen Dresden, Gemäldegalerie Alte Meister

All prices and title details are subject to change without further notice.

Information correct as of 20th November 2025.

New



Herkules

Held und Antiheld

Editors	Staatliche Kunstsammlungen Dresden; Holger Jacob-Friesen
Details	200 pp., german, Hardback, 26 × 21 cm, 155 mostly col. illus. ISBN 978-3-95498-894-5 £ 38
Exhibition	Skulpturensammlung und Gemäldegalerie Alte Meister, Semperbau am Zwinger, 22nd November 2025 – 28th June 2026

He was the most beloved hero of antiquity: Hercules (Greek: Herakles), son of the supreme divinity Jupiter and a mortal. Poets and playwrights, sculptors and vase painters already occupied themselves with his deeds and misdeeds 2,500 years ago. And the myth lived on for many centuries. "Herculean tasks" are still firmly anchored in modern language use. The catalogue for the Dresden exhibition presents sculptures, paintings and graphic works from antiquity to classicism, including loans from Rome, Paris, Madrid, Munich and Copenhagen. It also ponders the question of why Hercules remained a fascinating figure for centuries. This may have something to do with the idea that he was in fact not always strong and virtuous, but also experienced phases of weakness, committed crimes and tended to debauchery of all kinds. He was both anti-hero and hero.



Paula Modersohn-Becker und Edvard Munch

Die großen Fragen des Lebens

Editors	Staatliche Kunstsammlungen Dresden; Birgit Dalbajewa; Andreas Dehmer
Details	about 272 pp., german, Hardback, 28 × 23 cm, about 200 mostly col. illus. ISBN 978-3-95498-898-3 £ 38 Subscription price until 8th February 2026: £ 25
Exhibition	Staatliche Kunstsammlungen Dresden, Albertinum, 8th February – 31st May 2026

Their expressive works address existential themes of life – from birth to death, the human being and nature, gender and love: Paula Modersohn-Becker and Edvard Munch, two exceptional phenomena of European art, reflect central questions of the time around 1900 in their internationally celebrated works. Both were sensitive and progressive seismographs of their generation. Two worlds, different temperaments, woman and man encounter one another in a dialogue of painting. In cooperation with the Munch Museum in Oslo, the Albertinum presents the first major, joint exhibition of the still extremely relevant works of both artists on the occasion of the 150th birthday of Paula Modersohn-Becker (* 8th February 1876 in Dresden-Friedrichstadt), with many principal works.

New

Soon

Subscription



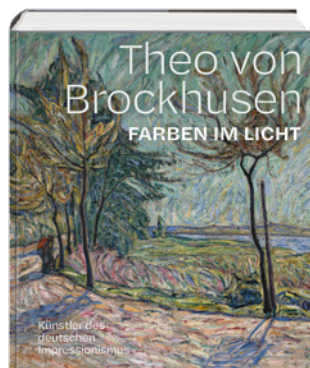
Schenkungen Hermann Gerlinger

Karl Schmidt-Rottluff, Erich Heckel,
Ernst Ludwig Kirchner

Editors	Kunstsammlungen Chemnitz, Kunstsammlungen am Theaterplatz; Florence Thurmes
Details	about 160 pp., german, Hardback, 28 × 22 cm, about mostly 90 col. illus. ISBN 978-3-95498-896-9 £ 38
Exhibition	Kunstsammlungen am Theaterplatz, Chemnitz, 18th October 2025 – 1st February 2026

The private collection of the Würzburg entrepreneur Hermann Gerlinger is viewed as one of the highest-quality and most important collections of *Brücke* Expressionism. In 2024 and 2025, he endowed the Kunstsammlungen Chemnitz with a valuable set of works by the three founders of the *Brücke*: Karl Schmidt-Rottluff, Erich Heckel and Ernst Ludwig Kirchner. The endowment, presented in this volume, comprises 42 works and depicts the full breadth of techniques, from oil paintings and prints through watercolours and drawings to sculptures. It emphasises the importance of Chemnitz and Saxony as points of reference for the work of the *Brücke* artists and complements the focus of the Kunstsammlungen Chemnitz holdings.

