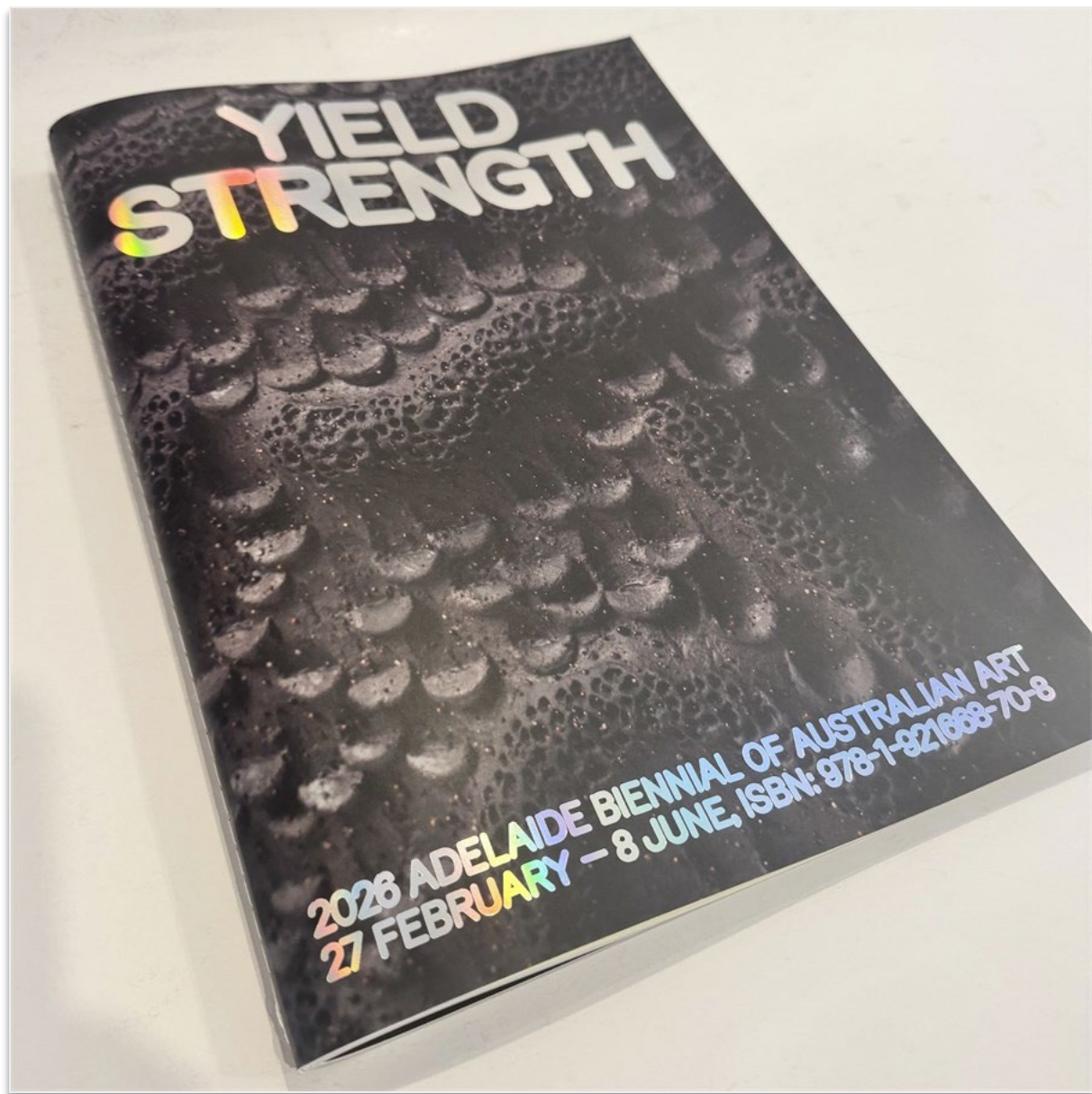


July 2026

INDENT LIST

YIELD STRENGTH

2026 ADELAIDE BIENNIAL OF AUSTRALIAN ART
27 FEBRUARY – 8 JUNE, ISBN: 978-1-921668-70-8




2026 Adelaide Biennial of Australian Art: Yield Strength

Art Gallery of South Australia

'Yield strength', an engineering term denoting the extent of force that can be placed on a material before it distorts irreversibly.

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Matthew Teepee Djipurrriju, Ganderu Malbar people, Northern Territory, *Wothelju Dhalwa - The Story of Wothel*, 2026, natural timber, ochre, 95.0 x 40.0 x 40.0 cm; Courtesy of the artist and Milingimbi Art and Culture, photo: Kristopher Cook, courtesy of the artist and Milingimbi Art and Culture

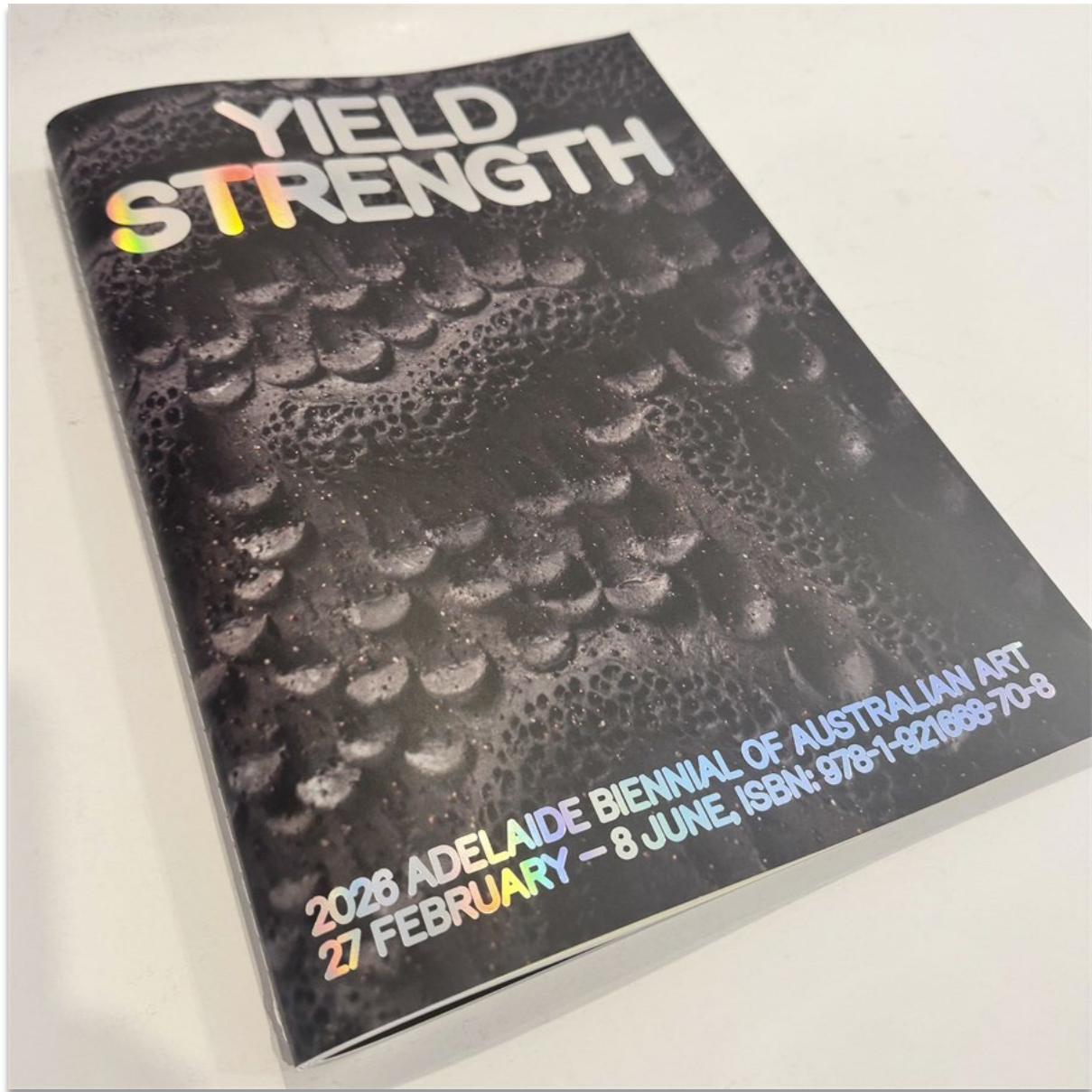
Tristen Harwood on Brian Fuata
It's hard to say what: between ghost & gather
- shudder - something half-heard, the lunchroom
breathes bureaucracy, informations, etiquettes.
The room flexes, turns conduit. The crowd's a film
a form. Two screens, policy eyes glare but barely
like cymophanes.
Look here! Ay - that minor gesture, that off-
beat lean - rhythm mutinies, fucks the workflow,
crosswires the script. Quick, because the cracked
pulse what ya can't see, the collective - off the
record, broken open nuisances, become the
unsanctioned infrastructure.

José Da Silva on John Spiteri
John Spiteri makes looking at paintings feel radical
again. His canvases are overflowing with secrets:
naked figures and emojis creep at the edges, while
gestures half-buried in washes of paint evoke
images of cave paintings and graffiti. Like a drop
sheet in a studio, each painting holds a history of
impressions - of paint scraped, washed back and
stencilled in layers, where every mark might mean
something - but, more importantly, rewards patient
viewing. His show *Atelier Spiteri* is a case in point:
a single painting, calm and unencumbered, coaxing
the viewer to slow down and absorb every detail.
Spending time with it, I felt Spiteri had restored the
thrill of viewing art.



Installation view: Archie Moore: *House&Show*, 2020, mixed media installation, The Cottage, Brisbane. Courtesy The Commissioner, Sydney; photo: Marc Pryloop





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Georg Baselitz

A Life in Print



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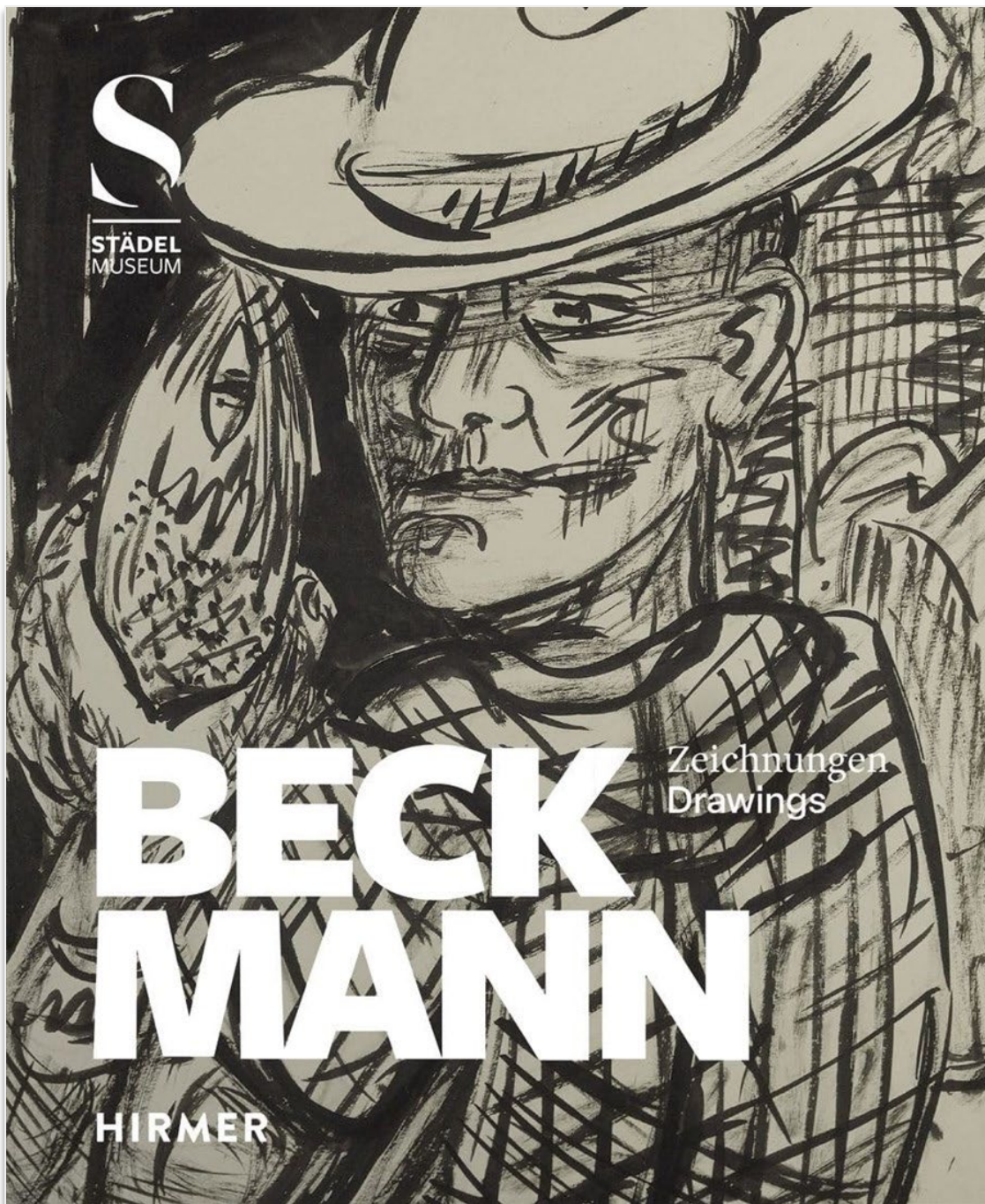
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Around 80 works from all creative phases reveal the artist as an idiosyncratic interpreter of the world. Drawing was essential to Max Beckmann: Using pencil, chalk, pen, and pastel, he collected motifs, searched for new formal solutions and pictorial inventions, developed complex compositions, and shaped his worldview.

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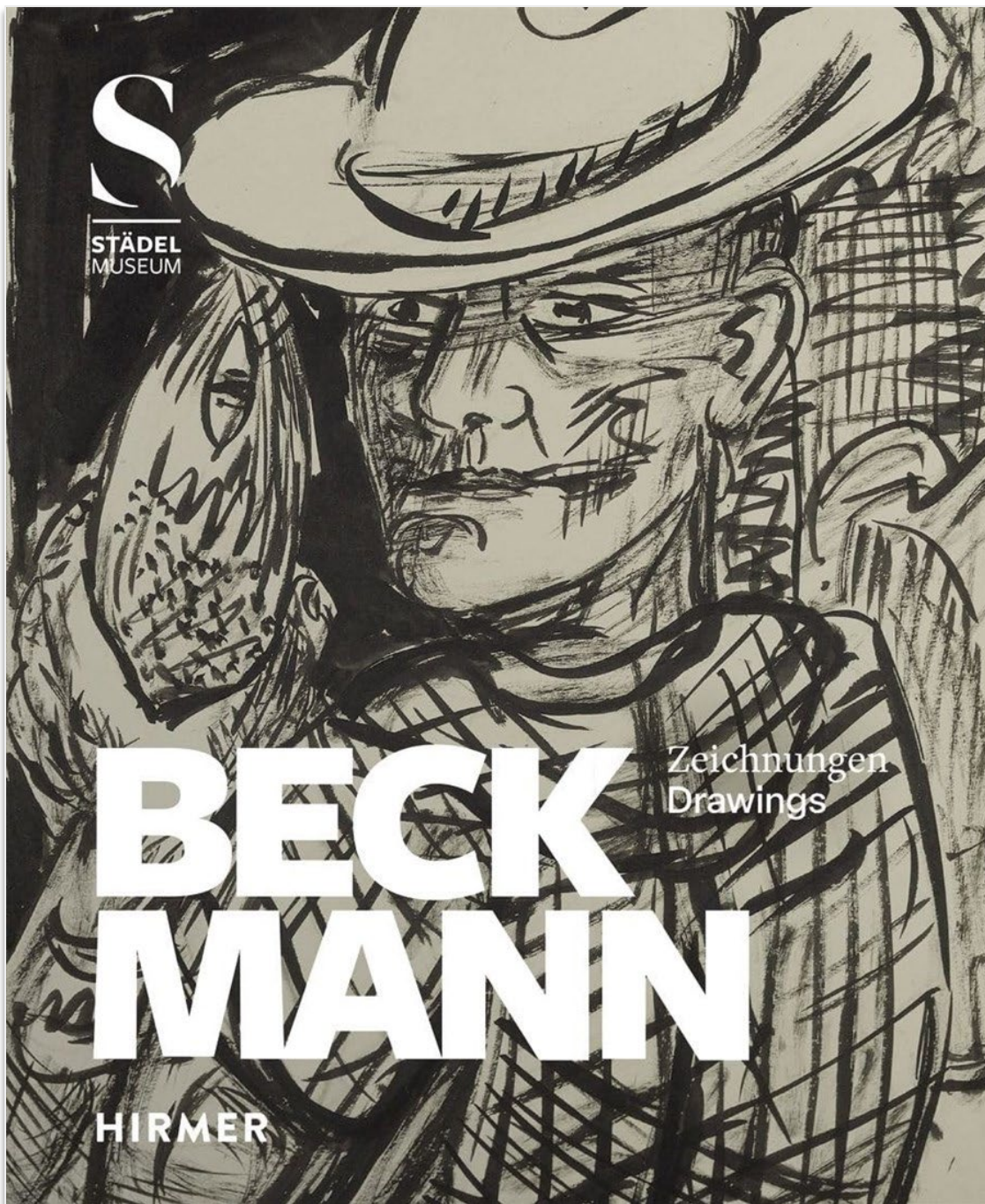
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Beckmann

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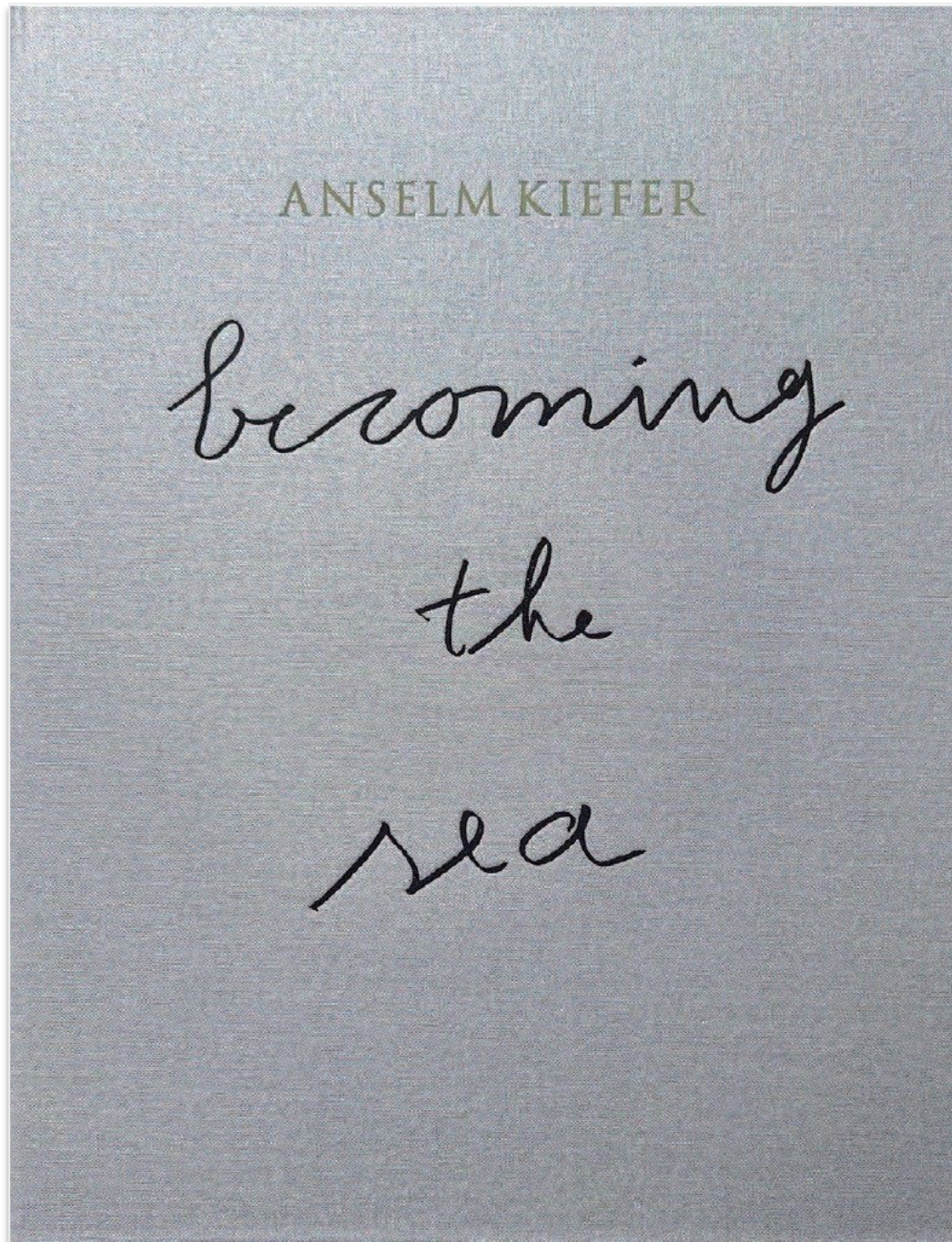
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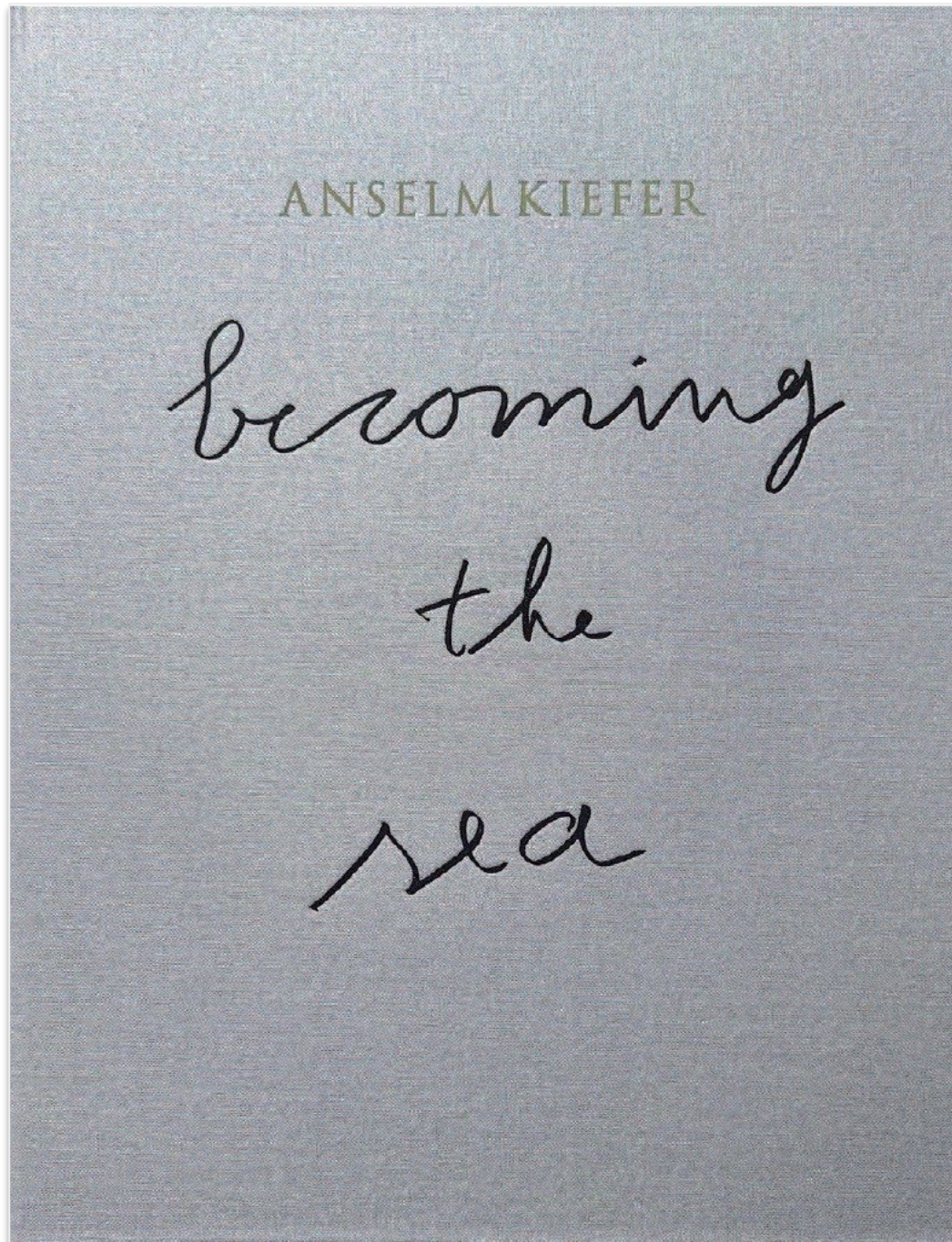








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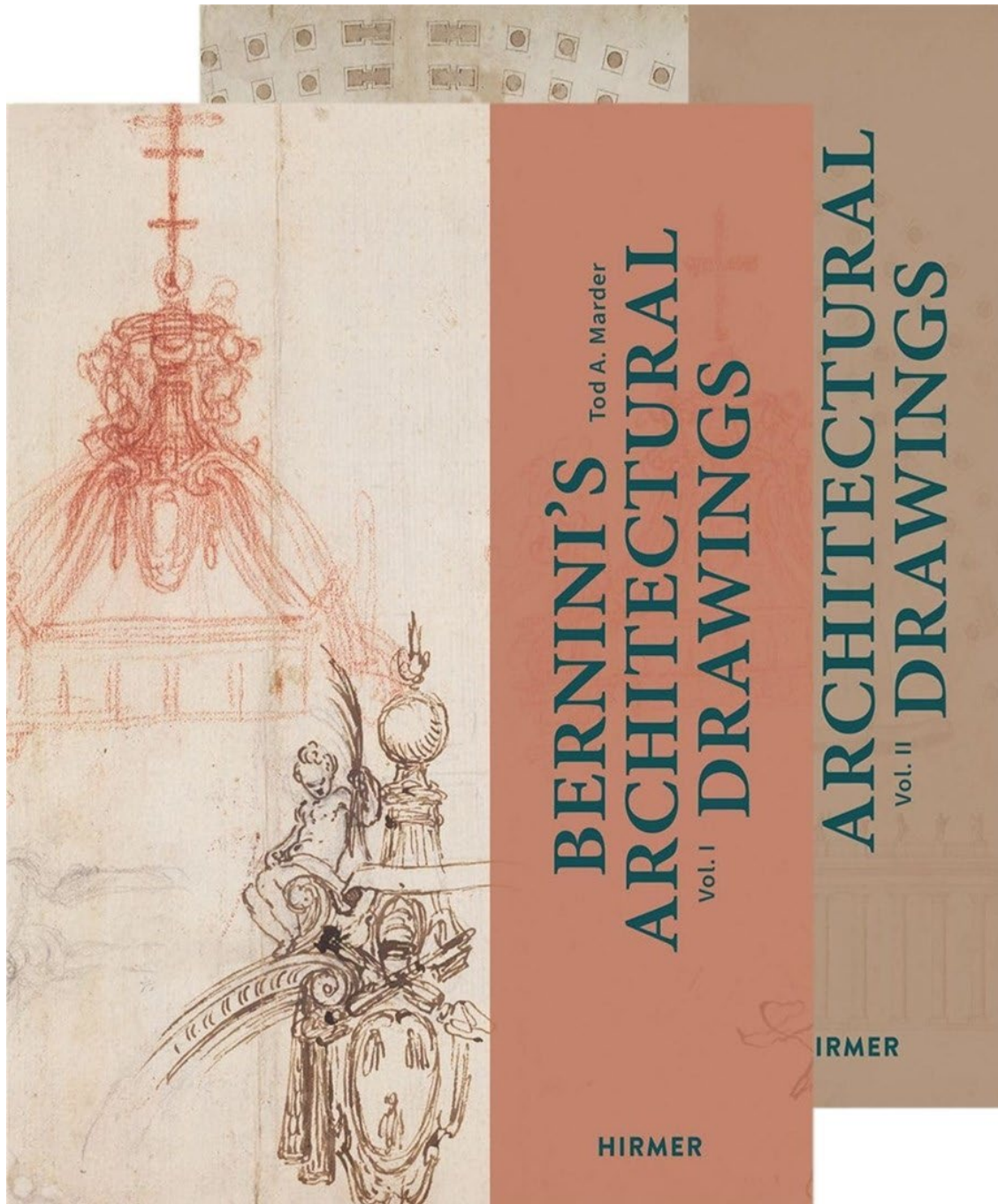


BERNINI'S Tod A. Marder
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Preparatory drawing for the engraving of Piazza San Pietro
by Giovanni Battista Bonacina, 1659. London,
The British Museum, inv. no. Oo,3.5 (© The Trustees
of the British Museum. All rights reserved)

Vol. II: Gian Lorenzo Bernini, Studies for the crown of
the Baldacchino in San Pietro, 1631. Vienna, Albertina,
inv. no. AZ Rom 769 (© Albertina, Vienna)

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Fig. 2.11 Gian Lorenzo Bernini, *Cathedra Petri seen through the Baldacchino in San Pietro*, chalk, 254 × 195 mm, watermark Cat. 32.1. BAV, Chigi a 119, fol. 41

and BAV, Barb. lat. 9900, fol. 2, among the autograph Bernini drawings and only Borromini's Albertina, AZ Rom 76a among the assistants' drawings (Cats. 2.1–2.3; Fig. 2.8) In this catalogue we consider an additional eight drawings executed under Bernini's direction as parts of the design process. More consequential than the increased number of drawings, however, is our different point of departure. Whereas Brauer and Wittkover largely restricted their concerns to autograph sheets, our scope is more consistent with the complications of Bernini's architectural enterprises. These complications lead us to a broader selection of graphic evidence in order to trace an architect's ideas when, conversely, to diminish the importance of studio work would likely deprive the narrative of crucial developments in form and conception.

On the other hand, our catalogue does eliminate some apparently relevant images, because they appear to play no

part in the genesis of the monuments. On the basis of two undeniably autograph drawings, for example, Kauffmann proposed long ago that Bernini had the decoration of the apse of San Pietro in mind when designing the Baldacchino some twenty-five years earlier (Figs. 2.11–2.12).⁹⁶ Whether this conclusion is justified, no one has suggested the converse, namely that the sketches were essential to the origins of the Baldacchino. In truth, there is a good possibility that the sketches were made well after the completion of the Baldacchino and perhaps even after the decoration of the apse. As active aids to analysis, both of these drawings would be dull instruments, inferior to and even at odds with Borromini's views of the

⁹⁶ Kauffmann 1955; Gobbi/Fatta 2005, pp. 230–233, cat. 43, 43, referring to BAV, Chigi a 119, fols. 41, 42v.

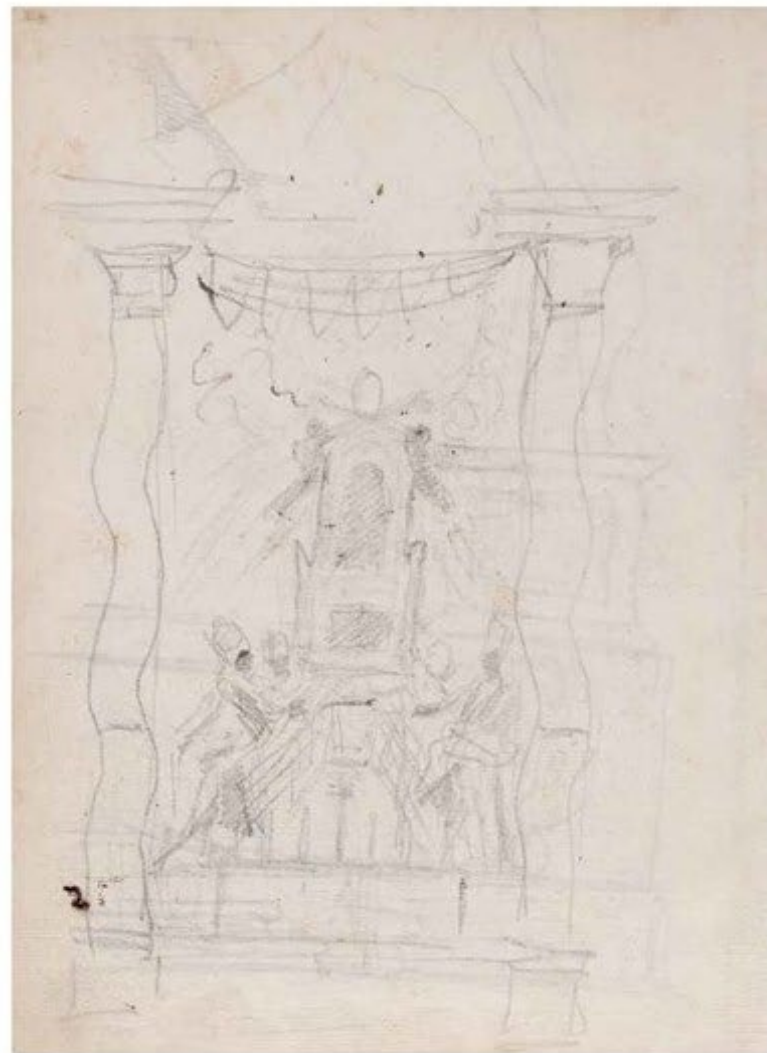


Fig. 2.12 Gian Lorenzo Bernini, *Cathedra Petri seen through the Baldacchino*, chalk, 254 × 195 mm, watermark Cat. 32.1. BAV, Chigi a 119, fol. 42v



Cat. 2.2

and that of Adrian V (died 1276) in San Francesco, Viterbo (the latter with spiral columns); the Tomb of Cardinal Matteo d'Acquasparta (died 1302) in Santa Maria in Araucoli, Rome; and the ciborium of the high altar at Santa Maria in Cosmedin, Rome.¹⁰² Monuments like these open the possibility that Bernini was more deeply impressed by medieval precedent than previously suggested. Such monuments so closely resemble the forms and proportions of Bernini's graphic experiments on Cat. 2.1 that it becomes difficult to imagine excluding them from his thinking.

On this verso the configuration presented on the medal of 1626, with its semicircular arches, is expressed in a slender, soaring form whose steep arches rise along slightly concave curves. The drawings induce us to think that Bernini was testing the canopy as a tall tent-like feature whose fabric is gathered at the top and spread outward to the perimeter of the base.¹⁰³ Bernini probably continued to think of his canopy, or "cielo," as suspended over the papal altar illusionistically by the four angels atop the columns. At the top left of the present drawing, angels emerge from the crowning structure, while putti hold a crown of laurel.¹⁰⁴ The banderoles held by putti at the base of the orb in some of the sketches may have been transformed into books with inscriptions held high by putti perched on the north and south sides of the executed monument. They compose another visual conceit, like the four angels bearing the superstructure, that reappears in the built design. Few comments in the literature account for the appearance of the tall canopy shown in these sketches, probably because it departs so abruptly from the state of the monument in 1626 and because it was so definitively abandoned.¹⁰⁵

Cat. 2.2

Studies for the crown of the Baldacchino

Vienna, Albertina, AZ Rom 769 | 264 × 362 mm |
Red and black chalk, pen and brown ink | Bernini's autograph

In addition to the formal continuity between the two sides of this sheet described by Wittkower, there is also a continuity of medium, where red chalk marks on the recto continue those on the verso. On the recto the chalk lines are supplemented by images progressively overdrawn in pen and ink.¹⁰⁶

¹⁰² See Gardner 1992, figs. 22, 25, 34, 51, 57; Federici/Garms 2011, pp. 106–107, cat. 40; Henklot 1980. For relations to the typology of the fireplace hood, Buser 1996, p. 162, n. 105.

¹⁰³ D'Amelio 2007, pp. 317–318 and p. 319, fig. 9.

¹⁰⁴ Schütte 1994, pp. 238–253, for the symbolic interpretation.

¹⁰⁵ Buser 1996, pp. 161–162, n. 106, is a notable exception.

¹⁰⁶ Kummer 1990, pp. 197–198, fig. 11; Burke 1991, p. 143; Klewin 1993, pp. 36–37, cat. 25; Schütte 1994, pp. 224–225; Buser 1996, pp. 160–161; Kirwin 1997, pp. 162–163; Schütte 2000, p. 95, cat. V.11; Schütte 2005, p. 143, cat. 57; Portoghesi 2006, pp. 37, 43; Schütte 2014, p. 146, cat. 33; D'Amelio 2007, pp. 317–319; D'Amelio 2011, pp. 83–85.

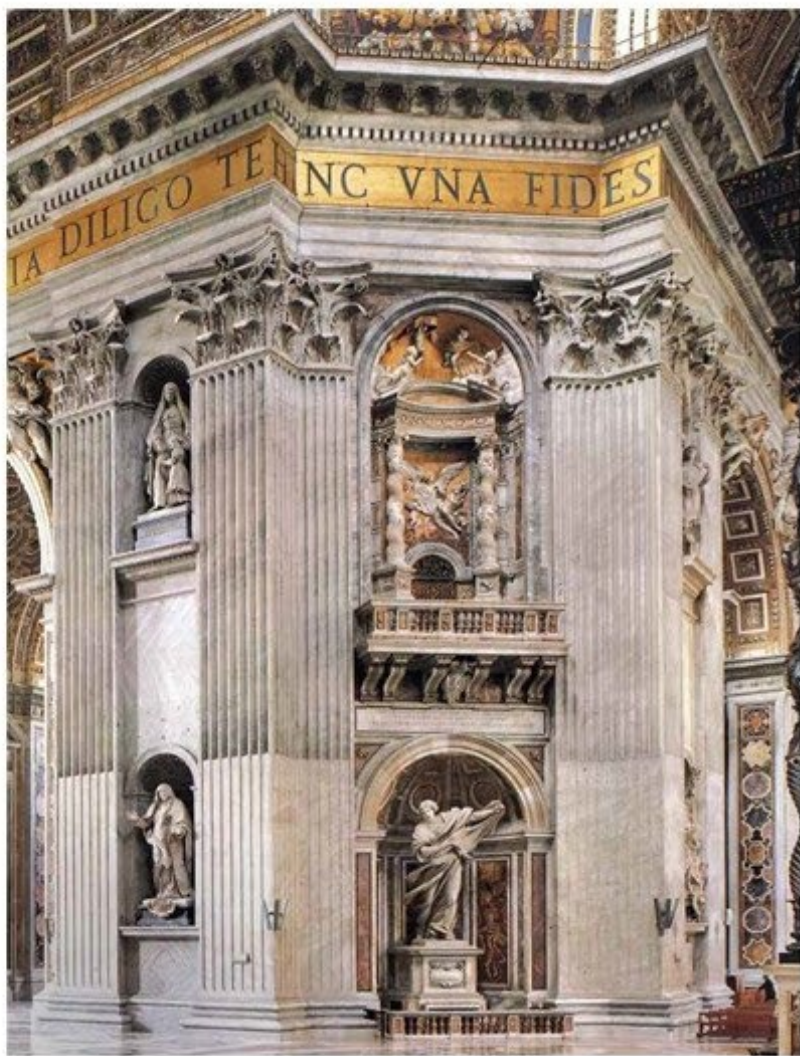


Fig. 3.1 Gian Lorenzo Bernini, decoration of southwest crossing pier of San Pietro, from Rice 2015, p. 191, fig. 10

Commentary

Brauer/Wittkower briefly discussed the decoration of the crossing piers in the introduction to a section of the text dealing with the Tomb of Urban VIII (Fig. 3.1). Neither author claimed responsibility for the passage translated here or for the larger section on the tomb, so it may have been a joint contribution. According to their chronology, the decorative work on the crossing piers was begun in 1625 but would have received official approval only on 9 June 1627, just weeks before the columns of the Baldacchino were unveiled. This order of events can now be refined. While the authors stated that the scheme involved fitting the lower niches of the piers with functioning altars decorated in bronze ornament, the fuller story of the developments is more nuanced.¹ Again according to the authors, on 25 May 1628, a second, definitive plan was approved in which the altars would be relocated in the crypt under the piers, and the niches at the main pavement level would be occupied by over life-size statues of the saints associated with the respective relics. In fact, the altars and the statues followed an evolution through many iterations. The authors are clear that the upper niches existed in the piers before Bernini's intervention, as they can be found in an engraving of the basilica by Ferrabosco in 1620, but those components also have their own histories.² What once seemed an uncomplicated operation has emerged, even more than the Baldacchino, as an exemplum of the design process in San Pietro under the auspices of a demanding papal patron, his advisors from the Congregation of the Fabbrica di San Pietro (responsible for the basilica's maintenance and embellishment), and their favored artist.

The abundance of documentation published by Pollak in 1931 affirms Bernini's leading role in the design and execution of the decorations for the crossing piers. Lavin proposed that the scheme of the decoration can be attributed to Bernini on the evidence of a fresco in the southwest grotto chapel under the statue of Veronica (Figs. 3.2–3.3).³ The image shows a figure identified as the architect displaying a drawing of a crossing pier to Urban VIII. Both of the figures lean forward with intense interest in the scheme. Although the design itself is indistinct—the lower niche is partially blocked and does not reveal the standing statue that would occupy it—the upper niche is elaborated as a balcony with an opening between spiral columns

capped by a pediment and other decorations. For the seducules of the four balconies Bernini reused eight of the Solomonic columns preserved from the presbytery of the old basilica, which had themselves become relics, and probably retouched them slightly at this time.⁴ In the fresco depiction the artist puts his finger on the balcony behind which the relic of the pier is conserved.

As Dobler pointed out, the composition of the fresco emphasizes Bernini's claim on the "invention" of the pier scheme: he leans proudly toward the presence of the pope, holding the design with his right hand and explaining it with his left. Urban VIII leans even more emphatically forward toward the design, viewing it appreciatively as he takes hold of it in his left hand in pride and deference. In these poses there is no mistaking the roles of the principal actors.⁵ The attention to the balcony of the upper niche in the fresco corresponds to the chronology of the enterprise, for it was painted in the same years that the decorations of the balconies were executed.

Lavin investigated the intricacies of the commission and summarized them in a diagram illustrating how and where the location of the relics changed during the design phases from the period under Paul V to a first arrangement under Urban VIII, a second distribution after April 1638, and a final disposition in July 1638.⁶ Dobler and Rice have contributed the most recent reports of this process, advancing the state of research by redefining key episodes in the development of the scheme. Iconographic considerations have been weighed extensively by Kauffmann, Preimesberger, and others listed in the bibliography. With so little of visual interest surviving from the preparatory phases, this new material must be reduced to a chronological summary in hopes of future discoveries.⁷

1605

The relic of the Holy Face (Volto Santo) was transferred from its altar in the old basilica to the southwest pier by Paul V.⁸

1617

Cardinals Francesco Maria del Monte and Marcello Lante were charged with supervising the decoration of the upper niches.⁹

painters working in the four chapels of the crypt (Spagnolo 2000b, p. 247).

4 Labalestra 2014, pp. 34–35, identified possible Bernini restorations.

5 Dobler 2008, p. 316.

6 Lavin 1968, pp. 23–27.

7 Rice 1997 opened the most recent research; Dobler 2008 carried forward the previous state of research, introducing a crucial manuscript history of the Veronica statue and pier (BAV, ACSB, M. 70) later explored by Rice 2015 and Lingo 2017. Preimesberger 2008 also forecast the chronology here.

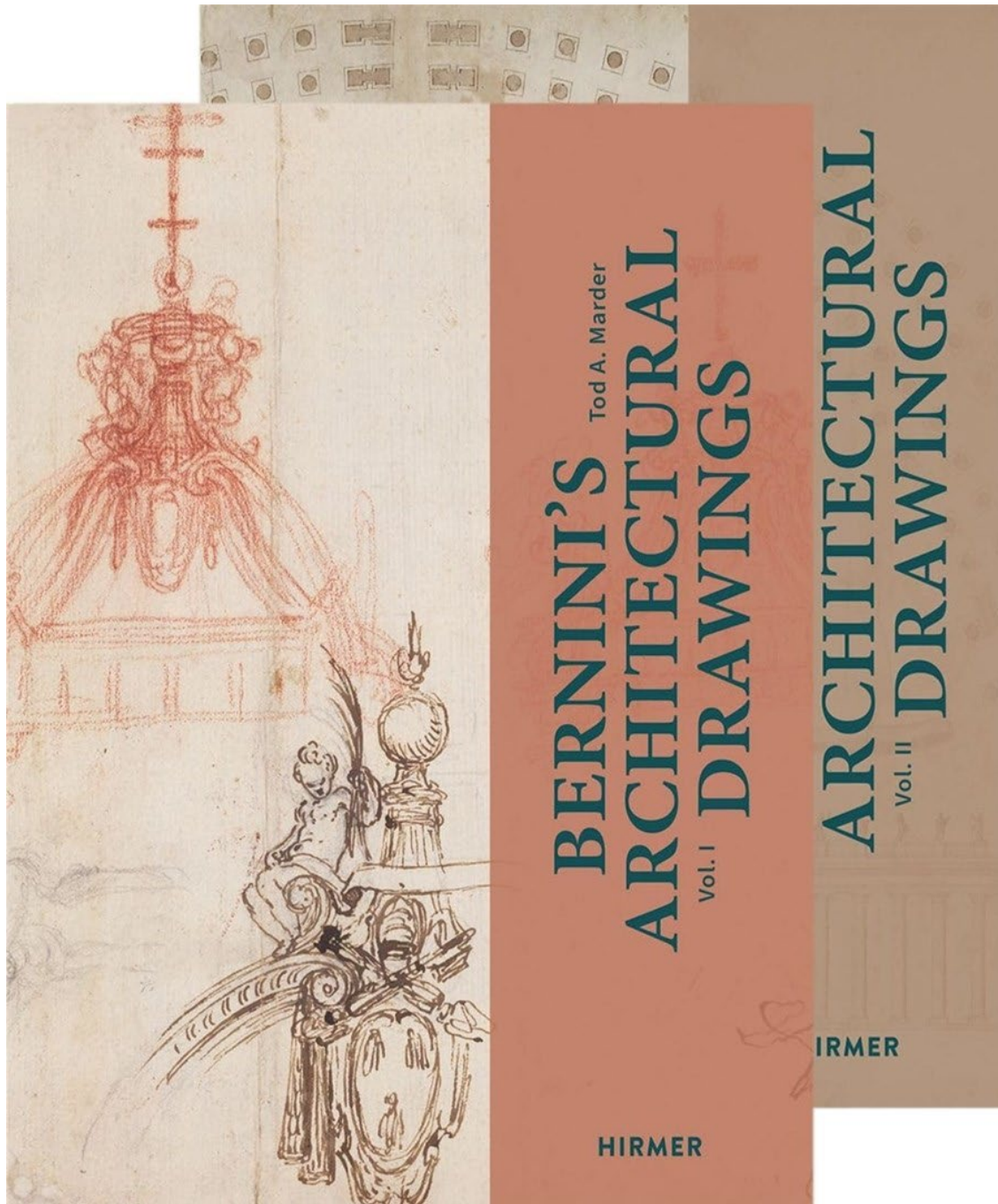
8 D'Amelio 2020.

9 Rice 2015, pp. 178, 195, n. 3.

1 Brauer/Wittkower 1991, p. 25; Pollak 1928–1931, II (1931), p. 426; Lavin 1968, p. 20; Dobler 2008, pp. 310–311; Preimesberger 2008, Rice 2015, p. 199, n. 33 (who questioned the interpretation of evidence from the information pertaining to 9 June 1627 as applying to all four piers); Lingo 2017, pp. 157–207, gave an overview, and Bernardini 2021, pp. 185–189, cat. 50, assembled a broad bibliography.

2 Ferrabosco/Cozzaghi 1620/1684, pl. XIV.

3 Lavin 1968, p. 21 and his fig. 48, attributed the image to Guisobaldo Abbattini; Spagnolo 2000b, p. 268, cited the opinion of P. Salvan 1989, p. 112, that the painter was Carlo Pellegrini; Rice 2017a, p. 16, attributed the fresco to Bartolomeo Tognoni without citing a source; Pollak 1928–1931, II (1931), pp. 521–529, gave the names of thirteen



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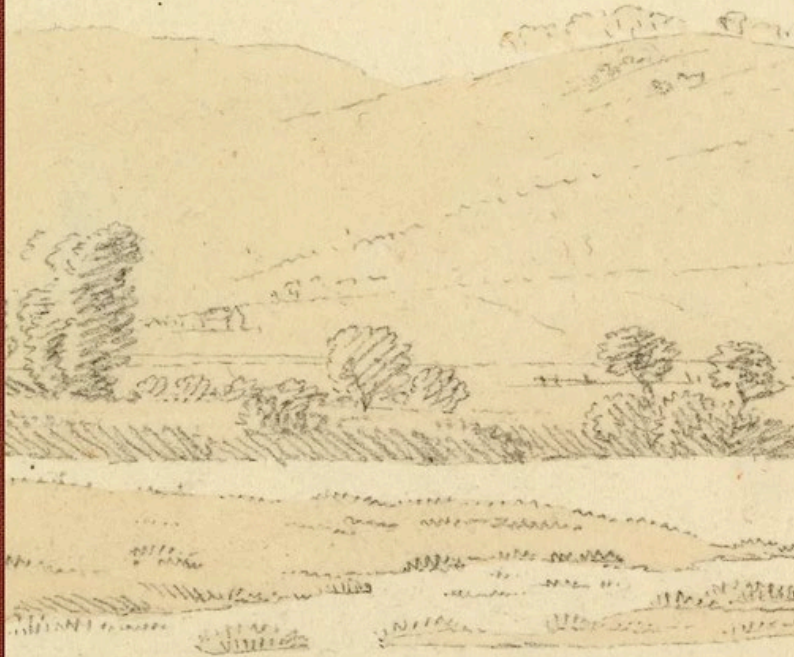
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FIG. 2 & 3
OPIE'S PARENTS



FIG. 4
OPIE AT THE KENMORE

homes being built in Valencia, California, and considered the prescriptive identity politics of planned communities.¹³ Of this, she observes: 'The underlying basis of all my work has been about the structure of urban and suburban space, and about how communities begin to form.'¹⁴ Soon after, Opie turned her attention towards her own community and began to make portraits that would directly address the politics and visibility of her queer friends.

HOLBEIN

I had to seduce the viewer in a different way.¹⁵

The series *Portraits* (1991–7) began as a collaboration with Opie's friend and fellow CalArts student Richard Hawkins. Hawkins introduced Opie to the sixteenth-century court painter Hans Holbein the Younger (d.1543), after seeing Opie's major early work *Being and Having* (1991), comprised of 13 close-range portraits of Opie as 'Bo' and her LA leather-dyke friends enacting their moustachioed, masculine alter-egos. Uniformly photographed against a yellow background, *Being and Having* challenged the binary approach to gender signing instead with the contemporaneous publication *Gender Trouble: Feminism and the Subversion of Identity* (1990) in which Judith Butler (b.1956) argued that gender is a performative construct. Opie's friends gathered at the weekly underground Club Fuck!, initiated by Miguel Beristain (fig 6) among others, where the modified body was celebrated and fears of contagion were confronted by the bloody performances of Ron Athey (b.1961), before police closure in 1993.

Opie found a dialogue with Holbein. Inspired by the painter's precise renderings of nobility, Opie sought to give stature her transgressive friends and, informed by the seductive pairing of pictorial formality with radical subject matter in the work of Robert Mapplethorpe (1946–1989), she challenged notions of normality through 'sensational content and formal virtuosity'.¹⁶ What Opie called her 'logical family' allowed her to explore her sexuality, and, as a member of action groups when Aids was devastating the community, Opie's work became a political act as well as an artistic practice.¹⁷

In the early to mid-1990s, Opie made a series of portraits, posing her subjects against seamless, coloured backgrounds and using a 5 x 4-inch camera. Opie's friends *Mike and Sky* (1993) – the first of her friends to take hormones for female to male gender reassignment – are depicted against a Holbein blue, every distinguishing bodily detail thrown into focus. Opie's 'royal family' includes *Chloe* – gaze averted; *Darryl* – stately; *Ilexa* – ornamented; and *Fig Pew* – isolated against a regal red.¹⁸ Holbein offered Opie the parameters: 'There was an equality to his paintings – they weren't demigod portraits; they were just incredibly detailed and real. When I saw that, I realised that I wanted to mirror his work with members of my own community.'¹⁹ In 1993, Opie's *Portraits* were first shown at Regen Projects, the L.A. Gallery instrumental in supporting her career. Here, the public could for the first time witness, 'a realm of beauty where sexual boundaries are blurred beyond recognition'.²⁰

In choosing the colours of Holbein (fig 8), Opie's realism defies the assumed truth of monochrome, long associated with documentary photography, through every real-hue armpit hair, flesh scar and freckle. The viewer is able to engage. As is Opie, who has admitted, 'I do like to stare'.²¹ And, quite often, given their status and dignity, 'the portraits stare back'.²²

FIG. 5
MIGUEL BERISTAIN, DATE





FIG. 14
SELF-PORTRAIT, c. 1788
 OWEN JOHN
 OIL ON CANVAS
 410 MM X 270 MM

FIG. 15
FREDERICK BORNHAYC, 1878
 JAMES JACQUES JOSEPH
 PASTEL
 OIL ON PAPER
 500 MM X 410 MM



FIG. 16
WILLIAM, 2017
 PIGMENT PRINT
 520 MM X 420 MM

FIG. 17
ISAAC, 2017
 PIGMENT PRINT
 520 MM X 420 MM

FIG. 18
FRANZ, 2017
 PIGMENT PRINT
 520 MM X 420 MM

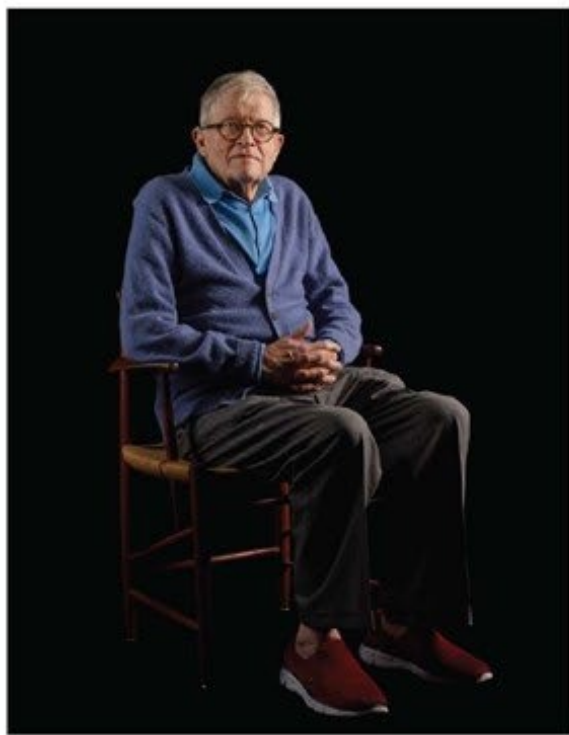
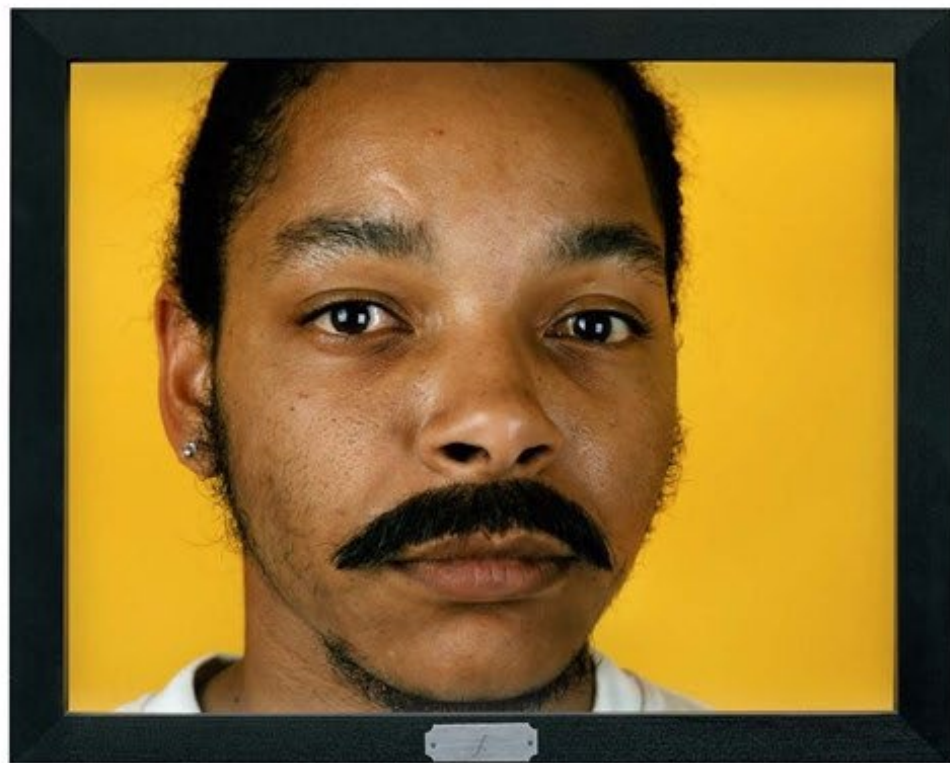
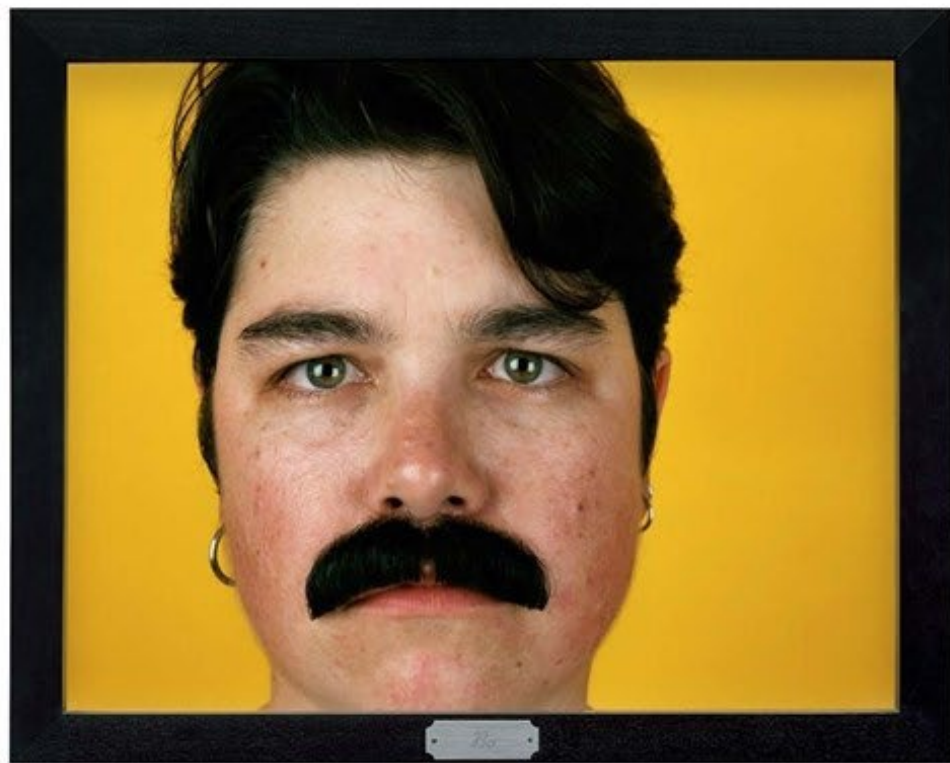


FIG. 19
DAVID, 2017
 PIGMENT PRINT
 520 MM X 420 MM



KOJE AND SKY, 1993
CHROMOGENIC PRINT
580 X 430 MM



CHLOE, 1993
CHROMOGENIC PRINT
580 X 430 MM



CATHERINE OPIE

TO BE SEEN



Catherine Opie

To Be Seen

Contemporary artist Catherine Opie documents the ebb and flow of human culture. Opie's photography redefines portraiture, probing the complex questions of who we are, how we present ourselves, and why representation matters.

