

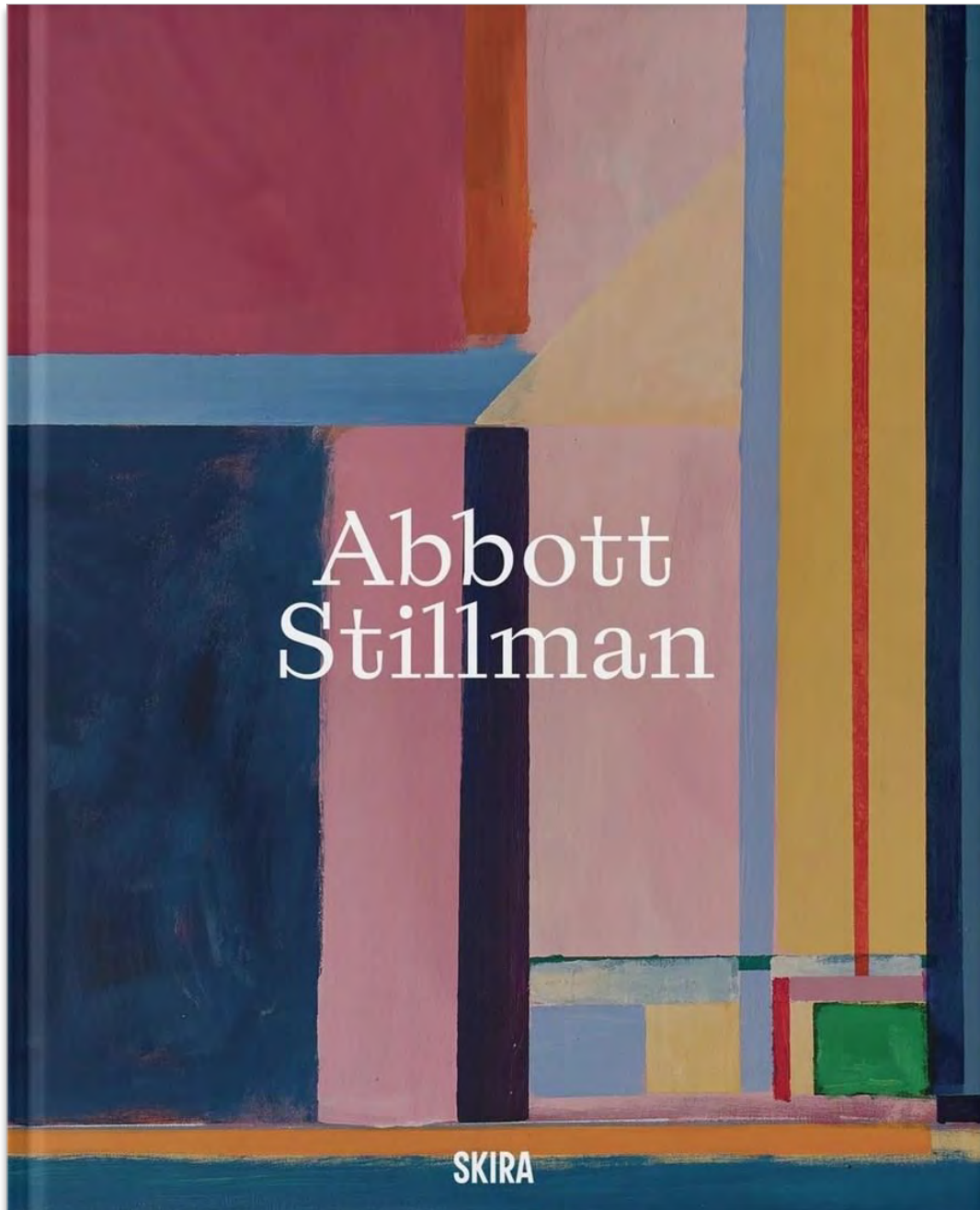


August 2026 Indent List Titles

An abstract painting by Abbott Stillman, featuring a complex composition of overlapping rectangular and vertical shapes in various colors including red, blue, yellow, green, and black. The colors are applied with visible brushstrokes, creating a layered and textured effect. The overall composition is balanced and rhythmic, characteristic of Stillman's style.

Abbott Stillman

SKIRA



Abbott Stillman

Text by Barry Schwabsky, Kathy Battista and Daniel Palmer

The first publication of the paintings by the American contemporary artist.

- The book is the first publication of the contemporary American artist's paintings. It represents a compendium of the multiple modes of painting the artist utilises, following the numerous paths and approaches he has utilised over the course of the many years of his studio practice - always with his very recognizable voice and distinct style.
- The works depicted in this catalogue are concentrated in the 21st century, though Stillman has been painting privately since the 1980's. This represents the first publication of any of his paintings, which he did not even agree to show publicly until 2023.
- The artist had a successful career in real estate development and all the while maintained a studio practice that, over the course of these many years, has produced a remarkable depth and breadth of work.
- If there is a through line to his collected paintings it consists of some combination of ambiguity, exuberance, balance, and harmony all in service to his central, and optimistic, beliefs about the human condition.
- His paintings are compositions of rich color, often in abstracted grounds and spaces that evoke deep emotional responses.

AU \$110.00 | NZ \$120.00

9788857254203

200 Pages | Hardcover

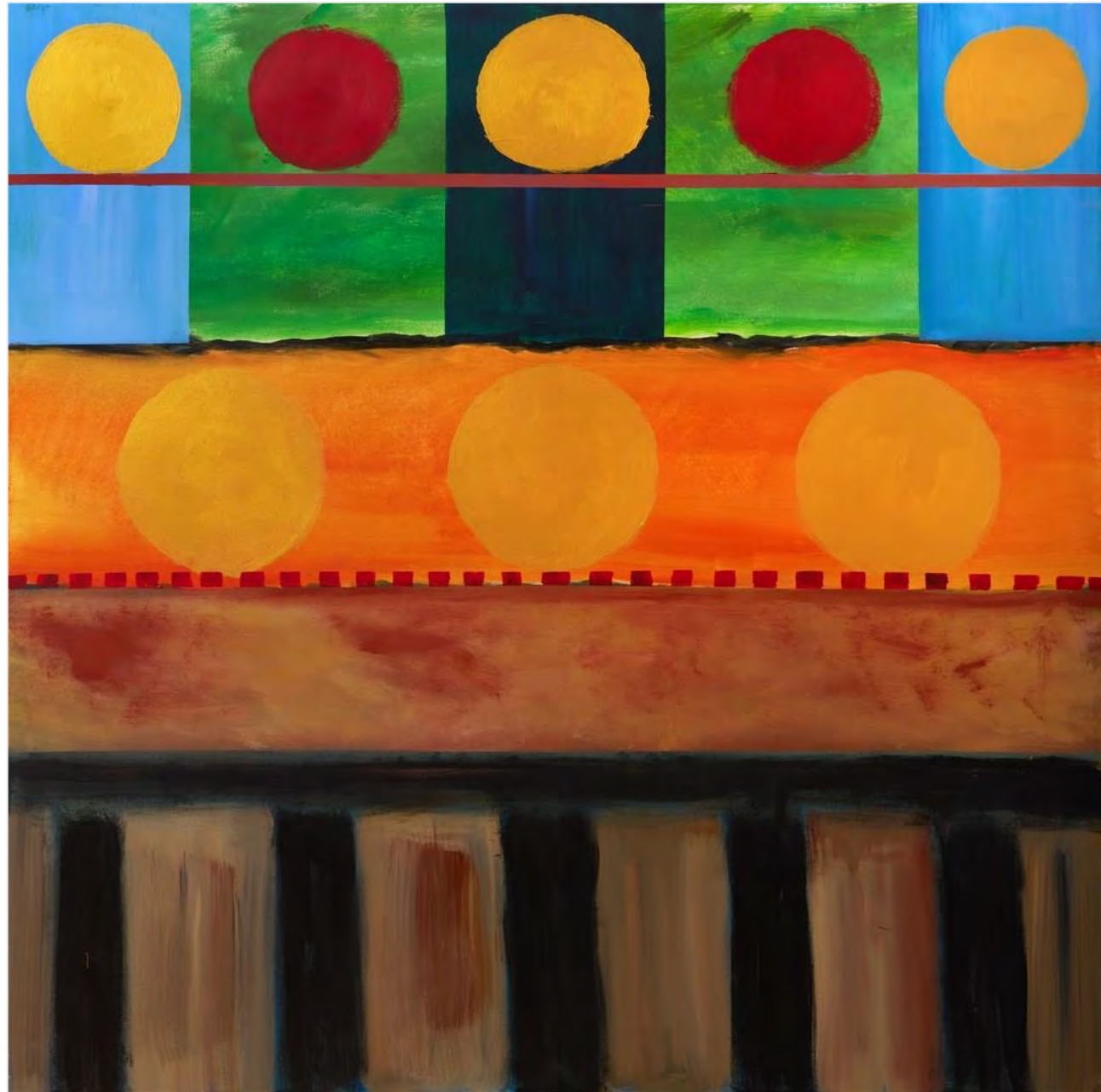
225 Illustration(s)

300 mm x 240 mm

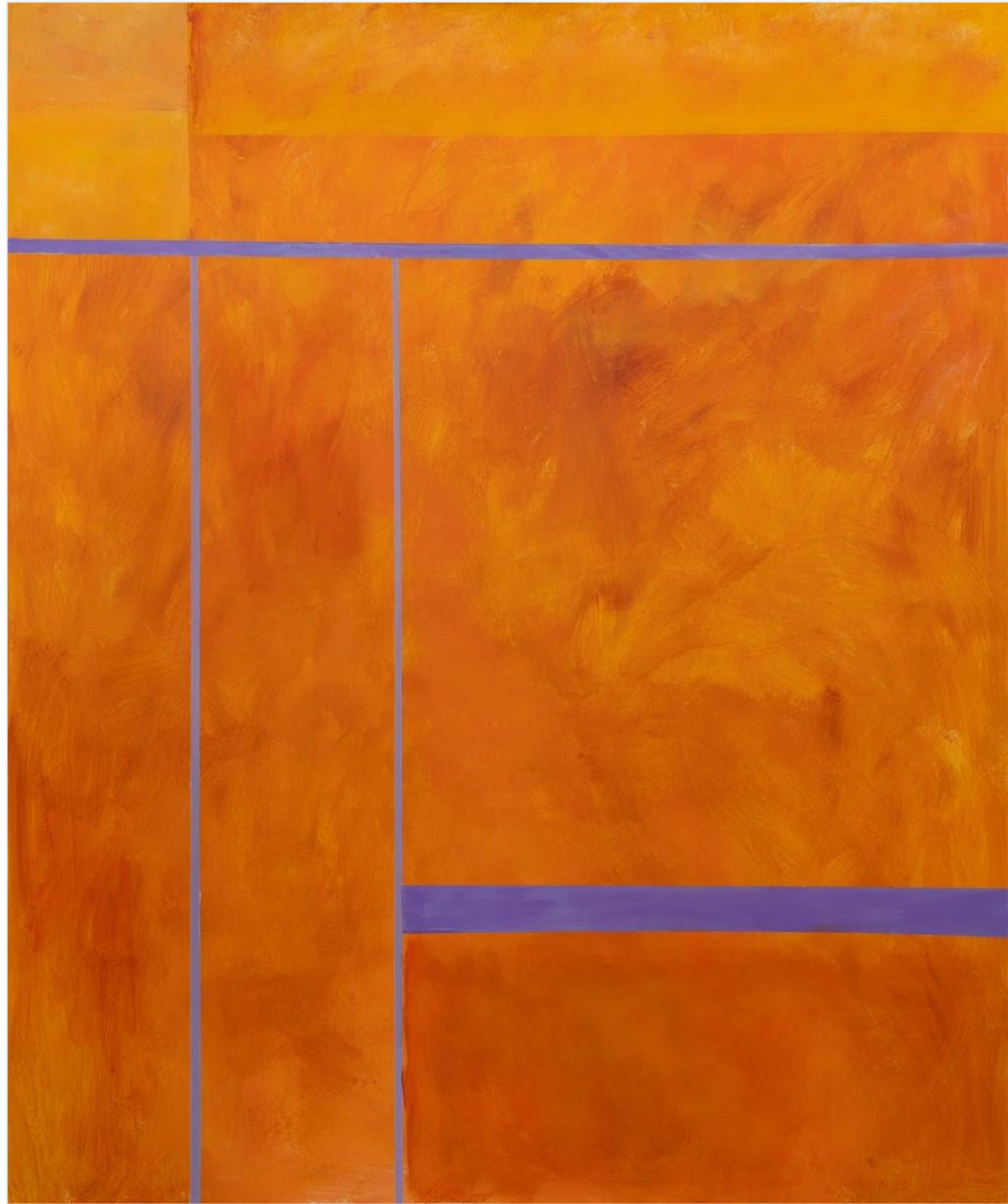
Skira Editore S.p.A



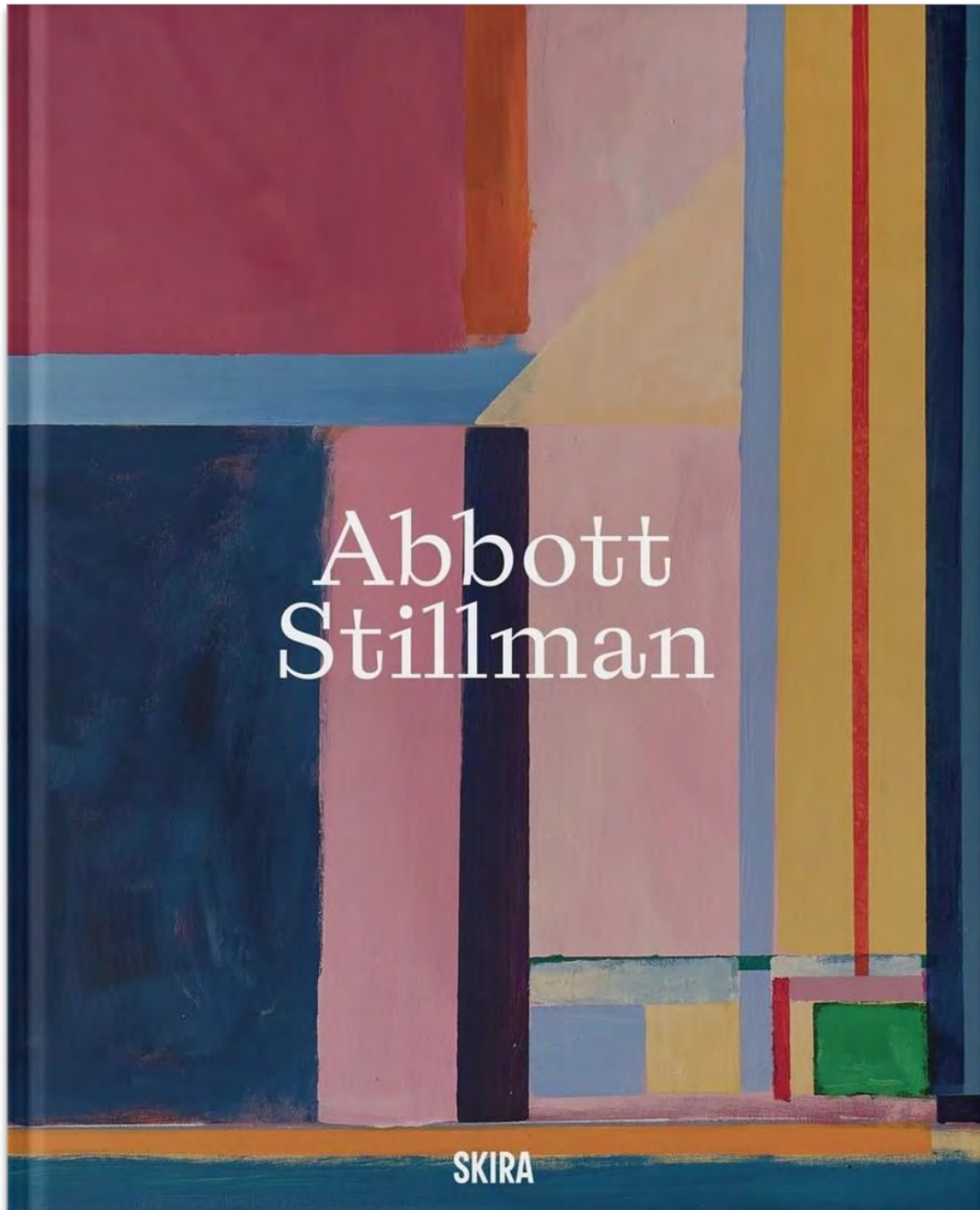












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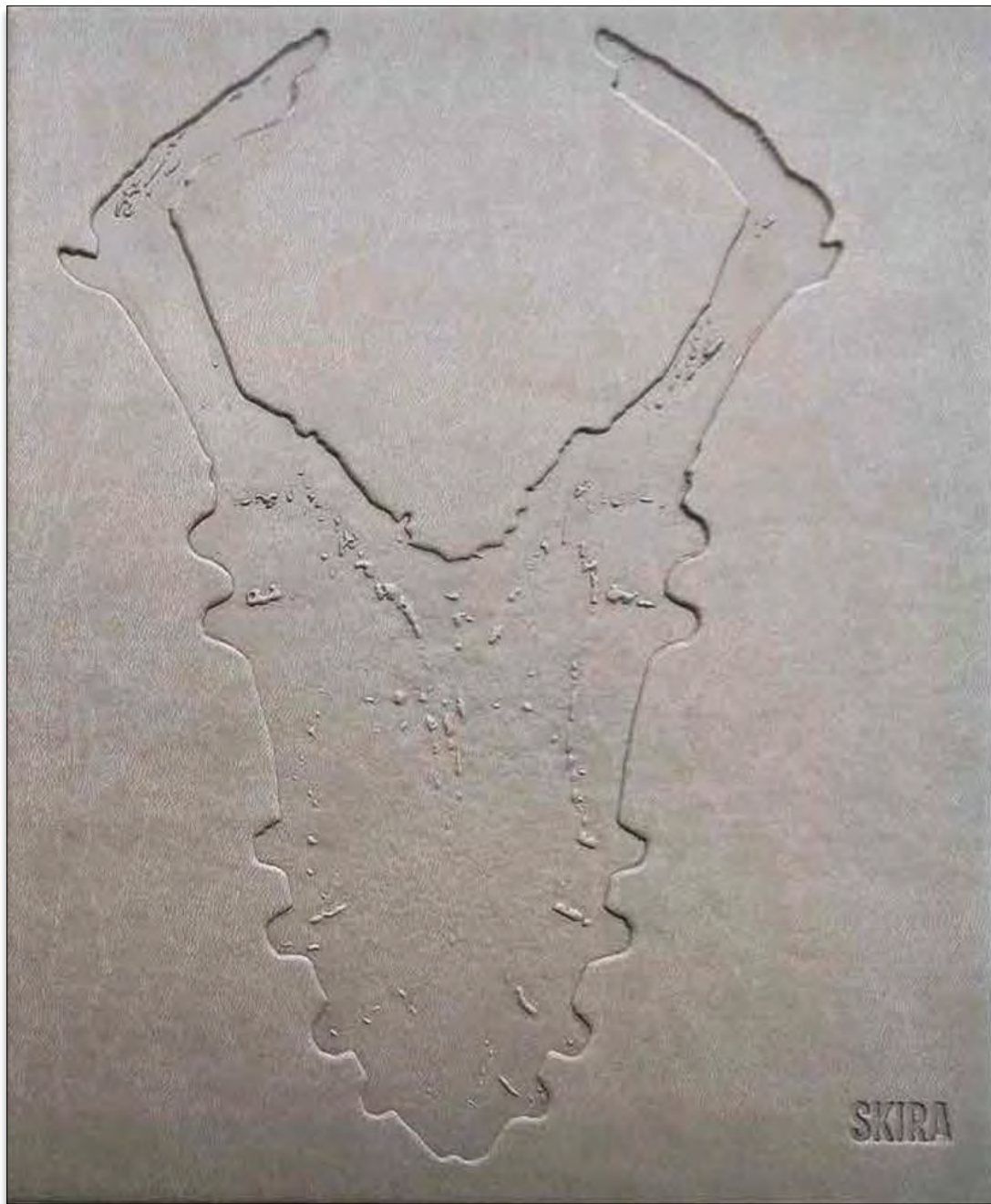
200 Pages | Hardcover

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300 mm x 240 mm

Skira Editore S.p.A





Adriano Amaral

Edited by Germano Dushá

The first publication entirely devoted to the groundbreaking work of Brazilian artist.

- *Adriano Amaral* is the first monographic publication dedicated to the work of the Brazilian artist Adriano Amaral (Ribeirão Preto, 1982). Spanning his most significant works from 2017 to 2025, the book features newly commissioned essays by Germano Dushá, Margot Norton, and Tamar Clarke-Brown, alongside an in-depth interview conducted by Sarah Johanna Theurer.
- More than a retrospective survey, the book is conceived as an extension of Amaral's artistic method—an object that carries the same atmospheric charge and energetic density as his installations.
- Drawing on materials and procedures from varied contexts, Amaral creates uncanny objects and systems using industrial equipment and medical supplies, as well as animal, vegetable, and mineral residues.
- Navigating a delicate balance made of free intuition and laboratory techniques, his work unfolds as a series of complex experiments into the physical and spiritual properties of the things that compose the world—and the human journey within it.

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9788857254593

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260 mm x 240 mm

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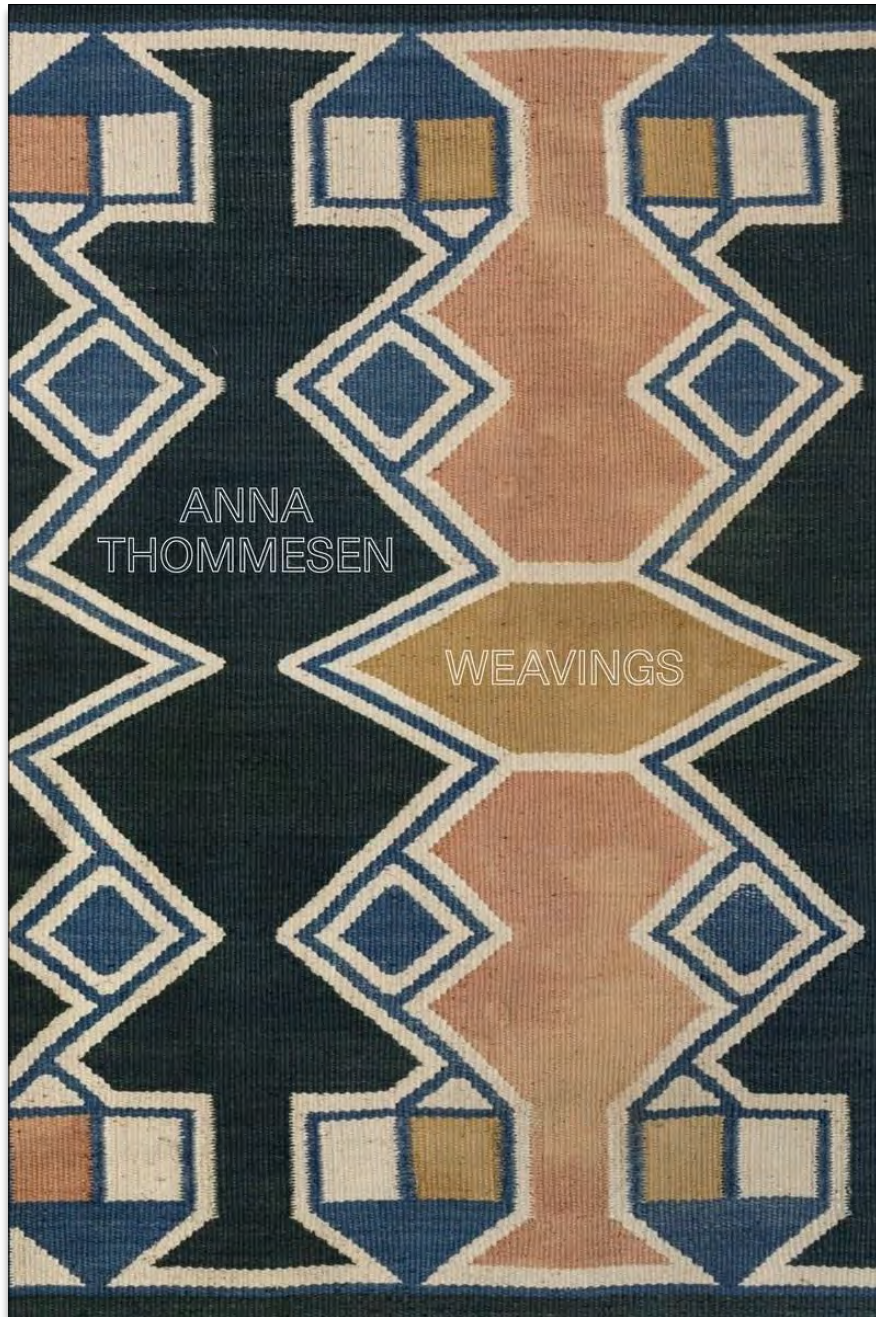
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Skira Editore S.p.A



ANNA
THOMMESEN

WEAVINGS



Anna Thommesen: Weavings

Dorthe Aagesen and Anders Gaardboe Jensen, Contributions by Lynne Cooke, Mark Mussari, Ane Kirstine Preisler Skovgaard and Philip Phil

A lavishly illustrated study of the art and practice of Anna Thommesen, a major Scandinavian textile artist of the twentieth century.

- This book is the first in English about the important Danish weaver Anna Thommesen (1908-2004). Although Thommesen has long been an established name in Danish modernism, her significance has never been fully explored.
- Lavishly illustrated, this book offers a close look at Thommesen's oeuvre, the connection of her work to nature, and it examines her artistic position in the light of biographical material and other sources.
- Anna Thommesen was a self-taught textile artist and painter who lived and worked in Copenhagen.
- The book's essays shed new light on the significance of Thommesen's career, placing her within the wider art historical and cultural context of her time.

AU \$79.99 | NZ \$90.00

9788792894762

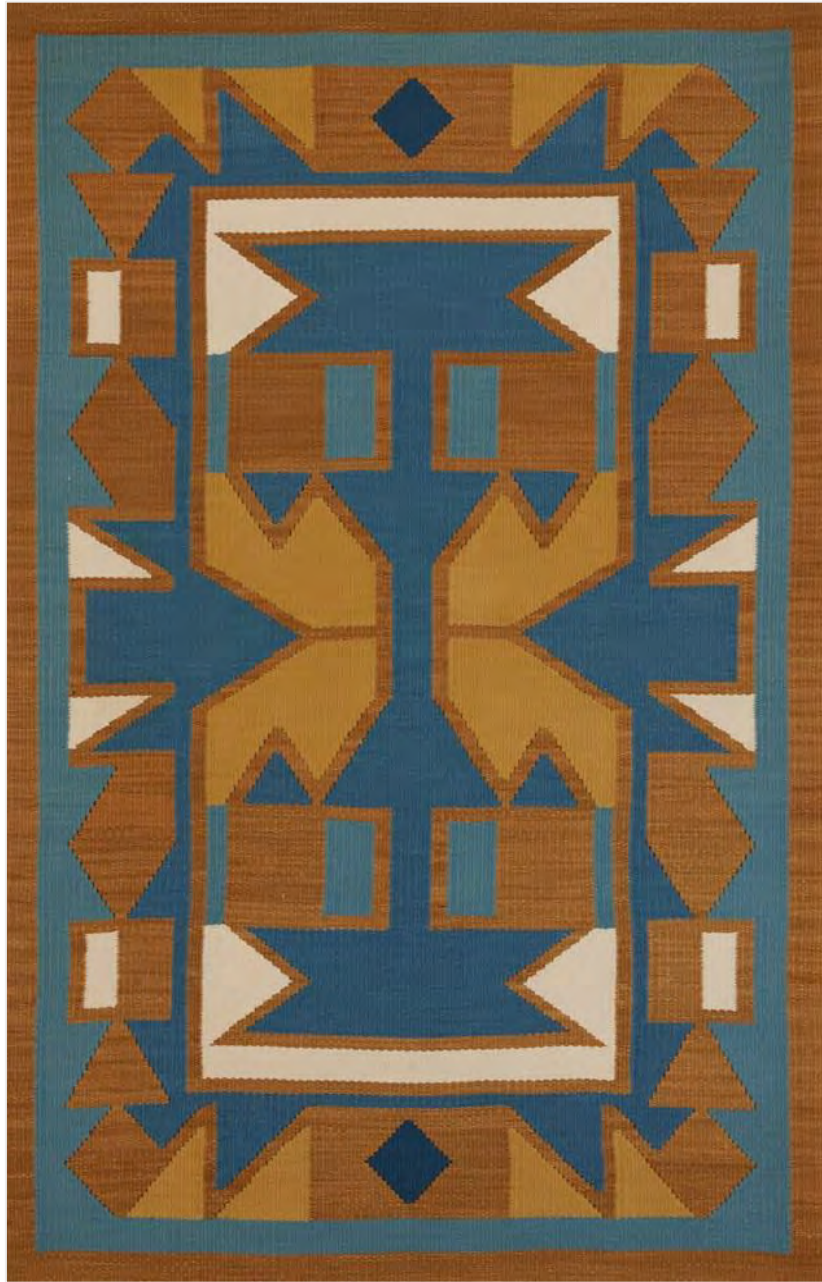
240 Pages | Hardcover

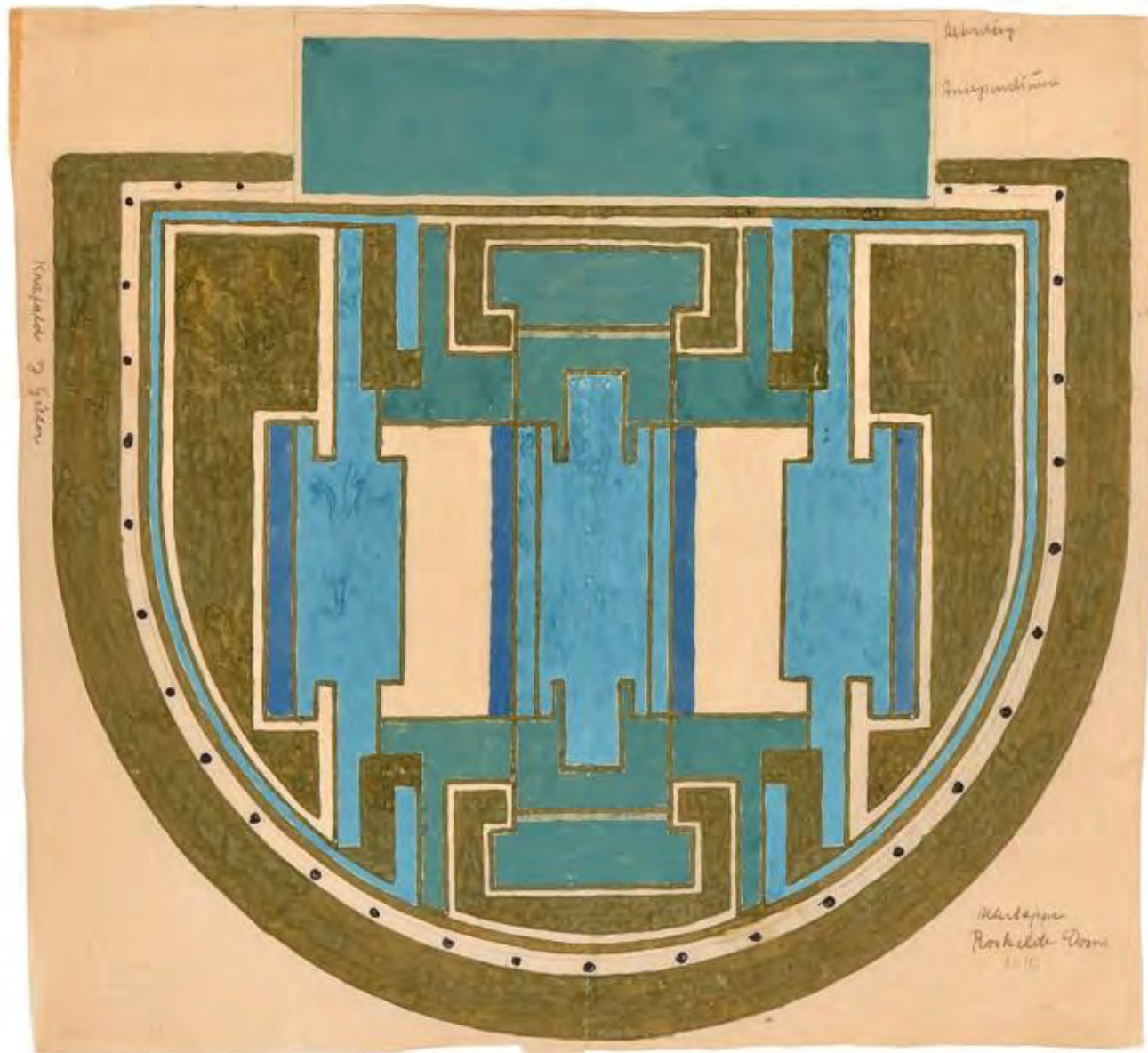
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Strandberg Publishing







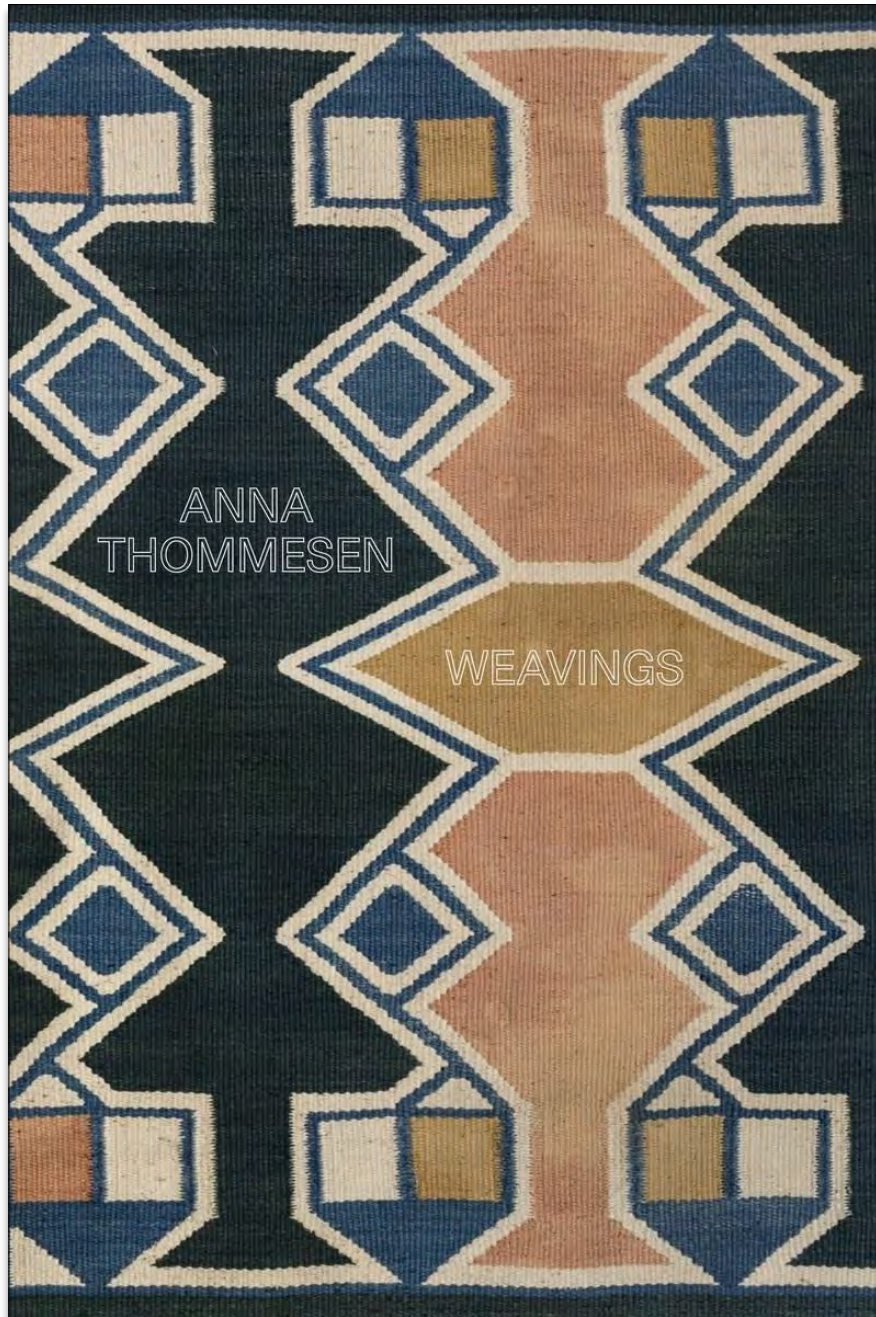


Washing
Insignificance

Kocher &

Kocher &
Rockledge Dome
1910





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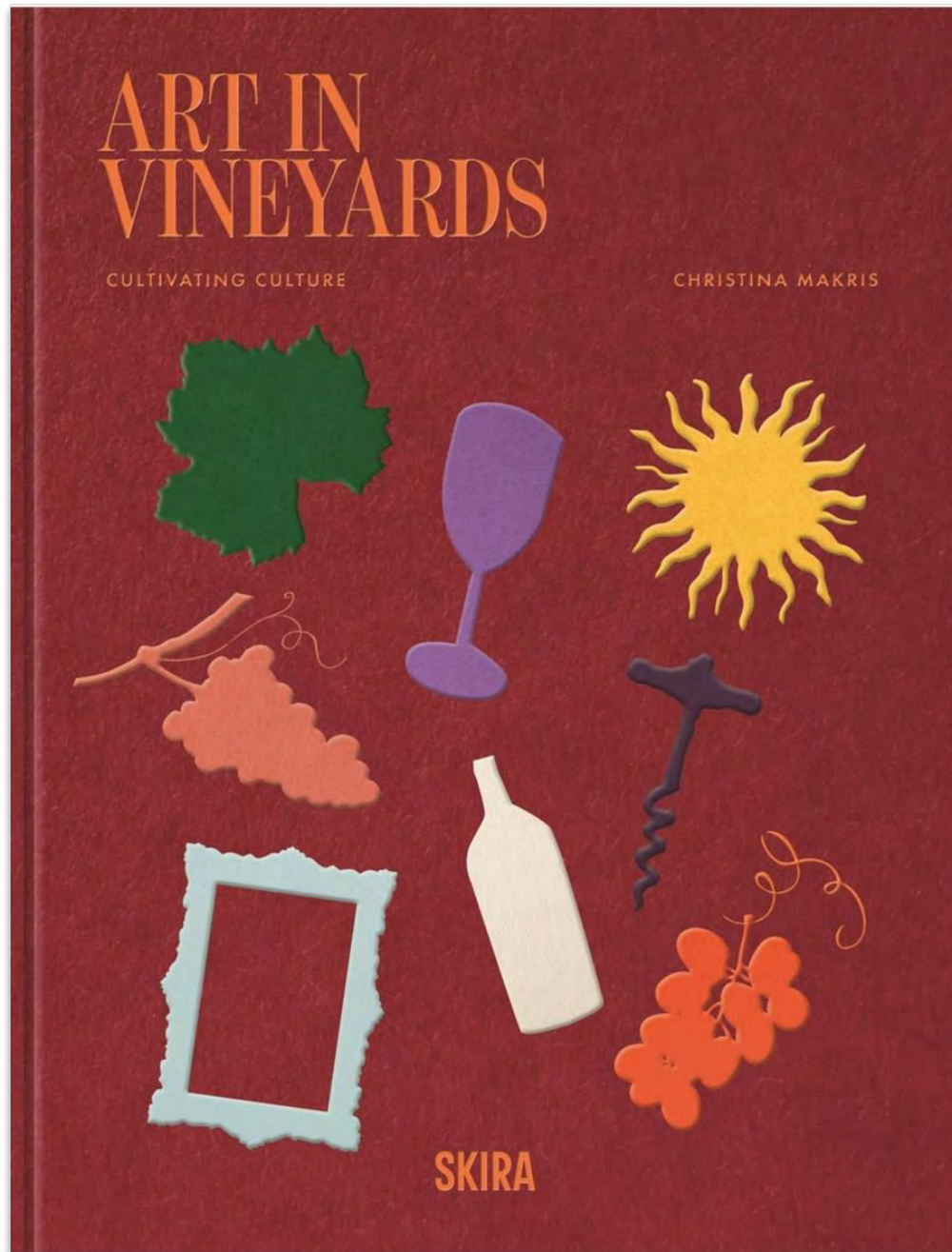
ART IN VINEYARDS

CULTIVATING CULTURE

CHRISTINA MAKRIS



SKIRA



Art In Vineyards: Cultivating Culture

Christina Makris

Art and wine share a profound connection: each has the power to inspire, transform, and awaken the senses.

- *Art in Vineyards: Cultivating Culture* takes readers on a journey through more than thirty extraordinary vineyards worldwide - from France to Chile, Italy to Australia, Greece to the United States, Lebanon to Spain, and beyond - revealing how the story of wine is retold through art.
- With exclusive reflections from renowned winemakers at estates such as Château Mouton Rothschild, Maison Ruinart, and Tenuta dell'Ornellaia, and with insights on wine from celebrated artists including James Turrell, Michelangelo Pistoletto, Marinella Senatore, William Kentridge, Vik Muniz, and David Shrigley.
- The book uncovers how vineyards weave art into their craft and evolve into cultural destinations where tradition meets innovation.
- Enriched with evocative photography, first-hand accounts from vingerons, and researched wine history and facts, *Art in Vineyards: Cultivating Culture* invites readers to explore landscapes where vines and visions intertwine, where art speaks through the terroir, and where every glass tells a story of passion and creativity.

AU \$90.00 | NZ \$100.00

9788857254494

224 Pages | Paperback

100 Illustration(s)

250 mm x 190 mm

Skira Editore S.p.A



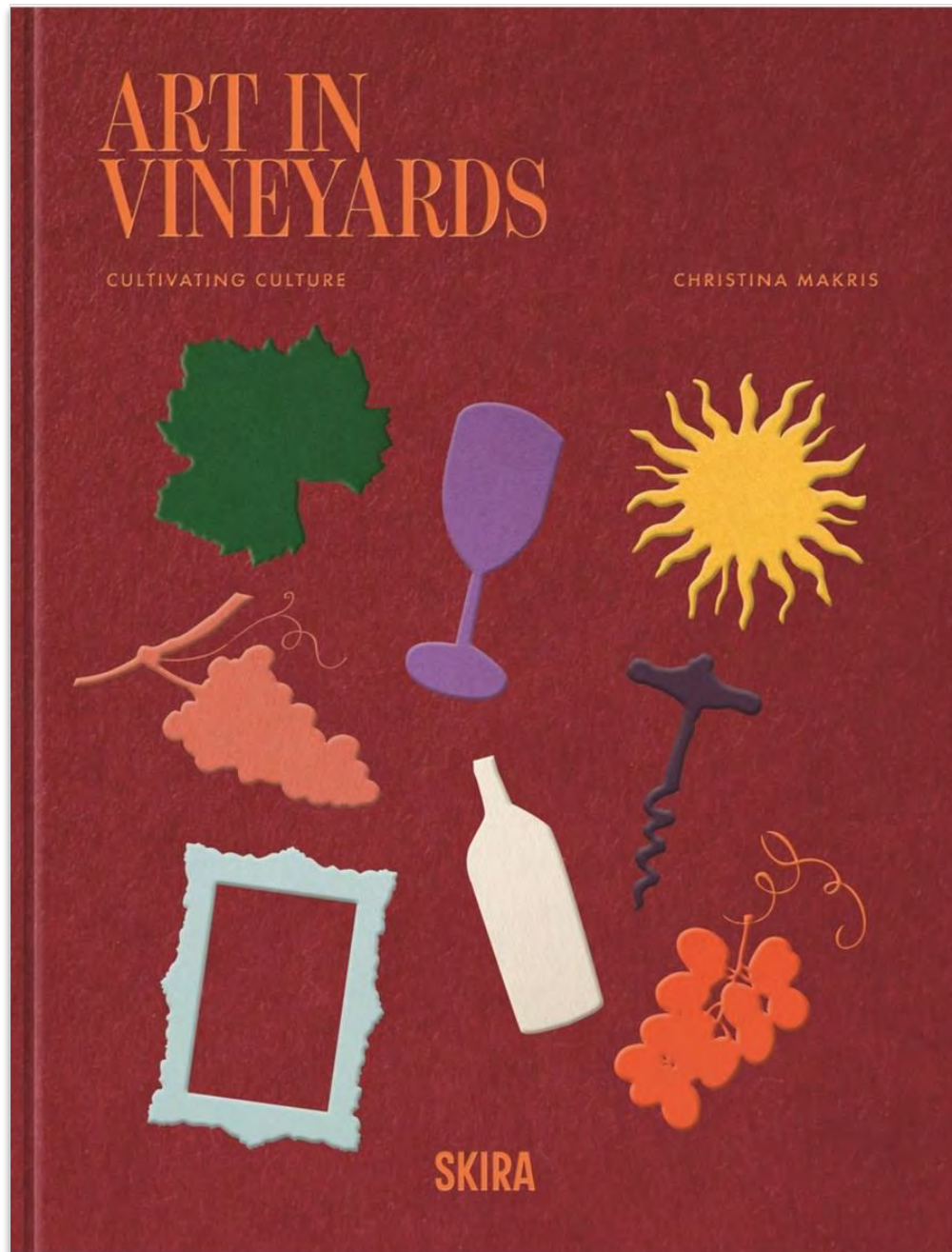












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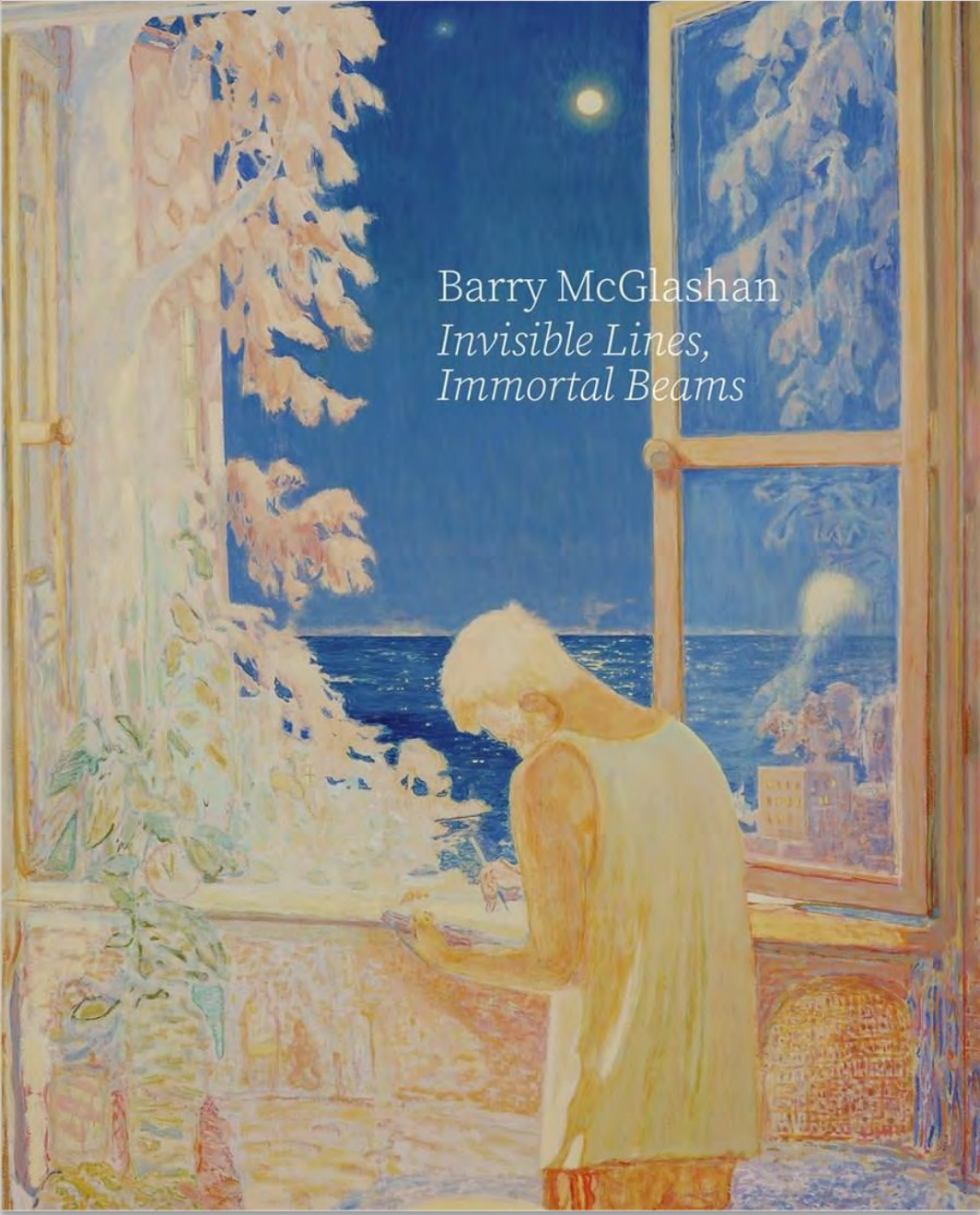
A painting by Barry McGlashan titled 'Invisible Lines, Immortal Beams'. The scene is viewed through a window. In the foreground, a person with short, light-colored hair, wearing a white tank top and patterned shorts, stands with their back to the viewer, looking out the window. The window is divided into several panes. The view outside is a night seascape. The sky is a deep, dark blue, with a bright, glowing orb (the moon or a star) in the upper center. The sea is a darker blue, with a small, bright light reflecting on its surface. In the distance, a city or town is visible on a hillside, with buildings and a prominent tower. The overall style is impressionistic, with visible brushstrokes and a rich, textured surface. The lighting is soft and atmospheric, creating a sense of quiet contemplation.

Barry McGlashan
*Invisible Lines,
Immortal Beams*

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By (artist) Barry McGlashan

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AU \$64.99 | NZ \$69.99

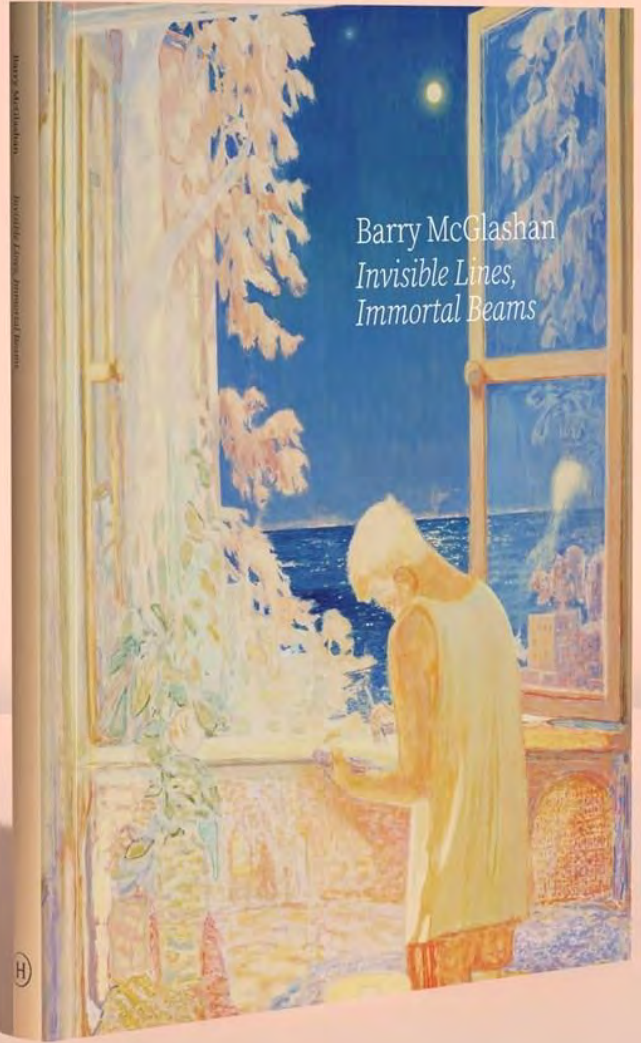
9781917627122

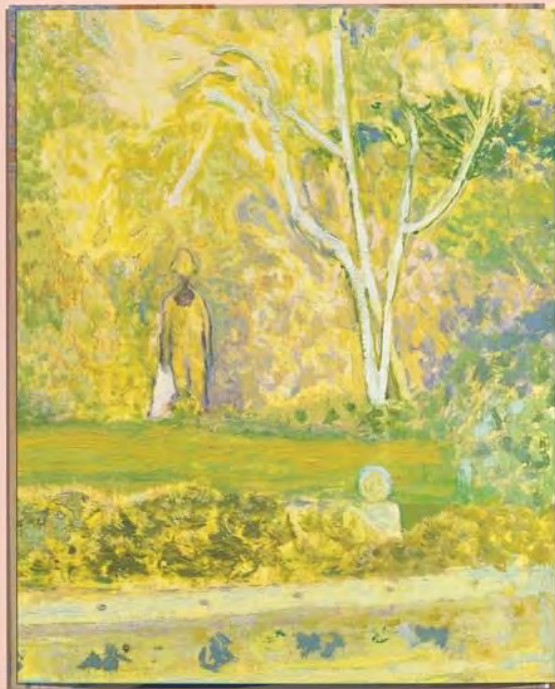
124 Pages | Hardcover

70 Illustration(s)

285 mm x 230 mm

Hurtwood Press





Harry McCallum, *Threshold*, 1974, oil on paper

7

Foreword

Harry McCallum was born in 1924 in Aberdeen on the north-west coast of Scotland, and currently lives and works in Edinburgh. This beautiful new publication is a celebration of the last two years of McCallum's practice, marking the happy addition of his manifold talents to Dundee Art Gallery's programme and his very recent and much-deserved election as a Royal Scottish Academician.

McCallum's extraordinarily evocative paintings are inspired by memories of places visited, photographs, passages from literature and scenes from film, as well as the meticulously researched lives of pioneering explorers, composers and artists. *Threshold*, *Memorial* and *Internal*, are perhaps his most important and important recent. The works that featured in *Threshold*, *Memorial* and *Internal* – his first full-scale show at Dundee Art Gallery, in late spring 2023 – brought us to the edge of cubes, doors, roads, led us to the fact of architecture and pressed us close to the invisible glass barrier of windows.

The metaphorical, or rather metaphysical, threshold might be said to be the function of memory itself. Just as a window is both a portal and a barrier, so too our memory be both informative and obstructive. The paintings in *Threshold*, *Memorial* and *Internal* evoked something of the sometimes beautiful, sometimes troubling sensation of the half-remembered dream – images at once so vivid and yet so close to slipping away entirely. The title itself refers to concepts espoused by the Elizabethan playwright and mystic John Dee, of the world around us being far more unknown than seen.

Threshold, 1974 (shown)
Oil, paper and vellum on panel
84 x 64 cm
1974 x 1974 m

of the sun chased away the frost - long shadows, everything seen in full light.

Midwinter: This is a reworking of an eternal subject of mine - the hiberna, woken by the sun. I wanted heat, almost aggression. There is something for me about a scene which can be beautiful, but it can also have a sense of threat or dread. It's an ending of things, I enjoy that tension between the ominous and beautiful. I wonder if it's something like this that Casper David Friedrich was speaking of when he used the term "majesty of landscape". It's a strange term, hard to explain, but I know exactly what he meant.

Trapper: I've always been fascinated by the lives of the pioneers, prospectors, woodsmen, fur trappers. They make for great stories. This painting began just as a sketch. The greenhorn sky emerged. I was thinking of moose again, *Hiberna in the Snow* (2012). Then pink stars. The movement began to grow out of that, but I felt the painting needed some point of focus, one small thing in the wilderness which could trap the eye. Who would be in the wilderness and why? I had read an account of the early fur trappers who would live these terribly spare lives, often keeping a cat or dog with the very best of company.

The Zoo: I was reading something Gorman said, that the idea of painting on your own with nobody caring would be an insupportable. Even now Gogh had them. He said it would be a crazy act to carry on with no moral support, "like the man who thought he was Napoleon". Painting isn't a social thing. You really have to make yourself, the studio become your Eden. The solitary figure is usually a recurring subject for me. I suppose it has something to do with Romanticism. The notion of Adam excepted also comes into my work from time to time. I'm not sure why, perhaps it's something about faculty, he knew he was the man who thought he was Napoleon, watching his own reflection in the final light of day.

The Winter Moon: This figure by the trees seems to be looking up. It reminded me of a lyric, again from a Bill Callahan song. It goes, "Stars came down from the mountains / And the clouds with all the rain". He's actually singing about the act of writing songs so it's interesting for me to think about how we make. I remembered that line as the painting's title. I kind of wish I'd kept it now, the seems to be following the moon. I often paint the moon - occasionally the sun, but usually the moon. I think of it as a kind of witness to the events of the painting, in case the painting is missing a witness.

Enlightenment: Living in Edinburgh I'm surrounded by constant reminders of the Enlightenment period. Images of rugged men in frack coats on every corner. Not long after moving here I was thinking about the literature of that period - much of it quite spooky. The freethought of Enlightenment thinking had allowed space for imagination to grow



Midwinter, 2012
Oil on canvas
100 x 100 cm
US\$ 1,200.00



The Winter Moon, 2012
Oil on canvas with panel
90 x 60 cm
US\$ 1,100.00



Last Light, 2012
Oil on panel with canvas on panel
100 x 100 cm
US\$ 1,100.00

I still think like John Dewey, his social and empirical thinking - versus of common powers, and that led me to a writer called Arthur Machen, a Welsh writer, working in the last nineteenth and early twentieth centuries. He would often use windows in his stories as a device to make the reader somewhere else - never truly so often in his esoterically titled story 'W' in it, he shows an alternative London which remains unseen, just beneath the surface. Initially it seems a beautiful place, but soon the story turns darker. The last line gave me a chill as three friends sit in comfortable surroundings, philosophising about the nature of perceived reality - that there is an unseen version of what and where we think we are. It is possible indeed that we three are now sitting among domestic walls, by lamp screens. And with what consequences?

View from the Ridge: My paintings often use a framing device to place the viewer at some threshold, a window or doorway to somewhere else. I often wonder what the life of those early travellers would have been like, taking a cherty stagecoach across rough country. The real Turner's accounts of crossing the Alps and then his grand tours of Italy - even witnessing his coach in his race to be back in London in time for the King's funeral alone. Of course, my stagecoach is more likely to be travelling in the Wild West... I love the early color front film stagecoach (1901). The whole thing is like a play on a little stage. I suppose I made this theatrical connection here in the image and title. But the best character is really the view.

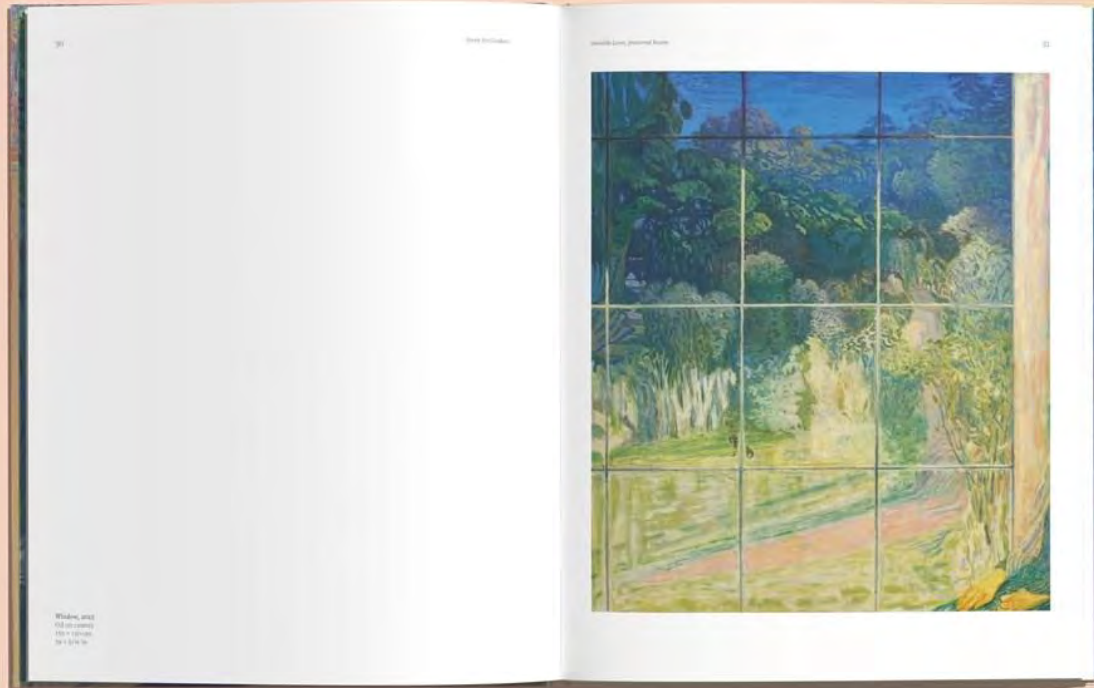
Last Light: I think the end of day is quite a magical time. It's a great subject for painting. For instance too - I think of Shakespeare and his promise of disaster. "When most we work, then do our lives seem best and best." At least, that's the theme, is the great subject of painting. The title of this show, *Visible Lines*, *Personal Space*, *Unseen/Unseen Lines* - the idea that there are connections and forms of existence unseen, unknown. The figure (and I wonder if it is living or a statue) emerges from this field of greens and yellows, not a person but rather a natural presence. There are patterns within patterns in everything, the very small and the cosmically large.

The Ferryman: Many years ago when my Uncle Billy died, he left behind a wonderful box of photographs we hadn't seen. Images of his time as a lighthouse keeper; road trips through crowds of cattle, strangers (in an airport) he had met in Germany when it was the RAF. And lots of boats. There was the one photograph of a man, standing at a mooring boat on water gates. Black and white photo. I suspect he was taking my uncle to Muckle Piggie or Holy Island or one of the other lighthouses he worked at - it must have been a terrible and dreary place to work. Perhaps like this one suggested from these imagined events. The Ferryman is here! Do you see I can hear a distant lighthouse!



The Woman Seated, 1915
Oil on canvas
191 x 24 cm
1915 x 9 1/2 in.



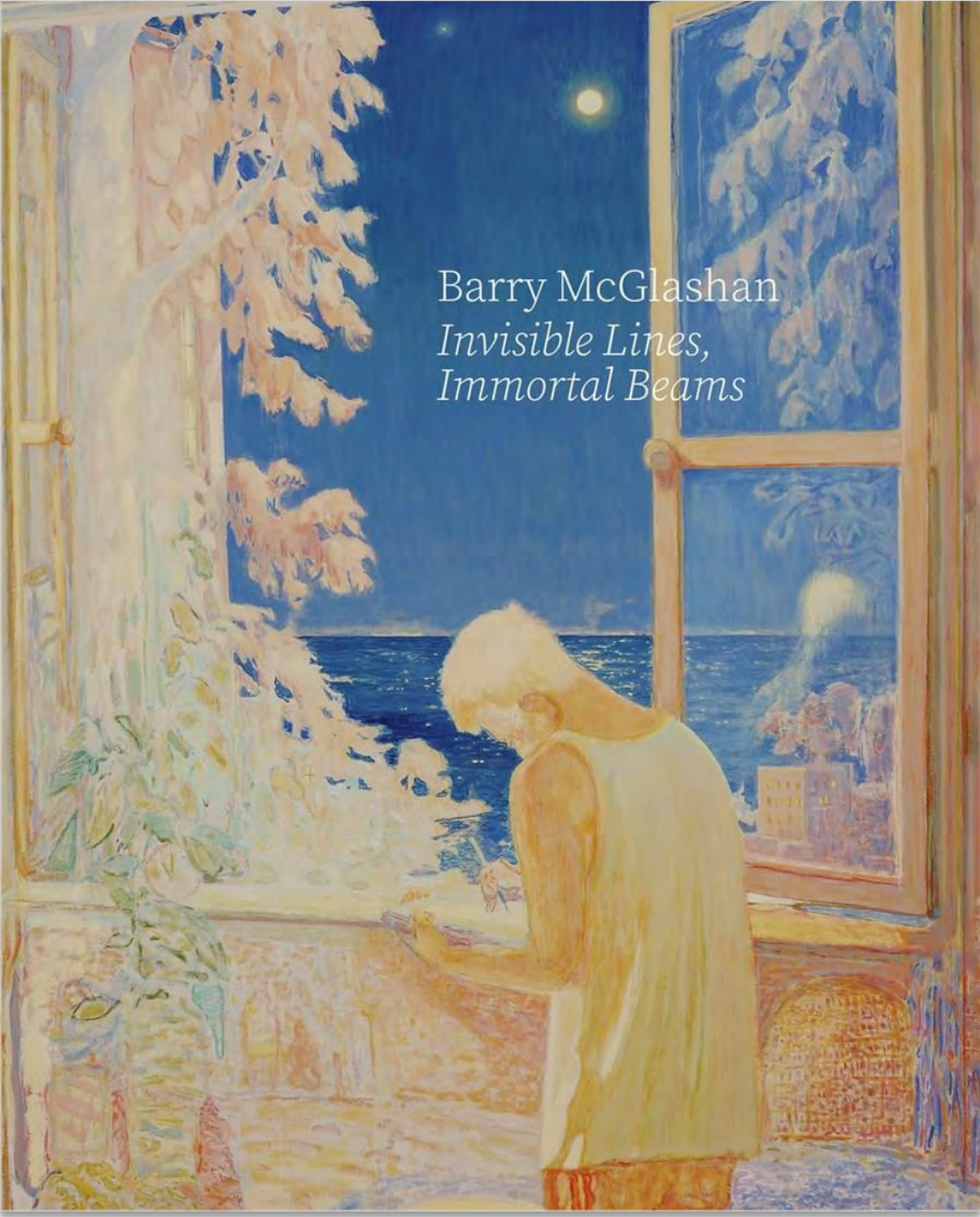


Water, and
the air, and
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9781917627122

124 Pages | Hardcover

70 Illustration(s)

285 mm x 230 mm

Hurtwood Press

The image features a dark, almost black, reflective surface that creates a symmetrical, mirrored effect. The central focus is the text "BLACK GOLD MUSEUM" in a bold, yellow, sans-serif font. The background consists of dark, vertical, cylindrical shapes that appear to be part of a larger structure, possibly a museum exhibit or a piece of art, with light reflecting off their curved surfaces. The overall aesthetic is sleek and modern.

BLACK GOLD MUSEUM



The Black Gold Museum

Text by Jack Persekian and Christian Janicot

The catalogue of the first permanent museum on oil provides a narration of the history of oil in human life.

- Since its discovery and commercial exploitation in the late 1850s, oil has been the commodity that has received the most attention worldwide.
- Various aspects of life are all innovations of the Age of Oil. Owing to its uses and the intricate web of connections it establishes between producers and consumers, in times of peace and war, stability and unrest, oil has been labeled a "strategic commodity" and called "black gold."
- The catalogue of the Black Gold Museum in Riyadh tells the story of the unique relationship that was formed between man and oil through an innovative artistic journey to review the formations of oil from its crude state to all its amazing branches and dimensions.
- The catalogue is published by the Museums Commission of the Saudi Arabian Ministry of Culture to celebrate the inauguration of the Black Gold Museum, with contributions from a wide range of experts in the petroleum sciences and art.

AU \$145.00 | NZ \$160.00

9788857250007

500 Pages | Hardcover

500 Illustration(s)

290 mm x 250 mm

Skira Editore S.p.A

Luc Delahaye

Catalogue Raisonné 2001–2025





Luc Delahaye

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Luc Delahaye

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- Including all works Delahaye produced between 2001 and 2025, the book covers the decisive period in which he increasingly distanced himself from war photojournalism in the 1990s and committed himself to the field of art.
- From Delahaye's early photographic tableaux to those composed on computer or staged, as well as his polyptychs, series and videos-stills, these images offer a restrained yet powerful account of our troubled, turbulent world.
- This catalogue raisonné offers a comprehensive framework to trace the evolution of Delahaye's methods and themes, identifying distinct periods and examining the rigorous processes by which he draws the cartography of contemporary times.
- A variety of texts and an in-depth interview with the artist provide insight to Delahaye's elusive body of work-one that reflects on presence in the representation of the real, on history, memory, violence, and our responsibility as viewers.

AU \$110.00 | NZ \$120.00

9783969994900

256 Pages | Hardcover

336 Illustration(s)

290 mm x 240 mm

Steidl











2. **Observing an Active Volcano**

The volcano is a massive mountain of dark, jagged rock, its peak shrouded in a thick, billowing plume of white ash and steam. The surrounding landscape is a flat, desolate plain of dry, yellowish-brown earth, with a few scattered, low-lying shrubs. In the distance, a range of low mountains is visible under a pale, overcast sky.

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CLAD

JACKIE NICKERSON



CLAD

Jackie Nickerson

CLAD is the first book wholly dedicated to Jackie Nickerson's fashion photography, and defined by her distinctive, feminist vision.

- Nickerson has always photographed women for who they are, not what they ought to be; indeed regardless of her subject's gender, her goal is to express their self-identity, never glossy fantasy.
- In 400 pages and nearly as many images, this comprehensive volume captures Nickerson's fascination for clothing, both as object and act, as well as her interest in texture and costume.
- Nickerson has worked for some of the world's leading luxury brands and magazines including Louis Vuitton, Hermès, Dior, Vogue and Vanity Fair, and yet her fashion photography maintains an anti-commercial stance, the conviction that dressing and dressing up are less about clothes and more about the selves they help us to discover.

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CLAD

Jackie Nickerson

CLAD is the first book wholly dedicated to Jackie Nickerson's fashion photography, and defined by her distinctive, feminist vision.

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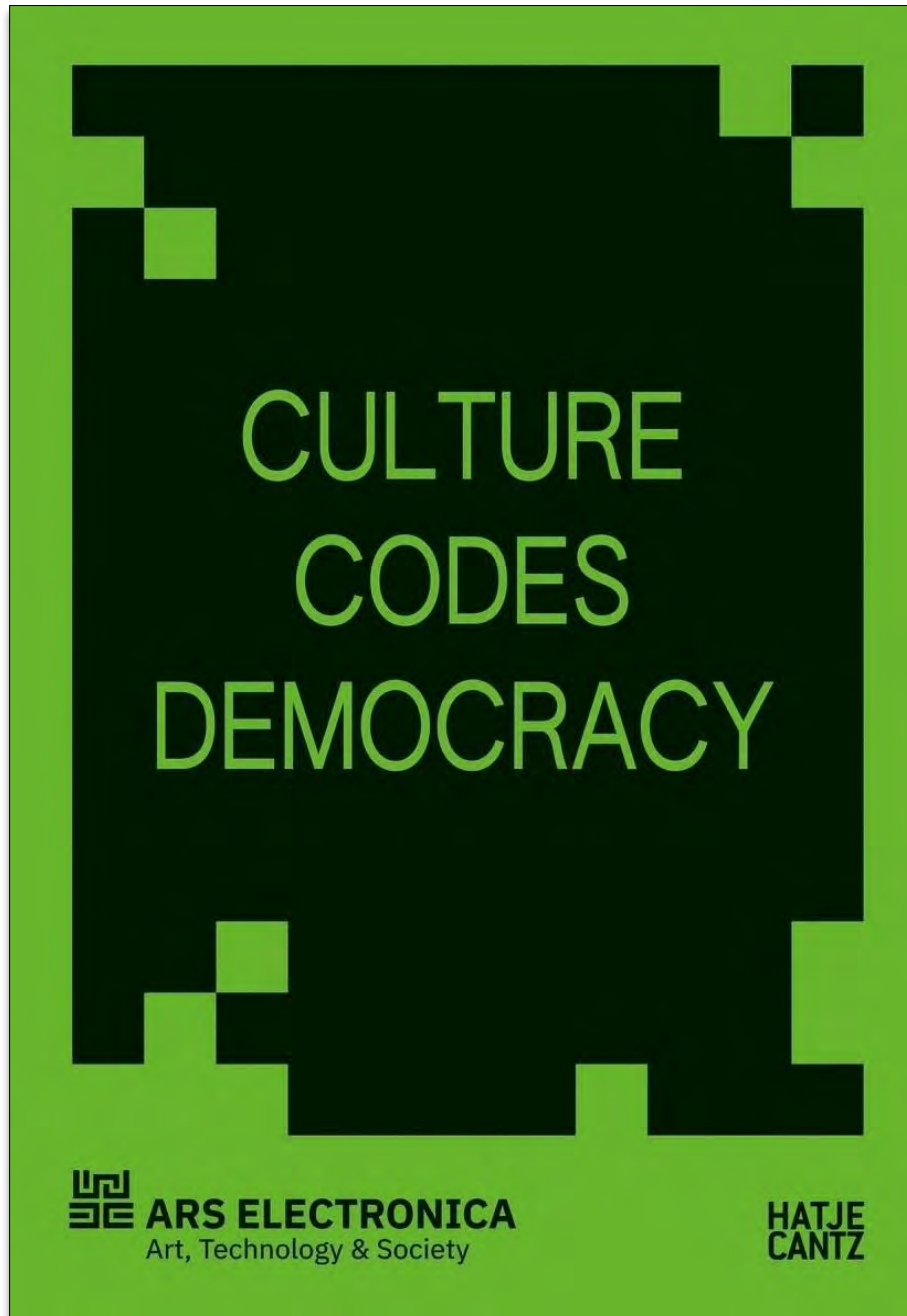
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CULTURE
CODES
DEMOCRACY

 **ARS ELECTRONICA**
Art, Technology & Society

**HATJE
CANTZ**



Culture Codes Democracy

Designed by Spreeng, Text by Andreas Babler

Culture Codes Democracy draws on the experience of some of Europe's leading cultural organisations to advocate for the role of artistic and cultural critique in reimagining the ways in which society produces and is produced by new technologies.

