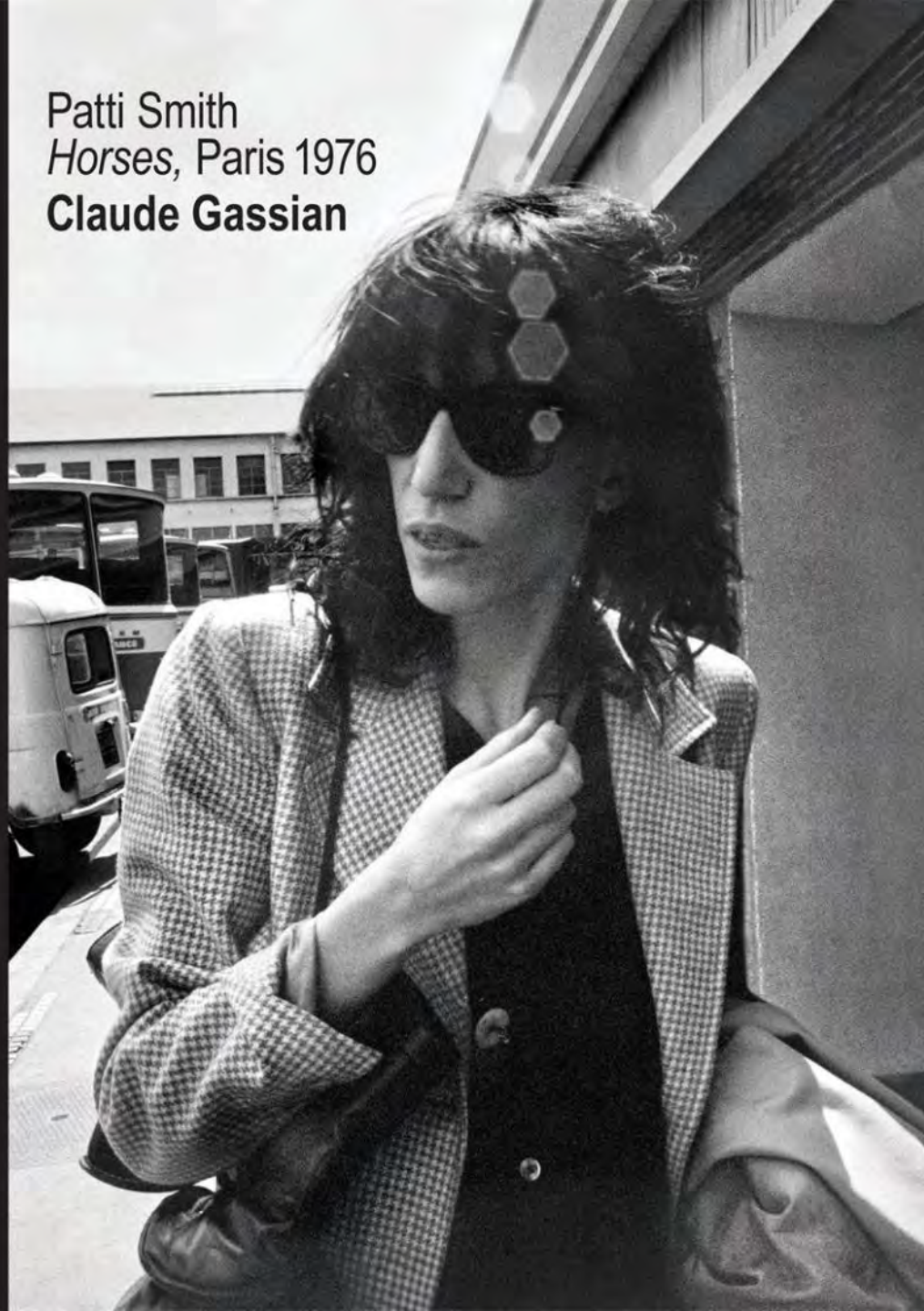


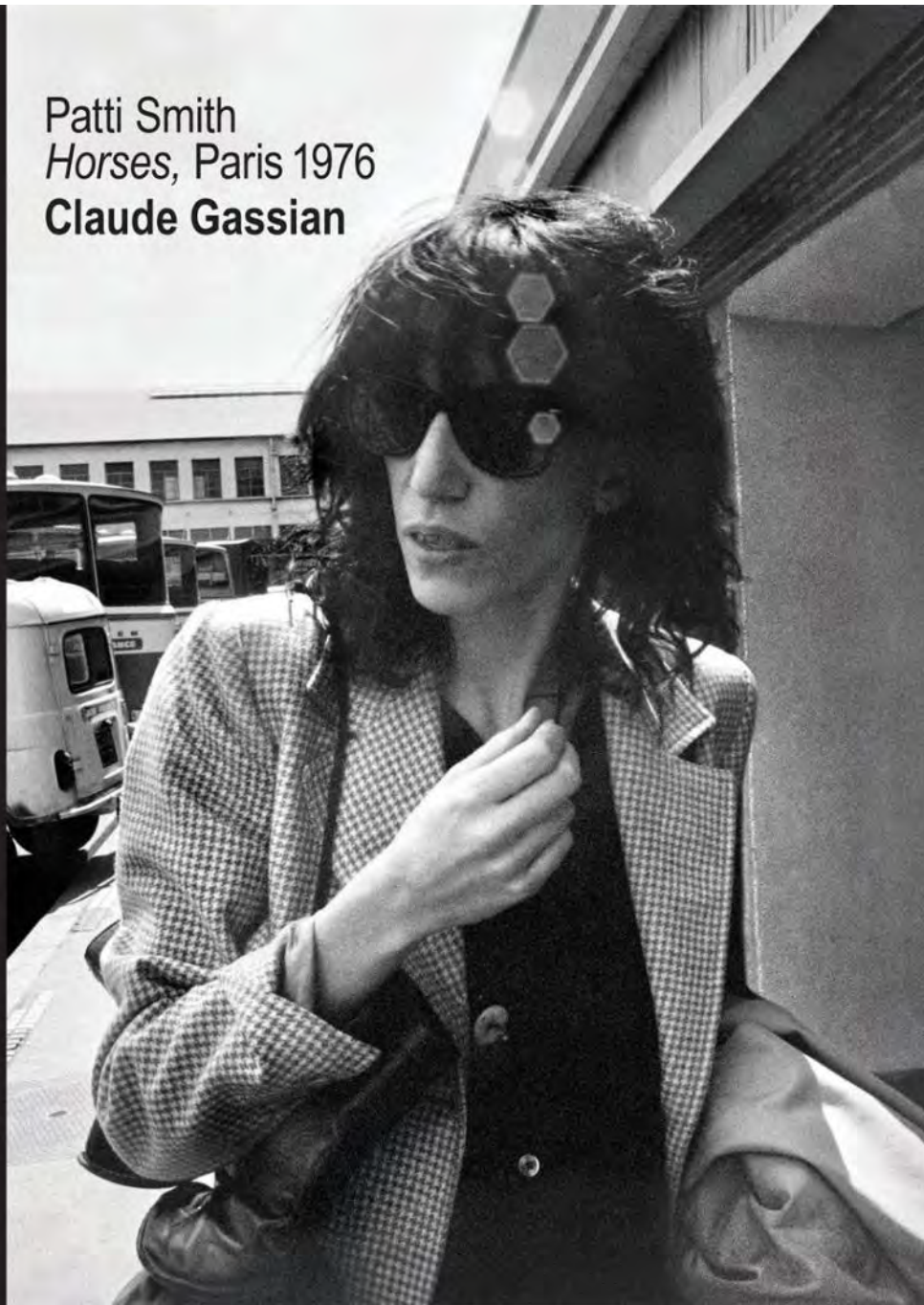
February 2026

LEAD TITLES

Patti Smith
Horses, Paris 1976
Claude Gassian



Patti Smith
Horses, Paris 1976
Claude Gassian



Patti Smith

HORSES, PARIS 1976

Claude Gassian

Patti Smith: *Horses, Paris 1976* is a gorgeous collection of never-before-published photographs of music legend Patti Smith, taken by rock-n-roll photographer Claude Gassian during the release of her iconic album *Horses*.

- In 1975, Patti Smith released *Horses*, a seminal album in punk and rock music history. Lauded by critics, and often cited as the first punk rock album, *Horses* has influenced artists like U2, Madonna, and R.E.M.
- Over the following year, she and her band visited Paris multiple times to perform, to accept awards, and to absorb the city's culture. Gassian beautifully captures this moment in time.
- As Patti writes, Claude Gassian's photography is "a glimpse of the highly charged atmosphere of 1976 and the joyful hubris of a rock n' roll band."
- These are previously unpublished images that show a young artist on the cusp of world stardom, and they will be catnip for her fans and for music historians.

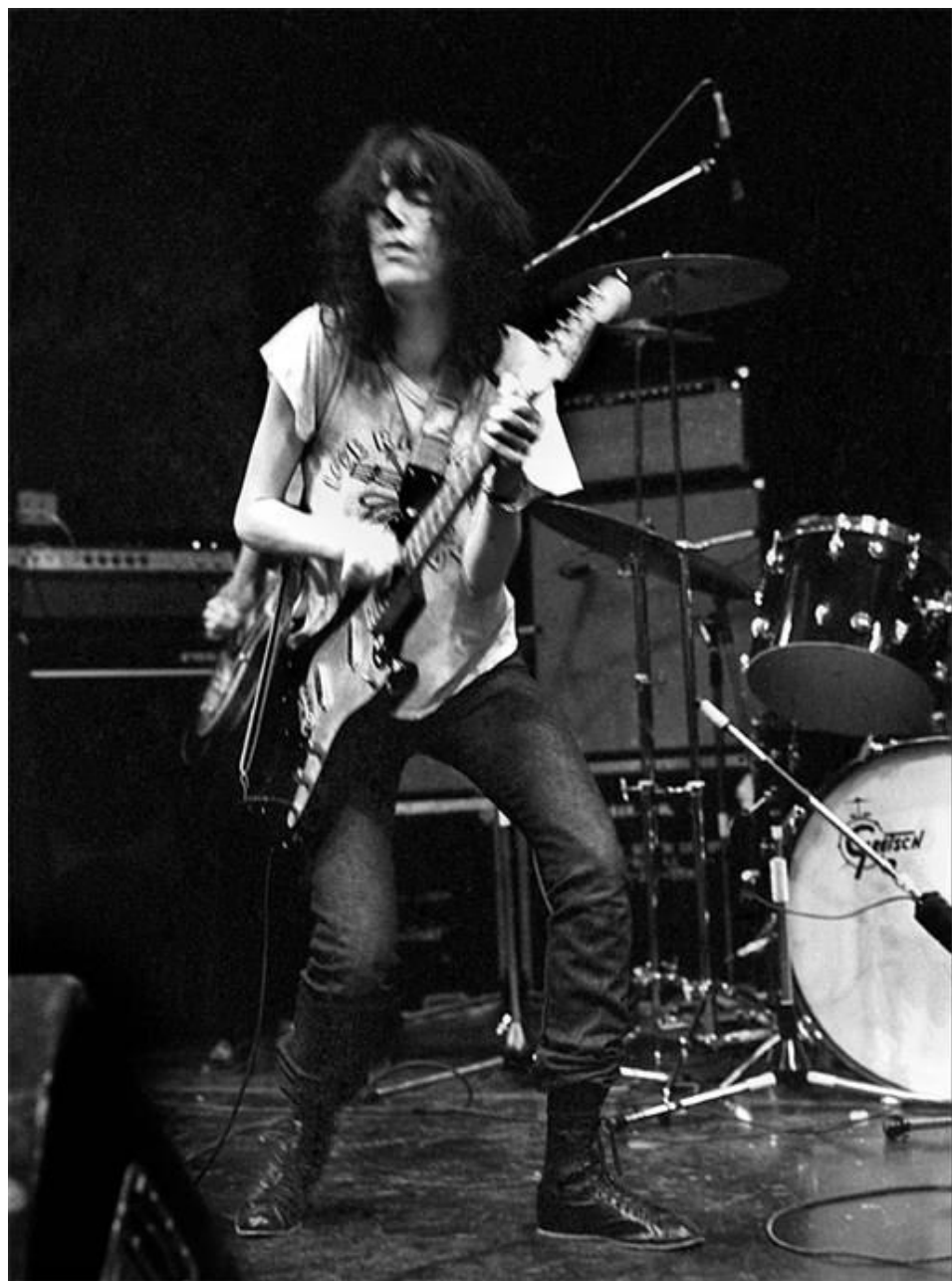
AU \$69.99 | NZ \$79.99
9781419789748
192 Pages
Hardcover
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Abrams Books





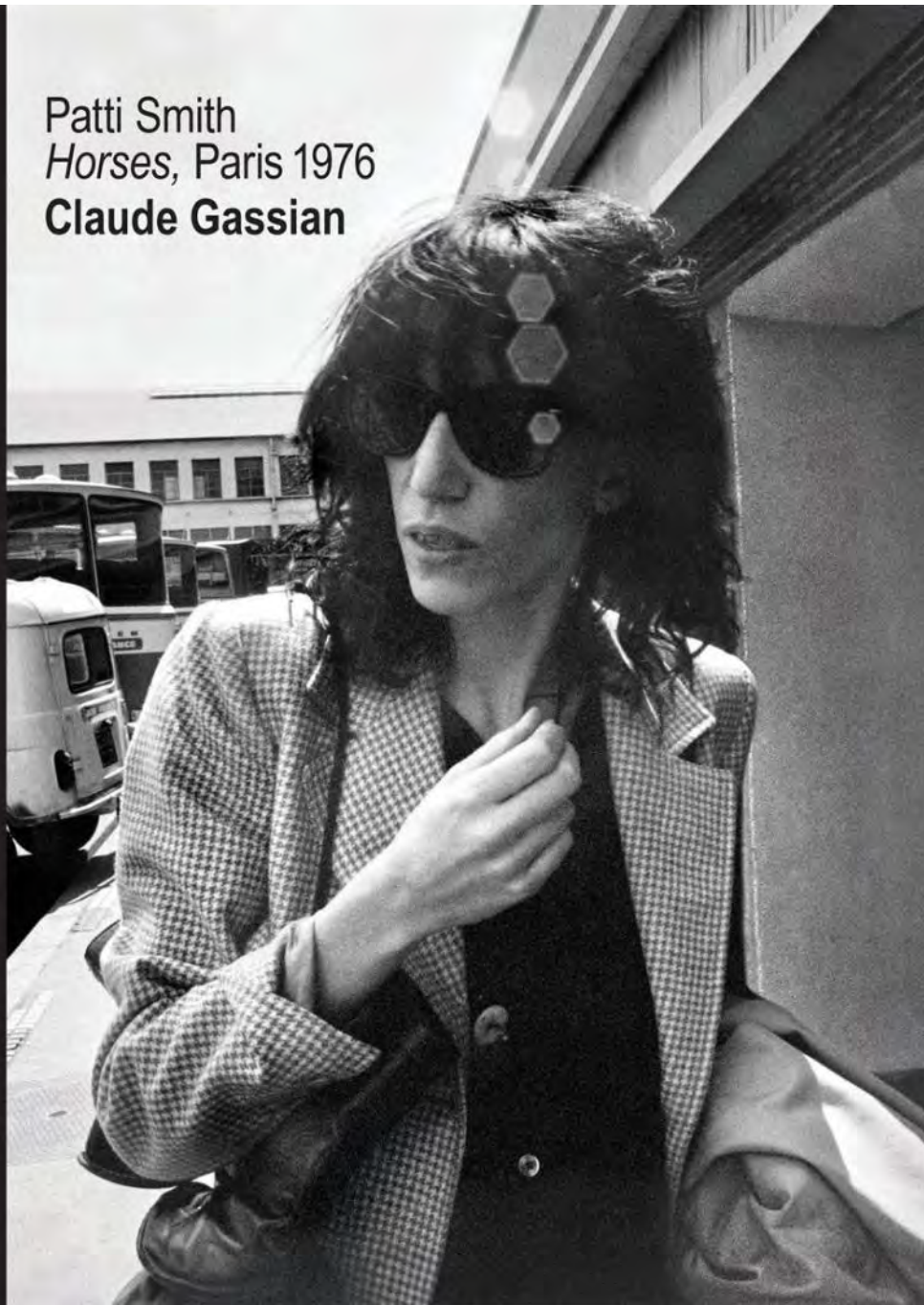








Patti Smith
Horses, Paris 1976
Claude Gassian



Patti Smith

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A DAY IN **PENANG**

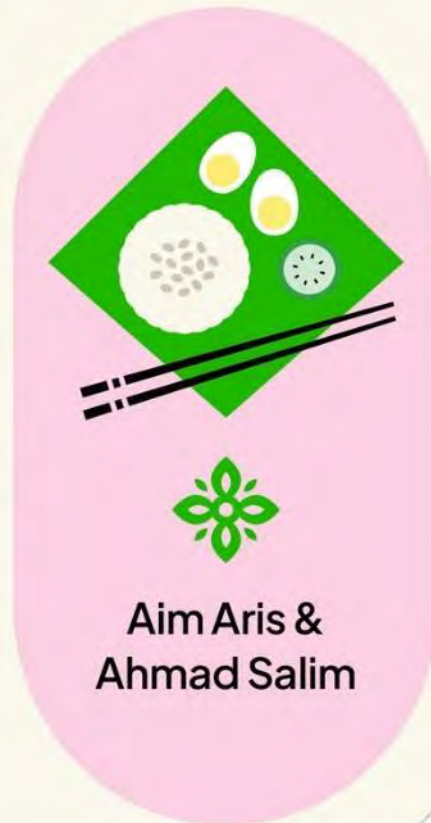


A Malaysian
cookbook



Aim Aris &
Ahmad Salim

A DAY IN PENANG



A Day in Penang

A MALAYSIAN COOKBOOK

Aim Aris & Ahmad Salim

The best of Malaysian cuisine and culture, from AM to PM.

- *A Day in Penang* takes you on a culinary tour of this bustling, intoxicating region in Malaysia's north. A brisk walk through George Town is alive with the fragrances of laksa - coriander and cumin (the foundation of Malay curries), along with lemongrass, kaffir lime leaves, cardamom, star anise and fenugreek. This book captures a day in the life of this food-obsessed state, from breakfast through to dessert, and featuring iconic national recipes that will quickly convert you to a chili-lover.
- Malaysian cuisine is some of the best in the world; for centuries the Malay Peninsula has harbored ships from the Middle East, India, Europe, China and Indonesia, creating a delectable melting pot of spice, flavors and ingredients. And while Kuala Lumpur might be the nation's official capital, Penang is undoubtedly the reigning food capital.
- With beautiful photography and easy-to-follow recipes, *A Day in Penang* is the ultimate book for food and travel enthusiasts alike.

AU \$39.99 | NZ \$44.99
9781923239753
224 Pages
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230 mm x 170 mm
Smith Street Books



NASI ULAM

HERBED RICE

SERVES 4

- 3 tablespoons dried shrimp
- 1 small piece dried salted fish, deep-fried (optional)
- 2 tablespoons kerisik (toasted coconut paste)
- 1 tablespoon toasted belacan (shrimp paste; see page 192)
- 740 g (4 cups) cooked rice (see Notes)
- 1.5 cm (½ in) piece turmeric, chopped (optional)
- 2 teaspoons freshly ground black pepper
- 1 teaspoon salt, or to taste
- 1 teaspoon sugar, or to taste

Ulam herbs

- 6 red shallots, finely sliced
- 1 lemongrass stalk, white part only, finely sliced
- 1 torch ginger flower, halved and finely sliced (optional; see Glossary, page 194)
- 3 Vietnamese mint sprigs, leaves picked and finely sliced
- 3 Thai basil sprigs, leaves picked and finely sliced
- 3 mint sprigs, leaves picked and finely sliced
- 4 makrut lime leaves, finely sliced
- 1 turmeric leaf, finely sliced (optional)
- 3–4 betel leaves, finely sliced

Ulam is a traditional salad made with aromatic fresh herbs, vegetables or fruits that can be eaten raw. Mix the ulam with rice, and this simple dish becomes the only accompaniment needed for your favourite curry. Just finish it off with a little Malaysian chilli paste (see page 170) and some fried mackerel.

In Penang, the origin of nasi ulam is clear evidence of the strong Malay influence on Peranakan food. In the past, it is said up to a hundred herbs were used when making nasi ulam, but these days people simply use what they have.

- 1 Soak the dried shrimp in hot water for a few minutes, then pound using a mortar and pestle and toast in a hot frying pan over medium heat until aromatic and lightly browned.
- 2 Pound and shred the fried salted fish, if using, and set aside, then pound the kerisik and belacan together and set aside.
- 3 Place the toasted dried shrimp, shredded salted fish, kerisik and belacan in a large mixing bowl, add the cooked rice and stir together well. Add the turmeric, if using, pepper and ulam herbs and stir again until all the ingredients are well combined. Season with salt and sugar and serve.

Notes

Jasmine, long-grain or basmati rice can be used for this recipe.

Don't worry too much if you don't have all the ingredients for the ulam herbs. It can be any combination, based on your taste and availability. If you want to make the herb mix in advance, it will keep in an airtight container in the fridge for up to 3 days. For a simpler dish, just mix the herbs through warm rice and serve.









SAMOSA DAGING

BEEF SAMOSAS

Samosas are a great afternoon snack and our favourites in Penang are definitely from the stalls on Transfer Road and in Little India, which offer delicious fillings and wonderfully crisp pastry. While there are many varieties of samosa, the beef samosa is definitely our go-to as it has a great balance of sweet and savoury flavours.



MAKES 30

2 tablespoons plain
(all-purpose) flour
10 frozen spring roll pastry
sheets
vegetable oil, for deep-frying

Filling

3 tablespoons vegetable oil
1 large red onion, diced
4 garlic cloves, finely chopped
2 tablespoons Basic chilli paste
(see page 171)
25 g (½ cup) Malaysian curry
powder (for meat and chicken)
500 g (1 lb 2 oz) beef (oyster
blade or topside), finely sliced
3 large potatoes, finely diced
2 tablespoons kecap manis
salt

1 To make the filling, heat the oil in a wok or large frying pan over medium heat. Add the onion and garlic and cook until aromatic. Stir in the chilli paste, then add the curry powder, beef and 250 ml (1 cup) water and stir until well combined. Add the potato, then cover and cook for 10–15 minutes until the sauce has reduced, the meat is cooked and the potato is tender. Add the kecap manis and season to taste with salt. Remove from the heat and leave to cool completely. The filling should be thick and easy to spoon onto the pastry.

2 Make a little samosa 'glue' by blending the flour and 1 tablespoon water in a bowl. Set aside.

3 Take a sheet of pastry and cut it into three even strips. Place 1 tablespoon of the filling near the bottom of a strip. Lift one corner of pastry from the bottom and lift it over the filling, making a triangle. Continue to fold in this triangle shape all the way to the top of the strip. Brush a little samosa 'glue' on the end and press to seal the pastry. Repeat with the remaining pastry sheets and filling to make 30 samosas.

4 Heat the oil for deep-frying in a wok or deep frying pan over medium heat. Working in small batches, deep-fry the samosas for 3–5 minutes until they are golden brown all over. Remove with a slotted spoon or tongs and drain on paper towel. Serve immediately.

Note

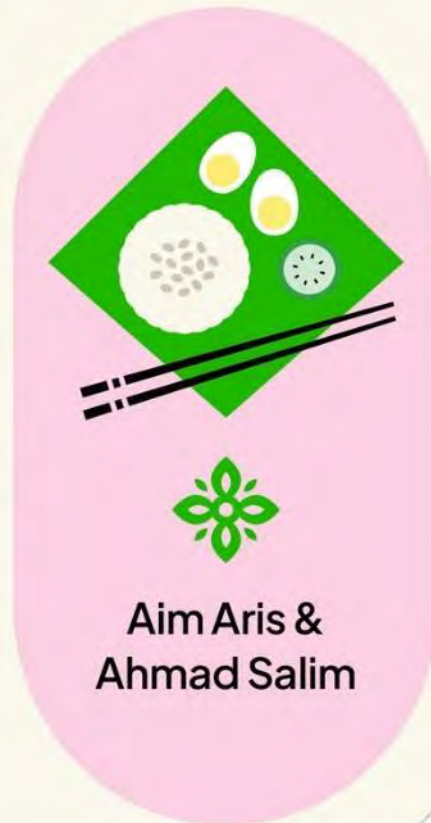
If you don't need the full batch straight away, any left-over filling will keep in an airtight container in the fridge for up to a week, or in the freezer for a month. Alternatively, make up the full batch and freeze some ready to cook another time.





LATE

A DAY IN PENANG



A Day in Penang

A MALAYSIAN COOKBOOK

Aim Aris & Ahmad Salim

The best of Malaysian cuisine and culture, from AM to PM.

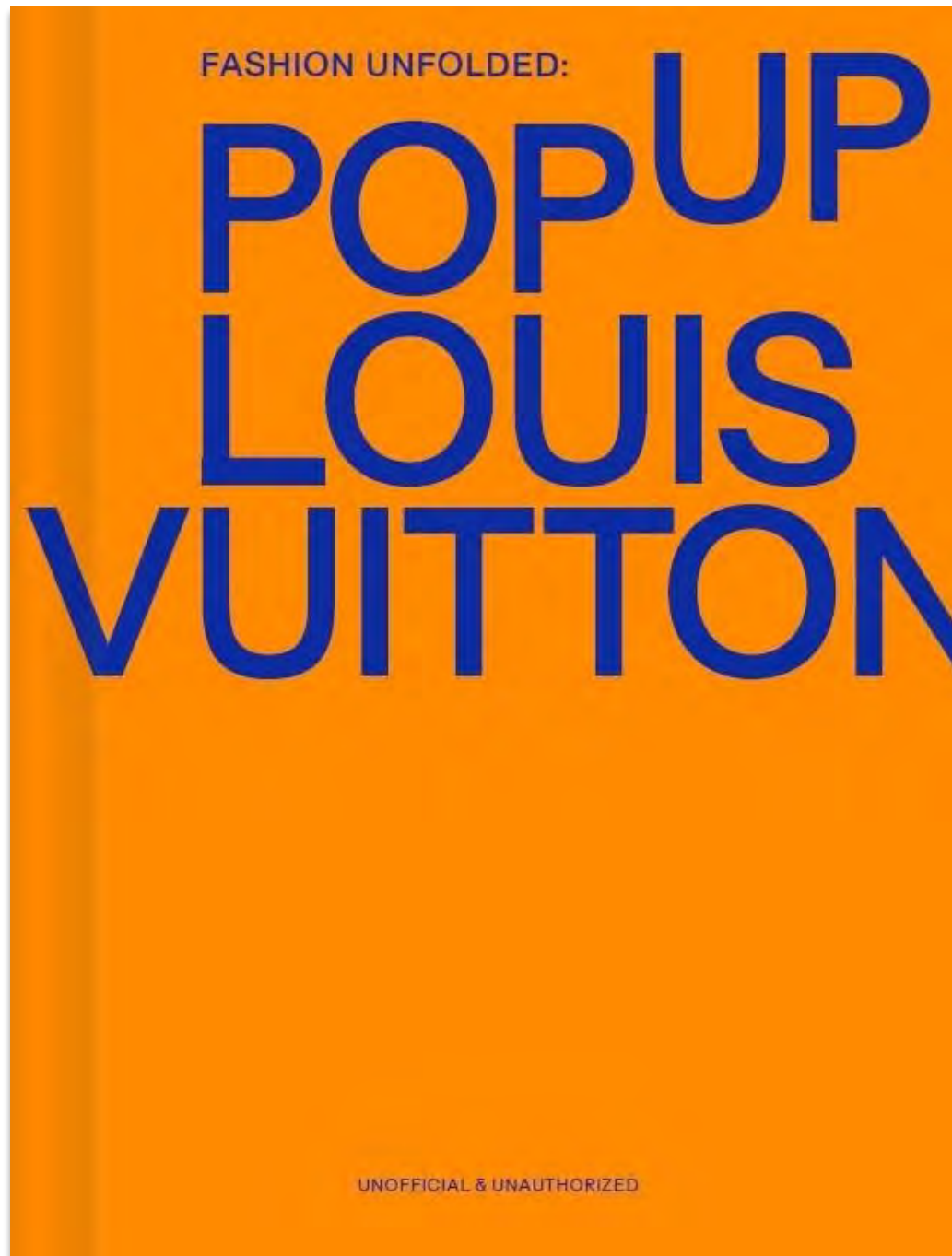
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FASHION UNFOLDED:

POPUP LOUIS VUITTON

UNOFFICIAL & UNAUTHORIZED



Fashion Unfolded: Pop-Up Louis Vuitton

Fashionary Team

Experience the world of fashion in a whole new way with Fashion Unfolded - an enthralling pop-up book series bringing stories of legendary brands to life in three-dimension.

- Fashion Unfolded is a captivating pop-up book series that delves into the history, legacy and iconic creations of the world-renowned fashion brands. Each pop-up spread showcases legendary designs and celebrated pieces in an engaging three-dimensional format, brought to life through intricate paper engineering and illustrations.
- The debut series features Chanel, Dior and Louis Vuitton, offering a closer look into the stories and heritage of these legendary brands. With its hardcover design and matching slipcase, this series is both a charming gift and timeless collectable for fashion enthusiasts.
- Each book is crafted with high-quality materials, including a hardcover and matching slipcase, making it a durable and elegant collectible. This premium presentation, combined with its engaging format, makes it ideal for fashion lovers and perfect as a gift for special occasions.

AU \$39.99 | NZ \$44.99

9789881655080

32 Pages

Hardcover

165 mm x 125 mm

Fashionary



THE TRUNK MASTER



RESHAPING LUXURY TRAVEL

In 1858, Louis Vuitton set a new standard in luxury travel with the introduction of flat-topped, stackable Steam Trunks. Lightweight and space-efficient, these trunks offered modern travelers an elegant and practical way to protect delicate items and opulent outfits.



A NEW CREATIVE VISION

Louis Vuitton's fashion journey began in 1997 with Marc Jacobs as its first creative director—marking a pivotal transformation from celebrated trunk-maker to global fashion powerhouse. Through the work of visionary creatives, Louis Vuitton has balanced its storied heritage with contemporary appeal, attracting a diverse, fashion-forward clientele.

1997–2013

MARC JACOBS

Marc Jacobs transformed Louis Vuitton into a modern fashion force. His bold collaborations with artists such as Stephen Sprouse redefined the brand's identity.



2013–PRESENT



NICOLAS GHESQUIÈRE

Nicolas Ghesquière's innovative approach combines sci-fi elements with classic French luxury and contemporary sportswear influences.

2011–2018



KIM JONES

Kim Jones transformed Louis Vuitton's menswear through luxury streetwear, travel-inspired designs, and iconic collaborations such as Supreme.

2016–2021

VIRGIL ABLOH

The first Black designer at Louis Vuitton, Virgil Abloh created modern, streetwear-inspired designs that fused luxury with inclusivity for a new generation.

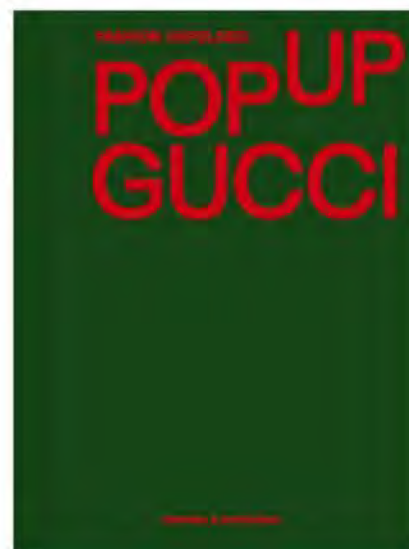
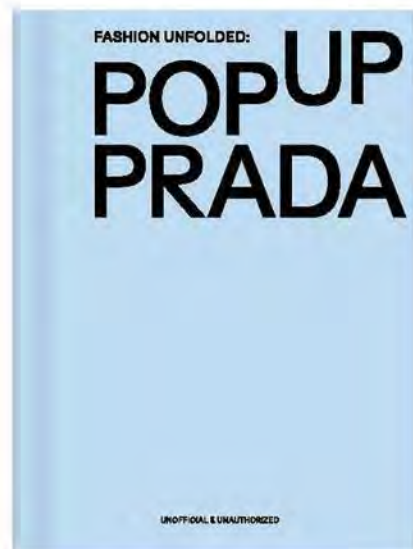
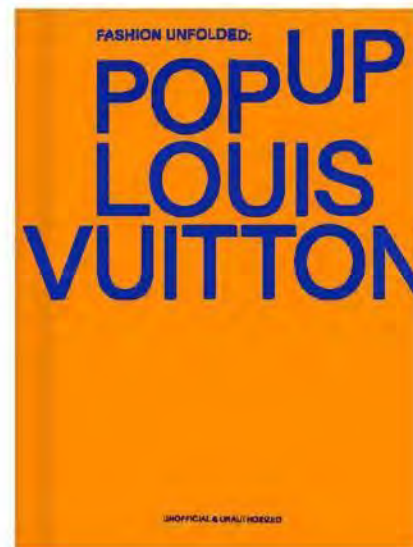
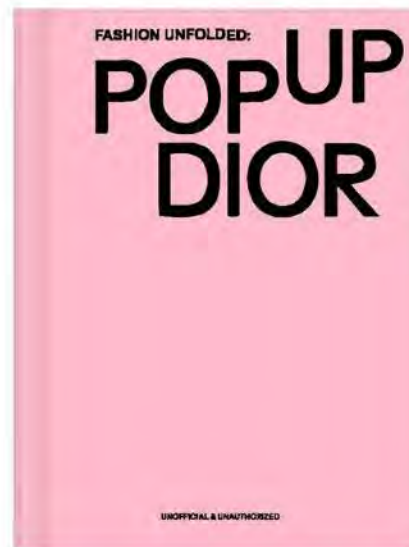


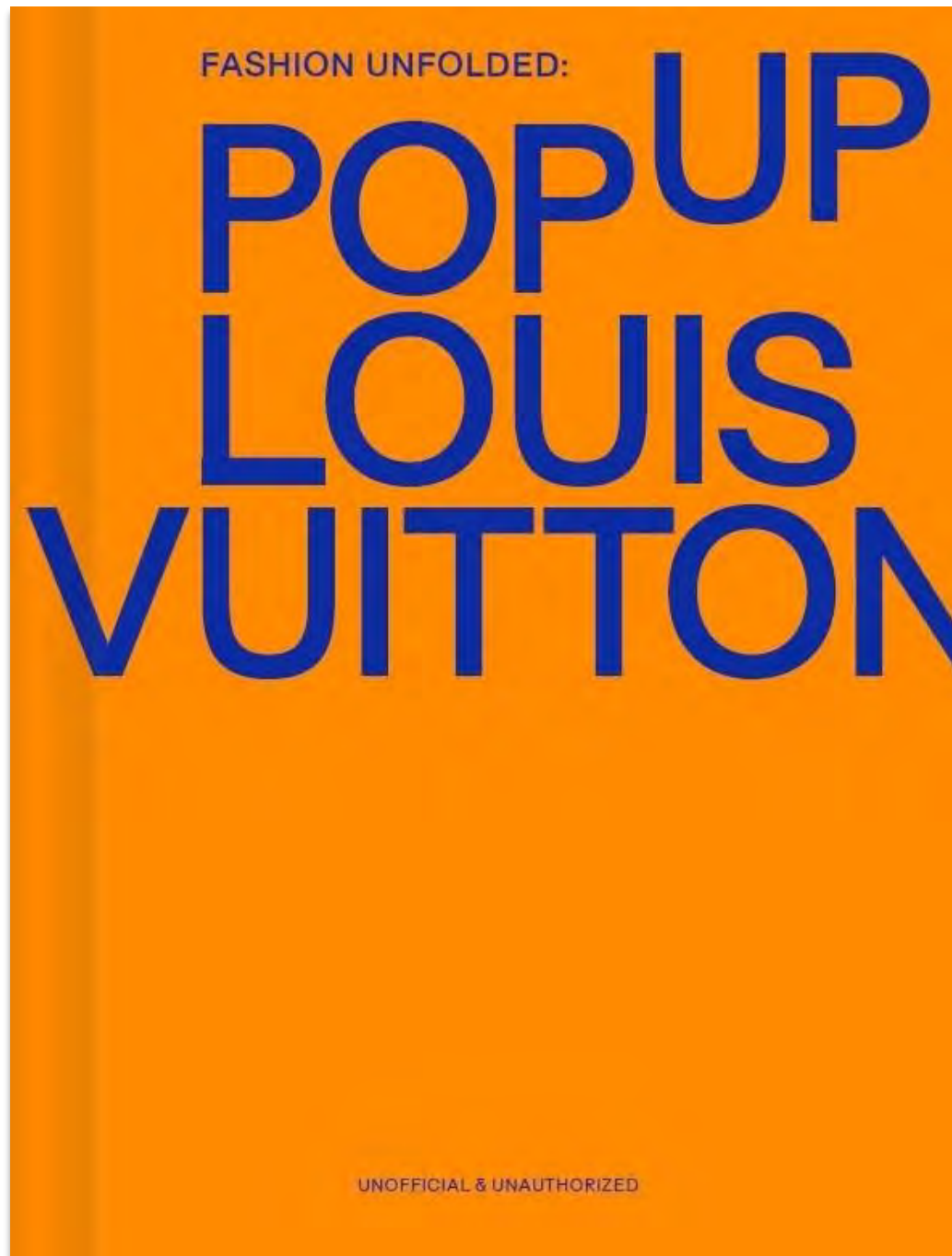
2023–PRESENT

PHARRELL WILLIAMS

The multifaceted artist and cultural icon brings his boundary-pushing style and cultural influence to Louis Vuitton's menswear.







Fashion Unfolded: Pop-Up Louis Vuitton

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32 Pages

Hardcover

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Fashionary





The Great Feminist Art Party

A 1000 PIECE JIGSAW RIOT

Lydia Miller

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- Join twenty-five of the art world's greatest feminist figures as they come together to curate, celebrate and share their stories. Spot friends Frida Kahlo and Elizabeth Catlett snapping a mirror selfie, Georgia O'Keeffe arranging a vase of her signature jimson weed, and Faith Ringgold and Louise Bourgeois chatting about their groundbreaking textile art. Look up to see the Guerrilla Girls swinging wildly from the chandeliers! Hidden within the illustration is a clever clue to the next puzzle in the series - can you find it?
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- Included with the puzzle is a concertina fold-out, featuring an introduction to feminism in art, a large reproduction of the jigsaw illustration with a detailed key, and fascinating biographies of the twenty-five individuals depicted.

AU \$36.99 | NZ \$39.99

9780500421376

50 Pages

Jigsaw Puzzle

229 mm x 219 mm

Thames and Hudson Ltd

THE ARTISTS

- ➊ Arbanis (Giambattista) (1893-1953)
- ➋ Mary Cassatt (1844-1926)
- ➌ Christina Brown (1862-1939)
- ➍ George O'Heffre (1881-1966)
- ➎ Peggy Guggenheim (1895-1991)
- ➏ Frida Kahlo (1907-1954)
- ➐ Lee Miller (1907-1977)
- ➑ Louise Bourgeois (1917-2010)
- ➒ Elizabeth Catlett (1915-2012)
- ➓ Betsy Soar (b. 1926)
- ➔ Naji Kassar (b. 1929)
- ➕ (14) de Saint Phalle (1930-2002)
- ➖ Faith Ringgold (1930-2014)
- ➗ Paula Rego (1935-2022)
- ➘ Pauline Boty (1938-1996)
- ➙ Corinne Schreinemakers (1939-2019)
- ➚ Judy Chicago (b. 1939)
- ➛ Barbara Kruger (b. 1945)
- ➜ Thomas Abrahamson (b. 1946)
- ➝ Fran Goldin (b. 1953)
- ➞ Cindy Sherman (b. 1954)
- ➟ Sherrie Levine (b. 1955)
- ➠ Sarah Lucas (b. 1962)
- ➡ Tracey Emin (b. 1963)
- Guerrilla Girls (founded 1985)

FEMINISM!

Each book design project begins with a meeting to discuss the nature and scope of the project and the author's vision. The first step is to determine the author's goals for the book and the audience for the book. The author's goals are then used to determine the book's structure and content. The author's vision is then used to determine the book's design and layout. The design and layout are then used to determine the book's production and distribution. The author's goals, vision, and design are then used to determine the book's production and distribution. The author's goals, vision, and design are then used to determine the book's production and distribution. The author's goals, vision, and design are then used to determine the book's production and distribution.

the first word *dear* into the second word, *dear* and *dearest* are synonyms of *dear* and *dearest*, but *dearest* is more strongly expressive of love and affection than *dear*. The *Longman Dictionary of Contemporary English* (LDOCE) defines *dear* as 'the person you love most' and *dearest* as 'the person you love most' and 'the person you love most'.

[illegible]

THE ART

6. Armand Gamow, *Science and the Gods*, 1951.
7. Armand Gamow, *Self-Portrait as a Lady*, 1956.
8. Armand Gamow, *Self-Portrait as the Missing of Nothing*, 1959-60.
9. Stephen Hawking, *Black Holes and Baby Universes* (Boston: Bantam, 1988).
10. Mary Cooper, *God Among the Men*, 1986.
11. Mary Cooper, *The Healing Herbs*, 1993.
12. Mary Cooper, *Women with a Softshell*, n.d. (1993).
13. Freda Fohry, *The Tao of Yoga*, 1929.
14. Freda Fohry, *Self-Portrait with Crooked Hair*, 1940.
15. Ricki Kroll, *Self-Portrait and Soul* (Pleasanton, 1941).

[illegible]

LEE MILLER
1913–1977

Lee Miller (left) is shown in a 1937 portrait by her husband, the photographer George Hoyningen-Huene. Miller was a pioneer in the field of fashion photography. She worked with various photographers, including Man Ray, and was known for her bold and provocative images. Miller was also a writer and a model.

MARY GASSATT
1874–1974

Mary Cassatt (left) is shown in a 1904 portrait by John Singer Sargent. Cassatt was an American painter and writer. She was known for her depictions of women in domestic settings. Cassatt was also a collector and a patron of the arts.

CHRISTINA SPON
1913–1977

Christina Spohn (left) is shown in a 1937 portrait by her husband, the photographer George Hoyningen-Huene. Spohn was a pioneer in the field of fashion photography. She worked with various photographers, including Man Ray, and was known for her bold and provocative images. Spohn was also a writer and a model.

GEORGIA O'KEEFE
1892–1985

Georgia O'Keeffe (left) is shown in a 1926 portrait by Alfred Stieglitz. O'Keeffe was an American painter and photographer. She was known for her depictions of flowers and landscapes. O'Keeffe was also a collector and a patron of the arts.

NAN GOLDIN
b. 1952

Nan Goldin (left) is shown in a 1987 portrait by her husband, the photographer Robert Mapplethorpe. Goldin was a pioneer in the field of fashion photography. She worked with various photographers, including Man Ray, and was known for her bold and provocative images. Goldin was also a writer and a model.

ELIZABETH DATLEY
1913–1977

Elizabeth Datley (left) is shown in a 1937 portrait by her husband, the photographer George Hoyningen-Huene. Datley was a pioneer in the field of fashion photography. She worked with various photographers, including Man Ray, and was known for her bold and provocative images. Datley was also a writer and a model.

FRIDA KAHLO
1910–1955

Frida Kahlo (left) is shown in a 1937 portrait by her husband, the photographer George Hoyningen-Huene. Kahlo was a pioneer in the field of fashion photography. She worked with various photographers, including Man Ray, and was known for her bold and provocative images. Kahlo was also a writer and a model.

BARBARA JOHNSON
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JUDY DRECHSLER
b. 1911

Judy Drechsler (left) is shown in a 1937 portrait by her husband, the photographer George Hoyningen-Huene. Drechsler was a pioneer in the field of fashion photography. She worked with various photographers, including Man Ray, and was known for her bold and provocative images. Drechsler was also a writer and a model.

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THE GREAT FEMINIST ART PARTY

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9780500421376

50 Pages

Jigsaw Puzzle

229 mm x 219 mm

Thames and Hudson Ltd





Pride & Prejudice: The Opening Lines

A 500-PIECE JIGSAW PUZZLE

Jane Austen

Rediscover the opening lines of this beloved novel in a brand-new series of puzzles.

- *Pride & Prejudice* is the second of Skittledog's 500-piece jigsaw puzzles to be centred on the opening lines of a classic book. This brand-new puzzle illustration celebrates the story of Elizabeth Bennet's slow-burning relationship with Fitzwilliam Darcy, perhaps the best-loved novel in English.
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Jigsaw Puzzle

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THE SECRET GARDEN

THE OPENING LINES
500-PIECE PUZZLE



The Secret Garden: The Opening Lines

A 500-PIECE JIGSAW PUZZLE

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A beautiful puzzle celebration of the beloved children's classic.

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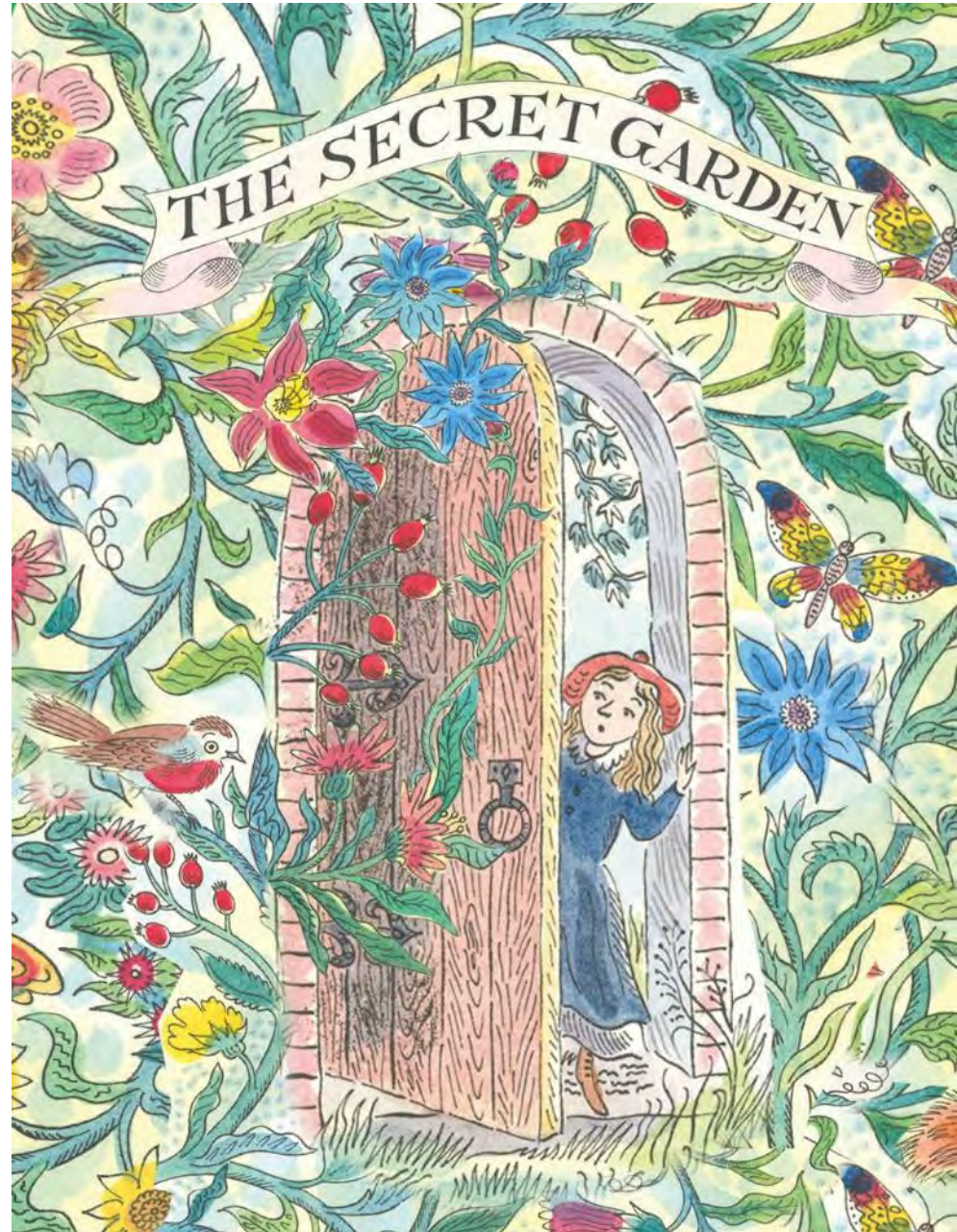
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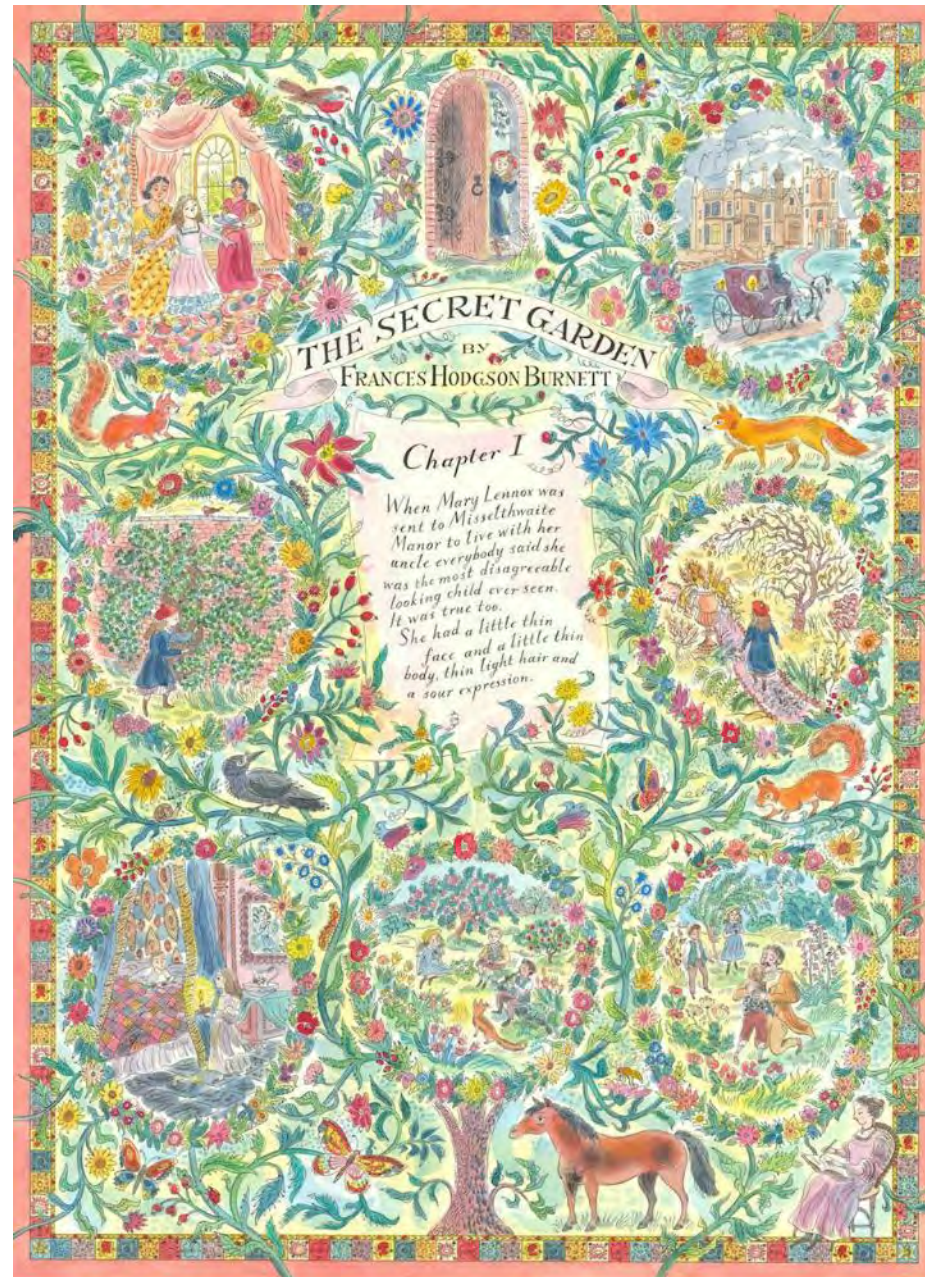
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Jigsaw Puzzle

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Skittledog





THE SECRET GARDEN

BY
FRANCES HODGSON BURNETT

Chapter I

When Mary Lennox was sent to Misselthwaite Manor to live with her uncle everybody said she was the most disagreeable looking child ever seen. It was true too. She had a little thin face and a little thin body, thin light hair and a sour expression.



The Secret Garden: The Opening Lines

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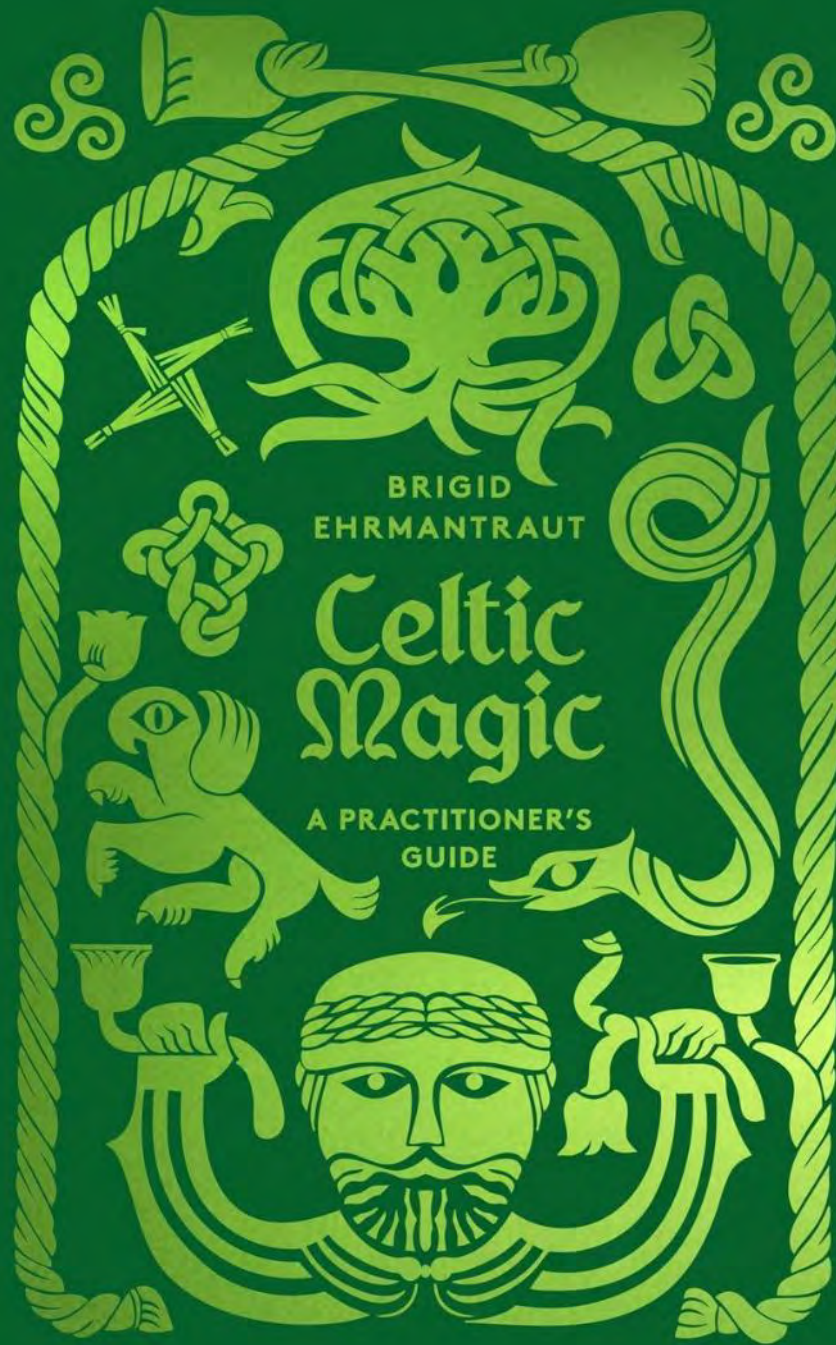
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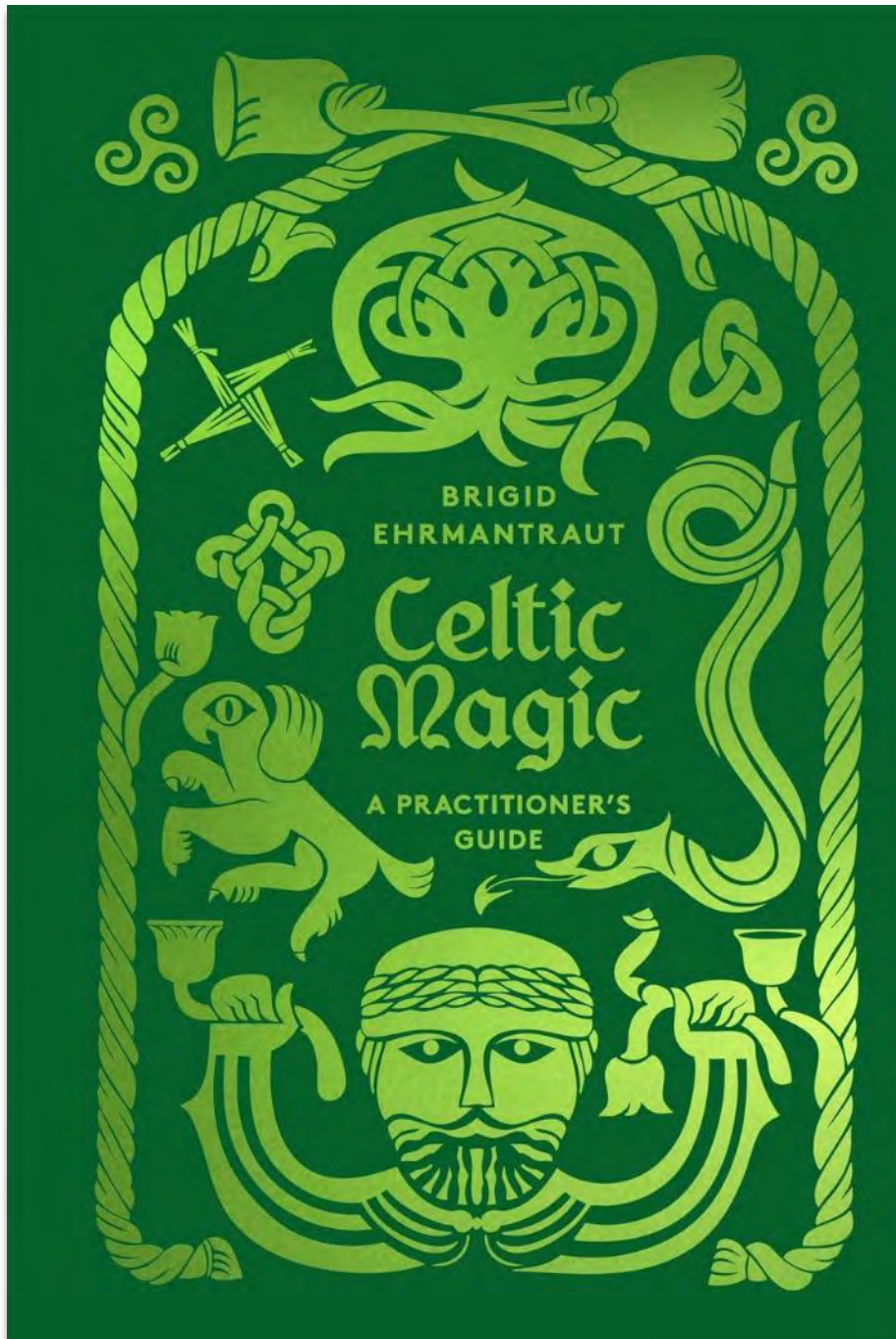
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Celtic Magic

A PRACTITIONER'S GUIDE

Brigid Ehrmantraut

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BRIGID EHRMANTRAUT



CELTIC MAGIC

A PRACTITIONER'S GUIDE

With 82 illustrations



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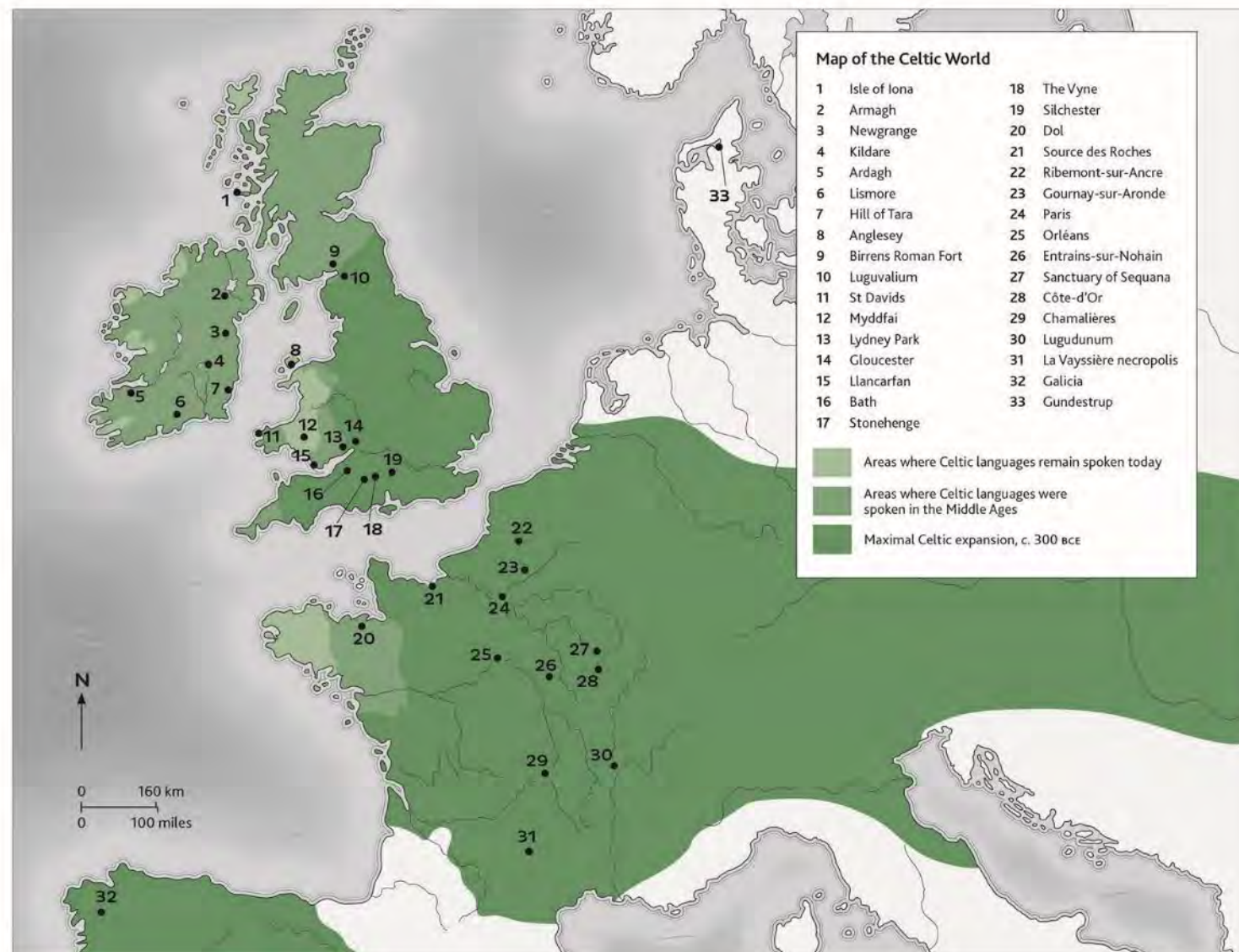
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INTRODUCTION

Britain. An Imaginary 5th Century CE.

A great battle has been fought and the dead are too many to count. The king of Britain, Aurelius, wonders what is to be done with them. He turns to Merlin, who advises the king that if he wishes to build a memorial that will last forever then he must go to Ireland and fetch the Giants' Ring, a circle of huge stones. Merlin recounts that the stones were originally brought from Africa to Ireland by ancient giants who used them to build a miraculous healing bath. Now they cannot be moved by anyone, except through genius or art. Aurelius laughs, but Merlin assures him it can be done.

In Ireland, Aurelius's brother Uther Pendragon and his men try to move the stones. But they cannot so much as budge them. Pulleys, ropes and ladders – the men's instruments fail them. Now it is Merlin's turn to laugh. He uses his own devices and the stones come down easily and are loaded onto ships, bound for Britain.

We all know the magician Merlin. Advisor to King Arthur. Enchanter extraordinaire. Prophet. Seer. Sorcerer. Or at least we think we do. The story of how Merlin moved the stones from Ireland to their current home at Stonehenge in southern Britain is a classic example of Celtic magic. But upon closer inspection, is it really magic? Or even Celtic?

The story is based on Geoffrey of Monmouth's *History of the Kings of Britain*, written in the 12th century CE. Geoffrey was writing in Latin and, while he claimed to make use of an ancient book 'in

INTRODUCTION

the British tongue', this supposed source has yet to be identified (if it ever existed). Geoffrey is associated with Monmouth on the border between Wales and England but there is no evidence one way or another that he himself was Welsh or spoke Welsh (or, indeed, any other Celtic languages). His Merlin is a composite of several characters who already existed in literature, including a Welsh poet and wildman named Myrddin, a fictionalized Roman commander and a boy who was said to have supernatural powers. Despite early modern theories about Celtic druids and Stonehenge, we know today that Stonehenge is a Neolithic monument that was built around 2500 BCE, long before any speakers of a Celtic language lived in Britain.



Edis modionse siti sincilit eaqui si iumquo blatem que nit et, aboribe remposti
sus consedi psania dendaepa que cust, vendunto evellores in pellabo.

main Roman fort. This location may have been more accessible to both local and military worshippers than a shrine in the fort itself would have been, or alternatively, perhaps the land here was just available.

Similar examples of syncretism can be found in the worship of the Gaulish god Belenus, who we didn't meet under Notre Dame but who pops up in an inscription from Burgundy as 'Apollo Belenus'. Local worshippers clearly thought that Belenus shared important features with the Greco-Roman Apollo, in this case probably associations with medicine and healing. The goddess Sirona also appears alongside Apollo in inscriptions found along the Danube River and she probably had a healing cult as well. Sirona's iconography often includes snakes and eggs, much like the Greco-Roman goddess of health Hygieia. The snakes and eggs may have been borrowed wholesale from Hygieia's cult or they may have already been associated with Sirona to some degree. Either way, it is clear that the communities who worshipped Sirona were multicultural and had plenty of exposure to deities from Greece and Rome. In an inscription from Switzerland, the Gaulish deity Sucellus is amalgamated with the Roman god Silvanus, who was associated with forests, as well as with fields and property boundaries. The goddess Rosmerta frequently appears alongside the Roman god Mercury or with iconography associated with him. Rosmerta, who is often depicted holding a cornucopia or *patera* (a shallow dish), has been linked to abundance and fertility. The Syrian satirist Lucian (writing in Greek in the 2nd century CE) claimed that the Gaulish deity Ogmios was another version of Hercules. In Lucian's account, Ogmios appears with Hercules's lion skin and club. Unlike Hercules, however, he is described as a wizened old man who carries a bunch of golden leashes attached to the ears of captives. A Gaul in the story claims that the golden leashes are there because Ogmios is also the god of eloquence. Lucian was a satirist so perhaps we ought not take his account literally, however... Ogmios also appears in two curse tablets from Raetia (modern Austria), but these do not mention Hercules.



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aboribe remposti sus consedi psania dendaepa que cust,
vendunto evellores in pellabo.

All of this does not mean that Gaulish gods were always simply duplicates of Roman ones –in reality, correspondences between Gaulish and Greco-Roman deities were rarely ever one-to-one. It is just that most epigraphic information about Gaulish gods comes from Latin (or in some cases Greek) inscriptions, which were produced in multilingual communities by people familiar with Greco-Roman culture and religion. Additionally, syncretic thinking meant that similarities tended to be emphasized rather than differences. Plenty of Celtic deities turn up in inscriptions that do not mention Greco-Roman gods at all or turn up only as images without accompanying text, but in the absence of longer texts or Greco-Roman comparisons, it is much harder to say anything concrete about these examples. Like Taruos Trigaranus on the Pillar of the Boatmen, these deities can only stare silently back at us out of the past.

can be hard to speculate about how these deities were worshipped and what sorts of things people did to revere Tarvos Trigaranus or Esus besides carving their names and images into blocks of stone.

Sometimes archaeological traces suggest how people worshipped in the past. The sanctuary of Sequana located at the source of the Seine was used and expanded over time, and we can make educated guesses from the archaeological record about the ways in which people moved through the series of rooms and pools in the sanctuary, bathing in healing waters and leaving offerings such as the *ex votos*, to the goddess whose aid they sought. We can also compare this evidence from what we know about healing cults elsewhere in the Greco-Roman world in places such as Aquae Sulis in Roman Britain (present-day Bath).

At Bath, the temple of Sulis Minerva was both civic centre and religious space. Like many of the gods discussed above, Sulis Minerva was the result of syncretism between a local goddess named Sulis who was associated with nearby bodies of water and the Roman goddess Minerva. Some might choose to visit the shrine of another deity also worshipped at the site. A building has also been excavated at the site containing an image of the Roman moon goddess Luna; this might have been a temple space where people could spend the night and have their dreams interpreted by a priest the next morning. Then as now, dreams were important; they were believed to be visions from the divine or windows into a person's mental and physical wellbeing. By assigning meaning to these dreams, the priests could diagnose ailments and afflictions, and prescribe cures.

We also know that some of the priests who worked at or visited Bath were concerned with prophesying the future. An inscription on one stone from the site reveals that it was dedicated to the goddess by a *haruspex*. A *haruspex* was a special kind of priest in classical antiquity who foretold the omens based on the flight of birds or by looking at the entrails of sacrificed animals. These magical

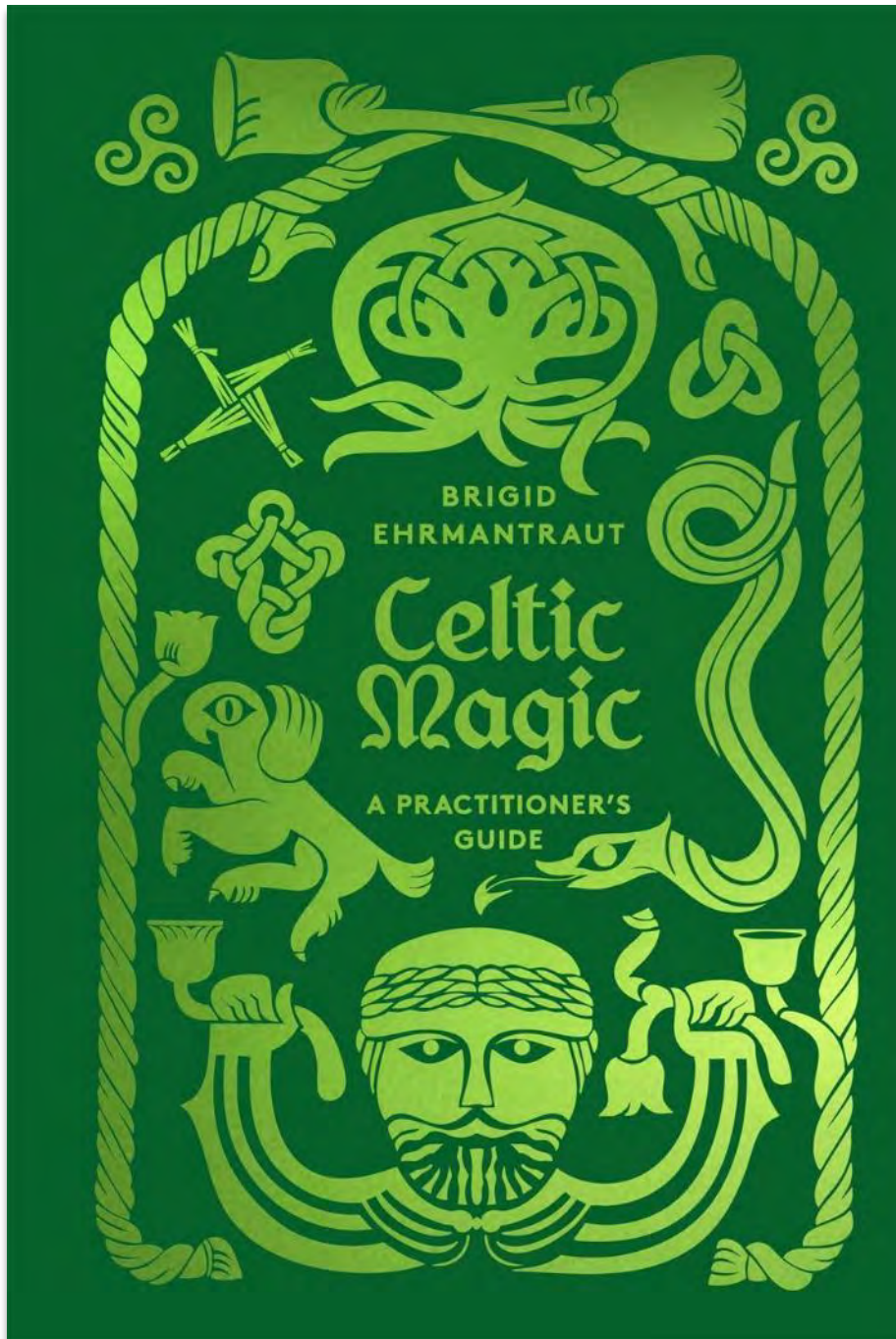
Make your own *ex voto*

You will need: a piece of wood, clay or metal; a stylus, pen or other writing implement.

Instructions: Take a piece of wood or metal and draw or scratch a picture of a body part onto it using your stylus or writing utensil. Alternatively carve a likeness of the body part from wood or mould one out of clay. This body part may be one you have recently injured (like a sprained or broken ankle) or it can represent something more abstract (e.g. if you want to get over a recent heartbreak, you may want to draw a heart). (Some creative licence is allowed for representing viscera.) Leave your *ex voto* for a god or goddess of your choice in a sacred space or carry it with you as a healing charm (in a pocket or handbag, or even hanging it round your neck is perfectly fine). If leaving it in a sacred space you should check with custodians of said chosen space to see if you are permitted to leave magical items there. Try not to leave your *ex voto* in nature unless it is 100-percent biodegradable.



