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# October 2026 Indent List

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# Akademy Dialogues

INTERVIEWS BY SHAI BAITEL

Edited by Shai Baitel

A book dedicated to a dozen iconic and self-taught women from different fields created in collaboration with the prestigious intellectual club

- A book dedicated to a dozen iconic and self-taught women from different fields created in collaboration with the prestigious intellectual club
- This book presents a curated series of in-depth interviews with a dozen influential members of London's Akademy Club—a private members club originated in London's Soho, with extensions in the Emirates and Miami, known for its intellectual rigor and eclectic membership across the arts, sciences, diplomacy, and cultural leadership. The Akademy is a discreet hub for independent thinking, offering an intimate window into contemporary cultural life.
- Led by Shai Baitel—artistic director, curator, and cultural interlocutor—Akademy Dialogues serves as a taxonomy of leading women around the world. Each chapter captures a candid conversation with a woman who has reshaped her field: from Marina Abramović's endurance-based art to Dame Stella Rimington's pioneering leadership at MI5, from astronaut Helen Sharman's journey beyond Earth to Dr. Frances Sands's architectural scholarship at Sir John Soane's Museum.

AU \$155.00 | NZ \$170.00

9788857254463

252 Pages | Hardcover

70 Illustration(s)

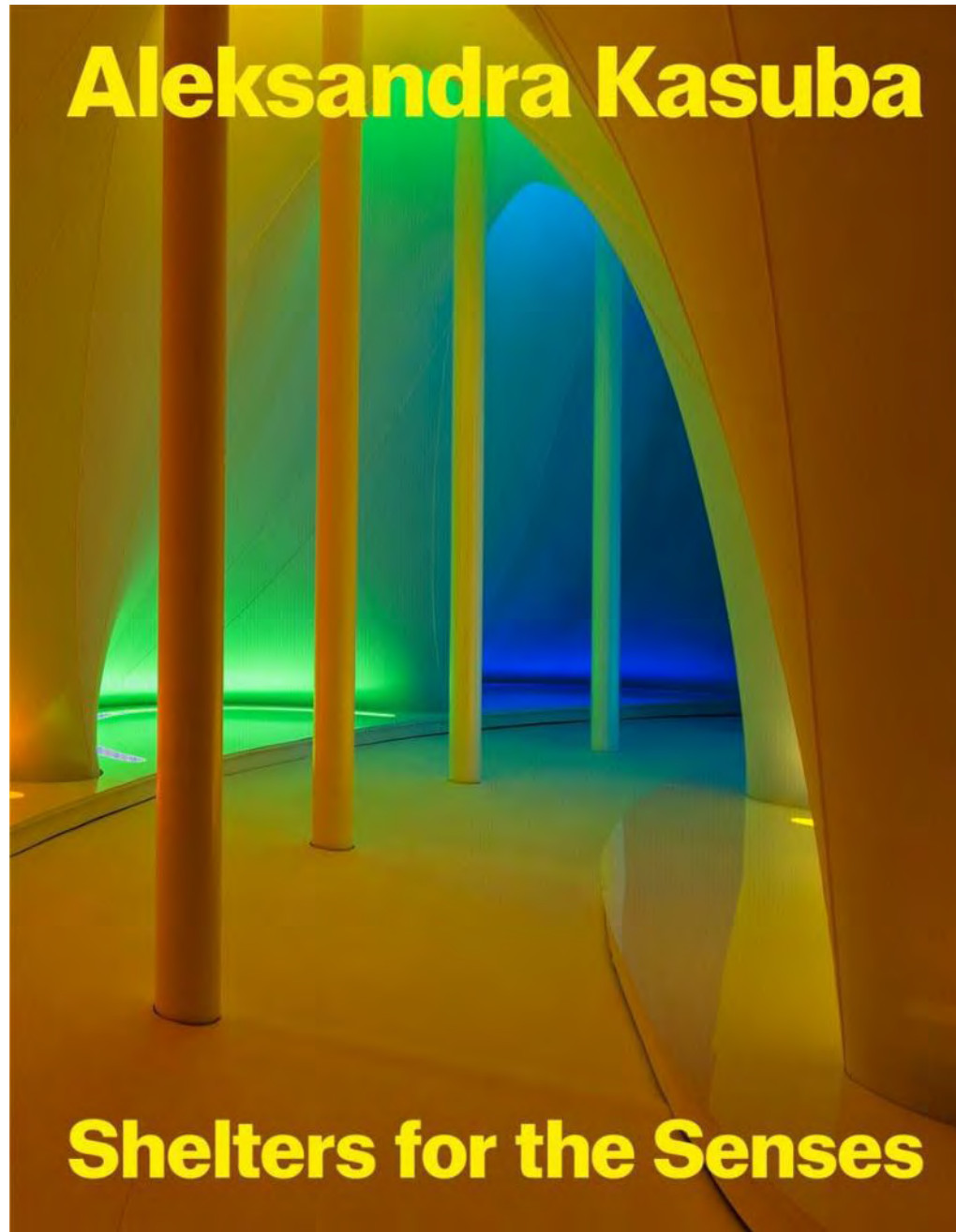
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Skira Editore S.p.A

**Aleksandra Kasuba**



**Shelters for the Senses**



# Aleksandra Kasuba

## SHELTERS FOR THE SENSES

Edited by Anne Barlow and Dara McElligott

The first major UK publication on an artist of global significance - whose ideas on the connections between art, science, technology and nature continue to influence and inspire artists and audiences today.

- A compelling and comprehensive overview of the life and work of a visionary artist. Aleksandra Kasuba fled Lithuania in the wake of the Second World War, eventually emigrating to the United States where she settled in New York, and then New Mexico.
- Shelters for the Senses, the first major survey published in English, spans six decades of work, exploring Kasuba's artistic journey, from her early paintings and mosaics to her later sculptures and architectural designs.
- Her love of the natural world, in particular the shapes and forms of nature, such as shells, rocks, vegetation and marine life, was a constant catalyst for her creative practice.
- Kasuba was driven by a desire to not only forge a deeper connection between humanity and nature, but also to imagine alternative ways of living. She felt that the exchange of ideas could push the boundaries of creativity and innovation.
- Featuring insightful contributions from experts in various fields, as well as extracts from interviews with the artist.

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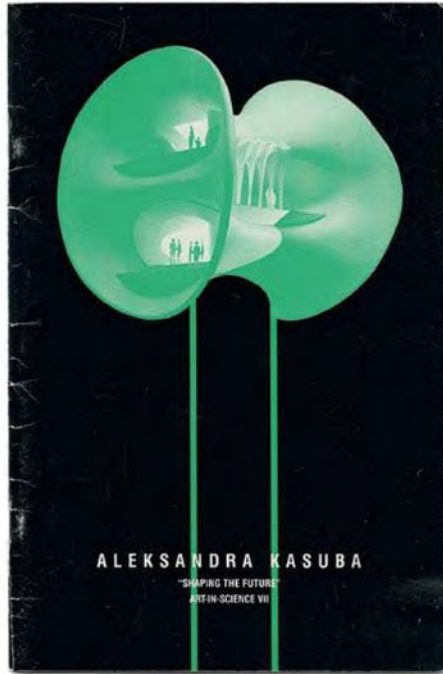
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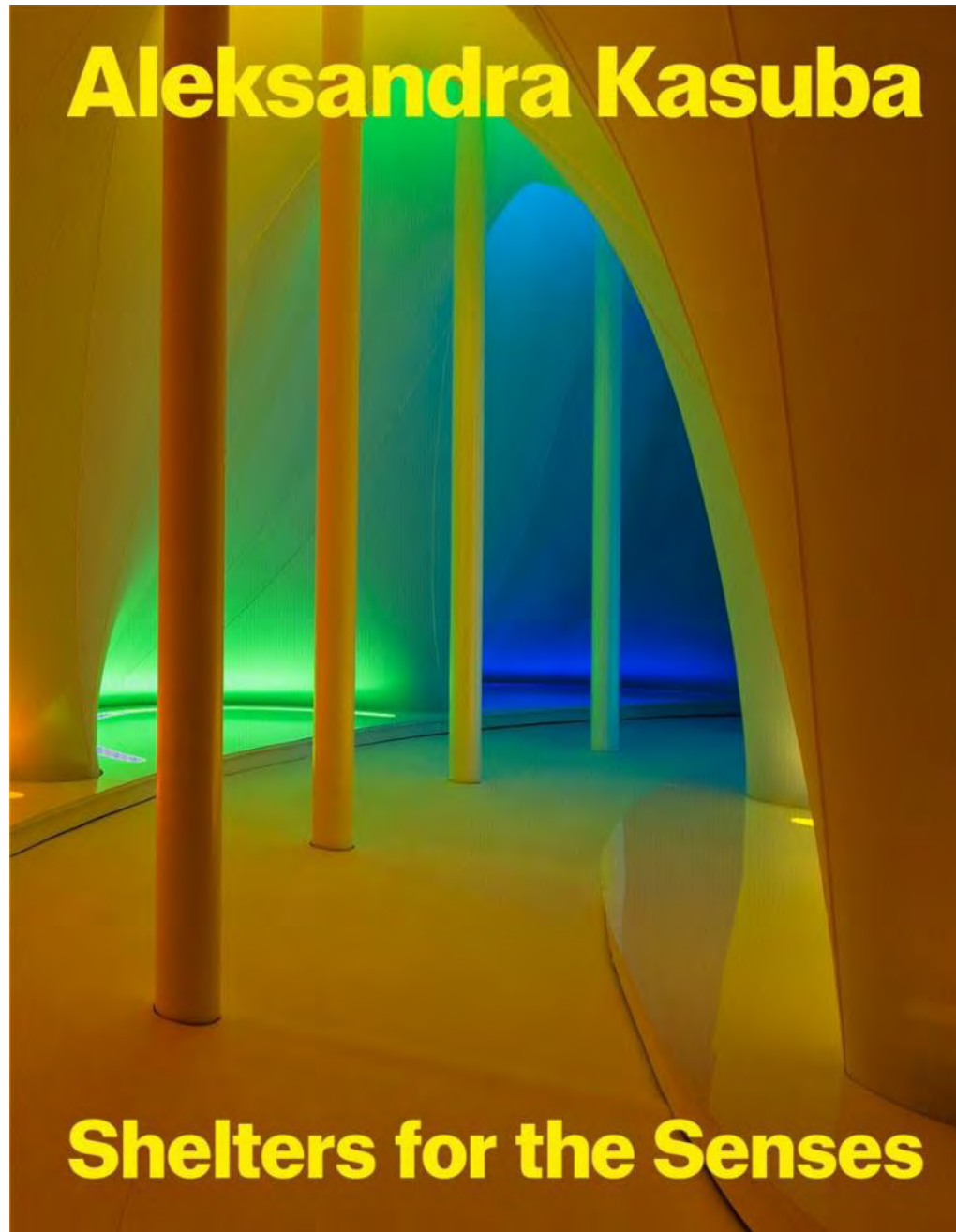
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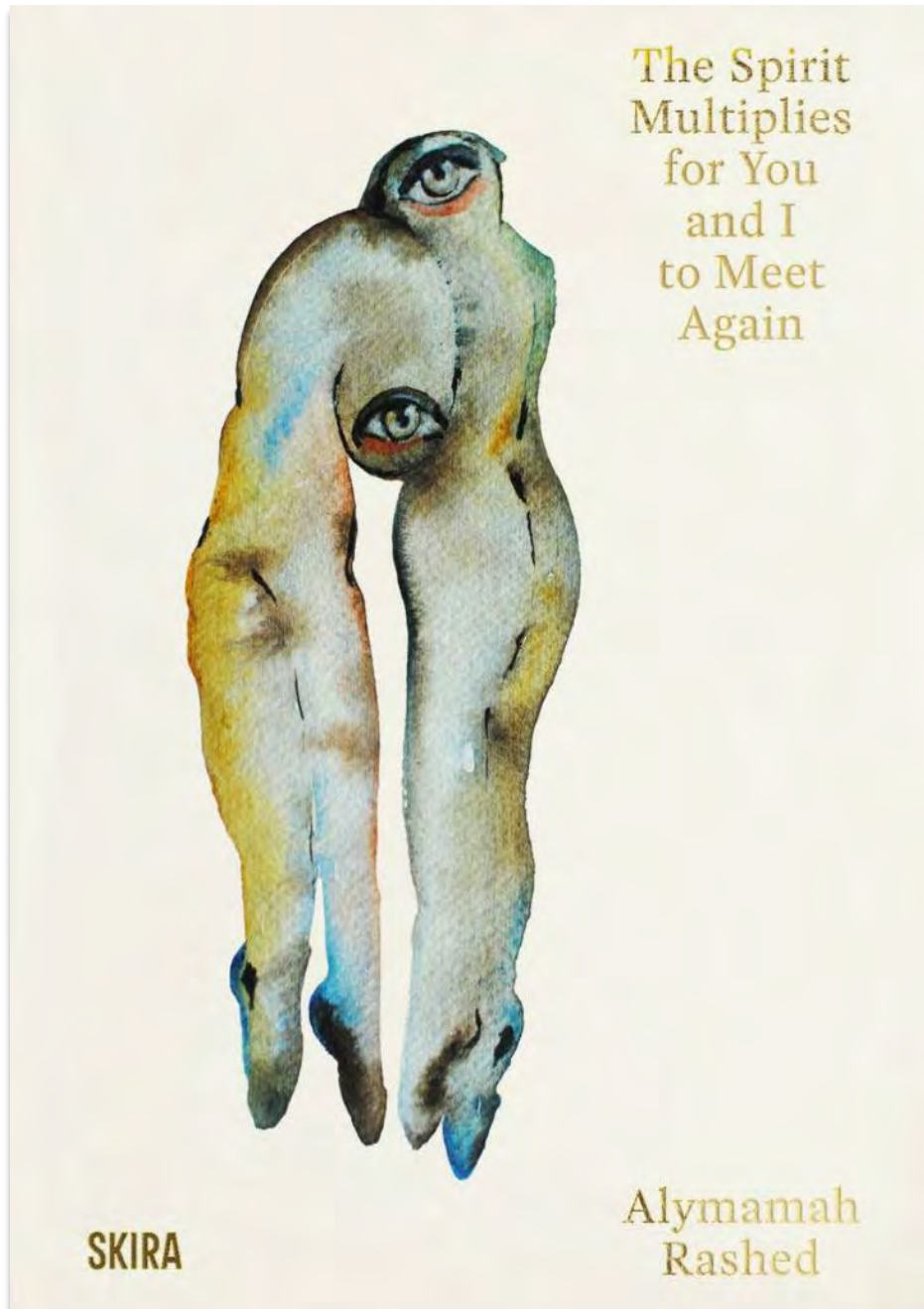
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The Spirit  
Multiplies  
for You  
and I  
to Meet  
Again



SKIRA

Alymamah  
Rashed



## Alymamah Rashed: The Spirit Multiplies for You and I to Meet Again

Edited by Océane Saily, By (artist) Alymamah Rashed, Text by Sulayman Al Bassam, Julie Bonneric and Genevieve Hyacinthe

The first publication dedicated to the Kuwaiti artist, her inspiration and philosophy.

- This first monograph offers a comprehensive insight into the practice of Alymamah Rashed (b. 1994), the Kuwaiti visual artist who explores topics of identity and the natural environment through the story of her body.
- The book explores the central themes that shape her work, presenting the philosophy behind her relationship to painting, watercolors, performance, and time-keeping, while also opening the doors of her studio to the reader.
- Through richly illustrated pages, the monograph reveals how Rashed's practice is rooted in the body as a vessel, the spirit's multiplicity, and the dialogue between natural environments, memory, and mythology.
- It serves as both a visual and conceptual map of her evolving artistic universe.
- Importantly, the publication also includes original essays and poems authored by the artist herself, offering readers an intimate access to her voice and inner world alongside critical perspectives.

AU \$100.00 | NZ \$110.00  
9788857254807  
180 Pages | Hardcover  
100 Illustration(s)  
305 mm x 210 mm  
Skira Editore S.p.A





*I Give You the Flock of My Earth to Keep My Flock* (1998) from the *Annals* (1998) / Oil on canvas, 117 x 20-61 cm, 2002



20th Dec 2019 14h 51m 16s. M&P (The 20th Dec 2019 14h 51m 16s) / Watercolor on paper 210 x 345 cm, 2019



20th Dec 2019 14h 51m 16s. M&P (The 20th Dec 2019 14h 51m 16s) / Watercolor on paper 210 x 345 cm, 2019

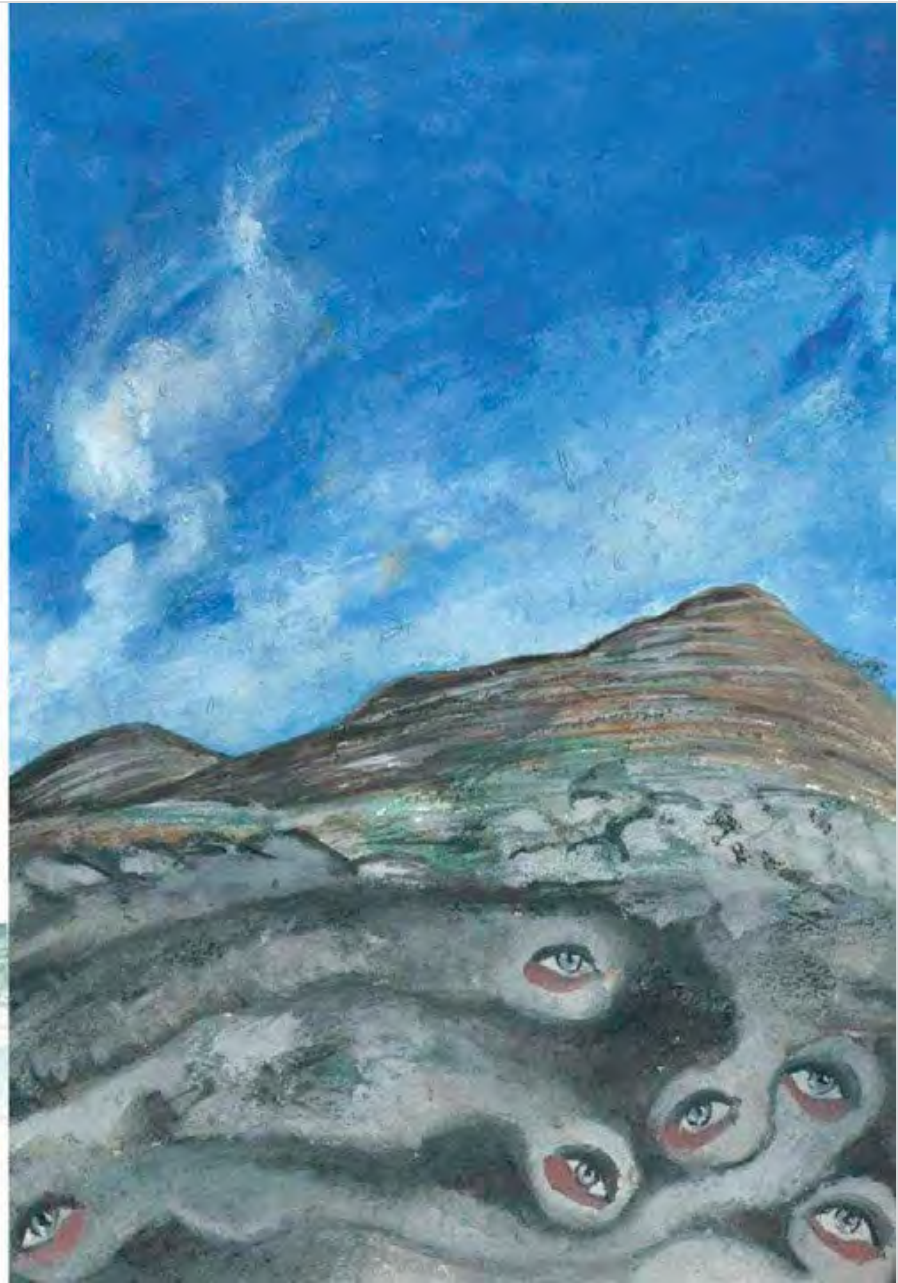


*Your Water Song Your Pain on the Pure Water (And I See Meeting You Again and Again)*  
Oil on canvas, 60 x 60 cm, 2005

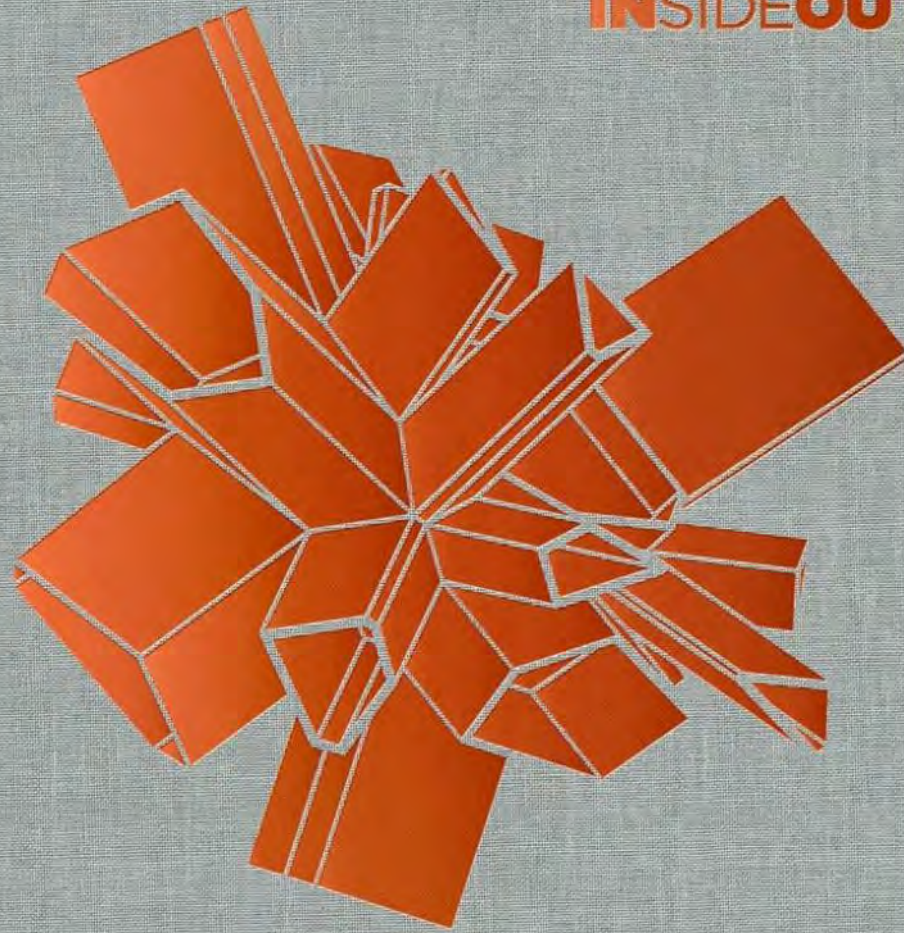


*When Your Cyster Swam My Father (October 16)* / Oil on canvas, 60 x 122 cm, 2005

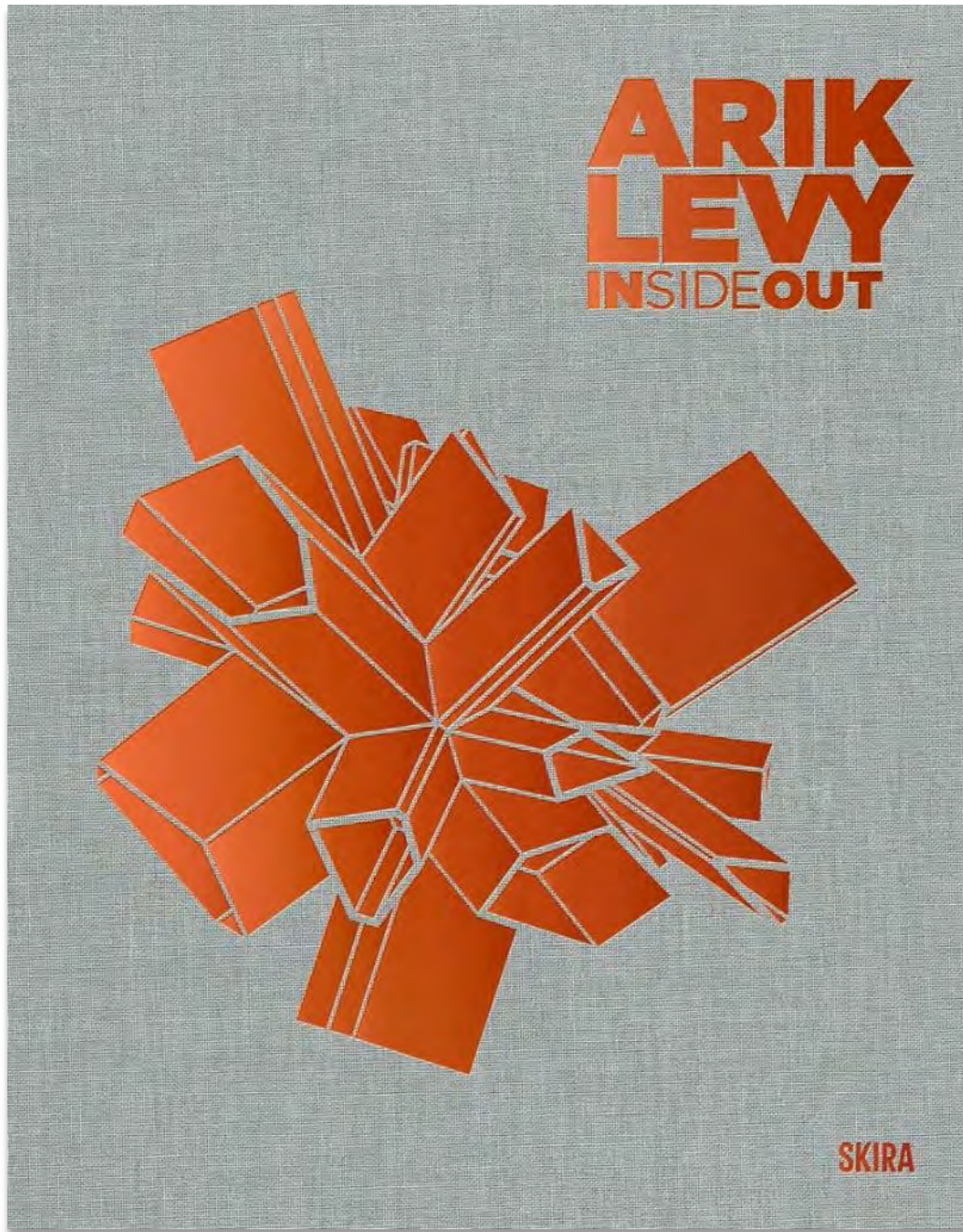




**ARIK  
LEVY  
INSIDEOUT**



**SKIRA**



## Arik Levy: Inside Out

Text by Jean-Claude Carme, Tom Fecht and Pitsou Kedem

The latest monograph of the artist renowned for his iconic Rock sculptures and monumental installations.

- Arik Levy is a world-renowned multidisciplinary artist whose creative force spans sculpture, industrial design, photography, video, and contemporary art. Born in Tel Aviv in 1963 and based in Paris, Levy is best known for his iconic Rock sculptures and his monumental public installations that transform spaces into emotional landscapes.
- Educated at the Art Center Europe in Switzerland, where he graduated with distinction in Industrial Design, Levy began his journey shaping surfboards in his youth—an early sign of his hands-on approach to form and material.
- Levy's artistic philosophy is rooted in emotional resonance and spatial dialogue. He sees life as a "system of signs and symbols," and his works often reflect this sense of coded beauty—objects that provoke reflection, emotion, and interaction.

AU \$155.00 | NZ \$170.00

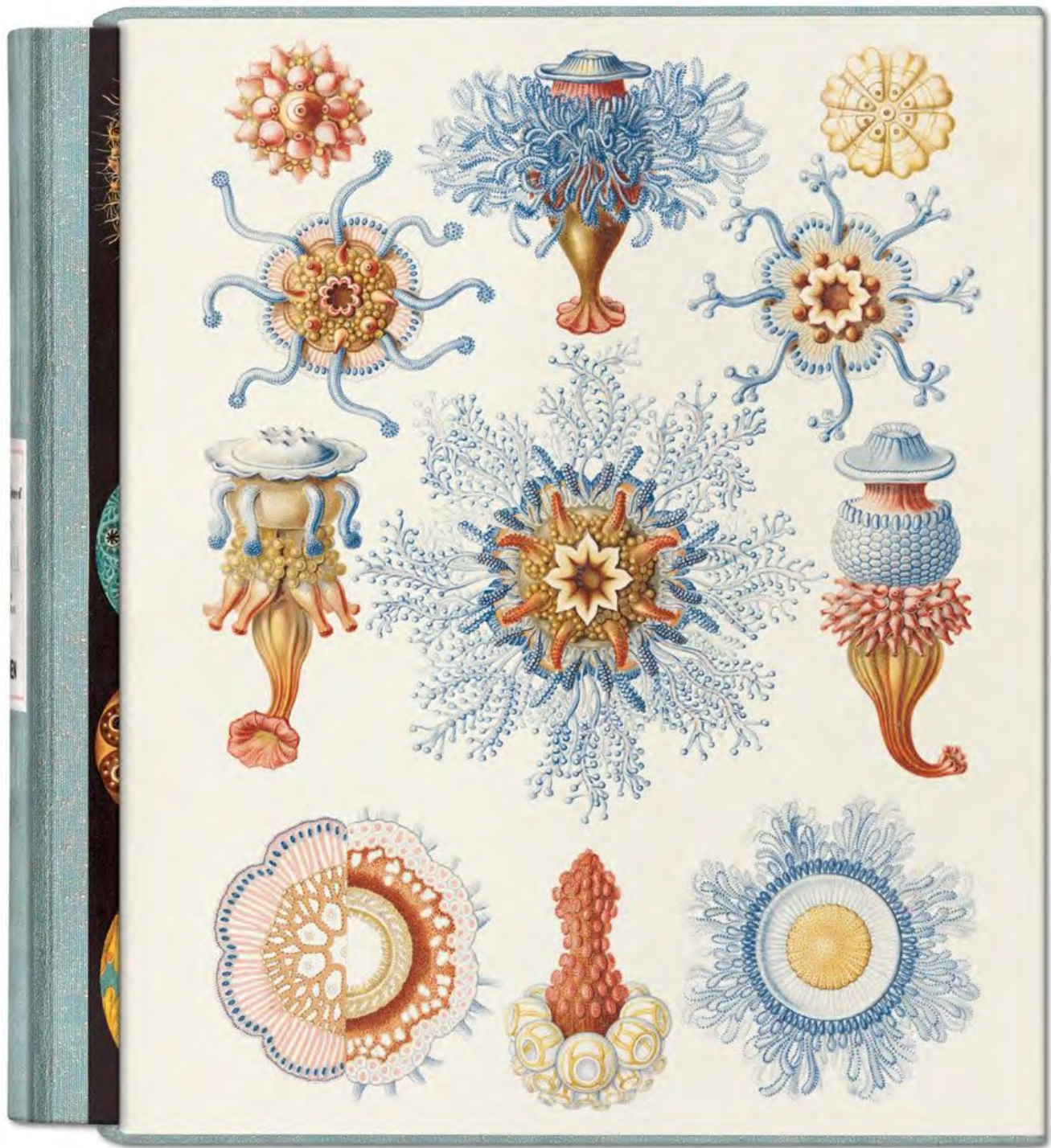
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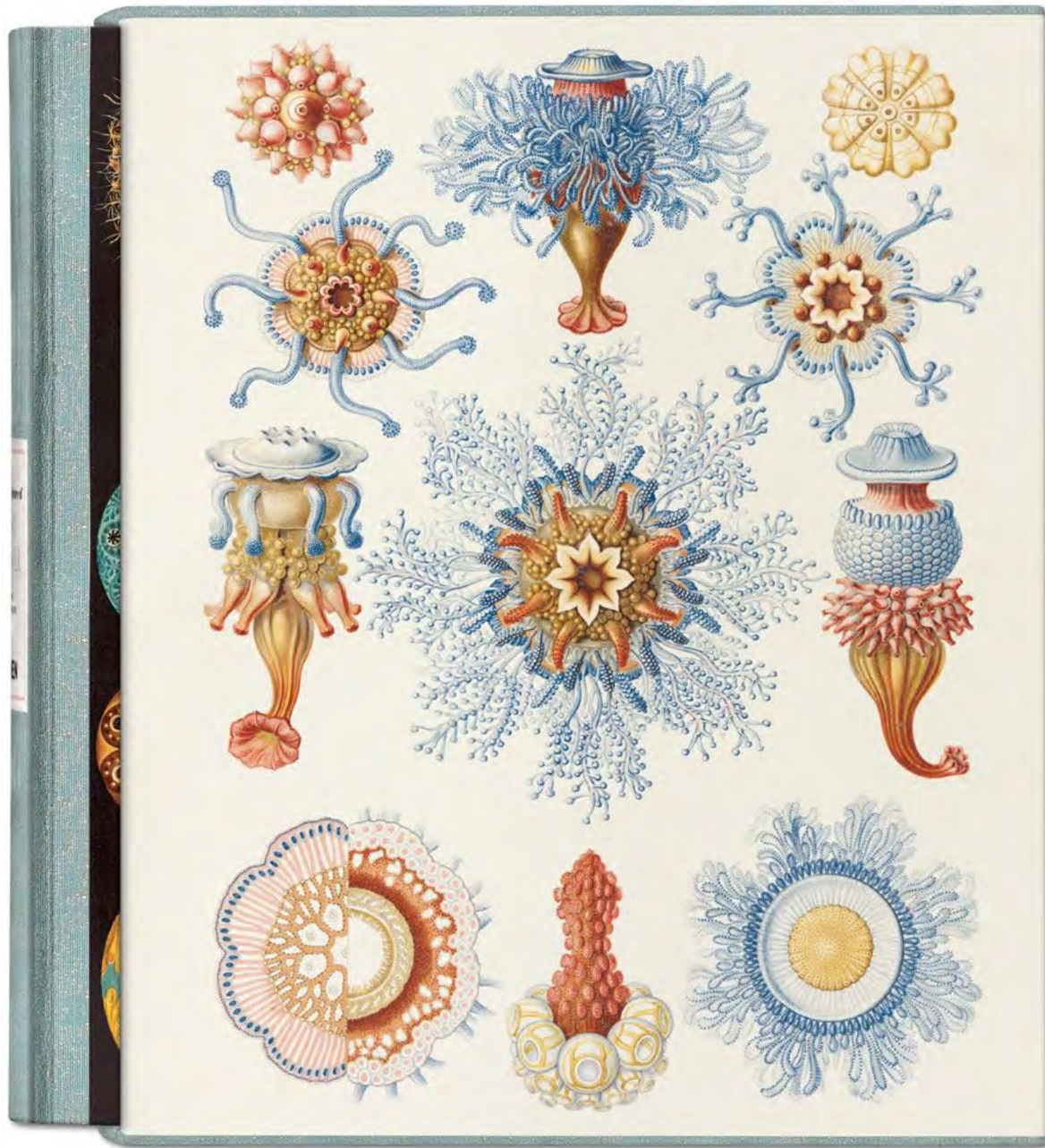
424 Pages | Hardcover

300 Illustration(s)

320 mm x 250 mm

Editions Skira Paris





# The Art and Science of Ernst Haeckel

Julia Voss and Rainer Willmann

Discover Ernst Haeckel, the 19th-century artist-biologist who found beauty in even the most unlikely of creatures. This collection features over 450 prints from his most important publications, including the majestic *Kunstformen der Natur*. As biodiversity is ever-more threatened, these images are a scientific, artistic, and environmental masterwork.

- Ernst Haeckel (1834-1919) was a German-born biologist, naturalist, evolutionist, artist, philosopher, and doctor who spent his life researching flora and fauna from the highest mountaintops to the deepest ocean.
- Like a meticulous visual encyclopedia of living things, Haeckel's work was as remarkable for its graphic precision and meticulous shading as for its understanding of organic evolution.
- From bats to the box jellyfish, lizards to lichen, and spider legs to sea anemones, Haeckel emphasized the essential symmetries and order of nature, and found biological beauty in even the most unlikely of creatures.
- In this book, we celebrate the scientific, artistic, and environmental importance of Haeckel's work, with a collection of 450 of his finest prints from several of his most important tomes, including *Die Radiolarien*, *Monographie der Medusen*, *Die Kalkschwämme*, and *Kunstformen der Natur*.

AU \$220.00 | NZ \$240.00

9783754406106

688 Pages | Hardcover

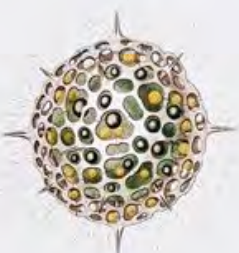
304 mm x 243 mm

TASCHEN

1876-1877  
VERBODEN VAN  
AANDELEN  
VAN DE  
NEDERLANDSCHE  
INDIË

1882-1883  
EINE UNTERSUCHUNG  
DES BAUES DER  
EIER UND DER  
ENTWICKELUNG DER  
LARVEN VON  
DIESE ANTIPODEN  
EIER

1884-1885  
RESEARCHES ON THE  
SIPHONOPHORES OF  
THE GULF OF CALIFORNIA  
BY  
S. P. ROBERTSON



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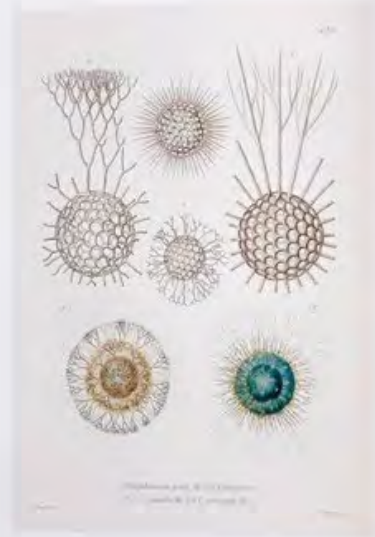


1889-1891  
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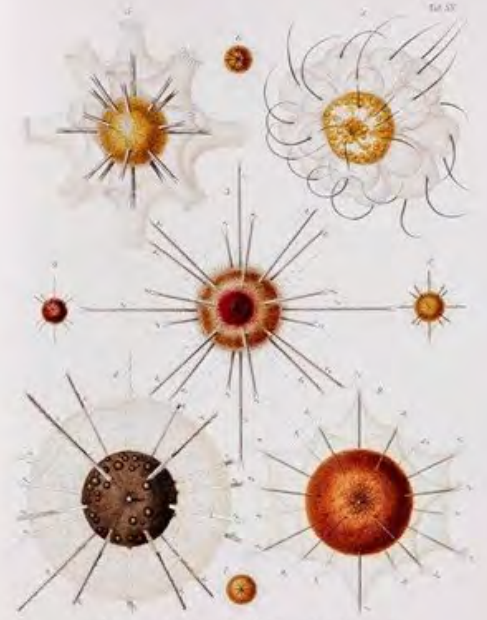
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1. *Acetabularia* sp. 2. *Acetabularia* sp. 3. *Acetabularia* sp. 4. *Acetabularia* sp. 5. *Acetabularia* sp. 6. *Acetabularia* sp. 7. *Acetabularia* sp. 8. *Acetabularia* sp. 9. *Acetabularia* sp. 10. *Acetabularia* sp.



Tab. 6



ATLAS OF CALCAREOUS SPONGES

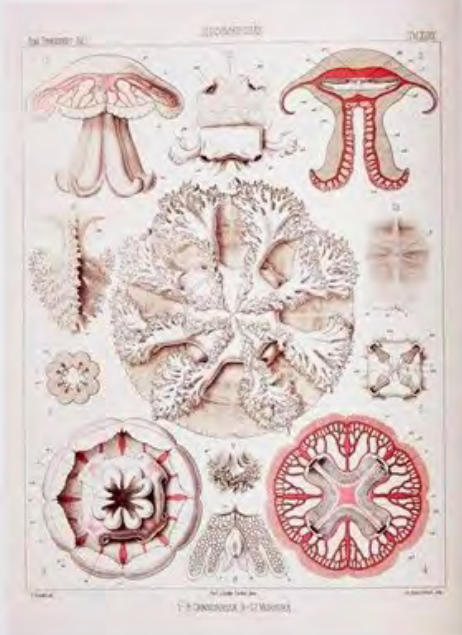
THE 7



1. *Amphiporus* *Amphiporus* *Amphiporus*  
2. *Amphiporus* *Amphiporus* *Amphiporus*



Pl. 101. MEDUSA



1. *Calliophora* (various views) 2. *Calliophora* (various views)  
3. *Calliophora* (various views) 4. *Calliophora* (various views)  
5. *Calliophora* (various views) 6. *Calliophora* (various views)  
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The System of Dr. R. S. Thallage

Deep-Sea-Belemnite Pl. 1



THAMNOSTYLUS DINEMA

*Florea Parthenica*,  
Darwin, *Les Origines de  
l'Homme, Esquisse de l'histoire  
Morphologique de l'Homme*,  
1871, plus XXXII, fig. 1  
1871-1872, voir (Pp. 104-105),  
voir, dans Haeckel, *Homo*.

développement d'éponges à la structure simple en partant de forif, puis un anneau de cellules pour arriver à une boule percée d'orifices. Cette dernière était ensuite dotée d'un renforcement profond (première portion de l'intestin original) par le fait d'un renforcement (paragastrie). La partie cellulaire extérieure restée correspond au feuillet extérieur (ectoderme), celle de l'intestin original au feuillet intérieur (gastroderme). Haeckel nomma ce stade évolutif « gastrula » (larve avec intestin). Et comme il pensait que le développement d'un organisme noble répétait les stades importants de l'histoire de sa souche (loi biogénétique fondamentale), les éponges devaient selon lui avoir eu des ancêtres de cette forme. En s'appuyant sur l'appellation « gastrula », Haeckel nomma cet ancêtre hypothétique « gastræa » ou gastrée.

Haeckel partait du principe que tous les animaux connaissent une phase « gastrula », et étaient par conséquent tous issus d'une forme souche de la construction de la gastrée. Haeckel avait ainsi élaboré une théorie convaincante sur l'apparition des formes de vie animales les plus précoces. Il y avait une fois encore la plus grande nouveauté qui soit en biologie. Des recherches ultérieures montrèrent toutefois que la larve-intestin peut se former de diverses manières et pas seulement par le fait de l'invagination décrite ci-dessus. Ces observations entraînèrent d'autres propositions sur le développement initial des animaux (ill. p. 35-37). Sinon, selon l'éminent zoologue Adolf Reimann (1858-1926), la plupart des indices parlent encore en faveur de la théorie de la gastrée<sup>10</sup>. Ainsi, cette théorie reste la plus justifiée sur la formation du corps des animaux<sup>11</sup>.

#### Définition de l'homologie

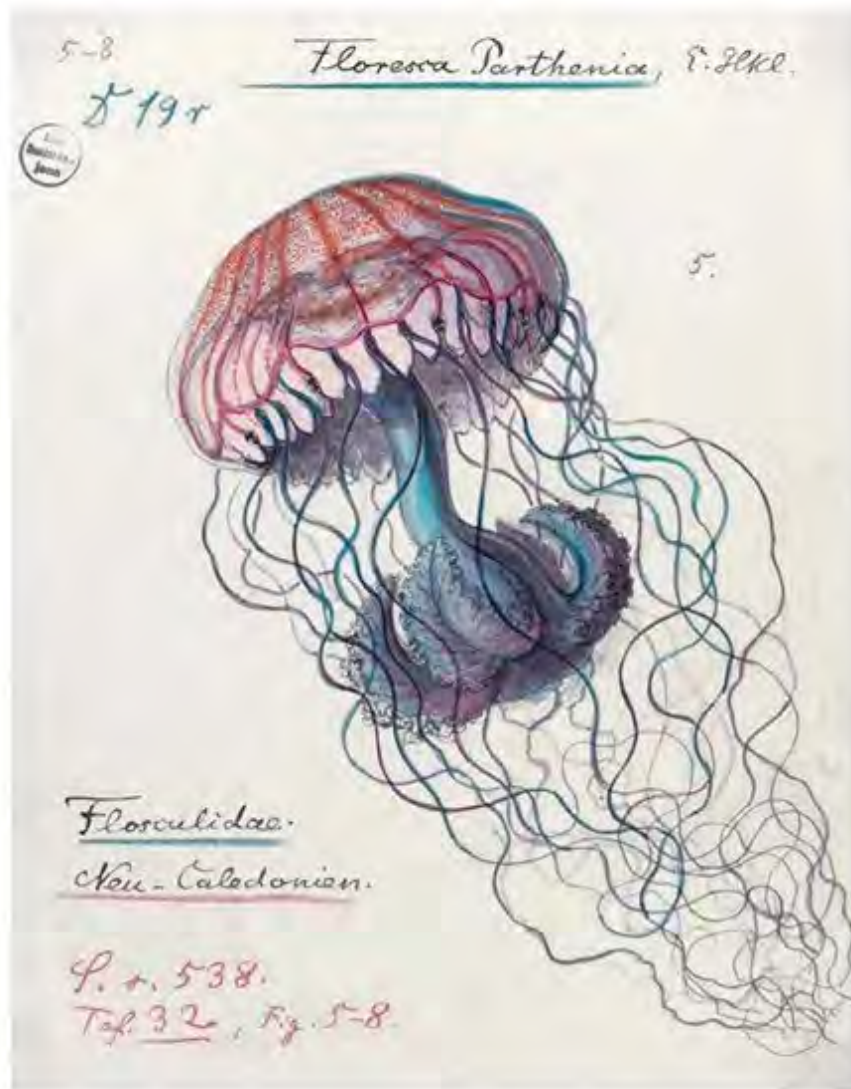
Lors de l'observation comparée d'organismes, une question cruciale se pose : sommes-nous devant le seul et même organe ? Pour y répondre, on se basait non seulement sur l'aspect extérieur de certaines structures, mais aussi sur leur évolution et leur emplacement dans le corps. Les organes identiques à diverses espèces étaient qualifiés d'« homologues ». Fort de ses connaissances sur l'évolution, Haeckel indiqua clairement que la question était désormais de savoir si les organes similaires présents chez différents groupes avaient été acquis par le fait d'un organe commun

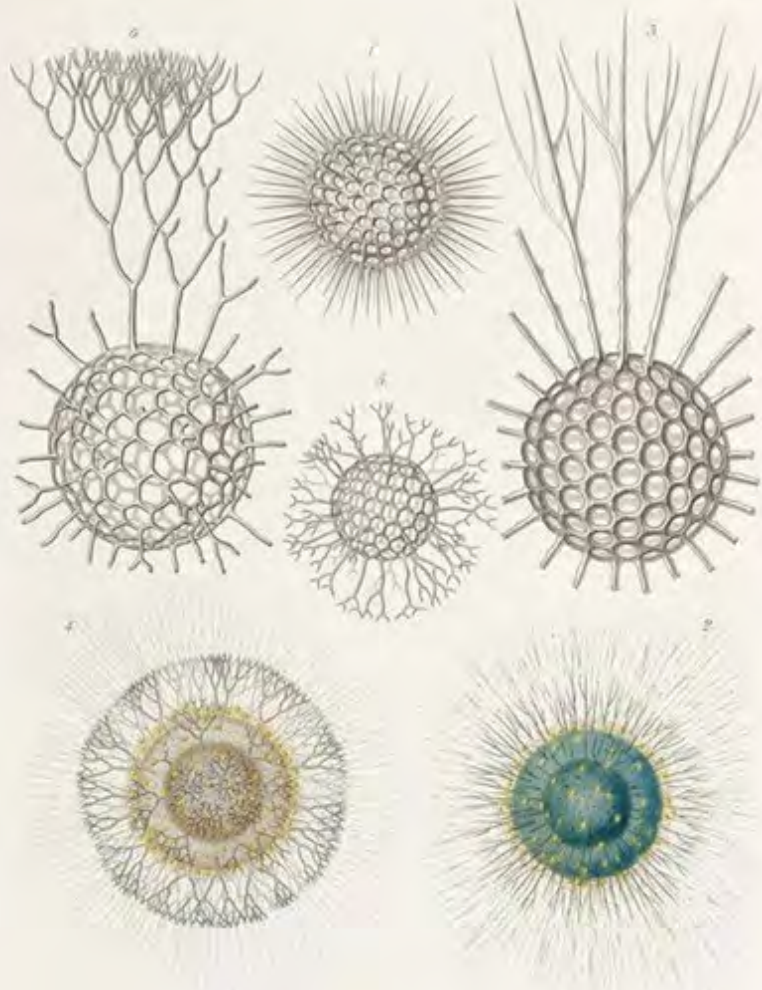
(organes homologues) ou bien s'étaient formés de façon indépendante (organes analogues<sup>12</sup>). Haeckel définit donc l'« homologie » comme phylogénétique.

#### Le concept d'espèces chez Haeckel

Par « espèces », on entend aujourd'hui un groupe naturel de population isolé génétiquement de groupes voisins. Avant Darwin, on définissait l'espèce comme un groupe d'individus qui se ressemblent. Le concept d'espèce se rapportait donc aux traits distinctifs. En revanche, le choix de ces traits permettant de distinguer une espèce d'une autre était arbitraire. Darwin indiqua clairement que les espèces pouvaient varier grandement et qu'elles se modifiaient au cours du temps en variantes différentes suivant un processus sélectif. Depuis, le terme « espèce » ne renvoie plus à des groupes d'individus qui se sont détachés de façon arbitraire, mais à des unités présentes dans la nature et s'y développant (notion biologique d'espèce<sup>13</sup>). Haeckel pour sa part ne voyait pas les espèces comme des unités naturelles, et de ce fait attribuait parfois des noms différents à des formes appartenant à une seule et même espèce biologique.

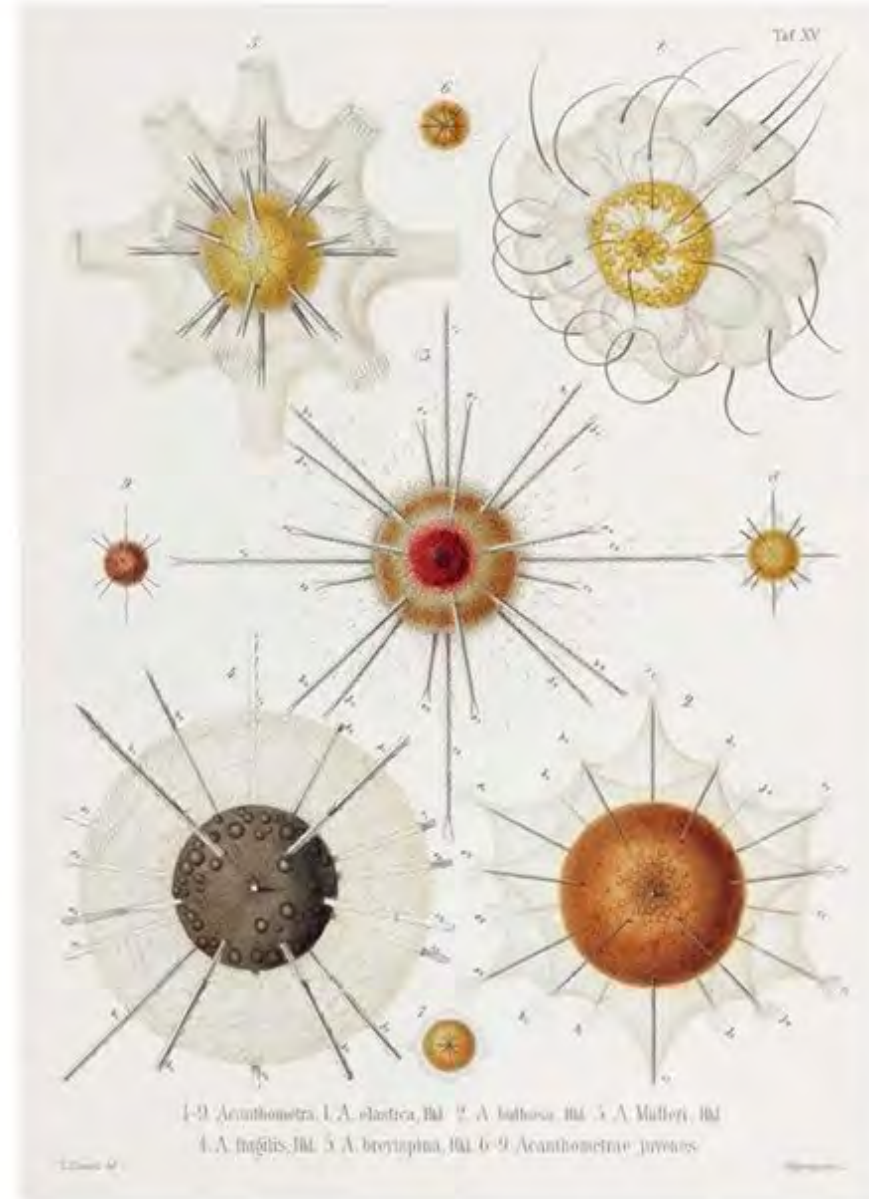
Un exemple illustrant à merveille sa perception non biologique des espèces n'est autre que sa division de la diversité humaine. De manière tout à fait arbitraire, il identifia douze espèces actuelles d'humains et trente-six races (ill. p. 38, 39)<sup>14</sup>. Il y avait par exemple les hommes polaires (*Homo arcticus* chez Haeckel) qui étaient tellement transformés par le fait de leur adaptation au climat qu'on pouvait les voir représenter une espèce à part<sup>15</sup>. Ce concept non biologique d'espèce eut des conséquences fatales. Bercopets (1800) était encore agnostique (par des Blancs) qu'on pouvait réduire d'autres êtres humains en esclavage s'ils n'étaient pas Européens ou s'ils n'en étaient pas de proches parents, car ils appartenaient alors à d'autres espèces. Le principe de l'homme de son prochain ne leur disait rien. Le paléontologue Louis Agassiz (1807-1873) affirma même en 1854 que les différentes formes humaines avaient été construites indépendamment les unes des autres<sup>16</sup>. Thomas Henry Huxley (1825-1895), l'élève de Darwin, montra en revanche, à l'appui de la descendance progénète des résultats du Bonty et de leurs femmes tahitiennes, que tous les êtres humains





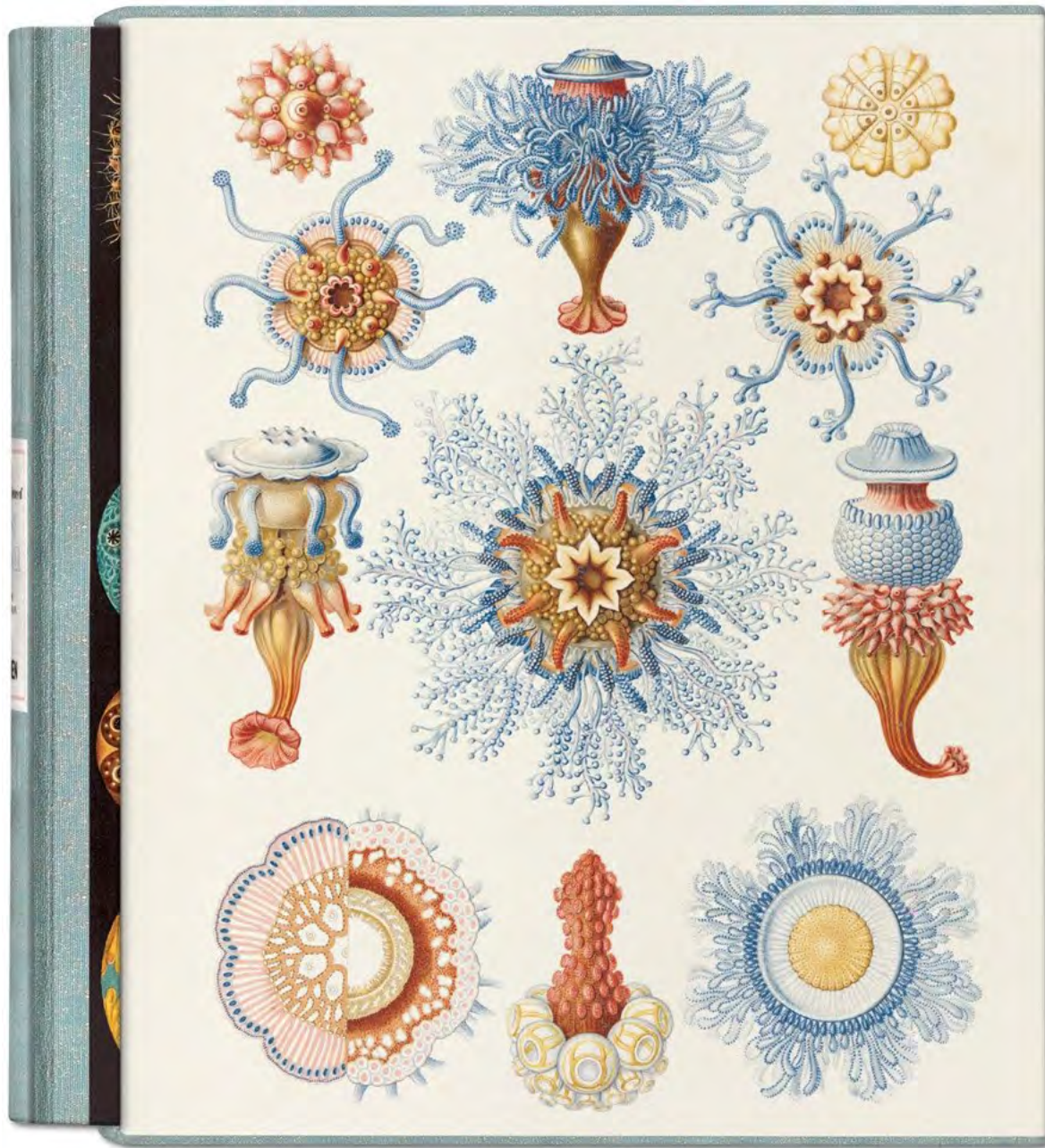
Taf. XII

1 *Rhaphidococcus aculeus*, Ill. 2-5 *Cinctococcus*  
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1-3 *Acanthometra*, 1 *A. elastica*, Ill. 2 *A. bulbosa*, Ill. 3 *A. Mulleri*, Ill.  
 4 *A. fragilis*, Ill. 5 *A. breviflora*, Ill. 6-9 *Acanthometrae juvenis*



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TASCHEN

# Azzedine Alaïa *and* Christian Dior

Two Masters of Haute Couture



# Azzedine Alaïa *and* Christian Dior

Two Masters of Haute Couture



## Azzedine Alaïa and Christian Dior

AZZEDINE ALAÏA, CHRISTIAN DIOR. TWO MASTERS OF COUTURE

Edited by Carla Sozzani and Olivier Saillard

The visual dialogue between two maitre couturiers featuring the best creations of Azzedine Alaïa and Christian Dior.

- The book *Azzedine Alaïa and Christian Dior: Two Masters of Couture* offers a dialogue between Azzedine Alaïa's models and those that the couturier patiently collected from Christian Dior.
- It highlights concepts of style and creation that, despite being separated by several decades, respond to, unite or confront each other, bearing witness to a shared sensibility over time.
- Azzedine Alaïa, the "King of Cling," was a renowned Tunisia-born French fashion designer, celebrated for his exceptional craftsmanship and ability to blend art and fashion. Christian Dior was the designer responsible for the postwar "New Woman" look that still resonates in fashion today.
- Blossoming from Alaïa's four-day internship at the house of Dior in 1956, this book compares the decade-spanning dialogue between the two designers—both sharing a passion for simplicity, form and elegance.

AU \$100.00 | NZ \$110.00

9788862088534

112 Pages | Hardcover

70 Illustration(s)

305 mm x 235 mm

Damiani Editore









The waist stems from an intimate vision, this dual fascination with women's undergarments, this complex game of construction that makes everything possible. A fascination found in Christian Dior, so inspired by the mechanics of eighteenth-century undergarments and by the triumph of neo-Louis XVI style during the Belle Époque. And in Azzedine Alaïa, in the use of powder pink for his labels, whose capital letters stand out like strokes of kohl. There remains, of course, his adoration of Arletty in *Hôtel du Nord*, in corset and black stockings, and his fascination with Cadolle, a Parisian luxury corsetry house to which he sent all his friends and clients to order bespoke underwear. It was Cadolle that, in 1889, the year of the World Fair and of the construction of the Eiffel Tower, invented and patented the "voilette gorge" – less constraining than the corset, since it had the advantage of "supporting the abdomen while leaving it free". High-waisted knitted briefs, like Azzedine Alaïa's waist cinchers, contribute to the idealisation of a body that is both supported and liberated. The waist is his reference point, marking the dividing line between top and bottom. Even white shirts at Azzedine Alaïa are fitted. "The entire construction was organised around the waist. It was fundamental. It marked the points where all the lines met, those falling from the shoulders and the bust, or rising from the hips," emphasises Erdal, who worked alongside Azzedine Alaïa for a very long time.

But why and how did Azzedine Alaïa come to collect more than 600 dresses made in the ateliers at 30 Avenue Montaigne, to buy models sometimes in duplicate, even in triplicate? Neither of them was born in Paris, yet their names remain forever associated with the capital. What commonality links Christian Dior, who chose Marlene Dietrich as ambassador for one of his earliest licences – hosiery – and Azzedine Alaïa, who loved to wait for her at the foot of her building on Avenue Montaigne, in order to catch sight of her silhouette? Azzedine Alaïa and Christian Dior always shared this quest for excellence and perfection, the idea of reaching "that point of finish", as Christian Dior explained it. He would say, after twenty fittings, that the models did not appear to have been touched. Fittings were sometimes even more numerous with Azzedine Alaïa, who could keep a model for several seasons before presenting it. Christian Dior, for his part, was fighting against time: fighting the seasons, the years he had left to live, caprice, and the pressure of an ever-expanding empire.

If Christian Dior's work is subject to a chronology, a nostalgia – the Belle Époque, the eighteenth century – or even to a kind of research, a form of resurrection, Azzedine Alaïa's, oriental above all else, excludes the notion of season. It is a primordial time in which memory merges with fabric and skin, instinct with millennia of experience. Azzedine Alaïa does not draw, he cuts. He lives and works in his successive ateliers. If Dior's empire is subject to perpetual renewal, nothing in Azzedine Alaïa's world seems subject to the arbitrariness of fashion or to urgency. On the contrary.

In this way, it is in both their affinities and their differences that magic emerges; in the brilliance of reds and blacks, of these pairings that, at the Fondation Alaïa, give rise to masterly conversations. There, an Andalusian dress by Christian Dior (1955) seems to begin dancing with a gypsy dress by Azzedine Alaïa (2008). The common ground is as much visual as it is symbolic. From the entrance, the tone is set, with a Dior Boutique dress (1957) facing a model created at the same moment by Azzedine Alaïa for a private client, whose label is written in biro. Horsehair to lift the petticoat, faille to bind it, the interior is just as complex. Whether it is a tailored suit from 1992 set against a *Sonatine* model from 1957, broderie anglaise as much as dotted tulle evoke parallel influences.