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9783775762229

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INTRODUCTORY STATEMENT BY ANDREAS BABLER

In times of rapid technological transformation, the question of how we uphold and evolve democratic values acquires ever greater urgency. The European Digital Deal project meets this challenge head-on with a vision rooted in collaboration, critical inquiry, and cultural engagement.

Culture and the arts are not peripheral to society's progress; they are central. They offer spaces where complexity can be explored, where alternative futures can be imagined, where the human dimensions of technological change are made visible and opened up to debate. Supporting interdisciplinary practices at the intersection of art, technology, and society is not just an investment in culture, but in democracy, too. Artistic and speculative practices enable us to challenge assumptions, uncover hidden structures, and co-create new narratives around technologies. These practices have the power to contribute not only to public discourse but also to innovation and policy design.

We envision a Europe in which cultural infrastructures are recognized as essential components of digital sovereignty and democratic resilience. Artists, researchers, educators, and cultural institutions must all play a key part in shaping the ethical and societal frameworks that surround emerging technologies.

The publication *Culture Codes Democracy* is a compelling testament to how deeply digital technologies are intertwined with political and social realities—and the role that culture can play in decoding, reflecting, and reshaping them. It is through projects such as the European Digital Deal that we not only build new technologies, but also the shared understanding and imagination required to govern them wisely.

Andreas Babler
Federal Minister of Housing, Arts, Culture,
Media and Sport

Federal Ministry
Housing, Arts, Culture,
Media and Sport
Republic of Austria

CODE & ALGORITHMS. WISDOM IN A CALCULATED WORLD

CURATOR: MANUELA NAVEAU (AT)

16.11.2023 - 18.02.2024, Brussels, Belgium

In programming terms, an algorithm is a sequence of logical steps to solve a problem. Although the first ones we know of appear on tablets from the Babylonian Empire, everything changed in 1842 when the mathematician Ada Lovelace proposed what is considered the first computer algorithm, that is, the first algorithm that could be processed automatically by a machine.

Today, we are surrounded by devices capable of executing a multitude of algorithms. Our everyday life is inconceivable without them; they suggest how to get from one place to another, which film to watch, or how to translate a word. Algorithms can help us predict a stroke two years before it happens, select crops that adapt to climate change, or calculate the shape of 200 million molecules to understand diseases such as Alzheimer's or Parkinson's. They can also exclude us from a selection process and determine whether we qualify for a loan or health insurance.

Invisible and incomprehensible to most, algorithms remain a set of more or less sophisticated instructions with the capacity to generate positive or negative impacts on a large scale, depending on how we design them. We increasingly delegate major decisions to them, which is why it is essential to understand how they work and what ethical challenges they pose. *Code & Algorithms. Wisdom in a Calculated World* asked how we can make our humanity prevail in a world calculated, organized, and parameterized for algorithms.



Not Allowed for Algorithmic Audiences ©iMAL

NOT ALLOWED
FOR ALGORITHMIC
AUDIENCES
KYRIAKI GONI (GR)

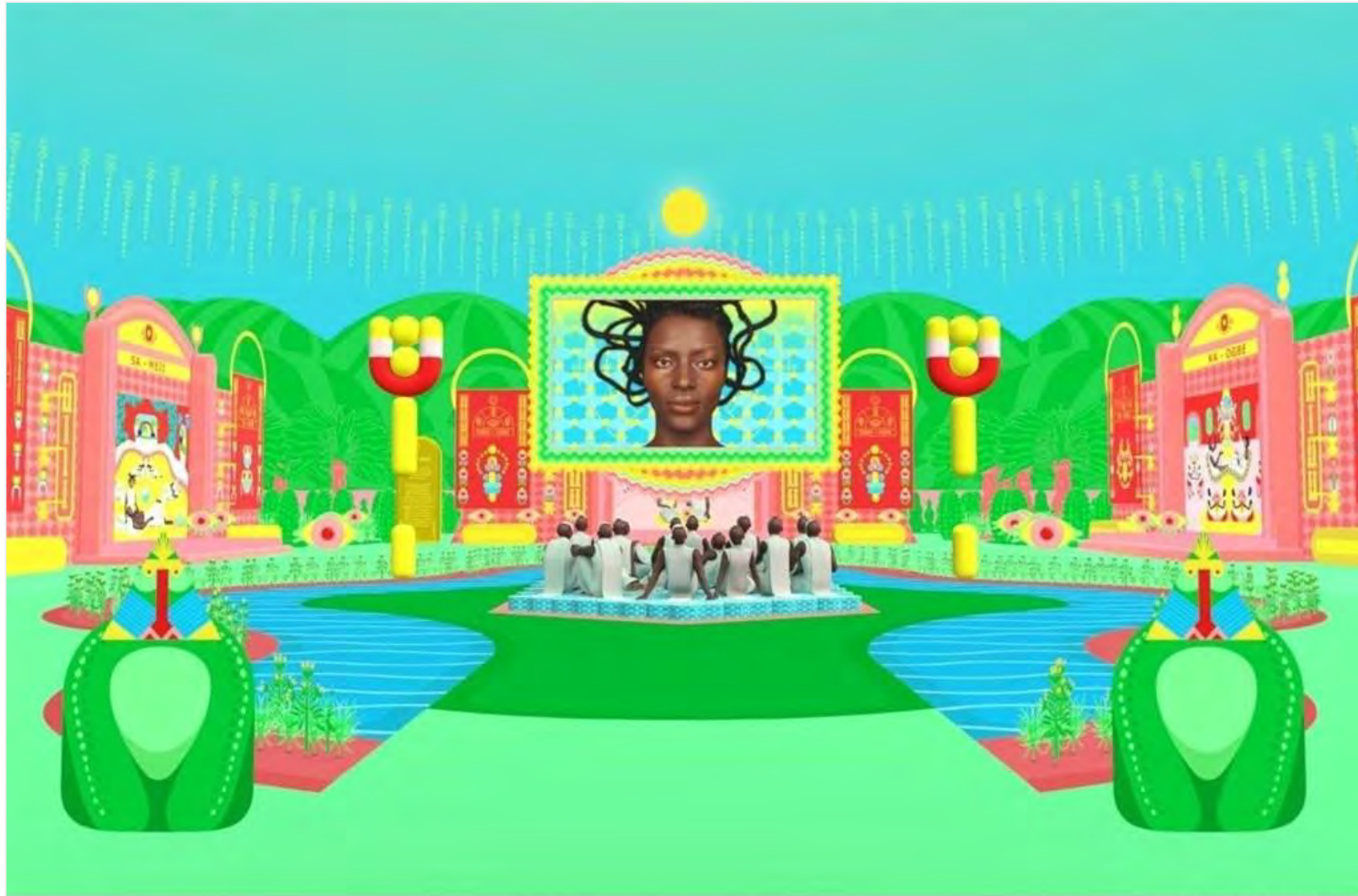
An algorithm in the form of an intelligent personal assistant (IPA) acquires the likeness of an avatar with human features to tell us their story: their origins, ancestors, abilities, anatomy, and the importance of voice and its significance. Over the course of seven consecutive days, before shutting down forever, the IPA engages in seven monologues to reflect on their nature and that of humans. During their operating time, they will have managed to scan and collect all the information contained on the internet, information that they long to share.



Machine Biography ©iMAL

MACHINE BIOGRAPHY
CLARA BOJ (ES),
DIEGO DÍAZ (ES)

Clara Boj and Diego Díaz hacked their mobile phones with spyware to collect data on their digital activities from 2017, thus capturing more than 48 million records. This data was used to train different deep neural networks and formulate a hypothesis about what their life would be like in 2050. The result, 365 books of *Machine Biography* (one book for each day of the year), proposes a fictitious biography of the future created by Artificial intelligence. It questions the predictive capacity of algorithms and the actual veracity of the information, while exploring its creative potential.



The Sanctuary of Dreams. ©Pierre-Christophe Gani.



QUITTING SMOKING
MIGHT BE EASIER
LISA GROSSKOPF (AT)

Quitting Smoking Might Be Easier ©Lisa Grosskopf

In the digital age, youthfulness is the ultimate social status symbol. Instagram and other platforms are teeming with flawless foreheads, sculpted jaws, and plump cheeks, all thanks to easy-to-use photo editing apps. The fast-growing cosmetics industry is flooding the market with all sorts of creams and serums that claim to slow the inevitable ageing process. *Quitting Smoking Might Be Easier* takes a humorous look at this trend. In a series of self-portraits, the artist poses with a cigarette in her mouth, an act that epitomizes the antithesis of anti-ageing par excellence.



TECH BRO DEBATES
HUMANITY
SPUTNIKO! (JP/GB)

Tech Bro Debates Humanity ©Sputniko!, generated by AI

Tech Bro Debates Humanity features two AI-generated "Tech Bros"—white male avatars created from Sputnikko's own face and voice—locked in a self-important debate about the future of humanity. Their AI-generated dialogue satirizes Silicon Valley's tendency to amplify its own echo chamber, especially when discussing world-changing ideas. Referencing the legacy of female artists who adopt male personas to disrupt gender norms, the piece nods to Donna Haraway's cyborg theory, blurring boundaries between human and machine, male and female. What once promised democratization has turned into an exclusive boys' club. As DEI ideals are pushed aside, the installation asks: who gets to shape the future—and should we trust them?



WORLD AT STAKE
TOTAL REFUSAL (AT)

World at Stake ©Tota Refusal

A golfer fails to strike, a soccer team plays against itself, and a rally co-driver loses direction. *World at Stake* unfolds on a field where movement fades and action stalls. At its center: an audience unable to act, that remains present, yet unresponsive. Shot in sports video games, the film *World at Stake* turns the ordering principles of victory and defeat upside down and negotiates social roles between individual sovereignty and collective passivity, in the face of catastrophe, a sense of political powerlessness remains: collective, persistent, and difficult to name. Nothing less than the world is at stake.



SEEDLESS FRUITS
STEFANIE
SCHWARZWIMMER (AT)

Seedless Fruits ©Stefanie Schwarzwimmer

Tanja speaks English and excels at small talk. Thorsten enjoys eating "Pocket Coffee." Tilmann loves team-building events. Thorsten is in the top tax bracket. Tanja is doing Veganuary. Tilmann is the first to be let go.

Seedless Fruits is about the founding of a new company whose product or service remains undefined. We drift through an imposing corporate headquarters that gradually begins to crack and crumble. It is a satirical commentary on the dark sides of neoliberal office culture and alienated labor within a self-perpetuating system of value creation—without content.



Sweet Dreams (James Medcalf), courtesy of Marshmallow Laser Feast

SWEET DREAMS MARSHMALLOW LASER FEAST (GB)

Surreal and satirical, *Sweet Dreams* is a multimedia work exploring how food culture shapes—and distorts—our desires. *Sweet Dreams* blends physical and digital storytelling, pulling audiences into a world where food is more than sustenance; it is a status symbol, a moral dilemma, a carefully marketed illusion. From hyper-processed snacks to extravagant gold-plated feasts, this work unpacks the contradictions of modern consumption. Originally conceived over eight rooms, the storyworld was created using a combination of 2D, 3D, and gen-AI animated material with a custom VR puppeteering pipeline.

PODCASTS

DATA LORDS HITO STEYERL (DE) & KAREN HAO (US)

Artist, filmmaker, and writer Hito Steyerl and award-winning journalist Karen Hao discuss the hidden labor behind data, its appropriation through practices reminiscent of colonialism, and what needs to change for the AI industry to stop perpetuating harmful practices.



THERE'S HOPE AT THE EDGES OF POWER MEREDITH WHITTAKER (US) & CALIN SEGAL (RO/FR)

Signal President Meredith Whittaker and artist Calin Segal discuss surveillance and the concentration of power in the hands of a few tech companies, from the context that made it possible, to their disregard for privacy and the engineering of social, cultural, and political dynamics.



LOVE AND THE CITY NOEMI IGLESIAS BARRIOS (ES) & NOAM SEGAL (US)

Artist Noemi Iglesias Barrios and Guggenheim curator Noam Segal talk about surveillance systems in the public space and why we might want to "measure" cities in terms of emotionality by training algorithms to search for signs of love on the streets.



LABOUR IN THE GREENHOUSE: REAPING THE FRUITS OF AUTOMATION ŠPELA PETRIČ (SI/NL), PENELOPE CAIN (NL) & CAROLIEN LUBBERHUIZEN (NL)

Artists Spela Petrič and Penelope Cain, alongside doctoral researcher Carolien Lubberhuizen discuss greenhouses as sites of encounter between humans, plants, and machines, socio-economic and geopolitical regimes, in which the intricate stories of our food production are woven out of visible and invisible threads.



VIRTUALLY REAL: WRITING TRANS- MEDIA SPACES SPACE POPULAR (ES), PIERRE-CHRISTOPHE GAM (FR) & BROOKLYN J. PAKATHI (AT)

Lara Lesmes + Fredrik Hellberg of art and architecture studio Space Popular, and artists Pierre-Christophe Gam and Brooklyn J. Pakathi discuss their takes on transmedia spaces and how they trouble the dichotomies private/public, real/virtual, opening up new ways of inhabiting spaces, performing rituals, or building communities.





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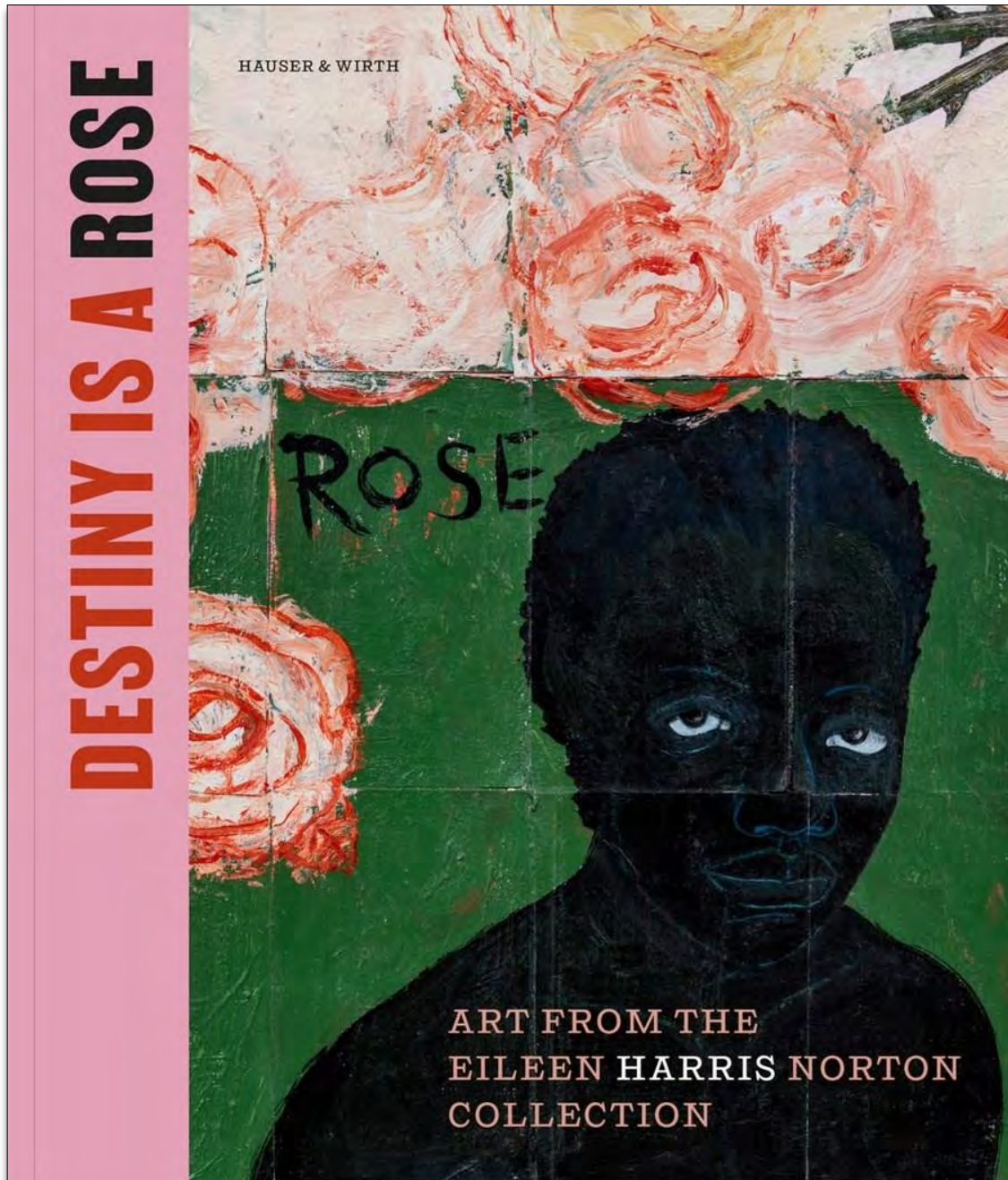
Hatje Cantz Verlag

DESTINY IS A ROSE

HAUSER & WIRTH



ART FROM THE
EILEEN HARRIS NORTON
COLLECTION



Destiny Is a Rose:

THE EILEEN HARRIS NORTON COLLECTION

Edited by Ingrid Schaffner, Text by Ingrid Schaffner and Kellie Jones

The eloquent story of Eileen Harris Norton's collection and its pivotal role in championing the work of women artists, artists of color, and changing narratives of contemporary art.

- Offering deep insight into the act and impact of collecting, *Destiny Is a Rose* is a tribute to Harris Norton's ongoing role as a vital agent of change and growth within the contemporary art world.
- Eileen Harris Norton, former spouse of software developer Peter Norton, is a philanthropist, collector and the cofounder (with Mark Bradford) of the Los Angeles-based nonprofit Art + Practice.
- Titled after a work in the collection by Kerry James Marshall, *Destiny Is a Rose* celebrates 50 years of Eileen Harris Norton's collecting and advocacy practice.
- Accompanies an exhibition of the collection at Hauser & Wirth Los Angeles, opening February 2026.

AU \$115.00 | NZ \$125.00

9783907493243

160 Pages | Hardcover

167 Illustration(s)

267 mm x 230 mm

Hauser & Wirth Publishers



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THE GARDEN

INGRID SCHAFFNER

Destiny Is a Rose: The Eileen Harris Norton Collection marks fifty years since the first seed was planted—a print purchased directly from the Los Angeles artist and African American arts advocate Ruth Waddy—in what has since blossomed into a rare garden of change.

Reflective of her priorities and identity as a Black woman with a strong will towards social justice, Eileen Harris Norton has built a contemporary collection of art actively focused on women, artists of color, and her native California—"active" being an operative term for the philanthropy that has gone hand-in-glove with her collecting. It is one thing for a collector to privately endorse the work of marginalized figures, but it is a whole other magnitude of commitment to the legacies of those artists and their communities—and culture at large—to energize institutions and publics to do the same. This is something Harris Norton has quietly achieved by being a generous lender, donor, and funder, yes, and even more strategically by providing direct support to a generation of museum curators whose acquisitions, exhibitions, and leadership have fundamentally pushed the field forward by institutionalizing greater inclusivity subversively from within.



Lorraine O'Grady
Mlle Bourgeoise No. 1, 1880-83





Charles LeDey
Turn Suit, 1997-98



Catherine Opie
Self-Portrait/Cutting, 1993

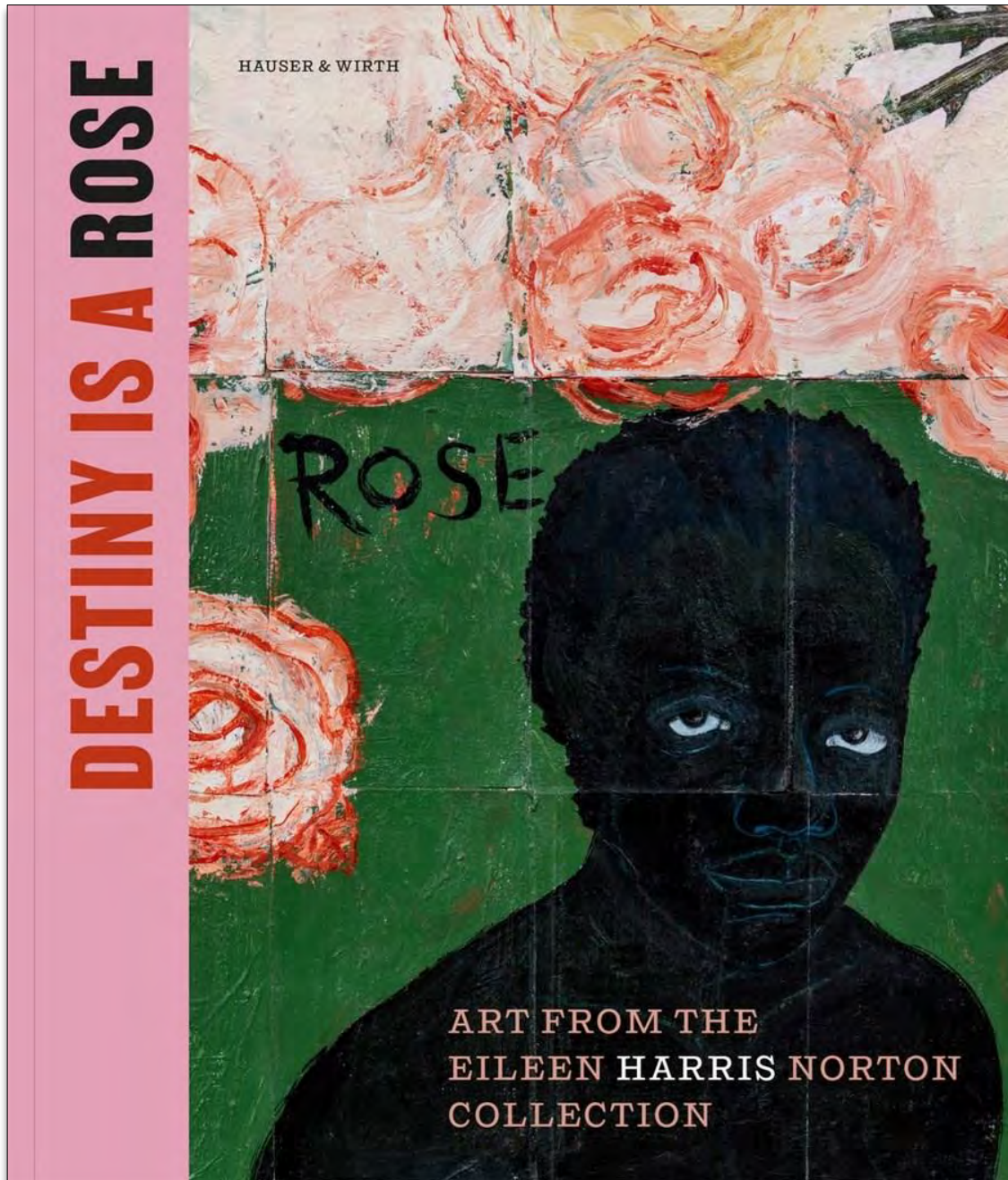




Gary Simmons
Everforward...1993



David Hammons
African American Flag, 1989



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Duchamp on Tape

The Janis Family Interviews



MoMA

Duchamp on Tape

The Janis Family Interviews



MoMA

Duchamp on Tape: The Janis Family Interviews

Edited by Ann Temkin, Introduction by Carroll Janis

One of the towering figures of 20th-century art holds forth on his controversial life and career in a previously unpublished set of interviews.

- Over six sessions between September 1951 and November 1952, Marcel Duchamp sat down with collectors and gallerists Harriet and Sidney Janis for a wide-ranging conversation about his inspirations and working processes, and his many opinions on the workings of the modern art world and its histories.
- He provides an inside look at some of his most famous works, from his controversial Readymades to The Large Glass. Contextualised with illustrations, annotations, and an introduction by Carroll Janis, this publication is a rich treasure trove of information on one of the 20th century's most controversial, groundbreaking, and larger-than-life artists.
- Marcel Duchamp was a French painter, sculptor, chess player and writer whose work is associated with Cubism, Dada and conceptual art. His most iconic work is Fountain, a porcelain urinal that he signed "R. Mutt," challenging traditional notions of creativity, authorship and aesthetics.

AU \$43.99 | NZ \$43.99

9781633451766

150 Pages | Paperback

45 Illustration(s)

234 mm x 158 mm

The Museum of Modern Art



Harriet Janis, New York City, c. 1958

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Trustees of The Museum of Modern Art



Installation view of *Dada, 1916–1923*, Sidney Janis Gallery, New York, April 15–May 9, 1953, with *Fountain*

Introduction

*Carroll Janis in conversation
with Ann Temkin,
New York, Spring 2024*

The treasure trove of subtleties and creative ideas and techniques in Duchamp's work is still essentially unknown. Tapping these resources will provide a rich yield for the new generation of painters, in whose awareness lies the future of twentieth century painting. For here deeply embedded with meaning is one of the great little explored veins in contemporary art.

—Sidney and Harriet Janis,
"Marcel Duchamp: Anti-Artist,"
View, March 1945

Carroll Janis: This is my mother's writing. I know it. These are the last lines of the article my mom and dad wrote for *View* magazine in 1945. But I'm sure this part was written by my mother. It has her style. And I'm quoting it here because I want to say at the beginning that the whole idea of interviewing Marcel in 1951 and '52 was my mother's.

There had been very few extensive interviews with Marcel up to that point, and my mother wanted to do it for a book she was planning to write about him. Marcel was very forthcoming in his conversation. People had a lot of trust in my mother, whatever field she was in. She was intelligent and perceptive, and her warm enthusiasm had a way of bringing people out, especially Marcel. His wife Teeny said later that they both felt this was the best interview Marcel ever gave.

Ann Temkin: How did you get involved in the project?

CJ: When my mother decided to interview Marcel for a book, she asked me to help her. She always liked working with a coauthor, so she recruited me—an unabashed Duchamp fan and nut since childhood.

I was nineteen when we started, but I was probably as keen about Marcel back then as I am today. In fact, not long before our interview I had written a paper on Duchamp for the artist Kurt Seligmann, for his class at the New School—Surrealism and Non-Objective Art: The Ill-Matched Brothers. He was a superb teacher and a good friend of Marcel. I remember several ideas from my paper. I wrote that his readymades introduced new ideas into sculpture. With the bicycle wheel it was movement; with the typewriter cover it was soft sculpture. And, I wrote, "like a modern King Midas, everything he touched turned into art."

AT: Did Duchamp make any rules about the interview?

CJ: He never made any rules about anything, as far as I know. He would never have. Absolutely not. Ask anything you want.

AT: Were you intimidated?

CJ: No, why would I be? He was quite welcoming, not intimidating. He was a lovely person to be with, and delightful to talk to, even if he didn't agree with you, or you didn't agree with him. He always had something witty to say. I think his charm comes through very well in the interview.

AT: Did you feel that he chose his words very carefully?

CJ: He had to do it in English, but he was very articulate. Words came almost as easily to him in English as in French. He could answer anything, but you could never get him to admit something that he didn't want to admit—he just eluded it in a graceful manner.

AT: Was there a formal setup for the interview?

CJ: Our setup was informal—no letter agreements, contracts, or anything, just a couple of chairs, a table, the reel-to-reel tape machine, plus Marcel, my mother, and me.



Reel-to-reel tape used in the Janis interviews



Carroll, Sidney, and Conrad Janis with a sculpture by George Segal, 1966

We did the first sessions at our apartment on West Eighty-Fifth Street. My dad joined us from time to time. While he had a lot to say, my mom didn't care for the way he edged himself into the interview, often speaking for Marcel and telling him, "This is what you meant." So we moved the recording sessions for a while to my brother's apartment, on East End Avenue. Conrad, a fine actor, was often traveling, and his apartment was available. Other sessions were held at the homes of family friends like Rudi Blesh and Virginia Bloedel.

AT: And you ran the reel-to-reel.

CJ: I watched it. Somebody had to do it who understood it.

AT: Were your questions planned?

CJ: My mother and I discussed what we would ask him, but not too much. She was an expert in getting Marcel to speak, and she wanted to give him space to develop his thoughts fully.

Something else we had for the interview was Duchamp's *Boîte-en-valise*, open on a table, which Marcel used as a kind

of demonstration. He would point at an object and we would talk about it.

AT: That's exactly the case in the well-known interview with James Johnson Sweeney a few years later, filmed at the Philadelphia Museum of Art and aired on NBC television. Did Duchamp sell or give that *Box* to your parents?

CJ: My parents bought it. At the time, Marcel was selling the special A edition. He wasn't giving it away. He had to make a living, and selling the boxes helped. In 1952 I bought a regular edition, and I still have it.

AT: Tell me more about your parents and how they became so involved with what was then contemporary art. First, how did they meet?

CJ: Well, I believe they met at a New Year's Eve party in Greenwich Village in 1926. My mother was a native New Yorker and a writer with a passion for many arts. My father had been a professional ballroom dancer in his teens in his hometown of Buffalo, New York. They hit it off from the start and were married within a year. They attended many gallery and studio shows together. They began to meet the artists and collect art, and by 1928 they owned five Cubist paintings by Picasso.

One of their very close friends was Gorky, who spent a lot of time at our apartment, especially when my parents were collecting Picassos. After they acquired the grand *Painter and Model*, he was there every week! My dad said to Gorky, "Now, Arshile, how long are you going to look at that painting?" And Gorky—he was so gracious and kind to children. He had this wonderful deep voice, this basso profundo, a big man



Sidney and Harriet Janis, c. 1927

with a big voice. But when he talked to children, he spoke in the gentlest tones; he didn't want to frighten us. He was a wonderful guy. Anyway, he told my father, "I will look at it as long as it has something new to say to me."

AT: Nice.

CJ: And that was the last time my dad brought up the subject. By the way, I had a little history with that Picasso myself. Mom and Dad were fans of children's art, and they encouraged us to draw and paint from an early age. One day when my parents were out, I was looking at the *Painter and Model* and noticed—from my three-year-old's height—that there was a lot of color submerged but still visible at the edges of the heavy dark line of the artist's easel. I liked the color, and I decided this area needed more of it, so I took my crayons and tried to bring his color back. My bemused parents left the little



From or by Marcel Duchamp or Rose Sélavy (Box in a Valise), 1935–41. VI/XX Series A deluxe edition. Formerly in the collection of Sidney Janis. Shown in Eicke Bonk, Marcel Duchamp: The Box in a Valise; Inventory of an Edition, trans. David Britt (Rizzoli, 1989), 269. The notations added to the photograph along the work's left side indicate the location of the inscription and edition number.

Duchamp on Tape

These conversations with Marcel Duchamp took place in six sessions between September 1951 and November 1952 and were recorded on twelve reel-to-reel tapes. They are presented here, lightly edited for clarity, in particular when it is unclear which works Duchamp and the Janises are discussing, or when they are speaking over each other. Each section begins with the interview's date of and the sequence number inscribed on the tape's box; reel 9a is mislabeled and was recorded before reels 7 and 8.

To retain the free-flowing spirit of the conversations, misstated dates and titles have been fixed in the text, but some errors are corrected in the notes, starting on page tk, and some references are explained. In addition, a list of the Duchamp works mentioned throughout can be found on page tk.

During the interview, Duchamp and the Janises refer to an open *From or by Marcel Duchamp or Rose Sélavy (Box in a Valise)*, a collection of miniature reproductions of his works (this is sometimes referred to as the *Boîte*, after its French title). Figure 1, on pages 28–29, shows some of the box's contents: the image facing this page shows the very same version that was the locus of conversation. They are also looking at *The Bride Stripped Bare by Her Bachelors, Even (The Green Box)*, a work referred to as *The Green Box* (see fig. 47, p. 85), which contains facsimiles of Duchamp's notes and diagrams for *The Bride Stripped Bare by Her Bachelors, Even (The Large Glass)*.

REEL 1

Recorded September 23, 1951

Carroll Janis: All right, you can proceed anytime you want and talk as much or as little or whatever you want.

Harriet Janis: What I would like to do at this point is to have you give me some little anecdote about the major pictures, and you can tell me something that you recall about the conception of the picture and in what way you think it contributed to your career and to the general picture of art as a whole. Let's start with the *Coffee Grinder* (fig. 2).

Marcel Duchamp: You know the story, don't you?

HJ: Let's have the story.



Fig. 2. *Coffee Mill*, 1911

MD: The story was that my brother had a kitchen, like everybody has, and in this kitchen he wanted to put some paintings. So he asked de La Fresnaye, Gleizes, Metzinger, myself, Léger also I think, to make a little painting for the kitchen. He had just a sort of cupboard above the sink—not a cupboard but just some kind of frieze, and he divided it into five or six compartments, and each of us should paint a painting that special size, the size of this exactly, the natural size of the painting.

Sidney Janis: Was that Villon?

MD: Duchamp-Villon, the sculptor. So we did. We all did. And I think it was La Fresnaye who made a coffee pot. Gleizes, I don't recall what he made, or Léger or Metzinger. And I did this one. It was very amusing because it was really the first painting for which mechanistic ideas came to me as a possibility, the fact that it's the decomposed mechanism of a little machine to grind coffee.

HJ: I thought this was a definite departure in your work, perhaps the turning point.

MD: And it was done before the *Nude Descending the Stair* (see fig. 7). It was done in December 1911.

HJ: And the *Nude* was January '12.

MD: The first sketch for the *Nude* was done before (see fig. 6), was done before, but the final one was done in January '12.

SJ: An interesting part of this is that it anticipated so many things that Picabia was to do in America many years later.

MD: Oh well, sure. Someone in Cazenovia, the young man from the university, told me he was writing some book about Kandinsky or making notes of having seen Mrs. Kandinsky in Paris, so he was glad to meet me, and he asked me questions about Kandinsky, what I knew of him and so forth. And he said, "Well, I guess you are the first one to have used an arrow in paintings." I said, "Well, yes, maybe," and he said, "Yes, in the *Coffee Grinder*." See the arrow?

HJ: It shows the direction the coffee grinder turns.

MD: And also the dotted lines in the *Nude*.

HJ: Yes, but there is a dotted line on the *Coffee Grinder*.

MD: Also there, yes. It was already there.

HJ: And this has the profile view of the mill and the top, and then both together.

MD: The second cross section, and then that

HJ: There's even a little futurism in that, with the turning of the mill at the top.

MD: Also that. That's the story of the *Coffee Grinder*, and it was in my brother's kitchen for five, six, ten years.

HJ: Then you took yours out?

MD: Yes, and I sold it.

HJ: What happened to the other pictures?

MD: I don't know. I don't know what happened.

SJ: The La Fresnaye is well known, the little painting of a coffee pot.

MD: Don't forget, they had to be of the same size exactly, both width and length. The size was given to each of us to paint, to go in a sort of symmetrical arrangement, like a frieze.

HJ: The next thought is on *The Chess Players*. Apparently you were interested in chess at that very early time, in October 1911.

MD: And long before that. I was thirteen or fourteen when I started playing chess, with my brothers showing me the moves, playing a few games with them when they came to vacation from Paris. And I followed the games in the magazine *L'Illustration*, and every week there was an article on chess, and I used to follow this and learn what I could. I didn't learn anything at all, because I was alone, I had no teacher and nobody to play with. But that was the beginning of chess.

HJ: Were you the youngest brother then?

MD: I always was and still am [laughter].

HJ: There must have been quite a difference in age.

MD: Yes, twelve years between Villon and I.

HJ: He was your next oldest?



Fig. 6. *Nude Descending a Staircase*
(No. 1), 1911



Fig. 7. *Nude Descending a Staircase* (No. 2), 1912

MD: That was a form of trying to be independent, to show that it was not pure influence of what they had seen before.

SJ: Do you mean that the large *Nude Descending the Stairs* (fig. 7) was completed practically in a month, Marcel?

MD: About a month. It had to. Maybe I started it around the fifteenth of December. It was surely finished—you could find the date of the opening of the *Indépendants*, when I took it there on the first day and took it out on the second day.

HJ: Did anything happen with the painting at the *Indépendants* show that was comparable with what happened here at the *Armory Show*?

MD: No, because the painting was not shown. What happened is this: I took it to the *Indépendants* in the morning, and the next day or the next hour, the same afternoon, my brothers came to see me on a special mission. They had been at the *Indépendants*. They were officials or among the officials of the salon, and they had seen the paintings that were being hung. And they said, "We've been seeing Gleizes and all the group of Cubists." In 1912, there was a big room of Cubists—Delaunay and everybody, *L'Abondance* by Le Fauconnier. They said, "Well, they are a little puzzled by your painting, and they think it's a little too much." Their way of saying it. "At least don't you think you could take the title out or something?" My brothers didn't want to hurt me or anything, but they were certainly puzzled by the conversation they had had with the other Cubists. So at least some of the Cubists there were concerned about it. So I said nothing, or I said, "All right, I'll see what I can do about it." I let them go, and the very same day or the next morning, I went to the show—it was not opened yet, they were still hanging it—I went there, and I took my painting out and took it back home. So it never was shown, but it is printed in the catalogue. The catalogue was already printed, with all the entries. I've seen a copy of the catalogue, and the *Nude* is indicated and never was shown. So there was absolutely no comment on it at all.

HJ: Do you mean that if it had been titled *Woman Going to Church on Sunday*, they might have put it in?

MD: Oh, anything. I don't know what was in their mind. I don't understand even that side of it. Gleizes's Cubism at that time was sort of *Man at the Balcony* or something like that, and Le Fauconnier was the *Abondance*. Delaunay had probably another *Eiffel Tower*. And Metzinger probably had *Le Gâtier* that year. Anyway, they had already started being a school between themselves, four or five of them, not counting Picasso or Braque, who were not there at all. And they had already elaborated a theory. And probably at that time they thought things should go in a certain direction and no other direction, that it should already be channelized into something very different, and the *Nude* probably didn't follow the rules. Or they had already seen some Futurist paintings or something, and it was not in the spirit of Cubism exactly, at least as they thought it should be.

Duchamp on Tape

The Janis Family Interviews



MoMA

Duchamp on Tape: The Janis Family Interviews

Edited by Ann Temkin, Introduction by Carroll Janis

One of the towering figures of 20th-century art holds forth on his controversial life and career in a previously unpublished set of interviews.

- Over six sessions between September 1951 and November 1952, Marcel Duchamp sat down with collectors and gallerists Harriet and Sidney Janis for a wide-ranging conversation about his inspirations and working processes, and his many opinions on the workings of the modern art world and its histories.
- He provides an inside look at some of his most famous works, from his controversial Readymades to The Large Glass. Contextualised with illustrations, annotations, and an introduction by Carroll Janis, this publication is a rich treasure trove of information on one of the 20th century's most controversial, groundbreaking, and larger-than-life artists.
- Marcel Duchamp was a French painter, sculptor, chess player and writer whose work is associated with Cubism, Dada and conceptual art. His most iconic work is Fountain, a porcelain urinal that he signed "R. Mutt," challenging traditional notions of creativity, authorship and aesthetics.

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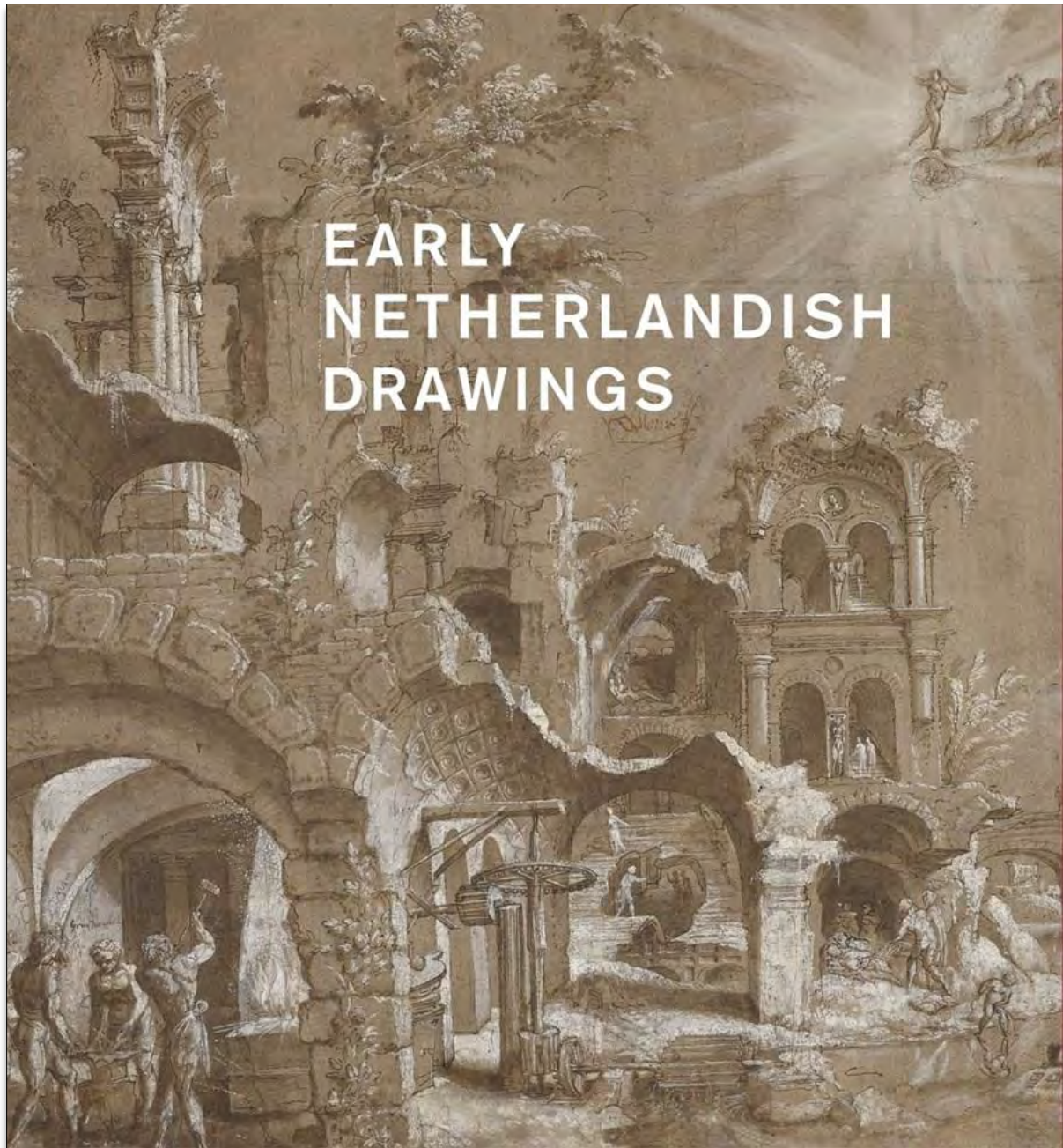
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The image is a highly detailed architectural drawing, likely a woodcut or engraving, depicting a complex, multi-level structure. The scene is rendered in a brownish, aged style. The structure features numerous arches, columns, and intricate details. In the foreground, several figures are engaged in various activities, possibly construction or maintenance. The background shows a sky with a sun or moon and a few more figures. The overall composition is dense and intricate, characteristic of early Netherlandish art.

EARLY
NETHERLANDISH
DRAWINGS



Early Netherlandish drawings, 1400–1600

Olenka Horbatsch and Charlotte Wytéma

A comprehensive examination of drawings from the Low Countries (present-day Luxembourg, Belgium and the Netherlands) dating from around 1430 to around 1600. This book is the culmination of a five-year research project combining curatorial, conservation and scientific expertise from the British Museum.

- This book charts the development and function of drawings as valuable records of creativity and exchange, shedding light on artistic techniques, styles and workshop practice.
- Key questions are addressed, such as: how these early drawings were made, used and understood by their contemporaries.
- Case studies selected from over 1,200 sheets from the British Museum's outstanding collection are brought together to present a new paradigm for the understanding of Netherlandish drawings.
- Highlights include works by renowned artists Rogier van der Weyden, Lucas van Leyden, Pieter Bruegel and Hendrick Goltzius. With a focus on function and material, new connections from across the period enable the presentation of a unified narrative of drawing in the region.

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DIRECTOR'S FOREWORD

Dr Nicholas Cullinan OBE

Although the British Museum's founding collection from Sir Hans Sluiter in 1753 included prints and drawings – most notably a marvellous group of Albrecht Dürer studies – the Museum did not actively add to its holdings until the first half of the nineteenth century. This time lag was fruitful for the collecting of graphic works from the fifteenth and sixteenth centuries. A combination of war and revolutionary upheavals in continental Europe, Britain's growing industrial and imperial wealth, and a Europe-wide intellectual impulse to trace back cultures, languages and ideas to their beginnings meant that there were rich opportunities for the Museum, and other British collectors, to acquire works from the formative period of the graphic arts, both north and south of the Alps. The Museum's Italian Renaissance drawings are much loved, but the no less significant holdings of Netherlandish studies, the equal of those in Vienna, Berlin and Paris, are less celebrated and have not been systematically studied since the 1932 collection catalogue by A.E. Popham, Keeper of Prints and Drawings at the time.

The major reason for this is the comparative rarity of Netherlandish drawings when compared to those from Italy: the Museum's Rogier van der Weyden silverpoint (cat. 10) is, for example, his only known work on paper. This scarcity makes teasing out the function of drawing in the workshop and distinguishing between the hands of master and pupil much more challenging. The present exhibition and publication are the result of a five-year research project combining art history, conservation and scientific research to describe how early Netherlandish drawings were made, and investigate their ambitions, subjects and historical contexts. It has been expertly led by Olenka Hofmann, who selected 150 of the most significant early Netherlandish drawings from over 1,200 in the Museum's collection, of which around 100 are in the exhibition. These include works by some of the region's greatest artists, such as Lucas van Leyden, Pieter Bruegel the Elder and Hendrick Goltzius, as well as lesser-known draughtsmen. The combined efforts of curators, scholars, conservators and scientists have uncovered new information on how and from what the drawings were made, as well as who executed them.

I would like to thank the International Music and Art Foundation for their funding of this vital research and conservation, which has largely enriched our understanding of this part of our collection. We are just as grateful to the Wolfgang Ratjen Foundation, Liechtenstein, for their support of this publication, which presents the fruits of this in-depth analysis to underline the importance of drawings, and how Netherlandish artists worked, trained and thought.

Jan van Scorel (1495–1538), Museum:
Landscape with a bridge spanning a river,
c.1520, cat. 65.

as Prince-Bishop of Liège. In 1464 Philip convened the first meeting of the States General, an assembly of representatives from the region comprising the Burgundian Netherlands that would go on to play a crucial role in the formation of the Dutch Republic in the following century.¹ Upon Philip's death in 1477, the dual possessions stretched far into the Low Countries, but remained physically separated from the Burgundian heartland in the south.

Philip's ambition son, Charles the Bold (1433–1477), 1467–77), would become the last Duke of Burgundy from the House of Valois. **Fig. 2.** Upon inheriting the Burgundian lands, he quickly set about linking his northern and southern territories by invading the regions in between. During his twenty-year reign, Charles pursued an aggressive policy of expansion, taking possession of the southern Netherlandish duchy of Guelders, the Landgraves of Upper Alsace and the bishopric of Liège. His goal of uniting Burgundy finally succeeded if only for a short time, when he was engaged for the duchy of Lorraine in 1475 (map, p. 18). His death in battle at Nancy in 1477 brought about a turbulent period for Burgundian power. France immediately annexed the duchy of Burgundy in the south, but its neighbor, France-Gascony and the northern territories of the Low Countries were inherited by Charles's daughter Mary, Duchess of Burgundy (1477–1482), 1477–82), who kept the title despite losing her claim of her southern ancestral seat. **Fig. 3.** A few months later she married Maximilian (1459–1550), the future Maximilian I, son of the Holy Roman Emperor Frederick III of Habsburg (1417–1493), 1450–93), a strategic alliance precisely agreed by their fathers, which would prove of crucial importance in uniting the domains of the Burgundian Netherlands and the Holy Roman Empire. With Mary's sudden death as the result of a riding accident in 1482, the Netherlandish territories passed to the Habsburgs.

By the mid-fifteenth century, the Burgundian state's seat of power had shifted from its capital, Dijon, in the south to the Low

Countries in the north. Densely populated regions such as Flanders, Brabant and Holland brought in large shares of the state's income, securing the Duke of Burgundy's astounding wealth. The driving forces behind the region's economic growth – and especially that of Flanders, its most prosperous county – were the production of and trade in cloth.² Burgundy monopolized the European market for luxury textiles, weaving and dying wool imported from England and later Spain for export, as well as trading finished silks from southern Europe. This profitable industry caused the region's cities to grow rapidly and accumulate extraordinary amounts of wealth – an effluence attracted by the rise of a powerful mercantile elite, who in turn, fuelled a prosperous artistic scene. The cosmopolitan city of Bruges was by far the largest and richest city in this period, and merchants, commodities and luxury goods from across Europe and beyond flowed through its canals.

Although the domains comprising the Burgundian Netherlands fell under the banner of a single ruler, no different regions remained markedly heterogeneous. Ranging from powerful fiefs and bishoprics to smaller territories and duchies, each entity had former customs, mores and even languages, while the master tongue of the dual administration was French; dialects of Dutch were spoken by most inhabitants of Holland, Zeeland, Brabant and Flanders.³ Occasionally, independent cities and towns opposed Burgundian authority, leading to revolts and uprising, which in turn provoked swift and extreme military suppression. Conversely, while the dukes of Burgundy attempted to govern the region as a whole, the art of rule meant having to tread a careful balance between respecting local traditions and asserting absolute power. The dukes established a centralized state administration and constantly moved their peripatetic courts between cities to maintain their presence and forge strategic bonds with the local nobility and mercantile urban elite.⁴ In 1450 an important act of political propaganda helped to cement allegiance and loyalty among Philip the Good's wealthy countries and local nobility. In that year, the duke founded the Order of the Golden Fleece, an exclusive and prestigious chivalric rule bestowing privileges on leading members of his entourage. The order's impressive ceremonial collar – a chain of interlocking gold and enamel links, decorated with the dual symbols of the wolf, lion and spurs, and with a central jewel depicting the golden ram's skin and fleece (see fig. 1) – had to be worn at all times and turned its wearer in a collective ceremonial identity.⁵ The order and its distinctive insignia would remain a potent symbol of power and chivalric passage, one that subsequent orders prominently displayed in their official portraits (see figs 2, 3, 4, and 6).

The Burgundian dukes became celebrated patrons of the arts, commissioning a carefully choreographed political and cultural environment built around formalized displays of splendor. Ceremonies, their conspicuous performances, and the cultivation of a lush courtly environment were crucial to affirming and maintaining dual authority. The dukes surrounded themselves with magnificence and costly works of art, including monumental tapestries woven with gold thread, murals, goldsmiths' work enriched with gemstones, and illuminated manuscripts of the most skilled artists.⁶ They organized extravagant spectacles, pageants and tournaments, employing artistic pageantry strategically to great effect. Philip the Good and Charles the Bold, as well as their wives, Isabella of Portugal (1397–1474) and Margaret of York (1446–1502), also used art as a diplomatic tool by exchanging valuable objects with other international political organizations.⁷ Indeed, by all accounts their courts were the most splendid of their time.

The Habsburg Netherlands

The Burgundian state narrowly avoided existential crisis in 1477, when Charles the Bold died without a male heir.⁸ His 17-year-old daughter Mary of Burgundy inherited her father's title and rule but had little political experience – marrying the French king Louis XI (1423–1482), 1476–82, tried to take advantage of by invading the northern Low Countries. In response to these events, the States General increased their influence over Mary's government, and finally resolved to keep their diverse Netherlandish citizens together.⁹ A strategic marriage between Mary and the 18-year-old Maximilian of Habsburg had long been arranged to ensure the succession of the Burgundian state, and their wedding in April 1477 marked the beginning of the period of the Habsburg Netherlands (see fig. 3).¹⁰

After Mary's untimely death in 1482, the couple's 4-year-old son, Philip the Fair (1478–1506), 1482–1506), became the titular Duke of Burgundy and ruler of the Burgundian Netherlands. However, actual power was held in large part by his father, Frederick III. Maximilian was regarded as a foreigner who interfered in their affairs, disregarded their privileges, and continually asked their states to fund his ongoing war against the King of France.¹¹ During his reign, he was faced with open revolt by the Flemish cities of Bruges, Ghent and Ypres, an anti-pope even being taken prisoner. After successfully suppressing the rebellions, however, he intensified efforts to consolidate Habsburg dominance in the region and would go on to become one of the most powerful rulers in Europe.¹²

Maximilian was crowned King of the Romans in 1486, 1486–93), thereby becoming heir apparent to the imperial throne, and later Holy Roman Emperor (1486–1550), upon the death of his father. Ruling a vast empire, which stretched from the German-speaking lands to northern Italy, including the Austrian hereditary lands (roughly comprising present-day Austria and Slovakia, along with territories in north-western Italy and south-western Germany), he further expanded Habsburg territorial influence in Europe by negotiating successful diplomatic marriage alliances.¹³ Crucial to the fate of the Low Countries was his arrangement of a double marriage between his children Philip the Fair and Margaret of Austria with Juana of Castile (1479–1555), and John of Austria (1478–1497), the children of the 390-widow King Ferdinand II of Aragon.



1 After Rogier van der Weyden (c. 1380–1464), Philip the Good (c. 1400–1467). Oil on oak panel, with later additions, 38.5 × 24 cm (original painted surface, 26.5 × 21.3 cm). Musée des Beaux-Arts, Dijon. See also frontispiece of *Le Livre des Mémoires de Philippe le Bon*, Musée de la Ville de Paris, Paris, 1970.

2 Workshop of Rogier van der Weyden, Charles the Bold (c. 1400–1477). Oil on oak panel, 61 × 33.5 cm. Gemäldegalerie, Staatliche Museen, Berlin. See 54.



3 Netherlandish, Mary of Burgundy and Maximilian of Habsburg, c. 1500. Clear and colored glass panels with painted details and yellow (shell) mat. 80 × 78.5 cm (each panel). Victoria and Albert Museum, London. See 143–146, 143–146.

painters, sculptors, carvers, joiners and masons. A sculptor was known as a *beeldhouwer*, *beeldhouder* or *maker of things* – a creator of images or statues – though the boundaries of the sculptor's craft were porous and often pertained to materials and tools rather than the output.⁶⁰ While wood sculpture was cheaper and was generally made on spec for the market, stone sculpture was expensive and required a commission.⁶¹ Painters provided designs for sculpture, and were often involved in its polychromy or decoration. Rogier van der Weyden, for example, was involved in both the decoration and the design of sculpture. The Bruges municipal accounts mention that he was paid for 'making a pattern of the figure of Duke Philip [the Good] so that a stone statue could be made after it'.⁶² A finely executed drawing from Rogier's workshop may be related to sculpture design, because of the reversed depiction of space and architectural framing elements (see cat. 10). By the sixteenth century, sculptors were also active as architects and worked on church interiors, including sacrament houses, pulpits and choir screens, and tombs, from their own designs.⁶³

Painted glass panels emerged as a specialised industry in the Low Countries from around 1480. Such panels were usually but not always round, and measured approximately 30 cm across.⁶⁴ They were installed in domestic, religious or civic buildings, set into smaller windows which would be only partially glazed. Many artists provided designs for glass roundels in the early sixteenth century, and some artists worked with glass exclusively; one of these was Dirk Jacobsz. Willet (c. 1480/85–c. 1542), who even painted the roundels himself, which was unusual (see cats 62–75) – typically, the glazier would place the design underneath the glass as a guide to paint the panel.⁶⁵ The design was painted onto the front of the glass with vitreous paint, and then silver stain (a compound of silver and antimony sulphide) was added to the back of the glass to give shades of colour, though the colour range was limited to tones of yellow; the silver stain was fixed to the glass by firing.⁶⁶

A significant number of design drawings for glass roundels survive, far more than the roundels themselves, which were particularly vulnerable to destruction. Designs for glass were quite varied. Prevalent among them are highly finished works, drawn with pen or brush on dark prepared grounds, which conveyed tones and highlights effectively to glaziers.⁶⁷ Glass roundels were usually considered as sets or series. Over thirty designs by Willet are connected to single series dated 1522, which depict connected narratives from the Old and New Testaments in a typological sequence (see cats 62–74). So extensive a series was not viable, and Ellen Koozmitz has convincingly argued that Willet deliberately designed a variety of series to show prospective clients, who could then choose specific episodes.⁶⁸

The transfer of compositions was important to the production of glass roundels; Jan de Beer's designs were pricked and pounced for transfer; the verso of *St Luke painting the Eggs*, for example, shows that this sheet was pricked very delicately, and a copy was made with an intermediary (or 'substitute') sheet to protect the original drawing (for more details, see cat. 41). Dirk Willet transferred his design

into new sheets to rework or revise his compositions, and surviving tracings show what the intermediate step in the design process looked like (fig. 28).

Printmaking was professionalised in the Low Countries around 1500, and artists were commissioned to make print designs for professional engravers to execute. Before this time, an individual artist like Lucas van Leyden (1493/94–1533) was responsible for designing, engraving and distributing his own prints, but subsequently publishers and professional engravers became involved in the production of prints. Publishers such as the Antwerp-based Hieronymus Cock (1527/28–1570) would instigate and finance projects, and commission designs from artists for engravers to translate into prints. The number of surviving print designs, such as those of Pieter Bruegel (1528/29–1568) for Cock, suggests that they were deliberately retained, after they were indented for transfer onto the plate. Print designs span a wide range of styles and approaches; they could be meticulously executed, with every line planned for the engraver, such as those by Maarten van Heemskerck (1498–1574) and Bruegel. Conversely they could be loosely indicated with wash, as in the case of Karel van Mander's designs, or in an oil sketch, as with Dirck Barendsz. (1534–1592). Drawing models for another purpose were also sometimes used as print designs, an example is a drawing by Lucas van Leyden, which was engraved by Jan Sacrobolam (1565–1605) eighty years after it was made (see cat. 32).

Drawings were central to all activities of the Netherlandish workshop. Nearly all fifteenth- and early sixteenth-century sheets were made in the workshop as models, copies or preparatory studies. Tracings, copies and pounces were used to facilitate the creation of large-scale production of glass roundels, paintings, tapestries and prints, and stock models enabled artists to promote or design new versions and variants of existing prototypes. While the low survival of these early drawings makes it difficult to present a coherent narrative of their value and use, the workshop context reveals that, despite the low extant numbers, drawings were just as important to Netherlandish artists in the production of all aspects of art-making as to their contemporaries in Italy and the German-speaking lands. Workshop drawings present many challenges: they were not intended for display, and they were not systematically retained owing to their utilitarian nature. Sheets often incurred damage through use, and survive only in fragmentary states, or intermediate stages between the preliminary sketch for a design and the finished artwork (see margin). All such losses are an impediment to the study and understanding of drawings. By looking to the larger numbers of surviving sixteenth-century sheets, it is possible to contextualise how drawings were used in different workshops, for artistic training and for the design of different media.

Workshop of Hieronymus Cock, *St Luke among Artists*, c. 1520–30 (detail from cat. 28).

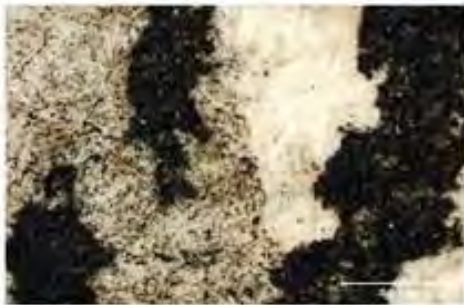




41 (top, left) Jacques de Gheyn II (1605–1629). *Three studies of a black mouse eating a lizard* (detail; see cat. 152). Under magnification, broken fibres can be seen around the ink lines.



43 (top, right) Michiel Coxie (1600–1630). *Jupiter and Semele* (detail; see cat. 103). When ink is applied with a pen, the nib gives a regular width and directional texture to the line.



42 (bottom, left) Jan Swart van Groningen (c. 1600–October 1602). *Stump receiving his quiver*, 1510–33. Pen and black ink, with grey wash, 256 × 99 mm (detail). British Museum, London, inv. 002.013.10. Under magnification, the deep black and granular appearance of the particles is characteristic of carbon ink.



44 (bottom, right) Workshop of Jan de Beer. *Christ presented to the people* (Lucas Mann) (detail; see cat. 48). When ink is applied with a brush, the line is more flowing and varied (cf. fig. 42).



associated with colour changes but remains black over time. The characteristically small carbon particles are held in a suspension with a binder, typically gum arabic, and water, enabling the ink to flow readily from a quill, reed or brush (fig. 42).⁴²

Fluid media could be applied with a pen or a brush. Pens were made from a swan or goose quill, or a reed; brushes used on paper are most likely to have been made of squirrel hair. A selection of quill pens offered a variety of lines, from broad to fine, while a reed pen typically produced a broader line with a blunter finish; in either case, the resulting lines exhibit a characteristic texture, as their width is influenced by the angle of the hand-cut nib (fig. 43). In contrast, lines made with a brush tend to be more fluid and less uniform (fig. 44). Additionally, inks could be diluted and applied with a brush to generate tonal variations (see cat. 91, where carbon ink is used as a wash for modelling drapery, with more concentrated or repeat application to indicate the deepest shadow).

Paints

Lead white, an opaque white paint,⁴³ was often used with a brush to create modelling, or to excite highlights in a drawing where the paper had been prepared with a coloured ground or washed with colour (fig. 45). Paints other than white were sometimes used by Netherlandish artists. These were usually inorganic pigments or organic dyes applied as a watercolour. Unlike lead white paint, watercolour is transparent.

Colour could be added for several reasons. In landscape drawings, transparent washes of colour could be used to enhance the perception of depth, thereby amplifying the viewer's illusion of being immersed in nature (see cats 125 and 179). Or washes could serve purposes of modelling or decorative embellishment, enhancing the overall finish of the sheet (see cat. 157). In some design drawings, the colour functions as an indication for the craftsperson interpreting the design to follow. It is important to consider how readily some dyes fade; many of these shades were a different colour when they were applied.⁴⁴

Bodycolour, an opaque paint, was created by adding white substances, including lead white, chalk or clay, to a pigment. Although rare in Netherlandish drawing, such colours impart a jewel-like quality, as seen in presentation drawings on parchment (fig. 46). Tapestry cartoons were painted with opaque paint (see, for example, cats 106–120), typically in the form of distemper, a mixture of pigment, chalk and animal glue. This would have to be applied warm, but it made possible the coverage of large areas – as was necessary for the full-sized cartoons used by the weavers to create tapestries.⁴⁵



45 Jan de Beer (c. 1625–1636). *St Luke painting the Virgin* (detail; see cat. 41). Opaque white paint is used to model the drapery of St Luke's cloak.

46 Jan Michiel (1541–1600). *Allegory of Luke and Smith* (detail; see cat. 132). Opaque bodycolour (in water) gives a luminous quality to the colours.



CAT. 17

Netherlandish
 A man looking down
 c. 1440–60
 Silverpoint, on off-white
 prepared paper
 214 × 143 mm
 84.95 × 56.98"

PROVENANCE
 Purchased from Colonel John Wingfield
 Malton, c.1790, William Mitchell,
 Leeds, Galien

LITERATURE
 Pugh 1970, no. 3, p. 17
 Haxel 2002, p. 26, pl. 5
 Bredius 2005, pp. 71–8
 Rosoff, Kreyer and Rosoff 2012, p. 50

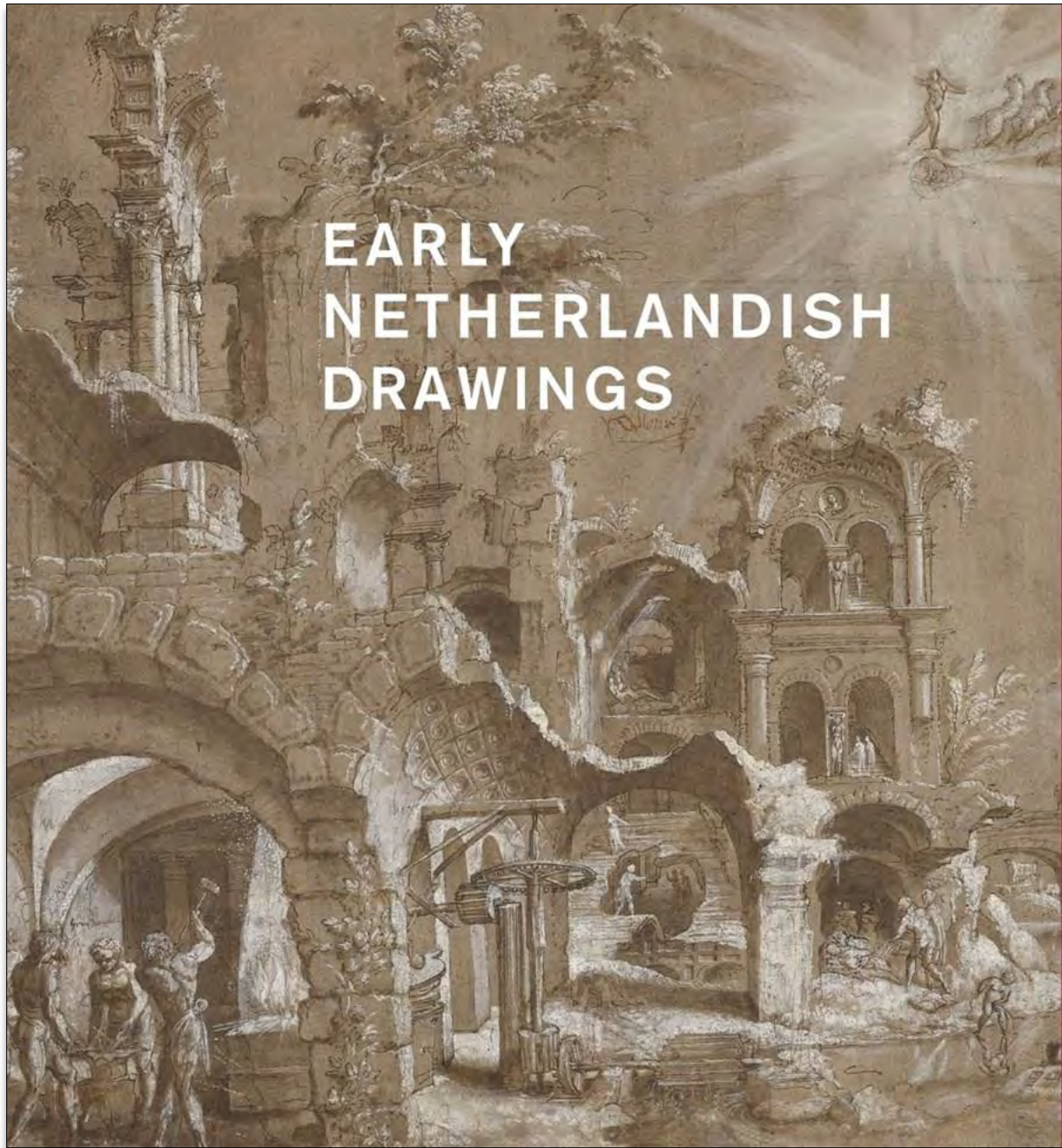
This silverpoint drawing displays great sensitivity to the effects of light and shadow, and the figure's high cheekbones, bulging eyes and sharp nose, shown partly frontally and partly in profile, are clearly described. The features are modelled carefully and evenly, so that few individual lines are visible.¹ An intricate network of dense, parallel lines, and zig-zagging V-shaped strokes convey the texture of the man's *chapeau* headdress, an example of courtly fashion in vogue in the early 1450s.² In contrast to the face, his long robe is rendered loosely, while his right arm and hand are left unfinished.

The drawing has long been associated with Jan van Eyck (c. 1390–1441), but its handling is markedly different from the only drawing securely attributed to the artist, the *Portrait of an old man* of around 1425–30 in Dresden.³ Not does the sheet fit securely within the wider corpus of drawing conventionally associated with van Eyck.⁴ Although the almost painterly treatment of light and the carefully observed rendering of the man's physiognomy recall the work of Jan van Eyck, the sheet also incorporates elements from drawings associated with Rogier van der Weyden (c. 1395–1464) and his workshop, such as the soft, sensitive modelling of the face, the meticulous rendering of textures, and the unfinished hand at lower left. These different influences point to an artist acutely aware of contemporary artistic developments and suggest a date of around 1440–60.

The refined execution of the man's face and headdress, together with his less elaborately worked robe and arm, suggest a drawing made not after life but as a copy after a more lost composition. The man's pose deviates markedly from convention of Netherlandish portraiture, in which sitters are typically shown at bust length in a three-quarter pose, engaging either with the viewer or looking to one side. Here, the subject is shown almost frontally at half-length, looking down, with his eyebrows raised and lips slightly parted as if in response to something taking place before him. The artist may have copied a sculpted effigy, but the outlines and textures of the *chapeau* are far more indicative of painting.⁵ The man's expression suggests that the prototype was part of a larger narrative scene. Based on his individualised features, he may have been a donor figure shown or included as a spectator in a biblical or justice scene, which, following the style of his *chapeau*, was possibly painted around 1440.⁶ **CW**

¹ Rosoff, Kreyer and Rosoff 2012, p. 50.
² On *chapeaux*, see S.D. East 1920, *The Arts in the Fifteenth Century: Low Countries*, see van Rossum and Weisk 2001.
³ Kapteinaik-Kalkstein, Staatliche Kunstsammlungen Dresden, inv. C 775. On the drawing's association with van Eyck, see Haxel 2002, p. 26.
⁴ Pugh 1970, no. 3.
⁵ The corpus has never been consistently defined, see Bredius 2005, p. 84.
⁶ For the suggestion of a sculptural model, see Bredius 2005, p. 72.

⁸ Examples of silverpoint on Netherlandish painting in which donors are shown in profile are: Rogier van der Weyden and his workshop, *Execution of St John the Baptist*, National Gallery, London, inv. 39273; Dirk Bouts, *Joseph and His Brothers*, 1460–6, M. Leuven, inv. 01508; Giovanni de San Giovanni, *St John the Baptist*, after 1460, Kunsthistorisches Museum, Vienna, inv. 102.



Early Netherlandish drawings, 1400–1600

Olenka Horbatsch and Charlotte Wytéma

A comprehensive examination of drawings from the Low Countries (present-day Luxembourg, Belgium and the Netherlands) dating from around 1430 to around 1600. This book is the culmination of a five-year research project combining curatorial, conservation and scientific expertise from the British Museum.

- This book charts the development and function of drawings as valuable records of creativity and exchange, shedding light on artistic techniques, styles and workshop practice.
- Key questions are addressed, such as: how these early drawings were made, used and understood by their contemporaries.
- Case studies selected from over 1,200 sheets from the British Museum's outstanding collection are brought together to present a new paradigm for the understanding of Netherlandish drawings.
- Highlights include works by renowned artists Rogier van der Weyden, Lucas van Leyden, Pieter Bruegel and Hendrick Goltzius. With a focus on function and material, new connections from across the period enable the presentation of a unified narrative of drawing in the region.

