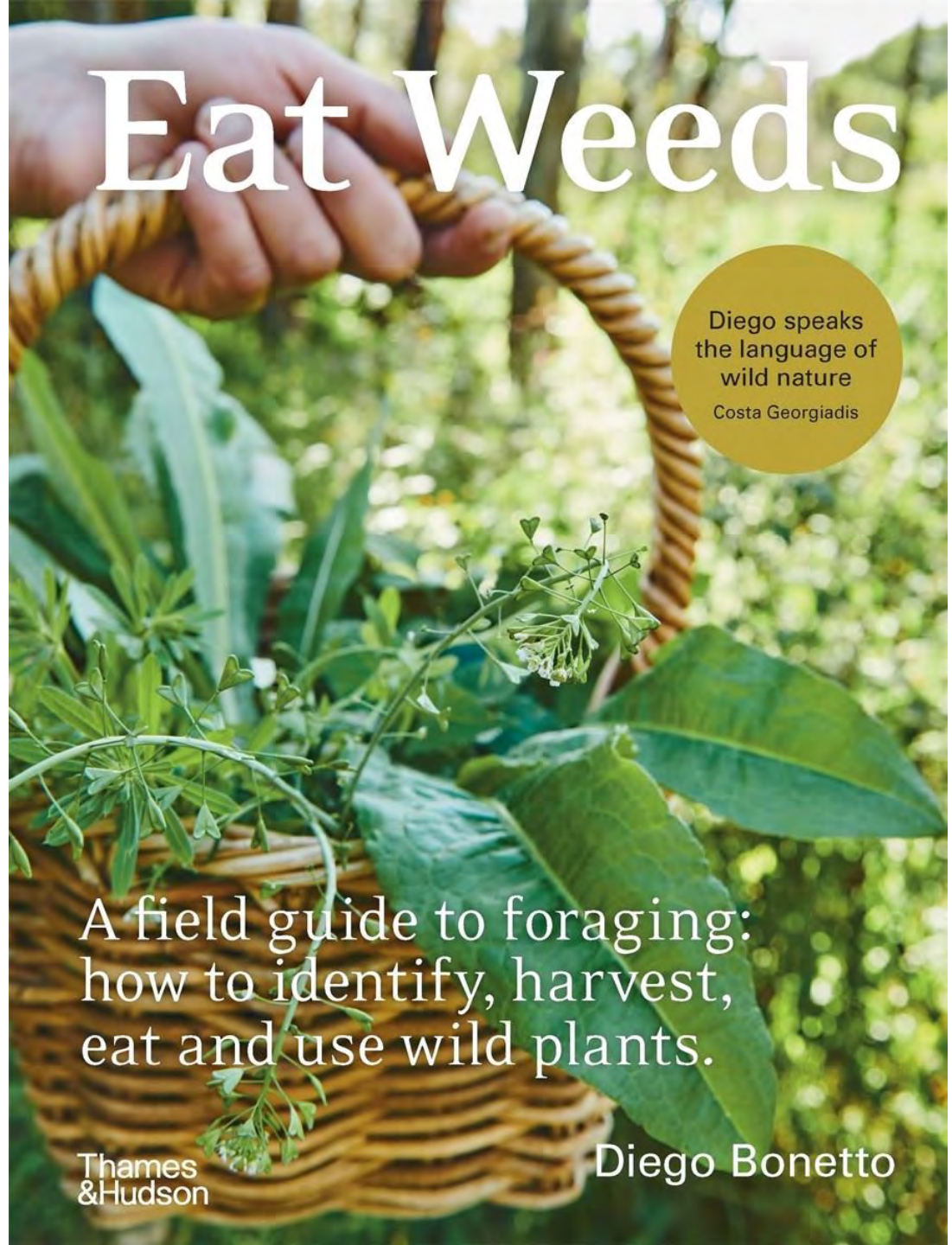
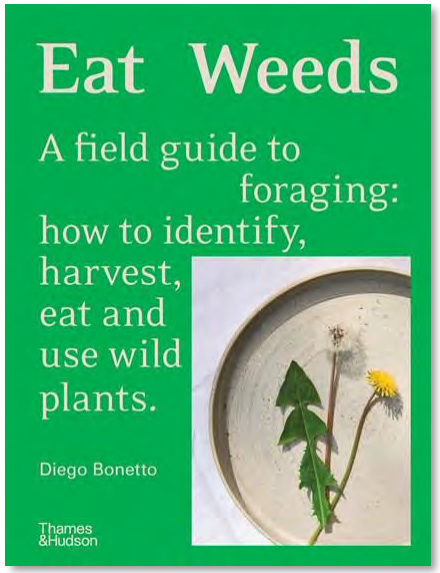
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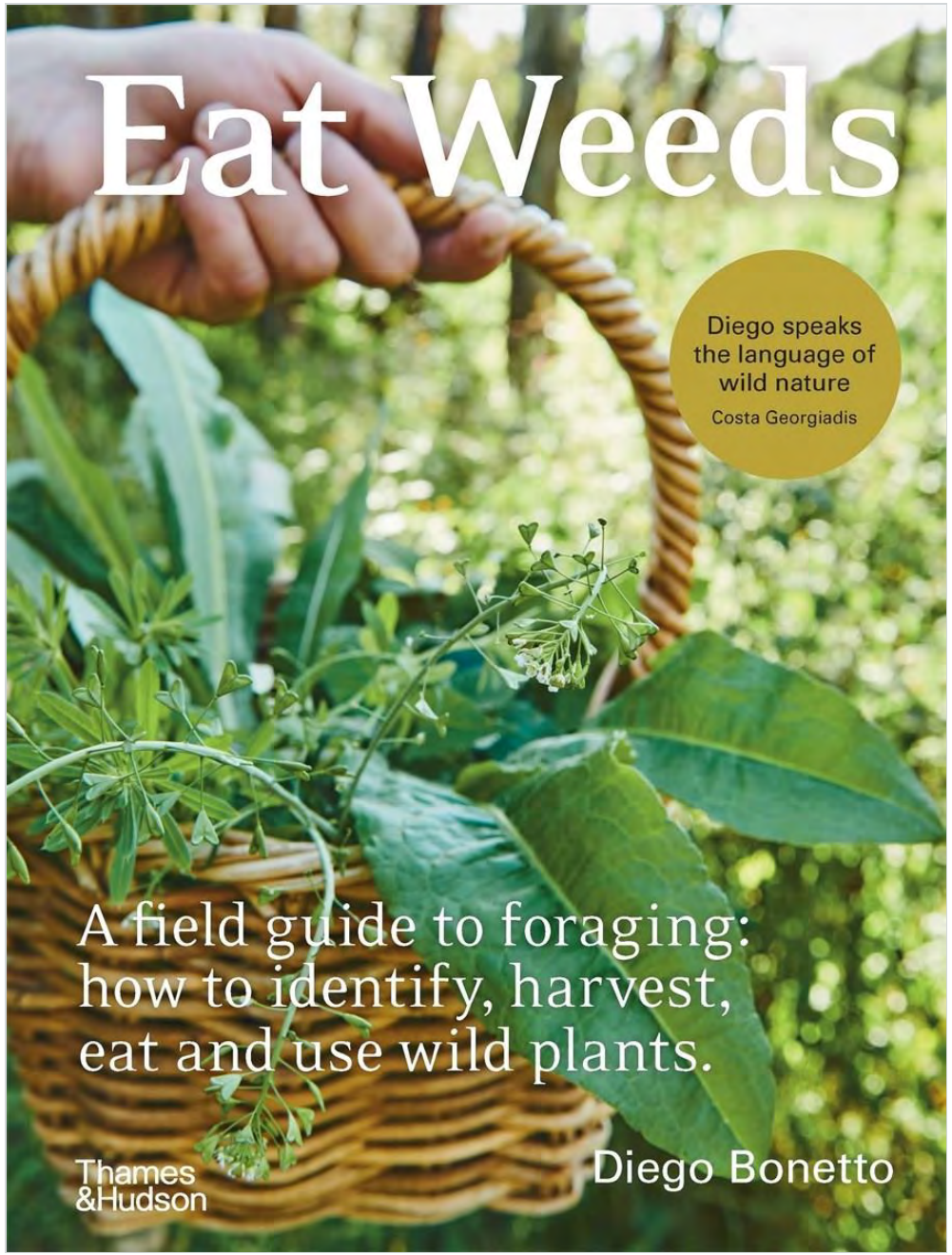
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Eat Weeds
Diego speaks the language of wild nature
Costa Georgiadis
A field guide to foraging: how to identify, harvest, eat and use wild plants.
Thames &Hudson
Diego Bonetto

COMP TITLES



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Eat Weeds

PAPERBACK EDITION

Diego Bonetto

The best-selling guide to finding food within 3 metres of your front door

- Three generations ago it was common practice all over the world to collect this wild food; knowledge of what, where and when to forage was a necessary part of daily life. We still had lived experience of harvesting wild food with our own hands. But with the advent of supermarket culture the knowledge associated with foraging has mostly been lost.

- Today, we want this knowledge back. From forest to seaside, riverbank to city street - even your own yard - there is wild food and medicine available to those who know where to look. In the face of global challenges such as climate change, food insecurity and pandemics, we seek to empower ourselves with the information and skills that enable self-reliance and equip us to care for our families and communities.

- *Eat Weeds* shows you how to engage with wild food sources, transforming your neighbourhood into an edible adventure.

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ACKNOWLEDGEMENT OF COUNTRY

Here in Australia, we all stand on the shoulders of the oldest culture on Earth.

I pay respect to the Traditional Owners and the stories embedded in the landscape around us.

I acknowledge that Aboriginal and Torres Strait Islander peoples have an unbroken, never-ceded connection and guardianship obligation to this land. The stories that articulate this connection are the stories of the land, and it is through these narratives that law, lore and responsibilities are preserved and passed on from generation to generation.

I am constantly inspired and filled with awe by the knowledge that surrounds me, stories older than memory. Stories that arc back to a time before language, when the sound of the wind through the trees blended with the calls of birds and the whisper of shifting sands to create songs and myths that would guide and frame Aboriginal and Torres Strait Islander cultures through tens of thousands of years.

Wherever I am in Australia, and especially on Country I now consider to be my home, I am always deeply aware of being on Aboriginal land. Most of my experiences and learning documented here have been on Darug, Guringai, Dharawal, Gandangara, Yuin and Wiradjuri Country.

I pay respect to those peoples and the contemporary communities who will always be the traditional custodians of their lands. I pay respect to their Elders and story keepers and offer my efforts in upholding the irrefutable rights and sovereignty of the original custodians of Country.

The vast majority of the plants and stories that I present in this book are exotic, having been imported or infiltrated into this continent since European colonisation 250 years ago. I offer stories entrusted to me in my traditional language, Piedmontese, along with those I have learnt from other custodians from around the world who are now living in Australia.

I have sought permission from original custodians for every single story that I am sharing in this book.

I hope for a society where Indigenous people and cultures are heard, n and respected, and express my commitment to work towards such a society.

Always was, always will be, Aboriginal land.

NOTE ON GEOGRAPHY

Growing up in northern Italy, gathering wild plants was a task my mother would give me to educate me. Actively familiarising myself with the local ecology – watching, listening, tasting – through a process of trial and error, I gradually acquired my 'plant eyes'. Rather than learning to see 'weeds', I was teaching myself to recognise nutritious, edible sources of sustenance and healing, gifted to us by nature.

I have applied my experience growing up in northern Italy to my new home in Australia and this knowledge can be applied even more generally. The plants in this book are mostly universally found and this book is for anyone who wants to know more about our ecology and our role in it. While the book has Australian origins and strong Australian topographies, the theories and philosophies within are entirely global.

Eat Weeds

A field guide to foraging: how to identify, harvest, eat and use wild plants.



Diego Bonetto

T&H

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Foreword by
Costa Georgiadis

Diego Bonetto is as mongrel and resilient as the plants that he celebrates. He possesses all of the traits and characteristics that make weeds such an ever-present everyday phenomenon. His book engages the everywhere with the everybody. The plants he showcases and introduces are a gift that is only limited by our vocabulary and communication skills. Diego speaks the language of wild nature. It is part of the very DNA he grew up with on the land, and this book is an invitation to observe the world around us with a whole new set of goggles.

His energy and storytelling capacity are as indefatigable as the weeds that he traces, harvests and shares at the table as edibles or medicinals. He is in all honesty a weed: vibrant, adaptable, capable and filled with an abundance of energy to share. His love of their story will set you off on a journey that will open up a landscape of new views, outlooks, tastes, flavours and connections to the very blueprint and operating system of our plants. His expert guidance is at the core of this guidebook. Hold on for the ride.


Apple Cider Vinegar
Mulberry + Rose Jam
Pegor's Mulberry Jam
Empire tree
Pickled Lilli Pilly's



Taraxacum officinale

Dandelion

EDIBLE PARTS

leaf, stalk, flower, root

SNAPSHOT

Dandelion is a low-growing herb, with long, toothed leaves radiating from a central crown at the base. It is an annual or biennial, growing to suit conditions, up to half a metre tall and wide, and is naturalised in Australia.

Look-alikes: Lots of plants with a yellow flower and a clock of seeds are confused with dandelions, including sow thistle (p. 43) and flatweed (p. 40). Both of these 'false dandelions' will have several flowers per stalk, while a dandelion will only ever have one flower per stalk. This is a great way of differentiating them at a glance.



Fig. 1 *Taraxacum officinale*

Dandelion is the quintessential edible weed, but it is probably best known in popular culture for its promise of wishes granted when you blow the 'parachute' seeds away from the fluffy seed head (sometimes known as a dandelion clock). We also use its flowers and stems to thread daisy chains.

For hundreds of thousands of years, as we have travelled together on our evolutionary journey, humankind has been an accomplice in the spread of this plant – and in return the dandelion has provided us with food and healing. Yet we call it a weed. We demonise it, pull it up whenever we see it, slash it with the mower as soon as it flowers, and generally discourage it from growing in our lawns.

This plant knows us so well; it is used to the way we treat land and ecology, and has adapted accordingly. It is one of the most successful colonisers of disturbed land, sprouting up whenever it finds an opportunity.

I myself see dandelions as the embodiment of nature's wish to gift us with health and food, regardless of how destructive or disrespectful we've been. Dandelions were one of the very first wild plants I came to know. As a young boy, I was sent out into the fields with my sisters to collect its spring blooms, which were considered a seasonal treat by my family. By harvesting the dandelions, I was playing my part in the deep historical relationship that we, as humans, have with wild plants.

Dandelions are an outstanding, beneficial and delicious coevolutionary species. You are almost certain to find them growing within a couple of metres of your back door.

IDENTIFICATION

Leaves and stalks (Fig. 1, ii)

The serrated leaves grow wide and flat in mown lawns – and upright in high grass, when the plant is competing for sunlight. The leaves are dark green, with a light-coloured and hollow midrib. Sometimes the midrib has a red tinge, due to environmental stress (cold or dry weather) or age. The edges of the leaves are deeply toothed, giving the plant its name: 'dandelion' is derived from the French *dent de lion* – lion's tooth. Several tall, hollow, flowering stems arise from the plant's base.

Flowers and seeds (Fig. 1, i)

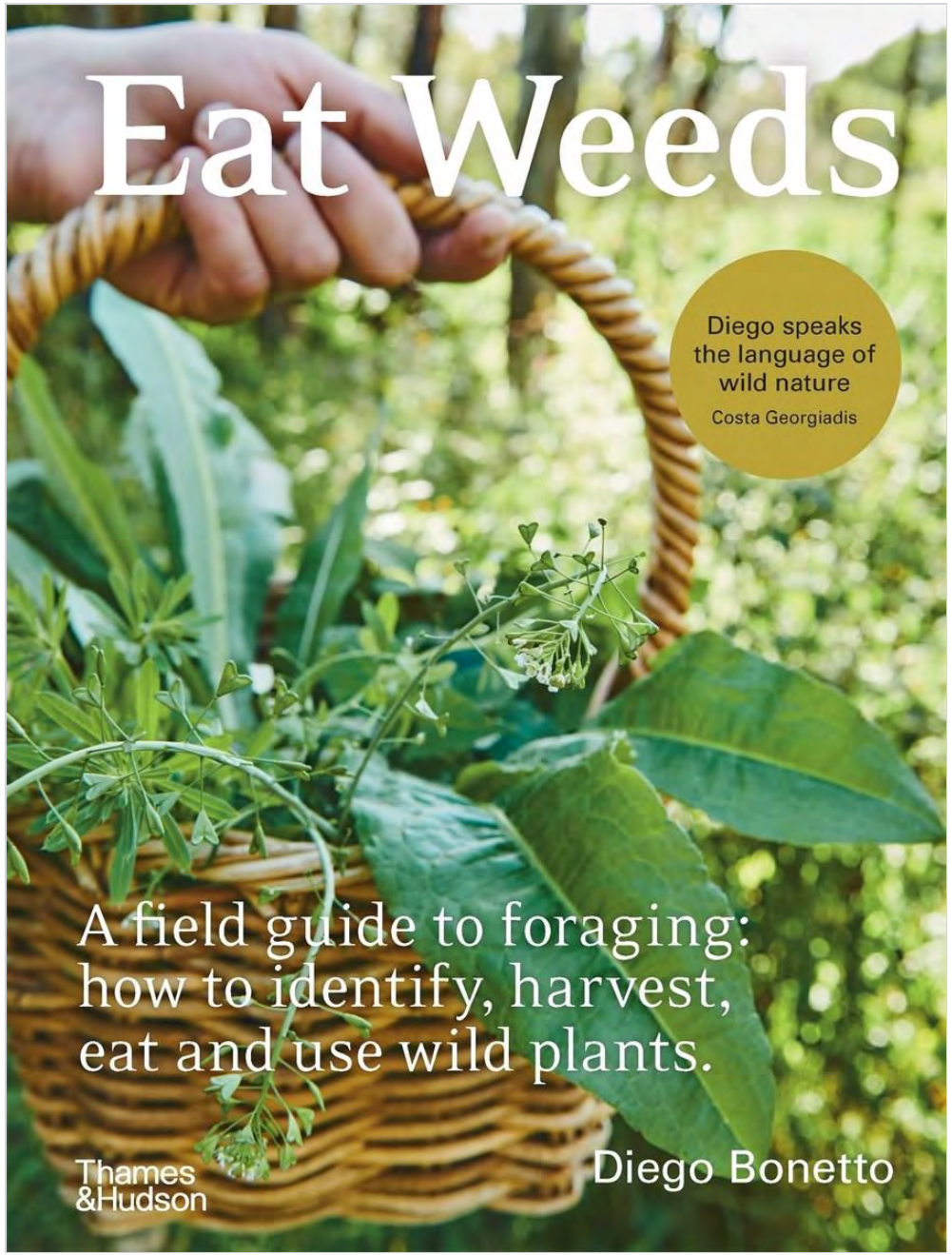
The flower heads are made up of dozens of yellow, overlapping petals (each one being a flower itself). Each flower head unfurls facing the sun and remains open for one or two days, before it closes to form the seed head. A ball of fluffy mini-parachutes then appears at the top of the stem, ready to be dispersed by the wind.



Fig. 2 Peppercorn tree (*Schinus molle*) leaves.



Fig. 3 Peppercorn tree (*Schinus molle*) fruit.



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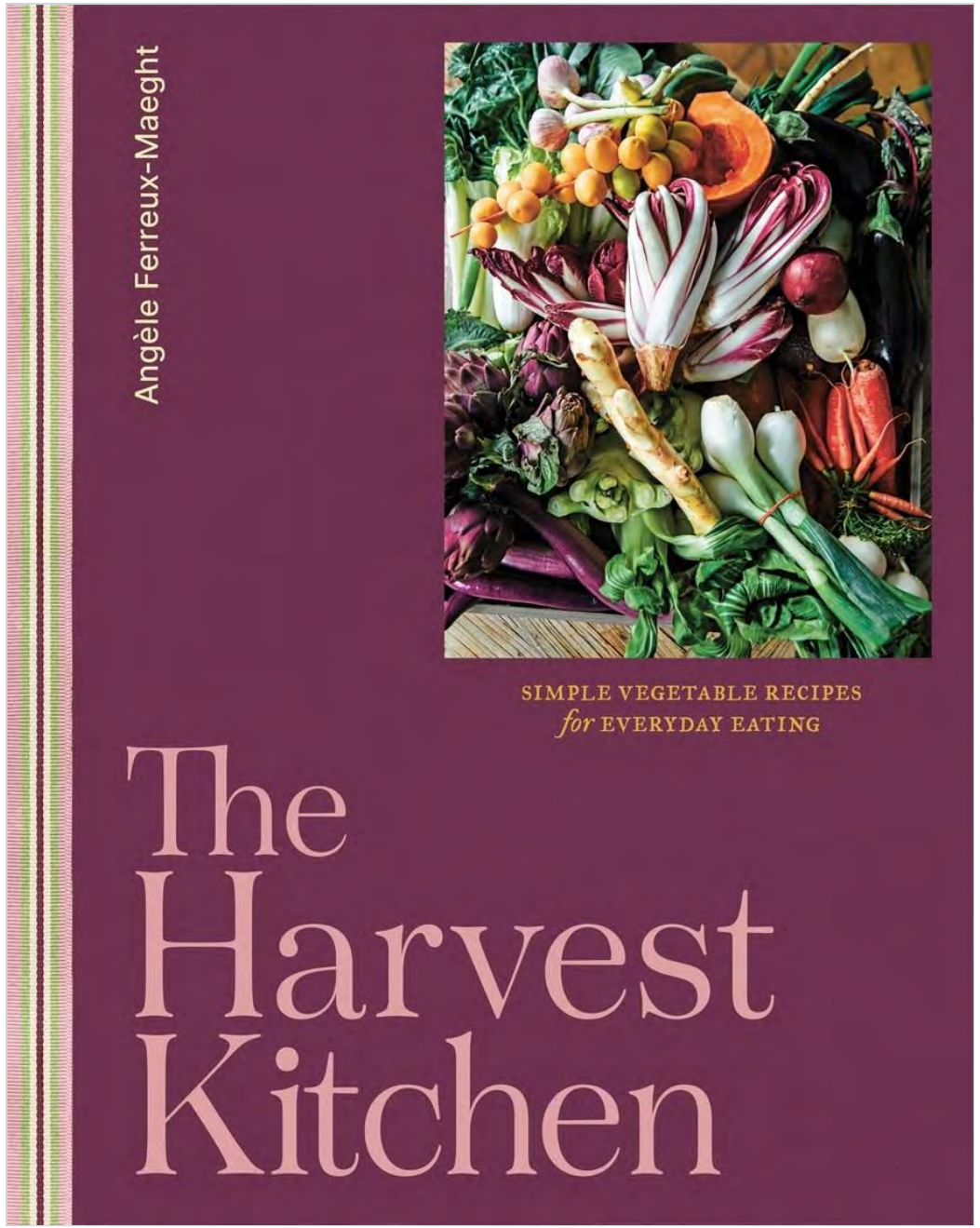
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Angèle Ferreux-Maeght



SIMPLE VEGETABLE RECIPES
for EVERYDAY EATING

The Harvest Kitchen



The Harvest Kitchen

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Angele Ferreux-Maeght

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Vegetables

Chocolate & beetroot cake

SERVES 6–8
PREP: 15 MINUTES
COOK: 40 MINUTES

300 g (10½ oz) beetroot (beet), cooked (see Tip, page 21)

4 eggs

120 g (4½ oz) raw (demerara) sugar

a pinch of salt

200 g (7 oz) dark chocolate

2½ teaspoons baking powder (or 1 tablespoon sourdough starter)

200 g (2 cups) almond flour

100 g (3½ oz) rice flour

Glaze

200 g (7 oz) white chocolate

1 tablespoon beetroot (beet) juice or pureed cooked beetroot (from above)

Preheat the oven to 180°C (350°F) fan-forced.

In a blender, puree the cooked beetroot until completely smooth (reserve 1 tablespoon for the glaze, if needed), then add the eggs, sugar and salt. Blend until light and fluffy.

In a small saucepan, melt the dark chocolate over low heat. Once melted, add it the beetroot mixture. Blend or stir together, then add the baking powder.

In a large bowl, combine the almond flour and rice flour, then pour the beetroot mixture into the flour and fold using a spatula.

Pour the batter into a 22–24 cm (8¾–9½ in) non-stick bundt tin, or a 20–22 cm (8–8¾ in) cake tin that has been lined with baking paper.

Bake for 40 minutes, then remove from the oven and leave to cool in the tin for a few minutes before unmoulding.

To prepare the glaze, gently melt the white chocolate in a small saucepan over low heat. Remove from the heat, add the beetroot juice and mix well.

Once the cake is completely cool, pour the glaze over the cake and let it set for about 10 minutes before serving.





BROCCOLI

YEAR ROUND

VARIETIES

Calabrese, Romanesco, sprouting (De Cicco, Green Sprouting, Purple Sprouting), purple ...

SELECTION

Choose broccoli with firm heads and tightly packed, unblemished florets. Avoid any that are soft, yellow or have dark spots.

IN THE KITCHEN

Steam, boil or sauté

STORAGE

Store in a plastic bag in the fridge for up to a week.

BENEFITS

Rich in vitamins C, K and antioxidants, promotes heart health and digestion.



Broccoli tabouli

SERVES 4
PREP: 10 MINUTES

1 head of broccoli, chopped
80 g (2¾ oz) pecans, chopped
1 bunch of mint, finely chopped
1 bunch of parsley, finely chopped
seeds of ½ pomegranate
1 spring onion (scallion), sliced

Dressing

1 tablespoon Dijon mustard
75 ml (2½ fl oz) olive oil
60 ml (¼ cup) sherry vinegar

Pulse the raw broccoli in a food processor until it resembles fine couscous.

Transfer the broccoli to a salad bowl with the pecans, mint, parsley and pomegranate seeds.

In a separate bowl, whisk together the dressing ingredients, then season with salt and pepper.

Drizzle the dressing over the tabouli and toss well.

Serve garnished with the spring onion.



CORN

SUMMER

VARIETIES

Sweet corn (True Gold, Golden Bantam, Peaches & Cream), field corn (also called dent corn or maize, used for cornmeal, flour and grits; Oaxacan Green Corn, Hopi Blue Corn) ...