Of all the dresses he acquired (18,000 in total!), those by Christian Dior remain the most numerous, after Madame Grès and Balenciaga. These cocktail dresses that "seemed to stand up by themselves" always fascinated him. Exactly eight years after his death, fate brought him closer to one of his masters, for whom the number eight, symbol of infinity, was his favourite. Simple coincidence or sign of destiny?





# Azzedine Alaïa *and* Christian Dior

Two Masters of Haute Couture



## Azzedine Alaïa and Christian Dior

AZZEDINE ALAÏA, CHRISTIAN DIOR. TWO MASTERS OF COUTURE

Edited by Carla Sozzani and Olivier Saillard

The visual dialogue between two maitre couturiers featuring the best creations of Azzedine Alaïa and Christian Dior.

- The book *Azzedine Alaïa and Christian Dior: Two Masters of Couture* offers a dialogue between Azzedine Alaïa's models and those that the couturier patiently collected from Christian Dior.
- It highlights concepts of style and creation that, despite being separated by several decades, respond to, unite or confront each other, bearing witness to a shared sensibility over time.
- Azzedine Alaïa, the "King of Cling," was a renowned Tunisia-born French fashion designer, celebrated for his exceptional craftsmanship and ability to blend art and fashion. Christian Dior was the designer responsible for the postwar "New Woman" look that still resonates in fashion today.
- Blossoming from Alaïa's four-day internship at the house of Dior in 1956, this book compares the decade-spanning dialogue between the two designers—both sharing a passion for simplicity, form and elegance.

AU \$100.00 | NZ \$110.00

9788862088534

112 Pages | Hardcover

70 Illustration(s)

305 mm x 235 mm

Damiani Editore



Benedikt

# Hippo

Songs

from

the Orbs

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## Benedikt Hipp. Songs from the Orbs

By (artist) Benedikt Hipp, Text by Cecilia Canziani, Jörg Scheller, Philipp Schönthaler and Laura Helena Wurth

Inspired by votive offerings, Hipp's ceramics investigate the body as a fragmented system and a site of ritual action.

- In his work, Benedikt Hipp combines numerous media, including ceramics, painting, and video. Growing up in a traditional craft business producing votive offerings made of wax, serially produced representations of body parts were part of Hipp's everyday family life.
- He began exploring the human body himself at an early age.
- At the heart of his work is the question of the perception and transformation of the human body, its vulnerability and transience.
- The book presents exhibitions and works from recent years with a special focus on the ceramics that Hipp produces in his two self-built high-temperature wood-fired kilns.
- The book's title is borrowed from the multimedia ceramic installation (2021-2025) that was on display at the Triennale Kleinplastik Fellbach in 2025.

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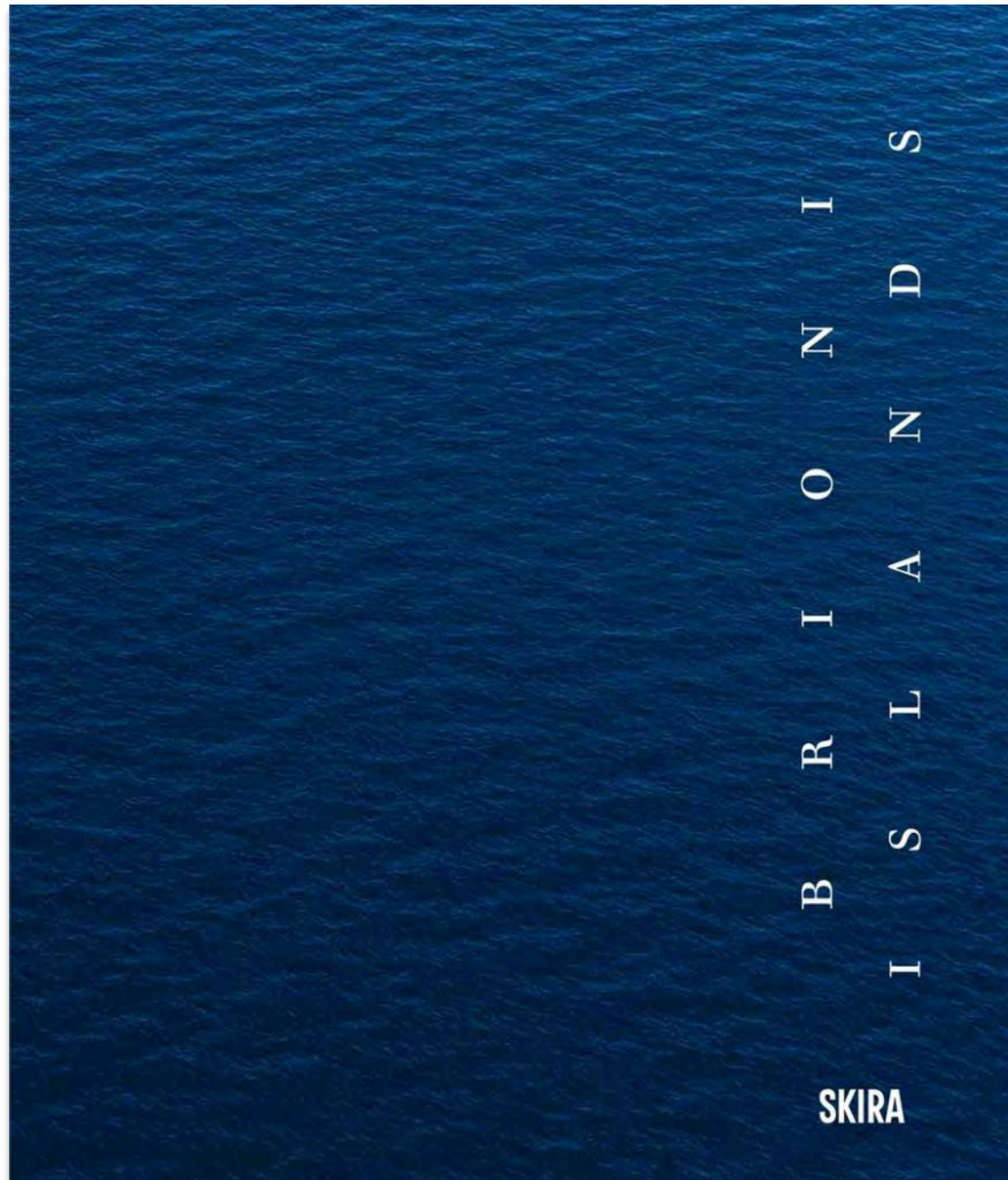
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## Brioni Islands

Edited by Reiner Opoku and Sabina Opoku

The first book revealing the full history of the islands.

- This book is a heartfelt tribute to the Brioni Islands, a place where lush Mediterranean landscapes meet the enduring legacy of Roman villas, Austro-Hungarian elegance, and Tito's bold socialist experiments.
- More than a celebration of breathtaking beauty, it explores Brioni as a cultural and ecological landmark-alive with stories, contrasts, and possibility.
- Through vivid storytelling and striking imagery, the authors invite readers to rediscover the islands not only as a historical treasure but as a living laboratory for dialogue, sustainability, and the reimagining of our shared future.
- Once a stage for diplomacy and utopian ideals, Brioni may yet inspire a new era of nonalignedthought - where nature and culture speak in harmony.

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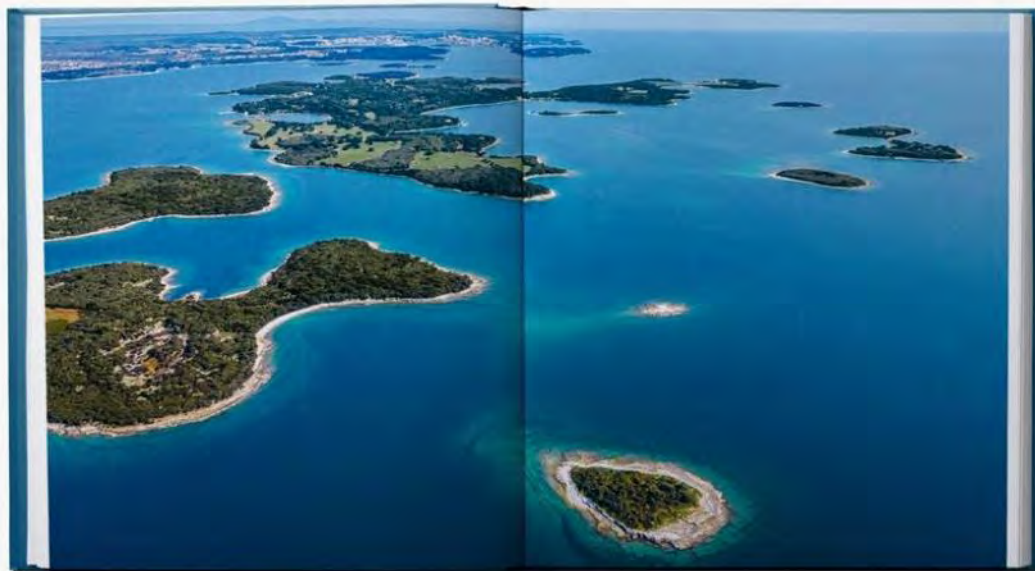
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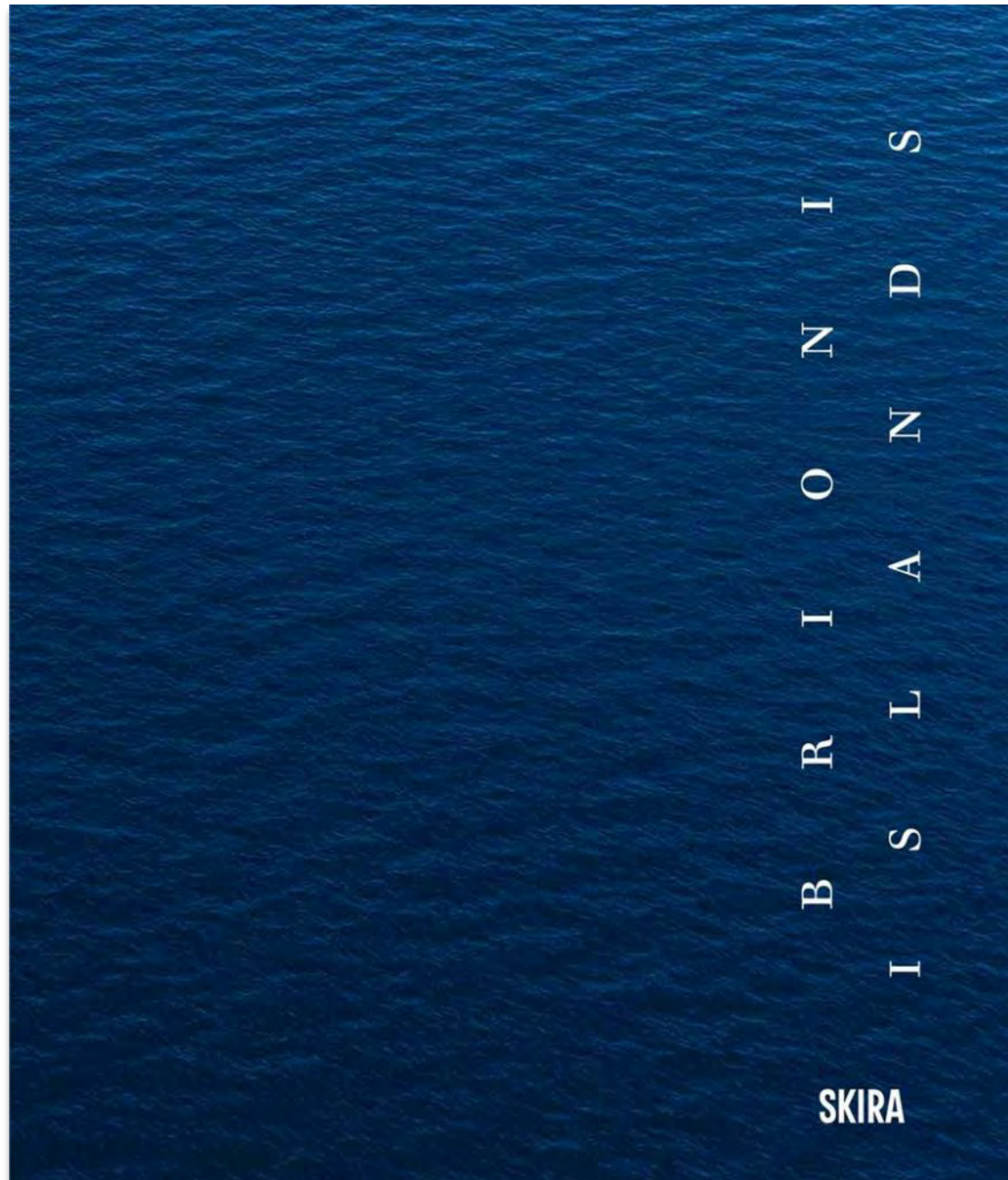
**TITO  
THE GUSTODIAN  
OF THE ISLAND**

**Visitors and Yugo Island**

- 1. Visit of Duke and Duchess 1960
- 2. Visit of Lord and Lady Mountbatten with the first lady, Anne Mountbatten and Viscountess Mountbatten 1960
- 3. Visit of the Council of Europe with Lord Mountbatten and Prince Bernard 1971
- 4. Prince Edward and Princess Marie 1984
- 5. Visit of G. A. Papanicolaou, President of Yugoslavia, with Princess Beatrix and the first lady Princess Beatrix and Tito
- 6. Visit of the British Prime Minister Margaret Thatcher and Viscountess 1987
- 7. Visit of Kingman Ho, Governor of Hong Kong 1987
- 8. Visit of Ambassador Stephen Mark Brinkley, USA, on the last visit of the first lady, Princess Beatrix and the first lady Princess Beatrix and the first lady Princess Beatrix
- 9. Visit of Queen Elizabeth II and Prince Philip during the wedding 1988
- 10. Visit of the members of the Yugoslav Republic of China, the wedding 1988







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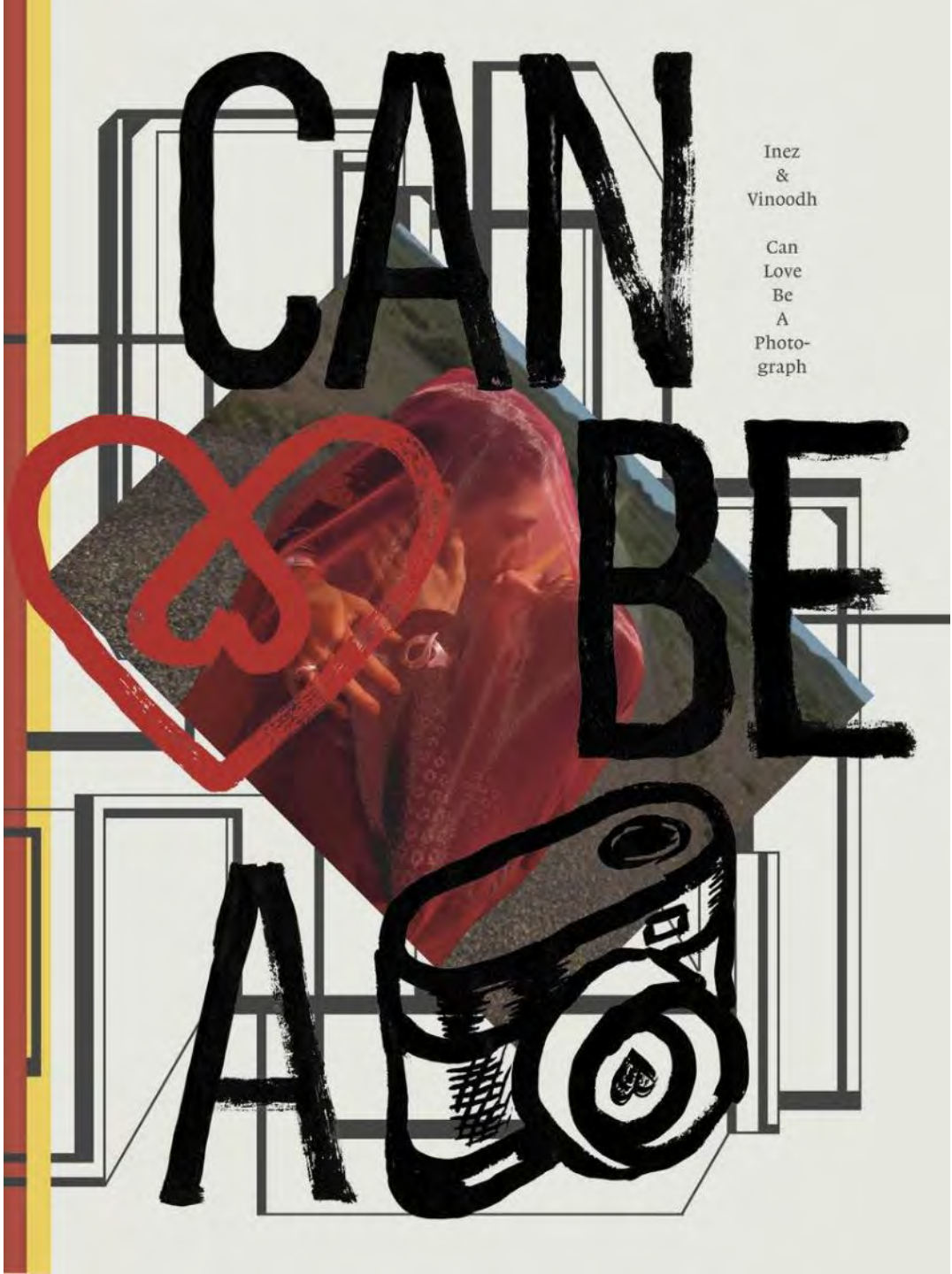
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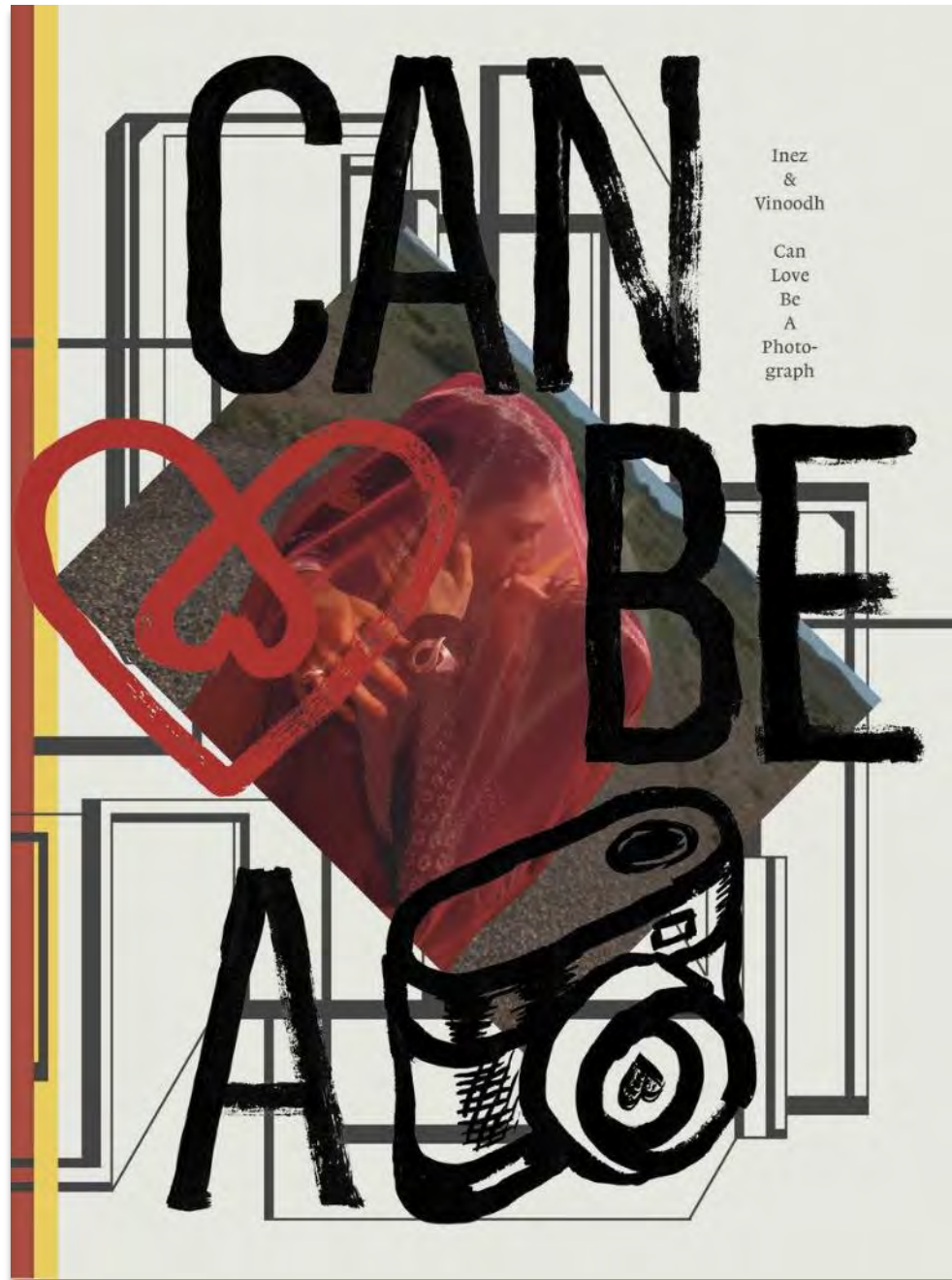
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# Can Love Be a Photograph

40 YEARS OF INEZ & VINOODH

Inez Lamsweerde and Vinoodh Matadin

Celebrating 40 years of collaboration between Inez & Vinoodh, one of the most influential photography duos of our time, this book offers a unique comprehensive retrospective of their groundbreaking career.

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- Acting as both mirror and magnifying glass, their photography not only draws from popular culture but also critiques it, uncovering complex layers of beauty, resistance, and desire.
- Visual journey through four decades of a legendary duo: The book presents iconic series alongside rare and lesser-known works, offering fresh insights into the evolution of their vision and technique
- A must-have for lovers of fashion, photography, and pop culture: Including high-profile collaborations with brands like Louis Vuitton, Chanel, and Chloé, and editorial work for *Vogue*, *Rolling Stone*, and *W Magazine*.

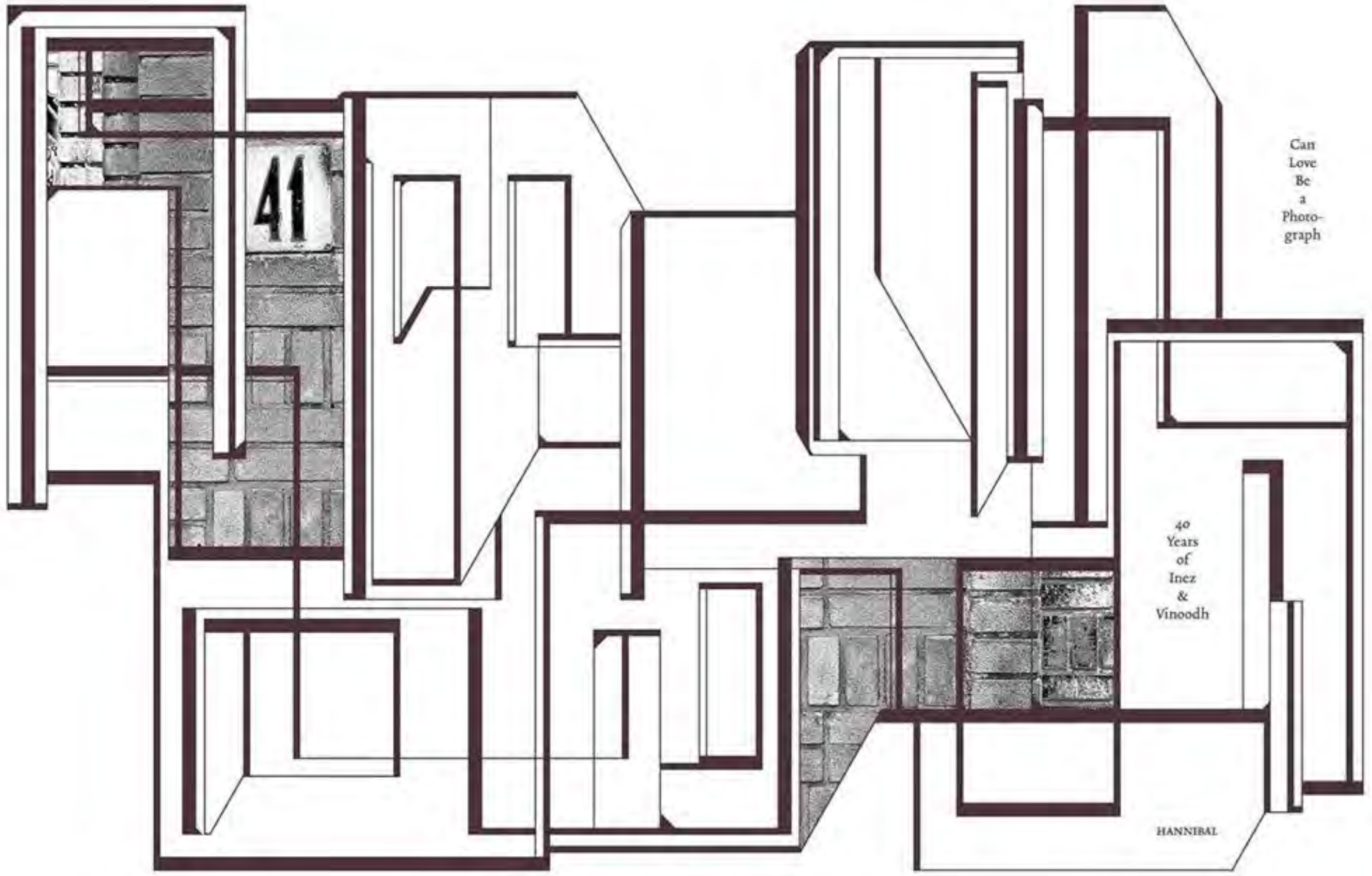
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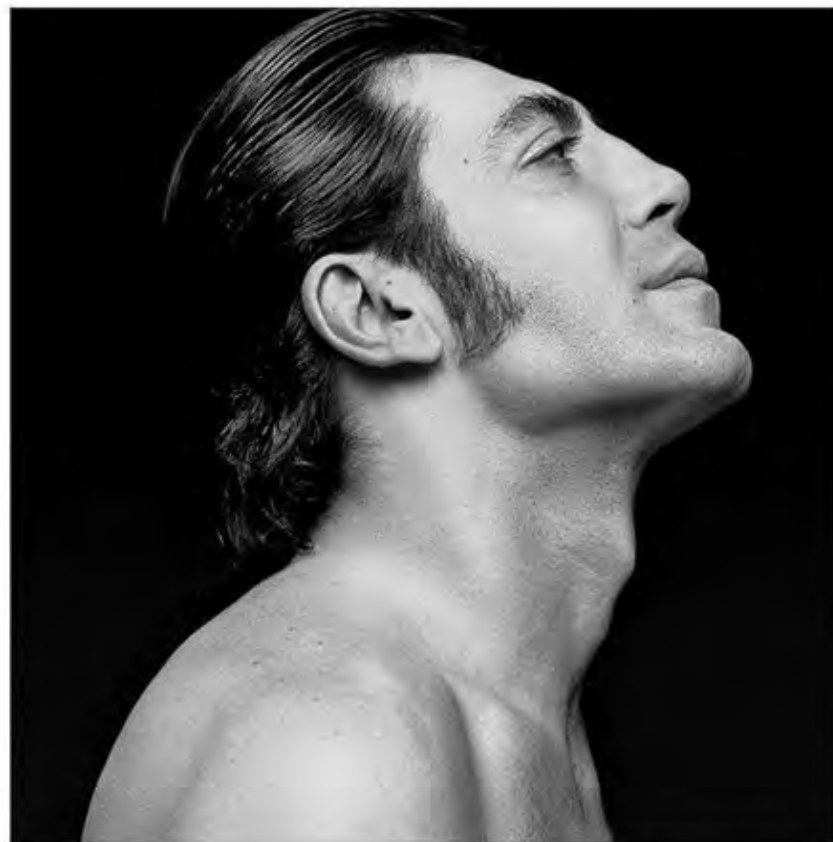


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Carmen-  
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2001



Vivienne-  
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1994



Madonna-  
Los Angeles,  
1998





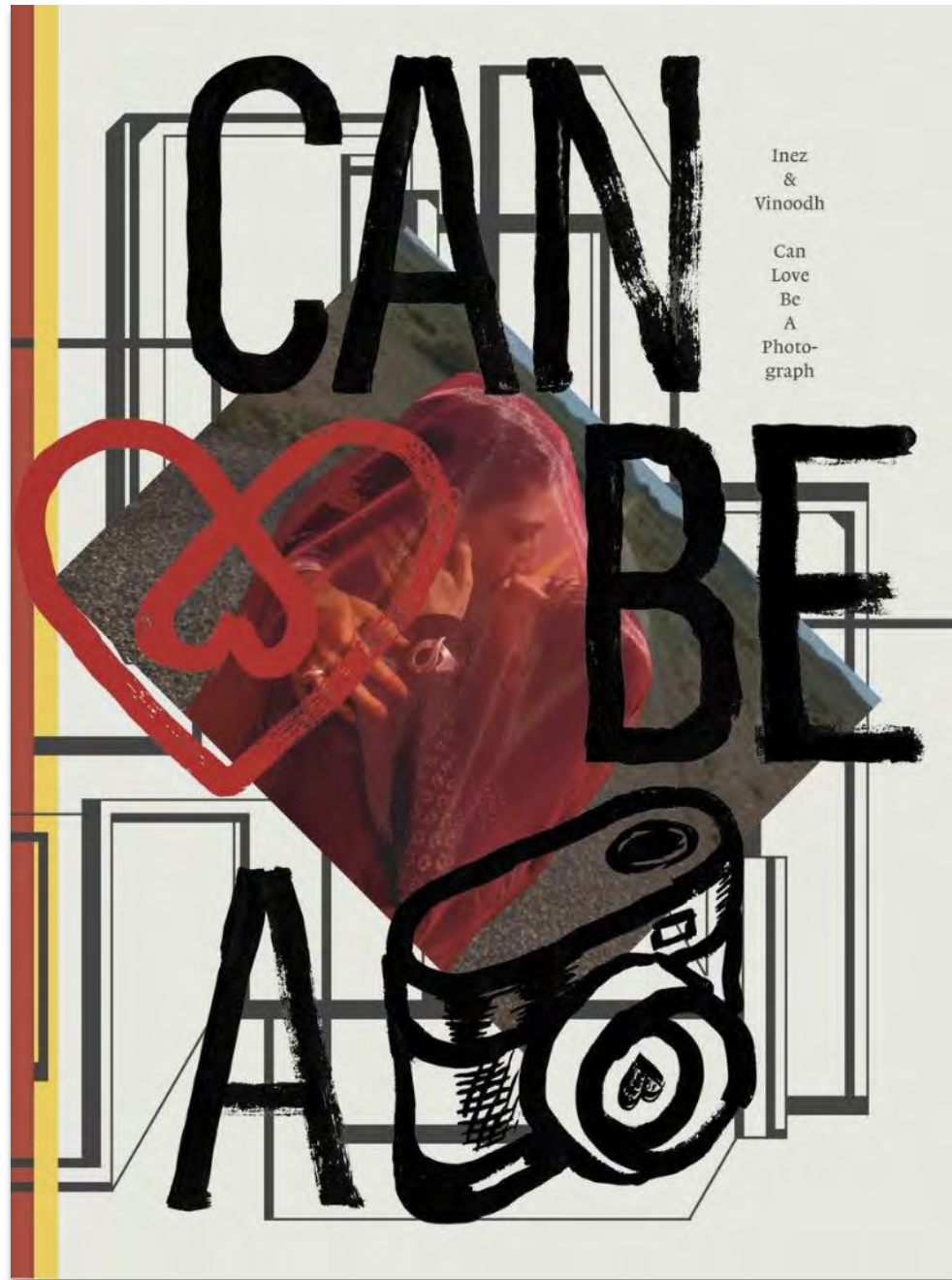
Brad Pitt - V Magazine, 2015

120



Tilda Swinton - Black Orchid by Tom Ford, 2025

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# Charlotte Perriand The Art of Dwelling



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Charlotte Perriand, 1991, photograph by Robert Doisneau, Gamma Rapho

## Charlotte Perriand: L'Art d'habiter

Katia Baudin

At the end of 1927, Ludwig Mies van der Rohe and silk barons Hermann Lange and Josef Esters began initial discussions about the construction of two residential buildings on Wilhelmshofallee in Krefeld. The completion of Haus Lange and Haus Esters in 1930 resulted in two major works of Neues Bauen, which exemplify the aesthetic and functional ideals of the avant-garde. At the same time, twenty-four-year-old Charlotte Perriand (1903–1999) was setting new standards in interior design in Paris: her radical conception of her own apartment earned her international recognition, and she soon became part of Le Corbusier's (1897–1965) studio. Between Krefeld and Paris, a fundamental debate about the dwelling of the future emerged in the late 1920s.

Almost a century after this breakthrough, the Kunstmuseum Krefeld are dedicating a comprehensive retrospective to Perriand with *L'Art d'habiter / The Art of Dwelling* at the Kaiser Wilhelm Museum (KWM) and at Haus Lange, focusing on her designs for domestic spaces and architectures—central issues that she dealt with intensively over seven decades of creative work. Numerous parallels can be drawn between Perriand and Mies van der Rohe: a respectful approach to nature, into which the architecture blends; a consistent focus on functionality and clarity; the careful selection and use of both natural and indus-



*Charlotte Perriand, Bar (1929-30) from the apartment in Paris built between 1929 and 1930, exhibited at the Salon d'Automne of 1931; photograph by J. P. R. C.*

The straight line or the curve:  
How do you envision the "Home" of 1960?  
Odette Marjorie in conversation with Charlotte Perriand

## The Straight Line or the Curve: How Do You Envision the "Home" of 1960? Odette Marjorie in conversation with Charlotte Perriand

Mrs. Charlotte Perriand lives in an interior that corresponds to her own ideas of how a home should be arranged.

Round swivel armchairs with metal frames; seats upholstered in red leather. Tables in the same style; walls painted in light tones, with shelves mounted on them. Chalk-colored *terrazzolith*<sup>1</sup> replaces parquet and carpets; curtains of gummed silk soften what might otherwise be an overly harsh light, generously supplied by immense glass skylights.

"How the family dwelling will be like in thirty years," Mrs. Perriand tells me, "how can anyone know? We work for the present generation. Hardly at all, I must admit, for the previous one. What can you do? The older generation does not feel comfortable in such an environment, and admittedly it does not suit them either.

Today furniture is made using metal tubing, but in thirty years might we not have other machine-made materials, or cast ones: concrete, compressed wood? Craftsmanship is increasingly being displaced, and everything will be produced in factories.

A modern dwelling needs a designated place to store every object."

"So no more sideboards or wardrobes?"

"Of course not. Shelving is entirely sufficient. Then seating for semi-reclining rest, very comfortable, and so on ... designed in a rational way."

"Will we then return to rooms with specific purposes (living room, dining room), which today seem to be combined?"

"One area should, in my opinion, always remain clearly distinct from the others: the sleeping area.

In a day, one eats, works, and rests.

One hardly spends more than three hours in the room where one eats, so it can be smaller. The table will be made of juxtaposed tops, adaptable according to need. This room will connect, by means of a wide bay with sliding doors, to another, larger space where we will relax: the living room.

The bedroom, with its bed and shelves for linens and clothing, will open onto a very bright, spacious room for hydrotherapy and sport.

Finally, the study will be practically equipped, with functional tables and good lighting."

Mrs. Perriand shows me a metal lamp with a reflector and articulated arm which, for her, provides the best type of lighting for a workroom. She is also considering installing automobile headlights, which would allow her to direct the light exactly where needed.

The Refuge Bivouac on Mont Joly, winter 1938/39, ADP  
 Interior of the Refuge Bivouac on Mont Joly, 1938, photograph by Charlotte Perriand, ADP



The Refuge Bivouac on Mont Joly, 1938, ADP



Charlotte Perriand, notes on testing and realization of the Refuge Bivouac on Mont Joly, November 1938 to January 1939, ADP

Refuge	Personnes	Surface	Volume	Matériaux	Observations
A.1	2	10	10	Alu	Refuge léger d'altitude
A.2	2	10	10	Alu	Refuge léger d'altitude
A.3	2	10	10	Alu	Refuge léger d'altitude
A.4	2	10	10	Alu	Refuge léger d'altitude
A.5	2	10	10	Alu	Refuge léger d'altitude
A.6	2	10	10	Alu	Refuge léger d'altitude
A.7	2	10	10	Alu	Refuge léger d'altitude
A.8	2	10	10	Alu	Refuge léger d'altitude
A.9	2	10	10	Alu	Refuge léger d'altitude
A.10	2	10	10	Alu	Refuge léger d'altitude

"Petites maisons de week-end, refuge léger d'altitude," from: *L'Architecture d'aujourd'hui*, January 1938, p. 88



Charlotte Perriand, "Refuge Bivouac: construction préfabriquée," from: *L'Architecture d'aujourd'hui*, special issue on materials, April 1938, pp. 14-15



1938, *L'Architecture d'aujourd'hui* published a report titled "Petites maisons de week-end, refuge léger d'altitude" (Small Weekend Homes: Lightweight, High-Altitude Shelter); in April 1939, another report followed on the occasion of a new installation in the high mountains.

For another project from this period—her *Le Tritonian* submitted to a competition in 1937 to design a weekend home built out of wood—Perriand returned to the principle of her "bivouac shelter," but this time using wood profiles rather than aluminum ones for the outer frame. This had been preceded by the social reforms of the French government of the Front Populaire (a coalition of radical socialists, socialists, and communists under Léon Blum), which included limiting the work week to forty hours and introducing paid vacation time. Perriand developed a basic construction to which modules could be added depending on the desired size for a flexible number from two to six people. She thus remained faithful to her mission in social policy: architecture should not be exclusive but should benefit all people. Her design



are quite different. For example, the *chaise longue* produced under license from 1933 at the Embru-Werke Rütli, Switzerland, has tubes of rectangular profile in lieu of the ogival ones of the French production of the stand; they are also found on examples of Thonet production that can be identified by metal labels. At the Thonet factory in Bystritz (now Bystřice), there was even discussion of a bentwood variant of the *chaise longue* in 1932. Already in 1930, a second clamp was added to the backrest of the *fauteuil à dossier basculant*, and around 1932 short tubes covered with rubber were added as stop plates for the backrest.

Production slowed more and more after 1935 and around three years later ceased entirely. After World War II, it was revived not in France but in Switzerland, starting in 1950 with the unauthorized production of the Embru *chaise longue* by Wohnbedarf AG. In 1959, the four "classical" models of seating furniture began their



international march of victory from Zurich thanks to the initiative of the Zurich gallerist Heidi Weber, though under the sole name Le Corbusier—which continued even after the sublicenses were transferred from 1964 to 1966 to Cassina S.p.A. in Meda, Italy. Not until 1978, when the licensing contract with Heidi Weber ran out, could Cassina include the collaboration with Perriand and considerably expand its offerings by agreement with the heirs of Le Corbusier and Jeanneret.

#### Confrontation with the German World

Interior designers in Paris, who always defended their Latin identity and celebrated a synthesis of art and luxurious handiwork, were "awakened" by the new developments, as Perriand recalled: "In 1930, [the committee of the Salon des artistes décorateurs] organized a huge contemporary art show in Paris, inviting the Deutscher Werkbund, the German avant-garde. It was a great success. It was also the occasion for a narrow-minded journalist from *Le Temps* to lay into us: ... 'For take note, the so-called originality of certain Swiss French designers is merely an imitation of products that have already been created in Germany.'"<sup>15</sup> A magnificent soirée was held at the German embassy at which Perriand met for the first time with the former Bauhaus director Walter Gropius and

# Charlotte Perriand The Art of Dwelling



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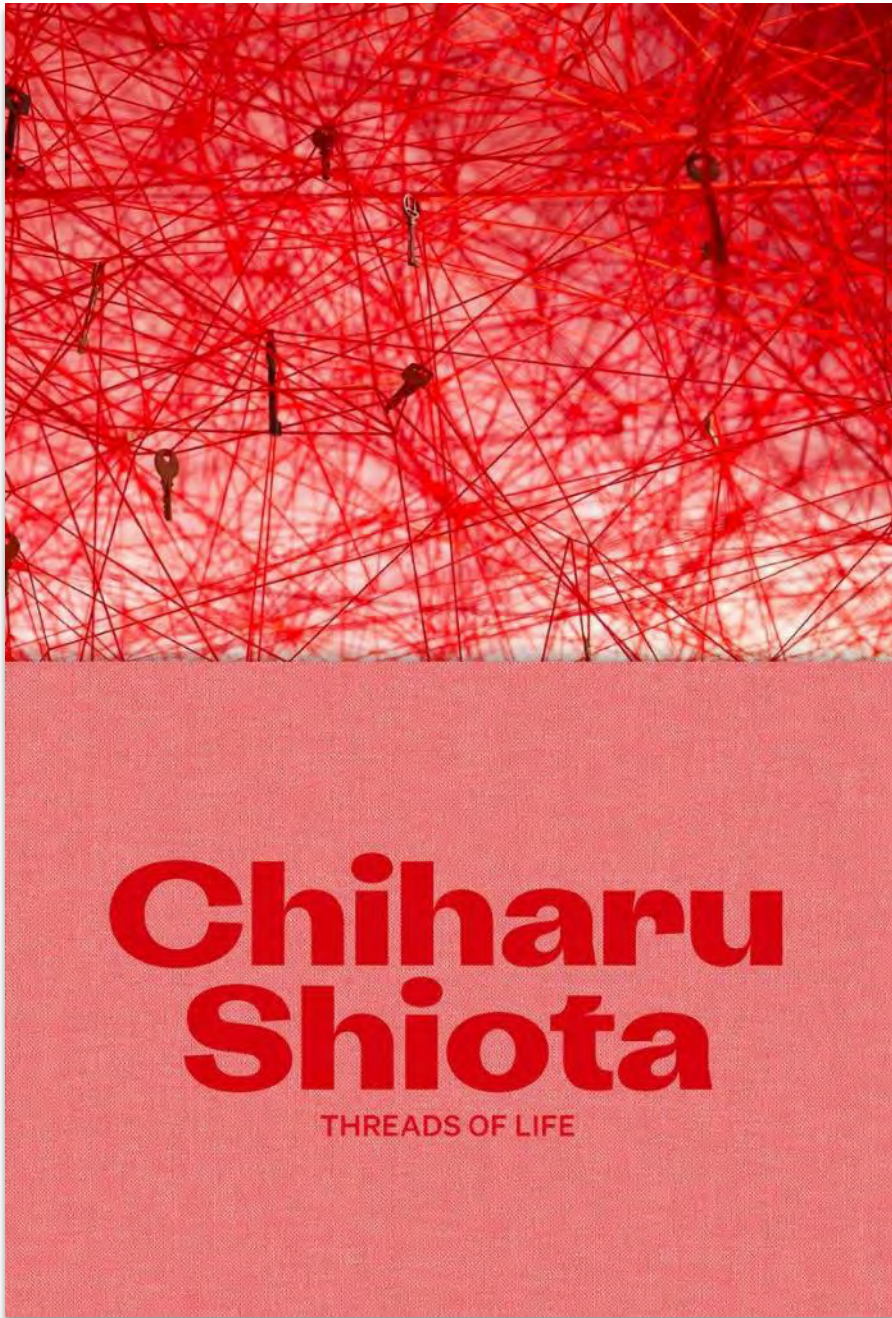
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# Chiharu Shiota

THREADS OF LIFE



# Chiharu Shiota

THREADS OF LIFE

Yung Ma

Beautifully produced monograph of the contemporary Japanese artist Chiharu Shiota, whose immersive thread-based installations have drawn crowds across the globe.

- This beautifully produced clothbound monograph offers a striking visual and critical exploration of the work of Chiharu Shiota (b. 1972, Osaka), the acclaimed Japanese artist known for her immersive, thread-based installations.
- These poetic environments - woven from vast networks of red, black or white yarn - have captivated audiences around the world, evoking themes of memory, absence and the body.
- Featuring a newly commissioned essay by Yung Ma and an in-depth interview with the artist, the book presents previously unpublished photographs of recent works, including a compelling series of intricate drawings.
- Chiharu Shiota is a Japanese sculpture and installation artist who creates large, immersive displays from quotidian objects such as keys, beds, shoes, chairs or dresses. She is best known for her room-size installations of crisscrossing red threads.

AU \$59.99 | NZ \$59.99

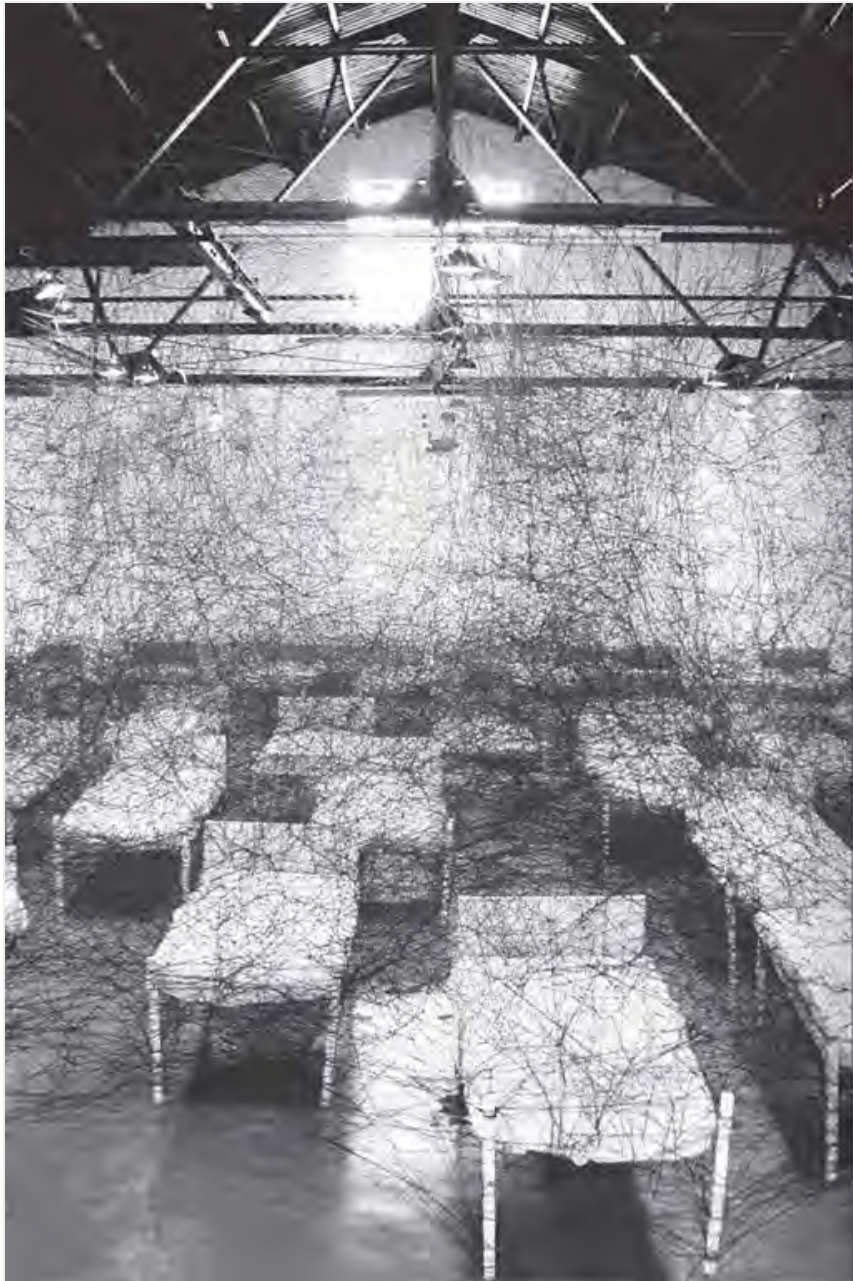
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100 Illustration(s)

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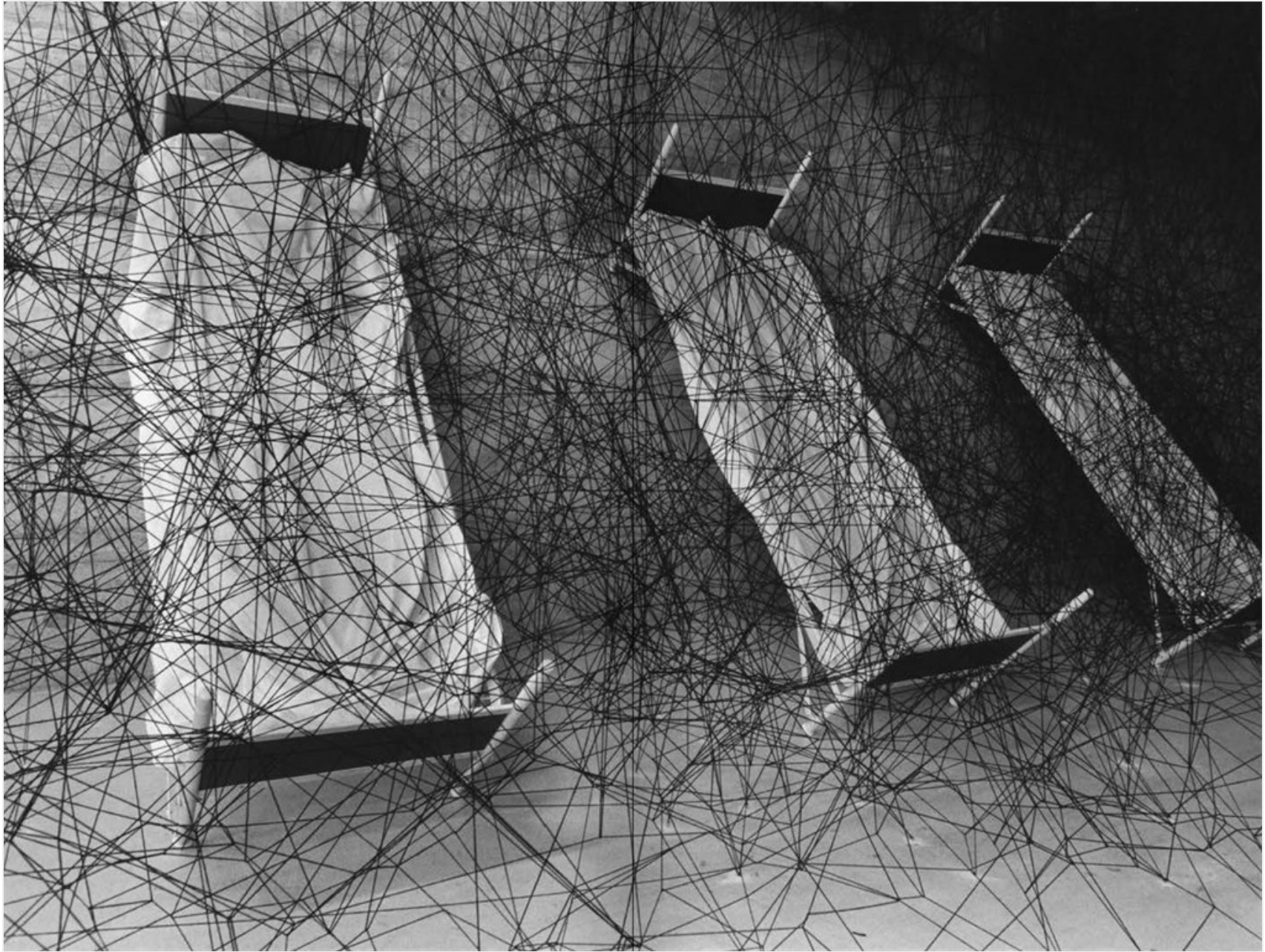
Hayward Gallery



## Restless sculpture

Across the span of societal activity from work to leisure, consumption to reproduction, every object with a defined purpose has a particular name, a designated word to describe it. Our vocabularies are geared to refer to a world of manufactured things, predictable architectures, standardised shapes and gestures. But as a culture, we suffer from a kind of linguistic impoverishment when it comes to talking about 'organic' or 'irregular' forms. And typically, when we encounter things that have no place in our language and so prove difficult to speak of, we feel anxious or unsettled. Unnameable forms issue a disconcerting challenge to our tacitly assumed, know-it-all sovereignty.

Many of the artists featured in *When Forms Come Alive* engage us in this kind of disarming (and enlivening) encounter. We have no precise labels for the ambiguous and unsettled forms with which their sculptures confront us. Their uncertain topographical provenance can leave us baffled, so that we end up trying to describe them in terms that refer only to characteristics that they seem to lack: we call them 'formless' or 'shapeless', or comment on the absence of any discernible formal organisation in a particular sculpture. But how does one precisely describe, for instance, the abstract coagulation of Olaf Brzeski's *Dream – Spontaneous Combustion* (2008, p. 83), a frozen cloud of charred ash that seems to erupt in the gallery's hygienic confines like a projectile vomiting of black filth? We recognise it as a form linked to explosions or fires, but our lack of any terms Across the span of societal activity



I chose thread  
as my material  
because it  
reflects feelings,  
like feelings,  
it can be mixed  
with others,  
knotted, loosened  
or cut.

c.  
s.

*During Sleep,*  
2001

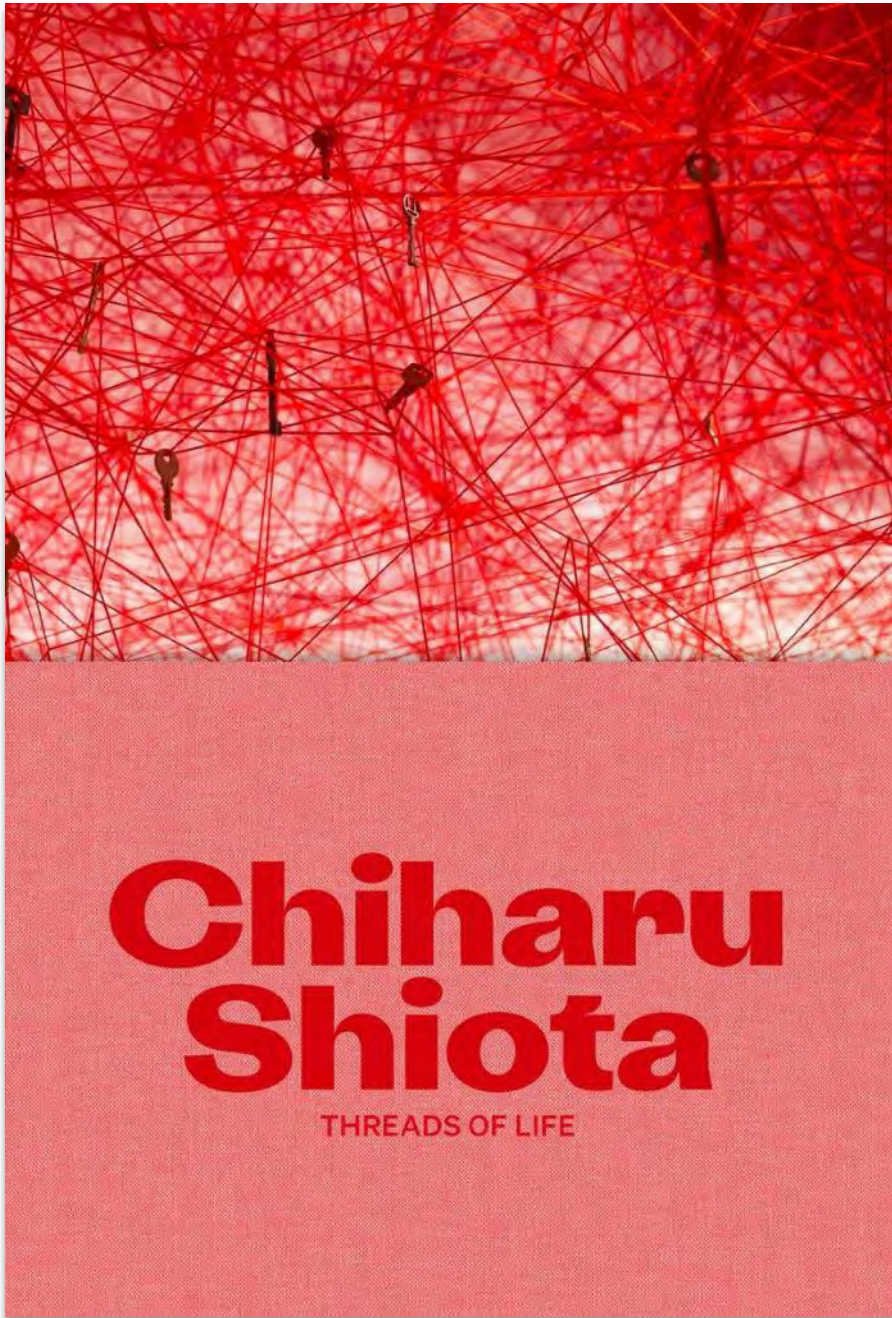
*Conscious Sleep,*  
2016











# Chiharu Shiota

THREADS OF LIFE

Yung Ma

Beautifully produced monograph of the contemporary Japanese artist Chiharu Shiota, whose immersive thread-based installations have drawn crowds across the globe.

- This beautifully produced clothbound monograph offers a striking visual and critical exploration of the work of Chiharu Shiota (b. 1972, Osaka), the acclaimed Japanese artist known for her immersive, thread-based installations.
- These poetic environments - woven from vast networks of red, black or white yarn - have captivated audiences around the world, evoking themes of memory, absence and the body.
- Featuring a newly commissioned essay by Yung Ma and an in-depth interview with the artist, the book presents previously unpublished photographs of recent works, including a compelling series of intricate drawings.
- Chiharu Shiota is a Japanese sculpture and installation artist who creates large, immersive displays from quotidian objects such as keys, beds, shoes, chairs or dresses. She is best known for her room-size installations of crisscrossing red threads.

AU \$59.99 | NZ \$59.99

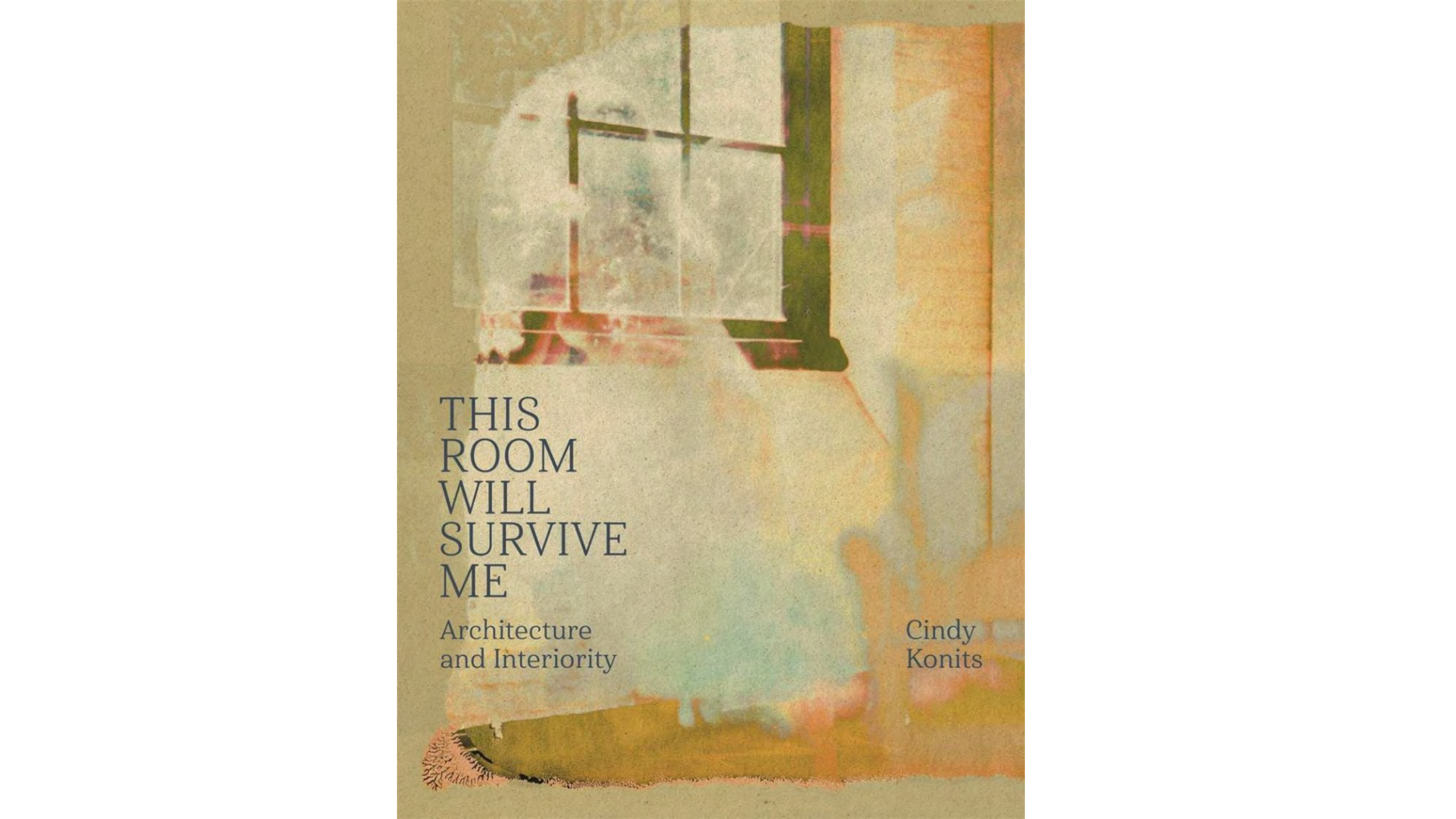
9781853323850

96 Pages | Hardcover

100 Illustration(s)

222 mm x 152 mm

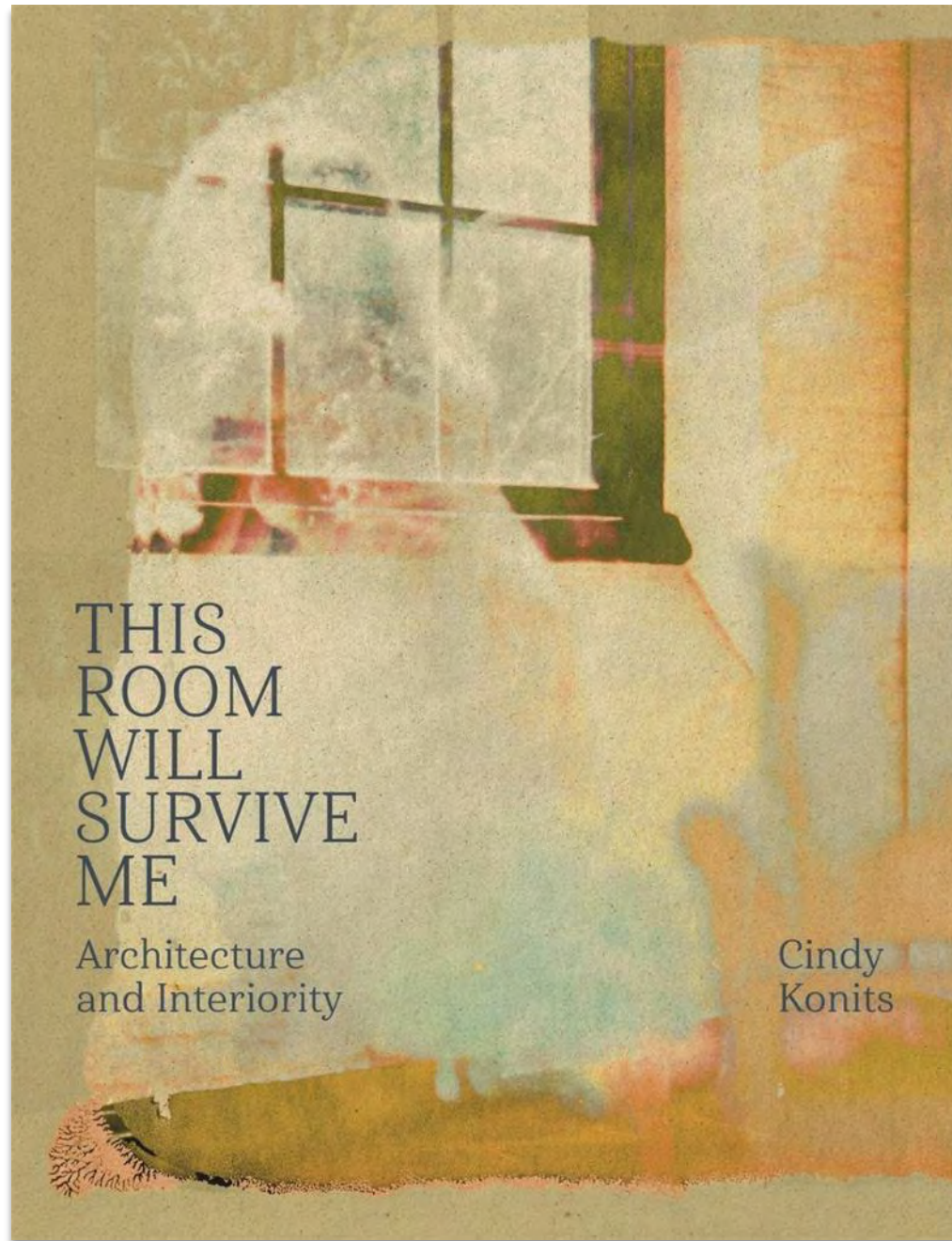
Hayward Gallery

An abstract painting of a room interior. The scene is composed of various colored washes and textures. A window with a dark frame is visible in the upper left, looking out onto a bright, overexposed area. Below the window, there are hints of a patterned rug or floor covering. The overall color palette includes muted greens, yellows, oranges, and greys, with some darker, more saturated areas. The style is painterly and expressive, with visible brushstrokes and layered colors.