- Los Angeles-based photographer Catherine Opie's work explores the ideals and norms surrounding the "American dream" and "American identity." She first gained recognition for her color portraits of gay, lesbian and transgender individuals drawn from her circle of friends and artists.
- Covers the full expanse of Opie's career and was put together in close collaboration with the artist.
- The book accompanies a show opening at the National Portrait Gallery, London, in March 2026.

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Publications



Cerith Wyn Evans

Forms in Space...through Light (in Time)



Cerith Wyn Evans: Forms in Space...through Light (in Time)

An exhibition catalogue in English and Portuguese exploring Cerith Wyn Evans' exhibition of the same name at MAAT - Museum of Art, Architecture and Technology, Lisbon.

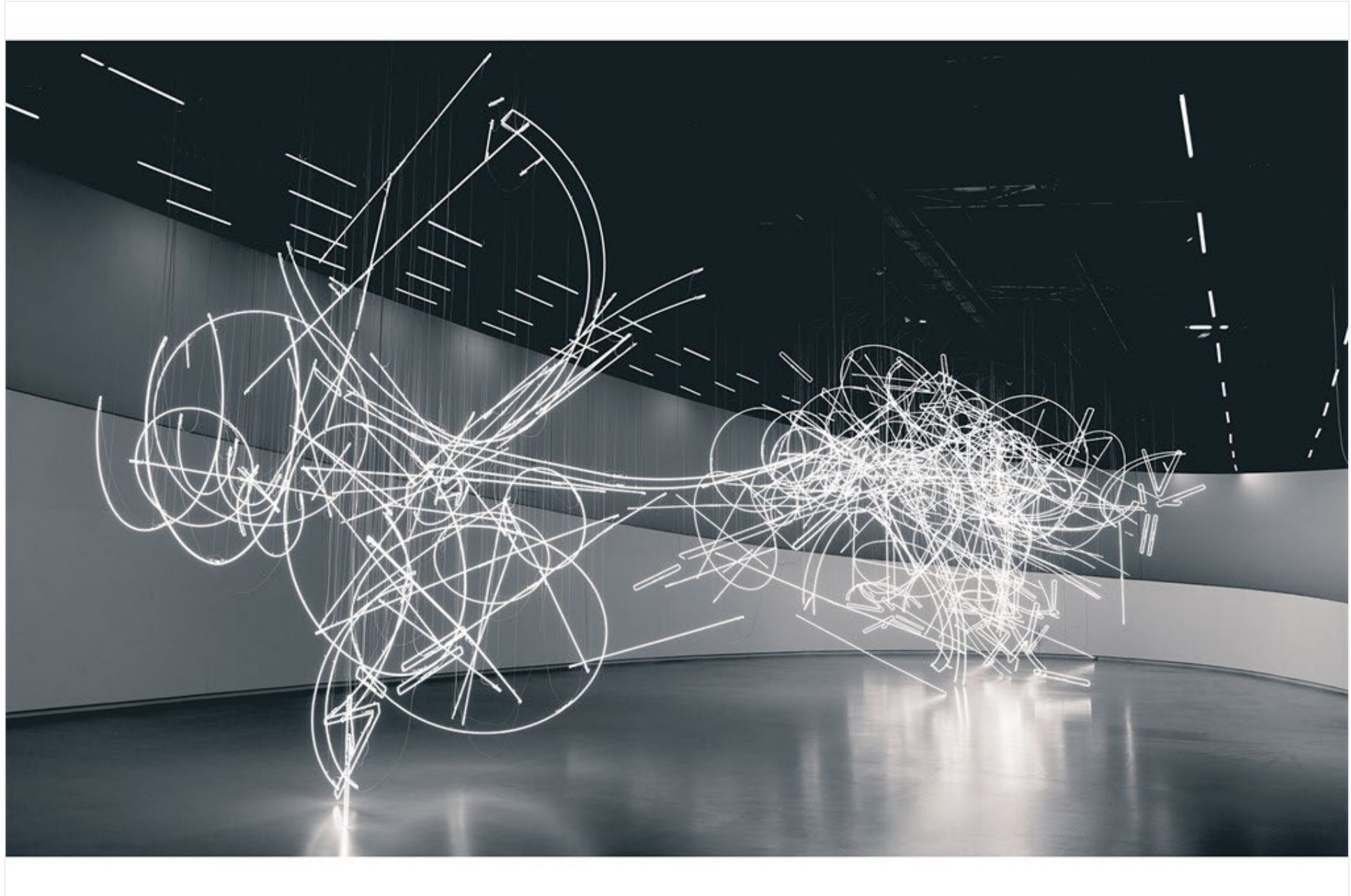
- An exhibition catalogue exploring Cerith Wyn Evans' exhibition of the same name at MAAT – Museum of Art, Architecture and Technology, Lisbon
- Features specially commissioned photographs of Evans' complex, captivating works in situ
- Includes an introduction by exhibition curator Sérgio Mah, who also conducts an interview with the artist, and an essay by Professor Michael Newman.

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CEZANNE





Cezanne

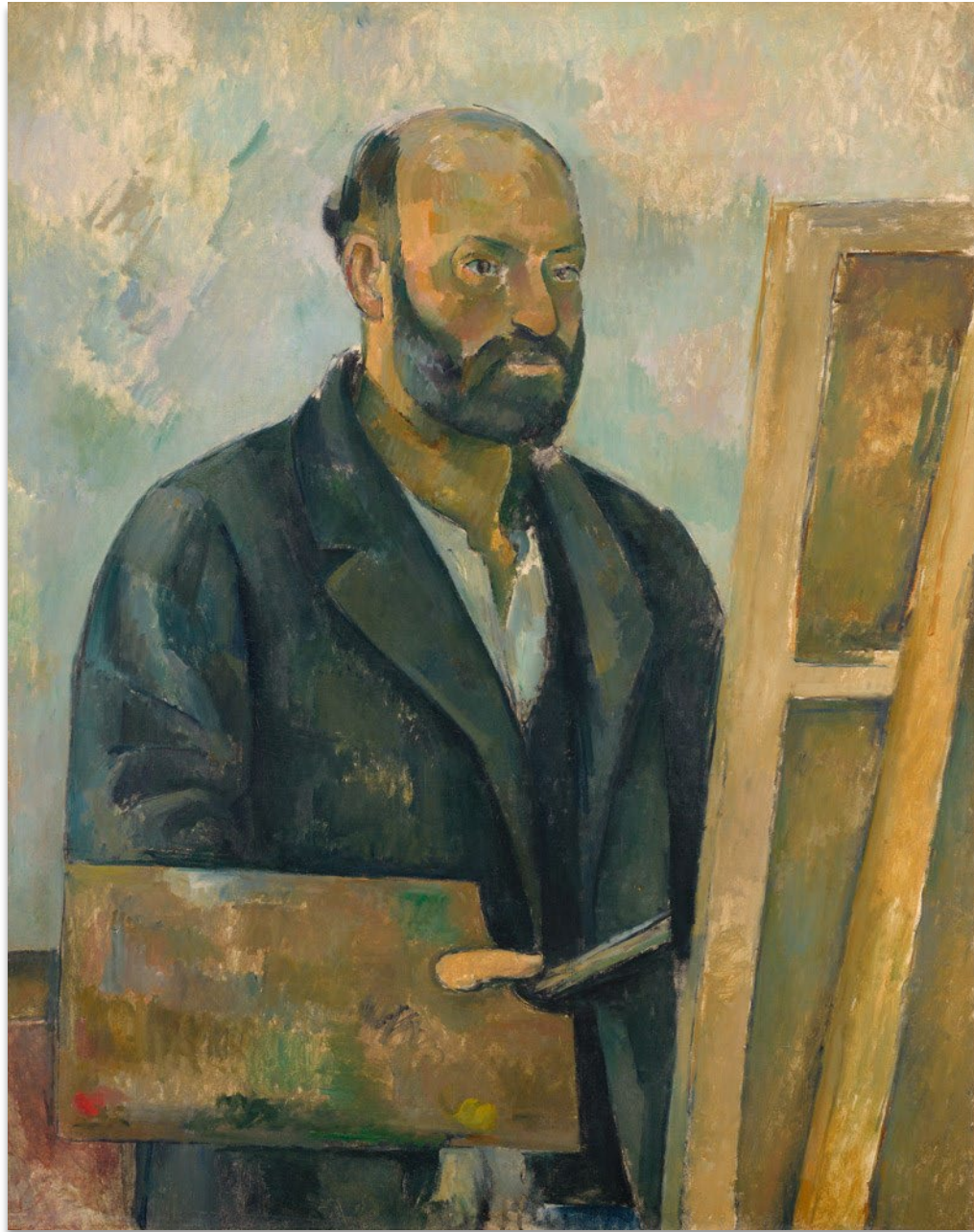
Form, color, and light - a pioneer of painterly abstraction

Paul Cezanne is unquestionably one of the most influential artists of the nineteenth century. He is regarded as a pioneer of modernism who deliberately broke with the laws of perspective in his works and constructed the world out of colour and form.

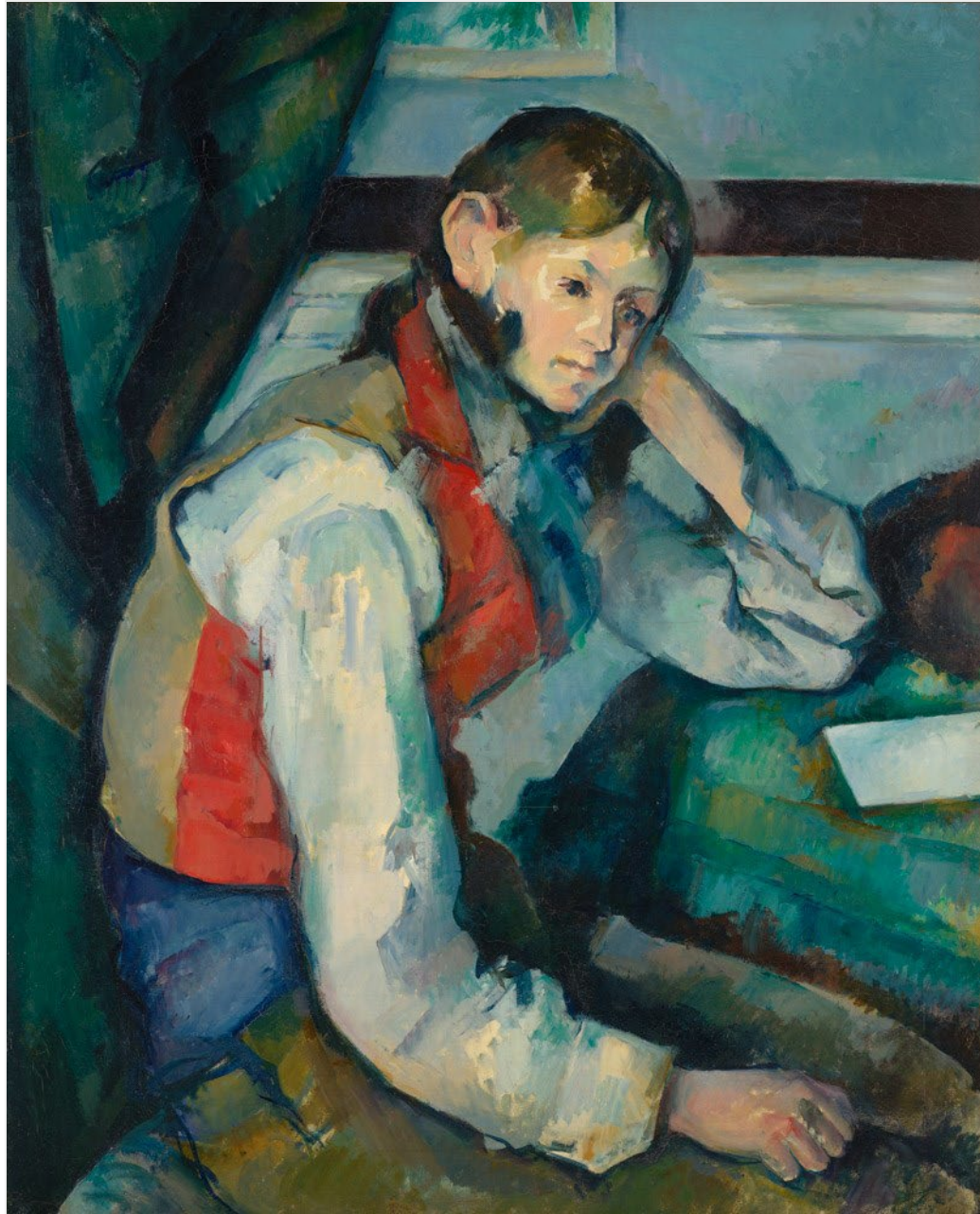
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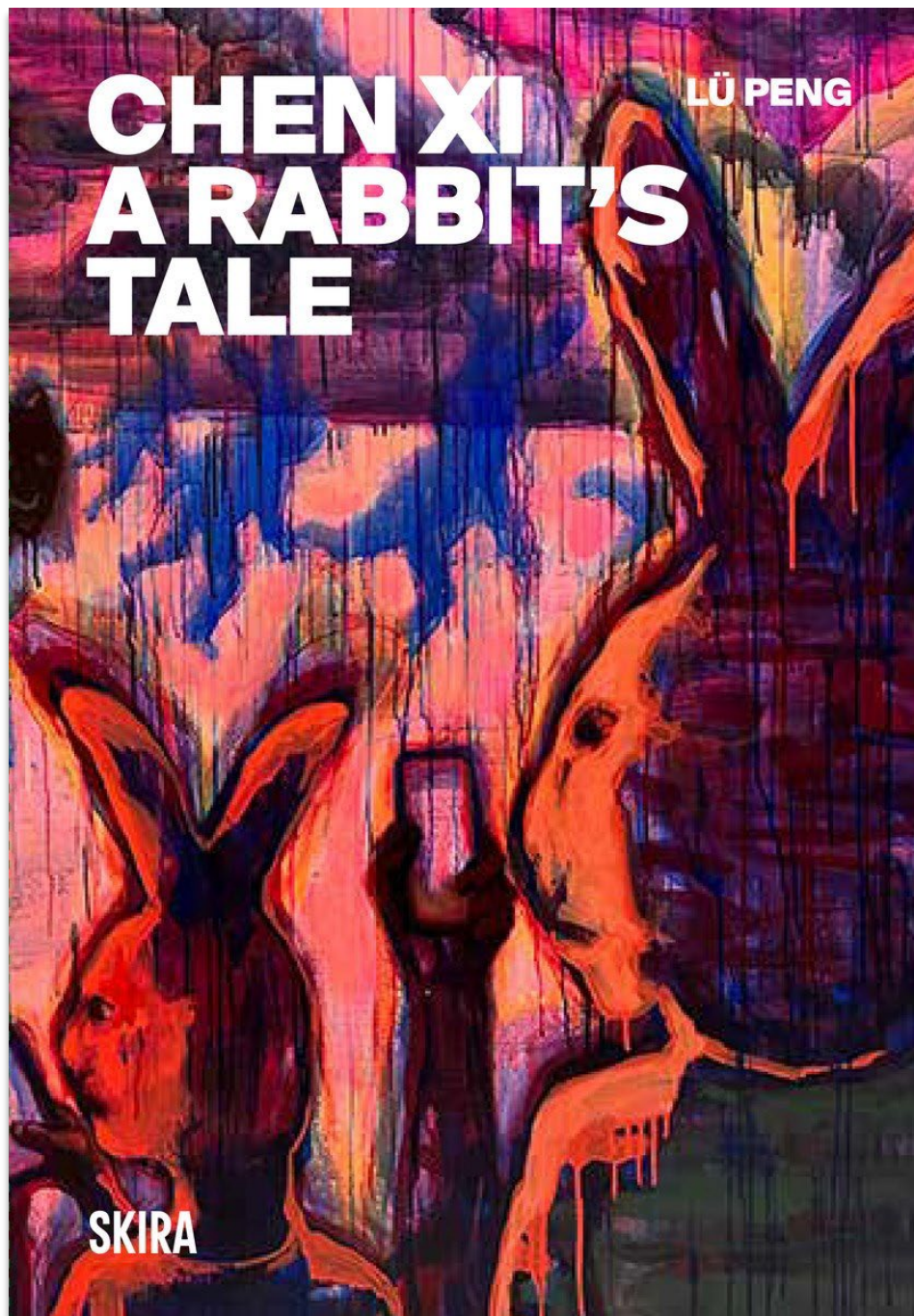
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An abstract painting featuring a rabbit on the left and a deer on the right. The rabbit is rendered in dark, almost black tones with some red and orange highlights. The deer is depicted in warm tones of orange, red, and yellow, with its head turned towards the rabbit. The background is a complex, layered composition of colors including deep blues, purples, and pinks, with vertical streaks and drips of paint. The overall style is expressive and textured.

CHEN XI
A RABBIT'S
TALE

LÜ PENG

SKIRA



Chen Xi: A Rabbit's Tale

The first comprehensive international monograph on the renowned Chinese contemporary artist

- Known for her deeply personal yet socially engaged work, Chen Xi explores the human condition through painting, installation, and conceptual expression—without aligning explicitly with feminist art discourse.
- Her recurring motif of the rabbit—a figure born from literary influence and psychological reflection—embodies the tension between fragility and resilience.
- From the expressive canvases of her early years to the installation *Lost*, a monumental wooden sculpture created after the Covid-19 pandemic, Chen Xi continually interrogates the role of the individual within shifting cultural, historical, and technological landscapes.

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THE EVERYDAY LIFE IN THE 1990s

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Premiere, 2009
Oil on canvas 130 x 190 cm
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Is Good, 2010
Oil on canvas 150 x 190 cm



How to Explain What Has Happened
to the Deceased, 2017
Acrylic on canvas, 300 x 720 cm

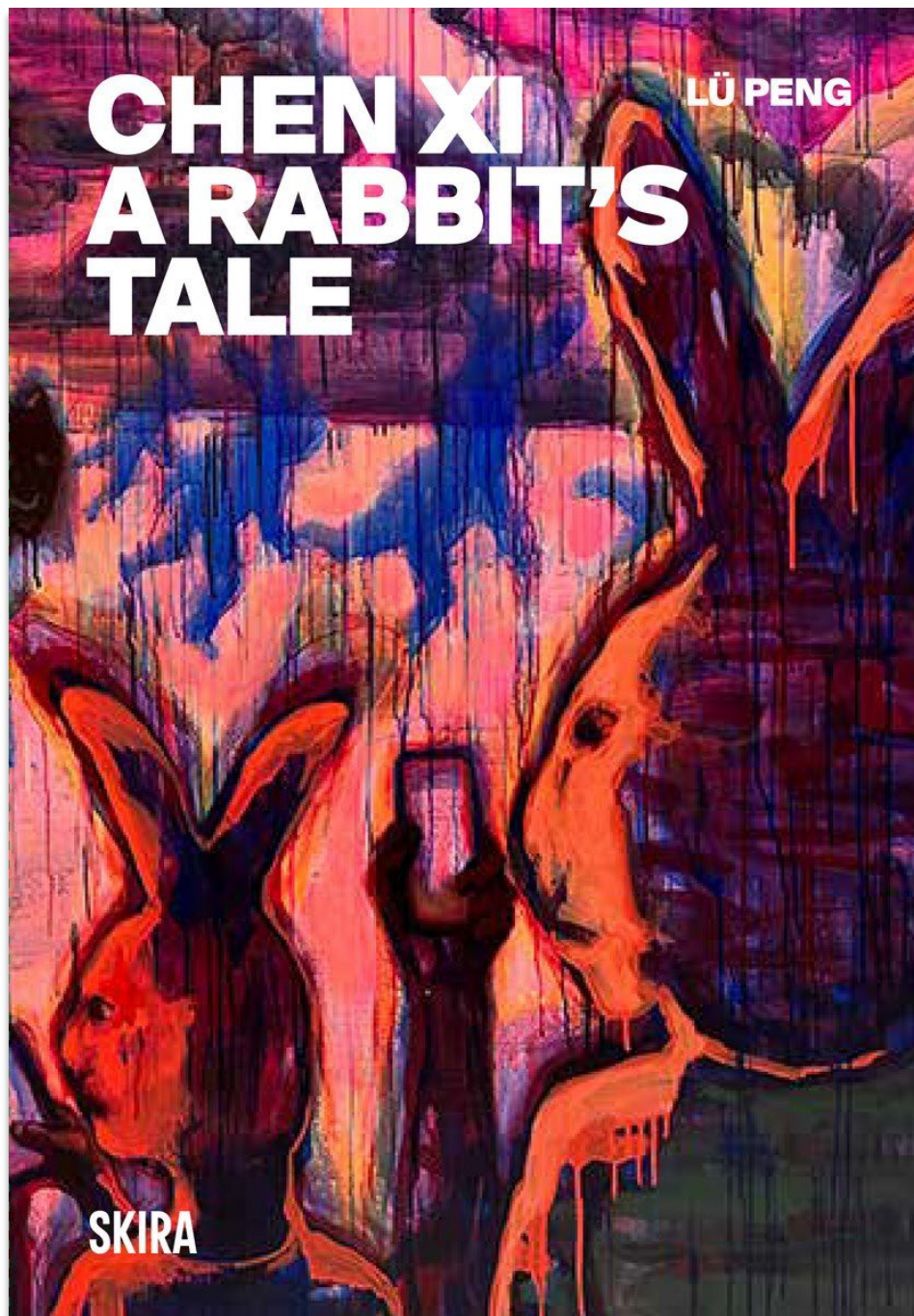


RABBIT ON THE RUN

Lost, 2021
Wood carving
Boat 264 x 95 x 35 cm
2 pieces on the boat 200 x 55 (diam.) cm each
Head 111 x 65 (diam.) cm
Piece on the right 210 x 95 (diam.) cm





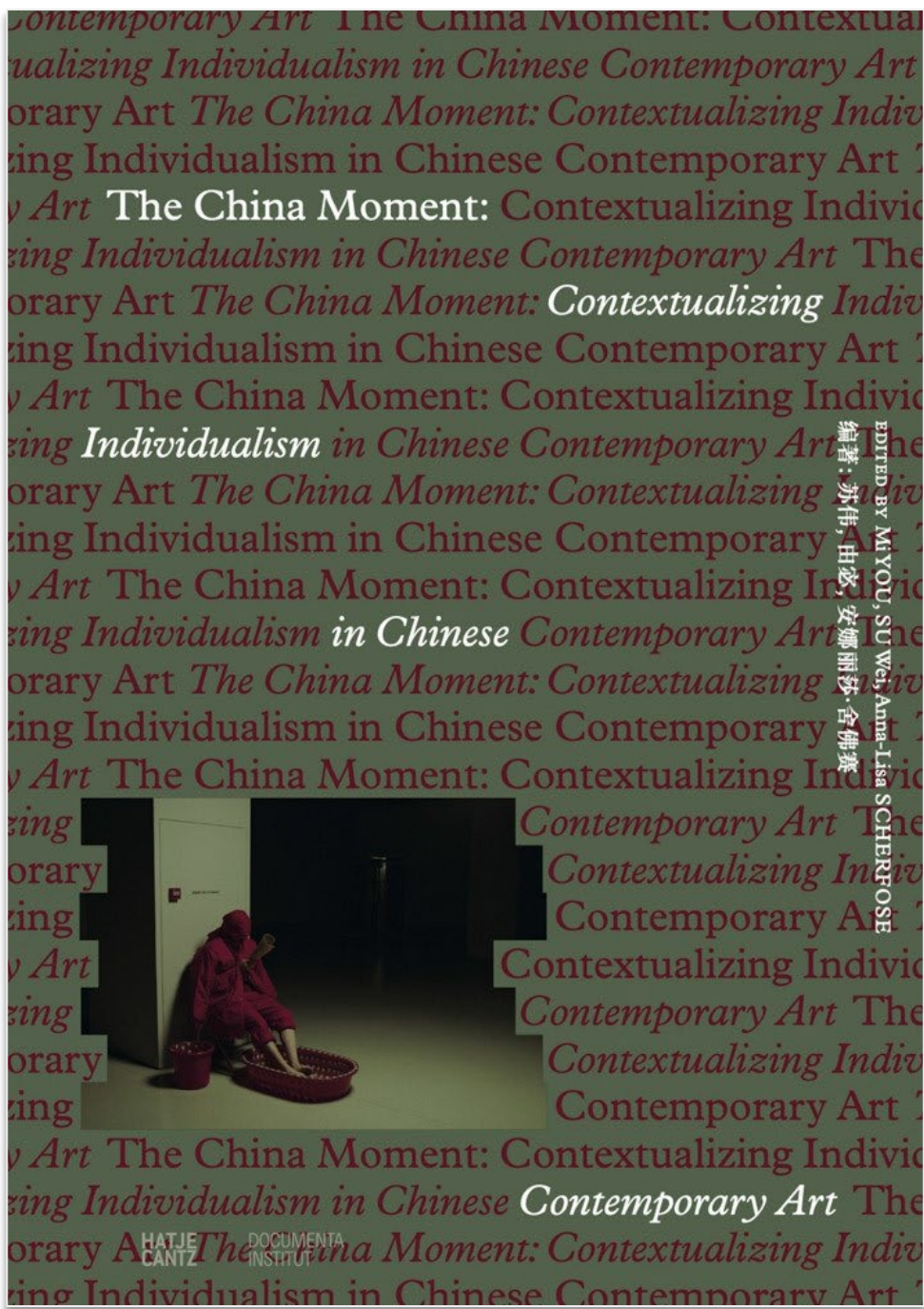


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The China Moment

Contextualizing Individualism in Chinese Contemporary Art

Examining the radical shift in Chinese contemporary art in the last decade of the 20th century.

- The China Moment accompanies the eponymous research exhibition curated by Su Wei, Mi You, and Anna-Lisa Scherfose for the documenta Institut Kassel (January-March 2026).
- Bookended by the beginning and the subsequent unraveling of the golden era of globalization, this volume assembles essays, archives, and visual documentation to map both the convergent aspirations and mutual blind spots that structured this moment.

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COMIC THERAPY



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KAY MEDAGLIA



Comic Therapy

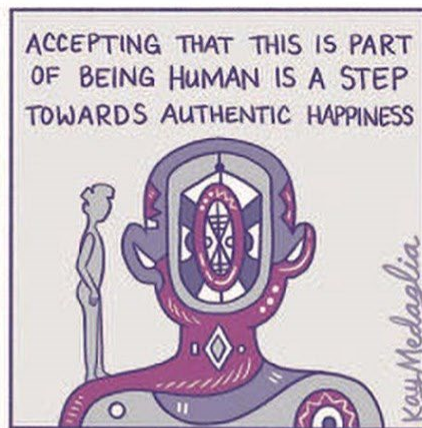
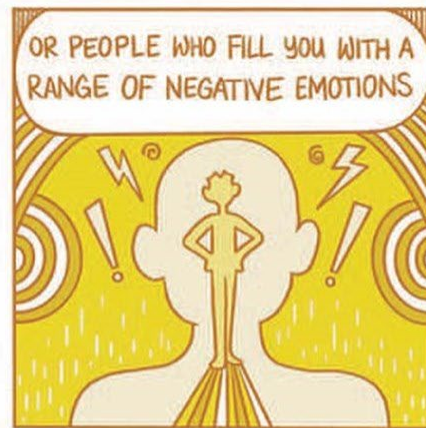
Meditations for Reflection

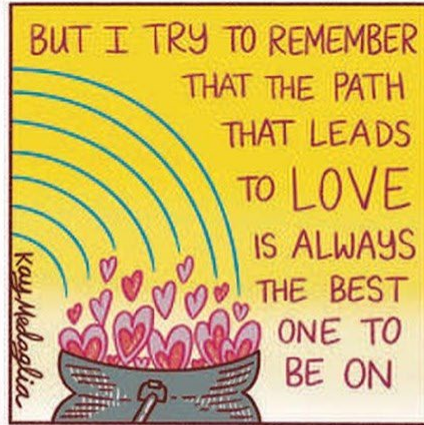
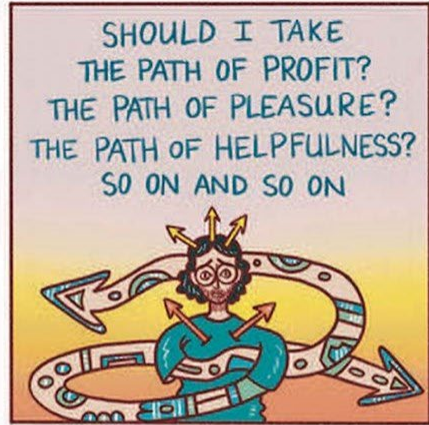
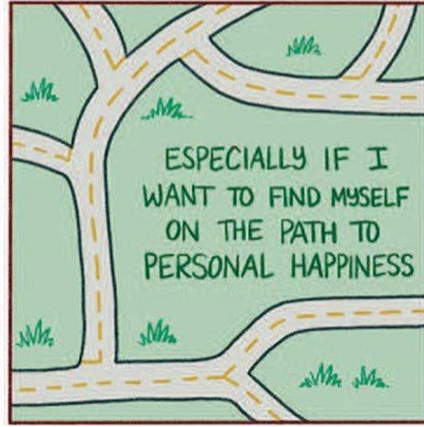
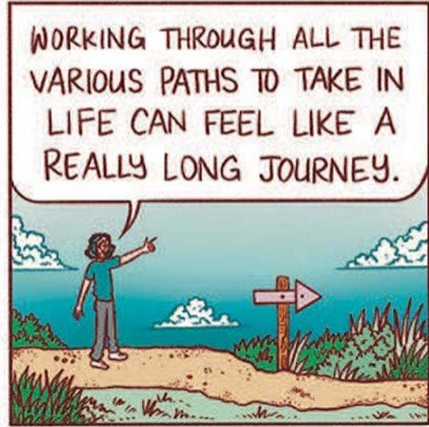
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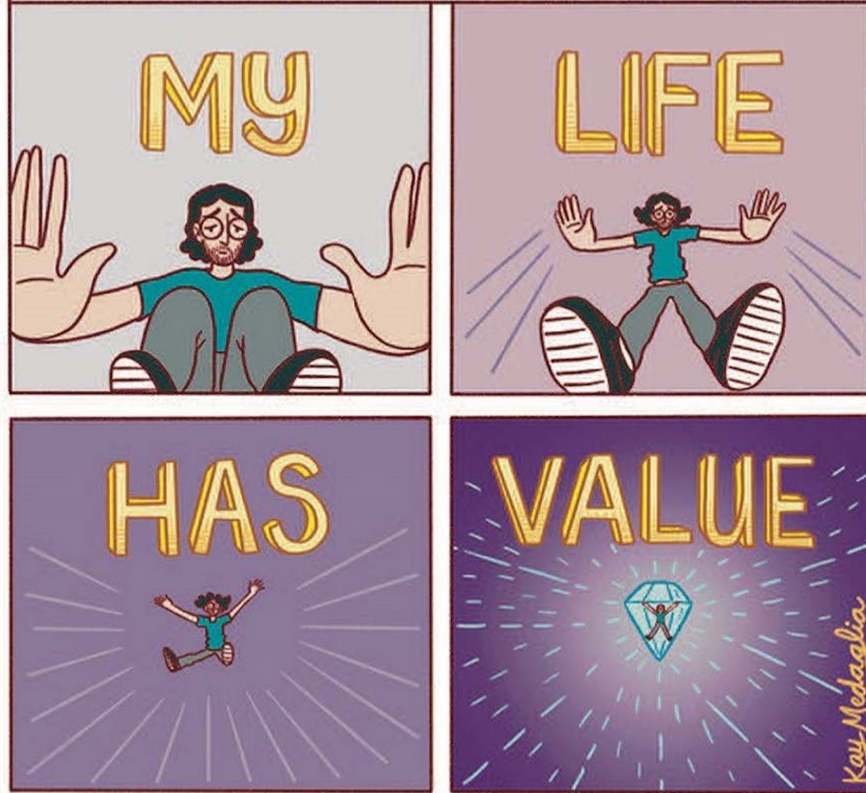
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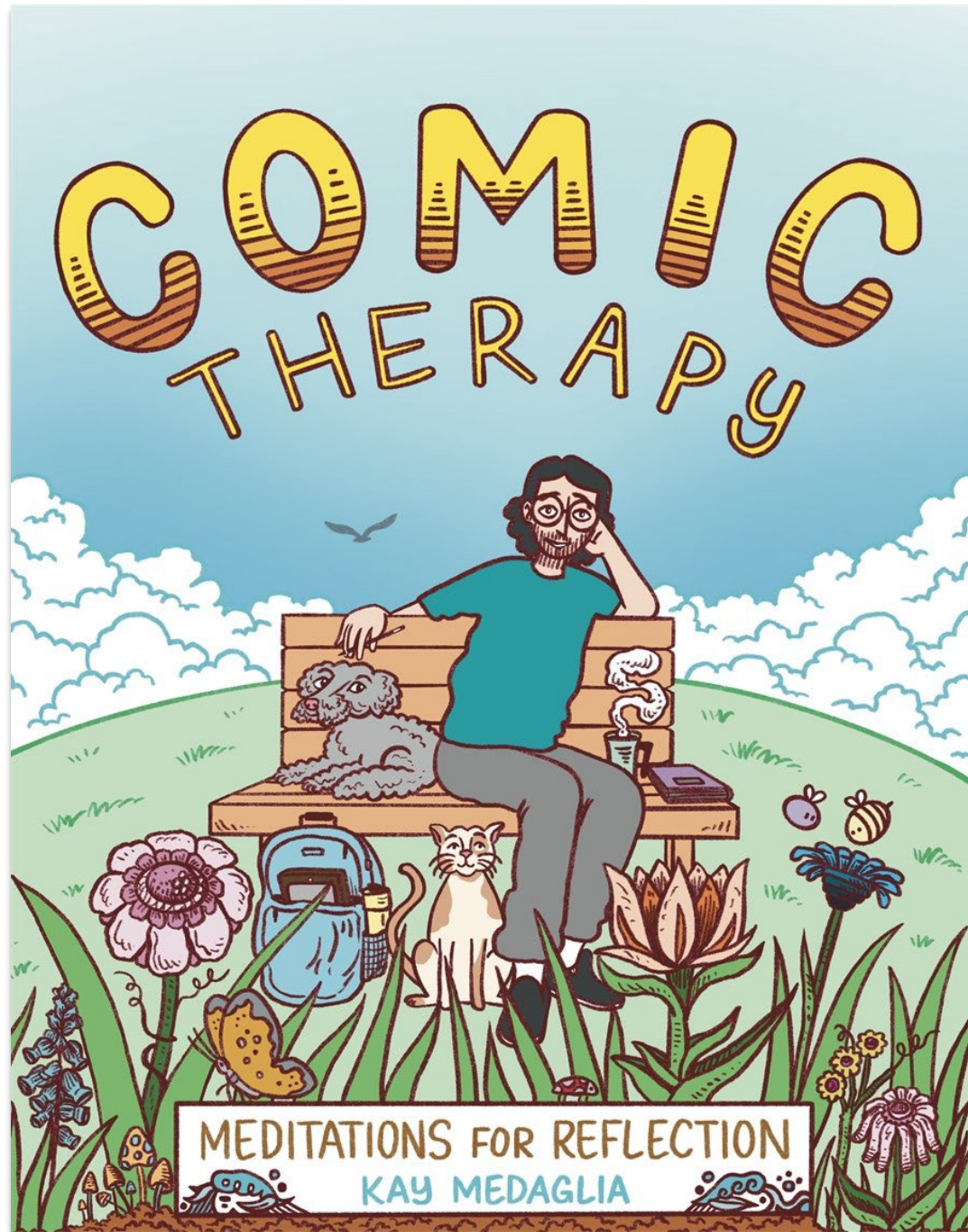






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Edward Ruscha

Catalogue Raisonne of the Books, Prints, and Photographic Editions, 1960-2022

This definitive three-volume publication is the most comprehensive assessment to date on the books, prints, and photographic editions of Ed Ruscha, who since the early 1960s has been one of contemporary art's most innovative practitioners in the graphic arts.

- Los Angeles-based post-Pop artist Ed Ruscha is one of the most innovative and influential artists today. He is widely celebrated for his paintings of words and short pithy sayings, and of gas stations, pills, mountains, sailing ships, the Hollywood sign and LACMA on fire, to name only a few, and his pioneering work in a myriad of mediums, including artist's books, drawings, prints, films, photographs and painting
- Produced in conjunction with Gagosian gallery, this slip-cased three-volume catalogue raisonné thoroughly documents each of Ruscha's book, print and photographic editions.



Standard Gas Station, 1930s

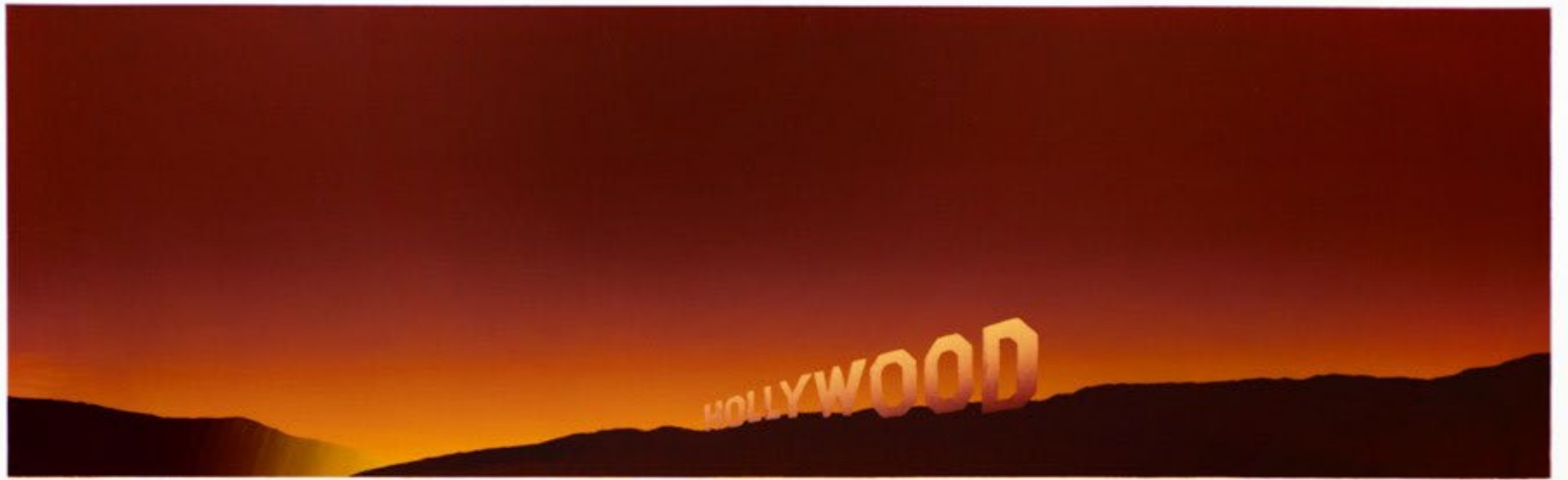
gas



1962

L. Kilscha 1962

ATTC





AAA

Ed Kumbia 2011

RUSCHA

Edward Ruscha

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Etel

Adnan





Etel Adnan

Between East and West

Paintings, poetry, artist's books and more from the iconic artist and poet.

- As a writer, philosopher and artist, Etel Adnan was a key contributor to Arab modernism. Within the art world, she is best known for her vibrant, abstract paintings of the mountains, ocean and sky—inspired by the Northern Californian landscape—as well as her leporellos, booklets created with a concertina fold.
- This retrospective catalog examines Adnan's work across all periods and mediums, cementing her legacy as one of the most important artists to emerge from the 20th-century Arab world. The book contains three curatorial essays as well as a multilingual chronology.
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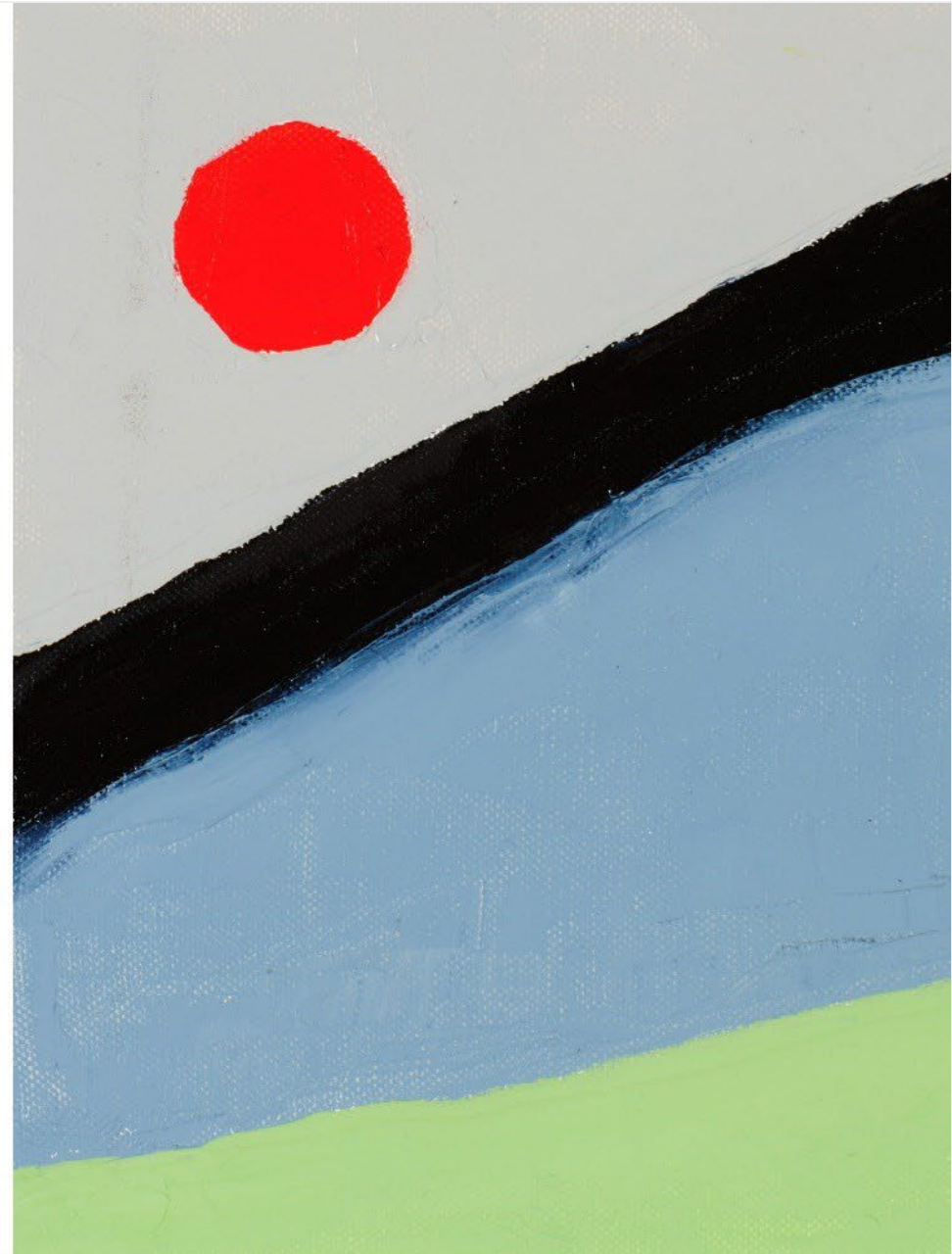
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an end. In those years, I visited her once in Paris during a brief trip I made to France, spoke with her on the telephone at times, received her new publications by mail, and got news of her through common friends, such as Pauline de Mazières, but then we lost contact. However, I still had the occasion to write about her art and poetry and her remarkable commitment to the Middle Eastern and Occidental worlds. By then, her life, exhibitions, and work were the object of research, studies, and publications. Her artwork was successfully exhibited in Kassel's Documenta, at New York's Whitney Museum, in Bern's Zentrum Paul Klee, and in other important galleries and museums of the world, receiving warm welcome and great recognition. Her role as an important poet, artist, intellectual, and prominent cultural figure of the Arab Lebanese diaspora has become a page of history.

Rome, September 2023

- | | | |
|---|---|---|
| <p>1 Etel Adnan, In einer Zeit ohne Wind, in: <i>Gedichte – Prosa – Essays – Gespräche</i>, hg. und mit einem Vorwort von Klaudia Ruschkowski und Hanna Mittelstädt, Hamburg 2019, S. 265.</p> <p>2 Etel Adnan, In jener Nacht, in: <i>Sturm ohne Wind</i> (wie Anm. 1), S. 272.</p> <p>3 Etel Adnan, Schreiben in einer fremden Sprache, in: <i>Sturm ohne Wind</i> (wie Anm. 1), S. 361.</p> <p>4 Simone Fattal, Malen als pure Energie, in diesem Band.</p> <p>6 Etel Adnan, "To Be in a Time of War," in: Thom Donovan and Brandon Shimoda (eds.), <i>To look at the sea is to become what one is. An Etel Adnan Reader</i>, Brooklyn & Calicoon: Nightboat Books, 2014, vol. 2, p. 283.</p> <p>7 Etel Adnan, "In that night," (2014), kindly</p> | <p>supplied by Klaudia Ruschkowski.</p> <p>8 Etel Adnan, "To Write in a Foreign Language," in: <i>Etel Adnan Reader</i> (see note 1), vol. 1, p. 253.</p> <p>9 Simone Fattal, "Painting as Pure Energy" in this volume, pp. 18–29.</p> <p>10 Charles Baudelaire, "Critiques d'art, III: De La Couleur," in: <i>Oeuvres Complètes</i>, Paris: Gallimard, Bibliothèque de la Pléiade, 1961, p. 885.</p> <p>11 Charles Baudelaire, "Le Peintre de La Vie Moderne", in <i>Ibid.</i>, p. 1156.</p> <p>12 The phrase "Homme du monde" is taken from a subsection of Baudelaire's "Le Peintre de La Vie Moderne", titled: "L'Artiste, L'Homme du Monde, homme des loues et l'enfant", in <i>Ibid.</i>, p. 1156.</p> <p>13 Paul Klee, "926 o. Thursday 16 April 1914", in <i>The Diaries of Paul Klee 1896–1918</i>, trans.</p> | <p>Pierre Schneider, ed. Felix Klee, Berkeley/ Los Angeles/ London: University of California Press, 1964, p. 297.</p> <p>14 Etel Adnan, <i>Journey To Mount Tamalpais, Sausalito: The Post-Apollo Press</i>, 1986, p. 23.</p> <p>15 <i>Ibid.</i>, p. 52.</p> <p>16 <i>Ibid.</i>, p. 51.</p> <p>17 <i>Ibid.</i>, p. 23.</p> <p>18 <i>Ibid.</i>, p. 26.</p> <p>19 <i>Ibid.</i>, p. 52.</p> <p>20 <i>Ibid.</i>, p. 55.</p> <p>21 <i>Ibid.</i>, p. 55.</p> <p>22 <i>Ibid.</i>, p. 57.</p> |
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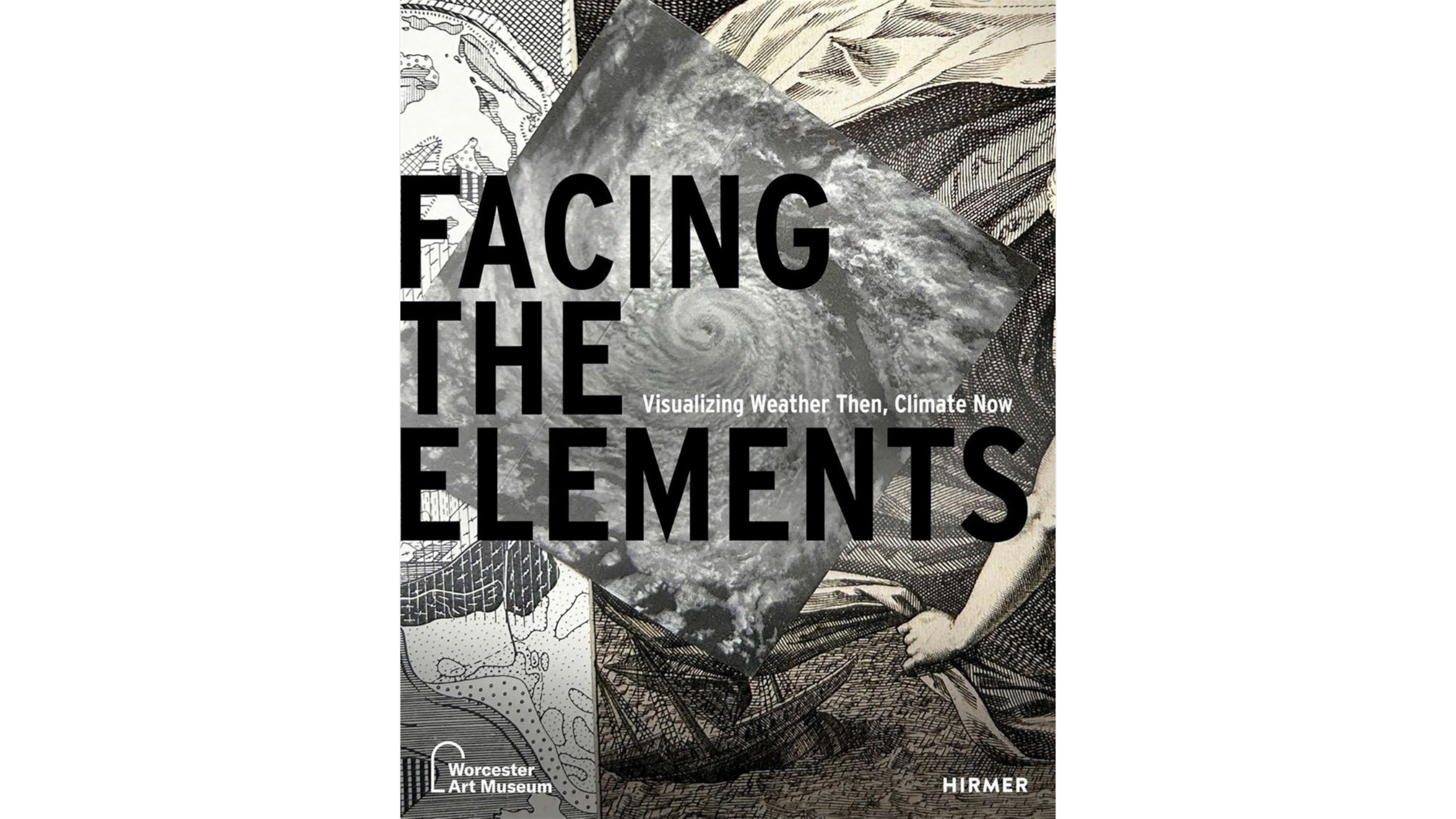
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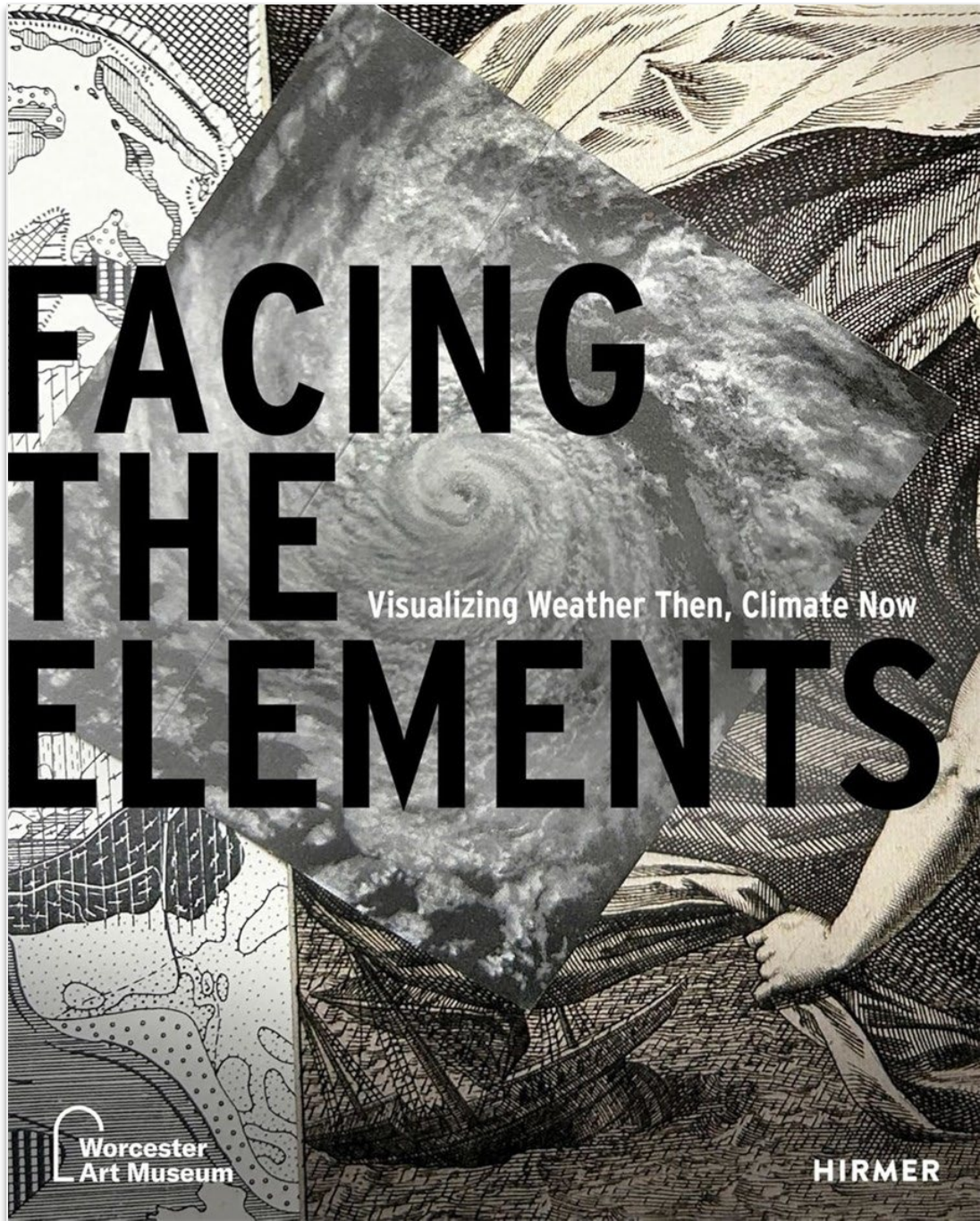


FACING THE ELEMENTS

Visualizing Weather Then, Climate Now

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Facing the Elements

Visualizing Weather Then, Climate Now

Olivia Stone

This publication presents an updated catalogue raisonné of Gian Lorenzo Bernini's architectural drawings, expanding the foundational edition published in German by Heinrich Brauer and Rudolf Wittkower in 1931 and here translated into English for the first time.