SELECTION

Choose corn cobs with well-formed and tightly packed kernels. Avoid any with shrivelled kernels or black spots.

IN THE KITCHEN

Boil, steam, roast or barbecue the cobs, or eat the kernels raw in a salad or pan-fried.

STORAGE

Store in the vegetable drawer of the fridge for a few days.

BENEFITS

Rich in fibre, vitamin B, antioxidants and energy.



Corn ribs

SERVES 2
PREP: 10 MINUTES
COOK: 5 MINUTES

2 corn cobs

1 tablespoon cornflour (corn starch) or rice flour

olive oil, for pan-frying (see Tip)

a pinch of fleur de sel (sea salt flakes)

Using a sharp knife, carefully slice the corn cobs into 'ribs', by cutting the cobs lengthways into long slivers, as close to the core as possible so the kernels stay intact.

Coat the corn ribs in the cornflour.

Heat a large frying pan over medium–high heat. Once hot, drizzle in a little olive oil then cook the corn ribs for 5 minutes, turning to brown the corn on all sides.

Briefly drain on paper towel to absorb any excess oil.

Sprinkle with salt flakes and serve warm as an appetiser, with your favourite creamy dip on the side.

Tip

Instead of olive oil, you could fry the corn in ghee or coconut oil.



Roast cauliflower
with peanut sauce

SERVES 4
PREP: 10 MINUTES
COOK: 1 HOUR 5 MINUTES

1 large cauliflower

olive oil, for brushing

sweet or smoked paprika, dried chilli flakes, aleppo pepper or piment d'Espelette, for sprinkling

mint leaves, to garnish (optional)

Sauce

3 tablespoons peanut butter

2 tablespoons maple syrup

juice of 1 lemon

Remove the cauliflower leaves from the cauliflower head and reserve them for another recipe (see Tip). Place the whole cauliflower in a large saucepan of boiling water and cook for 20 minutes.

Meanwhile, preheat the oven to 160°C (320°F) fan-forced. Line a baking tray with baking paper.

Drain the cauliflower and arrange it on the baking tray. Brush generously with olive oil and sprinkle with your chosen spice. Wrap the baking paper around the cauliflower to prevent the florets browning. Bake for 45 minutes.

In a small bowl, mix together the sauce ingredients, thinning with a little water until smooth.

Sprinkle the roasted cauliflower with more of your chosen spice, garnish with mint, if desired, and serve on top of the sauce.

Tip

Save the cauliflower leaves to stir-fry in hot oil with a splash of soy sauce and a little grated ginger. Enjoy with rice, as a side dish, or in a quiche.





Miso-glazed eggplant

SERVES 5
PREP: 15 MINUTES
COOK: 40 MINUTES

5 medium eggplants (aubergines)
olive oil, for pan-frying
fresh herbs, to garnish (optional)

Miso glaze
150 g (5½ oz) red or white miso paste (or half and half)
75 ml (2½ fl oz) mirin
60 ml (¼ cup) soy sauce
1 tablespoon maple syrup (or agave syrup, honey or sugar)
juice of 1 lemon

To prepare the miso glaze, combine the miso paste, mirin, soy sauce and maple syrup in a saucepan. Heat gently until all the ingredients come together, then stir in the lemon juice and remove from the heat.

Cut the eggplants in half lengthways. Using the tip of a sharp knife, score the eggplant flesh in a diamond pattern, without cutting all the way through.

Preheat the oven to 180°C (350°F) fan-forced. Line a baking dish with baking paper.

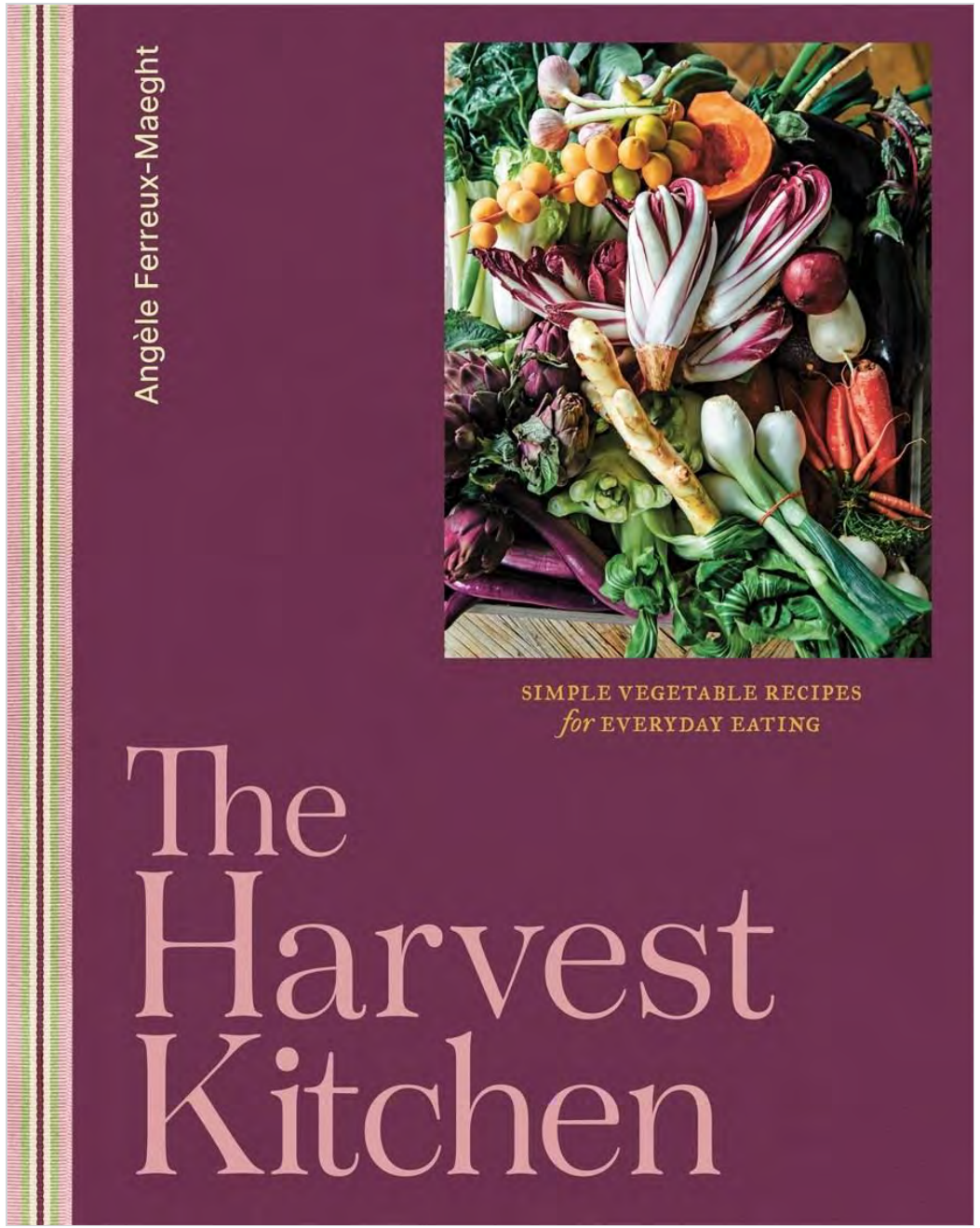
Heat a drizzle of olive oil in a frying pan over medium–high heat. Add the eggplant halves, cut side down, and sear for 7 minutes. Turn them over and coat the cut side with the miso glaze.

Arrange the glazed eggplants in the baking dish, cut side up.

Bake for 30 minutes, or until the eggplants are tender and meltingly soft.

Serve warm or cold, garnished with fresh herbs, if desired.





The Harvest Kitchen

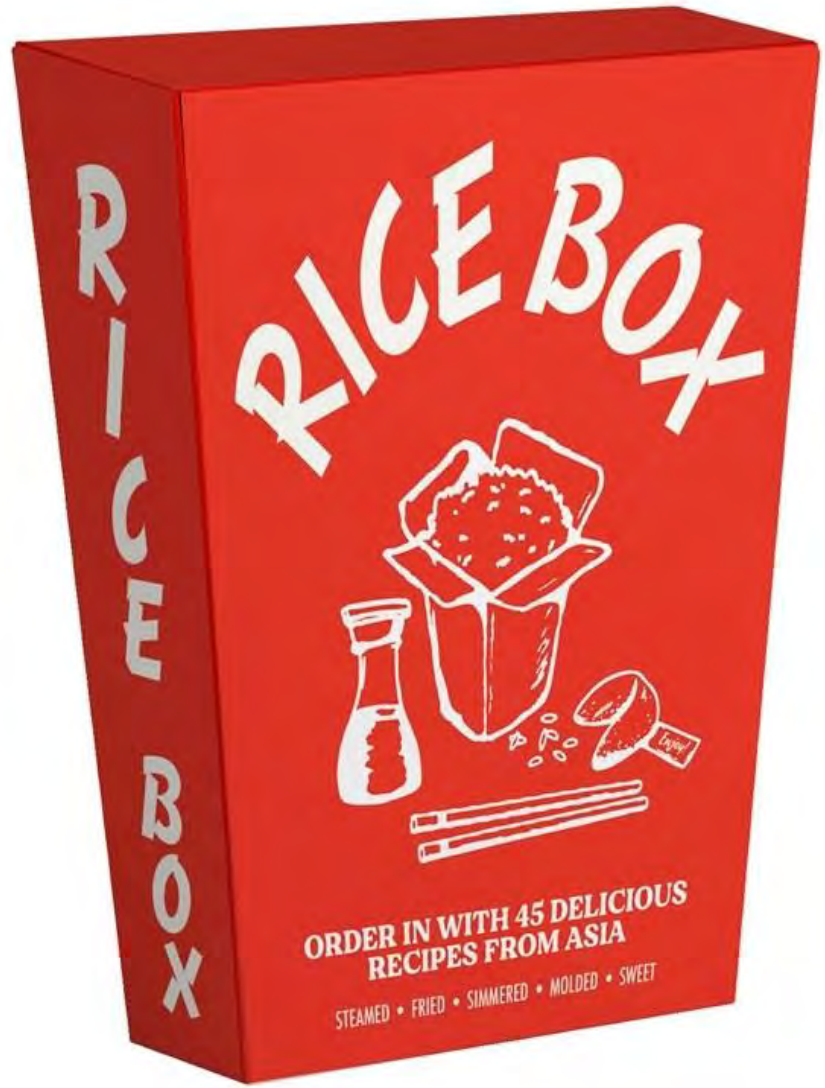
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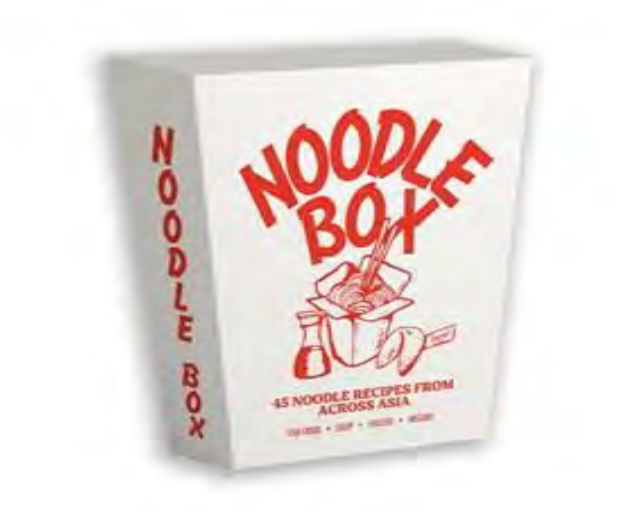
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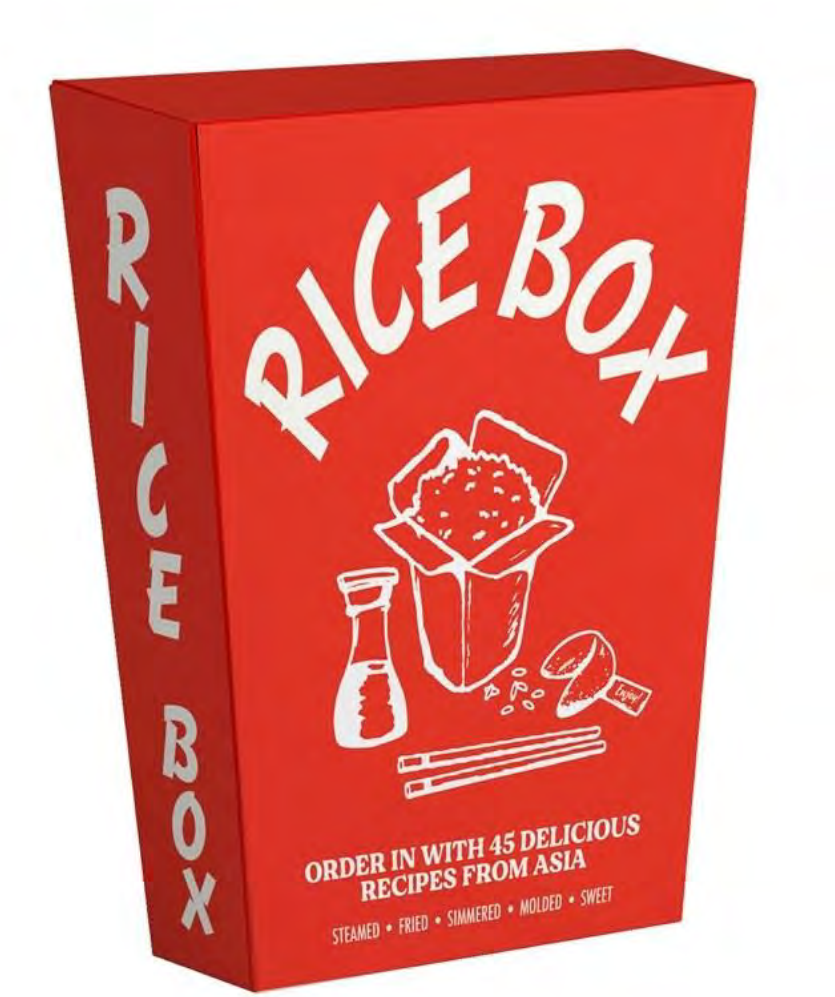
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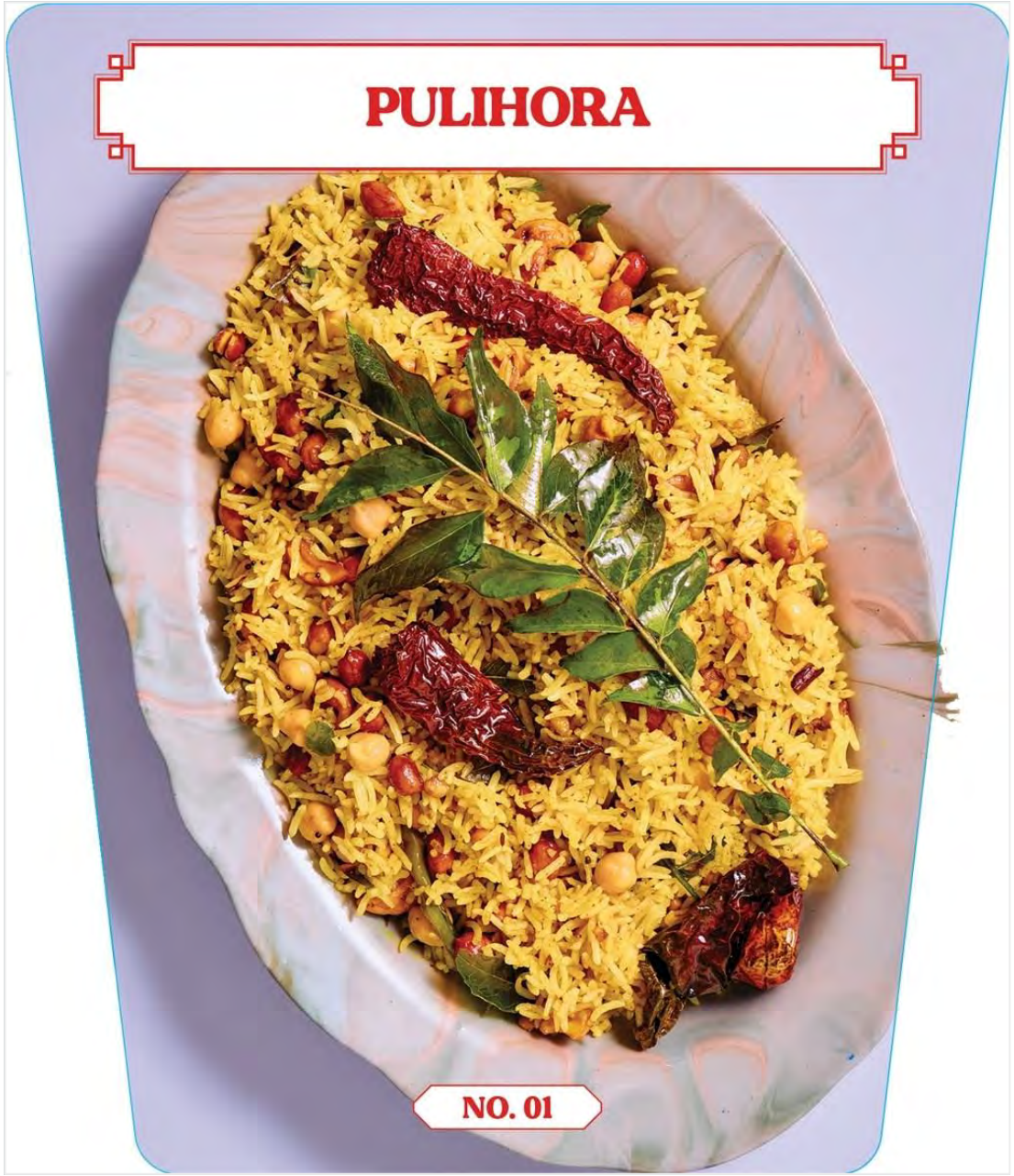
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PULIHORA



NO. 01

01. PULIHORA ..... SERVES 4



For lovers of zestier recipes, Pulihora is a tamarind rice from Andhra Pradesh in India that's prepared for family meals, as well as festive occasions.

INGREDIENTS

125 ml (½ cup) neutral oil
½ tsp mustard seeds
½ tsp cumin seeds
40 g (¼ cup) raw peanuts, skin on
40 g (¼ cup) raw cashews
2 tsp chana dal (split chickpeas)
2 tsp urad dal (black gram)
1 tsp ground turmeric
2 sprigs curry leaves
2–4 green chillies
5–6 dried Kashmiri red chillies
2 tbsp tamarind paste
1 tsp salt
555 g (3 cups) steamed basmati rice, at room temperature
85 g (½ cup) tinned chickpeas

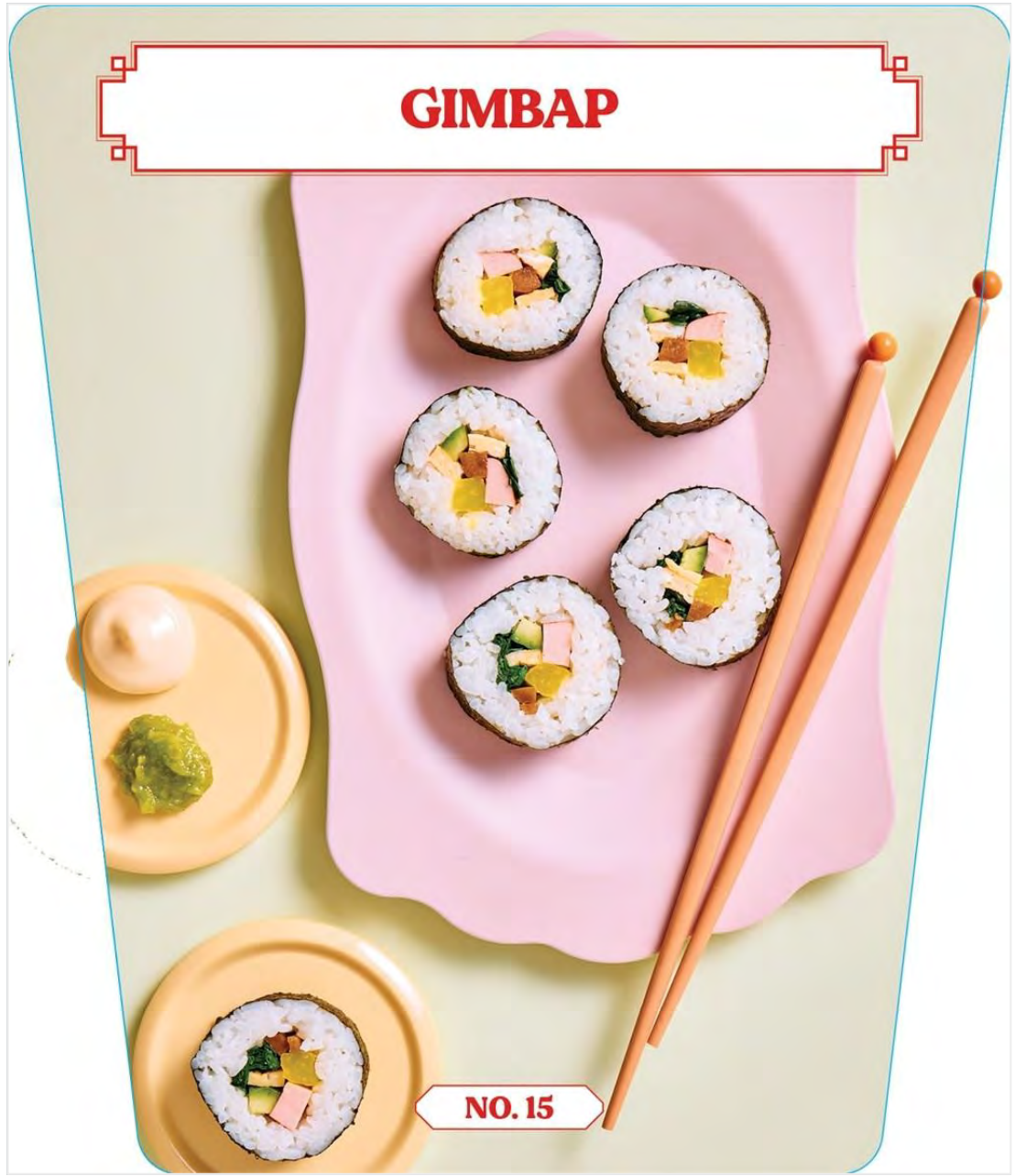
METHOD

Heat the oil in a large frying pan over low heat. Add the mustard and cumin seeds and the peanuts, and stir-fry for about 1 minute until fragrant and the peanuts are roasted.

Add the cashews and stir-fry for another minute. Add both dals, the turmeric, curry leaves and green chillies and stir-fry for 30 seconds. Add the Kashmiri chillies and stir-fry for a further 30 seconds.

Add the tamarind paste, salt and 60 ml (¼ cup) of water. Increase the heat to medium and mix well. Cook for 3–5 minutes, until the liquid has reduced and thickened.

Add the rice and chickpeas, if using, stirring until evenly coated and warm


GIMBAP
NO. 15

15. GIMBAP ..... SERVES 2



Korea's Gimbap, like Japan's Makizushi,, combines nori, rice and fillings to great effect. Easily transportable, it makes a great option for picnics and meals on the go..

INGREDIENTS

- 60 ml (¼ cup) rice vinegar
- 1 tbsp caster (superfine) sugar
- 370 g (2 cups) steamed short-grain rice
- 1 Lebanese (short) cucumber
- 1 bunch English spinach, roots trimmed
- 2 tsp sesame oil
- 2 eggs
- 1 tsp neutral oil
- 5 nori sheets
- 5 strips of pre-cut danmuji (yellow pickled radish)
- 5 strips of pre-cut barbecued gimbap ham (see Note)
- 5 strips of pre-cut seasoned burdock root
- mayonnaise, to serve
- soy sauce, to serve
- wasabi, to serve

METHOD

Combine the rice vinegar, sugar and a pinch of salt in a small saucepan and stir over low heat until the sugar dissolves. Set aside.

While the rice is still warm, spread it out on a tray, sprinkle with the rice vinegar mixture and leave to cool.

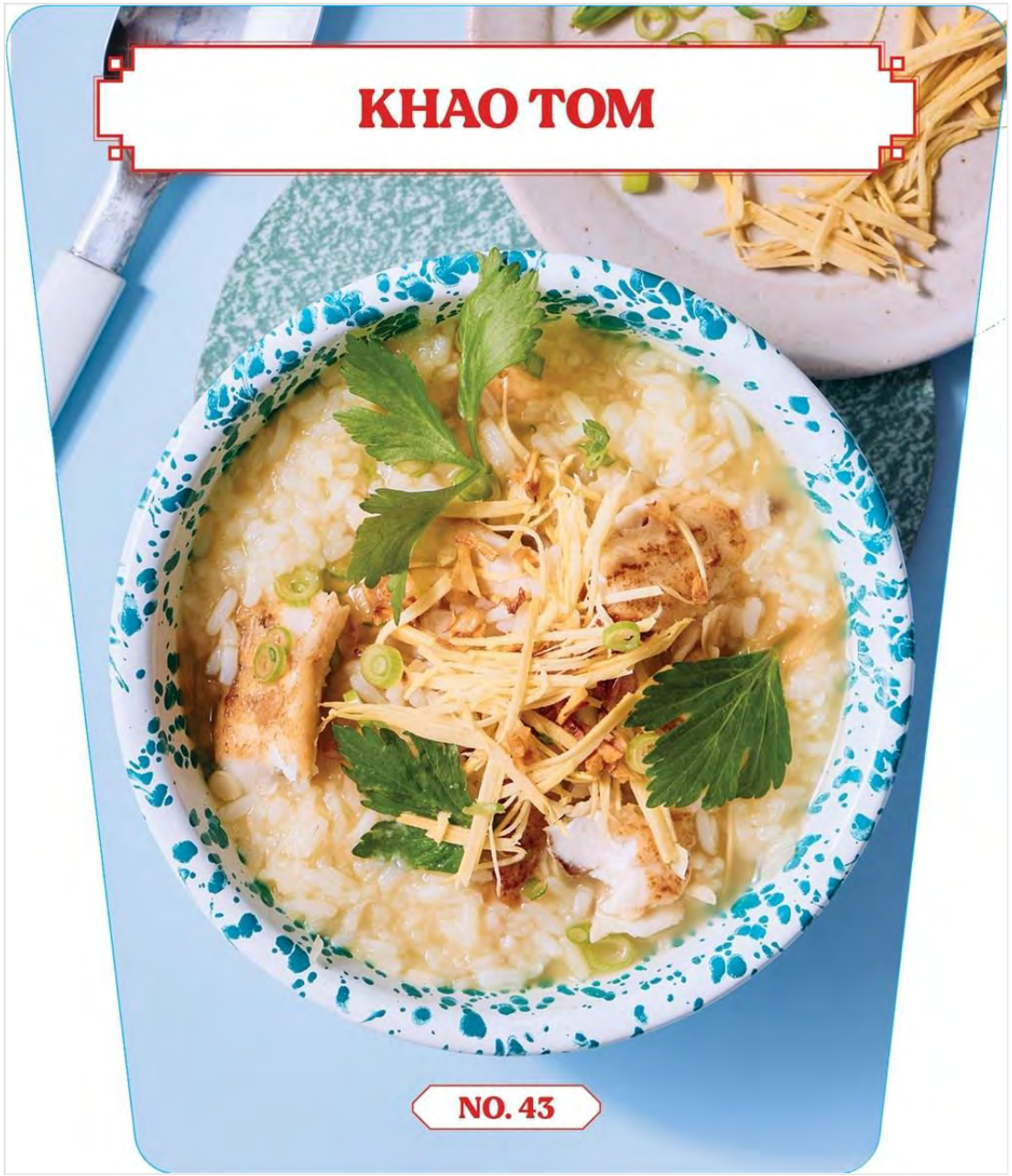
Cut the cucumber in half lengthways and scrap out the seeds with a spoon. Cut the halves into 5 mm (¼ in) thick strips and set aside.

