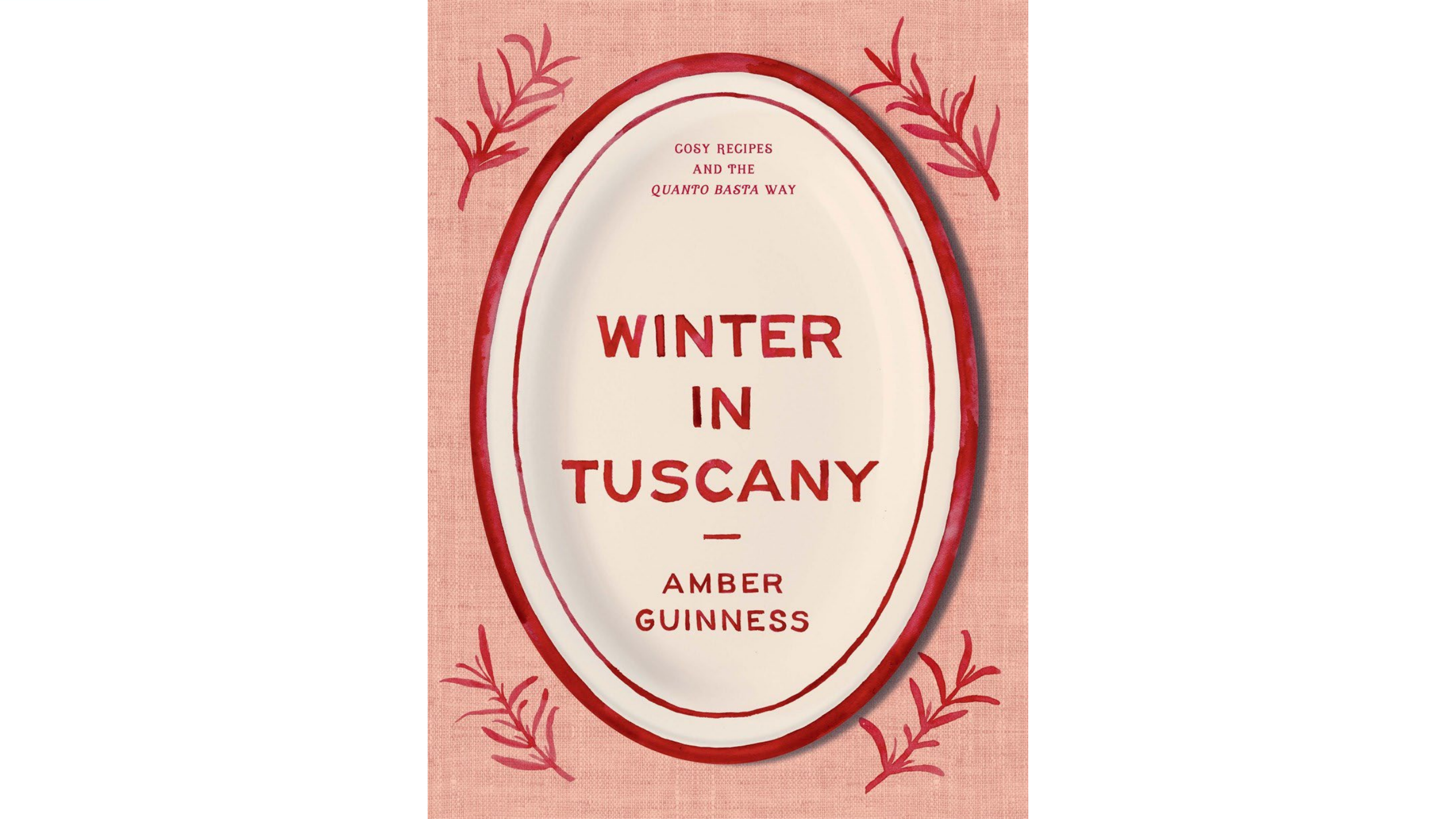


September 2025

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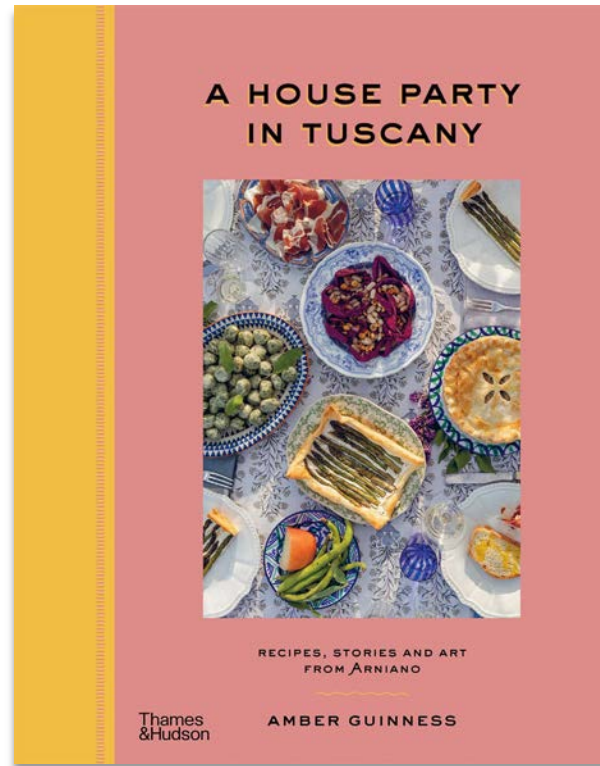


GOSY RECIPES
AND THE
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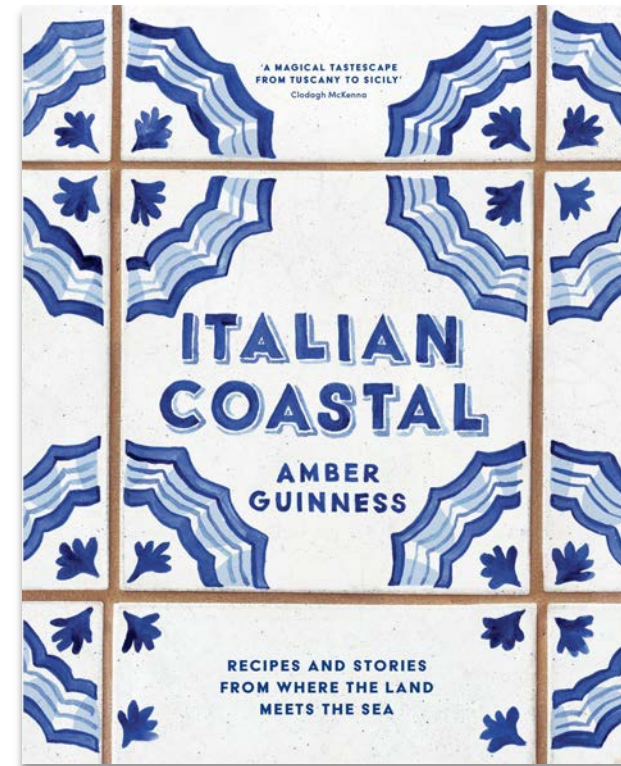
**WINTER
IN
TUSCANY**

—
AMBER
GUINNESS

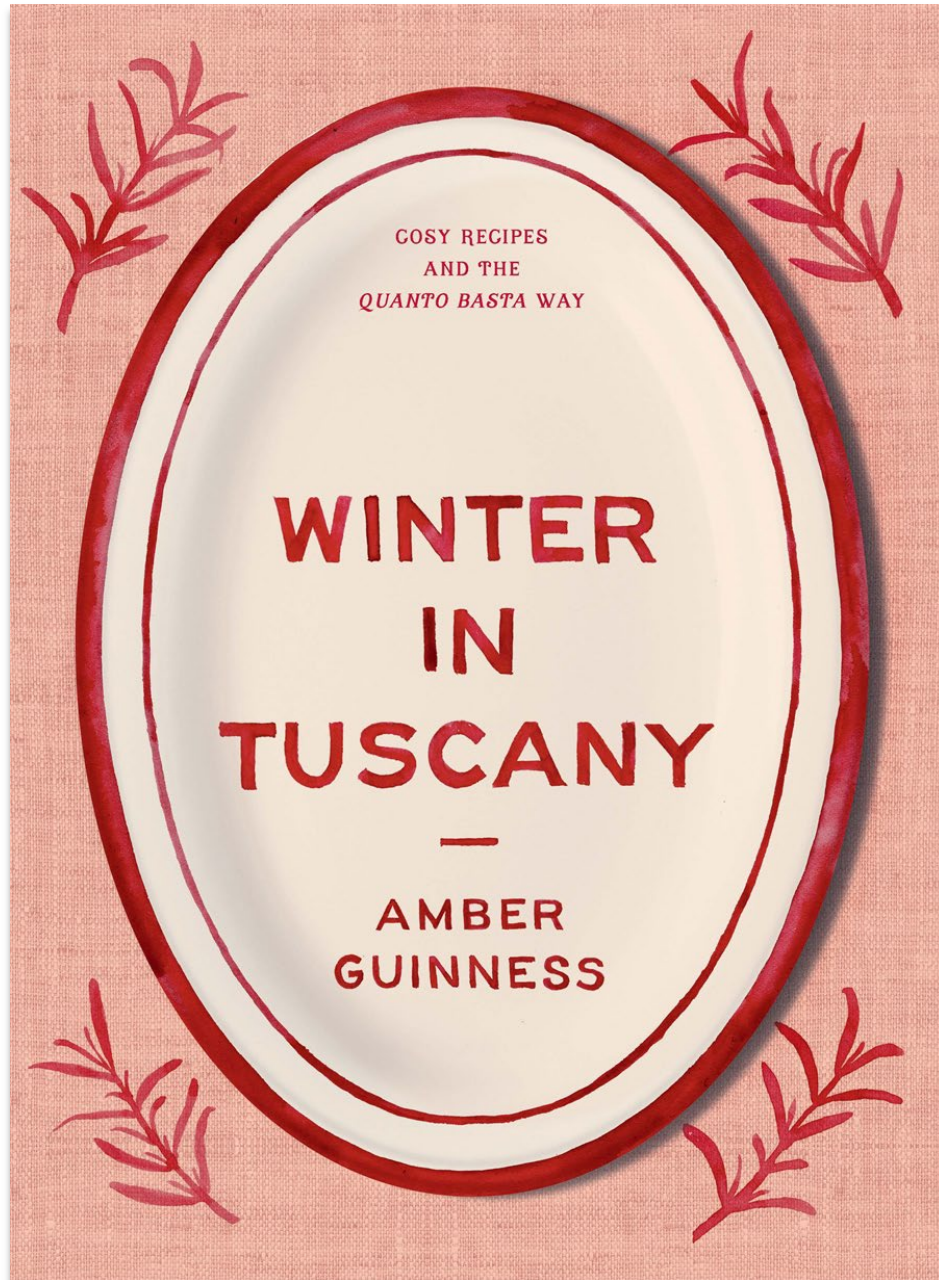
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Winter in Tuscany

Amber Guinness

Amber Guinness brings the heart of Tuscany's cosy and comforting flavours to your kitchen.

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CLOCKWISE FROM BOTTOM LEFT -
Alla Vecchia Bettola in a quiet
moment before service; Looking at
the rooftops of Oltirarno from our flat;
Lunch at Trattoria Cammillo





*Porcini al forno con
pecorino, miele e timo*

Baked porcini with cheese, honey & thyme

SERVES 4

**4 large porcini mushrooms,
or 400 g (14 oz) mushrooms
of your choice**

1 tablespoon olive oil

**sea salt and freshly ground
black pepper**

**a few thyme sprigs, leaves
picked**

**8 slices of fresh pecorino,
emmental or mild cheddar**

4 tablespoons runny honey

TO SERVE

good crusty bread

I love this as a very speedy and delicious starter. The meaty mushrooms with the melted cheese, honey and thyme are a lovely combination when eaten with very good crusty bread. If you can't get fresh porcini, this recipe also works well with portobello, shiitake, oyster and chanterelle mushrooms – just roast them without the cheese for a few minutes first. I've even used pre-sliced white mushrooms from the supermarket. These threw out a lot more moisture, but this was no bad thing, as it called for more bread to soak up the sweet honey mushroomy juices alongside the melted cheese.

PREPARATION: ~ 5–10 minutes

BAKING: ~ 10–15 minutes

Preheat the oven to 200°C (400°F) fan-forced.

Clean the mushrooms using a clean brush or tea towel to rub away any dirt. Cut away any roots or particularly earthy bits.

Slice the mushrooms lengthways about 5 mm (¼ inch) thick. Transfer to a roasting tin large enough to lay the mushrooms out in a single layer. (If you've bought pre-sliced mushrooms, put them directly in the roasting tin.) Drizzle with the olive oil, season with salt and black pepper and toss, then arrange so that the mushrooms aren't piled up on top of each other. Scatter the thyme over, then lay the cheese slices on top and drizzle with the honey.

Bake for 10–15 minutes, until the mushrooms are cooked and the cheese is bubbling.

Serve hot, with a loaf of crusty bread.



*Crostini con cavolo nero
e cannellini*

Crostini with cavolo nero & cannellini beans

SERVES 4

large handful of chopped
cavolo nero leaves, or a large
handful of whole cavolo nero,
leaves removed from the stalks

olive oil

1 garlic clove, sliced in half

chilli flakes

sea salt

1 small tin or jar of cannellini
beans, drained

Crostini (page 61), to serve

COOKING & ASSEMBLING—15 minutes

Bring a small pan of salted water to the boil and cook the cavolo nero until dark green and completely wilted – about 8 minutes. Drain well and finely chop.

In a wide frying pan, heat 2 tablespoons of olive oil with one of the garlic halves and a pinch of chilli flakes. Once sizzling, add the cavolo nero and toss with the garlicky oil, stir-frying for a few minutes. Add a generous pinch of sea salt and discard the garlic. Stir in the cannellini beans and warm through for 2–3 minutes.

Arrange the crostini on a serving board and rub each piece lightly with the remaining garlic half. Drizzle with a little olive oil, sprinkle with sea salt, then top each one with a heaped tablespoon of the warm cavolo nero and cannellini bean mixture. Finish off with a drizzle more oil, salt and chilli flakes if you like and serve with napkins alongside.

PRIMI

PASTA & GRAINS



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MDCXXXVI.
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BENE MVTVS LAPIS SVM POSTVS
D'ANGELO MARIA CANTONO
BONON. ABBATE
D'VICTORIO TESTA SENIOR
VIC GENERALIBVS



Winter in Tuscany

Amber Guinness

KEY INFORMATION

- **Amber Guinness** is an English cook and food writer who lives in Florence, Italy.
- Amber was born in London and brought up in Tuscany, learning to cook at her mother's side in the kitchen at Arniano, the farmhouse restored by her parents.
- Her first book, *A House Party in Tuscany*, featured recipes and stories from her internationally acclaimed residential painting school at Arniano. Her second book, *Italian Coastal*, was a journey in food along the Tuscan coast. Both titles are international bestsellers.
- This is Amber's third book and includes her most delicious recipes yet. It is an ode to Tuscany in the off-season, celebrating local, seasonal ingredients and food, from delectable artichoke omelette to sausage, chickpea and lentil stew.
- *Winter in Tuscany* is also an insider's guide to Florence, Siena and the small Tuscan towns near Amber's houses. It includes casual itineraries for where to eat, what to see, and what to know.

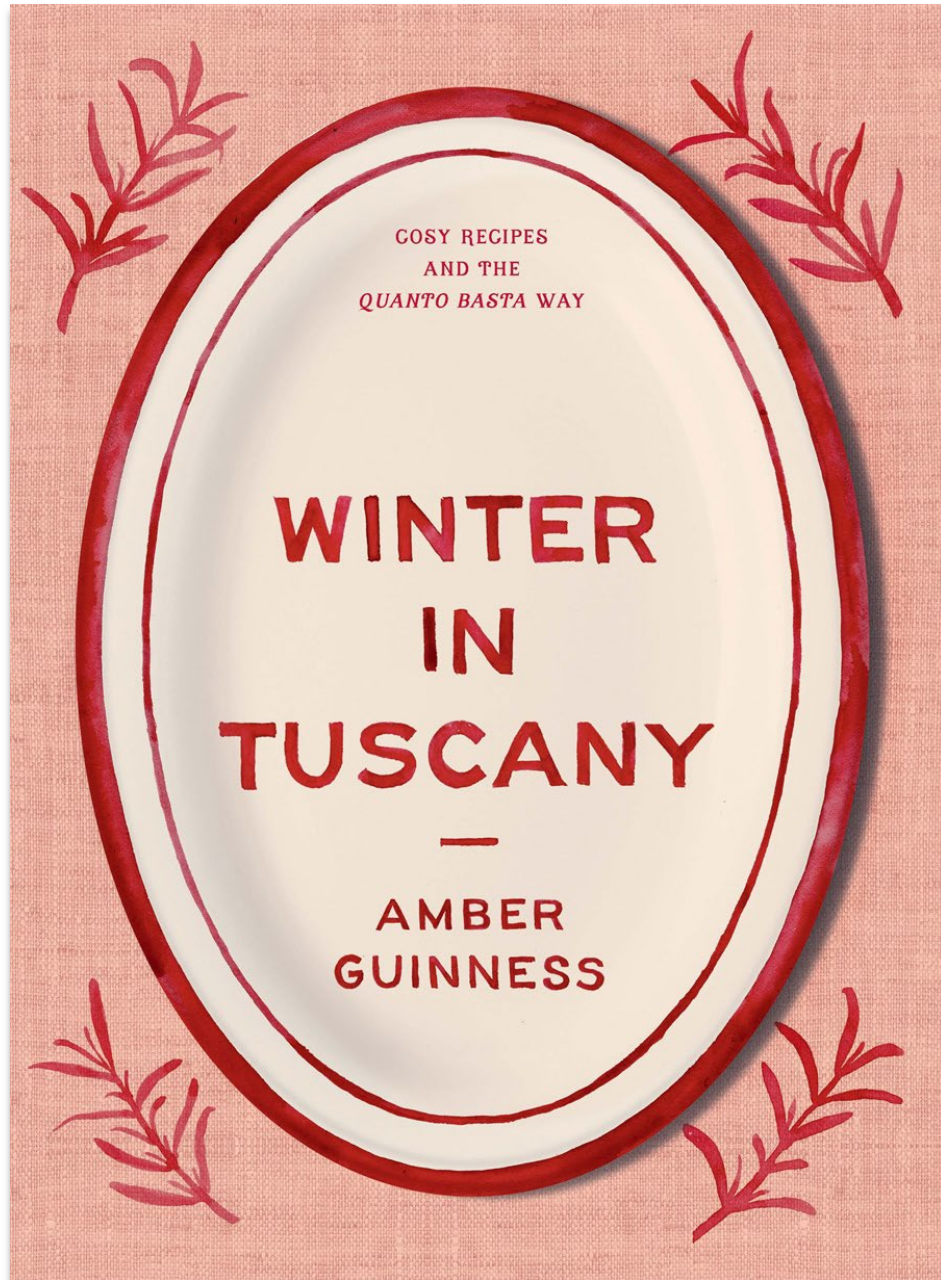


Winter in Tuscany

Amber Guinness

PROMOTIONAL CAMPAIGN

- **CAMPAIGN LEAD:** Jaimi Schmid – j.schmid@thameshudson.com.au
- Pitching for **interviews and extracts** in major **broad news media**, including *The Age*, *The Sydney Morning Herald*, *Good Weekend*, *Sunday Life* and *The Australian*, as well as reviews in *The Australian Book Review*, *Sydney Review of Books*, *Readings Monthly*, *Good Reading Magazine* and *Books+Publishing*.
- Pitching for **food, drink, lifestyle, and travel media**, and seeking **reviews and profiles** in *Vogue Living*, *Broadsheet*, *Gourmet Traveller*, *The Australian Women's Weekly*, and *Good Food*. To engage a **food-loving audience**, we will pitch to *Broadsheet*, *Delicious*, *The Australian Women's Weekly* and *Good Food*.
- Pursing coverage in **key travel and lifestyle publications** to highlight the book's appeal beyond the food world. Additionally, we will leverage contributor networks and media contacts across the **food, restaurant and travel industries**.
- For **broadcast** opportunities, we will pitch **pre-recorded interviews** with *ABC RN*, and other relevant programs such as *Dirty Linen*.



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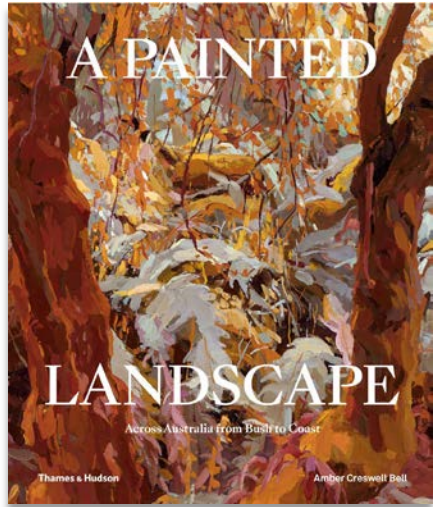


Contemporary
photographers
in Australia and
New Zealand

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AMBER CRESWELL BELL

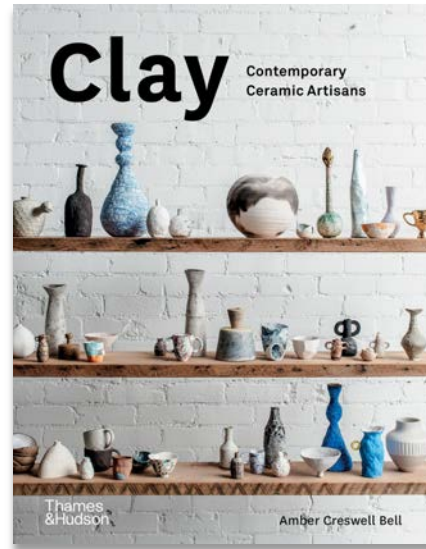
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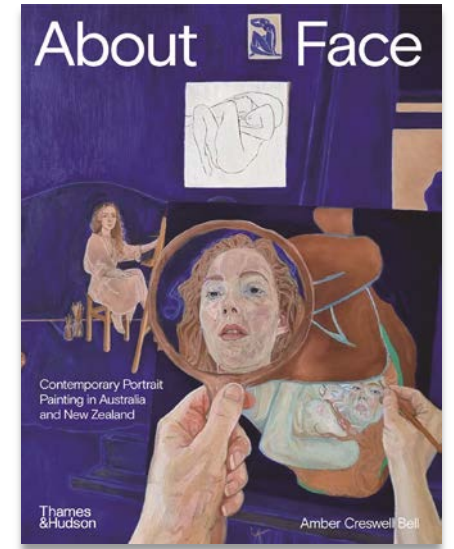
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Exposure

Contemporary photographers in Australia and New Zealand

Amber Creswell Bell

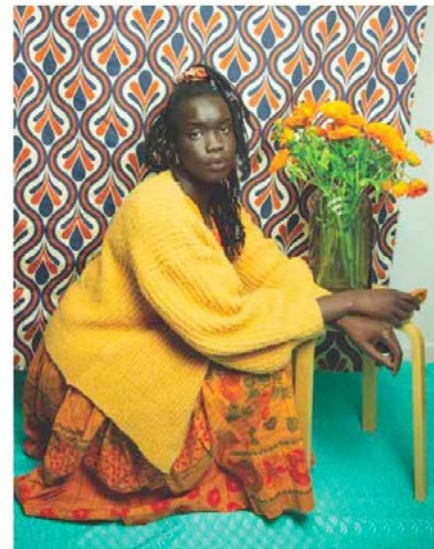
A captivating exploration of contemporary photography and the power of the lens to observe, interpret and inspire.

- Written by the bestselling author of *Still Life* and Australian Book Industry Award-winning *Australian Abstract*, this is Amber's seventh book for Thames & Hudson.
- In her latest collection, Amber Creswell Bell explores the work of forty contemporary photographers from Australia and New Zealand, such as Leila Jeffreys, Bill Henson and Kara Rosenlund. Features forty Australian and New Zealand photographers, illustrated with a generous selection of images.
- Charts each photographer's career path and documents their inspiration and process.
- The text is based on interviews with each photographer, accessibly written for the general reader.

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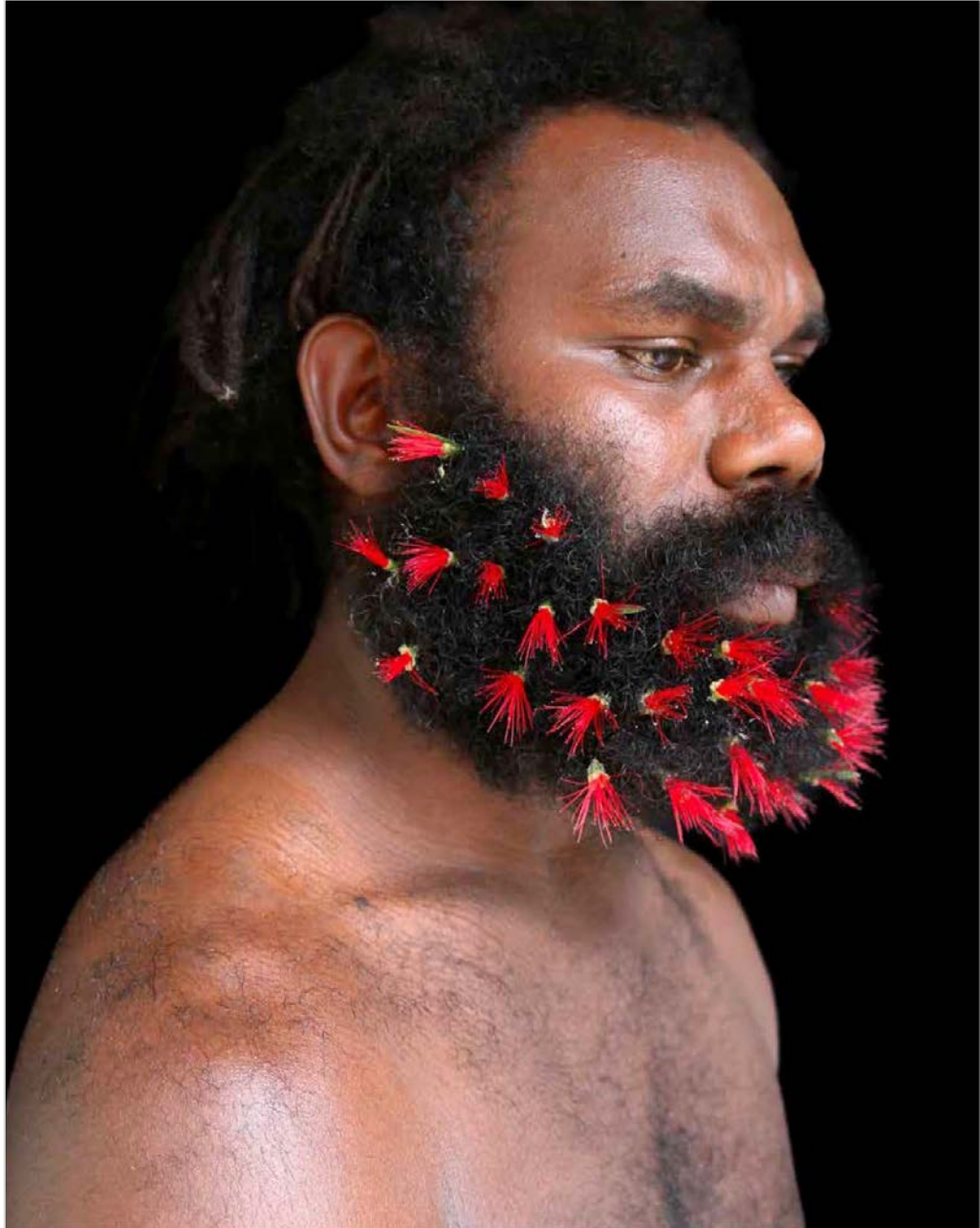
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BORN: 1994, ADDIS ABABA, ETHIOPIA
LIVES AND WORKS: MELBOURNE, VICTORIA, AUSTRALIA



Naomi Hobson



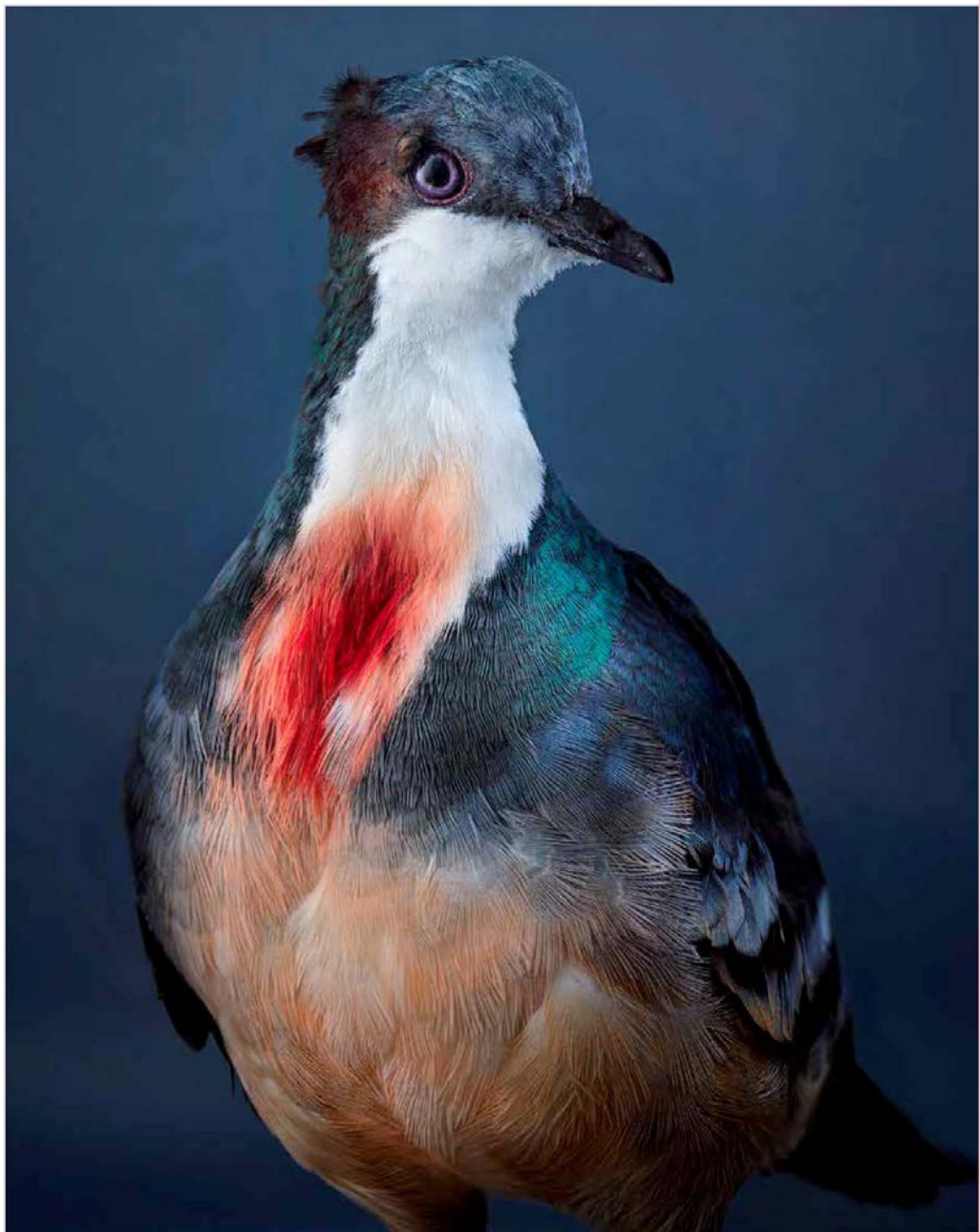
BORN: 1978, CAIRNS, QUEENSLAND, AUSTRALIA
LIVES AND WORKS: COEN, QUEENSLAND, AUSTRALIA

Naomi Hobson



Exposure





Leila Jeffreys



BORN: 1972, PORT MORESBY, PAPUA NEW GUINEA
LIVES AND WORKS: SYDNEY, NEW SOUTH WALES, AUSTRALIA





Exposure

Contemporary photographers in Australia and New Zealand

Amber Creswell Bell

KEY INFORMATION

- **Amber Creswell Bell** is an art curator, author of books on the arts, lifestyle writer, public speaker and artist mentor.
- Previously, Amber was Director of Emerging Art for Michael Reid galleries, curating both the emerging art and ceramics programs from 2019-2025.
- Passionate about championing and educating emerging and unrepresented artists, Amber now runs workshops and mentors emerging artists on how to navigate the commercial art world.
- *Exposure* features forty Australian and New Zealand photographers, illustrated with a generous selection of captivating, contemporary images.
- This is Amber's seventh book with Thames & Hudson. Her previous books include *Clay* (2016), *A Painted Landscape* (2018), *Ken Done: Art Design Life* (2021), *About Face* (2024) and award-winning titles *Still Life* (2021) and *Australian Abstract* (2023).
- **Amber is based in Sydney, NSW.**



Exposure

Contemporary photographers in Australia and New Zealand
Amber Creswell Bell

PROMOTIONAL CAMPAIGN

- **CAMPAIGN LEAD:** Lucy Inglis – l.inglis@thameshudson.com.au
- Pitching **broad media** including *The Guardian*, *Sunday Life*, *The Age*, *Good Weekend*, *The Australian Travel and Luxury*, *The Saturday Paper*, *The Conversation*, *The Australian Book Review* and *AFR*.
- Pitching **arts and culture media** including *Art Edit*, *Vault*, *Art + Australia*, *Artlink*, *Frankie*, *Peppermint Mag* and more.
- Pitching for **arts podcasts and radio segments**, as well as **local radio** in Melbourne and Sydney.
- Pitching for **events and signings** Melbourne, Sydney and one other city.



Exposure

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MODERN MODES OF
PORTRAITURE

ARTISTS BY ARTISTS

MICHELLE GREY
& SUSAN ARMSTRONG



Artists by Artists

Michelle Grey and Susan Armstrong

Australia's most exciting artistic pairings creating original portraits of each other.

- *Artists by Artists* is contemporary art in the making - a dynamic and intimate exploration of Australia's most engaging artists capturing each other in portraiture.
- In this ambitious creative endeavour, fifty artists are thoughtfully paired, offering a rare glimpse into their artistic processes and personal connections.
- Archival materials and personal reflections trace each artist's journey - how they first came to art, what drives their practice and how their work continues to evolve.
- Includes Australian art icons such as Ken Done, Vincent Namatjira, Tamara Dean, Tony Albert, Otis Kwame Kye Quaicoe, Ramesh Mario Nithiyendran, Angela Tiatia, Nadia Hernández, Richard Bell and many more.

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ABDUL
ABDULLAH

B
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RICHARD
BELL



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Richard Bell and Abdul Abdullah are two of Australia's most compelling contemporary artists, each carving out unique spaces within the art world while grappling with nuanced issues of identity, activism and the persistent impacts of colonialism. Richard, a prominent artist of Kooma, Kamilaroi, Jiman and Goreng Goreng descent, is celebrated for his politically charged work that confronts the historical and ongoing marginalization of Aboriginal Australians. His artistic practice includes painting, video and installation, integrating provocative slogans with visuals to challenge audiences and spark critical dialogues.

Abdullah brings a unique perspective shaped by his Malay and Muslim heritage. A multidisciplinary artist, he uses painting, photography and installation to explore themes of identity, displacement and the experience of being 'othered' in a predominantly Western context. Raised in Perth and now recognised on the international stage, Abdullah's art often delves into cultural identity, religious prejudice and post-colonialism, offering a personal lens on broader systemic issues.

Abdullah recalls their first meeting in 2011, which he had eagerly anticipated. Bell had had a huge influence on Abdullah's practice and he saw Bell's pivotal role in fostering emerging artists, stating, 'he kicks down doors so that people like me can just saunter through'. For Bell, his introduction to Abdullah's work through a colleague in Brisbane was equally welcomed - 'it's good to see someone who's not a white man getting their flowers,' he says. Their exchange not only highlights the personal bond they share but also underscores the transformative power of mentorship in navigating the complexities of the contemporary art world. 'His mentoring style doesn't involve him giving me direct instruction, it's more subtle than that; I just hang around him, and learn by osmosis and absorbing as much as possible,' explains Abdullah.

Throughout their exchange, both artists reflect on their approaches to activism within their artistic practices. Bell articulates his belief that simply existing in the Australian art scene, with its complex historical roots, is itself a political act. He emphasises that each piece of art he creates is an opportunity to challenge the national consciousness in a country marked by structural racism. Abdullah echoes this senti-

ment, sharing his experiences of resistance for creating work that confronts accepted narratives in Australian society.

Their conversation also delves into the evolution of Australian art and its cultural landscape, an area both artists approach with scepticism. Bell has been vocal about his view that Australia lacks a genuine culture of art, arguing that authentic cultures require foundational support and recognition. He posits that the country's cultural institutions often fail to meaningfully support or recognise Indigenous perspectives.

Abdullah agrees, noting that while the art scene has diversified, the underlying power structures remain largely unchanged. Both artists perceive the mainstream art world as restrictive, favouring creators who reinforce rather than question the status quo.

Through their work and friendship, Bell and Abdullah demonstrate the potential of art as a tool for activism and resistance, illustrating that the most impactful art emerges from those willing to challenge the very foundations of the society in which they create.

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XXX by XXX



XXX by XXX

THE MAKING OF ABDUL

I was delighted when Abdul Abdullah invited me to participate in *Artist by Artists*. Abdul showed me the picture he chose to make of me. Unsurprisingly to me, I didn't have any photos of Abdul that I could easily find. However, Abdul had various shots of me from photo shoots and of us partying. The picture I chose was from the Archibald Prize afterparty in 2000 and something. His gold chains and youthful looks from my portrait were ample reward for his very flattering painting of myself. Thank you, Abdul.

Activism

Richard Bell: In a country like Australia which is built on racism, just turning up is a political action.

Abdul Abdullah: I think Richard makes the most important art in the country, and is a true activist. I have political opinions, and I'm not worried about putting them out there.

Context

RB: I've never tried to imagine that. I'm totally focused on my work. Where they put it – I don't actually care. They can hang it upside down. My job is just to deliver the work.

AA: There are social issues that I'm interested in, that's kind of the milieu that we swim in. I would be denying something in myself if I ignored that in my practice.

Pushback

AA: Just by participating in the public aspect of being an artist there's always pushback. I've gotten a number of emails and threats since being part of the public discourse. They just see my name and what it represents in people's imagination, and that's enough of a threat.

RB: It makes for good publicity.

The Australian cultural landscape

RB: All white, dude.

AA: I think the power structures are all the same, but fortunately I think there's more artists participating in the space than ever before, and I have more peers that I relate to.

RB: This country would be nothing without art. How long do you think people can go without singing and dancing? It'd be fun for a week before that there'd be people smashing shit around

AA: I echo Richard's perspective. There are a lot of great artists in Australia, but there's a disdain for art and artists unless they are holding up the status quo reinforcing national mythology.

Ideas

RB: I hatch ideas first. Then I transfer that idea from my mind to the canvas. I think composition is really important in what I do, because these things are designed to be scene stealers.

AA: Meeting Richard for the first time, although our practices and experiences are different, it was one of the first times meeting an artist I connected with. I couldn't relate to or see myself reflected when I looked at the history of Australian art. And then coming to meet Richard in Brisbane, it was such an eye-opening experience.

The art game

AA: Seeing how Richard owned the space helped me to realise 'this is how you do it'. I'm not gonna be able to do anything Richard does, but I'm the one who's in control of how I present myself in this space.

RB: Not everybody can play the same game, it's different. We all cover these things differently in art. And every artist in the world is the best. Artists in the world all excel at what they do. Every single one.



THE MAKING OF RICHARD

For my portrait of Richard Bell I have chosen to portray him as a boxer resting between rounds. The way I have witnessed Richard approach his practice, I see him having a fighter's tenacity and fearlessness. In spaces that are inherently adversarial to his way of being and cause, Richard has beaten his own path and in doing so made it easier for artists like me to walk mine. He has shown an alternative path that wasn't available to artists like me a few decades ago, one that makes space for our participation while maintaining our integrity and purpose.



XXX by XXX



XXX by XXX



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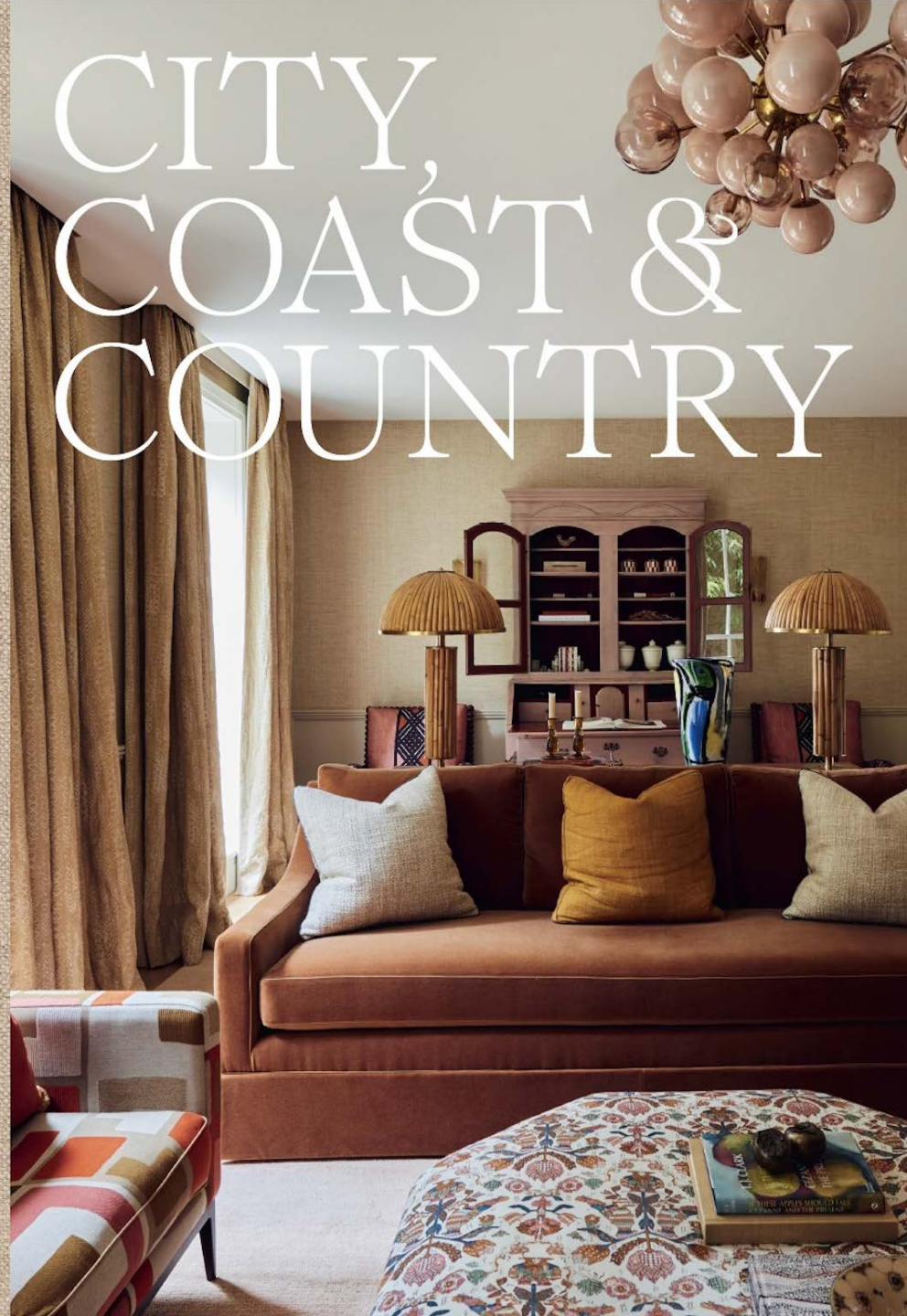
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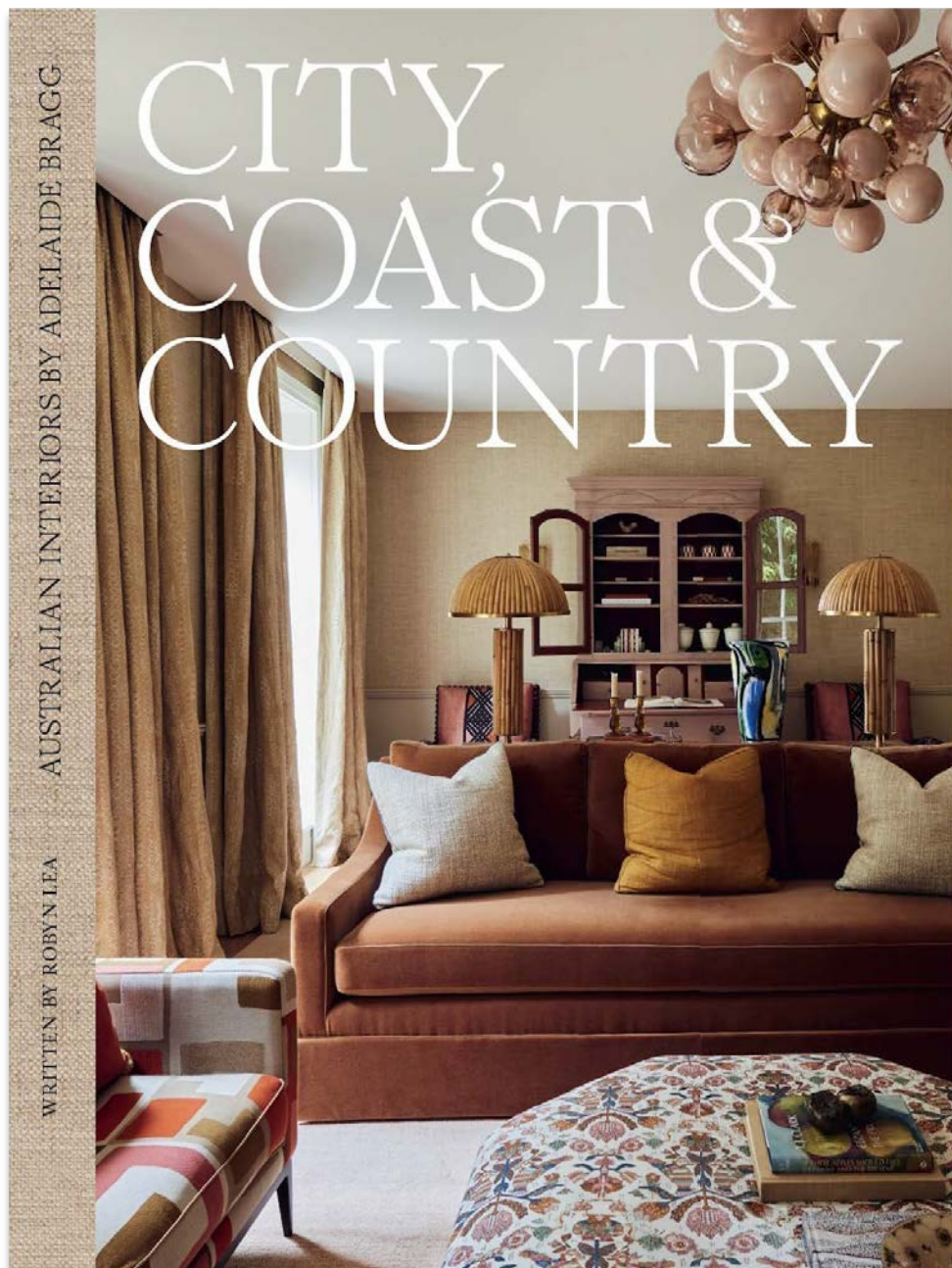
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WRITTEN BY ROBYN LEA

AUSTRALIAN INTERIORS BY ADELAIDE BRAGG

CITY, COAST & COUNTRY





City, Coast & Country

Adelaide Bragg

Adelaide Bragg is Australia's best-kept secret - an interior designer trusted by those in the know.

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- Drawing deeply from the Australian landscape, renowned interior designer Adelaide Bragg curates a stunning collection of the country's most beautiful residences, showcasing her signature use of layered fabrics, bespoke craftsmanship and a rich, earthy palette.
- Contents are uniquely arranged by colour palette, linking back to the colours of the Australian countryside that are at the backbone of Adelaide's design aesthetic.
- Whether in a coastal retreat, a country homestead or a city residence, each space is uniquely tailored to its owner, so these rooms never feel formulaic or branded, yet every project embodies Adelaide's signature balance of sophistication, warmth and effortless Australian style.
- With breathtaking photography and personal insights, *City, Coast & Country* is an invitation to experience the beauty, texture and soul of Australian interiors.

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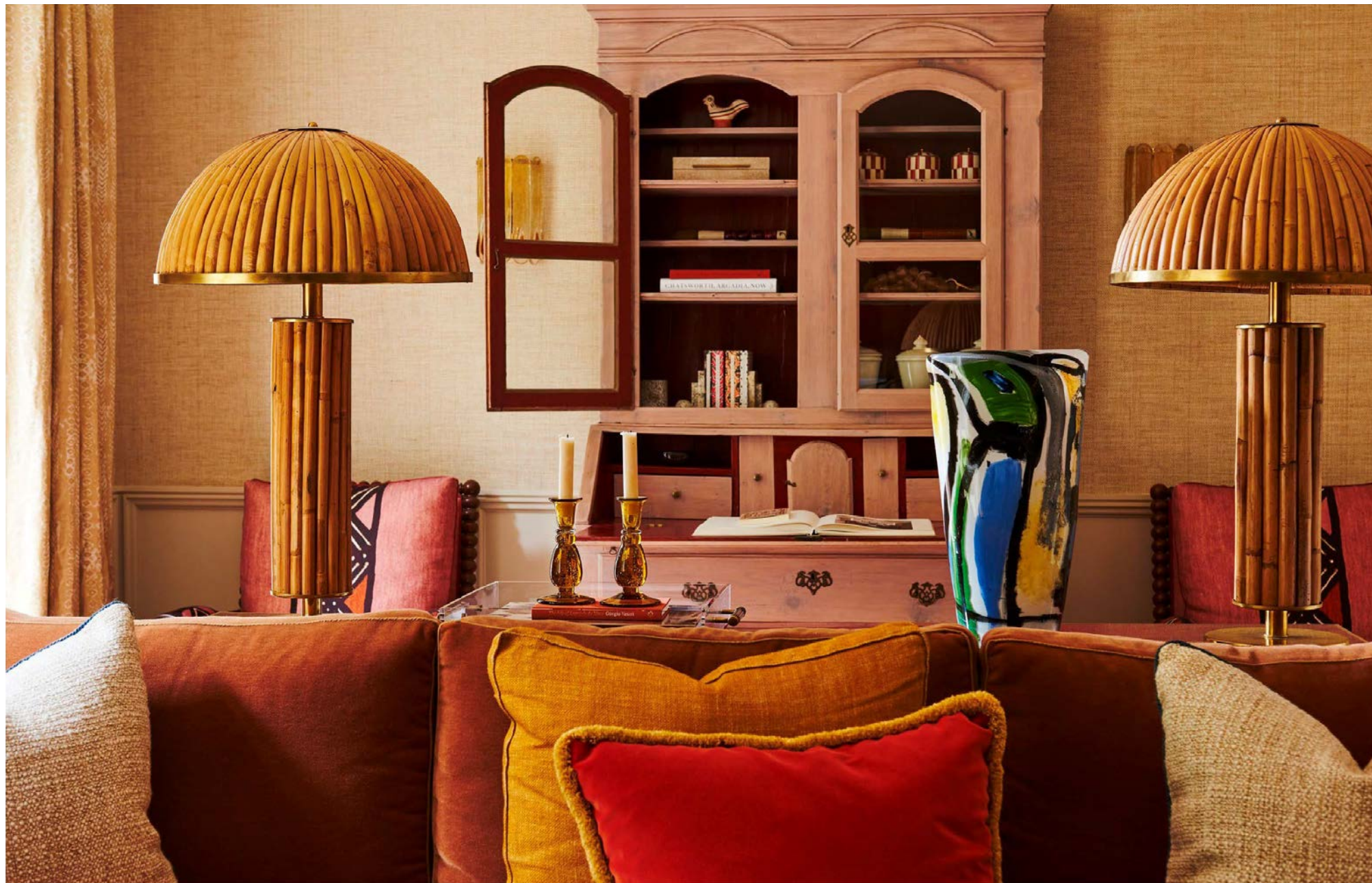
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Below It's the smallest of details and the quality of the fabrics that combine to make a timeless interior, such as the braided trim of texture and pattern that makes waves through these Pierre Frey curtains.



Opposite Occasionally, I come across a piece of furniture that is so lovely it informs the interior design of an entire room. That was the case with this vintage armoire, which my client and I both loved. If a fabric is hung vertically, such as the lining on the wardrobe doors, we'll often also use it horizontally elsewhere in the space. Like you see here on the bucket chair or on a bedhead or bed skirt. Another way of bringing an accent or coordinating colour into a room is by painting the furniture legs, whether they be on ottomans, tables or chairs, as seen here. The curtain rods were chosen in the colour Riverstone to repeat the detailing on the armoire locks and the modernness of the architecture.





Opposite The colour and shape of the India Mahdavi sconce, made with raspberry-coloured Murano glass, was chosen to sit in harmony with the botanical wallpaper.

Below A Pierre Frey fruit and floral wallpaper brings a feeling of energy and fun to this bathroom. The India Mahdavi stool and sconces by Australian design firm Articolo Architectural Lighting contribute to the joyful atmosphere.





City, Coast & Country

Australian Interiors by Adelaide Bragg

Adelaide Bragg

KEY INFORMATION

- **Adelaide Bragg** is an interior designer who has been creating beautiful homes for nearly three decades. Adelaide brings warmth, tactility and that much-desired emotional connection to everything she touches.
- Her journey began in the 1980s, working at Colefax & Fowler in Sydney before she co-founded the interior design firm Barham & Bragg with Gretel Packer. Adelaide later relocated to Melbourne and established Adelaide Bragg & Associates in 2003.
- Adelaide's interiors are grounded in her country childhood and elevated through handmade textures and luxury homewares. She truly is the epitome of quiet luxury.
- Schooled in the ever-changing moods and hues of the Australian light and landscape, Adelaide developed a profound affinity and appreciation for the distinctive colours, textures and fractal formations found in the natural world around her.
- **Adelaide now divides her time between rural New South Wales and Melbourne.**



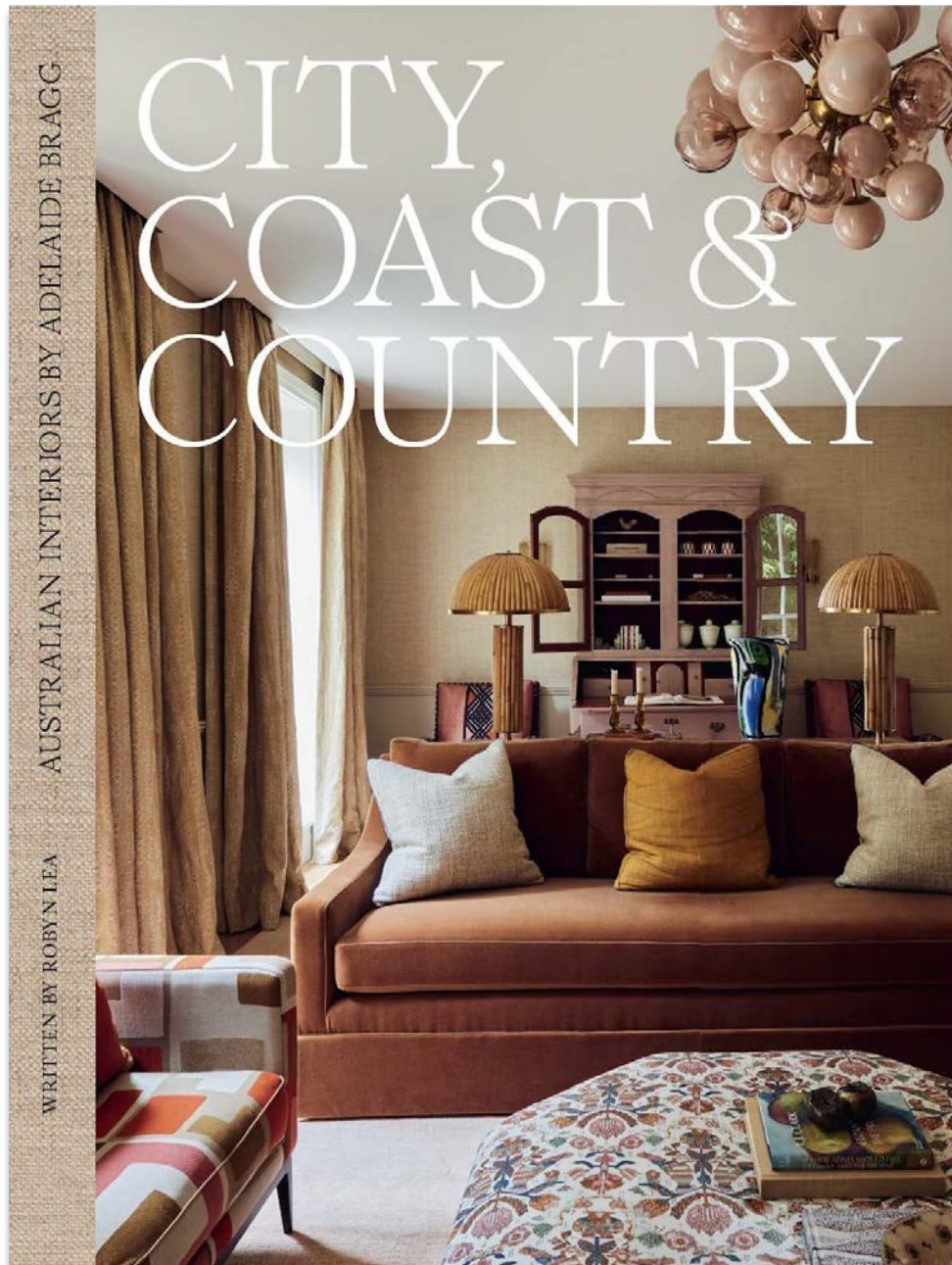
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- **CAMPAIGN LEAD:** Jaimi Schmid – j.schmid@thameshudson.com.au
- Pitching for **print interviews and extracts** in major **broad news media**, including *The Age*, *The Sydney Morning Herald*, *Good Weekend*, *Sunday Life* and *The Australian*, as well as reviews in *The Australian Book Review*, *Sydney Review of Books*, *Readings Monthly*, *Good Reading Magazine* and *Books+Publishing*.
- For **interior design, lifestyle, and travel media**, we will seek **reviews and profiles** in *Vogue Living*, *Belle*, *Inside Out*, *Country Style*, *The Design Files*, and *House & Garden*. To engage **home design enthusiasts**, we will explore collaborations with *Green Magazine* and *Habitus*, while targeting those interested in **rural and regional aesthetics** through *Country Style*, *Graziher* and *RM Williams Outback Magazine*.
- We will also pitch to **rural and regional newspapers and magazines** that highlight Australian landscape and culture, such as *The Weekly Times*, *Outback Magazine*, and **local lifestyle publications** that resonate with the book's themes. Additionally, we will leverage contributor networks and media contacts across design, travel and rural industries.
- For **broadcast opportunities**, we will pitch **interviews** with *ABC RN*, *Blueprint for Living*, *Country Hour* and other relevant programs.



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- Whether in a coastal retreat, a country homestead or a city residence, each space is uniquely tailored to its owner, so these rooms never feel formulaic or branded, yet every project embodies Adelaide's signature balance of sophistication, warmth and effortless Australian style.
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gather
up your
world
in one
long
breath

S. SHAKTHIDHARAN

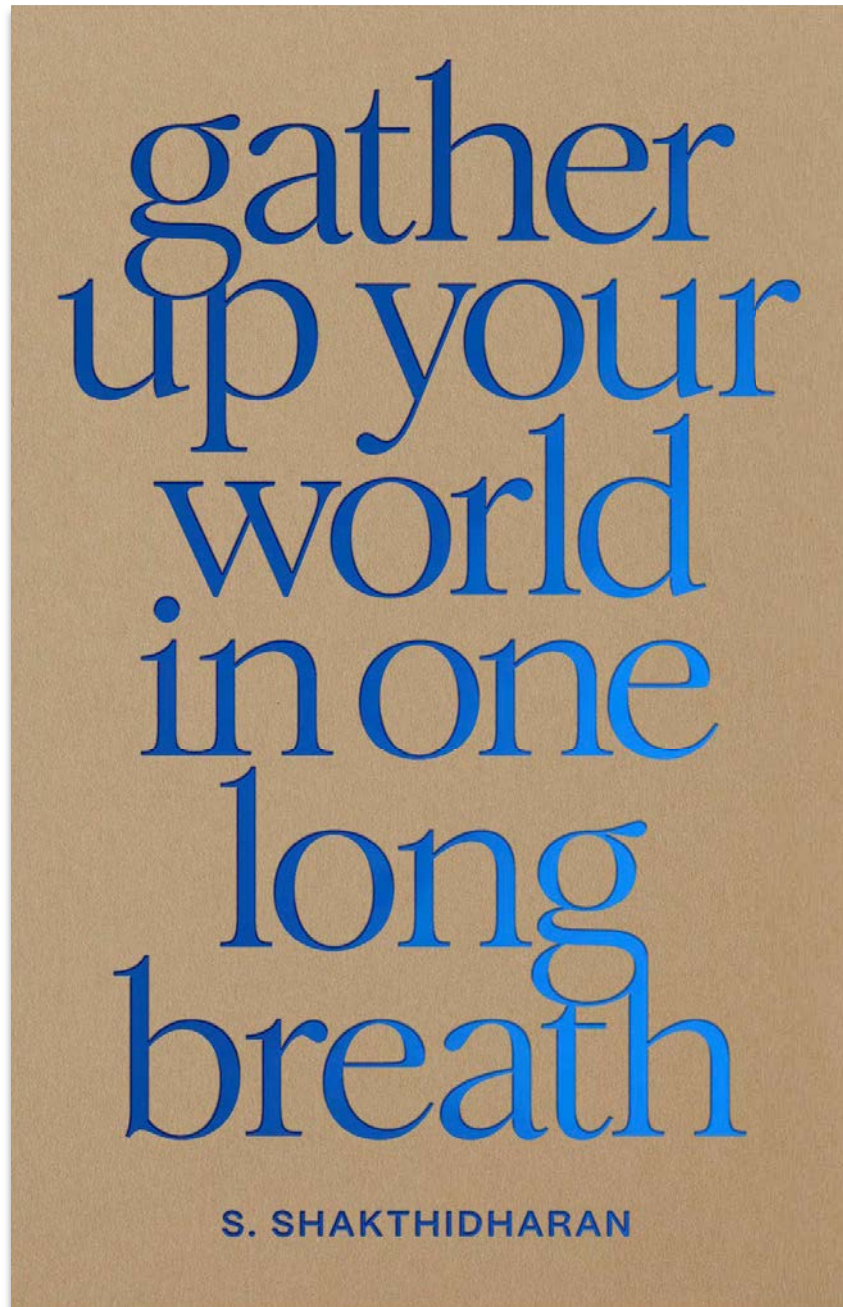
REVIEWS

‘Raw, unflinching, poetic and profound – an artist’s journey, and a son’s’ – **Shankari Chandran**, author of Miles Franklin Award winner *Chai Time for Cinnamon Gardens*

‘*Gather Up Your World in One Long Breath* is such a rich exploration of the mystery of finding Australia. In a voice “as old and true as the soil beneath you”, Shakthidharan retells his family’s movement from Sri Lanka to Sydney, and their quest to start over. The exuberance of life in a new continent is balanced by failure, separation and loss. I loved it.’ – **Aravind Adiga**, author of Booker Prize winner *The White Tiger*

‘A beautiful and powerful exploration of the intensity and immutability of being a part of a family, and coming to terms with accepting love. Lyrical, wise and moving, some parts of this book made me gather my world in one long breath.’ – **Alice Pung**, author of *Her Father’s Daughter* and *One Hundred Days*





Gather Up Your World in One Long Breath

S. Shakthidharan

A fearless, tender memoir from the prize-winning writer of *Counting and Cracking*.

- Shakthi lives with his family, in the house his great-grandparents built in Colombo, Sri Lanka, before the civil war. Carried across the seas to Australia, on the strength of his grandmother's will, this house breathes the pain and joy that has passed through generations. And it's here Shakthi writes about the people he loves, all of whom come together to form a portrait of Shakthi himself.
- *Gather Up Your World in One Long Breath* is a story of fallibility, forgiveness and grace. It's a paean to fatherhood and family, and the love and conflicts that make us.
- S. Shakthidharan is a Western Sydney storyteller with Sri Lankan heritage and Tamil ancestry. He's a writer, director and producer of theatre and film, and a composer of original music. His debut play, *Counting and Cracking*, was voted 'the best Australian play of the 21st century' in an ArtsHub poll, was called 'one of the great Australian plays' by *The Guardian* and was a *New York Times* Critic's Pick. His new play, *The Wrong Gods*, premiered in 2025.

AU \$34.99 | NZ \$39.99

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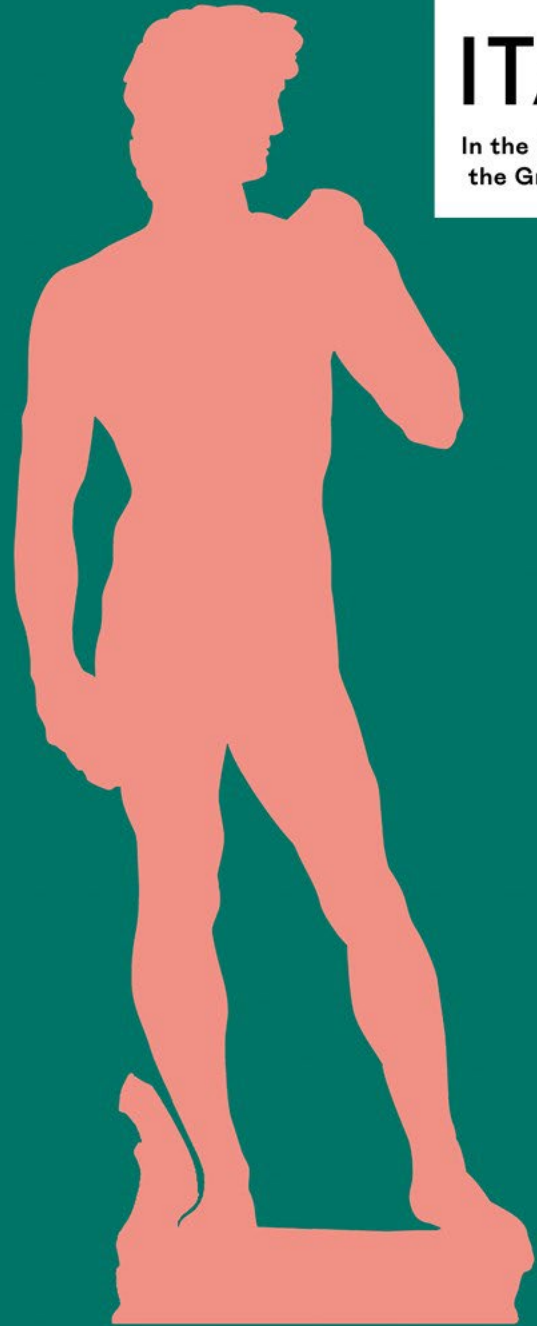
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ART OF TRAVEL

ITALY

In the Footsteps of
the Great Artists



Thames
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Italy

In the Footsteps of the Great Artists

Nick Trend

Experience Italy through the eyes of the world's greatest artists, in a beautifully illustrated volume showcasing the cities where they lived and the masterpieces they created.

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opposite: Piero della
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Introduction—

Travel and art are two of life's great pleasures. Both give us a chance to explore new worlds, help us escape from the everyday, and refresh our hearts and minds. They can open our eyes to the past and the present, offer windows onto different cultures, and insights into new ways of living and thinking.

True, if your first love is really travel, then the art you encounter when seeing the sights in a new destination may be something of a sideshow, even if a fascinating one. But if your first love is art, then travel can be a portal to a whole new dimension. It gives you the chance to visit a fabulous collection of paintings or sculpture, and some of the greatest works by the most famous and brilliant artists – including altarpieces, frescoes and sculptures – can still be seen in situ, where they were first unveiled and made their initial, powerful impact.

We are so used to seeing great art hanging on museum walls that we can forget that it doesn't really belong there. Such collections are rewarding places to visit and explore, but they can also have a neutralizing effect by stripping a painting or sculpture of its original context and changing the way that we see and understand it. A portrait might have been made originally to hang in a palace or a town hall, perhaps alongside family members or in a line-up of illustrious citizens, or as the single focus, emphasizing the status of the sitter. Altarpieces would have been commissioned for a particular church or chapel; frescoes designed to decorate a particular room.

Raphael & Michelangelo

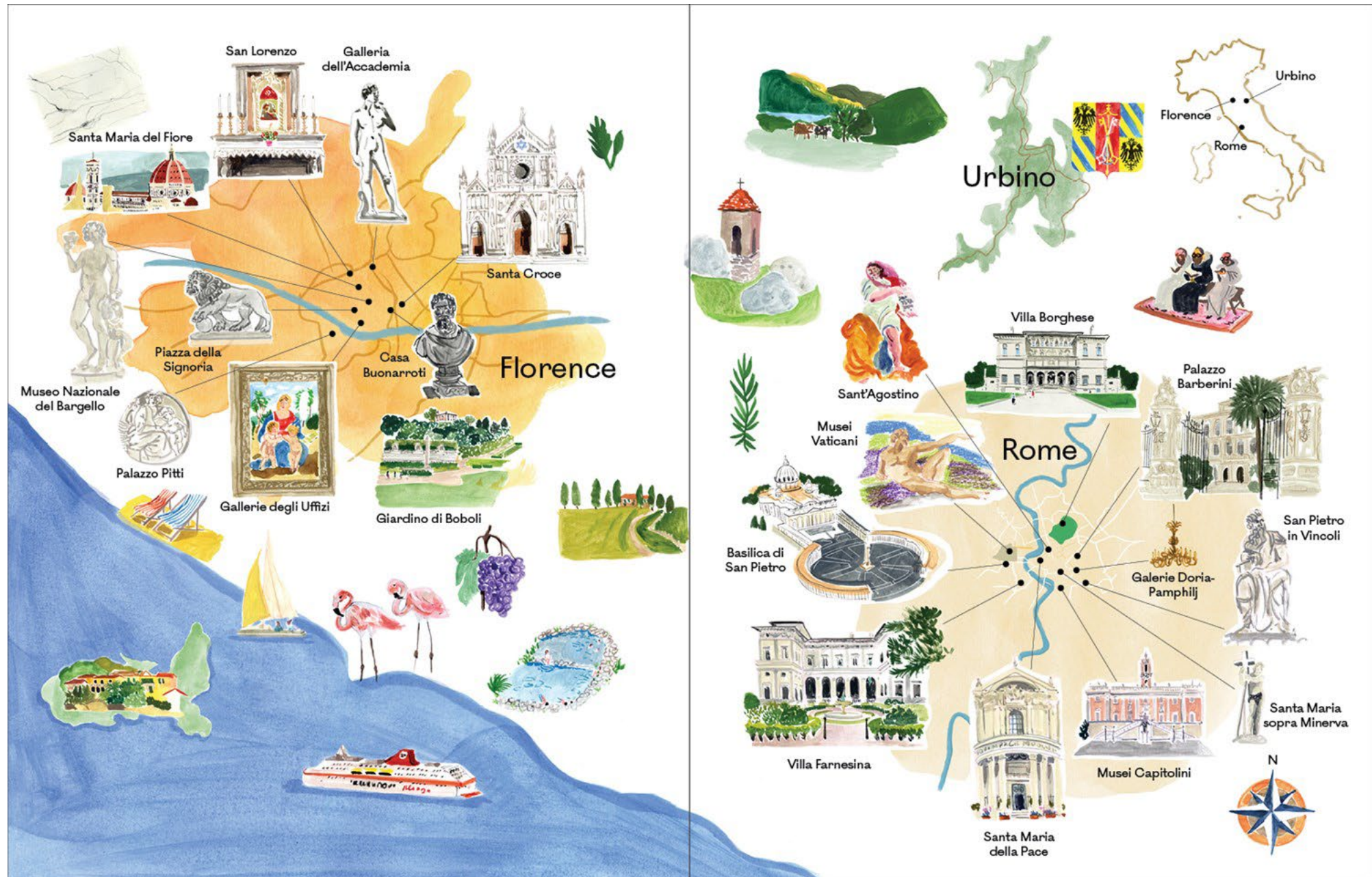
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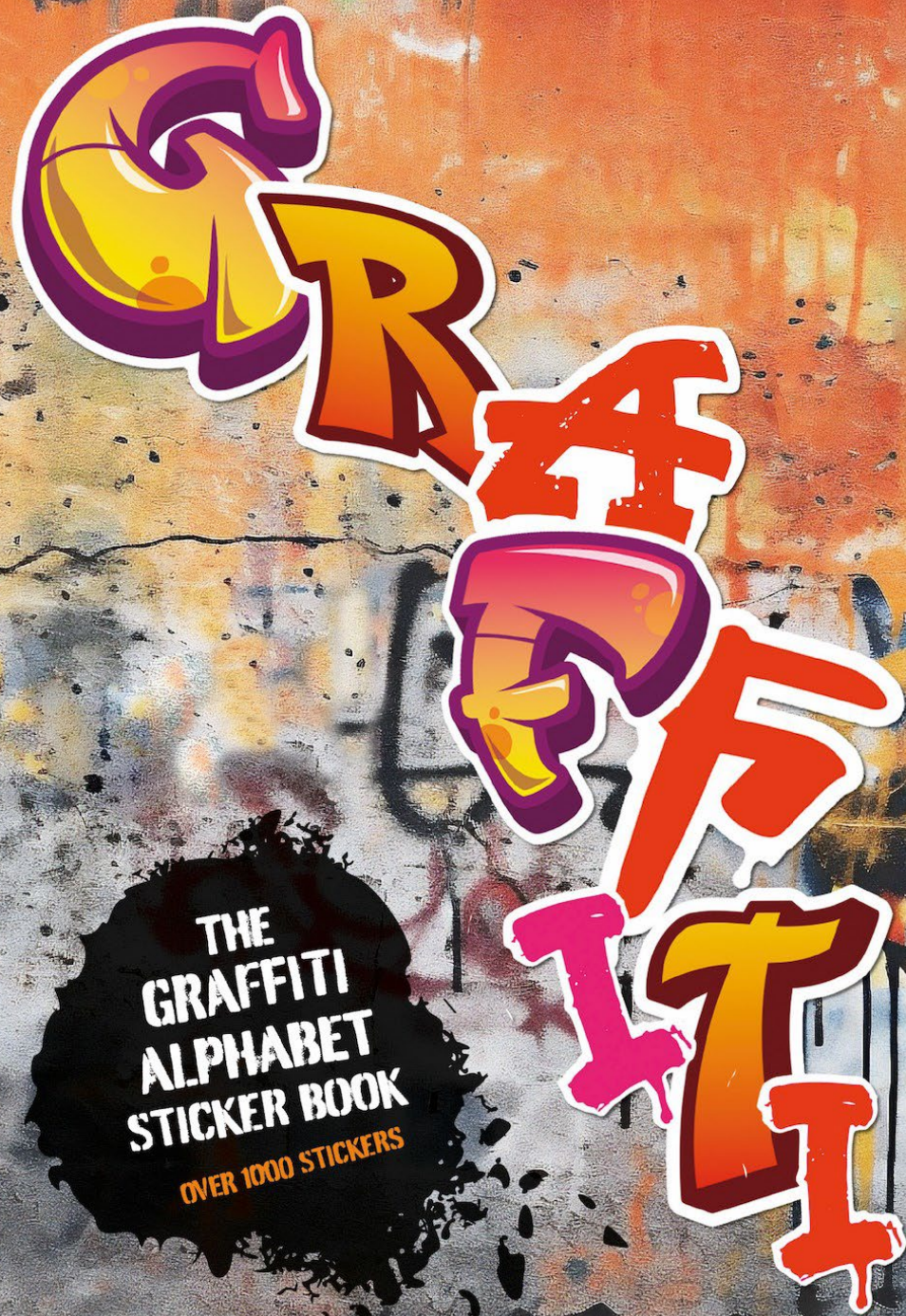
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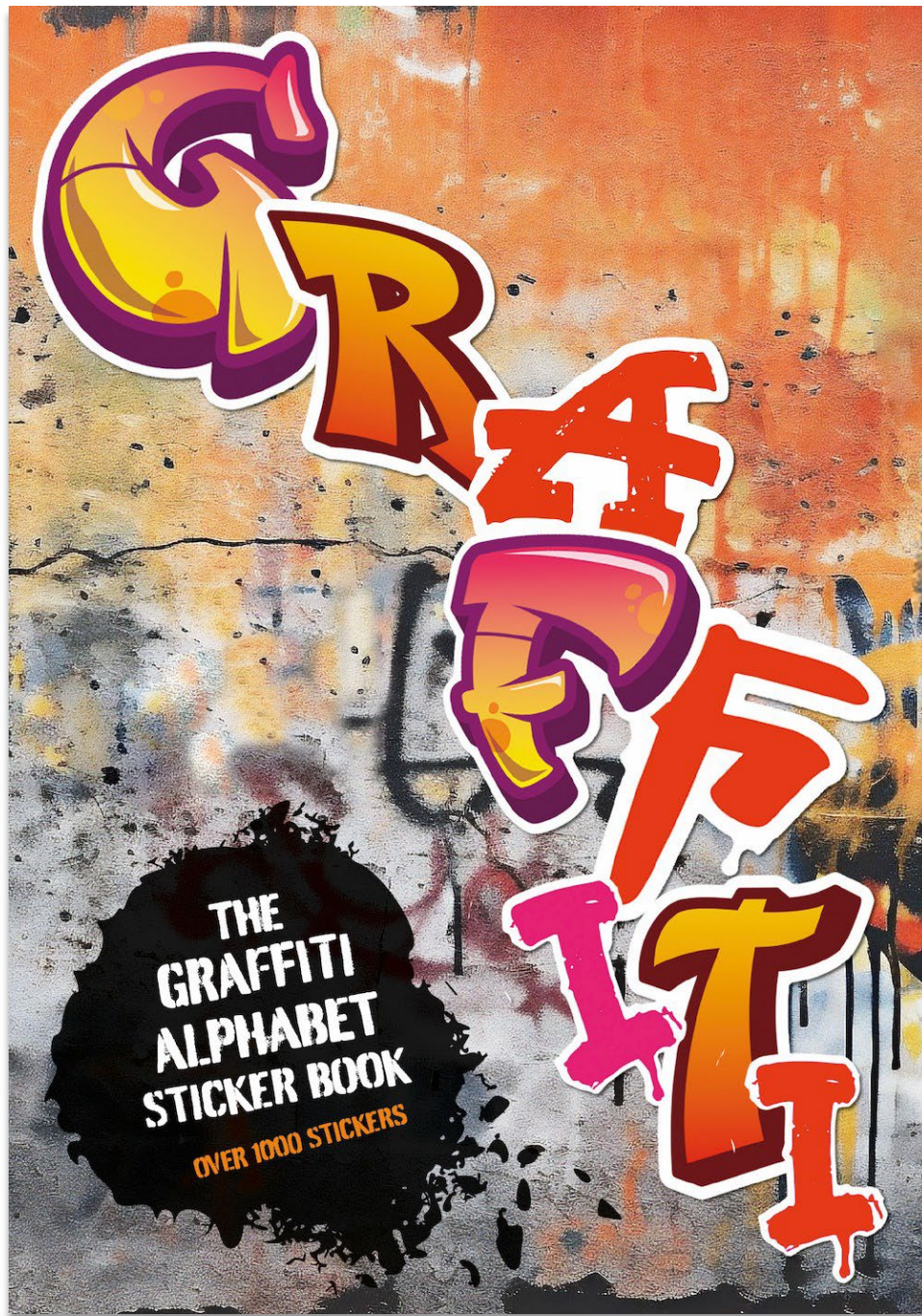
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OVER 1000 STICKERS



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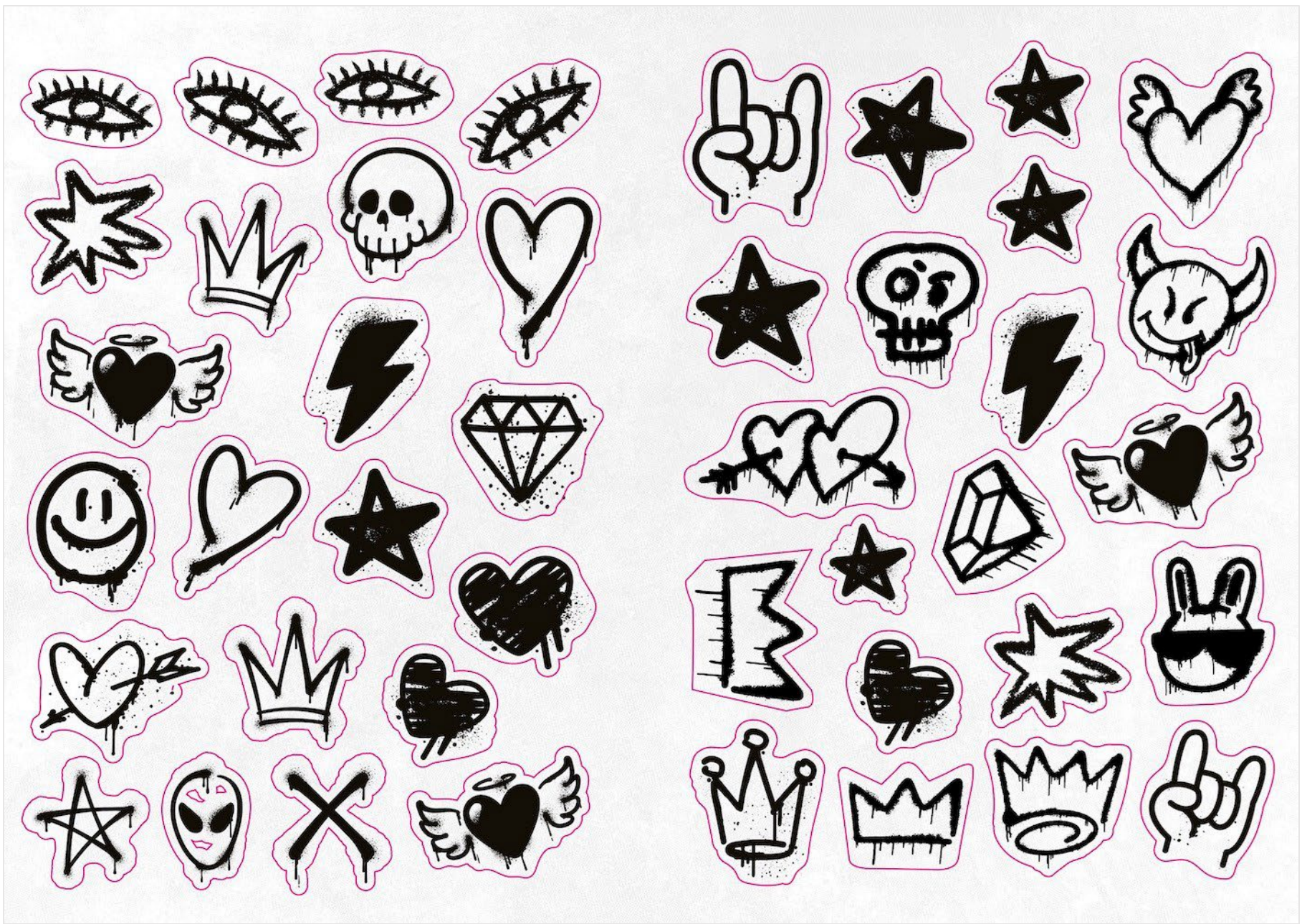
Dynamic stickering with an urban street style.

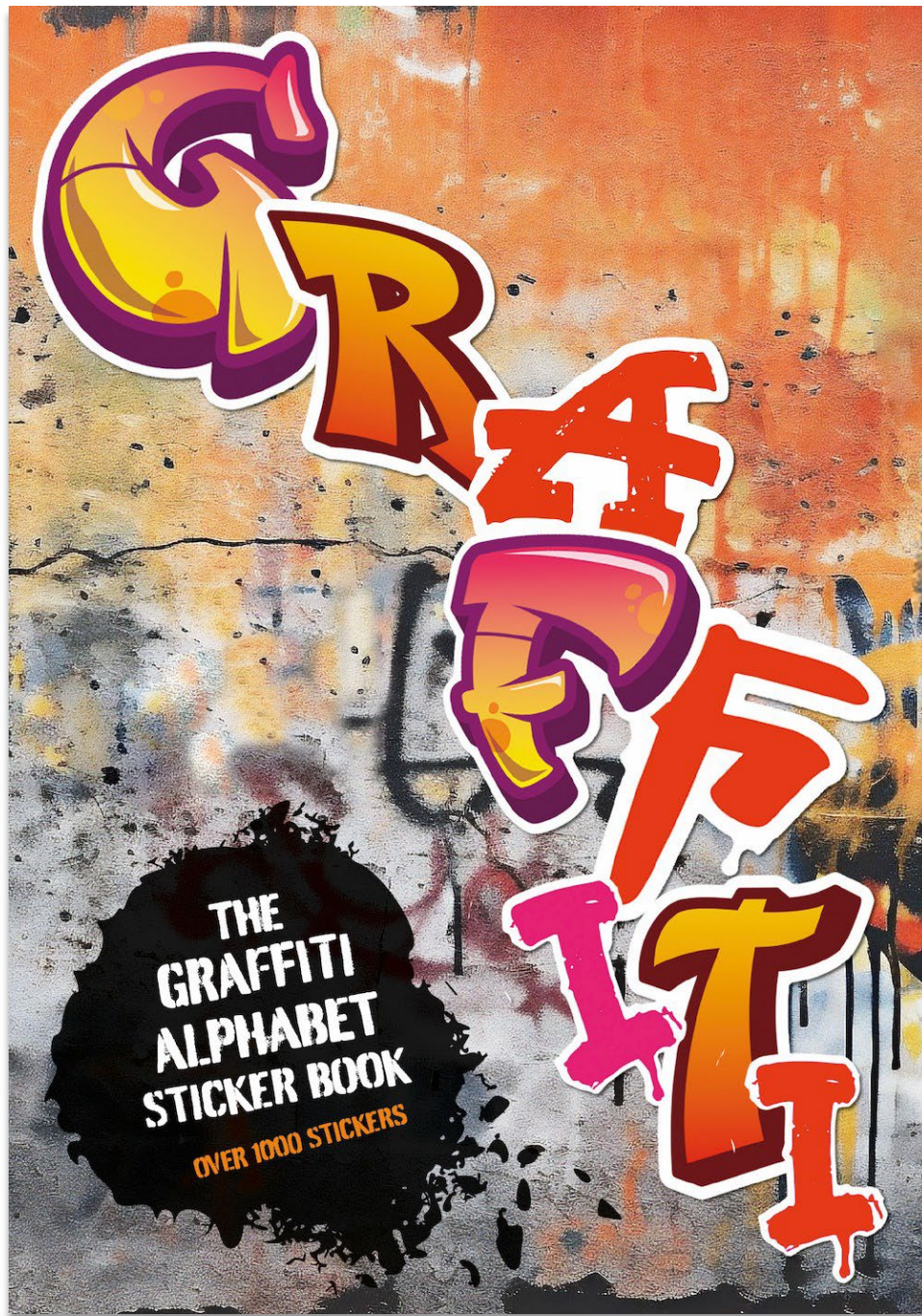
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- Included are complete alphabets in a variety of street art and graffiti styles including wildstyle, blockbuster, bubble, throw-up, and stencil - so you can create any message you like. And for added effect you'll also find paint drips, splats and useful extras like skulls, spray cans and smiley faces.
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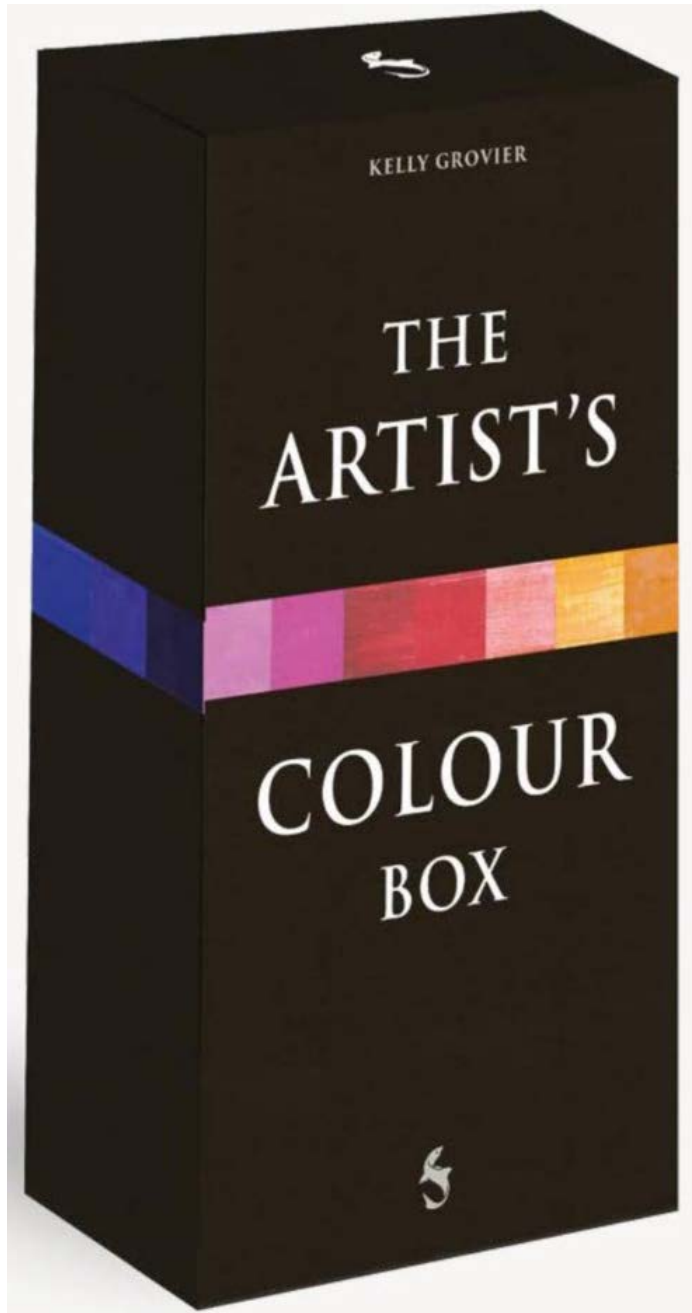


THE
ARTIST'S



COLOUR
BOX

KELLY GROVIER



The Artist's Colour Box

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Understand the stories behind the paints and pigments used by the great artists.

- The front of each card outlines a pigment's history - its discovery or invention, production and usage - with a swatch. The back features a notable work from the history of art that prominently features it.
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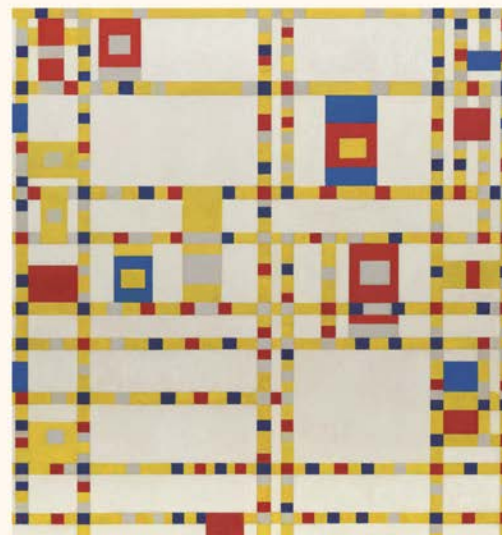
CADMIUM YELLOW

A dazzlingly luminous pigment, cadmium yellow (also known as jaune brilliant and aurora yellow) was introduced to artists' palettes in the middle of the 19th century. Derived from cadmium sulphide, this highly saturating pigment swiftly surpassed earlier yellows such as gamboge and chrome yellow, which were less safe and stable. Capable of capturing the essence of light and warmth, cadmium yellow's arresting radiance helped define everything from Monet's sun-soaked haystacks to Matisse's striking interiors.



THE CHEMISTRY OF THE COLOUR

Cadmium yellow is created by combining cadmium salts with sulphur. The resulting compound, a stunning sunny pigment that can range from zesty lemon to a gorgeous golden glow, is remarkably resilient. Its brilliance resists both light and time. While cadmium itself is toxic and requires careful handling, the pigment continues to captivate both oil and acrylic painters.



PIET MONDRIAN, *BROADWAY BOOGIE WOOGIE*, 1942–43, OIL ON CANVAS

THE PIGMENT IN PAINT

Artists value cadmium yellow for its opacity and permanence. It has proved ideal for capturing everything from luminous sunlight to lively floral scenes. When mixed, the pigment holds its own, adding warmth without losing intensity. It works well in both oil and acrylic mediums but gloves and proper ventilation are necessary when using it. Cadmium yellow can be mixed with most other pigments apart from sulphur-based colours, which can trigger discolouration.

Cadmium yellow dominates the rhythmic pulse of Dutch painter Piet Mondrian's geometric abstraction *Broadway Boogie Woogie*. Electric in its vibrancy, cadmium yellow counterbalances the slower pace of reds, blues and off-whites in the painting, intensifying the composition. Inspired by the bustle of New York City, to which Mondrian had relocated during the Second World War, the incandescence of its lights and the syncopations of its thrumming jazz scene, Mondrian uses cadmium yellow to echo the city's uncontainable urban energies.



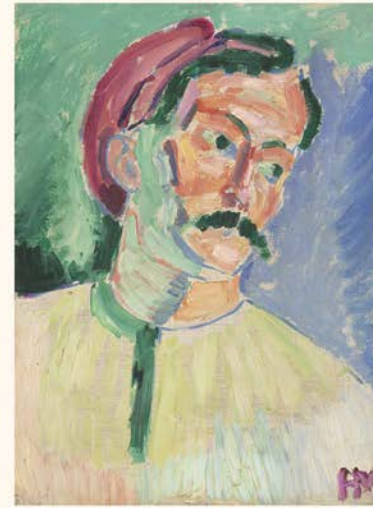
VIRIDIAN

An intense bluish-green pigment, Viridian (also known as Pannetier's green or Guignet's green) emerged as a favourite of 19th-century artists seeking a brighter, more durable alternative to malachite and verdigris. Its vibrancy appealed to the French Impressionists and artists of subsequent movements, and the pigment became a staple on the palettes of everyone from Pissarro to Picasso, Degas to Pollock. Stable and semi-translucent, Viridian etherealized landscapes and enriched modernist masterpieces.



THE CHEMISTRY OF THE COLOUR

Viridian is a hydrated chromium oxide and does not occur naturally. It was first created in 1838 following the discovery of the element chromium in 1797. To create the pigment, a two-to-one mixture of boric acid and potassium dichromate is prepared in a porcelain mortar. The mixture is then heated in a crucible at high heat for six hours before being plunged in cold water. The resulting mass is finally dried and homogenised in a mortar.



HENRI MATISSE, ANDRÉ DERAÏN, 1905, OIL ON CANVAS

THE PIGMENT IN PAINT

Viridian is semi-transparent, versatile, permanent and remarkably lightfast. It is especially effective as a glaze, and when mixed with reds or earth pigments it can be used to create subtle gradations in landscapes or skin tones. Care must be taken when mixing viridian with highly acidic media, as this can affect its stability over time. Modern production ensures fine grinding for consistent particle size, enhancing its smoothness and ease of application.

Viridian controls the emotional atmosphere of Henri Matisse's compelling portrait of fellow artist and co-founder of Fauvism, André Derain. Used extensively in the background behind the sitter, the crisp, cool green pigment, which is tempered by a touch of blue, invests the portrait with surprising dynamism, suspending Derain in an unreal, otherworldly space. Viridian's alluring translucence amplifies the sense that the artist inhabits a psychological plane rather than a physical one and illustrates Matisse's use of colour as more an emotive force than a purely representational one.

COBALT VIOLET

A delicate, soft purple pigment, cobalt violet ranges in hue from pale lilac to deep plum, distinctive for its luminous, slightly translucent quality. Introduced in the mid-19th century, it quickly gained popularity among Impressionist and Post-Impressionist painters who sought vibrant yet subtle hues for shadows, flowers and atmospheric effects. Monet and Cézanne capitalised on cobalt violet's ability to capture the fleeting tones of nature and light. It has been largely replaced by modern synthetic pigments.



THE CHEMISTRY OF THE COLOUR

Cobalt violet, or cobalt phosphate, was discovered in 1859 by the French chemist Louis Alphonse Selvetat, who combined cobalt salts with phosphates in high-temperature processes. When these ingredients react under heat, they form cobalt phosphate. Once cooled, the resulting material is ground into a fine powder to create the pigment. A milestone in synthetic pigment making, the discovery of cobalt violet provided a stable, translucent purple to which the Impressionists, especially Monet and Cézanne, were attracted.

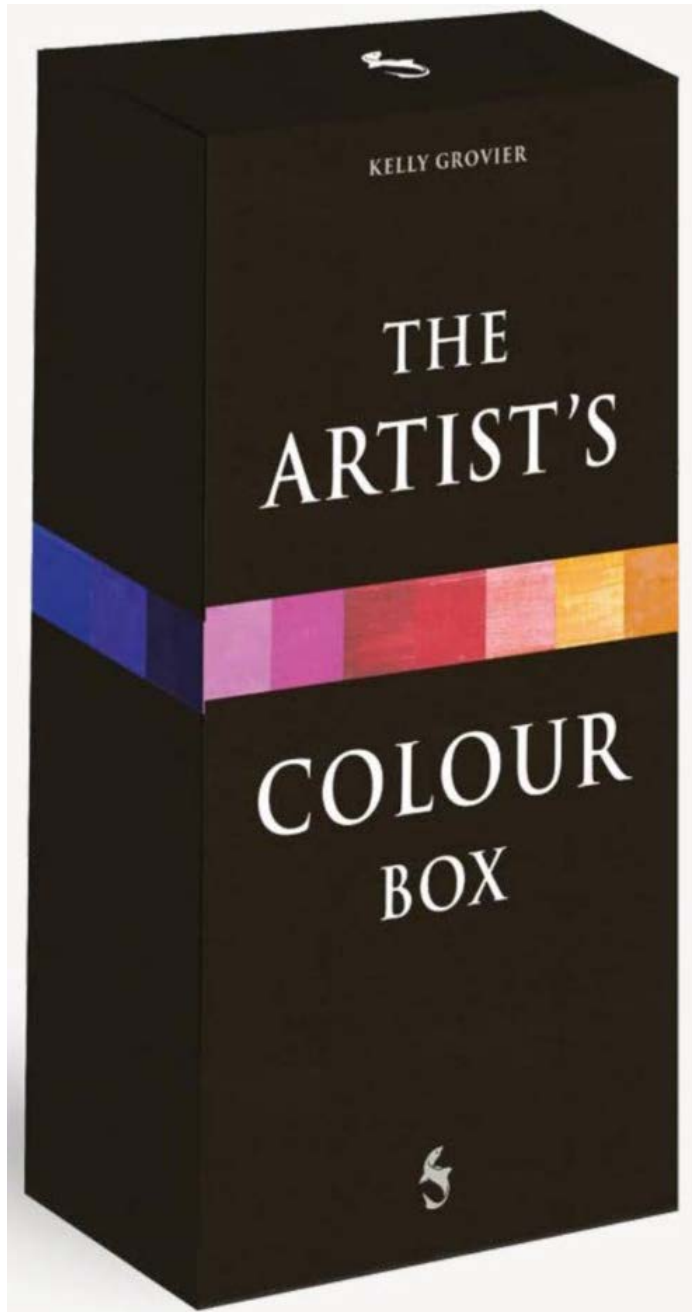


PAUL KLEE, REDGREEN AND VIOLET-YELLOW RHYTHMS, 1920, OIL AND INK ON CARDBOARD

THE PIGMENT IN PAINT

Cobalt violet's soft translucence makes it ideal for glazing and layering. Aesthetically, it is luminous, permanent and lightfast. Its tinting strength is relatively weak, which is an advantage for achieving nuanced effects and evoking delicate atmospheres. For greater vibrancy, however, more pigment may be required. The complex processes involved in producing the pigment and the cost of raw materials make it a pricey choice for artists. Cobalt pigments can be toxic if inhaled or ingested, so proper studio ventilation and hygiene are essential.

