

April 2025

EXTENDED LIST



ALAÏA/ KURAMATA

LIGHTNESS
IN CREATION



Alaïa/Kuramata: Lightness in Creation

Lightness in Creation

Azzedine Alaïa

Alaïa's ethereal couture creations meet Kuramata's graceful furniture designs in a poetic encounter underscored by a shared love of lightness.

- Legendary fashion designer Azzedine Alaïa was a devoted fan of Japanese designer and architect Shiro Kuramata.
- This hardcover accompanies the Fondation Azzedine Alaïa's exhibition Alaïa/Kuramata, in which 20 of Kuramata's objects and furniture pieces are presented alongside 20 Alaïa designs to illustrate their simpatico embrace of lightness, abstraction and simplicity of form.

AU \$90.00 | NZ \$100.00

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88 Pages

Hardcover

305 mm x 235 mm

Damiani



ALAÏA: "WHEN I LIKE AN OBJECT, I'M IN A TRANCE".

By Anne-Marie Fèvre

At Azzedine Alaïa's estate - his couture business is a maze of buildings in the Marais district -, you can rest on undulating seats by Marc Newson. Have breakfast on a Jean Prouvé table if you're staying in his three-apartment hotel. "And my place is worse than a museum: I have to leave it to rediscover my objects," he laughs. This collector is sometimes exalted: "When I see an object I like, I'm in a trance, it's like voodoo. I don't have a sales strategy. So it's hardly surprising that Alaïa opened his gallery to Shiro Kuramata (1934-1991, see opposite) "just for fun". In addition to drawings, he has brought together some thirty major pieces by the Japanese designer, most from his personal treasure trove. Among them, *Comme la lune est haute dans le ciel* (*How High the Moon*, 1986), with its ironic-iconic title, is one of the Tokyo master's emblematic armchairs. This seat, made of expanded steel mesh, is a hazy, veiled volume whose structure is indistinguishable. Similarly, his *Meubles de formes irrégulières* (1970), a series of wiggling chests of drawers, disrupt space and blur vision. "The biggest problem," he explains, "is gravity, and we have to think of a way to erase it."

Kuramata has not been shy about dematerializing industrial components, piercing matter with light, making some of his acrylic solids liquid. Yet his furniture is not obliterated; it captures attention like so many airy derangements, interweaving refined Japanese signs and Western functions. "What I like about Kuramata is the lightness, the humor, and it's very close to sculpture," explains Alaïa, famous for his talent for 'sculpting' women's bodies and a former student at the Beaux-Arts in Tunis.

How did your love of collecting come about?

As a child in Tunis. My grandfather worked in the identity card department. When I went with him, I used to collect the photomats that had been thrown away. I classified them according to all sorts of criteria: the good-looking, the bad-looking, the blond, the brown, the pretty Italian girls... For years, I stored these countless faces of strangers in boxes.

Where does your accumulative passion for design come from?

In the 60s, I lived in a maid's room lent to me by my friends Simone and Bernard Zehr-fuss, an architect. It was entirely furnished by Jean Prouvé. I thought the furniture was beautiful, but I didn't know much about design at the time, and I didn't have any money. Then these friends gave me a bed by Prouvé. I even met him in person, without realizing the importance of his work.

Your first acquisition?

My first piece, which I paid for on credit for years, wasn't design. It was a head sculpture, spotted in a gallery. It's a lifelong friendship. I also have a passion for Choissac





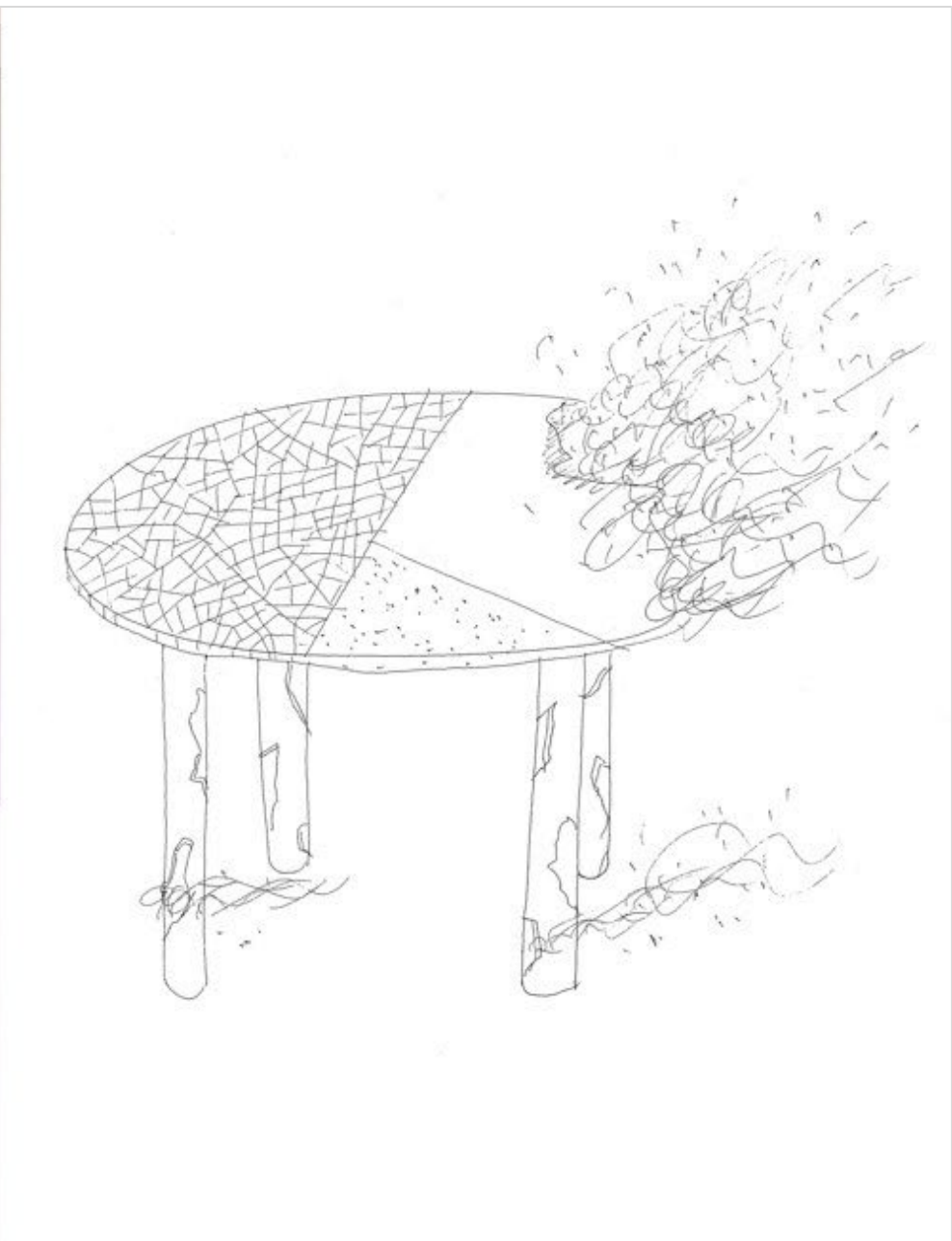
"I'm interested in artificial materials such as glass, plastic, aluminium and so on. Those are the ones that do not exude a sense of time passing, they do not rust or stain with age".

Shiro Kuramata

"I use the simplest fabrics, but they can become revolutionary if you understand their potential. It's not about the material itself, but how you work with it to shape the body".

Azzedine Alaïa







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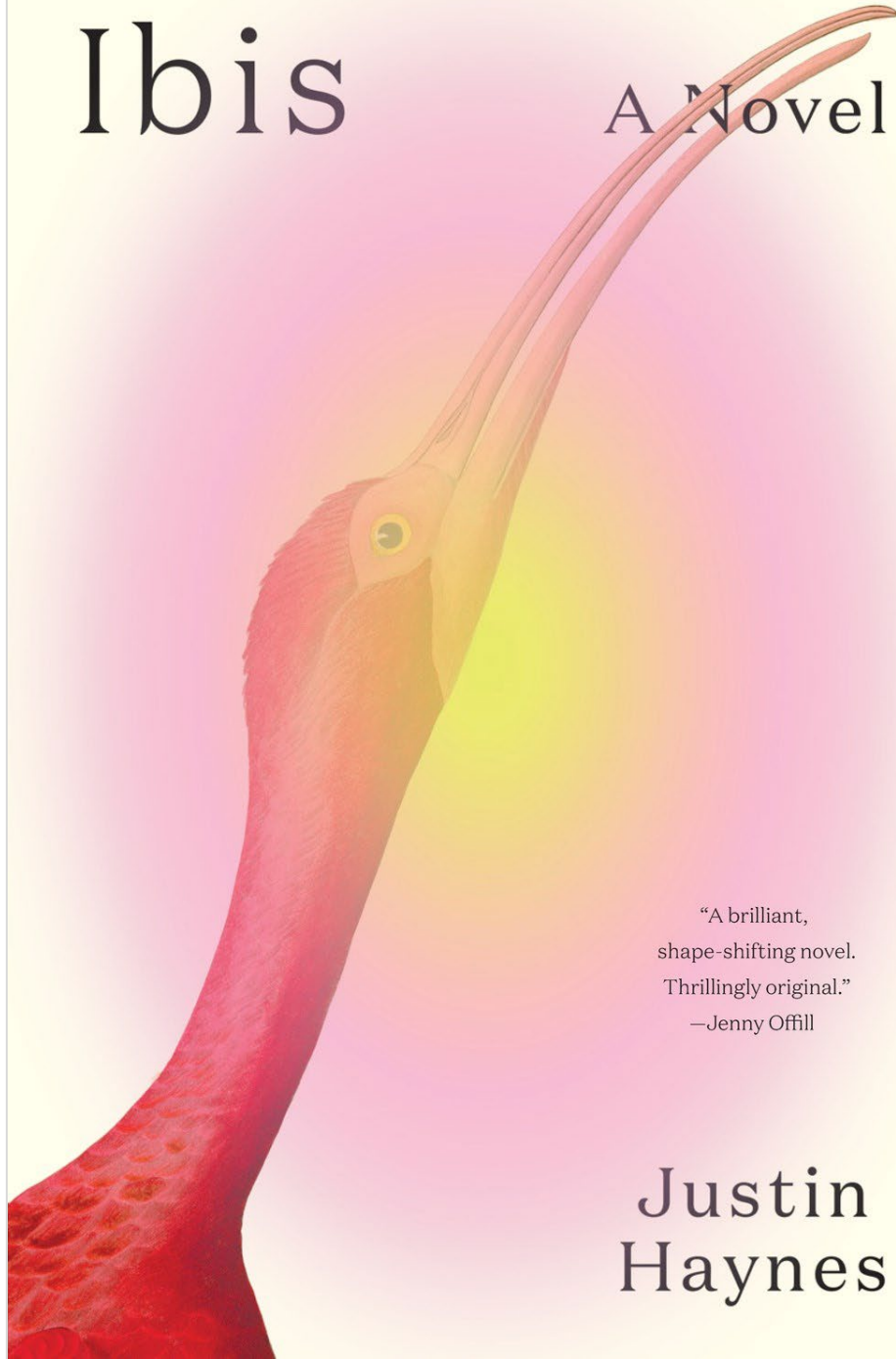
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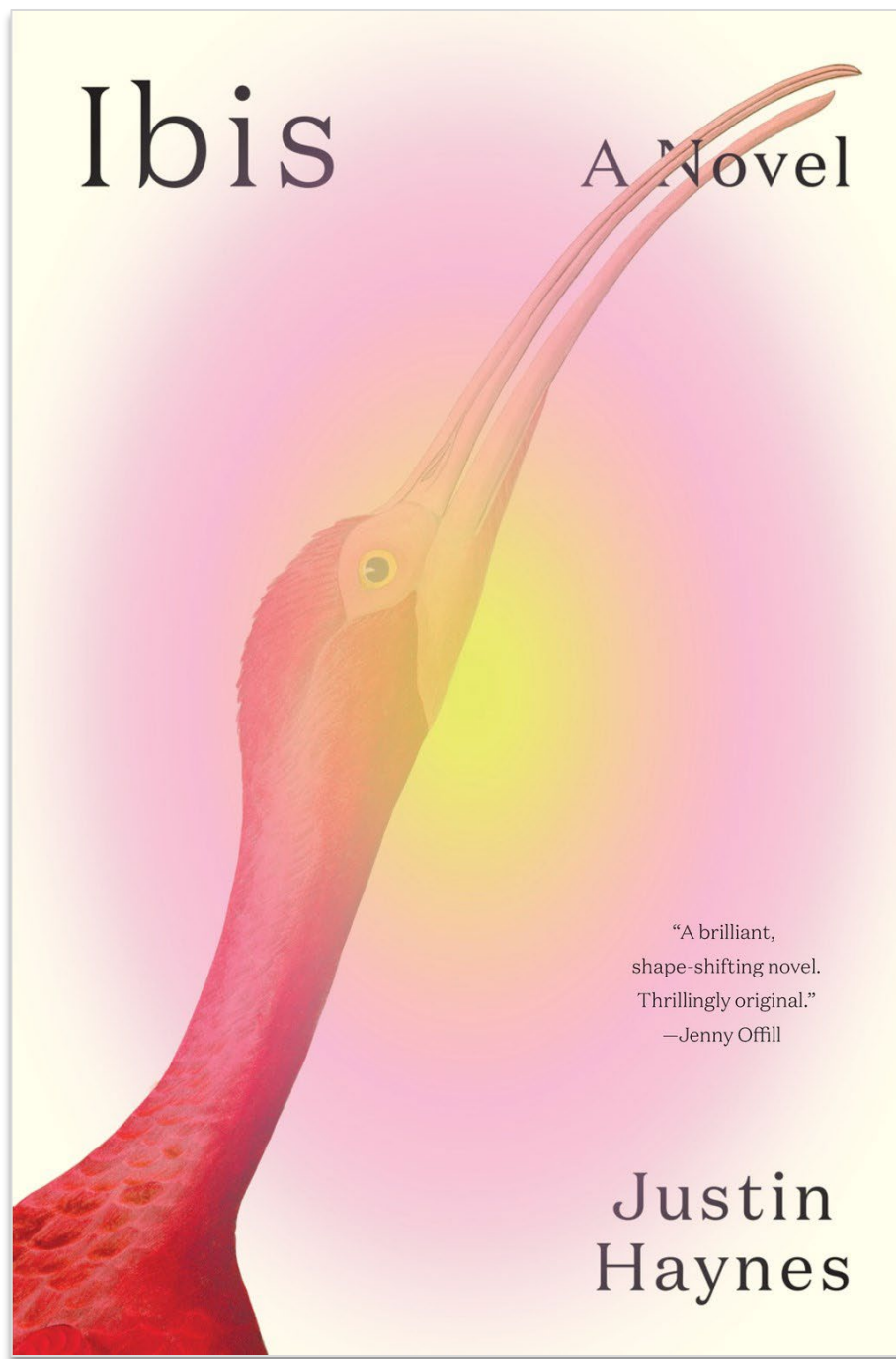
Ibis

A Novel



"A brilliant,
shape-shifting novel.
Thrillingly original."
—Jenny Offill

Justin
Haynes



Ibis

A Novel

Justin Haynes

A rich portrait of Trinidad and its relationship to the political instability in nearby Venezuela, driven by the compelling story of a young refugee and her lifelong search to find her way back to her mother.

