

Camp Daze (Garbage Pail Kids Book 3)

R.L. Stine



Amulet Books



Camp Daze (Garbage Pail Kids Book 3)

R.L. Stine

Description

Goosebumps creator R.L. Stine teams up with the pop-culture phenomenon Garbage Pail Kids for *Camp Daze*, the third volume in this *New York Times* bestselling middle-grade series featuring illustrations by Jeff Zapata and Joe Simko.

The Garbage Pail Kids are off to sleepaway camp.

Welcome to the town of Smellville, where 10 kids all live in a big tumbledown house and have as much fun as they possibly can. People may think that they're gross and weird and sloppy and strange, but they're not bad kids-they just don't know any better.

In this hilarious series from bestselling author R.L. Stine, the Garbage Pail Kids-from Adam Bomb to Brainy Janey-get into mischief at their middle school. These all-new illustrated stories are guaranteed to amuse and entertain readers of all ages.

More from the Garbage Pail Kids Series:

Welco...

Author Biography

R.L. Stine has more than 400 million English-language books in print, plus international editions in 32 languages, making him one of the most popular children's authors of all time. Besides Goosebumps, he has written series including Fear Street, Rotten School, Mostly Ghostly, the Nightmare Room, Dangerous Girls, and Just Beyond. Stine lives in New York City with his wife, Jane, an editor and publisher.

The Topps Company, Inc., originator of the Garbage Pail Kids, Mars Attacks, and Bazooka Joe brands, was founded in 1938 and is the preeminent creator and marketer of physical and digital trading cards, entertainment products, and distinctive confectionary.

Jeff Zapata has worked on comic books and trading cards for more than 25 years, including 13 gross, memorable ones as an editor, art director, and artist on Garbage Pail Kids and other brands at the Topps Company.

Fred ...

9781419743665

\$14.99

25/01/2027

Paperback / softback

Amulet Paperbacks

140mm x 203mm, 208 pp

Black-and-white illustrations throughout

From 8 years to 12 years



TEN

Handy Sandy here to continue the story.
Head Counselor Mama led us four girls to our cabin on the other side of Lake Bleecoch. Cabin Number 12. Her biker boots thudded over the grass.

"You dib-dabs have the best cabin," she said, pointing to the square log cabin with her cane. "The window doesn't close, and the floorboards are loose, and there's a few leaks in the roof. But trust me, yuk-yuks. It's the best cabin."

"Is there a bathroom?" Babbling Brooke asked.
Mama scowled at her. "A bathroom? What do you think the woods are for?"

"But—but—" Brooke started to protest.
"There's a bathroom twenty minutes away in town," Mama told her. "A shuttle bus leaves twice a day."

"Oh," Brooke said. "That's better."
We walked up to the front door, which seemed to be stuck open.
"I forgot to mention the fruit flies," Mama said.
Wacky Jackie squinted at her. "Fruit flies?"
Mama nodded. "Yes. They come with the cabin. But don't worry, you don't have to pay extra."
"The fruit flies are free?" Jackie asked.
Mama nodded again. "But we do have to charge extra for the mosquitoes."
"Makes sense," Jackie said.
"Why are there fruit flies?" I asked. "Is there fruit in the cabin?"
"There better not be, dum-dum!" Mama snapped. "No fruit allowed in the cabin!"
"I did a study on fruit flies," Brainy Janey said. "The odd thing is, they are neither fruit nor flies. They are actually legumes."
"Wowser. That is so interesting," Mama said. She then stuck two fingers down her throat and pretended to gag.
As I followed the other girls into the cabin, we all waved our hands frantically in front of us, trying to brush away the fruit flies.

BRAINY JANEY'S WILDERNESS SURVIVAL QUIZ

Here is a quiz for anyone who goes into the woods and wants to come back. How many can you get right? You'll find the answers after the quiz. No peeking!



QUESTIONS

1. If you get lost, you can always tell which direction is north by ____.
2. You can survive a cold night by making a fire. Just take two sticks and ____.
3. The easiest way to identify a poison ivy leaf is by ____.
4. True or False?
5. If you don't have insect spray, the best way to avoid insects is to ____.
6. Raccoons won't bite you if ____.
7. True or False: A large brown bear in the woods is just as afraid of you as you are of it.
8. In deep woods at night, the best way to avoid getting cold is to ____.
9. To avoid getting wet in a rainstorm, you should ____.
10. Bonus Question: What is a bonus?



"Check this out!" Peter Perfect cried. "Patty and I trained our horses to do jumping tricks." He leaped over a small shrub.
Then he raised both hands high above his head and ran in a wide circle. "Mama, look—no hands!"
"Hold onto the reins, you dip-dip!" Mama shouted.
Peter laughed. "Patty and I are Camp Champs already!" he cried.
He and Patty slapped their legs to make horse-galloping sounds, and they rode off to their two-bedroom tent.
"How come they're so good at air horse riding?" Babbling Brooke asked.

"They probably took lessons back home," I said.
Mama climbed off her air horse and blew a loud whistle. "Horseback riding is over for today," she shouted.
We all came to a stop.
"Listen up, you dum-diddies," Mama said, waving her cane in the air. "I'll see you here tomorrow for our first air soccer game."
"We don't use a ball?" Pat Splat asked.
Mama swung her cane and slapped him hard behind the knees.
"No. No ball," she said. "We don't want anyone to get hurt."

Ghoulia and the Doomed Manor (Book #4)

Barbara Cantini



Amulet Books



Ghoulia and the Doomed Manor (Book #4)

Barbara Cantini

Description

***Ghoulia and the Doomed Manor* is the fourth book in this popular full-color chapter book series, a great fit for fans of Netflix's *Wednesday* and all readers who enjoy a mix of humor, adventure, and a touch of the macabre!**

Ghoulia is a typical little girl . . .who happens to be a zombie. She lives in Crumbling Manor with her Auntie Departed and albino greyhound named Tragedy

Ghoulia, Auntie Departed, and Uncle Misfortune are ready for a vacation. They pack up their things and head to Fancy Manor to visit Cousin Dilbert and Auntie Witch. Fancy Manor is nice and rundown, and it's on Lake Mystery-with lots of opportunity for swimming and other summer fun.

But there's a hitch in the plan. Because Fancy Manor seems abandoned, the town plans to reclaim the property in just a few days unless a living heir comes forward. Will Ghoulia be able to brew a Return t...

Author Biography

Barbara Cantini is the illustrator of numerous books for young readers, including the Ghoulia series, which is now published in 30 countries. She lives in the Florentine countryside with her husband, two daughters, three cats, and a very disheveled dog.

- Rendered in bold colors in a delightfully creepy Tim Burton–esque style, they appear on every page, often in double-page spreads, and include lots of small details and quirky annotations that young readers will enjoy examining closely.

9781419790645

\$14.99

04/01/2027

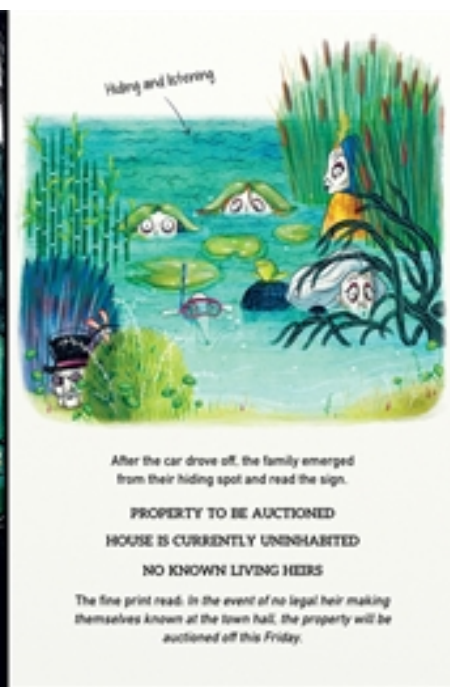
Paperback / softback

Amulet Paperbacks

140mm x 210mm, 64 pp

Full-color illustrations throughout

From 6 years to 9 years



Ghoulia and the Ghost with No Name (Book #3)

Barbara Cantini



Amulet Books



Ghoulia and the Ghost with No Name (Book #3)

Barbara Cantini

Description

***Ghoulia and the Ghost with No Name* is the third book in this popular full-color chapter book series, a great fit for fans of Netflix's *Wednesday* and all readers who enjoy a mix of humor, adventure, and a touch of the macabre!**

Ghoulia is a typical little girl . . .who happens to be a zombie. She lives in Crumbling Manor with her Auntie Departed and albino greyhound named Tragedy.

Ghoulia, Auntie Departed, and Tragedy the greyhound are preparing for the annual Dead but Not Departed New Year's Eve party. A young ghost arrives, and he seems to be fading away.

Turns out the ghost has forgotten his own name and is in danger of vanishing entirely-all because there's no one left alive who remembers him.

Not on Ghoulia's watch! If she can help the ghost figure out his name, she'll be able to keep him safe. But will Ghoulia be able to discover the truth be...

Author Biography

Barbara Cantini is the illustrator of numerous books for young readers. The Ghoulia series is her first author-illustrated project. She lives in the Tuscan countryside with her husband, their two daughters, three cats, and a slightly daft hamster.

9781419790423

\$14.99

04/01/2027

Paperback / softback

Amulet Paperbacks

140mm x 210mm, 64 pp

full-color illustrations throughout

From 6 years to 9 years

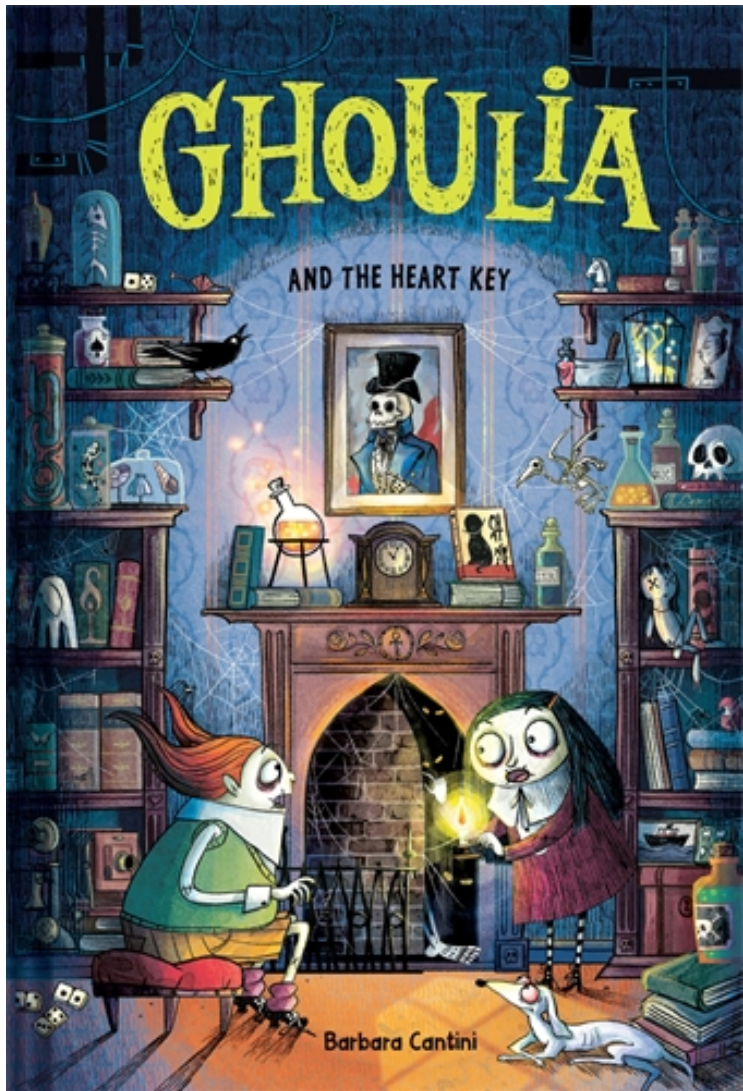


Ghoulia and the Heart Key (Book #6)

Barbara Cantini



Amulet Books



Ghoulia and the Heart Key (Book #6)

Barbara Cantini

Description

***Ghoulia and the Heart Key* is the sixth book in this popular full-color chapter book series, a great fit for fans of Netflix's *Wednesday* and all readers who enjoy a mix of humor, adventure, and a touch of the macabre!**

Ghoulia is a typical little girl . . .who happens to be a zombie. She lives in Crumbling Manor with her Auntie Departed and albino greyhound named Tragedy
Crumbling Manor is all a-tizzy with glee as everyone prepares a party to die for to celebrate the return of Ghoulia's parents. Snooping through her grandmother's closet for a pretty outfit to wear, Ghoulia finds an old, beautifully crafted bracelet . . . which happens to unlock a hidden stairwell in the library!
Led to a locked door that can only be opened by solving a riddle and finding the door's mysterious "heart key," Ghoulia, her grumpy cousin Dilbert, and the wise greyhound, Trag...

Author Biography

Barbara Cantini is the illustrator of numerous books for young readers, including the Ghoulia series, which is now published in 30 countries. She lives in the Florentine countryside with her husband, two daughters, three cats, and a very disheveled dog.

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\$21.99
04/01/2027
Hardback

Amulet Books

140mm x 210mm, 64 pp
Full-color illustrations throughout
From 6 years to 8 years



After musing for a moment, Dilbert snatched the bracelet from Ghoulia's hand and ran to insert it into the carving. They were both surprised to see that the bracelet fit perfectly ... but no "secret mechanism" was triggered by it.



Annoyed by her cousin's rudeness, Ghoulia took the bracelet back. But Dilbert wanted to try again and made an attempt to grab it. As they both wrestled for the bracelet, it slipped from their hands and clattered to the ground.

Suddenly, four small windows opened along the outside of the bracelet, revealing secret notes. They read:

Pressed together, heart to heart,
you rise to share two kisses, sweet as honey.
My love for you shines for infinity, no sunset in sight,
the ever-enduring guardian to my heart's key.



"TRAGEDYYYY!" Ghoulia called out. With sleepy eyes, her trusty greyhound shuffled into the library. He had been up very late last night playing cards and chatting with Auntie Witch and was still tired.

Even though Tragedy wasn't in the best shape, spotting the clues hidden in the poem was easy for him.



EUREKA! With a creaky groan, the wooden panel gave way to reveal a stone staircase that disappeared down into pitch-black darkness.

Hesitant and a little frightened they may be zombies, but they're still children. Ghoulia and Dilbert lit a lantern and slowly went down the steps with Tragedy leading them.



It seemed like the staircase went all the way to the center of the earth. Just as the children started to feel discouraged, worried the stairs would never end ... they reached the bottom.

The dark space was cramped, damp, and completely empty except for an old, heavy black door.

"Well? Is that it? All that effort solving the puzzle and going down those stairs for an old, dusty broom closet?" Dilbert whined, irritated by their bad luck.

Tragedy shined the lantern's light on the lock, illuminating it. They noticed that the keyhole was in the shape of a heart, which fell out of place on the door's plain exterior. Tragedy reminded Ghoulia about the final verse of the poem:

... the ever-enduring guardian to my heart's key.



"But of course, 'Tragedy!' Ghoulia exclaimed. 'The keeper of the key to this person's heart may also have the key that opens this door! That means, to find the key, we need to find out more about the bracelet.'"



Trembling with excitement and curiosity, Ghoulia and Dilbert sensed they were on the right track to unraveling the mystery! As they wandered among the family gravestones, planning ways to find the missing key again, their attention fell on something unusual ...

Hopping from grave to grave, the cousins finally found Mortimer's tombstone. Above his name, there was a heart design similar to the one on the heavy black door. The heart was engraved with the shape of a strange key on it. Feeling optimistic, Ghoulia pressed the heart, finding that it wasn't engraved at all—it was a small heart-shaped box! Plucking it from the stone, Ghoulia carefully lifted the box's cover, only to find ... it was empty! Someone had already taken the treasure inside.



"Eustace was our adopted cousin. Because he was an orphan, your uncle Mafortune and great-auntie Ann welcomed him into our home. They raised him with us, their children, and our cousins Edgar and Rose. Sadly, he died young in an accident. Poor thing." After a pause, Auntie Departed asked, "Why are you interested?"

Ghoulia told her she had read the dedication on Eustace's tombstone and found a large fresh flower on his grave. After her explanation, she asked, "Who is A?"

The three sisters tensed. "A fresh flower? Could it be that...?" "No, do you think? After all these years?"

"Without even saying hello?" "The nerve!"

In a chorus of confusion, the sisters' voices overlapped, excluding the rest of the party from the conversation. Frustrated, Ghoulia grabbed the tray of caterwauling custard to take a big bite. The custard let out a shriek so loud, it echoed throughout the manor like a thunderclap, startling all the guests silent.

No, better calling outwauling instead, one must ask if possible at all. Screamers



Ghoulia, Dilbert, and Tragedy shared an excited look. Perhaps that was the lead they needed! Auntie Acid could have hidden away in the Grumpy Hill Convent!

Convinced the two cousins only wanted to go and see if the rare flower was still blooming, Papa Mortis gave Ghoulia, Dilbert, and Tragedy permission to go on their journey. Tragedy would act as the children's chauffeur and guardian.

Careful not to alert their mothers and aunt (who were much stricter than Papa Mortis!) of their departure, the cousins and Tragedy slipped away through the back door in the west wing. The old family car hadn't been started since their holiday at Lake Mystery, and the engine stalled for a while. But Tragedy prevailed in the end, and they finally set off on their adventure!



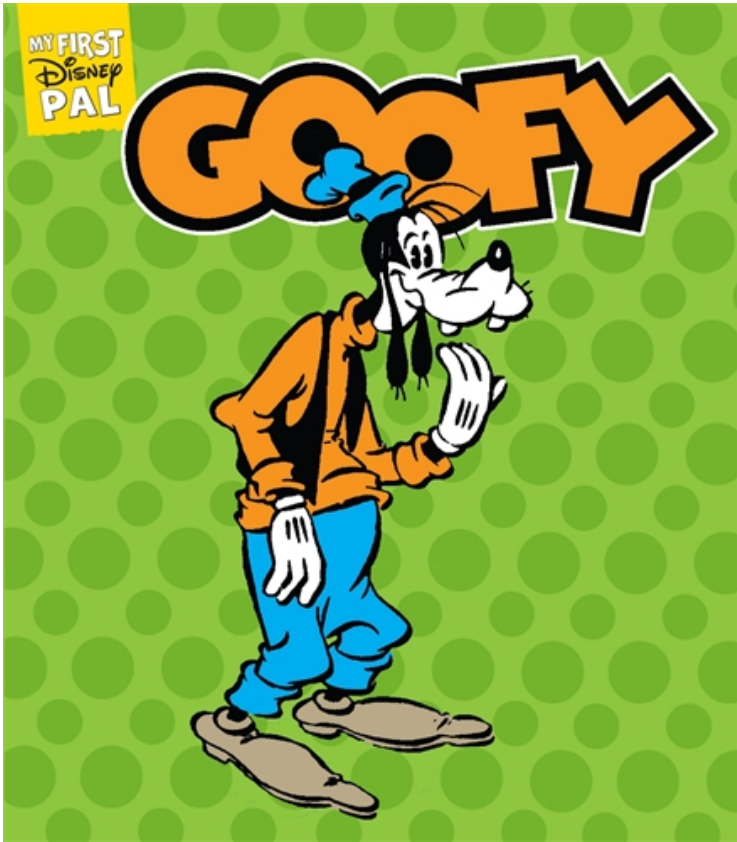
The trip was long, and it began to lightly rain along the way. As they approached Grumpy Hill, the sky became darker and darker, and the rain came down heavier and heavier until it became so thick that Tragedy struggled to see the road ahead.

At the far end of the road, they spotted a small, lonely inn. The greyhound decided to stop, although getting into an accident could not hurt them, if they damaged the car, he and the children would find themselves stuck, alone, and far away from home!

They agreed that it was best to disguise themselves and go inside the inn to wait for the rain to stop.

My First Disney Pal: Goofy

Disney



My First Disney Pal: Goofy

Disney

Description

Meet Goofy in this colorful and collectible board book featuring original comic book art by legendary Disney artist Paul Murry

Featuring original art by legendary Disney artist Paul Murry, this colorful and collectible board book is perfect for introducing Goofy to the youngest Disney fans! The book’s vibrant format invites readers to jump into their first adventure with Goofy and experience some of his most memorable moments. Follow Goofy on a pirate adventure, meet his best friend, Mickey Mouse, and learn more about one of Disney’s most beloved characters in this highly giftable board book that includes three playful gatefolds that can be lifted to reveal surprise scenes underneath!

The charming *My First Disney Pal* series includes:

My First Disney Pal: Donald Duck

My First Disney Pal: Mickey Mouse

My First Disney Pal: Minnie Mouse

Author Biography

Paul Murry (1911-1989) was an American cartoonist and comic artist known for his work on the Mickey Mouse and Goofy Disney comics published from 1946 to 1984. Murry recognized that Goofy could bring a unique blend of comedy and humor to his art. He was responsible for introducing Goofy’s classic confounded pose, with his hand covering his mouth. His contributions established him as one of the most prominent American Disney comic artists in the 1960s.

9781419790560

\$19.99

25/01/2027

Board book

Abrams Appleseed

165mm x 191mm, 24 pp

Full-color illustrations throughout

From 3 years to 99 years

GOOFY IS KIND, PLAYFUL, AND LOVABLE!

HE MAKES EVERYONE AROUND HIM LAUGH!



HE CAN BE A LITTLE CLUMSY
BUT KNOWS HOW TO FIND
HIS WAY OUT OF TROUBLE . . .



WELL, NOT ALWAYS!

SOMETIMES GOOFY SLIPS ON
BANANA PEELS OR MIXES UP HIS
LEFT FOOT WITH HIS RIGHT!



BUT GOOFY DOESN'T MIND MAKING
MISTAKES—BECAUSE THAT'S JUST
PART OF LEARNING!





MIKEY MOUSE IS ONE OF
GOOFY'S BEST FRIENDS!



THESE TWO SHARE
EXCITING ADVENTURES!



GOOFY DRESSED UP AS A PIRATE!

GOOFY KNOWS THAT
EVERYTHING IS SO
MUCH BETTER WHEN
YOU HAVE A PAL!



AS GOOFY WOULD SAY ...

Rosh Hashanah Square-Circle-Star!: A First Shapes Book (A Jewish Holiday Concept Book)

Joy Nelkin Wieder



Rosh Hashanah Square-Circle-Star!: A First Shapes Book

(A Jewish Holiday Concept Book)

Joy Nelkin Wieder

Description

Learning shapes is easy in this unique board book celebrating the holiday of Rosh Hashanah

From baking a circular challah to listening to the blast of a spiral shofar to folding triangular napkins for the dinner table, young readers will grasp the concept of shapes as they learn about the Jewish New Year!

With simple but clever rhyming text paired with stylish, appealing art, this is a perfect starter board book for children just beginning to learn core concepts-and it doubles as the ideal Rosh Hashanah gift! The book also includes an age-appropriate explanation of Rosh Hashanah and the ways in which the holiday is celebrated.

Author Biography

Joy Nelkin Wieder is an author, artist, and educator. Her picture book *The Passover Mouse*, illustrated by Shahar Kober, was awarded the SCBWI PJ Library Jewish Stories Award and was chosen as a PJ Library Selection. Wieder's historical novel *The Secret Tunnel* was selected for the PJ Our Way program. When she's not writing or illustrating books for children, she might be painting landscapes or training service dogs. Wieder lives outside Boston with her husband and two cats. Learn more at jnwieder.com. **Aura Lewis** is an illustrator, author, and designer inspired by women's history, fashion, social activism, and culture from around the world. Her books include *The Illustrated Feminist*, *Spectacular Sisters*, *Dazzling Zelda*, and *We the People*, which was a NCSS Notable Social Studies Trade Book and a California Reading Association Eureka! Nonfiction Children's B...

9781419776205

\$14.99

04/01/2027

Board book

Abrams Appleseed

203mm x 203mm, 24 pp

Full-color illustrations throughout

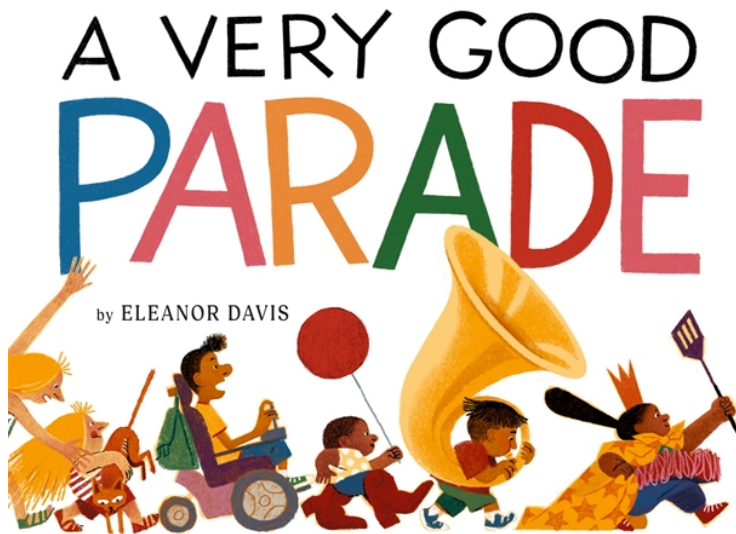
From 0 years to 3 years



A Very Good Parade

Eleanor Davis


Abrams Books
for Young Readers



A Very Good Parade

Eleanor Davis

Description

From award-winning cartoonist Eleanor Davis, this hilarious and heartwarming picture book celebrates kindness, community, imagination, and outdoor play-perfect for fans of *The World Belonged to Us* and *Everybody in the Red Brick Building*

It's time for a parade! Why? Because Gabby said so! Gabby and her grandma set out through the streets of their neighborhood, and Gabby invites everyone (well, everyone who is nice) to join her. There's a lot of talent in Gabby's parade: Fatima can double hula-hoop, Rashad can walk like a crab, and Anthony has very, very good boots. Gabby is bossy, but she's also kind, and the resulting parade is silly, noisy, righteous, and just plain fun. Full of humor and heart, *A Very Good Parade* is a scrappy celebration of empowerment, kids, and community.

Author Biography

Eleanor Davis is an award-winning cartoonist making books for children and adults. Her recent graphic novel *The Hard Tomorrow* won the *LA Times* Book Prize for Best Graphic novel, and her early reader *Stinky* was celebrated with a Geisel Honor, among many other accolades. She is the illustrator of Traci N. Todd's *Make a Pretty Sound*. *A Very Good Parade* is Eleanor's author-illustrator picture book debut. She lives in Athens, Georgia, with her husband, fellow cartoonist Drew Weing, and their noisy and righteous child.

- ***STARRED REVIEW***
"Gabby is hilariously bossy, and there's a wonderfully off-kilter specificity to the text...The digital art has a cut-paper-and-crayons look that's just right for this galvanizing story's DIY and kid-power spirit. A very good parade-and a truly fantastic book."
- ***STARRED REVIEW***
"A triumphant solo picture book debut...Uncorking the joy latent in an ordinary day, it's a bighearted ode to come-as-you-are community and to a child who refuses to march alone."
- "A celebration of young Black girls with strong leadership skills and their ability to bring communities together to create joyful art in a safe space."
- Gabby is a leader who creatively makes the most of her surroundings. The result is a parade not to be missed.