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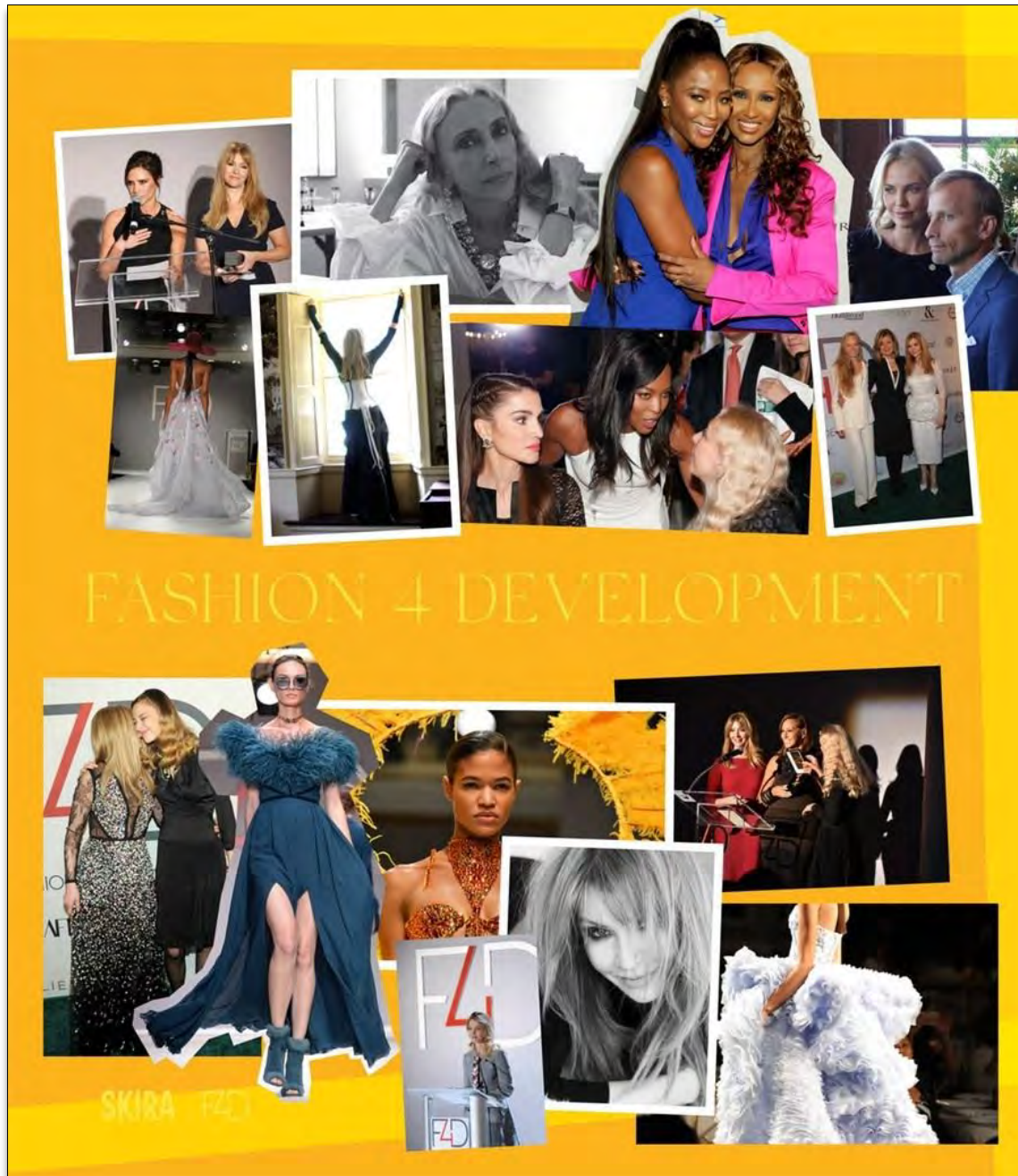
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Stephanie Dillon

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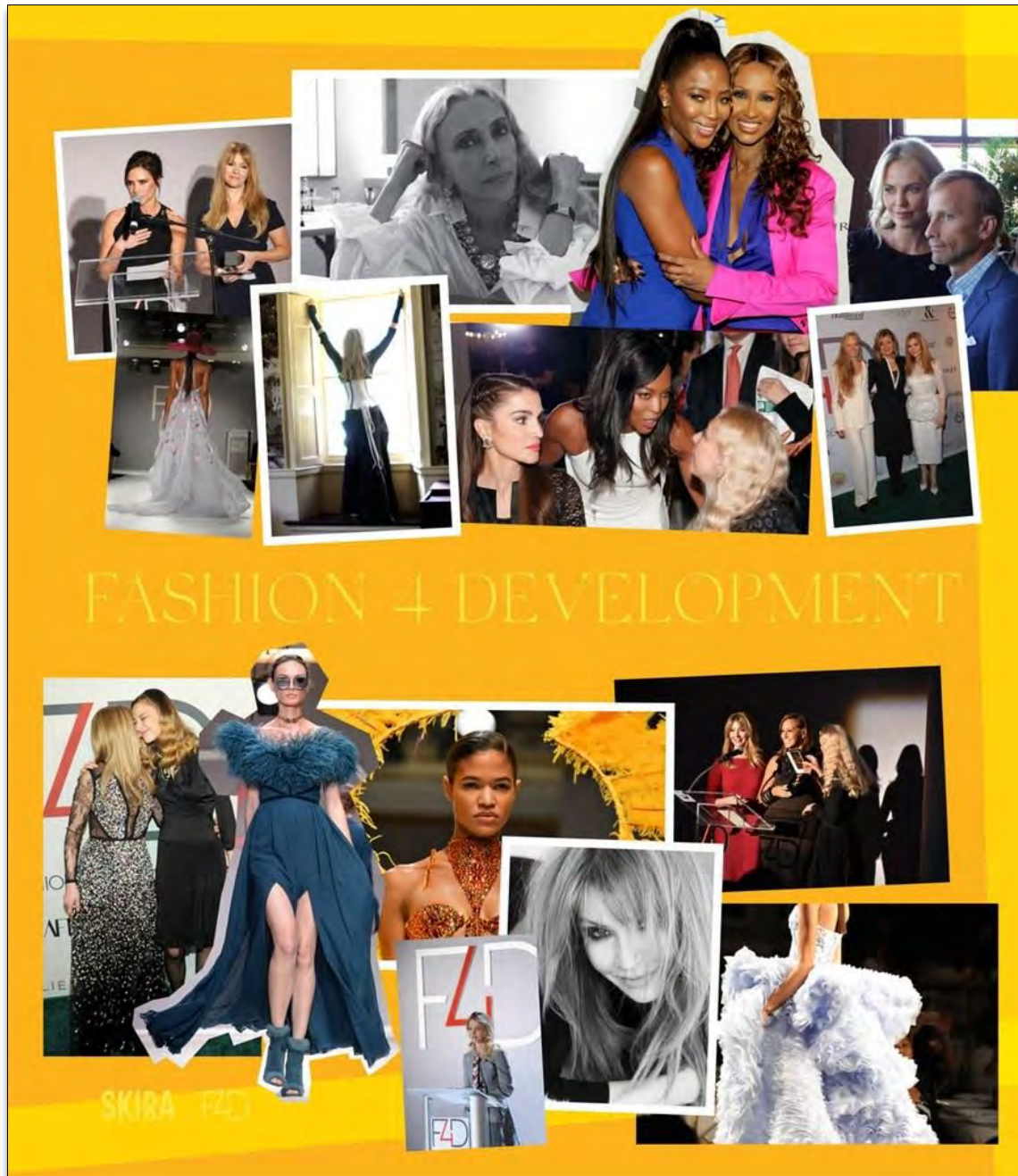
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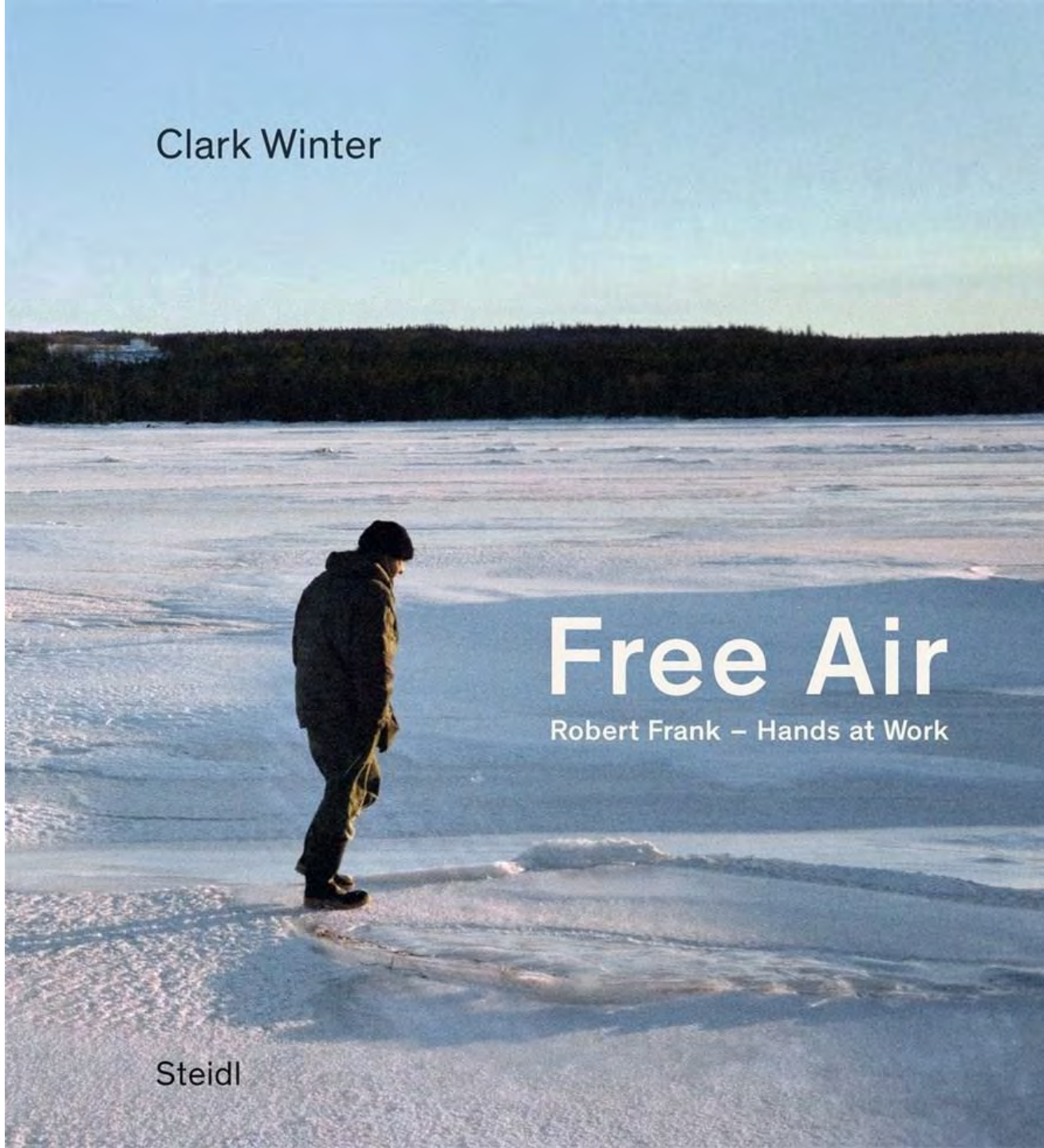
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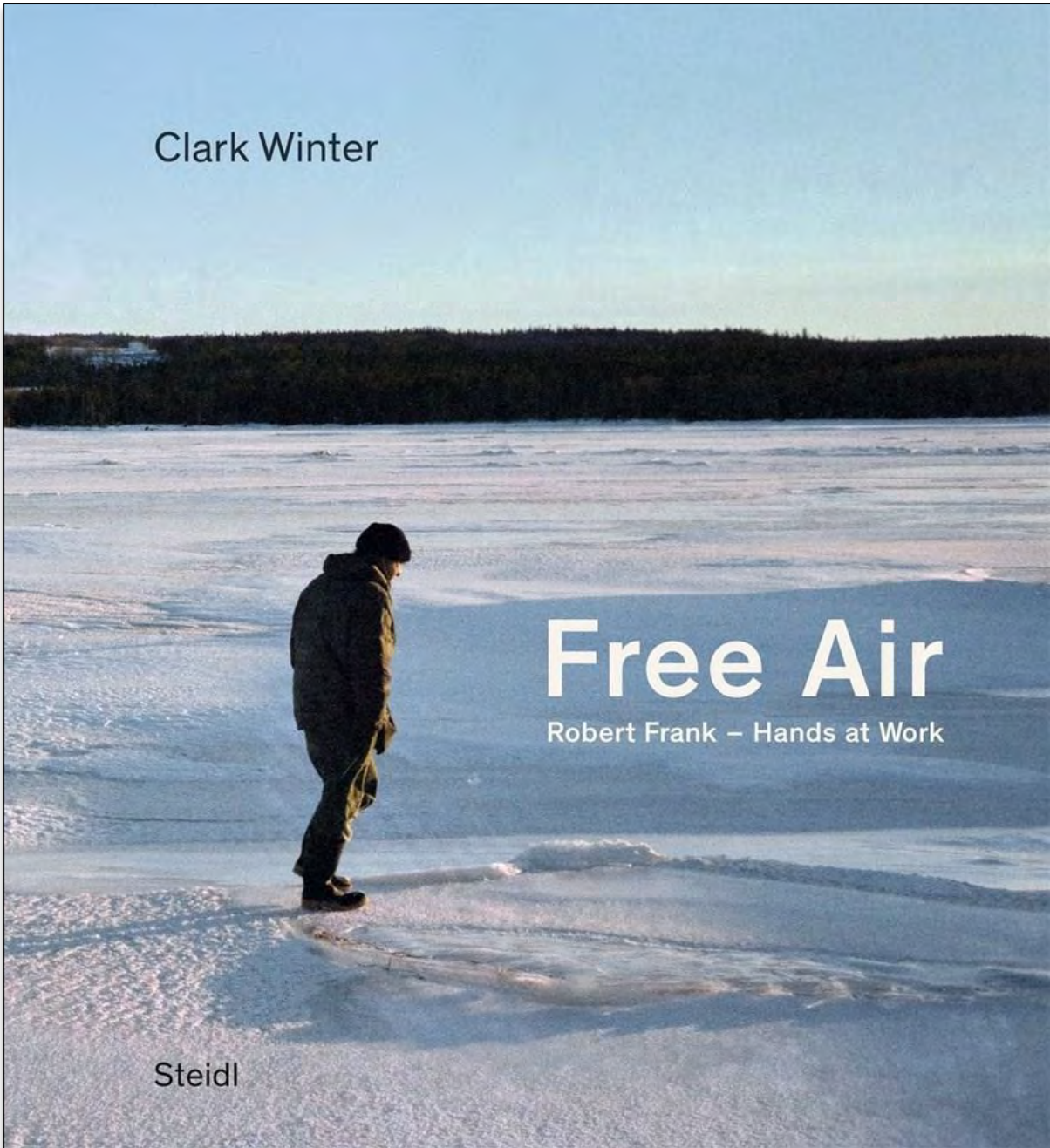
Clark Winter

Free Air

Robert Frank – Hands at Work

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Free Air

ROBERT FRANK - HANDS AT WORK

Clark Winter

Winter's photographs explore Frank as a sculptor rather than a photographer.

- Frank the photographer is revered for his eyes' ability to explore and record the world with unprecedented understanding, compassion and empathy. Less known is the remarkable work he made with his hands—in many ways Frank was a sculptor using found objects, old photographs and the camera as just some of his tools.
- In the first part of this book, "Land," Clark Winter captures the energy of the Cape Breton landscape and documents Frank's hands as they consider possibilities: contemplating a contact sheet, magnifying glass in hand, warmed by the wood-fired cast-iron stove.
- Clark Winter is that rare person who has the brain of a global finance strategist and the soul of an artist.
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- Shown are his hands making work, the objects and raw materials on tabletops within these spaces, and the landscape outside—all captured with tenderness.

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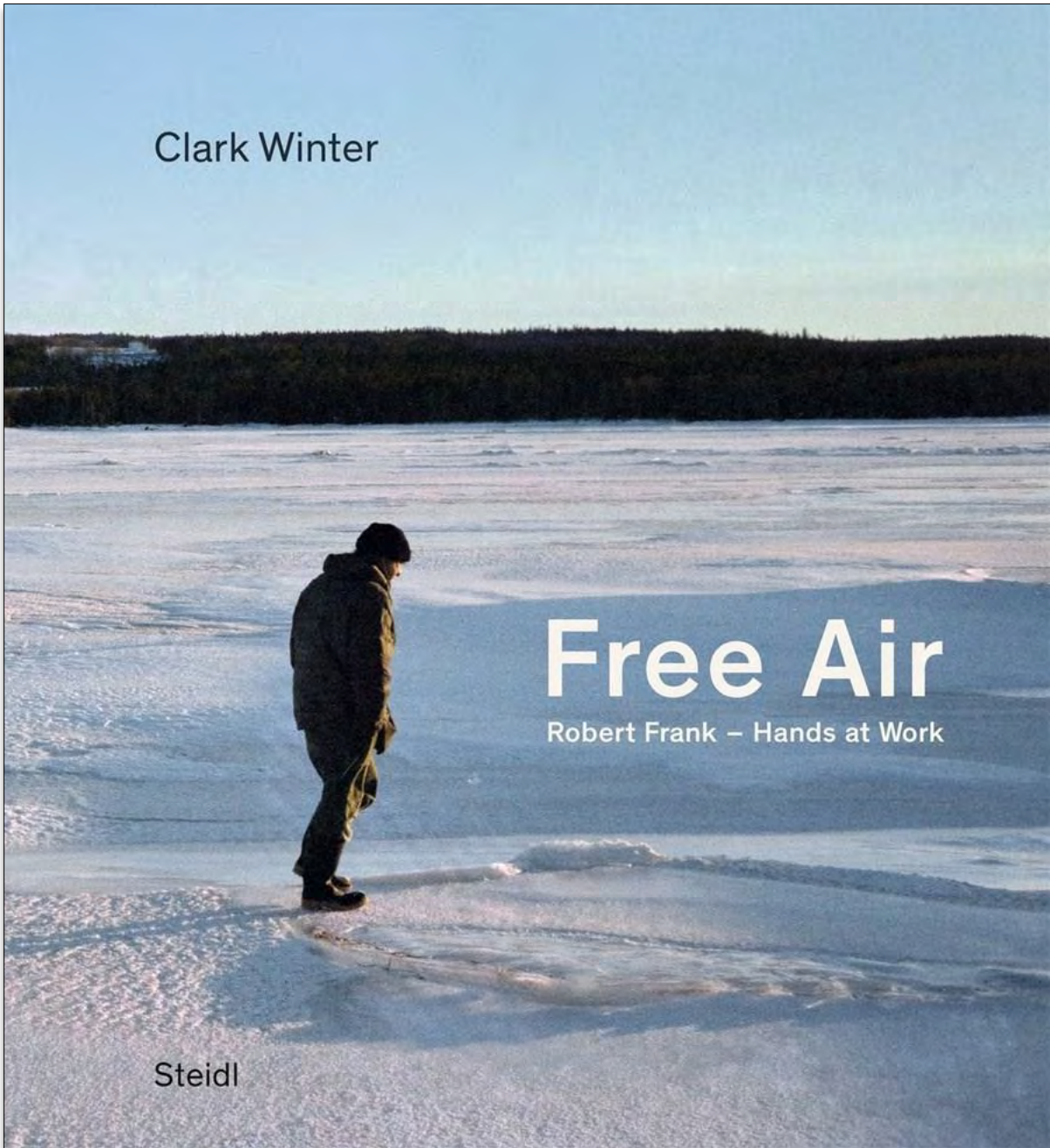












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GAVIN JANTJES

To Be Free!

A Retrospective 1970-2023

Edited by
Salah M. Hassan

SKIRA

SHARJAH ART FOUNDATION

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Gavin Jantjes: To Be Free!

A RETROSPECTIVE 1970 – 2023

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More than five decades of the diverse and distinctive practice of the UK-based South African painter and printmaker.

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I am
 part of me
 you are
 part of me
 we are
 the people
 we are
 the majority
 we are
 the silent majority
 the silent
 no more
 no no no
 let us say



DEAD

THE FIRST REAL AMERIKAN TARGET



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GOLDEN INK

A Journey Through Arab & Islamic
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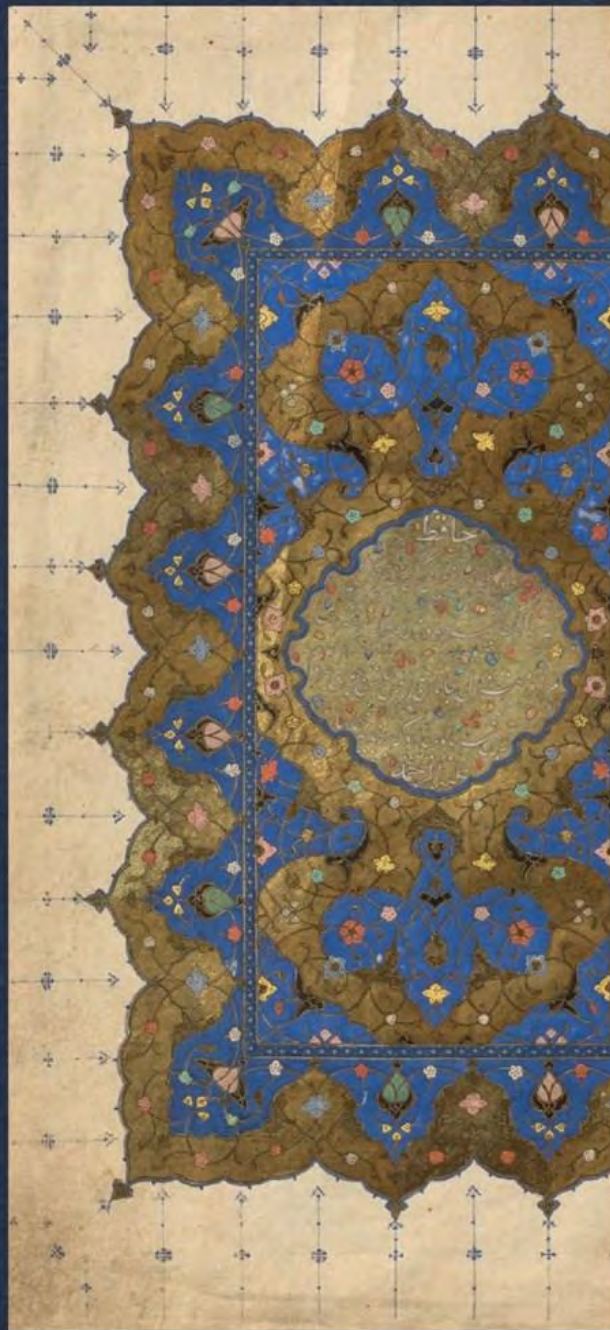
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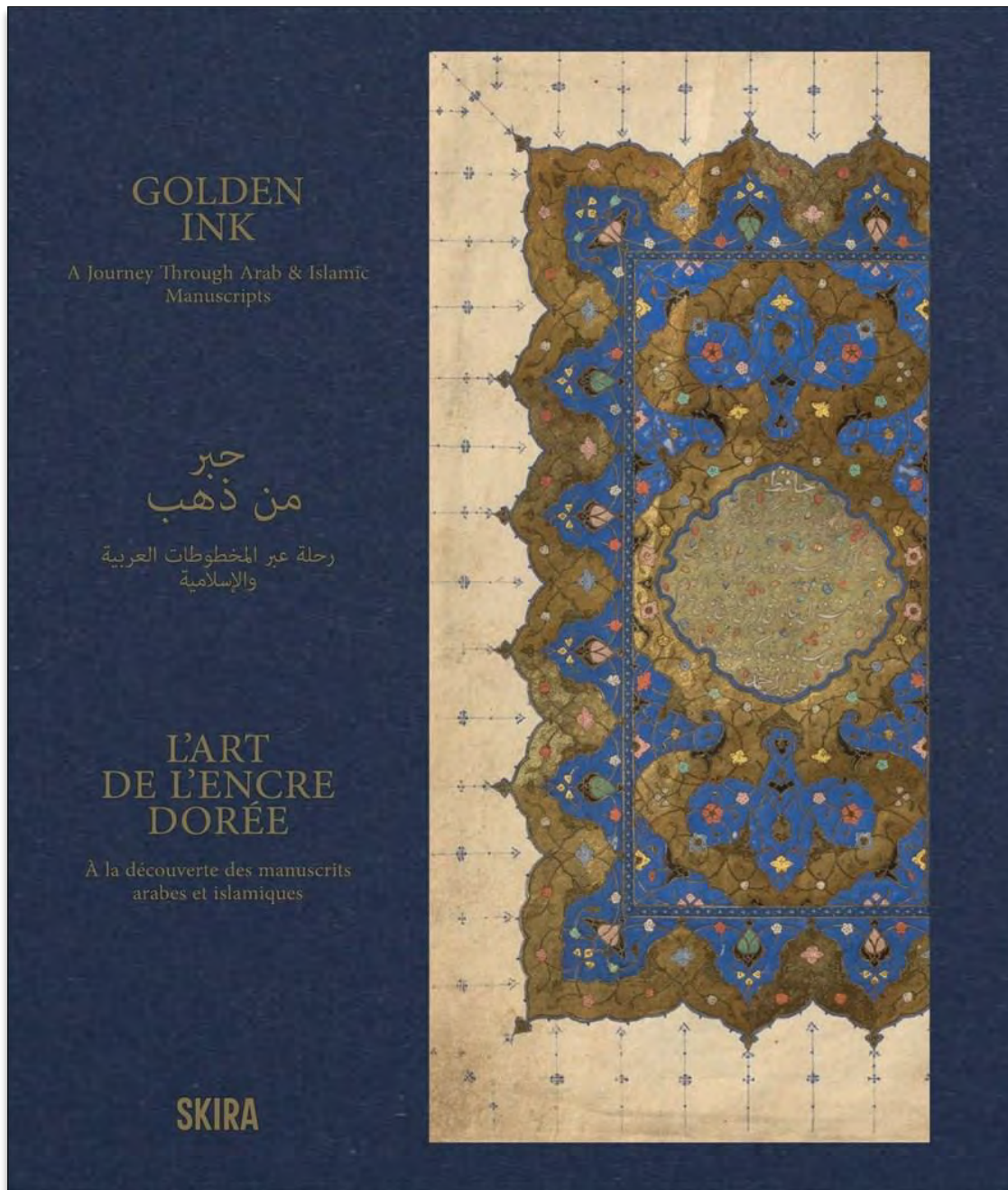
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والإسلامية

L'ART DE L'ENCRE DORÉE

À la découverte des manuscrits
arabes et islamiques

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Golden Ink: A Journey Through Arab & Islamic Manuscript

Edited by Doaa Nounou

A journey through time across the Islamic world, guided by exquisite manuscripts and artefacts that reveal unexpected stories.

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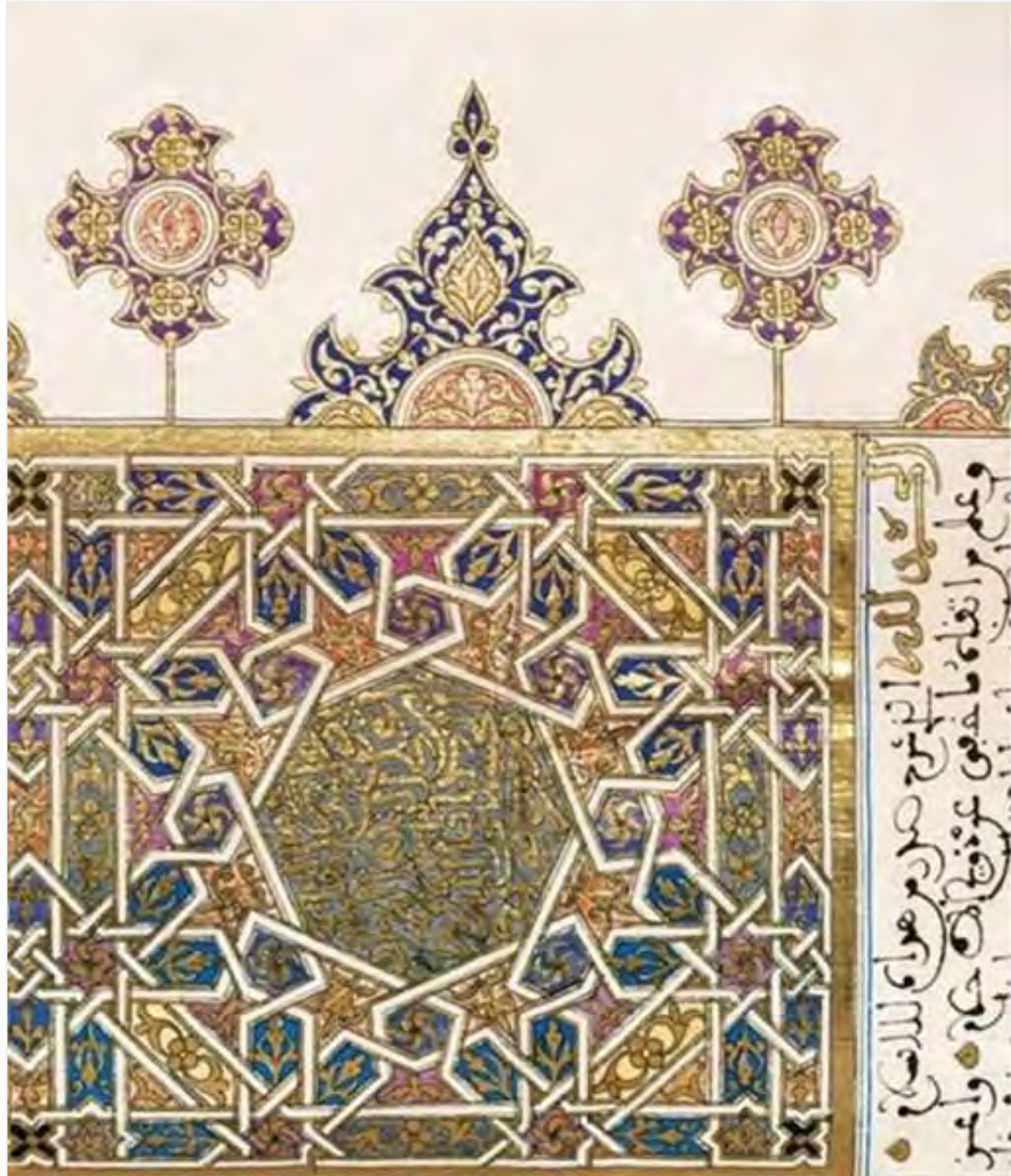
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الْحَمْدُ لِلَّهِ رَبِّ الْعَالَمِينَ
الرَّحْمَنِ الرَّحِيمِ مَا لِكَ يَوْمَ الَّذِينَ
إِنَّا كَنَعْبُدُ وَإِنَّا كَنَسْتَعِينُ
هُدَيْنَا الصِّرَاطَ الْمُسْتَقِيمَ صِرَاطَ
الَّذِينَ أَنْعَمْتَ عَلَيْهِمْ غَيْرِ
الْمَغْضُوبِ عَلَيْهِمْ وَلَا الضَّالِّينَ

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Two folios
 Height: 456 mm
 Length: 427 mm (incl. CI)
 Author: Muhammad al-Shafi'i, ca. 100-105
 Title: Kitāb al-Risāla
 Date: 11th century
 Location: Cairo, Egypt
 Accession number: 11000
 Date of acquisition: 1907
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Quran Calligraphic Album
18th century AD/18th century CE
Ferdinand and Orsola paper
Collection of the SOAS Library, SOAS, UCL
Kuala Lumpur, MY

Album calligraphique du Coran
18^e siècle AD/18^e siècle CE
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Qur'an in Arabic
1mm x 1.5m (1/2" x 1.5m) - 19th C.
Museum of Islamic Art, Doha, Qatar
Gift of the artist

Qur'an in Arabic
1mm x 1.5m (1/2" x 1.5m) - 19th C.
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Arabic text
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فصل ٥



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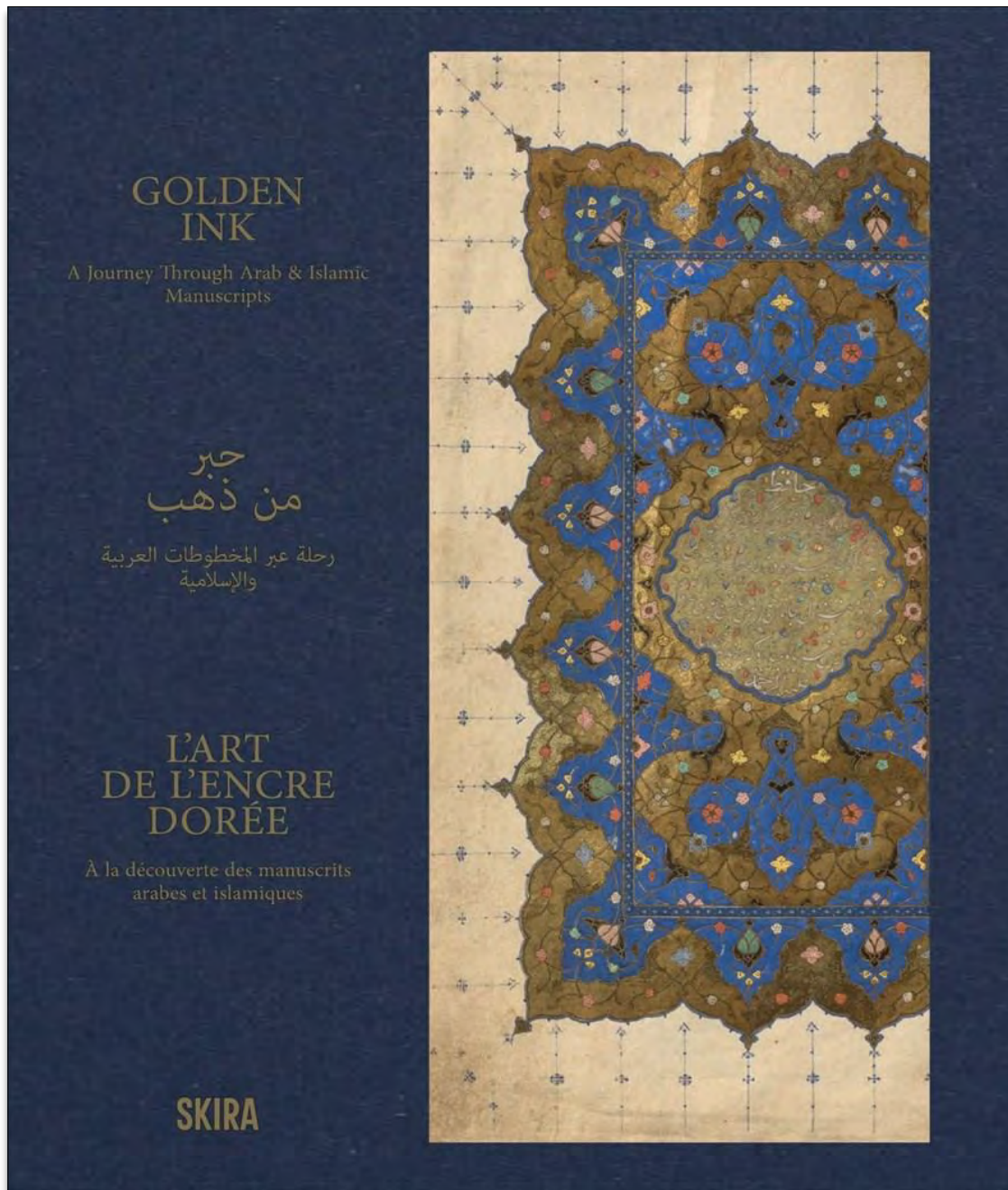


Shah Chahar Yab Khat
Custody of the Shah of Persia
18th century AD / 19th century CE
Shah, 18th century AD / 19th century CE
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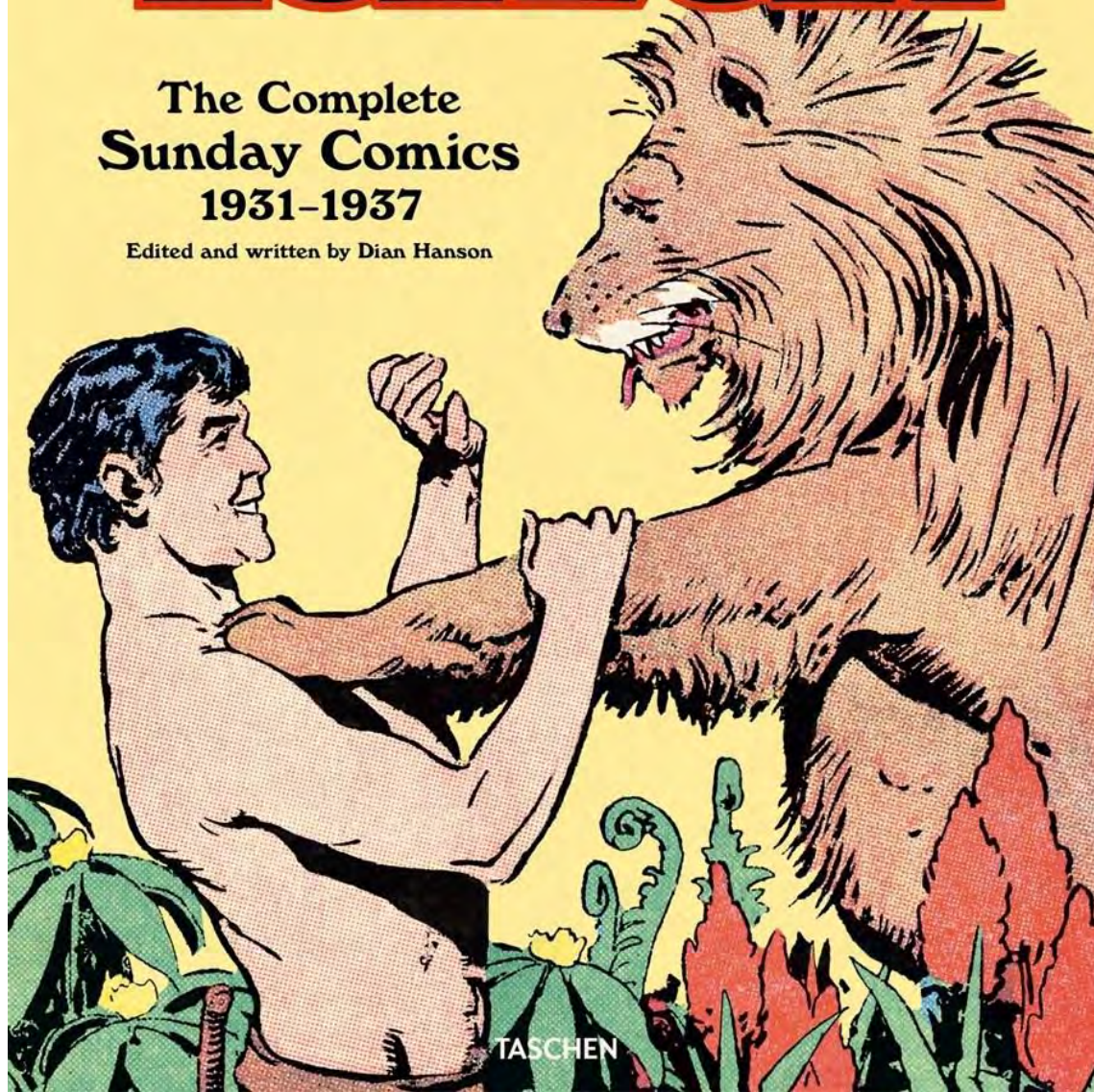
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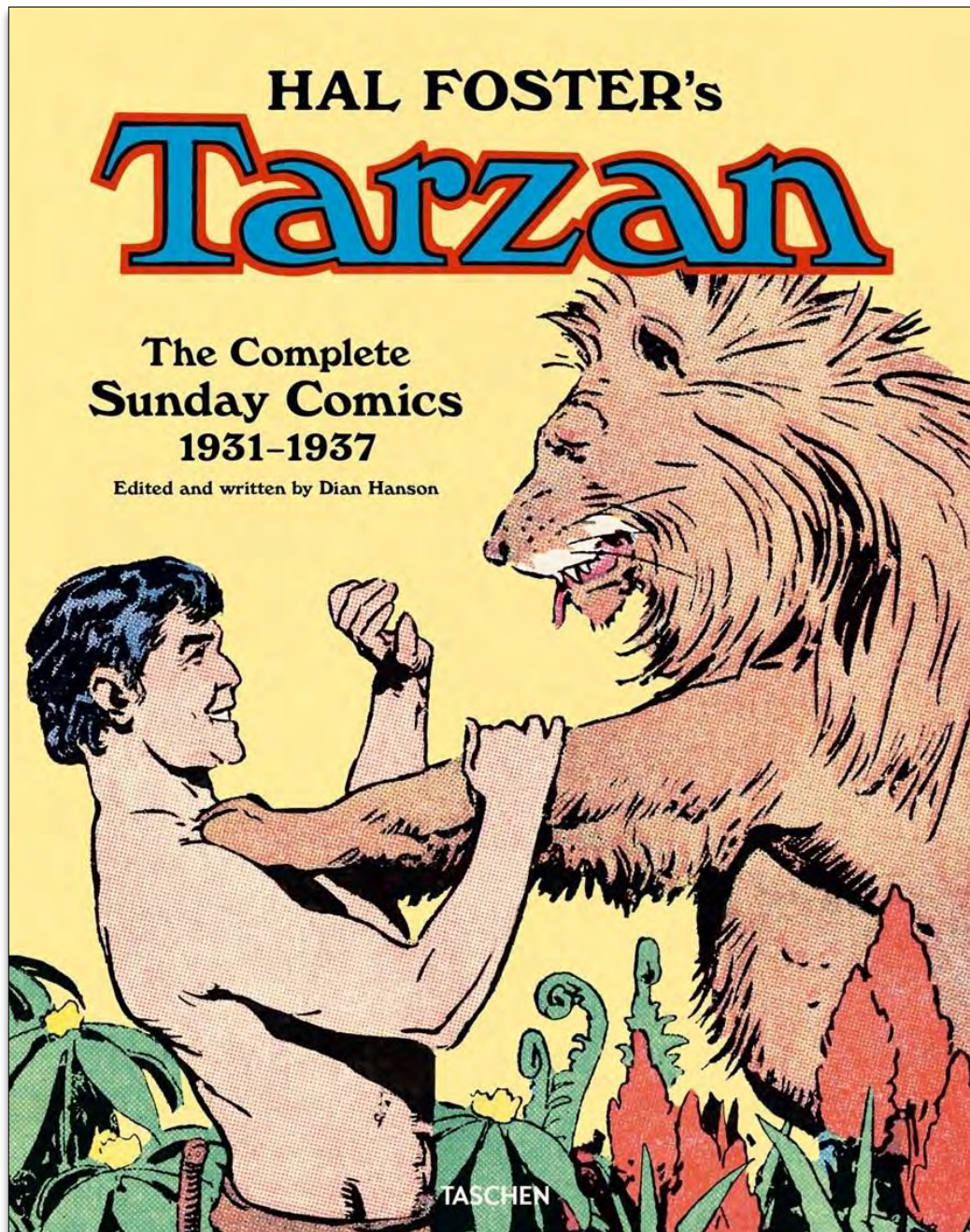
HAL FOSTER's
Tarzan

The Complete
Sunday Comics
1931-1937

Edited and written by Dian Hanson



TASCHEN



Hal Foster's Tarzan

THE COMPLETE SUNDAY COMICS 1931-1937

Dian Hanson

In 1929 Hal Foster illustrated *Tarzan of the Apes* as a 60-episode daily newspaper strip: the first adventure comic. From 1931 to 1937, 292 full-page Tarzan Sunday comics followed. Foster's ape man defined Tarzan and adventure comics for decades to come.

- In 1928 commercial artist Hal Foster took a job to turn Edgar Rice Burroughs' novel *Tarzan of the Apes* into a 60-installment black and white newspaper comic.
- Readers found Tarzan's adventures with ancient Egyptians, modern criminals, Vikings, dinosaurs, killer apes, and a slew of provocative queens and princesses mesmerizing, right up until Foster handed off the strip to Burne Hogarth in mid-1937.
- Produced from original newspapers, preserving the color and texture of the Ben Day dot coloring process distinctive to vintage comics, *Hal Foster's Tarzan* carries you back to Sunday morning, belly-down on the living room rug, "funnies" spread before you, lost in a world of exotic adventure while mom whips up your own bowl of oatmeal pottage.

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TASCHEN

H FOSTER



..... HE WAS SAFE ON THE SUMMIT
.... BACK ONCE MORE
WITH HIS OWN TRIBE!

Special Section

THE RELUCTANT DAD OF ADVENTURE COMICS

In 1919 27-year-old Harold Foster pedaled his bicycle 1,000 miles from Manitowish to Chicago to check out the job market. It had to be better than in Winnepeg, where his work illustrating fashion catalogs was seasonal. He'd enjoyed the free time as a single man, indulging his love of camping, canoeing, hunting, fishing, and trapping in the Canadian wilderness, but in 1918 he was supporting a wife and a toddler with a first baby imminent. Capping it all was a general strike in Manitowish, instigated by the

Winnepeg Trades and Labor Council. When 30,000 workers walked off their jobs, public employees joined in solidarity. Mail delivery stopped. Public transportation stopped. Trash collection stopped. Firemen stopped fighting fires and police stopped cycling. The wealthy and their political allies blamed it on "Bolsheviks" and immigrants in the time-honored fashion. Protestors turned to riots, and the Royal North West Mounted Police were called in to subdue protesters and force people back to work.



All of which made pedaling to Chicago seem the easiest way forward for plucky Foster.

Had Foster never made that long ride to Chicago, the Tarzan Sunday strip would have shaped up very differently. Had, himself, been in Tarzan, he was gangly, near-sighted, workaholic, and indifferent, yet his serene virtues defined the mighty ape man for a generation of comic-lovers, and for comic artists to follow. Frank Frazetta called Foster's Tarzan his biggest influence and had the original January 27, 1934, 'Sundae' strip framed on his wall. Eisner's copied Foster's Tarzan in letter anatomy and script directly from Foster's first 1929 strip for his own first Tarzan.

Jack Kirby said he "imitated" Foster. Wally Wood said he copied Foster's green. Bernie Wrightson called Foster the best storyteller in comics.

And how could Foster not be a great storyteller, when his own early life read like fiction?



OPPOSITE PAGE: Panel from Tarzan strip, August 31, 1922. LEFT: Infant Hal Foster, right, with his older brother, Gerald, mother, and grandmother, 1895.

RIGHT: Workers protest during the Winnipeg general strike of 1919.

OPPOSITE PAGE: The conclusion of Foster and Harold G. Mansoff's 1,000-mile bike ride from Winnipeg to Chicago, in front of the Art Institute of Chicago.





ownership of his new strip, with a 50-50 split of gross profits.

Carlin had to seek a new Tarzan artist.

They [Rialto Features] decided it didn't make any difference who did Tarzan the same would carry it. No matter how it's done everybody is interested in 'Tarzan.' It's a word, a word everybody is interested in. 'Tarzan.' It's a word, a word everybody is interested in.

Carlin found Bernie Hogarth.

On May 2, 1937, Foster's six years of Tarzan ended, with the episode "Tarzan Billed." Webster's dictionary defines "billed" as refusing to proceed. In the final panel, a grateful Nkomo, spurred by Tarzan, like all royal lions before her, orders, "You are on the street, Guardsman, seize him! And their hands are already on Tarzan's shoulders, deciding him off to be replaced by Hogarth, said Sunday.

Foster's Prince Valiant would become one of the greatest Sunday strips of all time, but without Tarzan there would have been no Valiant. Tarzan taught Foster that comics can be real art—even more than art, if the creative embraces the characters and breathes life into them. Foster learned to love a character he initially rejected, and then shaped Tarzan into the original adventure strip, beloved by generations of fans from 1929 to the present day.

The Fosters remained in Topoka for three years, until the grandmother's death, while Hal longed for a more stimulating environment, close to libraries and museums to research and perfect Prince Valiant. Hal and Helen returned for a time to Elvins, freshly settling in Redwing Ridge, Connecticut, in 1944. Foster called their six-acre property "Val Hal En," combining the first syllable of Valiant, Hal, and the last syllable of Helen. There he

sketch: The Illustrated Tarzan Book No. 1, from Grosset & Dunlap, 1929, reprinted at 80¢ of Foster's original black-and-white strips, with the participation of a Foster series that never materialized.

above left and right: Many artists and publishers requested panels from the first *Escape of the Apes* strips. Elmo Lincoln, one of the 1938 film *Escape of the Apes*, was Foster's model for Tarzan in strip No. 42.

could research, write, draw, hunt, and live an ideal life. He won awards, lectured on education, and traveled the United States and Europe, all while working 83 hours a week on Prince Valiant. He loved his wife, loved his

sons, loved the many close friends he made through the years, as well as anything alcoholic, and smoking for two more cigarettes.

Foster was even celebrated on the new medium of television. In 1954 he was the featured guest on *This Is Your Life*, where celebrities were confronted by old friends to share anecdotes from their past. It was a surprise for Foster, who thought he was just attending a live show. Though normally a not so vivacious man, on camera he appeared acutely embarrassed. Speakers included his first girlfriend, fellow writer from Palmdale Young, including letterer Charles Armstrong, Sid Metcalfe of the 1,000-mile bike ride, Joe King Features editor Brad Kelly, the cast of the about-to-be-released *Prince Valiant* film, and Joseph Neale. Sixty-three-year-old Foster smiled when Neale came out next as when Neale claimed incorrectly that Foster did both the Sunday and daily Tarzan strips. Some wounds never heal.

The Illustrated
TARZAN BOOK NO. 1
Picturized from the novel
TARZAN OF THE APES
by Edgar Rice Burroughs



300 PICTURES



In 1930 Foster drew his last Prince Valiant and moved to Florida with Helen. While he continued writing and coloring the strip, his arthritic fingers prevented him from drawing and taking to his personal satisfaction. In 1939, at age 62, his deteriorating hip joints put him in a wheelchair. In November of that year he had hip replacement surgery, hoping to walk again. His hip healed, but his mind never recovered from the anesthesia.

Foster lived two and a half more years in an amicable twilight, with no memory of his artistic career or his beloved Helen. The Tarzan strip would continue until May 1992, with Eric Burtle as the final artist. Prince Valiant lives on, drawn by Mark Schultz and Thomas Yeates as of 2023.

Harold Rudolph Foster, reluctant father of the adventure comic, who nonetheless created the two greatest strips of that genre, died July 25, 1982, innocent of his place in the comics' pantheon.



top left and left: Tip Top Comics No. 10 and panel four of *Escape of the Apes* No. 29 as a cover.

top center and right: Boston by Carter reprinted No. 28, top right: Foster's original a panel from No. 30 for the cover of *Age Book's* Tarzan and the Lost Empire.



"CHILDREN
OF THE SUN"

Tarzan

by EDGAR RICE BURROUGHS



THE EGYPTIAN PRINCESS



PLEASE BY THE MOUNTAINS THE PRINCESS HASTENED TO GO UPON HER JOURNEY TO BRING TARZAN BACK TO THE SCOUNDRELS' LAIR.



"HIGH ABOVE HIS SHOULDERS TOOK PLACE THE MOST BEAUTIFUL OF WIVES. THE ONLY ONE WHO HAD EVER BEEN SEEN BY THE SCOUNDRELS' LAIR. SHE WAS THE ONLY ONE WHO HAD EVER BEEN SEEN BY THE SCOUNDRELS' LAIR."



THE JOURNEY WAS LONG AND THE SCALATE LADY TRAVELED TO THE WILDS AT LAST ALMOST THE READY TO GO ON.



PRESENTLY HER BROTHER HAD TO CARRY HER.



HIGH IN A TREE WITH THE GREAT APE WATCHED HOURS OF THE SCOUNDRELS' LAIR.



SMITH WAS THE ARTIST LEAVING FROM THE TREES IN LIMBO WITH HIS MOTHER AND WATCHING THE JUNGLE.



WITH HIS PERSONAL STRENGTH HE FELL TO THE GROUND AND WATCHED HOURS FROM HIS BROTHER'S LAIR.



IN HIS HAND HE LIFTED THE PRINCESS.



HIGH INTO THE TREES HE CARRIED HER.



DEEP IN THE JUNGLE TARZAN HEARD THE WOMAN'S BLOOD-CURDLING PRINCESS SCREAM.



AND THEN THE MORE TERRIBLE CRY OF THE GREAT APE. AS THE WOMAN FROSTED IN HIS BACKS NEXT WEEK: THE WOMAN AND THE APE

LE PÈRE RÉTICENT DES COMICS D'AVENTURE



En 1928 Harold Foster - dit Hal Foster - âgé de 27 ans, parvenait à voir les quelques 1000 illustrations qui composaient le Manichaïde de Chicago dans l'esprit d'un homme qui avait travaillé à l'illustration pour catalogues de mode et était que ses dessins. C'était un homme qui avait une idée de ce qu'il voulait faire dans la vie. En 1919 il fut recruté par une grande maison de presse et devint l'un des meilleurs illustrateurs de la presse américaine. Puis, en 1928, il fut recruté par une grande maison de presse et devint l'un des meilleurs illustrateurs de la presse américaine. Puis, en 1928, il fut recruté par une grande maison de presse et devint l'un des meilleurs illustrateurs de la presse américaine.

mode. Les manifestations sont devenues des tentatives et la police nouvelle a été appelée en renfort pour contrôler la foule et la ramener au travail. Dans ces conditions, pour le scénariste Foster, le plus simple est de garder intact le Chicago. Si Foster n'avait pas eu envie de voir ce journal, le seul illustrateur de Tarzan aurait été un autre homme. D'ailleurs, ce n'est pas un fait que Foster a écrit. Hal n'est pas un homme qui a écrit. Hal n'est pas un homme qui a écrit. Hal n'est pas un homme qui a écrit.



Bernie Wrightson qualifie Foster de meilleur illustrateur de la bande dessinée américaine.

La bibliothèque devient pour Foster un lycée idéal. Ce qui lui plaît, c'est l'art.

avec d'une génération d'illustrateurs de comics et des artistes de la bande dessinée moderne. Frank Frazetta considérait le Tarzan de Foster comme sa plus importante œuvre d'inspiration et avait accueilli sa page originale avec une grande joie le 21 janvier 1954. Frazetta copia le Tarzan de Foster pour approuver l'industrie et l'influence du premier strip de Foster en 1929. Inspiré par ses premières créations de films. Jack Kirby avait une copie de Foster. Walt Wood dit avoir copié les scènes de Foster.

Foster ne gagnait pas grand-chose à l'époque, mais son père qui avait tout d'un coup Harold Hadley Foster naît le 16 août 1901 à Halifax, en Nouvelle-Écosse. Jeune homme des trois enfants d'Edward et Jeannette (née Hadley) Foster. L'air, Mary, avait une grande maison de Hal, qui grandit avec son grand frère Gerald. Edward mourut quand Hal a 4 ans, laissant à Jeannette le charge de sa grande famille et des enfants, qui elle-même avait de la peine. Les deux frères, comme les autres, ont eu une enfance difficile. Hal a grandi avec son grand frère Gerald. Edward mourut quand Hal a 4 ans, laissant à Jeannette le charge de sa grande famille et des enfants, qui elle-même avait de la peine. Les deux frères, comme les autres, ont eu une enfance difficile. Hal a grandi avec son grand frère Gerald.

Jeannette se remaria en 1905 et donna naissance à son premier fils dans, dans l'esprit de Hal. Jeannette se remaria en 1905 et donna naissance à son premier fils dans, dans l'esprit de Hal.



ON HIS WAY TO THE TEST ON TARZAN'S OUTLINE WITH THE APE, SMITH HEARD THE WOMAN'S BLOOD-CURDLING PRINCESS SCREAM. AND ERIC VON HANER QUICKLY LEARNED THE EGYPTIAN WORDS OF LOVE THE PRINCESS HAD.

double de stars destinés à l'Élite, mais aussi des gamélats, du gin à bon prix, du longtail, un réfrigérateur domestique et des meubles en peau de chien chinois pour la chambre à coucher. Et puis, pour le plus grand étonnement du jeune Foster, il découvre aussi des survivants féminins. C'est avec cette redécouverte en particulier qu'il s'agit de plaire, il apprend à dessiner nussets, nussets gracieux (particulièrement adaptés aux dames dotées d'une forte poitrine), créatures hypnotiques, tentateurs et autres femmes fatales dont il ne soupçonnait pas l'existence. « Je me suis vu sous corps et âme à cette tâche », raconte-t-il.

Le catalogue de la Hudson Bay Company cesse de paraître en 1913 et Foster perd son emploi. Pour concurrencer sans doute, son employeur achète la société de gravure Brighams Limited, produit aussi des catalogues de lingerie féminine. Avec ses portefeuilles très spécialisés, Foster exultait surtout sur le dessin de modèles et de conseils pour les catalogues et modèles de la marque canadienne Eaton.



1911: Margaret O'Sullivan, Jane in the Johnny Welscheller Tarzan film, models a dress made of Foster 1912 Tarzan strips.
1913: Maureen and Johnny on a 1914 Coca-Cola drink tray.



As copies de cette seconde illustration dans les secrets féminins. Foster rencontre une vraie femme.

En 1915, Helen Wells a 21 ans et Harold Foster 25. Helen est une enfant choyée de Topoka, dans le Kansas, qui a parfait son éducation et ses bonnes manières dans un pensionnat catholique pour jeunes filles. Une fois prête à évoluer avec grâce dans la haute société, elle est partie pour Winnipeg où elle s'est inscrite à l'université. Hal est, quant à lui, un enfant sauvage au cursus scolaire extrêmement limité. Il a été exempté de service militaire pendant la Première Guerre mondiale parce que son broutage a quitté le domicile pour trouver un emploi. Hal est donc chargé de famille et ne peut compter que sur ses diables de doigts pour soutenir sa mère et la bricoleuse jeune femme disponible, il devient un père très comoté et quand son regard croise celui d'Helen lors d'une soirée dansante, c'est le coup de foudre. Ils se marient moins de six mois plus tard, le 28 août 1915.

Nombre de femmes auraient regretté un mariage célébré avec un homme pour qui le monde de l'amusement consiste à ramper dans la nature sauvage du Canada, mais Helen a du cran - et elle est fertile, huit mois et un jour après leur mariage. Le 29 avril 1916, les Foster accueillent leur premier fils, Edward, surnommé Teddy. Le travail sur le catalogue Brighams est suspendu, alors le couple se rend pas à se remettre au vert, Teddy sous le bras.

Arnold O. Brigham a appris l'art de la gravure sur bois après de son oncle. Quand on



dent la haute société pour d'autres gravures de Winnipeg, parmi lesquels la Commercial Art Company et le Wilson-Morton Buckley Studio. Avec la naissance de son deuxième fils, Foster se rend compte que ces revenus d'argent ne suffisent pas et qu'il s'en trouve d'autres qu'aux États-Unis.

Mais revenons à ce piège de 1600 kilomètres à vide.

Chicago est la capitale de l'enseignement artistique aux États-Unis au début du XX^e siècle. L'Art Institute de Chicago, école des Beaux-Arts fondée en 1879, est une des plus anciennes et vénérables institutions muséologiques, et son école est la plus grande au monde. Si Foster attendra avoir choisi la grosse ville américaine la plus proche, le hasard géographique a fort bien fait les choses.

Contre toute attente, Foster découvre non seulement Sidney « Sid » Metcalfe de sa période à lui. En terminant de parcourir 300 kilomètres par jour sur des chemins de terre et de gravier, passant la nuit dans des granges, souffrant et chassant les souris. La seule photo de leurs villes qui nous soit parvenue montre qu'ils n'avaient pas de déboulon de nuit progressé qu'à la force de leurs muscles, de leur endurance et de leur détermination, circulairement sur ces routes de Tour de France, par exemple, les meilleurs au monde qui ont fait la même distance quotidiennement sur les routes modernes les plus perfectionnées.

Pendant Hal avait fait quelques choses de Tarzan, finalement.

Le trajet leur prend quatre jours, car leur cadence est ralentie par la pluie, les crevasses et quelques voleurs. Les deux, sans le savoir, ont fait du travail à Chicago, mais aucun moyen d'améliorer le quotidien avec du tir ou canard ou du trafic de fourrure comme à Winnipeg. Ils réinventent leurs villes et prennent le chemin du retour.

Foster met deux ans à économiser suffisamment pour déménager à Chicago. Le temps qu'il s'écoula, Helen construisit les gar-



çons chez sa mère, dans le Kansas, leur sa paration dans les années. Il trouve un emploi chez la gravure John G. Miller tout en suivant les cours de soir à l'Art Institute. Entretemps une famille de quatre avec son modeste salaire laisse peu d'argent pour les frais d'un voyage et il est possible que Foster ait simplement assisté aux cours en silhouette libre, ce qui ne le rendait pas éligible au diplôme. Si c'est le cas, cela n'a jamais servi sa carrière. À l'époque, les employeurs se souciaient moins des diplômes que des compétences. En 1915, il décroche un meilleur travail au studio de Joe Minto Palumbo-Young, où il illustre des campagnes pour Johnson, Outboard Motors, la margarine Jellio « Good Luck », Union Pacific Railroad et Northwest Paper. Il peint des créatures et quelques conversations pour le magazine Popular Mechanics. Dans le temps qu'il lui reste, il fait de l'art créatif et crée d'un journal où la création serait sa seule occupation. Quand Joseph H. Neube, de l'agence de publicité Campbell-Ewald, contacte Palumbo-Young en 1925 à la recherche d'un artiste pour adapter le Tarzan d'Edgar Rice Burroughs (ERB) au strip de presse, Foster n'est pas intervenu. À ses yeux, les comics sont à peine de l'art mais il accepte tout travail qui se présente.

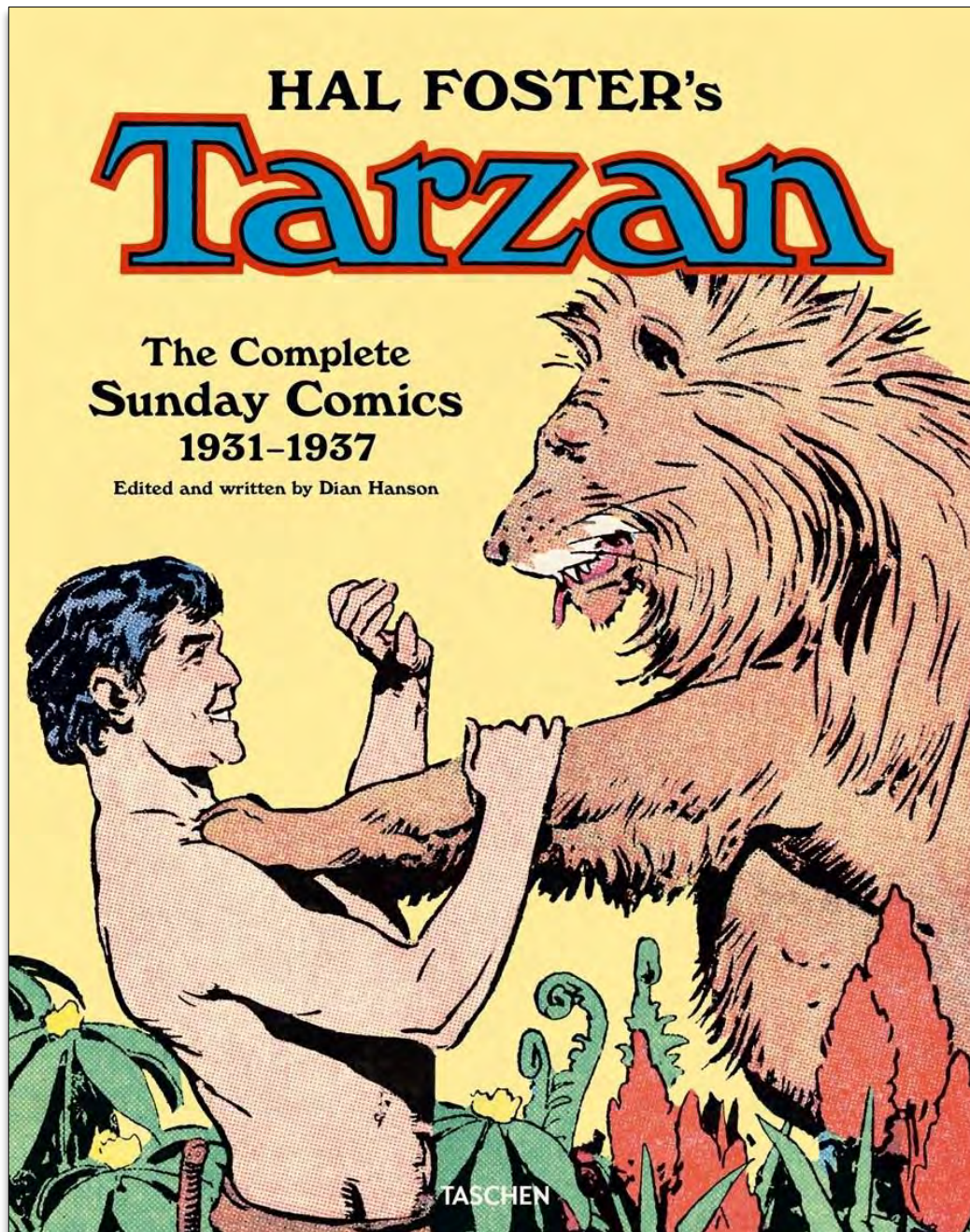
Le premier comic strip sort aux États-Unis sur Hogan's Alley, de Richard F. Outcault, publié dans le New York World de Joseph Pulitzer en 1895. New York est alors peuplé à 40% d'immigrants et Hogan's Alley raconte les heurts violents et vulgaires d'une bande de garçons d'enfants des bidonvilles. Le personnage se trouve rapidement sur Yellow Kid le vignette



1925: 1925: Dora Fox O'Connell Company advised children to buy its six cream cups with images of Tarzan, including a leopard. Little could be believed for Big Little Books and good-handled knives.

1926: Official pin of the Signal Tarzan Club. Signal Oil sponsored the Signal of the Ages radio show from September 1922 to March 1924. Edgar Rice Burroughs' daughter Jean visited Jane.

1925: A battery-powered mechanical wind-up tin of Signal Band for kids to cheer with, as included pin.



Hal Foster's Tarzan

THE COMPLETE SUNDAY COMICS 1931–1937

Dian Hanson

In 1929 Hal Foster illustrated *Tarzan of the Apes* as a 60-episode daily newspaper strip: the first adventure comic. From 1931 to 1937, 292 full-page Tarzan Sunday comics followed. Foster's ape man defined Tarzan and adventure comics for decades to come.

- In 1928 commercial artist Hal Foster took a job to turn Edgar Rice Burroughs' novel *Tarzan of the Apes* into a 60-installment black and white newspaper comic.
- Readers found Tarzan's adventures with ancient Egyptians, modern criminals, Vikings, dinosaurs, killer apes, and a slew of provocative queens and princesses mesmerizing, right up until Foster handed off the strip to Burne Hogarth in mid-1937.
- Produced from original newspapers, preserving the color and texture of the Ben Day dot coloring process distinctive to vintage comics, *Hal Foster's Tarzan* carries you back to Sunday morning, belly-down on the living room rug, "funnies" spread before you, lost in a world of exotic adventure while mom whips up your own bowl of oatmeal pottage.

AU \$440.00 | NZ \$485.00

9783754402641

392 Pages | Hardcover

440 mm x 344 mm

TASCHEN

Sara Salvadori

HILDEGARD VON BINGEN

*The Fountain of Wisdom
Arithmetic Geometry Music Astronomy*

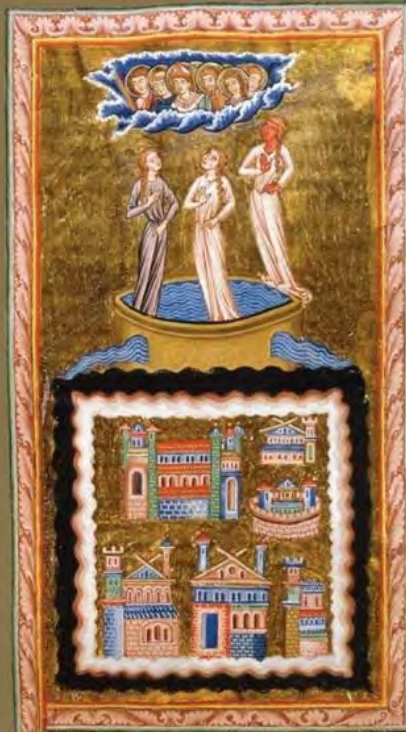


SKIRA

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Skira Editore S.p.A

Celestial Vault

Therefore, God also called the firmament heaven, because it encloses all things and fills our eyes of his glory. When a person looks upon it, he cannot fully comprehend what it is, because neither can a person perfectly comprehend God, whom he nevertheless sees in faith. But a person will not see in heaven, which is God's abode, unless he is first made wholly spiritual, for it surpasses his senses, perception and knowledge (LDO II 124, p. 297).

Accordingly, the soul, which, sent by God, descends into the body invisibly and silently, causes a person to recognize God through faith, to look up to heaven and do heavenly deeds (LDO I 449, p. 176).



From the center of the sphere, humanity begins its journey through the four elements of the firmament: the earth from which man was made, the waters of benediction, excelled from the white ship of innocence, the air of faith, the black fire of darkness and the fire of divine light.



Light

Godindeed, who made everything just described, is the unique Life from which all life breathes as a ray from the sun. He is that Fire from which every fire that provides for happiness is kindled, as sparks come forth from fire. How would it be fitting if nothing else hinged to this Life, and the Fire neither warmed nor illuminated anything? And how would it seem for no life nor any brilliance to come forth from the Godhead, which was Life before the ages? What good would it be if Light kindled by Fire gave light to nothing, and fire does not hide its light, nor does the sun bury its rays? For God is that Life through which the angels' multitude was kindled, like a spark coming forth from fire. So it would be unseemly for that Life not to shine brilliantly—and that brilliance is unending, for no death can enter it (L.D.O. II.1.14, p. 282).



After passing through the fire of the firmament, his sunny cocoon as he journey into the spheres and crosses the rare Heavenly Hosts—angels, archangels, seraphs, authorities, personages, dominions, thrones, seraphim, cherubim—until it reaches the center of the divine light.



Door

*My Son, Who cleaves to Me in brightest warmth
of love as the comb to the honey (SC II 3 26, p. 179).*

*He came from the heart of the Father and the womb
of a virgin (SC III 4 8, p. 360).*

*The Word! ... I shone forth within you as
a Flower, visible as a human being and offering
good understanding to all humans by His words
(SC III 8 15, p. 438).*

*After entering the light, humanity meets the three persons
of the Trinity: the silvery white Father, the Spirit,
the color of reddish fire, and the Son, man of sapphire
blue; they are the door connecting the visible and in-
visible world.*



Journey Through Space and Time

God is Himself that living fire through which souls breathe—God who was before the beginning and exists too at the beginning and entire course of time (LDO III 52, p. 418).

In the "time machine" journey each of the three spheres—the firmament, the Heavenly Hosts, the Trinity—is shown as it surrounds and is surrounded by the others. Everything is part of a single space, a sphere, in which moving through time evokes the mystery of the trinitarian choice. Every soul is called upon to experience this journey in the flow of life, until it perceives that the time and space of eternity, images of blessedness, exist in every moment (see p. 218).



The Sun and the Moon

And, as you see, when all the elements are over the elements will shine out with the greatest brightness and beauty [...]. And fire, without its raging heat, will blaze like the dawn, and without its density will be completely liquid, water without its power to flood or drown will stand unspared and calm, and earth without shaking or roughness will be firm and level. And so all these will be transformed into great calm and beauty.

And the sun and moon and stars will sparkle in the firmament like precious stones in gold, with great glory and brilliance, and they will no longer resistently revolve in orbits so as to distinguish day from night. For the world will have ended and they will have become immovable, and from that time on there will be no darkness, and day will be perpetual. (SC III 12:15–16, p. 520).

Indeed, man and woman are thus conjoined, as one work exists through another—for man would not be called man without woman, nor would woman be called woman without man [...]. And man is called the divinity, while woman the humanity of the Son of God (LDO 1:4100, p. 238).



At the end of the journey Hildegard's soul is touched by wisdom and is revealed in the mirror. The green column of the study corresponds to the green column of the tabernacle of the soul. Now Hildegard can take flight. It is the time of flowering, joy, integration, and serenity. The faces of Hildegard and Volmar shine in the light of the sun and moon in the quietude of Paradise, surrounded by song. We are invited to journey like her and to seek to shine again like *videra*, spheres of light, stars of Paradise.



The Golden Square

The golden square inside the building marks the center of the sphere. Superimposed on the vertical axis are the square filled with eyes of the Science of God, the square of the Building, the square of the altar, and the square of the tabernacle of the soul.

The Science of God

*I saw a most serene splendor, flaring, as it were,
with many eyes, with four corners pointing toward
the four parts of the world (GC I.4.D, p. 109).*

Square Building

*And on that mountain stood a four-sided building,
formed in the likeness of a four-walled city
(GC III.2.D, p. 325).*

The Altar

*And he called that holy place the house and temple
of God, which is the name of the city of the heavenly
Jerusalem, the living temple of the Living God
(GC III.5.21, p. 380).*

The Tabernacle of the Soul

*And I saw as a tabernacle, whose interior was
all of the strongest steel (GC I.4.3, p. 112).*

The Unified Vision

Opposite, the complete reconstruction of the unified vision with the images of the individual visions arranged around the map of the Building, when east lies at the top of the miniature.

At the three corners of the map, we find images representing:

- to the east, Almighty God and the birth of the Son (above);
- to the west, death, resurrection and the time of judgment (below);

- to the north, darkness and the victory over evil (left).

On the two opposite sides:

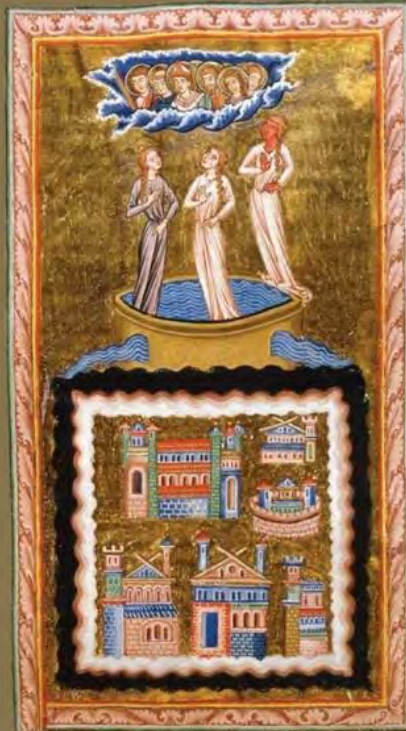
- north/east, the Synagogue and the beginning of the alliance between God and the people of Israel (left);
- south/west, the coming of the Son of God and the building of the Church his bride (right).



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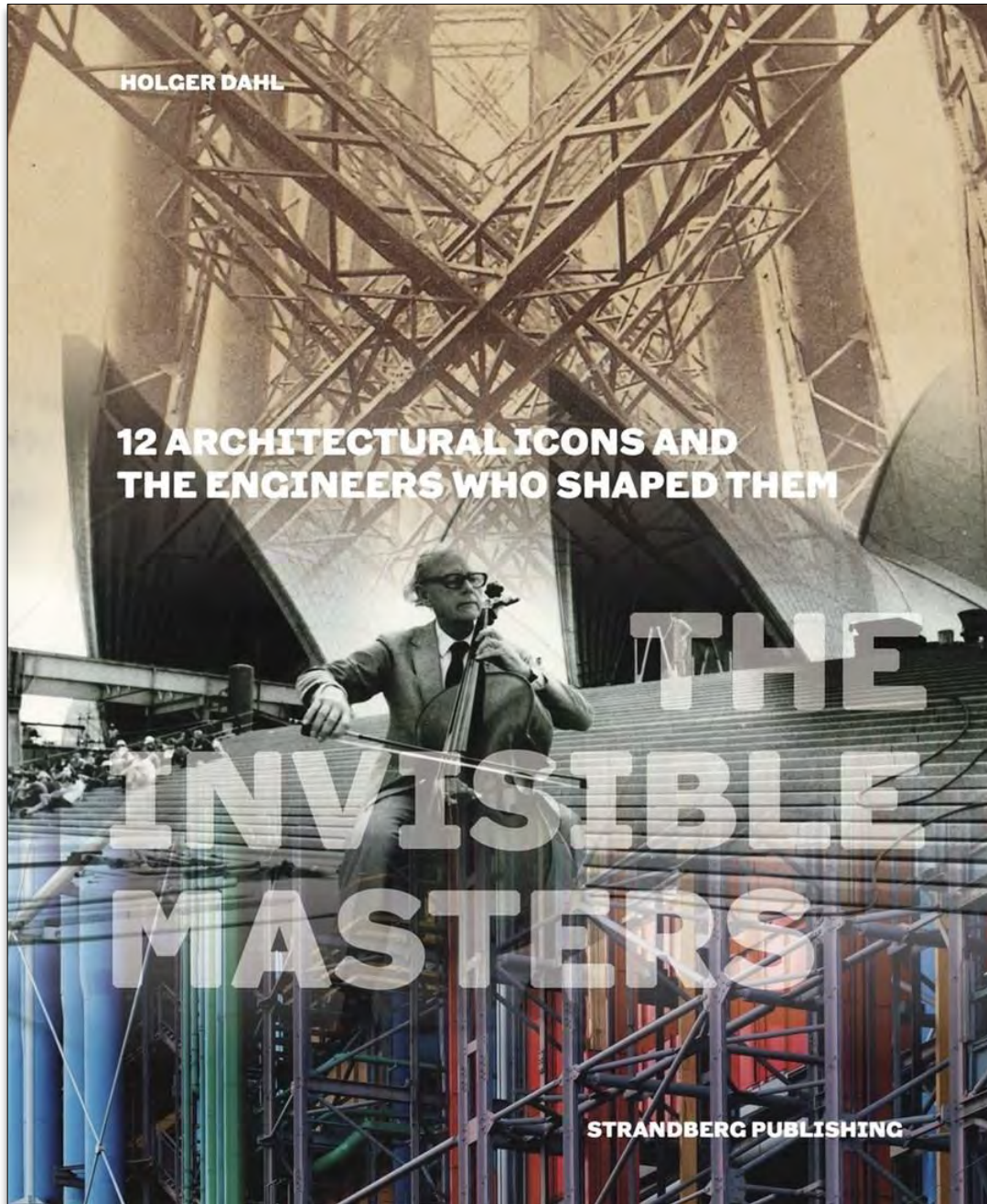
A man in a suit and glasses is playing a cello on a construction site. He is standing on a metal structure, possibly a staircase or scaffolding. The background is filled with a complex network of steel beams and scaffolding, suggesting a large-scale construction project. The lighting is dramatic, with strong shadows and highlights.