- *Ibis* travels from perspective to perspective and time period to time period, using the magic of Trinidadian folklore to tie its disparate plot threads together in surprising and exciting ways.
- From its Caribbean setting to its sense of humor to its exploration of broader political issues, *Ibis* is reminiscent of works like *The Brief Wondrous Life of Oscar Wao*.

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Hardcover with dust jacket
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The Overlook Press

Jean-Michel
Basquiat



Engadin



Jean-Michel Basquiat: Engadin

Jean-Michel Basquiat

Inside Basquiat's Swiss-inspired works and his many productive, collaborative trips to the Engadin region.

- Jean-Michel Basquiat is best known for his iconic Neo-Expressionist paintings and graffiti art. He was a prominent figure in New York City's art scene in the 1980s, and his status has only grown in the decades since his early death.
- The first book solely dedicated to Basquiat's various trips to Switzerland and the influence that its Engadin region had on his work and his relationships with other artists.
- Published to accompany an exhibition of the same name at Hauser & Wirth in St. Moritz, Switzerland, from 12/14/24 to 03/29/25.

AU \$49.99 | NZ \$54.99

9783907493021

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Hauser and Wirth Publishers



Foreword

Iwan Wirth

Bruno Bischofberger's proximity to the exceptional artists he represented has always been a great inspiration to me, and the anecdotes of his adventures with Jean-Michel Basquiat—such as their legendary visit to the Toggenburg bull show—are among my favorite descriptions of artist travels. The works created during Jean-Michel's stays with Bruno in St. Moritz capture the artist's impressions of the landscape and culture of the Swiss Alps in an incredible, energetic, and captivating manner. His time in Switzerland continued to echo even after the artist's return to the US, where works he made in New York include references to the famous bratwursts, for example, and German phrases.

Bringing together works created by Jean-Michel Basquiat both in and about Switzerland, *Jean-Michel Basquiat: Engadin* is the first survey exhibition and catalogue to reveal the artist's close connection to this Alpine country. Basquiat's link to Switzerland began with his first show at Galerie Bruno Bischofberger in Zurich in 1982, and it continued until 1986, encompassing several visits to St. Moritz, Zurich, and Appenzell together with Bischofberger. Our current undertaking pays homage not only to the trailblazing group of works that Basquiat created during these years but also to the unique and visionary relationship between the artist and his gallerist.

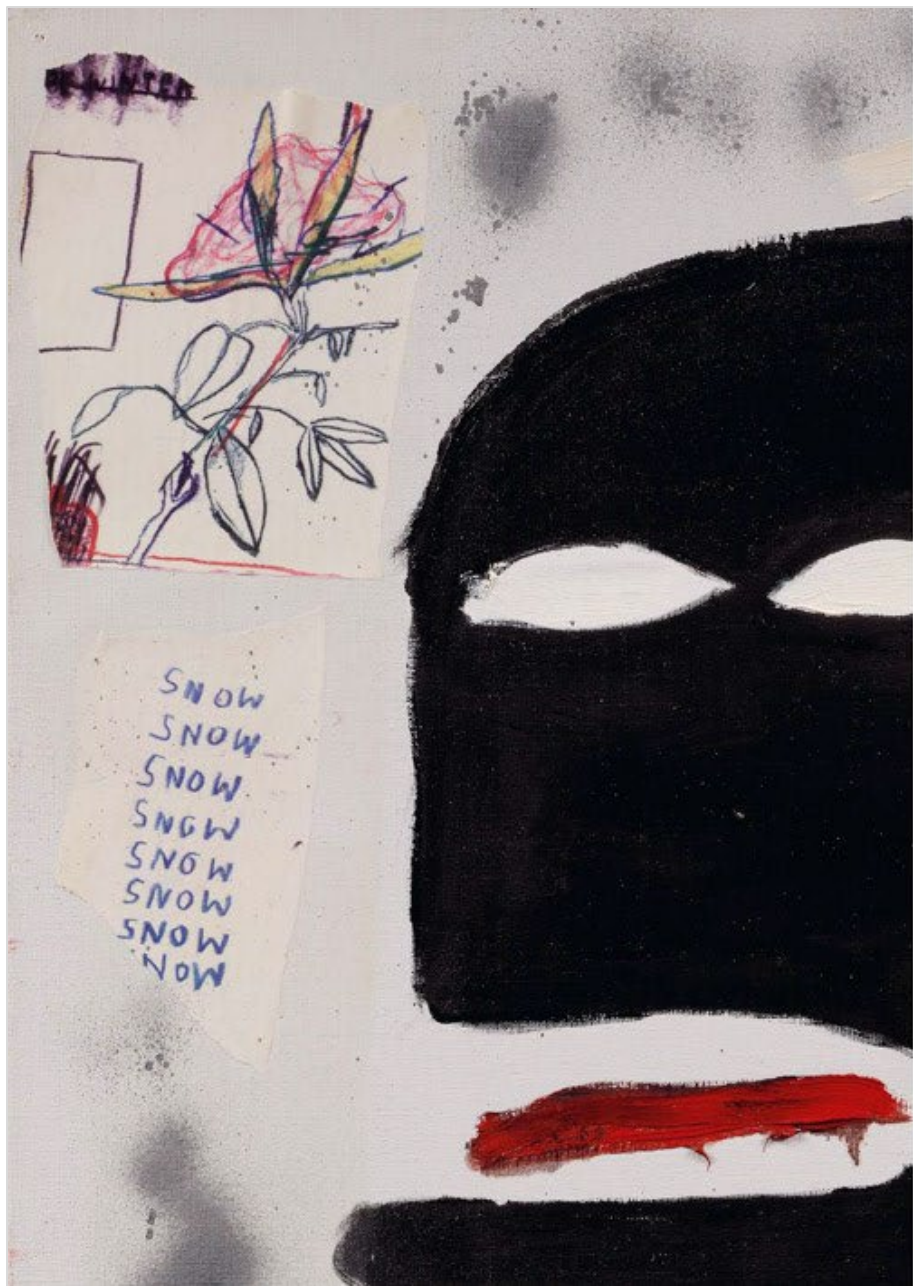
We are honored to present this extraordinary exhibition of highly personal works by one of the most important artists of the twentieth century at our gallery in St. Moritz. I am touched to see many of these works return to their place of origin.



Opposite page:
Jean-Michel Basquiat and Magnus Bischofberger (top); Jean-Michel
Basquiat and Cora and Magnus Bischofberger (bottom) in front of
Basquiat's recently completed *Swiss Son* on the terrace of Chesa Lodisa,
Bischofberger's house in St. Moritz, 1983

Above:
Cora Bischofberger (left); Cora and Magnus Bischofberger (right)
in front of Basquiat's recently completed *Swiss Son* on the terrace
of Chesa Lodisa, St. Moritz, 1983

Right:
Francesco Clemente and Jean-Michel Basquiat at Chesa Lodisa,
St. Moritz, winter 1984–85



Basquiat in the Engadin

Dieter Buchhart

Mankind will learn, he suggested. They learn a little more slowly than He had assumed. "That's because the most competent among them will always try to change that small part of the world which they know. One of these days they'll discover the world instead of improving it, and not forget what they already discovered."

—Sten Nadolny, *The Discovery of Slowness*

"I think the mystery of this mountain landscape is its light, its sun, and then, when it becomes more familiar, the infinite abundance of delightful details and the picturesque charm of a summer life," Swiss author Jakob Christoph Heer enthused in 1898 in his travel guide *Streifzüge im Engadin*, or *Exploring the Engadin*.² Almost one hundred years later, the famous New York artist Jean-Michel Basquiat was also unable to extricate himself from the "revelation of beauty" that makes it possible to forget the "enigma of existence," as Swiss poet Conrad Ferdinand Meyer put it in 1866.³ Basquiat was enamored with the mountains, the ibexes, the ski lifts, the bratwurst, and the hospitality of the Bischofberger family. As Basquiat's gallerist Bruno Bischofberger later recalled, after they decided he would become Basquiat's art dealer, the artist would visit Bischofberger "in Switzerland often, which he especially liked. Around half a dozen times in Zurich and seven times in St. Moritz, four of those times in the summer."⁴

In his research, art critic Michel Nuridsany found that Basquiat traveled a total of fifteen times to Switzerland—to Zurich, Basel, and St. Moritz. In Zurich, he worked on paintings and drawings at the Bischofbergers' home, located in the village of Küsnacht, as well as in the storeroom of Bischofberger's gallery, in central Zurich. In St. Moritz, he worked at the Bischofbergers' holiday home, integrating motifs like ski lifts, pine trees, mountains, and bratwursts into his visual language.⁵ In the works Basquiat created in the Engadin—



1983

Basquiat took several trips to Switzerland, and to St. Moritz in particular, in 1983. Besides his solo show at Galerie Bruno Bischofberger in late September,²⁴ he also participated in group exhibitions at the legendary Galerie Beyeler in Basel—one of them, *Expressive Malerei nach Picasso* (Expressive Painting after Picasso)²⁵—and at Kunstmuseum Luzern. Most of the works Basquiat created in the Engadin were probably made that same year.

Four groups can be discerned. First are the works that engage directly with the Engadin in a narrow sense, and which Basquiat intended to be hung, as if in a “hunting lodge,” in the Bischofbergers’ St. Moritz dining room.²⁶ This cycle includes *Skifahrer* (Skier; p. 25), *Nachtleben* (Nightlife; p. 26), *See* (Lake; p. 28), *Alpendorf* (Alpine Village; p. 29), and *Swiss House on Fire* (all 1983). The works share a simplified, cartoonish visual language on a largely monochromatic pictorial ground. For example, in *Alpendorf*, the Alpine village of the title is drawn on top of and scratched into partially wet green paint, while a reddish-brown colored bar just beneath the upper edge alludes to a horizon and sky. Similarly, in *Skifahrer*, Basquiat added the comic-like figure of a skier with just a few brushstrokes on a vermillion background. In *Swiss House on Fire*, we see the yellow outlines of the house, the fire, and the all-caps phrase “SWISS HOUSE ON FIRE ©,” rendered in oil stick on a black ground.

The second group of works revolves around the subjects of the bull show and bratwurst—elements of Swiss culture that the artist encountered during an excursion with Bischofberger, as the gallerist reports:

I once drove with the artist directly from the airport, where I had picked him up, to Neu St. Johann, where the Toggenburg Bull Show was taking place that day. In the Sidwald neighborhood, several bulls stood on a field to be evaluated and awarded prizes. Basquiat loved the atmosphere, the monumental bulls, the traditionally dressed, primeval, proud farmers. I sat with a few [of them] at the



Jean-Michel Basquiat: Engadin

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STUFF

A NEW YORK LIFE OF CULTURAL CHAOS

Kim Hastreiter
~~Hastreiter~~

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STUFF: A New York Life of Cultural Chaos

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A joyful romp through the singular and eclectic material world of a true New York character.

- Kim Hastreiter is a downtown New York cultural icon.
- This memoir by an NYC legend is told in the stories of her stuff — from Stephen Sprouse dresses to flea market ceramics; Basquiat drawings to her 1989 Macintosh Apple computer.
- Featuring over 1,400 color images, four ribbon markers and a cover drawn by the street artist Jim Joe, this book is jam-packed with the history of downtown NYC art, fashion and design over five decades.

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Damiani

ANTIDOTES

(finding optimism)

When medicine is not enough, what brings us euphoria and inspiration even in dark times? How do we navigate through all this shit?



Flower paintings by JACK SHANNON.

WHAT I WORE

1977–1982

For the record: Kids, THIS is what the late '70s and early '80s fashion looked like.

This is what I wore every day. Cultural history is a bit like a game of telephone. It keeps getting reinterpreted by generation after generation until it is unrecognizable. What the kids today think the '80s looked like was not necessarily so. I loved the Yves Saint Laurent "Russian collection," Sonia Rykiel, Pablo & Delia, France Andrevie, and the new Japanese designers who were beginning to rage like Kansai Yamamoto and Kenzo.



PABLO & DELIA



JEAN PAUL GAULTIER



KENZO



KANSAI YAMAMOTO



KANSAI YAMAMOTO



YVES SAINT LAURENT



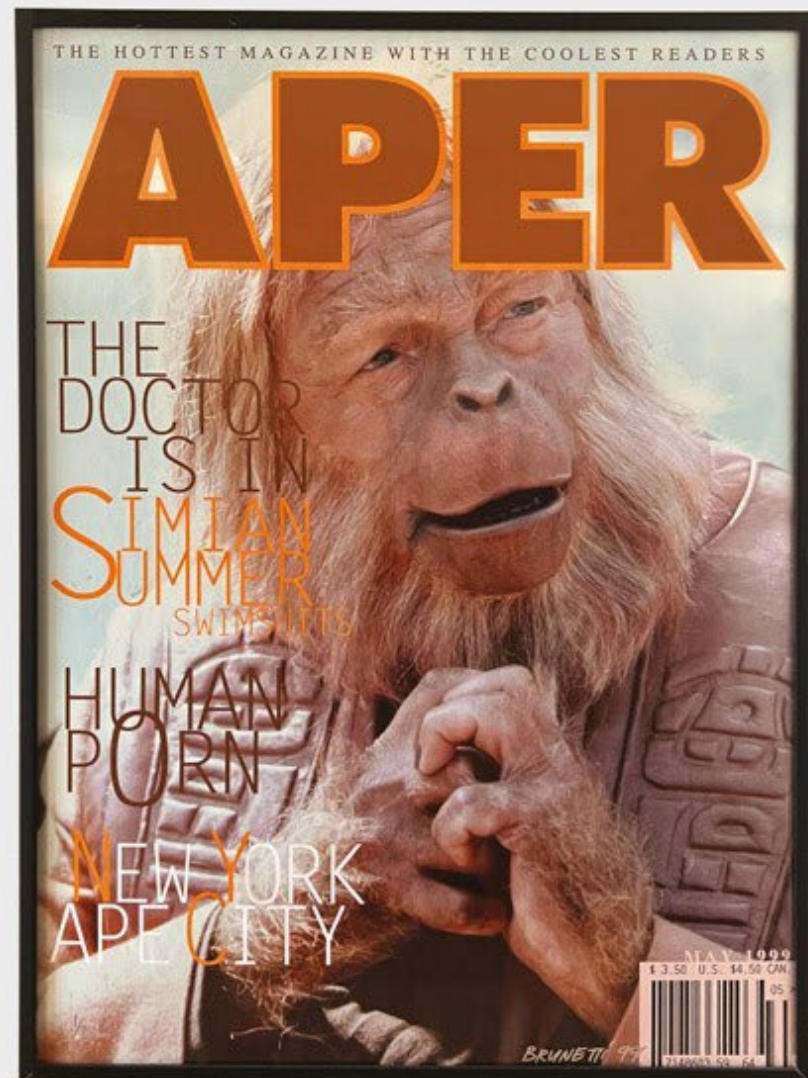
SONIA RYKIEL



KENZO



Book jackets made by ESPO, THE TOLEDOS, ERICKSON BEAMON, an embroidered scarf design made by LEONTINE LINENS, a digital needlepoint PAPER pillow made by art director BRIDGET DE SOCIO, stenciled logo by ANDREA FELLA, a newsstand "PAPER" weight.

