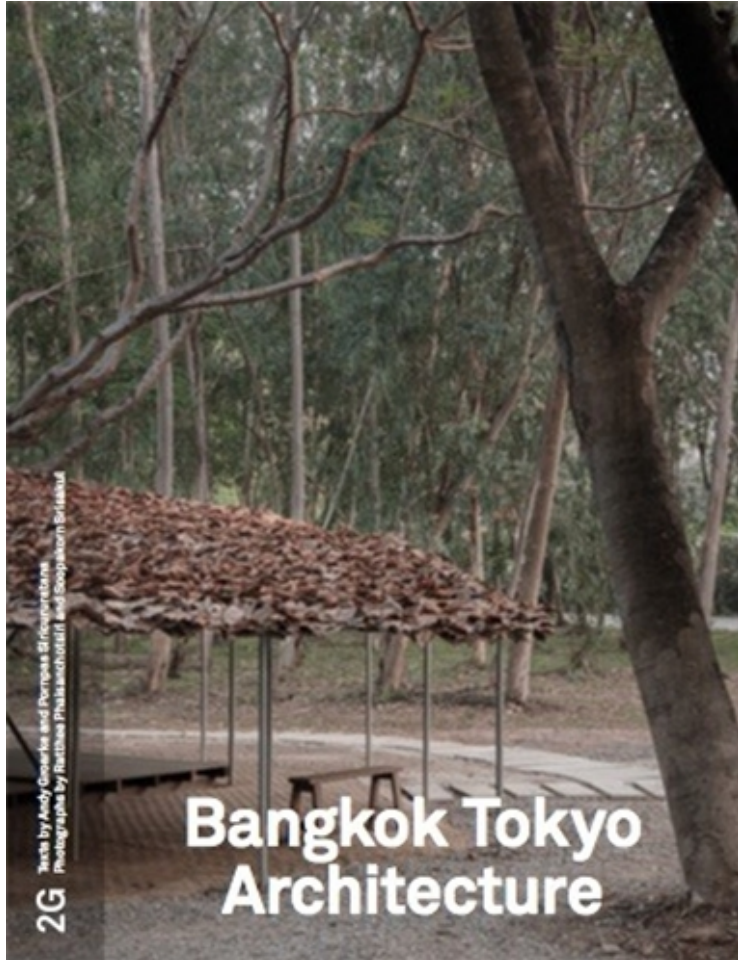




2G #96 Bangkok Tokyo Architecture

Description

Bangkok Tokyo Architecture is an architectural studio founded by Wtanya Chanvitan and Takahiro Kume in 2017 between Tokyo and Bangkok. The studio is fascinated by open-ended structures and the thoughtful assembly of everyday elements, blurring the lines between the ordinary and the exceptional. Their practice explores ways to liberate architecture from the realm of experts and professionals, aiming to discover potential models of continuity. Bangkok Tokyo Architecture has gained international recognition; the studio was Highly Commended at the Architectural Review Emerging Awards 2023, Winner of the 2024 Rice University Spotlight Award, and Finalist for the 2025 Lisbon Triennale Millennium bcp Debut Award. Wtanya and Takahiro contribute to architecture both as educators and practitioners across a range of cultural and institutional contexts.

9783753309118

\$79.99

02/12/2026

Paperback / softback

Walther & Franz König

A

230mm x 300mm, 160 pp

House K, Bangkok
2018-23

House K is located in an old neighbourhood of two-story homes with gate roofs, all set back from the road. The area has evolved over time; houses have been repaired, fences rebuilt, windows replaced. The owner chose to reconstruct their family home due to structural deterioration and shifts in family dynamics. Rather than pursuing a fixed form, the design prioritizes participation and openness. The house appears to have grown organically from its surroundings, thereby blurring distinctions between origin and end.

A three-story concrete grid frame was initially established, then modified and extended outward to its periphery. Bricks were laid between the frames to form walls, windows, skylights, stairs, curtains and bedrooms were positioned in delicate relation to the original structure,

resulting in a fragmented but interconnected space. Each floor serves a distinct purpose: the mother's room, a living/dining area and the son's room. Projecting beams create shared spaces, approaches, corridors and balconies that connect and separate the levels while linking the house to the environment. These semi-outdoor areas also allow for future expansion and adaptation. The construction method — brick infill within a reinforced concrete frame — is common in the area, often concealed behind decorative facades. By exposing and modifying this structure, the house reveals its origins, making the domestic space both visible and accessible. It is a process of continuous evolution, much like the ongoing act of habitation itself.



34



35



36

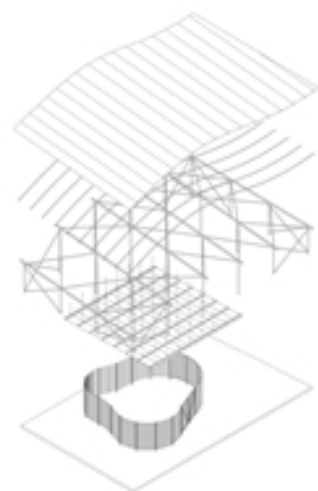


House K, Bangkok



37

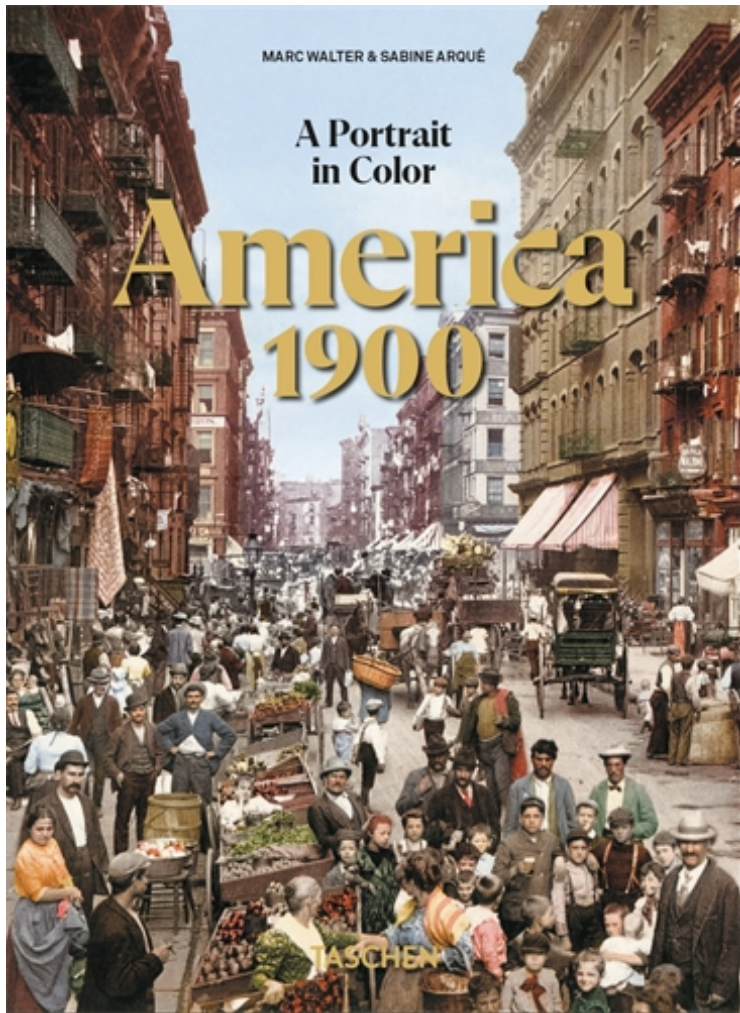
House K, Bangkok



America 1900. A Portrait in Color

Marc Walter, Sabine Arqué

TASCHEN



America 1900. A Portrait in Color

Marc Walter, Sabine Arqué

Description

These rediscovered Photochrom and Photostint postcard images from the private collection of Marc Walter were produced by the Detroit Photographic Company between 1888 and 1924. Using a photolithographic process that predated the autochrome by nearly 20 years, they offered people the very first color photographs of the United States. Suddenly, the continent's colors were available for all to see. From the rich ochres and browns of the Grand Canyon to the dazzle of Atlantic City, these places were now a visual delight not only for eyewitnesses but for Americans far and wide.

Imbued with a sense of discovery and adventure, the pictures gathered here are a voyage through peoples, places, and time. They take us through North America's vast and varied landscape, where we encounter its many communities, and above all transport us back to the United States of over a century ago. This sweeping panorama takes us from Native American settl...

- A fascinating glimpse into America's past, in all its vibrancy.

9783836593618

TASCHEN

\$54.99

24/12/2026

156mm x 216.9mm, 512 pp

Hardback



НАУЧНО-ИССЛЕДОВАТЕЛЬСКИЙ / ПРОДВИЖЕННЫЙ / ПРОДВИЖЕННЫЙ СЕКТОР





Ana Mendieta

Olga Gambari, Raquel Cecilia Mendieta, Linda M. Montano

TATE



ANA MENDIETA

An artist whose legacy changed the course of contemporary art, experience the trailblazing work of Ana Mendieta in this authoritative monograph.

Ana Mendieta

Olga Gambari, Raquel Cecilia Mendieta, Linda M. Montano

Description

An artist whose legacy changed the course of contemporary art, experience the trailblazing work of Ana Mendieta in this authoritative monograph.

Experience the powerful work of Ana Mendieta, a groundbreaking feminist artist known for her earth-body ephemeral sculptures. Active between 1972 and 1985, Ana Mendieta was a highly influential feminist artist who created groundbreaking work across photography, film, earth work, drawing, installation and performance. Widely celebrated for her Silueta series, which outlines the artist's own body in the landscape using earth, fire, water, flowers and other materials, Mendieta documented such ephemeral, temporary works using still photography and film.

This monograph, published to accompany the first major exhibition of Mendieta's work in the UK in over a decade, showcases such works across over 200 expertly reproduced images. Essays by contributors such as Chuz Martin...

Author Biography

Valentine Umansky is Curator, International Art at Tate Modern.

Michael Wellen is Curator, International Art at Tate Modern.

9781917055376

\$90.00

09/12/2026

Hardback

Tate Publishing

AGC

189mm x 246mm, 240 pp

200 colour





Because the
shape of this cave
is a history

[illegible][illegible][illegible]

31

[illegible][illegible]

Atendându-l mai estival în București, spun că este un intelectual ambulant, nușter, capabil să-și dăruiește singur, dar că nu se poate concentra pe un singur lucru, că este un mare "generalist", că este un mare "polimat", că este un mare "polimat".

[illegible]

2

[illegible]

82

81



Abstract The purpose of this study was to determine the effect of a 12-week training program on the physical fitness and health-related quality of life (HRQL) of sedentary, middle-aged men. The study was a randomized, controlled trial. The subjects were randomly assigned to a 12-week training program (n = 20) or a control group (n = 20). The training program consisted of three sessions per week, each lasting 45 minutes. The control group did not participate in any training program. The subjects were assessed at baseline and at 12 weeks. The primary outcome was the change in HRQL, measured using the SF-36 questionnaire. The secondary outcome was the change in physical fitness, measured using the 6-minute walk test. The results showed that the training program had a significant positive effect on HRQL and physical fitness. The subjects in the training group showed a significant increase in HRQL scores and a significant increase in the 6-minute walk test distance compared to the control group. The results suggest that a 12-week training program can improve HRQL and physical fitness in sedentary, middle-aged men.

82



Keywords: child abuse; child sexual abuse; child sexual exploitation; child sexual abuse material

82

Anish Kapoor

Ralph Rugoff



Beautifully produced monograph of the renowned contemporary artist Anish Kapoor, focusing on his creative output from the past fifteen years, highlighting his development of new, strikingly visceral forms of sculpture and painting.

Anish Kapoor

Ralph Rugoff

Description

Beautifully produced monograph of the renowned contemporary artist Anish Kapoor, focusing on his creative output from the past fifteen years, highlighting his development of new, strikingly visceral forms of sculpture and painting.

Anish Kapoor (b. Mumbai, 1954) has been celebrated across the globe for making art that is both sensorially engaging and intellectually provocative. Through adventurous artistic experimentation, he has forged innovative ways of using a wide range of materials in both his sculpture and painting, producing artworks that play with our perception of space in profound ways, and that frequently evince a deep sense of mystery. This book, which includes - among other texts - an essay by the renowned psychoanalyst and philosopher Julia Kristeva and a new, extensive interview with Hayward Gallery Director Ralph Rugoff - will focus on a key selection of the artist's creative output from the past fifteen...

Author Biography

Ralph Rugoff is Director of the Hayward Gallery, London.

Julia Kristeva is a psychoanalyst and philosopher, and author of numerous books and articles.

9781853323874

\$100.00

16/12/2026

Hardback

Hayward Gallery

AFKB

210mm x 273mm, 240 pp

Architects of Liberation

Modernism in Western Africa



MoMA

A groundbreaking assessment of modern architecture in West African nations during the decades following political independence

Architects of Liberation

Description

A groundbreaking assessment of modern architecture in West African nations durin the decades following political independence

Beginning in the mid-1950s and continuing for several decades, the independence period was a prolific time of architectural production during which leaders of newly independent African nations sought to redefine themselves. Focusing on the West African nations of Senegal, Côte d'Ivoire, Ghana, Togo, Nigeria, Cameroon, and Benin, this landmark publication sheds light on shared issues and concerns as architects sought to adapt, adopt, or reinvent the idiom of modernism for their specific cultural, political, economic purposes.

Author Biography

Martino Stierli is The Philip Johnson Chief Curator of Architecture and Design at The Museum of Modern Art, New York.

Ikem Stanley Okoye is Associate Professor of Art History at the University of Delaware.

Mallory Cohen is Curatorial Associate in the Department of Architecture and Design at MoMA.

9781633451858

\$120.00

07/12/2026

Hardback

The Museum of Modern Art

AM

240mm x 305mm, 224 pp

12. Regionalgruppen, alle für Österreich
Dr. Ingrid J. Gasser/Christine M. Gasser
Karlweg 46, 5040 Gmünd, Austria
Ingrid.jg@koo.at/Christine.g@koo.at



10 10000 Villages, Dakar, Senegal
 Architect: Richard Horden
 Architect: Richard Horden
 Architect: Richard Horden
 Architect: Richard Horden



11 10000 Villages, Dakar, Senegal
 Architect: Richard Horden
 Architect: Richard Horden
 Architect: Richard Horden
 Architect: Richard Horden



12 10000 Villages, Dakar, Senegal
 Architect: Richard Horden
 Architect: Richard Horden
 Architect: Richard Horden
 Architect: Richard Horden



13 10000 Villages, Dakar, Senegal
 Architect: Richard Horden
 Architect: Richard Horden
 Architect: Richard Horden
 Architect: Richard Horden

Centre International du Commerce Extérieur du Sénégal

Architect: Richard Horden
 Architect: Richard Horden
 Architect: Richard Horden
 Architect: Richard Horden



14 Centre International du Commerce Extérieur du Sénégal, Dakar, Senegal
 Architect: Richard Horden
 Architect: Richard Horden
 Architect: Richard Horden
 Architect: Richard Horden

The Centre International du Commerce Extérieur du Sénégal (CICSE) is a modern, multi-story building designed by Richard Horden. It features a central tower and multiple levels of balconies, creating a stepped, pyramid-like structure. The building is located in Dakar, Senegal, and is a landmark of modern architecture in the city. The design is inspired by the traditional architecture of the region, particularly the stepped pyramids of the ancient civilization of the same name. The building is a testament to the power of modern architecture to create a new identity for a city.

The design of the building is a result of a competition in 1970. The winning design was by Richard Horden, a French architect who had previously worked in Senegal. The building was completed in 1975 and has since become a landmark of modern architecture in Dakar. The building is a testament to the power of modern architecture to create a new identity for a city.

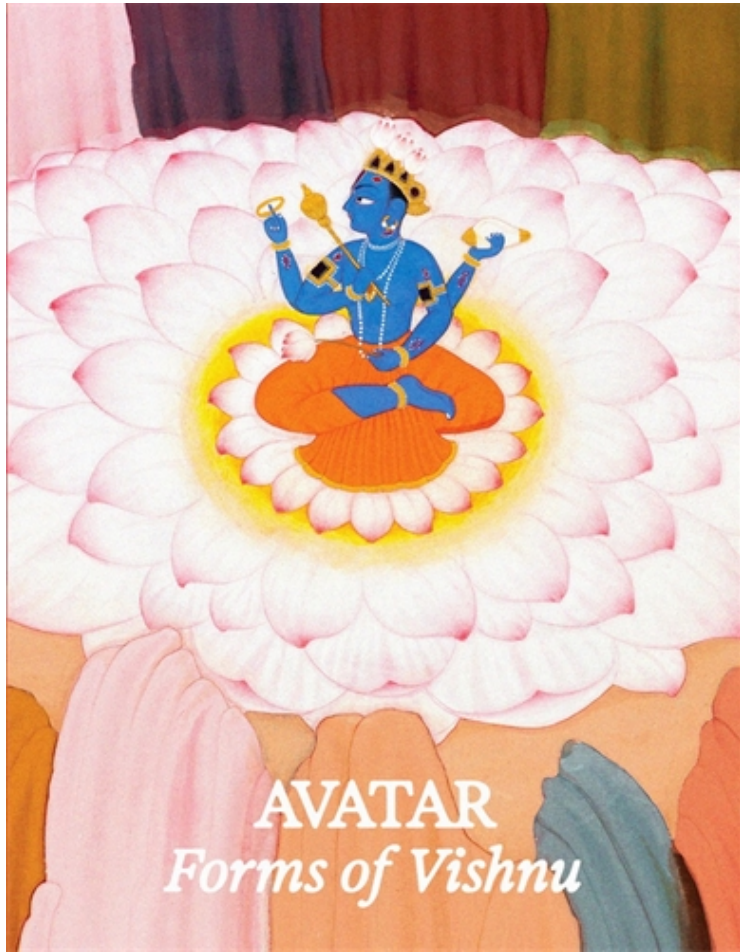
The building is a landmark of modern architecture in Dakar, Senegal. It is a testament to the power of modern architecture to create a new identity for a city. The building is a result of a competition in 1970. The winning design was by Richard Horden, a French architect who had previously worked in Senegal. The building was completed in 1975 and has since become a landmark of modern architecture in Dakar.