HOLGER DAHL

12 ARCHITECTURAL ICONS AND
THE ENGINEERS WHO SHAPED THEM

THE INVISIBLE MASTERS

STRANDBERG PUBLISHING



The Invisible Masters

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Architecture made possible: on the heroes of engineering.

- The world's most iconic buildings were only made possible thanks to the art of engineering. This book explores the close collaboration between architects and engineers, and the interplay between form and function.
- It is a tribute to the invisible work behind the visible miracles - and to the engineers whose efforts turn visions into reality.
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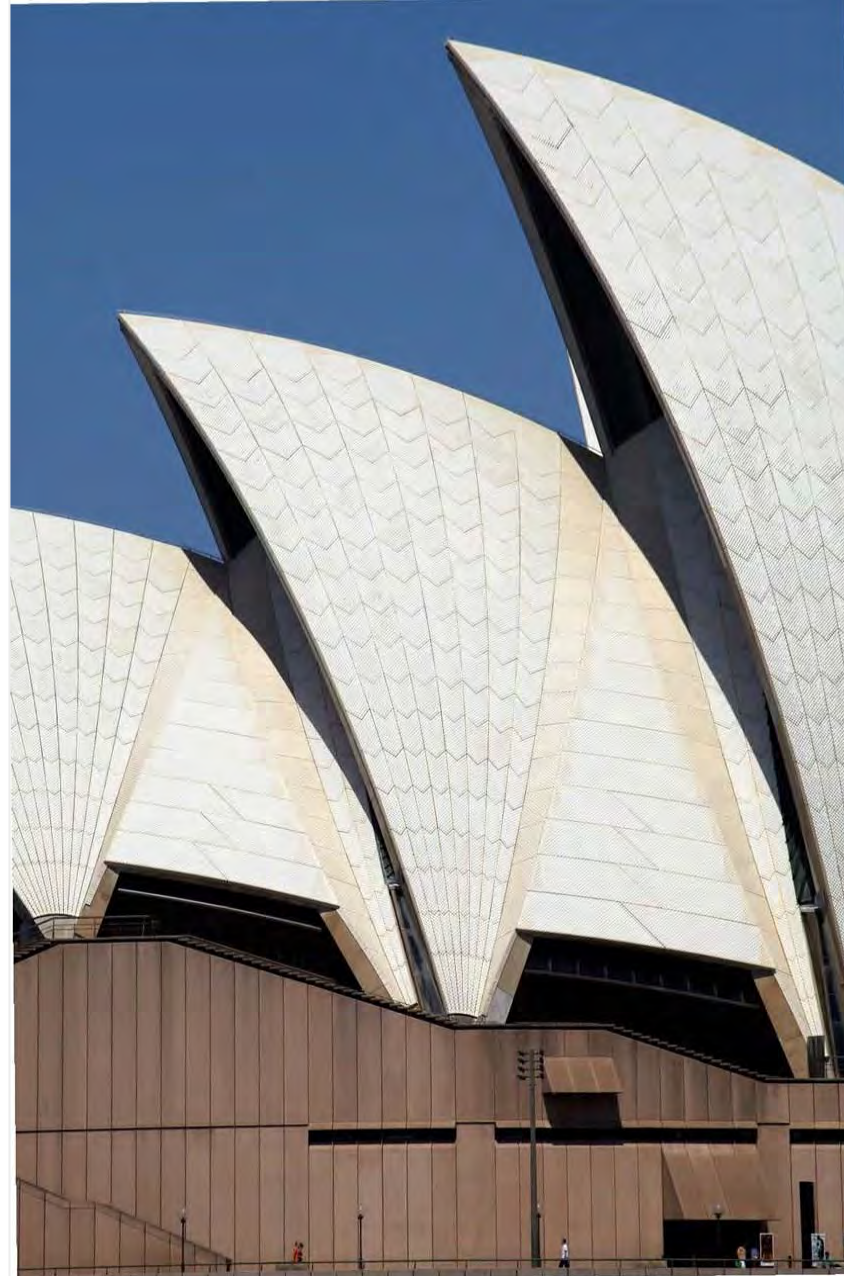
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Strandberg Publishing



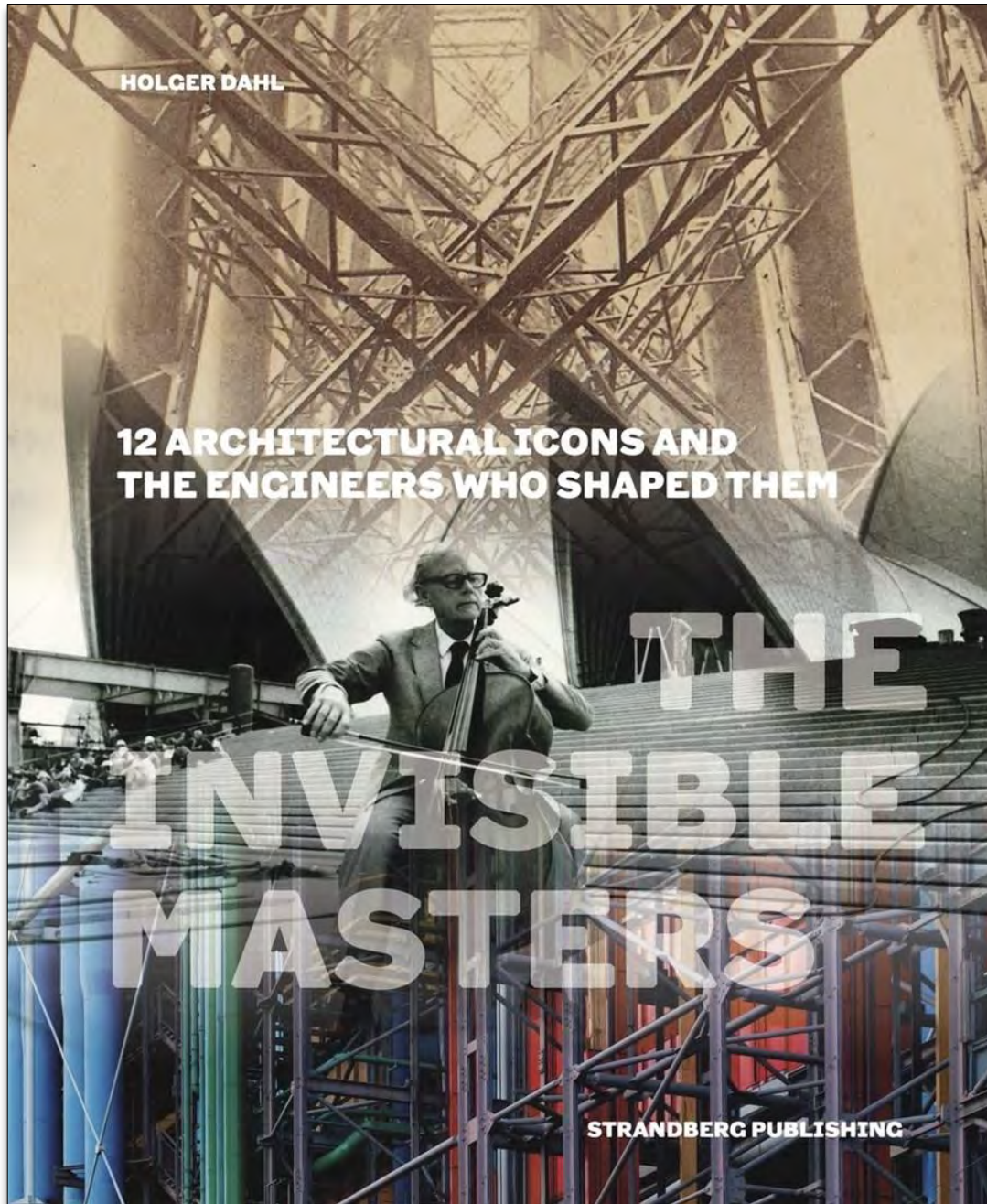












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Joel Meyerowitz: Morandi's Objects

THE COMPLETE ARCHIVE OF CASA MORANDI

Edited by Amanda Renshaw, Text by Maggie Barrett

The complete collection of Joel Meyerowitz's photographs of some 300 objects, collected by Giorgio Morandi and depicted in his paintings. A meeting of two worlds - painting and photography - by two great masters in their respective fields.

The first edition of *Morandi's Objects* is now superseded by the complete archive.

- In the spring of 2015 the world-renowned photographer, Joel Meyerowitz, spent time at Giorgio Morandi's studio at 36 via Fondazza in Bologna. The simple rooms where Morandi painted are awash with objects - vases, tins, shells, bottles and jugs - stacked on shelves, sideboards, chests of drawers and overflowing onto the floor.
- *Morandi's Objects* is an important publication for all those interested in photography, still life and Giorgio Morandi.
- Joel Meyerowitz is an American street, portrait and landscape photographer who is often referred to as the "godfather" of modern colour photography. He has published over 50 books.
- This edition maintains the elegant design of the first edition; linen cover with tip-on image. This edition includes more images and has expanded to 200 pages (from the



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PATTERNS

Art of the Natural World



Jon McCormack: Patterns. Art of the Natural World

ART OF THE NATURAL WORLD

Text by Ami Vitale and Daniel Katz

Stunning photography reveals the hidden architecture of the natural world, from grand vistas to tiny details, punctuated by surprise encounters with wildlife. For nature and animal lovers alike, this book offers a dynamic and unforgettable journey celebrating the interconnectedness of life and form.

- See the beauty of unexpected structures and delicate rhythms echoed across animal markings, grand landscapes, geological formations, and botanical design; all in breathtaking detail.
- They follow the silent geometry of hippo trails in Botswana, the intricate symmetry of ice caves in Svalbard, and the mysterious worlds found in cold underwater environments.
- Each turn of the page reveals a new perspective on the symmetries that shape both the grand and the small: tree rings under a microscope juxtaposed with elephant migration trails seen from above; the delicate architecture that structures both mineral formations and the feathers of ancient birds.
- This book serves as a testament to the enduring power of nature and the interconnectedness of all things; a reminder that whether vast or minute, still or in motion, the natural world is a masterpiece of pattern and life.

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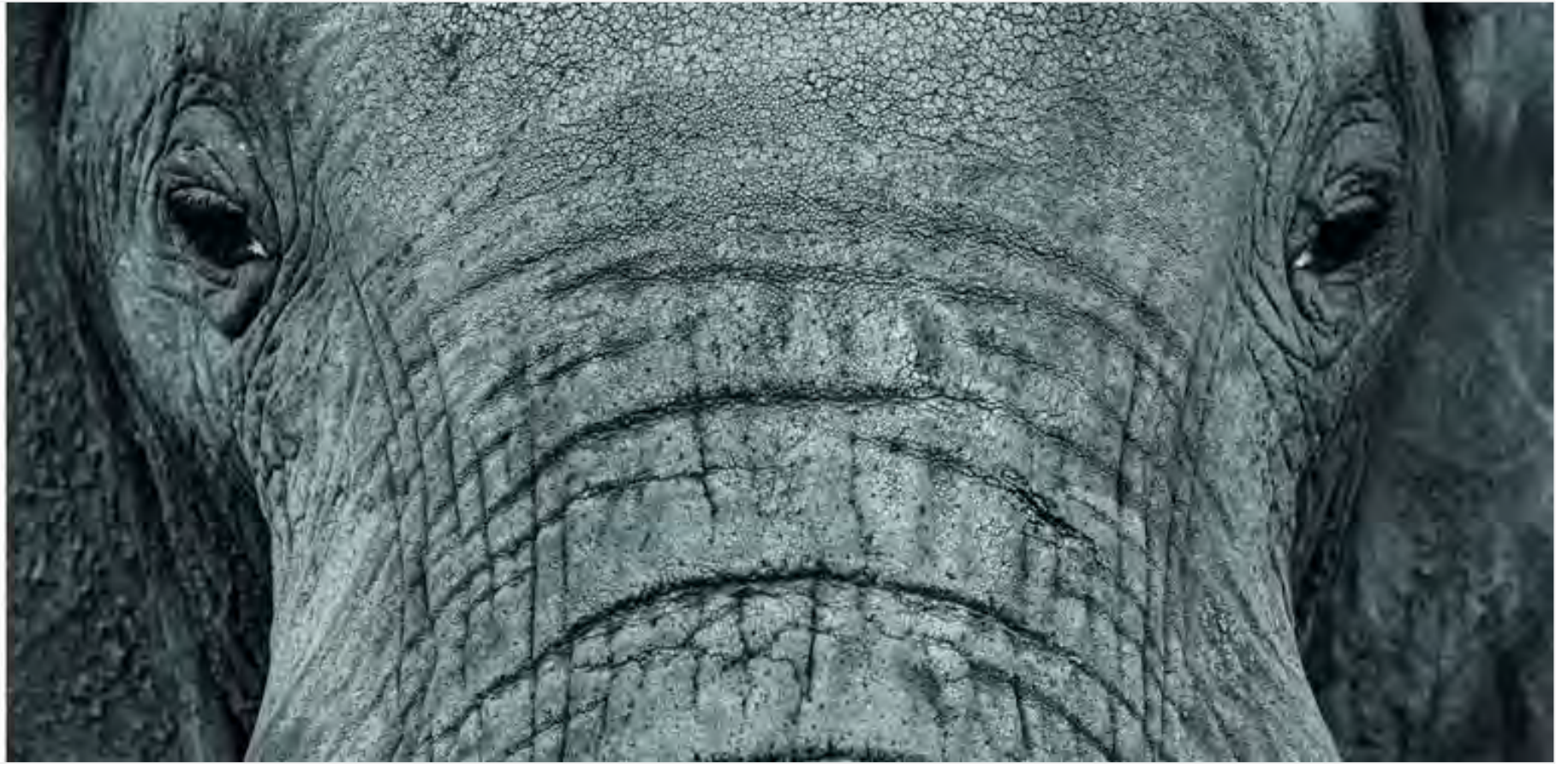
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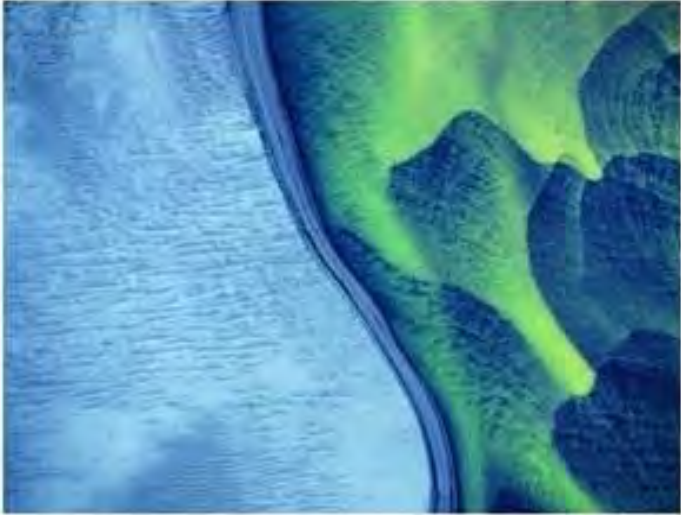


Near Big Sur (above), tide-washed stones evoke a misty mountain range, while dusk over Death Valley's Panamint Mountains (right) softens into blue-toned layers.



Created by the Great Game of the mountain Kingdom
the top of an African elephant's head is a lot of
intelligence and it's not just about





As floodwaters drained from the floor of an ice cave (right), a rapid freeze sealed the surface, trapping delicate rings of air within fragile ice—echoing the intricate patterns of their shells (above).



in Knappe's Great Rift Valley, clouds of terns
sweep across lakes from north, adding bursts of
and color to the landscape.





Faded striped (over indigo) along Northern California's rugged coastline (above) mirror the oblique veins of autumn leaves (right)





In nature, order reveals itself in patterns—
the unity of dolphins in a pod (above); the spiral
of a sea snail's shell (right).





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JOSE PARLÁ
Contemporary Palimpsests

SKIRA



José Parlá

CONTEMPORARY PALIMPSESTS

Edited by Rey Parlá, Text by Jonathan Rider and Iván de la Nuez

The colourful monumental paintings of the Cuban-American contemporary artist.

- *José Parlá: Contemporary Palimpsests* is an expansive monograph celebrating the remarkable four-decade career of Cuban American artist José Parlá.
- Spanning from 1985 to 2025, the richly illustrated book features paintings, murals, rare sketchbooks, and archival materials. It also includes essays by curators Jonathan Rider and Iván de la Nuez, alongside an intimate interview with Rey Parlá, his brother and creative collaborator.
- Central to the narrative is Parlá's profound reflection on his near-death experience with COVID-19, which deepens his exploration of home as a mosaic of memories and displacement.
- Celebrating his role as a cultural bridge, the monograph underscores his connections to a global community of friendships, travels, and collaborations. Parlá emerges as a poetic chronicler of surfaces, textures, and resilience—an artist whose work captures the luminous paths of exploration and belonging.

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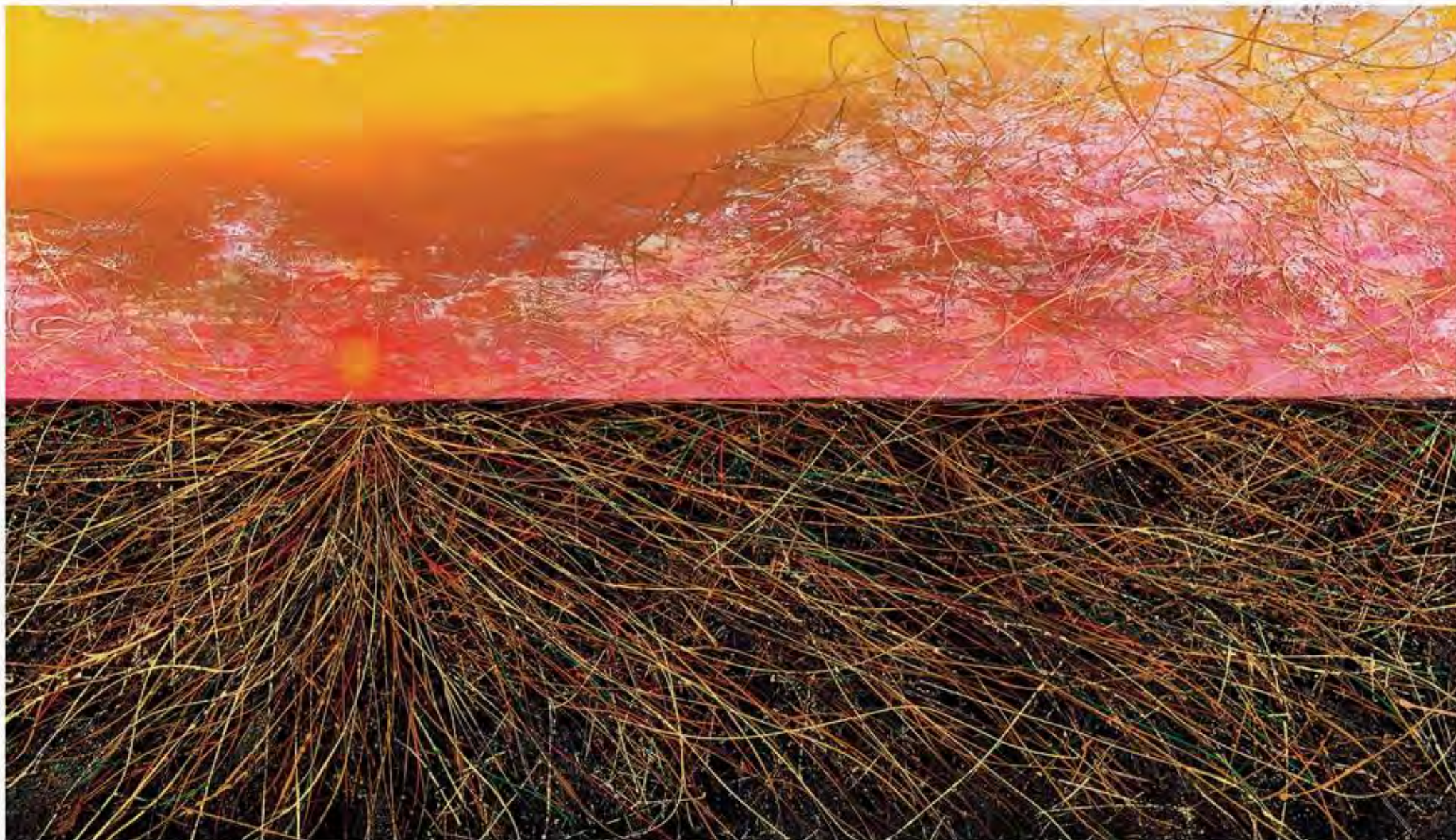


Blooming City Marks, 2014





Miami Sunset, from Cielos: Blooms of Mold series, 2022



Teoyo Sunriss, *from Ciclos: Bloom of Mold azules*, 2022.





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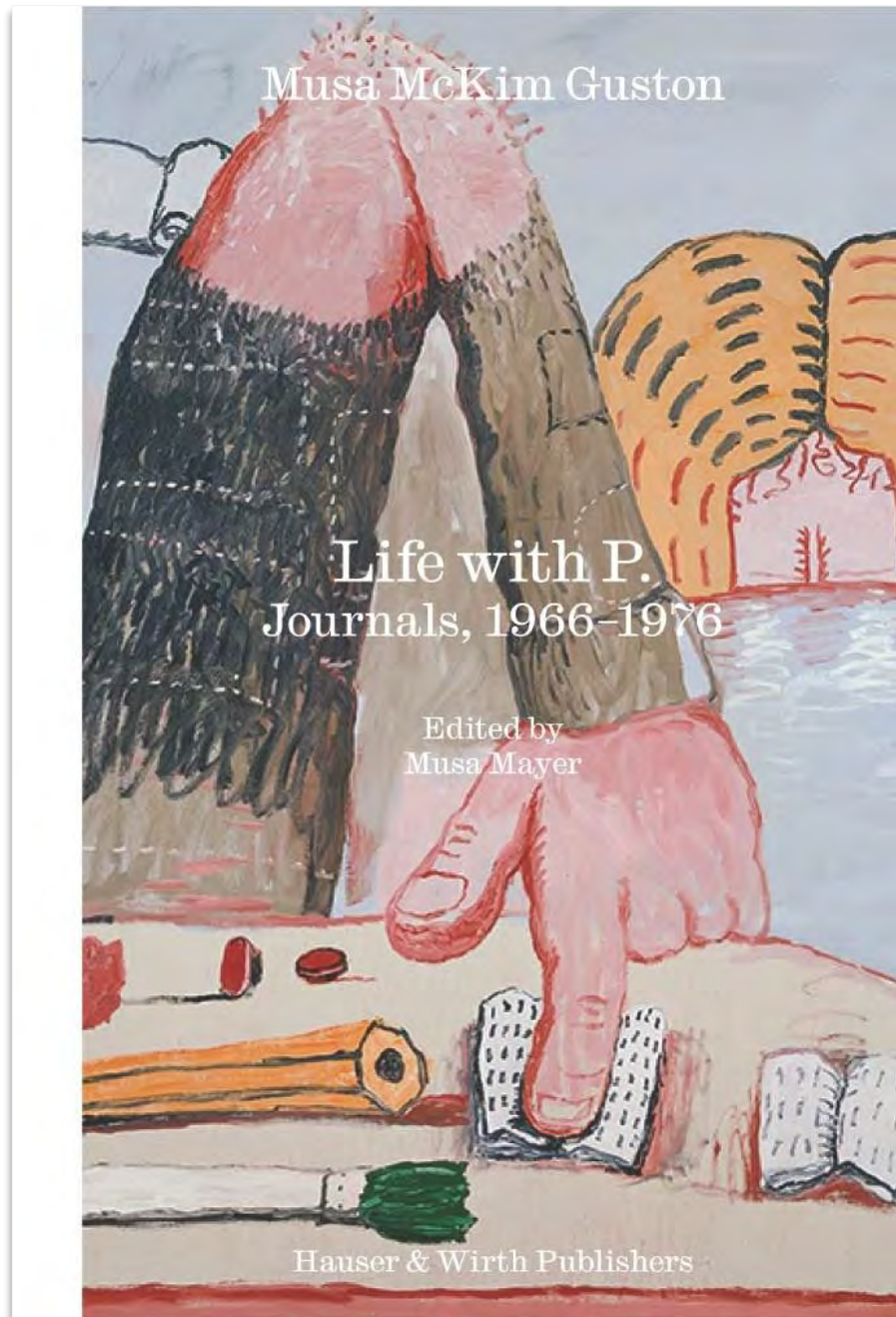


Musa McKim Guston

Life with P.
Journals, 1966-1976

Edited by
Musa Mayer

Hauser & Wirth Publishers



Life with P.: Journals, 1966–1976

Edited by Sara Harrison and Musa Mayer, Text by Musa McKim Guston,
Introduction by Musa Mayer

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- Musa McKim Guston was a poet and painter, and a muralist for the Works Progress Administration during the Great Depression. She was married to the painter Philip Guston.

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Philip Guston, *Musa McKim*, 1942

Introduction

Musa Jane McKim was born in 1908 in Oil City, Pennsylvania, to Frederick McKim and Musa Ara Hunter. Much of my mother's childhood was spent in the Panama Canal Zone, where my grandfather worked as a civil engineer. An amateur ethnologist, he took my mother with him on one of his visits to the Indigenous Cuna people of the San Blas, a trip that left a lasting impression on her. Growing up, our house always had Cuna carvings, bead and bone necklaces, and molas on display.

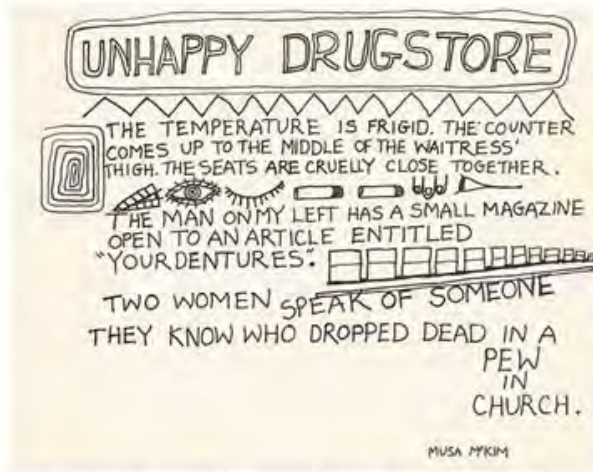
In the early 1930s, Musa followed her younger sister, Josephine, to Los Angeles. A champion swimmer, Jo sought a Hollywood career after winning two medals in the 1928 and 1932 Olympic games. In later years, it was Jo who followed my mother, living close by in Woodstock.

While studying at the Otis Art Institute, Musa met Philip Guston, an intense young painter five years her junior. After returning to Panama, she wrote to him, and he wrote back, inviting her to join him. They were married in 1937, after moving to New York. Encouraged by her husband, Musa secured a few mural commissions from the Works Progress Administration (WPA) during the Great Depression, and she collaborated with Philip on murals for the US Forestry Department in Laconia, New Hampshire, which she describes visiting years later in these journals.

I was born during the war in 1943 in Iowa, where my father had his first teaching job. Although my mother continued to draw from time to time, her last paintings of young children date from my earliest years. When they moved from the Midwest to New York in the late 1940s, spending summers upstate in Woodstock and winters in the city, Musa began to write. She studied poetry with Kenneth Koch at the New School and enjoyed friendships with many writers and

UNHAPPY DRUGSTORE

The temperature is frigid. The counter
comes up to the middle of the waitress'
thigh. The seats are cruelly close together.
The man on my left has a small magazine
open to an article entitled
"Your Dentures." The two women on my right
Speak of someone they know who dropped dead
In a pew in church.



Philip's illustration of Musa's poem, *Unhappy Drugstore*, ca. 1972-75



Musa in Florida, 1967



Philip, Charlotte Brooks, and Musa in Florida, 1967

The bark is shaved off at one spot where tin boxes
are attached.

Have had our parking lights on practically all the way.

Miles of telephone poles on the left, groves of thin pines,
ditches, on the right.

Moss hanging like rags on trees without leaves: gray,
scraggly, dead-looking scene.

Valdosta. An interesting name. Until one associates it
with an uninteresting town, a bad lunch, and lots of mud.

Sign representing a hand in alley.

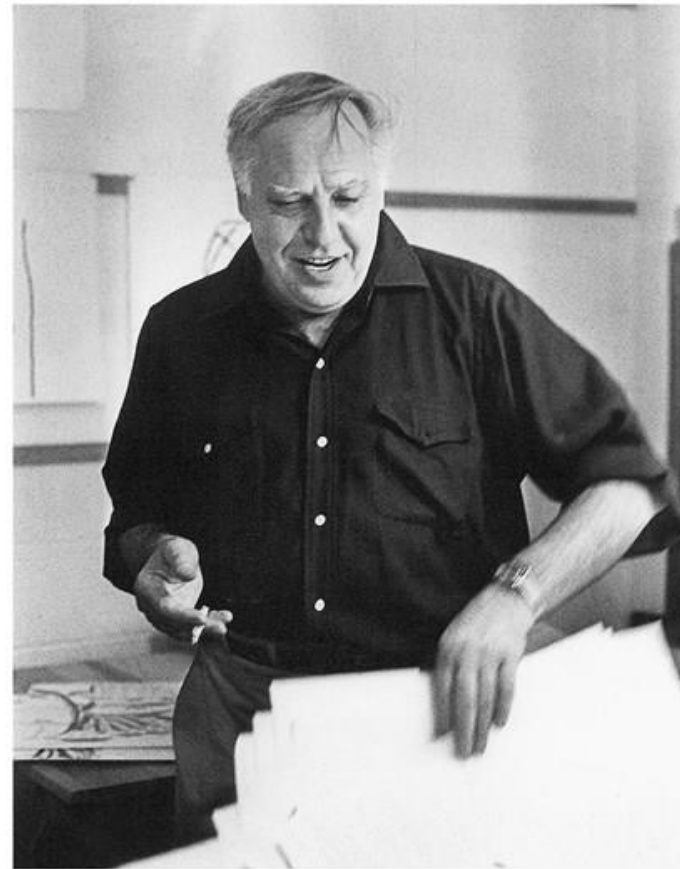
Sun comes out 160 miles from Tampa.

A gradual peeling. First, lap robe, then coat. Will shed
sweater and scarf presently.

The sun! After four days of snow, sleet, rain, drizzle, and fog.

Big tank trunk of blackstrap molasses swings past.

P. remembers a truck in New York that had doll's eyes.



Philip, 1970



Philip's illustration of Musa's poem, *The Season of the Year*
When the Sun Shines Most Directly (I made a fence of vanilla), ca. 1972-75

Woodstock
Tuesday, May 20, 1969

This has been a beautiful spring. I have never noticed things so much. The winter, too, and in between.

Extraordinary rainbow the night Fred Laros was here to dinner. Strong full colors, the whole arc, as far as we could tell for the trees. I wouldn't hold up dinner if I were gone but fifteen or twenty minutes, so I rushed out in the Anglia, taking Freddy with me, thinking we could see where the rainbow came down, one end of it, anyway, or in any case, get a better view of it than we had here. Scurrying around, we saw much less of it, even at the reservoir for some reason, than if we had stayed home. (A moral there?) Mostly, we were out of sight of it altogether.

When we got back, it was beginning to fade. I had learned something, and Fred, I'm sure, was happy to be back to P. and the delectable Chinese dinner he was preparing.

At 12:30 a.m. last night, helped P. put up a new canvas, and switch some others. Because it's raining, we're not going to New York early.

Two young women at the laundromat were comparing their pregnancy mounds.

Monday, May 26, 1969

We didn't go in for the Museum of Modern Art dinner for the opening of the Rockefeller collection. Sent a telegram. Also, therefore, didn't go to the Studio School party, which was the next night. Didn't go in, in other words.



Philip Guston, *Summer Kitchen Still Life*, 1978-79

I came back here, a tremendous load lifted from me, so that he could work his way to bed. He was content to be left sitting with his sandwich and yesterday's *Times*.

Wednesday, July 16, 1969

They took off for the moon, of course.

Did a big laundry. The children of the women at the laundromat held soft drink bottles to their mouths, like a bunch of cherubim blowing horns. It's terribly hot, and the two hornet bites I got yesterday are swollen. My hand is still a little lame from fixing drawings—pushing on the fixative can.

Telephoned Danielle?—the Israeli people we met at Fletcher's to say we *could* come to dinner Sunday night.

Ingie and Danny are coming up Saturday. She said they were recovering from a big party over the weekend—she was, at any rate—from washing dishes and cleaning up, Barbara being away, digging in Turkey. Danny works carpentering for a contractor from 8 a.m. to 5 p.m.; comes home beat. I hope he lands a teaching post before long. It's pretty quiet at the farm, after New Haven. The boys miss their daily friends. Ingie has a lot to do, especially when people come out to visit Rube. Rube goes to bed, she says, at 9 p.m.

I picked a bouquet from the Marsicanos' before the rain got too heavy.

Have to go to Manny Bromberg's opening this afternoon.

Tuesday, January 25, 1972

Yesterday morning Philip Roth called from Yaddo, said he was on his way to New York, and could he stop by for lunch. P. was just in from the studio, red-eyed, and eating some bacon and eggs. Was really *through* this time with a picture he's calling *The News from Here*, which had gone through piles and piles of stages—and paint, and had had everything under the sun—and the sun—in it, everything mostly from around here: squirrels, mailboxes, P. himself, etc., etc. So now he was ready for a long sleep—this was 10:30 a.m. But he said, “Yes! Come!”



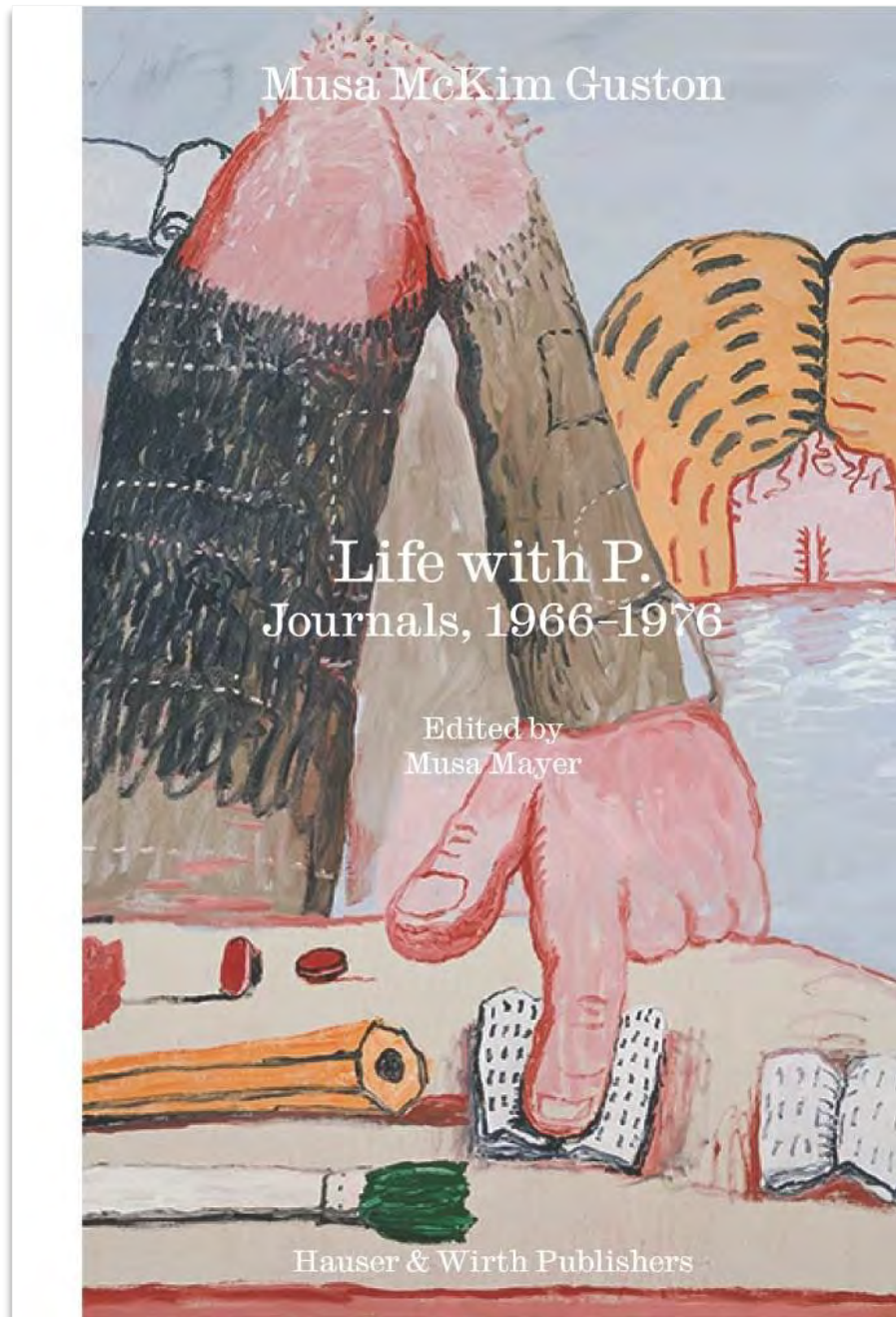
Philip and Musa with Philip Roth and Jane Jones in the Woodstock studio, 1974



Letter from Philip Guston to Philip Roth, ca. 1972

So, Philip came bringing a bottle of very good Valpolicella! I got ground round steak from Louie at Mower's, which we had broiled with a slab of cheddar on top, new pickles, fresh rye bread, which Philip ate a lot of, and for dessert apricots and cream. The two P.s let go at each other with both funny barrels. P.G. was terrific. P.R. was taking the novel he had just finished to New York. P.G.: “How do you know it's finished?”

P. gets up at 3 a.m. this morning and starts doing cartoons, caricatures of Muskie, conceiving him as a moose head.



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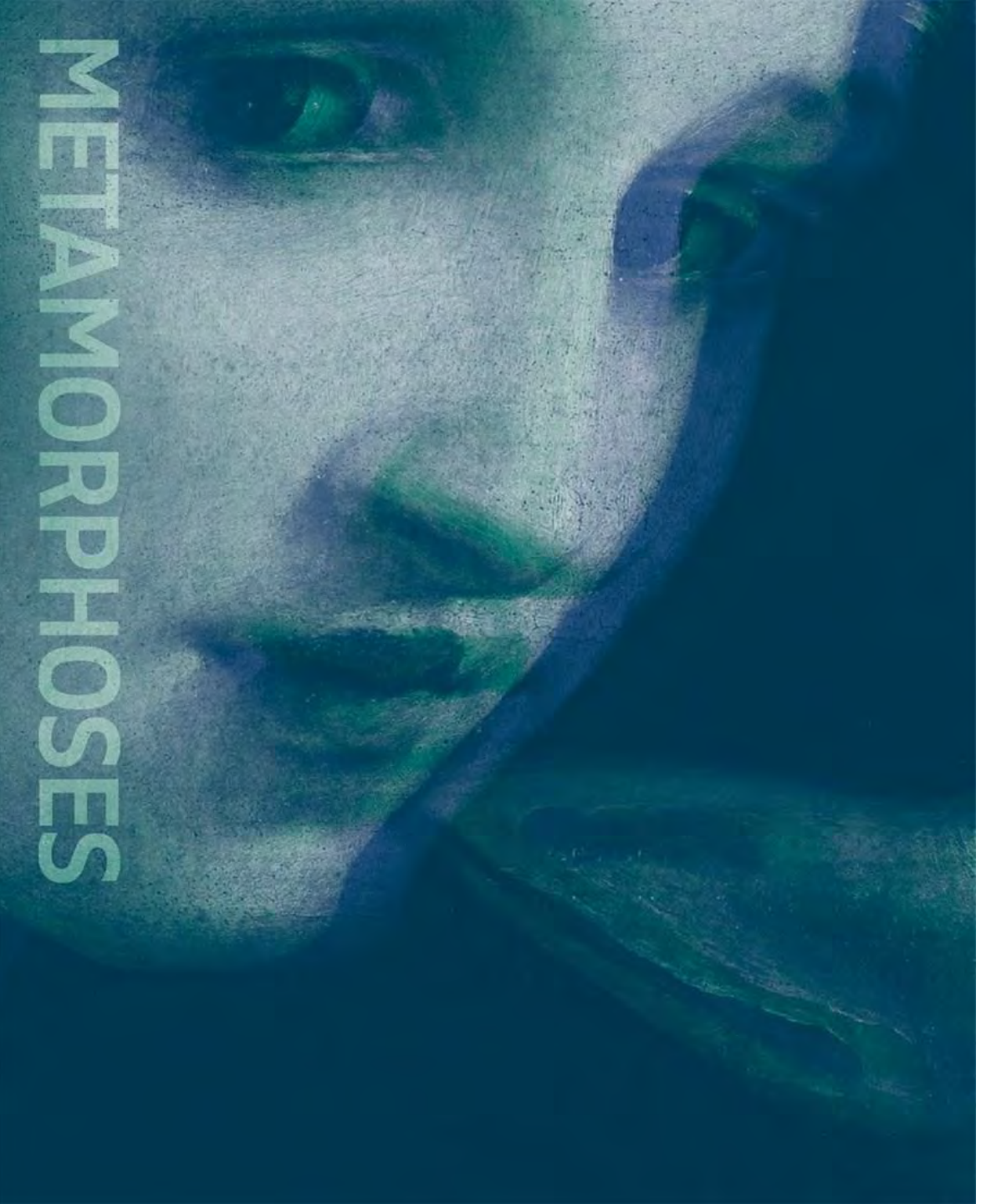
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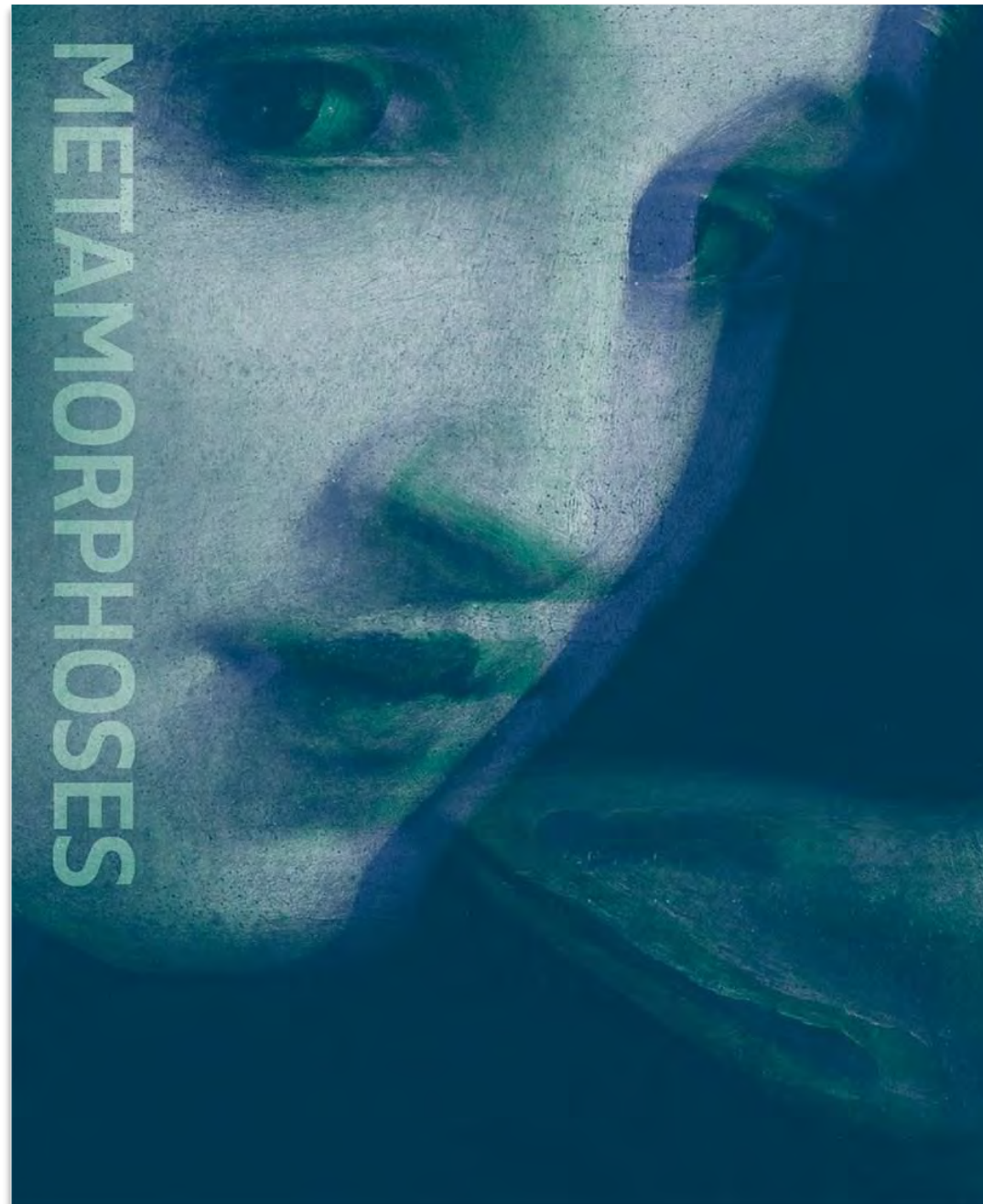
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METAMORPHOSES



Metamorphoses

OVID AND THE ARTS

Edited by Frits Scholten and Francesca Cappelletti

Ovid's *Metamorphoses* and its lasting impact on visual art.

- The Roman poet Ovid's *Metamorphoses* is among the most important works of Classical Antiquity, described in the seventeenth century as a 'Bible for artists'.
- The compelling epic intertwines tales of chaos and the cosmos, encounters between gods, humans and nature, and the countless transformations to which they gave rise.
- This book shows the immense influence that Ovid has exerted on the visual arts - from Antiquity to the present day. It presents sculptures by Cellini, Bernini, Rodin and Bourgeois alongside paintings by Titian, Correggio, Caravaggio, Arcimboldo and Rubens.
- Ovid's myths address universal human feelings, allowing them to speak as powerfully as ever to our imagination.
- This is the first major monograph to comprehensively trace the impact of *Metamorphoses* from the Renaissance to contemporary art, highlighting timeless themes of transformation and desire

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¹⁰ Ceramic factory De Griessche A, Delft, *Osage with the Rape of Europa*, c. 1715-1722. Ceramics, ø 40 cm. Amsterdam, Rijksmuseum, inv. no. BK-NH-D600-268, gift of the heirs of J.F. Louvois, The Hague

perpetrator and victim and the nature of the transformation – except in the first instance, that of Jupiter's transformation into a bull to abduct Europa (fig. 10):

Arachne wove a picture of Europa, deceived by Jupiter when he presented himself in the shape of a bull. You would have thought that the bull was a live one, and that the waves were real waves. Europa herself was seen, looking back at the shore she had left behind, crying to her companions, and timidly drawing up her feet, shrinking from the touch of the surging waters.³³

This passage reads like an entry from a book of iconographic models, with the basic facts required to represent the incident visually: the pose, behaviour and mental state of the protagonist, in this case Europa.³⁴ The emphasis on the verisimilitude of the bull and the waves – note the adjectives 'live' and 'real' – reinforces the passage's epigrammatic nature.³⁵ This description mirrors Ovid's account of the incident four books earlier:

Gradually the princess lost her fear, and with her innocent hands she stroked his breast when he offered it for her caress, and hung fresh garlands on his horns: till finally she even ventured to mount the bull, little knowing on whose back she was resting. Then the god drew away from the shore by easy stages, first planting the hooves that were part of his disguise in the surf at the water's edge, and then proceeding farther out to sea, till he bore his booty away over the wide stretches of mid ocean. The girl was sorely frightened and looked back at the sands behind her, from which she had been carried away. Her right hand grasped the bull's horn, the other rested on his back, and her fluttering garments floated in the breeze.³⁴

Fluttering or floating garments, like windblown hair, are among the stereotypical images used by Ovid to describe a nymph's beauty and sexual attractiveness.³⁶ They make it clear what fate awaits Io; her fear is another clue.³⁷ Ovid writes euphemistically that, after their arrival in Crete, *He had laid aside the disguise of a bull, under which he had deceived the princess, and revealed himself for what he was.*³⁸ His disguise as a bull is another harbinger of his erotic intentions.³⁹

Arachne wins the weaving contest, but Minerva proves a poor loser. In her anger at Arachne's public display of a visual catalogue of sexual misconduct by her male peers, but also out of envy, she changes Arachne into a spider: *You may go on living, you wicked girl, but you must be suspended in the air like this, all the time.*⁴⁰ And that is what Arachne does: *from [her] belly she yet spins her thread, and as a spider is busy with her web as of old.*⁴¹ However humiliating the transformation in itself may be, the fact that Arachne is able to continue weaving as a spider is a substantial consolation prize – as spiderwebs, too, are works of art.

Earlier in the *Metamorphoses*, Ovid already draws a comparison to a spiderweb in order to describe the quality, artistry and literal refinement of the metal net that Vulcan weaves around his spouse Venus and her lover Mars to catch them in the act (fig. 11):



¹¹ Hieronymus van Haemskerck, *Venus and Mars*, c. 1540. Oil on oak, 96 × 99 cm. Vienna, Kunsthistorisches Museum, Gemäldegalerie, inv. no. 6395. Dr Oswald Kutschera-Wobersky Bequest, 1922



9



11



10



11



Chaos or The Battle of the Four Elements
1618-1619

Chaos or The Battle of the Four Elements
1618-1619

Frits Scholten

Louis Finson
1597-1619

Chaos or
The Battle of
the Four Elements

1611

cat. 7

Never has the creation of the cosmos out of chaos, as described in Ovid's *Metamorphoses*, been depicted more vividly! Louis Finson, a follower of Caravaggio from Bruges, interprets the theme as an allegory featuring personifications of the Four Elements.¹ Four naked bodies tumble over one another in a tangle of limbs that forms a rough circle, rotating anti-clockwise. A bronzed man in the upper right – the element of fire – seemingly sets the circle in motion by pushing against the other figures. The pale woman against a blue background to the left of him represents the element of air, followed by an old, bearded man as water, and finally earth in the shape of the woman in the bottom right, who is bent over backwards. This state of elementary disorder was depicted on a number of occasions by, among others, Lorenzo Lotto (1480–1556/1557), whose *Magnum Chaos* was used as an example for an intarsia by Giovan Francesco Capoferri in Bergamo (1524), and Hendrick Goltzius (1558–1617) in a 1589 print (cat. 1).² The iconography of Finson's painting is unique, however, inspired at most by a now lost painting in the infirmary of Sant'Andrea di Quirinale in Rome.³

The theme is closely related to the life of man; it is rooted in Aristotle's cosmology⁴ which assumed a direct connection between the Four Elements, the Four Temperaments, age and gender, the corresponding bodily fluids or humours, and the changing of the seasons.⁵ This cosmic system was depicted from an early date in elegant diagrams, often in the form of a circle or sphere, including the famous scheme of the (ideal) worldview (*mundus, annus, homo*) of Isidore of Seville (560–656) (cat. 2).⁶ Earthly reality is less straightforward, however, as the elements are constantly vying with one another – a state of eternal competition that defines the unstable and imperfect condition of human beings and the world, and the underlying movements and metamorphoses in nature. In this way, Finson's painting seems not only to represent the Ovidian cosmogony, but also offers an allegorical depiction of the vicissitudes of human life.

Finson took the painting with him when he left Naples for the south of France before eventually settling in Amsterdam in 1616. In 1618, a year after his death, it was offered to King Christian IV of Denmark, who declined it.⁷ The painting returned to Amsterdam from Copenhagen in 1625 and it is quite plausible that the canvas spent a considerable part of the seventeenth century there. It will have been in Amsterdam that it inspired the sculptor Jan Pieterz Beelthouwer (c. 1603–1669) to create a small, sculpted version in wood in 1663, which he titled *Chaos* (cat. 8).

Footnotes
1. Pierre-François, 148; Hans Is Thoor/Jeweler and artist/aler, Amsterdam, 1618; offered to King Christian IV of Denmark through the intermediary of the painter Peter Jacobz, 1610–1625; J. Boudon family, Chart, until 1902; Sotheby's auctioneers, Amsterdam, 16 May 2005, no. 92; art dealer Bob Swearey, Milan and Sotheby's auctioneers, Amsterdam, 16 May 2005, no. 92; private collection, New York; private collection, 2009; see also *Art & Architecture 2010*, purchased by the Sarah Campbell Barber Foundation, 2012.

Literature
Botari 1970, no. 54; Hoyt Jansen 2001; Janssen 2007; Stempel 2012; Scholten 2025.

- Notes
1. *Metamorphoses*, Book 12–25.
2. Bodin 1678; Hoyt Jansen 2001.
3. Conrad Beuys 1960, pp. 129 ff.; Götz 2016, pp. 166–167.
4. Janssen 2007, pp. 27–28; esp. pp. 28–30.
5. Beaman 2016.
6. Cf. cat. 2; *Isidore, Little Book of Sentences* 1900; *Isidore 2006*; *Isidore 2010*.
7. Cf. Stempel 2012, fig. 52; Janssen 2005, p. 23 (fig.).
8. Kalfus & Koning 2005, pp. 125, 127, figs. 142.



Fig. 2. *Mundus Annus Homo*, illustration in *Isidore of Seville, De compositione mundi et naturae universalium*, Augsburg 1472 (after a late 15th-century manuscript of De mundi natura). Paris, Bibliothèque nationale de France, RES-1540.



Arachne and Minerva by Luca Giordano
 Arachne and Minerva by Luca Giordano
 Arachne and Minerva by Luca Giordano

Arachne and Minerva by Luca Giordano
 Arachne and Minerva by Luca Giordano
 Arachne and Minerva by Luca Giordano

Frits Scholten

What we witness here is the actual moment of metamorphosis, something that is not often depicted in art. Having challenged the goddess Minerva to a weaving competition and angered her with the impressive result – a wondrous tapestry setting out the misdeeds of the gods – Arachne pays for her insolence and hubris by being turned into a spider! The transformation is depicted here by the Neapolitan painter Luca Giordano, who gives a starring role to the protagonists' fingers.

Sitting at her loom, Arachne looks behind her in terror as the goddess hurtles towards her on a cloud, sealing the weaver's fate with a flick of her index finger. Even as we watch, Arachne's fingers are turning into spider legs, with a fine web between them that is lit up by the golden rays surrounding the goddess's head. Another weaver looks on in dismay in the background, while in the foreground we see reels of yarn and a basket of other weaving materials. On the far left, an owl – the traditional symbol of Minerva – perches on a bobbin. The scene appears to be set outdoors: in so far as there is any architecture at all, a loggia for instance, it merges entirely into the atmospheric *chiaroscuro*. In terms of composition and action, the painting recalls images of the Annunciation of the Archangel Gabriel to the Virgin Mary, albeit with a very different outcome.

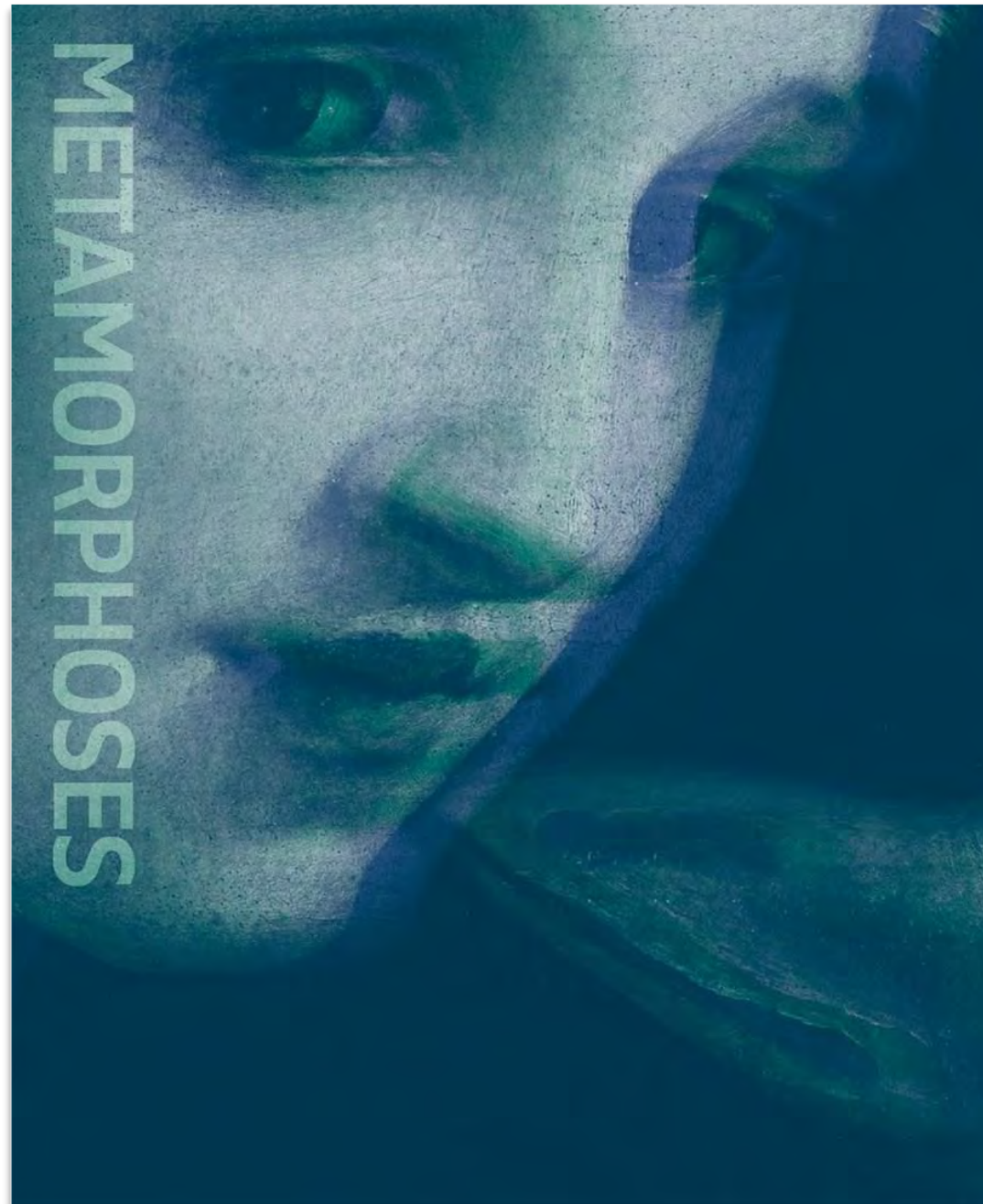
Giordano was clearly inspired here by the most famous metamorphoses in the history of art: Bernini's sculpture groups *Apollo and Daphne* (1622–1625) and the *Rape of Proserpina* (1621–1622) (cat. 14, 15). The similarity of Arachne's raised hands and spread fingers and her shocked expression makes them almost verbatim quotations in paint of Bernini's two desperate and fearful women in marble. Most of all, however, the idea of Arachne's fingers metamorphosing into spider legs is an ingenious reworking of the 'web' of laurel twigs that unfolds between the fingers of Bernini's Daphne.

Giordano was highly productive, earning him the nickname 'Luca Fa Presto' (Luca does it quickly). He painted this canvas in Madrid, where he had been working since 1692 at the invitation of the Spanish king, Charles II. He completed several fresco cycles in the ten years he spent in Spain, including those in the Escorial, the Buen Retiro and in the cathedral in Toledo. The canvas with Arachne and Minerva was matched in 1696 by one depicting another of the fatal confrontations between a god and a mortal described in *Metamorphoses*, namely the flaying of Marsyas by Apollo (cat. 18).² Both works might have been devised for a series of mythological episodes warning against the dangers of hubris – a reading supported by the inscriptions found on each canvas. The work shown here contains the words *SIC, CVM SUPERIS* (So [it goes] with the gods), while the Marsyas canvas is inscribed *OPPRESSIT SUPERBOS* (He has overwhelmed pride). King Charles II might have intended them as admonitions to his subjects not to approach rulers with undue pride.³

¹ *Metamorphoses*, Book 6, 442–462.
² *Metamorphoses*, Book 6, 342–400. Farnell & Sturges 1902, II, pp. 249, 250.
³ *Metamorphoses*, online entry www.oxfordjournals.org/doi/10.1017/9780199204290.003 (accessed 4 May 2025).

Notes

- ¹ *Metamorphoses*, Book 6, 442–462.
- ² *Metamorphoses*, Book 6, 342–400. Farnell & Sturges 1902, II, pp. 249, 250.
- ³ *Metamorphoses*, online entry www.oxfordjournals.org/doi/10.1017/9780199204290.003 (accessed 4 May 2025).



Metamorphoses

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Edited by Frits Scholten and Francesca Cappelletti

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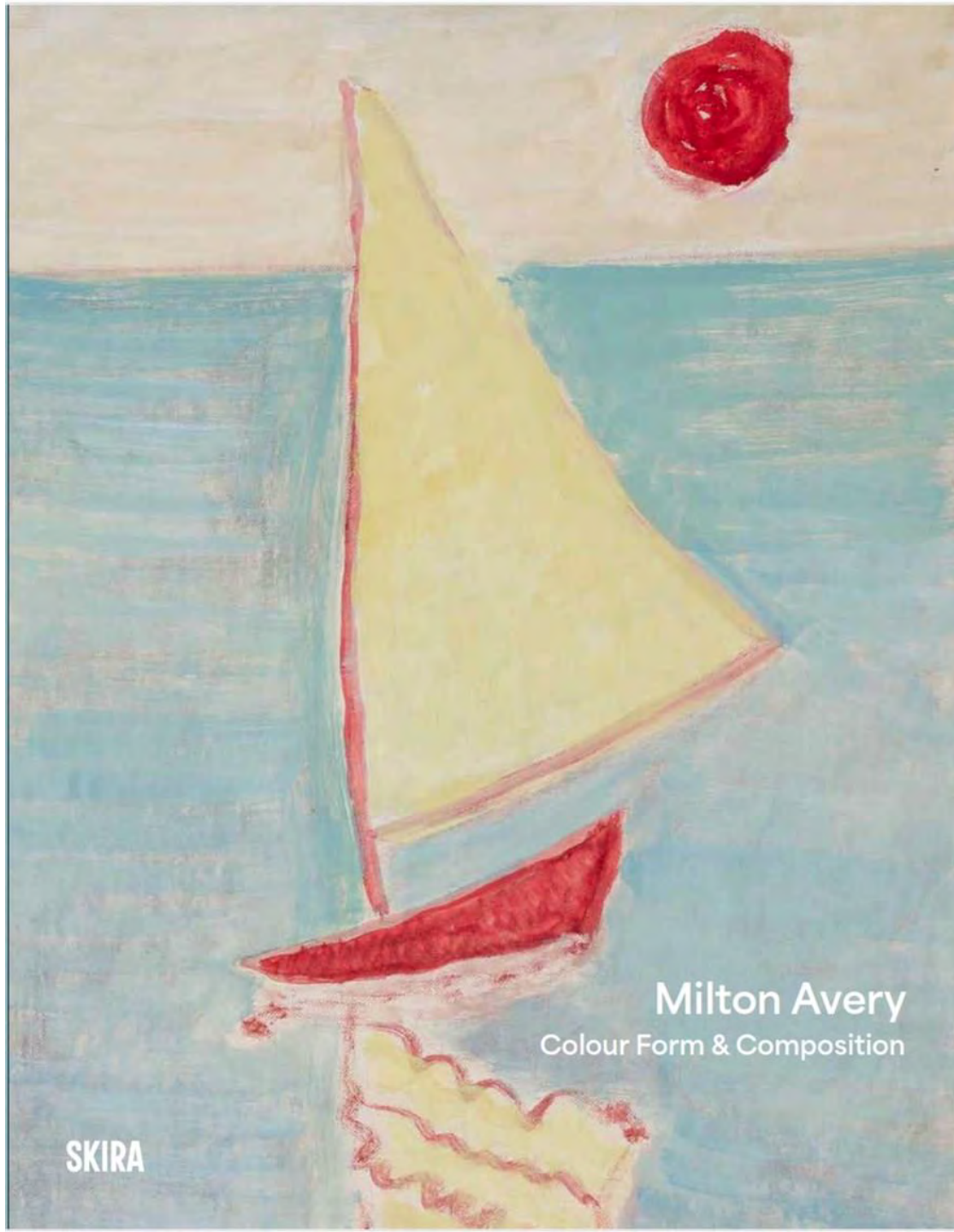
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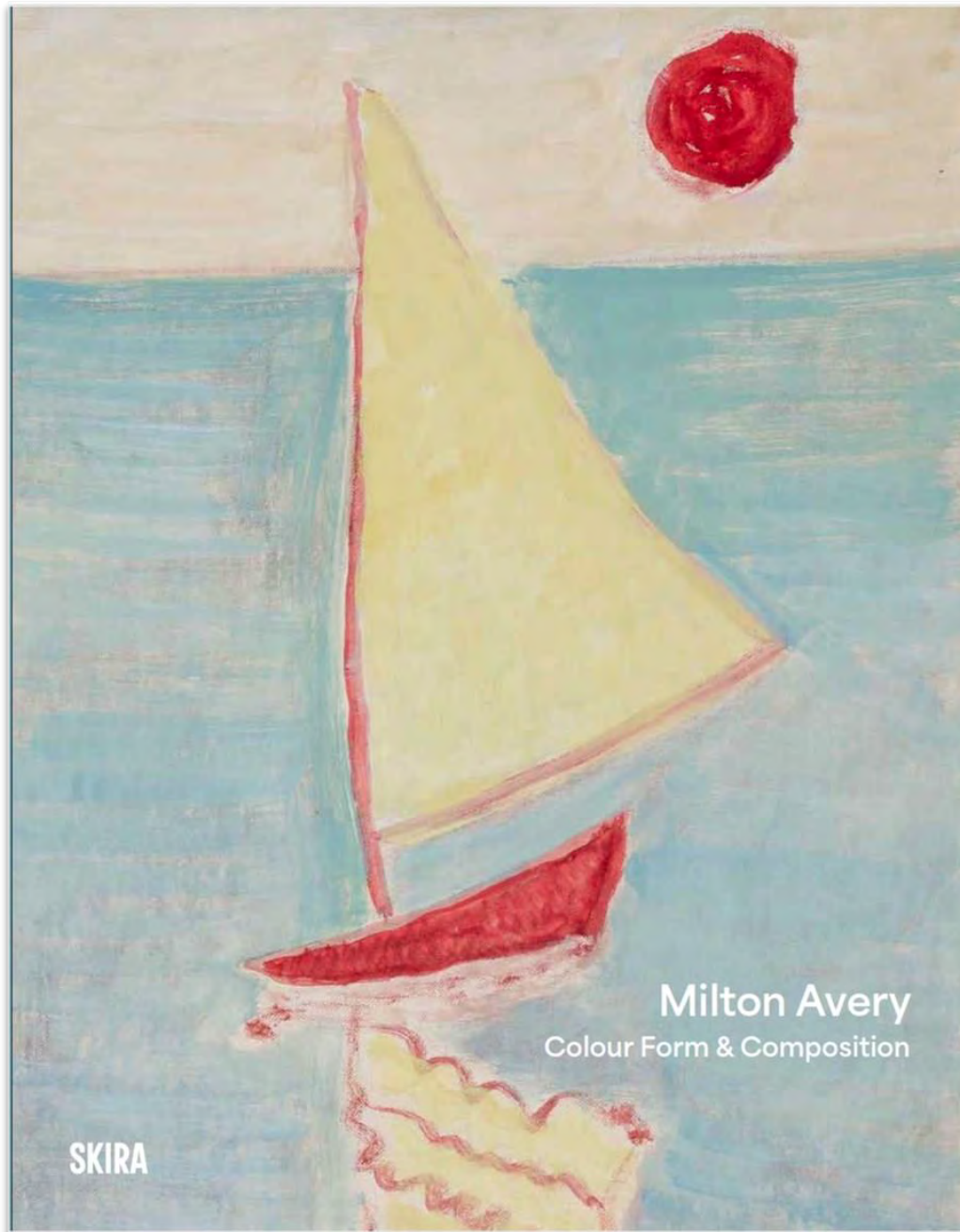
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Milton Avery
Colour Form & Composition

SKIRA



Milton Avery: Colour, Form and Composition

Edited by Edith Devaney

Milton Avery, the poet of colour, in the catalogue of the MICAS exhibition.

- "Why talk when you can paint?" the reticent Milton Avery, grand colourist of modern American art, is reported to have once said. As an aphorism it seems to encapsulate the silent world of this prodigious artist whose method of communication was his canvas: it was not until 1952, at the age of 67, that Avery received his first full-scale retrospective museum exhibition at the Baltimore Museum of Art.
- This book is a rare European showcase, which features alongside work from a stellar cast of artists responding to Avery's work, which include his daughter March Avery and others who have drawn on his work as inspiration for their use of colour.
- Often described as the bridge between American Impressionism and Abstract Expressionism, Milton Avery was an American modern painter known for his distinctive style—simplified forms, bold, flat areas of colour and a focus on harmonious compositions rather than fine detail—that blended elements of realism and abstraction in quiet, everyday scenes.