- By complementing the original text with essays based on more recent studies of the drawings and monuments, this work will prove essential for anyone interested in Bernini.

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*Francisco Sierra
Allombra*

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Francisco Sierra

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Artistic presentation made marvellous: a baguette as a balloon, a square with a jetpack, and voyeuristic potatoes. These are just some examples of Francisco Sierra's photorealistic oil paintings.

- This volume follows the artistic development of Francisco Sierra, who was born in Chile and now lives in Switzerland, together with a presentation of his latest works. Sierra's paintings, sculptures and installations engage with everyday phenomena and the history of painting, putting art under an ironic lens.
- By combining hyper-realistic representation with surrealism, his images often radiate an eerie mood in which the viewer may feel like an unwanted observer.

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La Renaissance du 11, 2009
Öl auf Leinwand / Oil on canvas
73 x 54 cm



64

Francisco Sierra
Alombra

Kunstmuseum Solothurn





Francisco Sierra

Alfombra

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Franz Wanner

Eingestellte Gegenwarten
Bilder einer Ausbeutung



Franz Wanner

Eingestellte Gegenwarten
Bilder einer Ausbeutung



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im Haus der Sparkasse
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Franz Wanner

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Highly political and controversial: this is art that addresses events of the past which still affect the present.

- Under the Nazi regime, twenty-six million people in various countries across Africa and Europe were forced into labor. Their experiences and losses continue to shape their communities and descendants to this day.
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SCHATTEN I

OMBRE I

SHADOWS I



Schatten I-III, 2024/25
90 Objekte aus Plexiglas,
varierende Größen, 18 bis 400 cm

Schatten I, 2024/25
40 Plexiglas-Hauben vergangener
Ausstellungen verschiedener
Kunsthäuser

Schatten I-III [Ombre I-III], 2024/25
90 oggetti in plexiglas, varie
dimensioni, da 18 a 400 cm

Schatten I [Ombre I], 2024/25
40 coperture in plexiglas
provenienti da mostre passate
in diversi musei d'arte

Schatten I-III [Shadows I-III], 2024/25
90 objects made of plexiglass,
varying sizes, 18 to 400 cm

Schatten I [Shadows I], 2024/25
40 plexiglass covers from past
exhibitions at various art
institutions

↑ →
Ausstellungsansichten
Schatten I-II und *Schatten I-III*,
Franz Wanner, *Mind the Memory
Gap*, KINDL – Zentrum für zeitge-
nössische Kunst, Berlin, 2024
Fotos: Jens Ziehe, Marlene Burz

Vedute della mostra
Schatten I-II [Ombre I-II] e
Schatten I-III [Ombre I-III],
Franz Wanner, *Mind the Memory
Gap*, KINDL – Zentrum für zeitge-
nössische Kunst, Berlin, 2024
Foto: Jens Ziehe, Marlene Burz

Exhibition views
Schatten I-II and *Schatten I-III*,
Franz Wanner, *Mind the Memory
Gap*, KINDL – Centre for Contem-
porary Art, Berlin, 2024
Photos: Jens Ziehe, Marlene Burz



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 Zurigo-Oerlikon, Svizzera
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Bozen, den _____ 194

Franz Wanner

Eingestellte Gegenwarten
Bilder einer Ausbeutung



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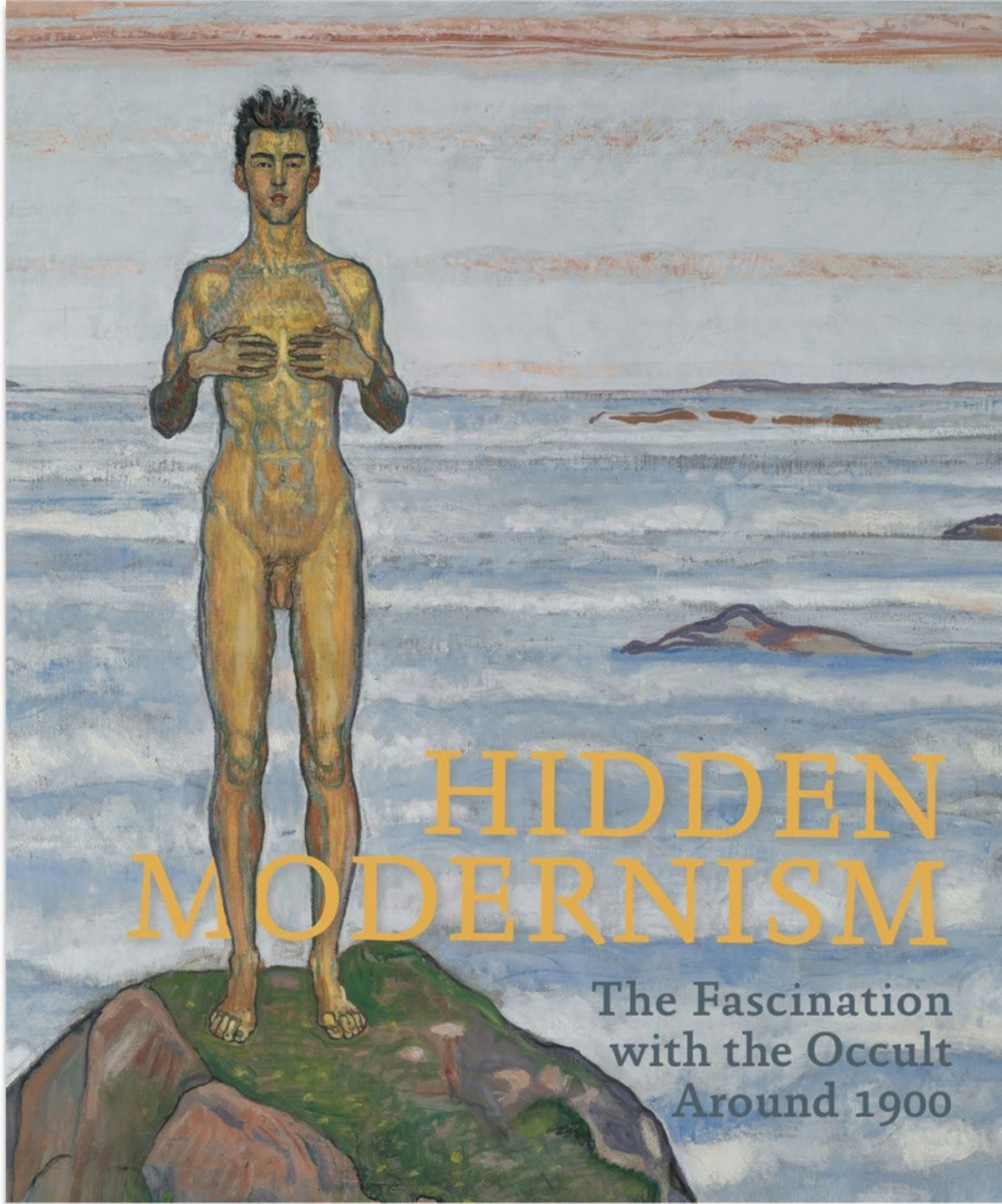
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Highly political and controversial: this is art that addresses events of the past which still affect the present.

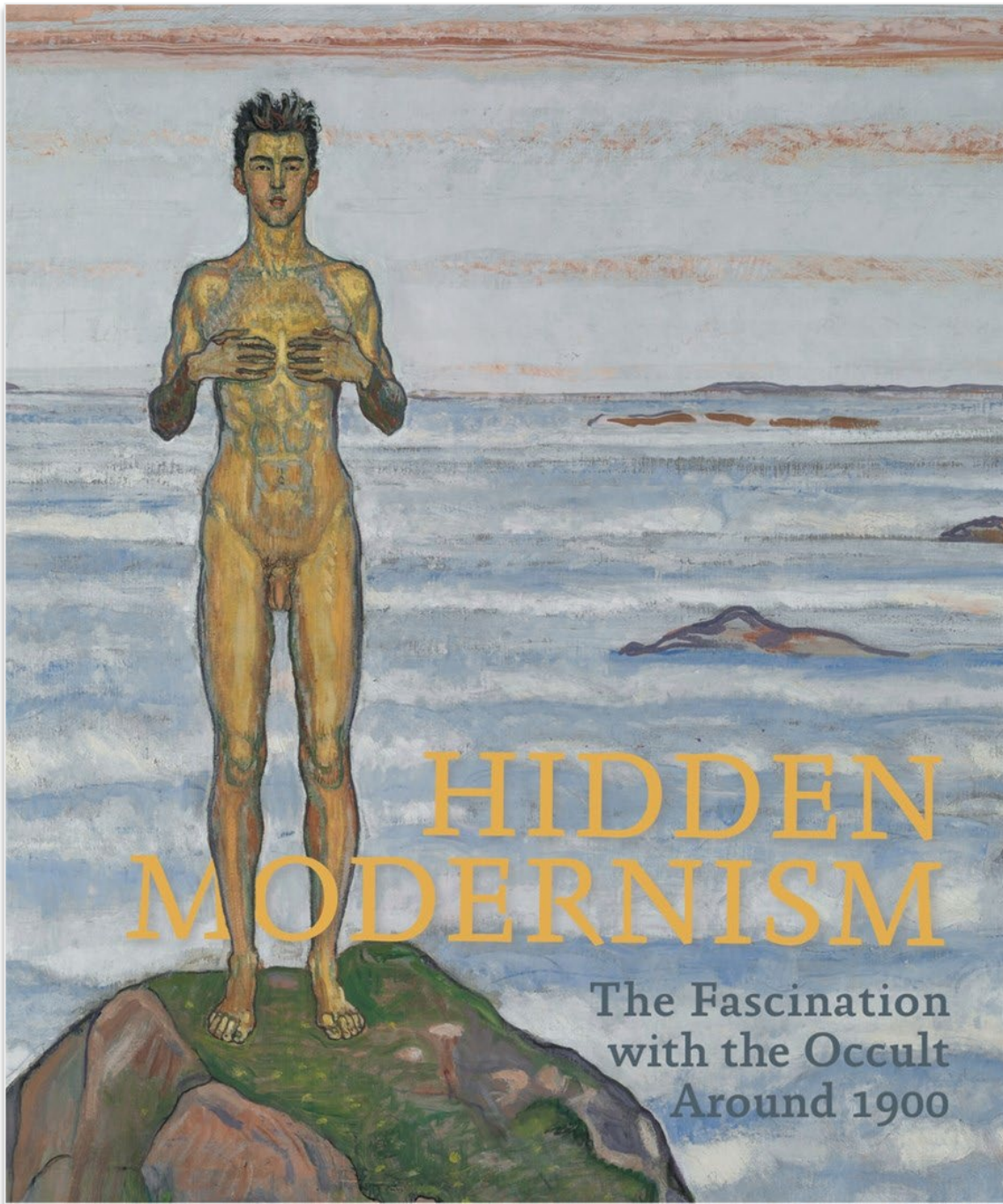
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HIDDEN MODERNISM

The Fascination
with the Occult
Around 1900



Hidden Modernism

The Fascination with the Occult Around 1900

Around 1900, nature-oriented way of life, spiritism and theosophy inspired artists from Arnold Schönberg to Egon Schiele. This comprehensive overview is the first to explore the occult aspects of the "Lebensreform" movement in Vienna.

- As part of the broader "Lebensreform" movement of the late 19th and early 20th centuries, some individuals seeking self-improvement turned to spiritualist and occult practices in search of the "New Human."
- Examines how elements of the occult were adapted into arts and design of the Vienna Secession, illustrated by the artworks of Albert von Keller, Gabriel von Max, Gertrude Honzatko-Mediz, August Strindberg, Richard Gerstl, Arnold Schoenberg, Egon Schiele, Oskar Kokoschka and Max Oppenheimer.
- Grows out of an exhibition at the Leopold Museum in Vienna, 09/04/25–01/18/26.

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Erwin Lang
Butterfly, sheet of the portfolio *Ordn' Wunderkult*
Häuschen der von Erwin Lang, 1910 (detail)
Lepold Museum, Vienna

4 | Theodor Kretzer

Carl Kellner and Bheema Sena Pratapa
Private collection



unconscious mind of the hypnotized.¹⁵ The stage occultism of the dream dancer thus served as a battleground for the rivalries among medical-psychiatric schools and their differing perspectives on hypnosis. In the eyes of his critics, the pathologization of hypnosis positioned Charcot as an advocate of the prevailing materialistic paradigm in science, especially within the field of medicine.

Performers from the Near East and India also circulated on the trail of the stage occultists. In 1896, a remarkable collaboration on the meso level took place, when three "Indian fakirs" captivated audiences in Budapest by entering a state of "yoga sleep". Reportedly, they spent eight days in a glass coffin, completely unresponsive to external

stimuli and without awakening. Allegations that they interrupted their sleep at night to eat, drink and play cards, caused a scandal. In response, the Viennese occultist, chemist, inventor and industrial magnate Carl Kellner (1850–1905) invited one of them, Bheema Sena Pratapa (dates of birth and death unknown) (Fig. 4), to his villa in Hallein, where he investigated Pratapa's paranormal abilities with the help of two theosophists, the physician Franz Hartmann (1838–1912) and the Munich industrialist Ludwig Deinhard (a founding member of the Psychological Society).¹⁶ They found that his yoga sleep was real and that in it, he achieved the highest level of meditation taught in yoga. They then accompanied him to the Third International Congress of Psychology in Munich, to present the practice of yoga sleep to the expert community and to rehabilitate Pratapa's reputation. Many conference attendees sought the yogi, who, during the four days of the event, immersed himself in a state of deep enrapturement from 10 a.m. to 6 p.m. Any attempts to wake him from his "sleep" failed. Moreover, Kellner's brochure *Yoga: Eine Skizze über den psycho-physiologischen Teil der alten indischen Yogalehre* was distributed at the congress. It was later lauded and cited by William James in his famous work *The Varieties of Religious Experience* (1902).¹⁷ In his brochure, Kellner interpreted yoga in the light of Liébeault's theory of suggestibility. Hypnosis and suggestion were central themes of the congress. Hartmann informed the English-speaking occultist world of Pratapa's successful performance in Munich via an article published in the London spiritualist journal *The Borderland*.¹⁸

Kellner and Hartmann, who traveled extensively, epitomized the roaming networker, playing a crucial role in forging connections on both the meso and, particularly, the macro levels. For

5 | Anonymous photographer

Gustav Gebhard, Friedrich Eckstein, Nikolaus Gabele (Standing From Left to Right) and Alois Malländer (Seated, Left), 25th March 1890
Private collection



the Viennese scene, such figures were just as vital as the locally rooted organizers who built and sustained communities within the city. In 1902, the two of them, together with Theodor Reuß (1855–1923), founded an association of two high-degree Masonic rites in Germany, something which would have been impossible in Austria, where freemasonry was outlawed. In this association, Carl Kellner headed the Occult Inner Circle, which in all likelihood explored phallicist doctrines and ritual sexual practices, which were being developed especially in US occultism at the time.¹⁹ His yoga brochure and the favorable footnote in James' *Varieties* alone would hardly have spared Kellner from being forgotten. However, Reuß praised him in 1912 as the "spiritual father" of the order of sex magic O.T.O. (*Ordo Templi Orientis*) that Reuß had organized together with Aleister Crowley and that later gained iconic status within alternative religious milieus. Though it cannot be historically proven, it is probable that the teachings of Kellner's Occult Inner Circle served as

a role model to the O.T.O. during its beginnings. If we are to believe Reuß, the concept of establishing an order of this name also originates from Kellner.

International Theosophical Meeting Places

Before Madame Blavatsky (1831–1891) and Colonel Olcott (1832–1907) founded the Theosophical Society (TS) in 1875 in New York, they moved in US spiritualist circles. With the TS, they established an association that competed with spiritualism and intended to overcome its shortcomings by drawing upon the knowledge of ancient occult traditions. While the theosophists believed that spiritualism had succeeded in refuting the materialistic zeitgeist and had laid the groundwork for the recognition of the spirit world, they insisted it was now time to explore the old wisdom-religion at the heart of all religions and secret doctrines, to link it with modern science and to promote it. This was an enticing project for educated and semi-educated people interested in occultism. The founder and president of the first theosophical lodge in Vienna, Friedrich Eckstein (1861–1939) is a notable example in this context. The industrialist and independent scholar was on the verge of abandoning occultism entirely, as he was swayed by his growing skepticism towards spiritualism. However, his perspective shifted when the esteemed physicist Lord Rayleigh (1842–1919) recommended Theosophy to him as a respectable alternative.

While the teachings of the TS increasingly looked like a new religion, its program was deliberately open. It advocated the formation of a brotherhood of mankind irrespective of race, religion, gender or social background; the study of

6 | Hugo Höppener (Fidas)

Temple of Lucifer, 1892
The Jack Daulton Collection



Art had at times created variations of the sphinx motif, for instance in his famous shadow frieze *Per aspera ad astra*, which Fidas had assisted him with (Fig. pp. 270–271). In formal terms, Diefenbach acted as a child of romantic Symbolism, who gave room to the winged mythical creature in his paintings just as generously as to ominous gorgons and sirens; in terms of content, however, he was a student of the theosophic school of thought, who regarded the sphinx not as a monster but as the guardian of secret knowledge. In his artistic reception of the “idol of the ancient Egyptian despots”,

7 | Hugo Höppener (Fidas)

The White Temple, 1898
The Jack Daulton Collection

Diefenbach sought to reinterpret it. An appropriate tool to achieve this was the theosophic theory of an age in which the stone monument “is the work, the horoscopic figure or the birthmark of a people who ruled the earth before the appearance of the current species of man”.¹⁷ This preadamistic population of godly giants is said to have erected the sphinx of Giza to magnify an especially rare constellation, which was allegedly reached twelve millennia ago: the sun is said to have entered the house of Leo (its own), while earth had entered Aquarius and Saturn. Diefenbach felt called upon to recreate such an age through his life-reforming activities, an era in which people would no longer “endure their fate in a state of apathetic or desperate resignation”.¹⁸ This new age required its own *architectura perennis*: Diefenbach’s only extant design for such a construction provided for a three-tiered ziggurat somewhere in Egypt, which was to be topped with a giant sphinx wearing a headband with the inscription *Humanitas* (Fig. 5). However, it proved impossible to procure either a building ground or a willing financier for this megalomaniac project, which was to be a temple, the artist’s final resting place and a home for orphaned children all in one.¹⁹

Construction Between Nature and Culture

The life reformer Fidas, who, like his former mentor, pursued the idea of a semi-sacral architecture from 1892, suffered a similar fate. The pressure he was under was considerable: Richard Wagner’s Festival Theater in Bayreuth had been built already in 1875, the existing or planned exhibition venues for various artists’ associations all across Europe were backed by generous patrons, while in 1914, the first Goetheanum was completed in Dornach

8 | Hugo Höppener (Fidas)

The Temple of the Earth 1895, 1901
The Jack Daulton Collection



9 | Hugo Höppener (Fidas)

Draft for Temple of the Earth, 1901
St. Annen-Museum Lübeck

near Basel to plans by Rudolf Steiner. Fidas, who had an anti-capitalist attitude, was distrustful of established funding models, and later – despite his ethnic-popular sentiments – was snubbed even by National Socialist authorities,²⁰ compensated for the futility of his plans with a hyper-production of designs. More obstinate than Diefenbach, his drafts provided for a wide range of structures with different purposes, including a temple as a place of worship, a circular type of palaestra, which he called “Ringelreif”, for the communal practice of sports in the nude, a concert, music and dance hall, a settler’s house used as a studio or workshop, as well as a devotional fire hall.²¹ Fidas defined these imagined buildings, intended for a new religion without a god, as “glorious places of refuge” where “modern people can be entirely devotional once more, where they can take a break from their everyday lives, where they can forget their social, that is to say business-predatory self, and can finally, finally reconnect with their true social, genial spirit”.²² The buildings he considered apt for this purpose were to be orientalizing and bombastic, but constructed through brotherly teamwork (Figs. 6, 7). “They won’t be built with schematic monotony to serve one abstract deity, as were the Greek temples with their rigid order of columns”, according to Fidas in one of the versions of his essay on temple art; rather, each individual temple was to “stand in its unique particularity, powerful, menacing, delicate, enticing or dreamy, embedded into its characterful surroundings”.²³ An interaction with the landscape was to be achieved through architectural borrowings from nature, with lotus flowers, palm leaves, stems, butterfly wings and such like adorning the detailed, masterfully drawn elevations. His *Temple of the Earth*, originally also called *Temple of Lucifer*, which the artist first depicted in 1895 in an elaborate foreshortened elevation (Fig. 8), represents a gigantic

Auguste Forel: *Gesammelte hirnanatomische Abhandlungen: Mit einem Aufsatz über die Aufgaben der Neurobiologie*, Figure 10/Plate VIII, Munich 1907
Bavarian State Library Munich

introduced the artist to the cultures of the world by placing his library at Schiele's disposal,⁴⁰ in turn, lived in 1895 with František Kupka (1871–1957) in the Vienna commune of the life reformer Karl Wilhelm Diefenbach (1851–1913). Kupka studied from 1892 at the Vienna Academy of Fine Arts and earned his living as a spiritistic medium. Both were soon disappointed by Diefenbach, however, and in July 1895, founded their own occult society.⁴¹

In the cultural journal *Wiener Rundschau*, interested readers were informed that the aura appeared to clairvoyants as a "material, cloudy fog" of a "beautiful rose color."⁴² The rose-colored form in the portrait of Roessler is reminiscent especially of an illustration in *Man Visible and Invisible* (Fig. 9). To the "higher clairvoyant", this "causal body of the average man" looked like a "gigantic soap-bubble", according to the book.⁴³ That the presence of a rose color in the aura promised a "rapid progress along the Path"⁴⁴ was definitely much in keeping with Schiele's spiritual depiction of his patron. Already in 1895, Roessler noted that he wanted to continue working on his "improvement" – perhaps the rose-colored bubble is an indication of the "ethical felicity" the initiate aspired to.⁴⁵

In the *Portrait of Arthur Roessler*, Schiele rendered the pictorial space and the body with a scumbling transparency. The depiction of the astral bubble is the area with the densest materiality. Its light is created through pastose



Portrait of Arthur Roessler, 1914
Wien Museum



brushstrokes, which run vertically to the outline of the body, brushed with unsettled quivers that convey the impression of hot shimmering air, heated up, as it were, by the physical presence. A year later, Schiele described the impression "a great personality makes on his peers" by means of his painting *Revelation* (1911) (Fig. p. 223): "The picture must give off light; the bodies generate their own light, which they consume in the process of living; they burn."⁴⁶

This means that, unlike Kokoschka, Schiele approached the depiction of the "emotional space" through graphic reduction and material densification. Instead of scratching out paint, Schiele intensified the paint application to arrive at the metaphysical: The mass of paint, animated through rippling and streaming movements, evokes the

Portrait of Arthur Roessler, 1910
Wien Museum



sense of an emission of energy, in keeping with the widely discussed concept of the ether as a space of information transfer through vibrations.⁴⁸

Munch had already paved the way for both paths. On the one hand, he rendered ambiguous shadows that indicate the emotional state. And on the other, as in the work *Sick Child*, he broke through the face with intense scratching as a last glimmer of life, thus describing the tearing of the atmosphere in the moment of despair.

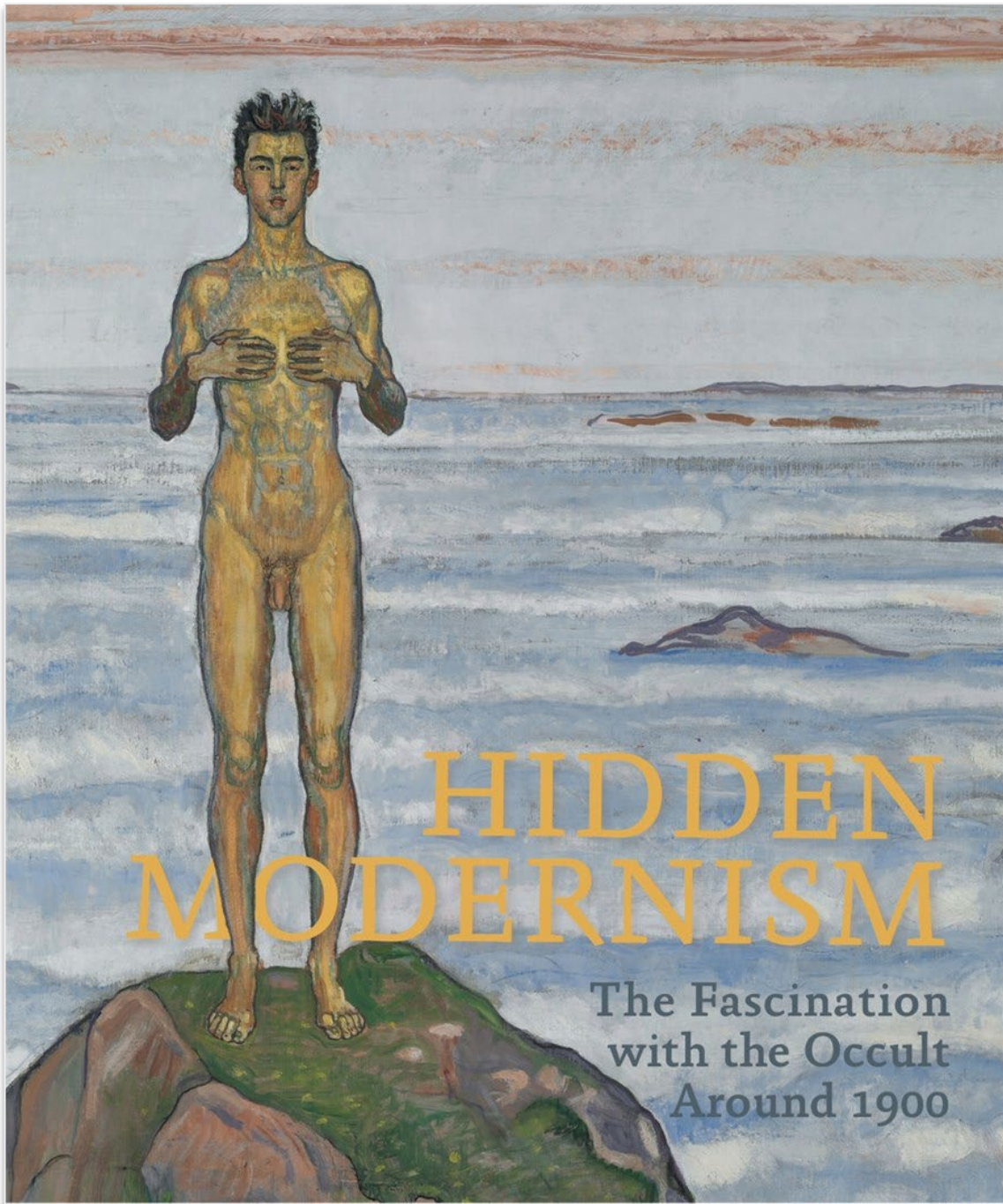
All these artistic strategies for expanding perception were founded on occult speculations about the emanations of light from the human body, and the astral color storm produced by emotions and thoughts. These helped to transport the image space from a stable place within a geographical and temporal location into a fluid,

processual and intense realm of inner experience – all this without dispensing with the delineation of the visual world, as opposed to the abstract art of Hilma af Klint (1862–1944) and Wassily Kandinsky (1866–1944).

Knausgård believes that this powerful psychic naturalism enters into our perception to this day. At the heart of this is the immediacy of experience, its time-transcending presence, where "the now fills everything we see."⁴⁷ Perhaps we should let Erica Tietze-Conrat, the first doctor of art history in Austria, have the last word in appreciation of her achievements. She felt that "[...] we are so overly used to historicizing reviews of artworks" that it had to be a concern of art history to also regain this sense of "moment, stay a while" which "is due to art as a necessary right."⁴⁸

The Causal Body of the Average Man (Reproduced in *Der sichtbare und der unsichtbare Mensch. Darstellung verschiedener Menschentypen, wie der geschulte Hellseher sie wahrnimmt* by Charles Webster Leadbeater, Leipzig 1926)
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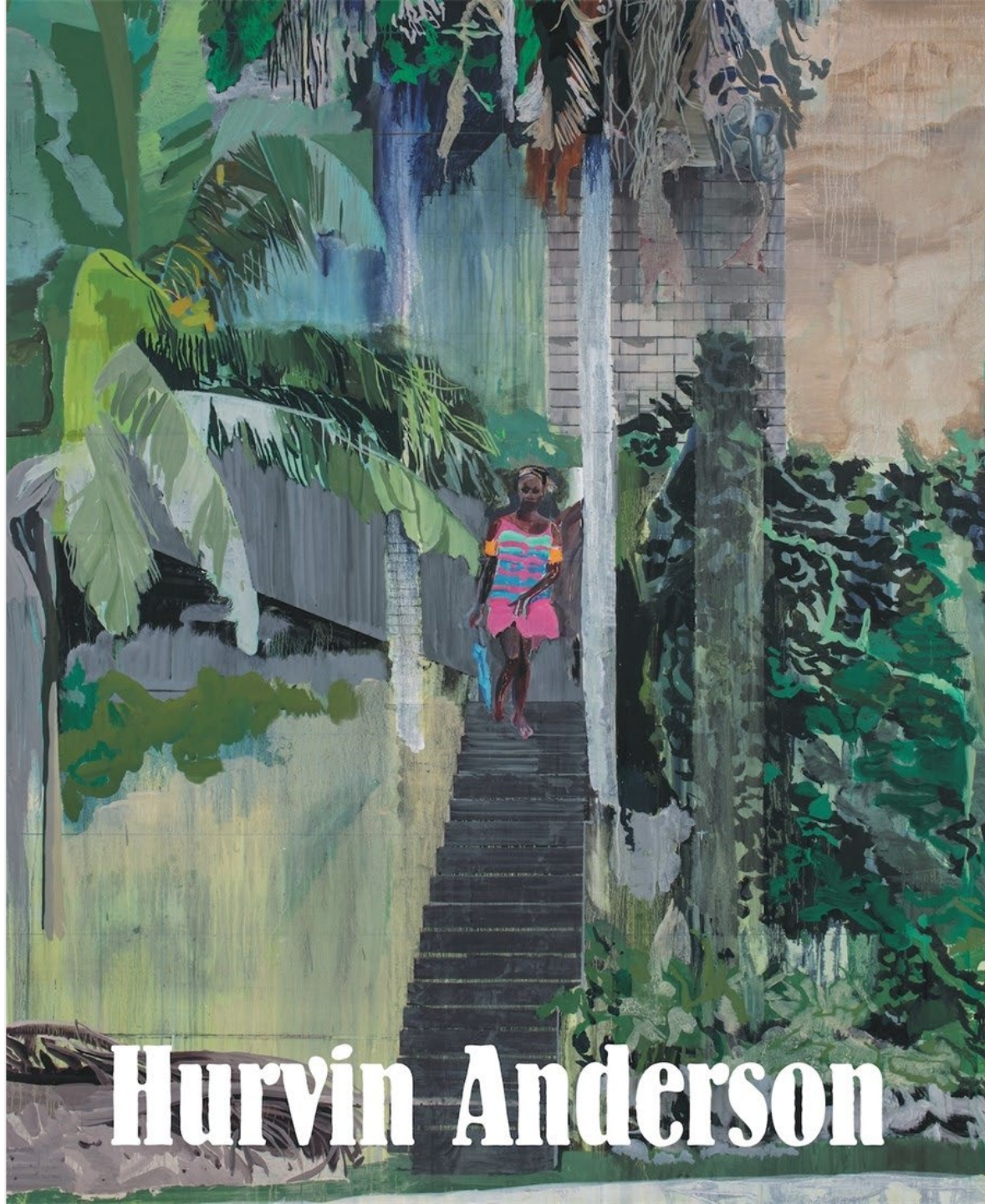
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The Fascination with the Occult Around 1900

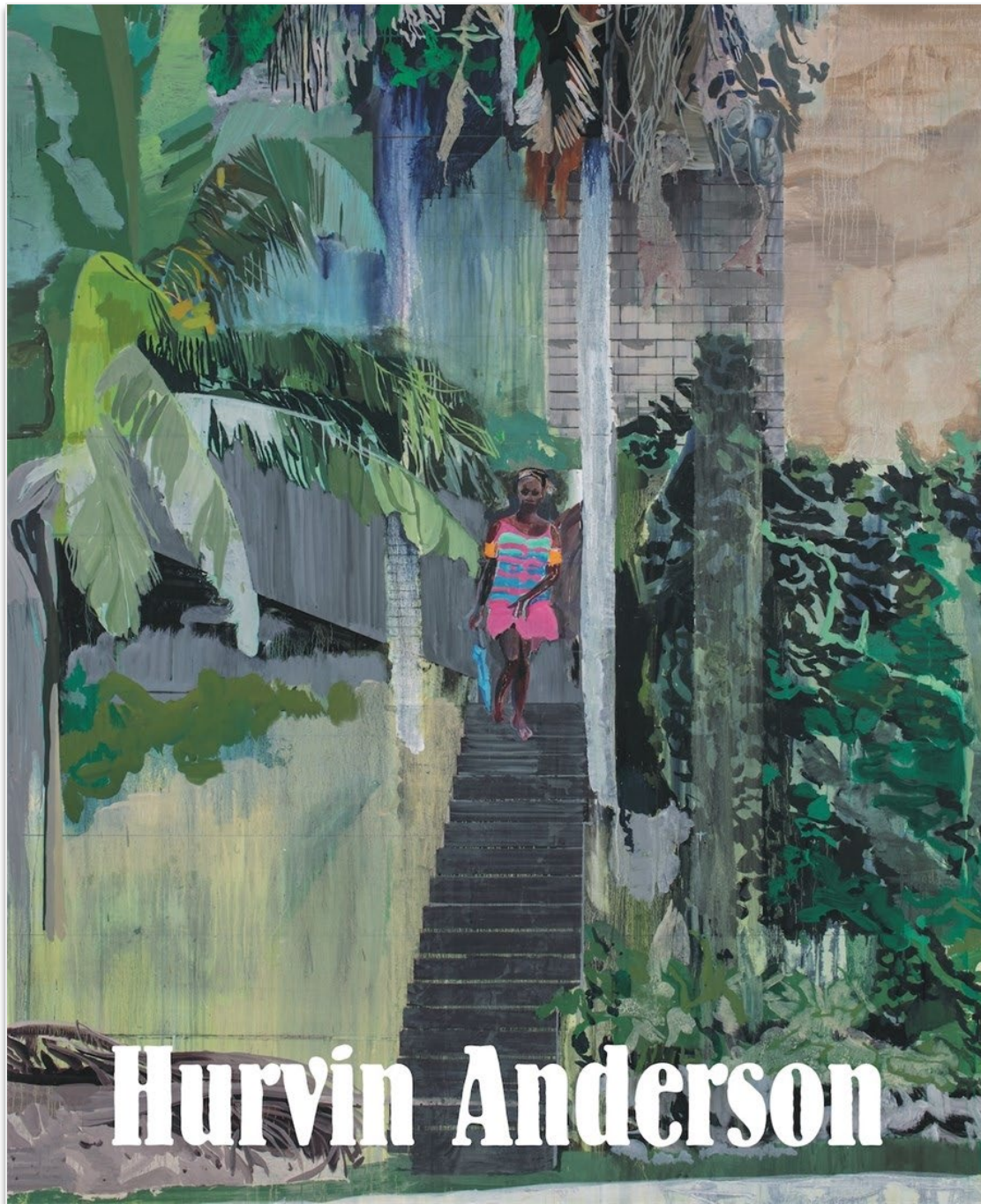
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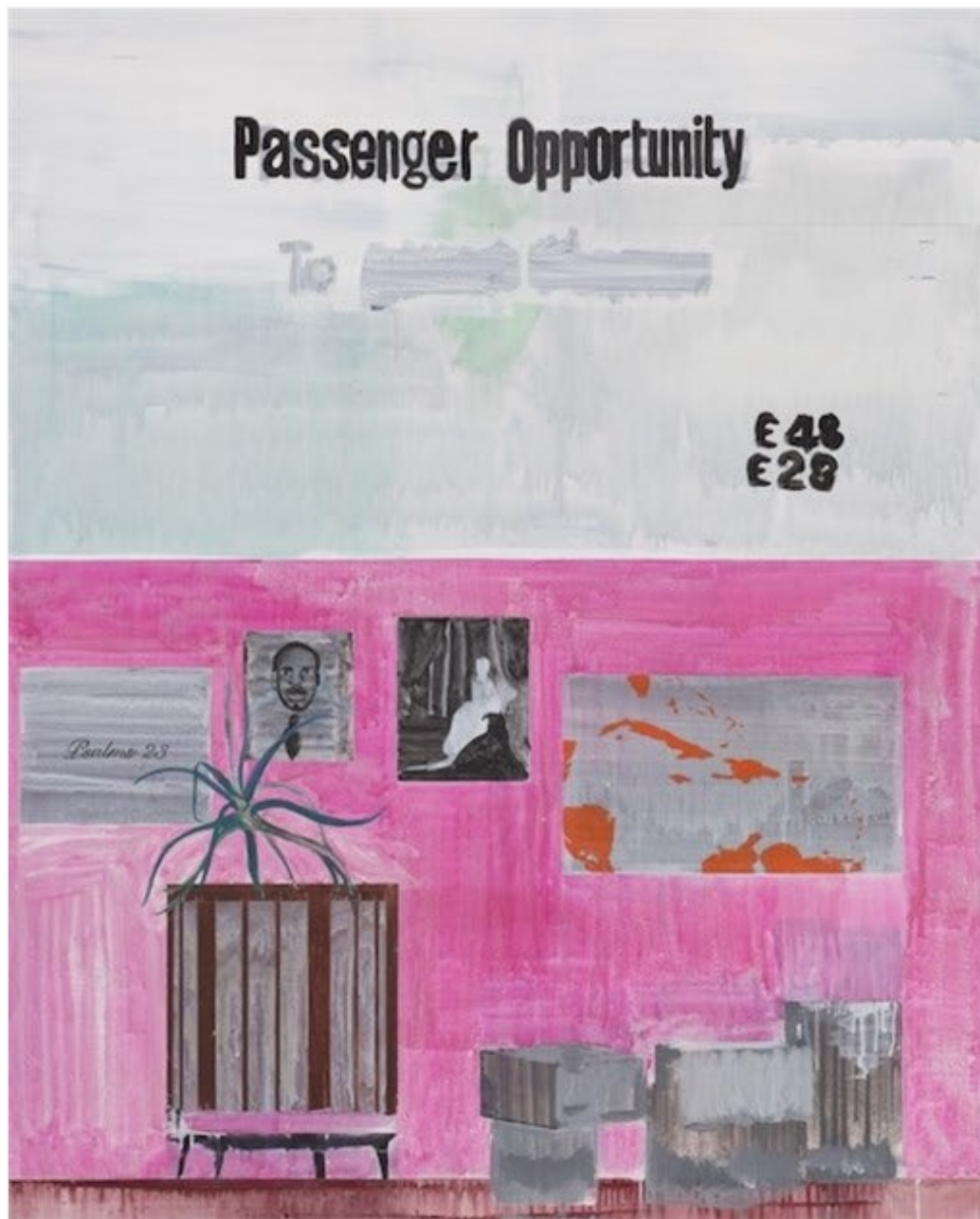


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On Passenger Opportunity

Glenn Ligon

Landing is what people in the Diaspora do. Landing at ports, dockings, bridgings, stocks, borders, outposts ... But I had no destination in mind. I am without destination; that is one of the inherited traits of the Diaspora. I am simply where I am; the next thought leads to the next place.
— Dionne Brand¹

When I go to Jamaica or the Caribbean, there's a bit of me that wants to bring it back.
— Hurvin Anderson²

In April 1948 an advertisement for passage on the HMT *Empire Windrush* appeared in the *Daily Gleaner*, an English language newspaper published in Kingston, Jamaica. While the *Windrush* was not the only vessel carrying passengers from the Caribbean to Britain in the post-war period, the ship's evocative name was taken up by historians to characterise migrants who came to the UK after the passing of the 1948 British Nationality Act, which gave people from British colonies the right to live and work in Britain. The story of what would come to be termed the Windrush Generation is one of the inspirations for Hurvin Anderson's *Passenger Opportunity* 2024, a monumental painting commissioned by Perez Art Museum Miami. Depicting family gatherings, domestic interiors and tropical landscapes mixed with images of travel, sports and cultural and historical events, the work is in dialogue with that of celebrated Jamaican artist Carl Abrahams. Abrahams's two-part mural on the history of Jamaica graces the departures lounge of Kingston's Norman Manley International Airport – a work Anderson saw several times when he travelled to and from the island.

To 'depart' assumes that the traveller will, eventually, 'arrive'. For many of the Windrush Generation, the port of arrival was Tilbury, from where they went on to destinations such as London, Bristol and Birmingham (where Anderson's parents settled after emigrating from Jamaica, and where the artist was born). Besides indicating the end of a voyage, the word 'arrive' has a vernacular meaning having to do with social and/or economic success. The formal studio photographs that migrants commissioned and sent back to their relatives in the Caribbean were proof of arrival – images which, in the words of the cultural studies theorist Stuart Hall, 'you sent home as "evidence" that you had arrived safely, landed on your feet, were getting somewhere, surviving, doing all right'.³

Yet, as poet and essayist Dionne Brand suggests, people in the Diaspora are in a liminal state, neither here nor there, and never quite arrive. To quote Hall again:

Opposite: *Passenger Opportunity* (Detail), 2024



Poster Girls V, 2005



Poster Girls - Pink Bikini, 2007



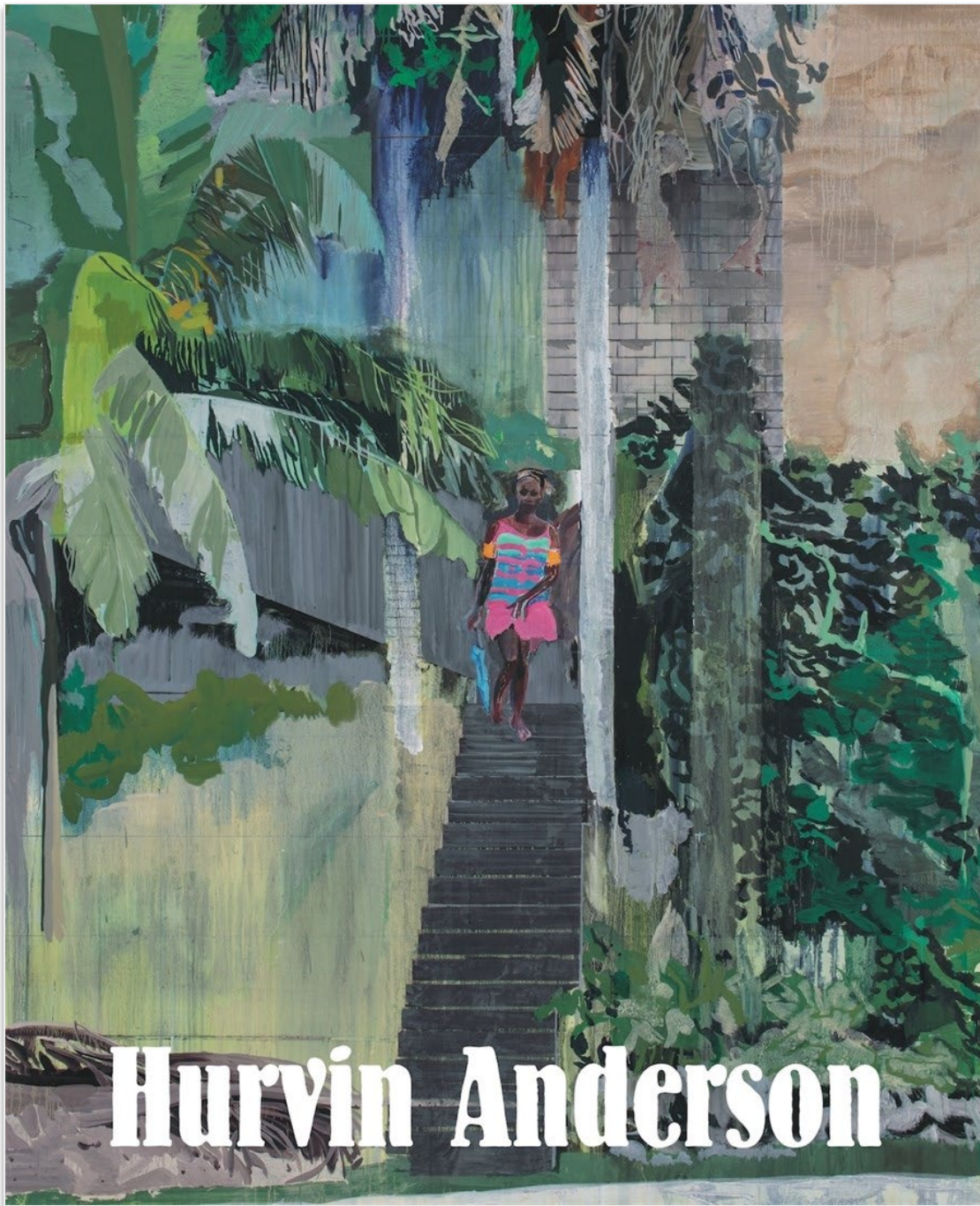
Poster Girls VII, 2007



Country Club Series: Garrison, 2010



Country Club Series: Ash, 2010



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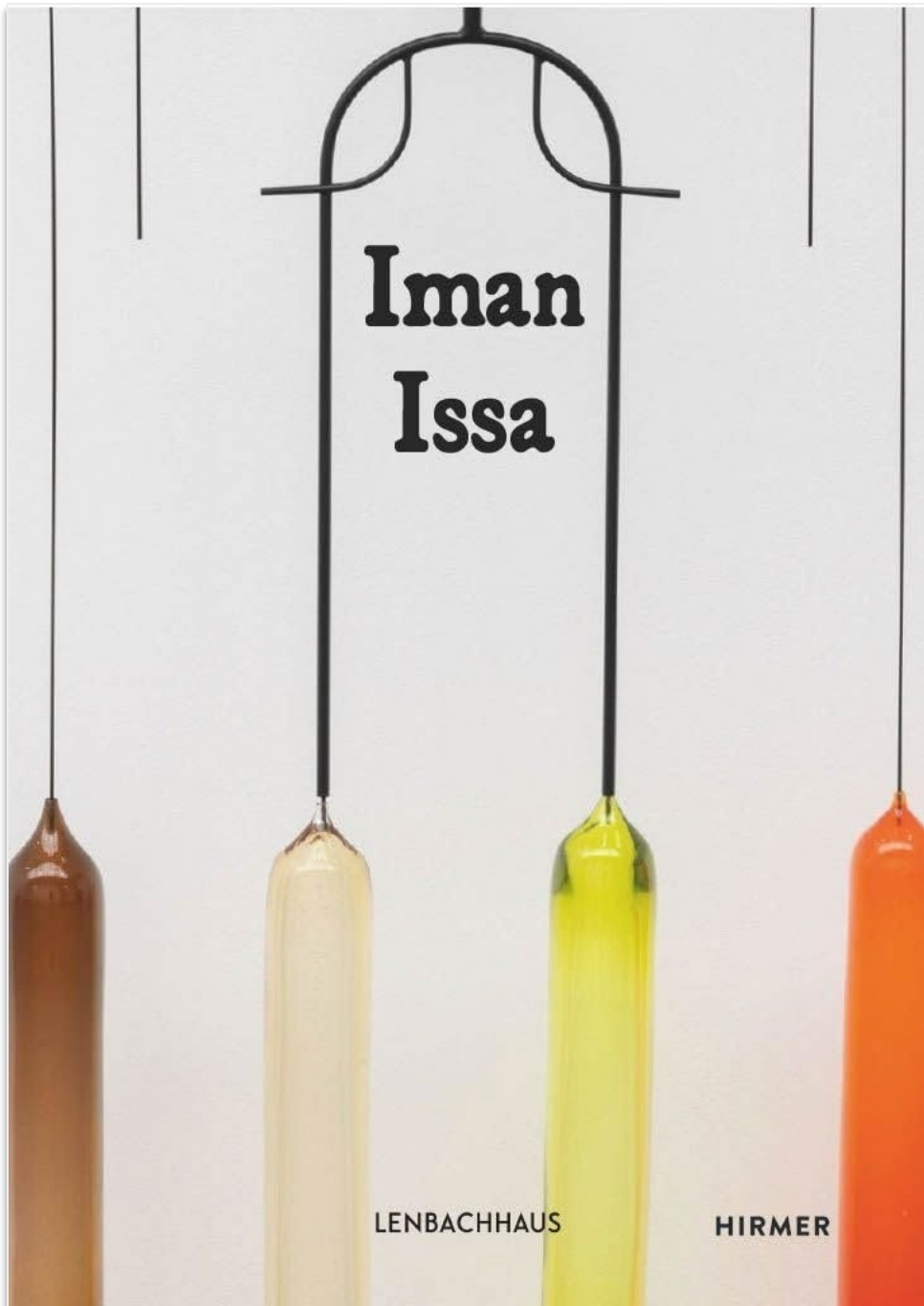
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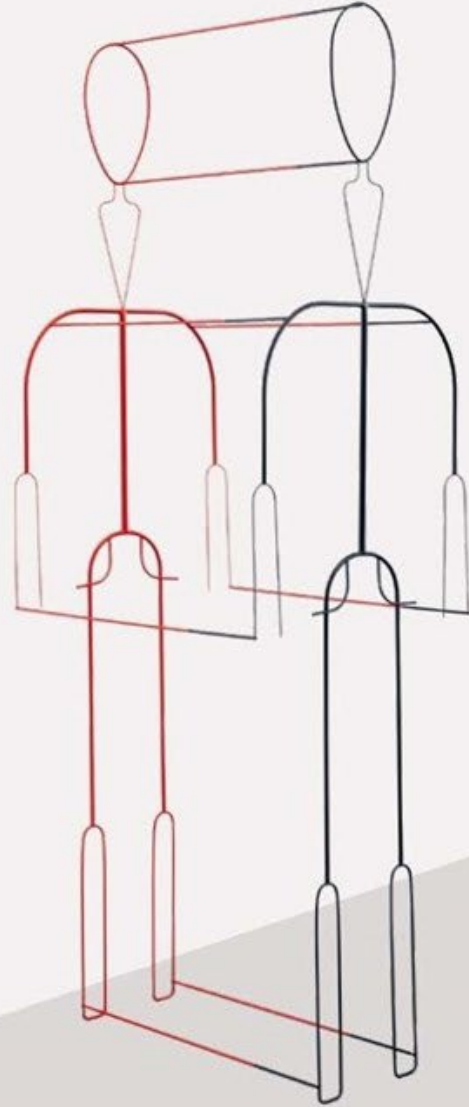
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P1

1. Tree, Lötter von Trotha Road, Munich, 2000

2. Tree, Shark Island, Namibia, 2024



Two Women

Two Women, West Bank, 2024. Digital inkjet print, color.

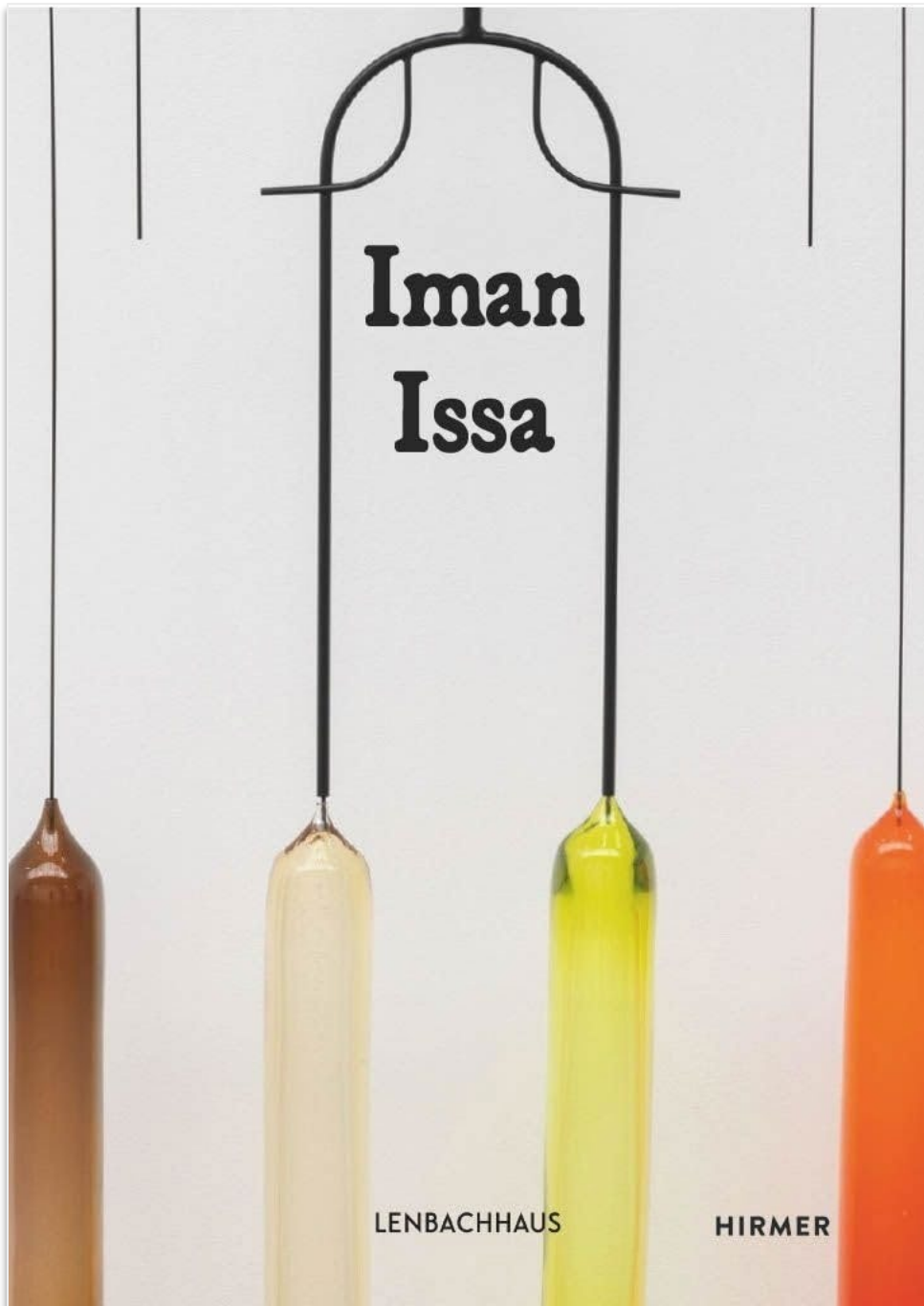
Two Women, Zagreb, 1983. Chromogenic print, color.