Cobalt violet is a key piece of the chromatic puzzle that is Swiss-German painter Paul Klee's enchanting Redgreen and Violet-Yellow Rhythms. An engaging hybrid of geometric abstraction and a more literal landscape (as evident from the straightforwardly figurative fir trees scattered throughout), Klee's painting inhabits a borderland between genres, and his choice of cobalt violet is crucial to its success. The pigment's subtle translucence helps establish tonal rhythms that hold the reds and greens and yellows in chequered check.



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 - seven crochet stitches with detailed sbs instructions
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Les fils à crocheter

Les fils à crocheter sont les mêmes que ceux utilisés en tricot. Ils sont présentés sous différentes formes : pelotes, échevettes et écheveaux, bobines... Il faut savoir décrypter l'étiquette qui les accompagne pour choisir le bon fil à crocheter afin de réussir son ouvrage.

LIRE UNE ÉTIQUETTE

1. La marque du fabricant, le nom de la qualité du fil.

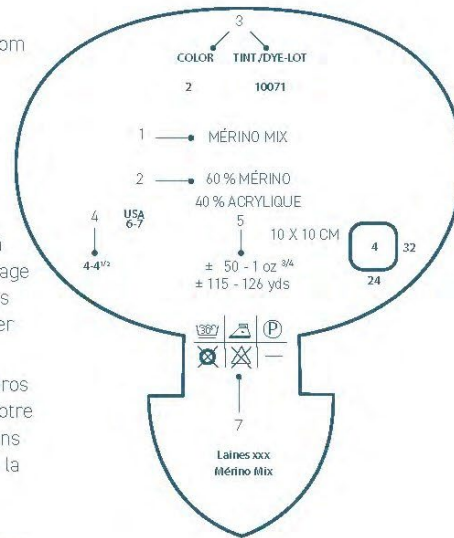
2. La composition du fil : à prendre en compte en fonction de l'usage du futur ouvrage.

3. Le numéro de la couleur et du bain : à conserver jusqu'à la fin de la réalisation de l'ouvrage pour trouver le même fil si vous devez en racheter pour terminer l'ouvrage.

4. Numéro du crochet : 2 numéros sont proposés en fonction de votre façon de crocheter plus ou moins serré ou lâche. À tester lors de la réalisation de l'échantillon.

5. Le poids de la pelote et le métrage : plus le métrage est long en fonction du poids, plus le fil est « rentable ».

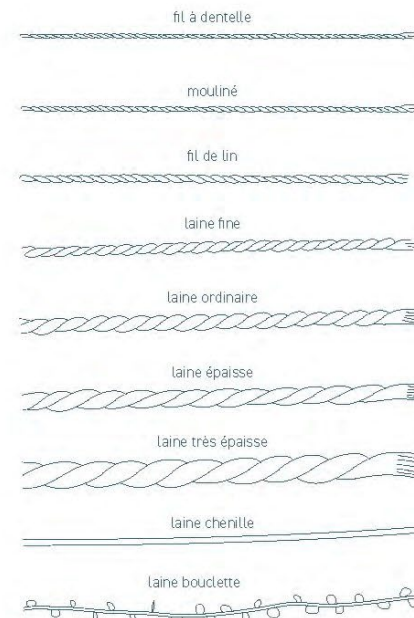
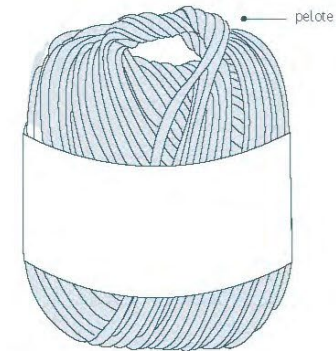
6. L'échantillon : les indications sont données pour un carré de 10 x 10 cm en jersey. Il est indispensable de crocheter un carré de 10 x 10 cm dans le point de crocheter souhaité.



7. Les conseils d'entretien : mentions qui reprennent les symboles internationaux de l'industrie textile.

LES DIFFÉRENTS FILS

Choisissez la grosseur du crochet en fonction de l'épaisseur du fil en vous reportant à l'étiquette.

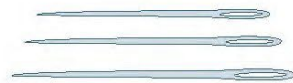


Le petit matériel

En plus du crochet, il faut compléter le matériel par quelques fournitures de mercerie.

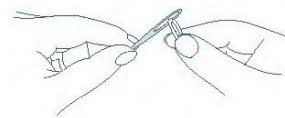
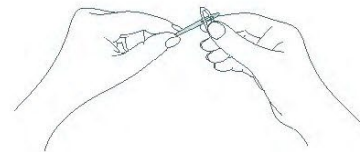
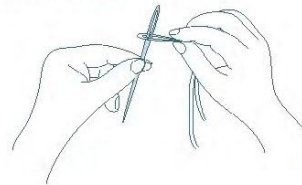
LES AIGUILLES À LAINE

Ce sont de grosses aiguilles courtes à long chas. Les aiguilles à tapisserie peuvent également être employées. Ayez à disposition plusieurs grosseurs, que vous utiliserez en fonction de l'épaisseur des fils crochetés. Elles servent à rentrer les fils et à assembler les ouvrages.



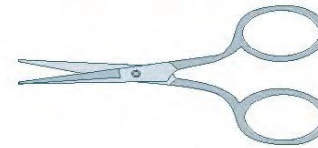
L'ENFILAGE FACILE D'UNE AIGUILLE

Pliez quelques centimètres de l'extrémité du fil, passez l'aiguille à l'intérieur et glissez la boucle le long de l'aiguille pour marquer le pli. Passez ensuite la boucle dans le chas.



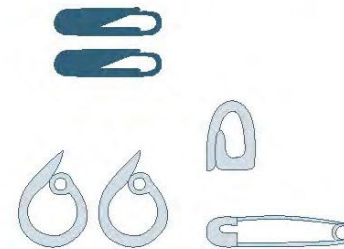
LES CISEAUX

Les ciseaux ne servent qu'à couper les fils. Une paire de ciseaux de petit format, comme des ciseaux à broder, est bien suffisante et ne prend pas de place.



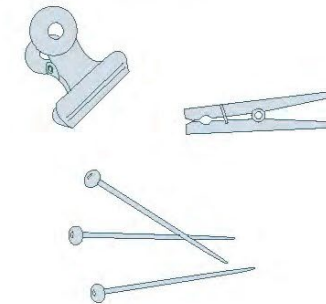
LES MARQUEURS DE RANGS ET DE MAILLES

Vous vous en servirez comme repères pour compter les rangs ou bien pour repérer un rythme de jeu de mailles en cours de rang. Épingles de sûreté ou trombones de bureau peuvent faire l'affaire.



LES ÉPINGLES ET LES PINCES

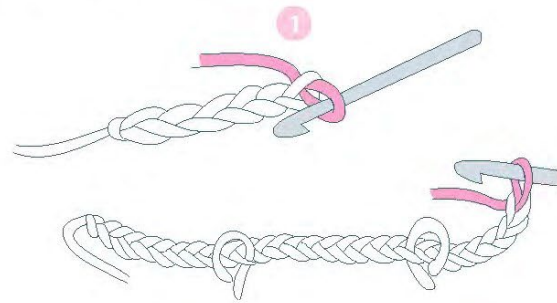
Choisissez de longues épingles à tête de verre pour assembler les pièces avant de les coudre. Elles sont solides et bien repérables dans les épaisseurs de l'ouvrage. Vous pouvez aussi utiliser des petites pinces à dessin ou des pinces à linge pour maintenir deux pièces ensemble.



La chaînette

Constituée de mailles chaînette (ou mailles en l'air), c'est elle qui détermine la largeur de l'ouvrage à travailler.

LE COMPTAGE DES MAILLES



Sur l'endroit de la chaînette, chaque « chaînon » représente une maille. On ne compte pas comme maille la boucle sur le crochet.

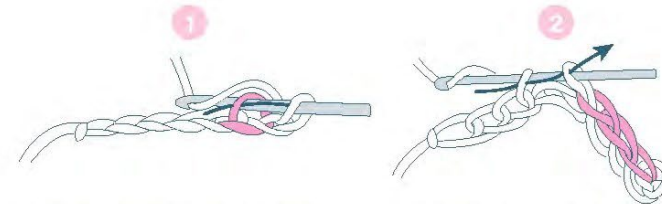
Pour faciliter la prise de mesures ou le comptage des mailles, surtout si la chaînette est très longue, vous pouvez placer des marqueurs comme repères.

CONSEIL

Pour faciliter le travail du premier rang, quel que soit le point utilisé, réalisez la chaînette avec un crochet d'un numéro supérieur à celui recommandé dans les explications. Par exemple : chaînette en 4,5 pour un travail en n° 4. Les mailles chaînette seront ainsi moins serrées et le premier rang plus facile à crocheter.

LA MAILLE COULÉE

La maille coulée est réalisée de la même manière que la maille chaînette, mais en piquant dans les mailles de la chaînette de base.



Piquez le crochet dans la 2^e maille à partir du crochet. Faites un jeté (attrapez le fil avec le crochet).

Tirez le jeté à travers la maille chaînette, puis à travers la boucle du crochet. Il reste 1 boucle sur le crochet. Piquez dans la maille suivante pour réaliser la 2^e maille coulée.

CONSEIL

Réalisez l'étape 2 en un seul geste. Les débutantes devront répéter plusieurs fois ce geste pour bien le maîtriser. La maille coulée est surtout employée pour fermer les tours du travail en rond ou dans certains points fantaisie.



Crochet: Just What You Need

Marie-Noëlle Bayard

Stylish and super-practical, this introduction to the key skills of crochet has exactly the skills you need to master this perennially popular craft.

- Perfect for those who like to crochet on the go
- For a book this size there's a remarkable amount of useful content:
 - abbreviations and symbols
 - basic stitches and techniques
 - seven crochet stitches with detailed sbs instructions
 - More advanced techniques
 - seven ways to add decorations, make floral buttonholes, join pieces, etc
 - The most common stitches and fifteen more stitches, each with detailed sbs instructions
 - Flat circles and squares, fourteen patterns for circles, squares and patches that can be stitched together into blankets

AU \$21.99 | NZ \$24.99
9781837760701
128 Pages
Hardcover
178 mm x 125 mm
Skittledog

The background of the book cover features a repeating geometric pattern on a light beige, textured surface. The pattern consists of interlocking orange circles and horizontal blue bars. Small blue dots are scattered throughout the design.

Just what you need
SEWING

MARIE-NOËLLE BAYARD • ILLUSTRATED BY LUCY TÉZIER



Sewing: Just What You Need

Marie-Noëlle Bayard

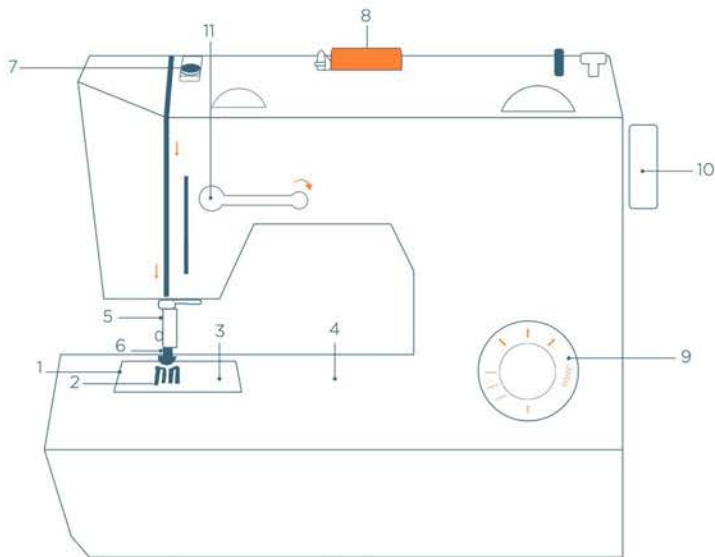
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La machine à coudre

Vous retrouverez les fonctions standards sur toutes les machines à coudre quelle que soit leur marque. Elles sont placées, pour certaines fonctions, un peu différemment. Le mode d'emploi de la machine vous aidera à les repérer.



1. La plaque est gravée d'un guide-lignes gradué et permet de réaliser des coutures de différentes largeurs. En vous appuyant sur ces repères, la piqûre est parfaitement droite.

2. Les griffes d'entraînement se situent sous la plaque et apparaissent par les 2 fentes. Les griffes peuvent être neutralisées, il suffit de les abaisser en appuyant sur le bouton prévu à cet effet. Le travail sera alors entièrement guidé à la main. Entre les griffes se trouve un trou pour le passage de l'aiguille.

3. L'emplacement de la canette est situé sous la plaque. Un petit volet se glisse vers l'extérieur et permet d'insérer la canette dans son logement.

4. Le plateau sur lequel est placé l'ouvrage durant le travail.

5. La barre porte-aiguille comporte une vis qui se desserre et libère l'aiguille de sa cavité.

6. Le pied presseur ou pied-de-biche est muni d'un levier qui permet de le soulever ou de le positionner sur le tissu.

7. Le régleur de tension du fil de la bobine est gradué. Certains points ou l'utilisation de certains textiles nécessitent un réglage de tension. Dans le cas où le fil de canette apparaît sur le dessus de la piqûre, augmentez la tension du fil de bobine.

8. Le guide-fil de bobine offre au fil de la bobine la bonne tension pour une piqûre impeccable. Il est impératif de passer le fil de la bobine à travers tous les guide-fils de la machine et dans le bon ordre. Référez-vous au mode d'emploi fourni avec la machine.

9. Le sélecteur des points de couture ou de broderie.

11. Le volant sert à l'entraînement. Sur les machines mécaniques, il peut être manipulé à la main pour commencer ou arrêter le travail.

12. Le levier de commande de vitesse. La vitesse peut être lente, standard ou rapide.

Le petit matériel

Inutile d'investir dans des gadgets que vous n'utiliserez pas : la boîte à couture de base se compose de peu de matériel.

LES AIGUILLES À COUDRE

Courtes pour la couture, longues pour le bâti, elles existent dans une grande gamme de grosseurs en fonction du fil utilisé et de l'étoffe à travailler.



LE FIL DE BÂTI

Peu retordu, un peu épais et présenté dans une gamme de couleurs basiques, il sert à la préparation des montages des pièces et se retire après la couture définitive.



LE POINÇON

Il sert à pousser les angles pour obtenir une finition parfaite et à présenter et maintenir des coutures difficiles sous le pied presseur.



LE DÉCOUSEUR OU DÉCOUD-VITE

Sa pointe écarte les bords des tissus et ensuite la lame tranchante située au creux de la fourche coupe les fils des coutures à défaire.



LES CISEAUX DE COUTURIÈRE

Les longues lames bien aiguisées offrent une coupe nette. Les anneaux sont larges pour une bonne prise en main. Ils existent pour droitiers et pour gauchères.



LA PINCE COUPE-FIL

Cet outil intelligent tranche les fils d'un seul geste après le piquage à la machine. Choisissez un modèle dont les lames s'ajustent parfaitement l'une contre l'autre.



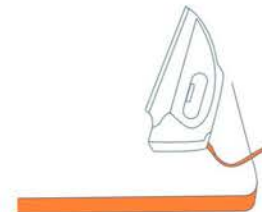
LES CANETTES

Privilégiez les canettes de la même marque que votre machine pour éviter les irrégularités de dévidage et les points disgracieux.



LE FER ET LA PLANCHE À REPASSER

Un fer à vapeur avec une fonction pressing est indispensable et la planche, recouverte d'un molleton, doit être perforée pour évacuer la condensation émise par le fer à vapeur.



LES ÉPINGLES ET LA PELOTE

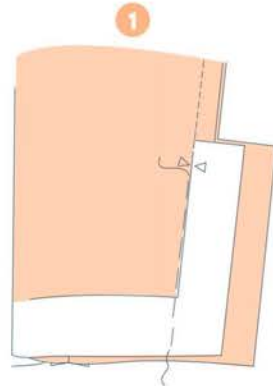
Choisissez des épingles en acier extrafines et piquez-les perpendiculairement aux coutures, pour qu'elles passent sous l'aiguille de la machine sans se casser. Ayez aussi à votre disposition de longues épingles à tête de verre pour la maille et les jerseys. Les épingles piquées dans la pelote sont ainsi en permanence à votre disposition et faciles à prendre en main.



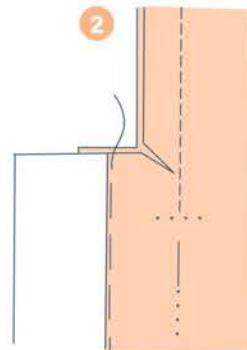
Réaliser une fente tailleur

Cette fente est une finition classique au dos des jupes droites ou bien au bas des manches des tailleurs. Le patron présente une parementure à même, c'est-à-dire non rapportée, sur les bords de la fente. Il est conseillé de poser de l'entoilage thermocollant sur la partie supérieure de la fente.

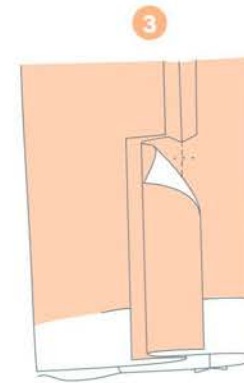
Piquez la couture du dos de la jupe jusqu'au repère de fente. Ouvrez la couture au fer. Superposez les deux bords de la fente et passez un fil de bâti en continuité de la couture dos.



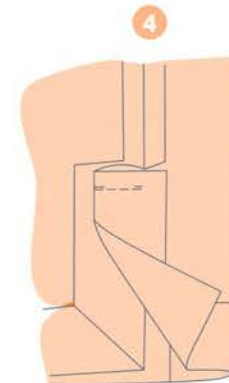
Entaillez l'angle de la parementure jusqu'à la piqûre uniquement du côté qui se positionnera sous la fente.



Couchez les parementures en les superposant. Repliez sur l'envers la moitié de la parementure de dessous de fente et bâtissez. Enlevez le fil de bâti passé à l'étape 1.



Réalisez l'ourlet du bas de la jupe en faisant un onglet dans l'angle de la fente. En haut de la fente, piquez les 2 parementures sur le rentré de la parementure dessous.





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MÉLANIE BOUREAU

THE
ROARING
TWENTIES
COLOURING
BOOK



The Roaring Twenties Colouring Book

Mélanie Boreau

Colour up the free-wheeling spirit of the roaring twenties, with sensationally Parisian fashions, décor and design.

- A particularly glamorous colouring book conjuring the carefree spirit of the roaring twenties and the world's most beautiful city – Paris.
- Avoiding the colouring-book clichés of nature and basic patterns, Mélanie Boreau instead celebrates the fashions, décor and design of the era: beautiful dresses, sensational hats, art deco patterns and striking bob hairstyles.
- Colourists will love this very different creative challenge.

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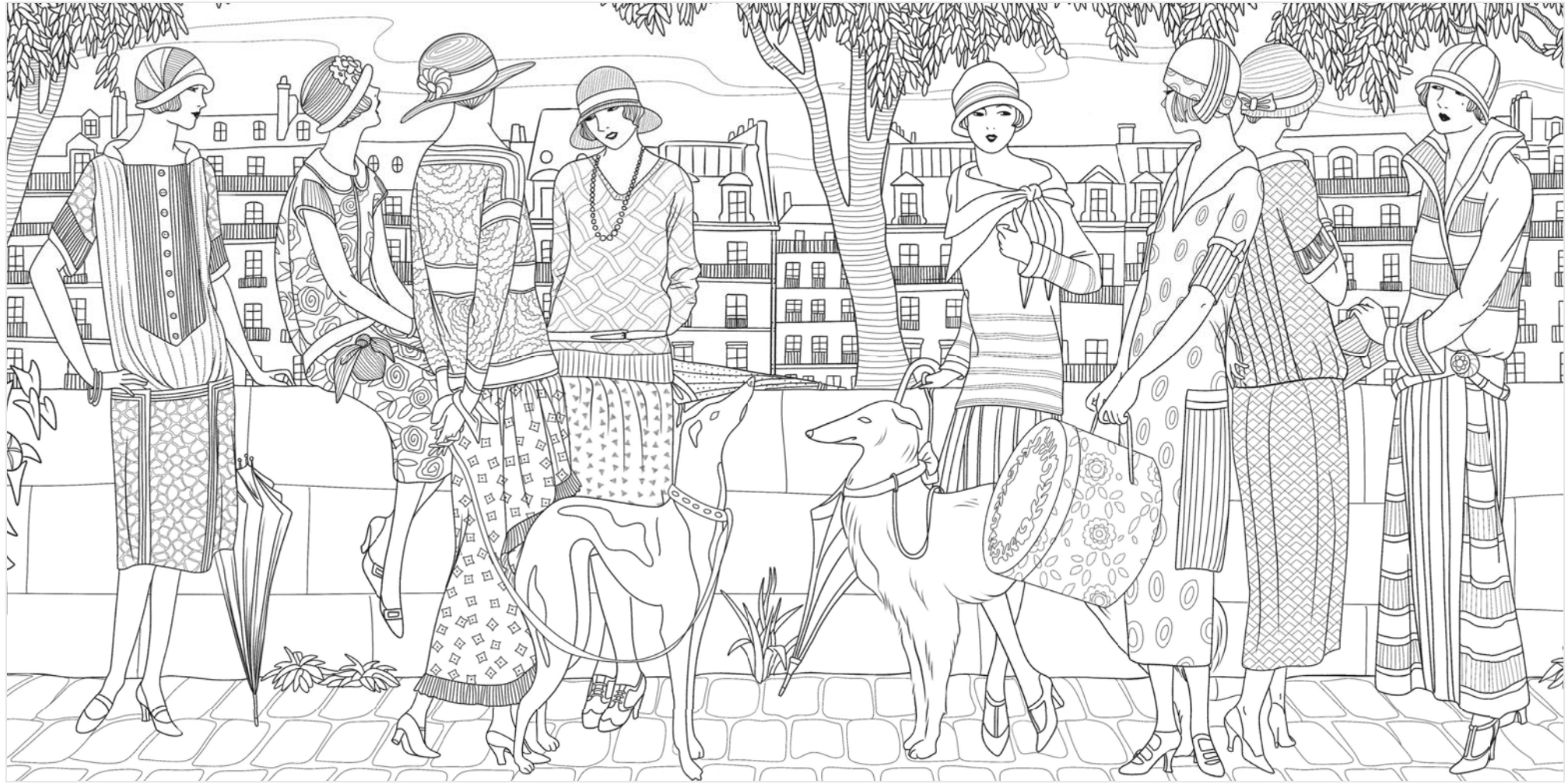
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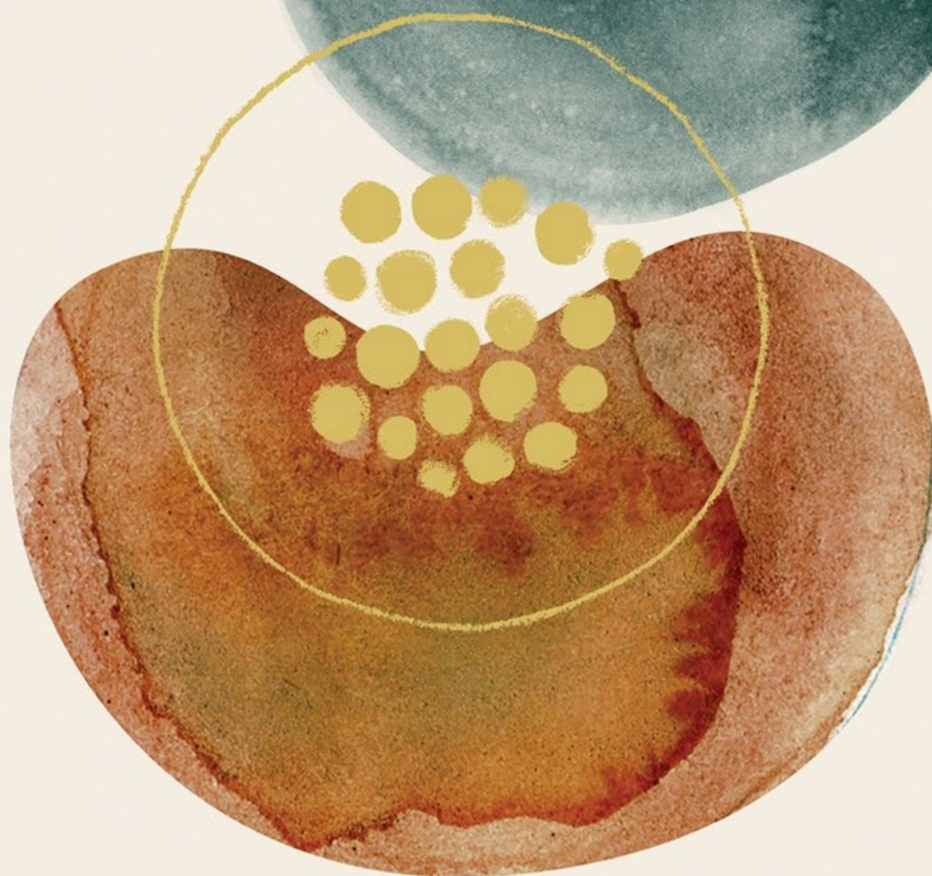
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日本の漬物と発酵の芸術

The Japanese art of
**PICKLING &
FERMENTING**



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Preserving vegetables and family traditions

Yoko Nakazawa

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WHAT CAN YOU PICKLE AND FERMENT?

何を漬ける？

Almost any vegetable can be made into *otsukemono*: cucumbers, carrots, turnips, daikon, cabbage, wombok (Chinese cabbage), cauliflower ... Whether it's a vegetable you love, one you've harvested from your garden or have been gifted from a neighbour, or some delicious-looking produce from the farmers' market, you can try pickling them all. If you shop seasonally, you can buy produce at a reasonable price. Once pickled, the nutritional value of the vegetable increases, and it becomes even more delicious. Most importantly, its shelf life improves. Pickles were originally made to preserve vegetables – the fact that they taste better and become more nutritious is just an added bonus. So even before the scientific understanding of microorganisms, pickles were contributing to people's health. How wonderful!

HOW DOES PICKLING & FERMENTING PRESERVE FOOD?

どうしてお漬物って保存が効くの？

When making *otsukemono*, there are five key factors of preservation to consider: salt concentration, moisture, oxygen, temperature and acidity.

SALT CONCENTRATION: A high salt concentration prevents many microorganisms from growing.

MOISTURE: Removing moisture from vegetables is important for preservation. This can be achieved by drying the vegetables or sprinkling them with salt to draw out the liquid in their cells (osmotic pressure).

OXYGEN: By burying the vegetables in a pickling bed or seasoning liquid, you maintain an oxygen-free environment.

TEMPERATURE: A lower temperature is better, especially for long-fermented *otsukemono*, so pickling and fermenting are often more common in colder regions. In warmer areas, people often use refrigerators or make pickles in the cooler winter months.

ACIDITY: Using vinegar or encouraging lactic acid fermentation increases the acidity, which helps preserve the vegetables.

Additionally, sometimes the power of the sun can be utilised: exposing pickles, particularly *umeboshi* and *umezu*, to sunlight helps sterilise them, while sun-drying extends their preservation period. I also sterilise my containers this way.

— **TIPS:** When making pickles, be sure to wash your hands thoroughly and dry them with a clean towel before starting.

Also, when taking pickles out of a container to eat, use clean chopsticks or a fork. Don't use anything that has already been in your mouth. Small things like this can affect the preservation period of the *otsukemono*.





CELERY ASAZUKE

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PICKLING TIME: 10 minutes

You will need

200 g (7 oz) celery stalks
½ red chilli

Pickling liquid

5–10 g sugar
30 ml (1 fl oz) vinegar
5 cm (2 in) square of dried
kombu, cut into thin strips
5 g salt

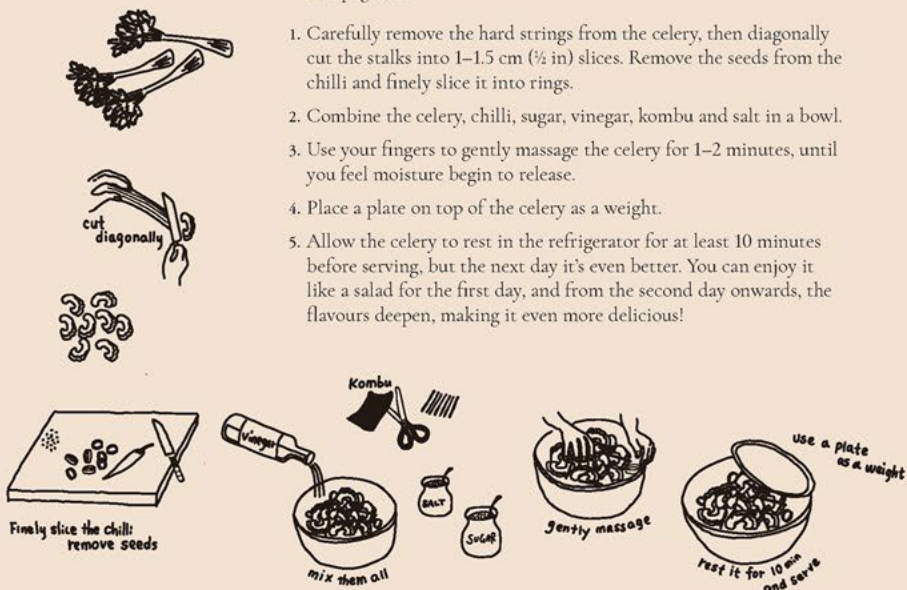
STORAGE: Store in a clean
container in the refrigerator
for up to 10 days.

Celery pickles hold a special place in my heart. Although celery is not a traditional Japanese vegetable, I was pleasantly surprised to discover how delicious it can be when pickled in the Japanese style. In Japan, celery asazuke is sold at quite high prices in department store basements, and I always hesitated to purchase it. However, since moving to Australia, where celery is readily available, I've started making this pickled dish more frequently.

The thing I love about this celery asazuke is definitely texture. The crunch of celery while you're eating makes this asazuke very fun. It's asazuke, so of course it makes the most of the celery's freshness. The beautiful fresh green celery with a hint of red chilli makes a great contrast on your plate. The chilli I use here is not really for hotness – at least for me (I can't handle spicy food very well), but it does add a tiny kick and enhances the beautiful celery flavour.

Serve these pickles as a palate cleanser when you serve rich food. I like to pair this pickle with cute pink radish otsukemono (see page 63).

1. Carefully remove the hard strings from the celery, then diagonally cut the stalks into 1–1.5 cm (½ in) slices. Remove the seeds from the chilli and finely slice it into rings.
2. Combine the celery, chilli, sugar, vinegar, kombu and salt in a bowl.
3. Use your fingers to gently massage the celery for 1–2 minutes, until you feel moisture begin to release.
4. Place a plate on top of the celery as a weight.
5. Allow the celery to rest in the refrigerator for at least 10 minutes before serving, but the next day it's even better. You can enjoy it like a salad for the first day, and from the second day onwards, the flavours deepen, making it even more delicious!



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80 DREAMY DUMPLING RECIPES FROM ASIA

DUMPLINGS

The word 'DUMPLINGS' is written in large, bold, green, rounded letters. Three yellow dumplings are illustrated: one at the top right, one in the middle left, and one at the bottom right. A pair of pink chopsticks is shown holding the middle dumpling. The background is a soft, multi-colored gradient.

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- Follow-up (same format and aesthetic) to the popular books *Noods* and *Rice*, books that celebrate noodle and rice dishes from across Asia.

AU \$29.99 | NZ \$34.99

9781923239050

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PAN-FRIED RICE PAPER VEGETABLE DUMPLINGS

These rice paper dumplings are an easy way to quickly sate your dumpling cravings without the need to make your own dough – or even open a packet of dumpling wrappers! The filling is vegan (just sub out the nuoc cham for another dipping sauce to serve with them). And as rice paper is naturally gluten-free, these are a delicious way to feed pretty much anyone.

MAKES 12

12 rice paper sheets
vegetable oil, for
brushing and pan-frying
Nuoc cham (page 167),
to serve

FILLING

200 g (7 oz) cabbage,
shredded
1 tsp salt
2 tbsp vegetable oil
3 garlic cloves, minced
180 g (6½ oz) firm tofu,
torn into crumbs
200 g (7 oz) fresh
shiitake mushrooms,
finely diced
100 g (3½ oz) shredded
carrot
2 tbsp light soy sauce
2 tsp sesame oil
1 tsp salt
1 tsp ground white
pepper
2 spring onions
(scallions), finely sliced

To make the filling, toss the cabbage and salt together in a bowl and mix well. Leave to sweat for 10 minutes, then squeeze as much liquid out of the cabbage as possible. Discard the liquid and set the cabbage aside.

Heat the vegetable oil in a frying pan over medium-high heat. Saute the garlic for about 30 seconds, until fragrant. Add the tofu and mushrooms and stir-fry for 1 minute, until slightly browned. Toss in the carrot and cabbage and stir-fry for about 3 minutes, until softened. Add the soy sauce, sesame oil, salt and pepper and stir-fry for a minute, or until most of the liquid has evaporated. Turn off the heat. Stir the spring onion through, mixing well. Set aside to cool completely.

Prepare a dumpling wrapping station: set out a shallow bowl or tray of water, a large plate, and a tray brushed with oil.

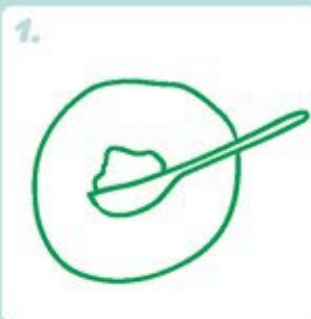
Dip a rice paper sheet in the water for a few seconds, then place it on the plate and leave for 30 seconds to soften. Place a heaped tablespoon of filling in the centre, then gently lift the sheet from the edge closest to you over the filling. Fold the left and right sides inwards to make an envelope, then roll up tightly to form a rectangular dumpling. Place the dumpling on the oiled tray and repeat with the remaining wrappers and filling.

Heat 2 tablespoons of oil in a frying pan over medium heat. Working in batches, fry the dumplings for 4–5 minutes on each side, until crispy and golden.

Serve hot, with nuoc cham.



FOLD • PINCH



1. Take a round dumpling wrapper and place a heaped teaspoon of filling in the centre.



2. Fold the wrapper in half and pinch the centre together using your fingertips.



3. To seal, press the edge of the dumpling between your thumbs and the edge of your index fingers. Press firmly to seal, gently bringing the dumpling ends inwards to form a plump centre.

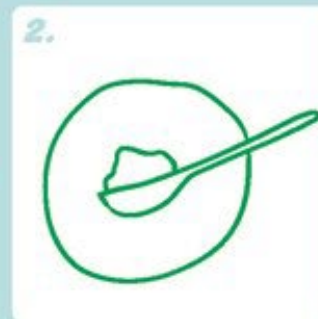


4. Your dumpling is ready to steam, boil or cook in any of the recipes.

FOLD • XIAO LONG BAO



1. Using the palm of your hand, slightly flatten a piece of dough, then use a rolling pin and roll it out into a thin wrapper, about 11 cm (4¼ in) in diameter.



2. Place the wrapper in the palm of your non-dominant hand and scoop a heaped tablespoon of filling (about 20 g/¾ oz) in the centre.



3. Gently pull the edge of the dumpling wrapper with your dominant hand and fold to make a small pleat. Working in a counter-clockwise direction, continue to stretch the dough and make pleats next to each other.



4. Repeat all the way around, leaving a small vent hole in the centre so the dumpling won't 'explode' when steamed.

Sichuan cuisine is known for its love of chilli and its signature mala flavour (meaning 'numbing hot'), which combines the numbing properties of Sichuan peppercorns (ma) with the heat from dried chillis (la). Once you get a taste for it, you'll be hooked for life.

MAKES 30

30 Wonton wrappers
(page 163)
sliced spring onion
(scallion), to garnish

FILLING

400 g (14 oz) minced
(ground) pork, 30% fat
2 tsp salt
2 tsp minced ginger
1 tbsp light soy sauce
1 tbsp oyster sauce
2 tsp sesame oil
½ tsp ground Sichuan
peppercorns
½ tsp ground white
pepper
1 egg white
80 ml (⅓ cup) water
2 spring onions
(scallions), finely sliced

CHILLI OIL DRESSING

3 tbsp Sichuan red chilli
oil (page 166)
1 tbsp light soy sauce
1 tsp each white sesame
seeds, pork lard, salt,
and ground Sichuan
peppercorns
½ tsp each ground white
pepper and chicken
stock powder

To make the filling, place the pork and salt in a bowl. Using chopsticks or your hand, stir the mixture vigorously in one direction for about 3 minutes, until the mixture is pasty. Add the ginger, soy sauce, oyster sauce, sesame oil, Sichuan pepper, white pepper and egg white. Stir until well combined.

Stir in the water a little bit at a time, mixing until all the water is fully absorbed. Add the spring onion and stir vigorously until the mixture is thick and pasty. Cover and refrigerate for 1 hour.

Fill and shape the dumplings using the 'gold ingot' folding technique on page 176.

Combine all the chilli oil dressing ingredients in a large serving bowl, stirring to mix well. Set aside.

Bring a large saucepan of water to a rolling boil over high heat. Working in batches, add the dumplings to the pan, stirring occasionally to stop them sticking together. When the dumplings start to float to the surface and the water boils again, add 60 ml (¼ cup) cold tap water. Repeat this process once or twice for about 8 minutes, until the dumplings are fully cooked.

Add around 125 ml (½ cup) of the hot cooking water to the chilli oil dressing, stirring to mix well. Use a wire strainer to transfer the cooked dumplings to the chilli oil dressing. Garnish with sliced spring onions and serve hot.



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- Follow-up (same format and aesthetic) to the popular books *Noods* and *Rice*, books that celebrate noodle and rice dishes from across Asia.

AU \$29.99 | NZ \$34.99

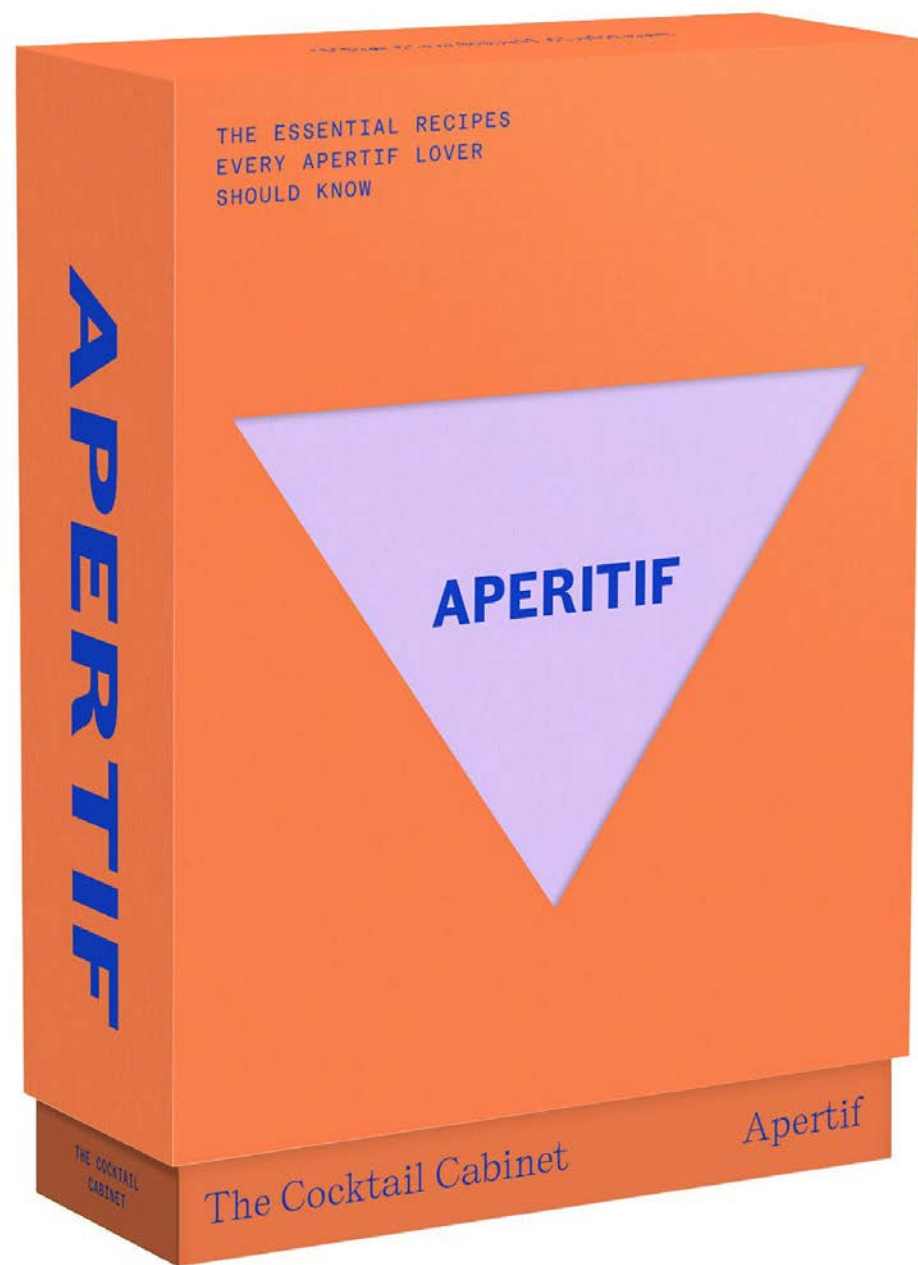
9781923239050

184 Pages

Hardcover

210 mm x 170 mm

Smith Street Books



THE ESSENTIAL RECIPES
EVERY APERTIF LOVER
SHOULD KNOW

APERITIF

APERITIF

THE COCKTAIL
CABINET

The Cocktail Cabinet

Apertif

ALSO AVAILABLE



9781923049604



9781923049888



9781923049598



9781923049666

Casino

#09



Casino

SERVES 1

#09

INGREDIENTS GIN 1½ OZ 45 ML
 LEMON JUICE ½ OZ 15 ML
 MARASCHINO LIQUEUR ½ OZ 15 ML
 ORANGE BITTERS 2 DASHES
 ICE CUBES TO STIR

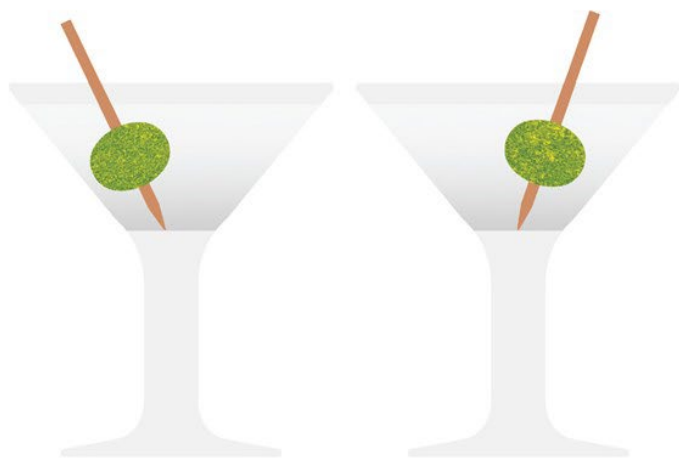
GARNISH COCKTAIL CHERRY

METHOD 1. STIR ALL INGREDIENTS WITH ICE.
 2. STRAIN INTO A CHILLED NICK & NORA GLASS.
 3. GARNISH WITH A SKEWERED COCKTAIL CHERRY.

If you like an Aviation, give this similar drink a whirl. A fairly obscure classic, the Casino first appears in 1909 in *The Reminder: Up-to-Date Bartenders' Vest Pocket Guide* by Jacob A. Didier. The original calls for Old Tom gin, a lightly sweetened style, but it works well with London Dry gin too.

Mini Martinis

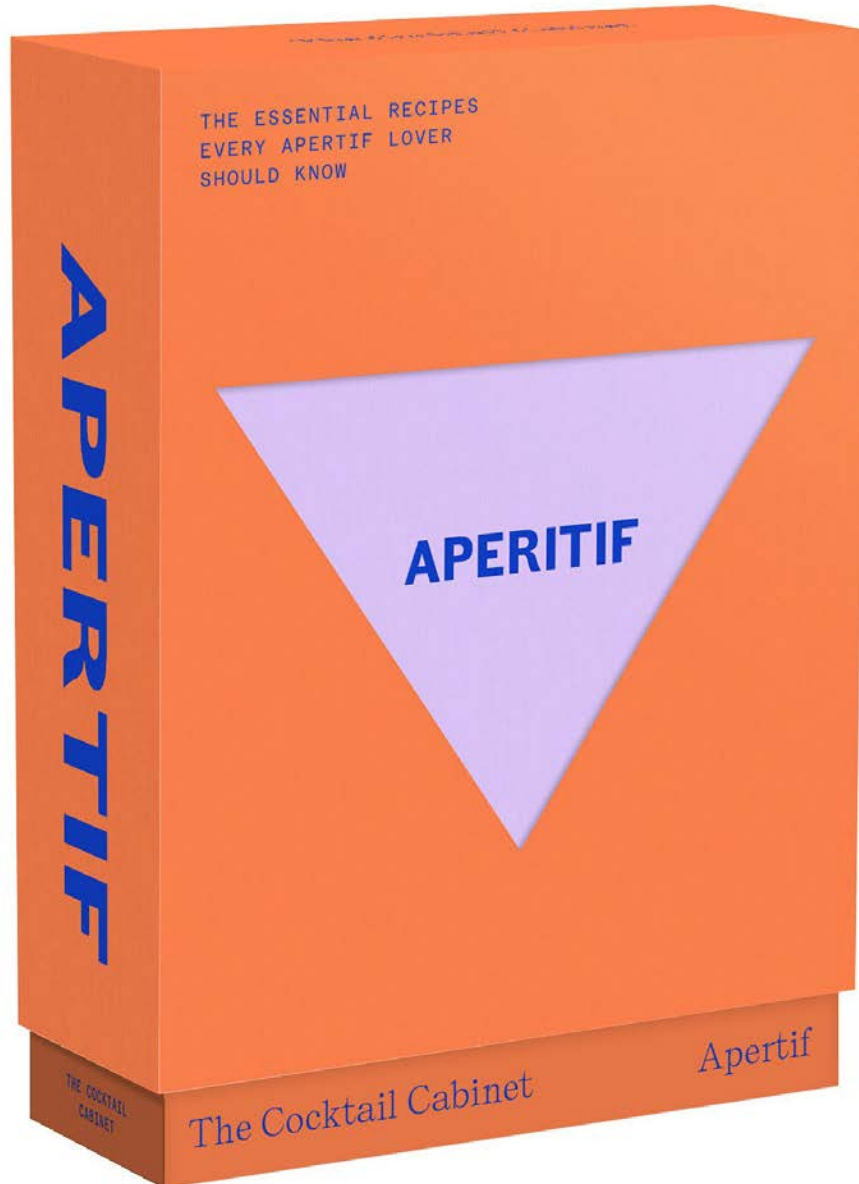
#30



Kir Royale

#27





The Cocktail Cabinet: Aperitif

The essential drinks every aperitif lover should know

Kara Newman

Break open the cocktail cabinet to prepare aperitifs with this deck of mixologist favorites.

- Perfect for cocktail lovers, mixologists, hosts, and foodies.
- The next in Smith Street's Cocktail Cabinet series – following on from Whiskey, Gin, Spritz and Tequila.
- *The Cocktail Deck of Cards* has sold strongly – similar in design and recipes, this deck will appeal to an existing, large market.
- The recipes are all easy-to-follow with ingredients that are available everywhere.
- Features a wide range of cocktails, from the spicy and salty to sweeter, fruit-infused options, with drinks for a quiet night in or a whole party.
- Elegant, mid-century inspired package full of gorgeous illustrations.
- Feeds the ongoing appetite for cocktail and recipe decks with one of the most popular spirits.

AU \$35.00 | NZ \$39.99

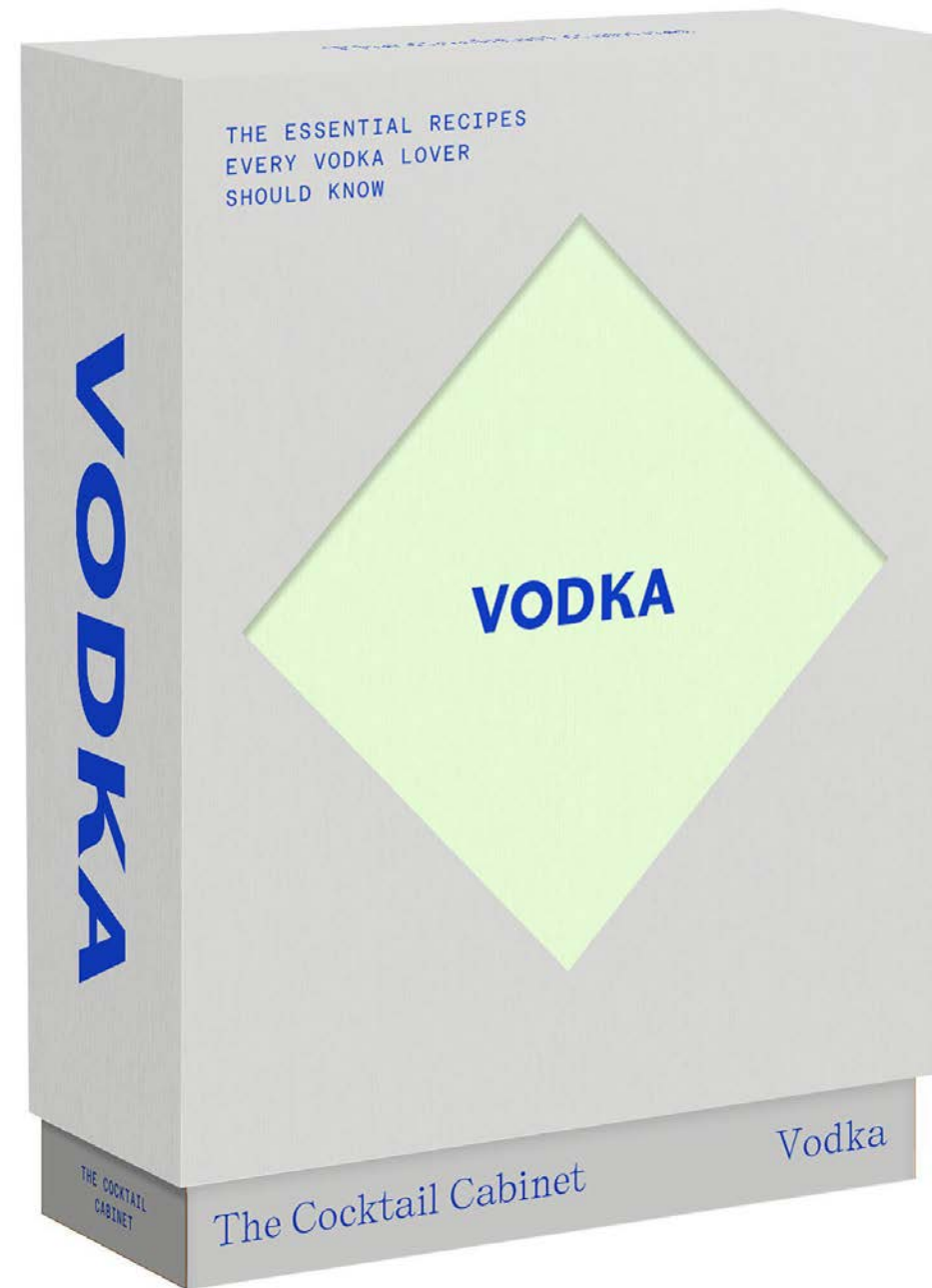
9781923239258

53 Pages

Cards

135 mm x 95 mm

Smith Street Gift



Apple Blossom

#02



Apple Blossom

SERVES 1

#02

INGREDIENTS VODKA 1 OZ 30 ML
 CALVADOS ½ OZ 15 ML
 LEMON JUICE 1 OZ 30 ML
 SIMPLE SYRUP ½ OZ 15 ML
 GREEN APPLE PUREE* 1 OZ 30 ML
 EGG WHITE 1 TABLESPOON
 ICE CUBES TO SHAKE

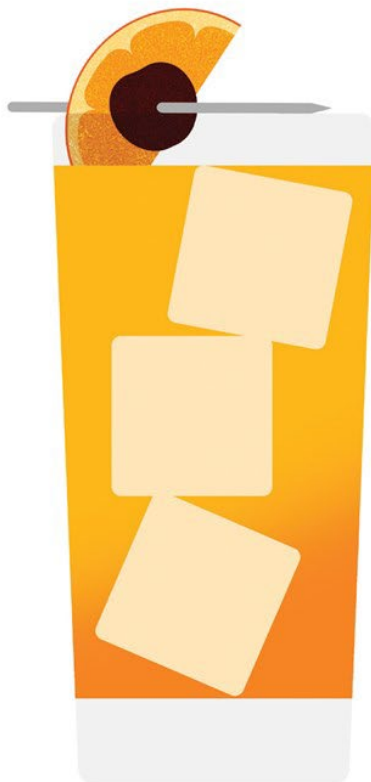
GARNISH PEYCHAUD'S BITTERS

METHOD 1. SHAKE ALL INGREDIENTS WITH ICE.
 2. STRAIN INTO A CHILLED COUPE GLASS.
 3. GARNISH WITH 3 DROPS OF PEYCHAUD'S BITTERS.

Bar pro and vodka expert Tony Abou-Ganim devised this drink as a sophisticated reinterpretation of the classic Apple-tini, which some regard as overly sweet. Specifically, Tony replaced the apple liqueur with Calvados, a French apple brandy, and green apple puree (which can be purchased or made from scratch; see *A Guide to Syrups & Purees*).

Harvey Wallbanger

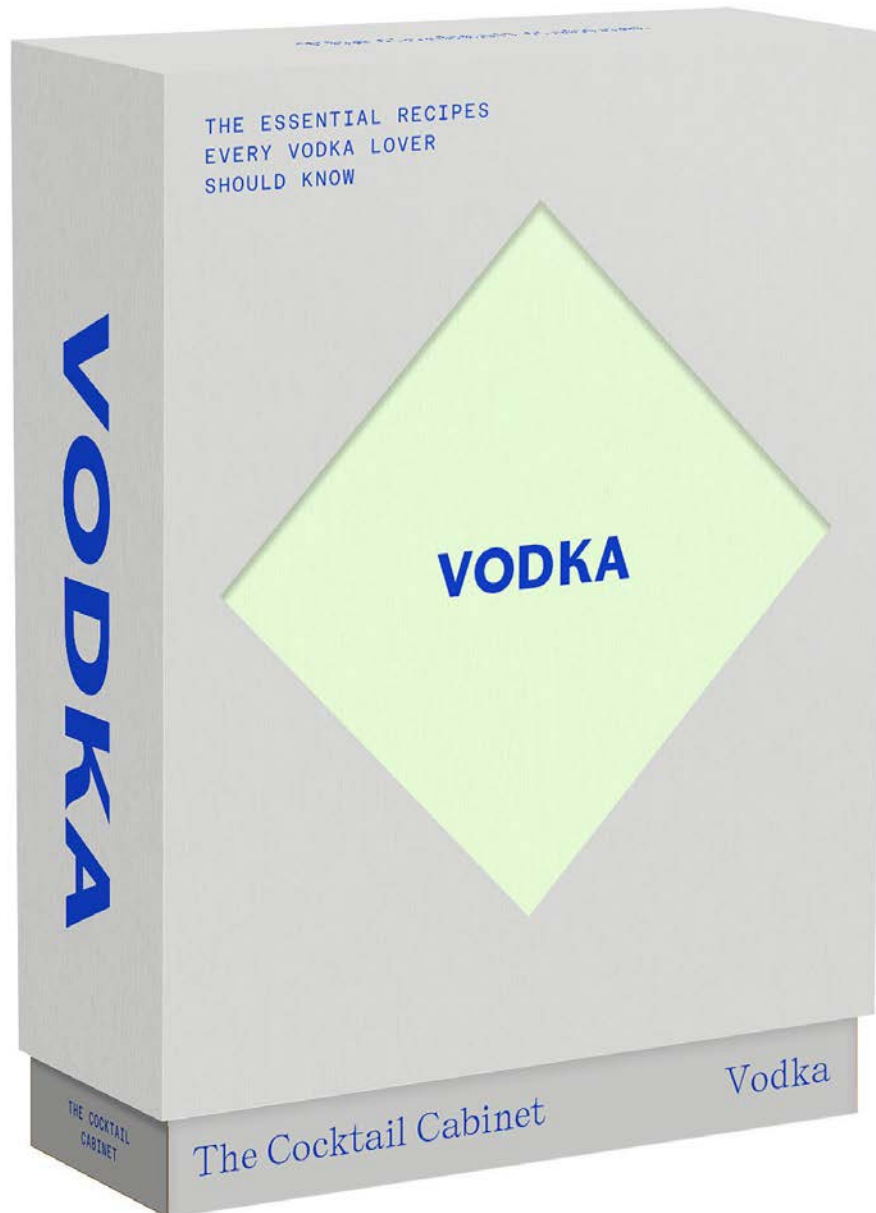
#26



Cucumber Crush

#13





The Cocktail Cabinet: Vodka

The essential drinks every vodka lover should know

Kara Newman

Break open the cocktail cabinet to prepare vodka cocktails with this deck of mixologist favorites.

- Perfect for cocktail lovers, mixologists, hosts, and foodies.
- The next in Smith Street's Cocktail Cabinet series – following on from Whiskey, Gin, Spritz and Tequila.
- *The Cocktail Deck of Cards* has sold strongly – similar in design and recipes, this deck will appeal to an existing, large market.
- The recipes are all easy-to-follow with ingredients that are available everywhere.
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- Elegant, mid-century inspired package full of gorgeous illustrations.
- Feeds the ongoing appetite for cocktail and recipe decks with one of the most popular spirits.

AU \$35.00 | NZ \$39.99

9781923239265

53 Pages

Cards

135 mm x 95 mm

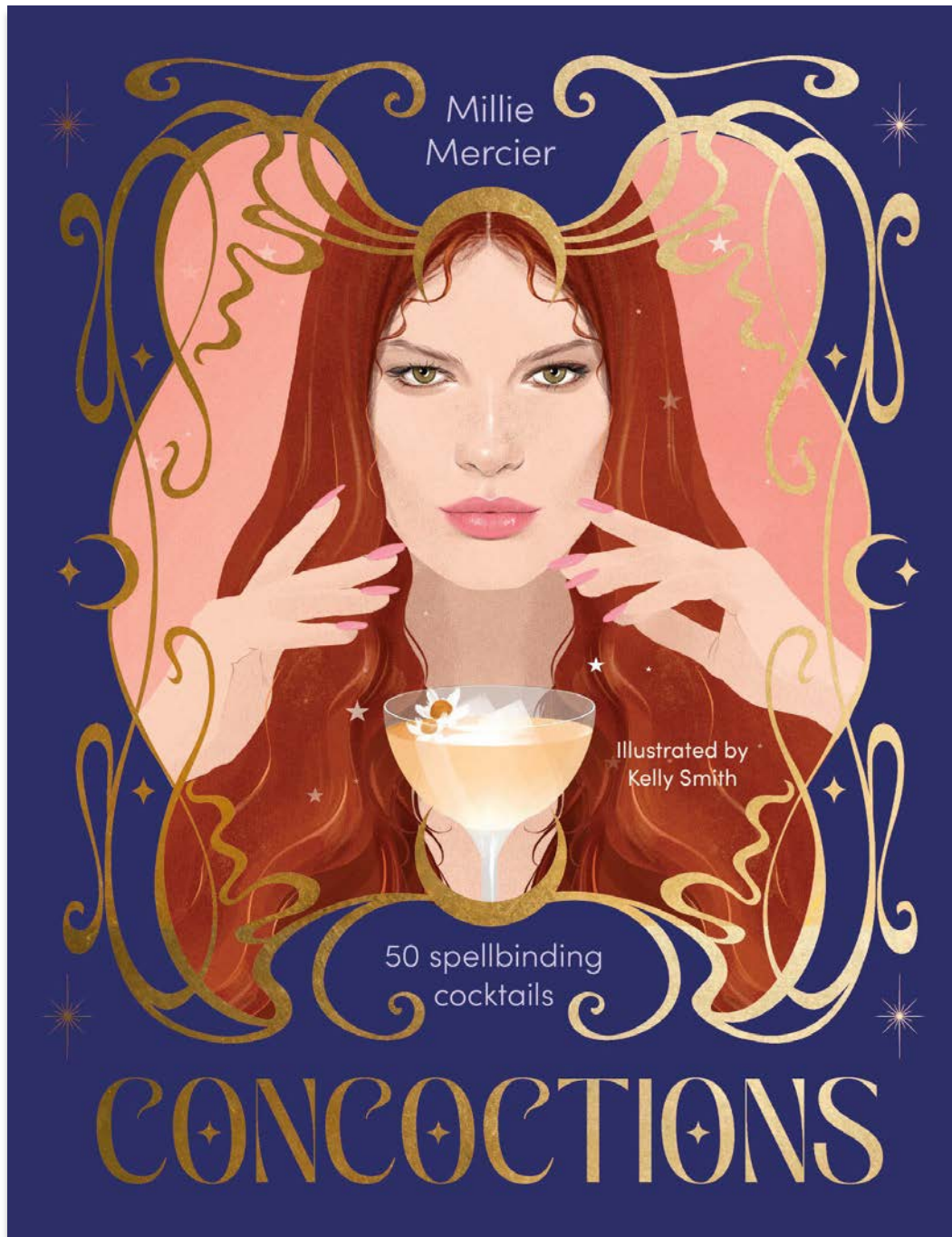
Smith Street Gift

Millie
Mercier

Illustrated by
Kelly Smith

50 spellbinding
cocktails

CONCOCTIONS



Concoctions

50 spellbinding cocktails

Millie Mercier

Infuse your cocktails with intention with 50 recipes for deliciously powerful drinks.

- Perfect for those interested in cocktails or witchcraft, or those looking to gift to buy a gift for those who are.
- Features both cocktail recipes and infusions – *Concoctions* includes additional recipes for infusing spirits, which readers are able to use more widely.
- A cocktail book and an introduction to kitchen witchcraft – the book includes introductions to spellwork in the kitchen, and explanations throughout the book of the magic behind each drink's ingredients.
- A modern design featuring art from a popular artist – with a fresh design and fun, beautiful illustrations, it will stand out among similar titles which are often alike in appearance. Kelly Smith, of *Birdie and Me*, has illustrated for *VOGUE*, *ELLE*, *Harper's Bazaar*, *In Style* and more.
- Affordable price point – accessible for younger audiences, who are likely to be interested in the book based on the package and the topic.

AU \$32.99 | NZ \$34.99

9781923239159

136 Pages

Hardcover

225 mm x 182 mm

Smith Street Books



FIRE SPARKER

The stimulating power of ginger comes together with sharp lime and sweet agave for a cocktail that stokes the passions. Ginger serves to boost the power of your magical intentions, its energies just the thing to imbibe in when you need a jolt of vital fire to manifest your will.

4 small chunks fresh pineapple
60 ml (2 oz) Ginger tequila
(page 126)
15 ml (½ oz) lime juice
10 ml (¼ oz) agave syrup
ice cubes
chilled ginger beer, to top
crystallised ginger on a cocktail
stick, to garnish

Place the pineapple chunks in a tall, chilled glass with the ginger tequila, lime juice and agave syrup and gently crush with a muddling tool. Stir to combine.

Add ice, top up with ginger beer and garnish with the crystallised ginger on the cocktail stick.



COURAGE'S FORGE

In ancient times, sprigs of fragrant thyme were carried to impart courage and energy. Here, a syrup made with the herb lends a fragrant note to bourbon and bitters for a spell that can help conjure courage and help you face tasks head on. Drink in the last light of the setting sun for a jolt of complementary solar energy.

ice cubes, plus 1 large ice cube
60 ml (2 oz) bourbon
3 dashes Angostura bitters
20 ml (¾ oz) Thyme syrup
(page 130)
thyme sprig, to garnish
orange wedge, to garnish

Fill a mixing glass with ice and add in the bourbon, Angostura bitters and thyme syrup. Stir briskly.

Place the large ice cube in a tumbler and strain in the drink. Garnish with the sprig of thyme and orange wedge.





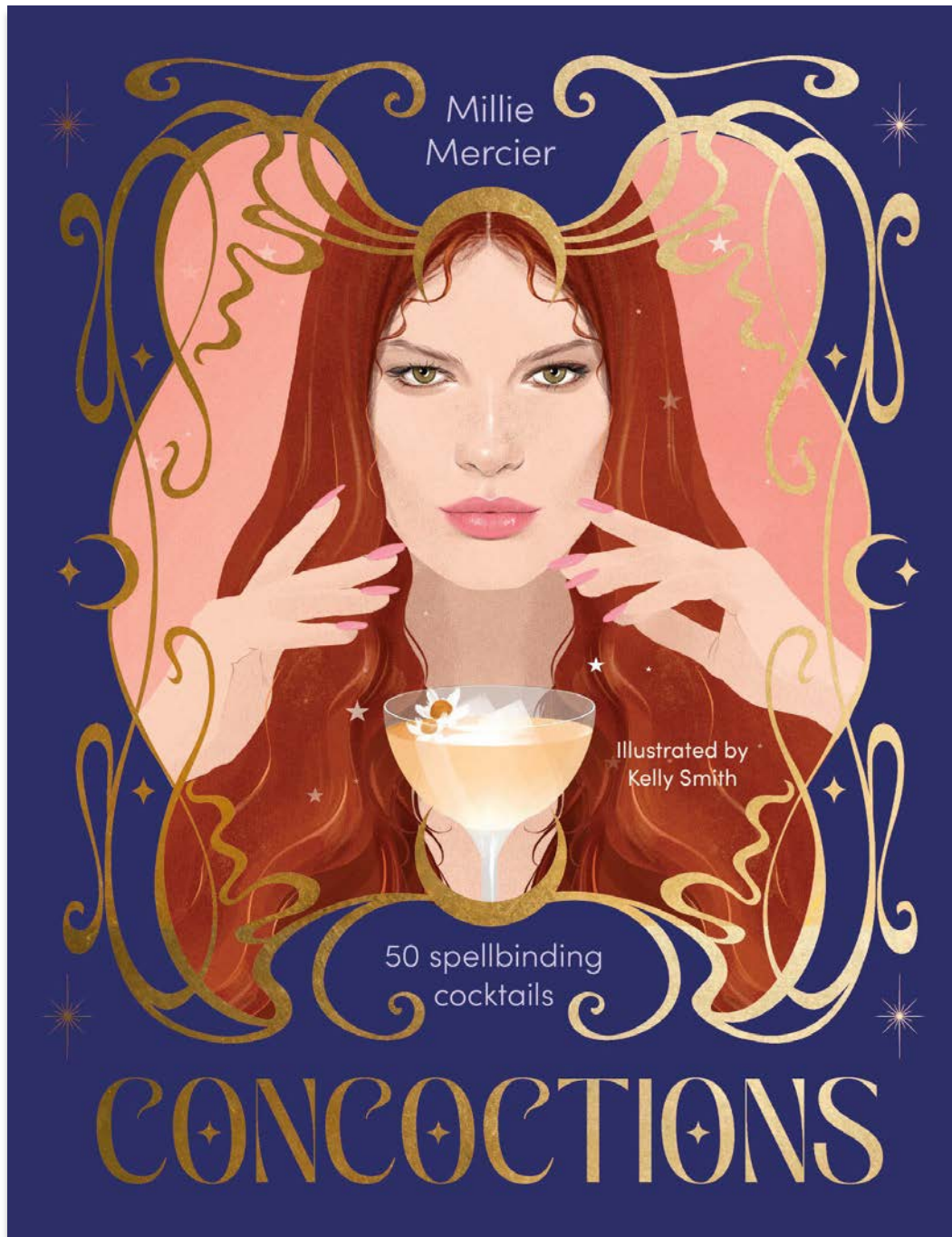
SAMHAIN MARTINI

Pomegranate is considered a lucky fruit, its seeds used as a tool in divination. Here, it is paired with triple sec's oranges, which allow you to pull from the well of creativity. Vodka adds a touch of clarity, sake a watery energy. Prepare at Samhain, when the veil between the physical and spirit worlds thins, to embrace this period of exploration and communion.

ice cubes
30 ml (1 oz) sake
15 ml (½ oz) vodka
15 ml (½ oz) triple sec
30 ml (1 oz) pomegranate juice
10 ml (¼ oz) lemon juice
15 ml (½ oz) Simple syrup
(page 128)
2–3 drops orange bitters
pomegranate seeds, to garnish

Fill a cocktail shaker with ice and add the sake, vodka, triple sec, pomegranate juice, lemon juice, simple syrup and orange bitters. Shake well for 30 seconds.

Strain into a chilled martini glass and garnish with pomegranate seeds.



Concoctions

50 spellbinding cocktails

Millie Mercier

Infuse your cocktails with intention with 50 recipes for deliciously powerful drinks.

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- Features both cocktail recipes and infusions – *Concoctions* includes additional recipes for infusing spirits, which readers are able to use more widely.
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AU \$32.99 | NZ \$34.99

9781923239159

136 Pages

Hardcover

225 mm x 182 mm

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ILLUSTRATED BY
JULIA MURRAY

Dress UP

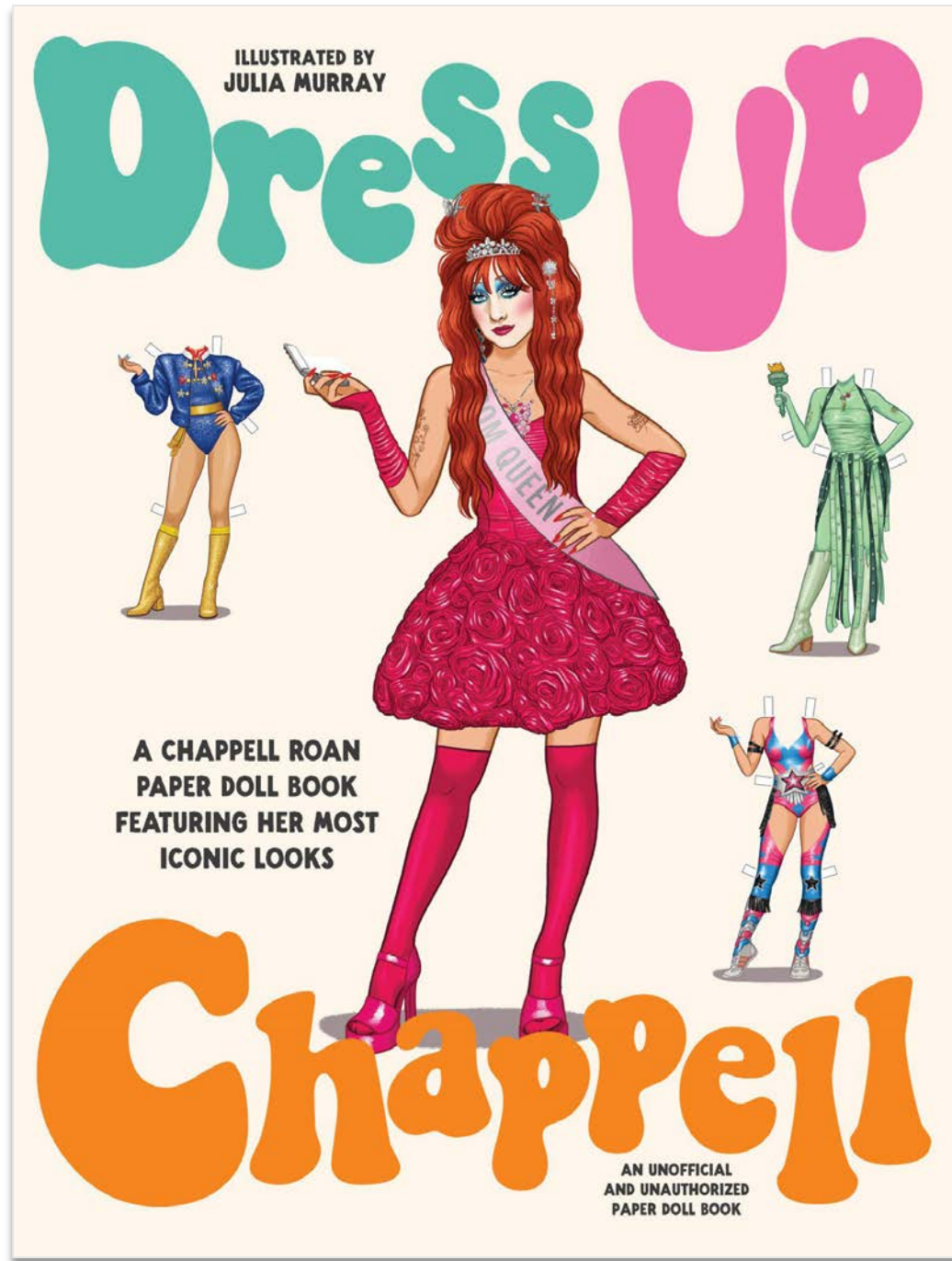


**A CHAPPELL ROAN
PAPER DOLL BOOK
FEATURING HER MOST
ICONIC LOOKS**



Chappell

**AN UNOFFICIAL
AND UNAUTHORIZED
PAPER DOLL BOOK**



Dress Up Chappell

Julia Murray

A Chappell Roan paper doll book featuring her most iconic looks.

- Next in Smith Street's popular *Dress Up* series, following Harry, Taylor and Zendaya.
- Chappell Roan's popularity is soaring following her debut album and recent Best New Artist Grammy win.
- Chappell Roan has already established a name for herself as far as fashion is concerned. Her red carpet and performance outfits are constantly garnering headlines across global fashion and music mastheads like *VOGUE*, *ELLE*, *Vanity Fair*, and *Rolling Stone*.

AU \$19.99 | NZ \$21.99

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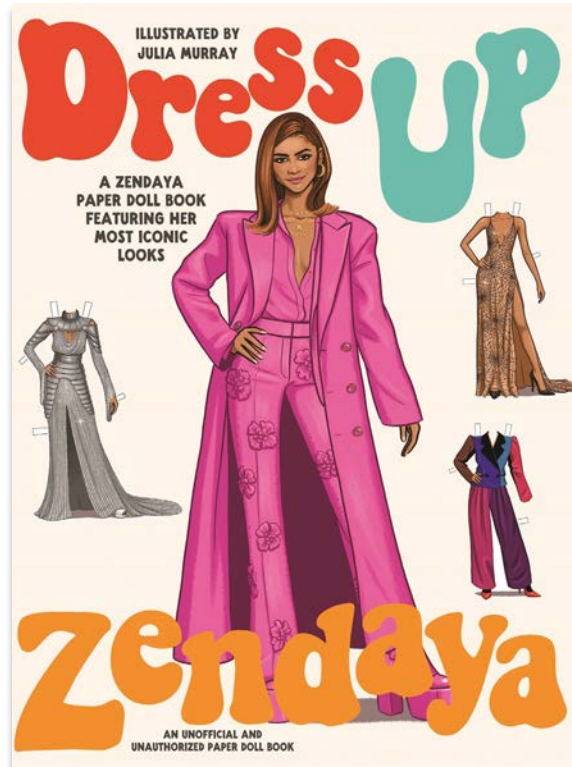
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Paperback

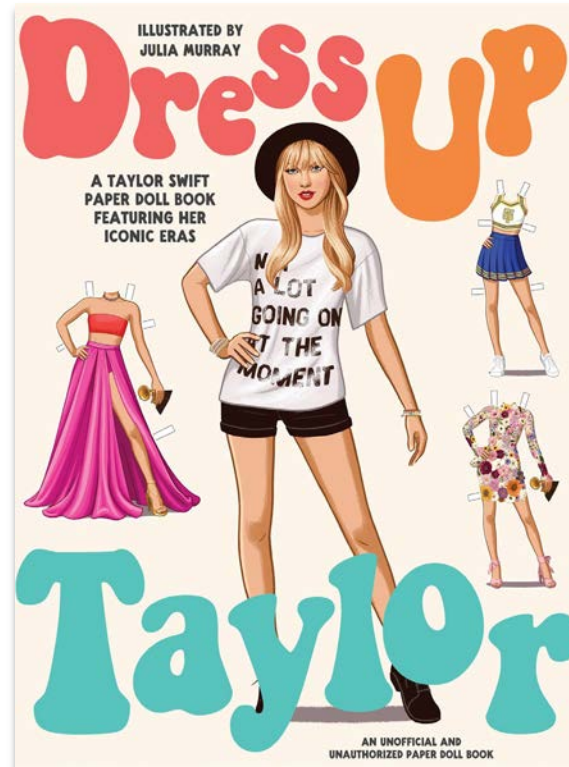
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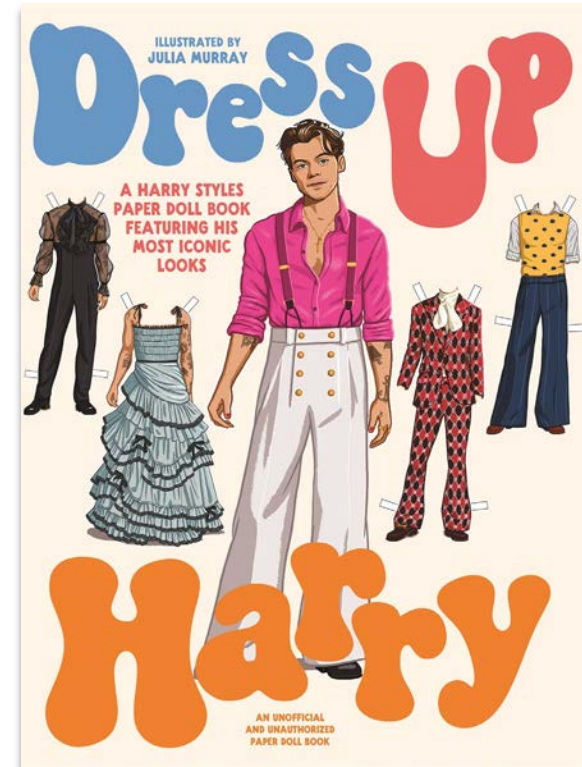
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Lollapalooza

2024

Busted Brand bodysuit, with Zana Bayne mask, wrist cuffs, and belt, and Adidas Japan VH sneaker boots.

Styled by Genesis Webb
Hair by Dom Forletta
Makeup by Ali Scharf



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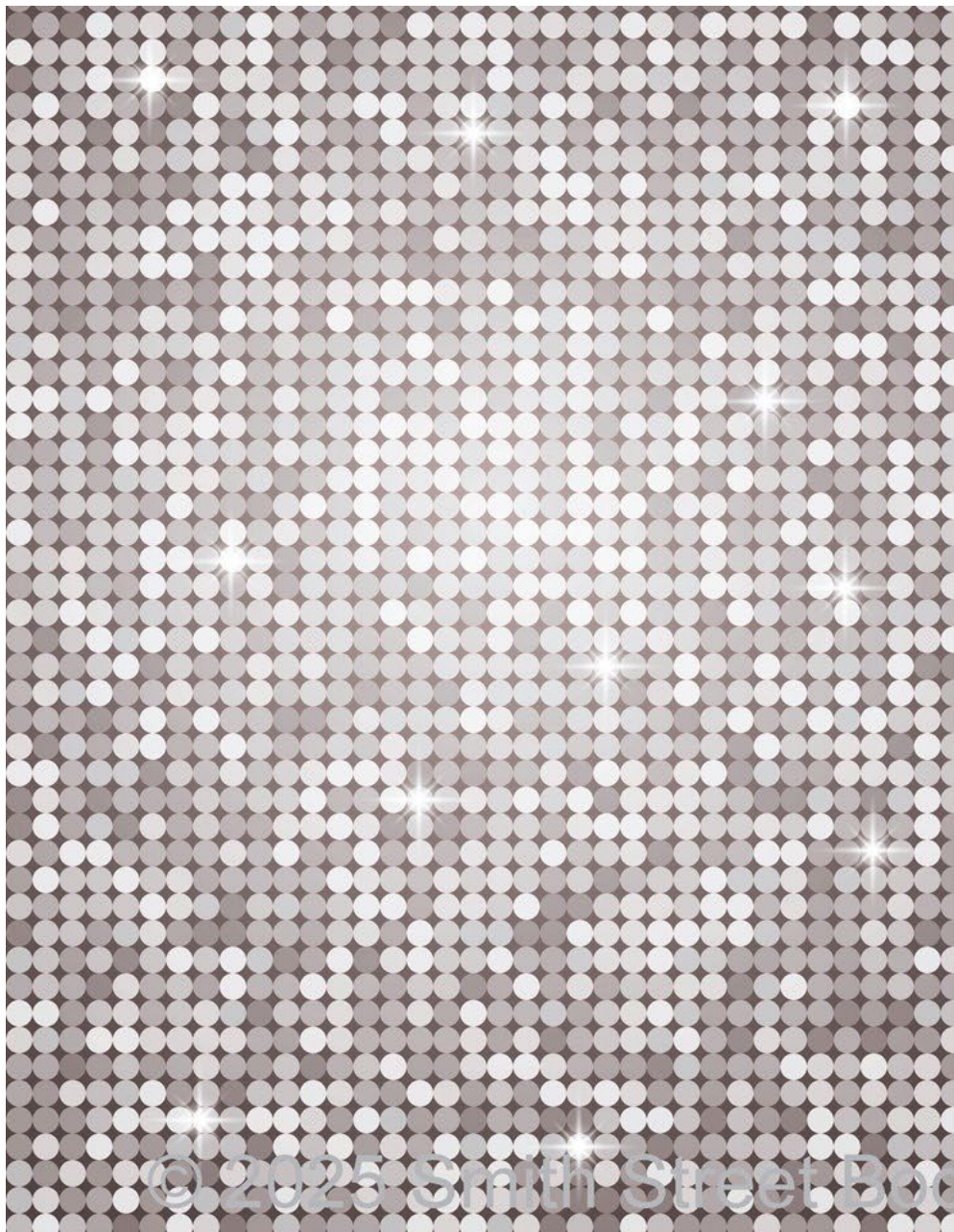
VMAs

performing "Good Luck, Babe!", 2024

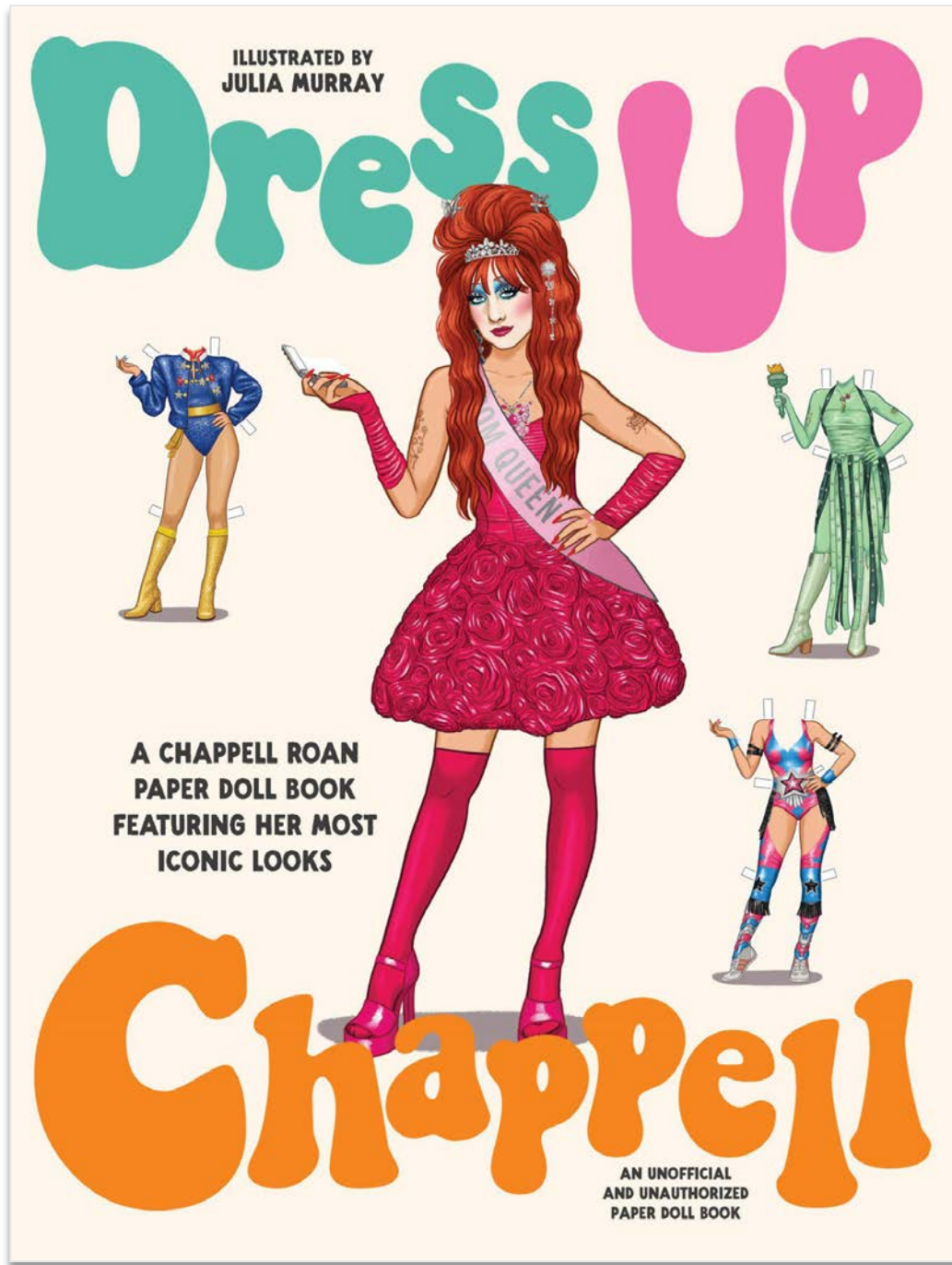
Zana Bayne armor and Dr. Martens
Anistone Hi boots, with custom bow
and arrow.

Styled by Genesis Webb
Hair by Dom Forletta
Makeup by Andrew Dahling
Nails by Juan Alvear





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Julia Murray

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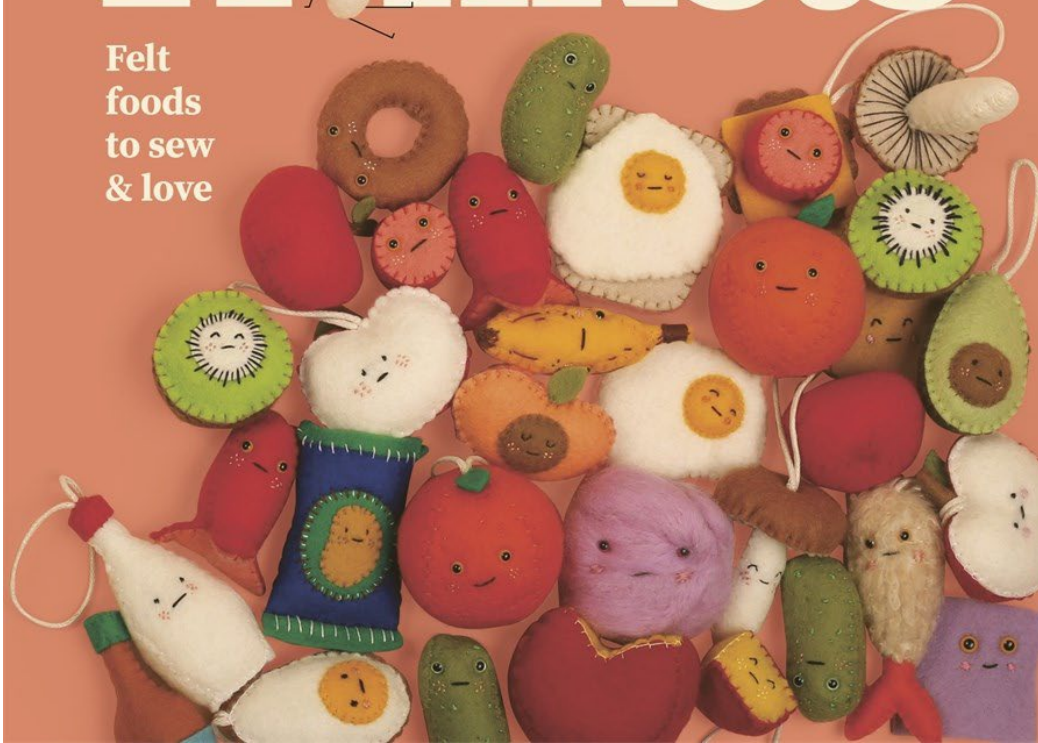
AU \$19.99 | NZ \$21.99
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32 Pages
Paperback
280 mm x 216 mm
Smith Street Books



Cat
Rabbit

Trinkets

Felt
foods
to sew
& love



Hi! My name is Cat Rabbit. I have been making felt trinkets for many years. I like to make them as gifts for friends, decorations for special occasions and just to make me smile in my everyday life. They only require a small handful of materials — often things you can find around the house — and just a few hours of your time, once you learn the steps. Let me show you!



Sew up your
five a  day
with this
bowl  of
fruity  friends.

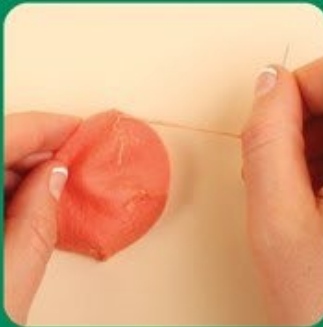




Trace and cut your peach pieces from the template (page 134).

Use black thread to stitch a friendly face onto your little brown peach stone, then use pink thread to stitch some tiny, rosy cheeks.

Use brown thread and whip stitch (page 13) to attach the face to the peach centre. When you are just shy of the end, add a little stuffing to puff out your stone — you can use a pencil to help poke the stuffing in there!



Use pink thread and blanket stitch to sew up the three darts on the outer peach.

Turn it out so the stitches are on the inside — this will give you a nice, rounded peach.

The opening on your outer peach should now just about match the size of your peach face, but if not, you can always stretch the felt a little to fit!

Place the peach pieces together, with the face and the rounded point of the outer peach facing away from one another.

Start from the top and use orange thread and blanket stitch to sew up the seam. When you are about three-quarters of the way around, pause your stitching and stuff your peach until plump.



Tie a looped knot with your waxed string (page 19) and pin it, with the knot sitting just inside the top of the peach.

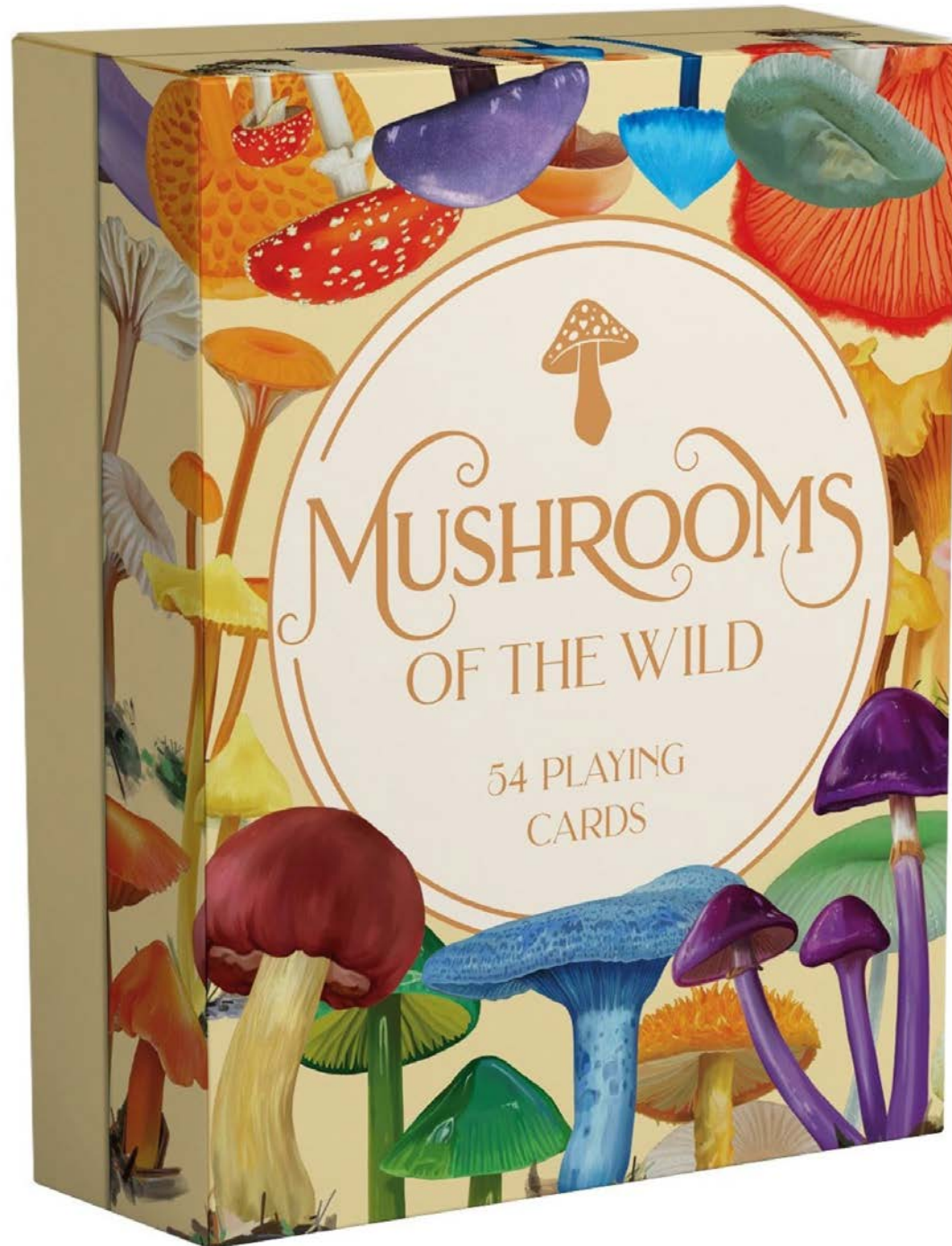
Sew up the seam, making sure to secure the string with the last couple of stitches.

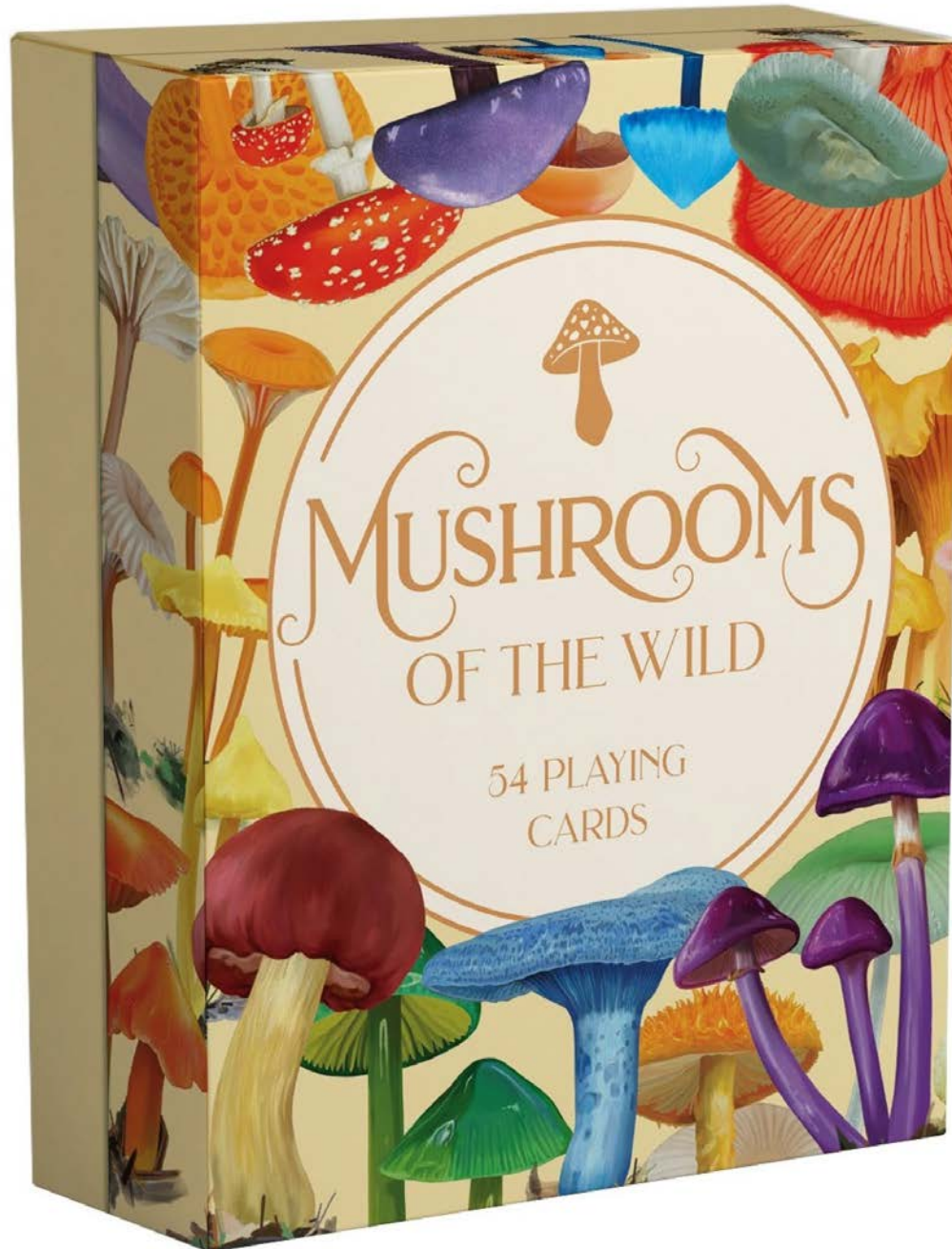


Before tying off your thread, use it to attach the tiny little leaf atop the peach, in front of the string.

Tie off your thread and give yourself a pat on the back — you made a peach!







Mushrooms of the Wild

54 playing cards

Bring the charm of the forest to your game table with this mushroom-inspired deck.

- Perfect for mushroom enthusiasts, card game lovers, deck collectors, and unique gift givers.
- Beautifully crafted and presented, making this deck stand out on any game or coffee table.
- With ongoing trends in foraging, cooking, and environmental education, this deck taps into a growing interest in mushrooms.
- Perfect for players of all ages, from families to nature-loving friends, making it an ideal addition to any collection.
- Featuring beautiful illustrations of fungi from Marta Zafra, the same artist behind *The Deck of Mushrooms*.

AU \$24.99 | NZ \$29.99
9781923239272
54 Pages
Cards
95 mm x 70 mm
Smith Street Gift

K
♣



Death cap
Amanita phalloides

♣
K

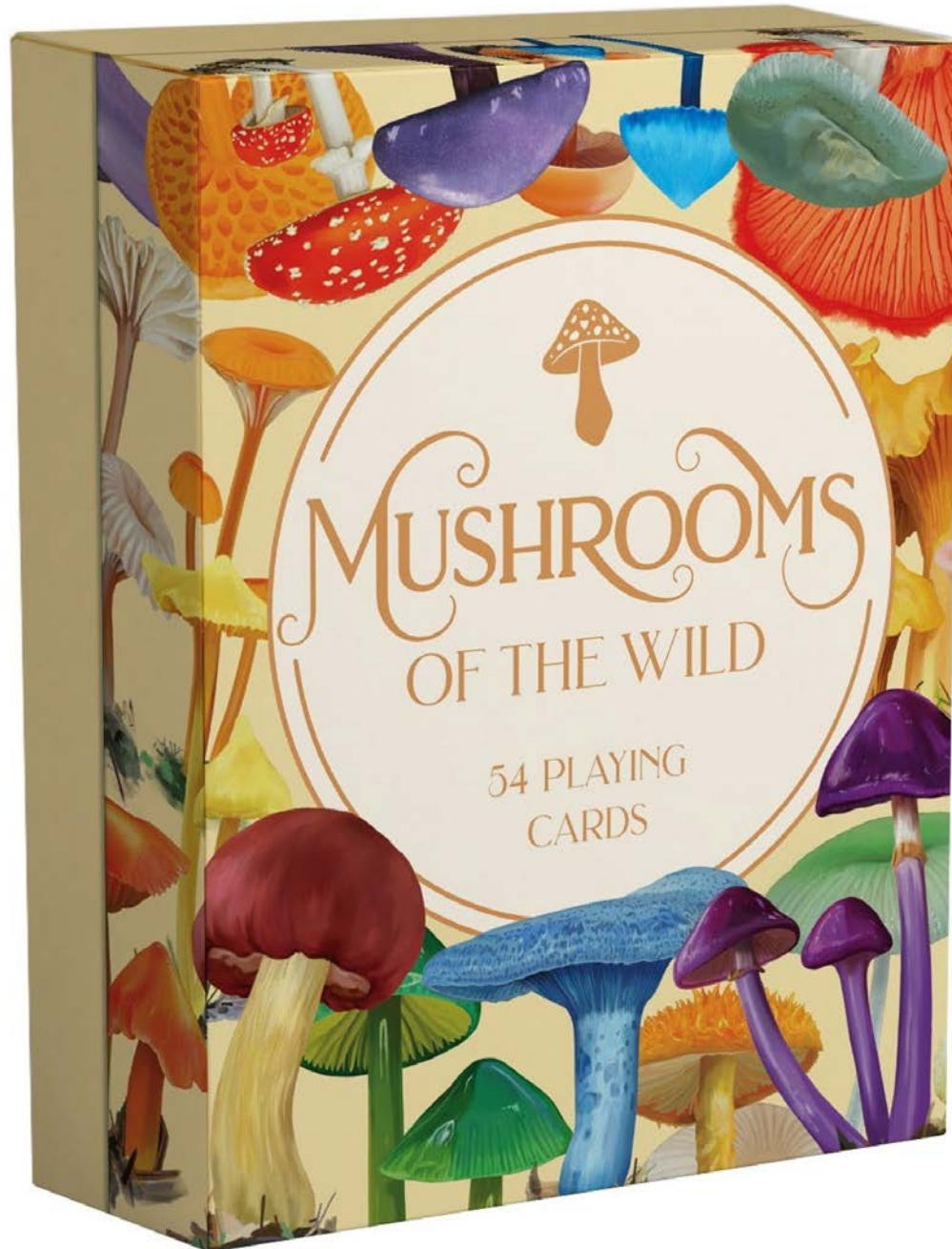
K
♦



Fly agaric
Amanita muscaria

♦
K





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A portrait of an
unbreakable bond

Dog's Best Friend

Giuseppe Santamaria



Dog's Best Friend

A portrait of an unbreakable bond

Giuseppe Santamaria

Dog's Best Friend celebrates the heartwarming bond between dogs and their humans, one city street at a time!