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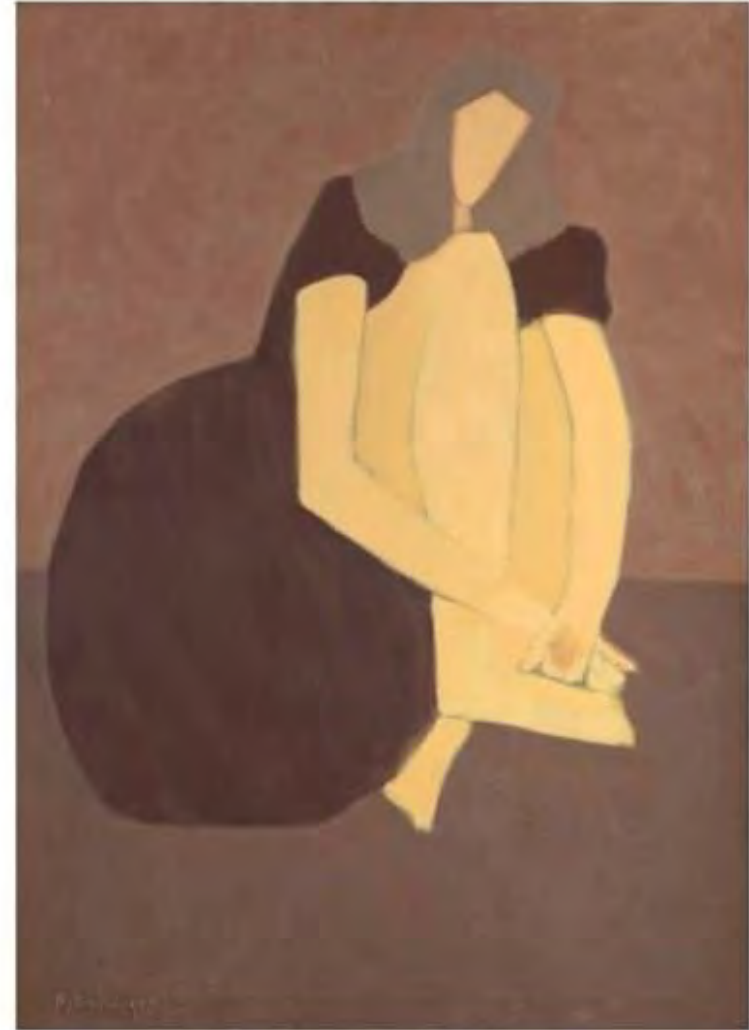
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14

Gary Hume, La Plage, 2008. Glass painting on aluminum, 208 x 125 cm. Courtesy of the artist, Matthew Marks Gallery, New York and Sprinth-Magary

72

72



15

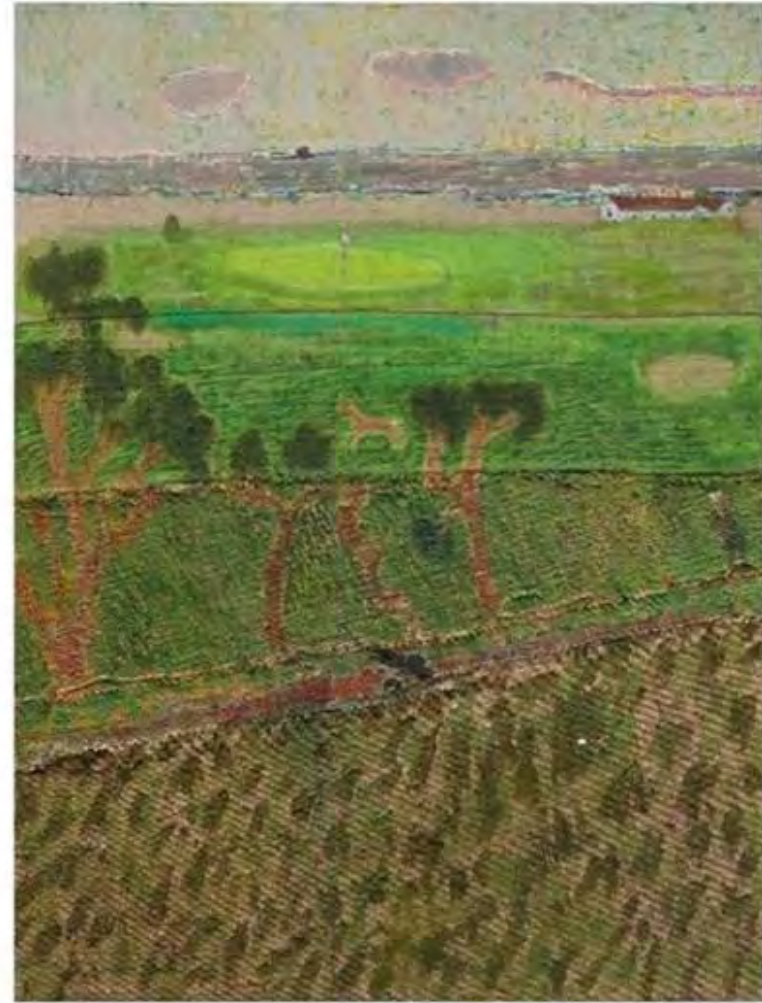
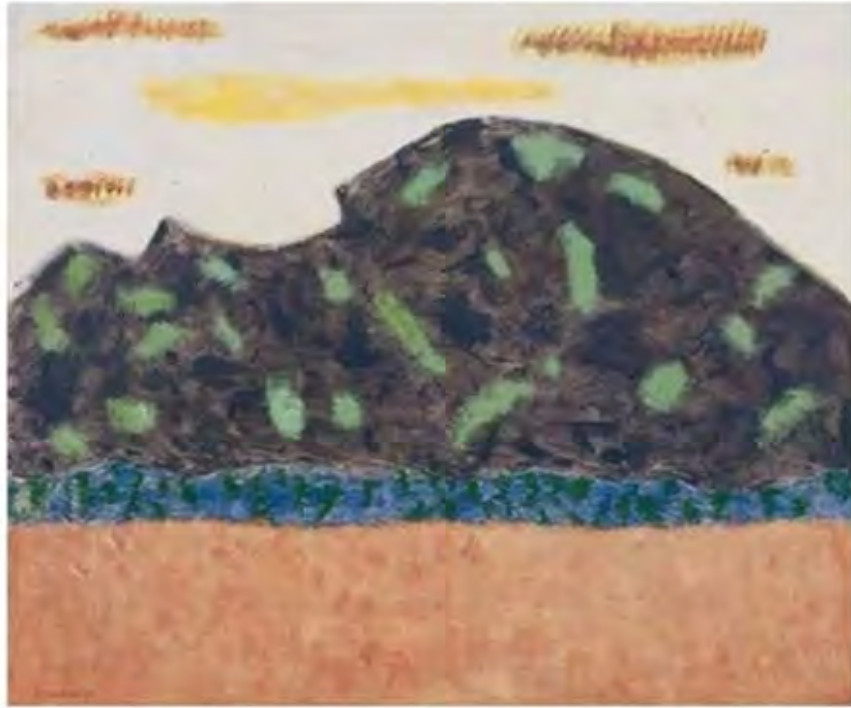
Milton Avery, Sail in Sunset Sky, 1963. Oil on canvas board, 76 x 26 cm. Waples Waples, New York

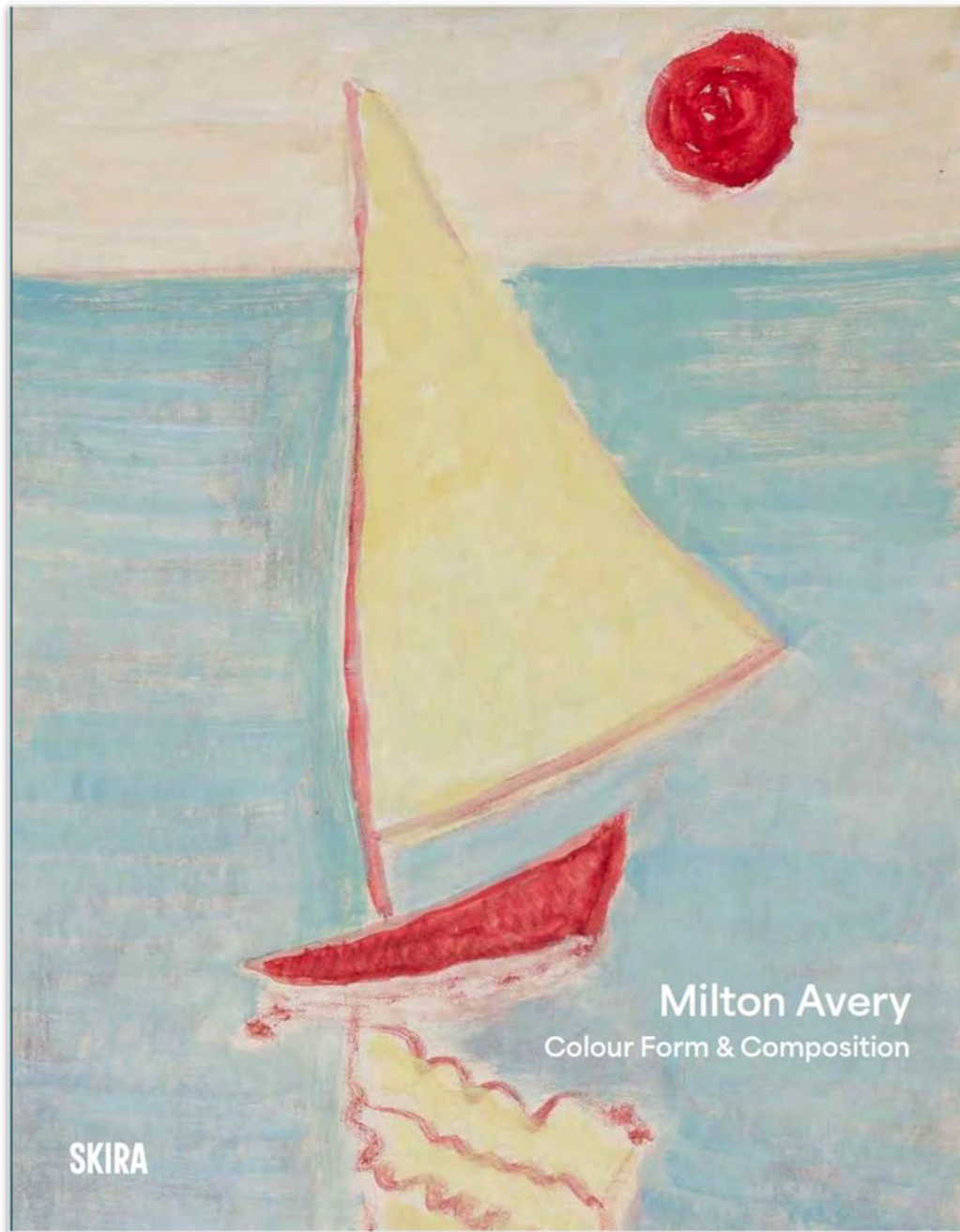


13 Harris Aflon, *Yellow Top, Purple Leggings*, 2015. Oil on linen, 14E x 11W cm. © Harris Aflon. Courtesy of the artist and Karma Gallery, New York.



14 Milton Avery, *White Nude*, 1947. Oil on canvas, 76 x 51 cm. Private collection.





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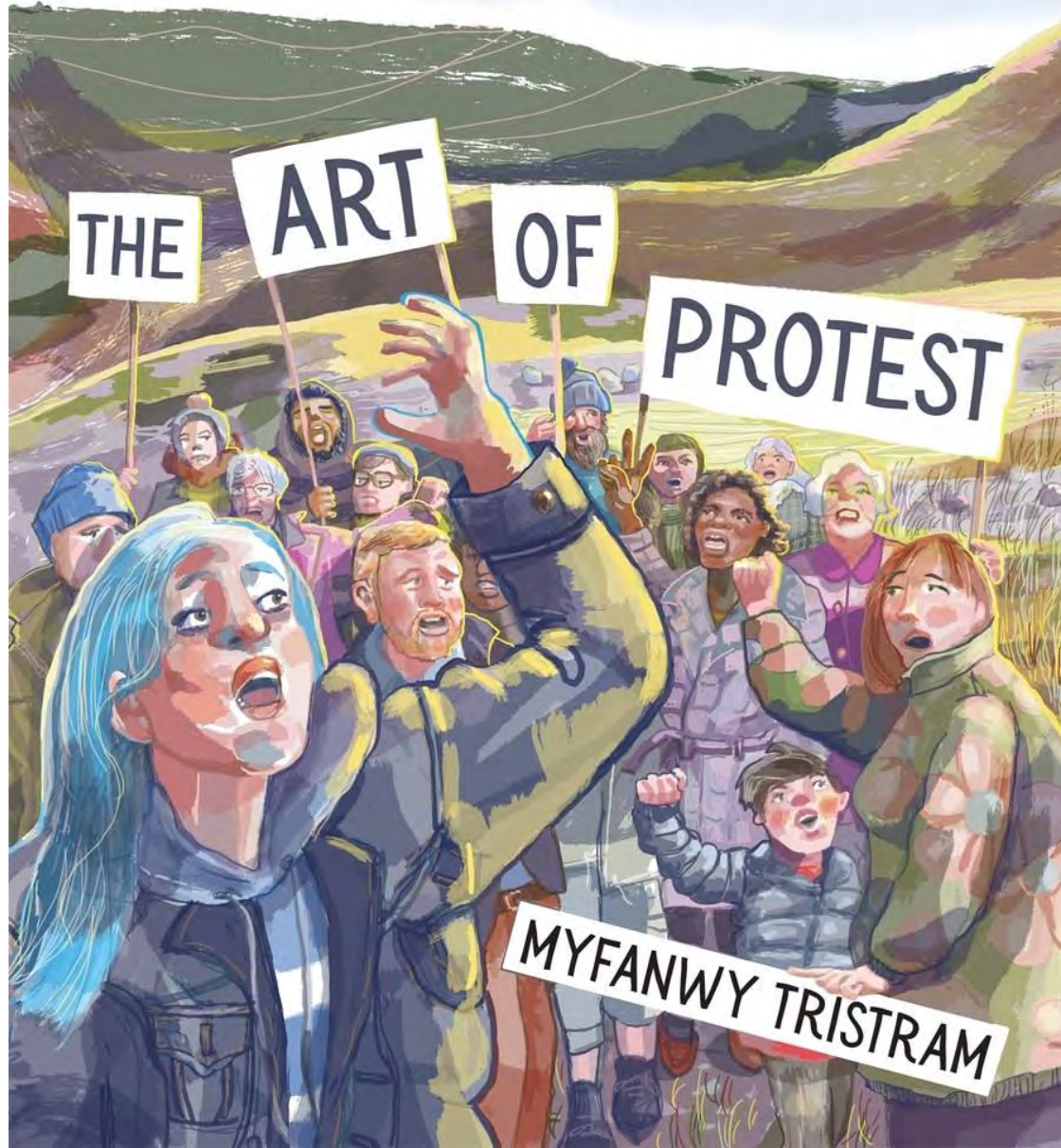
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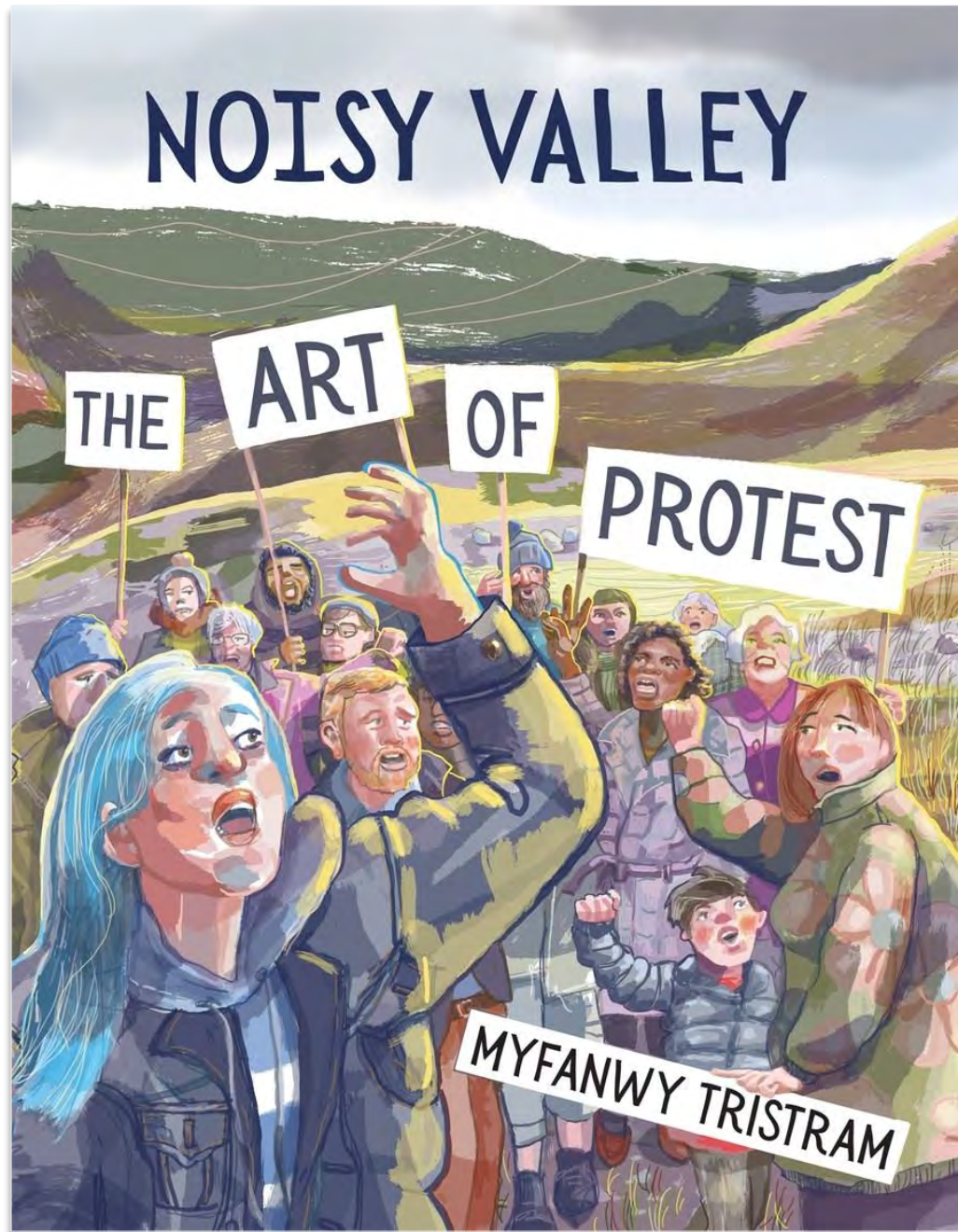
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NOISY VALLEY





Noisy Valley

THE ART OF PROTEST

Myfanwy Tristram

A graphic novel exploring the right to protest, told by people who raised their voices and demanded to be heard.

- *Noisy Valley* is a beautifully illustrated work of graphic nonfiction exploring the importance of protest, and what it can achieve, through the voices of one vibrant community.
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AN INDIVIDUAL'S RIGHT TO FREEDOM OF EXPRESSION AND ASSEMBLY ARE PROTECTED BY ARTICLES 10 AND 11 OF THE EUROPEAN CONVENTION ON HUMAN RIGHTS, WHICH IS ENSHRINED IN UK LAW.

DO WE HAVE A RIGHT TO PROTEST?

TOGETHER, THE ARTICLES SAFEGUARD THE RIGHT TO PEACEFUL PROTEST.

HOWEVER, THESE RIGHTS ARE NOT ABSOLUTE, AND THE STATE CAN IMPLEMENT LAWS THAT RESTRICT THE RIGHT TO PROTEST TO MAINTAIN PUBLIC ORDER OR PROTECT THE RIGHTS AND FREEDOMS OF OTHERS.



A LITTLE BIT OF CONTEXT...

NEW LEGISLATION FOR ENGLAND AND WALES CAME INTO EFFECT IN 2022, GIVING MORE POWER TO THE POLICE AND COURTS, AND HARSHER PUNISHMENTS FOR CERTAIN TYPES OF PROTEST.

REBELLION

REBEL FOR LIFE

IN THE UK, WE'D SEEN LARGE SCALE CAMPAIGNS:

FRUSTRATED BY A LACK OF LEADERSHIP AROUND THE CLIMATE CRISIS, EXTINCTION REBELLION AND INSULATE BRITAIN STAGED HIGH-PROFILE PROTESTS.

AROUND THE SAME TIME, A STATUE OF SLAVE TRADER EDWARD COLSTON WAS TOPPLED INTO THE BRISTOL HARBOUR DURING A BLACK LIVES MATTER PROTEST.

THESE PROTESTS USED NON-VIOLENT DIRECT ACTION. THEY ALSO MOBILISED THOUSANDS OF PROTESTERS AND BLOCKED MOTORWAYS, SHUT DOWN ROADS, HAMPERED AIRPORTS AND, DURING COVID, VIOLATED LOCKDOWN RESTRICTIONS.

THE PEOPLE AND THE GOVERNMENT HAVE A KIND OF PUSH-ME-PULL-ME RELATIONSHIP: IF THE POPULACE DOESN'T LIKE THE WAY THINGS ARE GOING, THEY MIGHT RISE UP TO HAVE THEIR VOICE HEARD.

BUT EQUALLY, IF THAT UPRISING BECOMES TOO STRONG, UNCONTAINABLE, THE GOVERNMENT WILL LOOK FOR WAYS TO PUSH IT BACK DOWN.

AND THEIR CHOSEN SOLUTION TO THE CURRENT ERA OF PROTEST? THE POLICE, CRIME, SENTENCING AND COURTS ACT.





OBSVIOUSLY, WE WERE THERE TO STOP CRUISE COMING.

I MEAN, THAT WAS OUR INITIAL DRIVE,

BUT IT WAS ALSO ABOUT ALL THE OTHER CONVERSATIONS WHEN YOU GET TOGETHER WITH WOMEN OF DIFFERENT BACKGROUNDS.

EVERYTHING OPENS FOR YOU AND YOUR PERSPECTIVE CHANGES,

ABOUT YOUR VIEW OF THE WORLD AND WHERE YOU FIT IN TO THAT.

THAT WAS REALLY QUITE REMARKABLE, JUST COMING TOGETHER WITH PEOPLE

WE SPOKE ABOUT WHAT IT WAS TO BE A WOMAN, THE POWER OF THAT.



OUR FEAR WAS THAT THESE ARE WEAPONS OF MASS DESTRUCTION, AND IT WOULD CHANGE OUR WORLD FOREVER.





YOU KNOW WE WERE THERE TO MAKE A POINT.



AND OBVIOUSLY, YOU KNOW, WE COULD HAVE CHOSEN NOT TO GO TO PRISON.



BUT THAT WAS PART OF OUR MISSION. WE WANTED IT TO HAVE AS MUCH VISIBILITY AS POSSIBLE. AND SO THAT'S WHAT WE DID.

WE WENT TO PRISON.



SO I WAS 36 AND IN PRISON. AND IT WAS PARTICULARLY UNPLEASANT.



NOT EVERYONE FELT THAT WAY.

THREE MEALS A DAY, HOT AND COLD RUNNING WATER? IT'S LUXURY COMPARED TO THE CAMP.



BUT I DON'T LIKE IT.

THAT STUFF I FOUND REALLY HORRIBLE.



IT WAS A COMPLETELY NEW TYPE OF CHALLENGE FOR THE POLICE.

WE'D GONE FROM BEING MAYBE IN THE SMALL HUNDREDS, TO BEING THOUSANDS OF WOMEN, EITHER THERE OR AWARE OF IT.

THEN 30,000 CAME FOR THE BUS 'EMBRACE THE BASE' EVENT. SO IT HAD THE VISIBILITY WE'D BEEN LOOKING FOR.

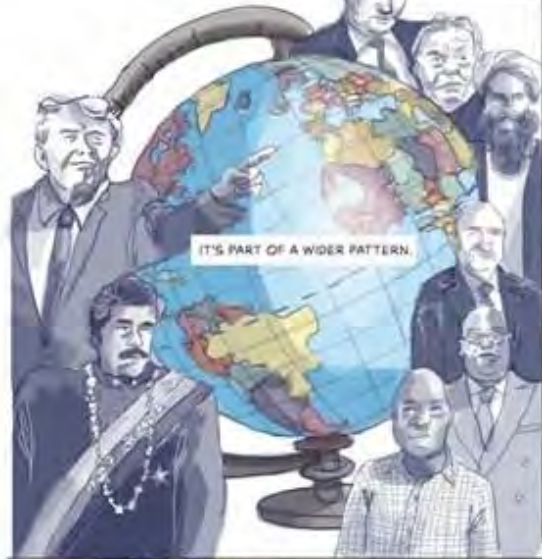
IT HAD THE ENERGY.

ON SOME LEVEL, THE POLICE ALMOST CUT THEIR TEETH FOR THOSE KIND OF MASS PROTESTS ON GREENHAM - GREENHAM AND THE MINERS STRIKES.

I GUESS THAT'S WHEN STUFF REALLY STARTED TO EVOLVE AROUND PUBLIC ORDER.

THE UK IS NOT THE ONLY COUNTRY WHERE THE RIGHTS TO PROTEST ARE UNDER THREAT.

THE RISE OF AUTHORITARIAN RULE ACROSS THE GLOBE CAUSES RIPPLES THAT BEGIN TO CHANGE NORMS EVEN WITHIN MATURE DEMOCRACIES.



IT'S PART OF A WIDER PATTERN.



THE 'OVERTON WINDOW' DESCRIBES HOW IDEAS BECOME EITHER MORE OR LESS ACCEPTABLE WITHIN SOCIETY, DUE TO A NUMBER OF DIFFERENT FACTORS.

THE RIGHT TO PROTEST IS PROTECTED IN INTERNATIONAL LAW...



...BUT THAT HASN'T HELPED THE PEOPLE IN MORE THAN 70 COUNTRIES WHO HAVE BEEN ARRESTED WHILE EXERCISING THAT RIGHT.



HOWEVER, A LARGE NUMBER OF STATES HAVE PASSED LAWS THAT CHIP AWAY AT THIS RIGHT.



MANY HAVE BANNED PROTESTS NEAR PIPELINES.

THAT'S WHERE WE NEED TO BE TO REALLY GET OUR MESSAGE ACROSS!

JUST ENTERING IS TRESPASS - COULD GET SIX YEARS IN JAIL AND A \$10K FINE.

BUT THEY'RE LITERALLY DESTROYING THE ENVIRONMENT!

WHO DESERVES THE JAIL SENTENCE HERE?!

IN NEW JERSEY, NORTH CAROLINA AND NORTH DAKOTA, IF YOU PROTEST WHILE WEARING A MASK, YOU RISK MUCH GREATER PENALTIES.

IT DOESN'T JUST PROTECT ME FROM FACE RECOGNITION SOFTWARE - IT ALSO BLOCKS TEAR GAS.

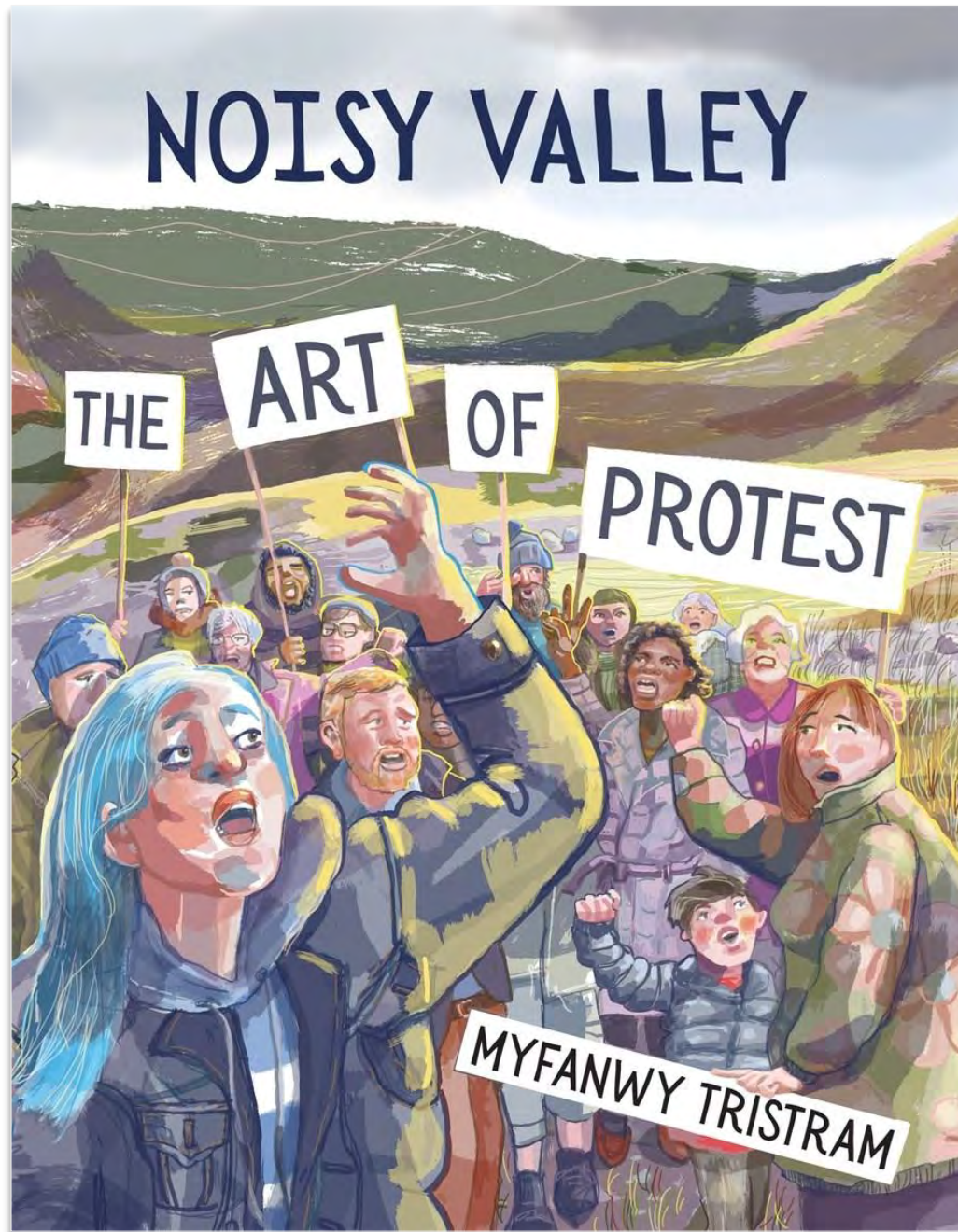
A LAW IN LOUISIANA LIMITS THE CIVIL LIABILITY OF DRIVERS WHO INJURE OR KILL PROTESTERS WHO WERE UNLAWFULLY IN THE STREET.

LOOK AT THESE FREAKIN' IDIOTS BLOCKIN' THE ROAD

WELL YOU COULD JUST...

IN WEST VIRGINIA, POLICE "CANNOT BE HELD LIABLE FOR THE DEATHS AND WOUNDING OF INDIVIDUALS IN THE COURSE OF DISPERSING RIOTS AND UNLAWFUL ASSEMBLIES."





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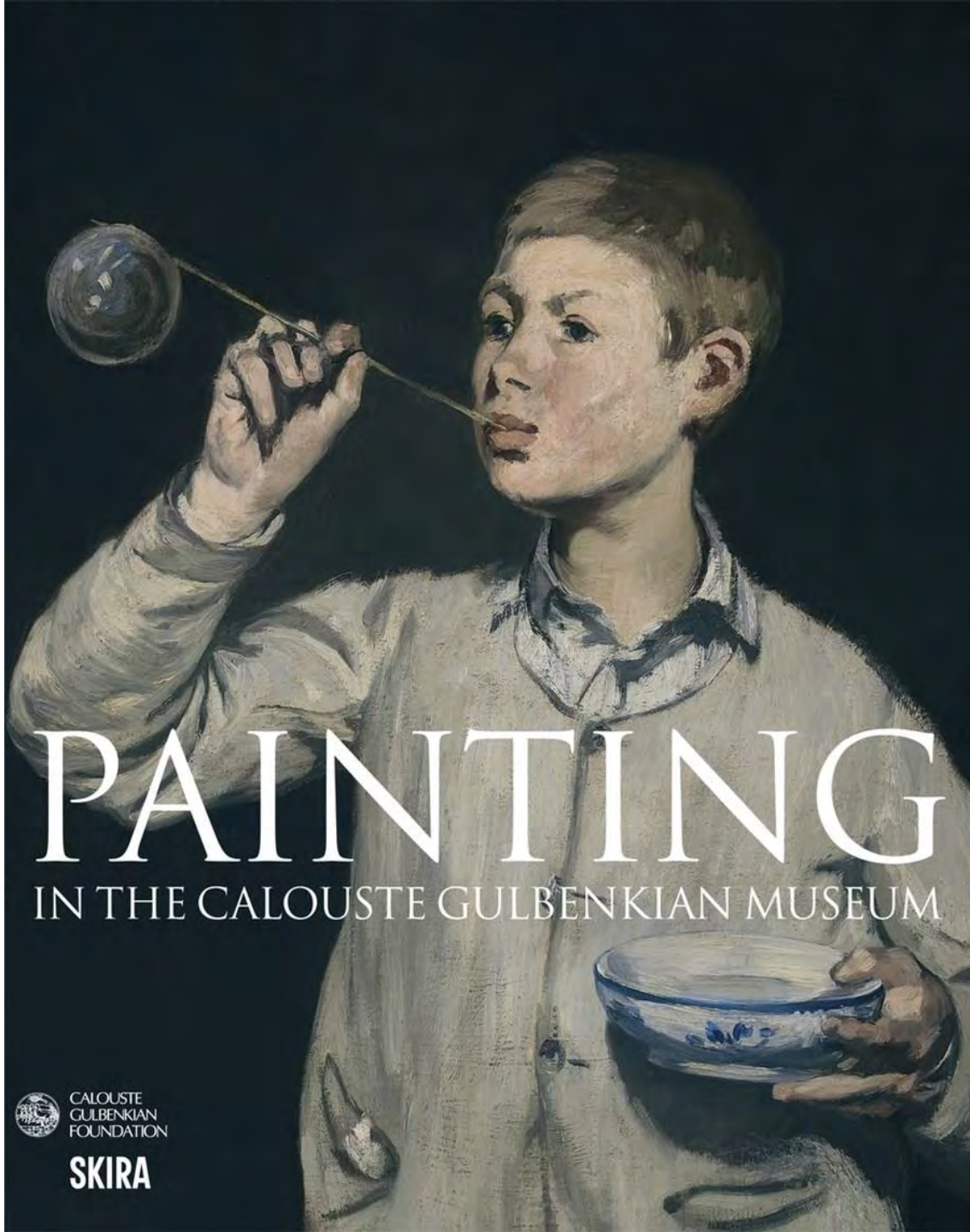
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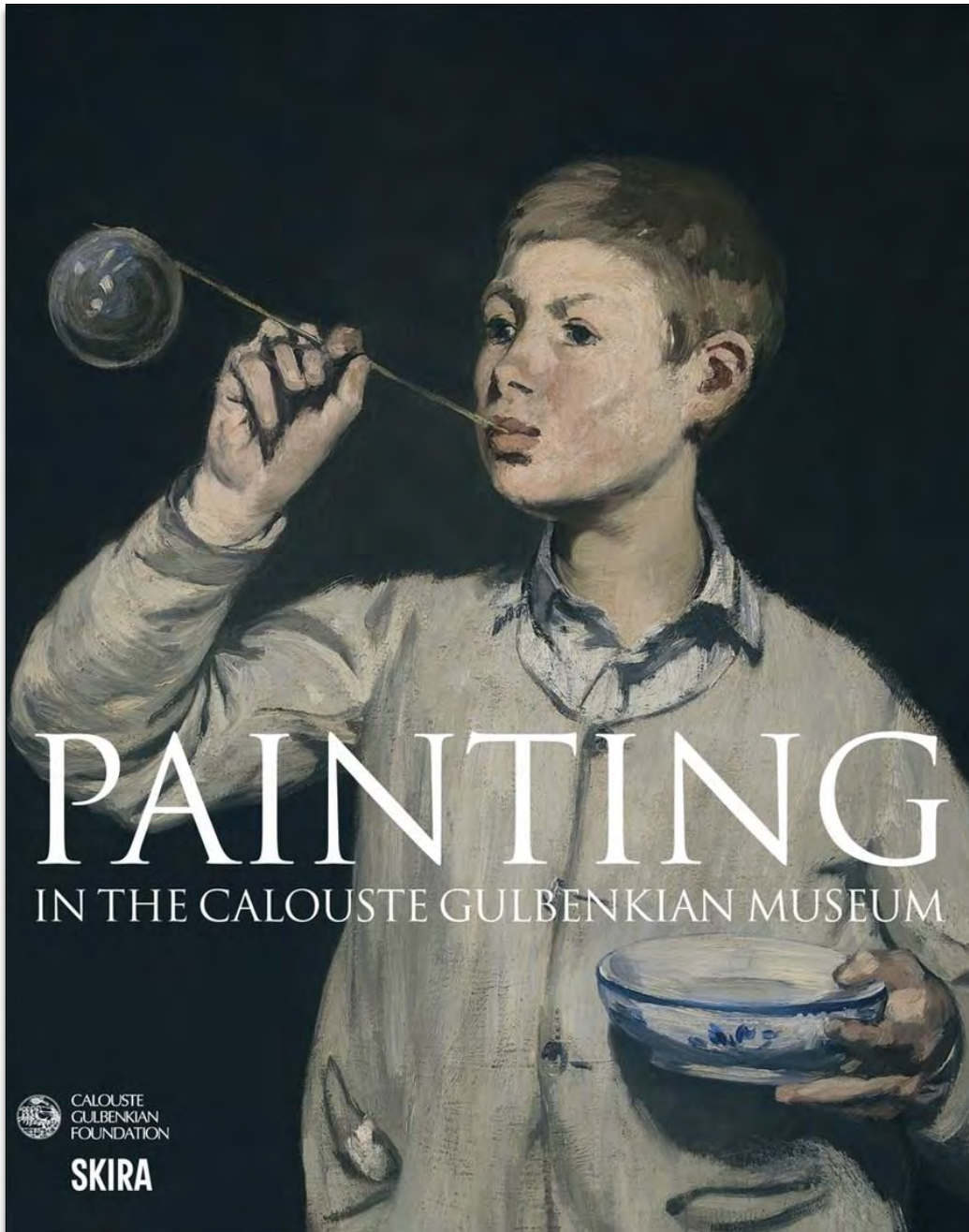
PAINTING

IN THE CALOUSTE GULBENKIAN MUSEUM



CALOUSTE
GULBENKIAN
FOUNDATION

SKIRA



Painting in the Calouste Gulbenkian Museum

Luísa Sampaio

Five centuries of great European painting in the revised edition of the catalogue of the Calouste Gulbenkian Museum in Lisboa.

- The range of works contained in this section of the Collection spans almost five hundred years of art history and reveals a particularly eclectic taste, something that in fact extends to the great diversity of works exhibited at the Calouste Gulbenkian Museum.
- A dominant theme of the set of two hundred and twenty-nine paintings acquired and kept by the Collector, of which more than half are in storage, reflects the special interest that he had for portrait and landscape painting.
- The one hundred and twelve paintings on permanent exhibition in the museum's galleries, which are published in full here, also confirm this preference.

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Rogier van der Weyden

(1399/1400–1464)

2.

Head of St. Catherine (?)

Head of St. Joseph

Flanders, ca. 1435–1437

Tempera and oil (?) on wood

21.2/21.7 × 18.5 cm

20.7/21 × 18.5 cm

Provenance: Leo Nardus, Stornoweg. Bought through Caluaghi from Frederik Muller at the Ottens sale, Nieuwde Goude, Amsterdam, on July 10th, 1923, no. 23.
Inv. no. 79 A and 79 B

These were both part of an altarpiece dismantled for unknown reasons. It is thought that it may have measured 100 × 160 cm in its original form and could have been one of Rogier van der Weyden's first major individual works. The same altarpiece also included the image of *Magdalena Reading*, which can now be found in the National Gallery in London. A drawing from the mid-15th century entitled *Virgin and Child with Saint* (Nationalmuseum, Stockholm), possibly a partial copy of the altarpiece attributed to the Master of Koburger Handbillionen, provided conclusive evidence for a plausible reconstruction of the entire work.

It is thought, therefore, that the central group of the composition would probably have been formed by the Virgin and Child, the latter leaning to the right. Also on the right would have been St. John the Evangelist, a seated Mary Magdalene and a standing St. Joseph. There was no doubt as to the continuity between the London and Lisbon pieces, as the architectural elements, landscape and saint's drapery align perfectly where the two paintings were cut. It was also clear that the central figure was St. Joseph, although the attributes represented are not those commonly associated with him. The same detailed physical traits can also be seen in two other works by Van der Weyden: in the St. Joseph in the *Nativity* scene from the *Triptych of the Virgin* (Staatliche Museen, Berlin) and in the king kneeling in the *Triptych of the Adoration of the Magi* (Alois Pinakothek, Munich).

Although the female bust has been the subject of controversy, various factors contributed to its definitive inclusion in the set. The same thickness (1.3 cm) and almost identical dimensions as the pieces in the Gulbenkian Collection reinforce the theory of a common origin. An x-ray revealed the existence of part of a drapery at the level of the saint's head, which was probably repaired at the time the cut was made and which corresponds to the cloak of St. John the Baptist, who is also visible in the drawing standing to the right of a bishop. The waist visible in the female representation in Lisbon was also deemed to sufficiently resemble that in the painting in the National Gallery, both in terms of scale and light. Although the rich drapery touches the traditional identification of St. Catherine of Alexandria, a virgin of



Domenico Ghirlandaio
(1449-1494)

7.

Portrait of a Young Woman

Florence, ca. 1485
Tempera on wood
44 x 32 cm

Provenance: Count Saronelli, Rome, 1860; George Spiridon, 1860-1887; Joseph Spiridon, Paris, 1887-1929; Joseph Spiridon Sale, Cassirer & Holbing, Berlin, May 31, 1929, no. 29. Bought through Doreen from Arthur Julius Goldschmidt in June 1929. Inv. no. 282

The decoration of the Sassetti chapel (1482-1485) in the Church of Santa Trinità in Florence was one of Domenico Ghirlandaio's main commissions. The young woman in this image resembles the female figures in the scene from the chapel entitled *St. Francis Raising the Dead Child*. It is thought that these may be the daughters of the man who commissioned the work, Francesco Sassetti (1421-1490), Lorenzo de' Medici's financial adviser. The Metropolitan Museum of Art in New York has a portrait dating from around 1485 which also reveals similarities with the figures in the frescoes. There is a suggestion that a third and identically-sized painting (The National Gallery, London) from 1490 could have been produced by the master's workshop, and the possibility that the London and Lisbon works might have formed a pair has already been put forward. None of the figures can, however, be strictly identified with the young women represented in the chapel.

The sitter is dressed in the Florentine fashion of the time, in layers of tight-fitting clothes and a coral necklace. A fine example of the *Quattrocento* style, the girl's head is painted in three-quarters against a neutral background, as was practice before landscapes started to be added. The portrait is cut a little beneath the shoulders and the face, although without excessive attention to detail, clearly showing a search for a naturalistic figuration, a desire, as previously said, "to conceive reality". Like Ghirlandaio's other female representations, this painting reveals an aesthetic compromise that emphasises an idealistic stylization and the decorative harmony of the whole. The delicate balance of the shape and harmony of the chromatic associations suggest that the artist aspired to an ideal concept of order as the ruling principle of the composition.

Bibliography: Washington 1950, pp. 36-37, no. 13; Koeks 1998, pp. 134-135, 137.



Giovanni-Battista Moroni

(ca. 1520-1578)

12.

Portrait of Marco Antonio Savelli

Bergamo, ca. 1543-1547

Oil on canvas

137 x 112 cm

Provenance: Uggeri Collection, Brescia; Finetti; Teodoro Lachi, 1842; Döblinger, ca. 1864; Richard von Kaufmann Collection, Berlin; Castiglioni Collection, Vienna. Bought through Colnaghi at the Castiglioni Sale, Frederik Muller, Amsterdam, on November 29th, 1925, no. 21.

Inv. no. 92

The attribution of this portrait was controversial for a long time and it was even referred to in 1760 as a work by Titian. At the beginning of the 20th century, it was thought to have been produced by Alessandro Bonvicino, called Moreno, while in 1943 it was judged as being consistent with Moroni's early work. It is in fact Moroni's oldest known portrait, exhibiting characteristics of the School of Brescia inherited by Moreno, Moroni's master. The psychological dimension of the subject reveals a feature common to the paintings of Lorenzo Lotto, a Venetian artist who was also active in Bergamo. The plastic solutions found for producing this work reveal a convergence of styles, which manifests itself both through the continuity in the use of naturalism practiced by the masters of Lombardy and through knowledge of realism practiced in northern Europe.

This painting depicts the sitter Marco Antonio Savelli, a member of an influential Roman family, a fact marked by the epigraph inscribed on the right of the stone base: "M. A. SAVELLI/EX. PAT. ROMAN". A column, an arch and a niche with a classical sculpture form the background. The model, in three-quarter pose, seems to have interrupted his reading for a moment in order to fix the observer's gaze. This narrative detail, one of the work's most interesting, gives it a hint of intimacy, transforming a gentleman's portrait *par excellence* into a less formal type of representation, one that became known as a "genre portrait". The positioning of the powerful figure falls into the category of half-length and three-quarter portraits, a field in which Moroni proved to be particularly comfortable.

Bibliography: Bergamo 1979, no. 1, pp. 70-71.



Peter Paul Rubens
(1577-1640)

16.

Portrait of Helena Fourment

Flanders, ca. 1630-1632

Oil on wood

186 x 85 cm

Provenance: Sir Robert Walpole, 1st Earl of Orford, Houghton Hall, Norfolk (from 1743 to 1745, 1779 Sale); Catherine II of Russia (1779-1796); Russian Imperial Family (1796-1917); The Hermitage Museum, St. Petersburg (1917-1930). Bought through Antikvariat, in March 1930.
Inv. no. 999

On December 6th, 1630, at the age of fifty-three, Rubens married his second wife Helena Fourment (1614-1673), the daughter of a wealthy silk and carpet merchant from Antwerp. The artist also painted Susanna Lunden (1599-1628), Helena's older sister, on various occasions, the best known of those works being *Le Chapeau de paille* (The National Gallery, London). The physical resemblance of both sisters has generated controversy among experts, who have questioned the identification of the sister represented here. Some consider that the woman portrayed shares similarities with other portraits of Susanna, while others have suggested the possibility that the painting is not in fact of either of the Fourment sisters. However, as Susanna died on July 31st, 1628, a date which is prior to that proposed for the execution of the painting, it would seem highly unlikely that the woman portrayed here is the eldest of the two sisters.

The existence of two drawings (Courtauld Institute of Art, London, and Graphische Sammlung Albertina, Vienna) in which Helena is depicted in an identical dress to that represented in this work means that we are unable to reach a definitive conclusion. However, the position of the hands is very similar in the Vienna drawing to what we see in this painting. Nevertheless, the wide-brimmed hat and ostrich feathers are missing from the drawing but visible in the painting. A significant parallel can be established here with *The Garden of Love* (National Trust - Waddesdon Manor, Buckinghamshire) from ca. 1630-1632, where a half-length image identical to this one is partially visible.

The painting was wrongly attributed to Van Dyck in *André Walpole* (1752) - as it also was in the album of engravings produced from paintings belonging to the Catherine II Collection in Russia originating from Houghton Hall (1780), a copy of which is in the possession of the Calouste Gulbenkian Museum - with the mention that it had been conserved for one of the rooms in the artist's home. We cannot either exclude the possibility that Rubens may have made changes to his original composition.

Bibliography: Washington 1950, pp. 92-93, no. 40; Vlieghe 1987, vol. II, pp. 102-109; Dakelshays and Moser (eds.) 2002, pp. 216-217, no. 117.



Rembrandt Harmensz van Rijn

(1606-1669)

20.

Portrait of an Old Man

Holland, 1645

Oil on canvas

128 × 112 cm

Dated bottom left: *f. 1645*

Provenance: Louis-Antoine Cousart Collection, Catherine II of Russia; The Hermitage Museum, St. Petersburg. Bought through Antikvariat, in October 1930.

Inv. no. 1489

The incomplete inscription, "f. 1645", leads us to believe that this painting may have been cut on the left thus eliminating what may have been the artist's signature. Various copies of this work are known and their excellent quality has been an important reference in settling several doubtful attributions from the same period and on the same subject. The identity of the sitter, however, is not known, although several non-confirmed theories have been put forward in the past. The rich garments worn by the old man do not provide any indication either as to his occupation or social status, but rather have all the appearance of props supplied by the artist's studio, used here for their great decorative effect.

Rembrandt addresses a subject – old age – in this painting that is systematically developed throughout his work, and one to which he himself also contributed by painting numerous self-portraits. Realistic, psychologically complex and emotionally suggestive, the painting stands out as a notable example of a new pictorial narrative form through which the observer is made to sense the spiritual dimension that envelops the sitter. This is accentuated by the dramatic effect created by the artist's use of *chiaroscuro* and the choice of a palette of browns interspersed with brief touches of gold in which the paint is applied much more thickly. The light models and accentuates the forms giving them an almost tragic sense – especially the hands and face – and simultaneously reveals the originality of Rembrandt's technique, the genius of which is condensed in the expressivity of the portrait. This work also reconciles the simplicity of composition (characteristic of the Dutch style) with the warm Venetian-inspired colours that were so much to the artist's liking.

Bibliography: Gerson 1968, pp. 342-343, 498, no. 247; Bredius 1969, p. 567, no. 239; Schwartz 1985, pp. 234-239.



Jacob van Ruisdal

(1628/1629–1682)

22

*View from the Coast of Norway
or A Stormy Sea Near the Coast*

Holland, ca. 1660

Oil on canvas

100 × 122 cm

Signed bottom right: *Ruisdal*

Provenance: A. Fontaine, 1839; Haren, 1842; Chaplin; W. Coningham; Edmund Foster, 1849; Henri Thomas Hope; Lord Francis Polham Clinton-Hope, 1887. Bought through Knowler at the Ludwig Neumann Collection Sale, Christie's, London, on July 4th, 1914, no. 14.

Inv. no. 120

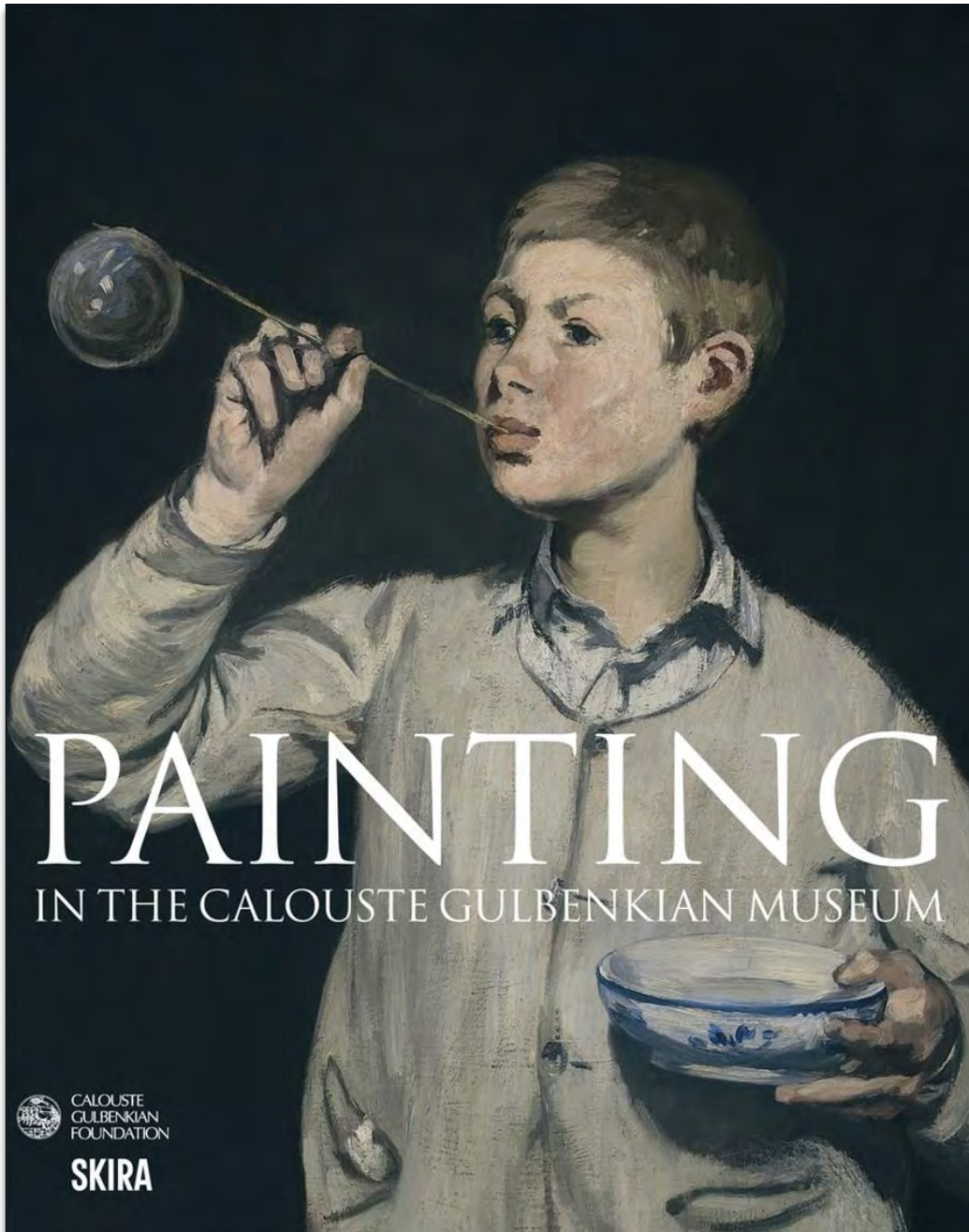
This painting carries on the tradition of seascapes started by Jan Povello and Simon de Vlieger, the first artists in this genre to relegate external elements to nature to a lower level of importance. Ruisdal painted between forty and fifty seascape views, of which around thirty still exist. Experts on the artist's work either believe this painting to have been produced in the 1640s or the 1660s, but the matter remains unresolved.

Less questionable, however, is the influence that Allaert van Everdingen had on Ruisdal, this painting revealing obvious affinities with *Storm in a Rocky Coast* (Städtisches Kunstinstitut, Frankfurt), executed by this artist in the mid-1640s. The title of this work – *View from the Coast of Norway* – dates from its incorporation into the Gyllenbäck Collection, and may result from the inspiration the artist found in compositions by Everdingen, who visited Scandinavia. Ruisdal also executed two other similar paintings of rocky coasts (private collection, New York and Nationalmuseum, Stockholm).

As in most of his paintings, two thirds of the composition is occupied by the menacing sky, a factor which gives the scene great dramatic force. The boom battered by great gusts of wind and the brutal smashing of the waves on the slightly unrealistic rocks are distributed throughout the composition in the aim of reinforcing the atmospheric violence of the scene.

Bibliography: *Stm* 2001, no. 648, pp. 457–458.





Painting in the Calouste Gulbenkian Museum

Luísa Sampaio

Five centuries of great European painting in the revised edition of the catalogue of the Calouste Gulbenkian Museum in Lisboa.

- The range of works contained in this section of the Collection spans almost five hundred years of art history and reveals a particularly eclectic taste, something that in fact extends to the great diversity of works exhibited at the Calouste Gulbenkian Museum.
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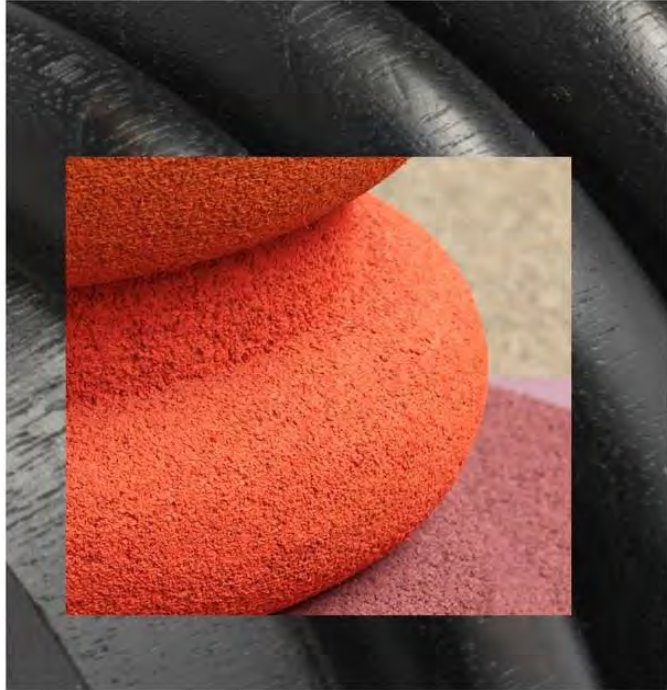
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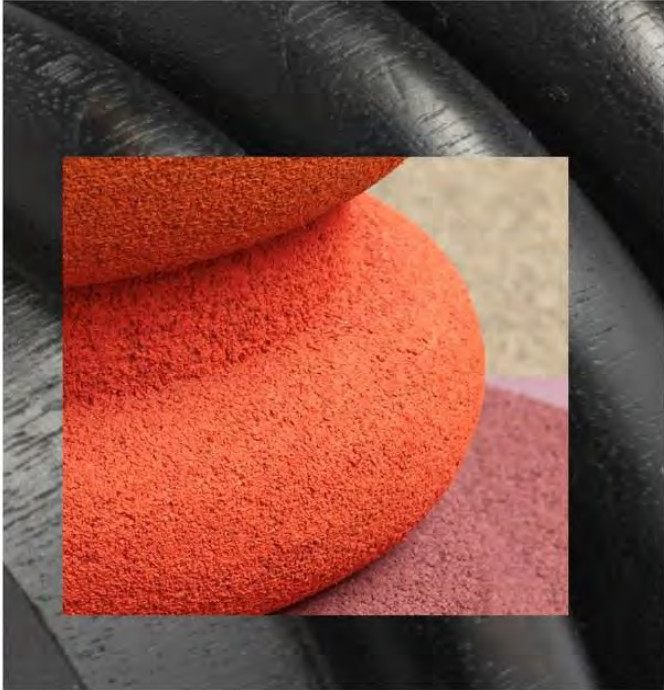








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EARTH
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ON EARTH AS IT IS NOT IN HEAVEN

By Sandro Miller

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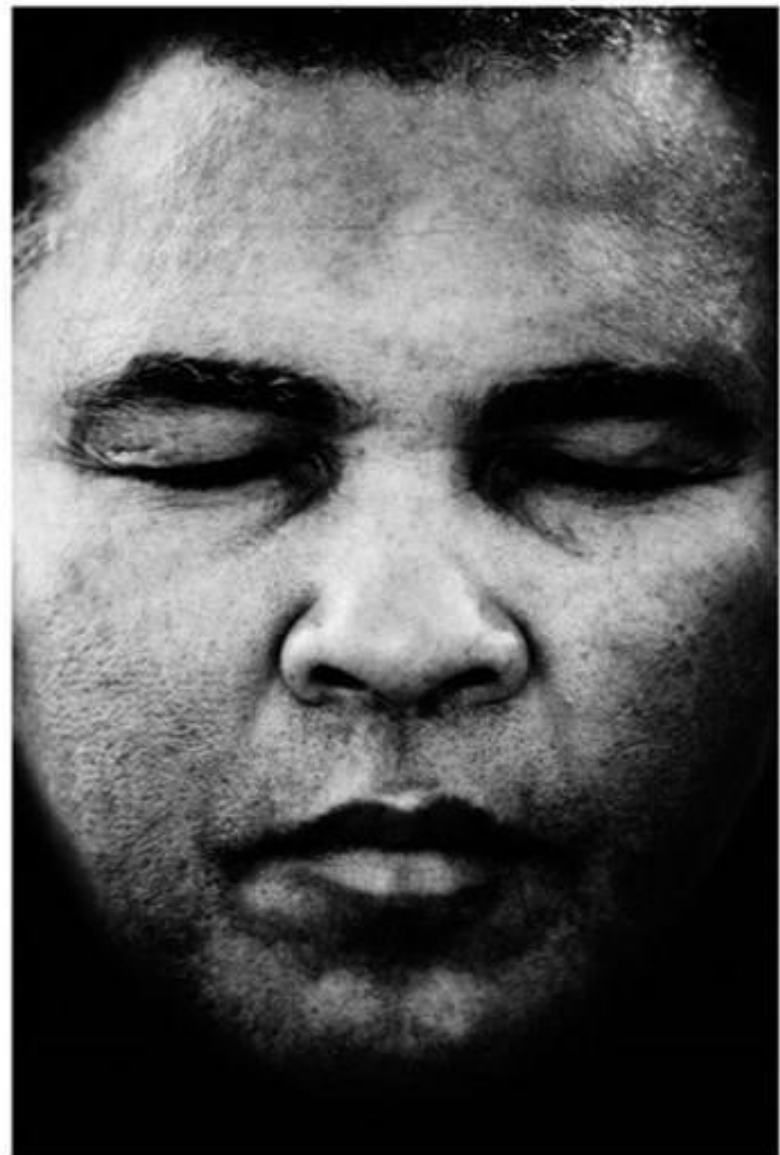






CHUCHÉ FU' TULLA FEMMINA (NL, 1999)
GIULIANNE 2019 3





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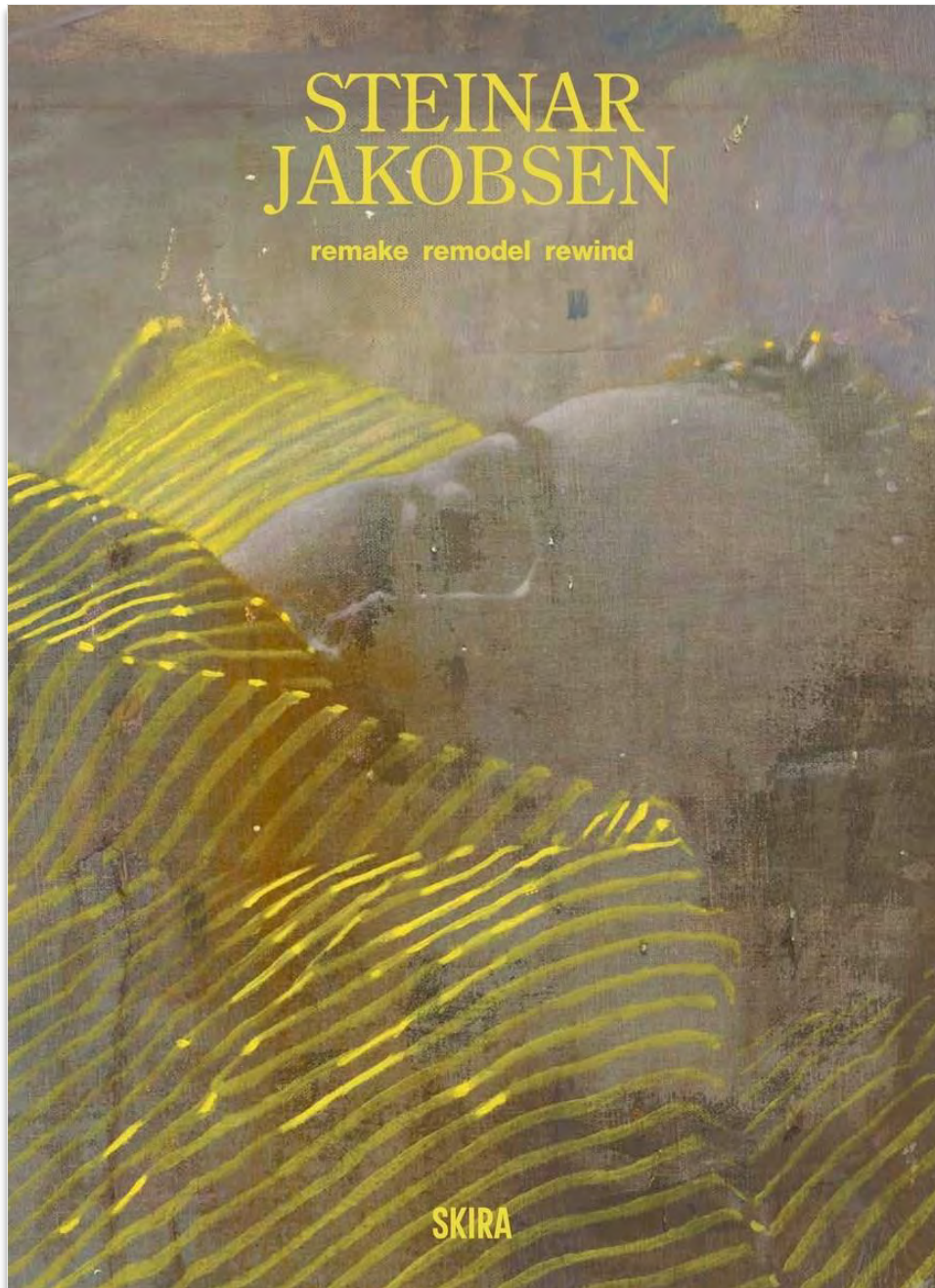
Steidl

An abstract painting featuring a dark, textured background of grey and brown. In the lower-left and bottom-center, there are prominent, wavy, horizontal brushstrokes in a vibrant yellow-gold color. The overall composition is layered and textured, with visible brushwork and some darker, more muted tones in the upper and right portions of the frame.

STEINAR JAKOBSEN

remake remodel rewind

SKIRA



Steinar Jakobsen

Text by Arve Rød, Mikkel Bogh and Catherine Townsend

The work of the Norwegian contemporary artist known for blending traditional painting techniques with innovative materials and tools, creating works that explore the intersection of classical art and modern visual culture.

- The book is the first English monograph dedicated to Steinar Jakobsen (b. 1967), one of Norway's most prominent artists.
- He uses tools like sponges, cotton swabs, spray guns, and projectors to create both impressionistic and photorealistic works.
- Jakobsen's works often merge different genres and visual references, drawing on both fine art and broader visual culture. His motifs are usually based on snapshots he has taken himself, and he is inspired by classical painters like Velázquez and Vermeer, as well as by pop culture and postmodern artists such as Gerhard Richter.
- His work is held in prominent collections, including the National Museum of Norway, the Astrup Fearnley Museum, and Harvard Business School in Boston.

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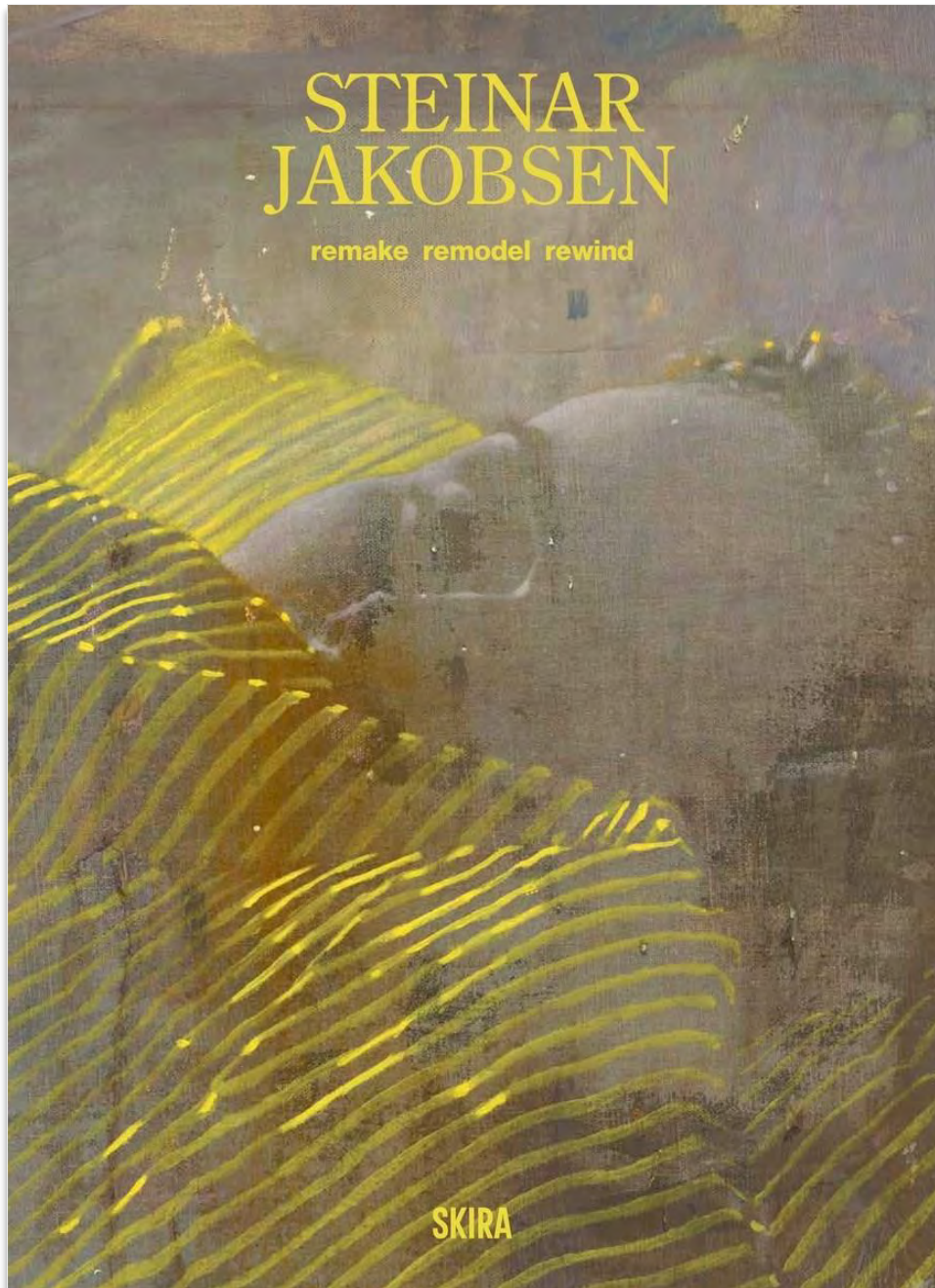












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Sue Williamson



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A complete monograph accompanying the first retrospective exhibition of globally acclaimed South African artist.

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Sue Williamson



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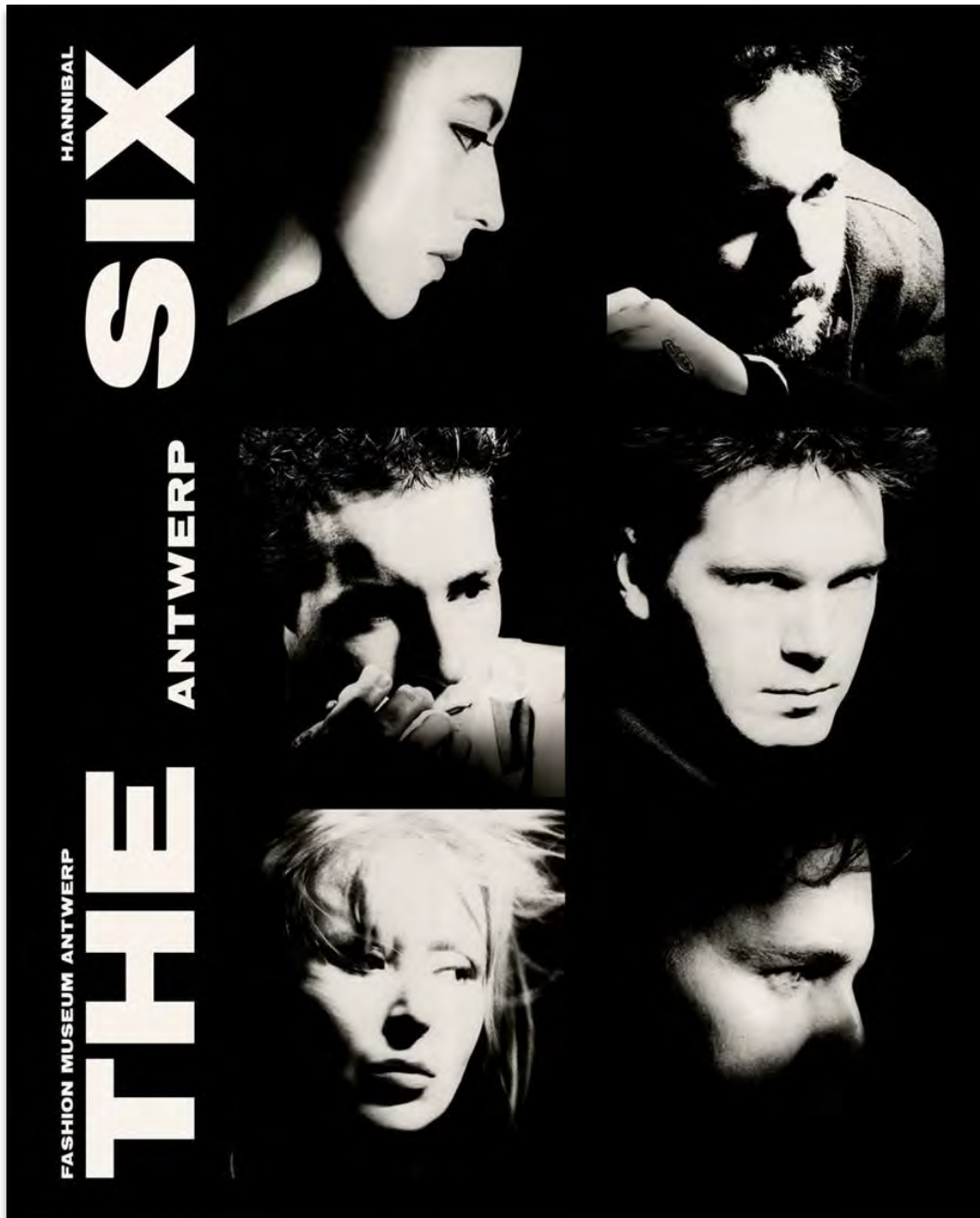
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Linda Loppa, then a student at the Academy, posing in her own design, second-year collection, 1965-69



Second-year collection by Chris Probst, 1972-73 Academy show

p. 15 Graduation collection by an unknown student, 1970-71 Academy show



Veruschka von Lehndorff in a safari dress by Yves Saint Laurent, 1966, photo Franco Rubetelli



Richard Long, Conemaugh Sculpture, Ireland, 1971



David Bowie, Aladdin Sane, album cover, 1973, photo Duffy

David Bowie wearing Kansai Yamamoto, Radio City Music Hall, New York, 1973, photo Masayoshi Sakita



Federico Fellini, Roma, film poster, 1972



Christo and Jeanne-Claude, Valley Curtain, Rifle, Colorado, 1970-72, photo Wolfgang Volz



Rory Music, For Your Pleasure, album cover, 1973





Silhouettes by the seven finalists in the second Golden Spindle competition in 1963, S/S 1964, photos: Patrick Robyn

top left: Ann Demeulemeester
top right: Dirk Bikkembergs
bottom left: Dirk Van Sene

p. 71:
top left: Walter Van Beirendonck
top right: Dries Van Noten
bottom left: Martin Margiela
bottom right: Marina Yee



I BRANK
FOUR
TWERPS

It's an early show for Brussels, Belgium. Especially since you're a British designer. Usually there are various shows that would have you visit. But the timing suited the occasion of the 1982 Anniversary of the 100th Anniversary of the Belgian Revolution.

Belgium and her six designers, creating a big movement. They are walking down the street in London. But in the future, they are carrying the flag of the British in the New York. Showing the world that Belgium is a fashion destination. Not only, but having the quality and the quantity.

1 Brake for Twerp, WWD Scene, July 1982, photo Philippe Coates



Sarah Moore, 'Six romp', The Guardian, 2 February 1987

p. 15: 'The Belgian six', Drapers Record, 9 May 1987

The Belgian six

British designer names which are now established still have the power to be new and wayward, but a spirit of adventure comes from a group of fresh young designers from beyond our shores... from Belgium.

It is an area little known to the fashion world, more to the political and business communities, yet it has produced some of the best young talent which was seen at the recent British Designer Show in the form of six designers who work and show collectively, yet retain their very individual style in their collections.

All the collections are expertly finished and styled, for both men and women, ranging from a "rabbit virility" theme from Walter Van Beirendonck to the eminently sophisticated wrapping of Ann Demmelemonster.

It all started when they were at the Fashion Academy of Antwerp together at the end of the 1970s. That they present a united front is all thanks to graphic designer and stylist, Gerrit Bruelot, who met the designers when working on a Japanese fashion show. At the time, they had all been involved in designing for commercial fashion companies for five years. Gerrit Bruelot says: "I recognised that their talent had no outlet in such commercial and conservative set-ups. He decided to hand the six designers together."

Expansion

This is the third season that Mr Bruelot has organised them — his Hermitus Paquet-like character has responded to the challenge well. He sees the future as expansion in terms of consolidation and getting the collections absolutely right, and although he has considered taking on another group, he would not introduce new members to the proven successful formula of six.

That we have heard little of these designers with the unpronounceable names, now of Belgian fashion generally, is due to the indigenous buying nature of the Belgians, who see fashion only in terms of "designer labels" from abroad. "Anything home grown is regarded as second best," says Mr Bruelot.