In 2001, the European photographer of the Zagreb print circulated another slightly different version of the original photograph, one shot from a lower angle and featuring paler colors.



Self-Portrait

Self as Doria Shafik who repeatedly asserted, in her texts, speeches, lectures, and interviews, that being a woman was absolutely (no) different from being a man.



Iman Issa

More of an artist's book than a monograph, this volume explores the fascinating interaction between Iman Issa's (*1979) objects, photographs, and videos with their surroundings.

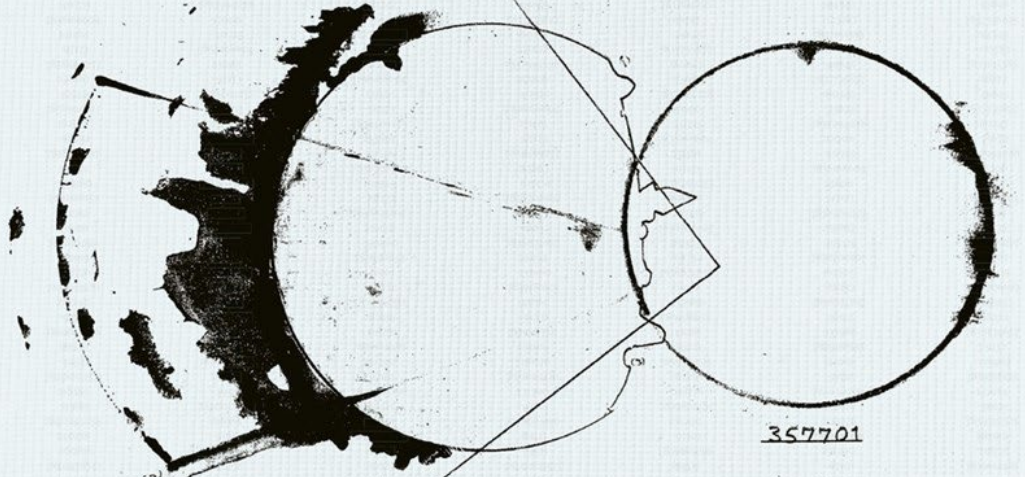
- Our book directly demonstrates the questions and themes that the internationally renowned artist explores in exhibitions at MoMA, MACBA in Barcelona, and Kunsthalle Lisbon, among others.
- Curated and designed in direct collaboration with her, it brings together key works from over ten years, an interview, and an introduction to her work, as well as an anthology of personally selected texts related to Iman Issa's work and interests.

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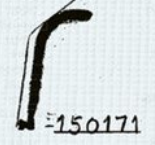
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KALLAT



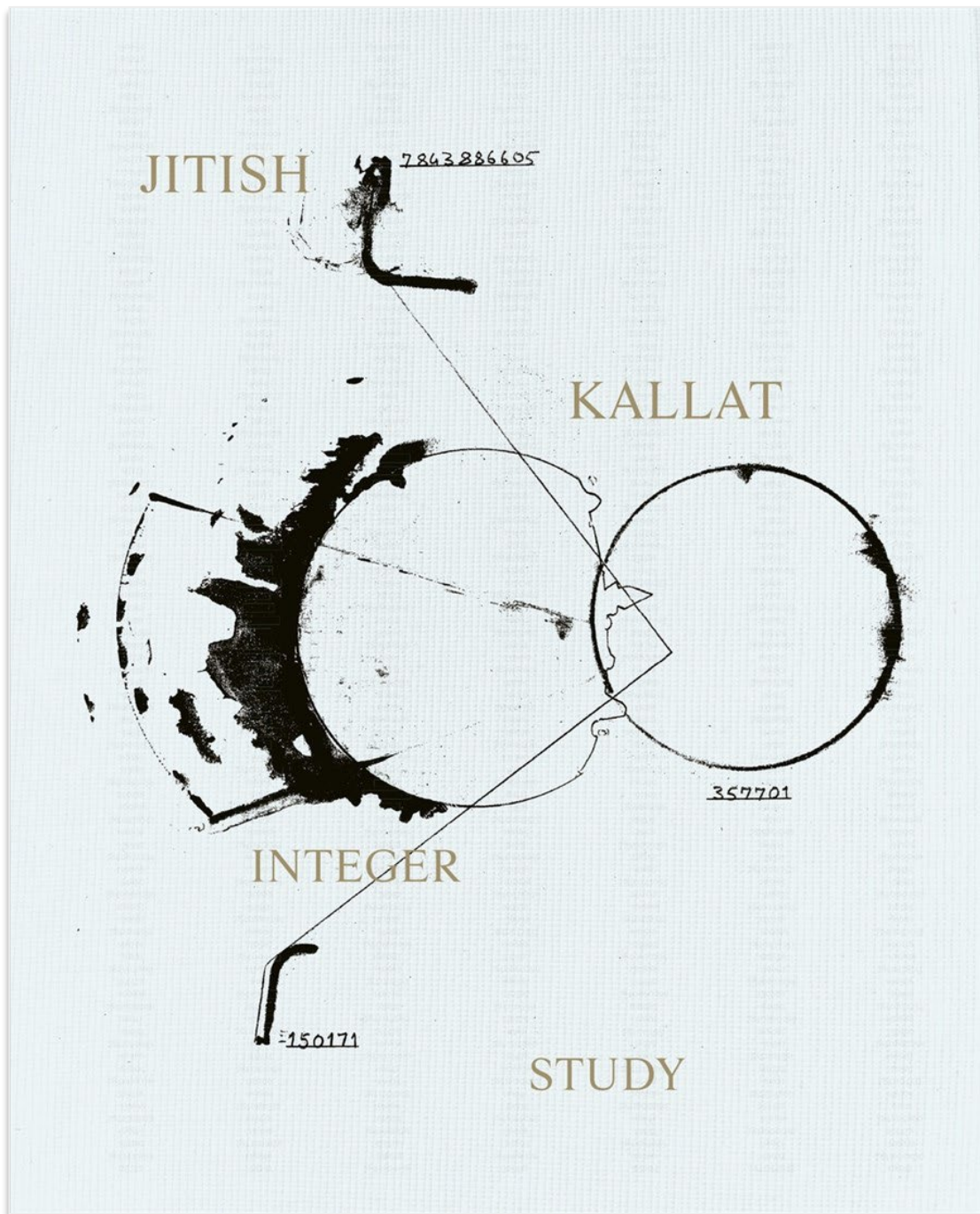
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STUDY



Jitish Kallat - Integer Study

Drawing from Life

Using daily population data, Kallat's year-long journal practice gives rise to ecological and existential inquiries.

- Integer Study (Drawing from Life) is a portfolio of 365 drawings recorded daily like journal entries since the start of 2021.
- In Integer Study, three sets of numbers-global human population, births, and deaths at a specific moment-give rise to thoughtforms. These abstractions traverse inquiries from existential to ecological, evoking themes of climate, extinction, evolution, and decay.
- This new book, supported by the Burger Collection, Hong Kong, returns the project to its original diary-like format, offering an intimate, handheld experience of the year-long ritual.

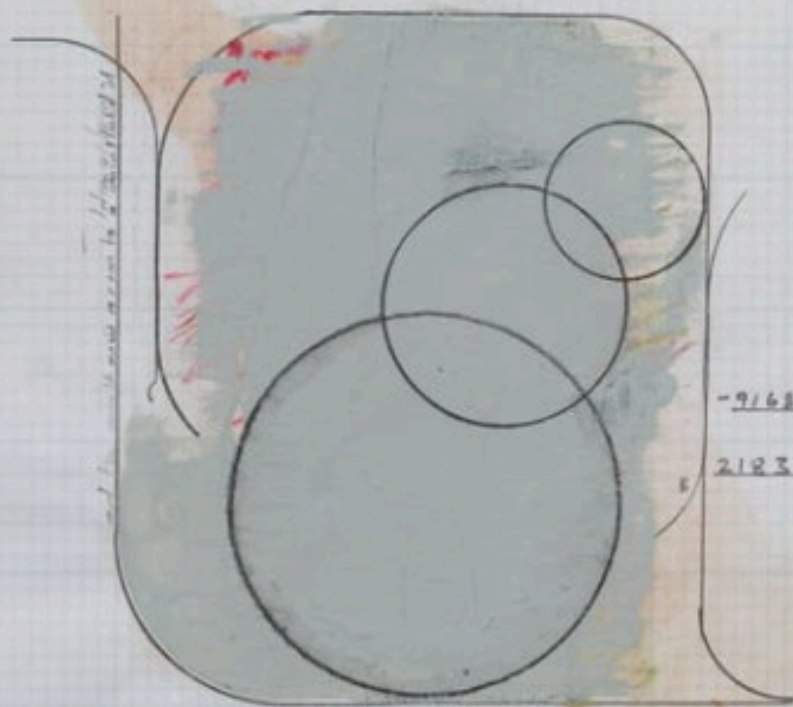
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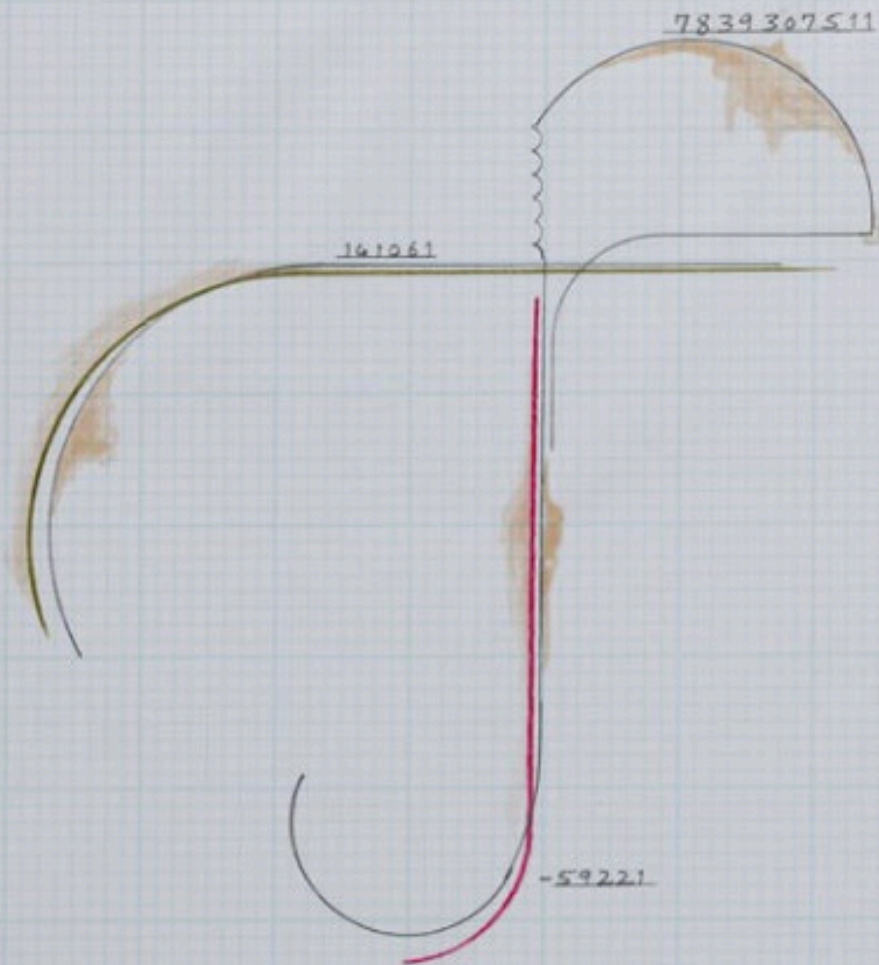
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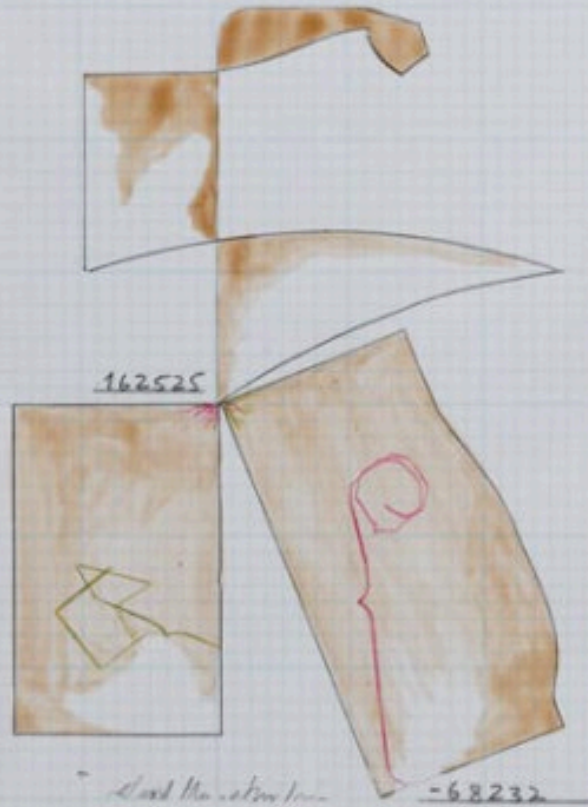
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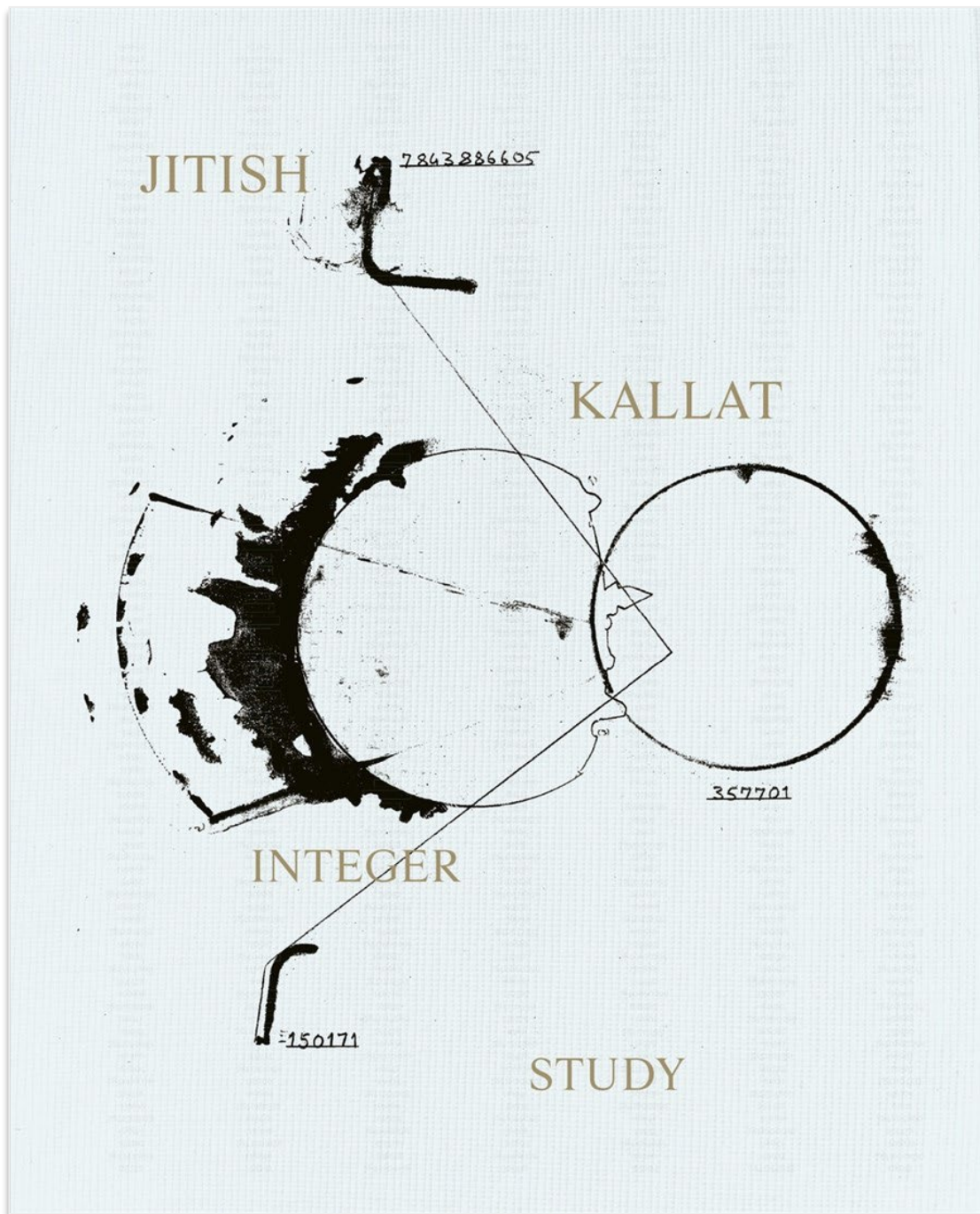
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Karl Haendel
Less Bad



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*Karl Haendel
Less Bad*



SKIRA

Karl Haendel

Less Bad

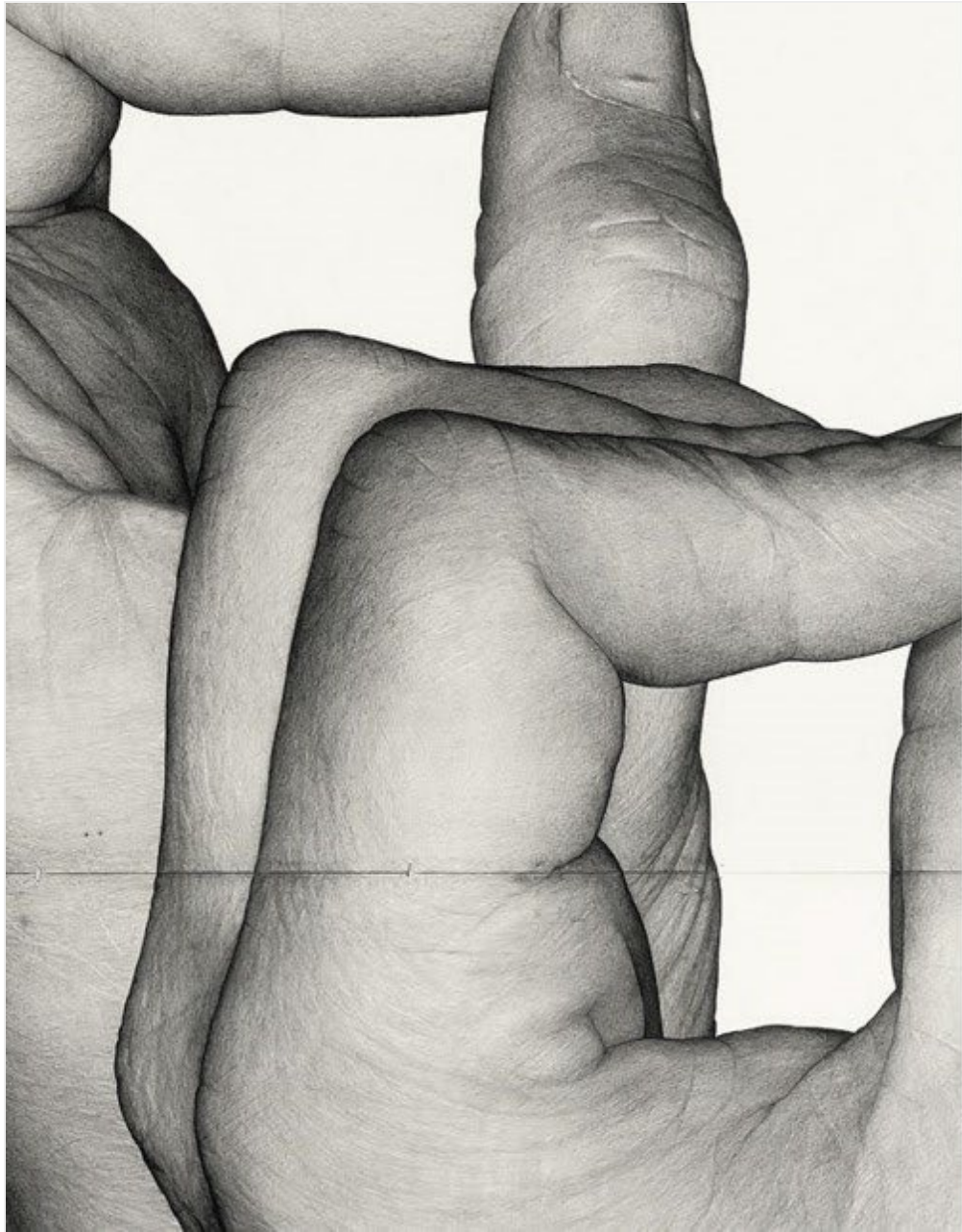
A study in vulnerability and self-reflection of the American artist known for his thought-provoking hyper-realistic drawings.

- The book includes a complete set of installation images from the exhibition, plates highlighting essential works, and selected details of drawings.
- Published to accompany Karl Haendel's exhibition "Less Bad", originating at the Kimball Art Center in autumn of 2024.

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*Karl Haendel
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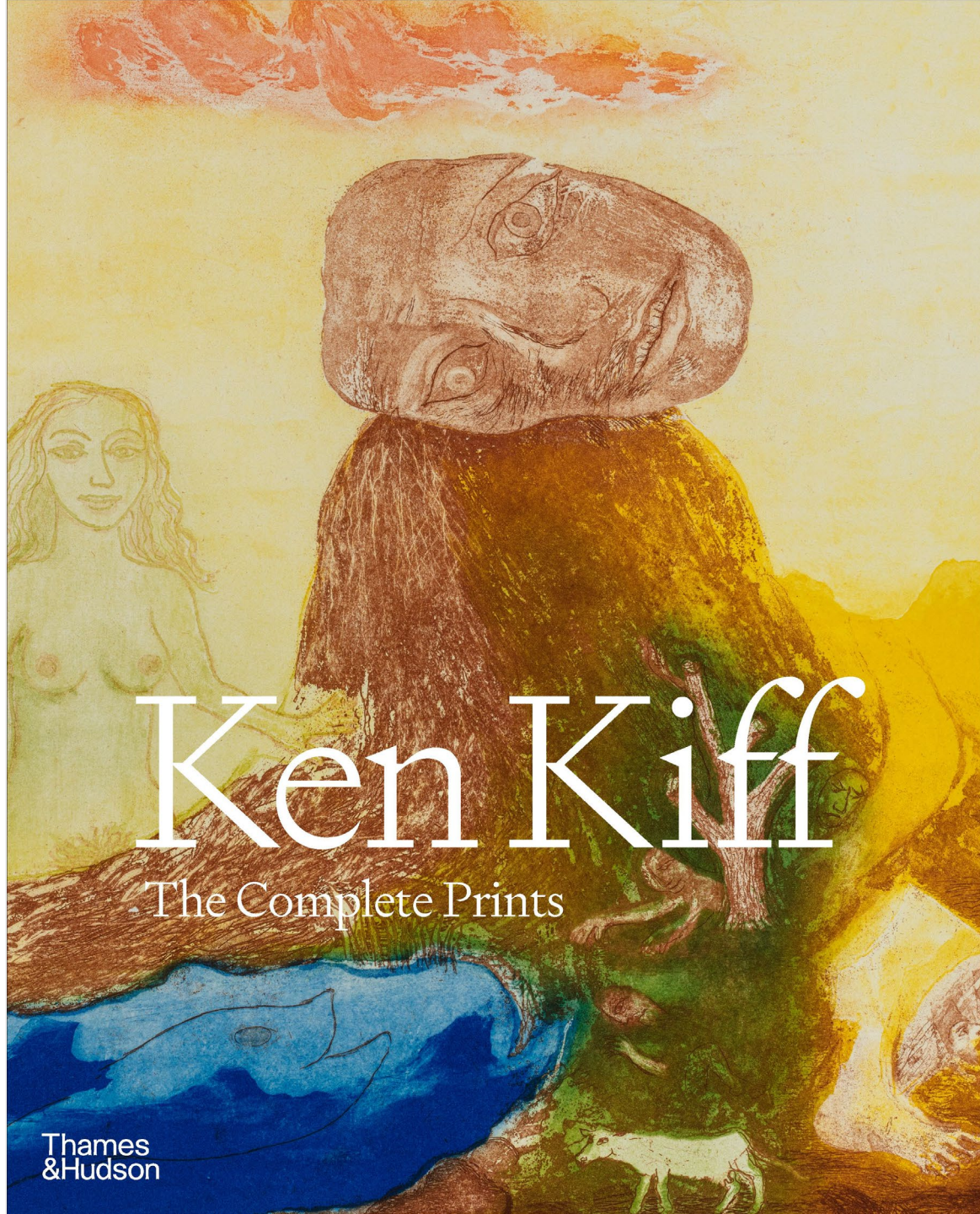
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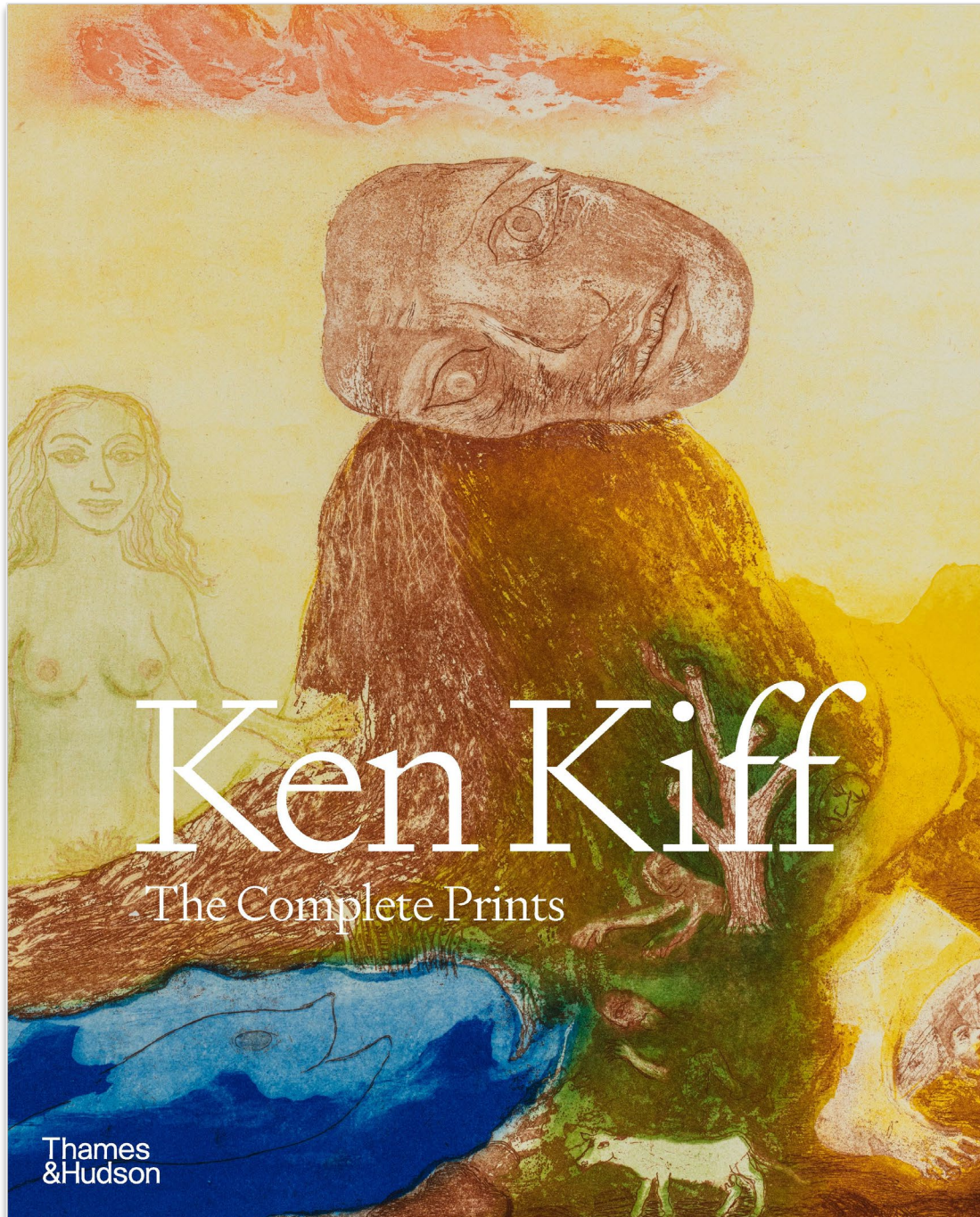
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Ken Kiff

The Complete Prints

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Ken Kiff: The Complete Prints

The catalogue raisonné of Ken Kiff's prints.

Characterized by radiant colour and fantastic flights of the imagination, Ken Kiff RA (1935-2001) displayed one of the most individual and distinctive artistic styles of the 20th century.

- Kiff made prints throughout his career and his range of media expanded to include almost every printmaking technique.
- Drawing on his extensive materials archive, diaries and letters, together with memories from his collaborators in the medium, this important thread of his work is now presented comprehensively in this expansive volume. Editions, blocks, stones and proofs all feature to present the complete prints of Ken Kiff.

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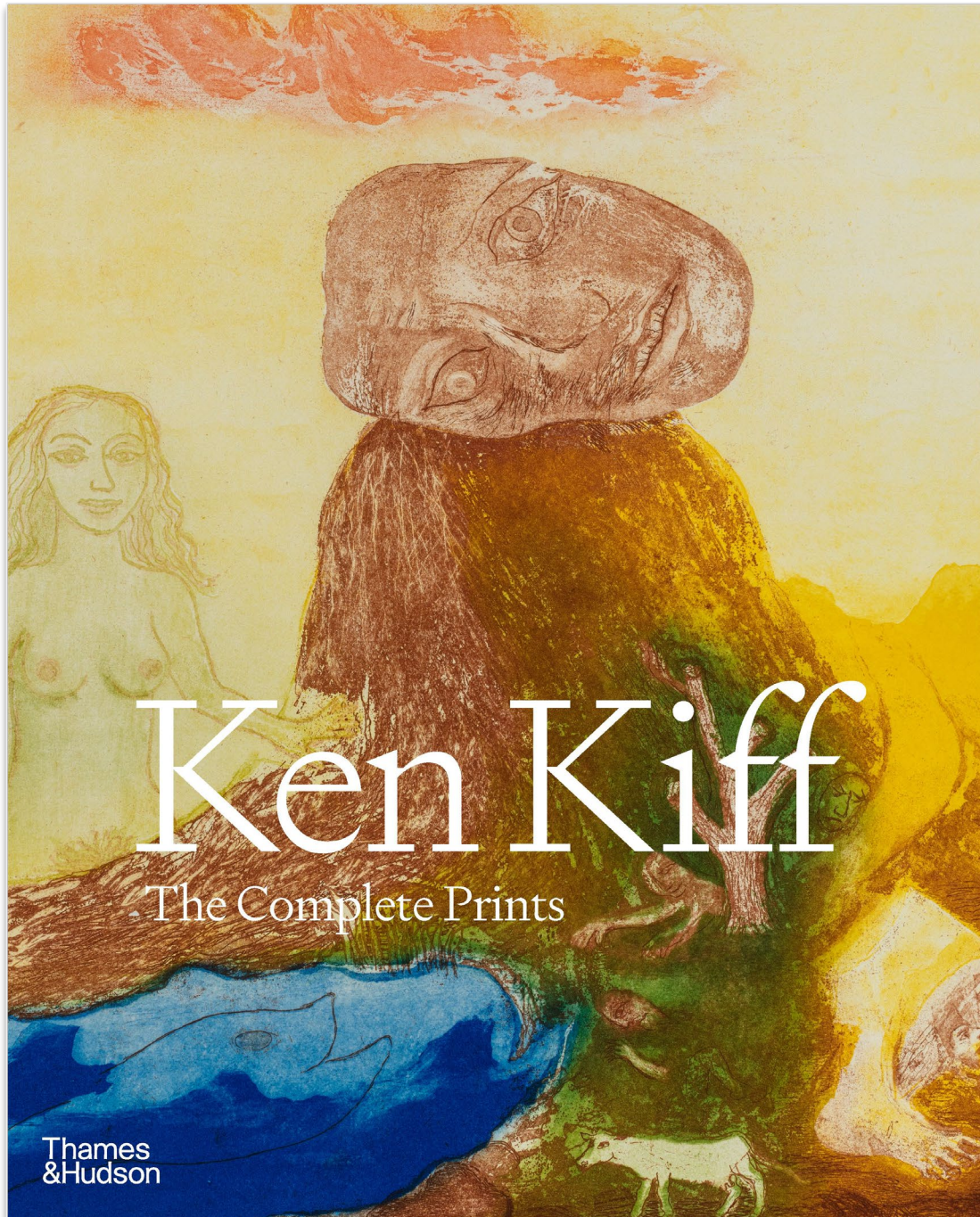




The Hill 4/50

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GRAPHIC ART AT THE END
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L'Estampe originale portfolio revisited in landmark Catalogue raisonné.

This revised and full color publication of L'Estampe originale, A Catalogue Raisonné highlights the importance of color lithography during the last decade of the nineteenth century.

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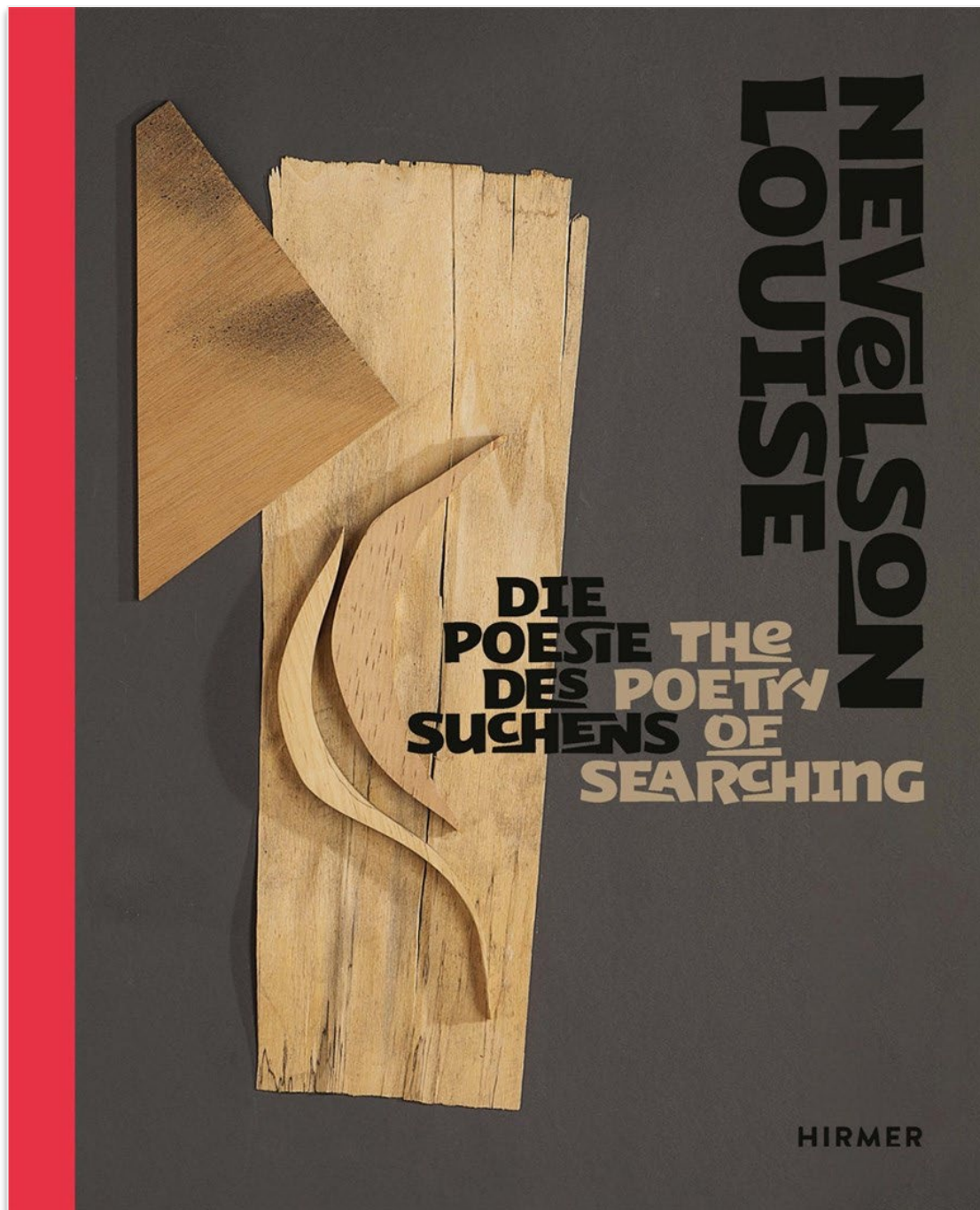
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**NEVELSON
LOUISE**

**DIE POESIE THE
DES POETY
SUCHENS OF
SEARCHING**



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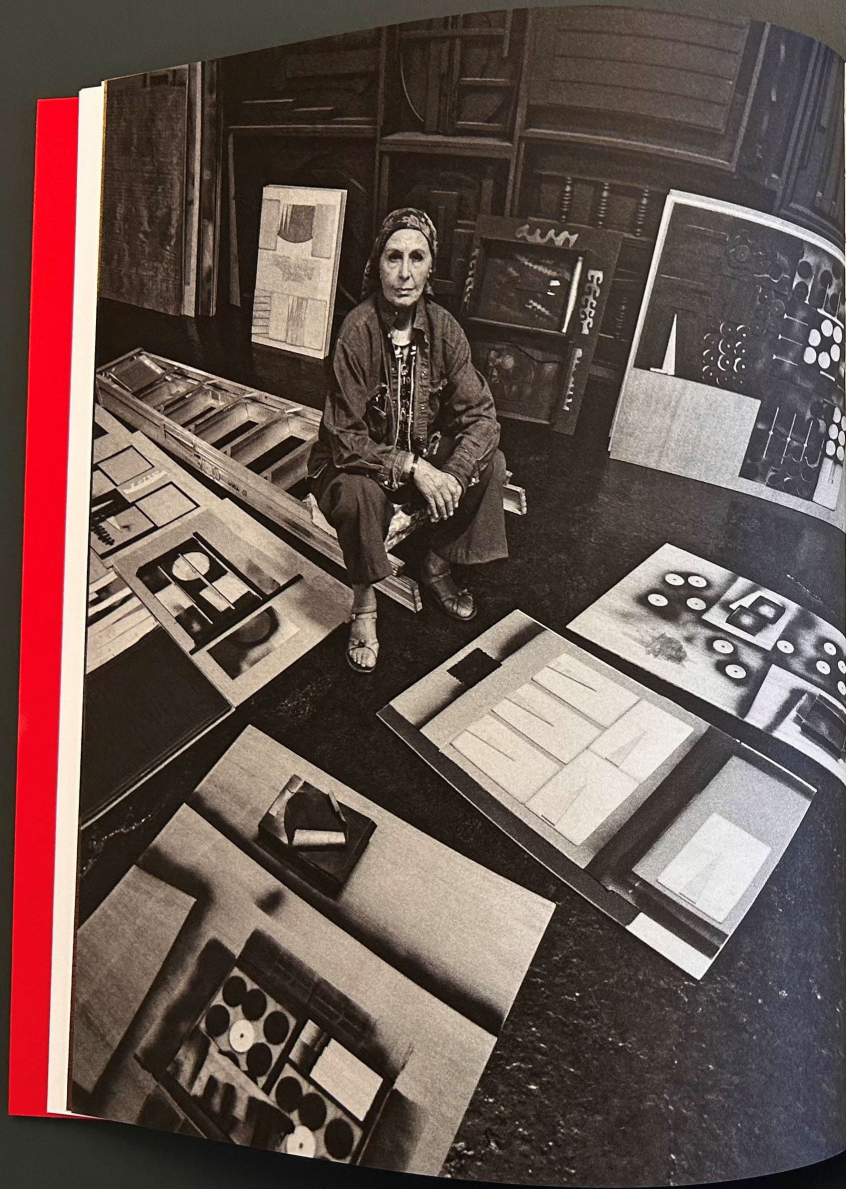
Louise Nevelson

The Poetry of Searching

A remarkable artist from the New York art scene! Louise Nevelson (1899-1988) devoted herself to a wide variety of artforms and became a virtually unrivalled master in collage.

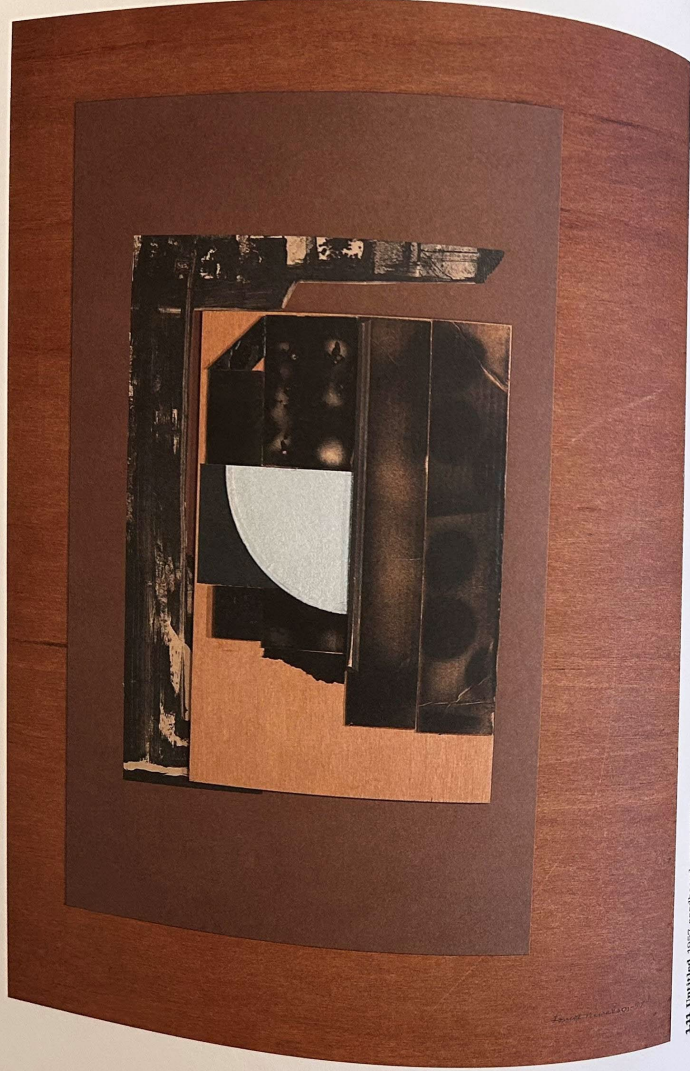
- Featuring more than fifty artworks, this volume celebrates her unique oeuvre, which will also be honoured with a retrospective at the Centre Pompidou-Metz in the winter of 2025-26.
- She invites viewers to continually search for, find, and recognise new elements in her collages. Through dense imagery, it becomes breathtakingly clear why she enjoyed such great success in the United States during her lifetime.

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**DIE POESIE
DES SÜCHENS
VON VALENTINE
UCKE**

**THE POETRY
OF SEARCHING**



U. B. Umbertino, 2007, cardboard, spray paint,
 cardboard, wood, 100 x 100 x 10 cm.



112 Untitled 1976, cardboard and spray paint
 on board, 88.8 x 80.8 x 1 cm

Mit Blick auf die Tendenzen der Kunstszene der 1950er- bis 1960er-Jahre scheint Nevelsons Hinwendung zu Großformaten verständlich. Ganz gleich, ob wir an Jackson Pollocks Action Paintings, Barnett Newmans Zip Paintings oder Frank Stellas Streifenbilder denken: Louise Nevelson war in der New Yorker Kunstszene umgeben von männlichen Künstlern, die das wand- und raumfüllende Format, das Überdimensionierte liebten und ausstellten. Als einzige Frau war Nevelson 1959 an der berühmten Ausstellung *Sixteen Americans* im Museum of Modern Art beteiligt, wo sie erstmals eine gesamte Rauminstallation mit monochrom weißen Objekten präsentierte (Abb. 5).

Ob das künstlerische Umfeld und die Tatsache, dass sie als Frau mit den Formaten ihrer männlichen Kollegen mithalten wollte, ausschlaggebend dafür war, die Collagen nicht der Öffentlichkeit zu präsentieren, oder ob sie schlicht nicht gefragt waren, bleibt ungeklärt.

Nevelsons Collagen sind keine Ideenskizzen für die großformatigen Arbeiten. In ihnen fließen verschiedene Aspekte zusammen, die sie deutlich von ihren »großen Schwestern«, den skulpturalen Assemblagen, unterscheiden. Das Gespür für Farbe, Komposition, Stille und Poesie spricht ebenso aus den Collagen wie eine gewisse Rastlosigkeit und der Wunsch zu experimentieren. Und doch geht das Experiment bei den Collagen nicht weiter als der vorgegebene Rahmen – meist die Holzplatte – es erlaubt. Die Suche nach der ausgewogenen Form, der materiellen Begegnung, der interpretierbaren Struktur der einzelnen Elemente erscheint daher immer auch als ein kontrollierter Prozess.

Einige der Werke konzentrieren ihre Formen in der Bildmitte, andere lassen die Materialien bis an die Bildränder vordringen. Häufig ist jedoch der hölzerne Bildgrund nicht bis zum Rand bedeckt und wird somit zum eigenständigen Bildelement. Holz

und Sprühfarbe spielen in Nevelsons Arbeiten eine zentrale Rolle – nahezu jedes Werk enthält Elemente dieser Materialien. Besonders in den 1950er-Jahren ist der Einsatz von gesprühter Farbe markant und prägend. Auch Papier findet vielfach Verwendung, oft in unterschiedlichen Zuständen und Bearbeitungsformen. Obwohl sich in zahlreichen Werken farbige Akzente finden – etwa durch die Verwendung von buntem Karton –, dominiert die Farbe Schwarz. Diese bildet einen starken Kontrast zur natürlichen, hellbraunen Oberfläche der Holzplatten, auf denen die Collagen montiert sind. Wiederholt taucht ein kräftiges Orange auf, das als wiederkehrendes Farbzeichen lesbar wird.

Die meisten Arbeiten bleiben innerhalb der Grenzen des Bildträgers, doch in ihrer physischen Tiefe überschreiten sie die Zweidimensionalität. Bei einigen Collagen offenbart ein Blick von der Seite, dass einzelne Elemente aus der Fläche heraustreten und den Betrachtenden entgegenkommen – die *flatness* wird durchbrochen. Trotz dieser räumlichen Wirkung sind die Werke *leise*, beinahe meditativ. Ihre Kompositionen wirken nicht zufällig, sondern durchdacht und präzise – weniger spontane Skizze als gezieltes Experiment.

Manche Materialien treten in Kontakt miteinander, andere befinden sich nebeneinander, ohne sich zu berühren – ein Wechselspiel zwischen Nähe und Autonomie. Eine vergleichbare Beziehung lässt sich auch zwischen den Collagen und den monochromen Wandarbeiten Nevelsons beobachten, die sich in Formfindung und – trotz ihrer Abstraktheit – Motivik ähneln.

Wie in diesen großformatigen Assemblagen entzieht Nevelson den gefundenen Objekten auch in ihren Collagen ihre ursprüngliche Funktion. Alltagsgegenstände – einst Kochlöffel, Zeitung, Zigarettverpackung oder Pappkarton – verlieren ihren Kontext und werden zur reinen Form, zum Material der Kunst. Nicht das Einzelteil, sondern das Ganze zählt. Dennoch bleibt der Blick nicht frei von Assoziationen: Bekanntes blitzt auf und fordert zur Interpretation heraus.

5. Installationsansicht von Duan's Wedding Feast (1959) in der Ausstellung *46 Americans at the Museum of Modern Art* (1959) in der Installation *Four Americans at the Museum of Modern Art* (1959) in der Ausstellung *16 Americans at the Museum of Modern Art*, New York, 1959/1960. Photo: Rudy Burchhardt, The Museum of Modern Art, New York/Scala, Florence



It is unclear whether the artistic environment and her desire to compete with her male colleagues using the same formats was the deciding factor in her decision not to present the collages to the public, or if they simply were not in demand.

Nevelson's collages are not conceptual sketches for her large-scale works. They bring together various aspects that clearly distinguish them from their »big sisters«, the sculptural assemblages. The collages reveal the same sensitivity to color, composition, tranquility, and poetry as well as a certain restlessness and desire to experiment. However, experimentation in the collages never goes beyond the given framework, usually a wooden panel. Therefore, the search for balanced form, material juxtapositions, and interpretable structures of the individual elements always appears to be a controlled process.

Some works concentrate their forms in the center of the picture, while others allow the materials to extend to the edges. However, the wooden background is often not covered to the edge, thus becoming an independent pictorial element. Wood and spray paint play central roles in Nevelson's work; almost every piece contains elements of these materials. The use of spray paint is particularly striking and distinctive in the works of the 1950s. Paper is also used extensively, often in different states and

forms of processing. While colorful accents can be found in many works – for example, through the use of colorful cardboard – black dominates. This contrasts strongly with the natural, light brown surface of the wooden panels on which the collages are mounted. A strong orange color appears repeatedly, becoming recognizable as a recurring color symbol.

While most of the works remain within the boundaries of the picture support, they transcend two-dimensionality with their physical depth. In some collages, a glance from the side reveals that individual elements emerge from the surface and come toward the viewer – the flatness is broken. Despite this spatial effect, the works are quiet and almost meditative. Their compositions appear well thought out and precise – less spontaneous sketches than deliberate experiments.

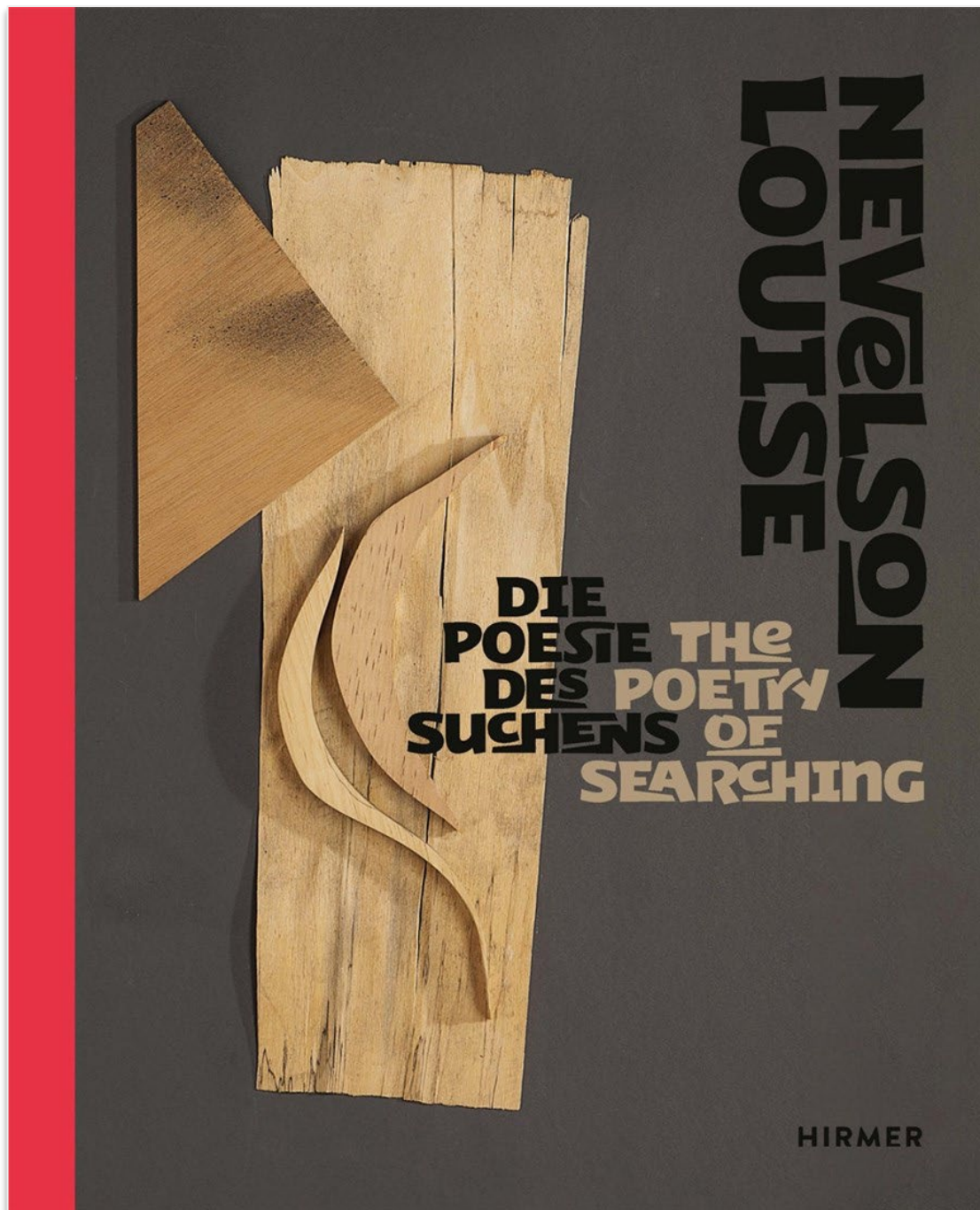
Some materials come into contact with each other, while others are placed side by side without touching – an interplay of proximity and autonomy. A similar relationship can be observed between Nevelson's collages and her monochrome wall works, which are similar in their form-finding process and – despite their abstract nature – in their motifs.



2.4. **Unstated** 1986, encephalic, ink, wood, wood, wooden spoon.
 Three building board and wood on board, 122 × 61,7 × 4,2 cm.



2.5. **Volensile Made XXXII** 1985, encephalic,
 paint and wood on board, 129 × 100,5 × 9,5 cm



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Paying Attention

Collected Essays



Lynne Tillman

Paying Attention

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- Includes essays on Diane Arbus, Barbara Kruger, Nate Lowman, Ivan Rainer, Dana Schutz, Stephen Shore, Rosalind Fox Soloman, Gertrude Stein, Luc Tuymans, Andy Warhol, David Wojnarowicz and many more.
- At a moment when questions around institutions, identity, and authorship are increasingly urgent, her writing feels not only relevant but essential.