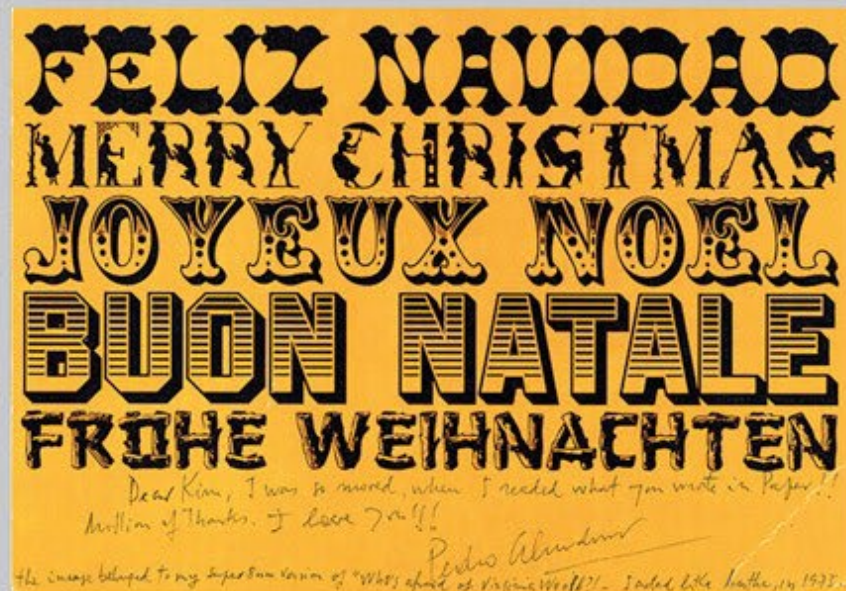


I adore this "APER" piece the artist ERIK BRUNETTI made for me in the '90s that hangs in my home.

MY AMAZING FRIEND #12

Pedro Almodovar

(el caballero)



"I make the film, you organize the party. That's the perfect equation for me!"



This is how long I have known Pedro!

I LOVE MY AMAZING FRIEND Pedro Almodovar. Not just the brilliant film director, but the actual person. We've been friends for many years (he jokes that it's been about 1,500 years since my friend Henny Garfunkel introduced us) and Pedro is one of the smartest, most talented, deep, loving, and true blue people I know. When we first met in the late 80s, PAPER had just fallen in love with Almodovar the radical young Spanish filmmaker and his brilliant early works like *Law of Desire* and *Women on the Verge of a Nervous Breakdown*. He was a big PAPER fan so when he'd visit New York (which was often in those days) he'd head straight to our offices upon arrival — where he knew he'd always be able to find out the latest scoops and cultural chaos going on downtown. We became friends and I'd schlep him around to see wild downtown fashion shows, to check out all the weird little stores, the off the

grid clubs-of-the-moment, and I'd introduce him to all the wild creative people who I knew he'd appreciate. It was relaxing and fun for him to "play" in those days as he was still generally unrecognized on the street and could walk around freely without being tailed or hassled.

It was around then that I began throwing a party and hosting dinners every time Pedro came to town to show one of his new films. I'd introduce him to our amazing friends or whoever I thought he'd adore. I'd invite a bunch of my amazing New York freak friends and cultural radicals. There were artists, drag performers, designers, and filmmakers who I knew he'd adore from Joey Arias, Ruben and Isabel Toledo, John Waters to Todd Solondz, David Byrne, Michael Stipe, or the documentarian Al Maysles. Sometimes I'd even have entertainment like an opera singer or naked aerobic dancers perform. He



"Dear Kim,
You know that I'm working intensively on my new film and that won't let me accompany you next Monday to share with you the happiness of this very important award. In spite of the distance, I'm as thrilled as you might be about this recognition!
I'm glad that a world we've never cared being a part of recognizes you as one of the most stimulating persons of the NY culture and of its city life. To me, you represent all that interests me in the city. You have the taste, the nose, the intuition, but what makes you unique is your generous heart and your need to share your talent with everyone else.
I hope that you enjoy the award and I'll see you in our next party. I make the film, you organize the party. That's the perfect equation for me!
Lots of kisses,
Pedro."

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On Architecture and the Greenfield



The Political Economy
of Space Vol. 02

Ed. Charlotte Malterre-Barthes

**HATJE
CANTZ**

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**HATJE
CANTZ**

On Architecture and the Greenfield

The Political Economy of Space Vol. 02

Charlotte Malterre-Barthes

Urbanisation reconsidered in the face of ongoing climate emergencies.

- New housing projects versus an increased need for agriculture: what happens when one human right threatens to eliminate another?
- On the one hand, housing settlements across the world devour thousands of hectares of arable fields at the periphery of growing cities. On the other hand, housing is a human right.
- This publication investigates these complexities. It is the second volume in the series The Political Economy of Space and presents a cross-section of positions on architecture and its political economies from different perspectives.

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120 Pages

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178 mm x 108 mm

Hatje Cantz

S

STÄDEL
MUSEUM

The background of the poster is a reproduction of Rembrandt's painting 'The Astronomer'. It depicts a man in a dark, voluminous robe and a wide-brimmed black hat, seated and looking towards the viewer. He holds a glass of wine in his right hand and a celestial globe in his left. Behind him, another man in a white shirt and dark vest looks on. To the right, a woman in a light-colored dress is partially visible. The scene is set in a dimly lit room with a wooden chair and a patterned rug.

REMBRANDT'S AMSTERDAM

GOLDEN TIMES?

HIRMER



Rembrandt's Amsterdam

Golden Times?

Boomtown Amsterdam – light and shadow of a metropolis reflected through outstanding portraits.

- More than in any other city, the group portrait developed in Amsterdam as a mirror of a powerful social elite, especially the members of the marksmen's guilds and the regents of social institutions.
- And yet their good fortune had its price, for the roots of the city's Golden Age lay in a colonialist trading policy and a rigid social order.
- This volume shows both sides of the coin, with images and stories of a plural society telling of wealth and inequality, good fortune and ruin, power and impotence.

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REMBRANDT'S AMSTERDAM

Boomtown and Hub of International Trade

In the last years of Rembrandt's life, work began in Amsterdam on the fourth and final major city expansion of the seventeenth century (the *Vierde Stad-suitleg* or Fourth Expansion), which extended the existing canal belt (*gracht-engordel*) to the east.¹ A driving force behind the expansion plan was the prominent merchant, property developer and six-time mayor of the city, Joan Huydecoper (cats. 32, 35–36); its concrete implementation lay in the hands of the city architect Daniel Stalpaert. The walled city area, which had last been extended between 1613 and 1625, was enlarged by more than a third, the port area was expanded and the land side secured by a substantial fortification ring.

Nicolaes Berchem celebrated this fourth expansion of the city in a monumental allegorical painting (cat. 1): On the banks of the IJ and Amstel rivers, the 'Maid of Amsterdam' (*stedenmaagd*), the personification of the City of Amsterdam, presents the plan to the Olympian gods, led by Jupiter and Juno, who graciously give their approval. The *stedenmaagd* is framed by the personifications of peace and truth, with Minerva, goddess of wisdom, sitting next to them on the right. Amsterdam's wealth was based on dominion over the seas. Standing on a shell and accompanied by various water creatures heralding the arrival of Neptune, god of the seas, Abundantia, the personification of abundance and prosperity, is offering the bounty of all oceans to the *stedenmaagd* in an overflowing cornucopia.

The document in the *stedenmaagd*'s hand is a faithful reproduction of Stalpaert's map of the Fourth Expansion, which was published in 1662–64 by Nicolaes Visscher. The map proved very popular, finding numerous buyers not only among Amsterdam citizens, who proudly displayed it in their homes, but also among foreign visitors to the city that was the epicentre of international commerce. Landgrave Ludwig VI of Hesse-Darmstadt, for example, who visited Amsterdam in 1665, brought back an impressive montage, 123 centimetres



CAT. 11
Arent Arentsz, *Skaters on
the Amstel*, c. 1621, Toronto,
Art Gallery of Ontario



Rembrandt's Amsterdam

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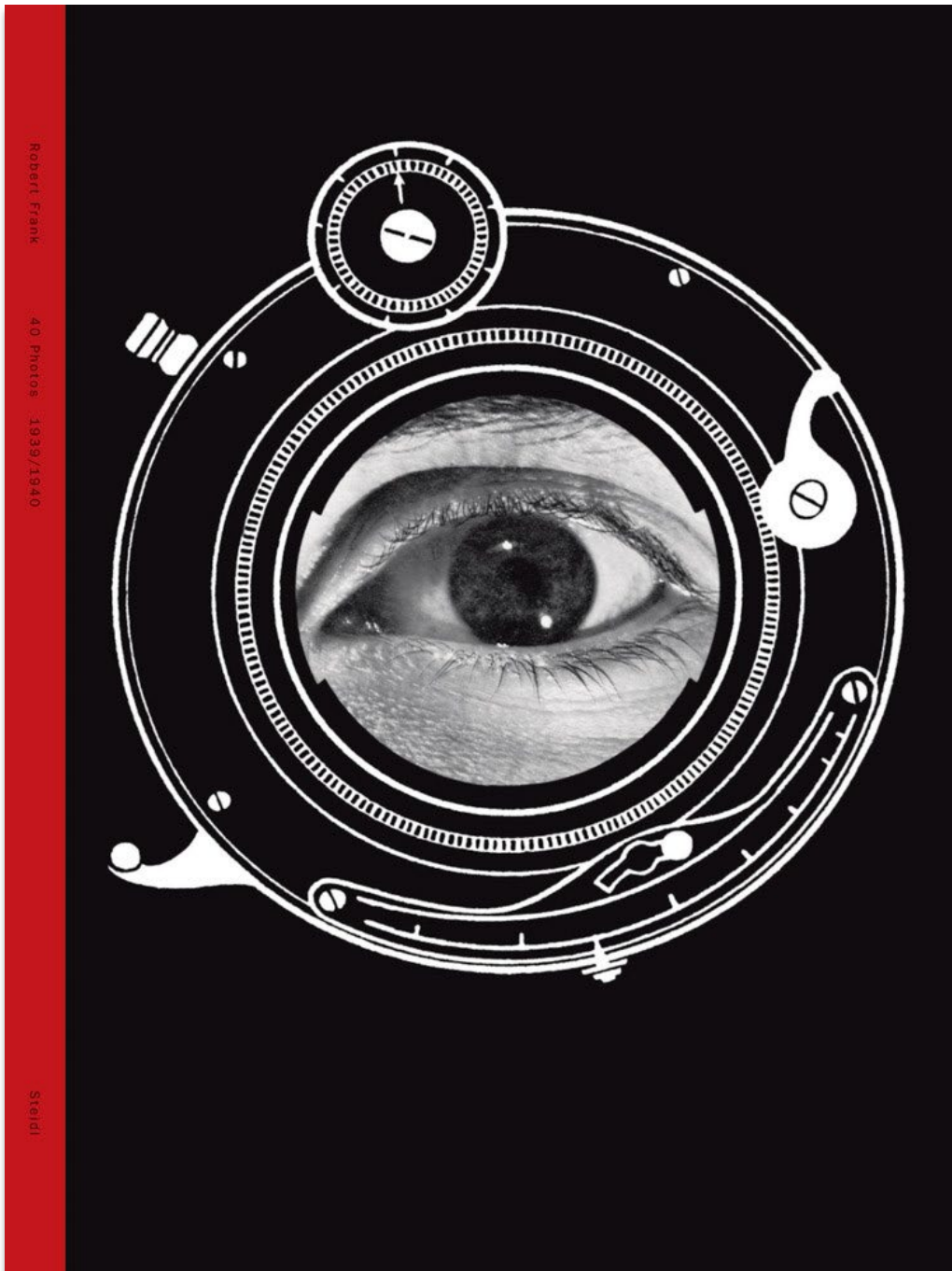
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Robert Frank

40 Photos 1939/1940

Steidl



Robert Frank: Portfolio

40 Photos 1941-1946

Robert Frank

Reproduced in facsimile, Frank's first-ever portfolio is back in print after over a decade.

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- A meticulously produced facsimile of Robert Frank's 1947 portfolio of selected works he produced in Switzerland to present to prospective employers upon his arrival in New York.
- The portfolio captures the seeds of his later, groundbreaking style.
- Paperback in a craft-paper slipcase.

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Steidl

Jan von Holleben

Monte Packham



Rooms for Dessert

Rooms for Dessert

Monte Packham

Follow five children on the hunt for sweets in a grand palace and discover all kinds of secrets and surprises.

- In fantastical collages von Holleben has inventively combined the photos he made in Germany's baroque Heidecksburg Palace with an array of real confectionery.
- Packham tells the story in playful, humorous verse that captures the children's curiosity and mirrors the opulence of the palace. Closely interacting, image and text create a fairy tale for today.
- The book's message? With a little imagination anyone can transform reality into a land of fantasy-the sweetest things in life aren't just those we see with our eyes.