Designer Dirk Van Saeene believes the Belgians will spend

money on clothes, but only on labels. "They have no confidence in their own designers, and such lack of patriotism in this respect is very sad. This is why we can't stay in Belgium, and why we are in London. We think people here are more open, enthusiastic, and when we are known, then we can take our reputations elsewhere."

A situation which involves going abroad to achieve success and recognition is not unknown to British designers, but the Belgians have only exhibited here — they then return home and work without financial backing or support.

This is the next area that Mr Bruelot is keen to get into as some backing is now an essential ingredient for the group to continue their extraordinary level of innovation and commercialism.

"It is difficult," he says, "to raise money as there is no interest in Belgian fashion."



Ann Demmelemonster



Dries van Noten

One idea that he is considering for the next visit to London is the autumn, is to put on a show, and for this he would obviously need backing. "It is very important to show our image as we see it," he says, "and we want to make a strong impact on the sales market."

Dries van Noten has produced a collection for autumn/winter '87 based on the theme "Rich Men, Poor Men" designed for both a men's and women's wear range. The key to this collection is the mixing of colours, patterns, fabrics and the teaming up of "rich" details like embroidery with "poor" fabrics like underwear cotton.

He is particularly strong on recurrent details that add an extra dimension to his clothes — the first button on any garment carries his logo, the phrase "Tailored for a sophisticated sense of fun" runs through garments as a label or is printed onto linings.

English

He has drawn inspiration from the English style of dressing — the upper class, the country weekend look, concentrating on easy and traditional shapes with interesting fabric combinations.

Ann Demmelemonster works in the grown-up shades of black, dark brown and green, moving through to old pink, light fawn and white with a selection of wool fabrics — gabardine, bouclette, flannel and some jersey. The silhouette is cigarette line: narrow or wide but always straight.

Her coats are deconstructed

from the side like bucket, carriage, Her girdle skirts, maxi, or mini, have buttons all round the straps — to put where you want. Everything is solid shades, no patterning to be seen, she teams together short and long — skirts with jersey leggings, handmade hats and boots finish the look. Ann has already sold over 1,000 pieces for her autumn collection, stockists in the UK include The Warehouse, Glasgow and Polyantha in Barnes.

The Marie, by Marcus Yee, collection is the only one of the six manufactured abroad, in Japan, and the only one with a heater. It is her second collection, the first to be sold in Europe and though the sales have not been tremendous, the outlets taking the collections are good — Modas and Ichi Ni San in Glasgow. Buttons and draping are prominent features of this range which is based on solid shades, except for some large soft checks.

Dirk Van Saeene has buyers from New York and Phoenix, as well as Malas and The Warehouse, and takes orders for autumn. He uses Italian fabrics for designs ranging from very classic trousers to "skirts with knees" creating a slight tulip shape when worn, and to loosing his plain wool and cotton skirts with hand crochet.

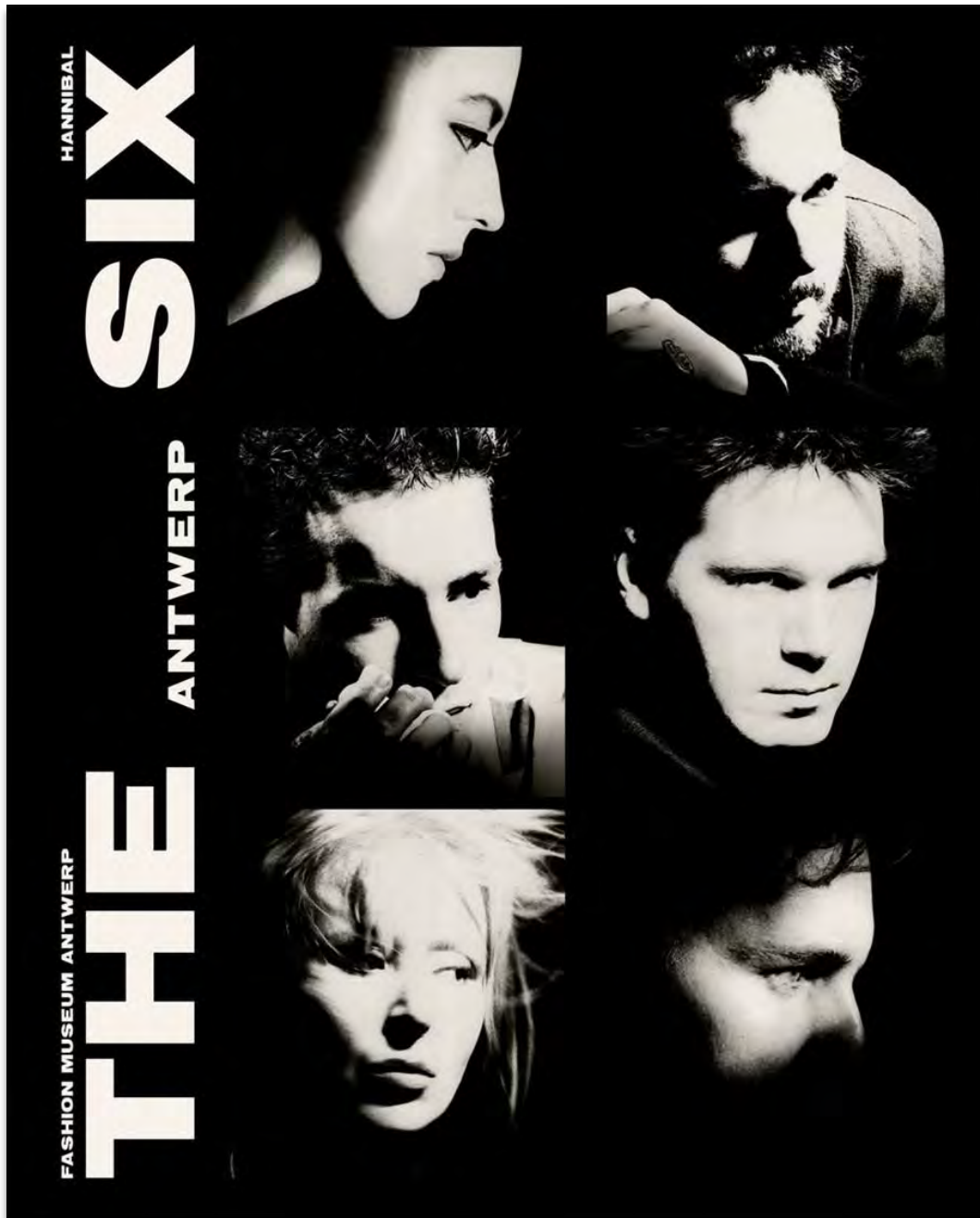
Buttons and large features strongly, changing the shape of the garment, on skirts, by the buttoning — always creating drapes and movement. Pleats are another way that Dirk creates movement in his clothes.



Stills from Dries Van Noten's video for Plain Tales from the Raj, S/S 1988, shown in Bikkinger, 15 February 1988



Stills from Ann Demeulemeester's video for S/S 1988, with film fragments from L'Enfant Sauvage by Françoise Truffaut, shown in Bikkinger, 15 February 1988



The Antwerp Six

Edited by Geert Bruloot, Romy Cockx and Kaat Debo

Celebrating 40 years of the Antwerp Six and their enduring impact on fashion.

- This richly illustrated book celebrates the 40th anniversary of the Antwerp Six - the groundbreaking designers Walter Van Beirendonck, Ann Demeulemeester, Dries Van Noten, Dirk Van Saene, Dirk Bikkembergs, and Marina Yee - and explores the unique creative journey that connects them.
- Featuring insightful essays by leading fashion experts including Tim Blanks, Angelo Flaccavento, Eugene Rabkin, and Oscar van den Boogaard, the volume offers an in depth look at the lasting impact of these iconic designers on contemporary fashion.
- First-Ever Official Retrospective on the Antwerp Six: This is the first comprehensive publication dedicated to the groundbreaking work and collective legacy of Walter Van Beirendonck, Ann Demeulemeester, Dries Van Noten, Dirk Van Saene, Dirk Bikkembergs, and Marina Yee – 40 years after their global debut
- Richly Illustrated and Expertly Curated: Featuring striking visuals, archival material, and exclusive new photography, the catalogue offers a visual journey through one of fashion's most influential movements.

AU \$145.00 | NZ \$160.00

9789493416536

400 Pages | Hardcover

Full colour

230 mm x 285 mm

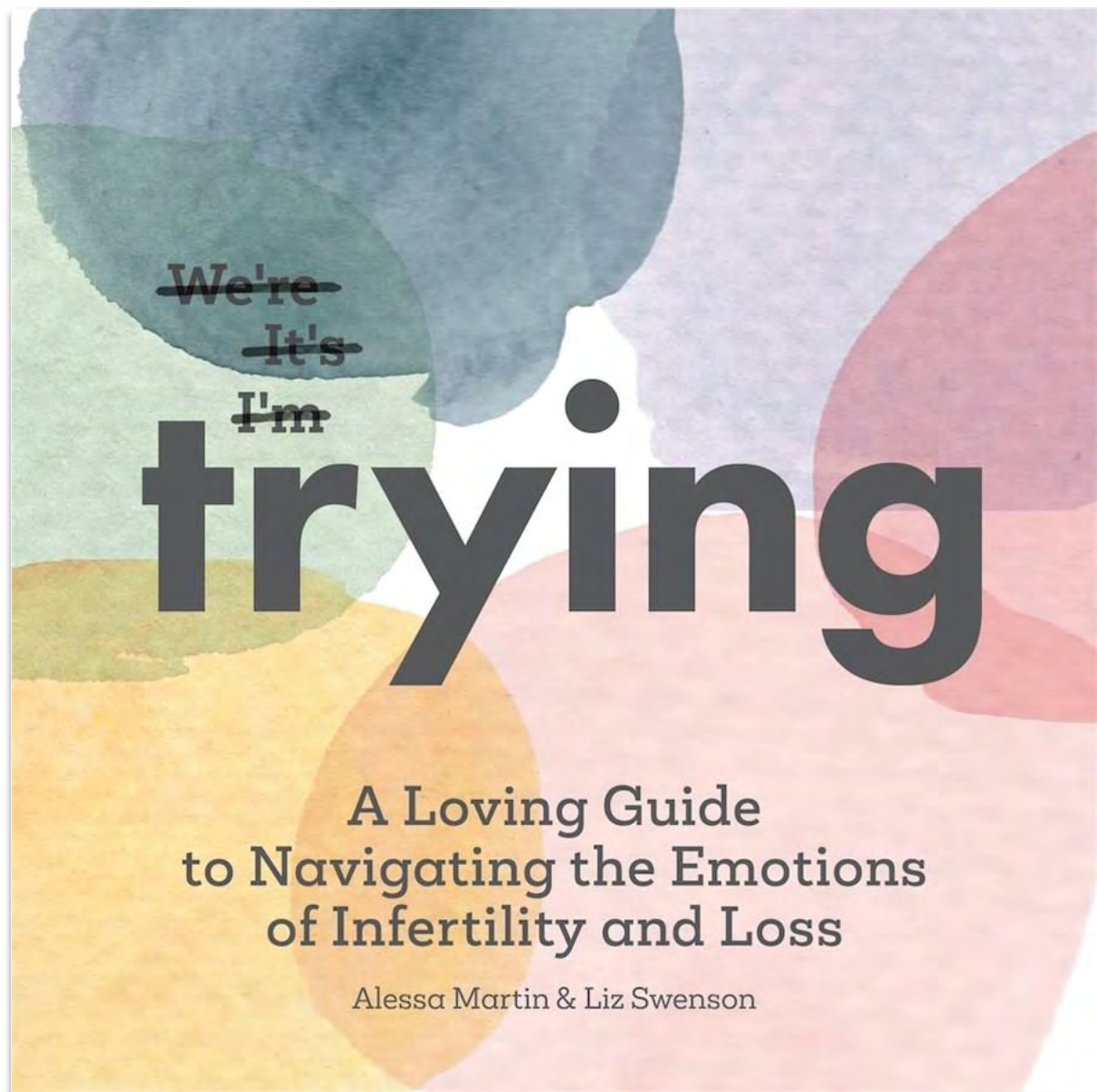
Hannibal Books

~~We're~~
~~It's~~
~~I'm~~
trying

The book cover features a watercolor-style background with large, overlapping circles in shades of blue, green, yellow, and pink. The text is centered and reads: "We're", "It's", and "I'm" are each on a separate line and crossed out with a horizontal line. Below these is the word "trying" in a large, bold, dark grey font.

A Loving Guide
to Navigating the Emotions
of Infertility and Loss

Alessa Martin & Liz Swenson



Trying

A LOVING GUIDE TO NAVIGATING THE EMOTIONS OF INFERTILITY AND LOSS

Liz Swenson and Alessa Martin

A compassionate, beautifully illustrated guide to navigating the emotional maelstrom of infertility and infant loss—designed for the busy, drained, and courageous.

- The family-building space is severely lacking in go-to resources for navigating the emotions of infertility and infant loss. Trying fills that gap while gracefully addressing common situations and worries.
- From the author of *Raising Tiny Humans*, Liz Swenson, and digital storyteller Alessa Martin, this illustrated guide is filled with hope and companionship.
- The combination of beautiful illustrations and practical strategies in a digestible, bite-size format is unique in the space. It's the perfect fit for the busyness and complications of modern family life.

AU \$29.99 | NZ \$34.99

9798893961348

220 Pages | Hardcover

Fully illustrated, spot varnish and embossing

178 mm x 178 mm

Familius

Destigmatize, Normalize, Legitimize.

About this process

Shhh! No talking.

Somewhere along the line, society said that we're not supposed to talk about infertility and the challenges of family building. Someone decided that we shouldn't make other people uncomfortable by sharing our discomfort.

In the silence our isolation grows.


Great expectations.

Along the way, that same bossy someone also said there's only one path to build a family.

They make you feel shame and self-blame because that path isn't open for you.

They don't get to decide your story.

- You are not alone.
- This is not your fault.
- You have permission and the explicit approval to feel, to grieve, to want, and to make the decisions that are right for you and your family. ❤️



About this book

It's important.

While researching this book, we spoke with a world renowned fertility clinic in Southern California to request a list of emotional support resources they give to patients beginning their assistive reproductive journeys.

They suggested we check Facebook.

That answer isn't good enough. You deserve better.

- You deserve to have your pain, loss, and grief recognized.
- You deserve to have an open, honest, and shame free conversation about infertility and family building challenges with an empathetic audience.
- You deserve an easy to use, thoroughly researched resource to help you work through what you are experiencing.

This book is not "how to get pregnant".

We're not doctors or health experts. You won't read anything about how to diagnose infertility or how to treat it medically. Nor will we share fertility protocols, diets, supplements, or old wives tales that allegedly worked for your co-worker's cousin's sister.

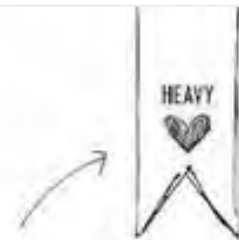
We've experienced challenges during our family building journey and we're sharing advice on how to empower you to build your emotional resilience amidst a very challenging fight.

How to use this book.

This process is not linear. Jump to the section you need right now. It's okay if some of the pages make you angry. It's okay if you disagree.

Be present where you are. Keep reading. Keep fighting. We're here for you every step of the way.

A warning.



Through the course of this book we will be sharing stories of loss and tragedy. At times you will be ready to read them and can find them helpful, at other times you may not. We have created a visual guide to alert you, look for a flag in the upper right hand corner to indicate a story of loss.

Society says . . .

Don't tell anyone you're pregnant until 12 weeks.

You're overthinking it.

I know someone that struggled for years, and then they stopped trying and they got pregnant!

Why don't you just get drunk and have sex?

Everything happens for a reason.

Just relax.

Don't wait too long.

It feels like something in your body is broken or different from else's, that seems to be working.

- Shelby

Just adopt.

You're always taught in high school, you have sex once you get pregnant. That's it. You're taught that it's just easy. Like a guy looks at you, even if he pulls out, you're going to get pregnant. You're taught all of this stuff and you're so scared all the way in. So I was just expecting to get pregnant. It'll just happen. It might take a couple months, but it'll just happen.

- Lauren

Nobody talked about it at all.

- Tim

The clock is ticking.

You can have one of mine.

Why are you paying for all of this fertility treatment?

We didn't think that anyone would understand. We didn't think that anyone else was going through it.

- Tara

Don't talk about it. Don't tell people, women shouldn't do that. You're putting that on other women.

- Robin

You're not eating enough (or too much).

But the truth is

YOU ARE NOT ALONE

Not even close to it...

You are a part of a tribe, a sisterhood of family builders.

You are brave, you are courageous, you are worthy.
We're already so incredibly proud of you.

We're so grateful to share the stories of so many family-building warriors, like yourself. There are ways to strengthen yourself, barricade your heart and your relationships and to take the next steps. We have no idea what that might look like for your family, but know we will be loving you all along the way.

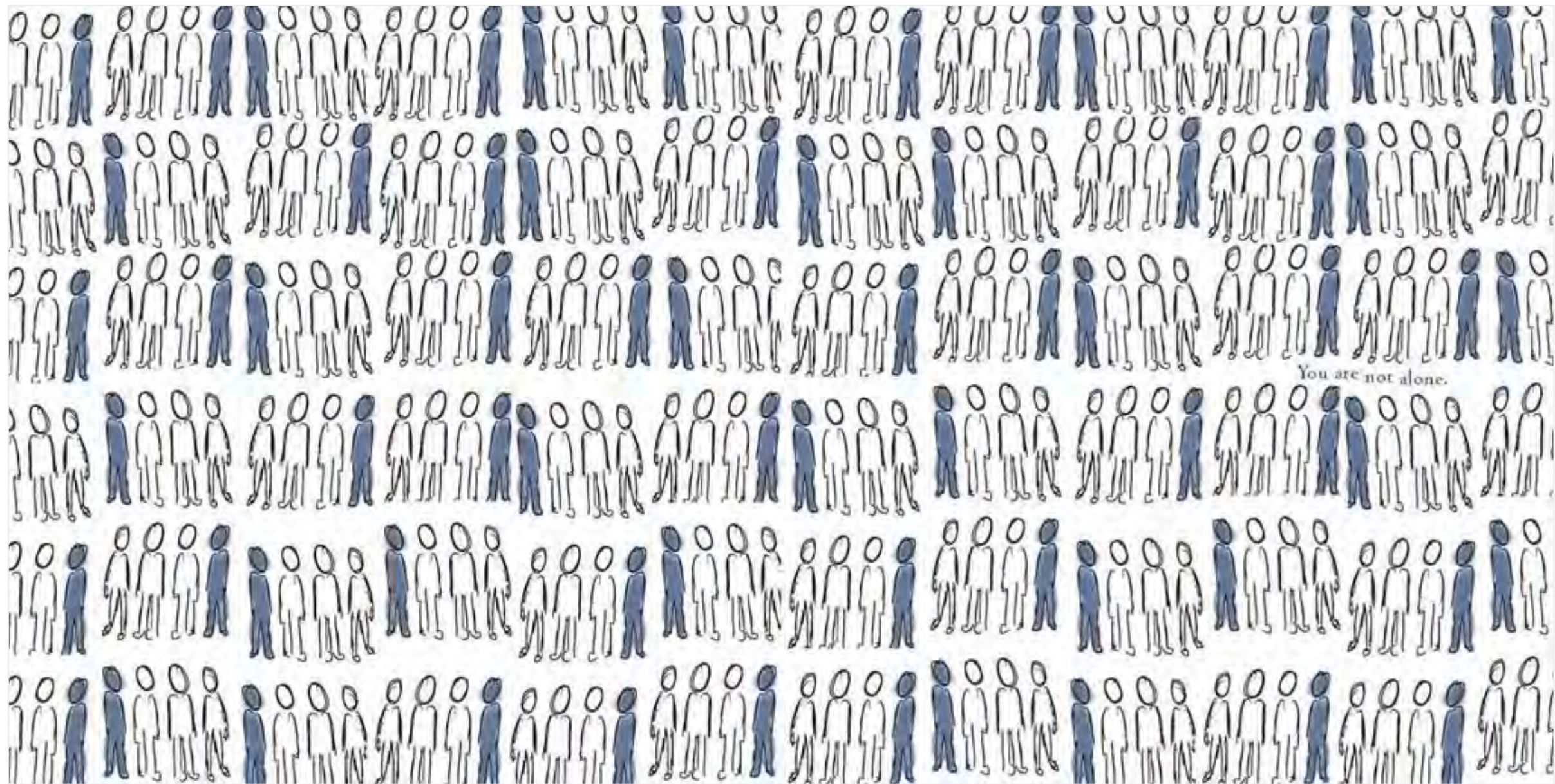
1 in 5

women are unable to get pregnant after one year of trying.

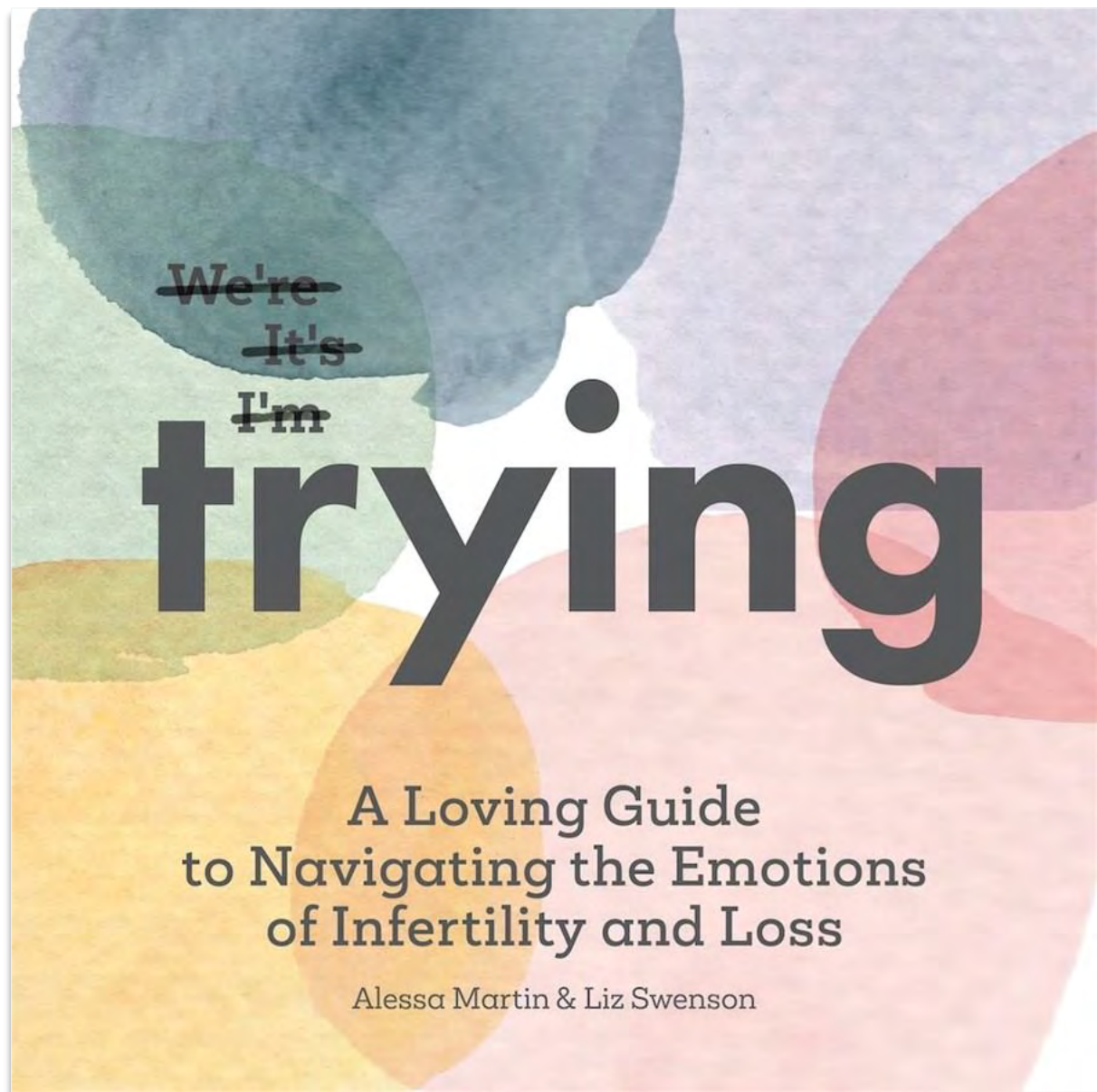
1 in 4

women have difficulty getting pregnant or carrying a pregnancy to term.

Married women in the United States, aged 15 to 49 with no prior births
Source: Centers for Disease Control



You are not alone.



Trying

A LOVING GUIDE TO NAVIGATING THE EMOTIONS OF INFERTILITY AND LOSS

Liz Swenson and Alessa Martin

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9798893961348

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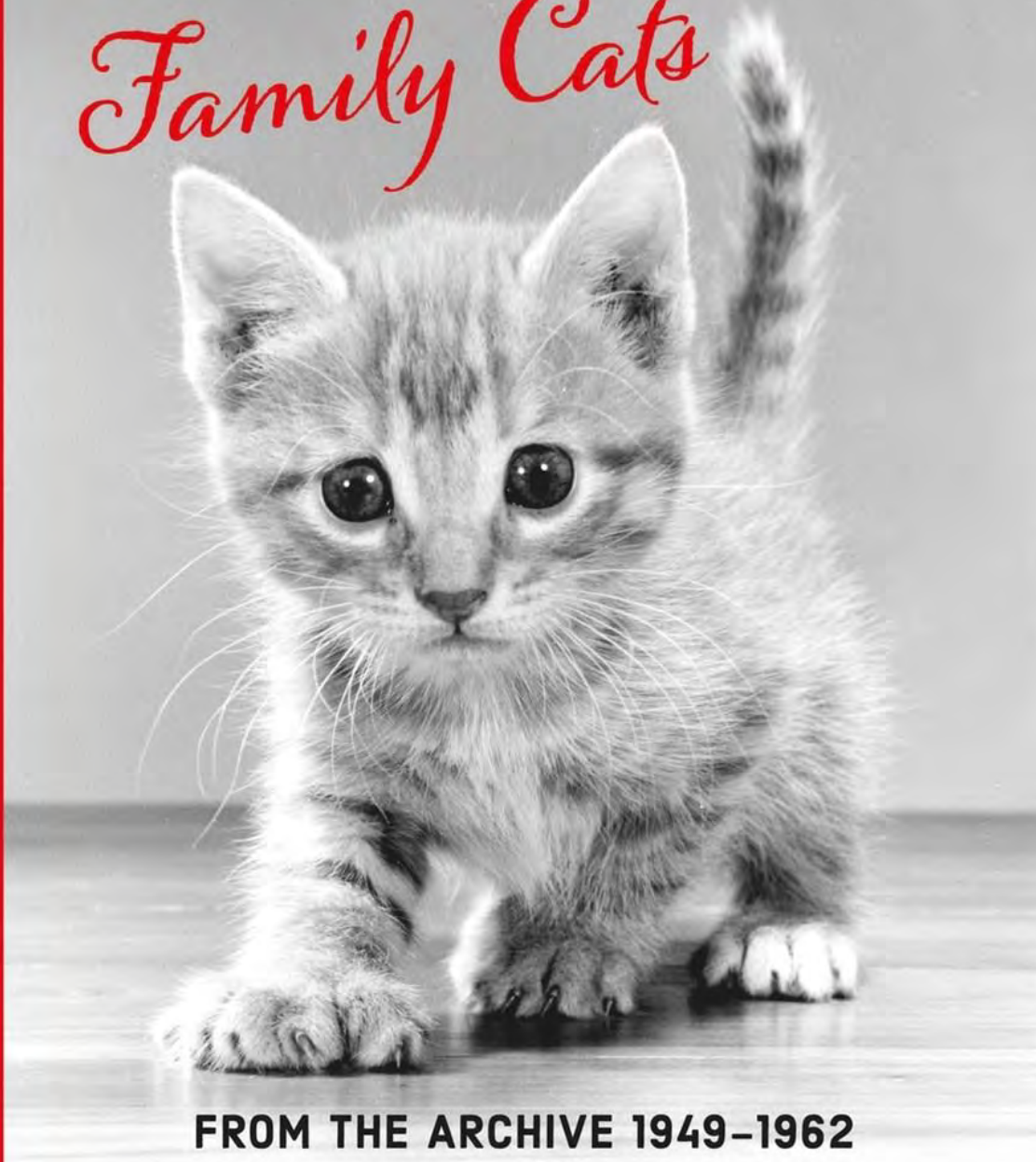
Fully illustrated, spot varnish and embossing

178 mm x 178 mm

Familius

WALTER CHANDOHA

Family Cats



FROM THE ARCHIVE 1949-1962

WALTER CHANDOHA

Family Cats



FROM THE ARCHIVE 1949–1962

Walter Chandoha: Family Cats

FROM THE ARCHIVE 1949–1968

Photographs by Walter Chandoha

Stunning and timeless collection of unpublished photographs of cats from the photographer who defined the visual vocabulary of feline image making for generations to follow.

- Iconic cat photographs never been published before in over 50-60 years.
- These photographic muses were Chandoha's own family cats or rescue cats from the Greenwich Village animal shelter (the Chandoha archive has photos of the shelter from 1949).
- This volume includes his original muse Loco, who he found during a NYC snow storm in 1949 & Chandoha's first photos of Loco's antics were picked up & published by the picture magazines around the world at that time, going viral in 1949.
- Walter Chandoha was an American photographer and writer who worked as a photographer for over seven decades and specialized in photographing cats.
- This book showcases the first two decades of Walter Chandoha's feline photographs, most of which have rarely been seen before.

AU \$34.99 | NZ \$39.99

9788862088589

48 Pages | Paperback

30 Illustration(s)

240 mm x 170 mm

Damiani Editore





LONG ISLAND, 1952



◀ LONG ISLAND, 1955



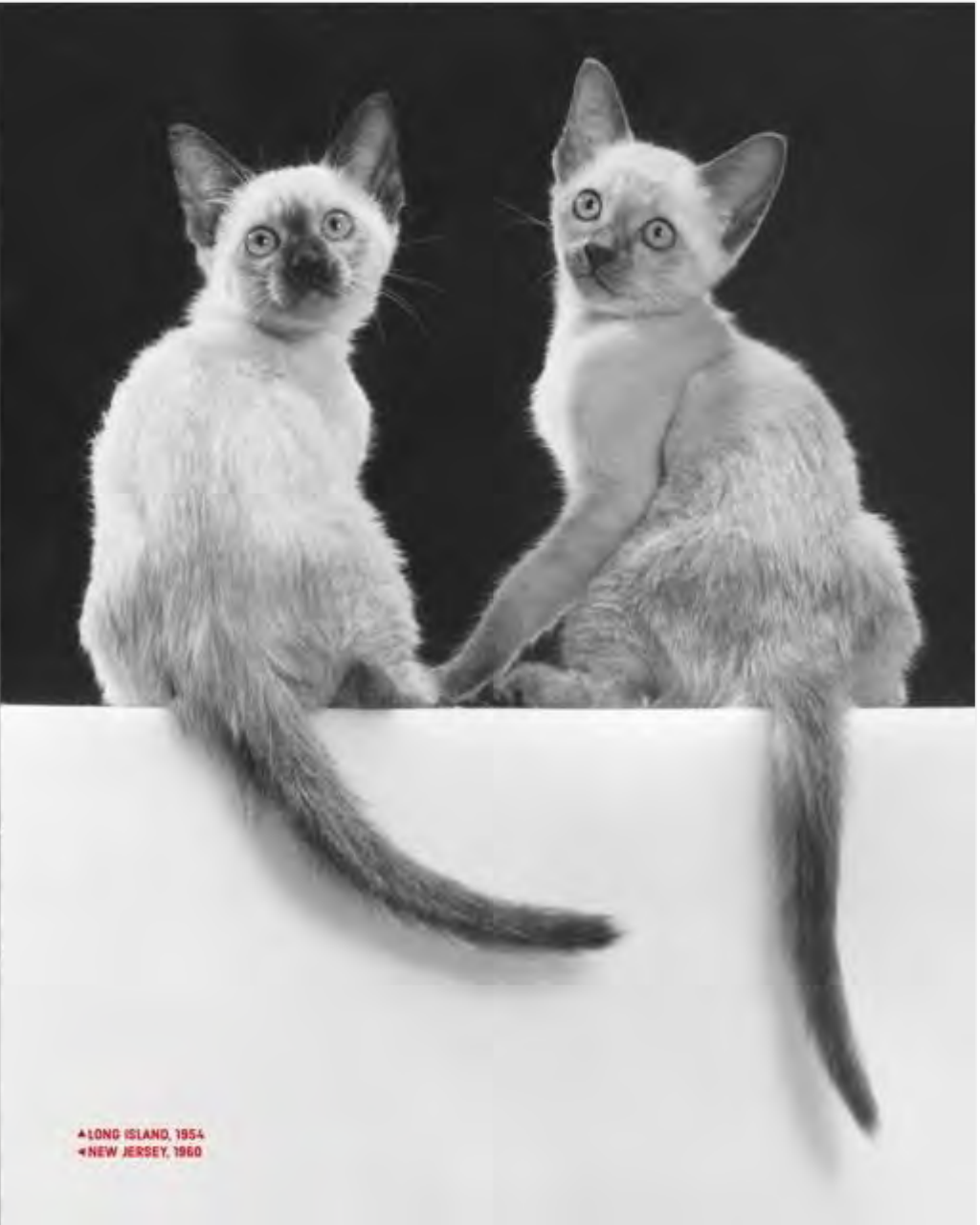
▶ NEW YORK CITY, 1951



▶ LONG ISLAND, 1957

▶ LONG ISLAND, 1957





▲ LONG ISLAND, 1954
▲ NEW JERSEY, 1960

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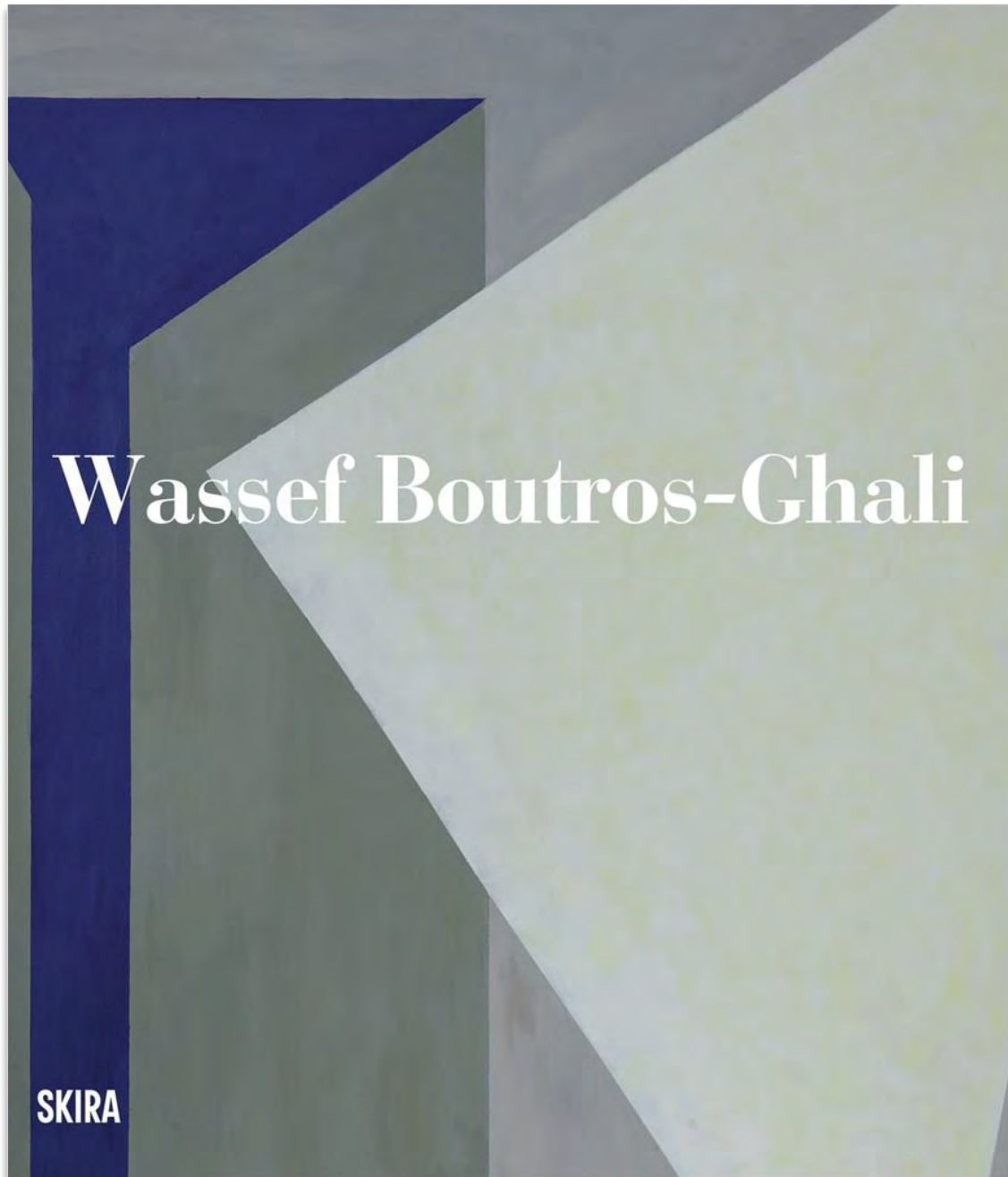
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Damiani Editore



Wassef Boutros-Ghali

SKIRA



Wassef Boutros-Ghali

CATALOGUE RAISONNÉ

Edited by Lesley Campoy, Text by Sultan Sooud Al-Qassemi and Barbara A. MacAdam

The first complete catalogue raisonné of the Egyptian artist featuring paintings and works on paper from the 1930s to his last works.

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- Wassef Boutros-Ghali (1924-2023) was a visionary Egyptian painter and architect whose late-blooming artistic career spanned decades and continents.
- Rooted in abstraction, his paintings fuse vibrant color fields with architectural precision, informed by modernist movements in both art and design. His bold, geometric compositions reflect a lifelong pursuit of harmony—what he described as a "visual equilibrium of geometric shapes and colors."

AU \$395.00 | NZ \$435.00

9788857253664

528 Pages | Hardcover

600 Illustration(s)

280 mm x 240 mm

Skira Editore S.p.A



AP 17

AP 17

Diamond, 1978
Acrylic on canvas
44 x 30 in. (111.8 x 91.4 cm)
WBG.1978.0005

AP 18

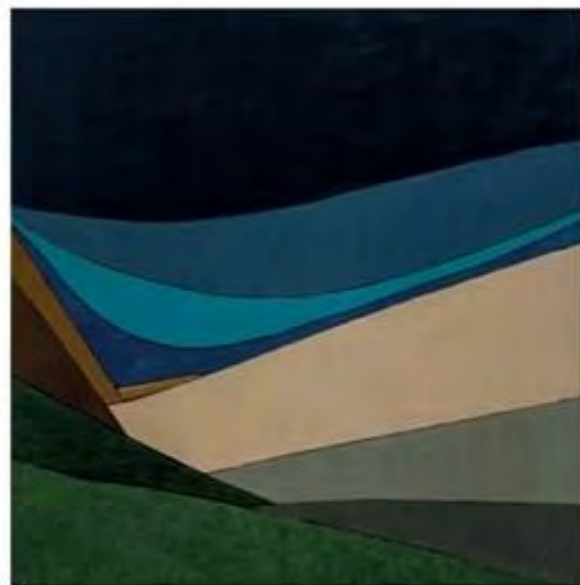
Fish and Bird, 1981
Acrylic on canvas
48 x 48 in. (121.9 x 121.9 cm)
WBG.1981.0001

AP 19

Harold in Italy, 1983
Acrylic on canvas
42 x 42 in. (106.7 x 106.7 cm)
WBG.1983.0001



AP 18



AP 19



AP 17

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Diamond, 1978
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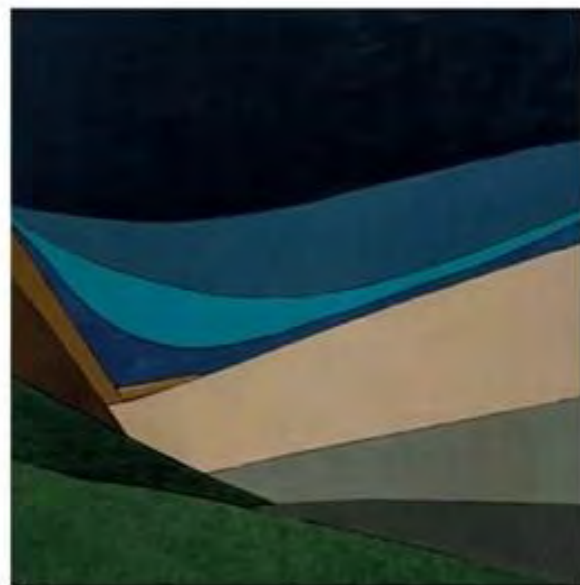
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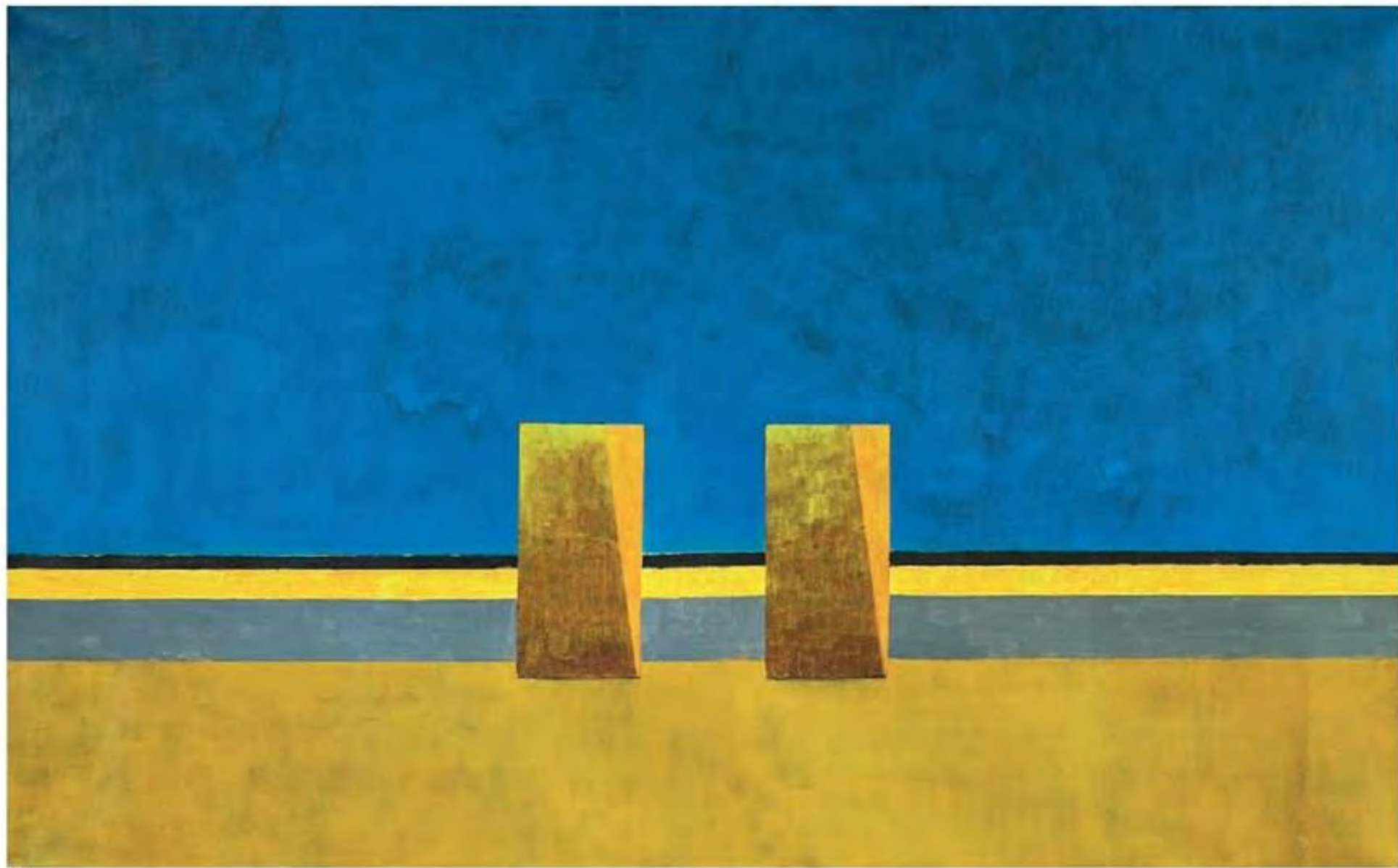


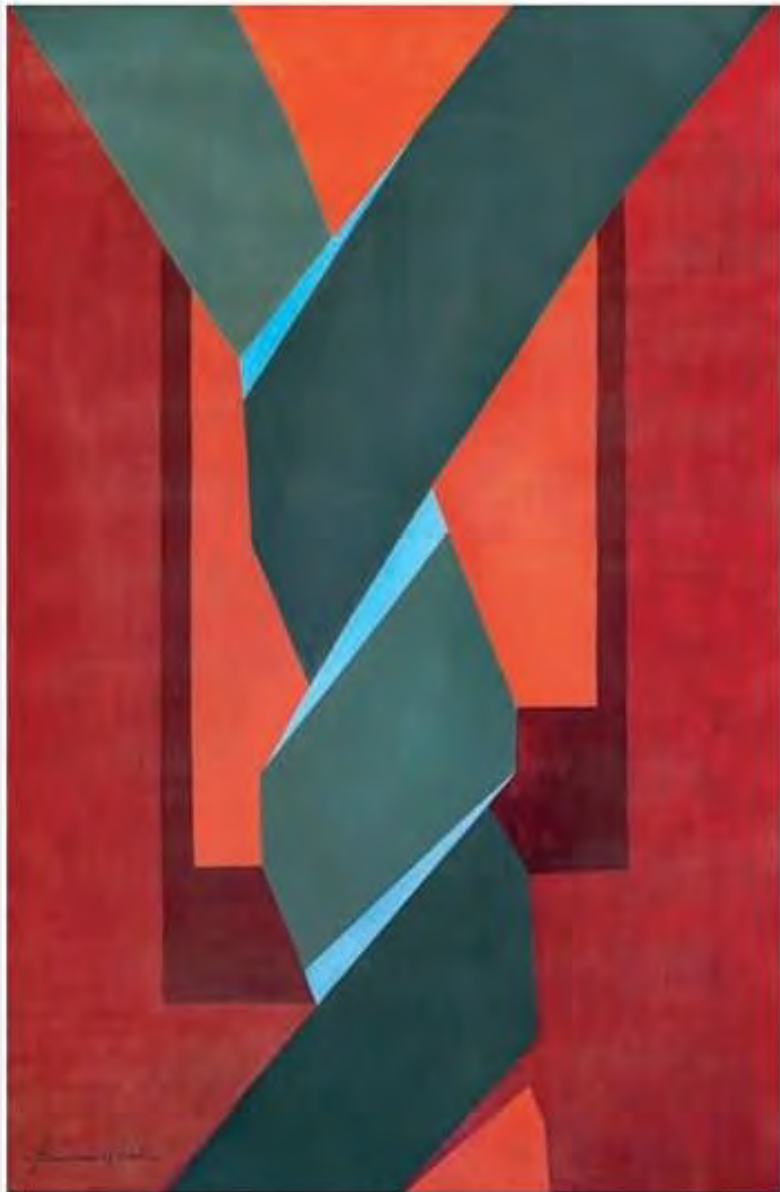
AP 18



AP 19

AP 83
The Gate, 2003
Acrylic on canvas
43 x 71 in. (109.2 x 180.3 cm)
WBO.2003.0001

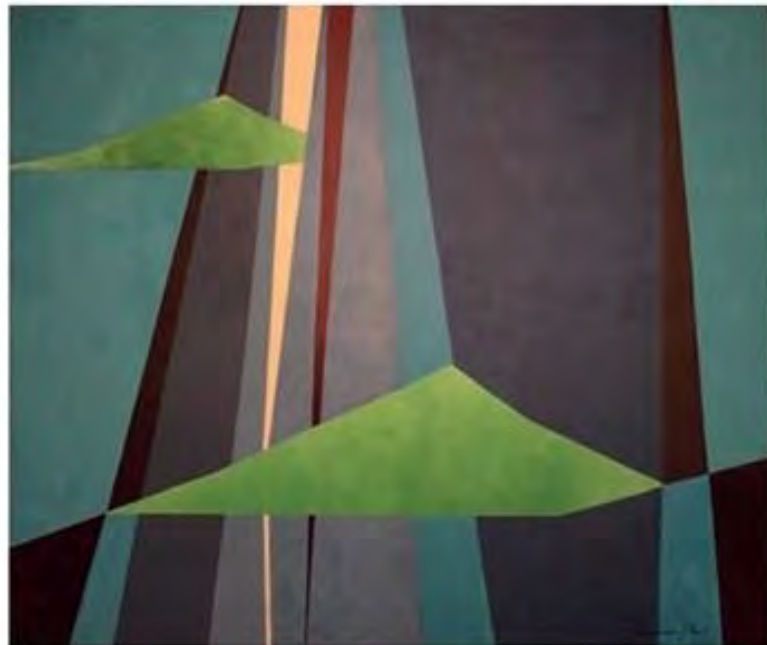




AP 116
 Louise, 2010
 Acrylic on canvas
 70 x 52 in. (200.7 x 132.1 cm)
 WBG.2010.0002

AP 117
 Untitled, 2010
 Acrylic on canvas
 71 x 79 in. (180.3 x 200.7 cm)
 WBG.2010.0003

AP 118
 Untitled, 2010
 Acrylic on canvas
 details unavailable
 WBG.2010.0004

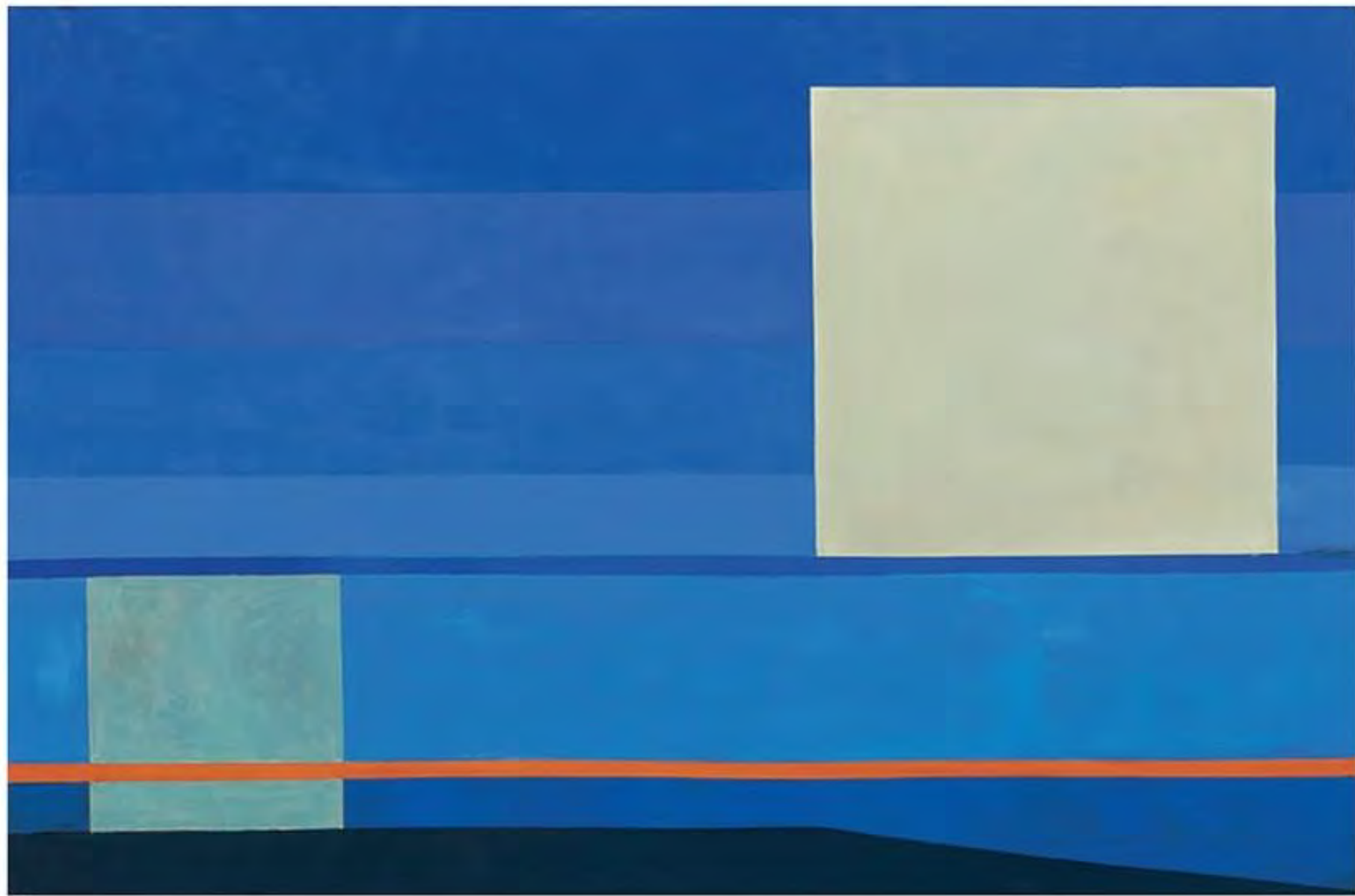


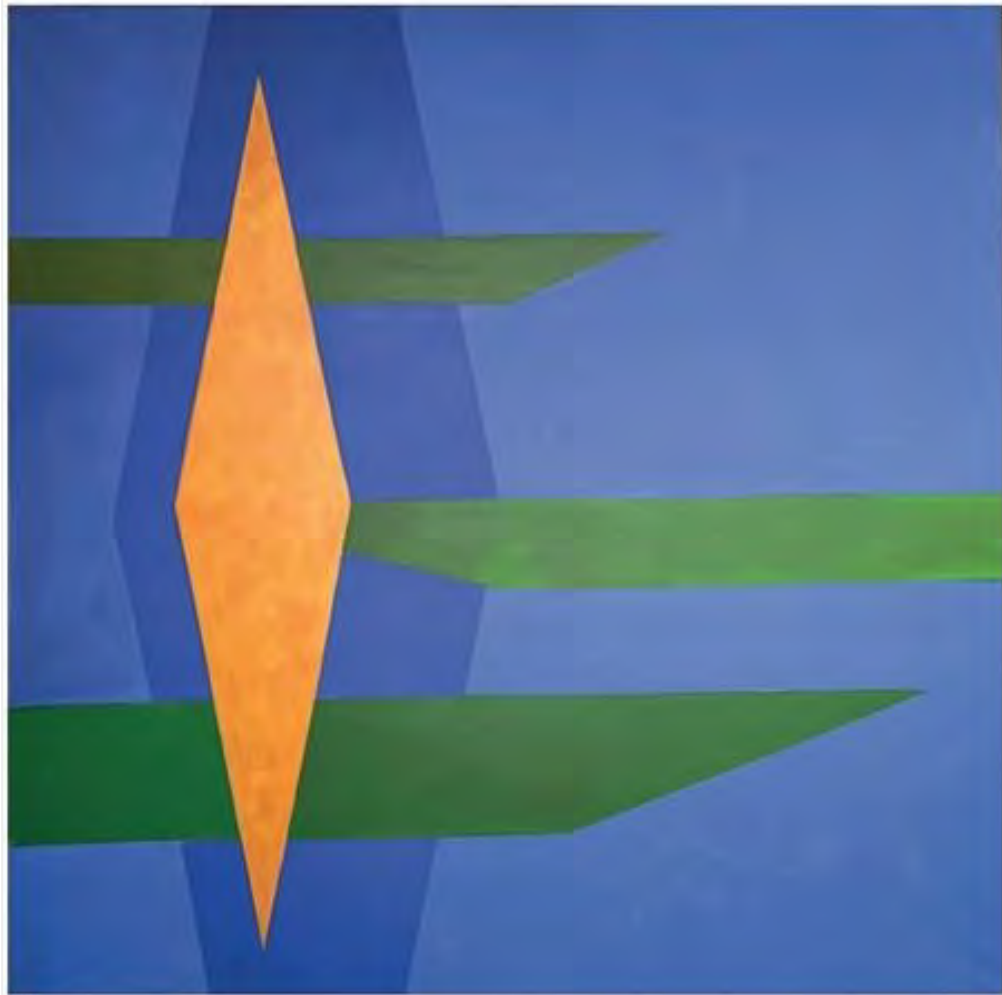
AP 117



AP 118

AP 202
Untitled, 2020
Acrylic on canvas
52 x 79 in. (132.1 x 200.7 cm)
WBG.2020.0015

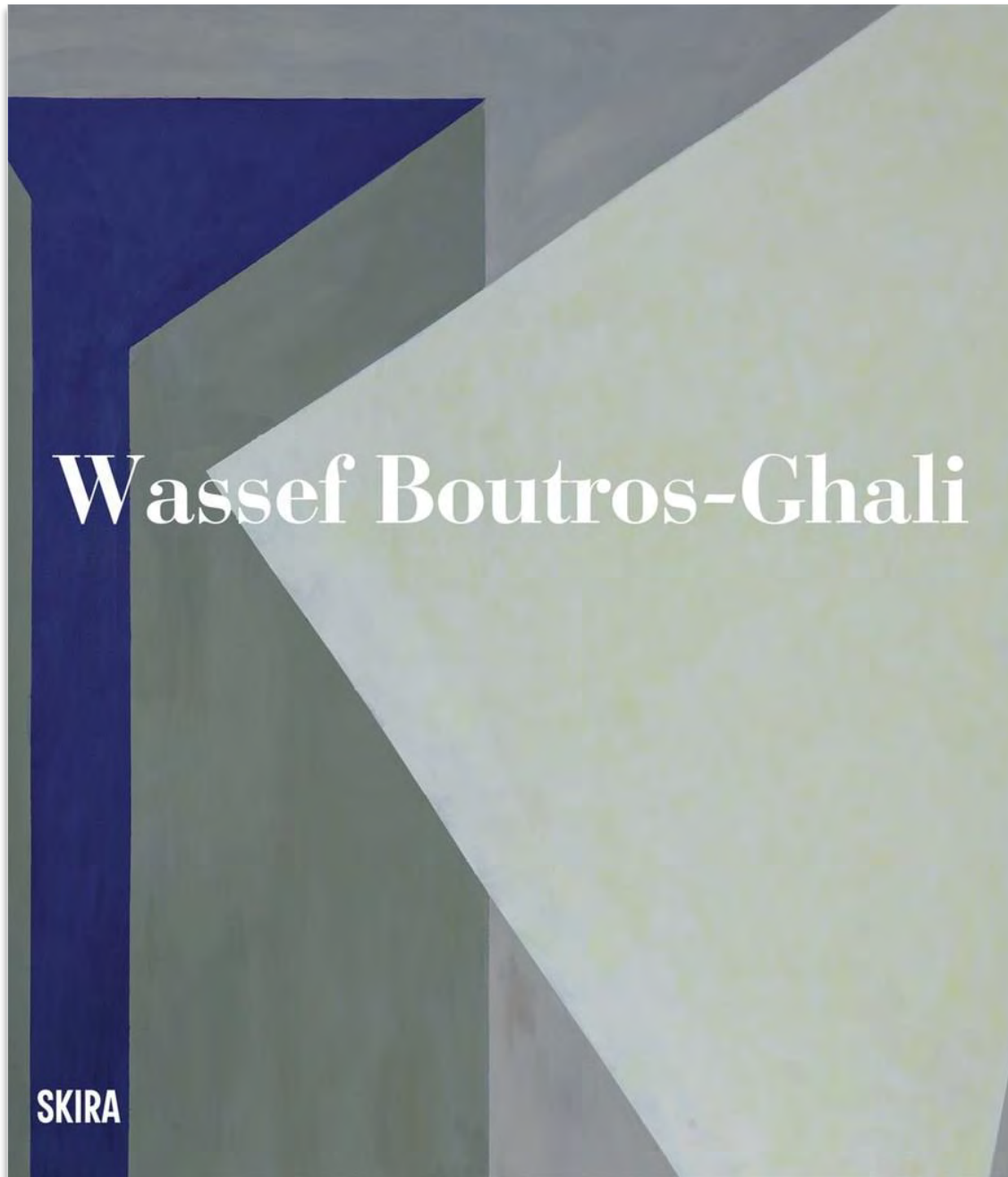




AP 210
The Queen, 2021
 Acrylic on canvas
 54 x 54 in. (137.2 x 137.2 cm)
 WBG.2021.0006



AP 211
The King, 2021
 Acrylic on canvas
 54 x 54 in. (137.2 x 137.2 cm)
 WBG.2021.0007



Wassef Boutros-Ghali

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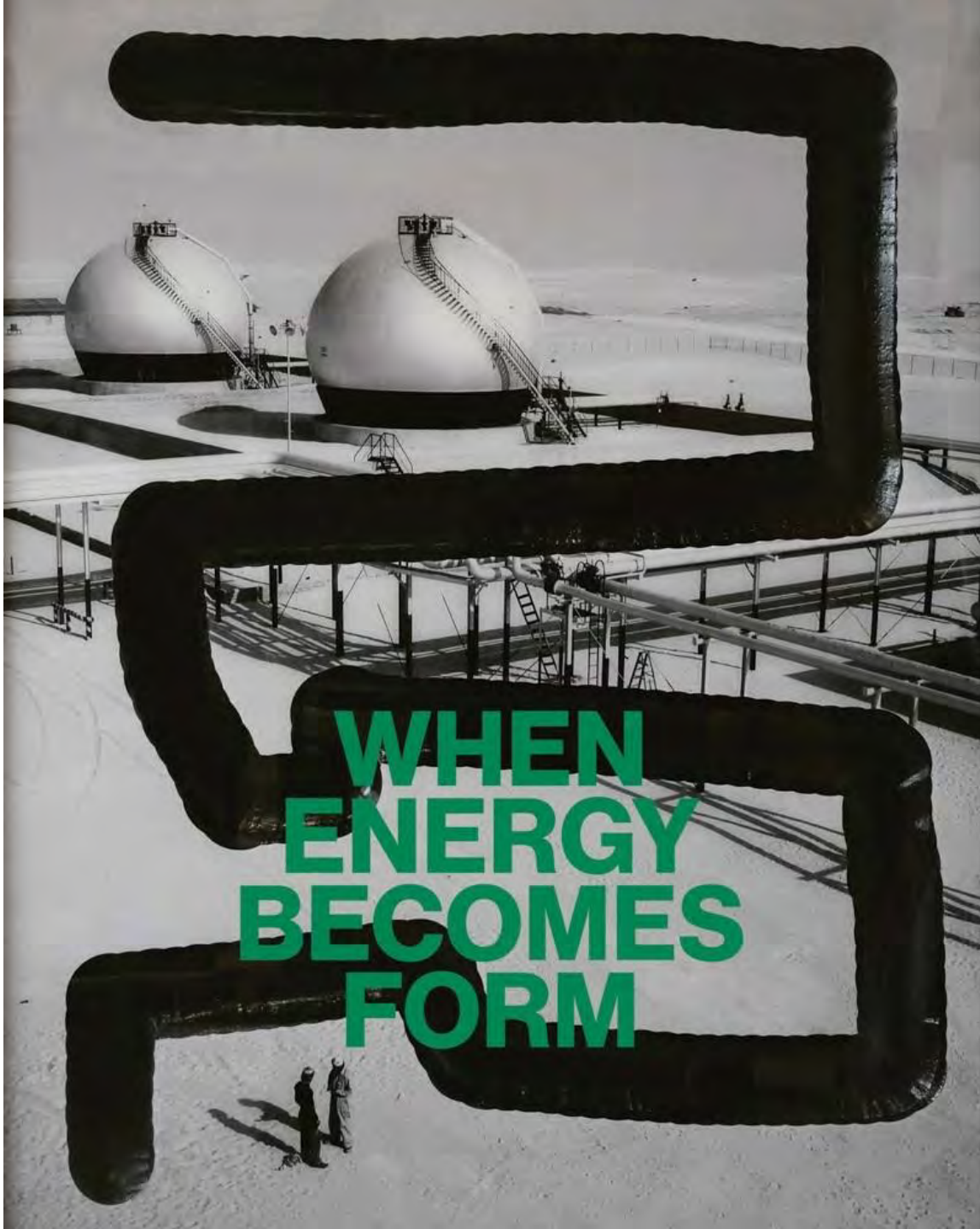
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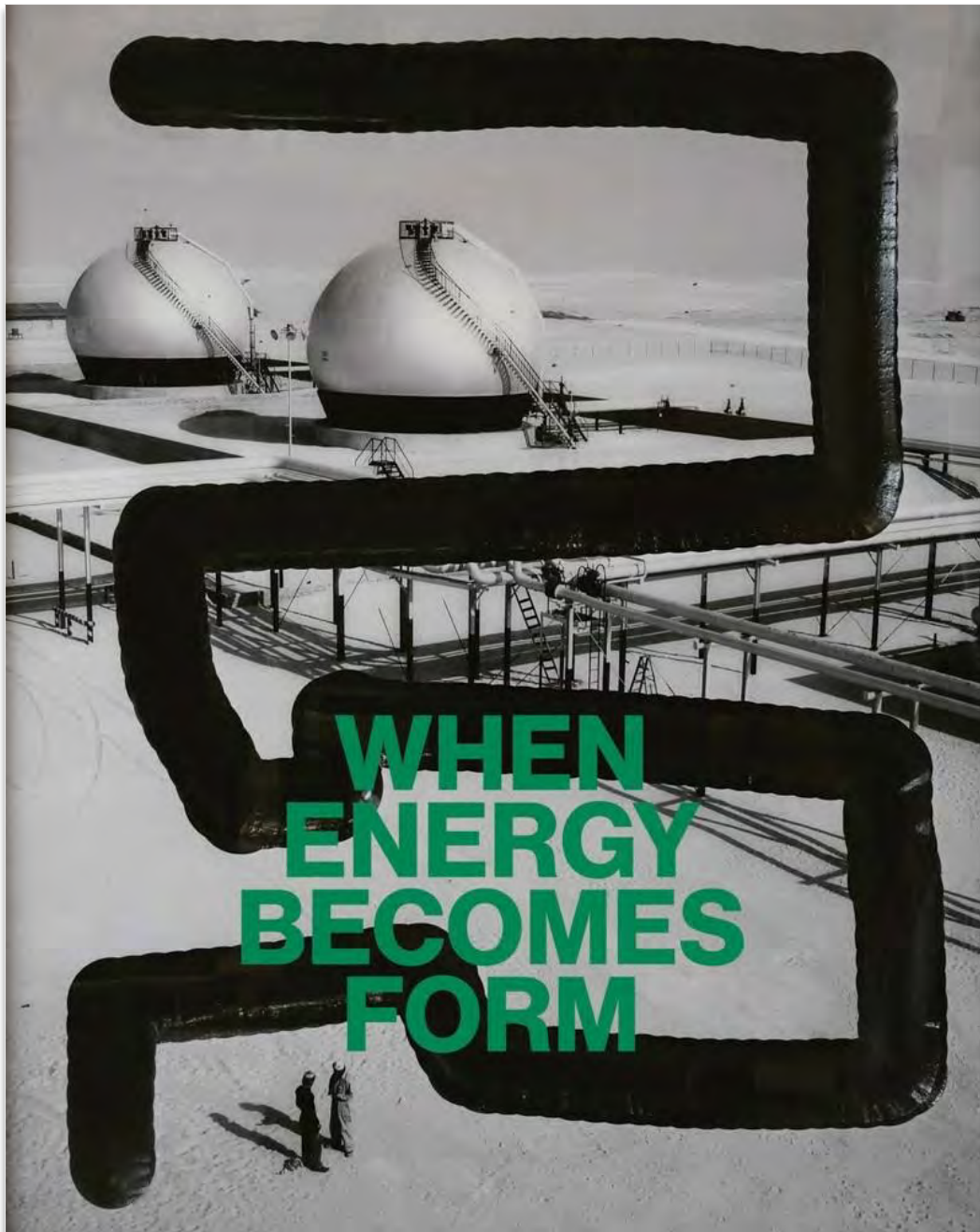
600 Illustration(s)

280 mm x 240 mm

Skira Editore S.p.A



**WHEN
ENERGY
BECOMES
FORM**



When Energy Becomes Form (English edition)

Text by Christian Janicot and Arnauld Pierre

The Art of Oil in the works of BP group for the Black Gold Museum's inaugural exhibition.

- For its inaugural exhibition, the Black Gold Museum has partnered with curator Christian Janicot in an experiential exhibition on the material nature of petroleum through selected works of the French artist collective BP.
- This catalogue conceptualizes and contextualizes discourses on the shifting nature of this vital and world-changing material.
- Founded in the early 1980s, BP is a French artist collective formed by Renaud Layrac, Frédéric Pohl, and Richard Bellon.
- Their work explores themes of appropriation, reuse, and environmental critique, often incorporating used oil as a medium. BP's distinctive practice challenges the aesthetics and ethics of fossil fuel culture through subversive, site-specific interventions rooted in material transformation.