- Features dogs and owners from cities around the world, showcasing the universal bond between them.
- Featuring street photography from renowned fashion photographer Giuseppe Santamaria that captures genuine moments of joy, love, and connection.
- A must-have for those who appreciate dogs, photography, and the spirit of human-animal connection.
- Highlights the diversity of both dogs and owners, reflecting unique styles, cultures, and personalities.
- Visually captivating and conversation-starting, ideal for dog lovers and photography enthusiasts alike.
- Giuseppe has a dedicated online following for his photography and his account @meninthis town has 74k followers.

AU \$34.99 | NZ \$39.99
9781923239173
272 Pages
Hardcover
190 mm x 130 mm
Smith Street Books

“She can do anything. She’s the only female that I can live with in my house. She’s a year old now, and before Berta, there was Gina, she stayed with me for ten years.”

Antonio and their dog Berta
Milan, Italy





Milan, Italy | Tokyo, Japan





“She’s quite short, so she needs assistance to reach certain places. For instance her stool, so she can sit in the sun.”

Fifi and their dog Effie
Sydney, Australia



Milan, Italy



Dog's Best Friend

A portrait of an unbreakable bond

Giuseppe Santamaria

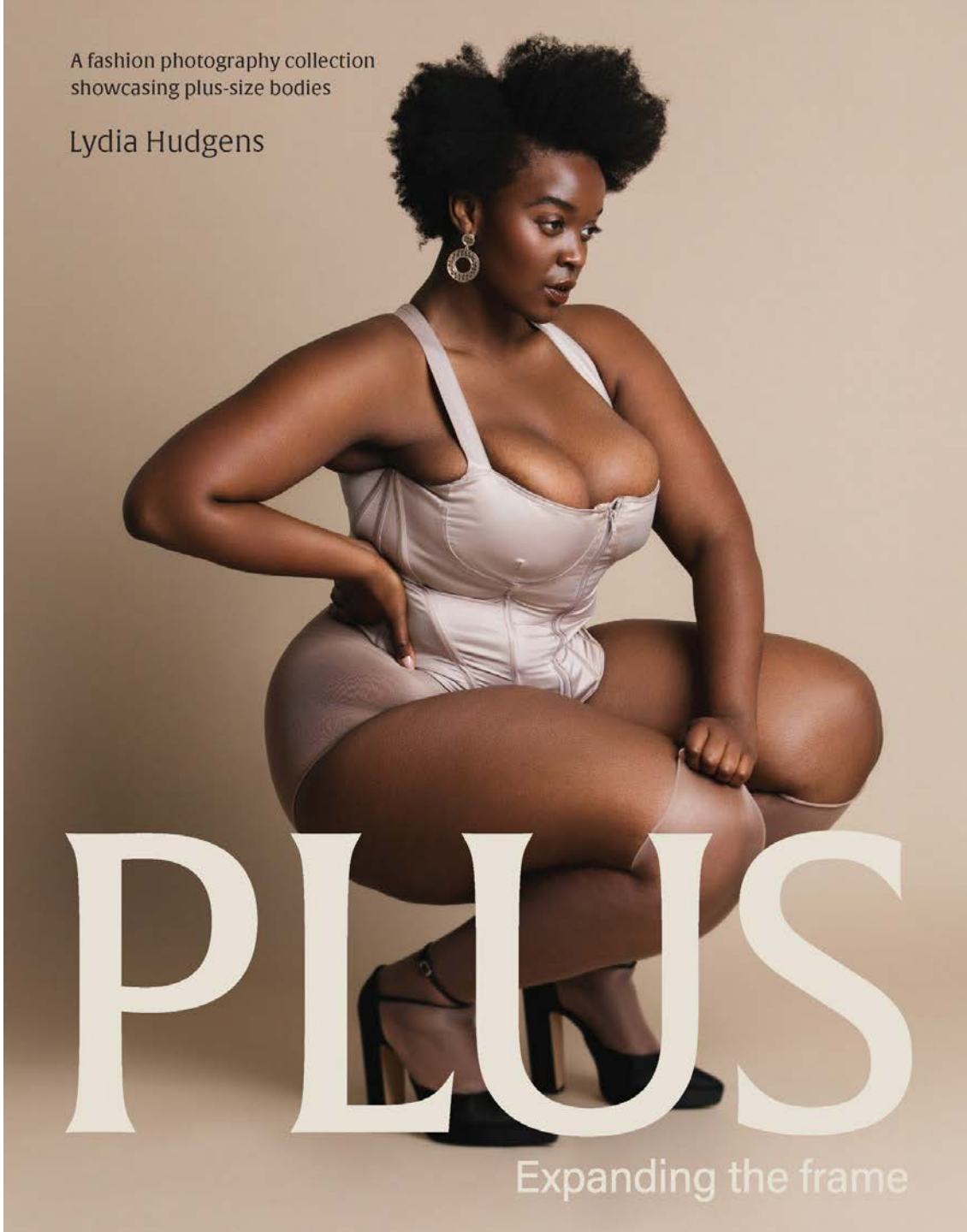
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A fashion photography collection
showcasing plus-size bodies

Lydia Hudgens

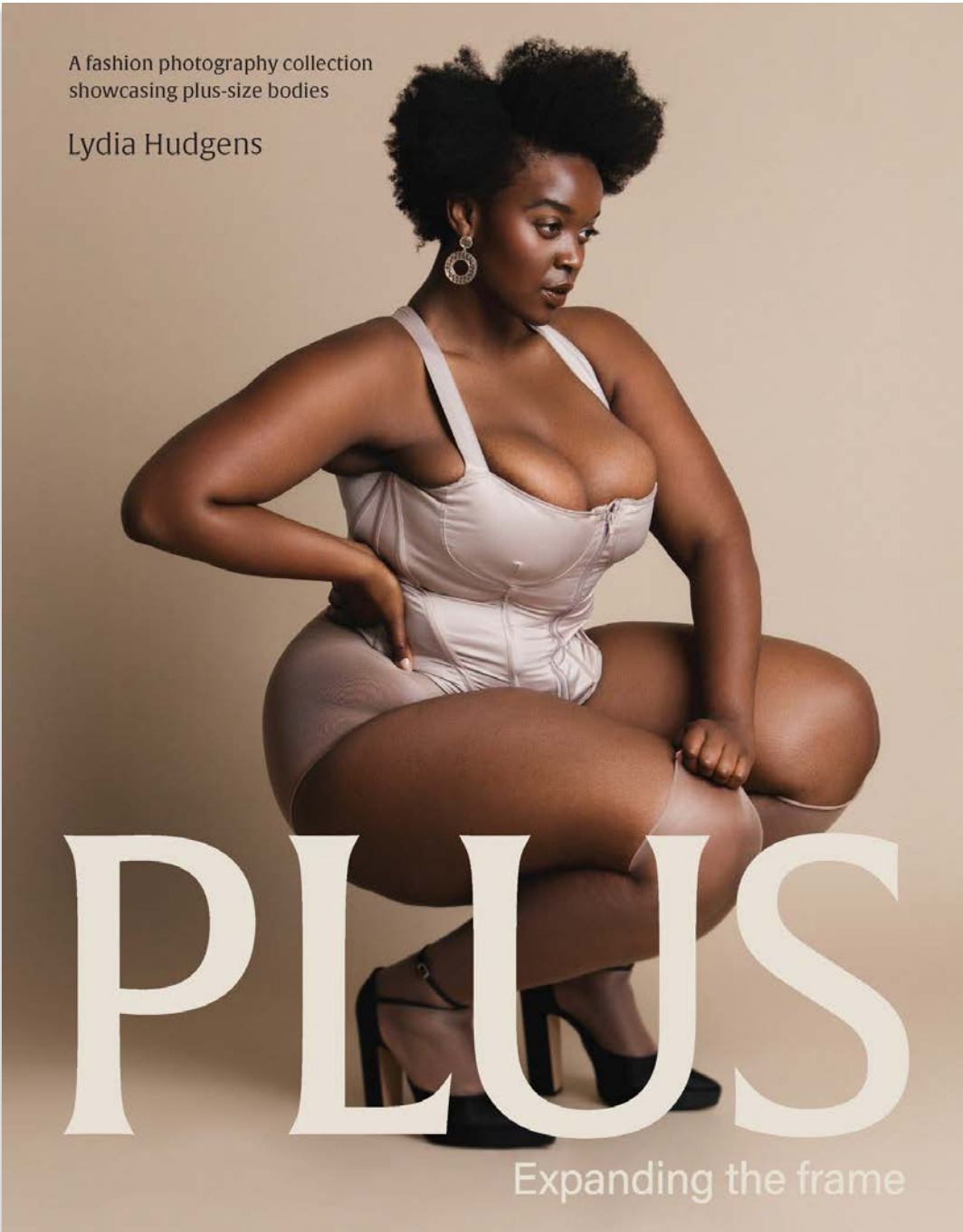


PLUS

Expanding the frame

A fashion photography collection
showcasing plus-size bodies

Lydia Hudgens



PLUS

Expanding the frame

Plus

Expanding the frame | A fashion photography collection showcasing plus-sized bodies

Lydia Hudgens

Lydia Hudgens's debut photo book, featuring only plus-sized models: a first in fashion publishing.

- Perfect for fashion, art, and photography lovers, anyone interested in the world of plus-sized fashion, and anyone who follows the featured icons.
- The only book of its kind – almost every illustrated book that focuses on plus-sized fashion is about making your own clothes, with no classic coffee table books on the topic.
- Lydia Hudgens is an established photographer who's made a name for herself by photographing diverse models – her work is popular online and has appeared in a number of large publications, including *Vogue*, *Teen Vogue*, *Instyle Magazine*, *Glamour Magazine*.
- Along with some of the models, the featured icons have inbuilt audiences – alongside models like Velonika Pome, who has worked as a Sports Illustrated Swimsuit Model, are iconic figures like Kellie B, of And I Get Dressed and Kelly Augustine, who have large online presences.
- A format and design that makes a statement – designed to grab your attention, this book is made to be displayed.

AU \$69.99 | NZ \$79.99

9781923239364

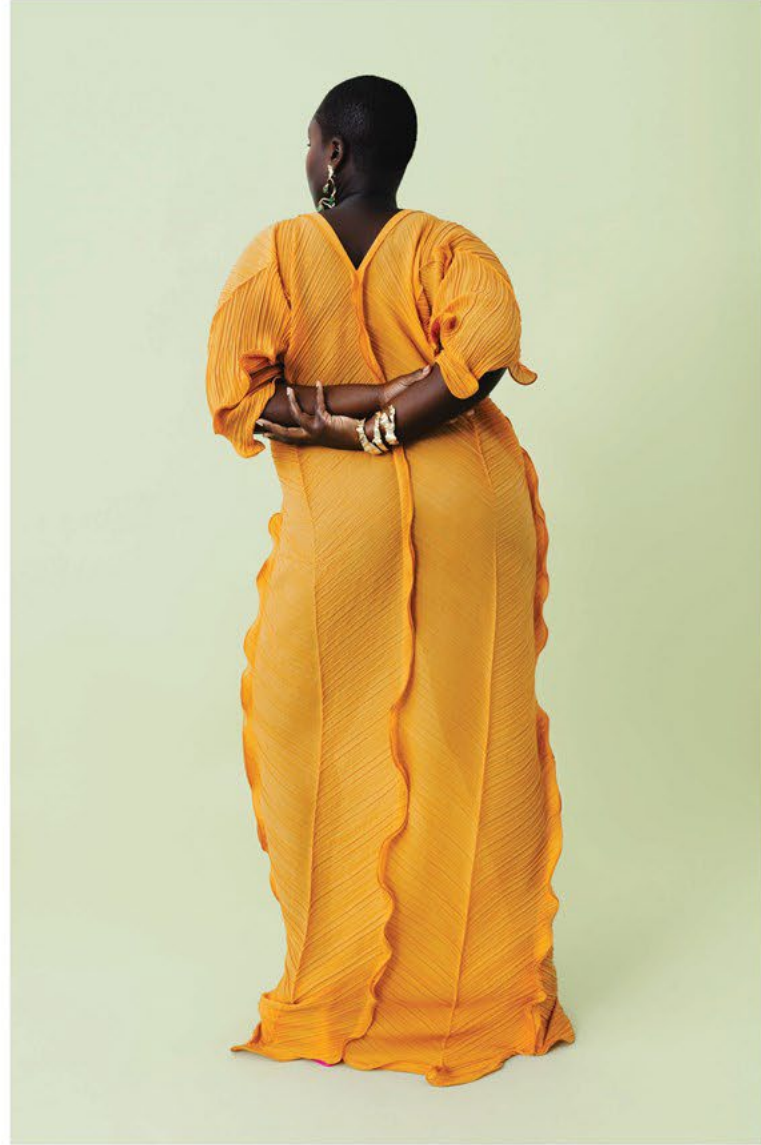
304 Pages

Hardcover

265 mm x 210 mm

Smith Street Books







Apollo wears denim set from Lydia Hodgson's closet; AREA earrings.



Kelly Augustine

A visionary in inclusive styling

As a plus-size influencer and stylist, Kelly Augustine's work has moved the needle toward inclusivity in fashion. I first met her during a Catherines campaign, and we quickly bonded over the creative process, spending time shooting and photographing each other during my brief time as an influencer. Since then, Kelly has made a name for herself styling high-profile clients like Amari, one of Beyoncé's dancers.

"My entry into the plus fashion space was really by circumstance—I just happened to be a plus person that wanted to look cute. I didn't set out to become an advocate in any way, I was simply sharing my life in New York City as a 20-something creative. The tables turned once I realized that me living in my truth was helping other people do the same, and I haven't looked back since."

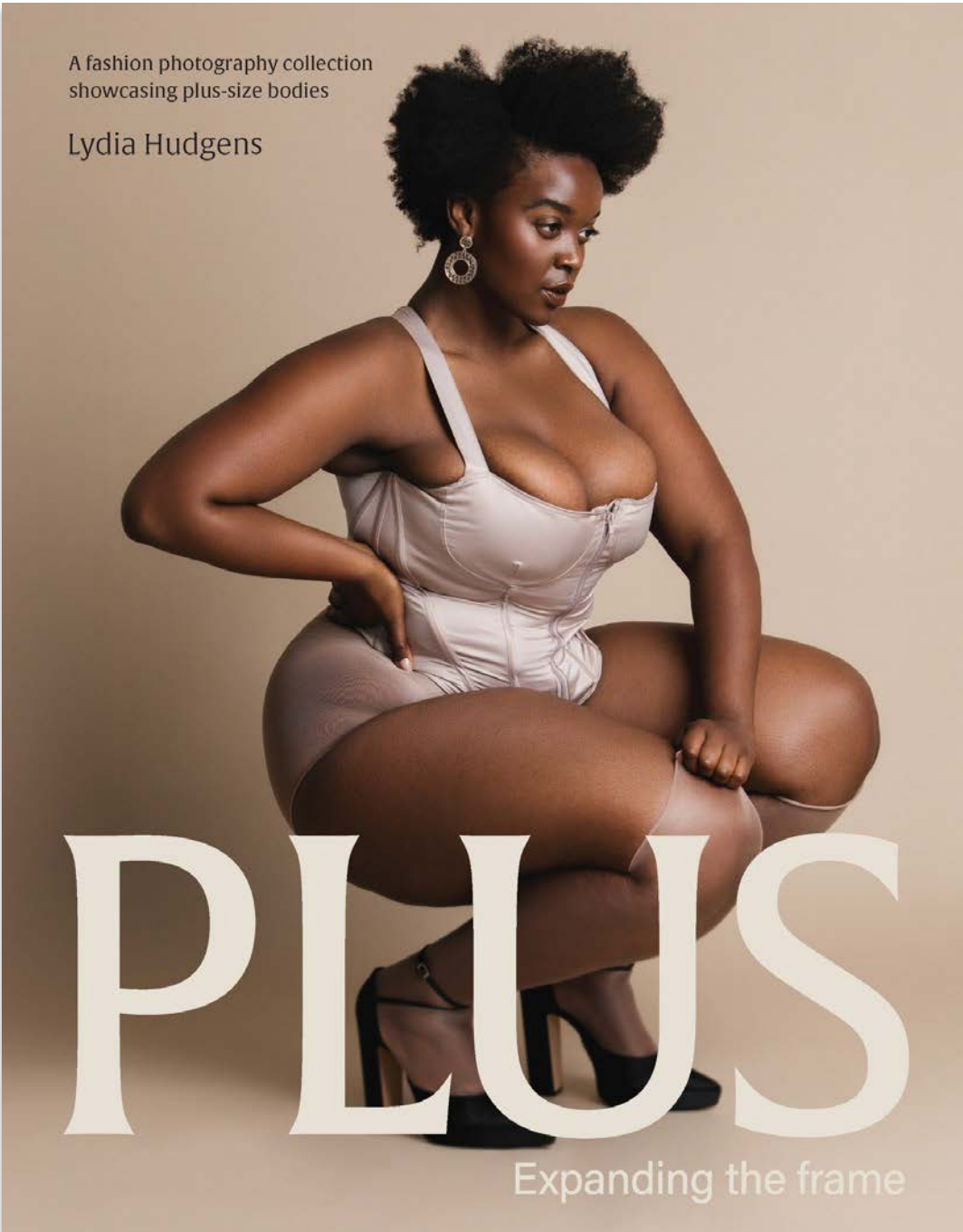
Asked about the main challenges Kelly faces styling plus-size individuals—especially with the lack of options on offer in mainstream fashion—she shares that "...there are a number of limits, the biggest being access and finance. For celebrity clients, it comes down to relationships and whether you have the budget to hedge a custom look. With personal styling clients, there's just not a wide variety and assortment of style types."

One of the biggest hurdles for stylists in plus fashion is avoiding repetition. With a limited number of brands catering to extended sizes, it can be difficult to find fresh, distinct looks. "As a stylist, you don't want everyone looking the same," she explains. "But there are only so many brands available to shop from before you have to spend extra money for custom—especially once you extend beyond a 3X."

Despite this lack of resources, Kelly still manages to excel at styling thanks to her knack for creative solutions. "I'm all about thinking outside the box and finding unique combinations that still create standout looks for my clients."

A fashion photography collection
showcasing plus-size bodies

Lydia Hudgens



PLUS

Expanding the frame

Plus

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Max Carocci



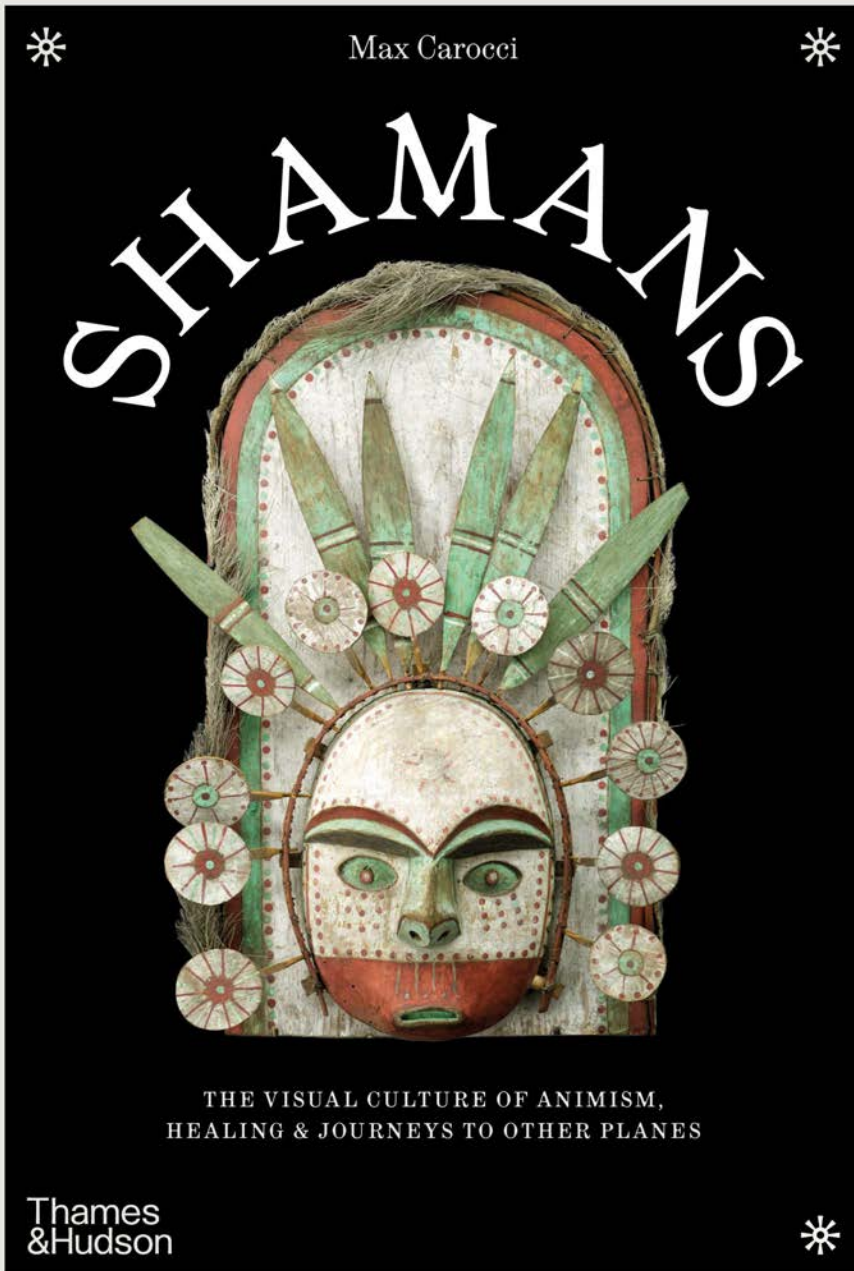
SHAMANS



THE VISUAL CULTURE OF ANIMISM,
HEALING & JOURNEYS TO OTHER PLANES

Thames
&Hudson





Shamans

The visual culture of animism, healing and journeys to other planes

Max Carocci

Exploring the visual culture of animism, healing, and journeys to other planes—this copiously illustrated book brings to life the imagery of shamanism in one beautiful and intelligent volume.

- The fourth title in T&H's "Religious and Spiritual Imagery" series, which also includes *Catholica* (2022, 9780500252543), *Pagans* (2023, 9780500025741), and *Occult* (2024, 9780500027134).
- Diving deep into the visual and material culture of shamanism, *Shamans* presents an astonishing array of powerful artifacts and extraordinary images from around the world that range from prehistoric to contemporary cultures.
- The text reveals the meaning and spiritual power behind the rich symbolism, iconography, and rituals of shamanic and Neo-shamanic beliefs.
- 450 color illustrations

AU \$54.99 | NZ \$60.99

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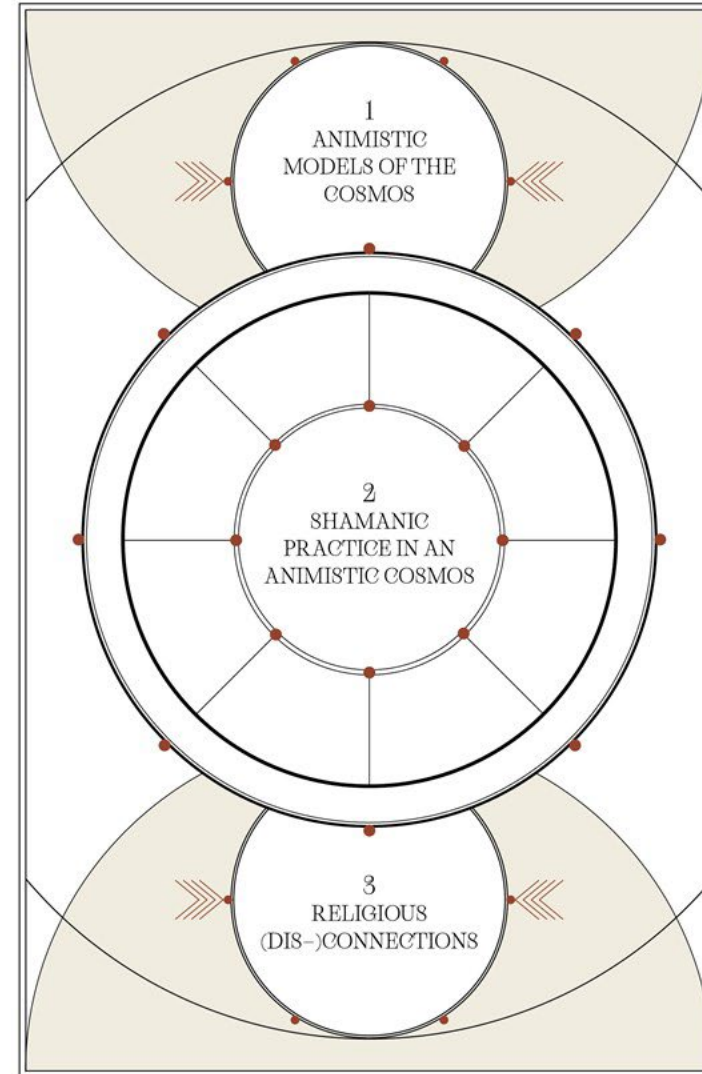
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FOUNDATIONS



FOUNDATIONS

The daily practice of sprinkling milk in the four cardinal directions, Mongolians say, is part of an ancient custom. Many people still follow this tradition, and so do their shamans, who through this ritual gesture acknowledge their relationship with all the elements that populate their universe: the sky, rivers, rocks and mountains, but also the ancestors and the invisible powers that make the clouds move and water flow. The animated cosmos in which they operate is peopled by many entities able to act in, and affect, the world. This perspective is shared by hundreds of peoples across the world, for whom humans are only one among the universe's many inhabitants capable of action, choice and volition. Conventionally called animism, this approach to the living cosmos frequently depends on the presence of ritual specialists, whose role is to maintain the balance of forces that permeate both visible and invisible realms, cast away evil influences and restore health among the members of their communities. Shamans take on this responsibility on behalf of their communities within the context of an animistic lifeworld.

The word 'animism' was popularized by the anthropologist Edward Burnett Tylor (1832–1917), who adopted it from Enlightenment thinkers, in his studies on the origins of belief published in *Primitive Religion* (1871). Tylor defined animism as the mistaken attribution of a soul to inanimate objects, which, he claimed, characterized the early stages of religious development. The term has Latin origins: *animus* is the Latin word for a soul, or a spirit, and Tylor thought it a fitting description of this belief system. He maintained that animism was still detectable among so-called 'primitive' peoples that anthropologists were studying during his time. Both he and his contemporaries considered these peoples the remnants of a bygone era, their beliefs stuck in a perennial prehistoric stage from which they could not emancipate themselves. Tylor argued that, over the centuries, animism was gradually replaced by more elaborate, complex and refined religious forms, and was ultimately discredited by rational modern people.

◀ Nanai shaman, by William Jackson Henry, 1895
Siberian shamans share many commonalities, but local version of shamanism account for distinct regional differences.

◀ Great Spirit Grandmother. Ink drawing, Korea, no date
Korean shamans employ such paintings to summon the characters depicted as aid to their ceremonies. When ritually activated, these images are proper manifestations of gods, goddesses and deceased shamans.



Mongolia, milk libation

Offerings of mare's milk are common among Central Asian peoples. Horses are important shamanic animals that accompany the deceased in the afterlife, and shamans on their spirit journeys. Offerings of vodka and melted butter too are common during festivals, and communal rituals.

PROFILE ANIMALS

In the shamanic world, animals play a central role. Whether helpers or predators, they are often considered other-than-human persons that interact with humans. Each animal is associated with unique behaviours or abilities. Some species are attributed more powers than others, and ritual and ceremonial complexes have developed around the knowledge produced about them through myths, legends, lore and empirical experience. The importance of specific animals is reflected in the frequency with which they appear in the visual culture of certain regions, but also in sacrificial contexts, where their remains are left visible on purpose-made shrines and ritual structures, and even burials, where one can see the respect with which they are treated. Birds are particularly significant as they are often seen as messengers, guides or as metaphors for shamanic flight and cosmic soul journeys. Their forms regularly feature on shamanic apparel and musical instruments, as amulets and sculptures, and as motifs in rock art, as can be seen in these pictographs in Cueva Pintada, Baja California, Mexico.



DEER

Among several Indigenous Mexican societies, including the one in Nayarit that produced this Chinesco miniature figure (100 BCE–300 CE), the deer has a cosmological meaning. It is associated with a shamanic complex in which the sun, peyote and hunt converge, and is honoured in dances and the visual arts.



CROCODILES

In tropical regions of South and Central America, crocodilian figures represent aggression. In pre-Columbian times crocodile masks were worn by shamans, and, in the cultures of Costa Rica, shamans were sometimes portrayed in the process of becoming crocodiles, sitting on their ceremonial stools. This Costa Rican vessel dating from 1000–1521 CE would have been used to burn incense.



FROGS

Amazonian *muraquitã* are often carved into the shape of frogs, like this 1000–1700 CE example from Brazil. Some frog species are known to secrete a psychotropic substance from their skin. It is used by some shamans to alter their ordinary consciousness. Their amphibian life places frogs between terrestrial and aquatic environments, making them – like the shaman – intermediaries between worlds.



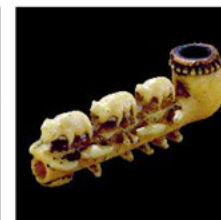
HORSES

Siberian and Central Asian shamanic cultures attributed great importance to horses. They were elaborately adorned in life, as demonstrated by this Pazyryk mask (700 BCE) made for a horse, and were given dignified burials at death. Horses were occasionally sacrificed to accompany their masters in the afterlife, and among societies of the Altai Mountains they were spirit protectors.



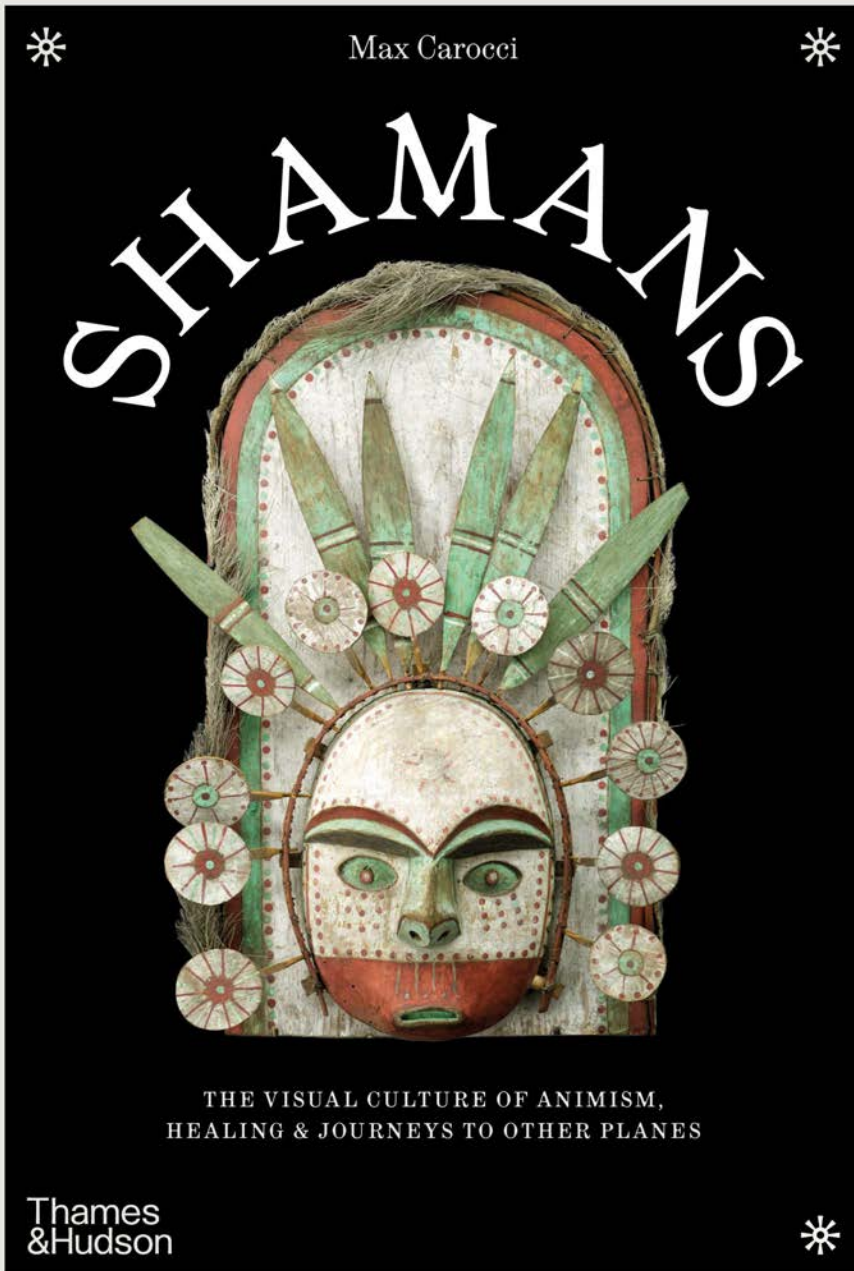
JAGUARS

Representations of felines date back to early prehistory. Jaguars, pumas, ocelots and other felines embody ideas of predation, strength, aggression, swiftness and fierceness. Highly regarded in most Amerindian shamanic societies, they are among the animals that shamans most frequently change into. This green stone Chorrera mortar depicts a jaguar and dates from 1200–300 BCE.



BEARS

Bear cults associated with shamanism exist across North America, Siberia, China and Eastern Europe. Made by the Koryak people of Siberia, this tobacco pipe is decorated with carved polar bears. Of all animals, bears most closely resemble human behaviour, gait and posture. They are the quintessential other-than-human person that displays agency, intentionality and intelligence.



Shamans

The visual culture of animism, healing and journeys to other planes

Max Carocci

Exploring the visual culture of animism, healing, and journeys to other planes—this copiously illustrated book brings to life the imagery of shamanism in one beautiful and intelligent volume.

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Mystic Kitty

A Cat's Guide to Meditation

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- A collection of cat facts accompanies more than 50 meditation practices for novice and seasoned meditators alike.
- Coupled with beautiful illustrations that are sure to delight all cat lovers, readers will learn a range of techniques from simple, seated practices using breathwork and mantras to more complex meditations involving movement and sound.

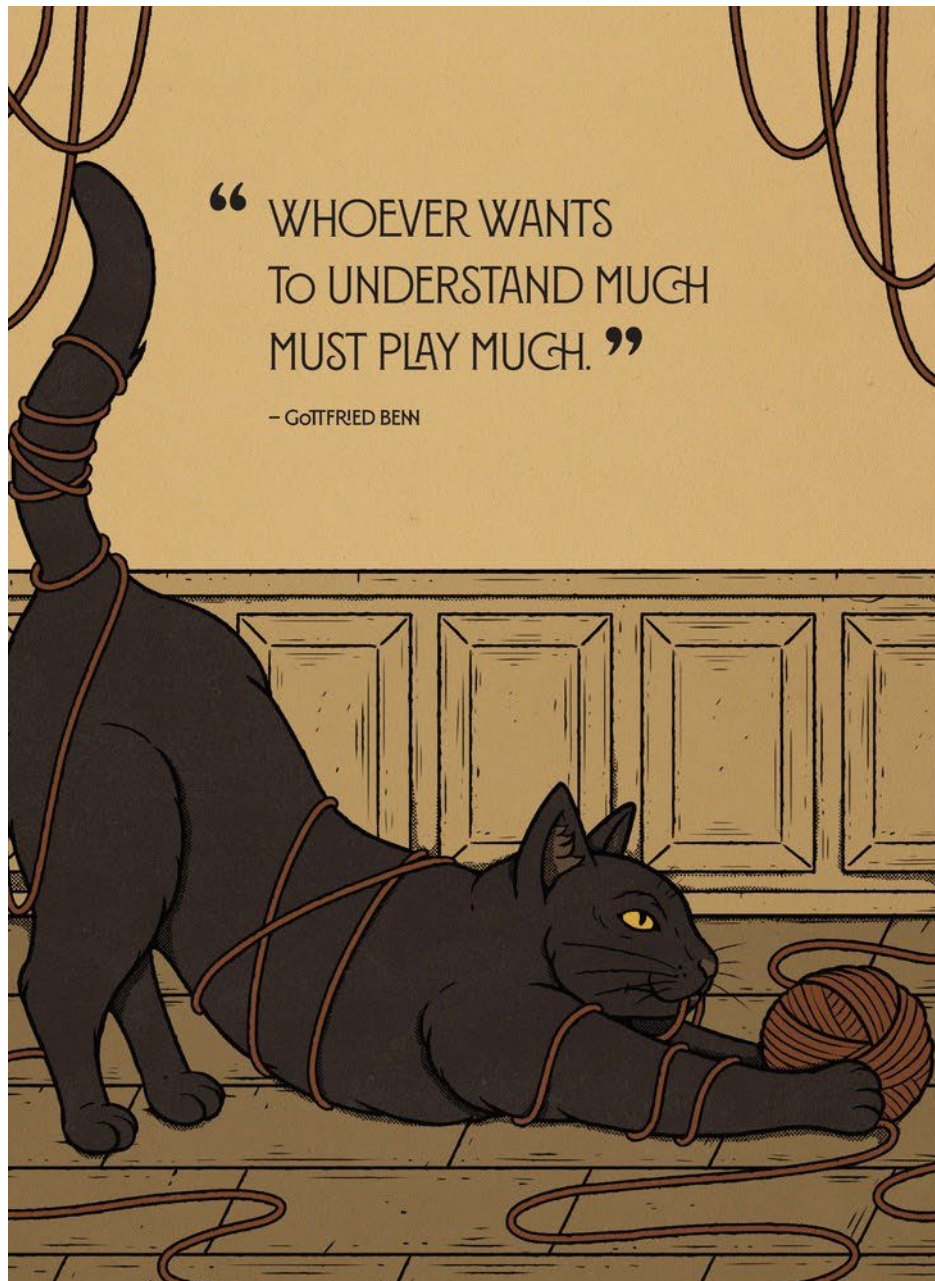
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CHAPTER ONE

JUST OBSERVE

We observe the world with our physical eyes, but we can also use our inner eye to observe our internal world. By tending to what's inside, we can affect what's outside. The easy breath and gazing techniques described in this chapter help hone our observation practices into contemplative gold while also calming the mind and releasing stress.



“WHOEVER WANTS
TO UNDERSTAND MUCH
MUST PLAY MUCH.”

—GOTTFRIED BENN



FELINE FUN

Don't sweat the small stuff, play with it instead, says Mystic Kitty, because you'll always land on your feet!

The beauty of spending time with a kitty is that you get to play too! And the most enticing ways to play with a cat will have you thinking like a cat. Mindlessly waving that feathered bird toy on a string back and forth might be interesting the first couple of times, but that will easily bore our intelligent feline friends after a few rounds. Instead, if you ever so slowly drag that toy, as if it is a clueless prey to track and hunt, and then have it fly, you will begin to engage your cat friend and maybe have some fun yourself. Cats need playtime for their physical and mental health and—big surprise perhaps to some—humans need play too!

Play is an essential way for cats to practice and cultivate their natural hunting skills. There is a suspension of disbelief when kitty is hyper-focused, chasing and pouncing on a toy mouse on a string. That focus on the prey, and the little butt wiggle before the pounce, epitomize the cat's spirit of revelry.

We too can be encouraged to play more, and to stop taking life too seriously. By enjoying more playful activities in our lives we experience whimsy and magic, and see the wonder all around us. To invite more levity and fun into our lives we can start with some intentional movement. If we can be light and joyful in our movement, we can bring more light and joy into our outlook on life. When we move more playfully, we enhance our intuition.

Cultivating more playfulness in life also leads to more agility, flexibility, and ability to pivot and adapt. Playfulness is key if you want to thrive, not just survive in life.





SOMATIC HUG

When the going gets tough, sometimes you just need a hug, whether from a human or a ball of fur. While some cats love being held and even hug you back, others tolerate an occasional hug, and many more outright do not enjoy a cuddle at all.

Very much like humans, cats are individuals and have their own likes and dislikes, so we don't take it personally if not all of our cats like our hugs; they simply prefer to be shown affection in a different way.

Instead we can take our cue from the independent felines and not depend on others for hugs, but learn to hug ourselves as a way of regulating our system.

This is a wonderful practice for self-soothing before bed, or whenever you need to shift anxiety.

1 Sit comfortably or lie in bed. Close your eyes or soften your gaze. Take a gentle breath in and out.

2 Cross your arms in front of your body, with your right hand resting on your left upper arm and your left hand resting on your right upper arm. Adjust as necessary to ensure this is a comfortable, relaxed hold, without any straining.

3 The hands and the arms are an energetic extension of the heart, so in this position you are wrapping yourself in the energy of the heart, in the energy of love and compassion. Hold here and give yourself a light, loving squeeze. Feel the warmth as you hold.

4 From here you can begin tapping alternate arms, for one to three minutes, so the right hand taps the left upper arm, then the left hand taps the right upper arm. Tap a slow, loose rhythm at your own pace.

5 Tuning into your breath as you continue to tap, notice if a lighter or heavier tap feels better. Keep the breath easy and natural, and imagine any tension or stress moving down and out of your body as you tap. Continue tapping until you feel a shift to having more ease in your body.

6 When you are ready to end, give yourself a soft, gentle hug. Squeeze tightly and then slow down the release from the squeeze as much as you can, allowing the brain to slowly register and record the shift in your body.



Mystic Kitty

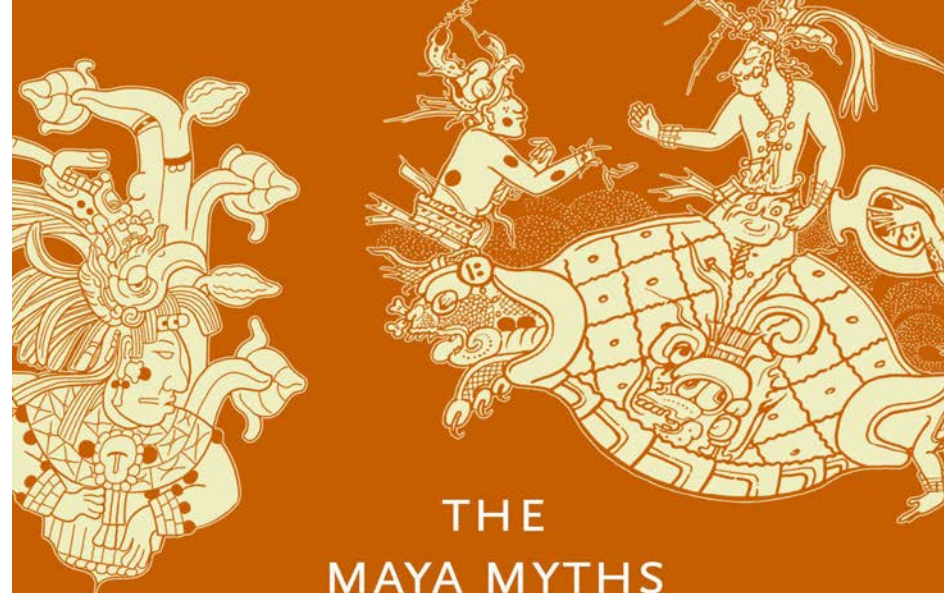
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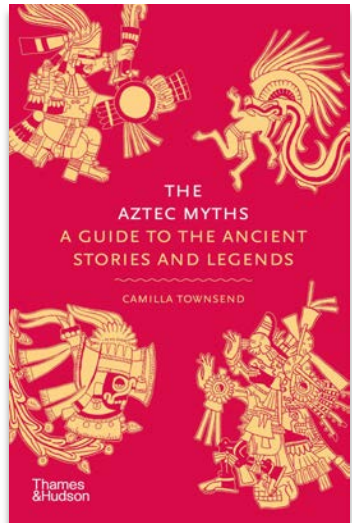
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MALLORY E. MATSUMOTO

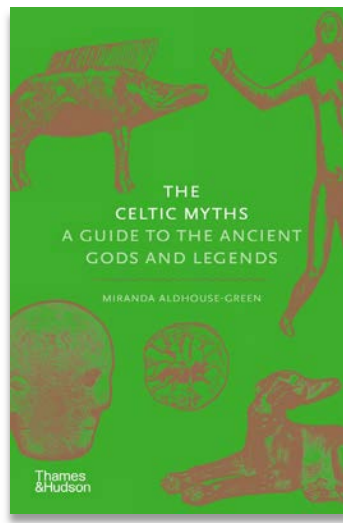


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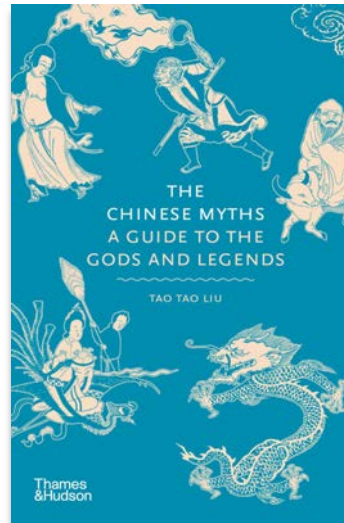
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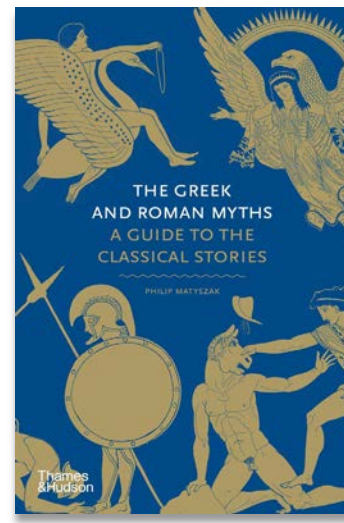
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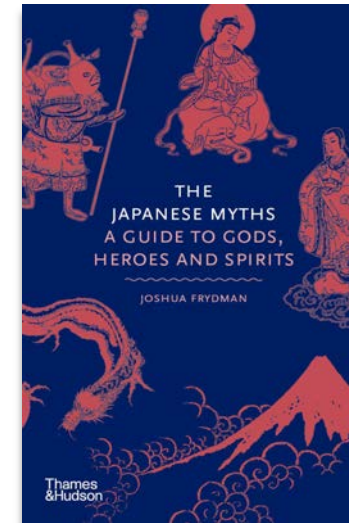
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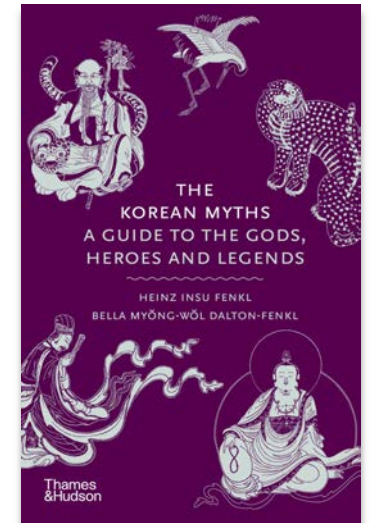
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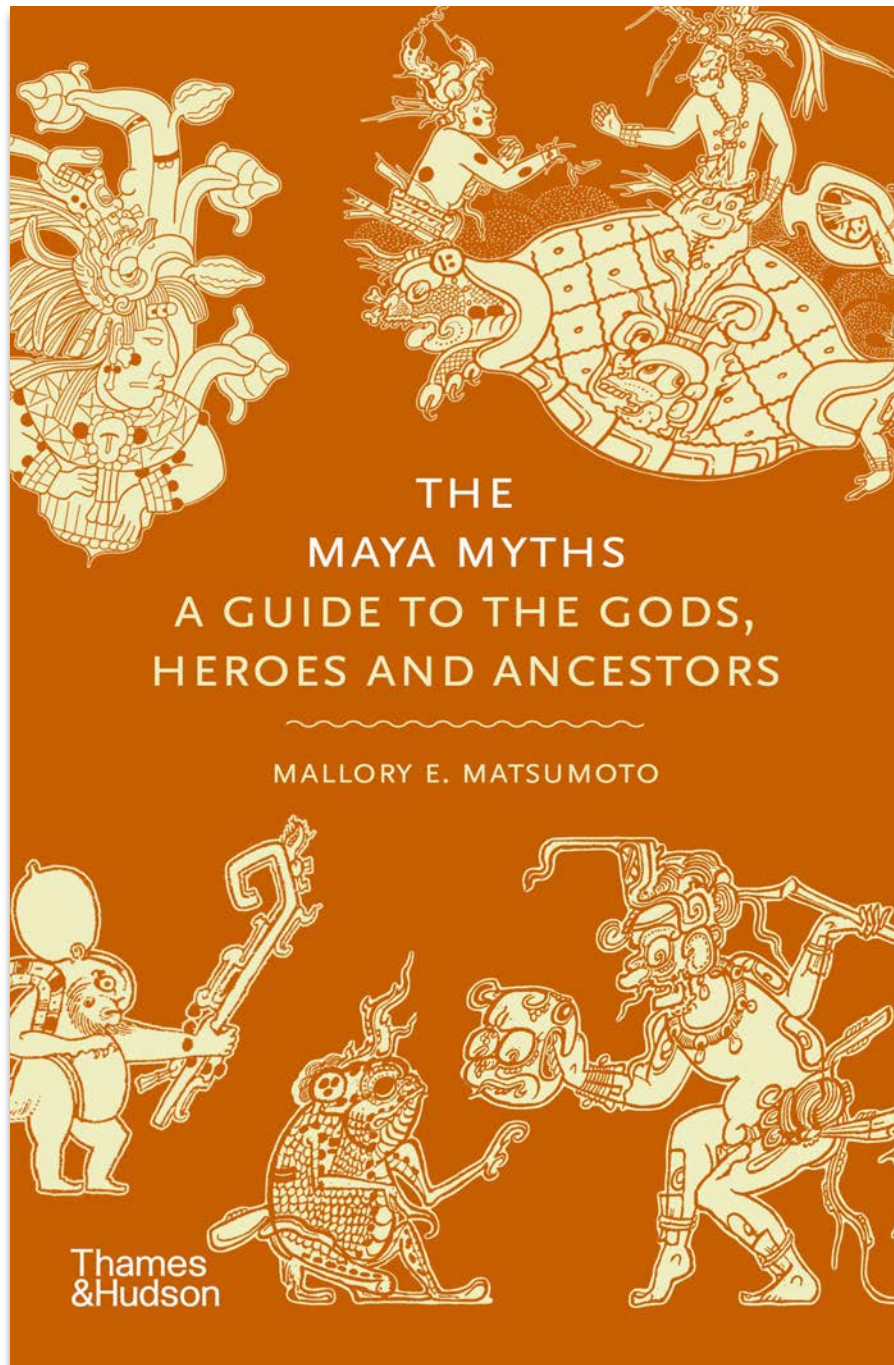
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- Beautifully illustrated in two-color with paintings, prints and artifacts that bring the vibrant world of the Maya vividly to life
- Author Mallor Matsumoto is an assistant professor at the University of Texas, Austin.
- c. 80 illustrations

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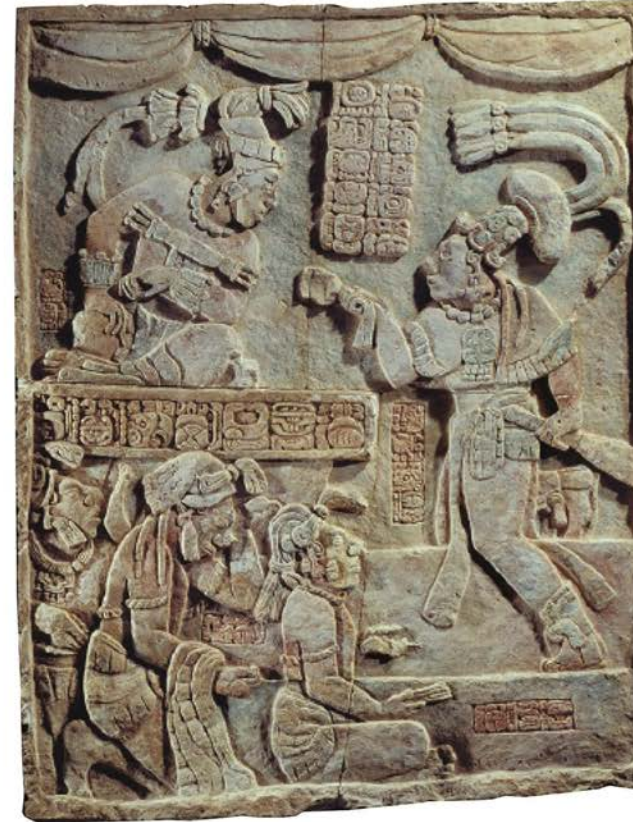
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above sea level. The climate is subtropical, with thick vegetation ranging in character from dry forest and scrublands in the northern Yucatán peninsula to tropical moist forests to the south. Natural surface water is limited across this karst landscape, especially in the north. Precipitation seeps through porous limestone bedrock into the underground aquifer, which is accessible through caves and sinkholes, or *cenotes* (from Yucatec *tʂónóot*).

The highlands, in turn, consist of a stretch of mountainous terrain concentrated in what are now Chiapas, Mexico, and the western half of Guatemala. Elevation ranges from 1,000 m to over 4,000 m (3,280–13,120 ft) above sea level. Even today, steep valleys and canyons make travel laborious and time-consuming between points that are close as the crow flies. The temperate climate is relatively mild, although temperatures can drop below freezing in winter in higher-altitude areas, especially in western Guatemala. The environment varies according to precipitation level and altitude, from montane humid forests up to grasslands and shrublands at higher elevations. The highlands are also home to the region's major volcanoes, of which several remain active.

Across the Maya region, alternating rainy and dry seasons define the annual cycle, although the yearly total rainfall varies dramatically between the relatively arid northern lowlands and the much wetter western and southern lowlands. The cycle between wet and dry seasons has defined the millennia-long tradition of *milpa*, an agricultural system of intercropping centered on maize. Historically, rainfall was concentrated during the months of May to October; conversely, precipitation was minimal during the warmer, dry season from November to April. Today, though, climate change is causing local weather patterns to shift in unfamiliar, often unpredictable ways.



A limestone lintel looted from the Classic Maya site of Laxtunich depicts king Shield Jaguar IV of Yaxchilan, Chiapas, Mexico (top left), receiving from his vassal Aj Chak Maax (right) a trio of captives (bottom left). According to the hieroglyphic text between the king and his subordinate, the presentation occurred on August 23, 783, three days after the captives had been seized.

deeds or cleverness. The language describing Wuqub' Kaqix's inflated sense of self explicitly associates pride with filth, deception, ugliness, and evil. It thus comes as no surprise that this vice leads to the macaw's humiliation. From the narrator's perspective, Wuqub' Kaqix loses power and wealth that he had never deserved to wield.

THE ORIGINS OF THE SUN AND THE MOON

The basic principles of balance and complementarity are at the heart of Maya myths about the origins of the sun and the moon, the planetary bodies that reign over night and day and determine the basic rhythms of life on earth. Two such tales are reproduced here. The first originates from the Tseltal community of Bachajón in Chiapas, Mexico, during the late twentieth century; the second is compiled from tales documented among Q'eqchi' speakers in San Antonio, Toledo District, Belize, and Senahú, Alta Verapaz, Guatemala, in the early to mid-twentieth century. Like all myths in this book, they represent samples from a mythological range or variations on a common Maya concern with two of humanity's most enduring heavenly companions.

Blue Sun and Youngest of the Family

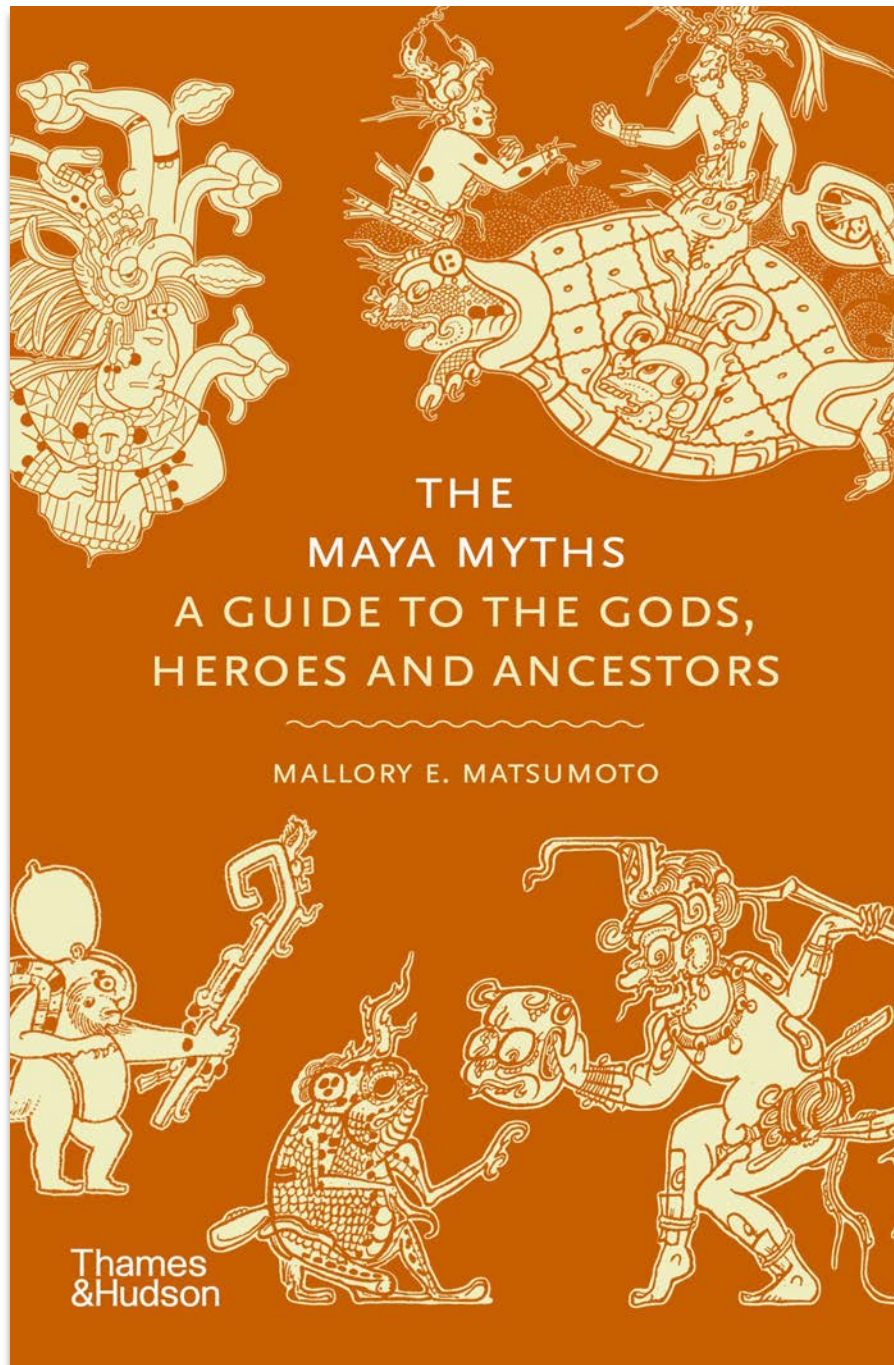
A long time ago, the Tseltal story goes, there was an old woman who gave birth to two sons. The eldest was known as Blue Sun; the other was named Youngest of the Family. Every day, the pair walked to work together, and Blue Sun killed Youngest of the Family, cutting off his head and hiding it.



A Late Classic stucco portrait of the Maya Sun god from Palenque, Chiapas, Mexico. Note the deity's distinctive T-shaped tooth and the linear marks on his forehead, which indicate brilliance or shininess.

Every day, when Blue Sun arrived home alone, their mother asked her older son where his younger brother was. Each time, Blue Sun responded, "I don't know; he stayed behind to play somewhere, I don't know where." Sometimes Blue Sun came home a little earlier; at other times, it would already be dark. But he always returned home without his brother.

Still, Youngest of the Family would not die. Day after day, his body would reassemble after he was killed, and the boy would return to life. Blue Sun sometimes threw his brother's head into a hole and



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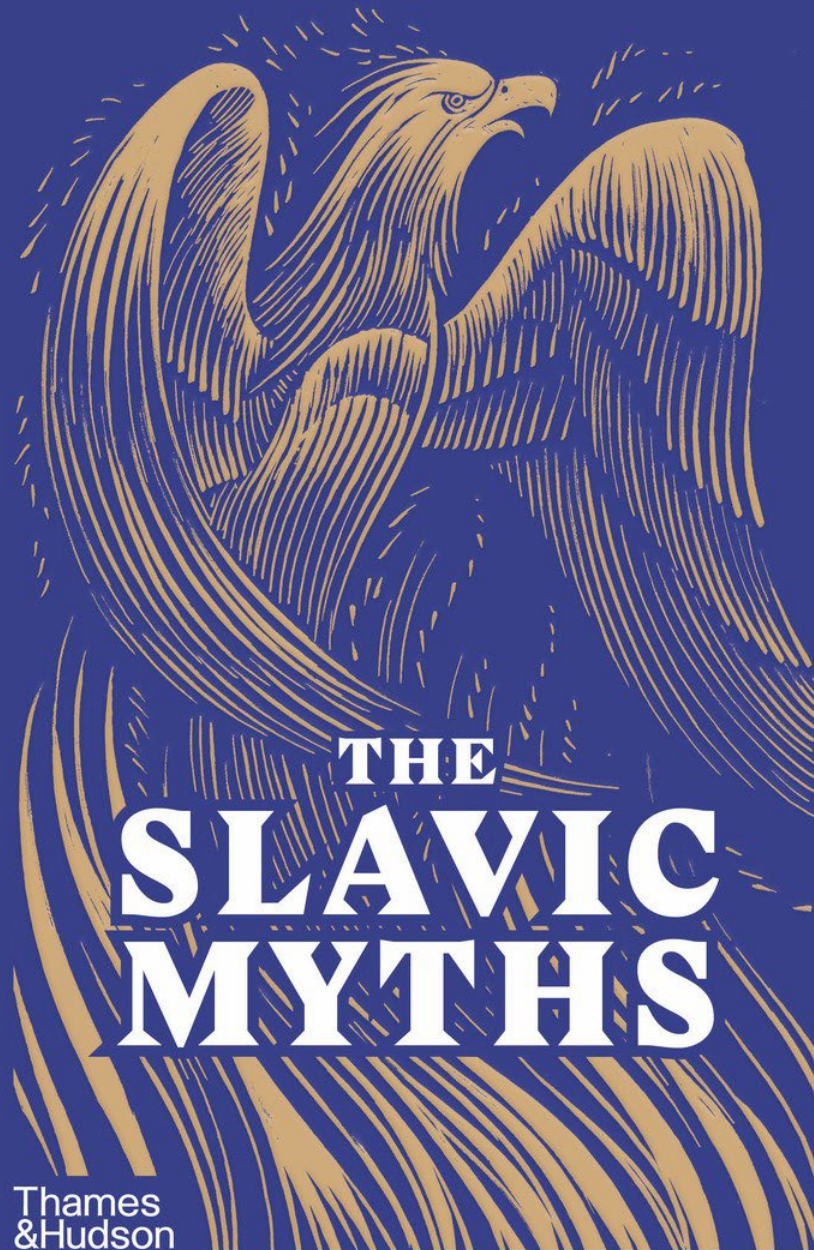
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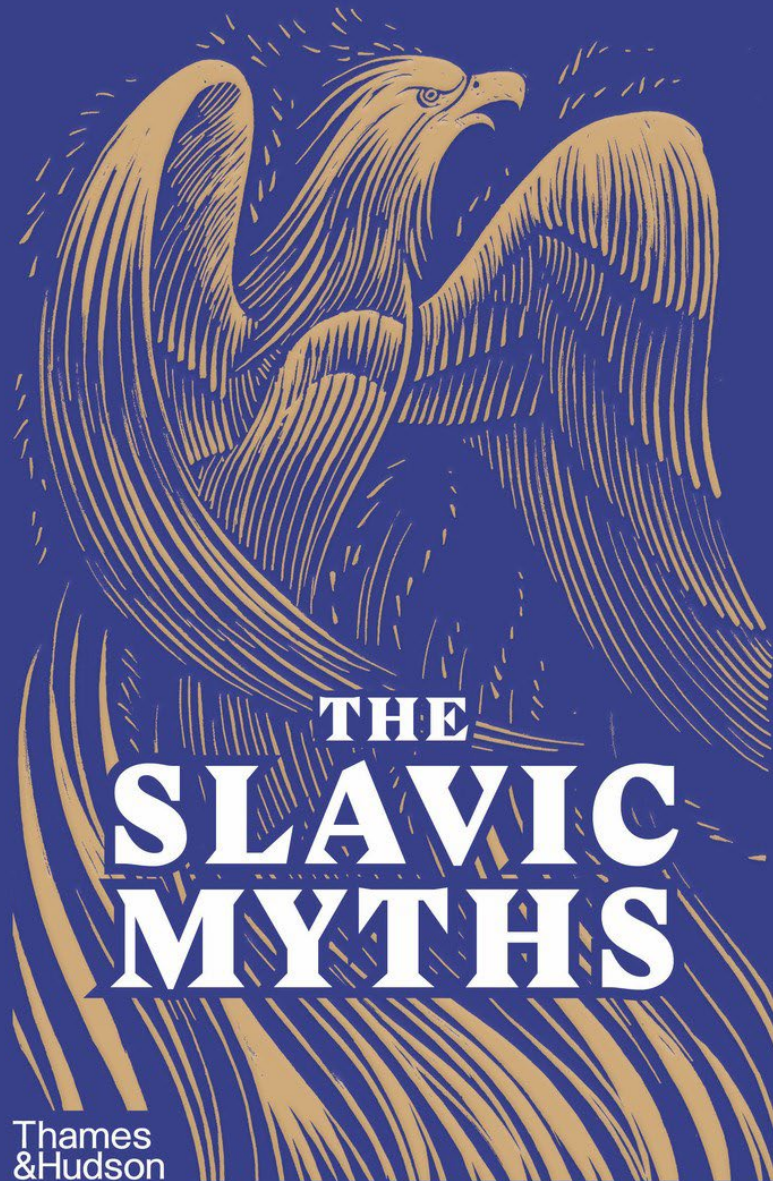
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Pulitzer-nominated author and one of the great public intellectuals of Slavic culture bring to life the unfamiliar myths and legends of the Slavic world.

- Though less familiar to us than the legends of ancient Egypt, Greece and Scandinavia, in the world of Slavic mythology we find much that we can recognise: petulant deities, demons and faeries; witches, the sinister vestica, whose magic may harm or heal; a supreme god who can summon storms and hurl thunderbolts.
- In their careful analysis and sensitive reconstructions of the origin stories, Charney and Slapsak unearth the Slavic beliefs before their distortion first by Christian chroniclers and then by 19th-century scholars seeking origin stories for their new-born nation states.
- They reveal links not only to the neighbouring pantheons of Greece, Rome, Egypt and Scandinavia but also the belief systems of indigenous peoples of Australia, the Americas, Africa and Asia.

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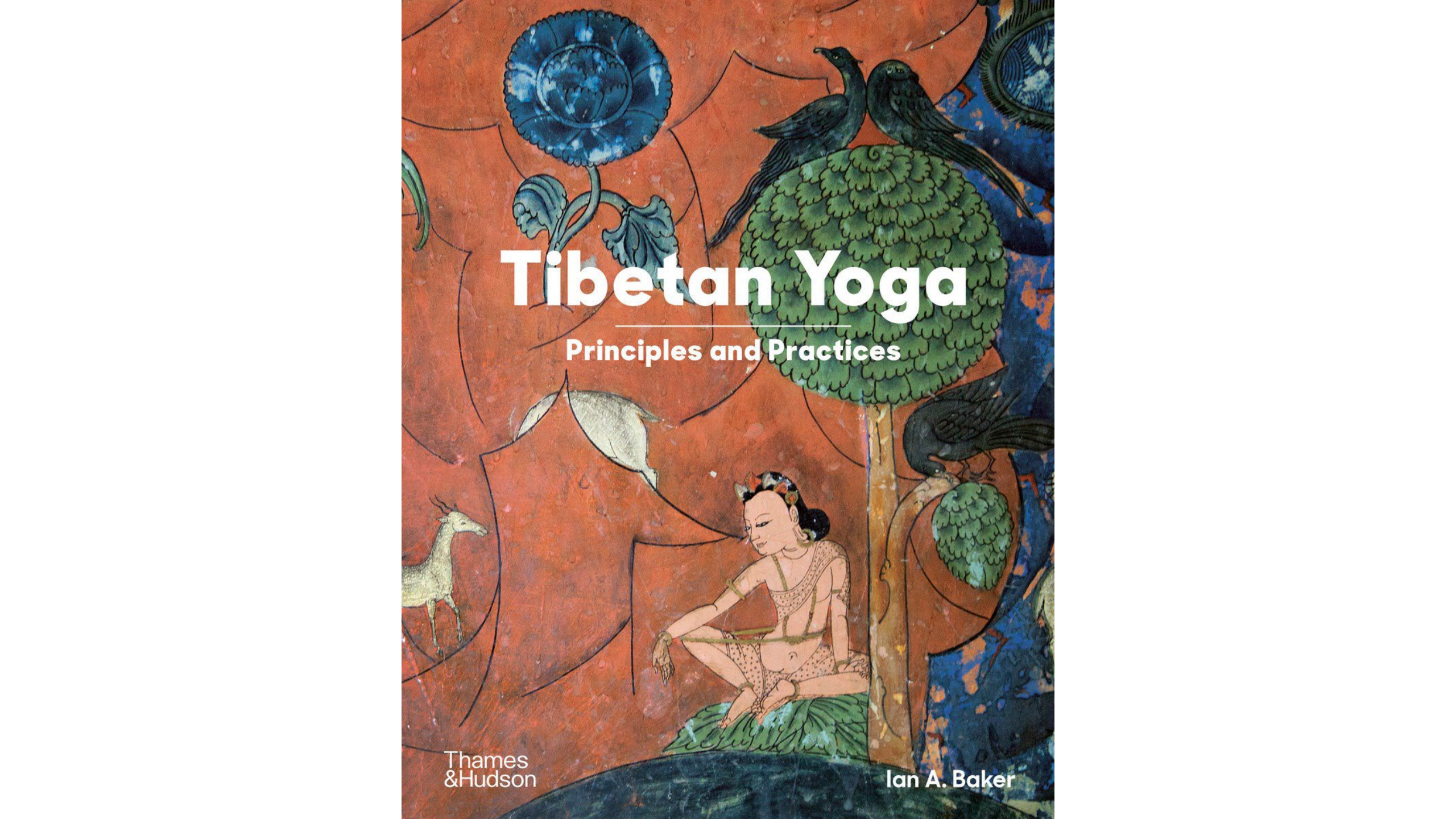
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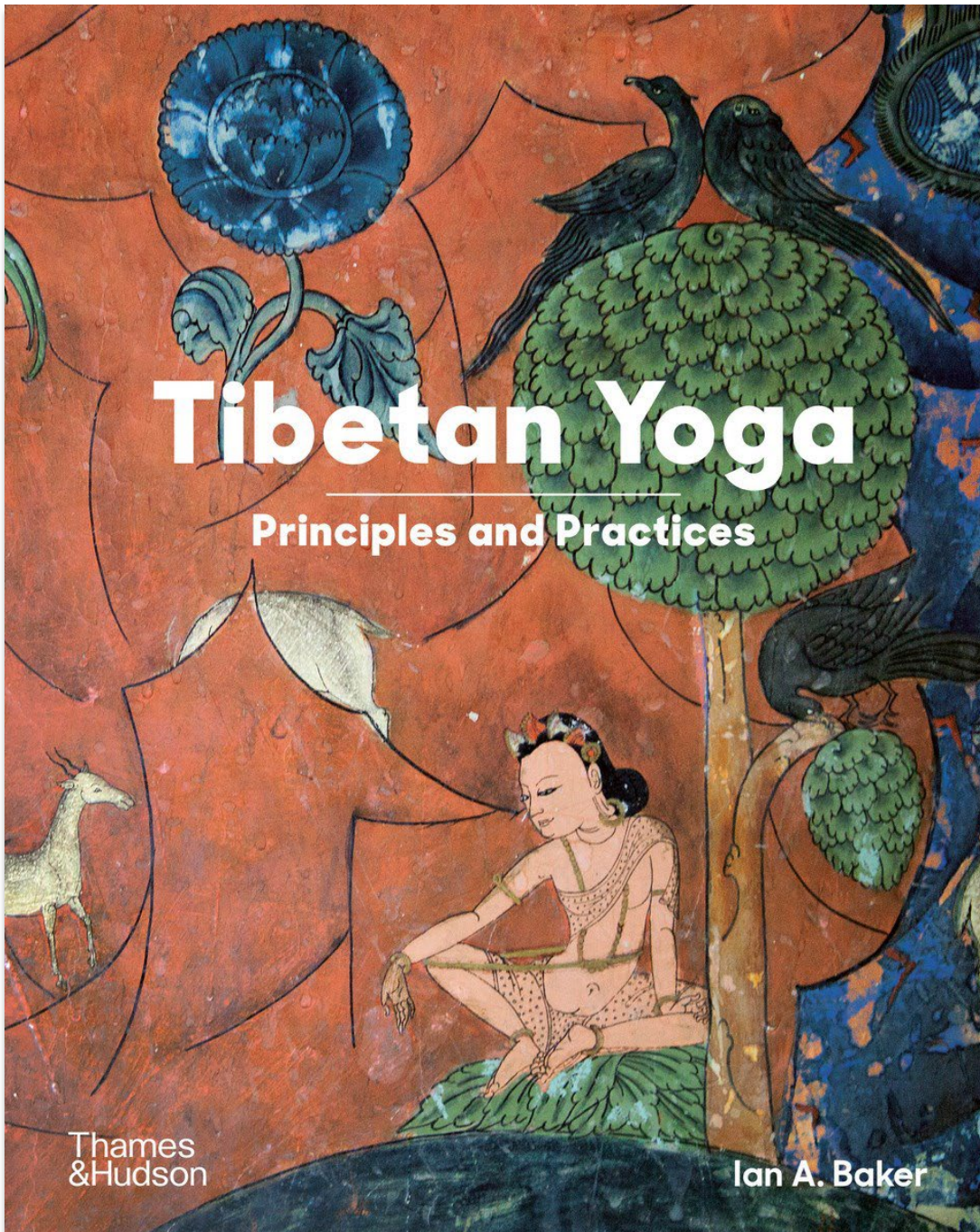
A traditional Tibetan Buddhist painting. In the center, a figure with a serene expression sits in a meditative posture on a green lotus. The figure wears a patterned dhoti and a beaded necklace. To the left, a white deer stands on a small patch of ground. Above the deer, a large blue lotus flower with a globe-like center is depicted. To the right, a large green tree with a thick trunk and dense foliage stands. Two black birds are perched on the tree's branches. The background is a deep red with stylized, curved lines. The overall style is characteristic of Tibetan thangka art.

Tibetan Yoga

Principles and Practices

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Tibetan Yoga

Principles and Practices

Ian A. Baker

A visual presentation of the origins, principles and practices of Tibetan yoga, the hidden treasure at the heart of the Tibetan Tantric Buddhist tradition.

- Ian A. Baker progressively introduces the core principles and practices of Tibetan yoga in this pioneering overview. In addition to meditations, visualizations and practices for the breath and body, these include elements rather less familiar to yoga initiates in the West, including sexual yoga; dream yoga or lucid dreaming; and yoga practices enhanced by psychoactive plant or mineral substances.
- *Tibetan Yoga* includes contemporary ethnographic photography and works of Himalayan art that have never been published before, as well as illustrations of yogic practice and theory from historical books of instruction.
- It will appeal to students and practitioners of Tibetan Buddhism, as well as anyone interested in mind-body medicine, Tantric art and the ethnography and cultural traditions of the Himalayas.

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Introduction

The hidden nature of the body, breath and mind constitutes an assembly of secrets.

Guhyasamāja Tantra, 6th century

The art of freedom

Despite escalating advances in science and technology, fundamental insight into human existence remains deeply constrained by methods of inquiry that exclude consciousness and the body as viable instruments of research. Tibetan yoga – or more precisely *naljor*, ‘unity with the natural state of existence’ – overrides this bias and engages the intelligence intrinsic to human embodiment as a means to explore dimensions of experience inaccessible to prevailing modes of neuropsychological and anthropological research. This book introduces fundamental principles and practices of Tibet’s Vajrayāna, or Tantric form of Buddhism that have often been obscured within the tradition itself due to historical and sociopolitical constraints as well as Vajrayāna’s transformation in Himalayan culture from a yogic technology into a religion privileging ceremonial magic and scriptural study.

The yogic practices at the core of Vajrayāna Buddhism are further endangered by conventions of secrecy that have traditionally made them inaccessible to anyone not in a mentorship relationship with an accomplished master who not only holds the formally conferred right to transmit them, but also embodies the evolved psychophysical capacities that the practices are designed to reveal. This book departs from tradition in expressing a growing consensus that the ideals of Himalayan Buddhism’s yogic traditions hold relevance even for those who have not been formally initiated into their practice and that the values they assert can enlarge and enliven collective perceptions of the possibilities and opportunities of human life.

Tibetan yoga’s core aim is to transform the human condition, freeing it from disempowering struggle and discontent and awakening self-transcendent empathy and compassionate action. Inherent to this worldview is an experience of consciousness that transcends individual preoccupation and expresses the integral, interconnected intelligence of life itself.

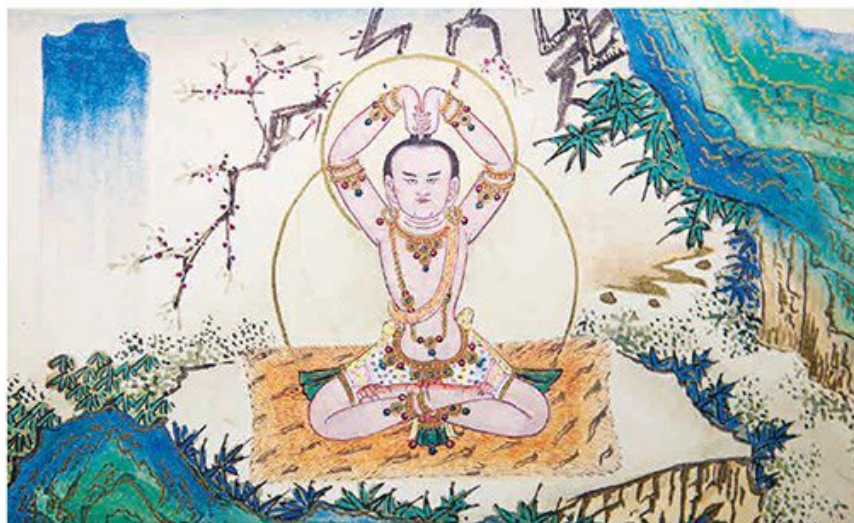
*Opposite A contemporary Bhutanese practitioner – his identity concealed behind a mask representing the legendary Tibetan adept Milarépa – demonstrates strenuous yogic exercises called Trulkhör, or ‘magical movements’, which include forceful ‘drops’ (*beb*) that concentrate vital essence and awareness in the body’s central channel (*susumna*) to awaken ‘fierce heat’ (Tummo) as a basis for empowering and illuminating all spheres of human experience.*



Modes of transmission



In order to assimilate Vajrayāna Buddhism's largely heterodox practices, Tibetans developed a heuristic model of outer, inner and secret interpretations that could be applied in varying contexts within an overriding philosophical view of intrinsic 'emptiness' (Sūnyatā) in which all phenomena, whether physical or mental, are devoid of ultimate reality. On an outer level, the Buddhist Tantras themselves were explained as having been taught secretly by Sakyamuni Buddha during his own lifetime, most often to monarchs who had requested means for attaining enlightenment without having to forgo worldly prerogatives and responsibilities. On an inner level, Vajrayāna teachings were understood as historically and culturally determined extensions of Buddha Sakyamuni's core insights into the nature of human consciousness and the latent potential for spiritual awakening. Secretly, the Tantric Buddhist teachings were understood as creative expressions of the liberated mind itself, a seamless continuum beyond any sustainable division between spiritual and worldly phenomena, emptiness and matter, truth and illusion. As mahāsiddha Nāropā explained, 'The innermost secret of the mind is that it neither exists nor doesn't exist, an indissoluble union of emptiness and appearance.'



Opposite below A folio from a Tibetan manuscript at the Beijing Palace Museum depicts a series of thirty-two yogic exercises associated with the Completion Phase of the Hevajra and Cakrasaṃvara Tantras.

Below left A dancing mahāsiddha on the walls of Tibet's Lushang temple reflects exhortations in the Hevajra Tantra and other early Tantric Buddhist texts that 'the yogin must always dance and sing'.

Below right A yogini in Tibet merges her awareness with the sky in a posture associated with both Dzogchen and Essence Mahāmudra. Her blue-lined meditation belt and red and white Tantric shawl symbolize the internal merging of 'solar' energy, associated with the feminine, and 'lunar' energy, associated with the masculine.



The outer, inner, secret heuristic was also applied to the Buddhist tradition as a whole, with the secret Vajrayāna teachings representing the highest insight into the nature of human experience while firmly based on Mahāyāna ideals of universal compassion and the foundational ethical precepts of the Buddha's earliest recorded teachings. Tibet's first order of Tantric Buddhism, the Nyingma, applied the same three-part model in their elucidation of the so-called 'Inner Tantras' of Mahā Yoga, Anu Yoga and Ati Yoga, characterized, respectively, as being exoteric, esoteric and 'self-secret'. At the highest levels of Ati Yoga (Dzogchen), outer and inner practices are transcended through effortless abiding in the intrinsic radiance of one's Buddha Nature. The three phases of the Higher Yoga Tantras were further associated with psychological orientations of renunciation, transformation and integration while subtleties of understanding were primarily transmitted individually according to a disciple's disposition and capacity to receive them. In an 11th-century work entitled *Means for Attaining the Real*, mahāsiddha Nāropā clearly defined the approach to be taken in the culminating phase of Essence Mahāmudra and Dzogchen: 'In the nucleus of perfect pristine cognition, the goal is achieved without following any sequential path.'





Elemental wisdom

The varieties of meditative experience

*If Enlightenment exists apart from meditation,
how can meditation reveal it?*

If it is ineffable, how may it be discussed? ...

*The whole world is enslaved by concepts,
And no one recognizes their essential nature.*

Mahasiddha Saraha, 8th century

The art of contemplation

The Tibetan word for meditation is *gom*, and infers 'familiarization' or mindfulness of one's inherent Buddha Nature, a transpersonal state of empathy, insight and spontaneous altruism. Early Buddhist scriptures refer to meditation as a process of progressively awakening to deepening states of Infinity (*ananta*), culminating in exalted self-transcendent awareness infused with clarity and compassion. Such descriptions influenced the development of classical yoga, as evidenced in Patañjali's *Yoga Sūtras*, which borrow from Buddhist doctrine to define yoga as an eight-fold path leading to the cessation of afflictive mental states and the attainment of existential freedom.

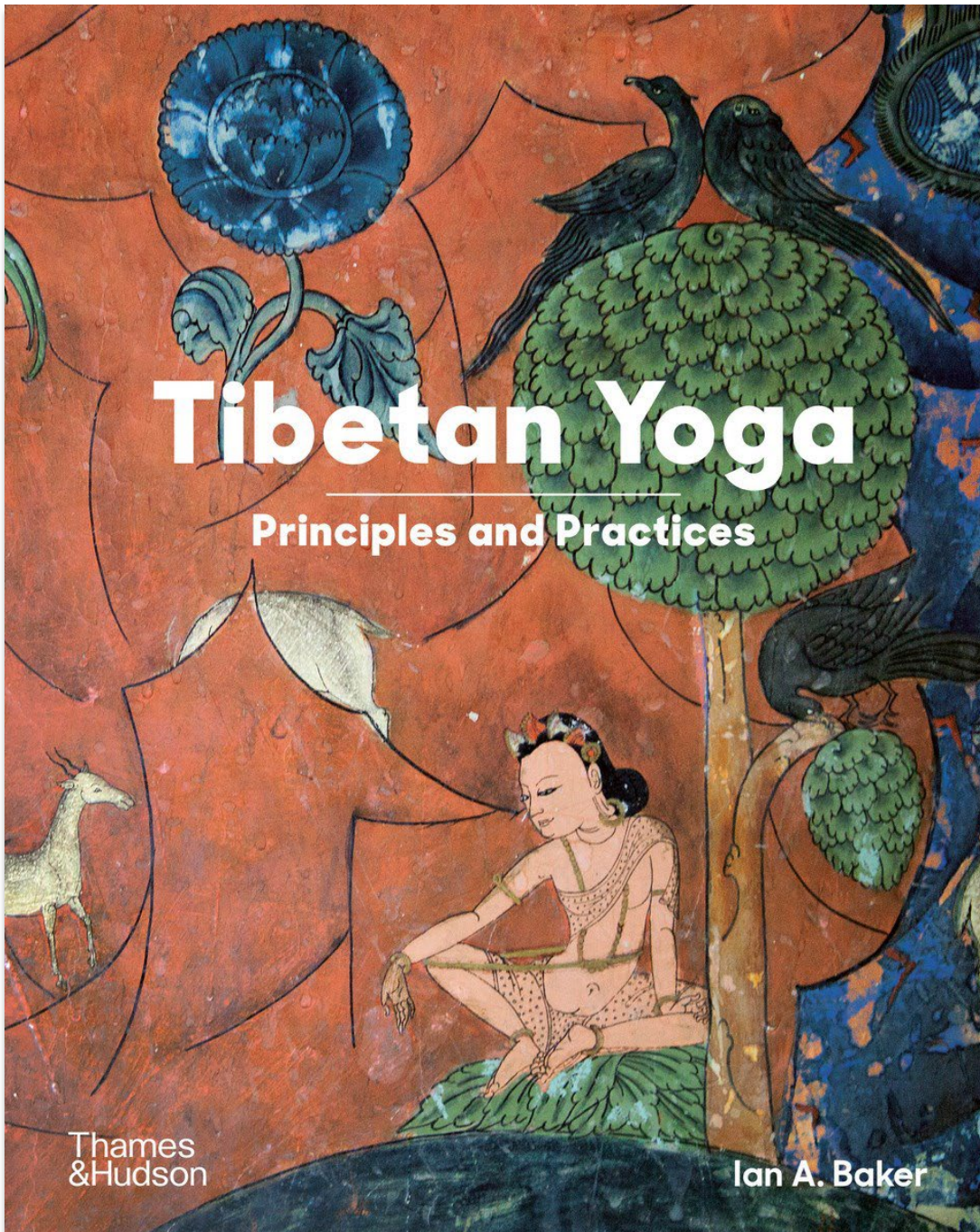
Tibetan Buddhism encompasses a vast range of contemplative techniques that traditionally begin with meditation on the 'Four Immeasurables' (*apramāṇa*) of loving kindness, compassion, sympathetic joy and freedom from attachment and aversion. Embracing these sublime attitudes is the basis for all subsequent meditation practices in the Tibetan tradition – from the mindfulness-based disciplines of focused attention and uncensored awareness that have been adapted in contemporary clinical contexts to alleviate stress, anxiety and depression to the dynamic methods of Tantric yoga that stimulate, rather than relax, the central nervous system so as to arouse dormant capacities of the mind and body.

In Tibet's Vajrayāna form of Buddhism, meditative practices progress from preparatory reflections on the nature of existence and the cultivation of unconditional compassion to creative reorientations of subjective experience (Kyerim or Creation Phase), to transformative engagement with the flows of energy through the body's subtle interstitial circulatory system (Dzogrim or Completion Phase). The resultant experiences of bliss, clarity and conception-free insight culminate in Dzogchen, the Great Perfection, also known as Ati Yoga, in which consciousness awakens to its spontaneously present Buddha Nature.



Opposite Contemplative practices in Tibetan Buddhism range from rigorous asceticism to ecstatic rapture and share a common aim of expanding the capacities of mind and body and cultivating empathy with all existence, as indicated in these details from a mural in the Lukhang temple in Lhasa, Tibet.

Below A dread-locked yogin at the Lukhang temple forms symbolic hand gestures called *mudrās* to shift his state of awareness.



Tibetan Yoga

Principles and Practices

Ian A. Baker

A visual presentation of the origins, principles and practices of Tibetan yoga, the hidden treasure at the heart of the Tibetan Tantric Buddhist tradition.

- Ian A. Baker progressively introduces the core principles and practices of Tibetan yoga in this pioneering overview. In addition to meditations, visualizations and practices for the breath and body, these include elements rather less familiar to yoga initiates in the West, including sexual yoga; dream yoga or lucid dreaming; and yoga practices enhanced by psychoactive plant or mineral substances.
- *Tibetan Yoga* includes contemporary ethnographic photography and works of Himalayan art that have never been published before, as well as illustrations of yogic practice and theory from historical books of instruction.
- It will appeal to students and practitioners of Tibetan Buddhism, as well as anyone interested in mind-body medicine, Tantric art and the ethnography and cultural traditions of the Himalayas.

AU \$54.99 | NZ \$60.99

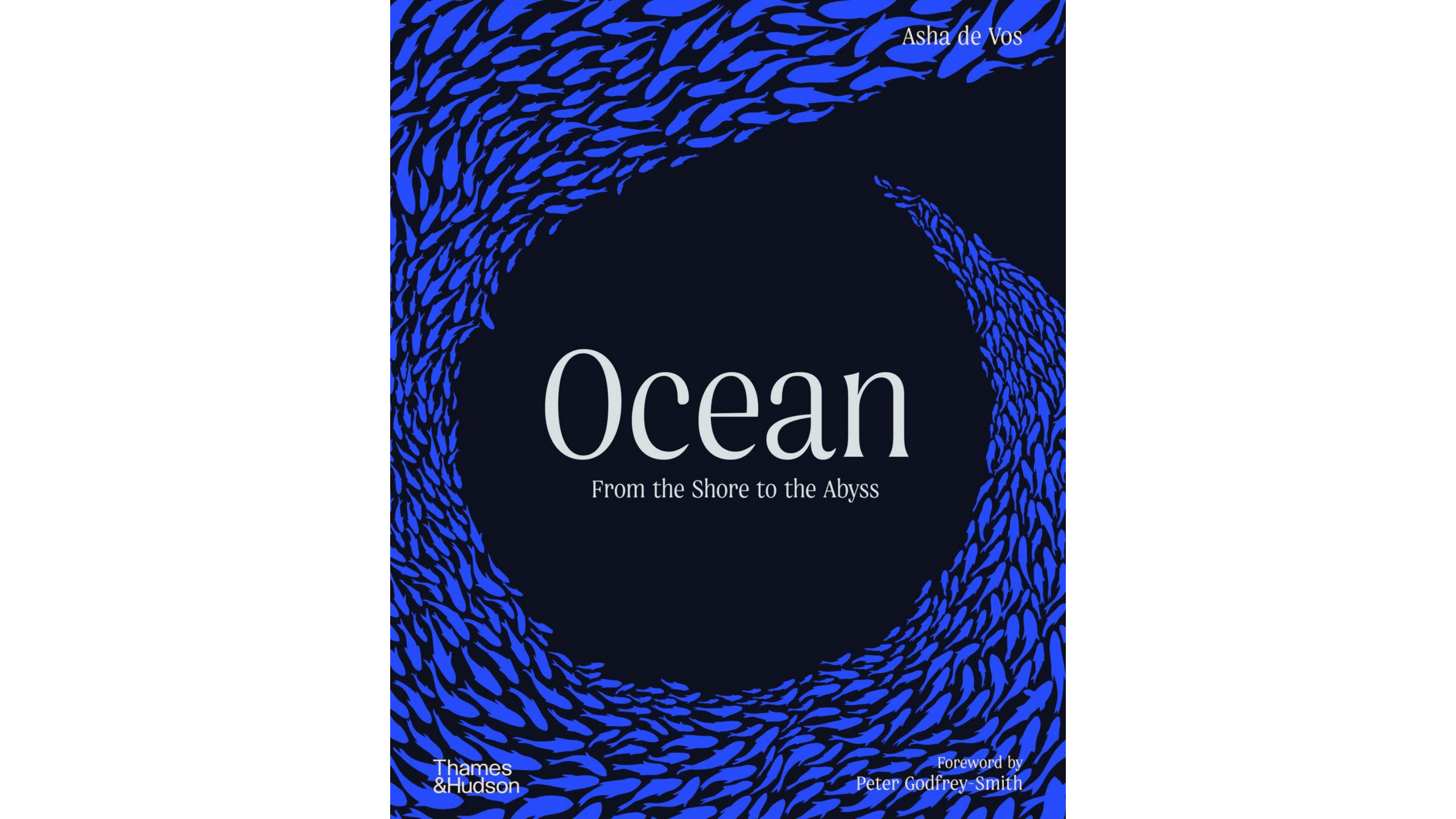
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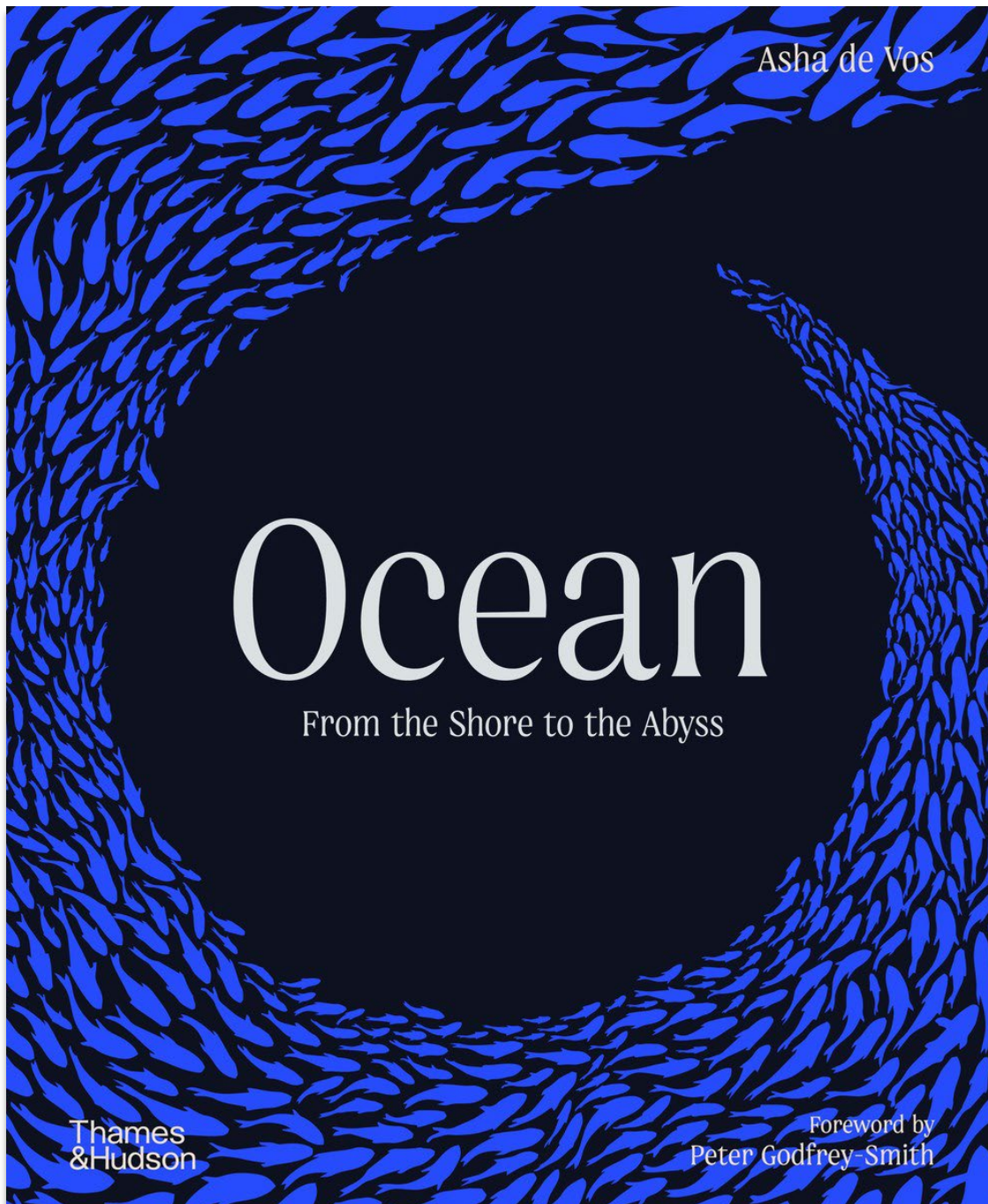
Asha de Vos

Ocean

From the Shore to the Abyss

Thames
& Hudson

Foreword by
Peter Godfrey-Smith



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01

Gathering at the Surface

Compared to water even a few metres below, there is often an abundance of life crowding the air-sea interface.

The surface is a nursery ground and meeting place for species from the deep sea to coral reefs to coastal zones and even, in the case of eels, fresh water. While precious little research has been done on why so many species meet here, we can guess. The surface is both a shelter and a social hub.

Coordinating a meeting in the vast three-dimensional expanse of the water column requires each party to know where the other will be on three different planes. You must know how deep they are, but also their latitude and longitude. The surface, in contrast, reduces this number to two. Thus many species may use the surface as a sort of landmark, a way to find each other. Hundreds of fish species have floating eggs; these eggs may be more likely to bump into fertilizing sperm in this thin layer. More than 100 fish species are documented to spend their juvenile days here, including seahorses, swordfish and mahi-mahi.

In addition to its convenience, the surface also offers a unique suite of things to eat. On top of the true neuston, insects or other debris from land may be swept out to sea and eventually rain onto the surface. Beetles and bees are not uncommon to collect from surface waters hundreds of kilometres from shore. Floating seagrass and tree seeds may also be found, carrying with them potentially delectable coastal creatures. Currents and wind at the surface also concentrate life from

sub-surface water into dense regions called slicks. These slicks may comprise as little as 8 per cent of the surface by area, looking like smooth stripes of water when viewed from above, but they may contain nearly 40 per cent of larval invertebrates and more than 90 per cent of young fish, probably thanks to the abundance of small food that can be found within them. These patches of bounty provide the means for small creatures to collect food without exerting as much energy as they would if they foraged in deeper waters.

The surface may also provide safety. In the open ocean there is no place to hide: a hunting predator can see you from any angle. Just as a fearful human caught in an open space might cling to the safety of a wall – something, anything, to provide some cover – diverse ocean life may seek out the surface as a kind of shelter. And when there is an imminent threat from below, it provides an escape.