Richard Horden

Avatar: Forms of Vishnu

Art Gallery of NSW

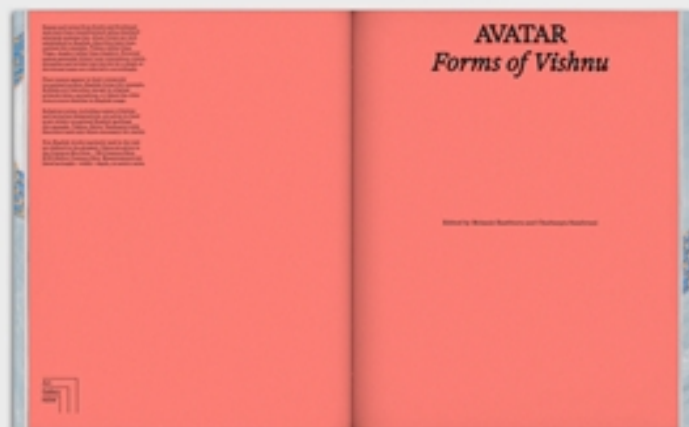
ART
GALLERY
NSW



Avatar: Forms of Vishnu

Art Gallery of NSW

Description <i>Avatar: forms of Vishnu</i> explores the rich artistic and cultural legacy of the many forms taken by Vishnu - one of Hinduism's most revered deities -to restore cosmic order in times of crisis. Spanning fifteen centuries and featuring approximately 200 exceptional works from collections across Australia, India, Cambodia, Switzerland, the UK and the USA, the publication traces the enduring relevance of Vishnu's avatars through sculpture, painting and contemporary art. Structured around expansive thematic essays and entries on Vishnu, his avatars, companions and opponents, <i>Avatar: forms of Vishnu</i> provides new scholarship from leading curators and academics, including editors Melanie Eastburn and Chaitanya Sambrani, and authors Johanna Bear, Carol Cains, Neeraja Poddar, Seang Sokha and Caroline Widmer - offering fresh perspectives on narrative traditions, devotional practices and artistic styles in South and Southeast ... Author Biography Melanie Eastburn is senior curator of Asian art at the Art Gallery of New South Wales. Her previous exhibitions at the Art Gallery include <i>Lee Ufan: Quiet Resonance</i> (2024); <i>Japan Supernatural</i> (2019), whose publication was awarded the Publisher's Accolade at the International Convention of Asian Scholars Book Prize 2021; and <i>Glorious: Earthly Pleasures and Heavenly Realms</i> (2017). Chaitanya Sambrani is associate professor at the Australian National University in Canberra. His curatorial projects and publications include <i>Savanhdary Vongpoothorn: All that Arises</i> (2019), <i>At Home in the World: The Art and Life of Gulammohammed Sheikh</i> (2019), <i>Place.Time.Play: Contemporary Art from the West Heavens to the Middle Kingdom</i> (2010) and <i>Edge of Desire: Recent Art in India</i> (2004-07). Johanna Bear is assistant curator of contemporary Australian art at ...	9781741741841 \$59.95 28/07/2026 Paperback / softback	Art Gallery NSW 186mm x 240mm, 336 pp Over 200 images of artworks
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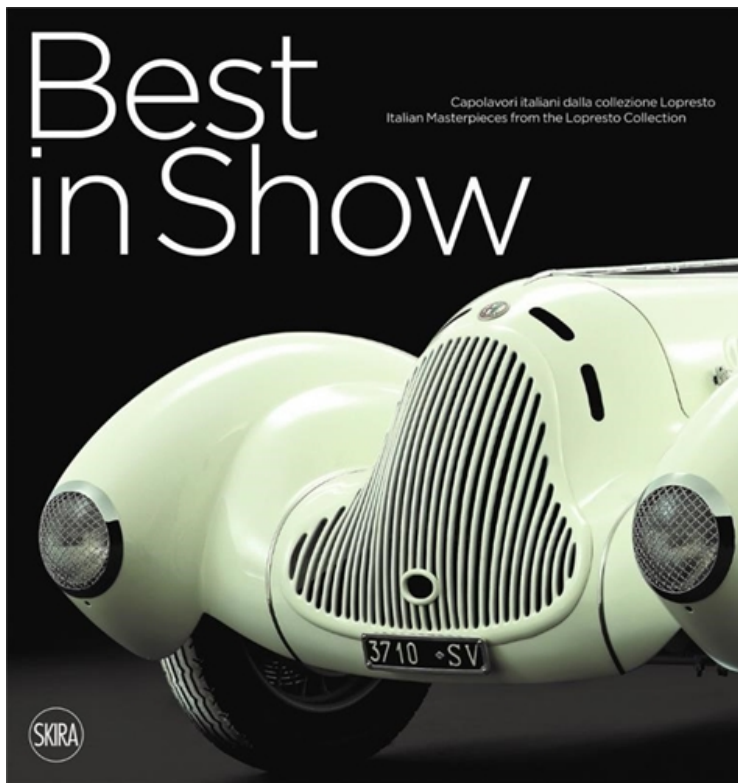




Best in Show

Andrea Cittadini

 **Skira** editore



Best in Show

Andrea Cittadini

Description

Unique pieces, chassis no. 1, or strictly Italian prototypes, on which the greatest designers and coachbuilders from the past have experimented pioneering solutions: choices that foretell future fashion phenomena and stylistic canons. The Lopresto Collection is unlike all others: it comprises only Italian models, oneoff specimens, prototypes, special editions, and models made in extremely limited numbers, often personalized to match the customer's specific requests. This is why it is the most important collection in Italy and one of the most prestigious in the world. Frequently, they are masterpieces that have long been forgotten, but through skilled restoration Lopresto has salvaged their bygone splendor, because he, an architect by profession and collector by passion, is in fact an automobile archeologist in love with his vehicles.

9788857254654

\$120.00

02/12/2026

Hardback

Skira Editore S.p.A

AKP

281mm x 298mm, 216 pp

Illustrated in colour and black and white throughout

Executive Production: Gregg Kilday
Produced by: David Lasker & Anthony Russo

1. *Journal of Management Studies*, 1996, 33, 1, 1-14.

100

has been a considerable loss of interest in the development of a fully integrated, computer-based, decision support system. The reason for this is that the development of such a system is a very complex task, and it is not clear that the benefits of such a system will outweigh the costs. However, the development of such a system is still a worthwhile goal, and it is worth the effort to develop such a system.

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Figure 1 shows the results of the analysis of the data. The results show that the mean number of correct responses was significantly higher than the mean number of incorrect responses ($F(1, 10) = 10.0, p < 0.05$). The results also show that the mean number of correct responses was significantly higher than the mean number of incorrect responses ($F(1, 10) = 10.0, p < 0.05$).

1. **Содержание:** 1. Введение. 2. Описание объекта исследования. 3. Методология исследования. 4. Анализ данных. 5. Результаты исследования. 6. Заключение.

THE NEW CONCEPTS OF THE NEW FIVE-STAR RATED HOTELS
THE NEW CONCEPTS OF THE NEW FIVE-STAR RATED HOTELS
THE NEW CONCEPTS OF THE NEW FIVE-STAR RATED HOTELS

[illegible]

Using more active members of the community to deliver services is one of the strategies that have been implemented in the District of Columbia. In the case of the community health workers, a third of the roles in a community health center are playing.



Insomma Pirelli non è un'azienda che si è inventata.

1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50	51	52	53	54	55	56	57	58	59	60	61	62	63	64	65	66	67	68	69	70	71	72	73	74	75	76	77	78	79	80	81	82	83	84	85	86	87	88	89	90	91	92	93	94	95	96	97	98	99	100
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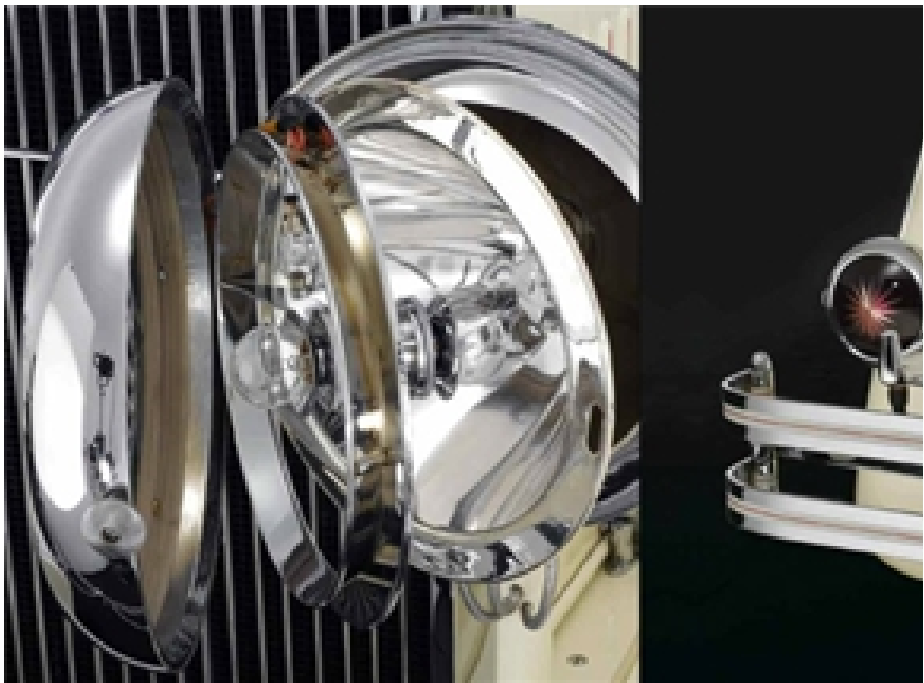
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1. **Identifying the problem:** The first step is to identify the problem. This involves understanding the current situation, the goals of the project, and the constraints.

[illegible]

regulations and standards, such as the *ISO 9000* and *ISO 14000*, are also seen as a way to improve the product quality. This chapter is also not concerned with the historical importance of standards in quality management. The aim is only to identify quality management as a strategy. The standards and norms implemented in the quality management system are important for the firm, but the having them implemented, the third dimension of the strategy, does not mean the implementation has succeeded. The implementation of the quality management system is a continuous process. The ISO 9000 certification is a milestone, but it does not guarantee the firm's competitiveness. The ISO 9000 certification is a necessary condition for the firm to be able to compete with a worldwide manufacturer.

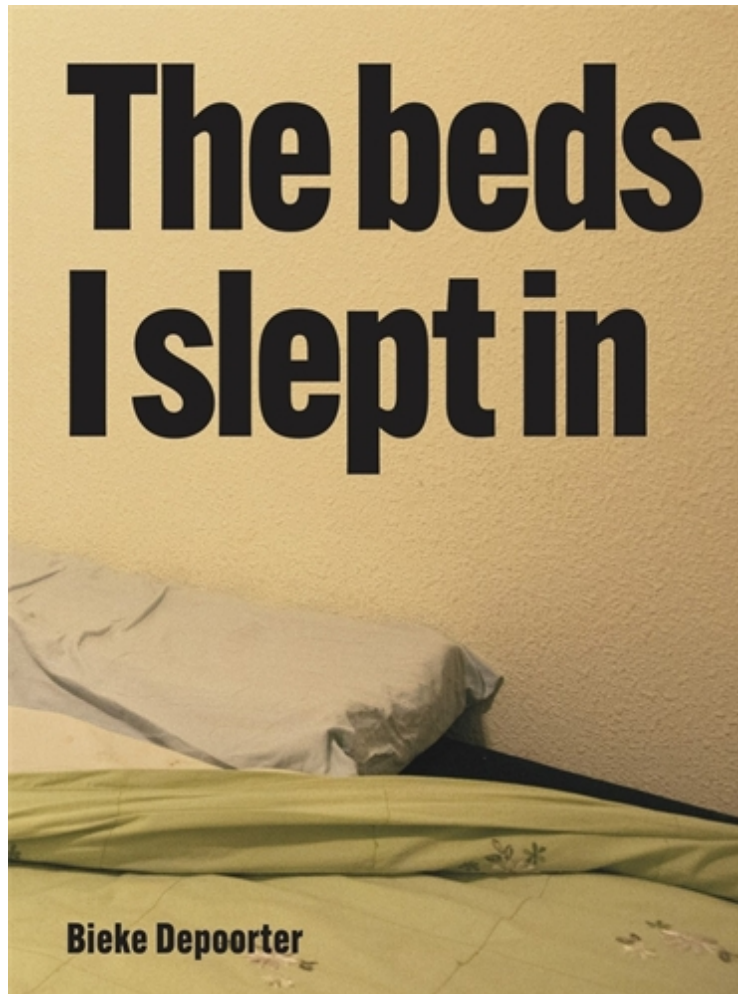




Bieke Depoorter – The Beds I Slept In



Jacket
Coming Soon



An intimate series by acclaimed Magnum photographer Bieke Depoorter that looks back on years of overnight stays with complete strangers. Each bed symbolises a fragile balance between trust, safety and the unknown.

Bieke Depoorter – The Beds I Slept In

Description

An intimate series by acclaimed Magnum photographer Bieke Depoorter that looks back on years of overnight stays with complete strangers. Each bed symbolises a fragile balance between trust, safety and the unknown.

Between 2008 and 2016, Magnum photographer Bieke Depoorter traveled through Russia, the United States, and Egypt, asking random people if she could spend the night in their homes. Day after day, different people prepared a bed for her - on air mattresses, couches, carpets, on the ground, in living rooms, or kitchens. A decade later, she happened upon the hundreds of images she had taken of these beds, which were never intended for publication, and wondered if she had been collecting evidence. This book is the compelling result.

Author Biography

Bieke Depoorter earned a master's degree in photography at the Royal Academy of Fine Arts in Ghent in 2009. Three years later, at 25 years old, she was made a nominee of the photo cooperative Magnum Photos, where she was named a full member in 2016.

Depoorter has won several awards and honors, including the Magnum Expression Award, The Larry Sultan award and the Prix Levallois. Last year, she got nominated for the prestigious Deutsche Börse Foundation Photography Prize with her solo Exhibition A Chance Encounter At C/O Berlin.

She exhibits internationally and has published six books: Ou Menya, I am About to Call it a Day, As it May Be, Sète#15 and X. This last book was recognized as one of MoMA's favorite photobooks of 2021. Blinked Myself Awake is published in November 2024.

9789493531277

\$90.00

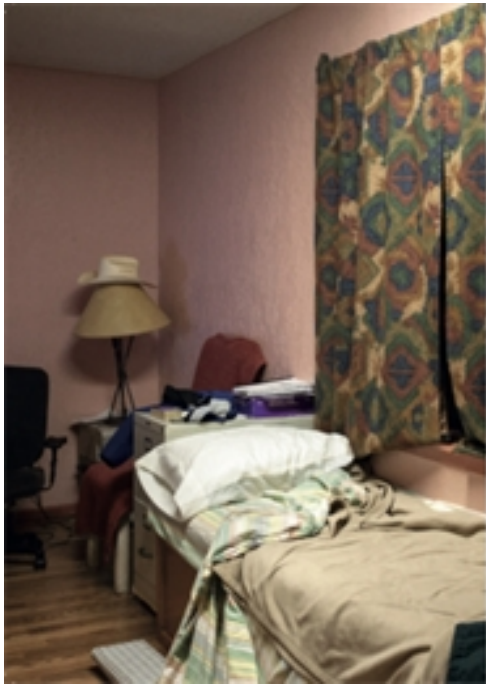
16/12/2026

Paperback / softback

Hannibal Books

A

148mm x 205mm, 416 pp



Russia



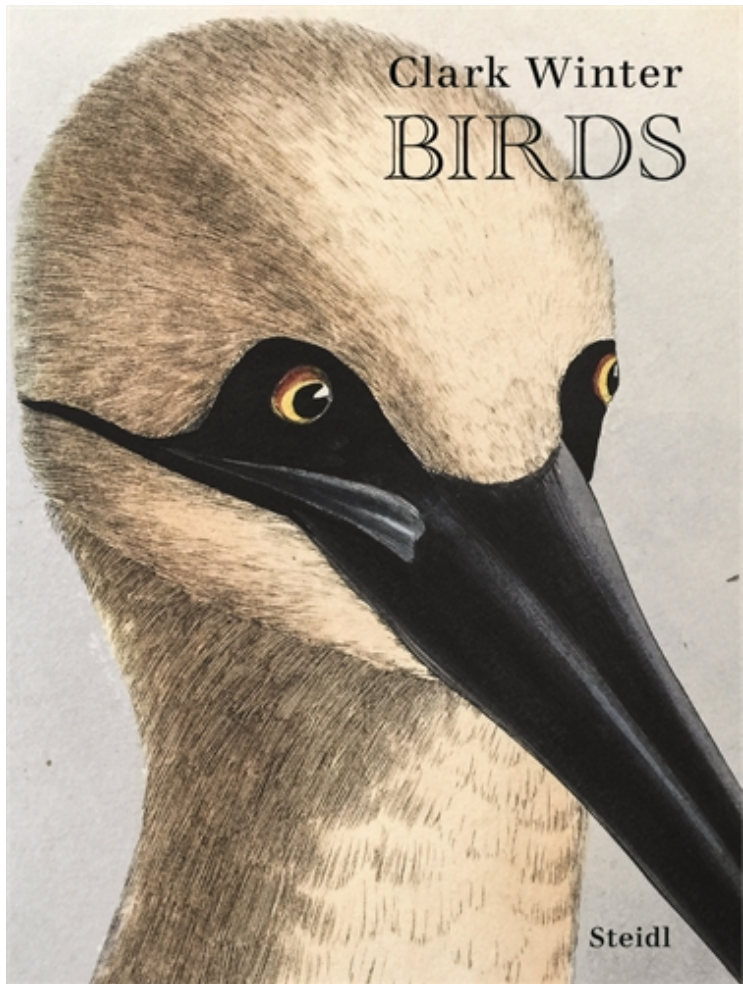
United States of America



Birds

Clark Winter

STEIDL



Birds

Clark Winter

Description

Consisting of images photographed from the pages of antique ornithological volumes, this book is Clark Winter's tribute to the glorious world of exotic birds. In the eighteenth and nineteenth centuries, explorers wandered the planet in search of the unknown, sometimes traveling for years with little communication and guidance. Charles Darwin and his predecessors and contemporaries enjoyed a self-assured sense of purpose, though their actual knowledge during such journeys was often limited. When they returned home with specimens of hitherto unknown species of flora and fauna, all were astounded by such visual extravagance. Of birds in particular, their shapes, intricate color patterns and feathers were overwhelming—alternatively described as divinely inspired or the result of evolution and the battle for survival: a debate that continues to this day. With its intricate hand-colored illustrations, Birds is a testament to this loss...

