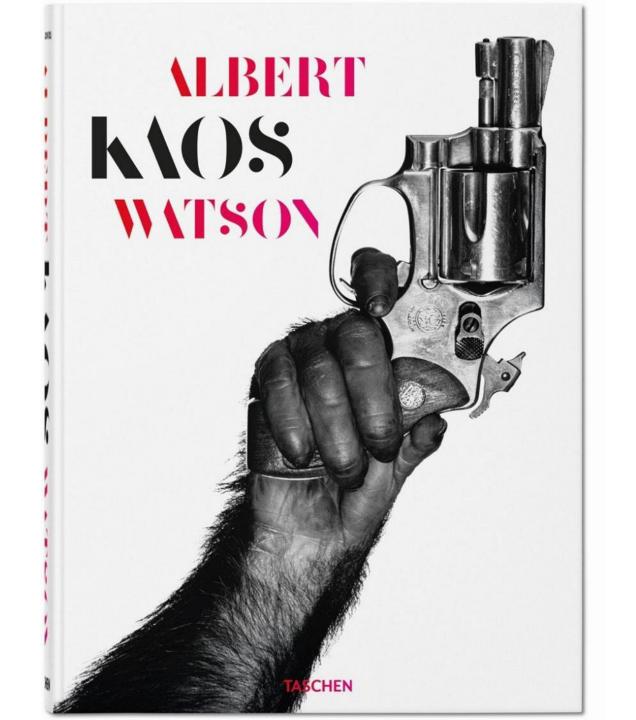
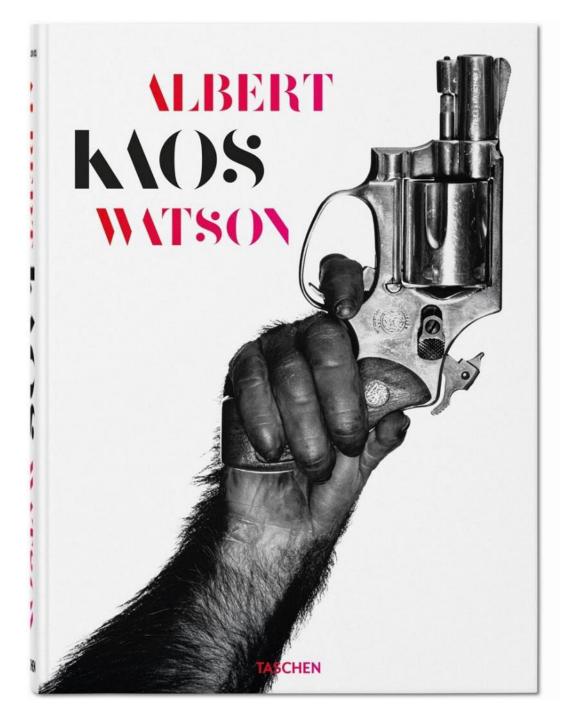




February 2026 INDENT LIST



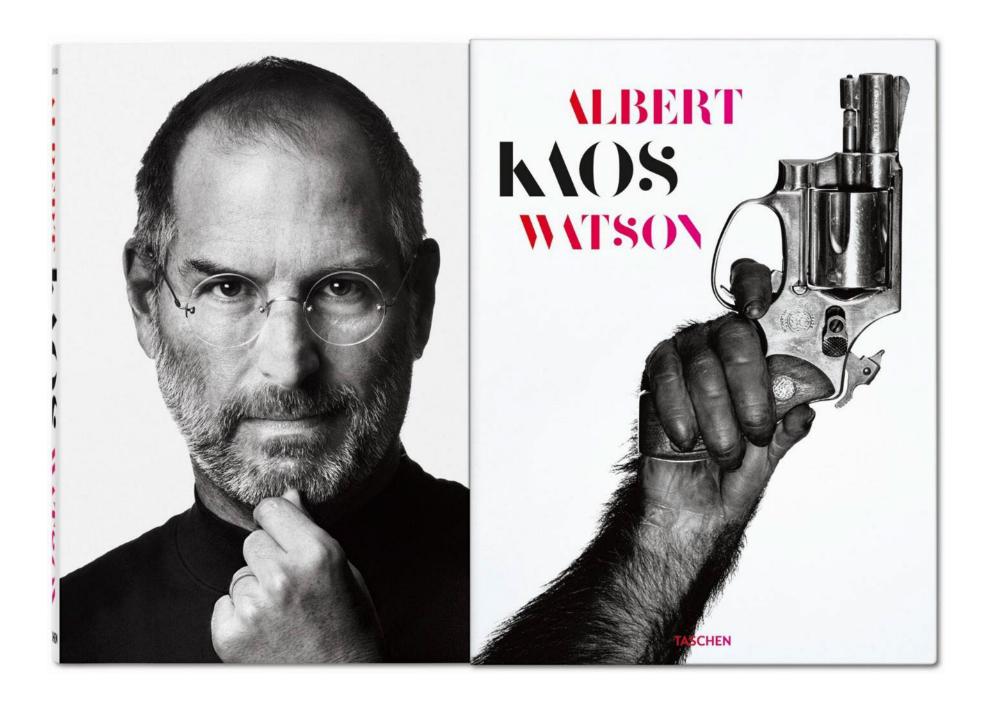


Albert Watson. Kaos

Celebrate the career monograph of master image maker Albert Watson, one of the most in-demand and versatile portrait, fine art, and fashion photographers.

- Watson's textured, graphic, often cinematic style shines across genres, time periods, and subjects including Steve Jobs, Keith Richards, David Bowie, Kate Moss, Jack Nicholson, and Uma Thurman. Celebrate the career monograph of master image maker Albert Watson, one of the most in-demand and versatile portrait, fine art, and fashion photographers.
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- This remarkable collection is accompanied by an essay from the former head of photographs at Christie's, Philippe Garner, and extensive quotes from Watson, as well as dozens of previously unpublished Polaroids, culled from Watson's personal archives. The result is a defining document of the "photographer's photographer," iridescent in its graphic, often cinematic allure, and irresistible in its eclectic glory.

AU \$275.00 | NZ \$305.00 9783754401545 408 Pages Hardcover 374 mm x 278 mm TASCHEN







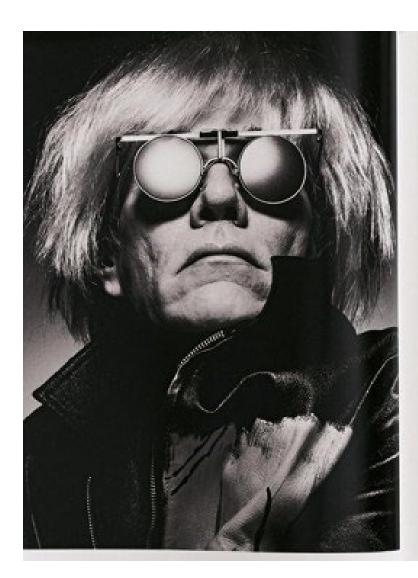
ALBERT WATSON BEHIND THE WHEEL

Philippe Garner

Mick Jagger's face double exposed with that of a leopard, Alfred Hitchcock holding a plucised goose, Jack Nicholson multiplied and sphoed into a kinetic friese, the back of Mike Tyeon's tree-trunk neck, but also Tutankhamun's golden glove, a neon-lit Las Vegas, and a NASA Apollo mission spacesuit – we know so well so many of Albert Watson's pictures, such is their midelable "once even, never forgotter" authority. We know have the dedicated and wide-ranging creative imagination behind them, for Watson has preferred to swiid the limelight, systematically deflecting attention in fiscur of his chosen subject matter, and latting the photographs speak for themselves.

Albert Wassen's photographic portible is exceptionally diverse, embracing fishion and portraiture, nudes and dence, still life and landscape, photoesses and advertising compaigns. Across this range, there is no one-signature style, but nuther Wassen finds a pictorial eduction to each specific challenge, whatever the photographic genre Yet across this broad and ambitious portfolio, Watsoris work does reveal distinct consistencies, and within these common threads – the DRA, so to speak, of his way of working – we can measure the personality and the creative sensibility of the photographer Particularly striking is the graphic clarity that Watson brings to his picture-making. He proves himself highly adept at distilling each subject to be essence, and in doing so creates impactful, memorable images that here lucidity, polish, and their own insistent, hyperreal presence

The consistent, overarching impression is of an ever-curious problem-edver who delights in translating his observations and ideas into powerful statement pictures. "I have sometimes been rather good at conceptualising" is Watson's on target self-assessment. Equally, in these pictures we recognise Watson as a committed master of his medium, a meticulous



ALBERT WATSON AM STEUER

Philippe Garner

The part of the Late of the La

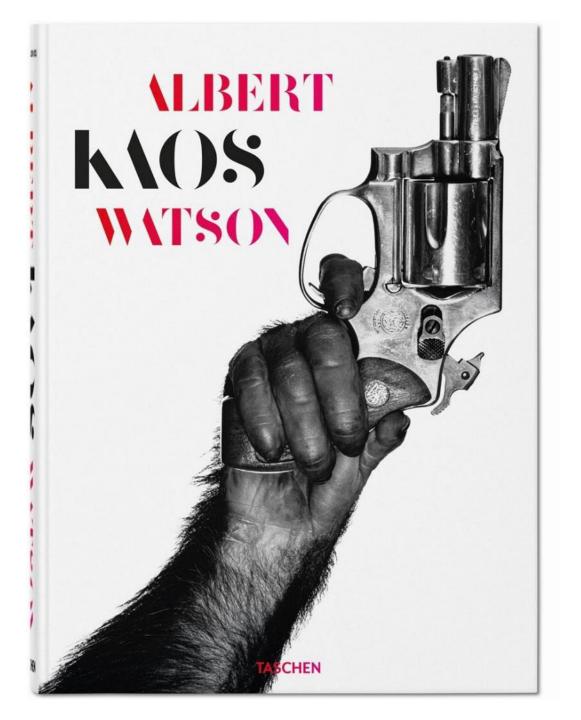
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Sale Bless

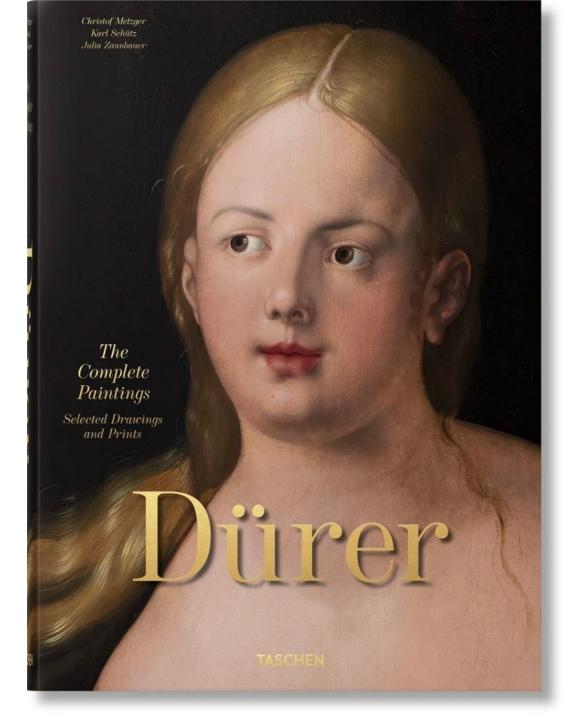


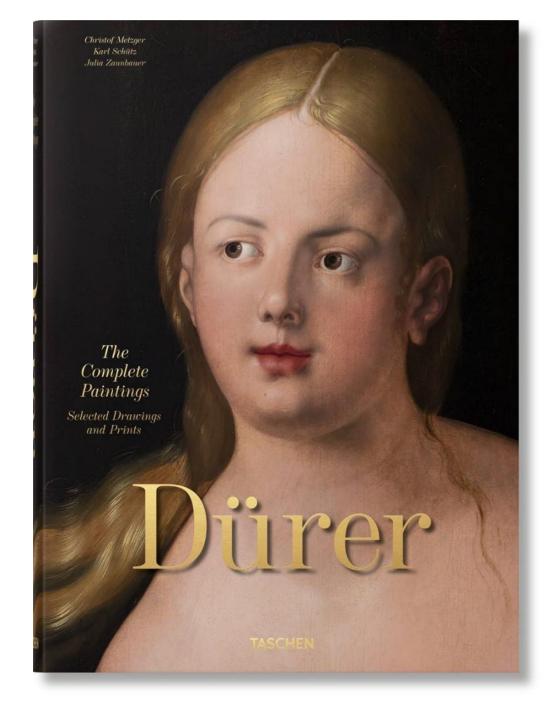
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Albrecht Dürer. The Complete Paintings. Selected Drawings and Prints

Christof Metzger

- Painter, printmaker, theorist, and pioneer, Albrecht Dürer is the most important artist of the Northern Renaissance. His portraits of the noblesse made him famous, his drawings, watercolors, and prints elevated these mediums into serious art forms.
- This extensive monograph explores his dazzling range, extraordinary career, and enduring legacy.
- Featuring every known painting-many reproduced with brand-new photography-and nearly 500 drawings, this graceful volume captures the sweep of Dürer's genius. From monumental altarpieces to intimate portraits, from delicate studies of the world around him to bold experiments, it reveals an artist both of his time and ahead of it, an innovator whose vision still feels urgent today. More than a compendium, it is a celebration of a polymath who continues to astonish and inspire.





Albrecht Dürer

The Complete Paintings Selected Drawings and Prints

> Directed and produced by Benedikt Taschen

Contents

Preface

Dürer's Beginnings 1471–1494

The Establishment of the Workshop 1494-1505

The Second Italian Journey 1505–1507 Great Success 1507-1520

The Journey to the Netherlands and the Late Works 1520-1528

Catalogue of Paintings $_{\rm sec}$

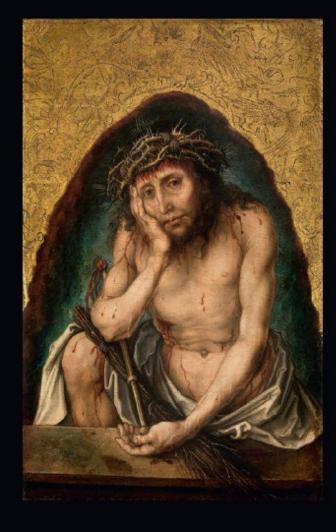
Drawings

Notes - 778 Bibliography - 780 Index - 780

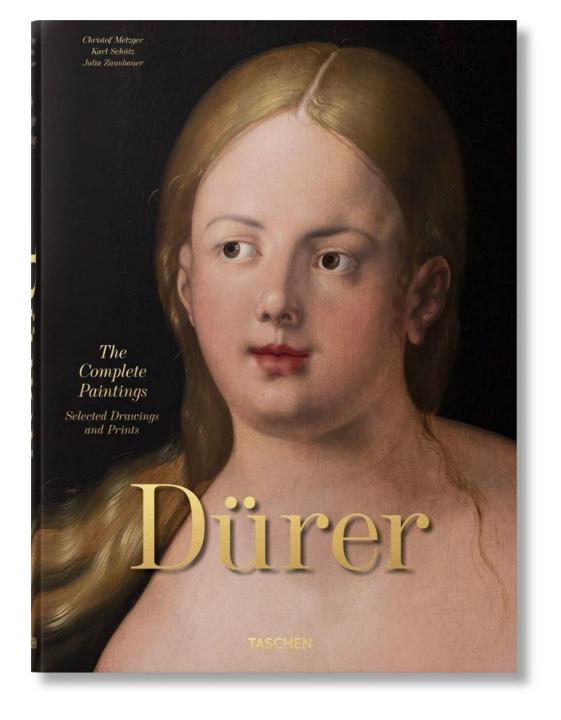




ALDERCHT DÜRER



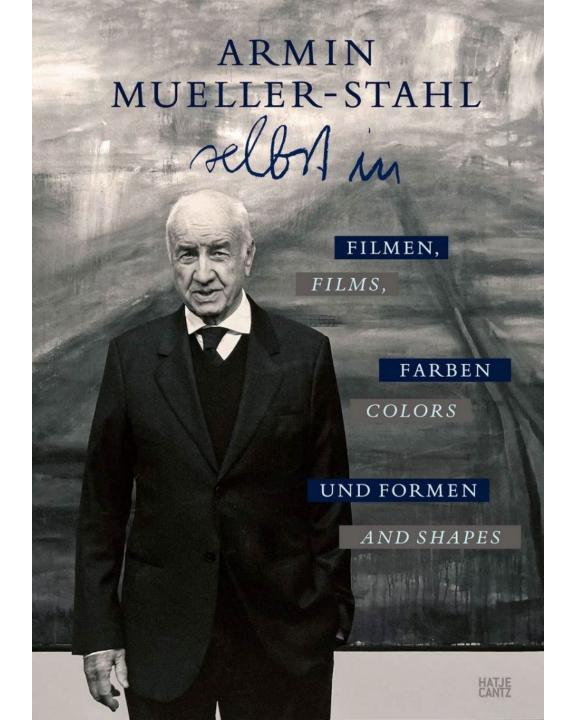


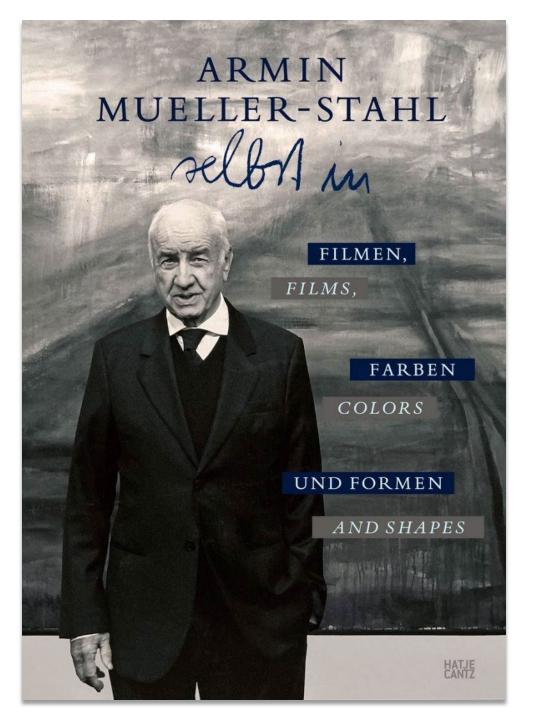


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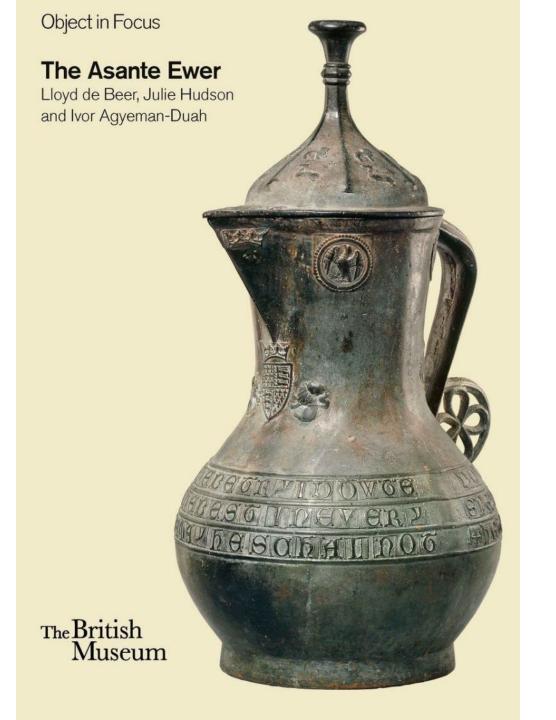
Armin Mueller-Stahl (Bilingual edition)

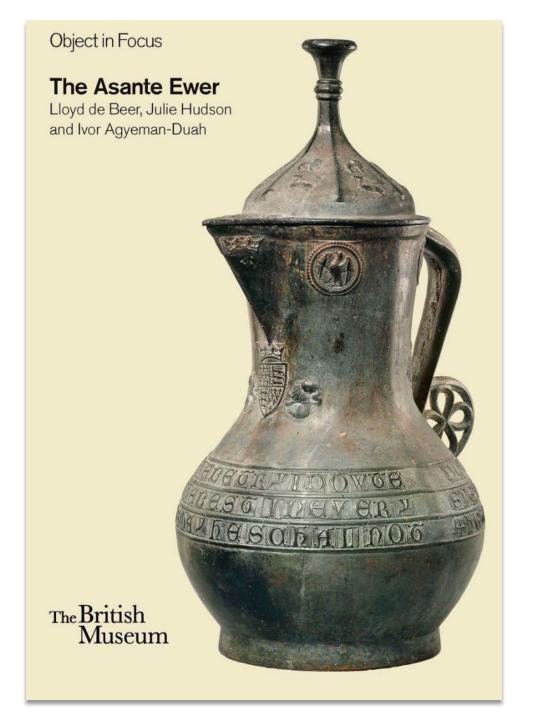
Selbst in Filmen, Farben und Formen

Academy Award–nominated actor Armin Mueller-Stahl opens a new chapter in his artistic production while harkening back to his storied career.

- A new group of works has been emerging in the intense oeuvre of paintings by the great actor Armin Mueller-Stahl for around five years. In this series of works on paper and canvas, the highly talented artist explores the roles and characters of his career as an actor on stage and in front of the camera.
- Selbst in ... opens a new chapter in his artistic production and at the same time invites the viewer to explore a series of diverse references to his acting career.
- As one of the most popular actors in the GDR, he left the country in 1980, filmed in West Germany with Rainer Werner Fassbinder (Lola) and also enjoyed great success in Hollywood from 1989 onwards, working with Barry Levinson (Avalon), Jim Jarmusch (Night on Earth), Steven Soderbergh (Kafka) and Volker Schlöndorff (Der Unhold).

AU \$95.00 | NZ \$105.00 9783775758024 184 Pages Hardcover 310 mm x 220 mm Hatje Cantz Verlag





The Asante Ewer

Lloyd de Beer, Julie Hudson, Ivor Agyeman-Duah

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Further information about the British Museum and its collection can be found at britishmuseum.org.

Front cover: The Asante Ewer, c. 1340– 1405. British Museum, 1896,0727.1.

Human remains in the British Museum
The study of human remains provides
a unique insight into the lives of people
from the past. The British Museum is
committed to curating human remains
with care, respect and dignity. Find out
more about our principles governing the
holding, display, care and study of human
remains on the Museum website:
britishmuseum.org/humanremains.

The papers used in this book are natural, renewable and recyclable and the manufacturing processes are expected to conform to the regulations of the country of origin.



Contents

Historical note 4

Introduction 6

1 What is the Asante Ewer? 9

2 Material values: from England to West Africa 23

3 A military expedition and the looting of Kumasi 43

4 Acquisition 53

Epilogue 63

Notes 68

Further reading 69

Acknowledgements 71

Credits 72

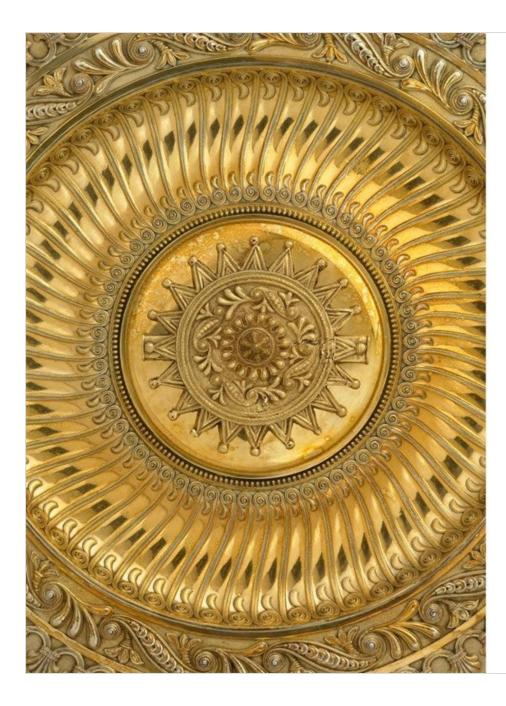


1 What is the Asante Ewer?

The largest jug appearing in Frederick Grant's photograph is today cared for by the British Museum (fig. 2). It is popularly known as the Asante Ewer, the term 'ewer' being a medieval name for a jug, derived from the Old French word 'ewe' for water. In addition to its intriguing West African provenance, the jug is a remarkable object for being the largest surviving vessel in bronze (an alloy of copper and tin) made in medieval England. Pear-shaped, with an elongated neck and a broad, rounded belly, it displays a sharp, deep triangular spout and a thick ridged handle terminating in a four-petalled openwork disc. Still retaining its original heptagonal (seven-sided) fluted lid, the ewer measures an impressive 62 centimetres in height (43 centimetres tall without the lid). When empty, the jug weighs nearly 19 kilograms and has the capacity to carry almost 19 litres of liquid - which would bring the overall weight to 38 kilograms. Given its massive overall size and heft, when full it must have required careful handling to pour liquids without disaster and possibly needed more than one person to avoid spillage.

Much smaller hand-held jugs with directional spouts often called lavers (from the Old French 'laveor', 'washing') were used for cleaning hands before or after a meal. The size of the Asante Ewer suggests that it served another function, but its original use or role remains uncertain. If used for serving wine, its contents must have been very carefully poured out from a stationary stand or perhaps ladled into smaller jugs or separate cups. There is little doubt, however, that this was an object made to be seen. Display was an integral part of medieval feasting, where the status of the host was demonstrated through the ostentatious use of metal objects, with gold and silver being the most esteemed signifiers of wealth and luxury. While not made from one of those precious metals, the scale, weight and decoration of the Asante Ewer would have signalled the wealth of its owner and identified it as a high-status item to be displayed as part of the household wares on grand occasions. At the most sumptuous dinners, a dresser or sideboard was set

2 The Asante Ewer, c. 1340–1405. England. Leaded bronze. H. 62 cm. British Museum, 1896,0727.1.



3 A military expedition and the looting of Kumasi

... and then the work of collecting valuables and property was proceeded with. There could be no more interesting, no more tempting work than this. To poke about in a barbarian king's palace, whose wealth has been reported very great, was enough to make it so ... Here was a man with an armful of gold-hilted swords, there one with a box full of gold trinkets and rings ... It need not be supposed that all the property found in the palace was of great value. There were piles of the tawdriest and commonest stuffmixed indiscriminately with quaint, old, and valuable articles, a few good brass dishes, large metal ewers ...

- Robert Baden-Powell¹⁶

On 20 January 1896 the palace of the Asantehene Prempeh I was ransacked by British soldiers on the orders of the Governor of the Gold Coast, Sir William Edward Maxwell, following the Asantehene's enforced surrender and arrest. Robert Baden-Powell - today known as the founder of the international Boy Scouts movement - witnessed the looting of the palace and described the desecration and destruction in his subsequent publication The Downfall of Prempeh, a vivid account in which he details the moment that 'large metal ewers', among other things, were taken out of the king's palace. Baden-Powell served as a senior officer of the British expeditionary force assembled at Cape Coast Castle in late 1895 for the purpose of dismantling Asante authority in the region, which was perceived to be in direct conflict with British imperialist policy. This act of colonial aggression, lasting roughly from December 1895 to the end of January 1896, is often called the Fourth Anglo-Asante War or the Second Asante Expedition, which, as both these names suggest, was not an isolated episode but one in a series of violent clashes that began in the early 1800s and culminated in the annexation of the Asante state and its incorporation into the Gold Coast colony in 1902.