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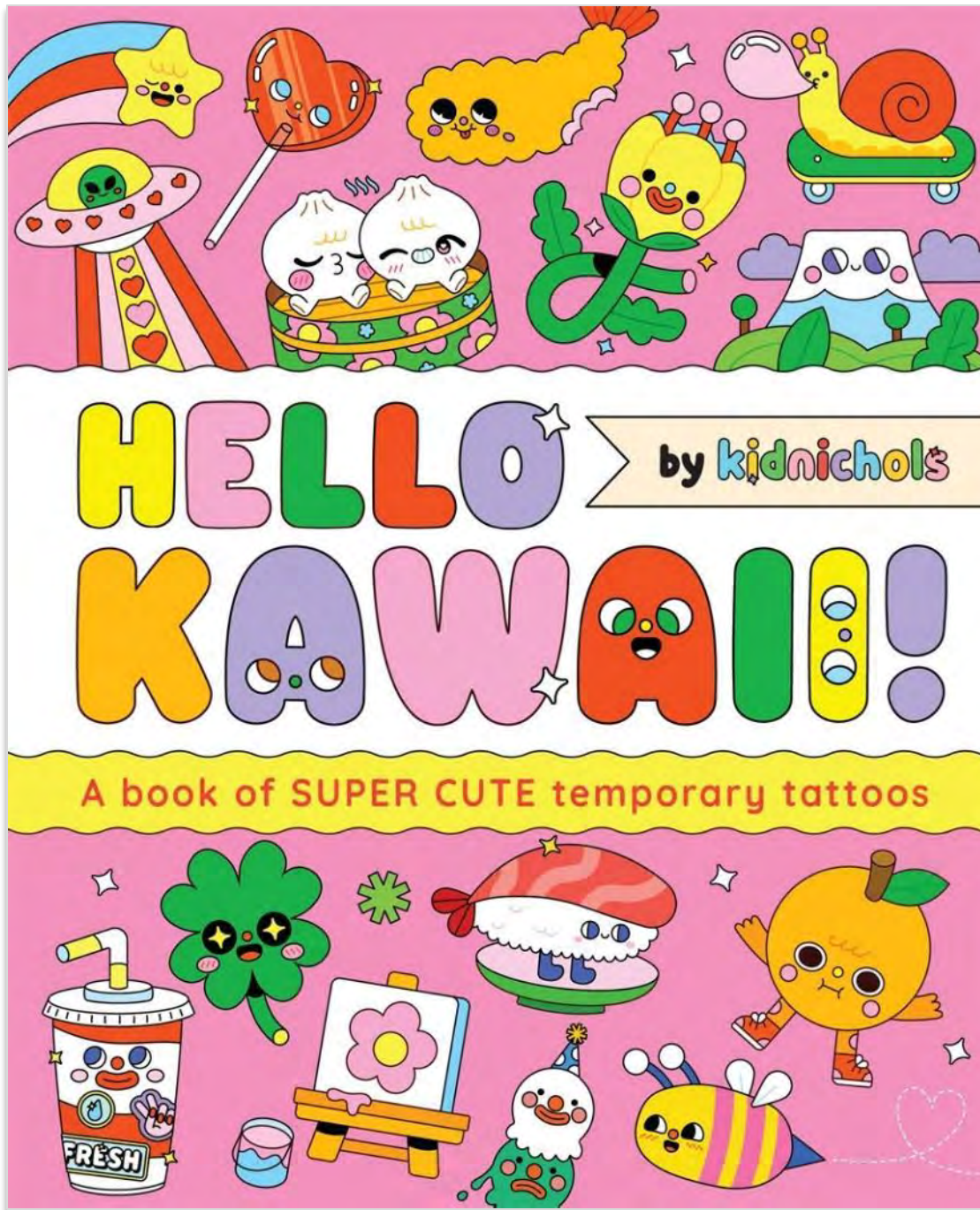


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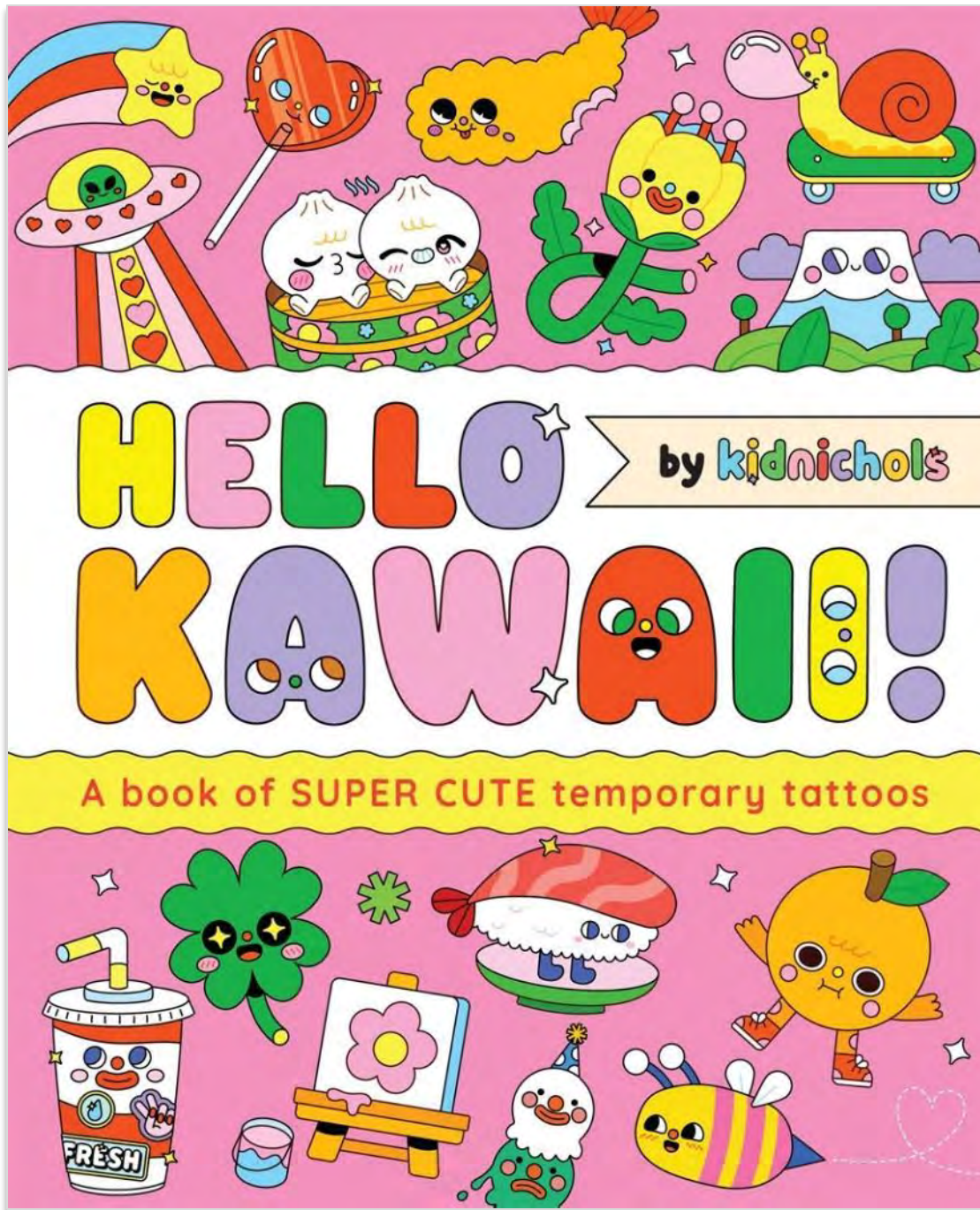


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NATURE





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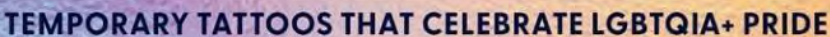
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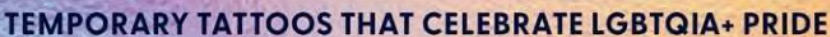


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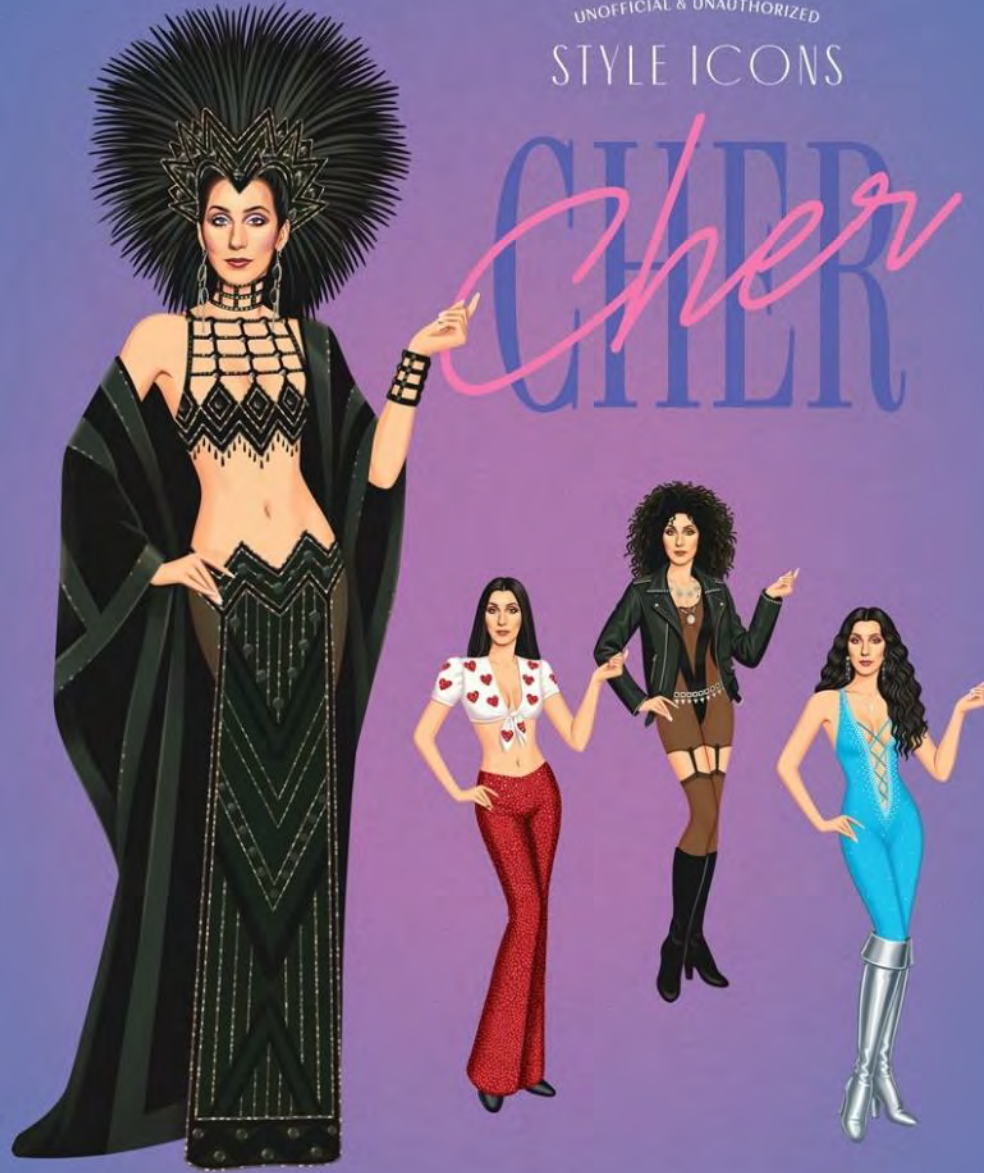
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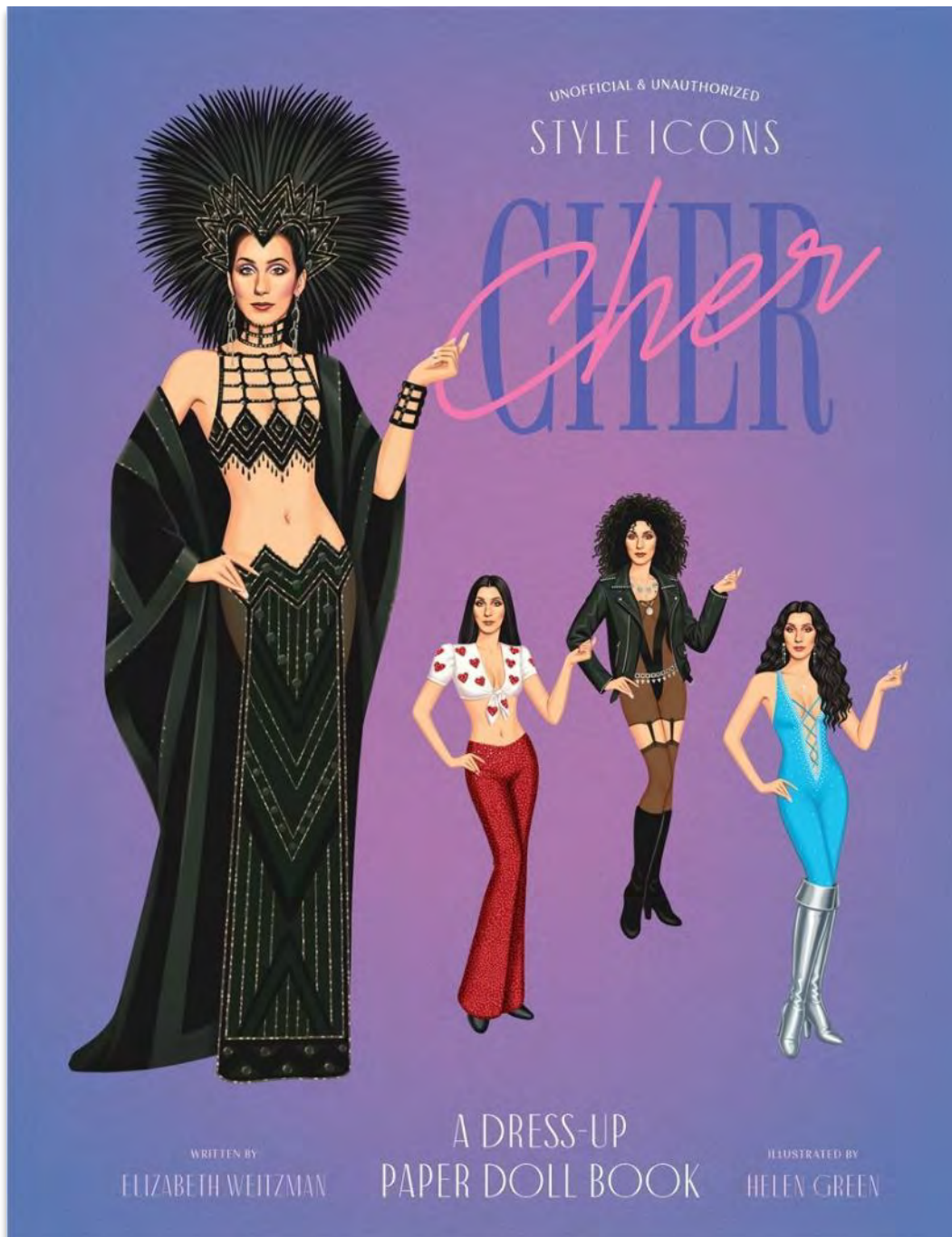
Cher
CHER



WRITTEN BY
ELIZABETH WEITZMAN

A DRESS-UP
PAPER DOLL BOOK

ILLUSTRATED BY
HELEN GREEN



Style Icons: Cher

A DRESS-UP PAPER DOLL BOOK

Helen Green

Turn back time and relive the dazzling, fearless fashion of Cher with this bold and fabulous paper doll book.

- Cher is more than a music legend-she's a fashion icon known for her unapologetic glamour and trailblazing style. *Style Icons: Cher* features a press-out Cher mannequin and ten of her most unforgettable looks, illustrated with flair by Helen Green.
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- With looks that pushed boundaries and redefined stage fashion, this book celebrates the star who made every entrance a moment-and every outfit a statement.

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AND THE BEAT GOES ON.

CHER: SHAPE SHIFTER AND SURVIVOR

If we could turn back time – all the way to 1962 – we’d find a sixteen-year-old runaway, a scared high-school dropout in threadbare thrift, sitting in an LA coffee shop wondering where to go and what to do next. Cherdyn Sarkisian had little support, and no direction, when a twenty-seven-year-old record company assistant named Salvatore Bono walked in and sat down at her table. He brought her up to the studio where he worked, and the legendary (and now notorious) record producer Phil Spector soon signed her up for her first gig, as a backup singer for Durlene Love.

She was a survivor already, and the strength she developed in her early years has served her ever since. As she herself has said, “It wasn’t pretty, and it was never easy.”

Cher was born in 1946 to a teenage single mother named Jackie Jean – an impoverished but talented singer who changed her name to Georgia, entered beauty pageants, and aimed for Hollywood stardom. Georgia’s unrealized dreams eventually landed on her eldest daughter, a natural rebel whose own striking beauty happened to be dramatically out of step with the times.

And there lies the secret of Cher: she’s never much cared about trends, or styles, or other people’s opinions. She’s always done whatever feels right to her – in her career, in fashion, in life – and allowed the world to follow.

The Free Spirit, the Warrior Goddess, the Disco Diva, and the Comeback Queen: these weren’t faddish phases, or calculated reinventions. She envisioned them – usually alongside celebrated designer Bob Mackie – as embodiments of self-expression, a way to speak to ... well, whoever needed to hear. Kids who felt out of synch in a conformist society. Critics who snubbed her talents because they didn’t like her look. Media that wrote her off for being too odd, too old, *too much*.

Her life-long rejection of sexism, ageism, homophobia, and rigid conventionality – often articulated through fashion itself – has inspired artists like Madonna, Lady Gaga, Cardi B, and Beyoncé.

And she *still* hasn’t stopped rewriting the rules. A quiet retirement as she enters her ninth decade? As if. “You only have one life,” she’s reminded us. “You might as well be interesting.”

INSTRUCTIONS

To use, carefully press out the doll and cross-piece and assemble the stand as shown below.



Press out the outfits and get dressing. Style Cher in her iconic looks, or mix and match to create something brand new.

Harry Langdon PHOTO SESSION

By 1978, Cher had been through it. Her relationship with Southern rocker Gregg Allman was a years-long rollercoaster, covered in exhaustive detail by the press and followed with equal fervor by fans and detractors alike.

The unlikely couple married in 1975 — three days after she finalized her divorce from Sonny — split about a week later, reconciled and had son Elijah Blue in 1976, and released a critically and commercially derided album as Allman and Woman in 1977. Soon they were living separate lives; Cher started dating KISS frontman Gene Simmons even as her divorce from Allman dragged on.

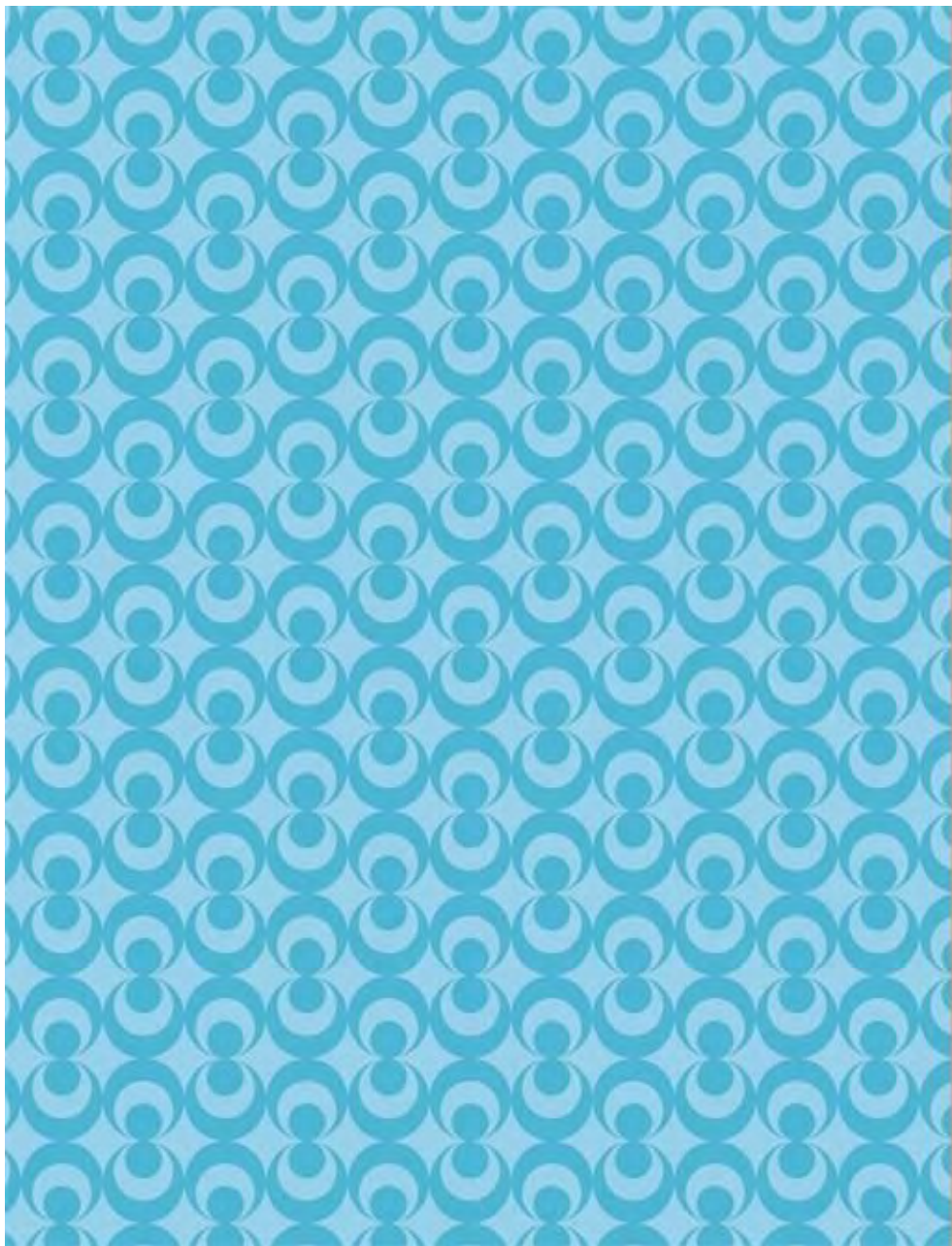
Meanwhile, she and Sonny reunited for a new show in 1976, but audiences were uncomfortable with their divorce and the series was cancelled the next year. She also released two solo albums during this period, both of which flopped.

On the flip side, the 1976 Mego Cher Fashion Doll — outfitted by Bob Mackie, match — outsold all others that year, including Barbie. And her 1978 television show, *Cher... Special*, was both a ratings success and an Emmy winner.

In retrospect, the late 1970s were a period of transition for Cher — a bridge between the years in which she was so often defined by the men in her life, and the big things that were coming.

While plotting her own renewal, there was no better way for Cher to hint at her imminent reinvention than to don another bold look. For a photoshoot with celebrity photographer Harry Langdon, Mackie's electric-blue spandex catsuit with diamond accents and silver knee-high pirate boots told the world they hadn't seen the last of Cher.



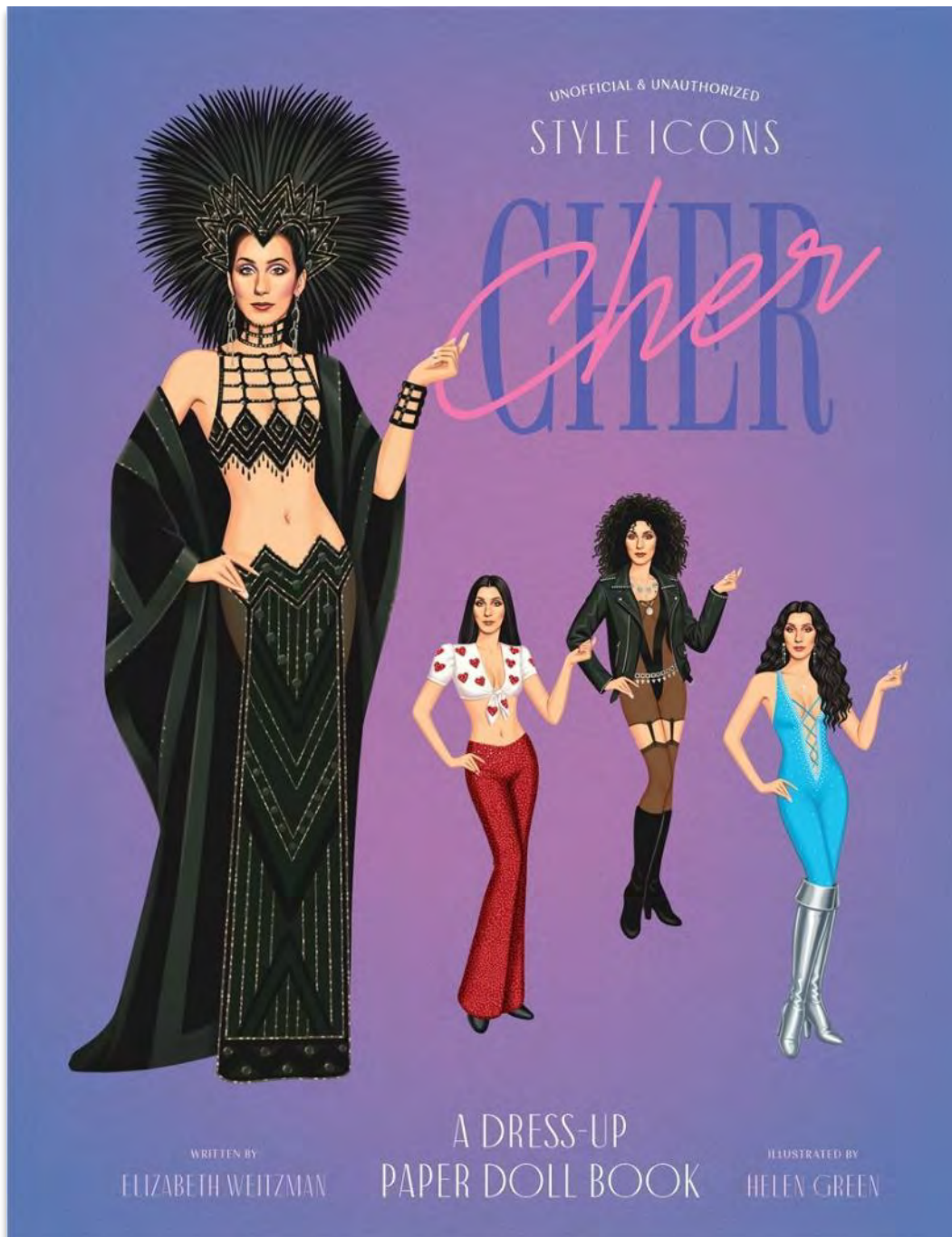


HARRY LANGDON PHOTO SESSION

1978



STYLE ICONS: CHER



Style Icons: Cher

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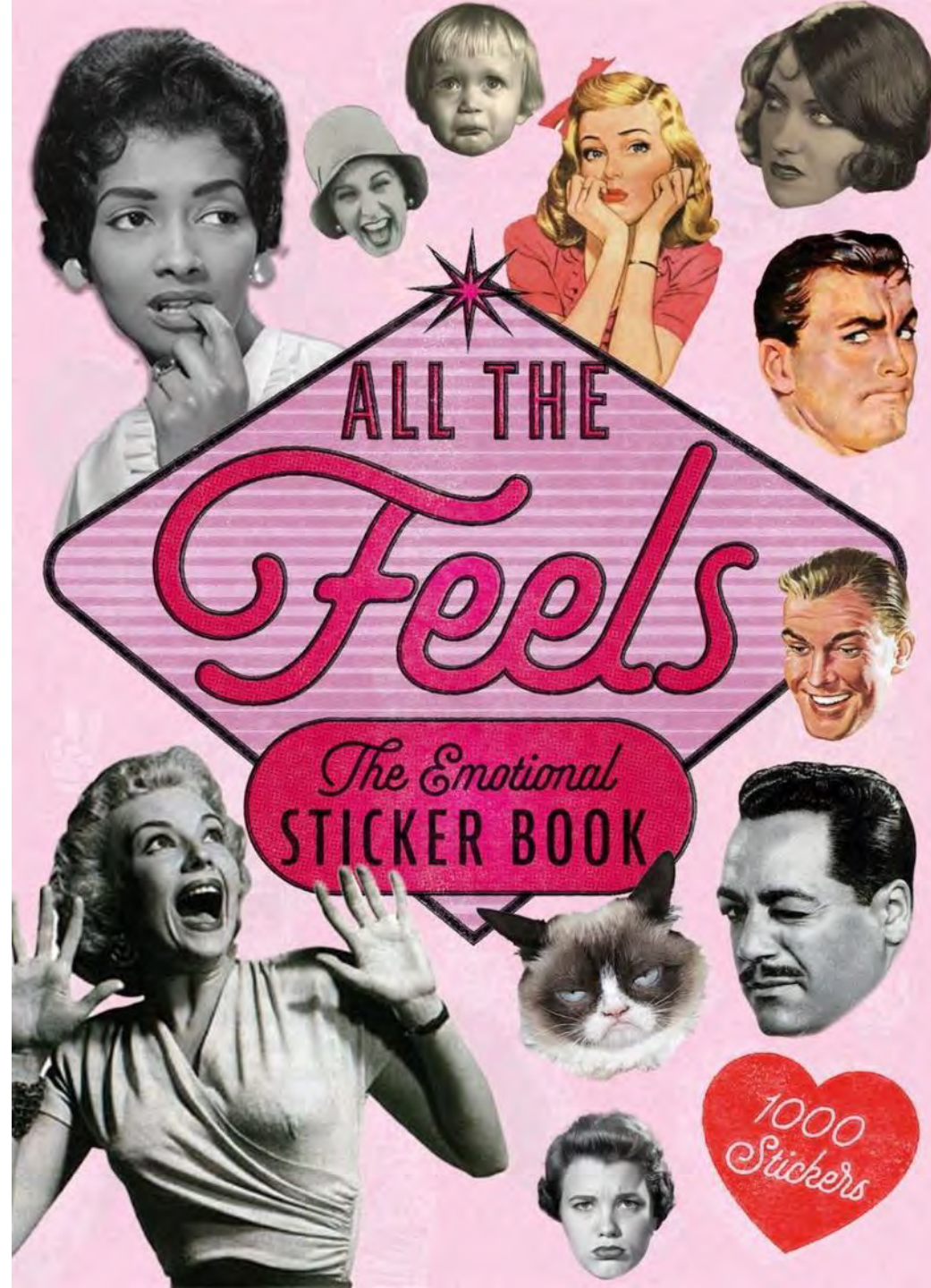
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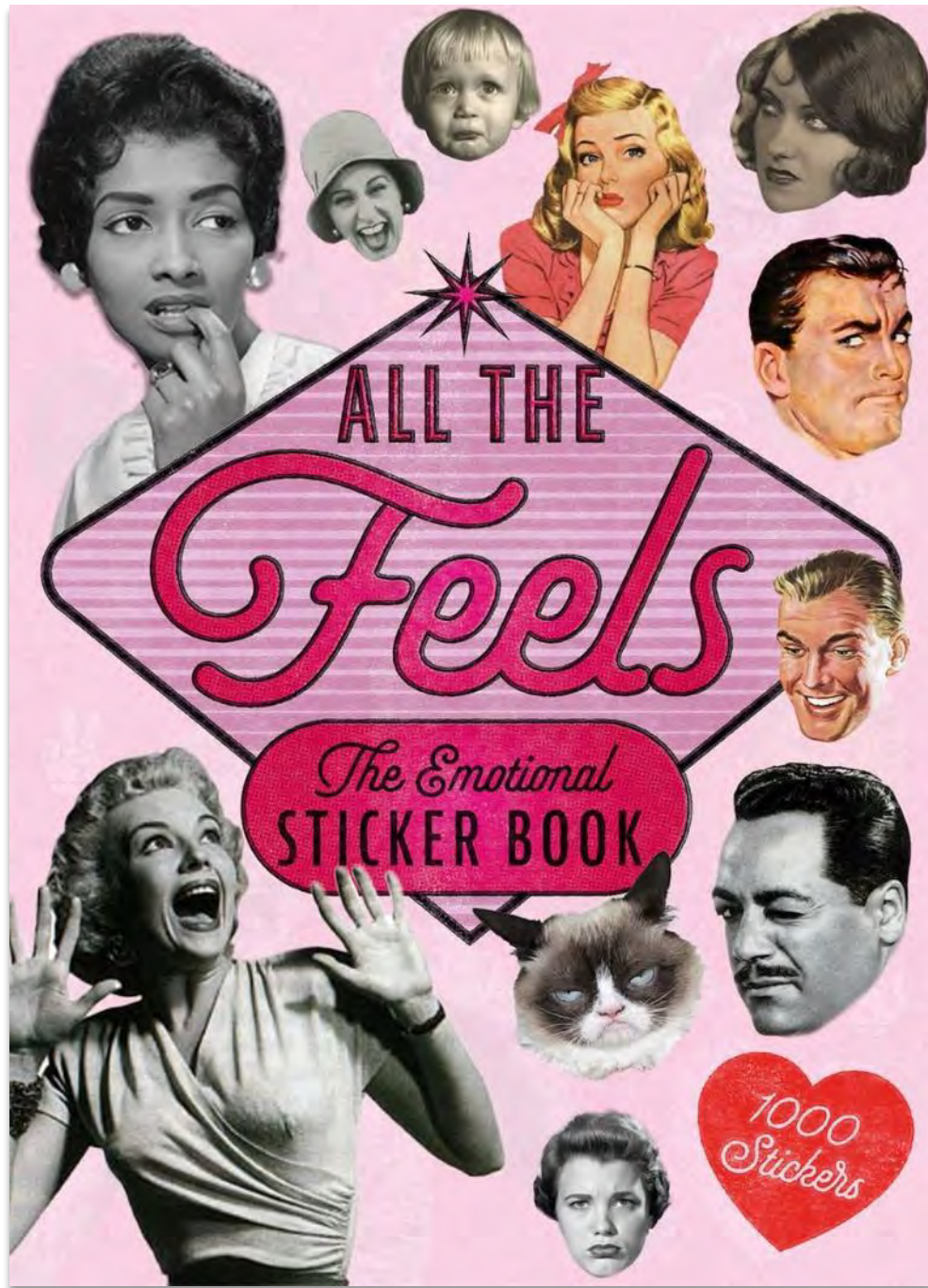
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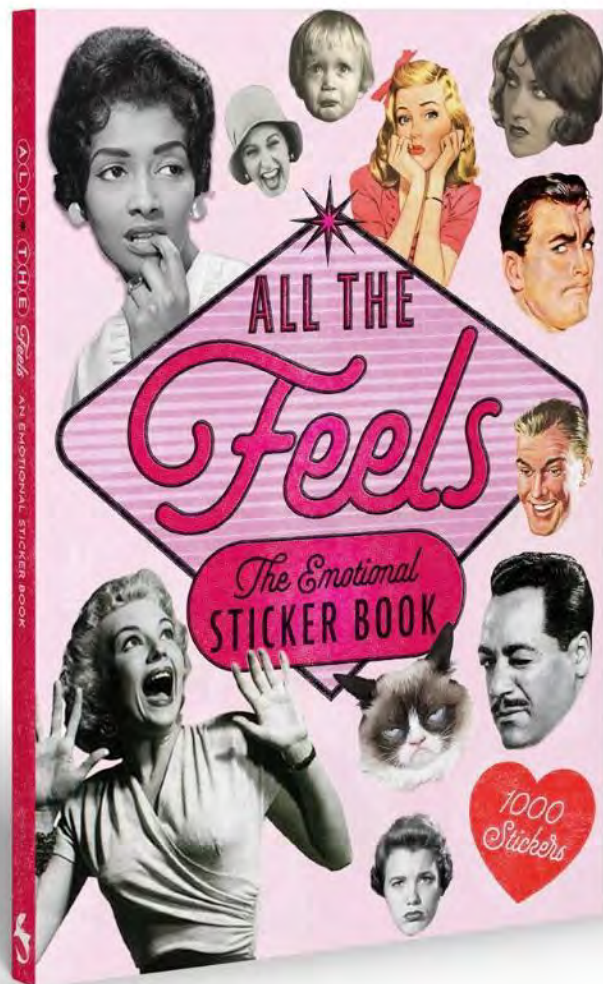
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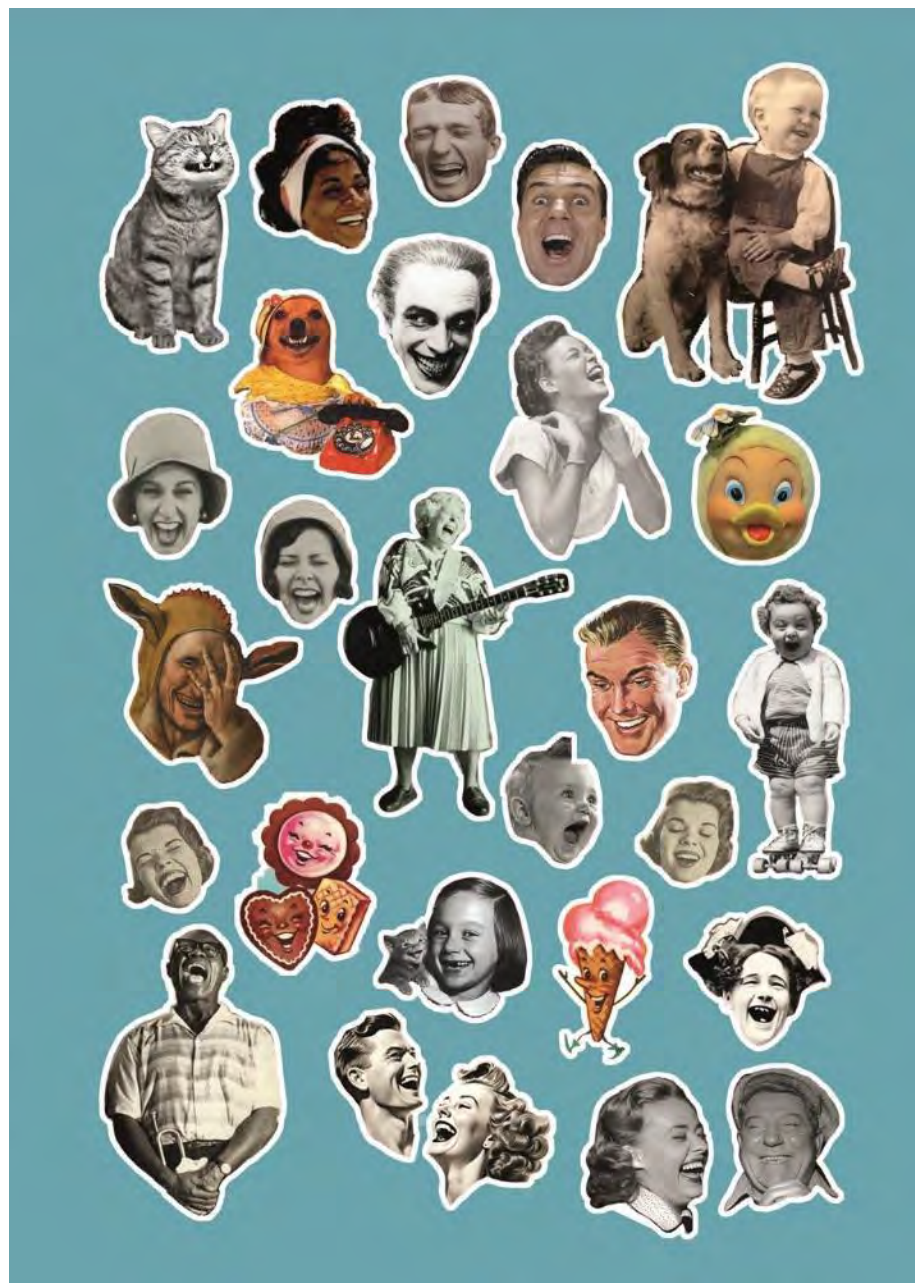
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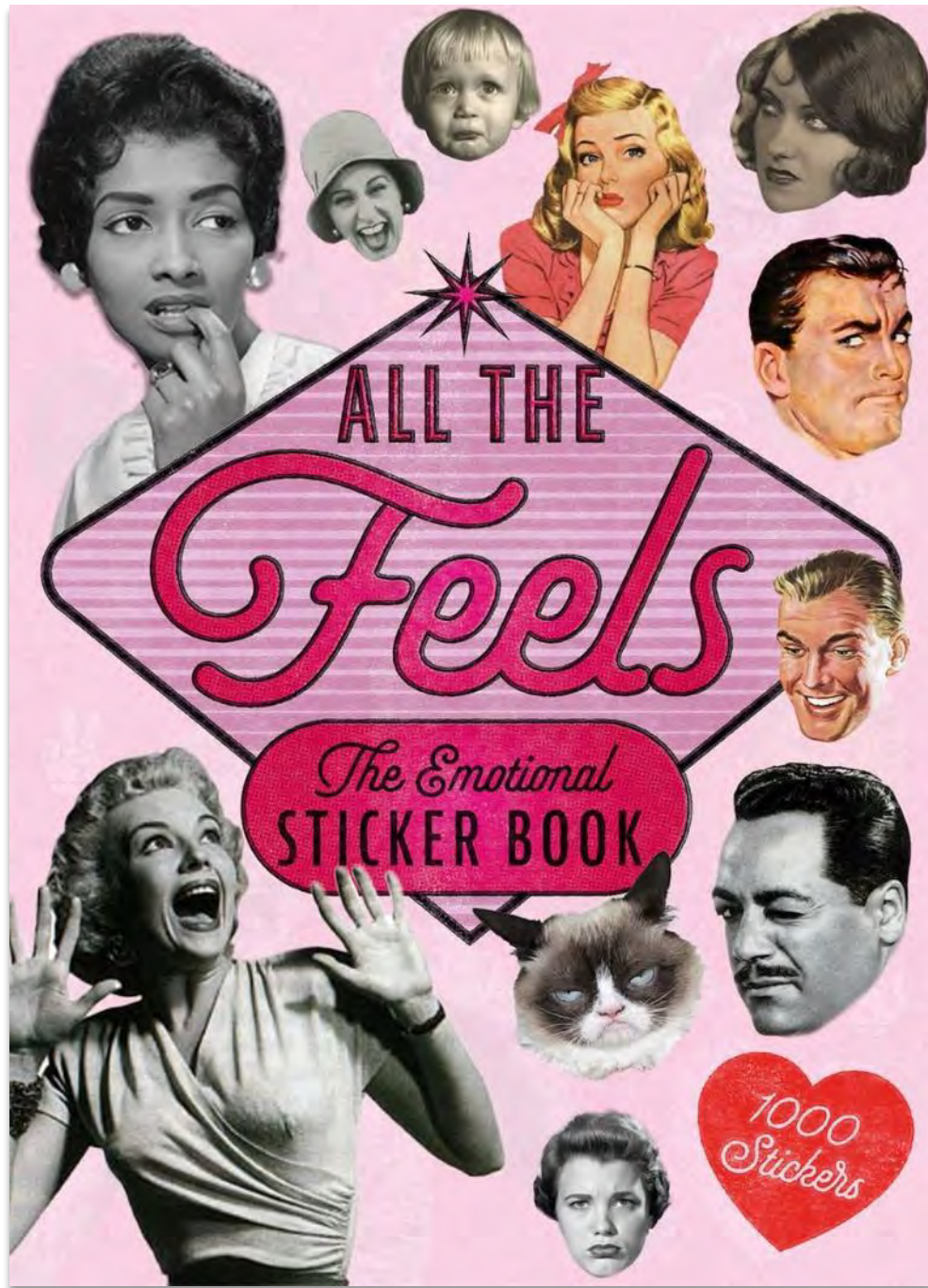
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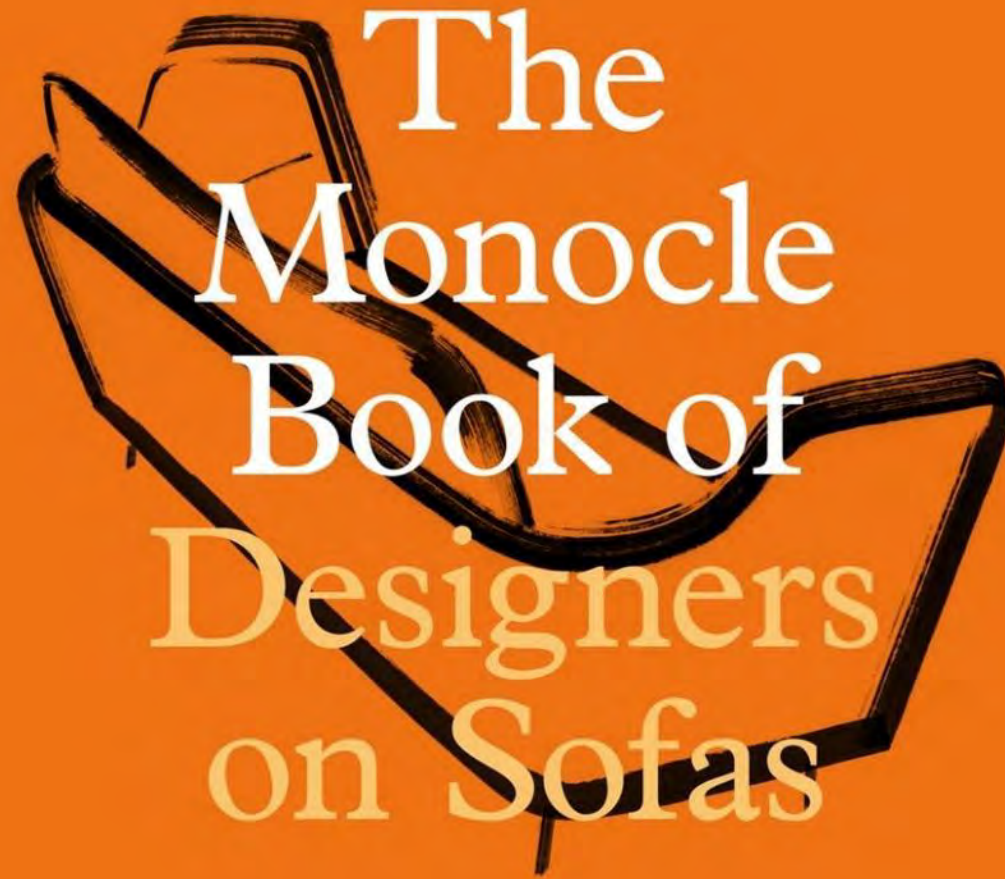
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Portraits and profiles of 50 designers
and their sofas



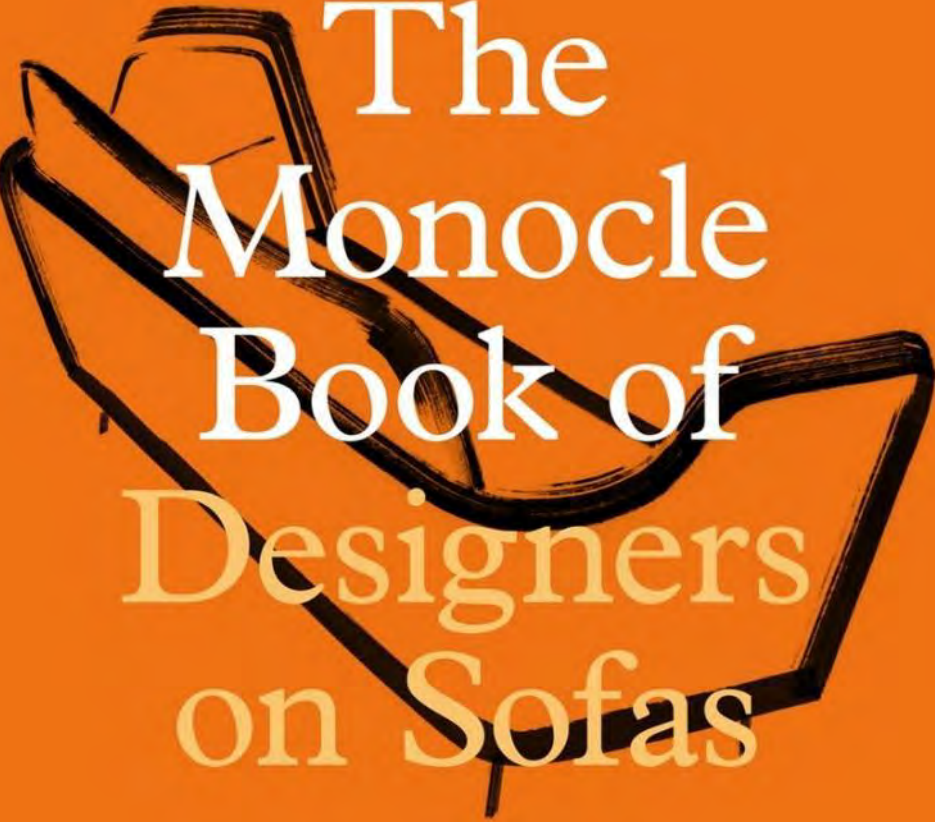
The Monocle Book of Designers on Sofas

MONOCLE



Portraits and profiles of 50 designers
and their sofas

The Monocle Book of Designers on Sofas



MONOCLE



The Monocle Book of Designers on Sofas

Monocle

The first title in a new series from tastemakers Monocle, this is a fun, informative collection of portraits and biographical interviews with 50 architects from all over the world sitting on their sofas revealing their style, wit, personality - and sofa choices.

- Bringing architects and their sofas together in a lighthearted way, this book aims to find out what makes some of the world's most famous architects and designers tick. Each of its fifty entries features a portrait of an architect on their sofa, taken at their own home or workplace, sometimes with their family, their pets or with other possessions, each photograph capturing essential details about the architect's life, work and style. An in-depth interview accompanies each entry, so that readers find out not just about their sofa (for example whether or not they designed it, and if not why they chose it, and who it was designed by) but also about their life, their work, what they're passionate about and what they struggle with.
- In addition, a special foldout presents 100 architect-designed sofas from the last century with designs by Le Corbusier, Alvar Aalto, Charlotte Perriand, Verner Panton, Cini Boeri, Zaha Hadid, John Pawson, and many more.
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02.
Bjarke Ingels
On the Brick sofa

Copenhagen,
Denmark

For Bjarke Ingels, life on Copenhagen's harbour has shaped his design ethos. This is reflected in his home, a reimagined ferry, and its Brick sofas, which are partly inspired by sandbags. These pieces are utilitarian yet sculptural and make for a comfortable seat too.



Sofa designer
Gabriel Tan

Manufacturer
Herman Miller

Year designed
2020

About the sofa

The Luva sofa is designed so that it can take multiple forms. It can contract inwards for a supportive, more upright posture or unfold for a more relaxed, reclined position. The design also draws inspiration from the delicate rolled edges, known as *shikibuton*, of Japanese futon mattresses. The resulting curves give the Luva an aesthetic that is both inviting and sophisticated. Luva offers multiple configurations,

including armchairs, chaises and multi-section sofas.

About the owner

Industrial designer Gabriel Tan and his partner in business and life, Cherie Er, work at cultural intersections and across disciplines, finding ways to combine tradition and technology, heritage and cosmopolitan aesthetics. The duo's crash-driven design brand, Origin Made, has a studio in Porto. The result is a portfolio of work that

reflects their Asian heritage and a knowledge of, and passion for, European design traditions.



Gabriel Tan's sofa, Luva, takes its name from the Portuguese word for "glove". But in 2020, when he relocated to Porto from Singapore with his wife, Cherie Er, the new country didn't exactly feel like a perfectly snug fit. "It was a very uncomfortable period, emotionally and psychologically," recalls the designer, who is best known for his work as the creative director of Japanese brand Ariake, and the founder (with Er) of Portuguese furniture marque Origin Made.

Not only did Tan, Er and their young family have to contend with pandemic lockdowns on an entirely new continent, they were also living in a rented apartment with unfamiliar furniture, as their new family home hadn't been completed. "I was longing for comfort and security," says Tan. During that winter, the designer began thinking about devising a sofa for their new digs. To do so, he reflected on familiar forms, such as the traditional Japanese futon and the leather boxing glove, as well as an old La-Z-Boy-style chair that his father had owned. "The

"The Luva is like a little obstacle course for the children because of the little humps"

La-Z-Boy was really comfortable but super ugly," says Tan, laughing. "I wanted to make something that was beautiful but had the high-back comfort of that chair – I wanted to better the sofa of my father."

Despite running his own furniture firm, Tan hadn't yet designed a sofa. The pandemic, however, afforded him time to work on such a project – and his life in Porto

presented him with a new urban environment full of inspiration. The designer chose to create a modular and easy-to-disassemble sofa, since most apartments in Portugal are compact and are rarely serviced by anything larger than a modest elevator. The result was Luva, which also reflected his desire to give the sofa's owners the opportunity to easily shift the couch out of a living room and into a bedroom, to make more room for events such as house parties or big family gatherings. "I was thinking of the home as a hybrid space, which you can reconfigure," says Tan. "This sofa allows you to do that."

Designed without any formal commission (and not an exact fit for Origin Made), Tan felt some degree of trepidation when sharing his designs for Luva with other creative directors who he hoped might help him to put it into production. Fortunately, Noah Schwarz – vice-president of product design at Herman Miller – appreciated the work. "He said, 'OK, we're currently looking for a new sofa and this checks all the boxes,'" says Tan. "Herman Miller is a very big brand, so it doesn't usually take proposals like this. It was real serendipity."

Despite designing the sofa with his own home in mind, there was no guarantee that once it went to commercial production it would end up in Tan's house. Thankfully, Herman Miller photographed promotional images for the Luva in the designer's townhouse; once the shoot was done, he got to keep the sofa and now it has very much become part of the family. Though it's only a three-seater, it can comfortably accommodate six – more than enough for his household. "It's me, my wife, my mother-in-law and my kids," says Tan. "We don't have a TV, so we sit on the sofa, play and read. The Luva is like a little obstacle course for the children because of the little humps. They probably use it much more than me."

07.
Brigitte Shim
*On a custom-made
window seat*

Toronto, Canada

Brigitte Shim sees sofas as extensions of her architecture. At the Ace Hotel in Toronto, rather than rely on stand-alone pieces, she carved sofas into the building itself. It's an approach that creates unique vantage points and blurs divisions between the interior and the city beyond.



15.

Yinka Ilori

On a custom-upcycled sofa

London, UK

"Honestly, we bought them on Ebay," says designer Yinka Ilori, surveying the pair of unbranded – and now upcycled – two-seater sofas that face each other at the back of his studio in London. For those familiar with the London native's work, it shouldn't come as a surprise that his sofa of choice is upcycled. "I am fascinated by the power of reloving and reimagining objects that have stories that exist already," says Ilori, of the pair of sofas that were originally made for a pop-up shop that he hosted at east London's Hoxton Hotel in 2024. "I like the way that you can transform them."

In an area of industrial estates, ghost kitchens and factories, his workplace – in which the sofas feature prominently – is a lone island of colour and pattern. The unit is filled with the work that he has produced since his career began in 2009, practising at every scale from homeware to bridges. Pointing to the thick folds of new skirting around the upcycled sofa's bases, he says, "These little details were all the existing ones. We kept them exactly the same as they were originally in terms of silhouette, the pleats of the fabric and the curve of the armrests."

The sofas' transformation involved recovering them in a tightly woven woollen fabric that he had made in the US. From a distance, the fabric has a hypnotic, pop-art quality. Up close, it resolves into a repeating pattern of red and orange feathers set against a deep purple. "It's about dream catchers," says Ilori

of the pattern, which he designed. "Within my world of design and art, dreams and dreaming are things that I really hold close to my heart."

Indeed, with their rounded edges, soft cushions and tactile fabric, Ilori's upgrade lures the revamped two-seater into that dreamy state perfectly. "It's the sort of sofa that you sink into – you want to have a sleep or a nap on it. It's a sofa that I hope inspires affirmation and positivity."

Sofa designer
Yinka Ilori

Manufacturer
Momentum Textiles
& Wallcovering (fabric)

Year designed
2024

About the sofa
Yinka Ilori has made frequent use of upcycled furniture during his career. These pieces have deep cushions, curved bulbous arms and floor-length skirting. Reupholstered in a fabric designed by Ilori and specially made by Momentum Textiles & Wallcovering in Irvine, California, the tightly woven textile is titled

Dream Catchers
after the repeating
feather pattern.

About the owner
British-Nigerian multidisciplinary artist and designer Yinka Ilori is known for his vibrant creations that draw inspiration from his heritage. His work spans interior and furniture design, public installations, architectural projects and graphic design. The outcome often evokes a sense of optimism, with key projects such as the Flamboyance of Flamingos, a wildlife-inspired playground on the Becontree Estate, London (2022).





27.
Daniel Libeskind
On the Big C sofa

New York, USA

Buying on impulse can be good. A case in point is architect Daniel Libeskind's sculptural sofa by Pierre Paulin – a spontaneous purchase that proved to be transformative. This distinctive piece sparked a complete home reorganisation and became a central element in his life.

40.
Niall & Helen
Maxwell
On the FDI47L sofa

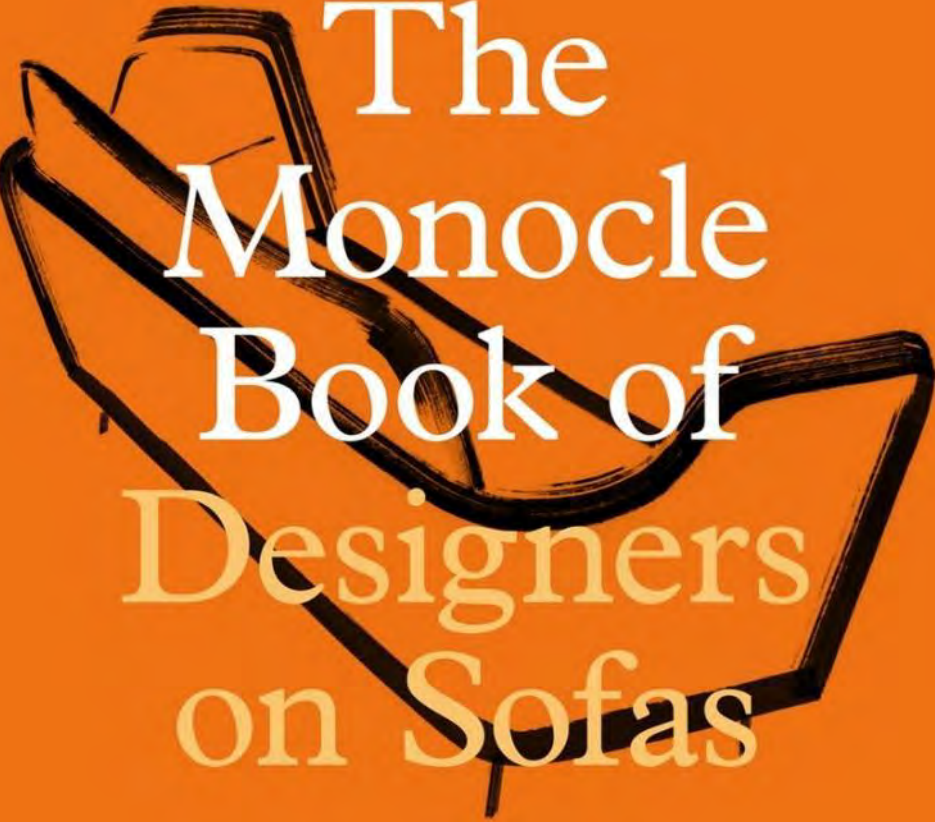
Carmarthenshire,
Wales, UK

Philosophies can cross borders. Despite being based in Wales, Niall Maxwell feels a connection to Danish mid-century design, where emphasis is placed on craft and quality. It's an outlook that he embeds in his own practice – proving that unique works can be created from universal ideals.



Portraits and profiles of 50 designers
and their sofas

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MONOCLE



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Vol.

Alphabet

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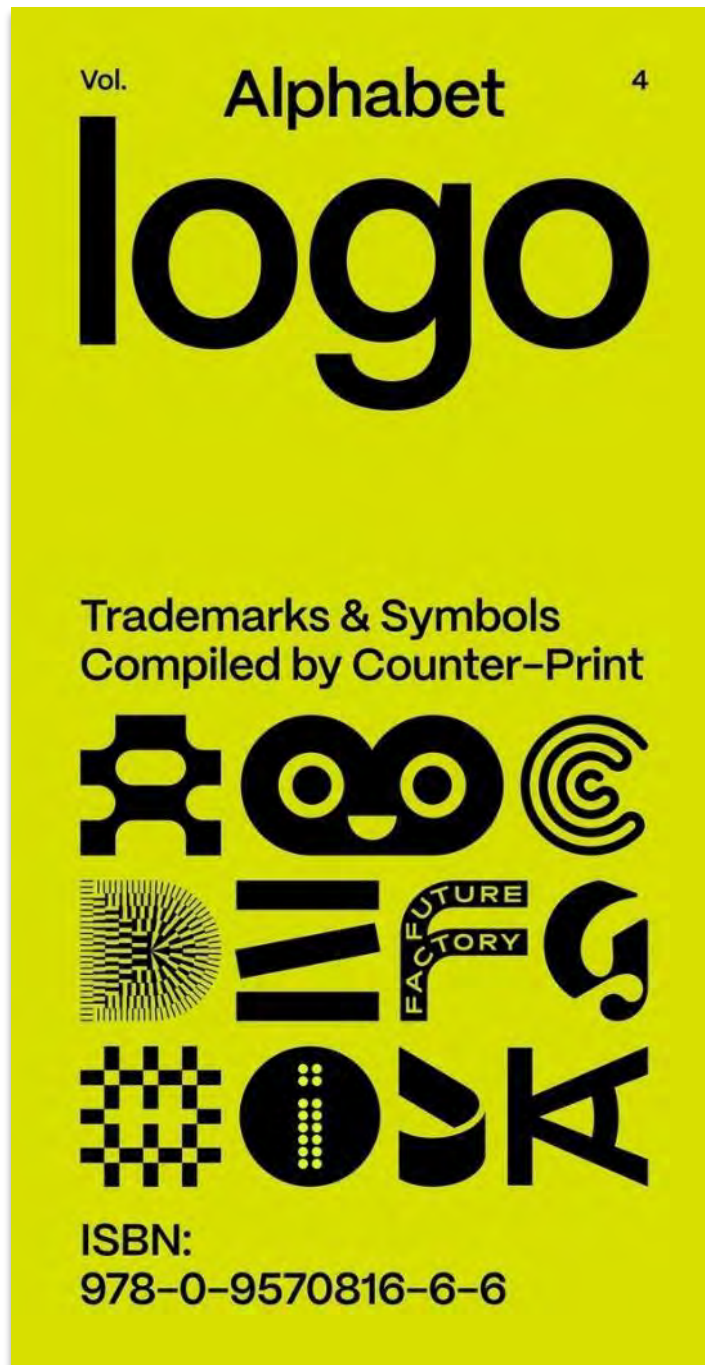
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Anthology
Property development

Greenspace
thegreenspace.com
United Kingdom
2013

Anthropos
Family office

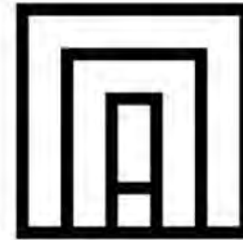
Studio Echt
studioecht.com
Slovakia
2017

Aroha Silhouettes
Jewellery design

We Are Branch
wearebranch.com
Canada
2011

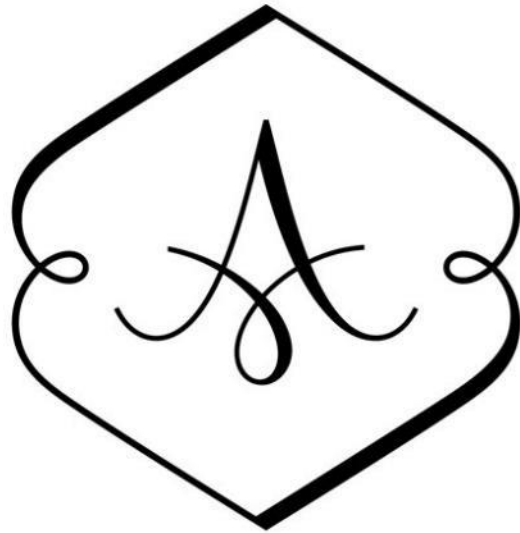
**National Arts Council Singapore
& National Library of Singapore**
Cultural statutory board

studioKALEIDO
studiokaleido.net
Singapore
2014



Andersen
Event management

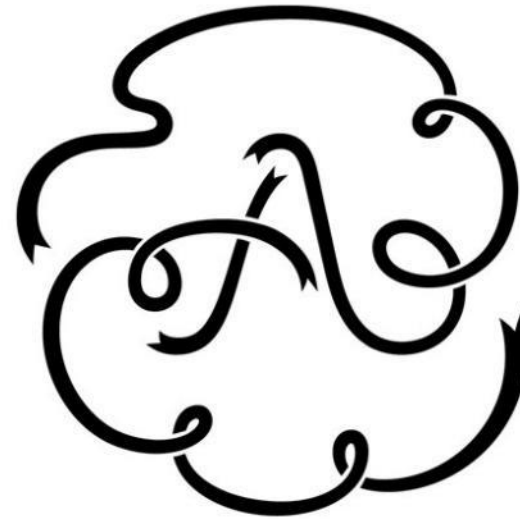
Brandberry
brandberry.net
Russia
2014



Archeology Alive
Educational organisation
providing practical archaeology
sessions for young people

Alphabetical
alphabetical.studio.com
United Kingdom
2011

A



Buildt

Quantity surveyors

Freytag Anderson
freytaganderson.com
United Kingdom
2014

Beight

Music / entertainment

Canefantasma
canefantasma.com
United Kingdom
2020

Atelier da Bouça

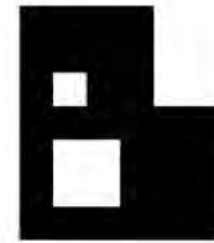
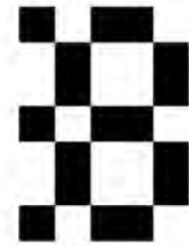
Architecture

R2
r2design.pt
Portugal
2008

Broadband Sports

Internet sports content provider

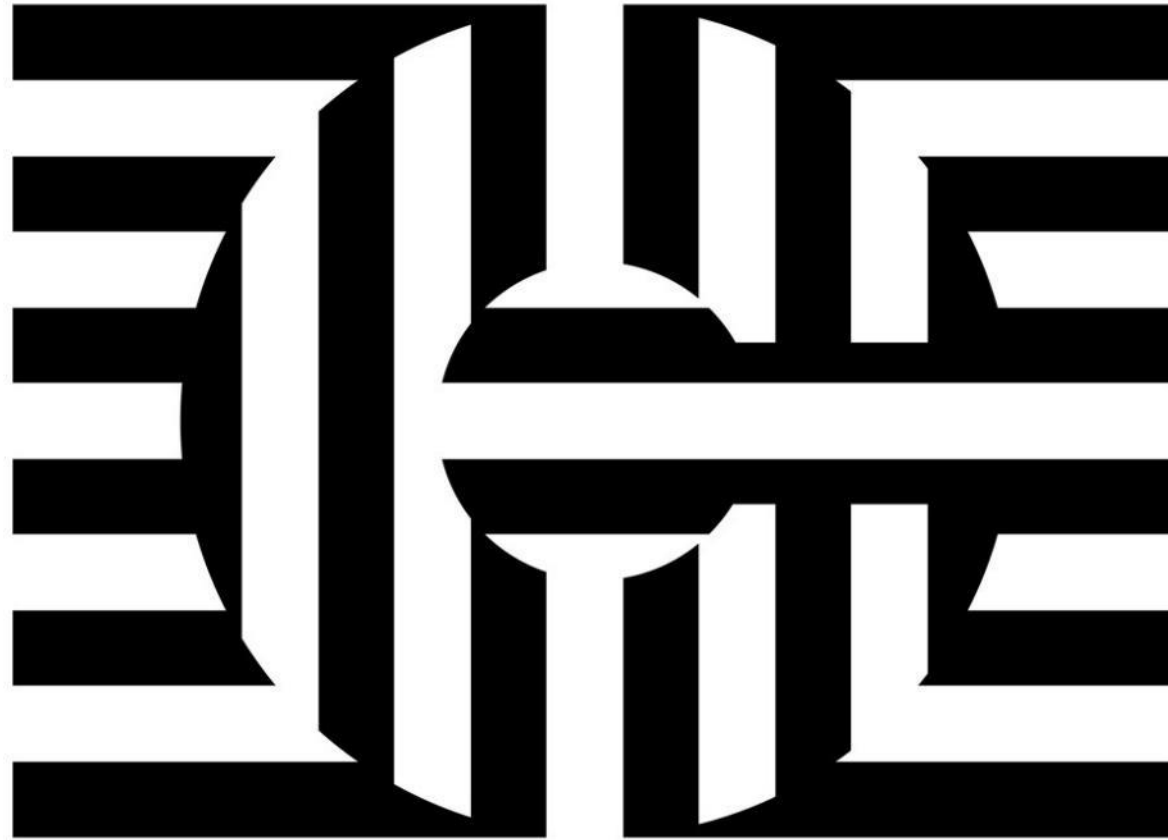
Gee + Chung Design
geechungdesign.com
USA
2001



Creative Services Group
Creative services

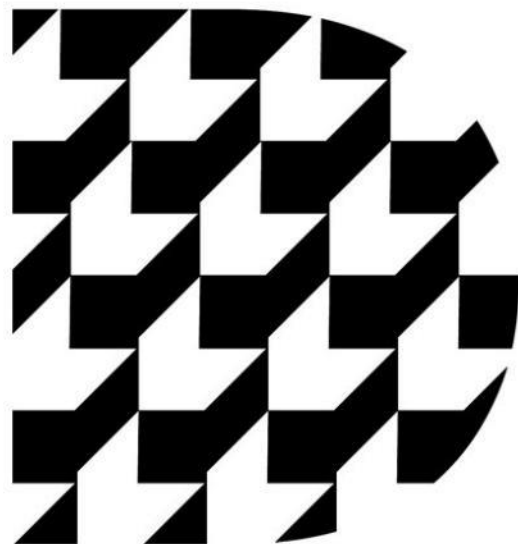
New Royal Standard
newroyalstandard.com
USA
2012

C



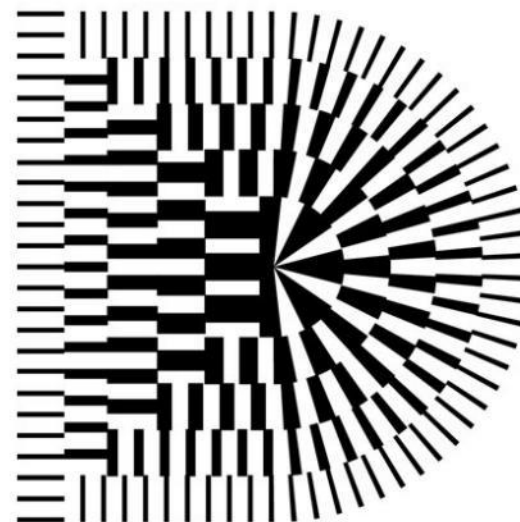
Diafragmas
Photography

Enrique Puerto
enrikepuerto.com
Mexico
2020



dCode
Stock music management

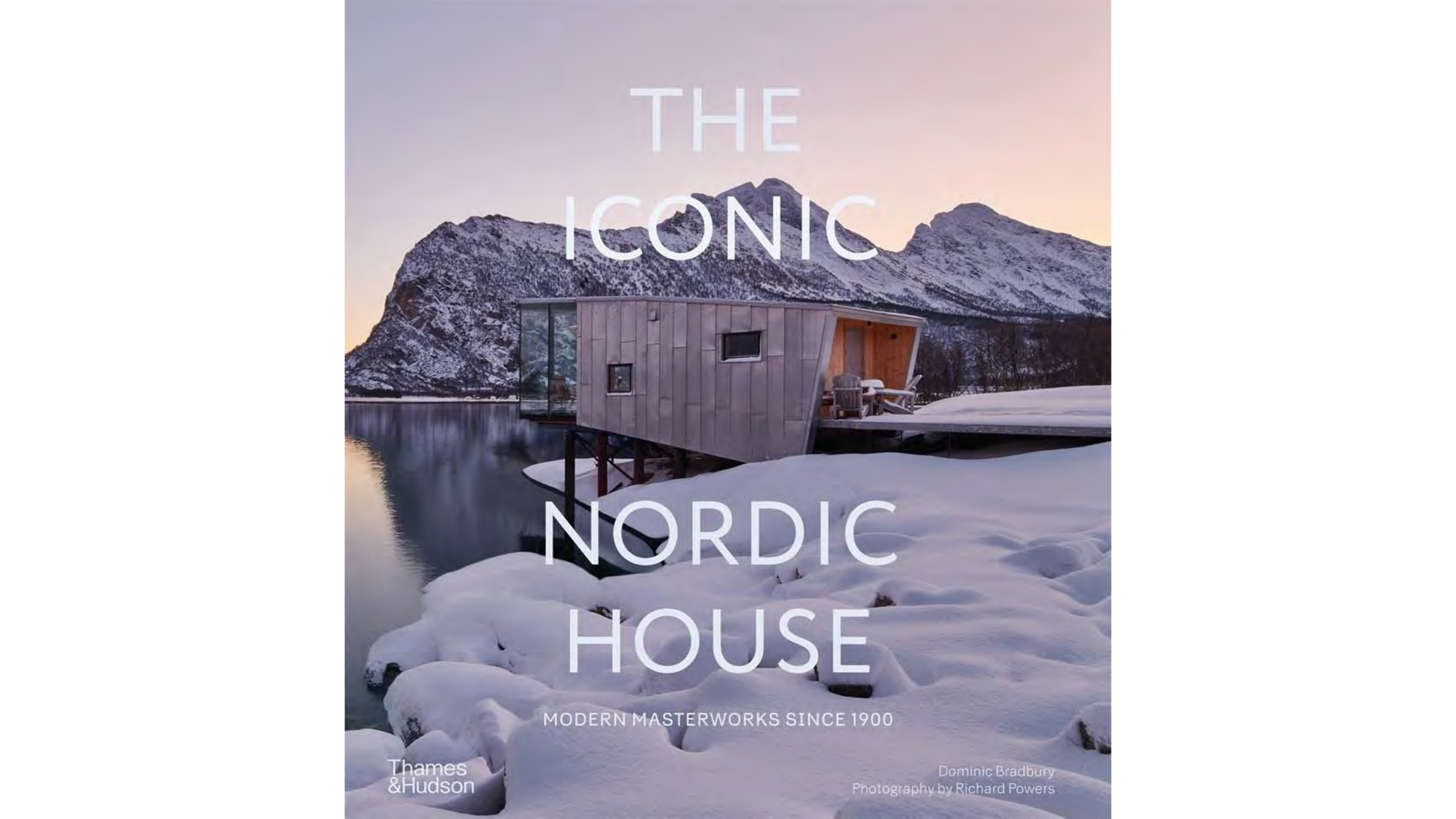
Edgar Bak Studio
edgarbak.info
Poland
2011



4

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The background image is a photograph of a modern, minimalist wooden house built on stilts over a calm body of water. The house has a flat roof and large glass windows. A small deck with two chairs is visible on the right side of the house. The foreground is covered in a thick layer of snow. In the background, there are large, rugged mountains under a soft, orange and pink sky, suggesting a sunset or sunrise. The overall mood is serene and modern.

THE ICONIC

NORDIC HOUSE

MODERN MASTERWORKS SINCE 1900

Thames
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Dominic Bradbury
Photography by Richard Powers



The Iconic Nordic House

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Dominic Bradbury and Richard Powers

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Introduction

Right 'Manshaugen should be a place where you can recharge,' says Ousland. 'And stepping into the sea cabins gives you the sensation of being outside in nature while being cocooned in warmth and comfort. Crafting this elusive but essential luxury was the challenge that we managed to meet and it's this achievement that brings me the greatest satisfaction.'

The revealing red thread that ties Nordic architecture together can be seen in the deep rooted respect right across the region for the beauty of the natural world. There are, of course, many ingredients that connect these northern countries together, with their shared histories, yet it is the landscape above all that unites them. Across Scandinavia the mountains, the islands, the forests and the fjords can be extreme, along with the weather, but they are also rich in every respect, inspiring wonder and delight. Nordic architects have traditionally designed houses and buildings with such settings at the forefront of their imaginations and this is still true of 20th and 21st century practices, for whom context is everything.

The Norwegian master architect Sverre Fehn spoke of the importance of understanding the genius loci, or the spirit of a place. His work, along with that of many of his contemporaries was grounded in an appreciation of nature. 'The physical ground means a lot to me,' he once said, and 'the building's relationship to the earth. In the Norwegian reality, you stand there upon the earth and you don't really have anything else, for realising your conceptions in relation to, but nature. The intellectual world encounters the landscape and in this duel which arises, beauty is born.'

Such encounters have given rise to the unique houses and homes of the Scandinavian countries, including the iconic exemplars explored within the pages of this book, which carry through from the early years of the 20th century right up to today. These are site specific and original residences that touch the earth lightly, yet also offer a wealth of inspiration that spreads way beyond their original ambition and intent.

This story begins with Carl and Karin Larsson's extraordinary house in Sundbor, Sweden, known as Lilla Hyttnäs, or 'little cabin'. At the turn of the century the Larssons created a family home that fused past and present, art and design, as well as house, garden





International Style. There was a clear willingness to experiment and innovate, as seen in the work of designers such as Yrjö Kukkapuro, Antti and Vuokko Nurmesniemi, as well as Matti Suuronen, inventor of the prefabricated Space Age dwelling known as the Futuro House (1968). The combination of ambition and experimentation can also be seen in many of the more contemporary houses featured in the book, such as Espen Surnevik's Pan-Cabin in Norway (2018), Snøhetta's clifftop escapes at The Bolder (2023) near Stavanger, or the extraordinary Car Collector's House (2022) near Aalborg in Denmark by Bjarke Ingels' practice, BIG.

As well as the ongoing relationship between architecture and landscape, the book explores a number of other key themes, which carry all the way through the northern nations. There are, of course, engaging cabins and rural escapes arranged over the following pages, but there is also the ongoing dialogue between art and architecture, seen – for instance – in studio houses such as Sverre Fehn's Villa Holme (1996) in Norway, sculptor Asmundur Sveinsson's magical home in Reykjavik (1942/1959) and, more recently, Studio Bua's Artist's House (2022), also in Iceland.

Another fascinating thread to be followed throughout is the relationship between Nordic architecture and Japanese design and interiors. This can be seen in the work of mid-century masters such as Finn Juhl and Halldor Gunnløgsson, who recognised common cause in a shared focus on craft and organic materiality, as well as a fascination with inside-outside connectivity between the private realm and garden rooms. More recently, these passions can be seen in the work of contemporary Nordic architects such as Pálmar Kristmundsson in Iceland or Knut Hjeltnes in Norway, both of whom have spent time in Japan.

Returning to Sverre Fehn, he not only spoke about the importance of 'reading the language of the landscape' but also of the essential need to 'obtain a human scale in one's architecture'. Along with many of the ideals outlined above, it is this innate respect for scale and proportion that seems to lie at the heart of the Nordic home. These are houses that gently seek an accommodation with their surroundings, while respecting each and every setting, rather than making an imposition or a statement. But they are also buildings of warmth and welcome, where rooms and spaces are carefully designed around the needs of their inhabitants, as well as their dreams and desires. In this and many other respects, the iconic Nordic house offers an example to us all.

Carl & Karin Larsson

The Beginning of Swedish Arts and Crafts

Lilla Hyttnas

Sundborn, Falun
Sweden

1890/1900/1912 -



Right 'Manehausen should be a place where you can recharge,' says Oskari. 'And stepping into these cabins gives you this sensation of being outside in nature while being cocooned in warmth and comfort. Crafting this elusive but essential luxury was the challenge that we managed to meet and it's this achievement that brings me the greatest satisfaction'

'My art is just like my home,' Carl Larsson once wrote. 'No fancy furniture fits there.... It is simple but harmonious, straightforward.' Over time, Larsson's art and the home that he created with his wife, textile designer Karin Larsson, fused together to become part of a broader philosophy that referenced the Swedish vernacular, the Arts & Crafts movement and early modernism. It was an outlook on design that was unique, endearing and romantic, celebrated most famously in Carl Larsson's landmark book, *Ett Hem, or At Home*, first published in 1899, which was one of the first illustrated lifestyle titles and helped to make the Larssons and Lilla Hyttnas, as their house was called, famous around the world.

Carl Larsson came from a poor Stockholm family but his artistic talents were spotted at a young age and nurtured at the Royal Swedish Academy of Arts. He first met Karin Bergöö at a Scandinavian artists' colony near Paris, with the couple soon discovering many shared interests as well as enjoying a broad frame of reference. They settled back in Stockholm but were then gifted a small cottage, Lilla Hyttnas, by Karin's father, which had previously been used by his sisters but had just become vacant. Situated in the small and picturesque town of Sundborn, not far from the city of Falun, the Larssons initially used the cottage as a summer residence but from 1889 onwards before it became their principal residence and workplace, as well as serving as the focal point of their family life.

Over the following years the house began to grow, along with the young family, with the Larssons eventually having eight children, born between 1884 and 1900. Initially the couple remodelled the interiors of the existing cottage, including the dining room and drawing room, while adding spaces such as 'the workshop', which provided Carl Larsson with his first, bespoke studio at Lilla Hyttnas. The house itself also became a canvas for the Larssons, with Carl painting family portraits on door panels, for instance, and adding decorative motifs to the surfaces of furniture and other integrated elements, while Karin Larsson designed most of the textiles. In this

way, the colourful and multi-layered interiors were a collaboration that developed over the years, along with the gradual evolution of the garden and fresh air spaces.

Importantly, many of the portraits and motifs woven into the interiors referred back to the family itself, as seen in Carl Larsson's paintings of the children or Karin, who appears on the sliding door between the workshop and the central hallway. Antique furniture and Gustavian pieces also feature prominently within the mix of ingredients, but were generally decorated or adapted by the Larssons themselves, while they also introduced custom pieces of their own design, including shades for the new electric lighting, which was introduced to the village in the form of a hydro-electric station in 1903. Salvaged pieces were also threaded into the mix, as seen with the elegant 18th century tiled stove in the drawing room and other pieces.

While Carl Larsson was a masterful portrait painter, his work also encompassed interiors and landscapes, as well as monumental pieces and murals for installation in both public and private buildings, including schools and museums. For these commissions, in particular, Larsson needed more space, so at the turn of the century he decided to design and build a much larger art studio alongside the house. Completed at the end of 1899 and used from 1900 onwards, this is one of the most modern and innovative parts of Lilla Hyttnas, providing a 'great room' in the Arts & Crafts style with high ceilings, open volumes and an integrated seating area around the fireplace at one end. Here, especially, the interiors became a gallery, punctuated by Larsson's paintings, with the walls populated by a fresco replicated at the Norra Latin Grammar School in Stockholm. Later, Larsson extended the windows to the southern side of the studio to improve the quality of the light, while also creating a direct link back to the house down a long hallway to the north, which provided extra hanging space for his paintings.

One of the last additions to Lilla Hyttnas was the 'miner's cottage', which sits alongside



Right "Manhausen should be a place where you can recharge," says Cusland. "And stepping into the sea cabins gives you this sensation of being outside in nature while being cocooned in warmth and comfort. Crafting this elusive but essential luxury was the challenge that we managed to meet and it's this achievement that brings me the greatest satisfaction."



Villa Mairea



Right "Manhausen should be a place where you can recharge," says Cusland. "And stepping into the sea cabins gives you this sensation of being outside in nature while being cocooned in warmth and comfort. Crafting this elusive but essential luxury was the challenge that we managed to meet and it's this achievement that brings me the greatest satisfaction."

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TOM STUART-SMITH

Drawn from the Land

Tim Richardson

Foreword by Piet Oudolf

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Tom Stuart-Smith

DRAWN FROM THE LAND

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Now in a compact edition, the first major overview of the UK's leading garden designer, Tom Stuart-Smith.

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Previous pages
Spring tulips in the box
parterre on the lower terrace.

Above
An early drawing made on
trace paper, showing the
terrace system and the pool
at the heart of the design.
This and the other drawn
plans and sketches illustrated
in this book are the work of
the designer, who habitually
creates a drawn overview of
a planned garden before work
commences on the ground.

Opposite
A rill of cut York stone
leads to a tank on the middle
terrace. The planting is
dominated here by silvery
Stachys byzantina and
clumps of green-grey
Euphorbia nicaeensis, with
the seedheads of cardoon
in the foreground.

BROUGHTON GRANGE



This walled-garden project, in north Oxfordshire, has a special resonance for Tom because it was, as he says, 'the first big thing I did'. Commissioned in 2000, it was the garden that established Tom's style in the minds of the public and potential clients, an impression bolstered at that time and in ensuing years by a string of acclaimed Chelsea Flower Show gardens. 'In many ways I think this was the most important moment in my career,' Tom says, 'because it was the first big, constructed garden I made. It taught me so much about what was possible, and it sparked so many different thoughts as to what I could do.'