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David Zwirner Books

Etel Adnan: Glorious

A poem's jagged line breaks might suggest a cubist painting, while drawings are likely the first form of writing. The connections between art and poetry are essential and consequential in the work of Etel Adnan, painter, poet, novelist, and playwright. Her themes and passions—color, history, love, landscape, the rigors of time and vitality of experience—permeate all of her work.

Born in Beirut in 1925, Adnan studied philosophy in Paris, then moved to California, where, for many years, she taught philosophy. All the while, she was writing and making paintings, becoming well known especially for her writing, with books such as *Of Cities & Women (Letters to Fawwaz)* (1993); *Paris, When It's Naked* (1993); and *In/somnia* (2002)—all published by Post-Apollo, the sculptor and her life partner Simone Fattal's press.

Adnan's imaginative language, her ear, her intense engagement in home and history, and innovative textual play mark her poetics. She is a profound and compassionate thinker, who is prized among poets. These lines are from "Celestial City" (2009):

The sun's setting over a setting empire
drowns our voice
along its course
there's growing hunger over the
land

By pairing the two kinds of settings—sun's and empire's—Adnan fuses the "course" of history with the sun's. Culture and nature both produce "hunger over the land," and people exist in the interstices of this dyad.

Concision of images and ideas is prominent in Adnan's literary oeuvre, just as it is in her visual work. Her paintings—landscapes of vivid, horizontal bars of colors; a glowing sun, full and round, perched on a horizon line—might appear unlike her cerebral poems, but her paintings' stark simplicity is equivalent to her writing's economy.

Differences respond to their mediums: Words do what a painting can't, a painting does what words can't. Adnan has written: "Materials, for artists, are things that mediate thought . . . condition one's aesthetic choices . . . they become in a way a *co-author* of one's work." The medium, in a wry sense, creates the message, or "mediate[s] thought," as Adnan puts it. She calls a leporello a "folding book."

In Adnan's exhibition *Seasons*, at Galerie Lelong, a leporello stands in a vitrine. Stretched open, its flattened-out page-like divisions allow it to be read like a text. A leporello, unfolded, creates horizontal movement: A viewer starts here, ends there, and time passes. Like a book, the artwork can be reread, or read from the middle to the start or to the finish.

Her 2020 paintings, the two series *Les quatre saisons* and *Planètes*, are verticals, and play differently with the eye. Tension builds from top to bottom, bottom to top. In each of the four season paintings, a band of white anchors the canvas. Black streaks arise upward from the base into dabs and strokes of seasonal color. That seeming emptiness, that band of white at the base, lifts the seasons, metaphorically, off the ground, as if cut off from the natural order.

Each *Planète* has a central, round shape; Adnan's beloved sun is here, though none is yellow or golden. Each painting's sun is

Reconsidering the Genius of Gertrude Stein

Approaching Gertrude Stein's writing critically is tricky. Because she strove to reshape literary conventions—syntax, language usage, narrative order, and the sense of making sense—any comment on her choices may already be rebuffed in her poetics and practice. Stein is a trickster. This may be why, as I read *Ida* and *Stanzas in Meditation*, both reissued in corrected, authoritative editions from Yale University Press, I remembered a Jonathan Richman lyric I'll paraphrase as "Pablo Picasso never got called a jackass."

Gertrude Stein is called a genius, and it's from that vantage her writing is read—or not read, since awe and reverence are regularly met by dismissal and ridicule. Curiously, not every "genius" is equally suffocated by the label. Readers know the extraordinary reputations of Shakespeare and Virginia Woolf, but some prefer *Richard III* to *Richard II*, or *Mrs. Dalloway* to *Orlando*. They feel at liberty to discriminate.

Fewer readers imagine they can create their own Stein; many feel she is beyond their capacity to understand. Maybe this is because she has been claimed as the sine qua non of the avant-garde. But she aligned herself with her time. Being part of the "contemporary composition" was central to her work, a point she made in her trenchant essay (originally a lecture) "Composition as Explanation": "The only thing that is different from one time to another is what is seen and what is seen depends upon how everybody is doing everything." Here, Stein wielded the novelty and surprise of her prose partly to explain how novelty and surprise surface from generation to generation, and theorized why the new in art and writing may first be thought ugly, then later beautiful or classic. In that same essay, she declared: "No one is ahead of his time." (Andy

Warhol, who like Stein is both adored and mocked, once said, "I'm very much a part of my times, of my culture, as much a part of it as rockets and television." There are other parallels between Warhol and Stein, including their renown as aphorists. Stein: "Rose is a rose is a rose is a rose." Warhol: "In the future everyone will be famous for fifteen minutes." But people *have* called Warhol a jackass, and everything else.)

"For Stein," Peter Nicholls writes in his important book *Modernisms: A Literary Guide*, "language is to be grasped not as a means of reference to a world of objects which can be dominated, but as a medium of consciousness." Stein's works of consciousness depend on a reader's consciousness, and unconscious, to engage them. Otherwise, her writing is flat, the rhythms and play of her words lost along with her biting wit and clarity.

Ida was published by Random House in 1941. The Yale reissue contains reviews from the day and versions from Stein's notebooks, showing the novel's development from its beginnings in 1937. The editor, Logan Esdale, has written an excellent introduction (and notes throughout) containing necessary biographical and textual information. One learns that fame was much on Stein's mind when she was writing *Ida*—her own fame and that of Wallis Simpson, the American divorcée who became the Duchess of Windsor. Stein's celebrity rested on *The Autobiography of Alice B. Toklas*, published in America in 1933. The book became very popular and gained Stein a wide readership. With the onset of fame, Stein questioned how her work would be received because of it.

Stein constructs a cubist portrait or skewed biography of *Ida*, who was born with a twin, *Ida-Ida*, to kind parents. "It was a nice family

On Influence

I'm almost certain Kiki Smith introduced me to David Wojnarowicz. I knew about him, his Rimbaud pictures were pasted on walls and stenciled on sidewalks in the East Village. In my mind's eye, we're on a sidewalk, maybe on Houston Street; it's windy, late fall or early winter, and Wojnarowicz is standing behind Kiki.

Consciousness superimposes scenes from the present onto the past, or mixes one distant moment with another; memory has forever been Photoshopped. The technology replicates a natural, involuntary default position in the brain, or a human inclination to fuse events. Photoshopping can deliberately distort or corrupt historical events; human memory is distorted, first, by subjectivity or point of view, then by the passage of time. Was it a dream, a photograph, did I hear the story, did it actually happen?

The clock marks seconds, minutes, hours; the calendar, days, months, and years—these human productions divide now from then, and from the future. The unconscious doesn't obey time, which also confuses memory, and can make days feel endless or too short. Maybe that's why people invented what Shakespeare, in *Richard II*, called time's "numb'ring clock."

I picture Wojnarowicz with his head down; he was tall, I'm short, which would influence how I saw him, and he me. He might have been looking sideways, and appeared shy or elusive. He had a long face, uneven features, and a smoker's raspy voice. Other adjectives pop up: gangly, rawboned, intense, weirdly funny, restless, sad, sensitive, vulnerable. But this isn't a portrait of the artist as a young man. Wojnarowicz's portrait was, in a profound sense, shot by his time.

Wojnarowicz knew he was homosexual before the word "gay" took its place; he came of age with Stonewall and the movement

it incited—gay liberation. Then, an individual's "coming out" was a revolution of great and intimate proportions, a public and private declaration of startling consequence. Wojnarowicz's art and writing were born and nurtured before, but fomented in and exploded during, the AIDS crisis.

Artists and writers are often very different from their work. They work with and against their education, fear, anxiety, hope, angst, values, to build characters, find words or concepts, build structures or images that defeat or deny these things their power, or sometimes to venerate them. The gap between person and artist can be inexplicable, but people, including artists, often conflate the two. Art historians and critics might merge them, judging the work by the person or the person by the work. But history judges what history also produces.

What is now called "history" was Wojnarowicz's lifetime, his present, which insidiously produced what mattered to him. His best talents were made furious use of during the 1980s until his death in 1992. His impassioned writing became a powerful voice of the AIDS epidemic, his blunt-force-trauma art a singular and passionate face. Wojnarowicz's work, I believe, even without the exigent circumstances, or influence, of AIDS, would have been knife-sharp and arresting. Without the consequences of AIDS, though, there would have been time for him to mature as a person and an artist, to have a future.

Consequence and influence share territory. They can't be predicted or entirely comprehended, since the two radiate from a myriad of sources and will settle without foreknowledge and, usually, without acknowledgment. Mostly, people don't get to choose an influence, unless they're conscious adults, and by then the wish to be

On Clint Eastwood's *Unforgiven*

In 1992, Bill Clinton was elected US president, and Clint Eastwood directed and released *Unforgiven*. *Unforgiven* was anomalous that year: The classic American Western of the filmmaker John Ford had been parodied by the Italian Western and “killing Injuns” was understood, finally, to be genocide. The Western that heroized pioneers unsettling the West was moribund. *Unforgiven*, an anti-Western Western, buried it.

William Munny, “a killer out of Kansas” played by Eastwood, had stopped drinking and killing, and lived with his wife and two children in Big Whiskey, Wyoming, raising hogs. It’s 1878, Munny’s wife has been dead for three years, and the hogs are sick. Munny needs money (pun intended). He rides out to visit his friend, Ned (Morgan Freeman), a retired killer like him. Along the way, he meets a young man, named the Schofield Kid after his gun (the Schofield is a type of revolver produced by Smith & Wesson), who brags he’s killed five men. The Kid tells Munny about a \$1,000 bounty on the heads of two men who “cut a whore.”

Munny tells Ned about the bounty: “[But] I am not like that anymore. . . . Cured by my wife.” Still, he is desperate. Reluctantly, Ned agrees—“I guess they have it coming”—while Ned’s wife, a Native American, glowers at Munny. They set off to right a wrong and collect the money, the holy grail at the end of the trail.

Munny, Ned, and the Kid reach town, tell the women they’re going to kill the slashers. Eastwood has installed in this town the usual suspects, characters bigger than life, and each a cipher in the battle of good versus evil, Western-style. They play their roles—sheriff, barkeep, whore, drunk—and all congregate in the saloon, the clubhouse for Westerns. A brilliant addition to the crew is an

Eastern writer, a “historian of the West.” The writer is following the gunslinger English Bob (Richard Harris) to record his story. He gobbles up the “romance” of English Bob’s murderous missions, intending these boasts for his book. The metafictional writer delineates how untruths about the West were inscribed in histories, in films, functioning, in part, to validate Manifest Destiny, the bloody nineteenth-century political project that argued the US had a right to expand across North America.

Eastwood’s morality tale turns dark and nasty fast. The trio finds one of the men, and Ned has him in his sights, but can’t pull the trigger. Munny does. The man dies in agony, and Ned, shaken, can’t take it, and heads home. The Kid, who actually had never killed, kills for the first time—the other slasher. He’s unarmed, sitting on the can in an outhouse. The Kid feels disgust and remorse. Munny tells him: “It’s a hell of a thing, killing a man.” The Kid gives Munny his gun and rides away.

One of the women rides out to give Munny the bounty; he learns that Ned has been murdered by the sheriff and his posse. Enraged, Munny mutates into the assassin he once was, the man who has seen “the angel of death.” He takes a drink, finishes the bottle. His eyes dead, he rides to town.

Munny sees Ned’s body in an open coffin, set upright, outside the saloon. First, Munny kills the saloon keeper, then kills as many people as he can in the saloon. (The writer hides beneath a table.) In the scene’s climax, Munny confronts Sheriff Bill (Gene Hackman). Bill has been building his house. Now, in the saloon, shot in his gut, lying on his back, Munny standing over him, Bill tells Munny: “You can’t kill me. I’m building my house. I don’t deserve to die.”

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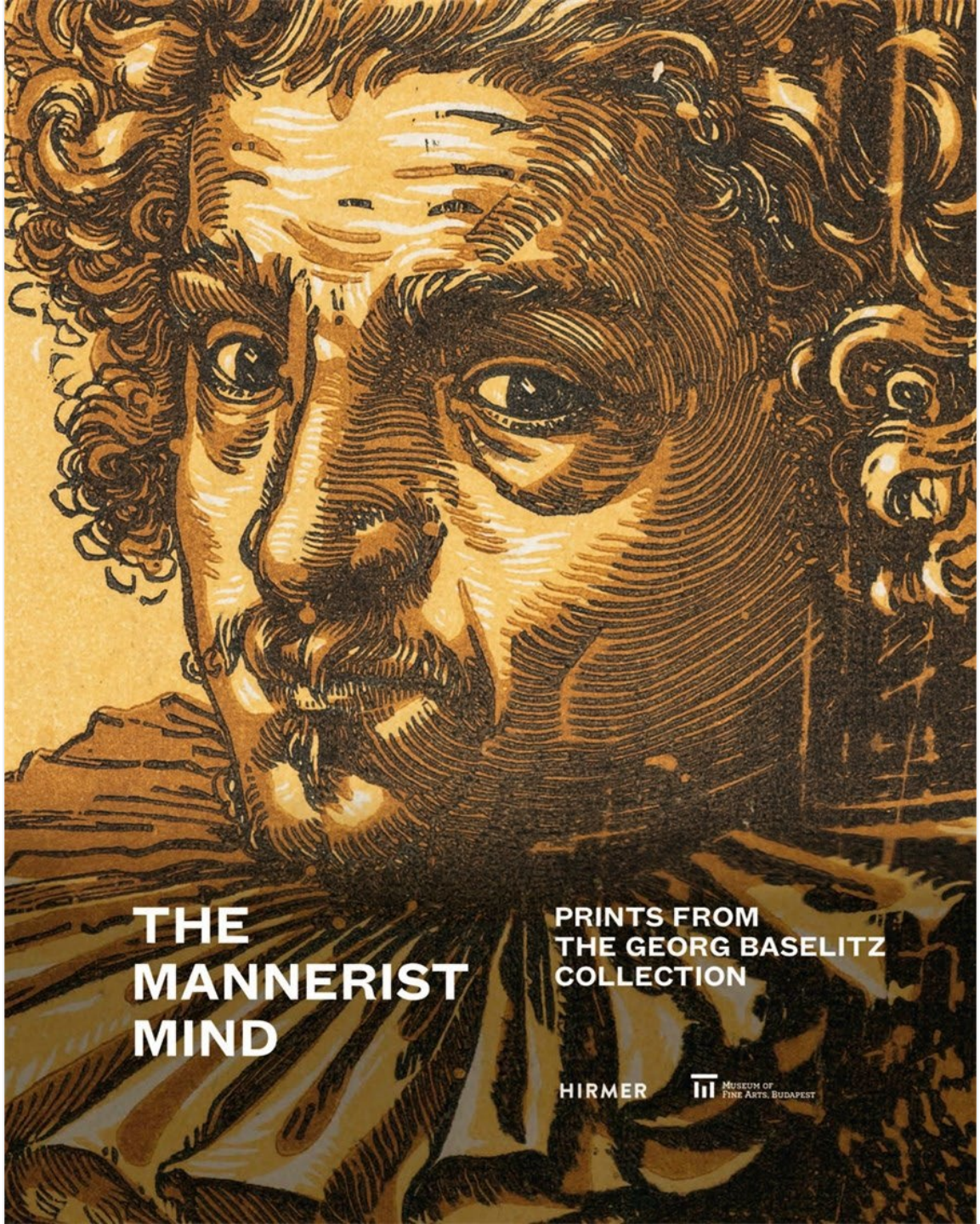
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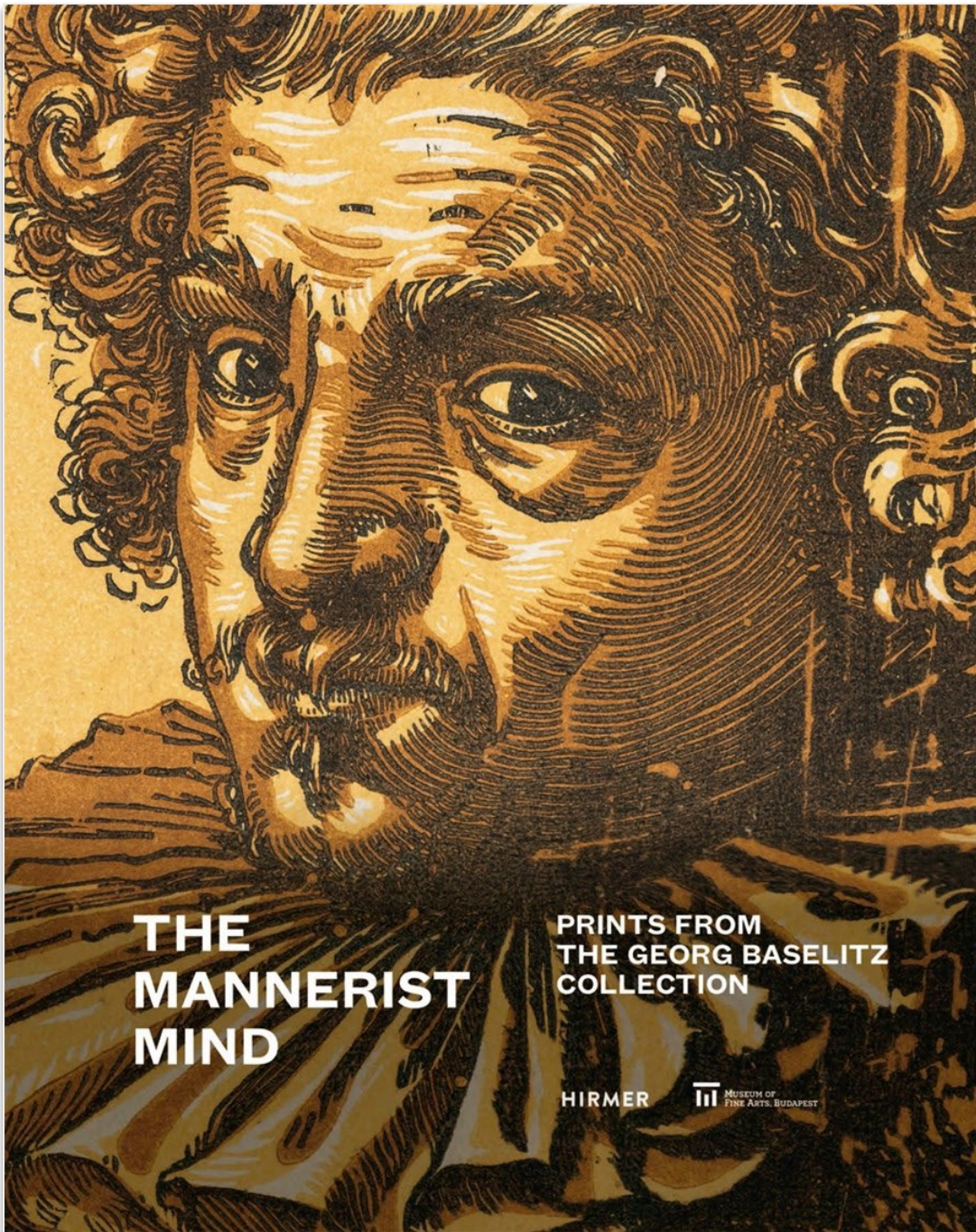


**THE
MANNERIST
MIND**

**PRINTS FROM
THE GEORG BASELITZ
COLLECTION**

HIRMER

**MUSEUM OF
FINE ARTS, BUDAPEST**



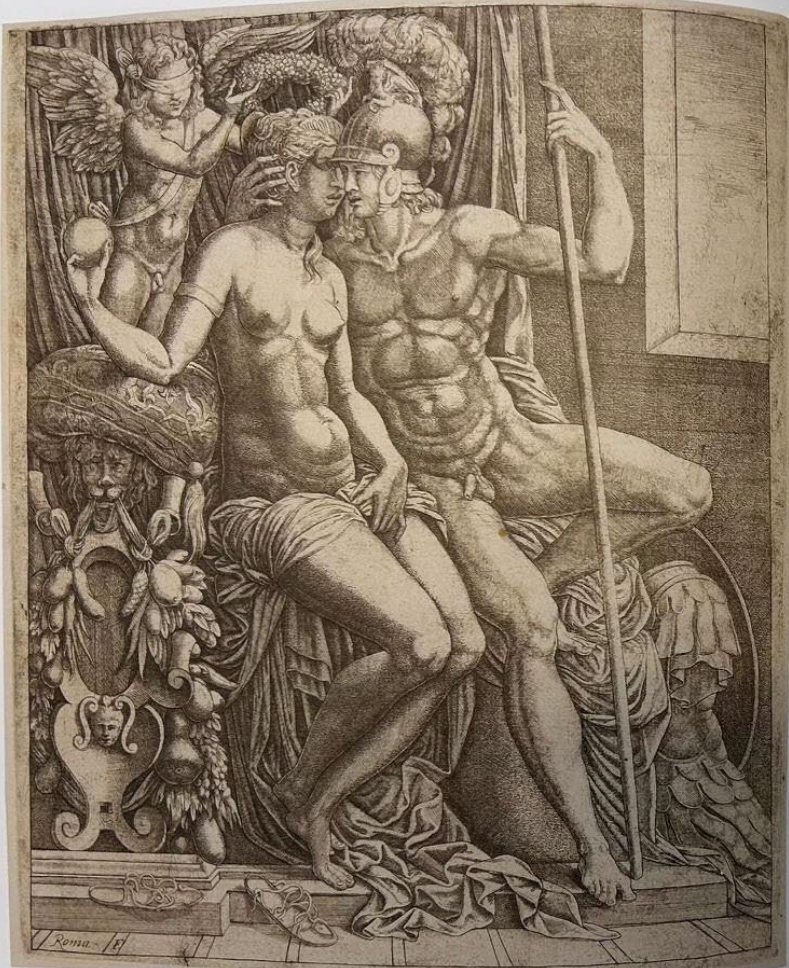
The Mannerist Mind

Prints from the Georg Baselitz Collection

Viewing mannerism in the 21st century: The publication presents highlights from the print collection of Georg Baselitz, one of today's most celebrated artists, and a selection from the Museum of Fine Arts, Budapest's collection.

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51 Master IQV, after Luca Penni
MARS AND VENUS, ca. 1542-1547



52 Léon Davent, after Luca Penni
VENUS SURPRISING MARS ASLEEP, ca. 1550

FIGURES

PAIRS AND OPPOSITES

The visual expression of harmony or contrast, connection or separation, is one of the most fundamental subjects of art. Only in very rare cases are pictorial forms realised as independent elements; far more often, they create relationships and associations.

A traditional theme in figurative art, pairs of figures detached from their narrative setting and placed in an independent context acquire meaning not in themselves but in their relationship to one another. The way in which these pairs are depicted is far more important than the content that provides the point of departure; the compositions imply relationships by means of formal balance, visual tension, or complex interactions. Numerous artistic devices can be used to express solidarity, or indeed hostility among characters, from their placement and positioning, through movements, gestures, and facial expressions, to the most diverse aesthetic means applied in printmaking.

Harmonious relationships are conveyed in the most self-evident way through the visual intertwining of figures within a balanced composition, or through similarities in the

way characters are portrayed. In terms of its figures and composition, *Adam and Eve* (cat. 47), produced as a copy of a woodcut by Hans Sebald Beham (1500–1550), alludes to a 1504 engraving by Albrecht Dürer on an identical theme. It would perhaps be no exaggeration to state that Dürer's hugely influential work was, for centuries, an inevitable point of comparison for any graphic work on this theme. Very few impressions of Beham's popular woodcut have survived, while no fewer than ten different copies of it are known – the deceptively accurate version in the Georg Baselitz Collection, to which an orange background was added later, is a contemporaneous copy.¹ As heir to Dürer's vision, Beham's work carries on the classical conventions – the static, symmetrical couple rendered in a style reminiscent of bas-relief, forms a tight unity: the way their eyes meet, their touching hands, and their natural posture convey the reciprocity of their relationship.² At the same time, physical proximity does not always indicate a connection based on accord. In another expressive woodcut on the same theme (cat. 48), this time by Hans Baldung Grien (1484–1545), the more pronounced tension between the first man and woman implies a hierarchic relationship: the positioning of Eve in the foreground, her more open posture, and the way in which her body is emphasised by light, indicate her dominant role.

During the sixteenth century, there was a growing interest in erotic subjects among the educated elite, and artworks depicting nakedness became increasingly popular. The insatiable demand for erotica is most clearly demonstrated by the series of engravings *I modi* by Marcantonio Raimondi, based on designs by Guilio Romano, which were produced to illustrate the sonnets of Pietro Aretino.³ Although the series caused a huge scandal due to its openly erotic, even pornographic content, and although the impressions realised were destroyed as a result of papal censorship, soon afterwards the series of engravings *Loves of the Gods* by Giovanni Jacopo Caraglio reinterpreted its scenes in the guise of mythology. *The Lovers* (cat. 49) by Parmigianino, the first great

experimental artist in Italian printmaking, is a lyrical evocation of one of the *I modi* scenes. The more restrained embraces and the more subtle sensuality of the gestures in Parmigianino's etched version transmute the original design into an image of intimacy and spontaneity. Several decades later, in his *Mars and Venus* (cat. 50), the Veronese Marco Angelo del Moro (ca. 1537 – after 1586) depicted the lovers in a classical spirit, with exceptional tenderness. Through their movements, the clothed Mars and naked Venus form a unity that is given emphasis by the accented, delicately shaped motif of the hand of Mars.

The other fundamental type of relationship between figures is sharp contrast; depictions of this kind of sense of tension feature a great variety of artistic devices. One close copy of Hans Sebald Beham's *Adam and Eve* was produced by Jakob Lucius (ca. 1530 – 1597), the same Wittenberg printer and woodcutter who produced *Unequal Lovers* (cat. 55), a woodcut with added tone block found in the Georg Baselitz Collection. The conflict between the figures is conveyed primarily satirically, in their gestures and facial expressions. While the elderly man, as the comic embodiment of desire and passion, is given grotesque features, the young woman's appearance is defined by the absence of emotions – their contrasting traits thus convey the moral of the scene.⁴

In the early 1490s, Daniel Hopfer (ca. 1470 – 1536) became the first person in the history of printmaking to use the etching medium. In a work on the theme of vanitas, executed with extraordinary technical sophistication⁵ (cat. 58), he conveys a moral message by embedding his "characters" in a common, linear composition: the elegant female figure and her companion are unaware of the danger lurking behind their backs, terrifying and grotesque, in the figures of Death and the Devil. *Death Surprising a Woman* (cat. 59) by the sixteenth-century Italian engraver referred to as Monogrammist M depicts a similar subject, although aesthetically it is the complete antithesis of the early German tradition represented by Hopfer's work. The young, lively female figure, whose pose is

reminiscent of Michelangelo's *Dying Slave*, and the ugly, skeletal figure of Death, communicate the complex message by means of extreme and detailed visual antitheses, emphasised by the sharp contrasts of light and shadow.

BORBÁLA MINK

1 Röver-Kann 2024, 3–4.

2 Gnann in *Vienna* 2013, 84.

3 Turner 2004.

4 Gnann in *Vienna* 2013, 86.

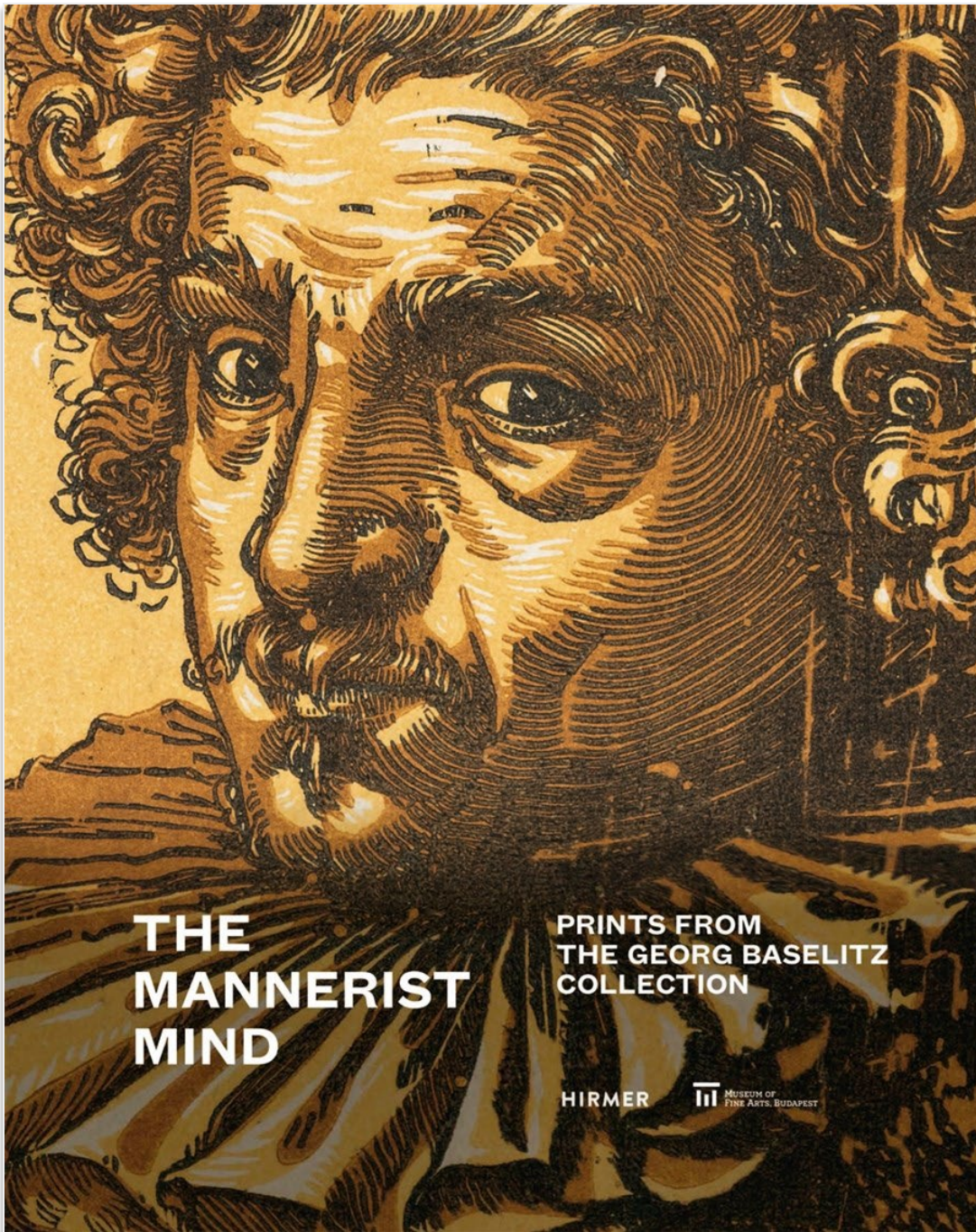
5 Freyda Spira in *New York – Vienna* 2019–2020, cat. 12.





120 Frans Floris the Elder
DAVID PLAYING THE HARP
BEFORE SAUL, 1555





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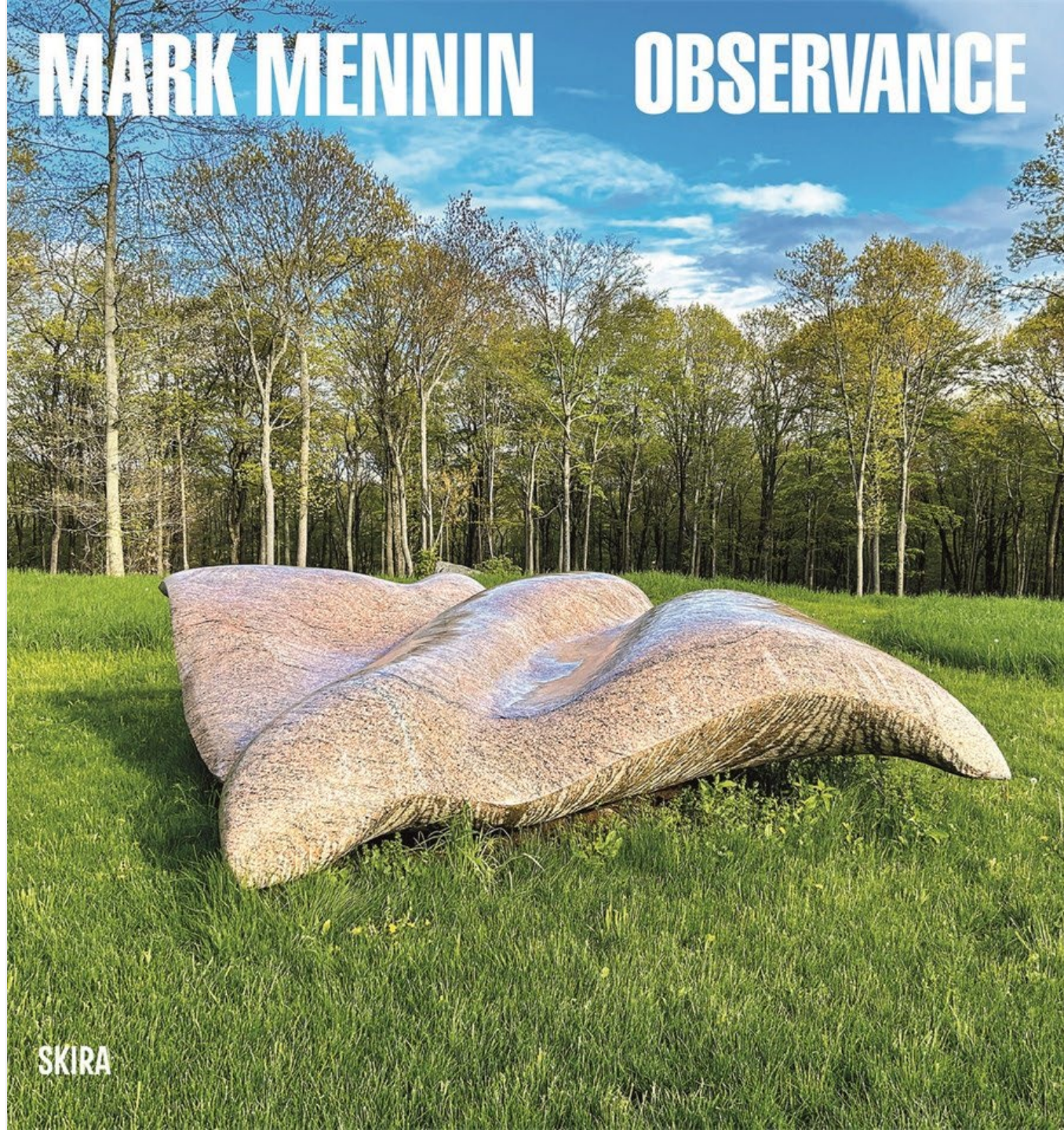
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MARK MENNIN

OBSERVANCE



SKIRA



Mark Mennin

Observance. Three Decades of Carving In the Landscape

Hilary Lewis

Three decades of carving monumental sculpture in the landscape: Mark Mennin's sculptural journey from figurative to large-scale forms.

- As with most of Mennin's titles, Observance has two meanings that include the action of noticing or watching as well as the practice of fulfilling or respecting a ritual.
- Originally trained as a figure carver in marble, Mark Mennin's scope grew beyond the figure into the landscape over thirty years ago, carving a large granite wall in the south of France.
- The human intervention by the sculptor himself is always present.

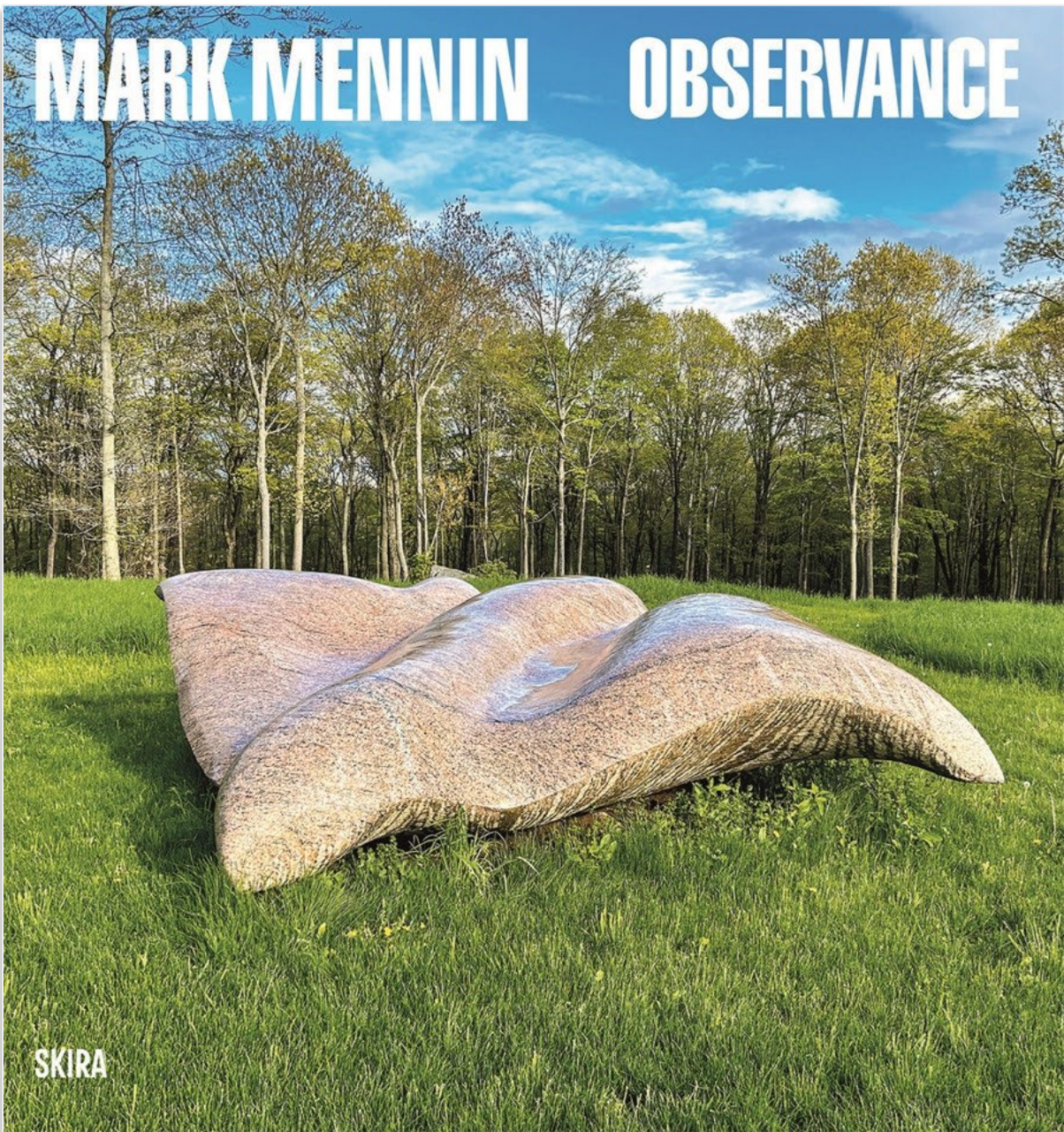
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Mark Mennin

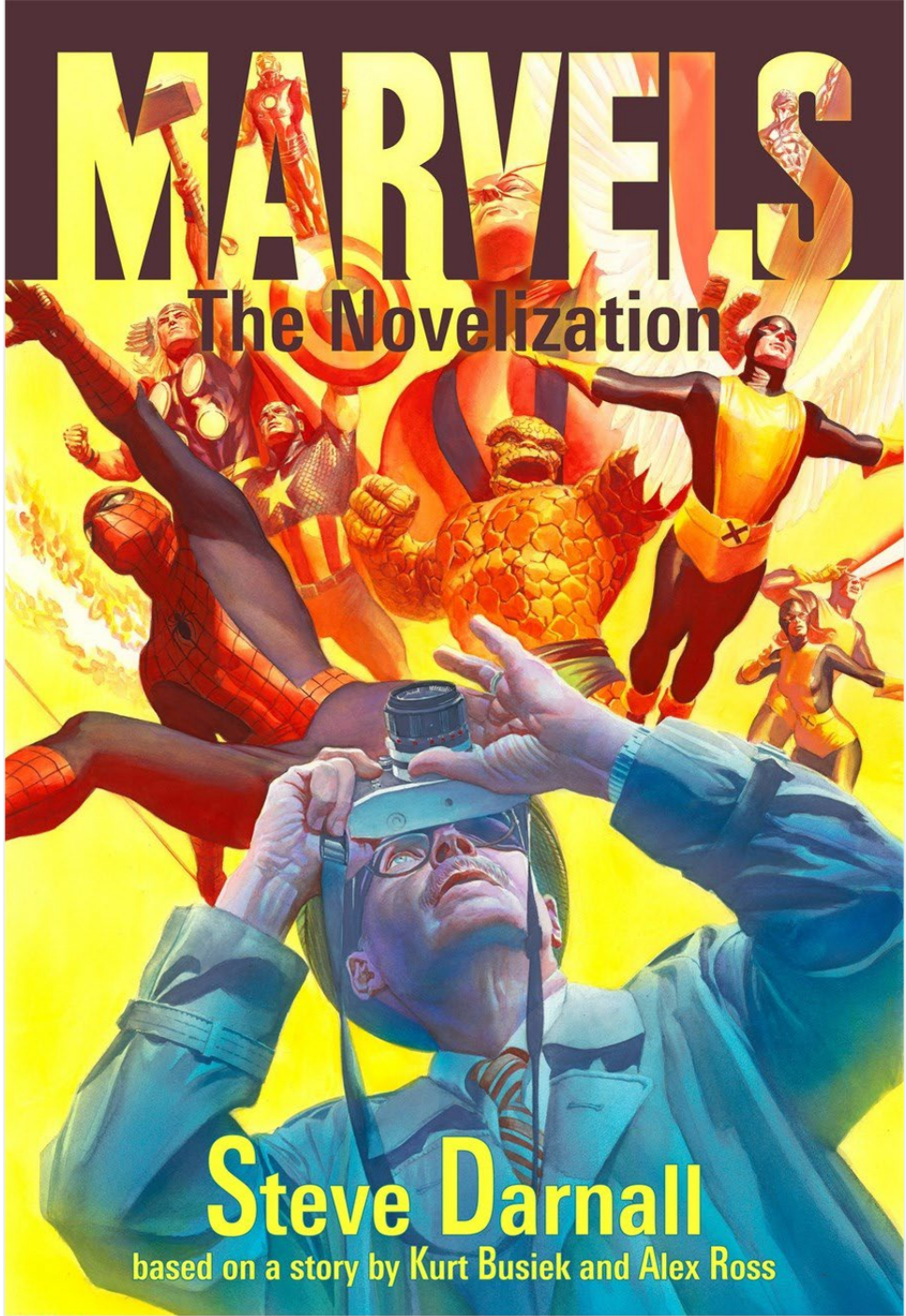
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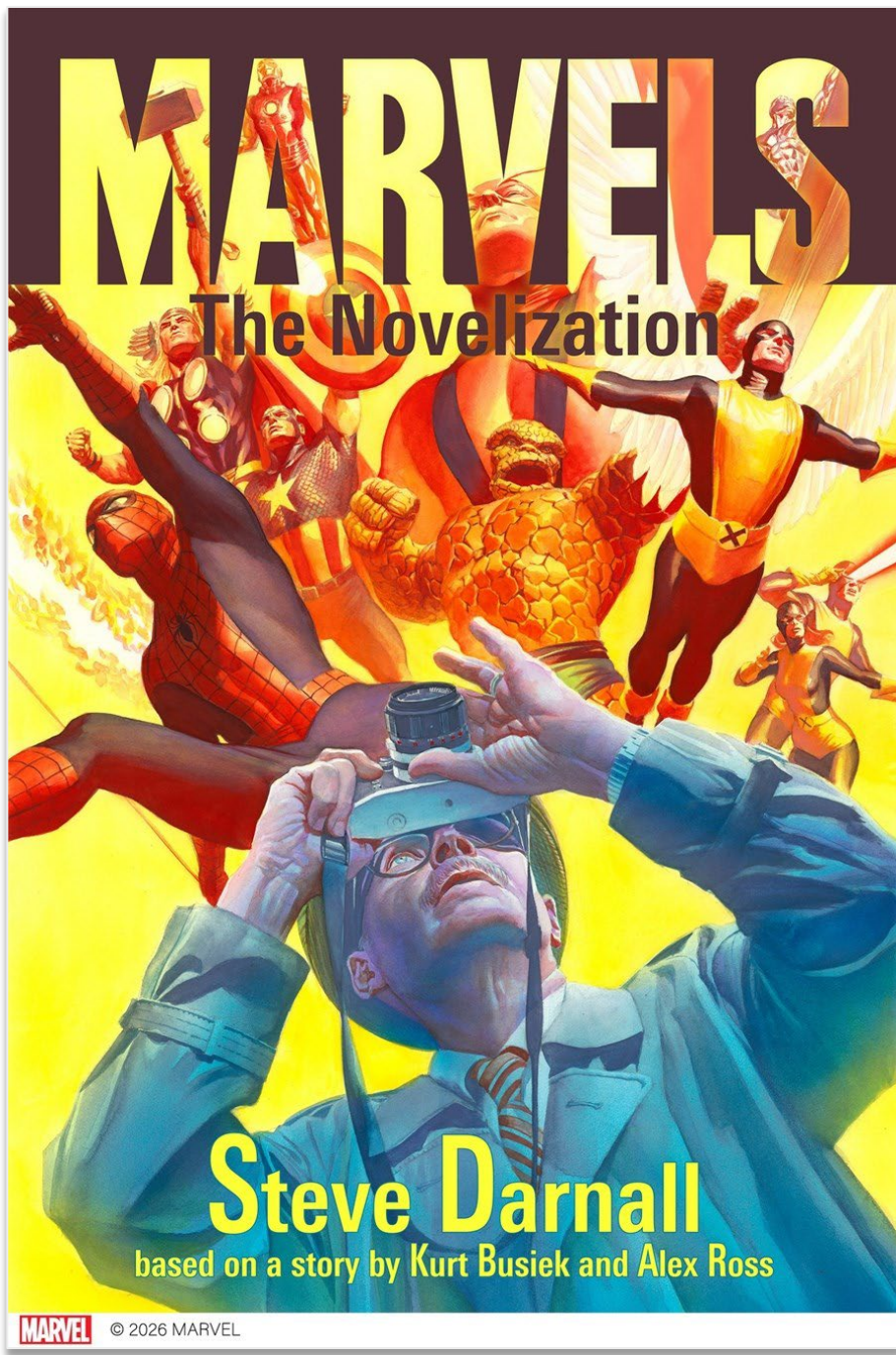


MARVELS

The Novelization

Steve Darnall

based on a story by Kurt Busiek and Alex Ross



Marvels: The Novelization

Steve Darnall

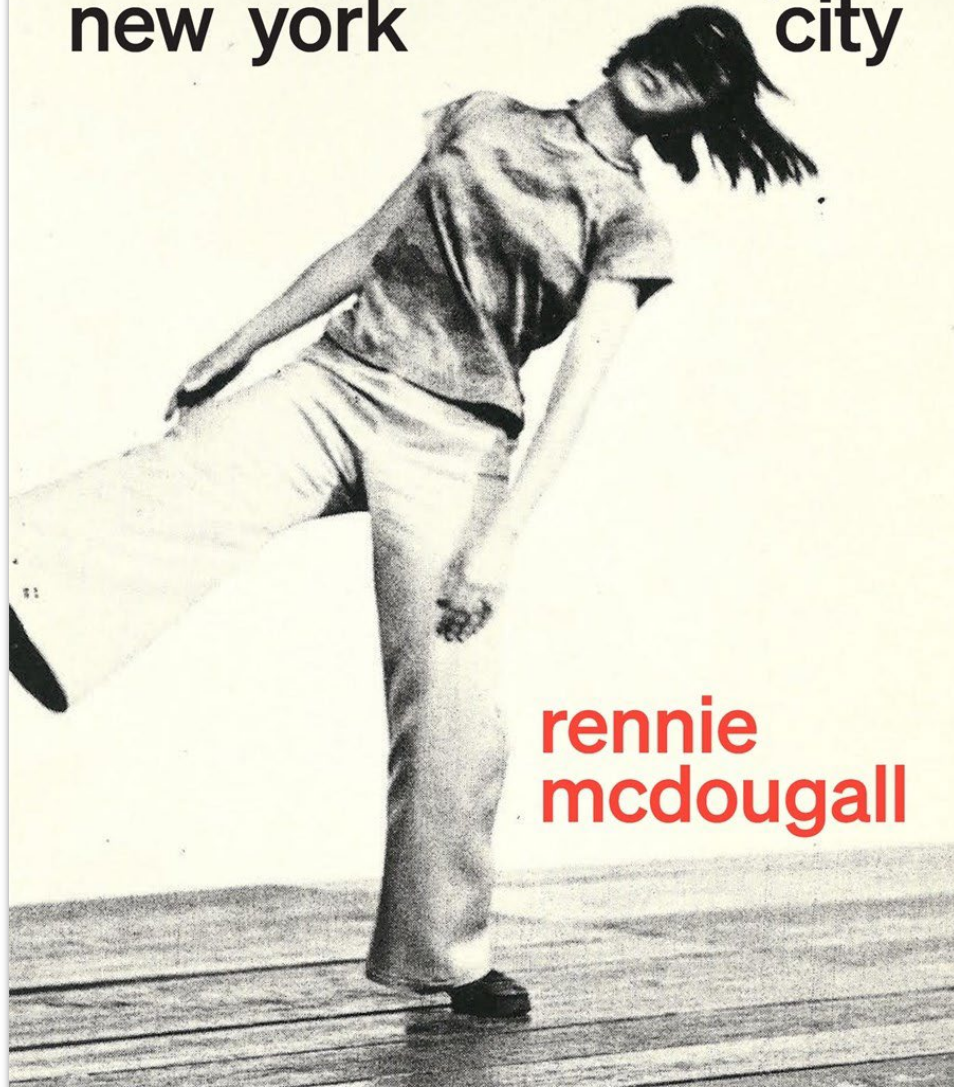
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- Steve Darnall and Ross have an extensive and illustrative history, working side by side with Ross on the initial pitch for *Marvels* back in 1993, and collaborating on titles such as *Uncle Sam* for Vertigo Comics in 1997 and the anthology *Marvel* in 2020.
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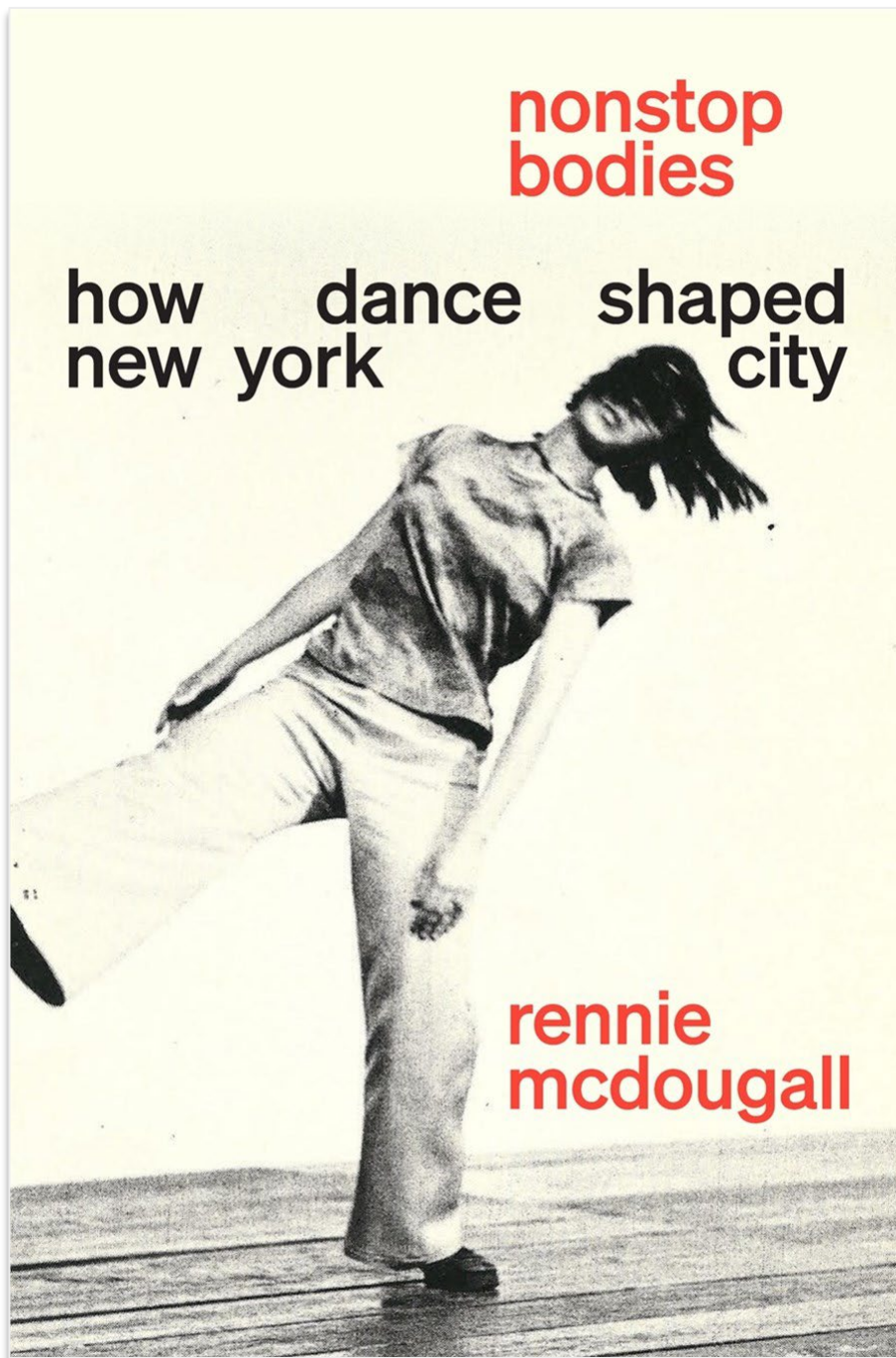
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A sweeping cultural history of both formal and social dance during the 20th century, and an exploration of how this history built our nation.