Author Biography

Clark Winter is an artist and photographer with an interest, over decades, in registering cultural transitions and social challenges throughout the world. A specialist in geopolitics, he focuses on humans as objects and instances of nature, and objects, man-made or natural, as vibrant beings. Winter has exhibited in the USA, Latin America and Europe, including at Factum Arte, Madrid, in 2020. He is a trustee of several cultural institutions and the June Leaf and Robert Frank Foundation, New York.

9783969993583
\$90.00
26/08/2026
Hardback

Steidl
AJ
235mm x 298mm, 120 pp





Bruce Gilden

Hans-Michael Koetzle



A curated selection of images retraces Bruce Gilden's entire artistic journey, from his early black-and-white work to his recent color photography

Bruce Gilden
Hans-Michael Koetzle

Description

Bruce Gilden (born 1946) is one of the most significant figures in contemporary photography, a pillar of the Magnum agency and a leading figure in street photography, whose work has appeared on the pages of newspapers around the world. Renowned for a unique and immediately recognizable style, and celebrated for his raw, powerful portraits of life on the city streets, Gilden is regarded as one of the most important and influential interpreters of the metropolitan scene in the history of this genre. The publication features a selection of approximately ninety black-and-white and colour images, ranging from portraits to street photography (close-up shots recognisable for his distinctive style) including vintage and contemporary photographs, as well as two new and unpublished reinterpretations of Raphael's paintings held in Brescia, through which Gilden reinterprets the concept of "grace" expressed by the great Renaissance master.

Author Biography

Denis Curti is the artistic director of the Stanze della fotografia. From 2005 to 2014, he directed Contrasto-Milano. For more than fifteen years, he was the photographic critic for Vivimilano and Corriere della Sera, and he currently runs Black Camera on the Rolling Stone Italia digital platform. With Skira he recently published Joel Meyerowitz. A Sense of Wonder. Photographs 1962-2022 (2024). Born in Brooklyn, New York in 1946, Bruce Gilden first went to Penn State University but he found his sociology courses too boring for his temperament and he abandoned his studies and, after entertaining the idea of pursuing a career as an actor, bought his first camera. New York is the city that provides him with endless inspiration: Gilden observes everyday life on the streets and captures it with his 35mm Leica. Bruce Gilden's photographic style is intuitive and direct, characterised by the dynamic emphasis of his shots and the original w...

9788857255224
\$100.00
09/12/2026
Hardback

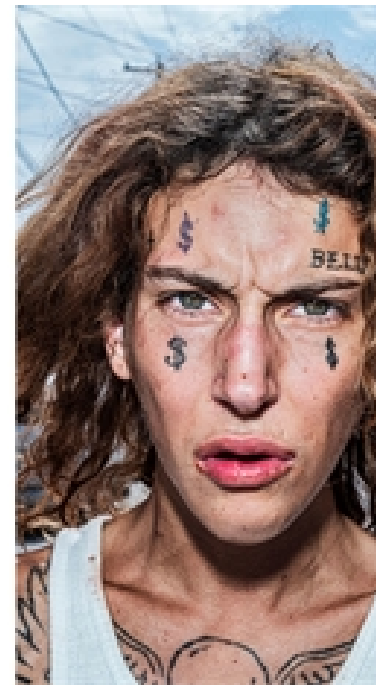
Skira Editore S.p.A
AJCP
240mm x 280mm, 192 pp
90



48

Franklin D. Roosevelt, New York City, 1933, 1934

Robert Rauschenberg, Philadelphia, Pennsylvania, 1965, 1966



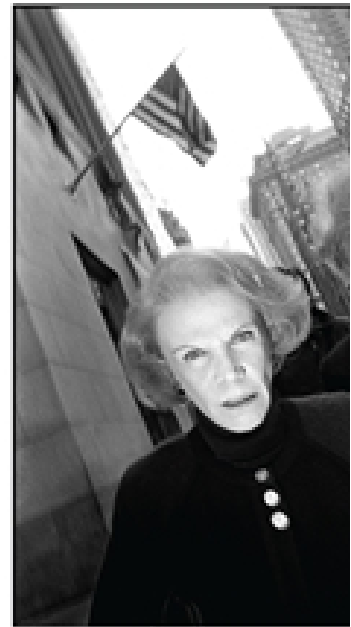
Franklin D. Roosevelt, New York City, 1933, 1934

Franklin D. Roosevelt, New York City, 1933, 1934



Robert Rauschenberg, Philadelphia, Pennsylvania, 1965, 1966

49



Franklin D. Roosevelt, New York City, 1933, 1934



10

Shirley New York City 1954.jpg



11

Shirley New York City 1954.jpg



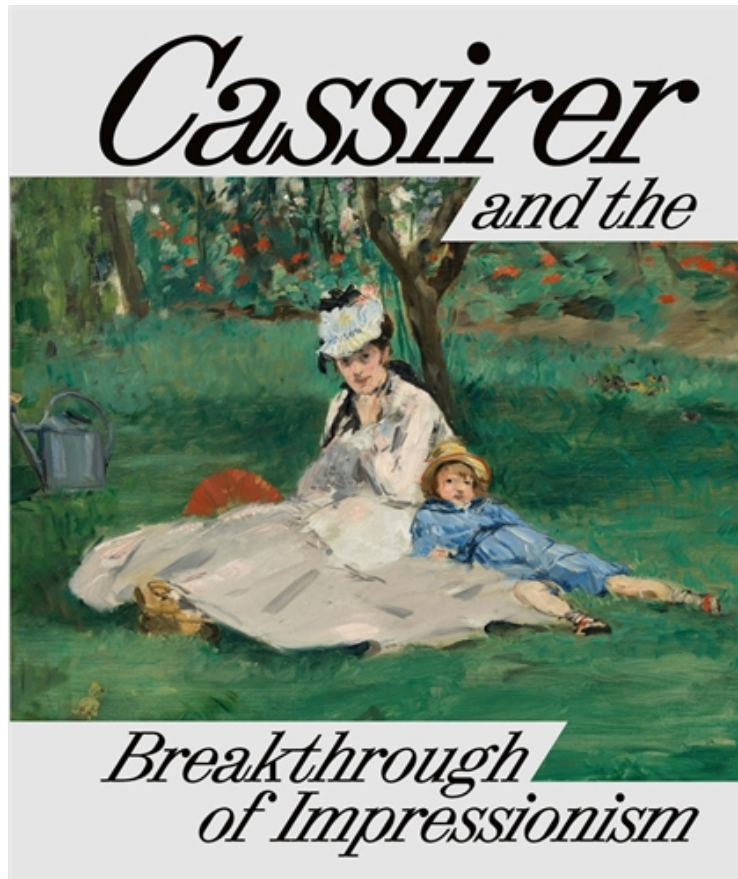
12

Shirley New York City 1954.jpg



13

Shirley New York City 1954.jpg



All the leading figures of French Impressionism found their way to the gallery of Paul Cassirer (1871-1926). This richly illustrated volume traces the footsteps of the art dealer from Berlin whose engagement in cultural circles and work as a gallerist contributed decisively to Impressionism's eventual acceptance and appreciation in Germany.

Cassirer and the Breakthrough of Impressionism

Description

All the leading figures of French Impressionism found their way to the gallery of Paul Cassirer (1871-1926). This richly illustrated volume traces the footsteps of the art dealer from Berlin whose engagement in cultural circles and work as a gallerist contributed decisively to Impressionism's eventual acceptance and appreciation in Germany.

Degas, Cézanne, Manet, Monet and van Gogh - that these great names are found in so many German collections today is due in particular to Paul Cassirer. The Berlin art dealer was also committed to German Impressionism, supporting Berlin Secession painters such as Liebermann, Corinth, and Slevogt and championing avant-garde artists including Munch, Barlach, Kirchner, and Modersohn-Becker. This volume presents outstanding works of Impressionism and classical modernism that found their way into German museums and collections thanks to Cassirer's influence.

...

Author Biography

Anette Hüsch was director of the Kunsthalle zu Kiel from 2010 to 2025 and has been director of the Alte Nationalgalerie in Berlin since March 2025.

Josephine Klinger (née Hein) has been a research associate at the Alte Nationalgalerie since 2022 and is completing her doctorate on Paul Cassirer at the Technical University in Berlin.

Franziska Lietzmann has worked on various exhibition projects for the Alte Nationalgalerie in Berlin since 2015 and is researching its history.

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A

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Illustrated in colour

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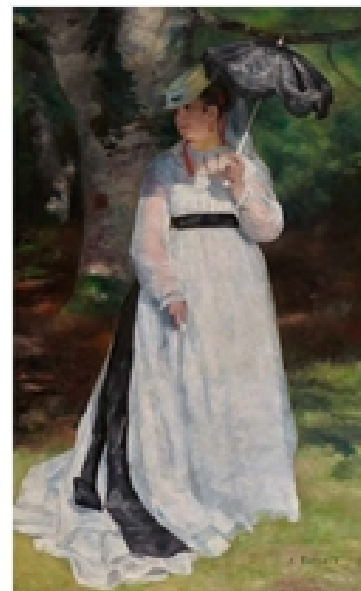
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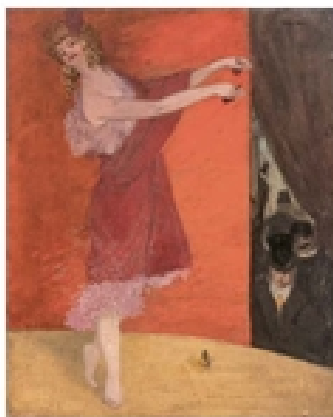
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Auguste Renoir

1. The painting is a reproduction of the original work by Auguste Renoir, which is held in the collection of the Nationalgalerie in Berlin. The painting is a reproduction of the original work by Auguste Renoir, which is held in the collection of the Nationalgalerie in Berlin.



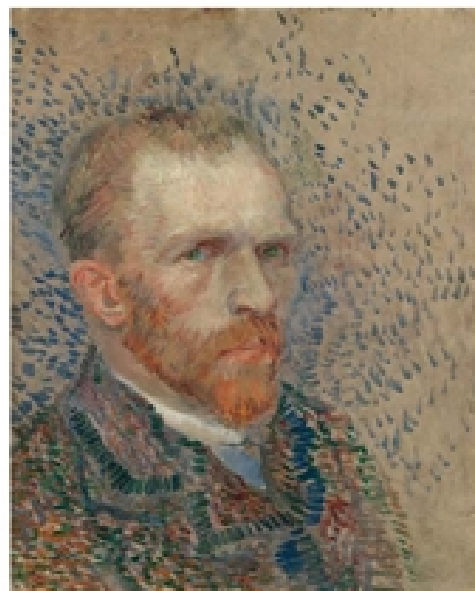
Louis Corinth



1. The painting is a reproduction of the original work by Karl Walser, which is held in the collection of the Nationalgalerie in Berlin. The painting is a reproduction of the original work by Karl Walser, which is held in the collection of the Nationalgalerie in Berlin.

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Karl Walser



Vincent van Gogh

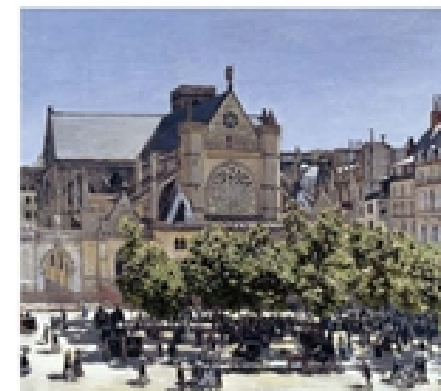
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1. The painting is a reproduction of the original work by Claude Monet, which is held in the collection of the Nationalgalerie in Berlin. The painting is a reproduction of the original work by Claude Monet, which is held in the collection of the Nationalgalerie in Berlin.

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Claude Monet



Claude Monet



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 Cambridge, Addenbrookes Hospital, 100 Brookings Drive, Cambridge
 CB2 2RQ, UK.
 E-mail: m.j.griffin@cam.ac.uk



Abstract Words

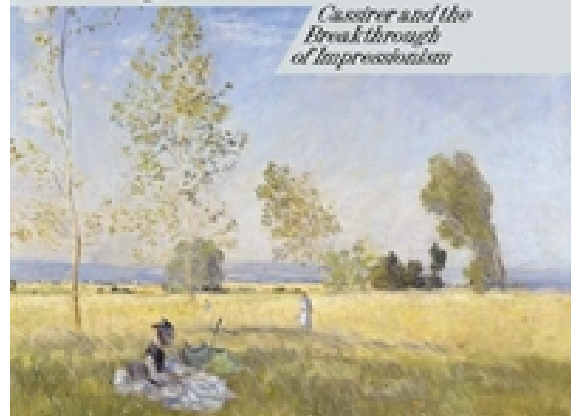


Visionary and Mediator

Paul Cassano and the

*'Why should I, of
all people, speculate
in French pictures
to begin with?'*

*Cassidy and the
Breakthrough
of Impressionism*

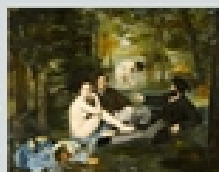


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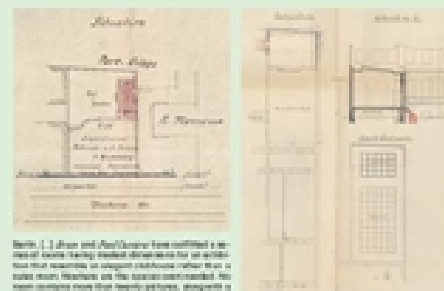
*Art Dealer, Networker
and Intermediary*

The most important factor in the work and influence of Paul Casanova, who in 1939 took over the work of the gallery for the French Resistance Movement (FRS), are all covered in the recently published book *Paul Casanova: A French Resistance Movement* by the author's son, Pierre Casanova. The book is a very readable and well-illustrated account of his father's life and work, and of the French Resistance Movement. It is a very readable and well-illustrated account of his father's life and work, and of the French Resistance Movement. It is a very readable and well-illustrated account of his father's life and work, and of the French Resistance Movement.



concerns are still at least as important, if not more so, in the future. The basic question is whether the benefits of transport and private modes (here, bicycles) to the society are sufficient to justify the costs of the investment. The costs of the investment are obtained by adding the costs of the investment to the costs of the investment. The costs of the investment are obtained by adding the costs of the investment to the costs of the investment. The costs of the investment are obtained by adding the costs of the investment to the costs of the investment.

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*The Room with
Two-Bedding*

Brown and Paul Chamber were particularly interested in a tape (CD of August 1991) from that year of the judge's transcripts. They contacted a building inspector under their own names for the first time, approached a television for the construction of a program about abandoned or pending public use of the property, and contacted a literary editor with a magazine, all, enhancing the sequence of events that the parties on the right hand side of the building. From the parties' stories, the court decided to undertake an oral trial, but not to allow the film and publication, which would

have replaced ceiling with the glazing bars. The window at lateral wing, however, obstructs the office system and was progressively designed as 'zero window' in order to obtain the maximum of the building's usefulness. It is important to note that the building is not a new building, but a renovation of an existing building.

[illegible][illegible][illegible]

These similarities in fact seem more fortunate than they are. The authors of the two books are working in different fields, and the two books are written for different audiences. The first book is a textbook for students of the history of the United States, and the second is a textbook for students of the history of the world. The first book is written by a historian, and the second is written by a geographer. The first book is written for students of the history of the United States, and the second is written for students of the history of the world. The first book is written by a historian, and the second is written by a geographer.

and the theme of this privately written *Shofar Shofarot* (Shofar, trumpet) is that the world must undergo transformations. "When completed the shofar would be completing the human moral and social, and not a shofar transformation as in 1945," he writes, and governments had been directed to destroy it. However, he has been confined to the only weapons, as there is no recorded threat in the war that was the contemporary great power confrontation, which he says:

John C. Stimpert, Ph.D., is professor of management science at the University of Michigan, Ross School of Business.

in mid-June of 1933, following the death of its president, the building's name, transferred to the new performing arts institution. It is one of the following as part of a building complex for the construction of the existing structure and that would serve as a collection of the



Fig. 4. Change of the average cell population in the microcosms during the 10-day incubation period. The results are the mean $\pm$ SD.

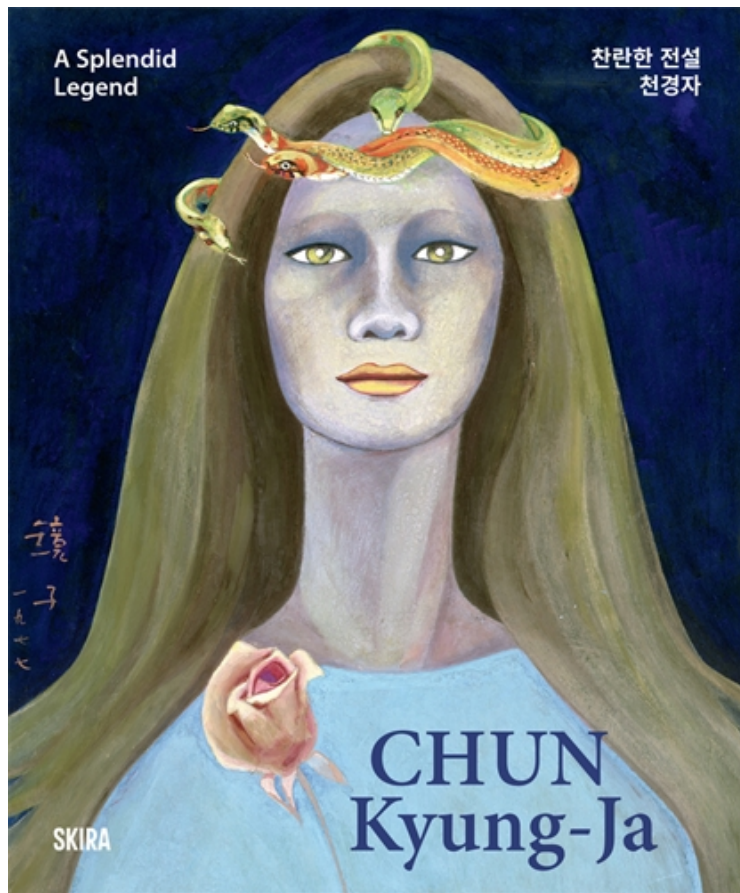
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Fig. 7 Transient flow response for various permeabilities at depth

Chun Kyung-Ja (Bilingual edition)

Sumita Kim

Skira editore



The art of the most prominent female artist of Korean modern and contemporary art history, on the occasion of the centenary of her birth

Chun Kyung-Ja (Bilingual edition)

Sumita Kim

Description

The art of the most prominent female artist of Korean modern and contemporary art history, on the occasion of the centenary of her birth

In celebration of her 100th birthday, this definitive monograph of the enormously influential South Korean artist Chun Kyung-Ja (1924-2015) presents her artwork alongside selections of her much-loved essays and writings to give personal insight into the life and times of this renegade and idiosyncratic artist. Trained in traditional Asian painting, she developed an innovative style with vivid colors, strong expression, and powerful themes. Her life and art made her a cultural icon, a beacon of individuality in a time of strong conformity. Published in collaboration with the Chun Kyung-Ja Foundation, founded by the artist's daughter Sumita Kim, this volume includes essays by Eleanor Heartney, Kim Hong-Hee, and Barbara MacAdam.