THIS  
ROOM  
WILL  
SURVIVE  
ME

Architecture  
and Interiority

Cindy  
Konits



# Cindy Konits: This Room Will Survive Me

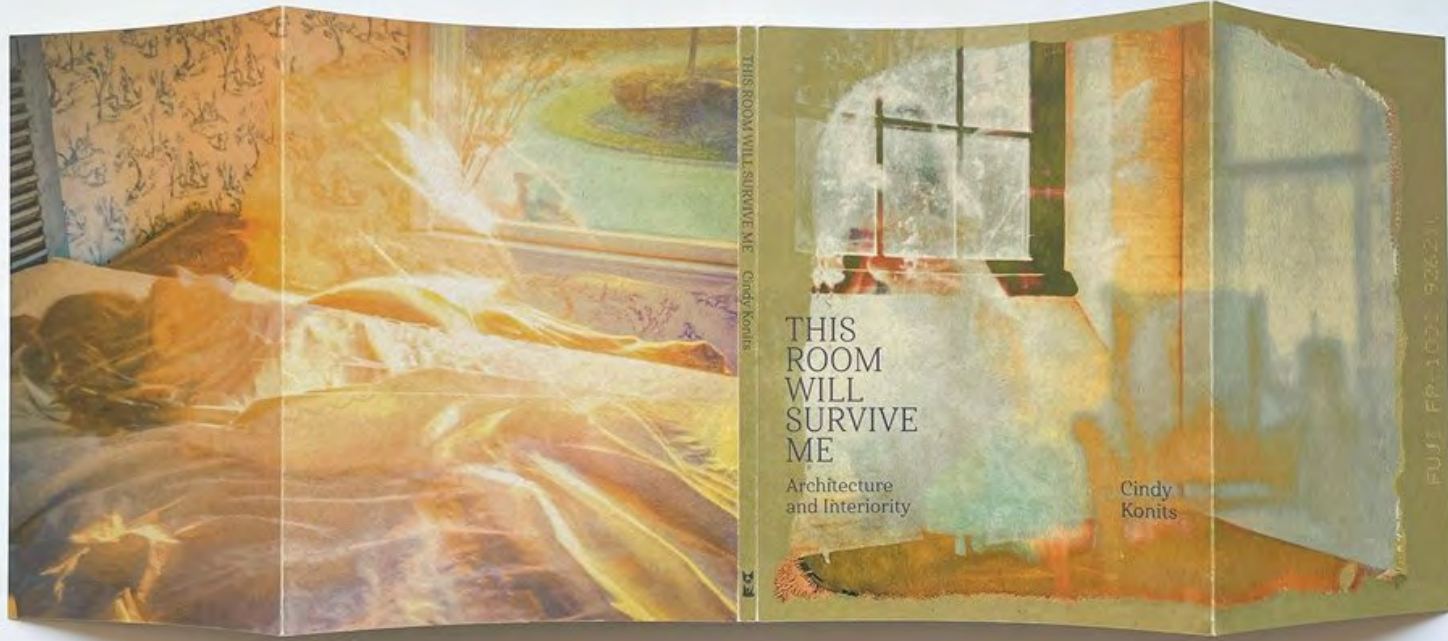
ARCHITECTURE AND INTERIORITY

Edited by Elizabeth Avedon, Designed by Teun van der Heijden,  
Photographs by Cindy Konits, Text by Juhani Pallasmaa

Superb multi-layered existential documentary.

- Cindy Konits began photographing herself with an obsolete professional instant camera and expired film after discovering it, unused, at the bottom of her studio closet.
- The camera's features enable the creation of slow, meditative self-portraits in sunlight and shadow, within and between rooms and the surrounding landscape.
- In these images, Konits examines architecture as a holding environment that supports emotional and reflective thought, functioning as a container for the storage and recall of experience embedded in rooms, buildings, and the physical features that define natural boundaries.
- *This Room Will Survive Me* invites readers to experience rooms inwardly and sense the slow flow of time and memory.

AU \$90.00 | NZ \$100.00  
9789053309667  
202 Pages | Paperback  
60 Illustration(s)  
270 mm x 210 mm  
Schilt Publishing



THIS ROOM WILL SURVIVE ME Cindy Konits

THIS ROOM WILL SURVIVE ME

Architecture and Interiority

Cindy Konits

ISBN: 978-1-000-93623-1

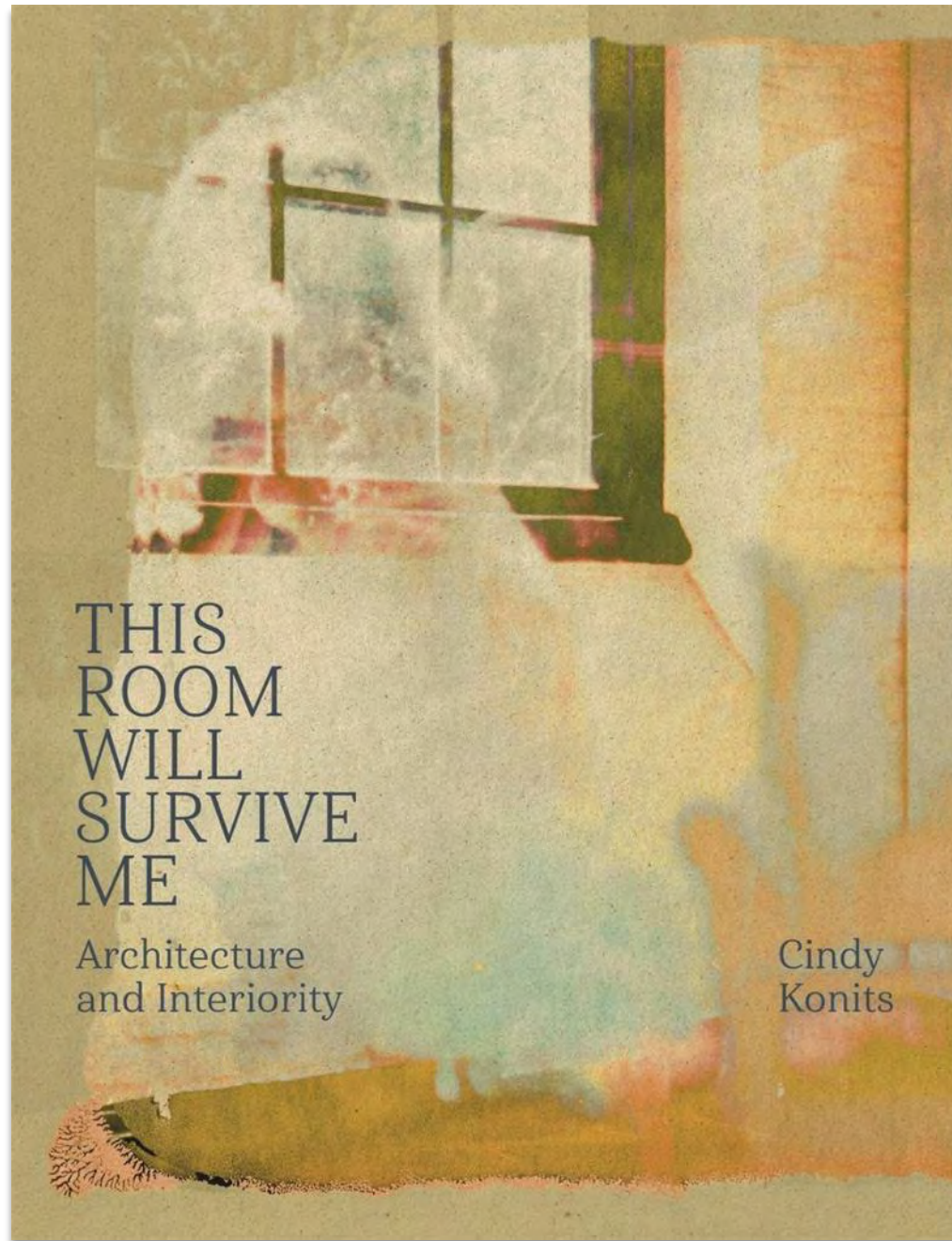












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Data

Consciousness:

Reframing

Blackness in  
Contemporary

Print

HIRMER

NEW YORK  
PRINT CENTER  
NEW YORK  
PRINT CENTER



## Data Consciousness

REFRAMING BLACKNESS IN CONTEMPORARY PRINT

Edited by Tiffany E. Barber, Contributions by Nell Irvin Painter, Tiffany E. Barber, Safiya U. Noble, Silas Munro, Shraddha Ramani and William Villalongo

Celebrating a century of art: Creativity and Connection features one hundred works from the collection of Lehigh University Art Galleries (LUAG) in Bethlehem, PA.

- With reflective essays accompanying each selection, the book weaves together history with fresh community perspectives on the museum's collection, now panning over 20,000 objects.
- Opening with a first-ever history of the museum by independent scholar Keidra Daniels Navaroli, the book brings to life iconic and masterful paintings, prints, photographs, sculptures, and material culture collected over the past century.
- Personal writings by students, faculty, staff, artists, and community members-in styles ranging from the poetic to the analytical-illuminate the distinctive maker DNA of Lehigh University, where art has shaped teaching, campus life, and LUAG's vision for the future.

AU \$79.99 | NZ \$90.00


9783777444529

144 Pages | Paperback

125 Illustration(s)

254 mm x 203 mm

Hirmer Verlag GmbH



# Foreword and Acknowledgements

Jenn  
Bratovich

P

rint Center New York is proud to present **Data Consciousness: Reframing Blackness in Contemporary Print** in our Jordan Schnitzer Gallery. The first glimmer of this exhibition came to us in early 2023, when Mark Thomas Gibson alerted us to an ambitious project called **Printing Black America** that artist William Villalongo and urbanist Shradha Ramani were pitching to print publishers: a twenty-first century answer to W. E. B. Du Bois's prescient and peculiar 1902 data portraits about Black life during Reconstruction. This new work would be expressed as a portfolio of thirty visualizations using current and historical data, subdivided into thematic sections, and they planned to make it all in collaboration with six printmaking studios across the United States. In speaking with Villalongo and Ramani, it became clear that this portfolio, if it could be made, would be something we had never seen before. Print Center New York

decided to exhibit the completed work, and Villalongo introduced us to the imaginative Dr. Tiffany E. Barber, who accepted the task of curating an exhibition anchored by a work that didn't yet exist. Less than three years later, we have **Data Consciousness**, an interdisciplinary group exhibition that draws out themes and ideas from **Printing Black America** in ways we never saw coming. Now with plans for a national tour organized by the Art Bridges Foundation and set to begin in 2026, this project will reach audiences and spark learning and debate extending far beyond what we first imagined. We thank Barber for taking this leap of faith with us, for sharing her wide-ranging knowledge, and for surprising us in wonderful ways.

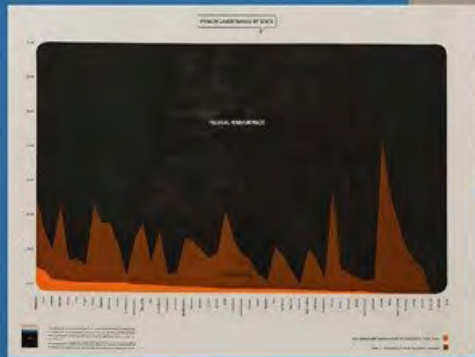
We thank Villalongo and Ramani for being tremendous partners in this collaboration, and we extend our gratitude—and frankly, our awe—to the many talented people across the country whose labor produced this expansive and historic work of art: thank you to our impressive colleagues and friends at Graphiestudio (University of South Florida, Tampa, FL); Highpoint Editions (Minneapolis, MN); Island Press (Washington University, St. Louis, MO);

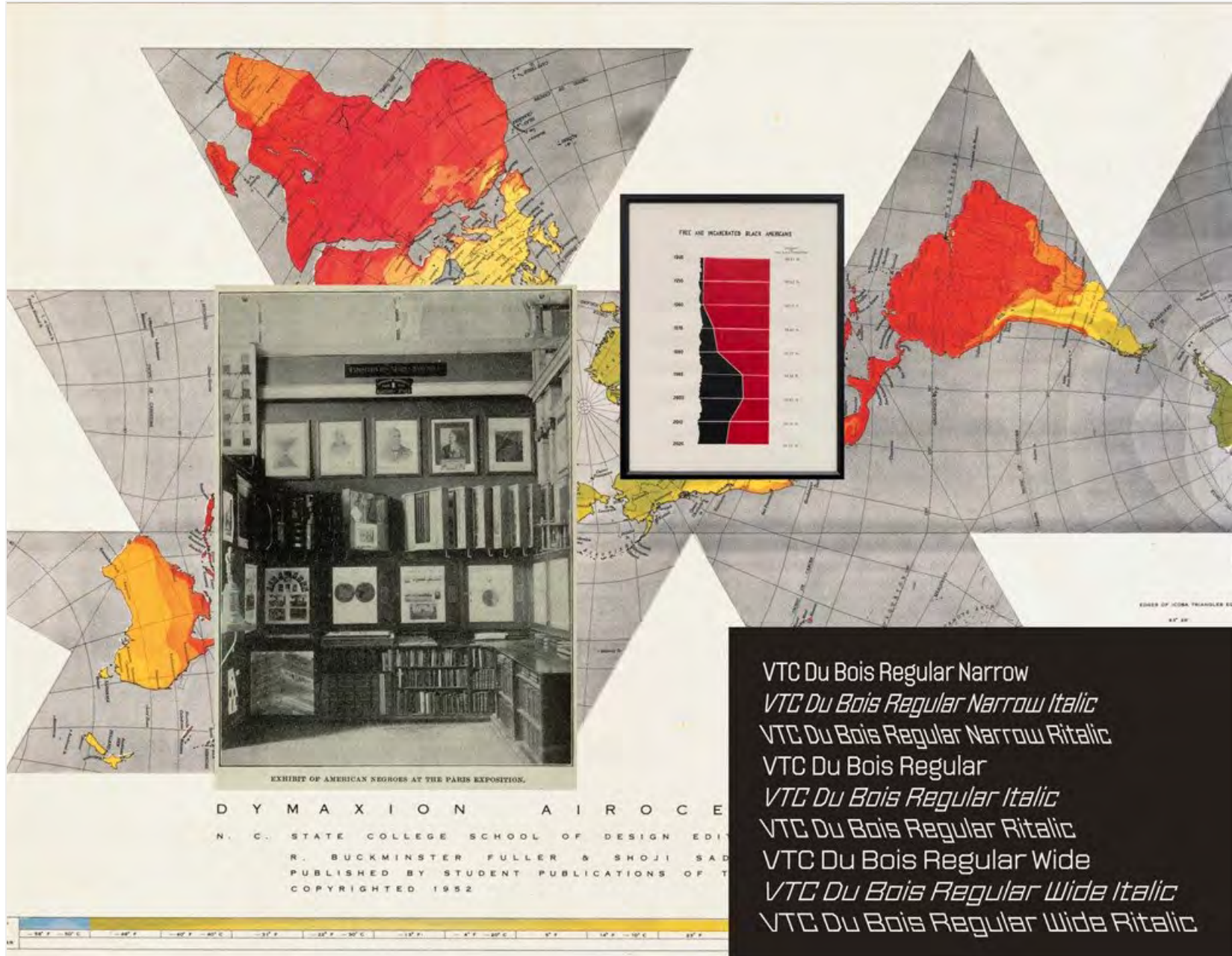
Mullowney Printing Company (Portland, OR); Paulson Fontaine Press (Berkeley, CA); and Powerhouse Arts (Brooklyn, NY). On behalf of Villalongo and Ramani, we also thank the local leaders, scholars, social scientists, and activists who gave energy to this project and whose living work grounds it in a contemporary context: Antoinette Jackson, Robin Proudie, Whitney Terrill, Mariluz Franco Ortiz, Isar P. Godreau, Lisa Jerrett, John Godwin, Allister Byrd, Geoff Ward, and Kelly Schmidt.

We are deeply indebted to the other artists in this exhibition—Tahir Hemphill, Julia Mallory, Silas Munro, and Kameelah Janan Rasheed—who so enthusiastically jumped into this project and shared their practices with us. Mallory, Munro, and Rasheed, in particular, worked with us to produce new works and site-specific interventions that we are thrilled to be able to document in this publication. Kris Nuzzi from Munro's studio and Margaretta Mendoza from Rasheed's were especially helpful collaborators in this process. We thank each of these artists for opening up and challenging our thinking over the course of organizing this exhibition.



Exhibition continues >





VTC Du Bois Regular Narrow  
*VTC Du Bois Regular Narrow Italic*  
 VTC Du Bois Regular Narrow Ritalic  
 VTC Du Bois Regular  
*VTC Du Bois Regular Italic*  
 VTC Du Bois Regular Ritalic  
 VTC Du Bois Regular Wide  
*VTC Du Bois Regular Wide Italic*  
 VTC Du Bois Regular Wide Ritalic



JORDAN SCHNITZER  
GALLERY

Exhibition continues >

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DATA CONSCIOUSNESS: REFRAMING BUSINESS IN CONTEMPORARY PRINT

INSTALLATION PHOTOS





Tabir Hemphill, *Maximum Distance, Minimum Displacement*, 2023. Gold-plated brass.  
Edition of 5.



Tabir Hemphill, *Nas*, 2017. Archival pigment print.  
Edition of 5.

89



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& Anab Jain  
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A publication by  
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Applied Arts Vienna  
ISBN 978-3-7757-6185-7



Hatje Cantz

# QUESTIONS

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Hatje Cantz

# QUESTIONS

## Designing Questions

Designed by Theresa Hattinger, Text by Zoy Anastassakis

Beyond ready-made solutions - design as a practice of critical questioning.

- In a time of converging crises, how can design education cultivate hope? Led by Anab Jain, head of the department of Design Investigations at the University of Applied Arts Vienna.
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## Why Design Questions?

by Anab Jain

‘What does a hopeful future truly look like? Is it even possible anymore to imagine a future that feels inspiring?’

Our student, Angela Neubauer, asked this question as she began preparing for her diploma project at Design Investigations. As an educator, I have always believed it is my responsibility to prepare and equip my students for the complex scale of challenges and opportunities ahead. But when Angela (Angie) asked this seemingly simple question, I felt deeply confronted. The question reminded me that my role as an educator is fundamentally about inspiring hope and curiosity in students in the face of multiple crises. She continued, ‘I want to pursue a diploma that imagines a hopeful future for my generation.’

At just twenty years old, I know Angie was articulating an inner conflict I’ve sensed among many of our young students. ‘How do we even begin to navigate this disorienting world of climate crisis, war and genocide, lockdowns, and technological acceleration with any sense of direction or agency?’ Like many her age, Angie wasn’t asking for easy answers or naive optimism. Instead, she was expressing a fundamental need: the capacity to actually imagine and work towards futures she could believe in, futures she could see herself shaping. I, too, find myself asking: What are the beacons of hope that can help us navigate deep uncertainty?

If we see ourselves as separate from the systems we hope to influence, the scale of the challenge can feel

overwhelming. Silvia Rivera Cusicanqui offers us a way of reframing this feeling through her use of the Aymara concept of *ch’ixi* – the idea of being in a state of both/and rather than either/or.<sup>1</sup> We are both within the systems we question and capable of transforming them. We are both shaped by current realities and shapers of future possibilities. This way of thinking allows us to hold multiple positions simultaneously, to be embedded yet critical, complicit yet transformative.

Holding these contradictions can feel exhilarating and terrifying at the same time. Being on the precipice of the unknown can often make us feel like we want to turn back and return to something familiar. But what if it is precisely in these moments, when familiarity fails to provide comfort, that we can rediscover how we can participate in the making of worlds? Author Ursula K. Le Guin, in *The Lathe of Heaven*, writes:

We’re in the world, not against it. It doesn’t work to try to stand outside things and run them that way. It just doesn’t work, it goes against life. There is a way but you have to follow it. The world is, no matter how we think it ought to be. You have to be with it. You have to let it be.<sup>2</sup>

Education is the space where we get to do this – not from some artificial objective distance but by staying in the middle of the murky, messy, entangled materiality of it all. Not worrying about getting it all perfect, but making sure we take part. And so, when questions like Angie’s come into the studio, they are not just about despair. In fact, often quite the opposite. They help open up room to try different things out, to play with alternative materials, test new ideas, and enjoy other ways of seeing and making.

## THE POWER OF QUESTIONS

Now nearly in my tenth year as a design educator, I have spent a lot of time thinking about the power of questions. I am convinced that the ability to ask meaningful questions is our most essential tool. If the answers we’ve inherited have led to this moment of profound planetary and societal disquiet, isn’t the most radical act then to reclaim the power of the question?

From an early age, schools and institutions instil in us a preference for predefined answers over questions, solutions over doubt. I agree with Keller Easterling when she says that our cultural tendency to seek definitive answers often eliminates ‘the very information it needs.’<sup>3</sup> When planetary thresholds are breached and algorithmic systems reshape social reality, it feels essential to stop and question.

Challenges such as global warming, shifting geopolitics, and the relentless acceleration of technology aren’t separate challenges, but rather deeply interconnected threads. How might education prepare young people to navigate such complexity? For institutions facing political and financial pressure, it is tempting to default to solution-oriented, employment-focused training. But when the very nature of work is being questioned, this is merely a sticking plaster. What we need is the courage to dwell in uncertainty, to resist the institutional pressure for immediate answers. When we acknowledge not knowing, we create space for unexpected possibilities to emerge.

## SKETCHING A HISTORY OF DESIGNING QUESTIONS

We are not the first to probe the possibilities of design education. Most

would recognise that design has hardly ever been neutral. It is true that design has played a significant role in delivering comfort through products that are straightforwardly useful. But its greatest power may lie in its capacity to challenge the status quo, especially in times of social and political upheaval.

The University of Applied Arts Vienna (the Angewandte) has long embodied this tension. Founded in the 1860s alongside the MAK – Museum of Applied Arts, Vienna, it emerged from a critical examination of industrial production at a moment when Vienna itself was transforming through the grand Ringstraße project. Although the school’s founding statutes appear geared towards the needs of industry, it soon developed its own critical potential as the birthplace of the Wiener Secession (1897), an association of artists who opposed conservative views on art to break new ground in integrating art into everyday life.

Our department’s story begins with one of this movement’s key figures, Josef Hoffmann, who established the programme in 1923 as a metal workshop in response to another crisis: the threat that mechanised production posed to Vienna’s craft traditions. Since then, the department’s evolving names, from Emailarbeiten und Gürtlerei [enamel and metal work] to Industrial Design 2 and finally to today’s Design Investigations, chart how each generation has renegotiated the role of design in society. This path has always been distinct from that of a parallel Industrial Design department, whose focus remains on industrial, product, and furniture design.

This history matters because it reveals something essential: Change doesn’t arrive through mission statements, but through the accumulation of questions asked in workshops, and through the friction between inherited



Field trip to the Erzberg mine and Donawitz steel mills in Styria, Austria, for the 'Salvaging a Good Time' semester brief, 2022-23

Exploring the origins of everyday materials and the consequences of their extraction and processing

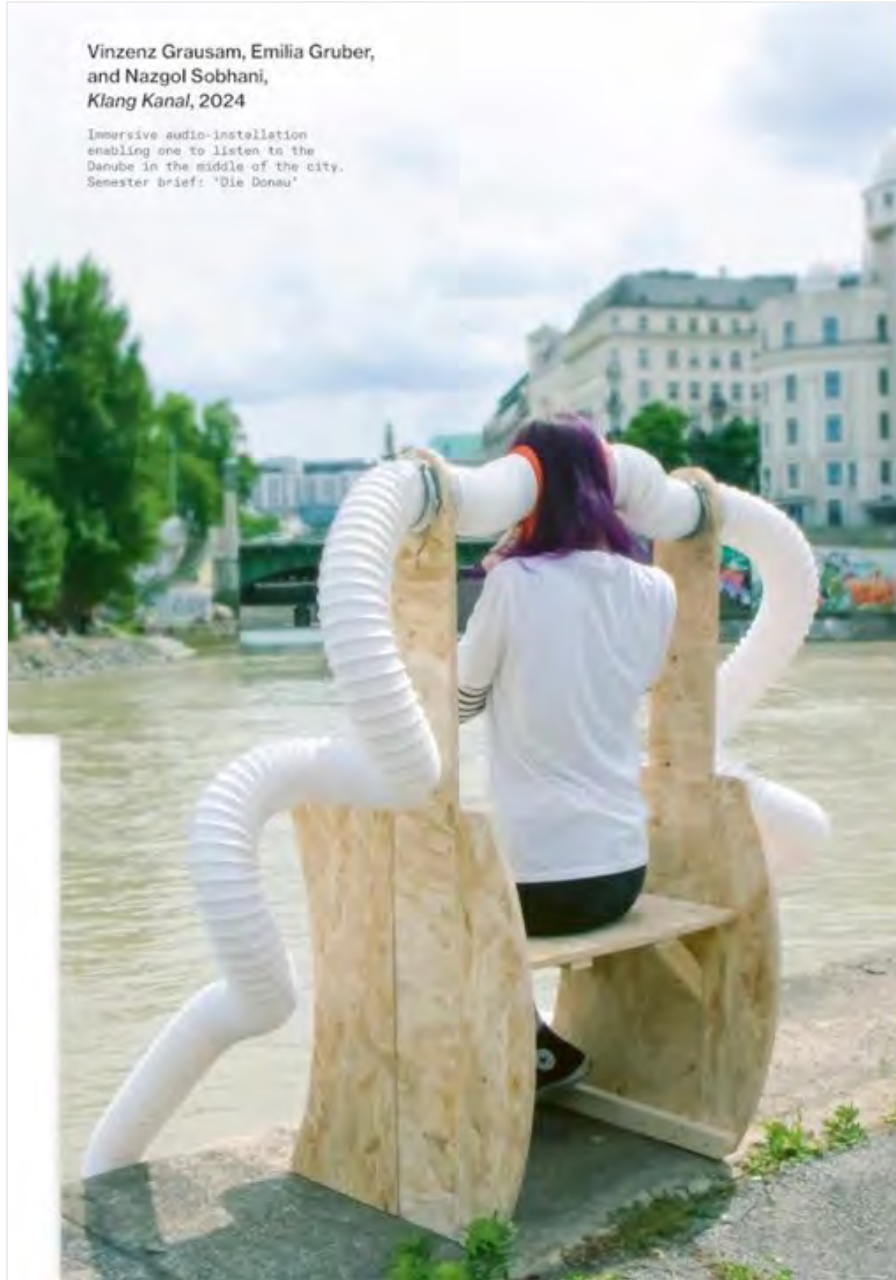


Lucy Li and Florian Semlitsch,  
*Illegal Rain*, 2017-18

Prototypes, films, and spatial multisensory installation for a farmer's guerrilla movement stealthily geoengineering rain in a rural Austrian setting.  
Semester brief: 'After Abundance';  
Photo: Damian Griffiths

Vinzenz Grausam, Emilia Gruber,  
and Nazgol Sobhani,  
*Klang Kanal, 2024*

Immersive audio-installation  
enabling one to listen to the  
Danube in the middle of the city.  
Semester brief: 'Die Donau'



Expanding

# HOW DO WE DESIGN WHEN EVERYTHING IS ENTANGLED

?

by Anab Jain,  
Nikolas Heep, and  
Stefan Zinell

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Expanding

Future

Annex



Oulin Chen, Lars Hanhardt, Nina Heimel, Annalisa Rhein, Florian Sapp, Keita Sugiyama, and Naz Eylül Türkeç, *The Last Car*, 2025

A speculative monument celebrating the end of cars as means of individual transportation. Sculptures of cars made of chipboard and wood, painted red. The volume corresponds exactly to that of a parked car, showing how much space would be gained by their disappearance. Semester Brief: 'Monuments of the Future'. Photo: Ronja-Eliina Kappl



Photo: Martin Grödl



From the *Monuments of the Future* exhibition: Emma Breitenecker, José María de la Garza Flores, Philip Enrich, Parvian Farnami, Emilia Gruber, and Maria Schweiger, *Down of Fusion, 2025*. Visitors relax beneath the glowing torus, reminiscent of a fusion generator. Photo: Ronja-Elina Kappl



Katarzyna Greczka, Lara Huz, Meda Retegan, and Max Scheidl, *The Office of Liberation, 2019*

Installation set in a fictional surveillance state that invites visitors to join a rebellion. Through hacked objects and hidden messages, the work explores resistance under systems of control. The project was part of *Futures of Democracy*, a collaborative provocation on the shape of governance in a fragmenting Europe, shown at Vienna Design Week 2019.

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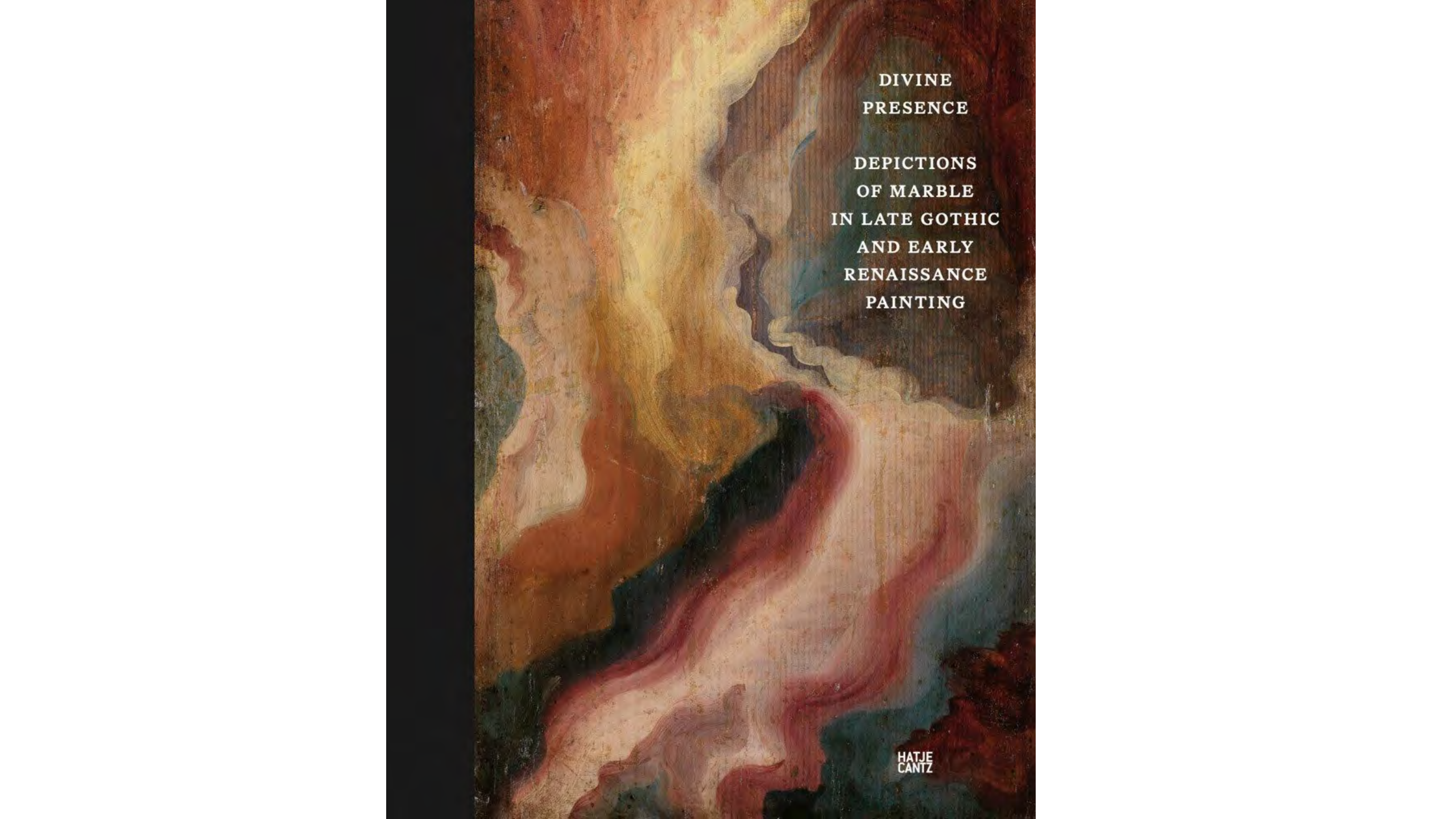
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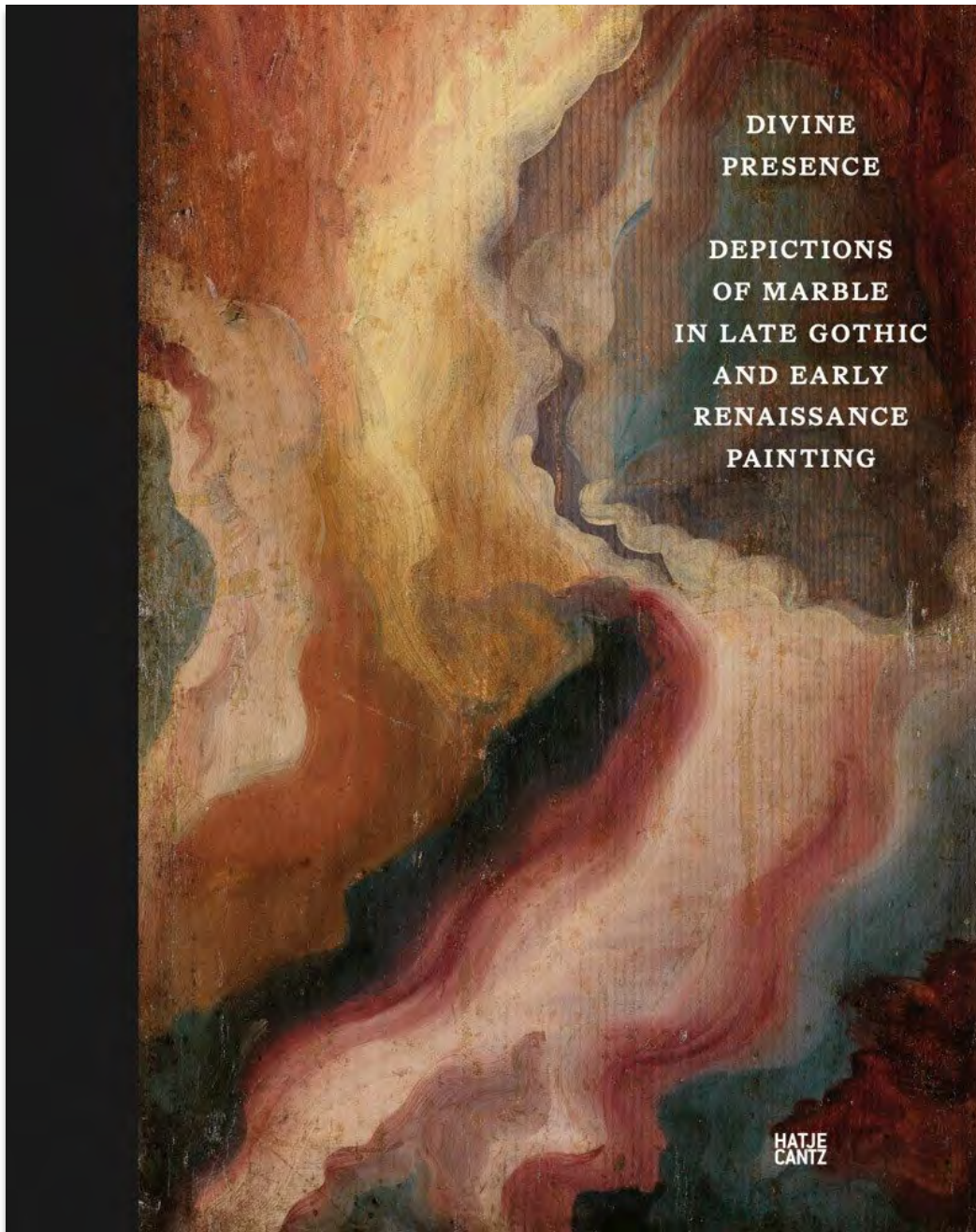
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The image is a vertical section of a painting. It features a central figure, possibly a woman, depicted in a dark, swirling, ethereal space. The figure is rendered in a light, almost white color, contrasting sharply with the surrounding dark, swirling forms. The top of the image is dominated by a bright, golden light that fades into the dark space below. The overall composition is dynamic and expressive, with visible brushstrokes and a rich, textured surface. The text is overlaid on the right side of the image.

DIVINE  
PRESENCE  
  
DEPICTIONS  
OF MARBLE  
IN LATE GOTHIC  
AND EARLY  
RENAISSANCE  
PAINTING

HATJE  
CANTZ



## Divine Presence

DEPICTIONS OF MARBLE IN LATE GOTHIC AND EARLY RENAISSANCE PAINTING

Text by Karl Kolbitz

Marble as a theological tool: a guide to the medium favored by Late Gothic and Early Renaissance artists who sought to encapsulate the divine.

- How do you represent the divine and the central miracles of Christianity? *Divine Presence* explores this question through the captivating world of marble representations in Late Gothic and Early Renaissance art.
- This groundbreaking study reveals how painters - including Fra Angelico, Bellini, Crivelli and Mantegna - transformed depictions of marble from mere decoration into a powerful theological tool.
- Rooted in ancient beliefs that marble was a living substance, their works made the ineffable visible, inviting viewers to glimpse heaven through pigment and stone.
- The first visual study of this widespread visual phenomenon, *Divine Presence* offers fresh insights for art lovers, culture enthusiasts, and history buffs.
- Through stunning imagery, original research, and engaging texts, this book uncovers the spiritual and devotional power of painted marble.

AU \$95.00 | NZ \$95.00

9783775762090

192 Pages | Hardcover

170 Illustration(s)

290 mm x 235 mm

Hatje Cantz Verlag

"(I)mages are the remnant, the trace of what men who preceded us have wished and desired, feared and repressed."  
Giorgio Agamben, *Nymphs* (2013)<sup>1</sup>

## STONE IN AN ENCHANTED WORLD



GIOVANNI DI PAOLO, *The Creation of the World and the Expulsion from Paradise*, 1445. Tempera and gold on wood, 46.4 × 32.3 cm. The Metropolitan Museum of Art, New York.

## Overcoming the Barriers of Time

When it comes to the history of fourteenth and fifteenth century Italian art, known as the Trecento and Quattrocento respectively, marble is all too often subjected to the rather limited characterization that it served a decorative and showy purpose. It's easy to see why. The cost, rarity and beauty of the material, not to mention the craftsmanship and ingenuity required to carve it – or, as this book explores, to depict it in paint – all point to the wealth of the patron and their desire to flaunt it.<sup>2</sup> There is no doubt that artworks provide us with fascinating insights into the economic contexts in which they were produced. Yet viewing marble solely through the lens of wealth is to miss out on what is arguably the most interesting facet of its story: its transcendent symbolism.

Over the millennia, marble's vividness and polychromy, and the astonishing luminosity revealed when buffed and polished, have inspired beliefs that eternal life and the secrets of divinity course through its veins.<sup>3</sup> Since the time of Antiquity, marble has been a magnet for supernatural associations, and within the Christian faith it holds a particular significance.<sup>4</sup> A material typically transformed under intense heat and pressure deep beneath the earth's crust, which is then excavated, carved and polished by human hand, marble is marked by its capacity for change – its innate character is mutability. Add to this its apparent ability to absorb and emanate light, and its vein-like appearance and otherworldly coloration – caused by the process of metamorphosis – and we can begin to understand its resonance with Christianity, in particular in relation to the birth, death and Resurrection of Christ.<sup>5</sup>

Despite this richly symbolic history, marble has been sorely neglected over the past few centuries. Even in its most spiritual and majestic incarnations, such as its use in religious architecture, it is often viewed only as mere ornament.<sup>6</sup> For similar reasons, representations of marble in paintings are also overlooked. As with the marble revetments used to clad the walls of buildings, paintings of trompe l'oeil marble slabs, floors and columns, and depictions of marble architecture in paintings, tend to be rele-

gated to decoration, if they are considered at all.<sup>7</sup> Yet closely attending to marble and its depictions in late medieval and Early Renaissance painting, we can begin to see the dynamic and complex role it played in European medieval and Renaissance Christendom – cultures saturated with spirituality.<sup>8</sup>

It is perhaps little wonder that our appreciation of the mystical significance of marble has waned over the centuries. In late medieval and Early Renaissance painting, depictions of marble floors, relics, columns and revetments featured prominently as part of an aesthetic vocabulary designed to glorify God. Today, we tend to view artworks from these periods as bygone masterpieces, historical objects that emit a distant splendor. While they might still inspire religious sentiment among people of faith, the effect they have on the modern viewer cannot compare with the aura and power they radiated when first created, and as a consequence the specificity of their symbolism is often overlooked. In the secular Western world it is hard to imagine a culture immersed in faith on a granular level, when ideas regarding virtue and divinity shaped everything from education and the arts to physical appearance. Our comprehension of the intrinsic role belief played in the reception of art during the Trecento and Quattrocento is not the only thing that has declined. The paint itself has also faded. As the philosopher and art historian Georges Didi-Huberman writes, "Of the paintings that we can enjoy in museums and churches we have retained the obvious and restored the pigments, but the subtlety, addressed to the gaze, has now been lost from view."<sup>9</sup>

Yet let us try to overcome the barrier of time, and imagine the world as a person in the Trecento or Quattrocento would have seen it. This was a world drastically different to our own, where, for the majority, God and the Devil were a fact of life, and an eternity in fiery hell was the consequence of sin. [see pages XXX and XXX] Pagan and Christian faiths co-mingled, magical rites and lore were rife, and belief in the existence of Biblical figures went hand in hand with belief in griffins, dragons, unicorns, sirens and giants. [see page XXX] To the medieval



## Ornamentation

It is easy to dismiss marble and its representations in art as ornamentation. Today, we tend to treat ornamentation as the cherry on the cake, an embellishment that tells us little about artworks, architecture and design, beyond the economic and stylistic contexts in which they were made. Yet ornamentation has been a feature of societies for millennia, and as such can be understood as the expression of a fundamental human drive.<sup>1</sup> In the Trecento and Quattrocento, the concept of ornament was connected to a web of divine associations.<sup>2</sup> As Spike Bucklow argues, in order to begin to comprehend the function of ornament in medieval and Renaissance society, we must return to the book of Genesis and the story of Creation:

The first three days of creation are “works of distinction” where God distinguishes between light and dark, between heaven and earth, and between land and sea. The second set of three days are “works of ornamentation”, where God ornaments the realms He has distinguished. This involves populating the heavens with planets and stars, the air with birds, the water with fish, the earth with animals, and finally creating mankind. Seen in these terms, all life is ornamental, from astral phenomena, to flora and fauna and mankind itself.<sup>3</sup>

Seen through the lens of Creation, ornament is no mere frippery at all, but a divine gift and the creative language of an all-powerful God [see pages XX and XXI]. As an omnipotent and omnipresent force, it follows, as Thomas Golsenne writes, that God’s “only suitable measure is excess”.<sup>4</sup> Think again of the opulent descriptions of Heavenly Jerusalem in the book of Revelation, and we can see how excess and the ornamental are transcendent qualities suited to the nature of an infinitely splendid divinity.

Within the Christian church of the Middle Ages, ornate materials were understood as an expression of the splendor of God, a vision of paradise on earth, and thus used to create a link between heaven and earth. Suger, the eleventh/twelfth century French Abbot of Saint-Denis and confidant of King Louis VII, used precious materials to conjure an impression of paradise among his parishioners.<sup>5</sup> Suger’s embrace of ornament exemplifies how the Church employed such materials to dazzle the faithful, but he also turned to them for their ability to embody a bridge between terrestrial and celestial realms.<sup>6</sup>

In order to fully extract “ornament” from the jaws of triviality we must also consider its links to beauty, understood by the ancient Greeks as a manifestation of the divine, an idea subsequently adopted by Christianity.<sup>7</sup> During the Middle Ages, beauty was valued in the arts for its transcendental powers, the craft and skill of the artist considered capable of bringing viewers and readers closer to a state of Grace. Writing of his narrative poem *The Divine Comedy* (about 1321), Dante Alighieri suggested that verse has the power to transform the reader from “wretchedness” to “blessedness”.<sup>8</sup> Within church architecture, beauty and ornament were deployed to shift the very space in which worshippers stood. Elaborately ornate altarpieces, marble statuary and bejeweled reliquary did not merely symbolize heaven, but created a piece of paradise on Earth [see page XX]. Thus, as Golsenne has suggested, we may begin to see the church itself as a kind of giant reliquary, an ornamental container for the divine. Paintings, Golsenne says, can be understood along similar lines, as “pictorial reliquaries” – the beauty of their polychromy, the precious materials from which they are made, and the God-given skill bestowed upon the painter, transforming the painted field into a vessel in which the aura of divinity resides.<sup>9</sup>



A miniature showing the Third day of Creation. God is seen separating land and sea and creating vegetation. Various shimmering gem stones can be seen strewn around. Vincent of Beauvais, *Miroir historial*, France, ca. 1463.

Bejewelled liturgical book cover of the Berthold Sacramentary containing the prayers and sacramental formulas spoken by the celebrant during the Mass. Germany, ca. 125-32. The Morgan Library & Museum, New York.





ZANOBI STROZZI  
*The Annunciation*, ca. 1440–45. Egg tempera on wood, 104.5 × 142 cm.  
 National Gallery, London. Following spread: detail.

may be said to represent the dynamism of the *prima materia* forming, and the ceiling the perfection of paradise of God's divine order.<sup>20</sup>

The treatment of stone by Zanobi Strozzi, a pupil of Fra Angelico, constitutes an even more pronounced detachment from reality. In the *Annunciation* painted by Strozzi between 1440 and 1445, the floor is daubed with splotches of blues, greens, yellows, whites and oranges, giving the impression that paint has been applied haphazardly to the surface, in a manner that would not be amiss among the Abstract Expressionist painters working some 500 years later. [see page XX] These loose, energetic marks are of a completely different order to the intricate, mesmerizingly life-like brushwork Strozzi deployed to depict the robes worn by the Virgin and angel. Gerbrón observed of painted marble panels that "the particularly vivid patches of colour seem to deny the two-dimensionality of the ground", a sentiment abundantly applicable to Strozzi's work.<sup>21</sup>

Other Renaissance painters utilized perspective to dramatize stone relics, and even to transform stone itself into a protagonist. In the middle of Piero della Francesca's *Annunciation* part of the *Polyptych of Sant'Antonio* (about 1467–1469), now in Perugia, is a colonnaded walkway, placed between the archangel and the Virgin, and leading the eye towards a vanishing point. [see page XX] At the end of the walkway is an arched panel of blue and white marble. Owing to its cloud-like coloring, and its placement within the composition, the panel looks on first impression like a view onto the sky. Yet the stone's central position and heavenly appearance, added to the associations of stones and minerals to the divine, have led art historians to argue that the stone slab represents Christ.

Piero del Pollaiuolo's *Annunciation* (about 1480), now in Berlin, also leads the eye down a corridor, this time with a floor adorned with ornate panels of such swirling reds, ochres and blacks that they appear to contain celestial tempests. [add page no] At the end of the corridor, an open window looks out onto a mountain landscape. As a sign of what is to come, the window is bisected by a red column that recalls the scene of Christ's flagellation.<sup>22</sup>

Continued on page XXX





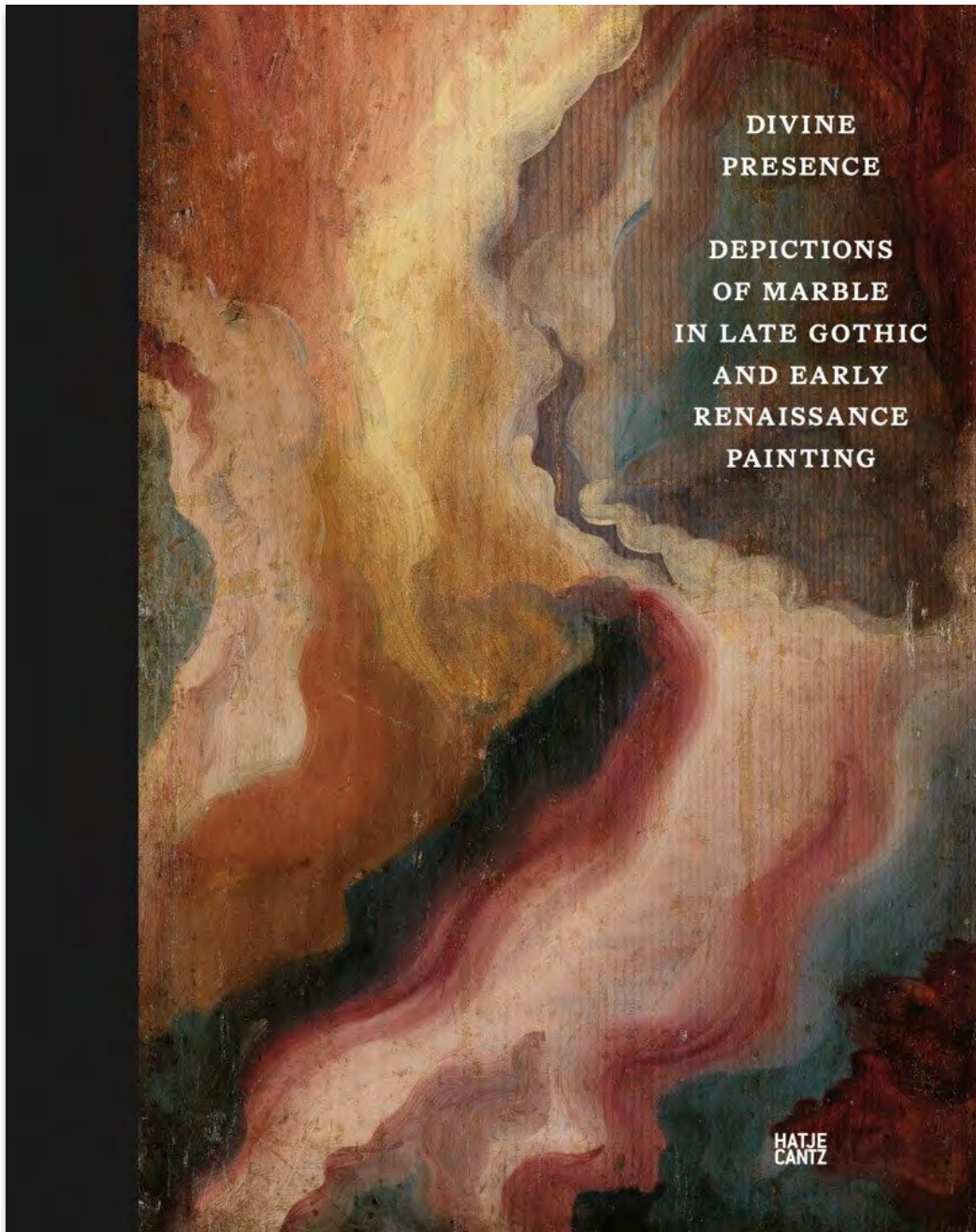
CIMA DA CONEGLIANO  
*Madonna and Child with saints and donors*, 1487–88  
 Mixed media on canvas, 101 x 133 cm  
 Pinacoteca di Brera, Milan

In the First Epistle to the Corinthians, Saint Paul declares that God only addresses man through “enigmas”.<sup>1</sup> As Didi-Huberman evocatively writes in his groundbreaking book *Fra Angelico: Dissemblance and Figuration*, published in 1990, “the spiritual is like a fragrance that expands, an evanescence, a material diffusion”.<sup>2</sup> During the Renaissance, there were many ways of painting God: as Jesus, as the Father, as the Holy Spirit, and as a figural sign, an enigmatic presence to infuse a painting with. Didi-Huberman’s book was inspired by a visit to Fra Angelico’s fresco the *Virgin Enthroned (Madonna of the Shadows)* (1440–45) [see page XX], and the realization that the four colored panels of painted fantastical marble at the base of the fresco were so much more than a decorative embellishment. These whirling, colorful zones were a crucial iconographical part of the painting, operating as “agents in the conversion of the gaze”, helping viewers to access the intangible presence of the divine through non-representational means.<sup>3</sup> Didi-Huberman argues that the panels were screens for the diffusion of the spiritual, a place to introduce – as the Franciscan friar Bernardino da Siena wrote in a sermon in the fifteenth century – “the unfigurable in the figure”.<sup>4</sup> He describes this means of conjuring the divine as a process of “relative defiguration” and “dissimilarity”, a way of representing the act of Creation and the churning, formless tumult of the *prima materia* out of which all life is made.<sup>5</sup> Of the function of the marble panels, Didi-Huberman writes that “they are at once patches of colored matter projected onto a wall, and patches of negative theology.”<sup>6</sup>

The phrase “negative theology” describes the evocation of God via his absence – and an inability to describe or understand God using human language

or form. Didi-Huberman’s theory draws on the writings of Pseudo-Dionysius the Areopagite, who believed that God is “formless and beautyless”, a mysterious entity who exists outside of time and place and yet is found in all phenomena.<sup>7</sup> Because of this, Pseudo-Dionysius argued that “dissemblance” (concealing) rather than “resemblance” was the appropriate way to represent the divine.<sup>8</sup> As the theologian Chloé Reddaway explains, “Neither words nor images can fully describe God. [...] Nevertheless, Christians have used both words and pictures to explore their experiences of God and their belief in the Incarnation.”<sup>9</sup> According to Reddaway, “Christian painting, like Christian language, is always faced with the problem that words and pictures are insufficient for communicating about God.”<sup>10</sup> Given that God is beyond the human capacity for expression, and simultaneously integral to it, one way of resolving this problem is to depict God through what He is not – through allusions, enigmas and symbols. The vapor-like, mysterious appearances of marble presented artists with such a means of expressing the unrepresentable nature of divinity.<sup>11</sup> As Didi-Huberman writes of stone, “it became the pictorial place for a contemplation that no longer needed visual objects to occur, but only a visual and colored intensity”, capable of glorifying the distant heavens and “presenting the strange to represent divine Otherness”.<sup>12</sup>

Didi-Huberman describes the uses of fantastical marble as an “aesthetics of approximation”, an attempt to bridge the gap between the humble and the sublime, in the sense “that a prayer is an approximation, (imperfectly) approaching the divine.”<sup>13</sup> Attempting to create what Didi-Huberman calls a “pictorial enigma” was a way to refer back to the



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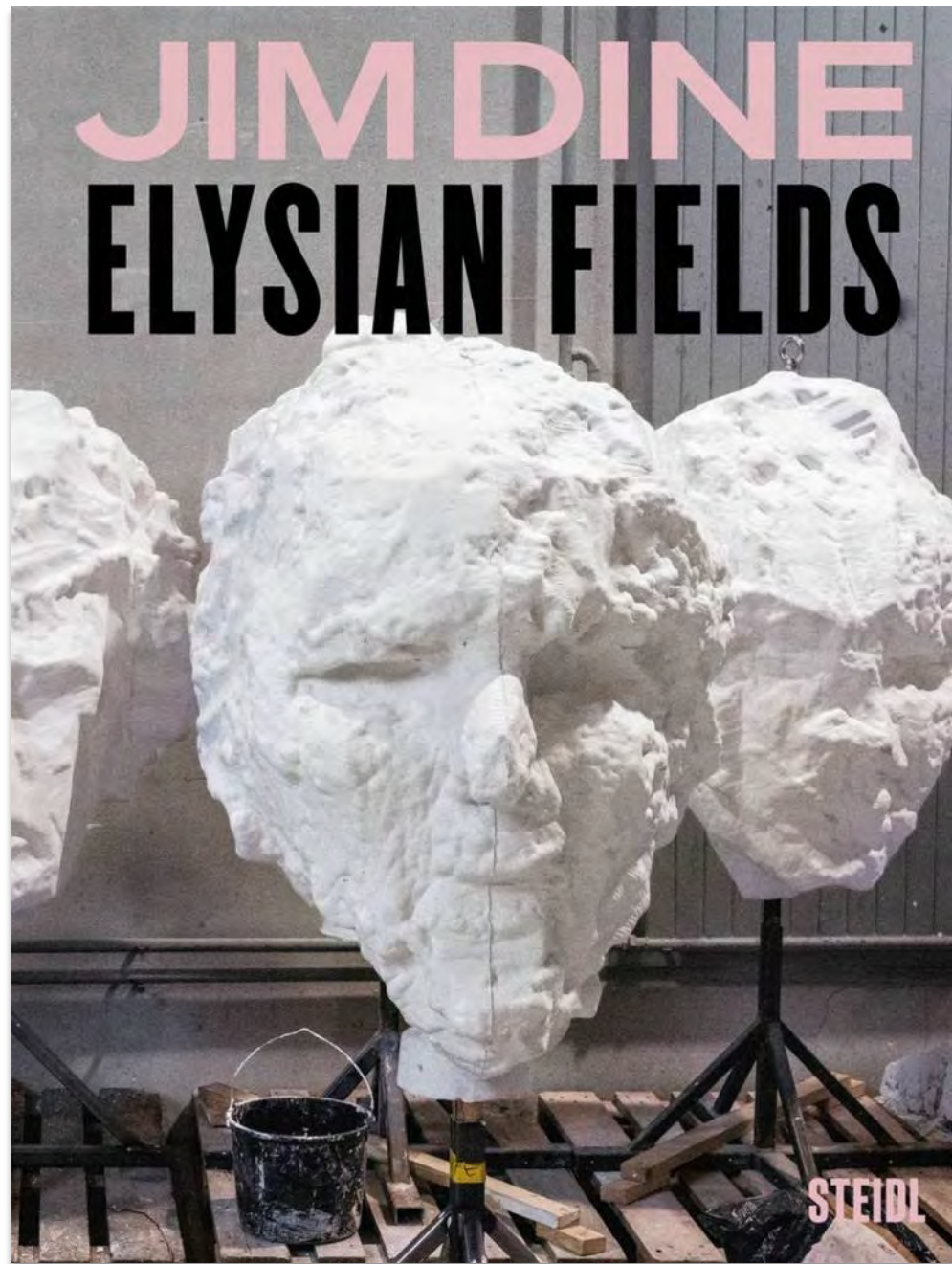
Hatje Cantz Verlag

# JIM DINE

## ELYSIAN FIELDS



STEIDL



## Elysian Fields

By (artist) Jim Dine, Text by Sergio Locorotolo, Gaetano Manfredi and Vincenzo Trione

This book presents various recent sculptural series by Jim Dine, which explore some of the beloved personal motifs he has defined and re-defined over decades: from Pinocchio to the self-portrait, from antique torsos to tools

- Sculpture has long held a central, scintillating role within Jim Dine's expansive practice-raw plastic expressions of his visions, seemingly caught in the processes of their own becoming.
- This book presents various recent sculptural series by Dine, which explore some of the beloved personal motifs he has defined and re-defined over decades: from Pinocchio to the self-portrait, from antique torsos to tools.
- Images of Dine's sculptures are shown here alongside photographs of the artist at work in the studio-splattered with plaster, hammer and chisel (even chainsaw) in hand-as he releases his creations from their original material states.

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Steidl

Queste teste in gesso sono state realizzate nel mio studio a San Gallo, in Svizzera, negli ultimi tre anni. Sono ritratti che ho inventato e ritratti che ho sognato, provenienti dalla storia e dal mondo antico. Ci sono anche amici perduti e frammenti della mia vita di anni fa nei boschi del Vermont. Il gesso è il mio materiale preferito per il modo in cui si sente tra le mani.

These plaster heads were made at my studio in St Gallen, Switzerland, over the last three years. They are portraits that I have invented and portraits that I have dreamed about from history and from the ancient world. There are also lost friends and fragments of my life years ago in the woods of Vermont. Plaster is my medium of choice because of the way it feels in my hands.

Jim Dine

# ELYSIAN FIELDS

2022-2025  
23 Plaster Heads  
Variable dimensions

THE ELYSIAN FIELDS

ELYSIUM, A PLACE  
OF PLEASURE LIKE  
~~PARADISE~~, where  
the HAPPY SOULES  
DO REST IN  
PEACE And  
ETERNAL  
HAPPYNESS

from Edmund Spenser's  
"THE FAERIE QUEENE"

## ELYSIUM \*

These plaster heads  
were made at my studio  
in ~~St.~~ ST. GALLEN, SWITZERLAND  
over the last 2½ years.  
They are portraits I have  
invented and portraits  
that I have dreamed  
about thru history  
from the "Ancient  
World". There are  
also lost friends and  
fragments of my life  
years ago in the  
woods. Plaster is  
my medium of choice because  
of ~~its feel in the hands.~~  
The way it feels in my hands.