The site is roughly square, with a fall in level of around 3 metres (10 feet), its upper portion presenting views of the park and meadow all around. 'The genesis of this was definitely the client,' Tom recalls. 'He was talking to various people [i.e. other designers] and had a design on the back of an envelope. He had a six-acre field at his property and was envisaging a walled garden, enclosed on all sides. I looked at it and said, "You can't close these views off – they are just too good. Why don't we make a walled garden that is raised up, and make its greatest virtue the extent to which it is connected with its surroundings?"'

The result is a semi-walled garden (in that it has only two walls) consisting of three terraces, each with its own character. This was also an early collaboration with the architect Ptolemy Dean, who designed all the outbuildings and the principal garden walls. The terraces are flanked on one side by a beech tunnel and on the other by a trio of pleached lime-tree 'boxes'. On the top terrace sit two glasshouses, which help establish the underlying walled-garden theme, even if the overall





THE BARN

Previous pages

The main garden at Tom Stuart-Smith's own home, planted as a 'continuum' with rhythmic plantings of the likes of *maesya* (left) and orange-red *Meibomia* 'Moenheim Bounty' (right).

Above

Drawn overview of the 'settlement' and landscape at the designer's home, showing Serge Hill House and gardens at right. The Barn sits at the centre, with the main garden to its left and the principal garden enclosures below it.

Opposite

Tall yellow verbascum and pale veronicastrum echo the verticals of the Irish yew.

Tom's own garden can be found across the lane from the 'big house' where he was brought up, at Serge Hill, in the Hertfordshire countryside 40 kilometres (25 miles) northwest of London. His grandfather bought the estate in 1926 and other family members still live there, but Tom was drawn to a fine old barn which he remembered playing in as a child. This is now his living room, with an impressive vaulted roof of timber beams, since it was converted into a house in 1986-87.

The garden functions as a place for experimentation and also as somewhere he can take pleasure in gardening himself. 'It's a playground,' he says. 'I can make impulsive decisions, never plan, make mistakes, rootle around, and generally not be too organized.' But the garden plays a deeper role, too. For Tom, there has always been a palpable division between the active and the contemplative life; his own garden is a place where he can throw himself into physical activity at weekends.

The first evidence of gardening at The Barn is a sunken courtyard – originally the farmyard – that prefaces the barn and its one-storey extensions, which semi-enclose the space on three sides. This was initially designed with formal hedges, almost as a knot garden, but was completely revamped in 2007 using the Corten steel water tanks deployed in Tom's Chelsea Flower Show garden of the previous year. The linear plan is simple, with the tanks brimful with reflective water, while the planting is colourful and complex. The Corten is a resolutely modern material, but it recalls 'the rusty past of the farmyard', as Tom puts it.

'Modernism is so often connected with minimalism in garden design,' he says. 'Planting gets reduced to monocultures or tasteful combinations of "plant material"



Previous pages

One half of the garden at Mount St John. The yellow (series of *Phlox*, *digitalis* and *eremurus*) dominate the upper level, while below the pool the planting becomes darker and richer.

Above

An overview of the estate, showing the Georgian house at centre left, the new modernist extension to its right and the twin gardens below. The valley garden is at lower left.

Opposite

The pool at the halfway point of the terraces, with *Echinacea paradoxa*, *E. pallida* and purple *salvia* in the foreground, and crimson *Rosa rugosa* 'Taurus' beyond the acid green tones of *Euphorbia cornigera*.

MOUNT ST JOHN



This designer's penchant for dramatic contrast is perhaps nowhere more clearly expressed than in this project, in North Yorkshire. It consists of two gardens realized in completely different styles, which are placed next to each other. In fact there are a number of other elements to the overall design, notably an immaculate walled garden and an ambitious valley garden – but the focus here is on the terraced areas on steep ground directly below the house.

The small Palladian mansion of 1720 stands on the site of a Knights Hospitaller priory first recorded in 1017, with panoramic views across rolling countryside towards the Vale of York. Directly in front of the house, Tom has designed a flower garden in two terraced sections, with lawned areas at the centre, an arrangement arising from the client's requirement for two large lawns for marquees for entertaining and fund-raising.

The upper part is in more 'traditional' mode, with a dark and purplish colour scheme, though the plants used would seem to belie this concept: large perennials such as *thalictrums*, *veronicastrums*, *miscanthus*, *sanguisorbas* and *vernonias*. Popular among contemporary naturalistic designers, these plants are typically seen at the back of the border. Lower down are *echinaceas*, *heleniums* and *sedums*, mingling with a more traditional palette of masses of *geraniums* in a range of varieties, as well as 'cottage' flowers such as *astrantias*. The plants are not deployed in drifts but arranged more in clumps, which gives rise to the slightly more traditional look. Laid across this planting is a wash of alliums earlier in the season, followed by *Verbascum thymifolius* as a rhythmic accent.

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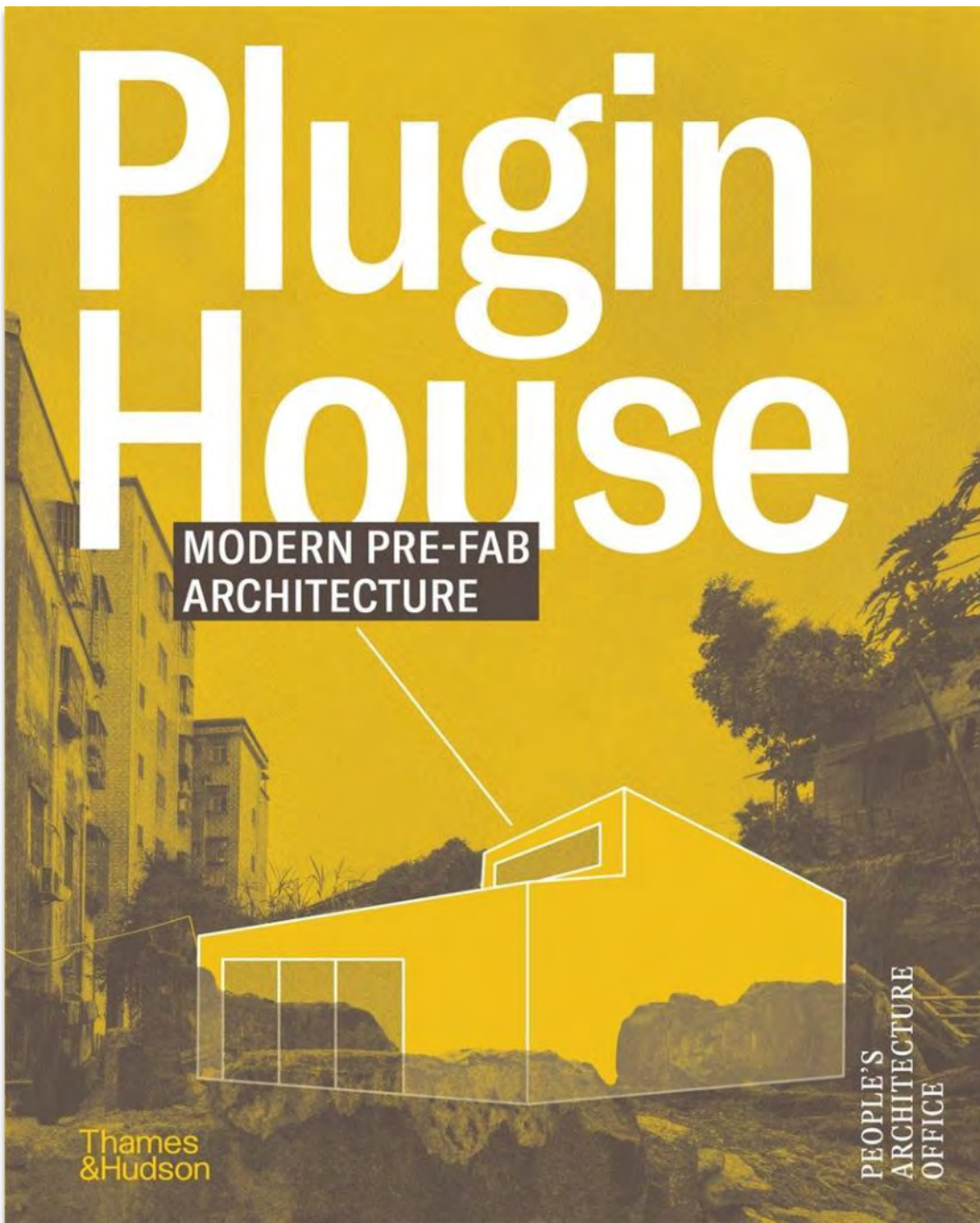


Plugin House

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Plugin House

MODERN PRE-FAB ARCHITECTURE

People's Architecture Office

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Dasher's architectural and cultural history is woven into the sedimental bricolage of its often ad hoc and increasingly dilapidated residential and commercial buildings. Unlike many of the other historic neighborhoods of Beijing, Dasher was neither blessed nor cursed with an idealised late-Qing dynasty form and had, until recently, developed in tandem with successive systems, governments and economies. Less effective in exercising its mark on Dasher was the rapid evolution of Beijing's speculative property market of the 1990s and 2000s, leaving it relatively untouched during these recent market reforms. The neighborhood became known as an "Urban Corner", retaining its urban fabric and historical authenticity but losing its stature and standard of living. Despite this, Dasher still houses and hosts a populous community of residents, tourists, and passersby, as it has for much of its history. This is where the contradiction of preservation becomes apparent: the historic architecture and traditional urban fabric are endangered through aged infrastructure and lack of investment. But so too is the neighborhood's way of life, traditional businesses,

1700s
Qing Dynasty
Zhang Family courtyard.

1900s
Mao Era
Private courtyard
of land is divided.
Dashed family forms
to build. Courtyard
reconstructed after the
1949 Revolution.

1977
Post-Mao Era
Building (re)constructed
in the aftermath
of the 1949 Revolution.
Built for the
people.

2010
The government
has issued a
policy to
reconstruct
the courtyard
and to
rebuild the
courtyard.

2014
The government
has issued a
policy to
reconstruct
the courtyard
and to
rebuild the
courtyard.



Original artist's impression of the first PAO proposal for the
Plugin House concept, south house view.
Original artist's impression of the first PAO proposal for the
Plugin House concept, north house view.
Diagram demonstrating the plugin approach of building a house
within a house.
Diagram illustrating the evolution of Dasher's Courtyard 72.



- ☐ Interior view of the PAO office in Dushilar.
- ☐ Front view of the workshop space in the PAO office in Dushilar.
- ☐ Construction of Mrs Dong's Plugin House.
- ☐ Mrs Dong lending a hand with the renovation of her Plugin House in Courtyard 72.

Plugin Houses are outfitted with either septic tanks or composting toilets as well as efficient heating and cooling systems. Residents can enjoy modern comforts almost immediately, without suffering the disruption that comes with typical construction practices.

The positive reception to the two Courtyard House Plugins (see page 35) paved the way for additional Plugin projects. Among these was the renovation of Courtyard 37 in Dushilar as a new office for PAO. Relocating our office to the neighborhood meant we were able to embed ourselves in the community where we were working and further familiarize ourselves with local concerns. It was also an opportunity to test the Plugin House system on ourselves before using it for residents.

The project also included two units for interested residents. Mrs Dong and her son lived in one of the other units in Courtyard 72. At first skeptical, Mrs Dong became intrigued with the Plugin Houses and approached us after she visited one on a freezing winter day to find it incredibly comfortable and warm. Mr Sun and his daughter, the second Plugin House customers, lived in a unit that was part of Courtyard 37 and would be PAO's neighbor. There were also four other Plugin Houses that were built as demonstration units in Courtyards 30 and 32.

The Plugin House system now had to accommodate sites with a wider range of shapes and sizes. It was important that the Plugin Houses fit snugly within each of these unique properties without increasing cost. This second phase of the Dushilar pilot gave us the opportunity to demonstrate the incredible customizability of the Plugin system.



This strategy emerged from observing countless homes in the area that were built one room at a time. People often expand incrementally, adding onto their homes as they can afford. With each addition, the rooflines lower, and over time, a new piece of the building on a different foundation may shift, leading to roof damage and leaks—ultimately causing the structure to deteriorate. Our design offers families the opportunity to expand their homes while benefiting from the protection of a large roof and durable slab.

The structures we built underneath Reggie's Home don't touch the roof, allowing the homeowner the potential to extend the buildings over time. During the building process, students learned about Reggie, who grew up on the property. They helped him demolish his old house, which was in poor condition, and built him a new bedroom, kitchen, and dining space in one of the starter spaces. The second volume is what we call the 'bonus room', prepped for plumbing and electrical. If he extends these two structures and combines them, it could create a home with up to five bedrooms—all under the protection of the big roof.

Our work on the evolving needs of rural homeowners got us thinking about other adaptable home needs. Rural Studio has had discussions with the Federal Emergency Management Agency (FEMA) about their temporary trailers for disaster victims, which often become permanent homes. Could we instead provide something more sustainable, like a large shed on a slab foundation, that serves as infrastructure for people to rebuild their lives over time?

The need for spaces to be adaptable in the future isn't limited to homes. I'm reminded of a project that was a storefront building for Hale Empowerment & Revitalization Organization (HERO), a nonprofit organization that operated on two- to three-year grant cycles. Initially, students designed the space by filling it with drywall cubicles. One of our friends visited for a review, and he got very angry, saying, 'How can you do this? You've got an organization here surviving on grant cycles that doesn't know how it's going to survive and put food on the table in a couple of years. How can you so strongly predict how the space will be used in two to three years?' Thankfully, the team listened. They cleaned out the building and organized the space using chairs, furniture, and self-supporting partitions, making it much more flexible.

Unfortunately, the organization did eventually go into receivership and left the space. But, the space has been rented out to a woman who opened a cafe. If the building had been filled with drywall partitions, this opportunity would never have been possible. Every time I go in there, I think about how the building would have just sat empty. The students had a strong desire to create a lot of architecture in that space; they wanted to build a lot with drywall and showcase their designs. In the end, the simpler design looked like a New York loft: cool, hip, and trendy. It's now a crackerjack of a cafe—and a social center of the town.

Sharing our story with others

Since 2004, we've approached housing as an iterative model. We build houses for individual clients, learning from each previous project, observing



- ☐ Celebrating the completion of Patrieco's Home
- ☐ Reggie's Home.
- ☐ Project team for Reggie's Home, from left to right: Addie Harchelroad, Bocca Wiggs, George Slaughter, (Reggie) and Paul Fallin.

Mrs Dong has lived in a unit in the South House since 1995. She shares her 14-square-meter (150-square-foot) home with her adult son.

Her kitchen was built as an addition separate from her living area. She needs to walk outdoors to go into her kitchen.

Her kitchen is basic, consisting of a hot plate and a refrigerator. Electrical appliances are connected to outlets in her bedroom.

When it's warm she can dry her clothes in the courtyard but in the winter she hangs them indoors.

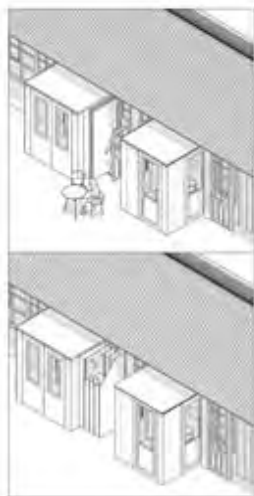
Dirt is constantly falling from the clay tile roof and brick walls so she's covered the interior with fabric to reduce the dust.

She needs to keep her furniture away from the walls to avoid creating more dust, further reducing the interior's usable space.

Every inch of space is used for storage including the undersides of her table and bed, the top of her wardrobe and electric heater, and the ledge of the windowsill.

This outdoor area in front of her bedroom and next to the kitchen can be temporarily converted into a shower. She opens both doors and draws a curtain for privacy and showers with a hose attached to her kitchen sink.

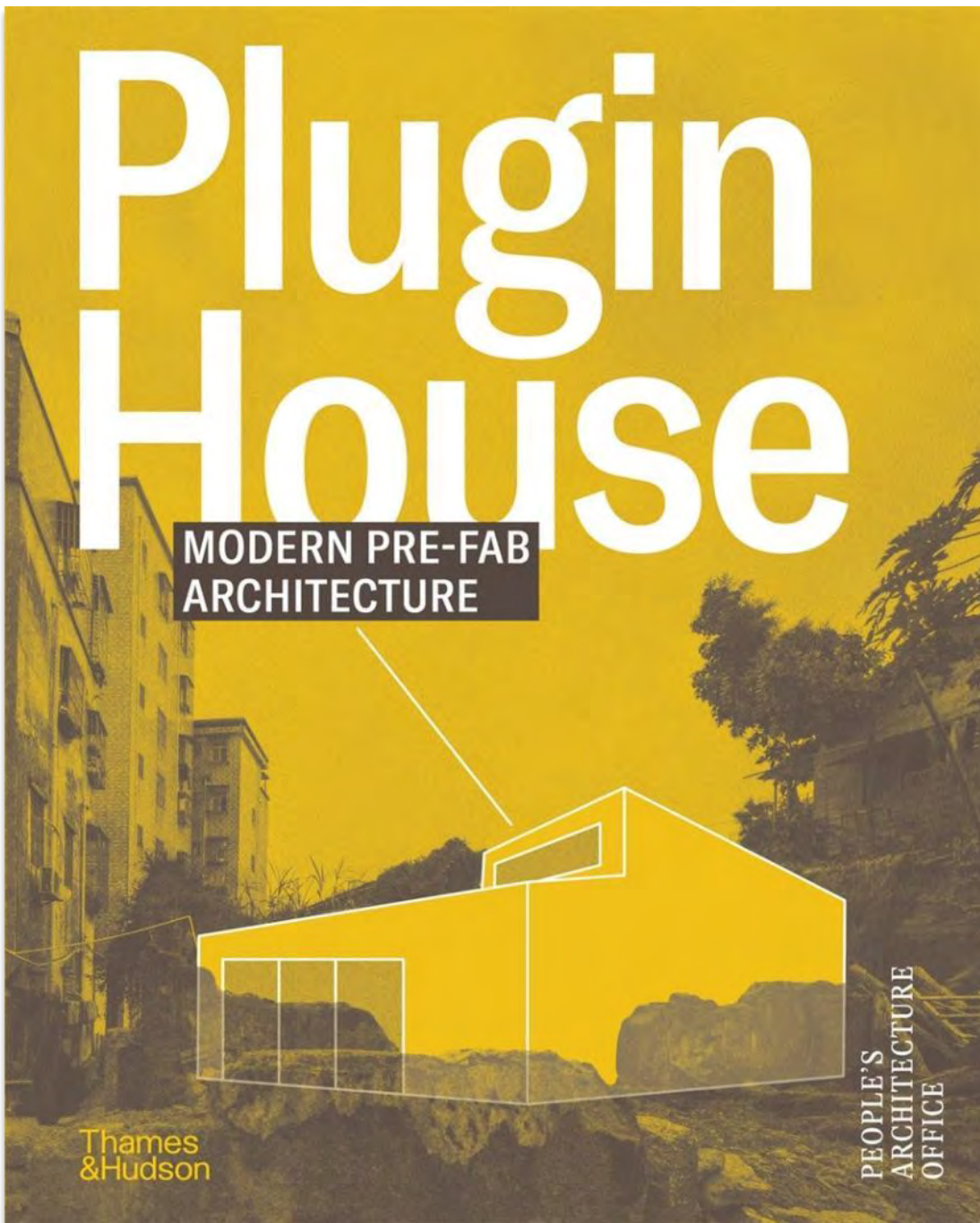
She's described her living conditions as harsh; the electric heater isn't sufficient for the coldest days of the winter and there is no air conditioning for the hot summers.



- ☐ Drawings of the retractable accordion shower for Mrs Dong's Plugin House.
- ☐ The retractable accordion shower designed as a replacement for Mrs Dong's original shower space.
- ☐ The retractable shower at Mrs Dong's Plugin House is open position.



- ☐ Plugin House with hinged exterior wall feature open in South House of Courtyard 32.
- ☐ Interior view of South House of Courtyard 32 with hinged exterior wall closed.
- ☐ Diagrammatic drawings of the Plugin House with hinged exterior wall feature in Courtyard 32.



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JACQUES GRANGE

New Projects

Text PIERRE PASSEBON Photography NICOLAS MATHÉUS



Flammarion



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Pierre Passebon

Thirty inspiring interiors by French master designer Jacques Grange.

- In this stunning new book, illustrated with previously unpublished photographs by Nicholas Mathéus, readers will discover thirty of Grange's latest projects across Europe and the United States, showcasing his wide-ranging inspirations and his natural elegance. From luxurious private mansions in Paris, residences in London and New York, trendy hotels that feel like homes, chic seaside retreats in New England and Comporta, to sensitive restorations of important historical homes in Normandy and on the Riviera, each project bears Grange's singular touch and unparalleled artistry.
- With insightful commentary by Pierre Passebon, the text delves into the foundations of Grange's creative evolution, his extensive travels and inspirations, examining his eclectic, unique, and refined aesthetic. Despite his long and illustrious career, Jacques Grange remains as original, inspired, and open to the world as ever, continuing to influence younger generations of clients and designers with his boundless vision and passion for beauty.

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Introduction

Enfant rêvait, Jacques n'aimait que dessiner. Sa spécialité ? « Ma complicité avec Pierre Passebion dure depuis 60 ans. Sundunt ut eatem di alit. consequis illabone volupta tiscia coratur, tam que eacri doloribus ex elicti a nis mod minim et volestrume es et volorem. Equo mo doloria. Cus cusant larim qui natur adis nistatur, siti odi tet eat.

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Jacques Grange: New Projects

NEW PROJECTS BY JACQUES GRANGE

Pierre Passebon

Thirty inspiring interiors by French master designer Jacques Grange.

- In this stunning new book, illustrated with previously unpublished photographs by Nicholas Mathéus, readers will discover thirty of Grange's latest projects across Europe and the United States, showcasing his wide-ranging inspirations and his natural elegance. From luxurious private mansions in Paris, residences in London and New York, trendy hotels that feel like homes, chic seaside retreats in New England and Comporta, to sensitive restorations of important historical homes in Normandy and on the Riviera, each project bears Grange's singular touch and unparalleled artistry.
- With insightful commentary by Pierre Passebon, the text delves into the foundations of Grange's creative evolution, his extensive travels and inspirations, examining his eclectic, unique, and refined aesthetic. Despite his long and illustrious career, Jacques Grange remains as original, inspired, and open to the world as ever, continuing to influence younger generations of clients and designers with his boundless vision and passion for beauty.

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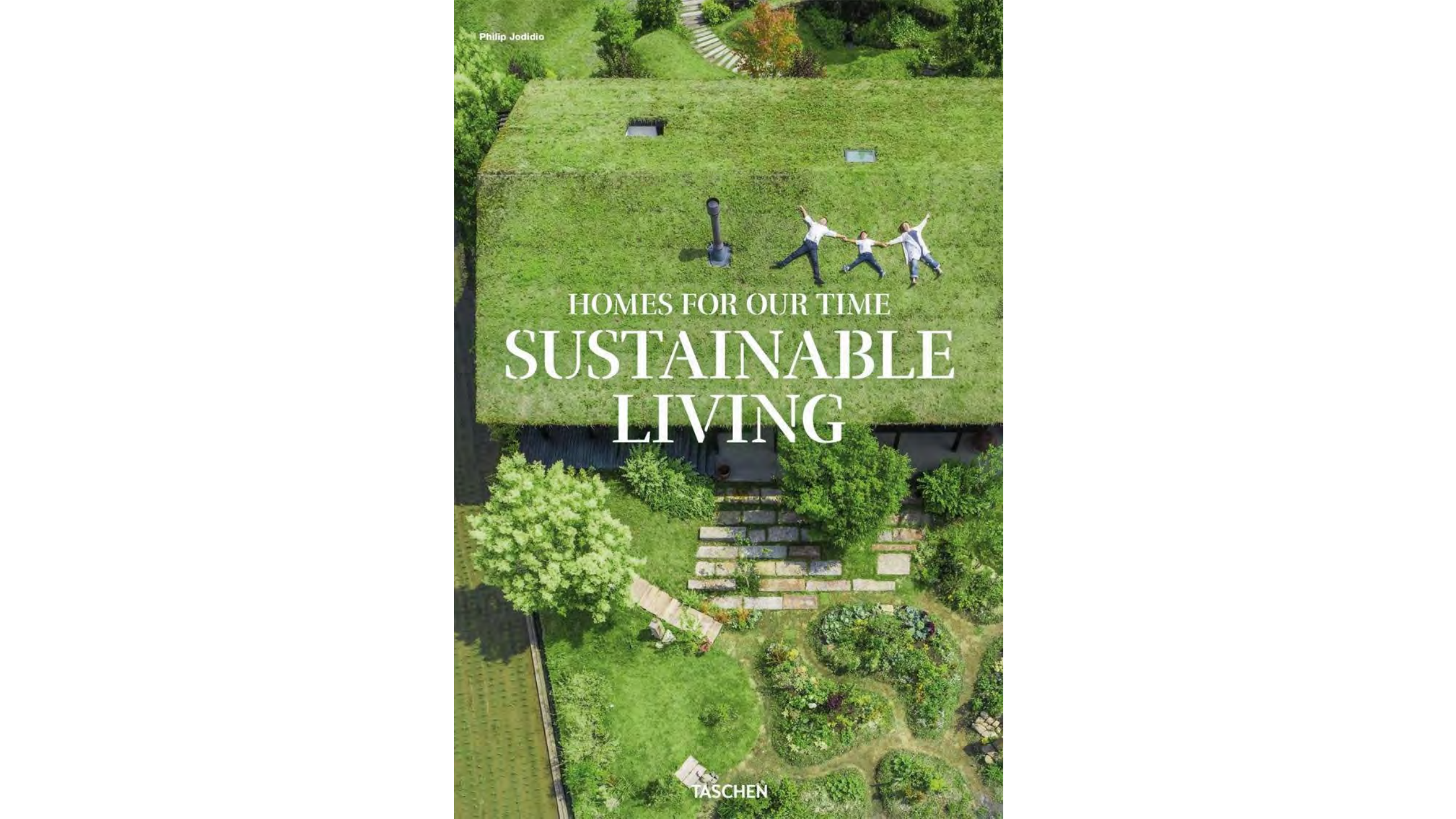
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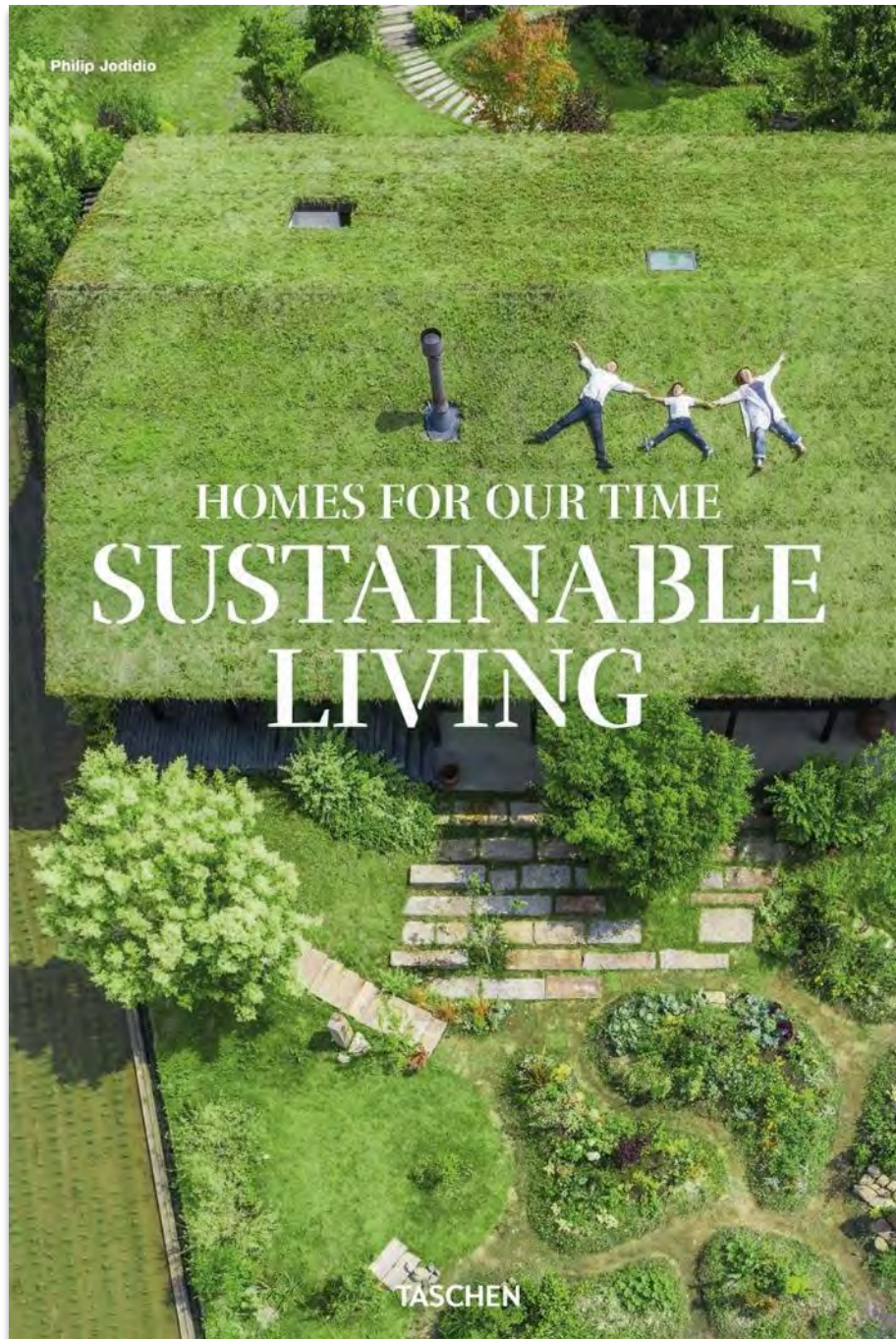
Flammarion S.A.

An aerial photograph of a large, rectangular building with a lush green roof. Three people are standing on the roof, holding hands in a line. The building is surrounded by a well-maintained garden with various plants, trees, and a stone path. The overall scene is bright and green, emphasizing sustainability and nature.

Philip Jodidio

HOMES FOR OUR TIME
**SUSTAINABLE
LIVING**

TASCHEN



Homes for Our Time. Sustainable Living

Philip Jodidio

The future of resourceful living, these cutting-edge examples of green buildings combine innovative design with eco-friendly solutions.

- From low-energy houses with green roofs to a recyclable emergency shelter by the Norman Foster Foundation, explore a world of architecture where style meets sustainability.
- Philip Jodidio studied art history and economics at Harvard and edited *Connaissance des Arts* for over 20 years. His TASCHEN books include the *Homes for Our Time* series and monographs on numerous major architects, including Norman Foster, Tadao Ando, Renzo Piano, Jean Nouvel, and Zaha Hadid.

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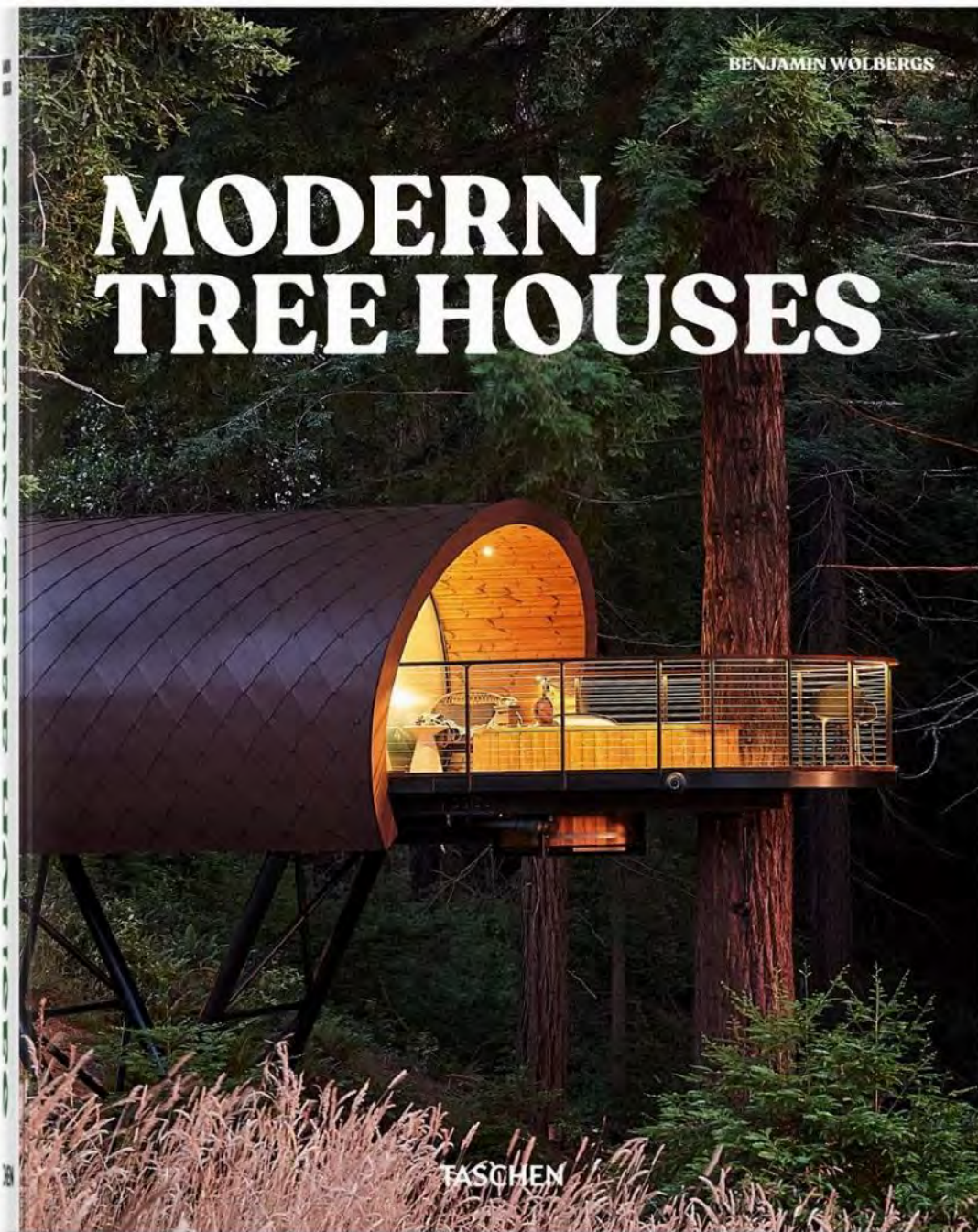
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TASCHEN

BENJAMIN WOLBERGS

MODERN TREE HOUSES





Modern Tree Houses

Benjamin Wolbergs and Florian Siebeck

A forestful of lofty lodges beckons nature lovers and design enthusiasts alike. From children's playhouses and luxury escapes to eco-friendly homes and urban hideouts, these elevated masterpieces-crafted by architects like Baumraum, Manuela Hardy, BIG, and Snøhetta-reimagine how nature and buildings can coexist harmoniously.

- Explore 62 elaborate tree houses from around the world, each with its own fascinating story.
- This beautiful collection of self-built structures and masterpieces by world-renowned architects such as Snøhetta and BIG is divided into five chapters. Discover Playful Tree Houses, where kids can push the boundaries of adventure; Hideaway Tree Houses that offer secluded retreats for writers, dreamers, and solitude-seekers; Observation Tree Houses, giving a front-row seat to the wonders of the wild; Vacation Tree Houses, where nest-level luxury makes for unforgettable escapes; and Residential Tree Houses that prove sustainable arboreal living isn't just for the birds.
- Whether they were designed for play, relaxation, or full-time habitation, these amazing houses fulfill a deep human longing for authenticity, tranquility, and a new perspective-challenging convention and fashioning a renewed relationship with the environment. They remind us that, while our roots must remain in the earth, our imaginations should always reach for the sky.

AU \$110.00 | NZ \$120.00

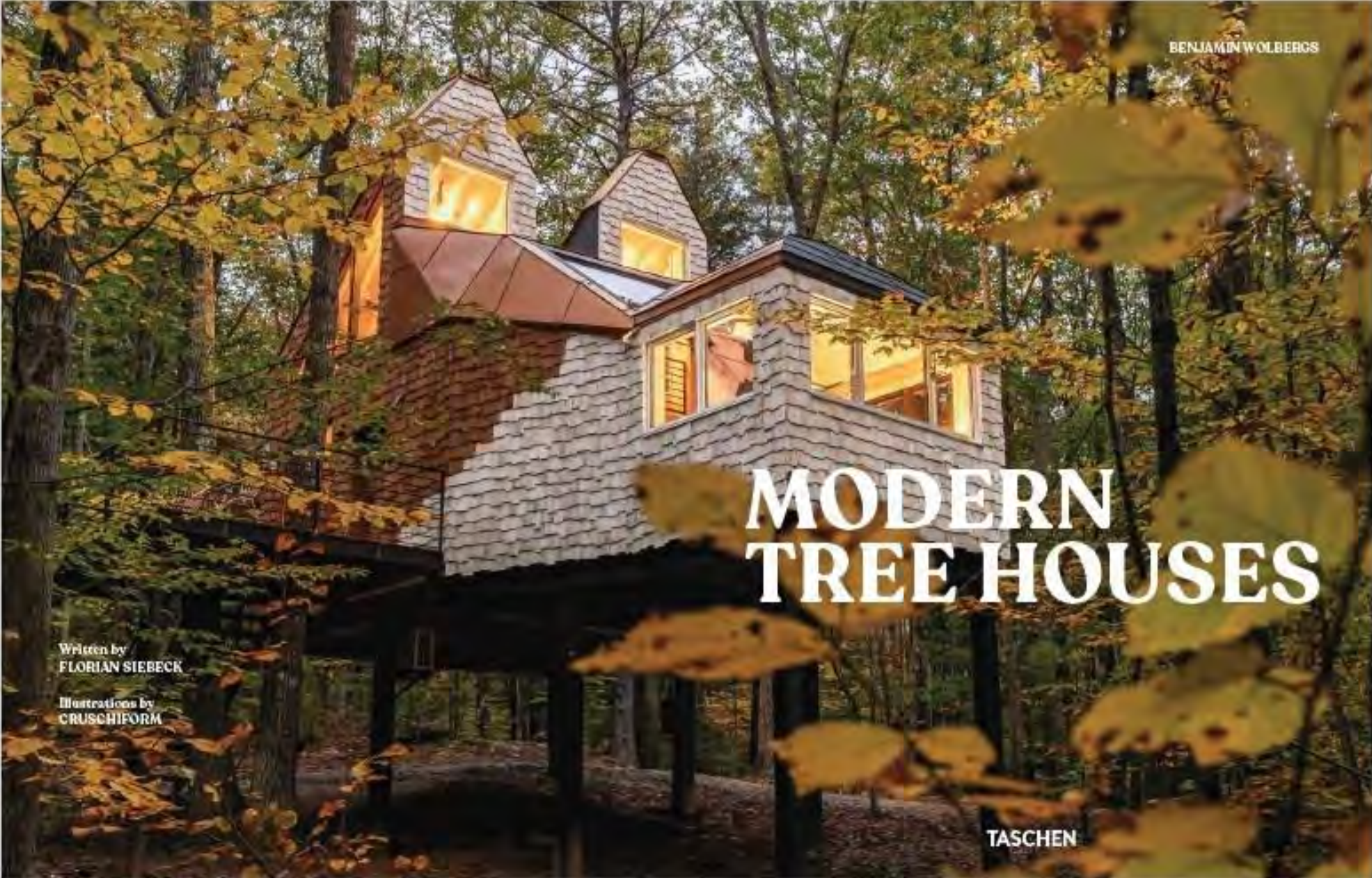
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TASCHEN



BENJAMIN WOLBERGS

MODERN TREE HOUSES

Written by
FLORIAN SIEBECK

Illustrations by
CRUSCHIFORM

TASCHEN

**Meet me
in the Trees**

7

**Playful
Tree Houses**

14

**Observation
Tree Houses**

156

**Vacation
Tree Houses**

186

**Hideaway
Tree Houses**

38

**Residential
Tree Houses**

322

Loma Mar Tree House

Jay Nelson Studio

SANTA CRUZ MOUNTAINS, CALIFORNIA, UNITED STATES, 2020
Floor plan: 22 m² (237 sq ft) | Client: Jason Tuttle & Nengja Griesvolder-Tuttle
Collaboration: Jay Nelson, Sam Ducharme, Max Schultz





While the warm wood tones contrast with the sleek metal outer shell, the diagonal lines of the angular side profiles are a reference to the crystalline aesthetic that gives the structure its name.

Making the most of the available space, a built-in cot converts into a generous bed for the family, while the mezzanine serves as a versatile space for sleeping, playing, and dreaming.

German architect Andreas Werning is widely regarded as one of the world's foremost experts in tree house design. With his firm, Baumraum, the carpenter has constructed more than 50 projects worldwide over the last two decades. Among his most recent creations is Black Crystal, a holiday tree house constructed in New York's Catskill Mountains for a family from New Jersey. As lovers of contemporary architecture, the family did not want to adhere to traditional tree house aesthetics. Instead, they sought to make a bold and contemporary statement that would stand out amid the

natural setting. From this idea, Werning conceived a house with a facade of glossy dark metal sheets that shimmer like crystals among the deciduous trees. Steel ropes and handle bolts suspend a terrace from an oak tree. While the steel components, windows, and facade sheets were manufactured in Germany, a local timber construction company built the foundation, assembled the steel structure, and prepared the wooden elements. Inside the tree house, oak paneling envelope the walls and ceiling, offering an inviting contrast to the seemingly unapproachable shell and imbuing the space with warmth.

ANDREAS WERNING, born in 1965, studied to become an architect at the Technical University of Bremen after an apprenticeship as a cabinetmaker in Wietzen, Germany. Initially, Werning worked in various architectural firms in Germany and Australia before founding his own office, Baumraum, in Bremen in 2003. The same year, he constructed his first tree house, followed by numerous others in Europe, Asia, Argentina, and the United States—from the smallest project, a 35-square-meter (375-sq-ft) children's tree house in Stuttgart, to his largest object to date, a 50-square-meter (538-sq-ft) conference tree house in Belgium.



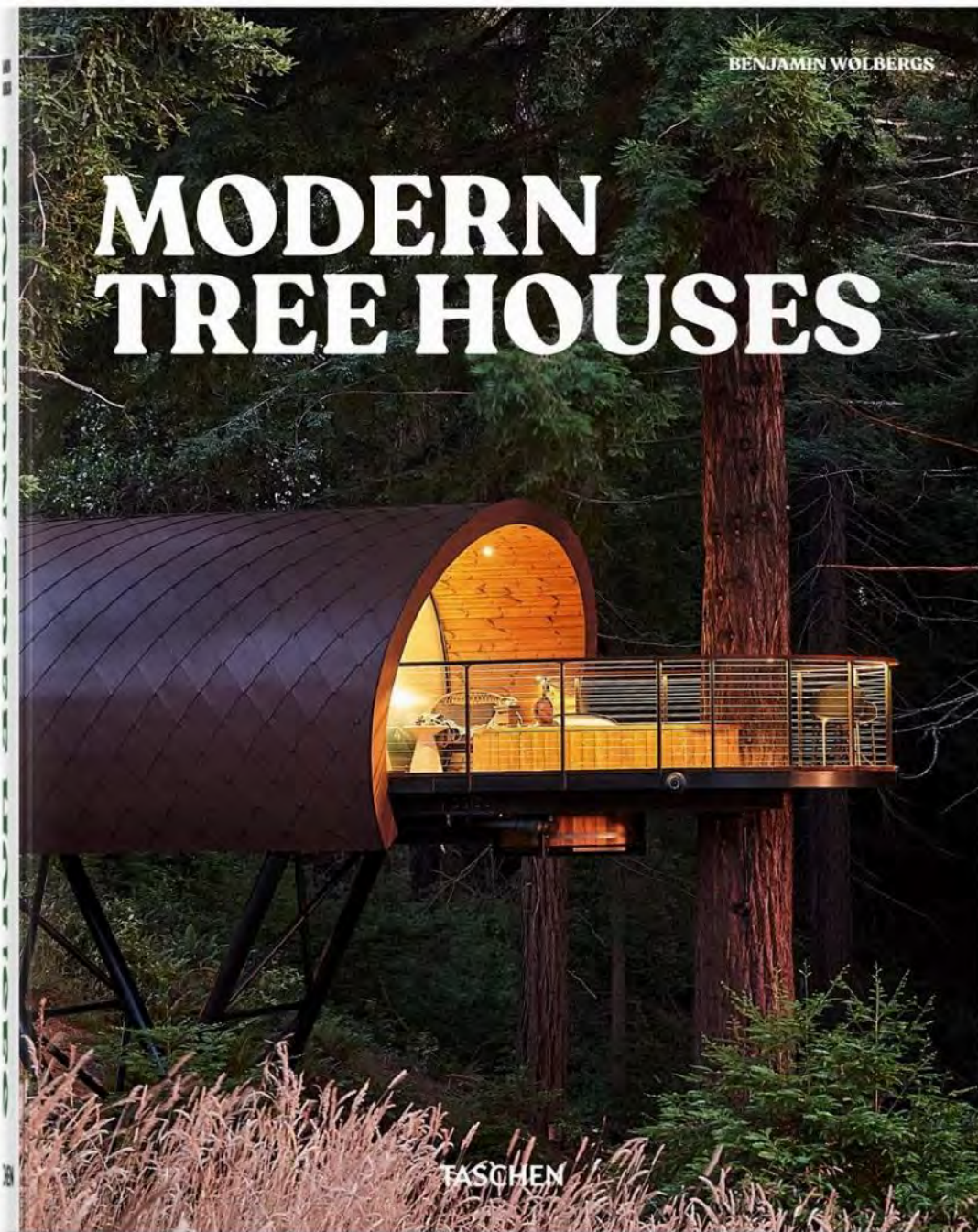
Woodnest

Helen & Hard

ODDA, NORWAY, 2020/2023
Floor plan: 16 m² (2019/9) | Client: Sally & Kjetil Aaro, Woodnest







Modern Tree Houses

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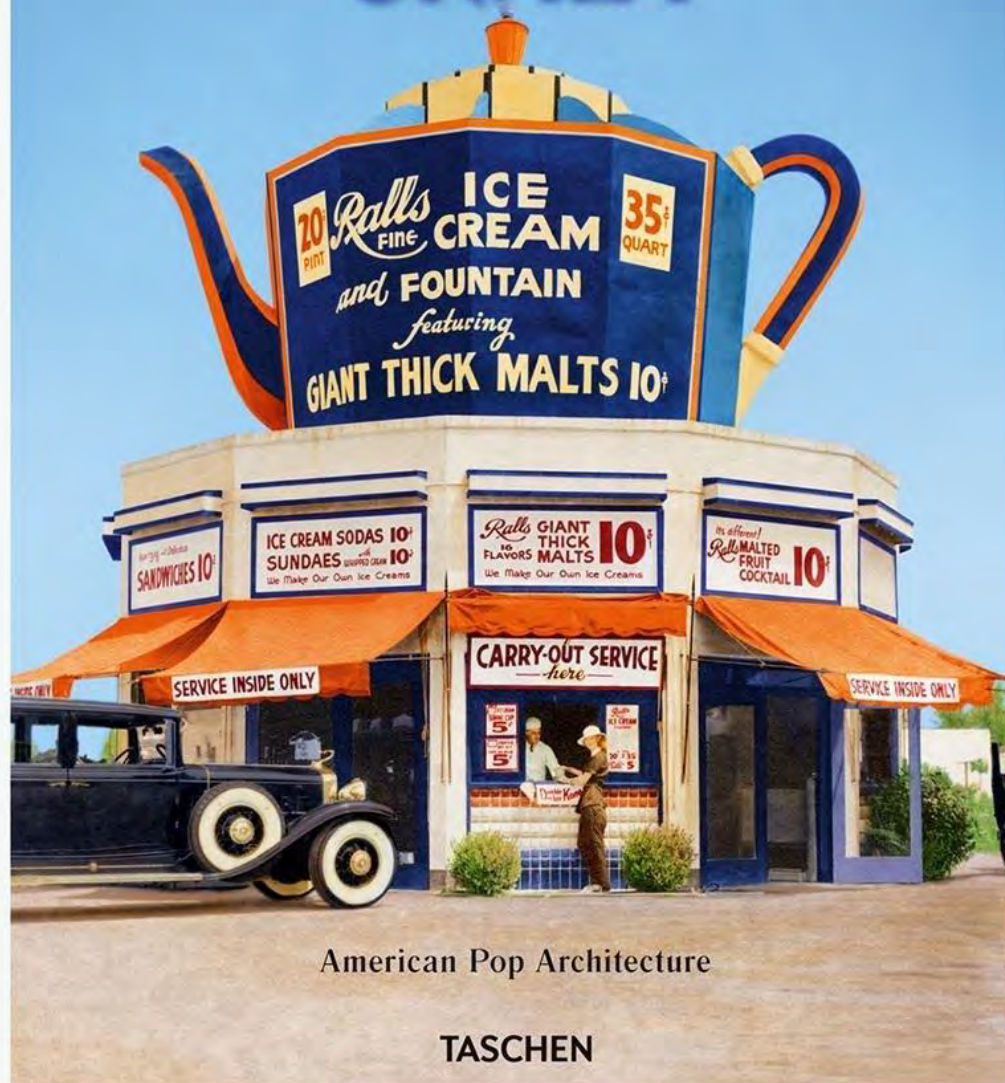
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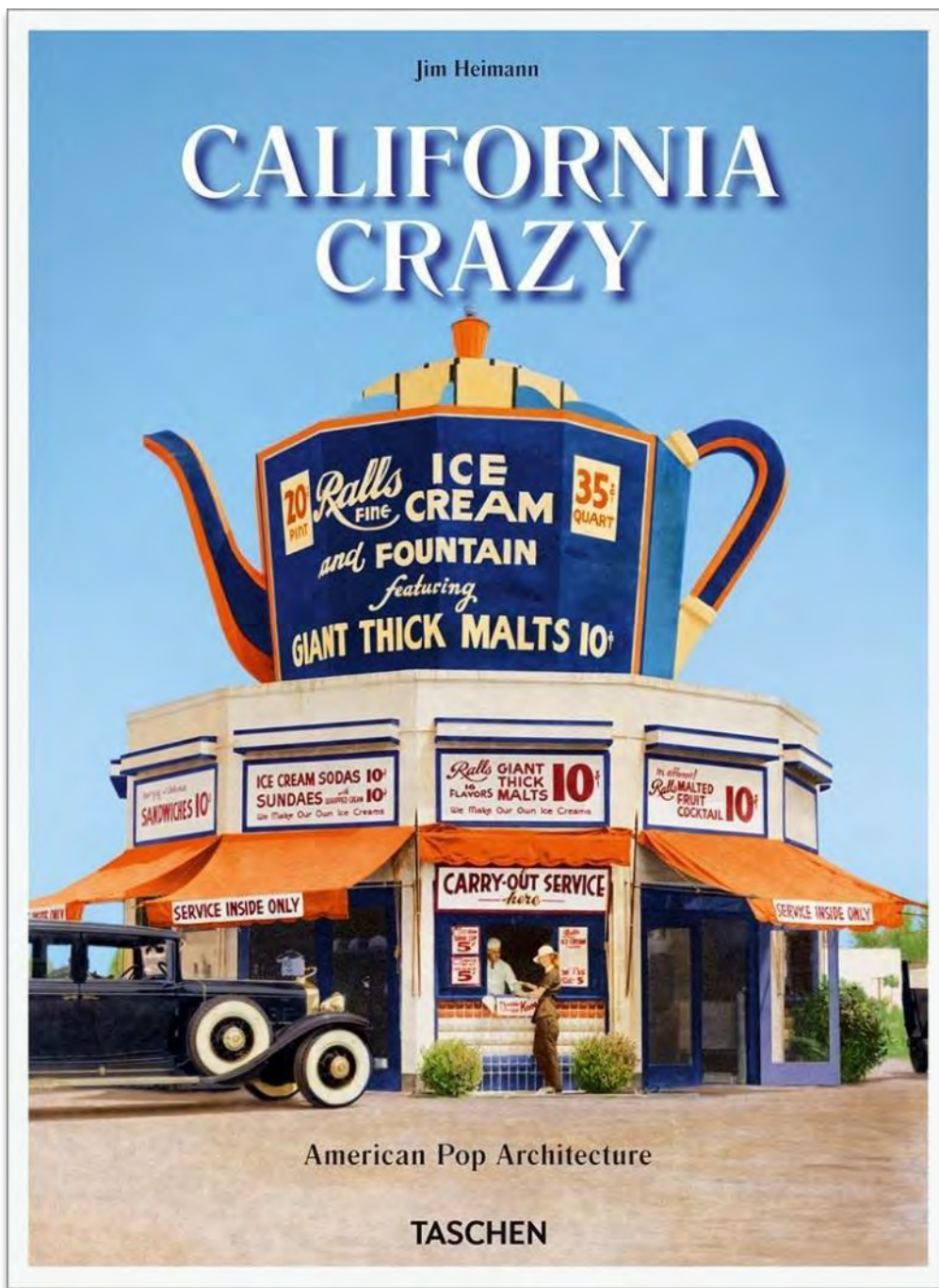
Jim Heimann

CALIFORNIA CRAZY



American Pop Architecture

TASCHEN



California Crazy. American Pop Architecture. 45th Ed.

Jim Heimann

In this vivid examination of a rogue architectural style, discover the roadside structures of California. Fresh discoveries and pictorial essays explore how these buildings became synonymous with the West Coast and how the power of personal expression championed any architectural establishment with structures eccentric, innovative, and bizarre.

- At the dawn of the automobile age, Americans' predilection for wanderlust prompted a new wave of inventive entrepreneurs to cater to this new mode of transportation. Starting in the 1920s, attention-grabbing buildings began to appear that would draw in passing drivers for snacks, provisions, souvenirs, or a quick meal. The architectural establishment of the day dismissed these roadside buildings as "monstrosities".
- Brimming with the best examples of this architectural genre, *California Crazy* includes essays exploring the influences that fostered the nascent architectural movement, as well as identifying the unconventional landscapes and attitudes found on Los Angeles and Hollywood roadsides which allowed these buildings to flourish in profusion.
- In addition, *California Crazy* features David Gebhard's definitive essay, which defined this vernacular movement almost forty years ago. The California Crazy concept is expanded to include domestic architecture, eccentric signage, and the automobile as a fanciful object.

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TASCHEN



LEFT
California Flower Show,
Los Angeles, 1921

OPPOSITE
Big Donut Drive-In, 805 West
Manchester Boulevard, Inglewood,
ca. 1955

In Carmel, the Tuck Box (1926), a tea shop, as well as other fairy-tale-like buildings were built by local resident Hugh Comstock. The Bay Area supplied numerous novelty buildings on the highways leading into San Francisco. Windmill-shaped hotels and stands could be found in the East Bay and along El Camino Real and Bayshore Highway where restaurants such as Dinah's (circa 1925) addressed the road. The high density of San Francisco made it a difficult location to transpose the roadside sensibilities of programmatic architecture. Instead, period revival examples stood in for most mimetic architecture with theaters such as the Alhambra (1926) on Polk Street and the Alexandria (circa 1923) on Geary. In Berkeley, several commercial buildings and apartments including the Tupper and Reed Building (1925) appropriated the fantasy style of the late '20s and early '30s.

By the mid-1930s the building boom of architectural anomalies showed signs of exhaustion. While still lauded in the press, this informal movement fell out of favor as new architectural styles began to appear. Los Angeles, always receptive to change, embraced

the new Streamline Moderne style, which was promoted by industrial designers and showcased in several national expositions. Almost instantly it became the style of choice for anything that was new, modern, and progressive. With the advent of clean lines and allusions to speed and the future, the construction of these oddball buildings began to dwindle. Only a few structures with programmatic leanings were able to accommodate the style. Robert Derrah designed the Coca-Cola Company Building in 1936 in the industrial section of L.A. to look like a streamlined ocean liner. He also produced the Crossroads of the World (1936) in Hollywood, an informal mall of assorted shops in various historical and period styles fitted around a stylized streamlined ship. Facing Sunset Boulevard at the end of the liner was a large pylon with a rotating globe trimmed in neon that beckoned autoists like a lighthouse. In San Francisco, the elegant Maritime Museum (1939) also referenced the Streamline Moderne style but in a way that suppressed any unusual subtext. Back in L.A., the Streamline Diner (1935) on San Vicente Boulevard successfully adopted the new styling in a tasteful restaurant, but it was the modern drive-in restaurant that



CALIFORNIA CRAZY



LEFT
United Equipment, 600 West
Glenwood Avenue, Turlock,
ca. 1980

OPPOSITE
Sanderson Hosiery, 11711 Olympic
Boulevard, West Los Angeles, 1949,
Owner: A. A. Sanderson

FOLLOWING SPREAD
Coffee Pot, 8601 Wilshire
Boulevard, Los Angeles, ca. 1935

commissioned Frank Gehry to design its building (1991), which includes a giant pair of binoculars by Claes Oldenburg and Coosje van Bruggen. An immediate landmark, and later to become Google's Southern California outpost, the binoculars serve as the portal to an underground parking structure. The stem of the binoculars contains several conference rooms lit by skylights in the lenses.

Meanwhile, the highly visible projects produced in Las Vegas did not deter others from producing their own personal versions of unusual buildings. Although not as ambitious as the deep-pocket ventures of large companies, these new eye-popping projects remain true to the basic premise of advertising: amuse viewers and attract attention. The various molded

figures that have been so popular in the upper Midwest, the latest giant inflatables, and the ongoing, personal, three-dimensional statements of these new projects promise a healthy future for the programmatic in California, throughout the United States, and around the world.

The future development of roadside vernacular architecture is open for all sorts of meanderings and interpretations. If the checkered history of mimetic architecture—from advertising elephants to modest roadside stands to corporate buildings—is any indication of the future, the evolution of this intriguing style of architecture will be fascinating to follow. The accelerated international presence of such buildings seems to indicate that the world is now the stage for the California Crazy phenomenon.





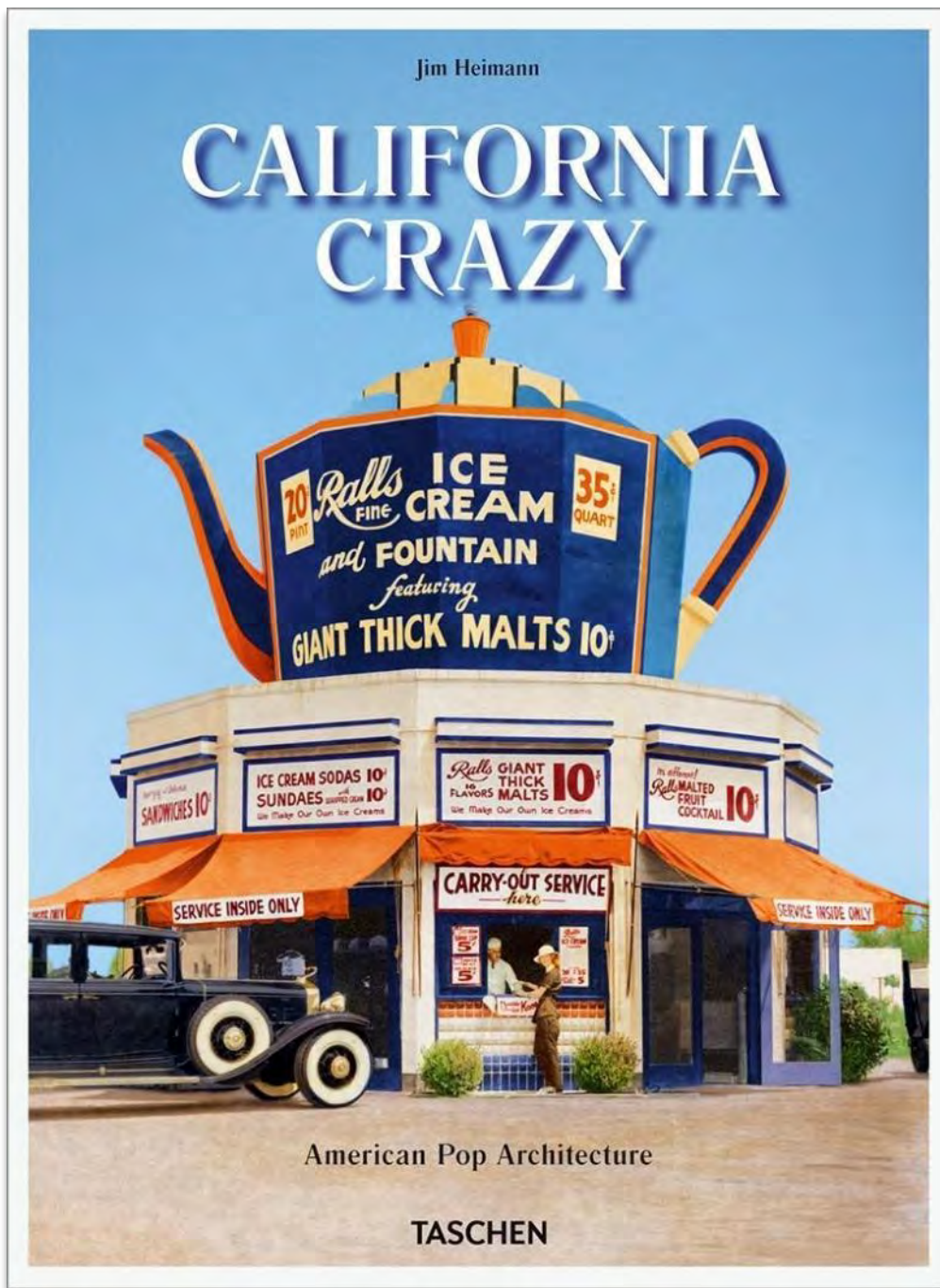
OPPOSITE PAGE CLOCKWISE FROM TOP LEFT
Golfer, Los Angeles, 1979

La Saba man, Pacific Coast Highway,
Malibu, 1988

Tony's Transmission, Los Angeles,
ca. 1994

Used car lot, Los Angeles, ca. 1978

Jenkins Giant Muffler, Vista, 1999



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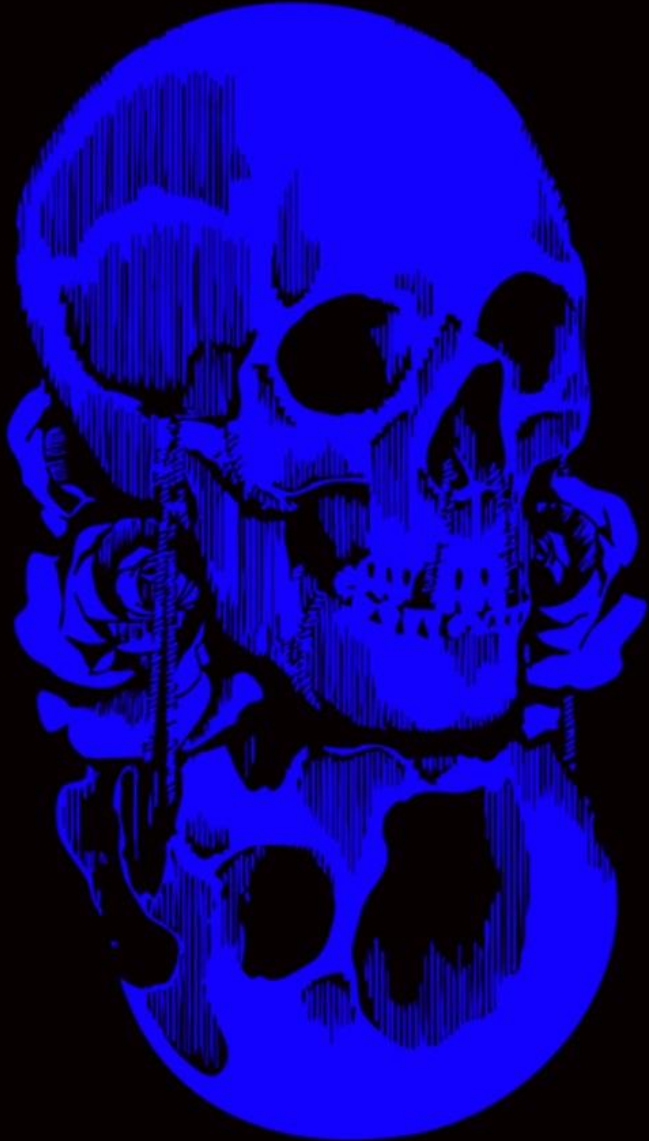
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ART IN BONE



SKULL:

ART IN BONE



Skulls: Art In Bone

A CONTEMPORARY ANTHOLOGY OF SKULL-INSPIRED ART

Victionary

Skulls: Art In Bone is a captivating anthology that delves into the artistry inspired by the cranium—one of the most iconic and evocative bones in the human body.

- Long associated with cultural narratives, the skull has served as a powerful symbol throughout history, representing danger, death, and even rebellion, famously emblazoned on pirate flags and warning signs.
- This striking collection showcases a diverse range of interpretations, from intricate illustrations to sculptural installations, celebrating the skull's enduring allure in art. Featuring a mix of media and styles, the book captures the profound, the playful, and the poetic dimensions of skull-inspired creativity.
- *Skulls: Art In Bone* offers an unparalleled exploration of how artists reimagine the skull as a canvas, creating works that range from the macabre to the majestic.

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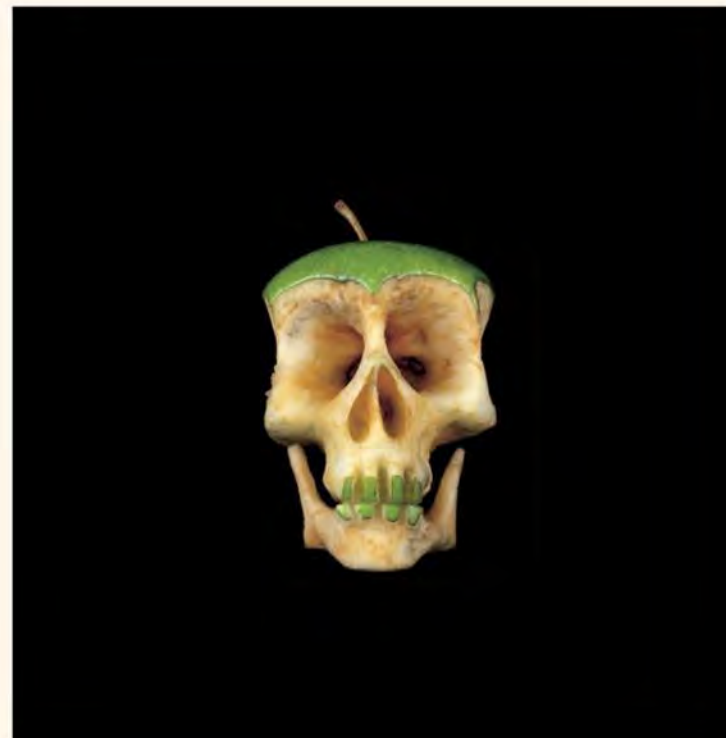
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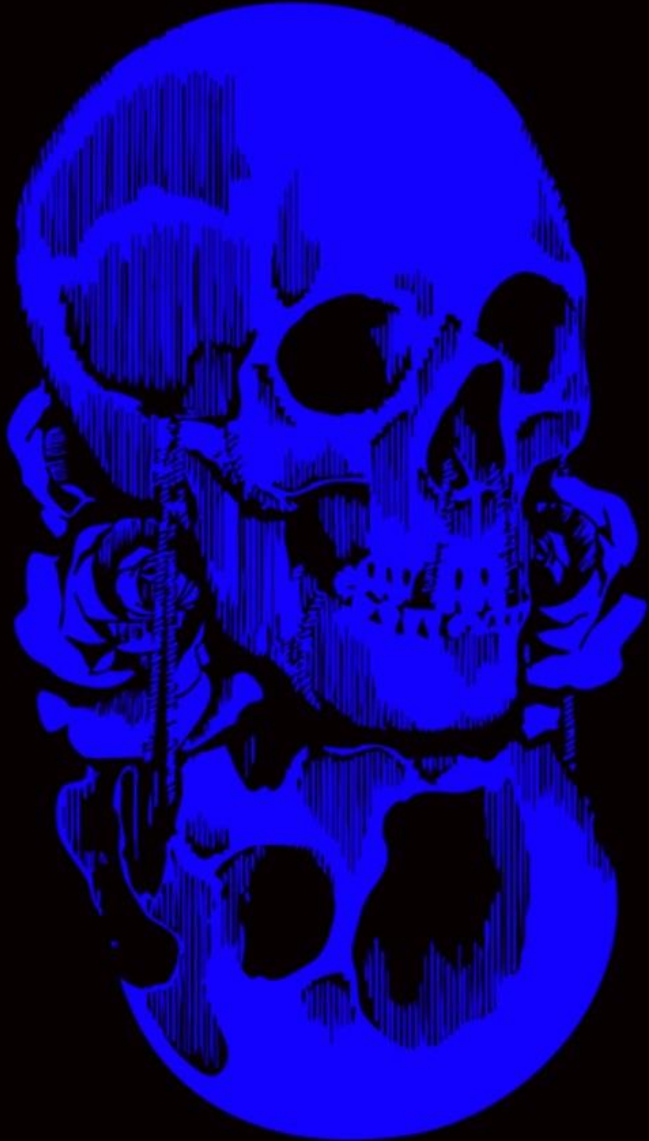


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ART OF THE NORDIC NATIONS

MODERNISM,
FREEDOM &
IDENTITY
1870–1950

SERGE FAUCHEREAU



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Art of the Nordic Nations

ART OF THE NORDIC NATIONS: MODERNISM, FREEDOM AND
IDENTITY, 1870–1950

Serge Fauchereau

A lavishly illustrated reference on the art of the five Nordic nations, covering a wide range of mediums, movements and styles.

- Modern art from the Nordic countries - Norway, Sweden, Denmark, Finland and Iceland - tends to be represented by a few famous artists, and an aesthetic known for combining originality and continuity of tradition. Nevertheless, the region is far from homogeneous. Each country has its own artistic language, culture and history, sometimes co-existing with its neighbours in harmony, sometimes engaging them in hard-fought conflict.
- This extensively illustrated survey offers a new history of Nordic art, from the emergence of Impressionism in the 1870s, through the avant-garde experiments of the early decades of the 20th century and onward to the Second World War and beyond.
- Each artist's work is vividly placed in the context of their homeland as well as the international art movements of the time. The significant role of women artists is also showcased, chronicling their artistic legacy as well as their broader social contributions. The result is a comprehensive account of modern Nordic art in one impressive volume that is sure to become a definitive account.

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FOREWORD

From outside its boundaries, Scandinavia is often considered a single territory with a homogeneous population. The term 'Nordic countries' is also bandied about, but what does that actually mean? When we look at a map, we can see that a familiar shape would emerge if Northern Europe were ever to come adrift: 'The horse-head of Scandinavia/Rears away from the continent,' as one poet put it in the early 20th century. In fact, this horse's head is made up of five countries. They may be neighbours, but each has its own culture, language and history. At times they have squabbled and fought amongst themselves, but at others they have formed alliances and cooperated, following the advice of Henrik Ibsen: 'The Nordic countries must come together for the sake of peace, for the sake of economic and cultural development. Any conflict or clashes between them are madness. The time has come, especially in these days of absurd rumours of war, to blow away any dust thrown into our eyes and work for the idea of solidarity, for peace and unity.' Furthermore, the four countries of Scandinavian origin, each with their own language, are readily lumped together with Finland, whose Finno-Ugric language is totally unconnected to theirs. Without getting bogged down in political history, it is worth noting a few milestones in the cultural life of these nations.

This book obviously does not cover the entire art history of the huge area stretching from Iceland to Finland. Instead, it modestly confines itself to a more recent period, which could be described as 'modern'. For better or for worse, we start in the mid-1870s, marked

by the emergence of Impressionism but still open to realism and neo-Romanticism, not to mention the transient glories of the academism of the official salons. And we conclude our journey in the early 1950s, for reasons that can be summarized as follows. A new aesthetic and fresh ideas were appearing at this time, as seen, for example, in the flags and targets painted by American artist Jasper Johns. The ICA and Whitechapel Gallery in London staged groundbreaking exhibitions between 1954 and 1956, and the term 'Pop Art' was coined. Art was being taken in different directions in Paris, however, by what came to be known (from 1955) as 'kinetic art'. A show called 'Le Mouvement' at the Galerie Denise René in Paris featured innovators from various countries whose works changed shape and colour or even moved by themselves. It was accompanied by Victor Vasarely's 'Yellow Manifesto', which vaunted the potential of this kinetic art, declaring that 'renewal comes from rupture'.¹ However prophetic these ventures into Pop and kinetic art may have proved, they would distract us from our main purpose here. Therefore we shall not go deeply into these breakaway ideas, and we will leave CoBrA, Erró, Fahlström and the new abstractionists to go on their way.

Five neighbouring countries inevitably share tastes and customs but, just as inevitably, they also cling to others that are exclusive to them. The notion of shared cultural traits has to be approached with caution. A cursory inspection reveals that these are relatively scarce, even though several Scandinavian

DENMARK

Denmark did not become a separate country until the second half of the 10th century, under the Christian convert King Harald 'Bluetooth'. Churches were built, first in a Romanesque style, then in a primitive Gothic style, featuring naive frescoes inspired by German and French designs (ill. 1). Britain was also a strong influence: the Scottish coast, the Orkneys and the Shetland Isles were under Danish control in the early 10th century. Denmark managed to stave off German attacks over the course of the following centuries, before occupying various strategic points in the Baltic. In 1397 Denmark became part of the Kalmar Union, but once this entity disintegrated, the country was beset by armed conflicts and border disputes with Sweden, while also consolidating a substantial empire that embraced Norway, the Faroe Islands, Iceland and Greenland. Like Sweden, Denmark adopted Lutheran Protestantism, but this shared affiliation did not prevent intermittent hostilities between the two neighbours. Denmark was devastated by the Thirty Years War, but both science and the arts flourished under Christian IV (1585–1648). The astronomer Tycho Brahe was an outstanding figure, while Rosenborg Castle in Copenhagen (completed in 1653) is a superlative example of Renaissance architecture, although the city's Stock Exchange was perhaps finer still. The construction of this long canal-side building topped by elegant gables began in 1619 and was completed a full twenty years later. The pointed spire rising from its centre displayed a touch of baroque wit, as it was made up of the twisted tails of four dragons (ill. 2); sadly it was destroyed by a fire in 2024.

The Danish language became standardized, leading to a boom in literature from the 16th century onwards, but it took far longer for the visual arts to make their mark. As art historian Karl Madsen (1855–1938) explained in his introduction to a major exhibition of Danish art in Paris in 1928: 'Until the mid-18th century, the best artists working in Denmark had come from abroad, particularly from the Netherlands in the 17th century. It was not until the Royal Academy of Art was founded in Copenhagen in 1754 – with teachers including Swedish painter Carl Gustaf Pilo and two great French artists, architect Nicolas Garden and sculptor Jacques Saly – that Danish talents were first appreciated.'¹

This brief overview, which skips over whole swathes of Danish culture, especially the prehistoric and medieval periods, provides context for the distinguished period of classicism and Romanticism that has become known as the Golden Age of Danish art.² By then, Denmark had thrown off the longstanding cultural tutelage of Germany and attracted several



1 Naive fresco of King Harald Bluetooth from c. 1024–44 (pre-10th century, Ribe, Denmark)



2 Copenhagen Stock Exchange, 1619–24, by Nicolai Eigtved



211 Helene Schjerfbeck, *Young Woman II* (1911), oil on canvas, 40 x 30 cm. The Finnish National Gallery, Helsinki.

Schjerfbeck moved inland to Hyvinkää, a small town far from Helsinki. Her only contacts with the art world came through correspondence with her old friends, books and the cultural magazines from abroad that she devoured. In the solitude of Hyvinkää, she painted the people around her, mostly women, generally seated – suggesting an affinity with Whistler's portraits of his mother and, above all, with Hammershoi, with whom she shared a love of silence and stillness. However, while the settings played a key role in Hammershoi's work, Schjerfbeck focused her attention on to her sitters: in the portraits of her mother, seen from behind or from the side, there is no furniture other than her chair. There is no movement or conversation in these pictures, even when two people are present. These women are often shown reading or sewing. *Silence* (1907) depicts a woman with her eyes lowered. It could be a typical Symbolist subject were it not for the realism of Schjerfbeck's female world, confined to domestic tasks and pauses for reading (there were various pictures entitled *Woman Reading* between 1904 and 1910). This is not to say that she approved of specific tasks being reserved for women. Her *Seamstress* (1905) is sitting in a rocking chair, with her hands crossed, her face expressionless but weary. She is looking at the floor in front of her, and only a pair of scissors hanging from her waist indicate her occupation. *The Servant* (1911) stands, slightly hunched, her arms dangling, awaiting orders that will set her in motion. There are no furnishings around her, apart from a mirror on the wall that does not reflect her image. These people are ancillaries, just like the later *Factory Labourers Going to Work* (1921), with their mournful faces and lowered eyes. Schjerfbeck could draw on her grounding in realism to depict those scenes from working-class life. The young *Woodcutter II* (1911) (ill. 211), carrying logs or planks, is the antithesis of the shabby workers of Bastien-Lepage. Schjerfbeck's woodcutter has a bluish clown's face, slashed by the bold vermilion of his lips. There was no mockery here, however. Schjerfbeck reserved her caricature for a completely different type of subject, such as *The Schoolgirl* (1908), whose small head is awkwardly perched on a clumsy, neckless body clad in black. The mouse-like profile was even more pronounced in a later version from 1942. *The Wallflower* (1914–16) was still more cutting. A young couple awkwardly meet at an exhibition, apparently without speaking: a gawky girl and, seen from behind, a strapping lad with inordinately long legs and distractingly red ears. Their gauche self-consciousness recall characters from the work of Gavarni and Daumier, both artists whom Schjerfbeck admired.

This period of voluntary seclusion also gave rise to self-portraits. One from 1912 uses the same side view as that of 1895 but the diagonal yellow background adds a new acidity and tension, and the two dissimilar blue eyes look straight at the viewer, not without a certain anxiety. In 1915, Schjerfbeck produced two other less dramatic self-portraits. Her *Self-Portrait against a Silver Ground* (ill. 212) retains the sidelong gaze but the eyes are identical, with their blue obscured by shadow. The bare neck, pinched lips and raised chin convey a haughty confidence, heightened by the clean outlines of the beautiful but uniformly cold face. The *Self-Portrait against a Black Ground* (ill. 213), another commission from the Art Society of Finland, projects a similar self-confidence, although it may be more pretence than reality. Here, Schjerfbeck is seen head on, and her profession is indicated by the paintbrushes in a red pot, clearly visible in the background. Her bearing is again somewhat lofty and her determined chin is highlighted by a



charcoal outline. The unsmiling mouth is alleviated by the blue of the eyes, the red of the lips and cheekbones, and the blondness of the hair. The brooch at the top of the neck adds a feminine touch, while an unruly lock of hair suggests an unaffected nonchalance. There is an intriguing inscription of 'HELENE SCHJERFBECK', in capital letters, discernible at the top of the picture, although it has been partly scraped off and merges into the black background. Schjerfbeck stated that this inscription recalled that of a tombstone, which goes against the tenor of this official portrait.

The ten years from 1902 to 1912 were difficult ones for Schjerfbeck. Beyond Helsinki, she was largely forgotten. She did exhibit occasionally but sold very few paintings, and her contributions to decorative art exhibitions (fabric designs, needlepoints and wall hangings) did little to get her out of the doldrums. However, two new figures in her life helped restore her confidence: Gösta Stenman (1888–1947), a dealer who opened a gallery in Helsinki in 1913 and was immediately struck by her work, and Einar Reuter (1881–1966), a knowledgeable amateur painter and writer who would prove an unwaveringly loyal friend after meeting Schjerfbeck in 1915. The first sign of her return to favour was a request to participate in a Baltic exhibition in Malmö that brought together artists from Sweden, Denmark, Finland, Germany and Russia. Schjerfbeck was the only woman represented.