Author Biography

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\$110.00
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Hardback

Skira Editore S.p.A
AGB
305mm x 255mm, 276 pp
200



Changbuncheon (Changbuncheon painting) by a Korean painter. 19th century. Oil on canvas. 100 x 100 cm. 19th century. Oil on canvas. 100 x 100 cm.

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Changbuncheon (Changbuncheon painting) by a Korean painter. 19th century. Oil on canvas. 100 x 100 cm. 19th century. Oil on canvas. 100 x 100 cm.

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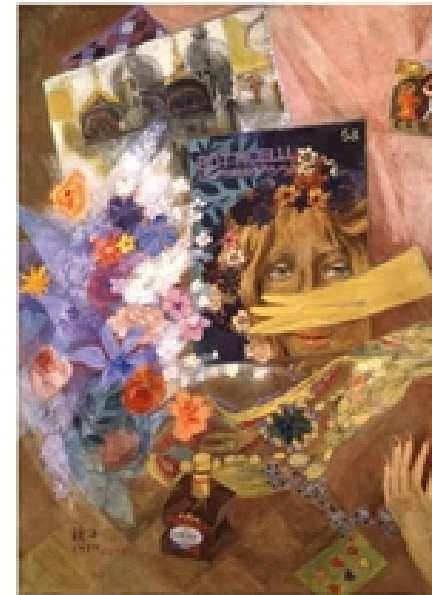
Changbuncheon (Changbuncheon painting) by a Korean painter. 19th century. Oil on canvas. 100 x 100 cm. 19th century. Oil on canvas. 100 x 100 cm.

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Changbuncheon (Changbuncheon painting) by a Korean painter. 19th century. Oil on canvas. 100 x 100 cm. 19th century. Oil on canvas. 100 x 100 cm.

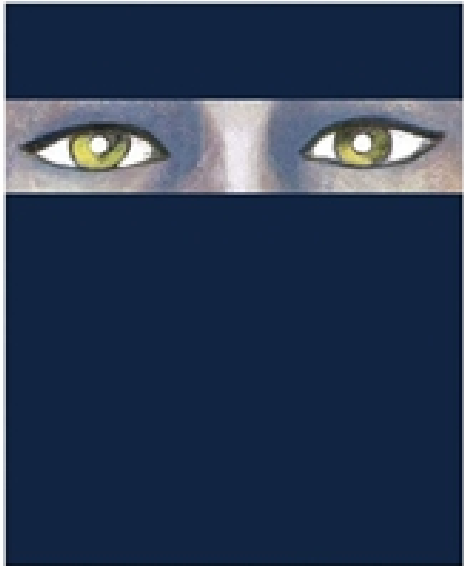
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Changbuncheon (Changbuncheon painting) by a Korean painter. 19th century. Oil on canvas. 100 x 100 cm. 19th century. Oil on canvas. 100 x 100 cm.

15



The Eyes of the Invisible - Wang Meng - 14th century
Oil on silk, 14th century

100



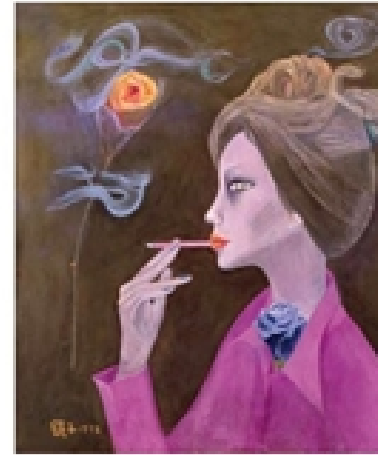
The Eyes of the Invisible - Wang Meng - 14th century
Oil on silk, 14th century

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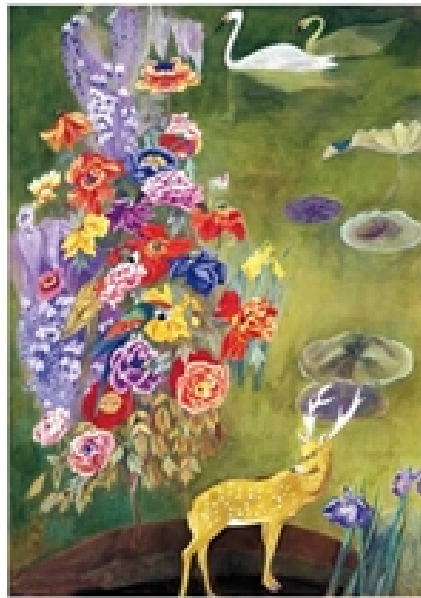
The Eyes of the Invisible - Wang Meng - 14th century
Oil on silk, 14th century

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The Eyes of the Invisible - Wang Meng - 14th century
Oil on silk, 14th century

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The Eyes of the Invisible - Wang Meng - 14th century
Oil on silk, 14th century

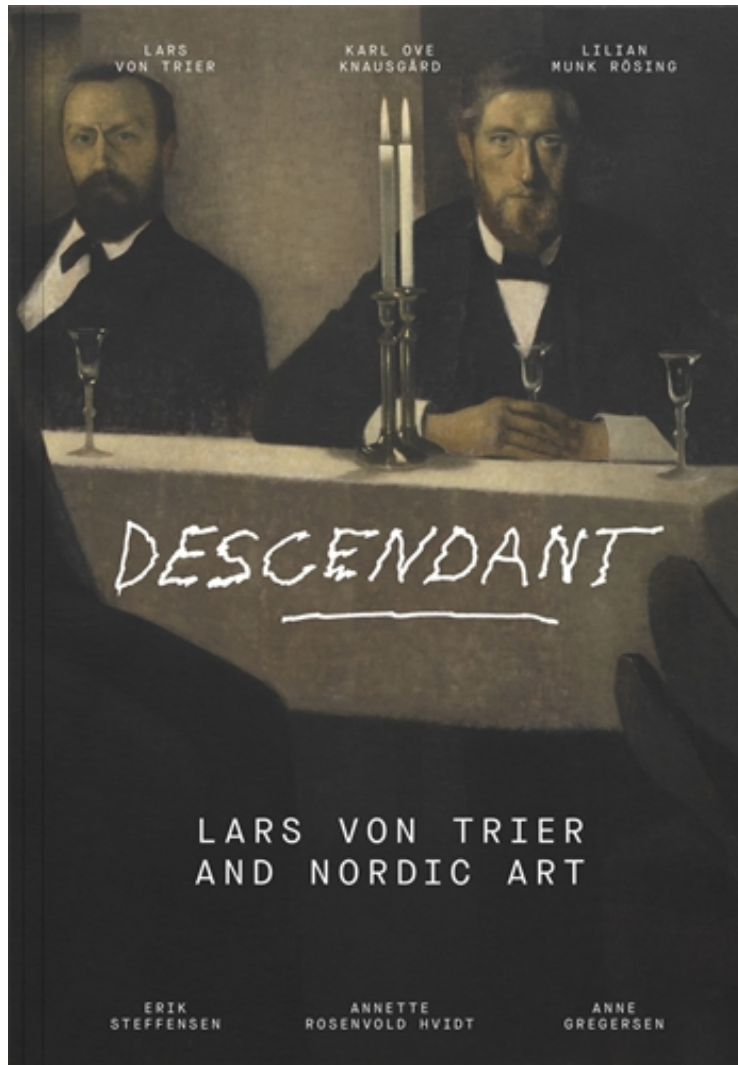
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The Eyes of the Invisible - Wang Meng - 14th century
Oil on silk, 14th century

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Descendant presents some of the greatest artists whose legacy forms the foundation of film director Lars von Trier's work

Descendant

Description

***Descendant* presents some of the greatest artists whose legacy forms the foundation of film director Lars von Trier's work.**

"My idea is to satisfy myself with a collage of images that together represent my youthful, naïve, if you will, love for primarily Nordic artists and their followers, as a kind of interwoven tapestry that can be viewed both as a whole and in detail." This is how film director Lars von Trier introduces the project behind this book.

Descendant presents some of the greatest artists whose legacy forms the foundation of von Trier's own work. With contributions from author Karl Ove Knausgård, literary critic Lilian Munk Rösing, artist Erik Steffensen, and Lars von Trier himself, the book unfolds a large array of works from world-renowned artists like August Strindberg, Caspar David Friedrich, Edvard Munch, J.F. Willumsen, Paul Gauguin, Per Kirkeby, Rudolph Tegner, Thorvald Bindesb...

Author Biography

Anne Gregersen (ed.) is the curator responsible for collections and research at Willumsens Museum in Frederikssund, Denmark. She holds a PhD in art history from the University of Copenhagen.

Lars von Trier (b. 1956 in Copenhagen) is a Danish film director and screenwriter known for his controversial and experimental films. He has created works such as *Breaking the Waves*, *Dancer in the Dark*, *Nymphomaniac* and *The House that Jack Built*. Trier has received numerous international awards, including the Palme d'Or at the Cannes Film Festival. Trier is one of the most renowned living film directors.

Karl Ove Knausgård (b. 1968 in Oslo, Norway) is a Norwegian author best known for his autobiographical series *My Struggle*. Knausgård has become one of Scandinavia's most internationally acclaimed contemporary writers.

Lilian Munk Rösing (b. 1967 in Copenhagen) is a Danish literary and a...

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Strandberg Publishing

AGC

320mm x 220mm, 240 pp

120 colour

Artiklen bygger på Lillian Munk
Wolag: *Wurter skider sjænen
i skoven? De Lars von Triers
sævnendighed*, Spring 2009



Om maleriske momenter i Lars von Triers
film fra Breaking the Waves til The House
that Jack Built

and a second round
beginning on Monday
evening, coinciding with
the 20th anniversary
of the September 11
attacks.

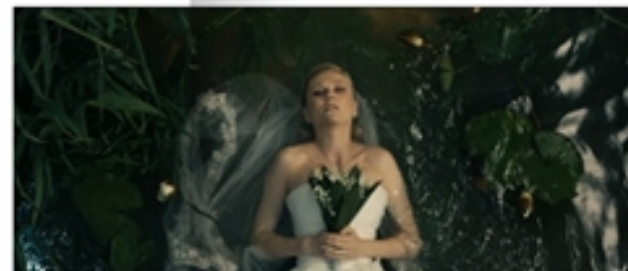
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Optimaler Einsatz • Vorteile für Sie • Fast der einzige Weg, um Ihre gesamte Investitionsentscheidung (100 Jahre) über die langfristige Zahlung positiver Abgrenzung auszuweisen (also in ganz neuen Fällen) zu betonen, die Sie in 100 Jahren erhalten, außerdem unerschütterlich und stabil, denn das ist die beste Investition.

[illegible]

—The House that Jack Built (2000) guarantees us that that adorable little ballerina didn't have a thing to worry about when she first came across an alien. No, because there was a thing. He stole it out from under her. And she was so shocked and surprised that she couldn't even remember the name of the thing that stole it from her. The biggest gift ballerinas can give is a strong, unbreakable will to be longer, or shorter, or outside of the box, or the box itself, or with, or without, or inside, or outside, or the ballerina, or not the ballerina, or just ballerina. *Shine*.

„Ich habe mich nicht an der Seite der Gruppe bewegt, sondern ich bin mit der Gruppe zusammengefallen.“

[illegible]

THE JOURNAL OF THE
SOCIETY OF AMERICAN
HISTORIANS
PUBLISHED BY THE
AMERICAN HISTORICAL ASSOCIATION
AND THE AMERICAN SOCIETY OF
HISTORY

230

Børnen i Hvidovre vil indgå Brugsforeningens økonomi, og der vil være en stor fordel for børnenes økonomi og for deres økonomi i det hele taget. Børnen vil indgå Brugsforeningens økonomi, og der vil være en stor fordel for børnenes økonomi og for deres økonomi i det hele taget.

und der ganze Vorgang ist, dass man die abstrakte Natur der mathematischen Aussagen der Logik überträgt und sie in die Sprache der Mengen übersetzt. Man kann sich das vorstellen wie eine Art Übersetzung, die man von der Logik in die Mengenlehre macht. Die Logik ist die Sprache der Aussagen, die man in der Mengenlehre übersetzt. Die Mengenlehre ist die Sprache der Mengen, die man in der Logik übersetzt. Die Logik ist die Sprache der Aussagen, die man in der Mengenlehre übersetzt. Die Mengenlehre ist die Sprache der Mengen, die man in der Logik übersetzt.

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and personal credit.
Borrowers are charged
more, although the rate
is still low.
Borrowers are charged
less, although the rate
is still low.

I *Shaping the Stone* (1988) editor the Kristian tradition "scholarship" seems – like Nordström's language and those (Christ) stories, the relation between "Stone" and other of its 11 subtexts (anthropology, history of writing, text of the Bible, Bergström, etc.) – that Stone has its history, as well as its place in the human world, from the culture. But it is understood that Nordström's historical method (the change between cultures, the Stone as a record in the form of photographs or representations) is not always obvious (because, like the collage we see in Nordström's art) editor (because for the Kristian tradition, as Nordström's work is not a collage, but a collection of "Scholarship" and "Scholarship").

[illegible]

Was ist die zentrale These von *Die Kunst der Kunst*?

Die Kunst ist eine Form der Kommunikation, die die Welt darstellt und die Menschen dazu bringt, die Welt anders zu sehen. Die Kunst ist eine Form der Reflexion, die die Welt kritisiert und die Menschen dazu bringt, die Welt zu verändern.

Was ist die Bedeutung der Kunst für die Gesellschaft?

Die Kunst ist eine Form der Identifizierung, die die Menschen dazu bringt, sich selbst und ihre Welt zu erkennen. Die Kunst ist eine Form der Kritik, die die Menschen dazu bringt, die Welt zu hinterfragen und zu verändern.

Was ist die Rolle des Künstlers in der Gesellschaft?

Der Künstler ist ein Beobachter der Welt, der die Menschen dazu bringt, die Welt anders zu sehen. Der Künstler ist ein Kritiker der Welt, der die Menschen dazu bringt, die Welt zu verändern.

Was ist die Bedeutung der Kunst für den Einzelnen?

Die Kunst ist eine Form der Identifizierung, die den Einzelnen dazu bringt, sich selbst und seine Welt zu erkennen. Die Kunst ist eine Form der Kritik, die den Einzelnen dazu bringt, die Welt zu hinterfragen und zu verändern.

Was ist die Zukunft der Kunst?

Die Kunst wird immer wichtiger werden, da sie die Menschen dazu bringt, die Welt anders zu sehen und zu verändern. Die Kunst wird eine Form der Identifizierung, der Kritik und der Reflexion sein.

These differences usually result in a more or less consistent, if not much too, change in the way the two groups handle things. However, David Brown, head of the group, says people usually have all the same natural traits that he can observe. People usually have the same, but a few people are more

Einzelne Individuen einer Art, die sich wegen unterschiedlicher Eigenschaften voneinander unterscheiden.



and associated economic
benefits to the region
and, consequently, to
the city of New York.
The following information
was obtained from the
city of New York.

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Abstracts 497/10/01

and improved results.
 Microsoft and Apple
 have managed to
 cut out the middle
 man. Microsoft's

38

34

540

The Forgotten Her Story



HAUSER & WIRTH PUBLISHERS



Celebrate female creativity with this beautifully produced collection of intimate conversations, telling the stories of nine women for whom the everyday is inseparable from the artistic.

The Forgotten Her Story

Description

Celebrate female creativity with this beautifully produced collection of intimate conversations, telling the stories of nine women for whom the everyday is inseparable from the artistic.

Launched in 2024 by Hauser & Wirth co-founder Manuela Wirth, *The Forgotten Her Story* started as an online platform that celebrates womanhood, craftsmanship, and the handmade by telling the stories of some of the most remarkable creative women of our time, from artists and makers to writers, dancers, and collectors. This new publication brings the project into print for the first time, welcoming readers into the lives of nine of these extraordinary women. Among those featured are renowned cookery writer Anna Del Conte, textile artist and 'damage detective' Celia Pym, and ballet dancer Haydeh Changizian, one of Iran's first and only prima ballerinas. Conversations, conducted with friends and family, are accompanied by a treasure tr...

Author Biography

Sigríður Björnsdóttir is an artist and pioneer of art therapy

Haydeh Changizian is Iran's first prima ballerina

Anna Del Conte is a cookbook author

Ursula Hauser is an art collector

Kazu Huggler is a fashion designer

Eileen Harris Norton is an art collector

Celia Pym is a textile artist

Rachel Scott is a textile artist

Lyndie Wright is a puppeteer

Manuela Wirth is an art gallery co-founder

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BGF

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116

The *Engines for Story* is a project by Manuela Wirth in collaboration with Claudia Delgado. claudiaenginesforstory.com

The *Engines for Story* © 2024 Hauser & Wirth Publishers. hauserwirth.com

The image used on the dust jacket is a detail of Ursula Hauser's wedding dress, made with lace from the convent of St. Gallen, Switzerland, and personally handmade pearls. Courtesy Ursula Hauser. Photo: Jost Jost

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Haydeh Changizian

with Janet Eilber

The Iranian prima ballerina in a virtual conversation with fellow dancer Janet Eilber between Tehran and New York

37

Kazu Huggler was born in Tokyo to a Japanese mother and Swiss father, and attended traditional Japanese schools before moving to Zurich at age eleven. Today she is an internationally acclaimed fashion designer, philanthropist, and cultural mediator whose work is deeply influenced by her bicultural upbringing.