\*Elysium fields = CAMPI ELISI







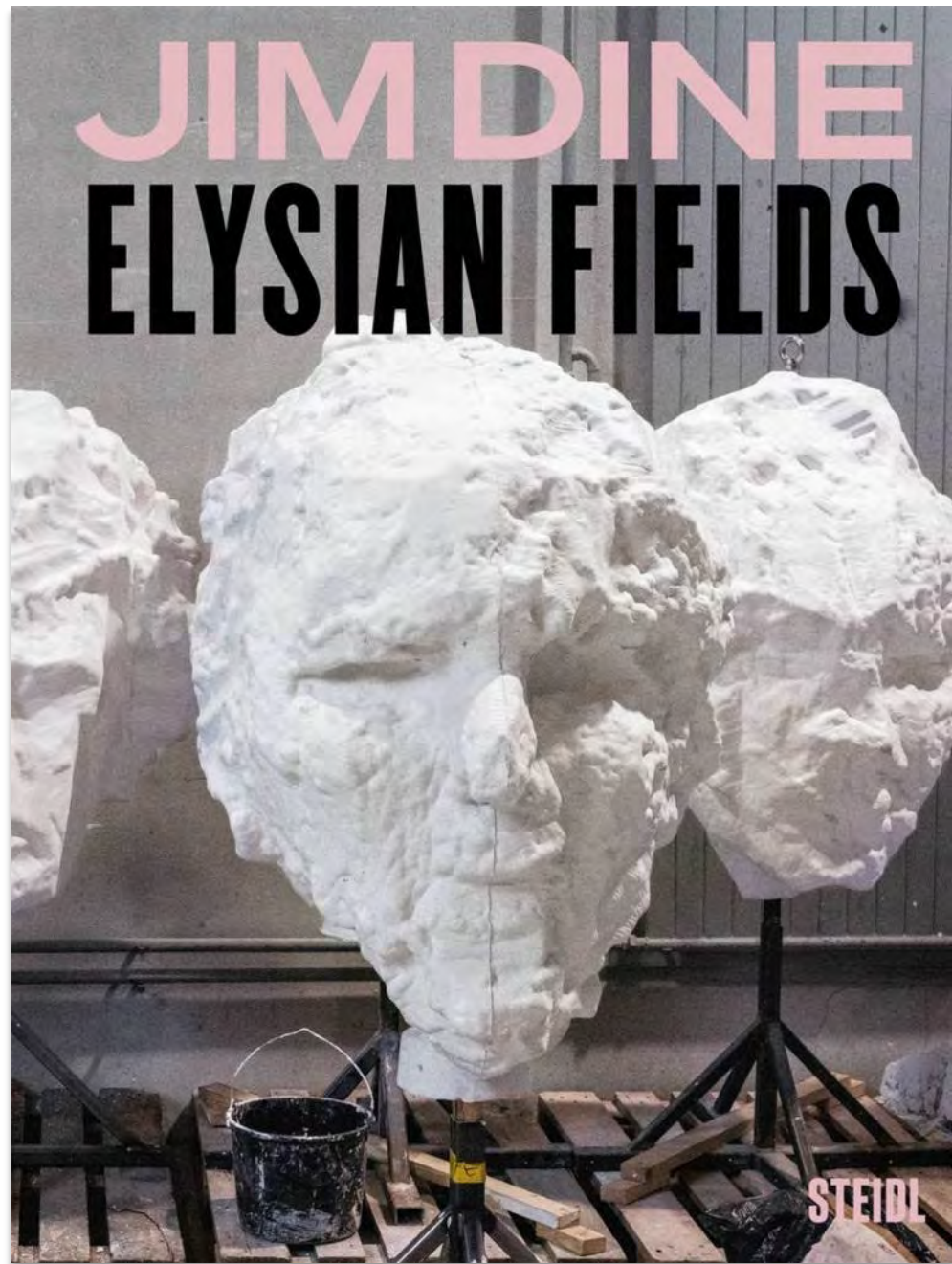
In my poem "THE FLOWERING SHEETS  
(POET SINGING)"

I wrote "brightly painted/ I am a southern Italian singer and prophet  
lured by sailors dressed as singing beauties."

SOUTHERN ITALY ENTERED ~~IT~~ INTO  
MY WORK, THRU MY FINGERS

# THE GATE WHERE VENUS SLEEPS

2025  
Bronze and steel  
255 x 176 x 470 cm



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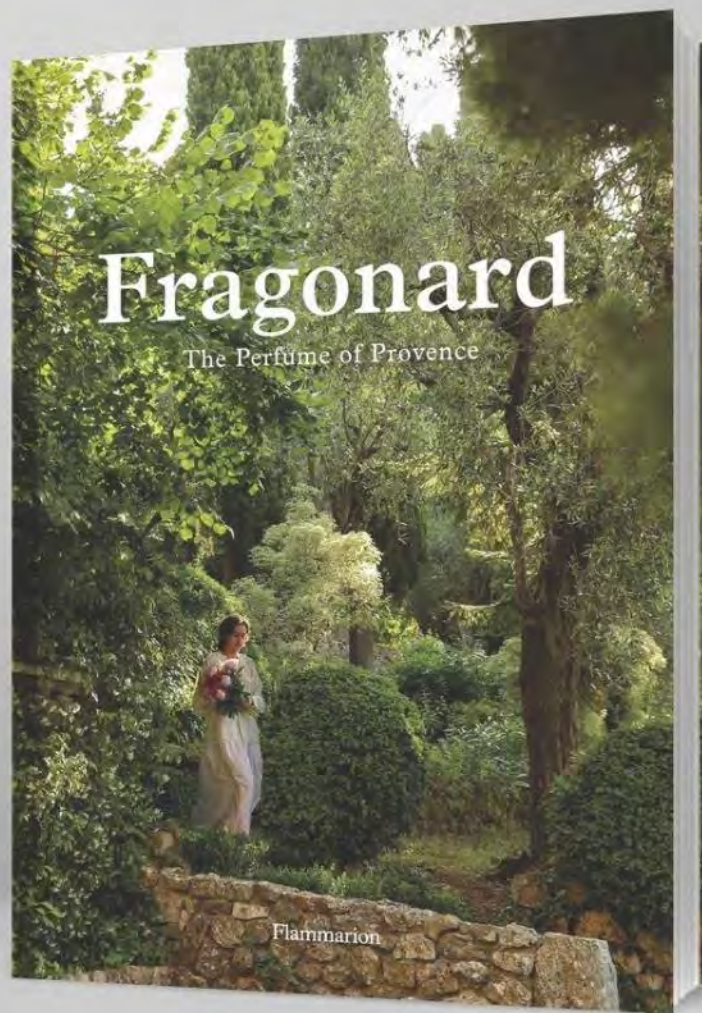
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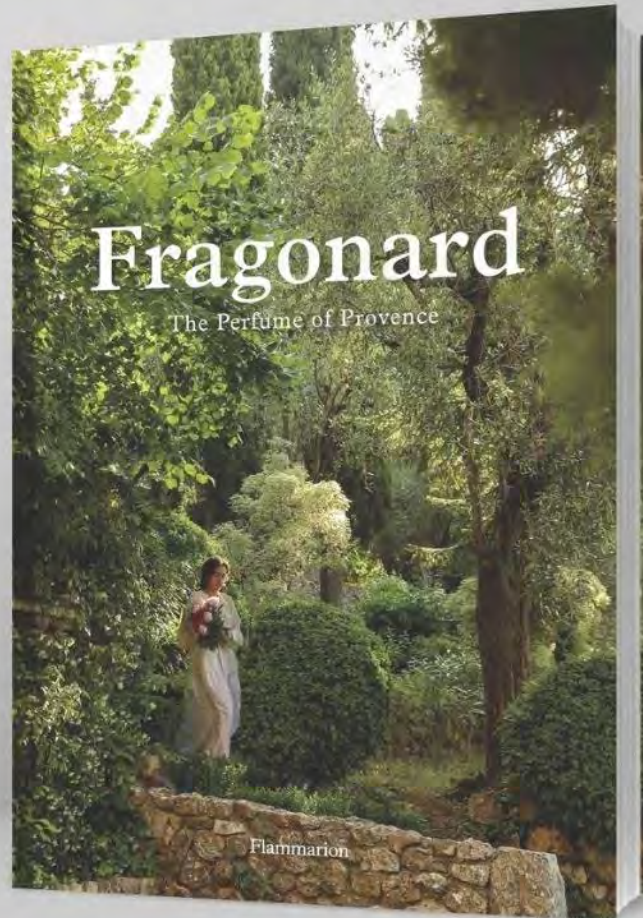
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# Fragonard

## THE PARFUME OF PROVENCE

Alain Stella

Celebrate a century of Provençal elegance and craftsmanship through the colorful and whimsical world of Maison Fragonard, a historic perfumer and purveyor of lifestyle goods.

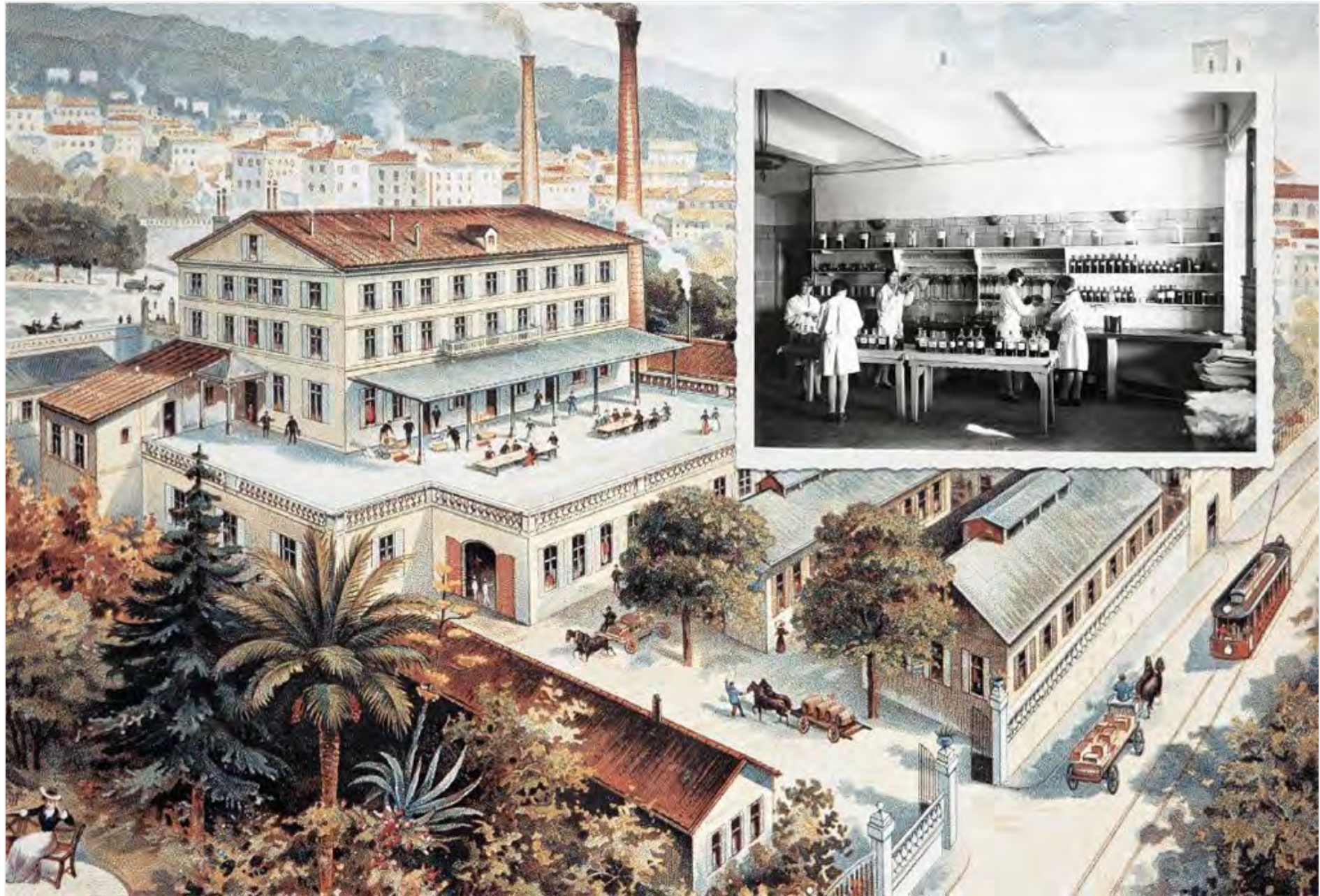
- Fragonard's rich history in crafting luxurious perfumes and designing fanciful objects for the home is recounted in this beautifully illustrated book.
- An ode to the essence of a unique Provençal and Riviera lifestyle, it showcases Fragonard's exquisite perfume bottle collections alongside stunning interiors, furniture, and tableware, and highlights a century of elegant design and craftsmanship.
- In the 1920s, as the beauty of the French Riviera began to enchant a growing number of cosmopolitan tourists to France, Eugène Fuchs, a visionary businessman in Provence with a deep fascination for the world of fragrances, introduced a groundbreaking concept by selling perfume directly to visitors.
- He founded Maison Fragonard in Grasse in 1926, named in homage to the eighteenth-century painter, and launched a business dedicated to local cultural heritage and the refined elegance of the arts of the period.

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In the mid-1920s, the birth of Fragonard coincided with the extraordinary boom in tourism along what English speakers dubbed the French Riviera. Here, on the shores of the sea between Cassis and Menton, the "Café Society," where industrialists, retirees, aristocrats, and fashionable artists mingled—came to winter, but also started staying in the summer. Sumptuous villas with magnificent gardens planted with rare species of flowers and plants were built, and rooms were reserved in new palace hotels like the Hôtel du Cap-Eden-Roc on the Cap d'Antibes, the Negresco in Nice, or the Carlton and the Martinez in Cannes. These wealthy tourists from around Europe and America loved sunbathing, parties, jazz, sea strolls, and excursions into the backcountry. They often took as their guide the "bible" of local tourism, *La Côte d'Azur*, by the writer and philanthropist Stéphane Liégeois, whose title gave this mythical coastline its contemporary name. Those staying in Cannes and its surroundings could read that "Grasse and its environs are a goldmine of excursions for Cannes." Only forty minutes by train separated the two. Indeed, the world capital of perfumery welcomed many tourists who came to stroll through its streets for a few hours and breathe in its exquisite scents.

In the spirit of Eugène Fuchs, a particularly innovative concept was born: to make his factory, beyond being a production site for perfume, a tourist destination to visit. The free guided discovery of the workshops concluded with the opportunity to purchase various products created by Fragonard. By offering the town of Grasse—where he had recovered his health and discovered a wonderful profession that fulfilled him—a new asset for tourist development, he gave back a little of everything it had given him. Did he already know that this concept would meet with spectacular success, redoubled by the advent of paid holidays ten years later, and that it would ensure the company's prosperity and forever mark its identity?

FACING PAGE  
Fragonard perfumery workshop,  
c. 1930



PAGES 22-23  
The perfumier's organ,  
arranged with all the bottles  
of essences used by Fragonard  
to create fragrances in its  
Grasse factories.

# From Flower to Flacon

The Art of Perfume Since 1925

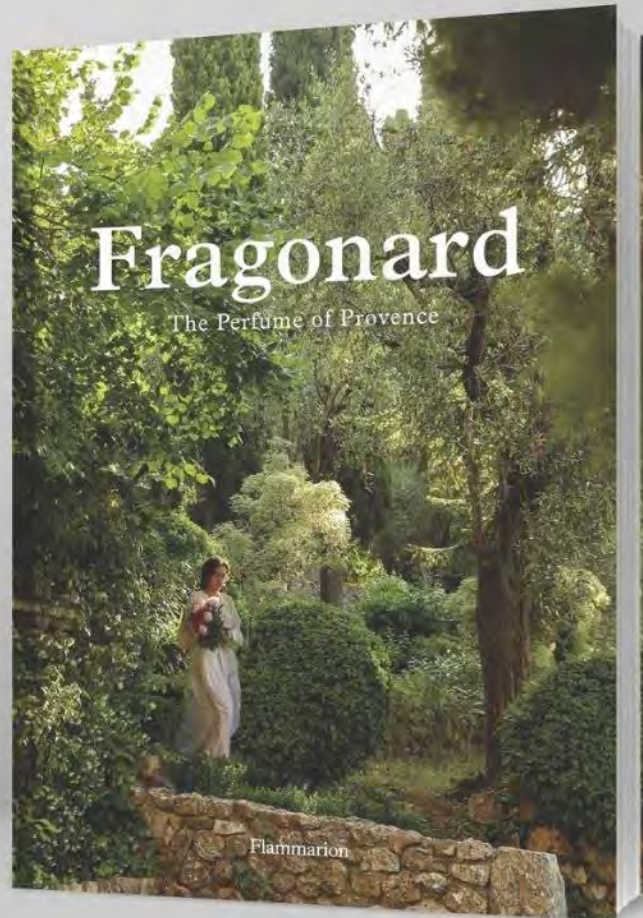
Vibrant or pastel colors draw a fairy-tale palette across the hills of Grasse, as the scents of rose and jasmine perfume the landscape, especially at dawn. What could be more moving and delicious than a field of flowers on the morning of their harvest? Here, the cultivation of flowers is lost in the mists of time; peasants were crafting their essences and selling them at local markets and fairs long before the sixteenth century, when they began supplying the town's tanners and glovers. Since 2018, however, this activity has experienced a new surge: that year, the "knowledge and skills related to perfume in the Grasse region" were inscribed on UNESCO's Representative List of the Intangible Cultural Heritage of Humanity. Beyond the understanding of natural raw materials and their transformation, and the art of composing perfume, these skills include the cultivation of fragrant plants. Since then, this cultivation has benefited from global recognition which, thanks to technical and financial support and a new wave of cultural tourism, aids in the preservation and promotion of the region's traditions.



FACING PAGE  
Certified roses in the  
Fragonard flower fields.







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# GLOBAL VISIONS



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246  
PARTICIPATING  
SPACES

65  
INTERBIENNIAL  
EXHIBITIONS

**OLEG DOU**  
Russia, b. 1983  
*We Are Made Of*, 2005

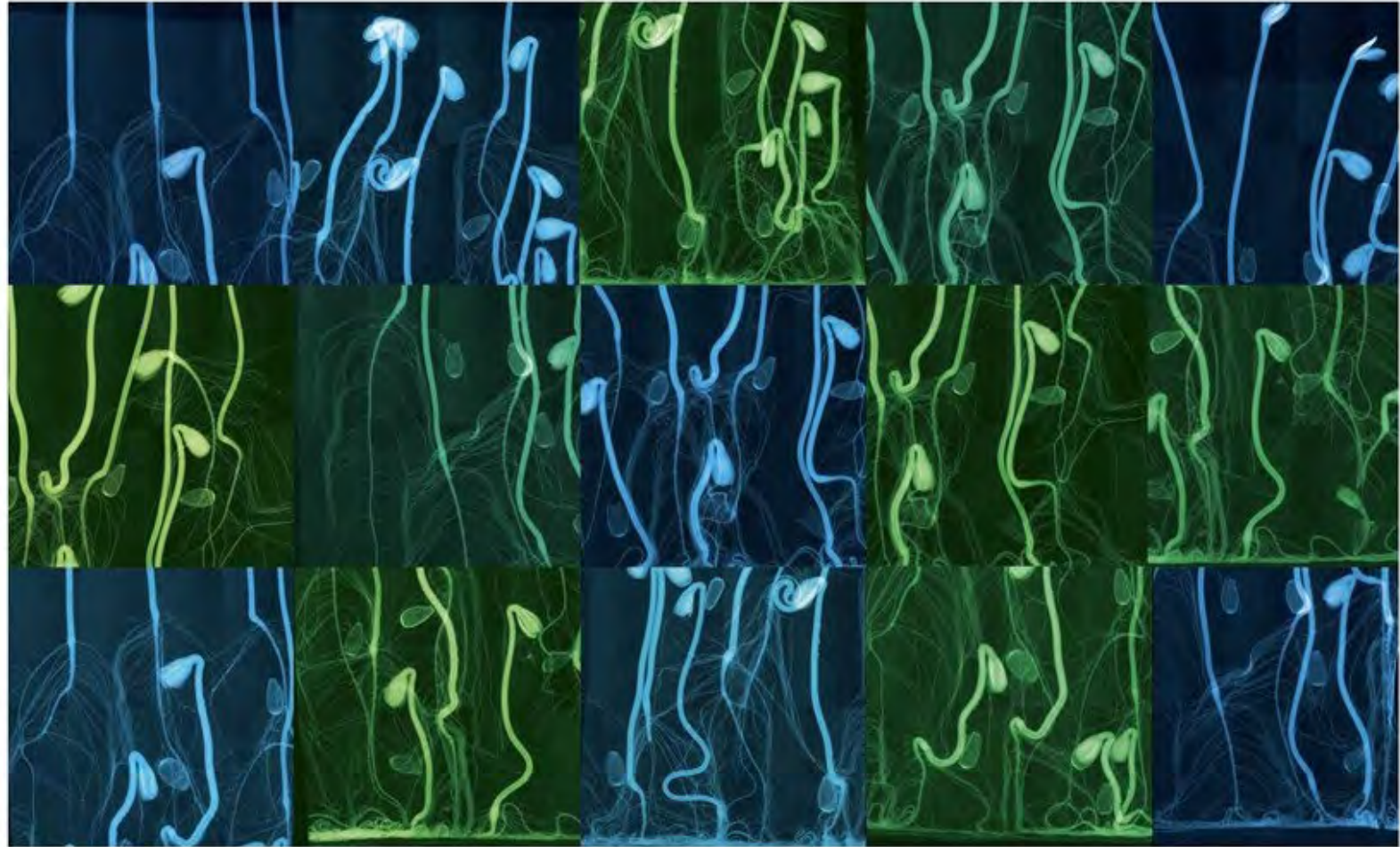


**PAVEL BAŇKA**  
Czech Republic, b. 1941  
From the series *Seems I Met Them Before*,  
1980-89



**INDU ANTONY**

Bangalore, India, 6.1988  
Quickgun Marugeti  
From the series Manifest, 2012



**DORNITH DOHERTY**  
United States, b. 1957  
*Sunflowers*, 2009  
From the series *Archiving Eden*

# INDIA / CONTEMPORARY PHOTOGRAPHIC AND NEW MEDIA ART

2018 BIENNIAL

**SHILPA GUPTA**

Mumbai, India, 6, 1976  
Untitled, 2008  
From the series Don't See,  
Don't Hear, Don't Speak





ГОРГОРИ

**GREGORI MAIOFIS**

Russia, b. 1970

*Taste for Russian Ballet*, 2008

АНДРЕЙ

**ANDREY CHEZHIN**

Russia, b. 1960

*Double Dedication to Alexander Rodchenko (1891-1958) and El Lissitzky (1890-1941)*, 1992-1999  
From the series *The Pin and Modernism*

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Helen Berggruen  
*The Song Inside  
of Things*



## Helen Berggruen: The Song Inside of Things

By (artist) Helen Berggruen, Text by Craig Burnett, Foreword by Mary Kate Tankard

A new publication featuring recent oil paintings by California-based artist Helen Berggruen, including those exhibited at Berggruen Gallery in San Francisco in 2025.

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*Pineapple*, 2015  
 Oil on canvas  
 24 x 30.5 x 30.5 cm  
 9 1/2 x 12 1/8 in.



*The Longhorns of China*, 2015  
 Oil on canvas  
 30 x 40 cm  
 12 x 16 in.



Le Salon de Mme Deshayes, 1865-66  
Musée de la Ville de Paris  
Paris, France  
Oil on canvas  
100 x 140 cm





Van Gogh, 1888  
Oil on canvas  
20 x 25 cm  
12 x 10 in





Benjamin, Que Que, Wipity's new ones  
 2014, 60x80 cm  
 2014, 60x80 cm  
 2014, 60x80 cm





Golden Gate Bridge from Cliff Point, 1846  
Oil on canvas  
45.7 x 76.2 cm  
© 1999





Peter Paul Rubens, 1635  
Oil on canvas  
70.4 × 101.7 cm  
18 1/8 × 40 1/8"



Peter Paul Rubens, 1635  
Oil on canvas  
65 × 88 cm  
25 1/2 × 34 5/8"



## Helen Berggruen: The Song Inside of Things

By (artist) Helen Berggruen, Text by Craig Burnett, Foreword by Mary Kate Tankard

A new publication featuring recent oil paintings by California-based artist Helen Berggruen, including those exhibited at Berggruen Gallery in San Francisco in 2025.

- *The Song Inside of Things* includes a foreword by Mary Kate Tankard, an extended essay by Craig Burnett and an interview by Jeff Gunderson. These explore Berggruen's wide-ranging subjects, her musical, literary, historic and artistic influences, and her working processes.
- The book forms part of the Hurtwood Artist & Gallery Series, offering an in-depth insight into the practice and thinking of some of the most engaging artists working nationally and internationally today.
- A monograph of recent work by California-based artist Helen Berggruen, featuring paintings in oil on canvas and linen.
- Featuring a foreword by Mary Kate Tankard, an extended essay by Craig Burnett and an interview by Jeff Gunderson, exploring Berggruen's wide-ranging subjects, her musical, literary, historic and artistic influences, and her working processes.

AU \$64.99 | NZ \$69.99

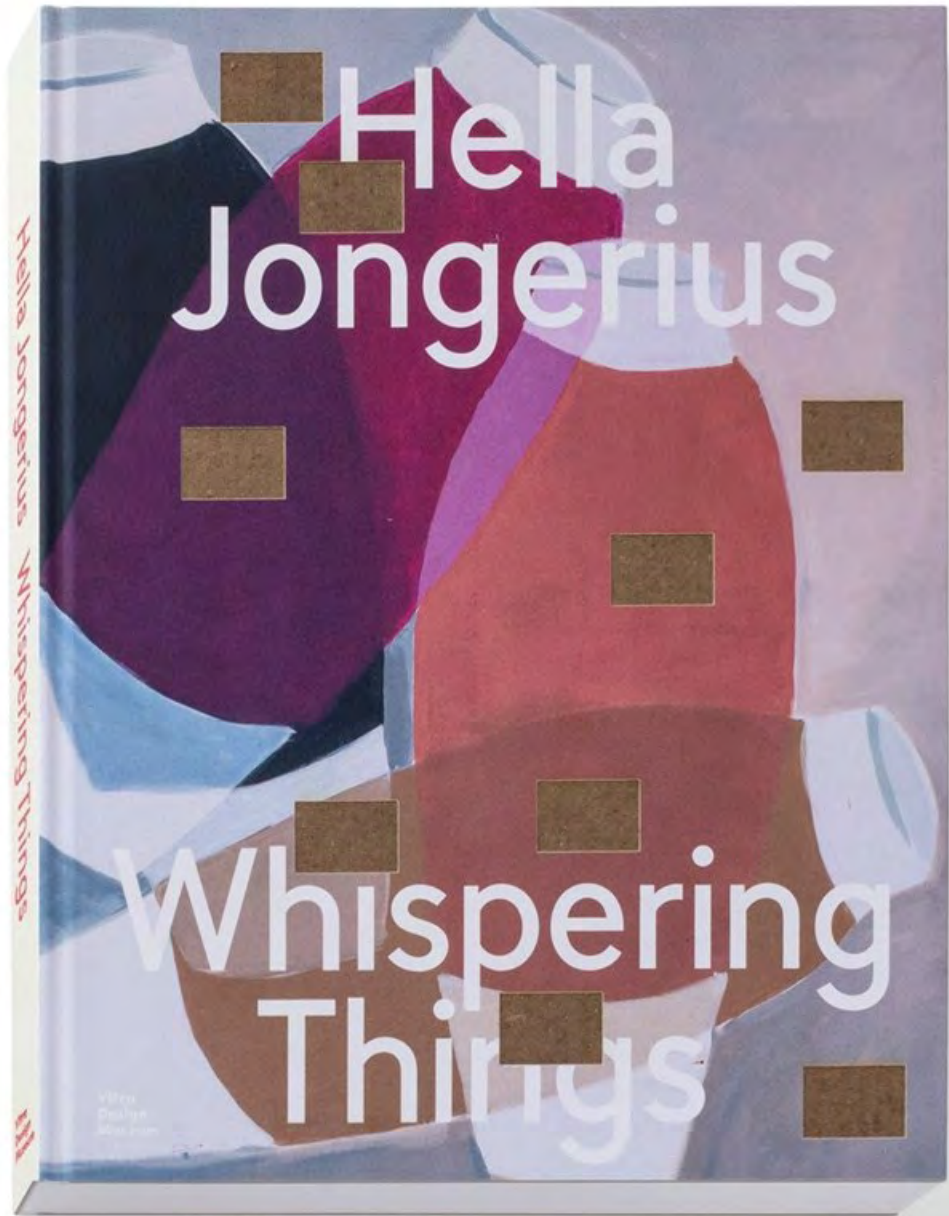
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80 Illustration(s)

285 mm x 230 mm

Hurtwood Press



Hella  
Jongerius

Whispering  
Things

Hella Jongerius: Whispering Things

Vitra  
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## Hella Jongerius

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AU \$120.00 | NZ \$130.00

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Marcella Hanika

Essay on Colours

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024 Warm Mark 2014 002 Fall, 2014 102 Breathing Colour, 2017

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Felt Stool, red/orange, 2000



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082 Felt Stools, 2000





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Feeling Eye

Coloured Vases, 2010

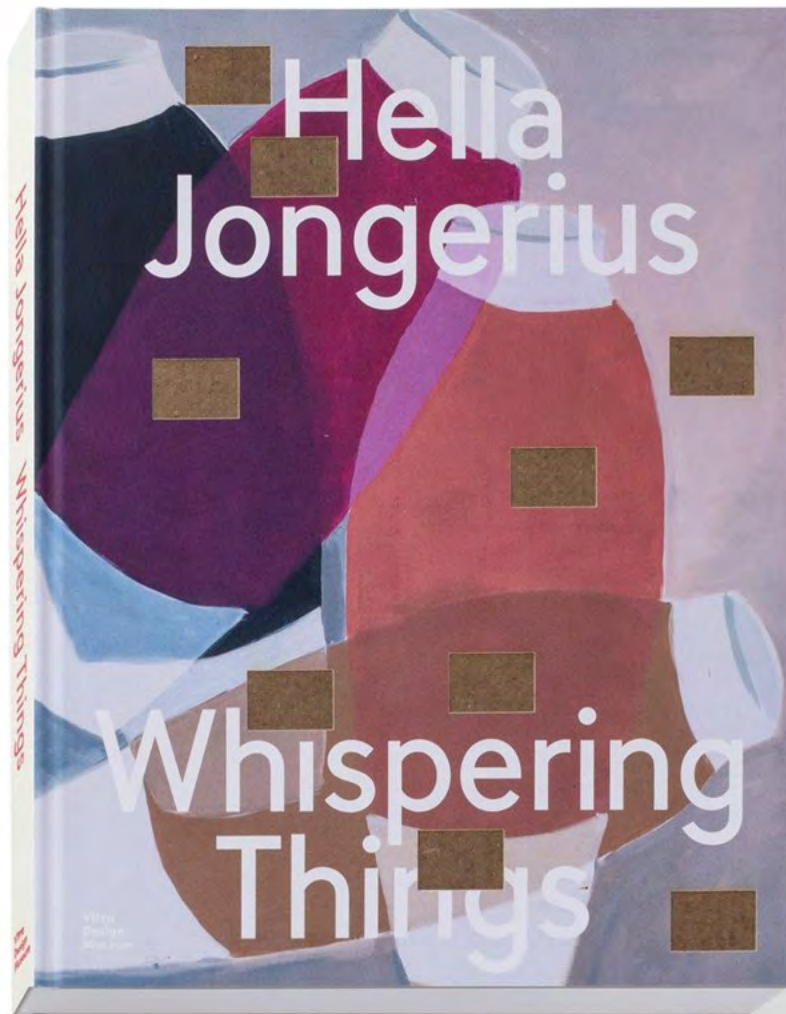


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# Hidden Treasures



متحف التاريخ الطبيعي أبوظبي  
Natural History Museum  
Abu Dhabi

SKIRA

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## The Hidden Treasures of the Natural History Museum Abu Dhabi

Edited by Mona Farag

A timeless journey through the cosmos and life on Earth.

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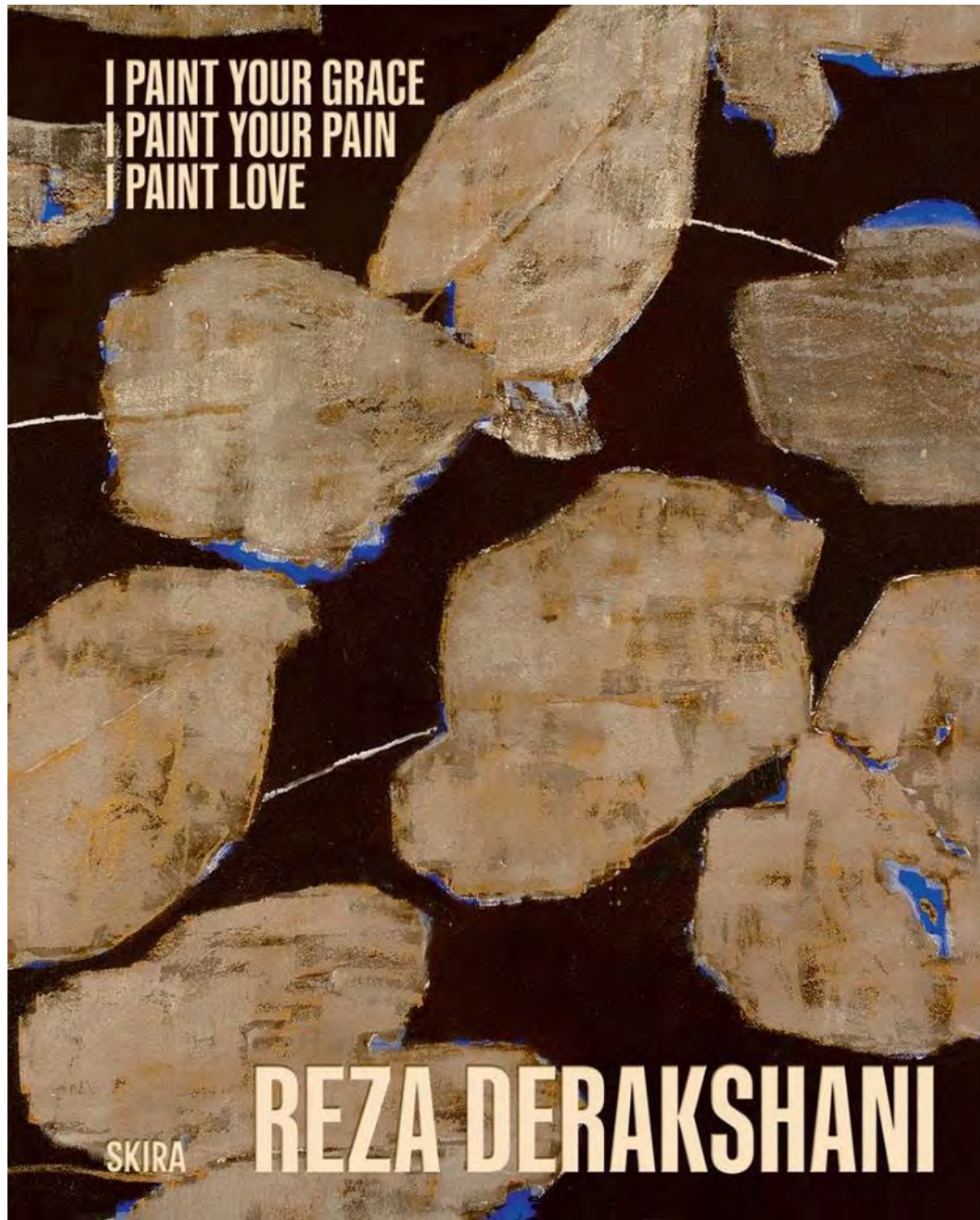
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# Takesada Matsutani

**In the Studio**



# Takesada Matsutani

**In the Studio**

## In the Studio: Takesada Matsutani

Text by Mika Yoshitake

An inside look at how Paris-based Japanese artist Takesada Matsutani brings matter to life through the masterful manipulation of traditional and unconventional materials.

- At the heart of Takesada Matsutani's practice is the reshaping of matter, transforming vinyl adhesive and graphite into mesmerizing works that give life to his materials while challenging the fundamental nature of painting.
- In this guide to the artist's life and work, learn about how Matsutani arrived at his first experiments with vinyl glue and his work as part of Japan's influential Gutai group, his time as a printmaker in Stanley William Hayter's Atelier 17 in Paris in the 1960s, and the energetic daily studio practice that he has maintained for decades.
- A comprehensive yet accessible account of the artist's celebrated career, *In the Studio: Takesada Matsutani* is an essential resource for those looking to discover or dive further into Matsutani's distinctive and fearless work.
- Japanese artist Takesada Matsutani transforms vinyl adhesive, acrylic, graphite and oil paint into bulbous, dimensional abstract paintings inspired by his work with Gutai and as a printmaker.

AU \$42.99 | NZ \$46.99

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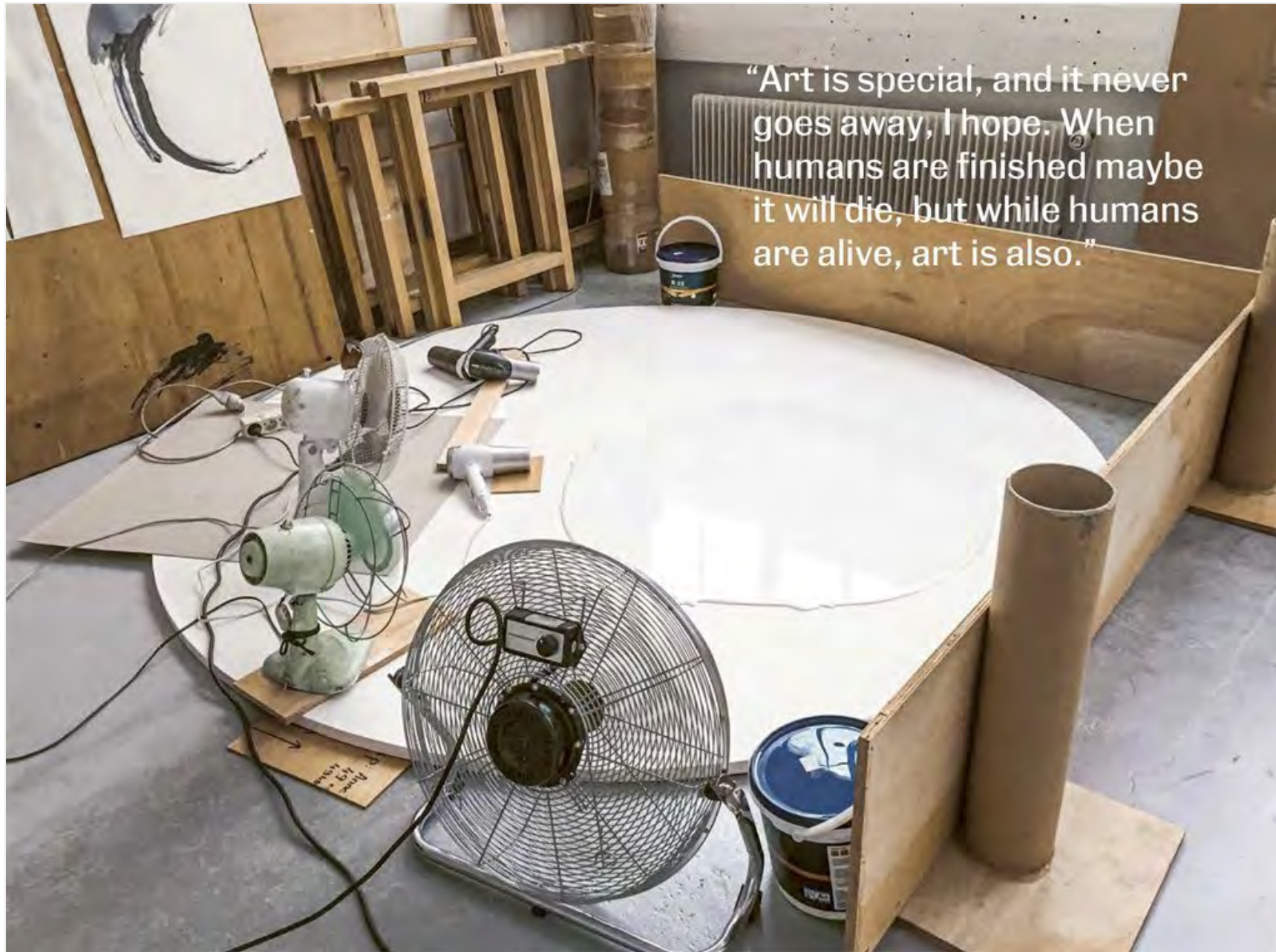
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118 Illustration(s)

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Hauser & Wirth Publishers

“Art is special, and it never goes away, I hope. When humans are finished maybe it will die, but while humans are alive, art is also.”



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An untitled object made of vinyl adhesive at Matsutani's studio, Nishinomiya, 1963

## Material Transformation

A friend of Matsutani's who was studying medicine at Kobe University once let him observe blood samples under a microscope. The artist was inspired by their supple, organic forms, which he sketched as he wondered how to make them three-dimensional. This led to his innovative use of polyvinyl acetate glue—a synthetic polymer adhesive of the kind known in the United States as Elmer's glue—which would become his signature medium.



Matsutani inflating vinyl glue with a straw while using a fan to dry its surface in his Paris studio at Passage de la Bonne Graine, 1981

Vinyl glue was commercially developed in the 1920s–30s and became popular as an adhesive for woodworking, bookbinding, and general industrial use by the 1940s. By the early 1960s, as neon, lightbulbs, and resin were



*Kaiten (Rotation)*, 1966. Oil paint, water, glass, and motor, dimensions unknown

### **Kinetic Art**

As he was becoming increasingly known as a Gutai artist, Matsutani created *Kaiten (Rotation)* (1966), a kinetic work that reflected his interest in materiality, transformation, and the dynamic interplay of forms. It consisted of two interconnected glass spheres filled with water, into which he poured white oil-based house paint. A motorized mechanism gently rotated the containers, causing the paint within to rise and fall in an ever-changing circular movement. This now lost experimental work exemplifies Matsutani's exploration of physical phenomena—gravity, motion, suspension—and his engagement with Gutai's broader ethos of activating matter through direct, performative interaction. The result was a living system of visual and sensory engagement, where the boundary between painting and sculpture dissolved into a space of continual becoming.

or binding them—creates a compelling analogue for organic processes: birth, healing, scarring, and transformation.

In this context, the body serves as both subject and tool. Matsutani's own physical actions, his breath, and the weight of his hands are inscribed into the work, making each piece an index of lived experience and embodied energy. The viewer, too, is implicated—drawn in by the visceral tactility and palpable tension of the surface. To explain his process, he again turned to the idea of the “inner image” (p. 109).

Matsutani's work maintains Gutai's tenet of activating materials on equal terms with the human spirit while simultaneously transforming the utilitarian character of the glue, pushing it into an evocative and animistic space defined by gravity and rupture. Matsutani wrestled with Gutai's early painting principles, which reflected a denial of the literary, the figurative, and the symbolic, emphasizing the embodiment of material as “a ‘work’ of nature itself.” Unlike the iconic actions and events executed by his elder colleagues, Matsutani's process was slow and deliberate, which proved crucial to how his materials revealed their transformative nature.

Both in his earlier, smaller works and in his later large-scale works that focus entirely on gravity's pull on the vinyl glue as it stabilizes mid-drip, the fluid emulsion and skin-like membrane of the adhesive share a kinship with the sensuous, glistening, gigantic tubes filled with colored water in his mentor Motonaga's *Work (Water)* (1956; p. 30).



*Object Box*, 1976. Vinyl adhesive, acrylic, and wood, 52 $\frac{3}{8}$  × 34 $\frac{3}{8}$  × 5 $\frac{7}{8}$  in.  
(133 × 88 × 15 cm)

## From Hard-Edge to “Soft and Hard”

In the late 1960s, Matsutani made another significant breakthrough that was inspired in part by his encounter with Ellsworth Kelly's hard-edge abstraction and use of pure, geometrically shaped color fields (p. 67). Kelly's clarity of form and economy of means encouraged Matsutani to strip away excess and focus on restraint, repetition, and spatial precision in a group of works that stood in decisive contrast to his Gutai-era vinyl glue works and their emphasis on organic materiality and chance. An engagement with Kelly's legacy is above all visible in Matsutani's prints and paintings of this time, where surface and line are pared down to essentials and create spatial illusions between two- and three-dimensionality. Kelly effectively helped Matsutani transition from Gutai's focus on material experimentation toward a disciplined minimalism.



Matsutani between *Work-B* and *Work-D* in his studio, Paris, 1972



*Object-8. P.F., 1975. Acrylic on canvas, 25 $\frac{1}{4}$  × 21 $\frac{1}{8}$  ×  $\frac{3}{4}$  in. (64.2 × 53.6 × 2 cm)*



*Object P-6, 1975. Acrylic on canvas, 28 $\frac{1}{4}$  × 23 $\frac{3}{8}$  ×  $\frac{3}{4}$  in. (71.9 × 59.9 × 2 cm)*



*Work-D, 1971. Acrylic on canvas, 78 $\frac{3}{4}$  × 94 $\frac{1}{2}$  in. (200 × 240 cm)*



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## In the Studio: Takesada Matsutani

Text by Mika Yoshitake

An inside look at how Paris-based Japanese artist Takesada Matsutani brings matter to life through the masterful manipulation of traditional and unconventional materials.

- At the heart of Takesada Matsutani's practice is the reshaping of matter, transforming vinyl adhesive and graphite into mesmerizing works that give life to his materials while challenging the fundamental nature of painting.
- In this guide to the artist's life and work, learn about how Matsutani arrived at his first experiments with vinyl glue and his work as part of Japan's influential Gutai group, his time as a printmaker in Stanley William Hayter's Atelier 17 in Paris in the 1960s, and the energetic daily studio practice that he has maintained for decades.
- A comprehensive yet accessible account of the artist's celebrated career, *In the Studio: Takesada Matsutani* is an essential resource for those looking to discover or dive further into Matsutani's distinctive and fearless work.
- Japanese artist Takesada Matsutani transforms vinyl adhesive, acrylic, graphite and oil paint into bulbous, dimensional abstract paintings inspired by his work with Gutai and as a printmaker.

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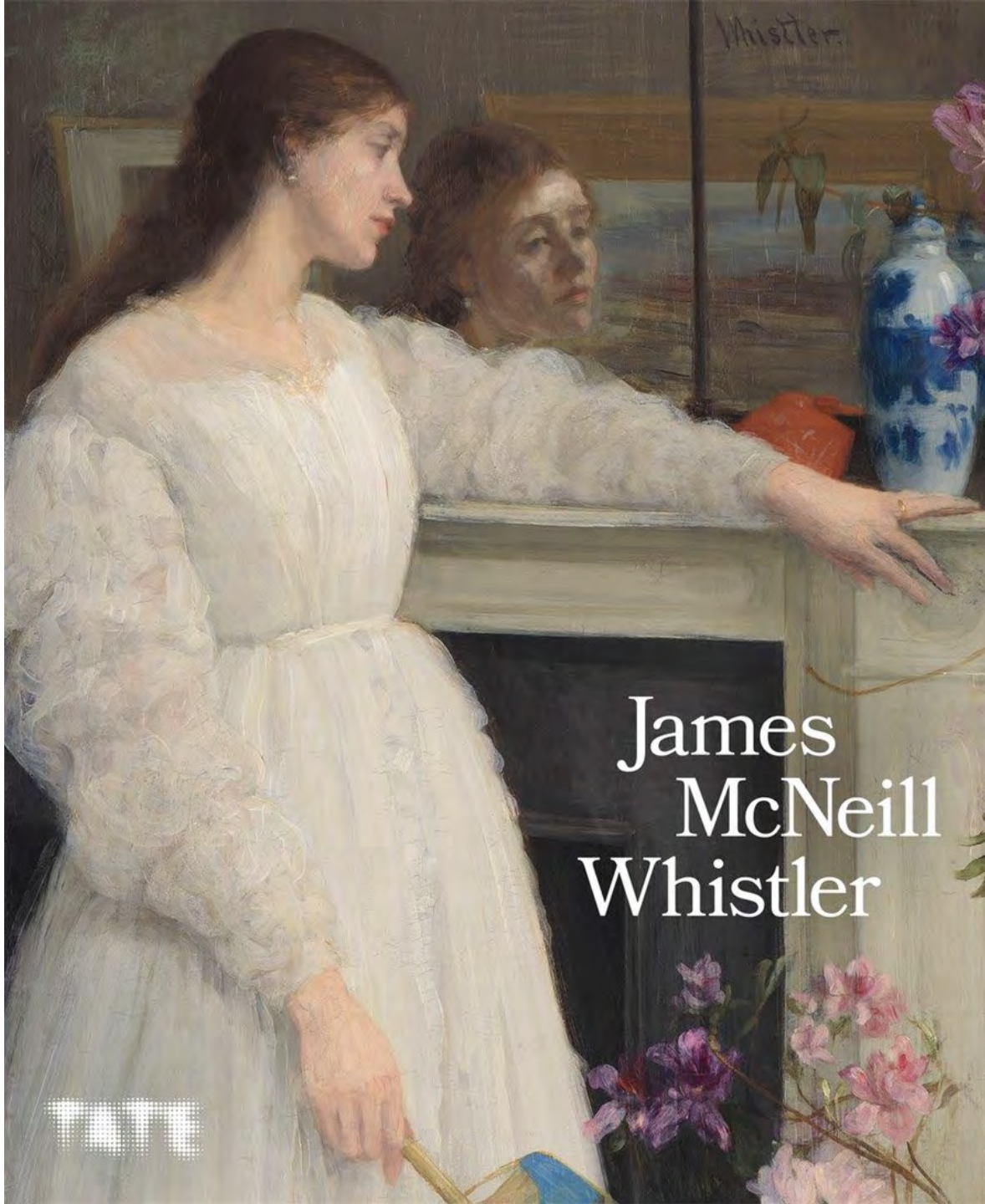
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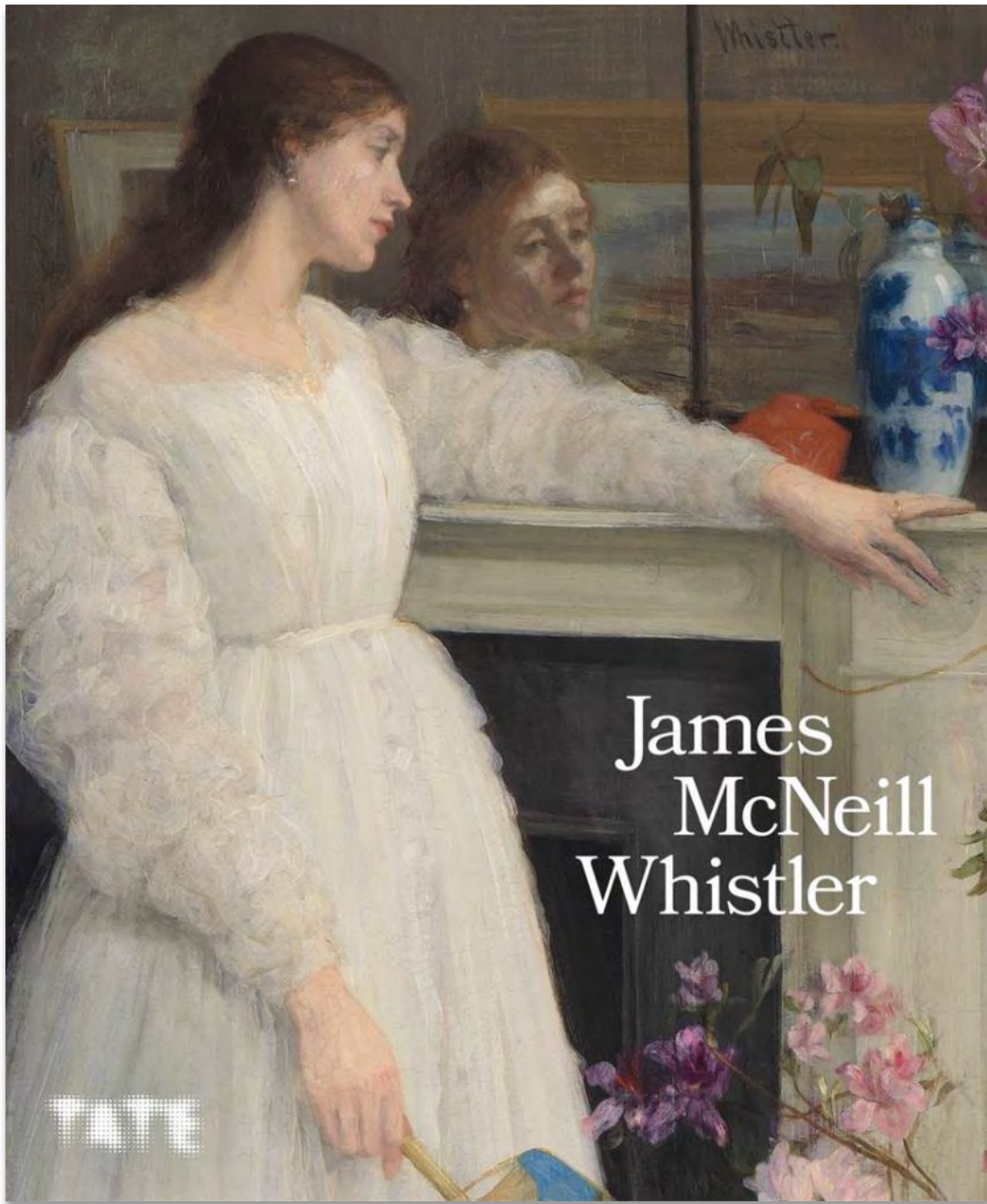
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James  
McNeill  
Whistler



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Where the Realists led by Gustave Courbet tended towards rustic subjects, Whistler and other young colleagues such as Edgar Degas, Alphonse Legros and Édouard Manet addressed Baudelaire's up-to-date urban scene. Whistler went further in London, the largest, fastest modernising city in the world. At twenty-six, he sited his second exhibition of painting at its hectic, industrial heart, 'la grand Tamise'. *Wapping* (1862) represented three people (modelled by artists Joanna Hillerman, Legros and an unidentified man) on the balcony of a disreputable pub, the Angel Inn, on the congested, malodorous section of the riverside beyond Rotherhithe. The stretch of the Thames known as the Pool of London was the biggest port on the planet; new warehouses and factories on the opposite bank at Wapping provided the painting's title.