02



03



04



05

01 – Flying fish
Exocoetidae

02 – School of bright-blue
needlefish
Belontiidae

03 – Jellyfish
Scyphozoa

04 – Needlefish
Belontiidae

05 – Red Sea houndfish
Tylosurus chroom





01

Rare Sharks

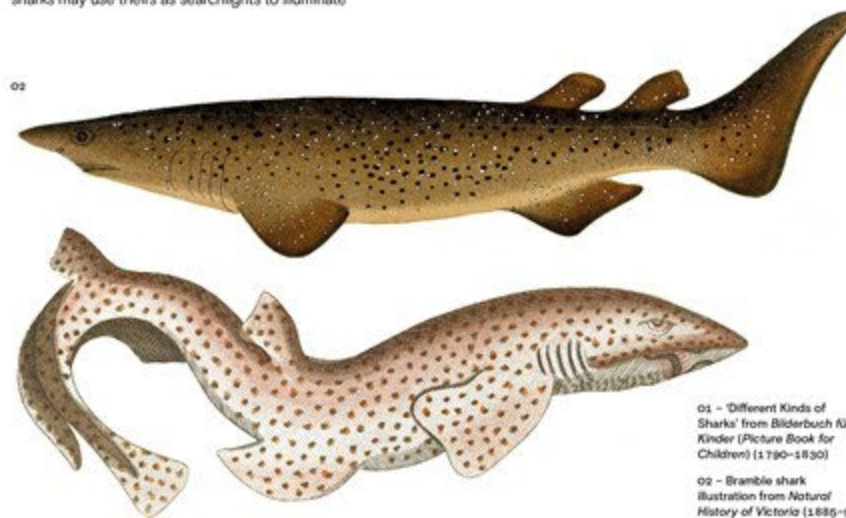
The ocean's most enigmatic sharks spend their lives slinking through the deep sea. Some are known only from the occasional specimens that have been caught in trawl nets and brought to the surface, and have rarely if ever been seen alive in their home waters of twilight and midnight zones. Bramble sharks are aptly named for the prickles that cover their bodies, presumably a defence strategy to make themselves unwelcome prey. Frilled sharks are so named for their ruffled gills on either side of their body. Their sinuous, eel-like body shape harks back to an ancient form of shark that lived millions of years ago during the Carboniferous period.

Many are sharks that glow in the dark (roughly one in ten shark species is bioluminescent), the biggest, at around 2 m (6½ ft), being the kitefin shark. Smaller sharks, such as velvet belly lanternsharks, use their glowing blue bellies to conceal themselves and blend with the dim downwelling light of the twilight zone, but kitefin sharks may use theirs as searchlights to illuminate

the seabed as they swim slowly along looking for prey.

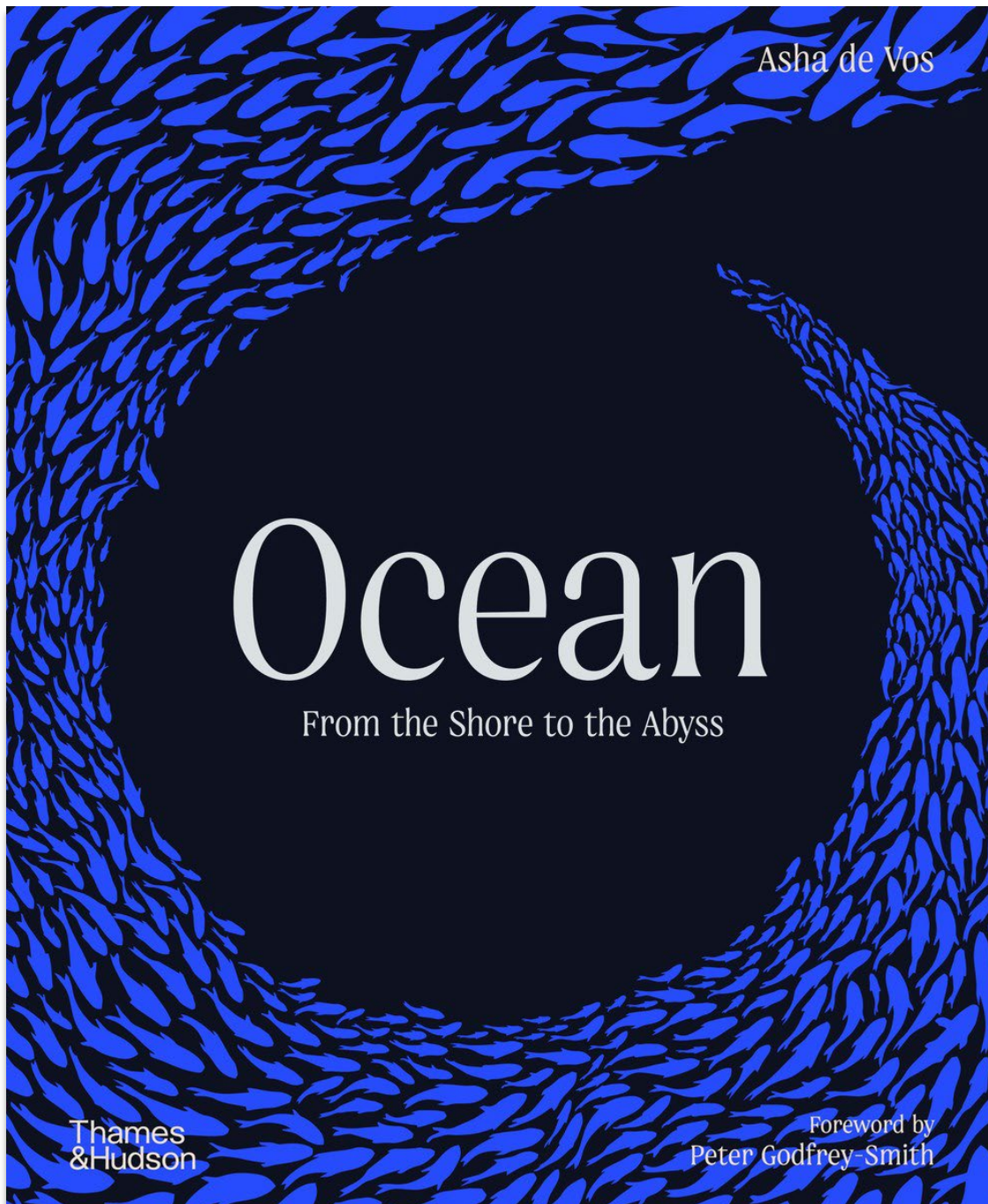
At 5–7 m (16–23 ft) long, megamouth sharks are the third-largest fish species in the ocean, after whale sharks and basking sharks, and they are known to roam the twilight zone. As their name suggests, they have huge mouths that take up a large part of their bodies, making them look like giant tadpoles. Like their two larger relatives, they swim with their mouths wide open to sift seawater for plankton. Very little is known about them. People used to think their huge mouths glowed in the dark, perhaps to attract prey, but a 2020 study of skin samples taken from megamouth sharks caught accidentally in Japanese fisheries put that theory to rest, finding no evidence for bioluminescence. They do, however, have a white band of denticles (the tiny toothlike structures that cover shark skin) that shows only when these sharks open their mouths, perhaps reflecting the glowing flashes of plankton. So maybe they do in fact have huge, glowing smiles.

02



01 - 'Different Kinds of Sharks' from *Bilderbuch für Kinder* (Picture Book for Children) (1780–1830)

02 - Bramble shark illustration from *Natural History of Victoria* (1885–90)



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Climbing
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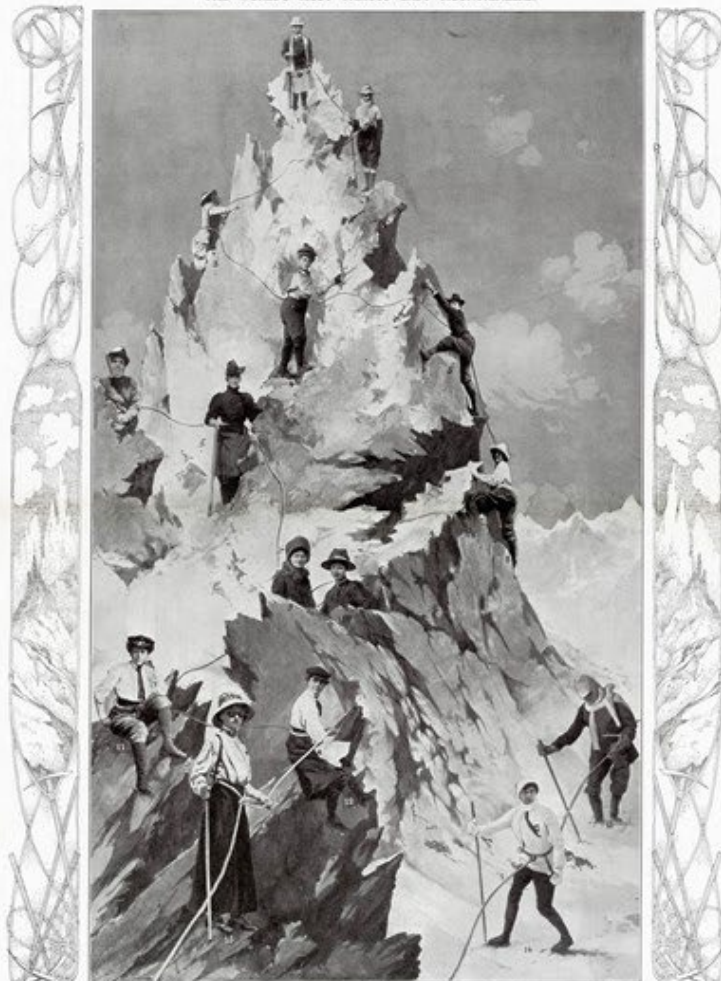
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Junko Tabei and the First Women's Ascent of Everest



THE ASCENT OF WOMAN: "THE CLIMBER"—NOT BY E. F. BENSON.
THE WORLD'S MOST FAMOUS LADY MOUNTAINEERS.



1. MISS BULLOCK WORKMAN 2. MISS YOUNG WATSON 3. MISS ARTHUR DE BLAND 4. MISS ELIZABETH GIBSON 5. MISS JESSIE GIBSON
6. MISS ANNE PECK 7. MISS HARRISON 8. MISS ANNE PECK 9. MISS LUCY GIBSON 10. MISS LUCY GIBSON
11. MISS ANNE PECK 12. MISS ANNE PECK 13. MISS ANNE PECK 14. MISS ANNE PECK 15. MISS ANNE PECK
16. MISS ANNE PECK 17. MISS ANNE PECK 18. MISS ANNE PECK 19. MISS ANNE PECK 20. MISS ANNE PECK
21. MISS ANNE PECK 22. MISS ANNE PECK 23. MISS ANNE PECK 24. MISS ANNE PECK 25. MISS ANNE PECK
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96. MISS ANNE PECK 97. MISS ANNE PECK 98. MISS ANNE PECK 99. MISS ANNE PECK 100. MISS ANNE PECK

In the nineteenth century, women throughout the Western world were subject to severe restrictions. Their clothing and behaviour were straitjacketed, marked by firm dos and don'ts. Women were allowed to amuse themselves with drawing or writing poetry, but riding in a hansom cab alone? Hitching up their cumbersome skirts? Allowing a peek of their knee-length bloomers? Absolutely not.

It is all the more remarkable, then, that the first women to explore the European Alps belong to this era. They paved the way for mountaineering because *they wanted to*. In a world where women were expected to bear children, look after the needs of men and run the home, climbing can be seen as a metaphor for, and physical embodiment of, breaking free. But climbing was a struggle, with a range of pressures to navigate and barriers to overcome – social, psychological, practical and structural. Many of these obstacles still affect female mountaineers today, albeit in different ways.

The stories in the pages that follow, of extraordinary women and the paths they forged, pay homage to those who decided to go their own way.

The women in this book are extraordinary not only because of their ascents, but because of the journeys that led them up. They differ from previous generations in that they have frequently reinvented ways to get to the top. In 2011, Gerlinde Kaltenbrunner became the first woman to summit all the world's 8,000-metre (26,247-foot) peaks without using supplementary oxygen; Pasang Lhamu Sherpa became the first Nepalese woman to stand atop Mount Everest in 1993; Catherine Destivelle, the first woman to receive the Piolet d'Or for lifetime achievement (2020); and Alison Hargreaves, the first woman to summit Everest and K2 in a single season (1995). The list goes on. Their stories are all here.

Human presence in the mountains didn't start with Victorian men and women scaling the Alps. Mountain communities have appeared in recorded history for centuries. During the Inca Empire (1438–1533), people travelled and lived in the Andes, at heights of 6,000 metres (19,685 feet) and more. They grazed cattle, crossing peaks and passes as part of their routine. The Amazigh (Berbers) of the Atlas Mountains are believed to be the oldest pastoralists, first mentioned in Ancient Egyptian texts. Central Asian steppes and mountain ranges, including the Altai and the Tien Shan mountains, the Tibetan Plateau and even the Alps and Himalaya have been home to communities herding yaks, sheep, goats, cows and horses across the high-altitude grasslands for thousands of years.

Mountaineering as a sporting activity began in the late eighteenth and early nineteenth century, when the Alps captured the European imagination. This was the Romantic Era, when humanity was celebrating newness, individualism and the wonders of nature. Mont Blanc (4,809 metres/15,777 feet), the highest mountain in the Alps, was first climbed in 1786. By the early nineteenth century, Grossglockner, Ortler and the Jungfrau had all been summited, along with many other high Alpine peaks. The appeal of climbing soon caught the fancy of the elite across Europe and North America.

One of the earliest and most dramatic events in climbing history was the spectacular ascent of the Matterhorn (4,478 metres/14,692 feet) in 1865 by a team led by Edward Whymper. Until then, the sixth highest mountain in the Alps had been a technically terrifying enigma. By this point, mountaineering as a sport had largely reached its modern form, with a large body of professional guides, equipment and a distinct methodology. Once mountaineers 'conquered' the Alps, they began to look further afield for challenges – to Norway, Alaska, the Andes

INTRODUCTION

Nandini Purandare

"The Ascent of Woman: 'The Climber' – Not by E. F. Benson: The World's Most Famous Lady Mountaineers", published in *The Sketch*, 1911. The illustration shows Fanny Bullock Workman, Annie Peck Smith and Elizabeth Le Blond, among others.



Joanna Croston
Foreword by Jasmin Paris

Climbing
Through
History



Mountaineering Women



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The Modern Japanese Garden

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PROJECT
LOCATION
YEAR

Yamamoto-tei Shibamata, Katsushika-ku, Tokyo 1930

62

An elegant villa that blends the Zen-influenced shoin-zukuri style of the Muromachi era (1336–1573) with European residential architectural features, the building was the residence of Yamamoto Einosuke, the founder of a camera parts manufacturing company. It features the extensive use of natural wood, removable fittings and bright, spacious rooms. The current villa and garden, the subject of extensive renovation, date from 1930.

Originally associated with the living quarters of Zen abbots and chambers serving as temple guest halls, the shoin-zukuri residential architectural style was also applied to mansions for high-ranking members of the military. The name shoin derives from temple rooms set aside for the study of Buddhist sutras.

Broad windows, set against an engawa, or viewing corridor, are designed to frame the garden in the manner of a large painting. As this is a three-dimensional creation, however, viewers can shift perspective and alter depth of view from within the tearooms facing the garden, and from an accessible outside terrace. It is not possible to enter the garden. Designed to be observed from indoors, the pictorial landscape was created to be part of the house, not an ancillary to it.

Although the grounds only cover around 900 square metres, the masterly disposition of space creates the illusion of a greater area. Depth is achieved by massing large stepping stones in the foreground, filling the middle ground with a pond, bridges and a waterfall and planting a dense background area of evergreen trees.

Almost inordinately large yuki-tsuri, wigwam-shaped bamboo frames supported with poles and ropes, appear at the forefront of the garden, their dimensions in keeping with the gigantism favoured by the owners of gardens during the Taisho era. With climate change, the

original function of the frames, to protect trees and shrubs from heavy snow, is less imperative now, the yuki-tsuri in the Tokyo region consigned to elegant obsolescence.

The adoption and modification of shoin-style architecture and garden principles during the Meiji and Taisho eras was the result of both aesthetic preferences and a desire among the nouveau riche to align themselves with high culture. Unapologetically built to impress, the visual synergy between the villa and garden was also an expression of the social and economic status enjoyed by the Yamamoto family.

1
Stone objects, like lanterns and pagodas, add visual interest.



YAMAMOTO-TEI



18



2
Azalea bushes add a welcome dash of colour to gardens and parks throughout Japan in late April and May.

3
A splendid collision of lilac wisteria and azaleas at the Ashikaga Flower Park in Tochigi Prefecture.

4
Rows of azaleas harmonize perfectly with a tunnel of vermillion torii gates at the Meiji Shrine in Tokyo.

19



gardeners to open up their yards to the public. In this manner, trained artisans working for the nobility became merchants, altering the socio-economic character of the city. Plants became commodities that people thirsted for.

Japanese scholars believed that winter was a time for quiet pleasures, contemplation and study, a season when yang currents, still strong in late autumn, would begin to fade, making way for the softer, more pliable yin forces. Winter is the most introspective season for Japanese flora, but its gardens are rarely bereft of colour. There are evergreens, broad-leaf plants and even the occasional bloom. This is the season for the glossy red berries of the *senryo*, a shrub whose name means 'a thousand gold pieces'. Another hardy evergreen shrub, *jincho* (winter daphne), releases an intoxicating fragrance into the air in late February. The floral highlights of the season would have to include the narcissus, January's fragrant plum blossoms and the deep red and pink blooms of winter camellia. Luxuriant displays of pink, red and white peonies appeared in Edo temple gardens and parks at this time of year, creating another quintessentially Japanese scene. Introduced from China in the eighth century, the flower has inspired poets, playwrights, tattoo artists, woodblock printers, kimono designers and painters, the latter covering sliding doors and folding screens with their brilliance.

Native species of pink, white and magenta azaleas and ornamentals, a signature spring flower, along with cherry and wisteria, were discovered to be especially well suited to the climate and soil of the city. Along with early summer rainy-season hydrangeas and irises, the morning glory has long been synonymous with the life of the city. The fad for the flower among the townspeople was matched by a more serious quest among temple priests and samurai with skills in floriculture to develop cultivars that could be entered into competitions. A passion for the morning glory, visible in many prints from this period, was even responsible for a degree of social levelling. Despite their differences in rank, Tomejiro Yamazaki, a nurseryman, and Lord Naotaka Nabeshima developed a friendly rivalry and collaboration.

Every season has its blooms, and autumn, with its pampas grass, buckwheat flowers, spider lily and the fragrant orange osmanthus, is no exception. The so-called Seven Flowers of Autumn, portrayed in screen paintings, lacquerware and kimono designs, include *hagi* (bush clover), often included in formal gardens to give them a rustic, natural touch. The other flowers in the grouping are the *kikyo* (bell flower), *fujibakama* (Japanese boneset), *ominaeshi* (patrinia), *nadeshiko* (fringed pink flower), *kudzu* and *susuki* (Japanese silver grass).

The Edo era is noted as being a time of cultural efflorescence in the arts, supported by professionals and enthusiasts from every social rank, but also a period when floriculture attained an extraordinary level of connoisseurship.

5
An Edo-period courtesan attending to her chrysanthemums.

6
Edo-era ukiyo-e prints made for children, who would learn about flowers and plants by cutting out the shapes.





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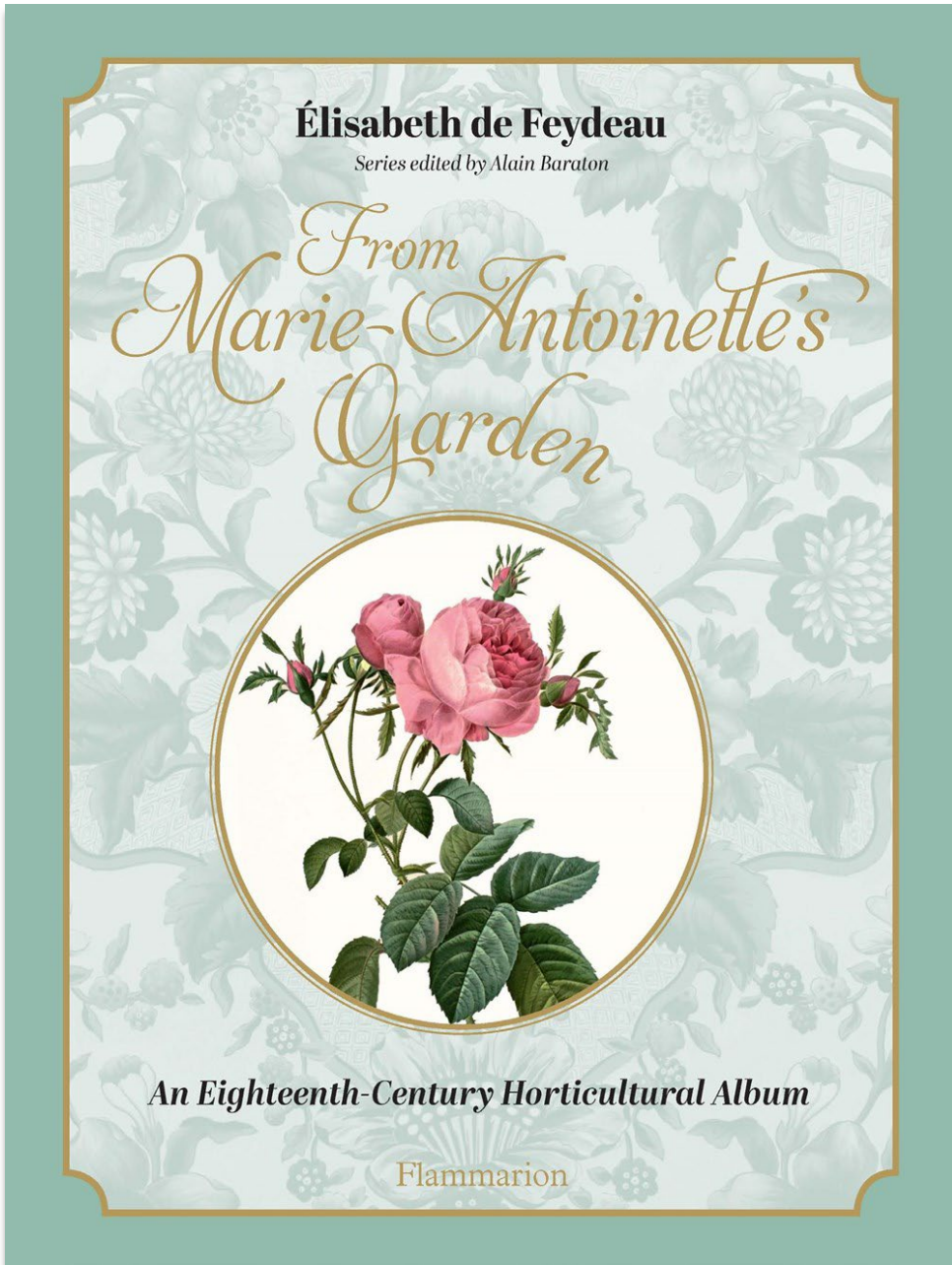
Series edited by Alain Baraton

*From
Marie-Antoinette's
Garden*



An Eighteenth-Century Horticultural Album

Flammarion



Marie Antoinette's Garden

An Eighteenth-Century Botanical Album

Elisabeth de Feudeau

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The Petit Trianon: Marie-Antoinette's Private Domain

Come with us, dear reader, on a walk to the Petit Trianon, Marie-Antoinette's cherished retreat, recreated in the pages of this herbarium just as the Queen of France herself might have done, day-dreaming of a simpler, rustic life on her strolls through her beloved garden. Henriette de Waldner, Baronne d'Oberkirch, described a visit to the estate on a fine day in May:

Early in the morning I visited the queen's own Petit Trianon. My goodness, what a charming stroll: the copses of fragrant lilac, populated with nightingales, were utterly delightful. The weather was magnificent; the air was full of balmy fragrance; butterflies spread their wings in the shafts of spring sunlight. I have never in my life enjoyed three such enchanting hours as those spent visiting the retreat. The queen spent the greater part of the spring and summer there and truly I can understand her, and picture her there.... The gardens are delightful, especially the English part which the queen has just laid out. Nothing is wanting: ruins, winding paths, expanses of water, waterfalls, mountains, temples, statues, in short everything to make the gardens varied and so pleasant. The French part is in the style of Le Nôtre and the formal quincunx layout at Versailles. At the far end there is a pretty little theater where the queen loves to perform plays with Monsieur the comte d'Artois and her intimate friends.¹

This herbarium—a garden album illustrated with sheets of botanical drawings—is arranged according to the plans drawn up by the queen's architect Richard Mique (see map on facing page):

1. The French garden, 2. The Belvedere, 3. The English garden,
4. The Wood of Solitude, 5. The Hamlet, 6. The Temple of Love.

¹ Oberkirch, *Mémoires sur la cour de Louis XVI*, p. 202.

The French Garden

fell in love with a beautiful young shepherd, but later tore his eyes out in a fit of temper, casting them to the ground. A clump of carnations grew on the spot.

The carnation's sensual, spicy fragrance has inspired generations of perfumers with its hint of cloves and pepper. Jean-Louis Fargeon's treatise *L'Art du parfumeur* gives a number of recipes, including carnation water and carnation-scented *huile antique*.

To perfume Queen Marie-Antoinette's gloves, Fargeon chose simple blooms, including crimson carnations, picked in dry weather, one hour after sunrise or an hour before sunset. The petals should not be rubbed, and "no green parts" should adhere to them once they were

removed from the base of the flower, ensuring the very purest, most natural scent. The queen's gloves were then "enflowered" by placing them in boxes between two layers of fresh flowers for eight days, so that they became impregnated with perfume. Finally, the perfumer coated the gloves with a blend of pure white wax, sweet almond oil, and rose water, before laying them on a bed of fresh musk roses, to absorb the latter's perfume one last time. After this treatment, the gloves possessed the same beneficial properties as so-called "cosmetic gloves," worn to beautify the hands overnight. The gloves kept the hands soft and cool, and protected them from contact with the coarse leather of the harness and reins, when out riding.



Carnations are rockery, border, and shrubbery plants, ideal as cut flowers, and hence very popular with gardeners. Some species are annual (Chinese pinks) or bi-annual (Sweet William), others are perennial (cottage pinks). The flowers come in an infinite range of shapes and colors, including double and two-tone flowers, and varieties with curled petals.





“Surrounded by rose bushes, jasmine, and myrtle, the Belvedere stands atop a mound from where the queen can take in views of the whole of her private domain. The octagonal pavilion has four doors and four windows. Allegories of the four seasons are repeated eight times, as figures around the walls, and in the form of attributes in lunettes above the doorways, carved by the century’s finest and most skilled chisel.

Eight sphinxes with female heads crouch on the steps. Inside, the floor is paved in white marble, with a confused, crisscrossing pattern of pink and blue marble ellipses. . . . In the middle of the pavilion there is a table hung with three rings, standing on a gilt bronze tripod base: this is the queen’s lunch table; the Belvedere is her morning dining room. From there, Marie-Antoinette overlooks the rock, her ‘perfect and well-placed’ grotto; the waterfall; the swaying bridge over the little mountain stream, the water and the lake and, in the shade of the shrubbery, her two landing stages, the skiff decorated with fleur-de-lys, and the river.”

Edmond and Jules de Goncourt, *Histoire de Marie-Antoinette*, 1858

Top: The gardens of the Petit Trianon in 1781, during festivities arranged by the queen for either the comte de Provence, in July 1781, or her brother Joseph II, on August 3, 1781 (painting by Claude-Louis Châtelet, 1753–95).

Bottom: The Belvedere and the Pavillon du Rocher at the Petit Trianon (print by Louis Nicolas de Lespinasse, 1734–1808).

SOUTHERN MAGNOLIA

Magnolia grandiflora

WHEN MARIE-ANTOINETTE VISITED THE GARDENS
AT THE PETIT TRIANON AS THE YOUNG DAUPHINE, IN OCTOBER
1773, THERE WAS MUCH TALK OF THE EXTRAORDINARY
MAGNOLIA GRANDIFLORA WHICH HAD FLOWERED
CONTINUOUSLY FOR TWO WHOLE YEARS.

Marie-Antoinette loved the richly scented white flowers, which blossom in May and resemble the single-flower peony: white was her favorite color, and she was famously fond of perfume in all its forms. The tree was named in honor of Pierre Magnol (1638–1715), a French botanist and professor of medicine in Montpellier. Also known in French as *laurier-tulipier* ("tulip laurel"), it is a native of North America, first introduced to Europe at the beginning of the eighteenth century, probably by Admiral Barrin de la Galissonnière. Buchoz praises it in his *Traité de la culture des arbres et arbustes* (1786):

This magnificent tree perfumes the woodland; its glories extend from May to November, producing first large, fragrant flowers, then glossy fruit: it remains in leaf all year round, and with its two

colors, the foliage produces a delightful effect when blown by the wind, exhibiting first one side, then the other; but another factor greatly enhancing the tree's worth is its quasi-naturalization in our country: superb examples are to be seen in the gardens of the aforementioned Madame de Marbeuf, in Paris, near the Chaillot toll barrier, where they even flower very successfully; it was also seen in Saint-Germain-en-Laye, in the garden of the Maréchal de Noailles.

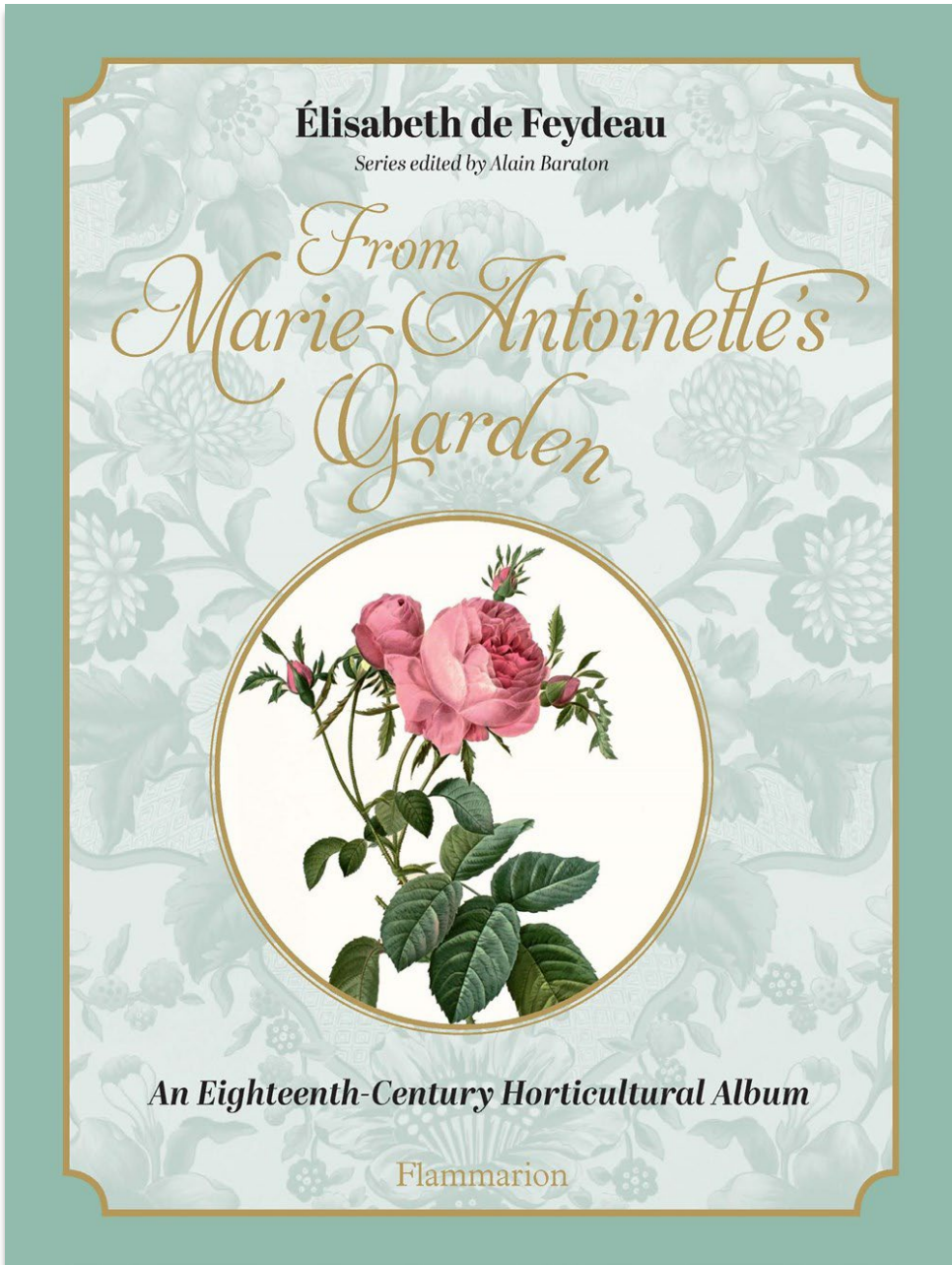
A second species, *M. acuminata* or the cucumber tree, was planted on the island of the Temple of Love. This tree produces small, fragrant yellow flowers, and fruit similar to a gherkin, hence its English common name.



Unlike most magnolias cultivated in parks and gardens (which flower before producing their foliage), the southern magnolia is evergreen, and grows to an impressive height of sixty feet (20 m). Its large white flowers appear over an extended season and produce highly decorative fruit.

The tree prefers a warm position, and moist soil.





Marie Antoinette's Garden

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WILLIAM
A. EWING

AVIARY

Thames
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THE BIRD IN
CONTEMPORARY
PHOTOGRAPHY



Aviary

The Bird in Contemporary Photography

William A. Ewing

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- Delightfully surprising and playful curation by Ewing and Panchaud that invites us to consider our relationship with birds and their meaning in visual cultures
- c. 200 illustrations

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The history of bird photography begins early – hopefully, but hesitantly. This is, in large part, due to the technical limitations of the medium in the 19th century: obviously the vibrant colours of a parrot could not be satisfactorily rendered by the black and white or sepia of early photographic techniques, while the rapid flight of a bird of prey or the distant silhouette of a bird of paradise could be rendered only as a frustrating blur well into the 20th century, barring some remarkable exceptions from technical pioneers, such as German inventor and photographer Ottomar Anschütz. The earliest avian photographs, therefore, tended to focus on stuffed birds in still-life arrangements, thanks to the art of taxidermy, or if living birds, showed them when immobile on the ground or nesting. For the first half of the 20th century, attempts at photographs of birds in the wild were made during the spring and summer months, and generally on the nest since pre-focusing was an absolute necessity. However, over the years, with increased access to colour film, along with faster film and shutter speeds, birds began to attract a wider circle of photographers. Credit is also due to pioneering practitioners who willingly shared their techniques and strategies with their peers in books, magazines and lectures.

Post-2000, it is fair to say that there has been an explosion of interest in birds on the part of professional photographers, not to mention a wider public empowered by their camera phones and social media dissemination. Technological developments have made it routinely possible to create vivid portraits that more than do justice to the shapes, textures and colours of any plumage, and capture in a fraction of a second (or even a fraction of a fraction of a second) the fleeting expression of an intriguing specimen. Furthermore, as environmental concerns become ever more pressing, and science unveils more about the intricate workings of nature generally, and birds specifically, there has been greater emphasis on drawing attention to conservation issues through photography, with the bird as a regal flagbearer.

This book is the fruit of a twofold collaboration: first, between two curators, the authors; and second, between the authors and the more than fifty photographers whose work is featured here. Some of these photographers have specialized in the photography of birds; others have completed an avian project or two and then moved on to other subjects; still others have only occasionally – and sometimes

quite by chance – found themselves taking a striking picture of a bird. Many of the photographers in this last group would freely admit to knowing very little about birds and were merely set on making powerful imagery: and we must admit that birds captured in such photographs seem happy enough to have participated, or perhaps have simply wandered onto the set, as it were, expressing mild indifference to the lens and bemusement at the strange mammal crouching behind the little black box.

A good number of the photographers are wildlife professionals; some specialize in birds, some in other animals as well. Some work outdoors, some indoors. Then there are those who fall into that nebulous category of 'art photographer' – meaning, essentially, that they are beholden to no master and point their camera wherever and whenever the mood takes them. Some artist-photographers define themselves as conceptualists, concerned with the tricky language of photography and its paradoxes, while others work in the world of fashion, using birds and their colourful feathers as dazzling props or even models. Documentary photographers and street photographers complete the cast of characters on the picture-making side of the human-avian collaboration. We have done our best to ignore these professional fiefdoms, and have searched instead for striking pictures across the spectrum.

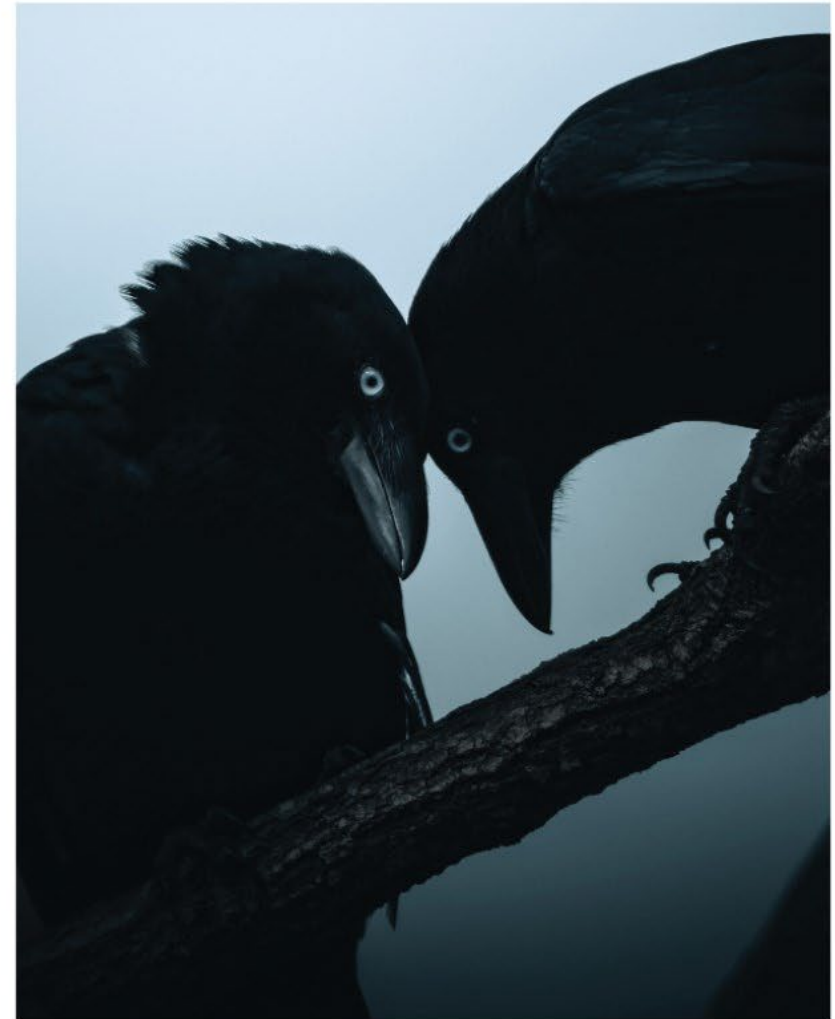
Aviary follows in the footsteps of its companion volume, *Flora Photographica*, which – like this book – limited its scope to the 21st century. It marks a departure from other photography books about birds, which have often focused on the iconographies of scientific study, organized by species, or on one specific genre of bird photography: wildlife, art or even fashion. We ask the reader to think of this book as an avian theatre: the curtain rises and eventually falls, and in between we are presented with 'acts' designed to entertain and enlighten. Each act reveals a different view of the subject, beginning with our protagonists in the wild, through cautious contact with humans and our material world, then mutual adaptation to the other's presence, and finally the prospect of an uncertain future. It is hard to say with authority who the 'director' is in this avian theatre – photographer or bird? Does it even matter? In these pages, they have put aside their adversarial impulses to stage an engaging tragicomedy.

The theatrical concept underlines how successful bird photography in the 21st century tends to be highly constructed and carefully crafted, demanding a very high level of skill from its practitioners, whether in the depths of a primary forest or a studio. Like a tragic love story, *Aviary* speaks both of our fascination with birds and of the dangers that the entanglements of our contemporary ways of life pose to wildlife across the world.











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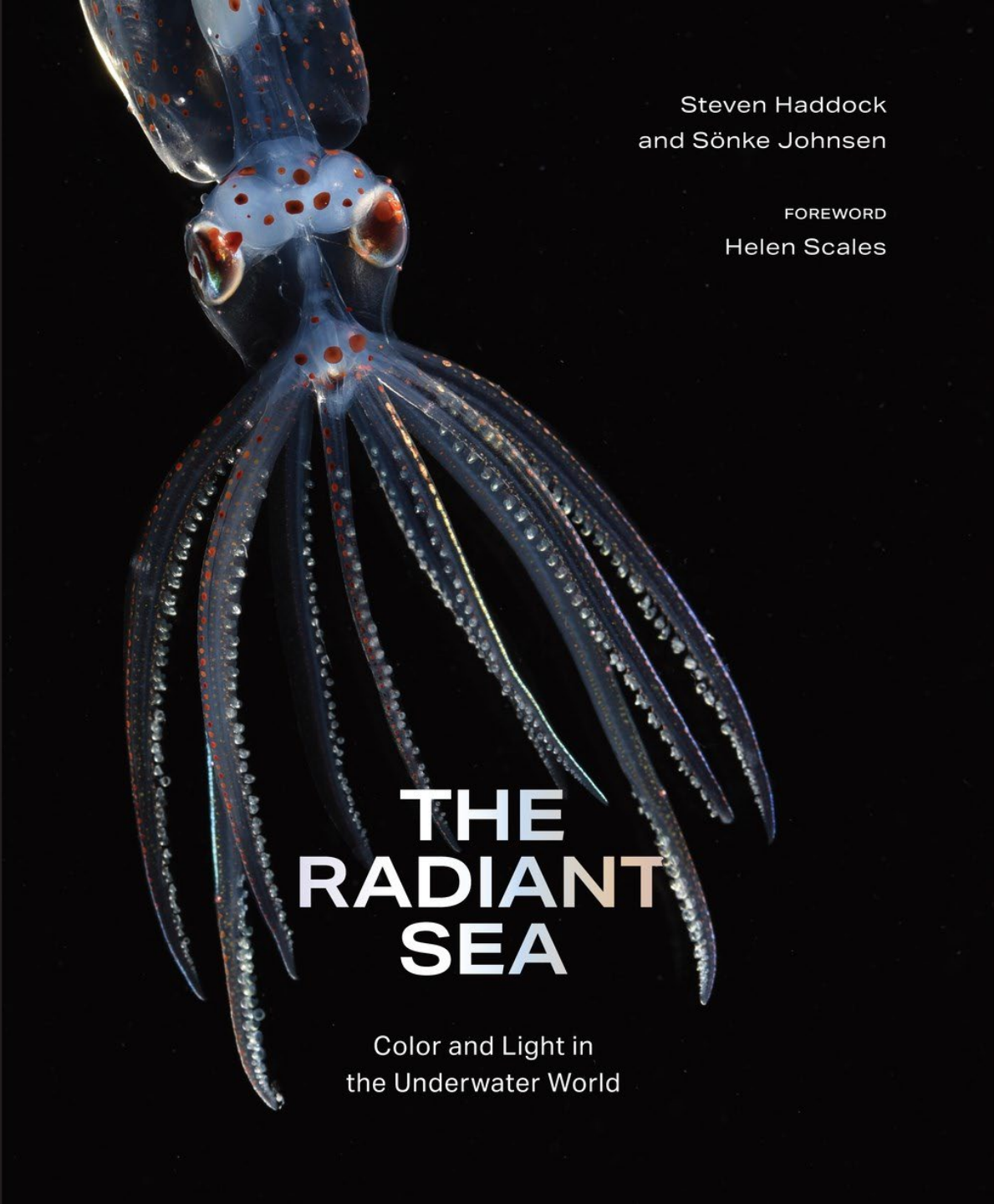
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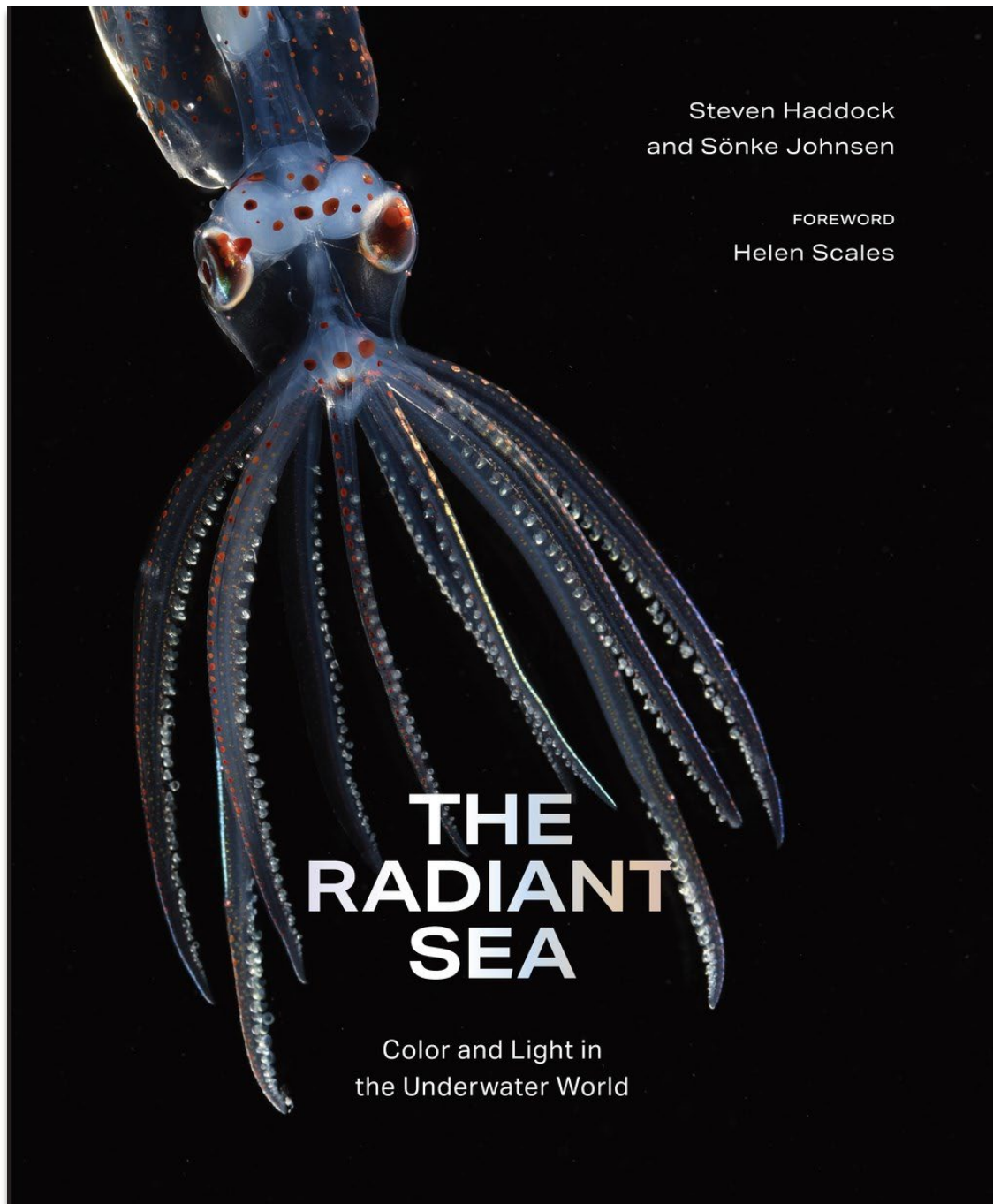
A detailed photograph of a squid, likely a cuttlefish, against a black background. The squid's body is translucent with numerous small, bright red spots. Its large, bulbous eyes are prominent. The tentacles are long and thin, with a shimmering, iridescent quality that catches the light. The overall composition is vertical, with the squid's head at the top and its tentacles extending downwards.

Steven Haddock
and Sönke Johnsen

FOREWORD
Helen Scales

THE RADIANT SEA

Color and Light in
the Underwater World



The Radiant Sea

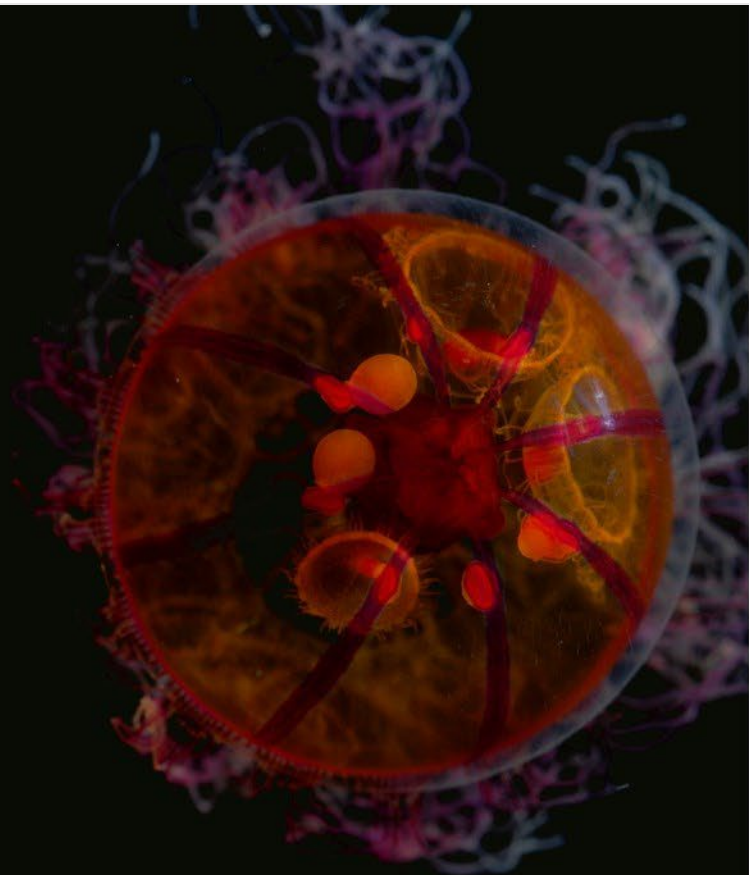
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Crossota millsae

Crossota millsae, named for jellyfish expert Claudia Mills, has some of the most creative colors in its ensemble. It is appropriate that the translucent pinks and oranges look like blended watercolor paints, since Dr. Mills uses watercolors for her art. Instead of spawning into the water, this species of jellyfish and its close relatives brood their young, visible here still attached inside the bell.

Planctoteuthis

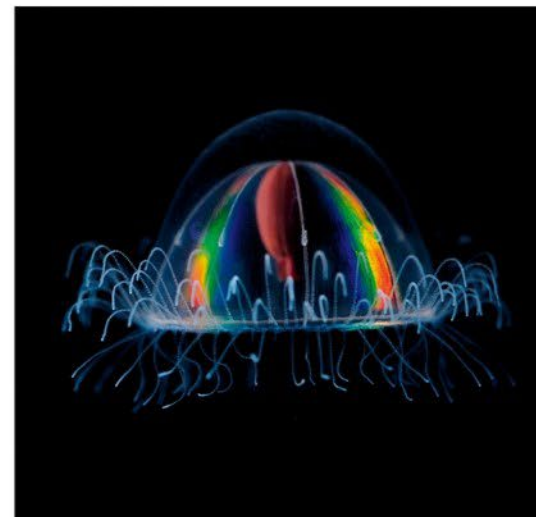
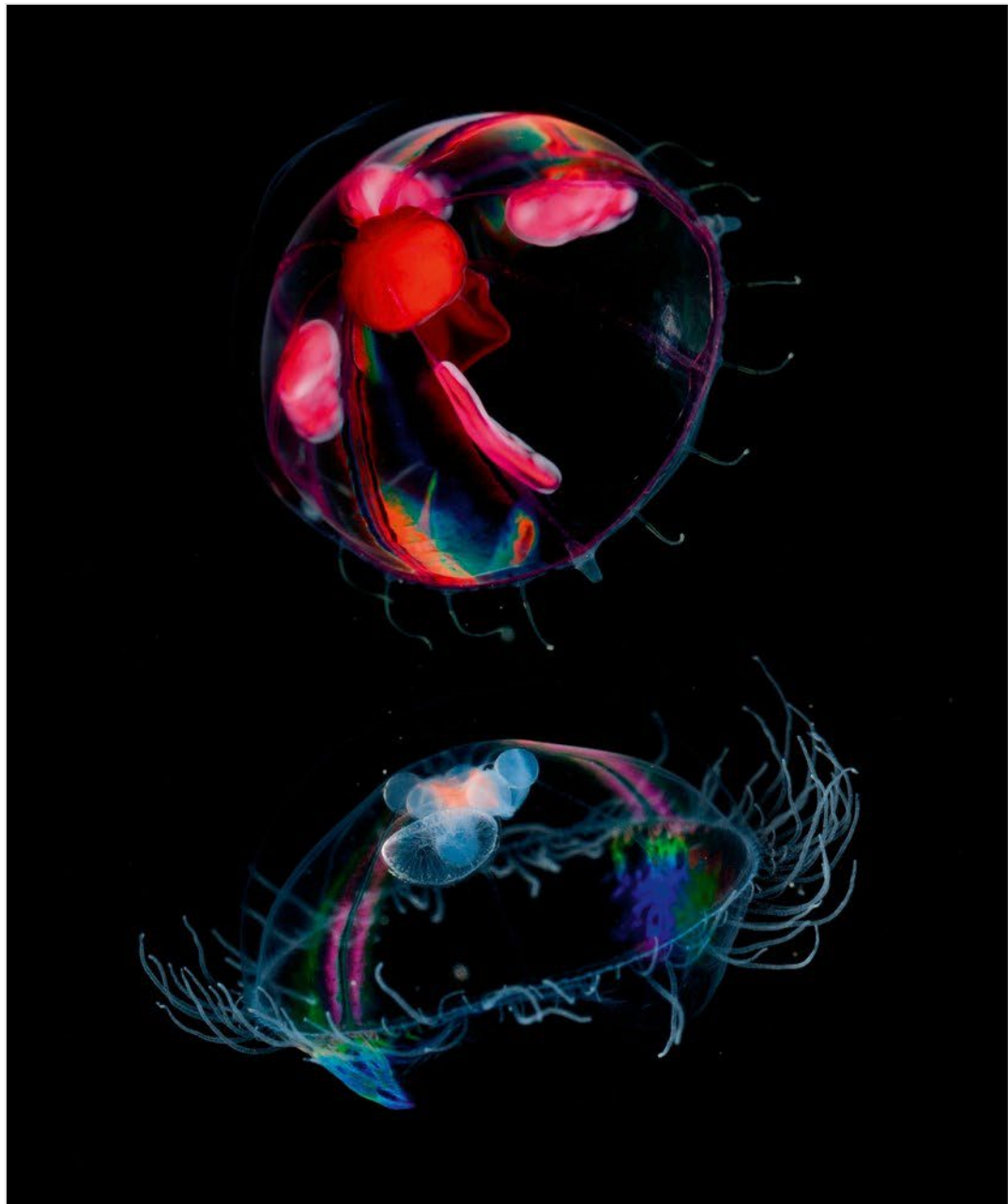
The skin of this deep-sea squid is peppered with chromatophores in varying stages of dilation. Although the amount of pigmentation is the same when dilated or contracted, the tiny dense spots are less visible than the expanded but more diffuse patches.



Stomias

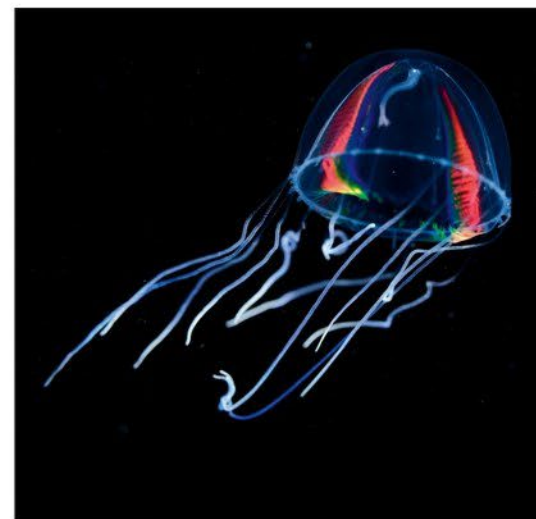
This fish is one of many in the family known as the "dragon fishes." They are relatively small, but impressive predators of anything smaller than they are, typically with mouths full of long, sharp teeth. They also appear to use light in multiple ways. This photo shows the bioluminescent organ that hangs from a long stalk below the chin. This organ likely acts not only as a lure, but—because the shapes of the organs vary by species—may also serve as a mating signal for animals that may have no other way of recognizing each other.

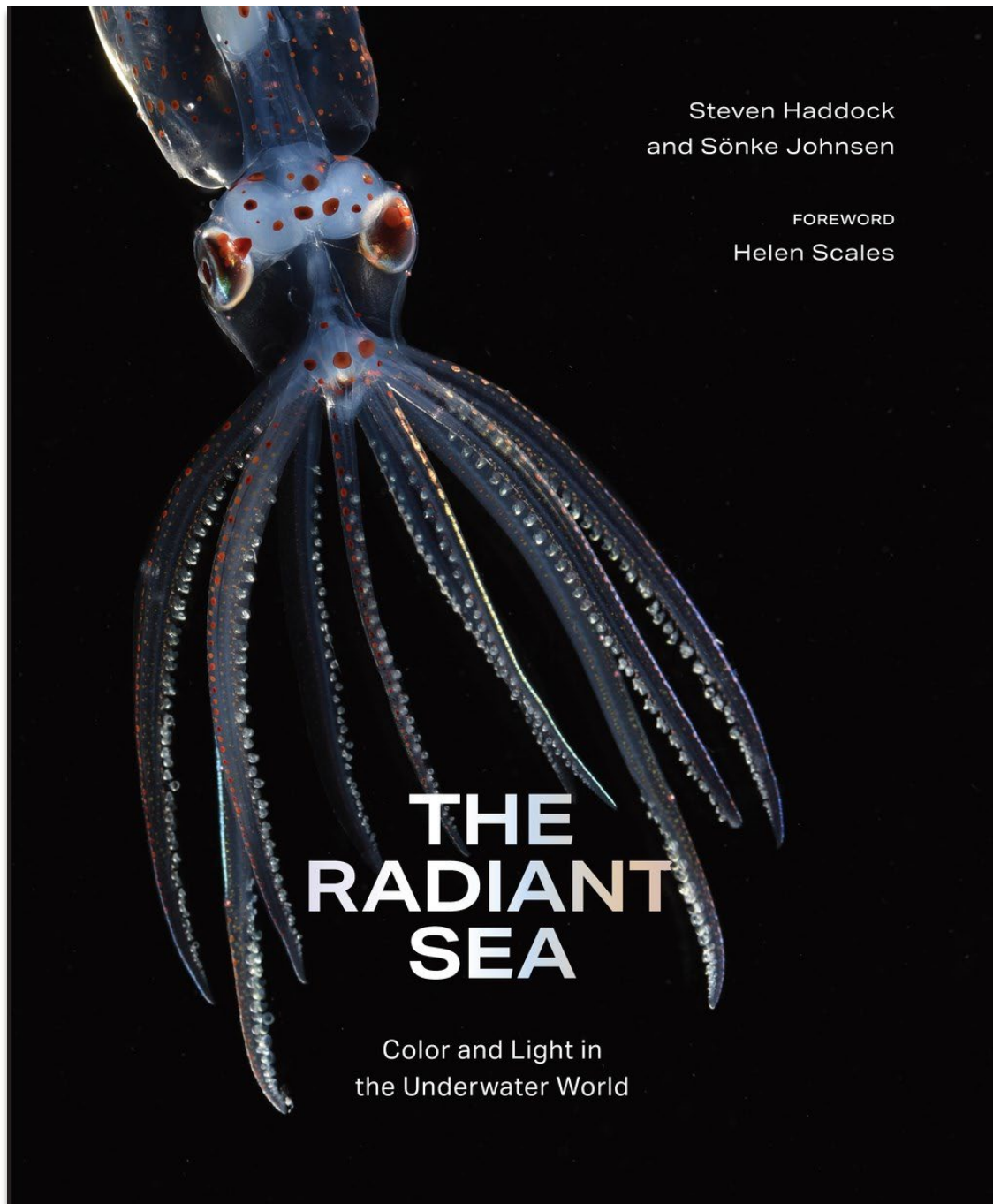




Fragile hydromedusae

Unlike their larger cousins (sea nettles and moon jellies) hydromedusae are typically smaller (only a couple of centimeters across) and more diaphanous. Their simple anatomy includes a dome-like bell, which jets out a burst of water when contracted. The bell and muscle sheet are just a couple of layers of tissue separated by a thin gap. In many species, the thickness of this gap is the correct dimension to create vivid iridescence when illuminated with white light. In our now familiar refrain, these colors are not produced under normal deep-sea conditions, and they likely serve only to make these jellies even more beautiful when photographed.





The Radiant Sea

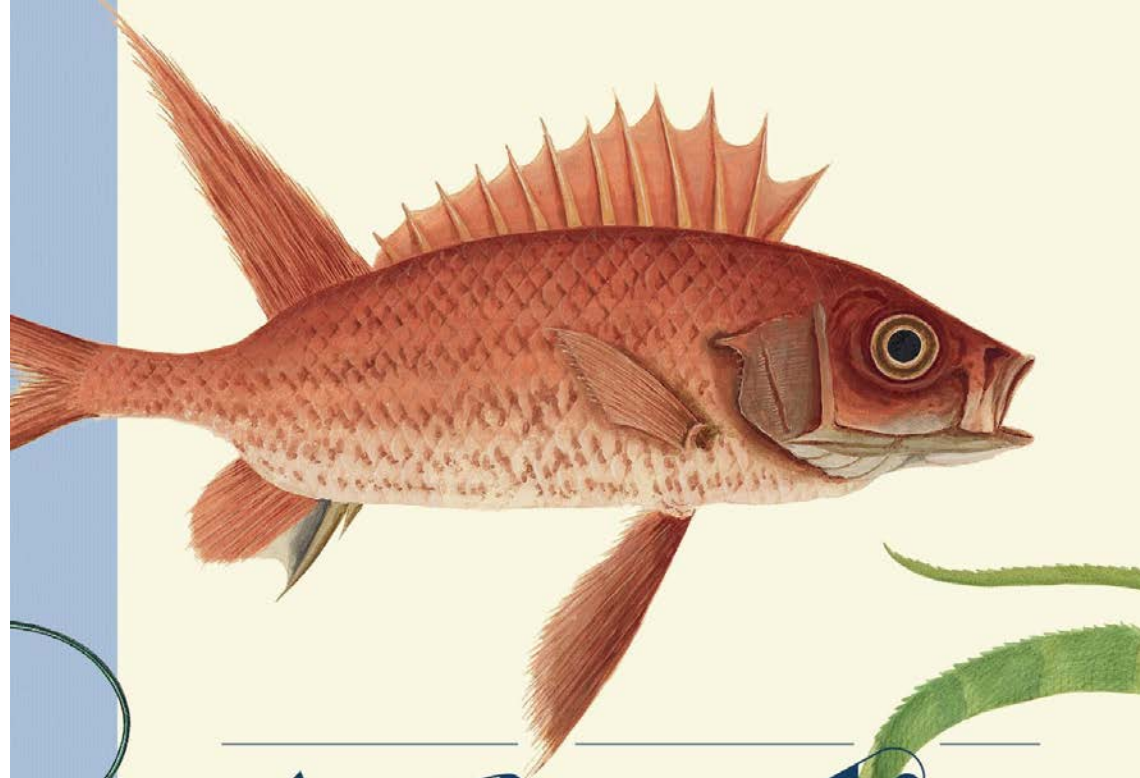
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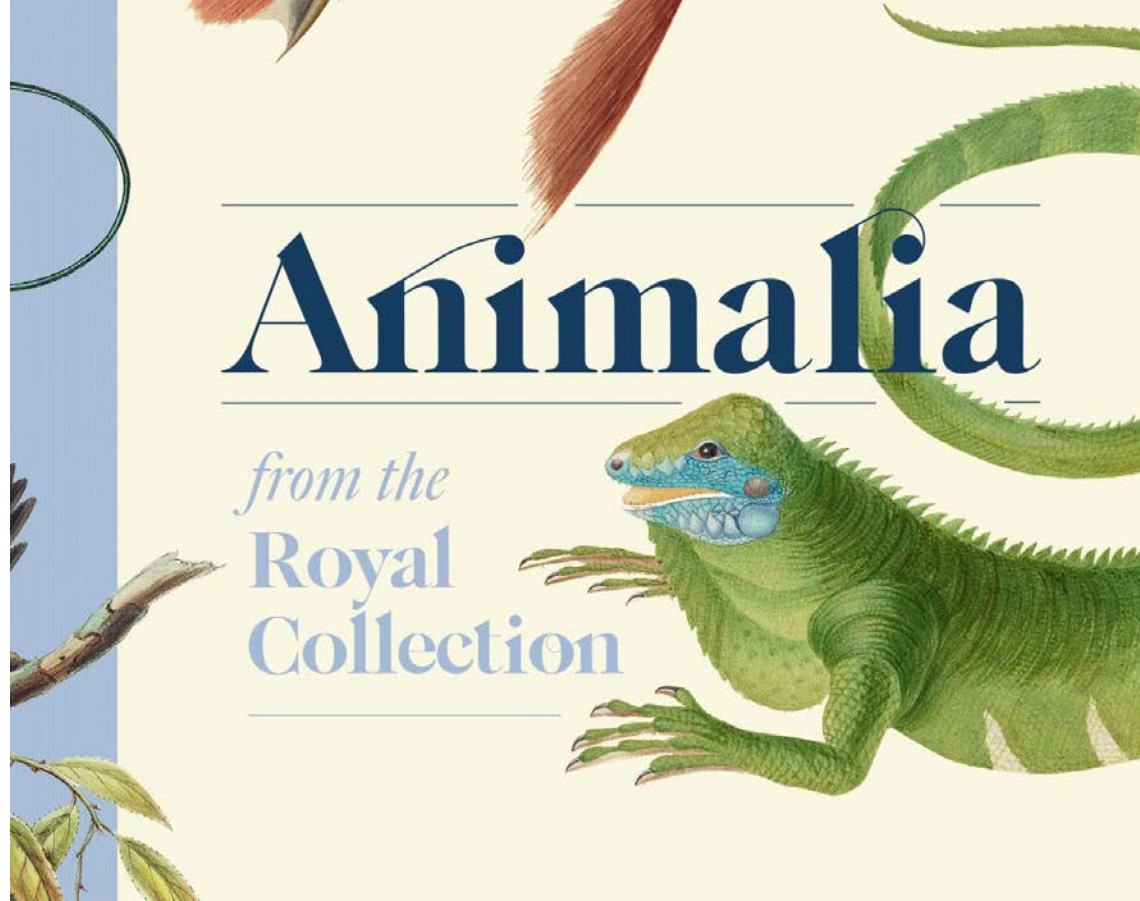
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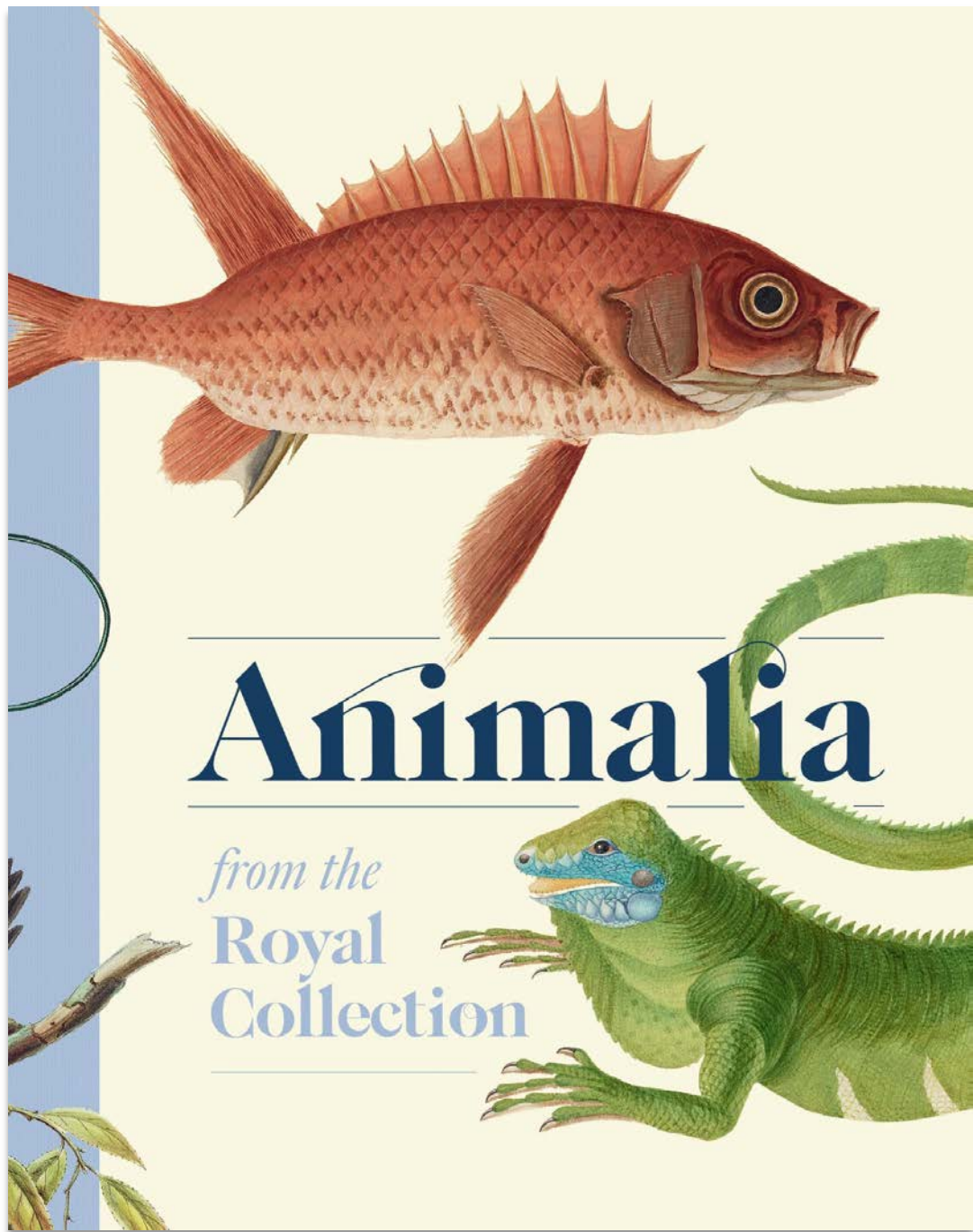
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Great White Pelican, 1827-38
The Birds of America
RCIN 1122505



John Gould
A Monograph of the
Ramphastidae, or family
of Toucans, 1834-35
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Gyrfalcon, 1836–38
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Birds



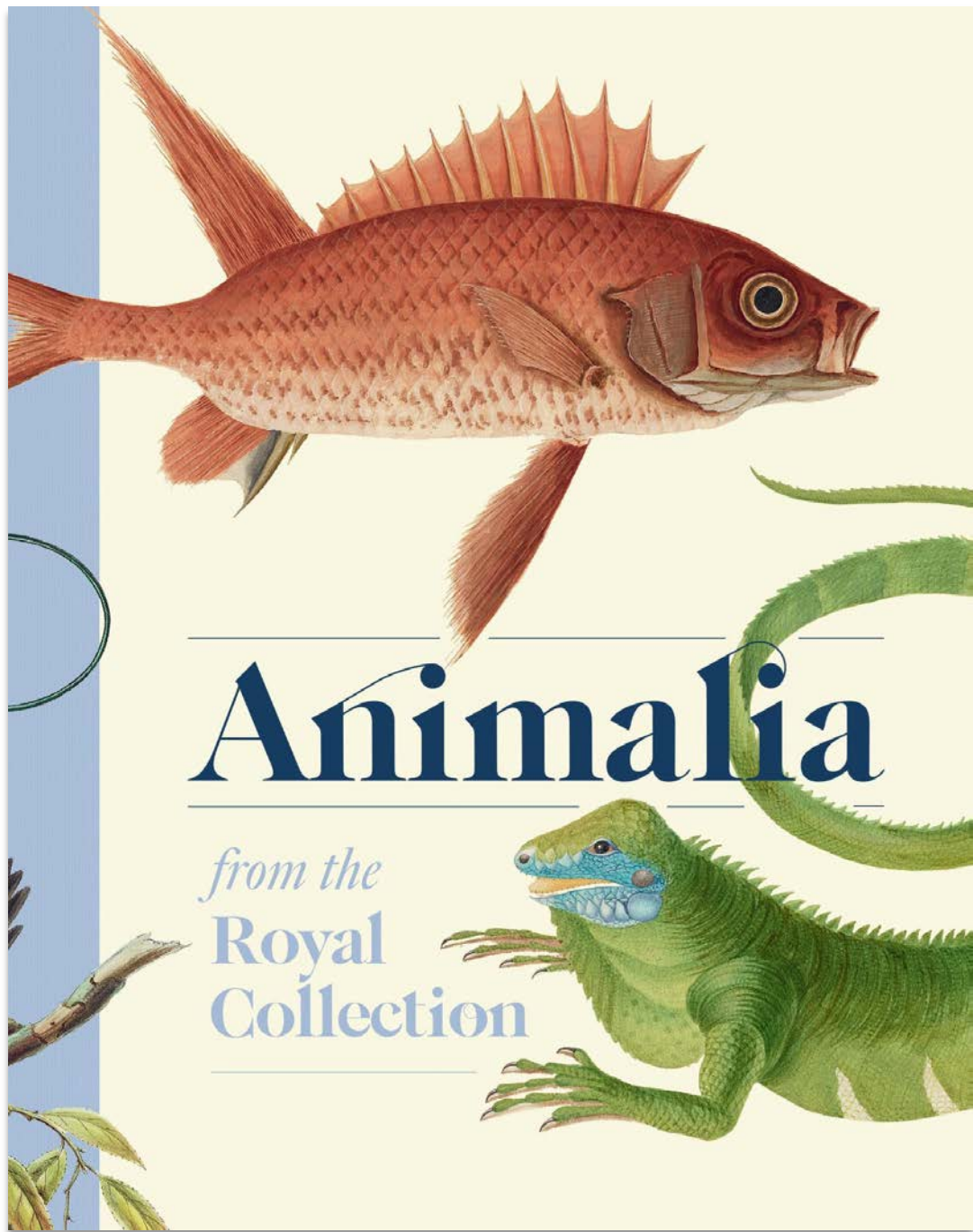
John James Audubon
Red Cardinal, 1836–38
The Birds of America
RCIN 1122503



Sir Walter Lawry Buller
Kakapo, 1873
*A History of the Birds
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John Gould
Great-crested grebe, 1873
The Birds of Great Britain
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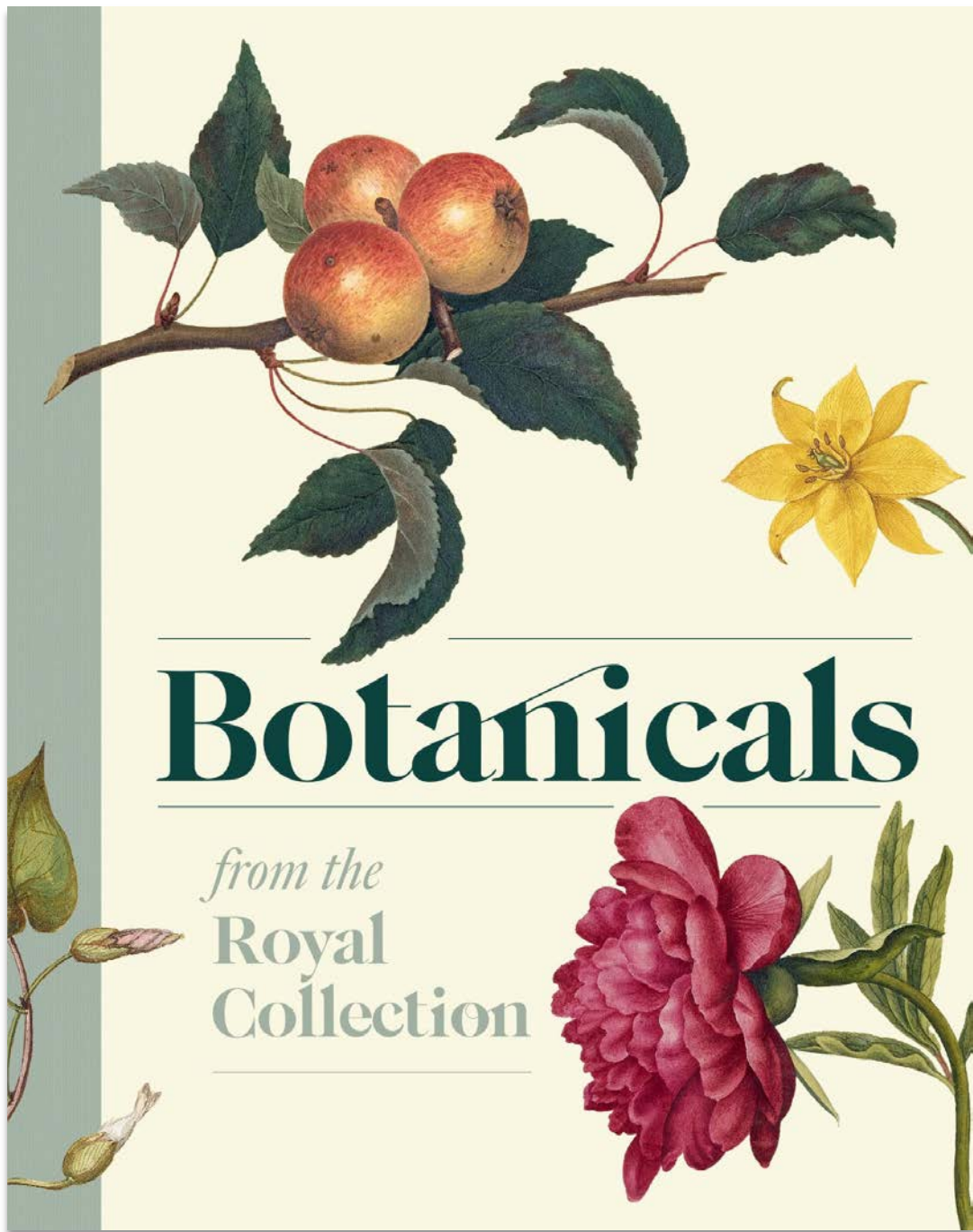
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Flora



Mark Catesby
The Mangrove Grape
Tree and Phalaena
Caroliniana, minor,
fulva, maculis nigris
alba linea, pulchre
aspersis, c. 1722-6
BCN 926039



Alexander Marshal
Damask Rose, Lakspur,
Lesser Nasturtium and
Carnation, c. 1650-82
BCN 924338



Mark Catesby
Branch of temple tree (detail),
c. 1722-6
RCIN 926035



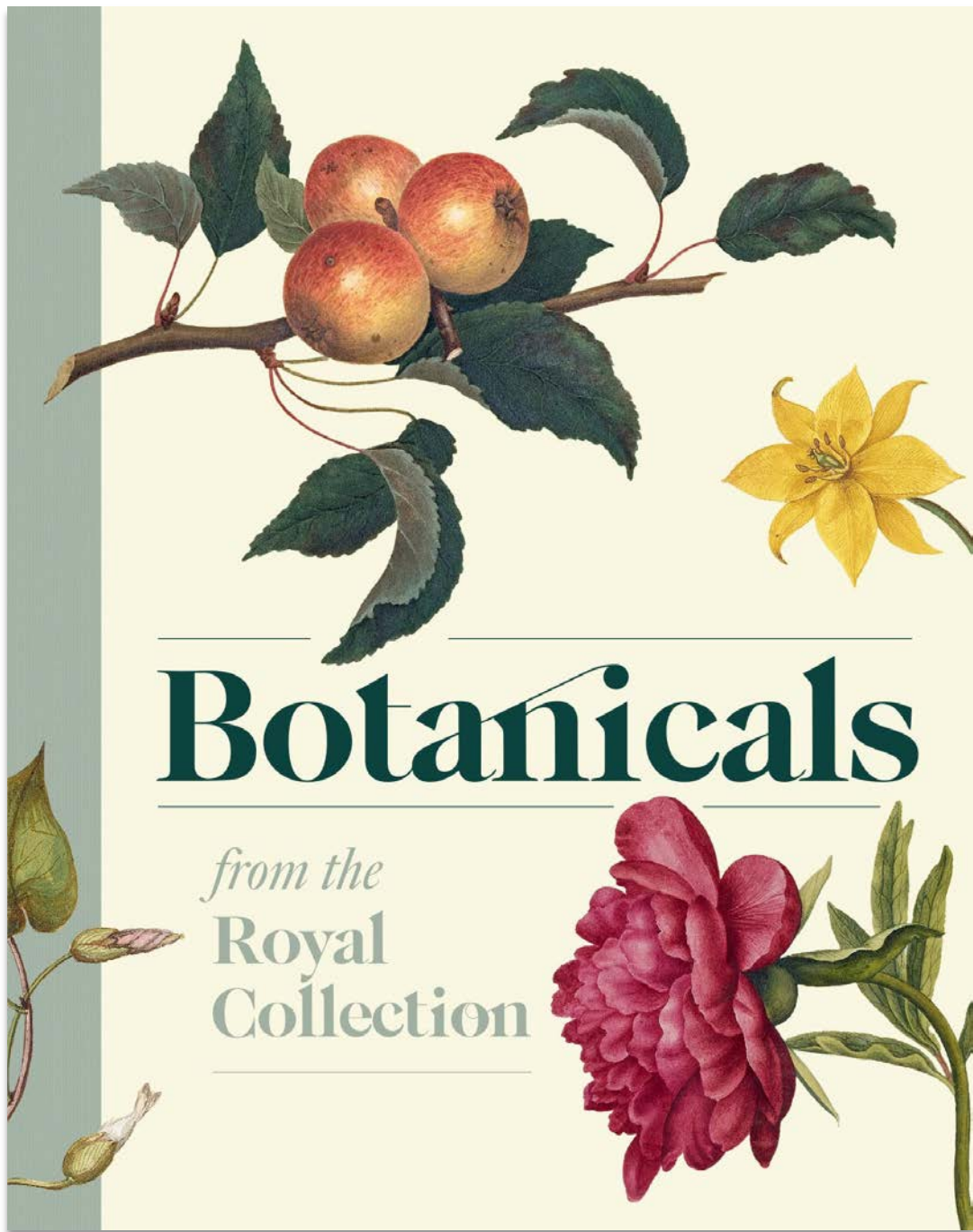
Collection of Cassiano
dal Pozzo
Lemon (detail), 1762
RCIN 919368



Plums, apple, grapes,
a butterfly and
blossom (detail)
RCIN 931927



Collection of Cassiano
dal Pozzo
Broccoli (detail), 1762
RCIN 921143



Botanicals

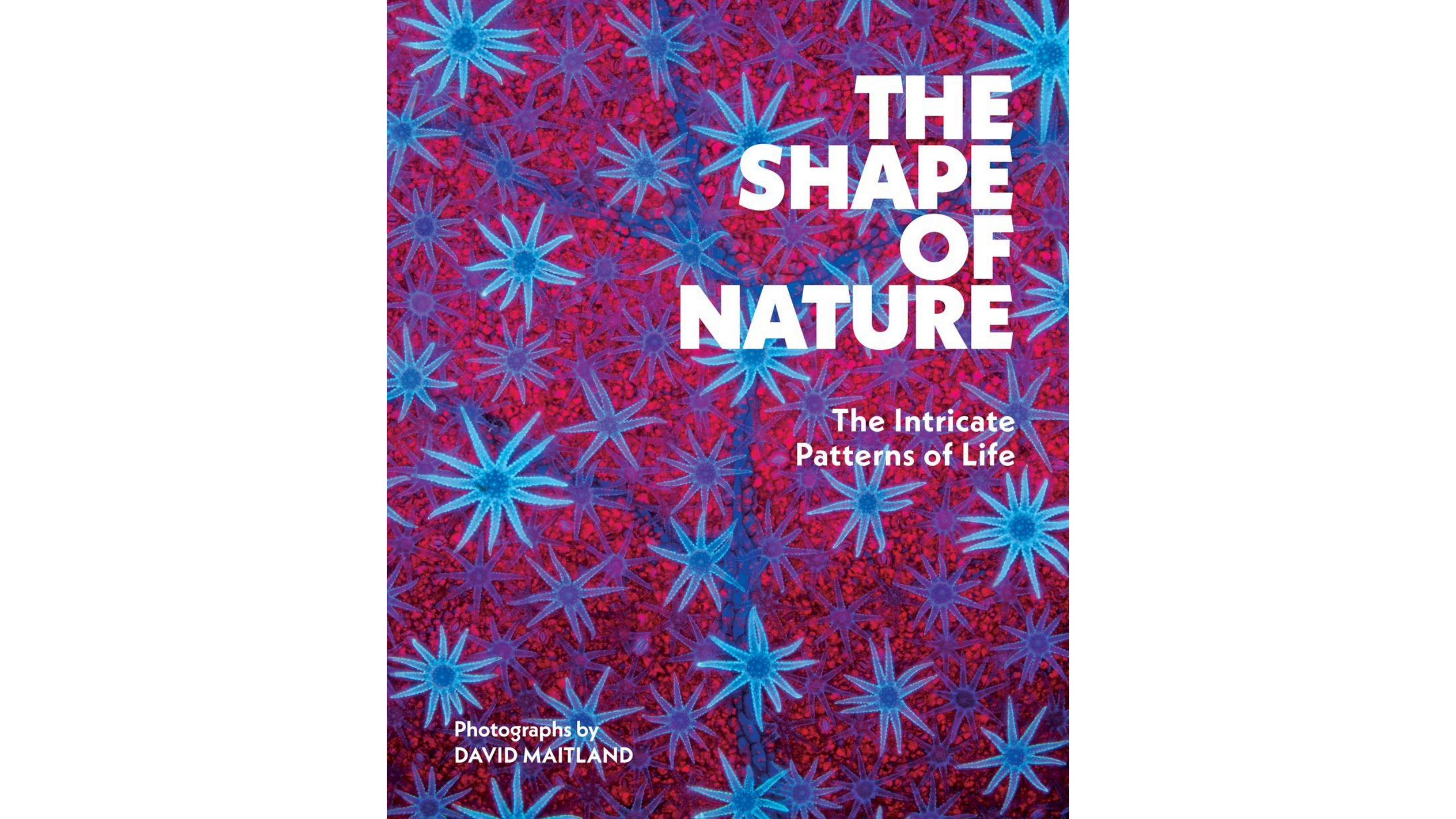
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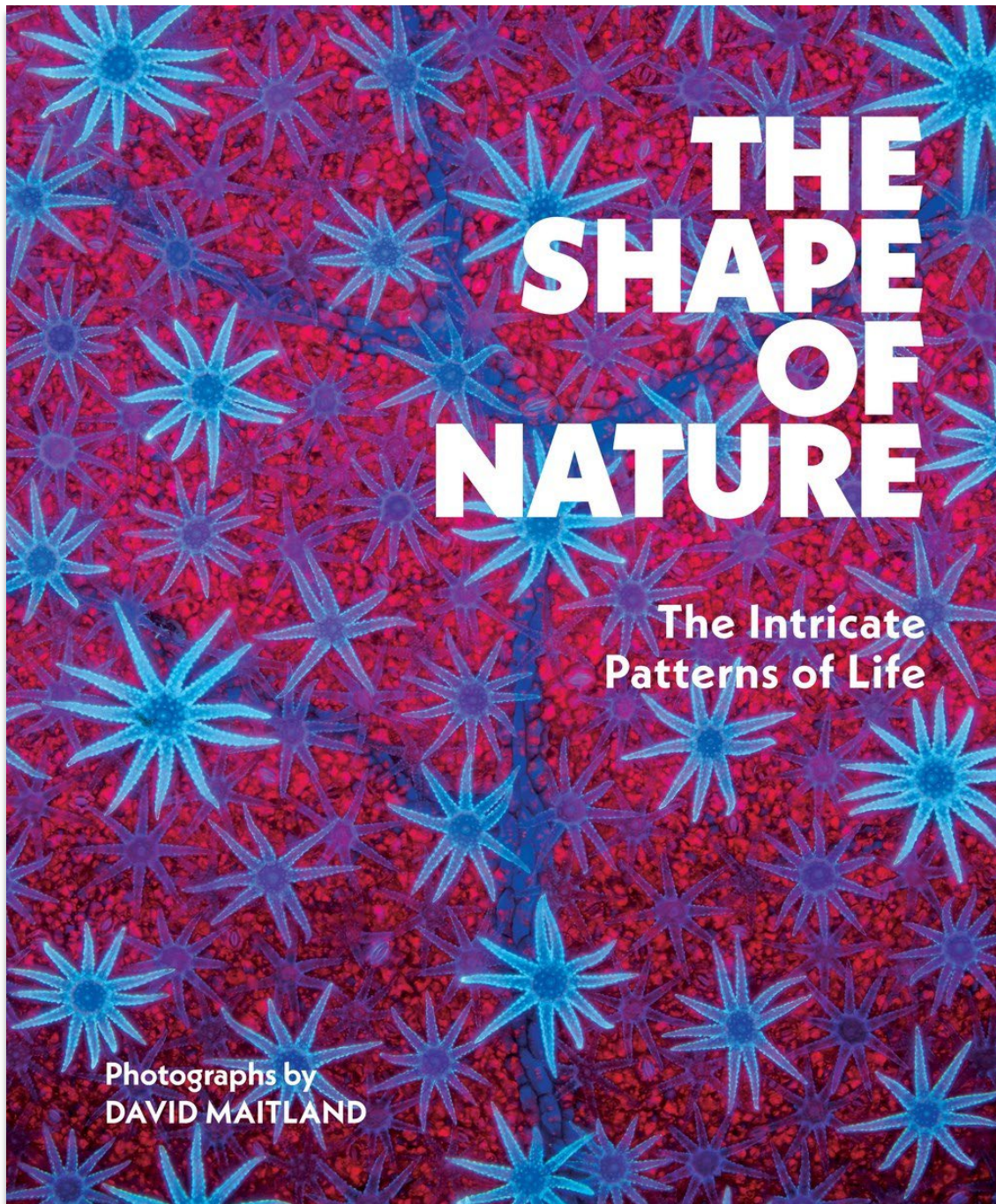
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THE SHAPE OF NATURE

The Intricate
Patterns of Life

Photographs by
DAVID MAITLAND



The Shape of Nature

The Intricate Patterns of Life

David Maitland

Acclaimed photographer David Maitland's visual exploration of the myriad structures, shapes, and patterns seen in nature.

- Curated by form and introduced by essays linking form with function, each chapter examines exquisite examples—from a whale's bejeweled baleen to a sea cucumber's anchor-tattooed skin—captured in acclaimed photographer and scientist David Maitland's lens and words.
- Where other books consider the math of natural patterns, *The Shape of Nature* explores their biological origins and significance.
- Combining sublime photography with an inspiring commentary, this is both a celebration of nature's unseen masterpieces and a revelation of the principles underpinning their extraordinary creation.

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TENDRIL

Passion vine (*Passiflora pittieri*) and passionflower butterfly (*Heliconius sp.*)

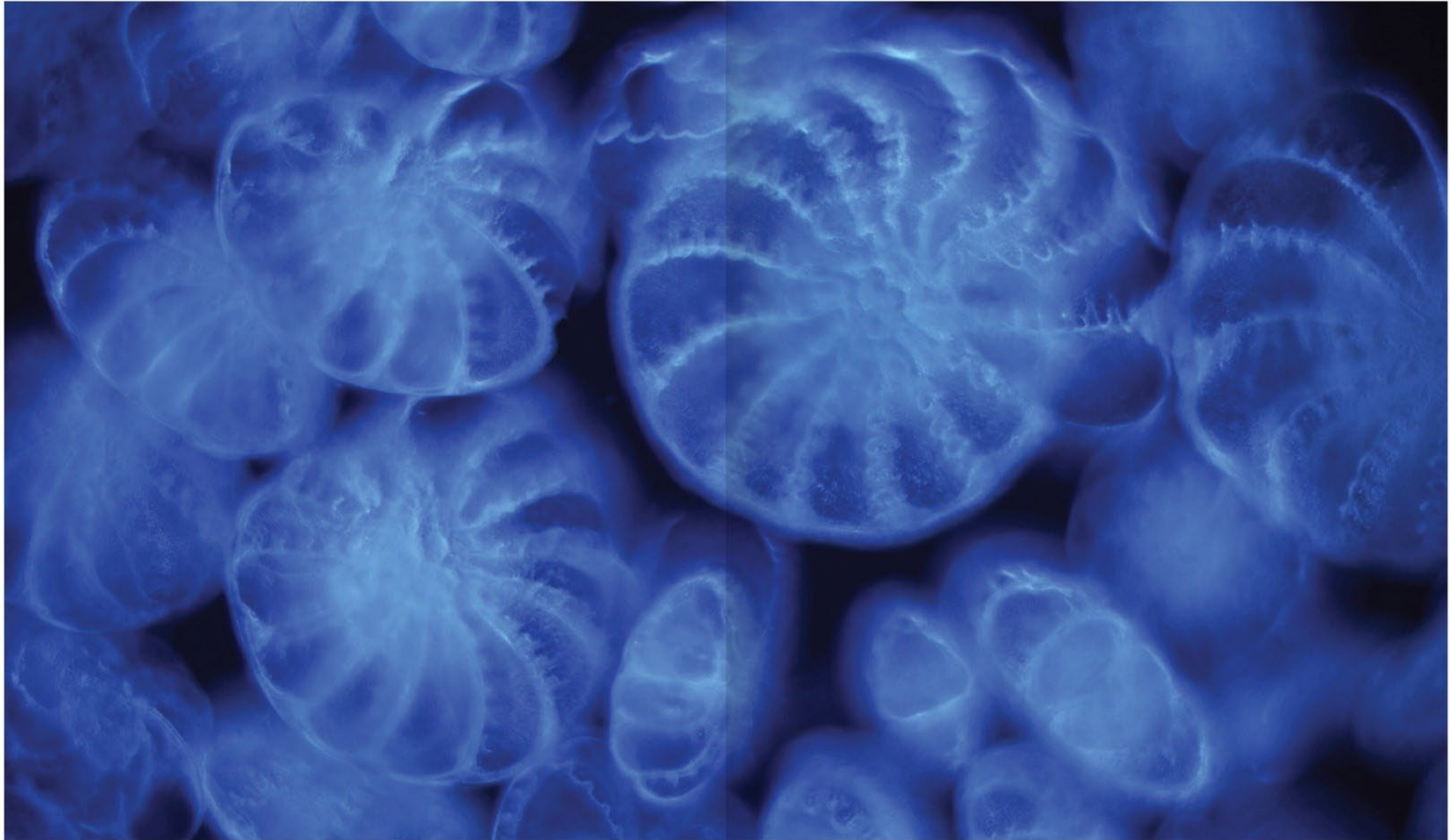
A climbing passion vine, *Passiflora pittieri*, sends a tendril into the void in search of an anchor-point, and a passionflower butterfly, *Heliconius sp.*, lays its egg at the tendril's tip. Why is the tendril coiled into a perfect, gentle, right-handed helix? And why has the butterfly placed a single egg at the very tip of the growing tendril?

Passion vines must climb other vertical structures to reach the light. Young tendrils are initially straight and, searching the space around them, tendril tips sweep from side to side in ever widening arcs known as circumnutations. As tendrils elongate, asymmetric cell growth and rigidity produce coils in readiness for contact, as seen here. Upon contact, the tip wraps around the anchor-point and the loose coils tighten into a spring-like helix, drawing the vine closer to the support. Although plant tendril helices can be either right- or left-handed, they still end up at the same point.

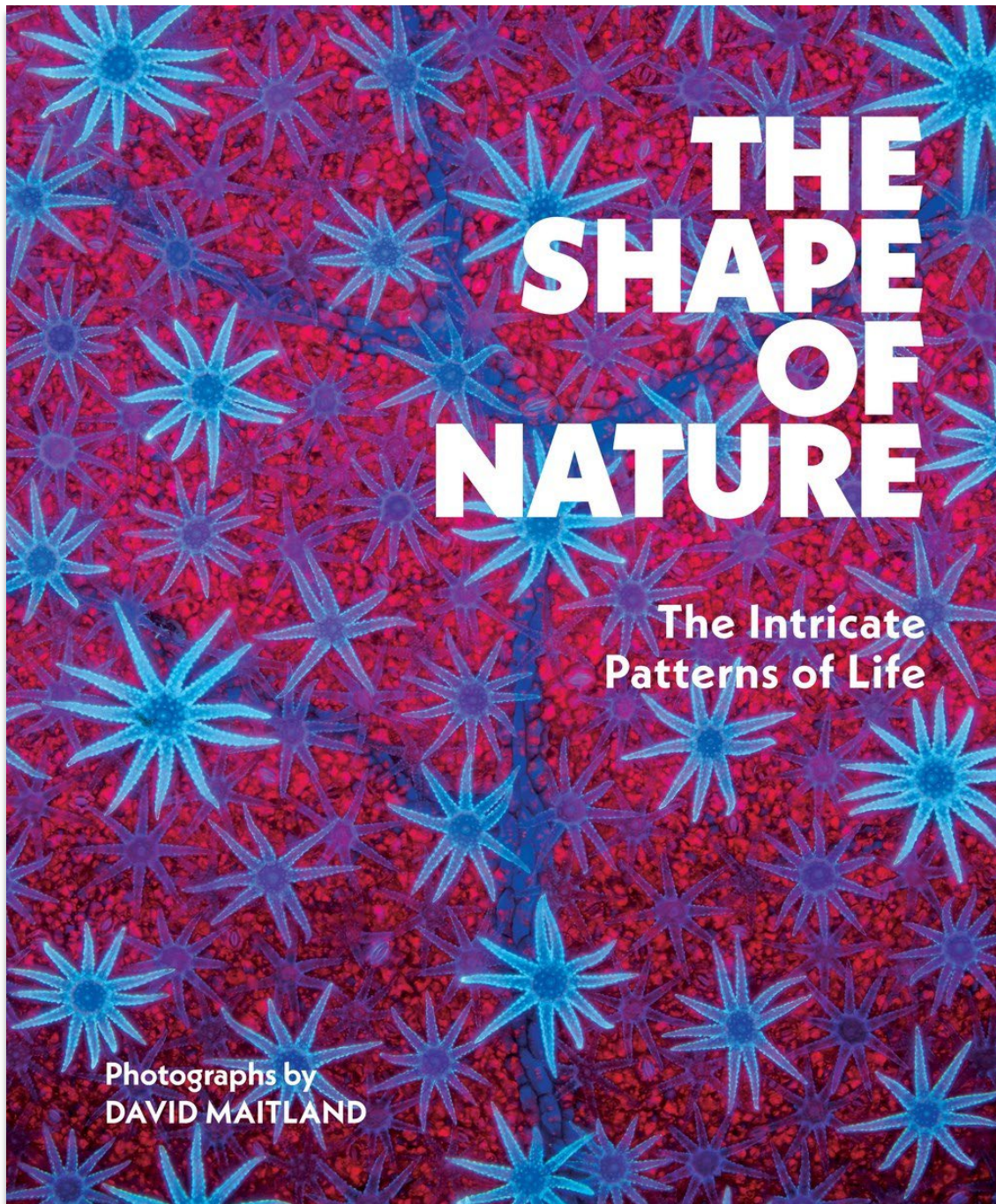
Heliconius butterflies and passion vines are intimately bound to each other—passion vines manufacture toxic cyanogenic glycosides to deter herbivores, but *Heliconius* larvae are immune and accumulate the plant's toxins to shield themselves against predators. This strategy is so successful that other non-toxic butterflies living in the same habitat range have evolved to mimic the warning wing-coloration patterns of the *Heliconius*, a phenomenon known as Mullerian mimicry.

The passion vine has a series of other defenses to deter *Heliconius* butterflies from laying their eggs on the plant, starting with deadly, hooked leaf hairs (trichomes) that can rupture caterpillar skin. They also have protuberances that mimic *Heliconius* eggs, which is off-putting to the *Heliconius* butterflies because they lay their eggs far enough apart that their cannibalistic larvae do not eat each other. The vine also has structures (extra floral nectaries) that produce sugary solutions specifically to attract predatory ants, which—by patrolling for eggs, larvae, and other prey—protect the vine from herbivores. Despite this, ants have been found to take fewer prey items from tendril tips.