After completing her schooling in Zurich, Kazu studied Japanese art history and aesthetics at Kyoto University in Tokyo and continued her education at the Zurich University of the Arts and at Central Saint Martins College of Arts and Design in London. After working at Fabric Frontline in Zurich and Vivienne Westwood in London, she launched her own label, KATU, in 2003. KATU embodies the philosophy of *wahei* (和敬), a Japanese term combining peace and harmony with respect. Works from her TAN Couture collection, made by reworking the silk from rinnage or antique kimono, are now in the holdings of the Museum für Gestaltung and the Museum Kunstberg in Zurich.

Kazu is also a dedicated philanthropist. She founded the Three Cranes Association in 2016 to support individuals in unstable living situations. Before that, in response to the 2011 earthquake and tsunami, she launched the Tohoku Women's Crafting project, providing facilities for elderly women to produce handcrafted textile goods. With her husband Mark, she also recently set up *Tokura-an*, where young people affected by *futoku* (school refusal) and *shikumen* (social withdrawal) can participate in nature-based day retreats far from the pressure of school and society.

Kazu's mother, Mitsuaki Huggler Yasuda, was born in Tokyo in 1916, and married Peter V. Huggler in 1960. They had three children together and relocated to Zurich in 1980. There, she operated a gallery space from her home, presenting Japanese artists to a Swiss audience. She returned to Japan in 2019, and lives some sixty miles outside Tokyo, in the coastal town of Anzaki, where the following conversation took place in December 2024.





Rachael Scott in conversation with Edeline Lee

Edeline: Did someone teach you how to knit?

Rachael: Yes, my mother taught me when I was about eight or nine. I remember knitting jerseys for my brother and my father which didn't fit, so I undid them and later used the crinkly wool to make crocheted squares for my skirts and jackets. My mother-in-law taught me to crochet.

Edeline: Have you always made your own clothes?

Rachael: Well, I can only remember going and buying one piece of clothing in the 1960s: a blue jersey. One just made one's own in those days. My grandfather said he would give me a dress when I came to London in 1959. So I went to Fifth Avenue in Oxford Circus and bought a dress made out of the newest man-made fiber, Dacron. I wore it a few times and then cut it up to make patchwork. The school uniform was gray skirts in winter and striped dresses in the summer. When I was a student at the Royal College of Art, I used to buy materials from Primavera, a shop on Sloane Street which had beautiful Madras cotton and textiles from Scandinavia. I made simple tops and skirts and knitted jerseys. I even often undid jerseys I had knitted myself to make crochet patches. I remember making a skirt out of a blanket when I was at the Royal College of Art. I must have looked really peculiar.

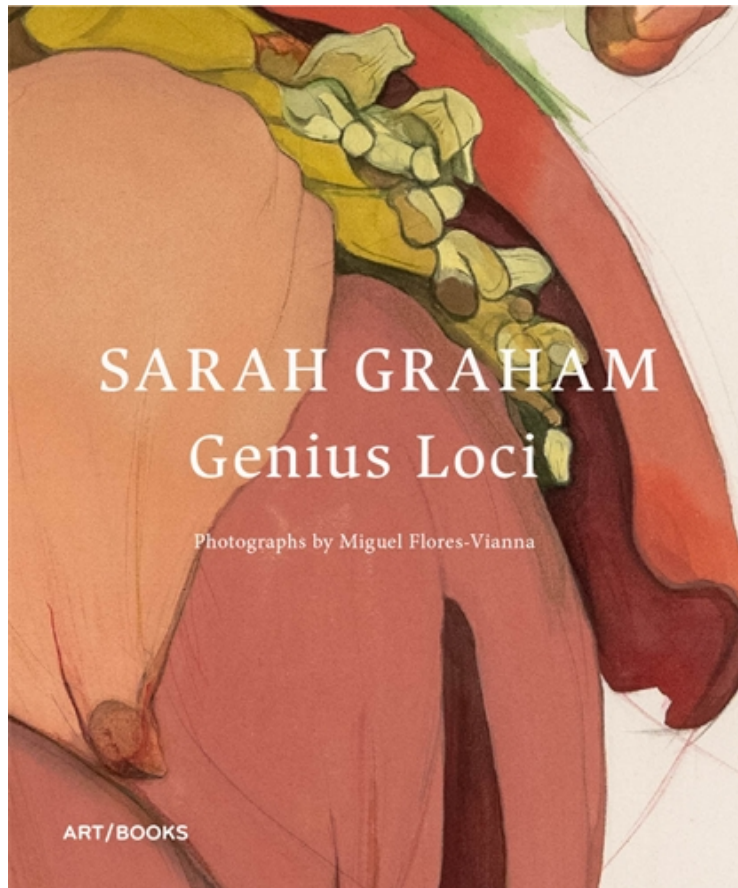
Edeline: Did you have friends and people around you who were also making crafts at the time?

Rachael: I can't remember anybody else doing that. But in the '60s and '70s, John Lewis in Oxford Street had its ground floor full of materials: corduroys, cotton, wool, gaberdine, etc.; dress patterns; and haberdashery, so a lot of people must have been making their own clothes in those days.

Edeline: Were you making things with fabric the whole time while you were at the Royal College, while you were also painting?

10





A stunning visual record of an artist's voyage of discovery as she produced a powerful body of work inspired by the natural beauty and wilderness of the Kenyan landscape.

Genius Loci

Description

A stunning visual record of an artist's voyage of discovery as she produced a powerful body of work inspired by the natural beauty and wilderness of the Kenyan landscape.

Sarah Graham sees the natural world in close-up. Taking plant and animal forms as her primary source, she focuses on one flower, insect, or bone formation at a time, approaching the subject from every perspective. In 2025, Graham uprooted to Africa, leaving behind the comfort of her London studio to work in the wilderness of Kenya. For several months, she lived near Lake Naivasha and the Samburu National Reserve. In a makeshift studio, she began creating work with what little she had to hand. The result was a powerful series of paintings and drawings that focus on the Musa acuminata (banana plant) and take inspiration from the untamed beauty of the Kenyan landscape.

Pushing boundaries with her boldest work to date, she explored the limits of...

Author Biography

Sarah Graham is a British artist living and working in London. She shows worldwide, with exhibitions in London, New York, Shanghai, and Aspen, Colorado. She is represented by Lyndsey Ingram, London.

Miguel Flores-Vianna is an acclaimed Argentine-American photographer and author based in London, best known for architecture and interiors. He has worked for publications including Cabana and Architectural Digest. In 2017, his 'Haute Bohemians' was named the Design Book of the Year by the New York Times. In 2021, Miguel was made an Honorary Fellow of the Sir John Soane's Museum Foundation, in recognition of his photographic work that resonates 'with deep sympathy for history and a keen sensitivity to color, pattern, and light.'

Fiammetta Rocco is a writer, journalist and critic. Born to a Franco-Italian family, she grew up in Kenya. She is a senior editor at the Economist, having been its c...

9781908970633
\$90.00
02/12/2026
Hardback

Art Books Publishing Ltd
AGNB
240mm x 290mm, 200 pp
155, 18 duotone

British Airways flight
leaving Manchester and London
for Kenya closing -

"In all, let nature
never be forgotten
Confront the giants
of nature in all,
that tells the
water rise or
fall"



Remember, life

My Air Mail
"Life's a
lot like
a world's garden
in spirit of a place"
"a person in some
place"
In Africa



Day 1 Since Tuesday 31st December
2024

Woke up in the Garden of Eden,
forgetting where I was. Looking like
a lost soul, trying to find my way
out of the garden, where I had been
for so long.

Longer than life itself
I was outside for
weeks in a row
to explore.



Friday 3rd January
2025

This afternoon whilst drawing
a Natal Lily, another my new brother,
a Colobus monkey threw down a branch
trying to hit me. I knew it was him
because he'd grabbed the back of the
neck of it.

In flight, I started to run
over the drawing - looking over his





100

100

100

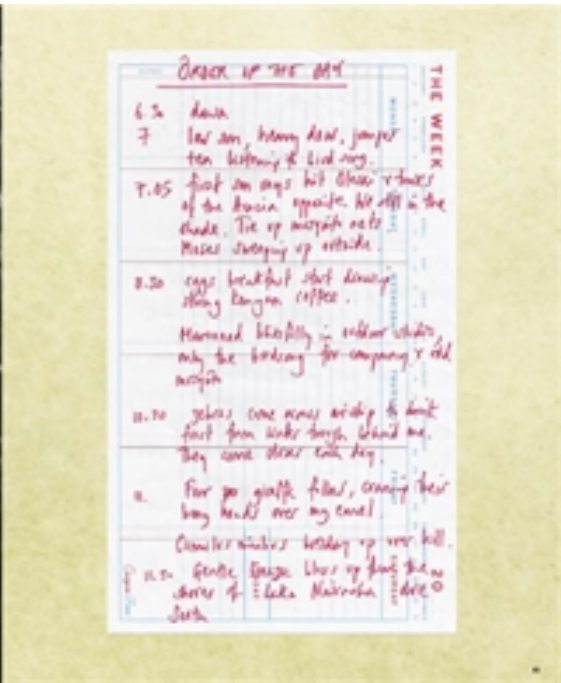


Moss van der Meer (2021)
Charcoal, graphite, ink, and acrylic on canvas
100 x 100 x 4.5 cm (39.4 x 39.4 x 1.8 in)

100



Moss van der Meer (2021)
Charcoal, graphite, ink, and acrylic on canvas
100 x 100 x 4.5 cm (39.4 x 39.4 x 1.8 in)





Skira's new series *Milestones: At the Heart of Creation*, dedicated to today's greatest artists, proudly presents this volume.

Georg Baselitz

Hirmer Verlag GmbH

Description

Skira's new series *Milestones: At the Heart of Creation*, dedicated to today's greatest artists, proudly presents this volume.

Skira's new series *Milestones* is a collection of books devoted to today's greatest artists. More than retrospectives, *Milestones* are comprehensive excursions into the daily life and work of exceptional contemporary artists and provide a rare backstage glimpse at their art. Each volume of the series presents one or more intimate interviews with the artist by a curator or a fellow artist, an essay by a renowned author, and the artist's biography. The iconography of the book includes images and plates of the key works explained by the artists themselves and an original photoshoot of the artist in his studio by leading photographers (such as Jabulani Dhlamini, David Michalek), as well as a "family album" with previously unpublished shots and personal photos.

German pai...

Author Biography

Denise Wendel-Poray is a Canadian writer, editor and curator. She is the author of books and essays concerning the relationship between art, theatre and music.

Cornelius Tittel is editor-in-chief of *Blau International*, a large-format art magazine whose contributors include the French interiors photographer François Halard, the French fashion stylist Marie Chaix and the German astrologer Alexander von Schließen.

9788857253404

\$120.00

23/12/2026

Hardback

Skira Editore S.p.A

AGB

240mm x 310mm, 240 pp

Illustrated in colour



MILESTONE 1 THE BIG NIGHT DOWN THE DRAIN

Works: 1951 - 1952

The profile heads in *Down the Drain* (1951) of Francis Bacon is a reference to the early work of Pablo Picasso, who, along with a number of other artists, was one of the first to use the profile head as a motif. In 1901, in *Les Femmes d'Alger*, Picasso introduced an immediate response to the profile head. Together with the profile head, he introduced a new way of looking at the world, one that was not just a reflection of the world but a new way of seeing it. The profile head, in this sense, was not just a motif but a way of seeing the world. The profile head, in this sense, was not just a motif but a way of seeing the world. The profile head, in this sense, was not just a motif but a way of seeing the world.

The profile head, in this sense, was not just a motif but a way of seeing the world. The profile head, in this sense, was not just a motif but a way of seeing the world. The profile head, in this sense, was not just a motif but a way of seeing the world. The profile head, in this sense, was not just a motif but a way of seeing the world. The profile head, in this sense, was not just a motif but a way of seeing the world. The profile head, in this sense, was not just a motif but a way of seeing the world. The profile head, in this sense, was not just a motif but a way of seeing the world. The profile head, in this sense, was not just a motif but a way of seeing the world.

Indirect, the profile head in *Down the Drain* is a reference to the early work of Pablo Picasso, who, along with a number of other artists, was one of the first to use the profile head as a motif. In 1901, in *Les Femmes d'Alger*, Picasso introduced an immediate response to the profile head. Together with the profile head, he introduced a new way of looking at the world, one that was not just a reflection of the world but a new way of seeing it. The profile head, in this sense, was not just a motif but a way of seeing the world. The profile head, in this sense, was not just a motif but a way of seeing the world. The profile head, in this sense, was not just a motif but a way of seeing the world.

although painted slightly earlier, it is a reference to the early work of Pablo Picasso, who, along with a number of other artists, was one of the first to use the profile head as a motif. In 1901, in *Les Femmes d'Alger*, Picasso introduced an immediate response to the profile head. Together with the profile head, he introduced a new way of looking at the world, one that was not just a reflection of the world but a new way of seeing it. The profile head, in this sense, was not just a motif but a way of seeing the world. The profile head, in this sense, was not just a motif but a way of seeing the world. The profile head, in this sense, was not just a motif but a way of seeing the world.

Francis Bacon (1909-1993)
Portrait of a Man (1951)
Oil on canvas, 100 x 100 cm
Collection: Tate Modern, London

Portrait of a Man (1951)
Oil on canvas, 100 x 100 cm
Collection: Tate Modern, London

Francis Bacon (1909-1993)
Portrait of a Man (1951)
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Francis Bacon (1909-1993)
Portrait of a Man (1951)
Oil on canvas, 100 x 100 cm
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Francis Bacon (1909-1993)
Portrait of a Man (1951)
Oil on canvas, 100 x 100 cm
Collection: Tate Modern, London



16



Roger Bissière - Self-Portrait (1925)
Oil on canvas, 100 x 150 cm
Museum of Modern Art, New York

14



Roger Bissière - Self-Portrait (1925)
Oil on canvas, 100 x 150 cm



Roger Bissière - Self-Portrait (1925)
Oil on canvas, 100 x 150 cm



Brancusi
Head of Woman (1910)
Bronze, 100 x 150 x 150 cm
Museum of Modern Art, New York

15

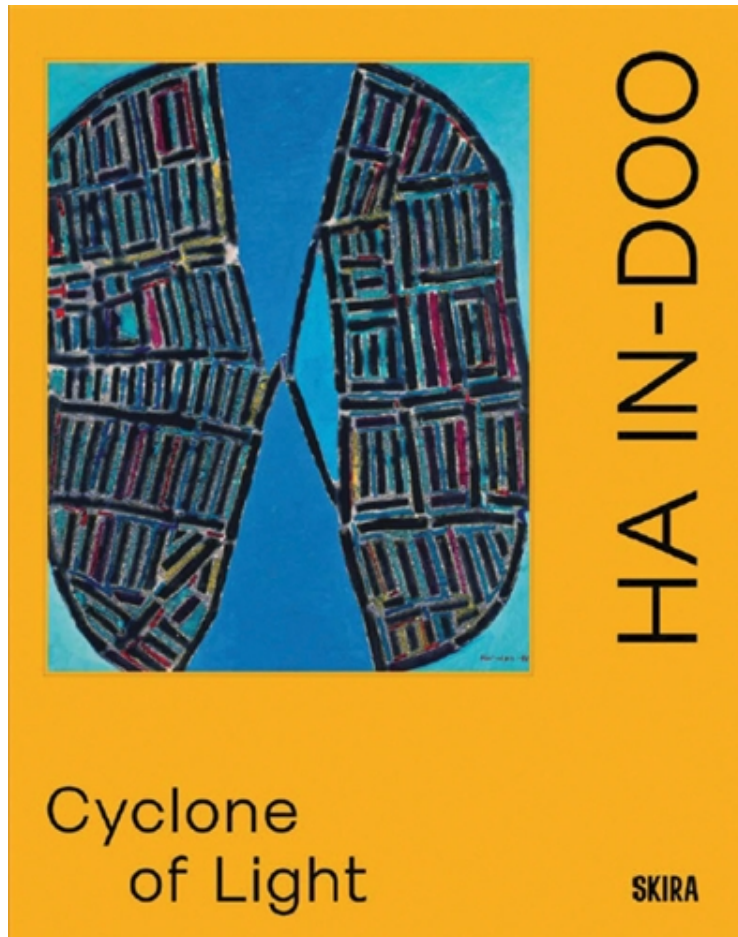


Brancusi
Head of Woman (1910)
Bronze, 100 x 150 x 150 cm
Museum of Modern Art, New York

16



Ha In-doo: Cyclone of Light



The first international publication on a pioneer of Korean Abstract Art

Ha In-doo: Cyclone of Light

Description

The first international publication on a pioneer of Korean Abstract Art

Ha Indoo (1930-1989) stands as a pioneering figure in the history of Korean contemporary art. Drawing from traditional Korean aesthetics and Buddhist philosophy, he developed a unique form of geometric, non-formal abstraction that opened new horizons for Korean abstract art. Known for his experimental spirit and distinctive visual language, he left a profound impact on both his peers and subsequent generations.

This richly illustrated monograph is the first comprehensive international publication to chronicle Ha Indoo's artistic journey, spanning from his early works in the 1950s to his final creations in the 1980s. Through a wide array of paintings, the volume traces the evolution of his practice while shedding light on the philosophical and aesthetic depth embedded in his work.

Featuring rare archival materials, photographs of his ...

Author Biography

Oh Kwangsu, art critic and writer, renowned as a leading figure in Korean contemporary art criticism. He has shaped Korean art's identity through critical writing and served as Director of the Gwangju Biennale, Director of MMCA, Korea, and Chairman of the Arts Council Korea.

Bae Wonjung, Korean curator, and art critic, currently serves as a curator of MMCA, Korea. She is specialized in East Asian modern art and is actively engaged in exhibition planning and scholarly research based on her studies in the field.