Soon



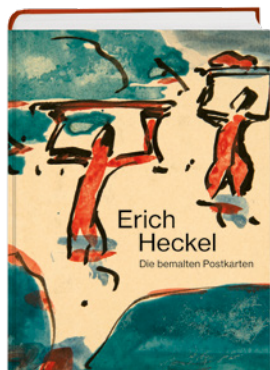
Theo von Brockhusen. Farben im Licht

Künstler des deutschen Impressionismus

Editors	Landeshauptstadt Potsdam; Hendrikje Warmt; Potsdam Museum – Forum für Kunst und Geschichte
Details	356 pp., german, Hardback, 24 × 21,5 cm, 252 mostly col. illus. ISBN 978-3-95498-897-6 £ 38
Exhibition	Potsdam Museum – Forum für Kunst und Geschichte, 22nd November 2025 – 22nd March 2026

The volume introduces the important post-impressionist life's work of a painter who lived in Berlin after 1904 and soon advanced to become a respected debutante in the circles of German modern art. Von Brockhusen travelled throughout Europe and engaged with avant-garde art currents as sources of inspiration for his own work. He returned repeatedly to the Havelland near Potsdam to paint his landscape panoramas enveloped with light. Colour, light and atmosphere – these were the focal points of his work and distinguished him as a defining representative of the Berlin and Free Secession associations. He and his artistic contemporaries in this way decisively enriched the art scene in Berlin and Brandenburg around 1910. Supplemented by works of Max Liebermann, Lovis Corinth, Philipp Franck, Käthe Kollwitz, Fritz Klimsch, Georg Kolbe, Karl Hagemeister, Dora Hitz, Walter Leistikow, Emil Pottner, Lesser Ury and Julie Wolfthron, the book also looks at the development of German Impressionism at the start of the 20th century.

New



Erich Heckel

Die bemalten Postkarten

Authors	Renate Ebner; Andreas Gabelmann
Editors	Erich Heckel Stiftung; Hans Geissler
Details	368 pp., german, Hardback, 28 × 21 cm, 539 mostly col. illus. ISBN 978-3-95498-889-1 £ 54

Artistically designed postcards enjoyed great popularity among the painters of early modernism. Spontaneous sketches and brief messages offered charming possibilities for expression and communication. Erich Heckel (1883–1970), co-founder of the *Brücke* artist group, appreciated this rapid medium and, especially in the 1910s, created many painted, drawn and printed postcards for colleagues, friends and collectors. The book presents a first overview of around 230 cards and illustrated letters and provides exciting insights into various life situations and creative phases with detailed explanations of images and texts. Heckel's postcard greetings are among the most beautiful of German Expressionism: great art in a small format!

New



Exhibition catalogue



Collection catalogue



Lovis Corinth. Bildrausch

Skizze wird Malerei. Ausstellungskatalog

Die Skizzenbücher im Kunstforum Ostdeutsche Galerie.
Bestandskatalog

Editors	Kunstforum Ostdeutsche Galerie Regensburg; Mona Stocker; Sebastian Schmidt
Exhibition catalogue	192 pp., german, Hardback, 32 × 24 cm, 215 mostly col. illus. ISBN 978-3-95498-892-1 £ 42
Collection catalogue	320 pp., german, Hardback, 32 × 24 cm, 550 mostly col. illus. ISBN 978-3-95498-893-8 £ 48
Exhibition	Kunstforum Ostdeutsche Galerie Regensburg, 24th October 2025– 18th January 2026

Lovis Corinth's (1858–1925) unique style made him a pioneer of modern art. The Kunstforum Ostdeutsche Galerie (KOG) in Regensburg holds many works of the artist from East Prussia, including twelve sketchbooks and an album of drawings. These provide entirely new and detailed insights into Corinth's creative process. The exhibition for the 100th anniversary of his death lets us experience how Corinth meticulously prepared his paintings in drawings and oil studies. Examinations of painting technique illustrate the pronounced change in Corinth's artistic style between his early and late work, while the most recent research findings illuminate the provenance of his paintings in the KOG.

Not only Corinth's artistic development from his years of study in Königsberg (today Kaliningrad) and Munich to the virtuoso Walchensee sketchbook is comprehensible in the sketchbooks, but also the draft process for important paintings like *Das Komplott* (Conspiracy) or *Salome*. Beyond the many references to painting and printmaking, a new and comprehensive picture of Lovis Corinth as a draughtsman can also be acquired based on the material. The Regensburg sketchbooks are made thoroughly and scientifically accessible and are being reproduced for the first time.

New



Freiräume. 110 Möglichkeiten, der Welt zu begegnen

Die Sammlung Klaus-Dieter Stephan

Editors	Freies Deutsches Hochstift/ Deutsches Romantik-Museum, Frankfurt am Main; Mareike Hennig
Details	216 pp., german, Hardback, 28 x 24 cm, 131 mostly col. illus. ISBN 978-3-95498-886-0 £ 38
Exhibition	Deutsches Romantik-Museum, Frankfurt, 22nd August–11th November 2025

Art around 1800 sought and found its free spaces: geographically in travel, motifs in a non-idealised world view, technically in experimentation with methods like the oil sketch and socially in a new self-image of the artist. Works like this often originated in the private realm and only ended up in the museum later. From an important private collection, the catalogue compiles 110 works by 70 artists and depicts the emergence of a generation that conquered its free spaces individually.