The confrontation of 1896, in which the medieval ewers were taken from the palace at Kumasi, has been overshadowed in cultural memory by the so-called 'Sagrenti'

Detail of fig. 30



35 Charles St Leger Barter, date unknown. Photograph by unrecorded photographer. King's Own Yorkshire Light Infantry Regimental Museum, Heritage Doncaster.

arrived in West Africa, Barter fancifully states: 'I cannot offer any speculation as to how the jug got to Kumassi, beyond the surmise that it may have been taken by the Crusaders to Palestine & from there worked its way through Africa, after capture by the Saracens,' Clearly impressed by the state of the jug, he indicates that only the lid is 'worse for wear', while the 'remaining figures & parts in relief are wonderfully well preserved, owing no doubt to the quality of the metal & the large quantity of mud in which it seems to have been incrusted for ages'. Barter ends the letter by asking for Read's judgement on the item's 'genuineness & age', for which he 'shall be very grateful indeed', and suggests that he could bring it to the British Museum as it was currently in London,

'lying at the United Service Club, Pall Mall'.25

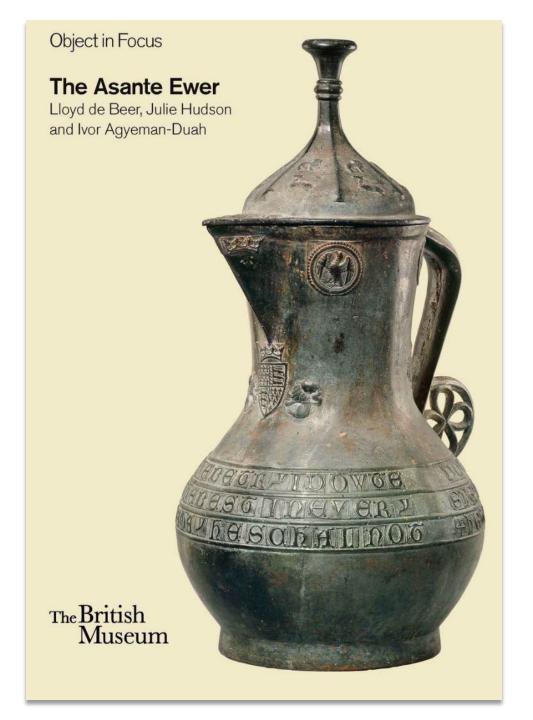
Intrigued by the offer, Read replied to Barter two days later: 'I should be glad to see your jug: it is certainly a curiosity but scarcely so old as the Crusades, I fancy.' He encouraged him to bring the item himself or 'send the jug in advance', and Barter duly visited Read in Bloomsbury two weeks later on 30 May to deposit the object in the department of British and Medieval Antiquities and Ethnography.26 After his visit, Barter eagerly followed up with another letter to Read on 11 June, this time addressed from Pall Mall, where he was staying at his club. He confirms that he left the jug at the Museum, and that it was 'just in the state it was in when I got it at Kumassi'. Read's prompt reply two days later reveals further details of their exchange, particularly that the two men had discussed the possibility of the British Museum acquiring the jug and what a fair price should be: 'In accordance with my promise,' Read states, 'I asked several knowing people what should be the asking price of your bronze jug. Two of them, Sir John Evans and one of the principal London dealers, said £40 (forty) and

offered for sale at public of which I want apologics and too was lucky snough to secure it. The juj is in my huntle of with the lid. I stends about 22 metes, which was attached by etrony high without the lid. by weigh with handle, about the lid. by their this lid are animals in relight to the handle, about a stay to, but those are somewhat vague. The neck the juj is or mannested to the juj is or mannested with medalions, on which is something like the are represented a bird. I following rough sketch, In front are the arms of for the inertialie chandles Sugland, with flour dely

36 Extract from a letter from Charles St Leger Barter to Charles Hercules Read with drawing of the Asante Ewer, 10 May 1896, British Museum Archive, Department of British and Medieval Antiquities and Ethnography, Correspondence In, 1896, Barter, Charles St Leger.

a second dealer said £25.' At their meeting, Read might also have broached the price of comparative items, suggesting in his letter that 'the one at S[outh] Kensington', by which he meant the Robinson Jug (see page 17), 'was bought in a collection ... but I have written to the owner of the collection to ask if he remembered what he gave for it'. Read ends his letter asking Barter to let him know 'how the prices I have given above strike you'.

It did not take Barter long to reply and, while he remained courteous in tone, his frustration with what he deemed a low valuation is clear. It is worth recalling here that the total realised from the two-day auction held in Kumasi was, as reported by Governor Maxwell, just over £150. Even if Barter had been willing to accept the lower valuation of £25, he would certainly have made a substantial profit in his sale of the vessel to the Museum. Barter lamented that he



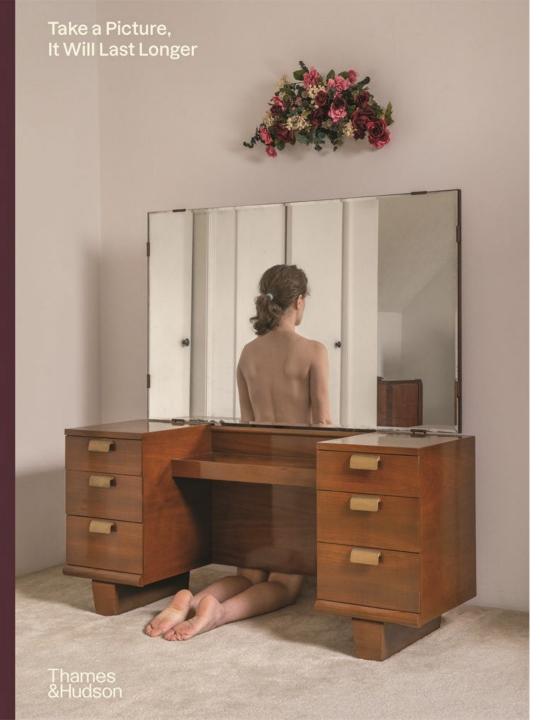
The Asante Ewer

Lloyd de Beer, Julie Hudson, Ivor Agyeman-Duah

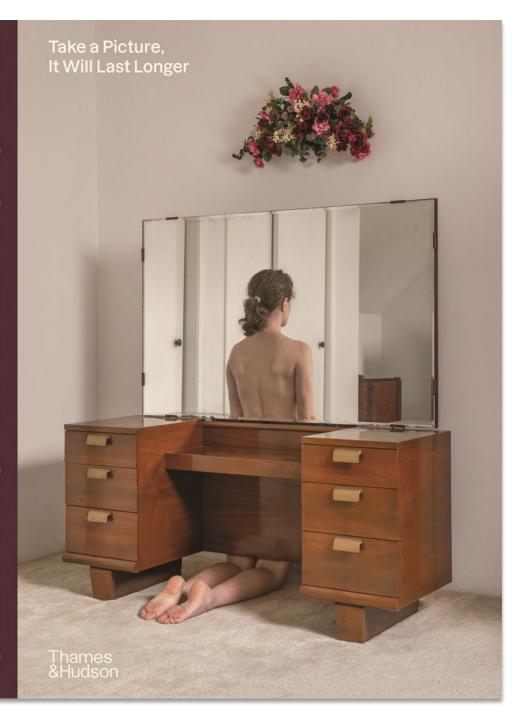
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BROOKE DIDONAI



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- The stunning work of Brooke DiDonato, an important contemporary photography, available in book form for the first time.
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Brooke photographing Bob's bathroom in 2015.



Exterior of Bob's house photographed in 2017.





Bob: "Well, I hope she makes something good."

Eve: One of the first photographs she took at your house was in Bob: I didn't want her to just hang around her hometown her 2011, where she was basically sticking her head in a little doll- whole life. Some people graduate, go to work at a certain job house (page 59). Do you remember that at all?

Bob: My mother gave her that dollhouse and would work on it I wanted her to go out and see the world. with her, painting it. She would get Brooke little miniatures and everything for it too. I still remember her looking through the window, I also still have that dollhouse, by the way, It's downstairs. In fact, I just painted it a little while ago.

Eve: Since she shot so much inside and outside of your house, did you ever get any reactions from the neighbors? Like the one where she's hanging out the window?

Bob: My neighbors on both sides of me are retired and they're not curious at all. They just said, "Oh, I see Brooke's home," and that was it. Never asked me what she's doing out there. I think my neighbor Stan was out there when Brooke was climbing out that window and he just walked down to his garage. Didn't say a word.

The neighborhoods today aren't like they were twenty-five or thirty years ago. When you moved into a new neighborhood, you had a welcome wagon-neighbors came over and talked to you, and stuff like that. But, yeah. Nobody's ever asked me anything.

Eve: I'm wondering if, as a father, any of her photographs ever made you uncomfortable. There is a decent amount of nudity.

Bob: Not really. I mean, she's an adult now. I can't worry about that. That's her, you know, her niche. She accepts it and it doesn't bother me. I don't lose any sleep over it, if that's what you're asking me.

Eve: What is your reaction to Brooke's growth and success?

Bob: I'm proud of her for what she does, and she's very independent. She's well-traveled, she's met a lot of people, you know. And she hasn't asked me for any money either. She just knows how to do things. I always tell her, "If you can't do it, find somebody that can help you out. Don't think you know it all, because that's when you're gonna get yourself in trouble."

Eve: Do you miss her now that she's left Ohio?

Bob: Yeah, I miss her-especially when she was here over the holidays. I would wake up at night after she left and think she was still here.

Eve: What hopes did you have for Brooke?

locally, never leave the area and find out how the other half lives.



Point of Intersection, 2017



One Step Forward, 2020

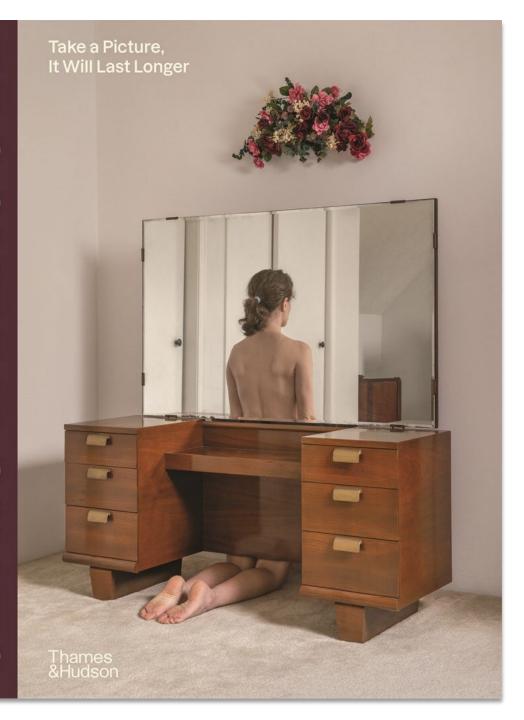


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Brooke DiDonato

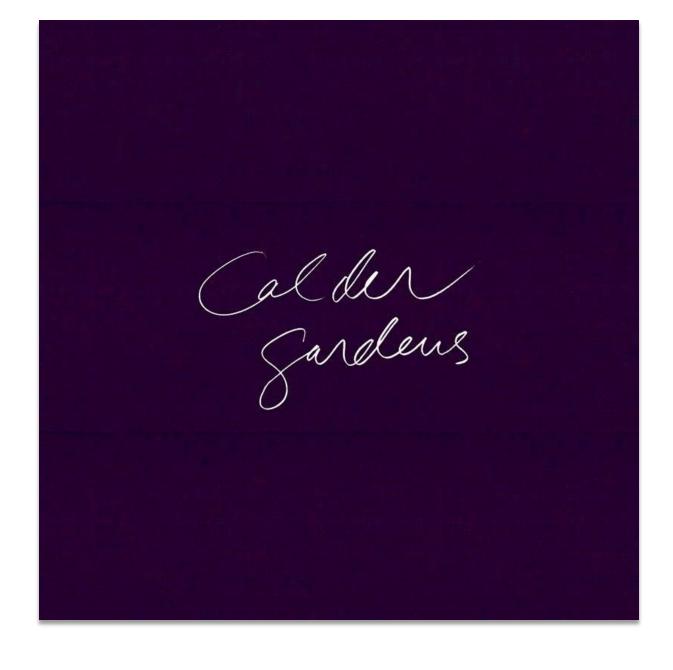
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Calder Gardens: Drawings and Texts by Jacques Herzog

A rare glimpse into the mind of Jacques Herzog, 'Calder Gardens: Drawings and Texts by Jacques Herzog' traces the poetic and probing journey behind a visionary cultural landmark where architecture, art, and landscape meet.

- Alexander Calder was a celebrated 20th-century American sculptor best known for his kinetic mobiles and large-scale public sculptures.
- This oversized, clothbound book gives an intimate look at the realization of Calder Gardens in Philadelphia, a new multilayered cultural space that brings together the visionary architecture of Herzog & de Meuron, the naturalistic landscape design of Piet Oudolf,= and Alexander Calder's sculptures.
- Published to coincide with the opening of Calder Gardens in Alexander Calder's birthplace, Philadelphia, in September 2025.

Calder Gardens: A New Site for Calder's Work in Philadelphia

This is a very unusual project for an architect because the client did not give us a predetermined brief or budget, nor even a clear site in the conventional sense with limiting height or zoning restrictions. The project didn't have a name in that early phase either. We met Sandy Rower, president of the Calder Foundation, and Joe Neubauer, then chair of the Barnes Foundation Board of Trustees, in Basel back in 2020 and almost immediately and without prejudice jumped into talking together. About what the project could be, and also what it should not be. I remember that moment well because there was a kind of innocence and fragility around the project, because it was so different and open compared to all other commissions I have ever worked on. This new site for Calder in Philadelphia should not freeze an image that visitors might have when thinking of Calder's work but—quite the opposite—it should allow for the works of art to express their incredible diversity and ambiguity within numerous different spatial contexts.

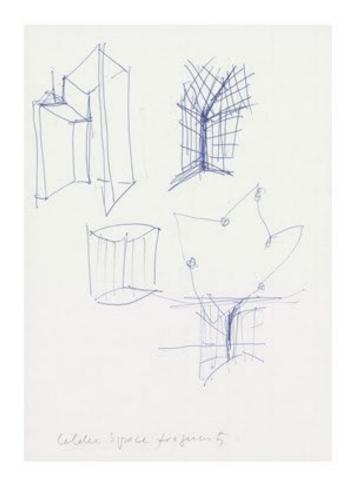
Therefore, it should not be like a museum, nor a Schaulager, not a chapel and also not an art gallery. So what then?

I started to work on the design in early 2020, just as the Covid pandemic began. I immediately became aware that working on this project would be more like working on an artwork, since no one would ever tell me what to do when I got up in the morning. I thought about what the project could be. The physical isolation from other people inside and outside our offices during those early days of the pandemic enhanced my perception of working alone without the usual exchange with a fully equipped project team. As a result of these extraordinary conditions, I started very early in the process to produce many sketches and drawings and notes with possible guidelines for my own thinking.

Such documents have always been the main instrument in my architectural practice, but the sheer amount and the specific character of the Calder sketches is extraordinary. The drawings express uncertainty and doubt, and also enthusiasm in moments when they made me believe I was reaching a new step in finding out what the architectural and sculptural identity of the project was going to be.

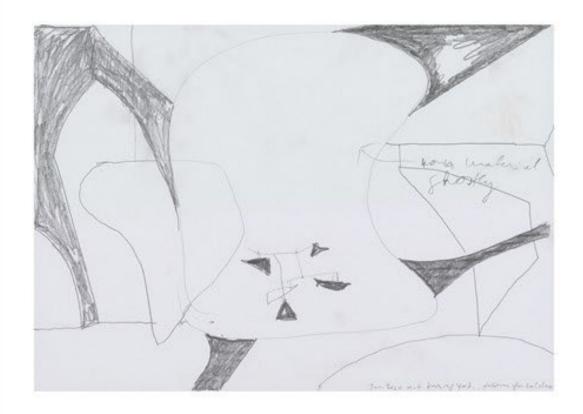
As the design evolved, I increasingly worked with a small team, led by Jason Frantzen, who helped shape the project through their studies; later on they translated models, sketches, and drawings into proper plan documents for our local architects in Philadelphia. During the whole process we remained in an intense and fruitful dialogue with our client, represented primarily by Sandy and Joe. This exchange was very special, too—very different from other projects, since I always laid my explorations out in the open, including the trial-and-error moments. They accepted these moments of doubt and accepted the path that eventually led to the architecture we were all looking for.

Jacques Herzog, December 2024





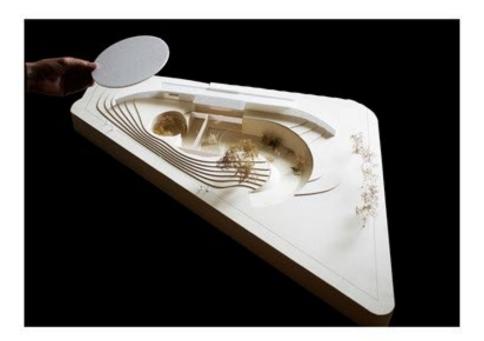
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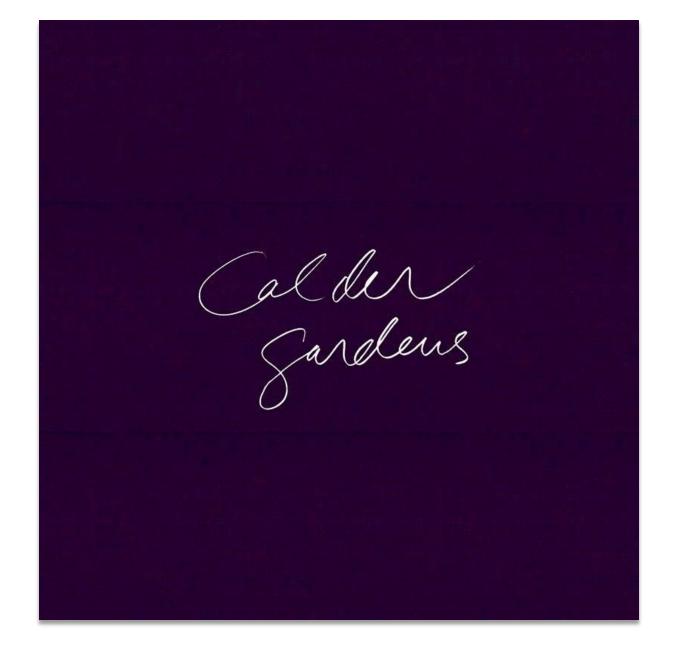




L7







Calder Gardens: Drawings and Texts by Jacques Herzog

A rare glimpse into the mind of Jacques Herzog, 'Calder Gardens: Drawings and Texts by Jacques Herzog' traces the poetic and probing journey behind a visionary cultural landmark where architecture, art, and landscape meet.

- Alexander Calder was a celebrated 20th-century American sculptor best known for his kinetic mobiles and large-scale public sculptures.
- This oversized, clothbound book gives an intimate look at the realization of Calder Gardens in Philadelphia, a new multilayered cultural space that brings together the visionary architecture of Herzog & de Meuron, the naturalistic landscape design of Piet Oudolf,= and Alexander Calder's sculptures.
- Published to coincide with the opening of Calder Gardens in Alexander Calder's birthplace, Philadelphia, in September 2025.

CONTEMPORARY ART FROM QATAR

THE ABDULLA BIN ALI AL THANI COLLECTION

CONTEMPORARY ART FROM QATAR

THE ABDULLA BIN ALI AL THANI COLLECTION

Contemporary Art from Qatar

The Abdulla Bin Ali Al Thani Collection

Masterpieces of contemporary art from the extraordinary collection.

- The Al Thani Collection contains an exceptional array of artworks spanning the ancient world to the present day.
- Encyclopedic in its approach, and representing a diverse range of cultures and civilisations, this extraordinary collection celebrates creativity and the universal power of art through the ages.
- The book will include a preface by Abdulla Bin Ali Al Thani and an essay by Charbel Dagher.
- Initially a researcher at the Musée d'Art moderne de la Ville de Paris, art historian Brahim Alaoui was director of the museum of the Institut du Monde Arabe in Paris where, between 1987 and 2007. He is the author of many written works and catalogues, notably on contemporary Arab artists.

SKIRA





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SKIRA



Bérénice Geoffroy-Schneiter

Flammarion

dinh van

sculpteur-joaillier jewelry sculptor



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Flammarion

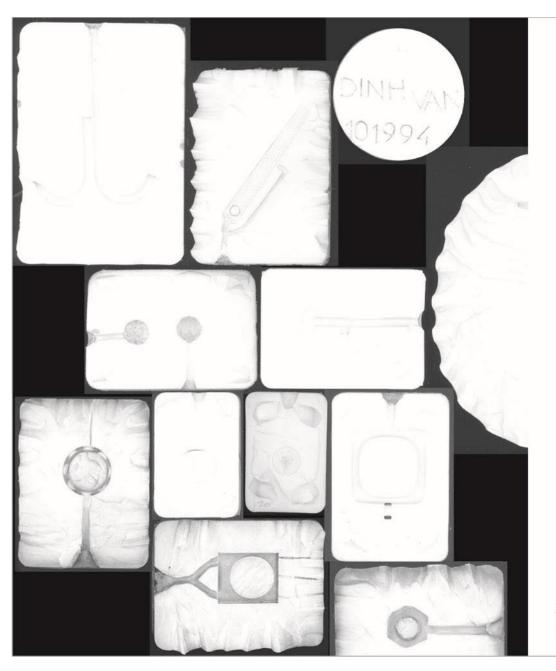
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dinh van l'invention du bijou moderne

Bérénice Geoffroy-Schneiter

the invention of modern jewelry

Avant-propos

Fils d'une Bretonne et d'un artisan laqueur ayant quitté son Indochine natale, Jean Dinh Van va réaliser la parfaite synthèse de ce double héritage: une élégance minimaliste, conjuguée à un esprit libertaire digne de Mai 68. C'est aussi la première création annonçant la longue lignée de ces bijoux carrés, qui rompent avec la sempiternelle référence occidentale au bijou rond. Tournant sur elles-mêmes comme les boules d'un boulier chinois, ces deux perles de nacre grise et blanche, montées sur or jaune, évoquent ainsi irrésistiblement le vin et le yang, la complémentarité des contraires, ple jeu du vide et du plein. Véritable icône du xxº siècle, un bijou anticipera à merveille cette «révolution en marche»: créée en 1967 pour Pierre Cardin, la bague Deux Perles, exposée de nos jours au musée des Arts décoratifs de Paris. Masculine autant que féminine, chevalière et bague tout à la fois, n'incarne-t-elle pas le premier bijou délibérément «contemporain»? «Que nul n'entre ici s'il n'est géomètre», enseignait le philosophe Platon à ses disciples. «Que nul n'entre ici s'il n'est amoureux des formes pures et de la sobriété», aurait pu lui répondre, bien des siècles plus tard, le créateur Jean Dinh Van. Il souffle en effet sur ses bijoux-sculptures nés au cœur des années 1960 un vent de liberté à nul autre pareil. Mais qui aurait pu imaginer qu'à quelques encablures de la place Vendôme et de ses prestigieuses maisons, un homme allait révolutionner, à lui seul, les codes du luxe et de la joaillerie? Fils d'une Bretonne et d'un artisan laqueur ayant quitté son Indochine natale, Jean Dinh Van va réaliser la parfaite synthèse de ce double héritage: une élégance minimaliste, conjuguée à un esprit libertaire digne de Mai 68. C'est aussi la première création annonçant la longue lignée de ces bijoux carrés, qui rompent avec la sempiternelle référence occidentale au bijou rond. Tournant sur elles-mêmes comme les boules d'un bijou rond. Tournant sur elles-mêmes comme les boules d'un boulier chinois, ces deux perles de nacre grise et blanche, montées sur or jaune,

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In fact, his jewelry-sculptures, born in the heart of the 1960s, breathe a wind of freedom like no other. But who could have imagined that just a stone's throw from Place Vendôme and its prestigious houses, a man would single-handedly revolutionize the codes of luxury and jewelry? Son of a Breton woman and a lacquer artisan who left his native Indochina, Jean Dinh Van will achieve the perfect synthesis of this double heritage: minimalist elegance, combined with a libertarian spirit worthy of May 68. It is also the first creation announcing the long lineage of these square jewels, which break with the eternal Western reference to round jewelry. Rotating on themselves like the balls of a Chinese abacus, these two pearls of gray and white mother-of-pearl, mounted on yellow gold, irresistibly evoke yin and yang, the complementarity of opposites, the play of emptiness and fullness. Son of a Breton woman and a lacquer artisan who left his native Indochina, Jean Dinh Van will achieve the perfect synthesis of this double heritage: minimalist elegance, combined with a libertarian spirit worthy of May 68. It is also the first creation announcing the long lineage of these square jewels, which break with the eternal Western reference to round jewelry. Rotating on themselves like the balls of a Chinese abacus, these two pearls of gray and white mother-of-pearl. Son of a Breton woman and a lacquer artisan who left his native Indochina, Jean Dinh Van will achieve the perfect synthesis of this double heritage: minimalist elegance, combined with a libertarian spirit worthy of May 68.



16



Bague carrée, or jaune et tourmaline, fin des années 1950. Bague carrée, or joune

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22



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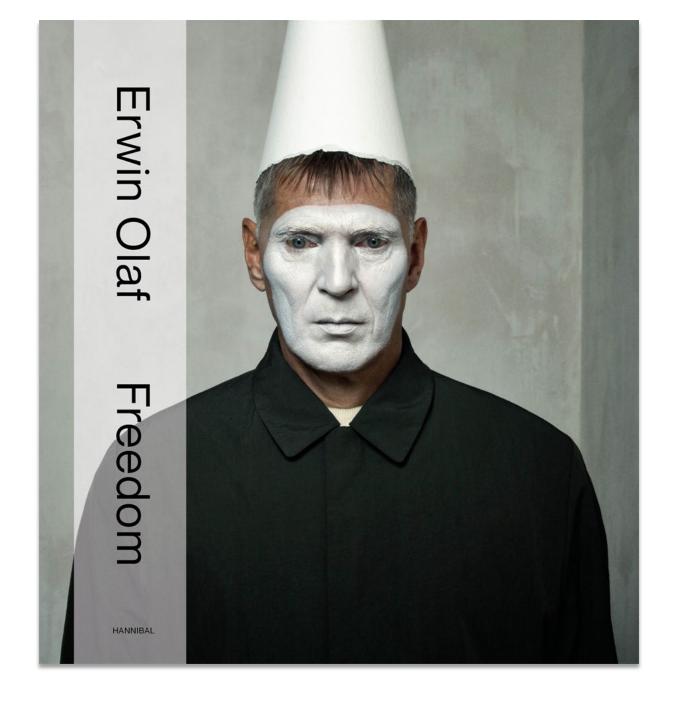
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Erwin Olaf Freedom HANNIBAL



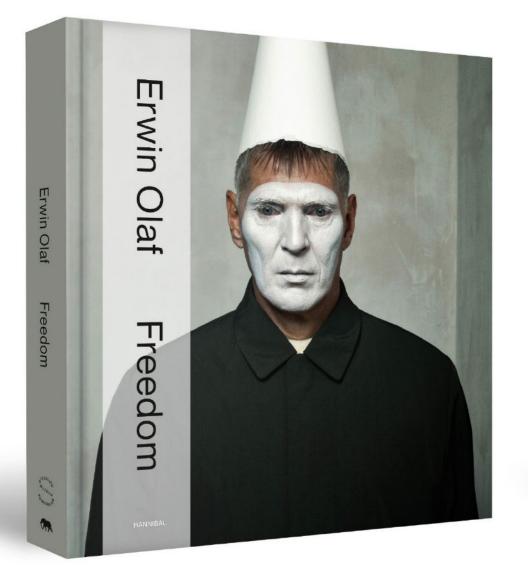
Erwin Olaf: Freedom

Stedelijk Museum

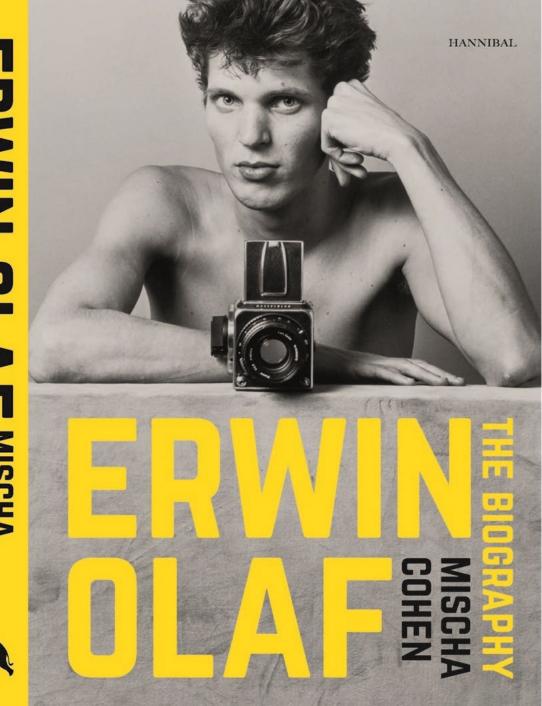
Erwin Olaf – Freedom offers a grand overview of the visionary photographer's oeuvre, highlighting his bold imagery, activism, and unseen final works.

- Olaf's work explored themes of sexuality, transience, vulnerability, and activism. This book, launching alongside a major Stedelijk Museum exhibition, provides a fresh perspective on his artistic legacy, including unseen works created during his final years.
- A tireless advocate for equal rights, Olaf's photography captured the beauty and struggles of marginalized communities queer individuals, people of color, those with disabilities, and the everyday person. His final pieces, including Self-Portrait with Lungs (2023), reveal an even deeper personal and artistic reckoning.
- With striking imagery and personal insights, Ewin Olaf Freedom is a
 powerful tribute to an artist who redefined contemporary
 photography and left behind a legacy of beauty, defiance, and
 humanity.

AU \$120.00 | NZ \$135.00 9789493416185 384 Pages Hardcover 310 mm x 290 mm Thames and Hudson Ltd

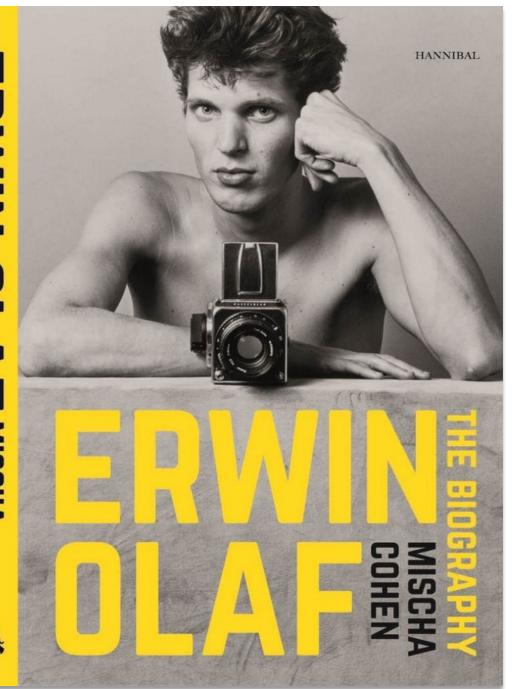


ERWIN OLA





ERWIN



Erwin Olaf: The Biography

The Biography

Mischa Cohen

Erwin Olaf, renowned for his bold photography, evolved from avantgardist to celebrated artist. This biography, based on his archives, honors his legacy and queer advocacy.