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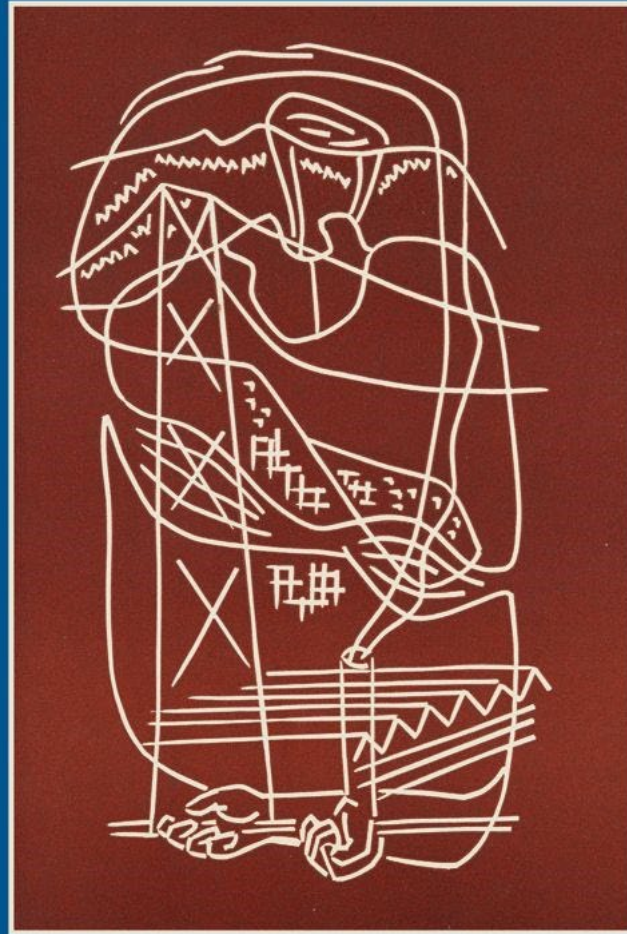


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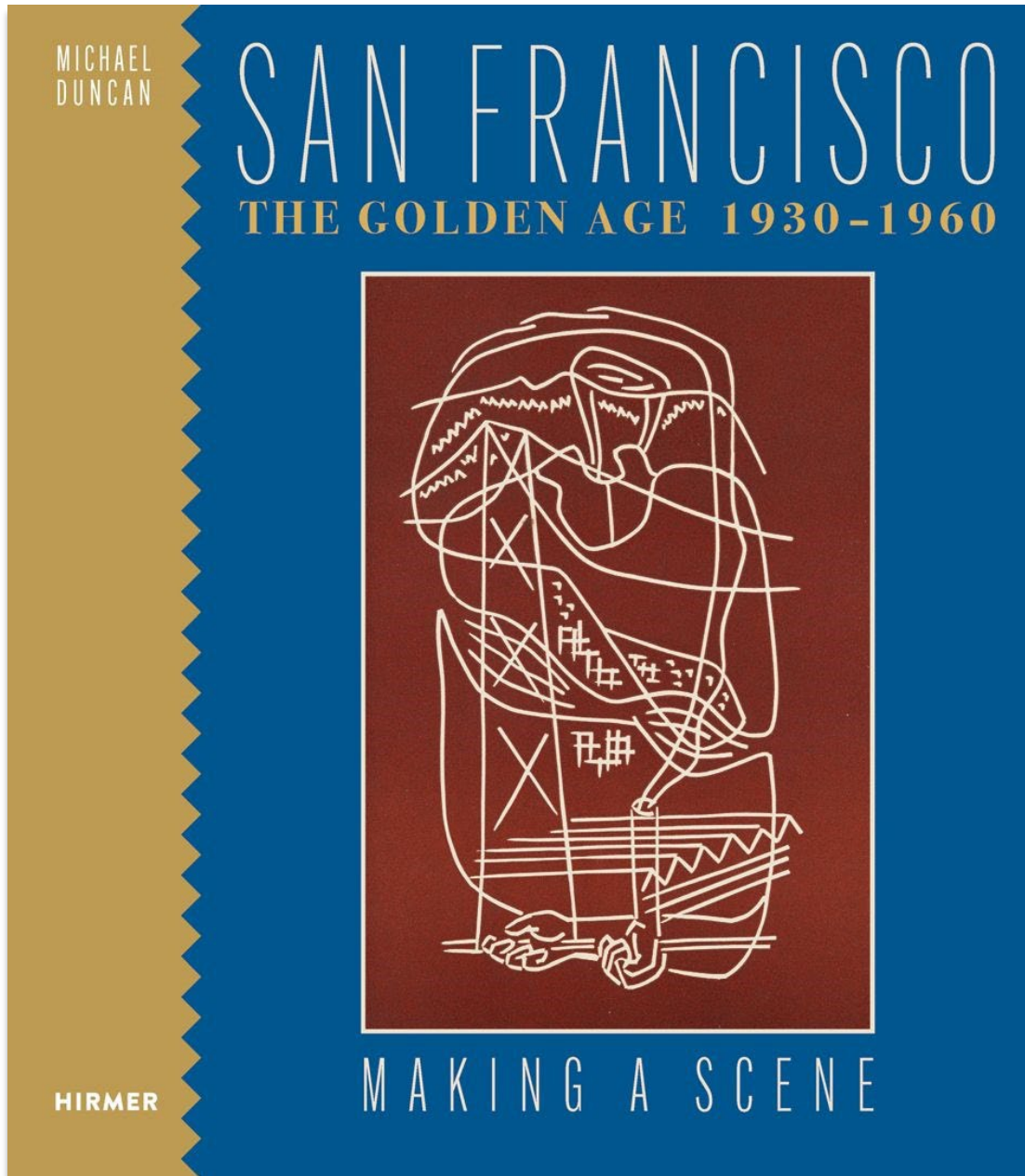
SAN FRANCISCO

THE GOLDEN AGE 1930-1960



HIRMER

MAKING A SCENE



San Francisco the Golden Age 1930-1960

Making a Scene

Michael Duncan

Details the extra ordinary development of the Bay Area art scene between 1930 and 1960.

- The 1940s and 1950s saw the emergence of a startling number of distinctive artists in the Bay Area including Clyfford Still, Claire Falkenstein, Jay DeFeo, Richard Diebenkorn and Ruth Asawa.
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Henrietta Shore, *Two Worlds*, c. 1921, oil on canvas, 33.5 x 26.5 in., Mera Eccles Harrison Museum of Art, Gift of the Marie Eccles Calne Foundation 1988.31

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Kandinsky, *Jan. 27 (No-Object Space Picture)*, 1937, wood with corrugated cardboard, 23 x 17.375 in., Nina Eccles Harrison Museum of Art, Gift of Jeffrey and Merrill Lunn 2025.17.10



Lyonel Feininger, *Pears: Organization of Perceptive and Introspective Form*, 1934, oil on Calottes board, 30.875 x 20.5 in., Nina Eccles Harrison Museum of Art, Gift of the Marion Eccles Calen Foundation 1946.50



Adaline Kent, *The Gambler*, 1948, magnesite, 32.5 x 19.5 x 12 in., Hera Eccles Harrison Museum of Art, Gift of the Marie Eccles Calne Foundation

Adaline Kent, *Never Fear*, 1948, Hydrcal, 22.5 x 9 x 8 in., Collection of Eric Baer and Jane Glaukinger



BACKGROUND: The Rise of a New Museum

The San Francisco Art Association (1871–1966) was one of the oldest art institutions established in the U.S. and from its inception played a crucial role in the development of Bay Area art. Founded by a consortium of artists, designers, and arts enthusiasts, the Art Association set out with a agenda to establish an art gallery, art library, and a school of design. The organization had grown to nearly 600 members by 1873.³ In 1880, they began to organize juried Annuals to showcase works by SFAA members. They founded the California School of Design in 1874, later renamed the Mark Hopkins Institute of Art after the school was given use of the Hopkins mansion. In 1881 artist committees took control of selections for all SFAA exhibitions.⁴ After the Hopkins facility was destroyed in the 1906 fire, the school was rebuilt and renamed the San Francisco Institute of Art. It was again renamed in 1917 as the California School of Fine Arts (CSFA) and once again in 1961 as the San Francisco Art Institute. Throughout its incarnations, the school served as a major influence on the development of the Bay Area scene until mismanagement and financial issues led to its demise in 2012.⁵

Awareness of fine art in the region had greatly been enhanced by the *Panama-Pacific International Exposition* of 1915 which included a major exhibition of international art. The Exposition featured a host of elaborate beaux-arts structures, most of which were destroyed at the exposition's close. The SFAA, however, obtained control of the Exposition's Palace of Fine Arts to use as a museum (still open today as part of the Fine Arts Museums of San



California School of Fine Art, 1957

San Francisco Museum of Art, c. 1935



Francisco). The museum maintained an associative relationship with the Art Association until becoming a separate entity in 1921. Financial difficulties and facilities problems led the museum to abandon the Palace in 1924 and a campaign began to raise private funds to open a new museum on the top floor of the War Memorial Civic Center on Van Ness Avenue in downtown San Francisco.

In 1935, the San Francisco Museum of Art opened as a cooperative venture with the Art Association and a new era was begun for Bay Area art. The museum was free to the public. From its inaugural exhibitions, the museum's new director, Grace L. McCarr Morley focused attention on contemporary art. Through her skill as an administrator and curator, the museum nurtured the rise of the scene in several crucial ways. Assessing the museum's history in 1958, *San Francisco Chronicle* art critic Alfred Frankenstein attributed the radical focus on contemporary art to the interest and enthusiasm of the artist community, many of whom were SFAA members:

The decision to specialize in the modern area... came about largely as the result of the success of the Carnegie International Exhibition of 1934, which was taken intact to the San Francisco Museum of Art early in the following year. Local interest in this exhibition was great; furthermore, Dr. Morley and her trustees were faced with the fact that they had practically no permanent collection and that the two other art museums in San Francisco [Fine Arts Museum of San

Francisco and Palace of the Legion of Honor] were dealing most effectively with the art of the historic past. And so the San Francisco Museum of Art has been identified with modern art and its sources for the past 23 years.⁶

The San Francisco Art Association was founded on the idea that artists should have a major role in all aspects of the local art world. In 1930 SFAA President William Gerstle reiterated the importance of the artist's role, citing praise for the local scene from an esteemed guest:

Henri Matisse, a recent visitor, stated that in San Francisco he found the art atmosphere so stimulating that he wanted to come back here and work. In Paris he had heard of our School of Fine Arts, and when he actually inspected it, he was most enthusiastic. He found in its equipment and the spirit which pervaded it a genuine expression of the art consciousness of the Pacific Coast. This spirit should not be confined within the school, but should be a living part of the

⁶ Alfred Frankenstein, "San Francisco's Trailblazer in Modern Art," *San Francisco Chronicle*, August 10, 1958, 28. The 1934 Carnegie International featured 350 works, 250 of which were by European artists including Edvard Munch and Karl Höfer. The Carnegie International's First Prize had gone to *South of St. Louis* by American painter Peter Blume, sparking a nationwide debate in the popular press about the significance of "modern art."

³ Bugitta Hjalmarson, *Artistic Players: Artistic Life in Early San Francisco* (Los Angeles: Balcony Press, 1999), 31.
⁴ Hjalmarson, 91.
⁵ Sam Whiting, "San Francisco Art Institute Declares Bankruptcy, Paving the Way To Liquidate Millions In Assets," *San Francisco Chronicle*, April 25, 2012. For a thorough assessment of the role of CSFA, see Jeff Gunderson, "A Combination of Accidents: The San Francisco Art Scene in the 1940s" in Janet Bishop, Corey Keller, and Sarah Roberts, eds., *San Francisco Museum of Modern Art 75 Years of Looking Forward* (San Francisco: San Francisco Museum of Modern Art, 2009), 133–141.



Re-enactment of myth at Pre-Hellenic Cretan Parilia, 1938

Roman-themed balls in 1933 and 1934. These were followed by a Pre-Columbian America theme in 1935, *The Fall of Angkor-Vat* in eighth-century Cambodia in 1936, *Barbaric Oceania* in 1937, Pre-Hellenic Crete under King Minos in 1938, and *Fantasia Pacifica* in 1939. The 1936 spectacle reportedly involved a thousand members of the artist community and included a performance by the San Francisco Opera Ballet under ballet master Adolph Bohm.⁴⁹ While contemporary values today scorn any kind of costumed tributes to historical periods or distant cultures, the Parilias promoted interest in the histories and artifacts of foreign cultures. Planning for them was taken seriously. SFAA costume and pageant committees reportedly did extensive research to give historical accuracy to the themed proceedings.

For modernist artists like Adaline Kent, Robert Howard, Dorr Bothwell, Ruth Asawa, and Seymour Locks—following in the tradition of Picasso, Matisse, Noguchi, and Brancusi—the artifacts of ancient and indigenous cultures were sources for the development of their own artistic styles. Several important Bay Area artists had a special interest in Asian art. Bufano had spent two years (1918–1920) studying Chinese pottery south of Shanghai and was a collector of Chinese sculpture. Bufano's student, Sargent Johnson, traveled to Japan in 1958 to visit shrines and steep himself in the culture.⁵⁰ He also frequently visited Mexico in the 1940s and 1950s and was influenced by Pre-Columbian art, Zapotec pottery, and the murals of Rivera and Siquieros. In 1928 Robert Howard traveled to Persia, Egypt, India, and the South Seas and reported on

Victor Arnautoff and Esther Bruton, Parilia King and Queen, 1938

his experiences of these cultures in the local art journal *The Argus*. Jacques Schnier toured Japan, China, Southeast Asia, and India in 1932; according to art historian Ilene Fort, his 80-foot-wide reliefs for the 1939 *Golden Gate International Exhibition* were directly influenced by the carvings of Angkor-Vat.⁵¹ Kent's travels in the Middle East and Haiti directly inspired many of her late sculptures. The looping process in Ruth Asawa's well-known wire sculptures was inspired by traditional techniques in basket making that she witnessed on a 1947 trip to Toluca, Mexico.⁵²



Marcelle and Lucien Labaudt with two other Parilia revelers, 1937



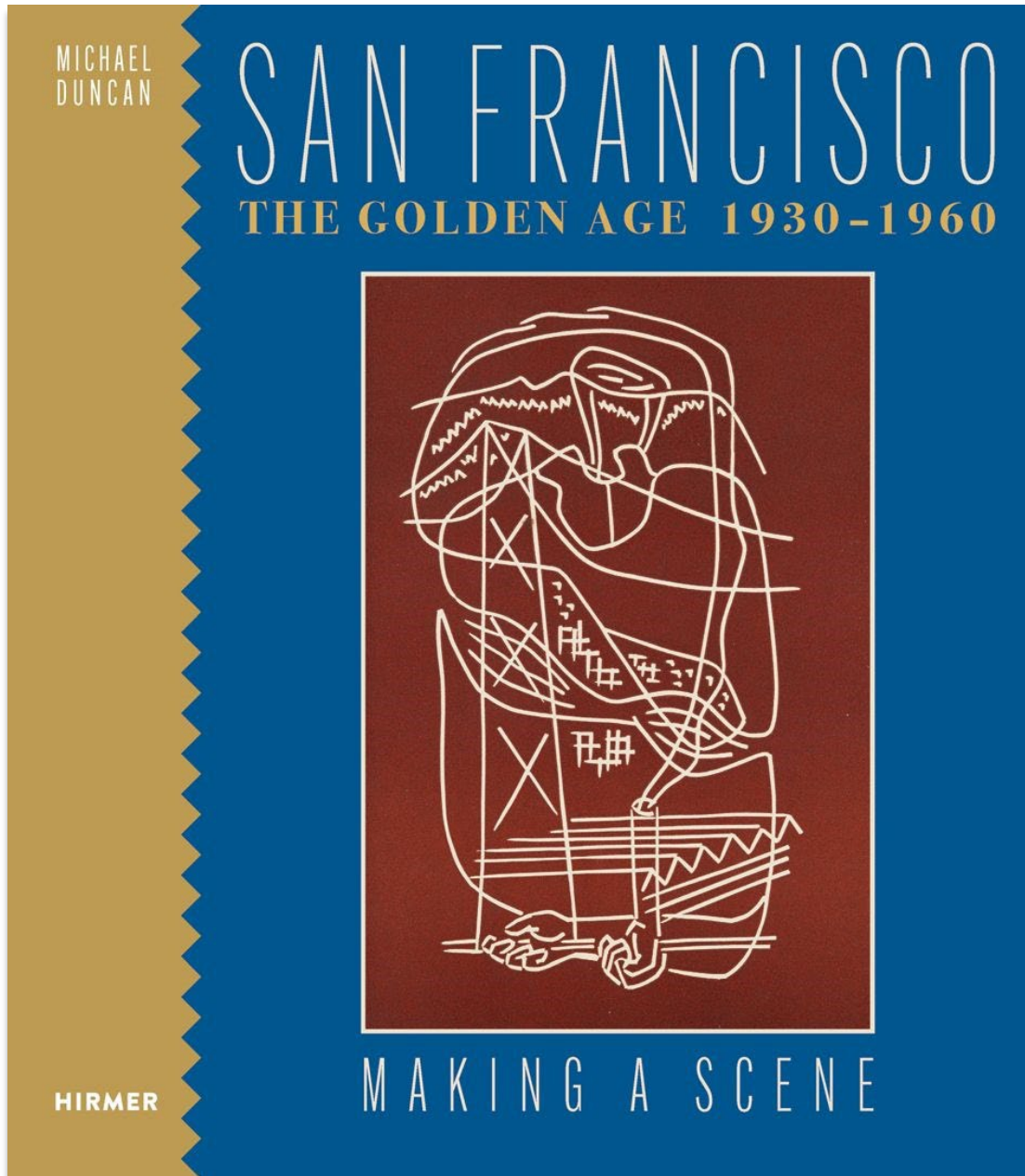
In the spirit of the Paper Ball—a lavish event organized by the Wadsworth Atheneum in 1936 that featured handcrafted decorations by Pavel Tchelitchew, Eugene Berman, and Alexander Calder—the Parilias employed the talents and skills of well-known Bay Area artists. For several years artist Lucien Labaudt acted as art director and pageant master of the events, expanding the scope of event performances to grandiose proportions. Artists contributed their talents in surprising ways. For ex-

⁵² John Blakinger, "Camouflaging Asawa," in Emma Ridgway and Vibeke Salthe, *Ruth Asawa: Citizen of the Universe* (London: Thames & Hudson, 2022), 59–60.