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David Maitland

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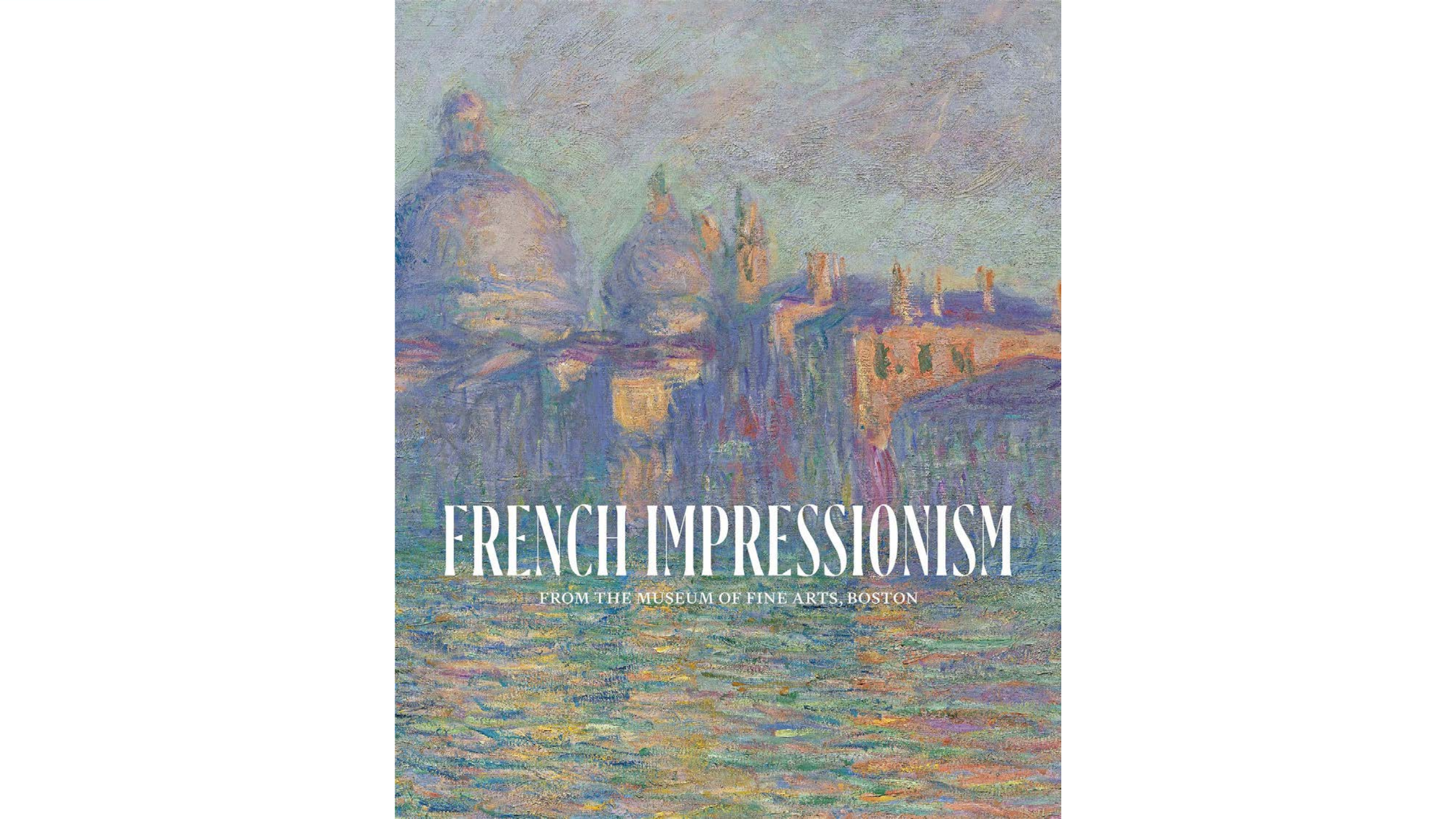
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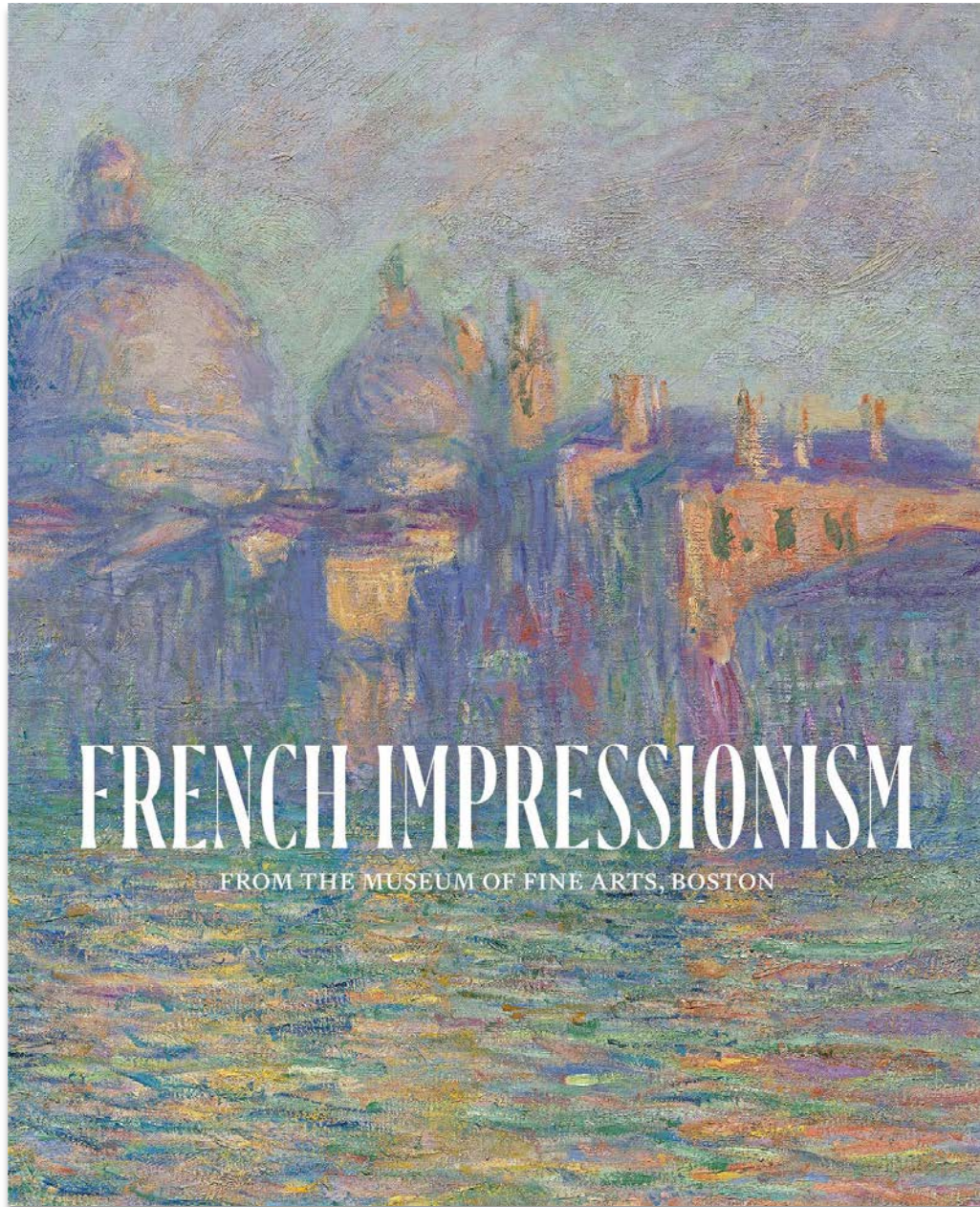
252 mm x 303 mm

Abrams Books

An impressionist painting of a cityscape, likely Paris, featuring large domes and a bridge over a body of water. The style is characterized by visible brushstrokes and a vibrant, somewhat muted color palette of purples, blues, and greens. The text is overlaid on the lower half of the painting.

FRENCH IMPRESSIONISM

FROM THE MUSEUM OF FINE ARTS, BOSTON



French Impressionism

From the Museum of Fine Arts, Boston

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opposite: Édouard Manet *Street singer* c. 1862 (detail)





Edgar Degas *At the races in the countryside* c.1869



Claude Monet *Antibes seen from the Plateau Notre-Dame* 1888

Would you believe there is a new law regarding espionage which prohibits anyone from making the least sketch, from up close or far, of a fortified city, and that is the case with Antibes, which I rightly want to paint from many aspects ... It seems that recently a French painter was arrested for this and had to spend the night at the police station.¹⁸

Monet was certain a friend could help him obtain authorisation; nevertheless, he never painted the fort closer than from this vantage.

In addition to the historic fortress – the touristic view so prominently associated with coastal views of Antibes – Monet turned his attention across the bay (p. 205), to snow-capped peaks rising dramatically from the water, using loose, swift brushstrokes to suggest the effect of the mistral, a strong northerly wind that sweeps through the south of France in

spring. For Monet, there was something magical about the atmosphere there: 'What I will bring back from here will be pure, gentle sweetness: some white, some pink, and some blue, and all this surrounded by the fairylike air.'¹⁹ He repeatedly describes it as '*féerique*' (literally, 'fairylike' or 'otherworldly'), reinforcing the enchanting and magical qualities to be experienced in material and specific surroundings. 'Surrounded by this dazzling light, one's palette seems quite impoverished; art would like tons of gold and diamonds,' he explained.²⁰ Even in his compositions featuring the fort at Antibes, the enchanting air and radiant palette results in something glittering, the atmosphere taking the edge off the specificity of the architecture. 'I joust and fight with the sun. And what sun there is here! You have to paint here with gold and gemstones. It's amazing,' Monet exclaimed to sculptor Auguste Rodin.²¹ His awe faced with such marvellous light is mirrored by our own sense of



Claude Monet *Antibes, afternoon effect* 1888

wonder when faced with his works. Although he sometimes focused on distinctive features of the coastline, whether on the Riviera or in Normandy, many seaside canvases are more general in their coastal appeal.

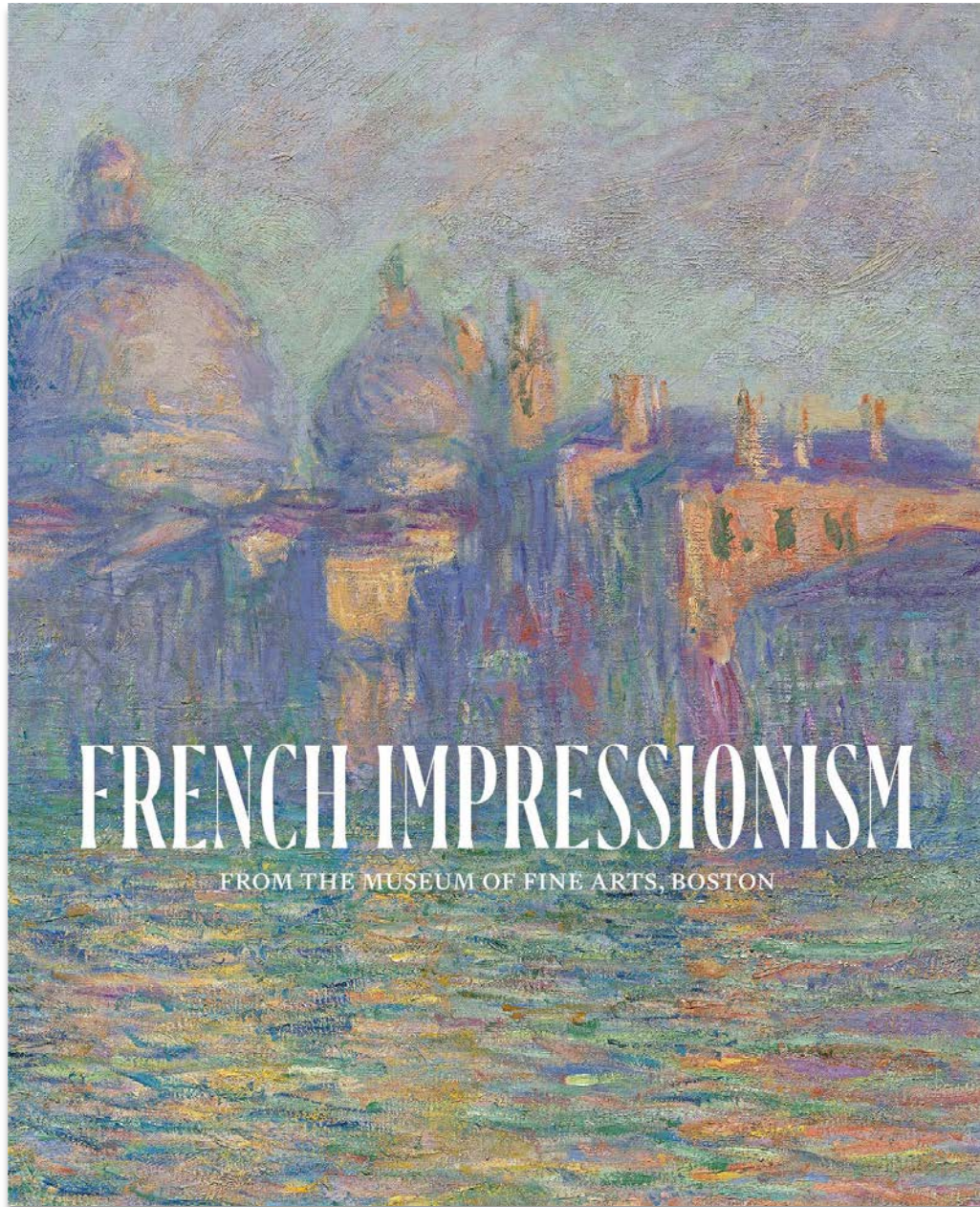
Returning to Giverny, Monet shared: 'I am still working a lot, my situation and my affairs are more satisfactory, but painting always gnaws at me, never being content and always wanting to do better.'²² His focus became closer and closer – not the field as a scene as before (pp. 197, 207), but the grainstack as a motif (pp. 208–9). Monet shared his frustrations with Geffroy as he worked on the series:

I'm in a black mood and am profoundly disgusted with painting. It really is a continual torture! ... You've no idea what appalling weather, the atmosphere and the general ambiance, it's enough to make you mad with rage.²³

As summer turned to autumn, Monet's ambition was clear, but his concerns remained:

This time of the year the sun sets so fast that it's impossible to keep up with it ... I'm getting so slow at my work it makes me despair, but the further I get, the more I see that a lot of work has to be done in order to render what I'm looking for: 'instantaneity,' the 'envelope' above all, the same light spread over everything, and more than ever I'm disgusted by easy things that come in one go. Anyway, I'm increasingly obsessed by the need to render what I experience.²⁴

The recipient of these missives, Geffroy, would pen the introduction of the catalogue for the series' exhibition in 1891. From what he had learned from the painter and what he saw in the works, Geffroy concluded:



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An abstract painting featuring a large, light grey, curved shape on the left side. To the right, there are vibrant, swirling patterns in shades of orange, yellow, green, and red. A prominent, thick, dark red curved line sweeps across the lower half of the composition. The overall style is expressive and colorful.

Janet Dawson

Far Away, So Close



Janet Dawson

Far Away, So Close

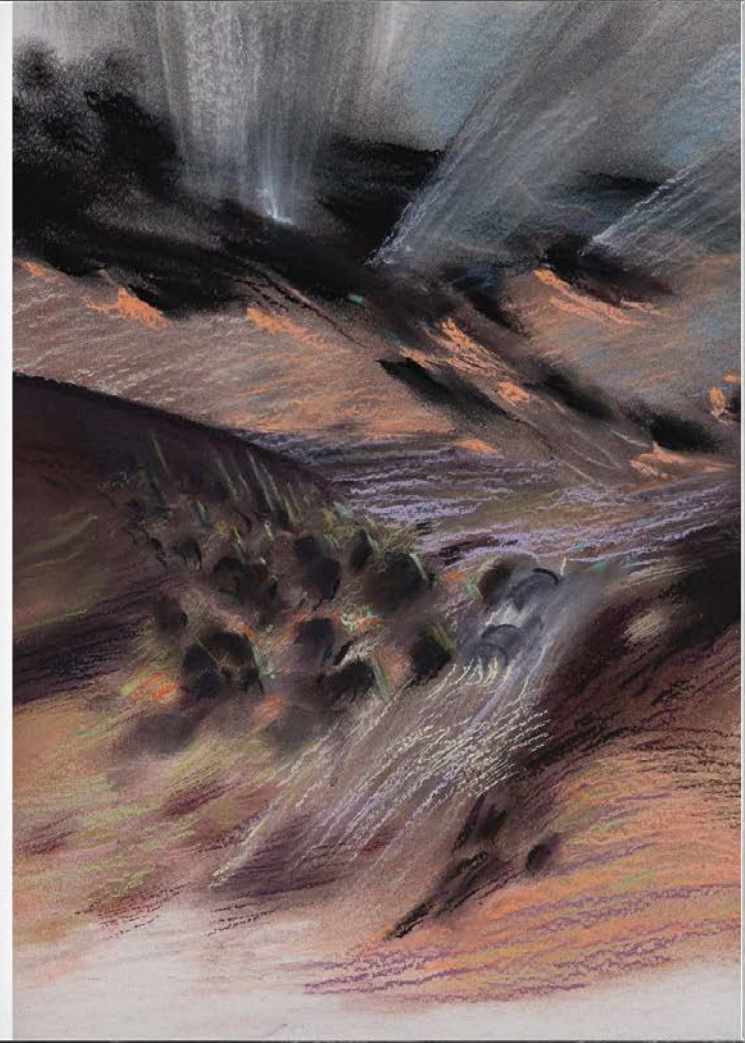
Celebrate the work of Janet Dawson, a pioneer of abstraction and an artist with a distinct realist style.

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White and blue 1981



Dark and light 1981



Vincent van Gogh, 1891



Vincent van Gogh, 1891



fig. 1. *Figures group* 1956
fig. 2. *Figures group* 1956

There seems little question that Dawson's early years were spent as a precious, artistically talented child. She was supported by her father, Kingsley, and cultivated by her mother, Olga, who had attended Julian Ashton's Sydney Art School. She was six when her mother arranged a meeting with Will Ashton, director of the Art Gallery of New South Wales, for advice on the young Dawson's artistic future; she not much older when Olga set up a similar meeting with director Daryl Lindsay of the National Gallery of Victoria when the family moved to Melbourne.

At eleven years of age, Dawson was enrolled in Saturday morning classes in the private studio of Melbourne academic realist Septimus Power, the only child in a class of around a dozen students (p. 100). Under the guidance of Power and his assistant Max Middleton, she swapped childhood drawings of pixies and imagined places for the professional subjects of portraits and still lifes. Dawson's memories of these classes are not only of the kind and careful instruction of her teachers, but also the new experiences of this art-school world: her train rides to the city from suburban East Malvern, the iron-frame lift to the third-floor Collins Street studio and the light of the morning sun in the beautiful room of creamy white walls. Such sensations of place have remained firmly paired with her art-making throughout her life.¹⁹

Dawson first enrolled at the National Gallery Art School at age sixteen in 1951, initially as a full-time student (for two years) and then, from 1953 to 1956, attending night classes. Historically the country's most prestigious art school, the institution was by this decade a bastion of academic and tonal realism, brokered by the school's head, William Dargie, one of the era's most successful portrait painters.²⁰ It was during this time that Dawson painted *Self portrait*, a work that is at one level a conventional portrayal of a painter (standing in three-quarter pose, palette and brush in hand, dressed in a painting smock), but which reveals how Dawson not only mastered Dargie's tonalist style and loose painterly technique, but perhaps surpassed her teacher's usual fare: the eighteen-year-old student confidently employed tonal construction and a limited palette to compose a serious, glamorous, even bohemian young artist.

In 1953, there was a shift at the National Gallery Art School, when the classical modernist painter and printmaker Alan Sumner replaced Dargie as the school's head. Sumner taught more progressive principles predominantly based on aspects of British modernism of the 1930s and 1940s. He espoused compositional elements of 'balance, harmony, rhythm and repose' as the basis for strong structural design, and through Sumner's mentorship, Dawson attempted her earliest abstract paintings.²¹

Dawson would have been encouraged by Sumner's belief that modern art was a continuation, rather than a rupture in artistic tradition: 'The "now" in art', he told his student, 'is just a moment in its ageless history'.²² From a young age, Dawson had sought lessons from past and modern masters, with paintings by Anthony Van Dyke, Édouard Manet, Pierre Bonnard and Vincent Van Gogh held in the National Gallery of Victoria's collection among those inspiring her. She remained fundamentally attached to the idea of painting 'in the classical manner of harmony of the parts', a tradition that she applied to her contemporary aims.²³

London and Europe

19



fig. 3. *Beetles* c1956

Remembered by her colleague Lawrence Daws as a deeply serious student, Dawson was studious and it paid off in her graduating years, including when she won the coveted National Gallery of Victoria Travelling Scholarship in 1956.²⁴ The now lost *Figures on the steps* (supp. image x3) was key in securing the award. Indebted to Henry Moore's 'big soft, moody bodily shapes', Dawson paired the density of the figures with a weighted atmosphere, enhancing the painting's theme of urban alienation.²⁵

Despite the subjects of her awarded paintings, British postwar traditions of figuration, which were prevalent in Melbourne at the time, held Dawson's interest only briefly. Her greater creative curiosity is demonstrated in the cubist-inspired studies she made at the art school, such as *Untitled (bird)* 1956 (p. 101), in which the form of the bird is competently echoed in the rotating background design. Dawson and her brother Cameron kept pigeons as children, and her painting conveys the sense of a bird intimately studied. Similarly in *Beetles* c1956 (supp. image x4) Dawson experimented with overlapping forms in space, but the bugs she depicts are finely delineated with careful attention to their features. Close observation has made the familiar visually intricate.

By the time Dawson left Melbourne for Europe, in 1957, she had for some years been viewed in the local press as a rising star (supp. images x5). She was known for her mastery of the various academic modes taught at the National Gallery Art School and for moody paintings of modern realism. She would re-emerge on her return to Melbourne as a mature, singular artistic voice in the context of a contemporary mode of abstraction previously little seen in Australian art.

Dawson's three years overseas served as a rigorous training ground for a renewed kind of art-making. While she absorbed the lessons of her formal training at the Slade School of Fine Art in London (the institution much favoured by earlier Australian artists but no longer an advanced art school), she tested the practical and conceptual tools of her work through self-directed study of an eclectic range of historical and contemporary art. In doing so, she evaluated her deepening convictions regarding the meaning of her work. She began to realise the power in replacing naturalism with formal equivalents of shapes and colour, but felt frustrated by her attempts

1980, p. 66.

19 Lynn-Marie Milburn, 'Janet: day 1, warm up', filmed interview with Janet Dawson, 2018, produced by GH201. I am indebted to Lynn-Marie Milburn for her generosity in sharing the film footage with me.

20 Dawson noted that by the time that she was enrolled at the National Gallery School, younger students were gravitating to the more progressive Prahran Technical College. Janet Dawson, handwritten notes for Sandy Kirby, c1984, Janet Dawson papers.

21 Alan Sumner, cited in Mary Eagle & Jan Munchin, *The George Bell School: students, friends and influences*, Deutscher Art Publications, Sydney, 1981, p. 150.

22 Alan Sumner, 'The touch of Australia', *Daedalus* magazine of the National Gallery School, 1959–60, cited in Jane Clark, *Alan Sumner*, National Gallery of Victoria, Melbourne, 1984, p. 2.

23 Janet Dawson, handwritten notes from Croxley student book, n.d., Janet Dawson papers.

24 Lawrence Daws, interview with Christine France, 3 May

2006, cited in France (ed. 2006), p. 10. In 1955, Dawson won the Hugh Ramsay Scholarship for portraiture, the Grace Joel Scholarship for abstract painting and the National Gallery Society Scholarship. She was awarded the Travelling Scholarship the following year.

25 Janet Dawson, cited in John Lendt, 'Janet Dawson's printmaking, 1957–67', master's thesis, Australian

National University, Canberra, 2020, p. 64.

26 Dawson, in Milburn, 2018, 27. Dawson, in Milburn, 2018. The artist had, however, already considered



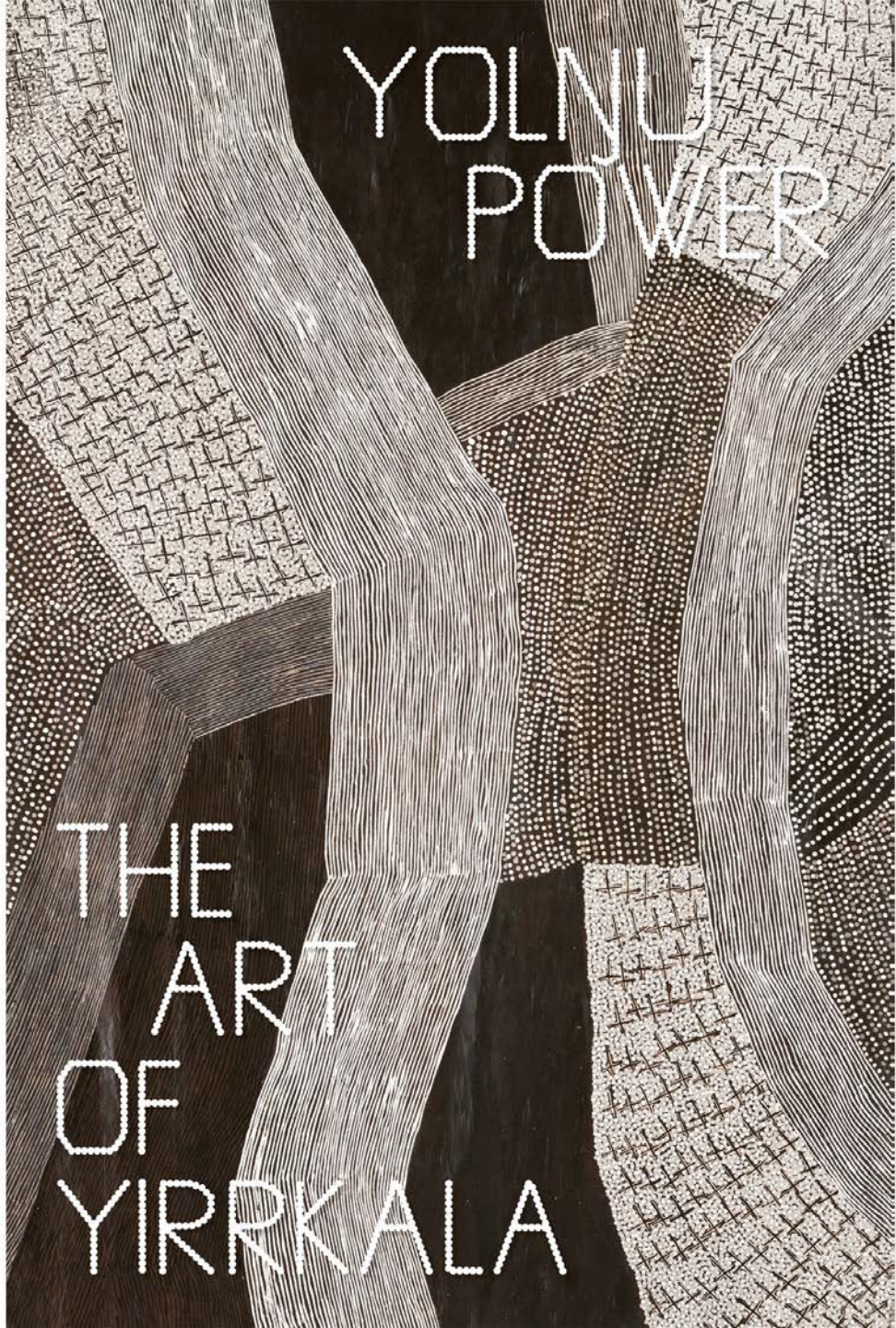
Janet Dawson

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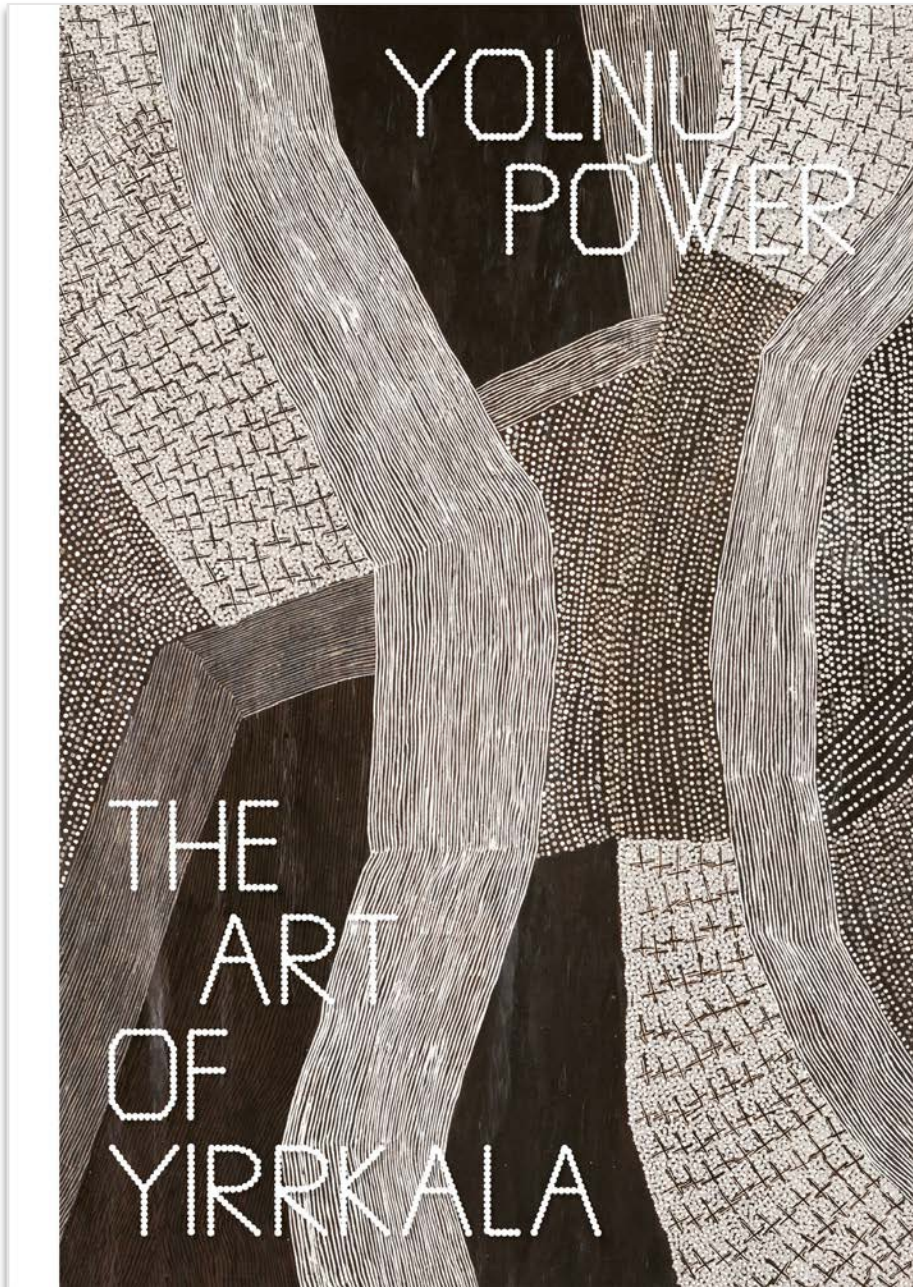
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An abstract artwork featuring stylized, elongated figures in a dark, textured background. The figures are composed of fine, parallel lines, giving them a woven or fibrous appearance. The background is filled with various patterns, including a grid of small crosses and a dense field of dots. The overall composition is vertical and dynamic.

YOLNU
POWER

THE
ART
OF
YIRRKALA



Yolngu power

The art of Yirrkala

Explore the strength, energy and power of Yolngu art in this landmark book featuring over 200 innovative works dating from the 1940s to today.

- Offers a comprehensive insight into a group of world-recognised and celebrated artists from Yirrkala and the development of an art movement whose contribution to Australian art - and, increasingly, international art - is profound.
- For almost 100 years, artists from this small community in Northeast Arnhem Land in the Northern Territory of Australia have shared art as a means of cultural diplomacy - as a respectful assertion of power in its diverse forms, from sovereignty to influence, authority and control, to energy, strength and pride.
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Yolngu culture is a precious and underappreciated jewel. Its foundational values are the opposite of those which underpin industrial societies. It is non-materialistic, non-individualistic, non-hierarchical, non-judgemental.

This 'non'-ness often appears as an absence of values to those who are not Yolngu. The fiercely held conservative mores of Yolngu society become invisible to us. This leads to a misguided urge to impose our 'superior' values upon the Yolngu. It doesn't help that Yolngu values are couched in a complex cosmological structure that defies linear logic.

The dominant concept in Yolngu culture is gurrutu. This is an all-encompassing matrix of kinship/identity that gives every element of reality a defined position in relation to all others. Each person has a defined familial relationship to every other person, place, plant, animal, fish, insect, wind direction or cloud form. Put simply, it is a form of metaphysical DNA that acts in a similar way to physical DNA. Science tells us that we are all genetically related to every other oxygen-based life form. But our society does not reflect this reality beyond a two-dimensional family tree.

However, the Yolngu system of gurrutu embraces the reality of human relatedness. In fact, it goes further. Included in the 'family' are things we regard as inanimate, such as different estates of land, states of water and star constellations. But to say that you are related to Venus is meaningless unless you can specify what the exact nature of the relationship is. And this is where gurrutu comes in.

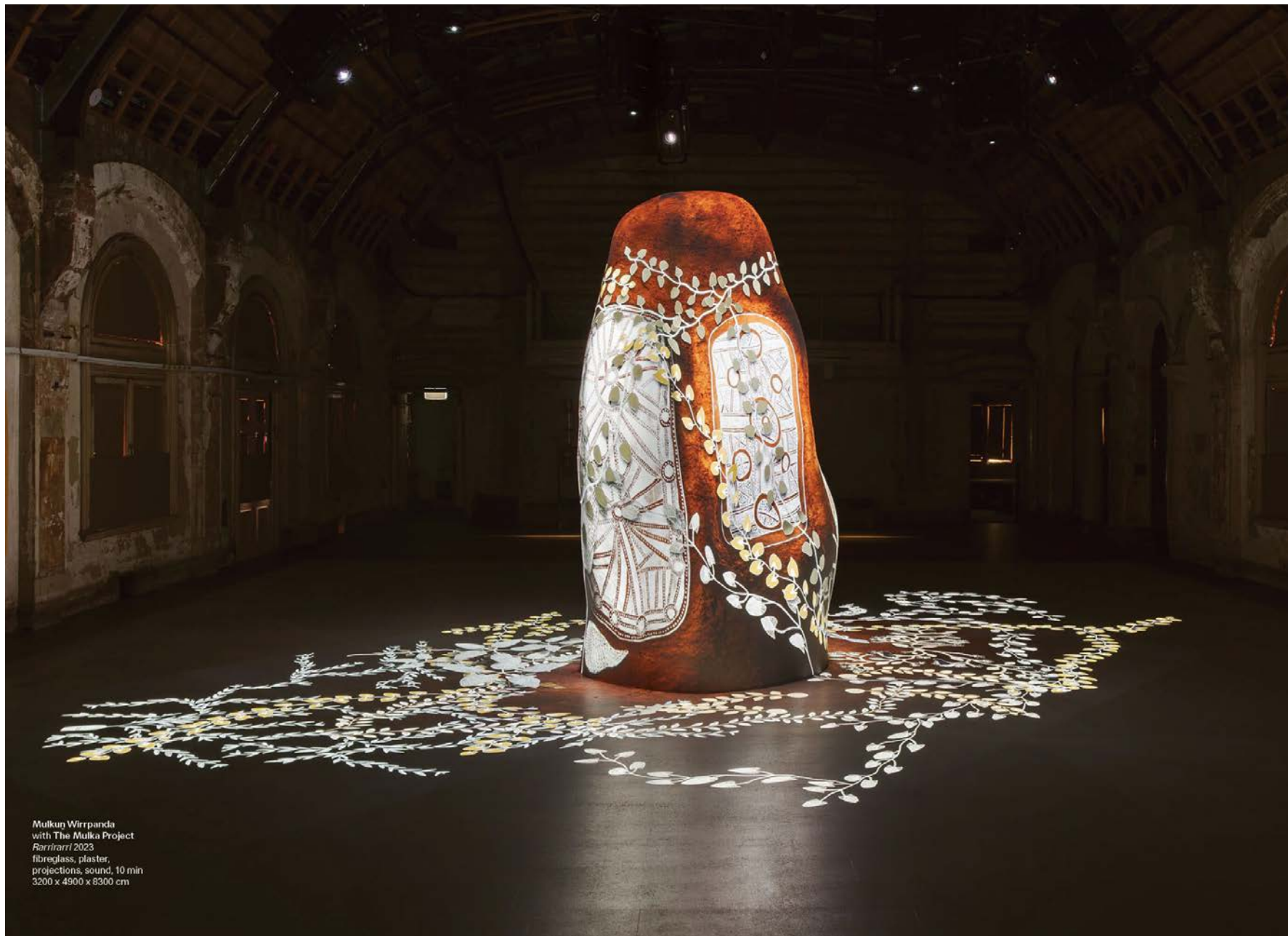
Yolngu can literally trace a specific relationship to anyone or anything no matter how distant. The structure of the family is calculated differently from Western ideas of family. All of your father's brothers are your fathers as well. And their children are your siblings. Everyone's position is fixed within this massive, infinitely recursive geometric structure that so far has not been able to be fully described or illustrated by academics. Cutting to the chase, within gurrutu we are related to every other human and so must share everything they have with them as they are family. Perhaps you can start to see that this may not mesh well with individualistic capitalism?

For Yolngu, history is more like a circle than a line. Under gurrutu your father's father's father is your gāthu (your son of the same moiety). So it follows that your child's father is you/your brother. Thus, the kinship term for great-great-grandfather is wawa (brother). People can trace their lineage back through many more generations, yet conceptually, this is not a 'family tree' but an infinite, looping family circle.

The mainstream concept is that history is a line that starts sometime around 14 billion years ago and counts down until 2025 years ago when it starts counting up again. Along the way, there have been adjustments and modifications to the calendar such that dates prior to 1582 no longer align with what the people living through them thought them to be.¹

Yolngu not only live(d) by a different calendar signalled by the environment rather than numbers but they are also not wedded to that 'arrow of time'.

Some apparently illogical Yolngu concepts are in fact reflected in deep Western science, such as quantum physics. Einstein once wrote, 'The distinction between the past, present and future is only a stubbornly persistent illusion.'² He also said that 'Each moment fully exists without



Mulkun Wirrpanda
with The Mulka Project
Rarrirri 2023
fibreglass, plaster,
projections, sound, 10 min
3200 x 4900 x 8300 cm

29 Eleanore Neuman, 'Timeline of events', Wapambi, Skerritt and McDonald (eds), 2022, p. 332.

30 Andrew Blake in 'Notes from the Craft Shop: part III: 1993–2000, 2006–2010', Wapambi, Skerritt and McDonald (eds), 2022, p. 316.

31 Djambawa Marawili, Annette Kpogolo and Christine Balcombe Davidson, 'The land and the sea can't talk; we have to talk for them', *Artlink*, issue 36.2, June 2016, p. 26.

32 The case is officially known as *Northern Territory of Australia v Anor v Arnhem Land Aboriginal Land Trust & Ors* (2008) HCA 29 (*Blue Mud Bay Case*), see the High Court of Australia judgement summary, 30 July 2008, [hcourt.gov.au/assets/publications/judgment-summaries/2008/hca29-2008-07-30.pdf](https://www.hcourt.gov.au/assets/publications/judgment-summaries/2008/hca29-2008-07-30.pdf), accessed 17 February 2025.

33 Steven Fox in 'Notes from the Craft Shop: part II 1979–1984, 1990–1993', Wapambi, Skerritt and McDonald (eds), 2022, p. 315.

34 Other artists who depicted Macassan subjects include Mawalan Marika, Mungurrawuy Yunupingu and Bunungu Yunupingu. For further details see Cara Pinchbeck (ed), *Yirrkala drawings*, Art Gallery of New South Wales, Sydney, 2013, specifically Andrew Blake, 'Yirrkala: a brief history', p. 23, and Howard Morphy, 'The art of the Yirrkala crayon drawings: innovation, creativity and tradition', pp. 30–31.

35 Waka Mununggurr provides insight into his father's depictions of prau or miljiya and their connection to Mat'jurrwuy, which reflects the incorporation of Macassan visitation into cultural knowledge, in 'Wonggu Mununggurr', Pinchbeck (ed), 2013, p. 125. Twenty-seven men contributed to the collection of drawings, creating 365 works which are now held by the Berndt Museum, The University of Western Australia, Perth.

36 Berndt was aware that the anthropologists Norman Tindale and Charles Mountford had employed these materials in their field work. For further discussion of the collection see John Stanton, 'The crown jewels of our collection: the Yirrkala crayon drawings', Pinchbeck (ed), 2013, pp. 17–19.

37 Cara Pinchbeck, 'Introduction', Pinchbeck (ed), 2013, p. 15.

38 The art coordinator Steven Fox had the vision to develop the Print Space and Diane Blake played a vital role, alongside Marryula Mununggurr for many years. See Will Stubbs, 'The song of the press', *Baindhurr: a lasting impression*, artbacknt.com.au/wp-content/uploads/sites/31/Baindhurr-brochure.pdf, accessed 9 December 2024.

39 Steven Fox refers to Yilla's woodblocks in 'Notes from the Craft Shop: part II 1979–1984, 1990–1993', Wapambi, Skerritt and McDonald (eds), 2022, p. 315.

40 Will Stubbs, 'Contemporary art', *Found*, exh cat, Annandale Galleries, Sydney, 2013, pp. 24–25.

41 Andrew Blake in 'Notes from the Craft Shop: Part III: 1993–2000, 2006–2010', Wapambi, Skerritt and McDonald (eds), 2022, p. 318.

42 'The Yirrkala Print Space, the early years', *Baindhurr: a lasting impression. Teachers notes*, Artback NT, Darwin, p. 18, artbacknt.com.au/wp-content/uploads/sites/31/Baindhurr-teachers-notes.pdf, accessed 21 November 2024.

43 These women began painting in the art centre's courtyard in 2008, with early participants including Nonggirra Marawili, Dhuwarrwarr Marika, Mulku Wirrpanda, Barrupu Yunupingu, Gulumbu Yunupingu, Nyapanyapa Yunupingu. A mural on the walls of the courtyard now marks their legacy.

44 See for example, Mungurrawuy Yunupingu, *Fire story* c1960, National Gallery of Australia, Canberra, accession number 00.225.

45 Rachel Kent, 'Gulumbu Yunupingu', 'Collection artists', Museum of Contemporary Art Australia, Sydney, mca.com.au/collection/artists/gulumbu-yunupingu, accessed 21 November 2024.

46 Nyapanyapa Yunupingu in 'Look! There stand the stars. What should we do? Shall we cry?', Roslyn Oxley 9 Gallery, Sydney, roslynoxley9.com.au/exhibition/nyapanyapa-yunupingu/5ivtu, accessed 21 November 2024.

47 Wukun Wapambi, 'Wukun on Milkarri: interviews, Madayin, origins, research', *Madayin*, exh website, Kluge-Ruhe Aboriginal Art Museum, Charlottesville, madayin.kluge-ruhe.org/wukun-on-milkarri, accessed 21 November 2024.

48 Will Stubbs in 'Neighbours', *Malaluba Gumana, Djirirra Wunungmurra*, exh cat, Annandale Galleries, Sydney, 2015, p. 4.

49 Mulku Wirrpanda quoted in artwork documentation, National Museum of Australia, Canberra, 2017, see collectionsearch.nma.gov.au/icons/images/kau2/index.html#/home?usr=CE, accessed 21 November 2024.

50 Djambawa Marawili, floor talk in association with Nonggirra Marawili, Museum and Art Gallery of the Northern Territory, August 2015, personal notes of the author.

51 Nonggirra Marawili, filmed interview with the author, Yirrkala, 2013, Art Gallery of New South Wales archive.

52 Will Stubbs, 'The meaning of Buwayak', *Buwayak; invisibility*, exh cat, Annandale Galleries, Sydney, 2003, p. 9.

53 Will Stubbs, 'Nawurapu Wunungmurra, 1952–2018', *Arts Backbone*, Arnhem, Northern and Kimberley Artists (ANKA) Aboriginal Corporation, vol. 17, issue 2 and vol. 18, issue 1, August 2018, p. 48.

54 Anne Marie Brody (ed), 'Nawurapu Wunungmurra', *Larrakitj: Kerry Stokes Collection*, exh cat, Australian Capital Equity, Perth, 2011, p. 302.

55 These artists were all living at Yilpara at the time, and they are closely related: Galumu Maymuru is the mother-in-law of Djambawa Marawili and Wanyubi Marika is married to Djambawa's sister Yalmakany Marawili.

56 Wanyubi Marika, artist's talk, Garma Festival 2014, audio supplied by Buku-Larrgaj Mulka Centre, Yirrkala.

57 See Djambawa Marawili and Kade McDonald, 'This is the reality', in this publication, p. 20.

58 Burrut'tji is also known as Mundukul.

59 Djambawa Marawili as paraphrased by Will Stubbs, 'Notes from the Craft Shop: part IV: 1995–2022', Wapambi, Skerritt and McDonald (eds), 2022, p. 323.

60 Gunybi Ganambarr in Will Stubbs, 'Gunybi Ganambarr', *Artist Profile*, issue 45, 2018, artistprofile.com.au/gunybi-ganambarr, accessed 19 April 2025.

61 bukuaartnow, 'Sincere thanks to @territorychief and our collaborators @salonartprojects and @ncca_darwin ...' [Instagram post], Northern Centre for Contemporary Art, Darwin, 7 August 2021, accessed 21 November 2024.

62 Bangarra Dance Company has long engaged with Yolngu cultural advisers and as part of this process they regularly travel to Yirrkala and perform for local community. In 2016 they premiered *Nyapanyapa*, a work by then artistic director Stephen Page, inspired by the work of Nyapanyapa Yunupingu.

63 Larrakitj have their origin in funerary ceremonies, with the hollow used for the interment of bones and the exterior painted to identify the deceased.

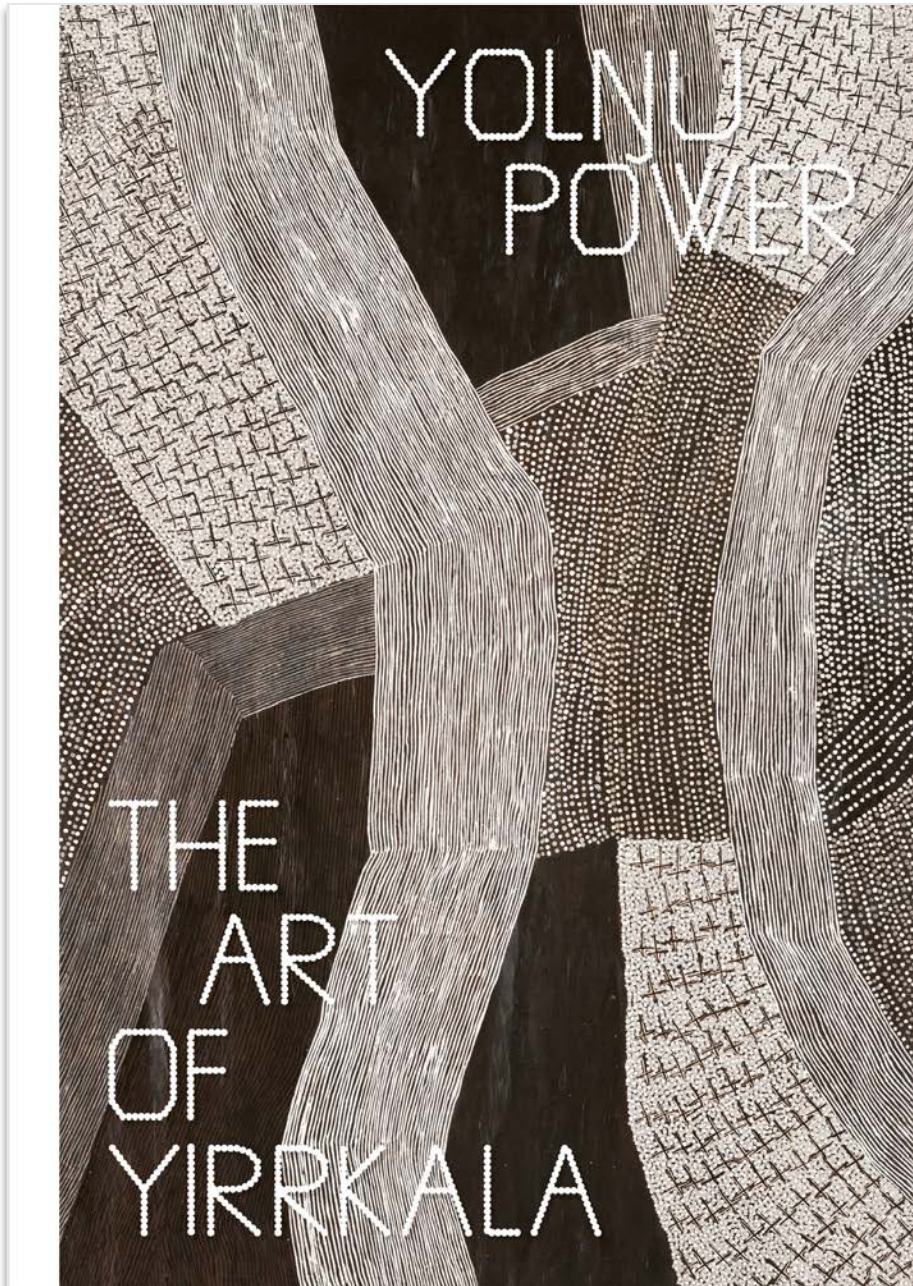
64 Buku-Larrgaj Mulka Centre artwork certificate for artwork number 1072–16, Art Gallery of New South Wales artist's file.

65 Wanyubi Marika, artist's talk, Garma Festival 2014, audio supplied by Buku-Larrgaj Mulka Centre, Yirrkala.

66 Anne Marie Brody (ed), 2011, p. 302.



Yalmakany Marawili at work. Buku-Larrgaj Mulka Centre, Yirrkala, 2024



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Henry Roy. Impossible Island

Robert Cook, Henry Roy

Roy blends dream, observation, imagination, and poetic resistance in a career survey spanning four decades.

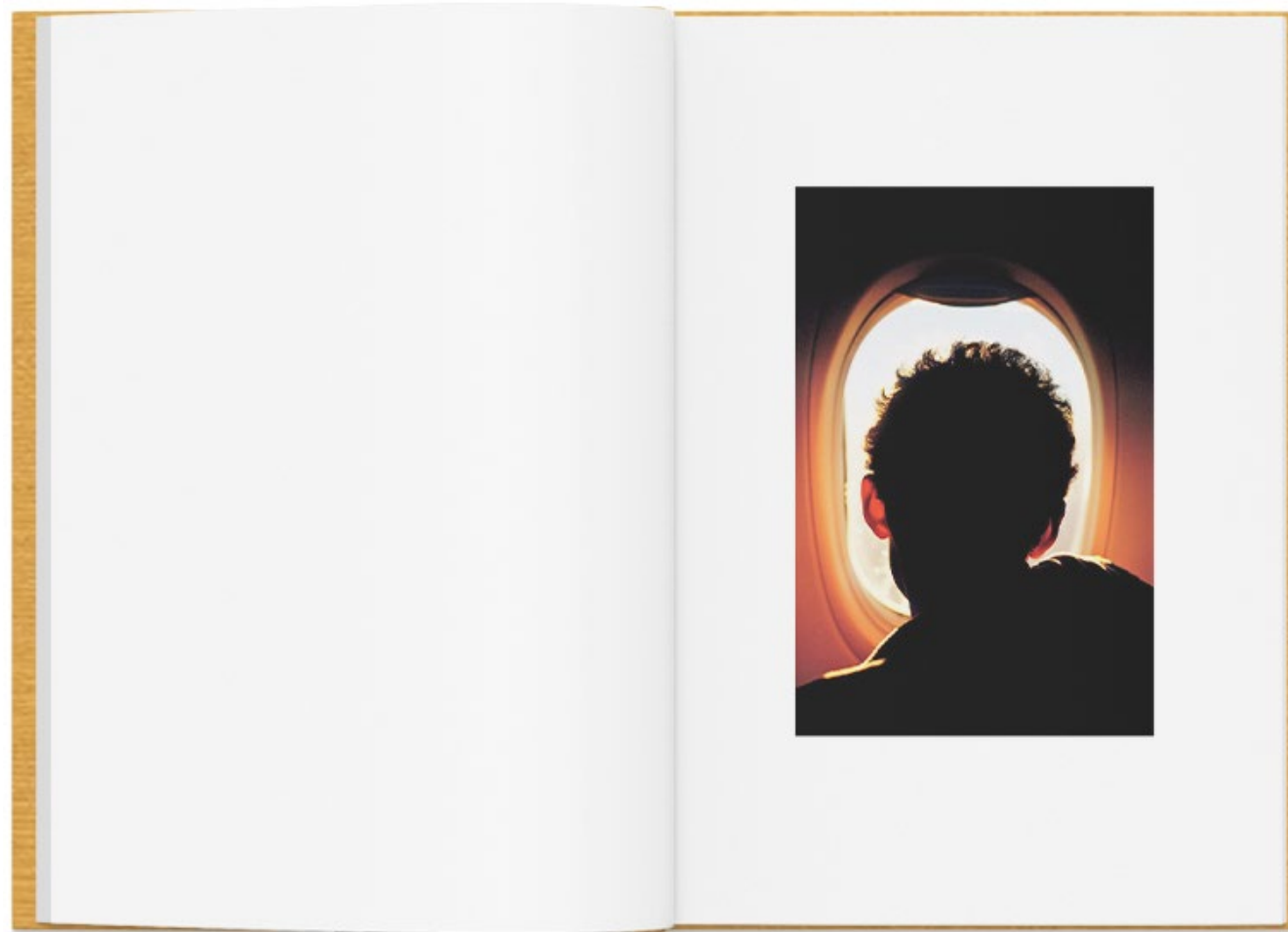
- *Impossible Island* accompanies the Franco-Haitian photographer's first major career survey at the Art Gallery of Western Australia, including atmospheric works from France, the Democratic Republic of Congo, Thailand, Haiti, and Tunisia.
- Influenced by French modernism, New Wave aesthetics, creolization, animistic spiritualism, and Haitian spirialisme, *Impossible Island* delicately sequences Roy's refined images into a kind of open-ended story-telling, accompanied by evocative, poetic texts by the artist and an essay by curator Robert Cook.
- *Impossible Island* is co-published by the Art Gallery of Western Australia and Loose Joints.
- The 160-page hardcover publication features full-colour plate atmospheric imagery from the exhibition, poetic texts by artist Henry Roy and an essay by AGWA Curator Robert Cook.



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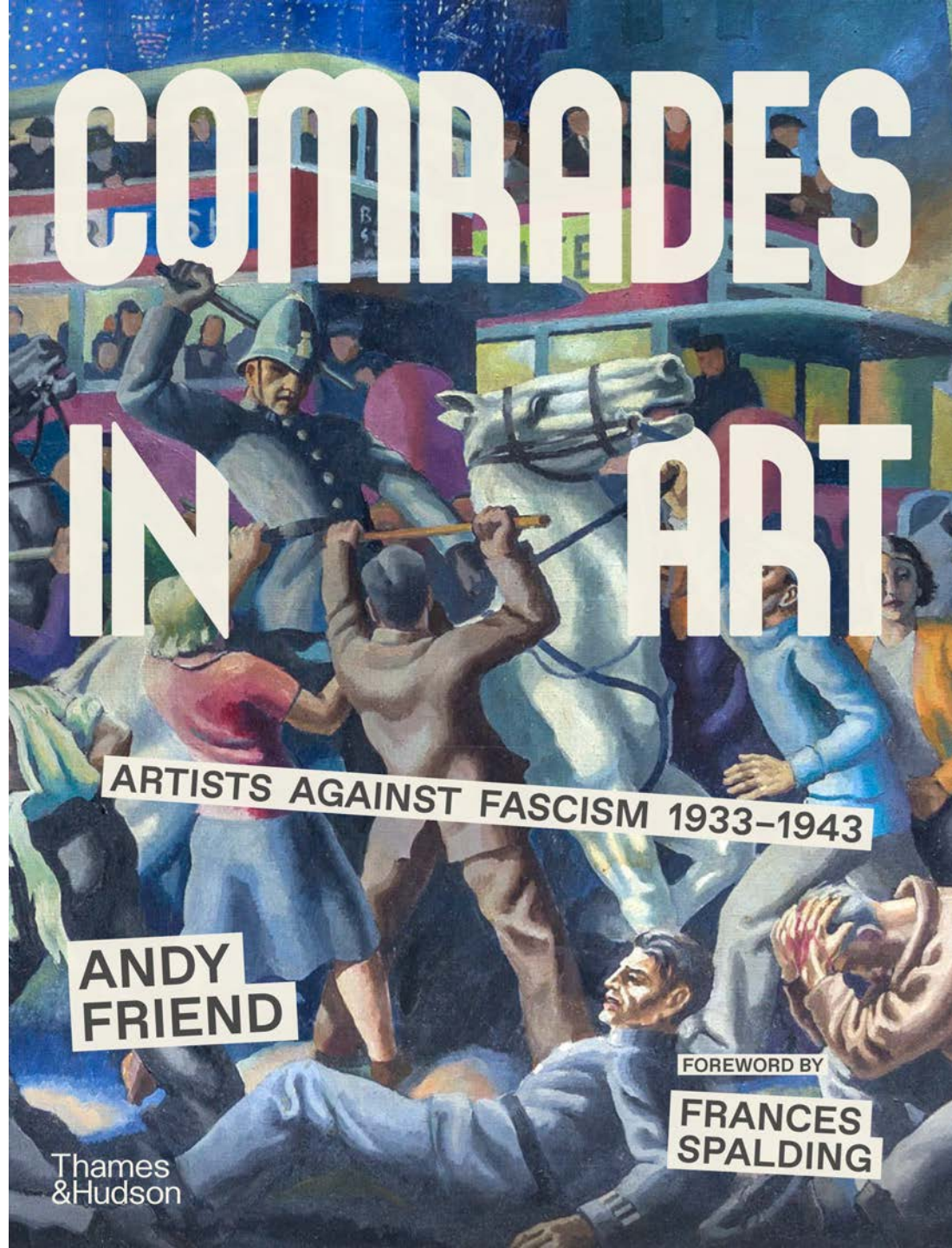
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COMRADES IN ART

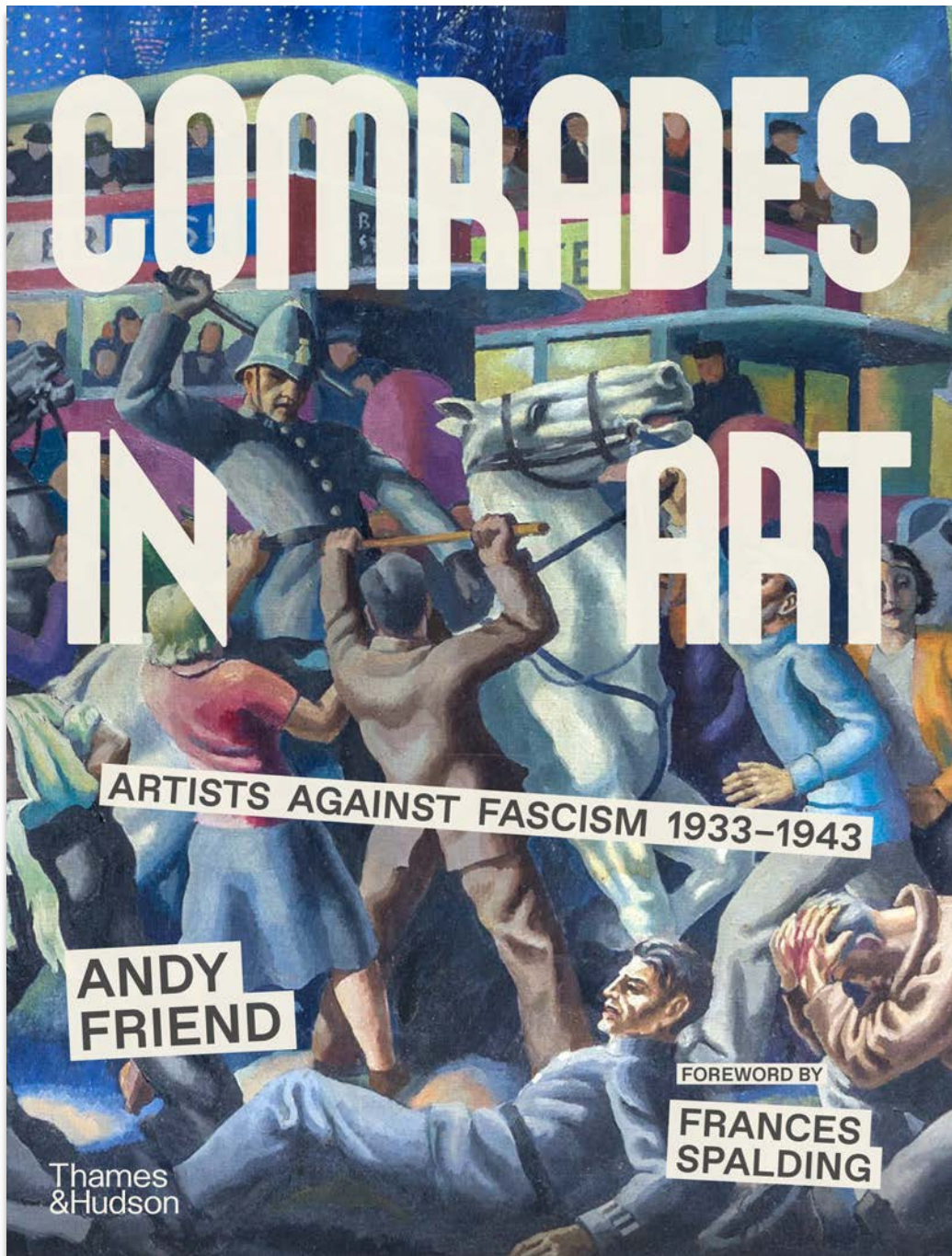
ARTISTS AGAINST FASCISM 1933-1943

ANDY
FRIEND

FOREWORD BY

FRANCES
SPALDING

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Comrades in Art

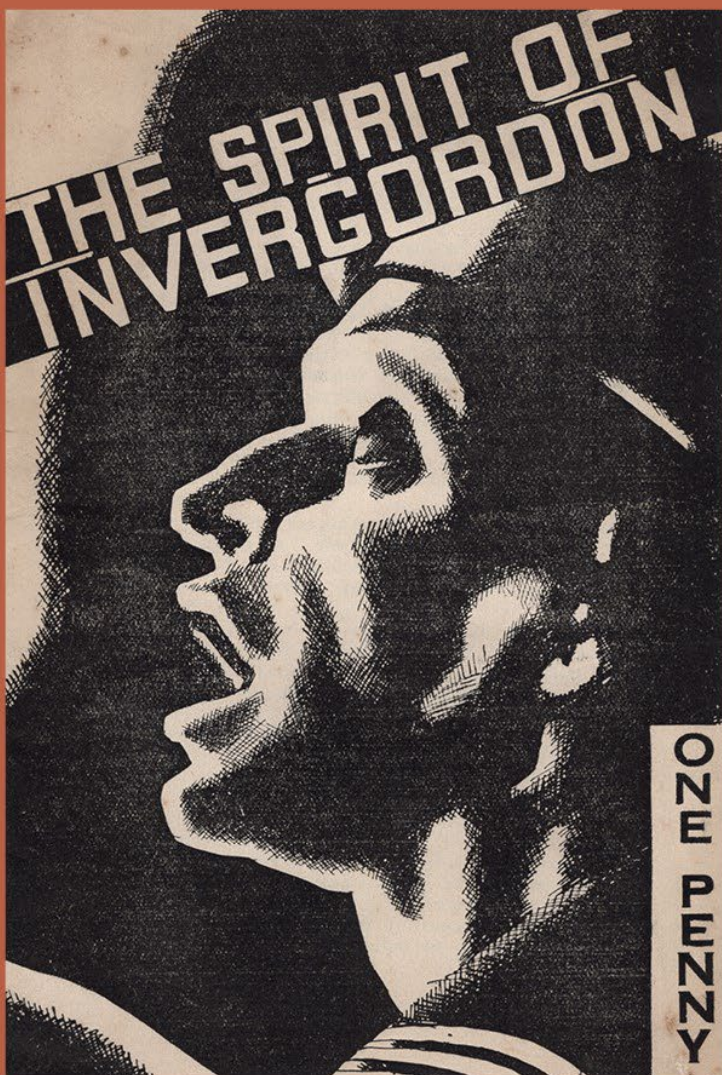
Artists Against Fascism 1933-1943

Andy Friend

This compelling group biography tells the story of the European artistic resistance to the rise of fascism before and during World War II.

- This book looks at how artists in Europe and the U.S. rose up against the threat of fascism in the 20th century.
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- A fascinating story about how artists responded to fascism and a subject which has resonance in today's world with the rise of right-wing authoritarian regimes.
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1.1 Cliff Rowe,
cover design for *The
Spirit of Invergordon*,
pen and ink, 1932.
18.2 × 12.5 cm
(7¼ × 5 in.)

CHAPTER ONE

SEVEN DIALS

One early autumn day in 1933 a letter addressed to twenty-two-year-old Misha Black arrived at the premises of Studio Z in London's Covent Garden, two third-floor rooms above a lock-up shop on Little Earl Street, Seven Dials.¹

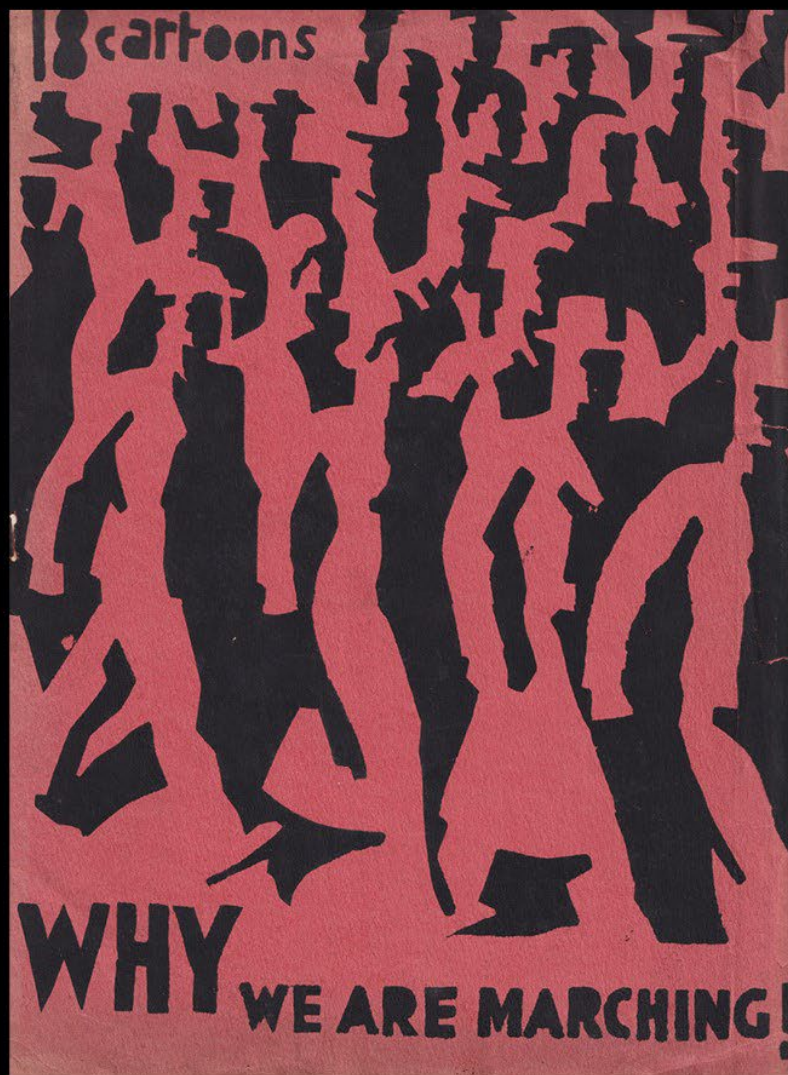
For three years, Black – he would not become Sir Misha until 1972 – had been sleeping in the back room, working in the front one. After struggling through slump conditions, at first with a female business partner, then by himself, his effort to keep his fledgling design business afloat during the Depression was nearing its end.²

The letter, probably written in haste as the artist Cliff Rowe was preparing to leave Moscow, brought news that its author would shortly arrive back in London after eighteen months in the Soviet Union. We are unlikely ever to see its detail but can be reasonably certain that the letter was intercepted at the depot serving the Covent Garden area, the neighbourhood where Rowe had lived in Endell Street before leaving for Russia with a married lover.³

After transcription Rowe's text would have been circulated within the Security Service, as an earlier letter of his to the same address had been the previous December:

I was talking to an English comrade who gives us political classes now and again and he mentioned with bated breath our joint 'works' for the Invergordon leaflet and the ILD,⁴ without knowing we did them. He was very pleased with the idea of us forming an artist revolutionary union in London and he knows Pollitt⁵ and the other leaders very well so I think we could get them to send us on the spot during demonstrations to help with banners, street newspapers, caricatures, posters, etc. etc.⁶

On reading this, Security Service officer S.9 asked: 'Have you any idea which Invergordon leaflet is referred to? ... If the underlined remarks in this intercept indicate that the writer is concerned in the production of subversive leaflets for circulation among Naval Ratings, the writer becomes of great interest. Can you tell me anything of him?' S.6 replied: 'The part



2.1 Cliff Rowe,
cover design
for *Why We Are
Marching!*, 1934.
29 × 23.3 cm
(11½ × 9¼ in.)

CHAPTER TWO

CHARLOTTE STREET

In October 1932 the National Unemployed Workers' Movement (NUWM) published *Why Are We Marching?*, explaining the hunger marchers' case and mapping the routes they would take to London. The journey was to culminate in a Parliamentary lobby to present a mass petition calling for an end to the Means Test and the hardship it imposed.

The cartoon book produced by the fledgling Artists International British Section in support of the next march in January 1934 dropped the question mark. *Why We Are Marching!* was an affirmation of militancy in the face of past provocation; this time the focal point would be a National Congress of Action, arranged to coincide with the marchers' arrival in London as a determined step in a long campaign.

Fifteen months earlier, the lobby of Parliament had been due to take place two days after the Trafalgar Square events depicted in Cliff Rowe's painting. The evening before, an agent provocateur delivered a letter to national organizer Wal Hannington, implicating the NUWM in the preparation of terrorist acts. Hannington immediately burnt the letter and a police raid on the NUWM offices the following morning found no trace of it, despite the removal of 5 hundredweight of documents; Hannington was nevertheless arrested and refused bail.¹ Early in the evening of 1 November 1932, the delegation to Parliament was surrounded at Charing Cross Station and the petition seized, never to be seen again. That night running battles broke out as five thousand police and special constables blocked the routes to Parliament from Camden, the East End and south London.

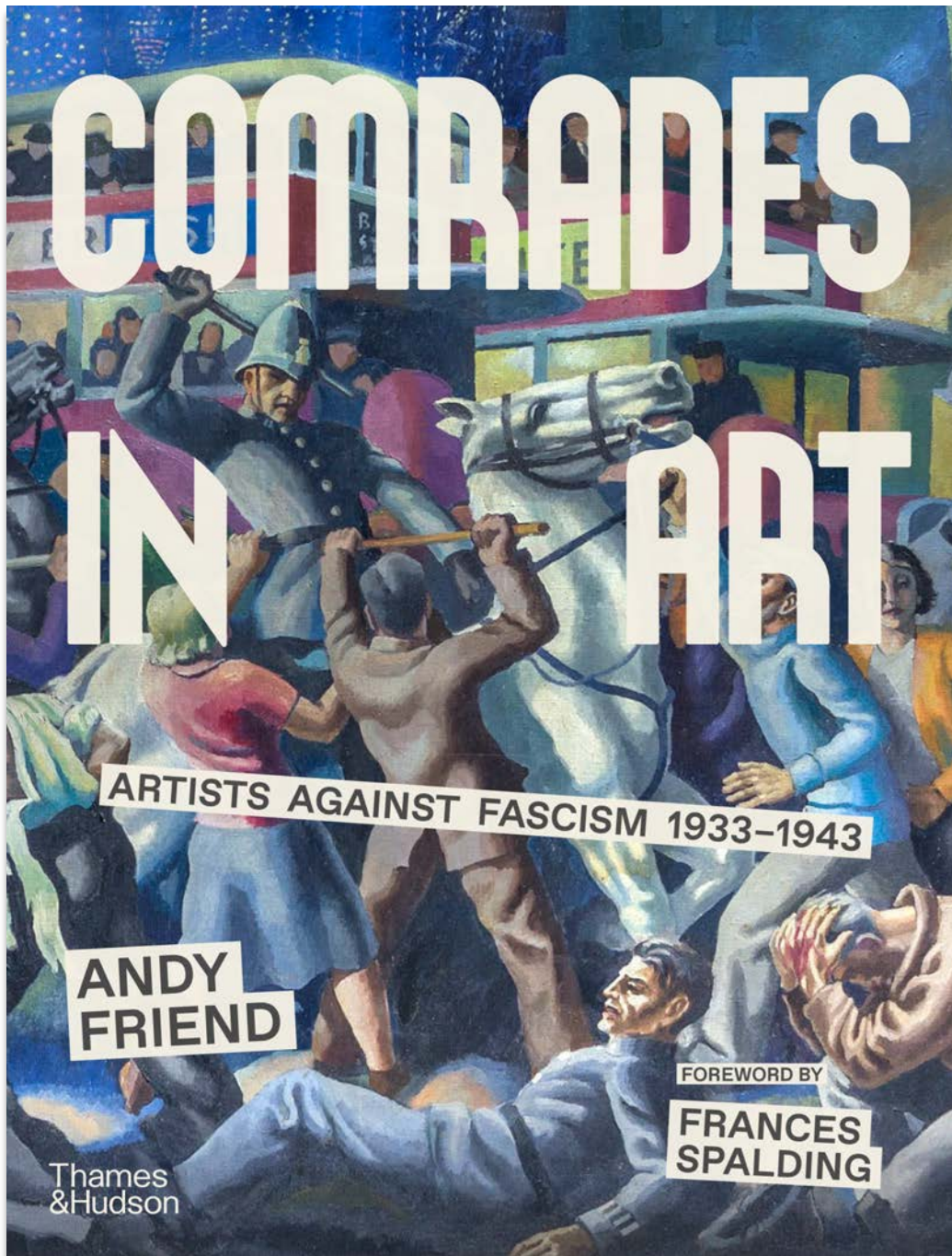
As the hunger marchers once again took to the roads in 1934, the Metropolitan Police commissioner Lord Trenchard, a veteran imperialist not averse to using colonial methods of repression at home, was making careful preparations.² Criticized for the reckless ferocity of mounted police operations in 1932, he now demanded that newsreels 'abstain from taking or publishing cinematograph pictures of the hunger marchers', stepped up surveillance of the NUWM offices – where volunteers were guarding against the possibility of a British Union of Fascists Blackshirt attack – and made use of three inside informers.³ Through them Scotland Yard received reports of efforts to find accommodation for the marchers, activity James

2.14 Hugo Gellert,
*Us Fellas Gotta Stick
Together or The Last
Defence of Capitalism*,
chalk on Celotex
and plaster, 1932.
215.9 × 125.7 cm
(85 × 49 1/2 in.)



2.15 Stuart Davis,
New York Mural,
oil on canvas, 1932.
213.4 × 121.9 cm
(84 × 48 in.)





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World of Art

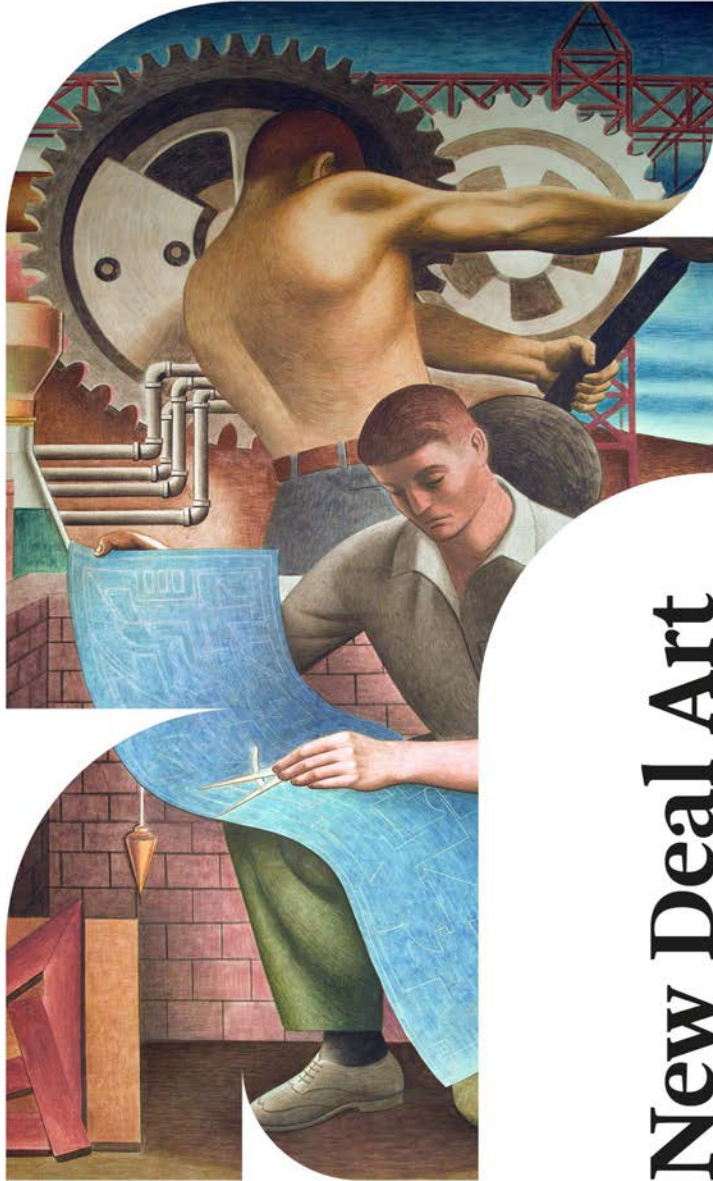


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15 Dorothea Lange, *Japanese American-Owned Grocery Store*, Oakland, California, 1942

officially ended by presidential proclamation in 1943; part of a national shift of resources toward a war economy.

Art and Democracy

For all their flaws and contradictions, the New Deal art programs—to date the most significant federal investment in the arts in US history—broached a vision of art as essential to democracy. In a decade when democracy itself was at stake, and in an atmosphere of heightened fear and anxiety, New Deal artists confronted the twin crises of domestic depression and the global rise of fascism. The crises were linked, as stated by the antifascist American Artists' Congress: “The survival of the artist is bound up with the survival of democracy in America.”

Survival depended on “New Horizons for American Art,” the title of the first major exhibition of the Federal Art Project. New Deal artists, together with sympathetic administrators, championed the “new horizons” of art as a human right. Identifying as workers contributing to society’s wealth, they claimed their right to self-representation, reinterpreted

American history and identity, organized to protect mutual interests, and participated in democracy as a collective project.

“Art is a natural resource of this country,” claimed *Art Front*, the journal of the Artists’ Union, “[it] is a living necessity for both artists and audience, not a ‘luxury’ indulged in by private connoisseurs.” Their argument resonates today.

16

At a moment when public arts funding is constantly under attack and fine art remains largely the purview of the wealthy and well-educated, the view that art—like clean water, education, or electricity—should be accessible to all remains a radical proposition. Rekindling the dream of cultural democracy, the belief in art as a human right and a public good, begins with retracing steps to the New Deal—when the depths of crisis opened new horizons of unprecedented opportunity.

16 Sol Lisbohn, *Philip Guston Working on Mural*, 1940



Chapter 5

Farm Security Administration Photography

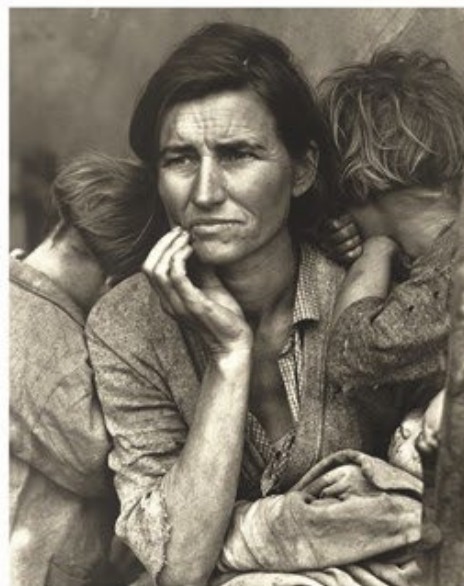
March 1936. Dorothea Lange speeds along a central California highway en route to Berkeley from Southern California. It's pouring rain. She's eager to get home, exhausted from weeks of travel and long days lugging around heavy equipment.

Somewhere outside Nipomo a sign catches her eye: "Pea Pickers Camp." She ignores it—she's only seven hours away from a hot meal and a warm bed. She drives another twenty miles, but something compels her to turn back. "I was following instinct not reason," she recalled.

Lange parked her car "like a homing pigeon" and trudged through mud into the rain-sodden camp. She passed rows of canvas tents, scrapwood shacks, and corrugated metal lean-tos. No electricity or running water. Haggard transients unable to work because of an overnight freeze. One woman caught Lange's eye: dark hair cut in a bob, features creased and careworn. "I do not remember how I explained my presence or my camera to her," Lange remembered, "but I do remember she asked me no questions."

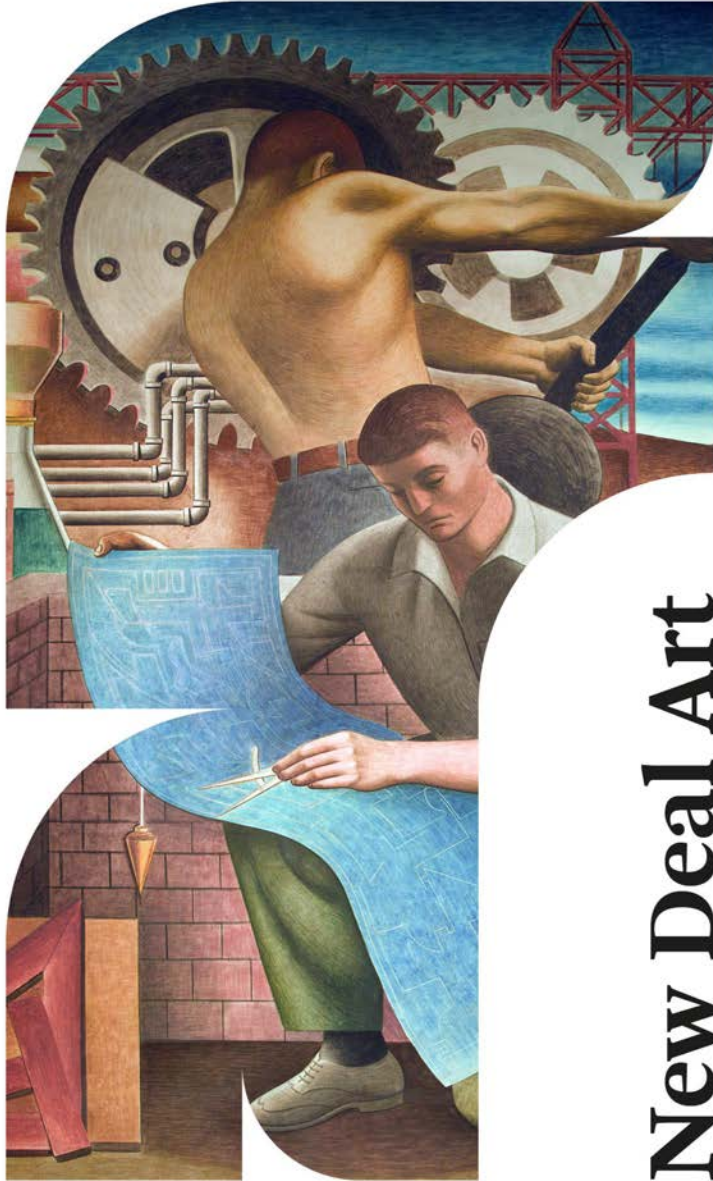
125 Holding a Graflex camera at waist level, her head bowed, Lange took at least seven exposures of the woman and her children in their tent. With the eye of a seasoned photographer, or a bird of prey, she slowly circled in on the subject, beginning with long shots that included the tent and an inventory of the family's meager possessions: a rocking chair, steamer trunk, a makeshift table, an oil lamp. She moved closer and, with a deft bit of stage direction, instructing the children to turn their heads, took the photograph known as *Migrant Mother*.

126 It remains the central icon of the Great Depression. Gazing into an uncertain future, "Migrant Mother" holds an infant swaddled in burlap as two children bury their heads on her shoulders. She is present in all her particularity: the strands of



125 TOP Dorothea Lange, *Migrant Agricultural Worker's Family*, 1936
126 ABOVE Dorothea Lange, *Migrant Mother*, Nipomo, California, 1936

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Ice Age art now

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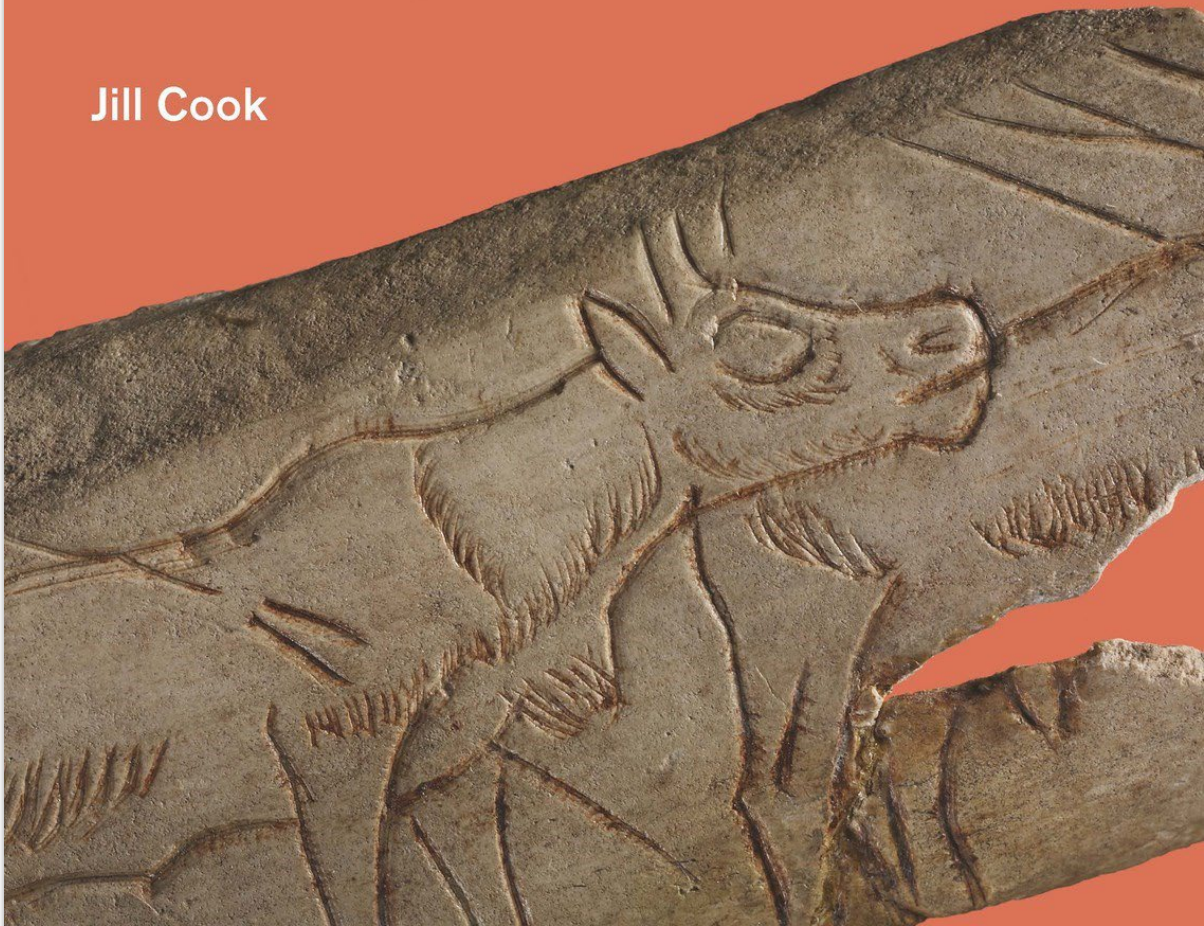
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Introduction

The purpose of this book is to liberate the British Museum's extraordinary collection of Ice Age imagery dating from about 24,000 to 12,000 years ago, so it becomes part of a public understanding of art history rather than hiding as a branch of academic archaeology. To this end, works of striking freshness and immediacy are presented as pieces with contemporary relevance to be appreciated and enjoyed, rather than explained away as primitive offerings of remote cultural interest via speculations about their purpose and meaning. Focusing on a selection of objects, it considers the engraved drawings, models, sculptures, decorated equipment, patterns and jewellery expressed on carefully selected materials found around the occupation areas of camp sites, and notes their relationship to the engraved, painted, modelled and sculpted imagery applied to the walls of justifiably famous caves in France and Spain.



Lozenge pattern woman

Montastruc rockshelter, Midi-Pyrénées, France
c.16,000 years old | Antler | L.12.8 cm
British Museum, Palart566

This unusual frontal view of a woman formed as a pattern of lozenge shapes is deeply engraved with broad lines onto an antler chisel. The top of her head points to the utilised edge of the tool so the viewer saw the image the right way up while working. The convexity of the antler surface and the width of the lower torso may indicate a pregnant figure. The sexual triangle is obvious. Her legs are absent except for an indication of the top of the thighs, which are touching. The triangles formed by lines from the neck to the hips might suggest breasts, although the woman may also be seen standing with her hands on her hips.

Abstracting the body into a pattern requires imaginative ingenuity to question and experiment with forms and volumes that encapsulate not just a person but a body of ideas and feelings about female sexuality. In the twentieth century this appears again in the works of Pablo Picasso and Henri Matisse, who, rather than presenting nudes from life, often expressed the attractions of their anatomy and movement through simple lines and shapes.



Henri Matisse (1869–1954)
Le Grand Nu | 1950
Aquatint on Marais paper
H. 53.5 cm, W. 41.7 cm (plate)
British Museum, 2004,0602.113
Bequeathed by Alexander Walker

Perforated and decorated batons

Perforated batons are made from antler. They have cylindrical shafts that widen at one end where there is at least one and up to six holes. Following several discoveries in excavations in the Dordogne, France, in 1863–4, their finders, eminent French palaeontologist Édouard Lartet and his English collaborator Henry Christy, noted that these batons are ornamented with carefully engraved drawings and patterns, suggesting they might be symbols of authority or social position. While this may be true, subsequent investigations have considered practical purposes to explain the perforations. Arctic peoples used a similar instrument to straighten bone and antler spear tips and spear shafts to eliminate curvature that could affect the trajectory and thus the effectiveness of the weapon. Other experiments show

that by using them with a loop of rawhide through the hole, they could also be used as spear throwers, while analysis of wear traces around the holes suggests heavy usage with, and perhaps in the making of, string and rope.

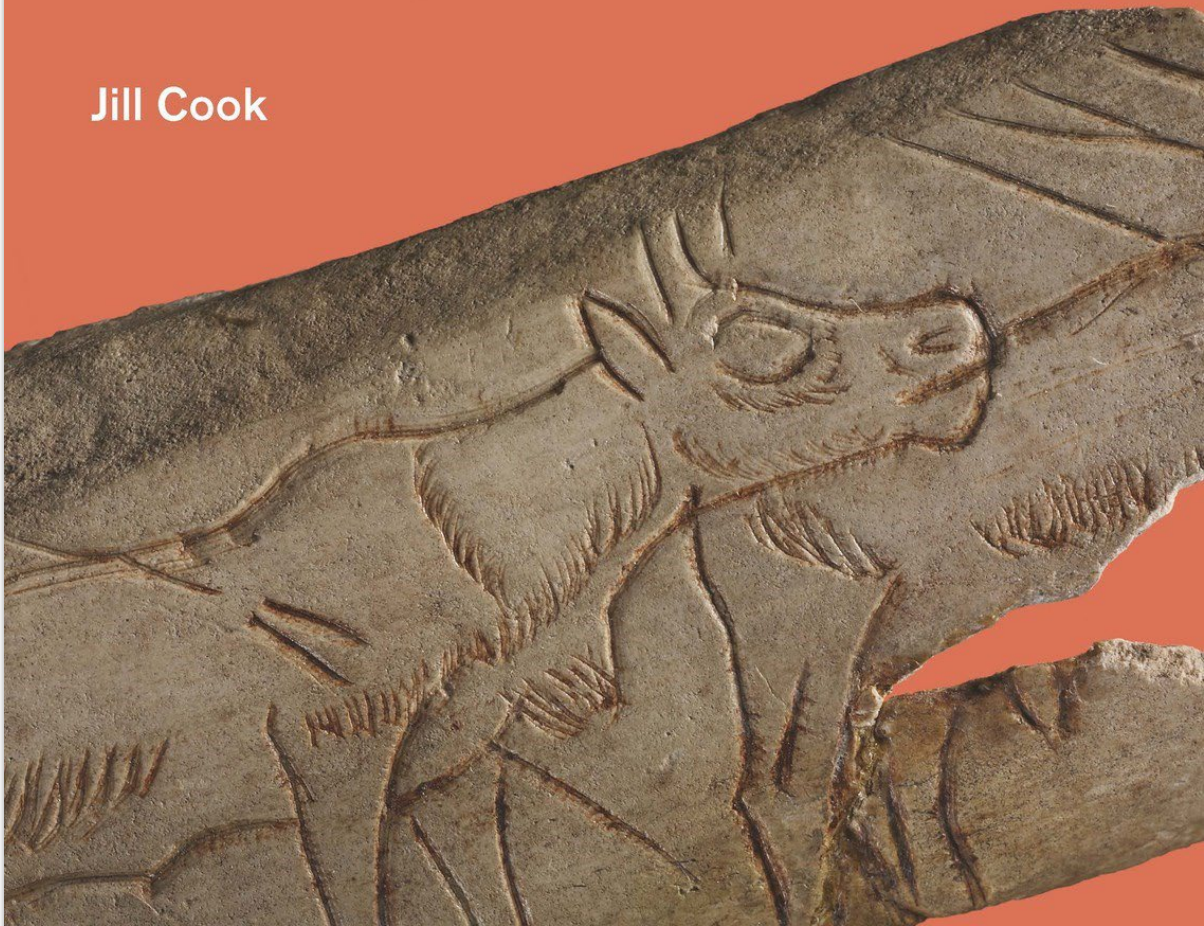
As an all-in-one tool and weapon essential for the crafts and practice of hunting, the perforated baton was undoubtedly an important part of a person's equipment, perhaps decorated to reflect their status and identity or act as metaphors for personal qualities or spiritually to represent personal avatars providing support and negotiating a place in nature. Sometimes the quality of the representations is not as good as on non-functional pieces, perhaps suggesting they were the work of the owner rather than a practised image-maker.



Ice Age art now

The British
Museum

Jill Cook



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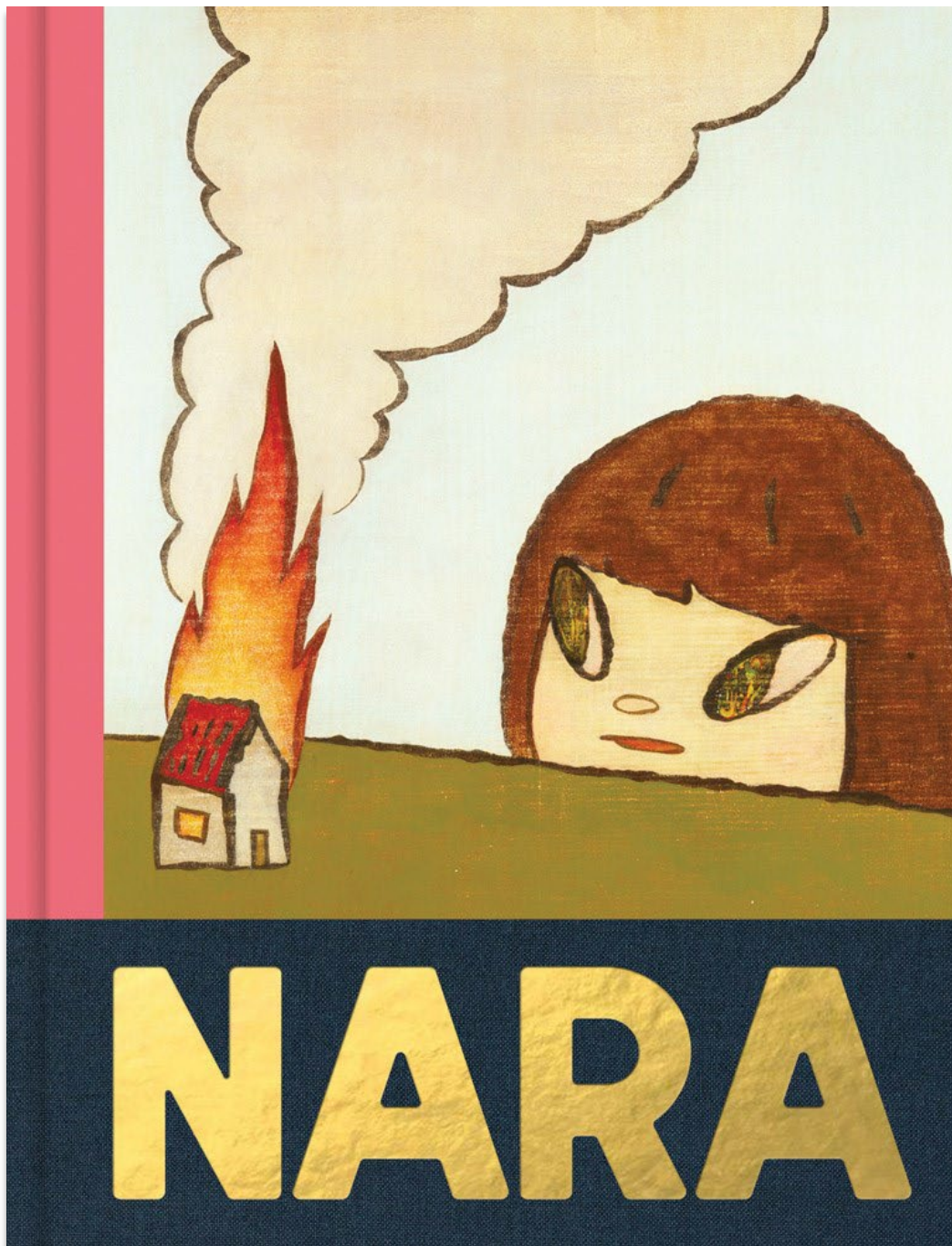
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NARA



Yoshitomo Nara

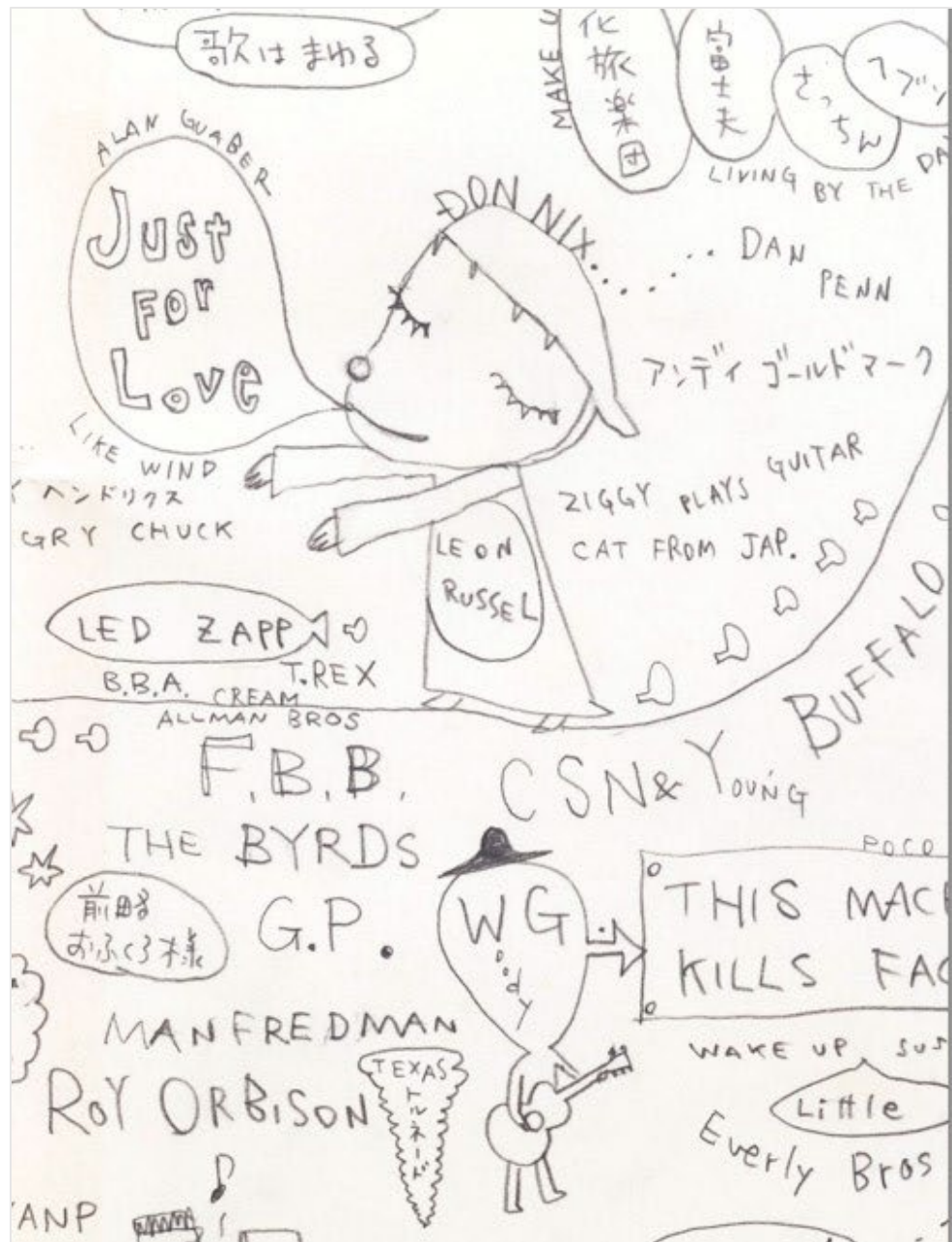
More than a mere survey of Nara's signature children and animals, this clothbound publication features the artist's newest works, personal photographs and pictures of his studio

- Japanese Pop artist Yoshitomo Nara is best known for his sweet yet sinister paintings of children and animals. Influenced by punk rock, Japanese woodblock prints and Hello Kitty, Nara's images adorn products from T-shirts to skateboards.
- Produced in close collaboration with the artist, with lavish cloth binding and gold foiled type. Unlike other books on the market, it includes new paintings and drawings from 2024–25 and features an in-depth interview with the artist along with his own photographs taken in and around his home and studio.
- Accompanies an exhibition at the Hayward Gallery, London, 06/10/25–09/31/25.