AU \$44.99 | NZ \$49.99

9788857250441

60 Pages | Paperback

40 Illustration(s)

290 mm x 250 mm

Skira Editore S.p.A



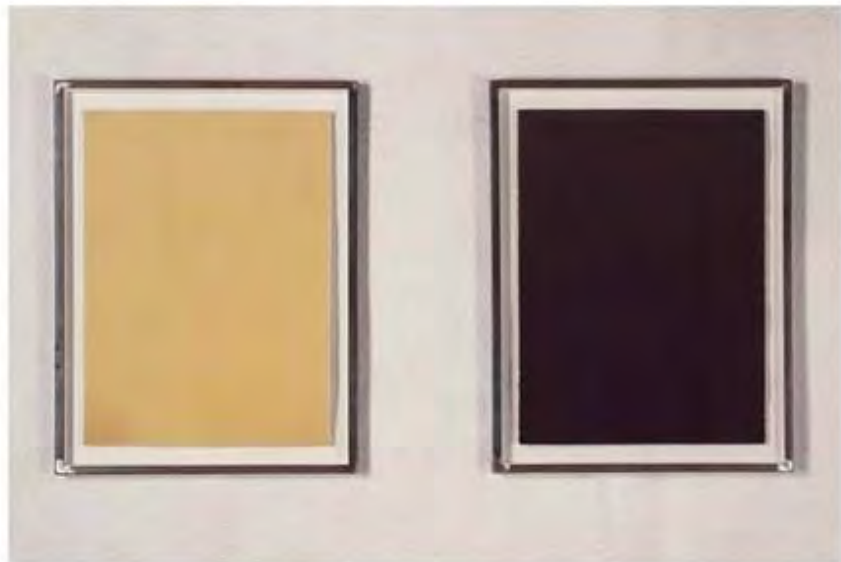
BP, *Camé Noir*, 1993. Steel, electric pump, used motor oil, 150 x 150 x 15 cm. [www.gabriel.com](#)



BP, *Black/Gold*, 2006. Brass, electric pump, used motor oil, 44 x 44 x 6 cm. [www.gabriel.com](#)



BP, Twentysix Gasoline Stations, 2008. Ed Ruscha, Twentysix Gasoline Stations book, stank to steel (electric pump, oil change, 66 + 66 cm. #= 1,000)



EP, Untitled, 1996. Motor oil on Arches papers, 88 x 68 cm each, w. glass.
EP, Untitled, 1990. Steel, kerosene lamp, electric pump, waste motor oil, 55 x 55 x 10 cm each, w. glass, w. 3,1, 2,004, 4,448, 3,1, 2,004, 4,448



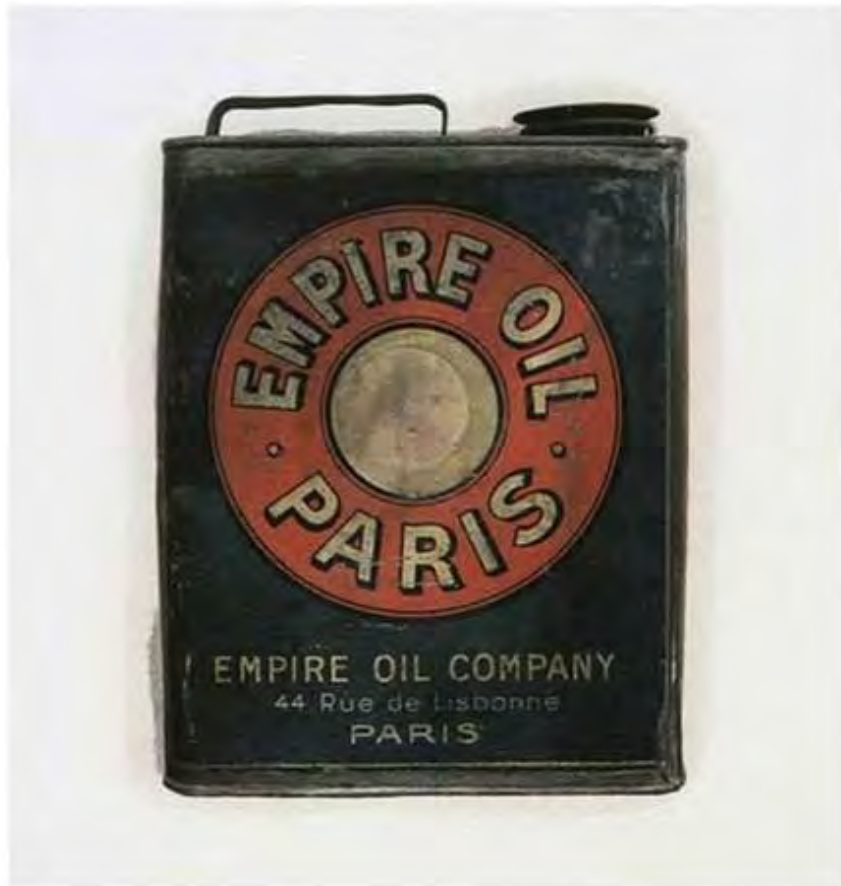
BP, entité, 1968. Car hood, used motor oil, electric pump, 85 x 63 x 19 cm. wape
BP, Szwafar, 1967. Aluminum, electric pump, used motor oil, 110 x 250 x 82 cm. wape-Liz



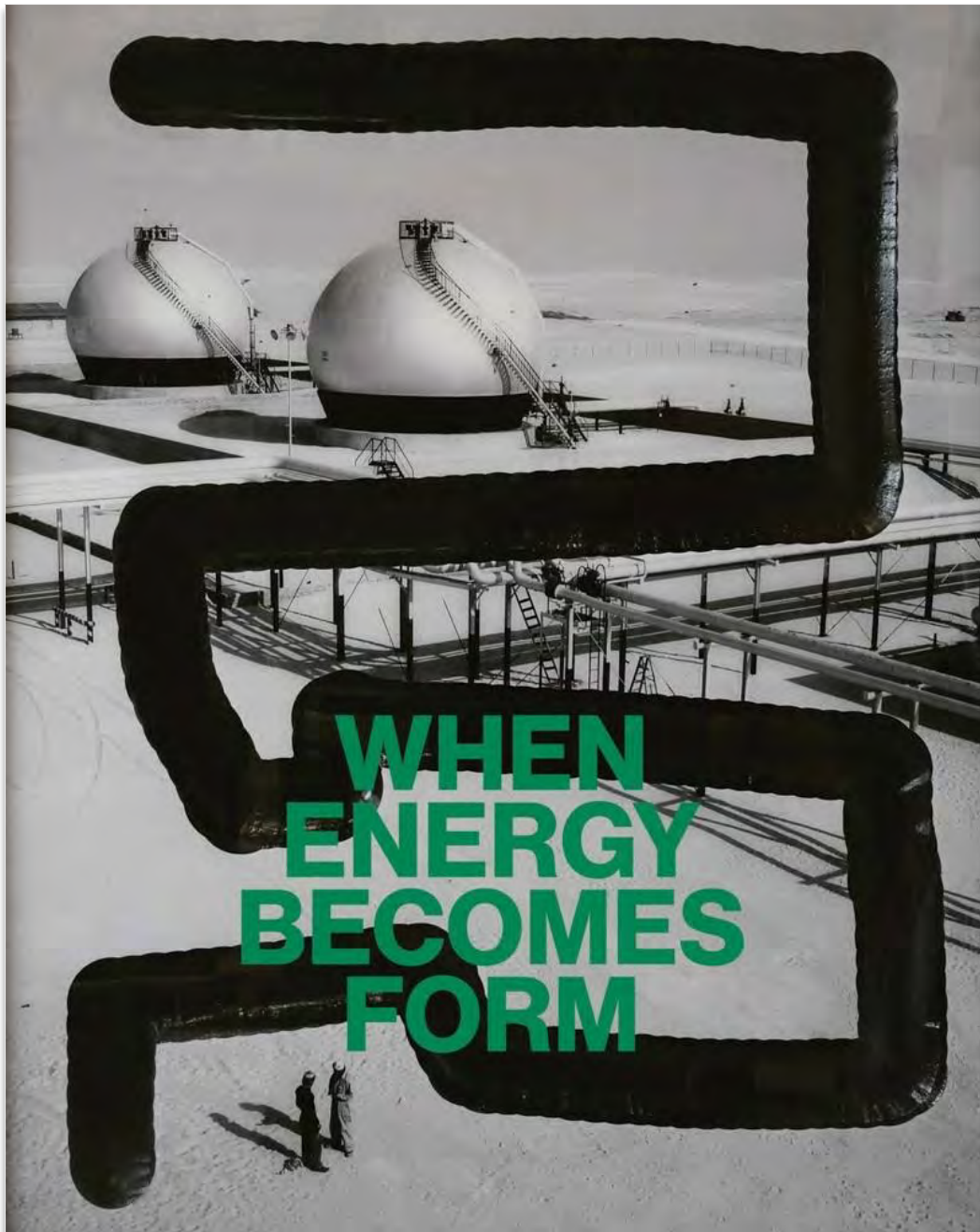


BP Sportmen, 1993. Steel, full-face helmets, electric pump, used motor oil, 125 x 125 x 50 cm. [www.grisco.it](#)
BP, Red, Yellow, Blue, 1993. Lacquered steel, electric pump, used motor oil, 60 x 60 x 8 cm each. [www.grisco.it](#)





BP, *Empire Oil*, 2007. Print, used motor oil on Arches paper, 45 x 46 cm. [www.galerie.com](#)
BP, *Line&dot*, 1990-2006. Print, used motor oil on Arches paper, 45 x 46 cm each. [www.galerie.com](#)



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60 Pages | Paperback

40 Illustration(s)

290 mm x 250 mm

Skira Editore S.p.A

XAVIER MASCARÓ



SKIRA

XAVIER MASCARÓ



SKIRA

Xavier Mascaró

By (artist) Xavier Mascaró

Xavier Mascaró: where timeless legends meet modern sculpture.

- This monograph devoted to Xavier Mascaró (1965) presents the work of this Spanish artist fascinated by myths and legends.
- His work resonates with the heritage of pre-Columbian art, which he reinvents with power and poetry.
- Xavier Mascaró sublimates iron, an ancestral material to which he breathes new energy. Since 2004, he has extended his work to glass, wood, pewter, stone and ceramics.
- Over the last ten years, his installations of monumental works of art have become emblematic and are regularly exhibited in public spaces and galleries around the world.
- His work has also been the subject of more than 50 solo exhibitions in galleries in New York, Mexico City, Caracas, Buenos Aires, Paris, London, Düsseldorf, Beirut and Dubai. He has taken part in more than 150 group exhibitions as well.

AU \$79.99 | NZ \$90.00

9782370742933

176 Pages | Paperback

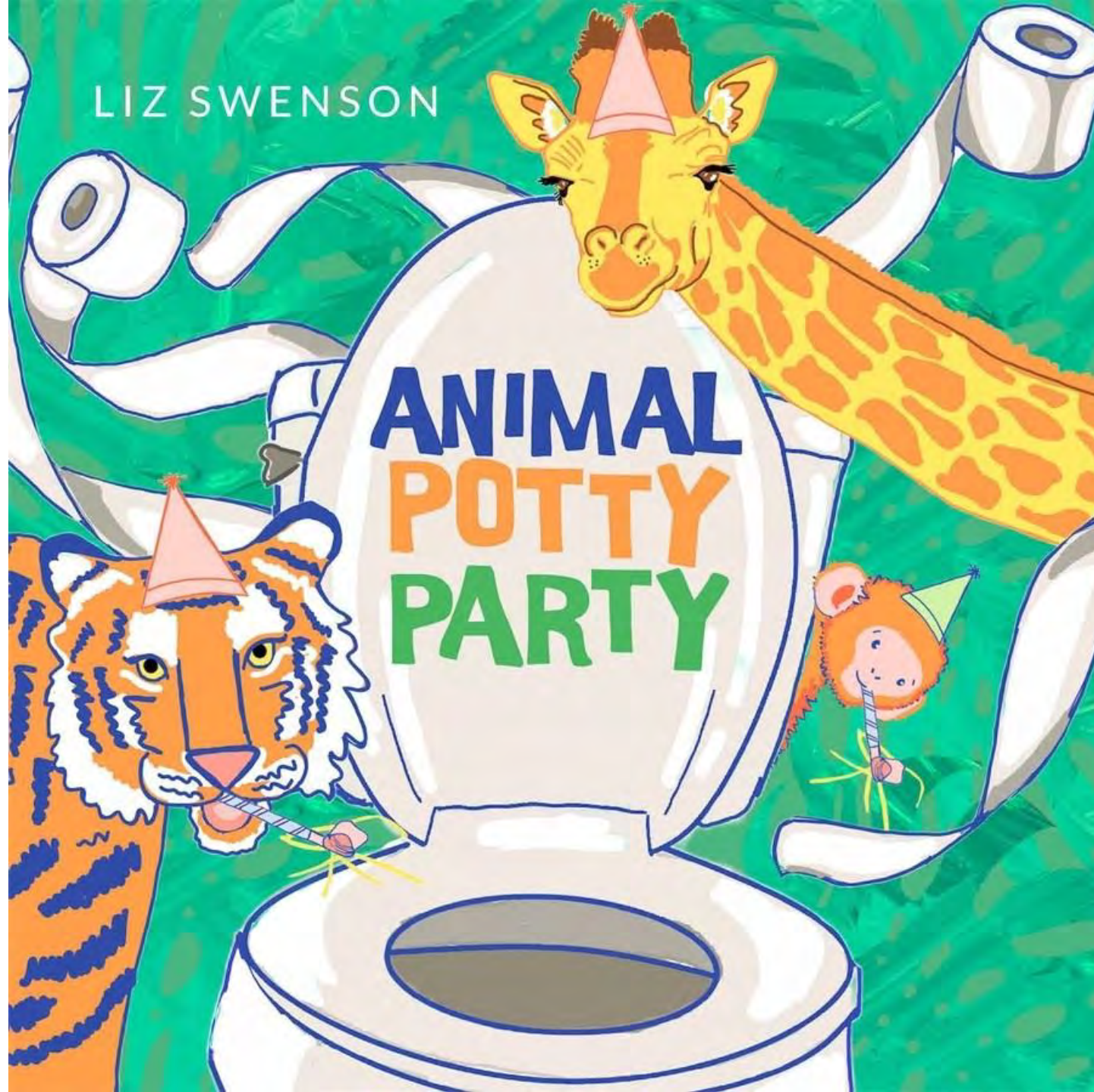
100 Illustration(s)

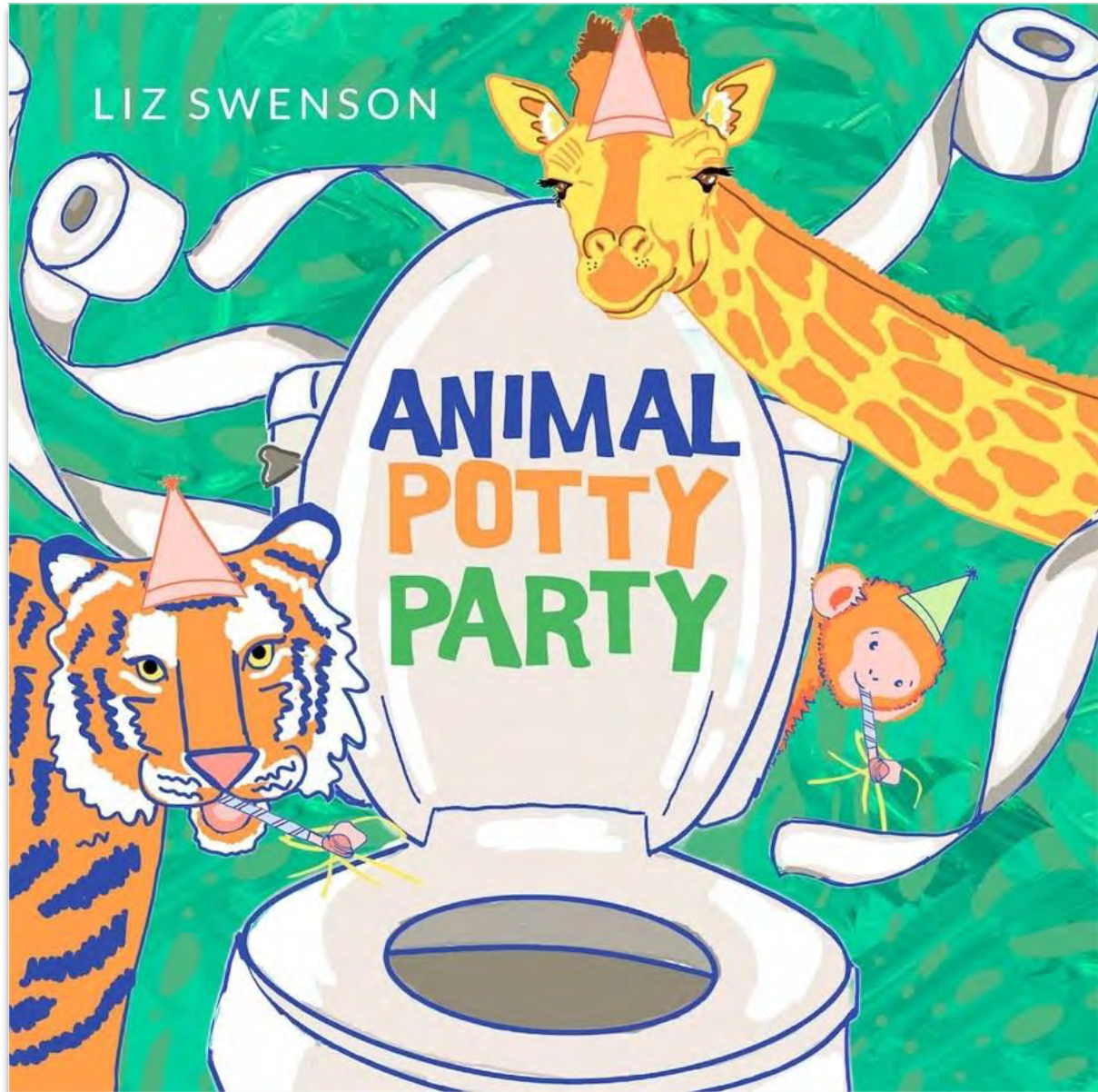
290 mm x 230 mm

Editions Skira Paris

LIZ SWENSON

**ANIMAL
POTTY
PARTY**





Animal Potty Party

A BOARD BOOK FOR TODDLERS

Liz Swenson

- Conquer the jungle of potty training with help from adorable animals in this playful, research-backed board book from Liz Swenson, the author of *Raising Tiny Humans*.
- Designed to inspire a child's imagination using early childhood pedagogy, this vibrant board book makes the learning process both fun and immersive.
- This bright, colorful, and imaginative board book makes potty training a fun and celebratory experience for both children and parents.
- This book emphasises play, imagination, and positive reinforcement—key elements for successful toilet training.
- Designed to help parents express enthusiasm and excitement, *Animal Potty Party* gets little ones eager for their potty-training journey.

AU \$14.99 | NZ \$19.99

9798893961317

16 Pages | Board Book

Ages 1 to 3

Fully illustrated

178 mm x 178 mm

Familius

TIGER

pees in the jungle.



ELEPHANT too.



CROCODILE
goes in the river.





But what about

YOU?

you go on the
POTTY!



You **WAIT**



and you **WAIT...**



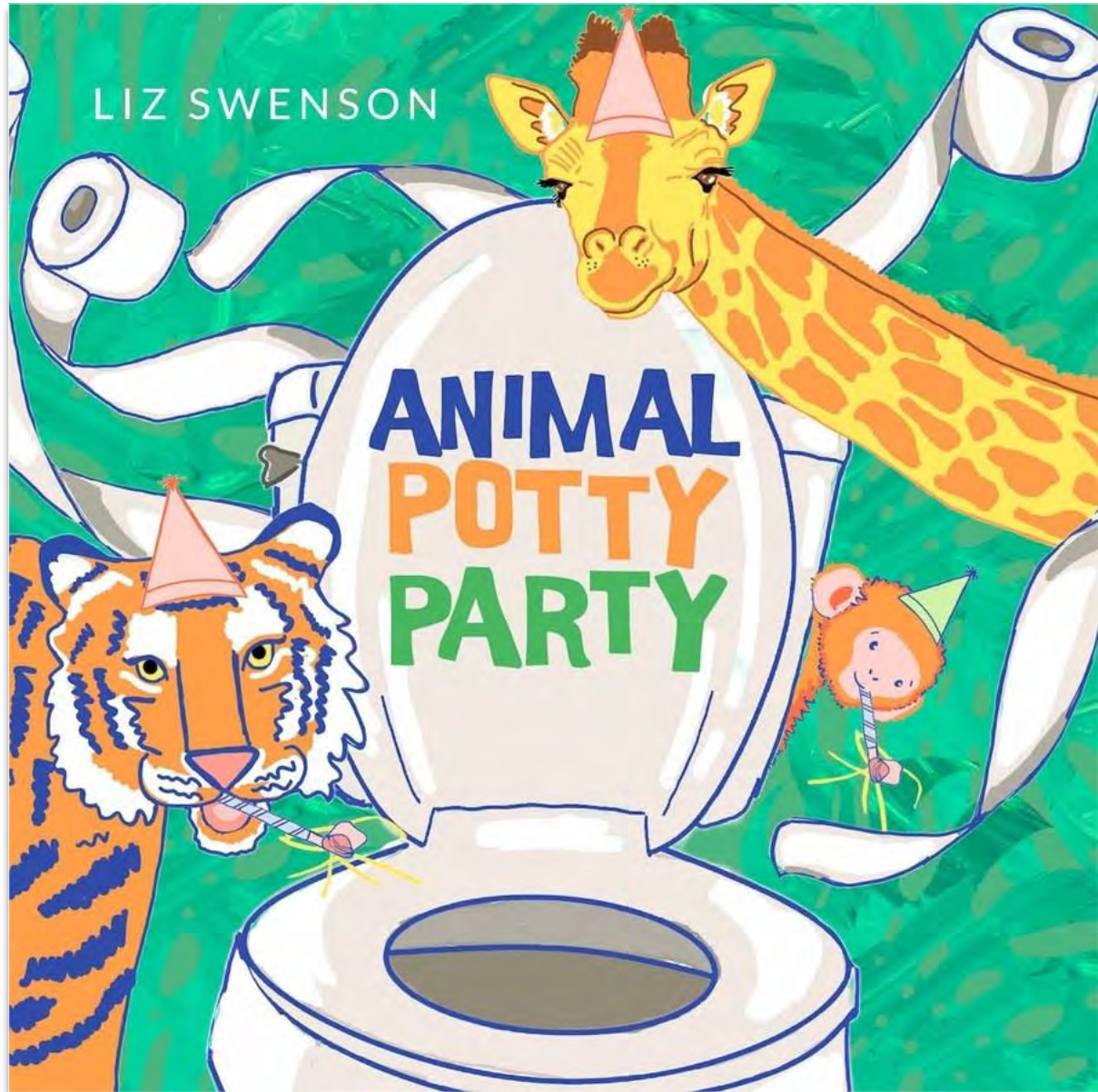


Till you

HEAR

a small

TINKLE



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178 mm x 178 mm
Familius





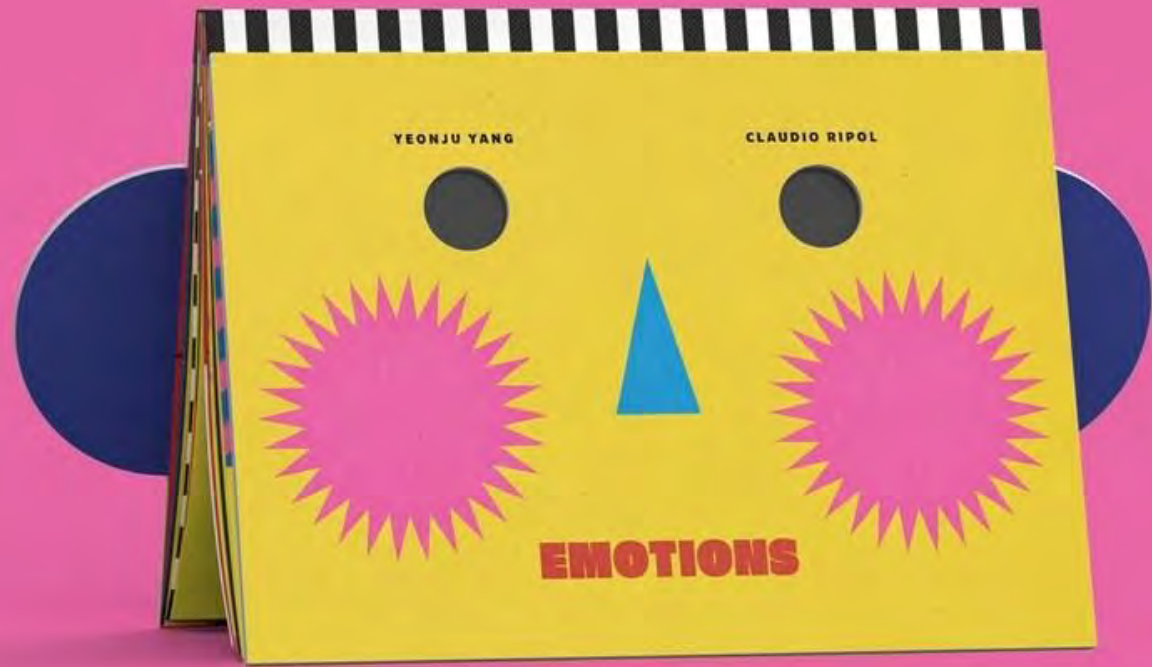
Emotions

Designed by Yeonju Yang and Claudio Ripol

Every face tells the story you give it - a wordless picture book designed to spark open-ended conversations about feelings.

- This word-free picture book supports early emotional literacy through shared observation, interpretation, and conversation.
- Designed for pre-school children, each spread features a bold, colourful, and abstract face-like composition that sparks curiosity rather than prescribing meaning.
- With no text and no fixed emotions, the book encourages children to project their own feelings and experiences onto the images.
- Ideal for homes, early years settings, and therapeutic or educational environments, this book offers a gentle, playful way to develop emotional awareness, language, and empathy; through dialogue, imagination, and connection rather than instruction.
- Sturdy board covers make it easy to display its friendly colourful face on the shelf.

AU \$21.99 | NZ \$24.99
9781838252038
30 Pages | Hardcover
40 Illustration(s)
165 mm x 360 mm
Owl & Dog Playbooks







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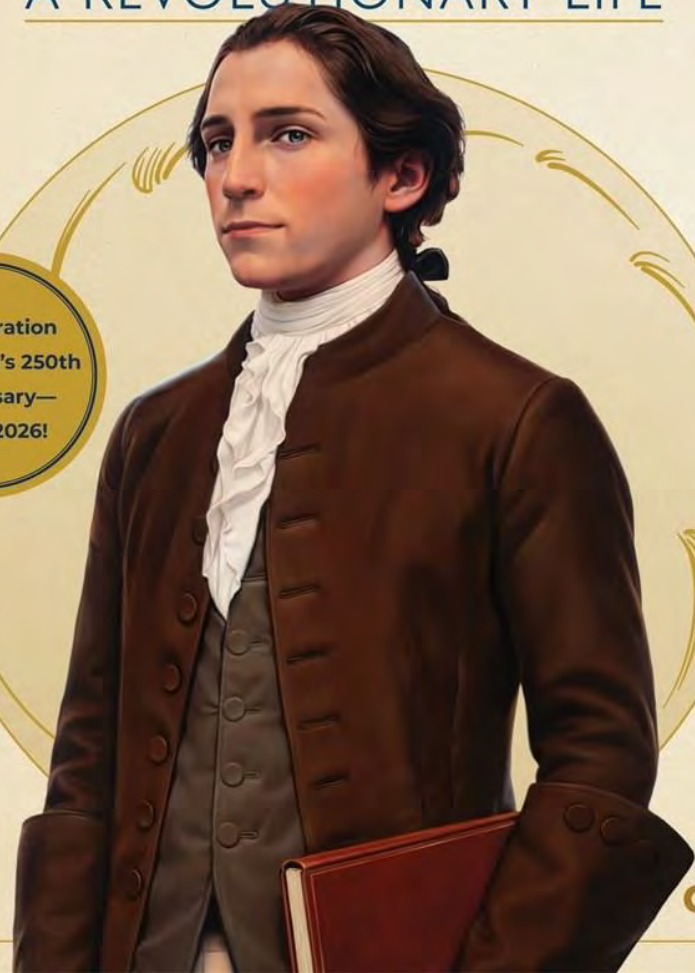
PUBLISHED IN PARTNERSHIP WITH
THE MOUNT VERNON LADIES' ASSOCIATION

★ ★ **GEORGE** ★ ★
WASHINGTON

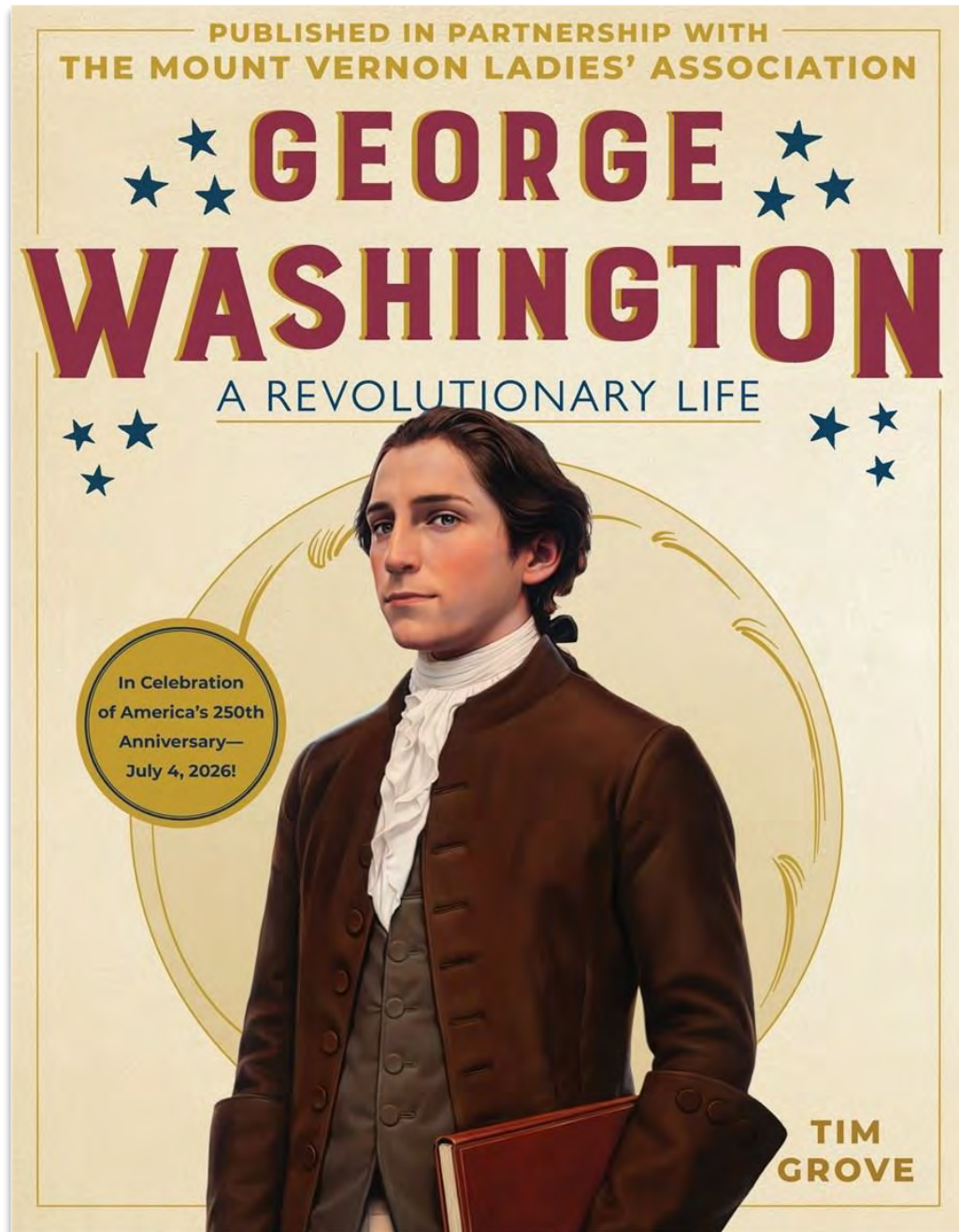
A REVOLUTIONARY LIFE



In Celebration
of America's 250th
Anniversary—
July 4, 2026!



TIM
GROVE



George Washington

A REVOLUTIONARY LIFE

Tim Grove and The Mount Vernon Ladies' Association

A fresh middle-grade biography of George Washington, published in conjunction with the Mount Vernon Association, featuring never-before-published research, new insights, and full-colour illustrations and archival art.

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- Includes new research and insights about Washington's life, which will also be featured in Mount Vernon's brand-new permanent exhibition that shares the same title as this book.
- Highlighting Washington's impact while never shying away from his flaws, this biography incorporates diverse perspectives from famous figures to lesser-known names who influenced Washington, and directly confronts Washington's history of slavery head-on.

AU \$32.99 | NZ \$36.99

9781419780936

160 Pages | Hardcover

Ages 10 to 14

Full-color illustrations and archival art

229 mm x 178 mm

Abrams Books for Young Readers



The four images on these two pages, as well as the other images of George Washington throughout the book, show the range of artists' interpretation of what George looked like.

Top left: Charles Willson Peale created a series of mezzotint engravings of Revolutionary War leaders during the Constitutional Convention in 1787 at the end of the war. By this time there was widespread demand for George's image.

Top right: This unique portrait was drawn in pastel in 1783 by seventeen-year-old William Dunlap. General Washington sat for Dunlap at Rocky Hill, New Jersey, location of his military headquarters. Today the portrait is owned by the U.S. Senate and is one of the oldest in the U.S. Capitol.

Bottom right: This terracotta bust was sculpted by well-known French artist Jean-Antoine Houdon. He and three assistants arrived at Mount Vernon in October 1785 and made a life mask, a plaster or wax mold of a living person's face, of George, on which this sculpture is based.



GEORGE RUNS FOR OFFICE

In all these leadership roles, George learned on the job and from those with more experience. These responsibilities allowed him to cultivate a network of influential people around the state, to gain their respect, and to demonstrate his abilities in various spheres of society. He was now well positioned for a role he never expected.

WHAT DID GEORGE Washington really look like?

Photography had not yet been invented, so only artists' interpretations exist. Washington posed for these portraits during his lifetime. People noticed George Washington every time he entered a room. Although he stood taller than most people, his peers commented more about his manners, deportment, and conduct than about his height or full head of hair. His graceful carriage and posture were particularly striking, as were his dancing and horsemanship skills. As Washington's fame and reputation grew, more people wrote about him and painted his portrait. They detailed both his outward appearance and his character.



Martha commissioned Charles Willson Peale to paint this miniature, similar to ones he painted of her and her children. George was away at war, so Peale based it on an earlier full-size portrait he painted in 1776.

GEORGE WASHINGTON

MANY TYPES OF PEOPLE made up the large enslaved workforce at Mount Vernon. Sukey Bay worked on River Farm, George's largest wheat-producing farm. The agricultural labor on this and the other farms was primarily performed by enslaved women with the support of mules. During daylight hours, Sukey worked on cultivating the soil. At night, she cared for her family's needs.

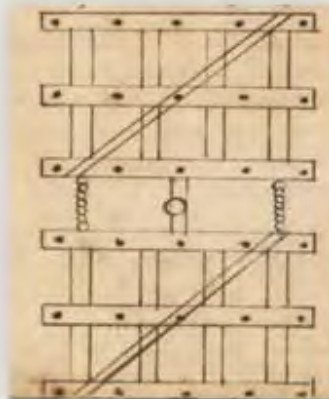
George (last name unknown) primarily labored at Mansion House farm, where the Washingtons lived. This was the only farm not producing crops for the market. Here, the enslaved gardeners, like George, grew plants for experimentation, beauty, and the Washingtons' dinner table. Many people on this farm learned skills and trades, like smithing, spinning, and carpentry.

Dick and Charity Jasper and their six children all lived and worked at Dogue Run Farm, a rare situation in which an enslaved family lived all together. Some structures built at Mount Vernon required so many bricks that the kiln at Dogue Run ran day and night. A number of surviving bricks still bear fingerprints of the enslaved individuals who made them.

Davy Gray, the enslaved overseer at Muddy Hole Farm, was responsible for meeting Washington's productivity expectations and advocating for the workers—always a fine balance, because if he needed to get the workers to work harder, they might resist. Sometimes he might not agree with the amount of work they were given to perform or a punishment he was told to dispense.

George applied enlightenment thinking to his agricultural plans and exchanged ideas with a large network of agricultural innovators across North America and Europe. They shared new knowledge, designs for mills and machines, novel practices, and even seeds and cuttings of various

GEORGE TRANSFORMS MOUNT VERNON



▲ George drew this sketch of a drag harrow in his farm journal. This tool was used to smooth the ground after plowing and break up large chunks of dirt. No theme appears more often in George's writings than his love for the land. He thought of himself as a farmer, and farming was a profession in which he took immense pride.



▲ Always interested in innovation, George designed a new type of barn in 1792. The 16-sided barn provided a covered area for grain processing and storage. The entire building functioned as a type of machine. Horses walked in a circle and separated the grain from the stalk by treading, or walking, on it. The heads of grain fell through slits in the flooring to the level below.

◀ The barn was reconstructed in 1996 following George's own sketches.



GEORGE WASHINGTON

Ona was around 10 years old, she became Martha Washington's personal maid, and Martha took her along to work in Philadelphia. There, Ona made connections in the city's free Black and Quaker abolitionist communities.

At age 22, Ona learned she was given to Martha's granddaughter, and she decided to escape. As she recalled in 1845, "Whilst they were packing up to go to Virginia, I was packing to go, I didn't know where; for I knew that if I went back to Virginia, I should never get my liberty." Washington's aide tracked her to New Hampshire and attempted to bring her back to Mount Vernon, but she refused. She learned to read, married a sailor, and raised two daughters and a son in Portsmouth, New Hampshire. Despite a life of poverty, she never regretted her decision to seek freedom. Ona held two interviews with abolitionist newspaper reporters in the 1840s, providing rare insight from someone who had been enslaved at Mount Vernon.



This notice in the May 24, 1796 issue of *The Philadelphia Gazette and Universal Daily Advertiser* was published three days after Ona Judge fled from the President's house in Philadelphia. It offers a 10-dollar reward for her return. In addition to a description of her appearance, the ad reveals that her escape was an unexpected event for the Washingtons.

GEORGE LEADS A NATION

"When asked if she was not sorry she left Washington, as she has labored so much harder since . . . her reply is, 'No, I am free.'"

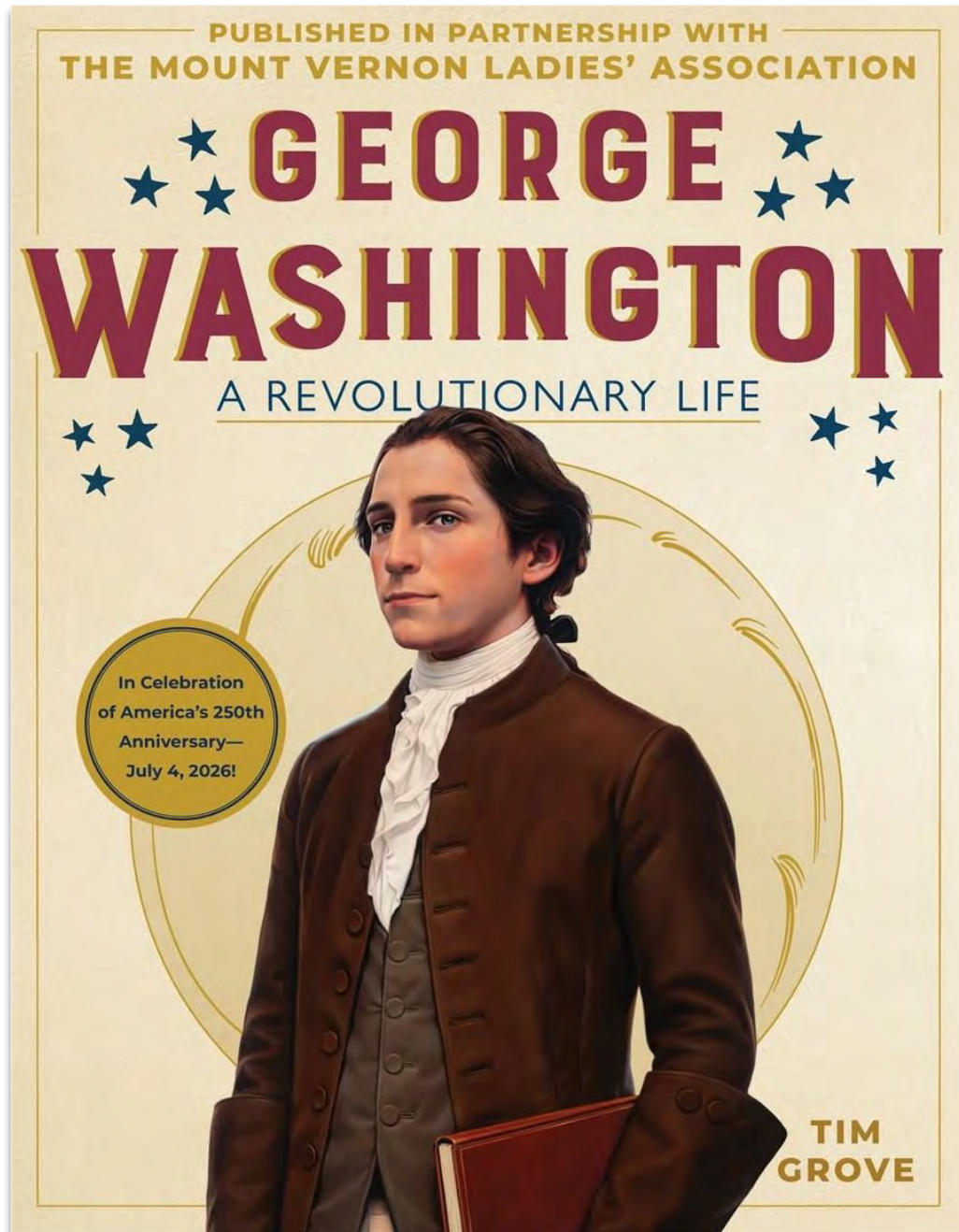
Aware of the divisive nature of slavery across the United States, George Washington made no public statements about the future legality of the institution. He wanted to avoid offering Southern states any reason to leave the fragile union. Privately, however, he began to express a desire to see his state, Virginia, follow the lead of Northern states and gradually abolish the practice. He wrote to his nephew Lawrence: "I wish from my Soul that the Legislature of this State [Virginia] could see a policy of a gradual Abolition of Slavery." Washington continued to follow the laws governing slavery in his state throughout the rest of his life.



Ona Judge. No known images from her life exist. This artist rendering was created from prompts derived from historic sources, images, and with the support of AI. 2025. Courtesy of the League of the Descendants of the Enslaved at Mount Vernon and The Mount Vernon Ladies' Association.



AT THE END of two four-year terms, George decided not to stand for a third term as president, which he certainly would have won. (Presidents were only officially limited to two terms after 1951 with the passage of the 22nd Amendment.) Many people hoped George would remain president



George Washington

A REVOLUTIONARY LIFE

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AU \$32.99 | NZ \$36.99

9781419780936

160 Pages | Hardcover

Ages 10 to 14

Full-color illustrations and archival art

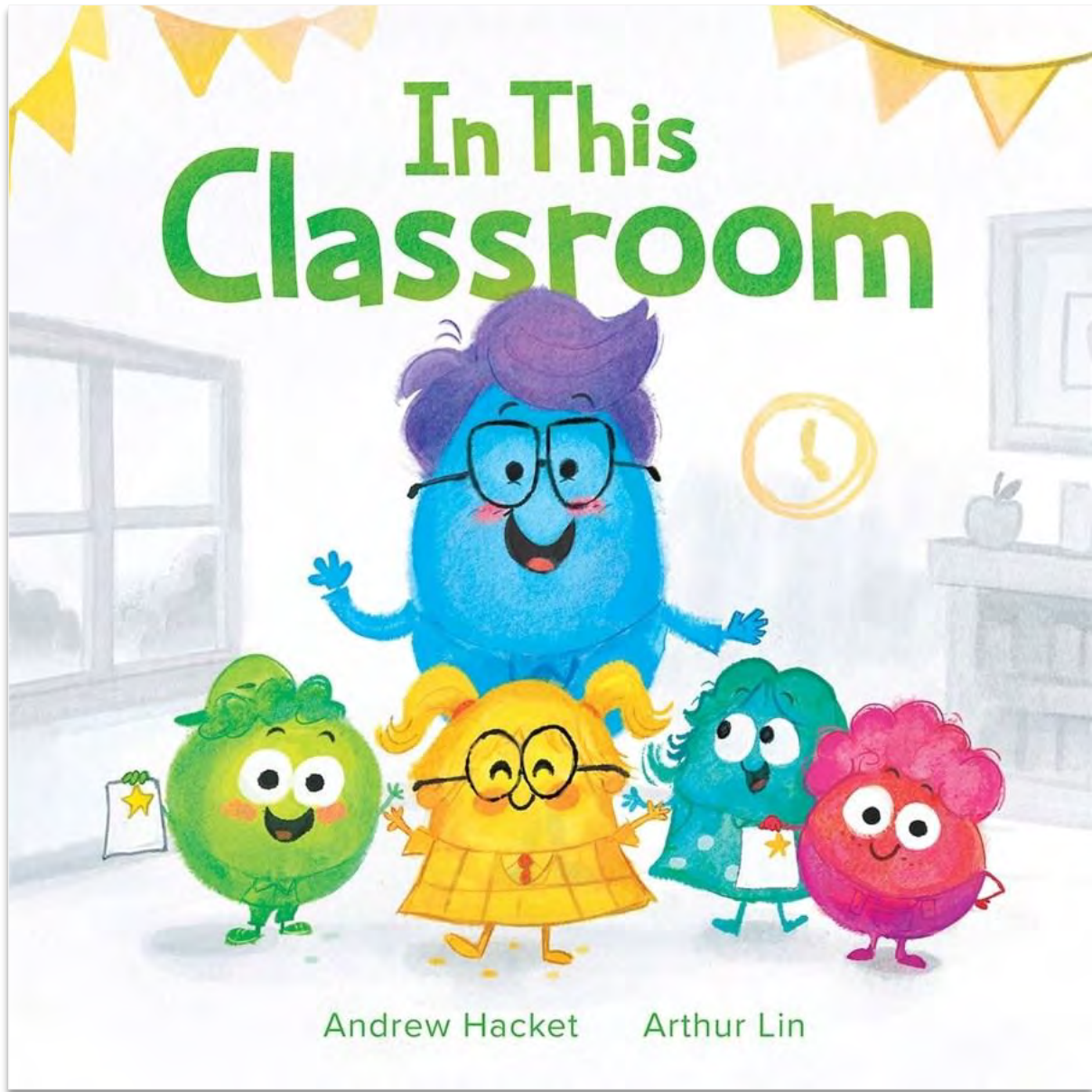
229 mm x 178 mm

Abrams Books for Young Readers

In This Classroom



Andrew Hacket Arthur Lin



In This Classroom

Andrew Hackett, Illustrated by Arthur Lin

In This Classroom is a heartwarming celebration of the school year, capturing the joy, struggles, and growth of students and teachers as they embark on an unforgettable journey of learning, friendship, and personal achievement.

- *In This Classroom* encourages children to embrace mistakes and challenges, reinforcing that growth stems from perseverance and support.
- The book emphasizes the importance of respecting and valuing each student's unique qualities, fostering belonging and community.
- This heartwarming story speaks to students while providing teachers with valuable insights to create a positive, encouraging classroom.
- Vibrant, engaging illustrations capture the emotional journey of students, bringing the empowering message to life.
- Perfect for both the start and end of the school year, making it a versatile addition to any classroom library.

AU \$29.99 | NZ \$34.99

9781636551814

52 Pages | Hardcover

Ages 4 to 8

4-color illustrations throughout

229 mm x 229 mm

Red Comet Press



Dear Students,

This book is for **YOU**. I hope it excites you about the possibilities of a new school year with its opportunities for new friendships and new learning. I also hope it helps you feel okay about all the parts of school that can feel hard at times. Because school **CAN** be hard. Know that you have a teacher and classmates who will support you. Keep trying your best, and you will make progress. And when you look back at the end of the year, you will be amazed by how much you have accomplished.

I believe in you!

Mr. Hackett

In this classroom...



There is room for **everyone**.

New friends and old friends.



Not-so-good friends and didn't-used-to-be friends.



A fresh start for everyone!

In this classroom...



We will **fail**.

And try again.

Fail.
And not give up.



Fail.



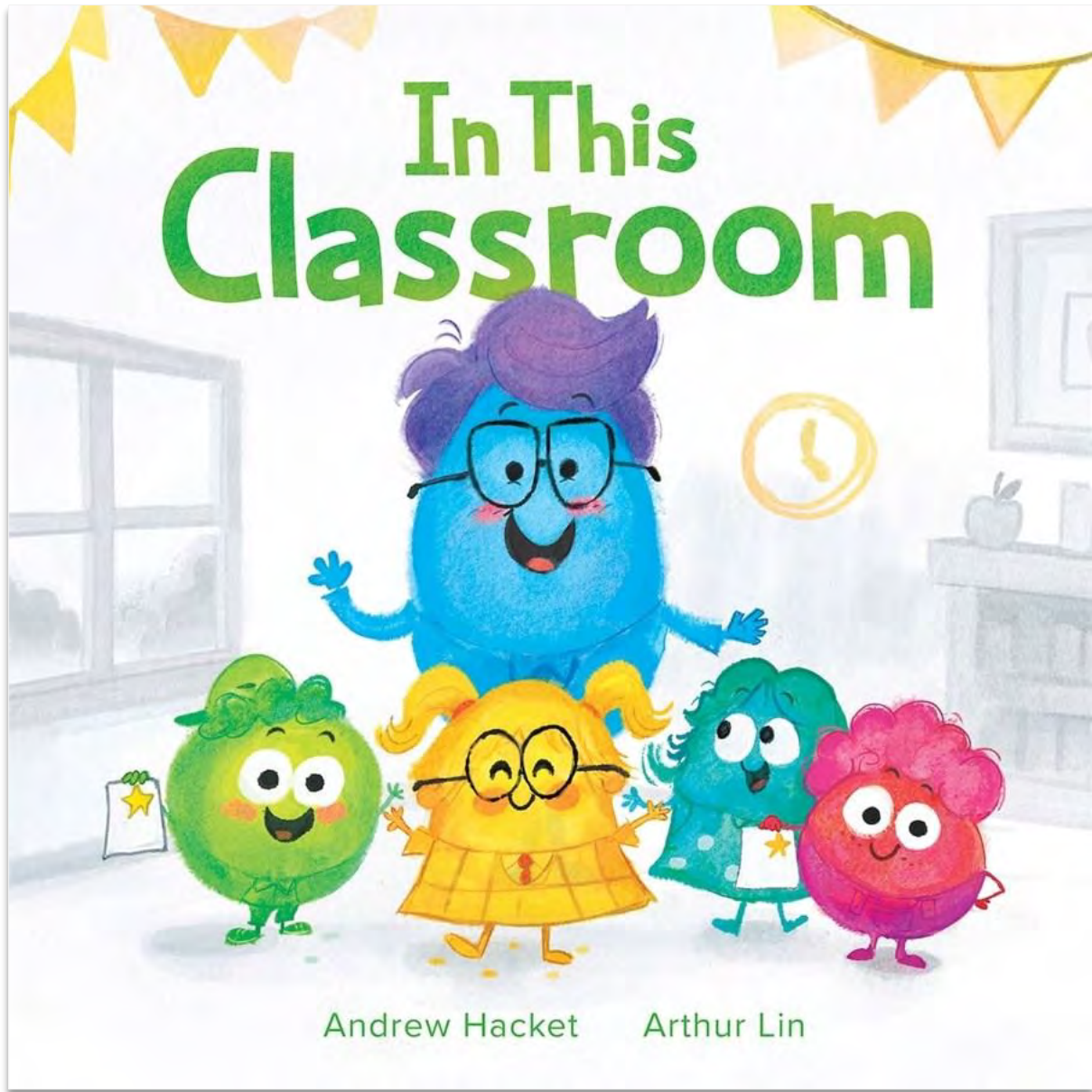
And help each other **succeed.**

In this classroom...



We will leave **different** than when we entered.

And we're better having been together!



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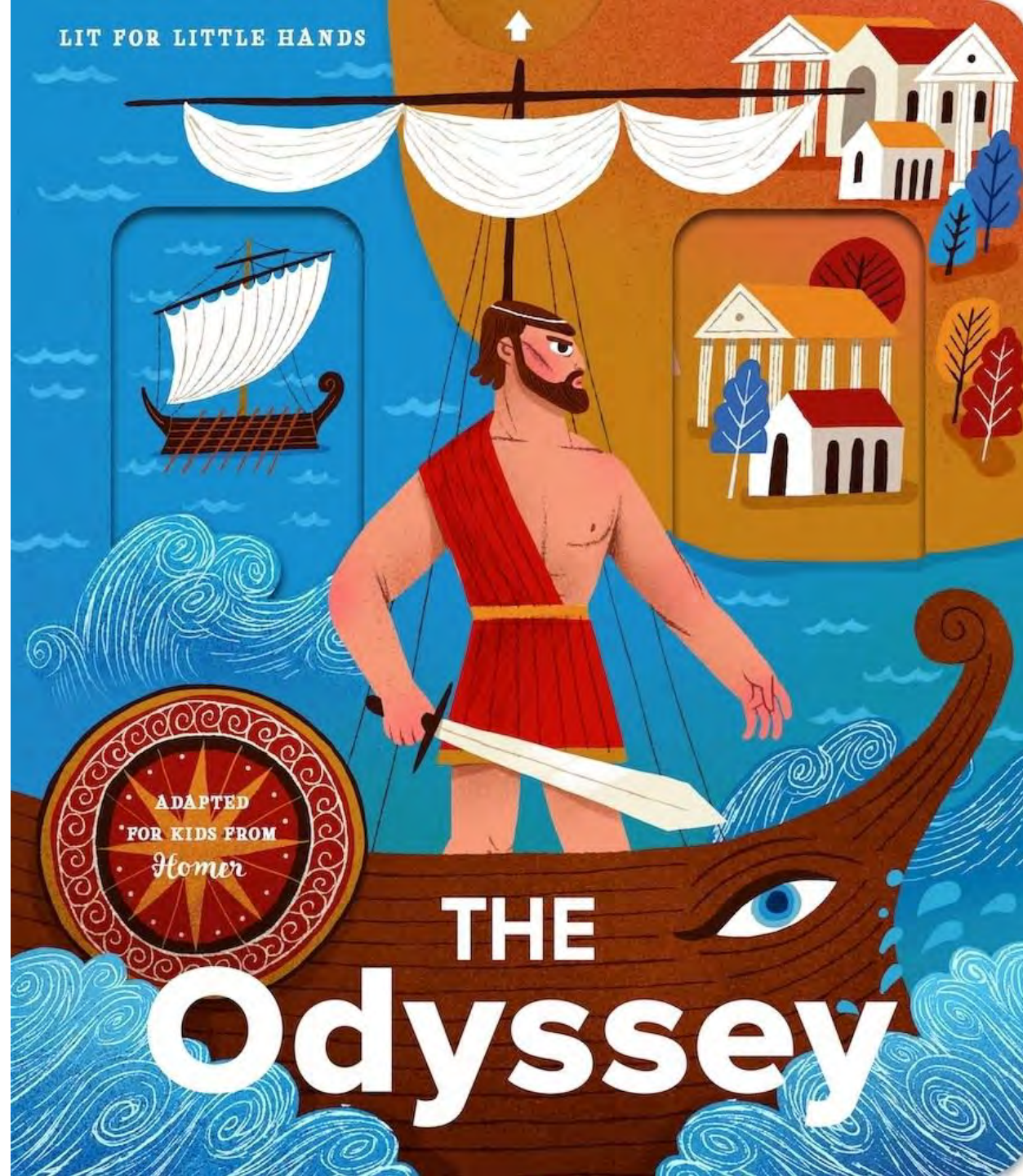
Ages 4 to 8

4-color illustrations throughout

229 mm x 229 mm

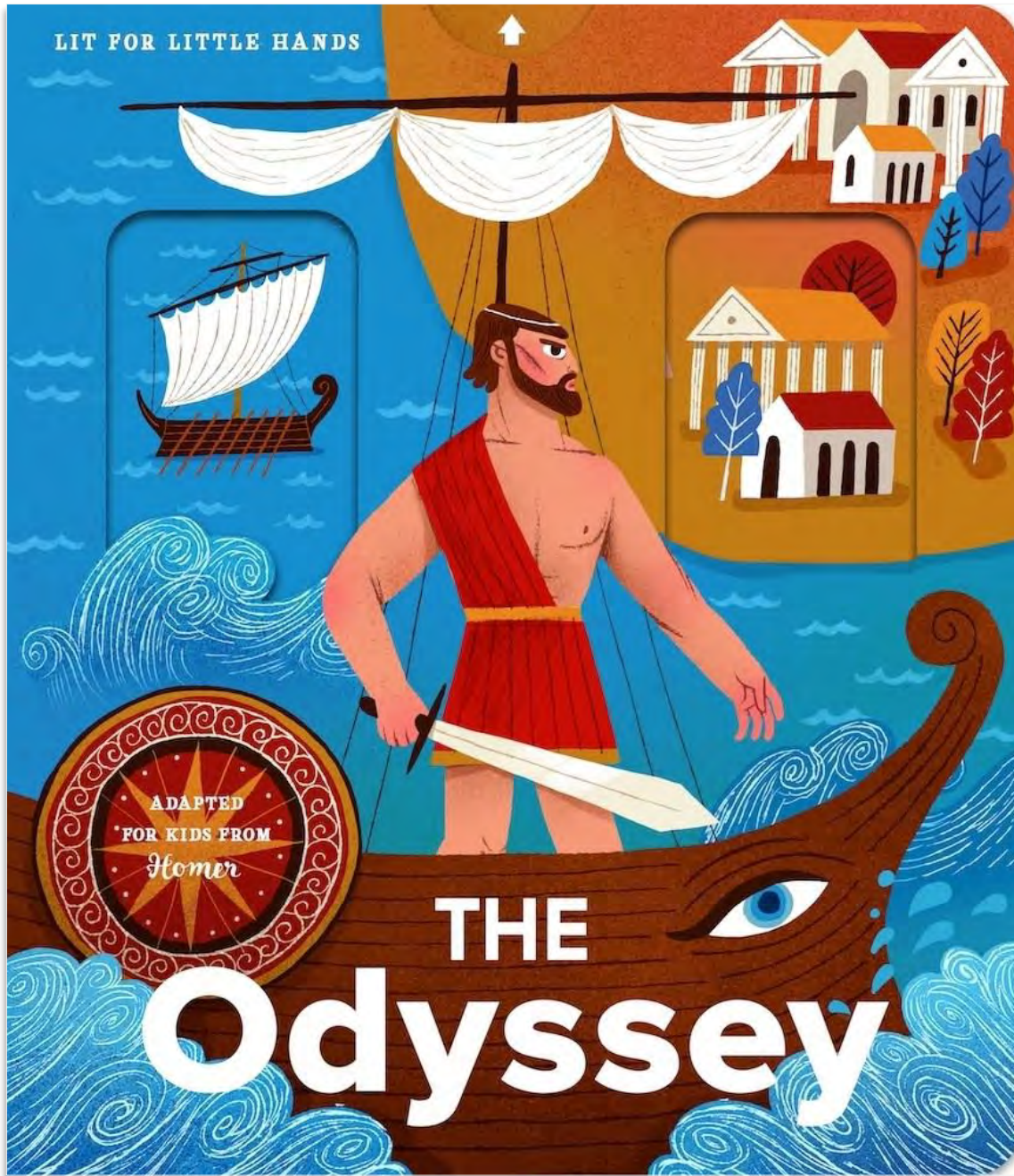
Red Comet Press

LIT FOR LITTLE HANDS



ADAPTED
FOR KIDS FROM
Homer

THE
Odyssey



Lit for Little Hands: The Odyssey

Homer, Adapted by Brooke Jordan, Illustrated by Olga Skomorokhova

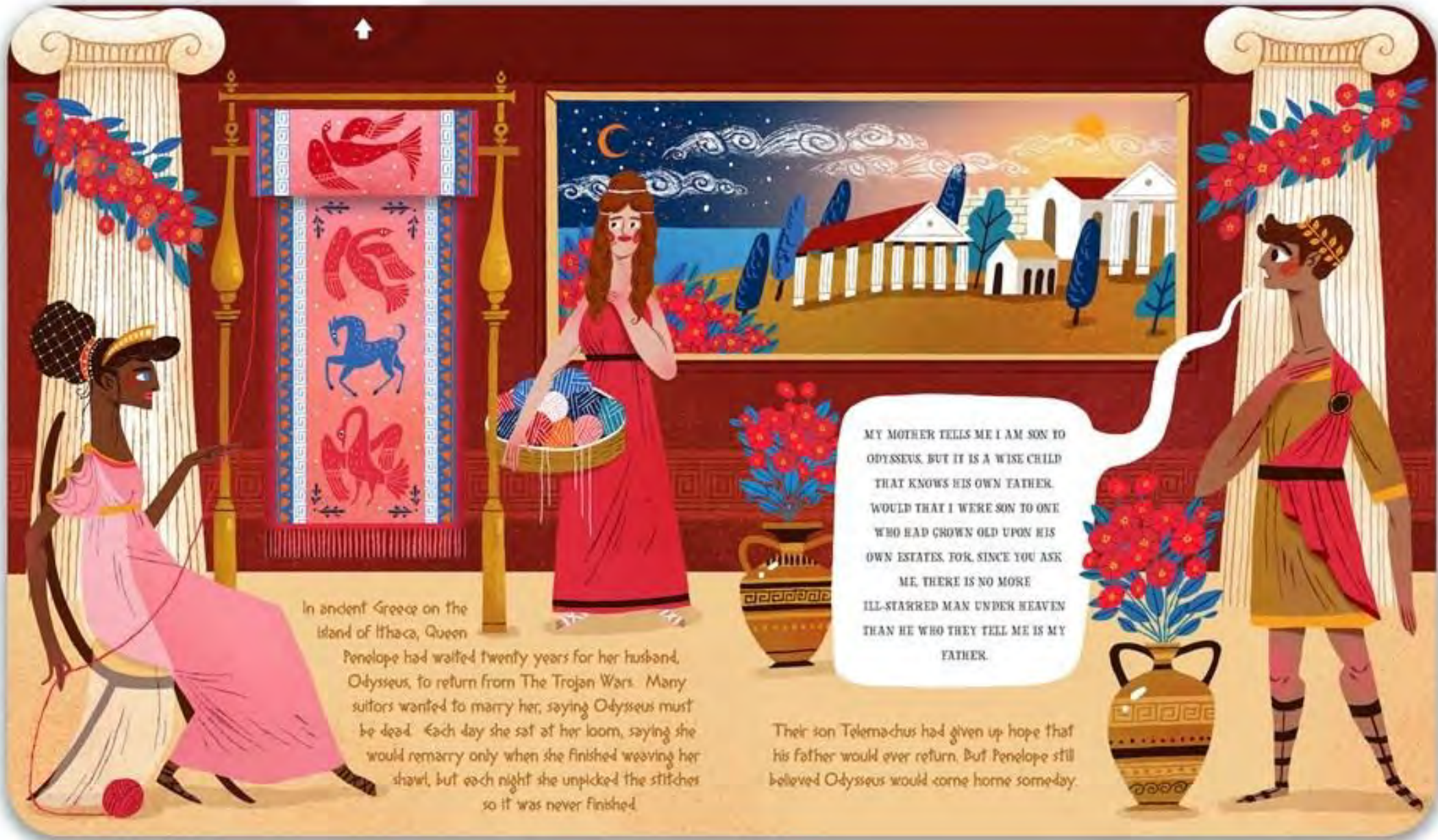
An interactive board book adventure on the seas of ancient Greece, Brooke Jordan's adaptation of *The Odyssey* is an epic journey that tells of heroism and homecoming.

- Homer's classic epic comes to life for young children! Wheels, pull tabs, and other interactive elements invite kids to outsmart mythical monsters, brave treacherous waters, and return home to Ithaca with Odysseus.
- Much more than a primer, *Lit for Little Hands: The Odyssey* tells the actual story in simple, engaging prose. Fans of the beloved novel will be delighted by the book's attention to detail, clever use of original dialogue, and colourful illustrations by Olga Skomorokhova.
- Wheels, pull tabs, flaps, and brightly colored illustrations in a super-sturdy board book package will keep kids engaged while developing dexterity and reading skills.
- With over 10 adaptations of your favorite literary novels, the Lit for Little Hands series will spark a love for the classics. And they're the perfect addition to any literature lover's collection.

AU \$24.99 | NZ \$29.99
9798893961720

16 Pages | Board Book
Ages 3 to 5


Fully illustrated with interactive mechanisms
191 mm x 165 mm
Familius



In ancient Greece on the island of Ithaca, Queen Penelope had waited twenty years for her husband, Odysseus, to return from The Trojan Wars. Many suitors wanted to marry her, saying Odysseus must be dead. Each day she sat at her loom, saying she would remarry only when she finished weaving her shawl, but each night she unpicked the stitches so it was never finished.

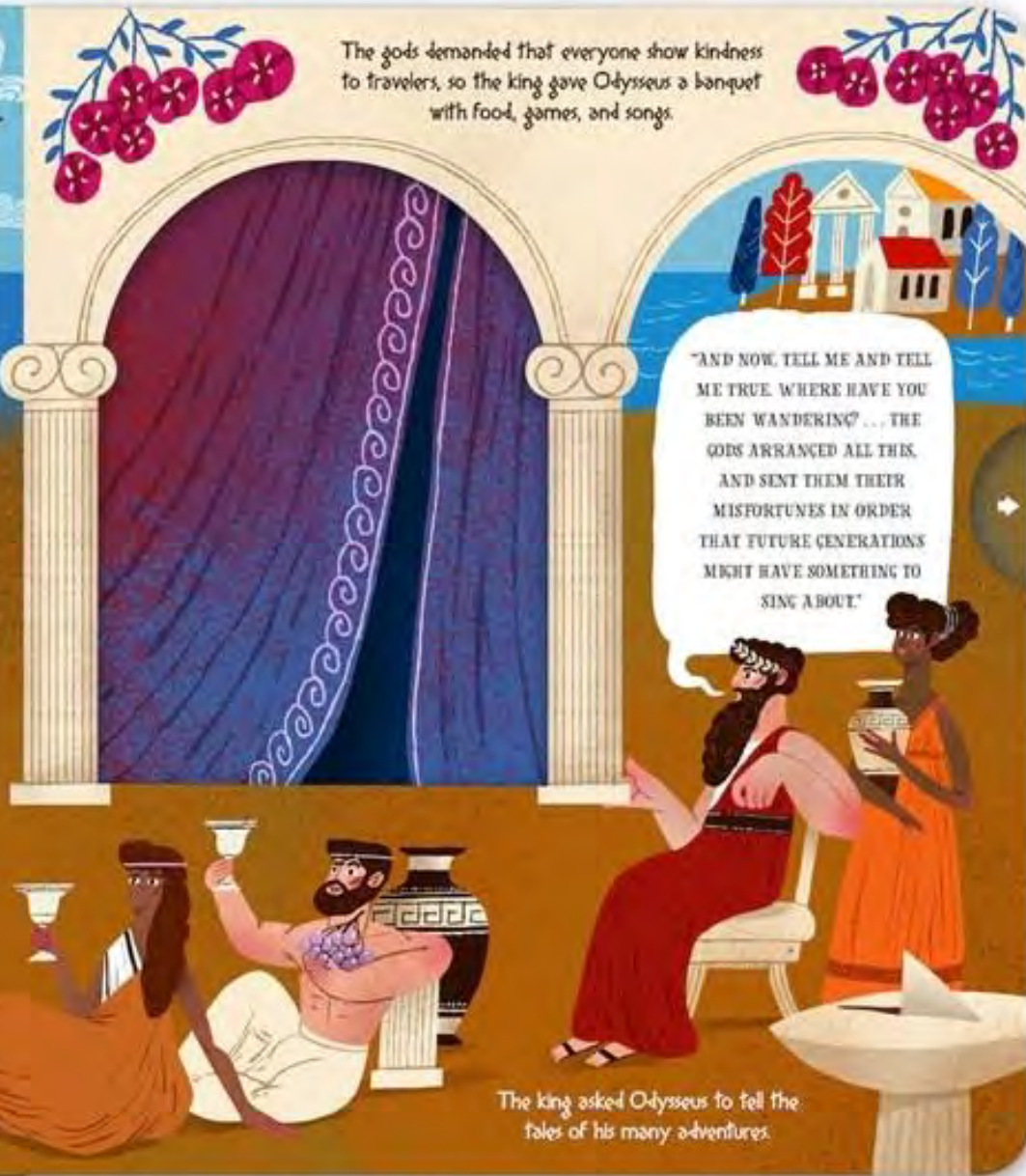
MY MOTHER TELLS ME I AM SON TO ODYSSEUS, BUT IT IS A WISE CHILD THAT KNOWS HIS OWN FATHER. WOULD THAT I WERE SON TO ONE WHO HAD GROWN OLD UPON HIS OWN ESTATES, FOR, SINCE YOU ASK ME, THERE IS NO MORE ILL-STARRED MAN UNDER HEAVEN THAN HE WHO THEY TELL ME IS MY FATHER.

Their son Telemachus had given up hope that his father would ever return. But Penelope still believed Odysseus would come home some day.



Across the sea, Odysseus wanted to go home, but he was caught in a terrible storm and shipwrecked.

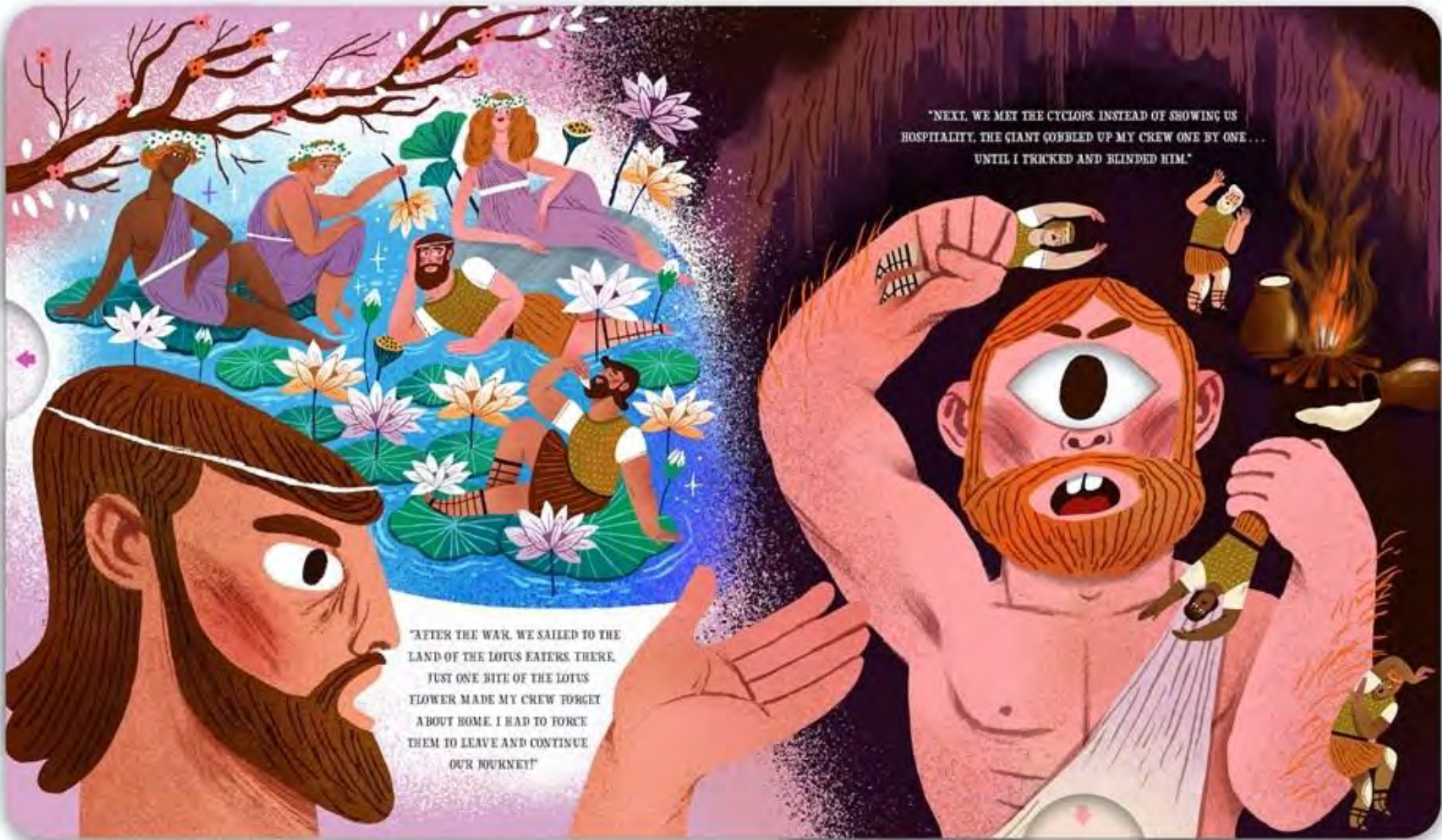
With the help of the goddess Athena, Odysseus washed ashore on the land of the Phaeacians.



The gods demanded that everyone show kindness to travelers, so the king gave Odysseus a banquet with food, games, and songs.

"AND NOW, TELL ME AND TELL ME TRUE, WHERE HAVE YOU BEEN WANDERING? ... THE GODS ARRANGED ALL THIS, AND SENT THEM THEIR MISFORTUNES IN ORDER THAT FUTURE GENERATIONS MIGHT HAVE SOMETHING TO SING ABOUT."

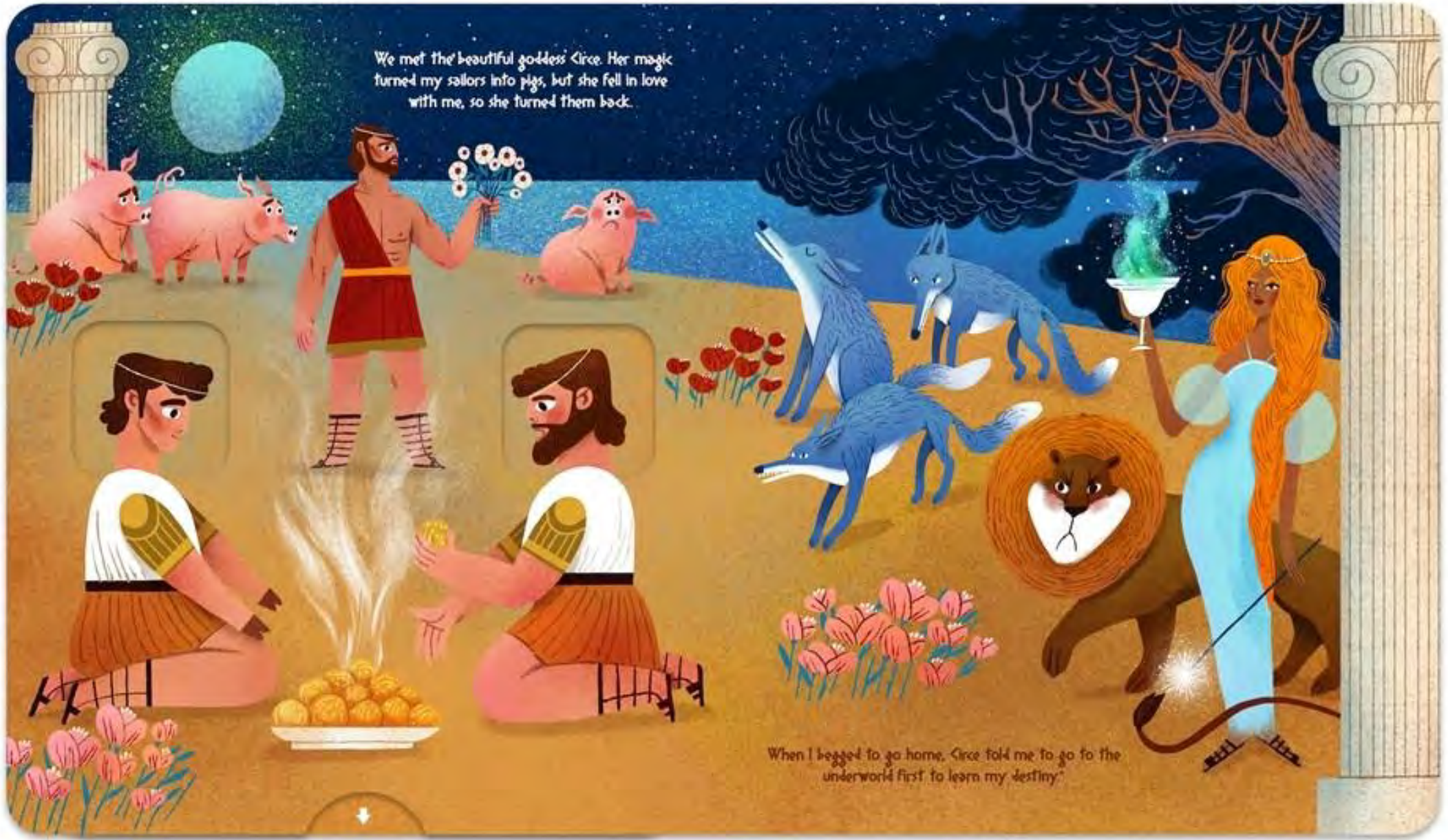
The king asked Odysseus to tell the tales of his many adventures.



"NEXT, WE MET THE CYCLOPS. INSTEAD OF SHOWING US HOSPITALITY, THE GIANT GOBBLED UP MY CREW ONE BY ONE... UNTIL I TRICKED AND BLINDED HIM."

"AFTER THE WAR, WE SAILED TO THE LAND OF THE LOTUS EATERS. THERE, JUST ONE BITE OF THE LOTUS FLOWER MADE MY CREW FORGET ABOUT HOME. I HAD TO FORCE THEM TO LEAVE AND CONTINUE OUR JOURNEY!"

We met the beautiful goddess Circe. Her magic turned my sailors into pigs, but she fell in love with me, so she turned them back.