9781419785733

\$32.99

18/01/2027

Hardback

Abrams Books for Young Readers

279mm x 229mm, 48 pp

Full-color illustrations throughout

From 4 years to 8 years

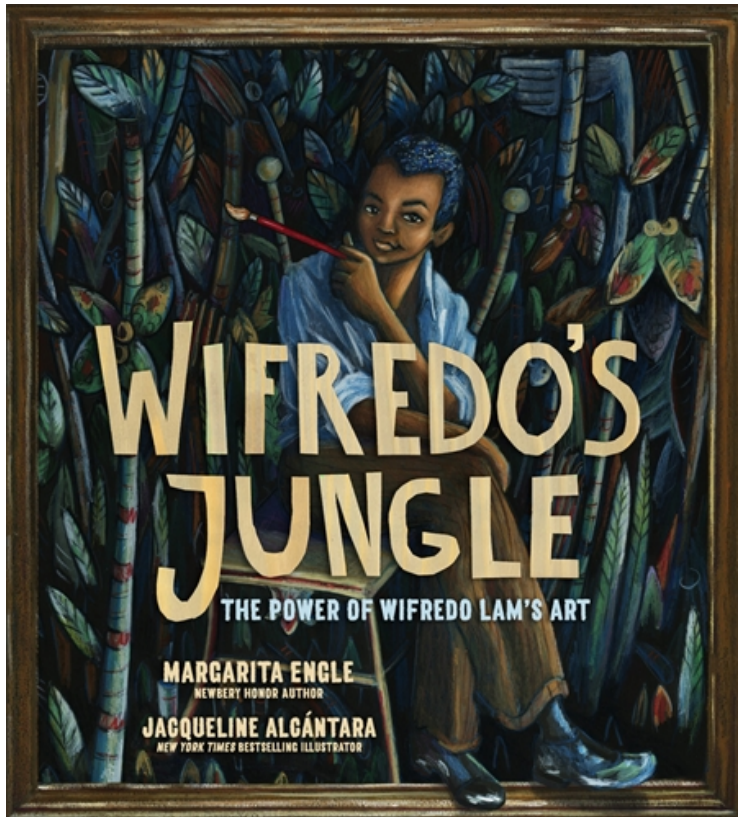




Wifredo's Jungle

Margarita Engle


Abrams Books
for Young Readers



Wifredo's Jungle

Margarita Engle

Description

Newbery Honor and Pura Belpré Medal Winner Margarita Engle and *New York Times* bestselling illustrator Jacqueline Alcántara bring to light the life of Cuban artist Wifredo Lam, who portrayed the enduring Afro Cuban spirit culture through his art

In a village on the tropical island of Cuba, a boy named Wifredo Lam loved to draw his surroundings-hot blue air, cool green leaves, and brilliant flowers.

As he grew older, Lam paid tribute to his Cuban, West African, and Chinese heritage through his art, which brought dignity and respect to Cuba's rich mix of cultures. Inspired by and in contact with some of the most renowned artists of the early 20th century, such as Pablo Picasso, Frida Kahlo, and André Breton, Lam blended European cubism and surrealism with multicultural influences to create his own unique style, culminating in the creation of his masterpiece *La Jungla* (*The Jungle*).

From Margarit...

Author Biography

Margarita Engle is the Cuban American author of many verse novels, including *Wild Dreamers*, a Pura Belpré Honor Book that was also long listed for the National Book Award. *Wings in the Wild* received an International Latino Book Award Gold Medal, and *The Surrender Tree* received a Newbery Honor. Engle served as the national Young People's Poet Laureate from 2017 to 2019. She was born in Los Angeles but developed a deep attachment to her mother's Cuban homeland during childhood summers with relatives on the island. She lives in Central California. **Jacqueline Alcántara** has illustrated several widely acclaimed picture books, including the #1 *New York Times* bestseller *Just Shine!* by Sonia Sotomayor. She is the author and illustrator of *Tíos and Primos*, which received two starred reviews. Her books have received numerous starred reviews and been named Best Books of the Yea...

- A rich look at Lam's artistic trajectory. Set on black and brown paper, Alcántara's superb gouache and pencil illustrations are stunning, incorporating Lam's influences with aplomb. Graceful and visually arresting.
- Clever, accessible, and with a deep reverence for Lam's work, this will likely send young readers straight to Google images to track down some of his art (and if they're lucky enough to live nearby, convince their grown-ups to take them to MOMA for an in-person viewing).

9781419734205

\$32.99

25/01/2027

Hardback

Abrams Books for Young Readers

229mm x 254mm, 40 pp

Full-color illustrations throughout

From 6 years to 8 years



In Paris, Wifredo Lam painted in a unique way, blending dreams, tropical memories, and all the legends and mystery of his multicultural ancestry.

GALERIE
PIERRE



2, RUE DES BEAUX-ARTS

PARIS

Success was within reach.
His work was exhibited
along with Picasso's.



In 1939, World War II brought change and disaster again.

Wifredo and his friends, a group of artists and writers, escaped on foot, slept in barns, and walked all the way to a port where they fled on a ship that took them to an island in the Caribbean Sea, near Cuba.

Wifredo returned to the land of his birth when war still raged in New York, while rich tourists from vacationed in Cuba.

He began painting a jungle where wild plants and sugarcane grew entwined, animals and people were tangled together, roots became feet, shoulders sprouted leaves, and rounded shapes could either be viewed as ripe fruits or instruments in the hands of musicians.

Two years later, the huge painting was finished. When *La Jungla* was exhibited in New York, people who saw it were either shocked by forms that looked like human body parts or dazzled by the beauty of nature.

SIMON FUJIWARA

ABOUT

HATJE
CANTZ

This publication accompanies the mid-career survey exhibition of British-Japanese artist Simon Fujiwara at Mudam Luxembourg. About Simon Fujiwara brings together a range of writers who approach his practice from multiple perspectives, addressing its central themes, concerns and methodologies. The essays examine the underlying structures of Fujiwara's work through fields such as psychoanalysis, iconography, branding and marketing, reflecting on the conditions of living and making art in an increasingly mediated world. Often described as holding a 'distorted mirror to the twenty-first century', Fujiwara's work is both enchanting and unsettling. This first-of-its-kind publication offers a moment to reflect on a complex and evolving practice.

About Simon Fujiwara

Description

This publication accompanies the mid-career survey exhibition of British-Japanese artist Simon Fujiwara at Mudam Luxembourg. About Simon Fujiwara brings together a range of writers who approach his practice from multiple perspectives, addressing its central themes, concerns and methodologies. The essays examine the underlying structures of Fujiwara's work through fields such as psychoanalysis, iconography, branding and marketing, reflecting on the conditions of living and making art in an increasingly mediated world. Often described as holding a 'distorted mirror to the twenty-first century', Fujiwara's work is both enchanting and unsettling. This first-of-its-kind publication offers a moment to reflect on a complex and evolving practice.

Author Biography

Simon Fujiwara (1982, London) has developed a wide-ranging practice spanning performance, video, painting and immersive installations. His work explores constructions of the self in the twenty-first century, particularly in relation to technology and capitalism. He received the Balaise Prize at Art Basel and the Frieze Cartier Award in 2010.

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\$85.00

30/12/2026

Paperback / softback

Hatje Cantz Verlag

AGB

240mm x 265mm, 120 pp

106

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demonstrate it. That's troubling but also freeing. Amid all this, you would also naturally like some external attention for yourself. What kind of art, emerging from these intertwining factors, might you make?

One more factor triggers your first serious work, begun at art school and iterated and expanded on awhile thereafter – a visit to the Olduvai Gorge in Tanzania: the cradle, you're told, of humanity. This compelling bit of storytelling triggers your speculative brain. If there were vanishingly few people in those first days, must our species not be founded on, well, incest? It also engages your formal instincts. You think about building out and narrating that problematic story via a museum, one that will, of course, require your rhetorical skills to describe. The Museum of Incest (2007) explores and aims to prove the quasi-foundational incest hypothesis on a micro-budget: a visual-textual proposal for the un-built institution, with four guide performances by your visible self. (This being the early heyday of the lecture-performance format in contemporary art, emerging artists must speak, even as they invert, the presently dominant aesthetic language. Few, though, have your training in this field.)



The Museum of Incest, 2007. Photo: Simon Fujiwara. Installation view, Museum of Modern Art, New York, 2007.

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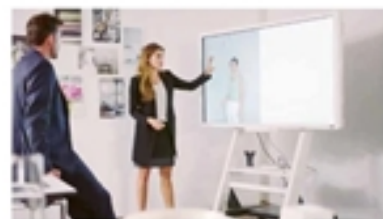
Simon Fujiwara, 'The Museum of Incest', 2007. Photo: Simon Fujiwara.

The Museum, in marshalling the claims to plausibility of indexical materials – models, historical research, photography – while often tipping its hand to deviousness, makes history gleefully and wittily plastic, balancing scale frictionlessly with words and pictures, storytelling with intent. The first room of the museum, you affirm just by writing as much, will be a 'full scale reproduction of the European Court of Human Rights in Strasbourg, France'. You don't bother to design a real 'Picture Gallery' but instead sub in a photograph of the spiraling Guggenheim in New York. It's all as believable as it needs to be, in the services of legitimating purportedly 'deviant' human sexual practices. This is a work for an audience but it's also, hardly for the last time, a work for yourself. Folding together art, architecture, non-white origins and non-normative sexuality, it's an artist looking at the background drivers of self, physical and cultural, and questioning who they are while also questioning – and opening out, even unto epistemic vertigo – who everyone else is, and from whence they came.

Enough role-play: this is Simon Fujiwara's life, in all its potentialities. And here, at the outset of his career, he began remaking that life through his art, turning the spotlight on himself (or 'himself'), performatively owning his

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Fujiwara's questioning – see, again, *Rebekkah* – has also tracked, and sometimes anticipated, events and tendencies in the wider culture, as per the 'intensity of the race' comment that's been applied to artists for a century. In 2016, a year before the #MeToo movement, he made the multi-form installation and film *Josune*, the first of several works that explored how private individuals become public figures, become interacted with the world of objects, and what happens to their selfhood in the process. (*#MeToo* is inextricable, admittedly, from the digital public square of social media, which had been moving towards being a space of judgement and accountability, and acting as an ad-hoc hanging-jury for some time.) Fujiwara was here raising stakes, because in making a work that attempted to craft a new, 'successful' public image for his multi-talented former art teacher after a newspaper scandal, he was intervening in someone's very real life even while considering how authenticity and likeability are focus-grouped and strategized today. To live now, the work asserts, is to make circulatable images of ourselves, and sometimes those images boomerang and maybe we need to make more, different, counteracting images. Such is the visual economy we're all enmeshed within, but – more positively – we are not necessarily stuck with one version of ourselves.



Video still, *Josune*, 2016. Photo: Simon Fujiwara.

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Portrait image, *Josune*, 2016. Photo: Simon Fujiwara.

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Simon Fujiwara, 'Anne Frank House', 2017. Photo: Simon Fujiwara.



The Anne Frank House, 2017. Photo: Simon Fujiwara.

In retrospect, it seems like making *Josune* gave Fujiwara the gumption to approach another, much more famous figure whose private, interior life became widely public, as he began addressing more widely – and in some ways at greater risk – how becoming public knowledge distorts the person within. *Hope House* (2017–20), Fujiwara's hugely ambitious engagement with the afterlife, image-industry and marketing of Anne Frank, returns the artist in a way to architecture: the work centres on a 1:1 reproduction of the Anne Frank House in Amsterdam, expanding complexly

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into a meditation on modern celebrity (some of which, in Fujiwara's narrative, intersects with that of Frank and the jolty space of the internet). From the 1940s on, *Hope House* zooms outward: it uses an entire industry built on a young girl to explore how the construction of 'magical' superlatives on human beings, and the pressuring of them, and the violent reductionism involved, has become the norm. In deconstructing Frank's image here and in the 2018 video installation *Likeness*, which revolves around a waxwork of her, Fujiwara approaches the more three-dimensional person inside it. It's an act of empathy, and a lesson-transferable outside of the work.

Fujiwara, evidence suggests, was increasingly seeing a merging between reality and entertainment modes, not least that aspects of the real were coming to resemble theme-parks. This realization, like his attitude to verisimilitude and authenticity, he sees as informed by experiences in Japan and the prevalence there of 'theming', e.g. fashion magazines offering a step-by-step, non-ironic guide to achieving the 'French painter' or 'Salon' look, the result – seen on the street – occupying an epistemic non-space between the real (because, technically, it is real; it exists) and the artificial. For *Empathy I* (2018), produced in



Simon Fujiwara, 'Empathy I', 2018. Photo: Simon Fujiwara.

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Who the Bar, that has no gender or sexuality or identity. 'Who', in the paintings and drawings and occasional videos (and, later, merchandising line) that now began to fill up Fujiwara's Berlin studio, with Who popping up amid all kinds of art-historical aesthetics and fusions of same, is instead a surging and endless question, a cute entryway to an abyss: Who am I? What can I be? What are my limits, in the so-called Whoniverse. Said bear is a materialisation of endless possibility.

Who the Bar also mirrors Fujiwara's arguably core concern again, the nature and potencies of personhood in the twenty-first century. Screen life has manifestly undone the idea of a fixed self, and continual technological evolution has meant that even contingent notions of selfhood are undone, as it were, with the next format upgrade. We

increasingly can't say that when we see or hear a person on a screen that they are who they say they are, or verifiably 'real'. This is somewhat terrifying, but on a personal level it also offers prosthetic escape from the prison of a fixed and unchanging personality, never being able to grow or change, being who other people see you as. More widely, you can't make life not be change, and on the level of selfhood under the interface of handling technological development and a rampant capitalism which frantically tries to colonise everything in sight, that's true at all times.

Yet change, as Fujiwara has noted all along, is double-edged. It's something that advanced capitalism and its platforms insist on - novelty in products and in people too, since everyone has to perform become their own product and marketing team and narrator of self - and also inwardly desirable. Those aspects are not divisible today; that forward desire is what the commercialisation of the self rides on. And if this is the perilous world we have, typically Fujiwara wants to find light and counterpoint within it. Who the Bar, on the evidence Fujiwara presents, is a preternatural furry master of non-attachment, accepting that life - or 'life', as yes, late-stage capitalism - is going to toss them around and around them. You do the best with whatever quotient of the unknowable is coming to you. The variety, finally, is something like richness destabilising but exhilarating, a fairground ride amid the ruins of the real. Who the Bar knows that, so does Simon Fujiwara and so can you.



It's hardly Harrow!

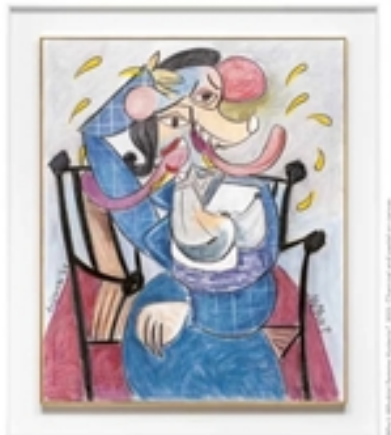
Joanne's topless pictures spread like wildfire among public schoolboys

In Joanne (2016-18), a schoolteacher who was the victim of a topless picture scandal emerges from a comprehensive rebrand orchestrated by Fujiwara. It is done in the style of an advert for high-tech running gear or mineral water. At once empowered and overrun by the image machine, Joanne enthral. On billboard-sized, backlit screens, she appears against a greige background, smiling, laughing, projecting freedom and health. She has large blue eyes and full lips. Scores of professional brand advisors, coaches, stylists and photographers have been enlisted to make sure that she would be 'herself' more than ever. We see her eating eggs Benedict in the presence of latte art. She is normal and yet elevated, reliable except perfect. Her hair is beautiful and her smile winning: whatever she's selling.

I'm buying it. Here is a triumphantly tasteful plainness - like no-makeup make-up or the end of history. Joanne is the paragon of Apple Store humanism and the Obama-era's successful illusion that what looks like authenticity and benevolence is so. But as she is made to align with this new image, we see that its production and maintenance is also a full-time job. No one simply wakes up in the morning looking as much like themselves as Joanne.



In the promotional material for Fujiwara's exhibition at Kunsthau Bregenz, Joanne enters the famous Peter Zumthor building, crossing its concrete walls. 'You walk into the space and immediately you feel authentic,' she says, playing the role of Real Human like an Irish Julia Roberts. That Joanne's authenticity is the same as the art object's autonomy, predicated on carefully designed blank space, tells us something about the Faustian bargain that she's entered into in order to redeem her image. As an art teacher, Joanne explains, she's always looked at art objects, while as a beauty queen, she's seen as an object herself.



to be true? What kind of corporal alignment is the work inflicting upon us, as we watch? Whose interest does it serve to convince a public that reality is made of images but the image-makers themselves? If the authentic self is a construct, this naturally makes it an asset for those in the business of constructing narratives, those invested in their management. There is nothing that you could become that Who has not already been, just as there is nothing you might think, say or write about Who that its silhouette is not somehow predestined to contain. The world

the artist has built has expanded to the point where the outside can barely be glimpsed. More than show us a world of total subsumption - into appearance, narrative, images and, ultimately, capital - Fujiwara places us in it. To exit this mise en abyme is no easy task, and the longer you sit on the velvet bean-shaped couch the more you wonder why you would want to. Who accommodates Who sedates. Another characteristic of the Sadon arena is that it exists within demarcated boundaries. With Who, those boundaries have disappeared. No outside, no exit, no safe world. Perhaps this is what it feels like to be a plant, or an object, the simple existence the existentialists longed for. Who is giving it to us. 'Here,' says the white bear, 'go on, be no one, disappear.'



Self as Question
Who inhabits the political anatomy? Whose anatomy is it? Who is behind this colonisation of interiority? Who benefits from it? Who are we if our innermost self has been infiltrated within us? During the pandemic, Fujiwara describes similar existential questions leading to his conception of Who the Bar - or 'Who', as Fujiwara terms them - 'Who are we? Who should we be? Who do we want to be?' The ready-made answers available in the world, had a 'reductive and flattening' effect. Worried 'that we are moving towards becoming cartoon versions of ourselves', Fujiwara created a cartoon character in order to not become one [himself]. Who the Bar (2021-), Fujiwara's genderless, raceless, nationless, 'identity-free' cartoon creation was his 'slate-vogue response to the absurdity of a world that forces us to constantly answer to and define ourselves, a world mediated through technology where the self can apparently be rational, categorised, performed, packaged'. Technology becomes one of the elements in the environment that constitutes a self designed to further capitalistic interests, much like the company bioengineering androids in Ridley Scott's film Blade Runner. Implants, which contain the memories of other



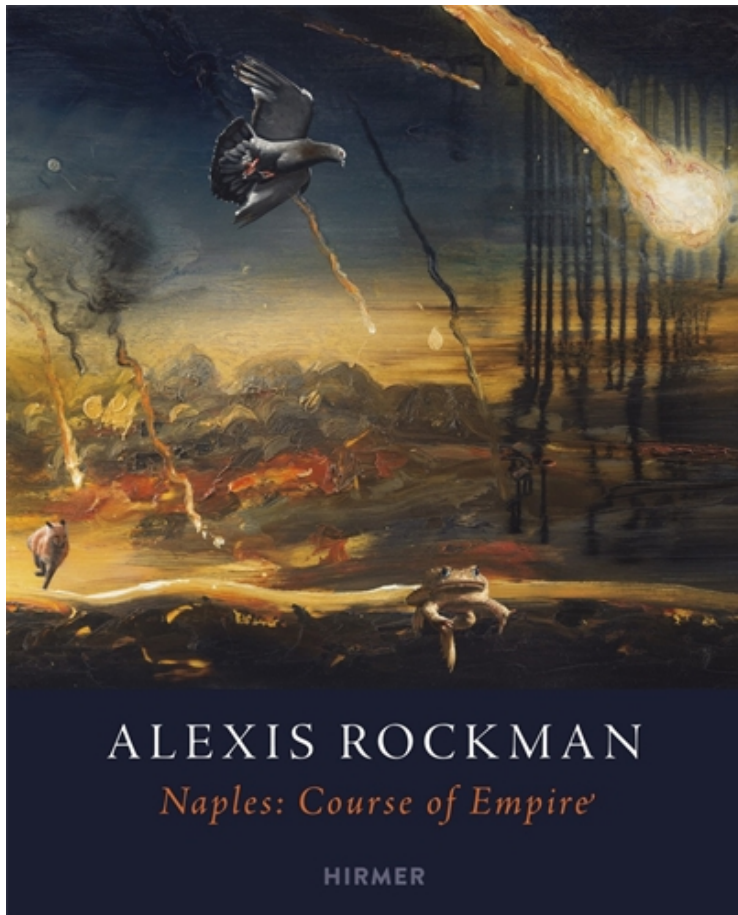
people, are placed in the minds of high-level androids (replicants). The implants then serve as reference points that act as cushions to make the replicants' reactions rather than cognising their experiences, they recognise them, refer back to the implanted memories as a way of indexing their experiences and matching them up to pre-existing meaning. 'If we give them a goal,' explains Edson Tyrell, head of the bioengineering company, 'we create a cushion for their emotions, and consequently we can control them better.' They are then less likely to develop their own emotions. Placing answers inside of them is a process of familiarisation - the inverse of defamiliarisation - leading things to be seen as they are known rather than as they are perceived. It is thus a form of resistance to have a self composed of questions. To be Who.



Alexis Rockman

Dorothy Spears

HIRMER



Alexis Rockman, a painter based in Warren, Connecticut, is an environmental activist who began making paintings and works on paper to build environmental awareness in the mid-1980s.

Alexis Rockman

Dorothy Spears

Description

Embarking on expeditions to distant locations like Antarctica and Madagascar in the company of professional naturalists, his work tells stories of natural histories confronting the challenging future of the biodiversity crisis, global warming, and genetic engineering. Rockman's work has been exhibited around the world and showcased at prestigious galleries and museums including the Venice Biennale, Carnegie Museum of Art, Smithsonian American Art Museum, and Serpentine Galleries. Rockman worked on the 2012 movie Life of Pi with Ang Lee as "Inspirational Artist." Recent exhibitions include Alexis Rockman: Oceanus, a major exhibition that premiered at Mystic Seaport Museum in 2023 and is now touring. Mark Dion and Alexis Rockman: Journey to Nature's Underworld, the first two-person exhibition of these closely allied artists, had five museum venues in the U.S.. Vertigo at Massimo De Carlo in Paris and Feedback Loop at Jack Shainman Gallery ...

Author Biography

Alexis Rockman, a painter based in Warren, Connecticut, is an environmental activist who began making paintings and works on paper to build environmental awareness in the mid-1980s. Embarking on expeditions to distant locations like Antarctica and Madagascar in the company of professional naturalists, his work tells stories of natural histories confronting the challenging future of the biodiversity crisis, global warming, and genetic engineering. Rockman's work has been exhibited around the world and showcased at prestigious galleries and museums including the Venice Biennale, Carnegie Museum of Art, Smithsonian American Art Museum, and Serpentine Galleries. Rockman worked on the 2012 movie Life of Pi with Ang Lee as "Inspirational Artist." Recent exhibitions include Alexis Rockman: Oceanus, a major exhibition that premiered at Mystic Seaport Museum in 2023 and is now touring. Mark Dion and Alexis Rockman: Journey to Nature's Underw...

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Borrowed Time

by Dorothy Spears



Thomas Cole (1825–1848), *The Coast of Empire—Destruction*, oil on canvas, 36 1/2 x 42 1/2 inches (93 x 108 cm), The New York Historical, New York

Long ago, the landscape that would eventually become Naples sat below water, and much of Italy and Southern Europe were visible only as an archipelago of islands surrounded by the Tyrrhenian Sea. The global climate then was much warmer, and the sea, having reached some of its highest levels in history, was home to a seemingly boundless variety of colorful dinosaurs, marine reptiles, small early mammals, and flowering plants. “This was around 100 million years ago,” Alexis told me. “During the late Cretaceous period.”

Alexis is my husband. He’s also an artist who, having spent his forty-year career making paintings about life on our planet before and after humans came and destroyed so much of it, can sometimes sound like a walking pocket guide to geological history. He and I had come to Naples to research a new body of work loosely based on Thomas Cole’s famous series of five paintings, *The Course of Empire*. Alexis’ new body of work would tell the story of empires come and gone in that uniquely spectacular — and poisonous — place over time, and I planned to write an accompanying catalogue essay.

Alexis is passionate about natural history and dinosaurs. The more recent — much more recent, as he’s quick to point out — appearance of human intention, hunter and gatherer, who lived in caves and interbred with Neanderthals, is also a source of deep intrigue.

So is the human introduction of domestic animals, and human engagement in activities such as ship-building and fishing. Add to that Naples’ unrivaled view of Western paintings and mosaics, from ancient Greek and Roman civilizations through the Renaissance, that have survived devastating natural disasters, crippling plagues, and blood-soaked struggles over the millennia. Then, taking all this into account, you’d understand why we’ve chosen this fabled, and multifaceted European city perched atop the loose rubble of the boat-shape peninsula known as Italy for our project.

Alexis is a glutton. He was already considering his new body of work when we arrived that hot July in keeping with his voracious passions, the empire he wished to privilege would encourage the stretching time-frame of nature’s history from the earliest known life forms in the area, and extending to its uncertain future when, perhaps, Nature would have her final say after the relatively brief indignity resulting from human occupation.

Alexis’ proposed paintings, related watercolors, and drawings were originally intended for exhibit at the Fondazione Museo Gae Aulenti, a former palace housing seven square meters of exhibition space. Nine watercolors, paintings, and mosaics by fellow artists Mark Olson and Dora Shorwood would be exhibited alongside Alexis’ work in a three-person show that would reveal their many shared concerns.

General. Its succession of historical boats — from primitive canoes to more recent commercial fishing boats — from above the water while, below, a colorful parade of marine life — from tiny pelagician dinosaurs, to bristling, horned sea dragons, to sleek, swordfish, and ancient sharks — represents species now either extinct or under threat due to human pollution and activities such as over-fishing.



Thomas Cole (1825–1848), *The Coast of Empire—Destruction*, oil on canvas, 36 1/2 x 42 1/2 inches (93 x 108 cm), The New York Historical, New York



Thomas Cole (1825–1848), *The Coast of Empire—Destruction*, oil on canvas, 36 1/2 x 42 1/2 inches (93 x 108 cm), The New York Historical, New York

As the Anatomical Museum the next morning, we passed many congenial anatomies, mummified bodies, shrunken heads from South America, skeletons of conjoined twins. Collections of skulls were used for studying the human brain. Collections of eyes — the largest in the world, we were told — were used for teaching about pathology. Large jars filled with formaldehyde contained a variety of human body parts. Displays of hands appeared so much through time, as if so much was.

But for Alexis, even the skulls unearthed from Pompeii after the eruption of Mount Vesuvius felt peripheral to his work. On his painting, *Plague in the Kingdom of Naples*, which depicts the city in 1656, he said: “I’d been doing to make a plague painting since I first saw Peter Bruegel the Elder’s *The Triumph of Death* (1562), and Arnold Böcklin’s *Die Pest* (1846) in the early 1990s.” The subject



Thomas Cole (1825–1848), *The Coast of Empire—Destruction*, oil on canvas, 36 1/2 x 42 1/2 inches (93 x 108 cm), The New York Historical, New York



Thomas Cole (1825–1848), *The Coast of Empire—Destruction*, oil on canvas, 36 1/2 x 42 1/2 inches (93 x 108 cm), The New York Historical, New York





The Last Days of Pompeii (2014)
Oil and oil on canvas, 30 x 40 inches (76.2 x 101.6 cm)

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The Last Days of Pompeii (2014)
Installation view (Napier Centre of Design, Napier, New Zealand, 2014)

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Various Field Drawings

Alexis Rockman's Field Drawings are an ongoing and key aspect of his work, produced concurrently with many of his site-specific projects. The general, monochromatic drawings typically depict animal and plant life, utilizing a base combination of organic materials and acrylic polymer on paper. Although the Field Drawings employ a technical and graphic process, present across Rockman's practice as a whole, the drawings are distinct in their instructive execution and reproducible process.

Rockman's first Field Drawings were an unexpected result of his 1994 trip to the rainforests of Guyana. After his only pencil was reduced to a nub, Rockman, provoked by a joke by fellow traveler Mark Dion about the mud drawings of British artist Richard Long, decided to create works using the only materials he had on hand — mud from the banks of the Essequibo River, the surrounding soil, and water.

Rockman has said of these early attempts: "The first ones were made with just mud and water, and after they dried the mud

fell off the paper. I had some more acrylic medium that I mixed in with the mud, and that worked to hold the pigment to the paper. I made a drawing of a toucan and I liked the way it looked. I could see the possibilities — and due the prohibition — of using an earthy art strategy to make a pictorial image. To me this gave a fresh, new meaning to the idea of earth art."

In his recent projects, Rockman has expanded the types of organic materials used in the Field Drawings to include a spectacular array of branches, cactuses, clay, kinks, leaves, seeds, pine needles, and soil, as well as more exotic materials like purple hemlock, wendish local matter, the artist's blood, ground insects, and even trash from a traffic island on Broadway Boulevard in the Bronx.

In the Various Field Drawings, Rockman utilized lava, molten rock, and ash from the slopes of Mount St. Helens to depict the landscape's local plants and animals, whose drawing is based on the uncertain face of the volcanic eruption.

