

Munich, January 2007

Dear colleagues from the press and the electronic media,

Our new spring program, which I am sending you today, again promises exceedingly beautiful books on international greats from the fields of art, photography, film and fashion. This time topics range from the Düsseldorf School, Audrey Hepburn, to Joseph Beuys. As such there should be something for everyone.

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The first focal point of our program is **Robert Mapplethorpe**, whose work we are celebrating with two books. The American artist, who was born in 1946 and died of Aids in 1989 aged 43, had a lasting influence on the late 20<sup>th</sup> century photographic scene. His breathtaking male nudes, the cool black & white portraits and his flowers and still-lives still influence the aesthetics of the fashion and advertising worlds today. His bodies and forms modeled by the light being almost sculptural, Mapplethorpe is regarded a classicist among photographers. Our first book is a new edition of the major *Monographie*, published in 1992, which provides an overview of the artist's entire oeuvre. Philosopher and art critic Arthur C. Danto wrote the accompanying text to this reference work. As a complement to the first book, *Forty Nudes* is a small but exquisite book; a collection of the 40 most famous and beautiful pictures taken by the photographer: a "Best of Mapplethorpe", so to speak.

A further program highlight from the field of photography is the long-awaited volume on the so-called **Düsseldorf School**, which has been causing quite a stir in the international art scene since the 1990s. Positioned between the Becher's class and painting at the Düsseldorf art academy, a phenomenon arose which has emerged as the greatest German success since Bauhaus. Our book unveils to the native audience as well the global success *made in Germany* by the "Struffskys", as *Village Voice* called Struth, Ruff, Gursky, Höfer Hütte and co., from its beginnings in the 1960s to the present-day, and provides an encyclopedic overview of the protagonists and their pictures. The introductory essay is by renowned art historian and director of the Staatliche Kunstsammlung Nordrhein-Westfalen, Armin Zweite.

*Héroïnes* is the name of our new Bettina Rheims book. 53 women, including well-known faces such as Milla Jovovitch and Laetitia Casta, as well as unknown ones, are portrayed by the French photographer as modern heroines. They wear the most beautiful Parisian haute couture dresses and were allowed to present themselves however they wanted. The result shows a very vulnerable side of femininity in an otherwise so perfectly and glamorously styled world of fashion. With an essay by French writer Catherine Millet (*The Sexual Life of Catherine M.*)

**Audrey Hepburn's** timeless beauty in Truman Capote's film version of *Breakfast at Tiffany's* is unforgettable. During filming, the renowned advertising photographer and picture journalist **Howell Conant** had the opportunity to take publicity shots of Holly Golightly, alias Audrey Hepburn. Further fashion photos and portrait series reflecting Audrey Hepburn's overwhelming charm and magic followed. Our book is a collection of these pictures, the majority of which were previously unpublished.

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Five books, published to accompany exhibitions, form an additional focal point of this year's spring program:

Following the success of last fall's book featuring photographs by **Gabriele Münter** from her time in America, we now present a further volume with photographs from her time with Wassily Kandinsky. Providing insights into the artistic and private relationship between Münter and Kandinsky, the book also throws new light on the activities of "Blaue Reiter" group of artists. The actual sensation, though, are the previously unpublished photographs by Wassily Kandinsky.

The book will be published as a catalog accompanying an exhibition in the Lenbachhaus in Munich, which opens on February 10 and runs through June 3.

**Michael Wesely** (born 1963) is one of the new German shooting stars of photography. His theme is transitoriness, which he attempts to illustrate by means of the long-time exposure of a variety of objects. His most recent series is devoted to still-lives of flowers: He arranges bunches of flowers in vases and exposes them for up to one week in order to capture the process of withering, wilting and decaying. The resulting images appear amazingly fragile and tender.

The exhibition of images by Michael Wesely runs from March 31 through July 8 in the Gemeentemuseum in The Hague.

Our small Balthus edition devoted exclusively to the five pictures displayed in the 26-year old artist's first solo exhibition in Paris in 1934, which shocked the art world and established the artist as an outsider with regard to his contemporaries, provides a foretaste of the major **Balthus** exhibition in Museum Ludwig in Cologne this summer. At the time his subjects were so original and scandalous that even the Surrealists disowned him.

Rose-Maria Gropp wrote the accompanying text for this carefully edited edition.

*The End of the 20<sup>th</sup> Century* is considered to be a key work in **Joseph Beuys'** overall output. Our book is devoted to this unique oeuvre and tells its story from the beginnings in 1982 in *Haus der Kunst* in Munich through to the move in 2002 to Pinakothek der Moderne, which opened at the turn of the new millennium and accorded the work paradigmatic importance in the overall history of art.

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Two special paperback editions of books by two German photographers will appear this spring. The first is the picture journalist **Thomas Hoepker**, who acquired international fame with his photographic reports and whose exhibition is on display in Hamburger Museum für Kunst und Gewerbe in Hamburg through mid- March.

The other is **Jim Rakete**. The native Berliner influenced German pop culture in the 1980s initially as a music producer (Nena being one of his protégés) before making an aesthetic mark as a photographer. His series of portraits, which ranges from Jimi Hendrix and Samuel Beckett to Nina Hagen and which Schirmer/Mosel first published in 1997, is a classic of theater and music photography.

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The following books in our spring program were purchased from international publishers for German language licence editions:

**Hokusai, *36 Views of Mount Fuji*** (Éditions du Seuil, Paris)

**Philip K. Dick, *A Scanner Darkly*** (Pantheon, New York)

**Richard Pare, *Lost Vanguard*** (Monacelli, New York)

In case of interest in these publications, please contact the original publishers.

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I hope our new program is of interest to you and look forward to your response. Should you have any further questions or print requests please do not hesitate to contact me by phone (+ 49 89/21 26 70-0), or by fax (+ 49 89/ 33 86 95).

With best wishes for the New Year

Anna Grefe

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