Bring a saucepan of water to the boil over medium–high heat. Blanch the spinach for 1 minute. Drain and refresh under cold running water, then squeeze out as much water as possible. Place the spinach in a bowl, season with the sesame oil and a pinch of salt, and mix well. Set aside.

To assemble, place a nori sheet, shiny-side down and with the longer side facing you, on a sushi mat. Spread about 185 g (1 cup) of the rice evenly over the nori, leaving a 4 cm (1½ in) edge at the top of the nori. Place one or two strips each of the cucumber, egg, danmuji, ham and burdock root along the edge closest to you, and top with a few spinach leaves. Be careful not to overfill your gimbap. Repeat to make five rolls.

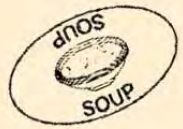
Cut each roll into 2 cm (¾ in) thick pieces and serve with mayonnaise, soy sauce or wasabi on the side.

KHAO TOM



NO. 43

43. KHAO TOM ..... SERVES 3



Khao tom is a flavourful and aromatic Thai rice soup, which commonly features seafood. Here, barramundi is used for a fresh, light flavour.

INGREDIENTS

450 ml (15 fl oz) pork stock
1 small whole barramundi, cleaned, filleted and cut into 3–4 cm (1¼–1½ in) slices, bones reserved
250 g (9 oz) steamed jasmine rice
3 tbsp grapeseed oil
2 garlic cloves, roughly chopped
1 tbsp fish sauce
1 tsp soy sauce
1 tsp ground white pepper
1 tbsp Tianjin preserved vegetable
5 g (¼ cup) celery leaves, finely chopped
1 spring onion (scallion), finely sliced

METHOD

In a large saucepan over high heat, bring the pork stock and 350 ml (12 fl oz) of water to the boil. Add the barramundi bones and boil for 5 minutes, then strain the stock through a fine-mesh sieve into a large container. Discard the bones and clean the saucepan.

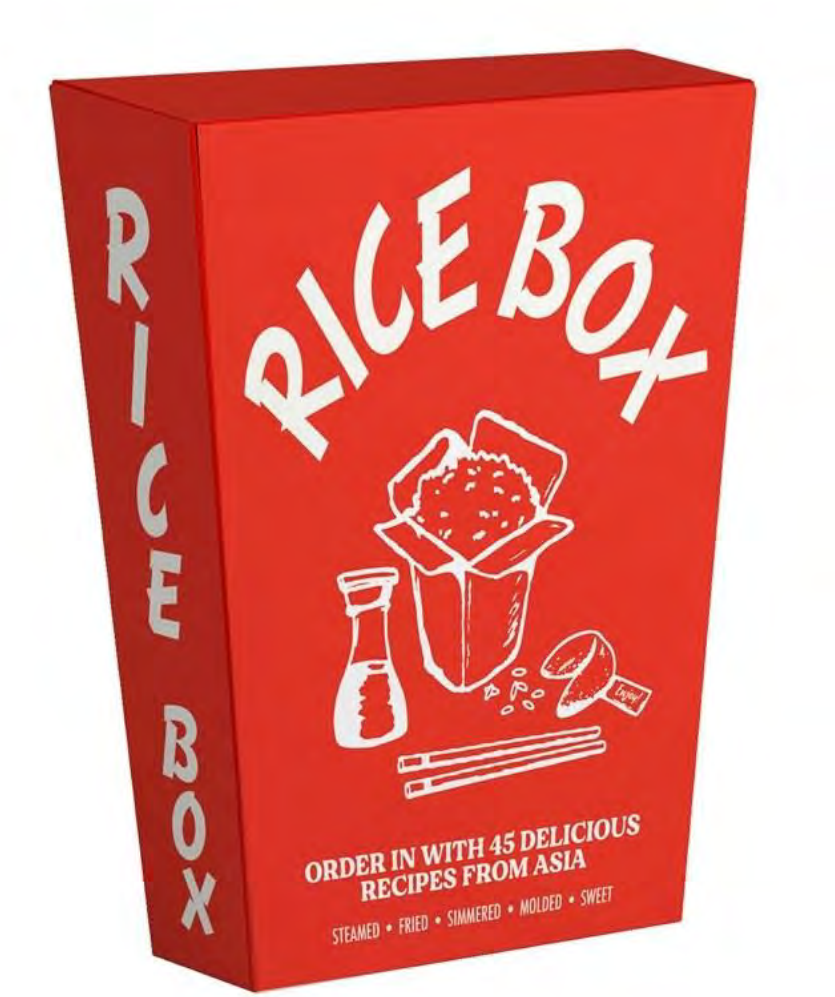
Add the rice to the clean saucepan along with threequarters of the stock. Cook over medium–low heat until the rice is tender.

Heat the grapeseed oil in a non-stick frying pan overmedium heat and fry the garlic for about 5 minutes until golden and crispy. Using a slotted spoon, remove the garlic crisps from the oil and set aside.

Pan-fry the sliced barramundi in the left-over oil until just cooked through, then add the fish sauce, soy sauce and to the pan, along with the Tianjin preserved vegetable, and cook for 2 minutes.

Transfer the fish and its cooking liquid to the saucepan of rice and gently stir to combine.

Ladle the khao tom into three serving bowls and garnish with the garlic crisps, celery leaves, spring onion and young ginger.



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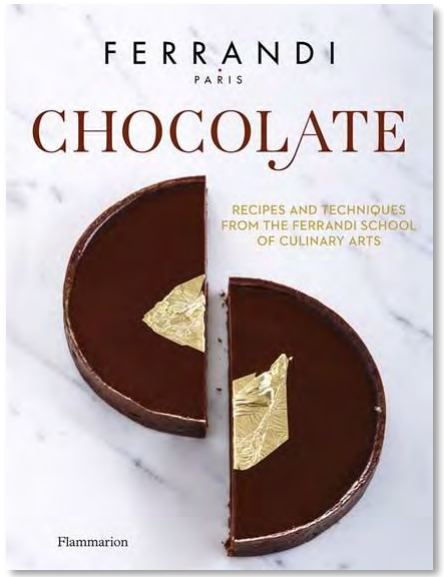
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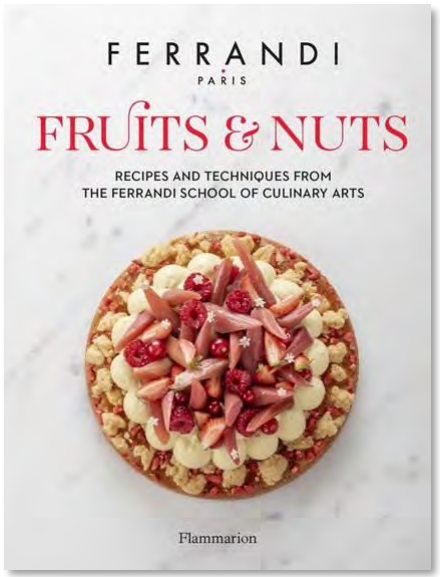


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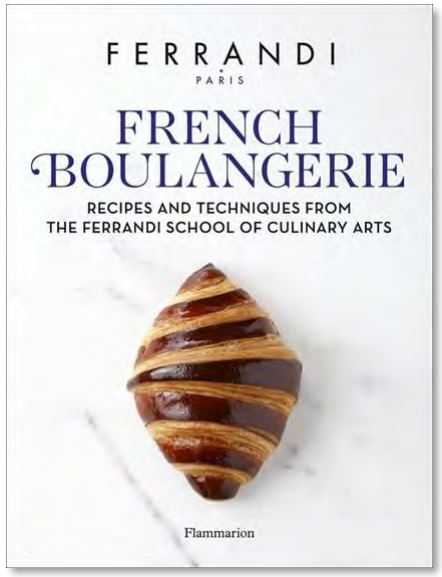
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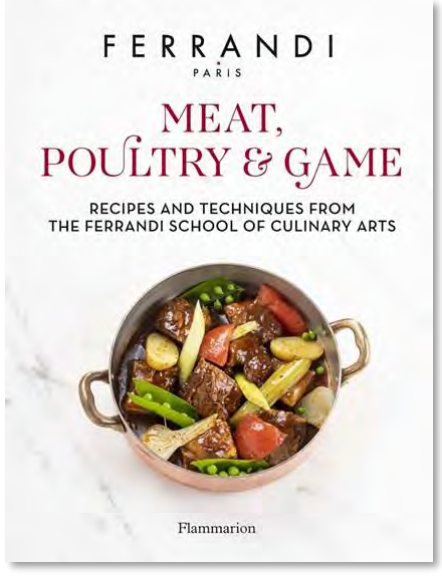
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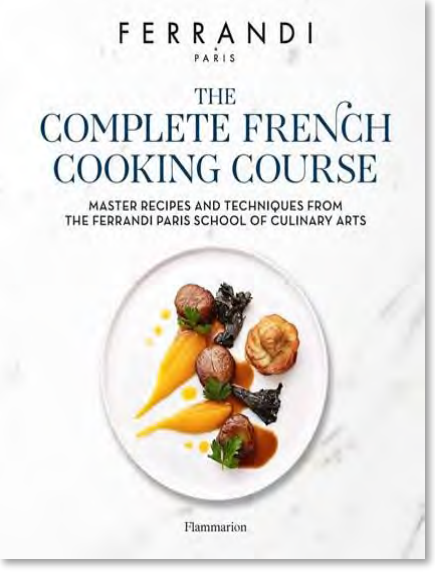
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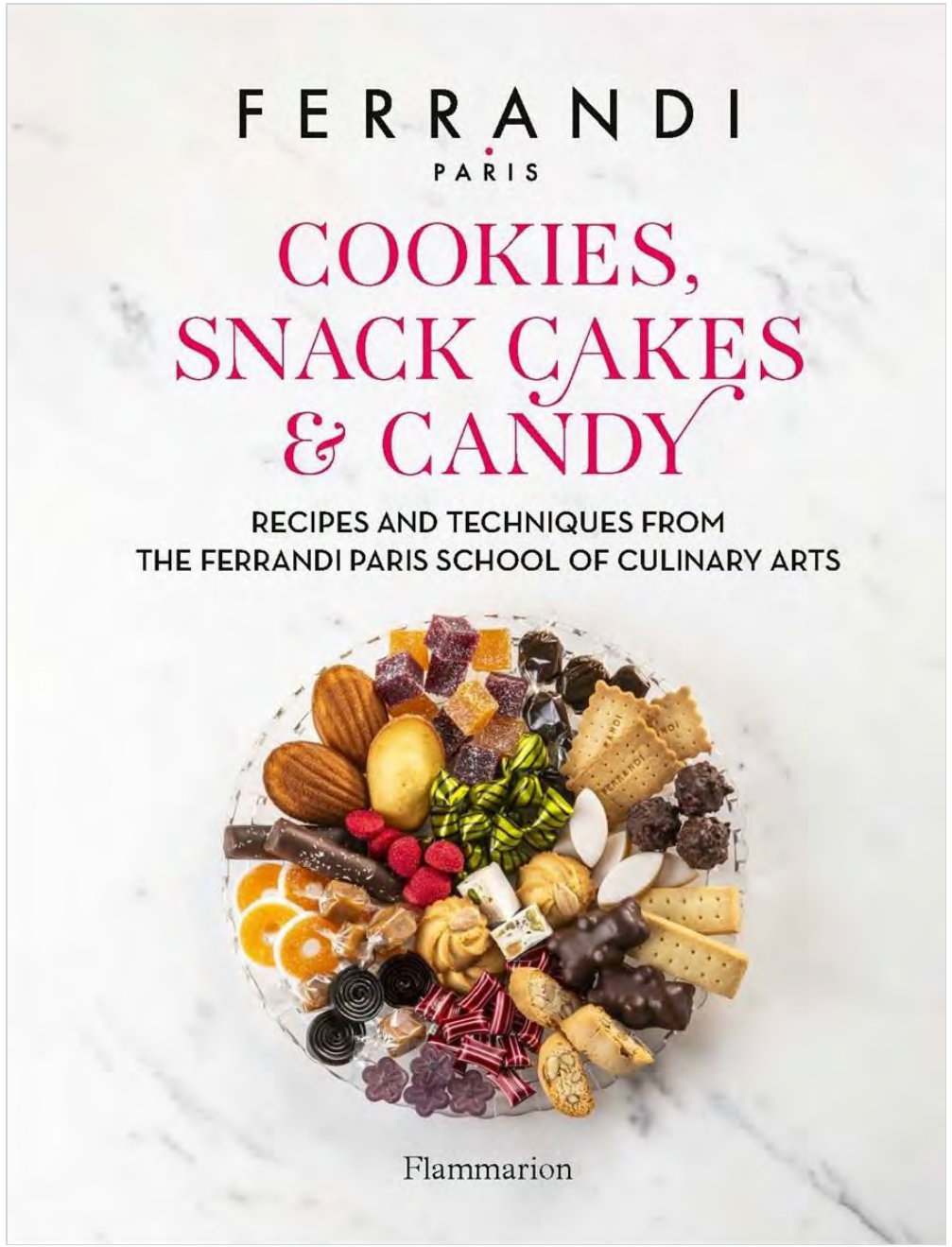
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Cookies, Snack Cakes, and Candy

RECIPES AND TECHNIQUES FROM THE FERRANDI PARIS SCHOOL OF CULINARY ARTS

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Perfect the art of cooking sweet treats and desserts by following step-by-step techniques and recipes from the culinary experts at FERRANDI Paris.

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Macarons

Pour 100 coques

Préparation
30 minutes

Repos
40 minutes

Réfrigération
24 heures

Cuisson
12 à 15 minutes

Conservation
5 à 6 jours au réfrigérateur

Matériel
Mixeur plongeant
Passette
Poches + douilles unies 10 mm de ∅
Robot pâtissier
Maryse

Ingrédients
Coques de macarons
à base de meringue française
330 g de sucre glace
180 g de poudre d'amandes
170 g de blancs d'œufs
Colorant en poudre hydrosoluble de votre choix
115 g de sucre



1 • Mixez ensemble le sucre glace et la poudre d'amandes.



2 • À l'aide d'un mixeur plongeant, mélangez les blancs d'œufs avec le colorant.



3 • Dans la cuve du robot muni du fouet ou au fouet manuel, serrez les blancs d'œufs et le sucre jusqu'à l'obtention d'un bec d'oiseau.



4 • Versez le mélange sucre glace et poudre d'amandes et macaronnez avec une maryse pour faire retomber la pâte. Veillez à ne pas trop la mélanger.



5 • Mettez la pâte dans une poche munie d'une douille ronde de 10 mm de diamètre et pochez les coques sur une plaque recouverte de papier cuisson.



6 • Tapotez la plaque afin de lisser les coques. Laissez croûter pendant 40 minutes à température ambiante puis faites-les cuire dans un four ventilé à 150 °C (th. 5) pendant 12 à 15 minutes.



BROOKIES

Pour 10 brookies

Préparation
40 minutes

Réfrigération
2 heures

Cuisson
18 minutes

Conservation
3 à 4 jours bien filmé

Matériel
Cercle à tarte de 10 cm de Ø
Corne
Fouet
Tamis
Poche à douille
Robot pâtissier

Ingrédients

Pâte à cookies
125 g de beurre doux pommade
112 g de vergeoise brune
62 g de sucre en poudre
50 g d'œufs
200 g de farine T55
5 g de levure chimique
2 g de fleur de sel
150 g de chocolat noir 70 %

Appareil à brownie
52 g de farine T55
30 g de poudre de cacao
115 g de beurre
90 g + 50 g de chocolat 70 %
115 g d'œufs
45 g de vergeoise brune
165 g de sucre en poudre
5 g de fleur de sel

PÂTE À COOKIES

Dans la cuve du robot pâtissier muni de la feuille, crémez le beurre avec la vergeoise et le sucre. Ajoutez les œufs en deux fois, et cornez bien le fond de la cuve. Ajoutez la farine, la poudre à lever, le sel et la poudre de noisettes. Mélangez jusqu'à ce que le mélange soit homogène. Ajoutez le chocolat noir en morceaux. Filmez au contact et réservez au réfrigérateur pendant 2 heures minimum.

APPAREIL À BROWNIE

Tamisez la farine et la poudre de cacao ensemble. Réservez. Faites fondre le beurre et versez-le sur les 90 g de chocolat préalablement haché. Mélangez pour obtenir une texture lisse. Dans un cul-de-poule, blanchissez les œufs, la vergeoise et le sucre à l'aide d'un fouet pendant 10 minutes ou jusqu'à ce que le mélange double en volume. Ajoutez ces œufs blanchis dans le chocolat fondu et mélangez délicatement avec une spatule. Incorporez les poudres tamisées et la fleur de sel. Mélangez. Ajoutez les 50 g de chocolat haché et mélangez.

MONTAGE

Sur une plaque recouverte de papier cuisson, placez un cercle à tarte de 10 cm de diamètre. Mettez-y 75 g de pâte à cookies à l'aide d'une cuillère puis par-dessus 70 g d'appareil à brownie. Enfournez à 170 °C (th. 5/6) pendant 18 minutes. Laissez froidir et décerclez les brookies en vous aidant de la pointe d'un couteau d'office.



CARAMEL POP-CORN

Pour 4 personnes

Préparation
20 minutes

Cuisson
10 minutes

Conservation
XXX

Matériel
Casserole avec couvercle

Ingrédients
30 g d'huile végétale
100 g de grains de maïs à pop-corn
200 g de sucre en poudre
50 g d'eau
50 g de beurre doux
3 g de fleur de sel (facultatif)
½ cuillerée à café de bicarbonate de soude (facultatif)

Dans une grande casserole avec couvercle, faites chauffer l'huile. Ajoutez les grains de maïs, couvrez et laissez éclater à feu moyen en secouant régulièrement. Quand le pop-corn a terminé d'éclater, retirez-le du feu et réservez-le dans un grand saladier.

Dans une autre casserole, faites chauffer à feu moyen le sucre et l'eau sans remuer jusqu'à l'obtention d'un caramel doré. Hors du feu, ajoutez le beurre délicatement en faisant attention aux projections, puis mélangez avec spatule.

Incorporez, si vous le souhaitez, le sel puis le bicarbonate de soude puis mélangez rapidement. Le caramel va mousser légèrement, c'est normal. Versez immédiatement le caramel sur le pop-corn et mélangez rapidement pour bien l'enrober.

Sur une plaque recouverte de papier cuisson, étalez le pop-corn et laissez-le refroidir pour qu'il devienne bien croustillant.

TRUCS ET ASTUCES DE CHEFS

L'ajout du bicarbonate de soude permet d'obtenir un caramel plus léger et croustillant.



Madeleines

Pour 24 madeleines

Préparation
15 minutes

Cuisson

Repos
2 heures

Congélation
10 minutes

Conservation
1 semaine bien filmée dans un endroit sec

Matériel
Fouet
Moules à madeleines
Poche
Tamis
Thermomètre

Ingrédients
116 g d'œufs
96 g de sucre en poudre
1 g de sel
154 g de farine T45
5 g de levure chimique
46 g de lait entier
21 g de miel toutes fleurs
5 g d'huile de pépins de raisin
154 g de beurre
½ gousse de vanille



1 • Beurrez les moules à madeleines et farinez-les pour bien les chemiser. Tapotez les moules à l'envers pour retirer l'excédent de farine.



2 • Dans un cul-de-poule, mélangez au fouet les œufs, le sucre et le sel puis ajoutez la farine et la levure chimique préalablement tamisées.



3 • Versez le lait chauffé à 40 °C avec le miel. Ajoutez le beurre fondu à 70 °C.



4 • Mélangez bien puis ajoutez les grains de la gousse de vanille.

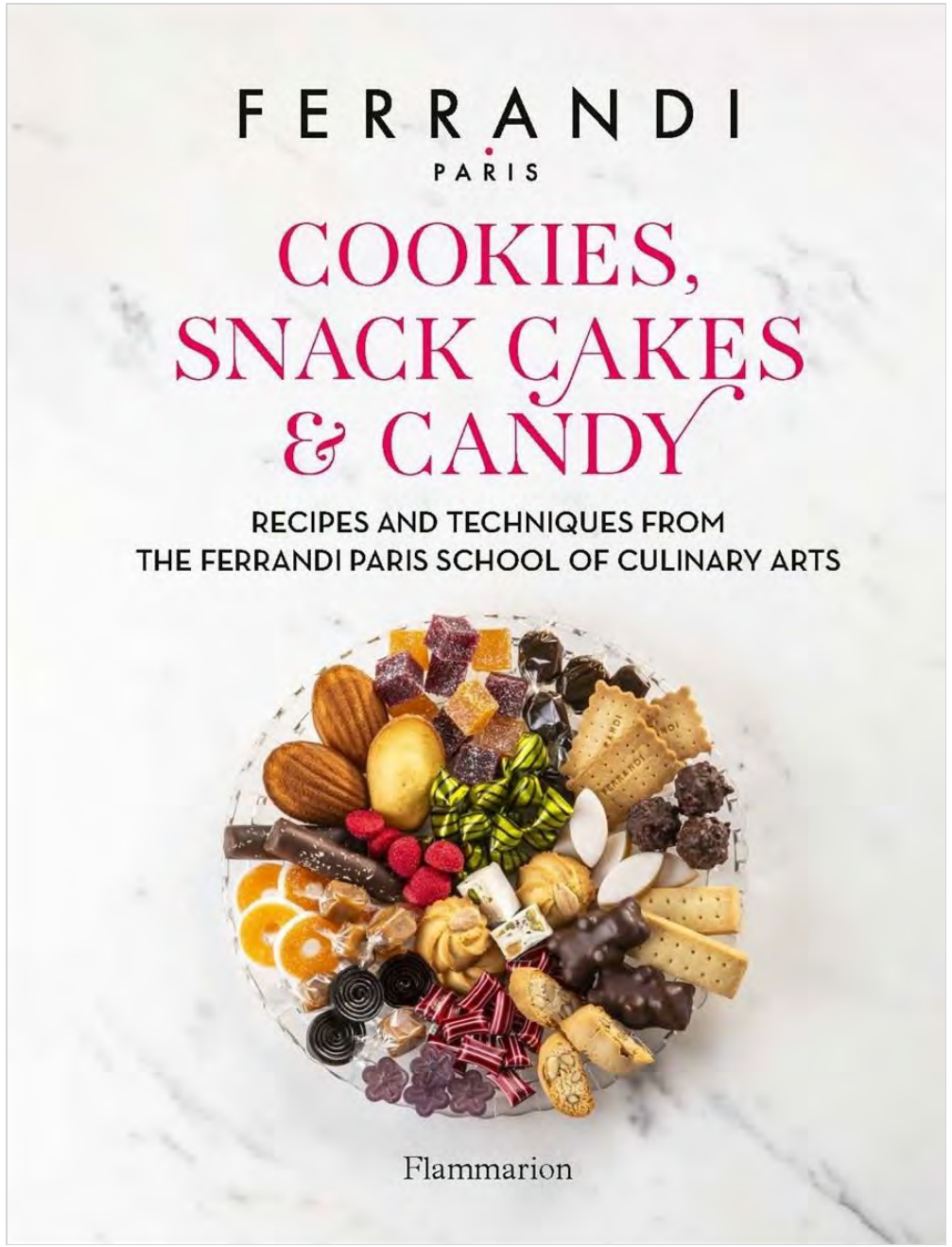


5 • Mettez la pâte dans une poche et laissez reposer 2 heures au réfrigérateur avant de remplir les moules.



6 • Faites cuire 4 minutes dans un four ventilé à 190 °C (th. 6/7) puis 7 minutes à 175 °C (th. 5/6). Démoulez dès la sortie du four.