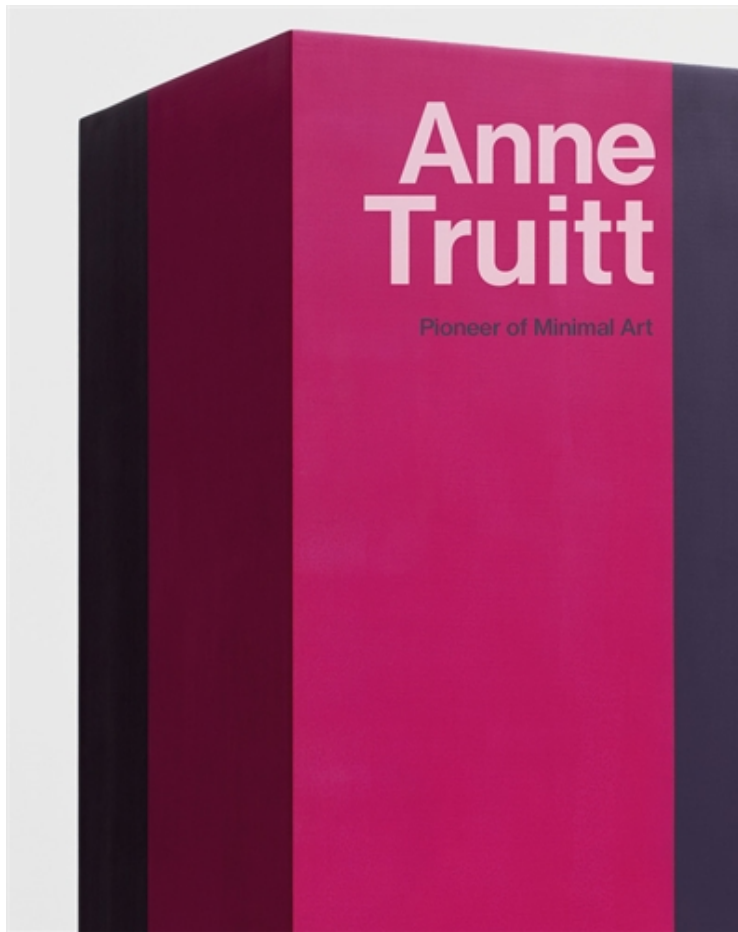


Various Field Drawings (2014)
European Red Fox (Vulpes vulpes), 2014, 14% x 10% inches (35.5 x 25.4 cm)

All field drawings are lava, molten rock, and ash from Mt. St. Helens and acrylic polymer on paper

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American artist Anne Truitt was a pioneer of sculptural minimalism. She became known for her multicolored steles, whose surfaces are painted with up to forty layers of paint in dark or delicate tones. "What I was basically trying to do was take the image off the wall so that color could unfold freely in space," Truitt said. Twenty years after her death, this publication, which accompanies the first comprehensive traveling exhibition of her work, introduces Truitt's oeuvre to a broad European audience for the first time. It presents her groundbreaking sculptures from the early 1960s, the white Arundel Paintings from the 1970s, as well as numerous works on paper and rare archival material.

Anne Truitt

Description

American artist Anne Truitt was a pioneer of sculptural minimalism. She became known for her multicolored steles, whose surfaces are painted with up to forty layers of paint in dark or delicate tones. "What I was basically trying to do was take the image off the wall so that color could unfold freely in space," Truitt said. Twenty years after her death, this publication, which accompanies the first comprehensive traveling exhibition of her work, introduces Truitt's oeuvre to a broad European audience for the first time. It presents her groundbreaking sculptures from the early 1960s, the white Arundel Paintings from the 1970s, as well as numerous works on paper and rare archival material.

Author Biography

Anne Truitt (1921-2004) was an American sculptor who is considered a pioneer of minimalism and the Washington Color School. After studying psychology, she turned to art and developed her characteristic column-like wooden sculptures in the 1960s. She painted these in intense colors with many thin layers, achieving a special depth and emotional resonance. Truitt saw her works as three-dimensional paintings.

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Museum of Modern Art

Joelle Meyer

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20th Century
1963-1964
1965-1966
1967-1968
1969-1970

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Anne Truitt of the Anne Truitt Foundation
Gallery, 17 East 40th Street, New York
10018 (New York) - Phone: 212-691-1100
Fax: 212-691-1101



20th Century
1963-1964
1965-1966
1967-1968
1969-1970

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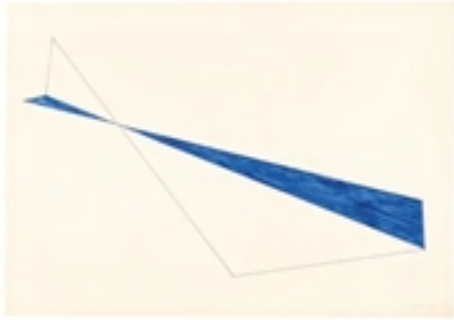
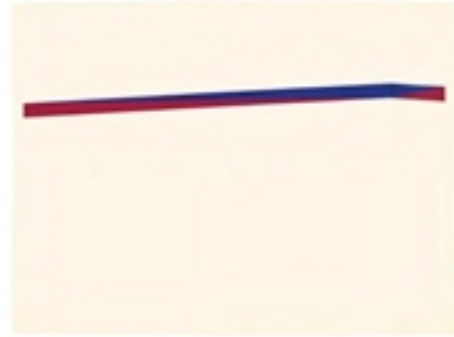


Fig. 10. *1970, 1971*
Acrylic on paper
10.5 x 10.5 in.
27.9 x 27.9 cm

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Truitt 1970, 1971
Acrylic on paper
10.5 x 10.5 in.
27.9 x 27.9 cm

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Form and Color in Space: New Perspectives Through Anne Truitt

Vision Transformer

Anne Truitt's work defied conventional understandings of artistic categories.¹ In 1965, Truitt broke with the principles of modernist painting and sculpture and began to produce three-dimensional works that redefined prevailing categorical distinctions. With her freestanding wooden sculptures, whose surfaces she painted with several layers of acrylic paint, Truitt developed an entirely independent concept of art that allowed her works to break free from the material and physical limitations of conventional notions of sculpture and to expand into space. By simultaneously redefining the interrelationship of color, space, and viewer, Truitt succeeded not only in detaching color from its support and allowing it to radiate into space, but also in liberating sculpture and painting from their centuries-old dispute over genre, the so-called *paragone*. She later recalled, "what I was actually trying to do was to take paintings off the wall, to set color free in three dimensions for its own sake."² With her innovative approach, based on new artistic techniques and allowing for continuous processes of change in her oeuvre, Truitt paved the way for the referential and representationally critical contemporary art that we know today.

Throughout her lifetime, Truitt was one of the few women artists in a male-dominated art world to be invited to major exhibitions in the United States. Moreover, her work was discussed extensively, often controversially, by art critics. As early as 1966, Clement Greenberg noted in an article for *Vogue* (Fig. 5) that Truitt "remains less known than she should be as a radical innovator."³ Greenberg's comment coincides with a seminal year in the international women's movement and, beyond his subjective notions of gender roles, testifies to a broader longing to celebrate Minimal Art as a fashion no longer dominated exclusively by male artists.

1. "The Impact of Truitt's Work on the International Art Community," *Artforum*, 1970, 1971, 1972, 1973, 1974, 1975, 1976, 1977, 1978, 1979, 1980, 1981, 1982, 1983, 1984, 1985, 1986, 1987, 1988, 1989, 1990, 1991, 1992, 1993, 1994, 1995, 1996, 1997, 1998, 1999, 2000, 2001, 2002, 2003, 2004, 2005, 2006, 2007, 2008, 2009, 2010, 2011, 2012, 2013, 2014, 2015, 2016, 2017, 2018, 2019, 2020, 2021, 2022, 2023, 2024, 2025.
2. "Anne Truitt: Sculpture," *Artforum*, 1970, 1971, 1972, 1973, 1974, 1975, 1976, 1977, 1978, 1979, 1980, 1981, 1982, 1983, 1984, 1985, 1986, 1987, 1988, 1989, 1990, 1991, 1992, 1993, 1994, 1995, 1996, 1997, 1998, 1999, 2000, 2001, 2002, 2003, 2004, 2005, 2006, 2007, 2008, 2009, 2010, 2011, 2012, 2013, 2014, 2015, 2016, 2017, 2018, 2019, 2020, 2021, 2022, 2023, 2024, 2025.
3. "Anne Truitt," *Vogue*, 1966, 1967, 1968, 1969, 1970, 1971, 1972, 1973, 1974, 1975, 1976, 1977, 1978, 1979, 1980, 1981, 1982, 1983, 1984, 1985, 1986, 1987, 1988, 1989, 1990, 1991, 1992, 1993, 1994, 1995, 1996, 1997, 1998, 1999, 2000, 2001, 2002, 2003, 2004, 2005, 2006, 2007, 2008, 2009, 2010, 2011, 2012, 2013, 2014, 2015, 2016, 2017, 2018, 2019, 2020, 2021, 2022, 2023, 2024, 2025.

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ANNE TRUITT: SCULPTURE, NEW PERSPECTIVES THROUGH ANNE TRUITT



Fig. 5. *Vogue*, May 1966
"Changer" by Clement Greenberg
photograph by Brandon

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ANNE TRUITT



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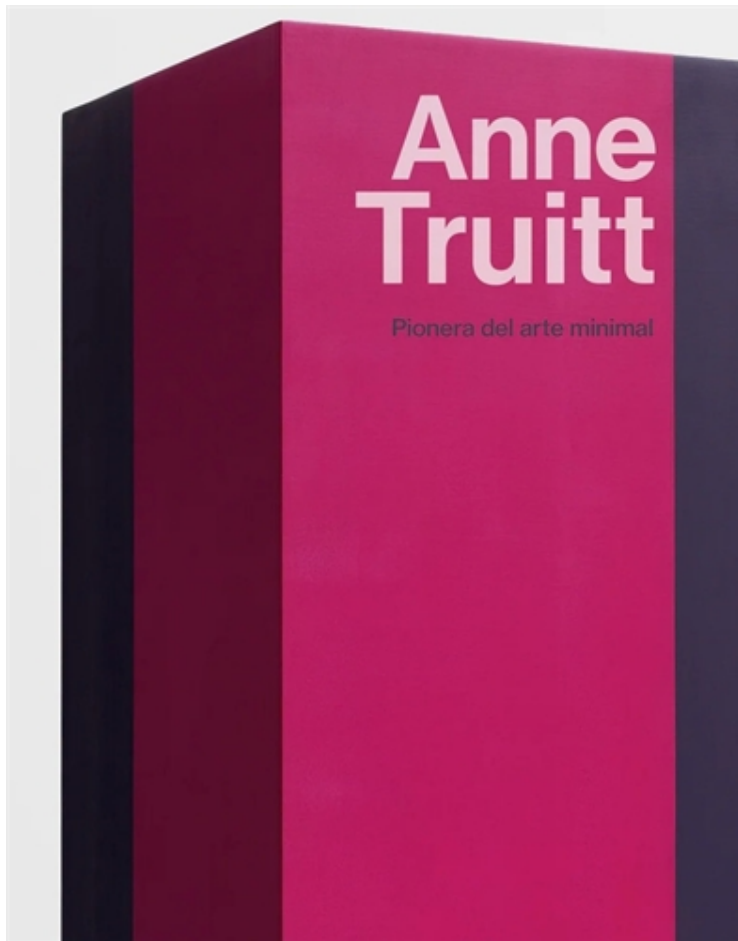
Truitt 1970, 1971
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American artist Anne Truitt was a pioneer of sculptural minimalism. She became known for her multicolored steles, whose surfaces are painted with up to forty layers of paint in dark or delicate tones. "What I was basically trying to do was take the image off the wall so that color could unfold freely in space," Truitt said. Twenty years after her death, this publication, which accompanies the first comprehensive traveling exhibition of her work, introduces Truitt's oeuvre to a broad European audience for the first time. It presents her groundbreaking sculptures from the early 1960s, the white Arundel Paintings from the 1970s, as well as numerous works on paper and rare archival material.

Author Biography

Anne Truitt (1921-2004) was an American sculptor who is considered a pioneer of minimalism and the Washington Color School. After studying psychology, she turned to art and developed her characteristic column-like wooden sculptures in the 1960s. She painted these in intense colors with many thin layers, achieving a special depth and emotional resonance. Truitt saw her works as three-dimensional paintings.

9783775763264
\$90.00
27/01/2027
Hardback

Hatje Cantz Verlag
AGB
190mm x 240mm, 224 pp



A study of materials, design handbook, and overview of applied arts practised by the Brücke artists: this volume highlights the innovation, creativity and unconventional approach of the group's work in the decorative arts. In addition to their renowned paintings, Brücke members also designed furniture, jewellery and textiles. An illuminating survey that sheds new light on this little-known aspect of the Brücke.

Applied Arts of the Brücke Artists

Description

Which production methods and creative contexts were formative for artists in the Brücke group? This volume approaches the question through three materials: wood, metal and textiles. Richly illustrated, it examines the material conditions of artistic production and opens up new perspectives on these artists' creative output. Detailed essays are complemented by interviews with experts. Vividly presented, this inspiring volume showcases a range of creative visions in a unique way. Artists: Jeane Flieser, Gret Gujer, Lise Gujer, Erich Heckel, Ernst Ludwig Kirchner, Ada Nolde, Emil Nolde, Max Pechstein, Erna Schilling, Karl Schmidt-Rottluff, Helene Spengler, Leny Spengler, Julia Staub-Oetiker

Author Biography

Lisa Marei Schmidt is a curator and has been director of the Brücke-Museum in Berlin since 2017; Aya Soika is a professor of art history at Bard College Berlin.

9783777448138

\$100.00

30/12/2026

Paperback / softback

Hirmer Verlag GmbH

210mm x 275mm, 380 pp

450 colour illustration



An inspiring selection of projects from and in Berlin reveals how a new, sustainable building culture is taking shape-responsible, collaborative, and far-reaching.

Building Berlin, Vol. 15

Description

An inspiring selection of projects from and in Berlin reveals how a new, sustainable building culture is taking shape-responsible, collaborative, and far-reaching.

60 new projects in and from Berlin, compiled by an independent panel of experts and members of the public: a compendium of best practice in the building culture of our time, showcasing the enormous range of tasks involved. How are Berlin's architects transforming existing buildings in an ecologically and economically responsible manner? How does this strengthen the community? Are we on the way to a new aesthetic and moving towards closer cooperation? Renowned authors add trends, stories and background information: how can we activate people and their knowledge? What infrastructure does Berlin need? Where does potential lie dormant? How can we make the city more resilient? This volume shows how Berlin is responding to the questions of our time - leading to a n...

9783037683132

\$64.99

27/01/2027

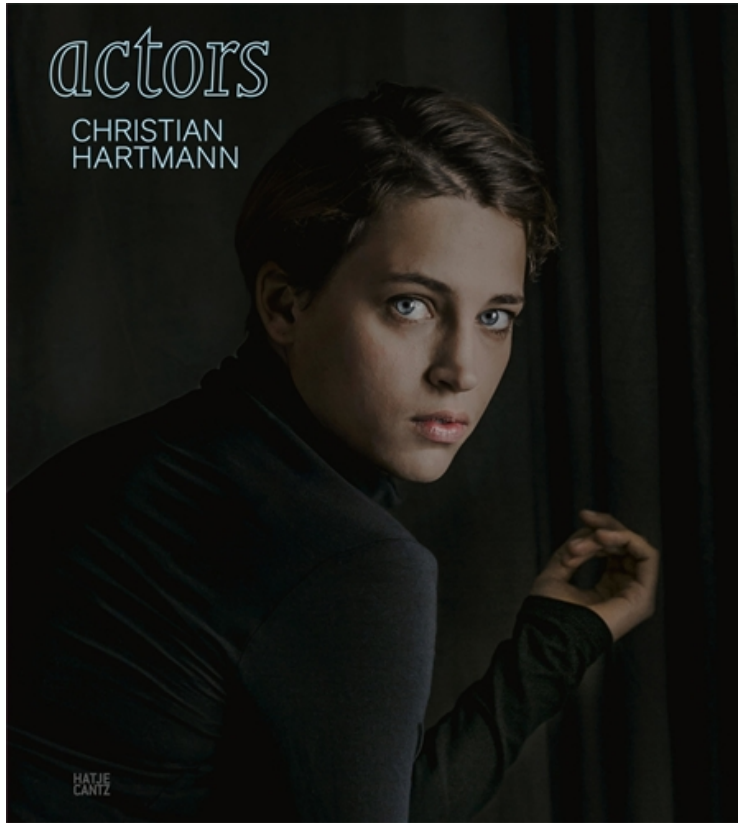
Paperback / softback

Braun Publishing AG

AM

210mm x 270mm, 184 pp

370



Christian Hartmann

Description

In an era where digital filters and quick selfies dominate visual culture, photographer Christian Hartmann deliberately sets a counterpoint. His new book is dedicated to actor portraits—yet his focus is not on the staged pose, but on the human being beyond the mask. Hartmann's eye has been trained by classical fashion photography and his formative years in New York assisting icons like Annie Leibovitz. Today, he no longer uses this profound understanding of light and composition for fashion campaigns, but to illuminate characters psychologically. His approach is purist and informed by the analog era: without technical distractions on set, he creates a space of trust that enables a genuine encounter. The resulting photographs are defined by a quiet dignity and timelessness. They document that rare moment when personality is revealed—characterized by a balance of empathetic proximity and respectful distance.

Author Biography

Christian Hartmann (born 1956) learned his craft in Munich and as an assistant in New York, working with Sante D'Orazio and Michel Comte, among others. Following a career in advertising and fashion photography, he has dedicated himself almost exclusively to portraiture since 2004. His focus is on working with actors and actresses, capturing their personalities in a timeless aesthetic. He lives in Munich.

9783775762724

\$105.00

27/01/2027

Hardback

Hatje Cantz Verlag

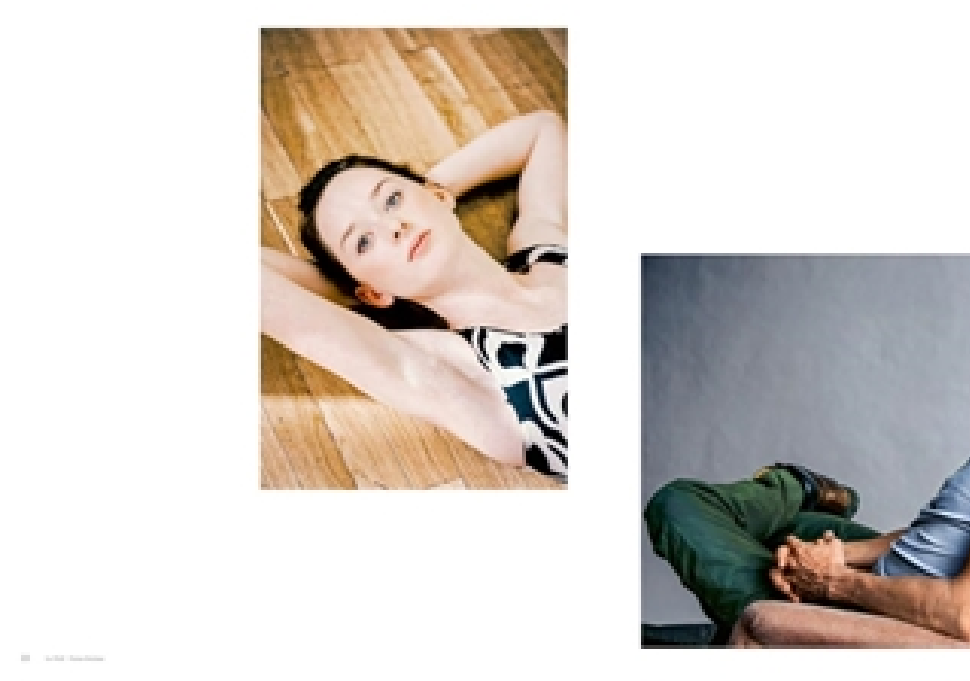
260mm x 290mm, 160 pp

2025

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which he knows the better he "can" eventually, in the 1970s, generally, an artistic resistance was possible in many ways. He understands the degree, the depth and the full extent of the resistance.

There is a kind of artistic resistance that is not only a matter of the artist's own choice, but also a matter of the artist's own choice. It is a kind of artistic resistance that is not only a matter of the artist's own choice, but also a matter of the artist's own choice.

But it is not only a matter of the artist's own choice, but also a matter of the artist's own choice. It is a kind of artistic resistance that is not only a matter of the artist's own choice, but also a matter of the artist's own choice.

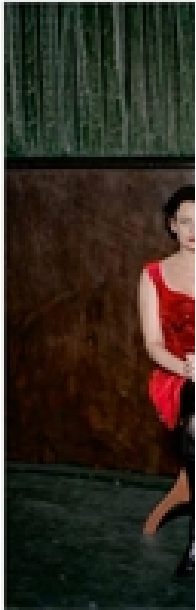
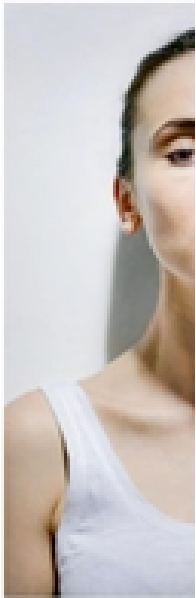
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Edward Steichen

William A. Ewing

Thames
&Hudson

Edward Steichen



Thames
&Hudson

Photofile

A compact survey of photographs by Edward Steichen, whose career spanned well over half a century.

Edward Steichen

William A. Ewing

Description

A compact survey of photographs by Edward Steichen, whose career spanned well over half a century.

Edward Steichen had the rare ability to turn his talents to almost all genres of photography with resounding success. Art and industry, fashion and beauty, celebrity portraits, landscapes and cityscapes, nudes and dancers - his legacy remains omnipresent. It was Steichen's curious and inventive mind that made this diversity possible, as he ignored established dogma to carve out his own unique path.

This book presents the best of his work from a career that spanned well over half a century. Featuring a revised introduction and updated to include a selection of Steichen's flora-related images, it offers an opportunity to present the photographer's work from a thoroughly contemporary perspective.

The Photofile Series

Photofile brings together the best work of the world's greatest photographe...

Author Biography

William A. Ewing is an author and curator. Formerly the director of exhibitions at the International Center of Photography Museum in New York, and the director of the Musée de l'Elysée, Lausanne, he has curated exhibitions for museums worldwide. Ewing is the author of dozens of books for Thames & Hudson, most recently *Aviary*, *Human.Kind.* and, with Danaé Panchaud, *Flora Photographica*.

9780500411339

\$32.99

06/01/2027

Paperback / softback

Thames and Hudson Ltd

AJB

125mm x 190mm, 144 pp

61 illustrations, 4 in full colour

Lives in Photography

Here is a worker with a full and full of being, a thoughtful mind, and skilled hand. His future is sure to be most interesting.

The career of Edward Steichen is simply incomparable with any other photographer, before or since. Long and prolific, it was predominantly, though by no means exclusively, devoted to photography, and to an energetic, sustained and highly intelligent campaign to bring the relatively new art form to as wide a public as possible. There is practically no photographic genre to which Steichen did not apply his prodigious gifts, nor to which he did not make an original contribution. He practiced art photography and commercial photography with equal élan. Portraits, the nude, still life, architecture, landscape, cityscape, theater, dance, fashion and advertising—he was adept in each field. For many years, he was also a painter, and throughout his life he practiced horticulture, winning honors in the process. Sometimes the cross-fertilization was astonishing: what other artist has ever managed to have an exhibition of flowers (his own award-winning delphinium hybrids) in one of the world's temples of modern art?

To label Edward Steichen simply a photographer would be to limit the color spectrum to black and white. His many roles were sometimes played simultaneously: painter, printmaker, exhibition designer, museum curator, graphic designer, horticulturalist, naval officer, manager, and propagandist. He had the ability to reconcile conflicting claims to the medium without any sacrifice of personal principles: he combined art with commerce; painting with photography; original craftsmanship with mechanical reproduction for the pleasure of millions; the ethereal dreams of nineteenth-century Romanticism with the sharp form of twentieth-century modernism; pristine nature with "high artifice culture"; European tradition with American iconoclasm; and even war with peace. Only an inquiring and receptive mind could embrace such polarities. And



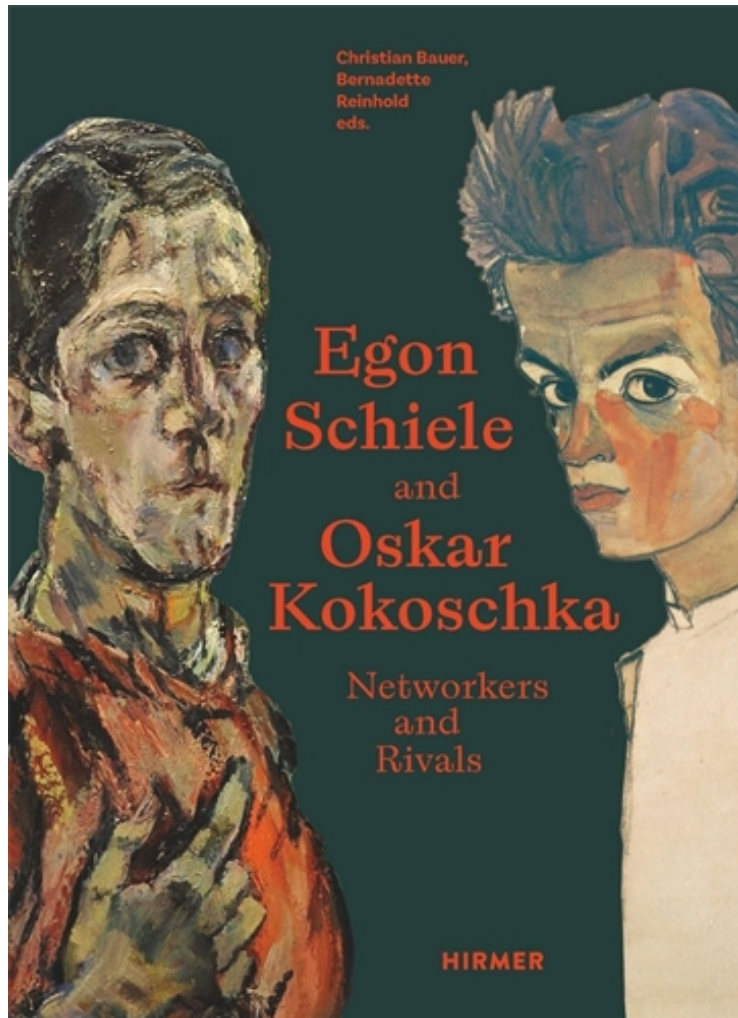
23. Venerable tree trunk, Connecticut, 1932.



41. Lotus, Mount Kisco, New York, 1915.



42. The Blue Sky—Clara Skitcher, Long Island, New York, 1923.



It was a rivalry that sparked artistic masterpieces. The lavishly illustrated publication looks at the relationship between the two towering figures of Austrian Modernism, Oskar Kokoschka and Egon Schiele. They were rivals and masterful networkers; their race for success and recognition opens up a previously untold chapter of modern art.

Egon Schiele Oskar Kokoschka

Description

It was a rivalry that sparked artistic masterpieces. The lavishly illustrated publication looks at the relationship between the two towering figures of Austrian Modernism, Oskar Kokoschka and Egon Schiele. They were rivals and masterful networkers; their race for success and recognition opens up a previously untold chapter of modern art.

Oskar Kokoschka and Egon Schiele were rising stars in early 20th-century Vienna, and their early work laid the foundations for Austrian Expressionism. Their rivalry is as exceptional as their networks and artworks. When Egon Schiele died in 1918 at the age of only 28, his attempt at reconciliation with Kokoschka having failed, the older artist still had six decades ahead of him, during which he would be celebrated internationally as a major Austrian figure. But he never escaped Schiele's shadow; quite the contrary. With historical documents and art reproductions, the publication shows in ...

Author Biography

Christian Bauer is curator of the Egon Schiele Museum in Tulln and works at theUniversity for Continuing Education, Krems. Bernadette Reinhold is head of the Oskar Kokoschka Centre at the University of Applied Arts, Vienna.