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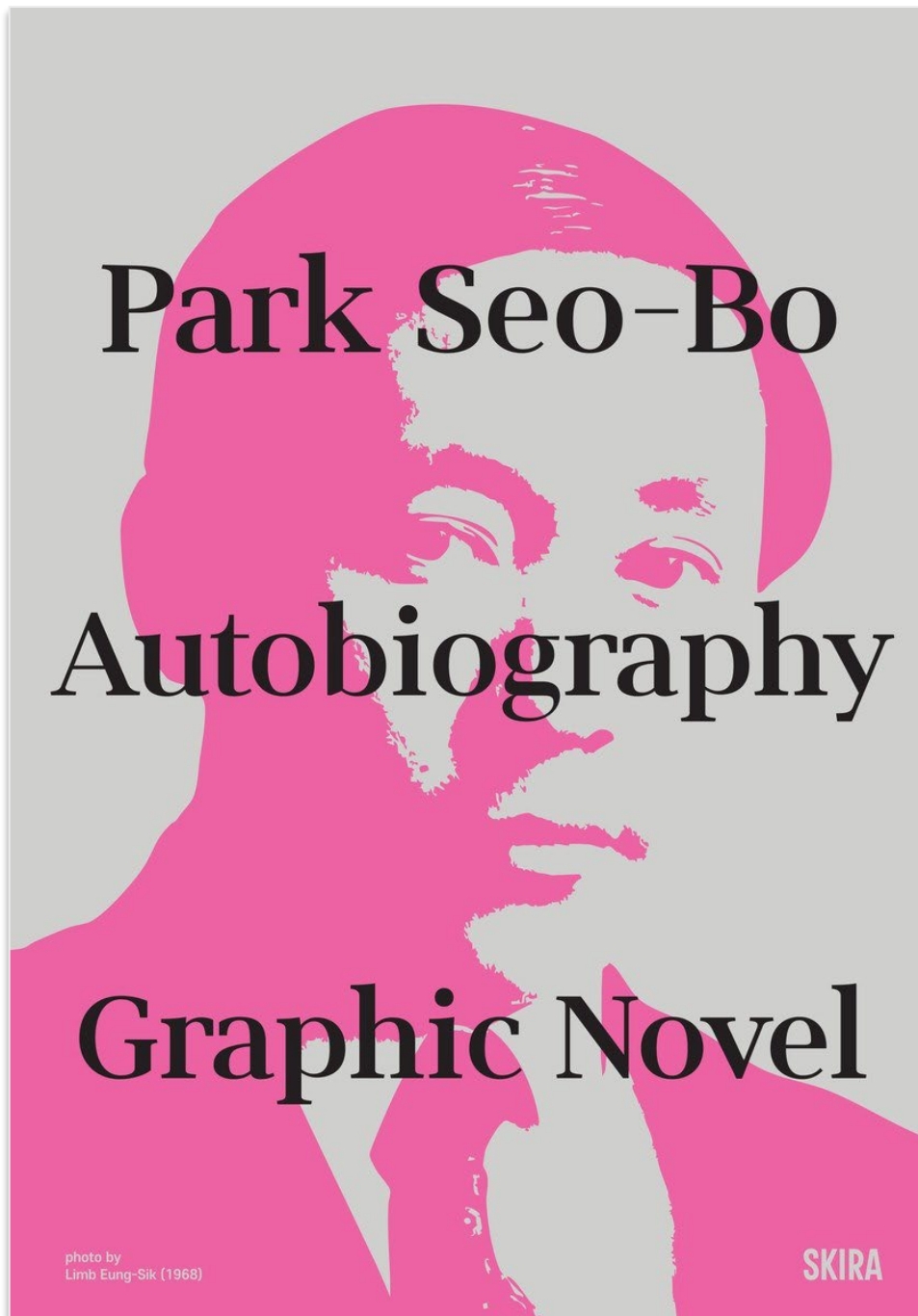
Park Seo-Bo

Autobiography

Graphic Novel

photo by
Lim Eung-Sik (1968)

SKIRA



Park Seo-Bo

Autobiography – Graphic Novel

A homage to a pioneering figure in Korean contemporary art. This book presents two distinct perspectives on his life. One is an unfiltered autobiography drawn from Park's own meticulous records going back to his birth and up to the late '70s.

- Park Seo-bo (1931–2023) was a highly influential South Korean painter, widely considered one of the founding figures of Dansaekhwa (Korean monochrome painting).
- His practice was deeply process-oriented: the act of making the painting—repetition, discipline—was itself a form of meditation or self-cultivation.
- This slipcased two-volume publication presents two distinct perspectives on Park Seo-bo's life. Park Seo-bo is included in the recent Gregory R. Miller publication *The Making of Modern Korean Art*.

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A GERMAN WOMAN NAMED LIA WORKED AT THE GALLERY.
SHE GOT SEO-BO TO DO ODD-JOBS, LIKE PUTTING UP POSTERS AROUND TOWN.



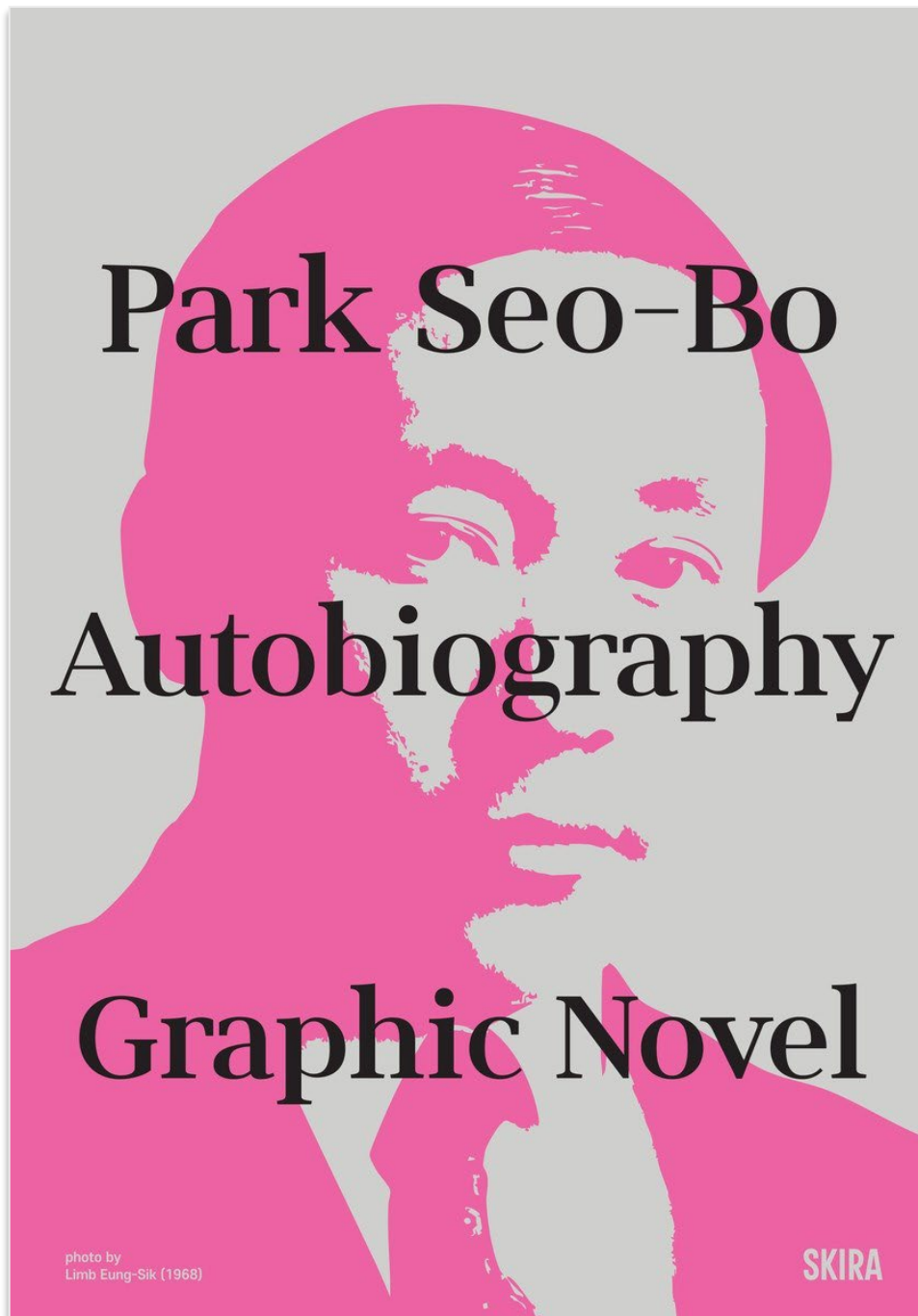
SOMETIMES, LEE UNGNO ASKED FOR HELP STRETCHING CANVASES.
SEO-BO WOULD GLADLY OBLIGE AND IN RETURN, HE'D GET A WARM MEAL.





SEO-BO NEVER STOPPED RUNNING.





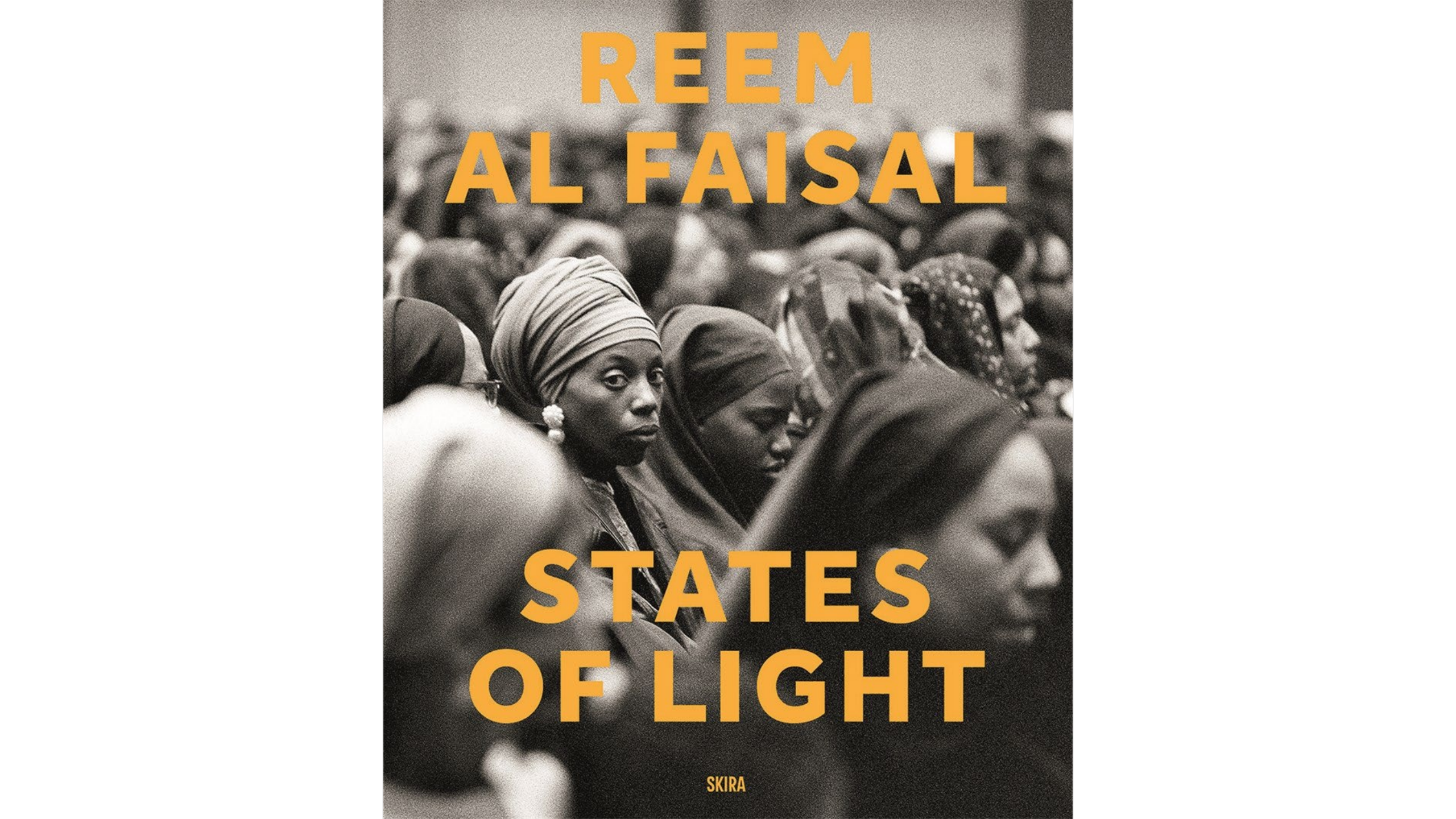
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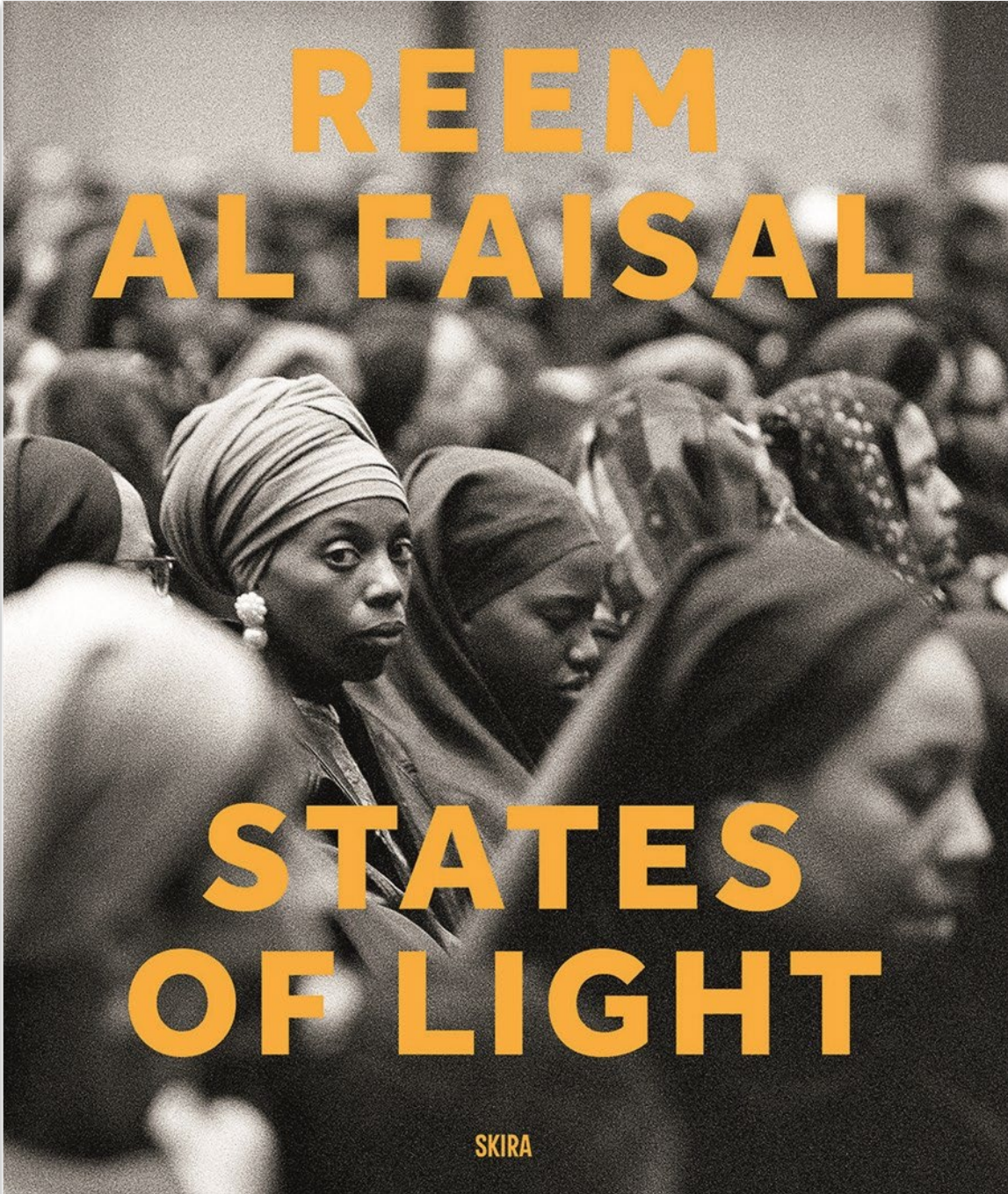
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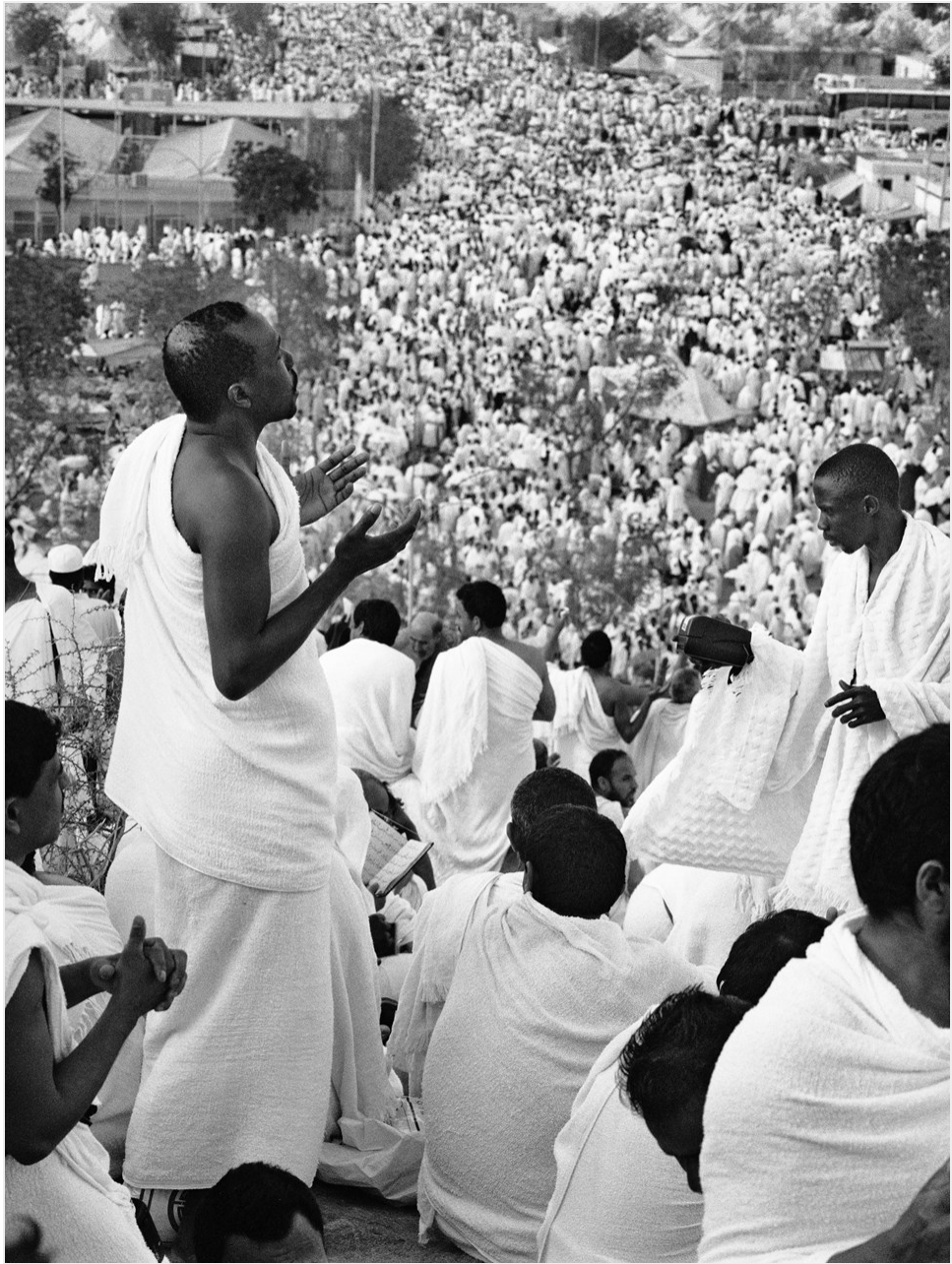
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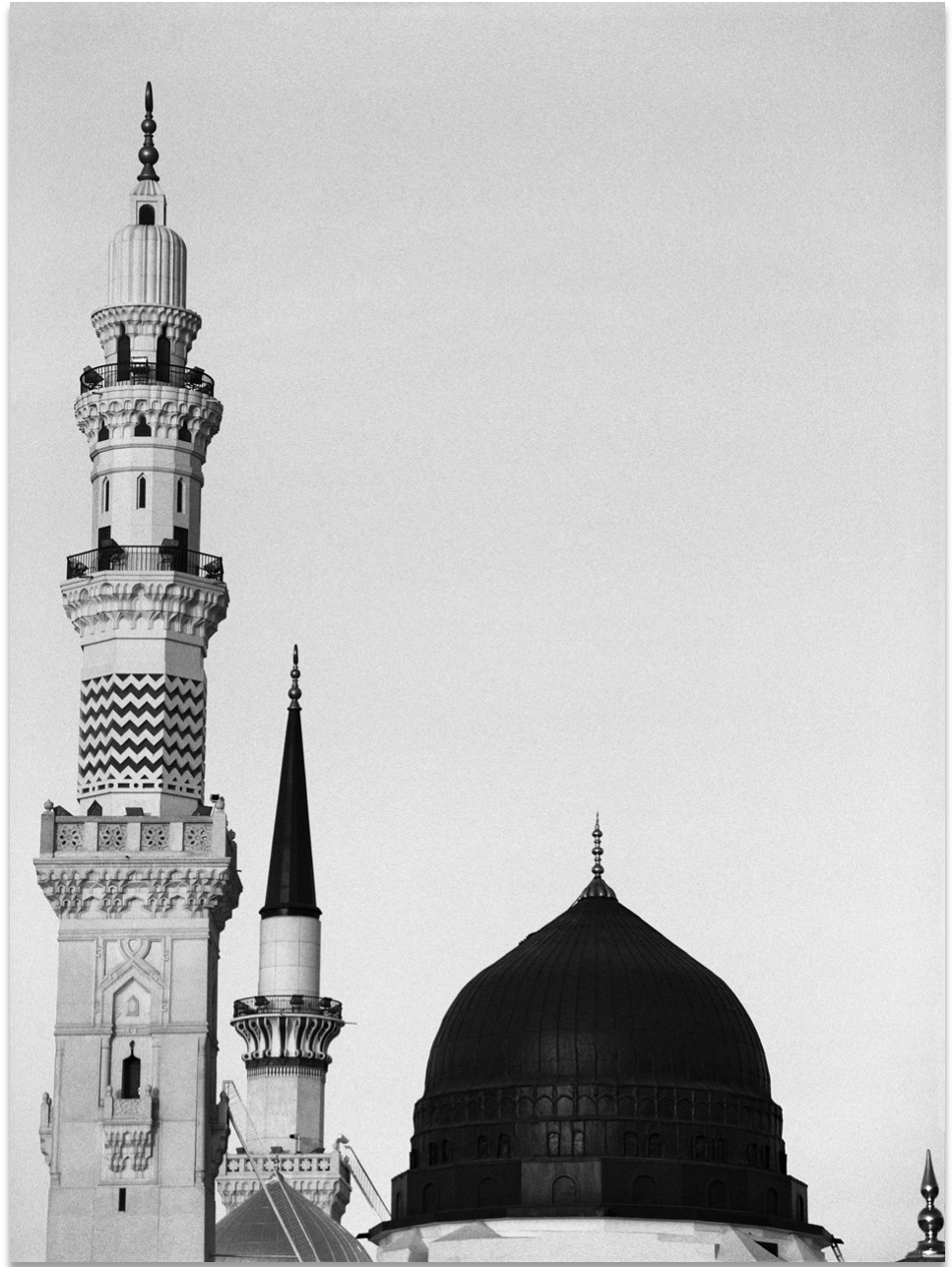
An in-depth analysis of the photography of the acclaimed Saudi artist and a glimpse into her innermost feelings.

- Born in Jeddah in 1968, Reem Al Faisal is a documentary photographer who lives in Jeddah, Kingdom of Saudi Arabia, and the entire world is her workspace, capturing the moments to be reflected in her artwork.
- She succeeds by using her lens as a means to express and record her memories of day-to-day life, previously only residing in her imagination.
- Featuring a wide selection of Reem Al-Faisal's b/w photographs, the book highlights the diversity in the subjects of her photographs as she attempts to highlight human feelings in most of her images, along with the historical, artistic architecture of Arab and Islamic culture.

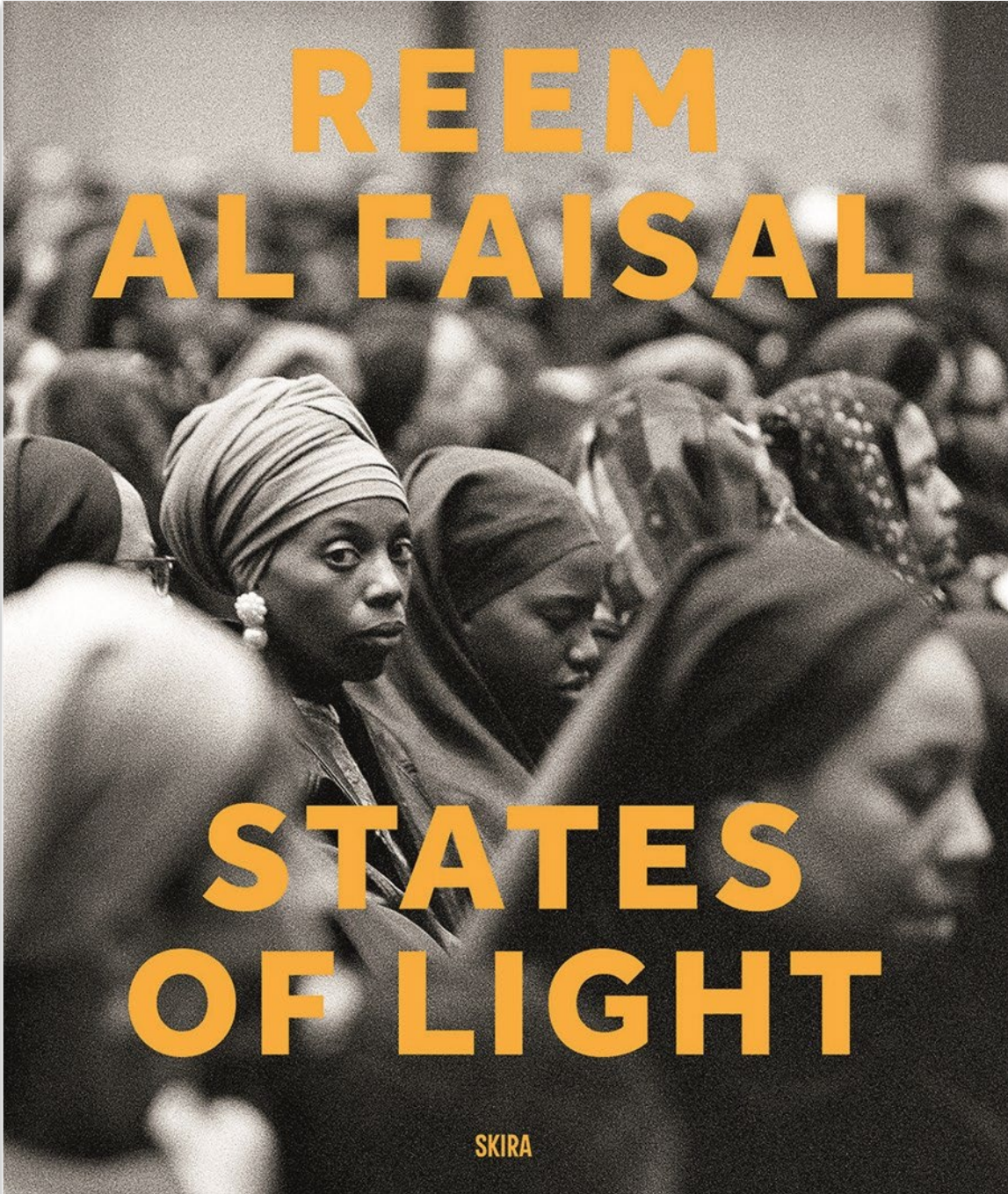
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REEM AL FAISAL

STATES OF LIGHT

SKIRA

Reem Al Faisal

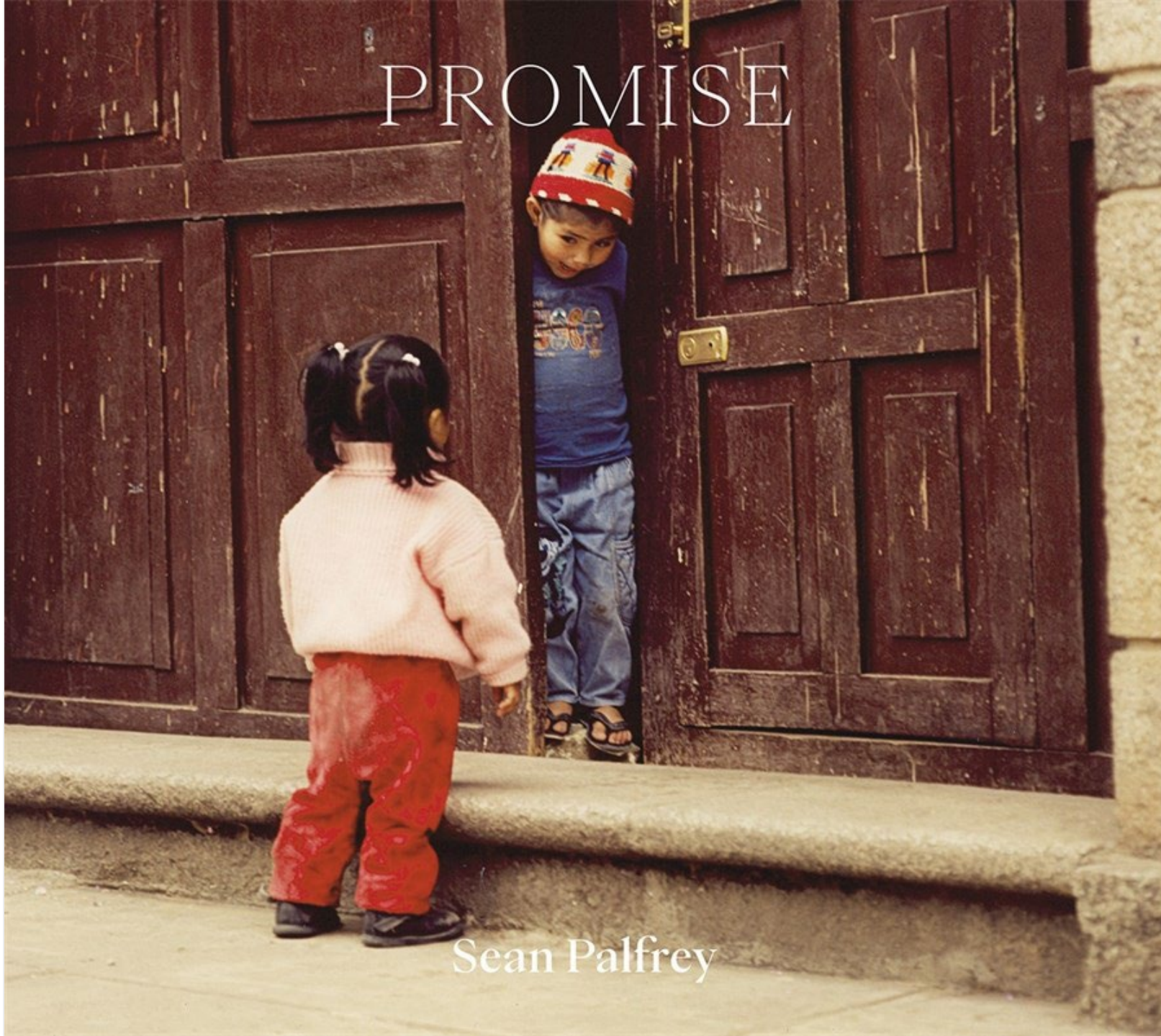
States of Light

An in-depth analysis of the photography of the acclaimed Saudi artist and a glimpse into her innermost feelings.

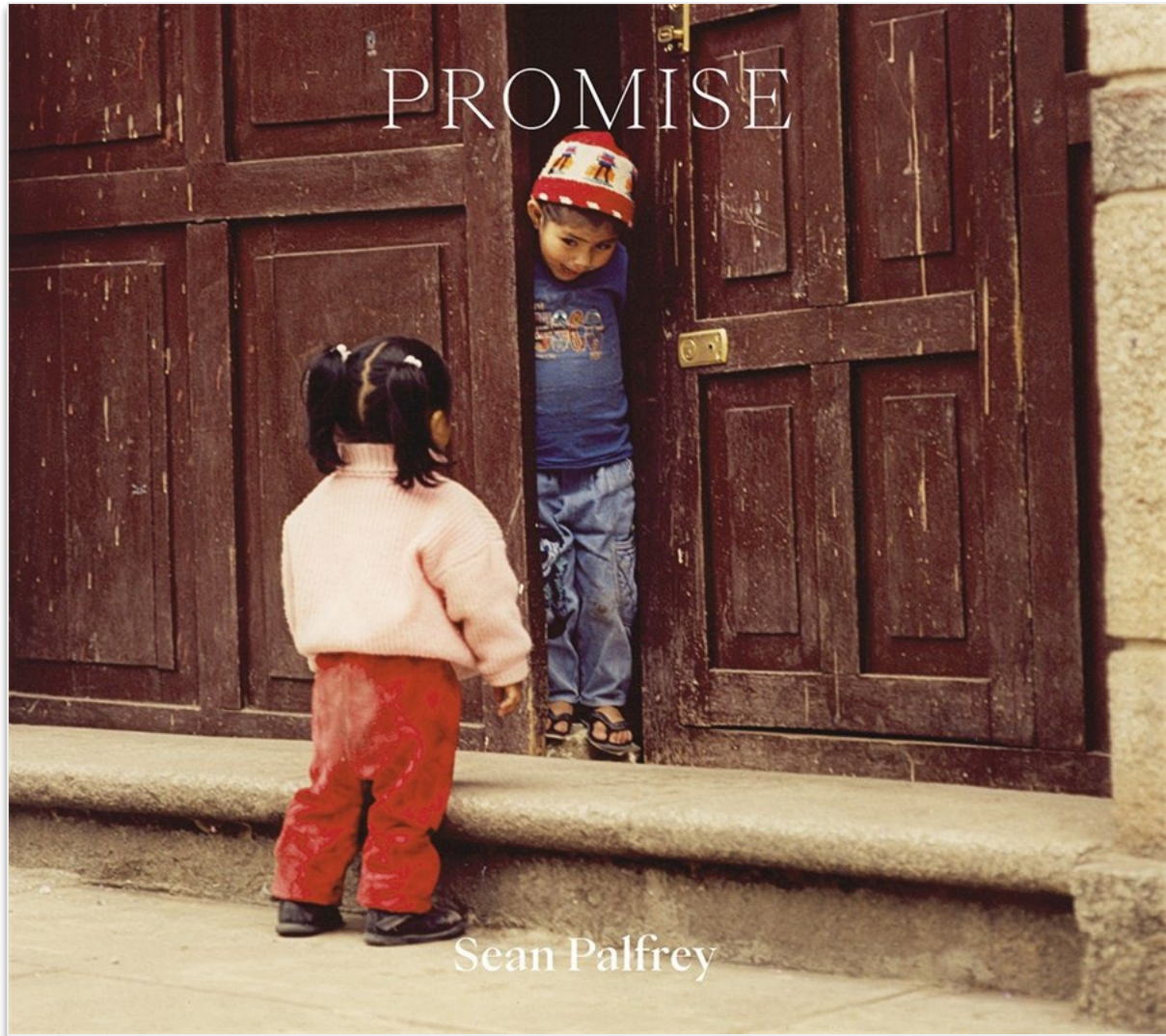
- Born in Jeddah in 1968, Reem Al Faisal is a documentary photographer who lives in Jeddah, Kingdom of Saudi Arabia, and the entire world is her workspace, capturing the moments to be reflected in her artwork.
- She succeeds by using her lens as a means to express and record her memories of day-to-day life, previously only residing in her imagination.
- Featuring a wide selection of Reem Al-Faisal's b/w photographs, the book highlights the diversity in the subjects of her photographs as she attempts to highlight human feelings in most of her images, along with the historical, artistic architecture of Arab and Islamic culture.

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PROMISE



Sean Palfrey



Sean Palfrey: Promise

Promise showcases Sean Palfrey's portraits of children and young people - joyful, curious, resilient - pairing images gathered over decades with compassionate, reflective stories.

- *Promise* is the fifth title in Sean Palfrey's photography series, featuring previously unpublished work produced over five decades of artistic output.
- Presents images of children from across the world, accompanied by stories and insights gleaned from Palfrey's decades of work as a pediatric doctor and expert in public health.
- Alongside his passion for photography, Sean Palfrey has had an illustrious career as a pediatrician, dean at Harvard University, parent, and advocate for national and global child health programs and policies.

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168 Pages
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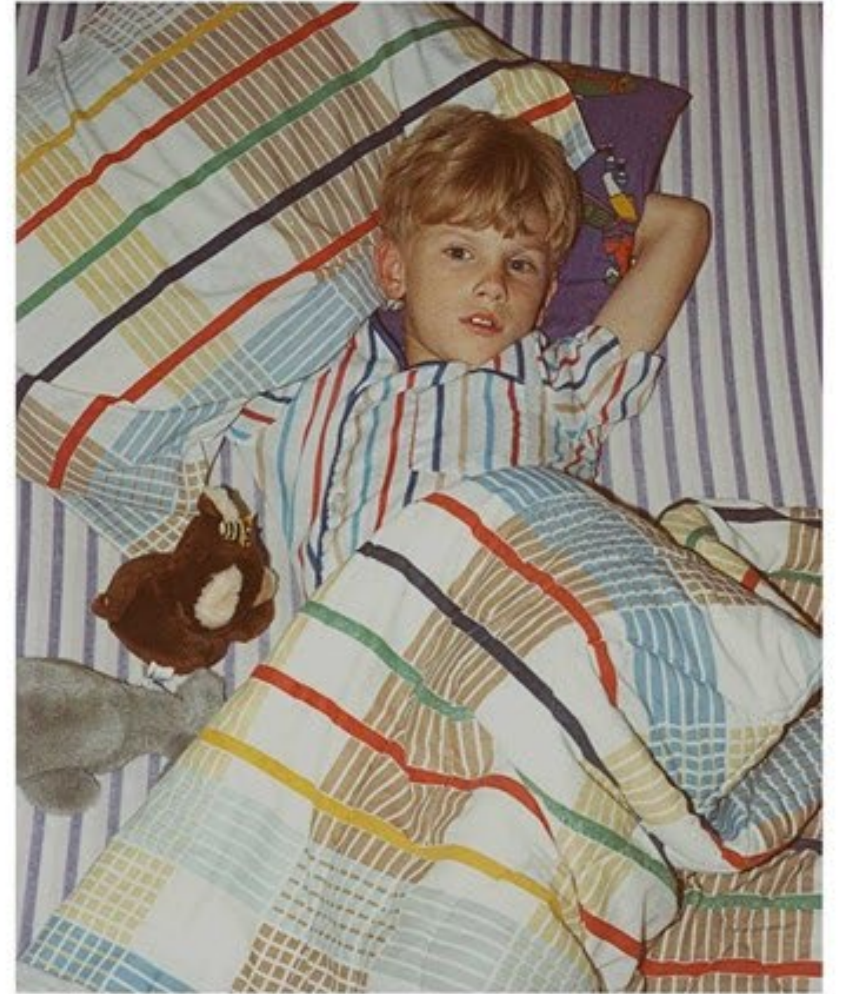
Stripes

All these colors are really important; they help me dream. The stripes are the highways to all the places we go, my stuffed animals and I, playgrounds beyond school and wet days, away from the usual streets, in different countries, even.

That gray dolphin has been my best friend for a long time and we go places night and day—all sorts of exciting places. Watery mostly, where there are flying fish and whales, but not only. My bear and I galumph along these different stripes into woods and mountains. Paddington Bear once rode a train from darkest Peru and we go there sometimes, too. We have elephants and a mongoose (but not the cobra) from jungles, and toucans from the tops of trees. I love the dreams best when I can fly, but I can't make them happen when I want them to.

My bed is a kind of home. It's warm and deep and cuddly, a place my animals and I can retreat to when we need to get away from the boring world. Often that kind of place is hard to leave once we've settled in. Perhaps I won't get up for school today because my friends don't want me to go.

*Southboro,
Massachusetts, USA*



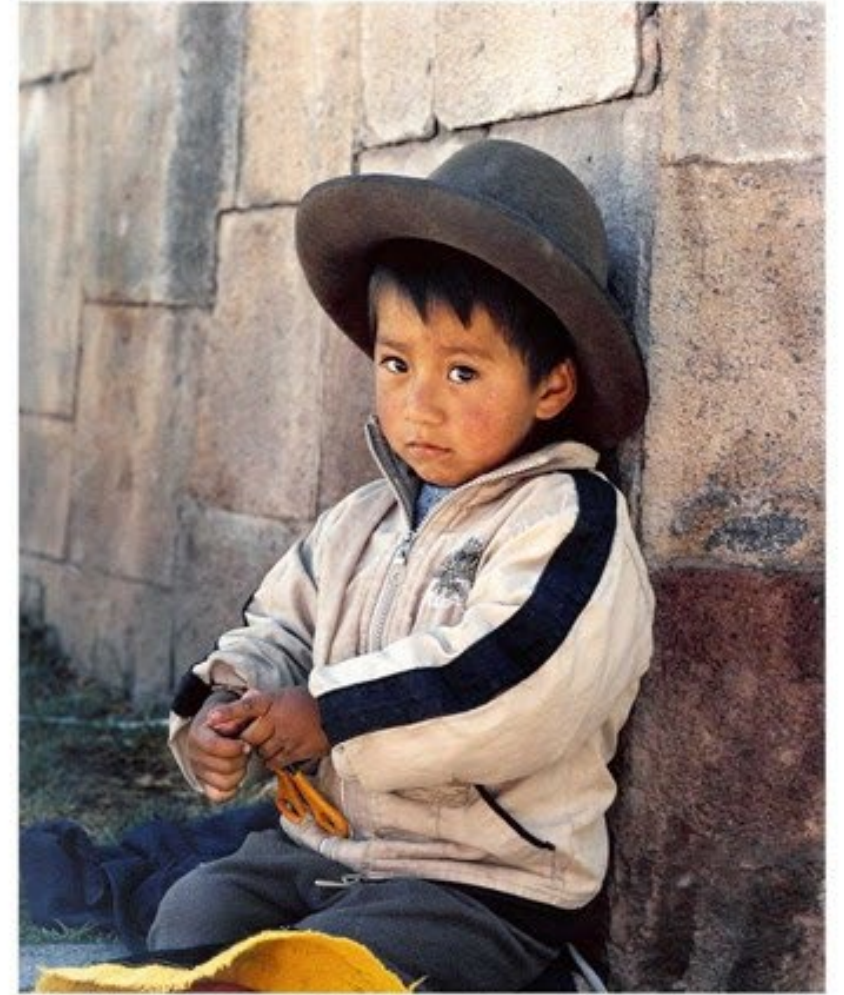
Small Boy in a Big Boy Hat

Very uncertain about me, this silent little man was sitting by a path with his back against walls built by his Inca ancestors a thousand years ago. He looked so grown-up in clothing meant for his much older siblings.

What are his dreams? His is a pretty lonely existence, sitting there by himself. Does his sister come by to play with him sometimes or take his spot against the wall? I've probably met her too. She will be dressed in the family's one, traditional, colorful, woven poncho in the hopes of being photographed for a small tip.

Will this little boy train to be a stonemason, building walls like those behind him? Few have those skills any more—there are so few palaces left to build. If so, he might live along the outskirts of the city, filled with the colors, music, and smells of a South American barrio, dusty, stony streets filled with sun and dogs lounging in the shade.

More likely he will become a subsistence farmer along the steep sides of the Andes mountains, living with his family and their animals in a one-room fieldstone hut with a thatched roof. Occasional herds of guanaco might prance by and condors loop slow circles far above. Lovely in the mind's eye, but not an easy existence in practice.



Sacsayhuamán, Peru

Well Supported

Having your photograph taken is invasive, even if you have given formal permission or been paid.

This family lives in the hills of northern Thailand, and hiking guides bring people through their village on occasion. As a visitor, I don't speak their language, and the families just go on with their usual lives. I take some photographs and go on my way.

For me, it's the humbling opportunity of a lifetime to meet these gracious people and to see where and how they live. For the villagers, although it may sometimes be uncomfortable, in most cases it's a choice, and the benefits can be considerable because the village gets income from the process.

As a pediatrician, I find it especially interesting, because around the world there are many and varied traditions about caring for, feeding, and protecting children, particularly babies. Some stem from superstitions of questionable value—what you, the mother, should eat and not eat, and how you should sleep, talk, read, and play with your baby. But other traditions are universal: to keep your baby close, warm, and well fed. The way this mother was holding her baby seemed perfect to me.



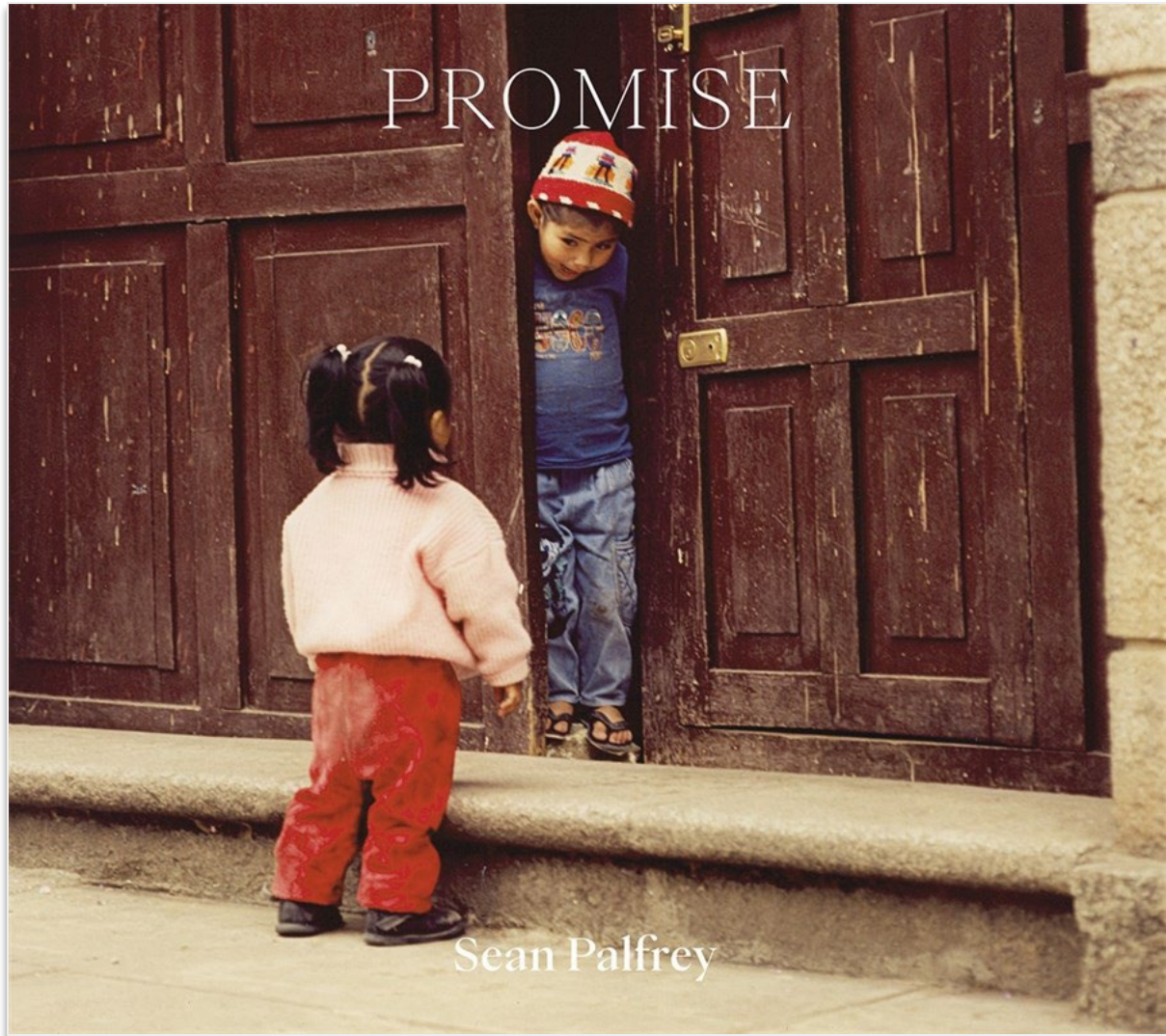
Northern Thailand

At Play in the Elephant Camp



These children live with their families and their elephants in camps along the rivers in the forests and mountains of northern Thailand. The elephants are tended by mahouts who are often teenaged boys, so it is normal that the younger children play and practice what they see the others doing, though sometimes with regrettable results.

There is little that is not beautiful in the temperate rainforests in this region, and humans have been living here for tens of thousands of years. As in similar areas across the world, the jungles are filled with “lost cities”—temples and palaces long choked by trees and vines and inhabited by rich populations of animals and birds of extravagant shapes and colors. And ghosts, of course. Whole cultures have thrived in these areas, rising dramatically and falling tragically century after century, largely due to the wars fought over such prized, rich, well-watered land.



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TASCHEN

A Bamboo Hat for the Centre Pompidou-Metz

Today, Shigeru Ban has spent a great deal of his time outside Japan. One main reason for this pattern was his work on the Centre Pompidou-Metz, an ambitious extension that the Parisian institution undertook in the eastern French city of Metz. The decision to create an extension to the Pompidou Center was taken in January 2003 by then Minister of Culture, Jean-Jacques Aillagon, and the President of the Center, Bruno Racine. The City of Metz approved the project two months later and an architectural competition was announced on March 18 of the same year. It was imagined by the authorities from the first that the new building should have an architectural impact similar to that created almost 30 years before by Renzo Piano and Richard Rogers in the Beaubourg of Paris. It was also decided that the new building would carry forward the original broad cultural mandate of the Pompidou Center, which includes various forms of artistic expression. The program called for just over 12 000 square meters of space, slightly more than a 10th of the size of the Pompidou Center in Paris. A total of 157 teams from 15 countries submitted for the competition. The project of Shigeru Ban won the jury vote on November 26, 2003, with 14 of the 16 voting members opting for the proposal.

Shigeru Ban explains his participation in the Centre Pompidou-Metz competition in the following terms: "When I heard about the competition, I thought that it would be a very appropriate project for me to participate in. I respect Renzo Piano and Richard Rogers, and I like architecture that is innovative. I saw that the Pompidou Center was the client and I was sure that they would accept an innovative proposal. I thought that this was a competition that I had to win. I knew that the building was to be in Metz, and I must admit that I did not know much about the city. It was not very important where it was to be since the Pompidou Center was involved."

Shigeru Ban's design featured a surprising woven timber roof, based on a hexagonal pattern, but his proposal to suspend three 90 x 15-meter gallery "tubes" above the required Grande Nef (nave) and Forum spaces was also unexpected and inventive. The nave measures between 8 and 15 meters in height for the exhibition of large works of contemporary art, but the Centre Pompidou-Metz also includes exhibition galleries of different sizes, a creative studio, a conference center and cinema, a documentation and resource center, teaching workshops, a shop, a restaurant and café, administration and management areas, reserves, and technical workshops. Ban explains the remarkable story of the timber roof in an unexpected way: "I happened to buy a Chinese hat in 1998 in Paris. I was working at that time on the Japanese pavilion in Hanover, but I was coming almost every weekend to Paris. I saw this hat in a Chinese



Skolkovo Golf Clubhouse
Moscow, Russia, 2014

The main façade has an imposing sequence of timber columns with just 50 millimeters of space between them.



Cardboard Cathedral, Christchurch,
New Zealand, 2013

Using a simple triangular elevation combined with a quadrilateral plan, the architect creates space that has the aura of a cathedral, even though it is made in good part with paper tubes.

crafts shop in Saint-Germain-des-Prés and I was astonished at how architectonic it was. The structure is made of bamboo, with a layer of oil-paper for waterproofing and a layer of dry leaves for insulation. It is just like architecture for a building. Since I bought this hat, I wanted to design a roof in a similar manner. I designed some daycare centers, and I experimented with thin laminated timber roofs using a material similar to what is called *glulam*³ in the United States. This story goes back to the time I was working with Frei Otto on the Japanese pavilion in Hanover. I saw his Institute for Lightweight Structures [Stuttgart, Germany, 1966–67]. This is a cable structure, but it uses a lot of wood. The cables just form a net and beneath he needed a surface, so he put a lot of timber behind. My thought was that a structure like this could exist just with the timber, without any cables behind. You need a surface, so why not combine its functions to create the structure as well? This realization brought me back to the bamboo hat. I, of course, admire the work of Frei Otto, but I wanted to do something different. We needed a surface, so why have cables as well? I always like to use material as little as possible. My first thought was to have a big roof that would have extended over a garden in Metz." With a team that originally included Cecil Balmond and Michel Desvigne, one of the most talented landscape designers of the moment, Shigeru Ban had aimed very high with his original competition entry. Few other architects are prepared to give star billing to their associates in these circumstances, but he was aware of the professional qualities of Balmond and Desvigne and, much as he had gravitated toward Gengo Matsui, John Hejduk, and Frei Otto, here he had made an intelligent assessment not only of the specific project he was working on, but also of the best available talents. If the evolution of the project did not allow either Balmond or Desvigne to follow through to the end, Shigeru Ban, with his office perched on the Pompidou Center in Paris, did everything necessary to be able to carry out a scheme as close to the original idea as possible.

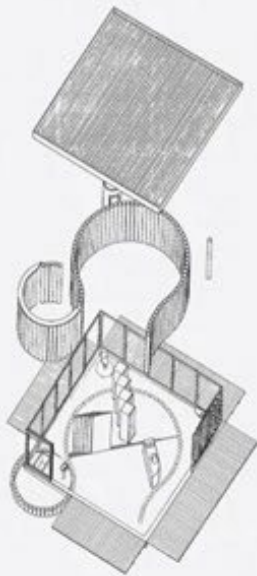
A House That Is a Window

Although the explanation of the work of an architect usually proceeds from the analysis of specific works, the personality and drive of Shigeru Ban have a direct

³ Glued laminated timber, also called "glulam," is a structural timber product composed of several layers of dimensioned lumber glued together.

1995 • Paper House

Lake Yamanaka, Yamanashi, Japan



Above: An exploded axonometric drawing reveals the simple design.

Right: Paper tube walls enclose the private space of the house.

Opposite: The wrapping, curvilinear form of the paper tubes used by the architect creates public and private space, but also blends exterior and interior in a single sweep.

This house, also called Paper Tube Structure 05, was designed on a 499-square-meter site by the architect for his own use. The one-story paper tube structure occupies a total of 100 square meters and has a square plan. It was designed between October 1990 and July 1994, and built between October 1994 and July 1995. A total of 110 paper tubes 2.7 meters high are arranged in an S-shape that defines the spaces of the house. Ban points out that "this project was the first in which paper tubes were authorized to be utilized as a structural material in a permanent building." Given the strict building codes in Japan, this is no small accomplishment. The vertical loads on the house are borne by 10 paper tubes, while the 80 interior tubes carry the lateral stress on the structure. The tubes form an interior living space with a gallery area containing a 123-centimeter paper tube column for the toilet. On the whole, this house expresses an emptiness that is quite frequent in Japanese houses, but which may be somewhat surprising to Westerners. "The living area in the large circle is represented as a universal space with no furnishings other than an isolated kitchen counter, sliding doors, and movable closets," says Ban. Outdoor terraces extend beyond the perimeter of the house, which takes on a classic purity underlined by the repetitive nature of the paper tube columns.



2005, 2006, 2007 • Nomadic Museum

Pier 54, New York, United States;
Santa Monica, California, United States;
Tokyo, Japan



The Nomadic Museum was a 4,180-square-meter structure intended to house "Ashes and Snow," an exhibition of large-scale photographs by Gregory Colbert, on view in New York from March 5 to June 6, 2005. It was recreated subsequently in Santa Monica, California, and in Tokyo. No less than 205 meters long, the 16-meter-high, rectangular building was made up essentially of steel shipping containers and paper tubes made from recycled paper, with inner and outer waterproof membranes and coated with a waterproof sealant. Located on Pier 54 on Manhattan's Lower West Side, the building had a central 3.6-meter-wide wooden walkway, composed of recycled scaffolding planks, lined on either side with river stones. The overall impression of this structure was not unlike that of a temple, or, as the architect wrote: "The simple, triangular, gable design of the roof structure and ceremonial, columnar interior walkway of the museum echo the atmosphere of a classical church." The first building to be made from shipping containers in New York, the Nomadic Museum was an intriguing effort to employ recyclable materials to create a large-scale structure. Despite the rather difficult access to the site and high entrance fee, many New Yorkers went to visit Ban's museum, perhaps more intrigued by its spectacular outer and interior forms than by the theatrical photographs of Colbert.

Above and right: Seen against the background of Manhattan and the Empire State Building, the structure does not seem out of place along the river. The way the shipping containers are stacked allows light to enter the main space to some extent.