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One Foot in the Groove: Listening to Yoshitomo Nara, a Double Album with Four Sides

Josh Kun

We listen to be elsewhere
Amit Chaudhuri¹

Side One

In the shadow of Mt Iwaki, in reach of its wild forests, sacred shrines and inactive volcano, near parks full of cherry trees, at the northernmost edge of Honshu island, a young boy with two working parents who often left him alone built his own radio and tuned into the ether. Yoshitomo Nara was eight years old. As the story goes – and this has become perhaps the origin story of Nara's artistic career – he caught broadcasts of the Far East Network of Armed Forces Radio from a US Air Force base in nearby Misawa. There were news reports, emergency broadcasts, local announcements, Japanese language lessons and music, all directed to the ears of US soldiers and military brass who were still doing the lingering work of post-WWII occupation and Cold War monitoring of the former Soviet Union. But like all radio broadcasts, once the transmission goes up into the sky, there is no telling who picks it up. Lying in bed at night, often in secret under the covers, Nara picked it up. He was drawn mostly to the music, folk and rock songs in English which he didn't yet understand. As he got older, he kept tuning in. Bob Dylan, The Byrds, Donovan, Country Joe McDonald.

Before I say anything more, I just want to linger on this image of a Japanese teenager, alone, at the edge of an island, surrounded by forests and temples, listening to music in a language he didn't understand that nevertheless spoke directly to him; immersed in, and transported by, music made by people he couldn't see, music that lived in the air above his head, delivered to him directly through his radio. He was the kind of kid that one of his favourite bands, the Ramones, sang about in their song 'Do You Remember Rock 'N' Roll Radio?', when Nara was 20 years old:

*Do you remember lying in bed
With your covers pulled up over your head?*

Radio playin' so no one can see
We need change, we need it fast

'Rock and roll radio, let's go', they sang, but Nara didn't need a push. He already went. He was gone. He's still going. He knew the power of radio, its invisibility, its ability to conceal and reveal, the way something unseen can create worlds only the listener can hear. In the private yet public spaces of a radio transmission, the listener can be solitary and social at once, alone and together, hearing herself reflected back in an acoustic mirror. The inverse is equally true: she finds herself in someone else's voice or story, not a reflection as much as a connection, a recognition across differences, a cross-identification. Once you tune in, you may never be the same. 'I didn't know the cost / of entering a song – was to lose / your way back', the poet Ocean Vuong writes.² Searching for the right station, the right frequency, can be a way of searching for a new version of oneself. When John Prine sang, 'A young man from a small town / with a very large imagination / lay alone in his room with his radio on / looking for another station',³ he might as well have been singing about Yoshitomo Nara. Or about Sterling HolyWhiteMountain, the Blackfoot Indian writer whose short story, 'The Buffalo Robe and the Radio', finds him as a 13-year-old in a town of 350 people on a reservation in north-west Montana, in a bedroom without a bed, sleeping between two buffalo robes, alone for the first time, 'fiddling around with the radio'. He too would listen to rock music, missives from a strange and foreign world that taught him about narrative and the rhythms and structures of storytelling. 'It would be music', he writes, 'that would carry me through the vagaries of my life.'

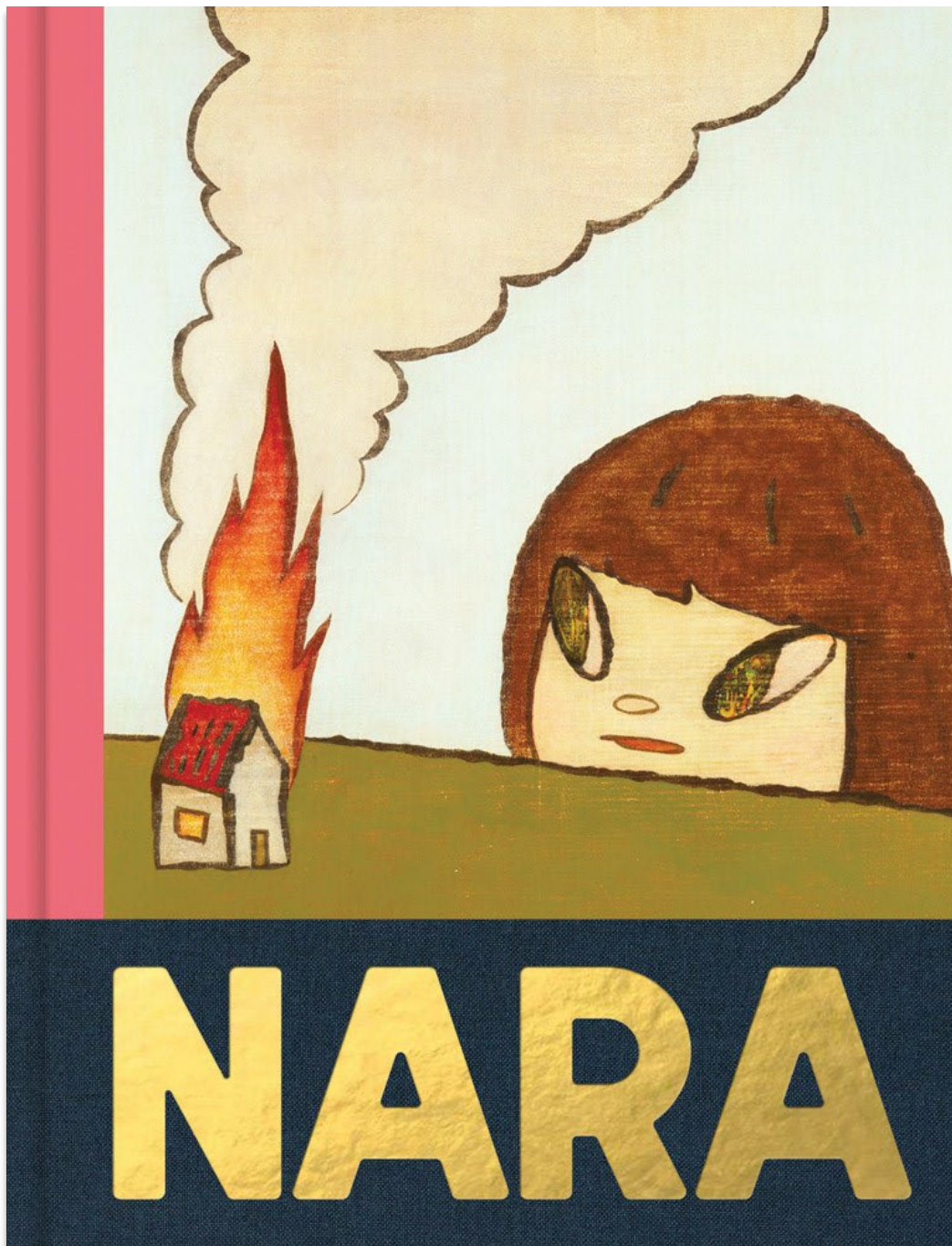
The writer Octavia E. Butler once called these radiophonic encounters, these radiophonic methods of knowing, living and dreaming, 'radio imagination'. 'I realise that I have been writing about people for years', she said, 'and I've never seen any of them. I have the kind of imagination that hears. I think of



Little Thinker in Silence, 2016



In the Milky Lake / Thinking One, 2011

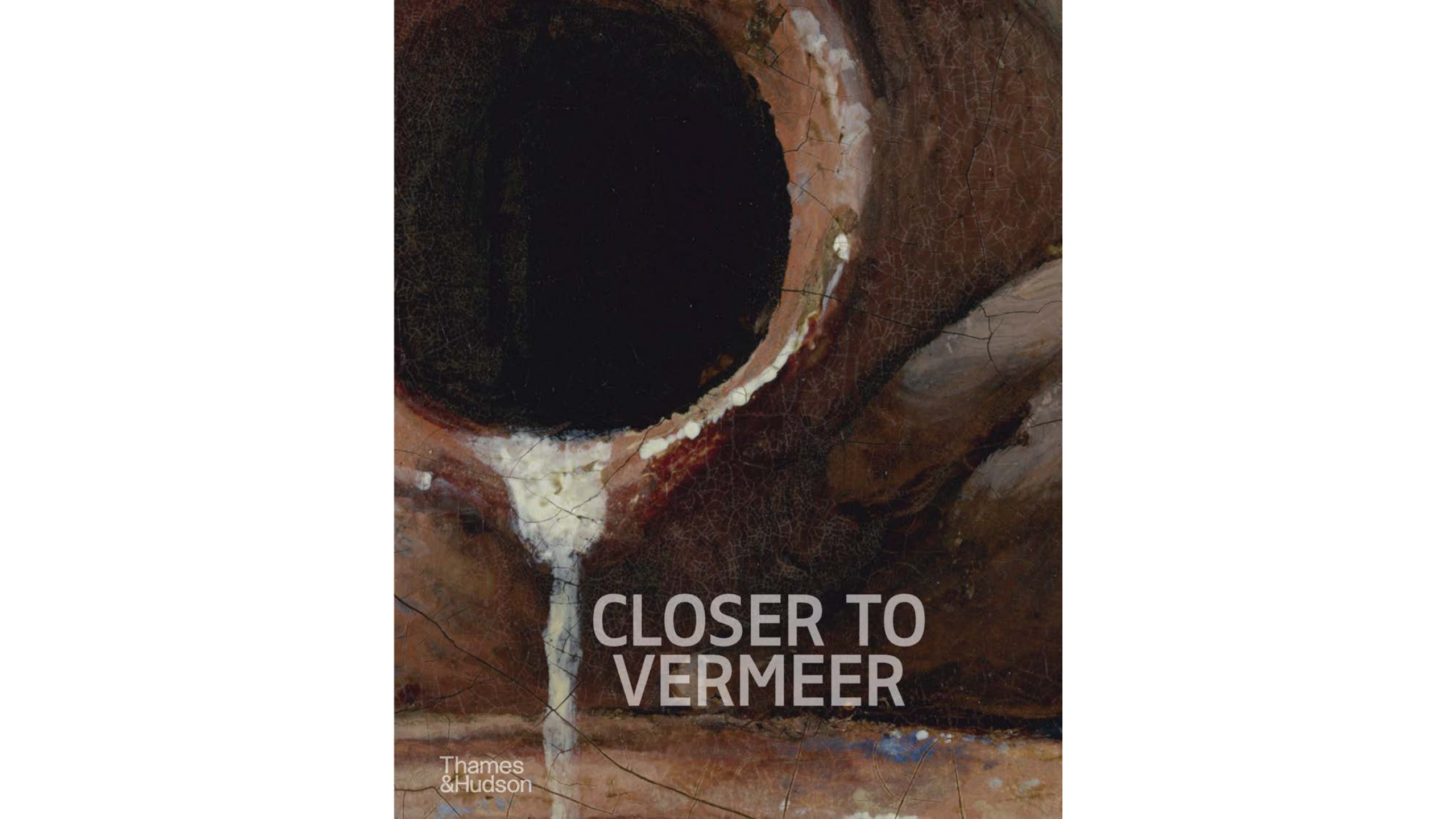


Yoshitomo Nara

More than a mere survey of Nara's signature children and animals, this clothbound publication features the artist's newest works, personal photographs and pictures of his studio

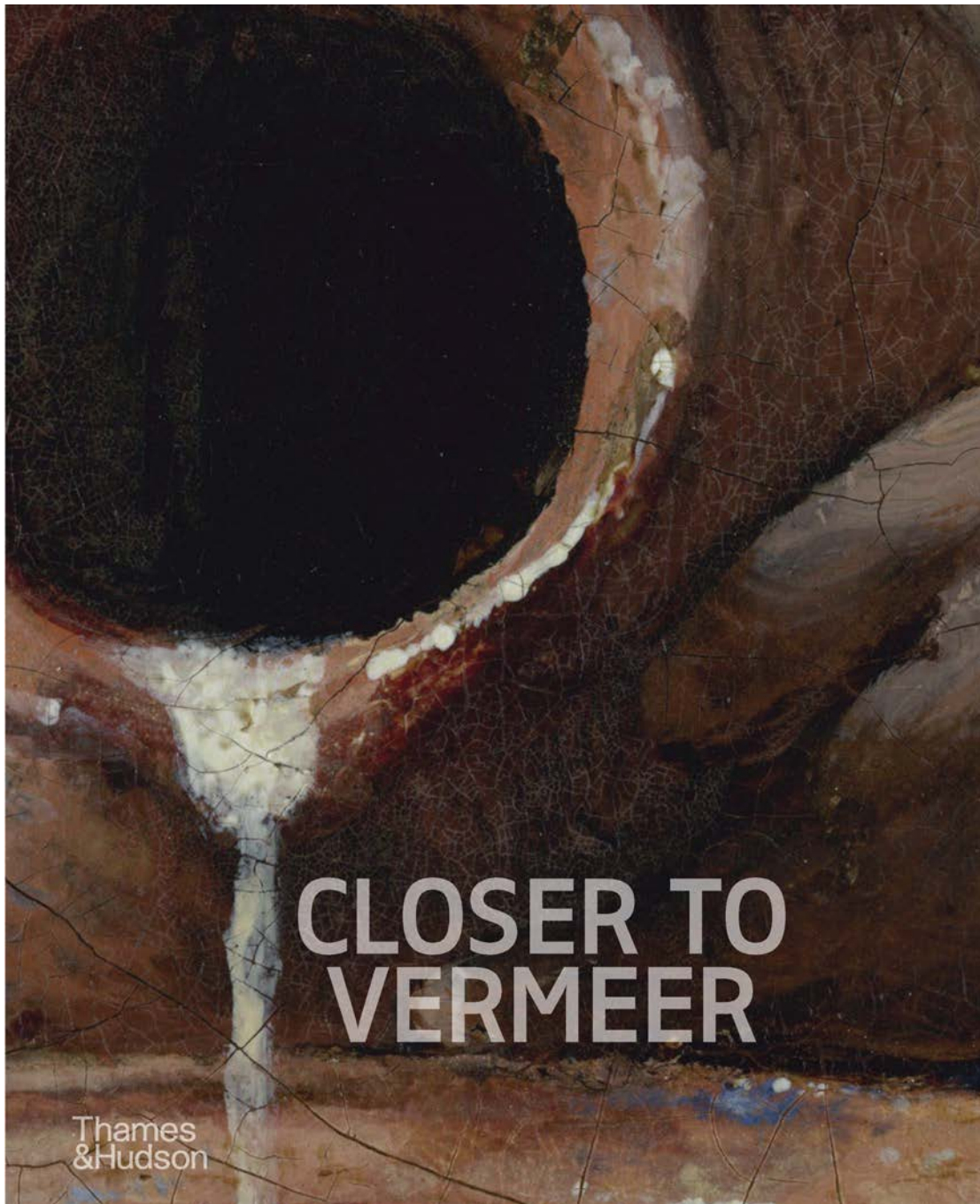
- Japanese Pop artist Yoshitomo Nara is best known for his sweet yet sinister paintings of children and animals. Influenced by punk rock, Japanese woodblock prints and Hello Kitty, Nara's images adorn products from T-shirts to skateboards.
- Produced in close collaboration with the artist, with lavish cloth binding and gold foiled type. Unlike other books on the market, it includes new paintings and drawings from 2024–25 and features an in-depth interview with the artist along with his own photographs taken in and around his home and studio.
- Accompanies an exhibition at the Hayward Gallery, London, 06/10/25–09/31/25.

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WHO'S THAT GIRL? GIRL WITH A PEARL EARRING IN 1665, AND HER CURRENT APPEARANCE IN 3D

ABBIE VANDIVER

Girl with a Pearl Earring [FIG. 1] is undoubtedly Johannes Vermeer's most iconic painting, but it was not always so beloved. In 1881, the artwork was purchased at auction for only two guilders, plus a thirty-cent commission: about 25 euros in today's currency. Now, visitors flock from all over the world to stand in front of the painting. Perhaps the greatest challenge for the Mauritshuis is to present something new about *Girl with a Pearl Earring*. A 2018–2020 examination of the painting using state-of-the-art scientific technologies produced a multitude of data about Vermeer's materials and techniques, where his pigments came from, and how the painting has changed over time.¹ To make these findings more accessible, understandable and relevant to a wider public, a wall display titled *Who's that Girl?* was installed in the foyer of the Mauritshuis. It included a digital reconstruction that approximates the original appearance of the *Girl*, and a four-metre-high 3D print that visitors can touch.

THE GIRL IN THE SPOTLIGHT

Over a two-week period in 2018, *Girl with a Pearl Earring* was examined by an international team of scientists in front of the public at the Mauritshuis. Research questions that guided the examination included the following: 'What did the *Girl* look like around 1665 when painted by Vermeer, and how has the painting changed over time?' A combination of non-invasive imaging methods and analyses of micro-samples was used to identify Vermeer's original materials, and to understand the physical and chemical changes that have taken place throughout the centuries. This essay concentrates on the results obtained using macro-X-ray fluorescence scanning (MA-XRF) and 3D digital microscopy.

MA-XRF detected and visualized the elemental distribution of the pigments in the paint, including lead white, earth pigments, lead-tin yellow and vermilion. For other pigments that were more difficult to detect, the results were complemented by evidence from other scientific technologies.² MA-XRF revealed hitherto unseen details in the *Girl*. The background of the painting is currently a rather flat, dark

grey expanse, but Vermeer's original concept was for a dark green curtain.³ In the upper-right corner of the painting, several elemental scans – most clearly, lead (Pb-M) – visualized the folds in the fabric [FIGS. 2A, B]. Cross-sections analyzed in the 1990s showed that the upper layer in the background was a green glaze containing weld (yellow) and indigo (blue).⁴ These fugitive pigments faded in response to light, resulting in a 'milky' appearance where the glaze now appears greyish on top of a charcoal black underlayer. Other details that were visualized more clearly using MA-XRF include Vermeer's signature in the top-left corner [FIG. 2C]. Until recently, it was assumed that the *Girl* has no eyebrows or eyelashes. Remarkably, MA-XRF detected brown iron-containing eyelashes above the left eye [FIG. 3A]. These had become invisible due to the low visual contrast between the degraded green background and the dark paint, which contains earth pigments [FIG. 3B]. Microscopy showed that Vermeer used tiny brushstrokes to apply eyelashes above her other eye; however, no eyebrows were found.⁵

3D DIGITAL MICROSCOPY

High-resolution digital microscopy was vital for capturing other minute details, from brushstrokes (at 35x magnification) to individual pigments particles (at up to 140x magnification).⁶ In 2022, a Hirox HX-100 microscope with a telecentric lens was used to scan the whole painting at 90x magnification [FIG. 4A]. The microscope was mounted on a motorized T-shaped stand so that it moved incrementally along X and Y axes to capture the variations in the surface as a pattern of 'tiles'. The microscope employed focus stacking in the Z-axis; each tile was built up from around 50 images, which were digitally stacked to create a fully focused image containing the topographic (height/depth) and colour information for each pixel. This automatic process was then repeated 41,066 times to cover the entire painting: 88 hours of non-stop scanning produced a total of 108 billion pixels. Not only did the Hirox digital microscope acquire the largest known 3D map of an artwork, it was also vital for understanding Vermeer's materials and techniques. The colour image shows individual pigment particles, brushstrokes and which colour was layered over another [FIG. 3B]. Using the 3D topographical data, the height differences in the painting could be measured, as well as the thickness of certain paint layers, and the distortions caused by the craquelure pattern that has developed over time [FIG. 3C]. The relative height differences of the cracks are a baseline for the painting's current condition and appearance, and could be compared with a similar scan in the future. The 108 gigapixel scan of the entire painting can be viewed online (scan QR code in FIG. 4B).

DETAIL: *Girl with a Pearl Earring*, c. 1664–1667





consequence, the illusion of depth in the right half of the composition is significantly diminished, transforming the house into a deserted flat facade. Additionally, the reconstruction underscores the significance of the red shutter in maintaining the visual balance of the composition. The Delft master appears to have literally opened up the composition of *The Little Street* to the viewer during the painting process.²⁶



FIG. 21. *The Little Street* (CAT. 9), detail of the woman sitting in the doorway in visible light (A), and micrographs of the back of the woman's head (B) and her hands (C) showing a blueish-green paint underneath that is locally left uncovered and comparable to one used in the closed shutters



The Little Street, c. 1658–1659 (CAT. 9)



FIG. 24. Digital reconstruction of *The Little Street* (CAT. 9) at a potential earlier stage of the painting process

COMPOSITIONS IN THE MAKING VERMEER'S CHANGES

ANNA KREKELER, FRANCESCA GABRIELI,
ANNELIES VAN LOON AND IGE VERSLYPE

When viewing Johannes Vermeer's paintings, we see perfect and seemingly effortless end results. However, appearances can be deceptive, and the genesis of these works was often more complex than it seems. For instance, who would have thought that the empty, serene, whitewashed wall behind Vermeer's *Milkmaid* was initially planned to be filled with jugs hanging from a shelf, or that there were no children playing in *The Little Street*?

Constantly in search for the masterly composition, artists in the seventeenth century developed their creations in various ways. Before starting a painting, most made preliminary drawings and created monochrome or colourful sketches. Others preferred to develop their compositions while painting, experimenting with their ideas directly on the canvas or panel. In the latter manner, it often means that there is more to the composition of a painting than meets the eye. Hidden beneath the surface, traces of its genesis – compositional changes or *pentimenti* – can offer fascinating glimpses into the artist's creative process.

Vermeer is known to have made many compositional changes while painting. In the past, these could sometimes be visualized through traditional imaging techniques such as X-radiography (X-ray) and infrared reflectography (IRR), as well as, more uncommonly, neutron-activated autoradiography (NAR). Since 2020, the Conservation & Science department of the Rijksmuseum in Amsterdam, in collaboration with the Mauritshuis in The Hague and the University of Antwerp, has carried out extensive technical research on twelve paintings by the Delft master, using new advanced, non-invasive chemical imaging techniques, including macroscopic X-ray fluorescence imaging spectroscopy (MA-XRF) and reflectance imaging spectroscopy (RIS, in particular using short wavelength infrared: RIS-SWIR).¹ These techniques provide respectively distribution maps of chemical elements, which are indicative of the use of certain pigments, and false colour infrared images, which represent an enhanced infrared reflectography and visualize underlying hidden paint layers.² The recent findings on changes from this study along with changes previously published, are assembled in the appendix *Overview of changes in paintings by Johannes Vermeer* [see pp. XX-XX].

In several instances, this research unveiled previously unknown compositional changes that have been

hidden from viewers since the day Vermeer decided to rework his composition. In other cases, it provided a more refined visualization of changes that have already been identified in the past. Tracing these changes provides insight into Vermeer's thought process, helping to identify and reinforce connections within and beyond his body of work, thereby enhancing our comprehension of his artistic intent. Visualizing these numerous changes is the closest we can get to looking over Vermeer's shoulders while he painted.

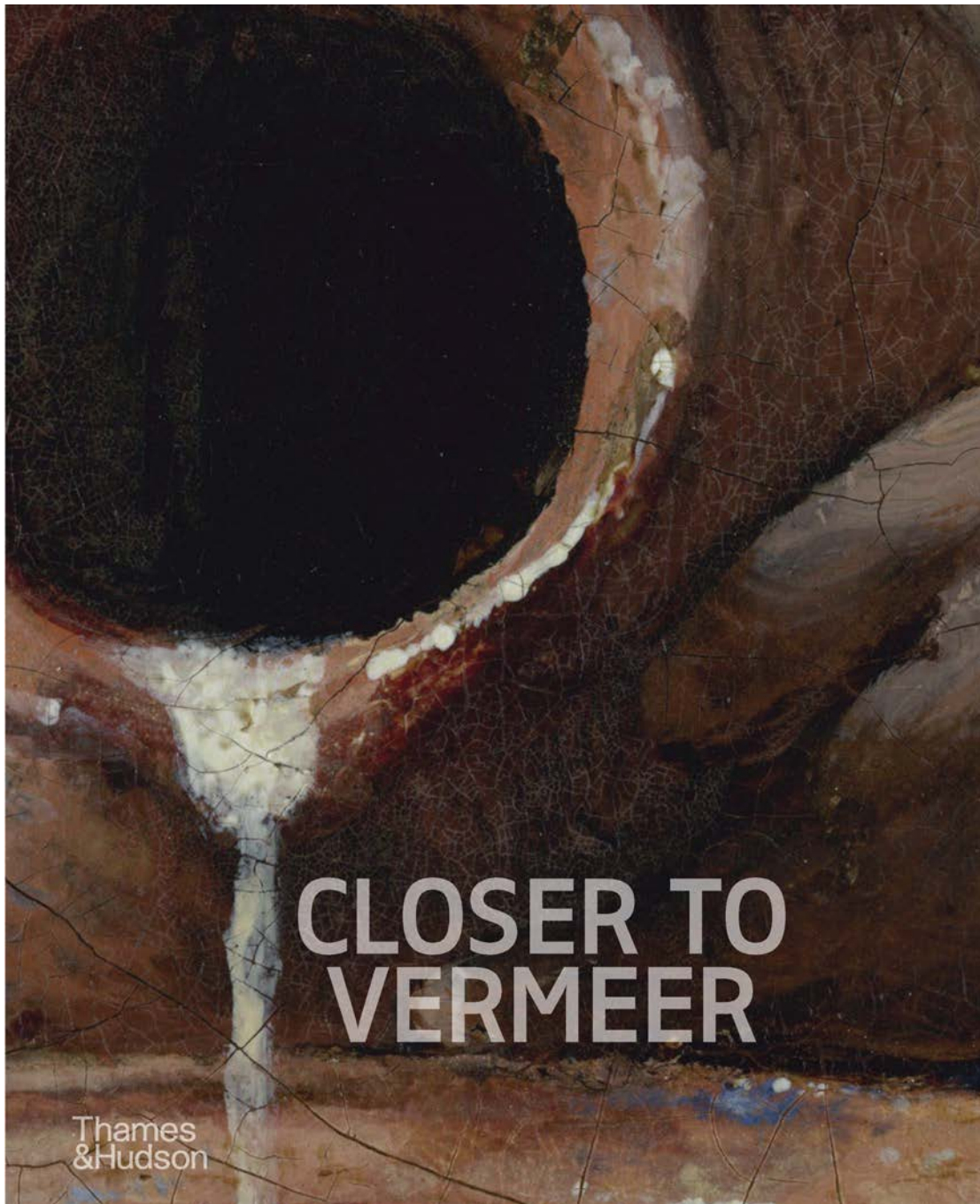


Christ in the House of Mary and Martha, c. 1654–1655 (CAT. 1),
overview of figures

CHRIST IN THE HOUSE OF MARY AND MARTHA (C. 1654–1655)

It is fascinating to observe how Vermeer made adjustments to his compositions during the painting process to enhance the narrative and emotional interactions between his figures. This is particularly evident in his painting *Christ in the House of Mary and Martha*, where MA-XRF and RIS-SWIR revealed several alterations made by Vermeer to the head of Christ. The artist adjusted the orientation and contour of the head, particularly along the left and top sides. An initial eyebrow and ear – a lay-in for an initial eye is harder to see – suggest that the head was tilted more forwards and sideways towards the rear wall [FIG. 1]. The first position of the pupil of the eye indicates that Christ was initially looking more straight ahead rather than up towards to Martha





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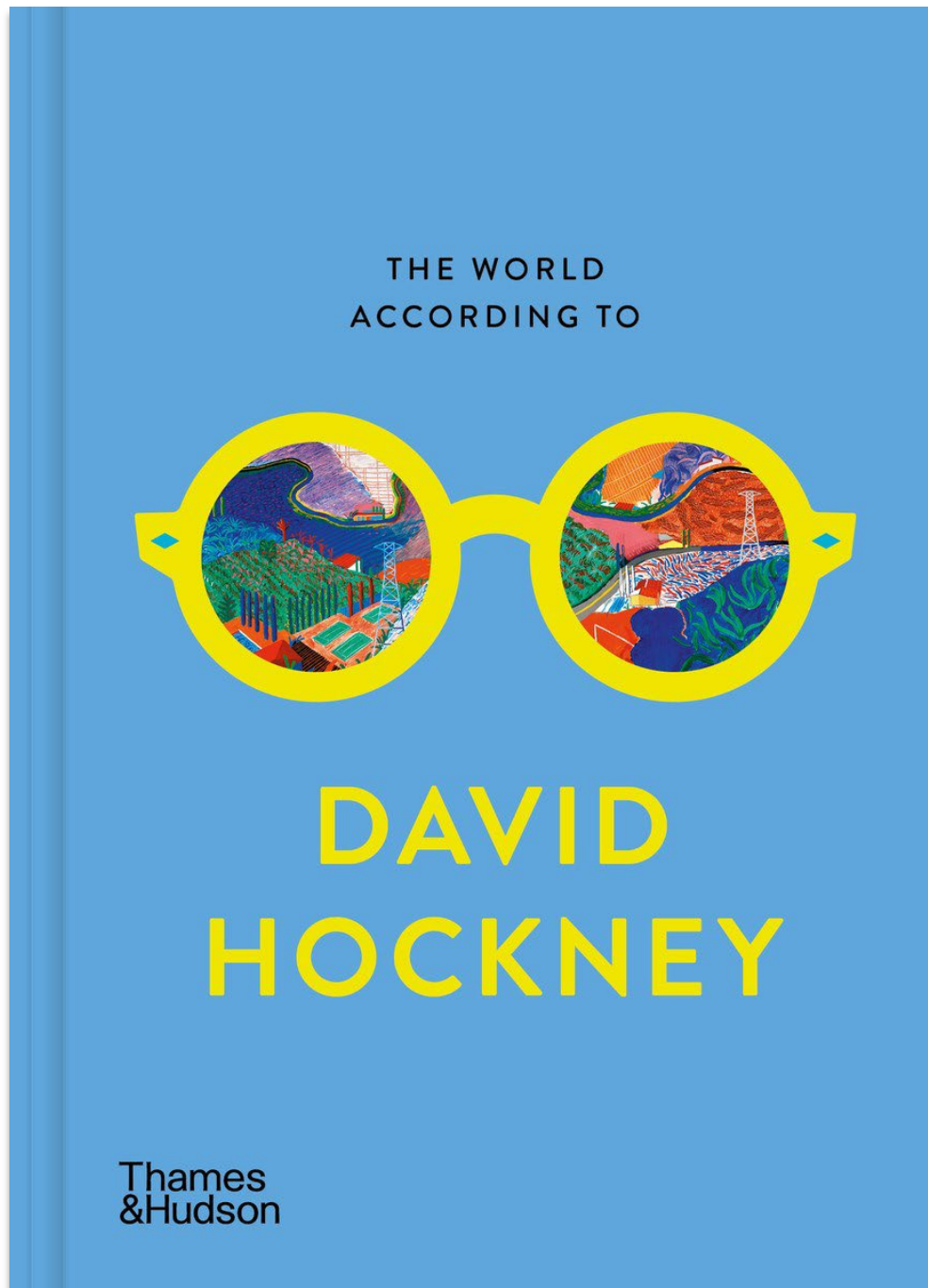
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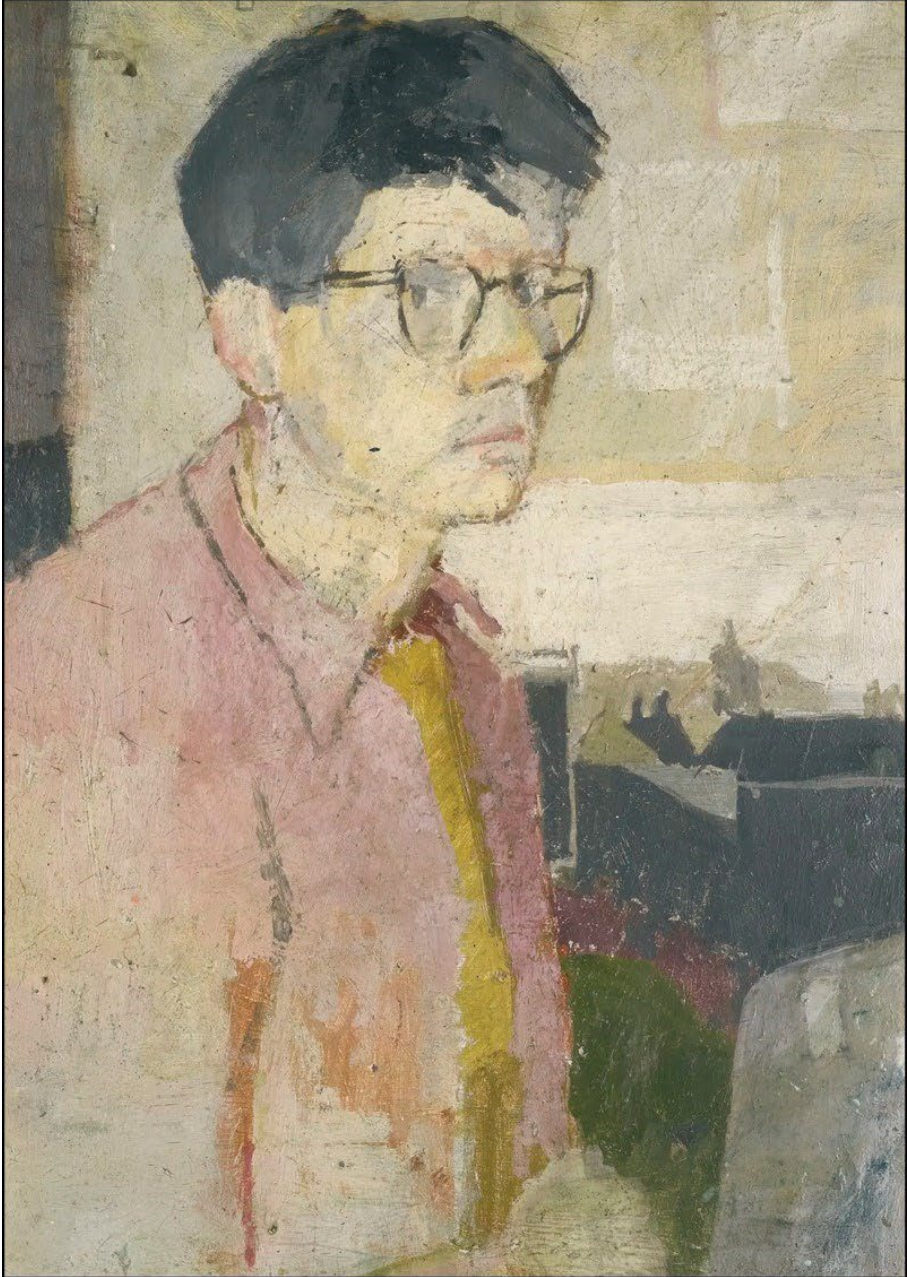
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Hockney
on Hockney
... *Then*

The world is very,
very beautiful if
you look at it, but
most people don't
look very much,
with an intensity,
do they?



The Arrival of Spring in Woldgate, East Yorkshire in 2011 (twenty eleven), 11 May 2011, iPad drawing printed on four sheets of paper, 118.1 × 88.9 cm (46½ × 35 in. each), mounted on four sheets of Dibond

The eye is
always moving;
if it isn't moving
you are dead.

We live in an age when vast numbers of images are made that do not claim to be art. They claim something much more dubious ... to be reality.



You're never going to get to the edge of the universe in a spaceship. You might as well try going on a bus. You can only go there in your head.



Most objects in the universe don't have any colour; but the Earth has wonderfully varied colour, which I think makes us special: blue, pink, and green.



We do not look at the world from a distance; we are in it. I like the thought that I'm in the world. I don't want just to look through keyholes.



I like looking at the world. The world is exciting, even if a lot of pictures are not.



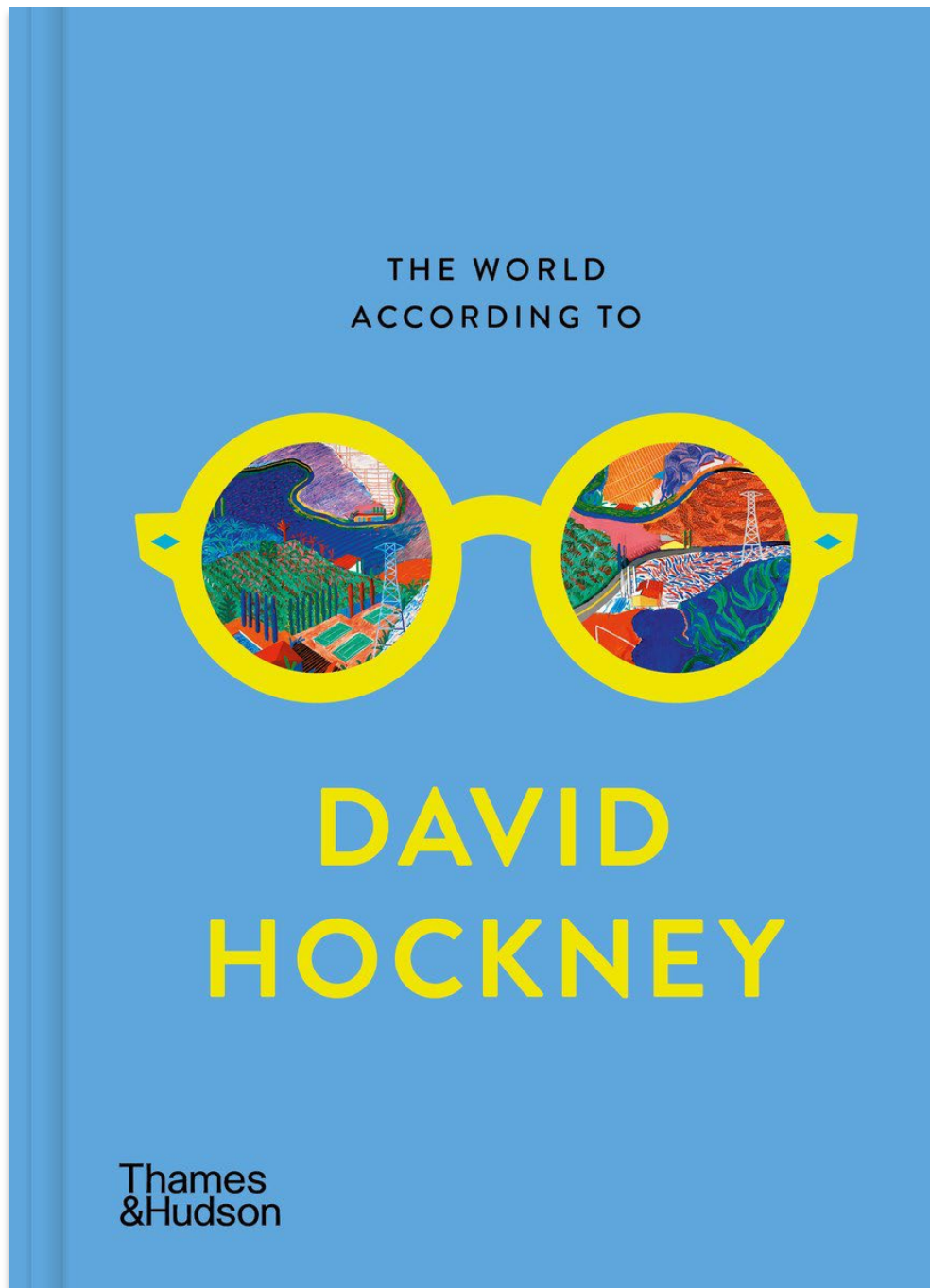
Visual education is treated as if it's unimportant, but the things we see around us affect us all our lives.

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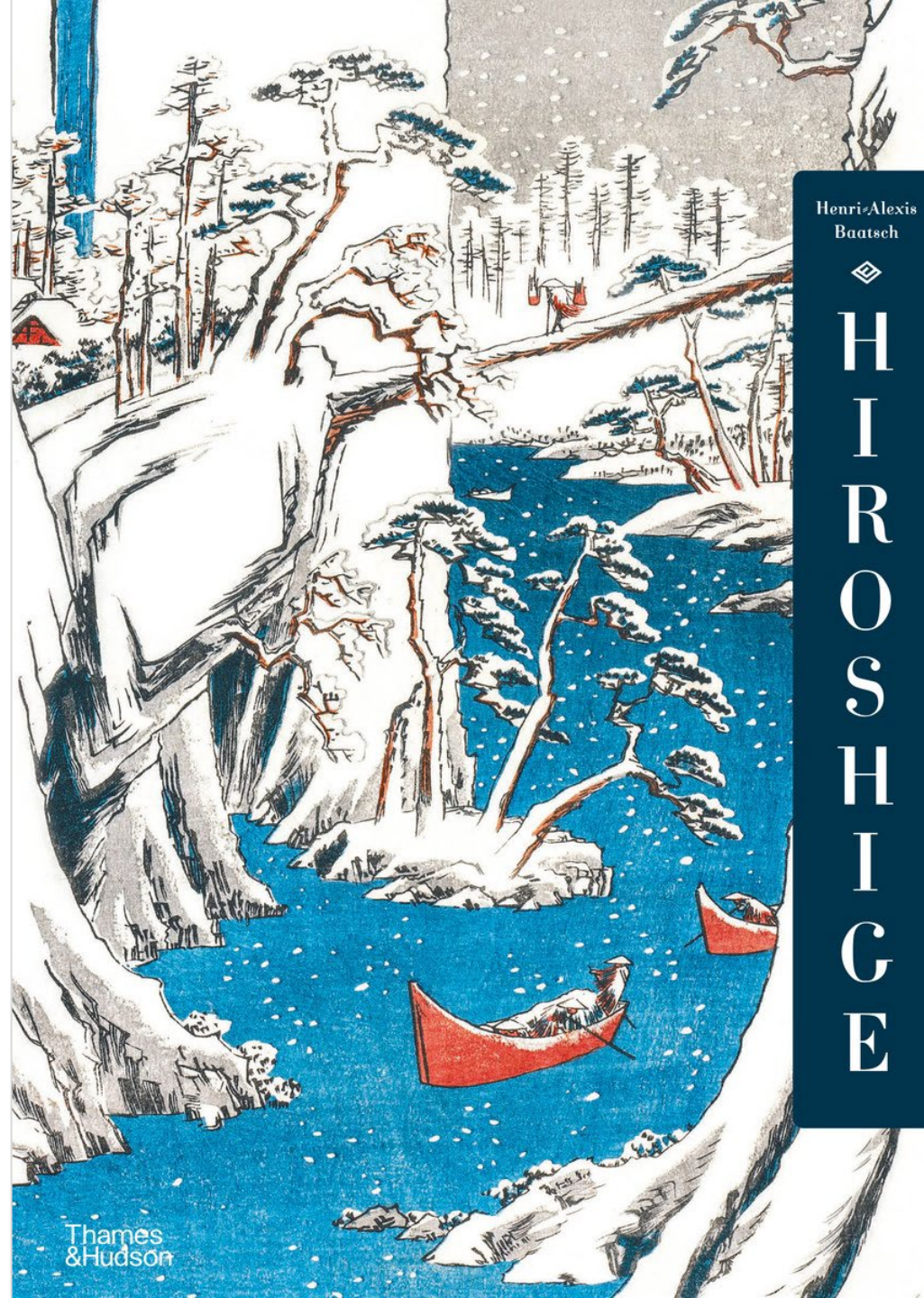
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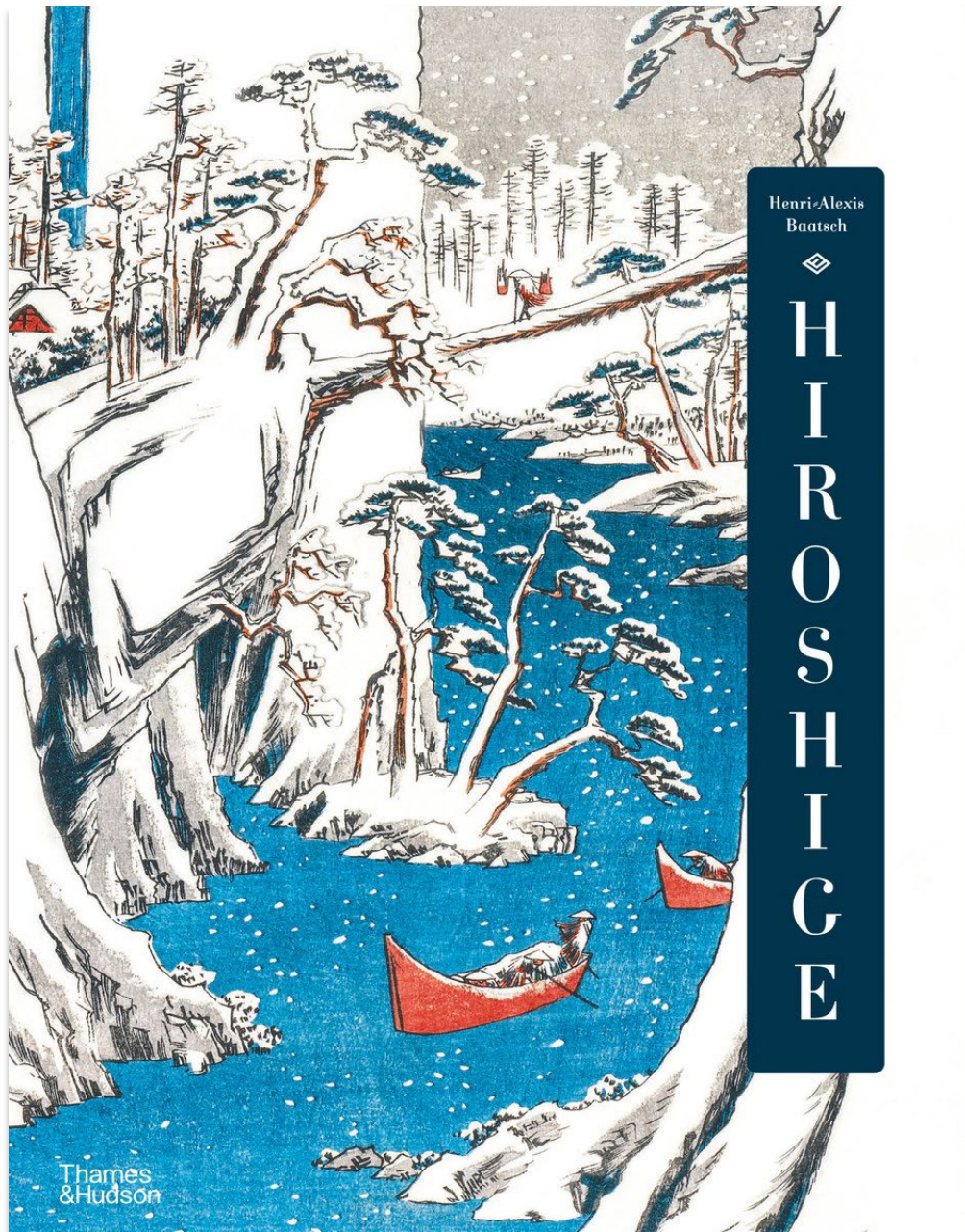


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- The book is paired with vivid, engaging text, drawing from Hiroshige's diaries, his poetic humor, and his passion for travel and nature.
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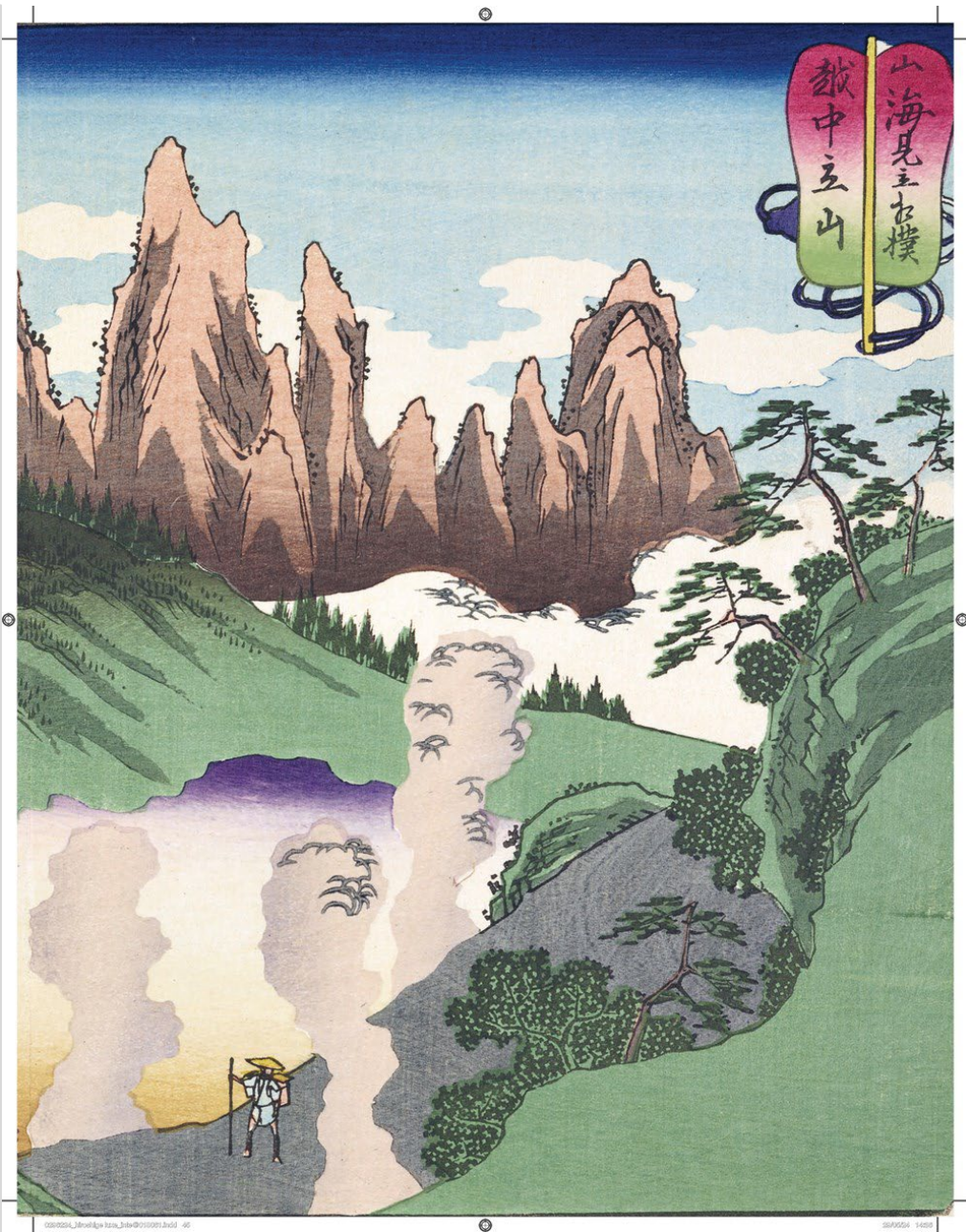
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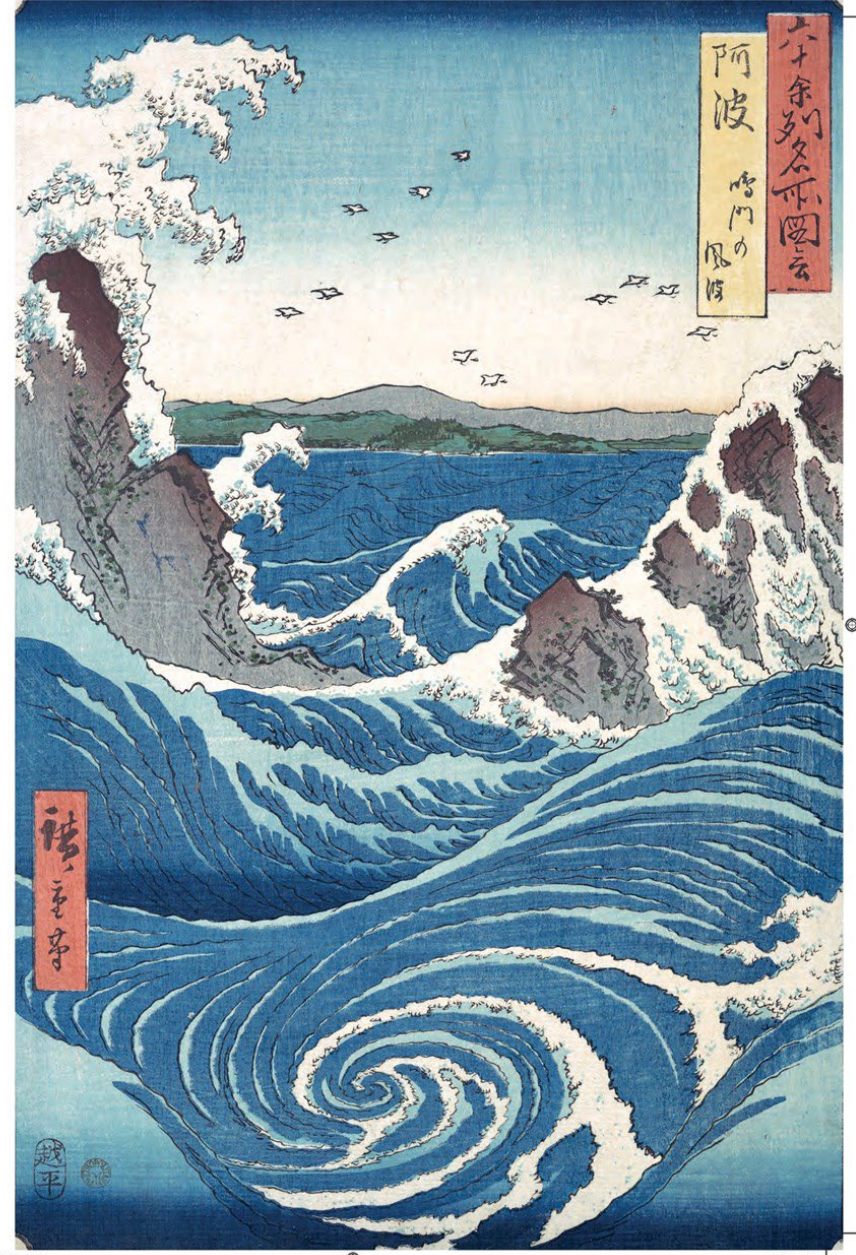
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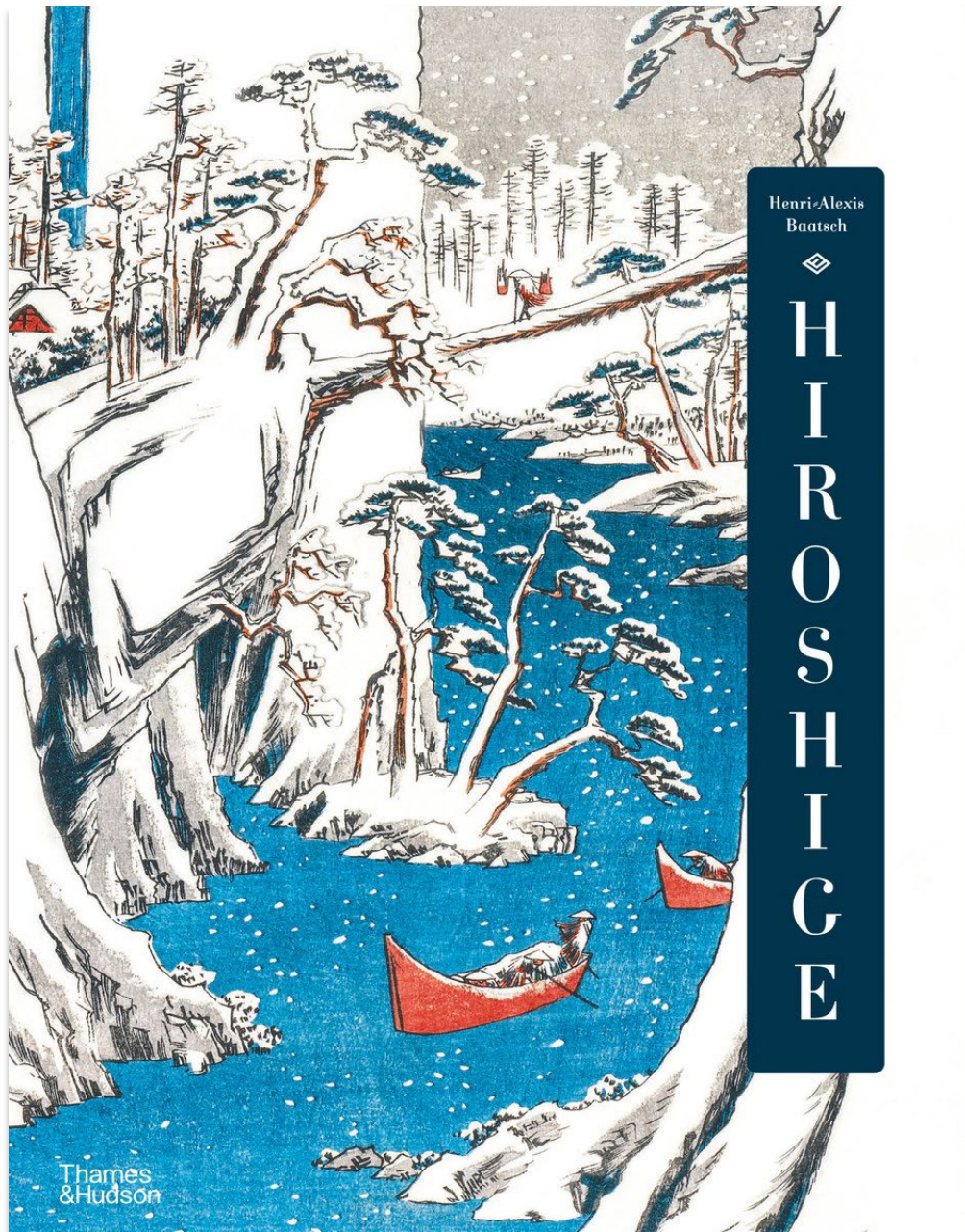
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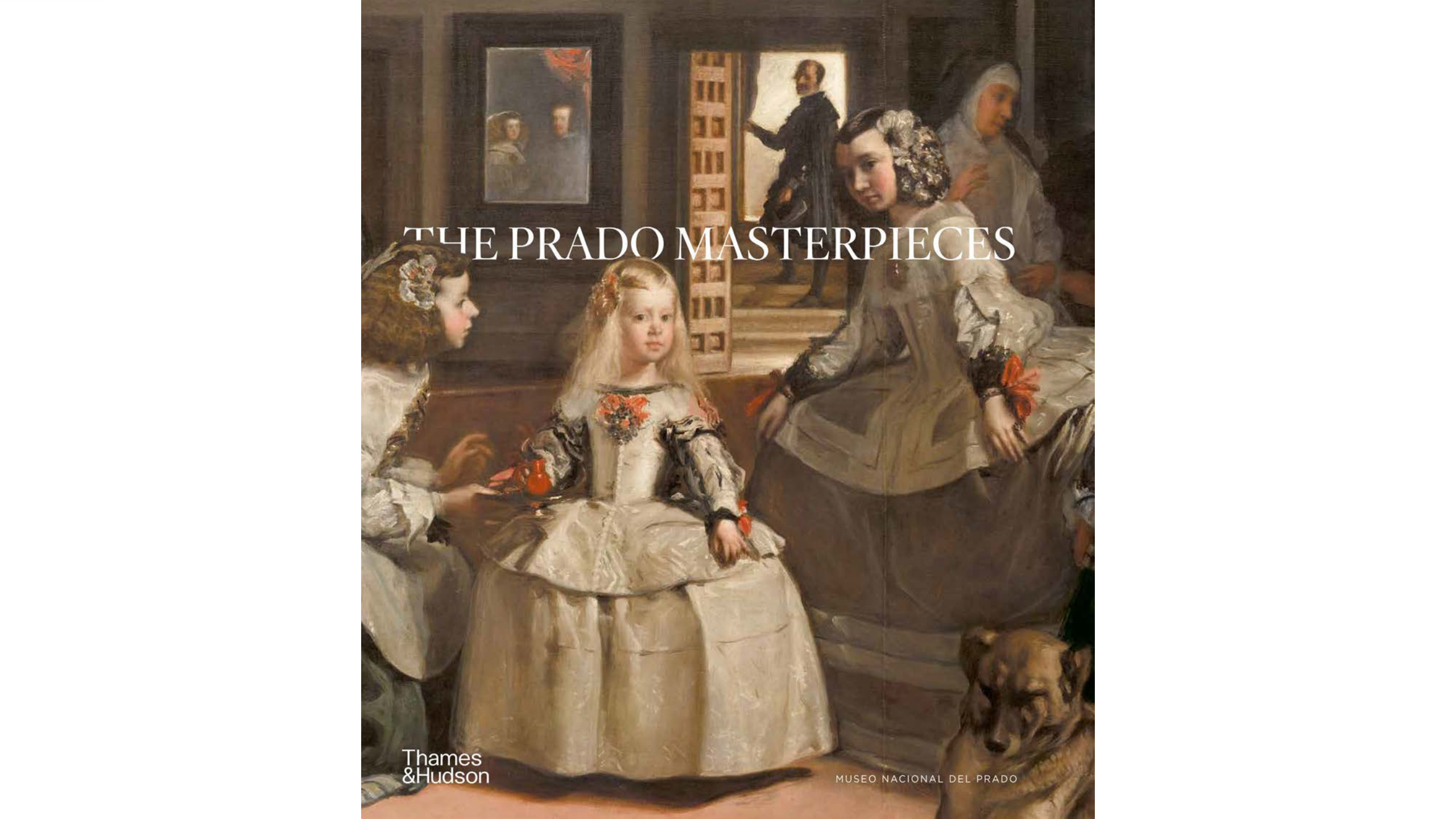
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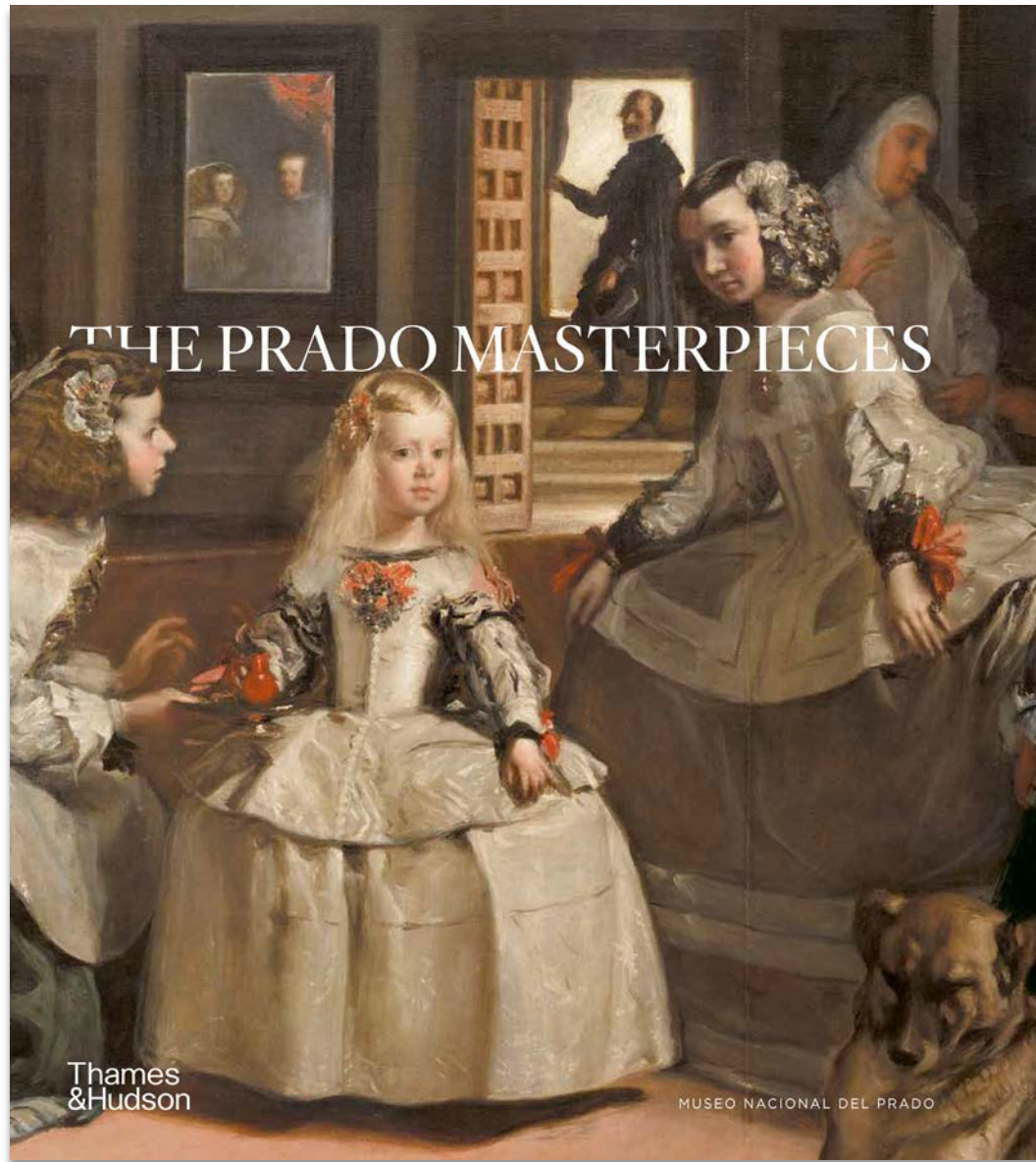
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Museo de la Trinidad, is one of the few architectural designs in Spanish art and also one of the earliest known. It shows the project for the east end of the church, decorated in accordance with an ambitious scheme that included the monarchs in prayer. Although the final version differs from this initial design in many ways, it nonetheless displays the same sumptuousness, which has led scholars to believe that the monastery was originally intended as a royal pantheon.

The Italian influence also made its appearance in the Iberian Peninsula in the late 14th century and grew over the next two hundred years, eventually replacing Franco-Gothic forms altogether. It showed a greater concern with the representation of space and more accurate and detailed anatomical study, while at the same time according more importance to light in relation to both volume and colour. Although there are various tendencies within this overall Italianate style, the best represented at the Prado is the Florentine, which is characterised by the plasticity of its compositions, its interest in emphasising the details of the human body, and the monumentality and solemnity of its figures. The panel known as the *Virgin of Tobed* belongs to this tendency, as do the retable *Episodes from the Lives of Mary Magdalene and Saint John the Baptist*, which illustrates its development in Catalonia, and the *Altarpiece of Archbishop Sancho de Rojas* by Juan Rodríguez de Toledo, an example of its influence in Castile. The *Virgin of Tobed* [fig. 24] also comes from the Várez Fisa bequest. Its exceptional quality is matched by its historical importance, since it includes as donor the future King Henry II (1333–1379) of the Trastámara dynasty. The painting is the central panel of the reredos of the high altar at the Gothic-Mudejar church of Santa María de Tobed (Saragossa). The artist depicts Mary nursing her child with the donors kneeling at her feet, while four angels worship her in various attitudes on either side. The way in which the painter accentuates the volumes and monumentality of the figure recalls the Italianising art of the workshop of Jaume Ferrer Bassa and his son Arnau, documented between 1324 and 1348, the importers of this typology of the Madonna from Italy, from whom it passed to the Serra workshop. Indeed, the painting is attributed to Jaume Serra, an artist documented between 1358 and 1390. The work was commissioned by Henry of Trastámara, the bastard son of King Alfonso XI (1311–1350) and the future King Henry II of Castile, and his wife, Juana Manuel (1339–1381), during their exile in Aragon. In an unusual piece of political propaganda, the couple are shown with royal crowns they did not yet possess, since there were still some years to go before the death of Henry's half-brother, King Peter I the Cruel (1334–1369). Before Mary and the Christ Child, the donors thus announce their firm intention of ascending the throne of Castile. The side panels [fig. 23], with their triangular canopies, are made up of several scenes running chronologically from top to bottom, with a predella below. On the left, the panel of the Magdalen shows the Supper in the House of Simon in the upper tier, the Marys at the Sepulchre and Noli Me Tangere in the middle, and the Death of the Magdalen below, with Saint Peter, Saint Dominic and an unidentified bishop saint on the predella. On the right, the panel of Saint John the Baptist represents the Dance of Salome above, the Beheading of the Baptist in two episodes in the centre, and a posthumous miracle beneath, with a female saint, Saint Lawrence and Saint Paul on the predella.

Meanwhile, the *Altarpiece of Archbishop Sancho de Rojas* [fig. 27] was painted between 1415 and 1420 for the convent of San Benito el Real in Valladolid, but it has been moved and dismantled so often that it is impossible to determine the original structure of the group. The central panel shows the Virgin and Child with Saint Benedict and Saint Bernard, as befits a Benedictine monastery, along with portraits of the archbishop of Toledo, Don Sancho de Rojas (c. 1381–1422), the commissioner of the altarpiece, and Infante Fernando de Antequera (1380–1416), the future Ferdinand I of Aragon, who is being crowned by the Christ Child. The work is a fine example of the diffusion in Castile of the Tuscan models introduced to Toledo by Gerardo Starnina and Niccolò di Antonio. The influence here comes not from Siennese painting, as is the case in Catalonia, but from Florentine models, with a somewhat Giottesque feeling for form and volume, and a preference for serenity and monumentality over movement.

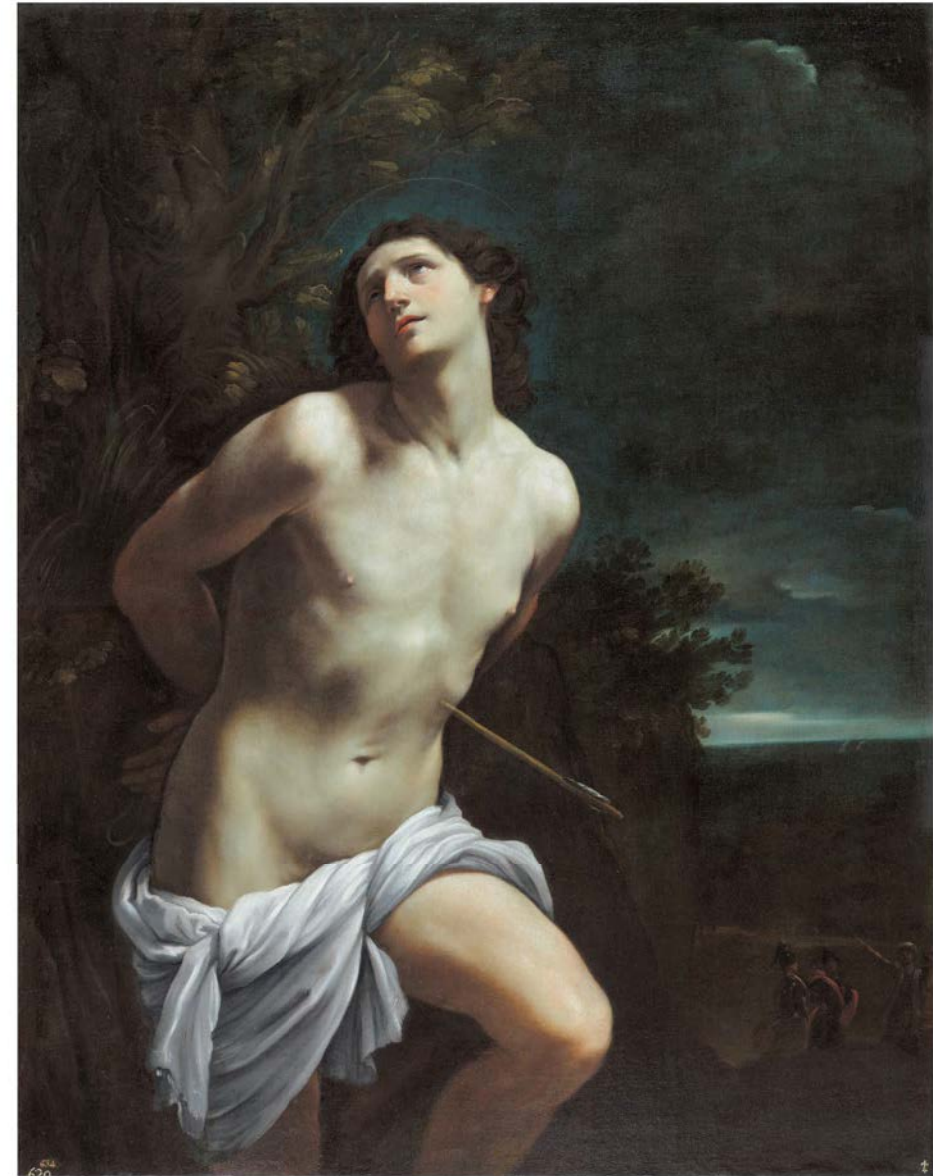


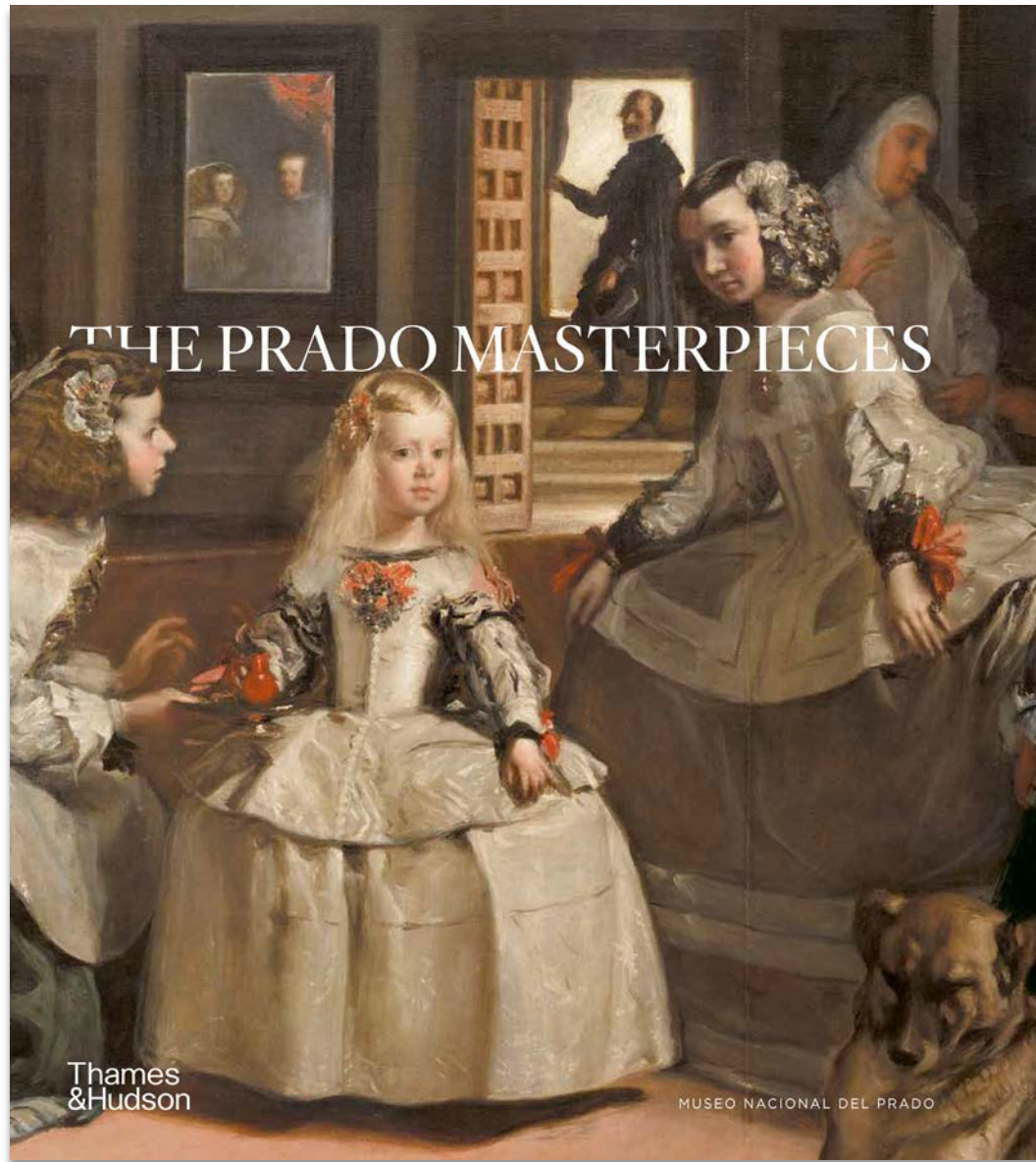
fig. 146
GUIDO RENI (1575–1642)
Hippomenes and Atalanta, 1618–19

fig. 147
GUIDO RENI (1575–1642)
Saint Sebastian, h. 1619

closer to classicist idealism. Reni depicts the saint, a Roman soldier condemned to execution for his defence of Christianity, after he has been wounded with arrows fired by fellow members of the Praetorian guard, but before he is found and cured by Saint Irene. The scene is set in a splendid landscape whose evening light models the saint's nude torso and the shadow projected by his face on his neck, contrasting with the brightly lit area of his right shoulder.

Reni also painted mythological scenes. *Hippomenes and Atalanta* [fig. 146] is inspired by the myth that recounts how Atalanta was unwilling to marry because an oracle had warned her she would be in danger if she took a mortal for a husband. Obligated to do so by her father, she announced that she would marry whoever was able to defeat her in a race, warning that she would kill anyone who failed. Having rid herself of various suitors in this way, she encountered Hippomenes. Every time Atalanta was about to catch up with him, he threw down one of the golden apples given to him by Aphrodite so that she would pause to pick them up, and so won the race, gaining the young woman's love and her body as his trophy. The painting is a masterpiece of Bolognese classicism and of Reni's art owing to its depiction of the nudes, clear narrative and refined sense of movement.





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- This updated edition includes twenty-five new images. The book creates a fascinating dialogue between the greatest artists and their works, showing how painters have always reflected the influences of their predecessors and peers.
- An indispensable resource for anyone who loves art history, this is a richly illustrated record of one of the world's greatest collections of European art.

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496 Pages
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Wang Mengsha

王濛莎



Wang Mengsha

王濛莎

sendp•ints

Wang Mengsha

Mengsha Wang

In this book, Wang Mengsha imprints the intricate interplay of ink-wash and color into a virtual space.

- The book includes nearly 60 representative works by the artist, spanning from the beginning of her creative journey to the present and possessing immense collectible value.
- The intricate, crisscrossing imagery, the traceable brushstrokes, and the book box-style binding design all present the vivid and tense images, creating an incredible visual feast!
- Following the first limited edition "Landing Guy Walks into Mengsha", Wang Mengsha has collaborated with SendPoints once again to launch her second limited edition *Wang Mengsha* 王濛莎. The book includes nearly 60 representative works by the artist, spanning from the beginning of her creative journey to the present and possessing immense collectible value.

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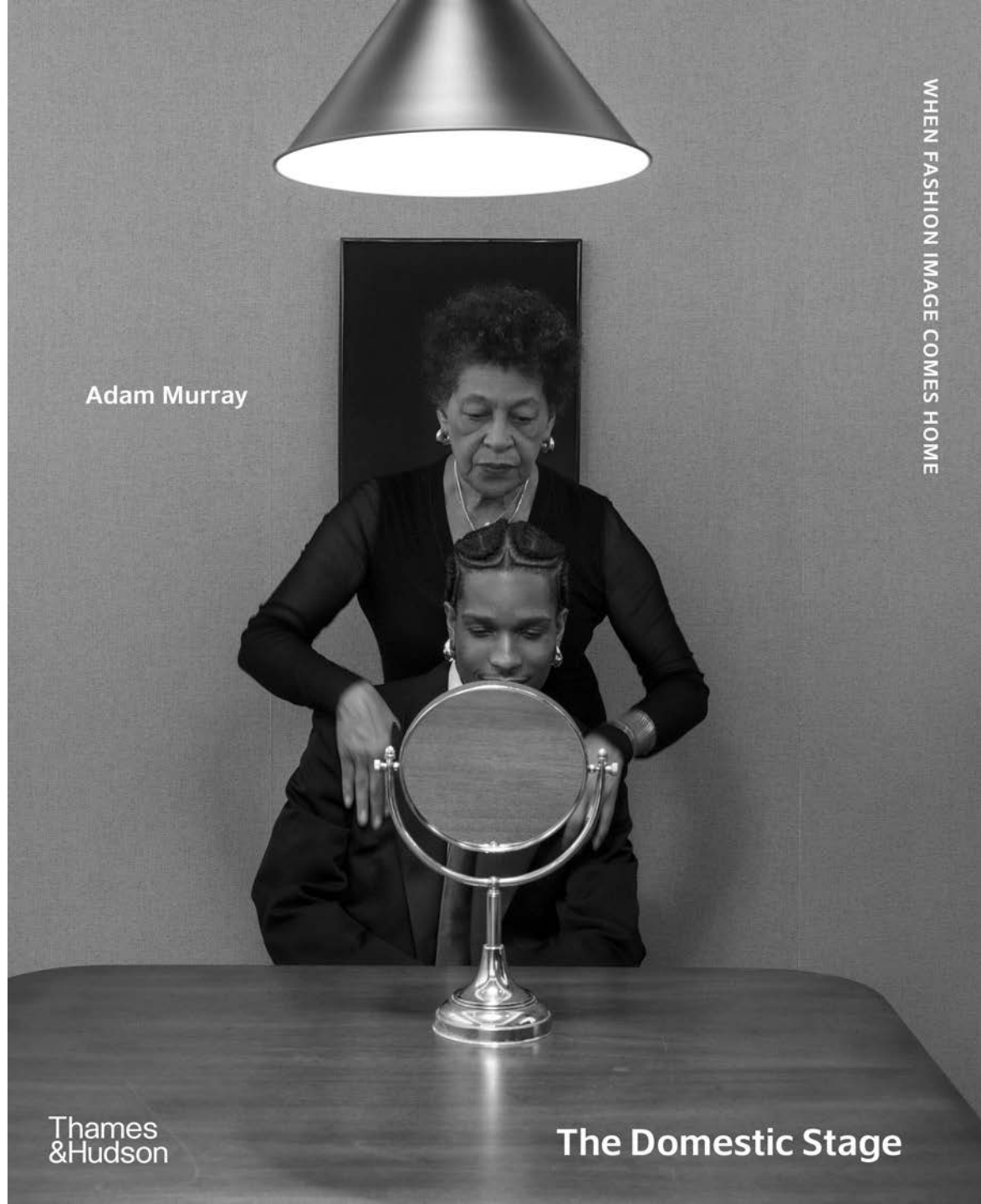
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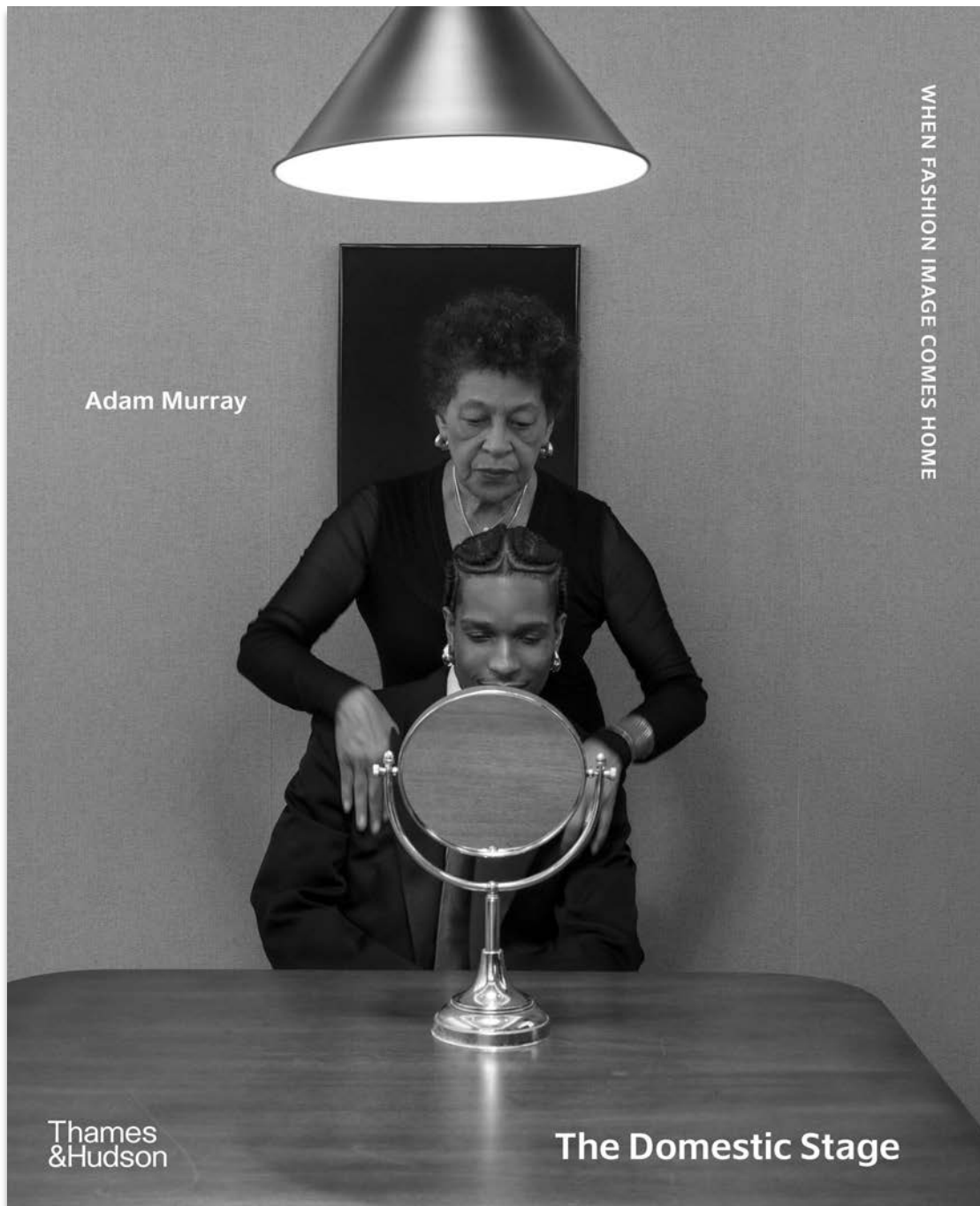
WHEN FASHION IMAGE COMES HOME

Adam Murray

Thames
& Hudson

The Domestic Stage





The Domestic Stage

When Fashion Image Comes Home

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A bold interpretation of contemporary photography, this book explores the role of the domestic interior in fashion photography and its importance in defining a new kind of fashion image.

- A unique publication, examining the role of the domestic interior in contemporary fashion imagery.
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- Adam Murray has written for many leading photography magazines, including Aperture, Creative Review, and Photoworks.
- *The Domestic Stage* captures the increasing crossover between the glamor of fashion and the coziness of the haphazard, unstyled interior—whether simple or stately.
- Highlights the domestic setting as a liberating space for artists' and image-makers' work post-Covid, and links with the homely backdrops widely seen in contemporary imagery on social media.
- c. 175 illustrations

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Above and following spread TINA BARNEY Dallas, W Magazine, 2001

TINA BARNEY

This book begins in the early 1990s and one aspect is putting forward the case that fashion image does not exist in a bubble, that it is an intrinsic part of photographic culture. During the research, I identified exhibitions that have been influential, some of which you were part of...

What about *Pleasures and Terrors of Domestic Comfort*? That was very important.

I agree. Also, *Who's Looking at the Family?* at the Barbican shortly after.

That was a great, great, great show. It was one of the most important shows I've ever been in, and not many people know about it, at least in America. There was also a group of us in the *Fashioning Fiction* show at MoMA. We were in shows together more than once during that decade. Of course, the fashion magazines picked up on what we were doing. The genius of all of this was at W magazine.

Dennis Freedman?

Exactly, Dennis Freedman was a genius to me. The way in which he paired photographers with the subject matter inevitably led to something good for everyone involved.

Can you explain the premise behind the Dallas story?

Basically, when Dennis would say, 'Tina, I've found these interesting people for you to photograph', he was thinking about what I found interesting. He also sent me to Mexico City to photograph another group of fabulous people. Dennis was so fantastic because for us to do what we did, he had to give us the goods.

What were the families like during the shoot?

First of all, I don't think I'd ever been to Texas before, and I'm a New Yorker, so that was very different in itself and I always think the further West you go in the United States, the more friendly people are. Then they had the accents that were so foreign for a New Yorker, all this just to begin with. They were very friendly and open, and I don't think they knew who I was or where I was in my career at that point. It was probably W magazine that turned them on. The magazine was considered very cool. There's one image of a girl next to her refrigerator, and I appreciate it

much more now than I did then. What I like about it is that it allowed me to do something unusually minimalist. Now I love that huge piece of chrome right next to her. Each person and setting was better than I could have ever wanted.

How much control were they given about how they wanted to present themselves and their homes?

There was no control; I did whatever I wanted to do as if I'd gone in there with a point-and-shoot camera – that's how I've always photographed. I didn't have much equipment, and I worked very fast.

What do you enjoy about working in a fashion context?

Most, if not all, of the editorial jobs I've had have been fantastic, and that has a lot to do with the editors who chose me. It's sort of like a relief from doing my own work. It's hard to reinvent myself all the time, but having the subject matter provided for me is kind of a relief, and it becomes more fun.

I'm also interested in when a body of fashion work becomes part of a museum collection, as these images are listed as part of the Whitney collection.

That has a lot to do with the exhibition *Fashioning Fiction* at MoMA. That show was maybe the only time that fashion has been put in that context by curators who are hip but also have that background in the history of photography. It synchronized naturally.

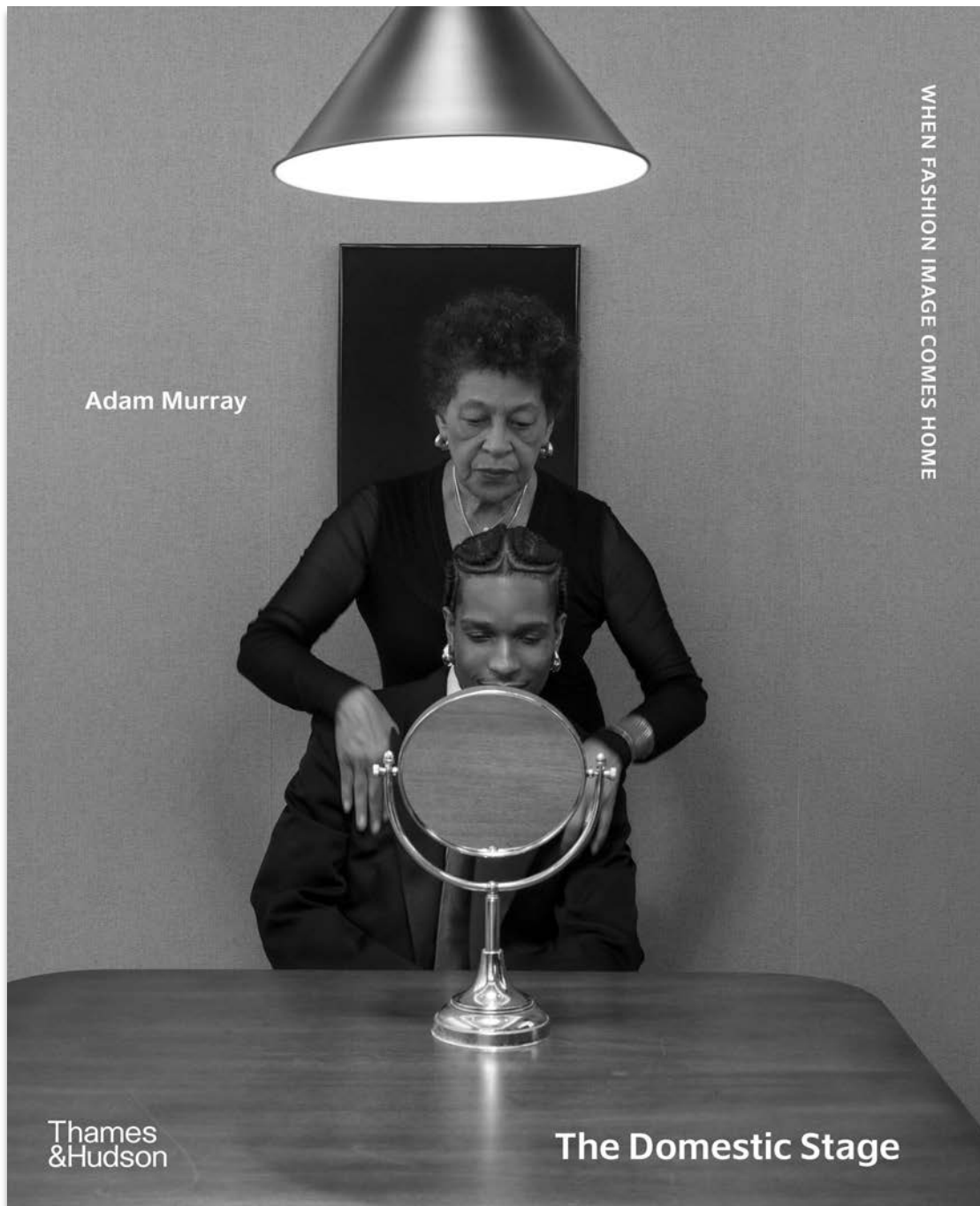
That exhibition has certainly had a big influence on me.



SARAH JONES
Parallel Lives, Vogue Hommes
International mode,
Spring/Summer 1999.



SARAH JONES Maria Grazia Chiuri
for Dior, Autumn/Winter 2024
ready-to-wear collection.



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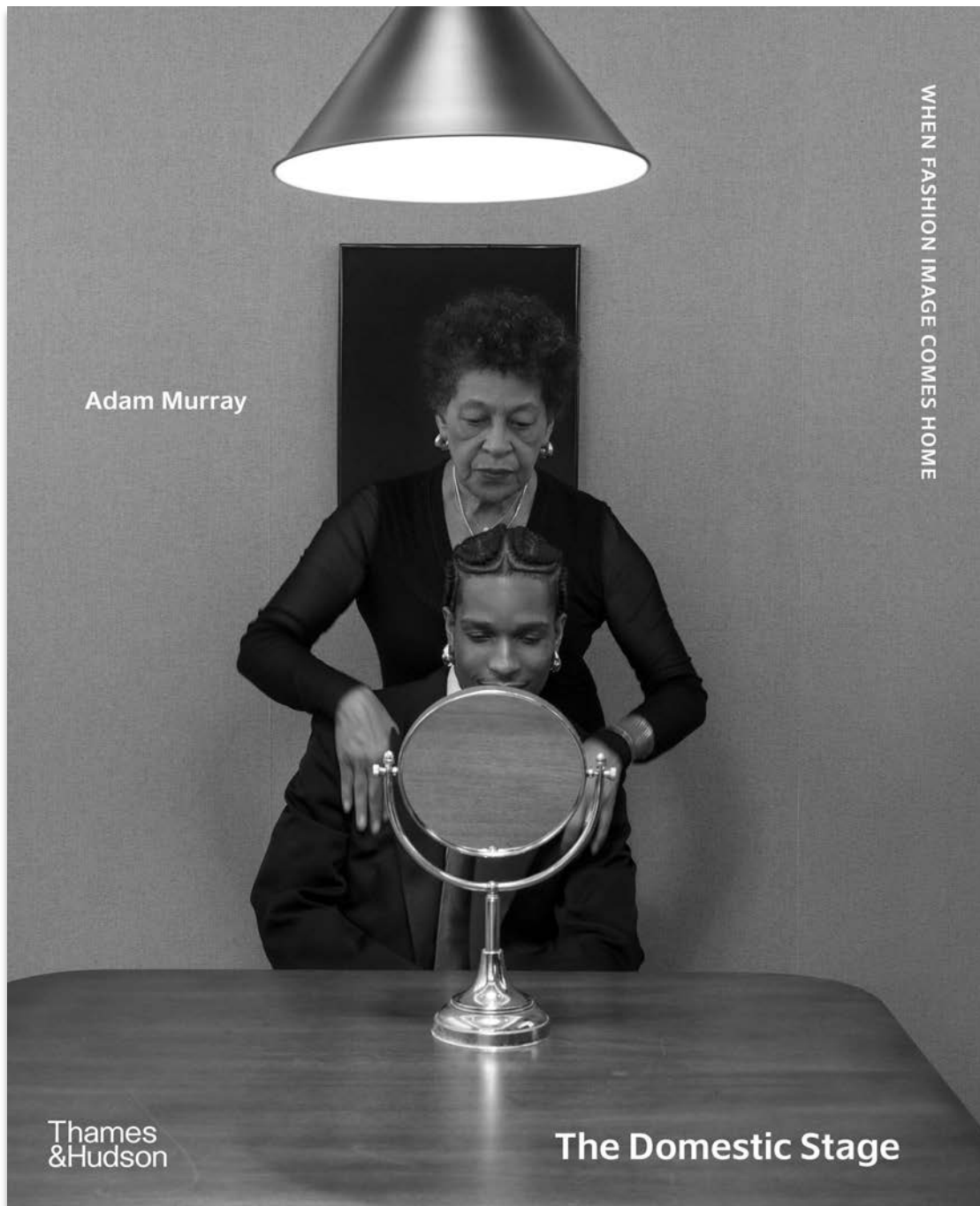
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Louis Stettner



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Photofile

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Louis Stettner

Virginie Chardin

The perfect primer on American photographer Louis Stettner.

- Brooklyn-born Louis Stettner (1922-2016) first took up a camera as a teenager and went on to establish an extraordinary career that lasted almost eighty years.
- Living between New York and Paris, he amassed a huge body of work that combined elements of New York street photography with lyrical humanism in the French style.
- His subjects were many and varied: passengers on the subway and tourists in the streets, Spanish fishermen and American beatniks, protests and demonstrations, landscapes and trees. But no matter where he found himself, he looked for beauty in the everyday and never lost his fundamental compassion and solidarity with ordinary people.

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The Man Rather Than the Incident

From the moment the creative photographer picks up his camera, he is entering into a new relationship with the world around him. Henceforth, nothing will be commonplace or taken for granted. He becomes dedicated to finding what is meaningful beneath surface reality and searching for what lies beyond the facade of appearances.¹

Since the early 2000s, several major retrospectives have allowed the work of Louis Stettner to be understood in all its complexity. Nevertheless his images, impossible to pin down to a particular time period or movement, continue to evade attempts at easy classification. They retain their mystery and sometimes their strangeness. Throughout his life, however, the artist himself clearly explained his philosophy and creative vision, which changed very little from his youth onward.

Learning from the Photo League • In 1946, sitting in a New York subway car traveling between Coney Island and Times Square, Louis Stettner observed his fellow Americans. Equipped with a Rolleiflex that allowed him to lean over the viewfinder and avoid appearing aggressive, he took portraits of everyday commuters, alone or in groups of two: couples, friends, colleagues, family. Photography, on an amateur level, had been his passion for ten years already. Not the kind found in the illustrated press, then experiencing a boom, but that of the great masters, which he began to discover at the age of sixteen, flipping through back issues of Camera Work magazine, studying original prints by Paul Strand or Clarence H. White at the Metropolitan Museum of Art, or visiting Alfred Stieglitz's gallery, An American Place. "Through him, I came to realize that photography could be a major vehicle of expression, capable of communicating my most passionate feelings and experiences with the world around me. It was right up there with painting, sculpture and literature. He convinced me that photography could be worlds more than an indulgent hobby; one could, quite literally, dedicate one's life to

25-36 Penn Station, New York, 1958.