- Due to a progressive lung disease, Erwin Olaf felt the need to put his legacy in order. He collaborated on this book, which documents his life and work. His desire was clear: "I don't have to come out great. But I do want it to be accurate."
- Mischa Cohen followed Olaf for years and gained exclusive access to his archives and his life. He spoke with Olaf's loved ones, friends, colleagues, gallerists, curators, muses and family, and attended photo shoots. Together they selected images from both his oeuvre and his private life. Finally, there were final, moving encounters in a sterile hospital room, capturing the final phase of his life.

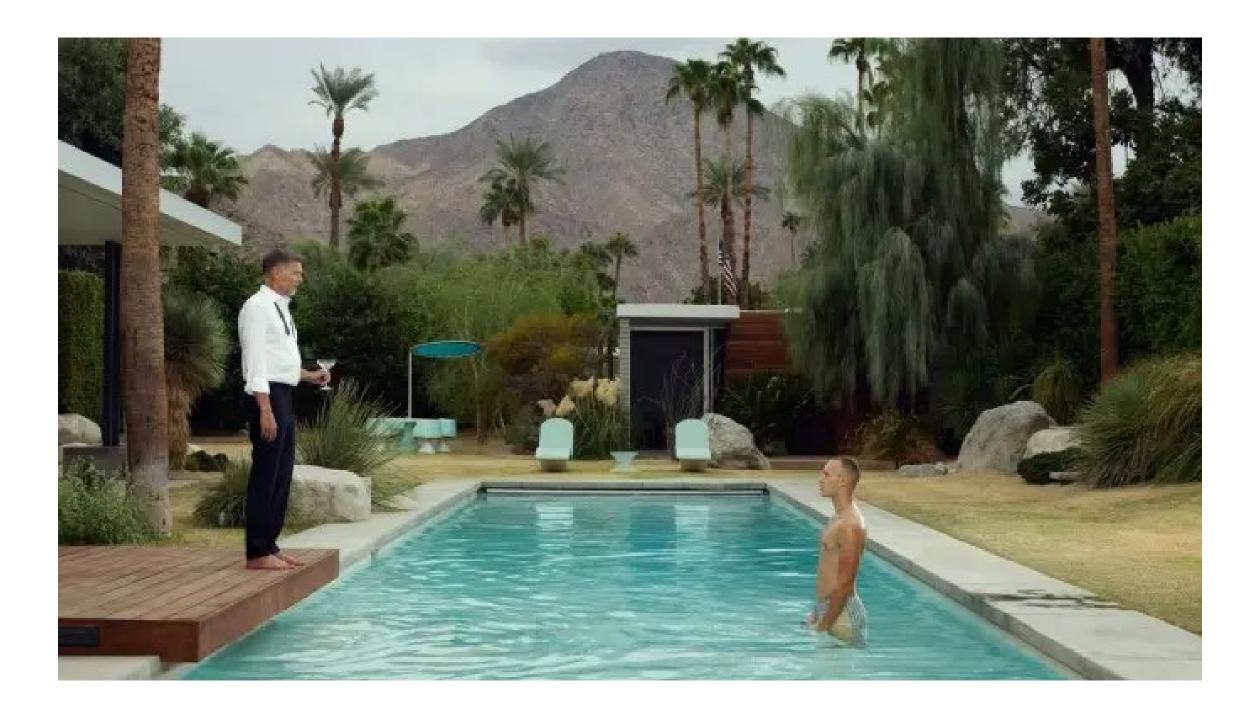
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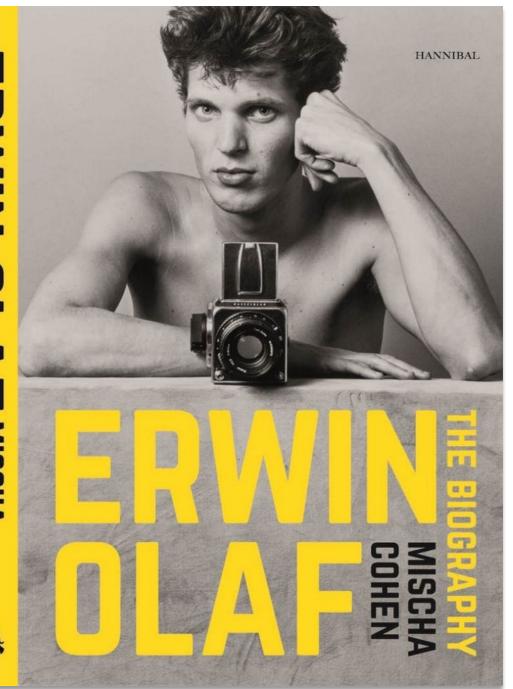








ERWIN



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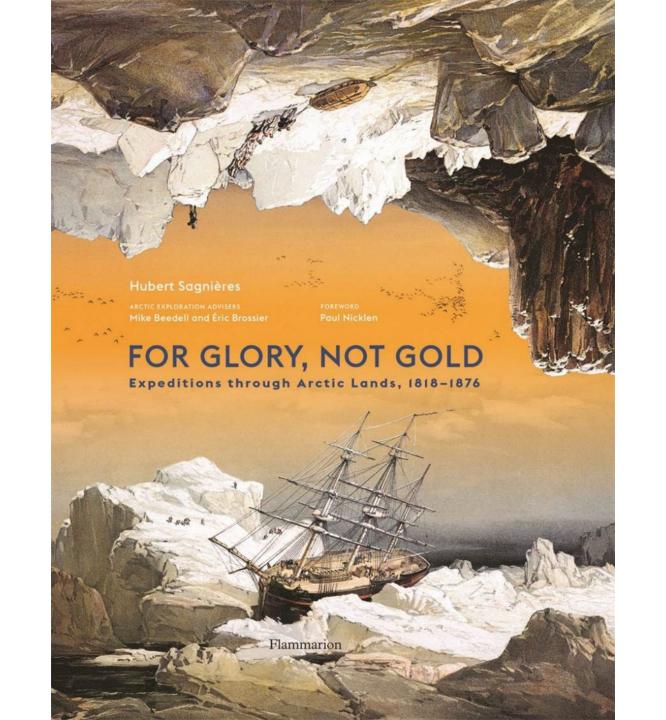
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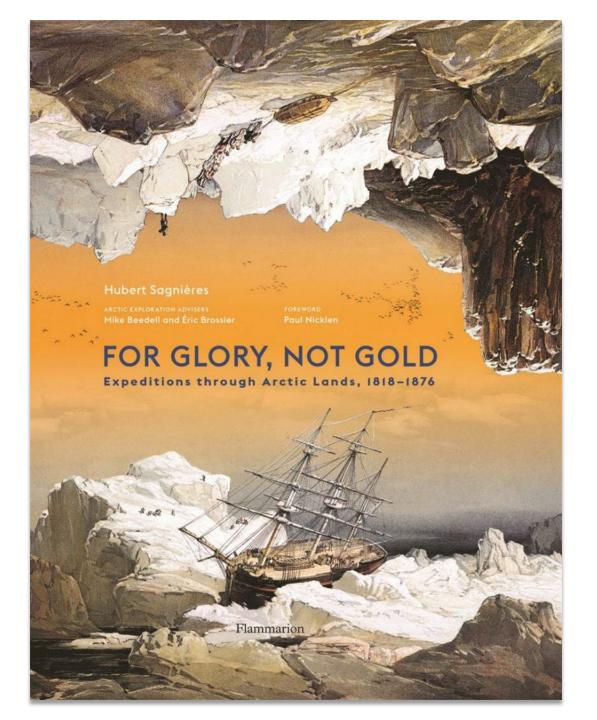
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For Glory, Not Gold

Expeditions through Arctic Lands 1818-1876

Hubert Sagnières

Travel to the North Pole remains the ultimate challenge for intrepid adventurers; this tome takes readers along on ten daring nineteenth century expeditions through firsthand accounts and striking archival images.

- Firsthand accounts: vivid firsthand accounts from intrepid nineteenth century explorers.
- Striking illustrations: the beautifully produced and oversize volume features illustrations, engravings, maps, and rare documents
- A blend of historical narrative and visually arresting images take readers into the action on these daring expeditions.

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Parry

(1790-1855)

Heading west into Lancaster Strait, he completes the British Navy's first Arctic overwintering, and crosses the IIO-degree longitude point never before reached.



PAGE 5

PAGE 9

FOREWORD

Paul Nicklen

PAGE 19
THROUGH THEIR WORDS,
ART, AND IMAGES
Hubert Sagnières
PAGE 14
ARCTIC VOYAGES

OF DISCOVERY BEFORE 1818

Sir John Ross

(1777-1856)

British arctic hero whose reputation will be destroyed forever by a gross misjudgment entering the Lancaster strait and being fooled by seeing a mirage, called a Fata Morgana.



PAGE 96

Sir John Franklin

(1786-1847)

His disappearance led to the largest mobilization of ships in the Arctic, under the influence of his wife Lady Franklin.



PAGE 136

Bellot

(1826-1853)

French officer in the British Navy who lost his life in command searching for Sir John Franklin.



HMS Investigator

(1850-1854)

By boat, by foot, and on sledges, the first crew to cross the North-West Passage.



Jane, Lady Franklin

(1791-1875)

Symbol of determination and advocacy for polar discovery: "What the nation would not do, a woman did."



PAGE 224

Rae Rae

(1813-1893)

Adapting native methods of travel in the arctic, he explores thousands of miles of coastlines and discovers the fate of Sir John Franklin.



PAGE 252

Sir Francis Leopold
McClintock

(1819-1907)

Following in the footsteps of John Rae's discoveries, he brings back the only evidence of Sir John Franklin's destiny.



PAGE 288

Dr. Elisha Kent Kane

(1820-1857)

First private American expedition to the Arctic, first to penetrate into the Smith Strait and Nares Strait, opening the way to the North Pole.



PAGE 326

Charles Francis Hall

(1821-1871)

The Arctic's greatest lover, living like the inuit, murdered my steriously by poisoning on his ship on the coast of Greenland.



PAGE 358

Nares
(1831-1915)

The last major British Arctic Exploration breaks all records and shows the way to the North Pole.

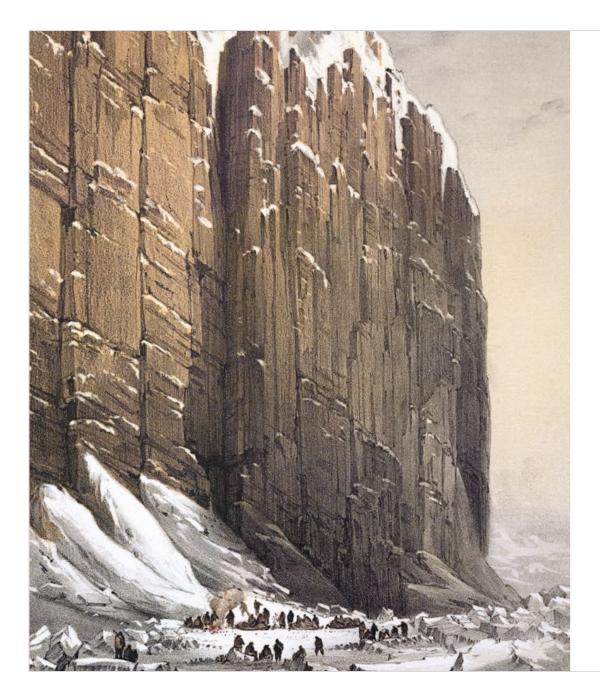
PAGE 392

THE RACE TO THE NORTH POLE

PAGE 396 BIBLIOGRAPHY

PAGE 399

ACKNOWLEDGMENTS



FOREWORD

Paul Nicklen Conservation Photographer

People sometimes call me an explorer. National Geographic did an article about my career, calling me a "Risk Taker" and they made me their adventurer of the year in 2017. I've had those titles attached to my name in articles and documentaries, and while I'm honored, it's a label I've always worn with caution—maybe even discomfort. It's not that I haven't traveled to the ends of the Earth. I've spent decades immersed in the polar regions, diving under shifting sea ice, being chased by leopard seals, and watching polar bears come into my tent. But when I think of the word "explorer," I think of another era entirely—an era defined not by adventure photography, GPS beacons, or satellite calls home, but by raw human endurance and unimaginable risk.

In the 1800s, a series of expeditions into the Arctic changed our understanding of the world—and, in many cases, exacted a terrible price. These were not people equipped with moisture-wicking thermal gear or emergency exfiltration plans. These were men who stepped off the edge of known maps, knowing full well they might never return. They endured privation, scurvy, frostbite, and madness, all in pursuit of something as intangible as a line on a map—the fabled Northwest Passage. In For Glory-Not Gold, Hubert Sagnières pays tribute—through rich iconography and previously unpublished maps—to the passion of the explorers and to the Indigenous peoples who accompanied them in their tenacious pursuit.

Sir John Franklin's doomed expedition in 1845 is perhaps the most haunting story of all Two ships, Erebus and Terror, vanished into the labyrinthine ice of the Canadian Arctic, never to be seen again. Over the decades, the remains and relies that were eventually uncovered told a story of suffering so extreme that it bordered on the unimaginable: starvation, exposure, and perhaps even cannibalism. And yet, the Franklin expedition was far from the only tale of endurance. Men like Sir William Parry, who ventured deep into the frozen sea in the 1820s, were navigating a white void. Guided by little more than celestial navigation and dogged optimism, they mapped what they could, overwintered in darkness, and left a legacy of human persistence—and enduring gratitude to the Inuit.

Compared to them, I do not have the right to call myself an explorer at all. I am an adventurer and a conservationist, with a deep love of the extreme polar regions. But an explorer, I am not.

I've visited many of the same places—Lancaster Sound, the Boothia Peninsula, the northern shores of Baffin Island. But I've traveled by snowmobile and tracked by GPS, wrapped in a cocoon of modern clothing and safety equipment. I've hiked the same tundra where those men dragged skedges for hundreds of miles, but with dehydrated meals in my backpack and warm, dry boots on my feet. I've been on the scaice, but not in wooden ships slowly being crushed to spinters. My lens may freeze; my camera may stop working. But I will never die out three, or at least, not in the same way they did.

And yet, I feel a connection with them—not through suffering, but through reverence. Through wonder. We come from different centuries, but we share the same astonishment at seeing the Arctic sky turn indigo and hearing the ice groan beneath our feet. We share the same sense of smallness when confronted by a landscape so vast and so ancient that it seems to exist outside time.

Not that we were the first to be humbled by the Arctic

Long before Franklin, Parry or McChire, the Inuit lived in full perturbation with this land. Not merely surviving but thriving. Where European explorers saw only blank spaces and peril, the Inuit saw home. They understood the rhythms of the ice, the migration of the caribou, the delicate dance of wind and snow. They had the knowledge that no map could provide. Yet, when the British Navy came blundering through, they were too often dismissed as primitive or incidental to the "real" exploration. It was the Inuit who first taught me how to survive in the Arctic. I owe the success of my expeditions to their patience and guidance.

In truth, the Inuit were—and still are—the ultimate Arctic explorers. They knew where to find seal holes hidden under snow, how to build shelters with nothing but snow, how to read the sky when compasses failed. I once sto od on the sea ice with an Inuit elder under a blue sky and no wind. He said, "Big storm coming, we must move". I followed him, doubting that we were in any imminent danger. Not long after reaching the safety of shore, sure enough, a massive storm arrived, the barometer on my watch fell rapidly and the ice where we had been standing just hours before shattered and drifted out to sea.

The oral histories of the Inuit preserved knowledge more accurate than many European maps. Their observations revealed the fate of Franklin's men when all other efforts had failed. We owe much of what we know about that era to their eves, their memories, their wisdom.

When I go into the field now, camera in hand, insulated from the cold, I think of them all: the European explorers who mapped the north with their lives; and the Inuit who never needed maps at all. The wind is the same. The silence. The cracking ice. But the stakes are different. For me, it's about storytelling, conservation, bearing witness. For them, it was about life and death. Sometimes I wonder what Franklin would think if he saw my drone flying over the same ice he once crossed on foot. Would he envy me? Or shake his head at how far removed I am from the rawness of it all?

I do not pretend to match their courage. What I do is tell stories with a camera, not chart courses with a compass. I document, I interpret, I translate the language of the wild into images that people—far from the poles—might care about. Images that might make them stop and think. But my work is only possible because of the trails blazed by those European explorers, the hardships they endured, and the knowledge preserved by the Inuit for generations.

We live in a different age, but the Arctic remains. It still tests us. It still reveals who we are when stripped of comfort and convenience. And it still demands our respect. The great explorers of the nineteenth century earned that respect with their lives. The Inuit earned it over milkennia. And I try to earn it every time I step onto the ice, Iens in hand, heart and eyes wide open.

The Bivource, Cape Seppings, Leopald Island. The party, under command of Lleutenants Robinson and Browne, at dinner on the ice, after the first southern de posit of provisions, May 1848.



ARCTIC VOYAGES OF DISCOVERY BEFORE 1818

JEAN MALAURIE, 2001 CALL OF THE NORTH: AN EXPLORERS' JOURNEY TO THE NORTH POLE

The Vikings. In the tenth century Viking leader Erik the Red sailed from Iceland to Greenland and established the first colonies there. By 985, the southwest coast of Greenland was home to more than 3,000 Norse settlers: farming folk who traded with the Inuit for five centuries, but also intrepid explorers whose forays to the northeast are attested by a runic stone left by three Vikings on April 25, at some point in the 1300s.

In the twelfth and thirteenth centuries a Viking longship wintered on the east coast of Ellesmere Island, on the Bache Peninsula, northwestern Thule. The Norses were thus the first to discover the New World. After sailing up the now famous Smith Sound, they spent the winter on Skraeling Island, as it is known today.

Irrefutable proof of this came in 1977 with the extraordinary finds made by archaeologist Peter Schledermann: figurines, nails, boat rivets, scraps of fabric and most importantly, an Esquimaux statuette of one of these Vikings, carved out of ivory. Their presence therefore did not escape the Inuit, who had inhabited Skraeling Island for 4,000 years, hunting walrus, narwhales, foxes and birds. And yet there is nothing in Inuit mythology about a Viking landing. It is as if the longship had been erased from their memory.

HIPPOLYTE VATTEMARE, 1880 L'OCÉAN ARCTIQUE, VOYAGES D'EXPLORATION AU PÔLE NORD

By the fifteenth century, navigators were in active pursuit of a route or passage that would allow European merchants to reach parts of India and Cathay in the shortest time possible.

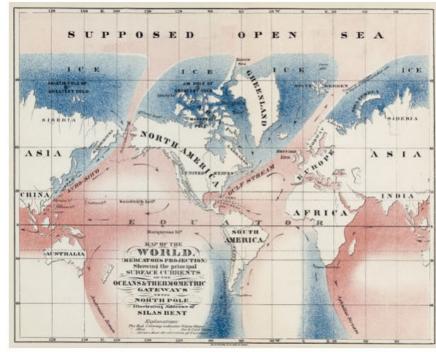
It was while looking for a western passage in 1492 that Christopher Columbus came upon the NewWorld.

Thanks to other navigators, especially Vasco de Gama who rounded the Cape of Good Hope in 1497, the countries of southwestern Europe could trade with Asia without having to travel overland. Their northwestern counter parts meanwhile, eager not to be outdone by their southern rivals, sent their own explorers northward, to the Arctic.

The Venetian Jean Cabot was the first to sail under English colors in search of a northern passage. In 1497 he pushed as far north as the fifty-sixth parallel and landed on the coast of Labrador. The following year, his son Sebastien Cabot discovered Newfoundland. Subsequent discoveries revealed the existence of the lands we now know as the Arctic Archipelago: a vast group of islands in the glacial Arctic Sea, west of Baffin Bay, separated from the North American mainland by little more than narrow straits. The principal gateway to the archipelago is Lancaster Sound, which opens into Baffin Bay, at approximately 74° north latitude.

In 1500, Portuguese explorer Gaspar Corte-Real rediscovered Newfoundland together with Labrador, which he skirted all the way to a passage that he named the Strait of Anian, or what we now believe to have been Hudson Strait. The following year he set off in search of new discoveries but died in the attempt.

In 1524, Jean Verrazzano, a Florentine captain in the service of France, took possession of the banks of the St. Lawrence River in the name of the French King Francis I. So it was that by 1541, France's Jacques Cartier, having explored the Gulf of St Lawrence and sailed up the river,



L'World map and ocean current chart by Silas Bent, 1872, showing an ice-free sea at the North Pole and the two routes by which it may be reached.

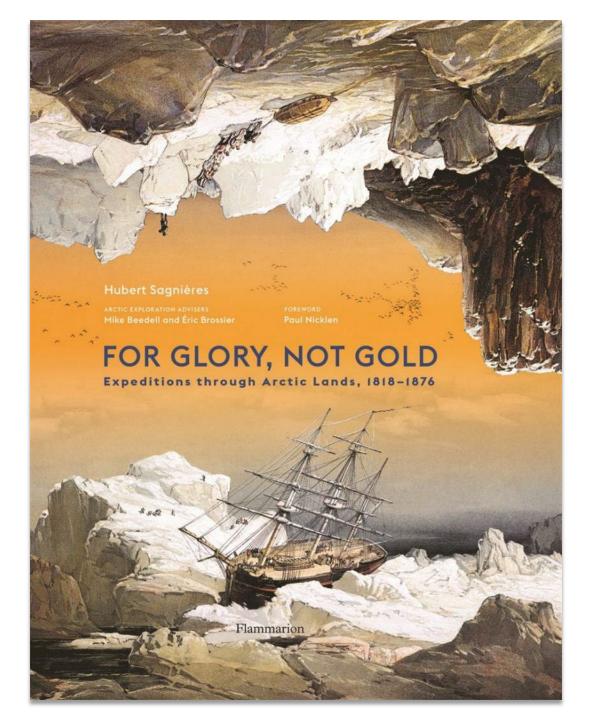
► Pages 6-0: Map by Gerardus Mercator, 1595—the very first depiction of an ice-free maritime route to an open polar sea.

had charge of France's first ever settlement in North America. Thus did France challenge Emperor Charles V's begemony at sea and in the Indies.

England, following repeated failed attempts to reach Asia by a westward route, set a course for the northeast. First to depart, in 1553, was Sir Hugh Willoughby who perished near Kegor harbor, off the east coast of Lapland, not far from Kildin Island. His pilot Richard Chancellor didhowever land in Russia and traveled overland to Moscow; and in 1556 his fellow seafarer, Stephen Burrough, reached Vaigatch Island and sighted Novaya Zemlya. Moving forward to 1576, we find Englishman Martin Frobisher once again sailing west, this time to Cape Farewell at the southern tip of Greenland. In the years that followed, he skirted the lands to the north of Labrador as far as the sixty-third parallel, naming the region Meta Incognita (the unknown frontier), and tried to enter what is now Frobisher Bay, but failed. In 1585 his compatriot, John Davis, reached Cumberland Sound and scoured the stretch of sea that would later bear his name. The following year, he reached the seventieth parallel, and the year after that he pushed two degrees farther, having sighted Disko Island. He then

→ Previous double page: An Arctic Summer: Bosing Through the Pack in Melville Bay, William Bradford, 1671

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For Glory, Not Gold

Expeditions through Arctic Lands 1818-1876

Hubert Sagnières

Travel to the North Pole remains the ultimate challenge for intrepid adventurers; this tome takes readers along on ten daring nineteenth century expeditions through firsthand accounts and striking archival images.

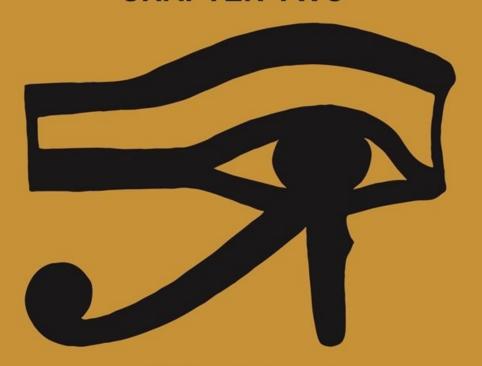
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- A blend of historical narrative and visually arresting images take readers into the action on these daring expeditions.

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FREDOM RHYTHM & SOUND

REVOLUTIONARY JAZZ ORIGINAL COVER ART COMPILED BY GILLES PETERSON AND STUART BAKER

CHAPTER TWO



SOUL JAZZ BOOKS 2025

FREEDOM RHYTHM & SOUND

REVOLUTIONARY JAZZ ORIGINAL COVER ART COMPILED BY GILLES PETERSON AND STUART BAKER

CHAPTER TWO



SOUL JAZZ BOOKS 2025

Freedom, Rhythm and Sound: Chapter Two

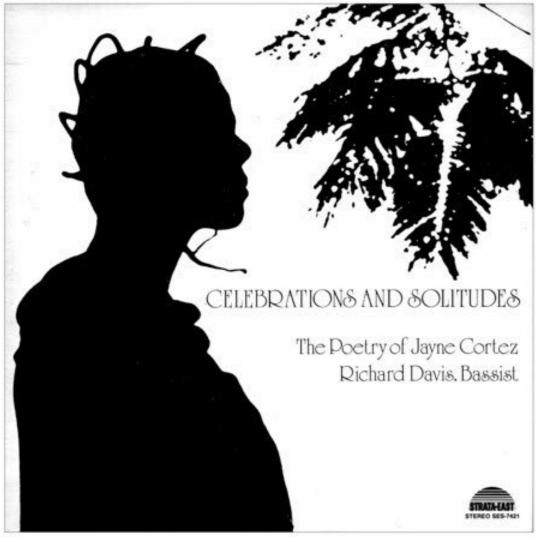
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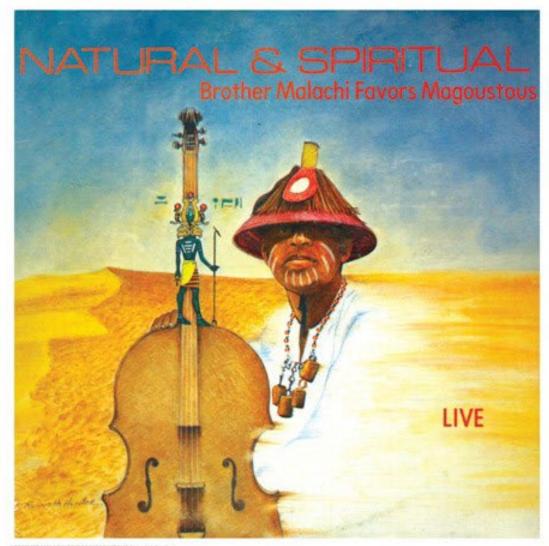
AU \$90.00 | NZ \$100.00 9781916359840 208 Pages Hardcover 297 mm x 297 mm Soul Jazz Records





THE RWINESHING Brand New Feeling Ovalion Records, 1976 Design by Herb Brace

JAINE CORTEZ Criebrations And Solitudes Strata East, 1974. Photography by Mri Edwardsi



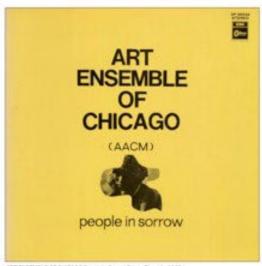
BROTHER MALACHI FRIFORS MAGGUSTOUS Natural & Spiritual AEDD Records, 1978 Artwork by Kinnight Hunter



REVOLUTIONARY ENSEMBLE Revolutionary Ensemble Engl, 1977



CECS, TAYLOR UNIT Amunito - Croft Taylor Unit to Japan Tris Records, 1973 Design by Tochio Sakai



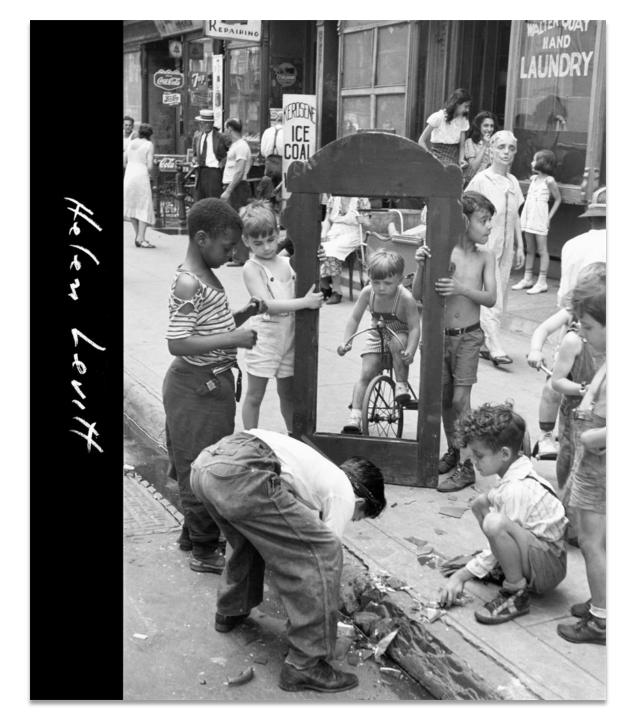
ART ENSEMBLE OF CHICAGO People in Sorrow Dates Records, 1969