Cookies, Snack Cakes, and Candy

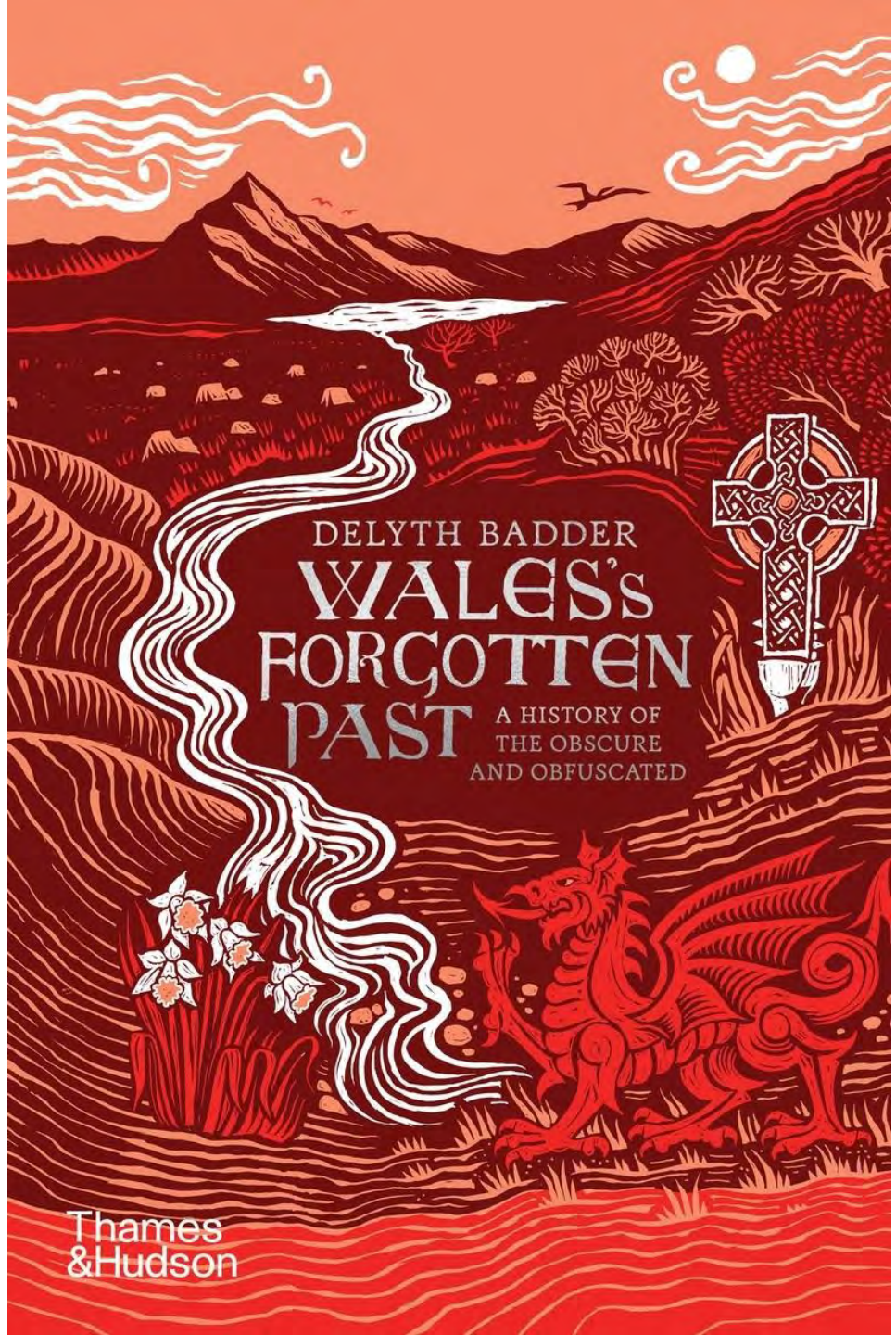
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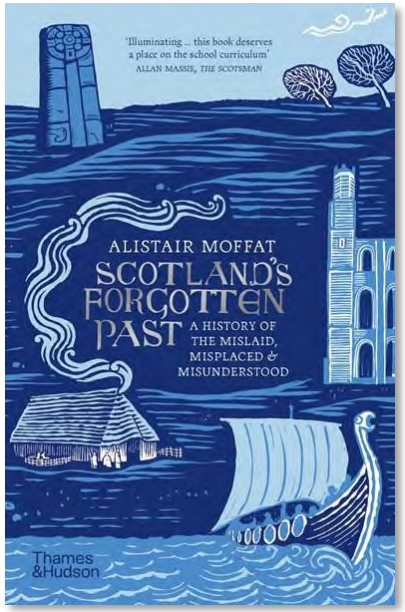
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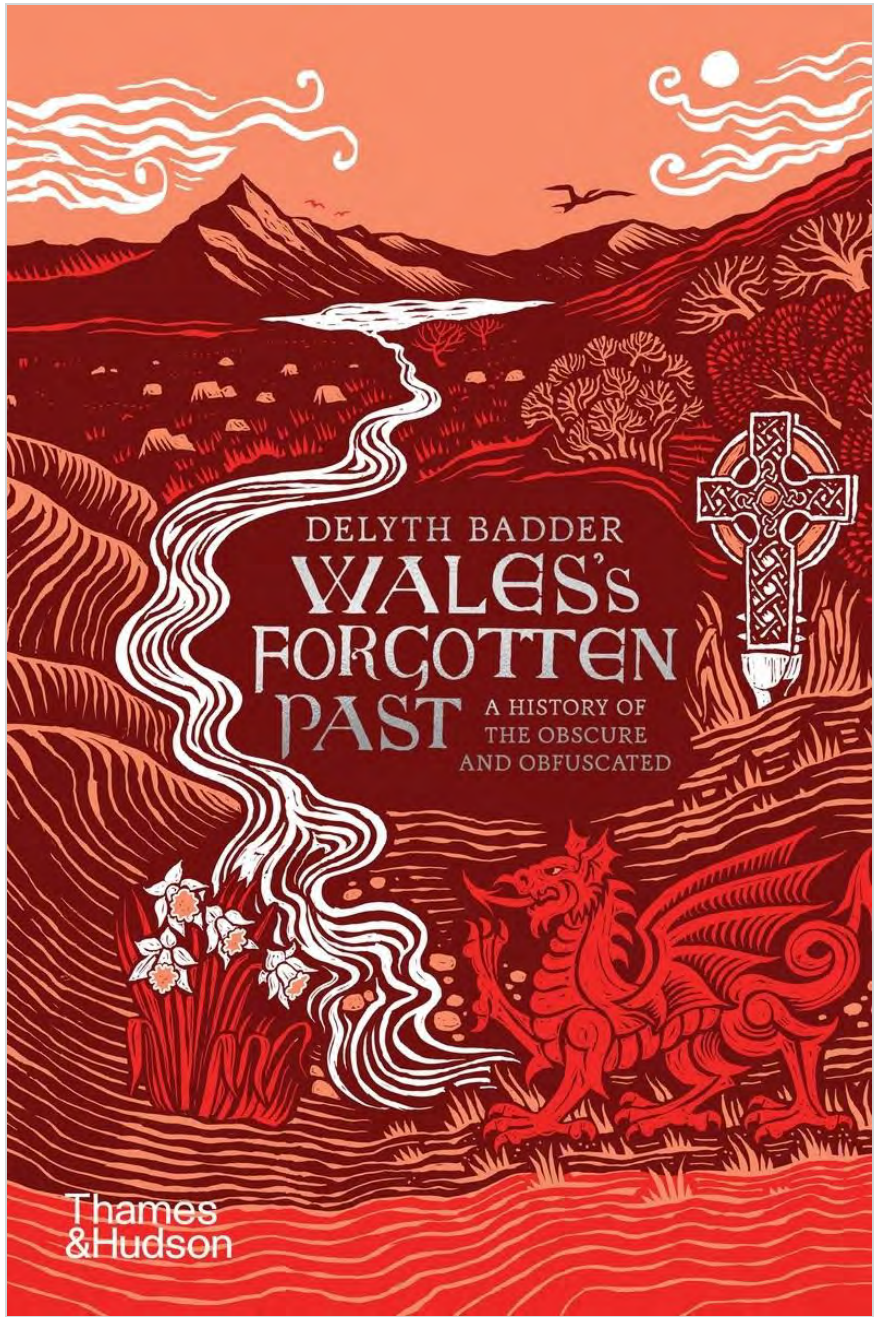
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DELYTH BADDER
WALES's
FORGOTTEN
PAST
A HISTORY OF
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AND OBFUSCATED
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Wales's Forgotten Past

A HISTORY OF THE OBSCURE AND OBFUSCATED

Delyth Badder, Illustrated by Joe McLaren

This journey across Wales takes the road less travelled, uncovering obscure stories and misunderstood characters in tales as varied and vast as Wales's terrain.

- A new history focused on the lesser-known parts of the history of Wales, part of the United Kingdom but with an unique cultural identity of its own.

- On this tour from ancient settlements to present-day football pitches, we meet some of the country's most misremembered and misunderstood characters, coming face to face with modern giantesses, fire-wielding druids, vengeful medieval monsters and maniacal inventors. We'll read of ancient battles with unlikely kinships, curious cults, the world's first-ever railway journey and Ceredigion's secret cure for cancer, magnified by Joe McLaren's striking illustrations.

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by English monks, each of whom imparted their own bias, with just a *slight* tweaking of facts here and there. In fact, an altogether different location, Buttington Tump in the Gloucestershire suburbs of Chepstow, is also a strong contender for the battle-field – a site which many historians prefer (if, indeed, a battle was ever fought in the first place).

In October 1837, national newspapers announced the discovery of a historical mass grave comprising 400 skeletal remains at All Saints Church in the Welsh Buttington, the skulls purportedly showing evidence of violent endings and belonging to men who had perished 'in the full vigour of manhood', as the locally born archaeologist Sir William Boyd Dawkins put it – this find succeeded in cementing the village's legacy as the most likely location for the battle. Teeth from the unfortunate deceased were reported to have been sold at sixpence and a shilling as a macabre local remedy for toothache.

Further 'proof' was seen by way of one of Britain's oldest yew trees, the ancient and hollow Buttington Yew, which is said to have been planted in the church grounds in memory of the battle, its existence first mentioned in the Powysland Club's *Montgomeryshire Collections* journal in 1871. It is an origin legend shared by the nearby ancient Buttington Oak – a magnificent tree sadly downed in 2018 after storm damage.

And while there is plenty of geographical, topographical and historical evidence to support the location being within today's Welsh boundaries, there are equally valid arguments for a battle on English soil. In yet another Danish twist, recent radiocarbon dating of two 'Viking' skulls found at Buttington Church dated the bones to between the sixteenth and nineteenth centuries. While such a small sample size hardly makes for an iron-clad conclusion, this finding suggests that the mass grave is perhaps more likely to represent a post-medieval graveyard clearance than





seventh to the fourteenth centuries. It describes how, between 1105 and 1108, a 'strange' people from Flanders (modern-day Belgium), having lost their own land to the sea, were sent by King Henry I to occupy the *cantref* of Rhos (district, or 'hundred' of Roose) and, in doing so, displaced the native Welsh, driving them from their homes.

There existed in England during this time a large number of refugees, having escaped the floods alluded to in *Brut y Tywysogion*. Rather than these people having fled directly from Flanders to Wales as *Brut* would suggest, King Henry systematically resettled them in Pembrokeshire (or the kingdom of Dyfed, as it was known), firstly as a means of controlling population numbers in England, and secondly to subjugate the rebellious Welsh.

With this Flemish influx came a radical overhaul in the majority language and, following the conquest of Wales by King Edward I in the latter part of the thirteenth century and the extinction of Flemish in Dyfed by the fourteenth century, English was cemented as the dominant tongue. So much so that, in 1603, upon his visit to the region, the antiquarian George Owen dubbed the land 'Little England Beyond Wales'. This distinction still exists today: the Landsker Line.

Running east from Amroth, with its views over Bae Caerfyrddin (Carmarthen Bay), to Niwgwl (Newgale) and Bae Sain Ffraid (St Brides Bay) in the west, the Landsker Line has reliably separated the southern English-speaking from the northern Welsh-speaking communities of Pembrokeshire for hundreds of years. In fact, while there has certainly been some movement in both directions over time, it has remained remarkably steadfast since that first line of Norman frontier castles. Readers may therefore be surprised to learn that use of the term

onwards, there had existed more than just a hint of antifeminist rhetoric within both religious and secular writing. In the works of Welsh bards, we see *cywydd*-metre poetry in the 'querelle des femmes' (dispute of women) European literary tradition, such as verse by the late fifteenth-century Meirionnydd bard Ieuan Dyfi. Dyfi had been sentenced to six lashes for the charge of adultery with his 'lover', Agneta Goze (Anni Goch), who had herself pleaded 'not guilty' and claimed that she had been sold to Dyfi by her husband, John Lippard, and raped – a charge Dyfi eventually admitted to. In response, Dyfi spewed forth an obsessive poetic tirade against all women throughout history, writing in his closing couplet of 'I Anni Goch' (To Red Annie):

Ai'i lladd hi, oni'm lludd hon,
A'i chael o fodd ei chalon.

I will kill her, if she doesn't prevent me,
And will thus win her heart at last.

It was in fact a woman who took down Dyfi's misogynistic diatribe: a female bard who challenged the status quo and refuted the charge of womanly deceptions, responding remarkably, and in equal fierceness, that the wicked and jealous fornicator's place was in Hell. This woman was Gwerful ferch Hywel Fychan of Mechain in Powys – or Gwerful Mechain (c. 1460–1502), as she is better known. She is among the earliest female poets of Wales whose work survives (Gwenllian ferch Rhirid Flaidd is accepted as being the earliest) and also claims the largest volume of extant poems from the period. In total, forty compositions are attributed to her, ranging from adversarial dialogue poetry, such as



10 Cynfal Fawr: A Faultless House



Cynfal Fawr sits isolated up a single track that meanders westwards off the main road at Bont Newydd, overlooking the Ceunant Cynfal National Nature Reserve in the parish of Maentwrog. Eryri looming in the distance. Here, in 1619, at this medieval Grade II listed farmstead, Morgan Llwyd was born. An influential writer, prolific poet and Puritanical preacher with mystic leanings, Llwyd was involved with establishing the first Dissenting church in Wales and penned one of the most important Welsh literary works of the seventeenth century, *Llyfr y Tri Aderyn* (The Book of the Three Birds) in 1653.

Less than half a mile from Cynfal Fawr, as the crow flies, flows Afon Cynfal, the river's path snaking from the Migneint moorlands, nestled in the gorge below the town of Blaenau Ffestiniog, to join with Afon Dwyryd and the hum of traffic on the A496. Documented as early as the fourteenth century in the Fourth Branch of *Y Mabinogi*, it is drenched in lore and legend. Along its course, to the north-east of Cynfal Fawr, is the picturesque Rhaeadr Cynfal (Cynfal Falls), whose crashing waters bellow fanfares to the strange rock formation that juts out of the torrents below: a stone column known as Pulpud Huw Llwyd (Huw Llwyd's Pulpit).



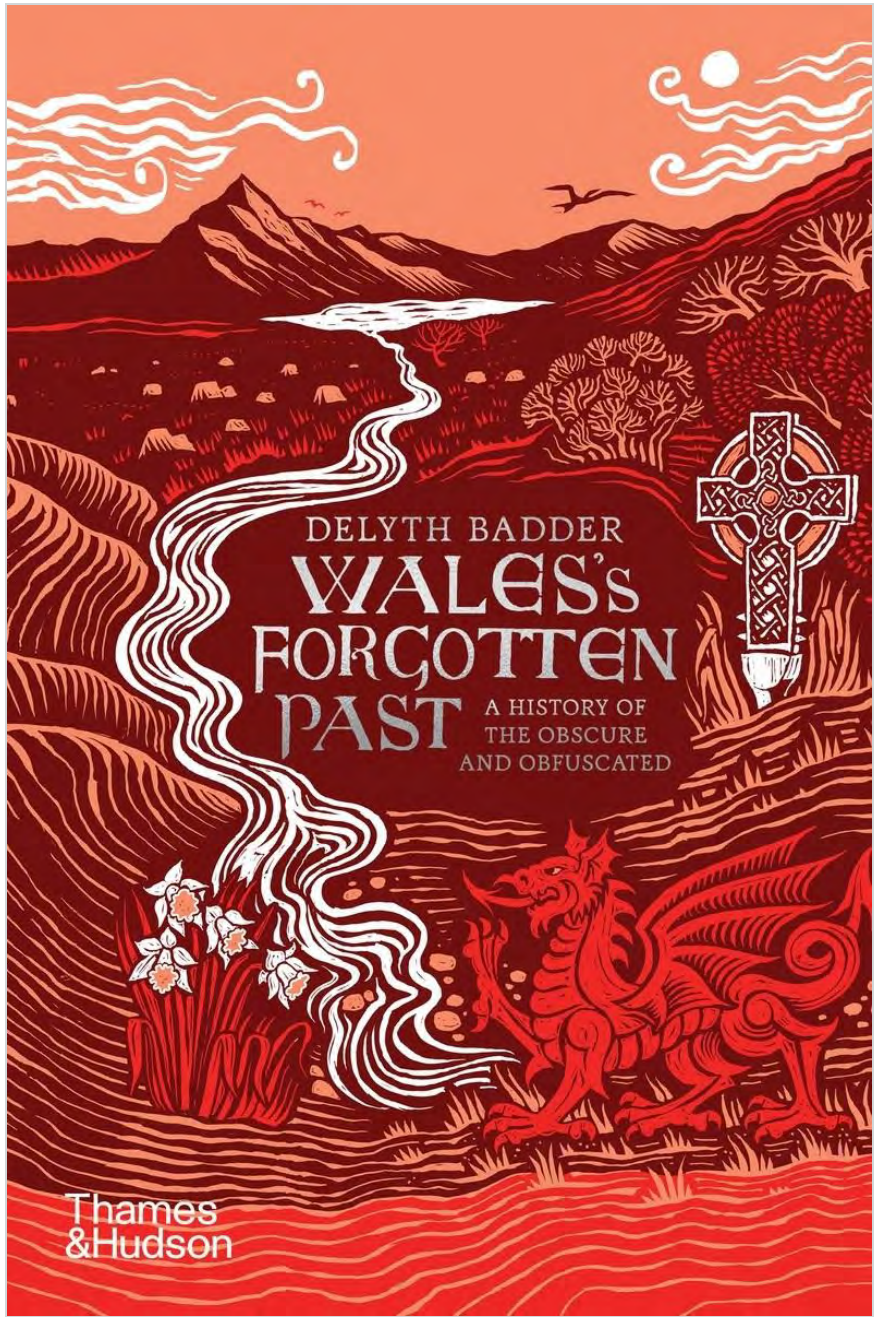
suggest Mari's family had settled in Ynys Môn sometime prior; her sister, Elin Evans of Pant-yr-Eurach, is recorded as having paid the hefty sum of £25 to establish a new place of worship for Baptists in Beaumaris around the same time as Mari's desertion.

An intelligent and charismatic woman, Mari could read and write in both Welsh and English. She gradually garnered disciples from across Traeth Bach, Ffestiniog, Penmachno and Harlech, claiming she was betrothed to Christ and at one with him; anything done to her was as if exacted on Christ himself. To mark the union, a lavish wedding feast was arranged in Ffestiniog on the Sabbath, the sect walking in procession to the church with Mari at the forefront, accompanied by the harp and draped in an exuberant blood-red robe. Once her vows were made, the company set up in the nearby tavern until the early hours of the following morning.

After almost a decade in the Ffestiniog area, there is some evidence that Mari y Fantell Wen began to lose her grip on her congregation. Owen Jones writes in his 1884 history of Penmachno that she was discovered to be pregnant and claimed it was an immaculate conception, in an attempt to placate the sceptical voices amidst her disciples. Tragedy struck, however, as Mari's babe was stillborn and, while her followers held meetings to debate the validity of Mari's proclaimed divinity, she buried the body in an undisclosed location.

While death found Mari's offspring, one of the most curious facets of her religion was the steadfast belief that Mari was herself immortal. But as Clwydfardd so bluntly puts it in the *englyn* poem he composed at the side of her grave: 'the cold, cold black earth is the last bed of all with no exception', and so too it was for Mari y Fantell Wen. Living out her days in Talsarnau in Ardudwy, she





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A HISTORY OF THE OBSCURE AND OBFUSCATED

Delyth Badder, Illustrated by Joe McLaren

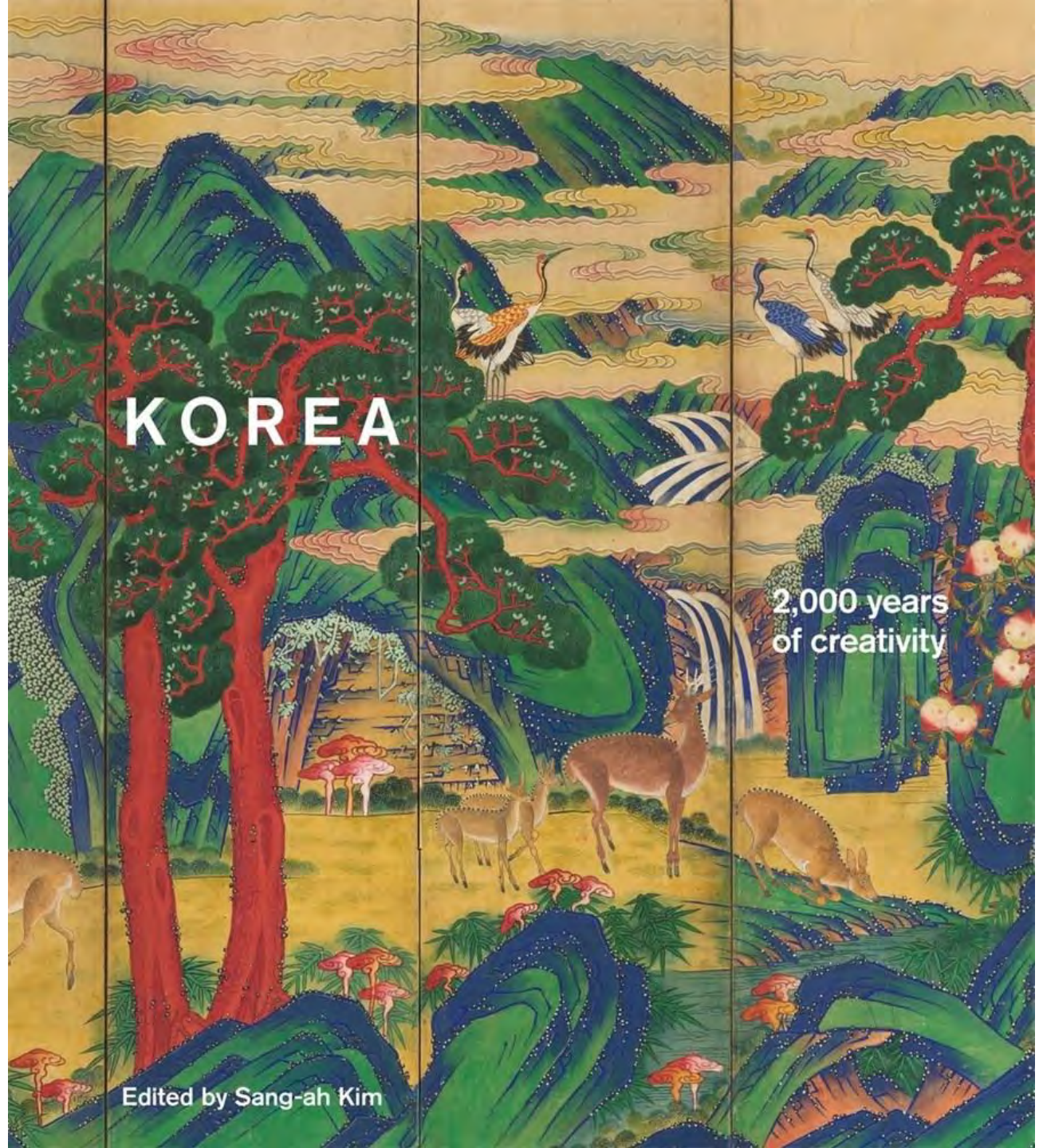
This journey across Wales takes the road less travelled, uncovering obscure stories and misunderstood characters in tales as varied and vast as Wales's terrain.

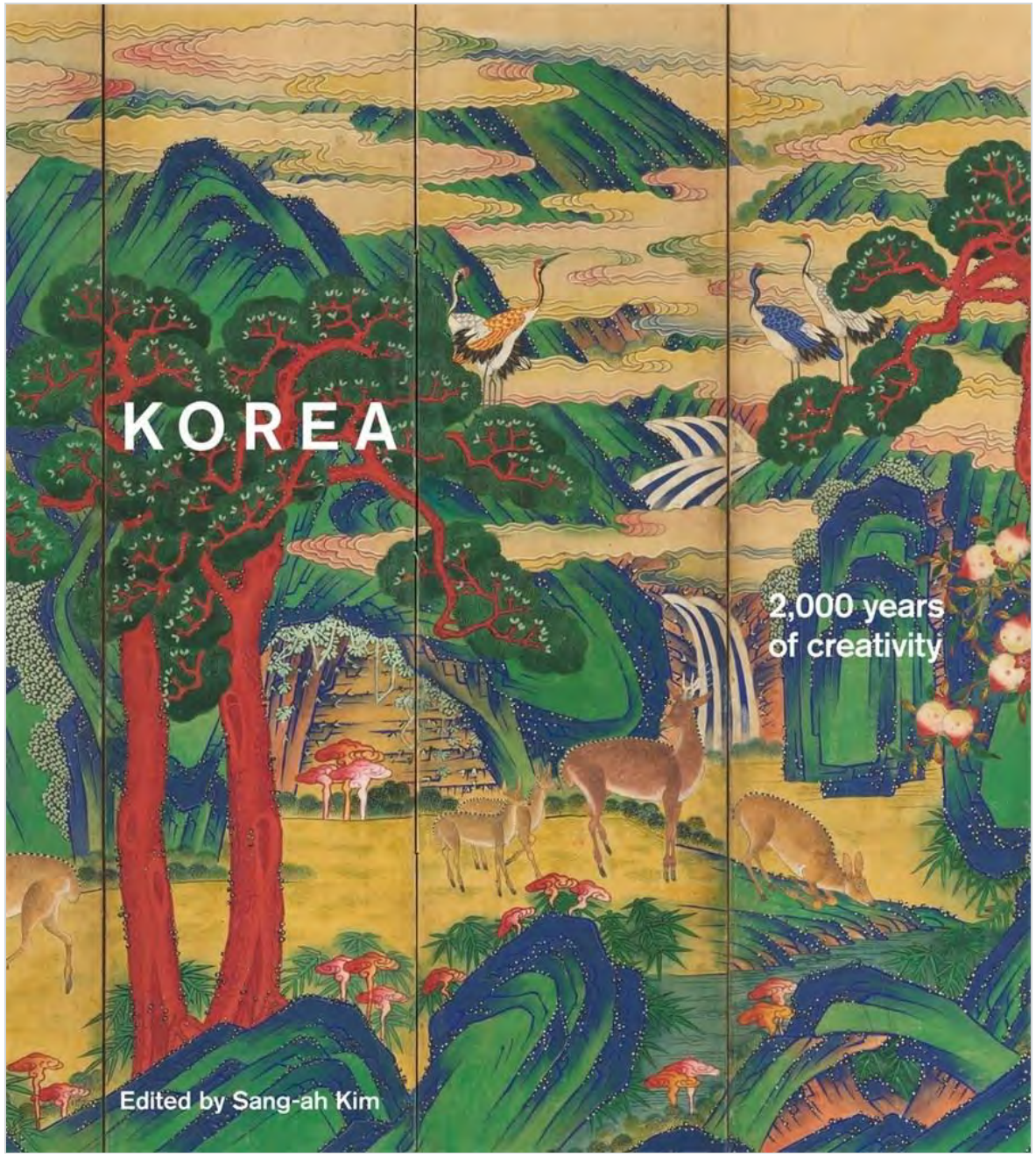
- A new history focused on the lesser-known parts of the history of Wales, part of the United Kingdom but with an unique cultural identity of its own.