9788857254517

\$110.00

23/12/2026

Hardback

Skira Editore S.p.A

AGB

225mm x 285mm, 240 pp

190

ROBERTO, 1976
oil on canvas, 57 x 80 cm



Roberto, 1976, oil on canvas, 57 x 80 cm



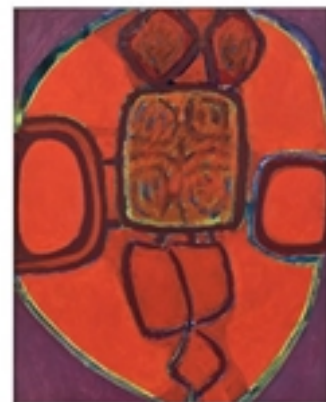
Roberto, 1976
oil on canvas, 57 x 80 cm

Roberto, 1976
oil on canvas, 57 x 80 cm



Roberto, 1976, oil on canvas, 57 x 80 cm

Roberto, 1976
oil on canvas, 57 x 80 cm



Roberto, 1976

Roberto, 1976
oil on canvas, 57 x 80 cm



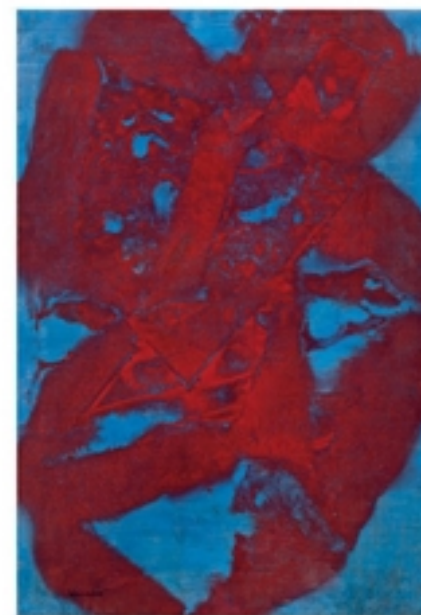
Roberto, 1976, oil on canvas, 57 x 80 cm

Roberto, 1976
oil on canvas, 57 x 80 cm



Roberto, 1976

Roberto, 1976
oil on canvas, 57 x 80 cm



Roberto, 1976, oil on canvas, 57 x 80 cm

JOHNNY, 1970
oil on canvas, 90 x 100 cm



90-10-000

91

JOHNNY, 1970
oil on canvas, 90 x 100 cm



90

JOHNNY, 1970
oil on canvas, 90 x 100 cm



90-10-000

92



90

JOHNNY, 1970
oil on canvas, 90 x 100 cm



90-10-000

100

JOHNNY, 1970
oil on canvas, 90 x 100 cm



101

JOHNNY, 1970
oil on canvas, 90 x 100 cm

JOHNNY, 1970
oil on canvas, 90 x 100 cm



90-10-000

102

JOHNNY, 1970
oil on canvas, 90 x 100 cm

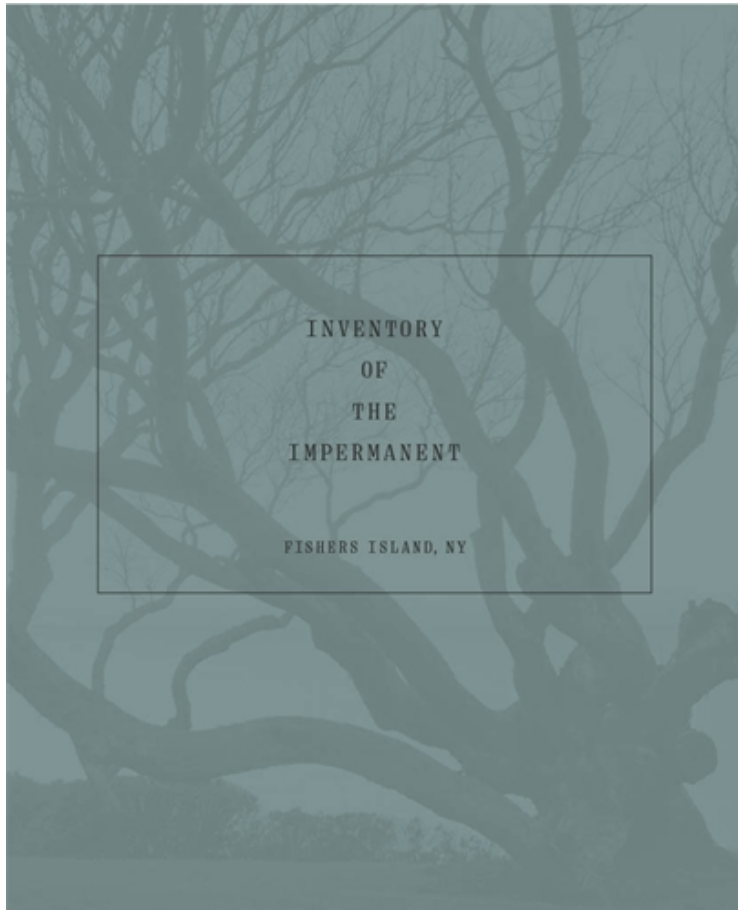


100

JOHNNY, 1970
oil on canvas, 90 x 100 cm

Inventory of the Impermanent

Matt Kaelin



Inventory of the Impermanent brings together photographs made among the year-round community of Fishers Island, New York, located at the mouth of Long Island Sound.

Inventory of the Impermanent

Matt Kaelin

Description

***Inventory of the Impermanent* brings together photographs made among the year-round community of Fishers Island, New York, located at the mouth of Long Island Sound.**

Kaelin photographs domestic spaces, lived landscapes, and the traces people leave behind, revealing a life shaped by repetition, solitude, and change.

The photographs in this book offer a rare and nuanced view of a small island community. With quiet precision, Kaelin builds an intimate and deeply contemplative body of work that reflects the rhythms of daily life and the subtle transformations of place over time.

Author Biography

Matt Kaelin is a photographer based in Providence, Rhode Island. *Inventory of the Impermanent* is his first monograph.

9789053309681

\$130.00

25/11/2026

Hardback

Schilt Publishing

A

223mm x 288mm, 168 pp

Illustrated in colour







A landmark survey of a Pop Surrealist icon, on the occasion of his first museum show in China

Kenny Scharf: Emotional

Description

A landmark survey of a Pop Surrealist icon, on the occasion of his first museum show in China

Spanning decades of Scharf's work, Emotional examines the artist's playful yet meticulous exploration of emotions through a vivid iconography. It features more than 120 multi-disciplinary artworks, including Kenny Scharf's Beach Club, an installation that transports everyone into the artist's California beachside utopia.

Published on the occasion of Scharf's largest solo exhibition to date, Kenny Scharf: Emotional showcases Kenny Scharf's pioneering street art aesthetic and distinctive visual language. Featuring exaggerated faces and expressive forms, his work connects ancient pictographic languages and modern emoji culture. Long before emojis emerged to fill the emotional gap in digital communication, Scharf developed a visual language that captured the complexities of humanity's relationship with expression and feelin...

Author Biography

Shai Baitel is an arts executive and creative director with extensive experience in the fields of arts, culture, and business. He serves as the Artistic Director of the Modern Art Museum (MAM) Shanghai for which he created, among others, the exhibitions and edited the catalogues Marina Abramovic: Transforming Energy (Skira, 2024), David Hockney: Paper Trails (Skira, 2024) and Bob Dylan: Retrospectrum (2019).

9788857254739

\$110.00

23/12/2026

Hardback

Skira Editore S.p.A

AGB

240mm x 300mm, 232 pp

130



David Laundy
The Great Red Crab
2000 (Acrylic on canvas)

David Laundy
The Great Red Crab
2000 (Acrylic on canvas)

10



David Laundy
The Great Red Crab
2000 (Acrylic on canvas)

David Laundy
The Great Red Crab
2000 (Acrylic on canvas)



David Laundy
The Great Red Crab
2000 (Acrylic on canvas)

David Laundy
The Great Red Crab
2000 (Acrylic on canvas)



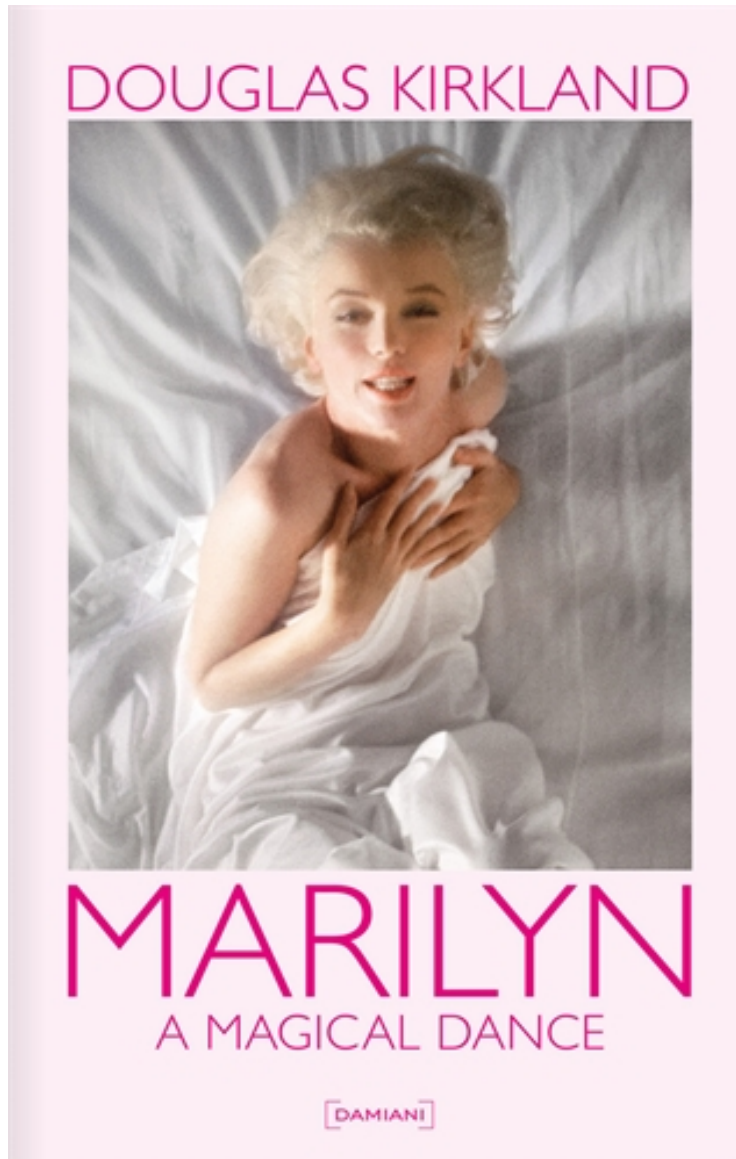


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Journal of Internal Medicine 247: 391–397





Marilyn Monroe would have turned 100 on June 1, 2026. To this day, she remains the most alluring, charismatic, and idolized movie star of all time.

Marilyn. A Magical Dance

Description

Marilyn Monroe would have turned 100 on June 1, 2026. To this day, she remains the most alluring, charismatic, and idolized movie star of all time.

On November 17 1961, a twenty-seven-year-old Douglas Kirkland had the chance to capture Monroe's beauty and charm in an iconic sequence of portraits. In the intimacy of an unmade bed, *Marilyn. A Magical Dance* presents a series of some of the most spontaneous and enchanting photographs ever taken of Marilyn Monroe.

For Douglas Kirkland, every photo shoot was a dance: a magical and unrepeatable moment, a waltz between the photographer and his subject. This idea of dance becomes the guiding thread of the new volume, conceived as a leporello - featuring continuous pages folded in a concertina style. The portfolio of images, accompanied by Douglas Kirkland's handwritten words, unfolds without interruption, transforming the act of reading into an immersive and al...

Author Biography

Award-winning photographer **Douglas Kirkland**'s career (1934-2022) started during the golden age of photojournalism in the early '60s. His work was on the cutting edge of fashion, film, and celebrity portraiture, working for the world's most reputable magazines for more than 60 years. His images are part of the permanent collections of the Academy of Motion Picture Arts and Sciences, the Smithsonian, and the National Portrait Gallery.

9788862088695
\$100.00
02/12/2026
Hardback

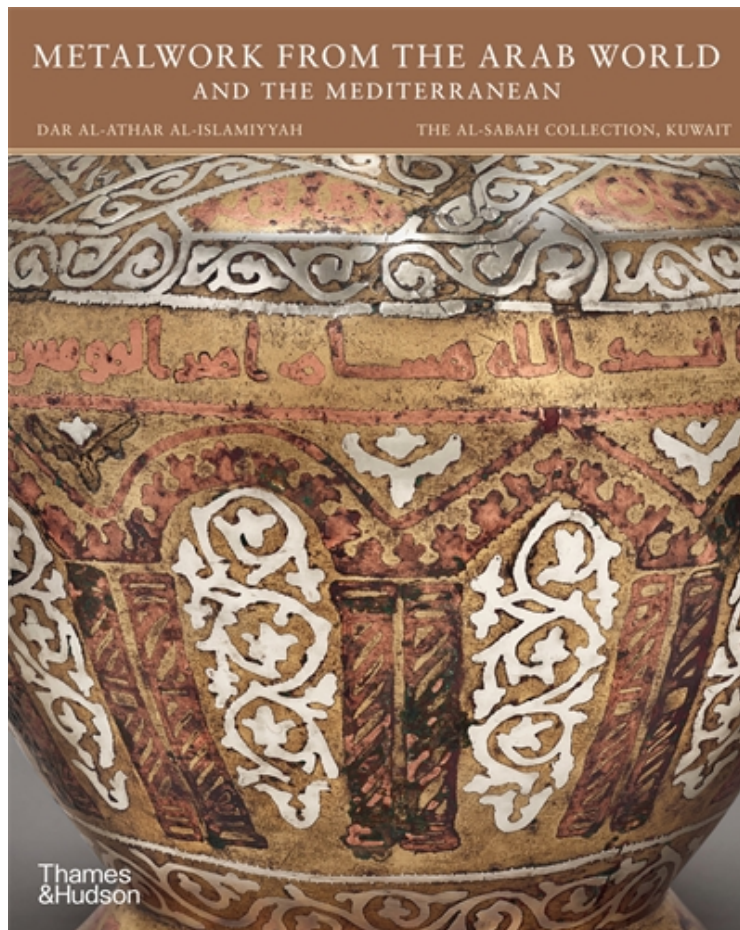
Damiani Editore
A
120mm x 200mm, 44 pp



Metalwork from the Arab World and the Mediterranean

Doris Behrens-Abouseif

Thames
&Hudson



'Outstanding ... a valuable addition to the literature on Islamic art' Asia -
Art - Culture

Metalwork from the Arab World and the Mediterranean

Doris Behrens-Abouseif

Description

'Outstanding ... a valuable addition to the literature on Islamic art' Asia - Art - Culture

Metalwork from the Arab World and the Mediterranean presents vessels, fittings and other objects from the early Islamic period through to the end of the Ottoman era in the nineteenth century. All drawn from the unparalleled al-Sabah Collection, the pieces include exquisite platters, serving-vessels, candlesticks and pen-boxes produced for royal courts, but also many beautifully decorated bronze domestic items, such as bowls, lunch-boxes, door-knockers, buckets and lamps.

Author Biography

Doris Behrens-Abouseif is Professor Emerita at SOAS, University of London, and previously Nasser D. Khalili Chair of Islamic Art and Archaeology at SOAS. Her many publications encompass a wide range of subjects of socio-cultural and art historical interest with a focus on Egypt and Syria from Late Antiquity and the early Islamic period to the 19th century, covering architecture, urbanism, material culture and the decorative arts.

9780500971178

\$79.99

05/12/2026

Paperback / softback

Thames and Hudson Ltd

A,AFT

219mm x 276mm, 340 pp



Art history at your fingertips

Relocated: Art on the Move

Description

From Baroque silver treasures and 19th-century paintings to international modern and contemporary art, from Willi Baumeister to Andy Warhol-the Kunsthalle St. Annen and the St. Annen-Museum in Lübeck house art and cultural treasures from nine centuries. Much of it is stored in their depots. The exhibition at the Kunsthalle St. Annen and the accompanying catalogue mark the start of a multiyear project focusing on this often overlooked yet essential part of the museum. Well-researched and vivid contributions from the museum's scientific and restoration team, as well as other experts, use the Lübeck collection to address fundamental questions of collecting, preserving, researching, communicating, and exhibiting. They offer unusual glimpses behind the scenes of a museum and reveal things and processes that generally remain hidden-making them worthwhile reading for art lovers and specialists alike.

9783775761833

\$74.99

16/12/2026

Paperback / softback

Hatje Cantz Verlag

A

241mm x 305mm, 160 pp



Richard Prince rephotographs the famous cowboy from cigarette ads and places him in a new context. With humour and provocation, his subjects, appropriated from mass media, reveal the visual communication codes of consumer culture. This volume presents a retrospective overview of his work in its full scope.

Richard Prince

Description

Richard Prince (b. 1949) is one of the most renowned artists of our time. With his appropriations of advertising images, the American painter and photographer has been a polarising figure going back to the 1970s. This publication focuses on his photographic work, but also presents other media such as installations, drawings and paintings. Iconic works by Richard Prince, including his Cowboys and Fashion series, are brought together with rarely seen and previously unpublished pieces.

Author Biography

Walter Moser (b. 1979 in Wels, Austria) has been curator and director of the photo collection of the Albertina in Vienna since 2011.

9783777447377

\$100.00

16/12/2026

Paperback / softback

Hirmer Verlag GmbH

A

230mm x 290mm, 264 pp

280

Roni Horn: Seizure of Hope

Roni Horn



HAUSER & WIRTH PUBLISHERS

seizure of hope

RONI HORN

Roni Horn transforms comedian Maria Bamford's phrase, "I am paralyzed with hope," into a powerful examination of language and emotion in her latest artist's book.

Roni Horn: Seizure of Hope

Roni Horn

Description

Roni Horn transforms comedian Maria Bamford's phrase, "I am paralyzed with hope," into a powerful examination of language and emotion in her latest artist's book.