ANDREW CYRILLE & MADNO striansuscions: Stony Black Saint Records, 1976. Design by "Gig!" Burtieri Photography by Guorage Prio



Helen Levitt



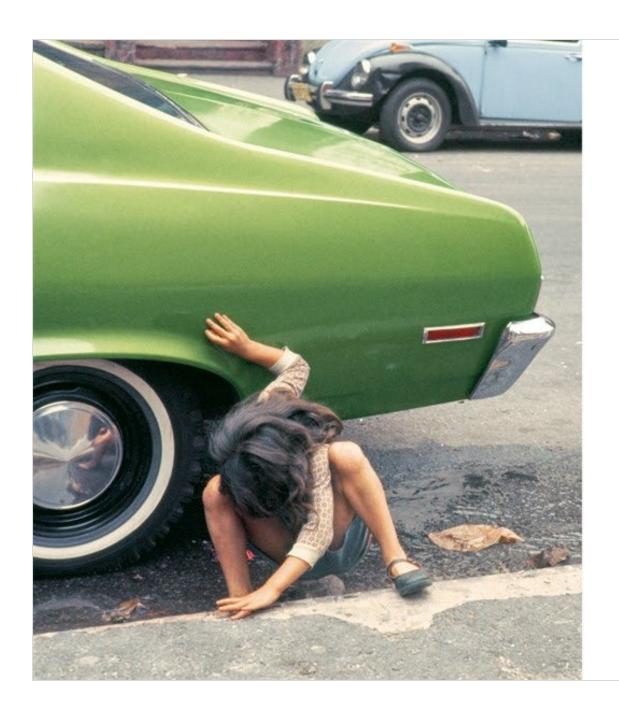
Helen Levitt

Joshua Chang

Published to accompany a major touring exhibition, this is the most comprehensive survey to date of the groundbreaking American photographer Helen Levitt

- A voluminous career retrospective on the great 20th century American photographer Helen Levitt.
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- T&H has not yet published a large monograph of Levitt's work, but has a compact Photofile title that has sold almost 3,000 copies since it was published in 2021 (9780500411193)
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Helen Levitt

EDITED BY JOSHUA CHUANG





10-11 / New York, ca. 1939



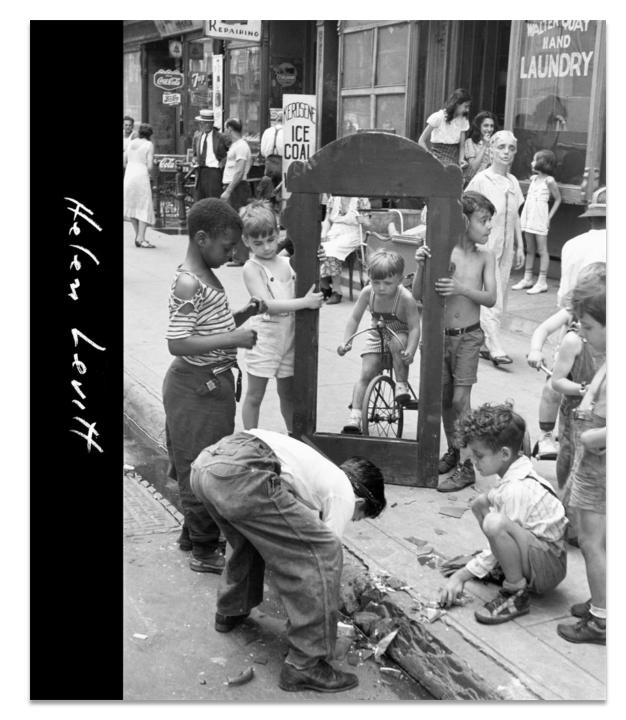
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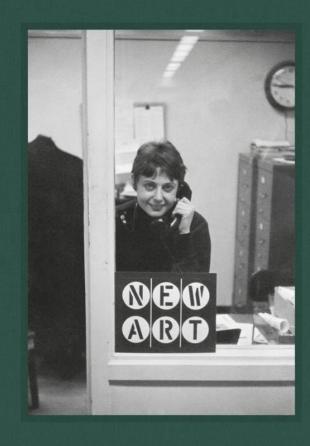
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Lee Lozano



In the Studio

Lee Lozano



In the Studio

In the Studio: Lee Lozano

Lucrezia Calabrò Visconti

Focusing on the artist's daring and provocative paintings, this new publication offers a fascinating introduction to Lee Lozano's pioneering practice.

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AU \$39.99 | NZ \$44.99 9783907493199 160 Pages Paperback 175 mm x 125 mm Hauser & Wirth Publishers



No title, 1964. Oil on canvas, two panels, 1083/8 × 1321/2 in. (275.2 × 336.5 cm)

tools from her previous series such as spin, charge, switch, clamp, and breach, but extended to a broader understanding of energy, increasingly influenced by Lozano's interest in hard sciences and spiritual disciplines.

The period from 1967 to 1970 saw Lozano engaged with three main streams of activity: the realization of the *Wave* series, the conception and evolution of her "Life-Art" pieces, and the gradual yet resolute decision to withdraw from the art scene. Despite their differences, these processes nurtured one another, finding fertile ground in her studio. The *Wave* series comprises eleven canvases, seven of them monochromatic, aimed at metaphorically representing the extended electromagnetic



No title, 1969. Oil on canvas, four parts, 237 \times 237 in. (602 \times 602 cm) overall

24

REAL MONEY PIECE (CONTINUED) APR 28 - DAVID PARSON REPUSED, LAUGHING. MAY I - WARREN C. INGERSOLL REFUSED, HE GOT VERY UPSET ABOUT MY "ATTITUDE TOWARDS MONEY" MAY 4 - KEITH SONNIER REPUSED, BUT SAID HE WOULD TAKE MONEY IF HE NEEDED IT WHICH HE MIGHT IN NEAR FUTURE. MAY 7 - DICK ANDERSON BARBLY GLANCES AT THE MONEY WHEN I STICK IT UNDER HIS NOSE AND SAYS" OH NO THANKS. I INTEND TO EARN IT ON MY OWN" MAY 8 - BILLY, DION'T TAKE ANY BUT THEN IT WAS SORT OF SPOILED BECAUSE I HAD TOLD HIM ABOUT THIS PIECE ON THE PHONE & HE HAD TIME TO THINK ABOUT IT HE SAID. MAY 10 - DAN GRAHAM PUTS \$50 INTO THE JAR (TO REPAY LOAN). MAY 12 - ABE LUBELSKI REFRAINS, SAYS HE'S EXPECTING A BIG CHECK SOON, INCOME TAX RETURN (ITHINK). MAY 13 - PAUL BLANCHINI DECLINES UNTIL HE CAN "ASK HIS WIFE" THEN ASKS ME WHY I HAVE MONEY IN A BROWN JAR. SIMONNE STERN (WHO MARE A GALLERY IN NEW ORLEANS) SAYS SHE DOESN'T CARE TO HAVE ANY NOW, "TOO SALTY." MAY 15 - DAN GRAHAM TAKES \$30 FROM TAR (ON LOAN).
MAY 16 - ROLE EUSCHI_AVISIT. USCHI TAKES OUT BILL (\$20) & ROLE TAKES NEXT BILL (\$5). I URGE THEM TO KEEP MONEY, WHICH THEY STASH IN THEIR WALLETS AFTER A WHILE. MY 17 - OFFER MONEY (ONLY \$25 LEFT IN JAR) TO MOOSE, HE DOESN'T TAKE ANY. WRITE UP PIECE FOR POSSIBLE INCLUSION IN DWAN LANGUAGE SHOW. (MAY 19,69) MAY 20 - DAVID LEE TAKES #1. [NOTE : START NEW METHOD OF FIRST REMOVING ALL BILLS FROM JAR, SPREADING THEM OUT & OFFERING FREE CHOICE OF VARIOUS DENOMINATIONS: DECK OF CARDS METHOD. MAY 82 - JOHN TORREAND DOESN'T MANY MONEY (SAYS HE DOESN'T NEED THE BUT HE TAKES THE JAR! HOORAY! 23 - PAULA DAVIES & MARILYN LEARNER DROP IN UNEXPECTEDLY, METHER TAKES ANY LACE BUT PAULA SAYS LATER SHE WAS CONTROLLING NERSELF." ES TALAN SARET TAKES ALL THE MONEY FOR A MINUTE BUT I MUST HAVE HAD AN EXPRESSION OF TERROR ON MY FACE BECAUSE HE POTS IT ALL BACK.

Party Piece (or Paranoia Piece), Painting Piece, Real Money Piece (part two), 1969. Ink on paper, $11 \times 8\frac{1}{2}$ in. $(27.9 \times 21.6 \text{ cm})$

REAL MONEY PIECE (CONT.) MAY 26,69 - LARRY WEINER TAKES BI 26 - DAN VISITS TO BORROW \$10, THAT MAKES \$40 HE OWES " JAR". " 28 - CLAIRE COPIEY DOESN'T TAKE ANY SHE SEEMS INSUITED & OFFENDED THAT I OFFER IT TO HER (IN SUCH A 'VUIGAR WAY!). JUNE 3 - BRICE MARDEN DOESN'T NEED ANY, HE SAYS, & FINDS IT ANUSING, LAUGHS. 6 - ALAN SARET VISITS AGAIN & MAKES A PIECE OF THE MONEY WHICH IS NOW IN TWO PILES ON THE FLOOR, EACH SHAPED SIMILARLY TO A "FOOTSTEP" BY FOLDING & MOLDING TO HIS HAND. IT LOOKS GOOD LIKE THAT & I'M GONNA LEAVE IT ON THE FLOOR FOR A WHILE, JUNE 16 - GARY BOWER DOESN'T TAKE ANY NOW BUT SAYS HE MIGHT COME BACK FOR SOME IN A FEW DAYS. " 17 - GARY STEVENS PLAYS W/MONEY, RESTACKS IT & COUNTS IT? DOESN'T TAKE ANY. 23-FOR SOME REASON I JUST DON'T FEEL LIKE OFFERING LACE TO FELIX ROTH. 24 - JAKE ASKS IF HE CAN TAKE \$10 TO COVER ACID IN ADVANCE & OF COURSE I GIVE IT TO HIM. (JULY 1.69-JAKE RETNS \$10 BECAUSE HE CANT SCORE NOW) JULY 1 - JAKE ANGOR BRIAN SUBSTITUTE A AI BILL FOR A RED BILL WHEN I AM NOT LOOKING. I GUESS IT WAS BRIAN, WHO ASKED HE FOR HONEY IN RETN FOR DRAWING HE LEFT HERE TO WHICH I REPLIED THAT I'D RATHER HE STEAL IT THAN ASK ME FOR IT. DISCOVER SUBSTITUTION AFTER THEY JUNE 30 - NOR DO I OFFER IT TO ROMY MCDONALD & PRIEND MARGO FROM ENGLAND, ALTO I TELL THEM ABT THE PIECE. JULY 9,69- JASON CRUM REFUSES TO TAKE MONEY, " 9, " - ARTHUR BERMAN WHO IS FLAT BROKE WILL ONLY TAKE 204 FOR HIS SUBWAY PARE HONE,

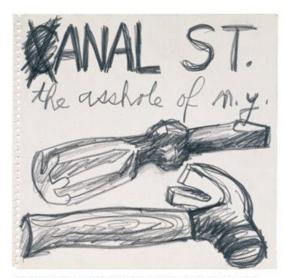
Party Piece (or Paranoia Piece), Painting Piece, Real Money Piece (part three), 1969. Ink on paper, 11 × 8½ in. (27.9 × 21.6 cm)



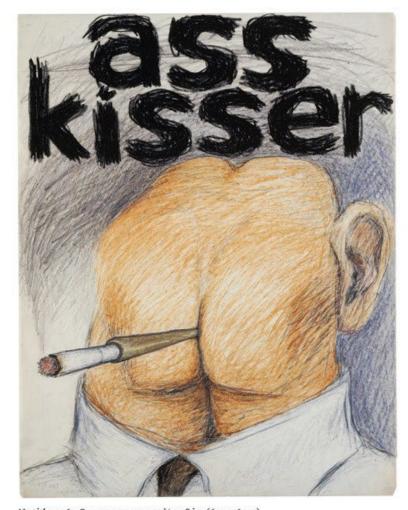
No title, 1961. Graphite on paper, 181/8 × 131/2 in. (46 × 34.2 cm)

The Asshole of N.Y.

When she first arrived in New York, Lozano landed a studio at 53 West Twenty-Fourth Street. She spent a couple of years there before moving downtown, first to a loft on Greene Street and later to Grand Street. She was drawn closer and closer to Canal Street, or "anal street," as she called it in one of her drawings from 1964, crossing out the "C" to better identify the area as the rear end of the city. At the time, SoHo was a cheap, chaotic, and notoriously sordid neighborhood, its streets cluttered with the remnants of years of industrial activity, to eventually be displaced in favor of gentrification. Lozano would roam the streets, sometimes in the company of Carl Andre, rummaging through the city's detritus, picking up items she thought were worthy of a second chance. She would return to



No title, 1964. Graphite on paper, $9 \times 9^{1/4}$ in. $(23 \times 23.5 \text{ cm})$



No title, 1962. Crayon on paper, 231/2 × 18 in. (60 × 46 cm)

Pun Value

Despite Lozano's enthusiastic research into sexuality, when looking at the drawings she made between 1960 and 1964, her ultimate objective doesn't seem to be orgasmic but, rather, outrageously humoristic. In her work, the penis often stands for something else, usually something that needs to be made fun of, as a symbol of the male-dominated world she was living in. The comical and critical purpose of Lozano's drawings reveals their genealogy, since trivializing society's power relations through obscene imagery—in order to undermine them—is a classic tool of satire. The cartoonish quality of the drawings also recalls newspaper comic strips, pointing again to a tradition that deploys explicit motifs as a scandalous tool to elicit amusement, but also political concern.

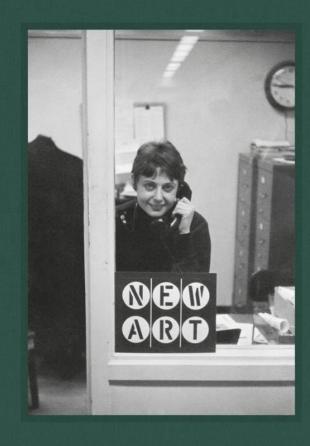


No title, 1963. Graphite and crayon on paper, $9\frac{1}{2} \times 9$ in. $(24.2 \times 22.8 \text{ cm})$

Lozano's satirical arsenal spared no one, taking particular aim at institutions and their conventional symbols. Her blasphemous imagery targeted religion, with cock rings shaped like the Star of David and crosses morphing into erect penises, one of which is held by a character poised to insert it into her vagina, labeled "last station of the cross." Formal education

is ridiculed in a drawing in which a penis transforms into a flaccid tassel on a graduation mortarboard—possibly a nod to Lozano's own graduation, when she appeared onstage

Lee Lozano



In the Studio

In the Studio: Lee Lozano

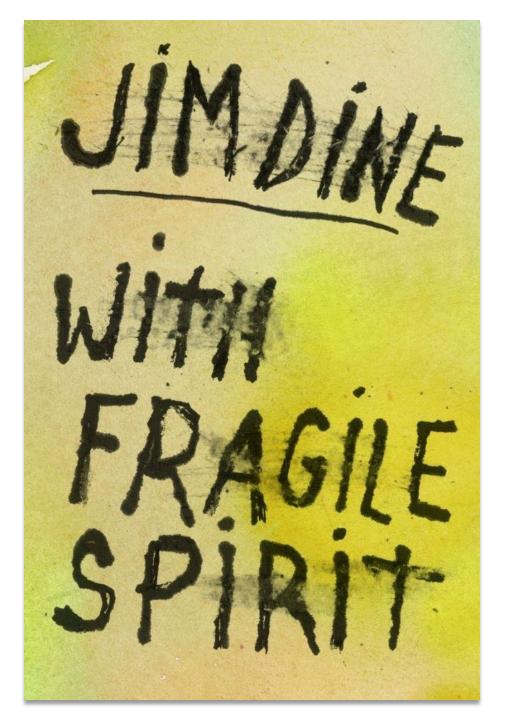
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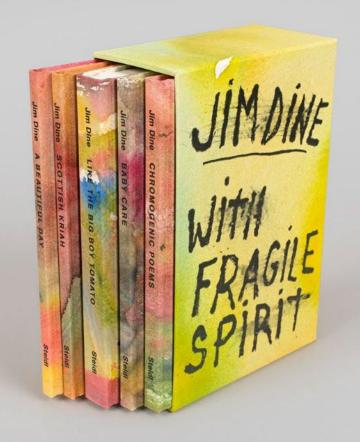
JIM DINE WITH FRAGILE SPIRIT



Jim Dine: With Fragile Spirit

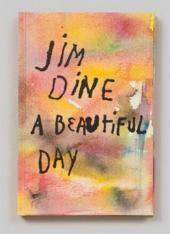
A five-volume collection of poems from a prolific American artist with a wide-ranging oeuvre.

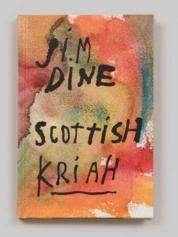
- Jim Dine is an American artist who rose to prominence in the late 1950s in New York. He played a key role in creating the first Happenings and thereafter was closely associated with the Pop Art movement.
- A slipcased, clothbound five-volume presentation of his poetry.
 Dine has been writing and performing intensely autobiographical poems since the late 1960s, and With Fragile Spirit is his latest collection.





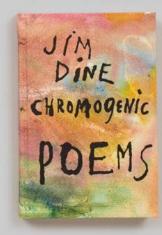


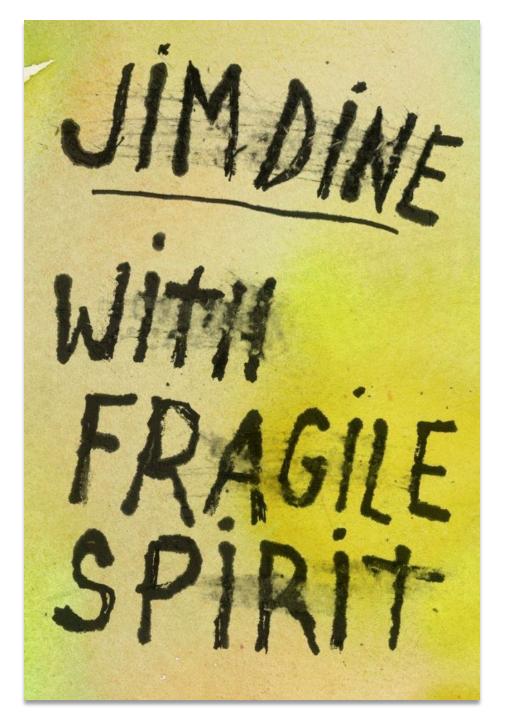










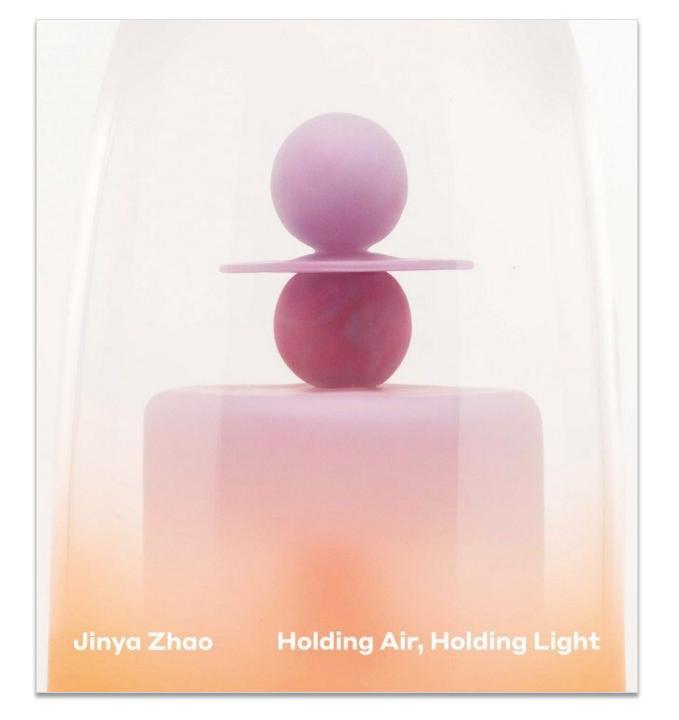


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Jinya Zhao: Holding Air, Holding Light Holding Air, Holding Light

Jinya Zhao

A poetic, cross-cultural meditation on light, colour and perception through the sculptural practice of artist Jinya Zhao, featuring writing by Emma Crichton-Miller and Dr Xiaoxin Li.

- The book includes an essay by Emma Crichton-Miller, arts journalist, critic and author, who situates Zhao's work within a wider contemporary context of poetic minimalism and material resonance.
- A conversation with Dr Xiaoxin Li, Curator in the Asia Department at the Victoria and Albert Museum, extends the discussion into questions of cultural space, temporality and how we interpret sensory experience across traditions.
- Featuring 50 full-colour images and texts in English and Chinese, *Jinya Zhao: Holding Air, Holding Light* is a beautifully constructed meditation on perception as process, light as substance and material as invitation. It is a book not only to look at, but to dwell within.







Between Idea and Sensation

by Emma Crichton-Miller

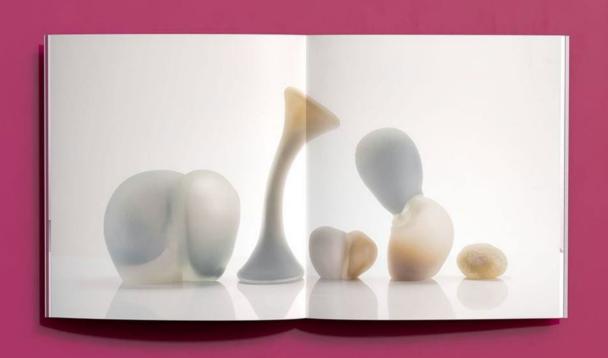
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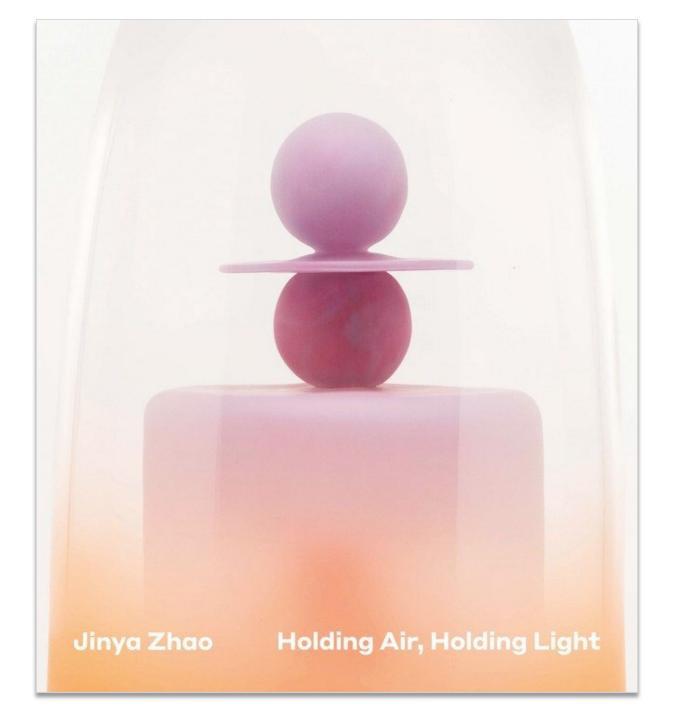
Form and Colour

Form and Colour

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MOVING STILL

A Cinematic Life Frame-by-Frame



LAURI GAFFIN
with FLORENCE FELLMAN

MOVING STILL

A Cinematic Life Frame-by-Frame



LAURI GAFFIN

with FLORENCE FELLMAN

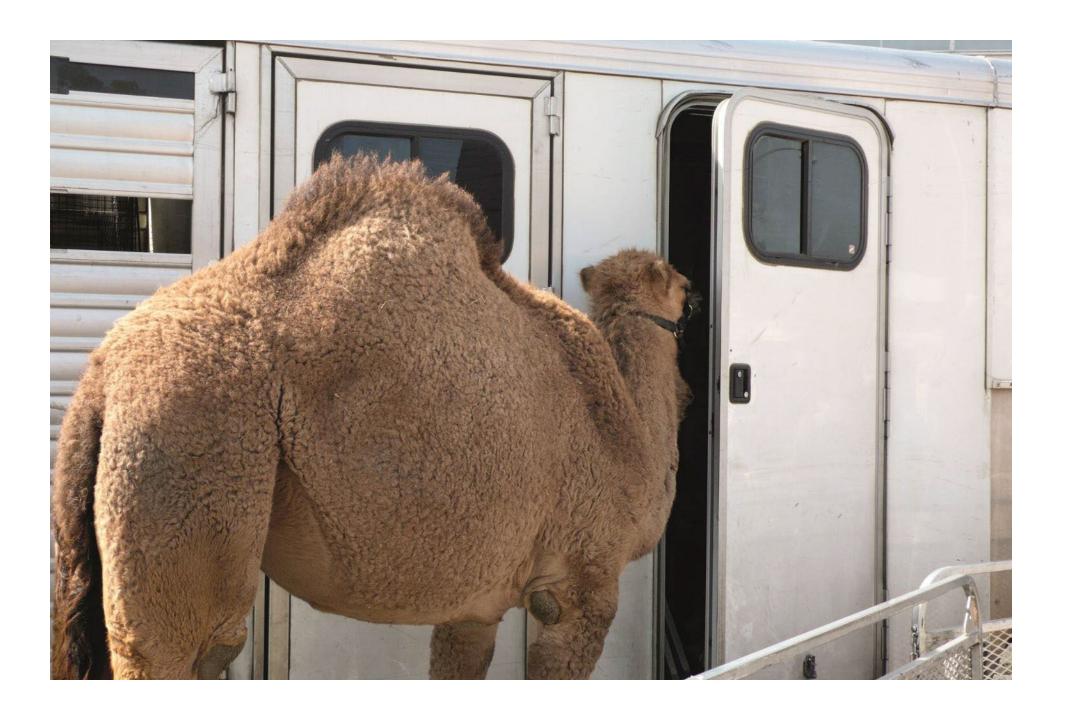
Lauri Gaffin: Moving Still

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Moving Still. A Cinematic Life Frame-by-Frame is a personal portrait of filmmaking from American set decorator Lauri Gaffin.

- A moving tribute to filmmaking from the set designer who worked on hit films. This book features behind-the-scenes anecdotes and a glimpse at Gaffin's complex personal life.
- With four decades of experience on set, Gaffin intertwines stunning behind-the-scenes photographs and intimate narrative to provide a rare glimpse into the fascinating world of cinema.
- Through her photographs and engaging anecdotes, Gaffin unveils the collaborative spirit that binds directors, actors, production designers and crew members together. The contrast of her thriving career and her complex emotional life are a throughline in the book. Gaffin's photography remains a steadfast beacon of inspiration even as she navigates the demands of productiondeadlines, budgets and politics-and her family's escalating turmoil.

AU \$100.00 | NZ \$110.00 9788862088442 168 Pages Hardcover 218 mm x 218 mm Damiani Editore







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Margaret Calvert Woman at Work



Thames &Hudson

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Margaret Calvert: Woman at Work

Margaret Calvert

The first book dedicated to Margaret Calvert, pioneer of design for public service, a groundbreaking typographer and recipient of 2024's New York Type Directors Club Medal.

- Following a distinguished career as a graphic designer, Margaret
 Calvert became an influential educator at the Royal College of Art,
 where she taught a generation of designers, many of whom have
 achieved global recognition. Today, working in her home studio, she
 takes on projects that personally inspire her.
- This monograph the first dedicated to her work captures the full arc of her career, encompassing the three distinct phases of her professional life and offering insight into her early years in South Africa and her formative experiences after moving to the UK as a teenager. Lavishly illustrated with rare glimpses into her archive and details of her legendary typefaces, it is designed by Margaret and A2/SW/HK, the studio co-founded by her frequent creative partner (and former student) Henrik Kubel and Scott Williams. The book is edited by Adrian Shaughnessy, with an introduction by Eye magazine editor, John L. Walters and an essay by Margaret's friend and former student Marion Deuchars.