⁴⁹ "Artists Ball Set for Friday," *Oakland Tribune*, January 15, 1936, 14.

⁵⁰ John Bowden, Jacqueline Francis, and Dennis Carr, "Sargent Johnson's Globalism," in Dennis Carr, Jacqueline Francis, and John Bowden, ed., *Sargent Claude Johnson* (New Haven: Yale University Press, 2024), 50.

⁵¹ Ilene Susan Fort, "Asian Elegance: The Art Deco Sculpture of Jacques Schnier," *Jacques Schnier, Art Deco and Beyond: 60 Years of Sculpture* (Oakland: Mills College Art Museum, 1998), 19.



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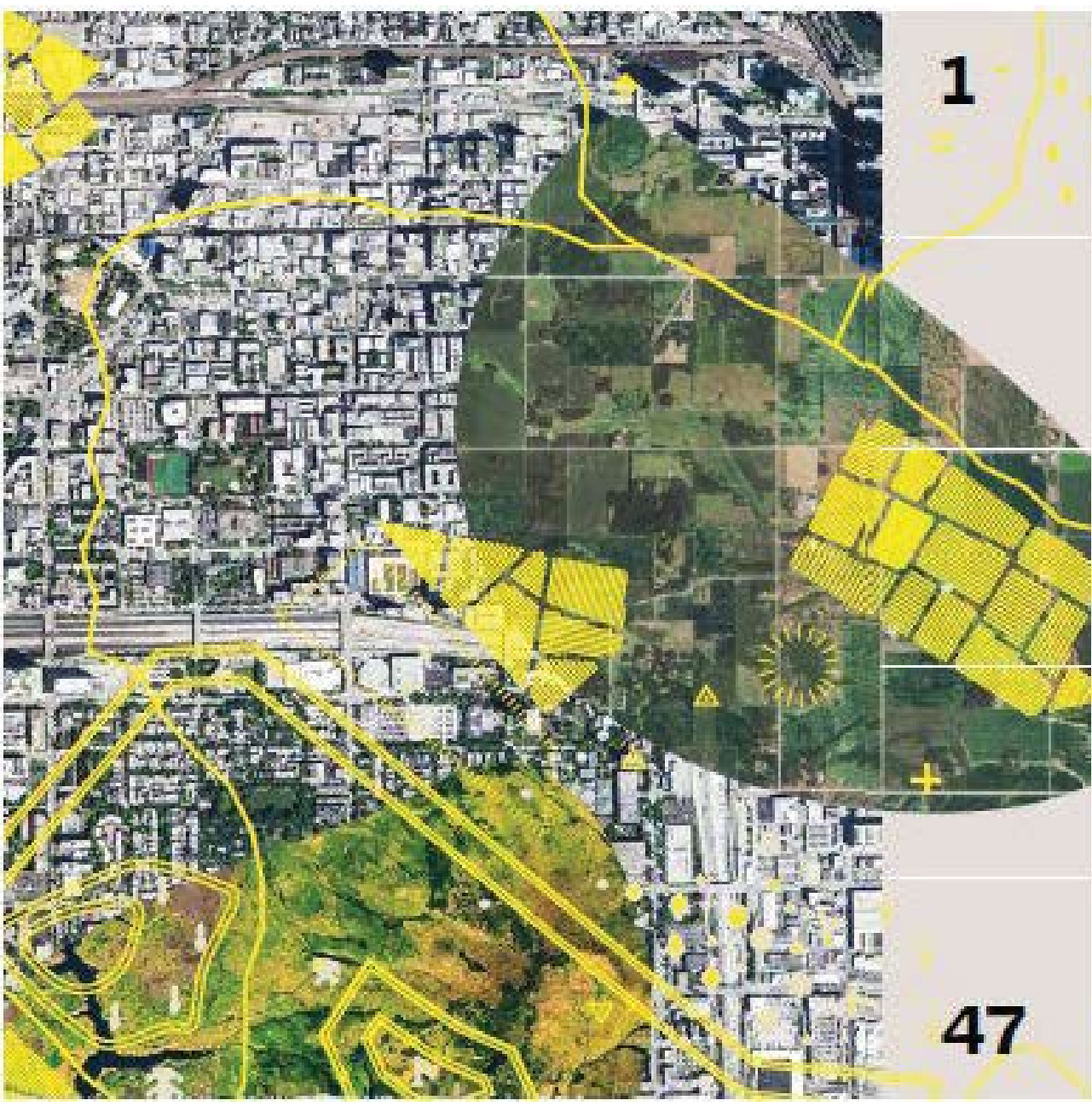
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Land is the platform that connects all animate and inanimate life on planet Earth. Without land, and especially without fertile soils, the very existence of humanity and most other forms of life is threatened. In order to better understand land and achieve a better and faster restoration of degraded soils worldwide, we need a diverse and integrated approach. A transdisciplinary effort is required, as perspectives from chemistry, geology, physics, biology, and other natural sciences as well as from cultural history, sociology, political economy, and even art are necessary to grasp the multi-dimensional importance of land for our lives, and to be able to protect it.

47



A Call to Innovative Philanthropy



Nachson Minnran, Brian Harris &
To.org Creative Activists



East 1000 Performance Arts Center,
Nairobi, founded by Njoroge Mwangi.

The Intersection of Climate Migration and Urbanization in Africa

Africa stands at a pivotal juncture, where the forces of climate change and rapid urbanization are profoundly reshaping the continent's landscape. As the world grapples with the escalating impacts of climate volatility, Africa emerges as both a battleground and a beacon of hope. With its cities growing at unprecedented rates and its lands becoming increasingly uninhabitable due to climate extremes, the need for innovative solutions has never been more urgent.

Climate Migration: Africa's Growing Challenge
Sub-Saharan Africa is one of the fastest-growing regions in the world, and the continent is projected to see a staggering increase in its population over the coming decades. By 2050, sub-Saharan Africa alone is predicted to have 60 million climate migrants. This migration is not just a movement of people; it represents a seismic shift in the human geography of the continent. The displacement

of millions will place immense pressure on cities and the land, demanding a radical rethinking of urban planning, infrastructure, and resource management.

The world's ten fastest-growing cities are all in Africa, and by 2050, the urban population of the continent is expected to reach 500 million. This urban boom is both a symptom and a cause of the challenges Africa faces. As rural areas become less viable due to climate impacts, people are flocking to cities in search of better opportunities. Yet, these urban areas are often ill-equipped to handle such rapid growth, leading to the proliferation of informal settlements where basic services are scarce, and vulnerability is high.

Harvesting Technology to Predict and Prepare

In response to these challenges, To.org Foundation has partnered with AlphaGeo, the leading AI-powered geospatial predictive analytics platform, to create Africa as Blue, an interactive StoryMap that demonstrates the flow of human migration and projects population growth driven by climate volatility across Africa's 54 nations. This collaboration is a testament to the power of innovative technology in addressing some of the most pressing issues of our time.

Using complex data sets that span demographics, urbanization patterns, transportation networks, and climate modeling, forced migration across the African continent until 2050 is not only anticipated. The findings are stark: annual cross-border migration is expected to rise to more than 10 million people per year by 2050. Additionally, by 2050, Africa will be home to a dozen cities with more than ten million people each. This macro perspective has allowed To.org Foundation to strategically plan its philanthropic project pipeline, proactively preparing for the increased influx of migrants to major cities, as well as to informal and refugee settlements.



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United for Land

Contributions from authors from the global North and South, including Indigenous perspectives on the topic of renaturalisation, call for people to take action.

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THE BALANCE

MY YEARS COACHING SIMONE BILES

AIMEE BOORMAN
WITH STEVE COOPER

FOREWORD BY
SIMONE BILES



THE BALANCE

MY YEARS COACHING SIMONE BILES

AIMEE BOORMAN
WITH STEVE COOPER

FOREWORD BY
SIMONE BILES



The Balance

My Years Coaching Simone Biles

Aimee Boorman

The story of the making of a coach and her champion.

- Biles is one of the most famous and celebrated athletes in the world but no one knows her like Aimee Boorman, who was her coach from age seven.
- Coach Boorman's inside account of the growth of a transcendent athlete and the tumultuous events that upended the lives of many girls, including Biles.
- Boorman offers valuable lessons on leadership and development, on how to make greatness possible while finding balance and keeping things in perspective.

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TOILET MILES PAPER ALDRIDGE



TOILET MILES PAPER ALDRIDGE



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Miles Aldridge

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- This latest issue of ToiletPaper sequences a selection of Aldridge's glamorous and elaborate mise-en-scène images in a palette of vibrant acidic hues.
- A new addition to the collaborative series between ToiletPaper Magazine and contemporary photographers working in bright graphic styles.

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Watercolours by **Hans J. Wegner**



Anne Blond

Watercolours by Hans J. Wegner



Anne Blond

Watercolours by Hans J. Wegner

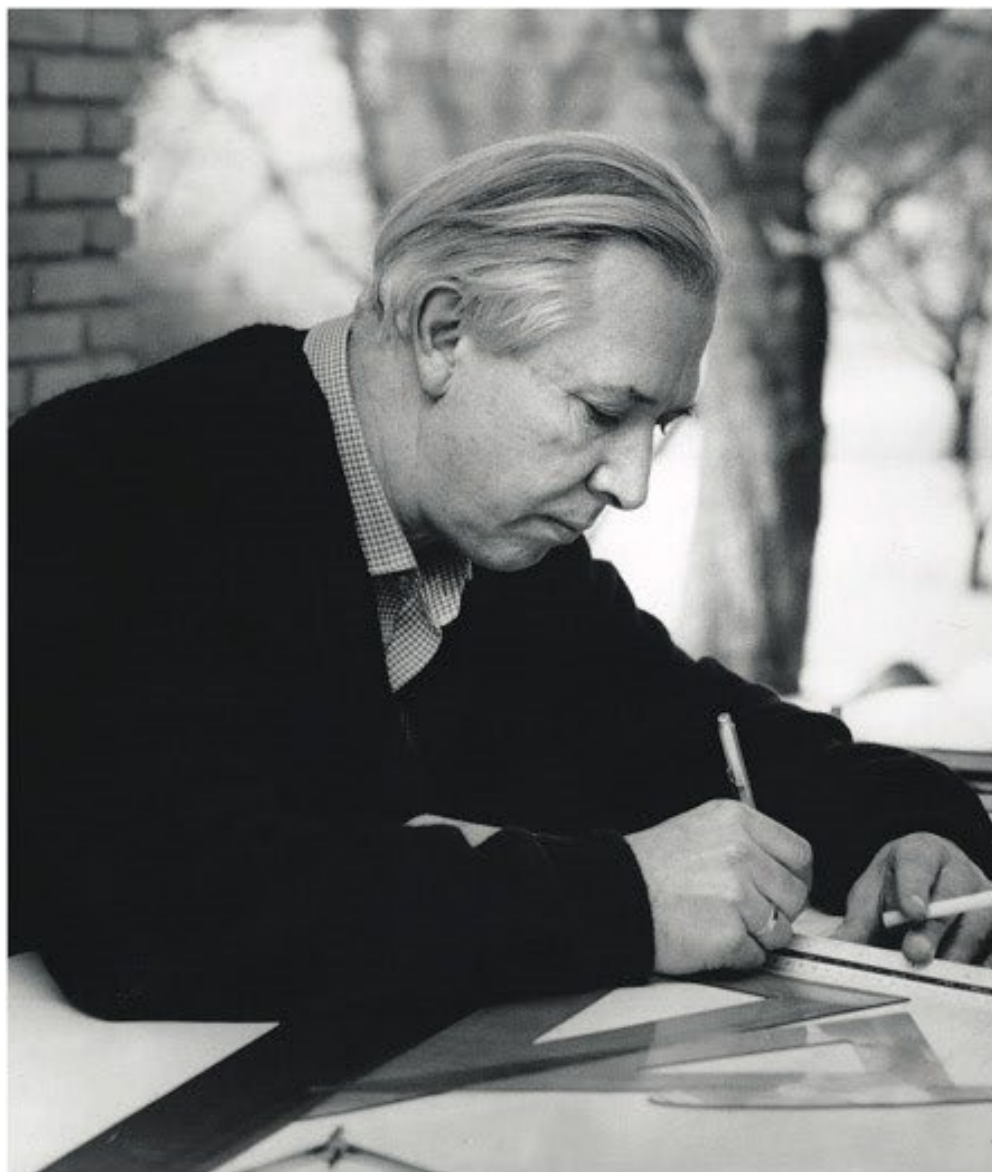
Anne Blond

Stylish, delightful watercolors by Hans Wegner encompassing his myriad furniture designs.

- Midcentury furniture designer Hans J. Wegner rooted his iconic wooden chair designs in simplicity and functionality and was a driving force behind the Danish Modern movement.
- Wegner's little-seen watercolors, which serve both as preparatory sketches for his furniture and lighting pieces and as illustrations of his holistic approach to spatial design, are collected in this hardcover edition.