These years of silence were fruitful, however, as they enabled her to develop the highly personal art that would make her one of the most distinctive painters of the 20th century, outside of the great aesthetic movements of the avant-garde, whose evolution she had followed from afar. In fact, what she saw or learned about the up-and-coming

212 Helene Schjerfbeck, *Self-Portrait against a Silver Ground*, 1915, pencil, gouache and oil on paper, 40 x 30 cm. The Finnish National Gallery, Helsinki.

213 Helene Schjerfbeck, *Self-Portrait against a Black Ground*, 1915, oil on canvas, 40 x 30 cm. The Finnish National Gallery, Helsinki.

311 Einar Jónsson, *Captive Mother Breastfeeding Her Child* (1887), oil on cardboard, Copenhagen, Denmark



312 Einar Jónsson, *The Outlaw* (1898-1900), oil on cardboard, Copenhagen, Denmark

THE PIONEERS

Until the late 19th century, apart from the sagas, there was only folk art in Iceland (particularly embroidery). The few available examples of more sophisticated visual culture were paintings imported from Denmark. Nevertheless, one Icelandic, Björn Bjarnason, managed to convince Copenhagen of the potential for a museum, and in October 1884 he founded the Listasafn Islands (National Gallery of Iceland) in Reykjavík. Most of the collection was Danish art, however, although in 1888, the Reverend Helgi Sigurðsson (1815-88), an amateur artist who had studied drawing in Copenhagen, made the first donation to the museum, in the form of his own body of work. This was the start of a small Icelandic collection. Although Icelandic painting now existed in its own right thanks to the efforts of art lovers such as Sigurðsson, the true beginning of Icelandic modern art is considered to be Þingvellir (1900) (ill. 313) by Pórarinn B. Þorláksson – and this little horse in a beautiful, mythical landscape did indeed mark a significant new departure. Nevertheless, the first artist to make a name in both Iceland and beyond was the sculptor Einar Jónsson (1874-1954).

Einar Jónsson came from farming stock in southern Iceland, but his first exposure to the paintings on show in the Parliament inspired him to pursue a life of art. In 1892, he completed his studies at the Hermes

Commercial College in Reykjavík and went on to take his first art classes. The following year, he went to Copenhagen, where he studied for two years under Stephan Sinding (1846-1922), a sculptor wedded to the tastes of the time (*Captive Mother Breastfeeding Her Child*, 1887). In 1896, Einar Jónsson enrolled at the Academy of Fine Art, where he was taught by Theobald Stein (*Neapolitan Fisher Boy Carrying a Pitcher*, 1857) and Vilhelm Bissen (*Mercury and Caduceus*, 1877), both sculptors immersed in classical art and academic followers of Bertel Thorvaldsen. These details help explain Einar Jónsson's reactions shortly afterwards:

Einar Jónsson's early works, broke away from the shackles of the ancient world. On completing his studies in 1899, he visited Germany and Vienna with his compatriot Ásgrímur Jónsson (1876-1958). Back in Copenhagen, he presented *The Outlaw* (1898-1900) (ill. 311) at the 1901 spring exhibition in Charlottenborg: a tough-looking man is shown walking, carrying the bodies of his dead wife on his back and their young child in one arm, while a faithful dog accompanies him. This image goes back even further than Greco-Roman antiquity, into prehistory (chiming with discoveries made in the late 19th century), and the world of the Icelandic sagas. This sculpture was well received in Reykjavík, and it led to a grant for him to study to Rome. He took his time to get there, however, as he stopped over on his journey to visit major artistic hubs including Berlin, Munich, Vienna, Florence and more. In 1903 Einar Jónsson's sculpture *Man and Woman* was presented at an exhibition at the Künstlerhaus in Vienna. By then, he had started to make a name for himself in both Iceland and Denmark. He was thirty years old, he had seen plenty of art, ancient and modern, in various parts of Europe and he had developed his own philosophical approach. Ólafur Kværn detected the first fruits of this in *Antiquity* (1903-4) (ill. 212), a sculpture exhibited at Den Frie in 1905; this work only survives in photographic form because the artist destroyed it, probably because of the ambiguous way it portrayed his ideas. *Antiquity* is symbolized by the decapitated head of a Gorgon with monstrous round eyes and snakes in place of hair. This fearsome head (anticipating those of B-movie Martians) is paradoxically shown being held aloft by a robed woman with a classical air – was this the feature that Einar Jónsson went on to regret? Or is it that *Antiquity* has nothing to offer us but monsters? His intentions were unequivocally modern, however. 'This is how I present Antiquity. If there is a branch of global culture that has changed people into mental fossils, then it is that old, poisoned Antiquity that has been adored since time immemorial as a second God and has completely fossilized thousands of artists and poets.'¹

Einar Jónsson believed that the artist was an exceptional being, a guide who must follow only their own inspiration and avoid, above all, the models of Antiquity. Yet it must not be forgotten that however superior an artist may be, they cannot escape the spirit of their times – which, in the case of Einar Jónsson, meant Symbolism. From 1892 to 1897, the European art world felt the effects of the Salons of the Rose + Croix organized in Paris by the mystic and self-declared 'Sâr' Joséphin Péladan. These Salons featured painters such as the Belgian Fernand Khnopff, the Swiss Ferdinand Hodler and the Dutchman Jan Toorop, as well as sculptors such as the Frenchman Antoine Bourdelle and the Finn Ville Valgren (Péladan's favourite). These could all be classified, more or less, as theosophists, and theosophy, along with other things irrational and mythic, was all the rage in much of the Western world. This trend went beyond the artists who exhibited at the Rose + Croix and reverberated in the work of the Dane Niels Hansen Jacobsen, the Pole Boleslas



313 Einar Jónsson, *Antiquity* (1903-4), oil on cardboard, Copenhagen, Denmark



408 J.M.W. Turner, *Interior in Rochefort-en-Terre, Brittany* (1883), oil on canvas, 73.2 x 100.1 cm, Tate, London

open to women, Backer took classes with Eilif Peterssen (1852–1928), who was younger than her but had won acclaim for his religious compositions and historical paintings; his *Christian II Signing Torben Oxe's Death Warrant* (1874–76) is a masterpiece of the genre. Backer's meticulously painted *In the Servants' Hall* (1877) is a typical example of history painting, showing a woman with an almoner's pouch gazing mournfully at a man in Renaissance dress, who is polishing armour.

After the death of Backer's father in 1877, the family lost much of its fortune and her life was no longer easy. In 1878, following the advice of Kitty Kielland, she moved to Paris, where she initially stayed with a friend who was a pastor. She ended up remaining in France for ten years. For the first two years, she studied at a private school whose teachers sometimes included the academic masters Léon Bonnat and Jean-Léon Gérôme, who were renowned for their photographic precision; they were mocked by the trailblazing Impressionists as 'Pompier' but at least gave their pupils a good grounding in pictorial technique. Backer's *Farewell* (1878) (ill. 407) is so painstakingly painted that the folds in the tablecloth and the studs in the armchair are clearly discernible; it presents a middle-class living-room in which a woman is taking leave of her saddened family. Backer was encouraged by Bonnat to participate in the 1880 Salon, where she received an honourable mention, as well as good reviews from the press in Paris and back home in Norway. She was also producing some less conventional pictures that deviated from the academic tenets of the bourgeois Salons of the time. The austere *Solitude* (1878–80) shows a dreamy woman leaning on her elbows, isolated amid dark wood panelling and a pale wall. In contrast, *Andante* (1881) is striking for the intense pink of the dress of a pianist playing in a room whose walls are crisscrossed with paintings. Furnished rooms and pianists became recurring subjects throughout Backer's long career.

In 1881, Harriet Backer and Kitty Kielland gave up the apartment that they had shared in Paris and set off for a stay in Brittany that eventually lasted nine months. They opted for Rochefort-en-Terre, an old village with picturesque houses in Morbihan, perhaps at the suggestion of the landscape painter Léon Polak, who accompanied them. Most painters drawn to Brittany headed to the coast; the previous year, Kielland herself had stayed in Douarnenez, while the Finn Hefene Schjerfbeck was going to Concarneau at around the same time. Backer was not particularly attracted by the sea, however, and in Rochefort-en-Terre she particularly focused on farmhouse interiors. Variations in light falling on furniture fascinated her so much that she was capable of painting the same room from different viewpoints or at different times of day, and human figures could be less important than a bench or dresser shrouded in shadow. In *Interior in Rochefort-en-Terre, Brittany* (1882) (ill. 408), there is no human presence at all, and the colours of the objects are brought to life by the play of light. This is not to say that she had no interest in people – in fact, she enjoyed painting people she knew, like the lively conversationalists eating in *Peasants Kitchen* (1878), the little girl in *At Great-Grandmother's Piano* (1901) and *The Artist Kitty Kielland* (1883). She turned away from academic subjects to avoid the anecdotal and historical events that denied the essence of art – forms and colours. From then on, Backer's figures were shown living their everyday lives, reading, sewing, eating or playing the piano. She followed principles suggested by the colours of the Impressionists, but Norwegians called this approach Neo-Romanticism. Her *Blue Interior*



409 J.M.W. Turner, *Blue Interior* (1883), oil on canvas, 73.2 x 100.1 cm, Tate, London



(1883) (ill. 409) was based on a somewhat unrealistic combination of blues and reds that recalls the 'harmonies' and 'symphonies' of James McNeill Whistler. Backer never embraced the full sunlight and bright intensity of most Impressionists. In her blue interior, the window is suggested rather than shown, and determines which areas and which objects are in light or darkness: the green of the potted ficus, the white of the young woman's sewing and the intense red of the dresser all glow, while a doll on the floor can barely be made out in the half-light. Almost everything else is tinted in blue that varies according to the depth of shadow.

Backer's exterior scenes can be bright but their colours are restrained, as in *Drying the Laundry* (1884–86) (ill. 410). This reserve may reflect the influence of the *plein-air* painting of Bastien-Lepage, whom Backer admired. Her interior scenes are lit by one or more windows: *At the Piano* (1894) (ill. 411) presents unusual shading, as if there was another light source beside Backer herself. In the middle, there is a single patch of red, echoing the dress in *Andante*; the dresser in *Blue Interior*, the apples in *Still Life with Fruit Dish and Blue Vase* (1914) and the little girl's camisole in *At Great-Grandmother's Piano*. When this red patch is off-centre, it takes on a particular importance, over and above any chromatic effect. In *Evening, Interior* (1895), the large Japanese lantern in the foreground recalls the Japonisme of the Impressionist period, reflecting the tastes of the woman seen reading, and of Backer herself. When Backer joined a colony of artists in Fieskum (discussed further below) in the summer of 1886, she was amiably teased for being the only member of the group to practise *plein-air* painting indoors! The red space of the Altar in *Uvdal Church* (1909) highlights the sacred nature of this element in the heart of the church. Sometimes crucial features are hidden from view, as if cut off by a photographic frame. *Baptism in Tanum Church* (1892) (ill. 412) is a particularly striking example. The two women in the foreground peer around a corner, intrigued to see what is going on in the distance, at the far end of the church. This anecdotal flavour is unusual in Backer, but it adds an witty touch.

410 Harriet Backer, *Drying the Laundry* (1884–86), oil on canvas, 100.1 x 100.1 cm, Tate, London



411 Harriet Backer, *At the Piano* (1894), oil on canvas, 100.1 x 100.1 cm, Tate, London



412 Harriet Backer, *Baptism in Tanum Church* (1892), oil on canvas, 100.1 x 100.1 cm, Tate, London

ART OF THE NORDIC NATIONS

MODERNISM,
FREEDOM &
IDENTITY
1870–1950

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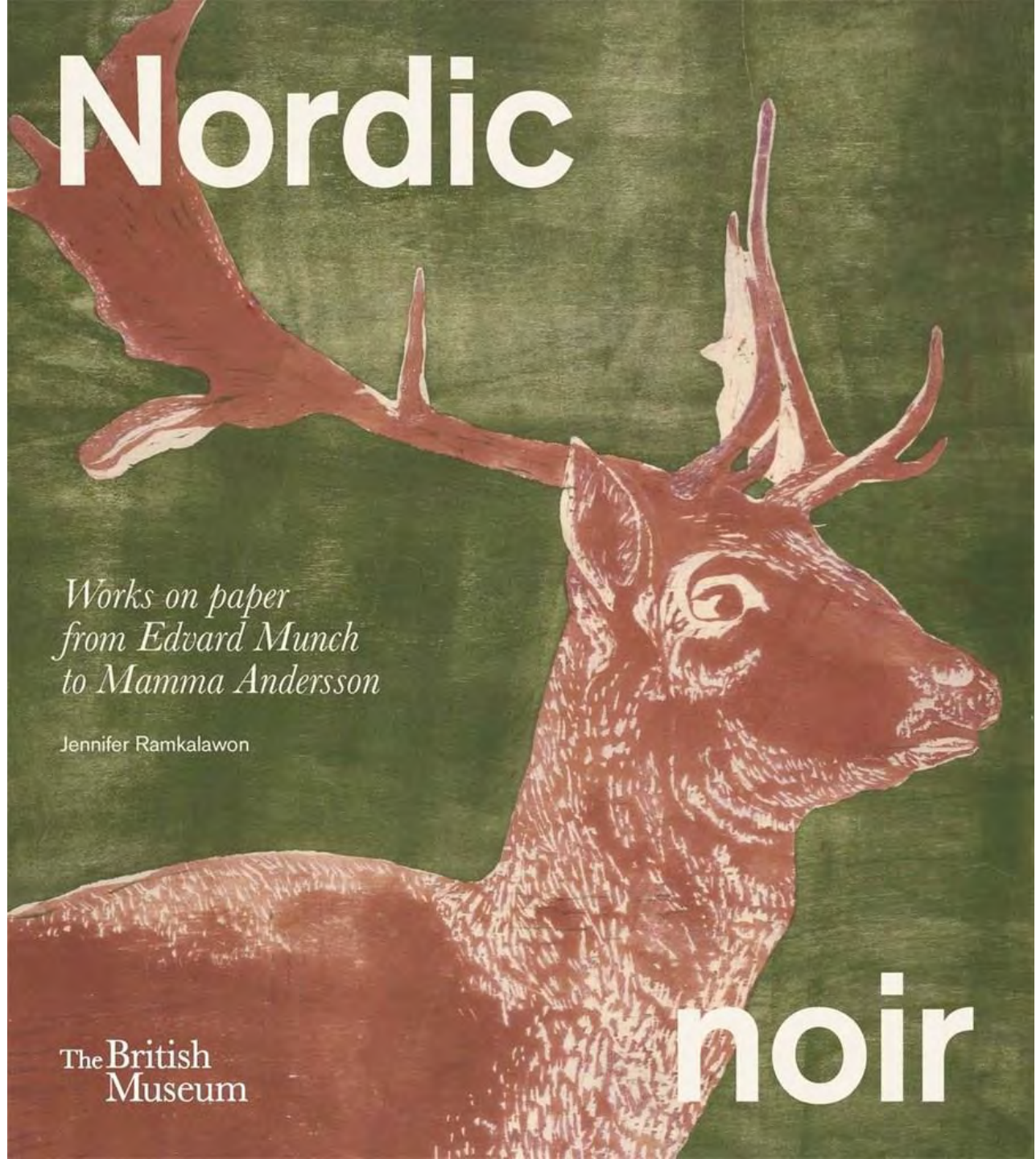
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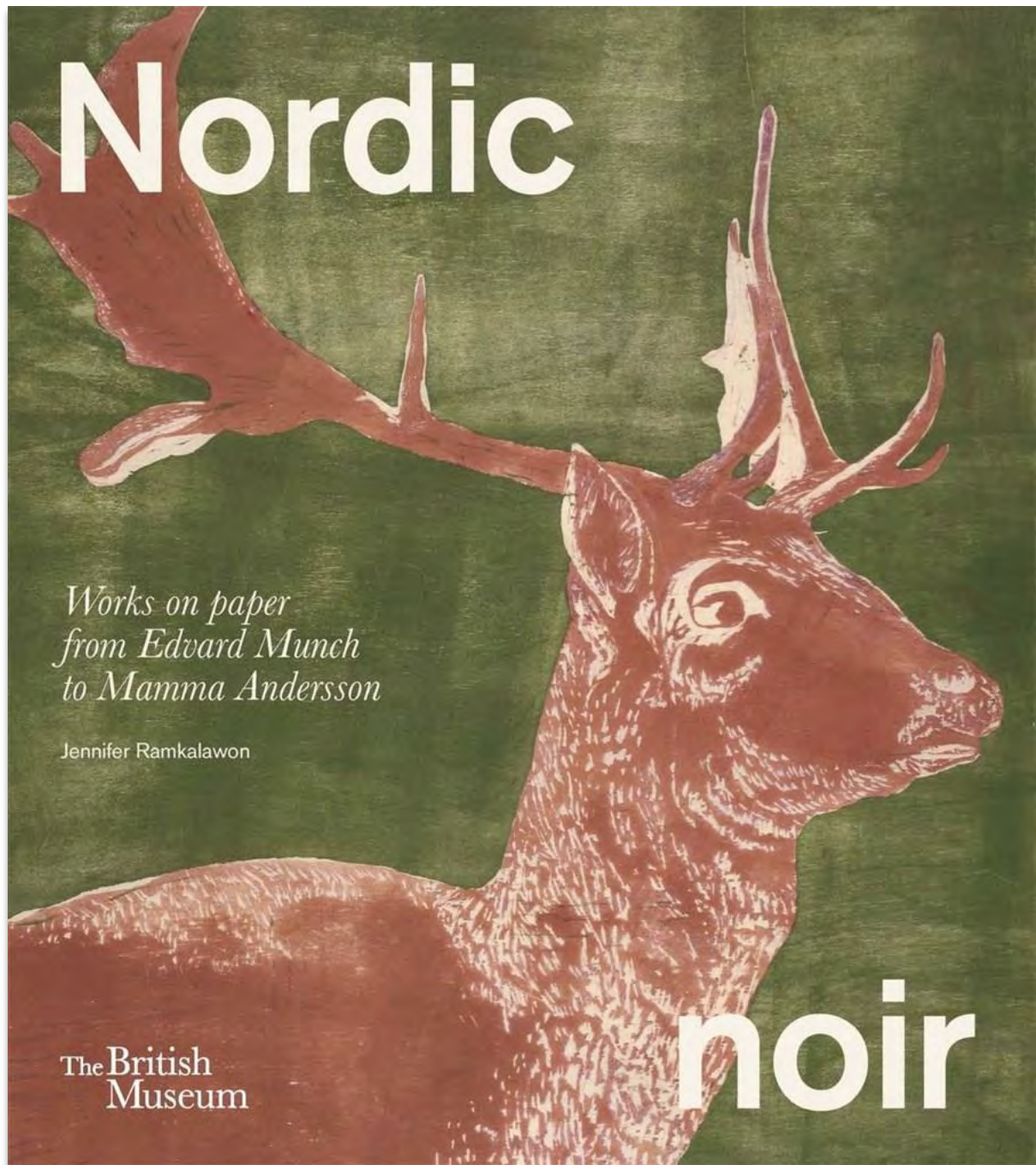


*Works on paper
from Edvard Munch
to Mamma Andersson*

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Nordic noir

*works on paper from Edvard Munch
to Mamma Andersson*

Jennifer Ramkalawon
Preface by Mamma Andersson

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Frontispiece:

Yūchiro Sato, *In the Age III* (detail, 2003)
Graphite, mineral pigment, acrylic paint, 940 × 940 mm
2020.7054.1. Acquisition supported by AKO Foundation

Note on the text:

Dimensions of works are given as the sheet unless otherwise stated.

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Introduction

I rode home – and lay down on the sofa dead tired
I had never felt so ill and consumed – hopefully in 3 month's time
it will be warm and light
I wonder if you can hold out –
I saw in my mind's eye a midsummer day during the summer
around the feast of St John when it is light nearly around the clock
and the air is pleasant and warm.
And when the sun goes down the light becomes so insupportably
incandescent!

The Norwegian artist Edvard Munch (1863–1944) wrote these thoughts in a notebook dated 1932. He describes the effect of the seasonal bleak darkness of the Nordic lands compared to the joyful warm days of summer – marked by the longest day of the year, Midsummer's Day, or 'the feast of St John', which falls on 24 June. These two extremes of desolate, dark winter nights and long, light-filled summer days when the sun appears never to go down are perhaps the most hackneyed images associated with Scandinavia or the Nordic region by those living outside the area.²

From an outsider's perspective the Nordic lands serve up numerous clichés: snowy landscapes; elegant and functional design; convenient flatpack furnishings from the Swedish firm IKEA; 'hygge', the Danish concept of coziness – the list is endless. This book itself is titled *Nordic noir*, which in the UK at least (not so much in Scandinavia) is synonymous with crime

fiction and dark television thrillers dissecting mysterious, often terrifying murders.³

More importantly, the Nordic countries are held up as models of superior welfare states caring for all from cradle to grave. How true are stereotypes of the region? How much is known, for example, about the Sámi (the Indigenous people inhabiting the area that encompasses northern Norway, Sweden, Finland and Russia) and their treatment by various Nordic authorities? Or the stance taken by these countries during both World Wars? Or the position of women in Nordic society, or how global warming and climate change have affected the region? How do these notions impact on this 'perfect' society and the dismantling of the idealism of the post-war world? Above all, how does art help those outside the Nordic region gain a greater understanding of the complexities and sensibilities of these societies from 1945 to the present?

This book explores, examines and perhaps debunks some of these questions about a region that may be unfamiliar for many. Another valid question could be: why is the British Museum collecting art from Scandinavia? The Museum is an arena that examines the narrative of humankind, in this case with Nordic art presenting itself to a largely non-Nordic audience. The Collection is rich in material culture from this area, from intricately carved Viking brooches from the ninth or tenth century (fig. 1) to modern Scandinavian glassware (fig. 2).



Fig. 1
An oval brooch, 9th–10th century. Copper alloy. L. 6 cm.
1912.1915.36. Purchased with contribution from the Art Fund
(as NACF).



Fig. 2
Table With Us (1991–1995, Finnish). Group of vases and bowl designed for Iittala
glassworks. Left to right: Marmora, 1967–83; Jukola, 1949–64; Oresala, 1970–80.
Mould-blown and cut glass. Left to right: H. 32.5 cm, H. 8.6 cm, H. 21.5 cm, H. 9.2 cm,
H. 21 cm. 2012.8022.61, 2012.8022.1–2, 2012.8011.68. Anonymous gift.

The Museum has been collecting modern Nordic works on paper since the early twentieth century. Campbell Dodgson (1867–1948), Keeper of the Department of Prints and Drawings from 1912 to 1932, was particularly keen on prints by Swedish artists Anders Zorn (1860–1903) and Carl Larsson (1853–1919), whose works he bought for his own private collection and bequeathed to the Museum (fig. 3). He was also an early subscriber to the annual portfolio of prints produced by Föreningen för Grafik Konst (The Swedish Fine Art Print Society).⁴ The Museum's most recent acquisitions follow up a previous undertaking begun in the 1990s that focused mainly on prints and culminated in the exhibition *Modern Scandinavian Prints* in 1997, which covered the period from the early twentieth century to around the 1990s.⁵ Conversely, the works in *Nordic noir* concentrate mainly on the post-war period to the present day, emphasising those artists who use drawing and printmaking as part of their wider artistic practice.⁶

Nordic questions and stereotypes

When researching Nordic art it is immediately apparent that the majority of artists from the area, with the exception of Munch, are virtually unknown to the rest of the world. Is this because of their geographical position, on the fringes of northern Europe, literally 'left out in the cold' from an art historical point of view? Or is it the difficulty of understanding the different languages of

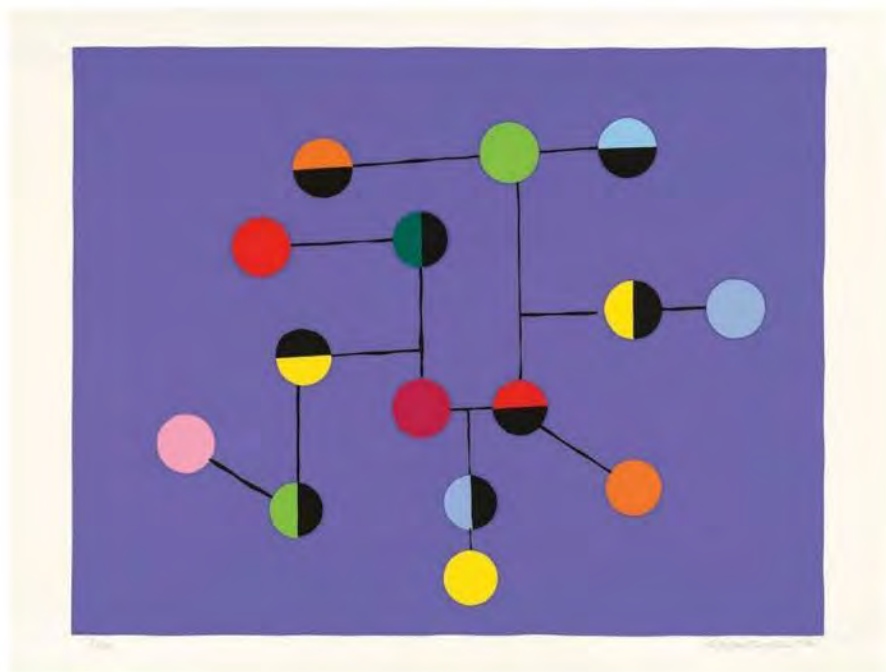
the area that forms a barrier to further knowledge about Nordic art? In addition, the complex history of the area appears almost like a game of 'musical chairs', with Denmark and Sweden throughout the ages ruling various countries – usually Norway or Finland, when the latter was not being ruled by Russia.⁸

There is a tendency to view Scandinavia as a homogeneous entity. Without wishing to reduce each country to a cultural stereotype, it is important to remember that they have their own characteristics and complexities. The differences between the nations are often joked about within the region: Danes are seen as 'fun-loving'; Norwegians are sturdy and brave; the Swedes are regarded as both clever and neurotic; the 'reserved' Finns, according to the German poet and playwright Bertolt Brecht (1898–1956), are silent in two languages.⁹ Can a notion such as Nordic art be defined without resorting to clichés and stereotypes?

Owing to geography, it is inevitable that Scandinavians do share some characteristics. It is no wonder that many artists dwell on the mysterious and sometimes macabre psyche of the Nordic soul in a world that is enveloped by darkness during the winter months. However, once spring arrives the people of Scandinavia embrace the lengthening days and stirrings of nature with an astonishing vigour, savouring the precious hours of daylight and the intense quality of light unique to these northern lands. Some in the Nordic art world may argue



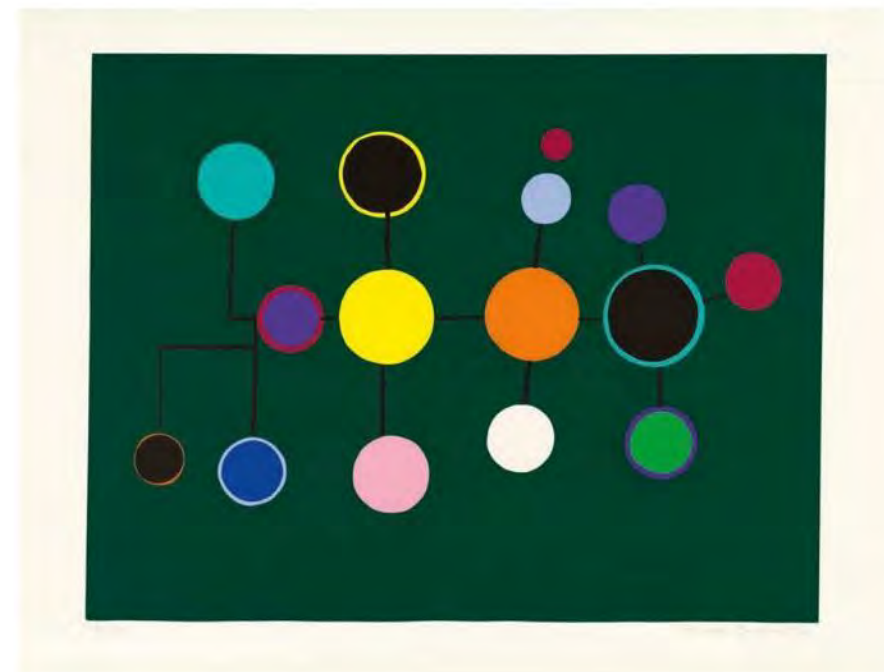
Chapter 1
Munch and
post-war
art in the
Nordic region



Ernst Mether-Borgström
(1917–1996, Finnish)

Violet (Violet), 1976
From the series *Fingilla*
Colour screenprint
965 × 788 mm
2023,7040 5. Acquisition supported by AEO Foundation

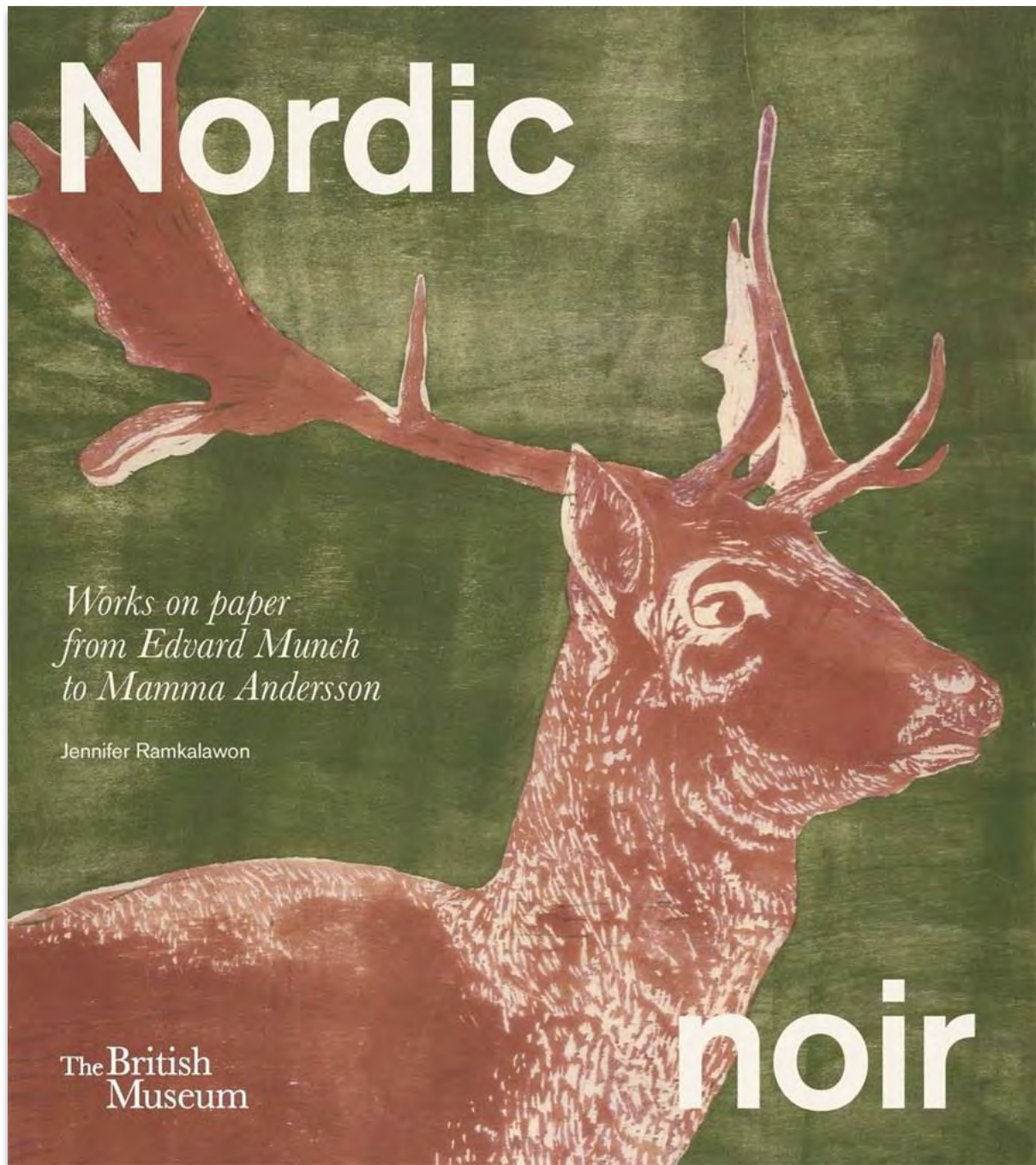
Opposite: *Green* (Green), 1976
From the series *Fingilla*
Colour screenprint
965 × 788 mm
2023,7040 7. Presented by the Mether-Borgström Foundation



Vanessa Baird
(b. 1963, Norwegian)

My Mother, 2019
Watercolour
1900 x 1000 mm
2021,7039.1. Acquisition supported by AKO Foundation





Nordic noir

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Jennifer Ramkalawon

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symbol of Paris. Not even war could trouble this image for long. In the 1870s, after the destruction caused by the Prussian Siege of Paris and the Commune – during which the Hôtel de Ville, the Tuileries Palace and parts of the Rue de Rivoli had been virtually razed to the ground by the retreating insurgents – well-to-do Parisians were quick to regain their composure, social life resumed and Haussmannization continued apace.

In fact it was not long before the travel writer George Sala, in his gossipy chronicle of 1878–79, was proclaiming 'Paris Herself Again', that is to say ready to cater to the needs of the (implicitly male) *bon viveur*. Somewhat more neutrally, the 1881 edition of Baedeker's guide describes Paris as a 'gay, splendour-loving, pleasure-seeking city', made up of 'spacious squares, noble avenues, and palatial edifices'.

The metamorphosis came about not through a series of piecemeal developments, as tended to happen in London, but through the implementation of a grand and logical plan involving large-scale repossessions of property. Enough of

5 Edouard Manet, *Rue Mosnier with Pavers*, 1878. This was the first of three views Manet painted, using a light, Impressionist touch, of the newly laid-out street opposite his studio. Rue Mosnier ran parallel to the railway lines leaving the Gare Saint-Lazare and, according to Zola's *Nana*, published that same year, had already acquired a somewhat dubious reputation. This may explain the various stationary carriages parked at the kerb, awaiting gentlemen callers.



6 Honoré Daumier, *Scène Observée in the New Rue de Rivoli*, 1852

the old city's landmarks remained for most inhabitants not to feel alienated; even Victor Hugo, the great lover and champion of medieval Paris, was sufficiently converted to write in glowing terms of the changes. However, as in any such massive scheme, there were those who felt dispossessed, the etcher Charles Meryon (1821–68) for one, Renoir for another. They hankered after the old familiar Paris of narrow streets and class mixing, where ramshackle workers' housing cluttered up the courtyards of the Louvre and the Tuileries Palace. One of the chief aims of Haussmann's improvements was to rid Paris of such insalubrious accretions and facilitate the policing of troublesome workers' districts.

Together with the urban facelift, the newly laid-out avenues, boulevards, parks and open spaces, and the modern sewage and lighting systems, which gave the sense of a city opened to the sky, various factors helped to give Paris its superficial appearance of homogeneity and visual harmony. First, the building materials, the whitish limestone and its stucco imitation, lent the city a special quality of luminosity. Secondly, the continuation of the eighteenth-century policy of building apartments to a restricted height and roads to



12 Claude Monet, *Saint Germain l'Auxerrois Church*, 1867

and prepares to depart again. Clearly Renoir chose his vantage point and time of day carefully, for it allowed him to incorporate the silhouetted shadows of people crossing the Pont du Carrousel behind him. Monet meanwhile stationed himself on a balcony at the east end of the Louvre, intent on painting a view of the old church of Saint Germain l'Auxerrois but cutting out the newly completed town hall of the first arrondissement, a pastiche Gothic construction, which flanked it to the left. In another view from the same vantage point,

12

13

Garden of the Princess, he looked south-eastwards towards the Panthéon, the vertical format allowing him to cut a visual and historic swathe through the city. At the top we see pearly grey luminous clouds and a venerable seventeenth- and eighteenth-century skyline; in the central band, heavily foliated trees, a fluttering tricolour and crowded quaysides; and in the lower foreground, ostentatiously gilded railings and trim newly laid lawns and flower beds. Here was evidence of Haussmann's



13 Claude Monet, *Garden of the Princess*, 1867



1 Claude Monet, *The Gare Saint-Lazare, Exterior*, 1877

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26 TOP Eugène Boudin, *Setting Sun or Stormy Sky*, c. 1860

27 ABOVE Eugène Delacroix, *Lycurgus Consults the Pythia*, before 1842. Sketch for the hexagonal pendantive, Bourbon Palace Library, Paris. Collectors prized Delacroix's preparatory works for their freedom of colour and touch. This pastel was given to the critic Théophile Thoré. Victor Chocquet (see p. 257) also owned a number of Delacroix oil sketches.

by modern foreign literature and by his travels to North Africa. The Impressionists, on the contrary, gave a wide berth to the extremes of violence, drama and morbidity of the romantic generation and espoused instead unremarkable subjects drawn from their own time and place. Moreover, the Impressionists were working for a different audience, catering to the middle-class collector not to the grand secular or religious institution. They rarely set themselves, or were asked to undertake, ambitious decorative schemes and their art finally cut ties with the baroque. Although the romanticism of Delacroix's subjects may have already lost its appeal for the artists of the 1860s, his free manipulation of intense colour, especially in his studies and pastels, was undoubtedly a major catalyst for change within studio practice. However, one might still object that, with the exception of certain canvases by Renoir, the cool blond hues that were favoured for the Impressionist palette do not look particularly similar to Delacroix's more fiery colour range.

Delacroix's importance lay also in his reputation, as an artist prepared to stand out from the academic prescriptions of the day and to withstand the assaults of the critics. Although the Impressionists did not know him personally, they learned of his thinking through the writers and critics of their generation. Delacroix's broad and literary culture, his noble sense of vocation and, above all perhaps, his serious dedication to the practice of art were all formative examples for Degas and Cézanne. And in a technical sense, his belief in the harmony and unity necessary to great art and in the need to preserve the verve and freshness of the sketch continued to command respect.

28

Henri Fantin-Latour's *Homage to Delacroix* is an important instance of the identification and solidarity Delacroix inspired in younger men. It includes two of the leading figures of realism in the 1860s, Whistler and Manet; the third, Courbet, is notable by his absence. To the right of the group sits the poet and critic Charles Baudelaire, champion of Delacroix's genius. In some ways his inclusion was paradoxical since Delacroix had scarcely answered Baudelaire's criterion for a modern artist, one who would seek out the epic quality in modern life. This was the challenge that artists of the 1860s were consciously addressing and which, in a sense, Fantin-Latour took up in these group portraits. Yet the eulogistic obituary of Delacroix that Baudelaire published in *Le Moniteur universel* in the autumn of 1863 reads like a blueprint for many of the innovations we associate with Impressionism: 'His was the most open of minds to all ideas and all impressions, the most eclectic and the most impartial sensualist [*jouisseur*].' Baudelaire went on to quote one of Delacroix's favourite dicta: 'Given that I consider the impression

to stand up to his critics and snub the authorities, earned him the admiration of the younger men.

In September 1863, Frédéric Bazille returned to Paris for his second year as a medical and art student with a letter of recommendation to Courbet. He had been given the letter by Auguste Fajon, a mutual artist friend from Montpellier. He was eager to act upon it and doubtless did so as soon as he could, but at the time Courbet was in Ornans for a long stretch. Bazille already knew Monet, a fellow student at Charles Gleyre's (1808–74) studio, and one imagines that their admiration for Courbet was a strong element in their friendship.

Courbet represented the rural outsider who had taken Paris by storm. As such, he was an important model for other ambitious provincials, among them, Monet, Bazille, Pissarro and Cézanne. His career had not conformed to the conventional academic pattern and he was committed to taking control of his own destiny. Part of this involved cultivating rich patrons, such as the Montpellier collector Alfred Bruyas who was well known to Bazille. Monet found himself drawn into Courbet's orbit,

29 Gustave Courbet, *Young Women on the Banks of the Seine*, 1856–57



30 Honoré Daumier, *Landscape Painters*. *The First Copies Nature, the Second Copies the First*. Lithograph from *Le Charivari*, 12 May 1865



particularly in the year 1865. That summer, the artist from Ornans was to be found, incongruously, in Trouville, the favourite Normandy resort of well-to-do Parisians. Its promenade became a permanent fashion parade, and its hotels vied with various spa towns for the custom of dukes and marquises. For an artist like Courbet, whose reputation preceded him and whose showman's instincts responded to an audience, Trouville offered rich pickings. He delighted in the bathing and turned out seascape after seascape, some with figures and dogs, emulating the success of the local artist Boudin whose ability to capture skies he acknowledged to be unrivalled. In between times, he fitted in a succession of portrait commissions. Monet would have been particularly interested in Courbet's seascapes, having already spotted this as a theme worth developing. He himself regularly submitted seascapes to the Salon in the late 1860s.

In Trouville, Courbet the radical did not hesitate to court the aristocracy, an object lesson for the younger artist in how such networking could further one's career. Courbet was adept, above all, at keeping his name and his ideas in the public eye through the Salon, private exhibitions, published statements and letters to the press. Although excluded from the official Universal Exhibition of 1855, he had nevertheless made his presence felt

48, 49

exhibited at the Salon des Refusés of 1863, an undressed woman who shares a picnic with a couple of young men, taken to be students by *Le Figaro*'s critic, engages the viewer with her bold stare. In *Olympia*, painted the same year but not exhibited until the Salon of 1865, we come face to face with the same naked model; with her fashionable red hair, her tell-tale black velvet ribbon choker and her fancy satin mules, she is unquestionably a woman of the 1860s. Such titillating details of costume and jewelry, the discarded oriental shawl and the bouquet presented by the Black maid, all unmistakably marked her for the audiences of the day as a courtesan. In this era of public moral decline, there was nothing unusual in mistresses and *filles de joie* (women of easy virtue) being presented to Salon or theatre audiences in the unconvincing guise of classical goddesses. The name 'Olympia', which is given to the model, whose real name was Victorine Meurent, paid lip service to this convention, while also being redolent of the pseudonyms of the more well-known courtesans of the day. But what critics and the public found more disconcerting, indeed outrageously

47 Édouard Manet, *Le Déjeuner sur l'herbe*, 1862-63. Exhibited at the Salon des Refusés in 1863



48 TOP: Édouard Manet, *Olympia*, 1863. Exhibited at the Salon of 1865
49 ABOVE: Bertall, caricature of Manet's *Olympia*. Published in *Le Journal amusant*, 27 May 1865

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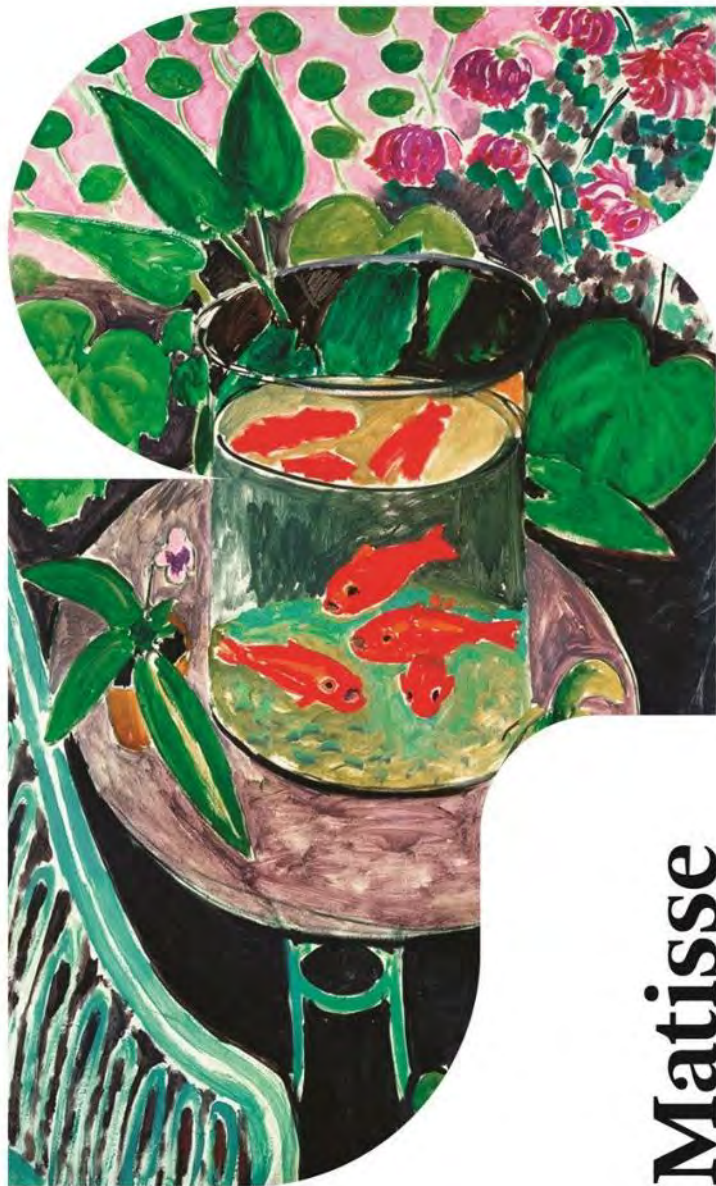


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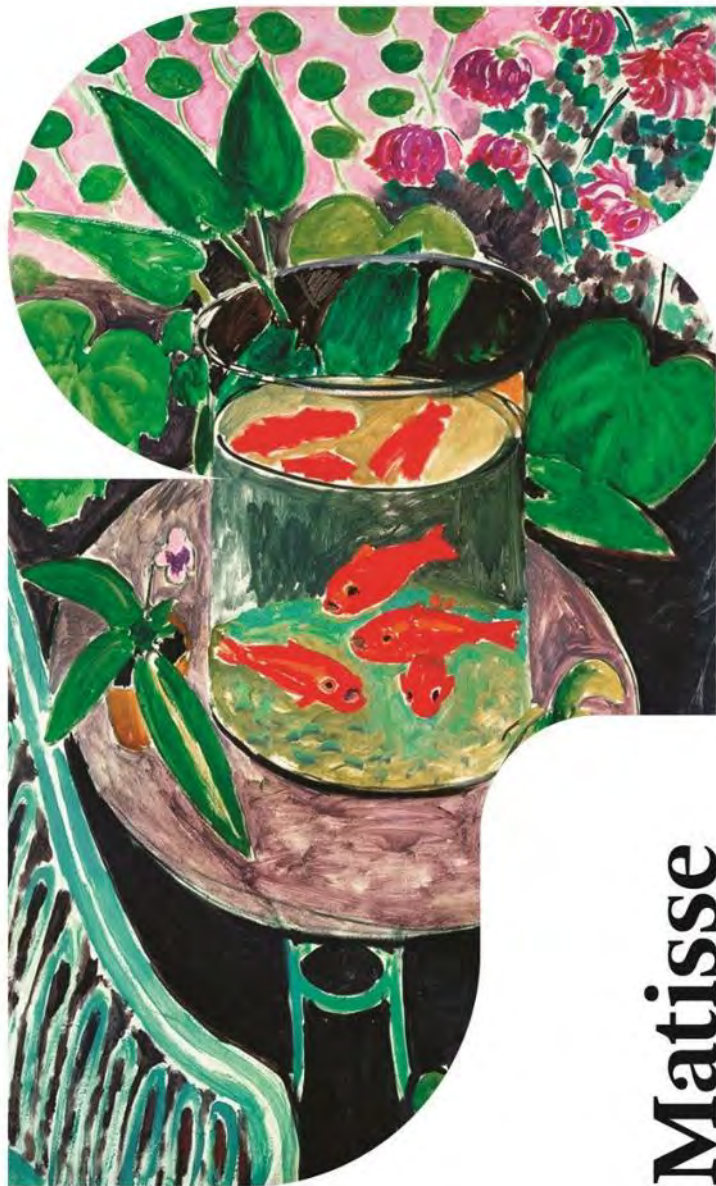












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Chapter 2

Patronage and the Market

In the seventeenth-century Netherlands, patronage was an inescapable, all-pervasive system governing political and professional relations. Opportunities in government and commerce arose through connections. For artists, especially portraitists and specialists in history painting, commissions came mainly from people with whom they had some kind of relation. Family came first, but artists could also manoeuvre themselves into a position of mutual benefit to other people in circles where art was valued. Genteel manners and good contacts were part of the mix. The greatest success in this realm in Amsterdam was achieved by Govert Flinck, who painted the portraits of the mightiest regents and received the best commissions. The market was not the wide-open, anonymous arena of supply and demand postulated by economists. For one thing, most artists were born into families of artists, with existing networks in trade and patronage that a newly trained master would enter. At the top of the chain of patronage, as attained by Flinck and masters such as Gerard Dou, Frans van Mieris and Adriaen van der Werff, artists even gained a measure of leverage over their patrons, who were grateful for anything they produced. At that level, patronage generated market possibilities, with ambitious collectors emulating royal courts and mighty regents. Needless to say, this was not the way most artists worked for a living, if they could earn one at all.

Protestant Churches – Paintings For and Of

When the provinces of the Northern Netherlands rose up against Habsburg rule, many of their grievances (except about taxes) were rather abstract, having to do with historic rights, administrative arrangements, judicial competence and such

matters. Closer to the daily lives of the inhabitants was the fight against the imposition of Catholicism. In concrete terms, this took the form of control over the many hundreds of churches in the country. When a polity joined the rebellion, its Catholic churches were expropriated by the local government and made available for Protestant services. Individuals were free to profess their own religion, but when it came to public practice, the Calvinist denomination enjoyed priority. Calvinist church councils were appointed, which then assumed responsibility for services and church furnishings.

As region after region joined the Revolt, church buildings were stripped of the religious art that gave offence to Protestants. Artists were no longer commissioned to make the kinds of paintings that filled Catholic churches. What was left by way of painted decoration in Protestant churches was modest indeed – escutcheons above burials of distinguished families, panels with the Ten Commandments, Bible stories on organ shutters. Most ambitious were the stained-glass windows of decorative armorial and figurative motifs, which the Calvinists did not think of as idolatrous.

While painting *in* the church was thus suppressed, paintings *of* churches flourished as a genre. Some were fantasy evocations of ecclesiastical spaces. Painting of this kind was initiated by the sixteenth-century Leeuwarden master Hans Vredeman de Vries (1525–1609), with his printed albums of models and instruction in perspective. Around 1630, a major shift took place when the Haarlem artist Pieter Saenredam, began making portraits of existing buildings. Saenredam applied perspective in a basic form, with a single vanishing point and views towards walls parallel with the picture plane. In the 1650s, in Delft, the possibilities were expanded when Gerard Houckgeest, Emanuel de Witte and Hendrick van Vliet mastered the technique of multi-point perspective, allowing for more dynamic and dramatic church interiors. Exteriors became the stock in trade of later painters, such as the Berckheyde brothers in Haarlem and the Amersfoort painter Caspar van Wittel, one of the fathers of the Italian *vedute* – scenic exteriors.

Commissions for the painting of organ shutters were not very lucrative or prestigious, and were usually given to painters lower down the scale than the leading masters. One of these was David Colijns, a versatile artist who amplified his limited talents with clever borrowings from sixteenth-century prints. About 1635, he was chosen to paint the shutters of an organ in an interesting medieval chapel in the middle of Amsterdam: the Nieuwezijds Kapel (Chapel on the New Side [west of the old centre]), which attracted pilgrims for more than one miracle

the adherents of any individual Protestant sect throughout the century. There were cities and regions where everyone was Catholic. While holding the mass was not prohibited, the public display of Catholicism was forbidden, whether in church-building, processions or ostentatious gatherings. The solution found by the Catholic clergy, which operated in low key as a mission directed from the Spanish Netherlands, was to convert private dwellings into church spaces. For large congregations, which could run into the high hundreds, adjoining properties would be united behind the façades. There was no restriction on the furnishing of these concealed churches, and it goes without saying that they would be adorned with religious paintings. Nearly all were given in commission to Catholic artists.

The cities of the Netherlands with the most active Catholic communities were the former bishoprics Utrecht, Haarlem and Den Bosch (formally 's-Hertogenbosch). For all of these cities, the foremost Dutch Catholic artist of his time, Abraham Bloemaert, produced outstanding work. Although he never went to Italy or spent time in the Southern Netherlands, Bloemaert was steeped in the art of Caravaggio and Rubens, making elements of their styles and idiom his own. His *Supper at Emmaus* is based on a print after a painting by Rubens, which is

32

32 Abraham Bloemaert, *The Supper at Emmaus*, 1622



33 Adriaen van de Velde, *The Annunciation to the Virgin*, 1667

itself indebted to Caravaggio for the lighting, the proximity of the half-length figures, and the emotional power of the scene.

Bloemaert was a highly effective personality. He was one of the founders of the painters' guild of Utrecht, where he lived for the last half-century of his life. He gave direction and guidance to younger painters of the city, including his own sons, most of whom did visit Italy.

Catholics were not always born, but sometimes made. Adriaen van de Velde, the highly gifted and versatile son of Willem van de Velde the Elder and brother of the Younger, took a Catholic bride at the age of twenty-one, with whom he had five children who were baptized as Catholics. This made him a likely recipient of commissions for Catholic church art. His *Annunciation*, with its large format and iconography that for Protestants verged on idolatry, has all the appearance of having been painted for a hidden church, though we do not know which one. Another painter of van de Velde's generation who was born Reformed and married into a Catholic family was Johannes Vermeer. He too received a church commission, for an

33

Chapter 3

The City Environments

If there is one factor above all others that explains why the Netherlands produced so many more painters than other European countries, it would be urbanization. Painting is a profession for city kids, and for centuries more kids were born in cities in the Low Countries than anywhere else. In 1600, the average for Europe was under 10 percent, for the Dutch Republic more than 50 percent, and for the county of Holland 65. Only the north of Italy and the Southern Netherlands – important centres of art production themselves – came anywhere close. The expansion of the cities, with an increasingly affluent populace, brought with it a growth in the number of households calling for decoration. To become a painter was, for the first half of the seventeenth century, a responsible career choice. Each of the cities that became a major source for art production had roots in the Middle Ages and hallmarks of local pride, in geography, history or tradition, that citizens were sure distinguished them from everyone else in the world. Untrue as this was, the factors could play into the way art was commissioned and made. City chauvinism was strong and visitors to the country relished the palpable differences between one town and the next. The stereotypes were not airtight. Rembrandt could be a typical Leiden painter and Emanuel de Witte a typical Delft painter until each of them moved to Amsterdam and became a typical Amsterdamer. [Without de Bièvre this is meaningless.] [Bièvre ref]

Dordrecht

In writings and ceremonies in which the cities of Holland are ranked hierarchically, precedence is always given to, or taken by, Dordrecht. This privilege derives from its having been the first to be granted city rights, by Count Willem I in the year

1220. It was here that, in 1572, the first assembly of the States-General was held after the renunciation of Spanish rule. In the seventeenth century the city gave its name to the ecclesiastical Synod of Dordt (1618–19) at which the strict Calvinists discredited the more moderate Remonstrants, leading to the execution (decried as judicial murder) of the Grand Pensionary Johan van Oldenbarnevelt on 13 May 1619 (see also fig. 151).

For its size, about 12,000 inhabitants in 1650, Dordrecht produced more excellent artists than anywhere else. Staying put and serving the locals were four members of the Cuyp family, Godfried Schalcken and Arnold Houbraken (see figs. 36 and 109). Better known are those who moved to Amsterdam and became pupils of Rembrandt: Ferdinand Bol, Samuel van Hoogstraten, Nicolaes Maes and Arent de Gelder. (See figs. 15, 45 and 157–58.) The connection between Rembrandt and the artistic society of Dordrecht may be related to Rembrandt's longest-standing friendship, with the sombre Calvinist poet Jeremias de Decker (Dordrecht 1609–1666 Amsterdam). The friendship between the two is exemplary for the relationship between the visual and verbal arts. In a poem on Rembrandt's *Christ Appearing to Mary Magdalene*, de Decker praised Rembrandt's ability to give life to the Bible text. Samuel van Hoogstraten and his pupil, Arnold Houbraken, wrote two eminently important books on their art. Hoogstraten, who also wrote for the theatre, paraphrased the Roman poet Horace in a somewhat commonplace thought that became a leitmotiv in writings on art throughout the century: 'The pen has long been family of the brush, as if it were painting with speech; just as painting is taken for silent poetry.'

While it may not strike the eye immediately, a famous genre painting by Nicolaes Maes takes its terms from classical antiquity, and links word to image. *The Eavesdropper* holds her finger to her lips, as if to say, 'If only you would be quiet, you would be able to hear what is going on in this painting.' This refers to the words of love being spoken to the young lady below by the officer, who has left his outer clothing and sword on a chair beneath a map of the world. Above the eavesdropper's head is a bust of Juno, Roman goddess of marriage and the household. Of all the ways of reading this intriguing painting, one of them lies in the homely wisdom that young people are drawn to each other by erotic passion, only to become confined in a bourgeois marriage. Nicolaes Maes was born into a well-off family and enjoyed the privileges of expensive training and travel abroad before his career firmed up and he began earning good money on his own, mainly painting portraits in Dordrecht and Amsterdam.

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Inventories of the time call them *Haarlempjes*, little Haarlems. Everything else in the painting – the smaller towers on the horizon, human activity in the foreground bleaching fields, the very clouds in the sky – pay homage to the church tower, the scale of which, in a bit of artistic cheating, is considerably enlarged. A pious viewer of a *Haarlempje* will have seen rising to the sky the house where he would go to hear the word of God.

The location of the Bavokerk within the city was every bit as spectacular as its appearance from the surroundings. Called the Grote Kerk (Great Church), it stood on the Grote Markt (Great Market Square). On the square lie small market halls that now serve cultural functions. The earmark city views of Haarlem, including several by the Berckheyde brothers, showed the Grote Markt. The signature church interiors were made

52 Jacob van Ruisdael, *View of Haarlem from the Northwest, with Bleaching Fields in the Foreground*, c. 1670–75



53 Gerrit Berckheyde, *The Great Square and Bavokerk in Haarlem*, 1696

inside the Bavokerk. In the masterful hands of Pieter Saenredam, paintings of the Bavokerk virtually defined the genre of the church interior from 1630 to 1650, when it was joined by the Nieuwe Kerk in Delft. On the other end of the Grote Markt stands the town hall (1370) and the adjacent Prinsenhof, the Prince's Court, which was a showplace for art. In 1590, the township commissioned three major history paintings and one contemporary one for the adornment of the building, an expropriated Dominican monastery (1290), where two paintings by Maarten van Heemskerck already hung. Haarlem distinguished itself in this way as the city providing the most highly esteemed hospitality for the stadholder. The building was later to house the municipal museum, before it moved to the old men's home and was dubbed the Frans Hals Museum. What these circumstances amount to is that the museification of Haarlem had already begun by 1600 and has been in steady progress since, a harbinger of a development that is overtaking all the city centres of Europe.



60 Hendrick ten Oever, *Landscape Outside Zwolle with Cows and Bathers*, 1675

the monogram EM: Evert Meertman. [Saskia Zwiers 2014 ref]. Hendrick's touch was attractive enough to inspire imitation, in the case of one unidentified master so closely that he has been dubbed the Pseudo-ten Oever.

Chapter 4 The Female Brush

In 1718, Arnold Houbraken published the first of the three volumes of his compendious lives of painters from the Netherlands, with biographical sketches of all the important painters who lived after the time of Karel van Mander and were not in *The Book of the Painter*. Although it did not include many female artists, he gave his book the title *Great Theatre of Netherlandish Painters and Paintresses*. This was a big step up from van Mander, who mentioned only two from the Netherlands: Marguerite van Eyck, the sister of Jan and Hubert; and Anna Smijters, a miniaturist whose 'astonishing neatness and precision with paint and brush' made a great impression on van Mander. Since we know of more women artists from before 1604, we can only say that van Mander took no pains to find out who they were. Houbraken did make some effort, and mentions seventeen Dutch and Flemish women painters, miniaturists, textile and glass artists post-van Mander, and some who should have been in van Mander's book, such as Catharina van Hemessen. By Houbraken's time, it had become a theme in writings on art to single out women, often with the remark they were as good as or better than their male colleagues. In an article on the women artists in Houbraken, Margarita Russell made this enlightening observation:

With few exceptions, all belonged to artists' families; usually they were daughters, sisters, or wives of well-established painters. This was almost a prerequisite of their success. Indeed, the painter-father of Adriana Spilberg realized that his daughter's talent would be stunted in a conventional marriage and insisted that she marry a painter; she followed his advice twice.

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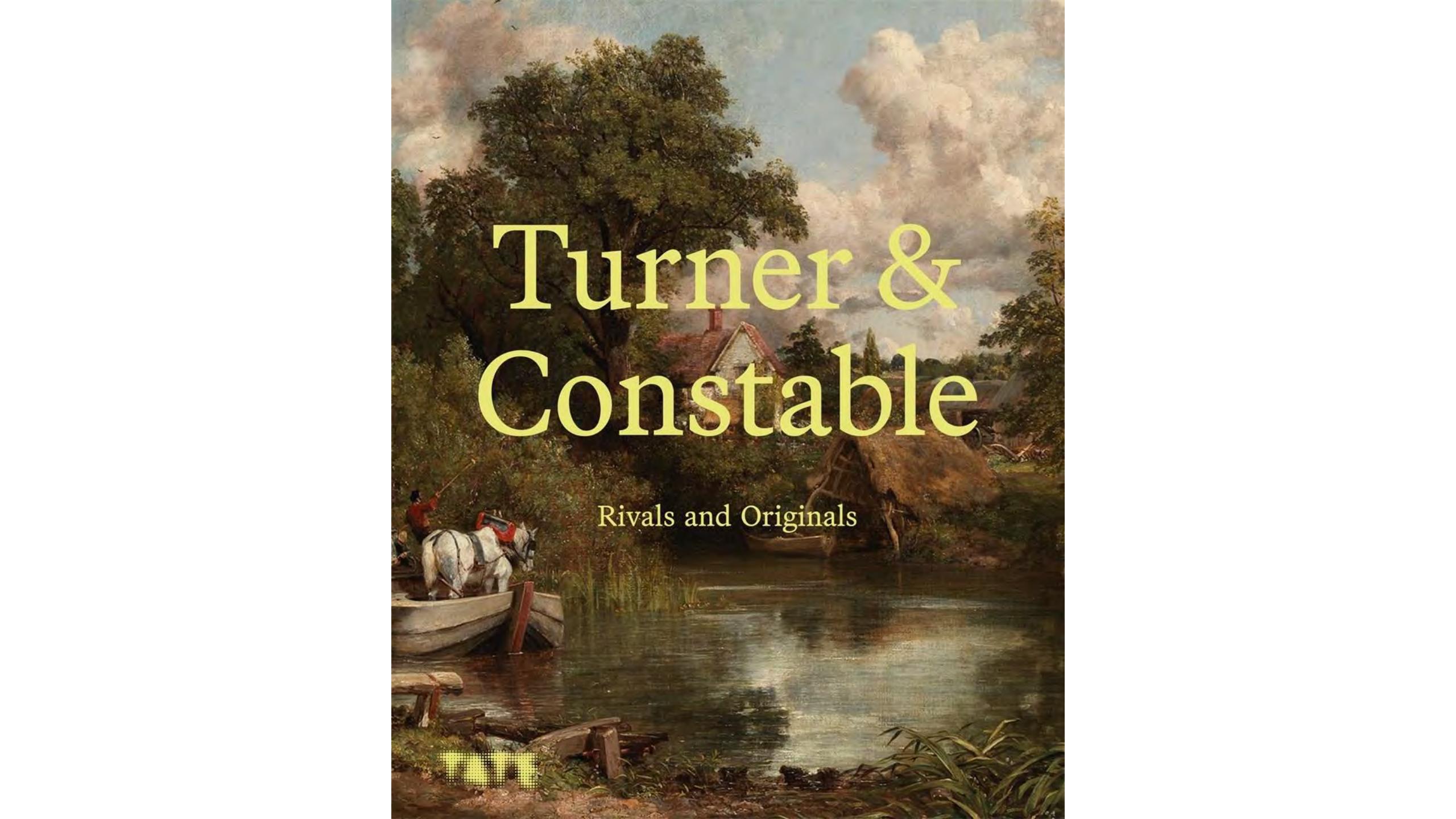
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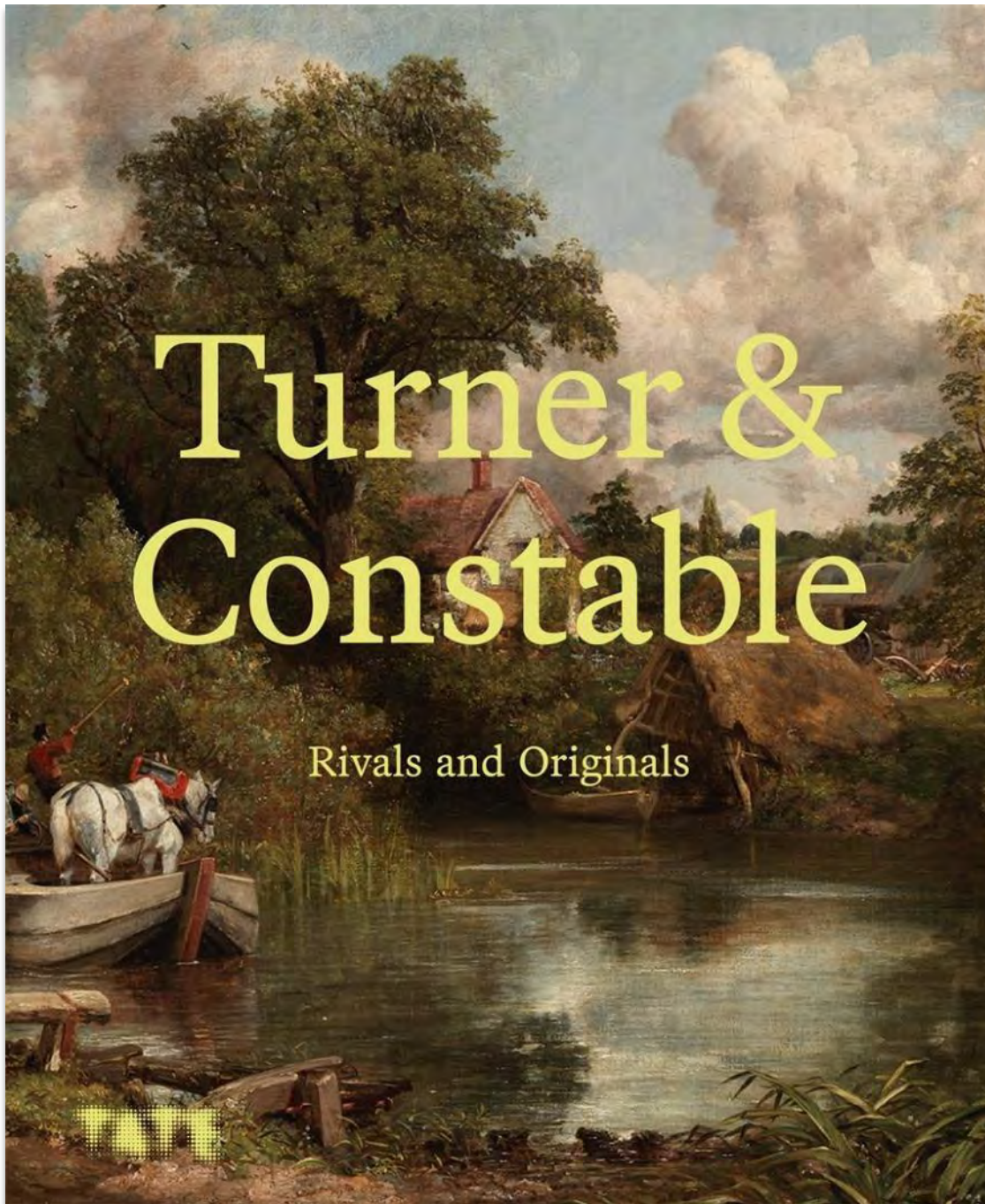
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Turner & Constable

Rivals and Originals

WILEY



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his right, and in his present state couldn't get into that position. However hard he threw himself onto his right, he always rolled back to where he was. He must have tried it a hundred times, shut his eyes so that he wouldn't have to look at the floundering legs, and only stopped when he began to feel a mild, dull pain there that he had never felt before. "Oh, God", he thought, "what a strenuous career it is that I've chosen!"

Travelling day in and day out. Doing business like this takes much more effort than doing your own business at home, and on top of that there's the curse of travelling, worries about making train connections, bad and irregular food, contact with different people all the time so that you can never get to know anyone or become friendly with them. It can all go to Hell! "He felt a slight itch up on his belly; pushed himself slowly up on his back towards the headboard so that he could lift his head better; found where the itch was, and saw that it was covered with lots of little white spots which he didn't know what to make of; and when he tried to feel the place with one of his legs he drew it quickly back because as soon as he touched it he was overcome by a cold shudder. He slid back into his former position. "Getting up early all the time", he thought, "it makes you stupid.



Fig. 108 Joseph Mallord William Turner *Mussooree and the Dhoon from Landour* c.1835
Watercolor and gouache, over graphite, on off-white wove paper, edge mounted on cream wove card, 12.3 x 20.2 cm (4 7/8 x 8 in.)



Fig 109 John Constable *Stoke-by-Nayland* 1836
Oil on canvas, 126 x 169 cm (49 5/8 x 66 1/2 in.); Framed: 169 x 213.4 cm (66 1/2 x 84 in.)

Turner's Ancient Worlds: Myth and Reality

In 1850 Turner showed work at the Royal Academy for the last time. The four paintings he exhibited follow the story of Dido and Aeneas, the doomed love affair between the Queen of Carthage and the future founder of Rome as told by the ancient poet Virgil. The critics were divided. Some praised the 'colours of a most dazzling hue', while others were confused by their apparent slide into abstraction.¹ This series was his final engagement with a lifelong source of inspiration, *The Aeneid*, a text which had already given rise to at least six previous paintings.² The stories of the ancient world, both mythical and historical, fascinated him. Classical landscapes offered fertile ground for experimentation and interpretation - tales of magic and mysticism, epic heroes and courageous battles, love and despair, ambition and hubris, transformation and the turning wheels of fate.

As a student at the Royal Academy Schools in the early 1790s, Turner's first interaction with the classical world would have been through the casts of classical statuary he was required to study.³ In the hierarchies of art taught at the academy the most prized genre was history painting, the term broadly used to describe scenes from ancient history, classical mythology, and the Bible; landscape painting (along with still life and portraiture) was considered less prestigious.⁴

Despite this, Turner was able to follow the example of artists who were believed to have elevated the landscape genre, none more so than Claude Lorrain (c.1600–1682). The French painter often filled his scenes with classical myth and history, enriching them with narrative interest and thereby augmenting

1. Martin Butlin and Evelyn Joll, *The Paintings of J.M.W. Turner*, revised ed., Yale University Press, New Haven and London, 1984, pp. 273–275, no. 430–432.

3. Anthony Bailey, *Standing in the Sun: A Life of J.M.W. Turner*, Tate Publishing, London, 2013, pp. 22–23.

4. History Painting was believed to be the most intellectual artform, as opposed to reproducing what could be from life. See Kay Dian Kriz, *The Idea of the English Landscape Painter: Genius as Alibi in the Early Nineteenth Century*, Yale University Press, New Haven and London, 1997, pp. 9–32.

2. *Aeneas and the Sibyl: Lake Avernus* (c.1798 and a second version 1814–15), *Dido and Aeneas* (1815), *Dido Building Carthage* (1815), *Dido Directing the Equipment of the Fleet* (1828), *The Golden Bough* (1834).

Fig. 27
Joseph Mallord William Turner
Dudley, Worcestershire (detail) 1832.
Watercolour, gum arabic with
scratching out on paper, 2930 x 4320 mm



210. John Constable *The Hay Wain* (1821)
Oil paint on canvas, 130.2 x 185.4
The National Gallery, London. Presented by Henry Vaughan, 1891



211. J.M.W. Turner *Ulysses deriding Polyphemus - Homer's Odysseus* (1829)
Oil paint on canvas, 132.5 x 207
The National Gallery, London. Turner Bequest, 1856

TURNER AND CONSTABLE: RIVALS AND ORIGINALS

AMY CONCANNON

'Fire and water' was how one critic summed up an arrangement of work by J.M.W. Turner and John Constable at the 1831 Royal Academy Summer Exhibition.¹ The works were *Caligula's Palace and Bridge* and *Salisbury Cathedral from the Meadows* respectively, a pairing that gave rise to a more lively, direct and sustained comparison of the two painters' work than ever seen before (nos. 136 and 135). The art critics delighted in a raft of metaphors that cast Turner and Constable as sparring titans in command of opposing natural forces: *Caligula's Palace* was 'all heat' to *Salisbury Cathedral's* 'humidity'; the pairing a show of 'Turner's fire and Constable's rain'.² It was perhaps all part of Constable's plan. As a member of the hanging committee for the Royal Academy exhibition that year he was responsible for placing *Salisbury Cathedral* in dialogue with Turner's work. This juxtaposition of paintings played into an evolving idea of the two painters as opposites. Their work was directly compared in the press as early as 1819, when it was deemed 'equally successful', though Constable was said to have 'none of the poetry of Nature like Mr Turner, but ... more of her portraiture'.³

There could be 'no stronger contrast' to Turner than Constable, wrote one art critic in 1829. That year Constable's main exhibit was *Hadleigh Castle: The Mouth of the Thames, Morning after a Stormy Night* (no. 132) and among Turner's was *Ulysses deriding Polyphemus* (fig. 2). Constable was 'all truth' and Turner was 'all poetry: the one is silver, the other gold'.⁴ If such comparisons were made even when their work hung in separate rooms, as was the case in 1829, Constable's arrangement of *Salisbury Cathedral* next to *Caligula's Palace* in 1831 was surely an outright invitation for all to continue the compare-and-contrast exercise between him and Turner. Indeed, this hang sparked something new in the dynamic between the two artists and their public image, becoming a prelude to the more famous incident of 1832, when Turner escalated the competition by adding a small daub of red paint to his pastel-coloured seascape *Helvoetsluys* (Fuji Art Museum, Tokyo) (fig. 41, p. 197). With elegant but savage simplicity, Turner's act detracted from

the scattered red accents in Constable's *The Opening of Waterloo Bridge* (no. 150). Constable reportedly said, 'He has been here ... and fired a gun!'⁵ Arguably, in pairing his and Turner's works in 1831, Constable had fired the first shot.

Art history loves a rivalry: Leonardo da Vinci and Michelangelo, Reynolds and Gainsborough, Manet and Degas, Picasso and Matisse – the list goes on.⁶ In the first history of art text to be written, Giorgio Vasari posited competition as a necessary ingredient in artistic progress; envy was deemed its unproductive counterpart. Peppercorned with references to Renaissance rivalries, Vasari's narrative draws heavily, however, on gossip and second-hand anecdotes, such that the text is perhaps a more colourful account than if its subjects had spoken for themselves.⁷ In the case of Turner and Constable there is certainly plenty of fuel to spin a narrative of bitter rivalry between men who were poles apart in all but their choice of occupation. Take their domestic circumstances, for example. Constable was father to seven children and sole parent to them after the loss of his wife Maria, aged forty-one, in 1828. Turner fathered (but did not parent) two daughters and supposedly once said, 'I hate married men ... they never make any sacrifice to the Arts, but are always thinking of their duty to their wives and families, or some rubbish of that sort'.⁸ While there is scant evidence to support one biographer's claim that Turner 'did not much like Constable', there is plenty of evidence – in part owing to the comparative abundance of his extant correspondence – of Constable's frustration at Turner's dominance.⁹ He wrote:

I feel deeply the honour of having found an original style & independent of him who would be Lord over all – I mean Turner.¹⁰

Pride that his art was distinct from Turner's could also slide into pettiness, as seen in his reference to Turner's print project and manifesto for landscape art *Liber Studiorum* (1807–19) as the 'liber stupidorum'.¹¹



110. 35 John Constable *The Cornfield* 1826
Oil on canvas, 143 × 122

The National Gallery, London. Presented by subscribers, including Worsley, Rutley and Sir William Beechey, 1837

CONSTABLE AND TURNER REMADE

RICHARD JOHNS

I like the picture not so much for what you *can* see, as for what you can't. I'm always wondering what's going on just round the bend – behind the trees.¹

Thirty years ago the artist and teacher Colin Painter placed an advertisement in a south London free newspaper with an appeal: 'Do you have this picture in your home, or something with this picture on it?'² The picture in question, illustrated but not identified on the page, was *The Cornfield* by John Constable (fig. 35), a painting distinguished by being the first from the artist to enter the national collection, shortly after his death in 1837. The testimony of readers who had recognised the painting and taken the trouble to reply formed the basis of an innovative exhibition at London's National Gallery in 1996, in which Constable's celebrated work was displayed alongside dozens of household objects, from ceramic plates to soft furnishings, each bearing a likeness of Constable's creation.

The juxtaposition of a priceless work of art with so many inexpensive copies – some mechanically reproduced, others lovingly handcrafted – brought home the extent to which Constable's vision of rural England had found a place, and meaning, in the everyday experience of a wide cross-section of society. For some contributors to the exhibition, the value placed on their *Cornfield* owed little to the reputation of the artist or to the cultural prestige of the National Gallery (some were unaware of either). For many, *The Cornfield* held memories of a more personal and unpredictable kind: of time spent with family or friends who shared an appreciation of the image, or of a younger self. For others, the sun-dappled country lane and ready harvest represented an imagined alternative to a largely urban existence, away from the polluted air and rivers of the modern city.

It would be easy to dismiss souvenir Constable as little more than a romantic attachment to a mythical Old England, reducing the artist's pictorial innovation to what one critic has called a 'perpetually sentimentalised glow'.³ By the end of the twentieth century, the rural idyll exemplified by *The Cornfield* had been roundly challenged by a generation of art historians determined to foreground the persistent inequities of the English countryside, including the systemic

rural poverty that remains out of the picture whenever the pastoral of Constable country is invoked.⁴ In whose interests, came the question, has Constable's art been working so hard for so long? That even the premise of this question continues to provoke an impassioned response, and occasional newspaper headlines, suggests that Constable country remains, as it has always been, a contested field.⁵

The writer Sam Johnson-Schlee reclaims the biscuit-tin appeal of Constable's Suffolk landscapes as an unconscious act of resistance against the displacement of modern capitalism. Making room for Constable country in the home, Johnson-Schlee suggests, can be understood as a creative gesture that brings the possibility of a radical reimagining of the country at large: 'first we will inherit the landscape paintings through cheap reproductions, and next we will take our part of the land.'⁶ Or, as one contributor to *At Home with Constable's Cornfield* put it in 1996: 'Being a descendant from a family who "worked the land", I have a great love of pictures depicting rural scenes.'⁷ This Land is Your Land.