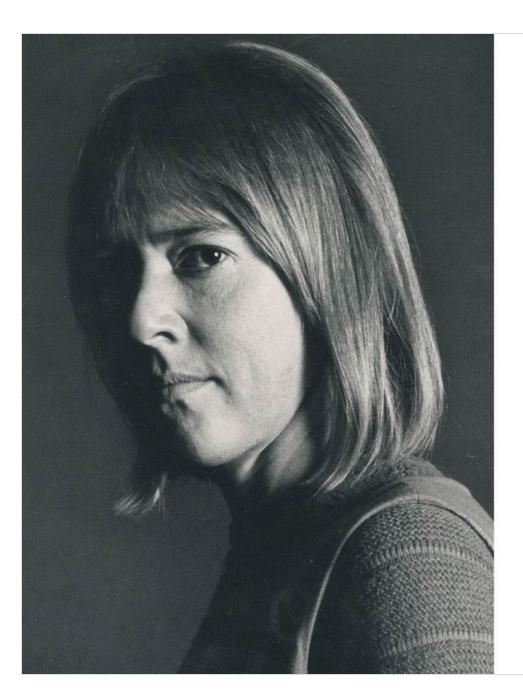
AU \$130.00 | NZ \$145.00 9780500030448 256 Pages Hardcover 285 mm x 210 mm Unit Editions

Introduction

Adrian Shaughnessy



Among her many achievements is her work on the design of the road signs of the United Kingdom (pp.64–87). Famous throughout the world as the gold standard for highway directional signing, they have been described by design writer Deyan Sudjic as 'masterpieces of clarity and elegance'. Designed



School children crossing sign, designed in the early 1960s and still used throughout the UK road network. The pictogram, drawn by Margaret, is based on her as a child (opposite).

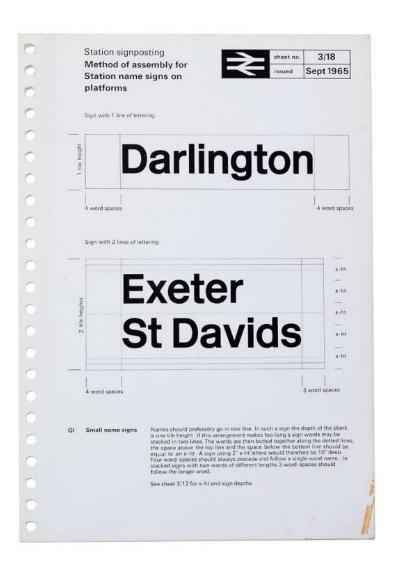




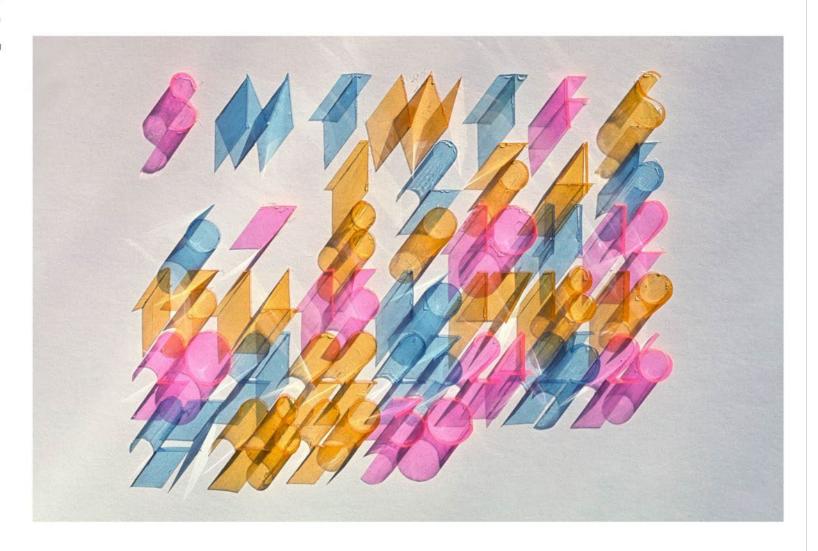
72

British Rail design manual showing how to apply the sign system. Mid 1960s.





Margaret's entry in the 1972 calendar competition run by paper manufacturer, Wiggins Teape. The days of the week and numerals were formed from coloured acetate. The shadows get progressively shorter over the summer months. David Tuhill won the competition, with Margaret's entry coming third and Alan Kitching's second.



120

Margaret Calvert Woman at Work



Thames & Hudson

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A Dream of Stone Marguerite Yourcenar

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Marguerite Yourcenar: A Dream of Stone

Marguerite Yourcenar

A selection of texts on art and artists by the Belgian French novelist and essayist Marguerite Yourcenar.

- In these five jewel-like essays, Yourcenar meditates on the decay of time, the desire both satiated and refused by art, and the imagery animating the lives, works, and dreams of Michelangelo, Dürer, and Piranesi.
- An introduction by John Knight sketches the life of this extraordinary writer and situates Yourcenar's unique criticism within her attempt to capture the great struggle required to make an enduring work of art. Subtle and learned, Yourcenar's essays are like stepping stones into the past and the shadowy business of artistic creation.
- Bringing back into print Yourcenar's seminal essay "The Dark Brain of Piranesi" in the poet Richard Howard's elegant English translation, conducted in collaboration with the author, this volume also collects texts from *That Mighty Sculptor, Time* (1983) into a particularly focused volume.

David Zwirner Books

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MICHAEL KENNA

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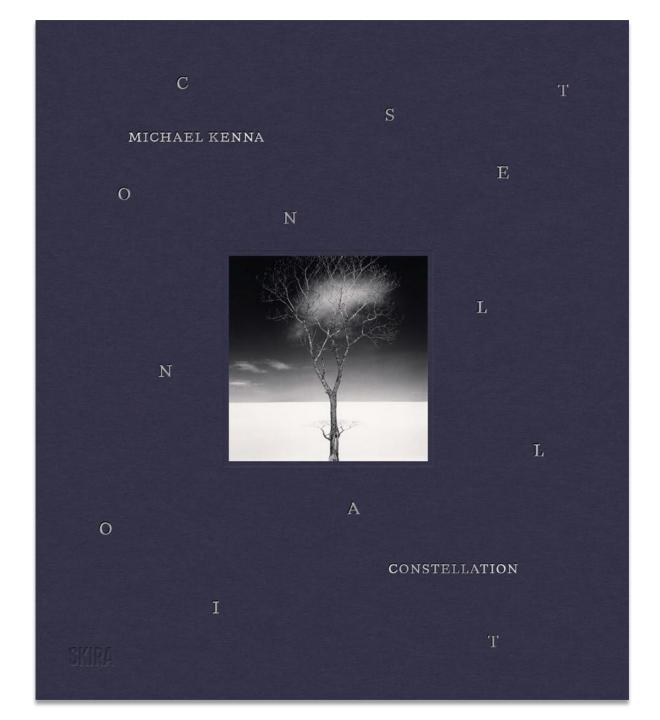
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CONSTELLATION

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Michael Kenna: Constellation

A retrospective of Kenna's fifty-year career.

- Michael Kenna is a British photographer known for his longexposure black-and-white images of landscapes and nature.
- The book is the catalog of the 50-year retrospective curated by Sabine Troncin-Denis in Nice.
- Accompanies an exhibition in Nice at the Musée de la Photographie Charles Nègre, 10/18/25–01/25/26.
- Constellation is born to commemorate the 50th anniversary of Michael Kenna's artistic career. The publication comprises a curated selection of geographical subjects, a collection of photographic gems drawn from the artist's extensive oeuvre, which has taken him across the globe over the course of his career.
- The artist's current body of work encompasses approximately 3,700 photographs, captured in 43 countries, and Constellation exhibits 122 of these, spanning the years from 1973 to 2024.

AU \$64.99 | NZ \$69.99 9782370742841 176 Pages Hardcover 300 mm x 270 mm Editions Skira Paris

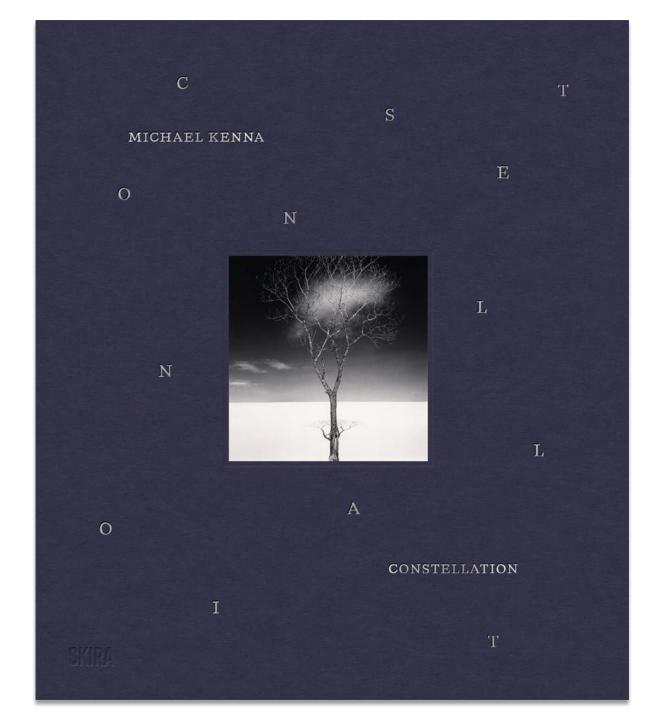


White Clouds and Seaweed Farm, Study 1, Hokkaido, Japan. 2023



Giant Tree, Giardini Pubblici, Reggio Emilia, Italy. 2007



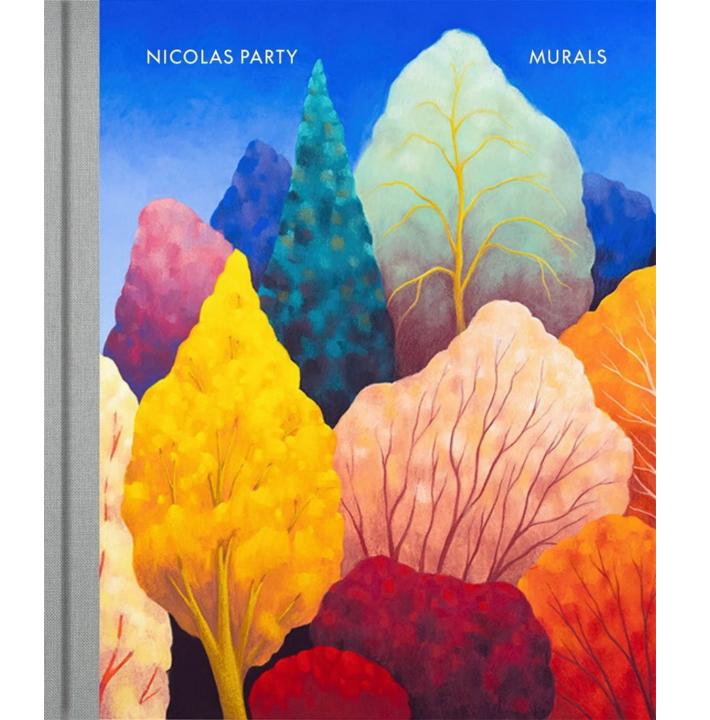


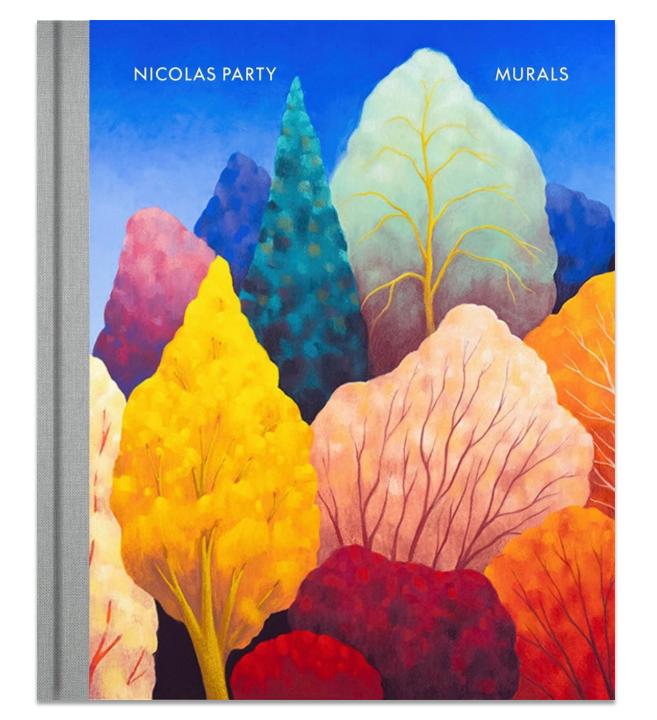
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Nicolas Party: Murals

Jamilee Lacy

The fantastical universe of Swiss painter Nicolas Party's immersive murals comes to life in this richly illustrated monograph.

- Nicolas Party is a Swiss artist primarily working in soft pastels but who has also produced pietra dura pieces, ceramics, installations and sculptures.
- This is the first volume in Hauser & Wirth's new series dedicated to contemporary masters, and is also the first publication to focus on Party's lesser-studied temporary installations which he often erects simultaneously with an exhibition. Linen quarter-binding with gatefolds.
- Published to coincide with an exhibition at Hauser & Wirth London, 10/14/25–12/20/25.

AU \$160.00 | NZ \$175.00 9783907493205 250 Pages Hardcover 280 mm x 330 mm Hauser & Wirth Publishers



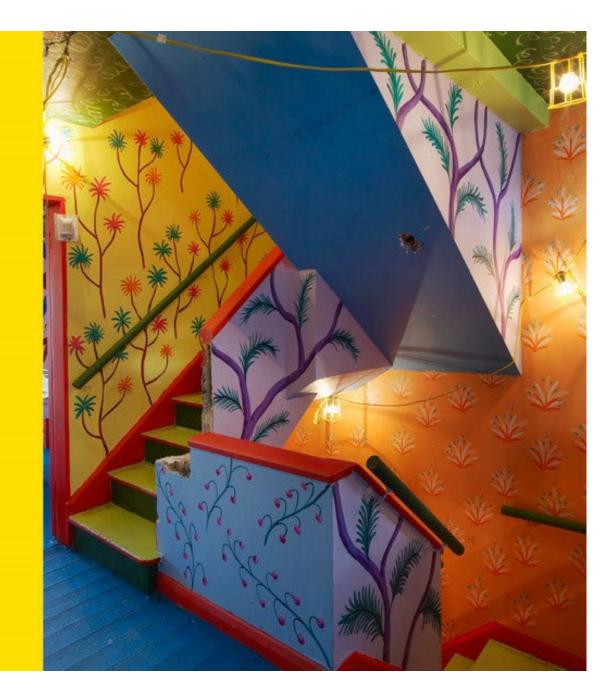
- PICTURES ON THE WALL BY JAMILEE LACY
- MURALS, 2011-2025
- 306 INDEX
- 310 BIOGRAPHY
- " FURTHER READING



SNAILS IN NOTTING HILL

Rise Projects, London, 2015

This project began as a unique commission from two private collectors who purchased a decaying townhouse in Notting Hill. Before demolishing and rebuilding the property, they opened it up to a series of artists to use freely as part of Rise Projects / The Silvie Fleming Collection, curated by Silka Rittson Thomas. I was the final artist invited to take over the space. For my intervention, I transformed the entire threestory townhouse by painting every surface—walls, ceilings, floors—with vivid colors and dense patterns. The house, originally in a state of disrepair, was completely overtaken by an over-saturated visual language that aimed to inject energy and a surreal vibrancy into the crumbling architecture. The project culminated in a two-night event: a fully staged dinner hosted amid the painted environment. I invited artist Jesse Wine to create a series of ceramic pieces—plates, candlesticks, and wine goblets—which were used during the meals. Guests dined fully immersed in this wildly colorful setting, turning the house into a living artwork for just a brief celebratory moment before its eventual disappearance.

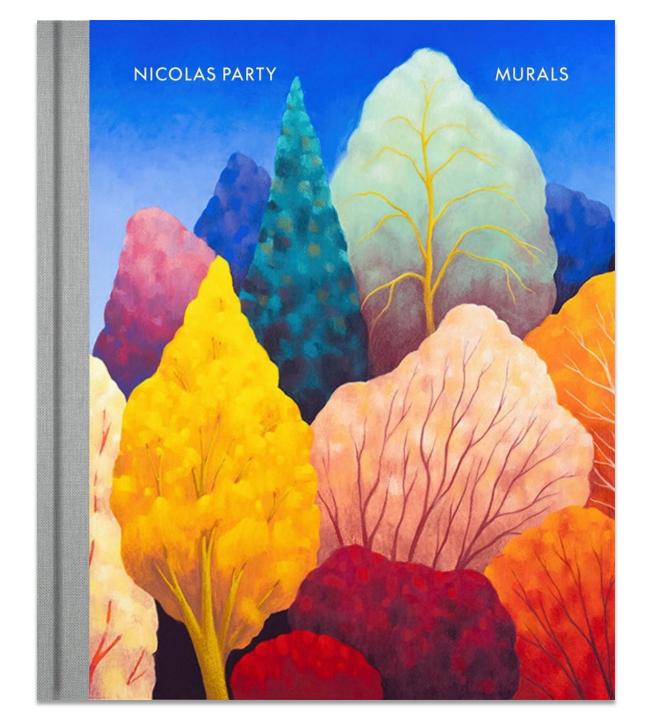


PATHWAY

Dallas Museum of Art, Texas, 2016-17

I was commissioned by curator Gavin Delahunty to create an intervention in the long corridor that connects two major wings of the museum. I decided to transform it into an immersive, imaginary forest. The ceiling and background were painted a deep midnight blue, creating the sensation of walking through a nocturnal landscape. The trees, illuminated by a fictional moonlight, glowed in rich, saturated colors, enveloping visitors in a dreamlike atmosphere. The intention was to turn the corridor into a kind of promenade, an experience rather than a transition. At the center of the hallway, I installed a double portrait of two enigmatic characters, suspended as if lost within the forest. Their gaze meets the viewer's, as if silently posing questions, inviting a moment of reflection or curiosity amidst their journey.





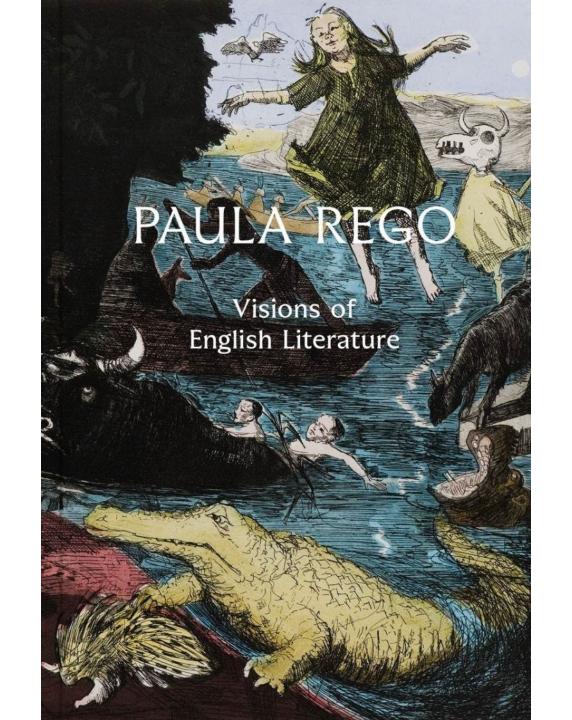
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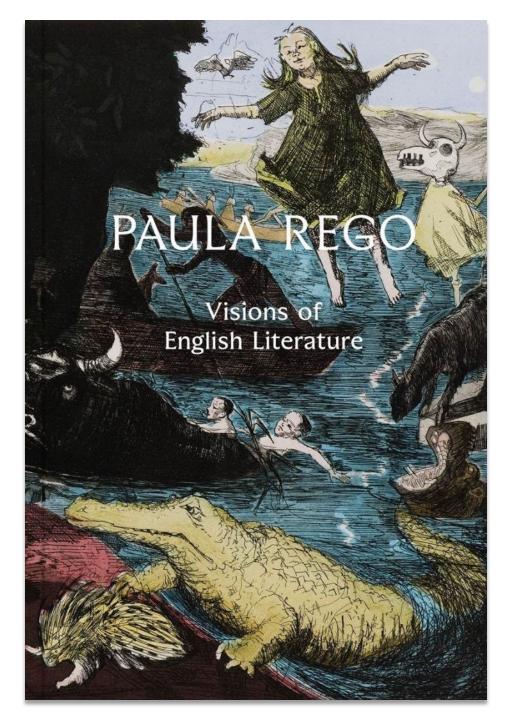
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Paula Rego: Visions of English Literature

Visions of English Literature

New monograph on the ever popular Paula Rego, the pioneering and much loved artist who died in 2022 at the age of 87.

- This jewel of a book is the first to focus in detail on a range of Rego's literary sources, illuminating this key part of her practice.
- Paula Rego: Visions of English Literature will present three of the artist's most ambitious series of graphic works Jane Eyre, Nursery Rhymes and Peter Pan in full colour, introduced in new essays by Marco Livingstone and Rosanna McLaughlin.
- These, alongside various ephemera unseen preparatory sketches, etching plates and even Rego's very own childhood copy of Peter Pan offer audiences an intimate portrayal of the artist's lifelong fascination with literature and an insight into how the artist transformed this material into startlingly original, rebellious and unexpected images.

AU \$54.99 | NZ \$59.99 9781853323843 160 Pages Hardcover 220 mm x 160 mm Hayward Gallery

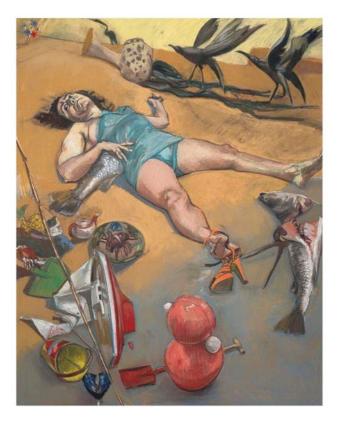


constant refrain in Paula Rego's conversation throughout the whole of her long and endlessly inventive working life was her need for stories and poetic imagery that would inspire her narrative-based picture-making. They figured in every medium that she explored, from painting, drawing and printmaking to the large-scale pastel works that provided a late-career climax in the first decade of the twenty-first century, magnificent tableaux in which sculptural figures interacted with real human beings.

Like many children, the young Paula relished having stories and fairy tales read to her, or recounted to her in embroidered form, by her grandmother, her aunt and a maid. She was certainly not the only child whose imagination was fed by the yarns she heard from adults, but she was unusual in the thirst she expressed for such calls on her fantasy life.1 As an only child it was perhaps in part the companionship such stories offered Paula that made them so appealing: the escape from an otherwise fairly solitary day into a fantasy life richly peopled with characters with whom she could communicate and interact. The cinema and grand operas, to both of which her beloved father was devoted, were soon added as sources of entertainment and intrigue. Together with literature originating in her native Portugal and in the England in which she elected to live and work for most of her life from the age of 17, these distinct arenas of narrative remained essential and undoubtedly unfashionable points of reference and inspiration for Rego during the many years in which non-figurative painting and conceptual art were held in higher esteem by the art world's arbiters of taste. Throughout her career, these creative forms of expression suffused Rego's art with what the modernist enterprise was in the habit of sidelining and dismissing as the supposedly 'non-visual' delights of storytelling.

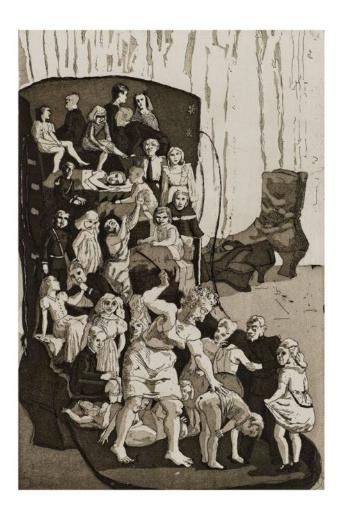
a view to being published as illustrations to his text in book form as *O Vinbo/Wine* in 2007, they present women in what one can only say is an unflattering light: slumped comatose into chairs, vomiting into sinks, neglecting their maternal duties and even absent-mindedly feeding a baby not from a milk bottle but a wine bottle. As so often in Rego's work, what might seem like a desire to shock carries with it more than a whiff of confession and self-deprecation born, no doubt, of memories of her past bad behaviour.

Other pictures made in response to literature came about, like the Father Amaro series, from invitations by museums to exhibit her work in solo shows or to participate in thematic group exhibitions. Such was the case with Metamorphosing after Kafka (2002), in which a helpless and hapless naked man assumes the bug-like identity of the anti-hero of Franz Kafka's haunting short story 'Metamorphosis', while fairy tales by the much loved Danish writer Hans Christian Andersen provided the narrative for The Little Mermaid and The Portuguese Duck, paintings Rego made in 2003 for a solo exhibition at Charlottenborg in Copenhagen. One of Rego's most powerful later pastel works, the triptych The Pillowman (2004), followed her encounter with a disturbing and powerful play at the National Theatre by Anglo-Irish writer Martin McDonagh, whom she met soon afterwards. He gave her copies of short stories (still unpublished today), some harrowing and others bleakly comic, that he had written for the two actors playing the main parts, to get them in the mood for his dark tale; Rego created a number of paintings and prints based on these stories, including the pastels Girl with Foetus (2005) and The Shakespeare Room (2005). The latter, and the closely related lithographic triptych Shakespeare's Room (2006), riff on the idea that if you put some monkeys in a room with typewriters and paper they will eventually recreate the works of the Bard himself.



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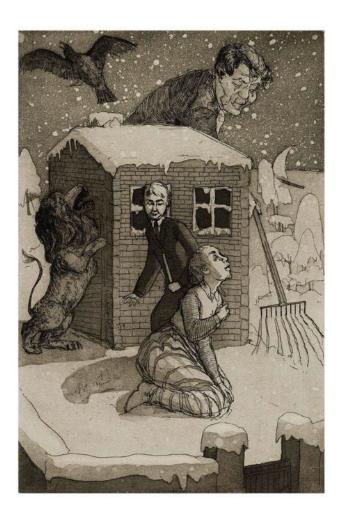
The Old Woman who lived in a Shoe 1989

Goosey-goosey Gander 1989



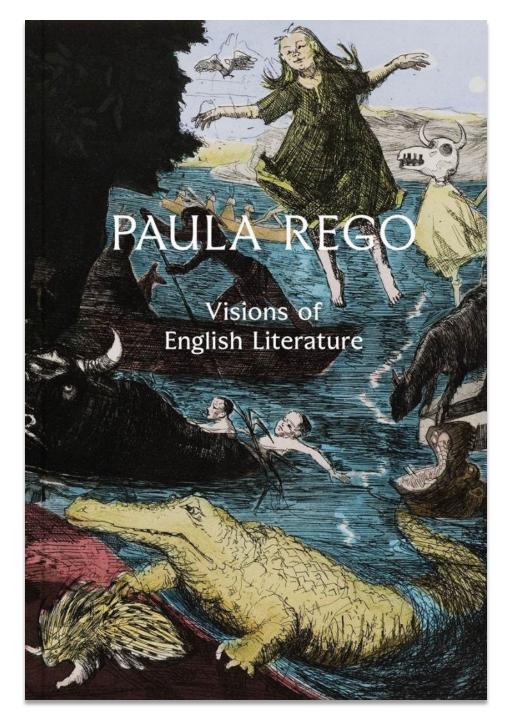
44

Old Mother Hubbard II 1994



45

There was a Man of Double Deed 1989



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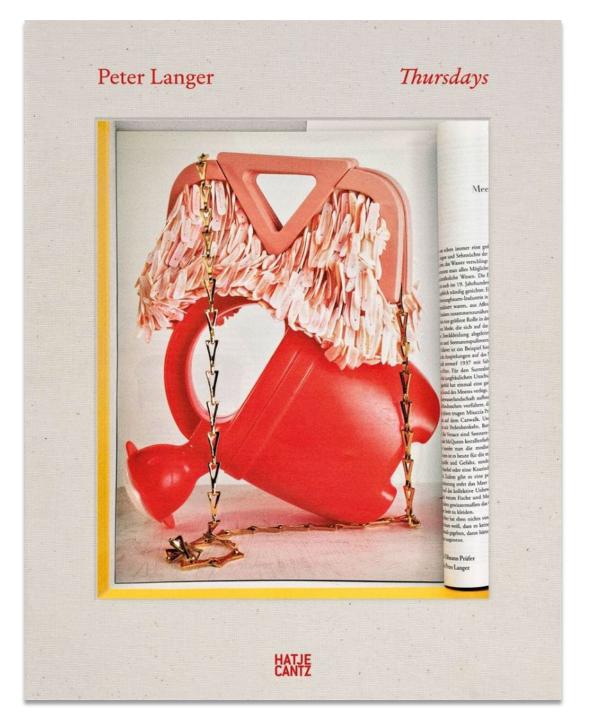
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Peter Langer

Thursdays



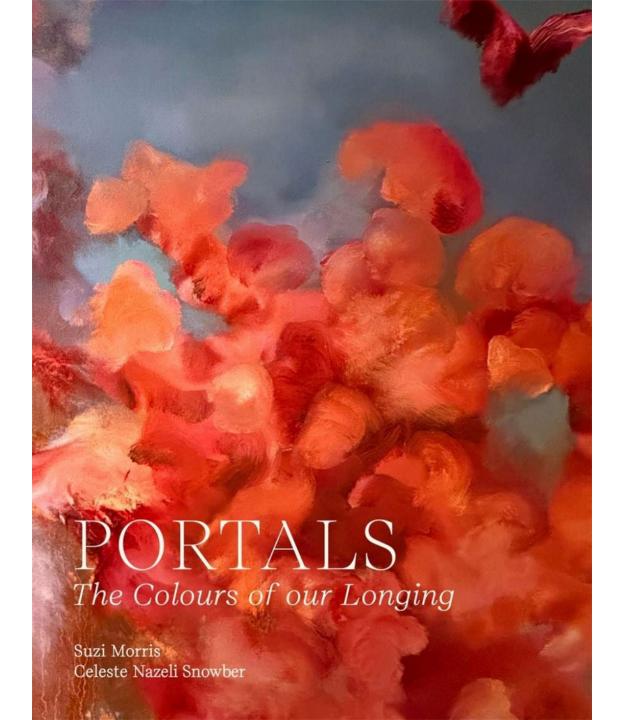


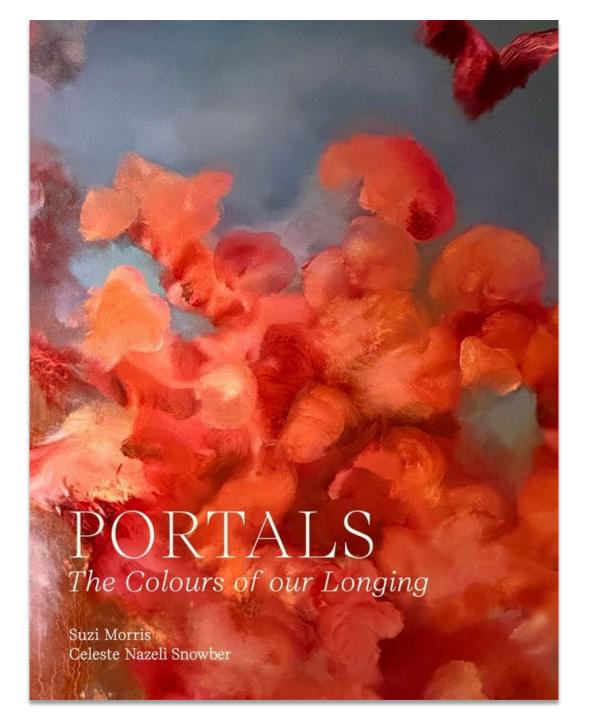
Peter Langer: Thursdays

A comprehensive overview of the work of fashion photographer Peter Langer.