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Preface

This book focuses on the watercolours created by the Danish furniture designer Hans J. Wegner (1914–2007). His watercolours constitute a relatively limited body of work: most of them date from his time as a student at The School of Decorative Art (Kunsthåndværkerskolen) in Copenhagen, where he studied furniture design. The rest primarily served as a work tool: he used them when making submissions for design competitions, when visualising interiors or preparing designs for furniture that incorporated particularly artistic elements, such as his Fish Cabinet.

Occasionally, however, watercolours appear in their own right within his oeuvre, serving no specific practical purpose. In these works, Wegner reveals a personal interest in the architectural culture of his home region of Tønder and especially in its distinctive marshland landscape.

When observing Wegner's watercolours within a wider perspective, one that also includes his few artworks and woodcarvings, there can be no doubt that the more artistic side of his creative talent formed firm foundations for his later status as one of the most important Danish furniture designers – possibly even the most important chair designer of the twentieth century, a title he himself proclaimed belonged to the American designer Charles Eames, who in turn bestowed it back upon his Danish counterpart.

On the one hand, Wegner preferred to explain his designs on the basis of the principles and logic of carpentry and cabinetmaking, and he professed that he did not think art was of much use in furniture production. Yet on the other hand, he also admitted that without his early exposure to art, the theme charted by the essay presented in this book, he might never have become a furniture designer.

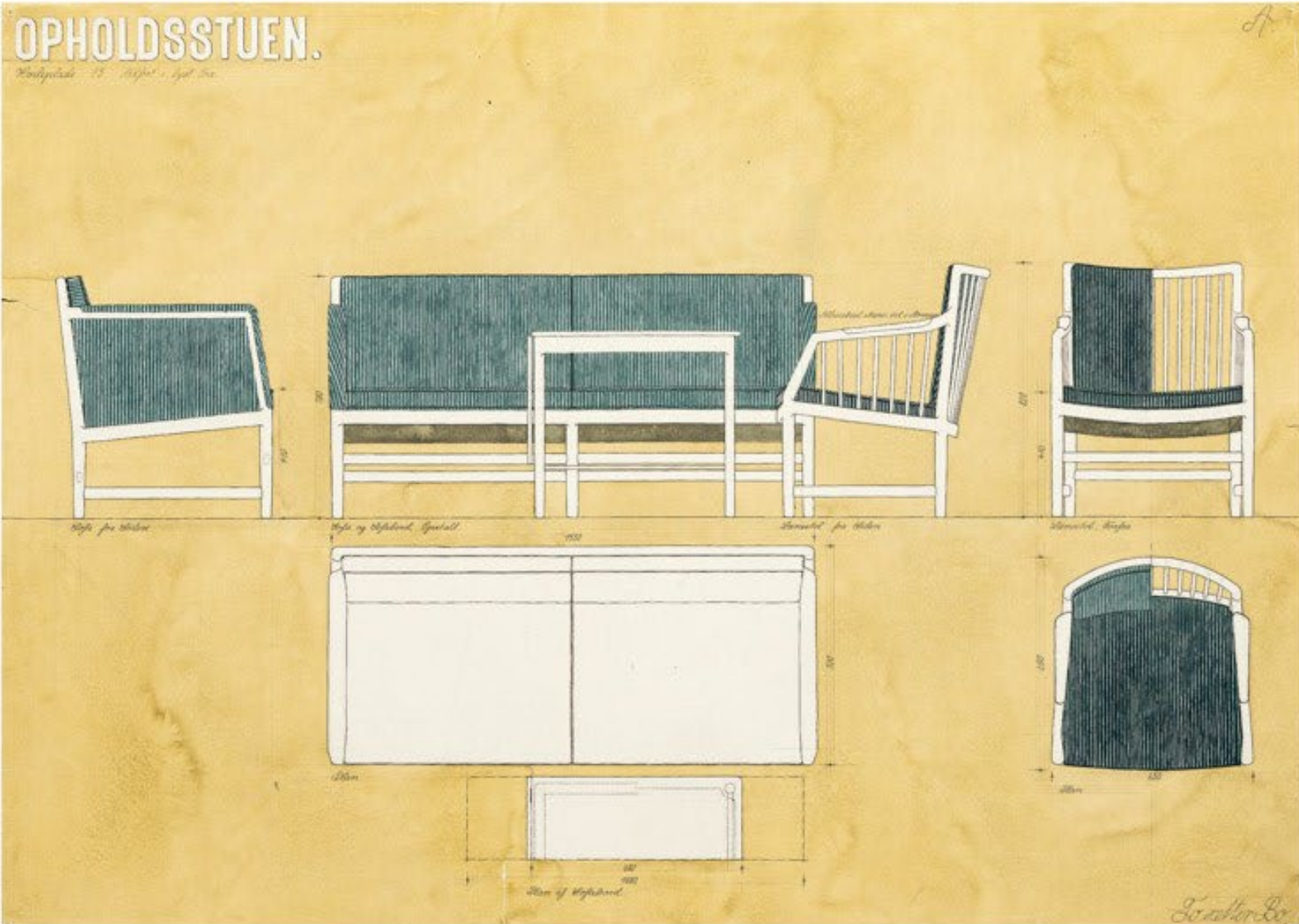
Unlike several of his contemporary colleagues, Wegner never wanted to become a visual artist. Even so, he certainly possessed the requisite gifts for such a career, and art played a greater role for Wegner than he himself and posterity have given it credit for.

All the works reproduced in the themed sections inside this book originate from Hans J. Wegner's design studio. While the archives have been searched with great diligence, we cannot rule out the possibility that a few more Wegner watercolours exist beyond those reproduced here. Be that as it may, the range of works presented in these pages provides clear insight into the subjects addressed by Wegner and showcases his abilities with pigments, water and brush.

Warm thanks go out to Hans J. Wegner's Tegnesteue and to Marianne Wegner and Eva Wegner, who have kindly made the material available for this publication and who have read my words with their always critical, caring and constructive eyes.

In addition, a warm thank you goes out to everyone who contributed to making the publication possible: Politiken-Fonden, the Danish Arts Foundation, the board of Museum Wegner, Designmuseum Denmark, Rasmus Koch Studio, and the tireless editorial team at Strandberg Publishing.

Anne Blond

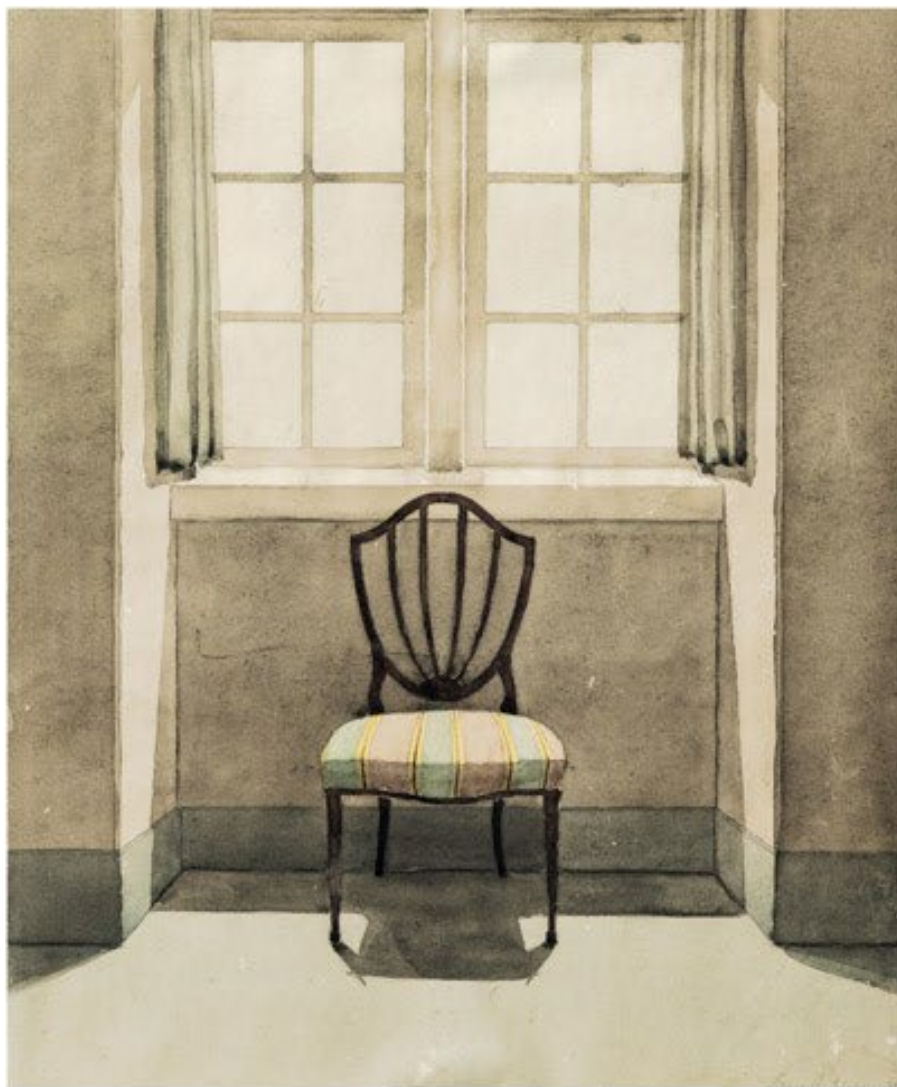




**Town house in
Magellander**
Elevation
Watercolour
Undated

Post mill
Watercolour
Undated





Hopplewhite chair
Perspective view
Watercolour
1930s



Armchair by Ole Wanscher
Perspective view
Watercolour
1937

Watercolours by Hans J. Wegner



Anne Blond

Watercolours by Hans J. Wegner

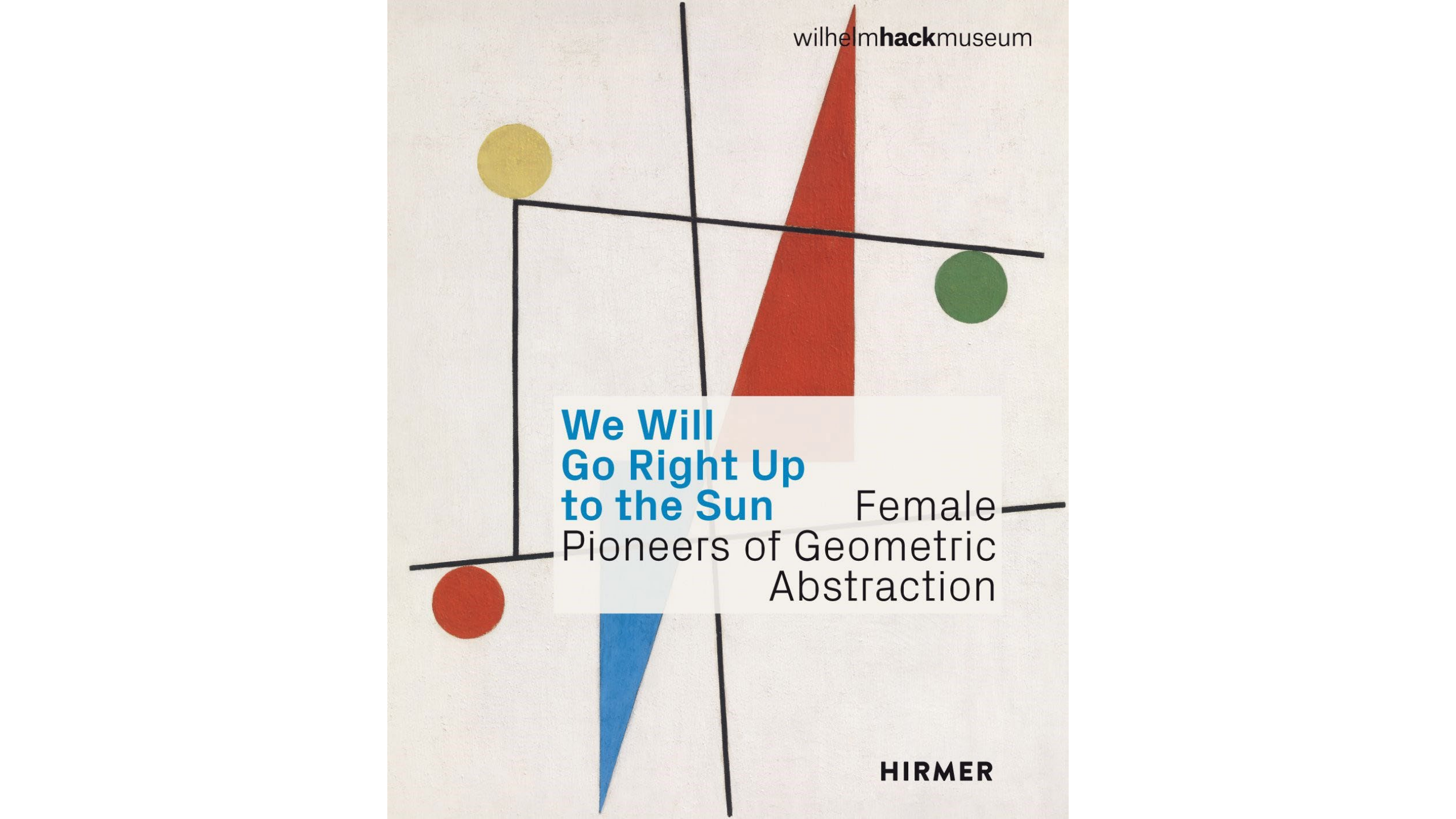
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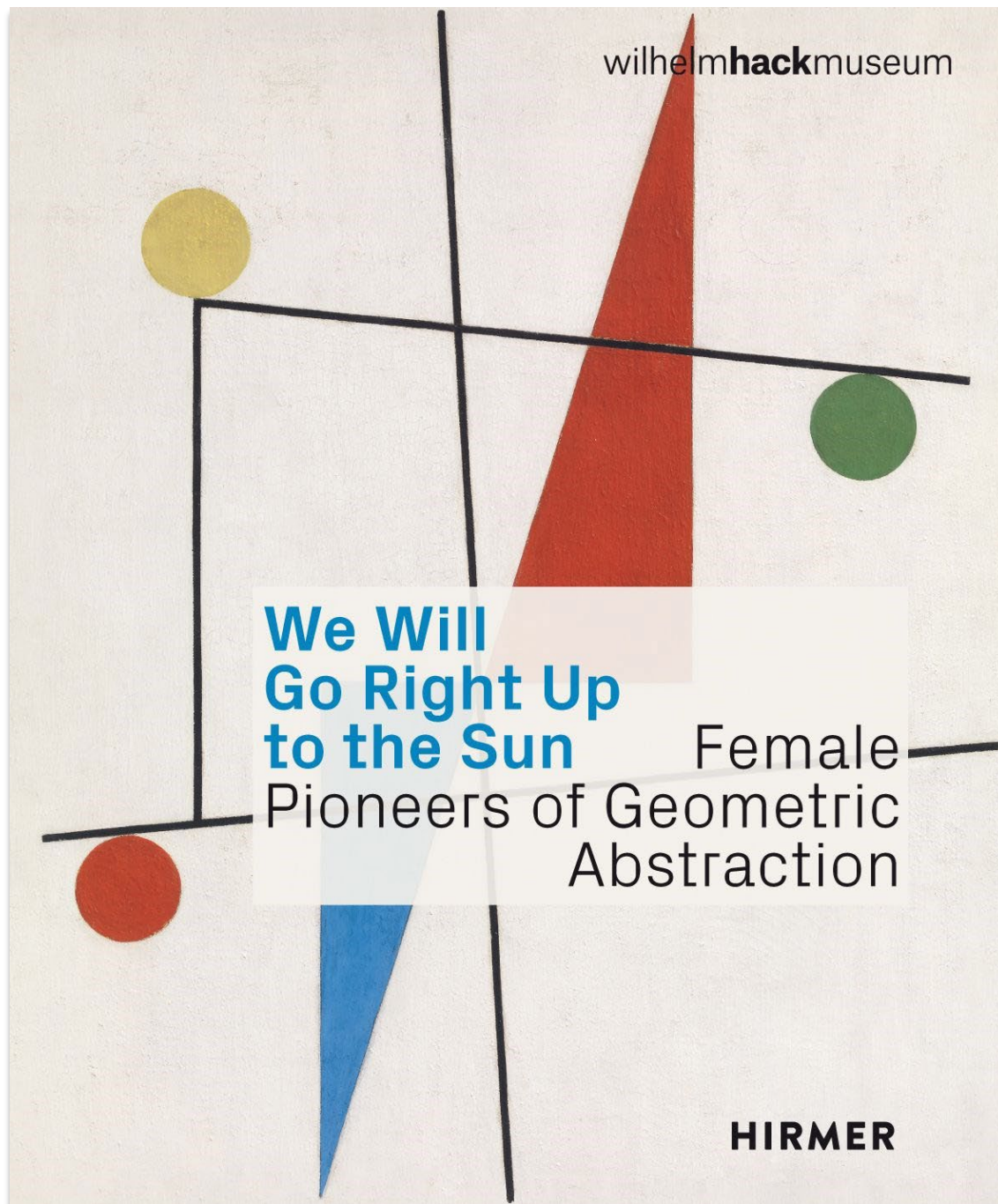


