

Illustration Credits

We would like to thank the following persons and institutions for the generous permission to use their material in this publication.

Keazor: **1** Archive of the author. **2** Image Data Bank Prometheus: <http://prometheus.uni-koeln.de>. **3** Image Data Bank Prometheus: <http://prometheus.uni-koeln.de>. **4** Lammertse, Friso, et al. (eds.) (2011): *Van Meegeren's Vermeers. The Connoisseur's Eye and the Forger's Art*, Rotterdam: Museum Boijmans Van Beuningen. **5** Rathgen Research Laboratory, Berlin, © Wolfgang Beltracchi. **6** Aya Soika (2011): *Max Pechstein. Das Werkverzeichnis der Ölgemälde*, Volume I: 1905-1918, ed. Max Pechstein Urheberrechtsgemeinschaft, Munich: Hirmer 2011; © Pechstein Hamburg/Töckendorf. **7** Stephanie Barron (ed.) (1989): *Expressionismus: Die zweite Generation 1915-1925*, exh. cat., Kunstmuseum Düsseldorf and Staatliche Galerie Moritzburg Halle, Munich. **8** Salzmann, Siegfried/Güse, Ernst-Gerhard (eds.) (1976): *Johannes Molzahn. Das druckgraphische Werk*, Duisburg: Wilhelm-Lehmbruck-Museum. **9** Kunsthaus Lempertz (2006): *Moderne Kunst*, auction cat., Auction 896, 29. Nov., Köln; © Wolfgang Beltracchi. **10** Firmenich, Andrea (1989): *Heinrich Campendonk 1889-1957. Leben und expressionistisches Werk*, Recklinghausen: Bongers; © VG Bild-Kunst, Bonn 2017. **11** Rathgen Research Laboratory, Berlin; © Wolfgang Beltracchi. **12** Fondation Beyeler (ed.) (1997): *Fondation Beyeler*, Munich/New York: Prestel; © VG Bild-Kunst, Bonn 2017. **13** Fondation Beyeler (ed.) (1997): *Fondation Beyeler*, Munich/New York: Prestel; © VG Bild-Kunst, Bonn 2017. **14** Image Data Bank Prometheus: <http://prometheus.uni-koeln.de>. **15** Institut royal du Patrimoine artistique, Bruxelles (ed.) (2005): *L'affaire Van der Veken*, exh. Cat., Musées royaux des Beaux-Arts de Belgique, Brussels: <http://www.kikirpa.be/uploads/files/Actu2005-VanderVeken.pdf>. **16** From the archive of Max Friedländer, Rijksbureau voor Kunsthistorische Documentatie, The Hague: <http://www.rkd.nl>. **17** Deutsches Historisches Museum Berlin (ed.) (2000): *"Marie und Marie". Der Weg eines Gemäldes durch 250 Jahre europäischer und amerikanischer Geschichte*, DHM-Magazin 25, Berlin. **18** Deutsches Historisches Museum Berlin (ed.) (2000): *"Marie und Marie". Der Weg eines Gemäldes durch 250 Jahre europäischer und amerikanischer Geschichte*, DHM-Magazin 25, Berlin. **19** Deutsches Historisches Museum Berlin (ed.) (2000): *"Marie und Marie". Der Weg eines Gemäldes durch 250 Jahre europäischer und amerikanischer Geschichte*, DHM-Magazin 25, Berlin.

Bach: **1** Wiliam A. Camfield (1993): *Max Ernst. Dada and the Dawn of Surrealism*, Munich: Prestel, plate 194; © VG Bild-Kunst, Bonn 2017. **2** Christie's (2006): *Impressionist and Modern Art*, auction cat. Christie's London (Evening Sale), June 2006, lot. 158. **3** Christie's (2006): *Impressionist and Modern Art*, auction cat., Christie's London (Evening Sale), June 2006, lot 158. **4** Helene and Wolfgang Beltracchi (2014): *Selbstporträt. Mit Collagen und Zeichnungen von Wolfgang Beltracchi*, Hamburg: Rowohlt, pp. 54-55. **5** Wolfgang Schäffner/Sigrigrid Weigel/Thomas Macho (eds.) (2003): *'Der liebe Gott steckt im Detail'. Mikrostrukturen des Wissens*, Munich: Wilhelm Fink, p. 86. **6** *Jean Dubuffet 1901-1985* (1990), exh. cat., ed. Thomas M. Messer, Stuttgart: Hatje, p. 111. *7 Süddeutsche Zeitung* (2015), 196, p. 9.

Hylkema: **1** British Museum, London, © Trustees of the British Museum. **2** British Museum, London, © Trustees of the British Museum. **3** Museum Boijmans Van Beuningen, Rotterdam, © Stichting Museum Boijmans Van Beuningen. **4** British Library, London, © British Library Board, General Reference Collection C.112.f.9.(41.)

Graves: **1** © Indiana University, Bloomington, Allen mss. 11, folio 173v. **2** Photograph by Kevin Montague. **3** Photograph by Margaret S. Graves. **4** Photograph by Margaret S. Graves. **5** Photograph by Kevin Montague.