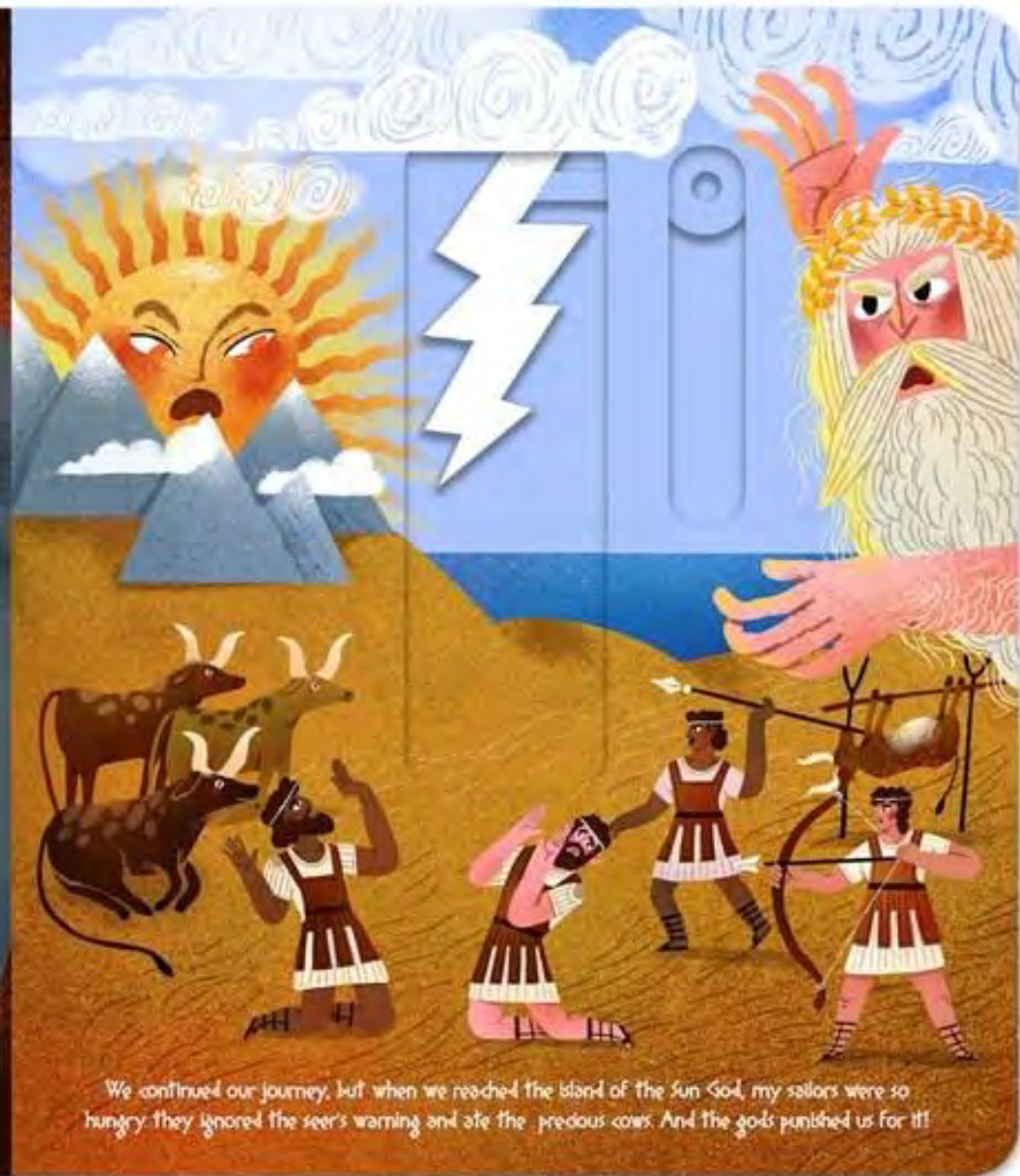


When I begged to go home, Circe told me to go to the underworld first to learn my destiny.



YOU MAY YET ATTER MUCH
HARDSHIP REACH ITHACA; BUT
IF YOU HARM (THE CATTLE)
THEN I FOREWARN YOU OF THE
DESTRUCTION BOTH OF YOUR
SHIP AND OF YOUR MEN.

We journeyed to the misty underworld. The ghost of Teiresias the seer told me that our journey would be long and dangerous. He warned us not to touch the cattle of Helios, the Sun God.



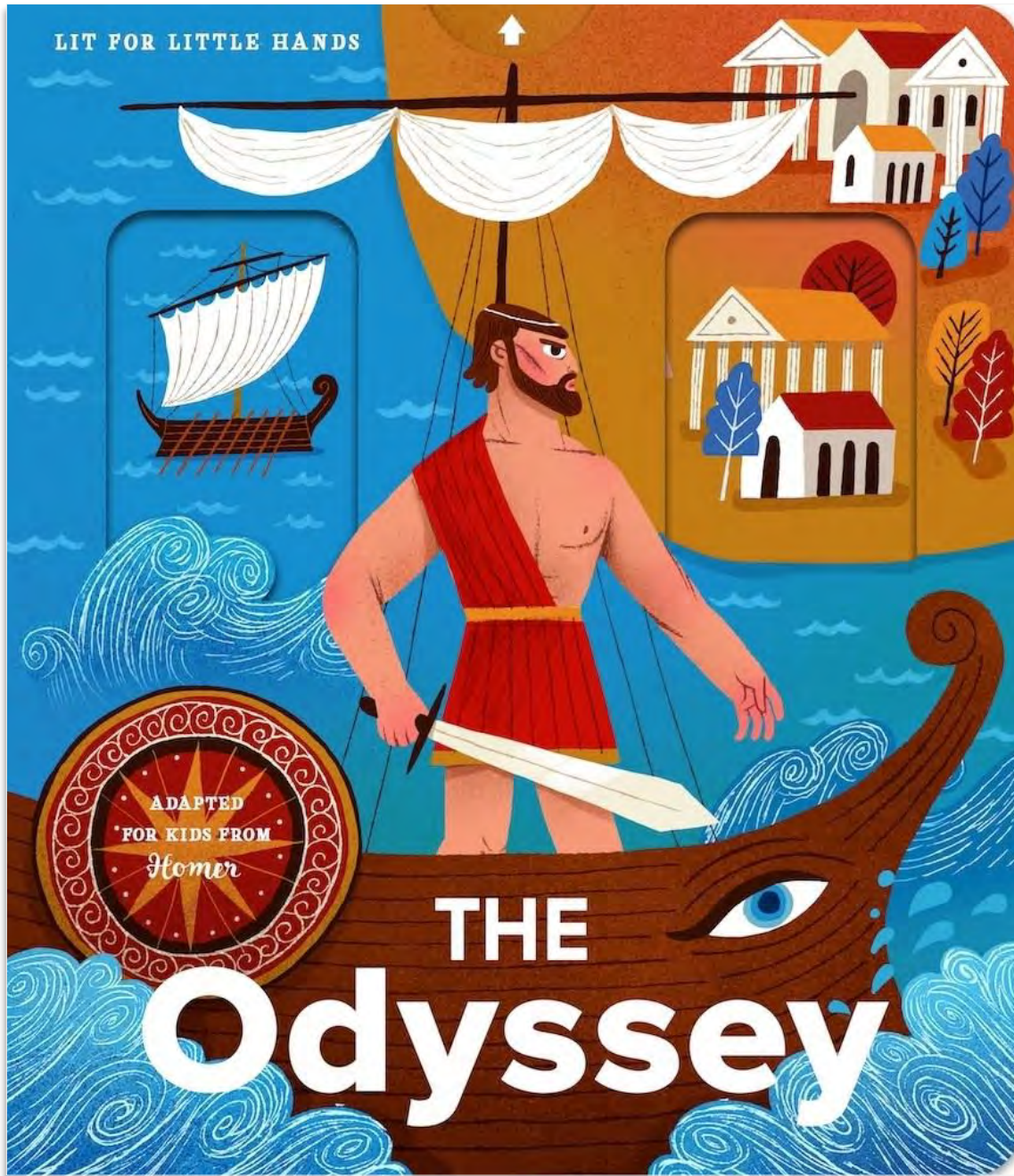
We continued our journey, but when we reached the island of the Sun God, my sailors were so hungry they ignored the seer's warning and ate the precious cows. And the gods punished us for it!

We faced many dangers on the sea, from the tempting Sirens to the sea monsters Scylla and Charybdis.



COME HERE, RENOWNED ODYSSEUS ... NO ONE EVER SAILED PAST US WITHOUT STAYING TO HEAR THE ENCHANTING SWEETNESS OF OUR SONG - AND HE WHO LISTENS WILL GO ON HIS WAY NOT ONLY CHARMED, BUT WISER!

"I lost all of my sailors, and the storm brought me to your shores. Now all I want is to go home to my family."



Lit for Little Hands: The Odyssey

Homer, Adapted by Brooke Jordan, Illustrated by Olga Skomorokhova

An interactive board book adventure on the seas of ancient Greece, Brooke Jordan's adaptation of *The Odyssey* is an epic journey that tells of heroism and homecoming.

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16 Pages | Board Book
Ages 3 to 5

Fully illustrated with interactive mechanisms

191 mm x 165 mm

Familius

MAHITHA AND THE DRAGON



TATE

SUNITA NAHAR &
JAKE ALEXANDER



Mahitha and the Dragon

Sunita Nahar, Illustrated by Jake Alexander

When a shy young girl is asked to read a story in front of her class, a magical adventure of lost pearls and greedy dragons helps Mahitha find her confident voice.

- Mahitha hardly ever says a word at school, and when she does, she says it so softly that nobody notices her at all. When Mahitha's teacher asks her to read a story out loud in class, she can barely speak above a whisper.
- A beautiful story on standing up for yourself and finding the confidence to use your voice.
- About young bravery and finding your confidence.
- Sunita Nahar is an authoritative voice with lived experience, her spare time spent volunteering with children who struggle to read.

AU \$28.99 | NZ \$34.99
9781849769792
32 Pages | Hardcover
Ages 3 to 7
Fully illustrated
260 mm x 260 mm
Tate Publishing

Mahitha hardly ever said a word in school and when she did, she said it so softly, nobody noticed her at all.



She hid away at the back and made herself so small, it was as if she'd almost curled into a ball.



A boy named Bill called her 'Mouse' whenever he walked past.



But she didn't.
She just walked away.



Mahitha wanted to shout, "Leave me alone!"



One day, Mr. Bryant handed her a book and asked her to read aloud in class. Mahitha looked down.



"I'll do it!" said Bill.
"No, Bill!" said Mr. Bryant.
"It's Mahitha's turn."



Mahitha fidgeted and began
to whisper the words

*In a land far, far away, an Indian
princess named Gagana lived in a
palace made of pure gold.*

"I can't hear her!" called out Bill.



Mahitha blushed and continued,

*It was perched on top
of a snowy mountain.
Surrounded by
pines and the
swirling mist,
it sparkled
like a jewel
in the clouds.*

"A little
louder please,
Mahitha!"
said Mr. Bryant.



Bill was staring at Mahitha.
She began to stutter.

*Gagana p-promised to keep
the p-pearl safe.*

"Speak up a little!" said
Mr. Bryant.



But Mahitha continued to whisper.
She couldn't help it.

*A dragon who roamed the
kingdom wanted the magic
pearl. It could sense its power.*

The sky darkened. Queen
Gagana knew at once
what had happened.

She summoned her knights to the
forest to fight the dragon.
But one by one they returned defeated.



*She trembled, took a deep
breath and called out,
"Dragon, give the Queen
back her pearl!"*



*But the dragon didn't move.
He just stared at her with
his blood-red eyes. Smoke
rose out of his nostrils.*





Mahitha and the Dragon

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tokidoki™

Mermicornos™

FINTASTIC QUESTS!



BY *NEW YORK TIMES* BESTSELLING AUTHOR

KIKI THORPE

ILLUSTRATED BY CHRISTIAN CORNIA



Mermicornos: Fintastic Quests!

Kiki Thorpe, Illustrated by Christian Cornia

The first installment in a brand-new, original chapter-book series set in the world of Max's hit TV show *Mermicornos: Starfall* and written by *New York Times* bestselling author Kiki Thorpe.

- After their defeat at Ika's lair and their arrival at the Pearl Palace, Kameko is anxious to find her dad, who is missing at sea
- Kameko adores her Mermicornos friends. But as the only Mermaid-icornos in the group, she sometimes feels left out. Nautique and Squishella are besties, and Astra and Gwen clearly have a special connection. So who is Kameko's best friend?
- As the Mermicornos make plans to find the Mermicornos Kingdom, Kameko starts to feel more than ever that she needs a best friend. Will a friend help her find her dad?
- Its ever-growing fan base can't get enough of its larger-than-life characters and wide range of products. The global launch of its new *Mermicornos: Starfall* product lines and TV show includes a major global marketing campaign set for 2025 and beyond.

AU \$21.99 | NZ \$24.99

9781419787713

144 Pages | Hardcover

Ages 6 to 9

Black-and-white illustrations throughout

203 mm x 140 mm

Amulet Books

“Done with that? I’ll take it!” She plucked the empty bottle from the fish’s fin.

“Wow! Thanks, helpful kid—er, I mean . . .” The sunfish’s eyes traveled from Kameko’s unicorn horn to her smiling face and down to her mermaid tail. “Uni-girl-fish?”

“Mermaid-icorn! That’s the word you’re looking for. But you can call me Kameko,” she called as she swam away. “And . . . you’re welcome!”

Swish. Swish. Swish. Down the corridor she went. Having a tail was so much fun! Kameko



swam past pillars of pink marble and portraits of fish in fancy gold frames. In all her nine years, Kameko had never seen anything as grand as the Pearl Palace. Sometimes she wondered if she was dreaming.

She gave herself a pinch, just to be sure.

Nope. Not dreaming!

Still, Kameko could hardly believe everything that had happened. Not long ago, she’d been a regular kid. She’d never imagined that one day she’d be a mermaid on an undersea adventure—with real Mermicornos!

All Kameko’s life, her dad had told her bedtime stories about the Mermicornos. They were magi-cal beings—part unicorn, part fish—who protected the sea and stars. She’d fallen asleep every night imagining them.

Then one day, she’d discovered that the stories were true. Mermicornos were *real*, and now

“Stand back,” Squishella commanded. The bright pink Mermicorno adjusted her jellyfish hairband. Then she opened her mouth and sang.

“AAAAAAAAAAAAAH!”

The broken pieces of glass came back together. Instantly, the bottles were as good as new. All Mermicornos had Creative Forces, and Squishella’s was singing. She could break or repair almost anything with her voice.

Around the room, sea-tizens broke into applause.

“Thank you, thank you!” Squishella took a bow. She blew a few kisses. “And now for my encore—*AhhhhhhhhhAAAAAAAAAAAAAH!*”

Gwen was passing with a glass of juice. It exploded in her hand, splashing juice everywhere.

The black-and-white Mermicorno gave Squishella an icy look.

“Oopsie.” Squishella passed her a napkin. “Anything for the fans, right?”





“You like to collect seashells?” Kameko asked.
“So do I!”

“Neat! I have a big collection.” The puffer fish shook her bucket. The seashells rattled. “Want to see?”

She began to remove shells from the bucket. “Pink clam shell. Green snail shell. Yellow cone shell. Oh, here’s my favorite—nautilus in blue leopard print.”

“Wow. Leopard print is my favorite, too,” Kameko said.

“Really? Neat.” The puffer fish put the shells back in her bucket and began to swim. Kameko swam alongside her.

“I’m Kameko,” she said. “What other stuff do you like?”

“Oh, I like lots of things,” the puffer fish said. “Like singing REALLY LOUD. LA-LA-LA-LA!”

“I LIKE BEING LOUD, TOO!” Kameko yelled.

“LA-LA-LA-LA-LA-LA-LA!” they sang together.



Kameko swam through the treasure hall, studying each fish that she passed. She could hardly wait to meet her new best friend. She was dying to give them a great, big Kameko-style hug.

Was it that stingray?

Or that rockfish?

Or one of those cutey-cute seahorses?

There were so many fish! How was she supposed to find her best friend in a sea of sea-tizens?

“What makes a best friend?” Kameko asked herself. She sat down on a cushioned clamshell to think about it.

She thought about Astra and Gwen. Anyone could tell they were besties. But what was the secret?



“Well, they both like purple. And they both like disco balls . . .” Kameko hopped up as the answer dawned on her. “Best friends like the same things.”

All she had to do to find her best friend was look for a fish who liked the same things that she did.

As she passed two clownfish, she heard one of them say, “Knock-knock . . .”

Kameko stopped. She loved knock-knock jokes!

“Who’s there?” Kameko asked.

stars

windows. It fell across the giant pearl pillars, giving them a soft glow. A long purple rug led to the golden throne, where Royal Mother Pearl stood waiting.

With her long purple cloak and her elegant gown, the queen was every bit as fancy as the room she stood in. And just like her palace, she was covered in pearls. Pearl earrings hung from her ears. A pearl necklace hugged her throat. And a delicate pearl tiara sat on the crown of her head. In Kameko's opinion, though, the most royally awesome thing about Royal Mother Pearl was that she never *acted* fancy.

"Kameko, there you are!" The queen beamed as Kameko swam into the room.

"What's the news? Did you hear from my dad? Do you know where he is? Is the ocean safe now? Can I go look for him?" Kameko asked, all in one breath.

The queen looked down at her with kind



riptides. Then multiply the speed of the riptides by the number of bottles . . .”

Kameko felt her eyes start to cross. “Ugh! All of that’s going to take *forever*. I can’t wait that long.”

“But Kameko—” Nautique began.

“I just have to do this my way, okay?” Kameko said. “One of these messages is going to get where it needs to go. I just know it.”

Kameko picked up the last bottle. She closed her eyes and made a wish. Then she dropped it out the window. She watched as the current carried it away.



“Wait,” Kameko said, turning back to Nautique. “If you didn’t come to help with project, why *did* you come up here?”

“Oh! I almost forgot! Royal Mother Pearl wants to see us all in the Throne Room,” Nautique told her.

“What for?” Kameko asked.

“I’m not sure. But it sounded important,” Nautique said.

Kameko’s heart fluttered hopefully. “Maybe she heard from my dad! What are we waiting for? Last one to the Throne Room is a soggy fish finger!”

Kameko darted from the room, her tail swishing double-time.

“Right behind you,” Nautique said.

But he didn’t leave at once. He sat for a moment with the pen in his hand, looking at the bottles thoughtfully.



The Throne Room was the grandest room in the palace. Light streamed through the tall arched



Mermicornos: Fintastic Quests!

Kiki Thorpe, Illustrated by Christian Cornia

The first installment in a brand-new, original chapter-book series set in the world of Max's hit TV show *Mermicornos: Starfall* and written by *New York Times* bestselling author Kiki Thorpe.

- After their defeat at Ika's lair and their arrival at the Pearl Palace, Kameko is anxious to find her dad, who is missing at sea
- Kameko adores her Mermicornos friends. But as the only Mermaid-icornos in the group, she sometimes feels left out. Nautique and Squishella are besties, and Astra and Gwen clearly have a special connection. So who is Kameko's best friend?
- As the Mermicornos make plans to find the Mermicornos Kingdom, Kameko starts to feel more than ever that she needs a best friend. Will a friend help her find her dad?
- Its ever-growing fan base can't get enough of its larger-than-life characters and wide range of products. The global launch of its new *Mermicornos: Starfall* product lines and TV show includes a major global marketing campaign set for 2025 and beyond.

AU \$21.99 | NZ \$24.99

9781419787713

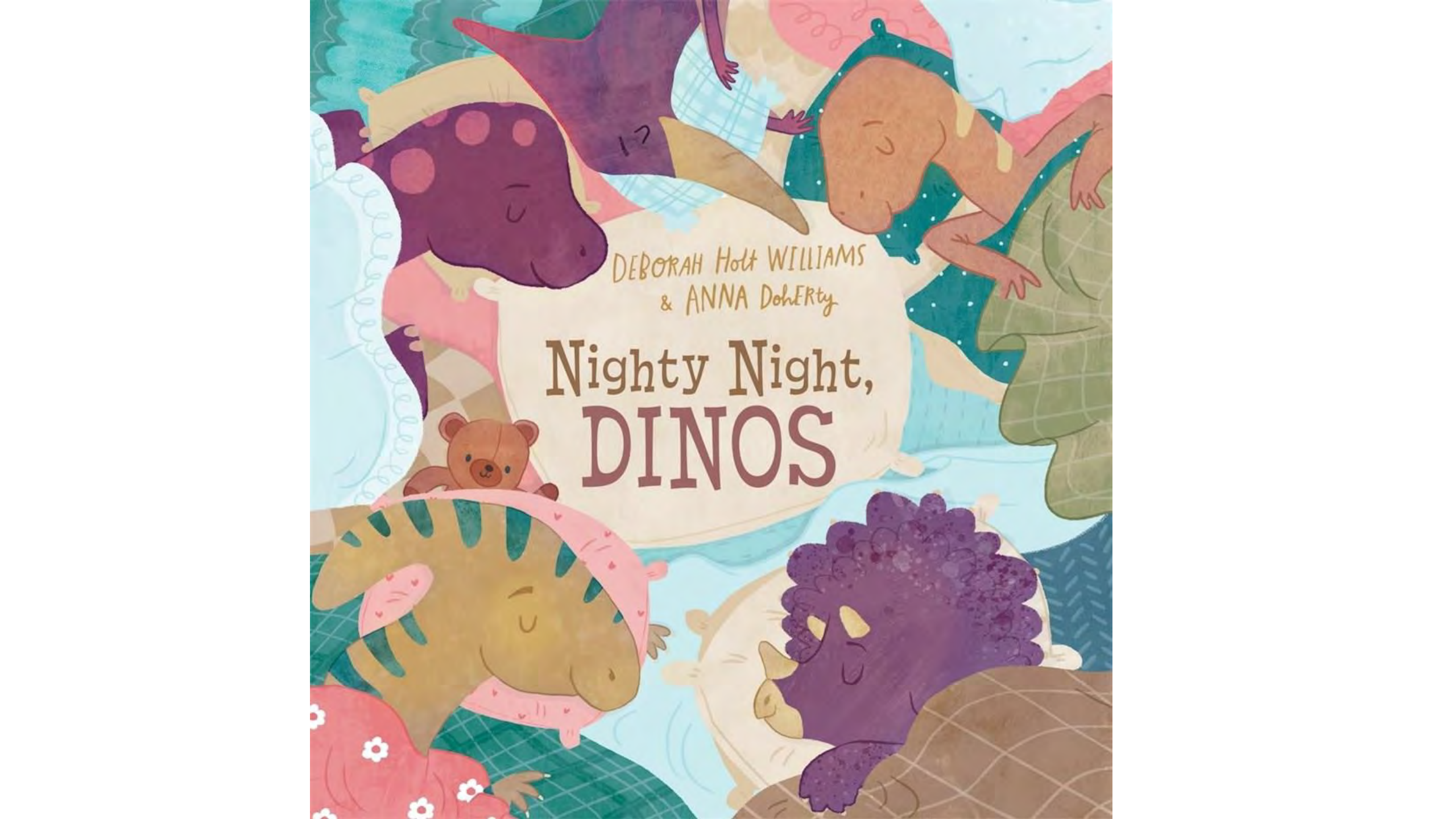
144 Pages | Hardcover

Ages 6 to 9

Black-and-white illustrations throughout

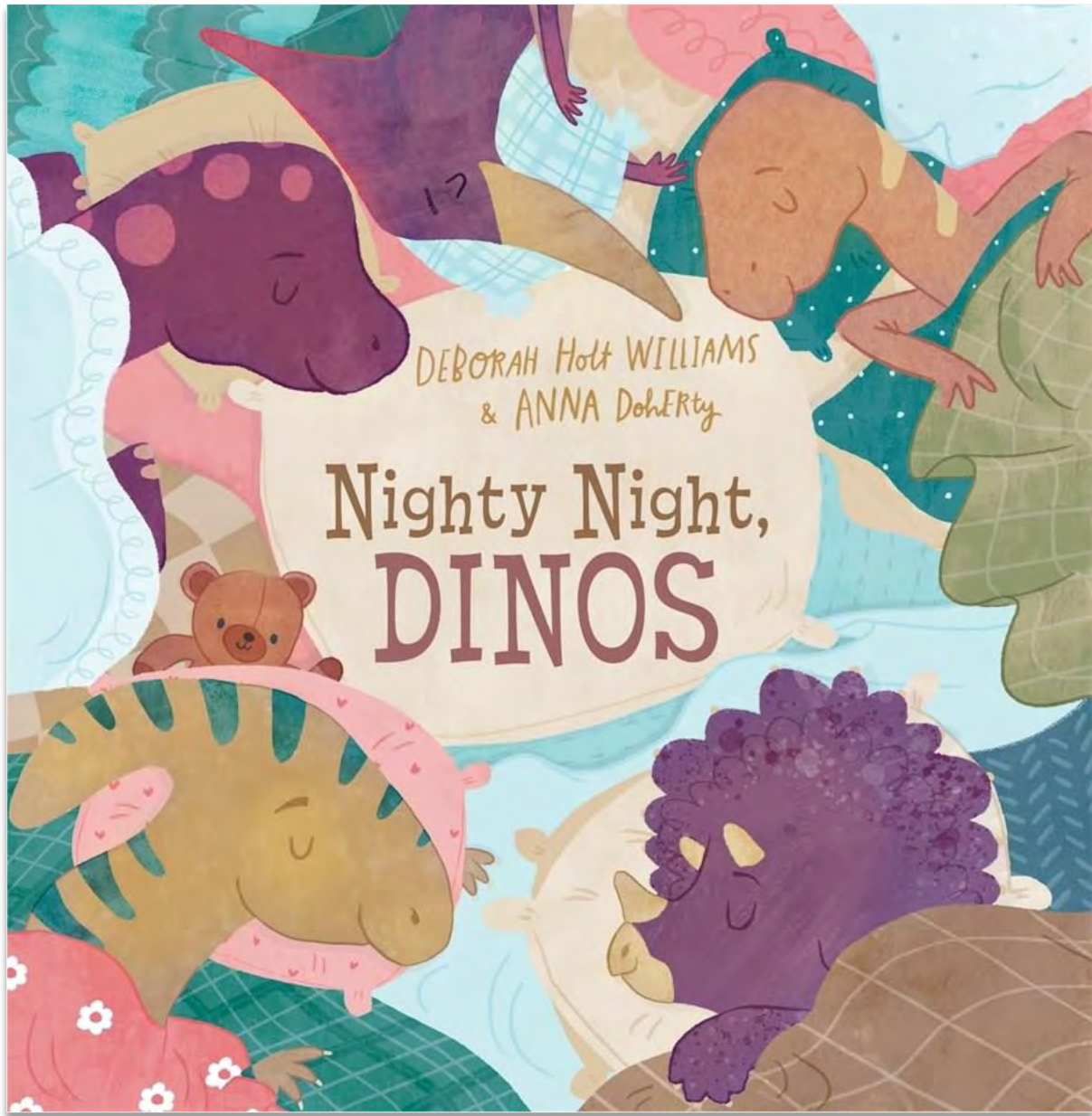
203 mm x 140 mm

Amulet Books

A whimsical illustration of several dinosaurs of various colors (purple, brown, green, orange) sleeping peacefully in a bed. They are tucked under colorful blankets and pillows. A small brown teddy bear is also visible on the bed. The scene is set against a light blue background with soft, stylized clouds or waves.

DEBORAH Holt WILLIAMS
& ANNA Doherty

Nighty Night, DINOS



Nighty Night, Dinos

A BEDTIME PICTURE BOOK ABOUT DINOSAURS

Deborah Holt Williams, Illustrated by Anna Doherty

Send your child's favorite dinosaurs off to bed—and your child, too!—with this rhyming bedtime story that teaches the value of sleep.

- Just like your little dinosaur, these dinos love to play. But unlike your little dinosaur, they also love to sleep! Velociraptor snuggles under a cozy fern, Brontosaurus hugs his bear, and pretty soon, they all fall asleep until morning.
- A sweet rhyming picture book perfect for your bedtime routine, *Nighty Night, Dinos* combines 11 of your child's favorite dinosaurs (something they love) and the importance of sleep (something they, well, tolerate)
- *Nighty Night, Dinos* combines the evergreen topic of dinosaurs with learning and the importance of sleep. Not only will kids learn the names of every dinosaur, but they'll be able to tuck their favorites into bed.
- Soothing rhymes and gentle illustrations make this a perfect book for bedtime.
- More than just a bedtime story, this book reminds kids that dinos need their sleep to stay healthy and strong, and kids do, too!

AU \$29.99 | NZ \$34.99
9798893960501

32 Pages | Hardcover
Ages 3 to 5

Fully illustrated, Spot varnish and embossing
254 mm x 254 mm
Familius


Dinosaurs all love to play,
Chase and tag and run all day.





Hide and seek!

Race and romp!



Some go splashing
in the swamp.

Stomp



and swim



and fly



and creep!

YAWN!

These dinos need their sleep.






Now it's time for
nighty-night.



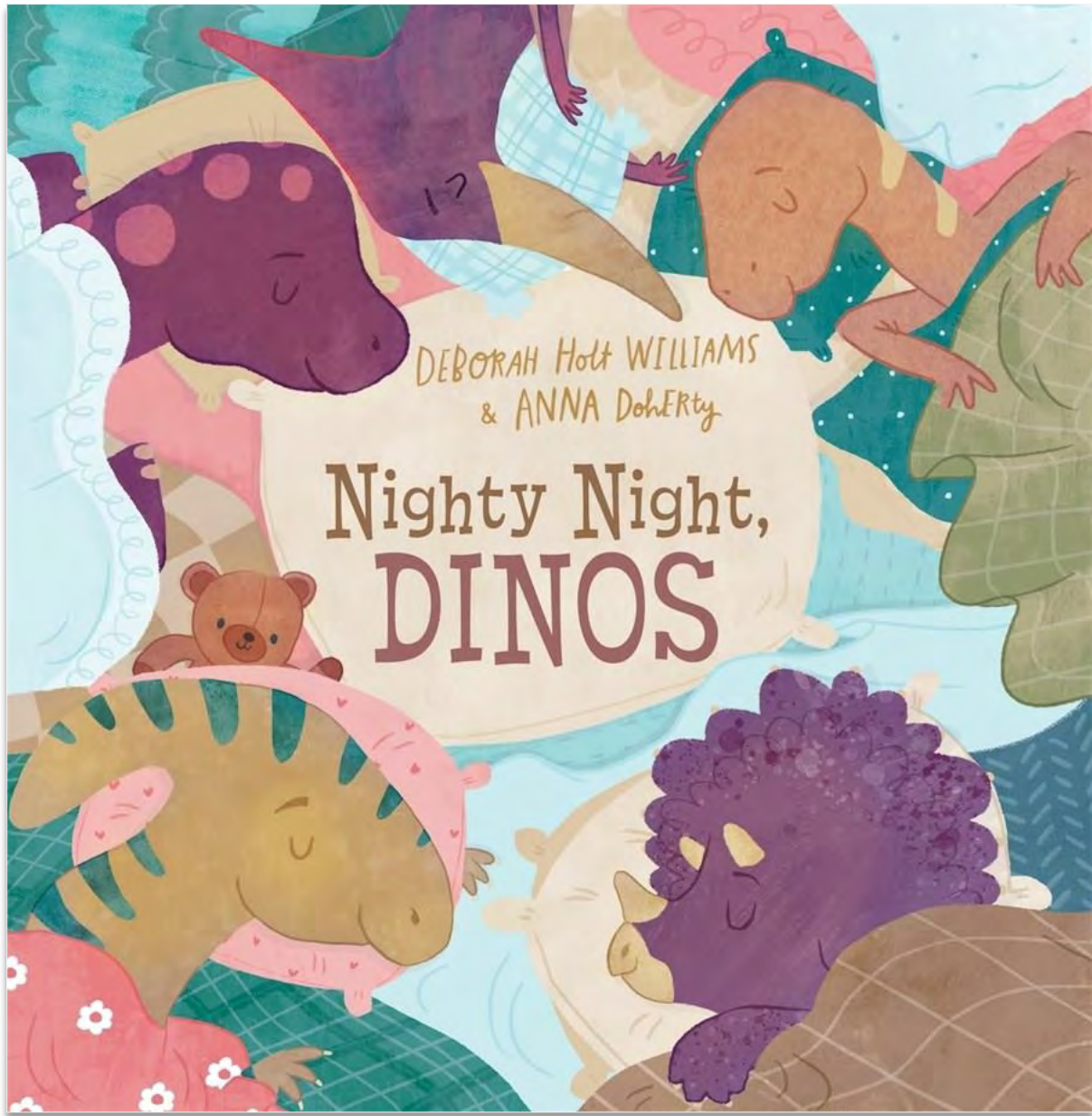
T-Rex pulls his blankie tight.

Sleepy Stegosaurus plops
Next to tired Triceratops.





Velociraptor, feeling dozy,
Covers with a fern, all cozy.



Nighty Night, Dinos

A BEDTIME PICTURE BOOK ABOUT DINOSAURS

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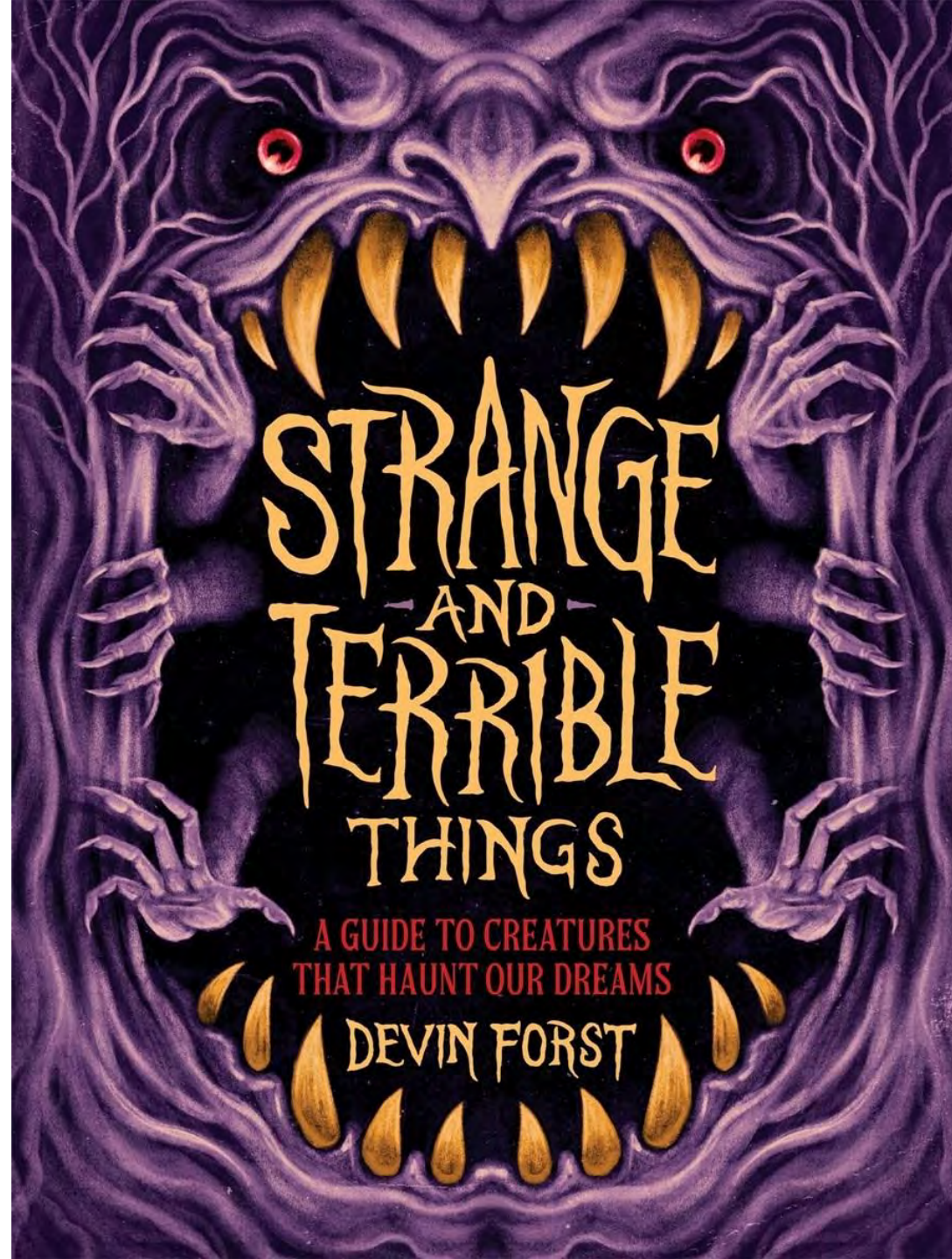
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Familius



STRANGE
-AND-
TERRIBLE
THINGS

A GUIDE TO CREATURES
THAT HAUNT OUR DREAMS

DEVIN FORST



Strange and Terrible Things

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Abrams Books for Young Readers



STRANGE FACTS

Baba Yaga's chicken-footed hut may have been inspired by forest storehouses built on stilts made of stumps and roots.

HEINOUS HAGS

BABA YAGA

Perhaps no hag has stood the test of time like the infamous Baba Yaga. This ancient and ferocious witch has haunted Slavic mythology for centuries. While she is sometimes seen as a keeper and guardian of the wilderness, she is often associated with the workings of life and death.

Imagine walking through a dense forest when you happen upon an old wooden fence lined with bones and skulls. The eyes of the skulls spring to life, the gate opens, and you step inside. A heavy rumbling harkens the arrival of an ancient-looking hut, perched on giant chicken legs, which stops in front of you.

A shadow flies swiftly out the door, landing in front of you. It is Baba Yaga. She sits within a massive mortar, skulls tied to the side, and carries a large pestle in her clawed hands. She grabs your arm, and you feel a chill course through your body as she invites you into her hut, grinning savagely.

Those who oppose or offend Baba Yaga are snatched up and taken back to her home to be cooked and eaten. In some stories, Baba Yaga plays the role of a reluctant guide or helping hand to those who are lost or seek her out. However, they typically must complete a strange and nearly impossible task, such as removing tiny poppy seeds from grains of dirt, or risk becoming her next meal.

COMMONLY FOUND
Belarus, Bosnia and Herzegovina, Bulgaria, Czechia, North Macedonia, Poland, Slovenia, Russia, and Ukraine

IN MODERN TIMES
Baba Yaga has been featured in media such as the Hellboy comics and the 2019 film, as well as in the *Dungeons & Dragons* role-playing game.



HEINOUS HAGS

RAVEN MOCKER

The Cherokee people tell of a terrible creature known as the Raven Mocker. These withered magic-users prey on the sick and dying, taking the last bit of their living energy for themselves.

Resting from an illness as evening approaches, a sudden flash appears outside the window of a young boy, followed by the sound of a raven cawing, as though it is diving toward him. A strong wind blows through his window, and a glowing, fiery shape like a huge bird enters the room. The light dies down, and before him stands a Raven Mocker, her old body mottled with decay. Her long arms end in hideous talons, and her sunken face contorts as she screeches, her head transforming into that of a grotesque bird with blazing eyes. With a wave of her hand, the boy is thrown from his bed and pressed to the floor, all his energy sucked from his body before the Raven Mocker steals his heart and eats it to prolong her own life.

While the Raven Mocker is said to have a withered and ugly appearance, she is often invisible unless seen by a skilled shaman. Once one is seen in her true form, she will die within seven days. Certain talismans, herbs, and chants may keep her away, but these are usually offered by a shaman.

COMMONLY FOUND
Cherokee people,
United States

IN MODERN TIMES
A version of the
Raven Mocker
appears in a story
from *Ghost Days*,
written by Asher
Elbein.

STRANGE FACTS

Some versions of La Llorona have her appearing with the head of a horse instead of a weeping woman.



UNNATURAL UNDEAD

LA LLORONA

Sightings and stories of ghostly wailing women have been told around the world for centuries, but perhaps none have become as well-known as the infamous La Llorona, The Weeping Woman.

Walking along a river, the soft sound of a woman crying carries over the gurgle of water. A tall woman, clothed in white, emerges from the water and walks along the bank toward you. A long veil covers her sorrowful face and dark hair, but you can still make out her dark, sunken eyes beneath it. She continues to weep, picking up speed as she floats toward you. You turn to run, but she blocks your path. Her cries echo in your ears as she pulls you down deep into the cold water of the river.

Many believe La Llorona was once a beautiful wife with two children. But one day, she learned that her husband was in love with someone else. In a fit of sadness and rage, she took their two children to a nearby river and drowned them. Realizing what she had done, she drowned herself. Upon her death, her anger and sadness transformed her into the spirit La Llorona. In some lore, to see her is a sure sign of impending death or misfortune.

COMMONLY FOUND
United States,
Central America,
and South America.

IN MODERN TIMES
La Llorona has appeared in films since the 1930s, most notably in the movie *The Curse of La Llorona*, directed by James Wan, creator of *The Conjuring* universe.

UNNATURAL UNDEAD

STRIGOI

While there are countless undead entities, none are as well-known as the vampire, typically a night-wandering creature that rises from the grave to sup on the blood of the living. These creatures have sprung from one older source: the Strigoi.

Wandering through an ancient cemetery at night, you are drawn to one of oldest tombstones, hidden away in a far, dark corner. Beneath it, a hole in the earth contains an empty coffin lined with blood-stained fabric and the discarded bodies of rodents. The hair on the back of your neck rises as you feel something brush by you. You turn around to come face-to-face with the owner of the grave. With piercing eyes and clawed hands, it grins at you, revealing rows of sharp, red-stained teeth. You turn to run but the Strigoi is upon you, sinking its teeth into your neck to drain your blood. As the light drains from your eyes, it transforms into a monstrous bat, flying off into the night.

In Romanian mythos, Strigoi can become invisible, stop rain from coming, and transform themselves into any number of animals, particularly bats, birds, rats, and wolves. Hanging garlic (or placing it into the body or coffin of the deceased) may ward them off. Driving a stake into the heart or head of the creature, beheading and reburying them, or burning the body entirely may kill them for good.



COMMONLY FOUND Romania

IN MODERN TIMES

One of the hundreds of films and TV shows based on the lore of vampires, *The Strain* by Guillermo del Toro features a type of Strigoi taking over NYC in the modern era.

ORIGIN OF THE NAME

The name *Strigoi* may derive from the old Latin and Greek terms *strix* and *striga*, referring to a malicious, blood-drinking owl or witch.



True Stories

In 2003, in the Romanian village of Marotinu de Sus, the body of a deceased farm laborer was exhumed and sprinkled with garlic; his heart was taken out and burnt, as members of his family began to fall ill after his death. His sister said he had become a Strigoi and was feeding on them.



CREEPY CRYPTIDS

MOTHMAN

Few cryptids are seen more frequently than the Mothman of Point Pleasant, West Virginia. Since its initial appearance in 1966, there have been well over one hundred sightings of this mysterious creature across the United States.

You are driving along a dark road, with the surrounding woods pitch black just beyond your car's headlights. Driving cautiously, you notice something strange in a nearby tree. A towering figure—nearly seven feet tall and with no noticeable features except for long legs and huge, glowing red eyes—is staring at you. Two massive wings unfurl from its back, and it takes off into the air. The creature dives and begins chasing you, keeping pace with your car. Through the back window, you can see the Mothman above you, gliding like a ghost, with wings outstretched. It lets out an eerie, high-pitched screech before disappearing into the night.

The Mothman was first spotted in November 1966 by a young couple driving through the wooded roads of Point Pleasant. In the year that followed, numerous sightings of the creature were reported by people throughout the area, and sightings continue to this day. Some see the creature as a bad omen. About a year after its first sighting, the Silver Bridge collapsed, killing forty-six people; the Mothman was reportedly seen flying over the bridge just before the tragedy.

COMMONLY FOUND

West Virginia, Illinois, and Minnesota, United States

ORIGIN OF THE NAME

Although original accounts describe it as bird-like, the Mothman gained its name from its huge bug eyes and strange dark wings.

STRANGE FACTS

The Mothman has become quite the pop culture icon, with a statue and festival held in its honor in Point Pleasant, along with appearances in various books, films, and documentaries—such as *The Mothman of Point Pleasant*—and shows like *Unsolved Mysteries*.



MENACING MONSTERS

NIDHOGG

Countless tales of serpents and serpent-dragons exist in mythology worldwide, but the terrible Nidhogg of Norse lore is especially fearsome. This great beast is a consumer of corpses and serves as a harbinger of chaos.

You come across a colossal tree so vast that you can barely see its crown. At its base is a tangled mass of roots. Suddenly, one of them begins to slither through the others like a gigantic snake, with large spines running down its back. From within the dark coils of roots, a massive, dragon-like creature emerges with crooked, pointed teeth and horns sprouting from its skull. Its two front limbs are short and clawed, stained with blood. The dreaded serpent Nidhogg has come. It roars, venom pouring from its mouth, before it strikes, coiling around you and dragging you deep into the Earth.

In Norse mythology, Nidhogg resides among the roots of the World Tree (a cosmic tree that supports the universe), constantly gnawing at them. In some tales, it feasts upon the corpses of murderers and oath-breakers in the realm of Hel. It is said that Nidhogg seeks to destroy the roots of the World Tree, bringing chaos and destruction to the cosmos.

COMMONLY FOUND
Nordic countries

ORIGIN OF THE NAME
Nidhogg, or Niðhögg, is Old Norse for "curse-striker" or "he who strikes with malice."

STRANGE FACTS
Versions of Nidhogg have appeared in video games such as *World of Warcraft* and *God of War: Ragnarok*, as well as in the *Digimon* card game.



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208 Pages | Hardcover
Ages 12 And Up, Grades 7 to 17
Full-color illustrations throughout
203 mm x 152 mm
Abrams Books for Young Readers

EILEEN M. RUVANE

TELL ME



MY
FUTURE

"A powerhouse debut."
—HARLAN COBEN,
New York Times bestselling author



Tell Me My Future

A NOVEL

Eileen M. Ruvane

Perfect for fans of Krystal Sutherland and Courtney Summers, this YA debut follows a girl who pretends to be a psychic to solve a long-ago murder—and starts having real visions of the future.

- Kess Turner is used to starting over. Her mom has dragged her all over the country her whole life, never spending longer than a few months in one place.
- But nothing is normal about their new home—a dusty psychic shop—or the fact that Kess's mom was called when an accident left the psychic Madame Amalia in a coma.
- Desperate for answers, Kess decides to pose as a psychic in order to pump Madame Amalia's clients for information—only to start experiencing strange visions of events that actually come true.
- The premise of a fake psychic who starts having real visions of the future adds a compelling speculative twist to this thriller novel, perfect for fans of Krystal Sutherland.
- The plot has surprising twists and turns as the main character tries to unravel the secrets of the past and piece together her ominous glimpses of the future.
- The romantic subplot adds tons of swoon to this already commercial, page-turning story.

AU \$32.99 | NZ \$36.99

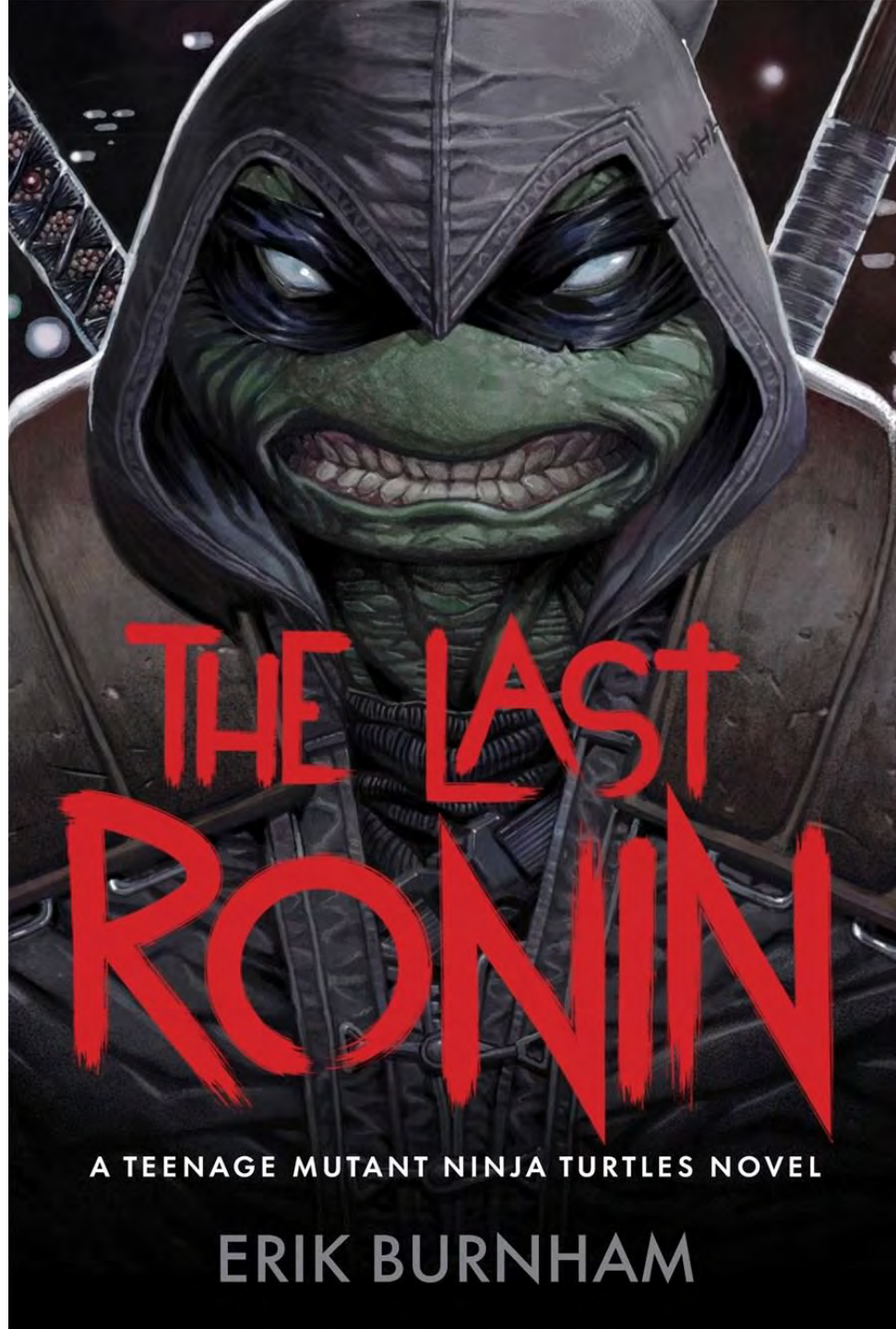
9781419785580

336 Pages | Hardcover

Ages 13 And Up

210 mm x 140 mm

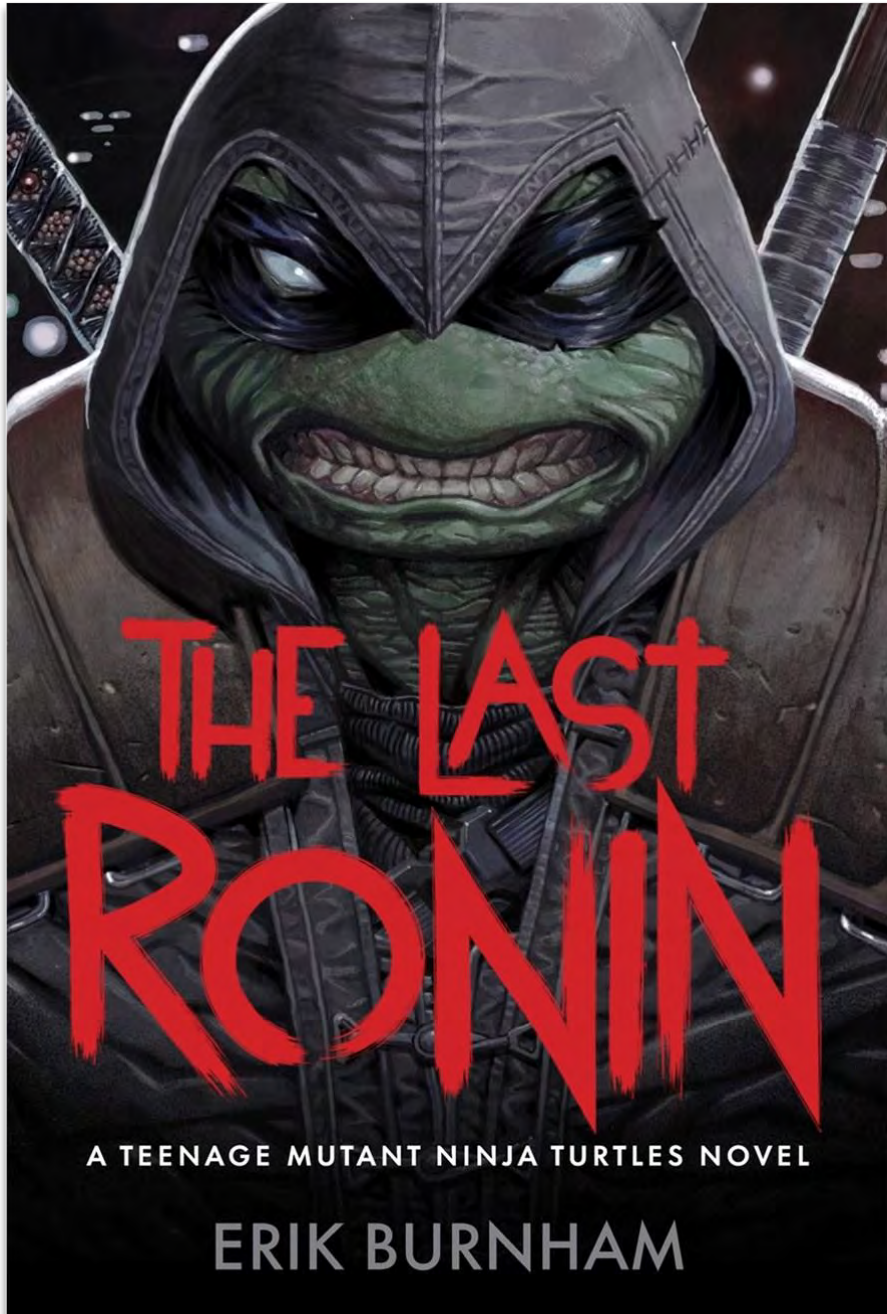
Amulet Books



THE LAST RONIN

A TEENAGE MUTANT NINJA TURTLES NOVEL

ERIK BURNHAM



The Last Ronin: A Teenage Mutant Ninja Turtles Novel

Erik Burnham, Illustrated by Esau & Isaac Escorza

- The first volume in IDW's Last Ronin graphic novel series was a massive hit, earning a spot on the *New York Times* Best Seller list and selling more than 1 million copies
- The Teenage Mutant Ninja Turtles franchise is going strong well into its 40-year run. The film *Teenage Mutant Ninja Turtles: Mutant Mayhem*, which premiered in August 2023, was a box office hit and holds a 95% fresh rating on Rotten Tomatoes.
- The first season of a two-season animated television series premiered this August on Paramount+, and a movie sequel is set to release in fall 2027, ensuring the Turtles will remain in the spotlight.
- The Turtles began as a self-published comic book, and over the last 40 years, the franchise has grown into an empire spanning television and movie screens, books and comic books, apparel and toys, and all other categories of merchandise.

AU \$44.99 | NZ \$49.99

9781419787928

336 Pages | Hardcover

Ages 13 to 18

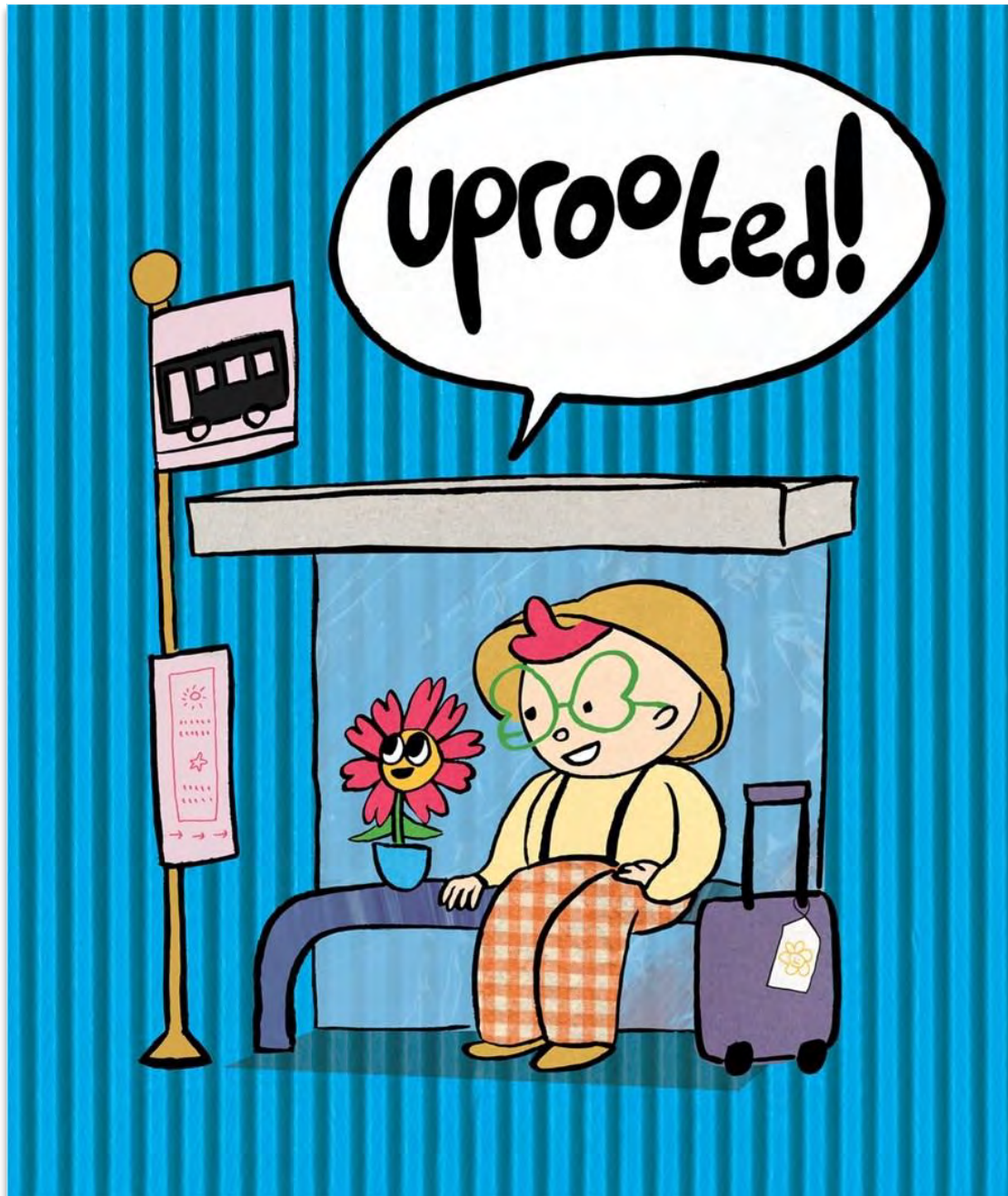
7 full-bleed black-and-white illustrations

210 mm x 140 mm

Abrams Books

Uprooted!





Uprooted!

By (artist) Philippa Rice

When you step outside the world you know, adventure blossoms!

- A flower grows in a garden. The other flowers are happy with the same fence, the same sky, but Little Flower longs for something new. He wants to see the world. So, the gardener pops him in a pot and takes him on an adventure. The flower travels far and wide, feeling the rush of the sea and the wind, discovering new soils and new horizons.
- It's a vibrant reminder that the world is still full of wonder -- if only we open ourselves to new feelings, new places and new adventures.
- A vibrant antidote to digital fatigue that reminds readers to embrace new places, feelings, and adventures.
- From creator Philippa Rice, the *New York Times* bestselling author of *Soppy* and *Baby*.
- A joyful, heartwarming adventure written with a fresh, distinctive voice.

AU \$29.99 | NZ \$34.99

9781800660700

36 Pages | Hardcover

Ages 4 to 8, Grades P to 2

40 Illustration(s)

240 mm x 190 mm

Cicada Books Ltd

A flower grew in a garden surrounded by a fence
the same colour as the sky

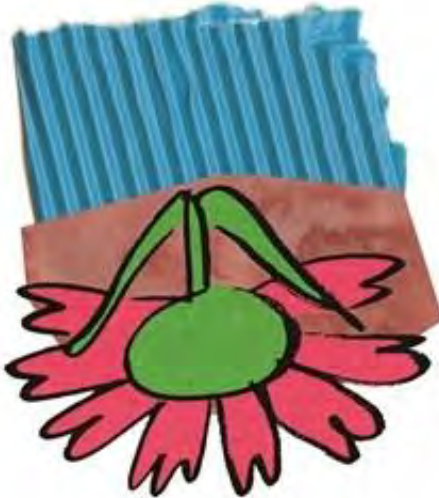


The other flowers were happy.
Every day they would open and close
as the sun came up and set.
The gardener would come and go and
the fence stayed the same.

Sometimes a bird would
fly over. That was it.
Always the same



I just want to go somewhere else!

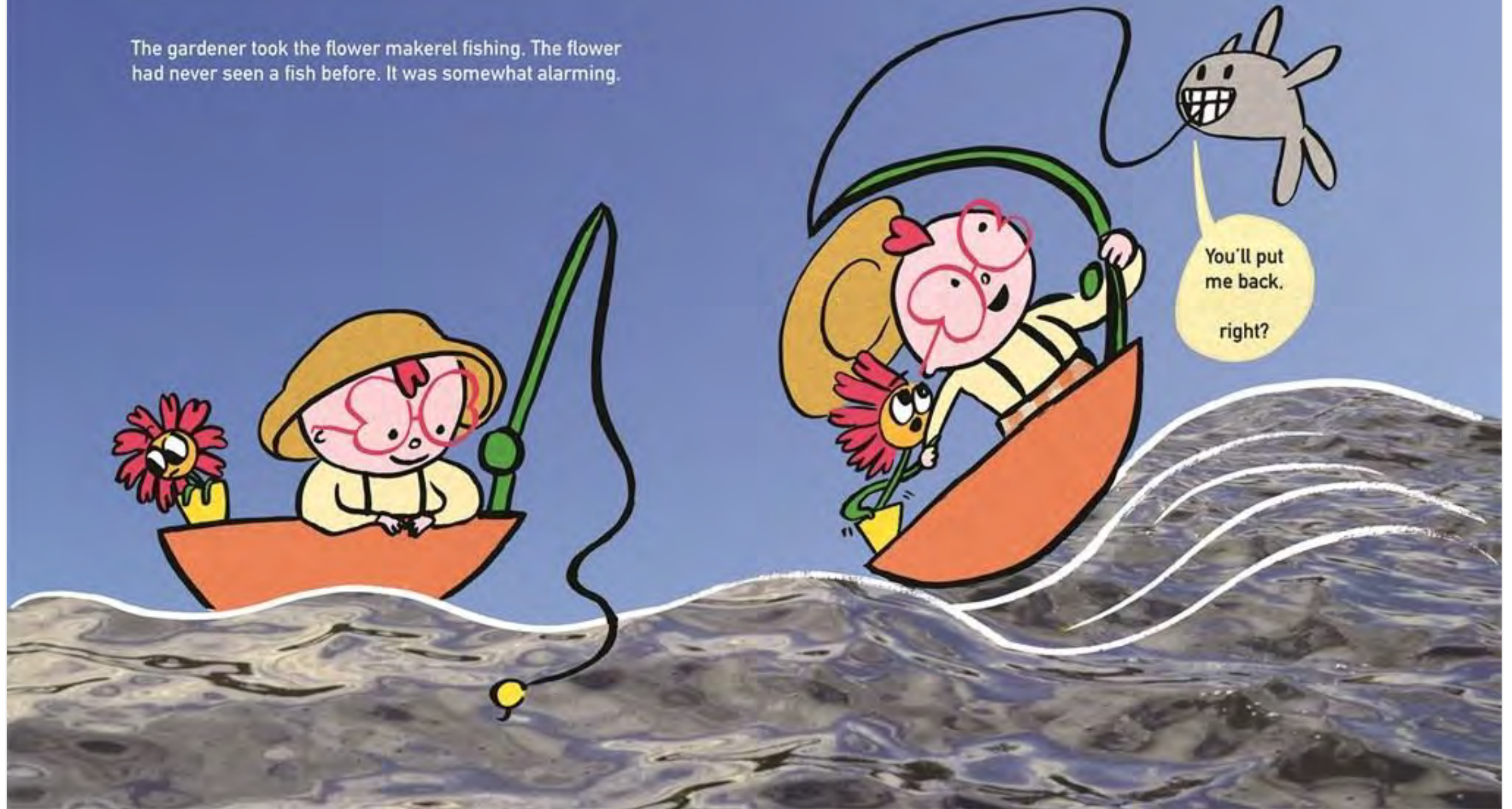


What's going on here then?
What's the matter little flower?



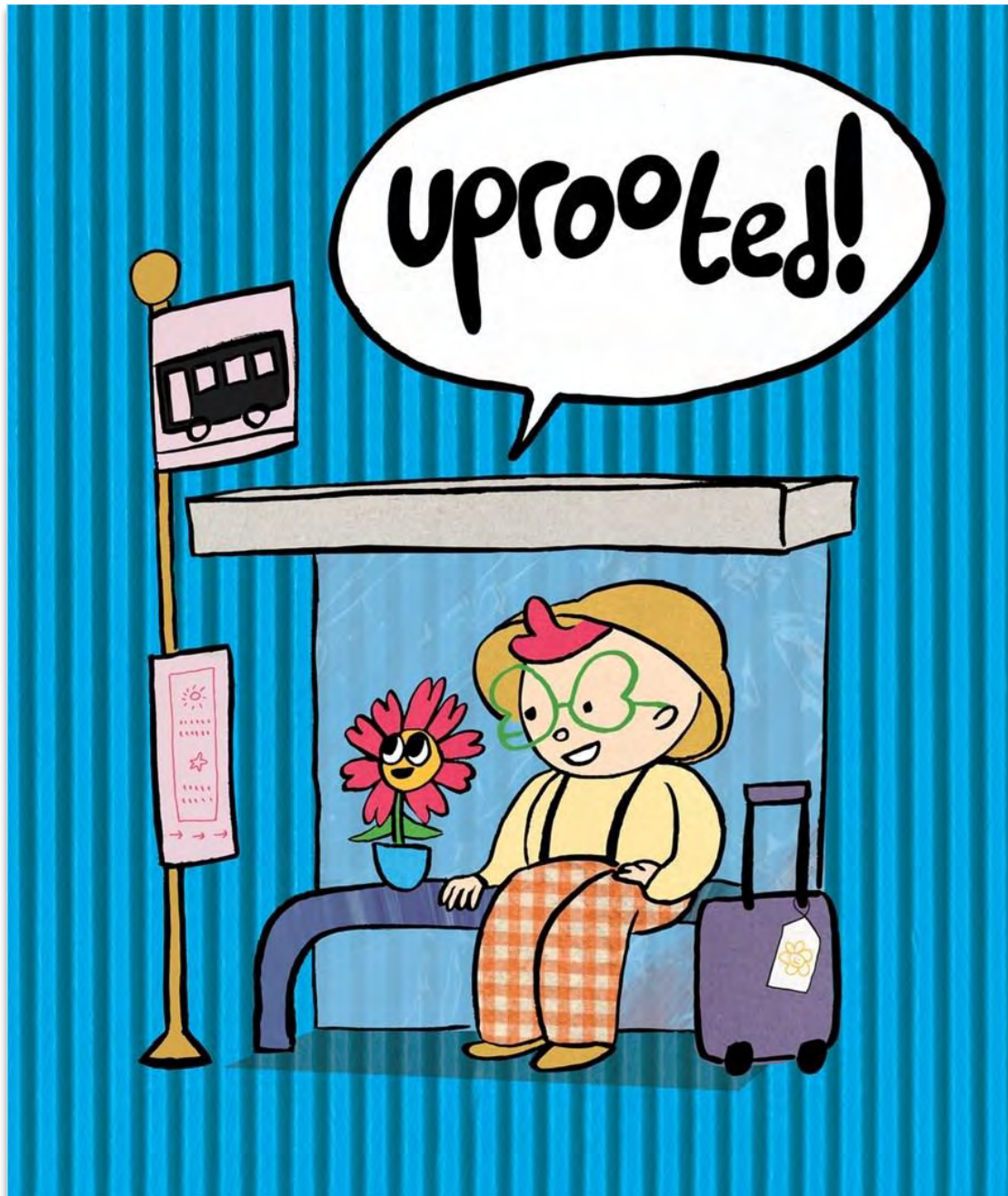
I want to go
somewhere
ELSE
I want to
TRAVEL!

The gardener took the flower makerel fishing. The flower had never seen a fish before. It was somewhat alarming.



Back at home, the flower told the other flowers all about the wonderful trip and everything that had happened.





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- A vibrant antidote to digital fatigue that reminds readers to embrace new places, feelings, and adventures.
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WHAT DO WE DO IN PRESCHOOL?

Kathryn
Wanless



WHAT DO WE DO IN PRESCHOOL?

Kathryn
Wanless



What Do We Do In Preschool?

Kathryn Wanless

A reassuring introduction for those precious first days of school by a teacher who yearned for a book like this to share with her students.

- The time to start preschool is a huge transition for young learners—emotionally, socially, and psychologically. Many children suffer from the separation anxiety of leaving their caregivers, fear of the unknown, and nervousness about making friends, and they find the social setting of a classroom extremely intimidating.
- Simple rhyming text with a musical lilt makes for a great read-aloud that bears repeating and sharing often.
- For the first days of preschool and even in preparation for the big day.
- Designed to make young students feel “at home” and comfortable with what to expect of their day.
- The repeating refrain reinforces the idea that the child will be home with their family before they even realise it. Many preschools have short days to ease children into a new schedule, and these will fly by, especially when you are having fun and learning with friends.
- Warm child-friendly crayon illustrations perfect for children to relate to the experience depicted in the book.

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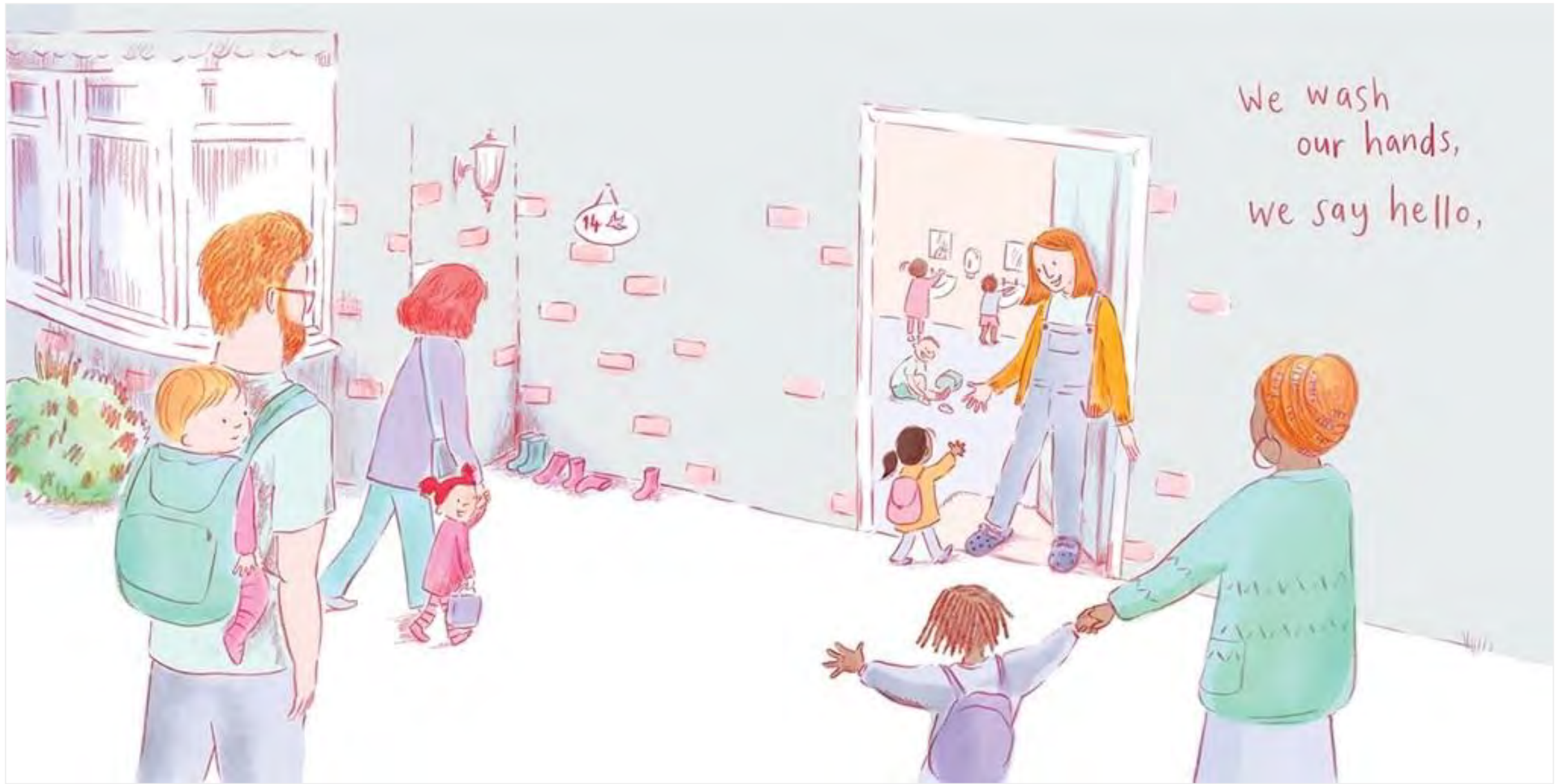
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254 mm x 254 mm

Red Comet Press

What do we
do in preschool?





We wash
our hands,
we say hello,

What do we do
in preschool?



We play...



with friends...



we help,



we learn and

we laugh,



grow...



And
all...



Too
soon...

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