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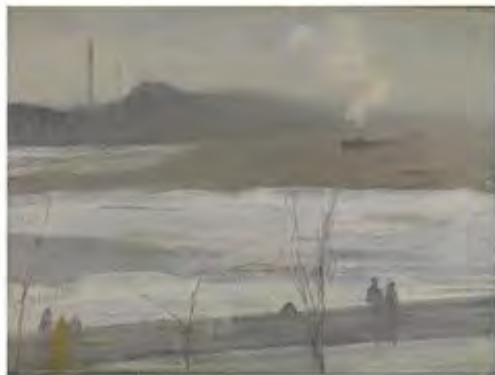
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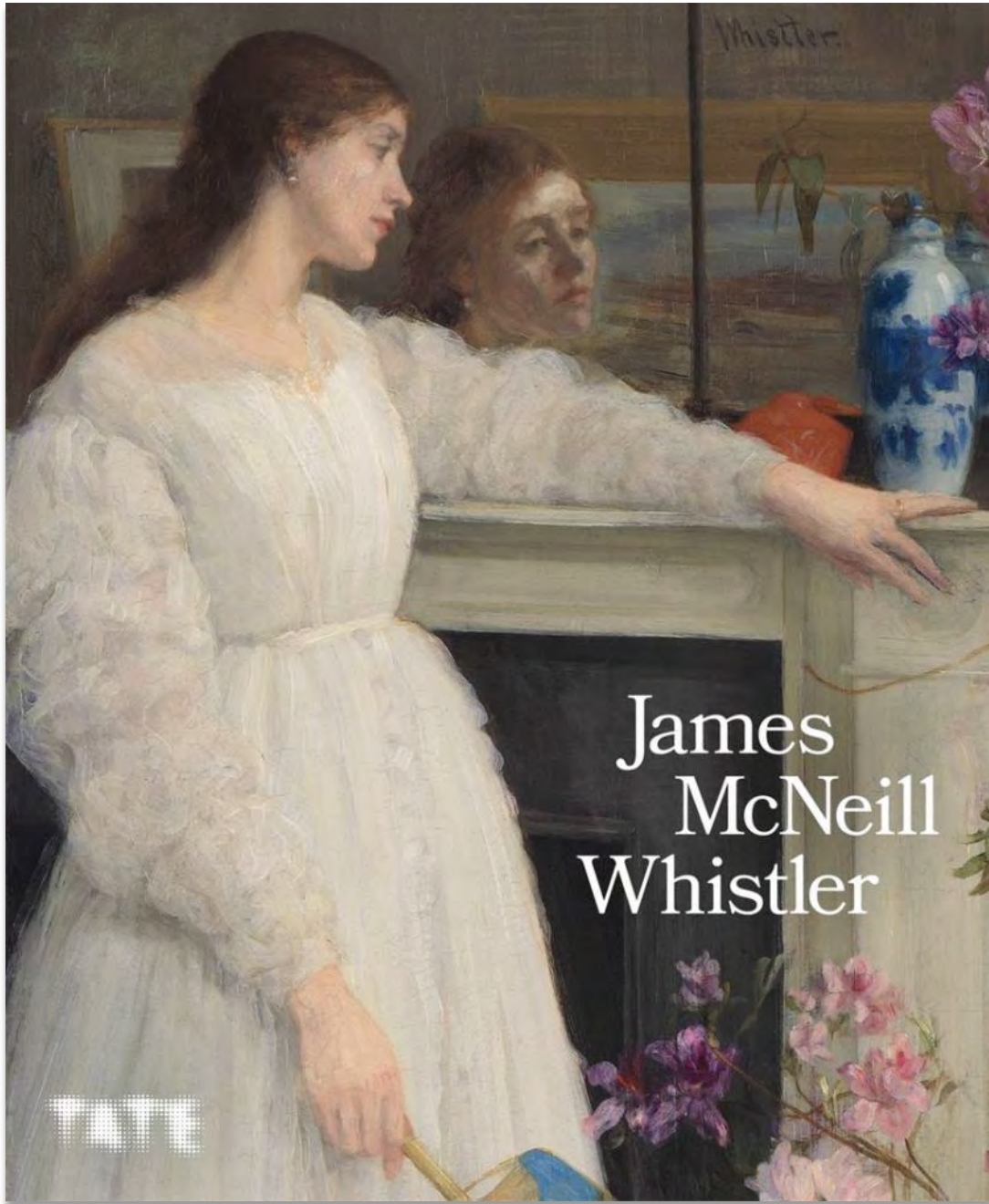
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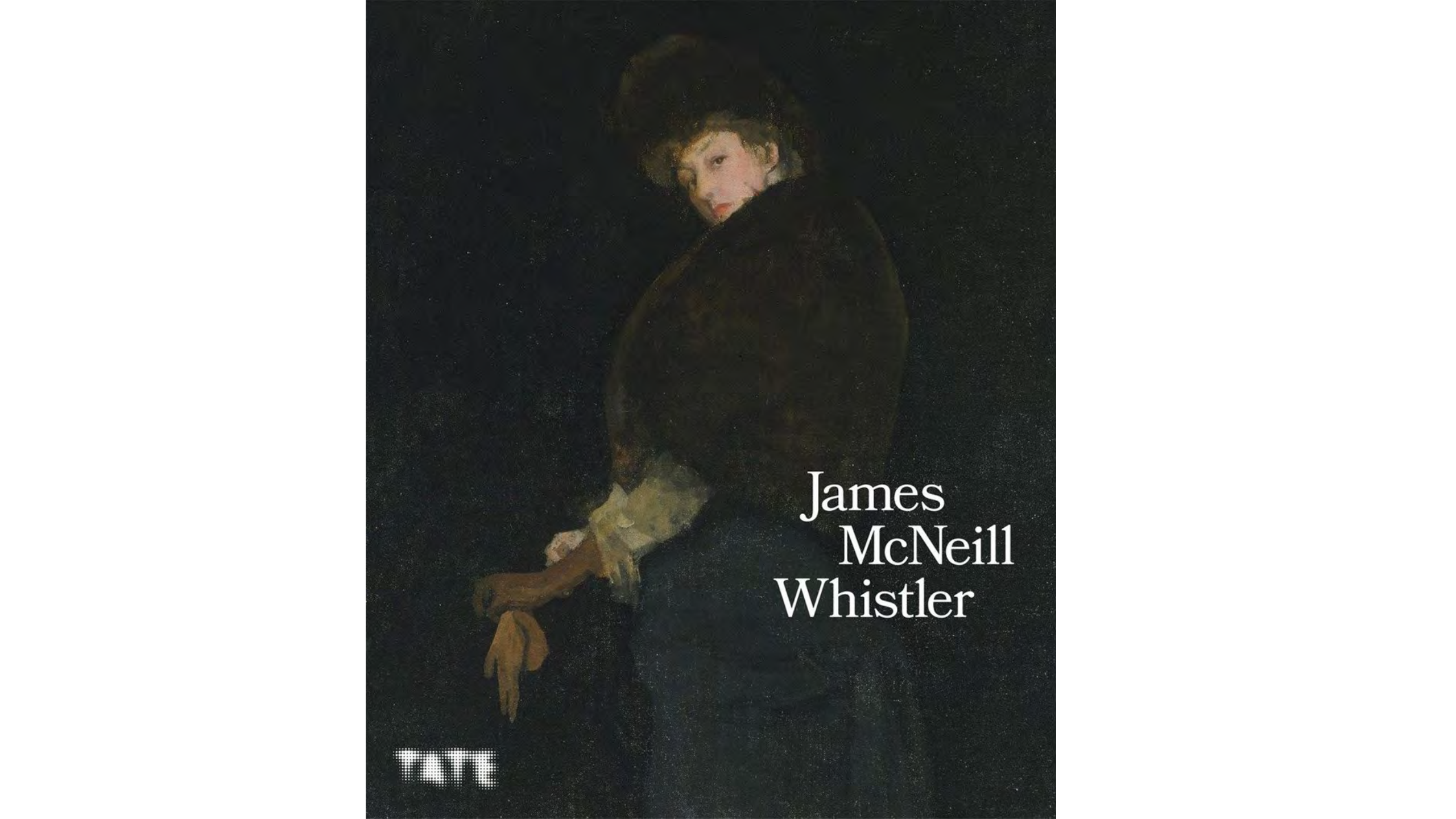
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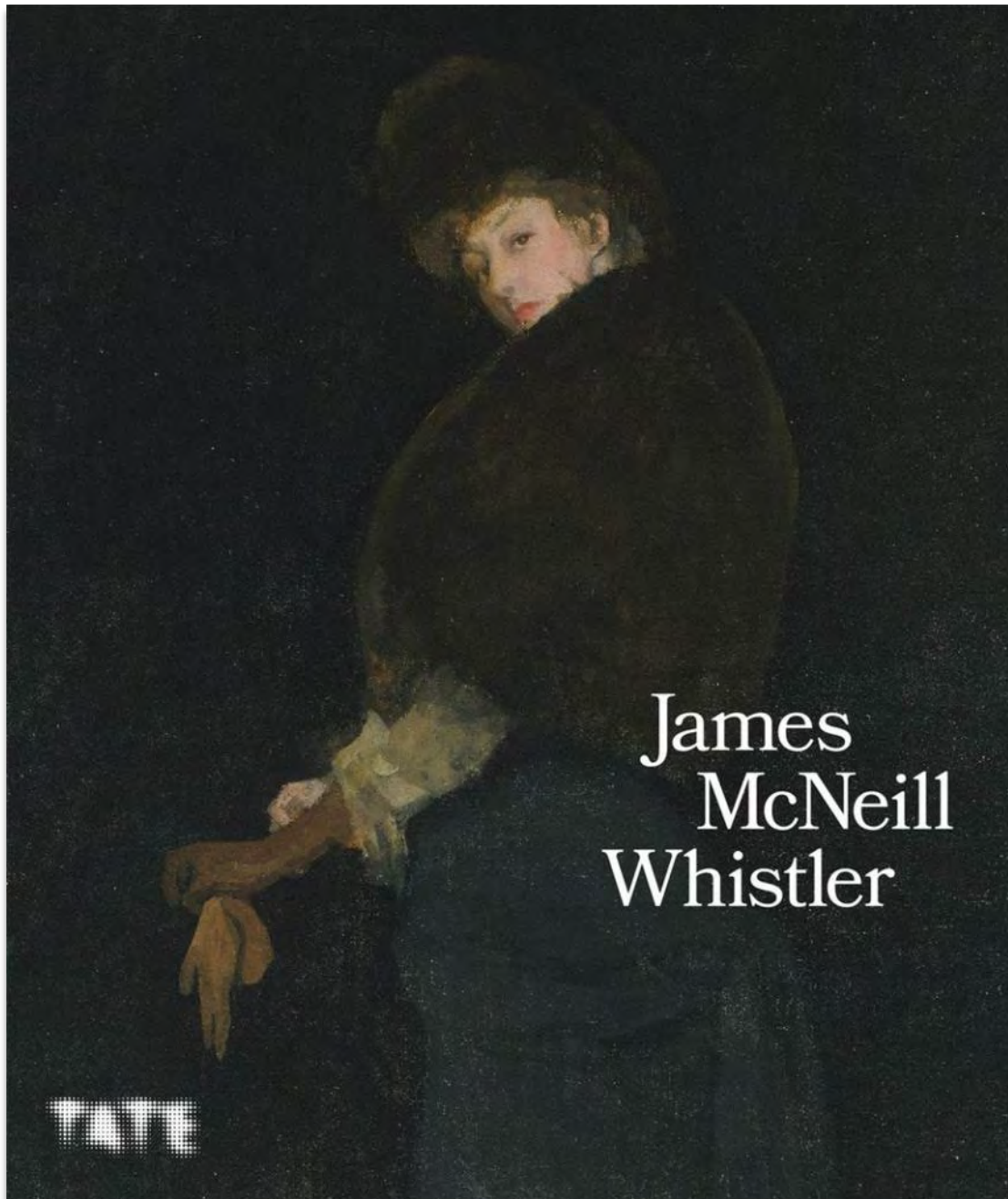
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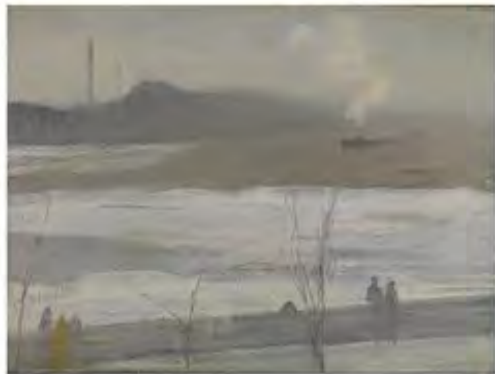
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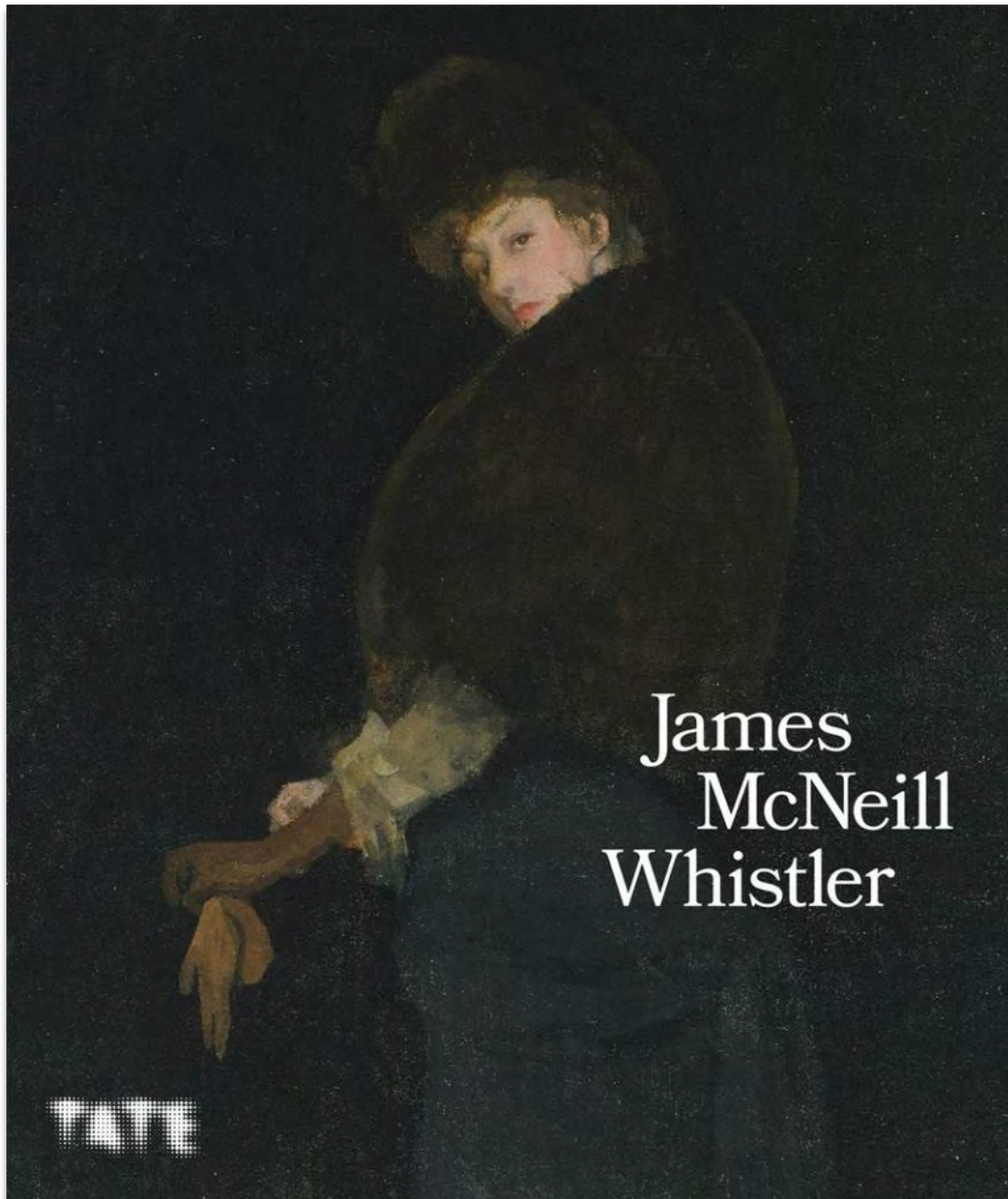
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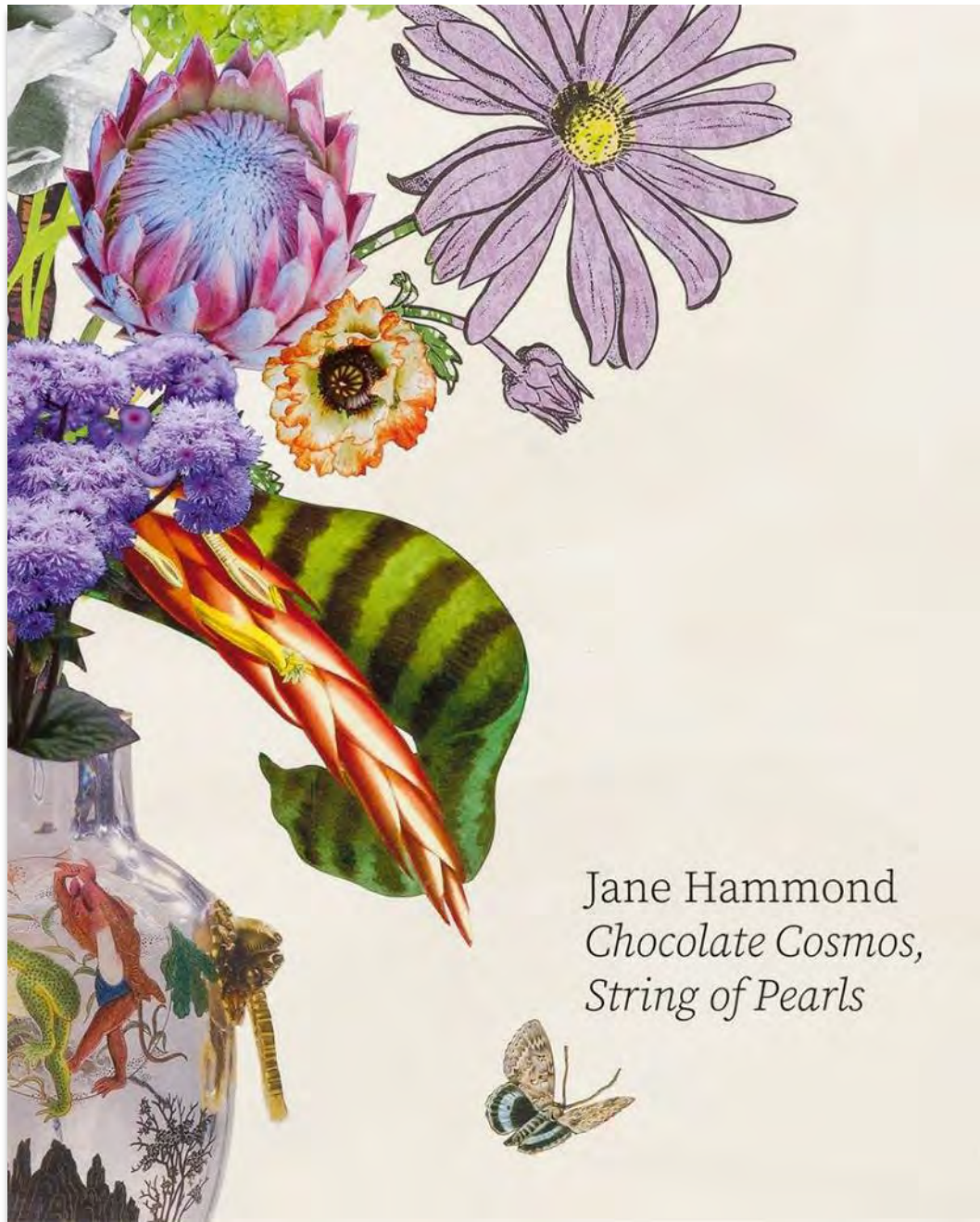
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Jane Hammond  
*Chocolate Cosmos,*  
*String of Pearls*



## Jane Hammond: Chocolate Cosmos, String of Pearls

By (artist) Jane Hammond, Text by Jane Hammond and Jenny Uglow,  
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Spoken Word and Copper Plate with (Hedge) Stone  
 Eggs, Paper and Leaf Litter, 2014  
 Original hand-drawn collage with mixed print, digital  
 printing, ink and pencil, blue ink, watercolor  
 and gouache, hand-colored and assembled on various  
 paper, paper over painted cotton rag  
 40" x 40" (101.6 x 101.6 cm)



**Autumn Flower Paper with Deer, Mountain and  
Pines** (1914)  
This bouquet is a gift of flowers, printed  
on paper, with a deer, mountain and pines.  
The paper is made of paper, with a deer,  
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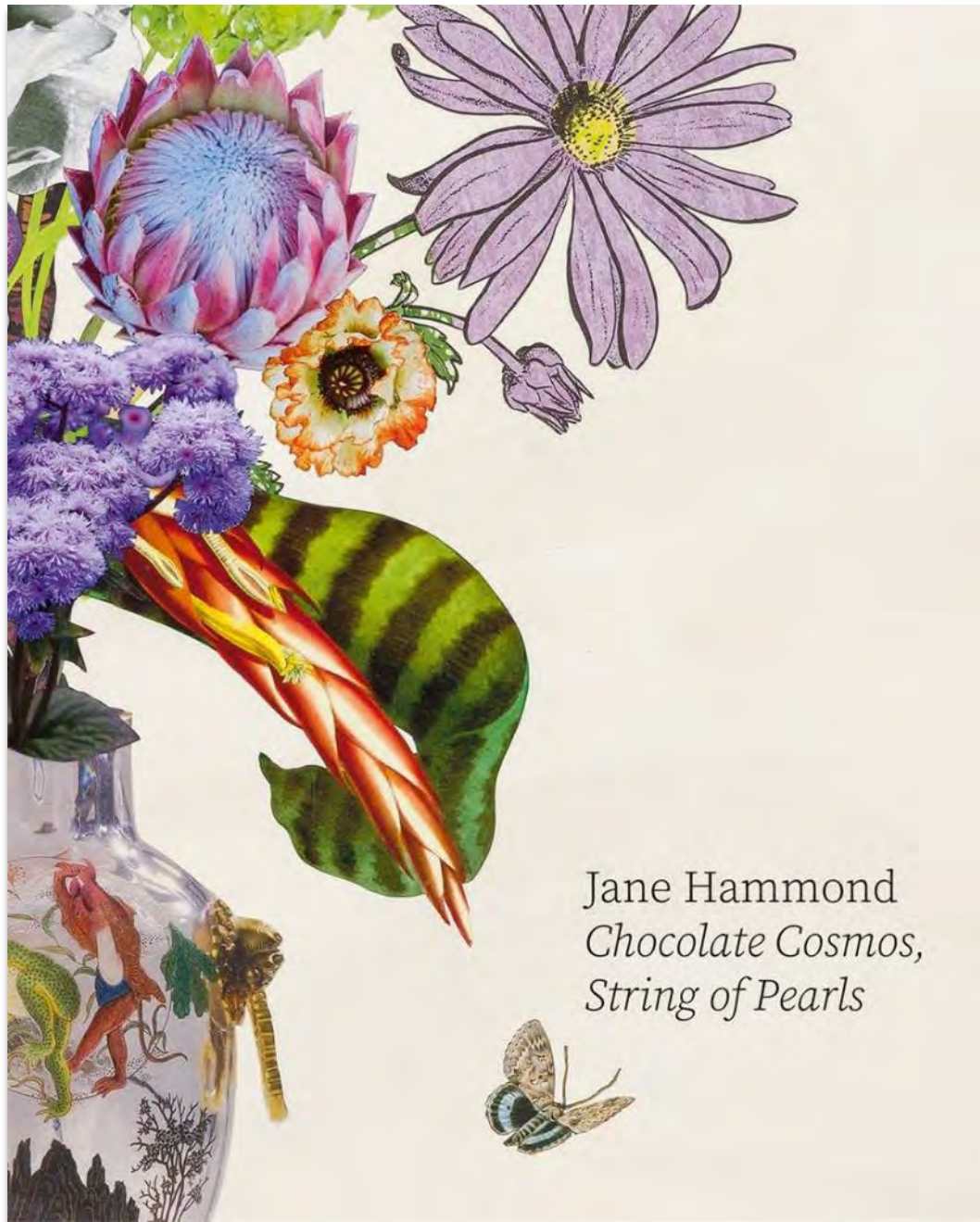






Chinese Thelidion (in with Thelidion) Flower  
Proter, Proter Flower and Thelidion, 1994  
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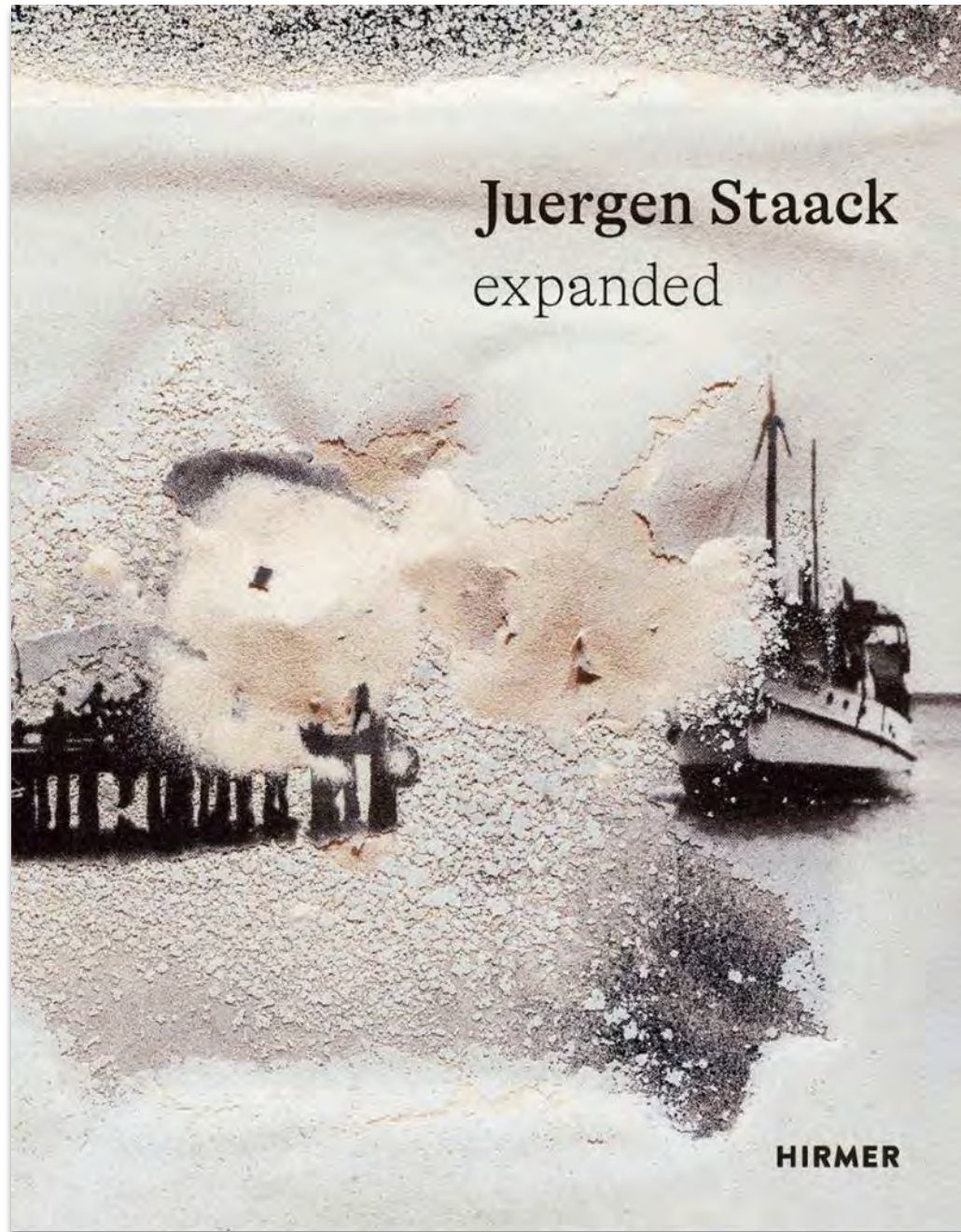
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Juergen Staack  
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# Juergen Staack

EXPANDED

Edited by Sabine Maria Schmidt

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Книга / Book

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№ 2200242121 (Уральский / Ural'skiy), Polaroid, 2009  
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Transcription-Image (Part 1)



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№ 20902242121 (Юлия / Yulia), Polaroid, 2009

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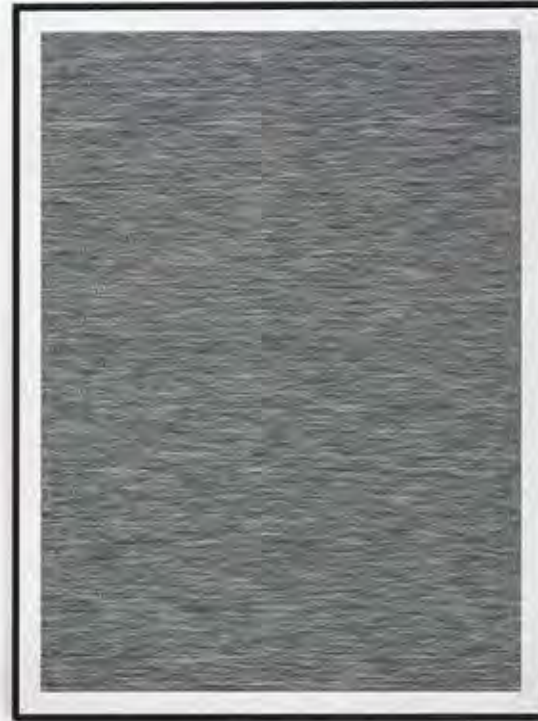


Übersetzung: Michaela Fink, Bildbearbeitung: Tobias Fink, 2011, 100%

(Part 4) Die gesprochenen Texte auf den Tondateien aus *Part 2* wurden auch als Textdokumente verschriftlicht, von professionellen Übersetzern, immer in der Sprache, in der sie gesprochen wurden. Nur die fast ausgestorbenen Sprachen konnten derart kaum mehr dokumentiert werden, da es für sie keine offiziellen Übersetzer mehr gibt. Diese Arbeit existiert als Dokumentensammlung.

(Part 3) What is a photographic image and how far can it change its aggregate state to remain one? The digital image is defined as an information file that can be assembled and disassembled in an infinite number of pixels. The audio files with descriptions create acoustic equivalents of images without being any. For the third part of his complex considerations, Staack translates the acoustic sound track by a computer program into black, white and gray nuances. With this decoding of the sound track, he creates a visual noise of images that encodes the real image seen only by him and the describer. Fascinating abstract images emerge, with subtle differentiations of bar codes, interference patterns and waves, which are printed and framed as large-format photographs of high quality. The decision on image size and format follows the length of the narratives. The shades of gray respond to the speed of the narrators. Each image is different in size and unique. A decoded image of the soundtrack has also been created for each image in *Part 2* of the transcription series.

(Part 4) The spoken texts on the sound files from *Part 2* were also transcribed as text documents, by professional translators, always in the language in which they were spoken. Only the almost extinct languages could hardly be documented in this way, because there are no official translators for them anymore. This work exists as a collection of documents.





Alc. DR2, 2018, Cyanotype / Cyanotype



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Line / Лінія

№ 109042 Line (Line) / Лінія, Polanski, 2009  
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№ 109044 Line (Line) / Лінія, Polanski, 2010  
№ 120624 Line (Line) / Лінія, Polanski, 2011  
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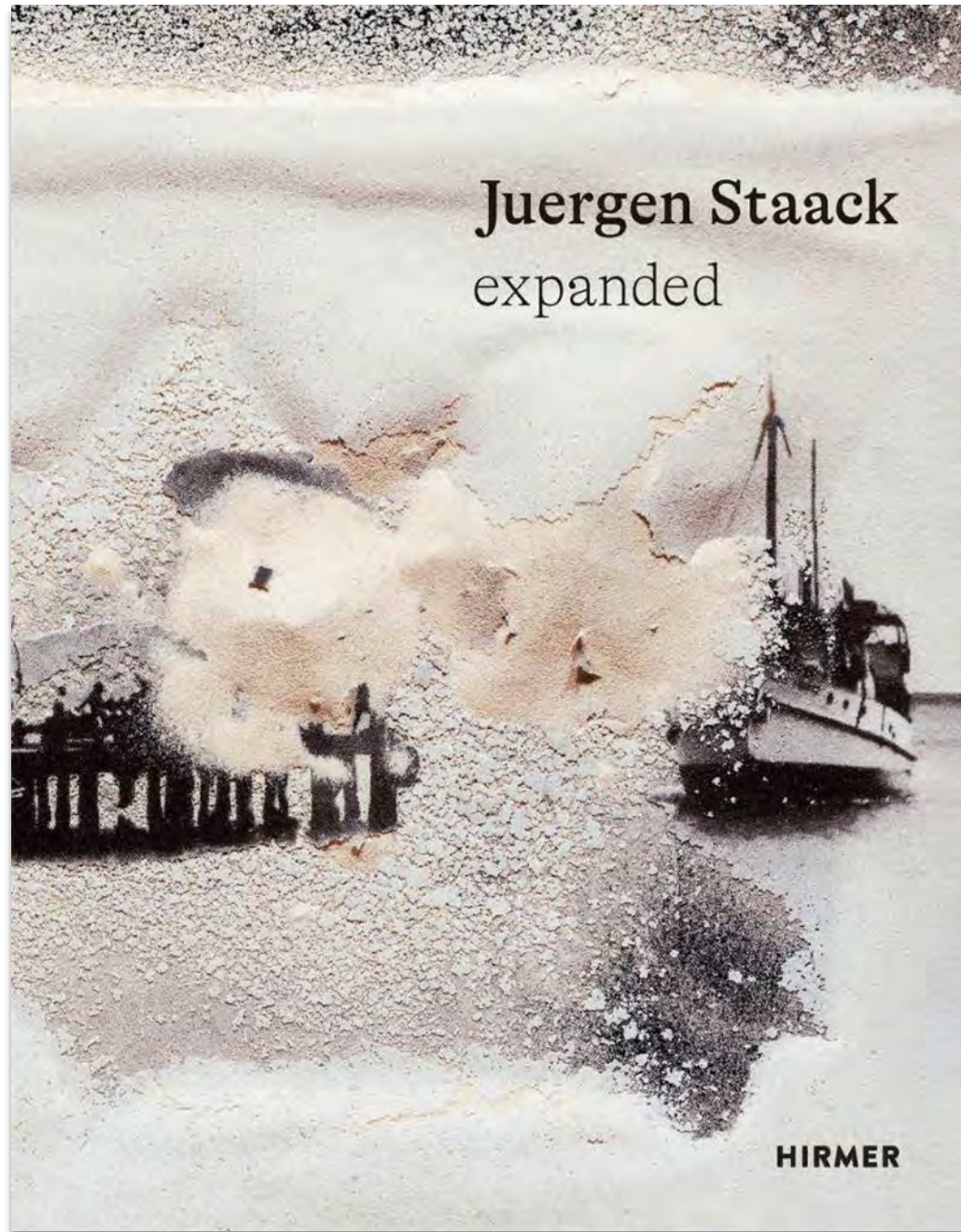
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№ 109049 Line (Line) / Лінія, Polanski, 2009



№ 109050 Line (Line) / Лінія, Polanski, 2009



№ 109051 Line (Line) / Лінія, Polanski, 2009



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Vision

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## VISION

By (photographer) Justine Tjallinks, Foreword by Sophie Agon and Aurora Larocca

A new monograph on the virtuoso Dutch photographer.

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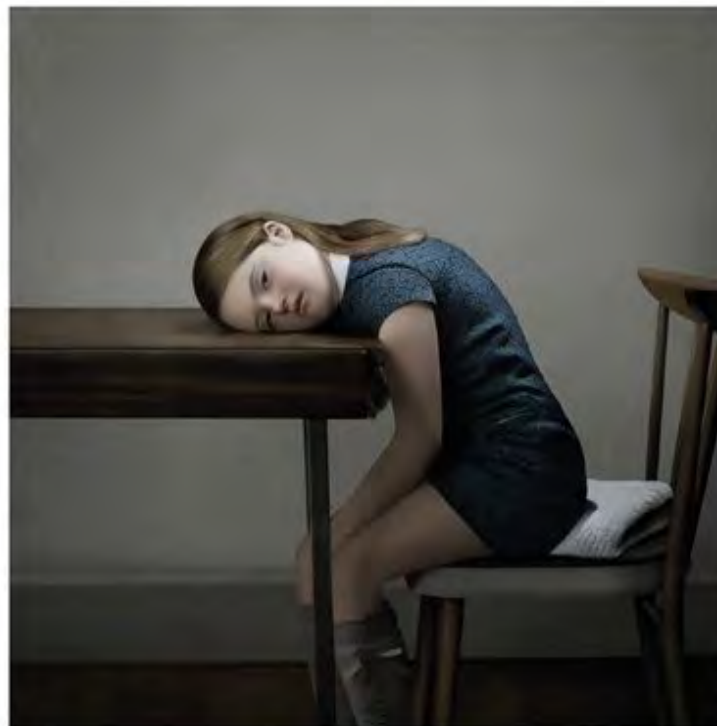
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Editions Skira Paris



Jayda, *The Leftovers*, 2015



Isa, *The Leftovers*, 2015



Anne, Silence, 2016



Despondent, *Jeweled*, 2016



Trixie I, Surfaces, 2018

*Androgyny, Modern Times, 2017*



Vision future, *La Trahison des Images*, 2017





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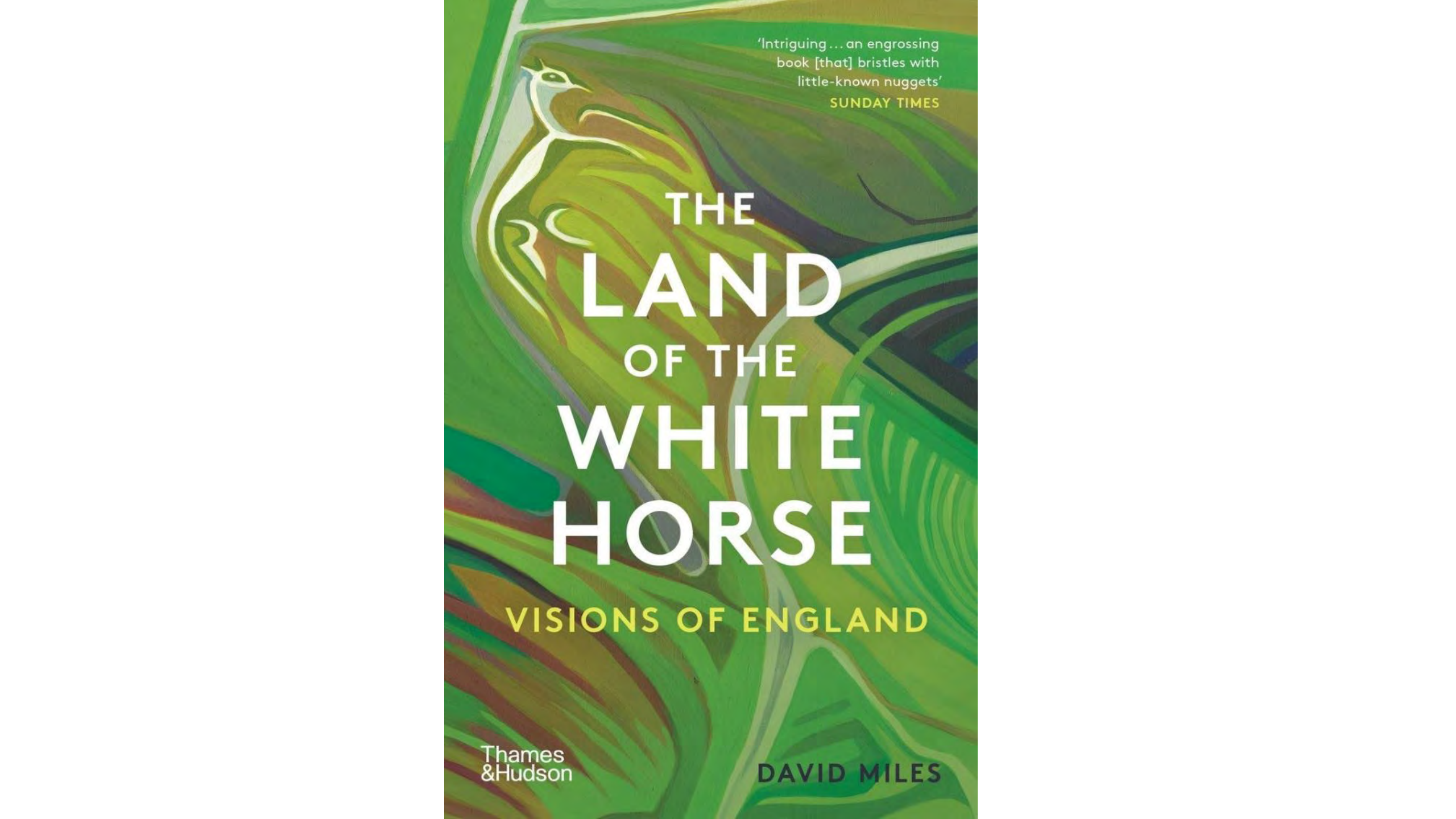
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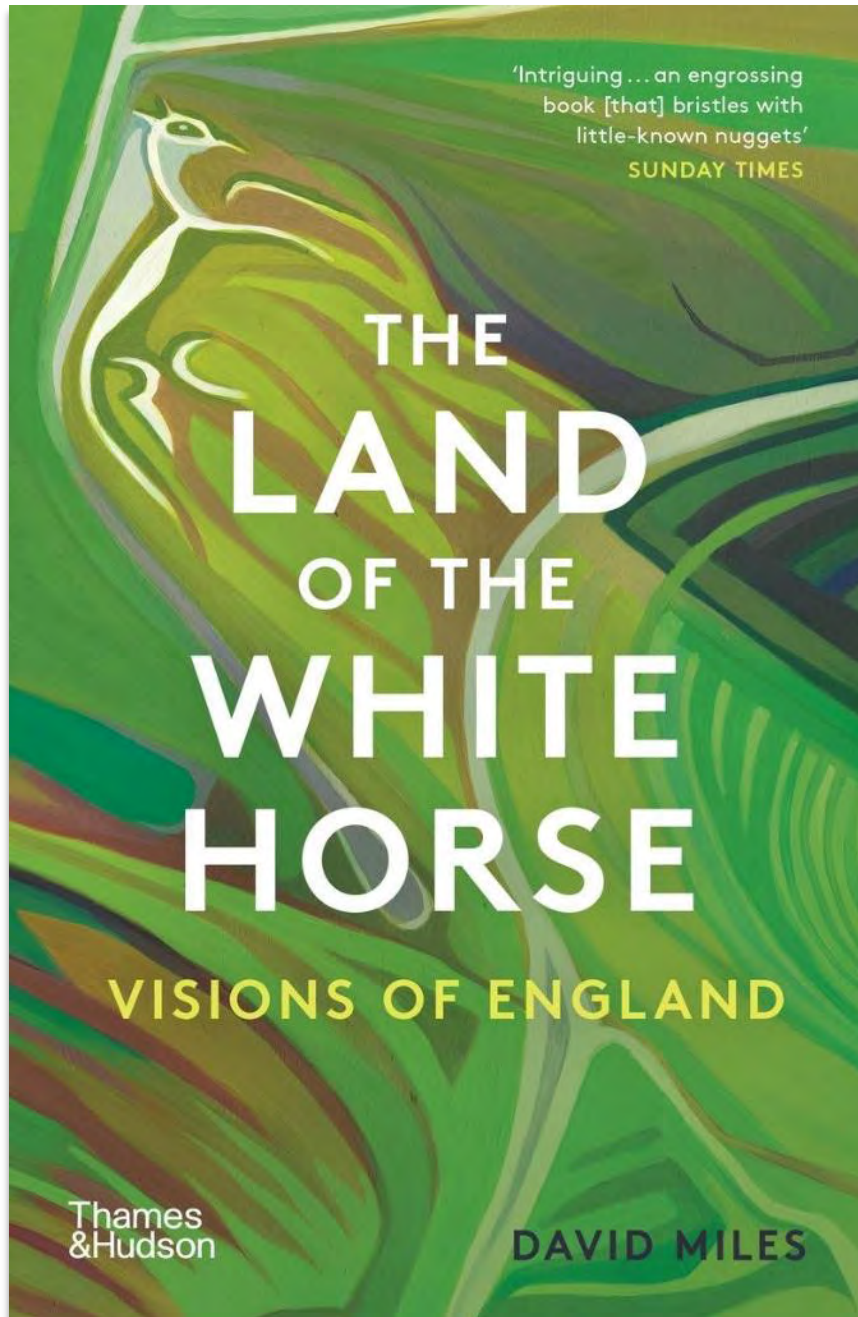
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little-known nuggets'  
SUNDAY TIMES

THE  
LAND  
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DAVID MILES



## The Land of the White Horse

David Miles

An in-depth cultural and archaeological history of one of England's great ancient monuments: the White Horse at Uffington.

- The White Horse at Uffington is an icon of the English landscape - a sleek, almost abstract figure 120 yards long which was carved into the green turf of the spectacular chalk scarp of the North Wessex Downs in the early first millennium BC.
- The rich history of this ancient figure and its surroundings can help us understand how people have created and lived in the Downland landscape, which has inspired artists, poets and writers including Eric Ravilious, John Betjeman and J.R.R. Tolkien.
- The White Horse itself is most remarkable because it is still here. People have cared for it and curated it for centuries, even millennia. In that time the meaning of the Horse has changed, yet it has remained a symbol of continuity and is a myth for modern times.

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*In memory of:*  
*Alan Saville (1946–2016)*  
*and Martin Dyer (1948–2017)*  
*A band of brothers on the M5*

Cover: Anna Dillon, *The Aerial Horse*, 2015 (details). Oil on board 96 × 98 cm. ©Anna Dillon (www.annadillon.com).

Frontispiece: Photograph by Angus Haywood looking out from the White Horse to Dragon Hill and beyond.

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In the twelfth century a medieval scribe included the White Horse, along with Stonehenge and the Giant's Causeway, as one of the 'Wonders of Britain'. For several centuries antiquarians, travellers and local people speculated about the age of the Horse, who created it and why. Was it a memorial to Alfred the Great's victory over the heathen Danish invaders, an emblem of the first Anglo-Saxon settlers or a prehistoric banner, announcing the territory of an ancient British tribe? Or was the Horse an actor in an elaborate prehistoric ritual, drawing the sun across the sky?

One of the pleasures of a project such as the one I describe here is to be immersed in the local: to experience the detailed sounds and smell of a particular patch of land, its fleeting light and weather. At the same time I have tried not to be parochial. We are all part of a wide, interconnected world and always have been. So to understand the role of horses in human civilization, I have deliberately roamed off the downland to the Americas and the steppes of Asia. These are the places where horses and horse-powered societies evolved, to transform much of the world. No man is an island, even if he or she lives on one.

The distinctive image of the Uffington White Horse is constantly reproduced: on book covers, record sleeves and pottery, and by artists and photographers. It is an emblem of the local administrative authority (Vale of White Horse District Council, now part of Oxfordshire), the North Wessex Downs Area of Outstanding Natural Beauty (AONB), the Berkshire Archaeological Society, and even theatre groups and the All Party Parliamentary Archaeology Group. At the village school, the Uffington children wear the Horse on their uniform, and the well-known image flashes by on the side of vans belonging to local businesses – the plumber, the builder, the landscape gardener.

So the White Horse is still a badge of identity. Sometimes it has represented a stolid Englishness, like the flag of St George, the patron saint who is said to have slain the dragon on the distinctive hill just below the Horse. As a supposed symbol of Anglo-Christian nationalism, and the work of Alfred the Great, Victorians held the White Horse in huge esteem – the most important ancient site in the country. Now its known age adds to its fascination. The joy of the White Horse lies in its fluidity and changing identity – like Britishness itself. The ancient Greek philosopher Heraclitus of Ephesus said that nobody steps into the same river twice, or as Plato interpreted this: everything changes; nothing remains still. This idea, in some respects, is true of the Horse: a figure whose form has remained remarkably fixed over millennia, yet which constantly metamorphoses in the human imagination.



A local brewer's beer mat with the White Horse image – this badge of identity is frequently adopted by local businesses, organizations and the local authority.

The White Horse remains enigmatic, mysterious, even an embarrassment. The distinguished Cambridge archaeologist Grahame Clark wrote: 'This noble animal, it is well to remember, can only have survived through frequent scouring of the chalk, a very symbol of continuity between the prehistoric past and the present day.' More recently, students of archaeology can search for the Horse in vain in academic textbooks and specialist works on prehistory. The Horse has gone missing. Often there is no mention of Britain's largest prehistoric image. The uniqueness of the figure, like some odd geological erratic, leaves it out in the cold, difficult to fit into the standard narratives of prehistory.

Our team of archaeologists and scientific specialists involved with the White Horse project described in Chapter 6 gathered in an attempt to investigate this enigma, but also to explore the surrounding chalkland and understand how people had lived there since the end of the Ice Age: how they had cleared the forests and created the hillforts, fields, downland pasture and copses that are so familiar today. This is one of England's best-loved and most familiar landscapes, but not always well understood. We need to appreciate the role of geology, climate, plants and animals, as well as humans, in its evolution. So our team took to the skies in aeroplanes, and

*Robinson Crusoe* and *Moll Flanders*, rode by the site in the 1720s. Defoe's most remarkable statement is that the Horse consisted of 'a trench cut on the side of a high green hill, this trench is cut into the shape of a horse and not ill-shap'd I assure you. The trench is about two yards wide on the top, about a yard deep, and filled almost up with chalk, so that at a distance, for it is seen many miles off, you see the exact shape of a white horse.'<sup>14</sup>

Defoe was a good reporter (when he felt in the mood), and in this case his sources were accurate. Our excavations would confirm the Horse was, indeed, made with a chalk-filled trench. Most other sources suggested the hill figure was simply etched into the natural chalk by removing the turf and cleaning the surface.

#### THE BATTLE OF THE REVERENDS

The antiquarian period drifted towards its end with a magnificent spat between academic rivals, at a time when academe was largely lethargic and of dubious competence. The Reverend Francis Wise of Trinity College, Oxford, was at least energetic in university politics and place-making. In 1719 he became Bodley's sub-librarian; in 1726 keeper of the University Archives as well as holding assorted church livings; and finally in 1748 he gained the desirable sinecure of Radcliffe librarian, in the architect James Crabb's fine new rotunda built with £40,000 left for the purpose by Dr Radcliffe. The new building, it was said, was 'little cumbered by books and almost entirely unencumbered by readers'. Not surprisingly, Wise held on to this undemanding post until his death in 1767. His scarcely arduous duties left him time for other things. In 1722 he had published 'an unscholarly' text of Asser's *Life of King Alfred*. This roused his interest in the Battle of Ashdown, where in AD 871 Prince Alfred and his brother King Aethelred fought, according to the Anglo-Saxon Chronicle, 'against the whole army of the Danes'. The battle, the *Life of King Alfred* tells us, raged around 'a rather small and solitary thorn tree'.

Asser's account emphasizes that Alfred engaged the enemy 'like a wild boar', while his over-pious brother delayed in his tent hearing Mass. Alfred is given credit for the great victory. The Anglo-Saxon Chronicle takes a different tack. Alfred plays no such dominant role and Aethelred is credited with leading the attack against the heathen kings Bagsecg and Healfdene. Bagsecg was killed, along with many thousands of his men. It was said to be the greatest slaughter ever seen on British soil. The Danes withdrew back along the Ridgeway to Reading, but emerged to win a victory over the English only two weeks later. Ashdown was not the decisive battle later English patriots assumed.

Although the Reverend Wise's knowledge of the period was more limited, it was enough to stimulate him to leave his onerous Oxford duties for a few days of gentle fieldwork on the North Wessex Downs in 1738. He was attracted principally by the White Horse, which he believed was a memorial to Alfred's victory. In the manner of the times he published his observation as *A Letter to Dr Mead, Concerning Some Antiquities in Berkshire*.<sup>15</sup> Dr Richard Mead was a noted physician with an interest in the past.

Wise begins his pamphlet with a complaint about the state of antiquarian studies: 'The study of our natural antiquities has till of late wanted the encouragement, which it deserved.' He goes on to praise Camden's *Britannia* and the potential of the Society of Antiquaries (founded in 1717). He regrets the obscurity of ancient British history, 'the times preceding Julius Caesar's invasion being dark and impenetrable, wild, without letters and almost without monuments'.

Finally arriving on White Horse Hill, Wise says he 'was persuaded to look for the field of battle and was greatly surprised to find my expectations answered in every respect'. In other words, he was a great jumper to conclusions. He assumes that Uffington Castle was 'a large Roman

A View of White Horse Hill from the north, from Francis Wise's *A Letter to Dr Mead*, 1736. The Horse is depicted in a naturalistic form on the side of the hill.





had been bought by Abraham Atkins in 1745. He was a lucky man who had emerged from the South Sea Bubble in 1727 without losing his entire fortune. Edwin enlarged the house and may have displayed his own architectural and Classical ambitions in the Staircase Hall, where 'the overall effect' is 'tenebrous and romantic', recalling the *Carceri* of Piranesi.<sup>3</sup> He was also a keen amateur archaeologist, and not a bad one for his day. In 1857 he was excavating on White Horse Hill. Believing the old tale that the Horse commemorated Alfred's battle against the Danes, perhaps he could find evidence in the barrows that dotted the Downs – the bodies of the glorious English dead, or even those of the heathen Danes.<sup>3</sup>

As an energetic Victorian polymath, he took on the organization of the 1857 Pastime, announcing that it would 'be held on the occasion of the Scouring of the White Horse, 17 and 18 September 1857'. To encourage participants there would be, for the first time, cash prizes for the most popular events: £8 for experienced backswordsmen, £5 for experienced wrestlers, £4 for the junior competitors. Pole climbers would compete for a leg of mutton; and the prize for the donkey race would be a fitch of bacon. The traditional headlong race down the Manger would be in pursuit of a wagon wheel and the winner awarded a cheese. In previous Pastimes the reckless and the foolhardy had pursued the cheese itself, which, rolling like a cannonball, didn't always survive the journey intact. Neither did all the pursuers.

Another member of the committee was lawyer Thomas Hughes – Uffington born and bred but now living in Wimbledon. His way of life had led him into the perilous paths of literature. Like Martin-Atkins, he had attended Rugby School and immortalized it in his novel *Tom Brown's School Days*, published that year. As Uffington's only well-known writer,

Thomas Hughes, author of *Tom Brown's School Days* and *The Scouring of the White Horse*, and Uffington's most famous author.



The title-page of *The Scouring of the White Horse* by Thomas Hughes with illustration and lettering by Richard 'Dickie' Doyle. Men are busy at work on an ancient scouring of the Horse.

Hughes was the obvious choice to chronicle the events on White Horse Hill. This he subsequently did in the form of another novel, *The Scouring of the White Horse*. Encouraged by the success of Hughes's previous work, his publisher Macmillan & Co. produced a handsome book, bound in blue buckram with gold lettering and images on the cover of the Horse (facing the wrong way) and pastime sports (Pl. xiv).

The publisher must have had high expectations for the book because it employed the well-known illustrator Richard 'Dickie' Doyle to decorate it. Doyle came from a talented family of artists. His nephew Arthur Conan Doyle would create the character Sherlock Holmes. Dickie himself was best known for his rustic style and lively images, particularly of fairies, and also his work on some of Dickens's Christmas books and the cover of *Punch* magazine. In spite of his talent Doyle was a risk: he could be oblivious to deadlines, once making the excuse that he 'had no pencils'. Nevertheless in the case of the *Scouring*, he delivered. Arguably, the illustrations are more memorable than the text.

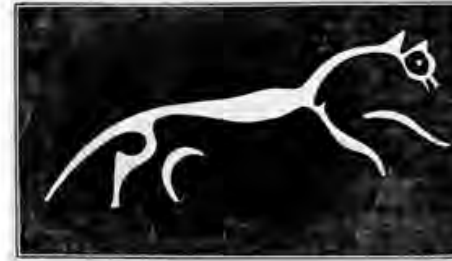
be delighted that his discoveries can now, in many cases, be dated with remarkable accuracy, but shocked that his esoteric studies have spawned an international tourist industry.<sup>1</sup>

In the mid-nineteenth century, archaeology in Europe was making important discoveries and had established that the works of humans could be of considerable, but then unknown, antiquity. The traditional biblically inspired belief that humans had been on Earth for a mere six thousand years was increasingly being undermined, yet the depths of prehistory remained an incalculable void. Much archaeology in Britain and France was still dependent on written texts. Charles Warne, author of *The Celtic Tumuli of Dorset*, reflected the general pessimism when confronted by the problem of dating prehistoric monuments: 'By what distinct ethnic race or races were the tumuli of Dorsetshire ... raised ... are even now far from being satisfactorily determined ... the obscurity which now on every side surrounds all things connected with the era in which they lived is almost, if not wholly, impenetrable.'<sup>2</sup> In 1877 Canon William Greenwell, Yorkshire's great barrow digger, hazarded a guess: 'we need not fear that we are attributing too high an antiquity to them, if we say that they belong to a period which centres more or less on 500 BC.'<sup>3</sup> If Canon Greenwell had added another millennium to his estimate he would have been nearer the mark.

This is the context in which Squire Edwin Martin-Atkins conducted his excavations on White Horse Hill and the Lambourn barrows: a period of both excitement and frustration. His excavations were careful and reasonably well recorded by the standard of the day. Roman finds were accurately dated by coins portraying historically identifiable emperors (see Chapter 6). The age of the barrows remained elusive, however, and the White Horse an object of speculation.

#### MORE THEORIES

The Reverend W. C. Plenderleath (1831–1906) was rector of Cherhill, north-east of Devizes, in Wiltshire. Here, on the slope beneath the ramparts of the hillfort known as Oldbury Castle, there is a rather prosaic chalk figure of a horse. It faces to the left, with its right foreleg raised, and has a short, cropped tail. The year of its birth was 1780. Plenderleath recorded this, having spoken to an old man who heard it from those who had taken part in the construction. The Reverend's enquiries inspired him to research the local hill figures, publishing his discoveries in a useful series of articles between 1870 and 1883, and eventually in 'a most valuable little book', *The White Horses of the West of England*, in which he established the relatively recent pedigree of most of the hill figures.<sup>4</sup> However, he contradicted



The Reverend Plenderleath's relatively accurate portrayal of the Uffington White Horse in his book *The White Horses of the West of England*, in which he argued that the Horse was Iron Age in date.

Thomas Hughes by proposing that the Uffington Horse had its origins in the Iron Age, the prehistoric period before the Roman Conquest.

This was still surmise, based on the older ideas of John Aubrey and William Stukeley's daughter Anna (see p. 68); there had been no systematic fieldwork or investigations as yet. Then, in 1926, one of the great founding fathers of modern archaeology, Sir William Flinders Petrie (1853–1942), took an interest. He had revolutionized Egyptian archaeology from the 1880s with relatively meticulous excavations that carefully recorded the location of pottery found. Ceramic sherds may not have the glamour of gold masks or mummies, but pottery typologies would prove fundamental to dating archaeological sites. His so-called sequence dating of over two thousand graves in the cemetery at Naqada, in Upper Egypt, was a world away from the smash-and-grab barrow diggers and treasure hunters of a previous generation.

In relative old age Petrie took a brief look at the White Horse of Uffington – and did what came naturally to him: he had it surveyed and drawn accurately. He published the plan in his 1926 booklet, *The Hill Figures of England*. Unfortunately, Petrie did not apply the energy or the imagination that characterized his earlier Egyptian work. He presumably thought that excavation of hill figures would be a waste of time.

#### STUART PIGGOTT AND THE IRON AGE HORSE: A MATTER OF STYLE

Five years later a much younger man tackled the problem, a young Turk who probably took some pleasure in challenging one of the giants of the previous generation. This was Stuart Piggott (1910–1996), the English archaeologist of the mid-twentieth century whom I most admire. Piggott

houses, which were remarkably uniform, but in their control of animals, social alliances and the scale of feasting. Feasting became a means by which surplus production could be converted into social capital, the fuel that drove the self-aggrandizers of society.

Among the Sintashta some geniuses came up with a most remarkable technological innovation: the world's first chariots with spoked wheels. These appeared in graves about 2100 BC and were drawn by a pair of horses, probably yoked to a pole. The horse gear in the graves includes circular cheek pieces of antler or bone with short spikes on the inside to allow charioteers to control the horses (like spurs operated through the reins). The Sintashta community must have developed new skills in carpentry, horse training and the manipulation of these new vehicles. They needed expert drivers. It remains uncertain whether the first chariots were used primarily in warfare, for racing or as status symbols (a means of transport that literally elevated the passenger).

These sleek, swift and impressive machines were soon in demand throughout the ancient world, along with horses and the copper mined in the Urals. Carved seals from the Assyrian colony at Karum Kanesh, in central Anatolia, show the earliest image of spoke-wheeled chariots outside of the steppes – much more sophisticated vehicles than the solid-wheeled war-wagons depicted on the so-called Royal Standard of Ur (c. 2400 BC), which were drawn by some form of ass-onager cross-breed. Asses were originally royal mounts. To a modern audience the image of Jesus' entry into Jerusalem mounted on an ass may suggest humility, but this was not the perception of a contemporary audience steeped in Middle Eastern tradition.<sup>45</sup>

By 2000 BC horses were well known in the cities of Mesopotamia and beginning to replace the asses that drew the traditional war-wagon. In this period there was a huge demand for metal ores. The search for tin encouraged merchants to travel between the steppes and the Middle East – and beyond, even to the remote misty islands off the northwest peninsula of Europe. As these routes opened, so horses, horse technology and even horse-riding mercenaries moved between the different worlds.

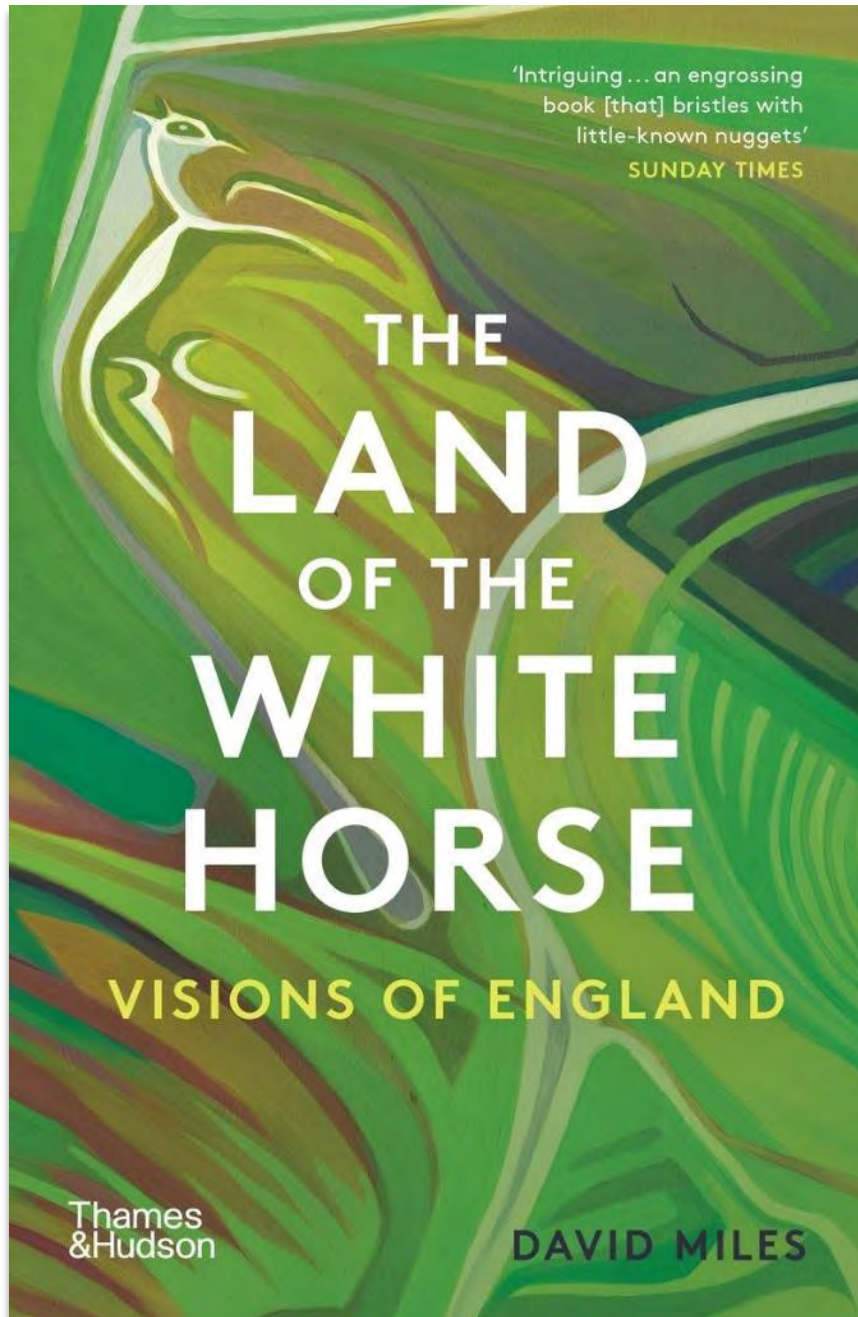
The spread of pastoralism, wagon technology and metallurgy across the steppes also made an impact in the Far East, reaching China by the mid-second millennium BC. For the next thousand years chariots played a vital part in elite culture, and were a symbol of aristocratic power (Pl. vi). Generations of Jin rulers at Beizhao in Shanxi province (tenth–eighth centuries BC), were buried alongside pits containing horses and chariots – the largest with 107 horses and 48 chariots. The Jin lands lay close to

the steppes, from which flowed the abundance of selectively bred, swift and strong animals. From about 1000 BC horse riding and the use of iron became increasingly important in China.

To the west of the steppes the horse played an equally dominant role. Although donkeys did most of the hard work in Egypt, by the 18th Dynasty (1550–1307 BC) elegant, fine-limbed horses are portrayed pulling light chariots in ceremonial processions and royal hunts. In Tutankhamun's tomb, his Asiatic and African enemies fall beneath the hooves of his magnificent horse, while the young pharaoh stands proudly in his chariot, drawing a powerful bow. In reality, Tutankhamun was disabled: he had fused vertebrae, a deformed foot and suffered from malaria. He died aged about nineteen in 1323 BC, so this portrayal of power is idealized – image-making on a scale that might embarrass even a modern advertising agency. But, of course, in the ancient world most people saw the myth; few witnessed the reality. Egyptians certainly campaigned against Nubians and Asiatic peoples, but the weak, young pharaoh probably played no active part in the fighting. His tomb contained his walking sticks, as well as the dismantled chariot that was so vital to maintaining his royal image.

An archaeologist working at the No. 3 Horse and Chariot Pit, one of a cluster of tombs belonging to noble families of the Zheng State, dating to around the mid-first millennium BC, found near the city of Xinzheng, Henan Province, China.





## The Land of the White Horse

David Miles

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# 01

Shipyard Lurssen  
Exterior Harrison Eidegaard  
Project Size 99m / 312ft  
Completion 2010

MY CC-Summer is an icon of nautical engineering, a project that redefines the standards of Mega Yachts. Its interiors embody the Sessa Chic style, inspired by the colors of the sea. Architect Sessa envisioned a space invites you to take off your shoes and unwind. The color palette blends bright reds, luminous whites, and a deep, dominant blue, with distinctive accents for each environment. The transition between spaces is fluid and natural, thanks to a cohesive design that speaks to itself. MY CC-Summer is the reflection of the sea, sailing upon the sea itself.









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# MAGAN REDISCOVERED

THE BUILDING  
OF A BRONZE AGE BOAT  
THAT SAILED  
THE ARABIAN GULF

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مبنى  
الـ وطني  
ZAYED  
د  
ب  
مUSEUM  
الـ وطني NATIONAL

SKIRA



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OF A BRONZE AGE BOAT  
THAT SAILED  
THE ARABIAN GULF

ZAYED زايد  
MUSEUM NATIONAL  
المتحف الوطني

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- The book details the recreation of a Bronze Age boat that in 2024 successfully sailed off the coast of the United Arab Emirates, once part of an ancient region known as Magan.

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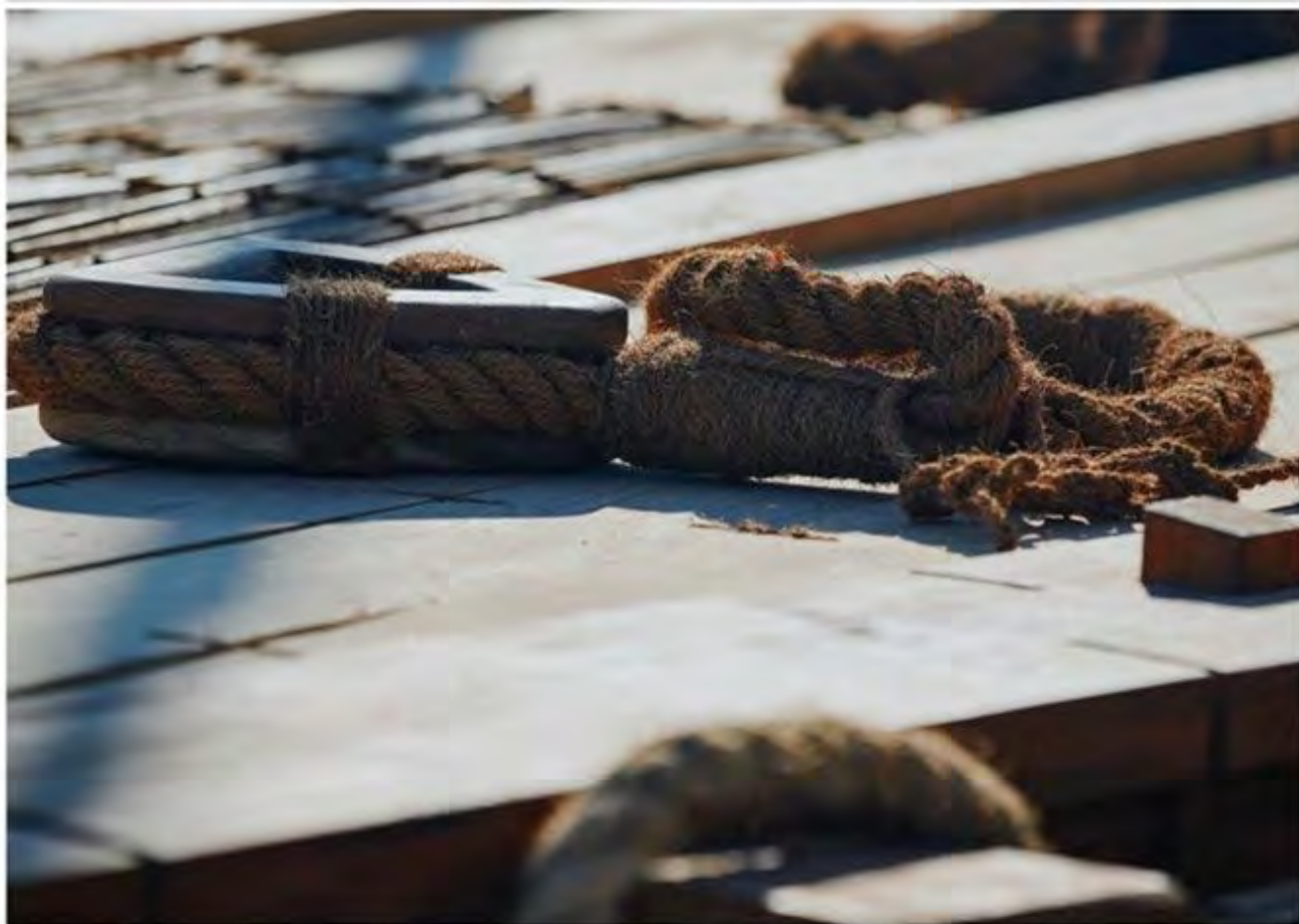
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# FRAMING AN IDEA

CHAPTER 5



CHAPTER 6

# A SHIP TAKES SHAPE



# HARNESSING THE WIND

CHAPTER 8





THOMPSON OPERATING THE CRANE  
 BACK AT THE PIER. THE BOAT IS  
 BEING LIFTED BY THE CRANE AND  
 IS BEING MOVED ALONG THE  
 CONCRETE PIER.

into position alongside the crane and, at about 4 pm, the *Magon boat* takes to the air again, the large orange fenders strung protectively along each side vividly modern against the ancient pitch black of the hull.