Öcal: **1** © Victoria & Albert Museum, London. **2** Tomasello, Bruno (1991): *Nationalmuseum Bargello*, Florence, p. 81. **3** © Archivio Fotografico Stefano Bardini. **4** © Archivio Stefano Bardini n 9050, Scheda n 11268 Neg n 361781, Florence. **5** *L'età di Savonarola. Fra' Bartolomeo e la scuola di San Marco* (1996), exh. cat., ed. Serena Padovani, Venezia: Marsilio, p. 282. **6** Scher, Stephen K. (1994): *The Currency of Fame. Portrait Medals of the Renaissance*, New York: Abrams, p. 142, fig. 47. **7** © bpk — Bildagentur für Kunst, Kultur und Geschichte/Musée du Louvre, Paris. **8** Archive of the author. **9** *Pre-Raphaelite Sculpture. Nature and Imagination in British Sculpture 1848-1914* (1991), exh. cat., eds. Benedict Read/Joana Barnes, London: Lund Humphries Publication, p. 124.

Schmitz: **1** *The Works of Ossian, the Son of Fingal. In Two Volumes, Translated from the Galic Language by James Macpherson. Vol. I. containing, Fingal, an Ancient Epic Poem. In Six Books; and Several Other Poems.* Third Edition. Dublin: Printed for Peter Wilson, in Dame-Street, M,DCC,LXV. p. 100.

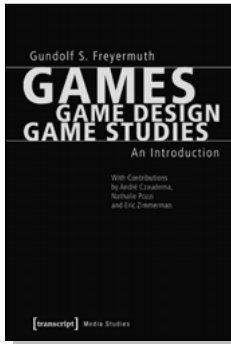
Fenelli: **1** Archive of the author. **2** Archive of the author. **3** Archive of the author. **4** Archive of the author.

Becker: **1** <http://www.chicagotribune.com/news/opinion/commentary/ct-truman-defeats-dewey-1948-flashback-perspec-1113-md-20161111-story.html>. **2** Courtesy Kunst Halle Sankt Gallen, photo: Gunnar Meier and Courtesy !Medien-gruppe Bitnik, photo: Florian Bachmann. **3** © Shinseungback Kimyonghun. **4** <http://www.interactivearchitecture.org/joseph-weizenbaum-ai-humanity.html>. **5** Photograph by Daniel Becker. **6** Civic Radar (2016): *Lynn Hershman Leeson*, exh. cat., ed. Peter Weibel, ZKM Karlsruhe et al., Ostfildern: Hatje Cantz, pp. 160 and 162. **7** Screenshot of <http://agentruby.sfmoma.org/> by Daniel Becker.

Niehoff: **1** Photograph by Lafayette (Lafayette Ltd), © National Portrait Gallery, P1293, London.

Every effort has been made to trace copyright holders, but if any have been inadvertently overlooked the publishers will be pleased to make the necessary arrangement at the first opportunity.

Cultural Studies



Gundolf S. Freyermuth

Games | Game Design | Game Studies

An Introduction

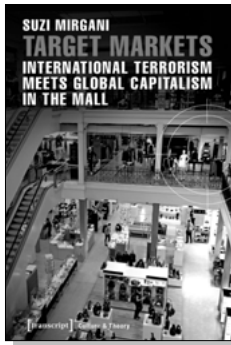
(With Contributions by André Czauderna,
Nathalie Pozzi and Eric Zimmerman)

2015, 296 p., pb.

19,99 € (DE), 978-3-8376-2983-5

E-Book

PDF: 17,99 € (DE), ISBN 978-3-8394-2983-9



Suzi Mirgani

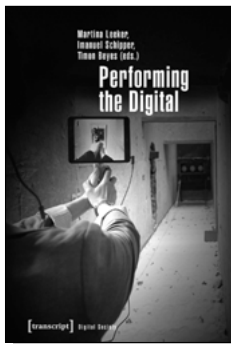
Target Markets – International Terrorism Meets Global Capitalism in the Mall

2016, 198 p., pb.

29,99 € (DE), 978-3-8376-3352-8

E-Book: available as free open access publication

ISBN 978-3-8394-3352-2



Martina Lecker, Imanuel Schipper, Timon Beyes (eds.)

Performing the Digital

Performativity and Performance Studies in Digital Cultures

2016, 304 p., pb.

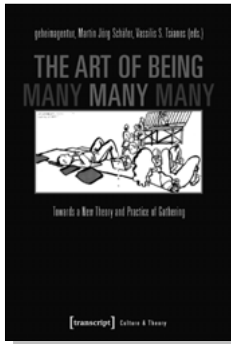
29,99 € (DE), 978-3-8376-3355-9

E-Book: available as free open access publication

ISBN 978-3-8394-3355-3

**All print, e-book and open access versions of the titles in our list
are available in our online shop www.transcript-verlag.de/en!**

Cultural Studies



geheimagentur, Martin Jörg Schäfer, Vassilis S. Tsianos (eds.)

The Art of Being Many

Towards a New Theory and Practice of Gathering

2016, 288 p., pb., numerous ill.

34,99 € (DE), 978-3-8376-3313-9

E-Book

PDF: 34,99 € (DE), ISBN 978-3-8394-3313-3



Ramón Reichert, Annika Richterich, Pablo Abend,
Mathias Fuchs, Karin Wenz (eds.)

Digital Culture & Society

Vol. 1, Issue 1 – Digital Material/ism

2015, 242 p., pb.

29,99 € (DE), 978-3-8376-3153-1

E-Book

PDF: 29,99 € (DE), ISBN 978-3-8394-3153-5



Ramón Reichert, Annika Richterich, Pablo Abend,
Mathias Fuchs, Karin Wenz (eds.)

Digital Culture & Society (DCS)

Vol. 2, Issue 2/2016 – Politics of Big Data

2016, 154 p., pb.

29,99 € (DE), 978-3-8376-3211-8

E-Book

PDF: 29,99 € (DE), ISBN 978-3-8394-3211-2

**All print, e-book and open access versions of the titles in our list
are available in our online shop www.transcript-verlag.de/en!**