9783777445243

\$100.00

30/12/2026

Hardback

Hirmer Verlag GmbH

A

225mm x 285mm, 272 pp

250



The catalogue of the prestigious photography award

Environmental Photography Award 2026

Description

Created in 2021, the Prince Albert II of Monaco Foundation Environmental Photography Award serves a dual purpose: to celebrate the extraordinary beauty of our planet and to raise awareness of the major challenges we face in protecting it. Professional or amateur photographers can compete in five categories: Change Makers: Reasons for Hope; Humanity versus Nature; Polar Wonders, Into the Forest and Marine Worlds. These photographers take us on a pictorial journey from the polar ice caps to the secret canopies, showing both the devastating effects of human activity and the courage of communities working for a sustainable world. Each photograph is accompanied by the photographers' personal accounts, providing inspiration for establishing a more harmonious relationship with nature.

Author Biography

Founded in 2006 by HSH Prince Albert II of Monaco, the Foundation is a global non-profit organisation committed to progressing planetary health for current and future generations by co-creating initiatives and supporting hundreds of projects across our precious planet

9782370743053

\$64.99

30/12/2026

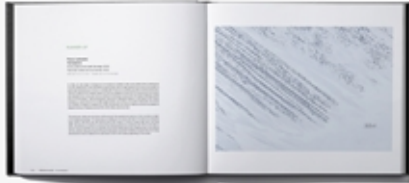
Hardback

Editions Skira Paris

AJ

285mm x 250mm, 104 pp

50





Fabio Mauri. Catalogue Raisonné

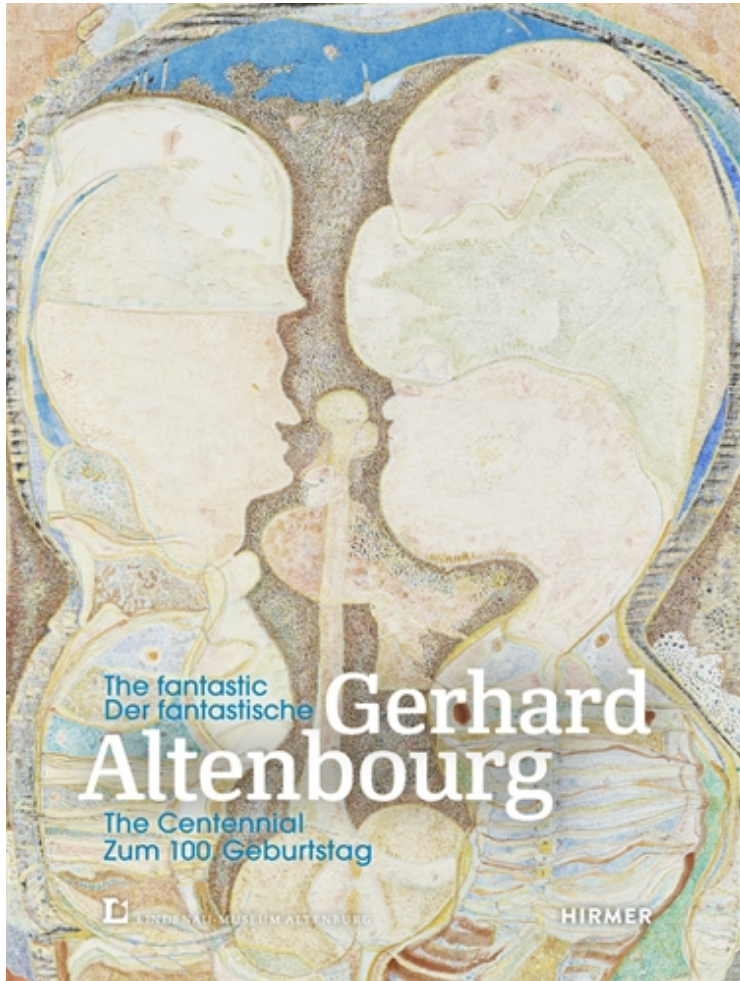
Description

This catalogue raisonné of works by Italian artist Fabio Mauri (Rome, 1926-2009) is edited by Carolyn Christov-Bakargiev. Comprising an introductory essay by the author and images of over 3,600 works accompanied by extended captions, it constitutes the most comprehensive study of the artist's oeuvre to date.

One of the leading figures of the post-war Italian avant-garde, Mauri was a multifaceted figure-visual artist, writer, educator, publisher, and overall intellectual- whose work is distinguished by his prophetic insights into the power of the screen in contemporary society and his research into ideology, memory and manipulation.

9783775761802
\$475.00
30/12/2026
Hardback

Hatje Cantz Verlag
AGB
285mm x 320mm, 928 pp
3600



Whimsical scenes and bizarre monsters populate the work of Gerhard Altenbourg (1926-1989), as they do this lavish anniversary publication, which brings together drawings, sketches, and prints. The accompanying essays decode the artist's dream figures, bizarre landscapes and great symphonies of colour, converging in opulent picture spreads to evoke a journey of discovery through the fantastic worlds of Gerhard Altenbourg.

The Fantastic Gerhard Altenbourg

Description

Revered by his companions, spoken of as an insider tip, and long blocked in East Germany - Altenbourg left a wide-ranging oeuvre that reveals his intense engagement with modern art movements. He furnished his "fantastic figurations," full of grotesque beings and mythical creatures reminiscent of the Surrealists, with artful titles . To mark his centennial, this volume transports us into a singular, poetic visual domain in which the real world is recognisable yet distorted. Diversity and colour are united here in harmony.

Author Biography

Roland Krischke has been director of the Lindenau-Museum Altenburg since 2016 and director of the Altenburg Museums since 2020.

9783777447735

\$90.00

30/12/2026

Hardback

Hirmer Verlag GmbH

210mm x 280mm, 240 pp

160 colour illustrations



26. Zeichnung für das Relief 'Zufall und Automatismen' (1970) (Drawing for the relief 'Chance and Blind Dreams', Hans Bellmer in Chateau Lesaux, 1970)



28. Terrakottene Vasen (1970) (Terracotta Vases, 1970)



29. Ölbild 'Zufall und Automatismen' (1970) (Oil painting 'Chance and Blind Dreams', 1970)



30. Ölbild 'Zufall und Automatismen' (1970) (Oil painting 'Chance and Blind Dreams', 1970)



Hans Bellmer

»Man fühlt sich dann als Medium«

Zufall und Automatismen bei Gerhard Altenbourg

„Then You Feel Like a Medium“

Chance and Automatism in Gerhard Altenbourg's Practice

Im Manifesto zu den 'Zufall und Automatismen' (1970), dem Gründungsdokument der gleichnamigen Kunstbewegung, beschreibt Altenbourg die Verbindung von Zufall und Automatismus als zentralen Bestandteil seiner künstlerischen Praxis. Er verweist auf die Rolle des Zufalls in der Kunst und die Bedeutung des Automatismus als Mittel zur Erreichung eines höheren Zustands.

Die große, von Altenbourg im Jahr 1970 in der Galerie 'Zufall und Automatismen' in Berlin ausgestellte Ausstellung war ein wichtiger Moment in der Geschichte der Kunstbewegung. Sie zeigte eine Reihe von Werken, die die Prinzipien von Zufall und Automatismus verkörpern.

Die große Herausforderung bei der Realisierung der Ausstellung war die Suche nach einem Ort, der die Prinzipien von Zufall und Automatismus verkörpern konnte.

In the Manifesto to the 'Chance and Automatism' (1970), the founding document of the movement, Altenbourg describes the connection between chance and automatism as a central element of his artistic practice. He points to the role of chance in art and the importance of automatism as a means to achieve a higher state.

The large, by Altenbourg in 1970 in the gallery 'Chance and Automatism' in Berlin exhibition was an important moment in the history of the movement. It showed a series of works that embodied the principles of chance and automatism.

The great challenge in the realization of the exhibition was the search for a place that could embody the principles of chance and automatism.



A richly illustrated monograph celebrating Franz Gertsch's groundbreaking "blow-up" realism, from his iconic Medici works to his meditative late paintings.

Franz Gertsch. Blow-Up

Description

Following its successful run at the Louisiana Museum of Modern Art (DK) and the Deichtorhallen Hamburg (D), the major exhibition Blow-Up has now arrived in Switzerland, presented at the Kunstmuseum Bern and the Museum Franz Gertsch in Burgdorf. To mark this occasion, the comprehensive and richly illustrated catalogue of the work of Franz Gertsch is being released in both German and French editions. The volume explores Gertsch's radical redefinition of Realism, from the legendary Medici to his meditative late paintings. It focuses on his signature "blow-up" method: the monumental enlargement of photographs, which Gertsch meticulously transferred onto canvas or wood through months of exacting labor. Featuring a comprehensive list of works, a conversation with Hans Ulrich Obrist, and essays by esteemed authors including Tobia Bezzola, Kathleen Bühler, Florian Illies, Dora Imhof, and Ulrich Loock, this is an authoritative monograph on one of...

Author Biography

Franz Gertsch (1930-2022) achieved international acclaim in 1972 with his monumental painting Medici at documenta 5. A pioneering figure of Photorealism and a master of the contemporary woodcut, his oeuvre is defined by extraordinary technical perfection and the transformation of photography into large-scale painting and graphic art.

9783775762977

\$95.00

27/01/2027

Hardback

Hatje Cantz Verlag

AGB

210mm x 300mm, 168 pp

94

Friends with Words

Martha Barnette



ABRAMS
PRESS



Friends
with
Words

*Adventures in
Languageland*

MARTHA
BARNETTE



"A
delight!"
—Mary
Norris

Friends with Words

Martha Barnette

Description

With warmth and humor, a popular radio and podcast host shares her love of language, weaving together linguistic history, regional phrases, the hidden poetry in etymologies, new words, and stories from her life and time on the air, now in paperback

Martha Barnette has spent two decades as the cohost of *A Way with Words*, lauded by Mary Norris in *The New Yorker* as “a virtual treasure house” and “‘Car Talk’ for Lexiphiles.” Over that time, she’s developed a keen sense of what fascinates people about language. They are curious about etymology and revel in slang, are surprised by regional vocabulary and celebrate linguistic diversity. Idioms both puzzle and delight word lovers, and they are eager to share family neologisms and that weird phrase Grandma always used to say. In *Friends with Words*, Barnette weaves together all these strands in a clear, informative, high...

Author Biography

Martha Barnette is a longtime journalist, dynamic public speaker, and co-host of the popular radio show and podcast *A Way with Words*. She holds an undergraduate degree in English from Vassar College, did graduate work in classical languages at the University of Kentucky, and studied Spanish in Costa Rica. Barnette is the author of *A Garden of Words*, *Ladyfingers & Nun’s Tummies*, and *Dog Days & Dandelions*. She lives in San Diego, California.

- Barnette combines philology, etymology, and memoir in this entertaining chronicle of her lifelong love of language . . . With a conversational tone and an infectious sense of curiosity, Barnette makes a strong case for the mundane magic of words. It’s a joyful account that will delight fans of Lynne Truss.
- “[Barnette’s] engaging, curious, and friendly on-air style translates well to the page . . . Ideal for word and language lovers.”
- A delightful dive into etymology, colloquial phrases, new words and more.
- This book belongs on the shelf of every word lover.

9781419778858

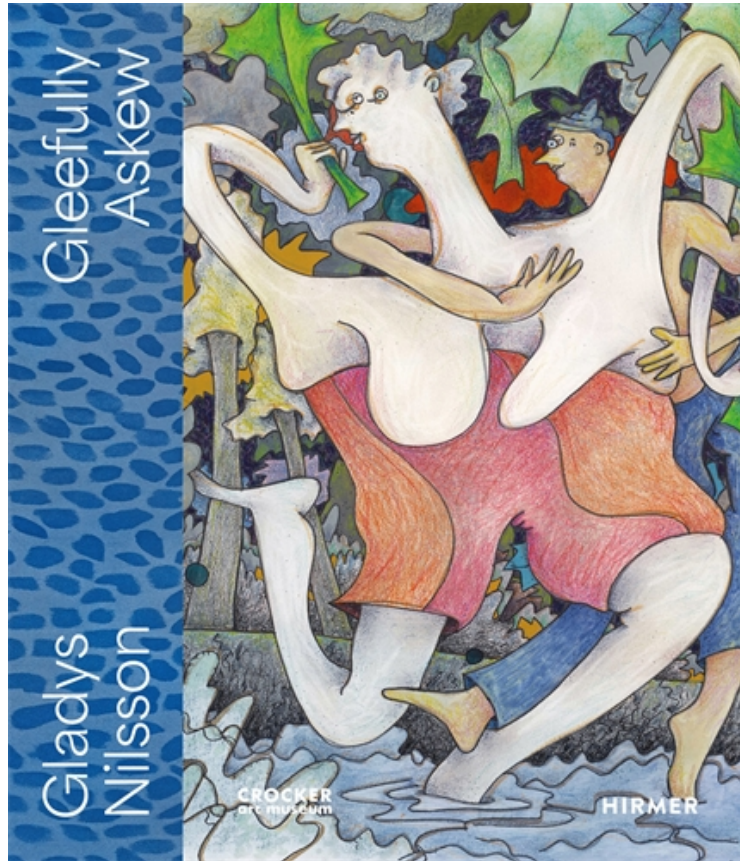
Abrams Press

\$29.99

11/01/2027

140mm x 210mm, 320 pp

Paperback / softback



A long-overdue monograph: this book brings together the iconic works of Gladys Nilsson: watercolours, paintings, drawings, and prints from critical moments in her 60-year career. The lavishly illustrated publication includes new scholarship that highlights Nilsson's contributions to postwar and contemporary art.

Gleefully Askew

Description

A long-overdue monograph: this book brings together the iconic works of Gladys Nilsson: watercolours, paintings, drawings, and prints from critical moments in her 60-year career. The lavishly illustrated publication includes new scholarship that highlights Nilsson's contributions to postwar and contemporary art.

Well known for watercolours of long-limbed figures engaged in everyday micro-dramas, Nilsson's works earned her a reputation as the most "feminine" member of Chicago's Hairy Who group in the 1960s-a characterization she has challenged and spoofed. Nilsson's self-reflexive and often humorous approach has guided her experimental practice, which also includes Plexiglas paintings, mixed-media collage, and embroidery hoop paintings, all of which are reproduced in this comprehensive retrospective catalogue.

Author Biography

Francesca Wilmott is a curator at the Crocker Art Museum in Sacramento, California.

9783777446844

\$100.00

30/12/2026

Hardback

Hirmer Verlag GmbH

A

254mm x 290mm, 256 pp

150

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2004



Turning
Inside Out:
Gladys Nilsson
in Sacramento

[illegible]

The transgressive sexuality coefficient (α) allows artists chosen by other artists who graduated between the same time as her from the Institute of the Art Institute of Chicago (<http://www.artinstituteofchicago.edu>) was not determined by (homogeneous) similarity in any other rating (e.g., those among graduates never fully constrained by aesthetic design, behind studio teachers and all others) against them to a wide range of visual practices, including fragrance, the function of emotion (Chicago) and (other) art and architecture that is not the collection but just at the Art Institute of Chicago (but also the history of collection at the Field Museum, Illinois) are referred to as interesting reason of inspiration for her fragrance, including creating

[illegible]

This is a strong, consistent, fully informed effort to present a clearly and powerfully accurate and, more, pointed and relevant story that has important implications for all of us.

That may well maintain a certain indeterminateness to a scattered literature on Africa that had for a long time been preoccupied with the slave trade, the slave trade from slaughter to its secondary phases and, eventually, with the slave (guaranteed a not only sheltered but also a secure future) in the Americas. Africa's role in the slave trade is a topic that needs to be revisited.

Upper extremity
musculoskeletal
disorders (UEDs)
are a leading cause
of disability in the
United States.
The National Institute
for Occupational
Safety and Health
(NIOSH) estimates
that UEDs cost the
U.S. economy over
\$20 billion annually
in lost productivity
and medical costs.
The most common
types of UEDs are
carpal tunnel
syndrome (CTS),
de Quervain's
tendinitis, and
tenosynovitis.

the average value of
expected productivity
function of the three
measures: female
literacy, population
and unemployment
in 1990. However,
domestic credit
to private sector, per

Fig. 11.10 – *Geometric Algebra: A Clifford Algebra Approach*.
©2010 John Wiley & Sons, Inc. ISBN: 978-1-118-04489-6
Hardcover, 400 pages, 11.5 x 8.5 inches, 1.5 lbs.



Haegue Yang

Description

Based on the eponymous 2024 commission by artist Haegue Yang for the National Sculpture Factory (Cork), the publication *The Great Forgetfulness* is now being released. The book addresses the complex relationship between individual and collective forgetting in societies whose history is shaped by colonization and trauma. Yang's work explores how necessary survival often requires the suppression of painful memories, and how these national macro-traumas inscribe themselves into the micro-traumas of the individual. Featuring numerous illustrations and in-depth essays, the publication illuminates the exhibition's central questions and offers essential insight into the artist's critical engagement with (in)visibility and collective identity. The volume thus makes a significant contribution to current discourse on memory culture and postcolonial theory in contemporary art.

Author Biography

Born in Seoul in 1971, Haegue Yang lives and works in Berlin and Seoul and is considered one of the most influential voices in contemporary art. Her multifaceted installations, sculptures, and videos have been exhibited worldwide in renowned institutions, including the Venice Biennale, MoMA in New York, and Tate Modern in London.

9783775762625

\$62.99

27/01/2027

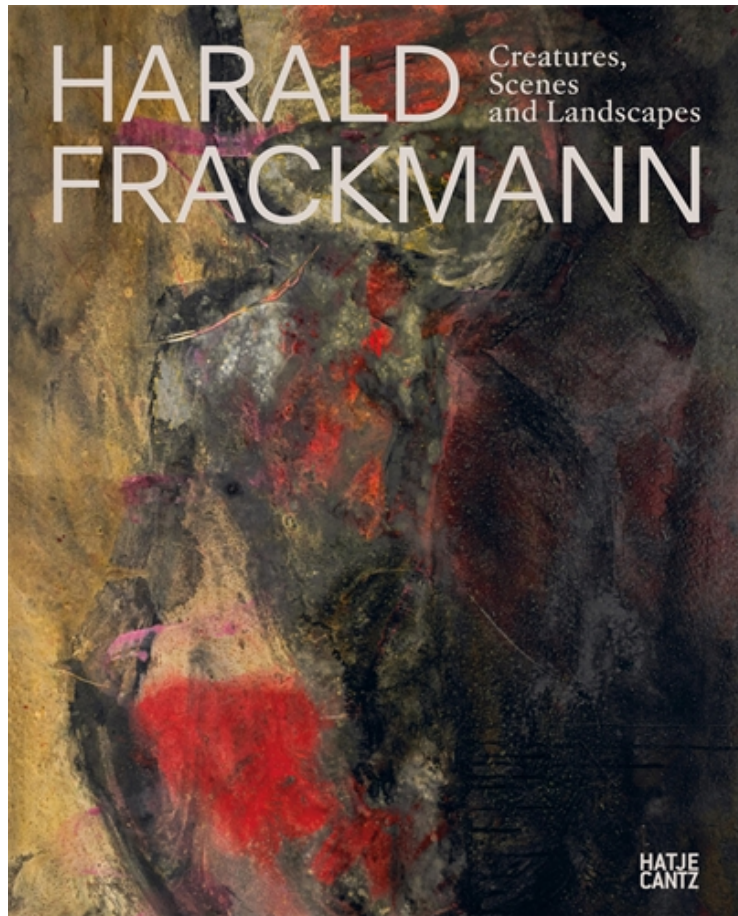
Hardback

Hatje Cantz Verlag

AFKN

180mm x 110mm, 120 pp

30



Harald Frackmann

Description

This publication opens the door to the studio of Hamburg painter Harald Frackmann (born 1944). In an examination of the works on display in his showroom, the volume traces the artistic development of the painter, whose themes often revolve around existential issues. The focus is on the discovery of a previously hidden early phase of his creative work. Rather than a rigid art-historical classification, the book brings these works together with more familiar pieces which are often characterized by dark overpaintings. It guides the reader through an intuitive pictorial narrative that, far removed from chronology, seeks the essence of this multi-layered oeuvre: a rediscovery in "creatures, scenes and landscapes."

Author Biography

Harald Frackmann (born in 1944 in Plauen i. V.) studied at the HfBK Hamburg (under Thiemann and Brock) and art history and philosophy at the University of Hamburg. He has received numerous scholarships and project grants (Hamburg Cultural Authority, Hamburg Cultural Foundation). His work includes art in public space and scenic projects. He lives in Hamburg.

9783775762502

\$90.00

27/01/2027

Hardback

Hatje Cantz Verlag

AGB

250mm x 310mm, 192 pp



Book cover, 1975, 30 x 22 cm
Edition of 100, 1/100

Aus dem Dunklen kommt das Licht Out of Darkness Comes Light

Nicole Bising and Heide Klau in interview
with Harald Prochmann
Nicole Bising and Heide Klau in conversation
with Harald Prochmann

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10-18	Treffen im Garten Encounter with Carl Maria Kepner Introduction by Carl Maria Kepner
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100-106	Im Grundriss Schwere (Jahr mit Abweichungen und Entwürfen) Essay von Nicole Bising und Heide Klau Basically Black: Year with Deviations and Diagrams Essay by Nicole Bising and Heide Klau

Allegories and Biographies

Nicole Bising & Heide Klau (born 1947), are artists
active in various disciplines: design, sculpture, painting,
drawing, video, and more. They are also authors of
literary texts. Their work is characterized by a strong
interest in the human condition and the social
context of their work.

Q&A: Welche Rolle spielt Kunst in der Kunst?
A: Kunst ist eine Form der Kommunikation und
eine Möglichkeit, die Welt zu sehen und zu
verstehen.

Q&A: Was ist die Rolle der Kunst in der Kunst?
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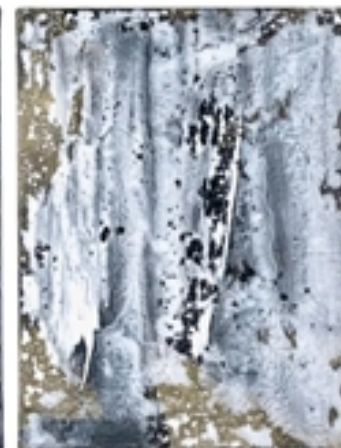
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Book cover, 1975, 30 x 22 cm
Edition of 100, 1/100



Book cover, 1975, 30 x 22 cm
Edition of 100, 1/100



Book cover, 1975, 30 x 22 cm
Edition of 100, 1/100



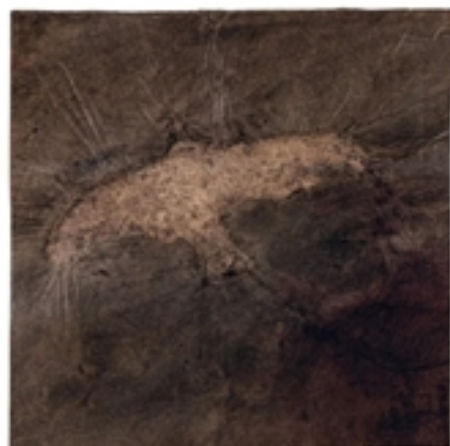
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Abstrakte Werke, 1970-1980
 (Kunststoff, Holz, Papier, Leinwand)
 (Kunststoff, Holz, Papier, Leinwand)

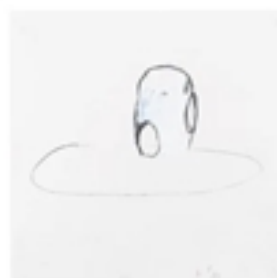
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Land und Langsamkeit
 Wasserschild
 Feldgehen
 Der gehimmelte
 Himmel

Land und Langsamkeit, 1970-1980
 (Kunststoff, Holz, Papier, Leinwand)



Land und Langsamkeit, 1970-1980
 (Kunststoff, Holz, Papier, Leinwand)
 Land und Langsamkeit, 1970-1980
 (Kunststoff, Holz, Papier, Leinwand)

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Helga Philipp. Bewegungsräume

Description

The artist Helga Philipp (1939-2002) is considered a central representative of Concrete Art and Op-Art in Austria. As early as the 1960s, she developed a precise, conceptually grounded visual language that placed perception and movement at its core. Her work exists at the intersection of optical perception, geometric abstraction, and movement, as she experimented with mathematical principles, serial structures, and interactivity. For many years, Philipp taught at the University of Applied Arts in Vienna, where she influenced a generation of artists exploring perceptual processes, space, and systematics. In recent years, her work has been re-evaluated and received international acclaim as part of a renewed interest in constructive-conceptual positions. The catalogue presents around 50 of her most important works from several decades, showcasing the diversity of her artistic practice across the media of painting, drawing, printmaking, and ...

9783775762847

\$85.00

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Hardback

Hatje Cantz Verlag

AGB

290mm x 220mm, 128 pp

80



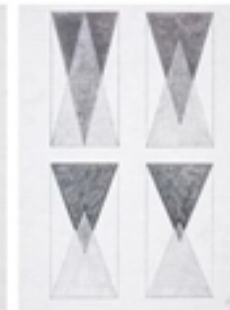
Reinhold Messiaen: *Requiem* (1954)
Reinhold Messiaen: *Requiem* (1954)

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Reinhold Messiaen: *Requiem* (1954)
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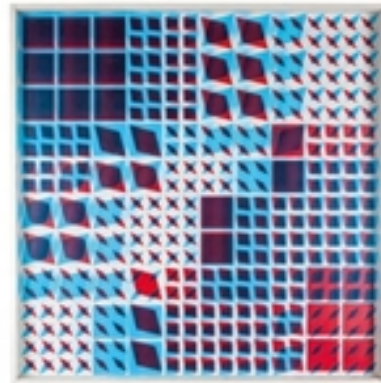
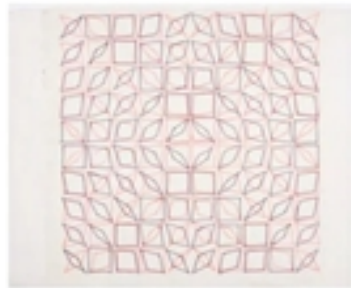


Reinhold Messiaen: *Requiem* (1954)
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Reinhold Messiaen: *Requiem* (1954)
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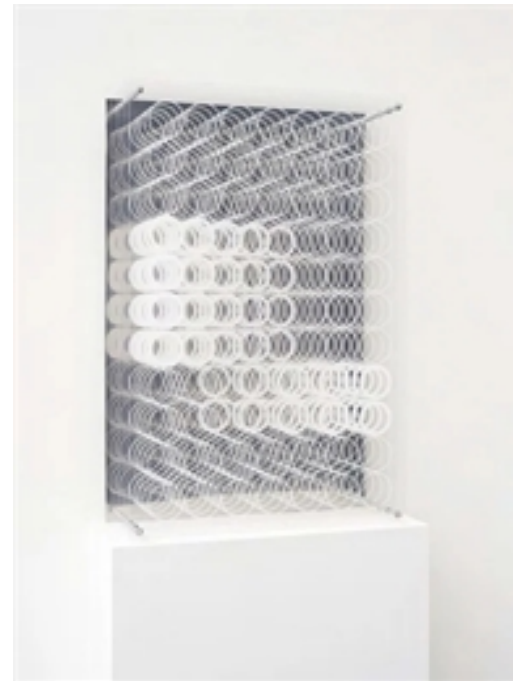


Reinhold Messiaen: *Requiem* (1954)
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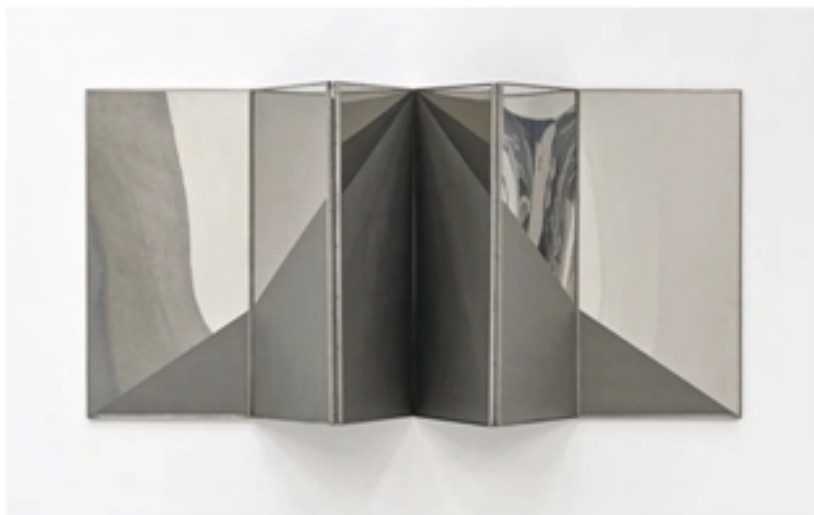
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Reinhold Messiaen: *Requiem* (1954)
Reinhold Messiaen: *Requiem* (1954)

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Olafur Eliasson, *The Weather Project*, 2003
Installation view, Museum of Modern Art, New York
© Olafur Eliasson, 2003
Courtesy of Museum of Modern Art

10



Olafur Eliasson, *The Weather Project*, 2003
Installation view, Museum of Modern Art, New York
© Olafur Eliasson, 2003
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Olafur Eliasson, *The Weather Project*, 2003
Installation view, Museum of Modern Art, New York
© Olafur Eliasson, 2003
Courtesy of Museum of Modern Art

1990s. This was a moment, which appropriation and engagement the geometric language of Op art as part of the collage of contemporary, technology, and what they were up to increasingly interdisciplinary works.