- On this tour from ancient settlements to present-day football pitches, we meet some of the country's most misremembered and misunderstood characters, coming face to face with modern giantesses, fire-wielding druids, vengeful medieval monsters and maniacal inventors. We'll read of ancient battles with unlikely kinships, curious cults, the world's first-ever railway journey and Ceredigion's secret cure for cancer, magnified by Joe McLaren's striking illustrations.

- Wales is famed for its dragons and castles, bards and songs, but through its valleys runs a deeper, much richer past. This fascinating history of Wales uncovers figures and events hitherto overlooked and provides a new perspective on paths previously trodden. Through these compelling stories, *Wales's Forgotten Past* paints a picture of a culturally vast country, brimming with regional diversity and pride.

AU $32.99 | NZ $36.99
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35 black-and-white illustrations
198 mm x 129 mm
Thames and Hudson Ltd


KOREA
2,000 years
of creativity
Edited by Sang-ah Kim



Korea

2,000 YEARS OF CREATIVITY

Edited by Sang-ah Kim

A history of Korean art and culture told through an extraordinary collection of objects from the Lee Kun-Hee Collection.

- For over 2,000 years Korea has had a unique history and vibrant culture, frequently absorbing and adapting ideas from elsewhere to produce art and crafts that are distinctively Korean.
- Across the centuries, down to the present day, artists and craftspeople have taken inspiration from the past, re-creating and reinterpreting forms and meanings in innovative ways.
- Through four key periods - Ancient States to Unified Silla (prehistory-935 CE), Goryeo (918-1392), Joseon (1392-1897), and modern/contemporary - the authors explore each era's differences in religion, economy and relations with neighbouring countries, factors that shaped artistic traditions and cultural values.
- From early Iron Age ritual bells, through to inlaid lacquerware, landscape paintings, portraits, sculpture, pottery and multimedia contemporary art, this beautifully illustrated new book celebrates the unique history, art and culture of Korea.

AU $90.00 | NZ $100.00
9780714137032
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200 Illustration(s)
250 mm x 220 mm
The British Museum Press



Director's foreword

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Author Name

BCE (Goguryeo and Baekje in 18 BCE and Silla in 57 BCE). However, it was not until the fourth century that they were consolidated as centralised states. This was in part achieved by borrowing new systems and cultural forms from China, including administrative structures with a civil bureaucracy, the writing system and Buddhism, which was flourishing in China by then. The Three Kingdoms, as well as the Gaya confederacy, actively interacted with both China and Japan. Silla, located in the southeastern corner of the Korean Peninsula, was the furthest from China and the last to adopt Chinese cultural elements. However, in the seventh century, Silla allied with the Chinese Tang dynasty to conquer Baekje and Goguryeo, and in 676, after expelling the Tang, it dominated most of the Korean peninsula. Thereafter, from the seventh to the early twentieth centuries, a single state ruled the Korean peninsula, and over those 1,300 years a distinct Korean identity evolved based on a shared culture and an ethnically homogeneous society.

The Three Kingdoms to Unified Silla period was when Korea acquired and domesticated some of the most advanced technologies from China, ceramics being a key example. Korean potters adopted continental kiln designs capable of producing high-fired stoneware, becoming the second culture in the world to master this process. This skill was later transmitted to Japan. Stoneware technology enabled the manufacture of vessels of any shape that were durable, waterproof and unaffected by heat or cold.

The introduction of Buddhism affected almost every aspect of political, ideological and economic life in Korea. All three kingdoms actively used Buddhism to consolidate their rule, and it was an important aspect of authority legitimization for Silla in particular. Buddhism also became the inspiration for much of the art of the time. The demand for Buddhist icons was one manifestation of this broad societal change, as was the proliferation of monasteries and temples. Bulguksa Temple, built in the mid-eighth century near Silla's capital of Gyeongju, bears witness to the magnificent architectural achievements of Silla craftspeople (fig. 0.2.3). The spread of Buddhism accelerated the adoption of continental culture, just as Christianity fostered the use of Latin throughout medieval Europe. Overall, the fourth to ninth centuries on the Korean Peninsula were characterised by a tendency to enthusiastically embrace new ideas and technologies, a pattern still evident in Korea today.

FIG. 3



FIG. 3 Object description, date. Materials. Dimensions. Collection name, city, collection number.

FIG. 4 Object description, date. Materials. Dimensions. Collection name, city, collection number.

In the late ninth century, Silla declined due to weakened royal authority, heavy taxation and the rise of regional warlords, leading to political fragmentation. In 918 Wang Geon (877–943), a military commander, took advantage of the instability to found the Goryeo dynasty. With Silla's peaceful surrender in 935 and the defeat of Later Baekje in 936, Goryeo ultimately unified the peninsula. Wang moved the centre of power to the north, establishing his capital in his family's home base of Gaegyeong (modern Kaesong, in North Korea). His policy of promoting unity through conciliation, supplemented by Buddhist institutional support and alliances with local elites, laid the foundation for a dynasty that lasted until the end of the fourteenth century.

Under the Goryeo dynasty, Buddhism reached its apogee of cultural significance. The Goryeo kings believed that they had come to power through aid from the Buddha, and there was great support for Buddhism at court and among the elite in general. Enthusiastic patronage at such high levels nurtured an unprecedented refinement and elegance in craft and artistic enterprises in the service of religion. Buddhist texts, paintings of Buddhist icons and Buddhist objects were produced using highly refined techniques (fig. 0.2.4).

Perhaps the best-known achievement of Goryeo craftspeople is a new type of high-fired stoneware with a glaze known in the West as celadon. Korea already had a long history of using reduction kilns to produce finely made wheel-thrown

FIG. 4





FIG. 1

dynasty is considered unparalleled. The 1978 exhibition Korean Buddhist Paintings of the Goryeo Dynasty, held at the Museum Yamato Bunkakan in Nara, Japan, and accompanied by an auction, inspired him to bring such works in overseas collections back to their country of origin. Although it is often said that Lee Byung-chull had a greater affection for the greyish-green stoneware known as celadon, while his son favoured white porcelain, the elder Lee collected some exquisite white porcelain pieces, such as the bottle with a bamboo design (fig. 0.2.2) and the vase with an autumn landscape design (see fig. 00 [LKH60]). Both were exhibited in the 1971 exhibition Korean Art from the Hoam Collection, held at the National Museum of Korea, so it is certain that he had acquired them by that date. However, acquisition dates for many items in the collection remain unknown, obscuring who collected what. Lee Byung-chull also acquired contemporary works. He visited the National Art Exhibition every year to view prize-winning works, some of which he purchased. Park Nosoo's Mountain Spirit, donated to the National Museum of Modern and Contemporary Art, was also exhibited in the 9th National Art Exhibition in 1960. To build upon this broad collection of traditional, modern and contemporary artworks, the Hoam Museum of Art was established in 1982, featuring a Western art gallery that displayed paintings and sculptures dating from the 1920s to the 1970s.

Lee Kun-Hee inherited his father's passion for Goryeo Buddhist paintings, which is reflected in many of his additions to the collection, including important works such as the Thousand-Armed Avalokiteshvara bodhisattva (see fig. 00 [LKH18]) and the Water-Moon Avalokiteshvara bodhisattva (fig. 0.2.3). The younger Lee cultivated added rare books, nineteenth-century folk arts and contemporary arts to the collection. Tiger and Magpie, a nineteenth-century folk painting, is one such acquisition (fig. 0.2.4). Like his father, he also focused on twentieth-century art, seeking to acquire works by artists who represented Korea. These included Park Soo Keun, Lee Jung-seop and Chang Ucchin, who had already achieved national prominence, as well asemerging artists. Lee's relationship with

FIG. 2



FIG. 1 Object description, date. Materials. Dimensions. Collection name, city. collection number.

FIG. 2 Object description, date. Materials. Dimensions. Collection name, city. collection number.



FIG. 1.3 Object description, date, Materials, Dimensions, Collection name, city, collection number.

Formation of Ancient States to Unified Silla

Sangdeok Yoon

Following the emergence and stratification of early states, the Korean Peninsula located at the west edge of Asia witnessed a flourishing of ancient culture. This formative stage set out since the Bronze Age when communities began to settle and establish agrarian societies. It must be noted that their activity extended well beyond the Korean Peninsula into the northeastern regions of China, around present-day Liaoning Province, at a time when national boundaries had yet to be established. While the northern part of the peninsula (present-day North Korea) would have played a significant part in this early development, limited access to its archaeological sources has left it less explored.

The Bronze Age: emergence of metal weapons, division and stratification of societies

The Korean Bronze Age dawned around 1500 BCE when potters began producing mumun or undecorated pottery, distinct from Neolithic vessels. By 1100 BCE craftsmen learned to produce bronzeware using copper alloys. However, bronze was largely confined to producing ritual or ceremonial items due to its scarcity, while utilitarian objects continued to be made from wood or stone.

The first type of metal to be used by humankind was copper which was mixed with tin to create a more resilient and durable alloy known as bronze. This innovation was initially adopted to produce small ornaments and weapons such as the bronze daggers and buttons unearthed from Sinam-ri in Ulju, located in the northwest of the peninsula. Dated to the thirteenth to twelfth centuries BCE, they are the oldest among the few Bronze Age artefacts that survive today.

While lute-shaped daggers are representative of the early Bronze Age, only forty-one of them obtain trackable provenance (fig. 1.1.d). By the later Bronze Age

and horse trappings. Sumptuous grave goods such as gold earrings and crowns, as well as sturdy stoneware have also been excavated from these sites (fig. 1.1.11). As for potteries, Gaya vessels showed stylistic affinities with those of the Yeongnam district during the Proto-Three Kingdoms period until the late fourth century, as Gaya began producing stoneware that diverged from Silla vessels, developing regional characteristics distinctive to each polity.

Equally noteworthy are Chinese and Japanese artefacts found in Gaya tombs, which indicate its active participation in international trade. The practice of human burial as a display of authority and prestige was another distinctive feature of Gaya. Discoveries of around forty human remains in Tumulus No. 44 at the Jisan-dong burial site, assumed to be a royal mausoleum, are demonstrations of such customs.

FIG. 12



FIG. 12 Object description, date. Materials. Dimensions. Collection name, city, collection number.

FIG. 13 Object description, date. Materials. Dimensions. Collection name, city, collection number.

FIG. 14 Object description, date. Materials. Dimensions. Collection name, city, collection number.



FIG. 13



FIG. 14

Silla evolved from one of the small states of Jinhan called Saro, which eventually unified the neighbouring forces and expanded its influence. A major development in the fourth century was the construction of enormous stone and earthen mounds containing wooden chambers at the elite burial sites located to the north of Wolseong Fortress, one of Silla's royal citadels. Among these massive tombs, the Hwangnamdaechong Tomb, consisting of two mounds in a gourd-like shape, extends up to 120 metres in length, while the Bonghwangdae Tomb, a single mound from the same burial site, measures over 80 metres in circumference and rises up to 22 metres in height.

Discovered within these monumental tumuli are gold crowns, belts, earrings, bracelets, rings and bird-shaped crown ornaments, as well as glass-bead necklaces and gilt-bronze shoes (fig. 1.1.12). The quantity of grave goods is remarkable; the Hwangnam Daechong tomb contains over 5,000 pottery vessels and around 3,000 iron weapons and agricultural implements including 1,000 arrow heads, 500 spear heads and 50 ring pommel swords. The numbers are outstanding compared to those from the smaller fifth-century tombs andindicate that the kings exercised predominant control over both the military and economic resources of Silla.

Five gold crowns have been excavated to date. Inferring from the relatively small circumference of the crown unearthed from the Geumryungchoeng Tomb, archaeologists believe that it may have belonged to a child. If so, it can be assumed that there existed a strong tendency towards kin-based hereditary succession in Silla. It is also noteworthy that gold crowns were worn not only by kings but also by queens and other high-ranking members of the elite.

Earrings from Silla can be classified into thin-ringed and thick-ringed earrings. Thin-ringed earrings are mostly found near male remains bearing large swords at the waist, which suggest they were male ornaments whereas thick-ringed earrings are presumed to be worn by female (figs. 1.1.13, 1.1.14). Gender distinction is further evident in Silla crowns; male crowns were adorned with bird-shaped ornaments attached to the front (fig. 1.1.13).



Early pottery and stoneware

Sangmi Lee

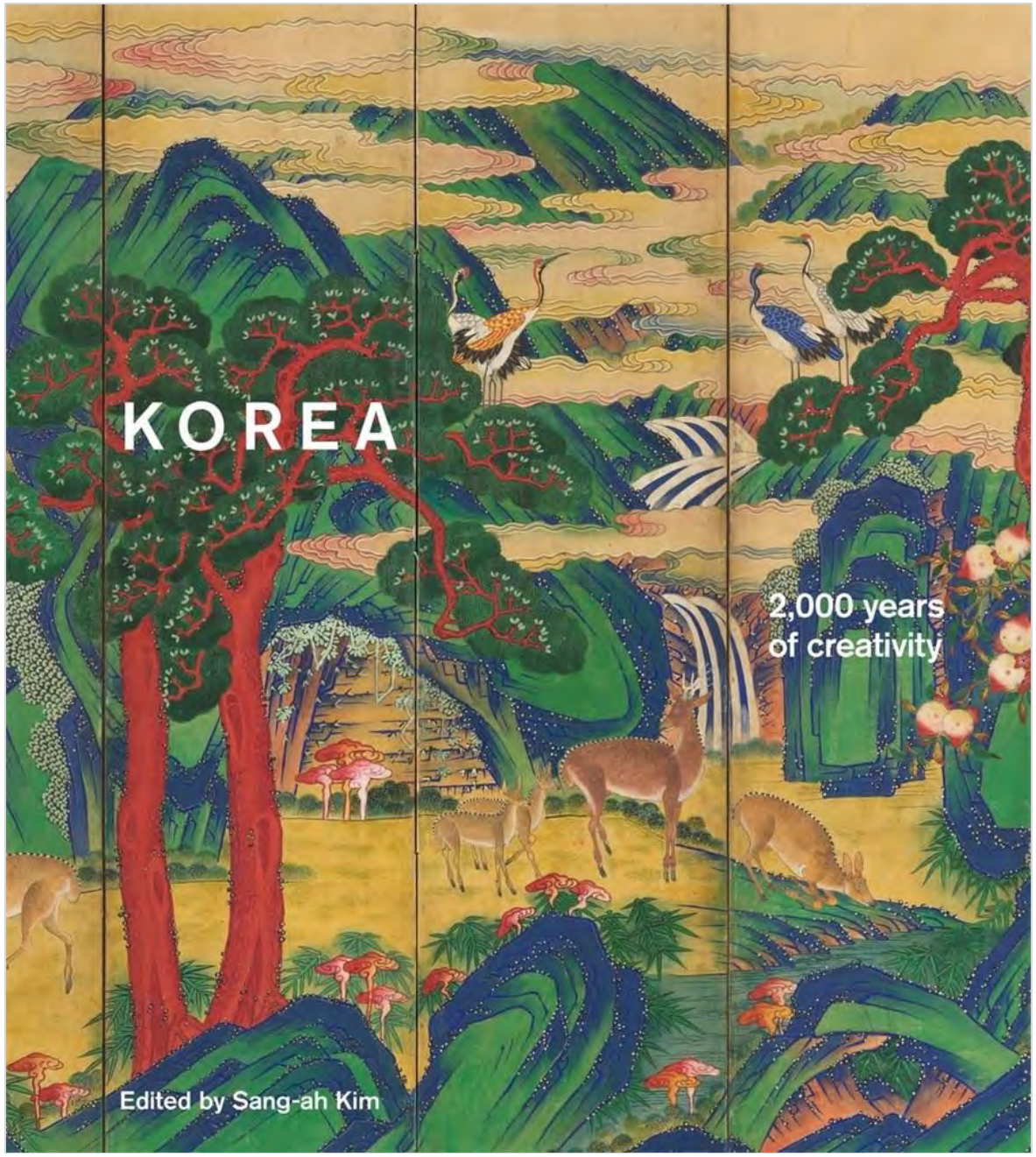
Between the third and fifth centuries, distinctive types of pottery were produced for burial rituals in Silla and Gaya Korea. The main ones are known as sanghyeong-togi, which are shaped in anthropomorphic or zoomorphic forms, and toujangsik-togi, which are vessels applied with moulded animals and human decorations. Their unusual shapes and designs suggest they were produced as funerary objects rather than everyday wares, and they were found in small numbers within tombs or funerary sites.

Potters from Silla and Gaya began producing sculptural vessels in the form of birds around the third century. Traditionally perceived as spiritual messengers delivering prosperity, birds were seen as 'intermediaries who could guide the spirit of the dead into the afterlife'. Historical records suggest that Silla and Gaya people used bird feathers in funerary practices due to this belief, which is supported by the archaeological evidence of feather fans in their tombs. As ritual items, bird-shaped vessels were specifically structured to contain and pour water or wine. Silla and Gaya potters also sculpted funerary vessels in the shape of horses (particularly in the fifth century), dragons and other creatures, as well as those modelled after carts, ships or houses. Regardless of their sculptural forms, many of them carried a kettle, cup or horn-shaped cup.

This horn-shaped cup is set onto a horse figurine standing on a tall pedestal, also seen in other vessels of the XXth century, (fig. 1.3.1). Another example of a horn-shaped cup supported by a stand is similarly designed to keep the cup upright (fig. 1.3.2).

Stoneware decorated with moulded figures is also characteristic of fifth-century Silla. Most examples have been unearthed near tombs in Silla's capital, Gyeongju, many of which were stands or stem-cups. This example is decorated with carved patterns and has two tiers of horses in procession (fig. 1.3.3). Long-necked jars or large jars with applied figures have also been found. Clay figurines were a favoured form of vessel decoration throughout this period until they disappeared after the sixth century. These clay ornaments usually emulate animals or humans, often depicted engaging in ritual activities or playing

FIG. 1 Object description, date. Materials. Dimensions. Collection name, city, collection number.



Korea

2,000 YEARS OF CREATIVITY

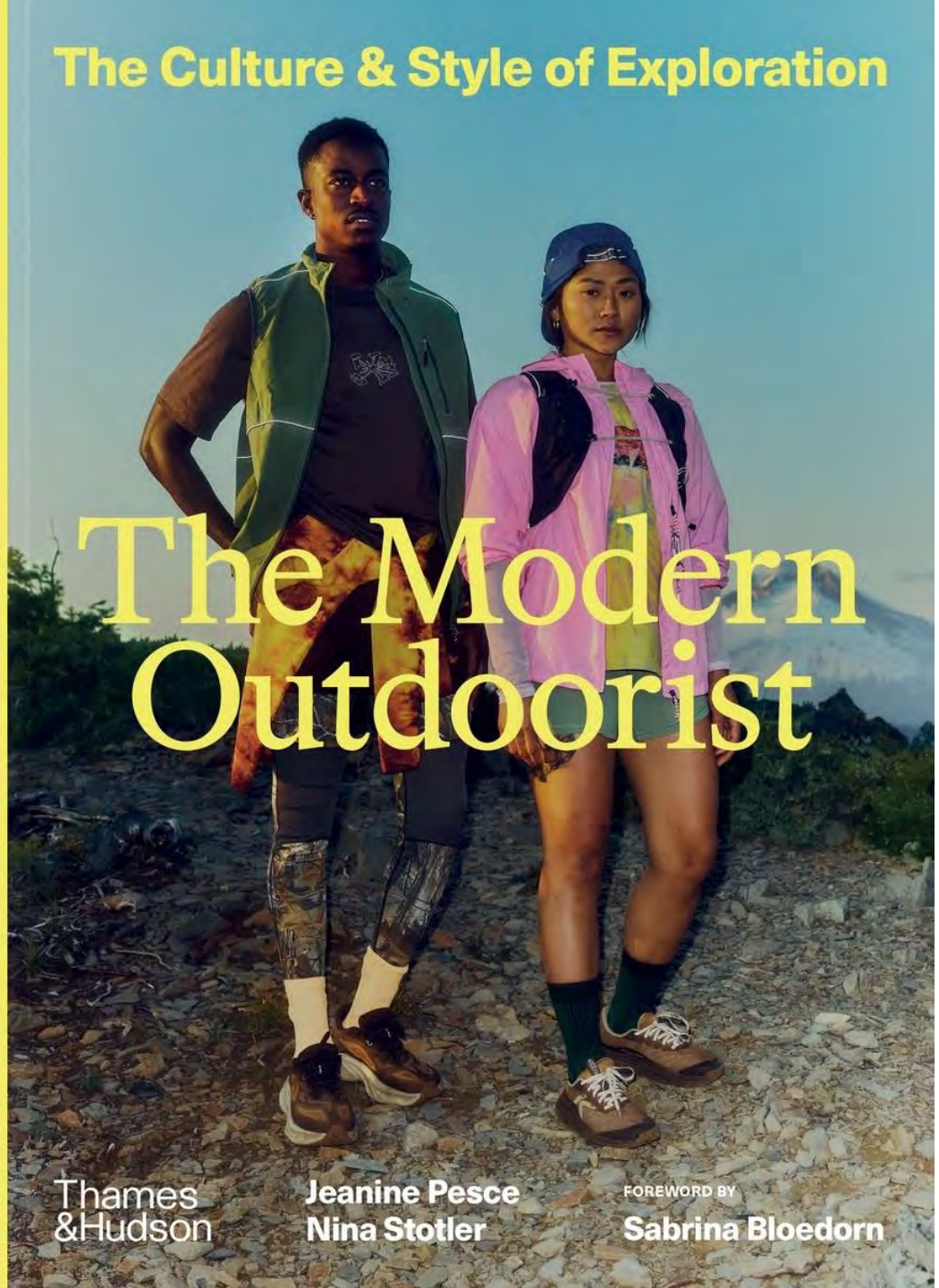
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The Culture & Style of Exploration



The Modern Outdoorist

Jeanine Pesce
Nina Stotler

FOREWORD BY
Sabrina Bloedorn

Thames &Hudson



The Modern Outdoorist

THE CULTURE & STYLE OF EXPLORATION

Jeanine Pesce and Nina Stotler, Foreword by Sabrina Bloedorn

The definitive guide to the evolution of outdoor lifestyle and its influence, organised into nine key archetypes. Are you the Climber, the Curator or the Maximalist?

- A new style guide on the latest aesthetics and microtrends influencing outdoor apparel and style today, which will appeal to the growing audience of outdoor enthusiasts around the world.
- Features nine style archetypes, a particularly engaging method of organization that will appeal to readers: the Traditionalist, Optimist, Naturalist, Climber, Seeker, Curator, Collector, Maximalist, and Utilitarian.
- The multi billion dollar outdoor apparel market has grown significantly in the last few years, making this a timely exploration of the influence of outdoor style on fashion, a topic that is also popular on social media and Substack (e.g. the Articles of Interest podcast and newsletter by Avery Trufelman).
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①–⑤ Point of Discovery
①–⑥ Redefining Core
①–⑦ Redesigning the Outdoor Narrative



①–② Staples



① **PHANTOM™ ALPINE DOWN HOODED JACKET** Mountain Hardwear
③ **WATERPROOF SHELL** Montbell
② **TECHNICAL PULLOVER** Goldwin
④ **TREKKING TROUSERS** Klättermusen
⑤ **LOW-TOP HIKER** Merrell x Gramicci
⑥ **DAY PACK** Klättermusen



⑤ — ⑥ OUTSIDERS STORE • OUTSIDERS STORE • HIKERKIND • OUTSIDERS STORE • SNOW PEAK



KEEN, Autumn/Winter 2026.



Apparel collection lookbook, styled by Chelsea Rooklyn, Snow Peak, Spring/Summer 2017.

Functional, simple outdoor gear is the foundation of the Naturalist's style, relying on staples like chore coats, organic cotton and wool basics, cargo trousers and overdyed denim. They prefer pieces made from natural fibres, deadstock fabrics and upcycled materials. Looking beyond their wardrobes, Naturalists are deeply interested in companies committed to circular and regenerative practices, appreciating Jungmaven's integration of hemp, Patagonia's use of organic cotton and Houdini's advancements in biodegradable apparel.

The recent crossover between environmentalism and considered design cemented the cultural relevance of today's Naturalist. As awareness of eco-conscious behaviours spread, so did a new interpretation of 'slow living'. Magazines like *Kinfolk* and *Earnest Journal* detailed a stylish take on coexisting with nature, covering farm-to-table eating and intentional design. Inspired by the classic 1968 *Whole Earth Catalog*, Naturalists embraced foraging workshops, plant-based dyeing and ethical clothing.

Deepening their holistic approach to consumption, Naturalists searched for brands creating conscious products. In the late 2000s, a fresh generation of design-savvy outdoor explorers discovered companies like Prana and Finisterre, while also researching Japan's refined camping and mountaineering gear. Print media and design blogs introduced Scandinavian minimalism to this new audience, sparking adoption of a hybrid known as 'Japandi'. Combining principles of *hygge* and *wabi-sabi*, this design philosophy celebrates comfort and imperfect beauty.