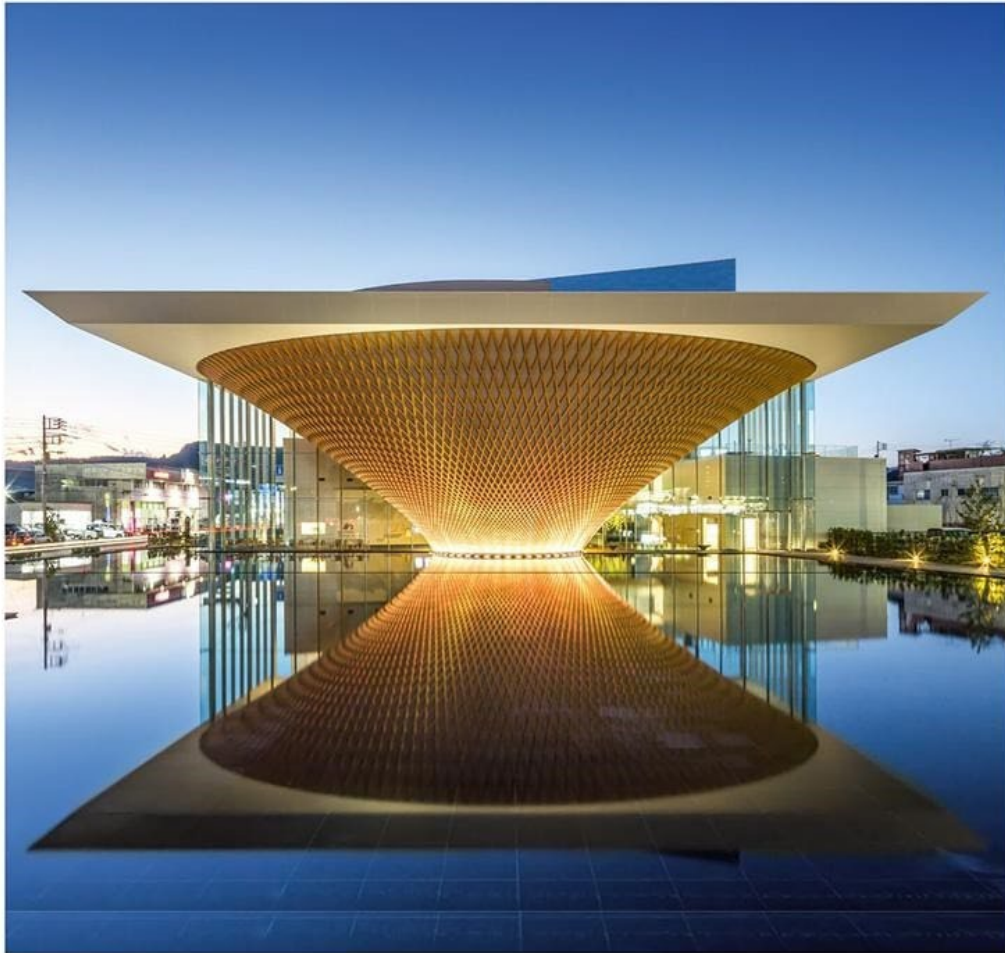
Opposite: The main, temple-like space with large animal pictures by Gregory Colbert displayed on either side of the central passage. Large paper tubes support the roof of the structure.





SHIGERU BAN

PHILIP JODIDIO



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TASCHEN

SHILPA
GUPTA

WE
LAST
MET
IN
THE
MIRROR

LÜBECKER
MUSEEN

HATJE
CANTZ



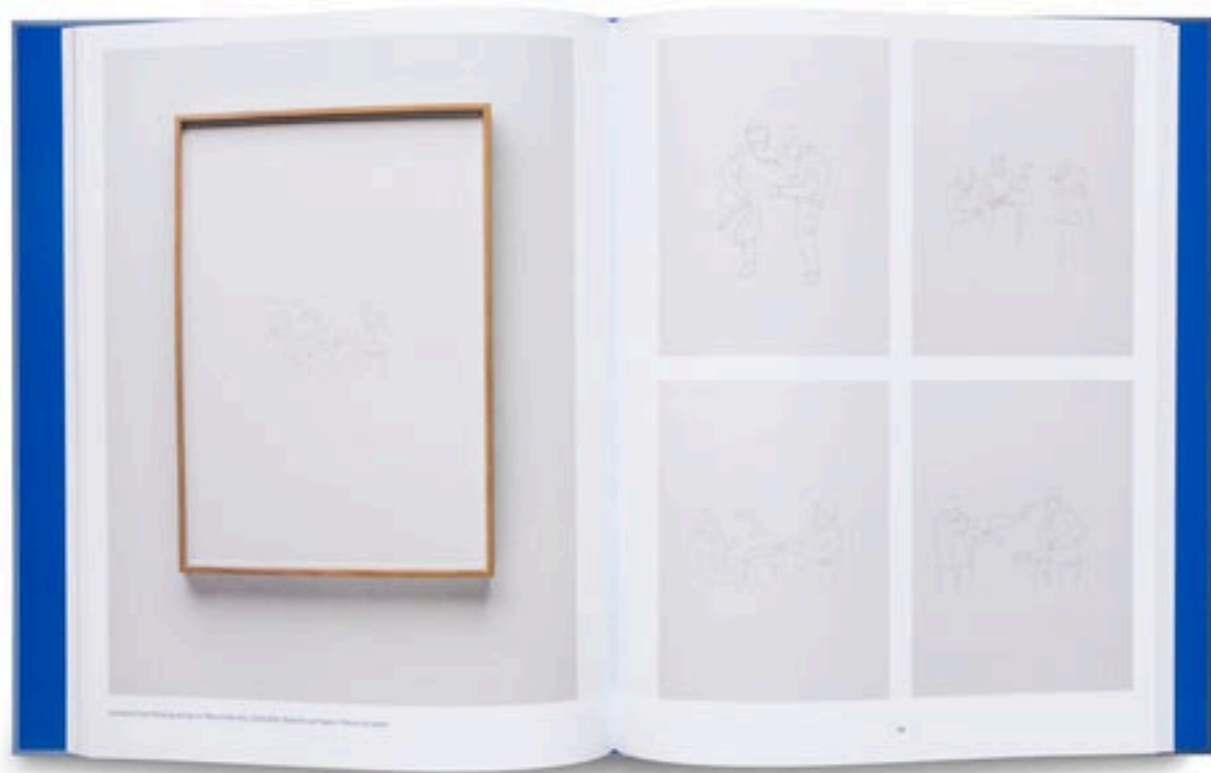
Shilpa Gupta. We Last Met In The Mirror

Deconstructing words and sounds, Gupta reconceptualizes the basics of communication in her multimedia analyses of social and geographical boundaries.

- Her works testify to a deep engagement with questions of social, geographical and psychological boundaries and their influence on public life.
- She addresses the growing national public sphere in India, which is characterised by gender and class barriers, religious differences and the power of repressive state apparatuses.
- Her oeuvre encompasses media such as robotic works, photographic images, interactive sound videos, motorised mechanisms, found objects, computer-assisted installations and public performances.

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In ihrer künstlerischen Arbeit beschäftigt sich **Shilpa Gupta** (*1976, Mumbai) mit Grenzen, Sprache, Überwachung und Zensur und deckt dabei die unsichtbaren Systeme auf, die Identität und Freiheit prägen. Ihre Arbeiten setzen sich mit nationalistischer Politik auseinander und untersuchen Machtstrukturen, soziale Schichtung und gemeinsame Geschichte. Ihre Praxis umfasst sowohl lokale als auch globale Kontexte und thematisiert die Spannung zwischen persönlicher Handlungsfähigkeit und kollektiver Erfahrung. Sie arbeitet mit einer Vielzahl von Medien, darunter fotografische Bilder, interaktive Klangstücke, motorisierte Mechanismen, Fundstücke, computergestützte Installationen und öffentliche Performances. Shilpa Gupta gilt international als eine der wichtigsten Stimmen der zeitgenössischen Medienkunst.

In her artistic work, **Shilpa Gupta** (*1976, Mumbai) explores borders, language, surveillance, and censorship, revealing the invisible systems that shape identity and freedom. Engaging with the politics of nationhood, her work investigates power structures, social stratification, and shared histories. Her practice spans both local and global contexts, addressing the tension between personal agency and collective experience. She works across a wide range of media, including photographic images, interactive sound pieces, motorized mechanisms, found objects, computer-assisted installations, and public performances. Shilpa Gupta is internationally recognized as one of the most important voices in contemporary media art.





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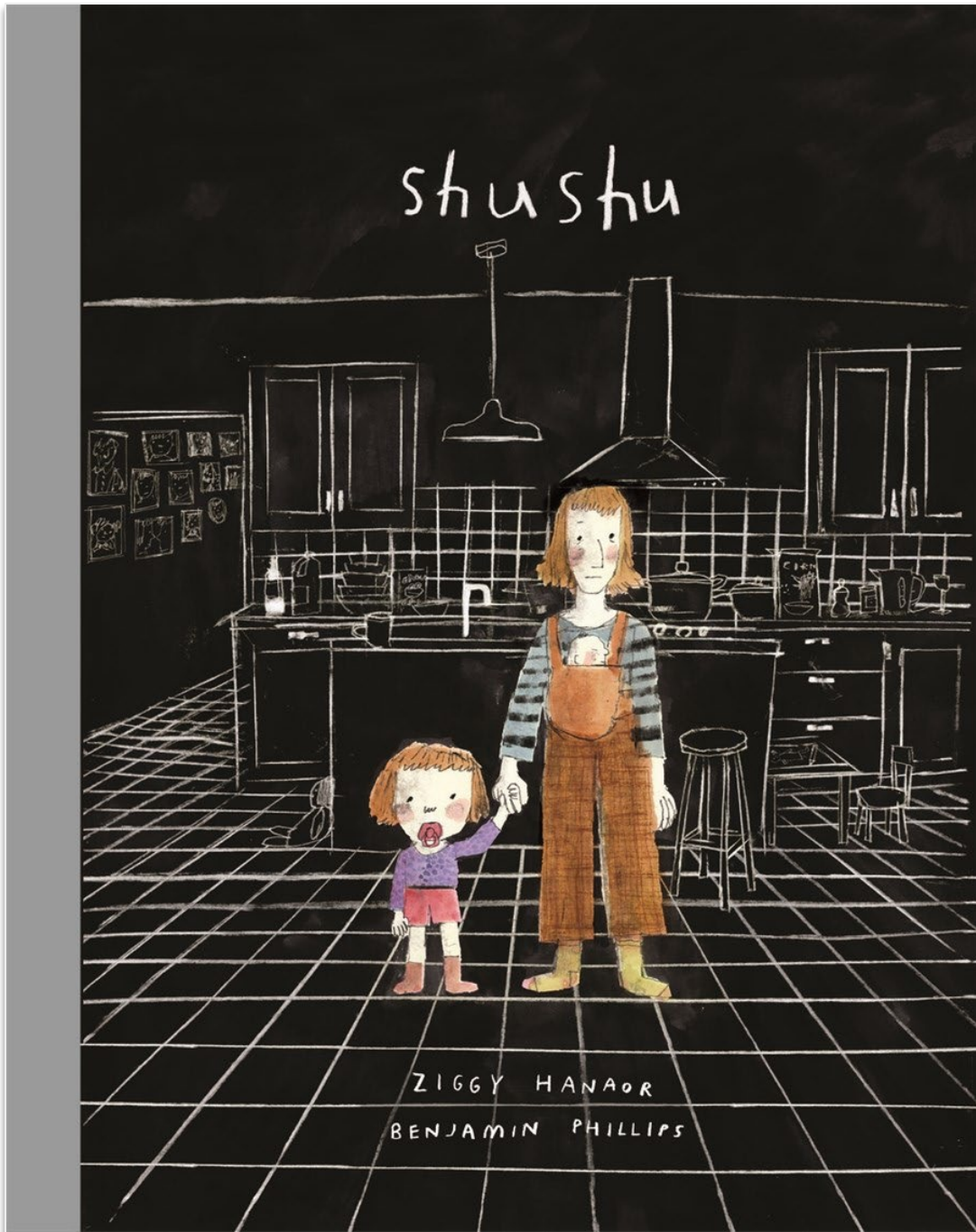
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shushu



ZIGGY HANAOR
BENJAMIN PHILLIPS



Shushu

Ziggy Hanaor

A tender exploration of motherhood, memory and the silences that we choose to ignore.

- Miri is the exhausted mother of a screaming newborn and four-year-old Frances, who refuses to give up her shushu (pacifier). When her judgmental mother-in-law, Bella, arrives, she's more of a burden than a help; criticising mealtimes, bedtimes, and of course, the ever-present shushu. When not dispensing unsolicited advice, Bella lounges in a Valium-induced haze on the sofa.
- A refreshing exploration of topical issues including the isolation of motherhood and the intergenerational tensions of raising children
- Expressive hand-drawn artwork by rising star, Benjamin Phillips, will draw in critics and readers
- From the acclaimed team behind *Alte Zachen* (winner of the V&A Award and Carnegie-shortlisted) and *Cicada's* first adult graphic novel

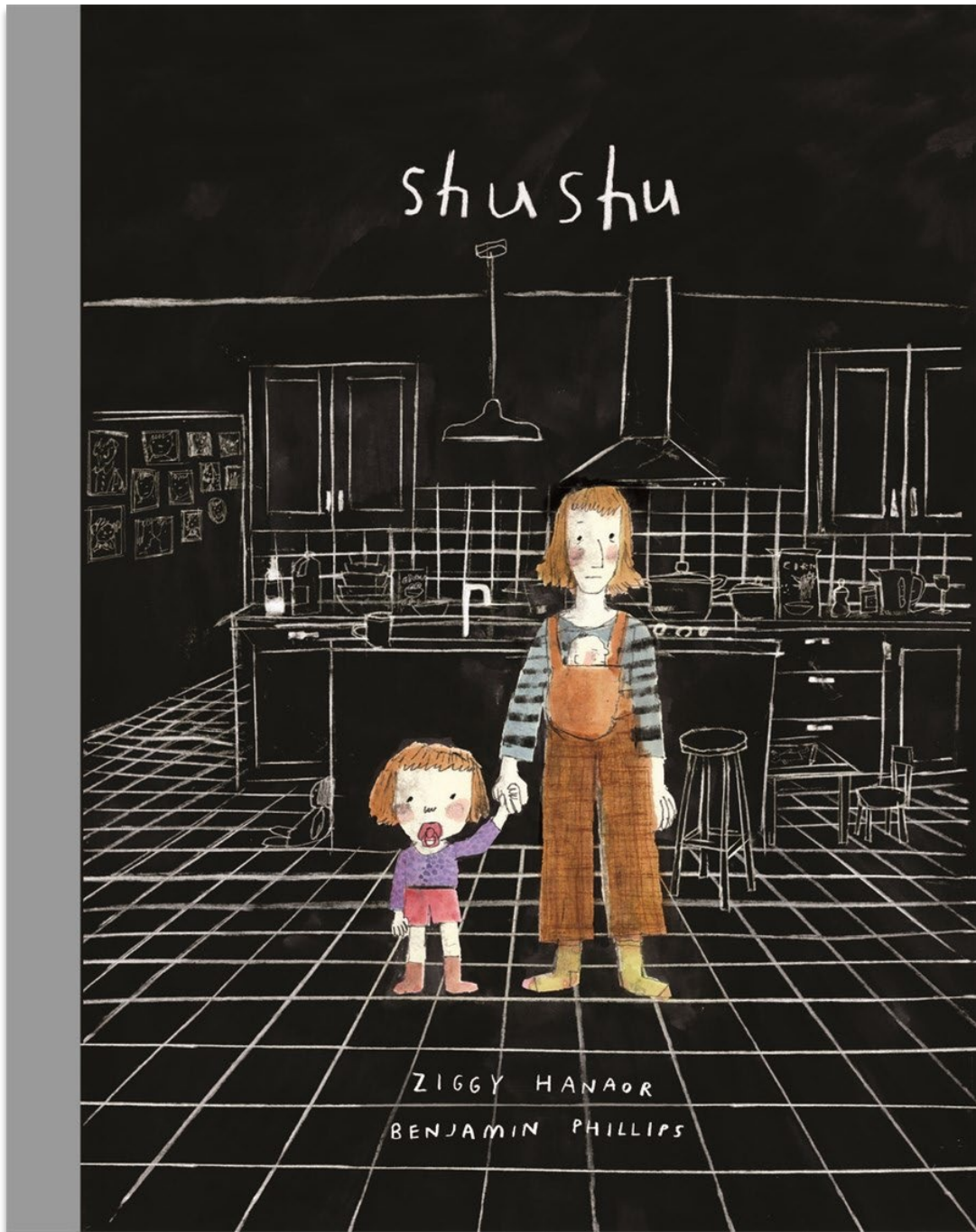
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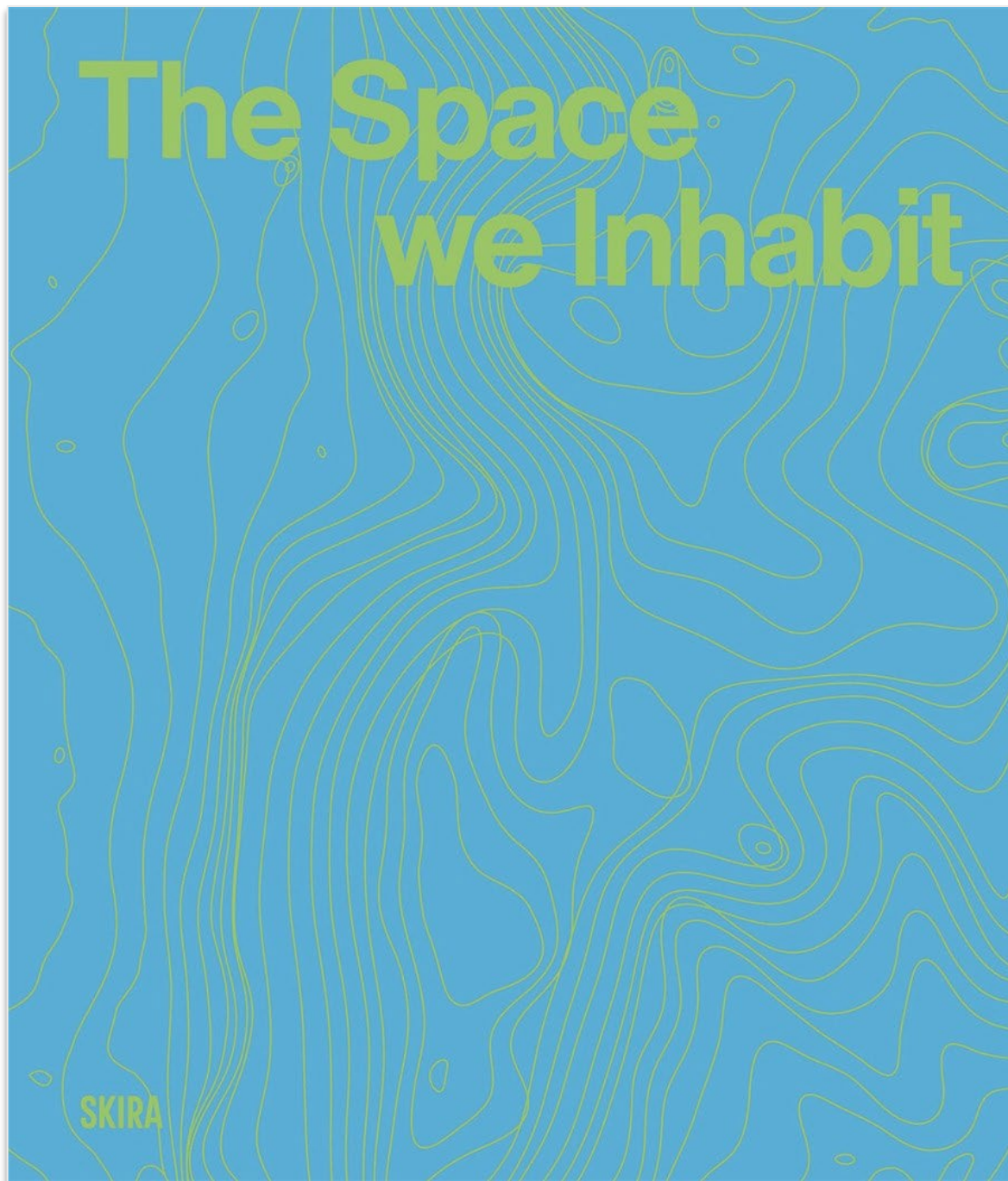
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The Space we Inhabit

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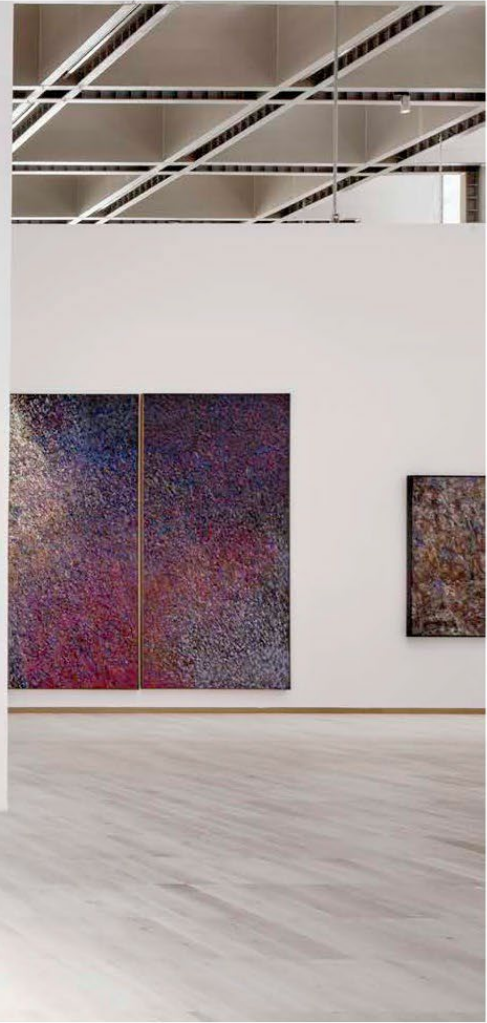


The Space we inhabit

The works of six Maltese artists and their relationship with space.

- "For many decades, Malta has been home to a thriving arts and culture scene. Its contemporary art scene emerges from a rich historical tapestry shaped by diverse Mediterranean and British influences, with its modern development gaining momentum after independence in 1964," said Edith Devaney, Artistic Director at MICAS.
- Published on the occasion of the summer exhibition at MICAS, the book features the works - including paintings, sculpture, video and sound-based work - of six Maltese artists of different generations, with almost all establishing far-reaching reputations: Caesar Attard (b. 1946), Vince Briffa (b. 1958), Austin Camilleri (b. 1972), Joyce Camilleri (b. 1980), Anton Grech (b. 1965) and Pierre Portelli (b. 1961).

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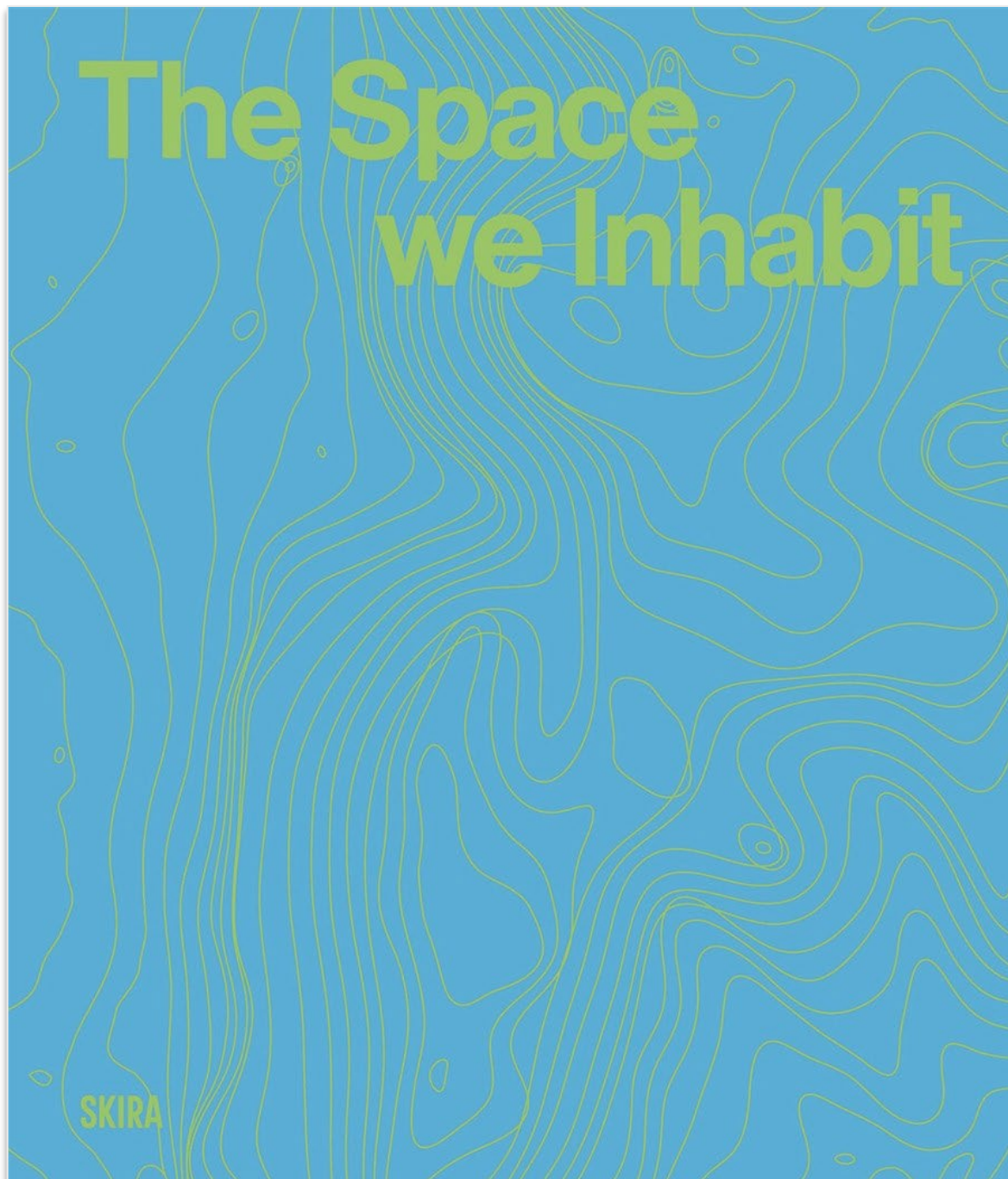








Place – A cosmological model of the Maltese Islands, 2025. Tiled collage, paper, gypsum, acrylic on board. Artist's collection



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Surviving

Finding
Hope *after*
Suicide Loss

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Surviving

Finding Hope After Suicide Loss

Lisa Sugarman

Guided by therapist Lisa Sugarman's expert hand, *Surviving* is an authentic, loving resource for those seeking to understand and heal from losing a loved one to suicide.

- *Surviving* offers an intimate look into author and certified counselor Lisa Sugarman's experience with suicide loss. Blending personal and therapeutic insights, this guide offers practical advice, tools, and resources for coping and resilience.
- This guide challenges the misconceptions surrounding suicide, raising awareness and fostering open conversations about mental health, loss, and survival.
- This book showcases how someone can navigate the intense emotional pain of suicide loss yet find strength and purpose in advocating for mental health, offering a message of hope, resilience, and community support.

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Familis

Chapter 17

There's Always More to Our Story

From Mom: **Now that you know the truth about your father, I've been able to talk freely about suicide and mental illness. I've also become far more aware of the importance of sharing our lived experience with suicide.**

I often think about the stories we carry, especially the hidden ones that live in the spaces we don't always have the words for or the strength to share. My father's suicide was one of those stories. For years, I didn't know how to process the grief, the anger, the confusion—and the guilt. I certainly didn't know what to do with my story and all the lived experience I had with suicide and grief and loss. It was only when I started sharing my journey that I started to understand the layers of my own experience and how I could transform the pain of my story as a suicide loss survivor into something meaningful for myself and for the world around me.

It all started with a single social media post—One vulnerable moment where I decided to speak the truth about losing my father to suicide. And what happened next changed everything. The outpouring of compassion, connection, and shared stories from others

Practice Activities

Our stories matter—not just the ones we’ve already told, but the ones we’re still finding the courage to speak. The path to healing often begins with a whisper, a memory, a journal entry, or a conversation. And while no two healing journeys are the same, there are tools we can lean on as we navigate the layers of grief, shame, silence, and rediscovery.

Below are a few tools to help you begin (or continue) writing your own story—on your terms, at your pace:

REFLECTIVE WRITING PROMPTS

Use these prompts to help access and explore the hidden layers of your story. There’s no right way to answer—only your truth.

- What part of your story have you never told anyone? Why?
- What do you wish someone had said to you in the early days of your grief?
- How has your understanding of your loss changed over time?
- If your pain could speak, what would it say?
- What do you want the next chapter of your story to look like?

THE VOICE INVENTORY: RECLAIMING WHAT WAS SILENCED

Make a list of statements you were told (explicitly or implicitly) after your loss—e.g., “Don’t talk about it,” or “You should be over it by now.”

Then, beside or under each one, write the truth *you* now believe. For example:

Silencing: “Don’t bring it up, it will make people uncomfortable.”

Speaking your truth: “Talking about suicide loss reduces stigma and saves lives.”

STORY CIRCLE PRACTICE

Find two to three trusted friends, family members, or fellow survivors. Set a timer for five to ten minutes per person. Each person shares a story related to their grief or healing, uninterrupted.

The goal is to be witnessed, not fixed. Let this become a space of mutual empathy and deep listening.

"A bold call to action for open conversations about suicide and grief, empowering survivors to find hope and purpose. It's a must-read for anyone touched by loss."

—ERIC KUSSIN, Founder of the #SameHere Global Mental Health Movement

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Beth Ames Swartz

Tender
Alchemy

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Julianne Swartz



Beth Ames Swartz

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Tender Alchemy

Beth Ames Swartz and Julianne Swartz

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fig. 2 Beth Ames Swartz meditating in Hazor, Israel, 1980.



fig. 3 Beth Ames Swartz collecting earth on Mount Tabor, Israel, 1980.



fig. 4 Beth Ames Swartz making fire work in Tiberias, Israel, 1980.

allows for pollution and the promotion of war. In the final panel, Swartz has superimposed a female figure onto the male from the first, but with a mended heart—the sacred androgyny of alchemy, with its promise of harmony between male and female energies.

A Story for the Eleventh Hour is a series of seven paintings Swartz executed in 1993 after she experienced a personal healing and wanted to implore humanity to confront accelerating ecological and social problems. Envisioned in sequence as stages of life, the paintings are meant to heal and enlighten. *The Return: Charging the Species at the Eleventh Hour* (1993) (p. 62) is reminiscent of a prayer rug with a pattern-like placement of staring eyes, which Swartz refers to as the “I” of ego, the “eye” of seeing, and the “eye” of affirmation. Collage is employed throughout the series—from cutout photocopies to geodes, enriched visually by gold-leaf borders. Indigo is the dominant color, its effect simultaneously stimulating and calming.

Swartz as an artist is always evolving and exploring new pathways. Between 1996 and 2001, she executed two luminous series of paintings, the first based on Shen Qi and the second on the I Ching diagram titled *States of Change*. A chance encounter introduced Swartz to the healing potential of Shen Qi, a form of breathing in Chinese medicine to which

fig. 10 Beth Ames Swartz creating *Chakra #1: Base of the Spine in Snowflake*, Arizona, 1983.



she attributed her recovery from chronic fatigue. The squares of gold in *The Cabalistic Scheme of the Four Worlds #4* (1997) (p. 63) are derived from I Ching trigrams, with which Taoist cosmology represents the fundamental principles of reality. The circle superimposed on the golden grid is, however, taken from the Kabbalah, an example of how Swartz merges cultures to highlight their underlying philosophical unities.

From 2001 to 2003, Swartz worked on a series titled *Visible Reminders*, hiding words in rows behind horizontal strips of paint and drips. Kabbalah tradition requires that the name of God not be written or spoken, allowing the concealed symbols and words, as in *There Is a Time* (2002) (p. 64), to act on the viewer's unconscious. Another series titled *Thirteenth Moon*, painted between 2005 and 2013, was inspired by Tang Dynasty poetry. The thirteenth moon occurs when the waxing and waning cycles straddle the end of one year and the beginning of the next, symbolizing the cycle of life, death, and rebirth. She returns to landscape in a visionary manner in *Only the Mindless Waters Remain* (2008) (p. 65), as a rumination on the indissoluble link between humanity and nature. Art critic Donald Kuspit sensed the unique aspect of Swartz's *Thirteenth Moon* paintings and noted, "They have an uncanny, hallucinatory quality... she is a postmodern spiritualist, using the variety of spiritual traditions to make a universal point."¹² As late as 2018, Swartz began to explore Sufism, the mystical teachings of Islam. *Tughra #3*, from the *Islam* series (p. 66), is a thoughtful amalgam of various signs: Turkish Ottoman calligraphic monograms, the winged heart containing a crescent moon and star as the symbol of Sufism, and the Tughra used by Inayat Khan,¹³ whose Arabic script describes divine wonder.

Swartz's most recent series, *Quantum Light* (2023-present), is a full circle marker in her revelatory practice, which spans more than 60 years. It is also one of the first times the artist investigates scientific theory alongside the spiritual, mixing elusive themes in quantum physics with her own personal journey. As a child, Swartz believed that people became a star when they died and that their souls looked down upon the living. This sentiment is expressed in *All Time Is Eternally Present* from 2023 (p. 67), where colorful bursts of light within a dark background resemble starlight, perhaps viewed from multiple dimensions.

Swartz continues to explore the mysteries of the universe and her place in it. She rightfully stands alongside a line of illustrious women philosophers and artists exploring spiritual themes. Like Swartz, they were all urgently concerned with the plight of humanity and of nature in a world unbalanced by gender inequity and needlessly divided by religious beliefs. Tikkun olam, the Jewish ideal of leaving the world in a better place than when you arrived, is at the center of Swartz's work ethic. In reviewing her life's work and the effect it has had and will have on future generations, one can confidently state that she has accomplished this goal.¹⁴



Air, #6a, 1974
Acrylic on paper
22 x 30 inches



Earthflow, #40, 1975
Acrylic on paper
30 x 22 inches



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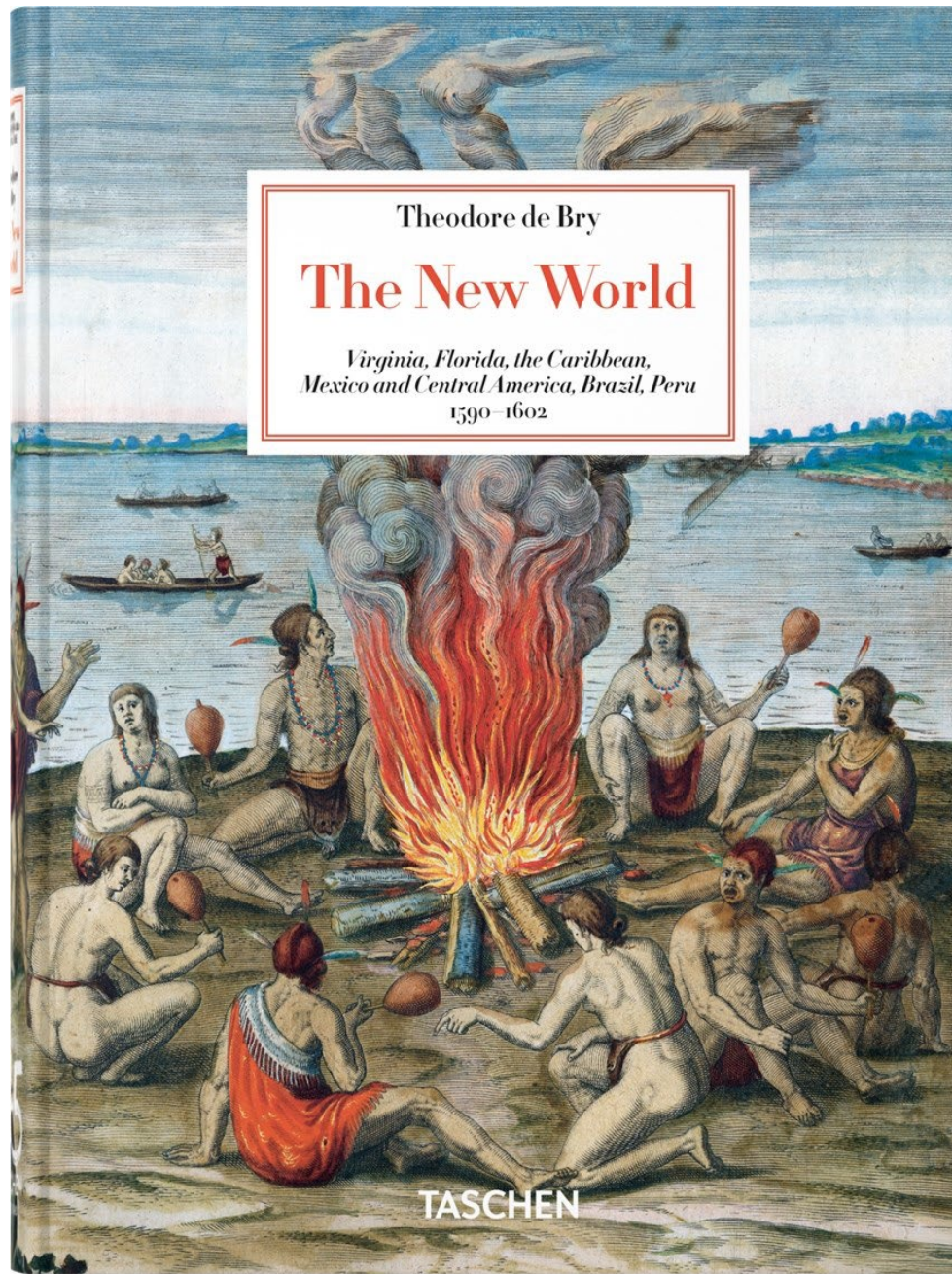
The background of the book cover is a detailed illustration of a Native American campfire scene. In the center, a large, bright fire burns on a pile of logs, with thick, swirling white smoke rising into the sky. Several Native Americans are gathered around the fire, some sitting on the ground and others standing. They are dressed in traditional attire, including loincloths and beaded necklaces. Some are holding large, round, reddish-brown objects, possibly gourds or drums. In the background, a body of water is visible with several small boats and a distant shoreline under a blue sky with light clouds. The overall style is that of a classic historical engraving or painting.

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The New World

*Virginia, Florida, the Caribbean,
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De Bry's *America* series: An artistic masterpiece of travel literature

MICHEL VAN GROESEN

The monumental collection of voyages assembled by Theodore de Bry and his heirs is one of the most impressive book series ever produced. It was published in Frankfurt am Main between 1590 and 1634, by Theodore himself, his two sons Johan Theodore and Johan Israel, and Johan Theodore's son-in-law Mathaeus Merian, and brought together texts and images to present a comprehensive European view of Asia, Africa and America. As a true premodern coffee-table book, it consists of 25 folio volumes divided into two largely identical series – the 13-volume *America* series, which included accounts of the New World, and the 12-volume *India Orientalis* series, dealing with Africa and Asia. Overall, the collection contains around 50 European travel accounts from the late 16th and early 17th centuries. All these reports had already been published before, in Dutch, English, French, Spanish, Portuguese or German. After having been selected by the De Brys for inclusion they were translated into German and Latin, and subsequently embellished with just under 600 large copper-plate engravings. In today's way of speaking, these illustrations were the collection's unique selling point. The De Brys had introduced the technique of including copper engravings in printed books in Frankfurt, the centre of the early modern book world, and even by the time they concluded their series on these voyages few publishers could match their skill in producing high-quality illustrated editions. The De Brys themselves, however, never travelled, and for their engravings they relied on images found in the original accounts they used, or else on their own imagination. Indeed, more than 40 percent of the engravings in the collection appear to have been invented from scratch in their Frankfurt workshop, thereby creating an idiosyncratic view of the world across the Atlantic and of the Orient which helped to legitimate European colonisation for the next two centuries.¹

The combination of texts and high-quality images (for example pp. 13, 28, 29), and the sheer size of the collection, meant that it became a prestigious collectors' item as soon as it was published. Already in the 1640s, when revised editions and abridgements were still coming off the presses in Frankfurt, early volumes had become difficult to obtain, and the interest of collectors has never waned. Thomas Jefferson, the third president of the United States, was elated when in 1789 he finally managed to purchase a set of the 13 *America* volumes at an auction in Amsterdam. Bibliophiles such as the Englishman Thomas Dibdin referred to the collection only in the most

Christopher Columbus among nautical deities (detail)
From *America*, foreword to vol. IV



Die Canael Van Brostu



DE SORLINGES

CANALIS INTER ANGLIAM SEPTENTRIO GALLIAM
Die Canael tussen Engelandt ende France ruyck

Zee Carte van Englands Eynde, Alsoe hem sijfde Landt verthoont beginnende van Sorlinges tot Plymoude.
Fines Anglie ora maritima
Sorsus de fano, a Sorlinges ad Plymoude.
Duo Locus Luff. Weymoude.

Com Privilegio ad iterum 1599.
Milesia Spansche mijlen tot 17 1/2 in een graet.
Duytsche mijlen tot 15 in een graet.
Milesia Germanica et sua sua mijlen

Opdowninghe vande Sorlinges, als die oost noort oost van v syn toe mijlen.
E Englands eynde, siet hem verthoont comende met de Spaensche zee.
D Landt by costen, cogdants eynde, alst drie mijlen oost noort oost va v is.
L Lysart, alst west eynde, noort west van v. leyt een mijl en oost eynde Noerden toe mijlen.
G Albus verthoont hem de Landen van Lysart, Dordmoyen, een Doodmans hoofft, alst Slet noort west ten westen van v is, ontrent S. Gorfmayn, Dordmoyen.
Fines regnum Lysar, Falmouth, et Dordmoy, promontory, cum Aze a b jio est a. miliaria sine ad Vycorum et Dordmoy. miliarium tria miliaria ad Plymoude.S. Gorfmayn, Promont. Dordmoy, Doodmans hoofft.

ANGLIÆ PARS.







PLATE 27

Floridians crossing over to an island to take their pleasure

The country abounds in delightful islands, the rivers are shallow, and the water, which does not come higher than a man's chest, is clear and pure. When the Floridians want to enjoy a day out with their families on one of the islands, they cross the river by swimming, at which they are very skilful, or if they have young children, by wading. The mother can carry three children all by herself, the smallest on one shoulder, the others holding on to her, or under her arms. In her other hand, meanwhile, she holds a basket full of fruit or other provisions. When the enemy might be around, the men bring bows and arrows, and to keep them dry they attach them to their hair, and hold up one bow already strung and an arrow for immediate defence.



PLATE 28

Preparations for a feast

When the season of celebrations arrives, they employ cooks who are chosen for this purpose. First they take a large round vessel which they make and burn in order to boil water in, just as well as our kettles, and place it over a fire. One of them employs a fan very efficiently, holding it in his hands. The main cook puts all the ingredients into a great pot while others put water for washing food into a hole in the ground. Another brings water in a kind of bucket, another pounds on a stone aromatic herbs for seasoning, while the women are preparing the meat. Even though they have exuberant feasts, they are moderate in eating, and consequently they reach a great age. One of their lower chiefs told me that he was 300 years old, and that his father, whom he pointed out to me, was 50 years older still. The latter, I admit, looked like just skin and bones. All of this may well make Christians ashamed of their indulgence both in eating and drinking, which shortens their lives. They deserve to be brought under the tutorage of these savages and of brute beasts, to teach them moderation.





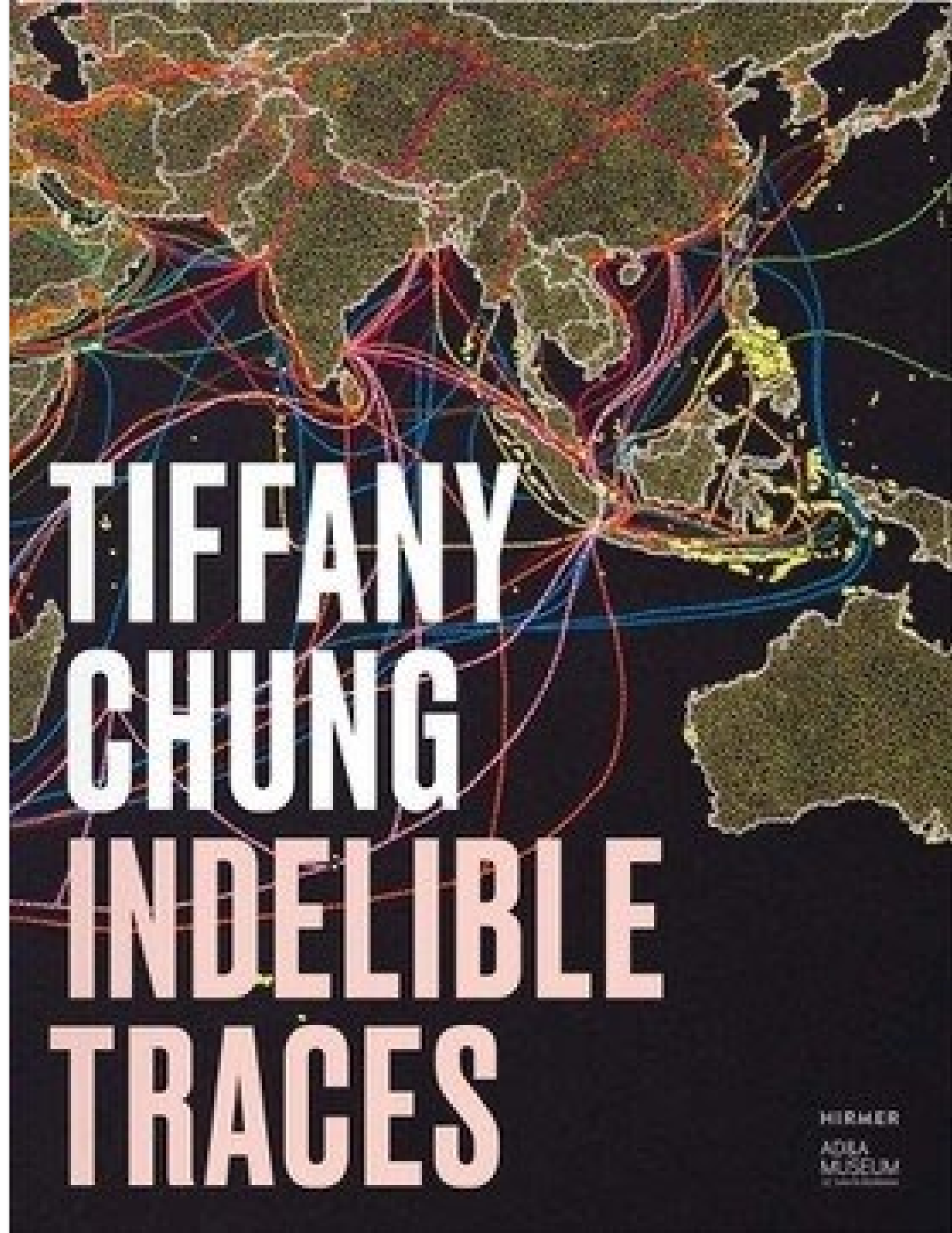
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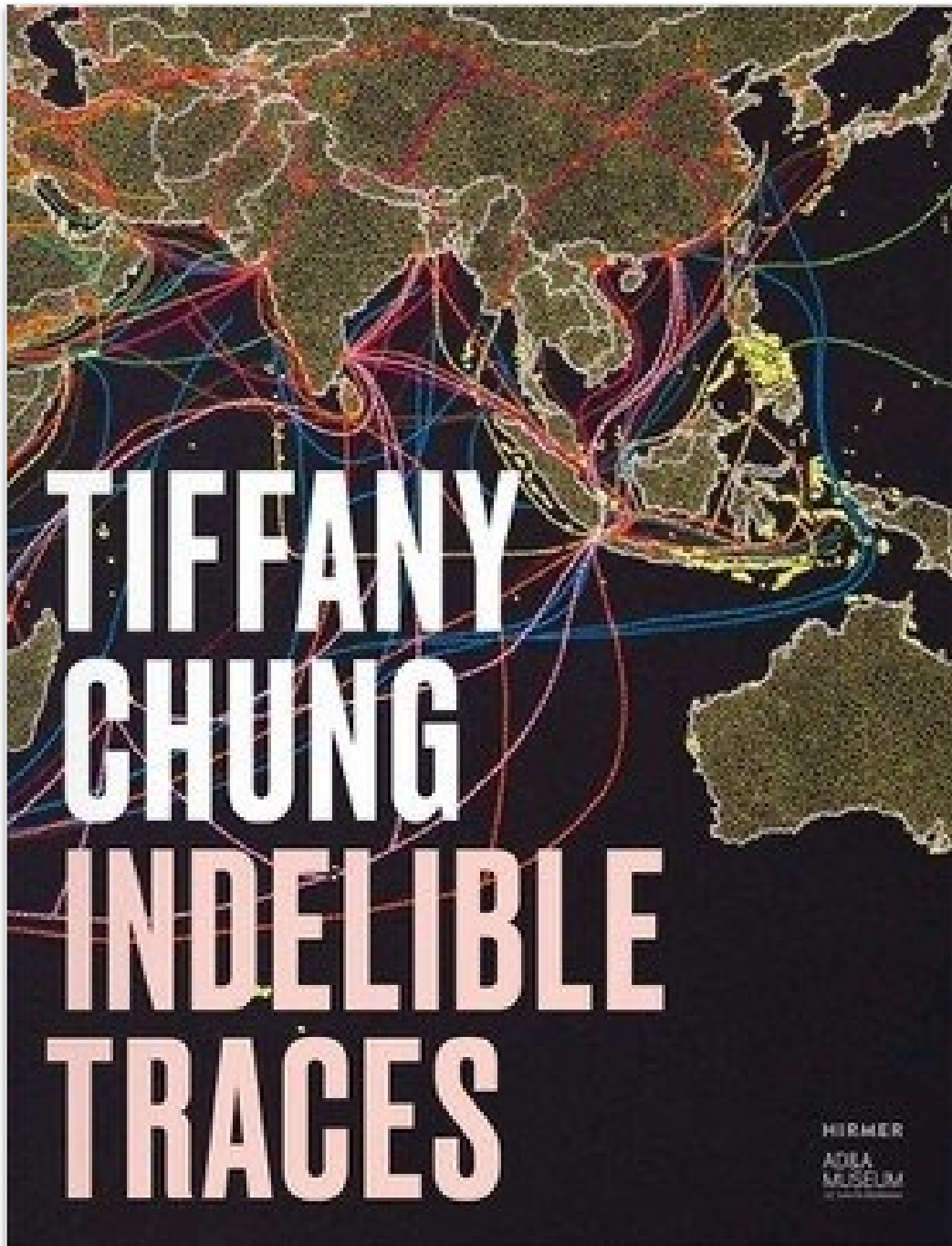
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**TIFFANY
CHUNG
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Tiffany Chung

Indelible Traces

Tiffany Chung excavates the complex, hidden entanglements that shape landscapes, built environments, international conflicts, trade routes, and human migration.

- Chung's archival research fills in the gaps that official records overlook or intentionally disremember to reveal systems of power and cycles of transformation.

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THE INDELIBLE TRACES IN TIFFANY CHUNG'S CRITICAL CARTOGRAPHY

Orianna Cacchione



FIGURE 1 Tiffany Chung
*Life, which you look for,
you will never find—the
ancient Near East*, 2015.
Embroidery, beads,
plastic gems, 95 × 115 cm
(38 1/8 × 45 3/8 in.)

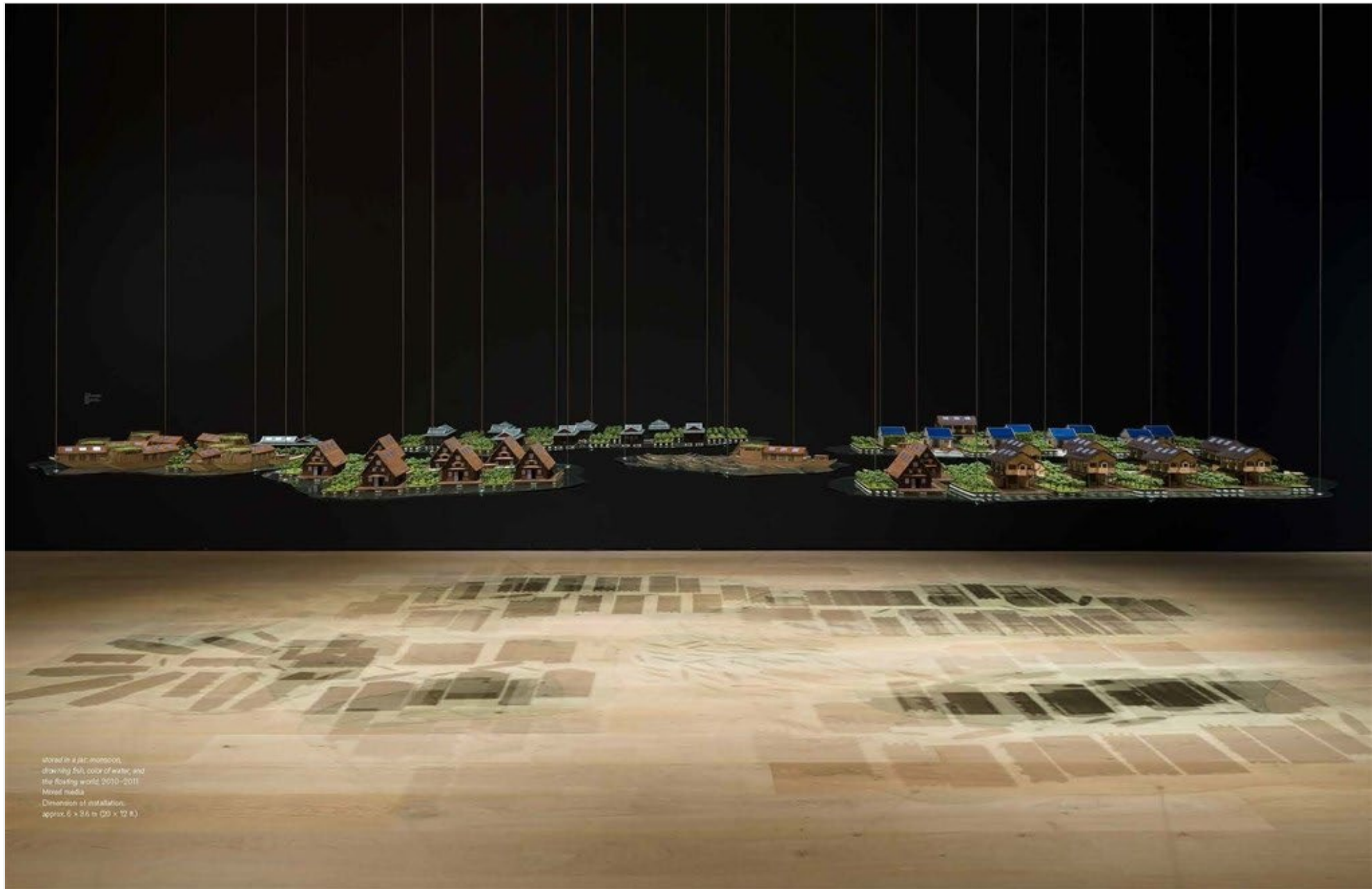
Shining rhinestones and red glass beads cluster in the center of Tiffany Chung's *Life, which you look for, you will never find—the ancient Near East* (2015, fig. 1, see pp. 110–111). The finely embroidered lines of blue thread that snake between them suggest rivers. Stitched in a cream color, the words Syria, Babylonia, Assyria, Hittite Empire, Macedonia, Libya, Egypt, Elam, Arabian Desert, and Sinai recede from the background and slowly come into focus. Supplanting a key, the title of the tapestry-map is taken from the Epic of Gilgamesh, first recorded in Akkadian during the second millennium BCE. Mourning the death of his friend Enkidu, the warrior king Gilgamesh seeks the secret to immortality. The eponymous line that Chung selected is a response to Gilgamesh's tear-driven pursuit and reinforces the inevitability of death. Gilgamesh's compulsive quest evokes the insatiable search for knowledge itself that is threaded through Chung's practice, a search that is never straightforward. Here, the glittering map acts as a mirage or enticement to dig deeper into the history its surface only faintly reveals. Created four years after the Syrian revolution in 2011, the tapestry investigates the historical origins of the conflict. It is part of Chung's long-term *Syria Project* (see pp. 110–125), a series of maps that trace the civil war, the resulting humanitarian crisis, and the forced displacement of civilians. The elegantly detailed works also document the number of refugees, locations of camps, border crossings, areas of conflict, military positions, and changing geographies—for instance, 13 Oct 2013 *NYT/UNHCR*: Syria 4,250,000; Jordan 543,000; Turkey 504,000; Lebanon 790,000; Iraq 197,000; Egypt 126,000 (2014, fig. 2).