43 Enfants de pêcheurs à Nazaré, vers 1959.

44 Enfants jouant sur la plage, Provincetown, Massachusetts,
vers 1952-1954.



Louis Stettner



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Photofile

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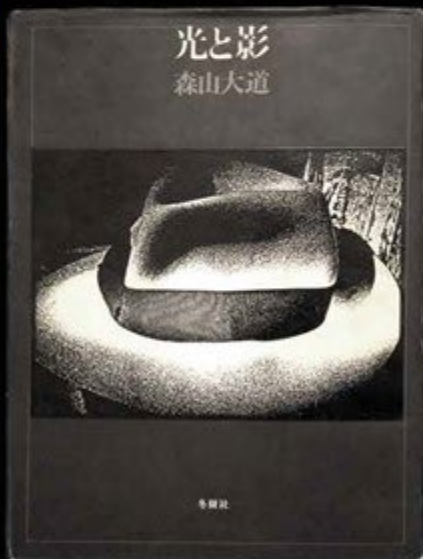
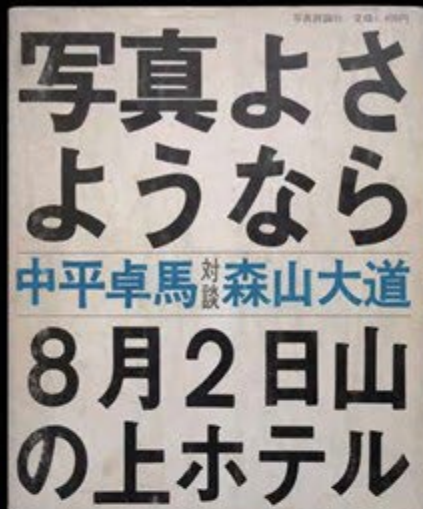
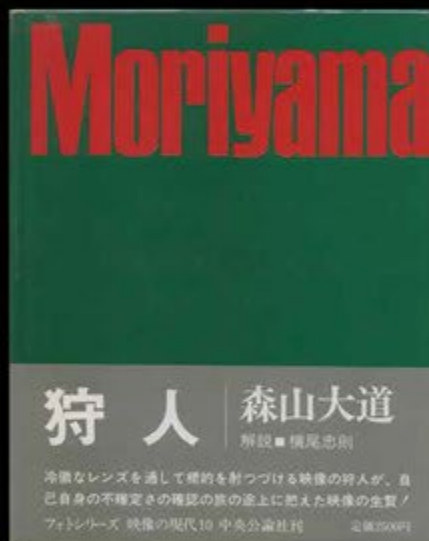
Moriyama: Quartet

Mark Holborn

An anthology of the four seminal photobooks that form the foundation of Daido Moriyama's photographic career: *Japan*, *A Photo Theater*, *A Hunter*, *Farewell Photography* and *Light and Shadow*.

- Once regarded as the most challenging and radical of the photographers to emerge from Japan in the post-war period, Daido Moriyama is now accepted as an international figure.
- In this anthology, renowned author, curator and editor Mark Holborn presents the four books that underpin Moriyama's artistic journey, with the photobook at the very core of his creative practice.
- Harmonising seamlessly with Moriyama's own aesthetic sensibilities, the book's design includes excerpts from Moriyama's diaries, journals and memoranda, providing intimate glimpses into his creative process.
- As with all Moriyama publications, this photobook is eagerly anticipated by a devoted following, reflecting the enduring importance of his work

AU \$145.00 | NZ \$160.00
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440 Pages
Hardcover
295 mm x 217 mm
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Top left: *Japan, A Photo Theater*, 1968, front cover
Bottom left: *Hunter*, 1972, front cover
Top right: *Farewell Photography*, 1972, front cover
Bottom right: *Light and Shadow*, 1982, front cover

Mark Holborn A Performance

In the passage of more than fifty years since the first photographs in this book were made, Japan, a country subject to an unprecedented trauma at the dawn of the nuclear era, has experienced a further accelerated sense of transition. The implications of the digital age and the emergence of social media are as acute in Japan as anywhere. The exploration of the virtual world is particularly loaded in a nation that has experienced the wounds of the real world so profoundly. The line between the virtual and the real has become pronounced, and a sense of illusion hovers over photography, a medium once valued for its veracity. Japan, where an emotional tone was determined by the passing of the seasons and heightened by the transience of the blossom or the colour of the falling leaves, now confronts the wheel of technological advance spinning at increasing speed. Contrary to a haze of visual overload, the digital photographic view is one of unprecedented crispness. The blur and grain of the past become cherished as if in correspondence with memory itself, which acts like a great photographic archive laden with elements both personal and historic. Our memories offer 'photographic' glimpses of what we have lost and enable us to recall once-tangible elements. Certain photographs provide a chain of visual references through which we track our lives. These provocative and assertive pictures by Daido Moriyama from over fifty years ago are now imbued with nostalgia.

By the time Moriyama's first book, *Nippon Gekijō Shashinchō* (*Japan, A Photo Theater*) was published in 1968, his photographs already represented a vanishing culture. The survival of a tradition of wandering players and small, often bawdy, performances, was precarious. Despite the transformation of the post-war period, theatrical conventions, from the Noh or Kabuki stages to daily life, yet remained as cultural foundations. A whole vocabulary of gestures is conspicuously enacted. The prevalence of masks, both literal and metaphorical, is a sign of what we in the West perceived as an emphatically Japanese characteristic.

Despite the variations between the cool northern shores of Hokkaido and the southern heat of Kyushu, the culture of the arc-shaped archipelago of Japan is marked out as wholly distinct from the Chinese and Korean cultures of the continental mainland, from where so much has been absorbed by the Japanese. The island nation firmly sustained its identity for centuries. The cracks in its insularity occurred twice in modern times – with the arrival of Commodore Matthew Perry's ships in Edo Bay in 1853 and with the Occupation led by General Douglas MacArthur after the surrender of 1945. During the most devastating period in Japanese history, Moriyama would have been nearly seven years old. He was a child of the first years of the Occupation and grew up in the desolation of the period. In 1970, two years after the publication of his first book, the Osaka Expo was a manifestation of recovery and marked a road to what was described as an economic miracle. Moriyama's work, deeply personal though it may be, exists against a tumultuous backdrop.

Moriyama is now an international figure whose visual language was born in the back streets of Osaka and Tokyo's Shinjuku and Shibuya districts, yet he is understood in the cities of Europe and America. He has developed a strategy for creating order out of chaos. This is recognized by those of us who constantly witness the collision between the 'ancien régime' of our various societies and the increasingly ubiquitous visual language of the street. Yet Moriyama remains, if you excuse the generalization, a markedly Japanese photographer. The exterior of the Japanese city, in contrast to interior calm,







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Roger Ballen: Spirits and Spaces

Roger Ballen – Spirits and Spaces

Spirits and Spaces

Roger Ballen

Showcasing Roger Ballen's photographic work in color, these stunning images remain grounded in the chaotic, absurd psychological space of the Ballenesque.

- The first monograph that solely presents Roger Ballen's work in color.
- Roger Ballen is a photographer and artist, known primarily for his stark, black-and-white photography, in a style tokened as the "Ballenesque."
- The monograph offers a visual revelation and an artistic evolution by one of contemporary photography's unique voices.
- An artist with a loyal following, built up over a six-decade career- 131K followers on Instagram and international gallery representation across 11 countries.
- An essential and highly anticipated photobook for fans of the photographer.
- c. 90 illustrations



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Evade, 2022

Roger Ballen : The Physical and the Metaphysical

For a long time, I tried to come up with a title for this publication that included the word or a synonym related to 'colour'. After shooting exclusively in black and white for over fifty years and publishing more than twenty books in monochrome, it is the chromatic nature of this book that sets it apart. Words like 'chroma', 'spectre' and 'prism' came to mind. However, none of them seemed to capture the essence of this body of work. Colour is an essential element of the images, but only one of many. It was difficult to find another word that summarized the meaning of these images, which led me to consider a range of phrases instead, including 'Rooms of the Mind', 'Destination Ballen', 'Along Came Ballen' and 'Dreaming in Colour'. Eventually, the words 'spaces' and 'spirits' emerged from somewhere - I am almost never sure where most of my ideas come from.

'Spirits' refers to the intangible or non-physical aspects of existence, such as the ethereal subconscious, unseen forces that shape human behaviour and perception, and the dream-like qualities present in the images. It also alludes to the apparition-like figures or presences that seem to inhabit the works. 'Spaces', on the other hand, represents the settings within the photographs where these inner realities come to life. These spaces can be interpreted both as literal, physical locations and as metaphorical representations of deeper psychological or emotional states. Together, they blur the line between the external world and the inner psyche, between the physical, spiritual or metaphysical. In essence, these photographs serve as windows into the enigmatic and elusive, merging the real with the imagined.

In the Spirit of Colour

Is colour itself a spirit? Does it belong in the same intangible category? Consider a colour such as red. You cannot truly explain it - red is just red, nothing more or less. It defies description, analysis or tangibility. The more you try to define it, the more elusive it becomes, like sinking into a mire of contradictions. It's a sensory experience, but you can't hold it or store it.

Close your eyes, and the colour might pulse or fade. You can't touch it, taste it or hear it. Even when recalling a colour from memory, it's hard to say whether that memory is the colour itself or a mere echo of it. Colour exists in this liminal space - there, yet just out of reach - making it as intangible and enigmatic as the spirits that inhabit the works on these pages. The colours we see are not objective; they are determined by the genetic composition of our eyes and brain cells. They are very much a sensation, almost impossible to describe. I often wonder how various animals recognize and process the colours around them and how they translate what they see into a language that we as humans cannot fathom.

I have always felt that black-and-white photography is essentially an abstract way to interpret and transform what one might refer to as 'reality'. This seemed to align with my artistic interests, because my purpose in taking photographs over the past fifty years has fundamentally been a psychological and existential journey. In fact, for many years, on the front page of my website I wrote:

I have been shooting black-and-white film for nearly fifty years now. I believe I am part of the last

Childhood

The raw, primitive style of the drawings in these photographs invites viewers to engage with memories of their childhood. I often ask myself who these characters are, why they look this way, and whether they resemble the drawings I might have made as a child.



Forlorn, 2021



Missing, 2018



First Love, 2018



Bothered, 2021

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WORLD PRESS PHOTO 2025



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World Press Photo Yearbook 2025

The past year in photojournalism: 2024 as told through its most arresting, inspirational and profound images

- The World Press Photo Foundation is an independent, nonprofit organization based in Amsterdam. Founded in 1955, it is noted for its annual contest for press photography.
- Documents the 2025 winners of each World Press Photo award, with the cover featuring the World Press Photo of the Year. Other award categories include Photo Story and Long-Term Project. Regional winners for each continent are also featured.
- Past winning entries are some of the most striking and memorable images in the history of photography: from Charlie Cole's "Tank Man" to John Moore's image of a Honduran child crying as she and her mother are arrested by US border police.
- 2025 marks the 70th anniversary of the foundation. This will be celebrated in the book by presenting many well-known historical winning photos.

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Fishermen returning to the shore. Goma, North Kivu, DRC, 20 March 2024



Women selling sambaza at Rond-Point Rutshuru, a busy street in the city of Goma, DRC. 13 April 2024



Canoes sit atop piles of plastic waste at the port of Kituku. Goma, DRC, 15 April 2024



Emanuel Chabala (33), watches over two of his five children while arranging his nets in front of his home. Goma, DRC, 17 April 2024



A fisherman sleeping on his nets at the fishery. Goma, DRC, 20 March 2024



The Ruzizi Dam on the Ruzizi River, which forms a natural boundary between Rwanda and the DRC. Bukavu, South Kivu, DRC, 10 October 2024

SINGLES

JOHN
MOORE

NIGHT
CROSSING

Unauthorized immigration from China to the US has increased dramatically in recent years due to a host of factors, including China's struggling economy and financial losses after strict zero-COVID policies. Moreover, people are being influenced by video

tutorials on how to get across the border, shown on Chinese social media platforms. This image, both otherworldly and intimate, depicts the complex realities of migration at the border, which is often flattened and politicized in public discourse in the United States.

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Chinese migrants warm themselves during a cold rain after crossing the US-Mexico border, Campo, California, 7 March 2024 / John Moore, Getty Images



Hans E. Wendt, United Press International, 1979 Context



Ernst Saxer, 1967 Context



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Comforts of Home

TAILOR-MADE, FAMILY-FRIENDLY INTERIORS
THAT FEEL JUST RIGHT



Andrew Howard

ALSO AVAILABLE



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Comforts of Home

Tailor-Made, Family-Friendly Interiors That Feel Just Right

Andrew Howard

Interior designer Andrew Howard offers the perfect mix of bold patterns, bold color, and even bolder design.

- Howard's "polished but still practical" mantra shines as never before in a deluxe volume filled with elevated work. For each project, Howard explains how he translated the hopes and desires (and everyday needs) of his clients in order to create their perfectly realized dream house.
- Howard knows how to make luxurious surroundings a reality. In this book, he offers savvy advice on everything from integrating art and heirlooms into homes that welcome friends, family, and pets, to engaging kids in the design of their own spaces. Through it all, he shows readers how he turns common decorating challenges into opportunities.
- Howard is a skilled designer and popular influencer, with more than 88,000 Instagram followers. He has a passionate audience who look to him for advice in creating easy-care, high-style homes.

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Bahamas Barefoot Chic

**A FEET-IN-THE-SAND CARIBBEAN
RETREAT DESIGNED FOR A COUPLE WITH
DREAMS OF GRANDKIDS**

I don't want to complain, but sometimes my job is pretty tough. Not like Superman-stopping-Lex-Luthor-to-save-the-world tough, but, still, it can be hard. I mean, a guy could almost drown in fabric samples, to say nothing of the back-breaking labor of having to tell someone where to put a twelve-ton piece of countertop marble. Whew. You can't help but sweat, you know?

There was nothing tough about this project, however. When a family asks you to create a resort-like getaway for their extended family on a pristine five acres of water-view property on a tiny island in the Bahamas, there's almost no way to go wrong. Who couldn't relax with that ocean and sky, and those Caribbean breezes?







From the big picture right down to the small details, more was always more in this house. I put colors together in unique combinations and then worked to balance all those hues to get each space to sing. **PREVIOUS PAGES:** The mix of soft greens with bright turquoise accents in the sun porch is one of those unlikely color combos, but it works, and it plays nicely with the pink outdoor furniture just beyond.



Comforts of Home

Tailor-Made, Family-Friendly Interiors That Feel Just Right

Andrew Howard

Interior designer Andrew Howard offers the perfect mix of bold patterns, bold color, and even bolder design.

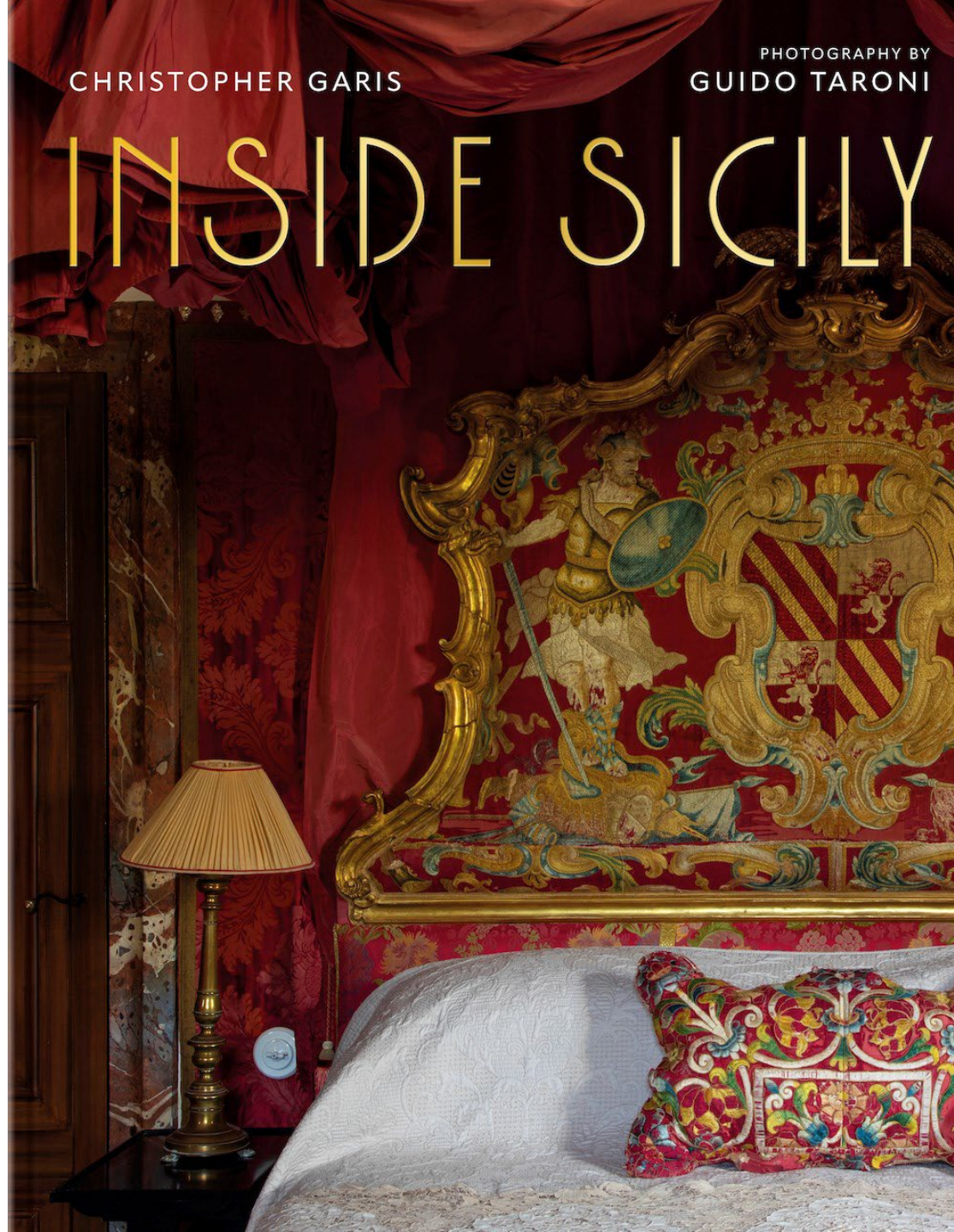
- Howard's "polished but still practical" mantra shines as never before in a deluxe volume filled with elevated work. For each project, Howard explains how he translated the hopes and desires (and everyday needs) of his clients in order to create their perfectly realized dream house.
- Howard knows how to make luxurious surroundings a reality. In this book, he offers savvy advice on everything from integrating art and heirlooms into homes that welcome friends, family, and pets, to engaging kids in the design of their own spaces. Through it all, he shows readers how he turns common decorating challenges into opportunities.
- Howard is a skilled designer and popular influencer, with more than 88,000 Instagram followers. He has a passionate audience who look to him for advice in creating easy-care, high-style homes.

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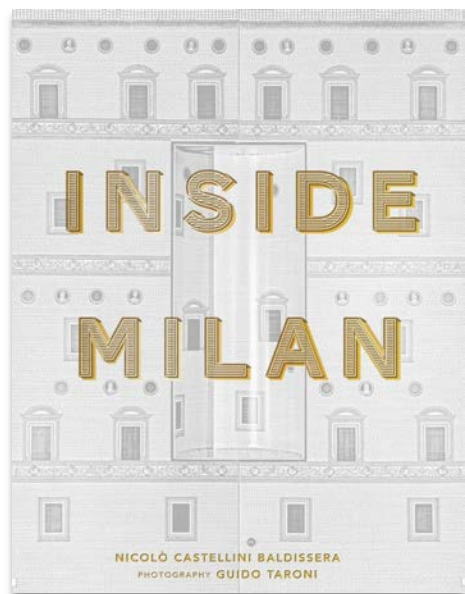
CHRISTOPHER GARIS

PHOTOGRAPHY BY
GUIDO TARONI

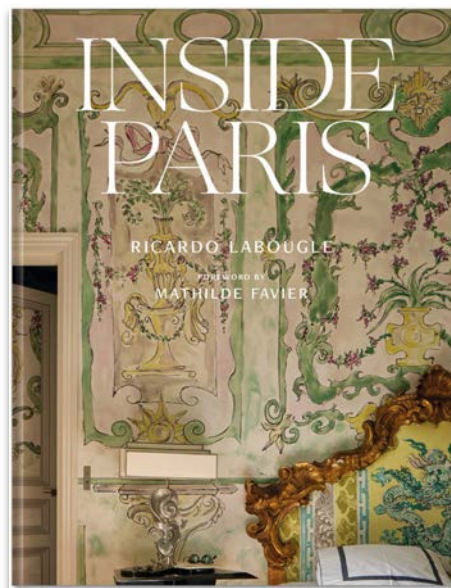
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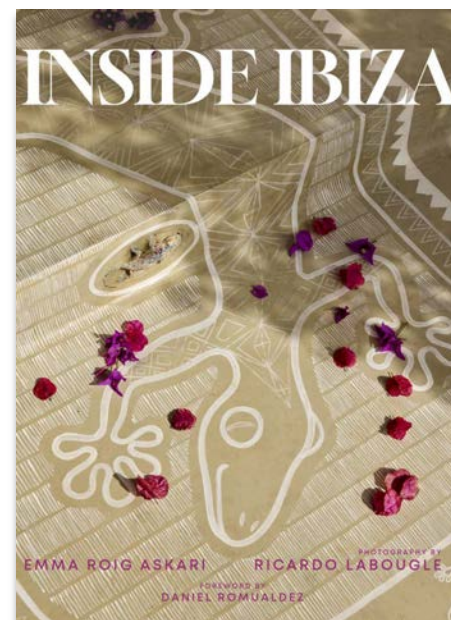
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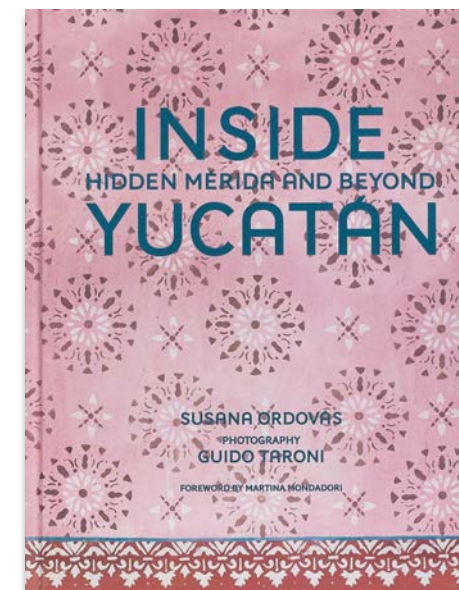
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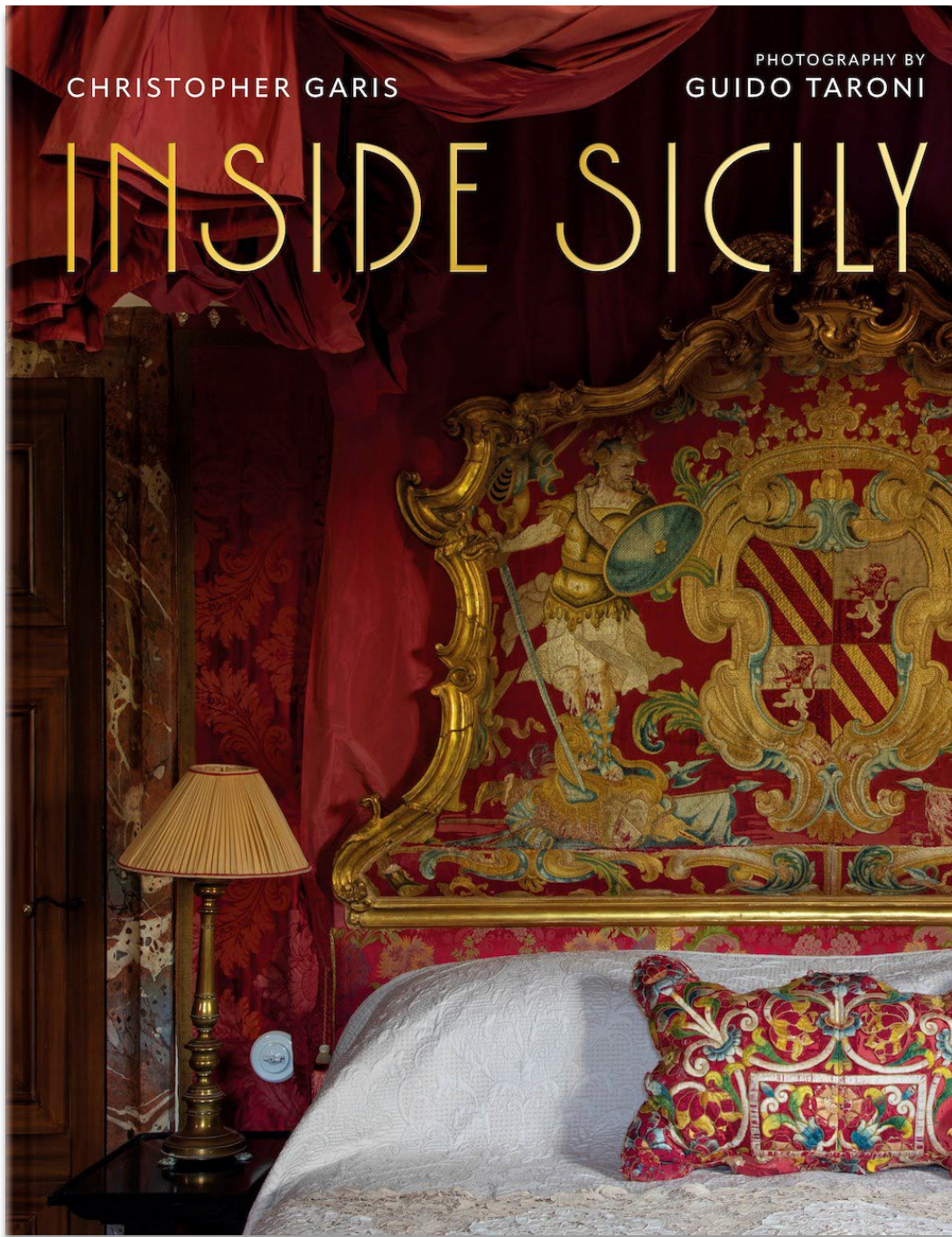
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Inside Sicily

Christopher Garis

Venture into Sicily's stunning homes, a mix of centuriesold Baroque palazzos, generous farmhouses, and modern villas owned by the Italian island's most interesting residents

- *Inside Milan, Inside Paris, Inside Tangier, Inside Yucatan, and Inside Ibiza* have all been highly acclaimed and sold well.
- From the *Godfather* films to *The White Lotus* (season 2) and the classic Italian movies *The Leopard* and *Cinema Paradiso*, as well as Netflix's 2025 series *The Leopard*, Sicily's unique landscapes, architecture, and rich cultural heritage have been the backdrop for some of the most famous films and streaming series.
- Features the homes of famous creatives such as fashion designer Luisa Beccaria (190,000 Instagram followers), architect and interior designer Jacques Garcia (over 77,000 followers), and jeweler Fabio Salini (over 19,000 followers).
- Guido Taroni has provided the photographs for numerous books and has 150,000 Instagram followers @guidotaroniphotographer. He is the great-nephew of Luchino Visconti, director of the acclaimed 1963 film *The Leopard*, set in Sicily.

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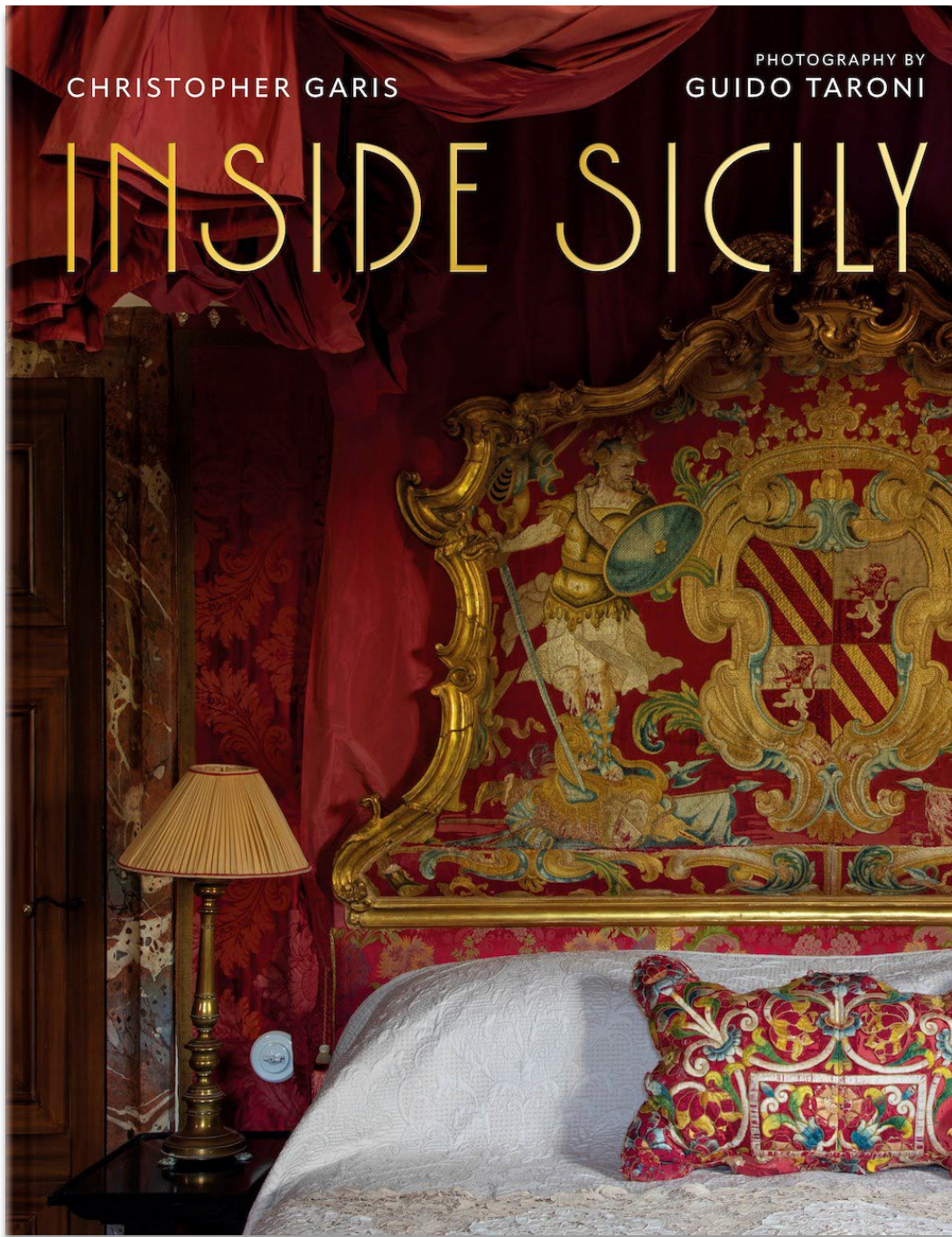
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A photograph of Hilfiger Homes featuring Anna Wintour and Douglas Friedman. Anna Wintour is seated on a green sofa, wearing a leopard-print dress and gold jewelry. Douglas Friedman is seated next to her, wearing a dark suit and glasses. The background is a green wall with a large, stylized palm tree mural. The title 'HILFIGER HOMES' is overlaid in large, green, serif capital letters.

HILFIGER HOMES

FOREWORD BY

ANNA WINTOUR

PHOTOGRAPHY BY
DOUGLAS FRIEDMAN

TEXT BY
JAMES REGINATO



Hilfiger Homes

Tommy Hilfiger

In this gorgeous new book, fashion designer Tommy Hilfiger and his wife, luxury-goods designer Dee Ocleppo Hilfiger, welcome us into their seven distinctive, stylistically varied homes.

- Tommy and Dee open the doors to seven of their most remarkable properties, superbly photographed by Douglas Friedman, a longtime creative partner of the Hilfigers, with dozens of intimate family photos scattered throughout.
- Our guide is James Reginato, the veteran chronicler of tastemakers and their lifestyle, and Anna Wintour, a defining force in global fashion, has contributed the foreword.
- Their tropical Palm Beach paradise is a world away from their bespoke Greenwich manor, their retro-glam, 1970s-style Miami home, their idyllic vacation house on Mustique, and their sleek Feadship yacht, Flag.
- 75 percent of the images in the book have never been seen before.
- Condé Nast will promote the book in all of its publications.
- The homes featured here are in Mustique; New York City; Greenwich, CT; Miami; and Palm Beach.

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HOUSE LOVE

MOOR BAKER ARCHITECTS



PHOTOGRAPHY BY JESSICA KLEWICKI GLYNN



House Love

Moor Baker Architects

Chris Baker

Step into the airy, lightfilled, exquisitely detailed homes of the Florida-based firm Moor Baker Architects in this first book on their work.

- Illustrated with Jessica Klewicki Glynn's limpid photographs alongside site/floor plans and prisma-color renderings, and featuring well known designers such as interior designer Tom Scheerer and landscape architect Mario Nievera, *House Love* is sure to endear and endure.
- Moor Baker received a Palladio Award in 2022 and Institute of Classical Architecture & Art's Addison Mizner Awards in 2020 and 2023.
- The firm's work has been featured in numerous periodicals, including *Elle Decor*, *Milieu*, *Coastal Living*, *Southern Living*, *Luxe*, and *Tropical Home*, as well as in several books, including *Beachside: Windsor Architecture and Design* and *Robert Stilin: Interiors*.
- Moor Baker works with such leading interior designers as Tom Scheerer and Robert Stilin.
- Homes featured are throughout Florida, in Vero Beach, Windsor, Wellington, and Palm Beach.

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TOM SCHEERER

STILL DECORATING



PHOTOGRAPHS BY FRANCESCO LAGNESE

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Tom Scheerer

Still Decorating

Tom Scheerer

The newest projects from interior designer Tom Scheerer, whom the *New York Times* proclaimed "one of the true American greats."

- Featured in this—his third—book are 20 of his latest projects, located Up North (Maine, the Hamptons, Greenwich, Connecticut, and New York City), Out West (Dallas; Big Sky, Montana; Aspen, Colorado; and Jackson Hole, Wyoming), and Down South (primarily Palm Beach).
- No matter the locale, the same aesthetic prevails: comfort and ease derived from perfect proportions and fresh, unpretentious beauty. It all seems utterly effortless, belying the fierce intelligence and impeccable eye behind every decorating decision.
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TOM SCHEERER

STILL DECORATING



PHOTOGRAPHS BY FRANCESCO LAGNESE

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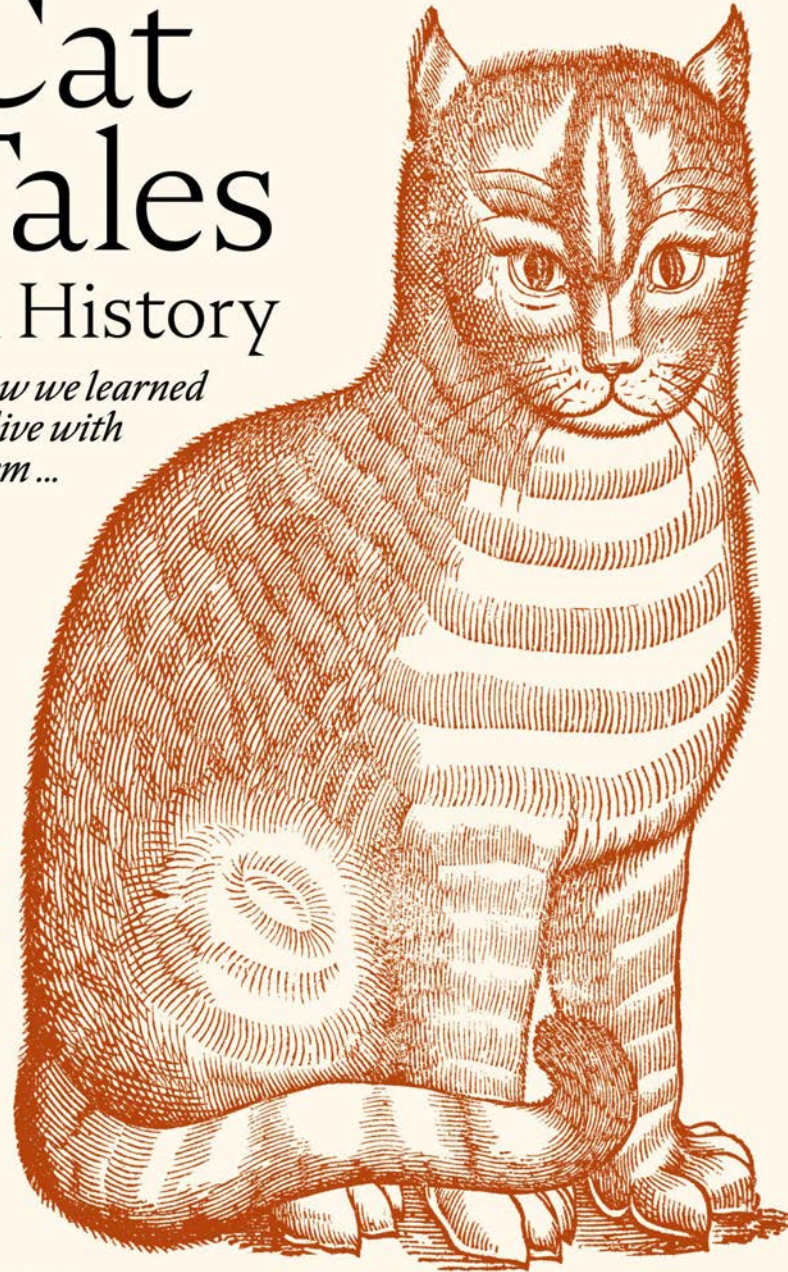
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Cat Tales

A History

*How we learned
to live with
them ...*



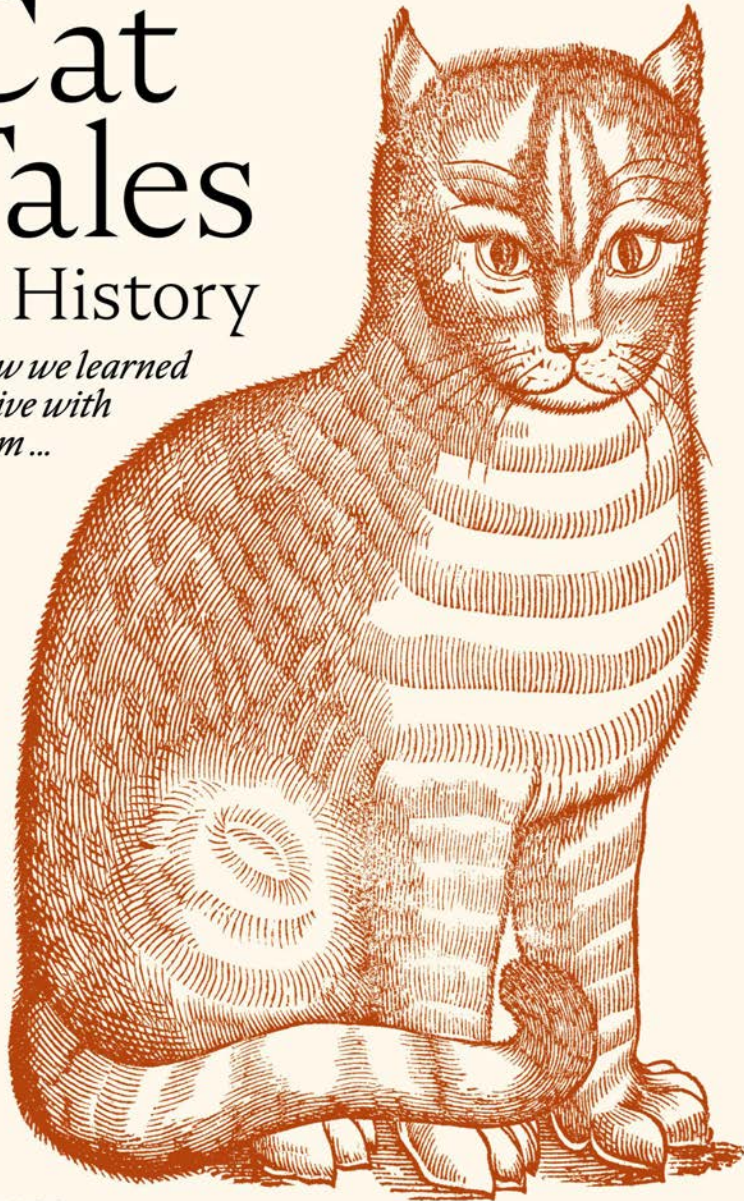
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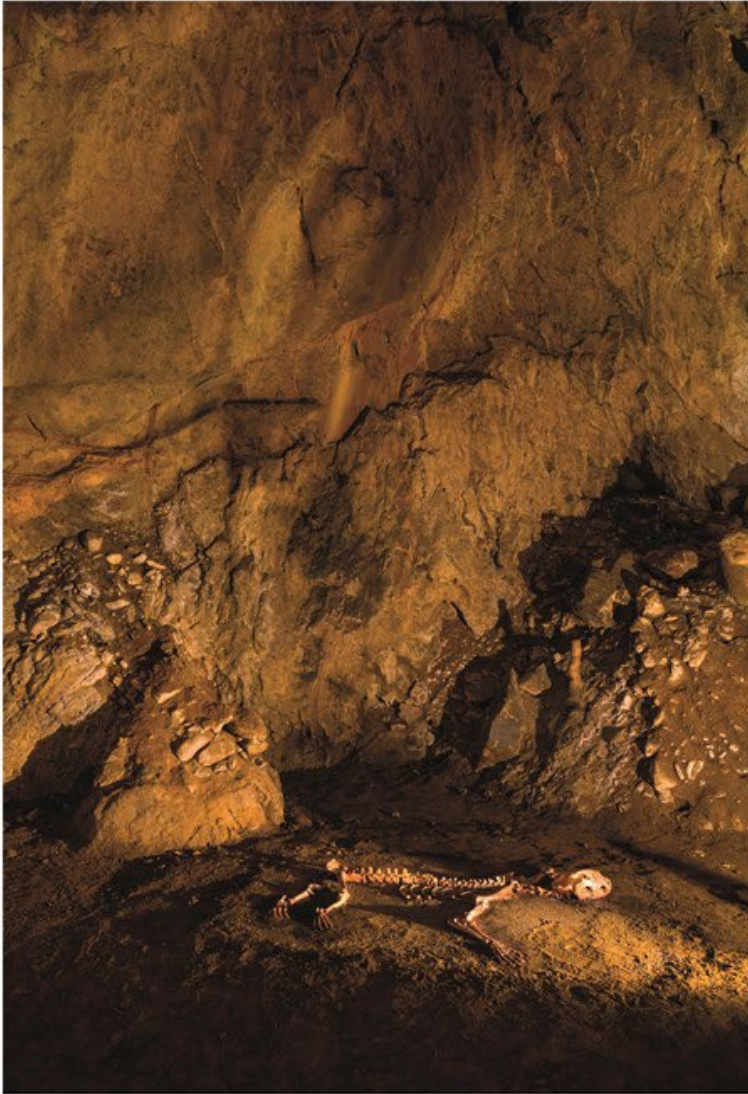
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Skeleton of an European cave lion (*Panthera leo spelaea*)
in Arrikutz Cave, Basque Country, Spain.

2

Cave Cats

During the Pleistocene, the cave lion ranged far and wide. Mitochondrial DNA extracted from ancient lion bones indicate that the ancestral branches of the cave lion and the modern lion's lineage began to diverge some 1.89 million years ago.¹ Some scholars have referred to cave lions as *Panthera leo fossilis*, while others classify the animals as *Panthera speleae fossilis*. Such classificatory details would undoubtedly have been lost on Pleistocene people: they simply saw the cave lion as a very large and dangerous threat.

Ancient cave lions were about 25 per cent larger than modern lions (*Panthera leo*), and they overlapped in the African continent. The bones of cave lions have been found from western Europe to northern Eurasia, crossing Beringia and spreading south through much of North America before the first humans arrived. They dominated these environments, and yet some 14,000 years ago, the cave lion went extinct nearly simultaneously across its range.²

Before then, they stalked the Sierra de Atapuerca.



Gran Dolina is a cave site about 12 miles (20 km) northeast of the city of Burgos in northern Spain. The region has a rich history: straddling a key pass between the Iberian peninsula and the Pyrenees, Burgos

– ‘it is unlawful for any person to (A) import, export, transport, sell, receive, acquire or in a manner substantially affecting interstate or foreign commerce; or (B) breed or possess; any prohibited wildlife species’ – was clearly stated upfront, in fact the bulk of the legislation defines the specialists who *can* interact with the animals: veterinarians, licensed zookeepers and conservationists. Conversely, the law explicitly prohibits direct contact between big cats and members of the general public in ‘petting zoos’ or other venues.

It is tempting to attribute some of this legislative interest in big cat petting zoos to the saga of Joseph Allen Maldonado, better known as Joe Exotic. His complex life and attempted murder-for-hire conviction against a big cat rescuer, Carol Baskin, was breathlessly told in the Netflix series *Tiger King* (2020), among other documentaries. (During her own unique career, Baskin gained some notoriety on the programme *Dancing with the Stars*, performing to the songs ‘Eye of the Tiger’, ‘What’s New Pussycat?’, and ‘The Circle of Life’ from *The Lion King* – performances leading to her elimination from the contest.)

Despite the recent introduction of regulations, there remain enormous numbers of exotic wild animals in the United States, many in loosely controlled contexts.⁸ The Humane Society of the United States estimates that there are some 5,000 to 7,000 tigers in the country, of which fewer than 400 are kept in facilities accredited by the Association of Zoos and Aquariums. Most tigers, leopards and other large cats are in roadside attractions, private menageries, travelling zoos and game farms, including ‘canned hunting safaris’, where clients pay for the privilege of killing big cats for trophies.

Obviously, captive big cats are dangerous, as was dramatically and tragically demonstrated in Las Vegas during the final performance of the German-American entertainers Siegfried Fischbacher and Roy Horn. Siegfried and Roy’s act at the Mirage Resort and Casino, which combined magic tricks with stunts performed by exotic animals, was one of the longest-running and most-attended



Top: Joseph Allen Maldonado, AKA ‘Joe Exotic’ or the ‘Tiger King’, and one of his tigers. **Above:** In May 2021, federal authorities seized sixty-eight tigers, lions, a jaguar and other big cats kept in violation of the Endangered Species Act from the Tiger King Park in Thackerville, Oklahoma.



The caracal.

From Predators to Pets

Abundant archaeological and cross-cultural evidence demonstrates the profound fascination people from different times and places have for cats, suggesting a deep connection in our shared evolutionary past. Yet, that does not mean that felines commonly became pets in different human cultures. In fact, the transformation of wild felids into pet cats was a surprisingly complex and rare event. So how, and why, did it happen?

Except for Antarctica and Australia, every continent had wild species of small cats that would seem to be candidates for domestication. The sand cat (*Felis margarita*), for example, lives in northern Africa, the Arabian Peninsula and Turkmenistan; it wasn't domesticated. The caracal (*Caracal caracal*), found from central Asia to Turkey and in sub-Saharan Africa, was tamed and 'kept by Indian princes and potentates ... for hunting hares and other small game', and was especially appreciated for its ability to leap '2 or more meters into the air from a standing start' to catch birds.¹ Note: the caracal was *appreciated* and *tamed*, but not *domesticated*. Neither was the jungle cat (*Felis chaus*), who prowls the edges of swamps and rivers from Southeast Asia to Syria. It would seem to be a likely candidate for domestication, but it did not happen, although jungle cats were *kept* in antiquity.

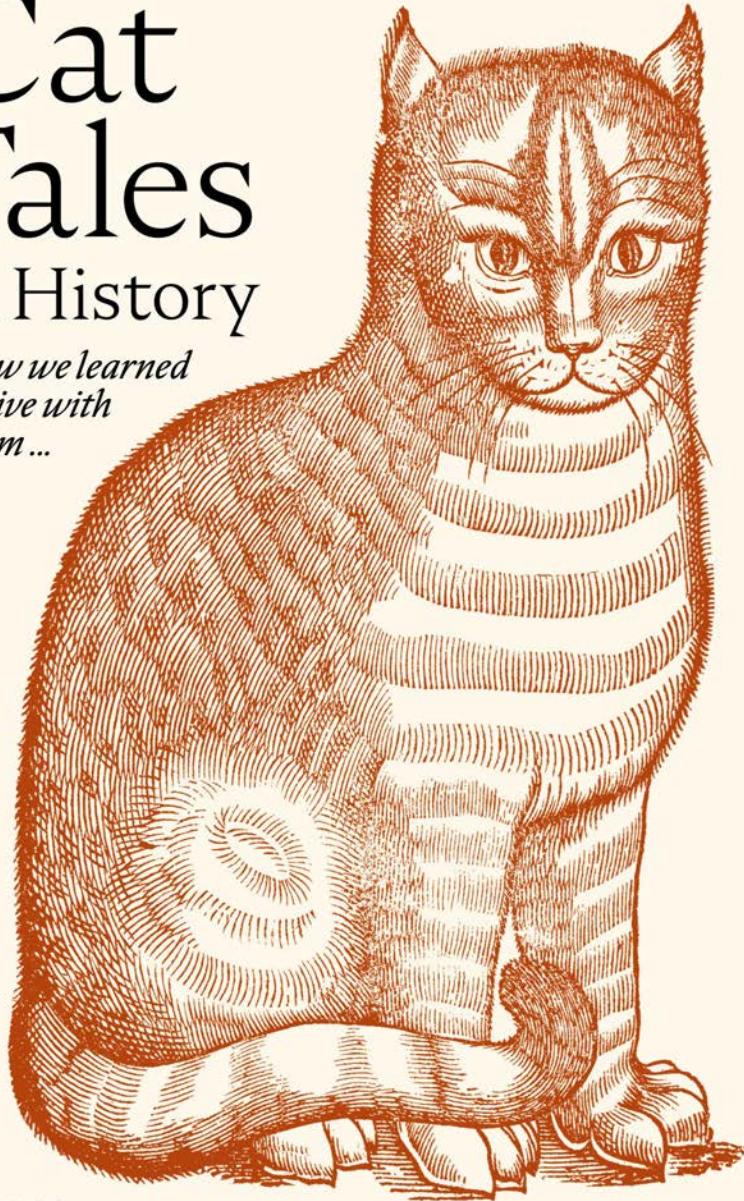


This uncollared adult female mountain lion is seen 'cheek-rubbing', leaving her scent on a log in the Verdugo Mountains, with Glendale and the skyscrapers of downtown Los Angeles in the background, on 21 March 2016.

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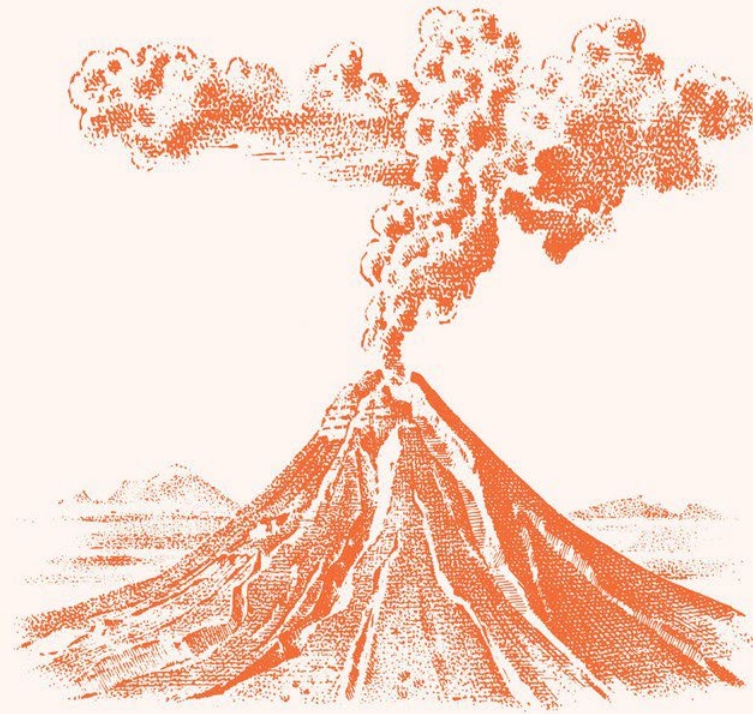
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MICHAEL J. BENTON

EXTINCTIONS



HOW LIFE SURVIVES,
ADAPTS & EVOLVES

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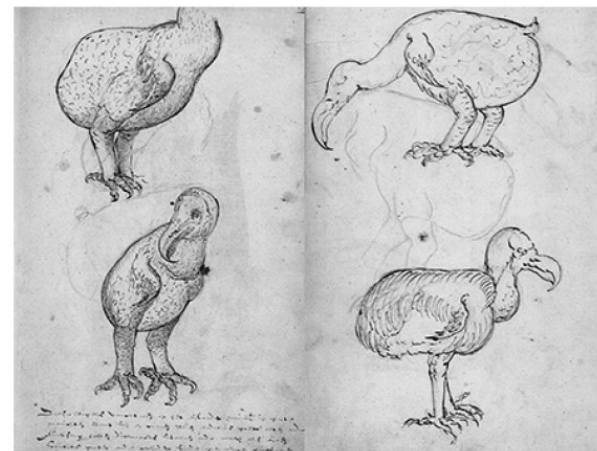
'Let Benton be your guide to life and death.'

STEVE BRUSATTE

tools in the scientific laboratory to work out whether a particular dinosaur was warm-blooded or not, whether a giant pterosaur could fly, and how a 50-tonne sauropod could find enough food to keep its huge body functioning successfully. And we care about more than dinosaurs; we wonder at creatures like *Hallucigenia* and *Anomalocaris*, which represent some of the earliest marine animals of the Cambrian explosion. Even their names tell us they are weird and amazing, anomalies, or visions of a bad dream. We read about the topsy-turvy ecosystems that existed on Earth after the dinosaurs disappeared, and a time 60 million years ago when giant land-walking crocodiles were the main predators in some places, and giant, flightless, horse-eating birds terrorized life in South America.

This is 'palaeobiophilia', a mouthful of a word I have invented for this viewpoint, meaning 'the love of ancient life for its own sake'. There are no arguments here that the fossils should be in some way useful or carry a moral lesson for us. They don't have to be closely related to living species or not, or show some amazing property such as being the largest this or the oldest that. It's enough that they really existed, and we can know something about them and wonder at their stories. Each fossil species had a beginning and an end. The end is the extinction of the species, the point at which the last population or individual died, the snuffing out of all the history to that point, which was preserved in the genetic code of the last individuals; for each species there was a reason why it finally disappeared.

Extinctions happen on different scales. What we usually think about are extinctions of single species, such as the complete annihilation of the dodo or quagga. Each such extinction has a cause, and in these two cases, it could presumably be laid at the door of a single person whose name has by now been forgotten. Single species extinctions, however, have happened ever since life first evolved. No species lasts forever; in fact, species of mammals and birds typically last for about a million years, and for some other groups, such as molluscs and some plants, individual species



Is this what the dodo really looked like? Sketches from the ship's journal of the *Gelderland*, 1601, showing living and recently killed specimens.

might last for ten million years. These are long spans of time, but when we recall that the Earth is over 4.5 billion years old, species are short-lived. They come and go. Some die out because food runs out in their local patch, or the climate becomes too warm or too cold. Others die out because a vigorous incomer steals all their food or space. These are what palaeontologists call 'background extinctions'. Although this is a rather dismissive term, it forms a comparison with more widespread incidents, typically called 'extinction events'.

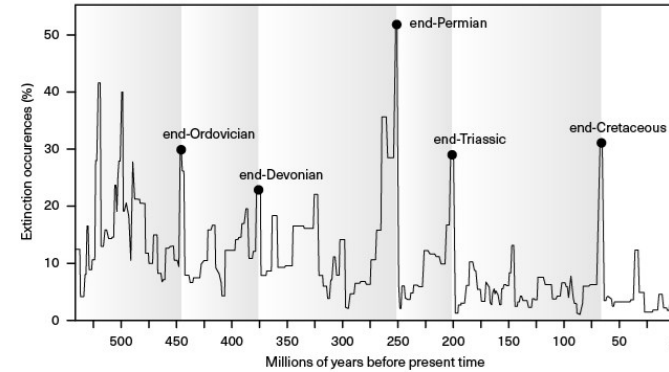
An extinction event is when many species die out at the same time, perhaps for related reasons. They can be regional, such as when the Mediterranean Sea dried up during the Messinian Salinity Crisis from 5.96 to 5.33 million years ago. What had been sea turned into land when the western connection of the Mediterranean to the Atlantic, located between Spain and Gibraltar in the north and Morocco in the south, closed off. The trapped seawater evaporated, leaving thick salt deposits, hence the name 'salinity crisis'.

All the fishes, shellfish and other marine life died. Many of these were local populations of widespread species and so the whole species did not go extinct. But some species of fishes and molluscs were restricted to the Mediterranean and so some went extinct for the same reason and at the same time.

Extinction events may only affect particular kinds of species, as happened at the end of the Pleistocene ten thousand years ago, when the last of the northern hemisphere ice sheets retreated from North America, northern Europe and Asia. Cold-adapted species such as mammoths, mastodons, woolly rhinoceros and cave bears headed north with the retreating ice, but eventually ran out of space and food and died out, although some of these species were probably helped on their way by early human hunting bands.

Some extinction events were much larger, and so huge they are called 'mass extinctions'. These were times when thousands or millions of species died out at the same time and in all parts of the world, representing a broad array of plants and animals living in the sea and on land. Humans have never witnessed a mass extinction, although our ancestors in all parts of the world did witness the extinctions of large mammals ten thousand years ago. Palaeontologists have identified five mass extinctions in the geological record: at the end of the Ordovician, in the Late Devonian and at the ends of the Permian, Triassic and Cretaceous geological periods, respectively 444, 372 (and 359), 252, 201 and 66 million years ago. These are the 'big five', and the reason why many commentators have identified the current biodiversity crisis as the 'sixth mass extinction'.

How are we to look at these extinctions, especially in the context of deep, geological time? If we weep over the death of the dodo, should we also lament the thousands or millions of species that died out in each of the mass extinctions of the past? In the most famous of these at the end of the Cretaceous, not only did dozens of species of dinosaurs disappear, but also the pterosaurs (great flying reptiles) and various marine reptile groups. At the same



The 'big five' mass extinctions, identified as times of especially high extinction rates through the last 540 million years.

time, many birds and mammals died out on land, as did the abundant swimming molluscs, ammonites and belemnites, as well as a great number of planktonic species. These species would mainly have survived, at least for a short time geologically speaking, if a meteorite had not hit the Earth.

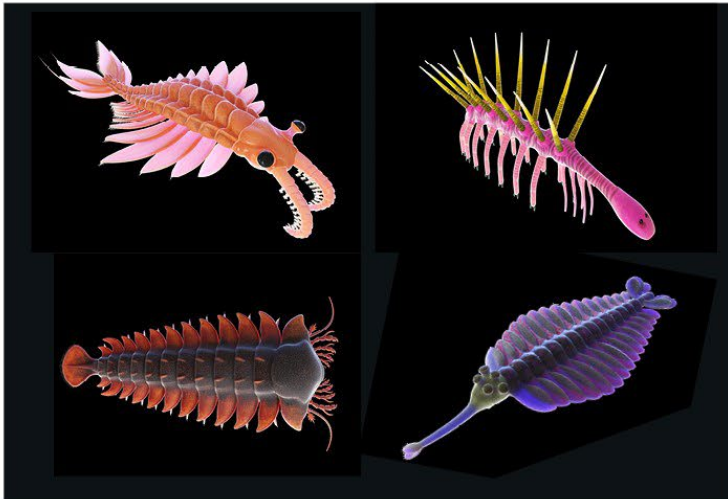
But mass extinctions also have a creative aspect. Life has always bounced back. After the killing agency has gone – whether a meteorite or a huge volcanic eruption – the surviving species take over. They occupy very strange ecosystems for a while, which have great holes. An ecosystem is the sum of species and their interactions associated with their particular physical habitat in a particular place. A mass extinction might knock out half of the species in an ecosystem. Taking as an example a modern woodland in North America, the rabbit might survive, but some of its predators, perhaps coyotes and foxes, disappear. The shrews and mice might still be there snuffling in the undergrowth, but the voles might have gone, as, too, some of their predators like owls and sparrow hawks. The survivors might also be suffering from shock, and even show injuries from their traumas. But they go searching for food, and life goes on. After



III The first animals. Seabed scene over 555 million years ago, showing vertical frond-like creatures that fed by filtering small particles from the water. More mobile animals, some maybe relatives of worms or molluscs, creep around in the mud.



V Trilobites. Here, a single layer of rock from the Middle Cambrian shows numerous examples of the trilobite *Ellipsoccephalus hoffi*. These arthropods had walking legs beneath the carapace and ploughed the seabed mud for food; they could also scuttle about rapidly to escape predation.



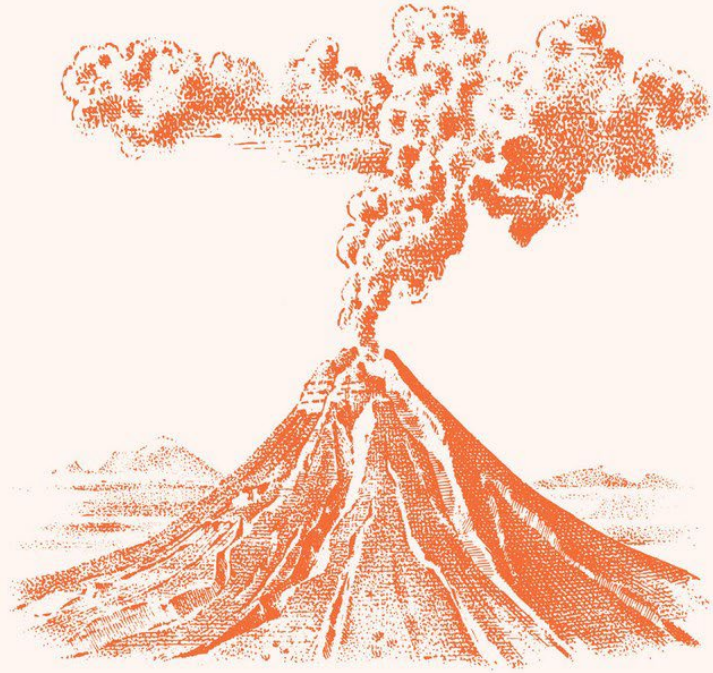
IV The wonders of the Burgess Shale. The Cambrian animals of this famous locality in Canada have never ceased to amaze. Here, we see, from top left clockwise, *Anomalocaris*, *Hallucigenia*, *Opabinia* and *Sanctacaris*, the latter an early arthropod related to modern scorpions.



VI Life in the Burgess Shale. This scene is crowded with examples of some of the weirder Burgess animals, as well as trilobites (left, bottom right), jellyfish (top left), and simple sponges (middle). The early vertebrate *Pikaia*, similar to *Haikouichthys*, swims across the centre.

MICHAEL J. BENTON

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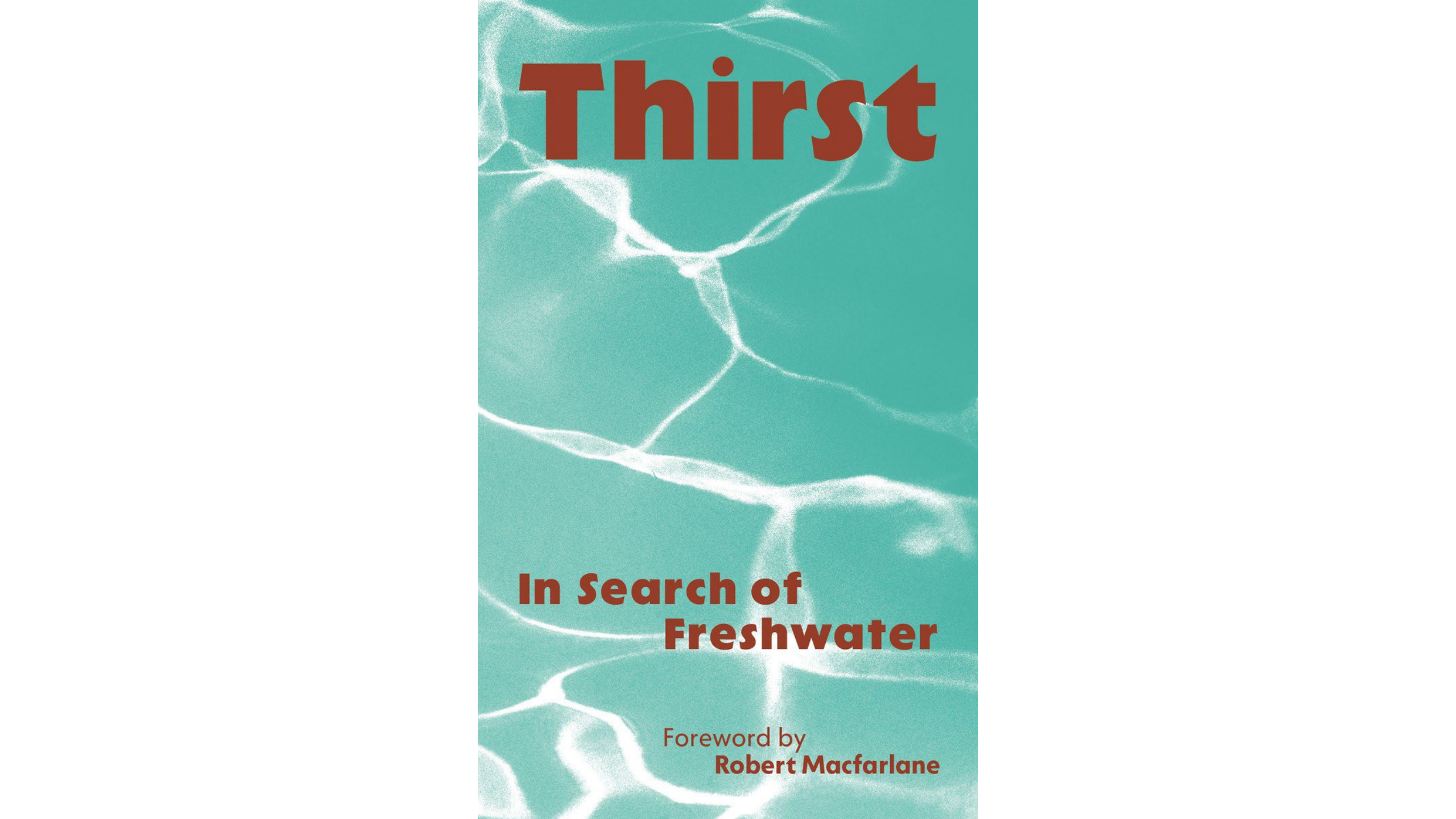
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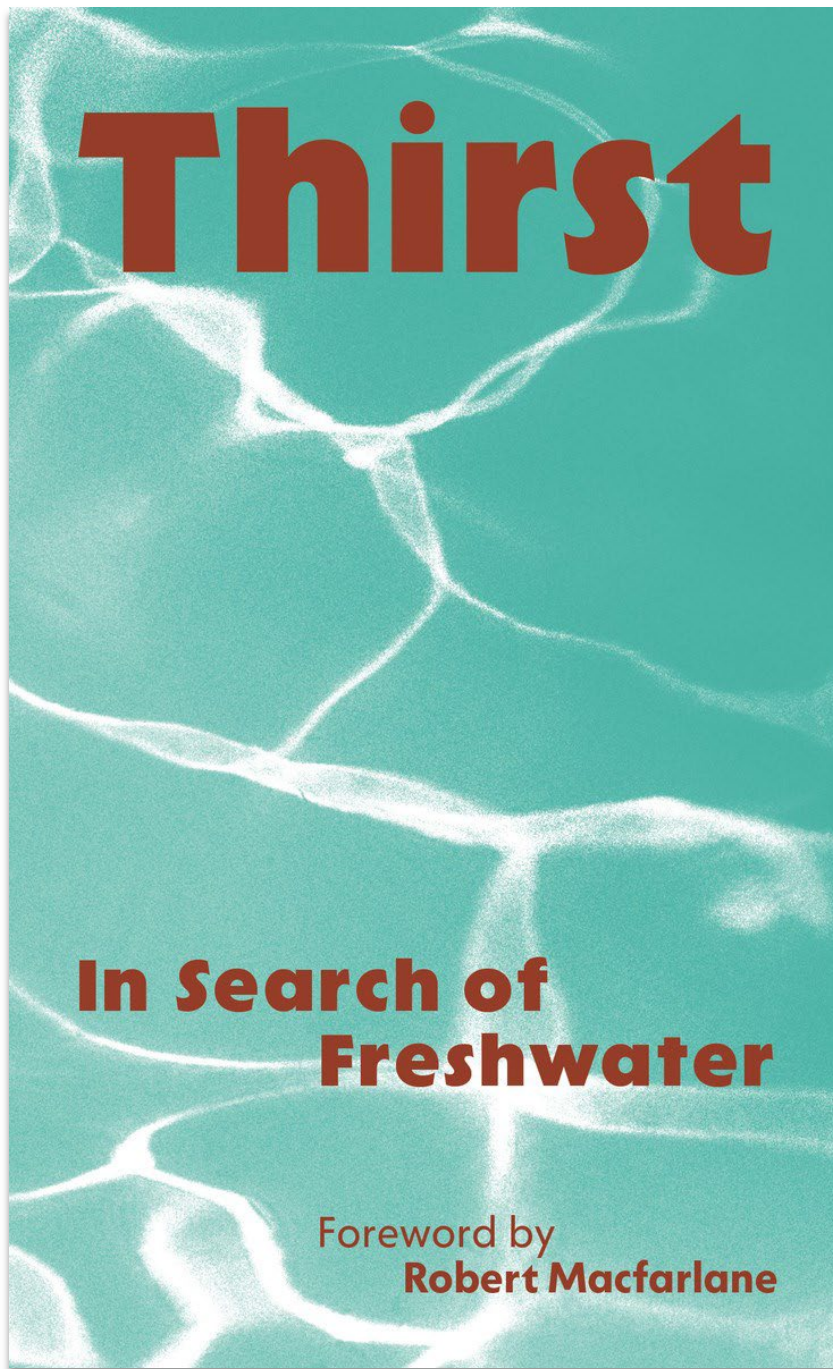
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In Search of Freshwater

Foreword by
Robert Macfarlane



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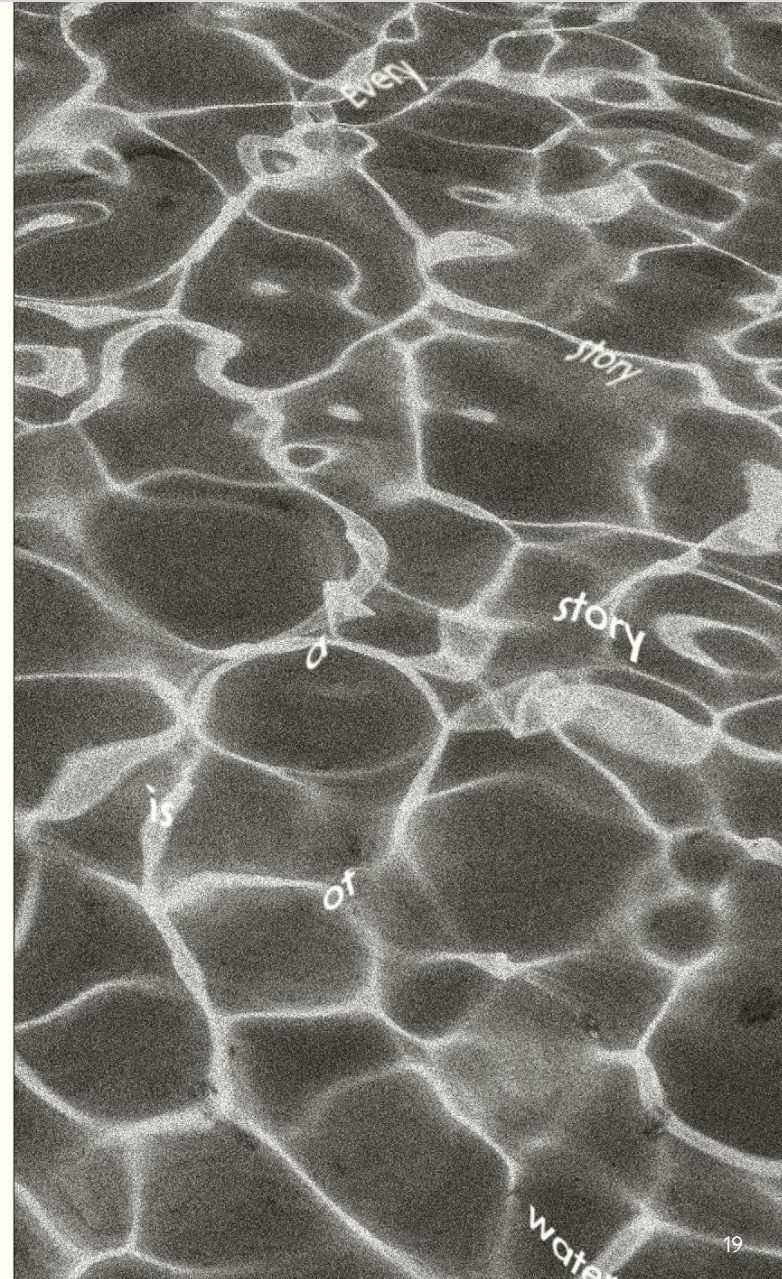
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is a story

of

water

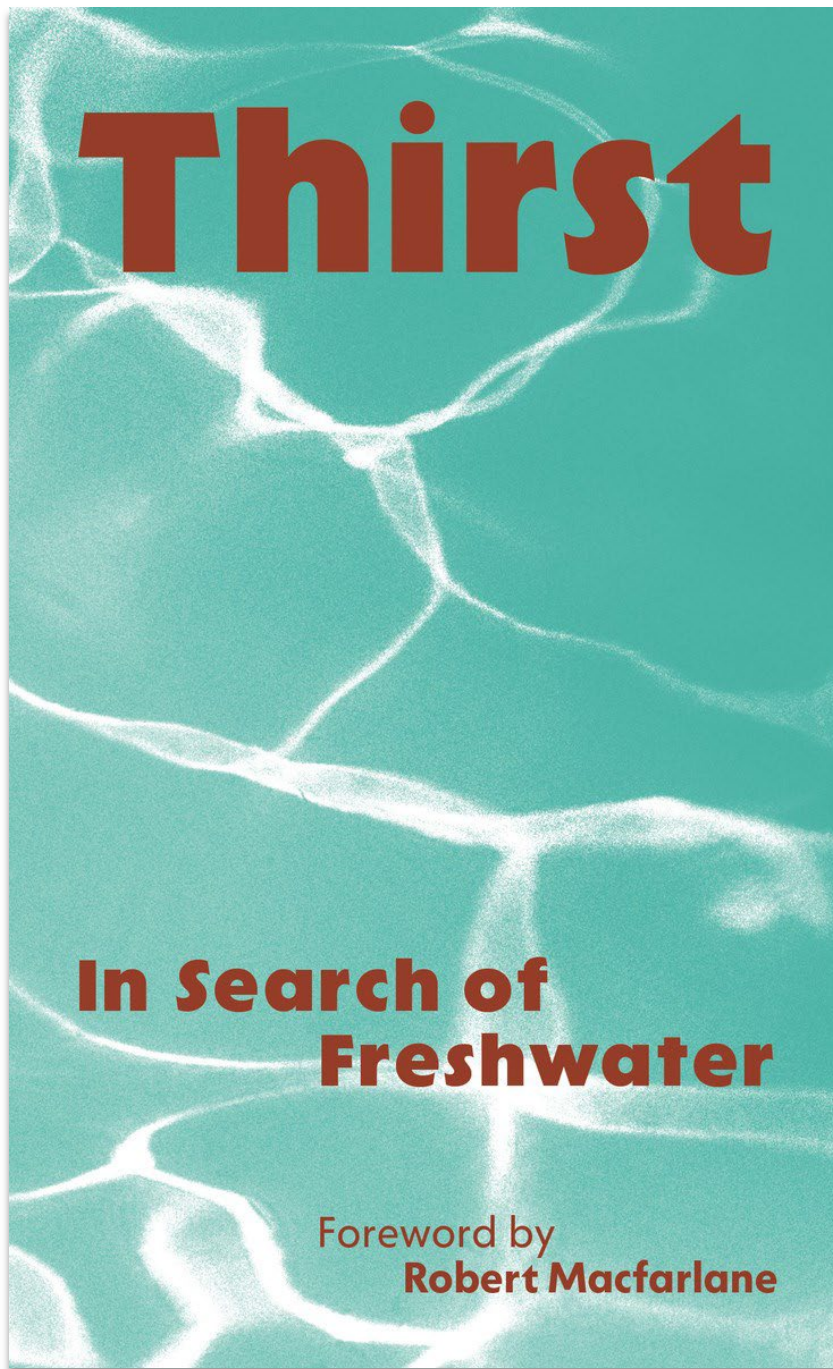
Natalie Diaz



The world is blue at its edges and in its depths. This blue is the light that got lost. Light at the blue end of the spectrum does not travel the whole distance from the sun to us. It disperses among the molecules of the air, it scatters in water. Water is colorless, shallow water appears to be the color of whatever lies underneath it, but deep water is full of this scattered light, the purer the water the deeper the blue. The sky is blue for the same reason, but the blue at the horizon, the blue of land that seems to be dissolving into the sky, is a deeper, dreamier, melancholy blue, the blue at the farthest reaches of the places where you see for miles, the blue of distance. This light that does not touch us, does not travel the whole distance, the light that gets lost, gives us the beauty of the world, so much of which is in the color blue.

For many years, I have been moved by the blue at the far edge of what can be seen, that color of horizons, of remote mountain ranges, of anything far away. The color of that distance is the color of an emotion, the color of solitude and of desire, the color of there seen from here, the color of where you are not. And the color of where you can never go. For the blue is not in the place those miles away at the horizon, but in the atmospheric distance between you and the mountains. ●

Rebecca Solnit



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FERAL ROBOTS,
REBELLIOUS AI,
& THE DESIGN OF RADICAL LIFE

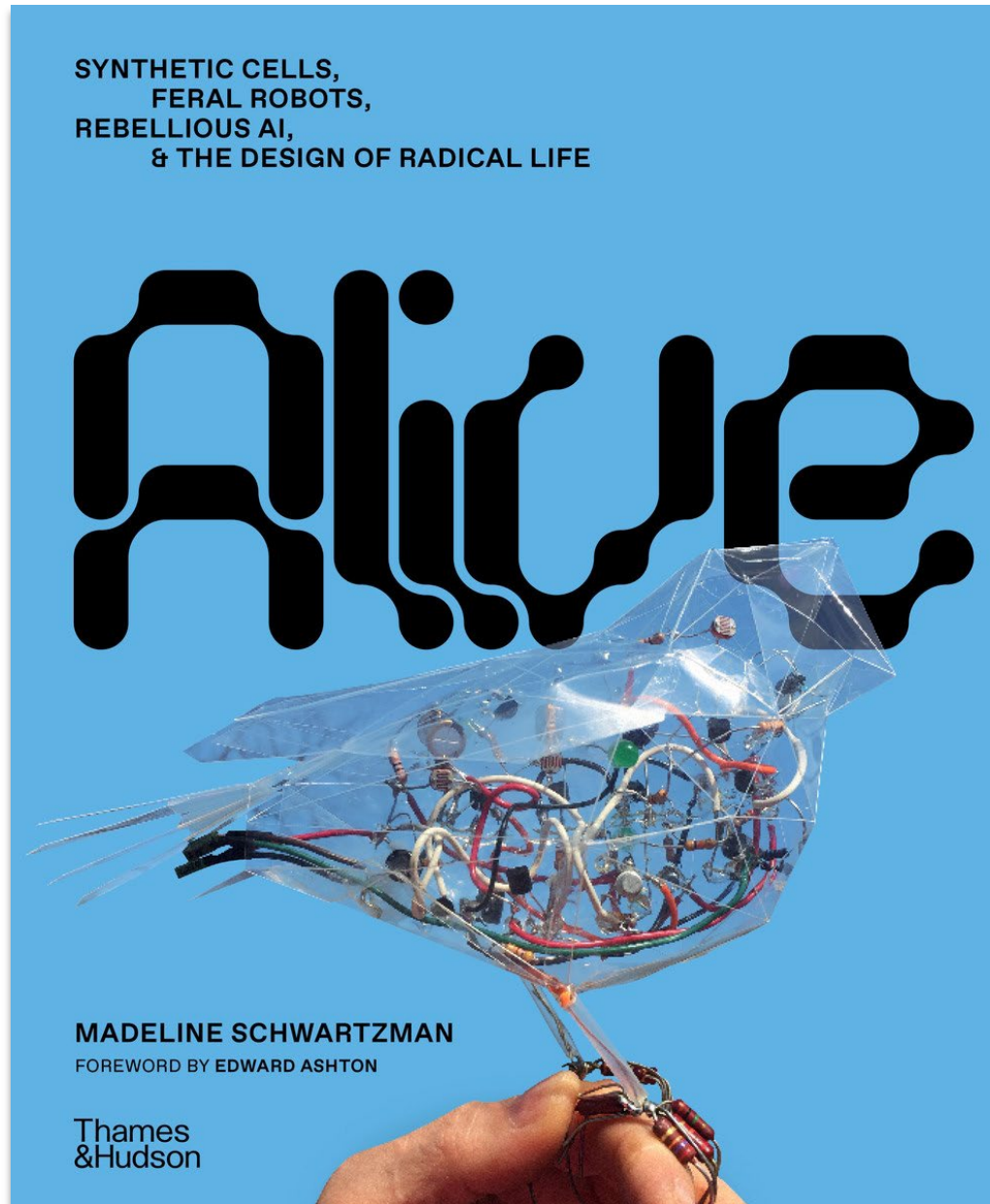
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MADELINE SCHWARTZMAN

FOREWORD BY EDWARD ASHTON

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Replicating bird song with visual electric circuitry

30

Kelly Heaton

Kelly Heaton creates visual electric circuitry that replicates bird song. *Transparent Bird* combines five adjustable oscillators with one modified Hartley oscillator to generate birdlike sounds that are made by pure electronic vibration. Each oscillator is color-coded with two LEDs. Inside of the mylar bird sculpture, a modified Hartley oscillator makes the vibrations audible using a low-cost speaker, shaping electricity into complex vibration patterns without code or audio recordings.¹¹

Human vocalization and bird song coevolved. Only humans and other vocal learning species have a forebrain circuit that controls song and speech. The circuits of Heaton's *Transparent Bird* are similar to the brain pathway diagram of the songbird, minus the syrinx, a two-branched sound producing structure that sits atop the lungs.¹² Humans use a larynx.

Humans hear something entirely different in bird song than birds do. We measure the number of syllables and the patterns of arrangement when listening to bird-song. Birds hear the same messages in the song even if you rearrange the components. They are listening to something humans can't hear: the fine structure that takes place in a millisecond – changes in the waveform made by rapid fluctuations and amplitude.¹³

This important perceptual difference may be fundamental to the existence of the songbird in the Anthropocene. Our love of birdsong is contributing to bird extinction. *BirdLife's* 2022 *State of the World's Birds* reports that "nearly half of all bird species are in decline, with more than one in eight at risk of extinction."¹⁴ Java has more songbirds in cages than in forests. The Javan pied starling now has fewer than fifty birds remaining in the wild, while one million live on the island in captivity.¹⁵ Colorful songbirds are disappearing at a faster rate.¹⁶ Human perception is tenacious, even when inaccurate. Heaton's electronic birds may come to be stand ins for living songbirds.

01.5A
Kelly Heaton,
Breadbird #1, 2009,
mixed-media
electronics, 10" x 12" x
7". Image courtesy
the artist

01.5C
Kelly Heaton, *Big
Pretty Bird*, 2009,
printed circuit
board, electronics,
10" x 20" x 12". Image
courtesy the artist

01.5B
Kelly Heaton,
*Chadwick Field
Cricket*, 2008,
electronics,
graphite,
watercolor on
paper, 10" x 12" x 7".
Image courtesy the
artist



ELECTRONICS GRAPHITE WATERCOLOR ON PAPER



Cyborg cell phone songbirds come alive

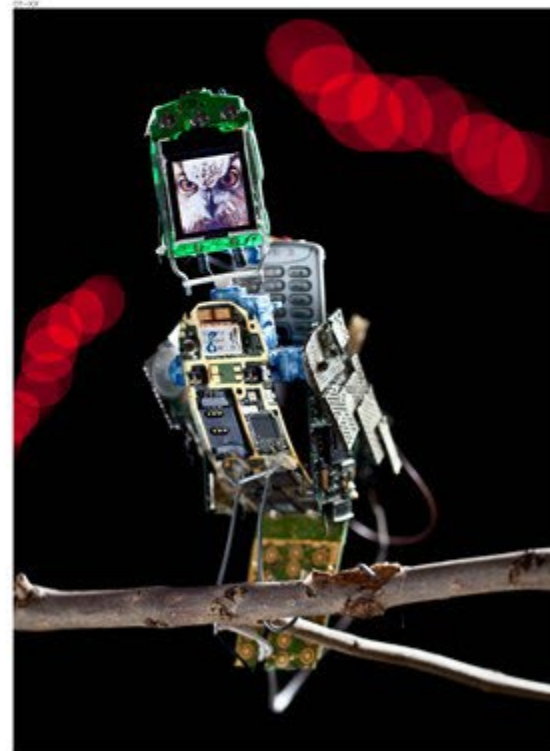
31

Neil Mendoza

Recontextualization is a common theme among the robot makers in this chapter. Instead of being drawn in by timely technology, artists reembody a tool or device, using it for entirely different purposes, with an aim to change the perception of the public and their relationship to the artifact. According to Neil Mendoza, by the 1990's our soundscape had changed. There was no escaping the new shrill mobile phone ringtone intruding into our lives. The sound became a harbinger of stressful interruptions into real time. Like an electronic mythological genderless siren, the ringtone acted as a trigger for falling out of time and space, sending everyone away from the present, isolating us, and ultimately controlling us.¹⁷

01.6
Neil Mendoza,
Escape I (Distel),
mobile phones,
tree, Anaheim,
Photo: Chris Calmes

In *Escape I* and *Escape II* there is no cellular company vying for our attention, no intrusion, or mental distraction. Instead, the mobile phone is a connection to art, beauty, and shared experience. In *Escape I*, four large robot birds fashioned out of cell phones and ubiquitous electronics are arrayed on the leafless branches of a tree trunk. Each cyborg bird has a plaque with a phone number. When a visitor calls, an old cell phone rings with a 90's tone. The phone connects to a tiny computer that tells the wings to flap. The bird may or may not call up another bird. The human caller is sent to a voicemail message of jungle bird song. *Escape II* is a similar one-on-one experience.¹⁸



MOBILE PHONES TREE

03-XX



03-XX



LOREM IPSUM

LOREM IPSUM

Humans play the role of the capsid and the mechanics of a retrovirus

Humans don't relate to viruses, yet in so many ways viruses have contributed to who we are. Millions of years ago it was a retrovirus that contributed to the formation of the first placenta. "Junk DNA" from symbiotic viruses, are a vector in the evolution of new species.⁷⁷

In 2024, approximately 40 million people were living with the retrovirus HIV.⁷⁸ HIV is no longer a death sentence due to antiretroviral therapy that suppresses replication, but the infection rates are on the increase. In February of 2024 a study showed that there had been a decline in condom use by gay and bisexual men, especially young men.⁷⁹

A Virus Walks into a Bar is a surreal movie reenactment of the mechanics of a retrovirus – the sneaky way that it enters a cell, converts its RNA into DNA once inside, then intermingles with the host DNA and replicates like mad.⁸⁰ It's part of John Walter's Capsid, a fantasia of quasi scientific quasi graffiti-like

775

John Walter

03.5-03.58
John Walter, A
Virus Walks Into A
Bar (2022), 2025, HD
video, 10min, 54sec.
Image courtesy the
artist

03.5-03.58
John Walter, A
Virus Walks Into A
Bar (2022), 2025, HD
video, 10min, 54sec.
Image courtesy the
artist

03.76
John Walter, Fist
(2018/2021), 2021,
Vacuum metallized
object and novelty
drinking fist, 36 x
27 x 20cm, Photo:
Jonathan Bassett.
Image courtesy the
artist

03.8
John Walter, FIST
(2021), Buttons sewn
on corset, Photo:
Jonathan Bassett.
Image courtesy the
artist

representations, symbols, costumes, artifacts, drawings, and paintings, giving form to HIV, aestheticizing and scaling up microscopic events, and creating a joyful dazzle of patterns and ornament.⁸¹

The HIV capsid is a cone-shaped protein shell that contains the genome of the virus. It cloaks itself using proteins recruited from the cell and releases its genome by changing shape.⁸² In the movie, the capsid is a big inflated yellow ball containing a human playing the role of the cloaked genome. The female bartender is the nucleus that has been targeted. The bar goers play key proteins, co-factors, and the cytoplasm, in handmade costumes that depict features of the cellular science, mixed with psychedelic colors.⁸³ The video and the many artifacts, including Fists, explores and explodes the marginalized topic of HIV transmission, queer politics, and viral science, all the while cloaking them in an artistic vehicle.⁸⁴

03-XX



LOREM IPSUM

LOREM IPSUM

03-XX

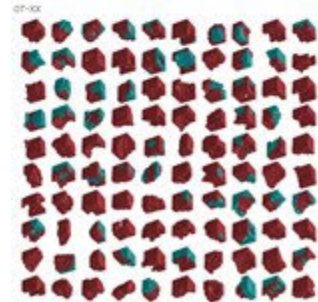


Algorithms organizing clusters of frog stem cells into living robots

Xenobots are extraordinary examples of new beings unleashed by stem cell technology. Researchers from a consortium of universities removed stem cells from an embryonic frog known as *Xenopus laevis*. They differentiated the stem cells into skin cells and heart cells and found that the noncontracting cells and the contracting cells were inclined to stick together to form a blob of living cells, detached from neurons or any central brain. The clusters turn out to be programmable. Using a supercomputer, the team used evolutionary algorithms to create scores of potential aggregates of cells. Researchers then used a microscope to configure the optimal arrangements cell by cell to form structures, and then studied the capability of each configuration. U shapes, pyramids, and donuts are among the arrangements studied in block-like diagrams. The resulting emergent behavior was uncanny, considering their chimeric origin. They would change direction, herd other cells, move around as a blob duo, and even self-heal when sliced open.²⁰

After the initial study, and to the surprise of researchers, the organic clusters were found to have reproduced through kinematic self-replication. They create a pile of individual cells, compress them, and then release them, each cluster living between one to a few weeks.²¹

Organic programmable robots have the potential to carry payloads, making them ideal for use as a drug delivery system for the body. They might be used for regeneration, potentially using a patient's own cells. Researchers are studying their potential to be used to clean up microplastics in the ocean. Questions remain as to whether xenobots could become invasive or disrupt ecosystems. What if other species consume them? What if someone programs them to do damage to the ecosystem, or to a body? Who regulates the creation of new organisms, and should they have rights? Do the frogs have a say in the matter? The creation of life has serious consequences.²²



LOREM IPSUM

LOREM IPSUM

333

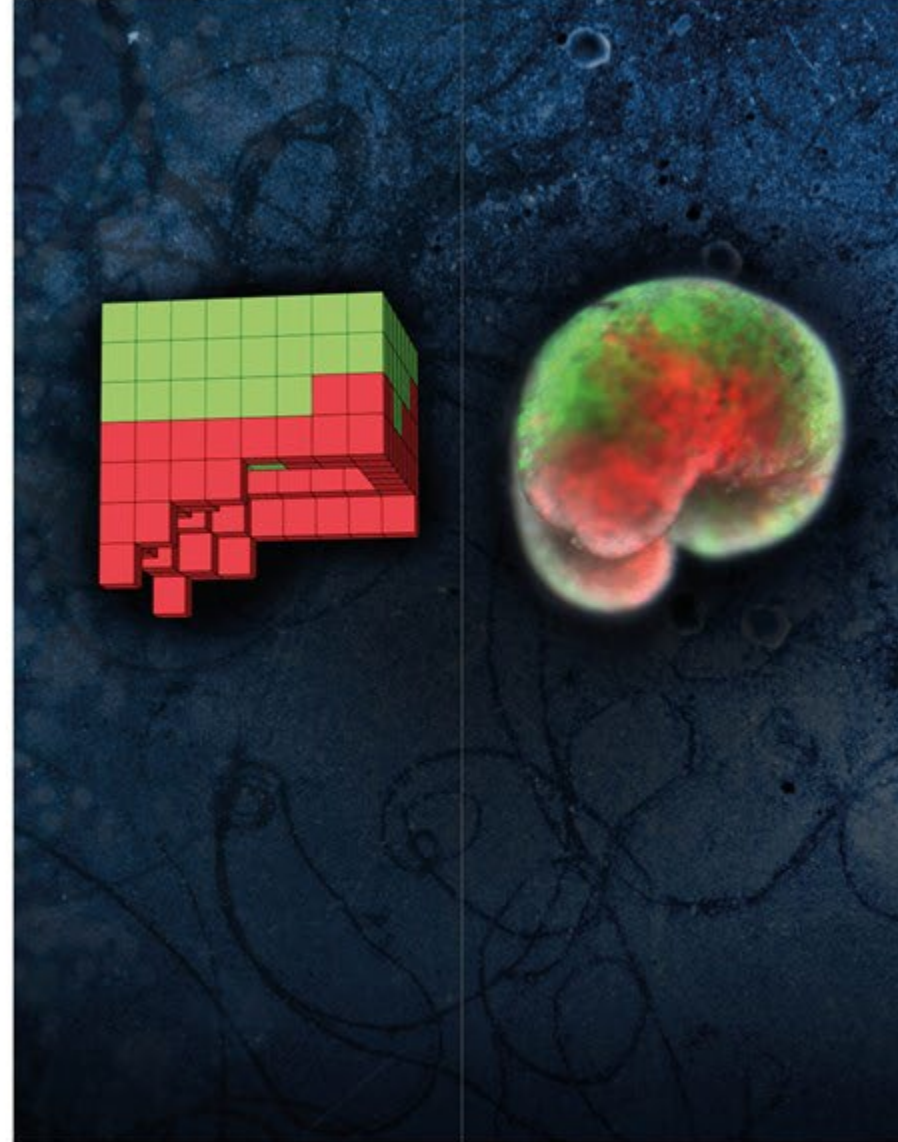
7.38
Xenobots: "A scalable pipeline for designing reconfigurable organisms", Sam Kriegman, Douglas Blackiston, Michael Levin, and Joshua Bongard, *Photo*
Douglas Blackiston and Sam Kriegman

7.34
Xenobots: "A scalable pipeline for designing reconfigurable organisms", Sam Kriegman, Douglas Blackiston, Michael Levin, and Joshua Bongard, *Photo*
Douglas Blackiston and Sam Kriegman

7.33A-C
Xenobots: "A scalable pipeline for designing reconfigurable organisms", Sam Kriegman, Douglas Blackiston, Michael Levin, and Joshua Bongard, *Photo*
Douglas Blackiston and Sam Kriegman

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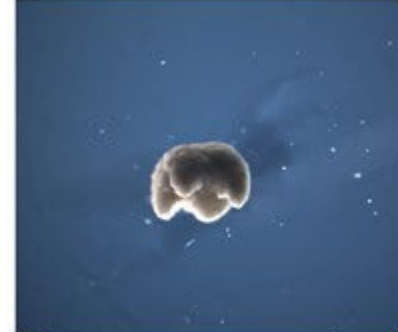
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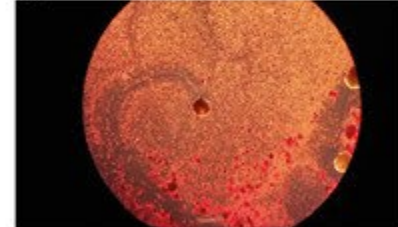
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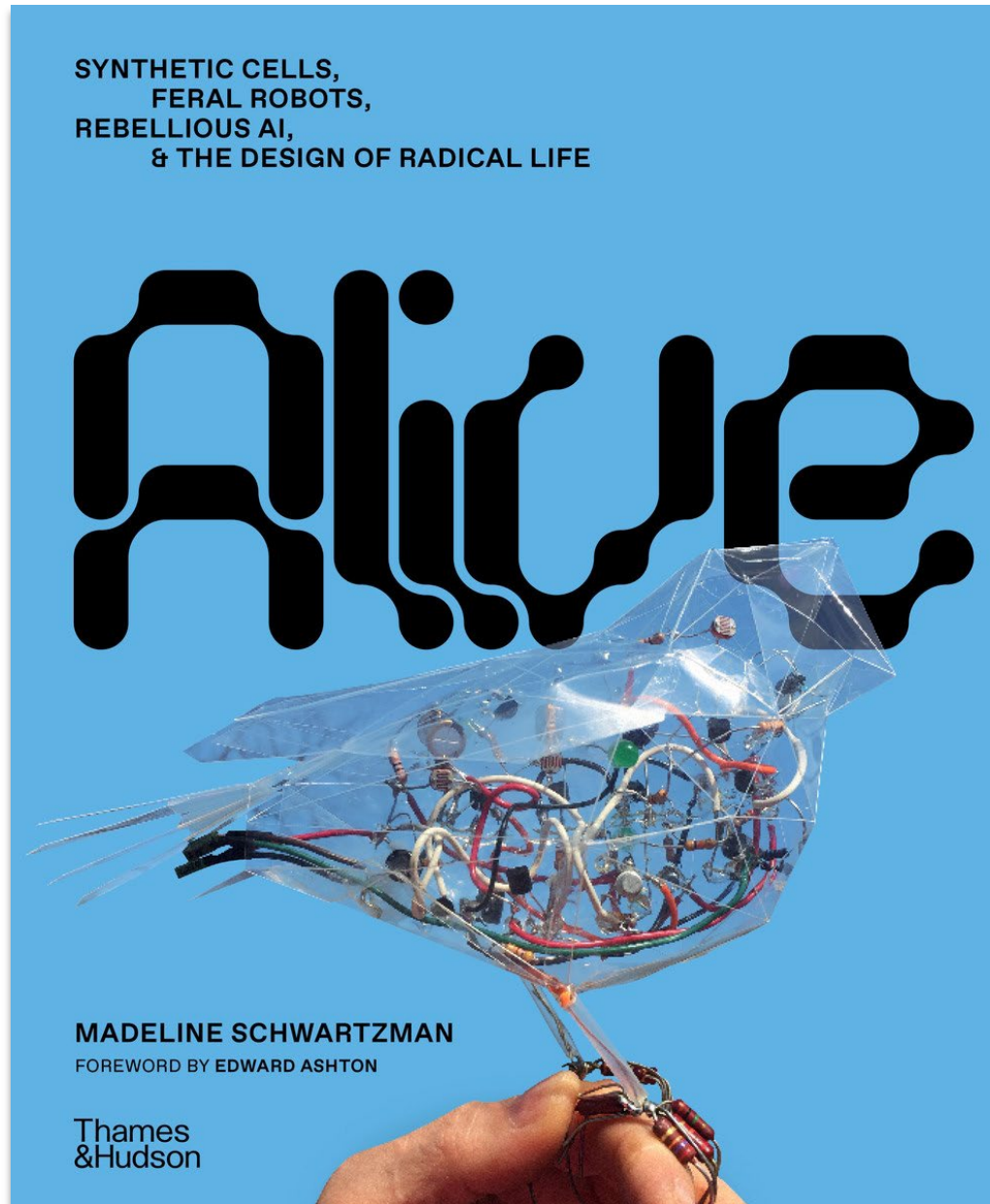
Sam Kriegman,
Douglas Blackiston,
Michael Levin,
Joshua Bongard,
Self-organizing Systems
Research Group

07-09



07-09





Alive

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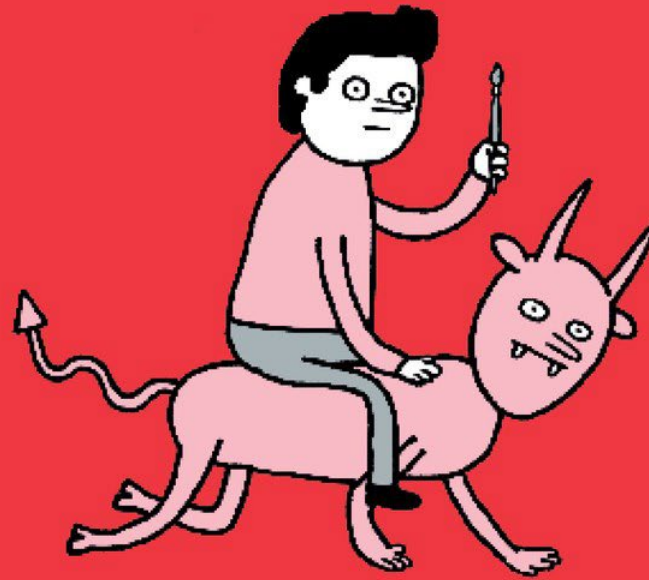
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Creative Demons

And How to Slay Them

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*From the point
who **creates,**
is a
a leap*

*of view of one
everything
gamble,
into the
unknown.*

Yayoi Kusama

Introduction

Take a room full of 5-year-olds, give them some pens and paper, then ask them to draw whatever they like. Pretty soon you'll have a pile of gloriously original artwork. Some of the drawings will resemble physical objects. Others will be completely abstract. A few will just be colourful scribbles. But all the kids will have created something.

