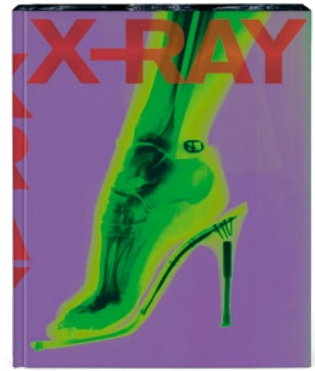
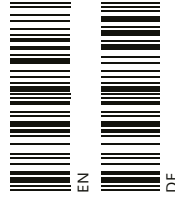




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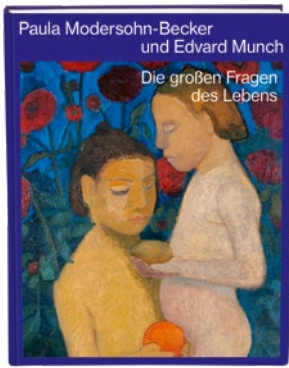
X-Ray

The Power of Röntgen Vision

Editors	Weltkulturerbe Völklinger Hütte; Ralf Beil, Thomas Zaunschirm
Details	448 pp., 525 mostly col. illus., Cardboard binding with col. edges, 28 x 22 cm ISBN 978-3-95498-918-8 english ISBN 978-3-95498-899-0 german 58 £
Exhibition	Weltkulturerbe Völklinger Hütte, 9th November 2025 – 16th August 2026

It has been 130 years since Wilhelm Conrad Röntgen consciously perceived X-rays as a to date unknown phenomenon for the first time in his lab. Within a few weeks, this discovery spread throughout the world and inspired not only scientists but also visual artists, musicians, filmmakers and caricaturists. In eighteen chapters, the catalogue unfolds a global panorama of modernity and the present, in which art and science encounter one another: Marie Curie meets Claude Cahun, Frida Kahlo, Isa Genzken and Iris van Herpen; John Heartfield meets Edvard Munch, Mies van der Rohe, Thomas Mann and William Wegman. *X-RAY* makes the invisible visible and the dialogue between art and science experienceable.

New

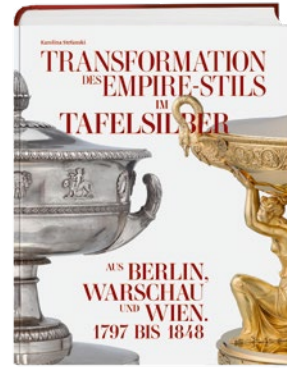


Paula Modersohn-Becker und Edvard Munch

Die großen Fragen des Lebens

Editors	Staatliche Kunstsammlungen Dresden; Birgit Dalbajewa, Andreas Dehmer
Details	280 pp., 220 mostly col. illus., german, Hardback, 28 × 23 cm ISBN 978-3-95498-898-3 £ 38
Exhibition	Staatliche Kunstsammlungen Dresden, Albertinum, 8th February–31st May 2026

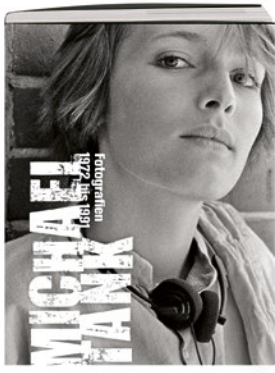
Their expressive works address existential themes of life – from birth to death, the human being and nature, gender and love: Paula Modersohn-Becker and Edvard Munch, two exceptional phenomena of European art, reflect central questions of the time around 1900 in their internationally celebrated works. 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.



Transformation des Empire-Stils im Tafelsilber aus Berlin, Warschau und Wien 1797 bis 1848

Author	Karolina Stefanski
Details	384 pp., 333 mostly col. illus., german, Hardback with dust-jacket, 30 × 24 cm ISBN: 978-3-95498-874-7 58 £

Silverware has stood for power, tradition and ceremony for centuries. It advanced increasingly at the start of the nineteenth century to become a central medium of state representation. Profound ruptures in society, technology and communication characterised this development between 1797, the year of origin of the Empire style in Paris, and 1848, the year of the bourgeois-revolutionary upheavals in Europe. During this period, three main Central European centres of production of silverware – Berlin, Warsaw and Vienna – participated in the mobility and the spread of cultural assets and thus in the exchange of goods of the Empire style commissioned by Napoleon. Paris was at the heart of this. Berlin, Warsaw and Vienna adopted certain impulses of the Empire style. From this transcultural interlacing, hybrid objects originated, in which identities formed – characterised by diverse, international influences.