Krieg, Frieden, Versöhnung

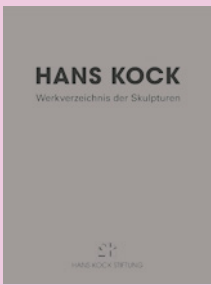
Ein Fotoessay von Harald Schmitt

Photographs	Harald Schmitt
Details	196 pp., german, Hardback with cloth-bound back, 28 x 24 cm, 115 mostly col. illus. ISBN 978-3-95498-884-6 £ 44

The photographer Harald Schmitt (born 1948) travelled through Europe for four years for this book and visited historical sites where the horror was just as tangible as the warning. The burial field of the fallen bears mute witness to what happens when diplomacy and reason fail. Many soldiers lie nameless in mass graves, while others are still missing to the present day. Too many people were shot, burned, stabbed, dismembered, put up against the wall, died of gas exposure, landed in the asylum or were processed into bone meal as fertiliser. They returned traumatised, incapable of ever expressing what they had experienced in words. We all know that the extent of the monstrous is hardly comprehensible when it does not affect us.

However, the world is not black and white. The wars also differ in their motives and circumstances. Schmitt's images and stories are primarily meant to remind us of the suffering, but also of the courage summoned by soldiers and civilians. We must always make certain to take the lessons of the past to heart – and that we never forget where the soldiers remained.

Harald Schmitt worked from 1977 to 2012 as a photo-journalist for Stern magazine. He produced photo stories from more than 140 countries to date, many of which have been distinguished with internationally recognised awards.



Hans Kock

Werkverzeichnis der Skulpturen

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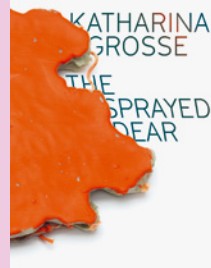
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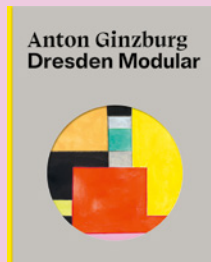
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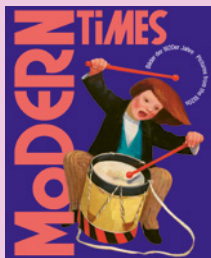
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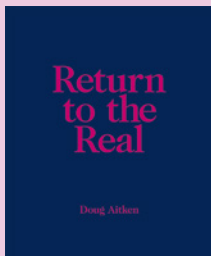
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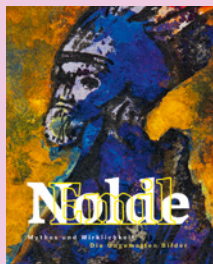
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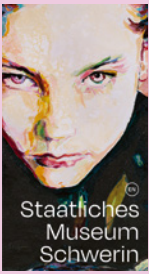


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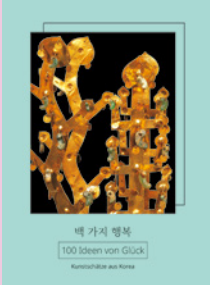
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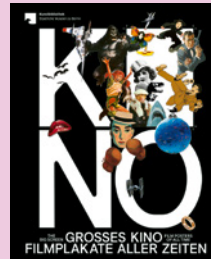
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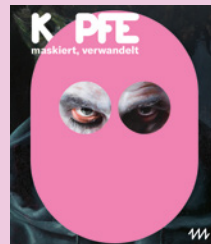
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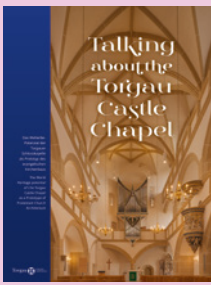
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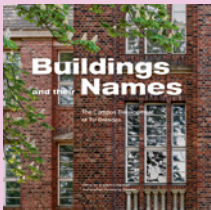
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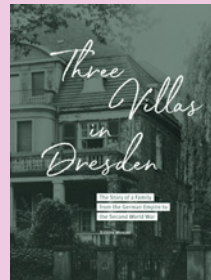
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Eds.: Bundesstiftung zur Aufarbeitung der SED-Diktatur; Anna Kaminsky
472 pp., Paperback with flaps, 24,5 × 16,5 cm, 238 mostly col. illus.
ISBN 978-3-95498-391-9
£ 29

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Agentur und Verlag

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