By the early 2010s, concept stores and curatorial retailers interpreted this sensibility for the modern Outdoorist with rosters of ethical, eco-minded brands. Shops like Westerlind, Seed People's Market, General Store, Tortoise, Glasswing, Francis May and Maidens positioned outdoor classics and performance gear alongside personal care products from small-batch makers like Juniper Ridge and globally sourced artisan home goods. Specialized whole lifestyle retail quickly became the norm in cities and neighbourhoods such as Los Angeles, Portland, London and Brooklyn.

Naturalists didn't just create demand for responsible brands; they encouraged curiosity about how products are made and techniques for making them better. Newly devoted to spending more time outdoors, they wanted to understand the impact of materials and manufacturing on the environment. For the Naturalist, knowledge itself is a form of activism.

Today's naturalist style is influenced by the 'quiet outdoor' and 'eco-minimalist' movements, characterized by clean silhouettes and understated palettes balancing technical

ORIGINS

Pre 1890s

INDIGENOUS STEWARDSHIP
Indigenous peoples lived in reciprocity with the land before the naturalist ethos was more broadly defined, practising sustainable land management systems supporting ecosystems.

1890s–1930s



Zion National Park, Ranger Naturalist Service, 1940.

NATURALIST ETHOS
Naturalists enter the culture as writers, artists and explorers documenting the philosophical and scientific value of the wilderness, shaping the conservation movement and access to nature. Sweden opens Europe's first National Park and the US National Park System launches.

1930s–1950s



L.L.Bean catalogue cover, 1934.

CONSERVATION & GEAR
The Civilian Conservation Corps develops park infrastructure making outdoor recreation more accessible and democratic. Brands in the US and Europe market gear for civilian recreationalists.

④–② Staples



❶ **LIGHTWEIGHT PUFFER** Montbell
❷ **NORDIC-INSPIRED BEANIE** Ostrya
❸ **MID-LAYER** Mountain Hardwear x Stüssy
❹ **OVERDYED WORK TROUSERS** Carhartt by This Repair Shop
❺ **HYBRID TRAINERS** KEEN
❻ **TECH TEE** Arc'teryx



❶—❺ OUTSIDERS STORE • HITORII • GRAMICCI • OUTSIDERS STORE • BIG ROCK CANDY MOUNTAINEERING



The Modern Outdoorist

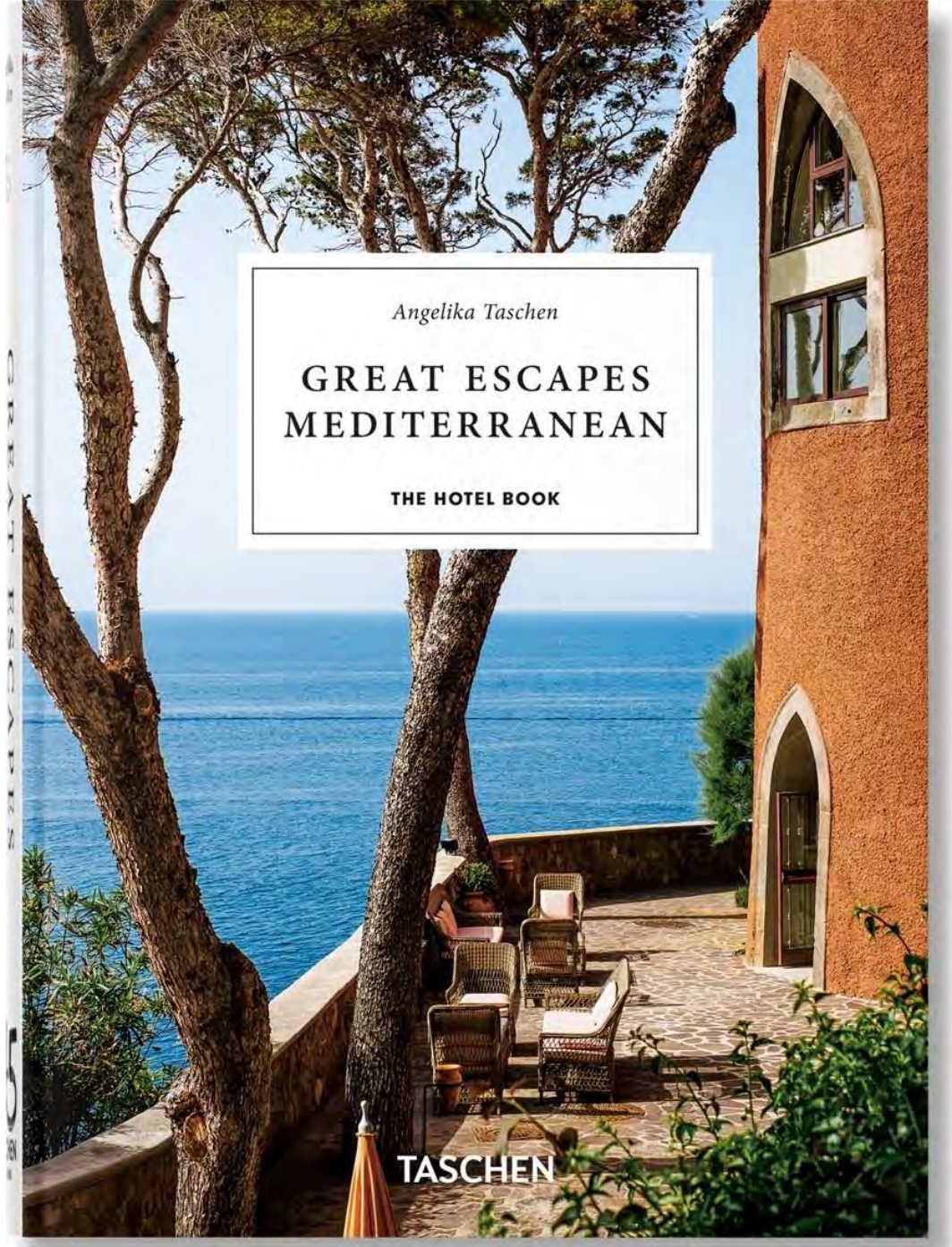
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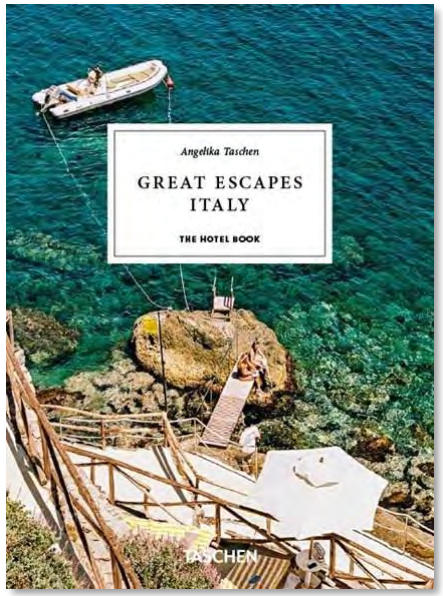
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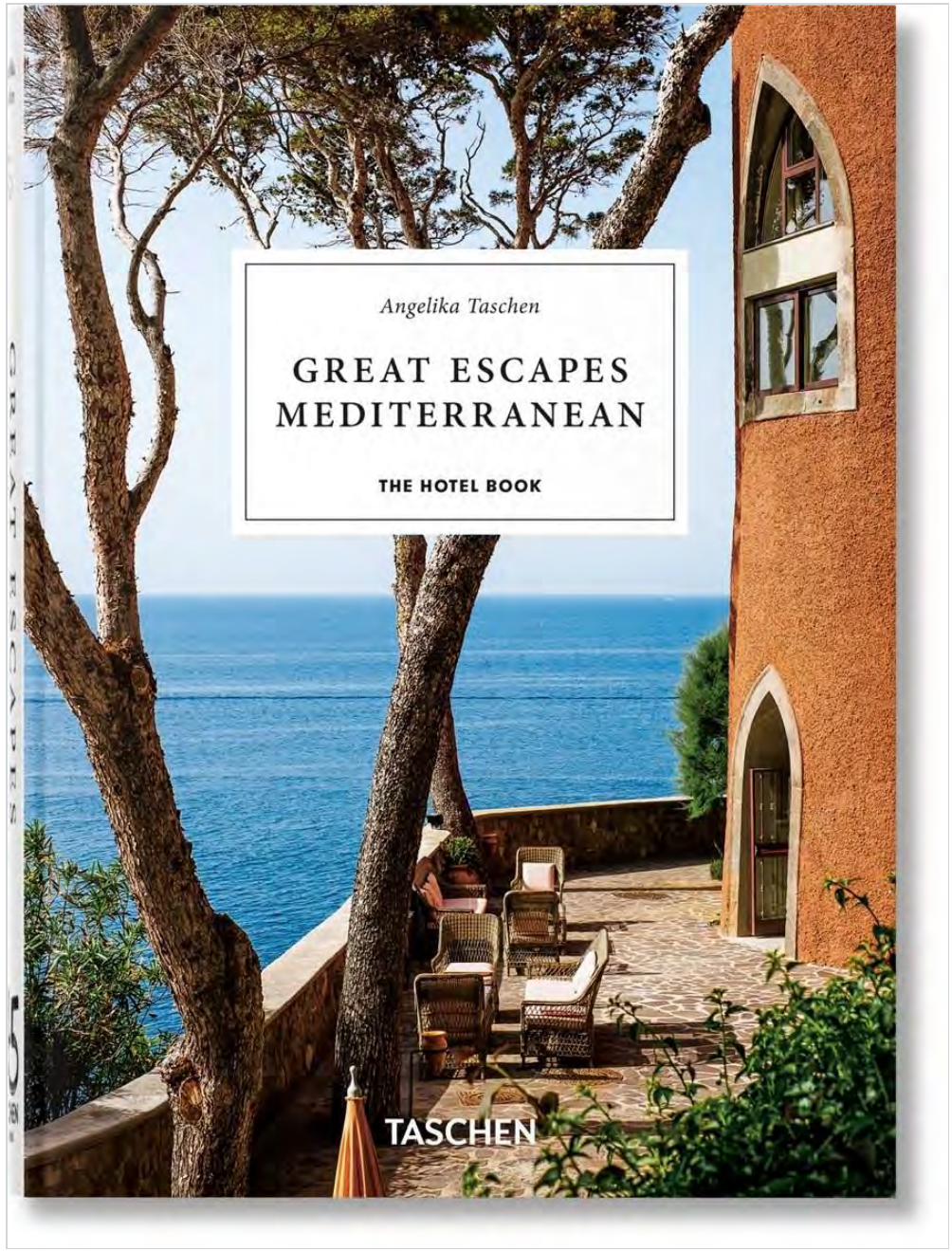
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Edited by Angelika Taschen

Explore breathtaking destinations along the sun-kissed shores in this edition from TASCHEN's Great Escapes series.

- The Mediterranean is surrounded by three continents - Europe, Africa and Asia - and even though the cultures around this sea are highly diverse, they harmoniously share a pleasant climate, distinctive flora and fauna, and not least the intense blue of the water.
- Angelika Taschen set out in search of the most beautiful hotels on a great variety of coasts, islands and beaches, taking you on a journey to the luxurious Hotel du Cap-Eden-Roc and the ultra-chic Les Roches Rouges on the Côte d'Azur, to the little-known Pardini's Hermitage on the Italian island of Giglio, which is only accessible by boat or on foot, and to Bodrum in Turkey, where the elegant Amanruya resort lies hidden in one of the most stunning bays in the Mediterranean.
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TASCHEN

STELLA MARIS

PUNTA CHIAPPA, ITALY











EIN MODERNISTISCHES JUWEL

Seit 1961 thront die Villa Dubrovnik wie ein weißer Würfel auf den Klippen nahe der Altstadt – ein modernistisches Meisterwerk vor historischer Kulisse. Der vom kroatischen Architekten Miroslav Feka entworfene Bau sollte ursprünglich Politikern als Residenz dienen, wurde dann aber zum Hotel umfunktioniert und im Lauf der Jahre zu einer der exklusivsten Adressen des Landes. Sein klarer, brutalistischer Stil überdauerte mehrere Renovierungen: Neue Elemente wie die Open-Air-Lounge nahe der Rezeption, die verspiegelte Bar oder das Restaurant in edlen Weiß- und Grautönen setzen die alte Struktur in Szene, überstrahlen sie aber nicht. Unübertroffen bleibt seit jeher auch die Aussicht. Der Blick ins Blaue ist eine Sensation, und wunderbarerweise hat wirklich jedes Zimmer einen Balkon oder eine Terrasse zum Meer. Ebenso exquisit sind das Spa und der Felsenstrand sowie das Ausflugsangebot: Gäste des Hauses können fachkundig geführte Touren zu den Weinbergen und Austernfarmen der Halbinsel Pelješac unternehmen oder einen Segeltörn entlang der dalmatischen Küste machen. Wenn auf dem Rückweg die Villa Dubrovnik wieder ins Bild kommt, sollte man sich unbedingt einen Moment Zeit nehmen – kurz den Anker werfen, auf dem Wasser schaukeln und dieses architektonische Schmuckstück in seiner ganzen Schönheit bewundern. ✦ Buchtipp: „Die Stadt im Spiegel" von Mirko Kovač

ANREISE *Das Hotel befindet sich südlich der historischen Altstadt Dubrovniks, die in Gehweite liegt, der Flughafen ist 10 km entfernt* · **PREISE** *€€€–€€€€* · **ZIMMER** *56 Zimmer und Suiten (davon für bis zu 6 Gäste und zum Teil mit Außenjacuzzi). Alle Zimmer und Suiten mit Balkon oder Terrasse und Meerblick* · **KÜCHE** *Das Restaurant „Pjerin" begeistert mit mediterranen Feinschmeckermenüs; Essen gibt es am Beste mit Außengrill und eine Dachbar* · **GESCHICHTE** *1961 vom kroatischen Architekten Miroslav Feka erbaut, mehrfach renoviert, zuletzt von Boris Vidić (2010) und Fabrizio Frezza (2016)* · **X-FAKTOR** *Ein kroatischer Klassiker*

UN JOYAU DE L'ARCHITECTURE MODERNISTE

Depuis 1961, la Villa Dubrovnik trône comme un cube blanc sur les falaises proches de la vieille ville – un chef-d'œuvre moderniste sur fond de décor historique. Conçu par l'architecte croate Miroslav Feka, le bâtiment était à l'origine destiné à accueillir des cadres politiques, mais il a été transformé plus tard en hôtel, devenant au fil des ans l'une des adresses les plus exclusives du pays. Ses lignes claires ont survécu à plusieurs rénovations : de nouveaux éléments tels que le salon en plein air près de la réception, le bar tapissé de miroirs ou le restaurant dans des tons rosés de blanc et de gris mettent en scène l'ancienne structure, sans l'éclipser toutefois. La vue sur l'extérieur, quant à elle, reste inégalée. Plonger son regard dans le bleu est une sensation extraordinaire, et miraculeusement, chaque chambre est vraiment dotée d'un balcon ou d'une terrasse donnant sur la mer. Le spa et la plage rocheuse sont tout aussi exquis, comme le programme d'excursions : guidés par des experts, les hôtes de la maison peuvent visiter les vignobles et les parcs à huîtres de la péninsule de Pelješac ou faire un tour en voilier le long de la côte dalmate. Sur le chemin du retour, lorsque la Villa Dubrovnik est à nouveau visible, il faut vraiment prendre le temps de jeter l'ancre, de se balancer sur les vagues et admirer ce joyau architectural dans toute sa splendeur. ✦ À lire : « La ville dans le miroir » de Mirko Kovač

ACCÈS *Au sud de la cité historique de Dubrovnik, où l'on peut se rendre à pied, l'aéroport est à 10 km* · **PRIX** *€€€–€€€€* · **CHAMBRES** *56 chambres et suites (jusqu'à 6 personnes et offrant en partie un jacuzzi extérieur). Toutes les chambres et suites sont dotées d'un balcon ou d'une terrasse avec vue sur la mer* · **RESTAURATION** *Le restaurant « Pjerin » ravit le palais avec ses spécialités gourmandes méditerranéennes ; il y a aussi un bistrot avec bar-brasse et un bar sur le toit* · **HISTOIRE** *Construit en 1961 par l'architecte croate Miroslav Feka et rénové plusieurs fois, dernièrement par Boris Vidić (2010) et Fabrizio Frezza (2016)* · **LES + PLUS +** *Un classique croate*





TAINARON BLUE RETREAT

PELOPONNESE, GREECE







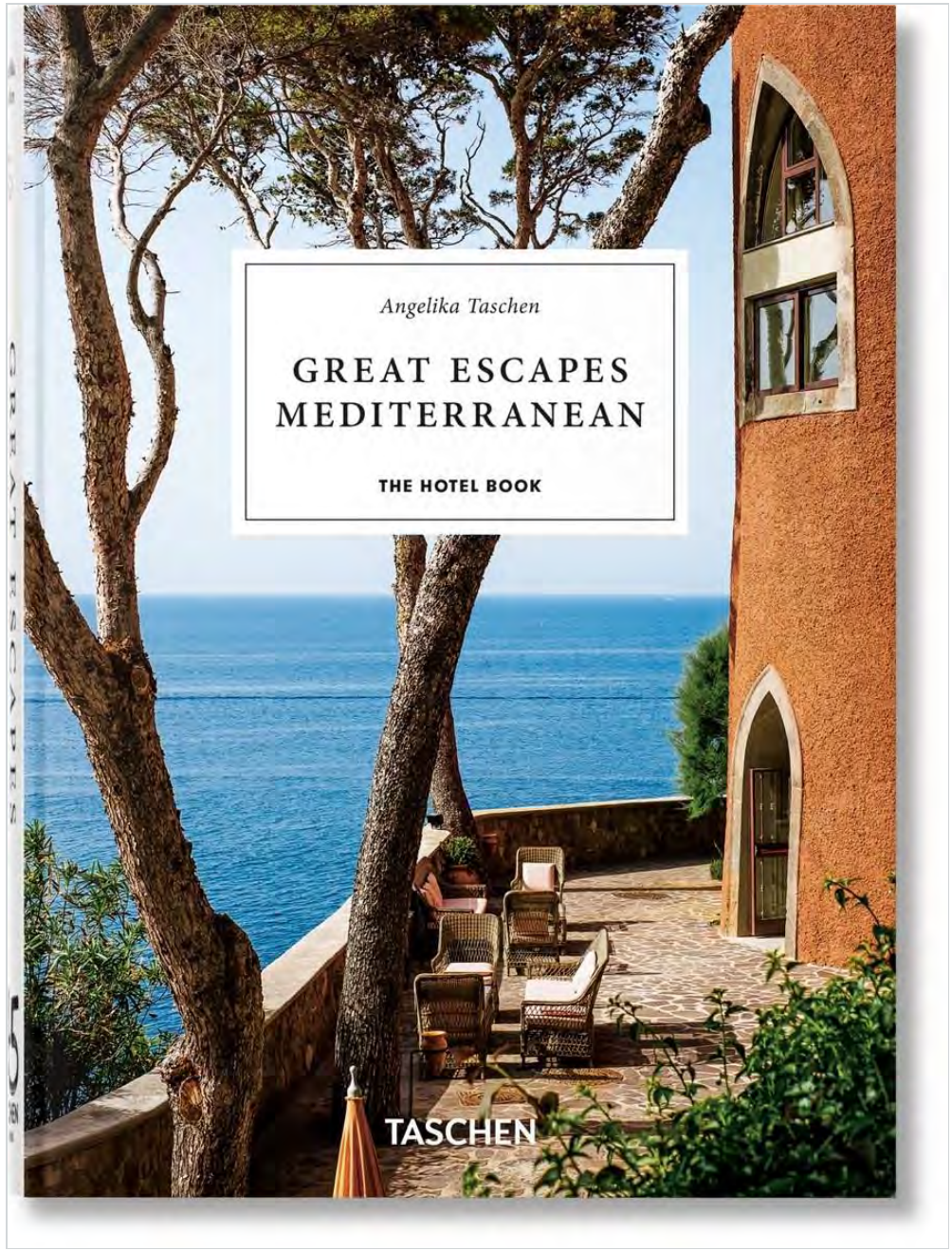
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A MUCH-LOVED DESTINATION

As a child she played hide-and-seek in the corridors and rooms of the famous hotel La Posta Vecchia near Rome, and with her brother she released lobsters into the pool of Il Pellicano in Tuscany to save them from being eaten. Marie-Louise Scili, daughter of the founder of the Pellicano Hotel and now in charge of the family company, has always mastered the balance between luxury and lightness, glamour and casualness. And she has a sure Italian sense of beauty and style: in the space of only four months she turned the hotel Mezzatorre at the north-western tip of Ischia, which she bought in December 2018, into a gem, a destination that is popular with the international jet set. She renovated the rooms in bright colors with superb beds, Italian bathroom tiles and a touch of retro charm. For the restaurant "La Torre" she hired a high-caliber kitchen team and made the dining area a delight for the eyes thanks to a sophisticated wall covering by Pierre Frey. The spa, which used to have the atmosphere of a clinic, was transformed with a wave of her wand into an oasis for wellness with thermal waters from the hotel's own spring. Even the parasols around the outdoor pools are the work of designers. The only aspect of the hotel that required no makeover was its backdrop. This was already as good as a film set: guests can look out into infinity across the sea, stroll in an aromatic pine wood and get a glimpse of Villa Colombaia, which was once the home of the star director Luchino Visconti. • Film to watch: "Rocco and His Brothers" (1960) by Luchino Visconti

DIRECTIONS *The nearest international airport is Naples. Guests are picked up there on request and driven to Molo Beverello (approx. 80 min), from there the ferry to Ischia takes about 55 min) and then transferred from the harbor to the hotel* · **RATES** €€€–€€€€ · **ROOMS** *32 rooms and suites, divided between the main house and the cottage in the park* · **FOOD** *2 excellent Italian restaurants and a bar with a stunning terrace* · **HISTORY** *Originally built by the Aragonese between the 16th and 17th centuries as a watchtower, in use as a hotel since the 1930s. Marie-Louise Scilì opened today's Mezzatorre in April 2019* · **X-FACTOR** *The private bay for swimming, cut into the rocks*



Great Escapes Mediterranean

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HRH Beatrice of Bourbon Two Sicilies

NAPLES

Photography Massimo Listri



Flammarion



Naples

IN THE SHADOW OF THE VOLCANOES

HRH Beatrice of Bourbon Two Sicilies, Photographs by Massimo Listri

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Introduction

Son Altesse Royale la princesse Béatrice de Bourbon des Deux-Siciles

Quelle science du coloris dans la manière dont les habillements sont distribués ! J'ai vu les plus beaux tableaux de Paul Véronèse. À côté de Galli, prince hongrois, en costume national, l'habit de hussard le plus brillant, blanc rouge et or, son premier ministre est couvert de velours noir, n'ayant d'autre ornement brillant que la plaque de son ordre ; la pupille du prince, la charmante Fabre, est en pelisse bleu de ciel et argent, son schako garni d'une plume blanche. La grandeur et la richesse respirent sur ce théâtre : on y voit à tous moments au moins cent chanteurs ou figurants tous vêtus comme le sont en France les premiers rôles. Pour l'un des derniers ballets, l'on a fait 185 habits de velours ou de satin. Les dépenses sont énormes. Le théâtre de la Scala est le salon de la ville. Il n'y a de société que là ; pas une maison ouverte. Nous nous verrons à la Scala, se dit-on pour tous les genres d'affaires. Le premier aspect est enivrant. Je suis tout transporté en écrivant ceci.

J'ai retrouvé l'été, c'est le moment le plus touchant de cette belle Italie. J'éprouve comme une sorte d'ivresse. Je suis allé à Désio, jardin anglais délicieux, à dix milles au nord de Milan, au pied des Alpes.

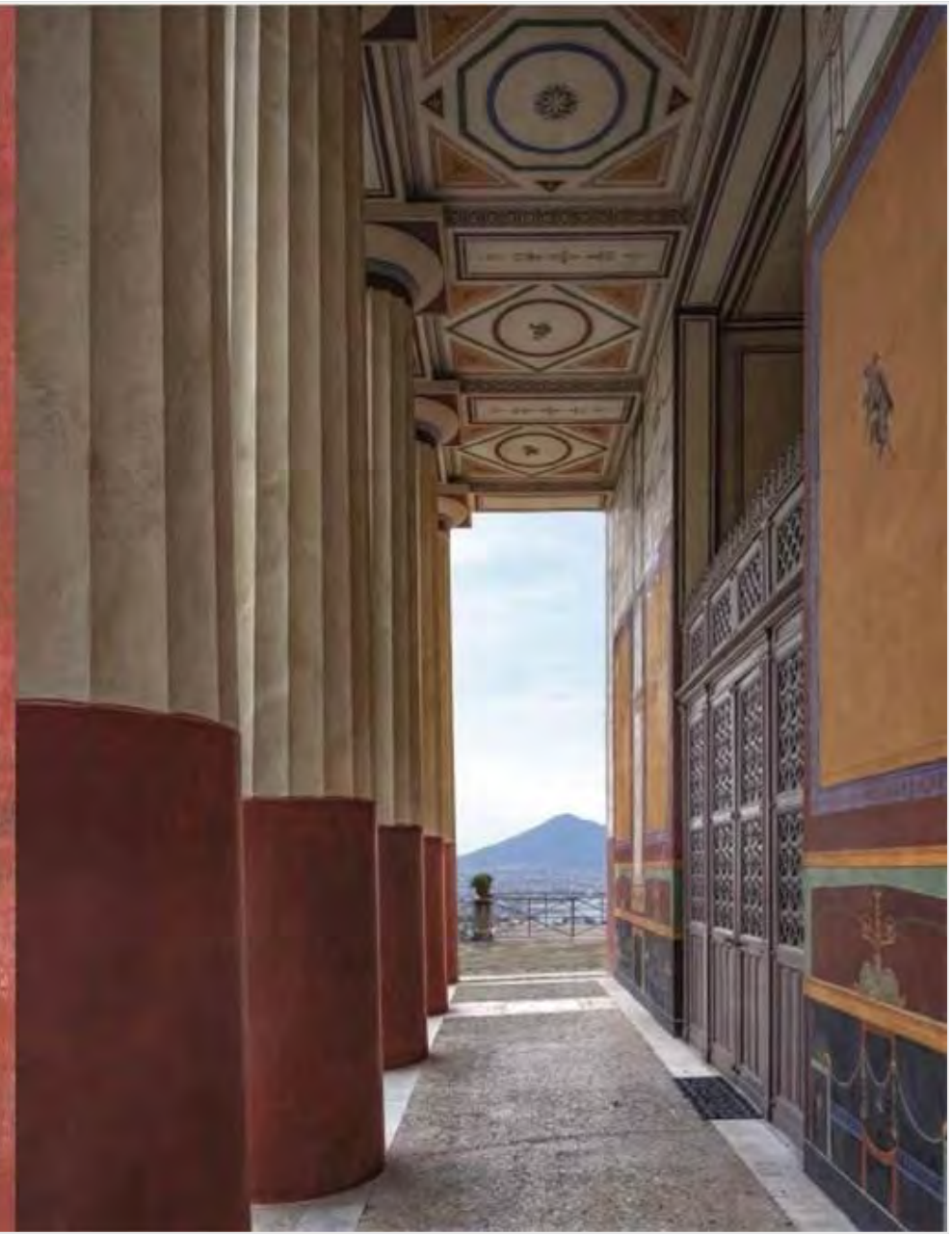
Je sors de la Scala. Ma foi, mon admiration ne tombe point. J'appelle la Scala le premier théâtre du monde, parce que c'est celui qui fait avoir le plus de plaisir par la musique. Il n'y a pas une lampe dans la salle ; elle n'est éclairée que par la lumière réfléchie par les décorations. Rit quise volorpo rerferest ab in praest et occat. Oditem rehenda quis d nis dolupta sitae. Evel et res audam, volent qui cupta ne doles et ipis velenit, omnis olor ma nonsedi doluptiorum arum went voles nos sed quam nonsed et autaspellum a sitaes voluptate volessimus dolecta ad magnam iducim volupta am facius estint, quo cum et atio dolent ipiendi gnihill uptiam, sandiori re prehenis alis sitatur? Ribus qui qui andae lam nus volorum volora dipiend animus eum hari a corum facil moditatur ari aut quam fugs. Doluptur, consed maxim solupta quia siniscid molupti atibus ut vella quistus quaest exercperum etur reiumque officius.