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**We Will
Go Right Up
to the Sun**

Female
Pioneers of Geometric
Abstraction

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We Will Go Right Up to the Sun

Female Pioneers of Geometric Abstraction

An overview of the evolution of geometric abstract art.

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- Takes into account in addition to the applied arts the female perspective of the Global South with promising new discoveries.
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Uina So Sardi
Bowl Chair (Knechtling), 1951 (Entwurf Design)
Stahl, Leder, verschiedene Materialien
Steel, leather, various materials
150 x 150 cm



Charlotte Perland
Regal für die Bookcase for the
Maison du Meuble, 1952
Fichte, Mahagoni,
Aluminiumblech lackiert
Spruce, mahogany,
lacquered aluminium sheet
160,6 x 185 x 33 cm
Ultra Design Museum
Unfitted, 1953/54
Holz, Polsterauflagen mit Stoffbezug
Wood, upholstery with fabric cover
55,5 x 46 x 76 cm
Ultra Design Museum



Women Artists in Latin American Abstraction

Andrea Glunta

The history of abstract artists in Latin America has been, until recent historiographical revisions revitalised their early and radical participation in these aesthetic positions, a history immersed in darkness. This derived in part from the marginality that affected the Latin American avant-garde, considered until the end of the twentieth century from the perspective of cultural 'centres' as art of the peripheries. Art and culture centres were formed by a few European cities, among which Paris dominated, followed by New York after the Second World War. To discuss such hierarchies, we wish to consider that during the post-war period, artists in the cities of Europe and the United States – as well as in those of Latin America – undertook a review of the historical avant-garde developed before the Second World War, which became known as the neo-avant-garde.¹ Artists reassessed proposals linked to abstraction as well as Surrealism and Dada, generating innovative approaches in different cities around the world and especially in Latin America: Buenos Aires, São Paulo, Montevideo, Santiago de Chile, Havana, Rio de Janeiro, among many others. The period of the post-war neo-avant-garde, from 1945 to the 1960s and 1970s, involved a work of revision (and repetition, in Hal Foster's words) of the emergent strategies of the historical avant-garde. This was an event that crossed different metropolises around the world.

The contributions of women artists in Latin America were doubly subordinated: both by art centres abroad and by the dynamics of art in their own countries which centred the histories of male artists. We will not be able to account here for all the developments, nor cover all the transformations that these artists produced with their works. But this essay aspires to periodise, differentiate, and establish the situation of a singular group of Latin American female artists who intervened early in the aesthetics of abstraction, proposing languages and concepts that notably enriched the history of expression both in the Latin American art scene and internationally. We will address this question chronologically by analysing innovative aspects in the practices of female artists, as well as the circumstances that contributed, in some cases, to the subalternation of women's role within Latin American abstract art.

Couples: When both are artists, but only he gets recognition

The model is repeated many times. They were the wives of artists, their careers diluted after divorces or motherhood. In certain cases, it is difficult to locate a consistent body of work, and in the few pieces that can be identified, doubts are even raised about the authenticity of the work, whether it was made on the date that the artist indicates or if it was a later reconstruction.²

Let us point out some of the systematic erasures. Only recently has the work of the women of the Escuela del Sur, founded by Joaquín Torres García after his return to Montevideo in 1934, been reevaluated. The exhibition *Ellas. Mujeres de la Escuela del Sur*, held in 2024 at the Blanes Museum in Montevideo, reflects their significant yet invisible presence. 115 participating artists have been identified. Manolita Piña, wife of Torres García, formed the MAOTIMA group in 1951 together with her daughter Ifigenia and her friends Otilia Villagarán and María Angélica Senatore, to make Constructivist tapestries under an acronym of their names. Their participation began even earlier, as recorded in publications from 1946. It has been pointed out that Manolita Piña did not present herself as an artist. In an infamous interview by María Esther Gilio published by the weekly Montevideo magazine *Brecha*, she explained why she never finished a painting that she had begun as a student of Torres García in Barcelona: in a family there could not be two artists, much less one woman artist, who might cast a shadow on the man.

Many wives of artists subordinated their work to the family structure and preserved the sensitivity of the male maker.

This is the case of Yente (fig. 1), an artist of Jewish origin whose family arrived in Argentina from what is now Ukraine at the end of the nineteenth century. She studied philosophy at the University of Buenos Aires, where she graduated in 1932. She was the first woman artist to develop abstraction in Argentina. Wife of the artist Juan Del Prete, she was relegated to a secondary place in art histories until recently.³

Another is the case of Lidy Prati, artist and, for a few years, wife of the Argentine artist Tomás Maldonado. Although she was a prominent participant in the famous and collaborative *Arturo: Revista de Artes Abstractas* magazine of 1944, which promoted the post-war abstract movement in Latin America, her contribution to abstraction was ignored in the history of Argentine art until recently. Her role in *Arturo* is visible in her numerous vignettes that populate the pages of this historic publication. She also explored the concept of 'coplanar', in which the planes break with the frame and unfold onto the wall, in a central work created in 1945 (fig. 2). While Maldonado stopped painting in the 1950s, Prati continued, and with risky, experimental work. However, as she pointed out herself, she was erased from art history. Even in recent historiography it is difficult to separate her from the cliché of the abandoned wife immersed in sadness, a stereotype that we see in narratives surrounding many other women artists.⁴ However, Prati developed her own oeuvre, exploring new concepts such as the discontinuity of the line (*Untitled*, 1951) and developing new approaches around colour and its vibrant integration within the picture plane, as can be seen in *Vibración al infinito* from 1953. In 1956 she formulated a review of the genealogies of abstraction, considering the original contribution of the indigenous cultures of America, something that the Concrete artists of the 1940s had forcefully denied.⁵

A map of Latin American abstract women artists in the 1950s between Paris, Havana, and Buenos Aires

Several simultaneities can be highlighted in the abstraction that developed in the 1950s in Argentina, Brazil, Uruguay, Cuba, and Chile, both in the developments of individual artistic practices and in the formation of artist groups. Furthermore, areas of contact emerge through shared international studies with the same artists or participation in international exhibitions. For example, Lolé Soldevilla coincided with the Argentine abstract sculptors Alicia Penalba and Noemí Gerstein in classes at the Académie de la Grande Chaumière in Paris with the Belarusian sculptor Ossip Zadkine. This training was decisive for all three. Soldevilla also met in Paris with the Cuban abstract painter Carmen Herrera and made contact with Sonia Delaunay. She had begun painting shortly before, under the guidance of Wifredo Lam in Paris, when she was already in her mid-forties. From this formative beginning she started developing abstract works, with predominantly circular chromatic forms. She had already been engaged in intense political and feminist activity – in 1947 she travelled to Prague to participate in the first Council of the International Federation of Women. In 1955 she exhibited at the *10ème Salon des Réalités Nouvelles* at Musée d'Art Moderne in Paris, where she presented her first reliefs that incorporated light into modern plastic arts.⁶ It was then that she wrote the *Manifesto de la Luz* (1955) with the Spaniard Eusebio Sempere. Black-and-white compositions recur in Soldevilla's work. The rhythmic and contrapuntal way in which she arranges the elements in her reliefs recalls the musical training during her childhood and youth, evoking, at times, a contemporary music score. Soldevilla developed an expression of kineticism, uniting light with movement, which would proliferate internationally.

She organised the first international abstract art exhibition in Havana and was active in the creation of abstract art groups and galleries since the beginning of the Cuban revolution. She



Experimentierfreude und Innovationskraft in der russischen Avantgarde

In den 1910er- und 1920er-Jahren arbeiten zahlreiche russische Künstlerinnen Seite an Seite mit ihren männlichen Kollegen wie Kasimir Malewitsch, El Lissitzky oder Michail Larionow an einer ungegenständlichen Formsprache. Dazu gehören Alexandra Exter, Ljubow Popowa, Olga Rosanowa und Warwara Stepanowa, um nur einige zu nennen. Bedingungslos verfolgen sie ihr Ziel, die alltägliche Lebenswelt mit Kunst zu durchdringen. Dabei lassen Offenheit und Experimentierfreude ihre Innovationskraft in unterschiedlichen Disziplinen und Feldern zum Tragen kommen.

Viele der Künstlerinnen entstammen gutsituierten Familien, was ihnen Studienreisen und Aufenthalte in Europa ermöglicht. In Paris, dem Zentrum der europäischen Avantgarde, lernen sie die strahlenden Farben der Fauves, die kubistische Fragmentierung und die Dynamik des italienischen Futurismus kennen. Aus dieser Kenntnis entstehen zu Beginn des 20. Jahrhunderts eigenständige Werkkomplexe, die sich zu großen Teilen der ungegenständlichen Kunst verschreiben. Dem Gegenstand als Ausgangspunkt der künstlerischen Beschäftigung wird kaum noch Bedeutung beigemessen, er tritt hinter Komposition beziehungsweise Konstruktion zurück. Dabei wird der Bildraum energetisch aufgeladen, sodass der Eindruck von Grenzenlosigkeit entsteht. Neben diesen Gemeinsamkeiten liegt das Interesse der Künstlerinnen gleichzeitig auf unterschiedlichen Aspekten des Bildaufbaus. So entwickelt Exter eine außerordentliche Sensibilität für Farbe, die zeitweilig ihr bedeutendster Untersuchungsgegenstand bleibt, während sich Popowa über die Jahre immer intensiver der Linie verschreibt. Daneben ist für die Künstlerinnen der

Julia Nebenführ

The Joy of Experimentation and Innovative Force in the Russian Avant-garde

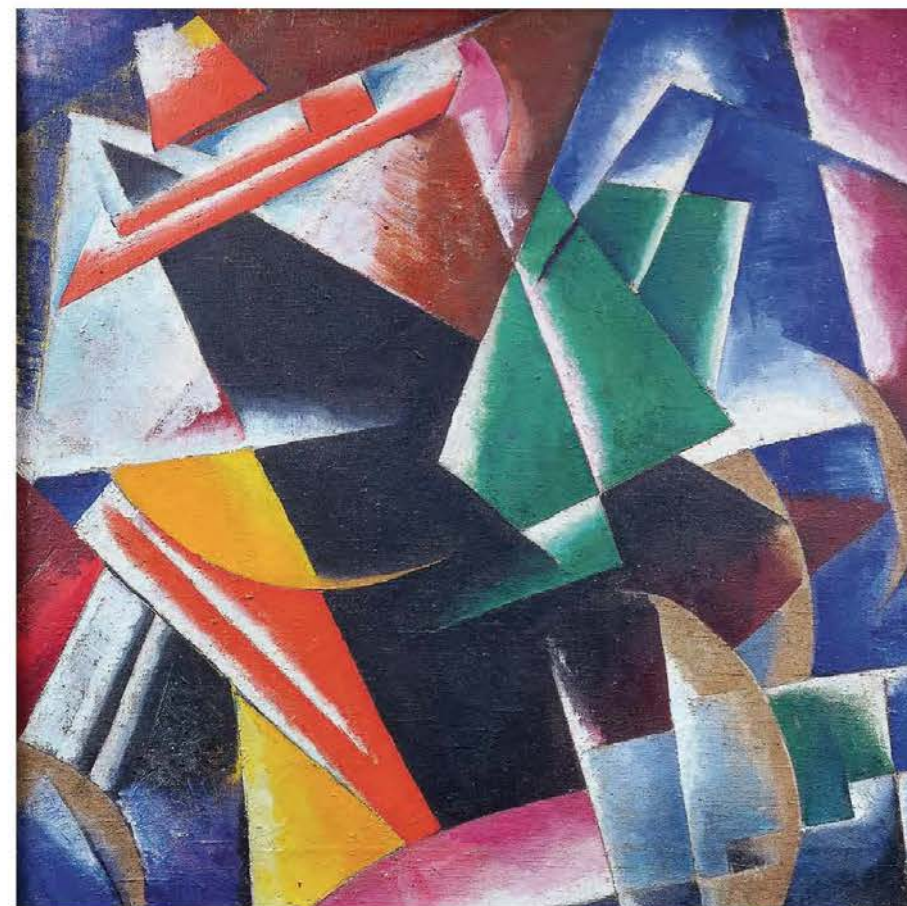
In the 1910s and 1920s, Russian women artists work on an abstract formal language alongside their male colleagues, such as Kazimir Malevich, El Lissitzky, or Michail Larionov. These include Alexandra Exter, Lyubov Popova, Olga Rozanova, and Varvara Stepanova, to name only a few. They unconditionally pursue their goal of infusing the everyday world with art. At the same time, openness and the joy of experimentation allow their innovative force to come into play in different disciplines and areas.