When Peter Kennard restyled the eponymous hay wain of Constable's other best-known painting into a launch vehicle for three Tomahawk cruise missiles (complete with gas-masked wagoners), he likewise recognised the radical potential of Constable's homeliness (fig. 36).⁸ Created in 1980 in response to a decision by the UK government to open the English countryside to US-controlled nuclear weapons, Kennard's Cold



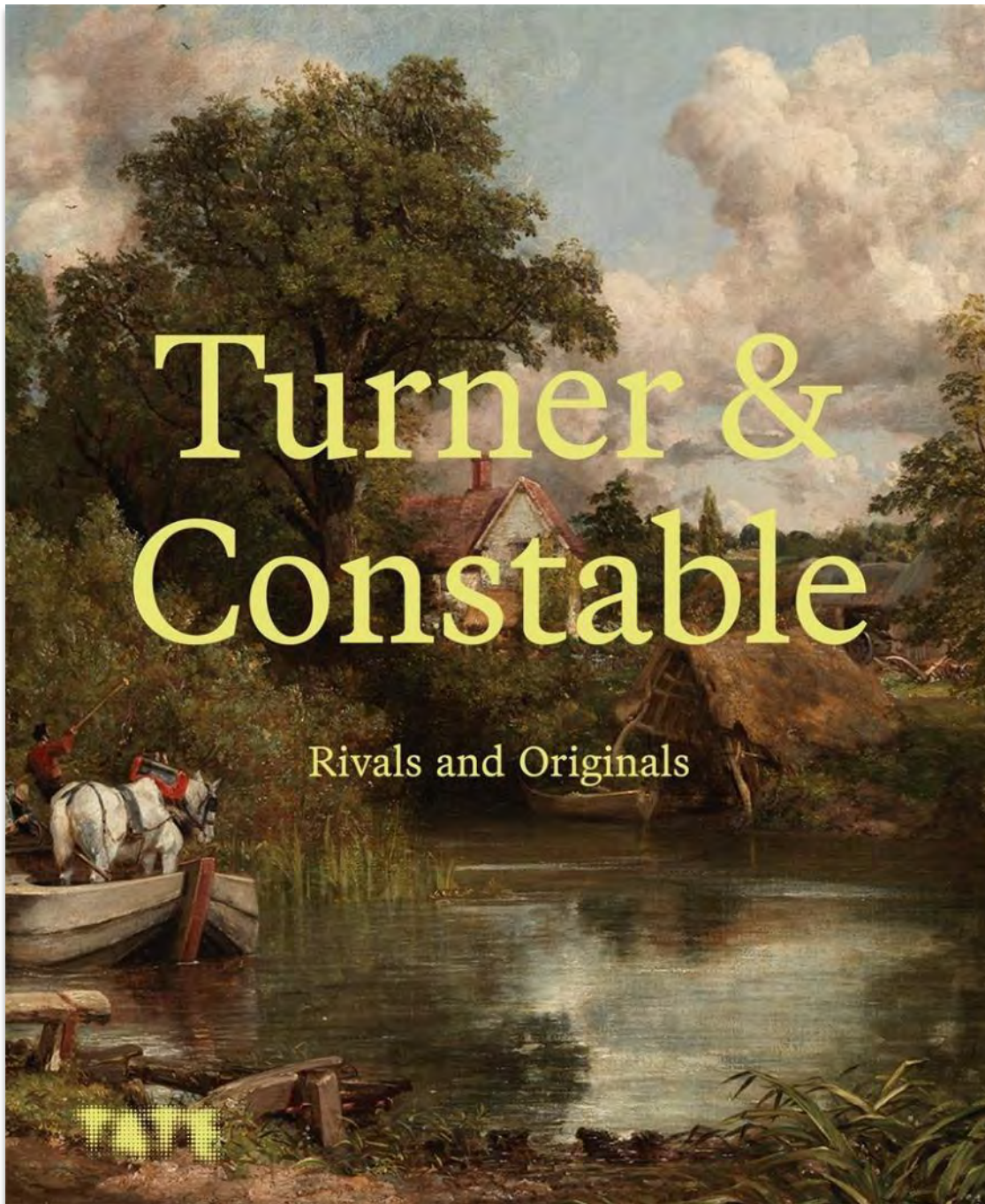
110. 36 Peter Kennard *Haywain with Cruise Missiles* 1980
Chromolithograph on paper and photographs on paper, 26 × 37.5
Note: Purchased from the artist 2007



no. 58 J.M.W. Turner *The Lake, Petworth, Sunset; Sketch Study* c.1827-8
Oil paint on canvas, 66 x 142.2
This, Accepted by the nation as part of the Turner Bequest 1856

Turner was a frequent visitor to Petworth House in Sussex. Its incumbent, George O'Brien Wyndham, 3rd Earl of Egremont (1751-1837), was an early patron of Turner's and the two became friends. Egremont was a generous patron of contemporary British art and regularly had artists to stay, including Constable, but only Turner seems to have been afforded the special privilege of using the Old Library as a studio. It was here that he is said to have painted a series

of four oblong paintings designed for the Earl's dining room. Local landmarks of significance to the Earl featured in Turner's paintings, including Chichester Canal and Brighton's Chain Pier, modern features of the landscape that the Earl had invested in. The present work is, as its title suggests, a study that celebrates the Capability Brown-designed grounds of Petworth House itself. It allowed Turner to indulge in a radiant sunset.



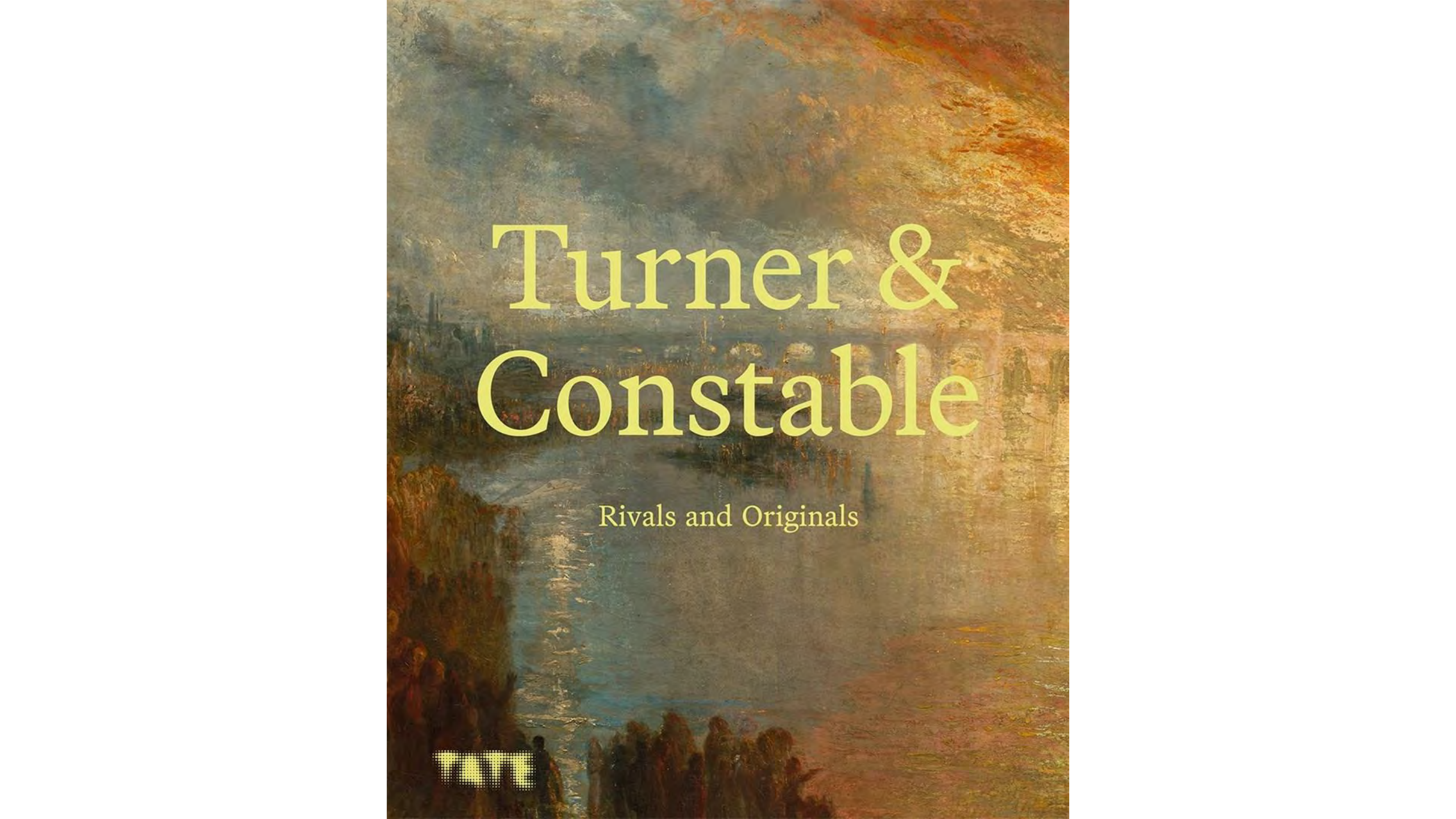
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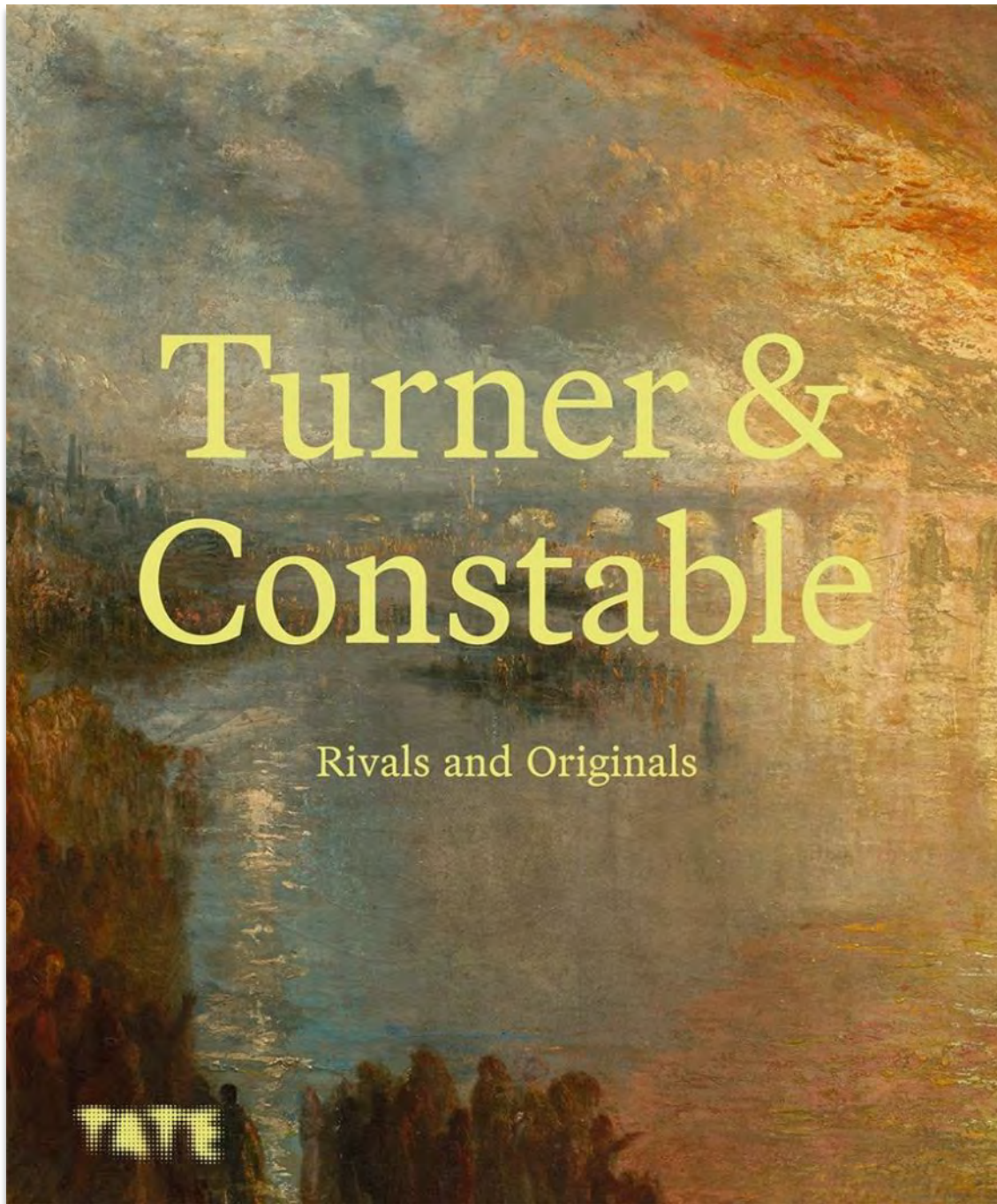
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Turner & Constable

Rivals and Originals

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It showed a lady fitted out with a fur hat and fur boa who sat upright, raising a heavy fur muff that covered the whole of her lower arm towards the viewer. Gregor then turned to look out the window at the dull weather. Drops of rain could be heard hitting the pane, which made him feel quite sad. "How about if I sleep a little bit longer and forget all this nonsense", he thought, but that was something he was unable to do because he was used to sleeping on

his right, and in his present state couldn't get into that position. However hard he threw himself onto his right, he always rolled back to where he was. He must have tried it a hundred times, shut his eyes so that he wouldn't have to look at the floundering legs, and only stopped when he began to feel a mild, dull pain there that he had never felt before. "Oh, God", he thought, "what a strenuous career it is that I've chosen!"

Travelling day in and day out. Doing business like this takes much more effort than doing your own business at home, and on top of that there's the curse of travelling, worries about making train connections, bad and irregular food, contact with different people all the time so that you can never get to know anyone or become friendly with them. It can all go to Hell! "He felt a slight itch up on his belly; pushed himself slowly up on his back towards the headboard so that he could lift his head better; found where the itch was, and saw that it was covered with lots of little white spots which he didn't know what to make of; and when he tried to feel the place with one of his legs he drew it quickly back because as soon as he touched it he was overcome by a cold shudder. He slid back into his former position. "Getting up early all the time", he thought, "it makes you stupid.



Fig. 108 Joseph Mallord William Turner *Mussooree and the Dhoon from Landour* c.1835
Watercolor and gouache, over graphite, on off-white wove paper, edge mounted on cream wove card, 12.3 x 20.2 cm (4 7/8 x 8 in.)



Fig 109 John Constable *Stoke-by-Nayland* 1836
Oil on canvas, 126 x 169 cm (49 5/8 x 66 1/2 in.); Framed: 169 x 213.4 cm (66 1/2 x 84 in.)

Turner's Ancient Worlds: Myth and Reality

In 1850 Turner showed work at the Royal Academy for the last time. The four paintings he exhibited follow the story of Dido and Aeneas, the doomed love affair between the Queen of Carthage and the future founder of Rome as told by the ancient poet Virgil. The critics were divided. Some praised the 'colours of a most dazzling hue', while others were confused by their apparent slide into abstraction.¹ This series was his final engagement with a lifelong source of inspiration, *The Aeneid*, a text which had already given rise to at least six previous paintings.² The stories of the ancient world, both mythical and historical, fascinated him. Classical landscapes offered fertile ground for experimentation and interpretation - tales of magic and mysticism, epic heroes and courageous battles, love and despair, ambition and hubris, transformation and the turning wheels of fate.

As a student at the Royal Academy Schools in the early 1790s, Turner's first interaction with the classical world would have been through the casts of classical statuary he was required to study.³ In the hierarchies of art taught at the academy the most prized genre was history painting, the term broadly used to describe scenes from ancient history, classical mythology, and the Bible; landscape painting (along with still life and portraiture) was considered less prestigious.⁴

Despite this, Turner was able to follow the example of artists who were believed to have elevated the landscape genre, none more so than Claude Lorrain (c.1600–1682). The French painter often filled his scenes with classical myth and history, enriching them with narrative interest and thereby augmenting

1. Martin Butlin and Evelyn Joll, *The Paintings of J.M.W. Turner*, revised ed., Yale University Press, New Haven and London, 1984, pp. 273–275, no. 430–432.

3. Anthony Bailey, *Standing in the Sun: A Life of J.M.W. Turner*, Tate Publishing, London, 2013, pp. 22–23.

4. History Painting was believed to be the most intellectual artform, as opposed to reproducing what could be from life. See Kay Dian Kriz, *The Idea of the English Landscape Painter: Genius as Alibi in the Early Nineteenth Century*, Yale University Press, New Haven and London, 1997, pp. 9–32.

2. *Aeneas and the Sibyl: Lake Avernus* (c.1798 and a second version 1814–15), *Dido and Aeneas* (1815), *Dido Building Carthage* (1815), *Dido Directing the Equipment of the Fleet* (1828), *The Golden Bough* (1834).

Fig. 27
Joseph Mallord William Turner
Dudley, Worcestershire (detail) 1832.
Watercolour, gum arabic with
scratching out on paper, 2930 x 4320 mm



210. 1 John Constable *The Hay Wain* (1821)
Oil paint on canvas, 130.2 x 185.4
The National Gallery, London. Presented by Henry Vaughan, 1891



210. 2 J.M.W. Turner *Ulysses deriding Polyphemus – Homer's Odysseus* (1829)
Oil paint on canvas, 132.5 x 207
The National Gallery, London. Turner Bequest, 1856

TURNER AND CONSTABLE: RIVALS AND ORIGINALS

AMY CONCANNON

'Fire and water' was how one critic summed up an arrangement of work by J.M.W. Turner and John Constable at the 1831 Royal Academy Summer Exhibition.¹ The works were *Caligula's Palace and Bridge* and *Salisbury Cathedral from the Meadows* respectively, a pairing that gave rise to a more lively, direct and sustained comparison of the two painters' work than ever seen before (nos. 136 and 135). The art critics delighted in a raft of metaphors that cast Turner and Constable as sparring titans in command of opposing natural forces: *Caligula's Palace* was 'all heat' to *Salisbury Cathedral's* 'humidity'; the pairing a show of 'Turner's fire and Constable's rain'.² It was perhaps all part of Constable's plan. As a member of the hanging committee for the Royal Academy exhibition that year he was responsible for placing *Salisbury Cathedral* in dialogue with Turner's work. This juxtaposition of paintings played into an evolving idea of the two painters as opposites. Their work was directly compared in the press as early as 1819, when it was deemed 'equally successful', though Constable was said to have 'none of the poetry of Nature like Mr Turner, but ... more of her portraiture'.³

There could be 'no stronger contrast' to Turner than Constable, wrote one art critic in 1829. That year Constable's main exhibit was *Hadleigh Castle: The Mouth of the Thames, Morning after a Stormy Night* (no. 132) and among Turner's was *Ulysses deriding Polyphemus* (fig. 2). Constable was 'all truth' and Turner was 'all poetry: the one is silver, the other gold'.⁴ If such comparisons were made even when their work hung in separate rooms, as was the case in 1829, Constable's arrangement of *Salisbury Cathedral* next to *Caligula's Palace* in 1831 was surely an outright invitation for all to continue the compare-and-contrast exercise between him and Turner. Indeed, this hang sparked something new in the dynamic between the two artists and their public image, becoming a prelude to the more famous incident of 1832, when Turner escalated the competition by adding a small daub of red paint to his pastel-coloured seascape *Helvoetsluys* (Fuji Art Museum, Tokyo) (fig. 41, p. 197). With elegant but savage simplicity, Turner's act detracted from

the scattered red accents in Constable's *The Opening of Waterloo Bridge* (no. 150). Constable reportedly said, 'He has been here ... and fired a gun!'⁵ Arguably, in pairing his and Turner's works in 1831, Constable had fired the first shot.

Art history loves a rivalry: Leonardo da Vinci and Michelangelo, Reynolds and Gainsborough, Manet and Degas, Picasso and Matisse – the list goes on.⁶ In the first history of art text to be written, Giorgio Vasari posited competition as a necessary ingredient in artistic progress; envy was deemed its unproductive counterpart. Peppercorned with references to Renaissance rivalries, Vasari's narrative draws heavily, however, on gossip and second-hand anecdotes, such that the text is perhaps a more colourful account than if its subjects had spoken for themselves.⁷ In the case of Turner and Constable there is certainly plenty of fuel to spin a narrative of bitter rivalry between men who were poles apart in all but their choice of occupation. Take their domestic circumstances, for example. Constable was father to seven children and sole parent to them after the loss of his wife Maria, aged forty-one, in 1828. Turner fathered (but did not parent) two daughters and supposedly once said, 'I hate married men ... they never make any sacrifice to the Arts, but are always thinking of their duty to their wives and families, or some rubbish of that sort'.⁸ While there is scant evidence to support one biographer's claim that Turner 'did not much like Constable', there is plenty of evidence – in part owing to the comparative abundance of his extant correspondence – of Constable's frustration at Turner's dominance.⁹ He wrote:

I feel deeply the honour of having found an original style & independent of him who would be Lord over all – I mean Turner.¹⁰

Pride that his art was distinct from Turner's could also slide into pettiness, as seen in his reference to Turner's print project and manifesto for landscape art *Liber Studiorum* (1807–19) as the 'liber stupidorum'.¹¹



110. 35 John Constable *The Cornfield* 1826
Oil on canvas, 143 x 122

The National Gallery, London. Presented by subscribers, including Worsley, Rutley and Sir William Beechey, 1837

CONSTABLE AND TURNER REMADE

RICHARD JOHNS

I like the picture not so much for what you *can* see, as for what you can't. I'm always wondering what's going on just round the bend – behind the trees.¹

Thirty years ago the artist and teacher Colin Painter placed an advertisement in a south London free newspaper with an appeal: 'Do you have this picture in your home, or something with this picture on it?'² The picture in question, illustrated but not identified on the page, was *The Cornfield* by John Constable (fig. 35), a painting distinguished by being the first from the artist to enter the national collection, shortly after his death in 1837. The testimony of readers who had recognised the painting and taken the trouble to reply formed the basis of an innovative exhibition at London's National Gallery in 1996, in which Constable's celebrated work was displayed alongside dozens of household objects, from ceramic plates to soft furnishings, each bearing a likeness of Constable's creation.

The juxtaposition of a priceless work of art with so many inexpensive copies – some mechanically reproduced, others lovingly handcrafted – brought home the extent to which Constable's vision of rural England had found a place, and meaning, in the everyday experience of a wide cross-section of society. For some contributors to the exhibition, the value placed on their *Cornfield* owed little to the reputation of the artist or to the cultural prestige of the National Gallery (some were unaware of either). For many, *The Cornfield* held memories of a more personal and unpredictable kind: of time spent with family or friends who shared an appreciation of the image, or of a younger self. For others, the sun-dappled country lane and ready harvest represented an imagined alternative to a largely urban existence, away from the polluted air and rivers of the modern city.

It would be easy to dismiss souvenir Constable as little more than a romantic attachment to a mythical Old England, reducing the artist's pictorial innovation to what one critic has called a 'perpetually sentimentalised glow'.³ By the end of the twentieth century, the rural idyll exemplified by *The Cornfield* had been roundly challenged by a generation of art historians determined to foreground the persistent inequities of the English countryside, including the systemic

rural poverty that remains out of the picture whenever the pastoral of Constable country is invoked.⁴ In whose interests, came the question, has Constable's art been working so hard for so long? That even the premise of this question continues to provoke an impassioned response, and occasional newspaper headlines, suggests that Constable country remains, as it has always been, a contested field.⁵

The writer Sam Johnson-Schlee reclaims the biscuit-tin appeal of Constable's Suffolk landscapes as an unconscious act of resistance against the displacement of modern capitalism. Making room for Constable country in the home, Johnson-Schlee suggests, can be understood as a creative gesture that brings the possibility of a radical reimagining of the country at large: 'first we will inherit the landscape paintings through cheap reproductions, and next we will take our part of the land.'⁶ Or, as one contributor to *At Home with Constable's Cornfield* put it in 1996: 'Being a descendant from a family who "worked the land", I have a great love of pictures depicting rural scenes.'⁷ This Land is Your Land.

When Peter Kennard restyled the eponymous hay wain of Constable's other best-known painting into a launch vehicle for three Tomahawk cruise missiles (complete with gas-masked wagoners), he likewise recognised the radical potential of Constable's homeliness (fig. 36).⁸ Created in 1980 in response to a decision by the UK government to open the English countryside to US-controlled nuclear weapons, Kennard's Cold



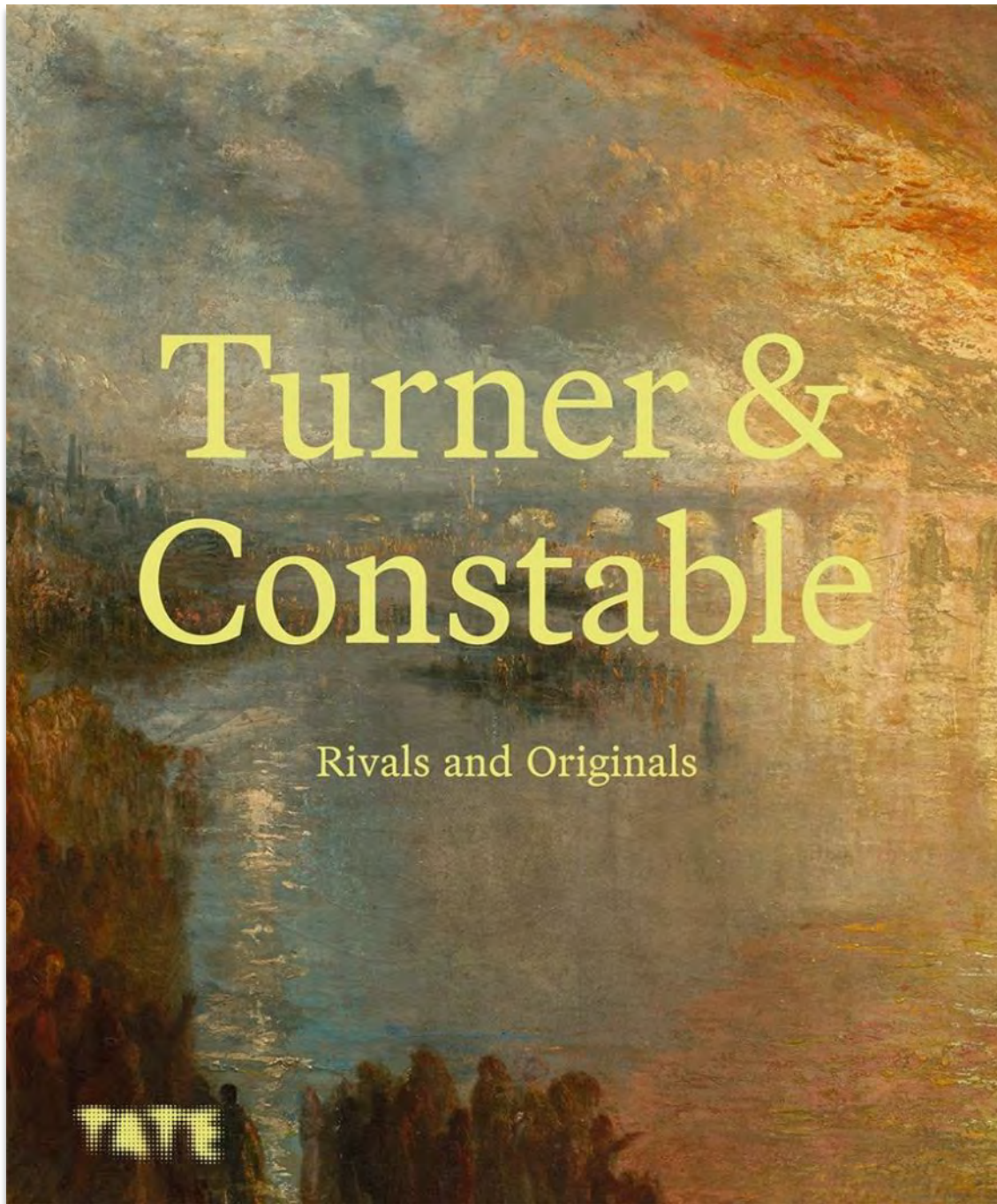
110. 36 Peter Kennard *Haywain with Cruise Missiles* 1980
Chromolithograph on paper and photographs on paper, 26 x 37.5
Note: Purchased from the artist 2007



no. 58 J.M.W. Turner *The Lake, Petworth, Sunset; Sketch Study* c.1827-8
Oil paint on canvas, 66 x 142.2
This, accepted by the nation as part of the Turner Bequest 1856

Turner was a frequent visitor to Petworth House in Sussex. Its incumbent, George O'Brien Wyndham, 3rd Earl of Egremont (1751-1837), was an early patron of Turner's and the two became friends. Egremont was a generous patron of contemporary British art and regularly had artists to stay, including Constable, but only Turner seems to have been afforded the special privilege of using the Old Library as a studio. It was here that he is said to have painted a series

of four oblong paintings designed for the Earl's dining room. Local landmarks of significance to the Earl featured in Turner's paintings, including Chichester Canal and Brighton's Chain Pier, modern features of the landscape that the Earl had invested in. The present work is, as its title suggests, a study that celebrates the Capability Brown-designed grounds of Petworth House itself. It allowed Turner to indulge in a radiant sunset.



Turner and Constable (HB)

Edited by Amy Concarron

Published to coincide with the first major exhibition at Tate Britain, marking the 250th anniversary of the birth of two of Britain's most beloved artists, Turner and Constable will give a unique insight into the work of these painters in tandem.

- Drawing on the very best of their work, the book reveals the ways in which the painters offered two competing and highly original visions of landscape painting, both of which remain powerfully resonant today.
- Despite all their differences, the ways in which these painters presented a radical challenge to artistic norms led them to be described by their contemporaries in similar ways. They were simultaneously celebrated as the two great 'originals' of contemporary British art but also attacked as eccentric outsiders whose work was increasingly puzzling and illegible.
- *Turner and Constable* will offer a chance to directly compare highlights from the full span of the two artists' careers. This fresh and ambitious presentation of their work will inspire many to re-connect with these beloved artists anew and equally inspire those who are less familiar with their work to appreciate its vitality, soul and enduring power.
- Tate Britain exhibition: 27 November 2025 - 12 April 2026

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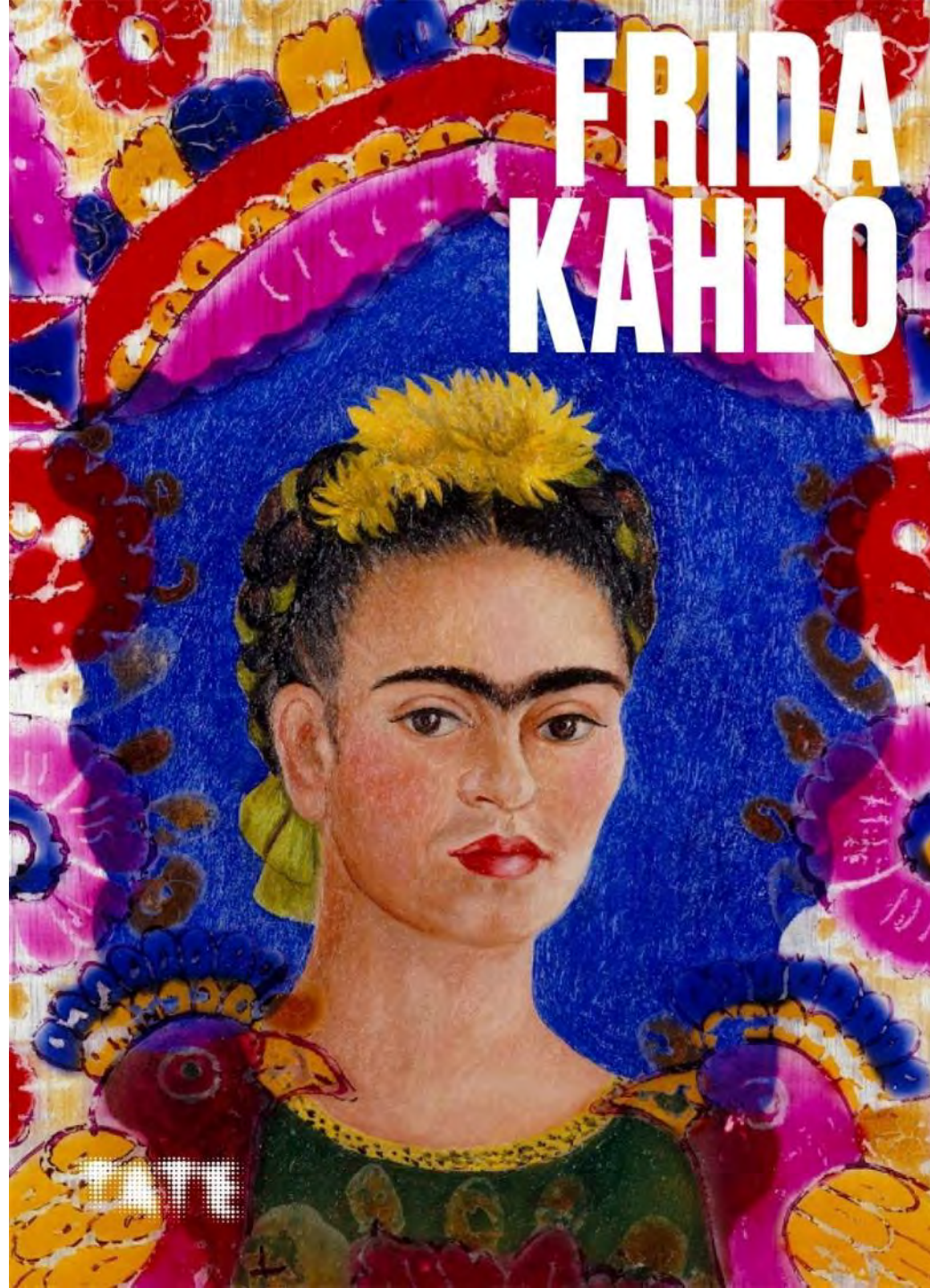
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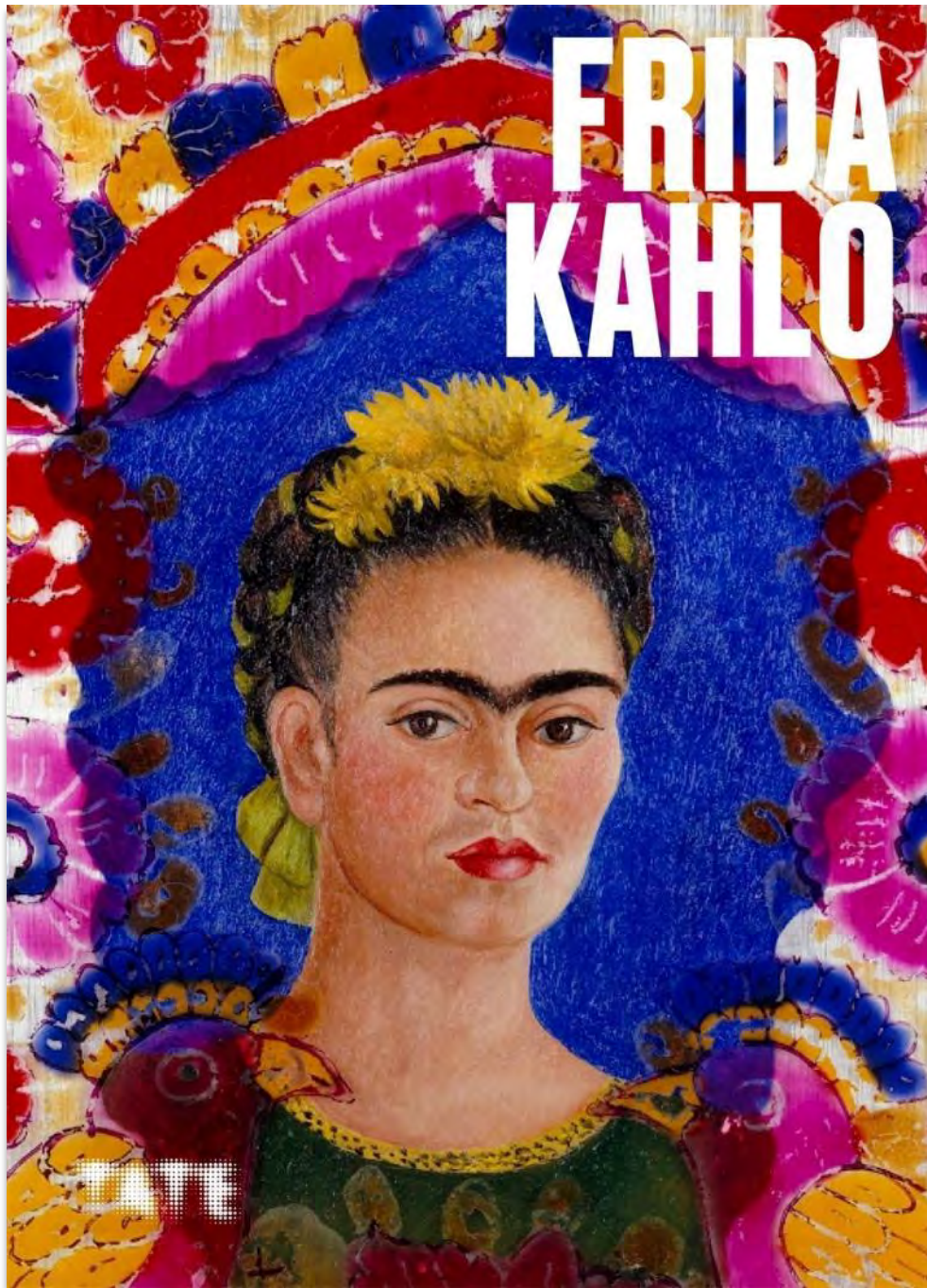
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FRIDA KAHLO





Artists Series: Frida Kahlo

Beatriz Garcia-Velasco

A gripping introduction to the dramatic life and work of feminist icon Frida Kahlo, whose revolutionary artworks born out of personal affliction reveal her intimate passions and unremitting determination as an artist, one with a legacy that has endured into the twenty-first century.

- Frida Kahlo (1907-54) is widely recognised as one of the defining artists of the twentieth century. Her uncompromising vision, self-fashioning and fearless portrayal of the self have all established her as a beloved global icon.
- This introduction opens an intimate window into Kahlo's world, exploring how Mexican traditions, revolutionary ideals and animist cosmovisions shaped her life and work. It traces her journey from Coyoacán, through her travels to the United States and Paris, and back to an adventurous life in Mexico, filled with artistic exchanges, fiestas and corridos, but also chronic illness and suffering.
- Delving into the many layers of an artist who defied categorisation, this book looks at Kahlo's constant reimagining of the self as a disabled, mestiza woman, and invites the reader to engage with her legacy in new ways.

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of her lived experience. Yet in *What the Water Gave Me* (p.19), Kahlo projects her inner self, her dreams, desires and obsessions, showing clear parallels with Freudian theories of the unconscious and the pleasure principle. The painting depicts Kahlo's legs submerged in a bathtub, viewed from the perspective of the artist looking down towards her feet while bathing. Mirroring the semi-conscious state of daydreaming, Kahlo inverts the verticality of the gaze to present a full frontal of her toes emerging from a dizzying landscape. The water invokes a constellation of images: her Tehuana dress, her parents as pictured in their wedding photograph, the female lovers that would appear in *Two Nudes in the Forest*, a volcano erupting around the Empire State Building, a lone naked woman, an anthropomorphous seashell in the style of Hieronymus Bosch and an assortment of animal and plant life, connected through roots and vines.

TREE OF HOPE

After Trotsky's assassination in 1940, Kahlo was arrested and interrogated. Her health had deteriorated and Rivera, who had fled Mexico fearing prosecution by the authorities, asked her to join him in San Francisco, where she was duly hospitalised for a month. They remarried that year and eventually moved back in together at La Casa Azul. Kahlo would spend the remaining years of her life intermittently bedridden, bound to a succession of orthopaedic corsets, surgeries and medical treatments which did not, however, prevent her from painting and continuing to gain recognition in Mexico. In 1943, Kahlo was offered a teaching position at the liberal arts school La Esmeralda in Mexico City. As her health worsened, Kahlo held her classes at home, teaching her students – later known as *Los Fridos* – to paint from their immediate surroundings: her garden, the objects she had collected and elements of popular Mexican culture, including retablo paintings and pulqueria taverns, as well as pre-Hispanic art, anatomy and the Mexican and European avant-garde. That same year, Kahlo organised a mural commission at the pulqueria La Rosita for her students, with a lively opening attended by members of the Mexican intelligentsia, featuring mariachis, dancing and corridos.

'Tree of hope, stand firm' reads the banner that Kahlo holds in *Tree of Hope* (p.78). 'Don't let your eyes cry when I leave, sweet darling, as I say goodbye', continues the popular Mexican

The Broken Column 1944
Oil paint on masonite
39.8 x 30.5







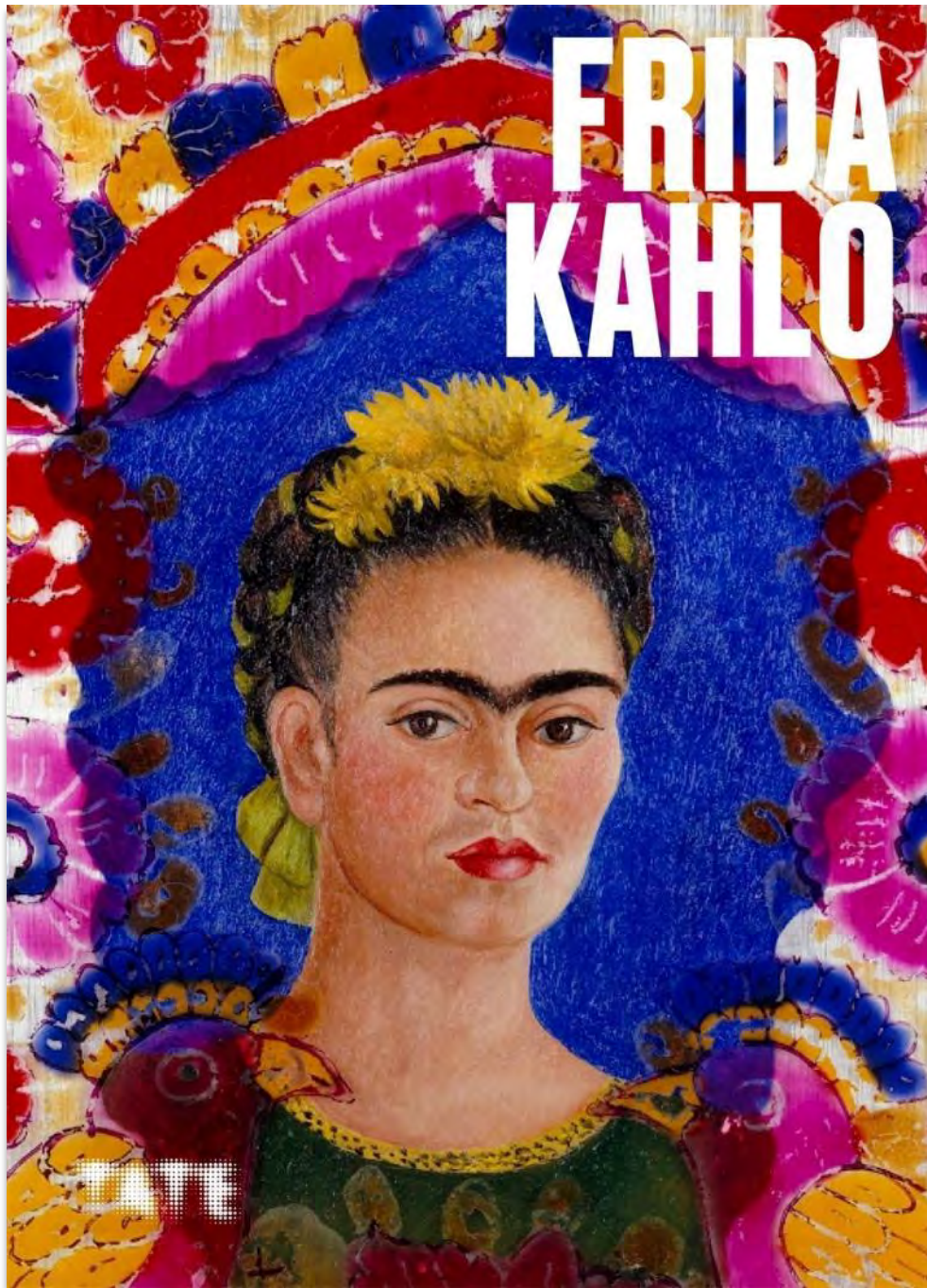
My Dress Hangs There 1933
 Oil paint and collage on
 masonite
 46 x 50



Self-Portrait with Thorn
Necklace and Hummingbird
1940
Oil paint on canvas
63.5 x 49.5

Self-Portrait Dedicated to
Dr Eloesser 1940
Oil paint on masonitex
59.5 x 40





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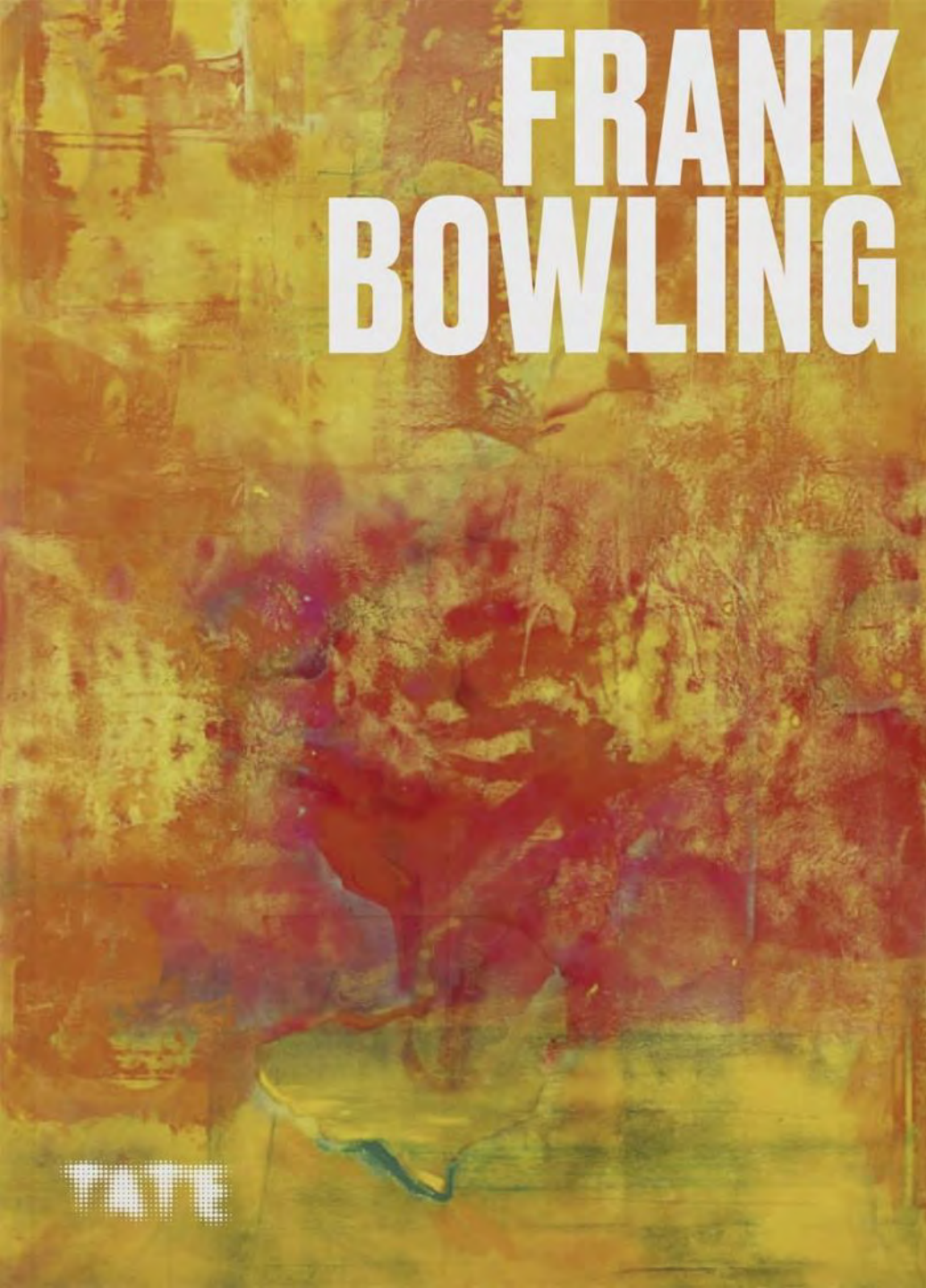
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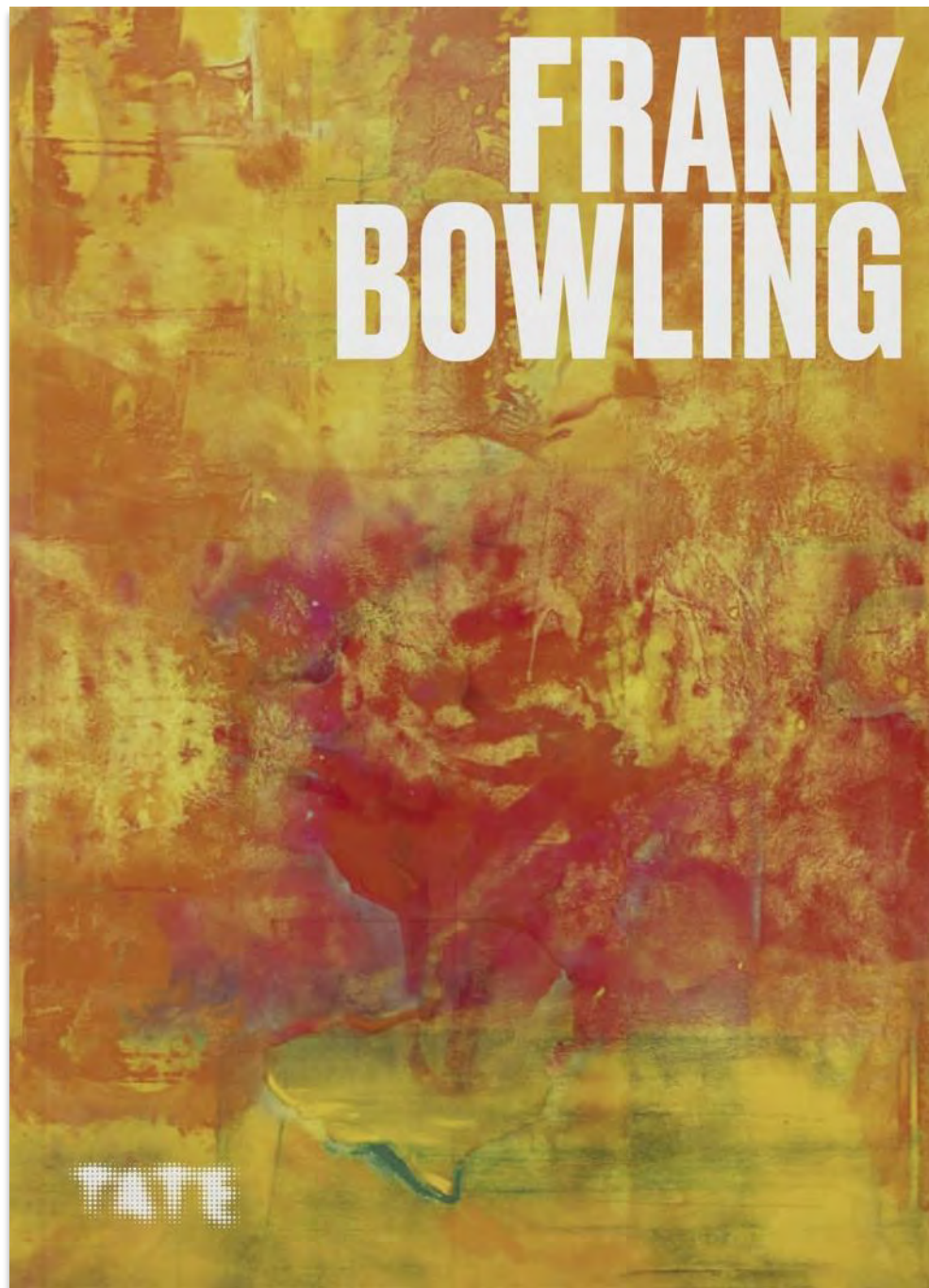
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An abstract painting by Frank Bowling, featuring a complex interplay of colors including ochre, sienna, deep red, and muted green. The texture is visible, with various brushstrokes and layered pigments creating a sense of depth and movement. The overall composition is non-representational, focusing on color and form.

FRANK BOWLING

tate



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- Frank Bowling (b.1934) is one of the foremost artists of his generation. His paintings - monumental in scale and scope, dynamic and flooded with luminous colour - are testament to his boundless creativity. His prolific body of work, from his large-scale map and poured paintings to his sculpture and collage, is demonstrative of not only his fluid approach to medium, but also his deft control of colour and light.
- This book is an indispensable and poignant introduction to the life and work of Bowling. Charting his formative experiences in Guyana, England and the United States, it paints a portrait of an artist whose practice is shaped by his personal and cultural history, as well as by the seismic social and political changes of the twentieth century to which he was witness.
- In a career spanning over six decades, his experimental approach to light and texture has continually pushed at the possibilities of paint, developing a distinct visual language that is deeply immersed in the wider cultural debates of our time and cementing him as one of the most influential artists today.

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**LONDON'S
'MOVE, DRIP,
CASCADE
AND SLITHER'**

painted surface. Greenberg associated this style with Helen Frankenthaler and other New York artists innovating 'post-painterly abstraction', as he described this second wave of abstract expressionism with its fresh techniques, lyricism and clarity.

In 1973, Bowling built a tilting platform in order to pour paint directly onto his canvases from above head height. Canvases were tacked to the platform, and different thicknesses and quantities of paint ran down the surfaces in varied directions. These controlled experiments with chance created poured paintings including *Ziff* 1974 (p.67), *Caesar's Plume* 1975 (p.19) and *Tony's Anvil* 1975 (p.71). Bowling eventually began to look further than the automatic making of the poured paintings, which had initially allowed him to explore spontaneity and fluidity in his work. The approach was never abandoned, but Bowling started to incorporate more intention and complexity into his compositions through new methods and materials, ultimately leading to a more nuanced incorporation of identity and culture.

*The fact is, it's exciting and challenging to work in London, Turner's town, and the pressures of the weight of the British tradition are exhilarating.*²⁶

Though New York was, and still is, an important home for Bowling's studio practice, the 1980s were mostly spent in the proximity of London's River Thames. Home and studio moved between Pimlico, Cable Street (East End) and Elephant and Castle, all evoking an older, working city: gritty, wet and layered with history, as felt in the paintings *Wintergreens* 1986 (p.83), *Great Thames II* 1989 (p.82) and *Kitty* 2009 (pp.84–5). Remembering a 1989 Arts Council studio visit (which resulted in the acquisition of a work from the *Great Thames* series), the artist Sonia Boyce described the impact of the paintings: 'Engulfed in the presence of these monumental works up close in his studio, their sheer physicality overwhelmed me. Thick layers of paint trowelled across a huge expanse of canvas, yet with a pearlescent surface.'²⁷

In this reinterpretation of the English landscape tradition, the surfaces of Bowling's canvases were heavily loaded with the thick light and textures of England, rather than realistic depictions. The canvas became a three-dimensional landscape

with slower, encrusted paint joining floods of colour, while assorted objects slowly found their eventual drying position within acrylic gels.²⁸ In 1983 Bowling settled in his current flat in Pimlico, near to Tate Gallery, home of the Turner Bequest. This comprises over 30,000 paintings, drawings and sketches by J.M.W. Turner (1775–1851), demonstrating his profound influence on modern art through the drama and deft control of paint, colour and light. Bowling responded with sublime shafts of light on water, but also the domesticity of a small island now shed of most of its empire. Working from a view of the New Forest from a Hampshire hotel window, he further observed: 'if you go directly at that kind of thing you can end up with chocolate box art. But now I feel I can accommodate it, as it were, without giving it away or losing it. In the hotel you get a free little packet of sewing stuff, and I put the contents of that packet in the painting.'²⁹

The late 1980s saw a period of metal sculpting using salvaged elements, tipping the interplay between flat and three-dimensional forms away from painting (below). Curator Sam Cornish noted that geometry was a tool Bowling used as a



Angharad's Gift Patagonia
(detail) 1991
Welded steel
92 × 94 × 34



Birthday 1962
Oil paint on canvas
121.9 x 91.4

Beggar No. 1 & 2 1963
Oil paint on canvas
101.6 x 147.3



Jean Askeu (the Weaver) at
Home 1971
Acrylic paint on canvas
90.5 × 60.5

Tony's Anvil 1975
Acrylic paint on canvas
173 × 107



FLOODS OF COLOUR, PIMLICO

The cotton duck canvas is tacked to its full length and draped on the wall.
The polyether type foam is cut into strips and glued to the canvas.

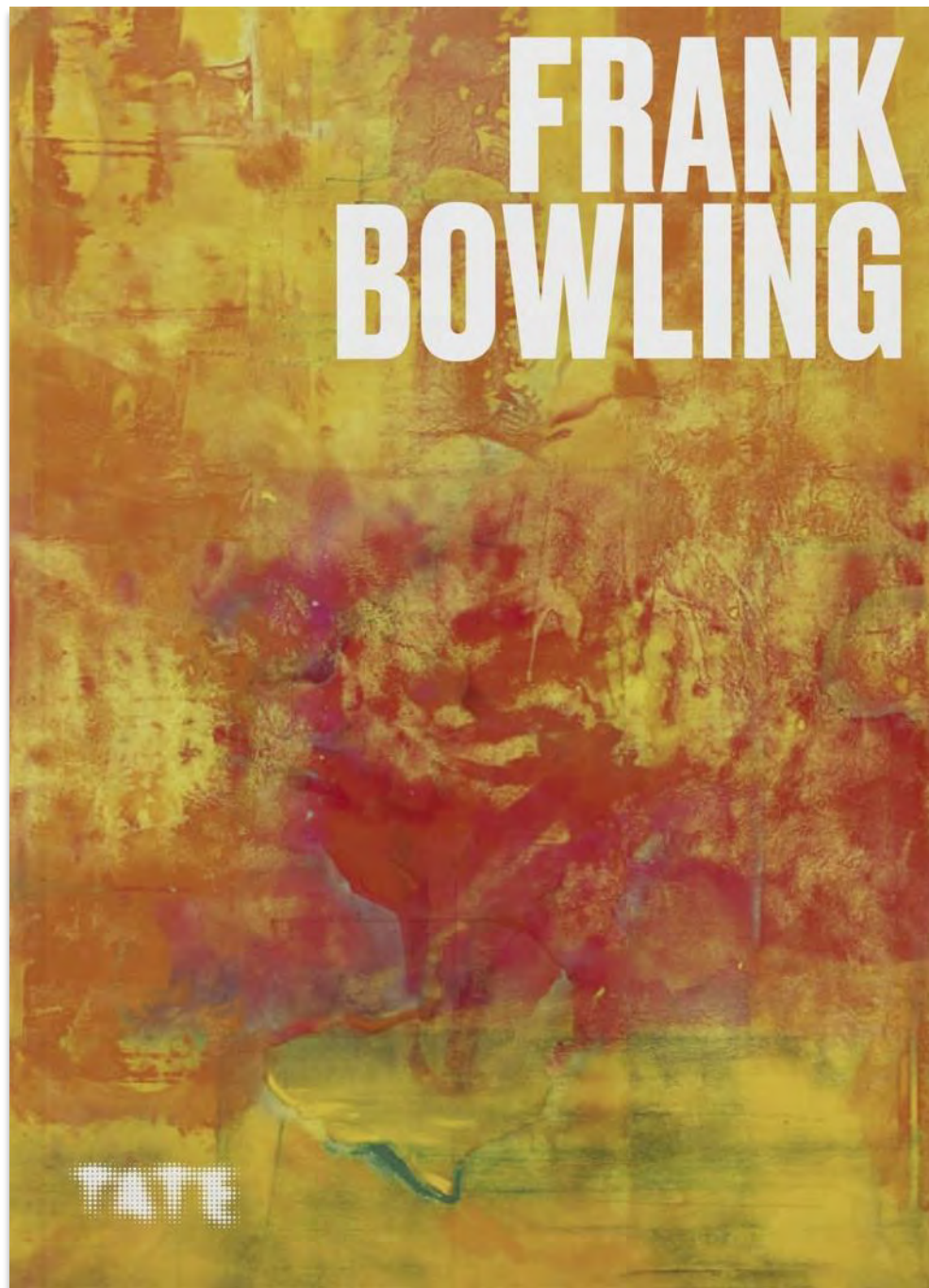
A ground colour is flooded into the canvas.⁵

Two moments that took place in small pockets of London capture the sublime worlds created by the painter Frank Bowling. The first involves a letter written by Rachel Scott to Tate Gallery in 1989 after the first acquisition of a work by Bowling, *Spreadout Ron Kitaj* 1984–6, into a national collection. Some of these words begin this book, plainly describing the making of a painting in Bowling's studio, but when you look at any painting by the artist, so monumental they can envelope you, the anticipation built by Scott's account is palpable.² This colourful flood, the new beginning of each canvas, establishes that Bowling's paintings have climate, they have catastrophic weather, they have atmosphere. This works at many scales, from the intimacy of the temperature of a studio, to the sultry light of a country, to the disobedience water displays to borders humans have drawn. These scales have been in the most spectacular tension across Bowling's long-standing art career: painting is personal, painting is about painting, painting is about the great shifts of history and culture. The drama is closely relatable and universally vast all at once.

The second moment came thirty years later, in 2019, when the art world gathered in Pimlico (the area that Bowling lived in during the 1960s and returned to from the 1980s) to celebrate the opening of the first major survey exhibition of Bowling's art at Tate Britain. Finally, six decades of breathtaking canvases were brought together in a journey through colour and its boundless climates. The mood was electric: it was one thrilling moment in the global shift of cultural weather patterns. The paintings themselves – *Raining Down South* 1968 (p.42), *Towards Crab Island* 1983 (pp.80–1), to name a couple – are testament to Bowling's audacious ingenuity in negotiating a practice back and forth across cultures, conjuring all the earth, air and water that connects them.

All of this happens through an enduring commitment to experiments with the colours, flow and textures of paint. The radical innovations of modern art in the twentieth century were formative for Bowling, particularly abstraction

Photograph of Frank
Bowling with his 1962 Self
Portrait as Othello, c.1965



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SEURAT

Hajo Düchting



TASCHEN

SEURAT

Hajo Düchting



TASCHEN

Seurat

Hajo Düchting

Georges Seurat redefined 19th-century art. His paintings of bodies at leisure and boats at harbor showcase his signature technique of Divisionism, which built up individual dots or patches of color into such shimmering canvases as the celebrated *A Sunday Afternoon on La Grande Jatte*.

- Georges Seurat (1859-1891) was only 31 when he died, but during his short life he created hundreds of drawings, oil sketches, and paintings on canvas that introduced a fresh perspective in European painting. As a student at the École des Beaux-Arts in Paris, he carefully observed the work of Delacroix and became fascinated with the interplay between light and color.
- In doing so, he developed Divisionism, using small dabs of paint from the point of the brush to create pointilist images that shimmered with luminescence and hinted at movement.
- In this accessible introduction to Seurat, meet an artist driven by a need to capture nature and the simple pleasures of life through a new language of painting.

AU \$34.99 | NZ \$39.99

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96 Pages

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TASCHEN



*Rue St-Vincent, Montmartre
in Spring*, c. 1814
Oil on panel, 14.7 x 11.5 cm (5 1/2 x 4 1/2 in.)
Cambridge, Massachusetts,
The Fitzwilliam Museum

Peasant Woman Seated in the Grass, 1815
Oil on canvas, 38.1 x 45.2 cm (15 x 18 1/4 in.)
New York, The Solomon R. Guggenheim
Museum





Parisian Life: Nudes, Vaudeville and the Circus

Georges Seurat had not only become well-known with *A Sunday on La Grande Jatte*, he had also come under fire from the critics. While some artists considered the rigid system of Pointillism to be a way out of the dead end of Impressionist bravura, and started employing it in their work, others reviled it and complained to Seurat that his new technique could only be applied to landscapes. Criticism was principally aimed at the stiffness of the figures in *La Grande Jatte*, which many took not as the intended style of the artist, but as a consequence of his lack of technical ability. Soon afterwards Seurat riposted with *The Models* (ills. pp. 47, 48/49), a large picture including figures in which the familiar classical theme of the Three Graces was given a new and unusual interpretation.

This painting was once again preceded by studies, sketches and drawings. The individual models are depicted on three panels (ills. pp. 50, 51, 64), and one study concentrates on the overall composition. While the painting itself was given a somewhat wary reception, the studies for it have always been considered masterpieces. The finely-dotted, small-format *croquetons* emanate a charm and grace that some critics at the time even compared with Ingres. Seurat had indeed studied Ingres during his time at the Academy, and was also trained in the academic manner of life drawing. Sharp observers were quick to notice similarities between *The Models* and paintings by Ingres, such as the famous *Boissieu* (1801, Paris, Musée du Louvre) or *The Spring* (1836; Paris, Musée d'Orsay). Within the Academy tradition, the subject of the Three Graces – the Greek version of which had just become part of the Louvre collection – provided an opportunity to display one's talents as a draughtsman.

Depictions of bathers, nymphs, Arcadia, the seasons and other female allegorical figures were consequently extremely popular in the Salon painting of the 1880s. Even painters of the avant-garde, such as Cézanne and Renoir, had turned to this theme, deliberately attempting to revive the academic tradition of figural composition. But while nudes in their paintings are depicted in a landscape, in his picture Seurat forgoes any idyllic setting and places the models, bereft of any erotic charisma, in a prosaic studio situation. In accordance with academic convention, Seurat shows us one nude from behind, one standing, and one seated and seen from the side. The youthful models appear to be absorbed, almost lost in themselves, in a space which is identified as Seurat's



Jules Chéret
Poster advertising a novel by Félicien
Champsaur, *"The Danvers' Lover"*, 1888
Colour lithograph

The Circus (detail), 1891
Oil on canvas, 104.5 x 112.0 cm (75 x 90 in.)
Paris, Musée d'Orsay

The Models, 1866–68
Oil on canvas, 100 x 143.9 cm (78 3/4 x 95 1/2 in.)
Merion, Pennsylvania, The Barnes Foundation



PAGE 10
Seated Female Nude
(Study for "The Models"), c. 1867
Oil on panel, 24.7 x 15.5 cm (9 3/4 x 6 1/8 in.)
Paris, Musée d'Orsay

PAGE 11
Model from Behind
(Study for "The Models"), 1867
Oil on panel, 24.3 x 15.3 cm (9 3/4 x 6 1/8 in.)
Paris, Musée d'Orsay

SEURAT

Hajo Düchting



TASCHEN

Seurat

Hajo Düchting

Georges Seurat redefined 19th-century art. His paintings of bodies at leisure and boats at harbor showcase his signature technique of Divisionism, which built up individual dots or patches of color into such shimmering canvases as the celebrated *A Sunday Afternoon on La Grande Jatte*.

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- She later extended her practice to films such as *Daddy* (1973), artist's books including *AIDS: You Can't Catch it Holding Hands* (1987), and the Tarot Garden, a monumental sculpture park with figures modeled on the 22 named cards of the Major Arcana figures in the Tarot deck, the karmic cards of destiny.

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TASCHEN



Janis Mink

Niki de Saint Phalle

1930–2002

A Wild, Wild Weed

TASCHEN



itself and of the ideal woman. Multiple targets presented themselves in this one canonical figure: the Louvre as a repository, the classical ideal in art, whiteness, the female figure as subject and object, and love and sensuality. Apparently more than a prop and not so easily dispatched, the surviving plaster Venus is included in the play's cast photo, peering over Saint Phalle's shoulder. It remained in her collection during her lifetime. The play sold out and was attended by influential figures of the avant-garde art scene like the artist Marcel Duchamp (1887–1968) and the New York gallerist Leo Castelli (1907–1999).

Niki de Saint Phalle established a distinct profile in the art world. She worked and collaborated with a network of like-minded avant-garde artists, mostly men. She had entered the art world with a spirit of passionate adventure, a woman on a mission to excel like a man.



ABOVE
Joseph Wiseman as the villain Dr. Julius No, in the 1962 James Bond film *Dr. No* based on Ian Fleming's 1958 novel



LEFT
Shooting Suit, 1962
Cloth fabric, 145 x 60 x 20 cm
(57 1/8 x 23 3/4 x 7 7/8 in.)
Hanover: Sprengel Museum

OPPOSITE
Niki de Saint Phalle wearing *Shooting Suit* in Paris, 1962, on the occasion of the 800th anniversary of Notre-Dame Cathedral

La Classe de ballet (The Ballet Class), 1953–55
Oil and tempera on canvas, 80.3 x 99.6 x 2 cm
(31 5/8 x 39 1/4 x 1 1/16 in.)
Stockholm, Moderna Museet



"The result of my mental breakdown was good in the long run, because I left the clinic a painter."

— HARRY AND ME: THE FAMILY YEARS (2006)

of the first 19 years of her life published after the death of her parents, she relates many details that reveal abusive parenting on the parts of both her mother and her father. She was not the only sibling to feel destabilized by her family. Two of her younger siblings—her sister Elizabeth and her brother Richard—would take their own lives in adulthood.

After being expelled from Brearley, Saint Phalle switched to a convent school in Suffern, New York, where she did not remain very long. She had become an atheist. A 1946 summer trip to Paris—now that the war was over, travel had become easier again—introduced Saint Phalle to the Louvre Museum, and she met relatives. An aunt helped her finish her secondary education in the Oldfields School in Glencoe, Maryland, by 1947. That year she not only completed high school but also took a class in the dramatic arts. Perhaps she was considering acting as a profession—Saint Phalle certainly had the looks of an ingenue. She went to dances and parties, and in 1948 she met a talent scout who asked her to model for his agency. The idea appealed to her. She started modeling, which she did on and off until she was about 26 years old. She appeared in fashion magazines like *Harper's Bazaar* and *Vogue*, and a month before her 19th birthday she was pictured dressed in an evening gown as a post-debutante on the front cover of the national magazine *Life*, as well as inside the magazine modeling elegant "separates" on page 92. Her wage of \$15 an hour seemed fantastic to her and must have offered a sense of independence from her family. Her resolve to leave her parents' house as soon as possible was getting closer. Yet, from the beginning, Saint Phalle did not bank on remaining a model.

When she encountered one of her elder brother's friends on a fateful 1948 train ride to Princeton, she no longer presented as the goofy kid sister she used to be. Harry Mathews (1931–2017), then serving in the U.S. Navy, hailed her with, "Niki, you look beautiful!" The two teenagers—each adrift in their own way—very quickly parlayed a mutual attraction into an elopement attended only by two witnesses. To please their parents, the young couple married again

the following year in the French Church in New York in a ceremony appropriate to their social standing. German-born photojournalist and portraitist Hans Namuth (1915–1990) took the wedding pictures. Namuth later became famous for documenting Jackson Pollock's (1912–1956) painting method as well as for photographing many other Abstract Expressionist artists in their social and work settings. He shot Niki de Saint Phalle as bride a few years before she herself began to include brides as subject matter in her art.

While Harry Mathews transferred to Harvard to study music, the young woman now named Niki Mathews experimented with painting. Both partners felt drawn to the arts. She soon became pregnant with their first child, a daughter, Laura, who was born 1951. Despite having just become new parents, the Mathewses decided to leave postwar America for Europe. Harry Mathews graduated Harvard, and in fall 1952 the family of three moved to Paris, supported mainly by Mathews family money, but also by Niki Mathews's modeling. After arriving in France, the Mathewses traveled to Spain and Italy to visit cathedrals and museums.

The young couple continued their respective educations in Paris and absorbed the cultural offerings of the city. They regularly visited the Louvre, looking carefully and methodically at the collection, section by section. They attended modern plays. Around this time Niki Mathews read Simone de Beauvoir's *The Second Sex*, which had been published in 1949. The book could have made any recent bride feel qualms about her decision to get married.

La Fête (The Party), 1955

Oil on canvas,
127 x 178 x 3 cm (50 x 70 1/16 x 1 1/16 in.)
Hanover, Sprengel Museum

The boat passengers' highly colored and at times deformed faces recall the expressive way James Ensor (1860–1949) crowded masks and people together in works like *Christ's Entry into Brussels in 1889* (1888), where he caricatured a society hardly worth its salvation. Later, in her book *Harry and Me: The Family Years*, Saint Phalle dedicated a handwritten page to her *La Fête* painting, with a reference to Ensor's influence.



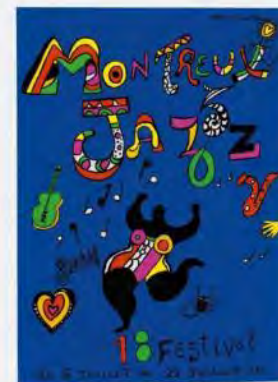


Saint Phalle and Her Women

After about three years of experimenting with the *Tirs*, Niki de Saint Phalle decided to halt the shooting, which felt addictive. The fun of pulling the trigger and watching the paintings "bleed" did not justify her working like this forever. She did not love guns, for one thing, or war, or killing sentient beings. Later, in 2001, she made a print that took on the American gun industry, which she saw as insufficiently regulated. Although she did subsequently return to the process of shooting assemblages on occasion—like when Pierre Restany called for works to commemorate the 10th anniversary of New Realism in Milan (1970), and she responded with *Altar*, which she also shot in front of the public—by 1963 she was ready to move on. She felt disinclined to continue with destruction as a creative mode.

Female figures abound in the subject matter of her early paintings. Her assemblages instrumentalize three-dimensional dolls, kitschy erotic statuettes, or figures of the Virgin Mary. She had reproduced the *Vénus de Milo* as a sculpture in-the-round for a performance. As a speculative study for the shooting work *King Kong*, or as a byproduct of it, she fabricated an assemblage showing a female with two male heads. *Kennedy-Khrushchev* (1962, p. 48) features purchased masks of Cold War opponents American President John F. Kennedy and Soviet Premier Nikita Khrushchev. Their heads flower from the stalk of a woolly-headed woman, dressed in superheroine boxing shorts and short black boots that may have once belonged to the artist herself. The work relates to the failed American invasion of the Bay of Pigs in Cuba the year before, which was an attempt to rid the country of Fidel Castro, its Communist leader, as well as to the subsequent Cuban Missile Crisis. The United States resented and feared Khrushchev's good relations with Cuba, especially when the Soviet premier sought to install medium-range nuclear missiles in Cuba, close to the Florida shore. The inevitability of mutual annihilation expresses itself perfectly in Saint Phalle's artwork in a two-headed dominatrix. *La guerre*: in French, war is feminine. As Saint Phalle made this work, the United States was still negotiating for hostages taken by the Cubans.

Unafraid of envisioning the female body darkly, Saint Phalle made a series of large-scale works that seem the personification of nightmares. Abject women's anatomies become the landfill of civilization and its follies, the depository of all the forces and expectations that can attach to a woman, eat into her, or



OPPOSITE
Pregnant Black Nana, 1968
Polyester and fiberglass on a steel base,
77 x 36 x 28 cm (30³/₁₆ x 14¹/₁₆ x 11 in.)
Mannheim, Kunsthalle Mannheim.
Acquired with funds and donations from the
museum store on the occasion of Manfred
Fath's 60th birthday

ABOVE
Poster for Montreux Jazz Festival, 1984

[illegible]

As a child, Saint Phalle had loved penmanship in school, and she never lost her enjoyment of the physical act of handwriting. Her writing unspooled from her pen as she talked to herself or an imaginary other. She left it as it arrived, correcting it with carets and cross-outs, and boosting it with drawings. Saint Phalle told the story of her own life in illustrated artists' books, which were mass produced. *Traces* (1999, p.13) and *Harry and Me: The Family Years* (2006, p. 87) use handwritten and typed text and many photographs and drawings to tell her story in an engaging way. *Mon Secret* (1994, p.89), about her childhood sexual abuse, takes the form of a handwritten letter to her daughter, Laura, with only two illustrations, on the cover and title page.

These books surprise and enthrall the reader through the insight they give into the artist's mind, but also because they are colorful and unpretentious, generous and empathetic. In 1968, when Saint Phalle was hospitalized for one of her many illnesses, a doctor asked her to produce a silkscreen to raise funds for cancer research. That silkscreen print became her first "letter." She found the work so entertaining that she continued with it and made a whole series of epistolary silkscreen prints. She enjoyed disguising her texts as handwritten letters to friends, allies, and family members, dead or alive—letters that were never sent to them but summed them in her mind as she addressed them. Saint Phalle worked well when she was talking with someone she loved. The "letter writing" parallels her delight in collaboration and explains why she assembled loyal families of collaborators to help her realize her projects. Saint Phalle returns again and again to her central themes of love, family dysfunction, the emancipation of the self, the power of women, the need to overcome war and destruction as cultural givens, and increasingly as she ages, love again, protecting, and giving joy. Her books reveal her inhibitions, her feelings about her body, her emotional vulnerabilities. They communicate a sense of touch, with color marking the touch spots: people touching people, monsters and snakes seeking to touch people, flowers begging to be touched. Her graphic production often looks like another incarnation of her books, or vice versa.

The *Devouring Mothers*, printed in Milan but made for the London gallery Gimpel Fils in 1972, had 26 color plates between two cardboard covers. It was bound only by two punched holes secured with twine. It pretended on the first page to be an innocent children's book, but the vignettes are hardly for children.



OPPOSITE
Untitled, 1992
Screenprint, 59 x 41 cm (23½ x 16½ in.)
Stockholm, Moderna Museet

ABOVE
Harry and Me: The Family Years, 2006
Artist's book, 26 x 22 cm (10 1/4 x 8 11/16 in.)
Published by Benteli Verlag, Salenstein,
Switzerland



NIKI DE SAINT PHALLE

Janis Mink



TASCHEN

Niki de Saint Phalle

Janis Mink

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TASCHEN



GILBERT & GEORGE
21ST CENTURY PICTURES

HA-HA

2022

Gilbert & George



Gilbert & George: 21st Century Pictures

Michael Bracewell and Rachel Thomas

Book accompanying a landmark exhibition from the pioneering London-based artists. Discover the duo's pictures from the past 25 years, with vibrant, large-scale images that centre the human experience and reflect their motto, 'Art for All'.

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- *21st Century Pictures* will showcase pictures across key series made since 2000, such as NEW HORNY PICTURES (2001), THE LONDON PICTURES (2011), THE BEARD PICTURES (2016) and their more recent CORPSING PICTURES (2022). Through these works, audiences are invited to explore contemporary society through the complexities of hope, fear, sex, religion, corruption, violence, patriotism, addiction, ghosts, death and more.
- This book chronicles those works in full colour and includes an introduction by Rachel Thomas, an in-depth essay by Michael Bracewell and a new interview with the artists by Hans Ulrich Obrist. A chronology of their practice completes this in-depth volume.

AU \$100.00 | NZ \$110.00

9781853323836

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Hayward Gallery



Gilbert & George at the Hayward Gallery, 1987.

GILBERT & GEORGE 21ST CENTURY PICTURES

Michael Bracewell

*We want our art to: bring out the bigot from inside the liberal
and conversely to bring out the liberal from inside the bigot*

Gilbert & George, 1996

By the end of the 1990s Gilbert & George were among the most famous artists in the world. Since meeting at St Martin's School of Art in 1967 and coming to prominence with their singing sculpture *Underneath the Arches* in 1969, their art had been shown in museums in every major country, often multiple times. Each new exhibition and group of pictures seemed only to increase their appeal beyond the village of the art world to a broader public, to global mainstream media – which by 1993 included that of both Russia and China – and in particular to successive generations of youth. They were both lionised and controversial, glamorous and unknowable. Their art affirmed Oscar Wilde's dictum: 'Diversity of opinion about a work of art shows that the work is new, complex and vital. When critics disagree, the artist is in accord with himself.'

Right from the start, the art of Gilbert & George had reversed everything that contemporary art in the late 1960s and early 1970s was perceived and expected to be. Its principle idiom, arguably, was paradox – the medium of the aesthete and the dandy, but no less serious for that. At a time of dope and denim, lingering student protest and political radicalism, modish cultural theory and the turn in contemporary art towards abstract sculpture, conceptualist theory, concerns with materiality and the pursuit of non-allusive form, these two polite suited young men – one from Devon, the other from the Dolomites – identically dressed in conservative suits and collar and tie, with short side-parted hair, espoused formality, figuration, neo-Edwardian sentiment and intensely romantic individualism.