The cradle, held parallel to the sides of the floating dock by men hauling on ropes attached to the two corners nearest the quayside, is lowered slowly into the water. Suspended midway between land and sea, the boat looks like some vast rescued marine mammal, about to be released back into the wild.

First the cradle disappears below the surface and then, at about 4:15 pm on 17 February 2014, shortly before high tide, the boat's hull finally kisses the water for the first time. For everyone involved, it's a magical, once-in-a-lifetime moment. "It's certainly something that I for one will never forget," said Thompson.

Inside the boat, which is still held in the cradle, it quickly becomes apparent that





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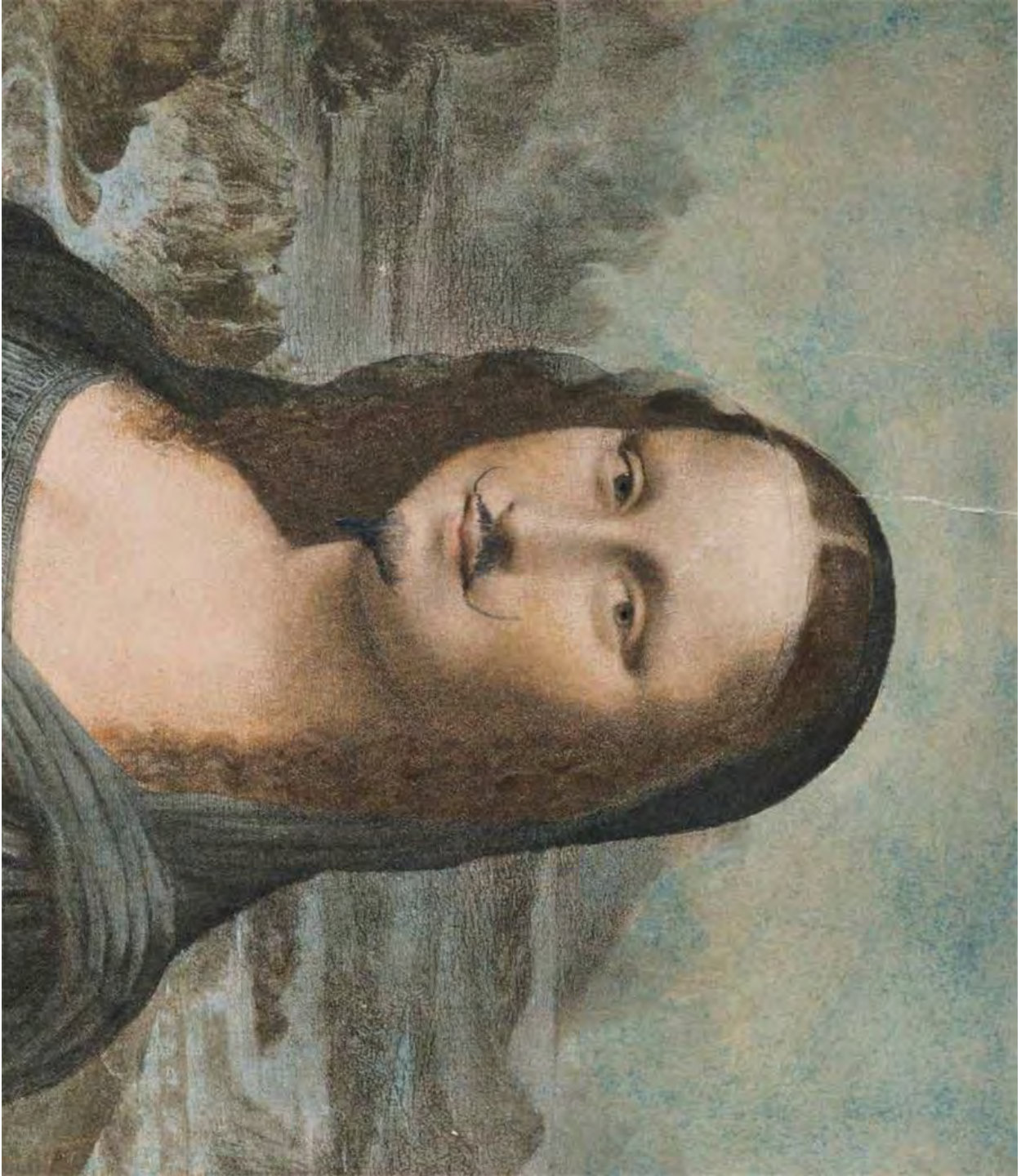
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Three years after *Nude Descending a Staircase* (No. 2) ignited a furor at the Armory Show, Duchamp's friends and patrons Walter and Louise Arenberg commissioned him to make them a copy of it, as they remained disappointed not to have been quick enough to purchase the original. Rather than remaking the painting by hand, the artist engaged a commercial photography studio to produce an enlargement

at full scale from a postcard reproduction, which he retouched in ink, pastel, watercolor, and pencil. He signed the replica "Marcel Duchamp [FILS]" ("son of"), implying that, as copyist, he was progeny to himself as painter.

MDPL082. *Nude Descending a Staircase* (No. 2), 1916. Graphite, pen and black ink, black paint, colored pencil or crayon, and blue wash on gelatin silver photograph. Overall: 58 1/4 × 36 1/4" (148.1 × 91.8 cm). Philadelphia Museum of Art: The Louise and Walter Arenberg Collection, 1960



This assisted ready-made has as its basis a tin advertising panel for Sapolin, a popular brand of household paint. Duchamp's "assistance" was both textual and visual. He added and subtracted letters from the words "Sapolin Enamel" to make a pun on the name of his friend, the poet and critic Guillaume Apollinaire. The pencil depicts a young girl painting a bedframe; as an additional flourish,

Duchamp sketched in graphite the reflection of the girl's hair on the bureau mirror. At lower right, the wordplay continues with his alteration of the manufacturer's name and location to yield the phrase "ANY ACT RED BY HER TEN OR [PERGNE, NEW YORK, U.S.A.]" At lower left, Duchamp added "[Iron]" in front of his name to signify the unusual nature of his authorship.

MDPL043. *Apolinère Enamelled*, 1916-17. Drawing and graphite on painted tin, mounted on cardboard. Overall: 9 1/2 × 13 1/4" (24.2 × 34 cm). Philadelphia Museum of Art: The Louise and Walter Arenberg Collection, 1960





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 sit amet urna ligula. Suspendisse vitae  
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 Pellentesque a massa nec nisi rhoncus  
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 Suspendisse vitae nibh eget neque  
 semper dignissim eu ac magna. Morbi  
 non ante ac nunc congue ultrices.  
 Nulla facilis. Nam et risa feugiat,  
 venenatis velit id, tristique est. Sed  
 accumsan.

MDPL024a-c. To Be Looked at (from the  
 Other Side of the Glass with One Eye.  
 Close to, for Almost an Hour, Buenos  
 Aires, 1918. Oil, silver leaf, lead wire, and  
 magnifying lens on glass (cracked),  
 mounted between panes of glass in a  
 standing metal frame, 20 1/2 x 36 1/2 x 1 1/2 (51  
 x 41.3 x 3.7 cm), on painted wood base, 1 1/2 x  
 17 1/2 x 4 1/2 (4.8 x 48.3 x 11.4 cm). Overall, 22  
 (55.9 cm). The Museum of Modern Art, New  
 York. Katherine S. Dreier Bequest



Having intensively researched  
 optics and the physiology of vision  
 since his stint as a librarian in Paris  
 in 1912, Duchamp long thereafter  
 experimented with numerous optical  
 devices, including stereoscopy. The  
 popular technique pairs two slightly  
 different views that, when looked  
 at together through a stereoscope,

create the perception of depth. He  
 drew two identical polygonal forms in  
 perspective on two photographs of a  
 seascope; when seen via stereoscope,  
 the forms merge into one, appearing to  
 float on the sea.

MDPL025a, MDPL025b. Horizontal  
 Seascope, Side, c. 1916-18. Pencil  
 on gelatin silver prints mounted on  
 black paper-surfaced board. Sheet, 2 1/2 x  
 6 1/2 (6.7 x 17) cm. The Museum of Modern  
 Art, New York. Katherine S. Dreier Bequest



After Walter Arenberg accidentally broke 50 cc of Paris Air (1919) [plate xxx] at his Hollywood home, Duchamp asked his friend Henri Pierre Roché to procure a replacement in Paris. "Could you go into the pharmacy on the corner of rue Blomet and the rue de Valenciennes (if it's still there, that's where I bought the first ampoule) and buy an ampoule like this one: 125 c.c., and the same measurements as the [accompanying] drawing. Ask the pharmacist to empty it of its contents and seal the glass with a blow torch. Then wrap it up and send it to me here. If not rue Blomet, somewhere else – but as far as possible, the same shape and size." Duchamp (inadvertently?) billed the 1949 version with a size (50 cc) that corresponds instead to that of the miniature replica in the Box in Valise.

MDPL041\_50 cc of Paris Air, 1949 (artist's replacement for broken 1919 original). Glass ampoule. Height, 6 1/2". Diameter, 2 1/4" (15.4 x 6.5 cm). Philadelphia Museum of Art, The Louise and Walter Arenberg Collection, 1950

MDPL038\_4 Fountain, 1950 (replica of 1917 original). Porcelain urinal, 12 x 15 x 11" (30.5 x 38.1 x 28.7 cm). Philadelphia Museum of Art, 1959 Anniversary Acquisition. Gift (by exchange) of Mrs. Herbert Cameron Morris, 1958



Fountain is the first full-scale re-creation of Duchamp's last 1917 ready-made of the same name (see plate x [Stegitz photo]). It came into being at the request of the New York art dealer Sidney Janis, who wished to present Fountain in his September 1950 exhibition "Challenge and Defy: Extreme Examples by XX Century Artists, French & American." Duchamp did not find a suitable urinal in New York and

asked Janis to buy one at a flea market while in Paris that summer. Whereas Fountain was photographed in 1917, sitting on its flat back, in "Challenge and Defy" Duchamp installed it as a functional urinal, very low on the wall "as if for little boys." Shown again in "Dada," a 1953 exhibition at the Janis Gallery organized by Duchamp, Fountain appeared above a doorway with a sprig of mistletoe.

MDPL403\_2 Bicycle Wheel, New York, 1951 (third version, after lost original of 1913). Metal wheel mounted on painted wood stool, 51 x 25 x 16 1/2" (129.5 x 63.5 x 41.9 cm). The Sidney and Harriet Janis Collection



The first-ever public appearance of Bicycle Wheel took place in the exhibition "1913: Clinica in XX<sup>th</sup> Century Art," presented at the Sidney Janis Gallery in January 1951. Bicycle Wheel had first been made in Paris in 1913, two years before Duchamp employed the word "readymade" for works that were selected, rather than made, by the artist. He explained it as something that amused him. That version did not survive; nor did a second one selected by Duchamp after he moved to New York in 1925. As was true for the 1950 Fountain, this version came into being only at Sidney Janis' request. Describing the making of *Water Spouts*, Janis' son Carroll explains that Duchamp "needed to be asked, as if to dance." Janis recalls that the wheel itself came from Europe and that his father went to Brooklyn to get the kitchen stool.



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This assisted ready-made has as its basis a tin advertising panel for Sèvres, a popular brand of household paint. Duchamp's "assistance" was both textual and visual. He added and subtracted letters from the words "Sapolin Enamel" to make a pun on the name of his friend, the poet and critic Guillaume Apollinaire. The pencil depicts a young girl painting a bedframe; as an additional flourish,

Duchamp sketched in graphite the reflection of the girl's hair on the bureau mirror. At lower right, the wordplay continues with his alteration of the manufacturer's name and location to yield the phrase "ANY ACT RED BY HER TEN OR [PERGNE, NEW YORK, U.S.A.]" At lower left, Duchamp added "[Iron]" in front of his name to signify the unusual nature of his authorship.

MDPL043. *Apolinère Enamelled*, 1916-17. Drawing and graphite on painted tin, mounted on cardboard. Overall: 9 1/2 × 13 1/4" (24.2 × 34 cm). Philadelphia Museum of Art: The Louise and Walter Arenberg Collection, 1960.





# Marcel Duchamp

Edited by Ann Temkin, Michelle Kuo and Matthew Affron

As the most comprehensive publication on Marcel Duchamp to date, this lavishly illustrated volume spans six decades of his creative output, offering a sumptuous visual introduction for newcomers and serving as an indispensable resource for artists and scholars.

- More than any other modern artist, Marcel Duchamp challenged and transformed the very definition of art. Published to accompany the first North American retrospective of his work in more than fifty years, organized by The Museum of Modern Art, New York, and the Philadelphia Art Museum, the exhibition and catalogue leverage two of the most important collections of Duchamp's art in the world to bring together legendary works for the first time in decades.
- Lavishly illustrated with more than 300 works spanning six decades—including painting, sculpture, readymades, film, photography, and ephemera—and featuring a deeply researched chronology interwoven with archival and documentary material.
- Revealing new dimensions of his conceptual brilliance, subversive wit, and lasting impact on generations of artists, Marcel Duchamp is a rich visual compendium and an essential scholarly resource for anyone seeking to understand an artist who changed the course of modern art.

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The Museum of Modern Art

Montresso\*  
Art Foundation

Jardin Rouge



# Montresso\* Art Foundation

## Jardin Rouge

SKIRA Montresso\*  
ART FOUNDATION

## Montresso Art Foundation

Text by Estelle Guillié, Preface by Jean-Louis Haguenauer

Montresso Art Foundation: 16 years of shaping contemporary art in Morocco and beyond.

- Founded in 2009 near Marrakech, the Montresso Art Foundation has been a pioneering force in supporting contemporary art in Morocco. Over the past 16 years, the foundation has fostered artistic creation through its renowned residency program, Jardin Rouge, exhibitions, and a growing collection of contemporary artworks.
- Jardin Rouge serves as a creative laboratory where international artists can experiment, reflect, and produce new work in a collaborative setting. The foundation's commitment to promoting diverse artistic voices has established it as a key player in the cultural landscape of Morocco and beyond.
- This book, published on the occasion of both the Foundation's 16th anniversary and the 1-54 Contemporary African Art Fair in Marrakech, documents its journey and contributions to the contemporary art scene. Through a comprehensive timeline and curated selections, the book offers an in-depth look at the foundation's impact and the artists it has supported.

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Editions Skira Paris

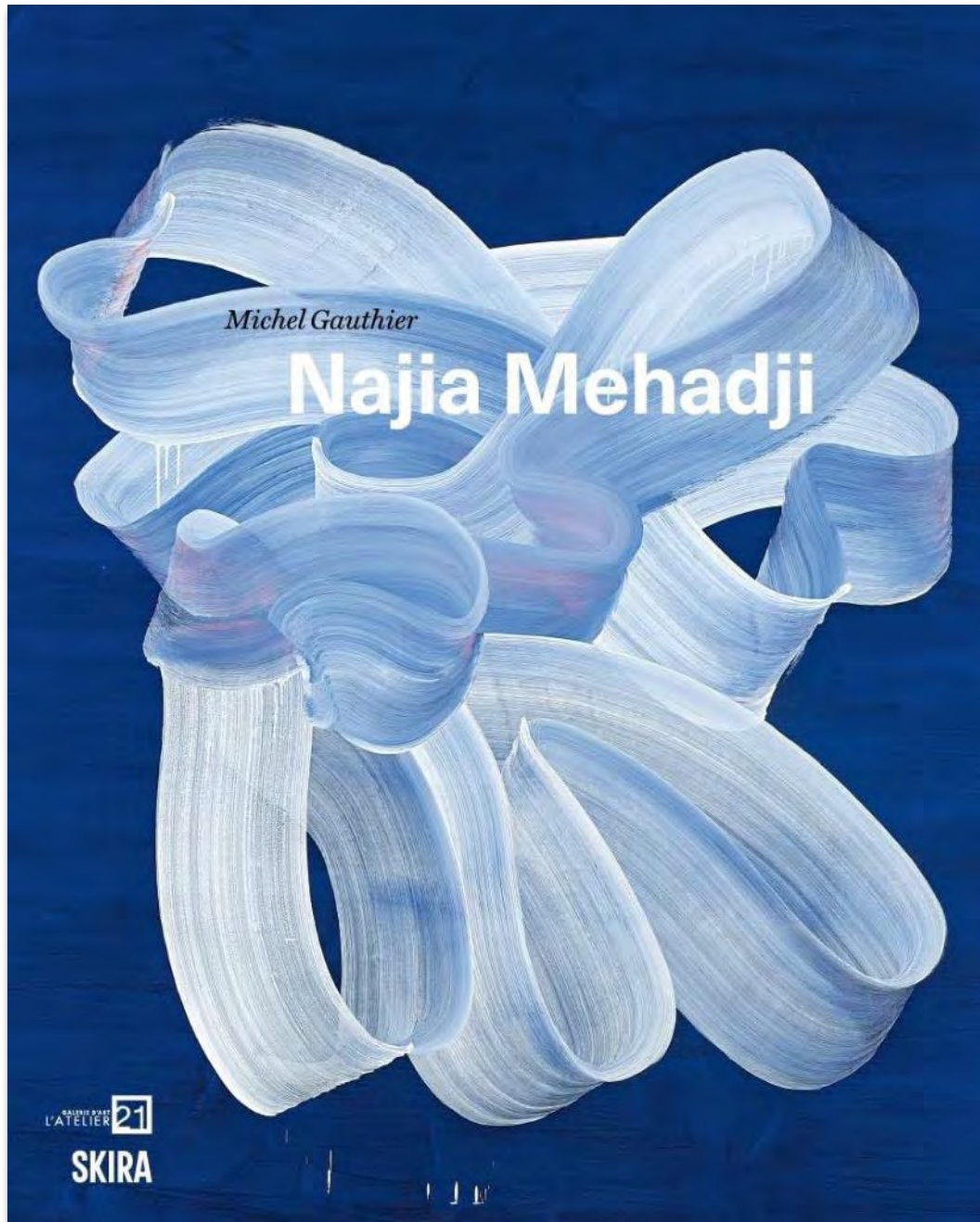


*Michel Gauthier*

# Najia Mehadji

GALERIE D'ART  
L'ATELIER **21**

**SKIRA**



# Najia Mehadji

Edited by Michel Gauthier

A comprehensive retrospective of a unique Franco-Moroccan voice.

- Najia Mehadji, Franco-Moroccan painter and draughtswoman, explores abstraction, gesture, and spirituality, creating works that span more than forty years of practice.
- An expressive and contemplative artist, she draws on both Western avant-garde movements and Mediterranean and Sufi traditions. Her paintings and drawings combine fluid movement, intricate arabesques, and a profound sense of rhythm and space. Each piece is an exploration of the invisible, a dialogue between movement, colour, and light.
- Mehadji's work is at once deeply personal and universally resonant. It balances intensity and serenity, spontaneity and discipline, inviting viewers to contemplate the inner and outer worlds. She does not impose forms, but lets the gesture and the material reveal themselves, transforming abstraction into a spiritual and poetic experience.
- Her oeuvre, simultaneously rooted in tradition and strikingly contemporary, challenges the boundaries of painting and drawing while offering a profound reflection on time, memory, and presence. This book, retracing four decades of her creation, celebrates the beauty of abstraction and the depth of human experience through art.

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**Netzwerk**

**Network**

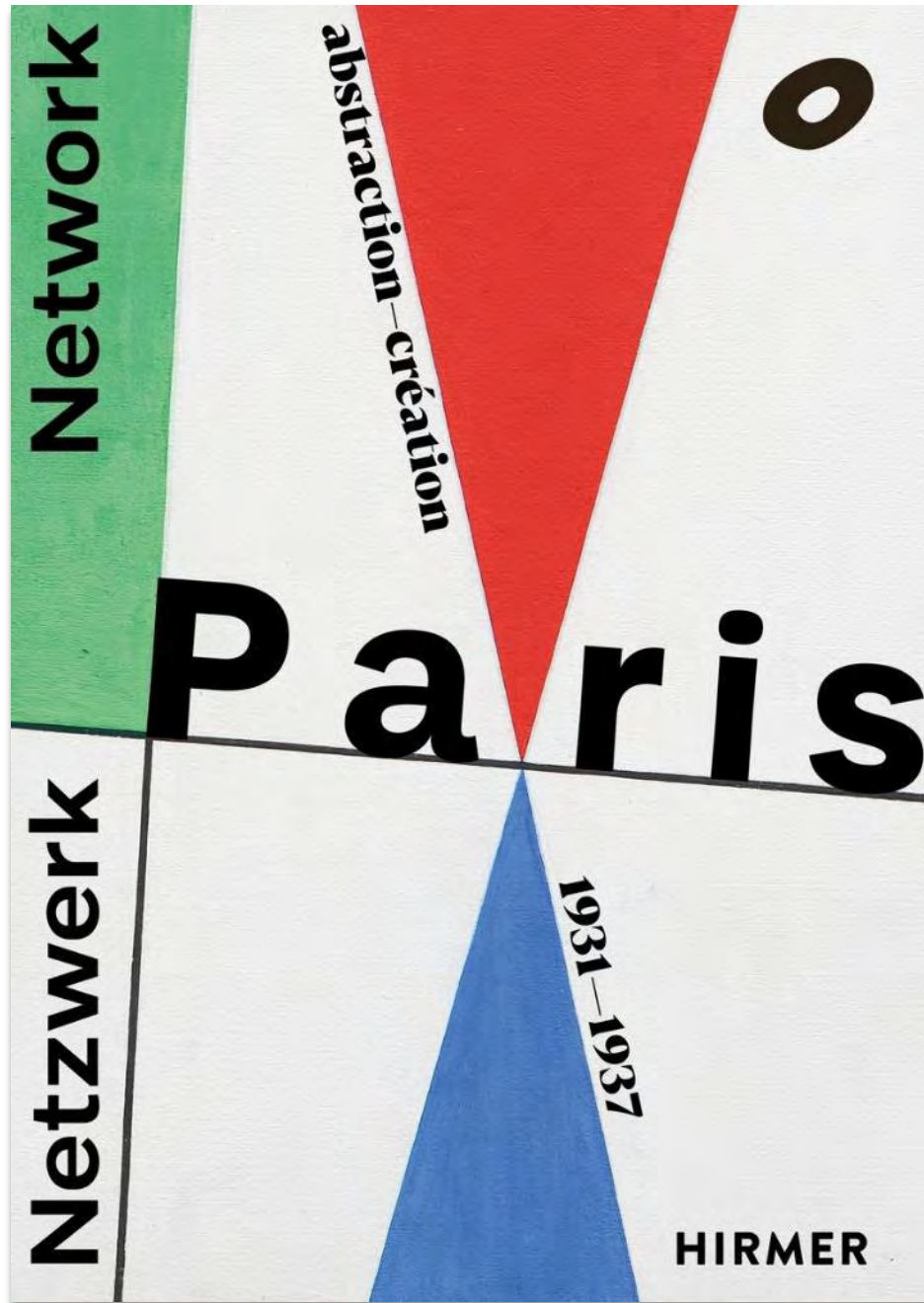
# Paris

**abstraction—création**

**1931—1937**

**HIRMER**





## Network Paris (Bilingual edition)

ABSTRACTION-CRÉATION 1931-1937

Edited by Julia Wallner, Astrid von Asten and Arp Museum Bahnhof Rolandseck

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- Artists: Hans (Jean) Arp, Willi Baumeister, Alexander Calder, Robert Delaunay, Theo Van Doesburg, Otto Freundlich, Naum Gabo, Albert Gleizes, Jean Gorin, Jean H elion, Barbara Hepworth, Auguste Herbin, Mainie Jellett, Laszlo Moholynagy, Piet Mondrian, Marlow Moss, Wladyslaw Strzeminski, Sophie Taeuber-Arp, Georges Vantongerloo, Friedrich Vordemberge-Gildewart, Et Al.

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Dieser Aufbruchgeist, der in der Kunst alle bekannten Sehgewohnheiten attackiert, stößt – wie jede neue, moderne Strömung zuvor – unmittelbar auf Ablehnung. Noch anlässlich der Überblicksausstellung *Produktion Paris 1930*<sup>7</sup> wird das herrschende Unverständnis deutlich. So stellt sich der Autor einer Rezension die Frage: „Ist diese Überwindung der malerischen Phantasie und Sensitivität durch geometrische Zeichen wirklich eine schöpferische, suggestionskräftige Symbolisierung oder nur das Symptom einer erschreckenden geistigen und seelischen Verarmung jener, die sich von der Wirklichkeit und der Gesellschaft absondern und hinter verschlossenen Ateliertüren eine blutlose Vereinsamung zu hilflosen Notzeichen verdichten wollen.“<sup>8</sup> Angesichts anhaltender Anfeindungen pointiert der Wegbereiter der Abstraktion, Wassily Kandinsky, noch 1931: „Die ‚abstrakten‘ Maler sind die Angeklagten, das heißt, sie müssen sich verteidigen.“<sup>9</sup> Für diese Verteidigung sind Künstlerzusammenschlüsse ein unerlässliches Instrument.

### Die Gründung einer neuen Gruppe

„Wir haben versucht, eine dauerhafte Lösung zu finden, um ungenutzte Kräfte der Kunst zu erlangen, die durch die Anwesenheit gerötet, wenn wir nicht tun.“<sup>10</sup>

Der 15. Februar 1931 ist laut der Statuten das offizielle Gründungsdatum der Künstlervereinigung Abstraction-Création (**Sonderseite Nr. [20]**). Erste Überlegungen finden – wohl angeregt von Hans Arp und weitergedacht durch Theo van Doesburg – bereits 1930 statt.<sup>11</sup> Zu finalen Planungen treffen sich im Februar 1931 im Haus von Theo und Nelly van Doesburg in Meudon bei Paris – und damit in unmittelbarer Nachbarschaft des Wohn- und Atelierhauses von Sophie Taeuber-Arp und Hans Arp – jene Künstler, die das geplante achtköpfige Comité – das heißt den Vorstand – bilden werden. Diese sind, als späterer Sekretär und Schatzmeister, der junge, umtriebige Jean Héliou, der, nach dessen Aussage, „energisch und diktatorisch“<sup>12</sup> auftretende Auguste Herbin, welcher bald darauf das Amt des Präsidenten bekleiden wird, sowie die weiteren Mitglieder Arp, František Kupka, Léon Tutundjian und Georges Valmier. Allein der Maler Albert Gleizes, der ebenfalls dem Comité angehören wird, scheint bei der weichenstellenden Zusammenkunft nicht anwesend. Noch vor der konstituierenden Versammlung im Café Voltaire am Place de l’Odéon (**Abb. 2**) am 16. März ereilt die Gründungsgruppe die Nachricht vom plötzlichen

**Abb. 2**  
**Fig. 2**  
Café Voltaire, Place de l’Odéon, Paris, 1930er-Jahre | (202)

This revolutionary spirit, which assailed every one of art’s familiar visual habits, was immediately met – like every new and modern movement before it – with opposition. The survey exhibition *Produktion Paris 1930*<sup>7</sup> brought the prevailing lack of appreciation sharply into focus: “Is this transcendence of painterly imagination and sensitivity through geometry really a form of creative, evocative symbolism,” one reviewer wondered, “or merely the symptom of an alarming mental and spiritual impoverishment on the part of those who have cut themselves off from reality and society and seek to distill their bloodless isolation into impotent distress signals behind the closed doors of their studios?”<sup>8</sup> As the pioneer of abstraction, Wassily Kandinsky, put it in 1931 in light of the continued hostility, “‘Abstract’ painters are the accused, which means they have to defend themselves.”<sup>9</sup> To mount such a defense, alliances of artists were an indispensable instrument.

### The Founding of a New Group

„Wir haben versucht, eine dauerhafte Lösung zu finden, um ungenutzte Kräfte der Kunst zu erlangen, die durch die Anwesenheit gerötet, wenn wir nicht tun.“<sup>10</sup>



the home of Theo and Nelly van Doesburg in Meudon, just outside Paris (and thus practically around the corner from Arp and Sophie Taeuber-Arp’s home and studio). They included the group’s future secretary and treasurer, the young and dynamic Jean Héliou; Auguste Herbin (described by Héliou as “energetic and dictatorial”<sup>12</sup>), who would soon assume the office of president; and additional members Arp, František Kupka, Léon Tutundjian, and Georges Valmier. Only the painter Albert Gleizes, who was also to join the committee, seems to have been absent from this

Ausgabe, Inhaltsverzeichnis – entsteht vor unseren Augen ein geometrisch-abstraktes Bild im Format 27×22 cm. Die starke vertikale Linie, die das Inhaltsverzeichnis begleitet, intensiviert – ganz der Idee der geometrischen Abstraktion folgend – die Aufteilung des Bildinhaltes in Einzelflächen. Mit der symmetrischen Buchstabenendung im orthografischen Gleichklang *abstraction création art non figuratif*, die beabsichtigt im Blocksatz untereinander gesetzt sind, wird das Bildhafte und die Bedeutung von Form in der Schrift betont.<sup>14</sup>

Eine ebenfalls sehr bewusst getroffene Entscheidung war die Wahl des monochromen Typografiefarbtönen. Erscheint das Cover der ersten Ausgabe schlicht mit schwarzen Lettern, folgen in den Cahiers danach rote, grüne, violette und blaue. Für das Cover der von Vantongerloo gestalteten dritten Ausgabe wählte der Künstler eine seiner Lieblingsfarben aus: *verdâtre* – Schilfgrün.<sup>15</sup> Farbe und Form der Typografie spiegeln ein gesamtästhetisches Bild.

Die Schwarz-Weiß-Abbildungen der Kunstwerke, die von den Mitgliedern eingereicht und abgedruckt wurden, sind jeweils mit Namen und Entstehungsjahr versehen.<sup>16</sup> Auf Werktitel wurde verzichtet. Die Kosten für die sogenannten Klischees – die Druckstöcke, die beim Hochdruckverfahren für die Reproduktionen der Kunstwerke hergestellt wurden – betragen 160 Francs und gingen zulasten der Künstlerinnen und Künstler. Dazu kam ein jährlicher Mitgliedsbeitrag von 40 Francs.<sup>17</sup> Der Vorstand beschloss, keine Werbeanzeigen abzudrucken, auch wenn es der Finanzierung der Drucklegung geholfen hätte – eine ästhetische Entscheidung, die dem klaren Layout zugutekam.<sup>18</sup>

Was heute Text- und Bildbearbeitungsprogramme übernehmen, musste damals händisch auf dem Papier editiert werden. Die Maquetten zu den Cahiers aus dem archiv georges vantongerloo (angela thomas, haus bill) in Zumikon geben einen besonders wertvollen Einblick in den Entstehungsprozess und die manuellen Arbeitsschritte des Zeitschriftendrucks im analogen Zeitalter (Abb. 5–7).



Abb. 57  
Figs. 57

Maquetten zu  
Mockup of  
Abstraction/Creation  
Art non-figuratif, 3,  
Paris 1933, archiv  
georges vantongerloo  
(angela thomas,  
hausbill)



format. The thick vertical line that runs alongside the table of contents reinforces the division of the visual content into separate areas in a way that is very much in keeping with the idea of geometric abstraction. The symmetry of the word endings in the rhyming orthography of *abstraction création art non figuratif* – which are intentionally aligned in a column within the justified text block – emphasizes the visual dimension and the importance of form in lettering.<sup>14</sup>

Another thoroughly calculated decision was the choice of a monochromatic color scheme for the typography. While the first issue's cover featured plain black lettering, the later issues followed it with red, green, violet, and blue. For the cover of the third issue, designed by Vantongerloo, the artist chose one of his favorite colors: *verdâtre*, or "off-green."<sup>15</sup> In color and form, the typography reflects an overall aesthetic vision.

The reproductions of the artworks, submitted by members and printed in black and white, are each labeled with name and date.<sup>16</sup> Titles are omitted. The "stereotypes" – that is, the plates used to print the reproductions – cost 160 francs each, charged to the artist, on top of the annual 40-franc membership fee.<sup>17</sup> The committee decided not to print advertisements, even though it would have helped finance the printing – an aesthetic choice that redounded to the benefit of the clean layout.<sup>18</sup>

Things that are handled today by word- and image-processing software had to be done by hand on paper in those days. Issue mockups preserved in the archive georges vantongerloo foundation (angela thomas, haus bill) in Zumikon provide invaluable insight into the production process and the manual tasks involved in publishing a magazine in the analog age (figs. 5–7).

### A Magazine Filled with Art Historical Treasures

As Gladys C. Fabre puts it, summing up the evolution she observes over the course of the five issues: "One can trace the young artists' progress and growing stylistic auto-



**Willi Baumeister**  
(1889, Stuttgart -  
1955, Stuttgart)

Deutscher Maler,  
Grafiker, Typograf,  
Bühnenbildner  
und Kunsttheoretiker

German painter,  
graphic artist,  
typographer, set  
designer, and art  
theorist

Das Verständnis  
vom Eigenwert  
der Farben, For-  
men, Kontrasten  
usw. verleiht der  
Malerei eine  
neue und starke  
Vitalität.

Understanding the  
intrinsic value  
of colors, forms,  
contrasts, etc.  
gives painting a  
new and powerful  
vitality.

Fahler 1, S. | p. 4



Flämmchenbild, 1931



Formlinge, 1937



Horizontal-abstrakt III, 1937



**Otto Freundlich**  
(1878, Stolp -  
1943, Konzentrations-  
lager | Majdanek  
Concentration  
Camp)  
Deutscher Maler und  
Bildhauer  
German painter and  
sculptor

Hell und Dunkel  
werden durch  
elementare Ebenen  
außerhalb und  
ohne jegliche  
Notwendigkeit von  
bildlichen oder  
bereits geschaf-  
fenen Formen  
ausgedrückt.

Light and dark  
are expressed by  
elementary  
planes, beyond  
and having  
no need for  
figurative or  
previously  
created forms.

Cahier 1, S. | p. 11

Otto Freundlich, 1931,  
Foto | Photo: Hannes Flach



Komposition 1931, 1931

170



Ohne Titel, 1930er-Jahre | Untitled, 1930s

171



Ohne Titel, 1930er-Jahre | Untitled, 1930s

F



**Jean Gorin**  
 (1899, Saint-Émilien-de-Blain - 1981, Niort)  
 Französischer Maler  
 und Bildhauer  
 French painter and  
 sculptor

Die Kunst der  
 neuen Zeit - Trotz  
 der Tragik unseres  
 derzeitigen  
 Lebens erkennt  
 man an bestimmten  
 Zeichen, dass  
 die entscheidende  
 Evolution der  
 Menschheit beginnt.

The art of the  
 new age. -  
 Despite the  
 tragic side of  
 everyday life,  
 telltale signs  
 give one to think  
 that humanity is  
 about to undergo  
 a decisive  
 development.

Cahier 1, S. 1 p. 16

Jean Gorin, 1933



Composition n° 36, 1937



Composition n° 2, 1930

178



Etude plastique spatiale, 1927



Composition n° 10, 1933

179

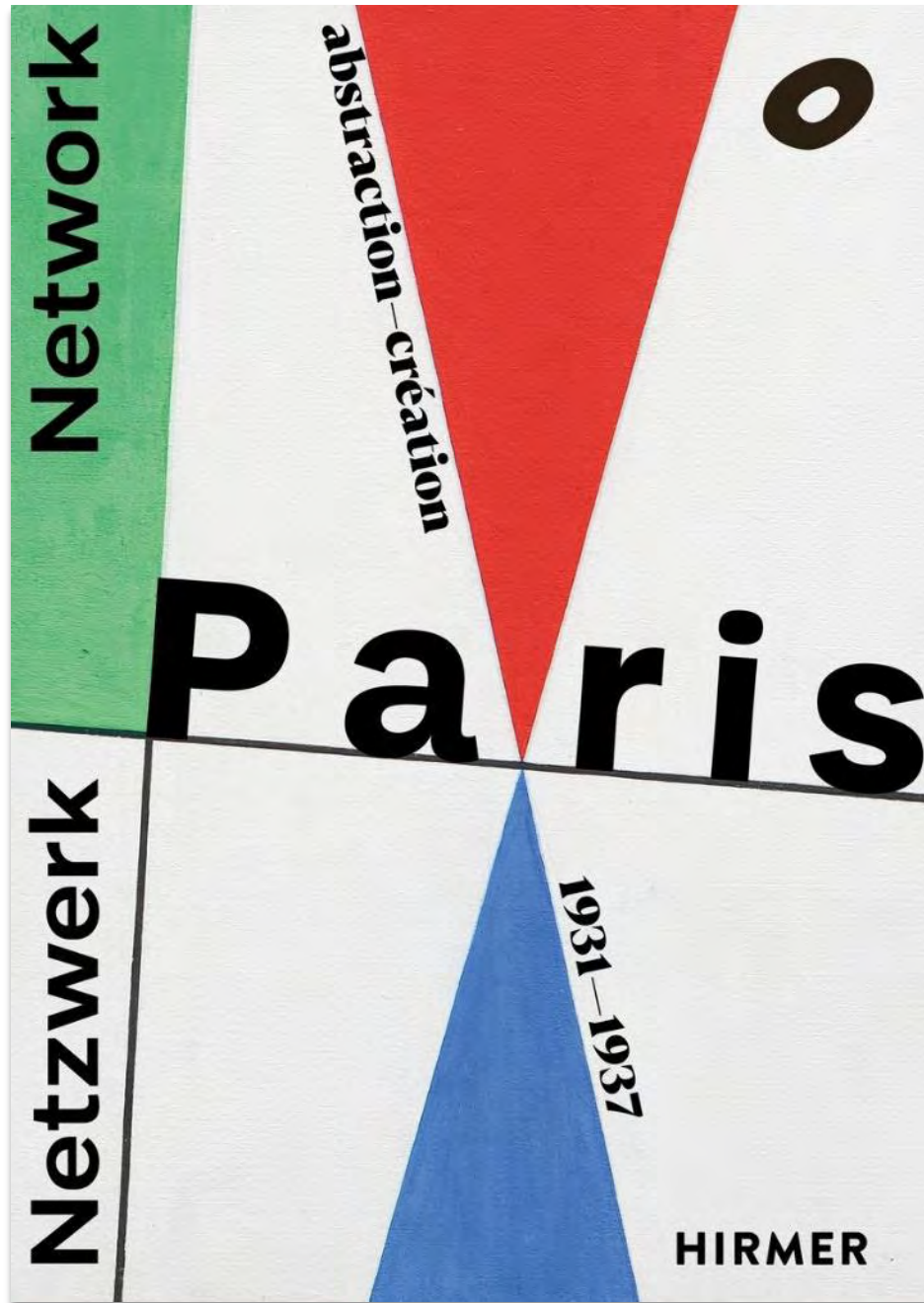


Composition n° 7, 1934



Construction plastique architecturale n° 29, 1934

G



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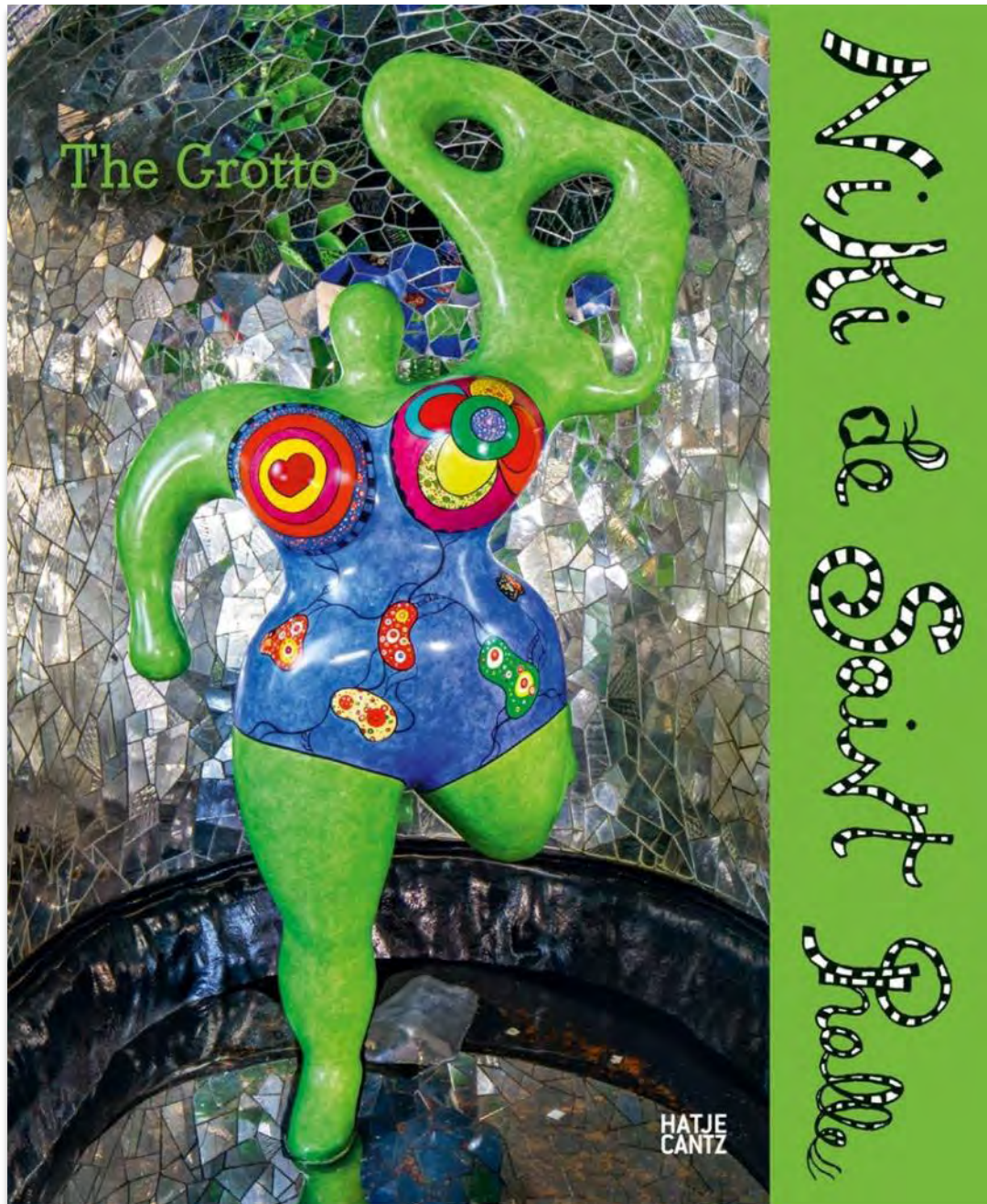
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The Grotto



HATJE  
CANTZ

*Nikki de Saint Jalle*



# Niki de Saint Phalle: The Grotto

THE GROTTTO

Text by Krempel Ulrich, Bode Dr. Ursula and Clark Ronald

The spectacular legacy of the popular artist. A refreshingly colorful gift book for admirers of the unique art of Niki de Saint Phalle.

- The Herrenhäuser Gärten in Hanover belongs among the most beautiful parks in Germany. Its Grosser Garten was begun in 1666 and constitutes one of the most important baroque grounds in Europe. The north-western part of this treasure houses the grotto, built in 1676. The three rooms, originally decorated with mussels, crystals, glass and minerals, served as a place of enchantment and as a cool retreat on hot days. The decorations were removed as early as the eighteenth century, however, and afterwards the building was used as a permanent storeroom.
- Niki de Saint Phalle was a French American sculptor and painter, best known for her “target pictures” and her monumental installations featuring colorful female bodies.
- Documents Saint Phalle’s final artwork, the remodeling of the Herrenhäuser Gärten grotto in Hanover for Expo 2000. Originally built in 1676 and then used as a storage building from the 18th century onward, the grotto received a total transformation complete with Saint Phalle’s signature mosaics and dancing figures.

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Illustrated in colour

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Face relief in the  
Silver Room







Silver Room



Blue Room





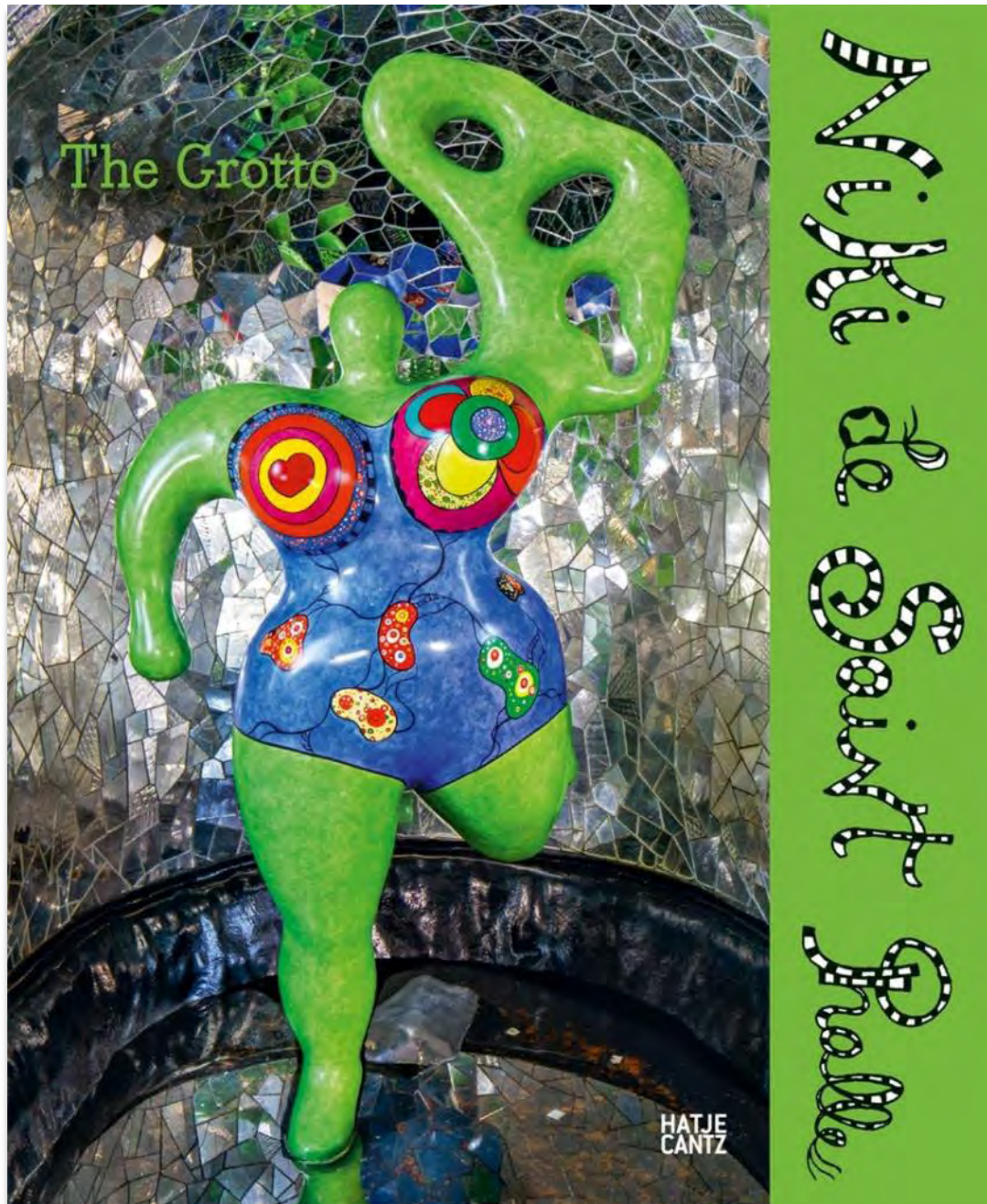
Ulrich Krempel

## Grottoes, Caves, and Walk-in Sculptures in Niki de Saint Phalle's Work

"Grotto: An artificial cavern, usually with fountains and other water-works and decorated with rock and shellwork, also sculpture, ceramic reliefs and panels, etc. Known to have been a feature of Ancient Roman gardens, the grotto was revived in the Renaissance, notably by Mannerist architects such as Buontalenti."

In the mid-1950s, Niki de Saint Phalle visited Antoni Gaudí's Park Güell in Barcelona for the first time; a little later, she also visited the Facteur Cheval's Palais Idéal in Hauterives. Following these encounters, she showed an interest in combining garden and artwork, architecture and figure, outside and inside, breaking down space by means of artistic and decorative interventions. In Barcelona, she was confronted for the first time by the realized idea of an artist's garden, an ensemble in which the artist/architect had created built-ins, arcaded corridors, buildings, caves, grottoes, and verandas in close connection with nature. And Gaudí's natural-looking volumes may have made as lasting impression on the young artist as did his surfaces, which were uniformly covered with ceramic parts and shards of mirrors. In the fantastic architecture of the Facteur Cheval, she found the insistence and incredible perseverance that would also characterize her own experience in the coming decades.

The young artist realized her first dreams of built architecture in her paintings of the 1950s: The feature fantastic castles, cathedrals and gardens, landscapes designed by people, zoos. In *The Round Room*, a painting from 1958, the round room in question is



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Platon Issaias Yiorgis Yerolymbos

**Athens as a project**





## Platon Issaias / Yiorgis Yerolymbos. Athens as a Project

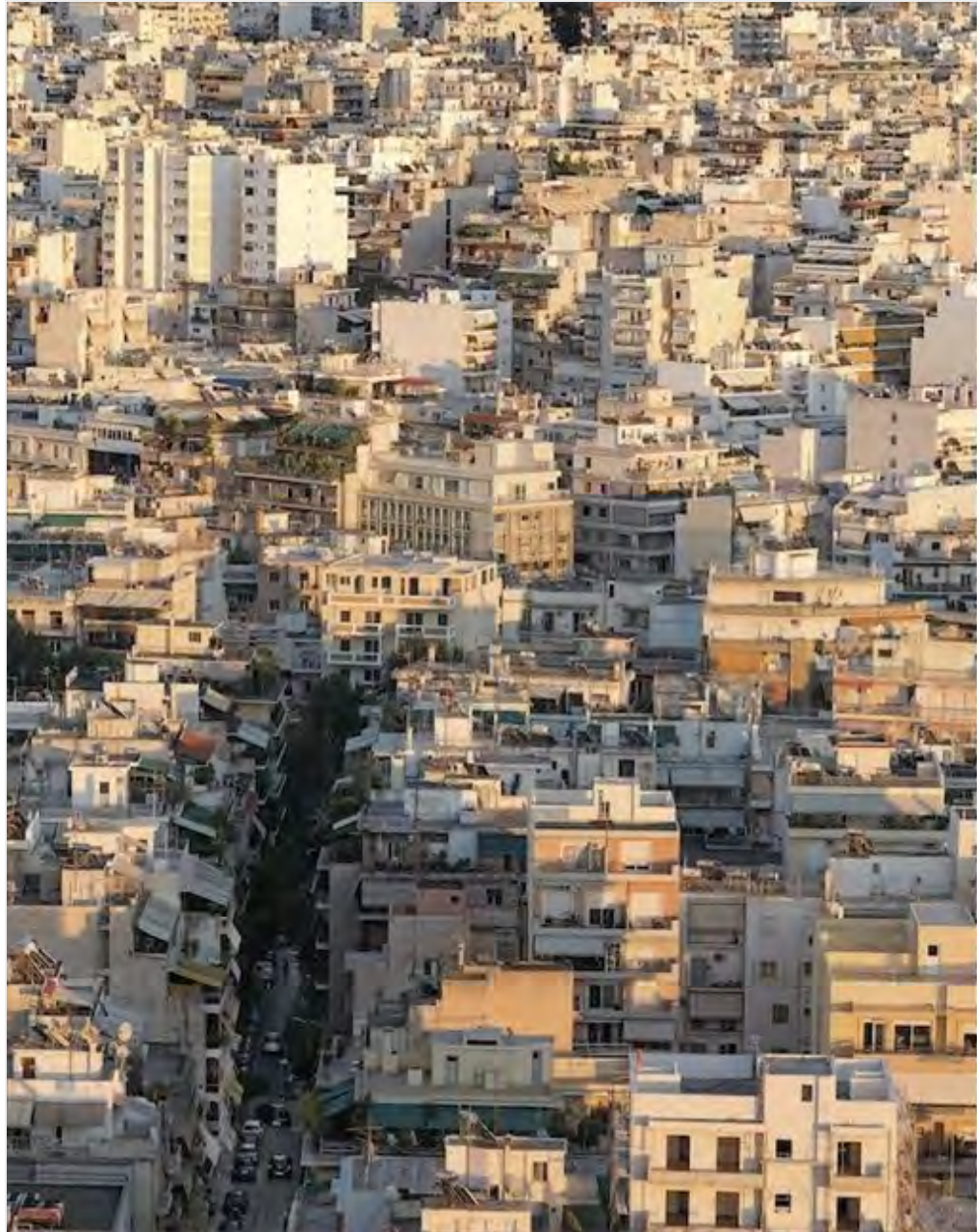
Designed by Akis Ioannides, Photographs by Yiorgis Yerolymbos, Text by Platon Issaias

A multipronged case study on Athens as an exemplary city of the Mediterranean and the Global South.

- *Athens as a Project* is an interdisciplinary publication at the intersection of architecture and photography with a wider reference to contemporary art and urban history. With a particular focus on current metropolitan phenomena and the transformation of cities, it presents the findings of a decade-long research project conducted by Platon Issaias on Athens and the specifics of Greece's urban environments that contribute to a broader discussion of the complex politics of urban development in the Mediterranean and the Global South. Partnering with photographer Yiorgis Yerolymbos, Issaias offers original and unique perspectives on the city of Athens, its architecture, recent history, and contemporary life. Texts, architectural drawings, and photographs form an Atlas of Athens encompassing exemplary projects, atmospheres and everyday practices - that go beyond the effects of the economic crisis of the 2010s and the ongoing pandemic.
- Modern architecture at play alongside ancient foundations in the Mediterranean.
- A hardcover study of the architecture of modern Athens as the product of recent social and political forces.

AU \$95.00 | NZ \$105.00  
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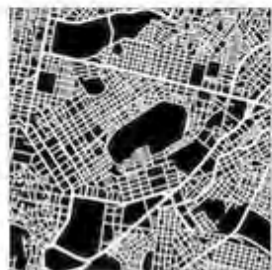
## ATHENS AS A PROJECT



Athens

Thessaloniki / Naia, Thessaloniki

Patras



Corfu / Corfu



Heraklion



Ioannina



Larissa / Larissa



Nafpaktos



Ploiești / Ploiești

161  
 Street grids from Athens and Athens

Greece exceeds the size of a small apartment building of 10-15 apartments, and the possibility of casual address even smaller, family-owned dwellings that accommodate the needs of an extended family. The size of dwelling units might vary according to the economic capabilities of a family or a property owner, but typological similarities exist, illustrating the myth of production of diverse urban elements of the built environment: urban neighborhoods and services of different social classes. Designed by architects or engineers, built by local contractors and, moreover, unskilled construction workers, these units came to build the Greek cities, filling in the layout plans and their sporadic applications, to which Pliopoulos was referring to. All along this process, an urban landscape took shape, in which commonly used prevail over distinctions or local planning arrangements. Architecture, in the form of the everyday continuum of dwellings had impacted the organization of sites and the urban form of Greece.

The commonalities between, when examining the impact of architecture and city design in Greece, puts forwardly through the output of researchers, in most cases, independently from ideological frameworks or their personal political beliefs. With very few exceptions, conservative or liberal thinkers and historians – not necessarily from the field of architecture or urban studies – seem to agree on most points with intellectuals that hold progressive and radical positions. Most of these positions had become widespread social beliefs often difficult to challenge, historically and methodologically. These very different levels of thought (rest on a series of fundamental theories, which can be schematically outlined, in the following statements:

- due to various circumstances, the urban Greece was historically weak, with limited economic capabilities, characterized by destructive political management and corruption;
- the state was unable to provide a regular framework or to exercise basic control in the private sector and the forms of employment; these forms of employment were based on limited agriculture production, small-scale manufactures, family-based self-employment in few cases, foreign investments, international aid and commercial capital of the Greek diaspora contributed to specific projects;
- in critical moments, financial administration and local authorities used the public sector for political and electoral purposes, striving for voting and secured employment to supporters and potential voters, if by providing benefits to landlords and land speculators at the local or the national level;
- this group of public services enjoyed a series of benefits with regard to wages, taxations and housing mortgages, especially in the period when the banking system of Greece was state-owned, significantly contributing to the development of the private housing market;
- the failure of public administration in Greece is evident in micro-regions and especially in regards to physical and spatial planning is registered in the way large urban centers evolved, particularly after the Second World War;
- the lack of systematic economic and spatial planning caused significant waves of internal migration towards the cities, and especially Athens, causing uneven development in the country and the gradual decline of rural societies and peripheries.

- the organization and the distribution of skeletal space in Greece is characterized by the profound absence of public projects, a condition that was substituted by the establishment of a hyper-active, private construction industry, organized on a rather small-scale basis;
- the role of professional architects in the design of the city is highly questionable and rather absent;
- last, there is a particular conviction of the “unregulated”, self-built mode of production of residential space, what we can call schematically “informal” city development. However, the latter has indeed, it is understood to be a successful, growth strategy that replaced the obviously mentioned absence of public projects in the field of housing.

Moreover, this discussion on governance, spatial management and state institutions revisits the history of the Modern Greek State – from the 1830s, when the Modern Greek Kingdom was founded in the aftermath of the Greek War of Independence from the Ottoman Empire, until the end of the 20<sup>th</sup> century – in a series of disconnected sub-divisions. As in many other cases, these are defined by specific events or actions of influential political characters, in a problematic historiographic model. Rather than a political understanding of transitions and the construction of historic cycles, these studies persistently evidence discontinuities and systemic differences between regimes that constructed each period. This might have had a ground in the past, if we consider the constant, often violent, struggles between rival social groups, particularly around constitutional and institutional reforms, such as the long battle between progressive bourgeois parties against royalists and other supporters of the Greek kings. In addition, intense internal conflicts, such as the Civil War of 1946-1949, remained politically unresolved for decades, and are still ideologically charged for descendants of each oppositional camp. Nevertheless, all of the above imply a particular understanding of Modern Greek history that not only carves it into loosely related periods, but also fails to construct a coherent narrative. This could allow a much more conceptual and eventually, politically sensitive knowledge of Greece's recent past. Different ideological positions would then conclude with rather different historic narratives. Still, the possibility to understand the Modern Greek history through a series of disconnected projects and interrelated, continuous actions would expose the importance of certain struggles over specific institutional structures and administrative capabilities, manifested in demands for economic and economic reforms from opposing political subjects and social classes. The notion of conflicts and the issuance of these major political crises would unfold as momentous interruptions but as instances of a broader historic project.