- Peter Langer has established a distinctive approach to fashion still life photography through his work for German Zeit Magazine's weekly style page.
- By blending classic elements with modern and avant-garde techniques, he has forged a new visual language in editorial still life. This book compiles approximately 230 of his most compelling works, selected from 884 images created over 17 years.

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Portals: The Colours of our Longing

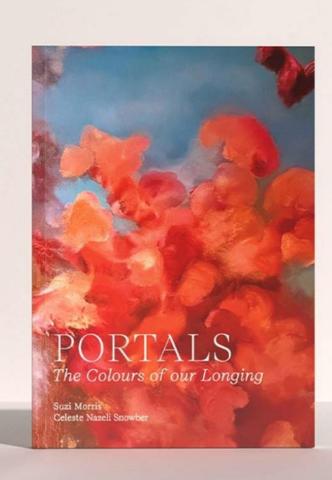
The Colours of Our Longing

Suzi Morris

Portals is a visual and poetic conversation between a writer and an artist, in which images and words reflect on the body and spirit, in all their wonder and mystery.

- A visual and poetic dialogue between a painter and a
 poet/performance artist. Suzi Morris is an artist whose paintings
 question ideas of the sublime body, most recently through her
 affiliation with the Faculty of Medicine at Imperial College London, in
 response to the new science discipline of genomics. Celeste Nazeli
 Snowber is a poet, dancer and multidisciplinary artist whose work,
 through her writing, teaching and site-specific performance, explores
 embodied forms of inquiry.
- This collaboration creates something personal and universal, bringing beauty to a troubled world. The two artists - one based in Vancouver, the other in London - unite in a shared vision of sensual ways of being in the world, opening portals to the infinite.

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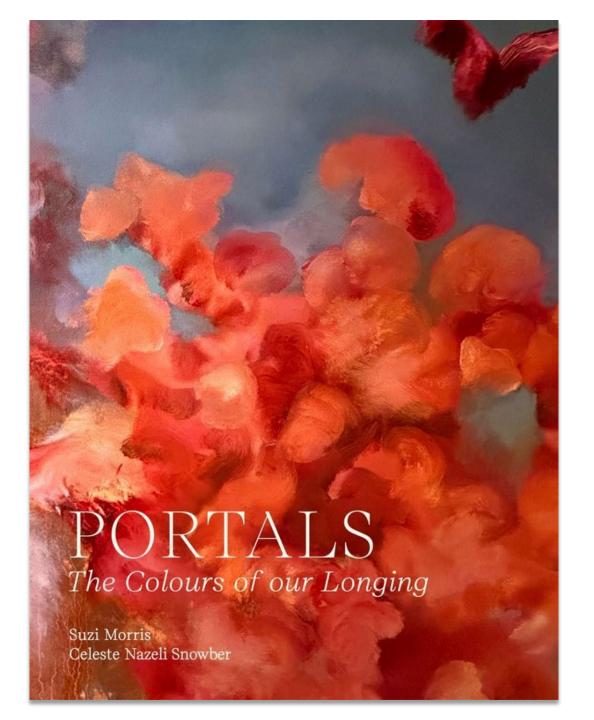
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Portals: The Colours of our Longing

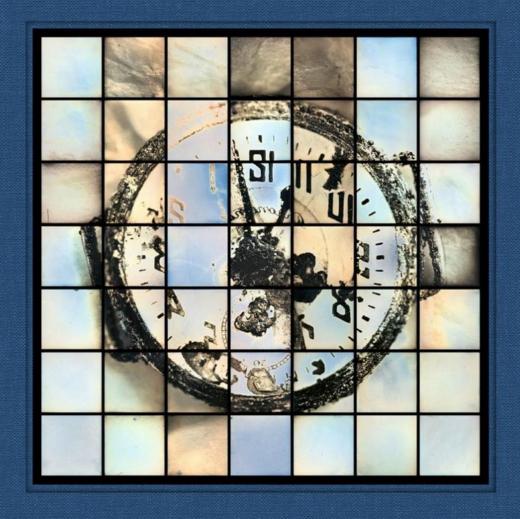
The Colours of Our Longing

Suzi Morris and Celeste Nazeli Snowber

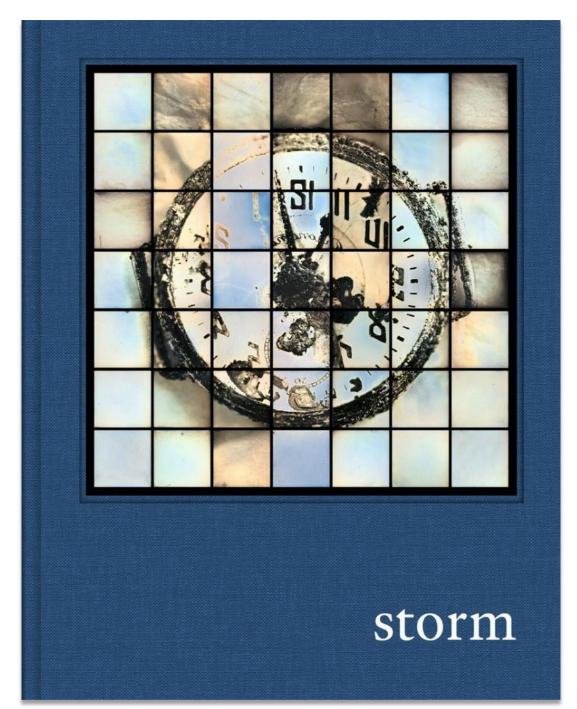
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storm



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The Prix Pictet is the world's leading award for photography and sustainability.

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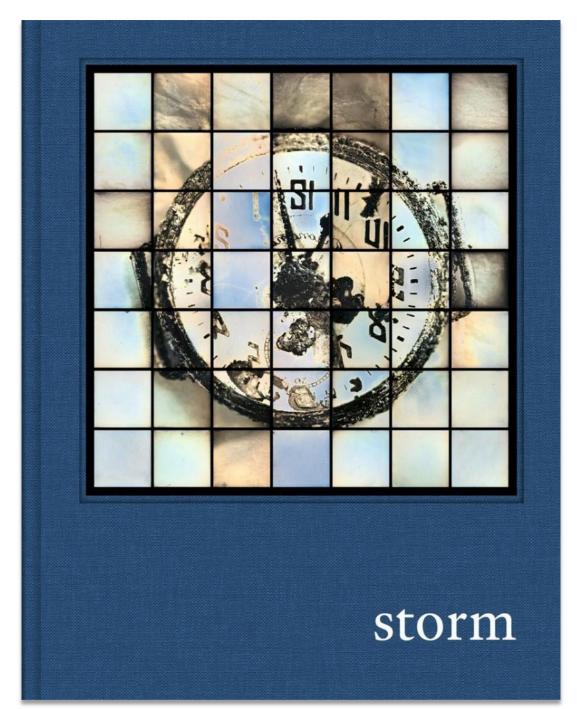








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RAY K. METZKER CITY LUX



RAY K. METZKER CITY LUX

LUDION

Ray K. Metzker

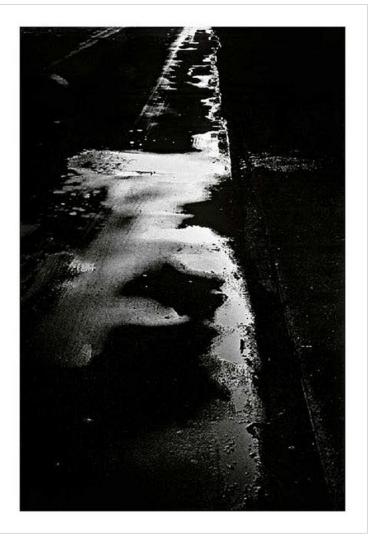
City Lux

Carrie Springer

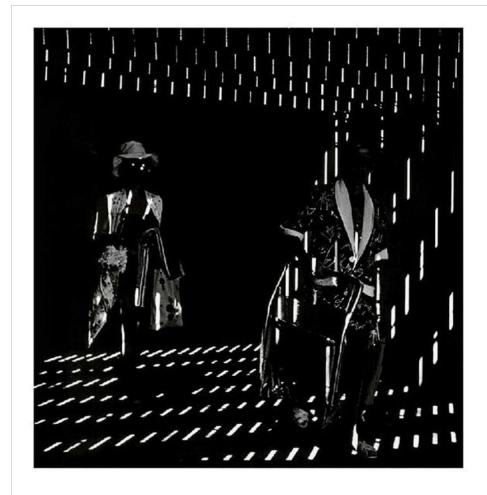
A definitive new monograph on Ray K. Metzker, showcasing his innovative approach to urban photography and mastery of light and form.

- Going against the grain of conventional street photography or humanist photography-both too traditional for his bold creative vision-Ray K. Metzker (1931-2014) uniquely appropriated urban space through its vertical and horizontal lines, with complete mastery of light. Long underrated, his work has previously only been featured in about a handful publications, all of which are now out of print.
- This new monograph, bringing together approximately 150
 photographs, offers a fresh perspective on Metzker's work as well as a
 (re)discovery of the American photographer, who developed an
 emotional affinity early on with the cities of Chicago and Philadelphia.
 His photography broke free from narrative aesthetic conventions,
 elevating monochrome photography to new heights.







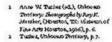




an exquisite disorder. Metzler obliges us to see his photographs as graphic compositions, whether grid-like, multiple, solid, or illusory. He also imposes on us a new relationship with the asphale of the wide American street, its stains and flaws caught in the sunlight. In the end, this is a sophisticated approach, with technical flair. What is "a composite," "s double frame," "a double exposure," "a double negative," a "superimposition"?

As with somany variations, these technical terms from the photographic lexicon represent the basic elements of a single, continuous visual soore, executed to perfection. A great lover of classical music, Metzler was a master of composition, an improviser who, nonetheless, maintained a perfect sense of structure in his use of motifs, rhythm, and repetition, as in his series Composites. At the same time, there is something introspective, allent, and almost mystical in his images; we are drawn into them as if into a meditative state. Sustained over a professional career of more than fifty years, this endless interrogation of his own approach is particularly moving.

A native of Milwaulee, Wisconsin, Metzker was a tacitum man of modest background. For a long time undervalued, he freed himself of the codes of narrative to celebrate the luminescence of monochrome photography. The fury of his creative energy and the astonishing diversity of his work made him a sobist without equal—one who prompts us to look at the world anew. Metzker had a rarea bility to make urban space his own—both its highs and its lows—and in so doing, win for himselfa place in the history of twentieth-century American art.





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RAY K. METZKER CITY LUX

LUDION

Ray K. Metzker

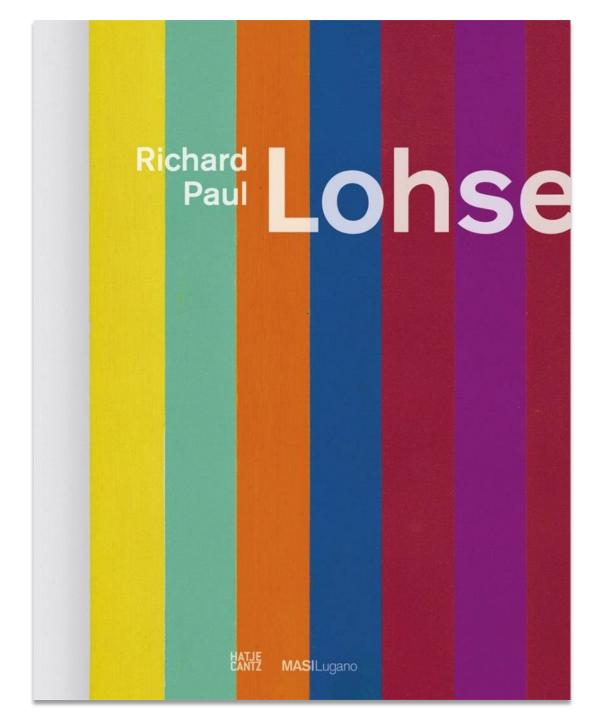
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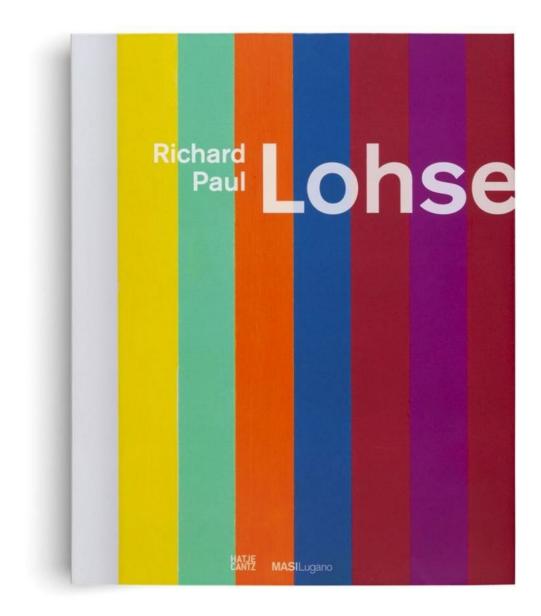
Richard Lohse



Richard Paul Lohse

Colorful mastery meets modern rigor.

- Twenty years after the last exhibition of his work, MASI Lugano is
 dedicating an extensive retrospective and publication to Richard Paul
 Lohse. This ambitious project underlines the importance of Lohse's
 work and the central position he occupies in the international art
 world with his painting and graphic art.
- With a selection of more than forty paintings from the four key decades of his artistic career, from the 1940s until his death, the authors shed light on fundamental elements of his rigorous methodical approach as well as historical events, social utopias and Lohse's confidence in the expressive power of color.

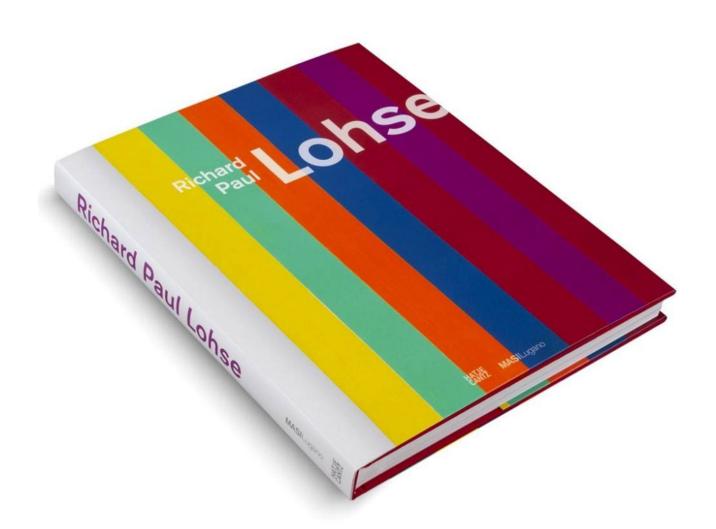


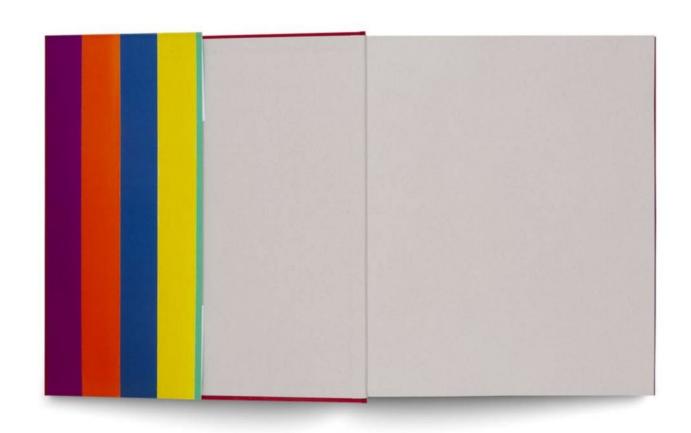
Painter, graphic designer, and theoretician:
Richard Paul Lohse (1902–1988) is one of the
main representatives of the second generation of
geometric and abstract art. His approach has a
rational basis and can also be explained rationally:
The method of creating the picture represents itself,
it is the picture. The mathematical principles behind
his compositions led to the "modular" and "serial
orders" that characterize his work. Over and above
all rationality, Lohse's radiant color field patterns
evince a fresh and sensual charm.

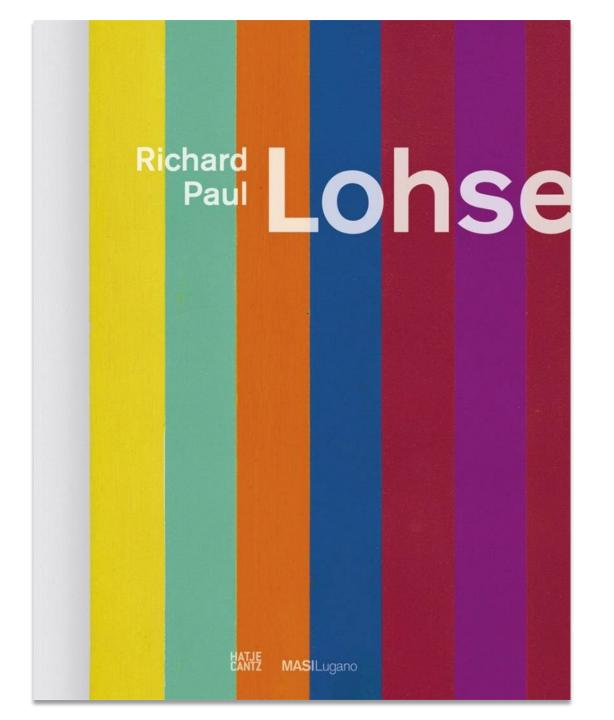
This publication by MASI Lugano, in collaboration with the Richard Paul Lohse-Stiftung, Museum Haus Konstruktiv, Josef Albers Museum Quadrat Bottrop, and Wilhelm-Hack-Museum, presents over fifty paintings from the four pivotal decades of Lohse's artistic career. Within this framework, what also becomes clear is the relevance of his practice in the context of contemporary and international artistic developments.

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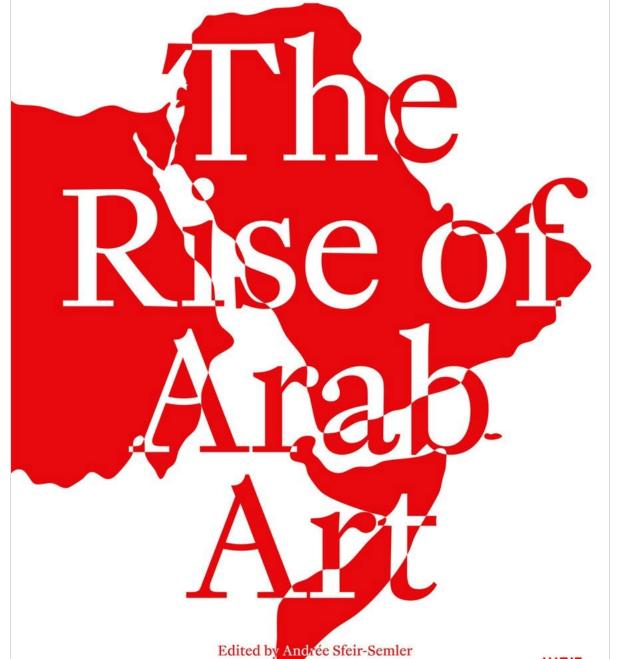




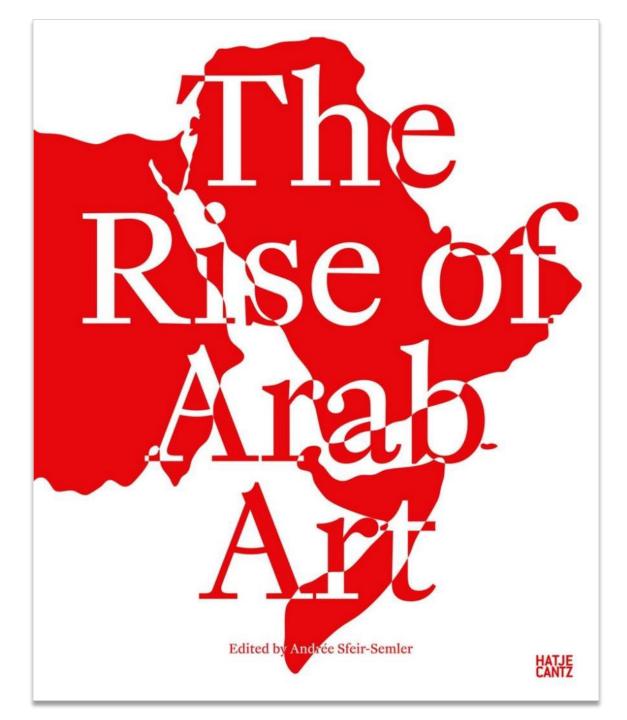
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HATJE CANTZ



The Rise of the Arab Art

Volume I

William Wells

Contemporary art from the Arab World.

- Since the 1990s, contemporary art in the Arab world has experienced exponential growth and numerous changes. With the appearance of artists from the region in international exhibitions, the dynamics within the art scenes changed significantly. Museums & art foundations began to collect, biennials were launched, contemporary art galleries, fairs, residencies and schools emerged in many countries, and the governments of the Gulf states launched megaprojects.
- This reader serves as a guide for anyone interested in the foundations, structures and growth of these art scenes. It also functions as an anthology of what is now considered established in the Arab world, with contributions covering all aspects of the subjectboth from across the region and from a Western perspective.

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Contents

6	Preface Andrée Sfeir-Semler	110	A Nomad's Map Yto Barrada
10	Tarek Abou El Fetonh and Lawrence Abu Hamdan in concernation	120	Notes on Tamis Myriam Ben Salah
26	Echoes of Algiers: Art, Memory, and Belonging Bilal Akkouche	128	An Assemblage of Artists and Events, 1985–2025 Antonia Carver
42	Building on Shifting Sands Zeina Arida	142	Enfolded Worlds: Exhibiting Art from the Arab World 2000-2016 Carolyn Christov-Bakargiev
54	Guggenbeim Abu Dhuhi: Early Days Richard Armstrong, Valerie Hillings	158	Arab Art at Auctions Mai Eldib
60	From OAS to OASIS		
	Kader Attia	16.4	From Palestine to Ahu Dhahi Reem Fudda
76	Becoming an Artist in Saudi Arabia		
	Dana Awartani	178	The Art Duhai Story Ben Floyd
86	BIDOUN		
	Negar Azimi et al.	184	The Phoenix / Beirut Forener Massimiliano Gioni
98	Transmodernism: A Renewed Outlook		
	on Modernism in the Arab World Sam Bardaouil	190	Art in Morocco From 1950 Until Today: A Historical Read Abdellah Karroum

	202	The Age of Mirror Mastants in the Ferman Guif Alexandre Kazerouni
	222	A Brief History of Canvas Magazine Ali Y. Khadra
	232	Paris Riyadh Mona Khazindar
	242	On Representing Syrian Art: A Partial History of Exhibition and Imagination Anneka Lenssen
	256	2004-2024: From the Lowere to AlVila: Emerging Arab Contemporary Art Sophic Makariou
	264	On Pleasure: How to Be Non-Professional Rabih Mroué
	272	Creating and Exhibiting Modern Iraqi Art, in Baghdad or Elsewbere: Between Individual Initiatives and State Support Silvia Nucf
	294	Hans Ulrich Obrist in concernation with Andrée Sfeir-Semler
	310	Beirut, Twenty Yosrs Jean-Marc Prévost
	320	Sharjah Art Foundation and Sharjah Ricunial Hoor Al Qasimi
	326	Beirut Art Biome 1990-2025 Jim Quilty
	348	Scrutching on things I could disavour: A photographic record. Appendix I 2003 - present Walid Raad
	362	Rimag Biennale: Art, Heritage, and Speculative Institutions in Pulestine Khalil Rabah
	368	Riwag Biennale: A Living Institution of Art, Heritage, and Resistance Khalii Rabah
	374	On Being Held: Artworks as a History of Institutions Sarah A. Rifky
	386	On the Cusp Looking Back: Beirut in the 1990s Sarah Rogers
ader	396	Syrian Art: Bearing Witness, Building Hope

2	A Brief History of Canvas Magazine Ali Y. Khadra	410	Sfeir Semler Gallery: Beirnet Andrée Sfeir-Semler
0	Paris-Riyadh Mona Khazindar	428	The Uncertainty of Times: Reflecting on a Field in the Making Nada Shahout
2	On Representing Syrian Art: A Partial History of Exhibition and Imagination Anneka Lenssen	440	Fee always known that I'm an artist Wael Shawky
6	2004-2024: From the Lowere to AlCla: Emerging Arab Contemporary Art Sophic Makarion	450	Darat at Funun - The Khalid Shoman Foundation: A Home for the Arts and Artists from the Arab World Suha Shoman
4	On Pleasure: How to Be Non-Professional Rabih Mrouć	464	The Sultan Gallery: A Brief Overview of the First Permanent Art Gallery in Kuwait Farida Sultan and Abdullah Al-Mutairi
2	Creating and Exhibiting Modern Iraqi Art, in Baghdad or Elsewhere: Between Individual Initiatives and State Support Silvia Nacf	474	Three Accidental Encounters Rayyane Tabet
4	Hans Ulrich Obrist in concernation with Andrée Sfeir-Semler	484	Qutar's Commitment to Art and Culture Sheikha Al Mayassa Al Thani
0	Beirnt, Twenty Years Jean-Marc Prévost	494	I Will Ahways Like How it Began Christine Tohmé
0	Sharjah Art Foundation and Sharjah Biennial Hoor Al Qasimi	502	On the Legacy of Townhouse Gallery, Cairo William Wells
6	Beirut Art Biome 1990-2025 Jim Quilty	512	The Arab Image Foundation: A Dialogue on the Proxibilities and Limits of an Institution Akram Zaatari interviewed by Chad Elias
8.	Scrutching on thing: I could disacous: A photograpic record - Appendix I 2003 - present	534	A Chronology of Art Infrastructure in the Arab World
	Walid Raad	558	Arab Artists Index
2	Risraq Biennale: Art, Heritage, and Speculative Institutions in Pulestine	572	Image Credits
	Khalil Rabah	575	Acknowledgments
8	Riwag Biennale: A Living Institution of Art, Heritage, and Resistance Khalil Rabah	576	Imprint
4	On Being Held: Artworks as a History of Institutions Sarah A. Rifky		
6	On the Cusp Looking Back: Beirut in the 1990s Sarah Rogers		
6	Syrian Art: Bearing Witness, Building Hope Kareem Sakka		

402 Patronage in the Arab World Alia Al-Senussi

Echoes of Algiers: Art, Memory, and Belonging Bilal Akkouche

Bilal Akkouche is a writer and Assistant Curator of International Art at Tate Modern, where he works on the Middle East. and North Africa Acquisitions Committee as well as the African Acquisitions Committee, and has worked on commissions, exhibitions, and displays of artists such as Anna Boghigaian, Pascale Marthine Tayou, Farah Al Qasimi, and Mire Lee.