Michael Tank

Fotografien 1972 bis 1991

Editors	Deutsche Fotothek; Jens Bove
Details	136 pages, 139 bw illus. in 4c printing, german, Paperback with flaps, 28 x 22 cm ISBN 978-3-95498-910-2 28 £
Exhibition	artderkultur e.V. Dresden, Veränderbar, 21. 2.–8. 4. 2026

Michael Tank tenaciously pilloried the contradictions of the GDR – while the wish for awakening and change is at the same time tangible in his work; a hope that transformed into resignation over the course of years. How and under what circumstances Tank photographically visualised life in the GDR until his flight is noteworthy. From Rostock, far from the bohemian circles of East Berlin, he developed an autonomous photographic position that looked at everyday life as much as it did its fringes. Images of great authenticity and empathy originated in his private and work surroundings. The first extensive selection from his work is an invitation to rediscover a photographer whose challenging gaze wanted to show what is – while insisting that it could not remain so.

New



EN



DE



Fait à Paris

Furniture Creations by Jean-Pierre Latz at the Dresden Court

Editors	Staatliche Kunstsammlungen Dresden; Christiane Ernek-van der Goes, Clara von Engelhardt, Thomas A. Geisler, Anne Ilaria Weiß
Details	256 pages, 272 mostly col. illus., Paperback with flaps, 30 x 24 cm ISBN 978-3-95498-921-8 english ISBN 978-3-95498-915-7 german 38 £

An extraordinary find inside magnificent clocks, today among the holdings of the Kunstgewerbemuseum of the Staatliche Kunstsammlungen Dresden, opened an exciting chapter of art and cultural history: the Paris-based cabinet-maker Jean-Pierre Latz (1690/91–1754) immortalised himself in them with the handwritten signature and the reference "Fait à Paris". The clocks are part of an expansive mixed lot of French furniture, which impressively demonstrates the great fascination of the Dresden court for Parisian craftsmanship. Latz' masterful marqueteries and excellently shaped and worked fittings embody the French savoir faire of this era at the highest level. The publication provides a well-founded overview of these globally unique holdings for the first time.

New



Alles für die Kunst!

Max Liebermann zwischen Strategie und Kulturpolitik

Editors	Liebermann-Villa am Wannsee; Viktoria Bernadette Krieger, Evelyn Wöldicke
Details	96 pages, 84 col. and bw illus., german, Paperback with flaps, 26 x 21 cm, ISBN 978-3-95498-917-1 24 £
Exhibition	Liebermann-Villa am Wannsee, 7. 2. – 25. 5. 2026

Max Liebermann (1847–1935) is today considered one of the most important representatives of German Impressionism. The publication directs the gaze to a lesser-known facet of his work and shifts the focus to him as a defining protagonist of cultural policy. How could he develop from a trailblazer of modernity to become one of the most influential cultural policy makers of his time? Internationally networked and in an intensive exchange with artists in Germany and abroad, he tirelessly dedicated himself to making available new exhibition possibilities for modern art currents in Berlin of the Imperial Era. The articles trace how Liebermann strategically used the structures of the cultural sector to push through his central objectives: the recognition of modern painting and the freedom of art.