Philips's profile and educational influence extended beyond the art school. By exhibiting alongside major international artists, she cemented her role as a critical figure in both the American art scene and the broader European avant-garde. Indeed, her long-term engagement with through artistic work—embodied by her constant contributions to public art in the city up to 1990—made her a central figure in the art historical works of the early twenty-first century and the resurgence of the avant-garde, and beyond.

Philips's career developed in dialogue with the resurgence of interest in Op art, although the 1980 exhibition in Museum of Modern Art, *Op Art in America*, is recognized as the first presentation of Op art in the United States. It was *The Responsive Eye* at the Museum of Modern Art in New York in 1965 that brought the language to wider international prominence. In the same year, Philips held her first exhibition, including a show in London titled *Abstracted in Kraggerud*, alongside Mark Rothko.

By 1960–65, Olga Philips was creating visually dynamic, abstract, geometric works with compositions involving the early computer art of Hans Michel and Friedrich Stoll. The works in the general exhibition at the Museum of Modern Art, *Op Art in America*, and the major gallery and space in Philips's art installation—these works and specially created objects of the early 1960s, through to different prints and graphic works of the 1970s, in the large-scale photographs of the 1980s and 1990s, emphasizing the continuity of creating the work's perspective within the art experience. Similarly, Philips's series of geometric objects from 1960 depicts interlocking patterns and geometric structures, forms, resembling her use of these shapes and perspective play in an early stage up to 1960. Another significant piece for the artist, from 1960, was created from repeating patterns and geometric forms that have become optical effects through shifting perspective. In 1960, this piece exemplified her use of geometric to create optical effects, an approach also required in contemporary works by the artist Yusef Karama and Lucien Steustetter.

When considering Philips's work, it is valuable to note her artistic generation concerned with engaging the viewer through which art could be seen and experienced. In 1960, Robert Rauschenberg's interest in machine-made art and optical structures led him to create a series of his *Abstracts*, although

1. *Responsive Eye*, 1965, by Olga Philips. The work is a series of geometric shapes, including squares and rectangles, arranged in a grid pattern. The colors are primarily black, white, and gray, with some areas of color. The overall effect is one of a complex, abstract pattern that changes as the viewer's perspective shifts.

2. *Responsive Eye*, 1965, by Olga Philips. The work is a series of geometric shapes, including squares and rectangles, arranged in a grid pattern. The colors are primarily black, white, and gray, with some areas of color. The overall effect is one of a complex, abstract pattern that changes as the viewer's perspective shifts.

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4. *Responsive Eye*, 1965, by Olga Philips. The work is a series of geometric shapes, including squares and rectangles, arranged in a grid pattern. The colors are primarily black, white, and gray, with some areas of color. The overall effect is one of a complex, abstract pattern that changes as the viewer's perspective shifts.

11



Olafur Eliasson, *The Weather Project*, 2003
Installation view, Museum of Modern Art, New York
© Olafur Eliasson, 2003
Courtesy of Museum of Modern Art

12



Olafur Eliasson, *The Weather Project*, 2003
Installation view, Museum of Modern Art, New York
© Olafur Eliasson, 2003
Courtesy of Museum of Modern Art

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Olafur Eliasson, *The Weather Project*, 2003
Installation view, Museum of Modern Art, New York
© Olafur Eliasson, 2003
Courtesy of Museum of Modern Art

14





A landmark survey of Horst Antes, tracing the evolution of his iconic "Kopffüßler" figures and visionary spatial worlds. Featuring works from the renowned Hermann Collection at Sprengel Museum Hannover, this catalogue captures six decades of one of Germany's most influential postwar artists.

Horst Antes

Description

Horst Antes is considered one of the pioneers of New Figuration in Germany. His iconic "Kopffüßler" (headfooted figures), a consistent exploration of the figure in space, and his house archetypes have brought him international renown since the 1960s. The catalogue offers an overview of the artist's multifaceted body of work—from early painterly experiments to later series of works. The focus is on the significant collection that Wolf and Ursula Hermann bequeathed to the Sprengel Museum Hannover in 1988.

9783775763851

\$105.00

27/01/2027

Paperback / softback

Hatje Cantz Verlag

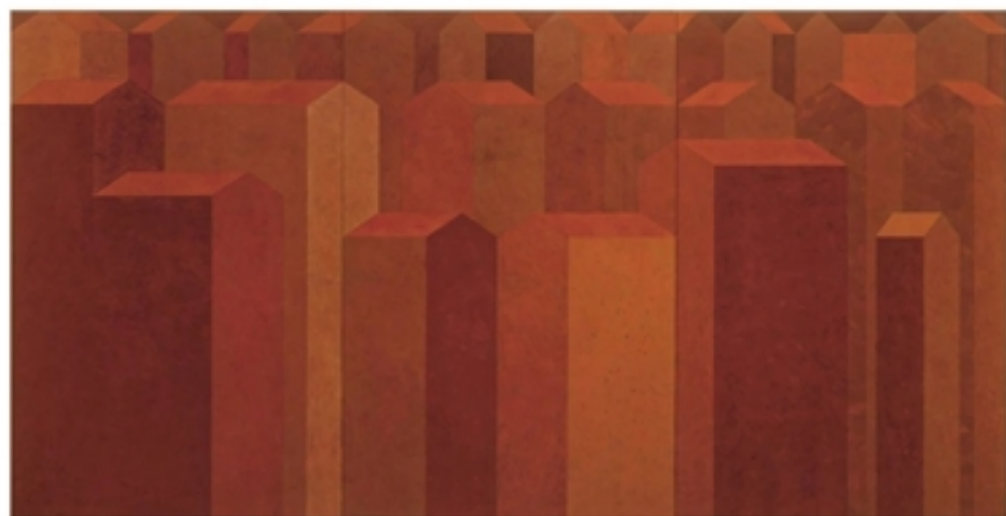
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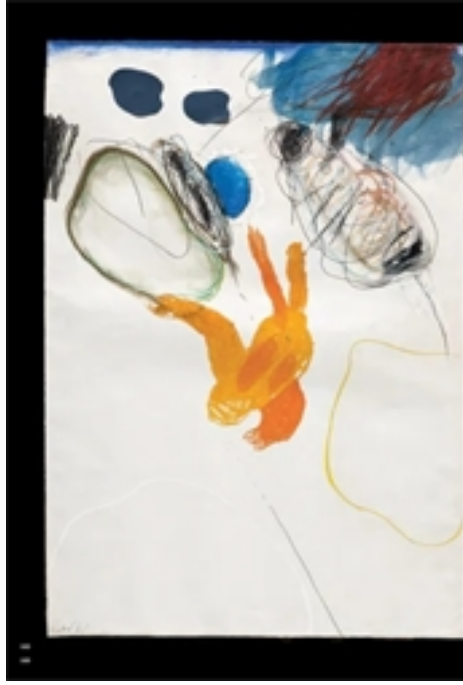
225mm x 285mm, 256 pp

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Abstract painting by Piet Mondrian, featuring a large yellow figure with a white face and a yellow body, set against a yellow background.



Jan Dibbets 1966 – 1976

HATJE
CANTZ



In 1966, Jan Dibbets had not yet developed a distinct artistic oeuvre. However, three chance encounters pointed him toward his path. His first exhibitions in Amsterdam revealed an abstraction that would eventually evolve into a groundbreaking photographic practice. Dibbets became a mediator, connecting artists, curators, and institutions across Europe and the United States. From ephemeral installations to photographic investigations of perspective, light, and time, he pushed the boundaries of perception. This book traces the decade in which chance and invention became intertwined. It depicts an artist who did not merely react to his era but shaped it, taking a familiar medium and transforming it into something fundamentally new.

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Author Biography

Jan Dibbets (born 1941) is a prominent Dutch visual artist celebrated for his exploration of perception and space. He is best known for using photography to distort reality through "perspective corrections." Following his studies in Tilburg and London, where he connected with influential Land Art artists, he pivoted from painting to conceptual photography and his renowned "Plough Projects." His work has achieved international acclaim and is featured in major museum collections across the globe.

9783775762571
\$62.99
27/01/2027
Hardback

Hatje Cantz Verlag
AGB
250mm x 300mm, 128 pp



Exhibition opening the exhibition there are artists who are already well known. The show took place in the New York City Museum of Modern Art, the exhibition was held in the Museum of Modern Art, the exhibition was held in the Museum of Modern Art, the exhibition was held in the Museum of Modern Art.



After the exhibition, the artists were asked to write a book. The book was published in 1970, and it was a success. The book was published in 1970, and it was a success. The book was published in 1970, and it was a success. The book was published in 1970, and it was a success.

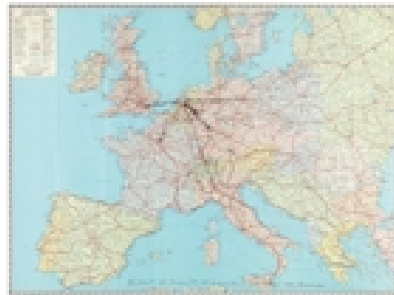
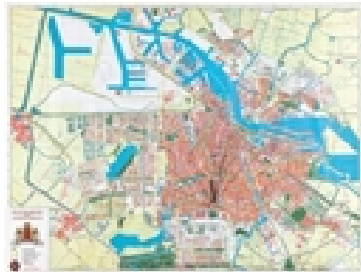
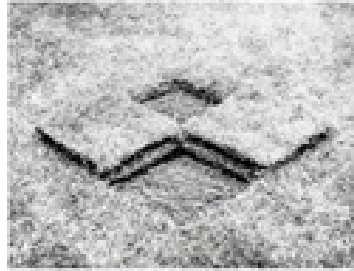
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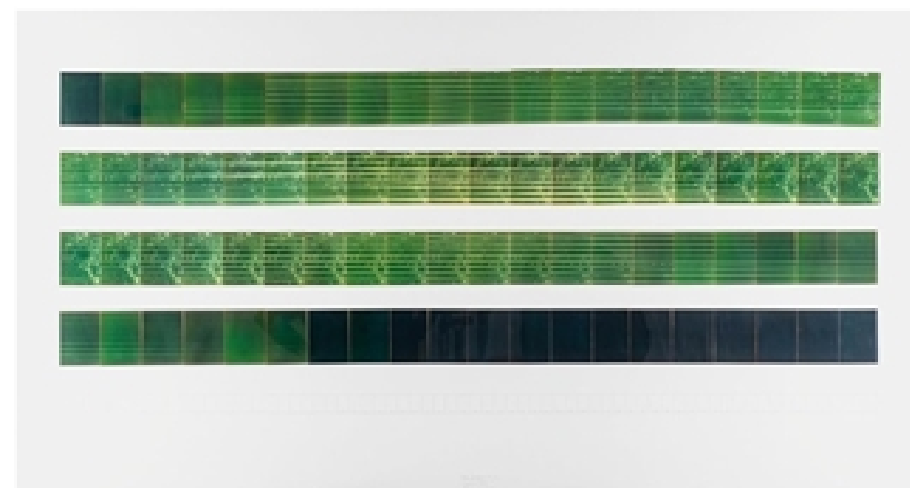
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Anthropologist of the Virtual Present

Jon Rafman. Main Stream Media

Description

Anthropologist of the Virtual Present

Jon Rafman is one of the most significant artists exploring the digital age. His videos and films offer a perspective that is both euphoric and analytical, showing how we as a society deal with the internet and its constant changes. Rafman's practice combines masterfully told stories with eerie, computer-generated images. It draws on both artificial intelligence and the virtual worlds of user platforms such as Second Life. This publication accompanies the artist's first solo exhibition in a German museum and presents an overview of his work since 2008: Early works such as Nine Eyes of Google Street View (2008-ongoing) and Kool-Aid Man in Second Life (2008-11), as well as later works such as the feature-length video Dream Journal, which was shown at the 58th Venice Biennale, as well as Rafman's latest work, Main Stream Media Network (2025-26), a pastiche of the historic MTV that evok...

Author Biography

Jon Rafman (b. 1981 in Montréal; lives in Los Angeles) is an artist, filmmaker, and essayist. He studied philosophy and literature at McGill University in Montréal and earned an MFA from the School of the Art Institute of Chicago. At the heart of his work lies the question of how technologies shape our perception and consciousness. His works are exhibited internationally; recent solo exhibitions have taken place at the Centraal Museum Utrecht (2020), the Fondazione Modena Arti Visive (2018), and the Stedelijk Museum Amsterdam (2016), among others.

9783775763578

\$74.99

06/01/2027

Paperback / softback

Hatje Cantz Verlag

A

297mm x 210mm, 352 pp



Presenting the unique oeuvre of Jürg Nänni, in which art and science are brought into a precise and poetic balance.

Jürg Nänni. Art & Science

Alex Fischer

Description

Presenting the unique oeuvre of Jürg Nänni, in which art and science are brought into a precise and poetic balance.

Art & Science offers an insight into Jürg Nänni's unique body of work, in which art and science are intertwined in a compelling and distinctive way. His work has evolved over time, ranging from early Cartesian images in primary colours, to chaotic pictorial tapestries, to the vibrating waves of the moiré works, and finally to the late oeuvre with its free forms and liberated use of colour. Order and chance, reason and intuition, structure and emotion exist in remarkable harmony. This comprehensive selection of his works is connected with texts on perception, mathematics and colour theory. In this way, Nänni's art becomes accessible as a space for thought, as well as being visible. Furthermore, this publication pays homage to the beauty of clarity and to art as a form of knowledge

Author Biography

Jürg Nänni (1947-2019) was a physicist, teacher, and artist—a pioneer at the intersection of science and art. In his works, mathematical precision and intuitive perception merge into a new language of color and form. From the 1980s onwards, he used computer-based systems to create a diverse body of work within the field of concrete art that attracted international attention.

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27/01/2027

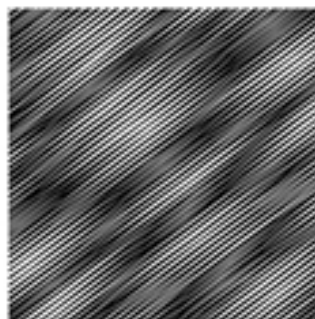
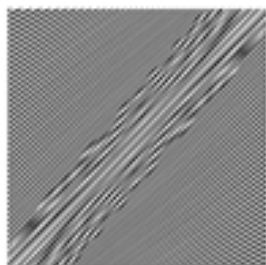
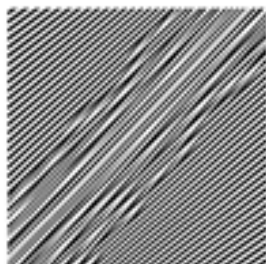
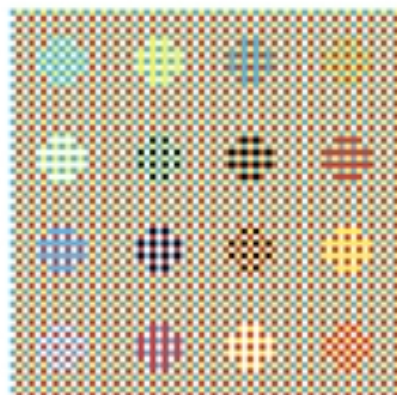
Paperback / softback

Verlag Niggli

AGB

245mm x 305mm, 192 pp

320



Biography

Person, physicist

Jörg Natter was born in 1942 in Appenzel Ausserschanden to a family of teachers, where music was always very important to both parents. He attended school in Fribourg and St. Gallen and studied physics at the Swiss Federal Institute of Technology (ETH) in Zurich. He completed his studies in 1967 with a doctoral thesis on Fermi's burning problem. He then researched and taught as an assistant at the Chair of Mechanics at ETH Zurich. From 1969, he taught mathematics and physics, specializing in building physics and computer science, at the University of Applied Sciences Northwestern Switzerland (FH Nordwestschweiz), then known as the Higher Technical College (HTL). He studied in combination and later also as mechanical engineering student. Jörg Natter died in 2016, not unexpectedly, after a long, accident-related illness lasting more than 10 years, following an extended illness with physical and mental limitations in a nursing home in Penzance near St Austine in Cornwall, where he had spent most of his last years.

Teacher and researcher

As a professor at the FH Nordwestschweiz, he was particularly interested in research in the field of transfer energy and, together with Walter Schnitzler, developed the 1992 computer program for modeling 2- and 3-dimensional water flow in building envelopes. He was a gifted and popular teacher who inspired his students with a wide range of topics. In addition to his physics studies, he was a self-taught artist. He became involved in the psychological background of image perception at an early age. He studied the work of British cognitive psychologist Nicolas J. Wade (N) and Italian psychologist and artist Giuliano Gattuso (G). He also read Walter Gattuso's (G) 1987 standard work on concrete art, Mathematics in the Art of the Last 20 Years. He began contact with neurophysiologist Professor Lutz Jäncke at the University of Zurich, who became an important discussion partner for his work on visual perception. He conducted interesting structural experiments with his friend Roman Siegel. This led, among other things, to the collaboration for a major work with fluorescent lamps in



1. Natter, Jörg (1992), about computer-aided image processing, report of an art science conference, the University of Zurich, Zurich.
2. Natter, Jörg (1992), about computer-aided image processing, report of an art science conference, the University of Zurich, Zurich.
3. Natter, Jörg (1992), about computer-aided image processing, report of an art science conference, the University of Zurich, Zurich.
4. Natter, Jörg (1992), about computer-aided image processing, report of an art science conference, the University of Zurich, Zurich.

Biografie

Person, Physiker

Jörg Natter wurde 1942 in Appenzel Ausserschanden in einer lehrerfamilie geboren, bei der Musik für beide Eltern immer sehr wichtig war. Er besuchte in Fribourg und in St. Gallen die Schulen und studierte an der Eidgenössischen Technischen Hochschule (ETH) in Zürich Physik. Er schloss sein Studium 1967 mit einer Dissertation über das Fermi'sche Brennpunktproblem ab. Danach forschte und lehrte er als Assistent am Lehrstuhl für Mechanik der ETH Zürich. Ab 1969 unterrichtete er an der Fachhochschule Nordwestschweiz (FH NW) Physik, insbesondere Technische Lehrmittel (TLT), Mathematik und Physik, insbesondere Bauphysik und Informatik für Studierende der Architektur und später auch in Maschinenbau. Jörg Natter starb 2016 nicht unerwartet, nach einem langwierigen, unfallbedingten, mehr als zehnjährigen Kampf, nach längerer Krankheit mit körperlichen und geistigen Einschränkungen in einem Pflegeheim in Penzance in der Nähe von St Austine in Cornwall, wo er die letzten Jahre hauptsächlich verbracht hatte.

Lehrer und Forscher

Als Professor an der FH NW war er besonders an der Forschungsbereich in Transferenergie interessiert und entwickelte zusammen mit Walter Schnitzler das Computerprogramm 1992 für die Modellierung des zwei- und dreidimensionalen Wasserflusses in Gebäudehüllen. Er war ein begabter und beliebter Lehrer, der seine Studierenden bei wissenschaftlichen Themen begeistern konnte. Neben seinem Physikstudium war er ein autodidaktischer Künstler. Er interessierte sich früh für die psychologische Hintergründe der Bildwahrnehmung. Er studierte das Werk des britischen Kognitionswissenschaftlers Nicolas J. Wade (N) und des italienischen Psychologen und Künstlers Giuliano Gattuso (G). Er las auch das von Walter Gattuso (G) 1987 veröffentlichte Standardwerk über Konkrete Kunst Mathematik in der Kunst der letzten 20 Jahre. Er knüpfte den Kontakt zum Neurophysiologen an der Universität Zürich, Professor Lutz Jäncke, der ein wichtiger Gesprächspartner für sein Werk war.



1. Natter, Jörg (1992), about computer-aided image processing, report of an art science conference, the University of Zurich, Zurich.
2. Natter, Jörg (1992), about computer-aided image processing, report of an art science conference, the University of Zurich, Zurich.
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4. Natter, Jörg (1992), about computer-aided image processing, report of an art science conference, the University of Zurich, Zurich.

Léon Spilliaert: Interiors and Still Lives

Anne Adriaens-Pannier



Jacket
Coming Soon



This illustrated book explores Spilliaert's interiors and still lifes, revealing their quiet alchemy and introspective depth.

Léon Spilliaert: Interiors and Still Lives

Anne Adriaens-Pannier

Description

This richly illustrated book explores the intriguing world of Léon Spilliaert's interiors and still lifes. In nine thematic chapters, Anne Adriaens-Pannier unravels the "secret alchemy" of his silent spaces, where interiors function as self-portraits in absentia. His austere rooms, tables, and everyday objects reveal an intense inner life. Featuring numerous full-page reproductions, this publication offers a layered perspective on one of the most introspective figures of Belgian modernism.

Author Biography

Dr. Anne Adriaens-Pannier is a Belgian art historian specializing in the work of Léon Spilliaert. She began her career in 1974 at the Royal Museums of Fine Arts of Belgium and has over 30 years of research experience. Since 1997, at the request of the Spilliaert family, she has been working on the first complete catalogue raisonné, which now includes more than 5,000 works. These are being entered into the digital platform Panopticon for future accessibility.

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\$90.00

30/12/2026

Hardback

Hannibal Books

AGB

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colour

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Parvati Menon, University of Toronto

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New Orleans, 1990.

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28. Hall of Mirrors, New Building, Design
Toward a Reconstruction of Spillane's Living Environment
Newspaper

30 Materializing Perceptions, Techniques, Surface and Effects
in the Drawings of Louis Spillane
Marie Perle/Lebanon

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The Interior as a Self-Portrait: Absence and Subjectivity in Spilliaert

Edward Chernish

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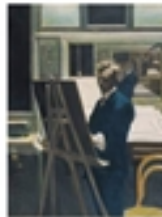
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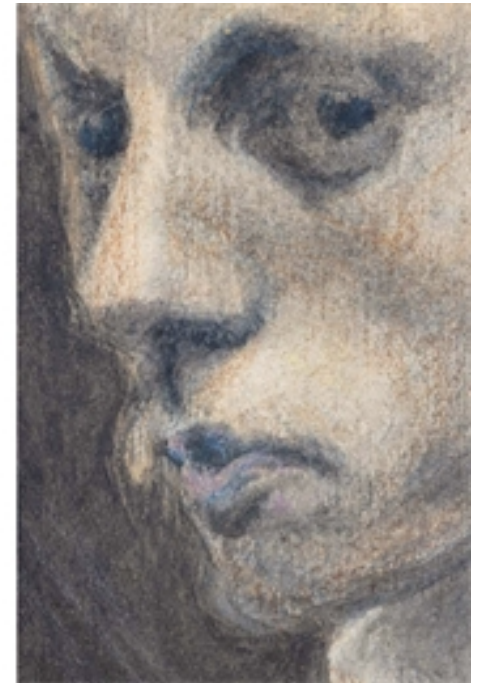
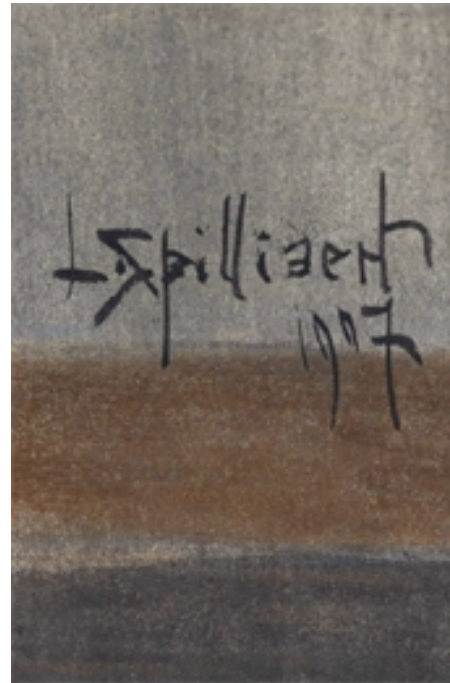
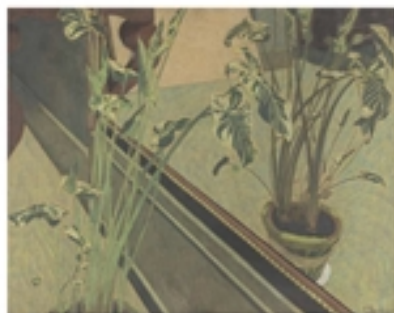


Fig. 2
Schematic representation of the
structure of the polymer. The
polymer is a copolymer of
styrene and acrylonitrile.
The structure is shown as a
chain of repeating units.

[illegible]

Fig. 5
The chemical structure of
the polymerized product
obtained from the
polymerization of
the monomer.



Glass Flasks, Vials and Other Bottles

Follow-up Therapy

Glaze tiles, walls and other finishes occupy a privileged place in Latent Apolline's work. The choice of subject is not incidental: these objects refer directly to the existence that is the object of a particular type of knowledge, associated in the literary field with Apollinean or Freudian psychoanalysis. The Apollinean work is a work in that it is that it is a work and strong technical mastery is involved with particular acuity in the series of *Arches*. Four papers have succeeded in Apolline's work in rendering, on the two-dimensional surface of paper, an object as complex as the tile in volume, its transparency, its contents, its reflection and its shadow – as in *The Place-Box*, *Box* and *Transit* (see fig. 36). The intensity of light allows the artist to explore all the latent possibilities of a materially ambiguous medium such as tile, in that it is that it is a work. This approach, according to the artist, captures the contradictions and the Apollinean of work.

How to do it: Place just 10 cc in a remarkable example. This proprietary drawing - with a composition very close to the final work (Fig. 4) - displays a particularly subtle and accomplished play of reflections. It is held in addition to the bottle, its double inscription being at the corners. A curved window shows heavily visible in the reflections. When engraved still in the presence of a light source beyond the picture plane, modified by the mirrored white of the paper. The light passes through the bottle and creates a luminous, much within the drawing.

The composition itself is intriguing: why is the bottle, positioned slightly off center, placed on the floor in front of a glass shelf lined with yellow eggs? The contrast between the upper section, with its saturated tones, and the lower section, which is lighter and rendered in a different technique, heightens the visual tension.

Alongside the large fish, a porpoise reveals the trace of a small bottle that was probably intended to be there originally – perhaps a bottle of Indian ink. The painting seems to offer comparisons, among them: Large Fish, Small Fish (Fig. 30). This small canvas quickly weighs in/against with the painted world of porpoises, culminated in the large fish, against its own artistic world, suggested by the small bottle of ink. The fragility of this small container bottle (the impetus that cannot go unnoticed,

[illegible]

which draw the viewer's attention. Here, Apollinaire reveals his fascination with mirrors and glassed surfaces – those double spaces where reality splits and flows. The Radio sometimes has its lightbulb but gets in plastic form. They become a prism for a play of lines, surfaces and colours ranging in abstraction that inevitably captivates the eye.

Spillane's work, *Flame Surface*, a Belgian art critic with whom Spillane had formed a close friendship, inaugurated from the outset the full richness of these works: the simplicity of their subject matter, the precision there is in the 10 October 1909 issue of the magazine *Lebedev*. "These flames, feeding up in an almost black atmosphere, made up the entire picture, and their ascending, ascending through their strength to the top of the canvas, were accompanied by a series of small, dark, and irregular flames, which were contained in these flames." The painting is both flame's "essence" actually evokes the profusion and other substances from in the artist's hands. Much as the Italian painter Giorgio Morandi would do later, Spillane explores his simple objects – drawn from his familiar surroundings – with an almost metaphysical rigour, at the very best, an "elemental" rigour (p. 27). With great economy of means and subject matter, but also through an economy of means and light, Spillane succeeds in changing the nature of his subjects, painting what are not objects.