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À L'OMBRE DES VOLCANS

Paysages divins et archéologie





CAPELLA SAN SEVERO

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Naples

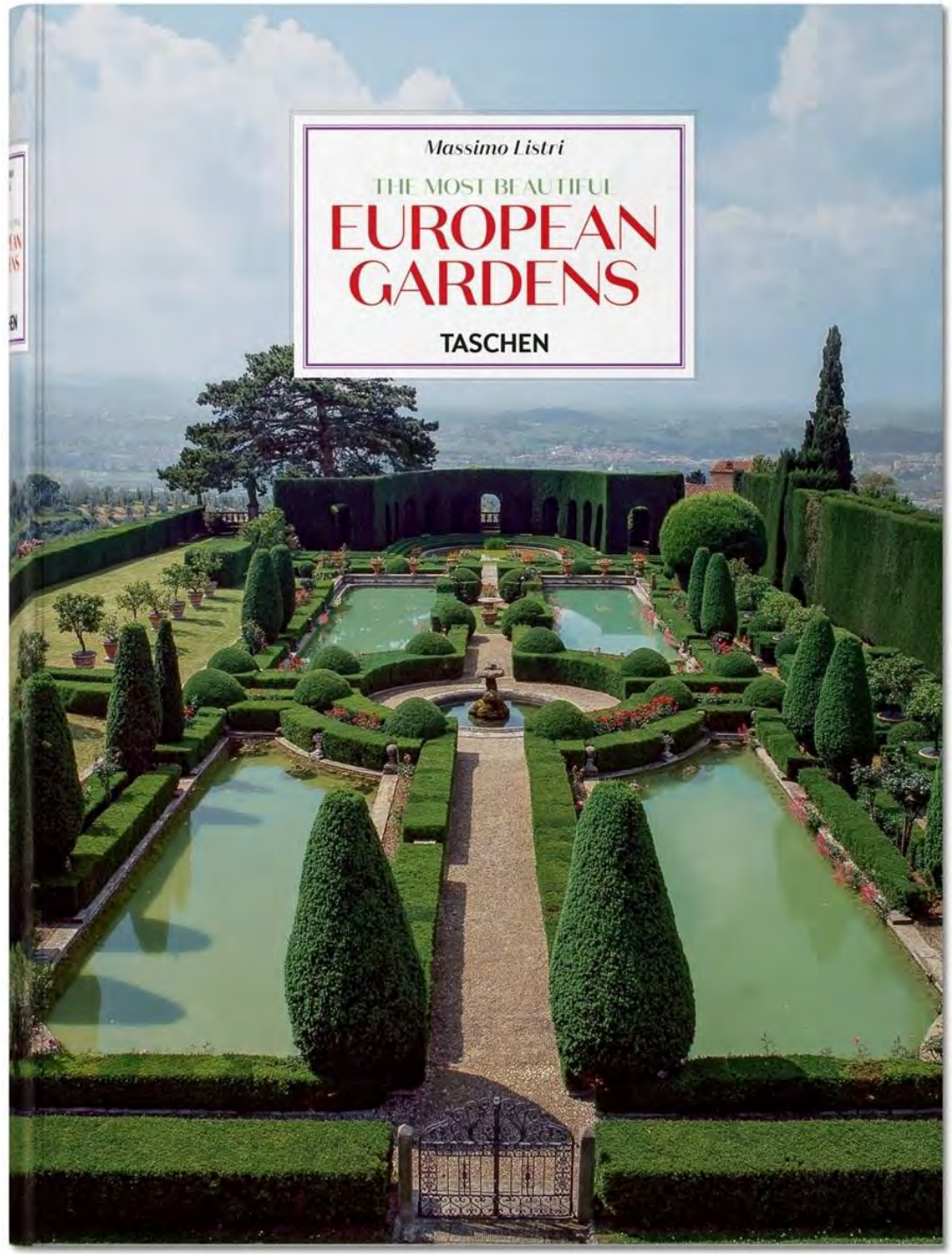
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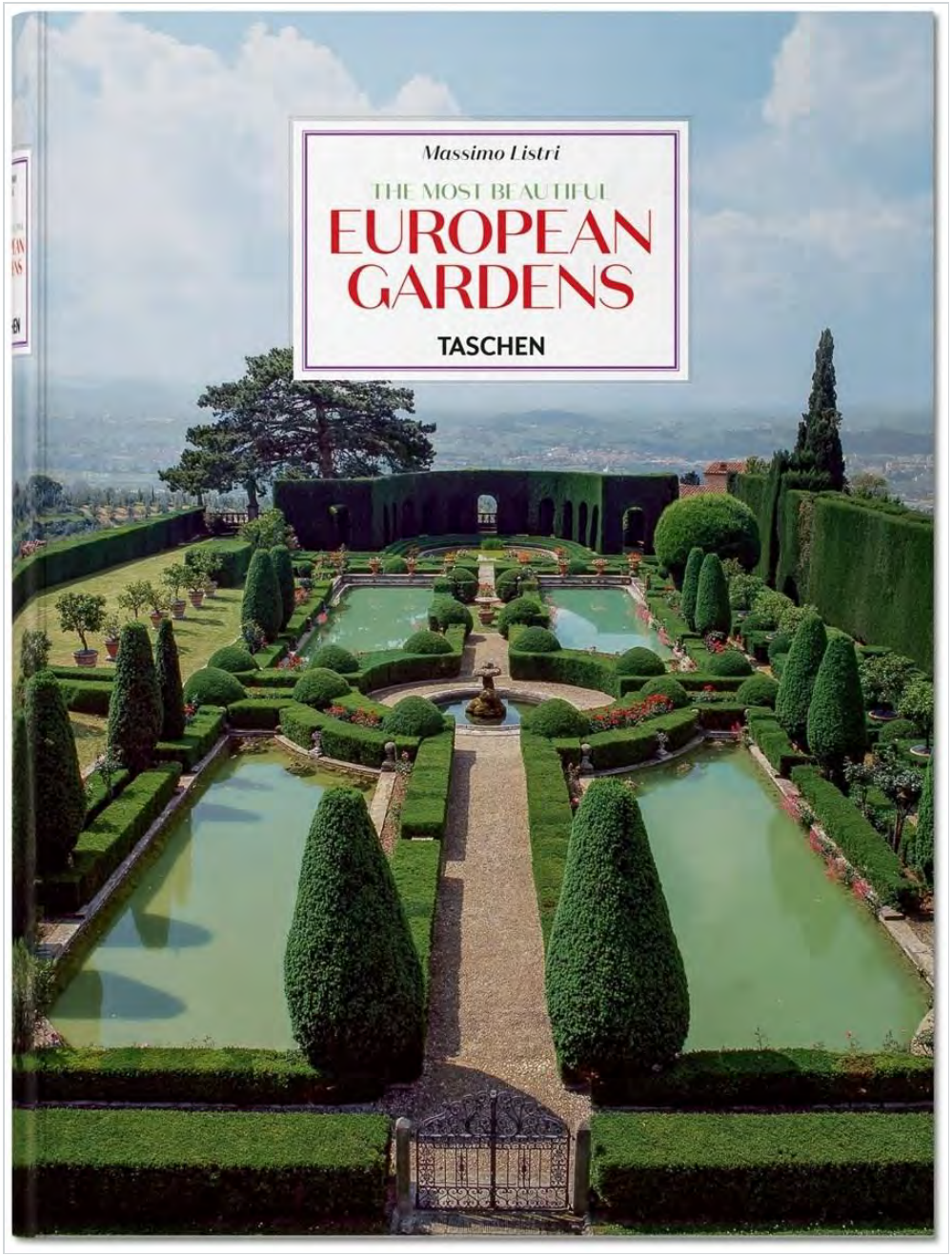
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Massimo Listri
THE MOST BEAUTIFUL
EUROPEAN GARDENS
TASCHEN



Listri

EUROPEAN GARDENS

Todd Longstaffe-Gowan

Described by Bacon as the purest pleasure, gardens have ever been close to human hearts. Explore Europe's loveliest landscaped creations in this horticultural Grand Tour.

- Wander through the most alluring modern and historic gardens to captivate Florentine photographer Massimo Listri over the past decade. This is not a comprehensive survey, but a deeply personal compendium of 44 remarkable gardens gathered from all four corners of Austria, Belgium, France, Germany, Great Britain, Italy, the Netherlands, Spain and Portugal.
- Each one is vividly rendered in Listri's luminous large-format photographs, its story summarized in pithy vignettes by British author and landscape architect Todd Longstaffe-Gowan.
- This unforgettable collection reveals Europe's enduring fascination with shaping nature into narrative. It is not only a portrait of spectacular places and horticultural exuberance, but of vision. Gardens as expressions of power, creativity, escapism and desire.

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TASCHEN



The Greater Perfection

Todd Longstaffe-Gowan

"GOD Almighte *first Planted a Garden. And indeed, it is the Purest of Humane pleasures. It is the Greatest Refreshment to the Spirits of Man; Without which, Buildings and Pallaces are but Grosse Handy works: And a Man shall ever see, that when Ages grow to Civility and Elegancie, Men come to Build Stately, sooner than to Garden Finely: As if Gardening were the Greater Perfection.*"[1]

By the time Francis Bacon wrote these now famous lines in 1625, some of Italy's greatest Renaissance gardens had already taken shape, including the Villa Lante at Viterbo (pp. 13, 536), the Villa Medici at Rome (pp. 15, 72) and the Villa d'Este at Tivoli (pp. 10, 25, 506). Most of these were inspired re-imaginings of vanished Roman gardens, and their makers were antiquarians grounded in the careful study of ancient texts. The designs of these gardens were also informed by practical gardening and agricultural traditions that had changed little since late Antiquity, and this combination of factors elicited no less than an "astonishing profusion of some of the most beautiful and exciting new gardens in the modern world".[2] Some, such as the Villa Medici, were raised upon and incorporated fragments of the remote past, while others such as the Sacro Bosco at Bomarzo (p. 438) were wildly inventive and full of novelty, being veritable "great and stupendous marvels".[3]

It is astonishing, given the intrinsic evanescence of gardens, the vagaries of taste and the ravages of time, war and the weather, that a handful of Italy's most exceptional 16th-century gardens, such as those at the Villa d'Este and the Villa Lante, have come down to us reasonably intact, and that a *much greater* number have survived, though significantly altered, over the succeeding centuries.

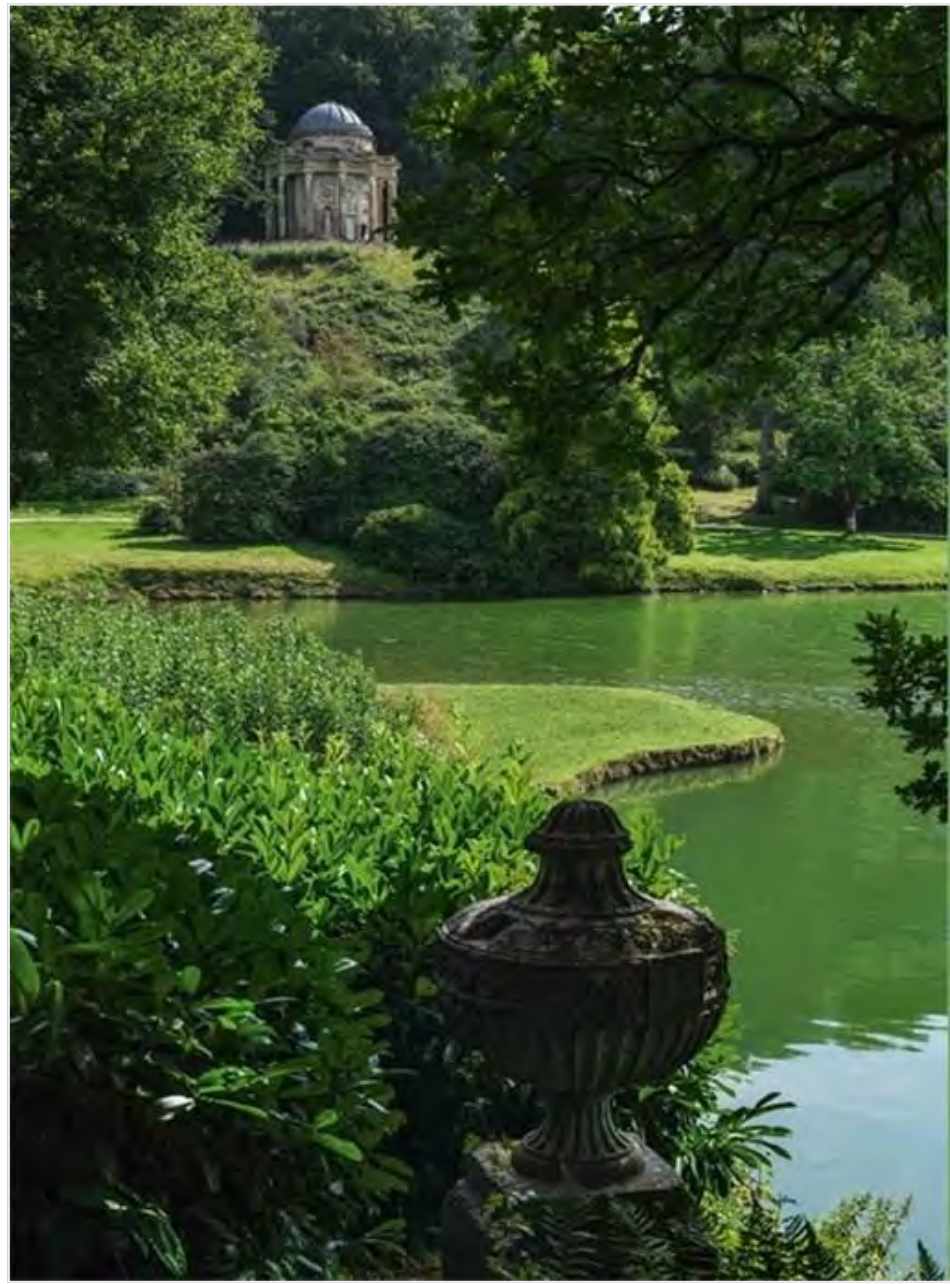
This book is a celebration of some of these extraordinary places as well as a range of other European gardens – historic and modern – that have captivated the photographer Massimo Listri over the past decade. It purports to be neither a comprehensive survey nor a representative study of European gardens, but is instead a personal and idiosyncratic compendium of the most remarkable gardens. The first's share are in Listri's homeland of Italy, though there are also examples from France, Germany, Austria, Belgium, Spain, Portugal and the Netherlands, together with a sizable contingent of British gardens. The choice of this last group is mine, and is equally personal, while it is also intended to supply a range of distinctive garden types that occur across the kingdom. All of the gardens included are extant.

People often think of European gardens in terms of the opposition between formal gardens and English Landscape Gardens – a seemingly natural style of gardening, introduced in the 18th century, that was "generally the result of considerable contrivance, effort and design skill", or the "art that conceals art".[4] While this comparison reveals something about garden fashions, it is also useful to look at the form that gardens assume with regard to some of the purposes for which their owners intended them. This introductory essay therefore focuses on a few recurring themes that have shaped some of these places: the currents and tides that transcend time, stylistic distinctions and national boundaries, including sections on the garden as theatre, horticultural exuberance, gardens as venues for hospitality, and the urge to improve.

Theatricality

Gardens are often referred to metaphorically as theatrical spaces and when people move through them they might be compared to players upon a garden stage. The theme of theatricality, whether implicit or explicit, pervades many of the gardens illustrated within this book. The concept of the garden as theatre, which can be traced back to Antiquity, entailed creating outdoor settings for the performance of spectacles, from pyrotechnical displays to pageants and even equestrian ballets (*opere casalleresche*). Some garden spaces were created to be multifunctional: the lower courtyard of the Belvedere in the Vatican, for instance, was designed to accommodate a number of different uses and was specially adapted for temporary inundations with a view to staging *naumachiae*, or simulated naval battles. This was also true of the Cortile dell'Ammannati at the Pitti Palace in Florence, which was temporarily flooded in May 1589 to host a sham naval combat in celebration of the marriage of Ferdinand I de' Medici and Christina of Lorraine (p. 14). Here, the aquatic entertainment invoked in miniature the Battle of Lepanto (1571) and was intended to mark the recent naval alliance between the Medici and the French in their struggle against the Ottomans. The elaborate spectacle was animated by 144 soldiers and 18 replica frigates, corsairs and galleons, in which the Christian fleet trounced the Turks and seized their pasteboard fortress.

More common, however, was the tendency to adapt existing garden spaces for improvised entertainments, as, for instance, the artificial lakes of several 18th-century English landscape parks which were at one time or another appropriated for mock sea battles either purely for pleasure, as at West Wycombe (p. 122) in 1751, or as an expression of patriotism, as at Newstead Abbey in the 1750s and 1760s, for example.[5] Vivid mock sea battles, bathed in the glow of firework displays, also took place upon an artificial lake in a suburb of south London, with various historic battles being re-enacted in the mid-1840s on a "mimic Mediterranean of 'real water'" at the Royal Surrey Zoological Gardens in Walworth, in the



NORTHERN EUROPE

ENGLAND

Biddulph Grange Garden, Biddulph 48
Great Dixter, Northiam 60
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West Wycombe Park

West Wycombe

Laid out by Sir Francis Dashwood, these gardens remain among the finest and most idiosyncratic created in England in the 18th century. The park was given to the National Trust in 1943, while the manor house is still inhabited by Sir Edward Dashwood, the 12th Baronet, and his family.

Der im 18. Jahrhundert von Sir Francis Dashwood angelegte Garten gehört bis heute zu den schönsten und originellsten seiner Art. Der Park wurde 1943 dem National Trust übergeben, während das Herrenhaus noch von Sir Edward Dashwood, 12. Baronet, und seiner Familie bewohnt wird.

Aménagé par Sir Francis Dashwood, ces jardins demeurent parmi les plus raffinés et les plus singuliers créés en Angleterre au XVIIIe siècle. Depuis 1943, date à laquelle ce domaine a été légué au National Trust, la maison est toujours occupée par Sir Edward Dashwood, 12e baronnet, et sa famille.





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Versailles



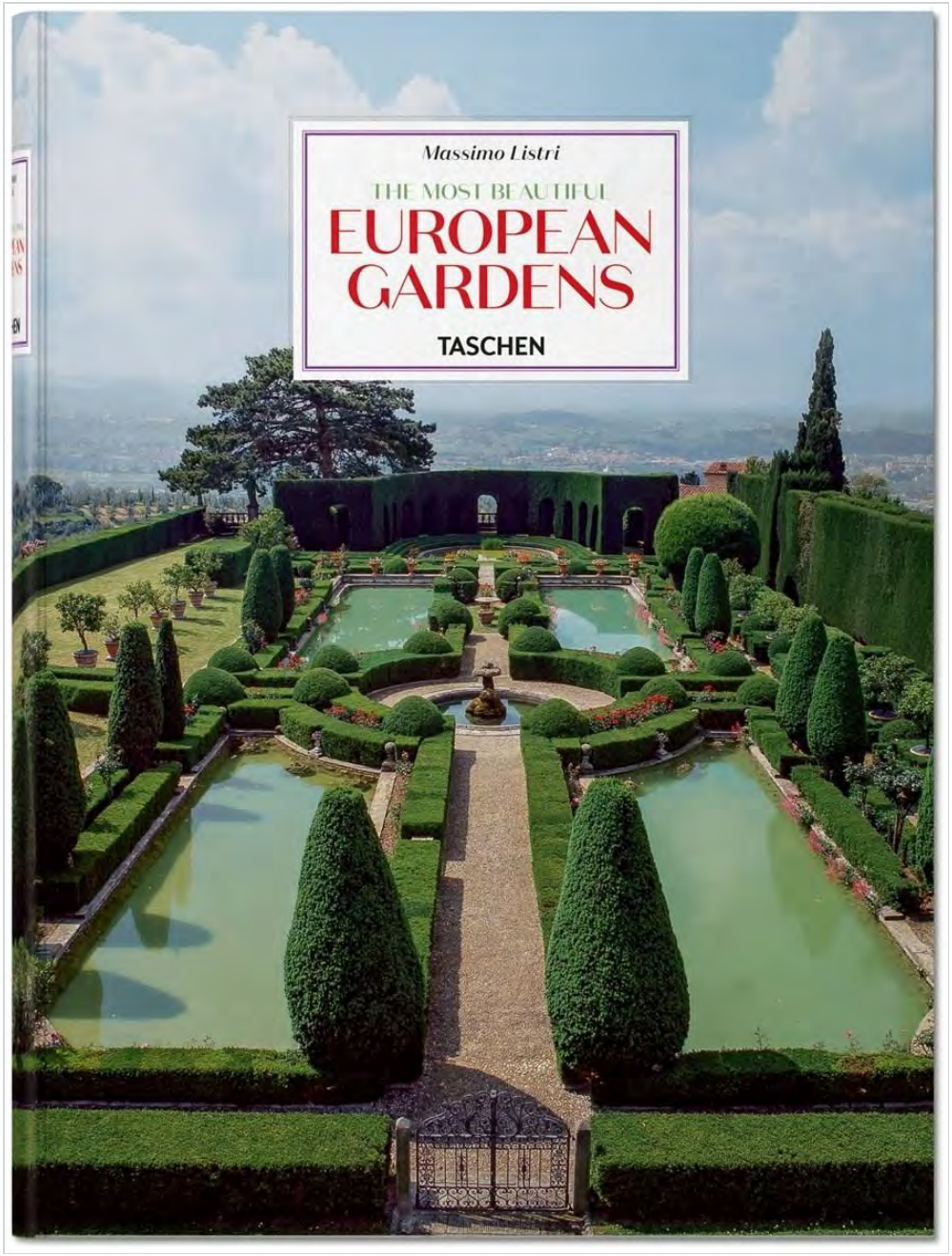
Adam Frans (attributed), The Palace and Gardens of Versailles with the Orangery, as seen from the south, c. 1690, Pen, brush in grey ink and grey wash, 31.9 x 47.4 cm, Paris, Musée du Louvre, Département des Arts graphiques

Europe's most resplendent garden. Created in the 17th century for Louis XIV as a grand political project, the palace and garden were the result of a "new and triumphant vision of the power of the state".[1] Currently owned by the French state. Since 1979 it has been run as a Public Establishment. It was designated a Unesco World Heritage Site in 1979.

Europas prächtigster Garten. Schloss und Gärten von Versailles wurden unter Ludwig XIV. im 17. Jahrhundert als „neue, triumphale Macht- demonstration des Staates"[1] geschaffen. Im Besitz des französischen Staates, seit 1995 Etablierung der öffentlichen Hand mit eigenständiger Verwaltung unter der Aufsicht des französischen Kulturministeriums. Seit 1979 Unesco-Weltkulturerbe.

Le jardin le plus resplendissant d'Europe. Projet politique grandiose de Louis XIV, le château et ses jardins sont, en ce XVIIe siècle, d'une « vision nouvelle et triomphante de la puissance de l'État"[1]». Actuellement propriété de l'État, le domaine de Versailles est depuis 1995 un établissement public, doté d'une autonomie administrative et dont la gestion est sous la tutelle du ministère de la Culture. En 1979, il a été classé au patrimoine mondial de l'humanité par l'Unesco.





Listri

EUROPEAN GARDENS

Todd Longstaffe-Gowan

Described by Bacon as the purest pleasure, gardens have ever been close to human hearts. Explore Europe's loveliest landscaped creations in this horticultural Grand Tour.

- Wander through the most alluring modern and historic gardens to captivate Florentine photographer Massimo Listri over the past decade. This is not a comprehensive survey, but a deeply personal compendium of 44 remarkable gardens gathered from all four corners of Austria, Belgium, France, Germany, Great Britain, Italy, the Netherlands, Spain and Portugal.
- Each one is vividly rendered in Listri's luminous large-format photographs, its story summarized in pithy vignettes by British author and landscape architect Todd Longstaffe-Gowan.
- This unforgettable collection reveals Europe's enduring fascination with shaping nature into narrative. It is not only a portrait of spectacular places and horticultural exuberance, but of vision. Gardens as expressions of power, creativity, escapism and desire.