However, the thesis attempts to put forward another understanding of historical narrative, one that has been articulated in a concise form by Walter Benjamin in his “Theses on Philosophy of History” (1939) in this study, which articulates his knowledge on the writing of history. Benjamin articulates an epistemological distinction between Historicism, as the systemic presentation of the past, and Marxist Historiography, as a critical tool against traditional disciplinary practices. According to Benjamin, Historicism adopts the Kallian notion of homogenization, empty time and establishes chrono-







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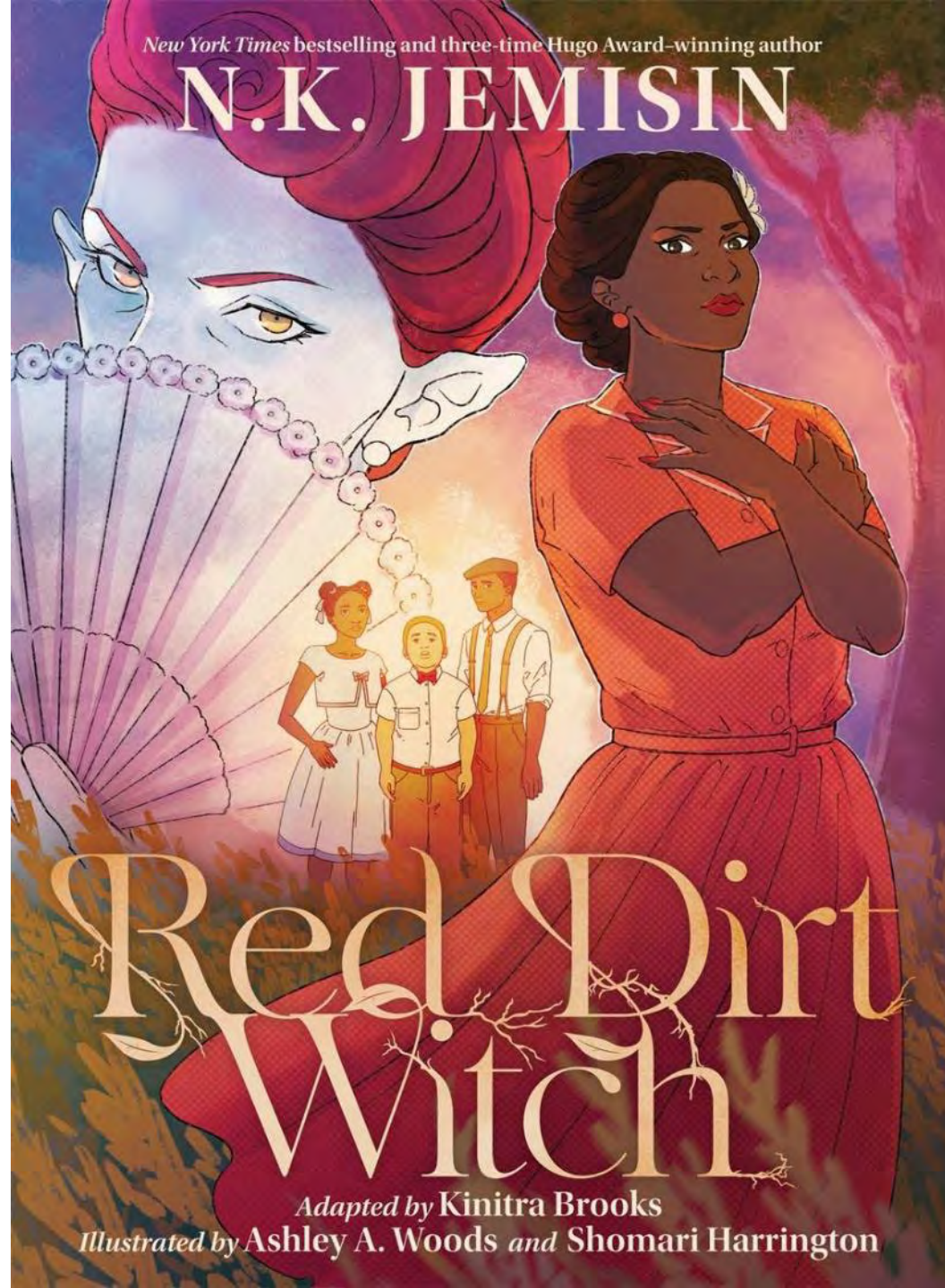
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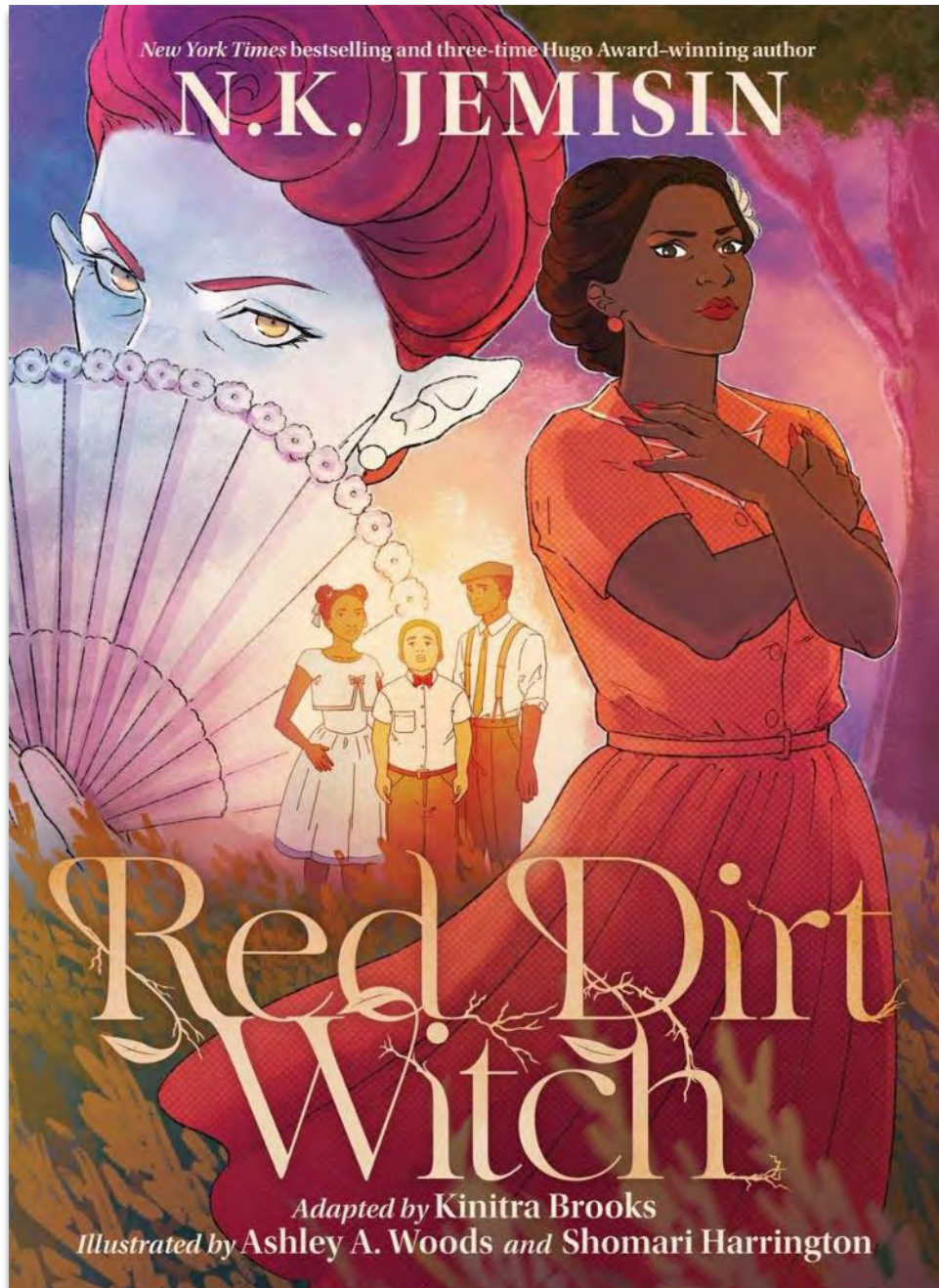
*New York Times* bestselling and three-time Hugo Award-winning author

**N.K. JEMISIN**



# Red Dirt Witch

Adapted by Kinitra Brooks  
Illustrated by Ashley A. Woods and Shomari Harrington



## Red Dirt Witch

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**RINUS VAN DE VELDE**

**A FICTIONAL AUTOBIOGRAPHY II**

HANNIBAL



## Rinus Van de Velde - A Fictional Autobiography II

Edited by Rinus Van de Velde, Text by A.M. Homes

Second part of the fictional autobiography of artist Rinus Van de Velde

- Rinus Van de Velde (1983) is one of the most intriguing contemporary artists of our time. He gained recognition for his monumental charcoal drawings, but his oeuvre now encompasses a wide range of media, including installations, film, ceramics, and pencil drawings.
- Using all these diverse forms, Van de Velde continues to work on his fictional autobiography, in which he blurs the boundaries between reality and imagination.
- A Fictional Autobiography II offers an impressive overview of his recent work, with special attention to his virtuoso use of charcoal, pencil, and oil pastel.
- Featuring a text contribution by the American author A.M. Homes.
- Rinus Van de Velde is a highly acclaimed artist known for his compelling and imaginative works.
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**RINUS VAN DEVELOE**  
*Now he thinks about this ...* 2022  
oil pastel on paper  
181 x 112 cm



DEAR HENRI, THIS LAND WAS MADE FOR YOU AND ME. SO JUST COME NOW, A FEW WEEKS. THAT'S ALL I ASK. ISN'T IT BETTER LIKE IT WOULD  
BEAR TO HAVE YOU GET THE FEELS WHEN YOU HAVE EVERYTHING UNDER CONTROL AND BEING THE ONLY ONE AFTER ALL THE YEARS I'VE  
LIVED FOR YOU? I'VE BEEN HERE IN MY OWN GARDEN. PLEASE, CONSIDER IT.

**RINUS VAN DEVELOE**  
*Dear Henri this land was made for you and me...* 2022  
oil pastel on paper  
159,1 x 295,8 cm



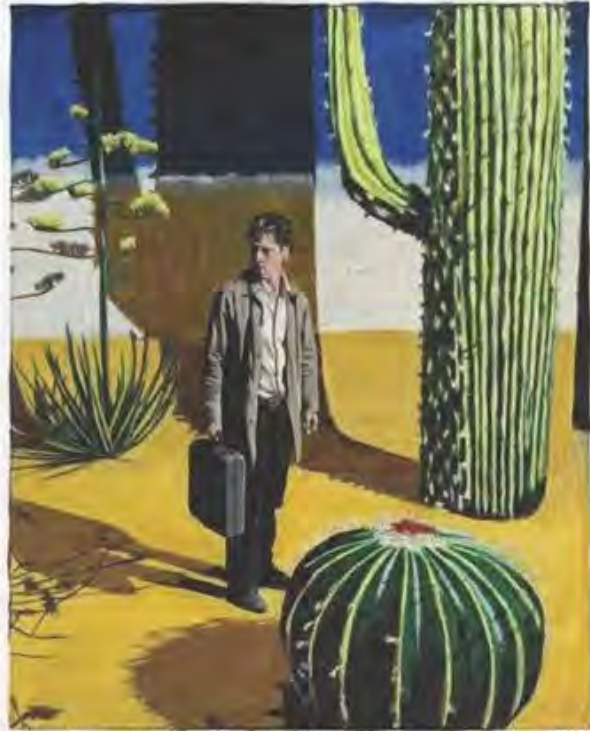
YES SURE I AGREE. BUT THE OTHER DAY, YOU SAID  
SOMETHING COMPLETELY DIFFERENT. YES, YOU ALWAYS  
TAKE IT SO LITERALLY, OH BOY, THAT'S SO UNCLEAR.

**RINUS VAN DE VELOE**  
*Yes sure I agree, but the other day...*, 2023  
oil pastel on paper  
150,8 x 112 cm



IT SHIMMERS AND IT TINGLES, IT SHINES AND GROWS BUT I DON'T BELIEVE  
ANY OF IT, AND THAT AT A TIME WHEN YOU SHOULD BE LOOKING FOR THE REAL THING. TOTALLY  
NOT DOING THE FOLD ONE.

**RINUS VAN DE VELOE**  
*It shimmers and tingles, it shines and grows...*, 2023  
oil pastel on paper  
111,8 x 160,8 cm



EVEN THOUGH I COME HERE EVERY SINGLE DAY, I STILL I AM NATURE  
I THOUGHT THAT THE PATH I REMEMBER.

**RINUS VAN DEVELDE**  
*Even though I come here every single day...*, 2023  
colored pencil on paper  
33,1 x 25,6 cm



I SOUGHT SOLACE IN THE FOREST, AND THE - ANOTHER THING LETTING MY IMAGINATION EXPLORE THE VIBRANT LIFE OF THE FOREST. SOME I  
THINK ARE, SO MANY OF THEM ARE BEING TAKEN AWAY FROM US. I AM NOT SURE IF I AM THE ONLY ONE WHO FEELS THIS WAY.

**RINUS VAN DEVELDE**  
*I sought solace...*, 2023  
charcoal on canvas, art frame  
210 x 296 cm



HE HAS LOOKED AT EVERYONE YOU SAY / WHY NOT? BUT  
EVERYONE LOOKED AT HIM, TOO. AND DENIES IT. - - -

**RINUS VAN DE VELOE**  
*He has looked at everyone, you say* ..., 2023  
charcoal on paper  
200 x 130 cm



NOTHING, REALLY NOTHING CAME TO ME, A BLANK CANVAS THAT WILL  
NEVER BE FILLED, NOT EVEN BY A FEW DASHES OF SPONTANEOUS PAINTED  
THAT MAY INFINITE UNTIL NOW BE THE ULTIMATE GREAT AFTER ALL. - - -

**RINUS VAN DE VELOE**  
*Nothing, really, nothing came to me* ..., 2023  
oil pastel on paper  
161 x 112 cm



I WANT TO BE A HAPPY ARTIST.

**RINUS VAN DE VELOE**  
*I want to be a happy artist.*, 2023  
oil pastel on paper  
110 x 73 cm



AND PERHAPS WE WILL NEVER REALLY MEET SOMEWHERE ON  
THE MOUNTAINS, IN THE WOODS, AND IN THE MOUNTAINS AND  
CALMING SIGHTS AND REVERENCE DRAWING ON OTHER.

**RINUS VAN DE VELOE**  
*And perhaps we will never really meet somewhere ...*, 2024  
oil pastel on paper  
173 x 112 cm



**RINUS VAN DE VELOE**  
*That's pretty much what it looked like Haroun. Too bad you couldn't be there*, 2024  
painted cardboard  
58 x 56 x 80 cm, 48 x 46 x 60 cm



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Sandra Peters  
Chromed Columns  
Abu Dhabi City

Sandra Peters  
Chromed Columns  
Abu Dhabi City

## Sandra Peters. Chromed Columns Abu Dhabi

By (artist) Sandra Peters, Text by George Katodrytis

Peters isolates Abu Dhabi's signature architectural feature as shimmering elements with sculptural potential.

- *Chromed Columns Abu Dhabi* is an artist's book in which sculptor Sandra Peters focuses on an architectural detail in the urban environment in which she lives and works. These are chrome-mirrored columns that are ubiquitous in downtown Abu Dhabi, but also characterize the urban landscapes of the United Arab Emirates (UAE) beyond. In everyday perception, the chrome-mirrored columns on the facades of buildings remain inconspicuous, even virtually invisible; only when isolated thematically do they come into consideration as significant elements of the urban environment, which they absorb like convex mirrors.
- The photographic documentation of her urban environment is an integral part of Peters' artistic practice. She often develops sculptural works from her observations. In *Chromed Columns Abu Dhabi*, she reverses this relationship: the columns in the urban space of Abu Dhabi are architectural details, but Sandra Peters isolates them photographically and thematically as elements that have sculptural potential. She has selected 51 photographs for her publication. These are presented as a series of full-page illustrations. Further contexts for viewing the photographs are provided by an introductory text by the artist and an essay by architect and urbanism researcher George Katodrytis.

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324 mm x 241 mm  
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SCIENCE +

TECHNOLOGY +

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S+T+ARTS

## SCIENCE+TECHNOLOGY+ARTS

LESSONS LEARNED FROM A DECADE OF EUROPEAN TRANSDISCIPLINARY INNOVATION

Edited by Markus Jandl, Veronika Liebl, Gerfried Stocker and Masha Zolotova,  
Text by Tere Badia

How multidisciplinary collaborations demonstrate the lasting value of integrating creativity into Europe's innovation ecosystem.

- *SCIENCE+TECHNOLOGY+ARTS: Lessons Learned from a Decade of European Transdisciplinary Innovation* documents and reflects on the legacy of the S+T+ARTS Initiative, a pioneering European program that has, since 2016, redefined the interplay of art, science, and technology as a driver of innovation, cultural transformation, and societal change.
- By uniting contributions from diverse STARTS stakeholders, the book highlights both the achievements and the lessons of a decade of practice, offering valuable knowledge for policymakers, cultural leaders, educators, innovators, and practitioners seeking to replicate or adapt STARTS models in Europe and beyond.
- Along with it, the publication brings together a wide variety of exemplary artistic projects and best cases that reveal the richness of the STARTS approach. By looking into these experiences, the book highlights how art-science-technology collaborations create impact across sectors, expand ways of thinking, and demonstrate the lasting value of integrating creativity into Europe's innovation ecosystem.

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**SUSAN**



**ROTHENBERG**

# SUSAN



# ROTHENBERG

## Susan Rothenberg: The Weather

Edited by Alexis Lowry, Text by Mirsini Amidon, Liz Deschenes, Shanay Jhaveri, Joan Jonas, Lynne Tillman and Jamieson Webster, Afterword by David Lewis, Introduction by Alexis Lowry

Discover the work of Susan Rothenberg in this captivating new publication, which brings together paintings from throughout the acclaimed American artist's career.

- Over five decades, Susan Rothenberg developed a charged visual language that carries immense physical presence, emotional intensity, and psychological nuance, redefining the medium of painting while capturing her unique vision of the world.
- This new publication offers a holistic representation of Rothenberg's work, tracing her career from the monumental horse paintings that brought her to prominence in the 1970s, to the fragmented limbs and figures in motion that defined her production in the 1980s, through to the natural drama of New Mexico's desert landscape which infused her work throughout the 1990s and into the 2000s.
- Introduced by Alexis Lowry, brilliant reproductions and striking details of Rothenberg's paintings are paired with thought-provoking responses by writers, artists, and thinkers including curator Shanay Jhaveri, artist Joan Jonas, and critic Lynne Tillman, while a meticulously researched biography provides insight into Rothenberg's remarkable life.

AU \$85.00 | NZ \$85.00

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50 Illustration(s)

265 mm x 205 mm

Hauser & Wirth Publishers

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Alexis Lowry

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The Foxes  
Lee Drobman

FOXES ON A HILL, 1972<sup>1</sup>

MARY I, 1971<sup>2</sup>

MARY II, 1971

DOS EQUUS, 1971

BLUE FRONTAL, 1978

OUTLINE, 1978-79<sup>3</sup>

OUR LORD, 1979

RED HEAD, 1980-81

REST, 1981<sup>4</sup>

YELLOW CAT, 1996-97

LAS BLANCAS, 1996-97

ALL NIGHT LONG, 2000-2001

LIFT OFF, 2006<sup>5</sup>

COLLAPSE, 2008<sup>6</sup>

UNTITLED (BAND AND HANDSGREEN), oil, 2018

2  
Natalie, Editha and  
the Embassy  
Museum (Paris)

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Lester O'Rourke

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Around this time, Rothenberg was included in several key group shows: *New Image Painting*, Whitney Museum of American Art, New York (1978); the Whitney Biennial, Whitney Museum of American Art (1979); and *American Painting: The Eighties*, Grey Gallery, New York University (1979; traveling). At the 1980 Venice Biennale, she was featured in both the American Pavilion exhibition, *Drawings: The Pluralist Decade*, and the inaugural edition of the Aperto section, where she was shown alongside a younger group of Neo-Expressionists—including Francesco Clemente, David Salle, Julian Schnabel, and others—with whom she would come to be linked.



Rothenberg, Marge Triboi and Miri Halperin, with dogs (Diane DeBenedictis and Al Gindberg), New York, ca. 1980

The attention Rothenberg garnered in Europe led to two solo exhibitions on the continent. Jean-Christophe Ammann of Kunsthalle Basel, Switzerland, offered her show in 1981, where she exhibited the Heads and Hands paintings alongside other recent work. Solo exhibitions by Robert Moskowitz and Schnabel were presented at the same time, and all three shows travelled together to Frankfurter Kunstverein, Frankfurt, Germany, and Louisiana Museum of Modern Art, Humlebaek, Denmark, in 1982. Alexander van Grevenstein of the Stedelijk Museum, Amsterdam, also planned a solo exhibition for 1982, booked in 1980 to include as-yet-painted works. Rushing to create them in time (but relieved to have been given permission by Johnson to back out if needed), Rothenberg began incorporating a looser array of imagery into her paintings, including disembodied body parts, figures, boats, and swans. (The latter two motifs coming from her summer sojourn on Long Island.) The day after the Stedelijk Museum show opened, so, too, did a group exhibition including her work—*Zeitgeist* at Martin-Gropius-Bau, Berlin—which established Neo-Expressionism as the lingua franca of the day; to Rothenberg's chagrin, she was the only woman artist in the exhibition, and she vowed after this experience to never participate again in a group show where that was the case.

As the 1980s progressed, Rothenberg began incorporating figures into her work with greater frequency—first friends and family members, and then in 1984, the modernist painter Piet Mondrian as a motif, portrayed in various scenarios (such as the 1985 *Mondrian Dancing*, which appeared in that year's Whitney Biennial). Beginning in 1986, she began depicting figures in motion, such as spinners and vaulters. And in 1988, she received her first commission, for which she painted 1-6, a series of dancers in motion across six wood panels, installed in the dining room at investment firm PaineWebber's New York headquarters.



Rothenberg and Bruce Nauman in conversation at Venice, the year he represented the United States at the Venice Biennale, 1980

In 1988, Rothenberg was seated next to the artist Bruce Nauman at a dinner party thrown by Angela Westwater, whose New York gallery, Sperone Westwater, represented both artists. Rothenberg, like many peers, had followed Nauman's work over the years, and though they had previously met at art events, the two found they had an intense connection and began a relationship. By 1989, they married, and in 1990, Rothenberg moved to New Mexico to live with Nauman. Together they designed and built a house and two studios on their ranch in Galisteo, a small town that has attracted artists and writers such as Agnes Martin, Harmony Hammond, and Lucy Lippard.

For the next thirty years, Rothenberg and Nauman lived according to the rhythms of ranch life. In the first half of the day, they would attend to chores—Rothenberg feeding the dogs and chickens; Nauman getting the mail and looking after the horses. Mid-morning, Rothenberg would take the dogs on a walk—either to the area on their land where the indigenous Galisteo Pueblos had lived, bringing a fork to dig up artifacts, or down to the creek seeking shade and water for the dogs. After lunch (usually a tuna fish sandwich), Rothenberg would work in the studio until the evening. The studio was a solitary place: An assistant came one morning a week to help with bills and to stretch paintings.

3  
 Rothenberg, *Untitled (Woman Crouching)*,  
 1974 (oil on canvas, 1974)  
 Rothenberg, 31

Rothenberg took nude Polaroid photographs of her friend Mary Woronov in left profile, bent over, crouching, and on all fours. She then painted from memory, translating these postures onto large canvases “to see if the human figure was as strange and compelling.” She also made additional photographs showing herself in the same poses. But she struggled with keeping the human body “flat, silhouetted. Finally, I had to stop it. I didn’t do any more figures—that is human figures—in a horse position.”<sup>3</sup> The ensuing paintings are striking, hued in the distinctive tone of the early horse paintings, achieved by mixing sienna with white to get “that reddish earth color,” satisfying her desire to make “postmodern cave paintings.”<sup>4</sup> There is a grandeur to their straightforwardness, a complete reduction of any narrative elements, with a vertical line bifurcating the single female figure at the center of each canvas.



3  
 Rothenberg, source in studies related  
 to the *Mary* (1974/1975, 1974)

The *Marys*, however, are not alter-egos for her horses—as she states, they cannot be made “flat.” Even in profile they seem to be irreducible to a generalized form. They are unable to morph into archetypes or function solely as allegories. They retain a sense of agency precisely from the liminal state they take on, indicating many possibilities, most immediately acts of movement—the application of paint, in small, seemingly rapid strokes intimate shadowy, spectral impressions around the outlines of the forms.

What distinguishes the *Mary* paintings from the horse paintings, and makes them rather singular in Rothenberg’s oeuvre, is that they were partially borne of photographs. (The first horse painting, for instance, was the final product of a doodle.) Considering the *Mary* paintings as mediated images—in that their representation of the human figure has been interpreted through the camera—allows for a broader evaluative framework that situates Rothenberg alongside other artists, particularly women, in the 1970s who used photography and film to develop their own visual languages around figuration. During a time when this media occupied a lesser status than painting and sculpture, putting these practices in conversation opens up space for thinking about their impact on each other and defying the hierarchy of medium specificity so prevalent in art history.

The painter Maria Lassnig, who was living and working in New York around the same time as Rothenberg, employed

4  
 Rothenberg, *Untitled (Woman Crouching)*,  
 1974 (oil on canvas, 1974)  
 Source: Rothenberg, 31;  
 and quoted by Higgins,  
 “The Last One Thing,” 45.

film in her quest to define her own mode of figural expression, even while she was withering in her commentary on those who relied too much on “machines,” labelling them “prostheses artists.”<sup>5</sup> The same year that Rothenberg was grappling with the human figure in her *Mary* paintings, Lassnig directly addressed her own belief in the power of painting with her 1974 *Double Self Portrait with Camera*, portraying herself twice: once as a figure holding a multi-lens camera, rendered clearly; the other as seated, blurred and less legible. Both artists were committed to painting but experimented with lens-based media as they began to define their characteristic styles of figural representation. Each reached for an evanescent figuration, but to signify different ends: for Lassnig, bodily sensation; for Rothenberg, a liminal state.



Rothenberg’s interest in these transient-seeming figures—these bodies not stabilized in perspectival space—also puts her work in dialogue with that of photographer Francesca Woodman. Prolifically active from the 1970s until her death in 1981, Woodman manipulated light, movement, and other photographic effects to create self-portraits that explicitly challenged the idea of photography as a medium that fixes time and space. Like Lassnig, Woodman used her own body and was unequivocal in her explorations of female subjectivity. At the time, Rothenberg was using the female figure with an entirely different intent, and she resisted feminist readings of her work. But what nonetheless resonates across these three practices is how, with the aid of lens-based media, these artists present interrogate bodies—not as fixed states of being, but vehicles for defying categories of self and other, male and female, human and animal.

As Rothenberg said in 1987, “If I could ever see my own career, I’d see I’ve always been circling the same few things. But I am not sure what they are. Like time, space, composition, smoke, air, light, shadows.”<sup>6</sup> The *Mary* paintings are primers for the preoccupations of a whole practice: a search for images of figurative motifs that embody temporal transitions, articulated through a relation to texture, surface and sensuality, subtly making viewers aware of their own body, their sense of perception, and the place they occupy in this world.

5  
 Maria Lassnig, *The Eye Is the Mirror of the Hand (Woman)*,  
 1974 (oil on canvas,  
 1974) (1974/1975)  
 Photo: Estate of Maria  
 Lassnig, courtesy  
 Haack & Watz, Berlin, DE, DE.

6  
 Maria Rothenberg, interview  
 by Cynthia Wolfson,  
 May 12, 2018 (from 6, 1987),  
 transcript, Archives  
 of American Art,  
 Washington Institute for  
 Washington, DC, 24.

BLUE FRONTAL  
1978. Acrylic, flashe, and  
tempera on canvas  
79 x 90 1/2 in (200.7 x 229.2 cm)





ALL NIGHT LONG  
2000-2001. Oil on canvas  
77 x 114 in (195.6 x 289.6 cm)

# SUSAN



# ROTHENBERG

## Susan Rothenberg: The Weather

Edited by Alexis Lowry, Text by Mirsini Amidon, Liz Deschenes, Shanay Jhaveri, Joan Jonas, Lynne Tillman and Jamieson Webster, Afterword by David Lewis, Introduction by Alexis Lowry

Discover the work of Susan Rothenberg in this captivating new publication, which brings together paintings from throughout the acclaimed American artist's career.

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50 Illustration(s)

265 mm x 205 mm

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Object in Focus

# The Tudor Heart

Rachel King



The British  
Museum



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Rachel King

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- This book tells the remarkable story of a spectacular chance find of a pendant associated with Henry VIII and his first wife Katherine of Aragon, as well as Mary, their only surviving child. Known as the Tudor Heart, the object comprises a heart-shaped pendant with enamelled motifs, suspended from a chain by an enamelled clasp. Over 3 metres of gold wire have been used to make the chain, the oldest known example of its type to survive, and together the pendant, chain and clasp weigh over 0.3 kilograms and are largely 24 carat gold.
- Readers will learn about a masterfully crafted work using the most luxurious of materials, as well as its place as important historical evidence for pivotal years in English history.
- This publication explores the sensational finding of the artefact, but its central aim is to establish the details of object's making, its broader historical context and to tell its own extraordinary story.

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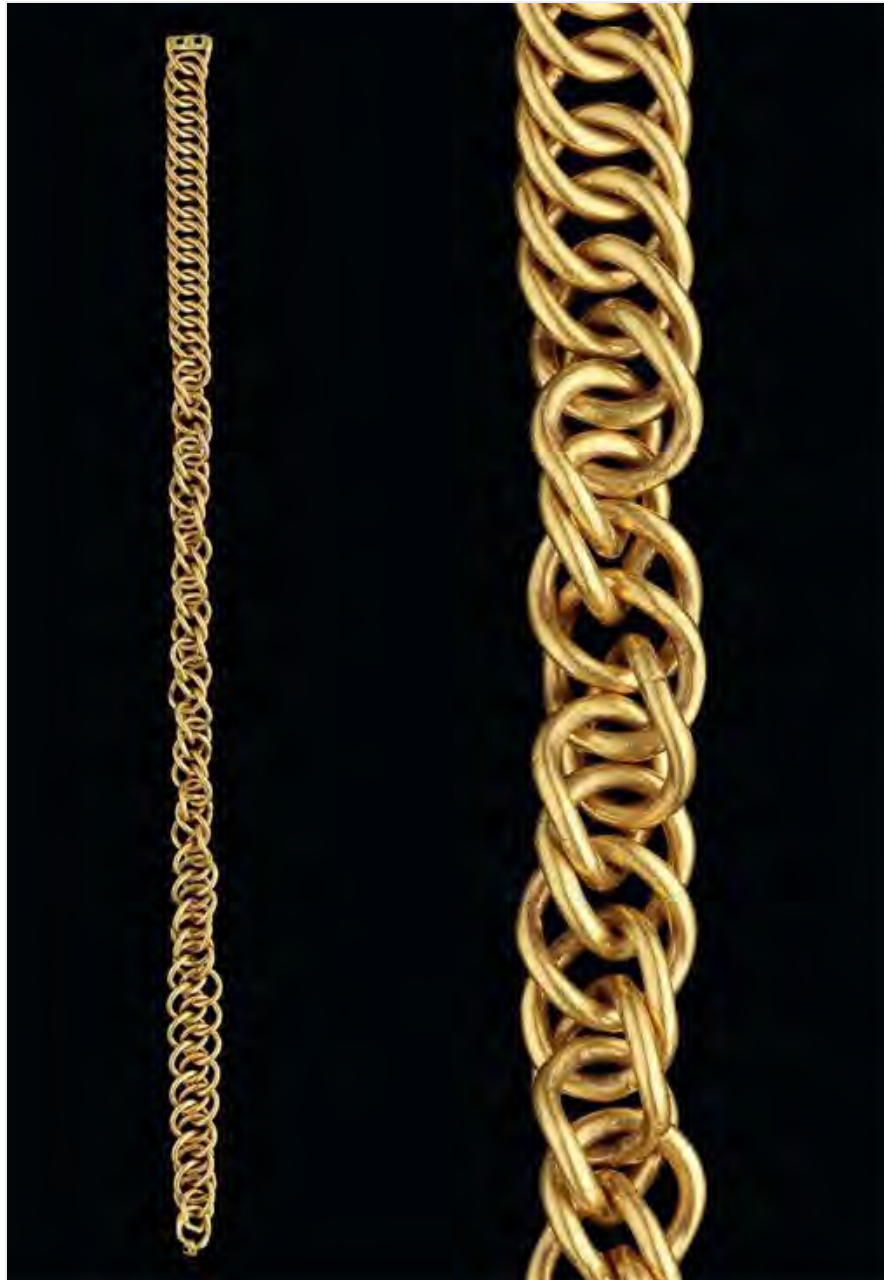
24 Unrecorded Anglo-Netherlandish artist, *King Henry*, c. 1520. England. Oil on panel. H. 50.8 cm, W. 38.1 cm. National Portrait Gallery, London, NPG 4690.

#### 4 Wearable Luxury at Henry VIII's Court

In the later medieval period, the qualities of greatness, excellence and grandeur were expressed together in the princely characteristic of magnificence, which – according to contemporary thought – required finely balancing vast public expenditure with decorum. When Henry Tudor (d. 1509) seized the English throne from Richard III, magnificence became a critical tool for his validation. Henry's victory ended the Wars of the Roses, a dynastic conflict between the Houses of Lancaster and York, symbolised by red and white roses, respectively, and he then faced the urgent need to demonstrate morals and virtues befitting a king. Spending generously yet wisely on the royal household and person was essential to asserting his and his heirs' legitimacy.

For his son Henry VIII (fig. 24), who ascended the throne in 1509, magnificence was more than just a part of royal life: it came to determine his style of rule. Unlike his father, who had displayed financial sagacity, Henry pursued magnificence with less caution, sustaining a level of expenditure far beyond the means of even his richest subjects and rivalling, if not surpassing, other European monarchs. Henry showed that he and Katherine, his queen, were at the head of English society in all that they wore, used, consumed and surrounded themselves with (fig. 25). By generously financing the appearance of the court, providing livery and costumes for entertainments, commissioning and bestowing lavish gifts, magnificence shaped the image of Henry and Katherine's household, those at – and visiting – court, as well as observers from afar. On occasion, the young king Henry was so liberal with his wealth that he removed and gifted jewels he was wearing, or encouraged guests to pluck gold accessories from performers.<sup>28</sup>

Gold was the material of magnificence par excellence. At Henry's court, gold extended far beyond coinage, precious metalwork, armour, weaponry and jewellery; it also featured in cloth of gold and wrapped silk threads used to embellish clothing, as an ingredient of food, drinks and



**3** The chain of the Tudor Heart (left), and detail (right). The chain has been photographed twisted to allow details of its construction to be seen.

## 1 The Chain

The first step in recording any object is to ascertain how many parts it has, as well as documenting its dimensions and weight.<sup>1</sup> The Tudor Heart weighs 318 grams in total, of which 265 grams represent the chain and clasp. Despite the pendant's spectacular visual appeal, it was the weighty and complex chain which drew the sharpest intakes of breath (fig. 3).

The chain measures 43.4 centimetres and consists of 75 links. If these links were opened and laid end to end, they would stretch nearly 3 metres.

Today, goldsmiths typically purchase ready-made gold wire, but in the past drawing wire was undertaken in the workshop. After preparing the gold ingot using a mill, the gold was threaded through a perforation in an iron drawplate. Clamped by pliers, it was pulled through successively smaller holes, gradually reducing the diameter and extending its length. An engraving by Étienne Delaune, depicting a goldsmith's workshop in Augsburg in 1576, shows a young boy operating a drawbench (fig. 4). Using both leg and arm power to turn the winch, his strenuous full-body effort contrasts with the older craftspeople hunched over the bench in focused concentration. Drawplates of various profiles are mounted on the wall in leather cradles, ready for use.

To create the links, a section of wire was coiled around a rod, forming a spiral, and subsequently cut to make rings that were consistently shaped and sized. For the Tudor Heart chain, the goldsmith connected the links and then deliberately deformed them to create the distinctive U-shaped undulating profile that allows them to nestle tightly against one another. This was done by fixing one end of the chain and twisting the other using the weight of the body or a winch, continuously checking to ensure the form remained regular and even throughout the process. The links used for the Tudor Heart's chain, therefore, were initially round, and changed through this stretching.

A chain, at its most basic, is a series of metal links joined together. The simplest form unites one link directly





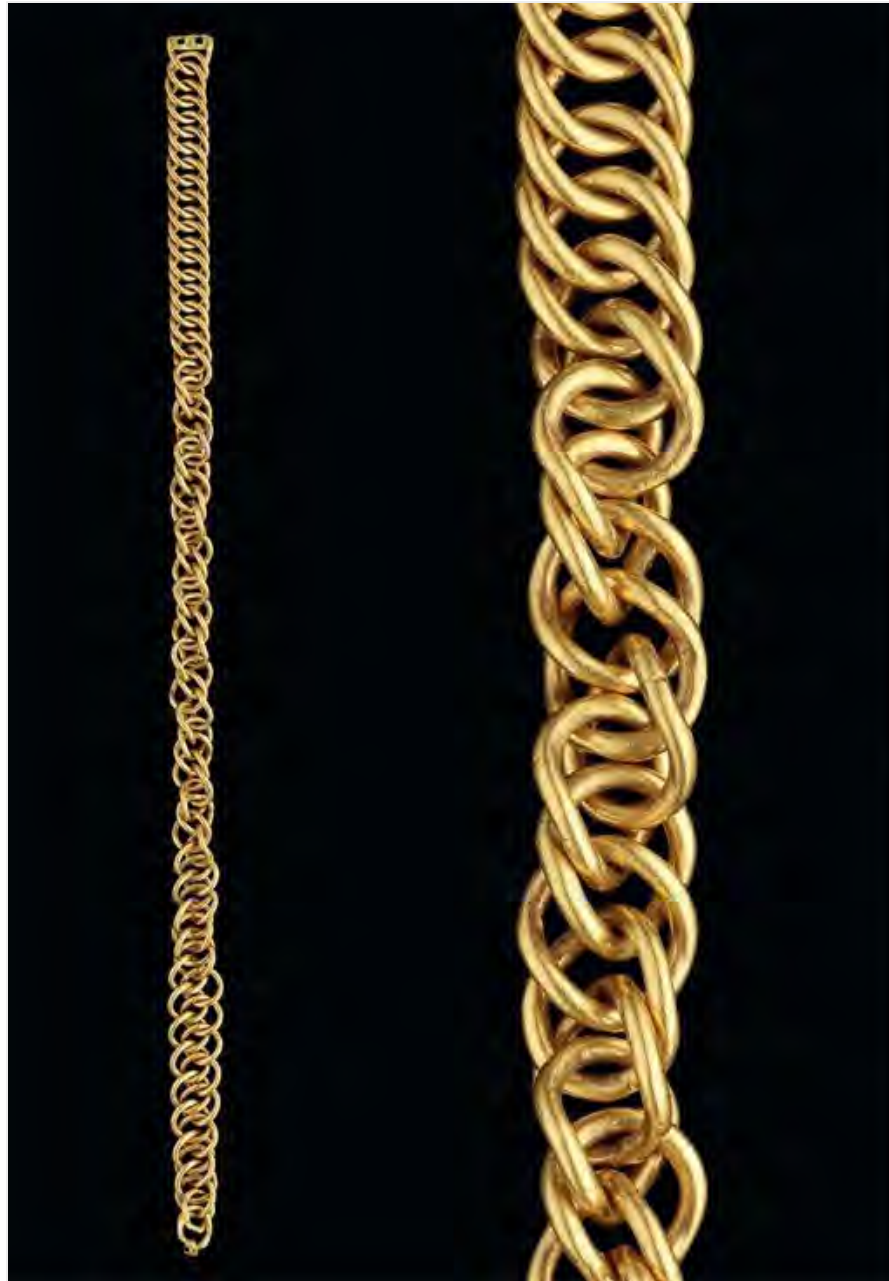
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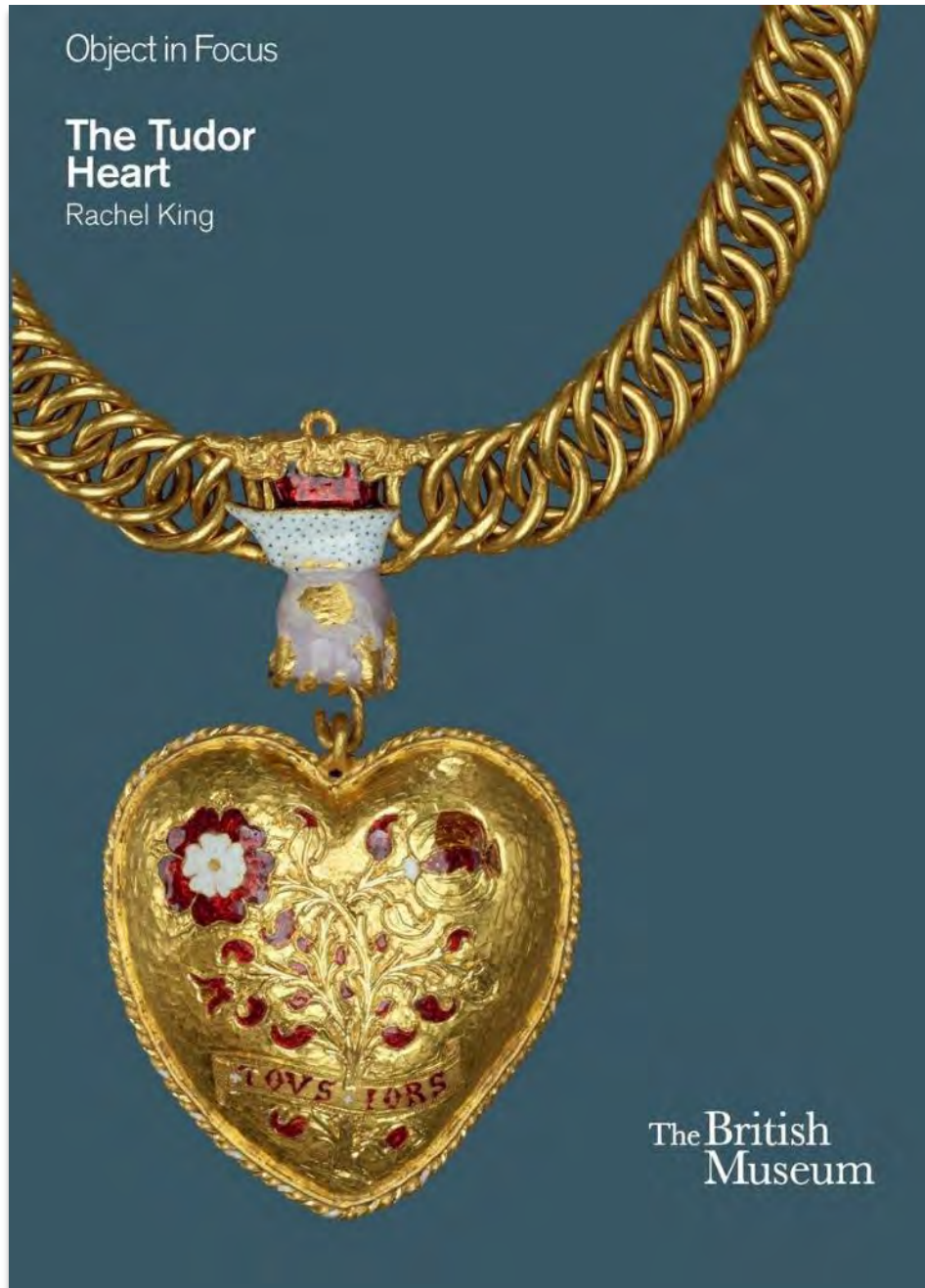
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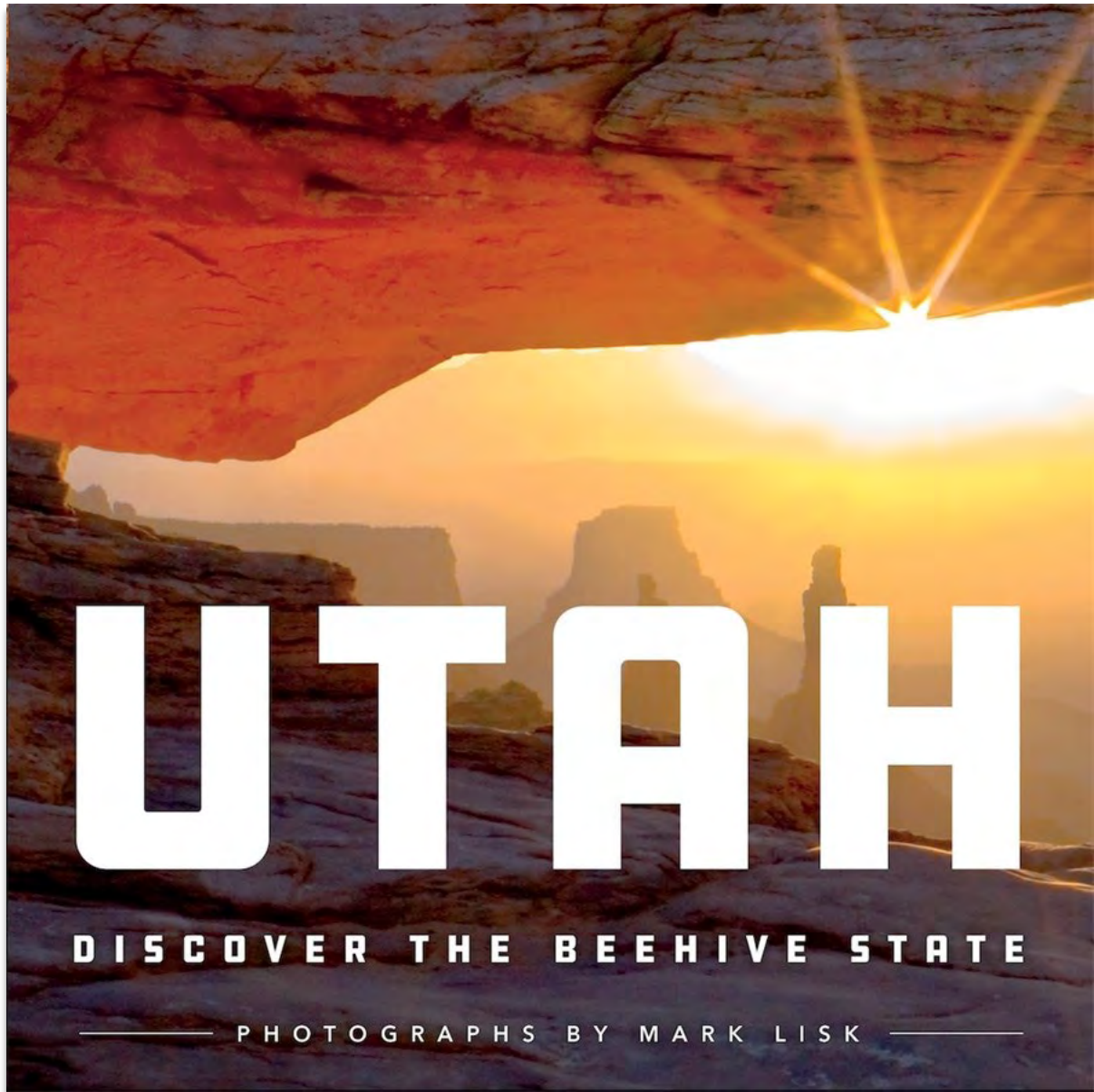
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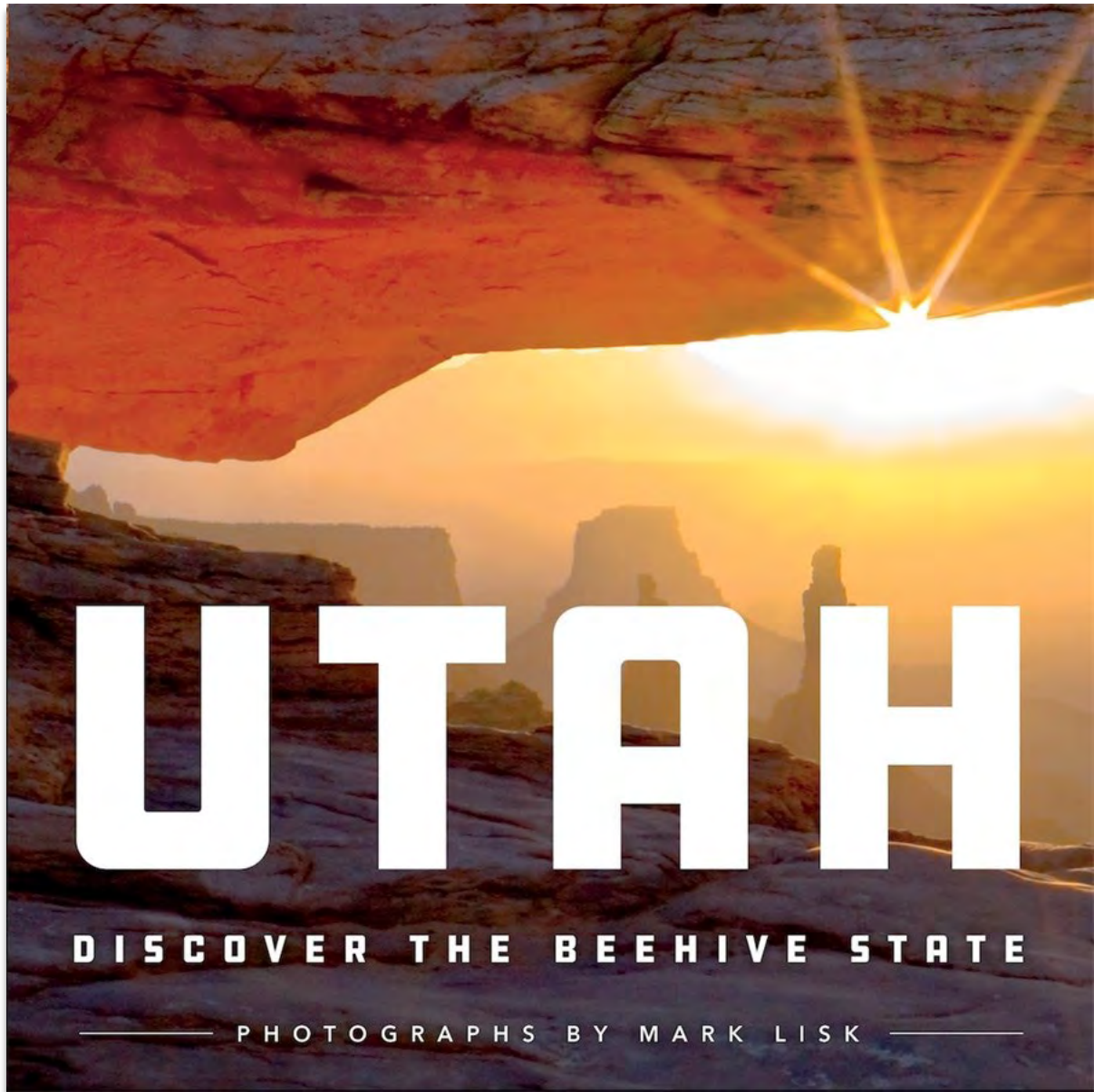




▲  
HEAD OF SINBAD PICTOGRAPHS NEAR  
LOCOMOTIVE POINT, SAN RAFAEL SWELL

▶  
THE BUCKHOEN WASH PICTOGRAPH  
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# Utah

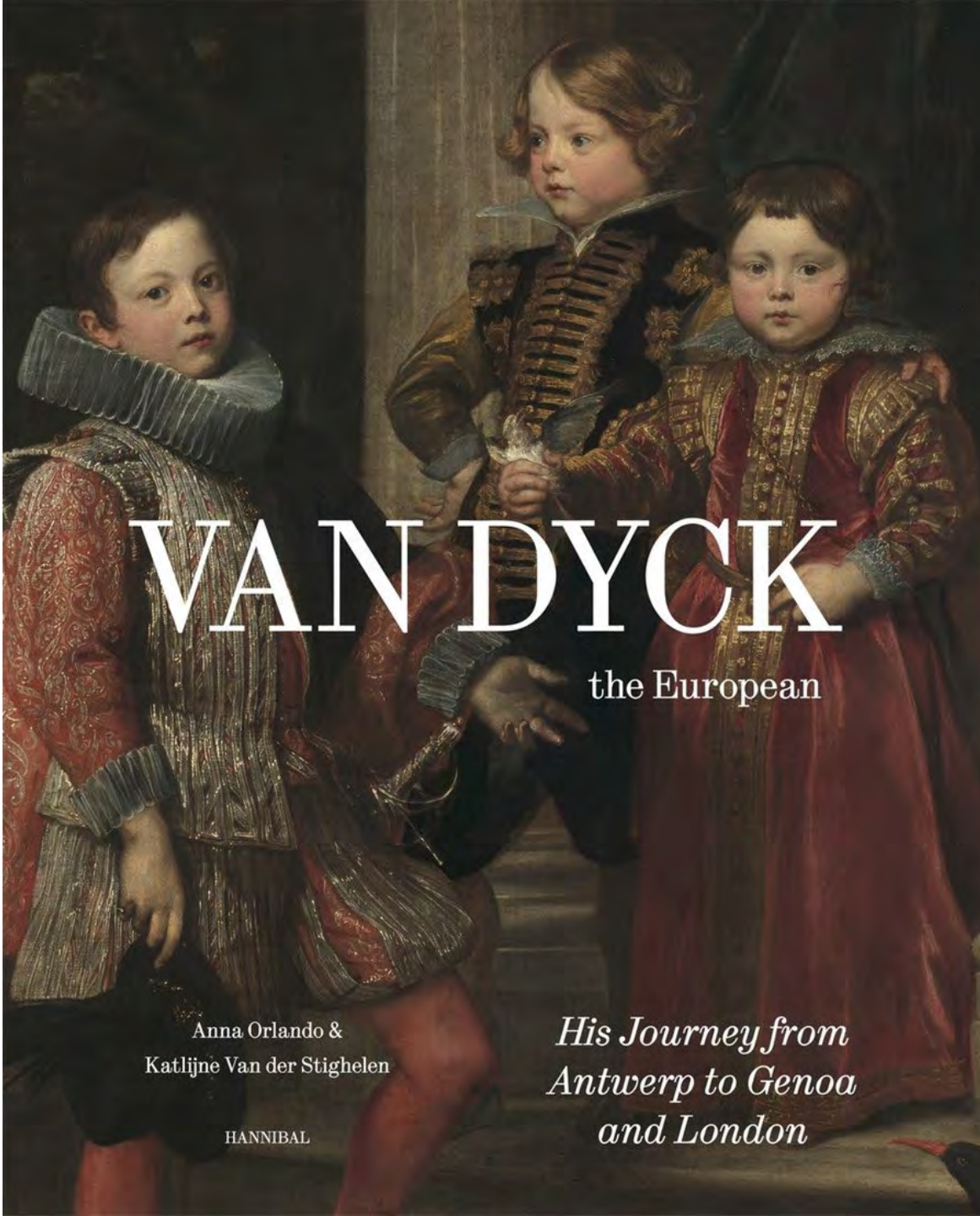
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# VAN DYCK

the European

Anna Orlando &  
Katlijnè Van der Stighelen

HANNIBAL

*His Journey from  
Antwerp to Genoa  
and London*

# Van Dyck, the European

HIS JOURNEY FROM ANTWERP TO GENOVA AND LONDON

Edited by Anna Orlando and Katlijne Van der Stighelen

The genius of Flemish Master Anthony van Dyck illuminated: catalogue to accompany the major exhibition in Genoa.

- This exhibition catalogue presents a unique overview of the oeuvre of Anthony Van Dyck (1599-1641), the son of an Antwerp merchant and a pupil of Rubens. A rich selection of portraits and history paintings - ranging from altarpieces to mythological works and allegories - illustrates Van Dyck's artistic development. Three cities challenged and shaped Anthony Van Dyck: Antwerp, Genoa and London. His portraits of Antwerp citizens, elegant Genoese aristocrats and fashionable courtiers from the circle of Charles I reflect Van Dyck's exceptional visual language. His paintings evoke early modern Europe in all its complexity in an enchanting and inimitable way.
- Published on the occasion of the exhibition Van Dyck, the European at the Palazzo Ducale in Genoa, from 20 march to 19 July 2026.
- Anthony Van Dyck; one of the most famous Baroque painters of all time; active in the circle of Charles I
- Book depicts 3 cities that challenged and shaped Van Dyck: Antwerp (Belgium); Genoa (Italy) and London (UK)
- Major exhibition at the Palazzo Ducale in Genoa from 20 March onward

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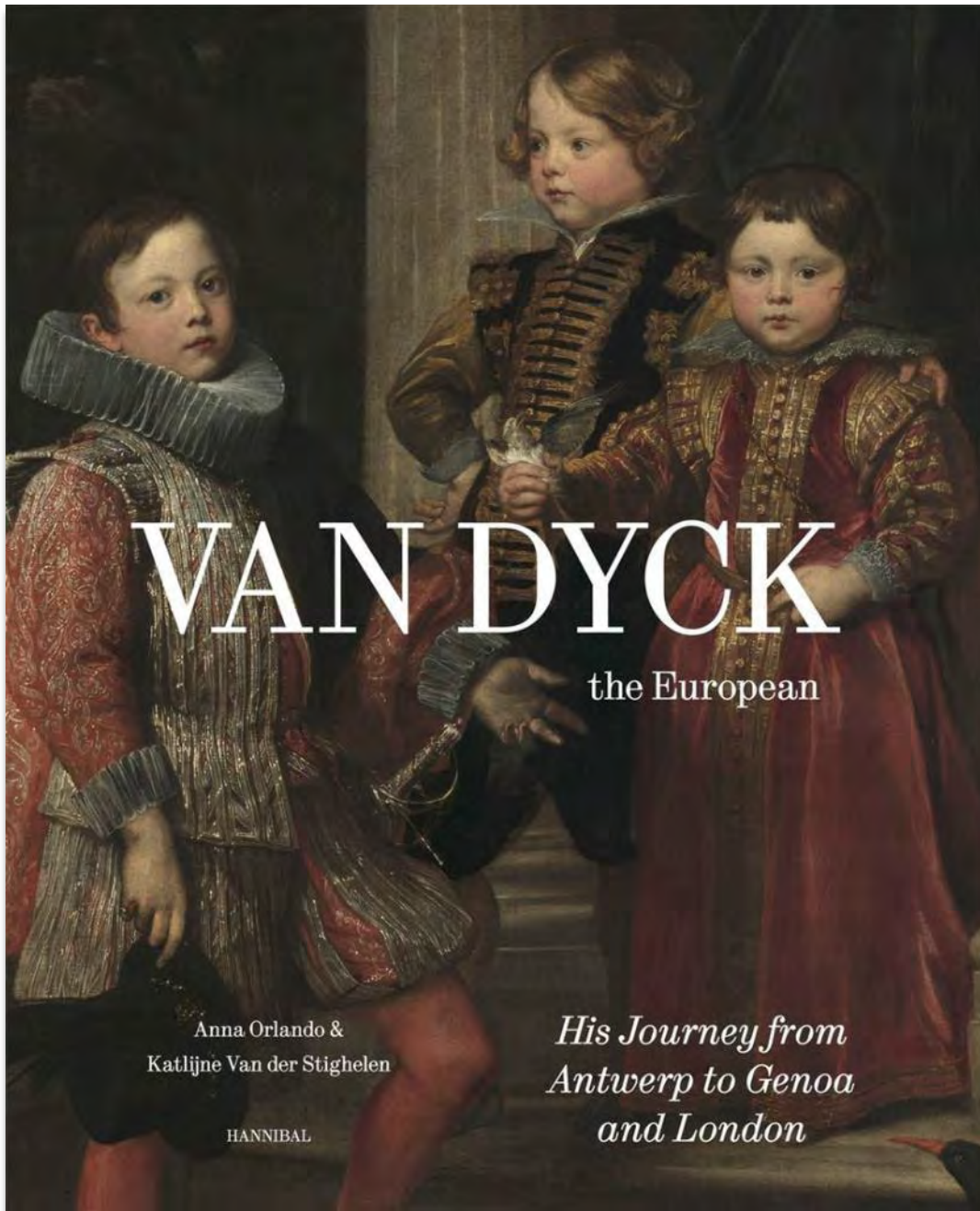
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Full colour

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*This publication is dedicated to the memory of Anthony van Dyck's daughters, Maria Teresa and Justina van Dyck, born in Antwerp and London respectively. Their father's early death meant that neither was immortalised by his hand, Maria Teresa being about ten years old at that time and her half-sister having been born only eight days earlier.*

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# VAN DYCK THE EUROPEAN

Anna Orlando  
Katlijne Van der Stighelen

In 1911, Ezra Pound wrote, 'All great art is born of the metropolis'.

This exhibition and its catalogue explore how Anthony van Dyck was shaped by the three cities where he spent most of his time. Rather than providing a chronological overview of his work, they aim to search for exponents of the symbiosis between the painter and the three cities with which he was most familiar.

How did the cities, their traditions, their audience and their taste contribute to Anthony van Dyck's art?

Van Dyck was born in Antwerp and stayed briefly in London in the winter of 1620/21 before travelling to Italy. His journey began in Rome when he was just 22 years old and ended in Genoa six and a half years later. During this time he had the opportunity to expand his horizons by engaging with a variety of artistic circles, patrons and clients. Returning to the intellectually and artistically dynamic Antwerp in 1627 must truly have felt like coming home. His ambition soon exceeded the capacity of his birthplace, however, and he moved to Brussels, where he was highly regarded by both the Habsburg court and the city council. Despite being a celebrated painter, in 1632 he left for London, only to return to Antwerp after two years. He then, in 1634, pursued the sumptuous but threatened court of Charles I once again. Following Peter Paul Rubens's death on 30 May 1640, Anthony van Dyck was in Antwerp again, but he soon exchanged his native city for Paris, arriving in January 1641, where he expected to receive prestigious commissions from Louis XIII and Cardinal Richelieu. In mid-November 1641, he departed for London once more, seriously ill and accompanied by his wife, Lady Mary Ruthven (lady-in-waiting to Queen Henrietta Maria), whom he had married in early 1640. She was eight months pregnant. On 1 December their daughter Justina was born, and eight days later, on 9 December, Anthony van Dyck died at the age of 42.

Starting out from Van Dyck's journey through the continent, Hans Cools explores the cross-pollination between a Europe in crisis and the rekindling of artistic innovation. The emphasis then shifts to the painter's relationship with the three cities where he spent the most time. Katlijne Van der Stighelen and Jean Bastiaensen focus on Van Dyck in Antwerp (Fig. 1), with a detour to Brussels and The Hague, based on new sources mostly elucidating his youth and early career. Anna Orlando's research demonstrates that Van Dyck's sojourn in Italy unfolded completely differently from what

1. Jan Willem  
*View of Antwerp*, 1636  
Oil on canvas, 107.5 x 157 cm  
Amsterdam, Rijksmuseum

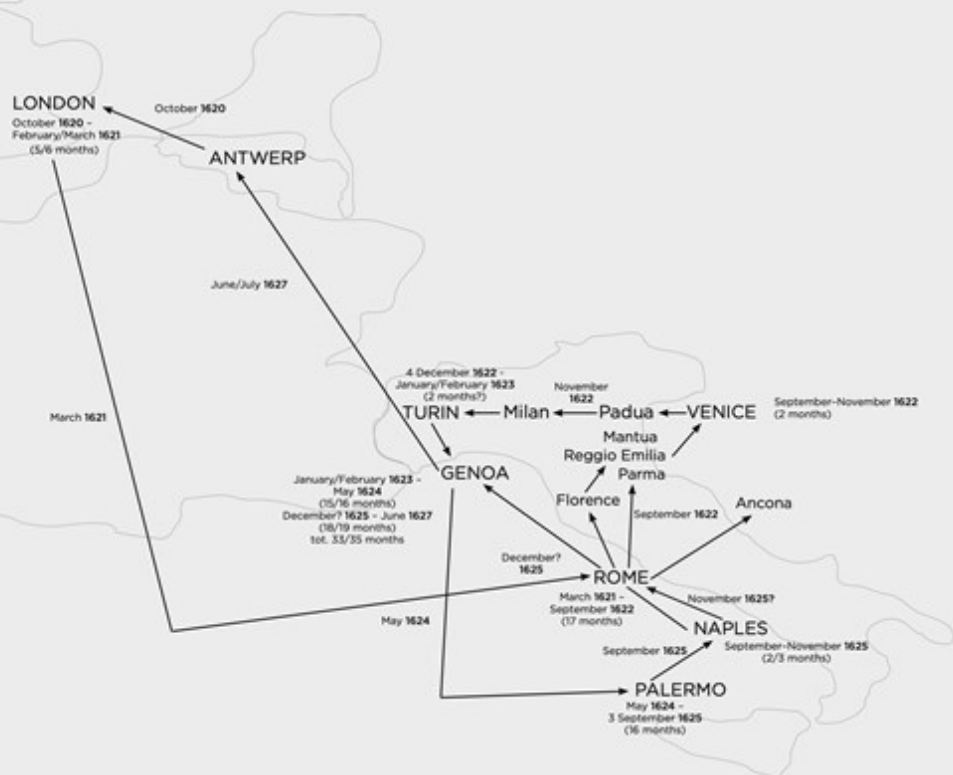


who was of the same age as Lucas de Wael (1591–1661).<sup>170</sup> The Antwerpians, one eight years younger than the other, had probably already met in their home city in the years 1610–1614. Jan, after his training with Jan de Wael (Lucas and Cornelis's father) and then with Frans Snyders (1579–1657), who often collaborated with Rubens, hadn't left for Italy, yet. Van Dyck, at the time, was first apprenticed to the workshop of Hendrick van Balen the Elder (documented as of October 1609) and then worked with Rubens. The middleman between Giovanni Rosa in Genoa and Van Dyck upon his arrival could also have been Cornelis, who trained in Antwerp with his father Jan, like Roos. Based on current knowledge, the collaborative works of De Wael and Van Dyck are known only from information in the sources or from inventories drawn up after the death of both artists, which point out Van Dyck's contribution of some brushstrokes, touches or figures.<sup>171</sup> In the absence of a firm visual description, we may for the moment interpret this information as understandable attempts to enoble works that were owned or for sale (probably by De Wael), or because of the emphasis that information passed down over time often acquires. Conversely, in the case of Roos, in addition to some mentions in inventories that record their collaboration,<sup>172</sup> we have various reliable visual descriptions with inserts of still lifes by him.<sup>173</sup> A well-known case is the so-called *Young Boy in White* in the Durazzo Pallavicini collection in Genoa, for which the purchase by Giacomo Filippos Durazzo in 1721 is documented: a '*Putto vestito di bianco di Vandich con fiori del Rosa, alto palmi 6.1, largo palmi 4.6 1/2, doppie 70*' ('Boy dressed in white by Vandich with flowers by Rosa, height 6.1 palmi, width 4.6 1/2 palmi, 70 doppie').<sup>174</sup> Nevertheless, I believe his role was not limited to the simple insertion of flowers, fruit and animals. Comparable with the *Young Boy in White* is the *Young Girl with a Dog and Game* in a private American collection (Fig. 18),<sup>175</sup> whom I have tentatively identified as Aurelia Spinola Grimaldi (1620–1670), which would then be the *portrait historié* of a young girl as Diana.<sup>176</sup> Susan J. Barnes recognises the intervention of assistants in the painting: 'Roos clearly painted the game and, perhaps with other assistants, the background'.<sup>177</sup> without anything detracting from the beauty of the painting, especially if one adopts an art-historical perspective outside the logic of the market (see also Cat. 33).