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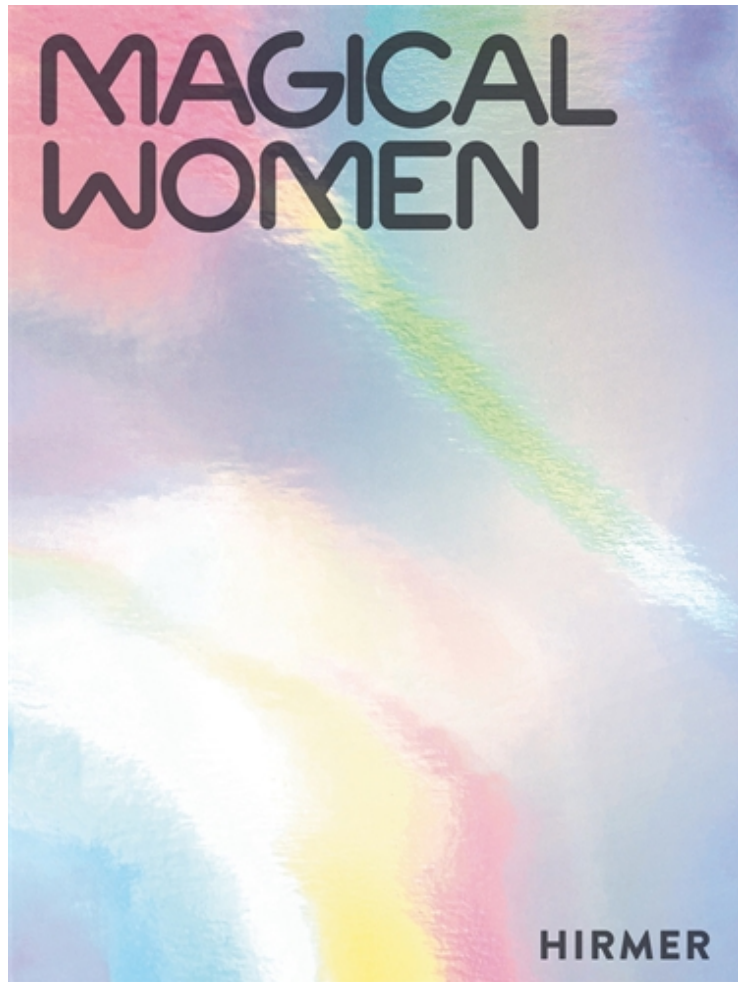


1994

Fig. 3b
Large-Block, Small-Block, 1000 nodes
100, 1000, 10000 nodes, 100000 nodes
1000000 nodes, 10000000 nodes, 100000000 nodes

Fig. 27
George Howard, 1860s. 1860s. 1860s. 1860s.
George Howard, 1860s. 1860s. 1860s. 1860s.

[illegible]



A "must" now that occult themes and rituals are enjoying a comeback in mainstream culture. From witches and clairvoyants to high priestesses - in various cultures across the world, femininity and the magical are inextricably linked. Artists have taken up this age-old association by creating ambiguous pictures, posing questions and reclaiming their right of interpretation.

Magical Women

Description

The link between women and magic has long shaped beliefs and notions of femininity, while also creating a pretext for demonising women in order to reinforce patriarchal social structures. For artists of the twentieth and twenty-first centuries, these associations offer an exciting opportunity to explore themes such as body and gender, female sexuality and identity and the defining of character traits - often from a feminist perspective.

Artists: Myrlande Constant, Cordula Ditz, Mary Beth Edelson, Bev Grant / W.I.T.C.H., Vivian Greven, Rebecca Horn, Ana Mendieta, Zanele Muholi, Rosana Paulino, Paloma Proudfoot, Gillian Wearing, Portia Zvavahera

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Hirmer Verlag GmbH

A

210mm x 288mm, 280 pp

100 illustrations



6

7



Fig. 1
View of artist-led designs from *Hyacinthe*
Constant's company during a traditional
Haitian Vodou performance, Cap-Haïtien,
Port-au-Prince, Haiti, January 10, 2002

To this day, the textile arts have the reputation of being a female domain—a notion that has deep roots in patriarchal structures. For centuries, women artists working in textiles did not receive recognition as equal members of the art world; rather, they were seen as craftspeople, as hard-working hands on the fringes of the art market. Art history itself has contributed to cementing this division between the “high” and “applied” arts. Recently, the way we perceive textiles has changed, leading to a reevaluation of textile art, no longer seen merely as a material, but as a medium of artistic expression and bearers of knowledge, symbolism, and resistance.

Myriam Constant has become a central voice in this movement. In her works, she transfers the *drapo Vodou*—traditional, richly embroidered flags used for liturgical purposes in Haitian Vodou rituals—into the canon of contemporary art. In so doing, she transcends several conventions at once: content-based, formal, and societal. For centuries, men dominated the production of *drapo*. Constant appropriates this practice and transforms the *drapo* into large-scale, narrative tapestries full of spiritual, historical, and political meanings. A more liberal choice of subjects, Constant's artistic autonomy, and the reception of her pieces in the international art context give them a new, hybrid quality.

The *drapo* combine elements from West African religions, European iconography, and military symbolism, and they reference the syncretism from which Vodou itself originally evolved. In their complex symbolism, the *drapo* reflect both religious ideas and colonial power relations, their creation derives from transatlantic colonialism, and it simultaneously constitutes a reaction to the violence suffered, but it is also an expression of cultural continuity.¹

Constant uses the French *tenture* embroidery technique² and lavishly embellishes her *drapo* with sequins and beads. They feature symbolic emblems (*valè*) of the *lwa*—spiritual beings who act as mediators between humans and the creator deity (*Bonnye*).³ Each *lwa* represents specific powers, qualities, or natural phenomena. *Ayewé*, for example, rules over the sea, while his wife *Lesrine* is revered as queen of the oceans and as the patron saint of music. *Lesrine* appears in art as a beautiful, often hair-dressed woman with long hair—iconography that references colonial traditions surrounding Mami Wata, a West and Central African water deity. Artists also often depict the latter with European features, revealing colonial influences and syncretic overlays.⁴ *Lesrine*'s attributes include the mirror and the comb; the mirror symbolizes the connection to the spirit world, the comb a cultivated femininity poised between ritual



Fig. 2
Haitian Vodou artist and the *lwa* of *Lesrine*
Flag decorated with *lwa*—spiritual beings
during a ceremony in a Vodou temple
in Port-au-Prince, Haiti, 2002

MYRIAM CONSTANT

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Fig. 3
Myriam Constant, *Lesrine 2/RENE*, 2002

MYRIAM CONSTANT

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Fig. 4
Constant's *The West Side of a Woman*, 2002
Installation view

MYRIAM CONSTANT

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CAT 161-1
Constance Top: The Whirligig of a Woman
London 1871, 1872



CAT 161-2
Constance Top: The Whirligig of a Woman
London 1871, 1872



CAT 161-3
Constance Top: The Whirligig of a Woman
London 1871, 1872



CAT 161-4
Constance Top: The Whirligig of a Woman
London 1871, 1872



CAT 161-5
Constance Top: The Whirligig of a Woman
London 1871, 1872



CAT 161-6
Constance Top: The Whirligig of a Woman
London 1871, 1872



CAT 161-7
Constance Top: The Whirligig of a Woman
London 1871, 1872



CAT 161-8
Constance Top: The Whirligig of a Woman
London 1871, 1872



CAT 161-9
Constance Top: The Whirligig of a Woman
London 1871, 1872

CONSTANCE TOP



CAT 161-10
Marybeth Stinson: The Whirligig of a Woman
London 1871, 1872



CAT 161-11
Marybeth Stinson: The Whirligig of a Woman
London 1871, 1872

MARYBETH STINSON





Maria Loizidou's exhibition *Newcomers* transformed the abandoned Minerva Hotel in Platres into a meditation on displacement, refuge, and belonging. The site-specific installation responded to the hotel's layered history as both summer retreat and wartime shelter, organizing visitors through six thematic spaces using fabric, sound, light, and found objects. The exhibition was accompanied by three parallel events exploring collective discourse, the relationship between desire and ownership, and artistic inhabitation of space. Alexandra Landré's accompanying essay drew on Arendt and Ahmed to frame Loizidou's work as "political tenderness"—making visible those erased from history through delicate interventions that hold space for bodies that don't "fit," offering traces rather than monuments for the forgotten.

Maria Loizidou. Newcomers

Description

Maria Loizidou's exhibition Newcomers transformed the abandoned Minerva Hotel in Platres into a meditation on displacement, refuge, and belonging. The site-specific installation responded to the hotel's layered history as both summer retreat and wartime shelter, organizing visitors through six thematic spaces using fabric, sound, light, and found objects. The exhibition was accompanied by three parallel events exploring collective discourse, the relationship between desire and ownership, and artistic inhabitation of space. Alexandra Landré's accompanying essay drew on Arendt and Ahmed to frame Loizidou's work as "political tenderness"—making visible those erased from history through delicate interventions that hold space for bodies that don't "fit," offering traces rather than monuments for the forgotten.

Author Biography

Maria Loizidou's practice interweaves personal and political references in relation to the history of colonialism, war, oppression, minorities, and the deprivation of social welfare. Her work combines drawings, video, sculpture, waving and installations.

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Paperback / softback

Hatje Cantz Verlag

AFKN

280mm x 200mm, 128 pp

97

IN CONVERSATION

1 NEWCOMERS

Home Is Where the Heart Is

2 WHAT HAPPENS TO ME IS WRITTEN UP THERE

3 THE OBJECTS LOOK AT US

4 EVERYTHING IN THE PRESENT IS TRANSFORMED. THE ARTISTIC INHABITATION OF SPACE

THE SPACE I PERCH WITH TENSION

With her exhibition *Newcomers* at the Minerva Hotel in Platres, Maria Louïse invites us into a space where time travels back and forth between past and present.

In this hotel in the mountains of Limassol, both locals and foreigners once sought refuge from the scorching Mediterranean summers. It also served as a temporary haven for people from Cyprus and neighboring countries in times of war. In the very same space, Louïse's on-site art responds to these people's need for survival and restoration in the face of temporary or lasting trials, in the face of minor or devastating loss.

The artist invites us to wander through the hotel to trace that buried identity as a place of refuge. Louïse's temporary reuse of the site heightens our sense of the environment of the hotel space. But through that heightened sense, her art evokes that history of human displacement when the hotel was not a place for fun and relaxation but a space of more basic human needs: shelter, respite, recovery. For the Minerva hotel, these issues might be historical, but Louïse's exhibition reminds us that these needs have never been more relevant than today.

The exhibition design is by Louïse herself. It is as important to her as the creation of the artworks themselves. With each project, the space—whether layered by history or not—works together with the art. At the Minerva Hotel, the fundamental design elements—language, fabric, sound, and lighting—shifted and evolved according to need. The space was organized into six thematic units through which visitors moved.

1. Reception Room—The Welcoming
2. Where Am I Now?
3. Storage Room
4. Sleeping Rooms—No Entry
5. The Space In Between
6. Dreams Area

In each unit, visitors encounter installations featuring the artist's works alongside objects from the hotel set beside each other through unconventional gestures and small arrangements that suggests ways of contemplation or reflection. Each unit has its own title etched onto materials using the laser cut method, with the title itself becoming part of the exhibition. The exhibition begins on the ground floor and continues on the first and second floors of the hotel. On the ground floor, the glass panes of selected doors and windows were painted white and furniture once used in the hotel were draped in white fabric—gestures that allude to the importance of care.

1. Reception Room—The Welcoming

The exhibition begins with the familiar children's party game in which the number of chairs, placed in a circle, is always one fewer than the number of players.

2. Where Am I Now?

No Keep Swimming, 2013, drawing, pencil on paper, 70x100 cm

The second section takes place in the large hall on the ground floor, dominated by a drawing suspended on a tripod. Birds appear in the drawing as rescuers of human lives.

3. Storage Room

Sculptures from Maria Louïse's two most recent exhibitions:

- *Not Bulbous Migrant*, Musée de la Chasse et de la Nature, Paris, 2013
- *The Place I Am Not*, Freud Museum and The Hellenic Centre, London, 2014

This third section includes a large number of the artist's works, arranged on metal shelves tightly packed into the smallest room of the ground floor. The ability to distinguish each piece individually depends on the attention and curiosity of the visitor.

4. Sleeping Rooms—No Entry

Person, 2013, installation, dimensions variable

In the fourth section, located in a specially arranged space, the artist uses simple gestures to convey the atmosphere of a condition in waiting. The folding screen—typically intended to divide space—is transparent, allowing and even encouraging observation of what lies before and around us.

5. The Space In Between

Artist's Books:

- *Girls Are Not Afraid of Dogs* from the exhibition *Self/Other*, 2011
- *Living Small* from the exhibition of the same name, 2008
- *Prayer* from the exhibition *Portals*, 2012
- A yellow notebook, waiting to be filled with the experiences of the current exhibition, *Newcomers*, 2013

Seen through the glass front of a room while ascending the stairs to the second floor, four open artist's books rest on a desk. These books were selected from the artist's extensive collection, in which she typically records her experiences through drawings at the end of each exhibition or project.



DELORE, 2013



LOUISE, 2013



SLEEPING ROOM - NO ENTRY

14

SLEEPING ROOM - NO ENTRY

15

THE SPACE IN BETWEEN

16

THE SPACE IN BETWEEN

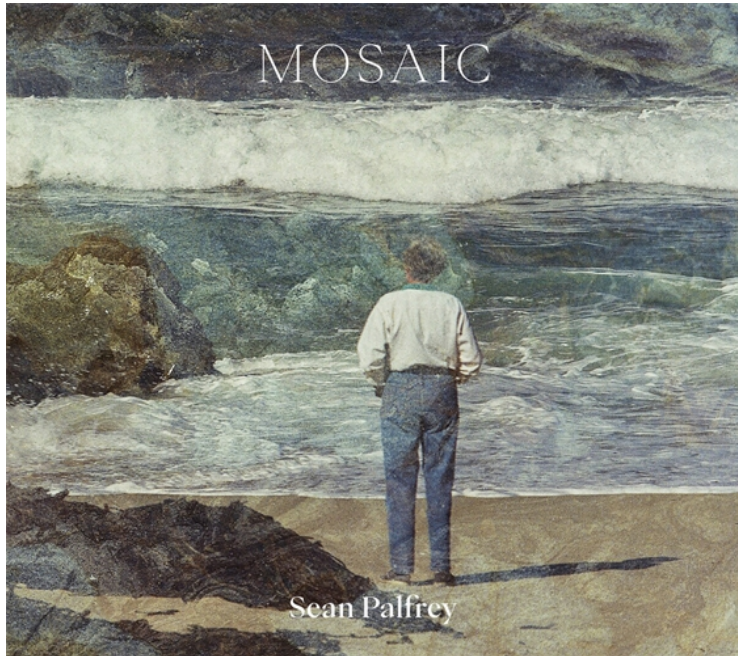
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Mosaic

Sean Palfrey



Jacket
Coming Soon



Mosaic presents a compendium of images, including landscapes and portraits, all drawn from the author's extensive photographic archive, in celebration of a lifetime's engagement with the people and places of our diverse planet.

Mosaic

Sean Palfrey

Description

***Mosaic* presents a compendium of images, including landscapes and portraits, all drawn from the author's extensive photographic archive, in celebration of a lifetime's engagement with the people and places of our diverse planet.**

Mosaic, the sixth and final volume in Sean Palfrey's photography series, is filled with some of the author's favourite images: an Indonesian fishing boat at rest on a sandy beach in the glow of dusk; a tangle of leaves that look, for a second, like the bared teeth of a fearsome beast; a bright and joyful children's mural, replete with birds and rainbows; and the grey-blue and apricot tints of a canyon wall, scoured by time and weather.

This book is a mosaic, with images of animals, trees and plants, landscapes both stark and beautiful, and portraits, too, all of them gathered over a lifetime of travel and a close engagement with the people and places of our diverse plan...

Author Biography

Sean Palfrey has had an illustrious career as a paediatrician, Faculty Dean at Harvard University and Professor of Clinical Pediatrics and Public Health at Boston University. Simultaneously, Palfrey has spent a lifetime exploring the boundaries of image-making through photography, with his work as a doctor informing his practice. In addition to being a teacher, Dean and clinician, he served as president of the Massachusetts Chapter of the American Academy of Pediatrics and he has been a legislative advocate for child health programmes and policies since the 1970s. Palfrey exhibits his photography in solo and group shows frequently in the USA.

9781917627146

\$54.99

27/01/2027

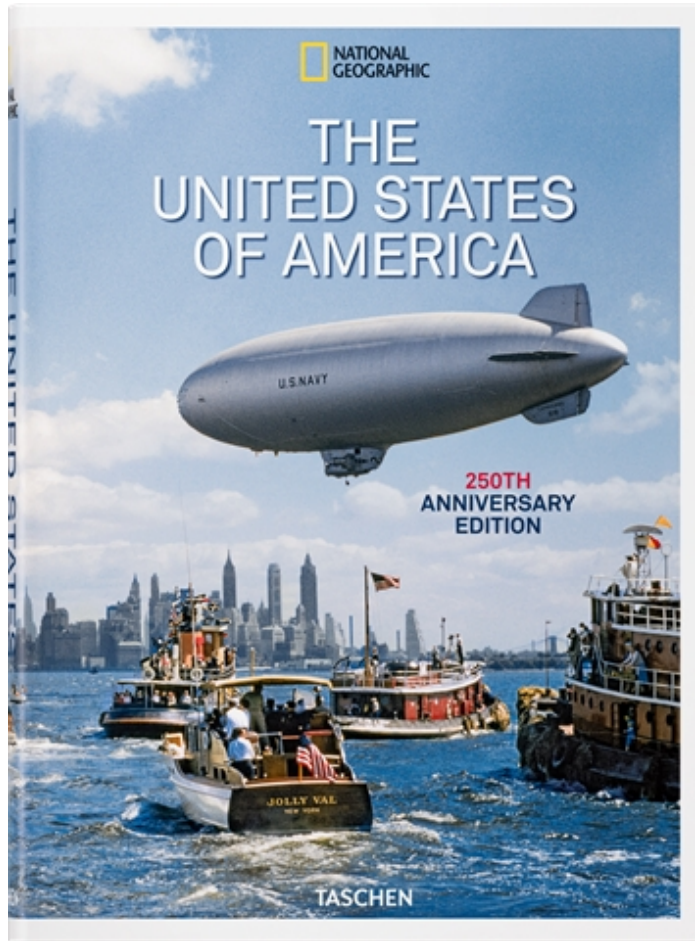
Paperback / softback

Hurtwood Press

A

235mm x 210mm, 168 pp

Illustrated in colour



National Geographic

Description

Travel through time and across the country with **this state-by-state tour of the United States over the past 100 years**. This volume brings together **more than 700 captivating images from** National Geographic's illustrious archives to chart a century of change and growth from Alabama to Wyoming.

These remarkable images bring **a vivid account of a vast, evolving, and diverse country**, from breathtaking landscapes to advancing industry, evocative rural life to burgeoning towns and cities. We travel from the ski slopes of Colorado to the jazz bars of New Orleans, from the luxurious Hollywood Hills to a barbershop in Kentucky, and from Manhattan's Chinatown to a river baptism in Mississippi. Along the way, the tour takes in the gamut of photographic evolution, shifting from early black-and-white and autochrome images of the 1920s and 1930s into midcentury Kodachrome, then the harder-edged reportage of t...

- This book serves as an unequivocally grounding reminder that not only is history perhaps the greatest educational resource of them all, but also that everything is transient.

9783754402467

TASCHEN

\$275.00

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270mm x 373.9mm, 792 pp

Hardback



ALABAMA

"Sweet home Alabama,
 where the boys are so blue..."
 LYNN BARNES, ALABAMA BOYS' LIFE





COLORADO

"The conditions in the pure air of the Colorado Mountains proved extremely favorable for my experiments."
—ALBERT EINSTEIN, 1931



It is essential for the active outdoor lifestyle that Colorado offers. Among the many outdoor opportunities are hiking, skiing, fishing, and hunting. The state's diverse terrain, from the snow-capped peaks of the Rockies to the sun-drenched beaches of the Gulf of Mexico, provides a wide range of recreational activities. The state's climate, with its warm summers and mild winters, is ideal for outdoor enthusiasts. The state's natural beauty, with its stunning landscapes and diverse wildlife, is a major attraction for visitors. The state's history, with its rich cultural heritage and significant contributions to the American West, is also a key part of its identity. The state's economy, which is heavily reliant on tourism and outdoor recreation, is a testament to the state's natural beauty and recreational opportunities. The state's education system, which is known for its high quality and innovative teaching methods, is another key feature of the state. The state's healthcare system, which is one of the best in the country, is also a major asset. The state's infrastructure, with its extensive network of roads, bridges, and public transportation, is a testament to the state's commitment to its citizens. The state's government, which is known for its transparency and accountability, is another key feature of the state. The state's culture, with its diverse mix of traditions and customs, is a testament to the state's rich history and heritage. The state's environment, with its stunning landscapes and diverse wildlife, is a testament to the state's natural beauty and recreational opportunities. The state's economy, which is heavily reliant on tourism and outdoor recreation, is a testament to the state's natural beauty and recreational opportunities. The state's education system, which is known for its high quality and innovative teaching methods, is another key feature of the state. The state's healthcare system, which is one of the best in the country, is also a major asset. The state's infrastructure, with its extensive network of roads, bridges, and public transportation, is a testament to the state's commitment to its citizens. The state's government, which is known for its transparency and accountability, is another key feature of the state. The state's culture, with its diverse mix of traditions and customs, is a testament to the state's rich history and heritage. The state's environment, with its stunning landscapes and diverse wildlife, is a testament to the state's natural beauty and recreational opportunities.





Overturn the Centre

Description

Overturn the Centre offers an insight into the life and inner thoughts of Liu Kuo-sung, one of the most important artists in the history of Chinese art. Liu is a pioneering figure in the global discourse of modern and contemporary ink painting, a fierce advocate for the modernisation of Chinese painting and a seminal innovator who charted the course of the modernist avant-garde in Taiwan. This volume is a record of interviews conducted over several months in Taiwan in 2021, in which Liu Kuo-sung and Rudy Tseng discussed Chinese painting, global modernism, Taiwan's critical role in developments, and the story of Liu Kuo-sung's life. It combines art theory with informal observations on a successful life of art, teaching and global travel.

Author Biography

Liu Kuo-sung was born in China in 1932 and settled in Taiwan in 1949. He co-founded the Fifth Moon Group in 1956, a major force in the modernisation of Chinese painting. He has received many awards and has held more than 130 solo exhibitions worldwide. Rudy Tseng has taught at postgraduate level in media and communications in Taiwan, and serves on committees at the Tate, the Singapore Art Museum and the Mori Art Museum.

9783775762717

\$85.00

30/12/2026

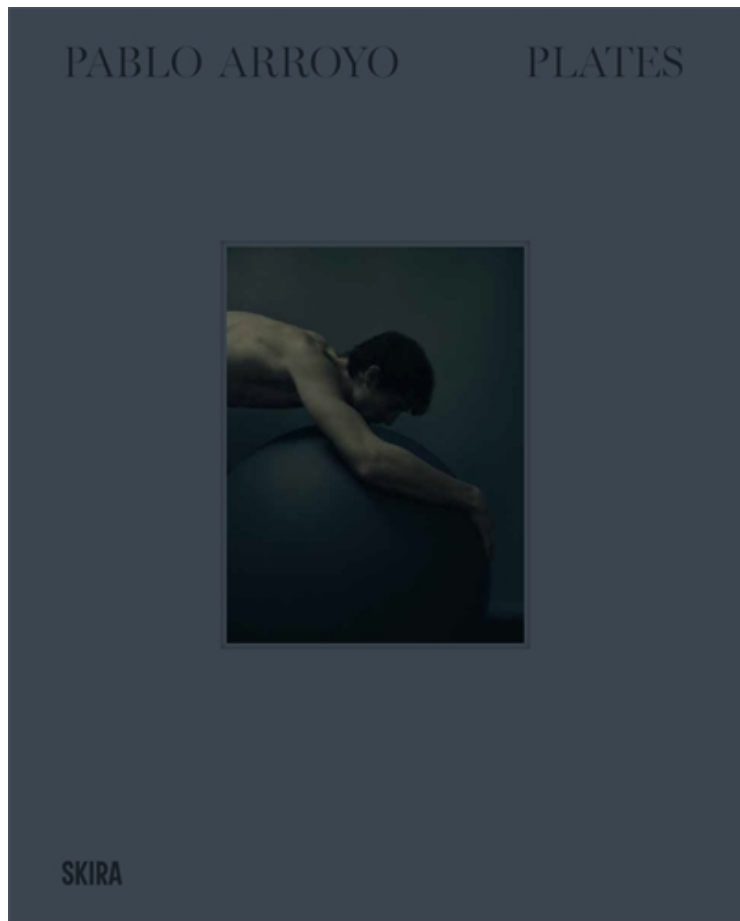
Hardback

Hatje Cantz Verlag

AGB

170mm x 240mm, 328 pp

37



The first monograph dedicated to Pablo Arroyo's new professional project "beyond" fashion photography

Pablo Arroyo

Description

The first monograph dedicated to Pablo Arroyo's new professional project "beyond" fashion photography

After years devoted to fashion photography for the most prestigious international brands, Pablo Arroyo presents a new and significant chapter in his professional career, which consciously goes "beyond" the boundaries of fashion photography. It is a choice that breaks with the past and, at the same time, marks a return to the origins: a renewed closeness to "pure" photography, stripped of all artifice and superstructure. In this new phase, the artist's gaze becomes more intimate and rigorous, focusing on the essence of the subjects and the intrinsic power of the image. His photographs are characterised by an essential, direct visual language, free of embellishment, in which objects and nudes emerge forcefully from the background, isolated and laid bare in their formal and expressive uniqueness.

Creative, art ...

Author Biography

Creative, art director, and photographer, **Pablo Arroyo** (Mexico City, 1975) is a leading figure in the contemporary landscape of photography and creative direction. His education is rooted in studies of art history, screen printing, and engraving in Mexico, and was later consolidated in Italy, where he moved in the early 1990s to pursue graphic design, photography, and art history at the Istituto Europeo di Design in Milan. After an initial experience as a graphic designer at Vogue Italia, Arroyo began a full-time career as a photographer in 1998, collaborating with numerous Italian and international magazines and producing catalogues and campaigns for major fashion houses, including Alexander McQueen, Gucci, Trussardi, and Valentino. In 2009, he launched his first independent magazine/project in Paris, marking the beginning of a path increasingly focused on creative direction and the development of brand visual identities. In...