The *Syria Project* emerged in tandem with Chung's research into the exodus of more than two million refugees following the end of the war in Viet Nam in 1975, a crisis she personally experienced. Despite its immense scale, the exodus is still not recognized by official histories in Viet Nam. Resisting what she has identified as this "politically driven historical amnesia," Chung is "concerned with how my work can document and discuss the micro, hidden histories to counterbalance the 'grand' narratives produced through statecraft." Seeking to fill in the gaps left out of official reports, Chung draws on the Japanese concept of *ma*, which refers

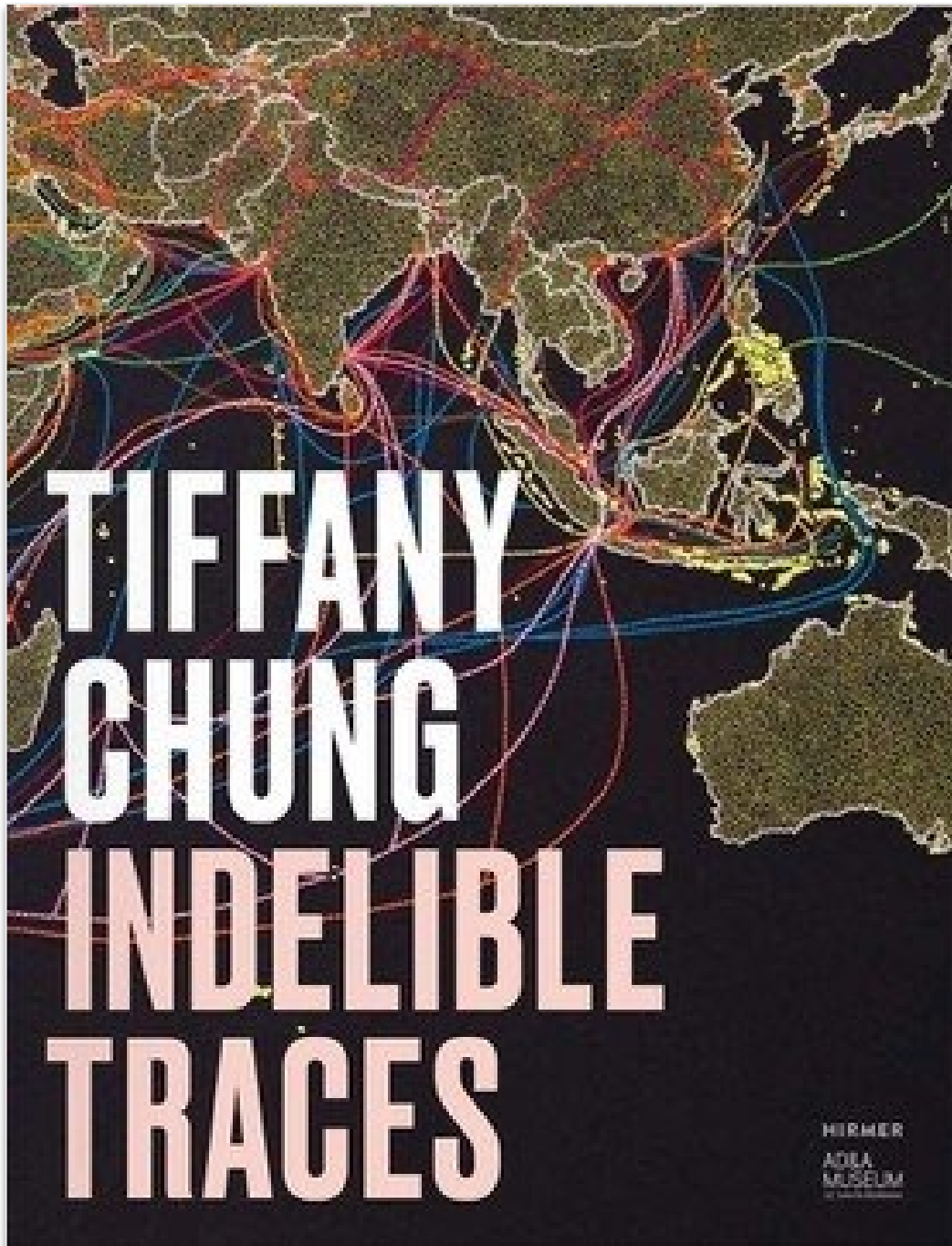


One Giant Gear Flood
2000, 2010
Ink and oil on vellum and paper
110 x 70 cm (43 1/4 x 27 1/2 in.)





stove in a jar, moon, moon,
drawing full, color of water, and
the floating world, 2010-2011
Mixed media
Dimension of installation:
approx. 6 x 2.6 m (20 x 12 ft.)



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Unforgettable: Women Artists from Antwerp
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Fig. 18 Catarina Ykens II, *Floral Still Life*.
The Nivaagaard Collection, Denmark.



Fig. 19 Catarina Ykens II, *Floral Still Life*.
The Nivaagaard Collection, Denmark.

took their religious vocation, including self-flagellation, proclaiming their visions, and working themselves up to heights of emotion during prayer. We read that they performed “religious exercises,” such as preparing and attending daily Mass and communion, reading spiritual literature, and listening to sermons.⁷ Their confessors encouraged and guided them in a written “accounting” or examination of conscience.⁸ *Vitae* of this kind were generally penned by Jesuits to promote the ideal of a virtuous life for women and thus display a certain bias. A biography of Johanna Vraney, for instance, sets out a lengthy list of virtues that such women were supposed to observe, ranging from discretion, justice, and mildness to moderation, fervor, wisdom, strength, love, and the trusting surrender to God’s will. Greatest of all these virtues, however, was humility.

Later publications from the twentieth and twenty-first centuries, including those by Erik Duverger, Sarah Joan Moran, and Erik Mads, deal primarily with women who stood out for their individual professional achievements or their special commitment to religiously inspired charity.⁹ A good example is the study of the financial and other contributions made by the Houtappel sisters to causes such as the decoration of the Rubens Chapel in the Church of St. Charles Borromeo in Antwerp. A more recent study focuses on the efforts and ideals of the sisters Isabella and Catharina Ondermarck, who founded five almshouses in Bruges under the St. Catherine of Siena Foundation.¹⁰ While the Houtappel and the Ondermarck sisters came from especially wealthy families and belonged to the social elite, this did not by any means apply to all spiritual daughters: the vow could be taken by women from any walk of life.

It is certainly the case that these women were expected to make a “religious effort”; besides committing themselves to celibacy, pursuing an array of virtues, and engaging in daily prayer and other religious practices, each was also expected to devote herself in her own way to charity, whether material or spiritual. They were likewise tasked with decorating churches and assisting priests and other clergy by cleaning the church, washing and mending linen and liturgical vestments, and other similar chores. Their days, moreover, were filled with secular labor: work was central to their lives, as sloth was viewed as absolutely unseemly.¹¹ The tasks they performed varied according to their socioeconomic status while some needed to earn a living, others enjoyed independent means and so worked in order to increase their charitable contribution.¹² Like married women, they were chiefly encouraged to engage in various types of handiwork. Many spiritual daughters sewed, knitted, and made lace, embroidery, and beadwork, all of which contributed to the economy of the time.¹³ Teaching was another possibility, first and foremost instruction in the catechism. There were also women, however—the Antwerp sisters Elisabeth and Anna Noulart and Gertrudis de Stichelaer among them—who tutored girls from better-off families in general knowledge, writing, and handiwork.¹⁴ The education they offered meant spiritual daughters could produce “spiritual children,” who were guided, in turn, toward a virtuous life in accordance with Catholic doctrine.

Filiae devotae also had to observe a number of rules during daily life. They were expected to live a withdrawn existence, for instance, only leaving home to go to church or to perform their good works. Celebrations, dinners, and trips for pleasure were out of the question and friendships with laypeople were likewise to be kept to a minimum, with letter writing only permitted for practical purposes. Spiritual daughters were required to wear dark, sober clothes, and a black coif with tippets and a point at the forehead as a visual symbol of their separation from worldly life and of their utter devotion to God.^{15, 16} Not only was their distinctive dress code intended to ward off the attentions of single men, it also required a specific decorum: a spiritual daughter was to behave modestly and piously at all times. When in doubt, the relevant rules were set out along with guidelines for spiritual exercises in specially written manuals.¹⁷



Fig. 20 Portrait of Two Spiritual Daughters, detail of *St. B. de R. (Jacques) de Raef*, The Founders of the Ondermarck Poorhouse, 1716. Musée Bruges, OCMW Collection, Bruges.

Obedient or Willful? *Filiae devotae* as Painters and Art Dealers in Antwerp

From today’s vantage point, in a society that has changed religiously and morally almost beyond recognition since the long seventeenth century, the strictly delineated and regulated social position of spiritual daughters will no doubt strike many as an unappealing way to live. At the time, however, besides affording religious satisfaction, it offered secular benefits and freedoms that were not open to married women or to nuns. Unlike the latter, for instance, spiritual daughters were not required to take a vow of obedience and poverty, and their families did not have to pay the convent a substantial dowry to take them in; and whereas married women did not enjoy legal agency and had to rely on their husbands to carry out their business or make certain professional choices, *filiae devotae* could act in their own names. Married women in the Southern Netherlands enjoyed relatively secure property and inheritance rights, yet, before the law, they were still treated as members of the family into which they had married, and that family was legally controlled by their spouse who, as head of the household, was entitled to his wife’s obedience. Spiritual daughters were subject to no such dependency and had the right to manage their possessions—money, goods, houses, and land—entirely as they saw fit. They could also receive inheritances and bequests. Like men, however, they were liable to pay tax and, if they broke the law, they could also be tried in court (as could married women).

Life as a spiritual daughter could have something to offer, therefore, to women for whom marriage or convent life were not options or possibilities. Some would have chosen the path because of the legal advantages, while others would have been pushed into becoming *devotae* by their families, or would have done so for a variety of other reasons. In the case of Catarina Ykens II, it seems to have been a way of life that enabled her to combine her religious faith with her passion for painting.

Catarina Ykens II

Judging by the manuals setting out the rules for a spiritual daughter, painting would not have been the most obvious activity for them. All the same, several *devotae* found themselves able to enroll with the Guild of St. Luke in Antwerp.¹⁸ Catarina Ykens II did so in 1687–88, when she was twenty-nine. Not every *devota* was identified as such when registering with the guild; it was not the case for Susanna Forchondt and Constantia van Merlen (1659–55), for instance, but did occur with Ykens.¹⁹ The latter’s registration also reveals that she was the daughter of a previous member of the guild.²⁰ It is possible that, upon enrollment, account was taken of her role in society and the primary aim of her career as a painter, which was to promulgate Christian values. Those factors—together with the themes of her paintings and her distinctive signature, in which she emphasized her social position—could help explain the inclusion of her status in the guild lists (*Lijstgen*).

Catarina Ykens II was baptized in St. Andrew’s Church in Antwerp on 24 February 1659 as the daughter of Jan Ykens (1613–after 1680) and Barbara Van Breckevelt. Jan was a sculptor and history painter by profession, and it was he who provided Catarina and her brother, Peter Ykens (1648–93), with their initial training as painters. Her work shows a greater affinity, however, with that of her uncle, Frans Ykens, who specialized in still lifes and was married to Catarina Floquet, also known as Catarina Ykens I (1615–after 1665), herself the daughter of a painter who likewise took up the brush.²¹

It is not clear at what point Catarina Ykens II decided to spend her life as a spiritual daughter, but her choice might well have had something to do with the death of her parents. Her father probably died in the 1680s, by which time her brother had already been married for some time. Becoming a spiritual daughter might thus

¹⁷ They form a very small minority of the total number of men and women registered with the guild; see Maessli 1996, pp. 10–11.

¹⁸ *Agnes catarina Ykens, gemynde dochter, schiedme*. See Foundation Van Leren 1970–1971, vol. 1, pp. 39–69, 126–44; 448.

¹⁹ Catarina Floquet (Fronsonen). See Foundation Van Leren 1970–1971, vol. 1, p. 121.

²⁰ Catarina Floquet is also referred to as Catarina Thomé. She painted flower still life in a style similar to that of her husband, and signed her work in capitals. Two clear examples are *Still Life with Flowers and Insects* signed: The Flower Foundation and Year of Ykens signed, most recently reported at empiret.com.

Unforgettable: Women Artists from Antwerp to Amsterdam, 1600–1750



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Unforgettable

Women Artists from Antwerp to Amsterdam, 1600-1750

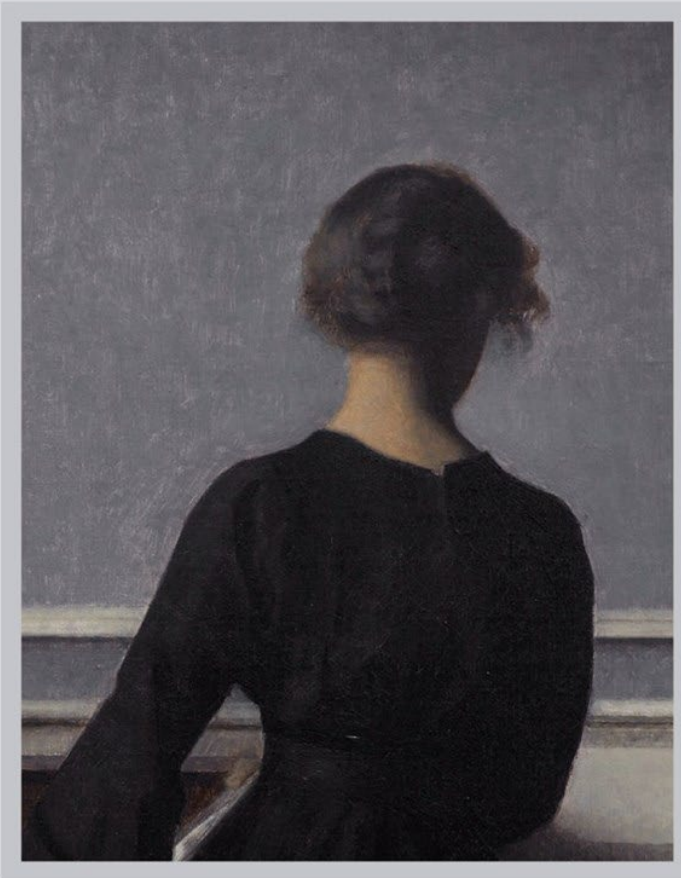
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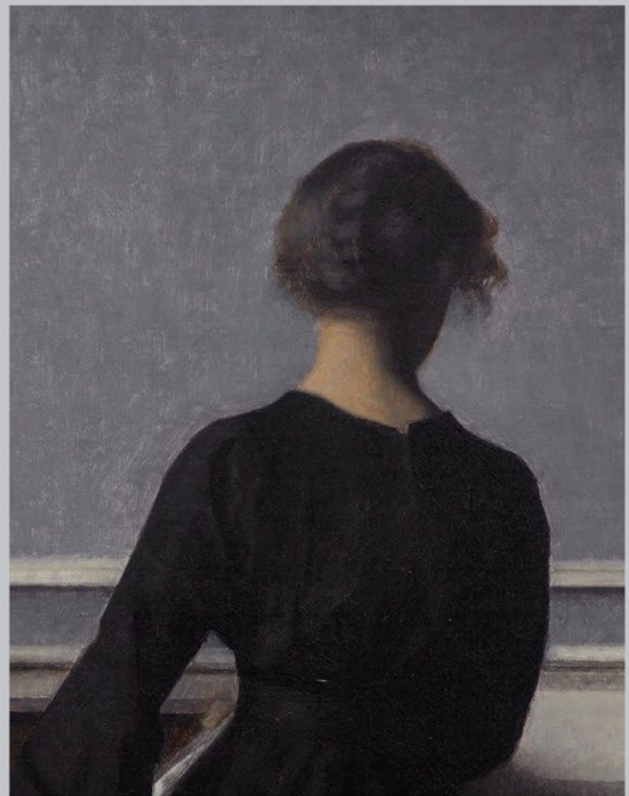
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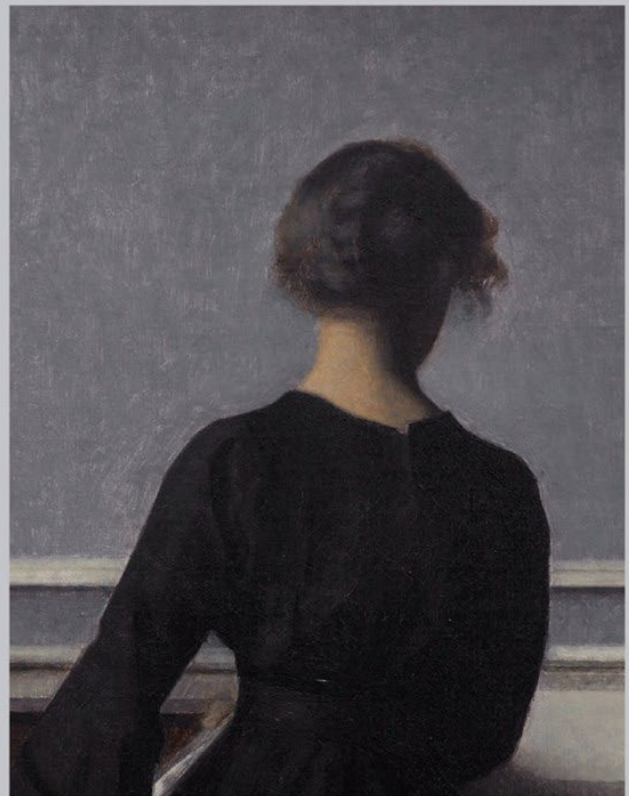






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Walter Moroder



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*OLD THINGS



ZIGGY HANAOR / BENJAMIN PHILLIPS

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A trip through the city turns into a trip down memory lane, as an old Jewish woman and her grandson shop for ingredients for a Friday night meal.

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WHEN I WAS IN SCHOOL WE DID ALL THE THINGS YOU DO AT HIGH SCHOOL WHEN WE WERE SEVEN YEARS OLD.



* GET OUT YOU DIRTY JEWS. WE DON'T WANT YOU HERE.



NO, WHERE IS RAYS?
ARE YOU SURE
IT'S HERE BUBBE?
OF COURSE IT'S HERE
350 GRAND STREET
WHY DOES EVERYTHING
LOOK SO DIFFERENT?

RAY CAME OVER ON THE BOAT WITH YOUR ZAYDE JOE, ZICHRONG LERRACHA. RAY WOULD NEVER MOVE HIS SHOP. THE ONLY CHANGE HE EVER MADE IN HIS LIFE WAS GETTING ON THAT BOAT WITH YOUR ZAYDE JOE. AND THAT WAS ONLY BECAUSE HE HAD NO CHOICE.



JOE ON THE OTHER HAND... FROM THE FIRST TIME I LAID EYES ON HIM I KNEW HE WAS GOING PLACES.



HE WAS AN AMBITIOUS MAN, YOUR ZAYDE JOE.



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*OLD THINGS



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Heidi E. Y. Stemple & Yuliya Pankratova

Lydia Loves Bugs





Lydia Loves Bugs

A Children's Book About Insects

Heidi E. Y. Stemple

Discover the wonderful world of insects as Lydia collects bugs for show-and-tell in this picture book perfect for little entomologists. Lydia loves bugs but her father and brother do not! Scared of all things creepy crawly, they often run away or set her bugs free.

- Perfect for kids who are fascinated by bugs, this picture book focuses on entomology, an often-overlooked field, and encourages educational hobbies for kids.
- Educational back matter that includes information about the field and all of the bugs seen in the story makes this book an ideal choice for parents, caregivers, educators, and libraries.
- With a female main character whose role model is her entomologist mother, this book is a great example of women in STEM, which will encourage young girls to broaden their horizons.

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Lydia loves bugs.

She loves big, bouncing bugs
and small, squiggly bugs.



She loves balled-up, brown bugs



and you-can-barely-see-em bugs.





She loves singing bugs,
and silent bugs,
and even slightly stinky bugs.



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Meet the Artist

HURVIN ANDERSON

An Art Activity Book

Aisha Stoll



TATE



Meet the Artist: Hurvin Anderson

An Art Activity Book

Immerse yourself in the abstract world of Hurvin Anderson and make your own Anderson-inspired artworks!

- Packed with make-and-dos and creative activities, *Meet the Artist: Hurvin Anderson* is perfect for encouraging and inspiring budding young artists.
- In Tate's *Meet the Artist* series, introducing children to the lives and works of renowned artists through fun activities.
- At Tate Britain, *Hurvin Anderson* (March 26–August 23, 2026).
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Look at the texture in *Lower Lake*. You can see the marks left by the paintbrush to create the sky, branches and reflections in the water.



On the next page, play around with a paintbrush to create your own textured marks. You could even paint with your fingers instead!





Vibrant
GEOMETRIC
Boundary=Pushing

Hurvin Anderson was born in 1965 in Birmingham, England. His parents moved there from Jamaica as part of the Windrush generation when lots of families migrated to the UK from the Caribbean after the Second World War

Ever since he was a child, Anderson loved being creative. His parents were very supportive of his art. His mother would proudly put his drawings up on display around their house. But it wasn't until many years - and many different jobs - later that Anderson decided to become an artist.

At twenty-six years old, he went to Wimbledon School of Art and then later the Royal College of Art. In 2017, he was nominated for the Turner Prize, a special prize for artists to celebrate their art.

Now Anderson is famous across the world, thanks to his beautiful, bright paintings of British and Caribbean culture!

Artist's advice: "I felt painting was the way I could discuss things, question the world around me. It was my way of looking at things."



Anderson's landscapes sometimes have paint running down the canvas, creating a hazy and dream-like atmosphere.



Make patterns with marble art.

You will need:

Marbles



Tape



Paint



Paper



A small container



1. Tape the paper to the inside of the container.

2. Drizzle paint onto your paper - the messier, the better!

3. Put your marble inside. Shake the box so the marble mixes with the paint to create amazing patterns.



Experiment with the number of marbles you use and how fast you shake your box!

To find what interests him the most about a photo, Anderson divides it into squares. He then plays with form by taking different sections from the photo into his painting.



Which part of *The Audition* do you think is the most exciting and why?

Throw your dream pool party!

You will need:

- Pencils
- Glue
- Old jar lids
- Paper
- Scissors

1. Draw wiggly lines on your paper to create a grid. This is your pool. Can you see the water moving?
2. With the help of an adult, carefully cut out the shapes of your party-goers from another piece of paper. You could design swimsuits for them and glue them on jar lids to create pool floats.
3. Arrange your party and, once you're happy with how it looks, glue it all down.



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Mermicornos™

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An Early Graphic Novel

Shea Fontana

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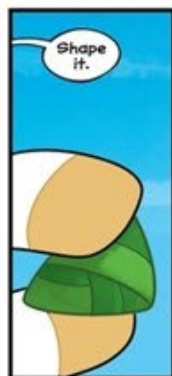
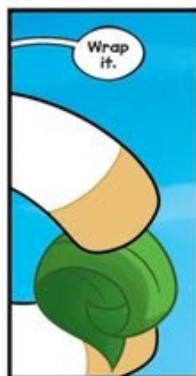
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8



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12



13



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Kaya Doi

Tama & Baby



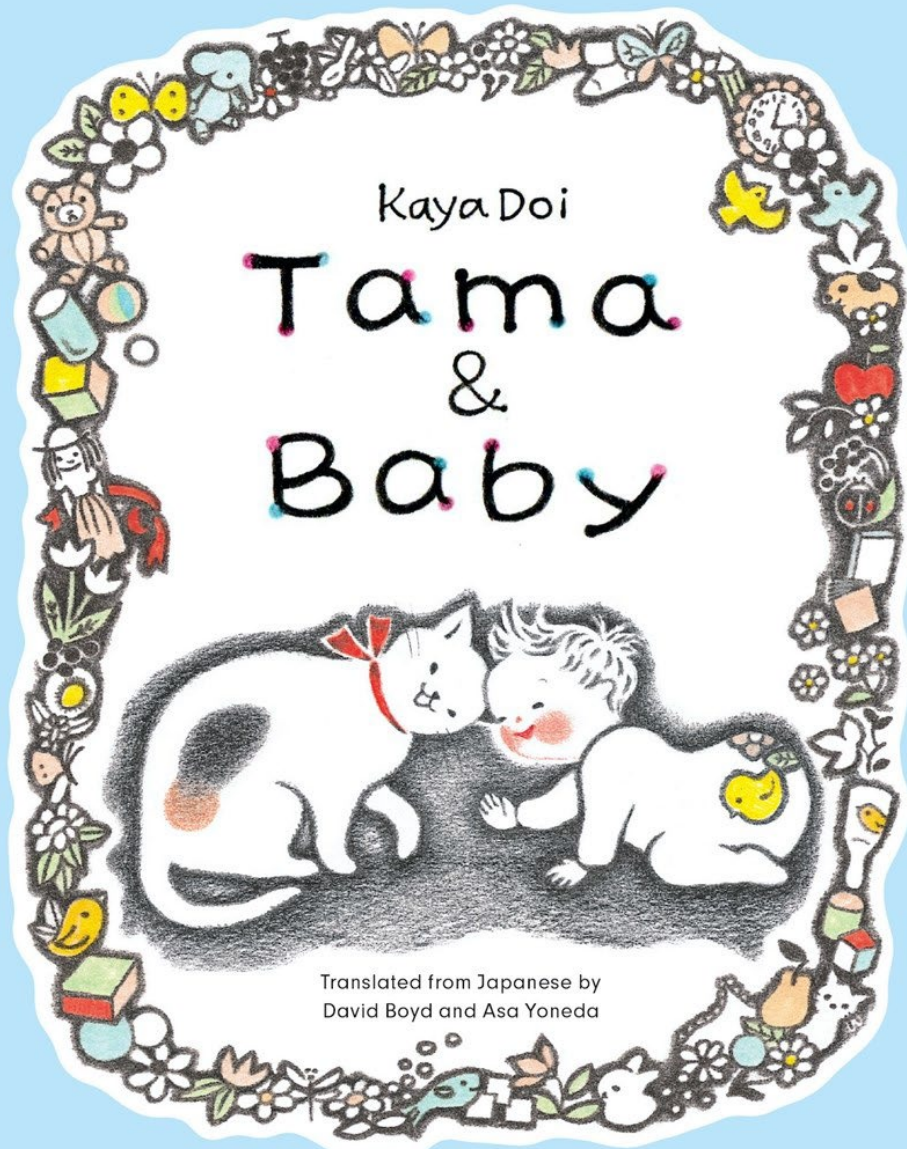
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David Boyd and Asa Yoneda

Tama and Baby

Kaya Doi

From the acclaimed creator of the Chirri & Chirra books, Kaya Doi, comes this absolutely adorable book about Tama the cat and her baby sister.

- A new baby has just arrived at Tama the cat's house, and Tama has never seen a baby before! At first, Tama finds the baby adorable. But when the baby starts fussing and making noise, it begins to wear Tama down a bit.
- This is the first book from Kaya Doi to be published in the U.S. outside of her *Chirri & Chirra* series.
- A cat and human baby as siblings? This unusual and refreshing combination puts the spotlight on how two creatures who are entirely new to each other become sisters and friends in a heartwarming and winning way.
- Cute without being cloying, Tama the cat has personality in spades!



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Enchanted Lion



Tama had never
seen a baby before.





But Tama was in for a big surprise.
Baby cried and cried
and kept her up all night.



Tama gave the mobile a tap and ...



Baby started to laugh.



"Babies can be sweet sometimes."

"But babies
sure are warm."

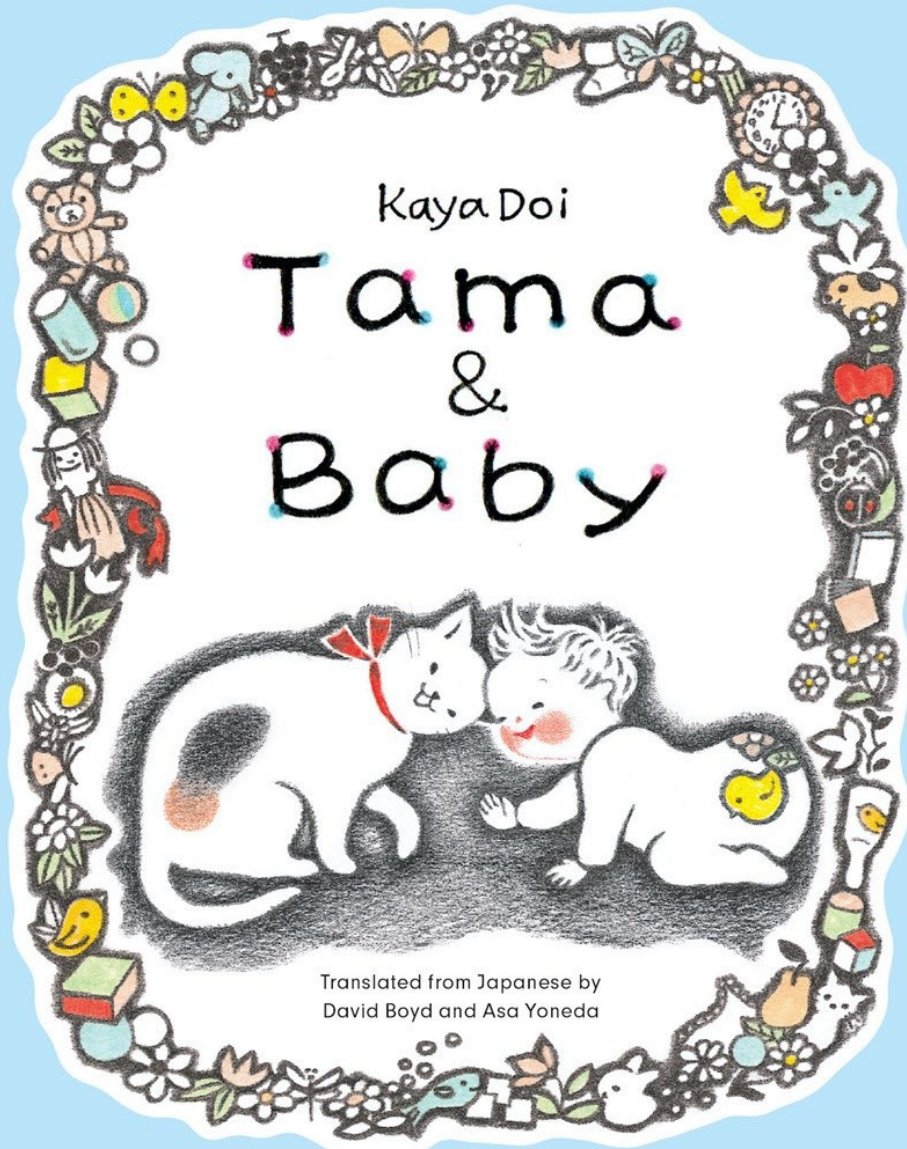


Tama and Baby

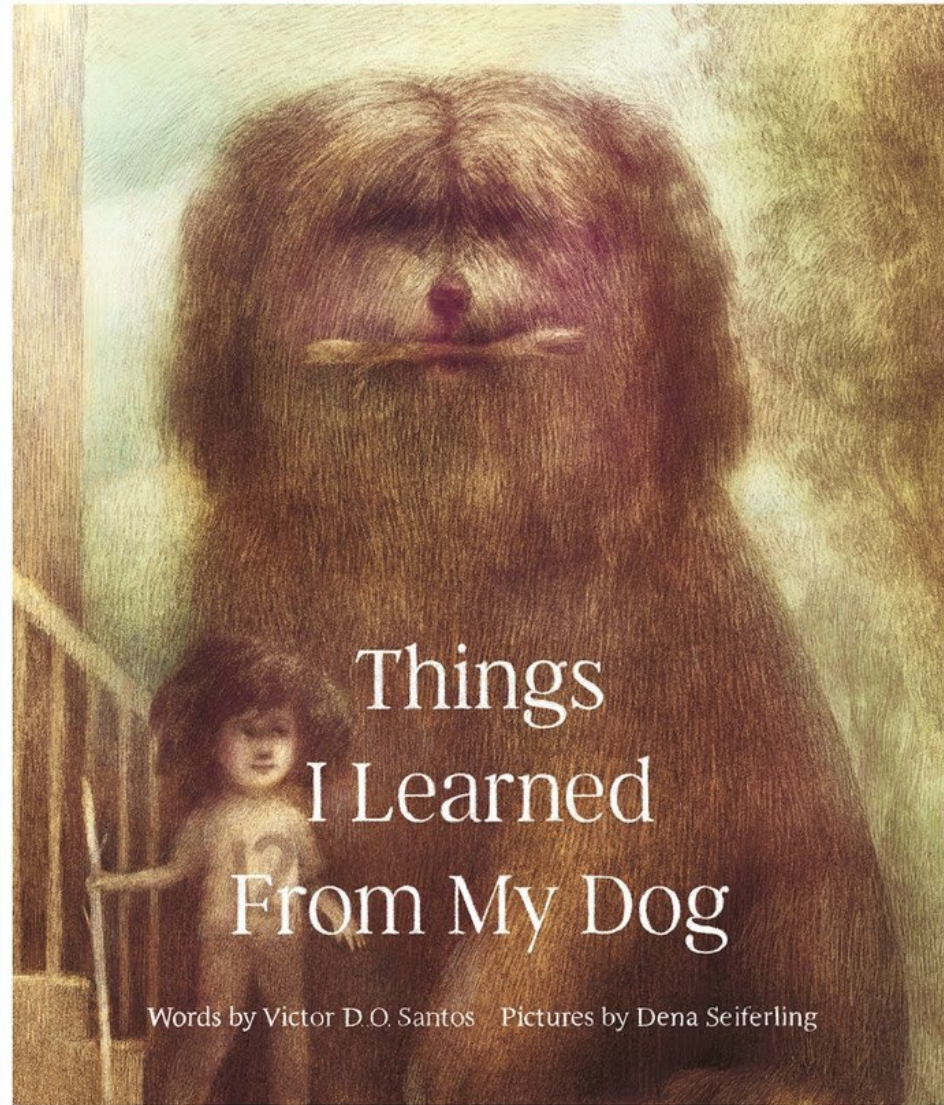
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Things
I Learned
From My Dog

Words by Victor D.O. Santos Pictures by Dena Seiferling

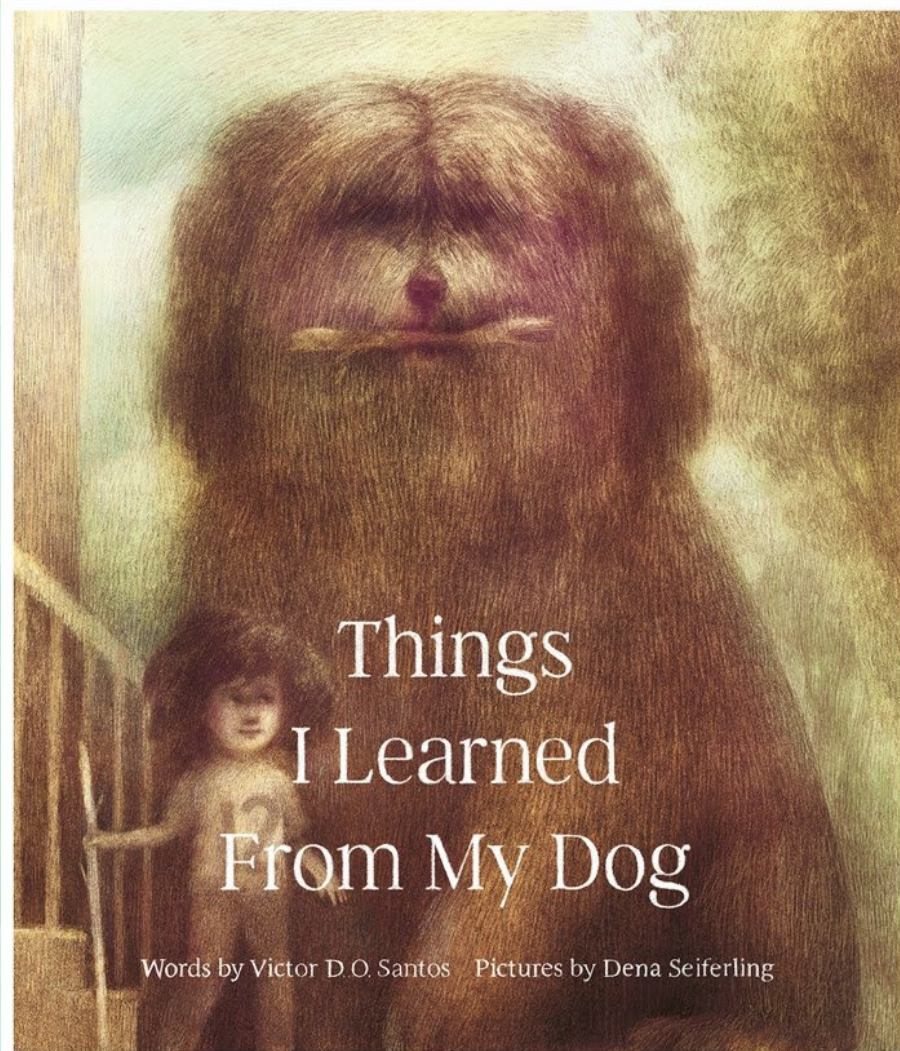
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A child's heartfelt friendship with its dog becomes an unexpected source of life's most important lessons, from award-winning creators Victor D.O. Santos and Dena Seiferling

- Both author Victor D.O. Santos and illustrator Dena Seiferling have received heaps of praise recently, named to *Kirkus'* Best Book and *New York Times*/New York Public Library's Best Illustrated Children's Books lists in 2022, respectively.
- A feel-good story that will appeal to young readers with pets in their own home, as much as it will to young readers who value friendship (and perhaps consider their pet their best friend!).
- Santos's text contains a multitude of valuable life lessons that can serve as a teaching moment for any child.

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My eyes met the eyes of the picture-perfect dog, and I promised to myself that I would love it forever.

“If you tell me you’ll always take care of it, you can have the one on the left,” Mom continued.

“What?! But I want the other one!”

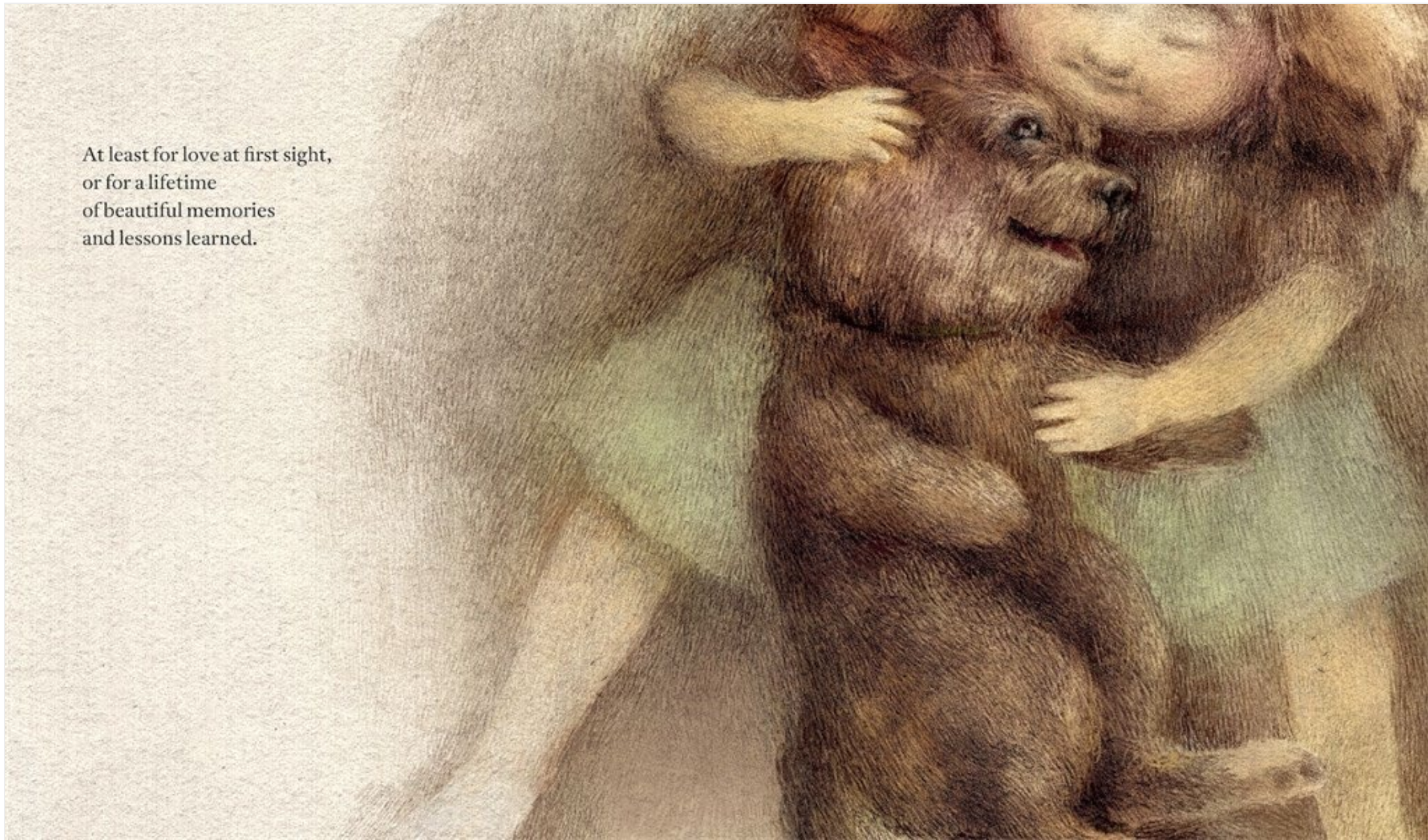
“Take it or leave it,” said Mom.


Later, she told me it was love at first sight for her.

I learned that we should do what is right
even when no one is looking.



At least for love at first sight,
or for a lifetime
of beautiful memories
and lessons learned.



A painting in a soft, impressionistic style. It depicts a woman with dark, wavy hair, seen from the side, looking down at a small, light-colored dog. The dog is sitting on a patterned rug. The background is a mix of warm, muted colors like olive green and brown. The overall mood is intimate and tender.

When we got home that day,
we discovered why the dog
was itching all over.
We found the fleas all over our floor!
Mom told me it was time
to show I deserved that dog.

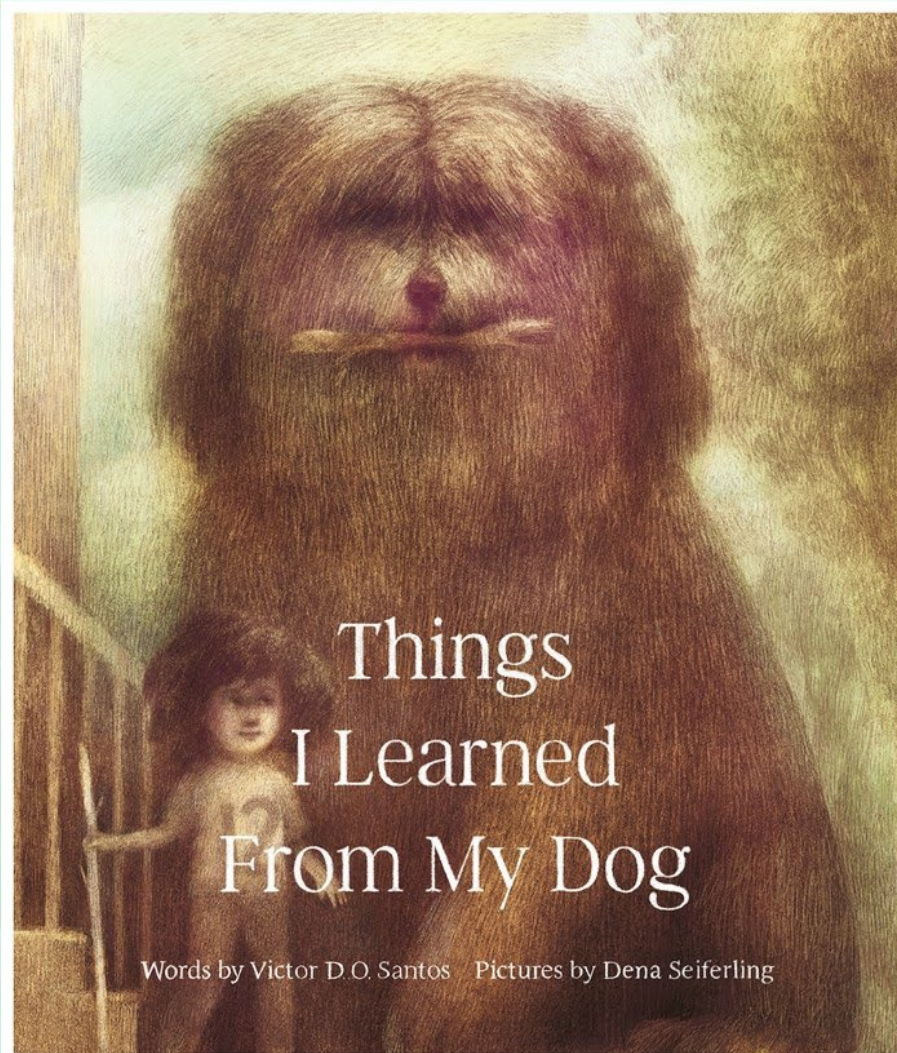
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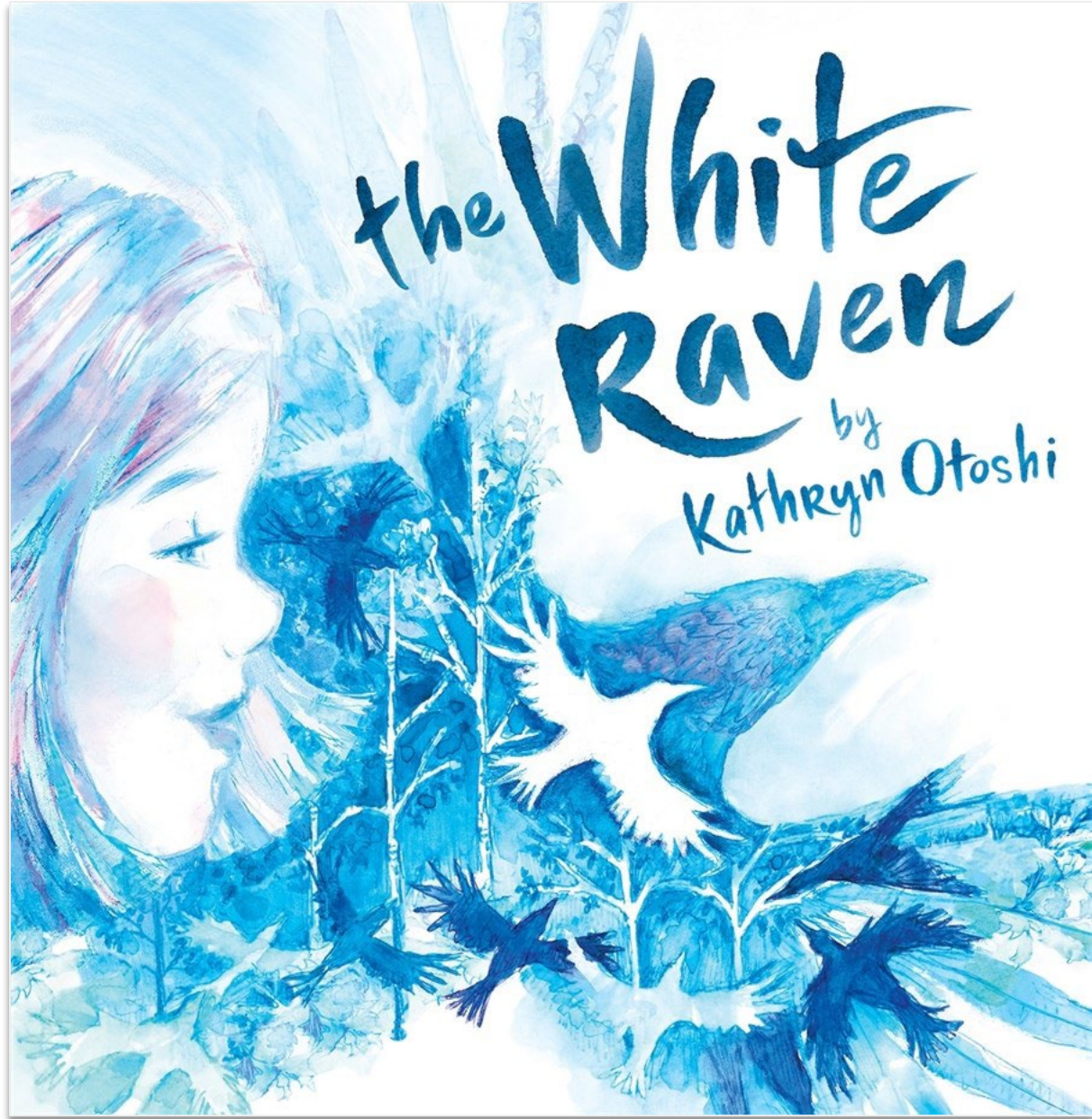
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the White Raven

by Kathryn Otoshi





The White Raven

Kathryn Otoshi

The White Raven is a poignant journey of self-acceptance, belonging, and the courage to rise above rejection to find light, love, and home

- When a raven is born different, it must navigate the fear and loneliness of being cast out—but with a child’s kindness and a resilient spirit, this white raven discovers what it means to be seen, loved, and free.
- Promotes empathy and understanding, resonating with readers of all ages who experience feelings of exclusion.
- Draws from the rare condition of leucism in ravens, adding curiosity and educational value to the narrative.
- Kathryn Otoshi’s lyrical, question-driven storytelling sparks reflection, making it perfect for classrooms, families, and storytimes.
- Addresses identity, resilience, and love’s healing power—topics that resonate with both children and adults.

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Red Comet Press

If a raven is born *different*,



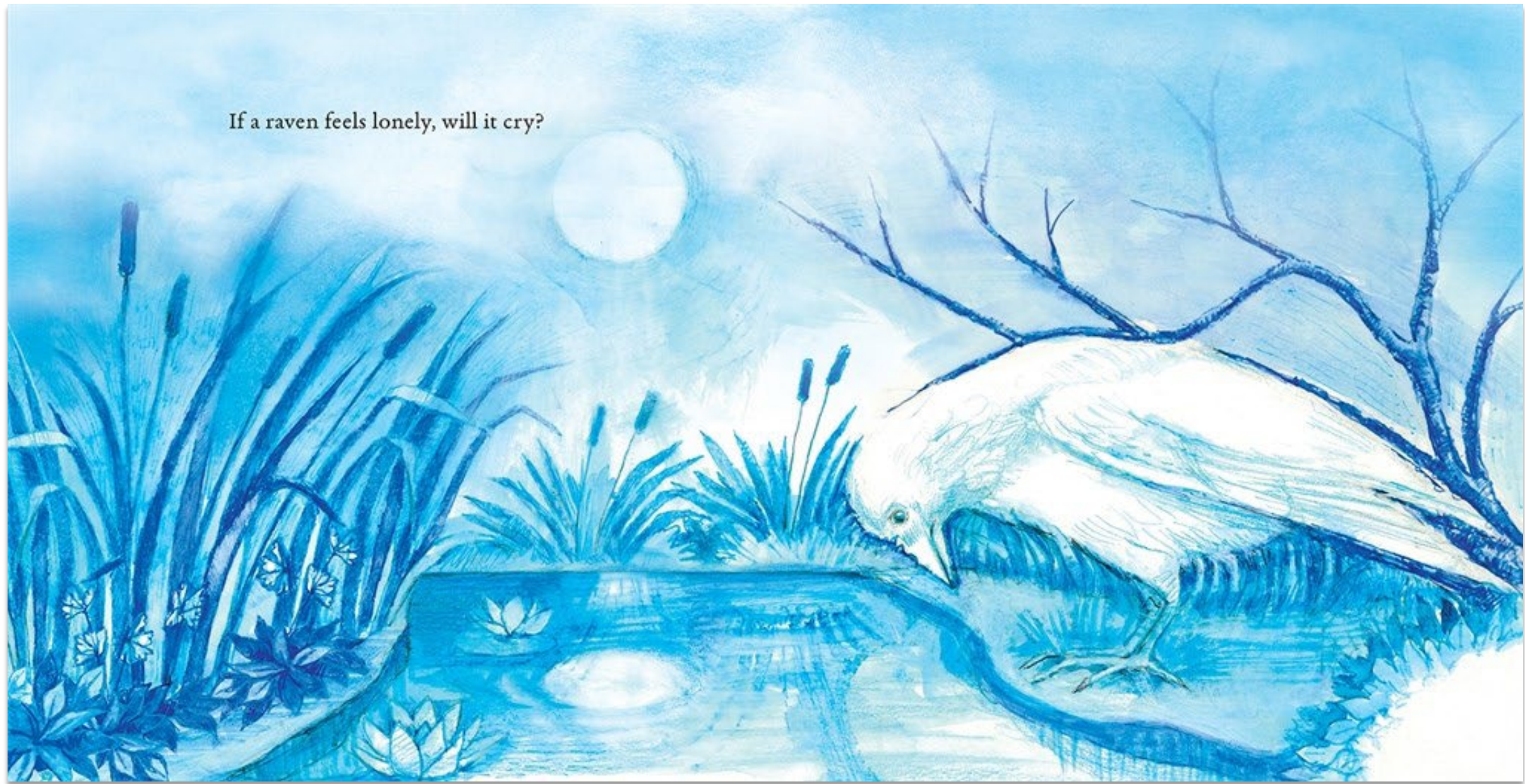
what could happen?


Will its mother PROTECT it . . .



or REJECT it?

If a raven feels lonely, will it cry?



A watercolor illustration of a child in a red dress standing by a tree, looking at a flock of birds flying over a pond with a swan. The scene is set in a lush, green environment with a large tree on the left and a pond with lily pads and a swan on the right. The sky is bright and blue, with a large sun or moon in the background. The overall style is soft and artistic, typical of children's book illustrations.

If a child finds the raven,

what could happen?



The White Raven

Kathryn Otoshi

The White Raven is a poignant journey of self-acceptance, belonging, and the courage to rise above rejection to find light, love, and home

- When a raven is born different, it must navigate the fear and loneliness of being cast out—but with a child’s kindness and a resilient spirit, this white raven discovers what it means to be seen, loved, and free.
- Promotes empathy and understanding, resonating with readers of all ages who experience feelings of exclusion.
- Draws from the rare condition of leucism in ravens, adding curiosity and educational value to the narrative.
- Kathryn Otoshi’s lyrical, question-driven storytelling sparks reflection, making it perfect for classrooms, families, and storytimes.
- Addresses identity, resilience, and love’s healing power—topics that resonate with both children and adults.

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