With respect to the thorough examination of the matter I proposed in 2018,<sup>178</sup> the chronology of the Flemish artist's Italian travels that has now been developed provides an important clue to the dating of his paintings. I believe that, where backgrounds ascribable to Roos are found, it is highly probable that the portrait should be placed in his second Genoese period, in 1626–1627. That tallies with the more significant works already published as examples of this type of collaboration, namely the Brignole-Sale portraits paid for in 1627 but probably painted partly in 1626. The *Portrait of Geronima Sale Brignole with Her Daughter Maria Aurelia Brignole-Sale* was perhaps initiated before his departure for Palermo (Fig. 19).<sup>179</sup> Roos was responsible for much more than Paolina's parakeet:<sup>180</sup> he also painted the background and the red curtain, which derives a plastic quality from the evident folds and the ample amount of shadow, devoid of Van Dyck's rapid, free 'Venetian' brushstroke. This kind of drapery is found on the shoulders of Geronima Sale Brignole (Fig. 19) and Anton Giulio, where a similar curtain is improbably hung from a column, almost juxtaposed. Barnes had previously hypothesised about the intervention of 'unknown helpers working on back-grounds and costumes', but without specifying further.<sup>181</sup>

As well as the drapery, the preparation of the background seems to be the result of a certain uniformity, due to the *modus operandi* of a workshop that had to face the challenge of numerous requests that bound Van Dyck to Genoa until the summer of 1627. In July, he was again in his native Antwerp.<sup>182</sup> The skilful portraitist Jan Roos (Fig. 20)<sup>183</sup> must have stepped in for him in his absence, mindful of a lesson that Van Dyck imparted in each of his adopted countries.

## THE NEW CHRONOLOGY OF VAN DYCK'S ITALIAN SOJOURN



1 'Finally, our artist mounted a fine horse, which Rubens had given him, and set out for Antwerp on 3 October 1621 with the intention of going to Italy in a few weeks.' Lanen 1975, p. 30.

2 On the identity of Anonymous and the date of the manuscript, see Van 1924.

3 Rangoni 2018; in greater detail, Rangoni 2020a.

4 Soprani 1674, pp. 105–106. Soprani wrote before the year of publication, shortly before his death (1 January 1693), which makes him a contemporary of Bellori. The two could have exchanged information and could have received information from those who knew the artist. Bellori declares having had news (evidently incomplete) from Sir Kenelm Digby (1603–1665), see Rangoni 2020a, pp. 22–24 and Cat. 49.

5 'Venne Antonio in Italia secondo gli ordini 20 in circa, e dopo essersi fermato in Roma le quarte d'anni due, viaggiò per sua curiosità in Firenze, in Venezia, & in altri luoghi principali dell'Italia: nel qual viaggio havendo incontrato la Signora Costanza d'Aranda, Donna molto carosa, & intendente di Pittore, fu

di essa condotta in Torino, e se ricevette molti favori, fu dal costui richiesto d'andar seco in Inghilterra, ma non accetti egli l'invito, desiderando di vedere la bellezza di Genova, dov'era stato il porto.' Soprani 1674, p. 105.

6 See most recently Soester 2011b and Orlando 2024d (with previous bibliography).

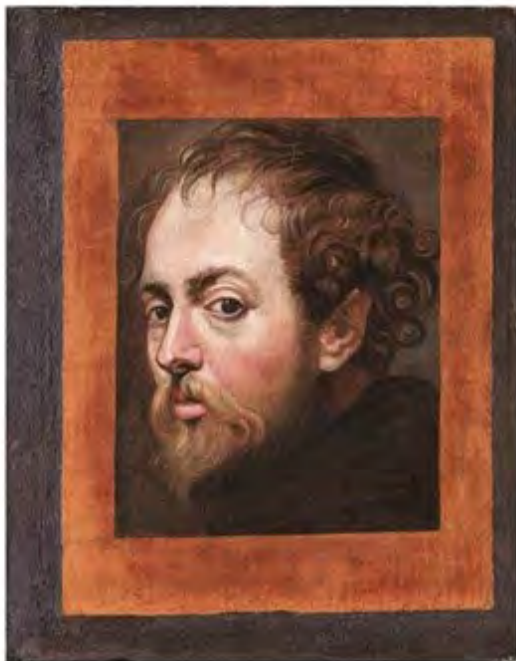
7 The literature on the Aranda family is extensive. Basic works include Hen 1936, Howarth 1945, Howarth 1990 and White 1995. On Thomas Howarth as a collector, see Cook/Cox 1911; Hervey 1912; *The Earl and Countess of Aranda* 1995; Howarth 1998; Howarth 2002; Chaney 2002; Novikova 2002; Faticcioni 2011.

8 Also according to Howarth 1990, p. 110.

9 Barnes 2004.

10 On the first period in Antwerp and important new information on this matter, see the contribution of Kaljine Van der Stighelen and Jan Bastiaansen in this publication.

11 Unless otherwise indicated, refer to Chronology 2004, ad annum.



2. Peter Paul Rubens  
Self-Portrait, 1604–1605  
Oil on paper (31.1 × 24.5 cm),  
laid down on canvas, 49.5 × 39.5 cm  
Antwerp, private collection



3. Anthony van Dyck  
Self-Portrait, c. 1627–1635  
Etching from the *Isotopy*, first state,  
24.1 × 15.6 cm  
New York, The Metropolitan Museum of Art



by Van Dyck will clearly testify to the deeper impact of the Wappers workshop on his style. This striking opening pose, with the head turned over the right shoulder, was to define Van Dyck's image, as it was selected again for an etched self-portrait used for the frontpiece of his so-called *Isotopy*, a series of portraits engraved after his work (Fig. 3, cf. Cat. 45).

Bert Watanabe

**Bibliography:** Curt 1900, pp. 19, 215, no. 19;  
Glick, 1911, p. 1; Jaffé 1966, I, pp. 47–48;  
McNair 1980, pp. 35–36; Larsen 1988, p. 11.

no. 2; Wheeler/Barnes/Held 1990, pp. 19–23;  
Brown/Vlieghe 1999, p. 94, no. 1; Van der  
Sighelen 1999, pp. 14–40; De Poorter 2004a,  
no. 1.99; Vergara/Lammere 2011, pp. 94–95;  
Van der Sighelen et al. 2014, pp. 22–23;  
Alsters/Laker 2016, pp. 58–59; Büttner/  
Orlando 2022, pp. 68–71; Koch 2019,  
pp. 143–162; Neumann 2019a, pp. 24–27;  
White 2021, pp. 10–11.

\* Koch 2019, pp. 159–160.

\* See the essay by Katrijn Van der Sighelen and Jan  
Bouteman in this publication.

\* T. Poude Kubisa in Vergara/Lammere 2011,  
pp. 94–95.

\* *Ibid.* See, for example, an even more informal study in  
Washington DC (National Gallery of Art, inv. 1923.3.2).

\* For extensive technical analysis, see Lehou 2019,  
pp. 166–177; Van der Snick/Lepoint/Janssen 2016,  
pp. 178–186.

\* Lehou 2019, p. 165, Fig. 5.

\* Brown/Vlieghe 1999, p. 94; Büttner/Orlando 2022,  
pp. 68–71.

## 14.

## ANTHONY VAN DYCK

(Antwerp 1599–London 1641)

*Portrait of Johannes Gansacker I*

c. 1620

Oil on canvas, 123 × 93 cm

Antwerp, The Phoebus Foundation

*Provenance:* Antwerp, Charles de Bouchaen (1890), as 'Jean Gansacker (*jeune-époux des polisseurs de diamants*)' (by Peter Paul Rubens); Antwerp, Paul de Bengegh (1942); Amsterdam, Sotheby's, 29 October 2007, lot 26, 'Follower of Van Dyck', representing 'a Gentleman, said to be N. Gansacker'; Paris, Galerie Barabé, 2009; London, Weiss Gallery, 2016.

The man posing has been identified as a member of the Gansacker family on the basis of a coat of arms that, at the 2007 auction in Amsterdam, was still to be found on the back of the Spanish chair next to him.<sup>1</sup> The coat of arms and the year 1618 given below it were not added by Van Dyck. It is difficult to determine when they were added. Restoration and infrared imaging of the portrait have shown that the coat of arms and the date were not originally present.<sup>2</sup> Nevertheless, that the connection with a certain member of this family had already been made much earlier is evidenced by Max Rosow's 1890 publication, in which it is included as a portrait by Peter Paul Rubens, depicting 'Jean Gansacker (*jeune-époux des polisseurs de diamants*)'.<sup>3</sup> Attribution of the work to Rubens is not surprising, as Van Dyck's portraits from this period are much

indeed typologically to those of his teacher, as will be discussed below. The diamond cutter Johannes Gansacker (1592–1664) married Sara van den Walde (d. 1694) in 1620 in St George's Church in Antwerp. While he still referred to himself as a diamond cutter in a deed dated 1625,<sup>4</sup> he was registered as a 'jeweller' (*juwelier*) in 1632. Between 1616 and 1638, he was dean of the Nation of Diamond and Ruby Cutters, and so deeds dating from 1641, 1643 and 1650, he appeared as 'Gheynus Juwelier' (merchant jeweller).<sup>5</sup> He owed his rapid social rise to the growth of his fortune. In the early 1610s he acquired a large property called 'De Merremine' in Kolvenreusenat, in the immediate vicinity of Rubens's house on the Wapper. As one of the 'honour sons' of the trading city, he and his family displayed their wealth both within and outside the house. The Gansackers owned hundreds of exquisite household items such as porcelain, glass and silverware, and no fewer than 83 paintings, the arms of which are unfortunately not identified in the widow's estate inventory from 1674. It is not surprising that no portraits are mentioned in this inventory, including that of Anthony van Dyck, as these were often kept out of the estate for sentimental reasons and were distributed among

the heirs in advance.<sup>6</sup> The family also showed off their wealth outside the home. The Gansacker family owned two 'ghevoeren' (coaches), which were still an exceptional attribute of wealth and luxury at the time.<sup>7</sup> The portrait of Johannes Gansacker is characteristic of Van Dyck's so-called 'first Antwerp period'. In 1611, barely fourteen years old, he painted the *Portrait of a Seventy-Year-Old Man* (Cat. 1). He had almost certainly completed his training with his teacher Hendrick van Balen by then. Exactly what he did in the period between 1613 and 1617, the year in which he was enrolled in the Guild of St Luke as an independent master, is not entirely clear. In any case, he was particularly productive and excelled in painting study heads (Cats. 1 and 2).<sup>8</sup> Two early self-portraits also illustrate this phase (Cat. 2–3). Two individual portraits of spouses date from 1618: *Portrait of a Man* and *Portrait of a Woman* (Vaduz–Vienna, Liechtenstein, The Princely Collections). Both portraits depict the couple in a traditional pose but are stylistically characterised by the impassive, impassioned style of the still very young Van Dyck. *Portrait of an Old Man* (Vaduz–Vienna, Liechtenstein, The Princely Collections), dated 1618, shows a portrait scheme that anticipates the portrait of Johannes



1. Peter Paul Rubens  
*Portrait of Jan Vermeulen*, 1616  
Oil on panel, 126 × 96 cm  
Vaduz–Vienna, Liechtenstein,  
The Princely Collections





VAN DYCK  
in Italy

# Van Dyck, the European

HIS JOURNEY FROM ANTWERP TO GENOVA AND LONDON

Edited by Anna Orlando and Katlijne Van der Stighelen

The genius of Flemish Master Anthony van Dyck illuminated: catalogue to accompany the major exhibition in Genoa.

- This exhibition catalogue presents a unique overview of the oeuvre of Anthony Van Dyck (1599-1641), the son of an Antwerp merchant and a pupil of Rubens. A rich selection of portraits and history paintings - ranging from altarpieces to mythological works and allegories - illustrates Van Dyck's artistic development. Three cities challenged and shaped Anthony Van Dyck: Antwerp, Genoa and London. His portraits of Antwerp citizens, elegant Genoese aristocrats and fashionable courtiers from the circle of Charles I reflect Van Dyck's exceptional visual language. His paintings evoke early modern Europe in all its complexity in an enchanting and inimitable way.
- Published on the occasion of the exhibition Van Dyck, the European at the Palazzo Ducale in Genoa, from 20 march to 19 July 2026.
- Anthony Van Dyck; one of the most famous Baroque painters of all time; active in the circle of Charles I
- Book depicts 3 cities that challenged and shaped Van Dyck: Antwerp (Belgium); Genoa (Italy) and London (UK)
- Major exhibition at the Palazzo Ducale in Genoa from 20 March onward

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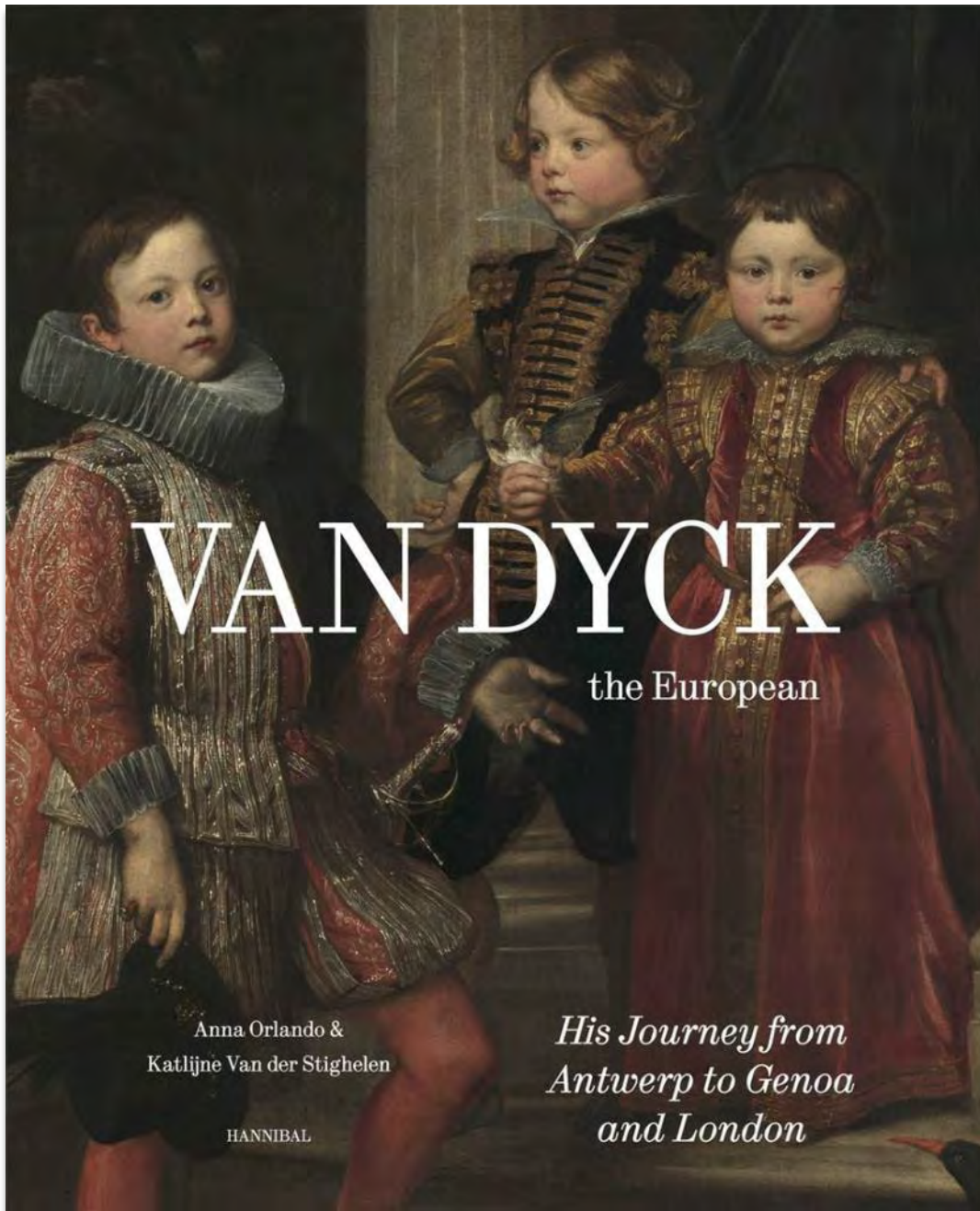
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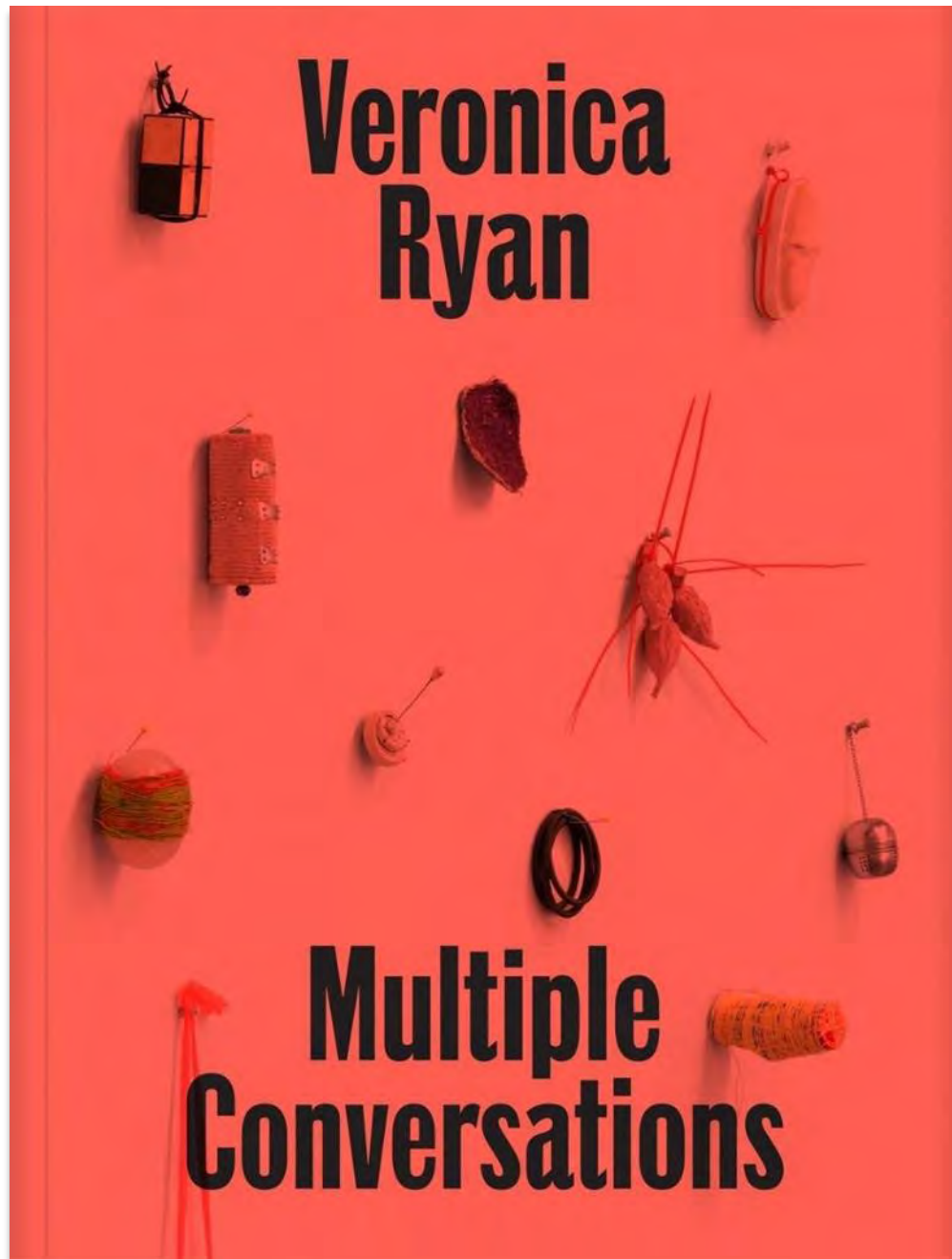
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**Veronica  
Ryan**

**Multiple  
Conversations**



## Veronica Ryan: Multiple Conversations

By (artist) Veronica Ryan, Text by Jo Applin and Darby English

Published to accompany the exhibition 'Veronica Ryan: Multiple Conversations' at Whitechapel Gallery, this monograph charts the development of Veronica Ryan's practice over five decades. It features newly discovered works, original writing and new interpretations by leading scholars, as well as a conversation with Frances Morris and the late artist Phyllida Barlow.

- Veronica Ryan's sculptures balance intimacy with monumentality, moving between small votive-like objects, extruded hanging forms shaped by gravity, and large bronzes derived from casts of fruit and flower buds. Her use of techniques such as winding, gathering, binding, concealing and creasing give her sculptures a sense of latent energy, resulting in forms whose presence exceeds their physical dimensions.
- Published on the occasion of the exhibition 'Veronica Ryan: Multiple Conversations' at Whitechapel Gallery, this monograph charts the development of Ryan's practice over five decades and features original writing and new interpretations from leading scholars of contemporary art.

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Whitechapel Gallery



1 *Surfacing*, 1988  
Bronze  
66 × 127 × 7,5 cm

– Left to right: *Path* (1988),  
*Concealed* (1988), *In Memory* (1988),  
*Surfacing* (1988) and *Channel* (1988)  
Installation view in 'Veronica Ryan',  
Riverside Studios, London, 1988

– *Concealed* (detail), 1988  
Lead and plaster  
53 × 48 × 48 cm



*Disavowal (She Follows You Around),*  
2002  
Photographic print and acrylic  
on card stock  
45.4 x 50.5 cm



Photograph taken during  
Hesse Travelling Scholarship trip  
to Nigeria, 1987

Veronica Ryan with  
Phyllida Barlow and Frances Morris

## In Conversation

This conversation between Frances Morris, Phyllida Barlow and Veronica Ryan was chaired by Carmen Juliá in 2021, on the occasion of Veronica Ryan's exhibition 'Along a Spectrum' at Spike Island, Bristol.

### FRANCES MORRIS

Veronica, I met you I think in 1987, at that great show at Arnolfini. I moved to Tate at the same time as your work entered Tate's collection, and one of the early pleasures of my time there was helping to put your work on display in the galleries at Millbank. I'm thrilled at your success since – and honoured to be invited to speak with you.

Phyllida, our history goes back not quite so far, but again I had the honour – the pleasure – of writing about your work a number of years ago, on the occasion of your exhibition at Fruitmarket, Edinburgh. I visited your studio, and I have to say: visits to your studio and home over several weeks – and Veronica, a visit to you in Pinginghoe in Essex in 1988 – are amongst the most transformative experiences of my career. Because, of course, curators always stand on the sidelines. It's our blessing, but it's also our curse. When we think about sculpture in particular, we never stop thinking about that phrase 'What turns an idea into an object?' After forty years as a curator, I still don't know – but I'm fascinated by that journey.

In a way you have parallel lives. You have both been honoured by the nation, but really, the honouring is in the work, and the public and critical acclaim that you've both received.

I've spent many years at Tate juxtaposing objects and creating conversations between works of art. And this conversation is a juxtaposition – of two artists who have distinct ways of working yet at the same time much in common, because you occupy the same space, the same era.

I thought I could prompt a conversation between us by working through a number of themes, some of which are really quite obvious. I thought we'd possibly start with a question of scale. Phyllida, your work is extraordinarily expansive – it spills out of buildings onto streets and towers over people. And Veronica, your work is mostly minuscule – it's handheld, it's magical objects.

### VERONICA RYAN

The scale is partly prompted by the fact that I carry work around in my rucksacks, in my various bags, so that I can work anywhere. That's one reason they occupy a kind of minuscule scale.

In fact, it was later, when I was making quite large architectural sculptures – at the time I was going to the British Museum and looking at pyramids, making a lot of pyramidal wooden structures – it started to dawn on me that, in order to carry on working once I left the Slade, I needed to be able to make work without





*I have been thinking about Maya Angelou, who said, 'a wise woman wishes to be no one's enemy; a wise woman refuses to be anyone's victim.' I have been thinking about how objects can carry such meanings and metaphors.*



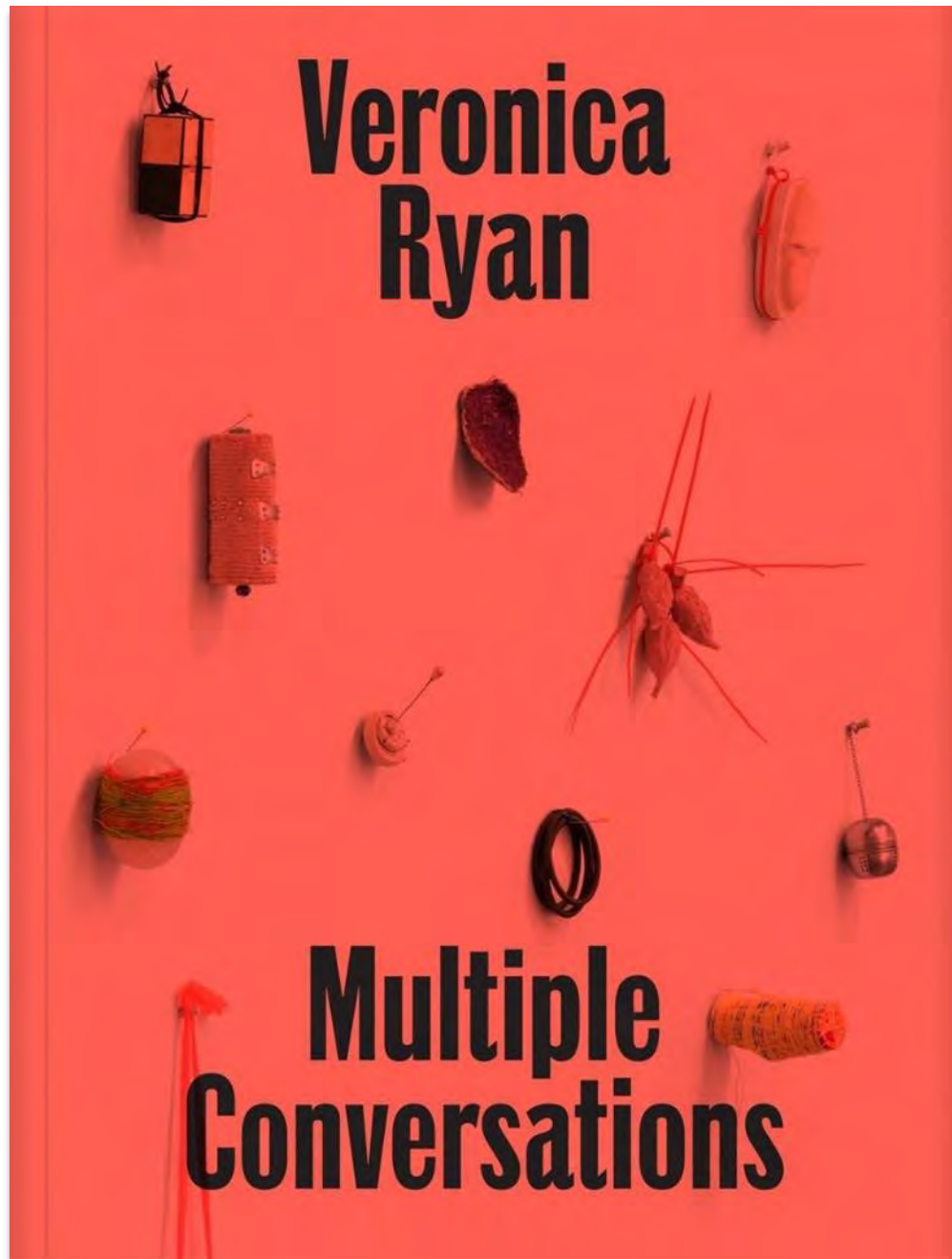
*Sweet Dreams are Made of These*, 2022  
Glazed ceramic stoneware, jute mat  
14.9 × 21.3 × 21.3 cm



1 *Feathers in Her Head*, 2025  
Feather pillow, upholstery fabric,  
thread  
59.7 × 35.6 × 1.9 cm

2 *Protecting*, 2024  
Crystal rocks, crocheted fishing line,  
cotton thread  
248 × 6 × 5 cm





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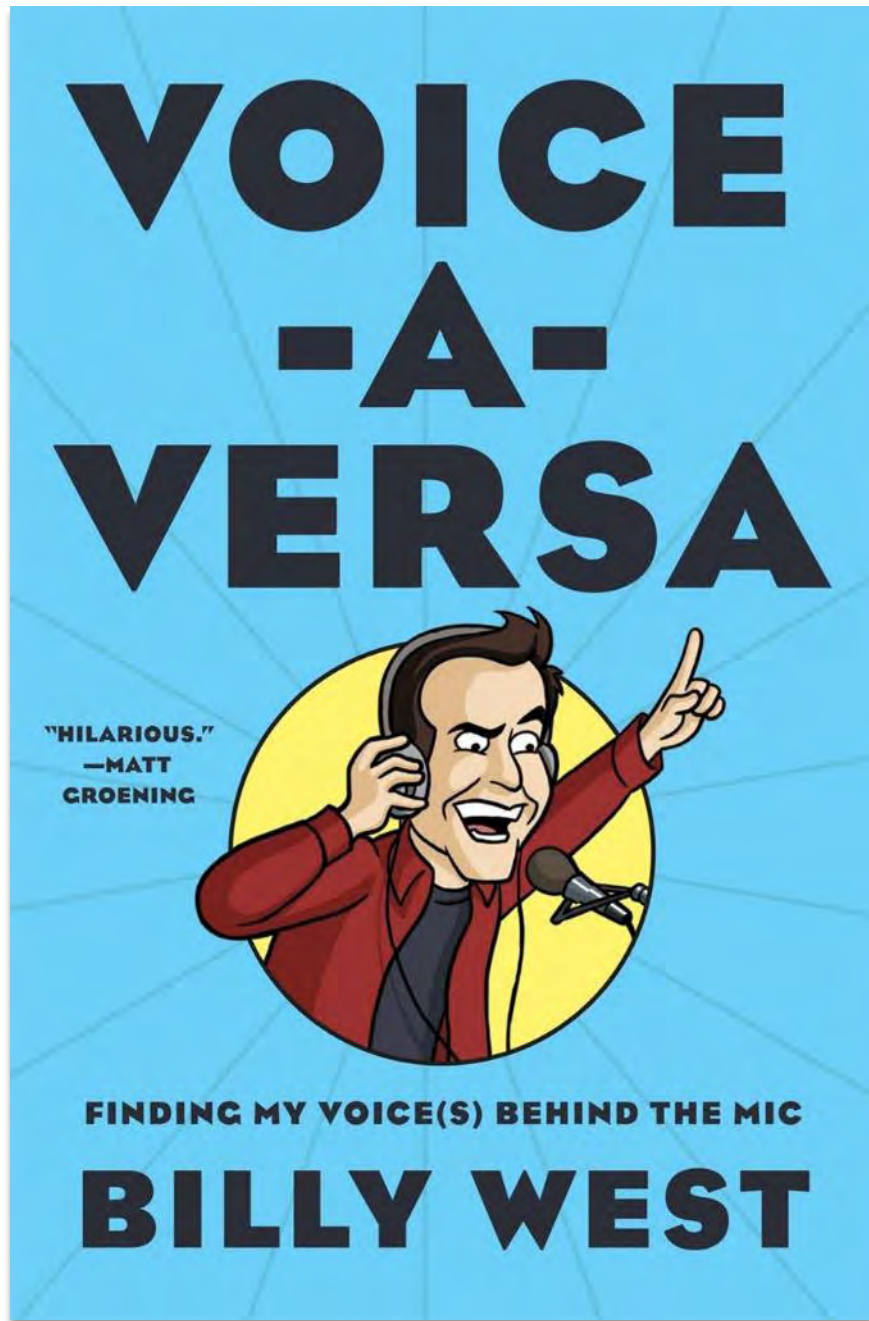
# VOICE -A- VERSA

"HILARIOUS."  
—MATT  
GROENING



FINDING MY VOICE(S) BEHIND THE MIC

# BILLY WEST



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Billy West

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- In *Voice-A-Versa*, West recounts his remarkable life in show business and the circuitous route that got him there, from a radio-call in contest that led to skits on morning radio in Boston, to a one-off appearance on The Howard Stern Show that turned into a regular role, to a big move to Hollywood, and legendary roles working with other talented creators. But West's life story is deeper and darker than that, and this memoir will reveal the traumatic upbringing that scarred and shaped him, and which gave birth to the "Billy-verse" of voices.
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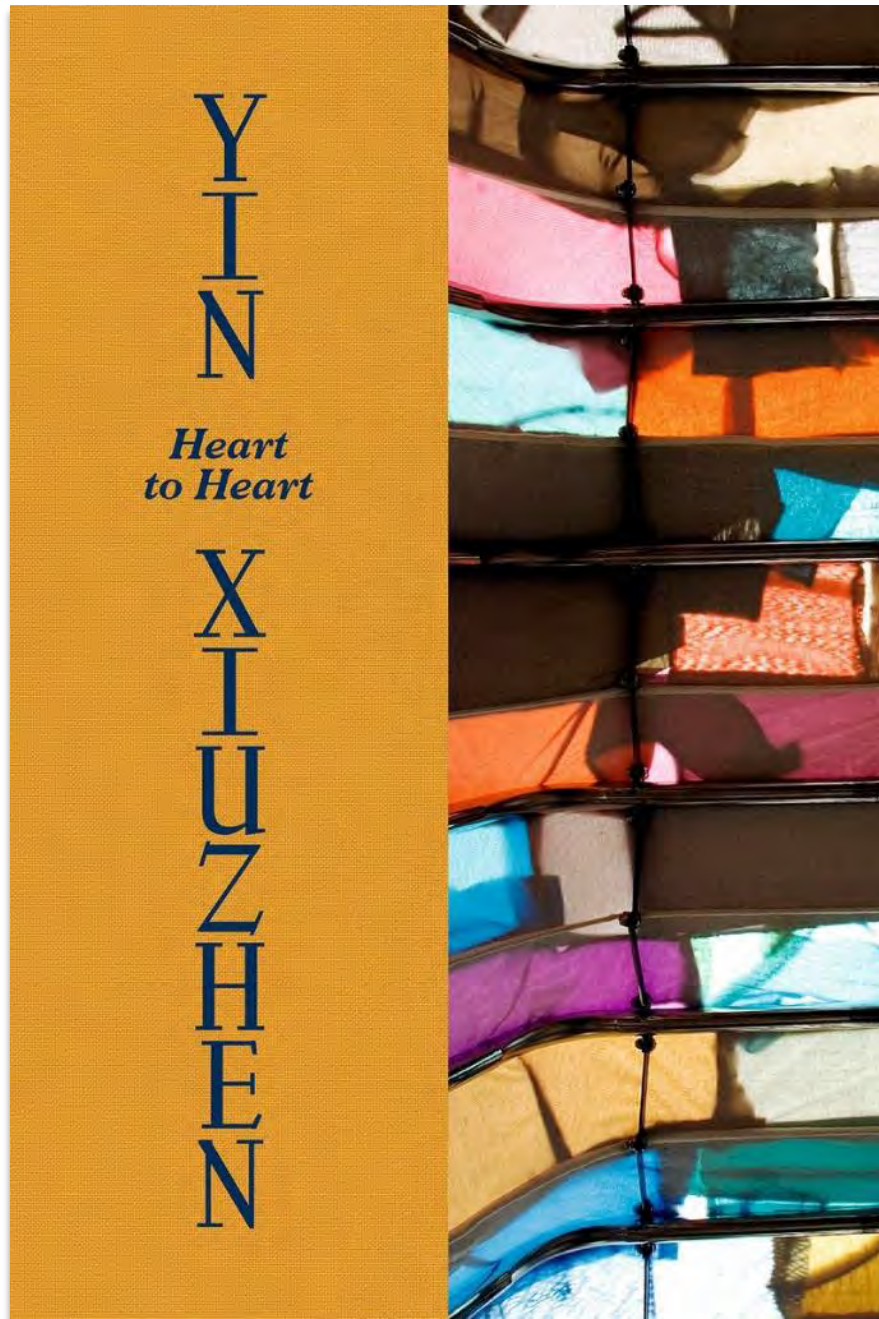
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61

Washing River,  
1995



62



My Clothes,  
1995-2021

I chose thread as my material because it reflects feelings, like feelings,  
it can be mixed with others, knotted, loosened or cut.

67

Cement Shoes,  
1995



68



Collective Subconscious, Blue,  
2007



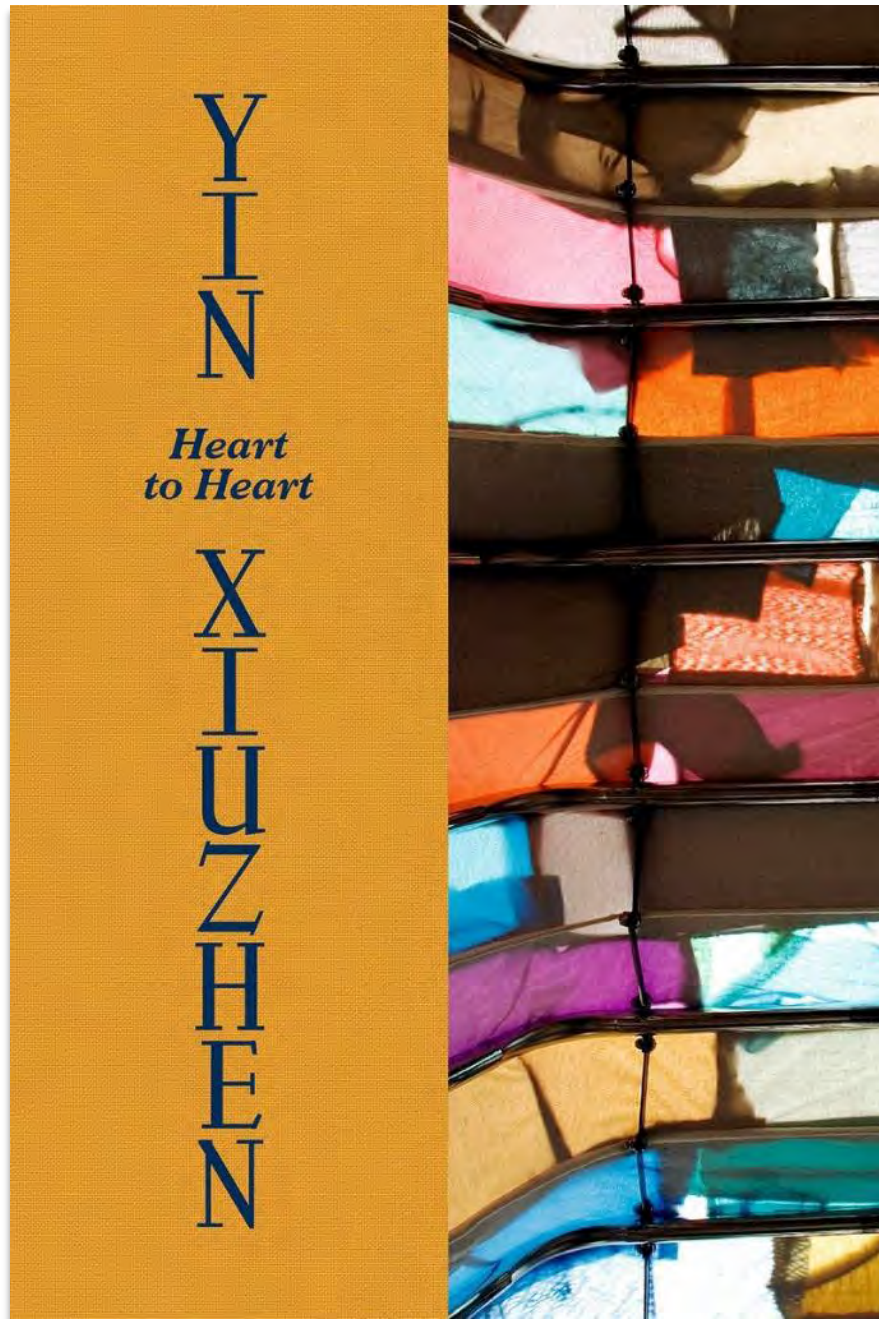
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80

Unbearable Wrath,  
2005



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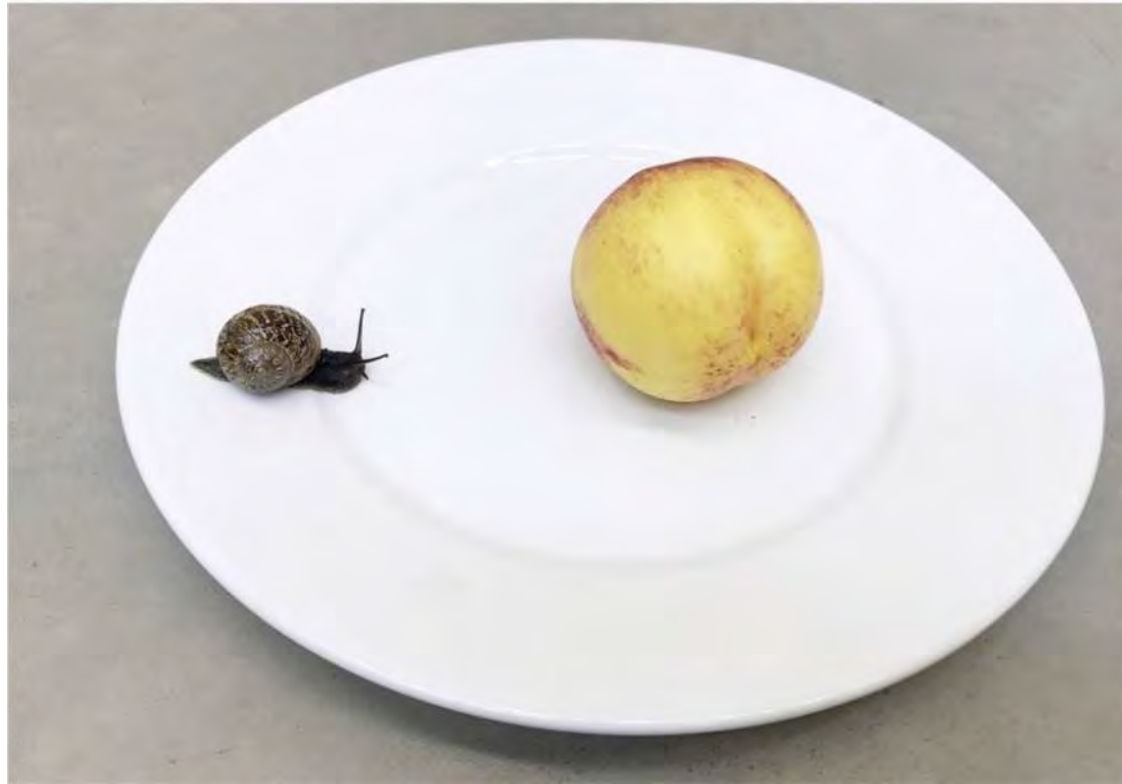
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Juergen  
Teller  
*you are  
invited*



# Juergen Teller

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By (photographer) Juergen Teller, Text by Boris Mikhailov and Afroditi Panagiotakou

With his signature gaze-honest, tender, yet always unpredictable-Juergen Teller has famously bridged fashion and contemporary art for decades now, establishing his unique subversive style within popular culture.

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- Fashion photographer Juergen Teller has been a defining figure of the 1990s photographic wave that sought glamour in grit, finding drama, humor, and irony in the everyday.
- Published in conjunction with a Teller retrospective. The book captures Teller's ongoing creative evolution, triggered by recent commissions such as photographing Pope Francis visiting a women's prison during the 2024 Venice Biennale, and his invitation to document Auschwitz-Birkenau shortly before the eightieth anniversary of its liberation earlier this year.

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Where we come from No.64, 2013



Leg, snails and peaches No.96, London, 2017



Pope Francis in Venice, Women's Prison, Gladozza, 2024





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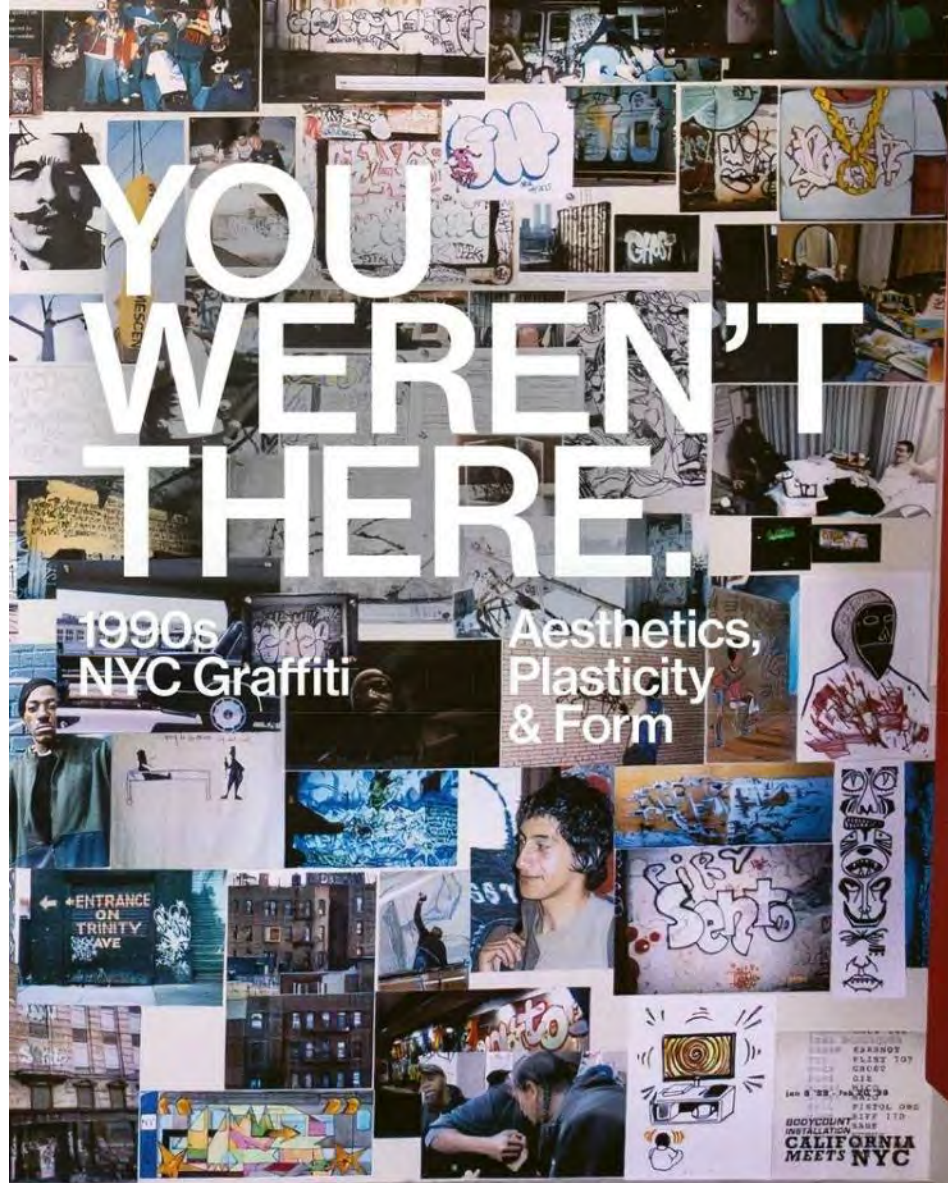
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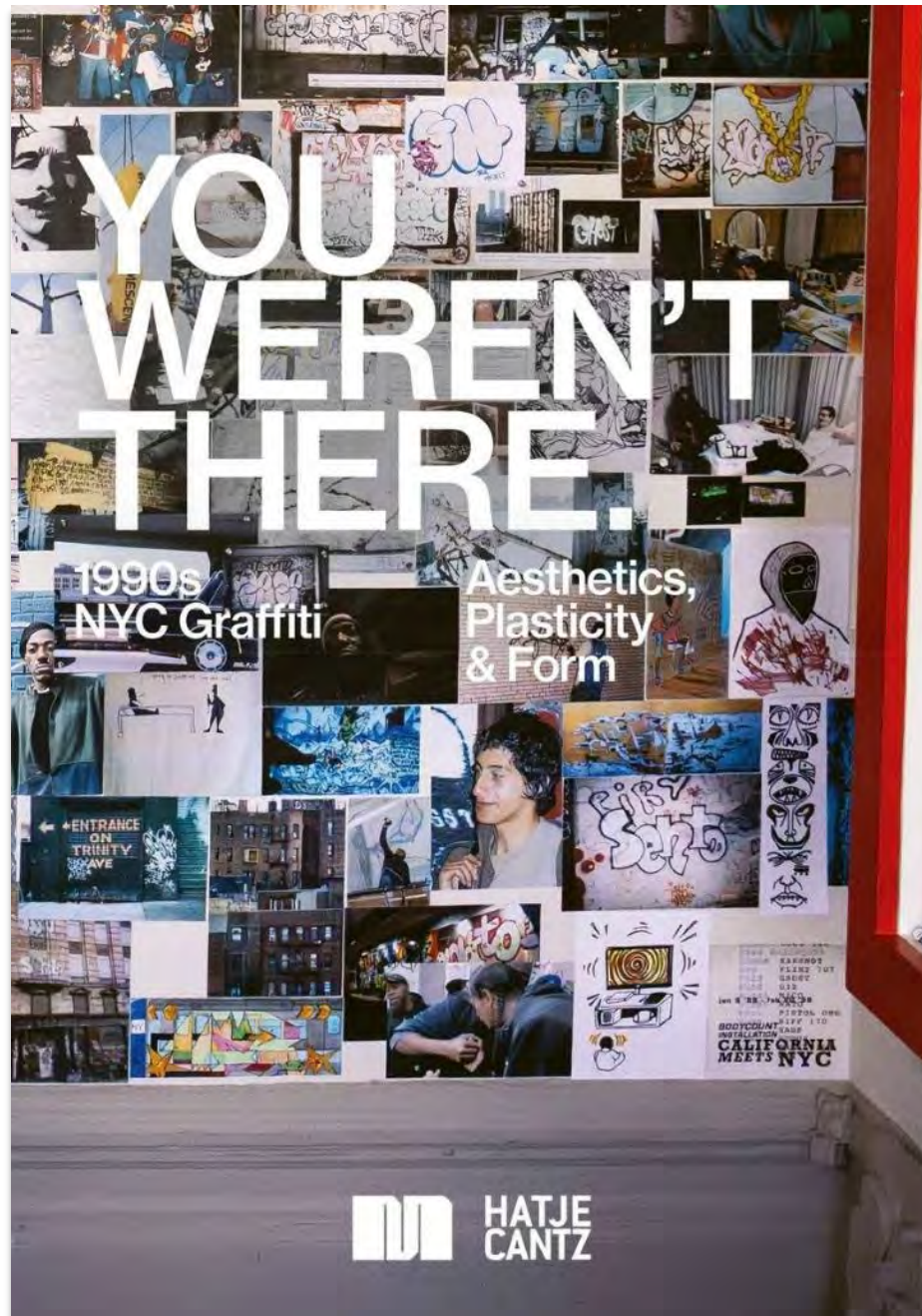
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1990s  
NYC Graffiti

Aesthetics,  
Plasticity  
& Form





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Designed by Brigit van Eijk

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- Focusing on the 1990s this book traces graffiti's evolution in the post-subway-car era (when NYC started using cars that could be wiped of graffiti immediately). Includes artwork and interviews with Kase2 (aka Case2, Jeff Brown), Earsnot (Kunle F. Martins, founder of the IRAK crew), MICO (one of the first writers to get his name on NYC subway trains in the early 1970s) and NATO RA (well-known Queens writer), among others.

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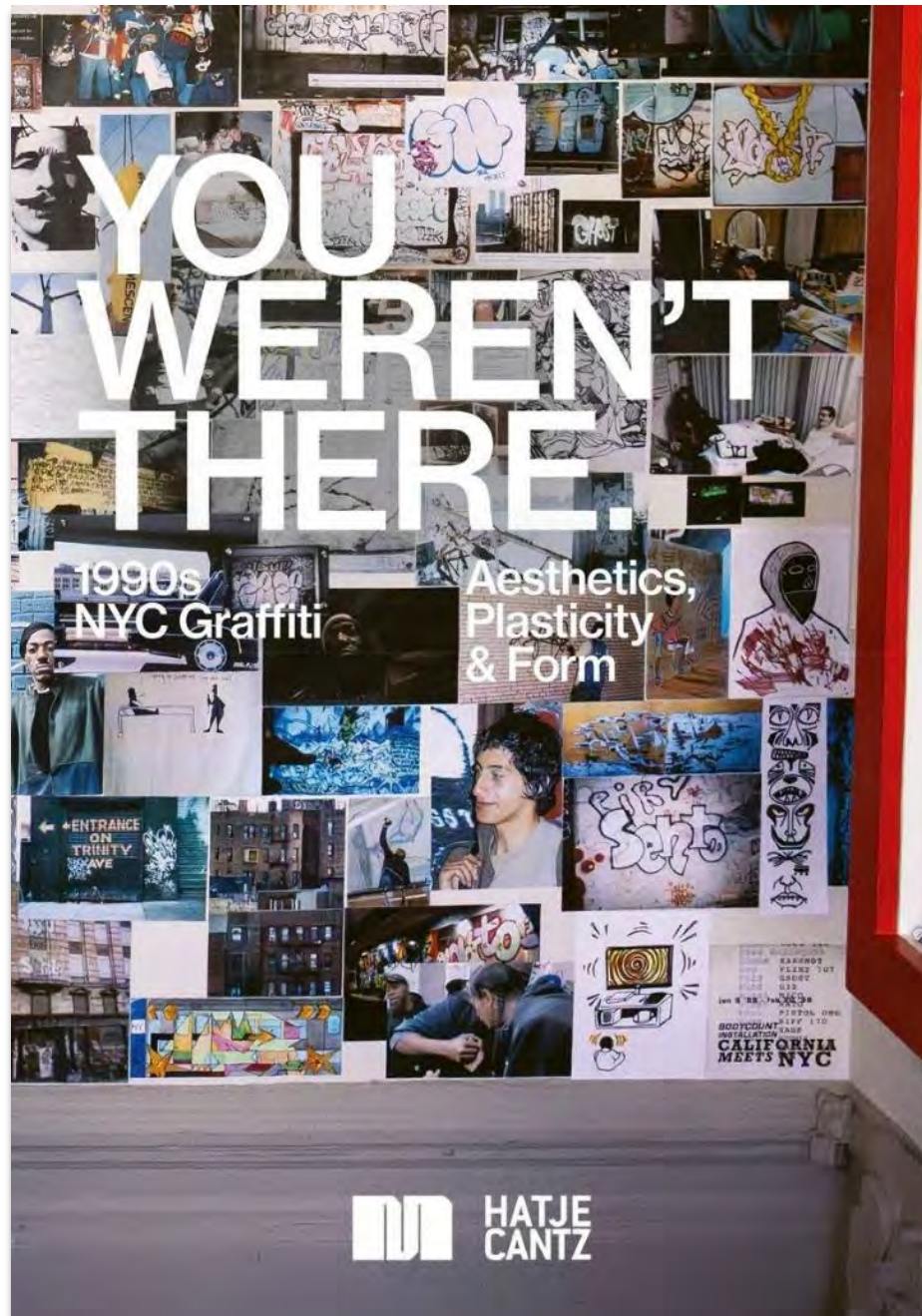












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New York graffiti's golden age is immortalized in this 400-page compendium of photographs and artist interviews.

- Graffiti's avant-garde nature and transgressive relationship with private property challenge art norms. Born in the 1960s, it reached a fever pitch in 1990s New York after the end of the train era in 1989. Artists adapted, using the streets and architecture to combat alienation. It became a high-stakes game, blending aesthetics and lifestyle into a global blueprint that reconnected art with the pulse of human existence.
- These artists are modern-day tricksters with a deliberate counterpoint to an ordered art world. Focusing on the 1990s—a decade of unpredictability and innovation—this book traces graffiti's evolution and its sensibilities within broader social currents. Through striking visuals and incisive text, we follow their vanguard's vision of creativity: combinational, exploratory, and transformational. This is the definitive chronicle of an era that redefined art's function in the world.
- Focusing on the 1990s this book traces graffiti's evolution in the post-subway-car era (when NYC started using cars that could be wiped of graffiti immediately). Includes artwork and interviews with Kase2 (aka Case2, Jeff Brown), Earsnot (Kunle F. Martins, founder of the IRAK crew), MICO (one of the first writers to get his name on NYC subway trains in the early 1970s) and NATO RA (well-known Queens writer), among others.

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THE  
**BOOK**  
Machine

by Laurie Duersch  
illustrated by Susanna Covelli



# The Book Machine

A STORY ABOUT THE MAGIC OF BOOKS

Laurie Duersch, Illustrated by Susanna Covelli

A boy's innovative genius proves that machines can never replace writers in this picture book about creativity, imagination, and the writing process

- I need more books. I just can't get enough. But how does one make a book? I've seen books at the school and the library. How do they get their books? They must use a book-making machine.
- What happens when a book-loving child can't get books fast enough? He'll build a machine that will produce an entire library, of course! With a doohickey here and a whatchamacallit there, he puts his book machine together and waits for the books to pop out . . . and waits . . . and waits. After checking to make sure there wasn't a dragon inside the machine gobbling up all his books, he deduces that he must write his own story.
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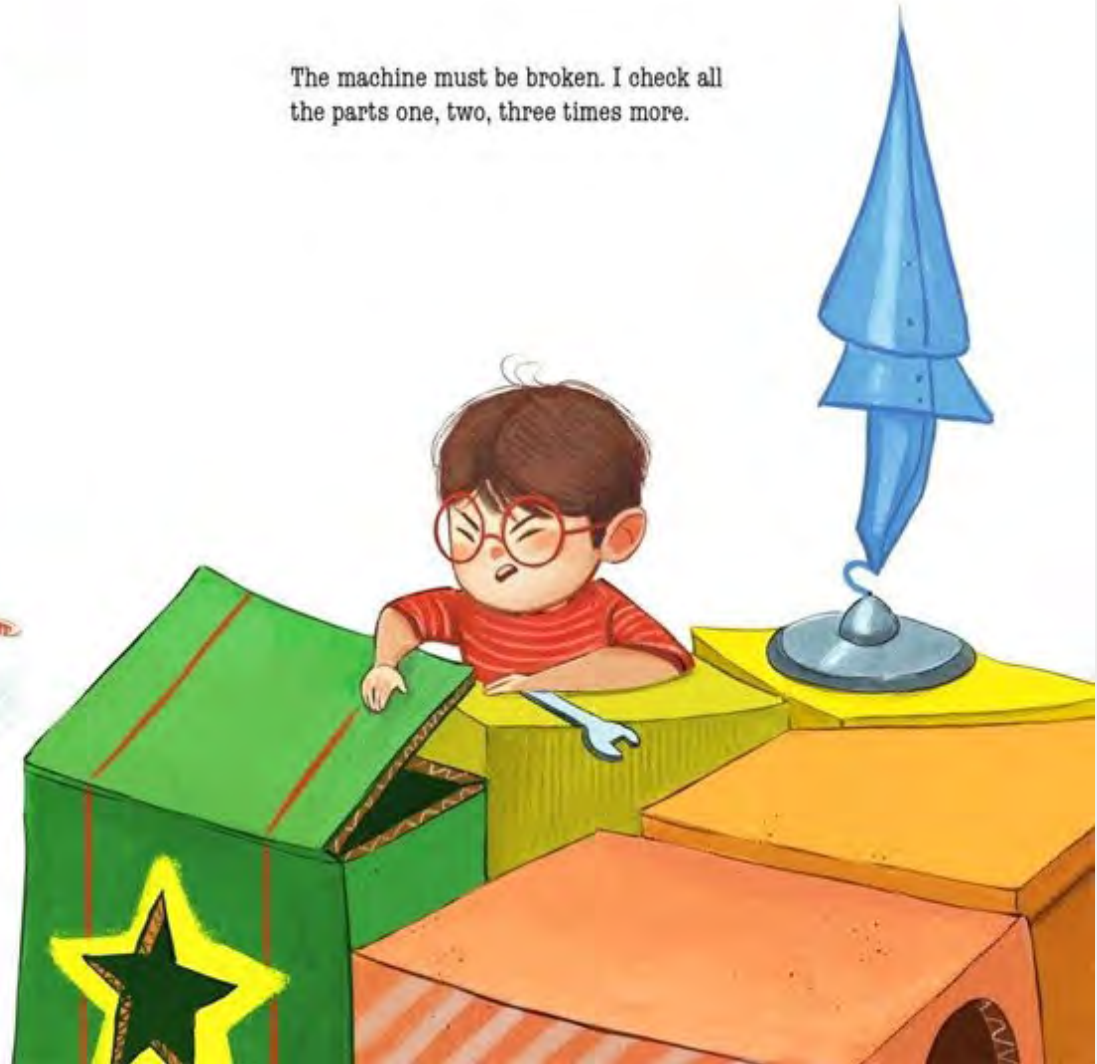
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The machine must be broken. I check all the parts one, two, three times more.



So I wait ...  
And wait ...  
And wait ...





Perhaps a dragon made a home inside of my machine.

Phew! No dragon.

Maybe . . . books don't come from a machine at all.





My book machine is finally complete. Now I will have all the books I can read. I just have to wait for the books to pop out.



The machine must be broken. I check all the parts one, two, three times more.



So I wait . . .

And wait . . .

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# FUNERALS ARE FOR THE LIVING



SAMI ELLIS



# Funerals Are for the Living

A NOVEL

Sami Ellis

New from the author of *Dead Girls Walking* comes a YA horror about a girl kidnapped by a racist cult after investigating the supernatural happenings at her sister's gravesite

- **SOPHOMORE NOVEL:** Sami Ellis's debut, *Dead Girls Walking*, got some nice attention, with glowing blurbs from bestselling authors Kalynn Bayron, Trang Thanh Tran, and Terry J. Benton-Walker. This book has plenty of scares and a terrifying supernatural twist, sure to engage Ellis's existing readers and grow her fanbase.
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