And yet, for all their apparent politesse and aestheticism, there was a distinct whiff of anarchy, of trouble-making and of things-not-being-quite-as-they-appeared about Gilbert & George. Above all, it seemed, the artists were disruptors of complacency. Their art was immediately arresting, open-handed, poetic, charming – but also ambiguous, filled with portent, disquiet, latent violence, introspection. Visually unequivocal, each picture offered a world to the viewer (individually, it seemed), and invited them to share in it for a while – to see how it felt, no less.

From the earliest days, then, Gilbert & George were a source of fascination. Who were these two young suited men, who wandered and 'relaxed' in the English countryside – Wildean again, their posed contemplation was a work of art in itself – no less than in the streets of the City and East End? They looked anonymously modern, alien and strange, yet had the air of wandering Romantic poets. Time travellers wouldn't seem wide of the mark, or a pair of repressed bank clerks on their lunch hour, who had decided one day to never return to the office. Like something out of Beckett, or music hall – only you couldn't see where the performance might end or begin.

Whatever Gilbert & George did held people's attention. And for all its gentility their art was as stark and strange and seductive as black and white film. From their earliest realisation, not so very long after leaving art school, that they were themselves both the subject and medium of their art, Gilbert & George had established in full an artistic vision that was also a visual language. This seemed somewhat to resemble a magical consequence of their personal



Gilbert & George, Fournier Street, 1987.
Photo: Derry Moore

IN THE STUDIO OF GILBERT & GEORGE: FRIDAY'S INTERROGATION

Rachel Thomas

We wanted to create art that has a human sense, that has a purpose. That can form life, form tomorrow, that can speak of sex, money, life, fear, crime, death. Not art about art, not formalistic art about shapes. We never wanted shapes, we only wanted humanity in front of us.¹

It was through a series of Friday meetings in their East London sanctuary that I got to know Gilbert & George. These were not ordinary studio visits but almost ritualistic pilgrimages into their meticulously ordered universe: over more than half a century, Gilbert & George have assembled a vast archive, from graffiti posters lifted from the streets to business cards, bones and gum, from autumn leaves to classified ads. Their Spitalfields home-studio is both a haven and a laboratory where the mundane is methodically transformed into the monumental. Here, together, we contemplated the works to include in *21ST CENTURY PICTURES*.

In their presence, Gilbert & George's existence as 'living sculptures', embodiments of their own principles, is powerfully felt: their bearing and conversation share the precision of their visual language. Maintained over decades, their collaborative identity challenges conventional social and artistic categories. With the sartorial authority of bankers or barristers, immaculately clad in tweeds and ties, they channel a dissonance that is both poetic and quietly incendiary. The artists' vision is fused with their flesh, their speech, their routine: their presence is a performance, their life a manifesto. To regard Gilbert & George is not to observe a collaboration, but to confront a singular, compound force.

Tracing the origins of their artistic journey leads us to their seminal 1969 *THE SINGING SCULPTURE*. Standing on a table with multi-coloured metallic-bronze-powdered faces and hands, they gave a mechanistic rendition of 'Underneath the Arches', a 1930s ballad about sleeping rough. This established the fusion of the visionary and the commonplace that would come to define their

art. Their strategic self-objectification enabled a paradoxical form of artistic liberty, freeing them to operate outside conventional social parameters while simultaneously embedding themselves deeper within the fabric of everyday experience. By transforming themselves into both subject and object of their own inquiry, Gilbert & George achieved something akin to a perpetual state of ethnographic estrangement, observing the rituals of contemporary life from the vantage point of willing exile.

Gilbert & George work under the enduring banner of 'Art for All'. 'This is for the public', Gilbert has explained. 'We serve the people. To bring art to the public, not for ourselves.' This principle led them from 'Living Sculptures' seen only by a select few towards picture-making for a wider audience. Gilbert & George's pictures are central to their artistic practice and one of the most recognisable aspects of their visual language. These large, grid-based works – made of multiple modular panels framed in black metal – are loaded with social commentary, provocation and autobiographical detail. They are constructed first as monochrome montages, then saturated with colour.

Since 2003 the artists have created art with new technologies and computers. This marked a significant evolution in their practice, resulting in a major body of work marked by meticulous precision, bolder colours and densely layered compositions. Digital imaging tools have granted Gilbert & George rigorous control over their visual language: pictures are now rendered with a heightened, almost hallucinatory quality, their surfaces teeming with symbolic charge. The artists often replicate themselves within a single image, creating mirrored or multiplied figures that serve as witnesses, martyrs or rebels. Urban signage, graffiti and digital symbols such as surveillance motifs are increasingly prominent, reflecting the anxieties of a modern, globalised society. Over the past 25 years, their large-scale pictures have become denser and



Second is the massive triptych MM (2000, above). A one pound coin holds centre position; on it, in embossed relief, is an image of a mobile phone. Two blind young men – or rather one young man and his double – soar along the Thames, like Superman in flight. Then there are close-ups of the impassive eyes of anonymous young men; seemingly endless further sex worker adverts; maps with street names of foreign countries and cities; child-like graffiti of the 'suck', 'fuck' and 'fucker' variety; close-up photographs of entwined fingers, fleshly knots easy to misread as weirdly sexual. To the left and right Gilbert & George stand sentinel and authoritative, both looking not dissimilar to the patrician headmaster of a private school: suited and severe, not to be messed with.

Such is the state of play in the art of Gilbert & George as the twenty-first century begins: two big spectacular pictures, like science-fiction cave paintings describing the world out there in a visual language that seems to shout. It's a *Bladerunner* landscape by way of Bethnal Green and the Embankment: vast, worn-out, conflicted, technological, confused, multi-racial, part theocratic, part godless, nihilistic, malign, teetering in abject. The only thing that seems to move is youth itself, and the mom of the modern world is hard to read.

It is worth reminding ourselves that such a state of affairs is not uncommon, historically, to the literature, art and film of major modern cities, and of London in particular. The dystopic, melancholy,

violent, chaotic and despairing can be found in the poetry of Alexander Pope, the novels of Charles Dickens and the early works of T.S. Eliot. It's there in Blake and Hogarth, in Wilde, Wells and Ruskin; it's also in the great film adaptations of *Oliver Twist* and *The Old Curiosity Shop*, the diaries of Kenneth Williams and Derek Jarman, the music of the Sex Pistols and The Clash. Internationally, too, such observations are a staple of modern culture.

If we see the art of Gilbert & George as an account of their 'pilgrimage' through life, then we experience how each development or progression in form – the all-important means of achieving immediacy and directness in each picture – is also a new stage on the journey that runs from their earliest 'postal sculptures' and 'charcoal on paper sculptures' to using the negative image; then from groupings of individually framed images to the multi-panelled 'grids' that enable scale; from monochrome to vivid colour; and from imagery of the external world to the 'landscape calligraphy' of magnified bodily fluids. While Gilbert & George's subject matter has remained constant, each of these technical-technological advances has enabled them to render the 'meaning' – those qualities the artists listed so precisely in 1986 – more efficiently.

The art of Gilbert & George in the twenty-first century (as heralded by the soaring Superman boys in MM, a double-self performing a flyby on either side of a pound coin depicting a chunky mobile phone) will make



use of digital technology and information systems, headlines, adverts, phone numbers and street signs, as well as nature and man-made items to enhance its impact and enter more deeply into the all-important 'moral dimension', mood and feeling of the subject matter.

Gilbert & George have been tirelessly prolific throughout the twenty-first century to date. Between 2003 and 2015 they have made 18 major new groups of pictures, in addition to seven new groups of 'postcard' and 'flyer' pictures as well as prints, texts, books and ink-washes. The constant in all these works of art is the presence of Gilbert & George themselves. But in what ways have they appeared within their art? How might their appearance and temper have fared over the years?

Age has become of necessity a feature within their art, for even time travellers grow tired. But there has also been the digital transformation of themselves into grotesque avatars: monstrous, empty-headed yet possessed, horror-sci-fi figures, zombified. These mutations develop in various forms throughout the twenty-first century pictures, from 2003 onwards. The period before this, however, now seems in visual terms like the eerie stillness before a storm.

In 2001, Gilbert & George created their NEW HORNY PICTURES and NINE DARK PICTURES. In the former, intensely coloured in red and yellow, the artists have the air of dignified and senior professional figures (see AGES, pp. 48–49). They might be medical consultants or vice-chancellors of an

important university – establishment figures, well dressed. The countenances are calm, serious, severe, but not above occasional levity. Their eminent respectability of the artists' figures contrasts sharply with the abbreviated, highly descriptive sexual hyperbole of the advertisements for mostly young male sex workers surrounding them. These small ads, each with its telephone number, become an endless index – each guarantee of satisfaction rendering them more anonymous, to the point of illegibility. Promises of lustful excitement swiftly become semantically vacated and depressing: a nameless crush of humanity, each one a shot fallen wide. Ultimately, they become death-like. Indeed, Gilbert & George have likened these endless names to those inscribed on war memorials. Each Ben, Mark, Troy or Ryan (no name but four from hundreds) represents a life, a biography, a person; at the same time, even as they formulaically boast of their sexual prowess, they seem inhabitants of a shadowland between make-believe and a some-too-plausible reality.

Individually and collectively, the NINE DARK PICTURES present what seems a world in *extremis*. The imagery is of closure, locking the doors, farewells, retreat into death-like sleep. The East End streets in these works appear desolate and abandoned: a landscape of negation in which religion, as ever, is castigated – proposed as derelict and meaningless. One picture, CHRIST ALMIGHTY (overleaf), features – in the bottom row of panels, second from the left – the touching farewell message left to the artists by Clyde, proprietor of the Market Café on Fournier Street, Spitalfields, on its closure that year. Gilbert & George had frequented the café daily since their earliest residence in Fournier Street, and referred to Clyde and his sister Phyllis as perhaps their closest friends. The inclusion of this heartfelt handwritten note adds to the sense of an ending that pervades this series of pictures.

When first shown, the NINE DARK PICTURES were seen by some viewers to have detected or predicted the mood of global tragedy, of the destruction of old certainties, caused by the 11 September 2001 attacks on New York, Washington and Pennsylvania. Although the artists described the pictures as 'very emotional', they made no further comment or claim about their relation to world events. The art of Gilbert & George has always, however, seemed to contain if

21ST CENTURY PICTURES

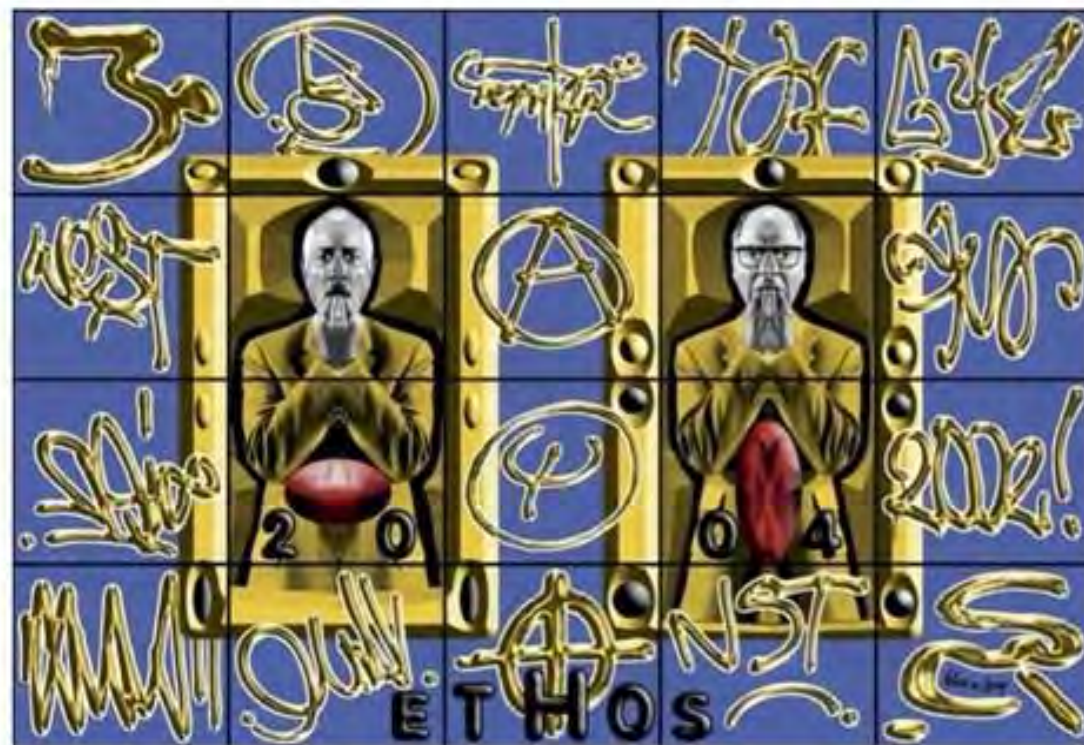
2000	MM
2000	ZIG-ZAG PICTURES
2001	NINE DARK PICTURES
2001	NEW HORNY PICTURES
2003	TWENTY LONDON EAST ONE PICTURES
2004	THIRTEEN HOOLIGAN PICTURES
2004	PERVERSIVE PICTURES
2005	GINKGO PICTURES
2005	SONOFAGOD PICTURES
2006	SIX BOMB PICTURES
2008	JACK FREAK PICTURES
2011	LONDON PICTURES
2013	SCAPEGOATING PICTURES
2014	UTOPIAN PICTURES
2016	THE BEARD PICTURES
2019	THE PARADISICAL PICTURES
2020	NEW NORMAL PICTURES
2021	EARTHLY PICTURES
2022	THE CORPSING PICTURES
2024 - 25	SCREW PICTURES



BAGRAVE 2020 98x127 cm



METALEPSY 2008 981 x 604 cm



ETHOS 2004 284 x 414 cm



WHITE BASTARDS. 2004. 111 x 154 cm



SLUGGED. 2021. 190 x 226 cm



Gilbert & George: 21st Century Pictures

Michael Bracewell and Rachel Thomas

Book accompanying a landmark exhibition from the pioneering London-based artists. Discover the duo's pictures from the past 25 years, with vibrant, large-scale images that centre the human experience and reflect their motto, 'Art for All'.

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- *21st Century Pictures* will showcase pictures across key series made since 2000, such as NEW HORNY PICTURES (2001), THE LONDON PICTURES (2011), THE BEARD PICTURES (2016) and their more recent CORPSING PICTURES (2022). Through these works, audiences are invited to explore contemporary society through the complexities of hope, fear, sex, religion, corruption, violence, patriotism, addiction, ghosts, death and more.
- This book chronicles those works in full colour and includes an introduction by Rachel Thomas, an in-depth essay by Michael Bracewell and a new interview with the artists by Hans Ulrich Obrist. A chronology of their practice completes this in-depth volume.

AU \$100.00 | NZ \$110.00

9781853323836

176 Pages

Hardcover

245 mm x 300 mm

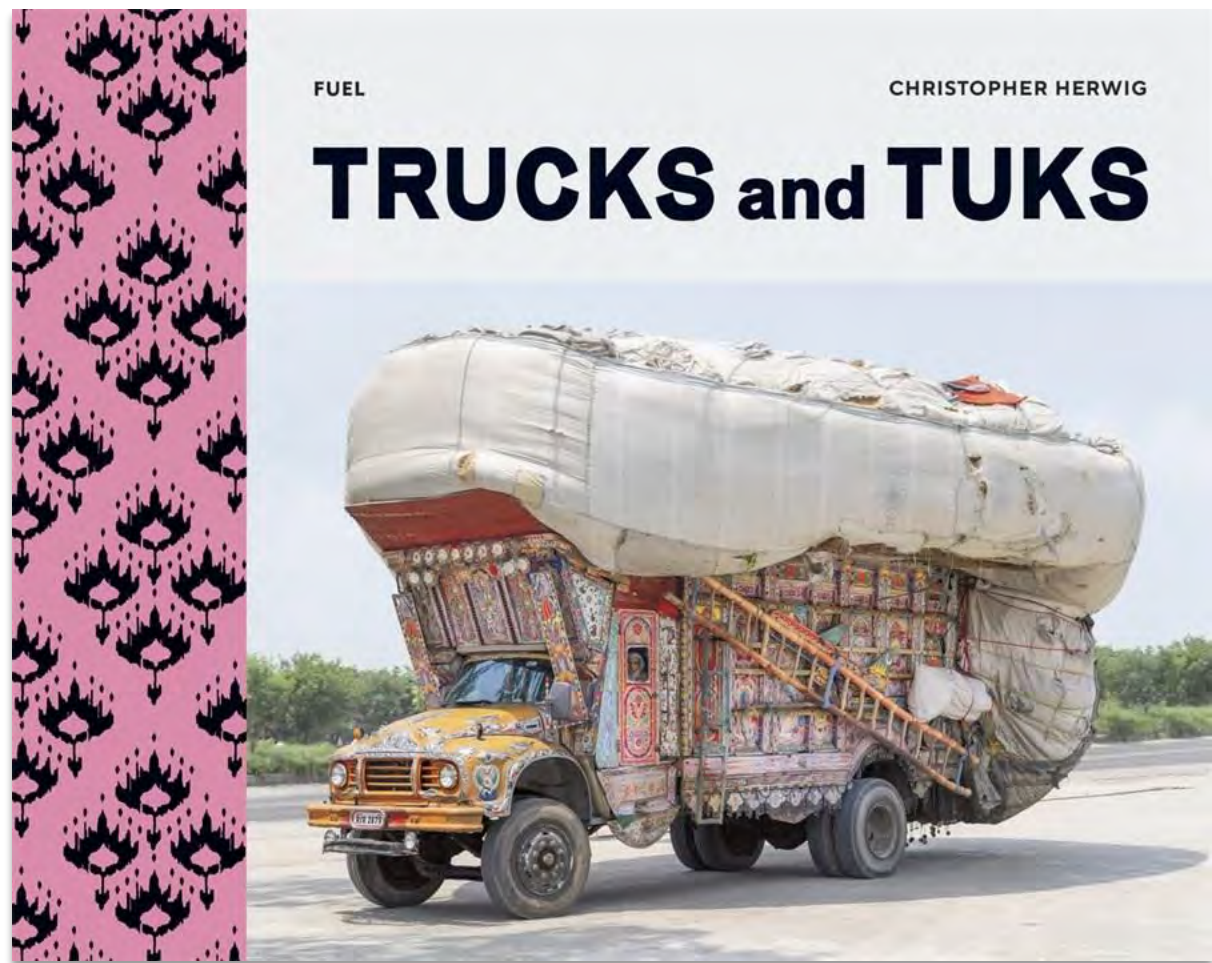
Hayward Gallery

FUEL

CHRISTOPHER HERWIG

TRUCKS and TUKS





Trucks and Tuks

DECORATED VEHICLES OF SOUTH ASIA

Christopher Herwig

A colourful photography book on this visually stunning vernacular artform, the images painted onto these trucks and tuks are a phenomenon, giving a unique insight into the rich cultural traditions of the Indian subcontinent.

- Over four years, photographer Christopher Herwig travelled 10,000 kilometres in his quest to record this overlooked artform. This is the first book to present the elaborately colorful decorated trucks and tuk tuks of India and Southeast Asia. From the photographer behind the bestselling Soviet Bus Stops and Soviet Metro Stations, Christopher Herwig celebrates the inspiration found in local artists decorating trucks and three-wheeled vehicles through the Indian Subcontinent.
- The designs reflect a driver's identity, faith and aspirations and span a bewildering range of themes: ideals of masculinity might be intertwined with expressions of love and longing, while bold typography urges drivers to blow their horns or promotes a campaign for the education of girls.
- Sadly, as a result of government directives, alongside the proliferation of cheap, mass-produced decorations, this vibrant cultural expression is in decline, making this project all the more vital.

AU \$59.99 | NZ \$65.99

9781739887889

240 Pages

Hardcover

206 mm x 167 mm

FUEL Design & Publishing



18 Dambulla, SRI LANKA



Colombo, SRI LANKA 19





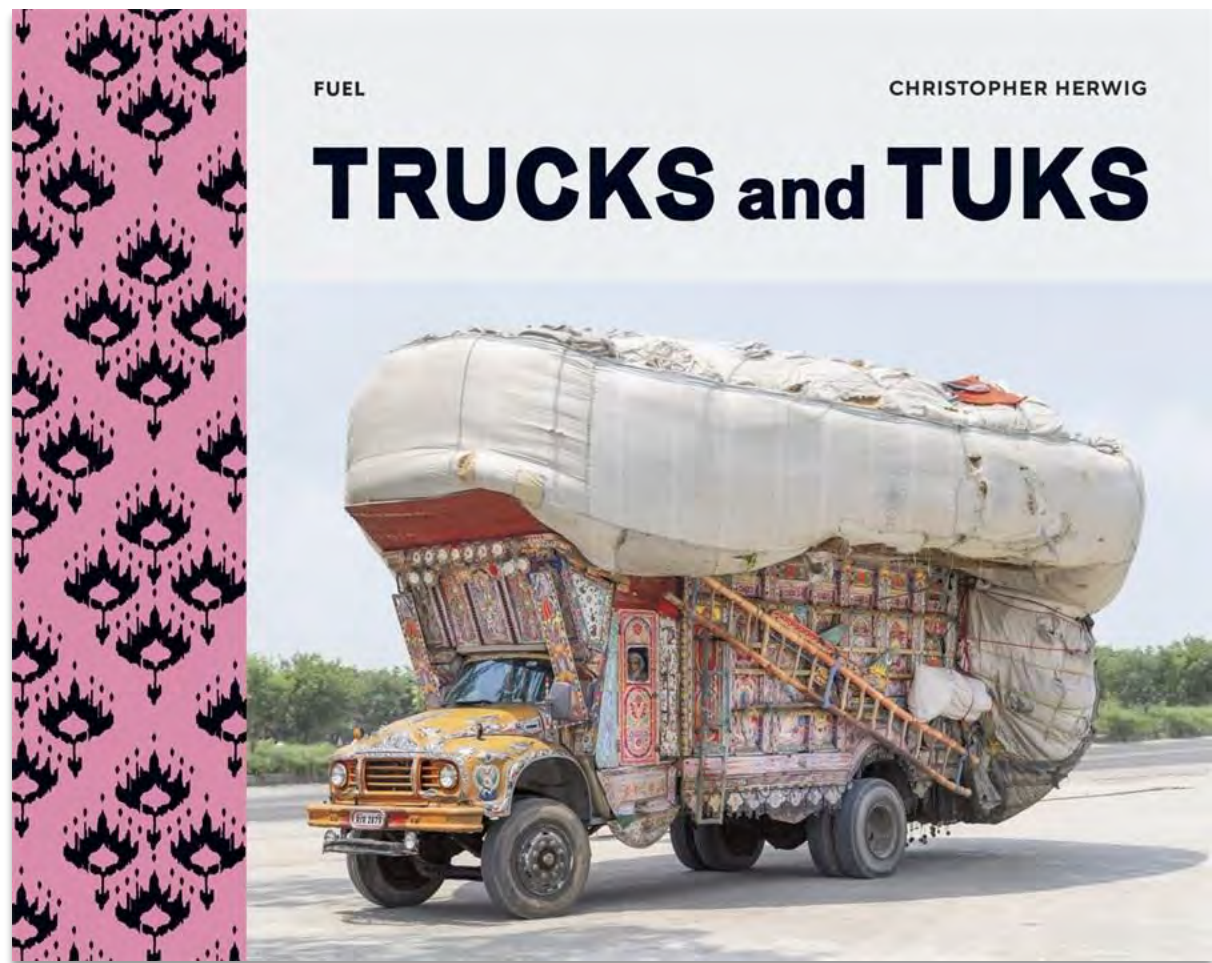




118 Lahore, PAKISTAN







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Collaboration: Frank Ockenfels 3 X David Bowie

Frank Ockenfels

A visual chronicle of the decades-long collaboration between photographer Frank Ockenfels and cultural icon David Bowie, featuring many never-before-seen images

- From photographer Frank Ockenfels 3, *Collaboration* is a breathtaking array of photographs of David Bowie made during 16 photo sessions across a period of years. The images showcase the evolution of Bowie's iconic style, capturing his artistry, eccentricity, and deep humanity. They result from a close partnership—Ockenfels was not only one of Bowie's key collaborators but also a longtime friend.
- *Collaboration* sheds light on Bowie's changing image and reflects his influence on music, fashion, and culture. Accompanied by text from Ockenfels and a foreword by veteran music journalist Joe Levy, these intimate photographs offer an unfiltered look at the man behind the persona, spotlighting the mutual respect between the photographer and his subject. The book serves as both a visual tribute to a legendary figure and a documentation of a profound artistic connection.
- *Collaboration* is a must-have for Bowie enthusiasts, photography lovers, and fans of artistic collaboration. With its rare and powerful imagery, this book is a celebration of Bowie's cultural impact and a testament to the power of creative synergy between two extraordinary talents.

AU \$100.00 | NZ \$110.00

9781419785511

256 Pages

Hardcover

318 mm x 241 mm

Abrams Books











From: [redacted]@mindspring.com>
Date: Mon Apr 28, 2003 9:55:51 AM America/New_York
To: dockentels@optonline.net
Subject: confirm frank
Reply-To: bxqr@mindspring.com

Is this you?

db

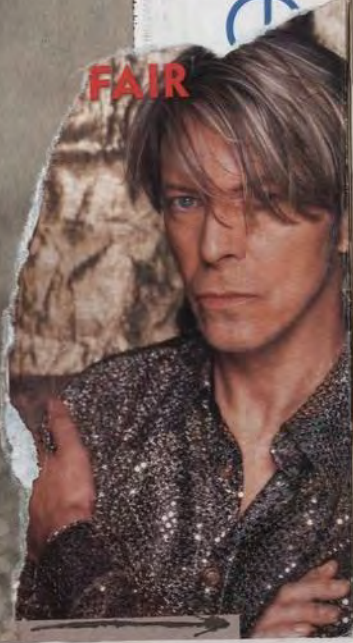
David Bowie Returns to Earth (L



September 2003

Conte

FAIR





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WOMEN PHOTOGRAPHERS 1900–1975

A Legacy of Light

Women Photographers 1900 – 1975

A LEGACY OF LIGHT

Women Photographers 1900-1975: A Legacy of Light presents the work and lives of over 80 women whose contributions to photography have been historically underacknowledged

- Featuring a carefully curated selection of images, essays and poetry, this volume is a rich collective portrait of artists whose vision and influence shaped the medium in profound ways.
- Covers a diverse group of over 80 women photographers from the early 20th century through the 1970s.
- A multidimensional exploration of over 80 women including Diane Arbus, Berenice Abbott, Dorothea Lange, Francesca Woodman, Dora Maar and Joan Jonas; who made significant contributions to the field of photography, covering the period from 1900 to 1975.
- The book incorporates essays and poetry alongside the photographs, painting an insightful and nuanced portrait of each photographer's unique cultural contributions, which were often overlooked during their time.
- The work in this book will be exhibited at the National Gallery of Victoria, Melbourne: 28 November 2025 – 3 May 2026

AU \$59.95 | NZ \$65.95

9783775761369

336 Pages

Hardcover

290 mm x 220 mm

NGV





HEIDI KOBORIEN The cut out maker worked by eye and memory, cutting several sheets of paper at one time. 1933-46, printed c. 1979s



HEIDI KOBORIEN Painting was by no means an all male activity. There were many women artists. 1933-46, printed c. 1979s



HEIDI KOBORIEN The reed toy maker, who would make his appearance in the summer and weave fresh reeds into a variety of wonderful shapes, while you watched. 1933-46, printed 1979s



The Document

203

CONRADO KALOUZI. She is a free of life in the world



MARION POST WOLCOTT Jitterbugging in a juke joint on Saturday night, Clarksdale, Mississippi 1936, printed c. 1978



DEAR DOROTHEA

(OCTOBER)

Tess Taylor

Dear Dorothea,
I wrote all year at rest stops
on roadsides at gas stations
in sweltering dust
beside the Glide Church

near your old studio;
& beneath pesticide-sprayed walnut leaves

near the Sunsweet dryers
& so many tents

in a bungalow where lawyers
defend caged children

also one summer morning
when sage and sticky monkey

met the soft fog off the sea—
at labor camps reclaimed by crabgrass

& amid evicted stoves

near rice paddies of Knights Landing
near Esparto where sunflowers

sank into
their black hulls—
At Codornices Creek you came home to
behind the brown shingle
saw one yellow finch—
thought again about the body
how to house the fragile human

In labor
dreams & rest



JAMES DEAN Lane Park, St. Louis, Missouri 1975, printed c. 2004



JAMES DEAN Marion Roberts, Missouri 1975, printed c. 2004



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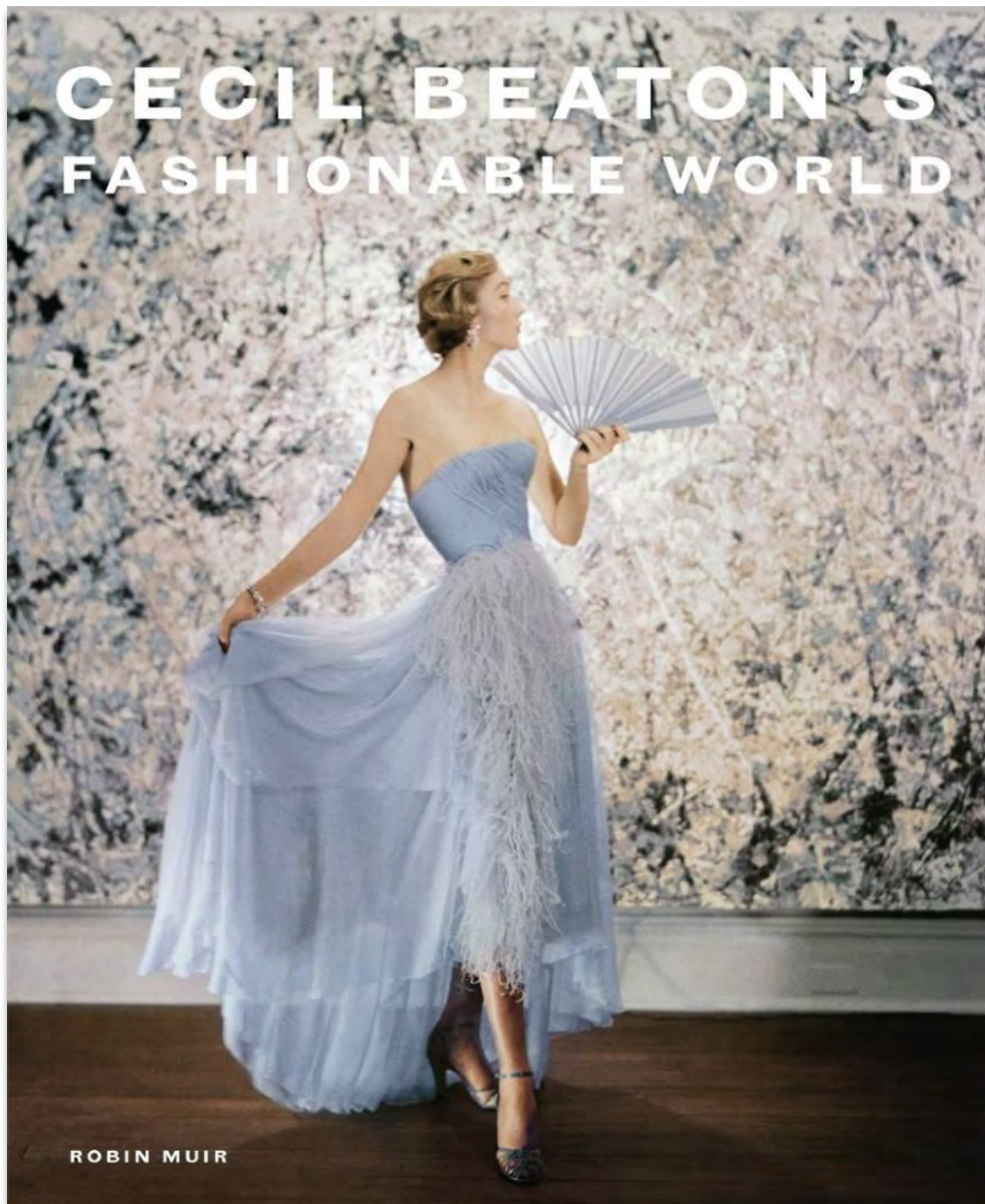
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NGV

CECIL BEATON'S FASHIONABLE WORLD



ROBIN MUIR



Cecil Beaton's Fashionable World

A virtuoso in capturing beauty, glamour, and star power, Cecil Beaton was an extraordinary force in the 20th century British and American creative scenes. Renowned as a photographer, fashion illustrator, costume designer and decorated writer, Beaton's impact spans the worlds of fashion, photography, and design.

- Renowned as a fashion illustrator, Oscar-winning costume designer, social caricaturist and writer, Cecil Beaton—"The King of Vogue"—was an extraordinary force in the 20th-century British and American creative scenes. Elevating fashion and portrait photography into an art form, his era-defining photographs captured beauty, glamour and star power in the interwar and early postwar eras.
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- At 288 pages with 270 color images, this hardcover is a captivating journey through Beaton's photographs, from 1922 to 1955, spotlighting his groundbreaking fashion work, a pivotal aspect of his career that laid the foundation for his later successes.

AU \$90.00 | NZ \$100.00
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288 Pages
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National Portrait Gallery
Publications



Spring (from ball gown) by Helen Benson,
against painting by Jackson Pollock, the
Betty Parsons Gallery, New York, 1951
Vintage illustrated paper
The Corbis Nast Archive, New York

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GALLERY OF BEAUTIES

In 1968, the National Portrait Gallery gave Beaton a retrospective exhibition. *Beaton Portraits* was not only the first time the Gallery had shown photographs: it was the first solo survey accorded any living photographer in any national museum in Britain, the first time living artists had been exhibited, and the first show to feature non-British subjects.

A triumph for Beaton – 30,000 visitors saw it in its first month alone – the exhibition established him, in Britain at least, as the century's arbiter of taste with few equals, and a true artist. Thanks to the foresight of then-director Roy Strong, it was also a significant moment for the Gallery and its collecting policy.

Within the nearly 600 images on display, Beaton and exhibition designer Richard Buckle created a 'Gallery of Beauties', those in Beaton's opinion who deserved elevation to a higher pantheon. These prints, among many more, were displayed as a frieze around one room. Salvaged from the exhibition and recently rediscovered in the Cecil Beaton Archive, the 17 portraits shown here are the only survivors. It is perhaps worth noting that none of Beaton's beauties postdate 1936. As one reviewer put it, 'Here, in some magical manner, crystallised out upon the walls, is the very expression of an age.'

Sita Devi, Princess Haran of Kapurthala, 1926.
Gelatin silver print.
The Cecil Beaton Studio Archive, London

*'We blunt our pencils making out our
worthless lists of attributes — the contours,
the cherry lips, the pink shell ears,
the pearly teeth, the feathery lashes ...
What makes a Beauty?'*

Geri Andra, 1932
Gelatin silver print
The Cecil Beaton Studio Archive, London





Babe Easton at Surrey Gardens, London, 1927
Toned gelatin silver print mounted on card
The Cecil Beaton Studio Archive, London
Nancy Beaton with bird cage, c. late 1920s
Toned gelatin silver print mounted on card
The Cecil Beaton Studio Archive, London



A Symphony in Silver (Babe Beaton), 1928
Toned gelatin silver print
National Portrait Gallery, London





Lady Abby as Haniel, 1934
Gelatin silver print
The Cecil Beaton Studio Archive, London



The London Collections (Lady Joan Bridgeman
and Lady Gloria Vaughan), 1934
Oil on board
The Cecil Beaton Studio Archive, London



Mrs Harrison Williams against a background
of wigs, c. 1935
Gelatin silver print
The Cecil Beaton Studio Archive, London

Mrs Harrison Williams, 1935
Teasheet from *American Vogue*, February 1 1938
The Condé Nast Archive, New York



Mrs Harrison Williams
Cecil Beaton

As a result of the famous portrait which is
a highly successful challenge to being the
"Queen of the Wigs".

Although she is not without beauty, the
fact that she is one of the best dressed women
in the world, and her many beautiful homes, her
in fact, the evidence of her distinction, it is
that she is the woman who gives you the
impression of a woman who is a woman.

The difference in the character of the woman
which is shown in the portrait of Mrs. Williams
is that she is a woman who is a woman who is
a woman who is a woman who is a woman.

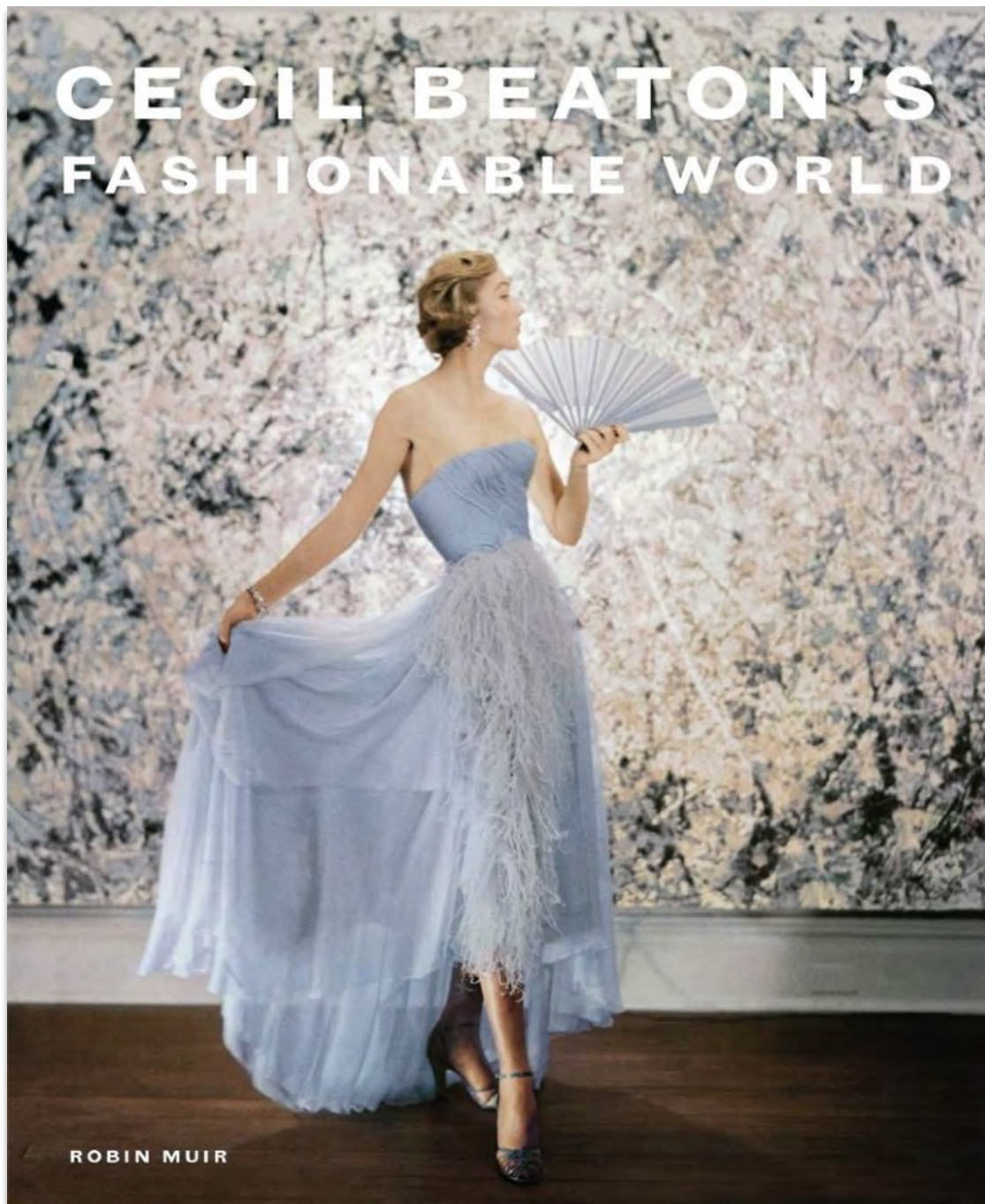
It is a fact that she is a woman who is a woman
who is a woman who is a woman who is a woman
who is a woman who is a woman who is a woman
who is a woman who is a woman who is a woman.



With her perfect beauty, so distinctive that she
has become one of the symbols of elegance in America.

MONA WILLIAMS

Mona Strader Schleisinger Bush Williams von Bismarck-Schonhausen de Martini (1897-1938) was known in *Vogue*, where she was an enduring presence throughout the 1930s, simply as Mrs Harrison Williams - a reference to the third, and longest-lasting, of her five husbands. Williams was 54 years her senior and, in 1926, the year they were married, regarded as probably the richest man in America. His enormous wealth came from shrewd investment - at one point he reputedly owned



Cecil Beaton's Fashionable World

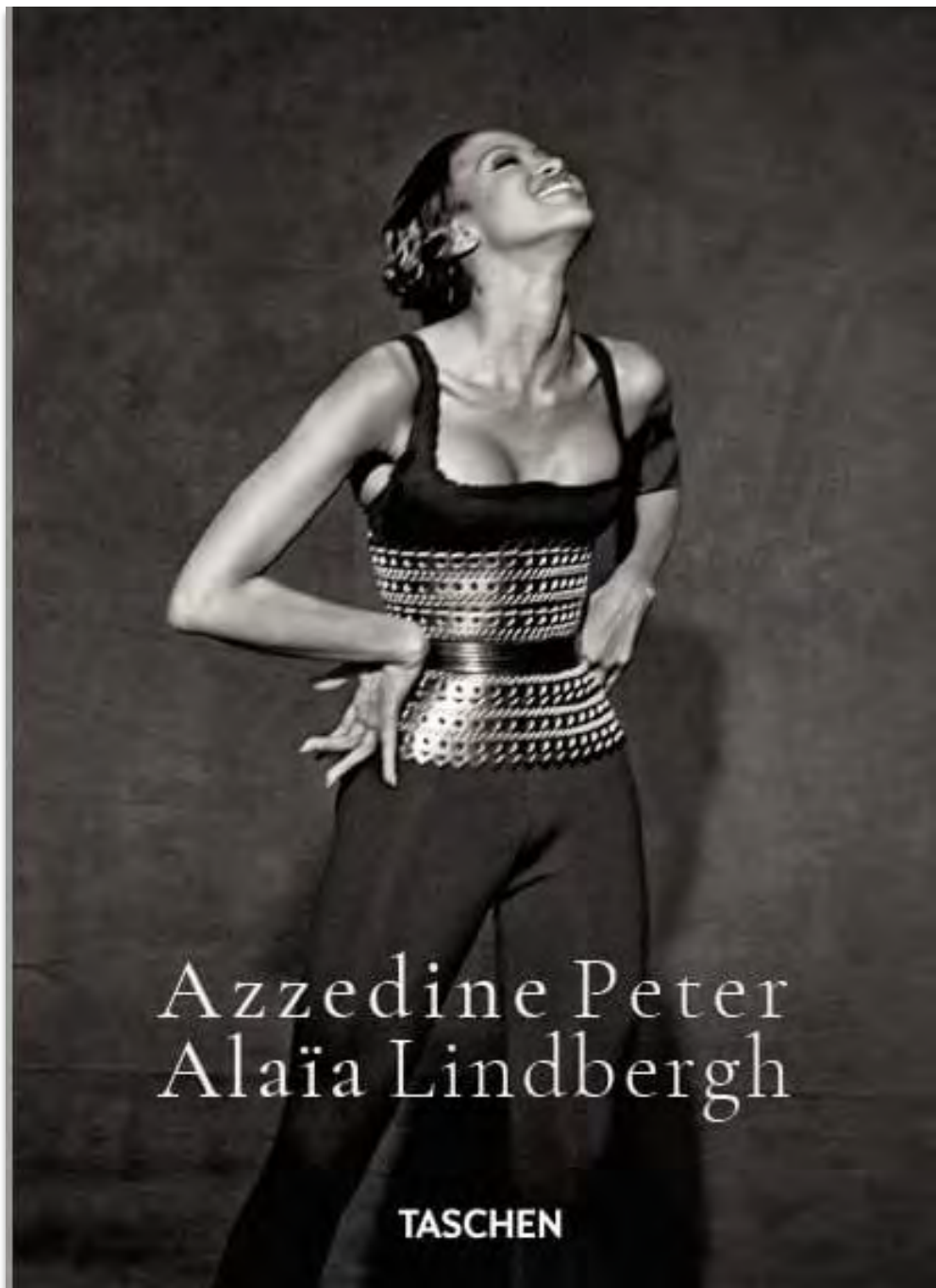
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National Portrait Gallery
Publications

Azzedine Peter
Alaïa Lindbergh

TASCHEN



Peter Lindbergh. Azzedine Alaïa

Peter Lindbergh

Peter Lindbergh and Azzedine Alaïa, the photographer and the couturier, were united by their love of black, a love that they would cultivate alike in silver print and solid color garments. This book celebrates their artistic partnership.

- In this book, the unique dialogue between the two artists is immortalized in print. Illustrating their community of spirit, its images are a celebration of their artistic partnership and testament to their history-making achievements in photography and fashion.
- Despite their geographically opposed origins, Lindbergh and Alaïa pursued similar horizons. At the same time as Lindbergh's reputation in Germany was growing thanks to his work in Stern magazine, and he set up his studio in Paris in 1978, Alaïa was the couturier shrouded in discretion whose sophisticated techniques were a treasured secret amongst the most important clients of Haute Couture.
- With contributions by Fabrice Hergott, director of the Musée d'Art Moderne de la Ville de Paris, Paolo Roversi, photographer, and Olivier Saillard, fashion historian and director of the Fondation Azzedine Alaïa, Paris.

AU \$34.99 | NZ \$39.99
9783754404225
192 Pages
Hardcover
195 mm x 140 mm
TASCHEN



“For me every photograph is a portrait; you are photographing a relationship with the person you are shooting; there is an exchange, and that’s what the picture is.”

Peter Lindbergh



“I like that a woman’s face, body,
and legs are her sole accessories.”

Azzedine Alaïa



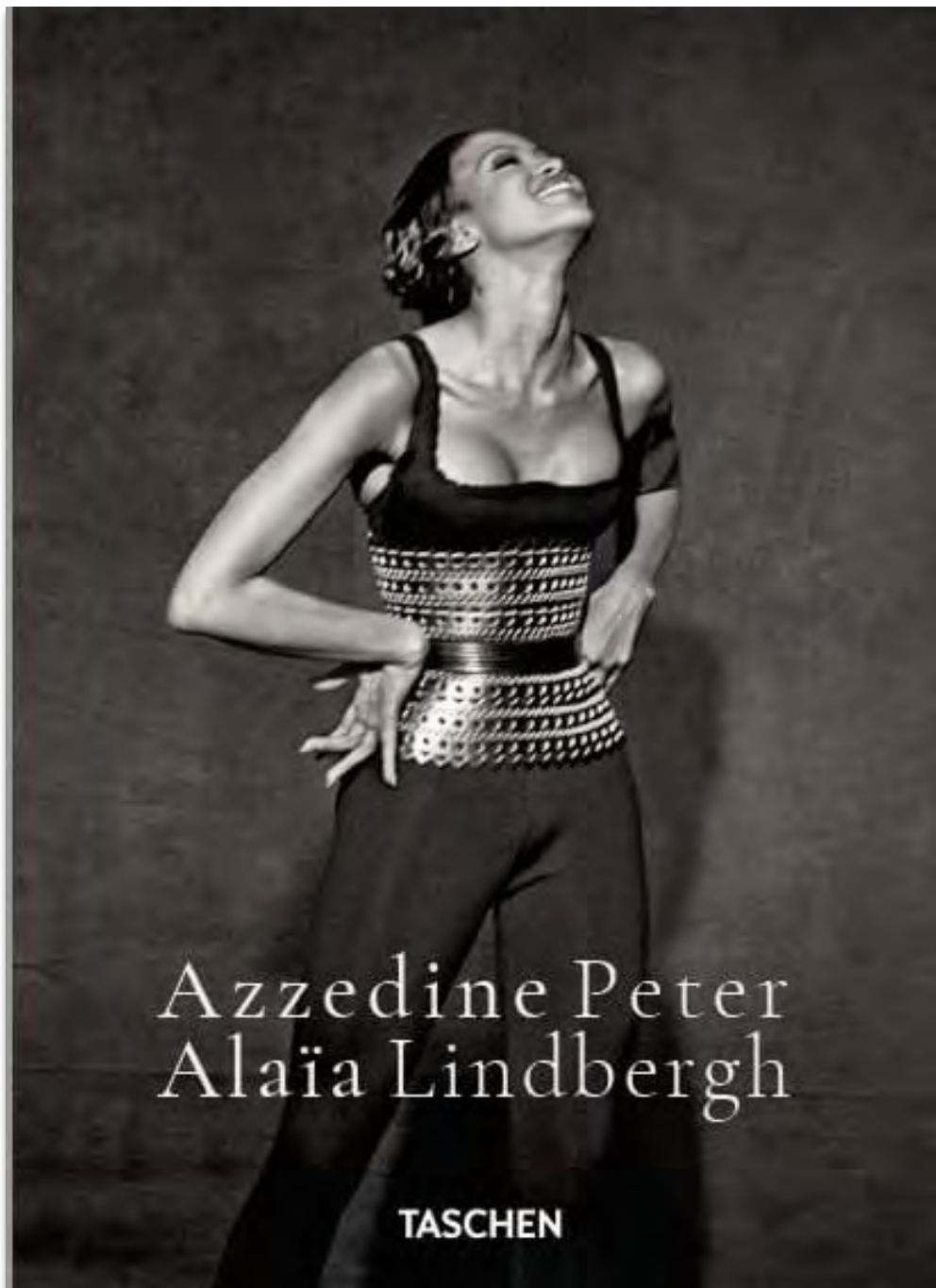




“I like that a woman’s face, body,
and legs are her sole accessories.”

Azzedine Alaïa





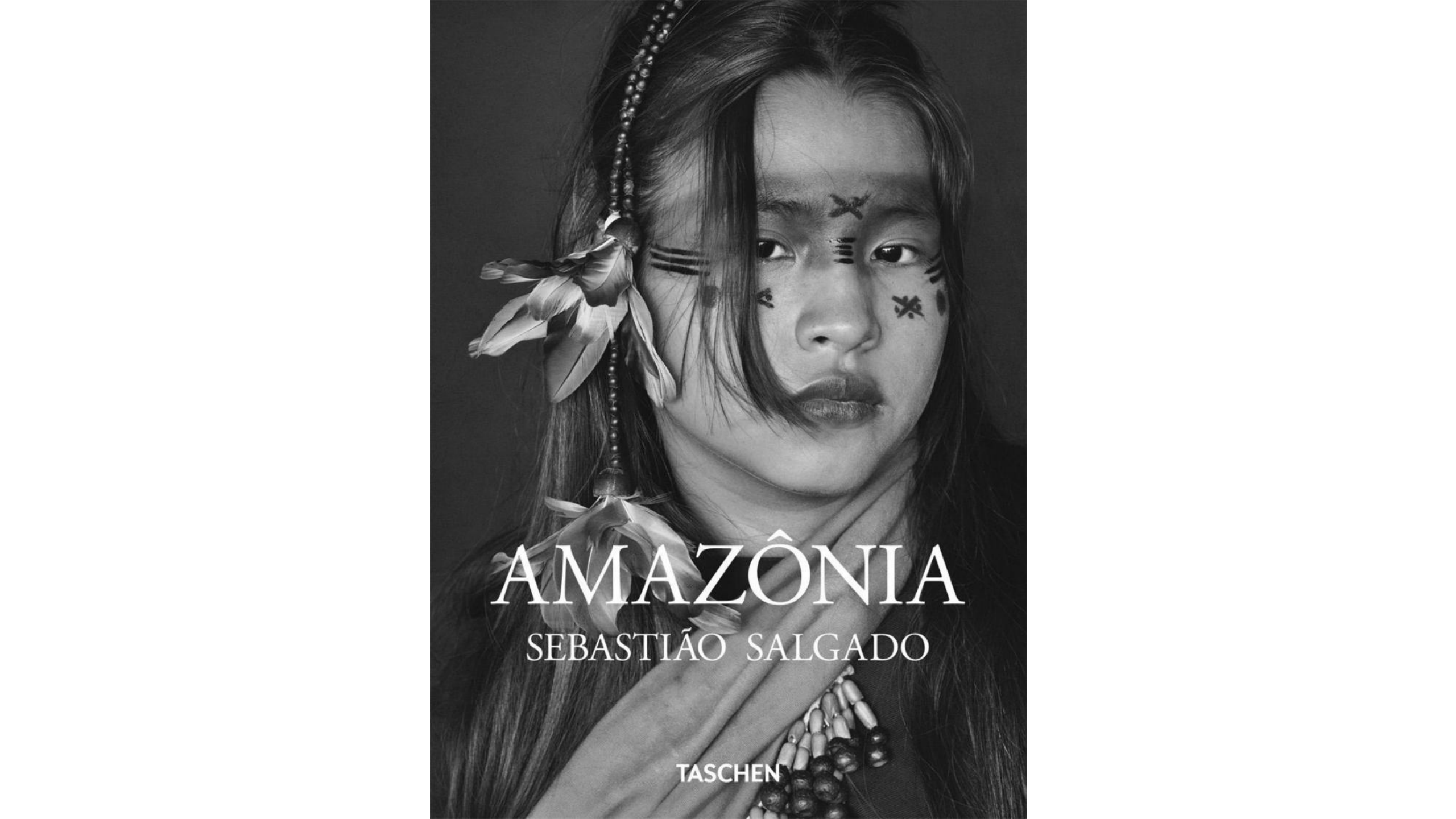
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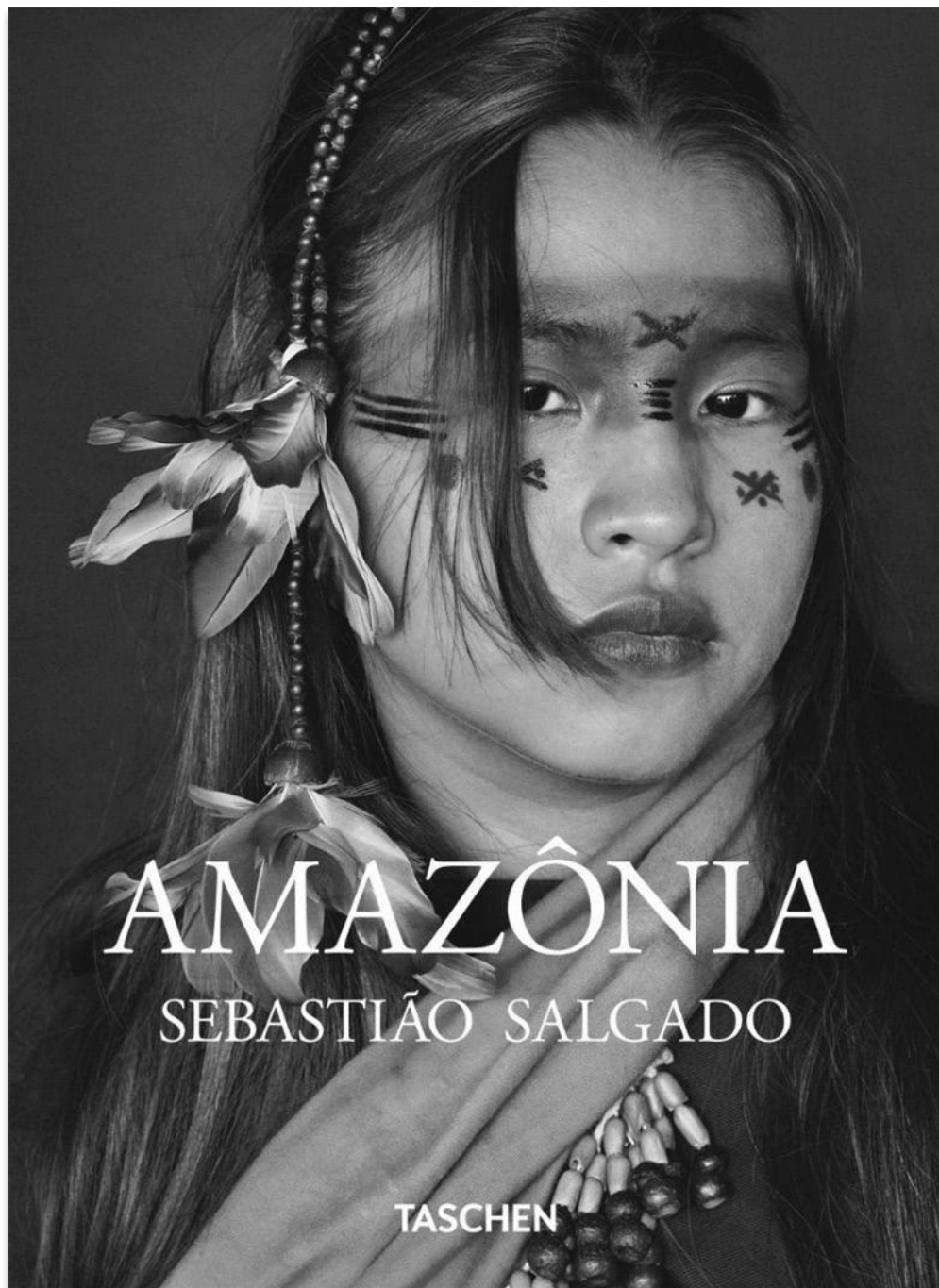
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TASCHEN

A black and white portrait of a young indigenous woman, likely from the Amazon region. She has long dark hair and is wearing a headband with large feathers and beads. Her face is adorned with traditional black body paint, including a large 'X' on her forehead, horizontal lines on her cheeks, and smaller symbols near her eyes and mouth. She is looking directly at the camera with a serious expression. The background is dark and out of focus.

AMAZÔNIA

SEBASTIÃO SALGADO

TASCHEN



Sebastião Salgado. Amazônia. 45th Ed.

For six years Sebastião Salgado traveled the Brazilian Amazon and photographed the unparalleled beauty of this extraordinary region: the rainforest, the rivers, the mountains, the people who live there-this irreplaceable treasure of humanity in which the immense power of nature is felt like nowhere else on earth.

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- Salgado described the Brazilian Amazon as "the last frontier, a mysterious universe of its own, where the immense power of nature can be felt as nowhere else on earth. Here is a forest stretching to infinity that contains one-tenth of all living plant and animal species, the world's largest single natural laboratory."
- Sebastião Salgado has dedicated this book to the indigenous peoples of Brazil's Amazon region: "My wish, with all my heart, with all my energy, with all the passion I possess, is that in 50 years' time this book will not resemble a record of a lost world. Amazônia must live on."

AU \$54.99 | NZ \$59.99

9783754403419

512 Pages

Hardcover

217 mm x 156 mm

TASCHEN

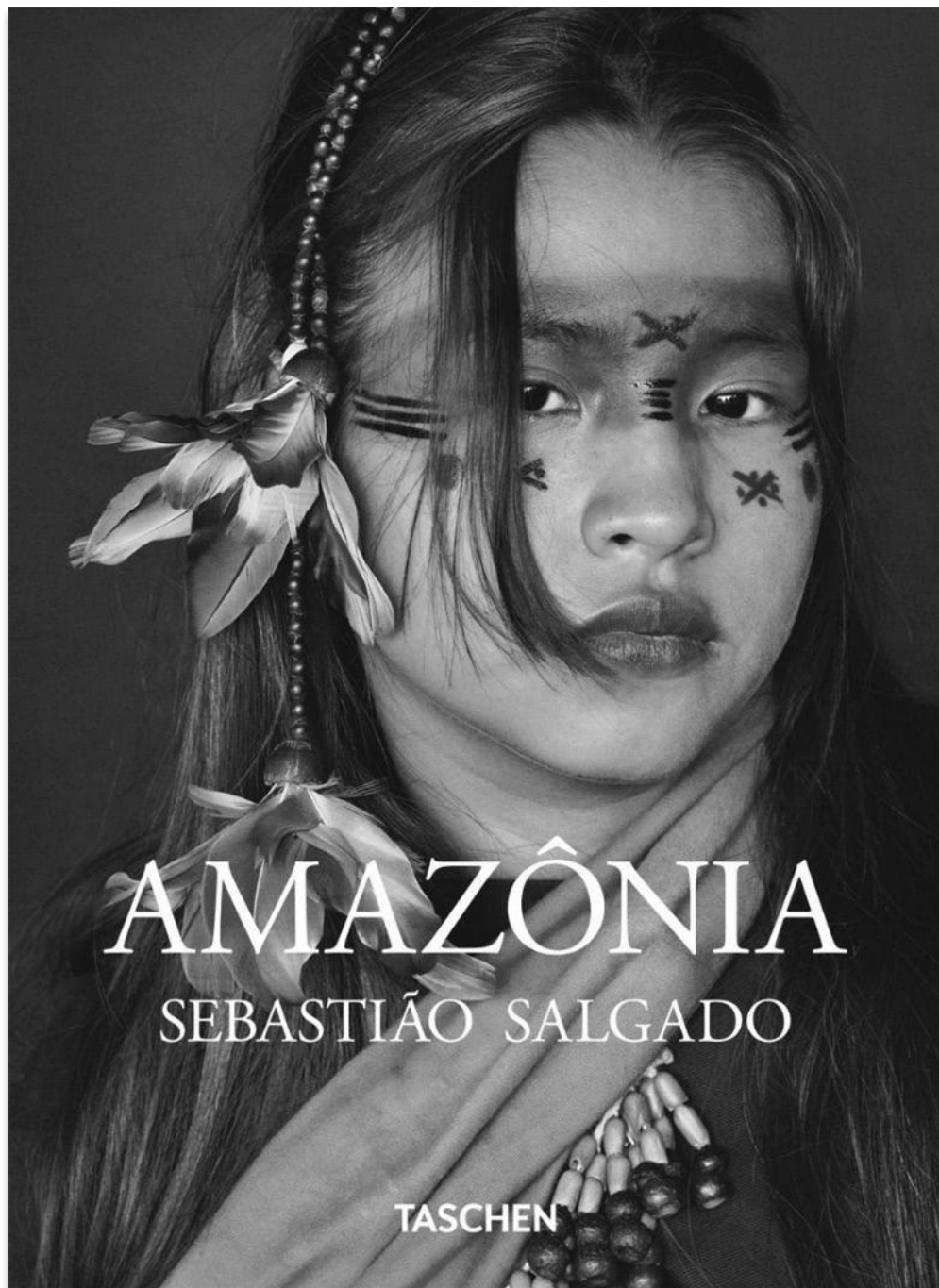












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AU \$54.99 | NZ \$59.99

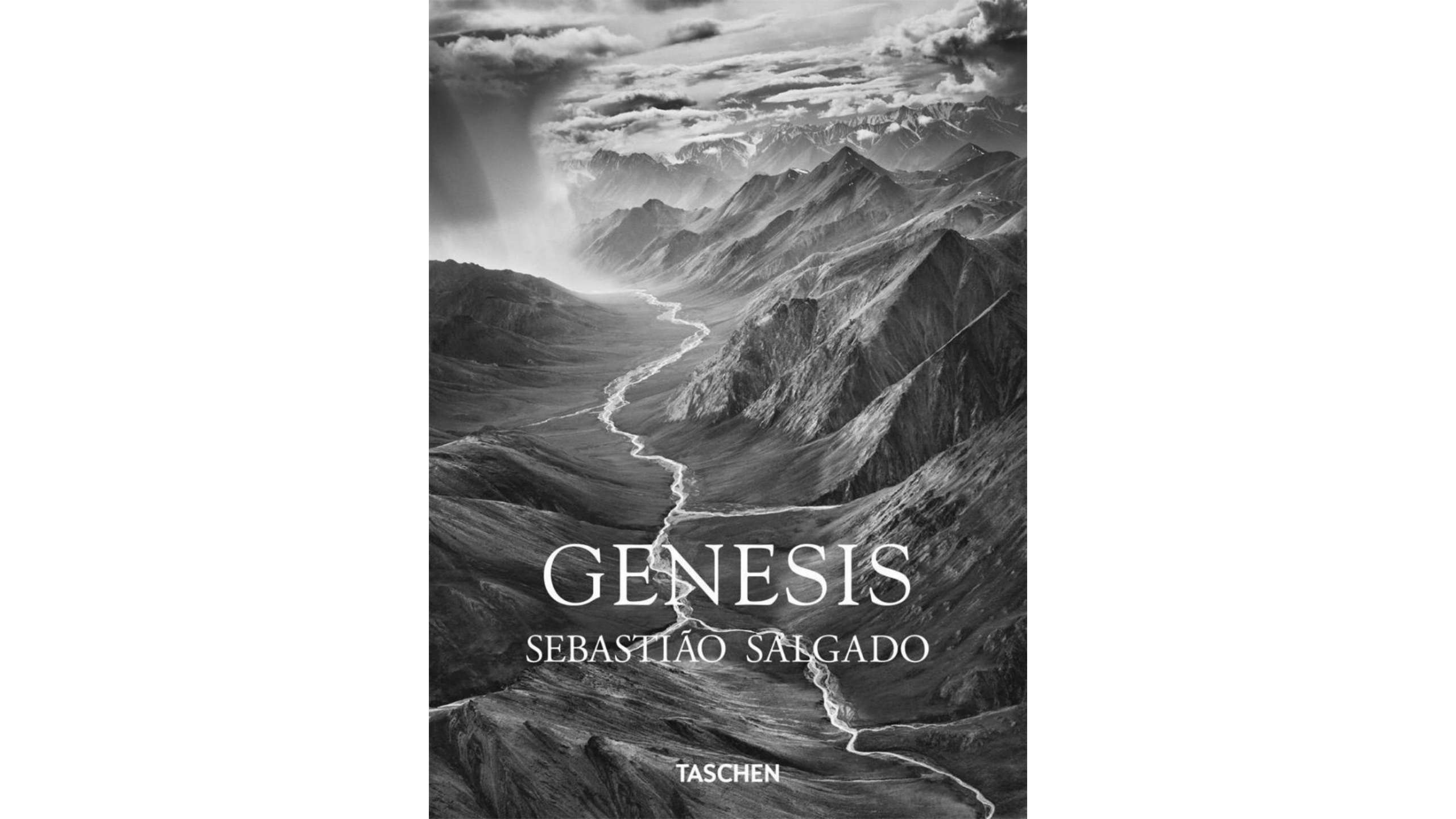
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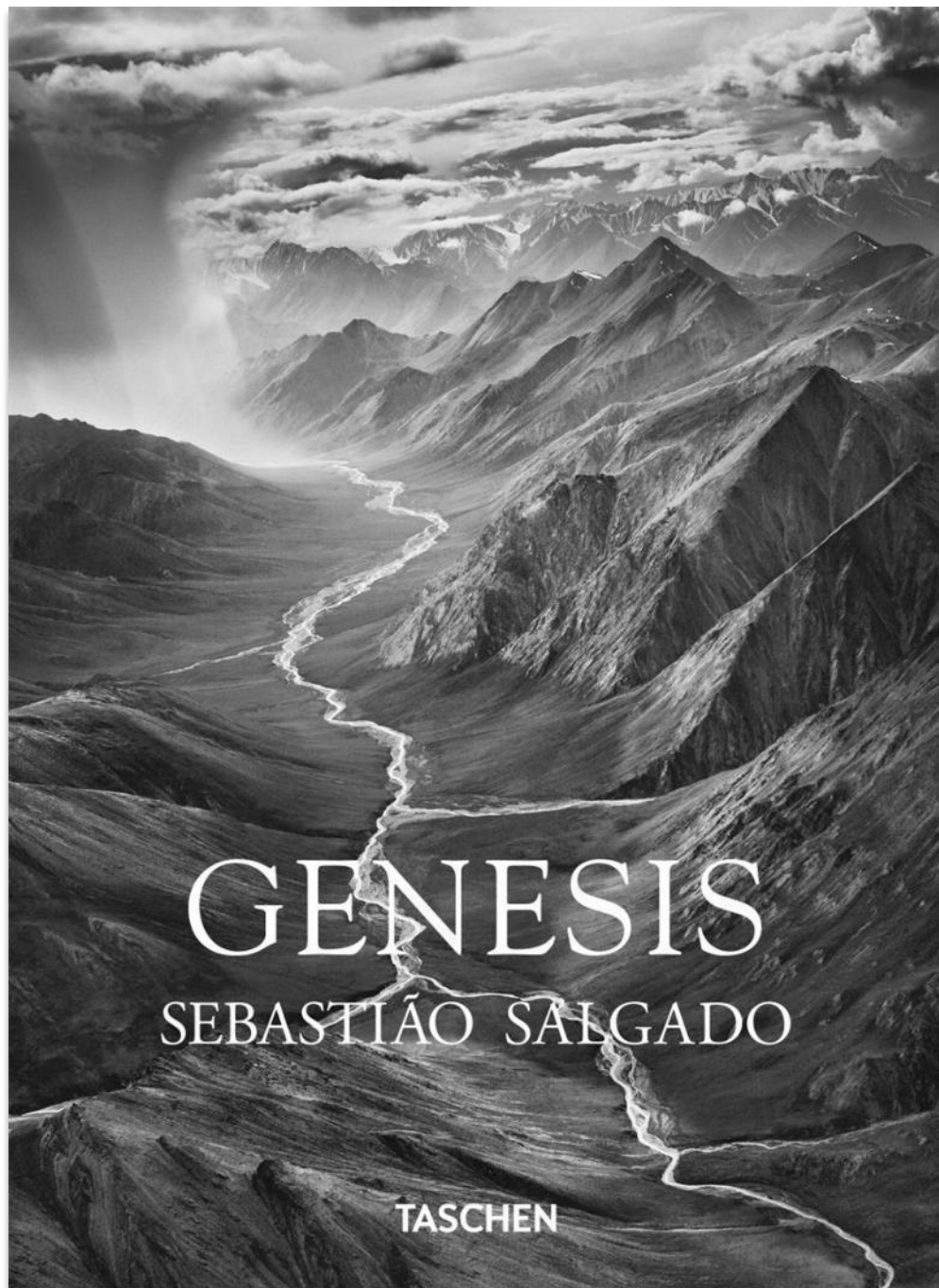
TASCHEN



GENESIS

SEBASTIÃO SALGADO

TASCHEN



Sebastião Salgado. Genesis. 45th Ed.

Edited by Taschen

Sebastião Salgado's haunting black-and-white photographs from the *Genesis* project record landscapes and people unchanged in the devastating onslaught of modern society and development. Salgado calls *Genesis* "my love letter to the planet."

- The *Genesis* project, along with the Salgados' Instituto Terra, are dedicated to showing the beauty of our planet, reversing the damage done to it, and preserving it for the future.
- Over 30 trips - traveled by foot, light aircraft, seagoing vessels, canoes, and even balloons, through extreme heat and cold and in sometimes dangerous conditions - Salgado created a collection of images showing us nature, animals, and indigenous peoples in breathtaking beauty.
- What does one discover in *Genesis*? The animal species and volcanoes of the Galápagos; penguins, sea lions, cormorants, and whales of the Antarctic and South Atlantic; Brazilian alligators and jaguars; African lions, leopards, and elephants; the isolated Zo'é tribe deep in the Amazon jungle; the Stone Age Korowai people of West Papua; nomadic Dinka cattle farmers in Sudan; Nenet nomads and their reindeer herds in the Arctic Circle; Mentawai jungle communities on islands west of Sumatra; the icebergs of the Antarctic; the volcanoes of Central Africa and the Kamchatka Peninsula; Saharan deserts; the Negro and Juruá rivers in the Amazon; the ravines of the Grand Canyon; the glaciers of Alaska... and beyond.