Now take the same kids ten years later. Same room, same pens and paper, and the same task. The results will be very different. The 15-year-olds will be way more hesitant. They'll probably ask you to give them some kind of steer. They'll look around awkwardly to see what everyone else is doing. If you're lucky, a couple of them will set about the task with gusto. More likely, they will tell you they can't even begin because they can't draw.

What happened?

Where did all that carefree creativity go?

It's a truth often remarked upon that creativity isn't learned, it's unlearned. The older we become, the more we question our ability; the more we cast an envious gaze over the work of others and think, 'I could never do that'; the more fearful we are of making mistakes, of being seen to look a fool. And so, slowly, over time, each of us develops our own pernicious cadre of creative demons.



It is your creative demons who slyly suggest that when it comes to writing the first chapter of your novel, tomorrow is going to be a better day to begin than today. It is your creative demons who tug at your hand, creating that irresistible force that stops you making a mark on the blank canvas before you. And the little voice that whispers in your ear in the dead of night that you're a talentless pretender with no conceivable hope of making anything of any worth? That's a creative demon.

Here are three things you need to know about these bothersome beasties who would seek to frustrate your creative impulses at every turn.

The first is that no artist, writer, musician, performer, thinker or maker is without them, no matter how talented, successful or acclaimed they may be. As you'll discover in these pages, some of the greatest names in human endeavour have had

Creative Demons

And How to Slay Them

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FMR 



Franco Maria Ricci
A Labyrinth of Beauty



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A Labyrinth of Beauty

FMR Franco Maria Ricci

A Labyrinth of Beauty

Antony Shugaar

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- Chapters explore collections of antique tarot cards, children's toys, figureheads from ancient sailing ships, medieval flasks, 1930s Italian race cars, arms and armor, slot machines dating back to the 1600s, and much more.
- *FMR* has always featured collaborations with literary greats, from Jorge Luis Borges, Italo Calvino, and Umberto Eco, to Nobel Laureate Orhan Pamuk, Dame Marina Warner, and Dacia Maraini.
- Painting, sculpture, prints, photographs, and mixed-media art, and every variety of collectible, are included.
- Franco Maria Ricci (1937–2020) had an almost cinematic career, starting as a race driver and geologist before becoming an avid collector, designer, bibliophile, and publisher.
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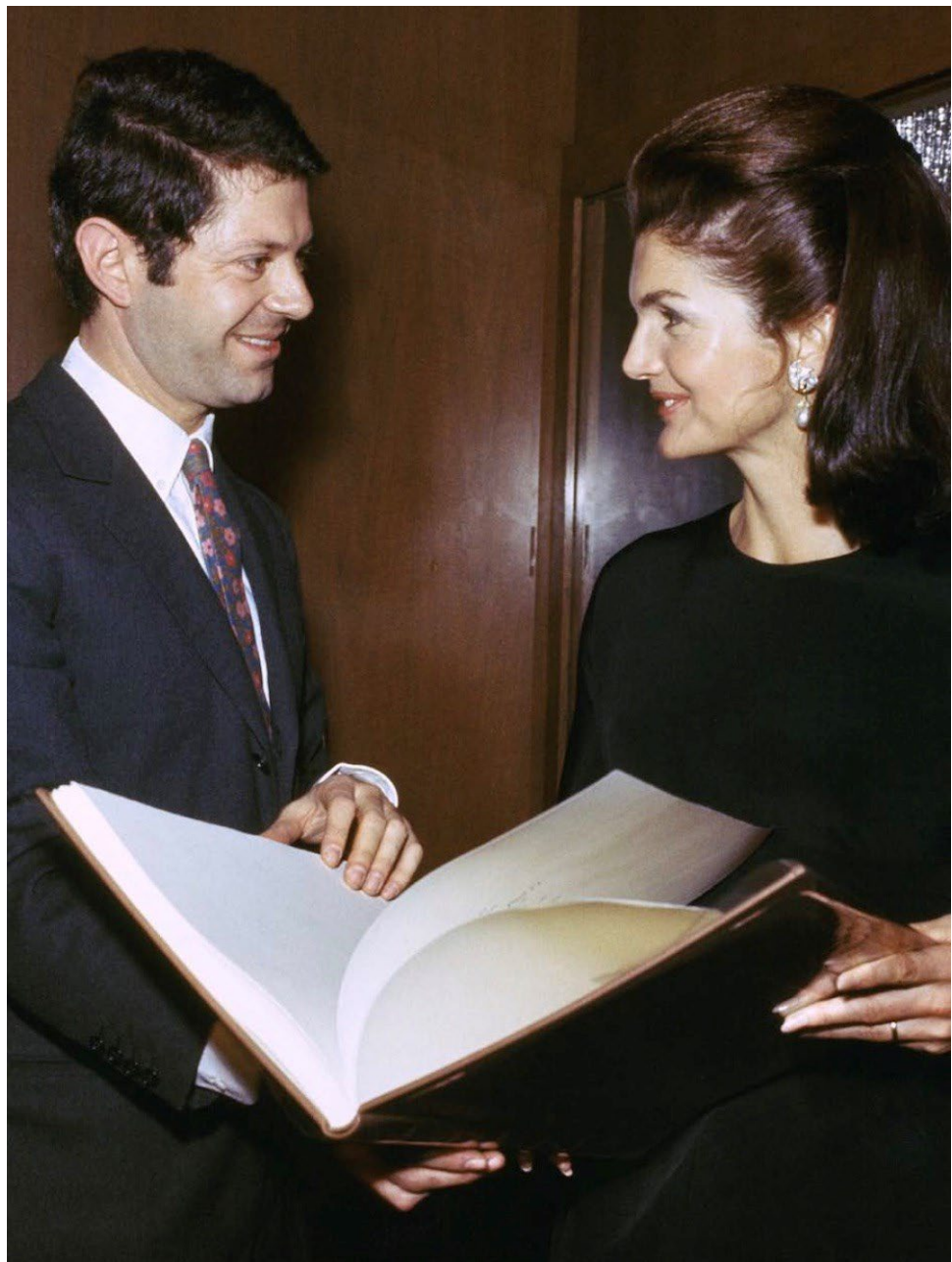
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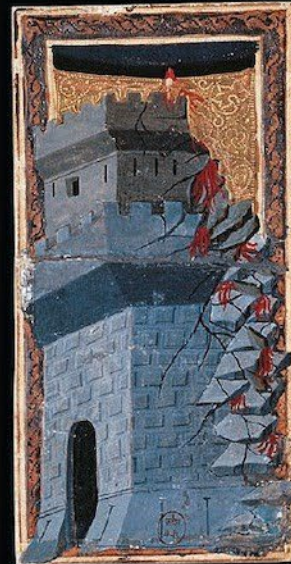
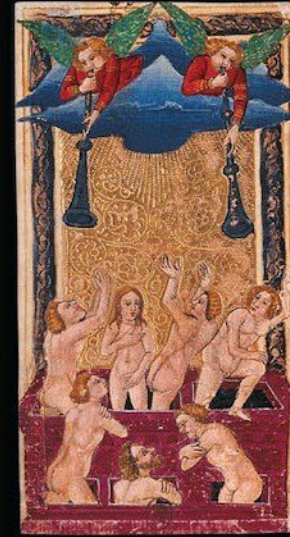
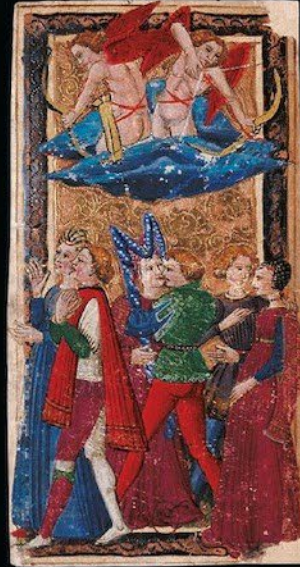
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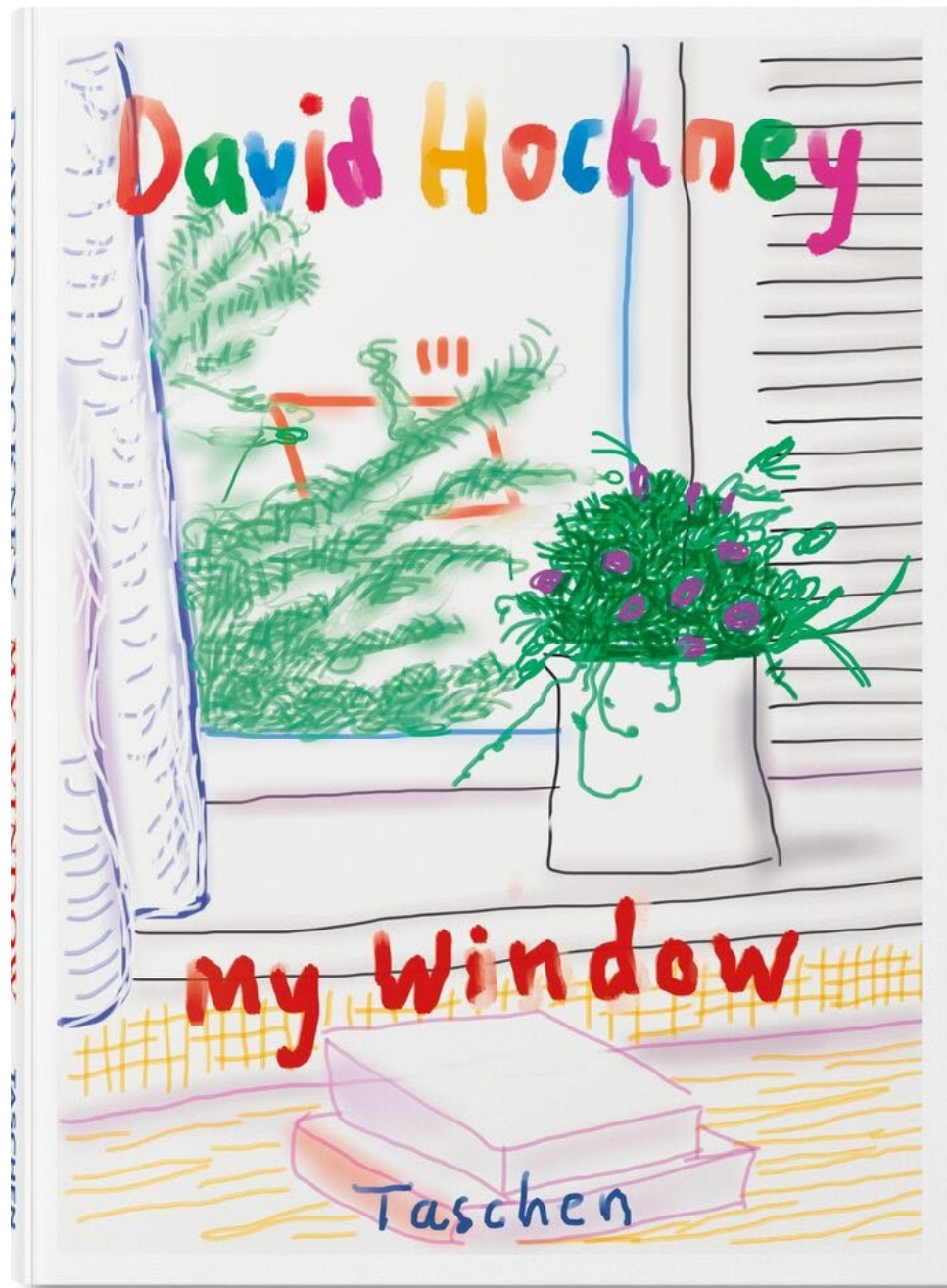
David Hockney



my window



Taschen



David Hockney. My Window

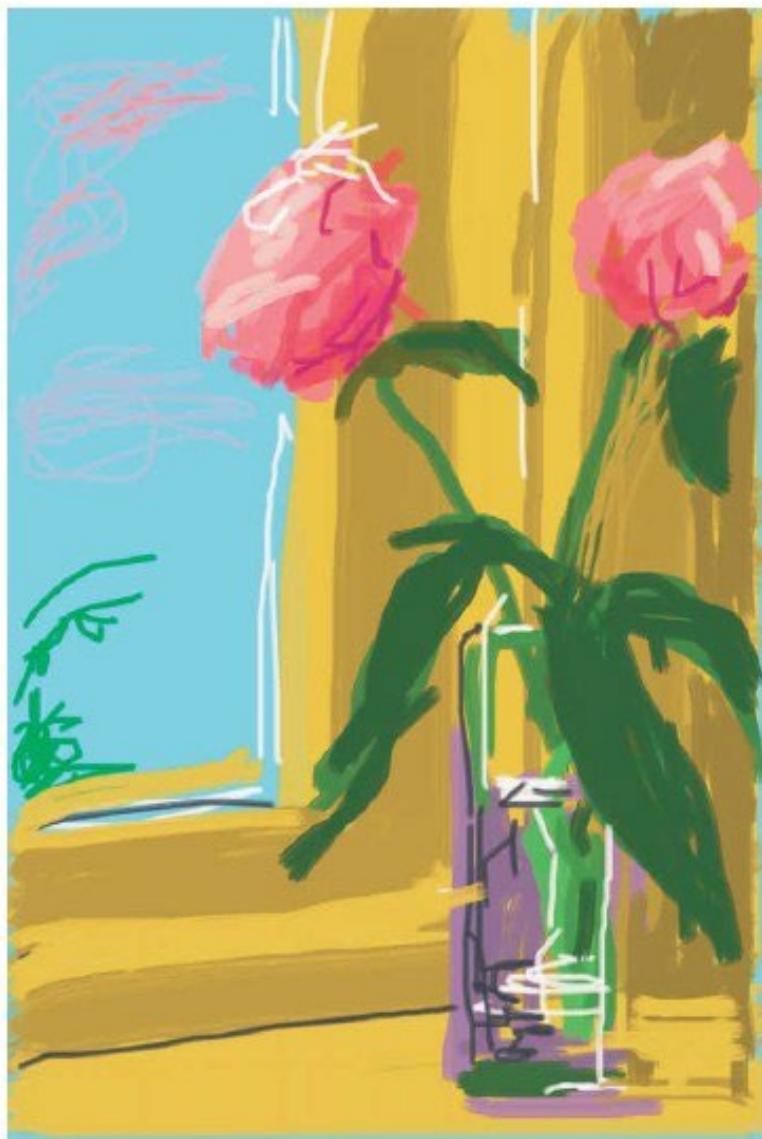
Now available in a wallet-friendly pocket edition, this artist's book by David Hockney collects 120 iPhone and iPad paintings, recording his perceptions of the world from the window of his Yorkshire home.

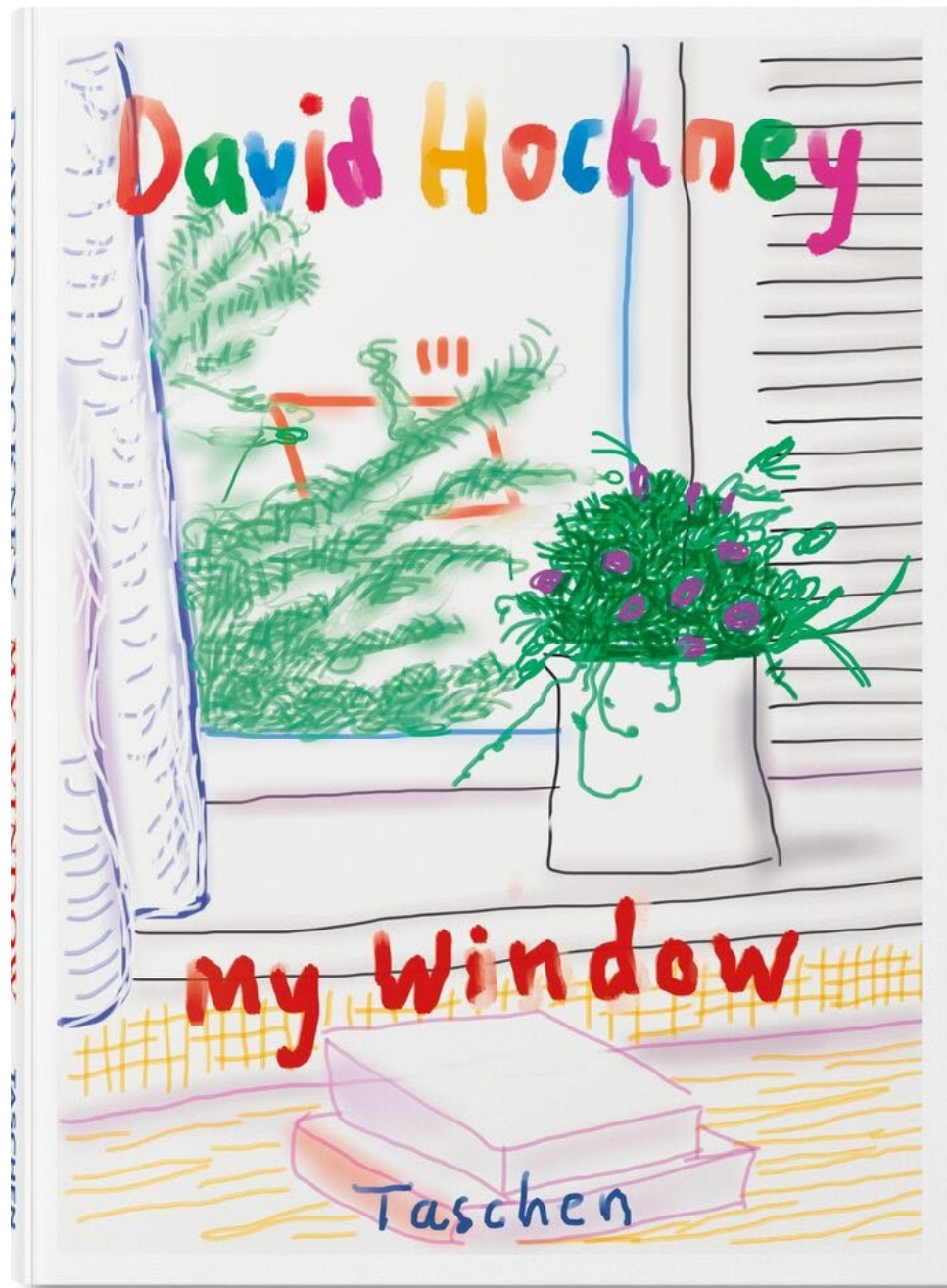
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David Hockney. My Window

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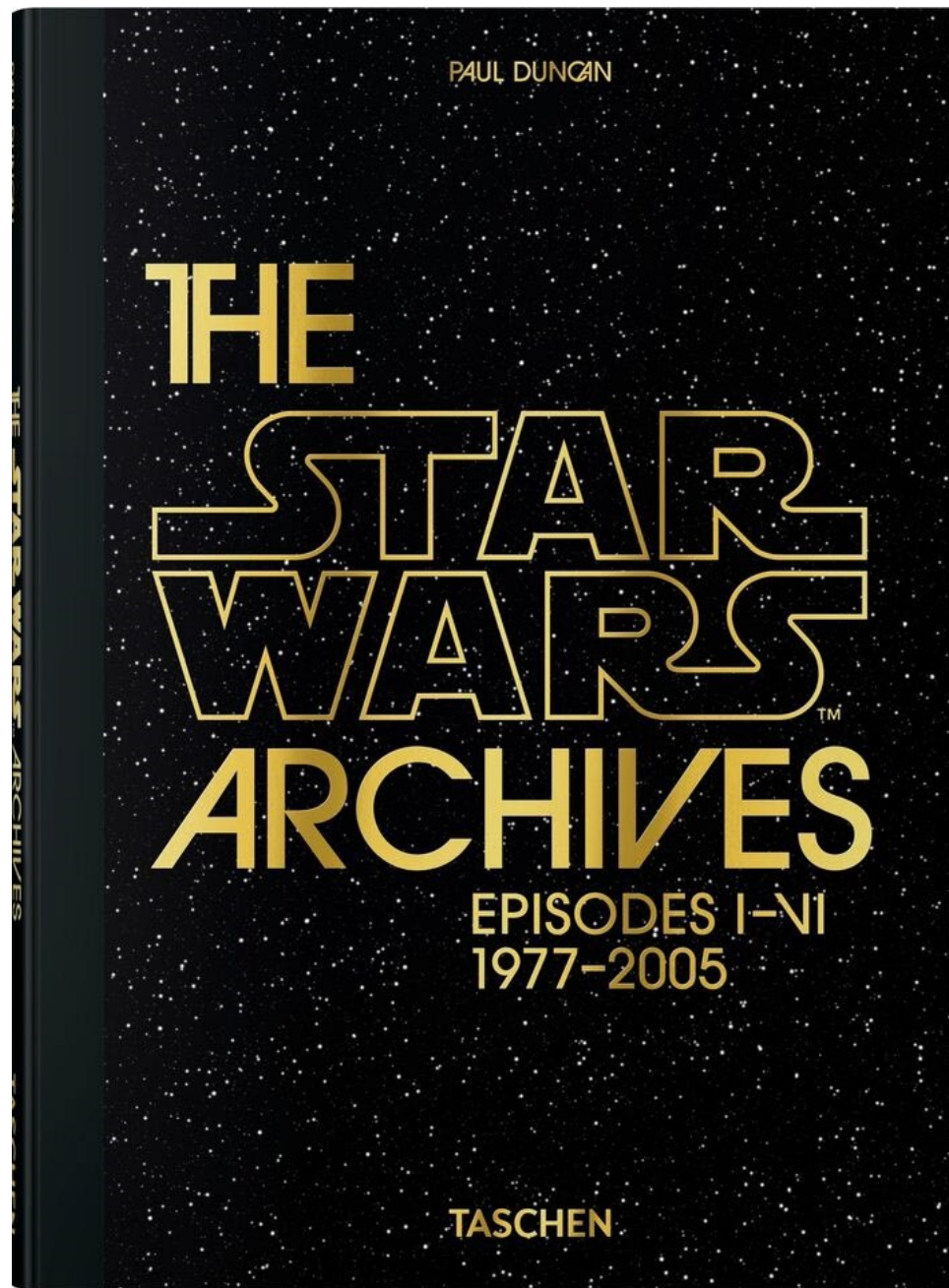
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PAUL DUNCAN

THE STAR WARSTM ARCHIVES

EPISODES I-VI
1977-2005

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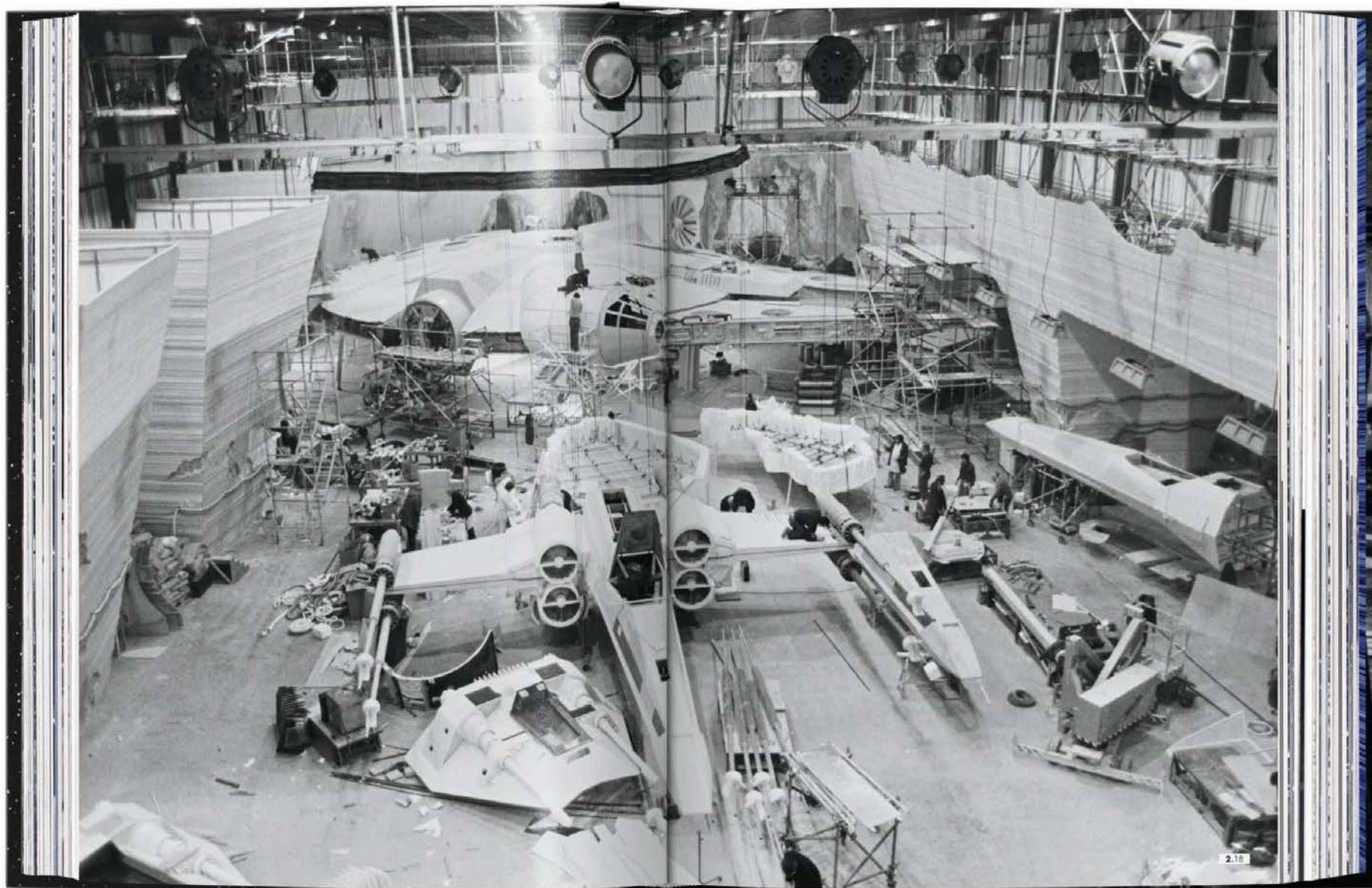


The Star Wars Archives. Episodes I-VI

Over six movies and 28 years writer, director and producer George Lucas created the modern monomyth of our time, one that resonates with the child in us all.

- The space battles, the lightsaber duels, and the startling delineation of alien cultures and environments in Star Wars have fascinated generations of viewers, but it is the psychological richness of the characters that give the movies an emotional resonance.
- Paul Duncan and the TASCHEN team, with the full cooperation of Lucasfilm, dive into the Lucasfilm archives to create a book profusely illustrated with script pages, production documents, concept art, storyboards, on-set photography, stills, and posters from the six Star Wars films written and produced by George Lucas.

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"I had eight sculptors working on the arena, so my biggest job was to keep the project unified. You need one common denominating set of eyes to say, 'Your texture is different than the guy next to you.' I was more of a conductor than a mathematician."

Michael Lynch / Model Maker



2.135



2.134

The climax of the battle pits Count Dooku against Yoda.

Rob Coleman I would say that next to the scheduling, the sequence in the movie that gives me the most concern and worry is Yoda's fight with Count Dooku. From the moment I read it I thought, "Oh my gosh, how are we going to get this to play?" We have a 2'9" digital character fighting a 6'5" 78-year-old man. It's a difficult challenge. I don't want the audience to laugh. It's a very serious moment in the film. I've tried to talk to George about it a number of times. Every once in a while I'll mention it to him, and he'll say "Yeah, yeah, I know we've got to talk about it..."

The Iconic Set

Shooting in Sydney concluded on August 25 filming scenes 42 and 44 set in Padmé's parents' house. Padmé travels incognito to Naboo, accompanied by her Jedi bodyguard,

Anakin, and stops at her parents' house in Theed where Anakin is introduced to her family, who tease her about having a "boyfriend."

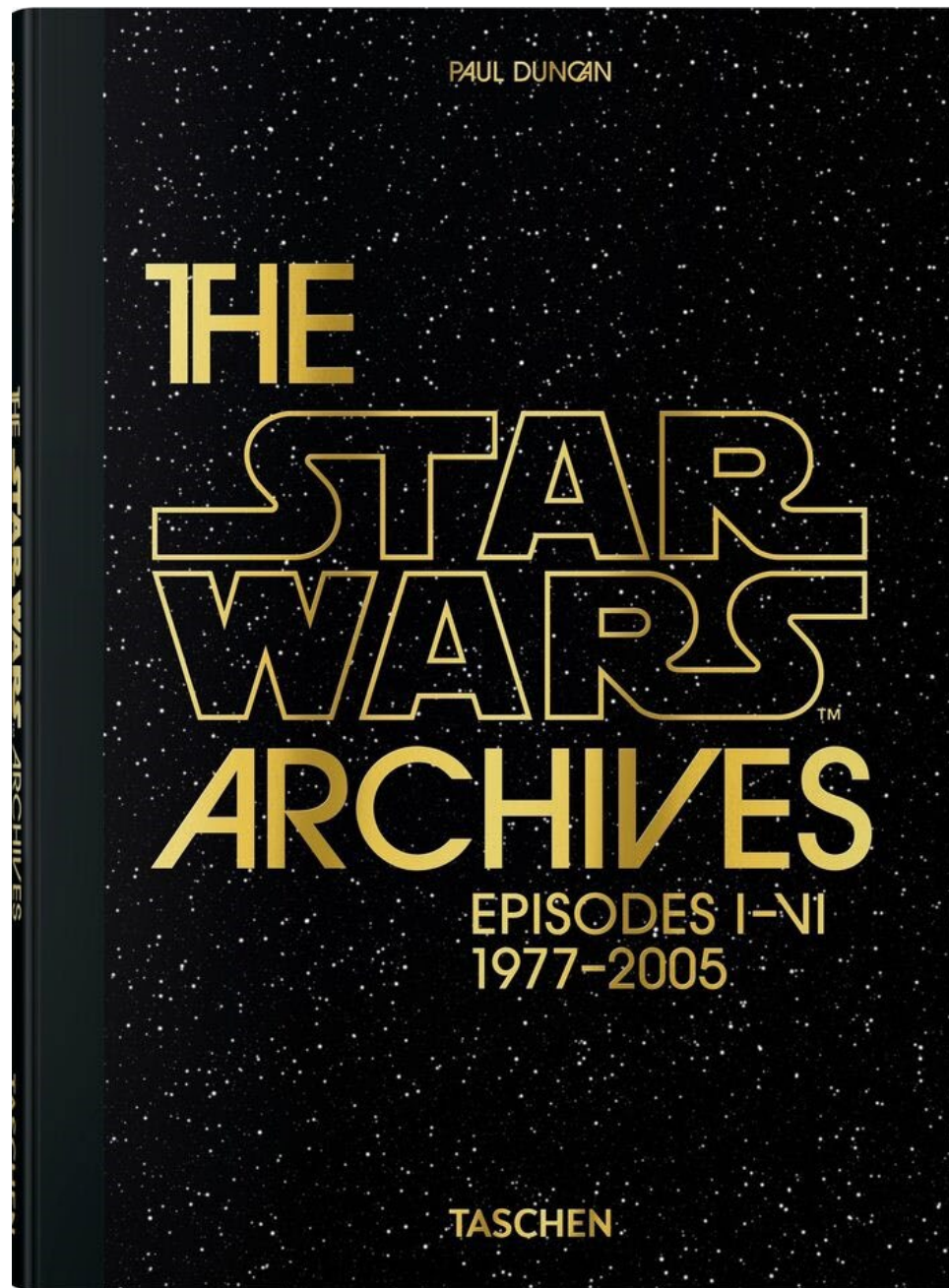
The main unit then moved to Lake Como in Italy to shoot the Naboo Lake Retreat scenes for four days, beginning August 30.

Daily Production Report / August 31, 2000 Scene 50 scheduled but not shot. Long

2.133 Ed Natiridad's concept for the Geonosis execution arena (February 19, 2000). The arena's natural form casts areas of light and dark across the floor.

2.134 The miniature of the execution arena was 10 feet tall and 15 feet in diameter. There were eight sections, so different sections could be filmed simultaneously.

2.135 Final frame showing hordes of Geonosians gathering to enjoy the spectacle of the execution. This shot of the arena recalls Ed Natiridad's play on light and shadow in his concept artwork.

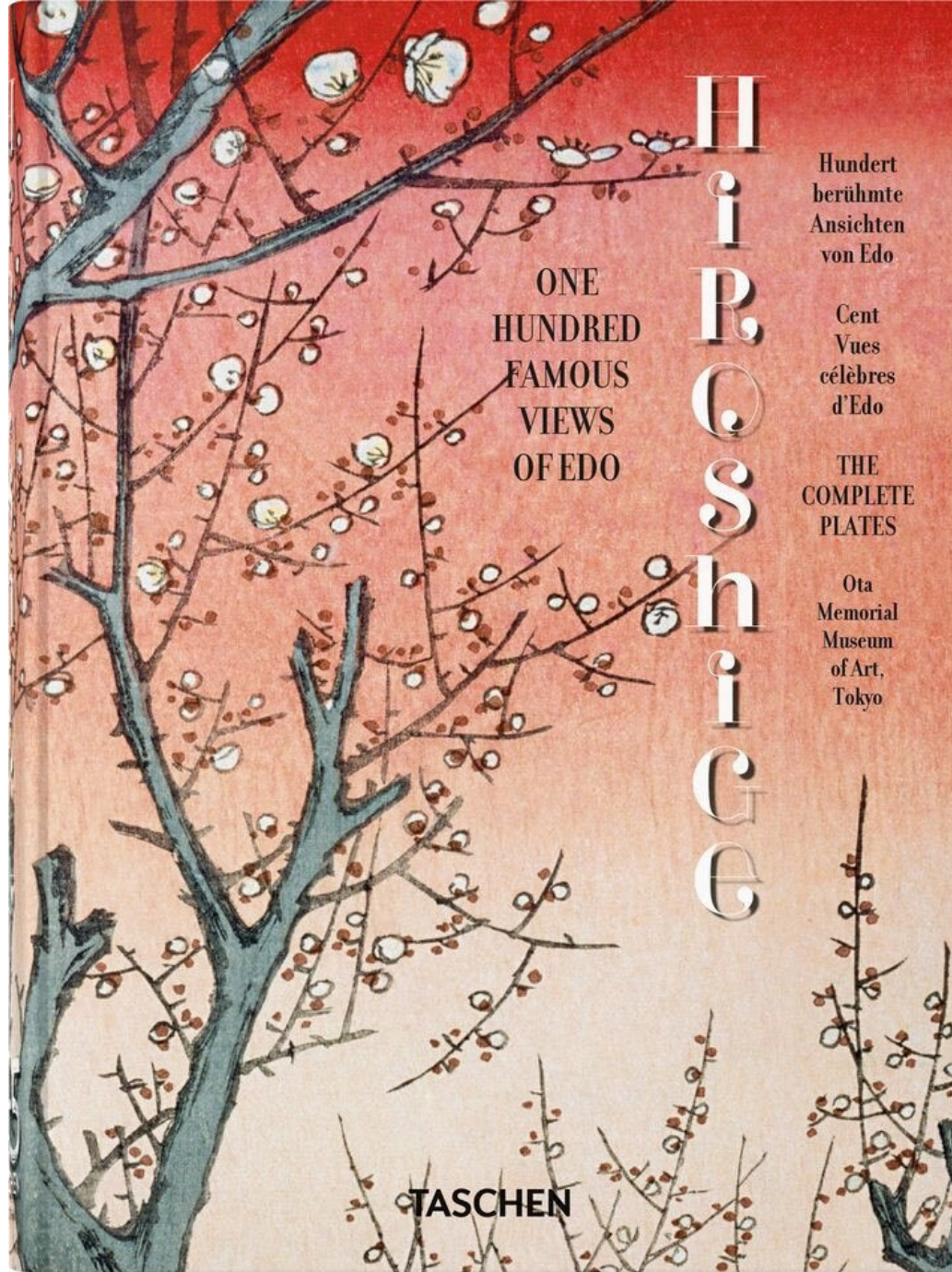


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Hiroshige

ONE
HUNDRED
FAMOUS
VIEWS
OF EDO

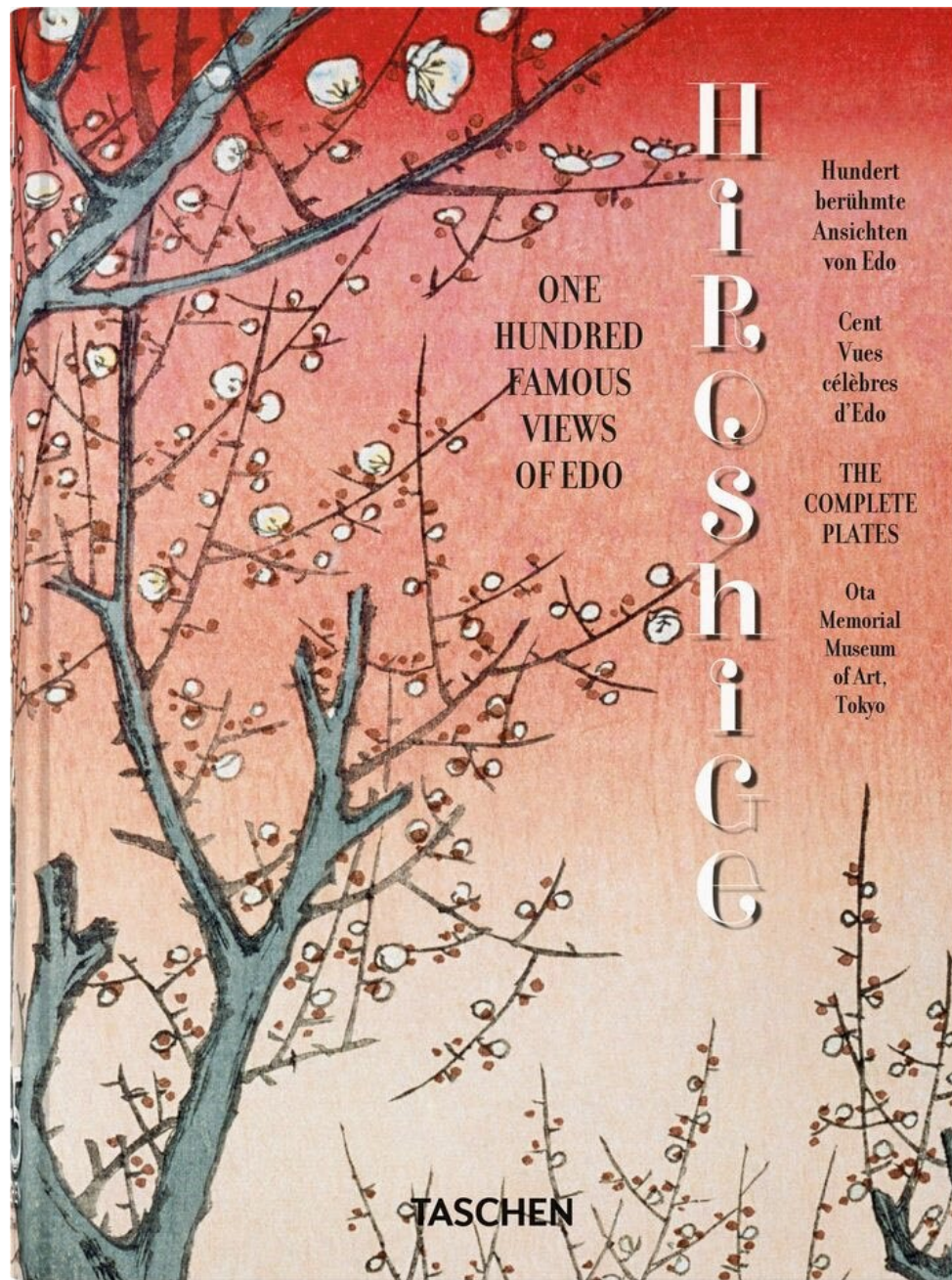
Hundert
berühmte
Ansichten
von Edo

Cent
Vues
célèbres
d'Edo

THE
COMPLETE
PLATES

Ota
Memorial
Museum
of Art,
Tokyo

TASCHEN



Hiroshige. One Hundred Famous Views of Edo. 45th Ed.

Lorenz Bichler

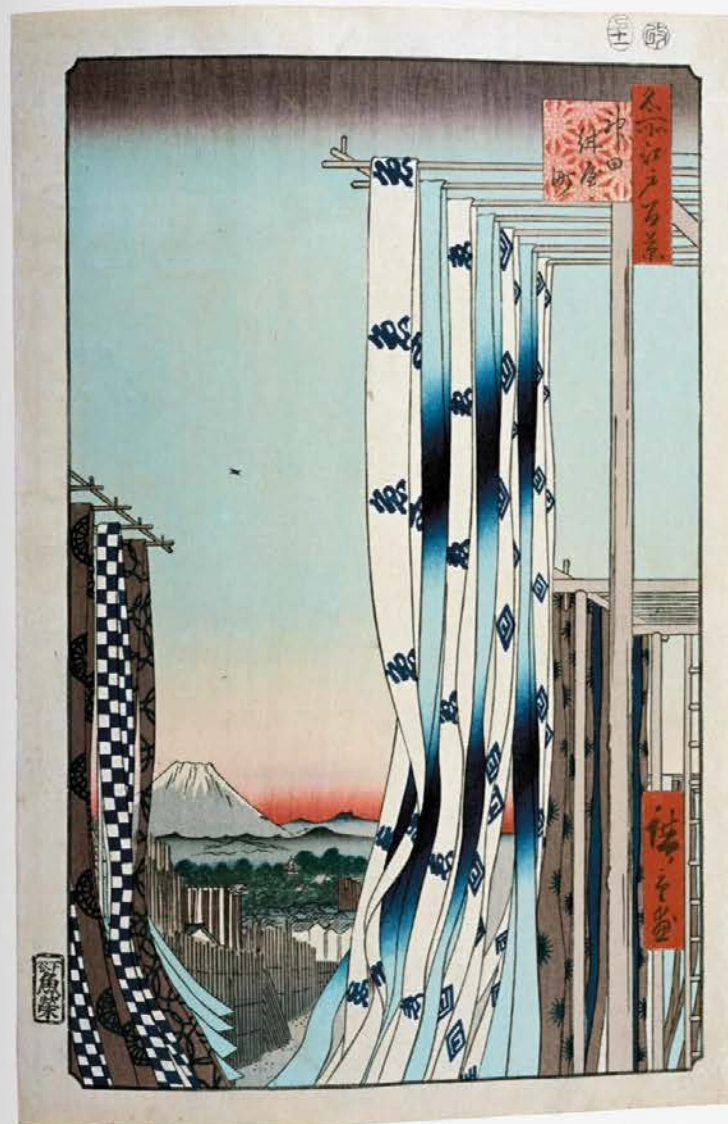
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- This reprint is made from one of the finest complete original sets of woodblock prints belonging to the Ota Memorial Museum of Art in Tokyo.
- It pairs each of the 120 illustrations with a description, allowing readers to immerse themselves in these beautiful, vibrant vistas that became paradigms of Japonisme and inspired Impressionist, Post-Impressionist and Art Nouveau artists alike, from Vincent van Gogh to James McNeill Whistler.

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神田 紺屋町

Kanda Kon'ya-cho
11-1857



三河しま
金杉
簗輪

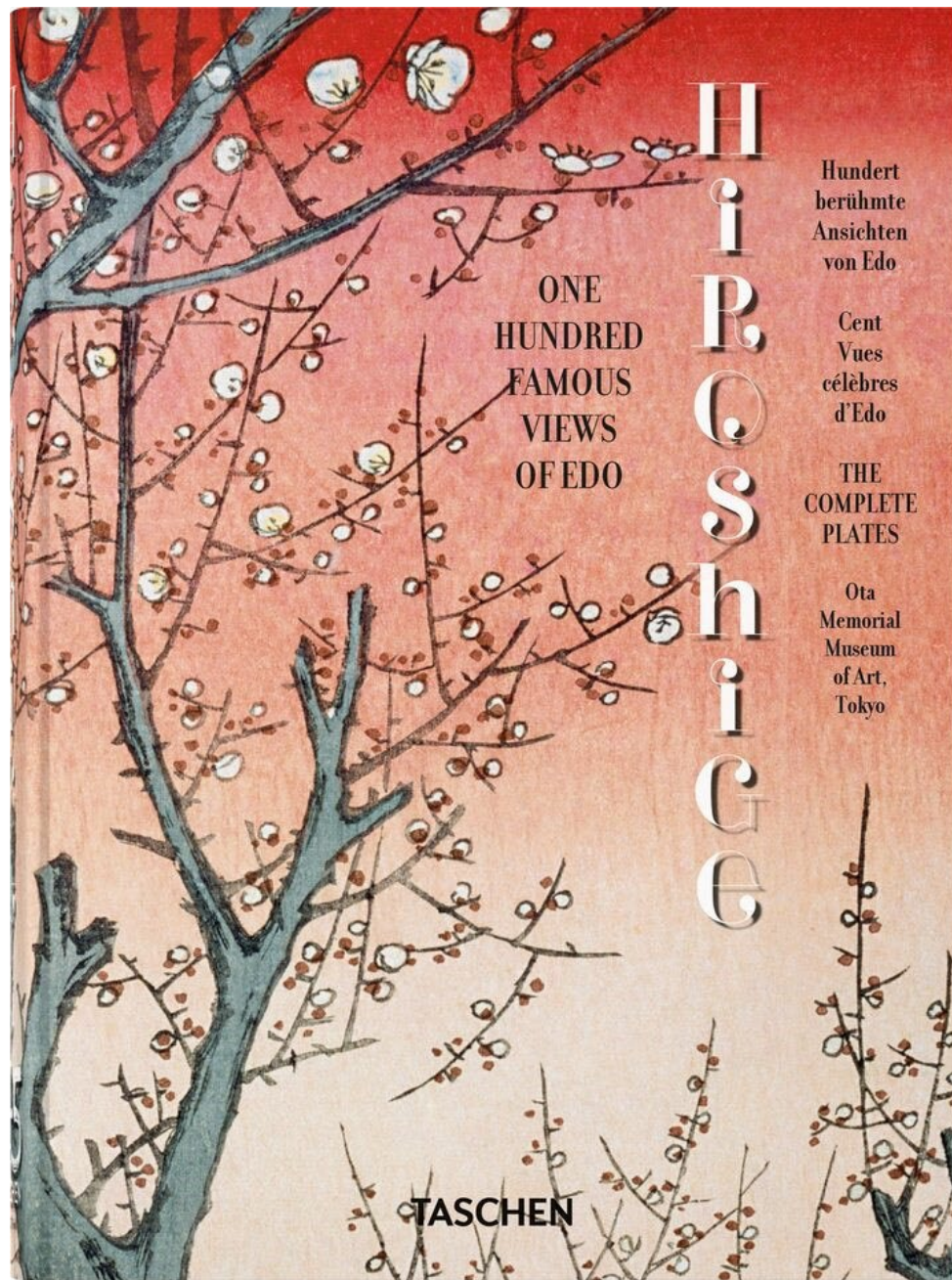
Minowa Kanasugi Mikawashima
15-1857



愛宕下 藪小路

Atagoshita Yabukoji
12-1857





Hiroshige. One Hundred Famous Views of Edo. 45th Ed.

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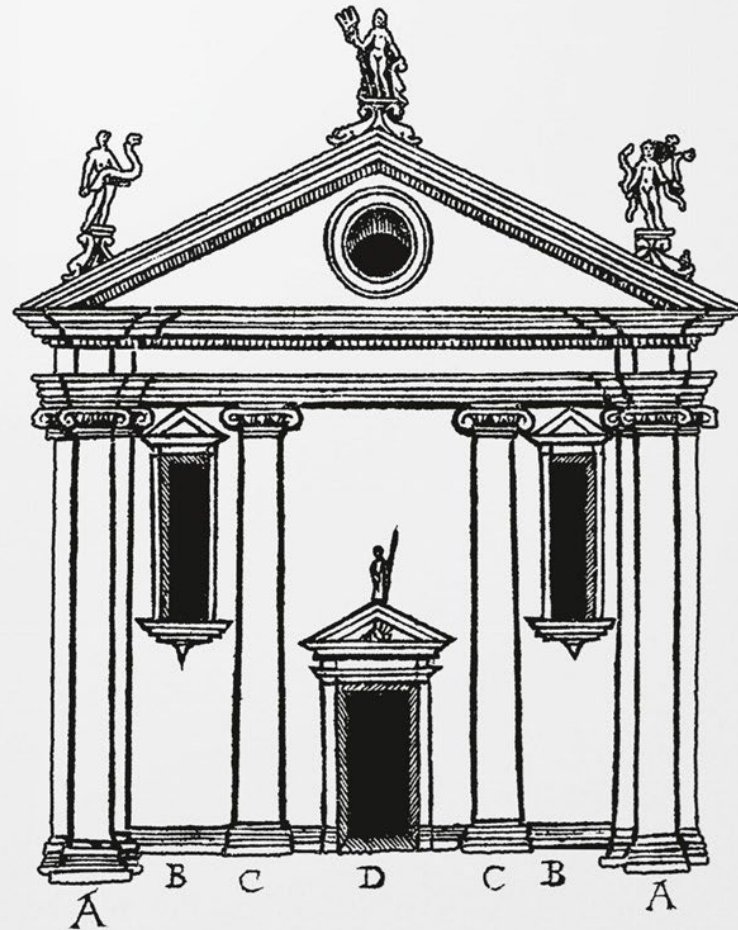
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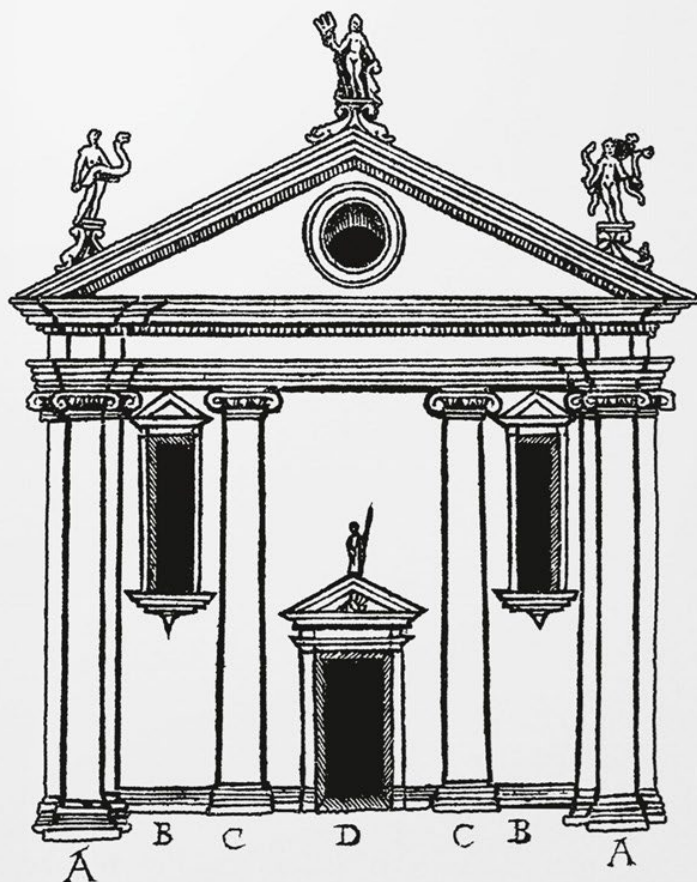
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Andrea Pozzo (1642–1709)

**Perspectiva pictorum
et architectorum**

2 VOLS., ROME, 1693, 1700

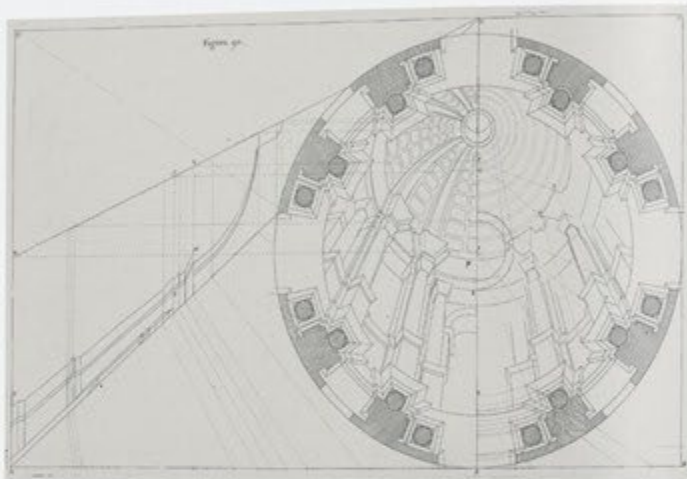
*Rules and Examples of Perspective Proper for Painters
and Architects. London, 1693*

The extremely successful treatise *Perspectiva pictorum et architectorum* by Andrea Pozzo, a Jesuit, is one of the most important Baroque pieces of writing about architecture, though at first sight it appears to be a manual on the history of architectural painting. Yet it is in the very way in which, with the help of a frontal perspective, Pozzo manages to integrate trompe-l'œil architecture into real space that the peculiarity of this architectural approach lies. As an architect, Pozzo was influenced by the Roman Baroque style, enriching its repertoire with new inventions of shape.

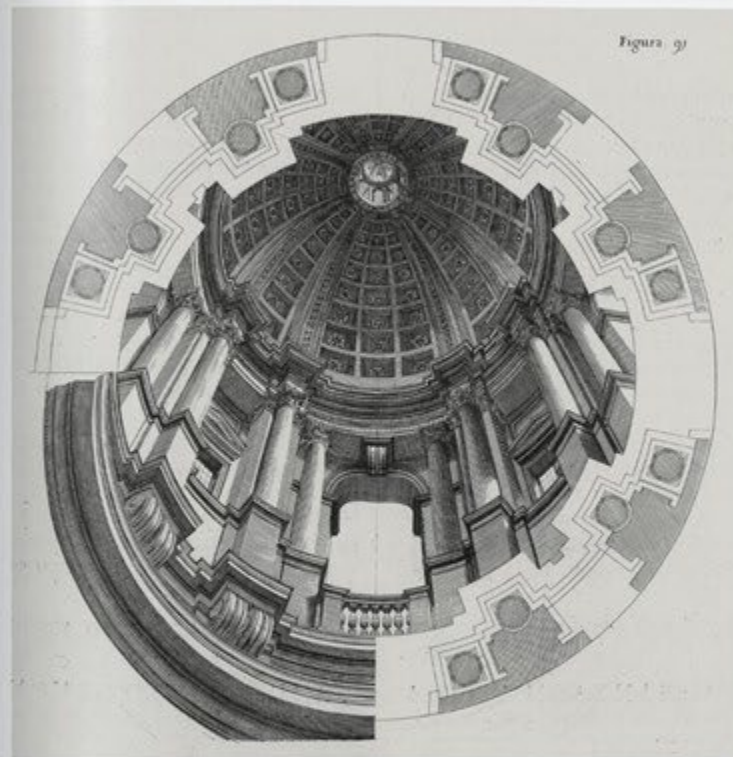
Having trained as an artist in his hometown of Trent, at the age of 23 Pozzo entered the Jesuit order in Milan as a lay brother. From 1684, Pozzo was employed in Sant' Ignazio, the order's collegiate church in Rome. He began by painting the mock dome on a circular canvas 18 m in diameter, and followed it with his best-known work, the fresco in the dome of the nave (1688–1694). The trompe-l'œil architecture, designed in frontal perspective, which seems to double the height of the church, focuses on depicting the glory of St. Ignatius of Loyola and the missionary activities of the Jesuit order. Between 1685 and 1701 he designed the architecture and decoration of the choir for Sant' Ignazio, as well as the altar of San Luigi Gonzaga (1697–1699). In 1695, he was awarded one of the most prestigious assignments in Rome at the time: the design of the tombstone of St. Ignatius in the north transept of Il Gesù. Pozzo was much in demand both as an architect and artist, yet he very rarely received permission to leave Rome. This happened in 1703 when, at the request of Emperor Leopold I, he was sent to Vienna, where he died in 1709.

Both the volumes contain a dedication, a short preface "to the reader" ("Ad Lectorem"), a table of contents, and a series of 101/116 engravings, the explanations of which are posted opposite, which Pozzo wrote in both Latin and Italian. For the most part the engravings are by Mariotti, one of Pozzo's pupils. Volume I is dedicated to Emperor Leopold I (reigned 1658–1705), and volume II to his son Joseph I (1705–1711). In addition to the Latin and Italian cover, each volume contains a further allegory, referring to the study of architecture. A second preface "Monita ad Tyrones" ("Exhortations to Beginners"), which introduces the first volume, explains the step-by-step composition of the treatise, which thus assumes the character of a reference work or manual. Volume I begins with simple exercises in depicting a square in perspective. This is followed by exercises taking as an example the individual parts of architectural orders and bonded walls, as well as some of Pozzo's designs for altars and stage sets. The last plates are devoted to the roof fresco in the nave





False domed ceiling of Sant'Ignazio in Rome
 Perspective construction of the false dome, design of 1685, with the requisite structure on the (left), horizon line (CD), point of sight (O) and centre of perspective (D). Vol. 2, fig. 90. Engraving



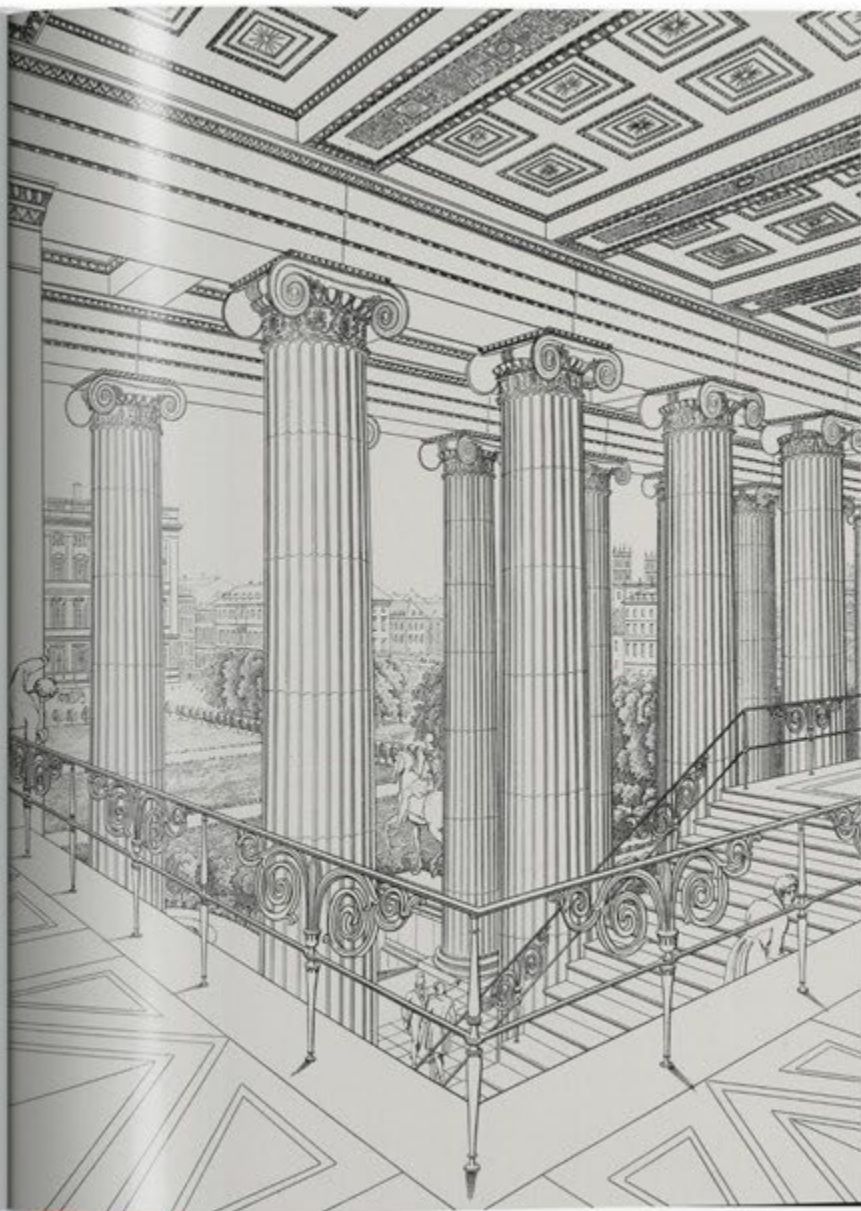
False dome of Sant'Ignazio in Rome
 Perspective view of the false dome, as displayed in July 1694. Vol. 2, fig. 91. Engraving

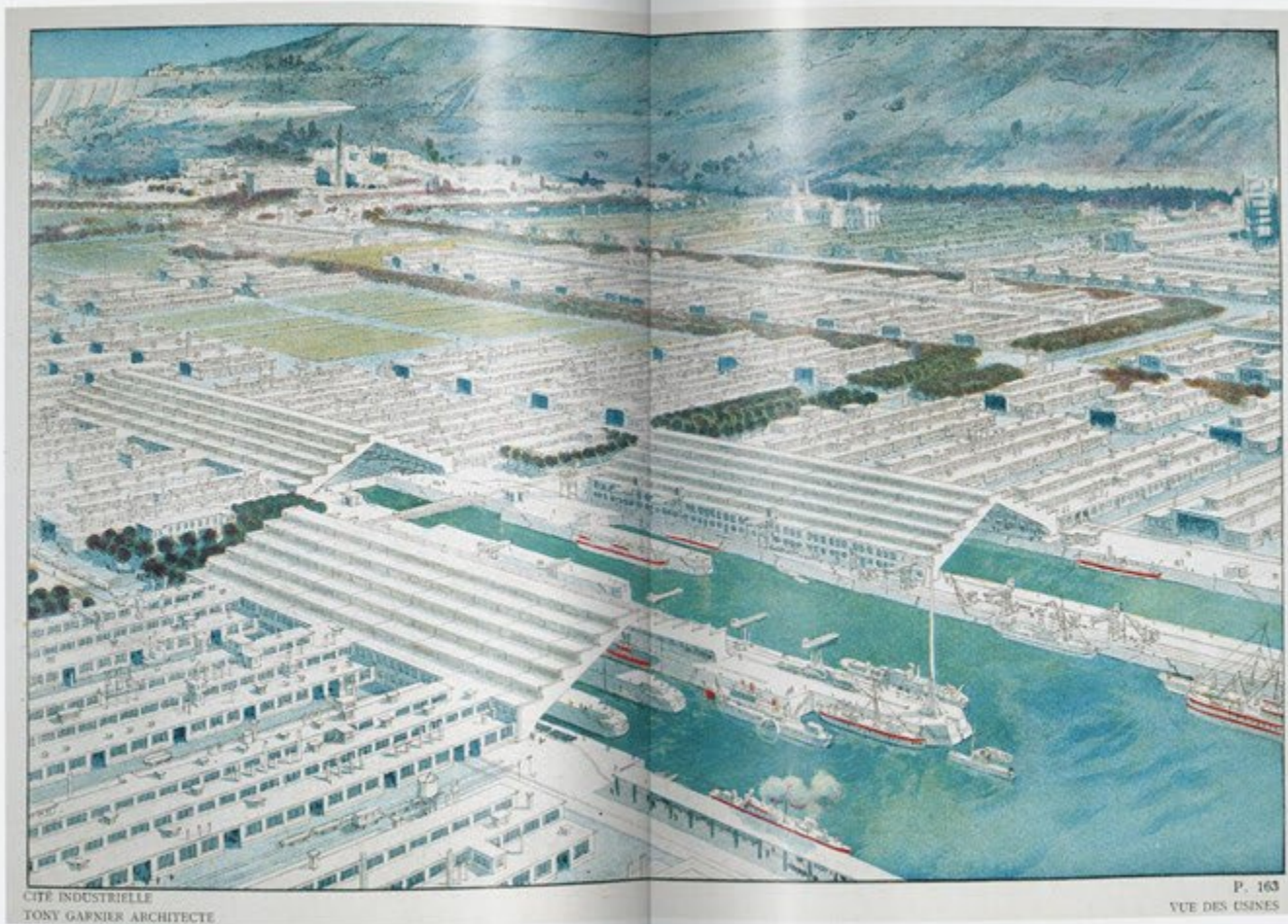
Karl Friedrich Schinkel (1781–1841)
Sammlung architectonischer Entwürfe
von Schinkel enthaltend theils Werke
welche ausgeführt sind, theils Gegenstände
deren Ausführung beabsichtigt wurde

28 FASCICLES, BERLIN, 1819–1840
Collection of Architectural Designs, New York, 1989

When the 16-year-old grammar-school student Karl Friedrich Schinkel saw Friedrich Gilly's draft for a monument to Frederick the Great at an exhibition at the Berlin Academy in 1797, he decided on the spot to become an architect. Schinkel was born in Neuruppin in 1781, the son of Johann Cuno Schinkel, a superintendent pastor in the Protestant church, and his wife Dorothea (née Schinkel). He was one of the first graduates of the Berlin Academy of Building and his lifelong devotion to his teacher Friedrich Gilly (1772–1800) who died at the early age of 28, becomes evident in the autobiography Schinkel published in 1825: "A decisive leaning towards art had manifested itself in him (Schinkel) at an early age and he therefore seized the opportunity offered to him of studying under ... Gilly, whose services to the study of architecture were well known through his highly regarded writings. But it was the work of Professor Gilly, the son of the above, that was a particular stimulus for Schinkel's young spirit, which first experienced a closer encounter with this art in the form of these brilliant architectural contrasts, which were dealt with in a highly individual manner."

During his first journey to Italy from 1803 until 1805, Schinkel received a lasting impression both of buildings of Classical Antiquity as well as medieval brick architecture. Following his return to Berlin in 1805, he first of all had to make do with decoration work, but succeeded in gaining public attention by exhibiting large-format dioramas. On the recommendation of Wilhelm von Humboldt, he was appointed a probationary building official (Geheimer Oberbauassessor) in the Prussian government service, a position made permanent with his promotion to Geheimer Oberbaurat in 1815, when he was co-opted to the state's technical building commission. His employment in the public service resulted in supervisory duties throughout the Kingdom of Prussia, as well as commissions from ministries and other public institutions. It was not until 1816 that he was given any real assignments, such as the Neue Wache and the re-design of the cathedral at the Lustgarten, followed in 1817 by the royal command to rebuild the theatre on the Gendarmenmarkt, which had been destroyed by fire. Even though his employment in the Prussian civil service precluded any more extended educational travels, later trips on official business took him to France and England (1826), Italy (1824 and 1830), and repeatedly to the Prussian provinces, which stretched from the

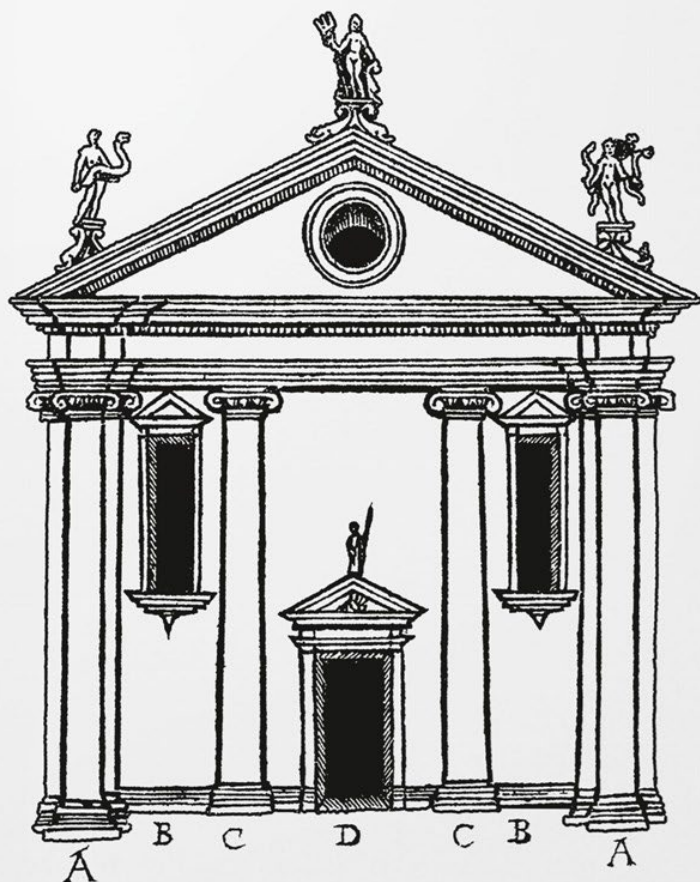




General view of factories, steel mills, industrial port and wharves
P. 163. Coloured pen and ink drawing

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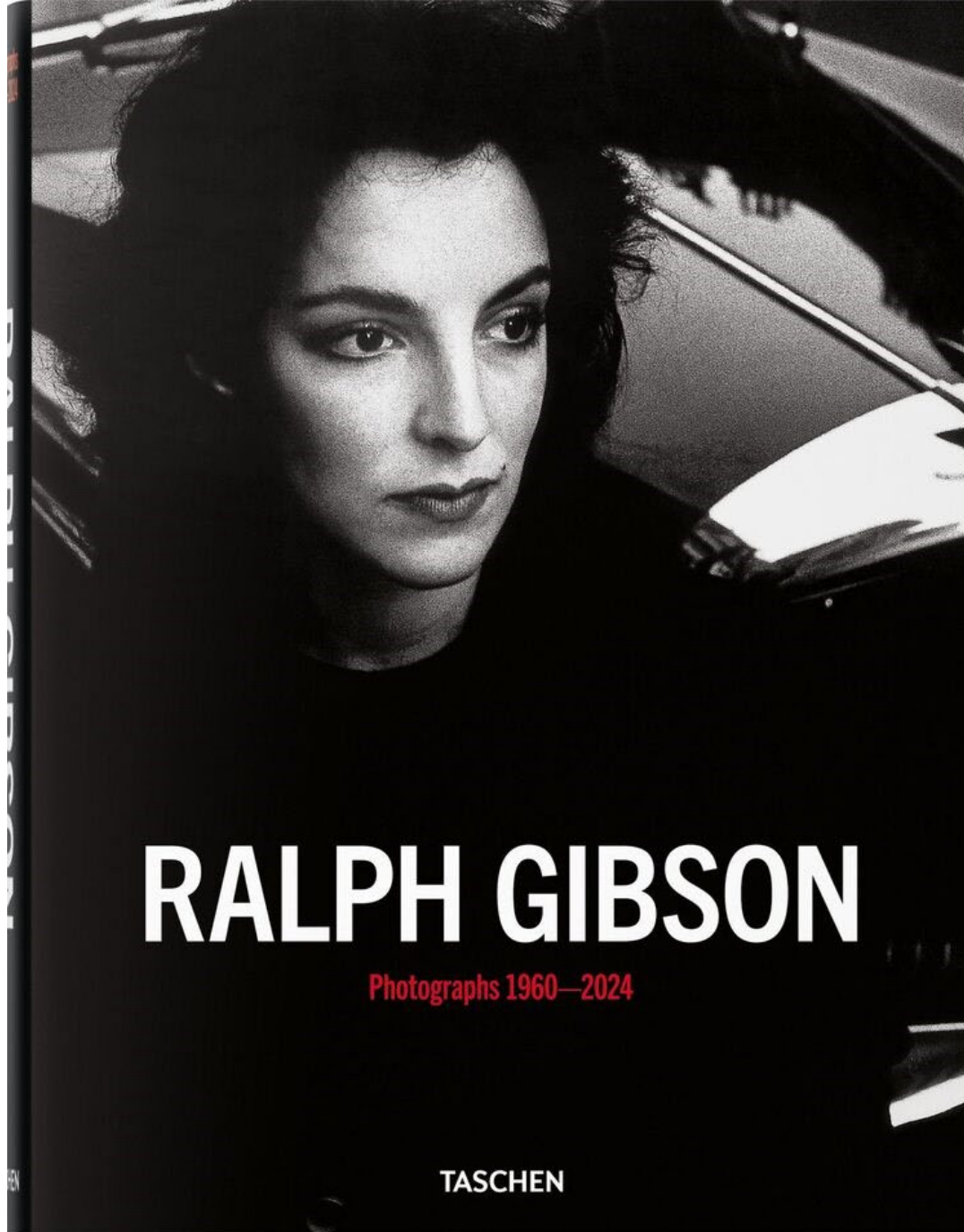
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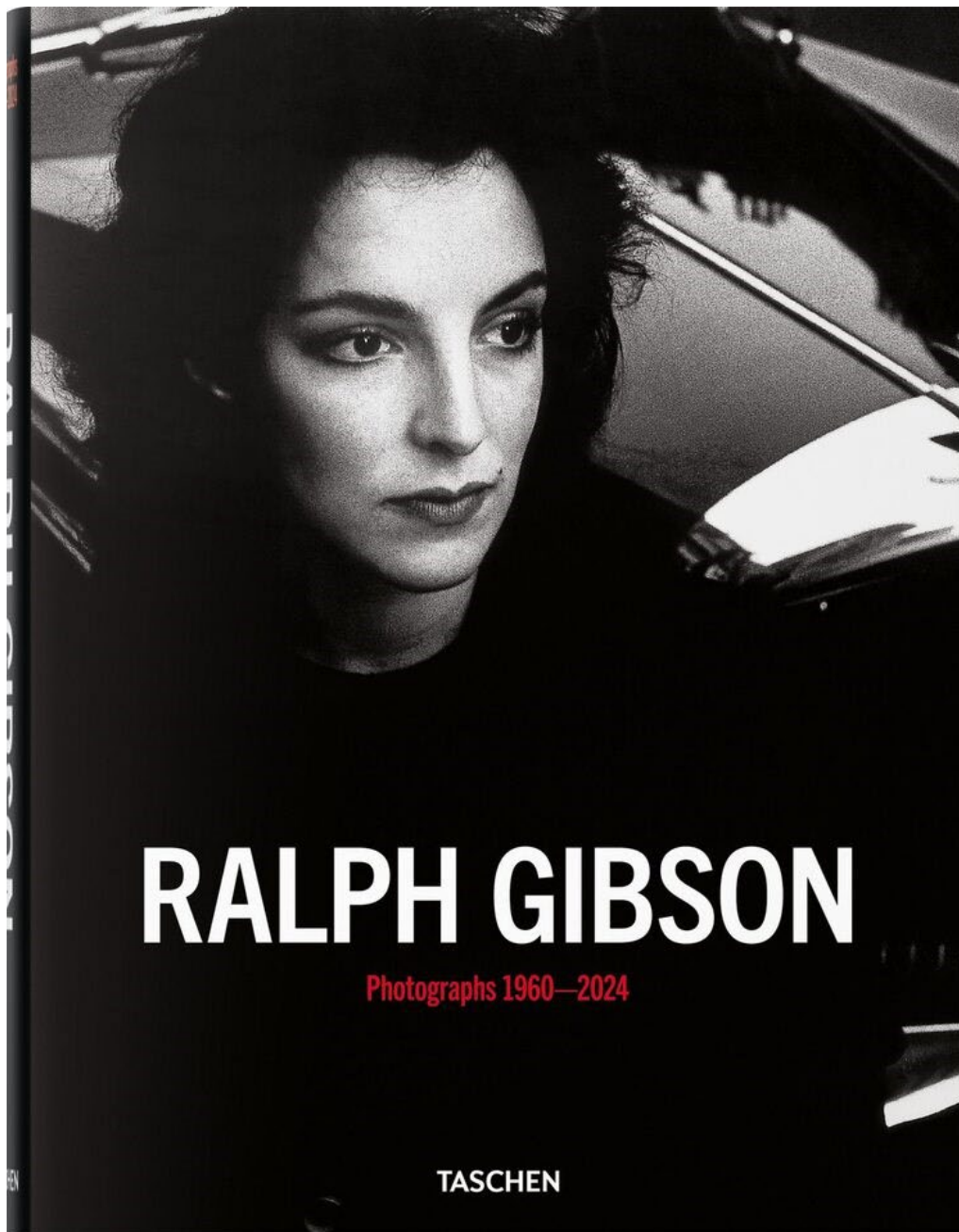
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RALPH GIBSON

Photographs 1960—2024

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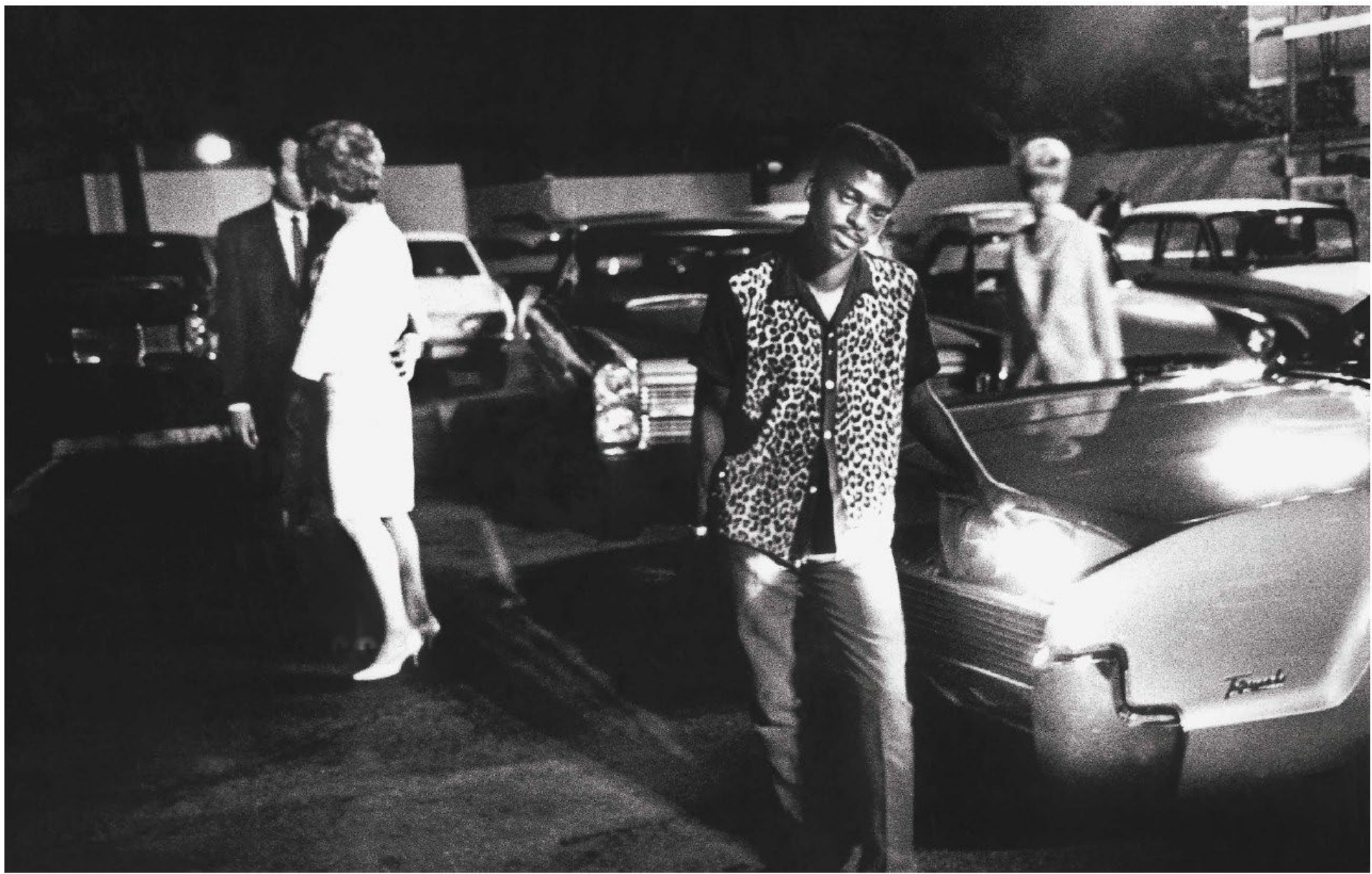
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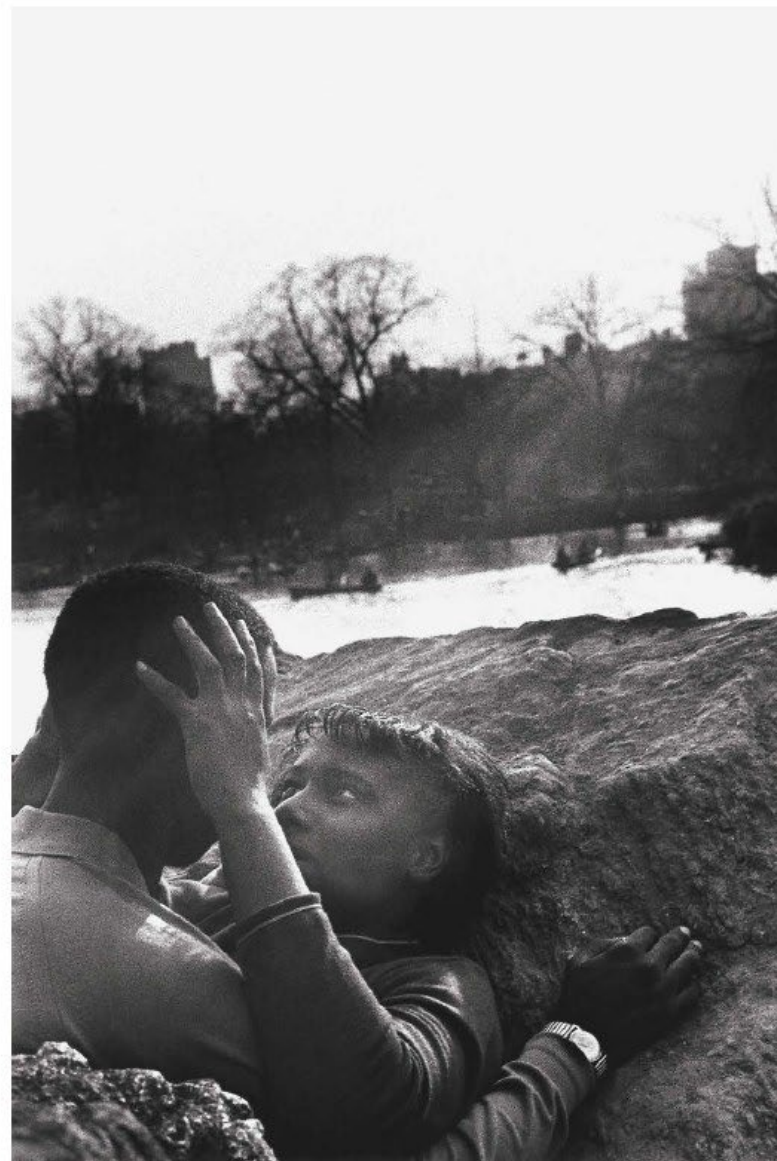
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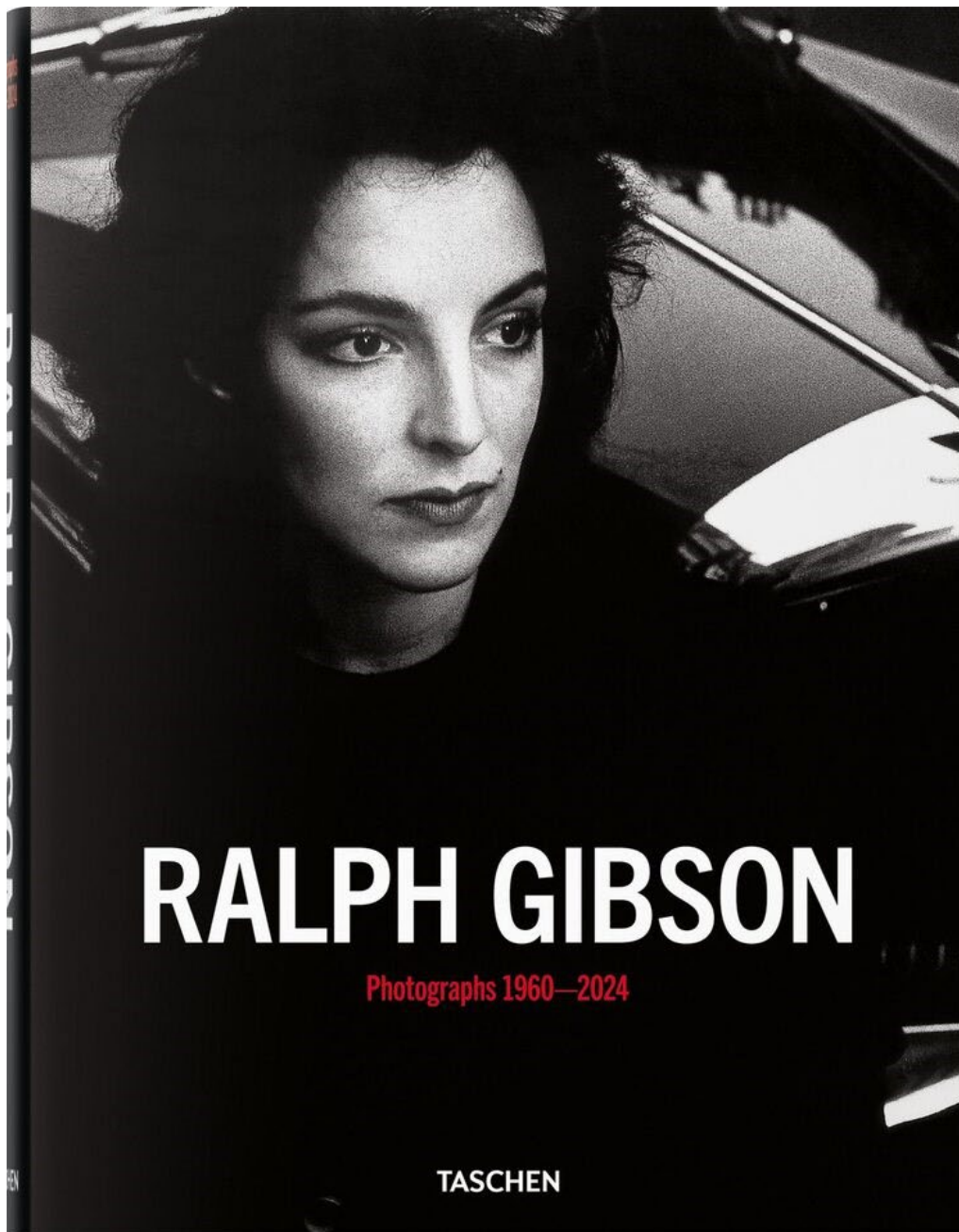
HOLLYWOOD

1962–1966









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FOR

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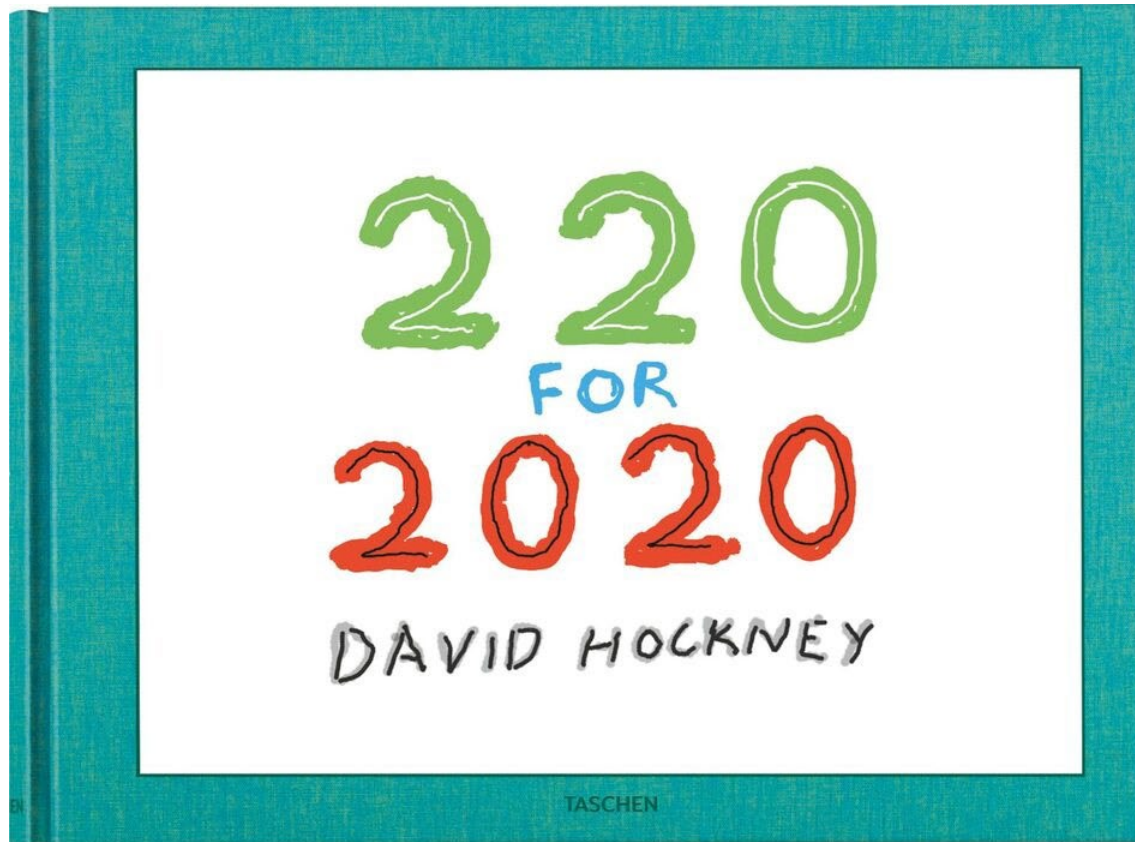
DAVID HOCKNEY

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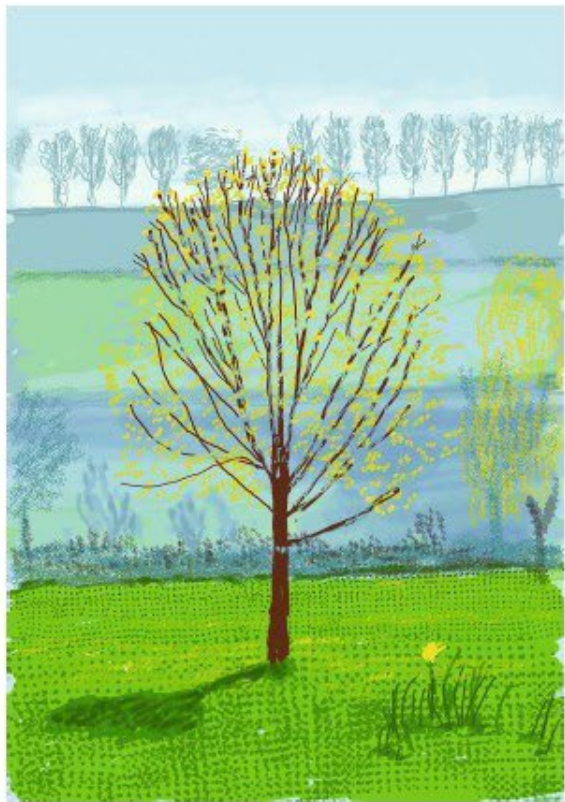
David Hockney. 220 for 2020

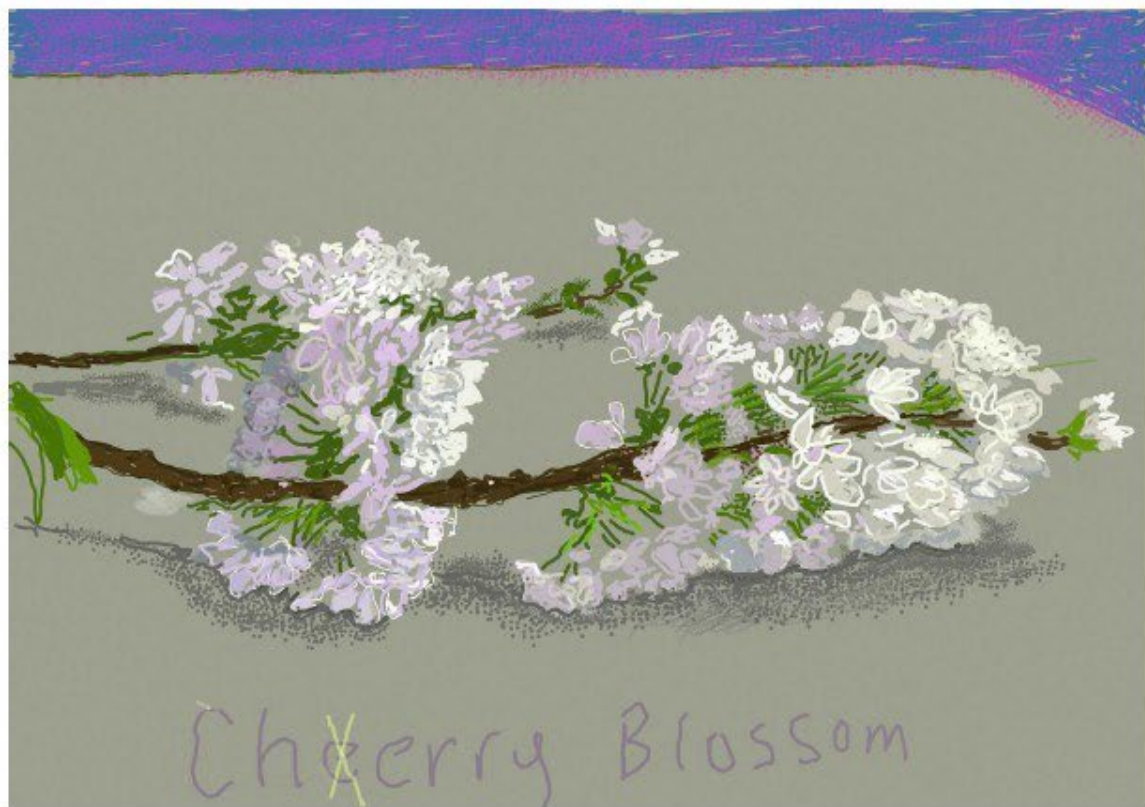
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- His vivid impressions of the changing light and landscape are brought from the glowing screen to the printed volume with a special six-color printing treatment, giving expression to every shade and hue.
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- A short introduction by Hockney reveals how this planned project became a lifeline during the COVID lockdown, from which he spread his message of hope: "Remember they can't cancel the spring."



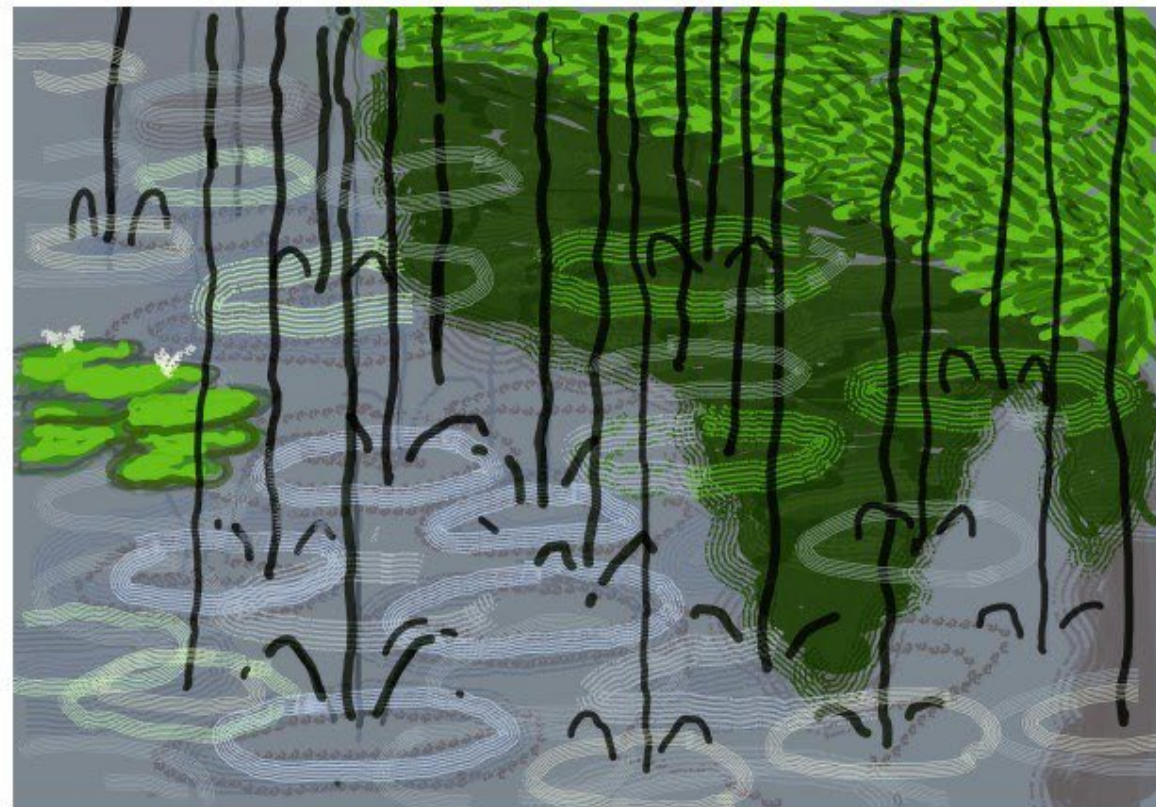
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Cherry Blossom

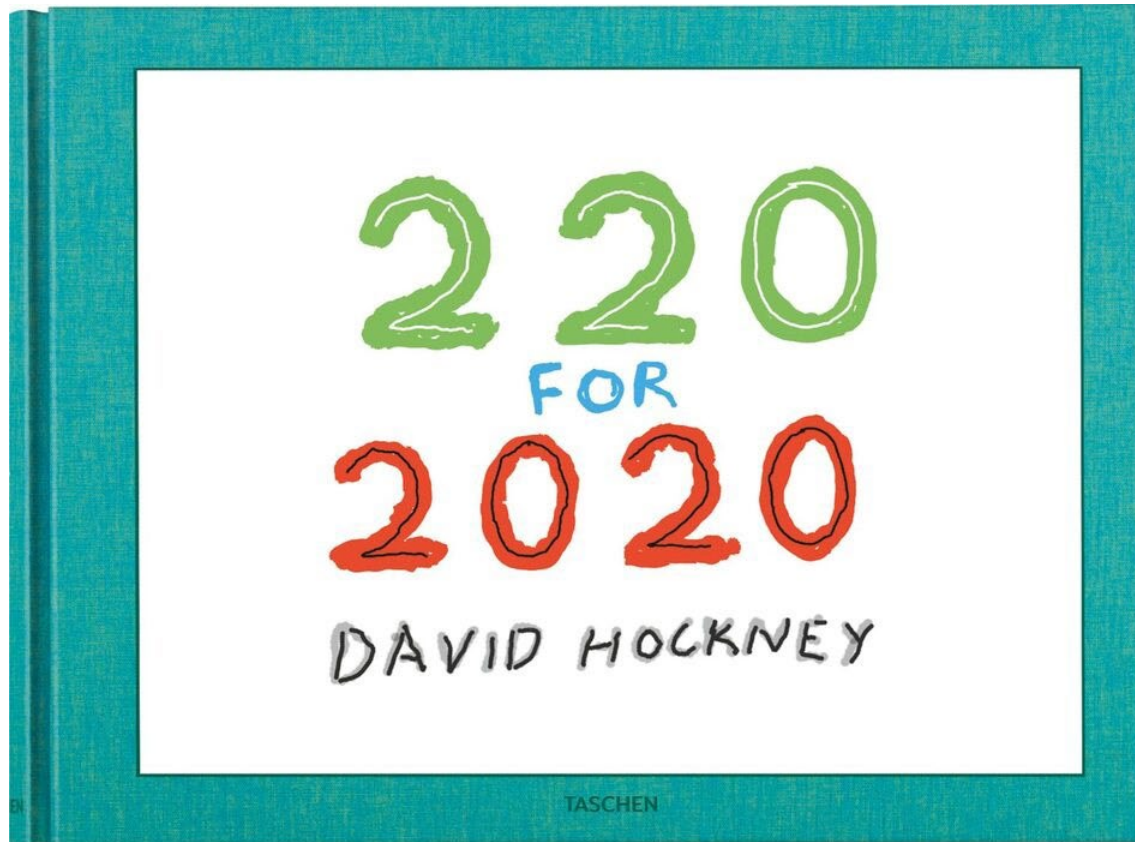




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