The Casbah of Algiers, April 24, 2024

In 2024, I returned to Algiers for the first time in eighteen years. The city, at once familiar and distant, was not just my father's birthplace but a site of layered histories and personal reckonings. What began as a research trip-an opportunity to engage with Algeria's rich modernist art history-soon became something more profound. With my father by my side, navigating conversations at the Musée national des Beaux-Arts d'Alger and reconnecting with my grandfather, I found myself moving through a landscape where art, memory, and resistance converged.

Algiers is a city where the past remains insistently present. Its streets, monuments, and museums bear the traces of colonialism and revolution, of artists, intellectuals, poets, musicians, and of course its freedom fighters, who shaped its post-independence identity. In this piece, I reflect on the works of modernists like Baya (Mahieddine), M'hamed Issiakhem, and Mohammed Khadda, whose practices helped redefine what Algerian art could be. I also consider how contemporary Algerian artists engage with notions of homeland today, negotiating questions of displacement,



M'hamed Issiakhem, Femme et mur, 1980 Oil on canvas, 162 × 130 cm

and Organisation Armée Secrète (OAS). This juxtaposition encapsulates the contradictions of post-independence Algeria, where revolutionary ideals clashed with the lingering scars of colonial violence. The textures of his paintings often resemble eroded surfaces—walls marked by time, history, and conflict—suggesting that the wounds of the past remain inscribed in the present.

Beyond painting, Issiakhem was a prolific designer, crafting designs for banknotes and postage stamps. Yet even in these more formal commissions, his distinctive style—marked by bold contrasts and deeply expressive faces—remained evident. His figures—worn, defiant, bearing the weight of history—stand as enduring witnesses to Algeria's ongoing struggle for self-definition. His paintings do not offer resolution but insist on remembrance, making him one of the most poignant chroniclers of modern Algerian identity.

Khadda was a foundational figure in post-independence Algerian modernism, pioneering an abstract language that fused Arabic and Amazigh calligraphy with artistic movements like Cubism and abstraction. While



Mohammed Khadda, Les Cashahr ne s'assiegent par, 1961-82. Oil on carross, 120 = 240 cm

working with palettes of earth tones and bright, pure colors, Khadda created tactile compositions that layered Arabic writing and calligraphy over atmospheric abstract landscapes. He saw calligraphy not just as a script but as a dynamic visual form which sought to modernize and elevate Arabic and Amazigh letters as a fundamental element of artistic expression in an independent Algeria.

His monumental canvases, such as Les Cashabs ne s'assiègent pas (1961-82), which I was able to witness at the Musée national des Beaux-Arts d'Alger, embodies a philosophy of resistance. The title of this work, meaning "Casbah cannot be besieged," evokes the impenetrable nature of Algiers's historic quarter, a site of anti-colonial struggle immortalized in Gillo Pontecorvo's The Battle of Algiers (1966). Khadda's abstraction does not seek to erase meaning but rather to encode it in visual forms that resist easy legibility. His work remains a testament to the power of abstraction—not as a retreat from history but as a means of grappling with its weight, shaping new visual languages of identity through symbols and signs. Khadda's artistic philosophy was outlined in his seminal 1966 publication, Eléments pour un Art Noweeau, which argued for the reconstruction of Algerian art in a postcolonial context.

One of the most moving experiences of my trip was visiting Résidence Khadda, the preserved studio of Mohammed Khadda, now an artists' residency. Walking through it with contemporary artists Zineb Sedira and Lydia Ourahmane, I felt a sense of generational continuity—of how artists today, though working in different contexts, remain connected to the struggles and ambitions of their predecessors. The space itself carried the weight of history: Khadda's books still carefully arranged along with canvases leaning against the walls as well as his old printing press. It was a living archive, not just of his practice but of an entire artistic lineage shaped by a commitment to cultural sovereignty in an independent Algeria.







The diversity of phenotypes represented through dioramas in the ethnographic section of the Dubai Museum, 2011

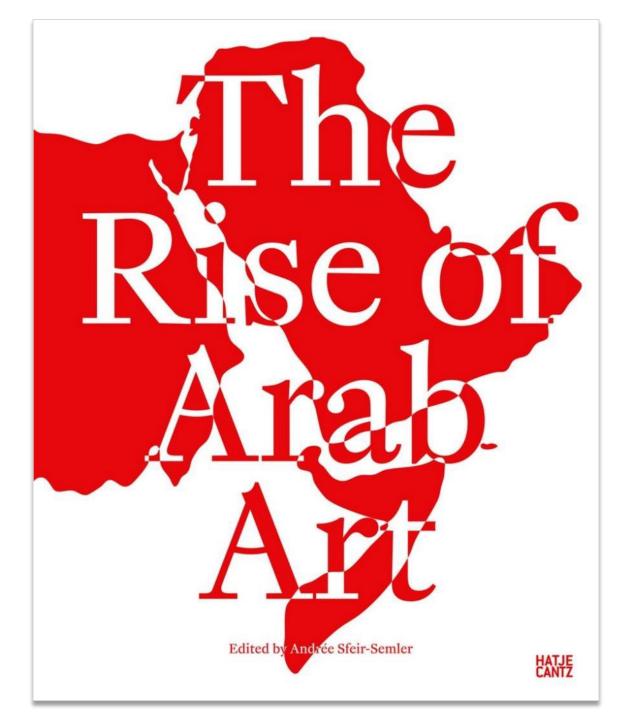
local galleries such as The Third Line, IVDE, Green Art, Artspace, Avvam, and Carbon 12. From the outset, this art market positioned itself and organically evolved to become regional, primarily Arab and Iranian, and to a lesser extent Pakistani. Artists from the major neighboring states-Egypt, Iraq, Lebanon, Syria, and Iran-were indeed its first beneficiaries. But from 2000 onwards, following the 53rd edition of the Venice Biennale. a new dynamic emerged, whereby foreign curators started to highlight artists from the principalities. Amongst them young artists, many of them women, belonging to the ruling families and their associated families and tribes, but also, following the logic of art history as a discipline, older artists, whose work and career reflect the social and political history of the southern shore of the Persian Gulf in the twentieth century. This art history which, far from the desert-based narrative suggested by, for example, the expression "the Louvre of the sands" (le Louvre des sables) as used by the promoters of the Louvre Abu Dhabi, speaks to an already long-standing familiarity of Qatari, Emirati, Bahraini and Kuwaiti citizen with "modern art," "modern architecture," and above all "the modern state."



The diversity of phenotypes represented through dioramas in the ethnographic section of the Dubai Museum, 2011

The year 2009 marked a turning point with the exhibition of works by Emirati artist Hassan Sharif in Venice. For the first time, a principality of the Persian Gulf opened a national pavilion at the Venice Biennale. This pavilion was initiated from within the United Arab Emirates, with an Emirati citizen from Dubai, Lamis Hamdan Gargash, an entrepreneur and collector of local artists, playing a key role. In parallel, and at the initiative of the French art historian and museum curator, Catherine David, the public cultural organization from Abu Dhabi, ADACH (the Abu Dhabi Authority for Culture and Heritage), organized an exhibition outside the official circuit of the national pavilions, under the label ADACH Platform for Visual Arts in Venice. It featured foreign artists who had been based in or passing through the United Arab Emirates, but most significantly it exhibited the artist who has since come to be recognized as a major figure of his time, and not only in the United Arab Emirates, Hassan Sharif.⁸

5) Alexandre Kazerouni, "Le réalisme des choses ou le flottement des êtres. Hassan Sharif (1951-2016)," in Hervé Mikaeloff (ed.), Hassan Sharif: Expérimentations, exh. eat., April 7 - May 27, 2017, La Patinoire Royale, Bruselles (2017), pp. 21-27.



The Rise of the Arab Art

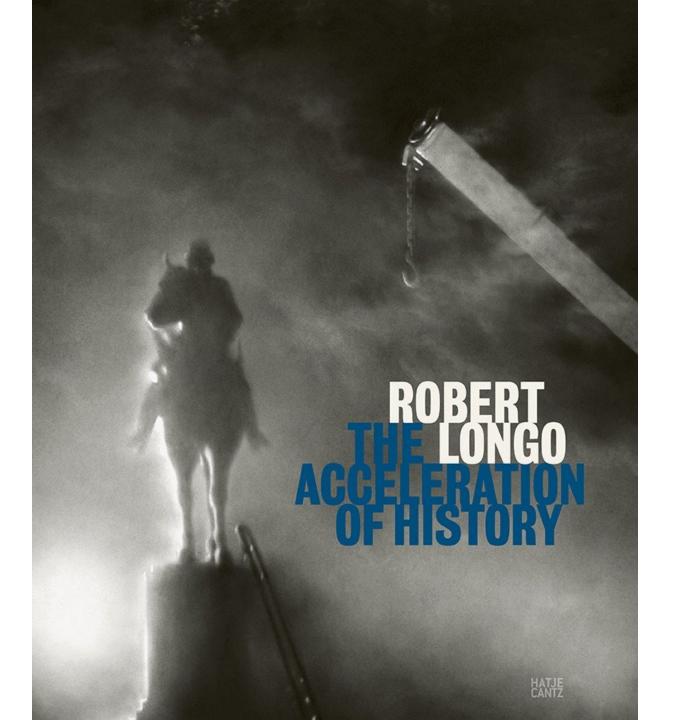
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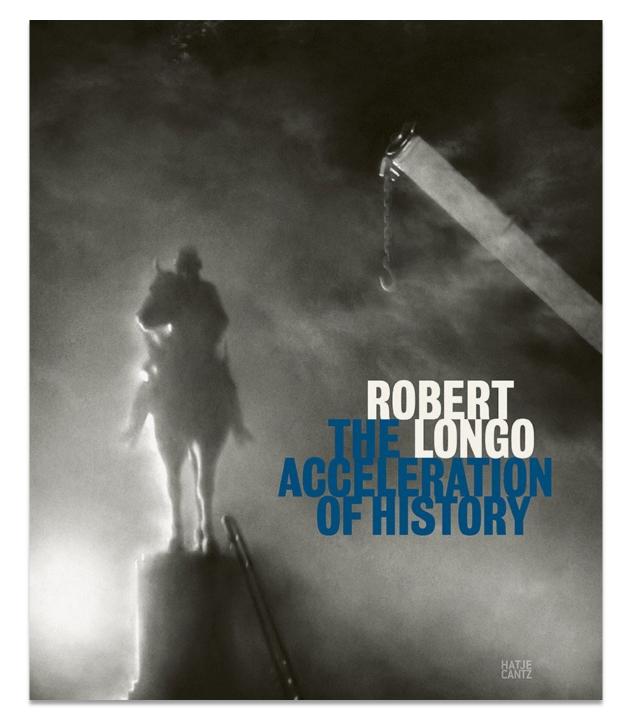
William Wells

Contemporary art from the Arab World.

- Since the 1990s, contemporary art in the Arab world has experienced exponential growth and numerous changes. With the appearance of artists from the region in international exhibitions, the dynamics within the art scenes changed significantly. Museums & art foundations began to collect, biennials were launched, contemporary art galleries, fairs, residencies and schools emerged in many countries, and the governments of the Gulf states launched megaprojects.
- This reader serves as a guide for anyone interested in the foundations, structures and growth of these art scenes. It also functions as an anthology of what is now considered established in the Arab world, with contributions covering all aspects of the subjectboth from across the region and from a Western perspective.

AU \$105.00 | NZ \$115.00 9783775761116 400 Pages Hardcover 245 mm x 200 mm Hatje Cantz Verlag





Robert Longo

The Acceleration of History

Drawings that navigate the storm of images.

- Robert Longo is a contemporary American artist best known for his large-scale hyperrealistic charcoal drawings. He was a key figure in the Pictures Generation in New York in the 1980s.
- Hardcover presentation of 'The Destroyer Cycle', a series begun in 2014 following Black Lives Matter protests in Ferguson, Missouri. The ongoing series distills scenes of power and violence from American media.
- Exhibition: Milwaukee, WI: Milwaukee Art Museum, 10/25/24–02/23/25.

AU \$105.00 | NZ \$115.00 9783775758031 160 Pages Hardcover 310 mm x 260 mm Hatje Cantz Verlag

No Filation Lungs, Unitset (Forgusse Police, August 12, 2014), 2014. Charbool on trousled paper, de = 120 in, G18 + 305 UHL

THE ACCELERATION OF HISTORY

MARGARET ANDERA

Robert Longo's large-scale drawings are complex artworks that upend expectations at every turn. They are often initially mistaken for photographs due to their hyperreal imagery, and it is only on claser inspection that the charcoal media and white paper support become evident. Yet even as the viewer approaches for that closer inspection, the work confounds us again. What seemed a sharply focused composition dissolves into loose charcoal marks that are fully abstract. This experience of encountering a Longo drawing signals the multi-layered foundation upon which each image is built, and to fully comprehend it, you'd better slow down.

His monumental chargoal works take several months to complete. Longo explains how each begins: "I have an image in my mind that I want to make, and then I try to find it in the world." The drawings: are not exact transcriptions of any single source. While one particular image may initially inspire him. he synthesizes, alters, and enhances visual material from television, newspapers, magazines, Instagram, and elsewhere to construct his compositions. That Longo trained as a sculptor is evident in his drawing technique which relates to the process of creating. a three-dimensional form. Layers of black charcoal are applied onto sheets of white paper mounted to aluminum. He brings the drawings to life through excision; the image is carved from the material with an eraser. The white of the drawings is raw paper, and

the meticulous detail rendered through gradations of the charcoal.

Robert Longo: The Acceleration of History presents work from the last ten years, when a new body of work redefined Longo's art. Beginning in 2014 with Untitled (Ferguson Police, August 13, 2014) (fig. 1, plate I, page 42), Longo debuted The Destroyer Cycle, a series of drawings made in direct response to media images of current global events. These drawings, rooted in his foundational practice exploring symbols of power, possess a sense of urgency heretofore unseen in Longo's work and highlight his ability to capture today's turbulent political and social climate. The exhibition presents works from The Destroyer Cycle series alongside sculptures. videos, and other drawings from the same period that embody the broader scrutiny of images central to the artist's practice. His works from the past decade seize our attention, challenging us to slow down and reflect on our present history. They reveal Longo as a crucial interrogator of our time:

Throughout his career. Longo has examined the complex ways in which the proliferation of images shapes perceptions of the world. In the late 1970s, he emerged as a principal figure of the Pictures Generation, a loosely affiliated group of artists united by their critique of the image-saturated culture in the United States. Common among their practices was the use of appropriated images from a variety of mass-media sources including film, belevision, and

Mangarel Corrigion, Nobert Lungo on the Resignmentalists Colonia, With Bernig on Artist, Colonia, With Barria, et Artist, Colonia, View of Landau Proposition, Longo, and American States.



Pa-2 Robert Livings, Unititled (Julea), Troon the series "Man is the Cross," ISTO-332. Chemical and graphite are player 96 - 60 in; (JASJE - 152 4 cm). Courties of the artest and Metro Profusers, New York. modern art was all about "The Shock of the New." as art critic Robert Hughes said in his 1980 BBC television documentary series, then we might call Longo's work, beginning with the Men in the Cities: series, "The Shock of the Now." The influence of Men in the Cities on the culture has been pervasive. We can see it in the uniform of the crime gang. in Quentin Tarantino's Reservoir Dogs (1992), the outfits worn by the agents in Men in Black (1997). and most notably in The Matrix, which animated the motions of Men in the Cities, particularly a certain backward lean, as a combat technique that involved the slowing down of time - a significant attribute of Longo's own art (fig. 3). "One of my great goals is to slow things down," Longo has said, "[W]e live in this world of an incredible image storm and [my artworks are meant to) get people to actually look at images more carefully."

In this way, every Longo work is a confrontation. Over the course of his career, Longo has brought his consciousness and artistry to bear on the images that he found arresting. The subjects of the work



PA 7 508 from The Marris, Keans Barriers and Street

have been as varied as glant waves, mushroom clouds, Freud's study, sharks, tigers, fin-tailed automobiles, forests, religious shrines, competitive swimmers, football players, Abstract Expressionist artwork, horses and riders, and women in chador.

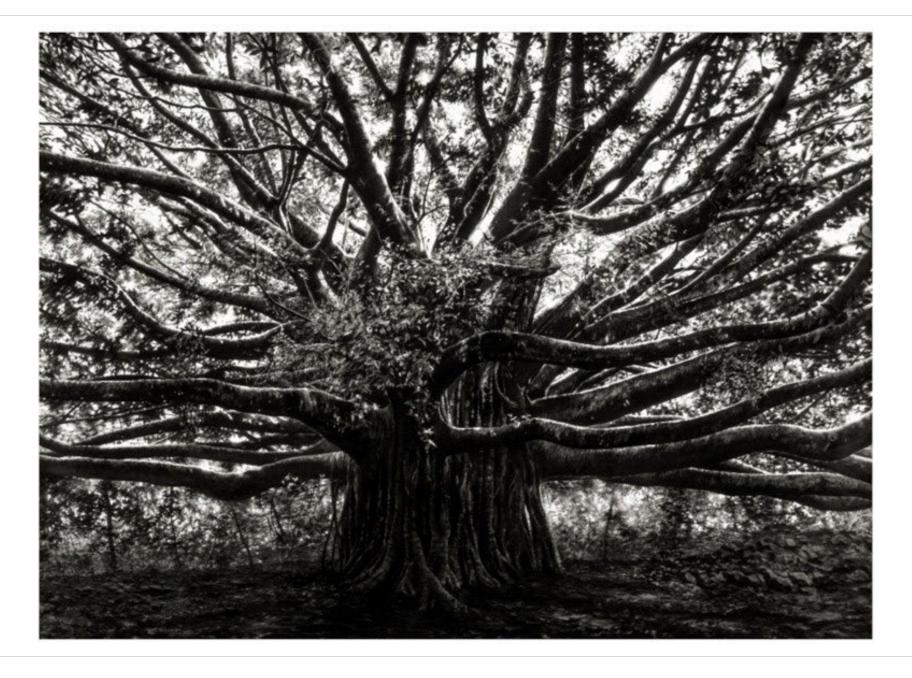
Although the art is representational and often based on existing images, it is also personal. Longo came of age during the Vietnam War, for which he was fortunate to have a college deferment. As Longo has recounted, protest against the war hit home at the time of the 1970 Kent State protests, where four student protesters were murdered and nine others wounded by the Ohio National Guard, who fired into the crowd of demonstrators. The famous image of fourteen-year-old Mary Ann Vecchio kneeling in distress beside Jeffrey Miller, one of the student protesters, who is lying on the ground, face-down, the life draining out of him, was seared into the national consciousness. It was a shocking photograph that triggered student protests all over the country. However, to Longo, there was a deeply personal connection: Miller had been a high-school classmale.

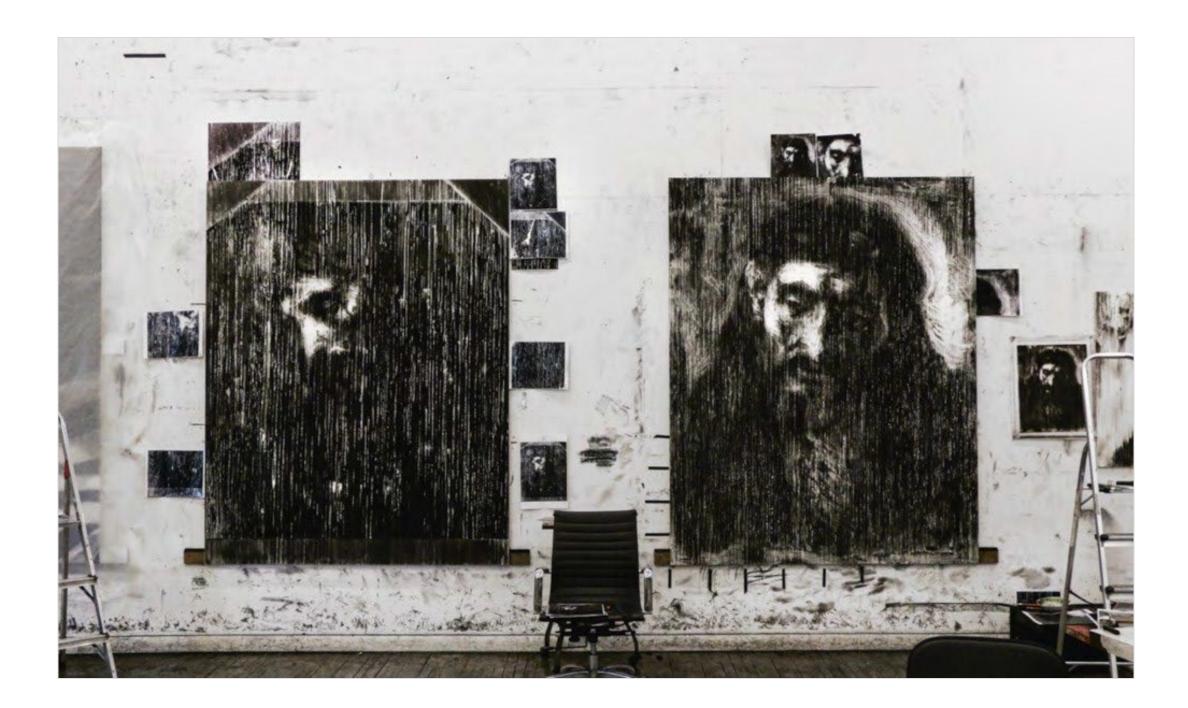
Longo was against the Vietnam War, and he has been against most government sanctioned mass killing events since. Longo, however, is not a pacifist. Rather he practices what Gandhi called nonviolent resistance. He makes artworks that are, in their own way, aggressive. Gandhi explained that: "My creed of nonviolence is an extremely active force... it calls for intense activity... to resist injustice and oppression without violence." The works exhibited in Robert Longo. The Acceleration of History are best understood as aggressive works of resistance.

The Acceleration of History includes many works from Longo's The Destroyer Cycle, a series of works begun in 2014 that his gallery Metro Pictures described as "visualizations of power, protest, desperation, futility, and aggression." For Longo, history can be said to have accelerated beginning with a call

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No Filation Lungs, Unitset (Forgusse Police, August 12, 2014), 2014. Charbool on trousled paper, de = 120 in, G18 + 305 UHL

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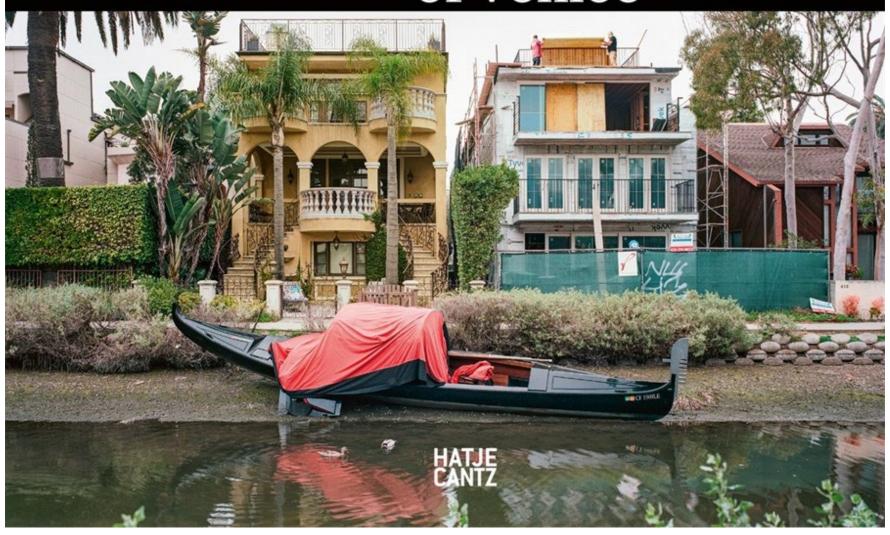
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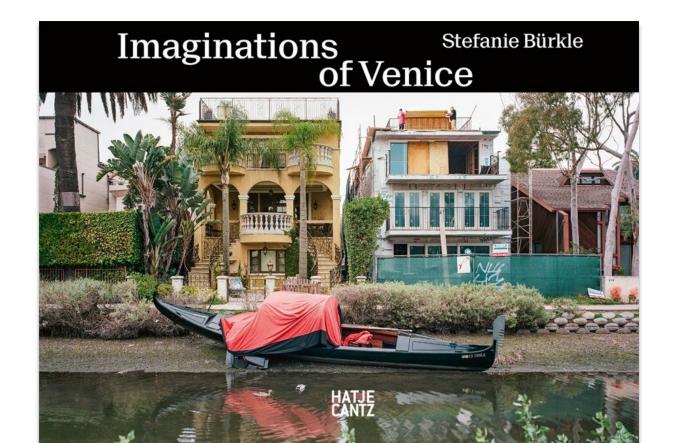
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Mangarel Corrigion, Nobert Lungo on the Resignmentalists Colonia, With Bernig on Artist, Colonia, With Barria, et Artist, Colonia, View of Landau Proposition, American State (American)

Imaginations Stefanie Bürkle of Venice



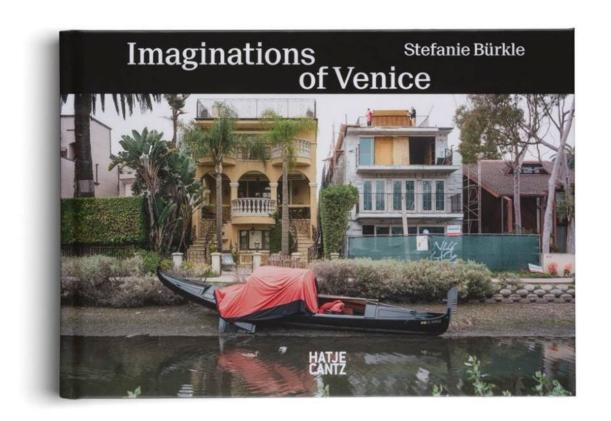


Stefanie Bürkle: Imaginations of Venice

Stefanie Bürkle

Venice exists not only as a place but as a circulating image-reproduced endlessly, mirrored across the globe, and embedded in cultural memory.

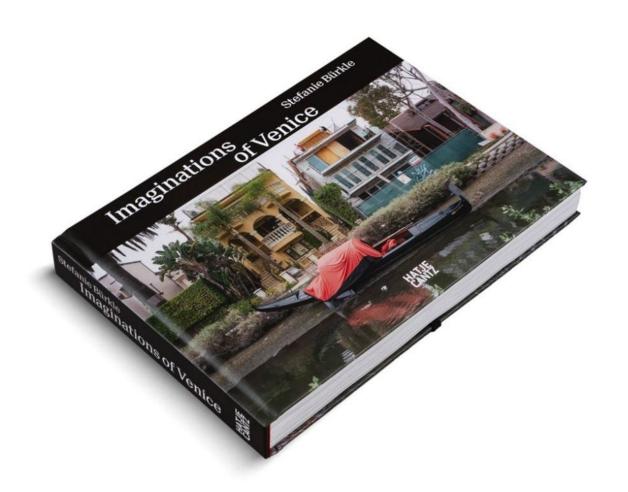
- For over 25 years, Stefanie Bürkle has photographed both the city and its replicas, exploring how Venice becomes a projection for spatial desire.
- Venice unfolds not as a single city but as a network of imaginationsreflected in fragments, fictions, and facades. This volume brings together analog and digital photographs from her long-term archive, accompanied by texts by Kristina Lovaas.
- Additionally, there is a fold-out map of Bürkle's Imagination of Venice atlas. The publication is part of the artistic research project Imaginations of Venice, within CRC 1265 Re-Figuration of Spaces, Technische Universität Berlin.

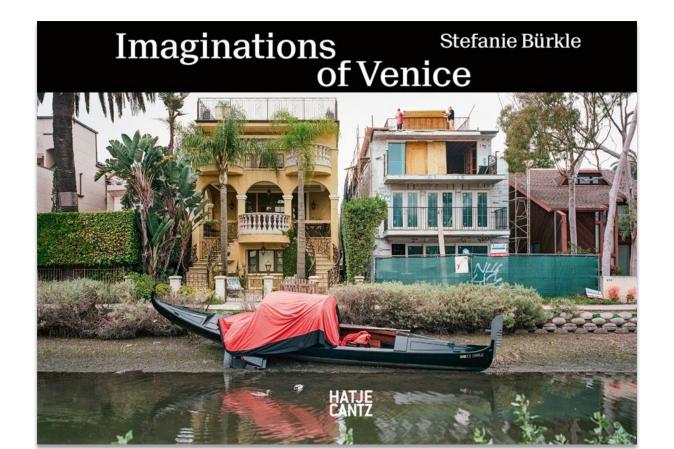




Imaginations Venice

Stefanie Bürkle





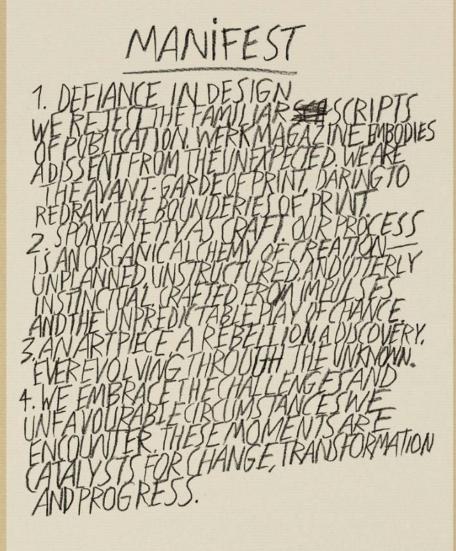
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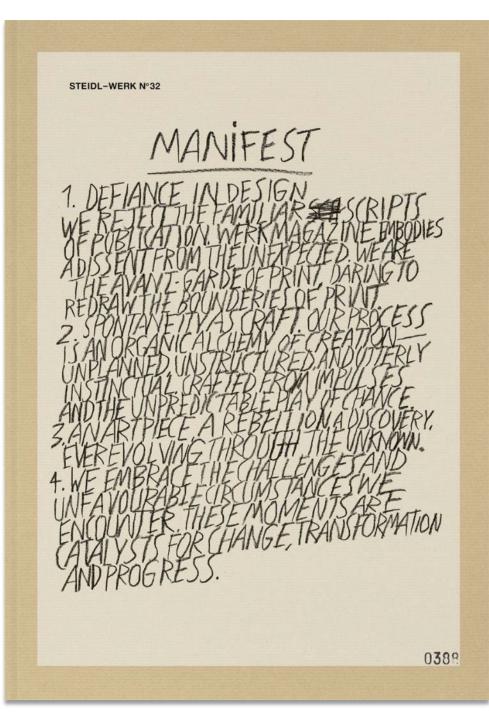
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STEIDL-WERK N°32





Theseus Chan: STEIDL-WERK No.32: MANIFEST

Manifest

Chan's collaborative, unpredictable magazine returns for its latest issue with a playful look into Steidl.