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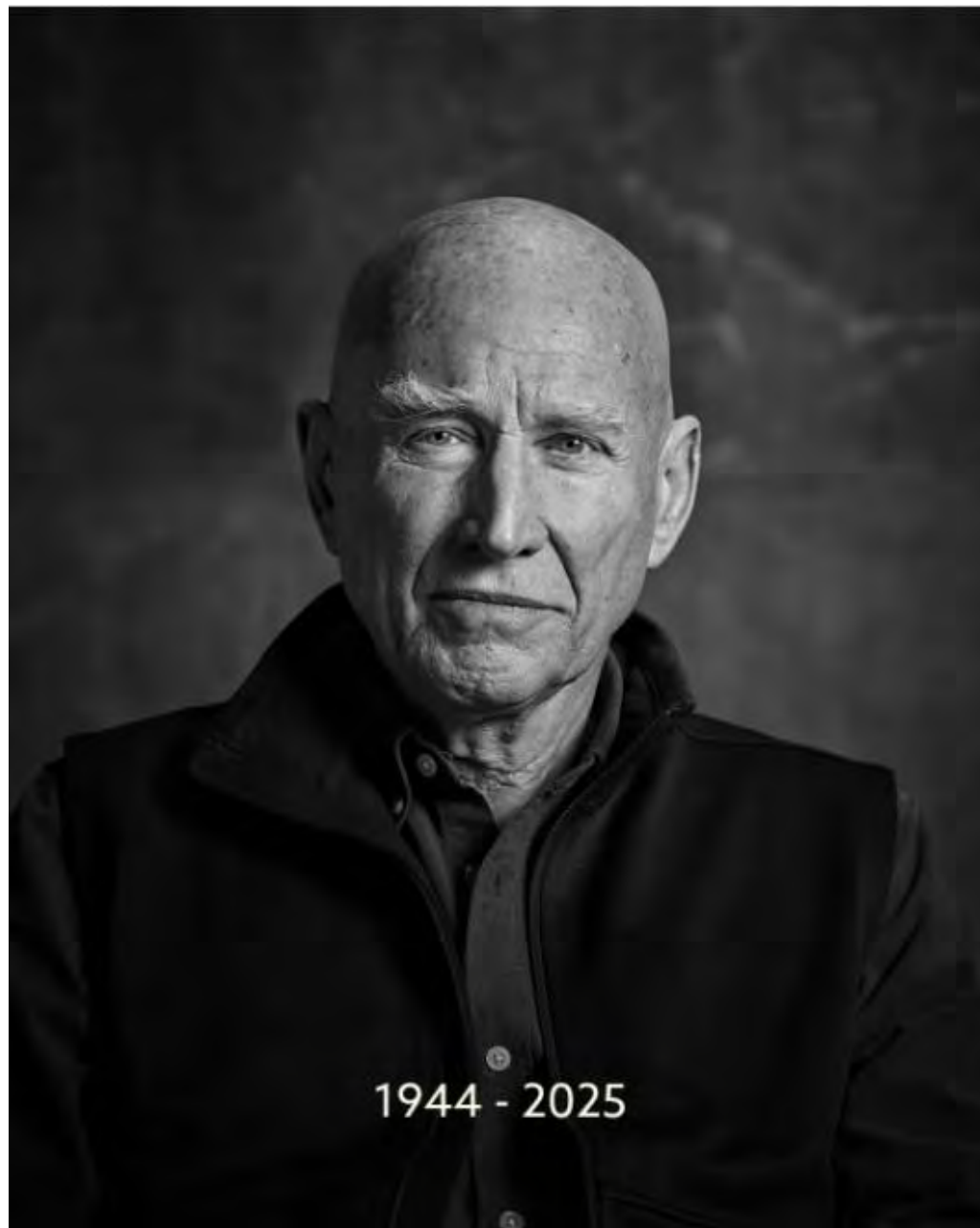
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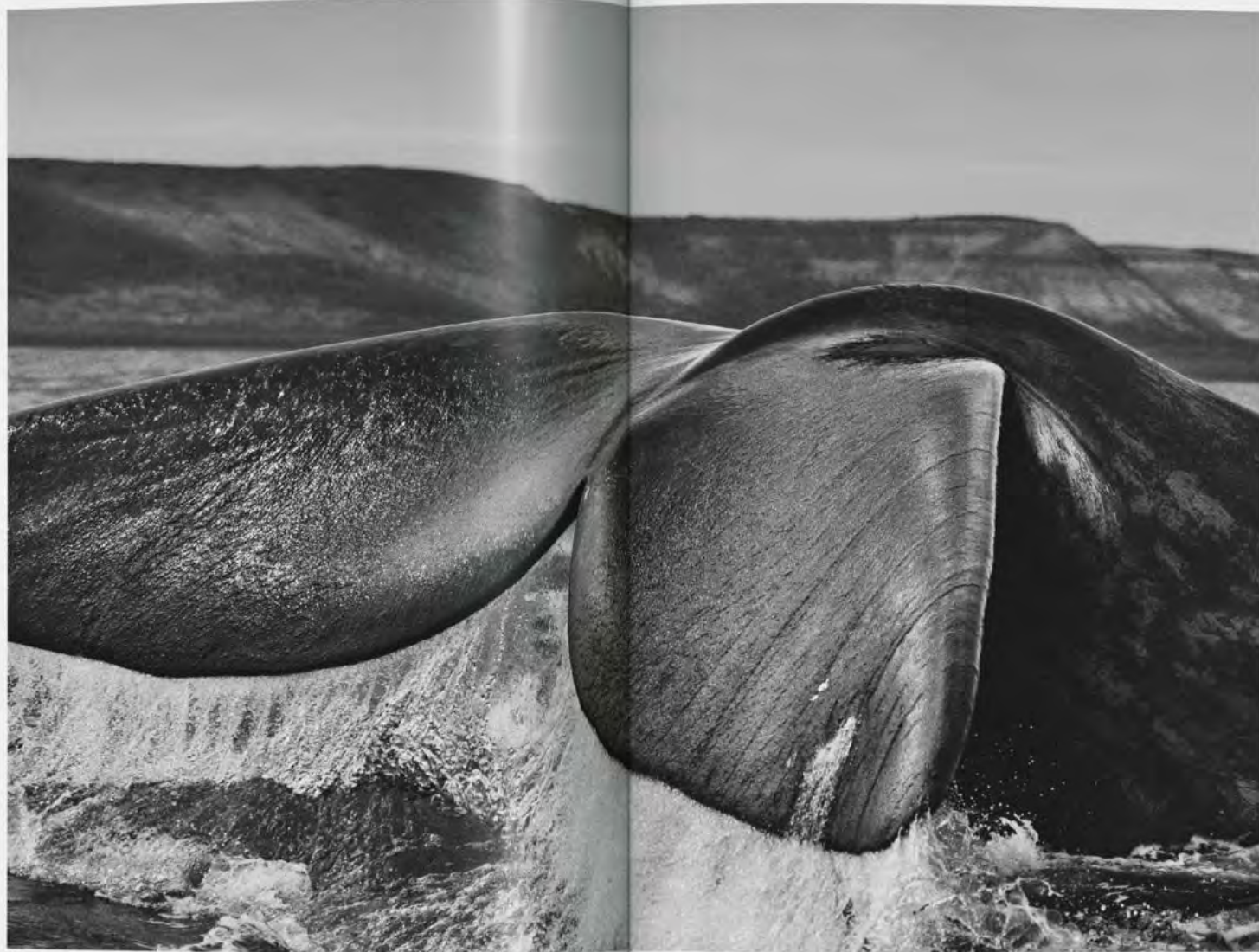
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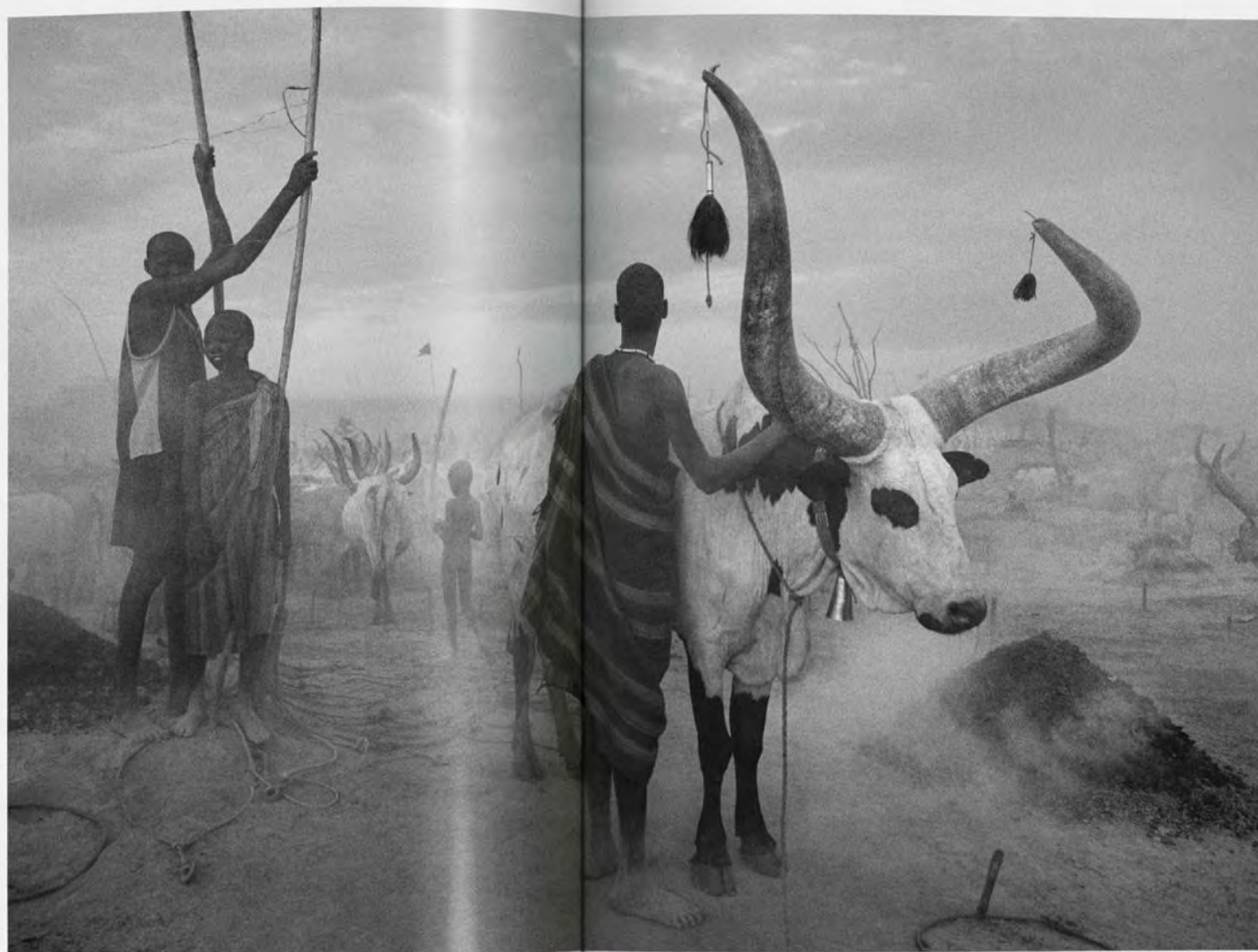
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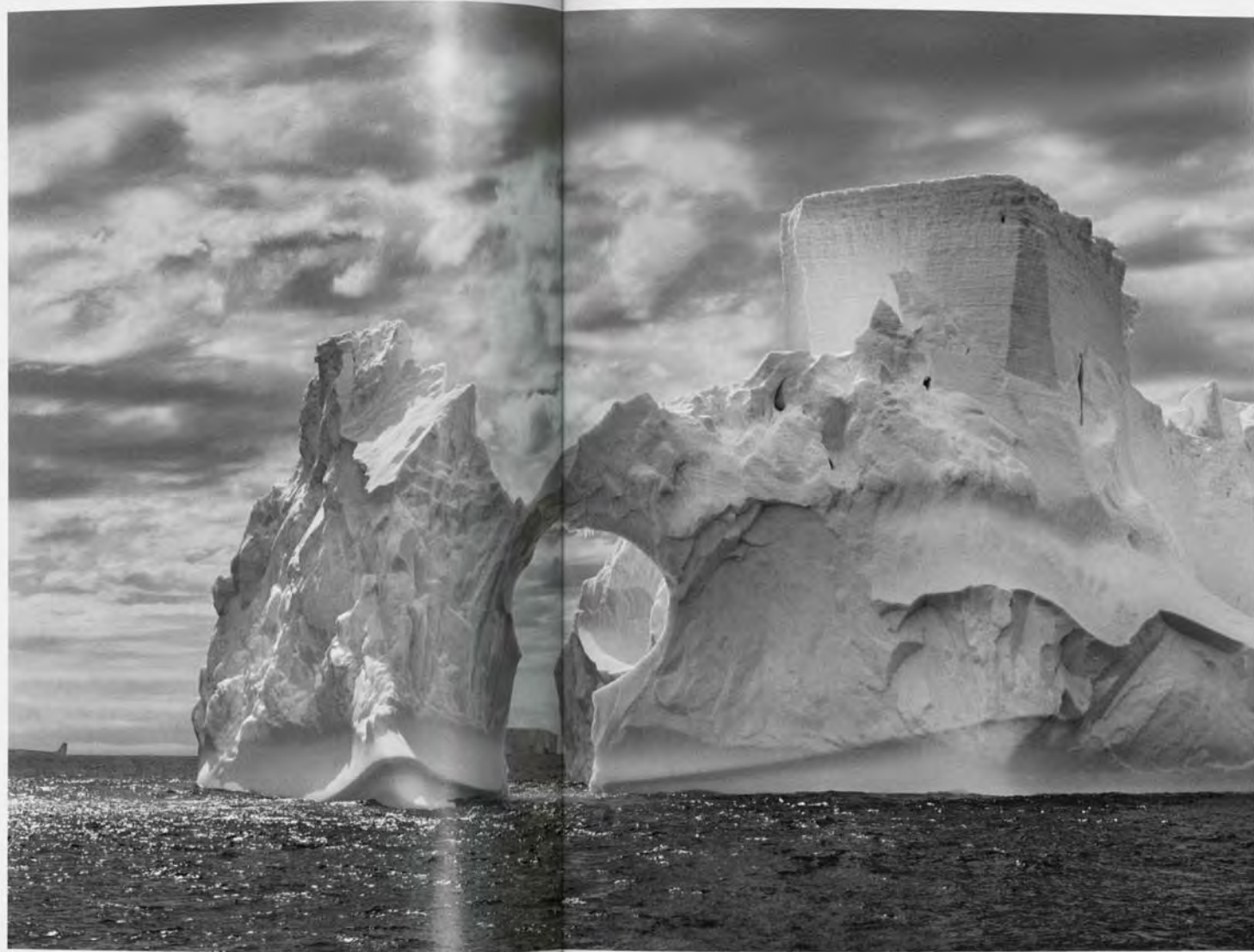
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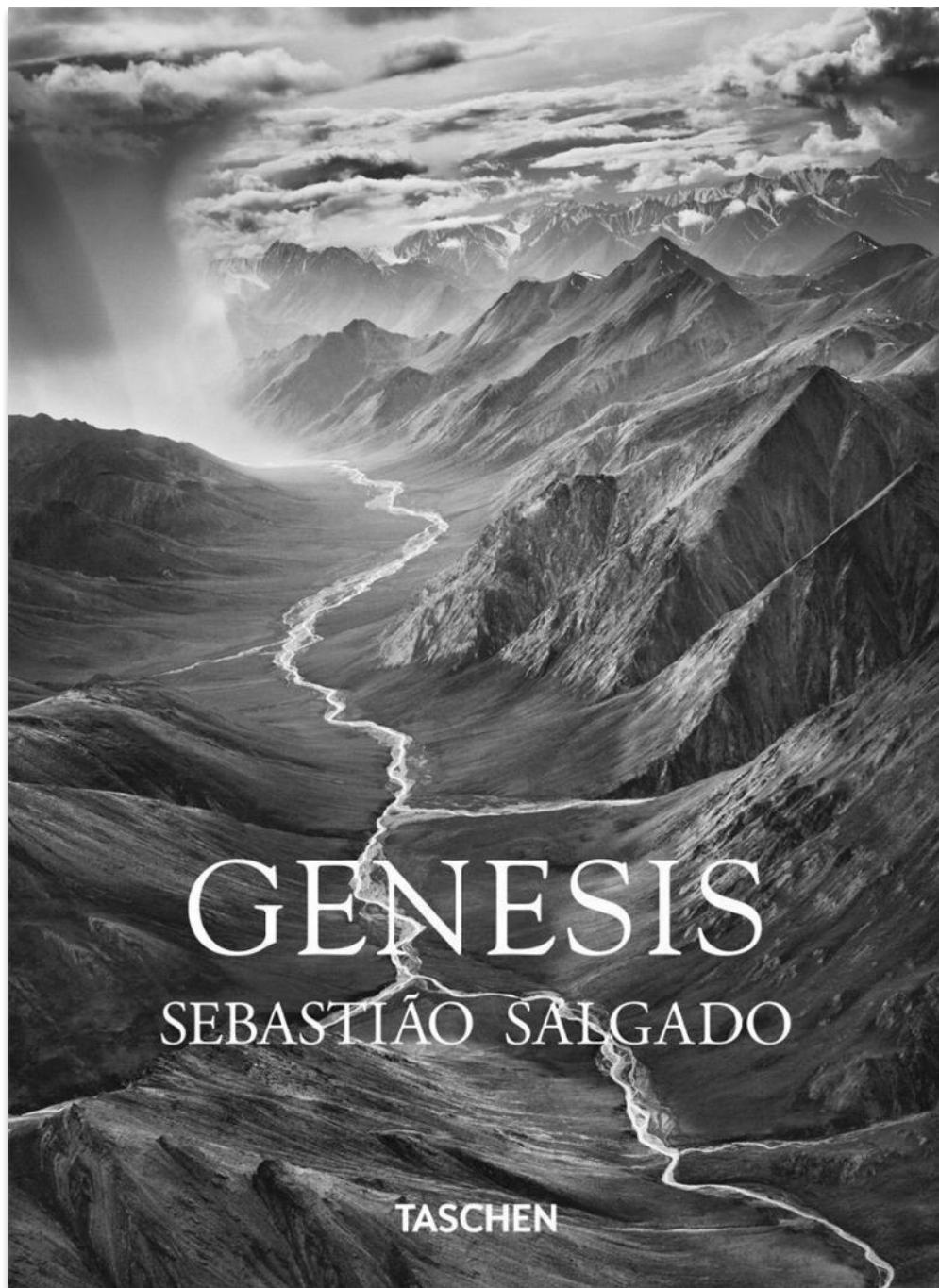












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TASCHEN

Wes Anderson

The Archives



Wes Anderson

The Archives



Wes Anderson

THE ARCHIVES

Edited by Johanna Agerman Ross, Matthieu Orléan and Lucia Savi.

An archive is always a time-machine, but the archives of Wes Anderson take us on a journey not just through time, but through layers of stories and the experiences of storytelling - on paper and on film. This book is dedicated to these stories and celebrates Anderson's over 30 years in cinema.

- For the first time ever, the whimsical world of Wes Anderson is the subject of a major museum exhibition. London's Design Museum in conjunction with La Cinémathèque Française chronicles the evolution of Anderson's iconic style, from his early projects in the 1990s to his most recent Oscar-winning films.
- The official exhibition catalog is the first book fully authorized and produced in conjunction with Wes Anderson. Through a curated collection of original props, costumes and behind-the-scenes insights, including from his personal collection, the book offers an unprecedented look into his world.
- Includes exclusive conversations with collaborators and features an extensive interview with Anderson by film director Nicolas Saada.

AU \$76.99 | NZ \$85.00
9781872005843
296 Pages
Paperback
270 mm x 210 mm
Design Museum Publishing



Train model and handpainted sign, THE DARJEELING LIMITED, and solar system blackboard, ASTEROID CITY



Mendel's patisserie box, THE GRAND BUDAPEST HOTEL



Max Fischer's Swiss army knife, RUSHMORE



Three background panels, Camille Moulin-Dupré, ISLE OF DOGS



Suzy Bishop's wicker basket and binoculars, and Sam Shakusky's water canteen and oar, MOONRISE KINGDOM



Needlepoint showing the Bishop family home, Susan Karten, MOONRISE KINGDOM



Chansons d'Ennui – Tip-Top vinyl sleeve, Jarvis Cocker, THE FRENCH DISPATCH



Two bottles of M. Gustave's L'Air de Panache perfume, THE GRAND BUDAPEST HOTEL



Tracy puppet (detail), Arch Model Studio, ISLE OF DOGS



Laundry miniature set (detail), ISLE OF DOGS



Object story: The Webster XL-500 travel typewriter

A recurring theme

'Bravo, Max! Love, Mom.' So reads the gold inscription on the blue leatherette case of lead character Max Fischer's Webster XL-500 travel typewriter in *Rushmore*.

It offers a possible clue as to Fischer's tenacity in the face of adversity. Fischer's mother Eloise passed away from cancer when he was seven, some eight years before the events of the film. Although he is still grieving, he seems to take solace in those words ('Bravo Max!') as he sets about failing miserably as a student while enthusiastically throwing himself into founding countless extracurricular student societies at the Rushmore Academy.

The golden sticker attached to the typewriter reads 'Commended by Parents magazine', a possible hint at the fact that Eloise Fischer was an astute parent, gaining insight from the American monthly to successfully raise Max on scientific information that would aid a child's development – praise being key.

The Webster XL-500 was produced by Brother in Japan and is the first of a foray of typewriters that appear in Wes Anderson's films. Young Margot Tenenbaum in *The Royal Tenenbaums* writes her plays on an IBM Selectric; reporter Jane Winslett-Richardson in *The Life Aquatic with Steve Zissou* dispatches from an Olivetti Lettera 22, as seen in her cabin; while Arthur Howitzer Jr in *The French Dispatch* is buried with his beloved Andreotti Ribbon-Mate (a model invented for the film), to name just a few.

The Webster XL-500 in *Rushmore*, however, is like a magic wand. It turns Fischer into an accomplished playwright, all while he seems to be failing in so many other areas of his life and studies. Through it, Fischer finds his power and manages to accomplish seemingly impossible feats. First, an adaptation of *Soripio*, the 1973 film starring Al Pacino in a story about corruption within the New York City Police Department, and then *Heaven and Hell*, a play penned by Fischer himself with more than a nod to both Stanley Kubrick's *Full Metal Jacket* (1987) and Francis Ford Coppola's *Apocalypse Now* (1979). In Fischer's words: 'I wrote a hit play. And directed it. So I'm not sweating it, either.'

Both productions far surpass anything even close to plausible for a school play, which is what makes their inclusion in the film even more spectacular. Perhaps, in fact, their ambitious set designs and special effects are figments of Fischer's imagination – extensions of what the Webster XL-500 enables him to do, all thanks to those words of encouragement: 'Bravo Max!'

Wes Anderson

The Archives



Wes Anderson

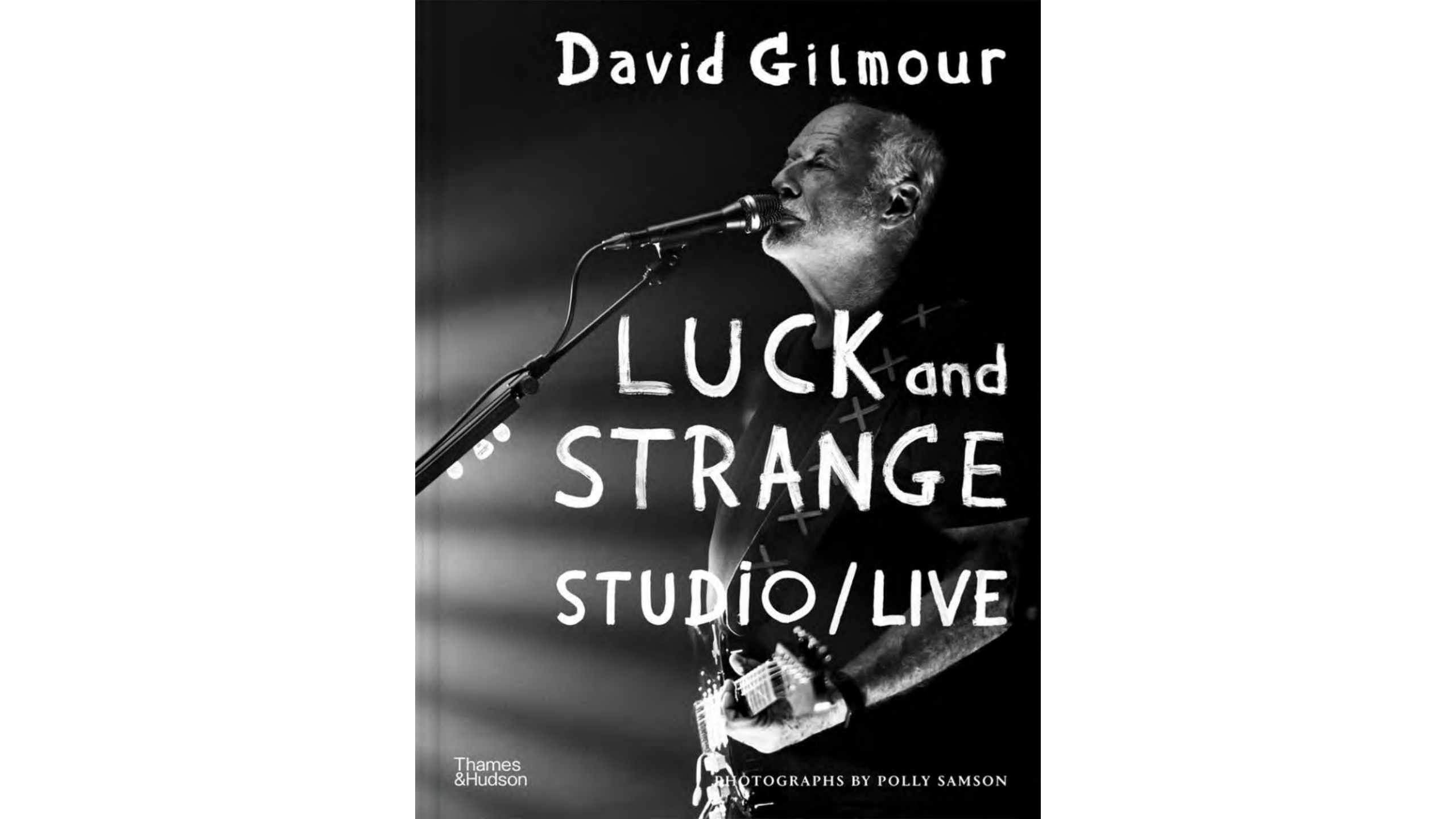
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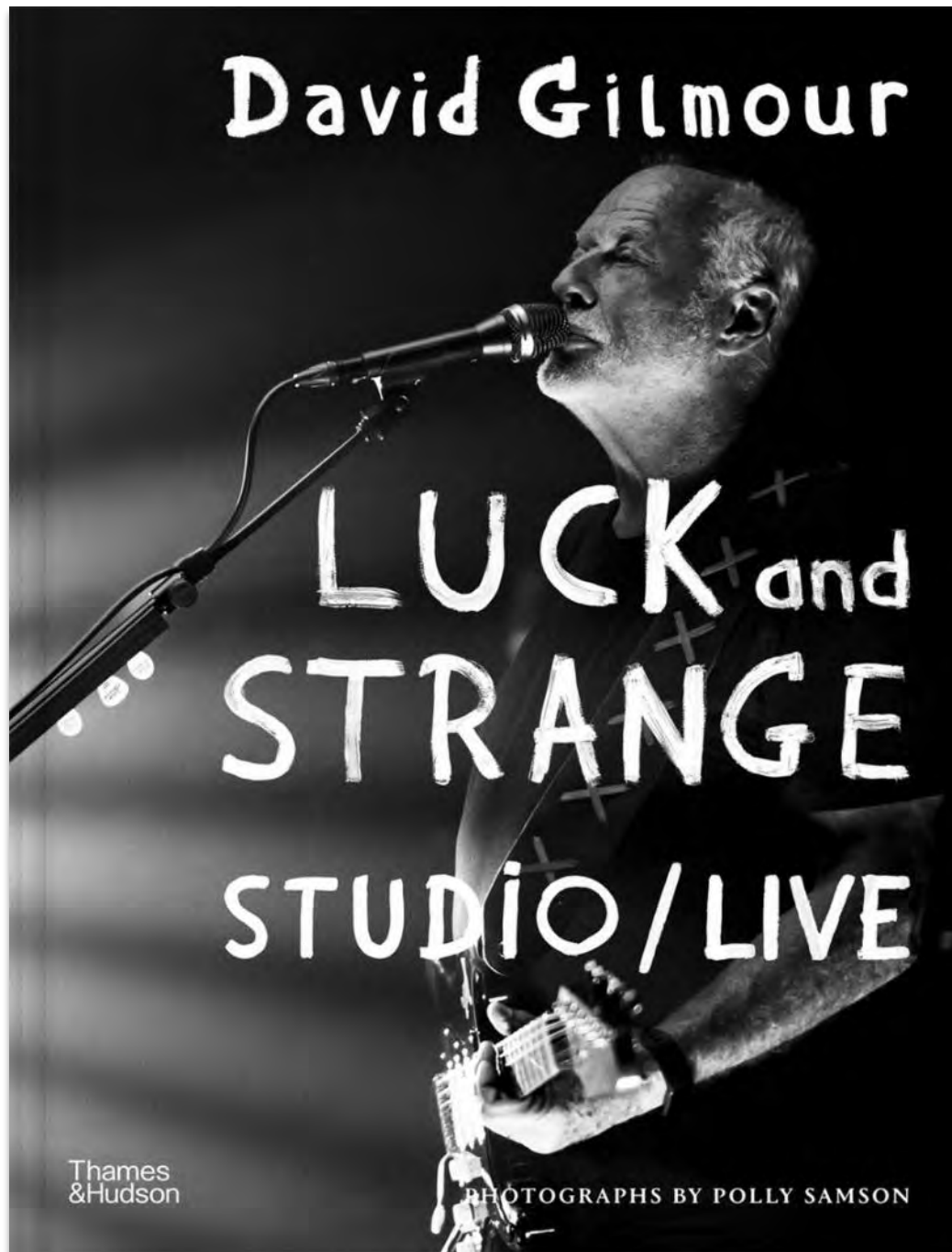
A black and white photograph of David Gilmour. He is shown from the chest up, angled slightly to the right. He is singing into a vintage-style microphone held in front of him. His eyes are closed, and his expression is one of intense emotion. He is wearing a dark, short-sleeved shirt with a subtle pattern of small crosses. His left hand is positioned on the neck of an electric guitar, which is visible in the lower part of the frame. The background is dark and out of focus, with some light reflecting off the microphone stand and the guitar's body.

David Gilmour

LUCK and
STRANGE
STUDIO/LIVE

Thames
&Hudson

PHOTOGRAPHS BY POLLY SAMSON



David Gilmour — Luck and Strange — Studio/Live

David Gilmour

This intimate photo chronicle by Polly Samson documents both the recording of David Gilmour's No. 1 album *Luck and Strange* and the acclaimed tour which saw the Pink Floyd legend playing sellout shows in Rome, London, LA and New York.

- Samson, who is Gilmour's partner and creative collaborator, as well as an acclaimed novelist / photographer in her own right, captures the process as the album takes shape: from conception and recording, off-duty and studio immersion, to release and live performance; from candid behind-the-scenes shots, to theatrical stage moments. We see an artist at work, the collaborative process, the moments of light relief - and the focus as the work takes flight.
- The book features the unmistakable hand lettering of Anton Corbijn on the cover and throughout, plus an interview by rock photographer Jill Furmanovsky with Polly Samson that sheds light on a photographer's craft, as well as providing insights into Samson's relationship with Gilmour. The foreword is written by the late Alan Yentob.

AU \$90.00 | NZ \$100.00

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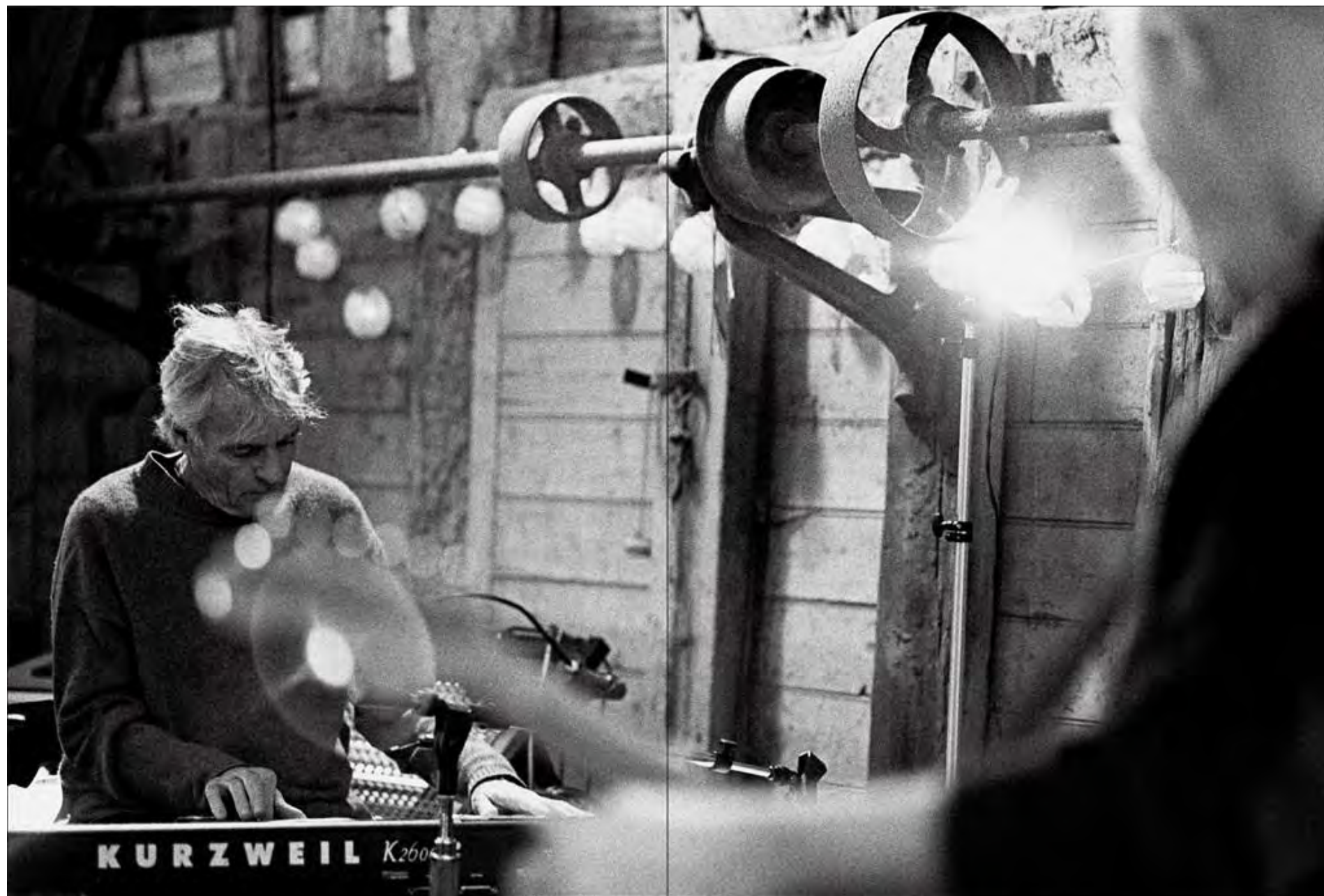
192 Pages

Hardcover

297 mm x 226 mm

Thames and Hudson Ltd

LUCK
and
STRANGE
STUDIO



person –
Rick Wright and
David Gilmour.
Dawn Icarus,
January 1997.



Luck and Strange

Music: David Gilmour Lyrics: Polly Samson

In the light before the dawn
Shadows snake in my peripheral
Mesmerise me, bring it on
Heart beats with fear here in the theatre of my soul

You see, I hope it will go on and on
And when the curtain call is done
Morning always comes

It was a fine time to be born
De-mob happy street and free milk for us all
It was the right place to be sure
Those dreaming spires and, yeah, oh so pastoral

But let's hope it's not just luck and strange
A one-off peaceful golden age
That's a dark thought in the dark

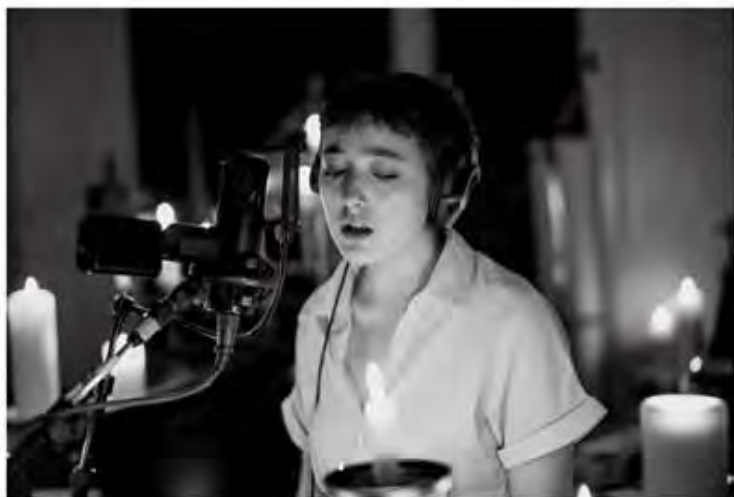
Seek what you won't find, that is a wasted life
Or so the Ancients dropped by to tell me
They drank me dry but my oh my so far...

Quite the time to be a boy
Six-string masters of an expanding universe
It was a high time to be sure
Soaring and free from the bounds of the Earth

But let's hope it's not just luck and strange
A one-off peaceful golden age
That's a dark thought in the dark

Time for this mortal man to love the child that holds my hand
And the woman who smiles when I embrace her
These eyes stay dry but my oh my guitar...





top —
Romany Gilmour,
64 Candles,
Medina Studio,
Hove,
February 2014

above —
Damon Iddins,
64 Candles,
Medina Studio,
Hove,
February 2014

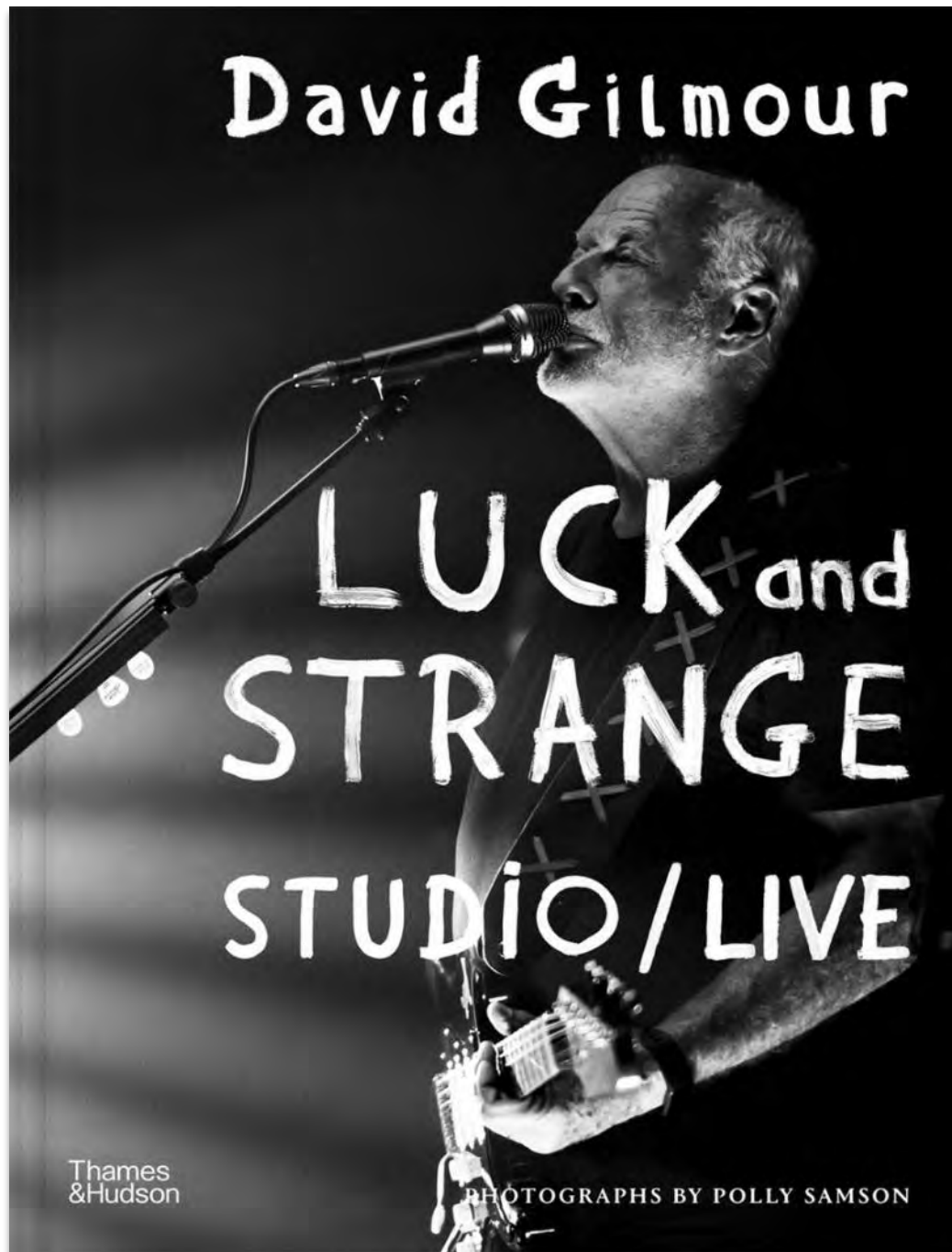


top —
David Gilmour,
64 Candles,
Medina Studio,
Hove,
February 2014

above —
Romany Gilmour
and David Gilmour,
64 Candles,
Medina Studio,
Hove,
February 2014



Romany Gilmour
and David Gilmour,
Brighton Centre,
Brighton,
September 2014



David Gilmour — Luck and Strange — Studio/Live

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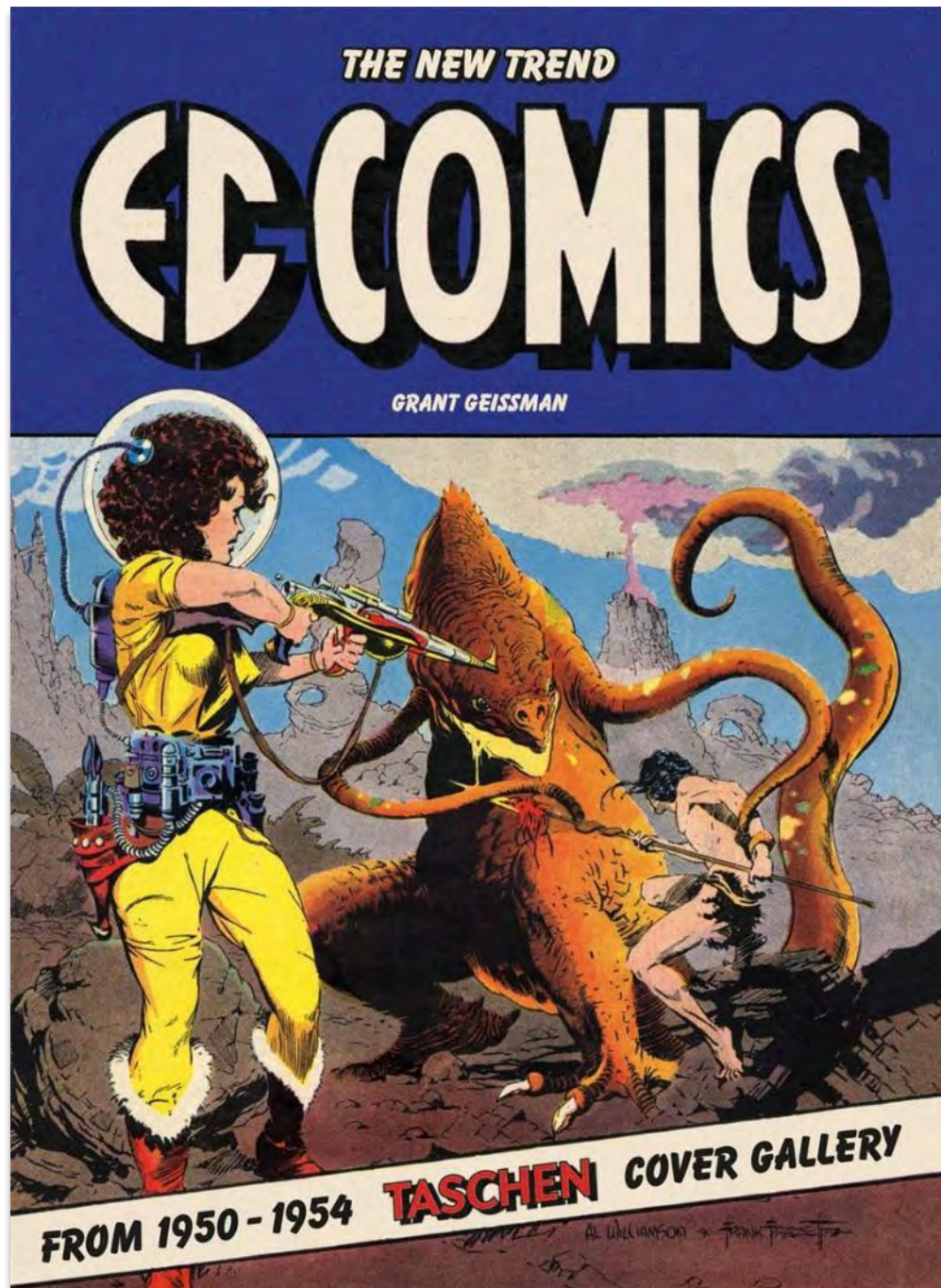
THE NEW TREND

EC COMICS

GRANT GEISSMAN



FROM 1950 - 1954 **TASCHEN** COVER GALLERY



EC Comics. The New Trend 1950–54. 45th Ed.

Grant Geissman

Featuring all covers from the New Trend era, interior pages, and original artwork, this is a must-have for any comics enthusiast.

- EC delighted in publishing gory, morbid horror and crime comics that had snap, ironic endings-but they also pioneered the first true-to-life war comics, the first "real" science-fiction stories, and a series of tales about such then-taboo subjects as racism, bigotry, vigilantism, drug addiction, police corruption, and anti-Semitism.
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- Also included are interior pages and panels, photos, vintage original artwork, and some of the most celebrated stories ever to be printed in four colors for a dime. In short, this is a must-have for any comics enthusiast or pop culture historian.

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TASCHEN



IF YOU'RE A POP CULTURE AFICIONADO, YOU MAY ALREADY

be familiar with *Tales from the Crypt*, the American television series that aired on HBO from 1989 to 1998. You may also remember *Weird Science*, the 1985 John Hughes feature film starring Kelly Lloid and Anthony Michael Hall. And you almost certainly know *MAD*, the long-running humor magazine that has become an American institution.

But generally only true pop culture cognoscenti know that each of these properties started out as full-color, 10-cent comic books, published by a small, scrappy company called EC Comics. So why should there be a beautiful coffee-table book in celebration of these comics? Put simply, because this lesser-known company had an enormous impact on American pop culture, managing to be both commercially successful as well as boldly innovative.

At its creative peak in the 1950s, the EC line of comics included horror, crime, science-fiction, war, and humor titles. The list of writers and artists who contributed to—and produced some of their best work for—EC reads like a “who’s who” of mid-20th-century comic books, including Al Feldstein, Harvey Kurtzman, Johnny Craig, Jack Davis, Graham Ingels, Wallace Wood, Joe Orlando, Reed Crandall, Al Williamson, Bernie Kravitz, and Frank Frazetta. To hard-core EC fans—known as “EC Fan-Addicts” (who are, indeed, *fanatical*)—these were simply the best comic books ever published. Counted among EC’s fans are some disparate pop culture luminaries, including novelists Stephen King and H. L. Seebo, filmmakers George Lucas, Steven Spielberg, and George Romero, Underground Comics cartoonist Robert Crumb, Monty Python member/visionary director Terry Gilliam, and musician Jerry Garcia, all of whom point to EC as an important inspiration.

This amazingly influential company had some rather unlikely beginnings—dating back to the 1930s, to the actual genesis of the comics industry. This tale, like any good tale, has twists and turns, ups and downs, heroes and villains, thrills and chills, and even something like a *Tales from the Crypt*-style rise from the dead (but without the ghoulish resurrection).

So how did EC comics ascend from their humble beginnings to become some of the most celebrated—and most reviled—comic books of all time?

READ ON, IF YOU DARE!



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A TALE OF A FATHER, AND A SON

THE STORY OF EC COMICS IS A TALE OF A FATHER, and a son.

Maxwell Charles Gaines was born in New York City on September 21, 1894. His son, William Maxwell Gaines (who went by Bill), was born in Brooklyn, N.Y., on March 4, 1922. M. C. Gaines (who went by both Max and Charlie) was one of the founding fathers of the American comic book, initially specializing in giveaway comics. In December of 1937, Gaines and his office, Sheldon Mayer, recommended to their business associate Harry Donenfeld that he publish a feature called "Superman," by writer Jerry Siegel and artist Joe Shuster. After the incredible success of Superman, Donenfeld partnered with Gaines in 1938 to create a sister company: All-American Comics. The All-American line featured many venerable characters including The Atom, The Flash, Green Lantern, The Hawkman, and Wonder Woman.

By all accounts, Max Gaines was gruff and hot-tempered, and he tended toward yelling. Max thought that his son Bill, who was a somewhat shy, slightly overweight and awkward kid, would never amount to anything, and he often told him so, saying, simply, "You'll never amount to anything!" It was said the elder Gaines "expected the worst from his son, and was rarely disappointed." Despite the success of All-American, as the years passed, the business arrangement soured. Finally, in July of 1945, Gaines gave an ultimatum to his partners: "You buy me out or I'll buy you out." For his share, Gaines received a check for \$500,000, free and clear after taxes. Gaines retained ownership of all of his venerable All-American superhero characters, but he took with him the rights to *Picture Stories from the Bible*.



ABOVE: Bill Gaines in the 1940s. Bill was just finishing his college studies to become a chemistry teacher when his father was killed.

OPPOSITE: M.C. Gaines in his office, circa early 1947.



OH, THE HORROR!

GAINES AND FELDSTEIN WENT ALL IN WITH THE HORROR

concept, bringing artist/writer Johnny Craig along for the ride. So with the 17th issue they changed *Crime Patrol* to *The Crypt of Terror*, and with the 22nd issue they changed *War Against Crime* to *The Vault of Horror*. Both comics were April-May 1950. A month later they changed *Gunfighter* to *The House of Fear*. (They changed the title of *The Crypt of Terror* to *Things from the Crypt* three issues later, after "the wholesalers made some noise," according to Gaines.) All three books contained the numbering from the previous titles, Gaines's usual ploy to avoid paying the fee for a second-class mailing permit on a new title. (He got away with this on the first two dimes, but on *The House of Fear* they had to change the numbering, starting with the fourth issue, and pay for a new permit.)

With the second issue of *The House of Fear* (No. 16, July-August 1950), Gaines and Feldstein also added a third horror book, *The Old Witch*, and the unholy trio of books was complete. The Three Ghoul-Landies—as the three horror books came to be called—would appear at the beginning and end of each story and offer up punny, smart-alecky commentary. EC's new horror comics were pretty much an instant hit with the readers, and Gaines, Feldstein, and Craig all shared that enthusiasm. EC's business manager, Frank D. Lee, was not as enthused. When asked how he liked a new cover or story, Lee responded, "I don't like it," Feldstein said that Lee was "pretty grumpy" about EC's new comics and openly expressed his dislike for them. Lee wasn't the only naysayer. Sol Cohen, who had been advising Gaines, declared "the ship is sinking," and bailed sometime in 1949 for a position as a comic-book editor at Avon.



PREVIOUS SPREAD: Detail from the cover of *Shark Suspense Stories* No. 4, August-September 1950. Art by Wallace Wood.

OPPOSITE: Detail from the cover to *The Vault of Horror* No. 18, April-May 1951. Art by Johnny Craig.

ABOVE: Kids with a stack of comics, including *The Crypt of Terror* No. 17.

IT WAS THE MOST UNUSUAL FRATERNITY INITIATION EVER SEEN ON THE CAMPUS... OR ON ANY OTHER CAMPUS, FOR THAT MATTER! THE THREE PLEDGES WERE TAKEN OUT TO THE OLD PALMER HOME ON THAT INFAMOUS NIGHT FIFTEEN YEARS AGO, AND INSTEAD OF THE PLACE BEING AMUSINGLY HAUNTED, IT TURNED INTO A...

HOUSE OF HORROR



IT WAS ON A NIGHT IN 1934 THAT THIS STRANGE TALE HAD ITS BEGINNING! TODAY, FIFTEEN YEARS LATER, THERE IS STILL NO EXPLANATION FOR WHAT HAPPENED AT THE PALMER PLACE!



GET A LOAD OF LES WILTON BACK THERE... SCARING THE BITS OUT OF THOSE POOR FRESHMEN!



HE'S GONE ABOUT PREPARING THIS HOUSE FOR THE INITIATION AS IF IT WERE THE CLOSING SECONDS OF THE BIG GAME!

HE CLAIMS THAT EVEN IF IT WAS JUST AN OLD DUMP BEFORE, IT'S HAUNTED NOW!

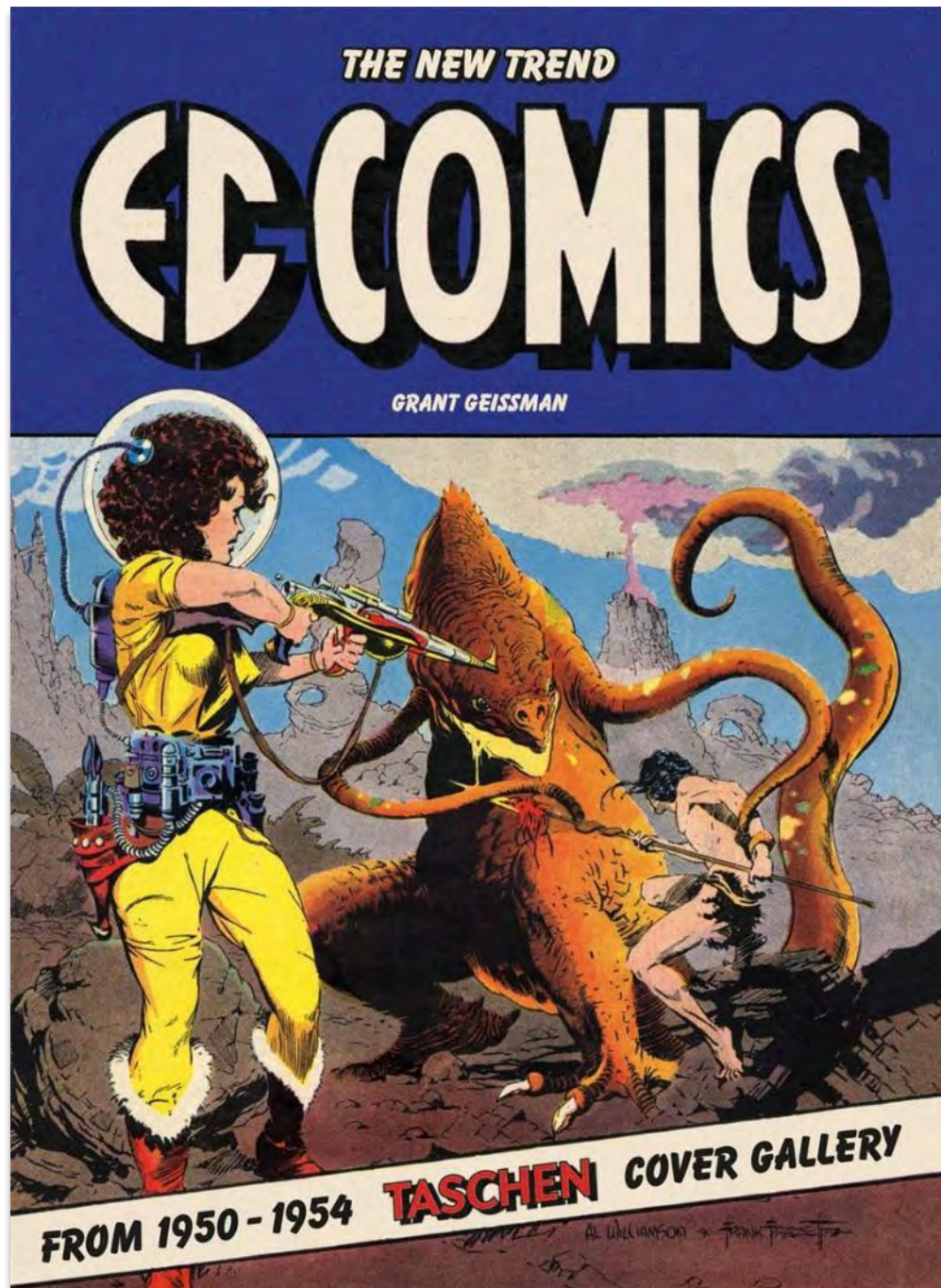


THIS SPREAD: Harvey Kurtzman's first story for EC proper, "House of Horror," from the first issue of

The House of Fear (No. 1, May-June 1954). Kurtzman said later that "House of Horror" was an

ace-breaker. It was the effort that got me the EC account." Shown here are pages 1 and 6.

OH, THE HORROR!



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TASCHEN

A lush garden scene featuring a large fern, various potted plants, and a wooden table with a lantern. The garden is filled with greenery, including a large fern, various potted plants, and a wooden table with a lantern. The scene is set in a garden with a path and a fence in the background.

**SMALL
GARDEN
ENVY**

FOLKO KULLMANN

With photographs by Marianne Majerus



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Showcasing enviable small gardens, inspiration and advice for planning and planting.

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- Showcasing a variety of garden styles, like wildflower meadow, traditional cottage, grassy, drought-proof, sustainable, Mediterranean, minimalist, container and many more, the book is packed with ideas that you'll want to steal!
- Each garden has a sumptuous opening spread, followed by another that breaks down the layout and planting, including the plant names, and gives you tips and tricks to have a go yourself.
- A full plant list at the back of the book corresponds with climate zone maps, giving a handy tool for you to check if a particular species will thrive in your local area. Other titles in the Envy series will include: Wall Colour Envy, Art Wall Envy, Small Home Envy, Garden Shed Envy and Camper Van Envy.

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Skittledog



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Designing Small Gardens

With careful planning, even the tiniest plot can be transformed into a verdant retreat. The key to a successful design is to balance structure, scale and layers to create depth and interest.

1. Define the space

Structure is essential in small gardens. Without it, they can feel cluttered rather than inviting. Use hedges, trellises or pergolas to divide the space into different zones, creating a sense of depth and enclosure. Vertical elements, such as climbing plants or tall, narrow trees like Italian cypress (*Cupressus sempervirens*), can add height without taking up valuable ground space. Arches or arbours positioned at key points create a sense of adventure and discovery, leading the eye through the garden.

2. Keep it cohesive

A unified design makes a small garden feel more spacious. Limiting the colour palette to a few complementary shades prevents visual overload, while repeating materials such as stone, wood or gravel in hardscaping maintains a sense of harmony. The same principle applies to planting: grouping plants with similar textures and forms can help create a cohesive, tranquil atmosphere. Keeping furniture, pots and decorative elements in a similar style ensures a seamless blend between garden features.



These garden 'rooms' blur
the boundary between
inside and outside, providing
the perfect space for
entertaining and relaxing.

OUTDOOR LIVING

11.

Rainforest retreat
Lush greenery and dense foliage bring a tranquil, tropical atmosphere to this outdoor space.

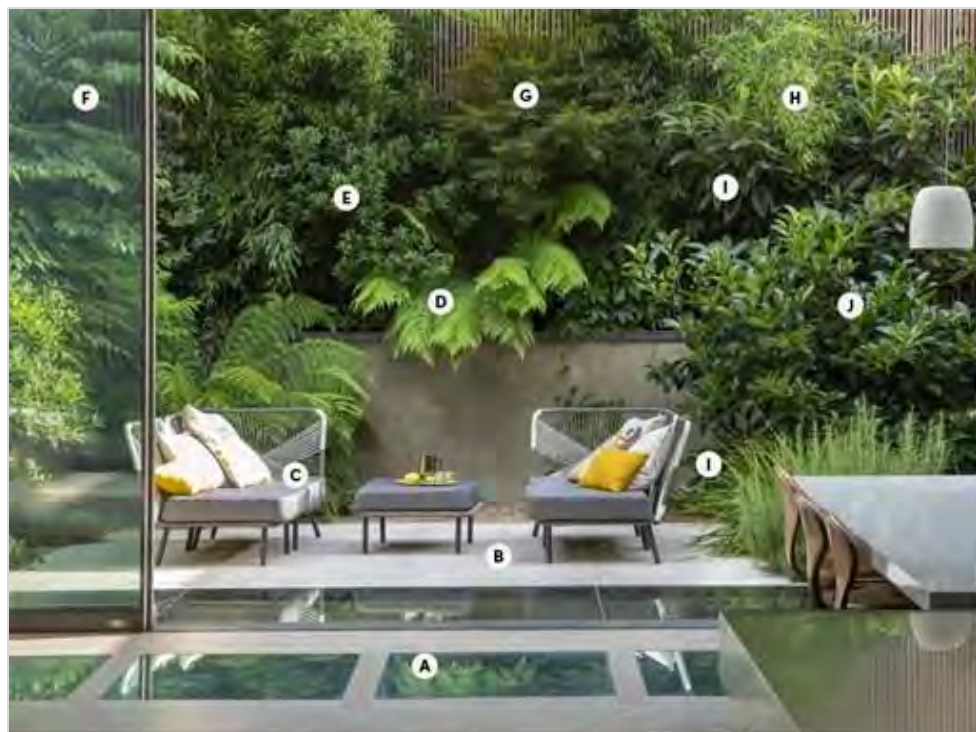
This incredible souterrain garden transforms a compact outdoor space into a tropical sanctuary. What the garden lacks in ground space is made up for in clever layered planting. A carefully curated selection of large-leaved, mostly evergreen plants, cascading ferns and elegant bamboo creates the impression of a secluded jungle, where greenery envelops the space in rich texture.

The transition between indoors and outdoors is blurred, with glass flooring reflecting light, greenery, sun and clouds, and also mimicking the shimmer of water, creating a feeling of openness.

The soft grey flooring connects visually with the indoor elements, reinforcing the continuity between house and garden. Contemporary loungers with a zesty pop of yellow in the cushions offer a stylish place to relax, while lush tree ferns contribute to the dense, layered canopy. Against this verdant backdrop, a restrained materials palette ensures that the dramatic foliage remains the focal point, creating a tranquil space that invites rest and contemplation.

The few deciduous shrubs like the Japanese maple and the large-leaved angelica tree add a dramatic touch in autumn when their foliage changes from green to rich yellow and orange.





GARDEN FEATURES

- A** Glass flooring enhances the sense of space, reflecting natural light.
- B** Grey concrete extends from indoors, unifying the interior and exterior spaces.
- C** Contemporary outdoor loungers provide a sophisticated note.
- D** Tree ferns (*Dicksonia antarctica*) form a lower layer of the planting with their large, arching fronds.
- E** Pink strawberry tree (*Arbutus unedo* 'Rubra') adds structure with its striking bark and delicate pink blooms.
- F** Angelica tree (*Aralia elata*) introduces a bold, architectural element with distinctive, deeply lobed leaves.
- G** Japanese maple (*Acer palmatum* 'Linearilobum') provides delicate texture, contrasting with the larger foliage.
- H** Black bamboo (*Phyllostachys nigra*) complements the planting layers and remains easy to control thanks to a rhizome barrier.
- I** Japanese loquat (*Eriobotrya japonica*) brings evergreen structure and seasonal interest with its large leaves and winter flowers.
- J** Cherry laurel (*Prunus laurocerasus*) offers year-round dense greenery.



Above Chinese rice-paper plant (*Tetrapanax papyrifer*).



Above Princess tree (*Paulownia*).

Plants to create a tropical look

NAME	HEIGHT	SPECIAL FEATURES
Soft tree fern (<i>Dicksonia antarctica</i>)	Up to 3m (10ft)	Large, elegant fronds; tropical vibe; always keep the trunk moist.
Princess tree (<i>Paulownia</i>)	Up to 20m (60ft)	Large leaves; best pruned hard to the ground every two years for maximum sized leaves.
Chinese fountain bamboo (<i>Fargesia nitida</i>)	Up to 3m (10ft)	Clumping bamboo that is non-invasive, unlike the featured <i>Phyllostachys</i> species.
Oak-leaved hydrangea (<i>Hydrangea quercifolia</i>)	Up to 2.5m (8ft)	Oak leaf-shaped leaves with showy blooms; produces fiery autumn colour.
Chinese rice-paper plant (<i>Tetrapanax papyrifer</i>)	Up to 4m (13ft)	Large, deeply lobed leaves with an exotic look; spreads by runners.
Chinese windmill palm (<i>Trachycarpus fortunei</i>)	Up to 8m (26ft)	Fan-leaved palm for shade and semi-shade; keep away from strong winds.

4.

Urban prairie Ornamental perennials and grasses create a wildlife garden in the heart of the city.

This rooftop prairie garden uses native grasses, wildflowers and perennials that thrive in the local conditions and attract bees, butterflies and birds, making it a hotbed of biodiversity. Once established, it requires minimal upkeep and provides year-round interest. The design embraces naturalistic planting, blending soft pinks and lilacs with ornamental grasses to create a light, airy feel. The drought-tolerant perennials and grasses intermingle in an ever-changing display of texture and movement.

Natural materials such as wooden shingles are used in the hardscaping, which discreetly conceals essential yet unattractive structures. The warm, natural hues complement the wooden bench and decking and the earthy tones of the surrounding brickwork, fostering a sense of organic visual harmony. Custom-built integrated planters and a wooden bench provide space to sit, and allow enough room for the deep roots of the planting.

The terrace is enclosed by a transparent railing with delicate netting, ensuring visual openness while providing security. The pop of orange echoes the brick facades of nearby buildings. As the seasons transition, the garden undergoes a metamorphosis, and during the late summer months it is graced with a haze of pink yarrow, stonecrop, verbenas and grasses that sway in the breeze.





Small Garden Envy

GREAT IDEAS FOR PLANNING AND PLANTING YOUR GARDEN

Folko Kullmann

Showcasing enviable small gardens, inspiration and advice for planning and planting.

- This desirable little book features 47 small gardens from all over the world that will make you green with envy. Alongside stunning photography of each garden, it also contains the practical advice you need to create your own covetable outdoor haven.
- Showcasing a variety of garden styles, like wildflower meadow, traditional cottage, grassy, drought-proof, sustainable, Mediterranean, minimalist, container and many more, the book is packed with ideas that you'll want to steal!
- Each garden has a sumptuous opening spread, followed by another that breaks down the layout and planting, including the plant names, and gives you tips and tricks to have a go yourself.
- A full plant list at the back of the book corresponds with climate zone maps, giving a handy tool for you to check if a particular species will thrive in your local area. Other titles in the Envy series will include: Wall Colour Envy, Art Wall Envy, Small Home Envy, Garden Shed Envy and Camper Van Envy.

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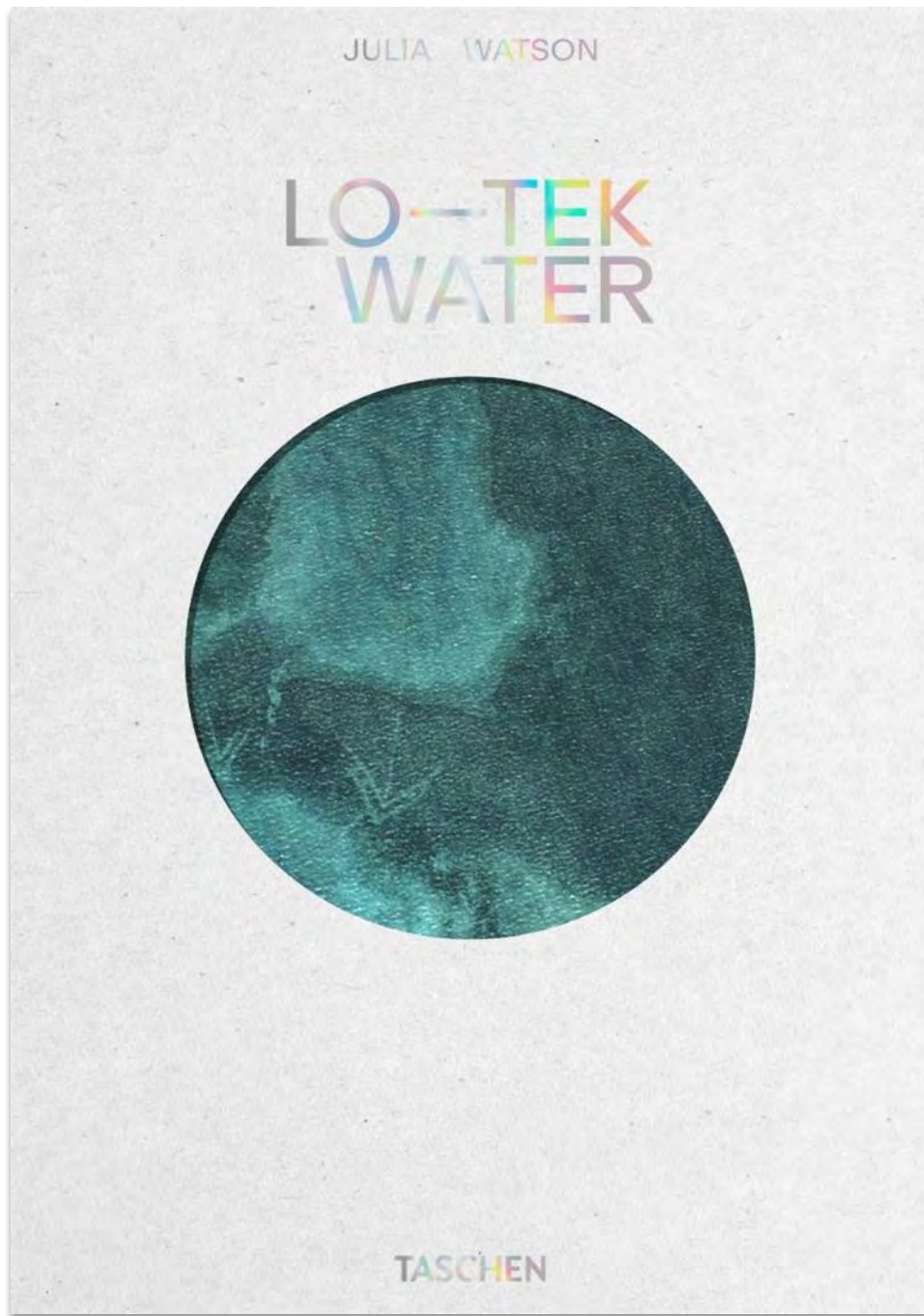
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JULIA WATSON

LO-TEK WATER



TASCHEN



Julia Watson. Lo—TEK. Water. A Field Guide for TEKnology

Julia Watson

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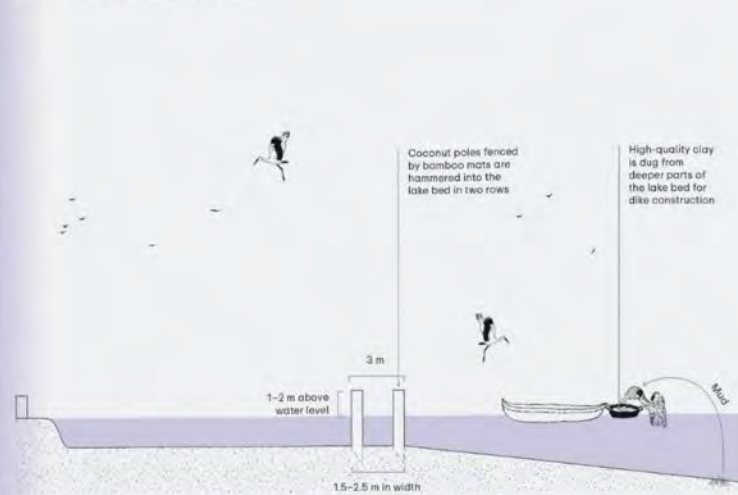
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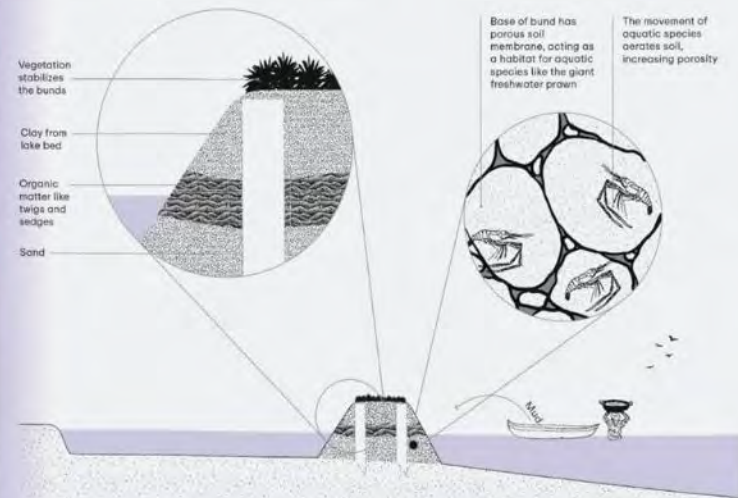
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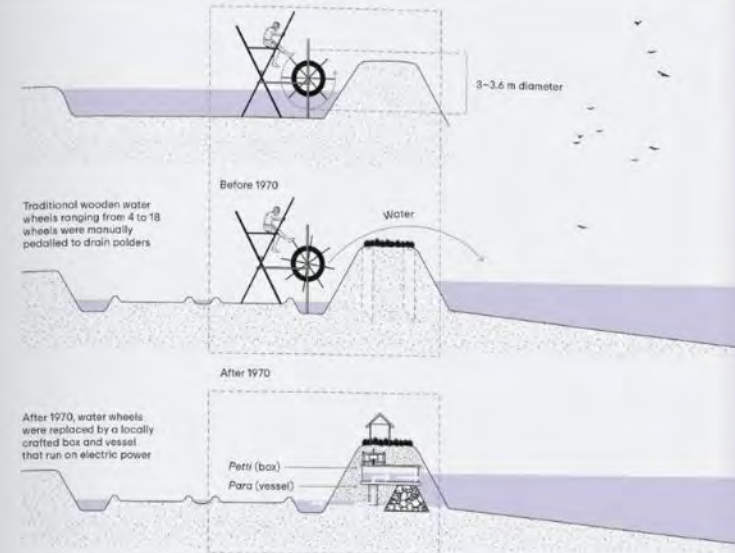
Kayalnilam Process of Construction



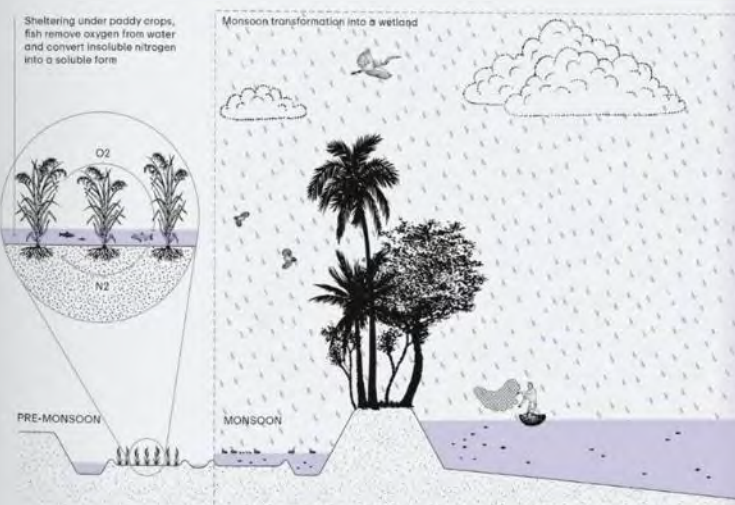
1. A skeleton of a dike is erected using coconut poles and bamboo mats along the periphery of shallow parts of the lake bed



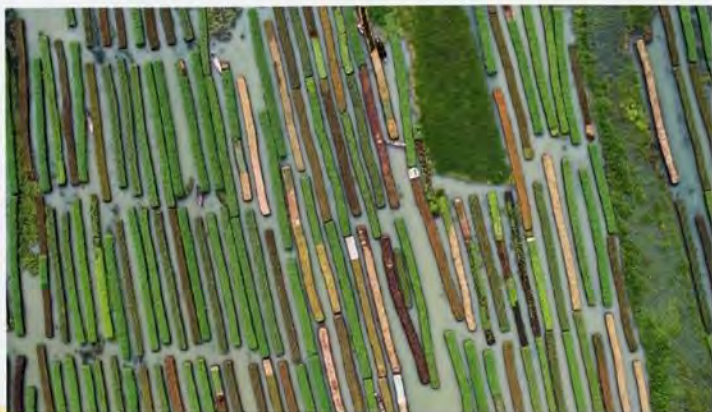
2. The center of the dike is filled with locally available materials



3. Precise water levels inside the kayalnilam are maintained by periodically removing excess water through dewatering techniques



4. Used for cultivating paddy crops, during the monsoon, kayalnilams are converted into a seasonal wetland for aquaculture and duck rearing



Thousands of floating vegetable gardens sprawl across the low-lying alluvial plains of Nazirpur, Bangladesh. Birds like *bok* (great egrets) and *machranga* (kingfishers) fly close to the vast water surface.¹ From the top, these green islands look like the traditional Bengali quilt design known as *nakshi kantha*.² Nearly four hundred years ago, *bhumihin krishok* (landless farmers) developed this ingenious approach to subsistence agriculture, enabling a year-round cultivation of crops in a country where two-thirds of the territory is prone to flooding.^{3,4} This practice—referred to as *dhap* or *baira* farming depending on the region—uses floating beds of *kochuripana* (water hyacinth) secured to bamboo to form buoyant landlike surfaces. *Baira* farmers grow 41 varieties of vegetables and spices across 2,500 hectares of floating earth, in a landscape that is underwater for

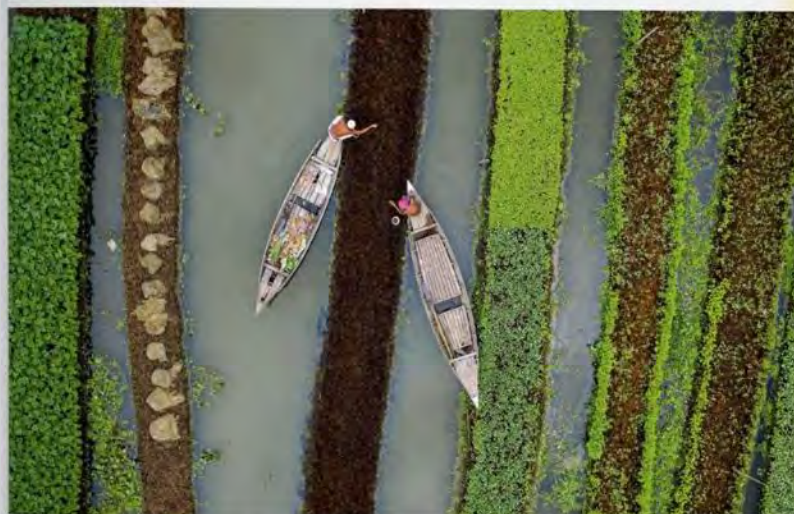


1. A typical *baira* is usually two meters wide, with a length that can range from six to 55 meters.
2. Due to long-term waterlogging, farmers developed this approach to agriculture as a means of survival.
3. The development of *baira* or *dhap* farming is a result of the need for a sustainable way of growing crops in a flooded area.

4. The *baira* is a traditional form of floating garden, developed by farmers in the Nazirpur region of Bangladesh. It is a unique and ingenious approach to subsistence agriculture, enabling a year-round cultivation of crops in a country where two-thirds of the territory is prone to flooding.

3. Farmers harvesting with a net in a traditional floating vegetable garden in Bangladesh.

4. A small, low, natural wetland area, used for growing crops, in a traditional floating garden in Bangladesh.



almost eight months of the year.⁵ Found throughout the Pirojpur, Barisal, and Gopalganj regions of Bangladesh, which are increasingly inundated with flooding by monsoons, *baira* floating islands offer a viable, climate-adaptive agricultural solution amid a lack of arable dry land.

Historically, farmland has been scarce in Nazirpur, a subdistrict of Pirojpur, due to long-term waterlogging—a by-product of melting snow from the Himalayas and yearly monsoons, which flood the rivers and canals surrounding the district's nearly 230 square kilometers.⁶ Vast swaths of low-lying land remain submerged in water, rendering conventional agriculture impossible. Despite difficulties tending to Nazirpur's existing soil, the main source of income for over 70 percent of its population is agriculture.⁷ This can in part be attributed to floating garden innovations that have supported local communities for centuries.

Locals in Pirojpur traditionally referred to floating beds as *dhap*; the practice has spread to the neighboring southern communities of Barisal and Gopalganj, where the term *baira* was adopted instead. In Bengali, *dhap* refers to the unit of measurement covered by a step, while the word *baira* means “outside.” These words are used synonymously to describe each floating bed.⁸

Today, this floating garden technology exists across the lowest riparian region of the Ganges-Brahmaputra-Meghna Basin, known as the Barisal Region locally. *Baira* farming is most suitable in coastal areas adjacent to sea banks that remain submerged for long periods of time—specifically, large bodies of still water, like *beels* (wetlands), *khaals* (canals), and *nodi* (rivers)



7

7. Women cultivate taro in the agroforestry gardens by holding out leaves to catch the soil, mounding up those leaves and sand to enrich and fertilize their gardens, and turning each plant in the hope of producing large, juicy plants.

8



8



9

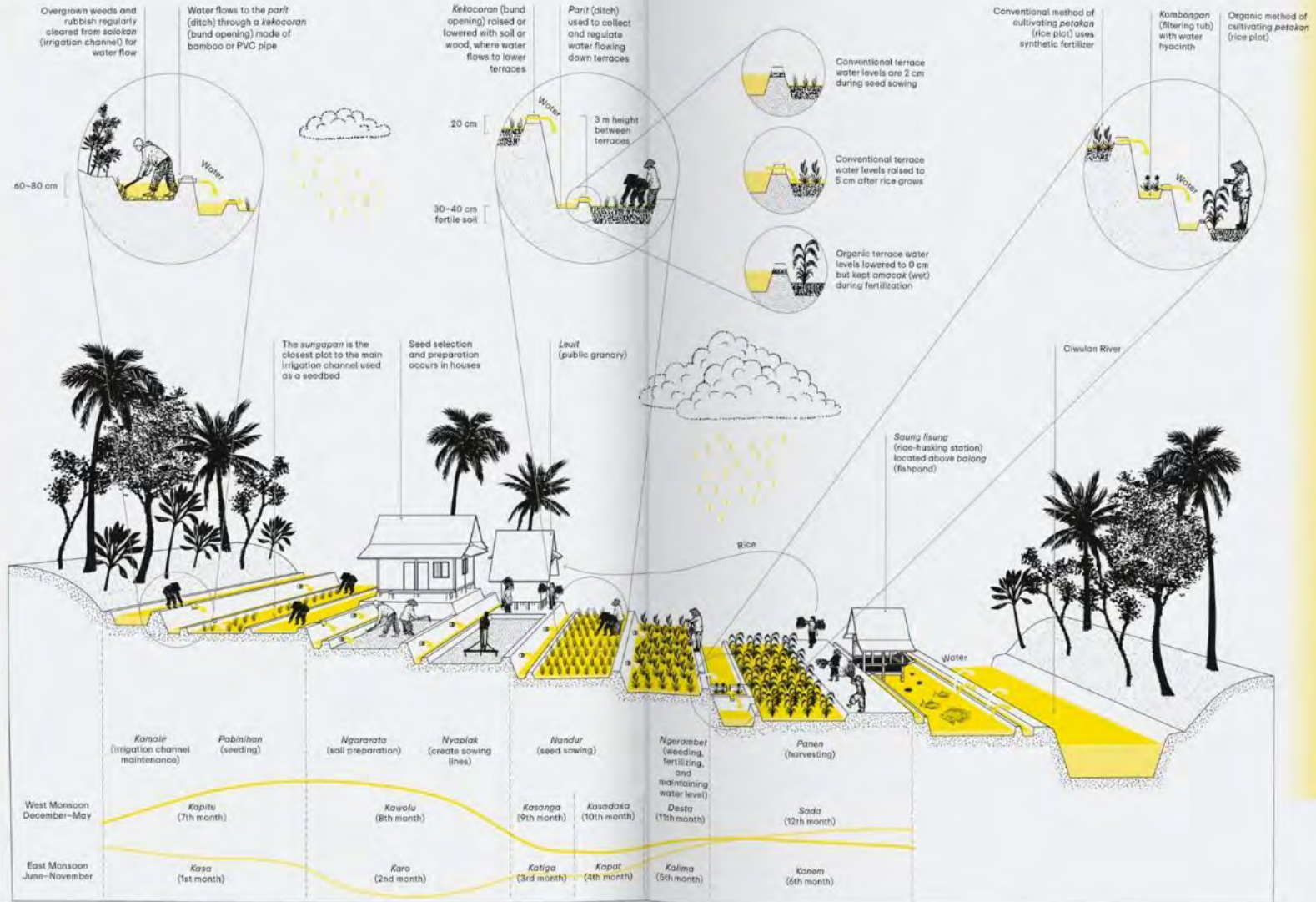
The Yapese developed other cultivation technologies adapted to the inundated conditions of the island. An alternative method employed for cultivating taro in deeper regions includes the creation of hanging baskets made of coconut fronds, which are then filled with nutrient-rich soil and mulch.^{25, 26} In certain areas, these baskets are elevated and secured in position with sticks, to be planted with taro. This approach allows taro roots to penetrate the bottom of the basket and access water and nutrients below.²⁷ Similarly, a range of elevated beds are built in depressions during the dry season in preparation for wet months; these can be made from organic material like woven coconut fronds, coconut husks, and golden leather fern (*Achrosticum aureum*) leaves, piled with organic fertilizer, covered in soil, and held by supportive sticks.^{28, 29}

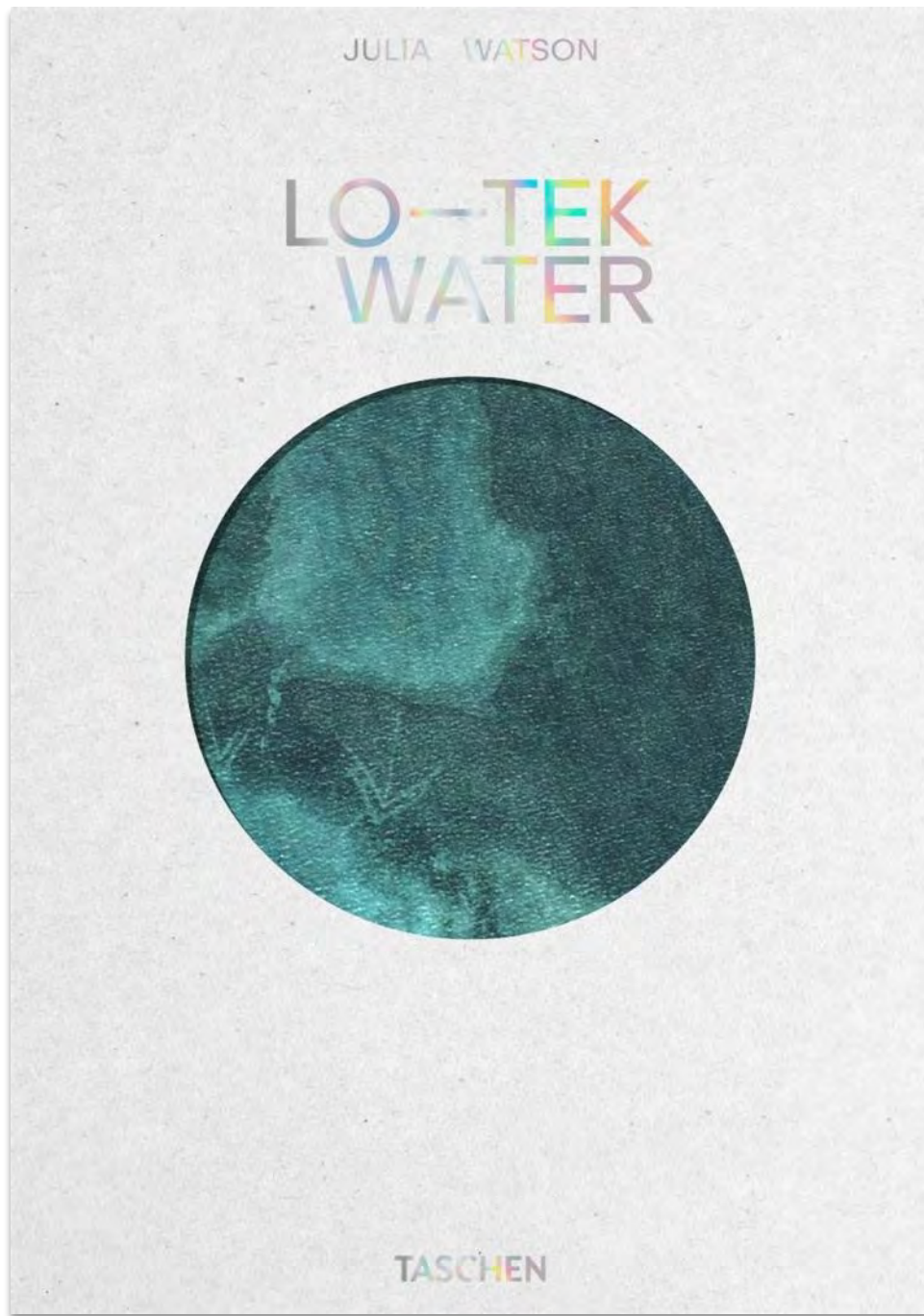
Traveling underneath the dense forested canopy on Yap, paths paved with shells, coral, and sand follow a system of canals and ditches that connect raised cropland in low-lying areas and cleared patches for taro cultivation. Skylight breaks in the canopy assist the growth of yams and other subsistence crops.^{30, 31} These highly productive gardens provide food and resources, while filtering air and water, preventing erosion, and enhancing biodiversity.