Many of these women artists come from well-to-do families, allowing them to undertake study trips and sojourns in Europe. In Paris, the centre of the European avant-garde, they become familiar with the radiant colours of the Fauves, Cubist fragmentation, and the dynamism of Italian Futurism. At the outset of the twentieth century, this results in the creation of independent bodies of largely non-representational work. Little importance is attached to the object as a starting point of artistic activity; it recedes behind composition and construction. In this, the pictorial space becomes energetically charged, creating an impression of boundlessness. Alongside these commonalities, the artists' interests lie in various aspects of the composition. Exter, for example, develops an extraordinary sensitivity for colour, which remains the central object of focus her entire life, while over the years Popova devotes herself more and more intensely to the line. The women artists of the Russian avant-garde are also particularly interested in the handling of the painting's surface. Understanding the painting as a real surface already demonstrates their profound conviction of being able to imbue everyday life with art. One important field of activity in

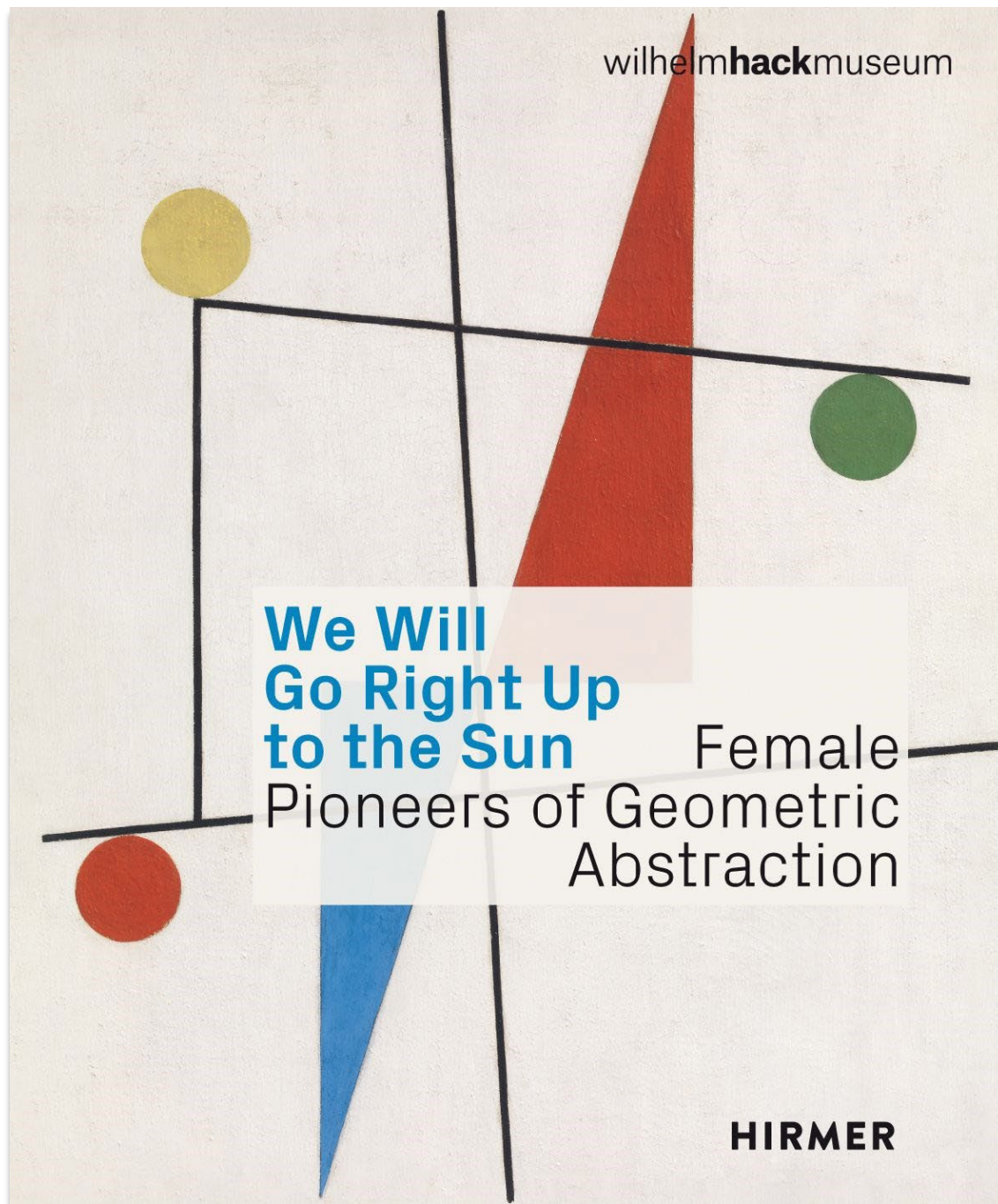
Alexander Rodtschenko
Jewgenia Sokolowa (Schem tschuschnaja)
präsentiert einen von Warwara
Stepanowa entworfenen Sportanzug
Evgenia Sokolova (Zhem tschuschnaja)
presents a sports suit designed
by Warwara Stepanova
Fotografie Photograph © Rodchenko
Stepanova Archive, Moscow



Lyubov Popova
Komposition Composition, ca. 1918
 Gouache auf Karton
 Gouache on cardboard
 39,5 x 30 cm
 Privatbesitz Private Collection



Lyubov Popova
Komposition Composition, ca. 1918
 Öl auf Leinwand Oil on canvas
 71 x 71 cm
 Wilhelm-Hack-Museum, Ludwigshafen



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Where the Wild Lines Are

Illustrated Children's books from the collection of Die Neue Sammlung

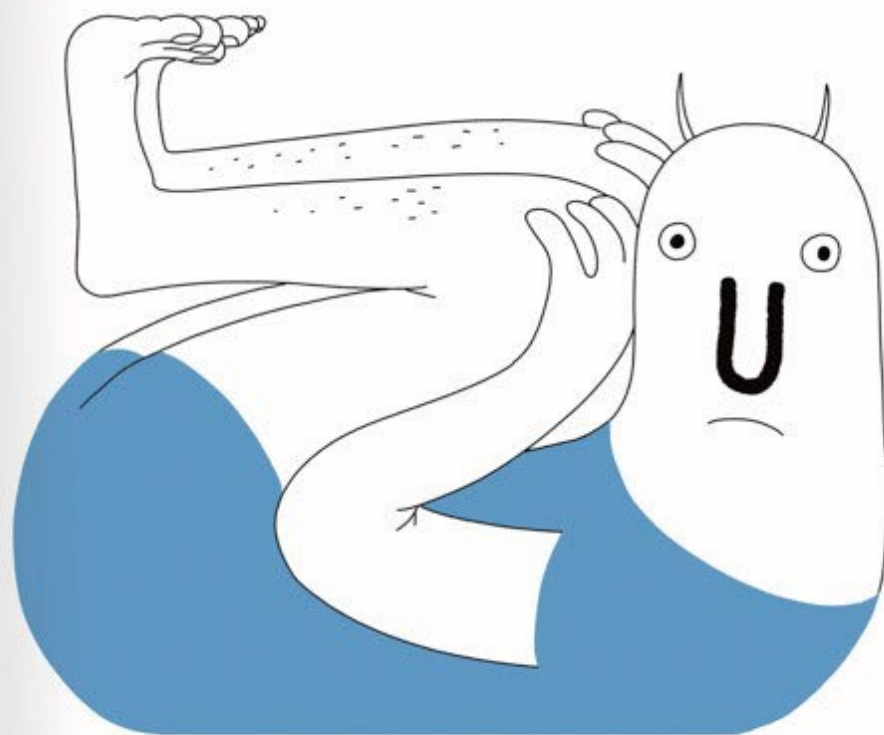
Angelika Nollert

For everyone who is, has or once was a child, this delightful study on the history of children's books is sure to spark nostalgia.

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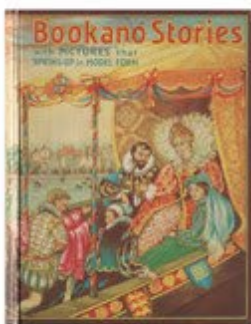
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SPACE



BOOKANO STORIES NO. 4, c. 1937

IDEA: LOUIS S. GIRAUD
(1879-1950)
STRAND PUBLICATIONS,
LONDON, GREAT BRITAIN
22 X 17,5 X 3 CM
2/2024



6

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POP UP

BOOKANO STORIES NO. 10,
c. 1943

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STRAND PUBLICATIONS,
LONDON, GREAT BRITAIN
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POP UP

SPACE

7

A Century of Illustrated Books for Children: Tradition and Innovation on Display

Evelyn Arizpe

Children's books have provided one of the most exciting spheres of development for illustrators over the last 100 years. This is partly because of their intersection with the history of childhood, literature, art, education and technology, an intersection which generates its own challenges and controversies, but which also opens up endless possibilities for creativity, experimentation and innovation – as well as for cross-cultural and global reach. The last century has shown us that illustration is almost never just ornamentation but instead is an art that adds depth to, and enhances a text, as exemplified by medieval manuscripts and by famously illustrated classics such as *Alice in Wonderland* (1865). The last century has also taught us that illustrated books are not only for an audience in early childhood but also for older readers, including teenagers and adults, to whom they appeal through their multiple levels of meaning. Finally, we have learned that their topics are not limited to those that have been traditionally considered 'suitable' for young children, and likewise that these topics also address strong emotions which are often hard to talk about, such as fear, anger and grief, and which are linked to topics of war, poverty, colonisation, abuse, disability, depression and death.

The history of illustrated books and picturebooks is far too long to fit into a short piece like this one. Therefore, the focus will be on the main developments within specific time periods, with a brief reference to some of the most representative artists, especially those whose works can be appreciated in the exhibition and are therefore also reproduced in this catalogue. The spotlight of this history will be on the picturebook, so it is important to start by making the distinction between an 'illustrated book', where pictures may 'enhance, decorate, and amplify the text, but the narrative is not reliant on their presence' and what is now called 'Bilderbuch', 'picturebook' or 'libro álbum', where the pictures and the words have to work together to tell the story, with the pictures often carrying more weight than the words.²

Although Maurice Sendak's *Where the Wild Things Are* (published in the USA in 1963) is thought to mark the beginning of the modern picturebook, even before the start of the 20th century, artists and designers were already exploring the possibilities of the relationship between words and pictures, drawing on comics, film and other media as well as on interactive tabs and paper engineering. Through their use of layout, colour, space, typography and perspective (in other

1 Elizabeth Bird and Junko Yokota, "Picturebooks and illustrated books" in Bettina Kümmerling-Melbauer (ed.), *The Routledge Companion to Picturebooks*, London: Routledge 2018, p. 281.

2 For more on the history of illustrated books, picturebooks, visual features, illustrators and publishers, c.f. Joyce Irene Whalley and Tessa Rose Chester, *A History of Children's Book Illustration*, London: John Murray with the Victoria & Albert Museum 1988; Peter Hunt (ed.), *Children's Literature. An Illustrated History*, Oxford: Oxford University Press 1995; Martin Salisbury, *Play Pen: New Children's Book Illustration*, London: Laurence King Publishing 2007; Sophie van der Linden, *Album(s)*, Arles: Actes Sud 2013; Martin Salisbury and Morag Styles, *Children's Picturebooks. The art of visual storytelling*, London: Laurence King Publishing 2020. All of these have helped to inform this text.

words 'total design' as Barbara Bader put it in a famous definition of the picture-book in 1976),³ these illustrators created art objects that were already pushing at the boundaries of format, genre and audience, exponentially multiplying the interpretative possibilities of the books.

Pioneering Illustrated Books

Before and during the Early 1900s

Even before the end of the 19th century the appeal of pictures was already a consideration when producing books for children although they usually had a more educational purpose. In what is described as the first illustrated book for children, *Orbis Sensuorum Pictus* (1659), Jan Amos Comenius included copper-plate prints showing everyday objects, activities and animals along with words. Woodcuts, although crude, were used to illustrate children's books up to the 19th century given they were cheaper to reproduce than engraving or lithography, but new technologies gradually allowed finer printing and, by the mid-19th century, also colour-printing, at prices accessible to larger markets. At the same time, changing social ideas in Western countries led to a move away from conceiving early childhood as a time of innocence, opening space for illustrating content that could be more playful and entertaining. An awareness of emerging markets also led to further efforts to reduce costs while at the same time taking more care with aspects such as size, covers and layout to appeal to buyers and readers of all social classes. For example, influenced by the 'Arts and Crafts' movement in the UK, and borrowing techniques from Japanese printmaking, Walter Crane (fig. 1) created highly elaborate decorative illustrations in the fashionable Art Nouveau style for traditional rhymes and fairy tales, becoming one of the most popular and influential illustrators of his time.

The recognition of the significance of illustration and improvements in the technology led to even more lavish and more colourful quality illustrations in the first decades of the 1900s. One example are the large and colourful Bobor books (published in France in 1931) that included handwritten typography as part of their design. After World War I, new movements in painting and graphic art in Europe, along with the influence of comics and political satire, as well as cinema and photography, pushed forward experimentation with design and composition. In the late 1930s Picture Puffin Books in the UK established their reputation by creating a distinct design for their series of affordable educational picturebooks; to this day, it is still the case that "[d]esign connects all parts of the business".⁴

Playful Experimentation in the Postwar Era

Despite the scarcity of paper during and immediately after World War II, the publishing of illustrated books continued. The decades of the 1940s and 1950s saw significant changes not only in technology and design but also in ideas about the illustrated book as an art form. Russian and other Eastern European artists, such as Feodor Rojankovsky, exerted an influence through both style and methods of production, with social realism and folkloric motifs. The influence of Scandinavia was also felt, for example in the use of humour and graphic effects in the work of Swedish designer and illustrator Stig Lindberg (fig. 2). During and after the war, the artistic traditions and styles of European artists who immigrated to the United States inspired American authors and added to the growing publishing industry for children. Writing in 1959, Bettina Hürlimann notes that some 'distinguishing features' of contemporary German illustrators were 'a renunciation of firm outlines... a leaning towards caricature, a retreat from sentiment, a strong influence from poster art, and a certain intentional naivety, reminiscent of the paintings of the modern primitives'.⁵ This departure from realism and influence of the artistic experiments of the avant-garde can be appreciated in Hans Fischer's humour and wit in illustrating fairy tales as well as his own books, or in Marlene Reidel's use of bright colours and angular shapes.

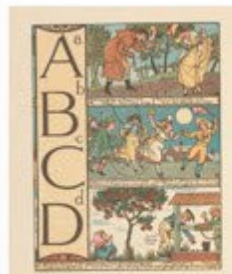


Fig. 1 A spread from *Bluebeard's Picture Book* by Walter Crane (1899) based on British nursery rhymes which reflects a joyous vision of childhood.

3 Barbara Bader, *American Picturebooks from Noah's Ark to The Beast Within*, New York: Macmillan 1976.

4 Phil Baines, *Puffin by Design*, London: Allen Lane 2010, p. 192.

5 Bettina Hürlimann, *Three Centuries of Children's Books in Europe*, Oxford: Oxford University Press 1967, p. 222.

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