Moderne trifft Küste

Künstlerische Aufbrüche im Norden

Editors	Museum Kunst der Westküste; Ulrike Wolff-Thomsen, edited by Katrin Hippel
Details	about 176 pages, about 110 mostly col. illus., german, Paperback with flaps, 28 x 24 cm ISBN 978-3-95498-920-1 38 £
Exhibition	Museum Kunst der Westküste Föhr, 21. 6. 2026 – 10. 1. 2027

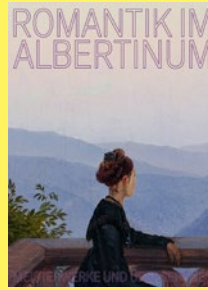
The catalogue is dedicated to a fascinating chapter in European art history: the early impulses of modernity in the north. From the Netherlands to Norwegian, new perspectives on light, colour and nature originated on the coast – far from the major cities, but always in a lively exchange with them. *Modernity* here means not only stylistic directions, but rather an attitude: the courage to question the visible, to shift perspectives and open oneself to a new way of thinking. Well-known painters like Max Beckmann, Jacoba van Heemskerck and Edvard Munch are mentioned, as are artists who have to date received too little recognition. Their paintings point to the major themes of modernity in the mirror of the north: the experiments with technique, form and colour, reduction as artistic provocation and, not least, the sea as a projection surface of existential experience. They invite us to rediscover the departure into modernity as an artistic movement between sea, sky and horizon.



Schenkung Hermann Gerlinger

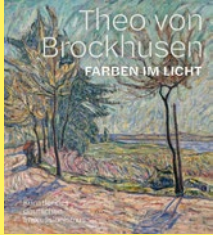
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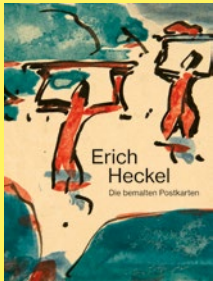
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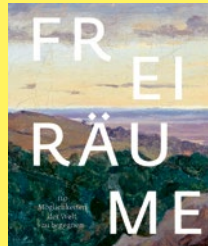
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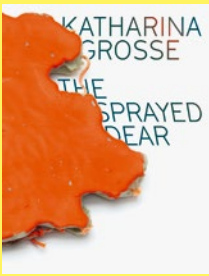


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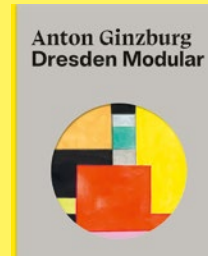


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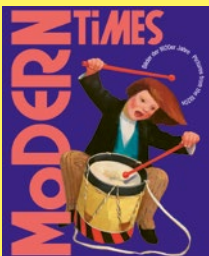
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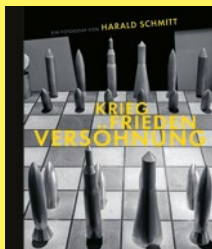
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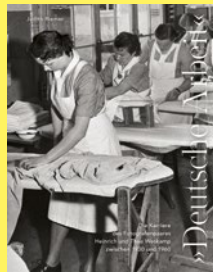
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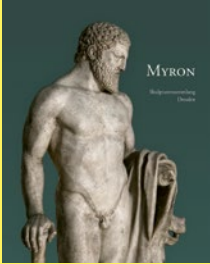
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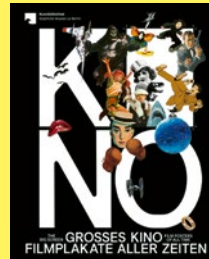


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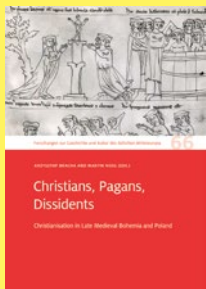
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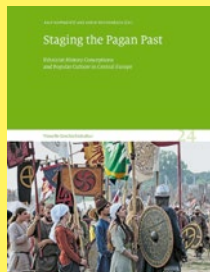
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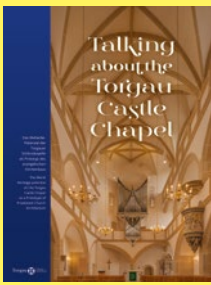


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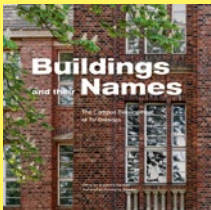
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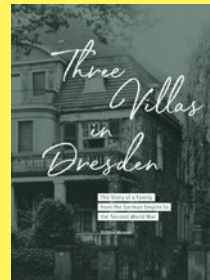
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