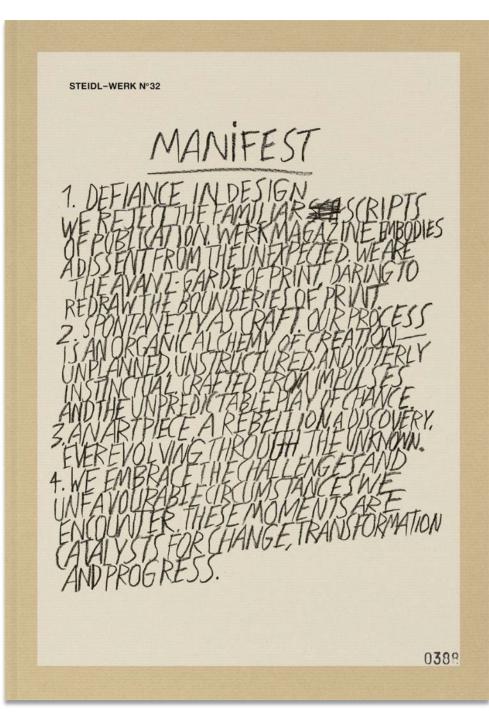
- Founded by Theseus Chan in the year 2000, WERK magazine burst forth as a radical vision in the world of publication design.
- Featuring new drawings and texts by Chan interpreting and recasting the sights and sounds of Steidl at D stere Strasse 4 in G ttingen, MANIFEST embraces spontaneity, imperfection, humor, play and the unpredictable.
- "This is our creed," declares Chan, "STEIDL-WERK is a manifesto rendered in ink and paper, a continuous revolution that reimagines what a magazine can be an art piece, a rebellion, a discovery in every edition. We are the art of print, ever evolving, perpetually redefining the essence of how stories are told."









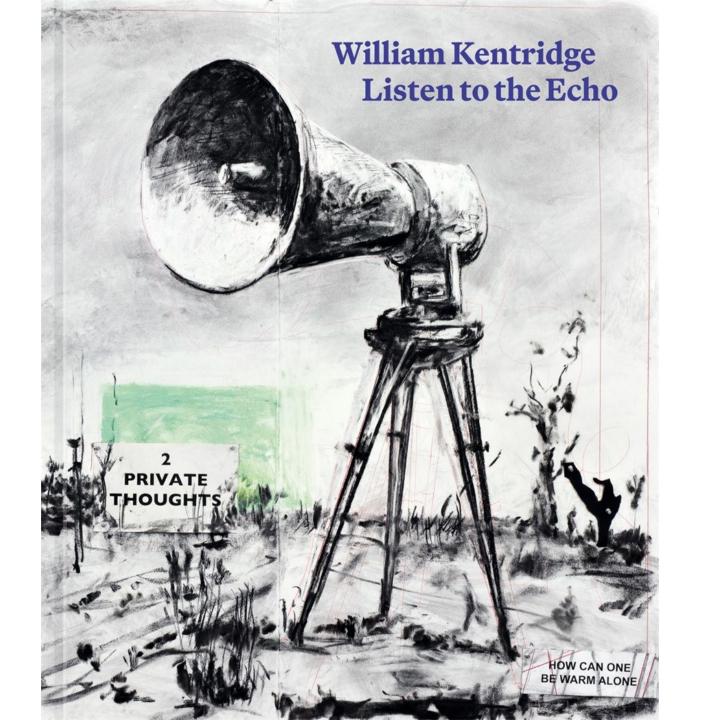


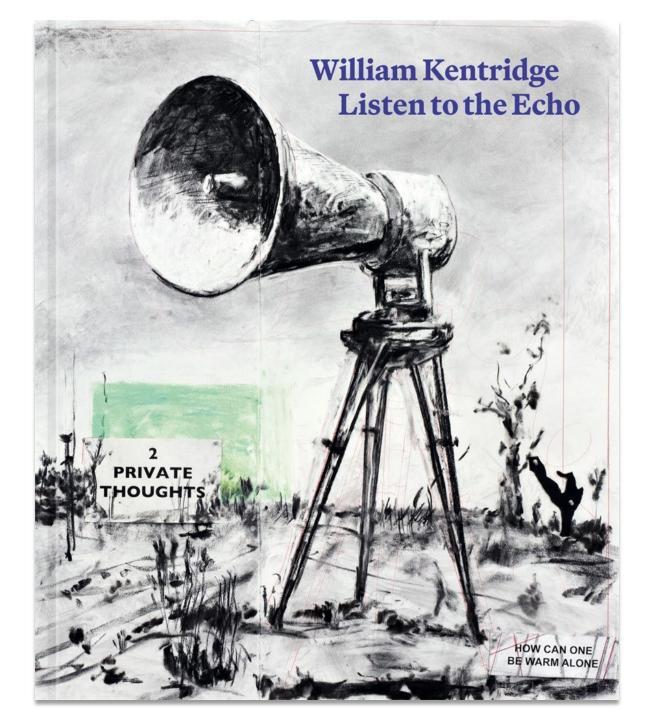
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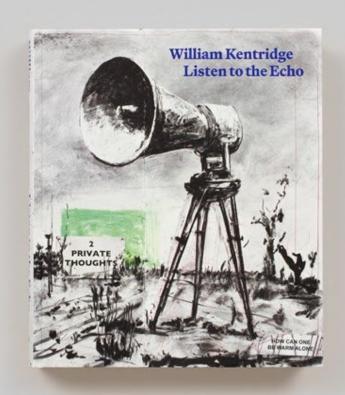
William Kentridge: Listen to the Echo

Museum Folkwang Essen

On the occasion of his 70th birthday, the Staatliche Kunstsammlungen Dresden and the Museum Folkwang in Essen are dedicating a major double exhibition to William Kentridge, who works in an interdisciplinary manner.

- Works from four decades will be shown: early graphic series on apartheid and its end, but also drawings and films from the famous series "Drawings for Projection" (1989-2020), in which Kentridge addresses the history of his hometown of Johannesburg.
- The importance of the procession in his work is reflected in the monumental video installation "More Sweetly play the Dance" (2015) and the large-format woodcut series "Triumphs and Laments" (2016-2019).
- Particularly important in Kentridge's work is his artistic examination of colonialism, but also of social utopias and their failure using the example of Soviet socialism. Recent works from the context of »The Great Yes, The Great No« (2024), a chamber opera created in cooperation with the »Centre for the Less Good Idea« in Johannesburg, founded by Kentridge, once again show the enormous artistic range of his artistic work.

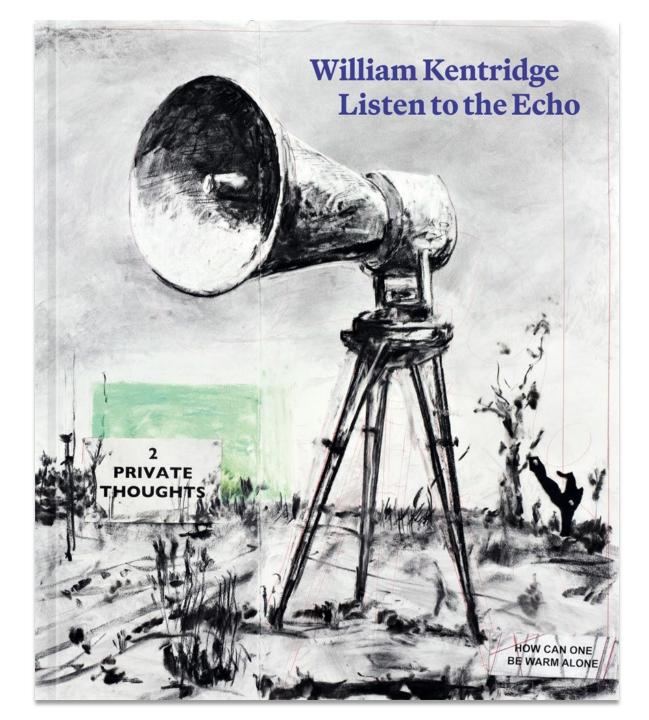
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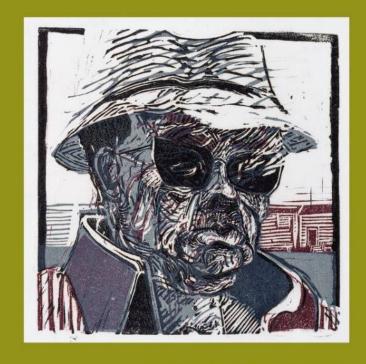
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WILLIAM KENTRIDGE MUIZENBERG



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William Kentridge: Muizenberg

Warren Siebrits

William Kentridge's Muizenberg is the fourth in a series of Steidl publications which form part of the wider William Kentridge catalogue raisonné of prints and posters, authored and researched by Warren Siebrits, and ongoing since 2020.

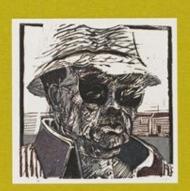
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- The book includes all twelve plates in the Muizenberg series as well as a revelatory sketchbook from Kentridge's archive, documenting his preparatory drawings for the prints. Each final plate state is accompanied by commentary from Kentridge, who shares his working methods as well as personal memories of the prints' subjects and creation.
- Also included is an interview between Kentridge and longtime friend Timothy James, exploring the making of these prints which shaped many later works.

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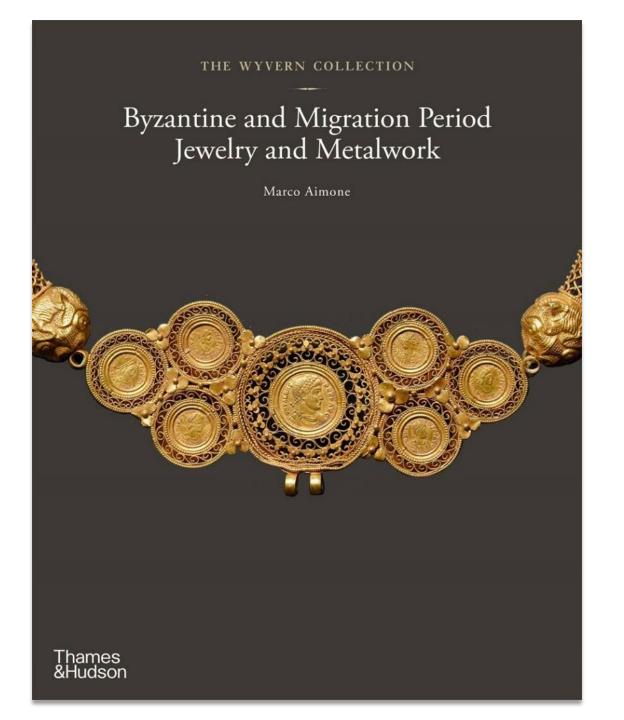
THE WYVERN COLLECTION

Byzantine and Migration Period Jewelry and Metalwork

Marco Aimone



Thames &Hudson



The Wyvern Collection

Byzantine and Migration Period Jewelry and Metalwork

Marco Aimone

The definitive catalogue of one of the most important and spectacular collections of Late Antique and medieval decorative art in the world.

- The Wyvern Collection, managed by the Wyvern Research Institute in London, UK, contains one of the world's most important private collections of Medieval and Renaissance sculpture, metalwork, ivories, and objects made from other precious materials.
- This title is part of a longstanding partnership and series between T&H and the Wyvern Research Institute to share about the works in the Wyvern Collection.
- This title joins T&H's strong list of titles on the objects and history of late anguity and the early modern period.
- Author Marco Aimone is a scholar specializing in late antique and medieval archaeology.

AU \$275.00 | NZ \$300.00 9780500027387 928 Pages Hardcover 276 mm x 219 mm Thames and Hudson Ltd



Foreword

This is the fifth volume of the Wyvern Collection to be published and the second written by Marco Aimone. The objects collected within these pages cover a fascinating period that saw the decline of the Roman Empire in the West, the rise of the Eastern Roman Empire – Byzantium – and massive migratory changes as populations from Asia and northern Europe moved into the vacuum left by the decline in Roman might.

Volume three by the same author in the Wyvern Collection series. Byvantine and Stastnian Silver, Enamels and Other Works of Art, focused on the silver and enamels of this period. This two-volume catalogue looks at adornment – both jewellery and weapons. This was a period in which wealth needed to be portable, from magnificent belt buckles and brooches to diadems and jewel-encrusted scabbards. A pan-Eurasian fashion emerged in which garnets were used on everything. The use of semi-precious stones was long established: the Sarmatians had used turquoise, earnelians and garnets on their jewellery from the third century BCB while the Scythians had used garnet inlays on their gold appliqués from as early as the seventh century BCB. From the fourth century CB garnets became the dominant stone, and there are many examples in the collection, from the earliest pieces – for example a Hunnic tore dating to the fifth century CB (cat. no. 15) – to their last use by the Anglo-Saxons in the seventh century CB. This volume includes an essay by Noël Adams, one of the leading experts in this area, on the use and sources of garnets in this time

These migratory tribes were fascinated with animalia and in particular with raptors. As early as the tenth to eighth century BCR this imagery appears in art made in western China, and the Scythian goldsmiths embraced hunting scenes as well as mythical creatures and raptors in their work. The image of the raptor was widely reused in the fourth century CR onwards – see the Thuringian fibulae and the Visigoth and Ostrogoth eagle fibulae and belt buckles in this caralogue (car. nos xxx and xxx, respectively). A chapter on the 'animal style' by Leslie Webster, former keeper of the British Museum's Department of Prehistory and Europe, is included in this volume. I am also grateful to Toby Martin of Oxford University for his contributions to the Anglo-Saxon section, and to Jane Kershaw of Oxford University for her entries on the metalwork of the Vikings. Finally, a thank you to Jack Ogden for his chapter on the manufacturing techniques of these extraordinary pieces.

The fourth to tenth centuries CE saw the emergence of the nation states that today make up Europe. It was a period of great upheaval with numerous tribal groups – Huns, Franks, Alemanni, Visigothis, Ostrogothis, Vandals, Suevi, Thuringians, Lombards, to name but a few – struggling for territory. The period starts with the Huns and ends with the Vikings. And at the centre throughout was the power of Byzantium in the East, with many of the finest objects being made there and then given to or traded with so-called 'barbarian' tribes. It was also the period when Christianity took root and we see Christian imagery emerging, at times in conjunction with pagan images.

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Preface

This volume, the fifth in the series of scholarly catalogues of the Wyvern Collection, is devoted to jewellery; not only personal ornaments for men and women but also official insignia and parade arms decorated with gold and gemstones. The chronological span extends from the third century, when Rome ruled over the Mediterranean, resisting Sasanian Persia and the 'barbarian' tribes of northern Europe, until the twelfth century, when feudal Europe had begun to change into the modern world partly as a result of tense confrontations with the Byzantine Empire and the Islamic principalities of the Levant and North Africa. The geographical area covered is equally vast, stretching from the Iberian Peninsula to the Euroasiatic steppes, from the British Isles and Scandinavia to Egypt and the Middle East. In different proportions, this catalogue includes objects from almost all the civilizations that occupied this huge area over a period of about a thousand years.

Every chapter takes the reader on a journey of discovery of precious items illustrating specific moments in this long sweep of history: the Late Roman Empire (Chapter I) and its warmongering neighbours along the northern borders, the Bosporani, Sarmatians and Huns (Chapter II); the Byzantine Empire, heir to Greece and Rome but Christian (Chapter IV); the 'barbarian' peoples who had founded the Romano-Germanic kingdoms on the shores of the Mediterranean and the Black Sea (Vandals, Goths and Gepids: Chapter VI) and in the territories of central Europe (Franks, Burgundians, Alemanni, Thuringians and Lombards: Chapter VII); the peoples of Scandinavia, the British Isles and the shores of the Baltic Sea, from the Anglo-Saxons to the Vikings (Chapter VIII). Two chapters, III and V. are dedicated to the border territories along the Rhine and Danube rivers and along the northern shores of the Black Sea, where Romanized peoples from the imperial provinces and nomads who had arrived from the distant steppes converged. Chapter IX describes coin jewellery alongside the Wyvern Collection's hoards of Byzantine and Venetian coins. The survey is completed with a few pieces of imitation 'barbarian' and Byzantine iewellery, which are of interest because they show how, from the nineteenth century onwards, the modern imagination has associated historical periods considered 'dark' with images of luxury and ostentation (Chapter X). Finally, an appendix (Chapter XI) includes tableware and other Late Roman, Byzantine and Sasanian objects acquired after the publication of the third catalogue in the series, in 2010, where their typology would more properly have placed them.

In the last fifty years archaeological research and historiographical investigations have brought to light two apparently antithetical aspects of an Early Medieval period (fifth to tenth century) in relation to a Late Antique world that has been evaluated much more positively than in the past. There is continuity, especially in terms of religion and culture, and there are differences, particularly in the economic arena, with a clear simplification of social structures, an undeniable decline in trade and more generally in superregional contacts. The Early Medieval world appears

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4 Fittings for an 'imperial' belt

Late Roman Empire or Byzantine Empire, 4th-6th century Gold, garnet, emerald, lapis latuli, coloured glass, pearls; (a) buckle; h. 4.1 cm. l. 4.9 cm: buckle plate: diam. 5.6 × 4.4 cm (loop); wt 191.8 g; (bc) large rectangular fittings; h. 4.1 cm. l. 5.1 cm; wt 67.1 g and approximately 34 g; (d-g) narrow vertical fittings; h. 4.1 cm. l. 1.5 cm; wt 15.7 g.

24.5 g, 25.2 g and 25.2 g No. 1490

PROVENANCE: Bought on the London art market, March 2011. In a Swiss private collection from 1567; sold by Phoenix Ancient Art, New York, March 2011. Reputedly in the de Clerq Collection, Paris, in the late nineteenth century (but not published in its catalogues).

THE SEVEN SUBVIVING PARTS OF THIS

belt, which is sumptuous in terms of both its size and the materials used, are made of gold decorated with pearls, gemstones and inlaid coloured glass. They comprise the buckle, consisting of an oval loop, tongue and rectangular plate; two further rectangular plates, identical in size to the buckle plate; and four narrow rectangular plates. All the plates (including the buckle plate) are box-like in form and made of sheet gold so as to give the structure more solidity; on the rear side, which is not closed by a backing sheet, thick cylindrical studs were soldered to the corners (four on each of the larger plates, two on each of the narrow ones). Also made from gold, these studs have pierced spherical heads and were used to attach the plates to the belt, which would have been made from

a wide strip of learher. The larger plates have a rectangular opening in the centre that is filled with an inset. For the buckle's loop and tongue two gold sheets were folded over and shaped to produce a closed structure (with a hollow core) that is hexagonal in section. The loop and tongue are joined together and held in position by two thick gold strips soldered to the underside of the plate, the protruding extremities of which are curved, enabling the loop and tongue to move as necessary to allow the opposite end of the belt to be threaded through the loop and secured by the tongue.

All seven pieces have dense decoration on their upper faces. Asound the edges of the large rectangular plates and on the surface of the loop, the tongue and the smaller plates two low, parallel gold bands act as frames for rows of circles, also

made from gold sheet, all soldered to each other as well as to the frames; a pierced pearl was placed in each circle, secured by narrow metal wires hooked to rings soldered to the circle's edge; the remaining spaces - triangles with curved sides - were filled with flat inlays of transparent green glass, fixed to the base with a grey chalky substance using a cloisonné-like technique. a A regular beaded wire border conceals the join with the underlying 'box'. The central inset of the buckle plate and two similarly sized plates consists of a rectangular, gold, box-like component on the centre top of which is soldered a rectangular setting in sheet gold containing an emerald of typical hexagonal crystal form. Each inset also has four circular openings around the centre setting, which may have originally held circular discs of coloured glass. Two

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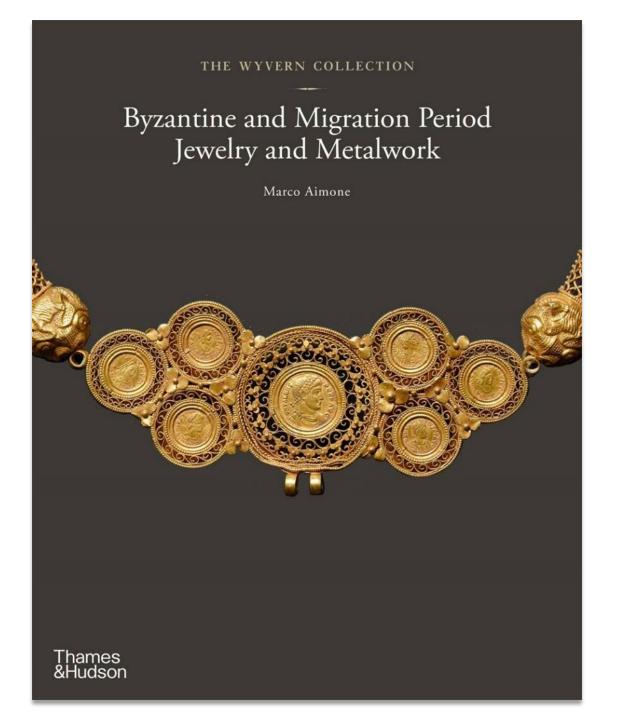
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10b Necklace Gold, emerald, gamet, pearls, sapphire: total I, 32. cm; pendants; h. 4.1 cm, max w. 0.9 cm, max. d. 0.6 cm; triangular terminals; 3.4 × 2.9 × 0.7 cm No. 1888b

THIS PECTORAL NECKLACE IS COMPOSED of twenty-one pendants and two triangular terminals, one at each end. Each pendant comprises four differently shaped sheet gold settings. From top to bottom these are as follows: a floral corolla setting with four spearhead petals, supporting a centrally pierced frame bordered with small arches in which a round pearl is mounted on a gold wire; a hexagonal truncated pyramid setting with a circular cell containing a cabochon garnet; a rectangular truncated pyramid setting with a rectangular cell containing a flat emerald; and a second hexagonal truncated pyramid setting with a circular cell containing a cabochon sapphire. The 'floral' settings were made by cutting and hammering gold sheets; the truncated pyramid settings were hammered in moulds made for the purpose. Plain silver foil was inserted beneath the gems (some of which are missing) to reflect the light through them and increase their sparkle: the foils were embedded in the gypsum that fills the bottom of the cells.100 The four settings are joined together by short gold strips soldered at the points where their upper faces meet and by longer rectangular struts soldered to the base of the settings. Each pendant is joined to those next to it by means of small rings soldered at the height of the second setting from the top. The two triangular terminals each have six settings, which are arranged in a pyramid in rows of one, two and three; the settings at the point of each triangle are hollow cylinders in sheet gold containing small pierced pearls; the two settings in the central position are in the shape of elliptic truncated cones and contain cabochon sapphires; and the settings at the centre of the triangle's base are in the shape of rectangular pyramids (they probably contained flat emeralds, now lost; a pearl and a sapphire are also missing). On the front face, the settings are connected by S-shaped and double scrolls made from gold strips: on the back face, the bases of the settings are joined by rectangular gold struts. Oval loops are soldered to the unattached ends of the triangles, part of the necklace's suspension mechanism; a

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The Wyvern Collection

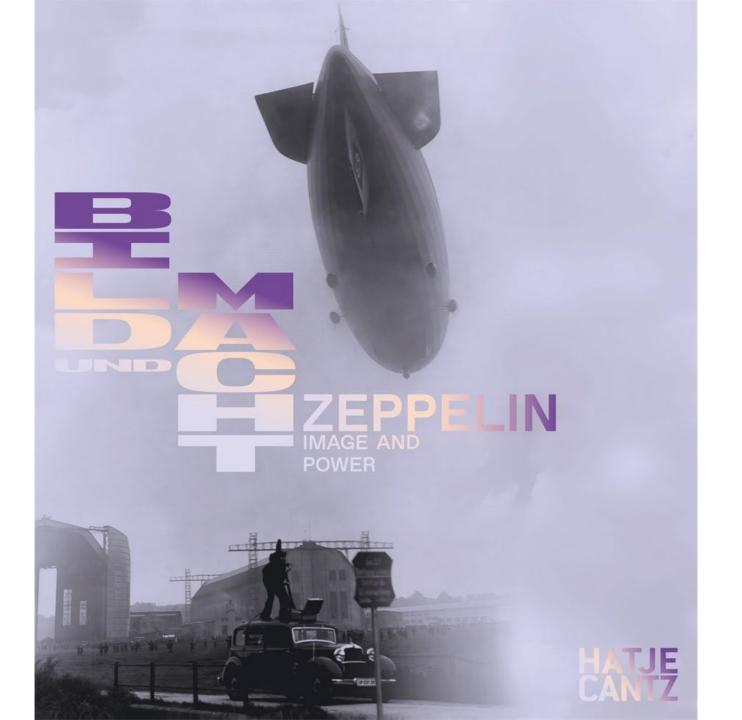
Byzantine and Migration Period Jewelry and Metalwork

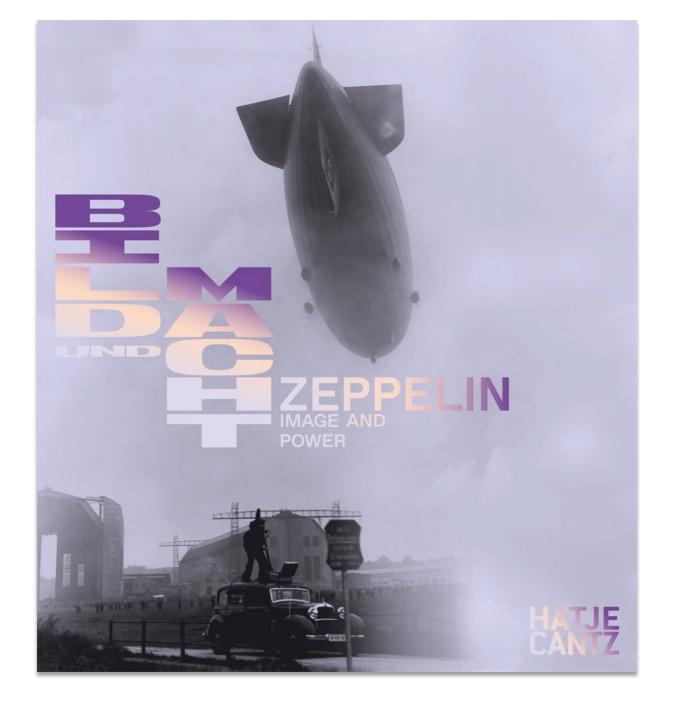
Marco Aimone

The definitive catalogue of one of the most important and spectacular collections of Late Antique and medieval decorative art in the world.

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- This title joins T&H's strong list of titles on the objects and history of late anguity and the early modern period.
- Author Marco Aimone is a scholar specializing in late antique and medieval archaeology.

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Zeppelin (Bilingual edition)

Power and Image

The publication accompanying the exhibition Image and Power is the first to comprehensively examine the zeppelin as a motif in photography.

- The zeppelin, designed by Ferdinand von Zeppelin, has become a generic term for rigid airships writ large, mostly because of its association with the German military, the Hindenburg Disaster and the band Led Zeppelin.
- Bilingual English/German hardback with a groovy purple cover.
 Explores the visual history of the Zeppelin in 20th-century Germany with black-and-white photographs from the late German Empire, the Weimar Republic and the Nazi dictatorship.
- This selection is complemented by newly commissioned works from contemporary artists Aziza Kadyri, Christelle Oyiri, the collective Ebb.global and Neïl Beloufa, examining the image of the Zeppelin from a queer-feminist and postcolonial perspective.
- Accompanies an exhibition at the Zeppelin Museum in Friedrichshafen, Germany, 06/06/25–04/12/26.