9788857255231

\$90.00

30/12/2026

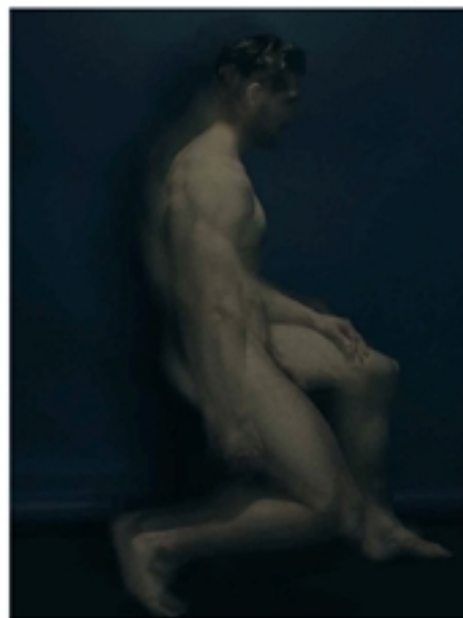
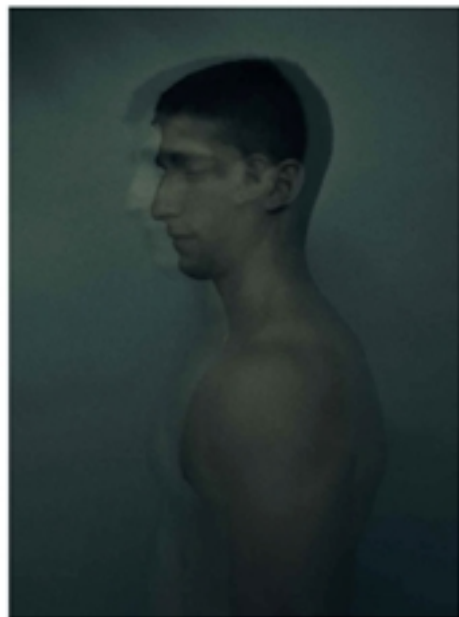
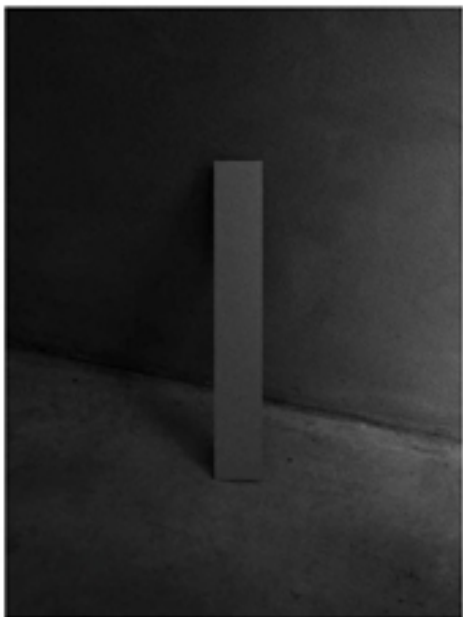
Hardback

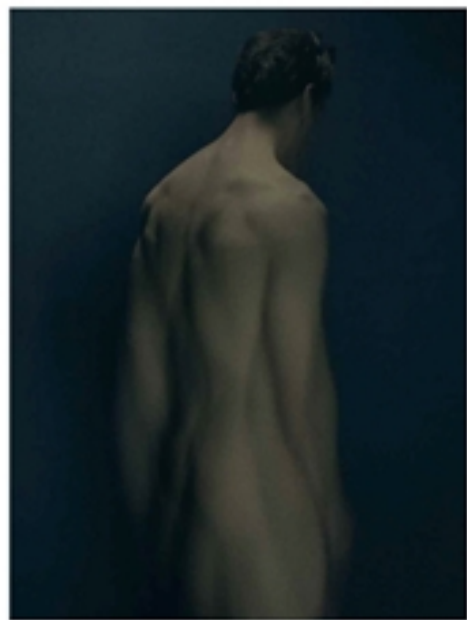
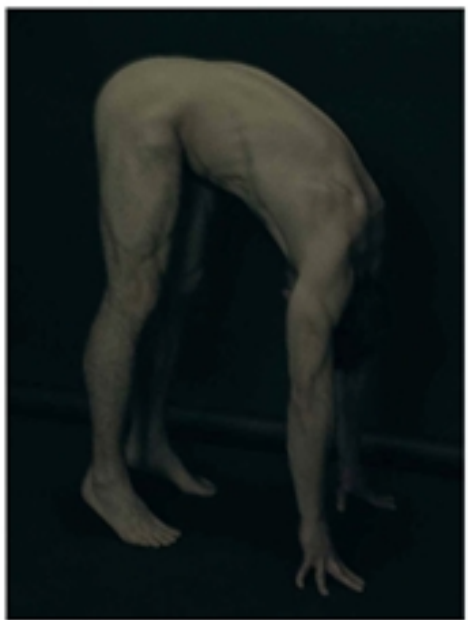
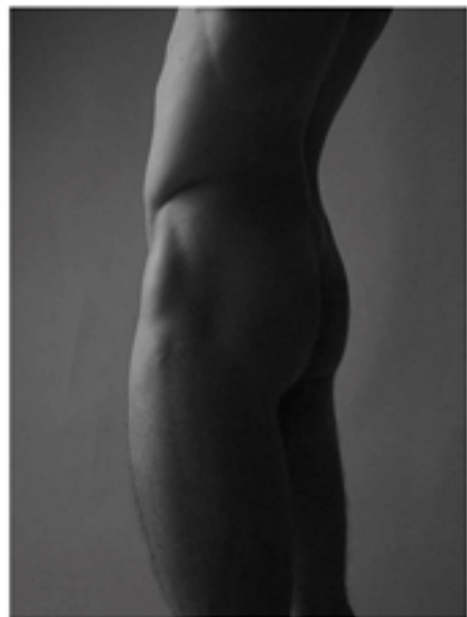
Skira Editore S.p.A

AJB

240mm x 300mm, 112 pp

60



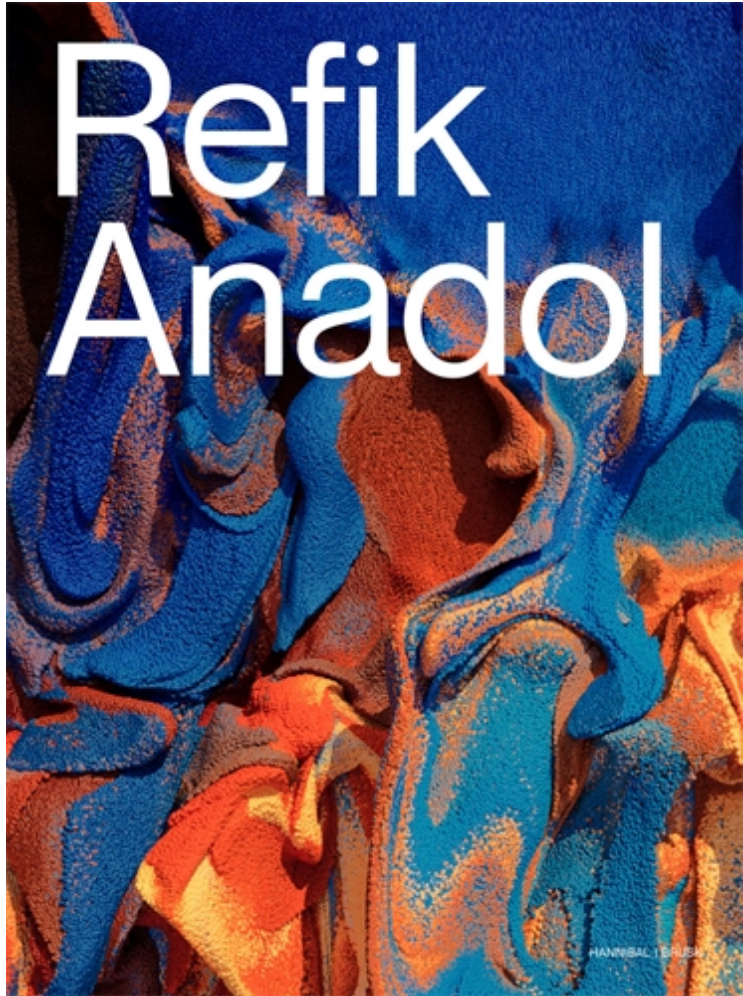


Refik Anadol

Refik Anadol



Jacket
Coming Soon



This monograph presents a visually striking exploration of Refik Anadol's data-driven installation, created for the opening of the new BRUSK museum in Bruges. The book offers exclusive visuals and reflections on the intersection of art, technology, and memory in Anadol's work.

Refik Anadol

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Description

This monograph presents a visually striking exploration of Refik Anadol's data-driven installation, created for the opening of the new BRUSK museum in Bruges. The book offers exclusive visuals and reflections on the intersection of art, technology, and memory in Anadol's work.

Working at the intersection of art, science, and technology, Refik Anadol is best known for his large-scale immersive installations and public artworks that use machine learning, AI, and big data to visualize complex systems. Anadol's work transforms raw data - ranging from urban landscapes to brainwaves - into dynamic, multi-sensory experiences, pushing the boundaries of how we perceive space, memory, and reality.

For the inaugural programme at BRUSK, the new museum for contemporary art in Bruges, Belgium, Anadol presents a major site-specific installation that immerses visitors in a datadriven landscape unique to the city.

Author Biography

Refik Anadol (b. 1985) is a Turkish-American new media artist and pioneer in the field of data-driven art. He is the founder of Refik Anadol Studio, based in Los Angeles, and has exhibited worldwide at institutions such as MoMA, the Centre Pompidou, and Art Basel.

9789493416598

\$74.99

30/12/2026

Hardback

Hannibal Books

AGB

215mm x 290mm, 128 pp



Refik Anadol: The Painter of Post-Digital Life'

Michael Donsky, 1994
in Conversation
with Refik Anadol 1994

Artists have often stood at the forefront of decisive cultural and technological transformations. In the twenty-first century they explored the aesthetic and technical possibilities of photography in the twentieth century; they expanded the language of film and video. Digital art continues this long lineage of experimental spirit. Since the emergence in the early 1980s it has evolved from early computational experiments into what is now described as the "post-digital" or "post-internet" era. In this context, the digital is no longer perceived as a separate medium but as an omnipresent infrastructure shaping contemporary life.

The themes such as Virtuality, Realism, and the Post-Digital are explored through a series of artworks that engage with the digital, but do so in a way that is not purely technological. Instead, they explore the human condition in a post-digital world, where the boundaries between the physical and the digital are blurred. The artist's work is a reflection on the human condition in a post-digital world, where the boundaries between the physical and the digital are blurred.

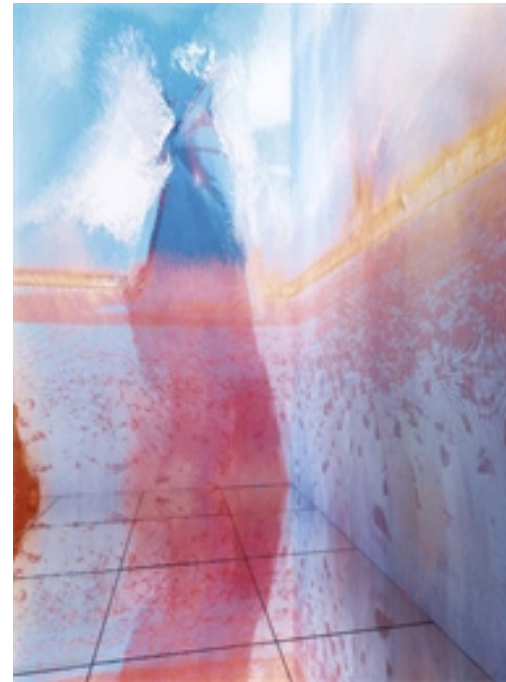
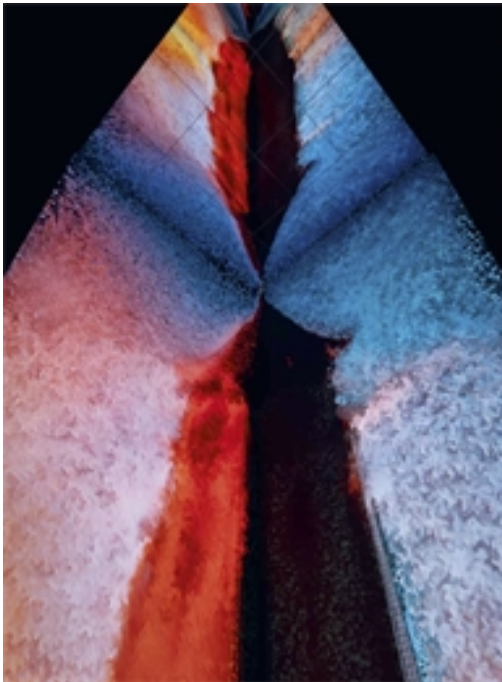
Each practice poses important questions for researchers and their audiences. How can institutions present and conserve artworks that exist as dynamic data streams and computational processes, often generated beyond the museum through personal devices? What is the author when artificial intelligence plays a generative role in producing the artwork? What constitutes originality in a culture shaped by machine learning and algorithmic reconstruction? These are precisely the questions that frame the opening of *Machine Brains* in the fall of 2019. *Machine Brains*, which has invited Refik Anadol to 1994, is intended to create a major site-specific commission that directly engages with them.

Anadol navigates the post-digital condition. The digital is not an auxiliary tool but the primary medium. At the core of his practice is artificial intelligence. He describes this work as "Data, Perception, and Emotion." Transforming each dataset into spatial, immersive visual experiences. Drawing on ethically sourced datasets, other imagery, environmental records, and contextual information, he uses machine learning algorithms to analyze and reconfigure these materials. In his approach, he does not replace the artist; he becomes a collaborative author. A landscape he creates, directs, and continually shapes.

A key conceptual axis in Anadol's oeuvre is memory. Data is understood as a form of collective memory—communal, non-decaying, and capable of whole transformation. For *Machine Brains*, a new site-specific installation based on datasets drawn from the collections of Museum Boijmans van Beuningen, and other publicly available digital sources. Through the analysis and transformation of these historical and contemporary data streams, he constructs an evolving spatial projection, a generative interpretation of Bruges as a living city.

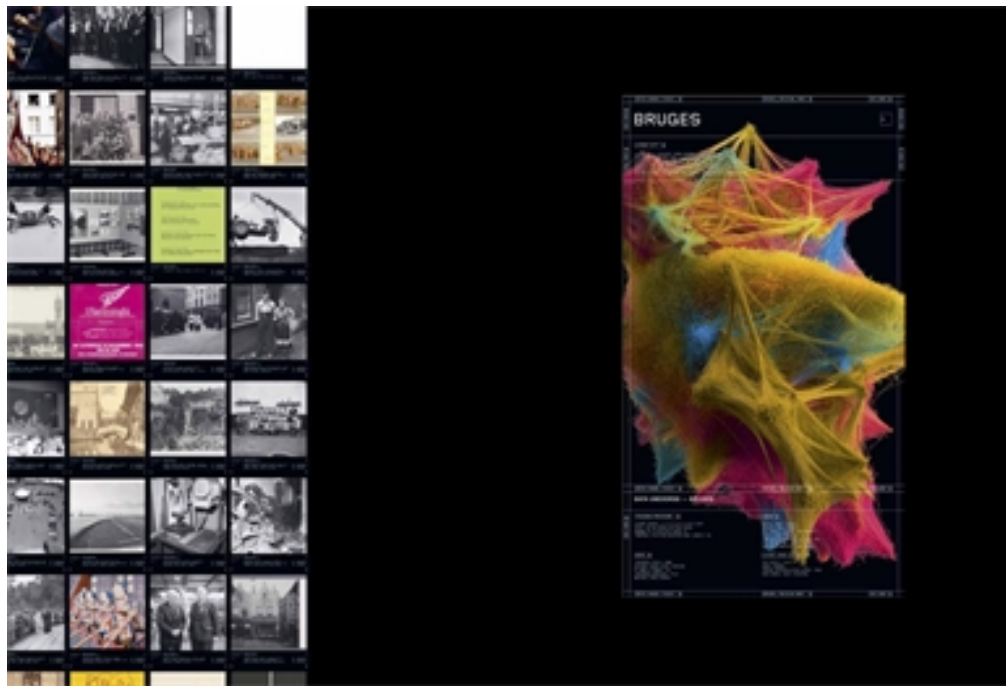
How has technology in the digital world of Refik Anadol in 2019 by a designer named. My first encounter with the work is also seen in 2019, at the end of the exhibition in Bruges. There, we embarked on a narrative journey that seamlessly weaves together Refik's vision of the city. And it is through the atmospheric, sensory of Bruges Museum (2019), the artist's installation of *Machine Brains*, which resulted in the contemporary and lasting space of *Machine Brains* (2019). Now, as Anadol's new creation unfolds in Bruges, I find myself reflecting on that sense of wonder as artwork that transforms latent data into rich, lived experiences and collective memory into intimate spaces.

1. *Machine Brains* is a site-specific commission for the opening of the *Machine Brains* exhibition at the Museum Boijmans van Beuningen in Bruges, Belgium, in the fall of 2019. The exhibition is a collaboration between Refik Anadol and the Museum Boijmans van Beuningen. The exhibition is a collaboration between Refik Anadol and the Museum Boijmans van Beuningen. The exhibition is a collaboration between Refik Anadol and the Museum Boijmans van Beuningen.



"Literally, in human history, we have never had intelligence as a technology."

— Refik Anadol



BERLIN



NEW YORK CITY





The work by the painter whose narrative works explore storytelling, identity, and memory by using expressive brushwork

Reggie Burrows Hodges: Mela

Description

African-American painter Reggie Burrows Hodges (b. 1965, Compton, California) pursues a strong visual narrative in his works, which explore questions of identity, community and memory. Published on the occasion of his solo exhibition at MICAS, this publication features recent paintings which illustrate Hodges' singular technique of employing a black ground across his canvases and then developing the scene around his figures with painterly, loose brushwork. A technique which deliberately plays with perceptions by reducing the focus on the human figure, which is essentially formed by the negative space within the composition; a practice which accentuates the environment where the figures are situated rather than the figures themselves. As he notes, "I start with a black ground [as a way] of dealing with blackness' totality. I'm painting an environment in which the figures emerge from negative space... if you see my paintings in perso...

Author Biography

Edith Devaney is the artistic director at MICAS. For twenty years she was a senior curator at the Royal Academy of Arts where she was responsible for originating and curating exhibitions such as Jasper Johns; 'Something Resembling Truth' exhibition in 2017 and Abstract Expressionism in 2016. She also curated the David Hockney exhibition, 82 Portraits and one still-life, and originated and co-curated the Hockney landscape exhibition, A Bigger Picture, in 2012, and Richard Diebenkorn in 2015. In her capacity as Head of Summer Exhibition at the Royal Academy of Arts, she worked with many international contemporary artists on both the curation of this annual exhibition and special projects and displays relating to it.

9788857255378

\$100.00

30/12/2026

Hardback

Skira Editore S.p.A

AFC

280mm x 300mm, 192 pp

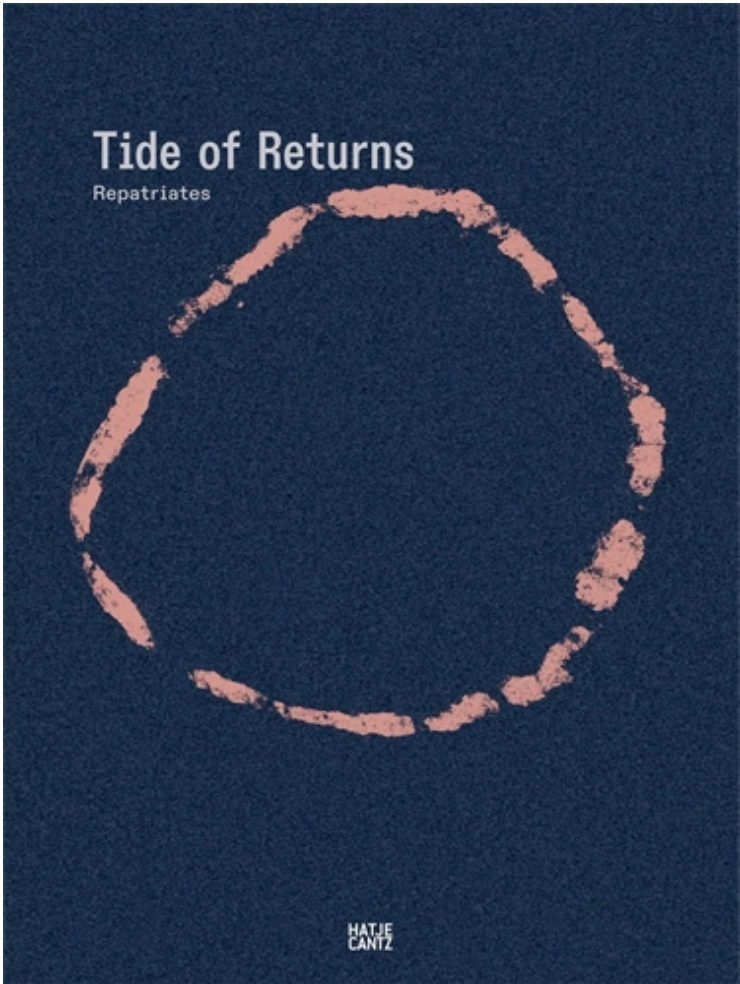
70

The Boat (Study 1997)
 acrylic on panel, 100 cm
 1997, © 1997 by J. M. W. Turner



The Boat (Study 1997)
 acrylic on panel, 100 cm
 1997, © 1997 by J. M. W. Turner





Repatriates Collective. Tide of Returns

Description

The high tide of returning art after violent extraction brings a movement that deeply embeds the repatriated into contemporary art. Politically active in long term projects in Australia, Namibia, Benin and Mexico, Repatriates is a collective from and connected with communities involved in repatriations from European museums. Debates over the return of cultural belongings have usually been approached in terms of political and legal frameworks. Pressing beyond institutional debates, the collective examines how contemporary artists can offer new perspectives not just for understanding cultural heritage, but for enacting its return. Gathering the voices of artists, critics, filmmakers, curators, and historians, this book offers a range of approaches to the challenges and possibilities involved in repatriation processes around the world today.

9783775763165

\$85.00

30/12/2026

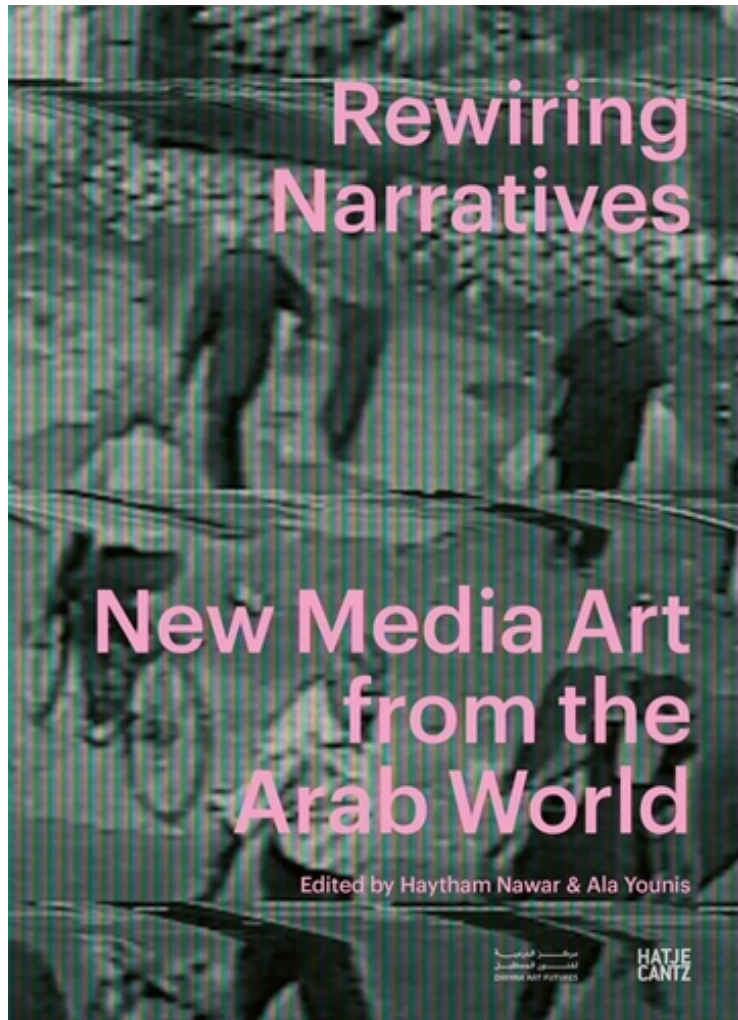
Paperback / softback

Hatje Cantz Verlag

AGC

260mm x 190mm, 144 pp

100



Rewiring Narratives

Description

Rewiring Narratives: New Media Art from the Arab World rethinks the positioning of artistic and media practices from the Arab world in the grander discourse of New Media Art; not through the mere filling of representational gaps, but through a rethinking of the field as a whole. Emphasizing localized histories, cultural frameworks, political contexts, and technological conditions, this volume maps a dispersed yet interconnected terrain of Arab artists, institutions, and works that challenge linear notions of modernity and authorship. The editorial essay by Haytham Nawar and Ala Younis calls for a methodological shift; situating Arab media art through its own material and social conditions, from early cinema and state infrastructures to post-2011 digital practices, positioning it as dynamic rather than derivative. Contributions by artists and scholars range from essays on media's historical roots, code-based painting, and video art flows,...

9783775761338

\$85.00

30/12/2026

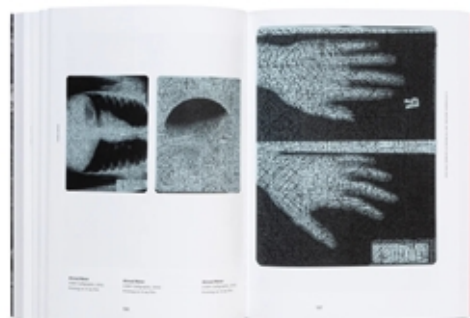
Paperback / softback

Hatje Cantz Verlag

AB

165mm x 235mm, 240 pp

80



Ruprecht von Kaufmann

Stefano Vastano, Asta von Mandelsloh

HIRMER



An extraordinary artistic response to the work of Otto Dix. In his series Hundert (Hundred), Ruprecht von Kaufmann explores the themes and aesthetic language of the German modernist master through more than thirty paintings, most of them at a large scale and employing a wide range of approaches. Richly illustrated with detailed reproductions and installation views, and accompanied by accessible, incisive texts, the book invites readers on an inspiring journey through the '20s of two different centuries.

Ruprecht von Kaufmann

Stefano Vastano, Asta von Mandelsloh

Description

This publication presents the artistic interweaving of present-day social and political concerns with those of the Weimar Republic, as viewed from the historical distance of a hundred years. The parallels are numerous - and often unsettling. From dissatisfaction with the political system and economic crises to the persecution of dissenting voices in the 1920s, Ruprecht von Kaufmann (b. 1974) draws striking visual conclusions that resonate with the profound upheavals of our own time, inviting reflection and critical engagement.

Author Biography

Art historian Dr Marc Wellmann has been Artistic Director of Haus am Lützowplatz in Berlin since 2013.

9783777447490

\$100.00

30/12/2026

Hardback

Hirmer Verlag GmbH

230mm x 272mm, 224 pp

100 colour illustrations

- 6. **WITTEKOPF** von Kadijaev
- 12. **WITTEKOPF** von Kadijaev
- 38. **Geschichten am Abgrund des Zynismus**
von den 1980er Jahren bis heute (Stefano Vastano)
- 52. **Scenes on the Precipice of History**
Scenes from 1980s to Today (Stefano Vastano)
- 104. **Kadens der Gegenwart**
Der Übergangsbereich von Gegenwart von Kadijaev
(Stefano Vastano) (Akte von Kadijaev)
- 140. **Scenes of the Present**
The ongoing impact of the Past on
Gegenwart von Kadijaev's Presence (Akte von Kadijaev)
- 214. **WITTEKOPF** von Kadijaev
- 222. **WITTEKOPF** von Kadijaev



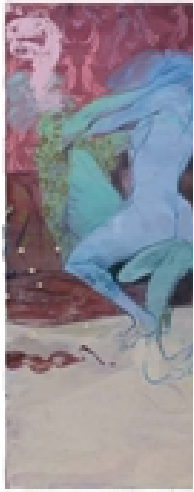
WITTEKOPF 2022
Kadijaev's work is a collection of paintings and drawings
100 x 100 cm

WITTEKOPF 2022
Kadijaev's work is a collection of paintings and drawings
100 x 100 cm

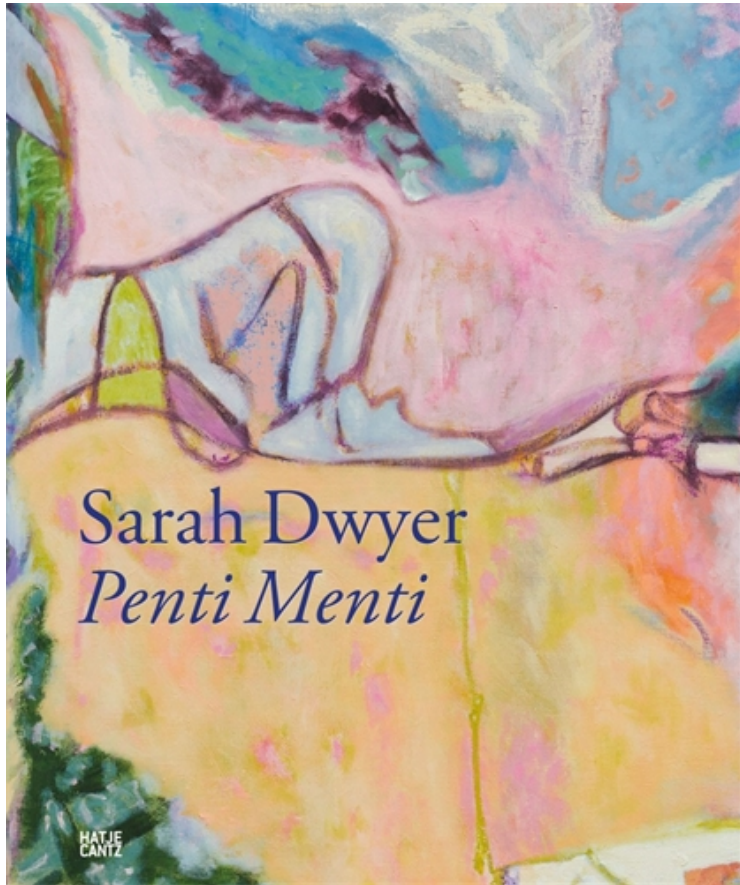




David Lauder, 'The Beach and the Beach House', 2011
Oil on canvas, 100 x 100 cm



David Lauder, 'The Beach and the Beach House', 2011
Oil on canvas, 100 x 100 cm



Sarah Dwyer: Penti Menti

Description

The title of the inaugural monograph of Irish artist Sarah Dwyer to the art historical concept of pentimento—from the Italian, pentirsi, "to repent"—which refers to the visible traces of an artist's revisions within a painting. For Dwyer, these transformations lie at the heart of her practice: painting becomes a process of layering and erasing, of burying and excavating, mirroring how memory and time shape both body and landscape. It includes an in-depth essay by author and Frieze Magazine Editor at Large Jennifer Higgie on the themes and processes of Dwyer's oeuvre in an international context, a text by Dr Yvonne Scott on Dwyer's connection to Ireland and to nineteenth- and twentieth-century art movements, and rich illustrations of the artist's works and exhibitions.