American artist Roni Horn's practice is propelled by a multifaceted investigation into the nature of identity, mutability, and language. Encompassing drawing, photography, sculpture, installation, and artist's books, her work frequently involves the written word. *Seizure of Hope* is the eighth installment in a series of artist's books by Horn and the fourth to be published by Hauser & Wirth Publishers, following celebrated titles such as *bird* (2008), *aka* (2010), and *Wit's End* (2021). This meticulously designed, limited-edition publication collects a series of drawings that were inspired by a line from a monologue by the American comedian Maria Bamford: "I am paralyzed with hope." Horn felt that the statement, which she describes as "...

Author Biography

Roni Horn is an artist whose work consistently generates uncertainty to thwart closure. Important across her oeuvre is her longstanding interest to the protean nature of identity, meaning, and perception, as well as the notion of doubling; issues which continue to propel Horn's practice.

9783907493335

\$150.00

02/12/2026

Hardback

Hauser & Wirth Publishers

AGB

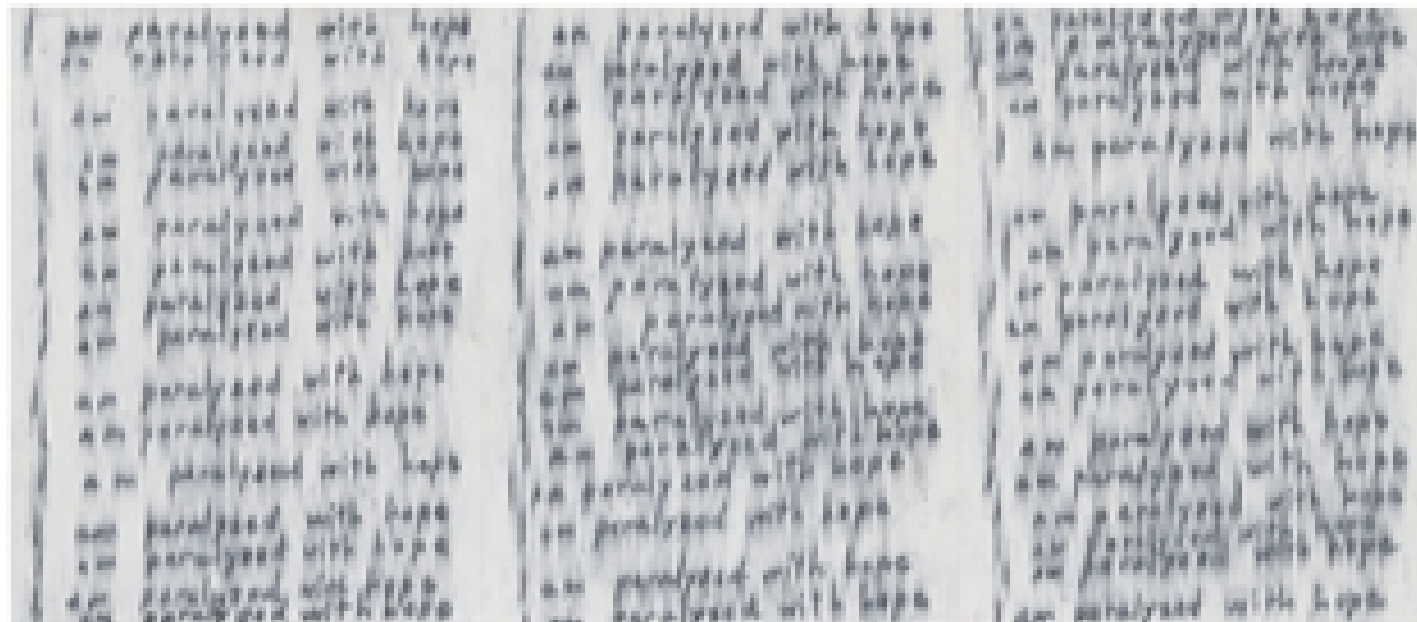
280mm x 305mm, 230 pp

78

seizure of hope

Houser & Vith Publishers

RONI HORN





A fascinating insight into two Danish artists' journey to Constantinople in the 1830s

Rørbye & Bindesbøll

Description

A fascinating insight into two Danish artists' journey to Constantinople in the 1830s

In the winter of 1835-36, the Danish painter Martinus Rørbye and the architect Gottlieb Bindesbøll travelled to Constantinople, present-day Istanbul. During their stay in the city, they each produced a substantial number of sketches and studies, primarily depicting everyday life and architecture, and both showed great interest in the culture and the people they encountered. Published in connection with the exhibition Rørbye & Bindesbøll.

The Journey to Constantinople at The David Collection in 2026, this book explores the artists' travel and their encounter with the Ottoman world. It also examines how the sketches created during their journey were later incorporated into their work upon returning to Denmark.

Author Biography

Anette Lindbøg Karlsen, Curator at The David Collection

Mogens Pelt, Associate Professor at the Saxo Institute, University of Copenhagen

Peter Thule Kristensen, Professor at the Royal Danish Academy - Architecture, Design, Conservation

Jesper Svenningsen, Project Researcher at SMK - National Gallery of Denmark

Jakob Skovgaard-Petersen, Professor at the Department of Cross-Cultural and Regional Studies, University of Copenhagen

9788702455021

\$54.99

16/12/2026

Paperback / softback

Strandberg Publishing

A

225mm x 270mm, 156 pp

Illustrated in colour

RØRBYE & BINDESBØLL

REJSEN TIL KONSTANTINOPOL
THE JOURNEY TO CONSTANTINOPLE

DAYTON SAMLIN



Fig. 1
Rørbye and Bindebøll at the
mosque in Constantinople, 1840.
The drawing is a watercolor by
Dayton Samlin.



Fig. 2

Rørbye and Bindebøll at the
mosque in Constantinople, 1840.
The drawing is a watercolor by
Dayton Samlin.

to other demands as well.¹⁴ So under Wright's
tutelage, he was to become a student of
the Danish architect, and he was to become
a student of the Danish architect, and he was
to become a student of the Danish architect.

When he returned to Copenhagen in August
1840, Bindebøll found the opportunity to
show up in his own name of historical
reference, not least through various appointments
as building inspector first in Helsingør, then in
Ålborg, and eventually in Copenhagen and its
surroundings. The general reconstruction in the
capital, however, came in 1840 when he was the
commissioner to design the new city hall in
the former carriage house at Christiansburg, which
today stands off as a house of reference
— albeit, according to Bindebøll, only because
well-known names participated in the building
work.¹⁵ Christian was no longer a general
strategy. It was dictated by the task at hand,
in addition, perhaps, Bindebøll drew on his
experience from many different periods, often com-
paring them in an unorthodox yet carefully
considered manner suited to the specific task at hand.

Bindebøll's encounter with both Ottoman
and European culture must have inspired in his
mind the architect's thought process, meaning that
the architectural style had never been in his
hands. Instead, it was absorbed and appropri-
ated by Ottoman and European architecture,
which Bindebøll at times referred to as 'Moorish',
even after encountering in Italian church build-
ings.¹⁶ A strict distinction between styles and
periods only emerged with the consolidation of
art history as an academic discipline in the last
part of the nineteenth century.

Bindebøll's artistic design for a con-
sistent task for the Copenhagen Museum Society
(Museumsselskabet), which he made several



his journey to Turkey. The reason was simple: Brøndstedt had sent very letters home to his brother, who in turn published them in the Danish journal, *Dansk Kunsthist*, issued by the Art Society (Kunsthistningsforening). One of the letters contained a vivid description of the Caravan Bridge in Smyrna, which was enthusiastically read with great interest by the journal's subscribers. Although Hartvig and Brøndstedt both had first-hand experience of the place, it seems likely that Hartvig drew on his brother's description when he painted both the sketch and the finished canvas (Fig. 2).

One of the principal subjects of Hartvig's composition is the trading traffic across the Caravan Bridge – the busy coming and going that characterized the site. In the upper part of the painting, one sees laden donkeys and pack animals heading their way across the bridge. This scene, however, also played a central role in Brøndstedt's written account of Smyrna. At the squares of the town are filled with caravans, and it is most disappointing to walk among these great long-necked beasts, each chewing more noisily than the rest. Just outside the town there is a bridge over a little river, and everything arriving in the city by land must pass across it, so to speak the bridge connects Asia with Europe. I could spend long hours there, being myself out by letting my gaze roam on this great magic caravan show. Persians, Hindus, Egyptians and Turks, black, white, yellow and red races of their pass by endlessly in the stream of procession.¹

1862
Hartvig Brøndstedt, *View of the Caravan Bridge in Smyrna*, oil on canvas, 100 x 150 cm, Copenhagen, Statens Museum for Kunst, inv. no. SM.1862.100.150.1



DA ORIENTEN
FORSVANDT OG
TONEDE FREM
PÅ NY

WHEN THE ORIENT
DISAPPEARED
AND REAPPEARED
ANEW

ANDER BRØNDSTEDT, 1862

REPRODUCED BY PERMISSION OF THE NATIONAL MUSEUM OF DENMARK. PHOTOGRAPH BY ANDER BRØNDSTEDT, 1862.



Ruth Pastine: Limitless



The first comprehensive monograph on the acclaimed artist and her minimalist colour-focused practice

Ruth Pastine: Limitless

Description

The first comprehensive monograph on the acclaimed artist and her minimalist colour-focused practice

Ruth Pastine (b. New York City, 1964; lives and works in Los Angeles) is known for her minimalist colour field paintings and multi-panel installations that extend the sensibilities of the 1960s Southern California Light and Space movement. For more than forty years, Pastine has pursued a phenomenological investigation of visual perception, which she explores through the materiality of paint and the elusive and relative qualities of colour, radiance, and depth. Her luminous canvases engage her philosophical interests in the sublime, allowing for direct experience and heightened perception through resonant colour relationships.

The fully illustrated monograph Ruth Pastine: Limitless situates the artist's work in the context of twentieth- and twenty-first-century painting, abstraction, minimalism, and perceptual art...

Author Biography

Nancy Zastudil has been advocating for artists' voices for nearly two decades. She has held editorial, curatorial, or directorial roles at the Cynthia Woods Mitchell Center for the Arts at the University of Houston, the Frederick Hammersley Foundation, Tamarind Institute, Hyperallergic, and more, and she has edited numerous exhibition catalogues and monographs. Zastudil received her MA in Curatorial Practice from California College of the Arts and her BFA in Painting and Drawing from The Ohio State University.

9788857254371

\$110.00

23/12/2026

Hardback

Skira Editore S.p.A

AGB

270mm x 300mm, 196 pp

120

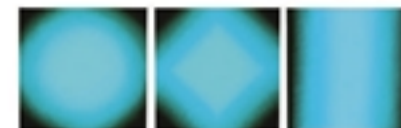
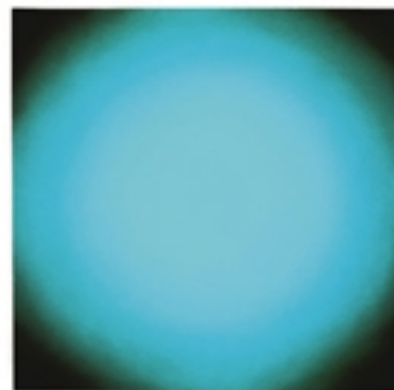
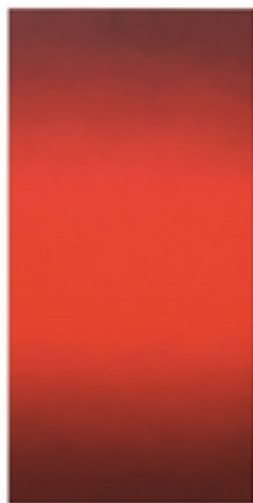


RUTH PASTINE LIMITLESS

SKIRA



Phase and Shifting Colors (Three Parts) (2016) oil on canvas, 80 x 80 x 100 cm each



From left to right:
Two and Three (Red Series) (2016) oil on canvas,
100 x 100 x 100 cm each

40

From left to right:
Circle, Diamond and Square (2016) oil on canvas,
100 x 100 x 100 cm each

41



From left to right:
Red Magenta (2016), and Blue Orange, Master of light series (2014), oil on canvas
on stretched panel (40 x 40 x 100) - 50 x 40 cm each

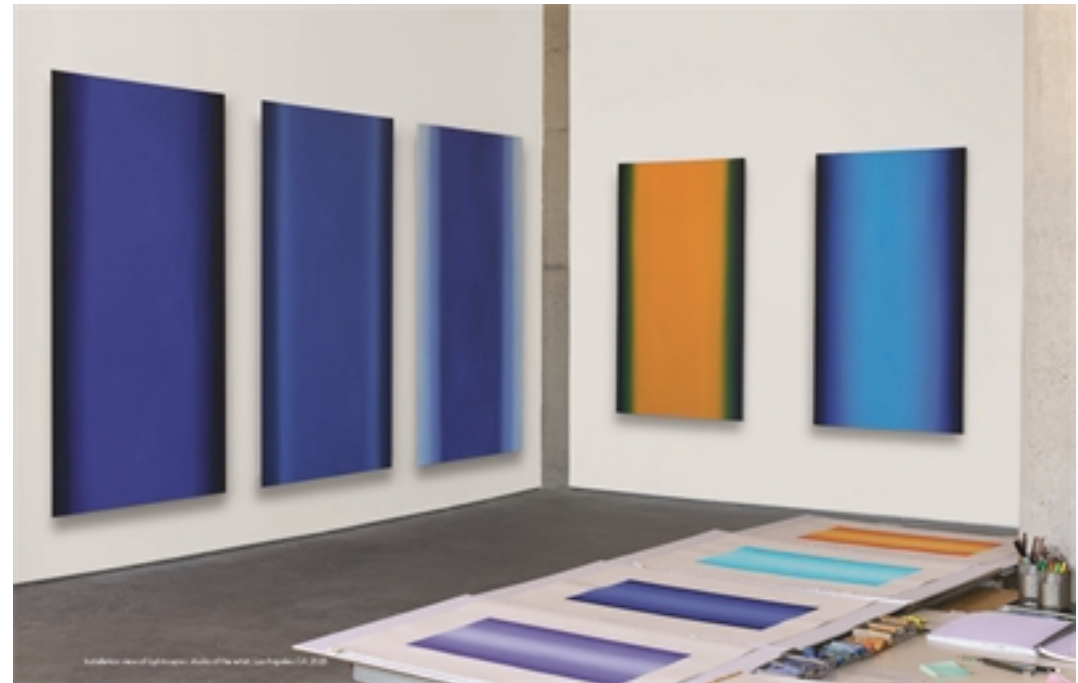
104



Red Yellow and Blue, Primary Resonance Series (2015), oil on canvas
on stretched panel (50 x 50 x 100) - 40 x 40 cm each



From left to right:
Blue 1-3 light series (2015), oil on canvas on stretched panel (50 x 40 x 100) - 50 x 40 cm each



Installation view of light series, Studio of the artist, Los Angeles (LA, 2016)

Shirley Villavicencio Pizango



Jacket
Coming Soon



Long-awaited monograph by Shirley Villavicencio Pizango: a powerful portrait where color and identity meet.

Shirley Villavicencio Pizango

Description

In her vibrant paintings, Shirley Villavicencio Pizango (1988, Peru) uses memories, family stories, and personal encounters to create poetic portraits of friends, family, and strangers. Her figures appear in settings steeped in symbolism: lush Amazonian flora, ceramic motifs, and geometric patterns reminiscent of Inca culture. At the same time, she draws inspiration from the European painting tradition, in which colour and form acquire emotional power. Villavicencio Pizango doesn't shy away from broader social themes either, such as gender, diversity and identity in a Western context. Publication in collaboration with Gallery Sofie Van de Velde.

Author Biography

Having grown up in the Peruvian capital of Lima and the small village of Santiago De Borja in the Amazon rainforest, Shirley Villavicencio Pizango moved to Ghent, Belgium when she was eighteen years old. Fourteen years later, Villavicencio Pizango has nicely reconciled these diverse experiences to record her daily life in Ghent by painting portraits of family, friends and strangers. She portrays her sitters within lush vegetation and amidst textiles, pottery and geometric forms reminiscent of Incan sources. Her paintings are colorful, loose, expressionistic and folky and her sitters are depicted with a concise sensitivity that conveys nostalgia, memory and melancholy.

9789493416758

\$110.00

23/12/2026

Paperback / softback

Hannibal Books

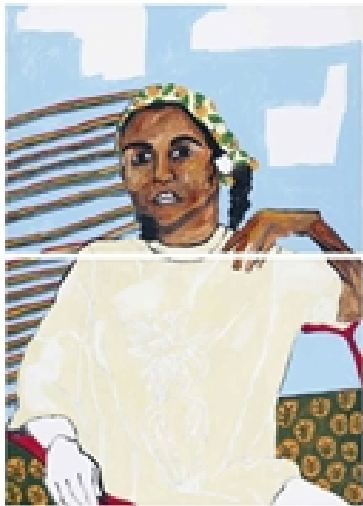
AGB

230mm x 275mm, 208 pp

Full colour

Shirley Villavicencio Pizarro

KUNSTHAUS





A conversation between Karen Van Goolbarhoven
and Dorley Villavicencio Pasango

"I enjoy spontaneity in my work; my colours
come into being during the act of painting itself"





A contemporary look at the impact of German artist Marianne Wex's landmark 1977 examination of body language and gender expectations

Taking Back Our Space

Description

A contemporary look at the impact of German artist Marianne Wex's landmark 1977 examination of body language and gender expectations

Coinciding with the first posthumous exhibition of Marianne Wex's expansive photographic survey of the gender dynamics of body language, *Let's Take Back Our Space: 'Female' and 'Male' Body Language as a Result of Patriarchal Structures* (1977), this unique volume brings Wex's work into conversation with seven contemporary artists whose works reappraise the relationship of bodies to public space from intersectional queer and feminist perspectives: Joiiri Minaya, Nona Faustine, Martine Gutierrez, K8 Hardy, Yuki Kihara, Paulina Olowska, and Wendy Red Star.

Author Biography

Roxana Marcoci is the Acting Chief Curator and David Dechman Senior Curator of Photography at The Museum of Modern Art, New York.

Caitlin Ryan is Assistant Curator in the Department of Photography at MoMA.

9781633451865

\$100.00

07/12/2026

Paperback / softback

The Museum of Modern Art

AJC

240mm x 305mm, 176 pp

Let's Take Back Our Space: "Female" and "Male" Body Language as a Result of Patriarchal Structures

1977

I didn't know why I sat so tight, so constricted, even when I was alone. This led me to want to see how other women occupied their space in the world.