Before planting taro and other crops, preparation of an agroforestry site begins with the clearing of small areas throughout the forest using shifting cultivation. This subsistence practice, used by communities across the world to clear land, involves cool or low-temperature burning to revitalize soils, while also working as an insecticide and herbicide. The canopy of the tree gardens surrounding these patches of crops protects soil from rain-induced erosion, while decomposing fallen leaves release nutrients that enhance crop cultivation.

THE GARDEN
A garden surrounded
a collection of trees of
a variety of species.

Water Levels and Rice-Planting Cycles





Julia Watson. Lo—TEK. Water. A Field Guide for TEKnology

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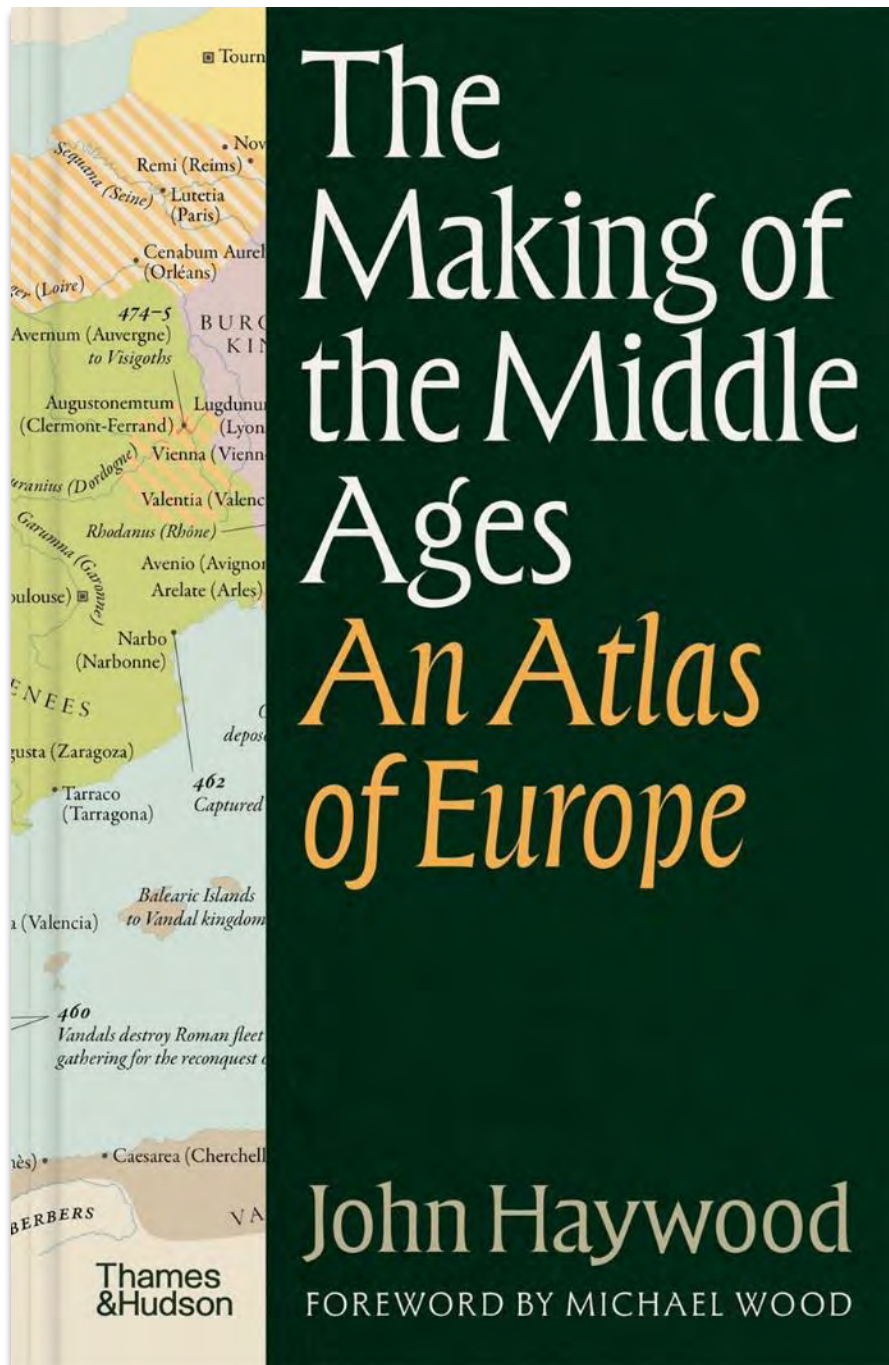


The Making of the Middle Ages *An Atlas of Europe*

John Haywood

FOREWORD BY MICHAEL WOOD

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The Making of the Middle Ages

AN ATLAS OF EUROPE

John Haywood

Trace the tumultuous history of Europe during the Early Middle Ages through 85 specially commissioned maps and a authoritative narrative.

- Packed with eighty-five vividly detailed maps and powerful storytelling, Haywood brings to life one of the most misunderstood and pivotal eras in human history.
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JOHN HAYWOOD

The Making of the Middle Ages

An Atlas of Europe

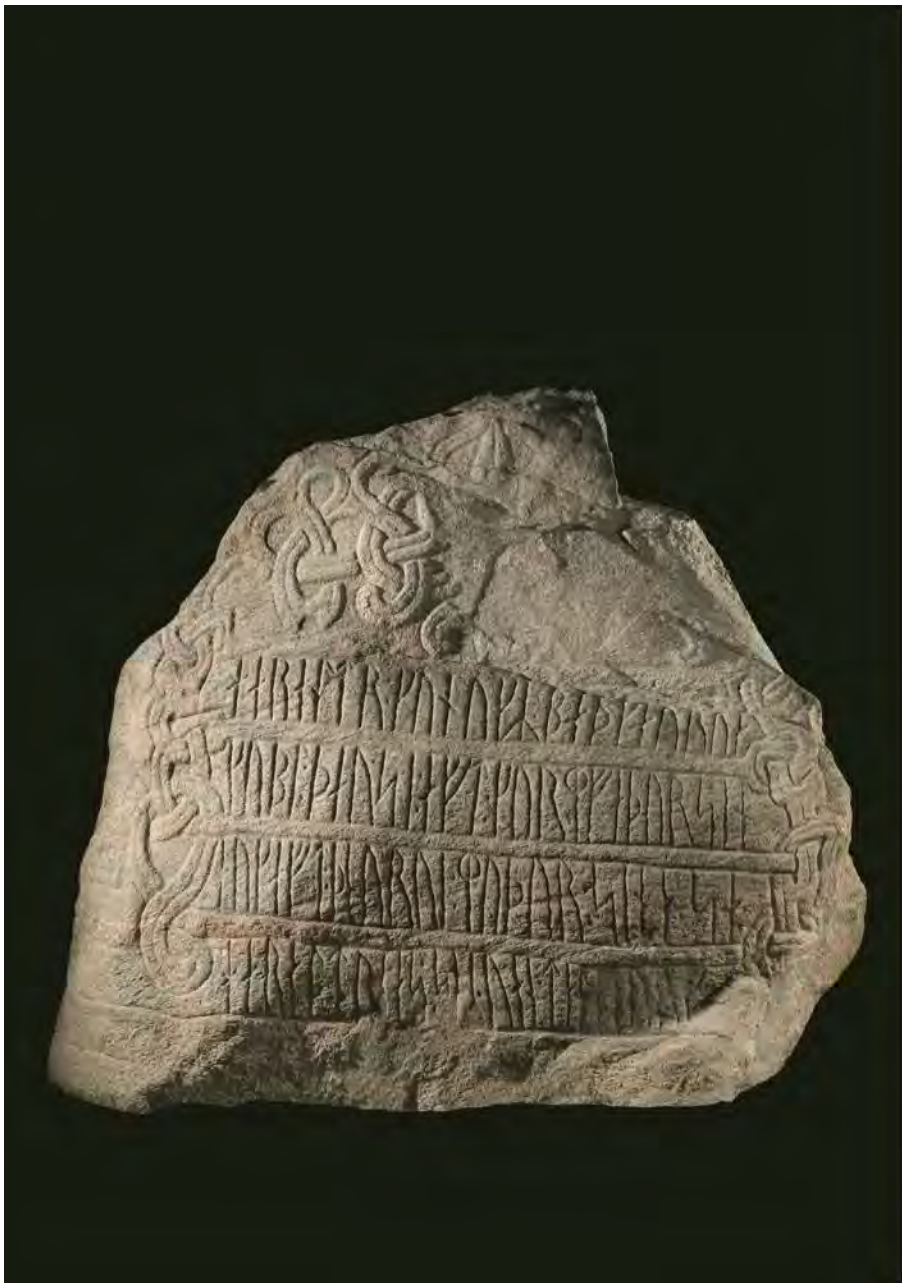
FOREWORD BY MICHAEL WOOD

With 193 illustrations



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The Jelling Stone, from Jutland in Denmark – King Harald Bluetooth's memorial inscription to his parents, c. 983–85, also celebrates his conversion to Christianity (and therefore that of all Danes) in c. 960.

INTRODUCTION

A Time of Darkness?

Medieval western Europeans suffered from a lack of self-esteem: they felt that the ancient Greeks and Romans had done everything better. This was certainly how the Italian humanist scholar Petrarch (1304–1374) was feeling when he wrote in the 1330s that he believed that the fall of the Roman Empire had ushered in an 'age of darkness', one which had yet to end. Thanks to his revival of Classical Latin literary forms, later generations of scholars would see Petrarch as one of the figures who brought this age of darkness to an end by ushering in the Renaissance, and they rather liked the idea that they were bringing light to the world.

The term 'Dark Age' (in Latin *saeculum obscurum*) is often used to describe the early Middle Ages and was coined by another Italian, the ecclesiastical historian Caesar Baronius in 1602. By the end of the seventeenth century it had been adopted by English historians. During the eighteenth century, secularist and rationalist Enlightenment thinkers used the term 'Dark Ages' as a synonym for the whole of the Middle Ages (c. 476–c. 1492), a period that they regarded as being steeped in religious ignorance and superstition. In the nineteenth century, a more positive view of the Middle Ages developed and, by its end, the 'dark age' had been narrowed down to the five centuries following the collapse of the Western Roman Empire in the fifth century, for which there was a dearth of literary sources in comparison with the preceding and subsequent periods.

INTRODUCTION

The 'Dark Ages' has become a byword for ignorance, brutality and squalor. In everyday discourse, 'Dark Age' can be invoked to express disapproval of almost anything we find backward or irrational: it has become a value judgment as much as a historical term. It is because of these pejorative overtones that most historians and archaeologists are now reluctant to use the term, preferring to talk about the early Middle Ages instead (it is the term generally used in this book too). This isn't just academic pedantry.

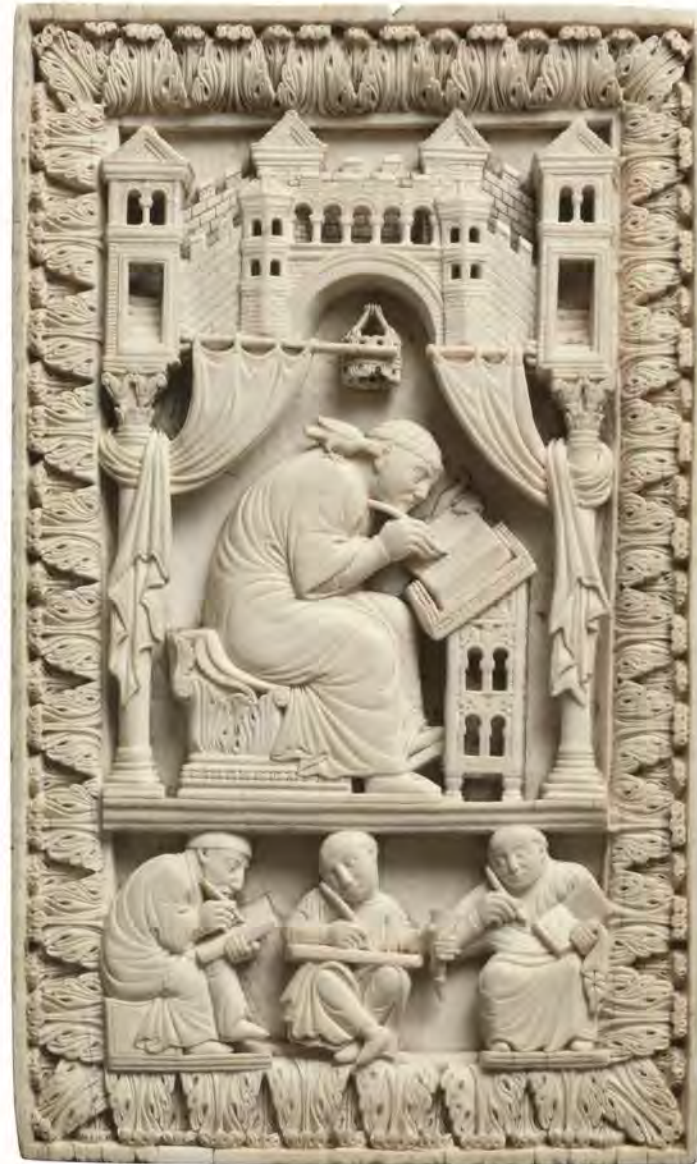
It is all too common to judge the past by modern standards of behaviour and morality and to find it wanting. However, historians have a responsibility to be as objective about the past as possible, and do their best to understand it in its own terms. Ignorance, brutality and squalor there was aplenty in the early Middle Ages, but so too is there in our supposedly advanced modern world. Early Medieval Europe had its dark places and periods – Great Britain in the two centuries following the end of Roman rule in 410, for example – but Roman Britain produced no literary figure to compare with the Anglo-Saxon monk Bede. It was also the period when Ireland, Scandinavia and eastern Europe first emerged from prehistory into the light of recorded history.

However, it is a deeply inaccurate way to describe much of the world beyond Europe: the same period was one of major cultural achievements in India, China, the Middle East and Mesoamerica. Both the Dark Ages and the Middle Ages are very Eurocentric concepts.

It isn't just for its pejorative overtones that the term has fallen out of favour with historians and archaeologists: they can reasonably object too that, thanks to their efforts, the period is nowhere near as dark as it was when the term was first coined. After several centuries of intensive research in libraries and archives, it is unlikely that any major new documentary sources remain to be discovered, but since the late nineteenth century the increasingly scientific discipline of archaeology has unearthed vast amounts of material evidence from the period, shedding light on the everyday lives of early medieval people, their technology, arts and crafts, trade, diet, health and even personal mobility.

Information about the last three has come largely thanks to the still relatively new science of isotopic analysis of human remains, particularly bones and teeth. The different ratios of isotopes of

Scholar, pope and saint, Gregory I is depicted in this late 9th-century ivory carving seated at his writing desk, a symbol of clerical enlightenment in a time when the glory of the Roman Empire remained fresh in educated minds but was a fading folk memory.





The Missorium of Theodosius I, a large silver ceremonial bowl for ritual hand-washing, probably made around 388 in Greece or Constantinople. It depicts the enthroned Emperor Theodosius I, flanked by his son, the future eastern emperor Arcadius and his co-emperor Valentinian II.

II

Fall of the Roman Empire

The barbarians end an era

Profound social changes among the Germani had led to the rise of powerful tribal confederations on the northern frontiers that posed a serious threat to the Roman Empire's security. The Germanic peoples originated in the late Bronze Age in southern Scandinavia and the north German plain. The first sign that they were on the move came around 120 BC when two tribes from Jutland, the Cimbri and Teutones (their Latin name), embarked on a seemingly aimless migration through central Europe and Gaul to the borders of Italy, where they were finally annihilated by the Romans in 102–101. This was only the most spectacular manifestation of a generally southward expansion. By c. 50 Germanic-speaking peoples occupied a territory from the Rhineland in the west to the Vistula in the east and the Danube in the south.

Fear of renewed invasions led the emperor Augustus to attempt the conquest of Germania. By AD 6 the Romans had pacified the Germanic tribes as far east as the River Elbe. In the year 9 a rebellion broke out under the leadership of Arminius, a chieftain of the Cherusci who had served in the Roman army and was a Roman citizen. Feigning friendship, Arminius led three legions into an ambush in the Teutoburg Forest, where they were massacred. This ended Roman ambitions of conquest. As a consequence, the Romans dealt with the Germani by subsidizing friendly chiefs

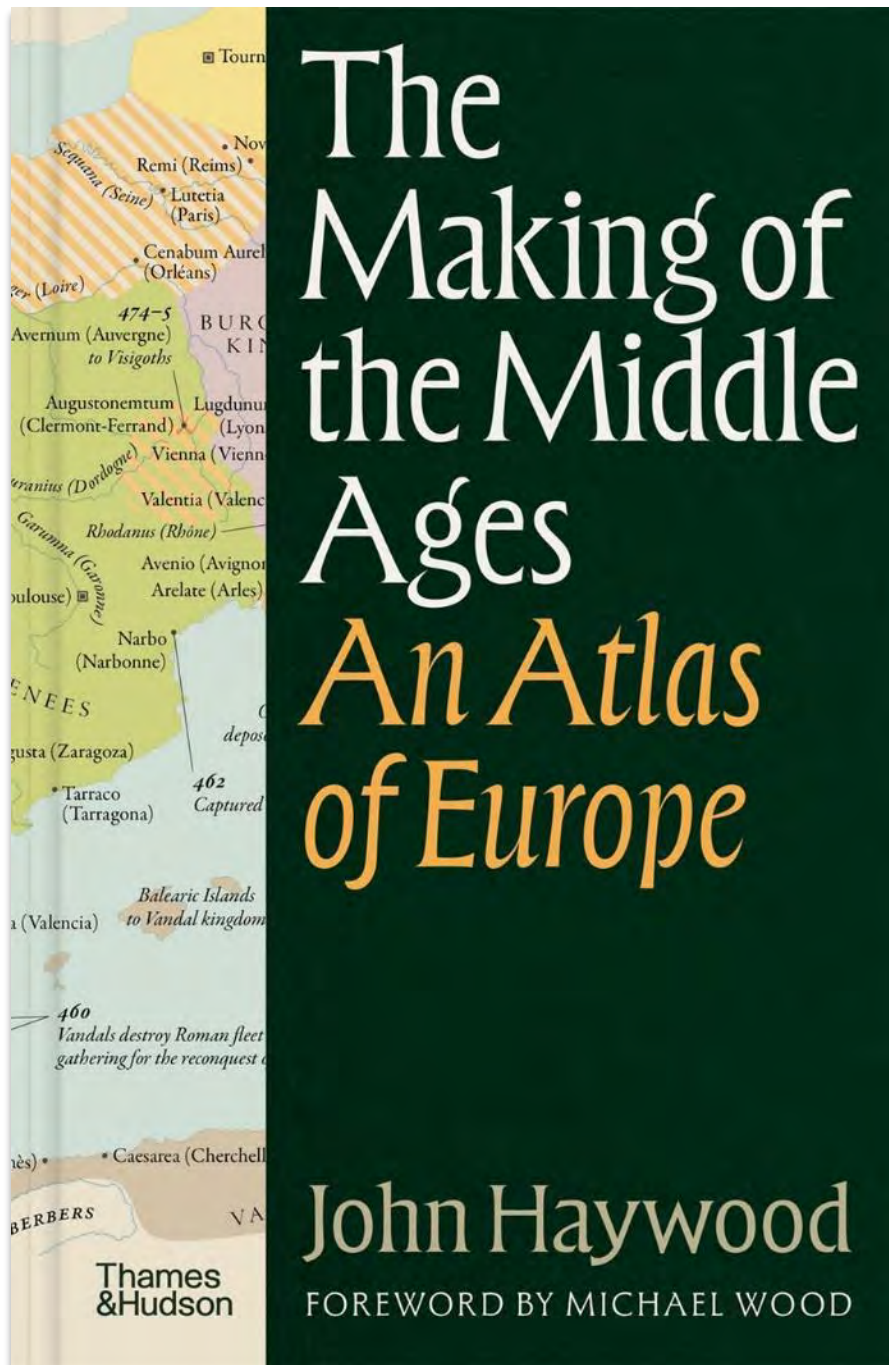


The early Germanic peoples

- border area under temporary Roman control, 9 BC–AD 14
- frontier of Roman Empire, c. AD 300
- Germanic peoples, c. 750 BC

- spread of Germanic peoples, c. 50 BC
- spread of Germanic peoples, c. AD 360
- migration of Cimbri and Teutones, 120–101 BC
- Germanic raids and migrations AD 1–200

- Germanic raids and migrations 200–400
- RUGII major Germanic peoples, AD 1–200
- RUGII major Germanic peoples, 200–400
- X battle, with date



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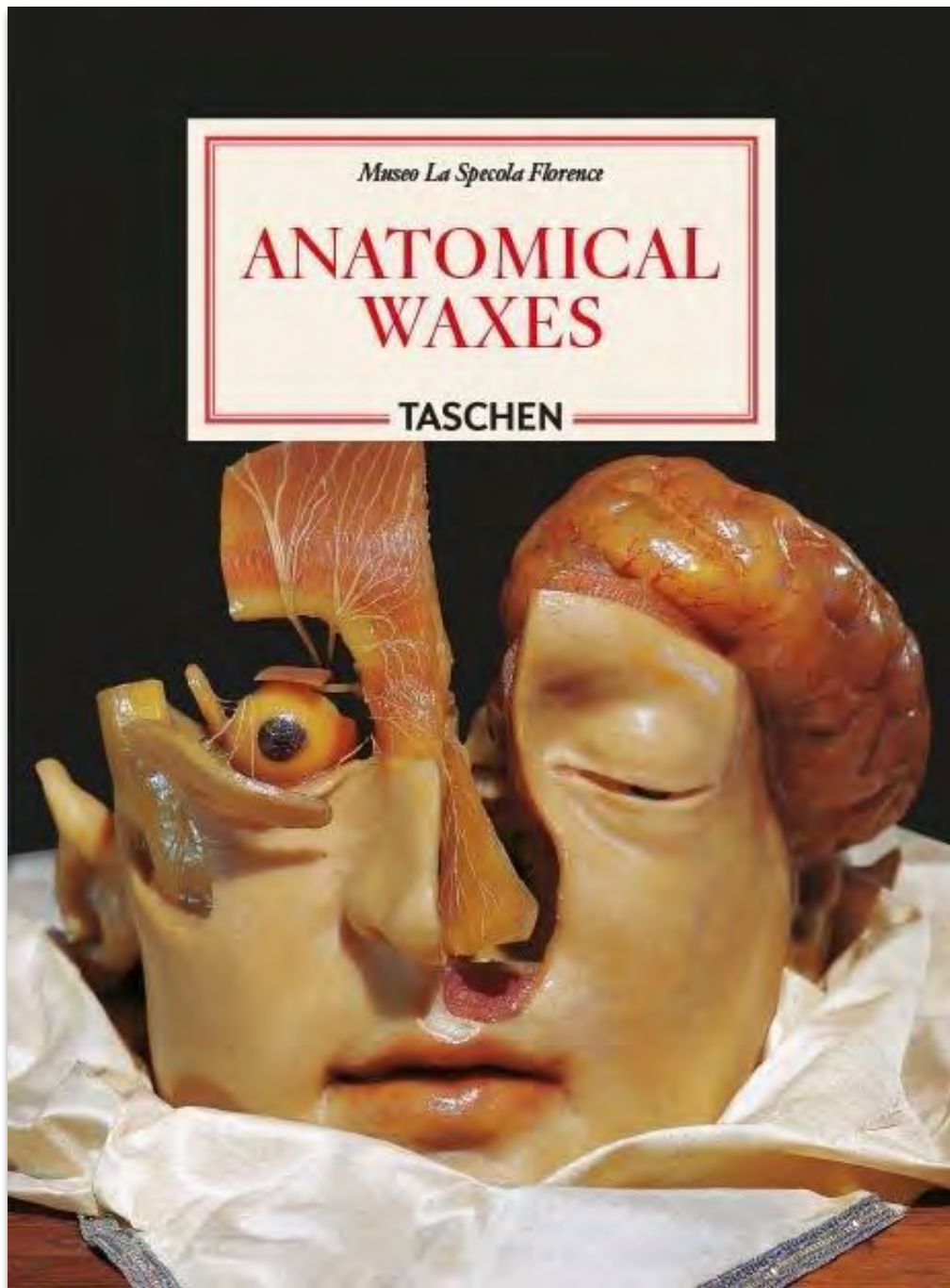
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Museo La Specola Florence

ANATOMICAL WAXES

TASCHEN





Anatomical Waxes. 45th Ed.

Marta Poggesi

This literally jaw-dropping book celebrates the famous collection of centuries-old anatomical waxworks from Florence's La Specola museum.

- From full-body representations of the circulatory and nervous systems to the tiniest features of organs and joints, see the human body mapped out in astounding detail in hundreds of meticulous wax specimens.
- Each model is a unique fusion of art and science, meticulously crafted to reveal the hidden wonders of the human body. From detailed musculature to finely rendered organs, they serve as a testament to the skill and dedication of their creators.
- An extended essay on the history of the collection and the museum explains how the models were commissioned and produced-some required as many as 200 corpses for reference-and each chapter has a text explaining the human anatomy in lay terms.
- This compelling book invites all fans of natural history to marvel at these relics of our scientific heritage, treasures that continue to inspire for their beauty, realism, and enduring contribution to human understanding.

AU \$54.99 | NZ \$62.99

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TASCHEN

Musculi faciales, Musculi colli, Musculi thoracis, Musculi abdominis,
Musculi membri superioris, Musculi membri inferioris

Whole body specimen displaying
the deeper layer of
muscles

Ganzkörperpräparat zur Darstellung
tieferer Schichten
der Muskulatur

Préparation du
corps entier re-
présentant des
muscles profonds



Musculi faciales, Musculi colli, Musculi thoracis, Musculi abdominis,
Musculi membri superioris, Musculi membri inferioris

Whole body specimen displaying the
superficial muscles

Ganzkörperpräparat zur Darstellung
der oberflächlichen
Muskulatur

Préparation du
corps entier re-
présentant des
muscles super-
ficiels



Cor, Aorta, Trachea, Bronchi principales, Diaphragma, Vena cava inferior

Specimen showing the heart with the aorta, the trachea and the main bronchi. In the upper specimen a part of the diaphragm has been left behind. The specimen is displayed as if viewed from the inside of the abdominal cavity. The lower specimen shows the anterior surface of the heart

Präparate des Herzens mit Hauptschlagader, Luftröhre und Hauptbronchien. Am oberen Präparat ist ein Teil des Zwerchfells belassen. Die Ansicht entspricht einem Blick aus der Bauchhöhle. Das untere Präparat zeigt die Vorderfläche des Herzens.

Cœur et gros vaisseaux de la base, trachée et bronches principales; rapports du cœur avec une partie du diaphragme, vue du bas et de l'arrière (en haut); cœur et artères coronaires vus de l'avant (en bas)



Cor, Pericardium, Arteria coronaria dextra, Ramus interventricularis anterior, Ligamentum arteriosum Botalli

Specimens representing various aspects of the heart. The upper specimen shows the anterior surface of the heart with the coronary arteries

Präparate des Herzens in verschiedenen Ansichten. Das obere Präparat zeigt die Vorderfläche des Herzens mit Herzkranzgefäßen.

Cœur et gros vaisseaux de la base, artères coronaires vus de l'avant (en haut) et de la droite (en bas)





Arcus aortae, Bulbus aortae



Various views of the aortic arch. The coronary arteries arise from the aortic bulb

Verschiedene Darstellungen des Aortenbogens. Die Herzkranzgefäße haben ihren Ursprung im Bereich der Auftreibung

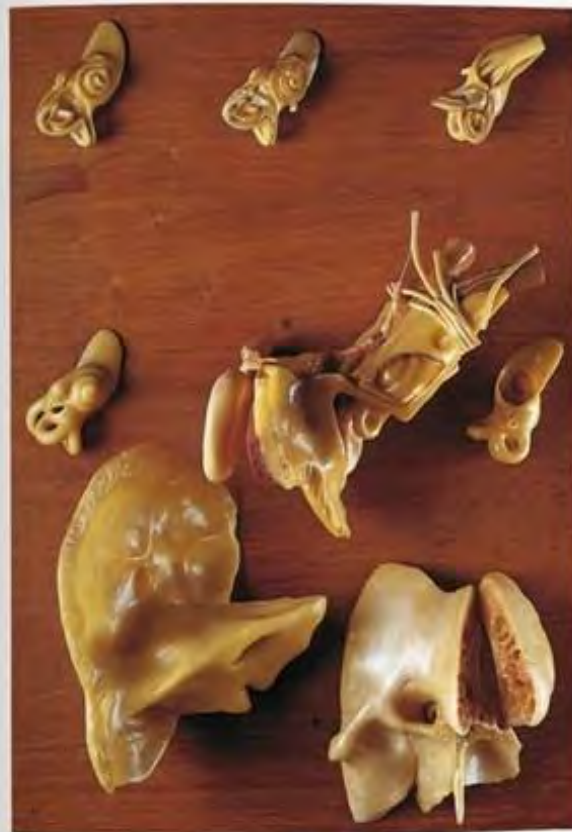
Crosse de l'aorte et ses branches collatérales ; les artères coronaires naissent du bulbe aortique

Detail from pages |
Detail der Seiten |
Détail des pages
260-261

Tuba auditiva, Membrana tympanica



Cochlea, Canales semicirculares, Os petrosum, Cellulae mastoideae



Various presentations of the inner ear with the cochlea and semi-circular canals

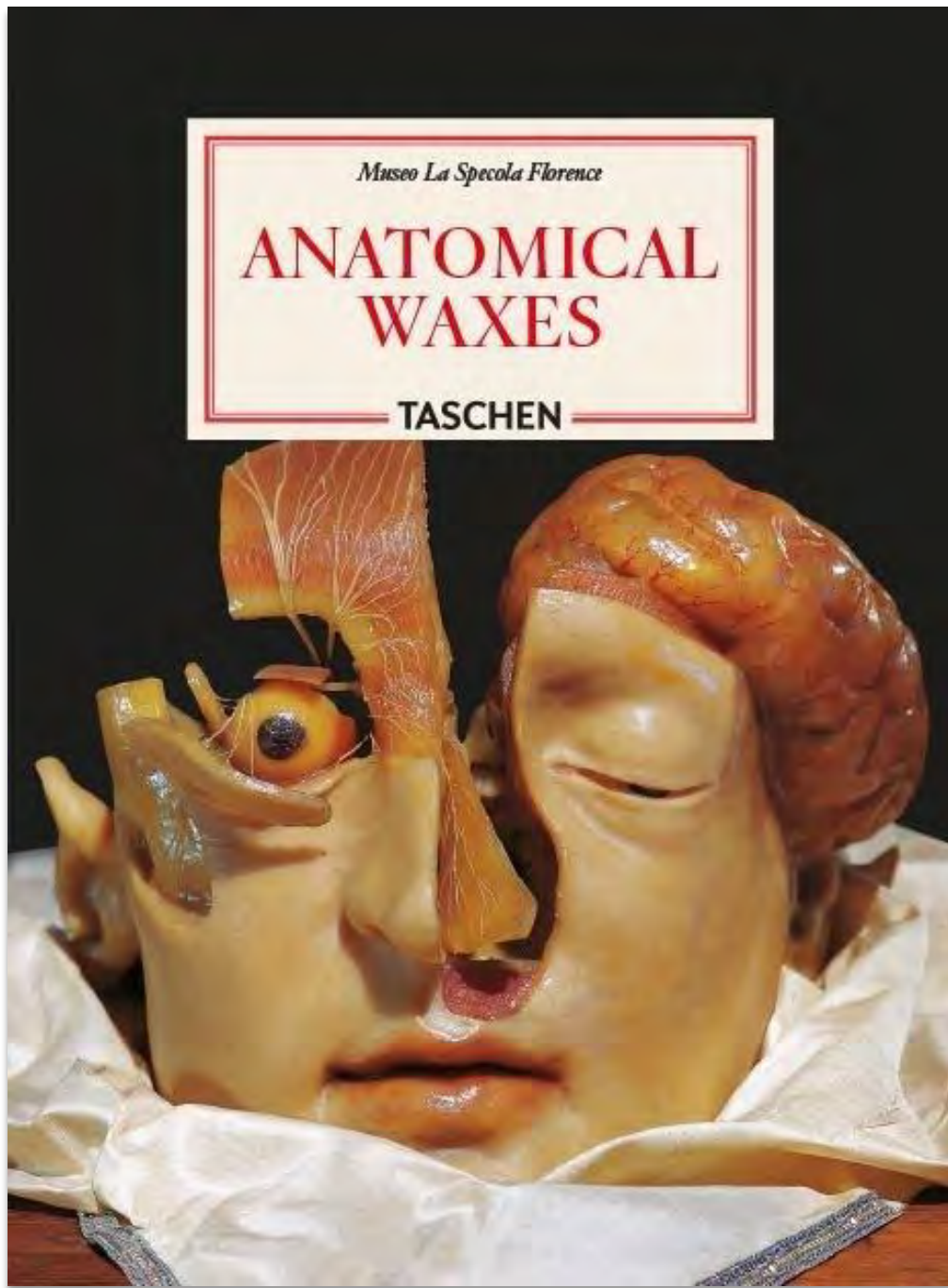
Verschiedene Darstellungen des Innenohres mit knöcherner Schnecke und Bogengängen

Oreille interne : cochlée et canaux semi-circulaires

Specimen of the ear with the external auditory meatus, eardrum, middle ear and Eustachian tube

Präparat einer Ohrmuschel mit äußerem Gehörgang, Trommelfell, Mittelohr sowie der Ohrtrumpete

Pavillon de l'oreille, conduit auditif externe, tympan, caisse du tympan, et trompe auditive [d'Eustache]



Anatomical Waxes. 45th Ed.

Marta Poggesi

This literally jaw-dropping book celebrates the famous collection of centuries-old anatomical waxworks from Florence's La Specola museum.

- From full-body representations of the circulatory and nervous systems to the tiniest features of organs and joints, see the human body mapped out in astounding detail in hundreds of meticulous wax specimens.
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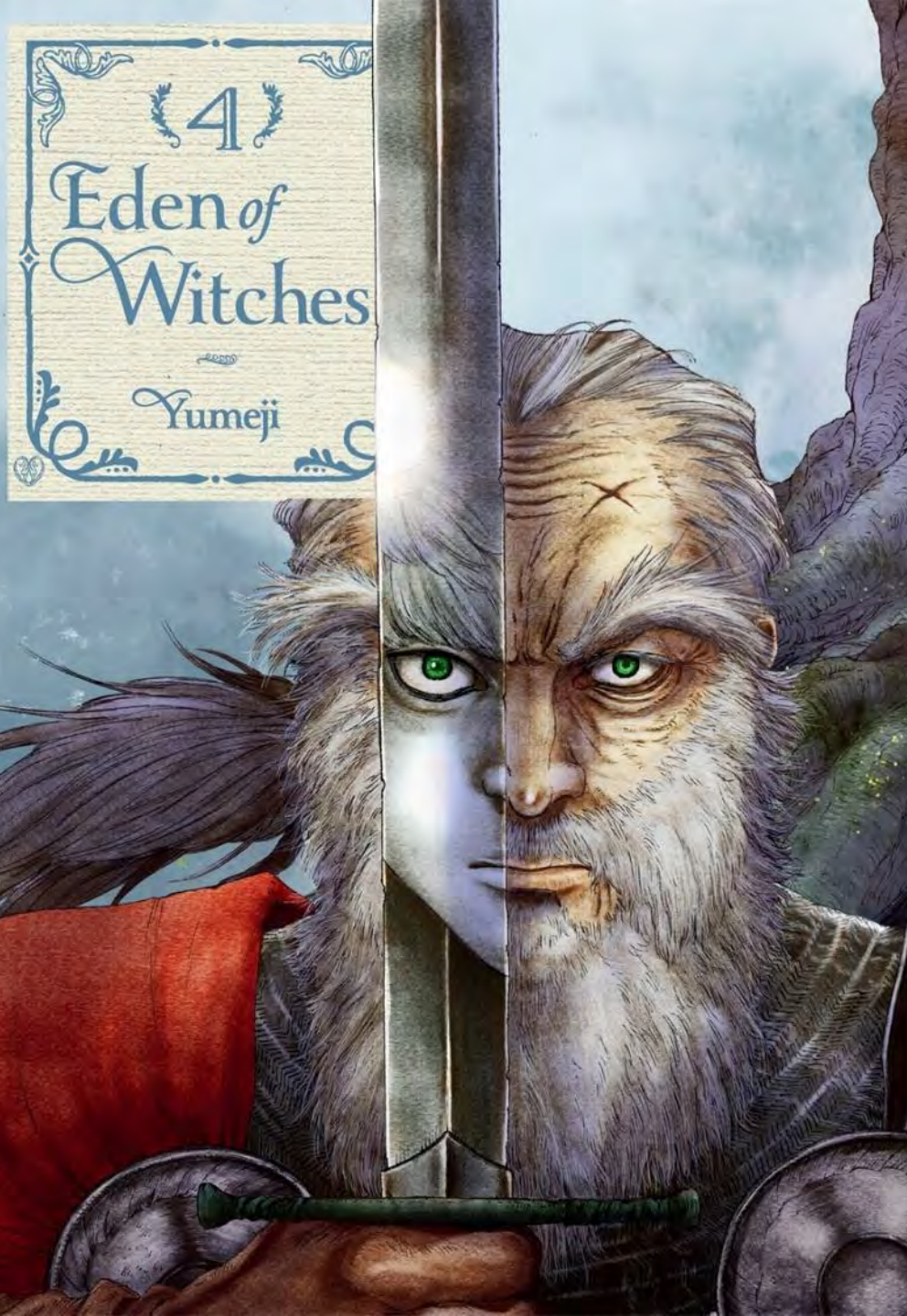
9783754402177

512 Pages

Hardcover

217 mm x 156 mm

TASCHEN





Eden of Witches Volume 4

Yumeji

In a world devastated by humankind and forsaken by plants and animals, only witches have the power to communicate with nature.

- Thanks to Oak, Pilly has escaped from the Fruditilla fortress and its supervising witch-turned-patron-saint. There, from the dungeon where they were both imprisoned, she has freed a new companion. Mistreated by her captor for days, this friend is only barely able to walk . . .
- Yumeji's delicate inks bring the setting to life and are reminiscent of such classic titles as Hayao Miyazaki's *Nausicaä* or Kaoru Mori's *A Bride's Story*. While *Eden of Witches* is her first serialized manga, her illustrations stand out from much of the shojo manga being published in the US today and give the series the visual hallmarks of an instant classic.
- The element of man's conflict with nature is ever more relevant to young readers today, as we reevaluate our impact on the planet as a society. Although *Eden of Witches* is a fantasy, it doesn't shy away from asking what our relationship to nature and our impact on it is, grounding the series subtly despite its fantastical elements.

AU \$19.99 | NZ \$21.99

9781419778476

196 Pages

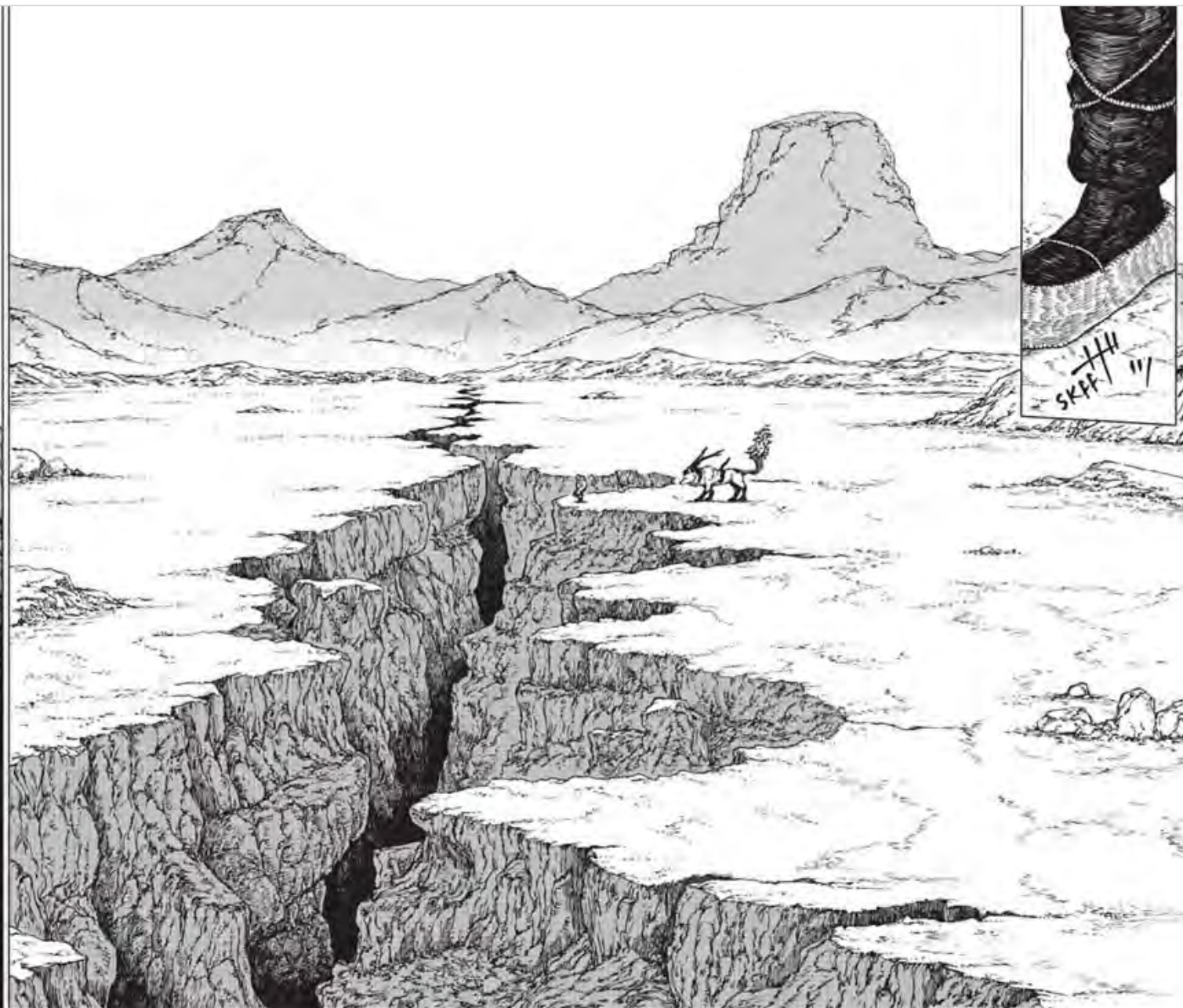
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PEOPLE SAY THAT WITCHES...



HOARD ALL THE AMURDS...



BUT SHE DIDN'T HOLD BACK FROM USING HERS TO HEAL ME...

AND I WAS DEEPLY TOUCHED BY HER KINDNESS...



TAKE YOUR TIME...

WATCH YOUR STEP!



YOU'LL BE BACK ON YOUR FEET BEFORE YOU KNOW IT.

DON'T WORRY...



HUH?

WH-



WHAT'S...

YOUR NAME?

AND THAT'S HOW I MET CHLORIS.







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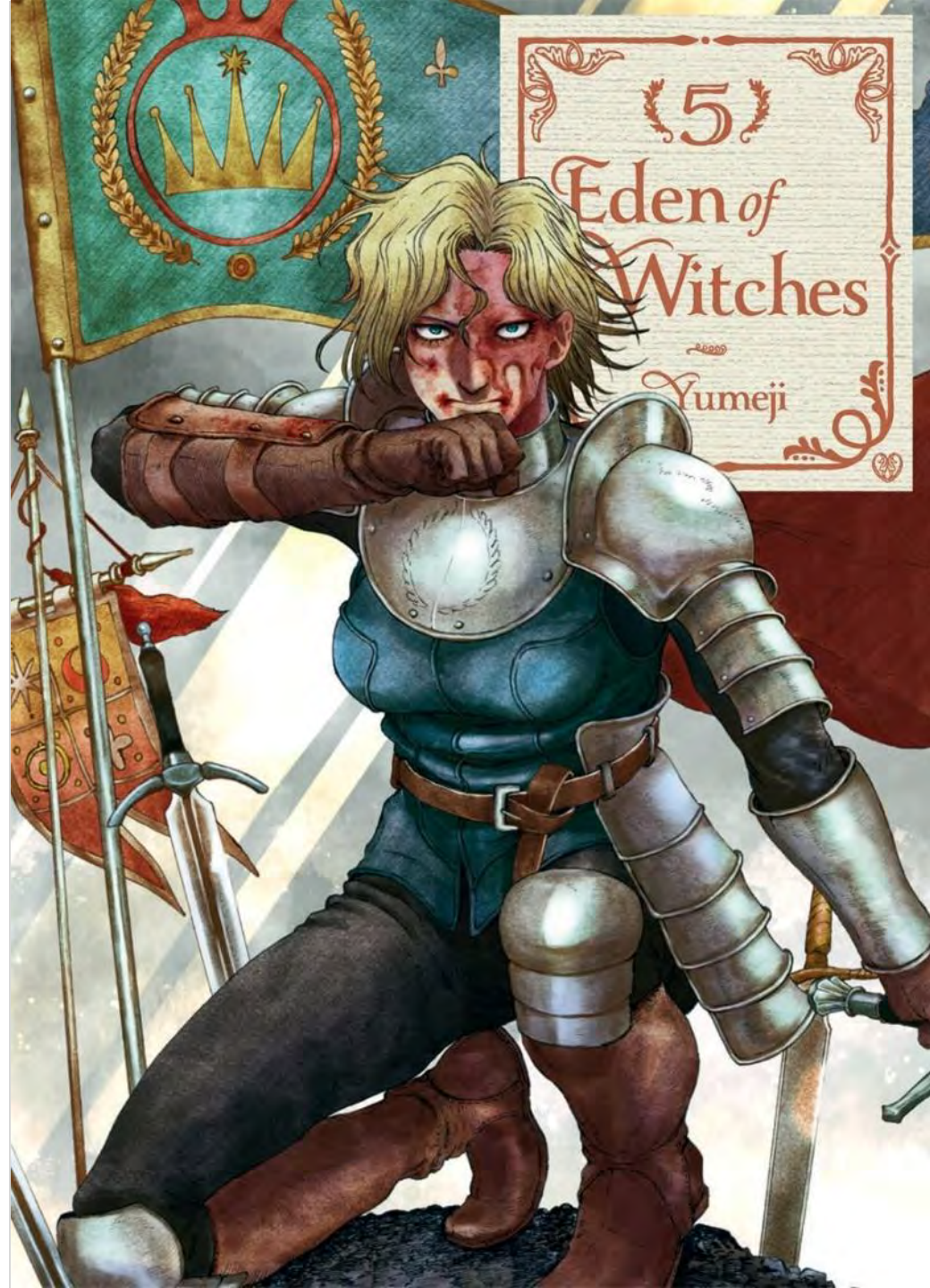
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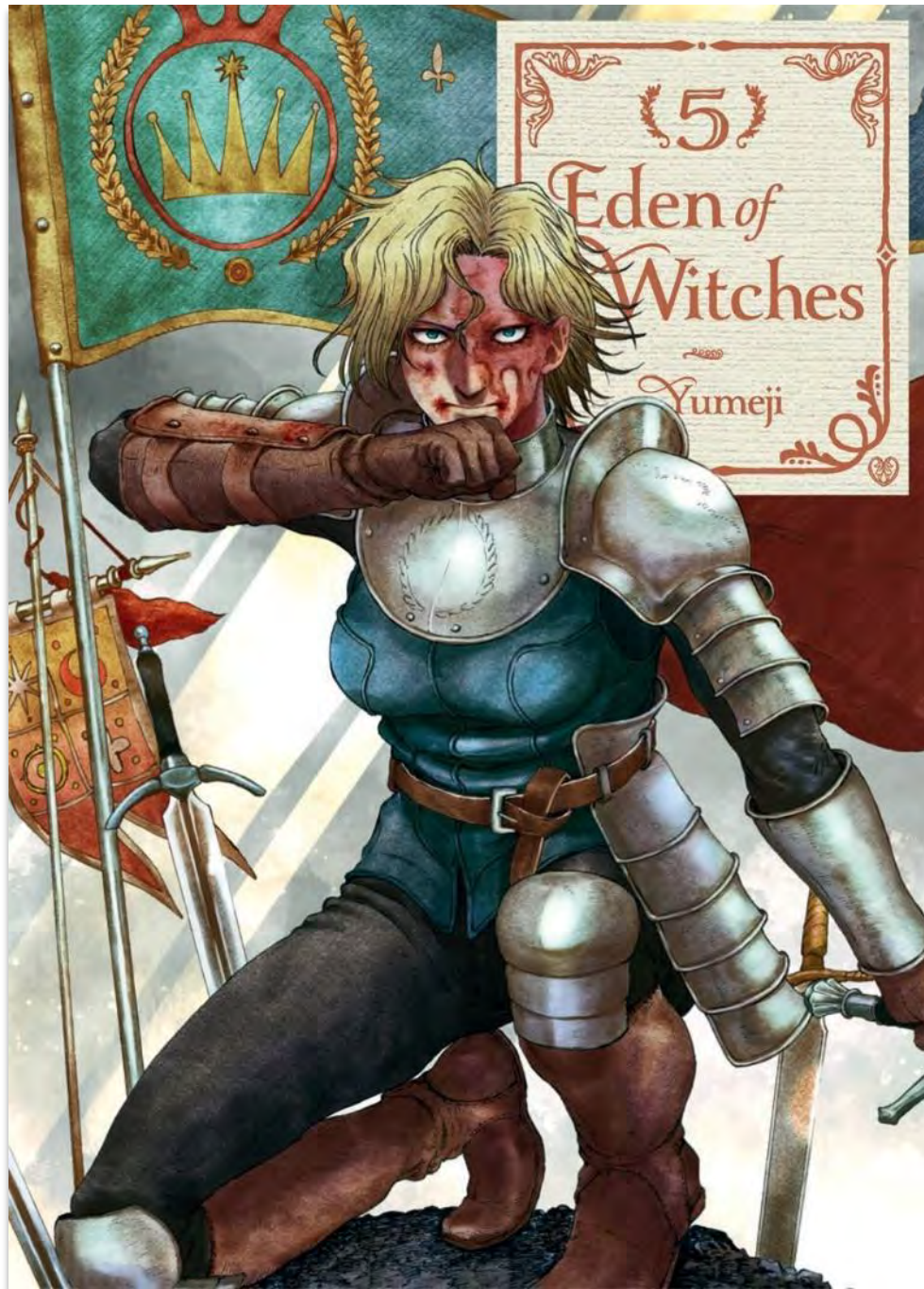
196 Pages

Paperback

181 mm x 127 mm

Kana





Eden of Witches Volume 5

Yumeji

In a world devastated by humankind and forsaken by plants and animals, only witches have the power to communicate with nature.

- After their encounter with Aster, a former soldier living alone in a witches' former refuge, Pili, Karen, and Oak continue their journey to Eden. Unfortunately, the young girls no longer sense the voice of the amurds, who seem to have completely deserted them.
- Yumeji's delicate inks bring the setting to life and are reminiscent of such classic titles as Hayao Miyazaki's *Nausicaä* or Kaoru Mori's *A Bride's Story*. While *Eden of Witches* is her first serialized manga, her illustrations stand out from much of the shojo manga being published in the US today and give the series the visual hallmarks of an instant classic.
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CHAPTER 20 ♦ THE CALL OF THE BEAST

PILI

I WAS
BRAVE...

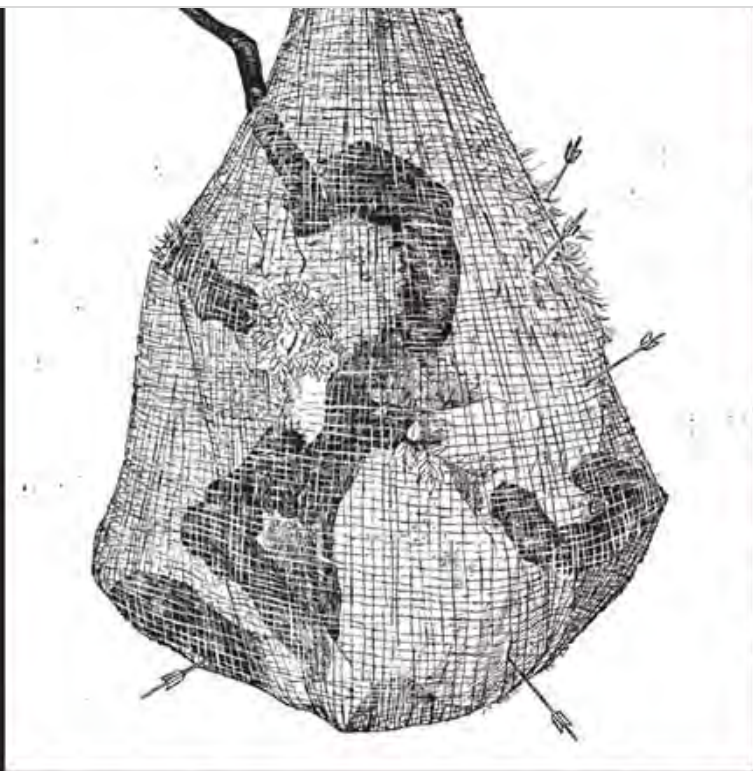
AND I
KEPT MY
PROMISE!

PILI...

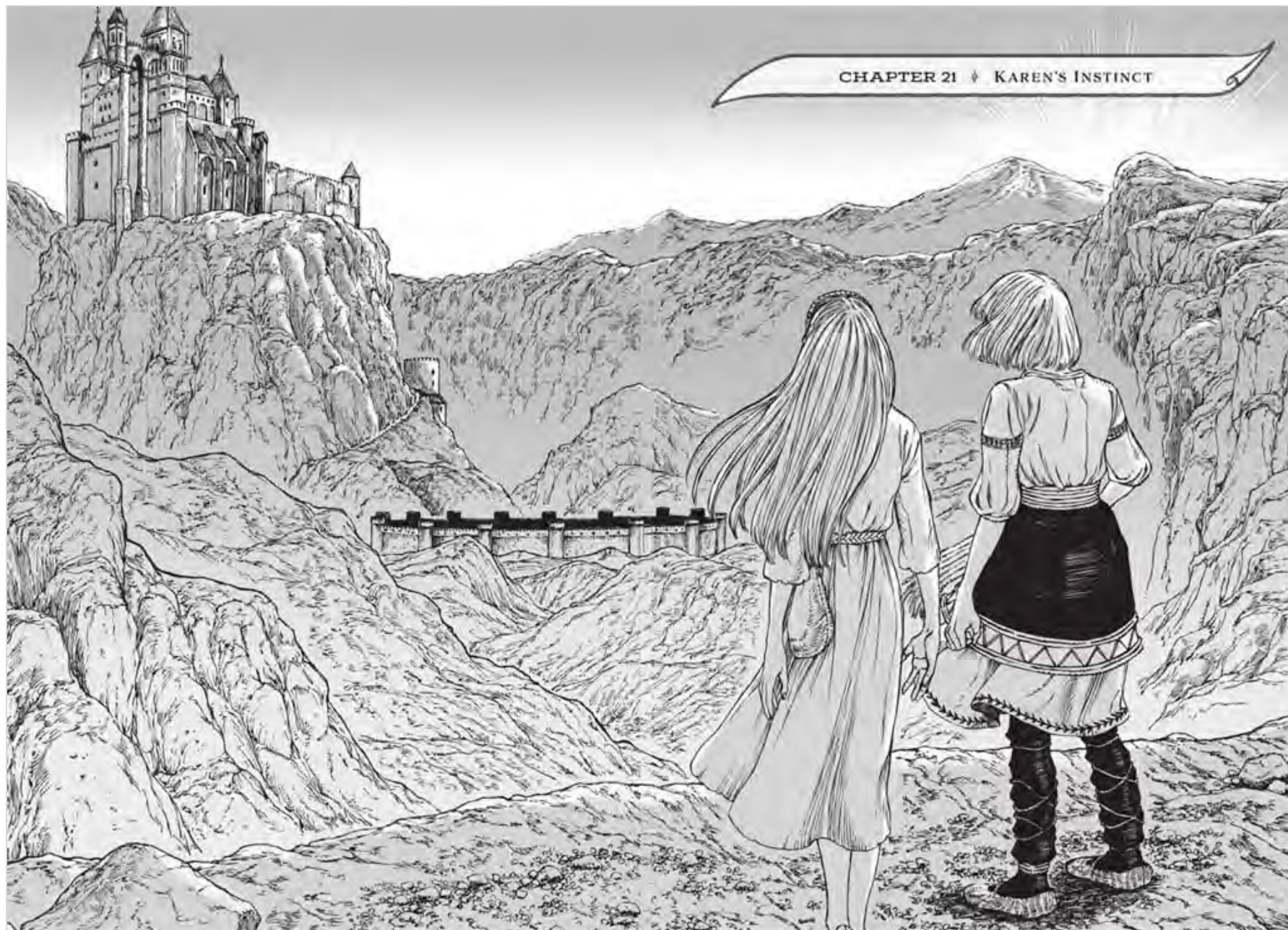
PILI...

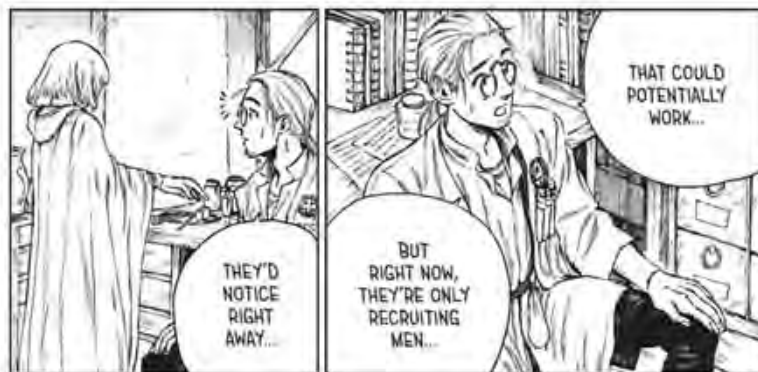
TOURA!



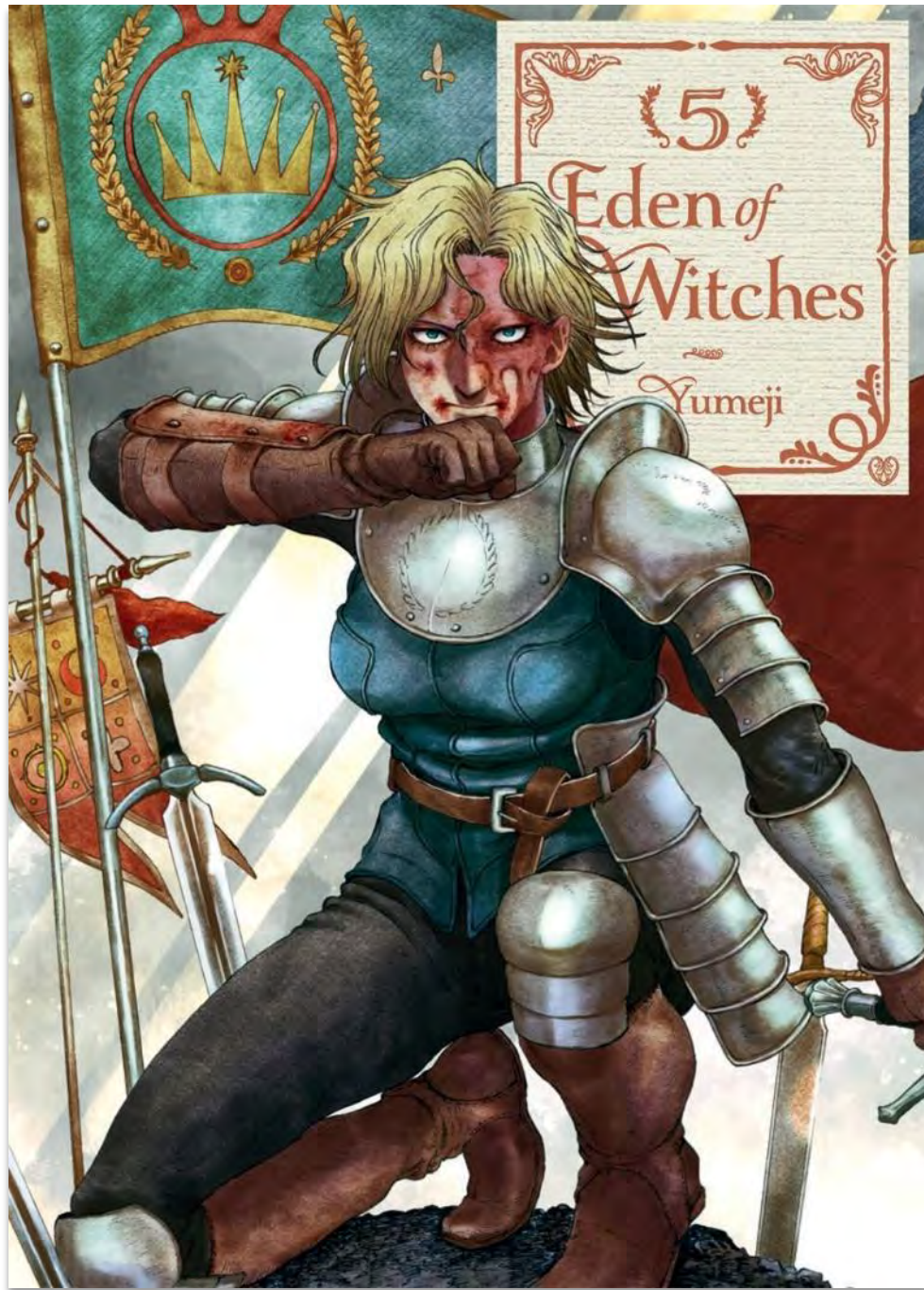


CHAPTER 21 ✦ KAREN'S INSTINCT









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Silence Volume 4

Yoann Vornière

An exhilarating manga following the journey of a boy and his village across a frigid, post-apocalyptic setting riddled with folkloric monsters

- The day the sun disappeared forever behind the clouds, legendary monsters that had been seen only at night began to crawl perpetually, and the human fear of being hunted ubiquitous.
- *Silence* fuses adventure, battle, and indigenous folklore into an impassioned survival epic—a genre formula that has been consistently well-received, as seen with the more recent bestseller *Hell's Paradise*.
- Vornière's bold inking and overflowing details bring the characters and monsters to life, brimming with vitality against the frigid chasmic setting. With a pervasive overcast above, reminiscent of Vincent van Gogh's painting *Starry Night*, and desolate townships below, the depicted action is thrilling, sharp, and focused. Such gripping art will surely command the attention of its readers.

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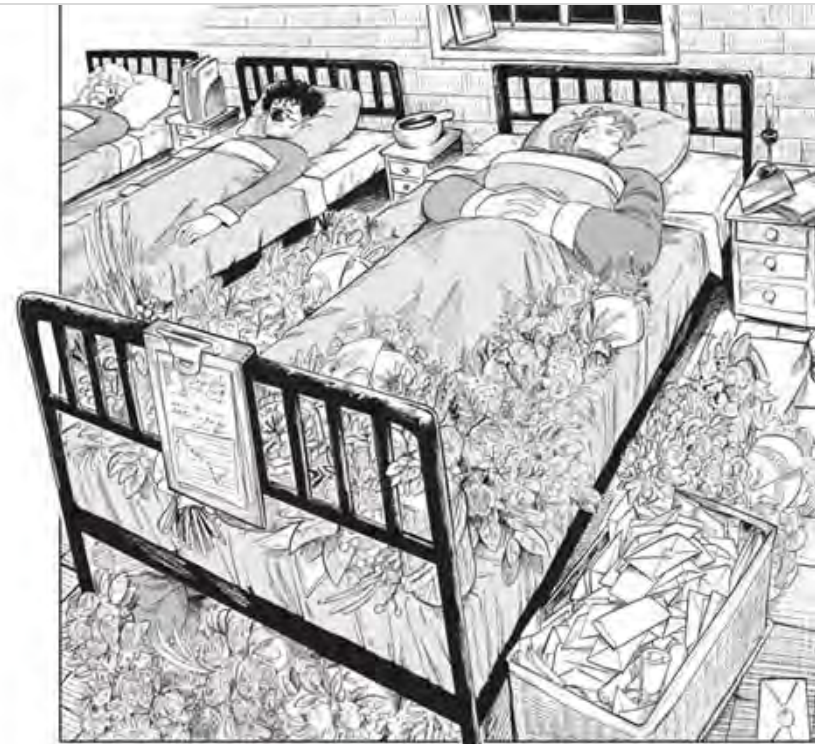
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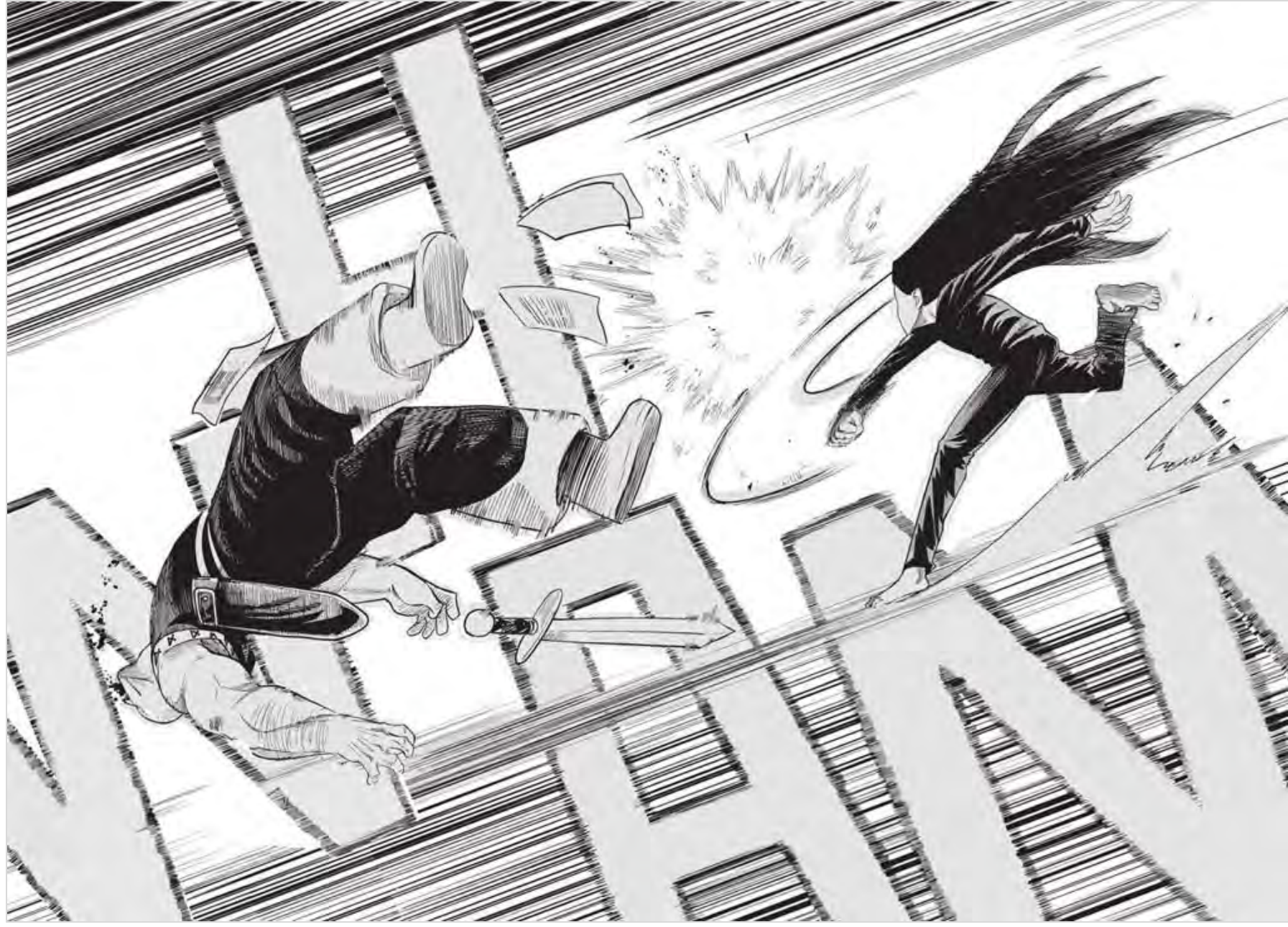
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Kana







AT THREE YEARS OLD,
HE WAS ALREADY THE
SIZE OF AN ADULT.



HE WAS PLACED
WITH SEVERAL
DIFFERENT
FAMILIES.



IF YOU ASK ME,
THE TRUTH IS,
EVERYONE WAS
SCARED OF
JUST HOW BIG
HE WAS.

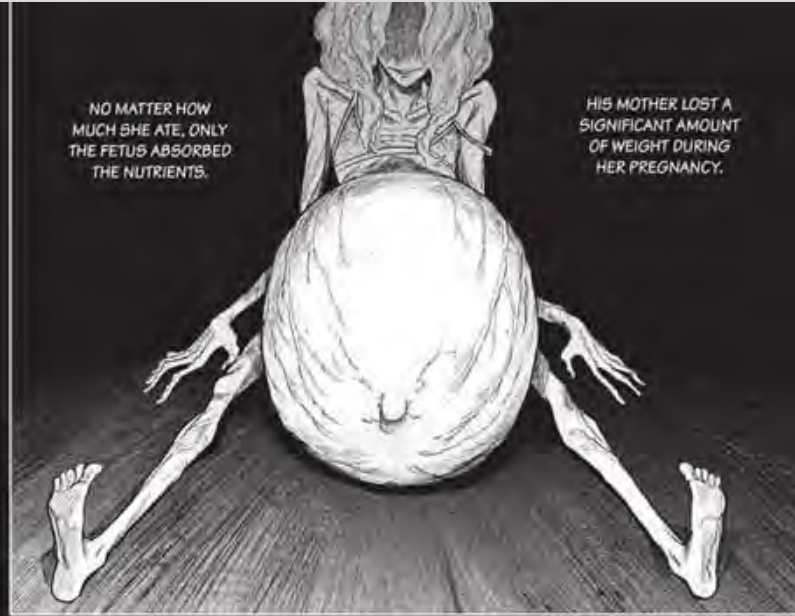


THEY SAY
THAT EVEN AT A
YOUNG AGE, HIS
PRESENCE MADE
OTHERS FEEL
CALM.

AND WHEN
THE LONG
NIGHT FELL...



NO MATTER HOW
MUCH SHE ATE, ONLY
THE FETUS ABSORBED
THE NUTRIENTS.



HIS MOTHER LOST A
SIGNIFICANT AMOUNT
OF WEIGHT DURING
HER PREGNANCY.

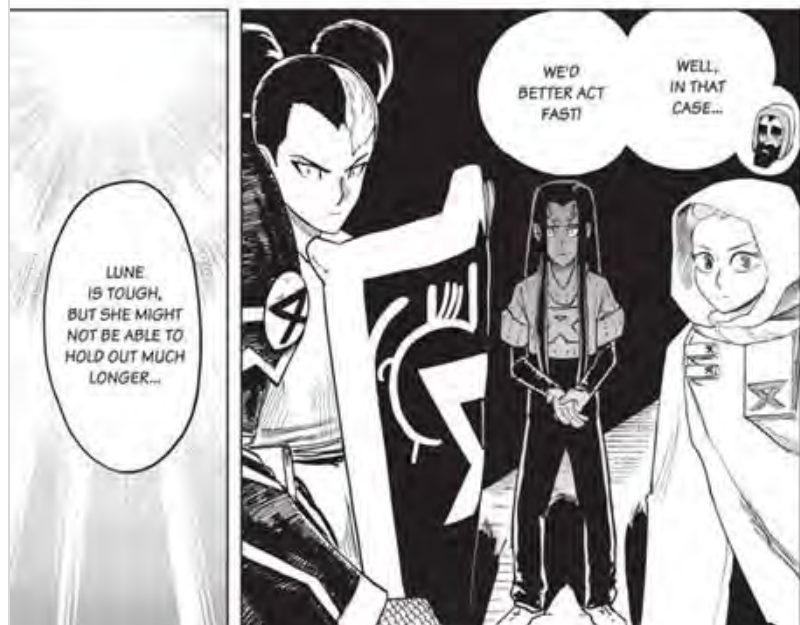
SOUND 32: A MONSTER TO EXTERMINATE

SHE EVENTUALLY
PASSED AWAY BEFORE
HER DUE DATE.



BUT THE BABY
SURVIVED.

HE WAS
THE BIGGEST
BABY IN THE
REGION.





Silence Volume 4

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An exhilarating manga following the journey of a boy and his village across a frigid, post-apocalyptic setting riddled with folkloric monsters

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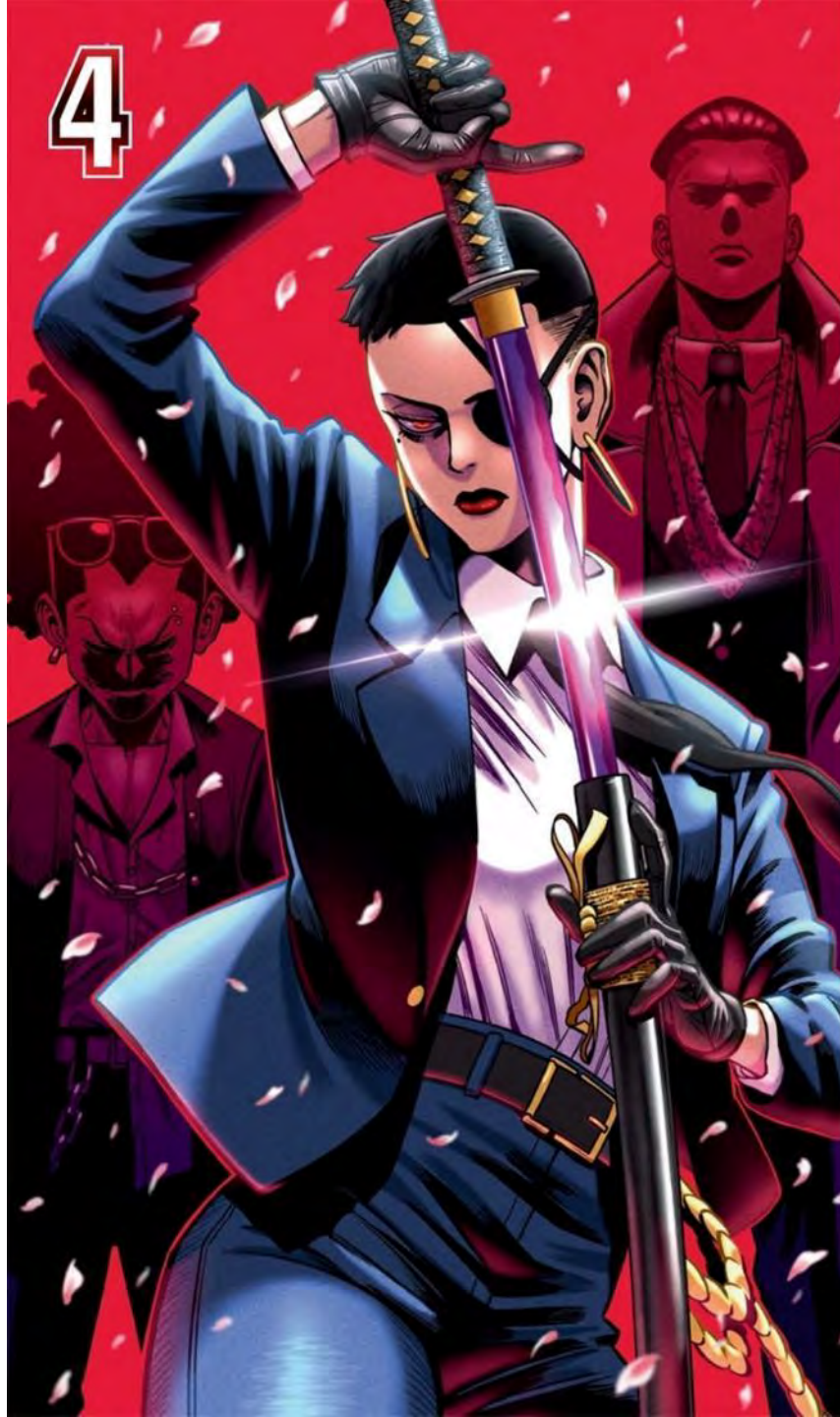
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Paperback

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Kana

4



SPACE PUNCH

BY
ZD.



Space Punch Volume 4

ZD

In a mafia-governed city where corruption and violence is commonplace, two brothers find a mysterious artifact that will change their lives forever.

- Joe has defeated the colossal Solomon, provoking the fury of the Gospels. Eventually he is formally scouted by the Darumas, who offer him a deal. In exchange for the protection of his mother, Joe must join their mafia and prove his loyalty. Torn between his thirst for revenge and his principles, Joe accepts the deal but vows to put an end to gangs once and for all.
- ZD's bold lines and dramatic shadings illustrate brawls reminiscent of classic manga titles like *Hajime no Ippo*. Yet while manga such as *Hajime no Ippo* and *Sun Ken Rock* have had prestige and a steady following in the United States, no official translations of these exist due to their length. The palpably determined visages of brothers against a conspiracy that intends to separate them, and the splashes of sweat, blood, and tears that color the pages of this manga, are perfect for fans that crave exhilaration.

AU \$19.99 | NZ \$21.99

9781419778278

216 Pages

Paperback

181 mm x 127 mm

Kana