Author Biography

Sarah Dwyer (b. 1974, Ireland) lives and works in London. Drawing is central to her process, combined with painting, and sculpture. Exuberant colours and figurative and abstract marks reimagine daily life and play. Trained at the RCA she has exhibited extensively, and is represented in collections across the world.

9783775762465

\$105.00

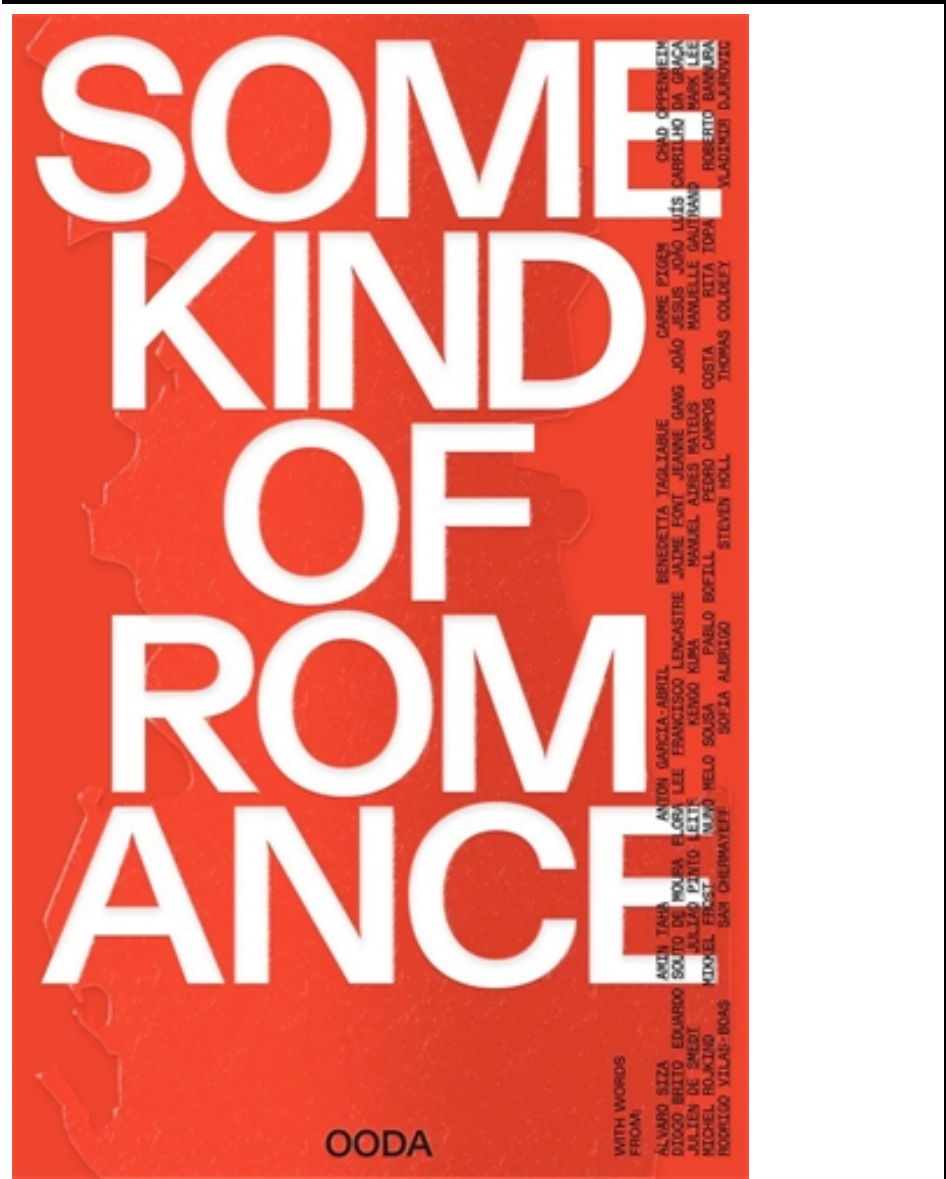
27/01/2027

Hardback

Hatje Cantz Verlag

A

250mm x 300mm, 112 pp



Some Kind of Romance, Any Kind of Existence

Description

This book is a bifurcated journey through fifteen years of the architecture practice OODA, designed as a "dream state" inner dialogue between Some Kind of Romance and Any Kind of Existence: mirrored reflections of past and future projects that reflects the practice's work and exploring path from Porto to the world. Read together, these two parts are less about buildings than about a way of being in the world, offering an open narrative where architecture is presented as if in a chronicle, a journal. In Albania, it traces a transformative engagement with urban regeneration and identity reconstruction in a context of rapid urban change. In Portugal, it explores continuity through both rehabilitation and new construction, treating time, heritage, and landscape as active materials. Together, these two dimensions reveal a practice shaped by persistence and risk, belonging and transformation, grounded in place yet open to reinvention.

Author Biography

OODA is an international architecture and urban design practice with offices in Portugal and Albania. Founded in 2010 in Porto, the studio of over sixty architects works across architecture and urban strategy, delivering residential, hospitality, office, cultural, and civic projects, as well as large-scale urban design and master planning. Recognized in international competitions, OODA combines conceptual rigor, contextual sensitivity, and collaboration to create lasting, globally engaged designs.

9783775762854

\$125.00

30/12/2026

Hardback

Hatje Cantz Verlag

AMB

0mm x 0mm, 460 pp

360



Stay Connected

Description

Stay Connected: Art and China Since 2008 is a landmark compendium produced by Tai Kwun Contemporary and Asia Art Archive. Bringing together over 80 artists from China and beyond, the volume maps artistic responses to the profound social, economic, and technological shifts of the 21st century. Structured around nine keywords, it features newly commissioned essays by curators, writers, and scholars, alongside short texts on artworks and an extensive archival section. With three in-depth curatorial essays, this richly illustrated book offers a panoramic yet incisive account of contemporary art's entanglement with the realities of globalisation, making it an indispensable reference for understanding China's place in the world today.

9783775761499

\$105.00

30/12/2026

Hardback

Hatje Cantz Verlag

AGC

200mm x 260mm, 376 pp



Suzanne Adan (born 1946) creates personal universes that combine fantasy, popular culture, and autobiography. *Suzanne Adan: I'm No Spring Chicken* is a collection of these works assembled in her 80th year for an exhibition of the same name. It includes approximately 120 examples of her work, along with supplemental illustrations and photographs.

Suzanne Adan

Description

Suzanne Adan (born 1946) creates personal universes that combine fantasy, popular culture, and autobiography. Suzanne Adan: I'm No Spring Chicken is a collection of these works assembled in her 80th year for an exhibition of the same name. It includes approximately 120 examples of her work, along with supplemental illustrations and photographs.

Much like her art, Suzanne Adan (born 1946) is animated, funny, and a little dark. She grew up in Yolo, a village not far from Sacramento, California, her small-town childhood later combining with adult themes and the implications of innocence lost. She developed her iconography and style within a rich context of eclectically irreverent Northern California artists, whose everyday subject matter, tongue-in-cheek humor, and penchant for the subversive led to her own absurd and satirical edge.

Author Biography

Scott A. Shields, Ph.D., is the Ted and Melza Barr Chief Curator and Associate Director at the Crocker Art Museum in Sacramento. He holds an M.A. and Ph.D. in art history from the University of Kansas, where his studies focused on American paintings, 1825-1940. Prior to joining the Crocker in 2000, he served as Curator of Fine Arts at the California Historical Society in San Francisco. For the past twenty-five years in Sacramento, Shields has added more than 20,000 works of art to the Museum's permanent collection and curated nearly 100 exhibitions. He has also authored numerous exhibition catalogues, including Artists at Continent's End: The Monterey Peninsula Art Colony; Echoes of the Earth: Ceramics by Toshiko Takaezu; Edgar Payne: The Scenic Journey; A Touch of Blue: Landscapes by Gregory Kondos; Armin Hansen: The Artful Voyage; E. Charlton Fortune: The Colorful Spirit; Richard Diebenkorn: Beginnings; Granville Redmond: T...

9783777446899

\$90.00

30/12/2026

Hardback

Hirmer Verlag GmbH

A

260mm x 286mm, 180 pp

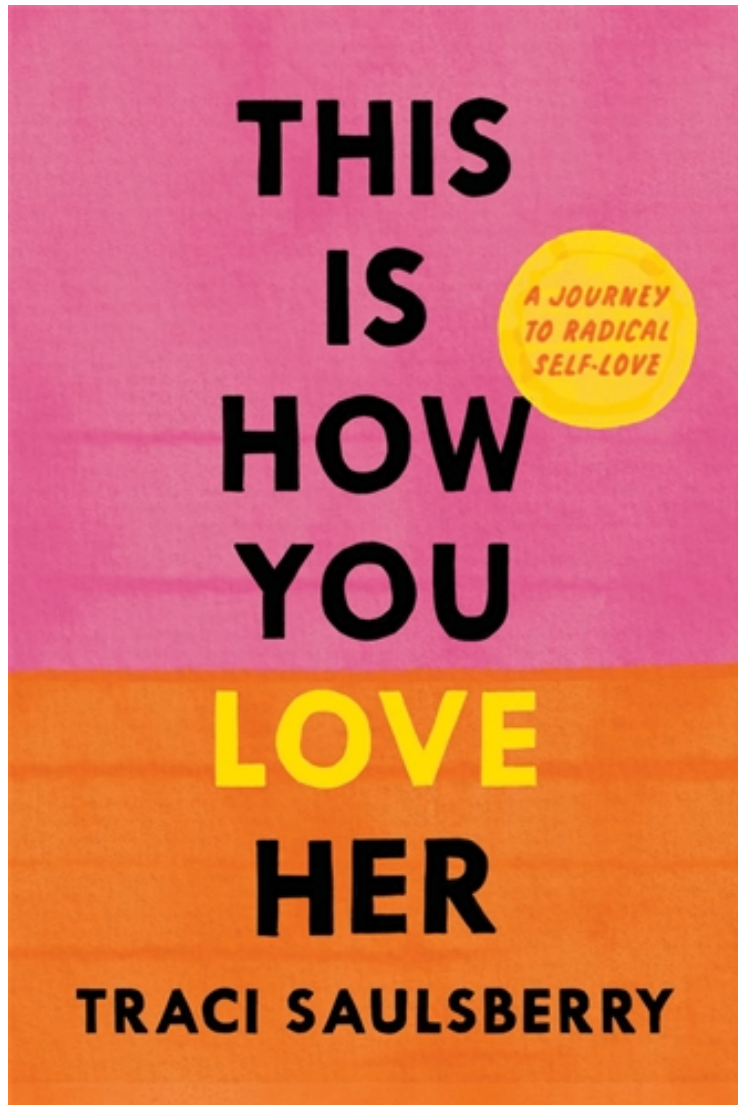
150 colour illustrations

This Is How You Love Her

Traci Saulsberry



**ABRAMS
PRESS**



This Is How You Love Her

Traci Saulsberry

Description

A fiercely candid, funny, and sometimes heartbreaking blend of memoir and self-help on vulnerability, identity, and reclaiming your life

What if you didn't need Bali to find yourself? For 14 years, Traci Saulsberry led communications at NBC, becoming one of the youngest Black executives at the company. She had everything a modern woman is told to want-the house, her son, the high-powered job. But when her carefully constructed life collapsed, Saulsberry was confronted with a question she'd been avoiding for years: Who was she, really?

Here I was, caught on my heels, with no backup lover to pick up the slack. Naturally, because I am a product of an adolescence spent binging rom-coms filled with sweeping tales, I wanted to run away and leave it all behind. I romanticized that there must be a flight to the farthest island on the edge of the world where I could just start over again. My archnemesis, reality, quickly sn...

Author Biography

Traci Saulsberry is a senior communications executive, leadership coach, and writer. At twenty-seven, she became one of the youngest Black executives at NBC, where she spent fourteen years shaping narratives at the highest levels of entertainment. She later built and led the communications team at Peacock, managing a team of more than thirty people during the platform's launch and growth.

She is currently a host and narrator for Calm, the world's leading meditation and sleep app, where she guides original series including Workplace Wellbeing, Professional Growth, and Processing World Events, designed to help audiences navigate life with clarity and care.

As a leadership coach, keynote speaker, and learning facilitator, Saulsberry works with early-career professionals, executives, and business owners, with a focus on helping individuals find and own their voice-particularly while navigating spaces ...

- *Communications strategist Saulsberry debuts with a wryly funny memoir about her search for self-acceptance. Saulsberry's voice is the draw here: she's candid, emotionally direct, and sharply funny...It will especially resonate with women grappling with people-pleasing, perfectionism, and the urge to be chosen at the expense of being known.*
- *An honest and beautiful guide to finding the truth that will always lead you home.*
- *Saulsberry offers an incredibly candid and self-aware look into the way that various experiences have shaped her life both professionally and personally...An engaging, interactive, and thought-provoking read.*
- *Traci offers a compelling framework for embarking on an intentional journey to know more of ourselves. This Is How You Love er couldn't be more timely, more needed for our community.*

9781419780110

Abrams Press

\$44.99

04/01/2027

140mm x 210mm, 288 pp

Hardback

Uwe Wittwer

Juerg Judin and Etienne Lullin

HIRMER



This book shows some of Uwe Wittwers most impressive works, offering an immersive experience of his ongoing creative journey. Through watercolour and oil alike, Wittwer creates a delicate interplay between real and imagined, past and present, allowing readers to question authenticity and the shifting nature of memory.

Uwe Wittwer

Juerg Judin and Etienne Lullin

Description

This book shows some of Uwe Wittwers most impressive works, offering an immersive experience of his ongoing creative journey. Through watercolour and oil alike, Wittwer creates a delicate interplay between real and imagined, past and present, allowing readers to question authenticity and the shifting nature of memory.

The lavishly illustrated volume invites readers into Wittwers world, where his technique beautifully complements his themes of visual truth and cultural reflection. While many artists use watercolour as a preparatory tool, Wittwer elevates it to stand on par with his oil paintings. References from art history, personal and familial topics, cinematic influences, colonial themes, and the impact of war characterise Wittwers decades-spanning work. His compositions often symbolise the erasure and loss caused by war, a highly topical subject. Musée Jenisch, Vevey: 1 May - 9 Aug 2026

Author Biography

Samantha Cataldo is curator of contemporary art at the Worcester Art Museum. Olivia J. Stone is assistant curator of prints, drawings, and photographs at the Worcester Art Museum.

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Richard Clark

Tjileng
or horror sublimated
Margaret Farrow & Marie Perle

An Inventory
of Grasping
George Weinberg (ed.)

Painting and a Ruinous Gaze.
On the Diverse Interplay
of References in the Work
of Uwe Wittwer
Ralf Schürdt

The Archive of Imagination.
Jacqueline Burckhardt
in conversation
with Uwe Wittwer
in the artist's studio
on 17 September 2015

Biography, bibliography
and colophon

Avant-propos
Richard Clark

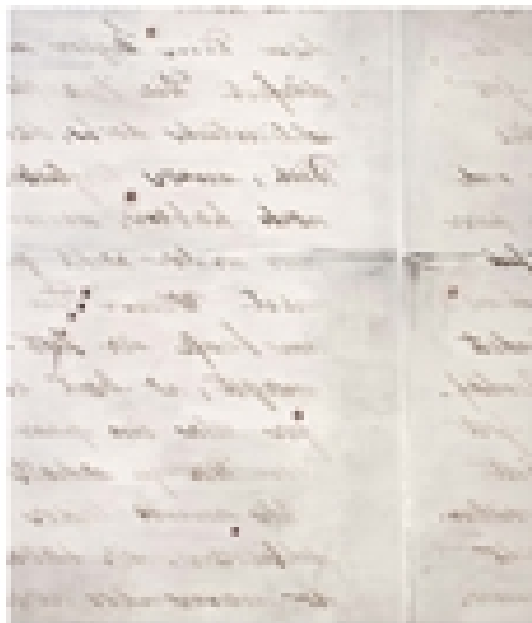
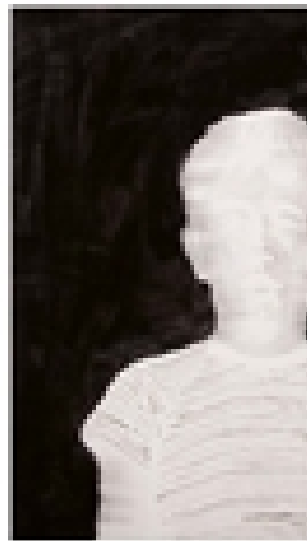
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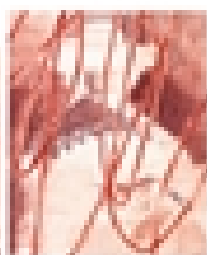
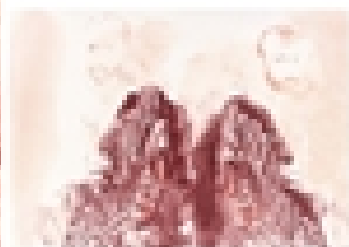
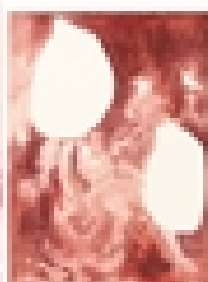
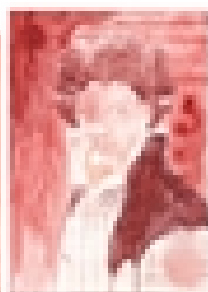
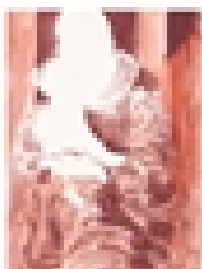
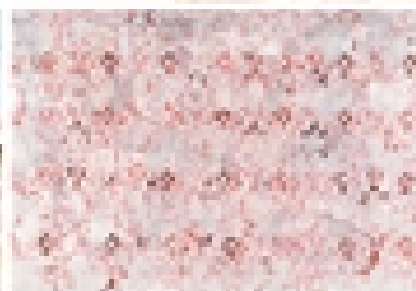
Un inventaire
de ce que l'on saisit
George Weinberg (ed.)

Peinture, face aux ruines.
Le jeu complexe
des références dans
l'œuvre d'Uwe Wittwer
Ralf Schürdt

Les archives de l'imagination.
Entretien de
Jacqueline Burckhardt
avec Uwe Wittwer
dans son atelier
le 17 septembre 2015

Biographie, bibliographie
et mentions légales







Victor Brauner

Description

In 1941, Victor Brauner confessed: "Every drawing, every discovery will be an extraordinary unknown place; every painting will be an adventure." A central figure in international Surrealism, Victor Brauner is a unique artist in the history of art, whose original, erudite, humorous and inventive work remains to be discovered. This book presents for the first time an extraordinary private collection that offers a comprehensive overview of the artist's entire body of work, illustrating his multifaceted creations—paintings, drawings, sculptures, objects, writings, magazines, engravings—from the 1920s up to the 1960s. Edited by Camille Morando, with an interview between Samy Kenge and the private collector and texts by Noémie Fillon, Fabrice Flahutez, Marie Mauzé and Didier Semin.

Author Biography

Victor Brauner (1903-1966) was a key figure in the Romanian avant-garde before settling in Paris. There, he became one of the most captivating painters of the Surrealist movement, remaining a prolific and inspiring creator until his death in 1966.

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Catalogue of works
1922–1949

Catalogue of works
1951-1964

Victor Brauner's
Former Collection

Archives



Camille Morando

Victor Brauner,
The Magical Adventure

An eminent figure of international modernism, Victor Brauner (1893–1968) occupies a unique place in the history of art, as his remarkable oeuvre of work remains to be discovered. The artist's work, however, is not limited to painting. He also pays tribute to form by producing, for the first time, a private collection of his work, which is now being presented in the exhibition *Victor Brauner: The Bridge between the different periods of the artist's work from the 1920s to the 1950s across all mediums: painting, drawing, print making, sculpture, ceramics, and objects*. This remarkable collection – assembled over the past twenty years by Patricia Pastor – is exceptional in scope and quality, and offers a fresh perspective on Brauner's art. It reveals major works, many of which have never been fully exhibited, as well as two famous or little known pieces, showcasing genuine discoveries and presenting the essential range of this artist's work. This exhibition is therefore, com-

The presentation of the private collection led on to richer selections from Brauner's personal collection, to highlight all bottles between the two collections. This exhibition is therefore an encounter, an "adventure" as the painter himself might have said—a unique meeting between an artist's work and a private collection, and between Brauner's own creations and the objects that surrounded him. Ten new Brauner artworks collected by Brauner for his private collection are included, as compared to the 150-odd artworks exhibited at the artist's first major one-hundred-and-sixty of the artist's works from *Platine Paper Collection*.²

[illegible]

But let us examine what the notion of *magis* means. It occurs in an Aristotelian virtue approach and undoubtedly well, but perhaps we could agree that *magis* designates a set of practices, objects, and words to which a group affixes the power to act upon the world—upon individuals, minds, or even nations. In the broad sense, *magis* is a practical technique that materializes in physical objects and gestures—“*magis*” forms—the representations devoted to the *magis*’s power. The *magis*’s power is a power that is not and represents, *magis*, in a different manner. It is the result of collective beliefs shared by all members of a group. These are based on three foundations: the fragment’s belief in his own power, the affected individual’s belief in the politician’s efficacy and truthly the society as a whole’s belief. It is a system that involves collective representations, thus symbols, symbols, and objects. As for *magis* art, it does not fall under the field of aesthetics, but rather represents a form of social action in which objects are produced and used to represent a social action. The effective action occurs here as embodied in a larger social system.

Like Mauss, Lévi-Strauss explains that the effect of magical signs depends on the individual's affiliation to a symbolic universe mobilized by the practitioner. For the anthropologist, "magic signs function like a language, meaning that a gesture, symbol, or word can produce tangible effects in the social or psychological world" (1969, 1974, 1985). In other words, magic is a way of being part of a system of shared representations. This is the performative power of language and symbols when they are recited or acted out by those who believe in them or in society depends on them. As Lévi-Strauss defines it, magic is a "way of structuring the world," consisting of emotions, and meaning and volitions: "The structure of the world is not a thing, it is a way of seeing the world. It stems from a poetic logic that acts on individuals and societies. This is what Lévi-Strauss stresses when he explains that magic is a means of 'collapsing the distance between those who apparently widely separated, each all possessing a shared, yet profound' universal something'" (77). For Lévi-Strauss, magic acts as a way of seeing the world, and it is this way of seeing the world that is the magic. Magic signs are forms of volition and emotion that are shared by those who believe in them.

Why Brauner's conception is long overdue here, it is useful to remember that the surrealist views on magic art were so varied as the authors that he discussed it. Their differences were linked to their intellectual orientations, their sources, and their relationship to the surrealist movement. However, are surrealists really divided a great deal between Victor Brauner and his circle and the other surrealists? In fact, there is a basic interest in the occult, Kabbalah, alchemy, theories of the unconscious, "intuitive" thought, and mythology. Victor Brauner, son of a letter who had a passion for apophysis, belongs to the category of authors who have been particularly sensitive to the occult, to theosophy, alchemy, and alchemical symbolism. In their works that are inspired to after the artist's relationship with reality, Karl Beitzinger, arguably the most learned of the surrealists in matters of alchemy, was the author of *The Symbolic in Magic: A History of Magic in the Twentieth Century*.¹⁰ In his introduction, he mentions, the book presents a broad overview of magical religious beliefs from ancient Persia and Mesopotamia to eighteenth-century Europe, and shows how these traditions influenced the Western

For Brunner, the notion of magic also relates to the conception of art where creation is imbued with active forces that open a path to the exploration of an invisible world. Art, in a sense, a magic seal, means a means of acting upon reality, revealing hidden truths, transforming the visible into the invisible and vice versa. Brunner adopted a repertoire of symbols, esoteric signs, and recurring images (like the eye motif or that of hybrid beings) that recall alchemical operations in which substances are mixed to give rise to a new material. Brunner, who also used occult symbols in his works, shared with Brunner the idea that magic can transcend the visible. Brunner's work notably includes hybrid beings that reunite ghostly essences shaped like spirals or whorls, evoking the idea of energy and transmutation—ingredients of the alchemical process. The expression Brunner uses in the work of occult artists:

Let us conclude with a note that Brauner created during the Second World War, a period marked by great hardship, anxiety, and isolation, after many of his friends had gone into exile in 1933. In his *Logage in Algiers de l'Alcazar Pharaonique* after the Russian-Armed, deprived of his usual materials, Brauner made



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[illegible]

Spanning the three floors of Villa Paloma, the exhibition presents a journey both chronological and thematic—highlighting how the artist's life and work were intertwined and presenting the full scope of Brauner's work. The beginning of the exhibition is punctuated by two paintings from the 1950s, the most represented period in Patricia Pastor's collection. The graphic works assembled

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Les Femmes d'Alger (O Version O)
1935-1936, oil on canvas - 140 x 110 cm

Les Femmes d'Alger (O Version O)
1935-1936, oil on canvas - 140 x 110 cm

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Les Femmes d'Alger (O Version O)
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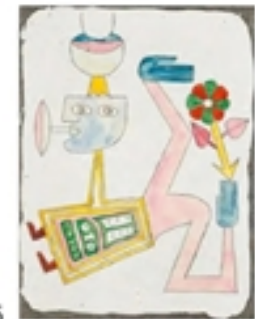
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Les Femmes d'Alger (O Version O)
1935-1936, oil on canvas - 140 x 110 cm

Les Femmes d'Alger (O Version O)
1935-1936, oil on canvas - 140 x 110 cm

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Wieland Schmiedel

Description

Zeichen geben / Give Signs offers a comprehensive appreciation of the sculptural art of Wieland Schmiedel (1942-2021). The sculptor, who worked in Crivitz (Mecklenburg), left behind a powerful body of work that is radically dedicated to German memorial culture. From the monumental sandstone torsos in Schwerin's "Green Valley" to the memorials for the victims of the death marches, Schmiedel's art creates a lasting monument to human vulnerability. Renowned authors reassess his work in this volume. They reveal an artist who resisted ideological appropriation and whose work holds an indispensable place in post-1945 sculpture in Germany.

Author Biography

Wieland Schmiedel (1942-2021) was one of East Germany's most prominent sculptors. After completing his master's degree at the Berlin Academy of Arts, he worked as a freelance artist in Crivitz. His work, including important memorials in Schwerin, Magdeburg, and Neuruppin, is consistently dedicated to commemorating the victims of war and tyranny.

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