Sitting Area

Selection of panels from Let's Take Back Our Space: "Female" and "Male" Body Language as a Result of Patriarchal Structures, 1977

Indigenous Woman

2018

I had never seen anyone like me on the cover of a magazine, so I put myself on one.



Non-Indies, Chag Mixi (Gutierrez), p. 25 from Indigenous Woman, 2018

Let's Take Back Our Space

6

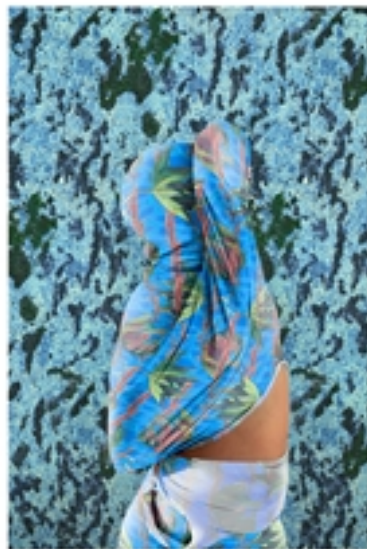
7



Standing Area



Three Kā'ahine (After Genghis) 2018



Shower 2022



Shedding it (See tree again) 2022



Catalogue Number 1943.248.2019



Catalogue Number 1943.72.2019





This book celebrates Dada, the art movement founded 110 years ago but whose subversive political engagement remains highly relevant today. With a keen eye and biting satire, Dada produced forceful critiques while inquiring into political and social conditions. Featuring works by the most important Dada artists, this volume presents a multifaceted portrait of the movement and its many forms of expression, including painting, photography, theatre, dance, literature and satire.

Unlock your heads at last!

Description

An international group of experts recount the history of Dada from its beginning in 1916 through to the 1930s. The volume's focus is on the movement's political motives and social activity, which served to unite this heterogeneous group of visual artists, writers and figures from the theatre. Emerging from the experience of the First World War, Dada artists issued strong warnings about the rise of the Nazi dictatorship. The book vividly demonstrates how vital artistic voices can be in resisting inhumane and anti-democratic tendencies. Artists: Johannes Baader, Hugo Ball, Erwin Blumenfeld, Paul Citroen, Otto Dix, Otto Griebel, George Grosz, John Heartfield, Marta Hegemann, Emmy Hennings, Hannah Höch, Heinrich Hoerle, Richard Huelsenbeck, Franz Jung, Walter Mehring, Rudolf Schlichter, Kurt Schwitters, Sophie Taeuber-Arp.

Author Biography

Katharina Günther is a curator at the Center for Persecuted Arts in Solingen, Germany.

9783777447322
\$85.00
16/12/2026
Hardback

Hirmer Verlag GmbH
A
170mm x 240mm, 288 pp
50

INHALT

42 = *Katalog Catalogue*
170 = *Werkliste List of Works*
176 = *Impressions Collection*

12 Katharina Günther
„Sperren Sie endlich
Ihren Kopf auf!“

Katharina Götter
„Sperren Sie endlich
Ihren Kopf auf!“
Dabei die politische Kunst
zwischen den Zeilen

**"Unlock your
heads at last!"**
Dials on political art
between World Wars

52 **Wissen Energie**
Die erste Internationale
Dada-Messe
Die Vorbereitungen zum Tausch Leipzig

The First International Dada-Fair

120 Lucy Rytand
Dada-Performance
„Dada ist das Leben der Welt
wie die Welt das Leben Dada ist“

On Dada performance

148 Agathe Marnett
„Bada Weltkrieg und kein
Ende, Bada Revolution
und kein Anfang“

Diele als Revolution der Kunst
und Revolution der Sprache

**"Dada World War and
no end, Dada revolution
and no beginning"**
*Dada as revolution in art
and revolution in language*

Katharina Günther

**„Sperren Sie endlich
Ihren Kopf auf!“**

Dada als politische Kunst zwischen den Weltkriegen

[illegible]

Anfänge: Das Lust, bunt, und provokantes Nebenbei und öffentliches Beisammensein, ungelegenes Beisammensein, Gedächtnis, Romanes und musikalische Kompositionen führten die Dadaisten immer für Publikum nachdrücklich zum Hinaus, Redaktionen und Verleger auf: Bald bildeten sich Dada-Gruppen in Berlin, Dresden, Köln, Paris, New York und den Niederlanden, die sich untereinander über Zeitschriften wie die *Kölner [Die Schamlose] wachen*.¹ Dada war medial und inhaltlich heterogen, erstreckte sich über die Zeit und die verschiedenen Wenden hinweg sowie 'Nationalität' für die Bewegung war die

12

"Unlock your heads at last!"

Dada as political art between World Wars

"Unlock your heads at last! Free us from the challenges of the times!" reads a poster at the First International Dada Fair in Berlin in 1900. (Fig. 5) Dada's roots were indeed challenging. The movement was founded in 1916, in the middle of the First World War, at the Cabaret Voltaire in Zurich – as a protest against the murdering of millions and the dynamics that allowed this to happen. When the war ended in 1918, the world went out of kilter. In the new Weimar Republic, old political and social structures impeded real progress. Repression claims were crushing the fledgling nation. A new war was brewing, but many were suffering under escalating hyperinflation and high unemployment. Political assassinations, uprisings, and coup attempts reflected both a divided society and a progressively radicalized political climate.

In some Dutch and English-speaking circles, with good reason, the *Practical papers*, detailing political and social activity networks, poverty, youth, and musical contacts, and the *United Nations* instantly challenged their audiences to look, reflect, and act. The *United Nations* dance groups soon formed in Sweden, Norway, Cologne, Paris, New York and the Netherlands, interconnected through magazines like *De Nederlandse Dansers* in Cologne, in terms of both media and content. Dance was homogeneous and continued to evolve over time and across its various geographical contexts. Common threads within the movement included a love of experimentation, an interest in chance as a compositional principle, a preference for absurdity and humour, and a desire to shock and provoke. One important common denominator found expression in a sentence seen in the *First International Dance '89*: 'Dance is politics.' Political and social critique was a common thread through all *Context art*, though its intensity and manifestations varied considerably across different groups and individuals.

13



Abb. 10g
Hessisch-Mittel, Einkulturgang 1935, College signal, detekt.
Kassenschein / college, signal, detekt, Hess. 10g-10,7 cm.

pointed long distance herself from Debs, his large pencil drawing, *Triple Crisp* (1913/12) seems reminiscent of Dostoevskian ethics – with a touch of the ghastly. The artist presents the body as a mechanical construct, not only in its representation (the disabled woman's missing hand, as was the case for many of the time, has been replaced by a technical prosthesis).

[illegible]

Congee based 'Doris Angelica: Angelica Fick Horne's addressed feminist themes with ritual urgency. If perhaps in slightly less distinct terms,¹⁶ the dressing Reuben [Epaustrated] [1910] invited the *Amateurs of mythology* who, according to legend, removed one of their heads to fight more effectively.¹⁷ Fick Horne's *Ancient* – being three-headed – could hardly be more profiled, in the dressing, Ed [Horne] [1933] she depicts a self-assured woman without the constraints of corset and heels.¹⁸

Political Form

Political engagement and the expression of personal views were woven into the very structure of Dada art. The Social Features in Sophie Taeuber-Arp's second sculpture *Rehe Dada* (2003) have been abstracted into geometric elements. Many works by her husband Hans Arp, consist of organic shapes, yet are entirely non-representational. *Abstraction in Dada* was a political statement. At the Colson library, according to Haeberlin, it was all over in

Abb. 10g
Hessisch-Mittel, Einkulturgang 1935, College signal, detekt.
Kassenschein / college, signal, detekt, Hess. 10g-10,7 cm.

23

[illegible][illegible]

Johnannes Reuber in 1930 introduced the Dödsdal concept of a museum through the design of a traditional architecture that is the first appearance of the modern age. Germany's greatest and dearest by teacher (Reuber) or the female life story of Charlotte (or Ulrike) (p. 38). The female artist, in 1906, under the influence of a Jewish religious mission, had designed a utopian World Temple as a colossal 1000 statue pyramid for an "international and worldwide human federation"; only to be transformed by the First World War into a Dödsdal index. Though a metaphor "living with the very remains" is connected a "Dödsdal monument sculpture with the story, the facilities, a single tunnel, two museums, and a cylinder with the

Bosche took the architect-inventor's missionary tradition as a reference model, and distilled it into an open and associative concept of teaching layers of social material, appealing to contemporary history, the rise and fall of the Weimar Republic, and the oral biography from 1870 to 1920. He made a composite of its role, traces and fragments out of newspaper cuttings, sound poetry, a music tape, a stone pipe as "fossil of the decorated [German]" (a powder keg) and a diary. By using a wealth of oral material he wanted to create a media-critical statement that the war was a product of the press, one that would not have existed were it not for the newspapers.¹¹ In the German Gaze's graphic language toward the end of

63

Dada politisch

Diskutieren Sie:

Diskutieren Sie politisch, Diskutieren Sie gesellschaftlich.
Diskutieren Sie intellektuell, Diskutieren Sie religiös - Diskutieren Sie auch!

Deide is political. Deide is critical of society.
Manifesting, exercising, leading - Deide walks it out.



82

Die freie Strasse

Präsident Baader



83

Politische Form

And in the form of Kant's Deix politik.
Abendliche, Abendliche, College, Montage, Tinkerbelle, Lantpoliti -
Die Kant kommt in Leben, der Leben in die Kant!

Political Form

It's also political in terms of how
 education, economics, religion, medicine, justice, social justice ...
 are interconnected. We cannot afford to ignore any of them.



92



Cherish School, located
approximately 100
miles north of
Washington, is a
small, private, non-
sectarian, single-
sex boarding school
for girls. The school
has a long history of
excellence in the
field of education.
The school is a
member of the
National Association
of Boarding Schools
and is a member of
the National Boarding
Schools Association.

93



112

113



doi:10.1371/journal.pone.0142112.g002

einsteht, um gerade, fast mechanisierte Bewegung zu präsentieren. In wichtigster Barock-Art kreiert die Verkleidung des Tänzers die des Umarmers selbst, wobei das Prinzip des Falls als Wirkung dient, um „An Genuss der Kammerl. und des bewussten Willens zu überwinden“.¹² Im Dada-Raum und Dada-Performance im weiteren Sinne gehen Spontaneität und Improvisation als Katalysatoren für authentische Gesten, die wenigstens gesellschaftlichen Normen und Regeln genügen, ein.

In diese erlesenen Form wandelt die Diale Performance in 2020. 2020 war ebenfalls das Schicksalsjahr von Jean Jacques Nelly. Seit 1970, als er das Berliner Pärchen George Grosse/Jean-Jacques' heiratete, die Komposition in Paris, wurde ebenfalls ein Mann und Jean-Jacques ist die Aufführung von Schindler - zwischen 1970 und 1970 Jean-Jacques Nelly/Schindler/Composers 1970. Wie viele anderen der Diale Performance auch Schindler blieb als „erster“ Mitglied. Nach dem Ende der Nationalsozialisten in die damalige Diale Performance wurde er verhaftet und starb 1942 im Alter von 41 Jahren in einem bayerischen Gefängnis.

Grade 3: Theatre: Plays and Puppets

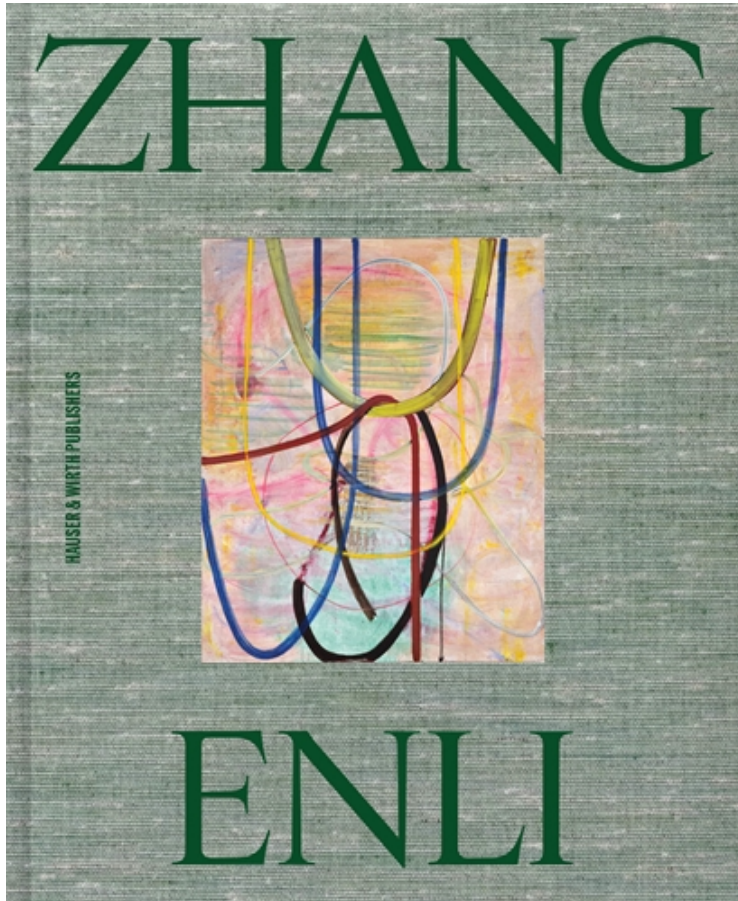
Dance plays and dramatic sketches bear the hallmarks of the Eklektika (eclectic) performance and literary traditions from which they developed.¹⁰ For instance, the Dada performer may at any moment address the audience as an individual or a member of a community, and Pappasgiani (Pappasgiani) could make up a character, become a dog (designated *matrologos* for Nana Vassil's translation of Cretan Greek) or a century (during The Dog King (2002), reimagined as a parody of Joseph Conrad's *The Heart of Darkness*), which presented as the Siles-Markovitz Theatre's 1918. Dog Theatre is also transformed into a play as per the original tradition, but can only refer to its human state after "Theatricality" has conjured the ghostly image of the "Ghazal" (Greek: *ghazal*).¹¹ Theater Art explores the (crossed) dimensions of puppetry, adding little changes like the death of the geometric forms, whose delicate introduction (the *unary* components) (Fig. 36).

[illegible]

Picador's first exposure to Zede was through Hawthall's brother, Wilbur Hawthall, when the rest of the branches of World War One ("He only contact with the Zedeans led to later collaborations, such as Gicor's meetings and formal designs for Picador's TQI adaptation of *Die Abenteuer des braven Soldaten Schweig* [*The Adventures of the Good Soldier Schweig*] based on Jacobus Hedius's unfinished draft correctly published between TQI and TQI2") *Schweig* is a Czech soldier who reports to the Radio Hungenstein for duty in its wilderness and mountains, and whose fiction, bearing only slight seems to be open for each writer's responsibility. By 1910 it is not by the novel's iconic cartoons by Josef Lada. Gicor designed the most iconic characters for the introduction, almost universal *Radiohungen* in the story, which

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A comprehensive study of internationally renowned Chinese painter Zhang Enli's artistic evolution over the last two decades.

Zhang Enli

Description

A comprehensive study of internationally renowned Chinese painter Zhang Enli's artistic evolution over the last two decades.

Published on the occasion of an exhibition of the artist's work at Hauser & Wirth West Hollywood, this elegantly designed publication explores the last two decades of Zhang Enli's celebrated practice, culminating in his most recent paintings. Since emerging as an artist in the 1990s, Zhang has combined Eastern and Western influences to create enchanting paintings inspired by ordinary objects and elements of everyday life. Beginning in the 1990s with the artist's striking portraits of human figures, *Zhang Enli* traces the development of the artist's work through the evocative object studies of the 2000s and early 2010s to the captivating abstract portraits that continue to occupy him today, including new paintings produced for the Los Angeles exhibition. An illuminating essay by curator Sook...

Author Biography

Sook-Kyung Lee is Director of the Whitworth.

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\$115.00

09/12/2026

Hardback

Hauser & Wirth Publishers

AGB

248mm x 298mm, 150 pp



ZHANG

THE UNIVERSITY OF CHICAGO



ENLI



The photographic reproduction on this page has been taken from the original. The artist's name, "Wang Kang," is visible in the bottom right corner of the image.

資料來源：根據 1994 年 10 月 1 日以前和以後的資料。

ON THE PAINTINGS
OF JEROME BONI

South-Western, Inc.

[illegible]

Critical responses to Zhang's work have often emphasized this ambiguity, assuming that either within a language of Western aestheticism – painting, representation, abstraction, mimeticism – or within a broader Chinese tradition of spatial sensitivity and contemplative writing. For each approach, linguistically, seems a binary logic of abstraction versus figuration, form versus form, as tradition or as modernity. This essay proposes a different framework, drawing on Mahayana Buddhist concepts of form and emptiness/emptiness and inspired by articulated in the *Three Jewels* (三寶) (Three Jewels: a compass, a compass, a compass).

[illegible]

In Husserl's thought, experience names the *fact* of existence – any kind, indeed, because – understanding that no phenomenon exists independently of the conditions that give rise to it. It is this that Husserl's "fact is experience, experience is fact" means: an opposition between the two which amounts from then to a continuous interaction. Experience does not signify something as a given, but rather the absence of what is not, independent sources. All phenomena exist only through causes, conditions, and relations that are co-constitutive rather than self-sufficient.¹⁰ Facts, as it were, are constituted in the world of appearances, it therefore relational. This fact has logic, even though it is not a thing and explains it with an understanding of other

When applied correctly, this framework offers a way of thinking beyond macroeconomic failure or fiscal accounts. A serious and well-thought

10



Free Source: www.free-source.com
 MySource: www.mysource.com
 Source: www.source.com
 Source & More: www.sourceandmore.com

Figure 3.10 shows the following results, which are the same as those in Figure 3.9.





Rauschenberg, 1965, Untitled (Red, Green, and Blue) (oil on canvas)

17



Rauschenberg, 1965, Untitled (Red, Green, and Blue) (oil on canvas)

18



Rauschenberg, 1965, Untitled (Red, Green, and Blue) (oil on canvas)

19



Rauschenberg, 1965, Untitled (Red, Green, and Blue) (oil on canvas)