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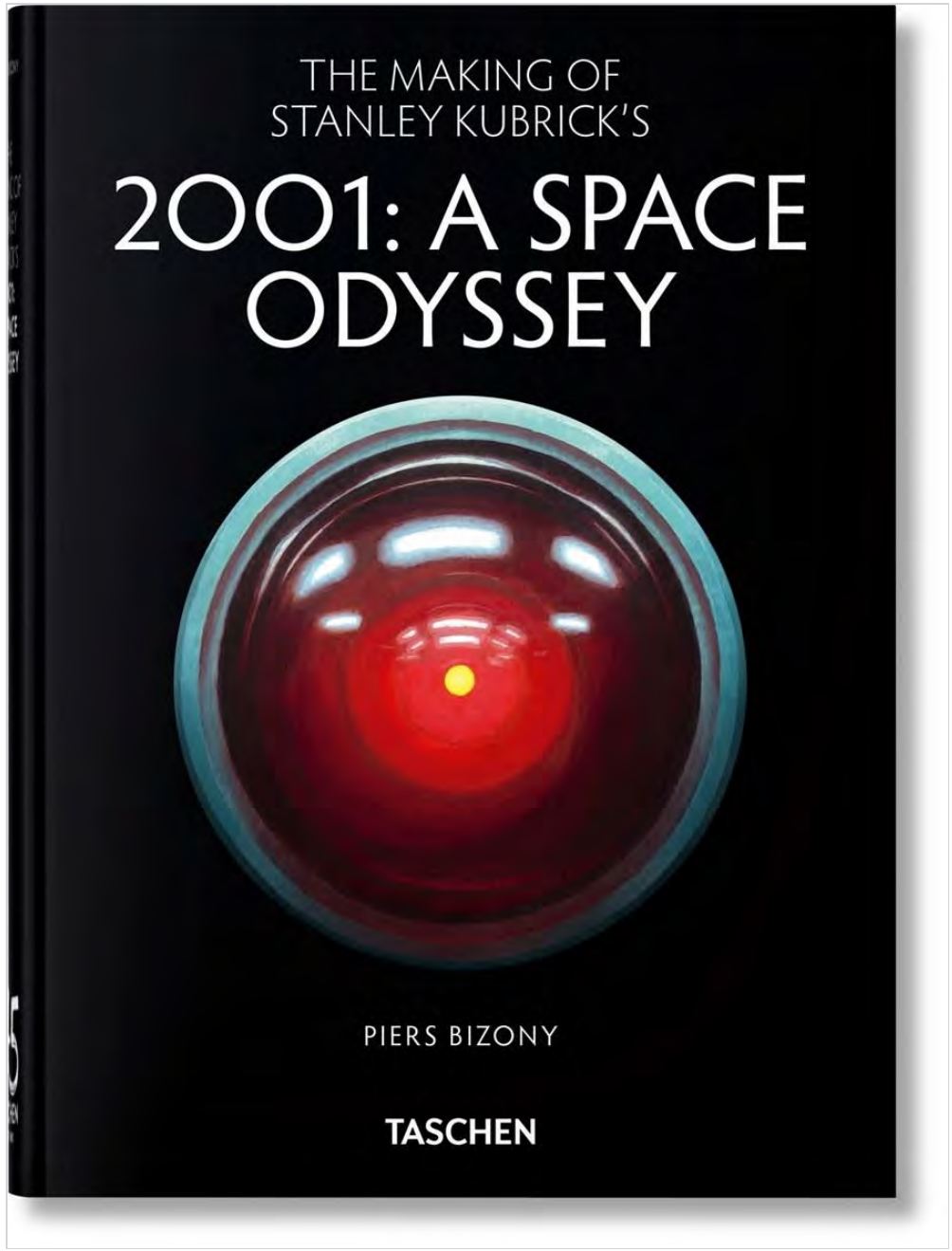
THE MAKING OF
STANLEY KUBRICK'S

2001: A SPACE ODYSSEY



PIERS BIZONY

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The Making of Stanley Kubrick's '2001: A Space Odyssey'

45TH ED.

Piers Bizony

2001: A Space Odyssey combines meticulous science, limitless imagination, and pure visual majesty. This compendium contains photographs, pre-production paintings, and conceptual designs that explore the genius behind the sci-fi classic that remains the benchmark for all cinematic space epics.

- Get closer than ever to the movie that changed the movies. This behind-the-scenes spectacular of *2001: A Space Odyssey* sheds light on the lead actors, senior production designers, special-effects experts and masterminds of Stanley Kubrick and Arthur C. Clarke, who together revolutionized science fiction and the art of cinema.
- This comprehensive visual record includes on and off set photographs, pre-production paintings, and conceptual designs from the Kubrick archives.
- These dazzling images offer insight both into Kubrick's meticulous directorial methods, and into the mysteries and magnetism of a film at once vast in scope and intricate in its exploration of our relationship to technology.

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THE MAKING OF STANLEY KUBRICK'S 2001: A SPACE ODYSSEY

BY PIERS BIZONY

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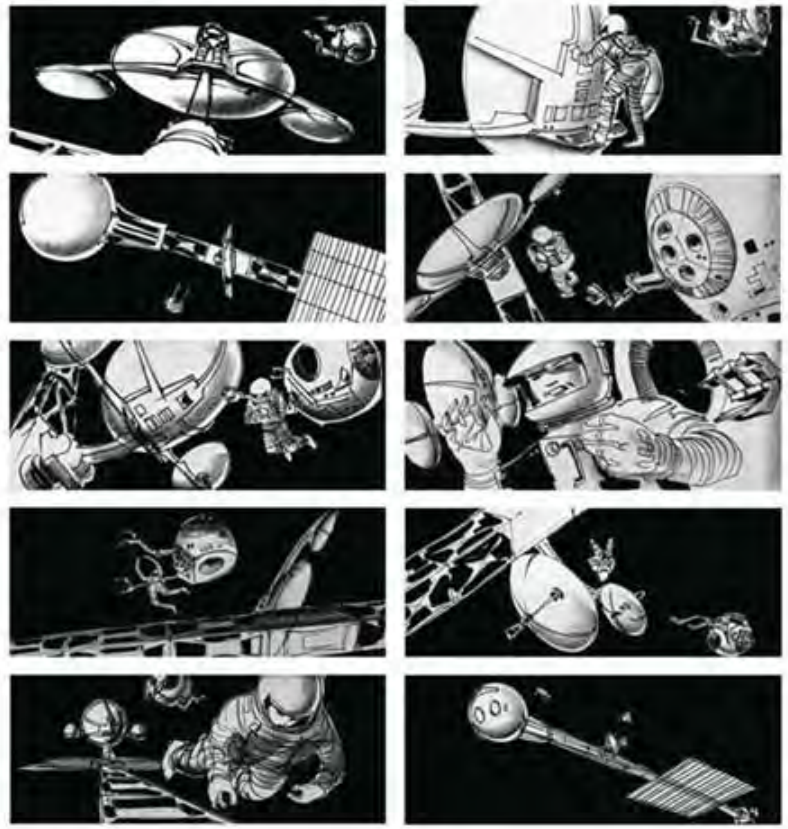






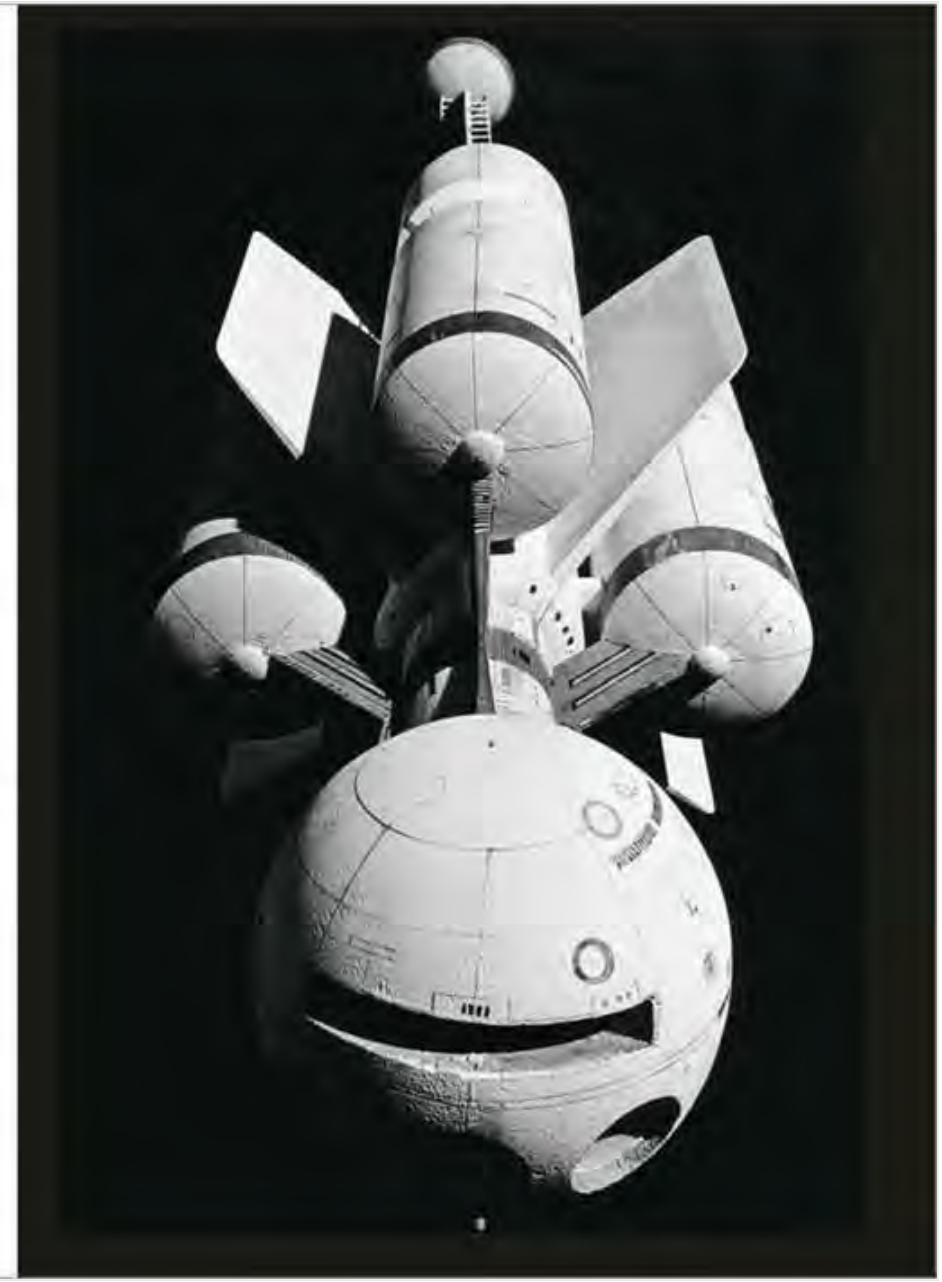
Concept artworks of *Discovery's* main control area were inspired by the awkwardly crouched postures of astronauts in Apollo space capsules, at that time being designed by NASA. Kubrick wanted the seating arrangements to suggest *Discovery's* weightless interior.

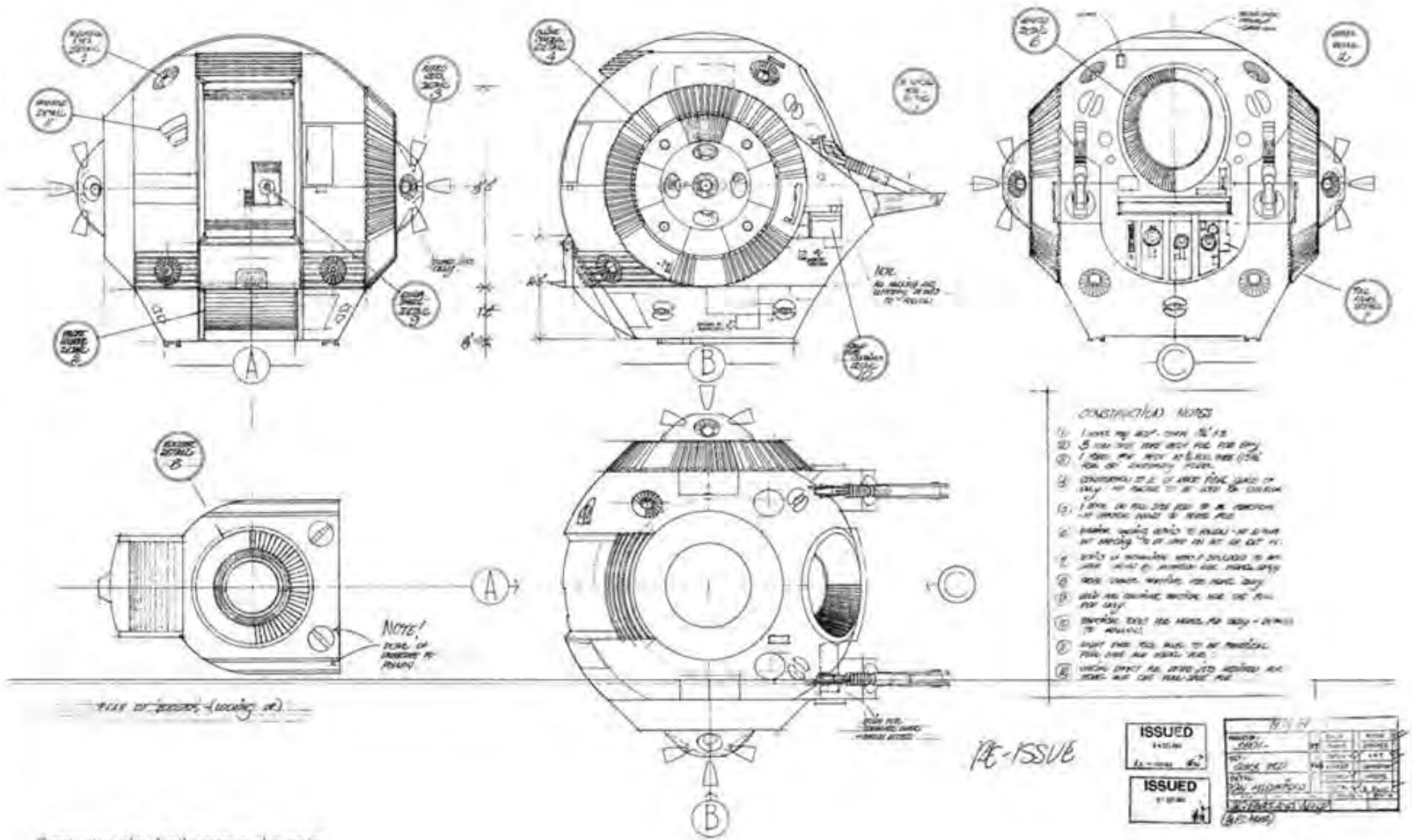




Storyboards of Frank Poole's murder depict a version of Discovery with radiators to dissipate heat from the engines. No one wanted to give the impression that the ship had "wings" or solar panels. Eventually the radiators were abandoned.

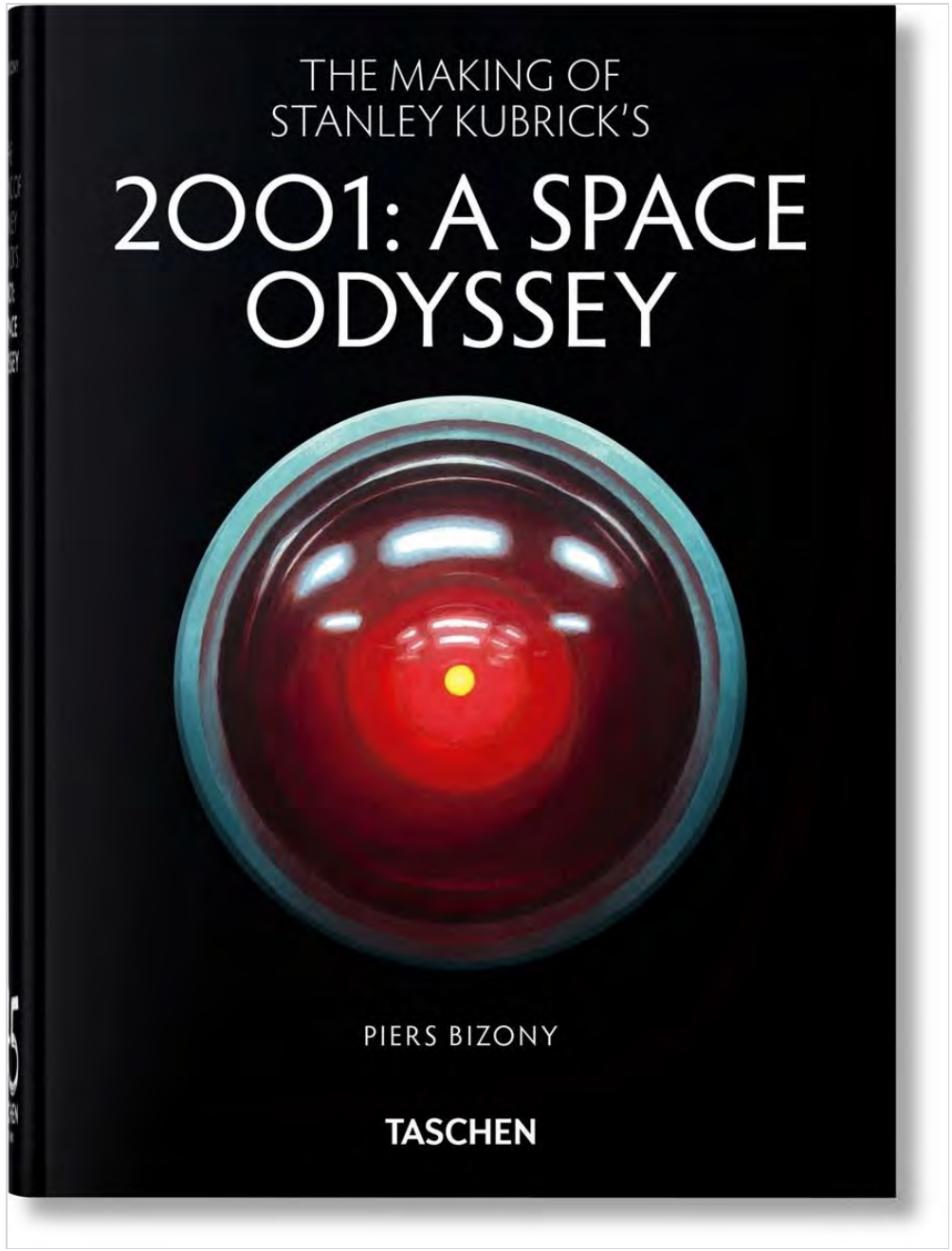
▸ 133–135 Carnon's artwork matches, in every detail, the description of Discovery in the novel. Clarke described "the slender V" of the radiators at the rear, and compared the ship to "some vast dragonfly." A rough physical model was assembled from polystyrene. The special-effects crew disliked this idea, and it was abandoned in favor of a long, slender boom with the habitation sphere at the front, and a bulky engine module at the far end.





Construction plans for the space pod, prior to the addition of flood lights on the front face, and adaptations to the robotic arms.





The Making of Stanley Kubrick's '2001: A Space Odyssey'

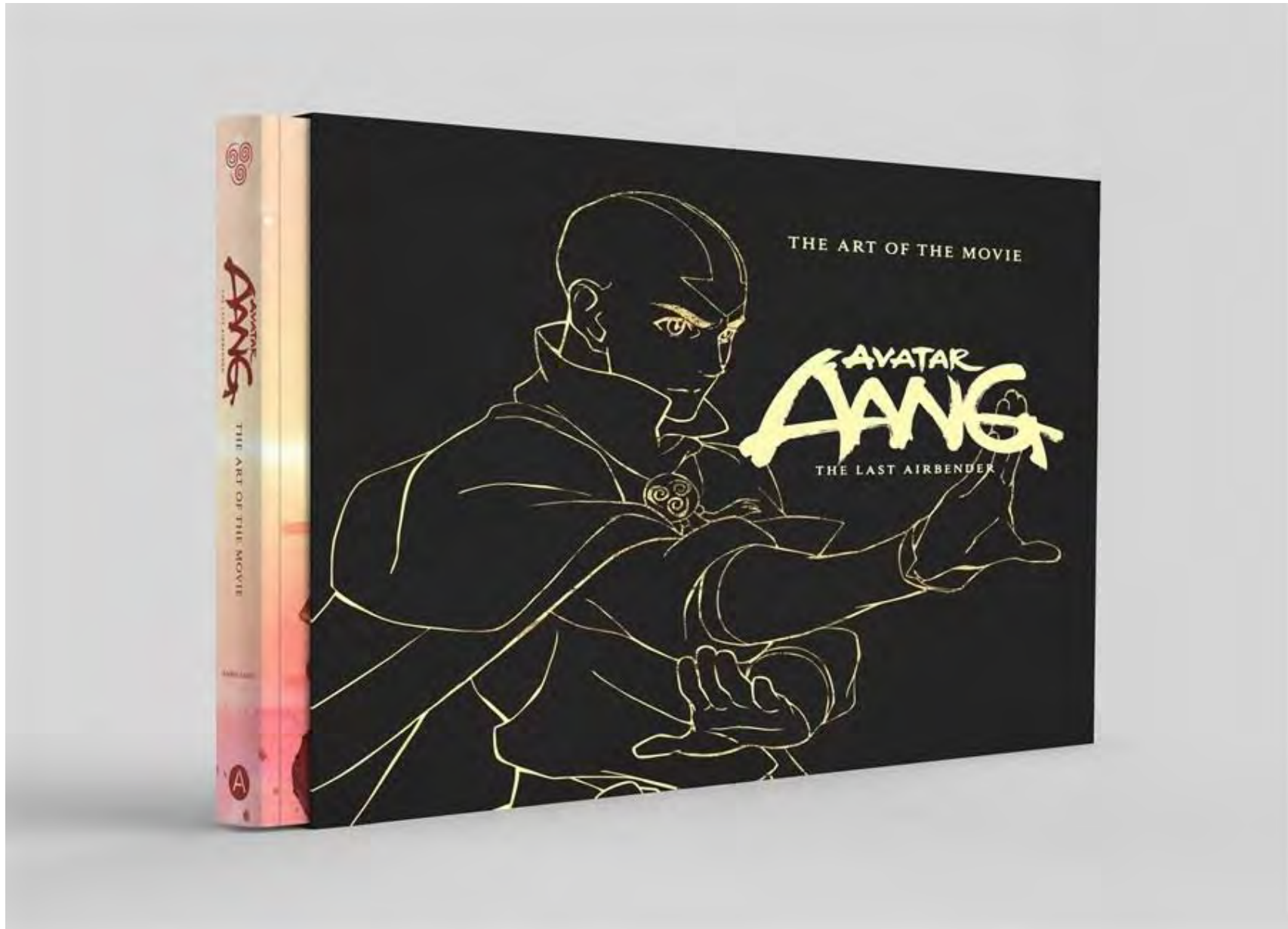
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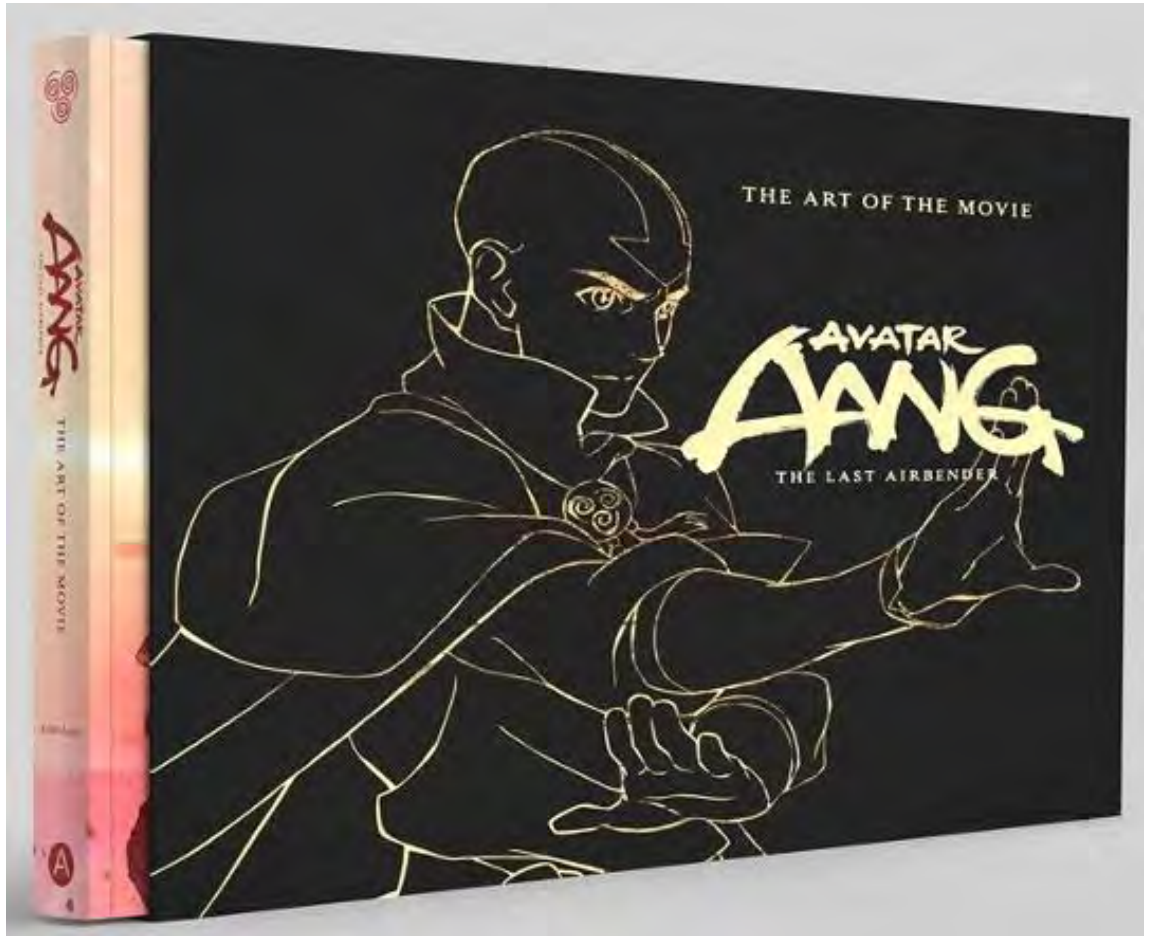
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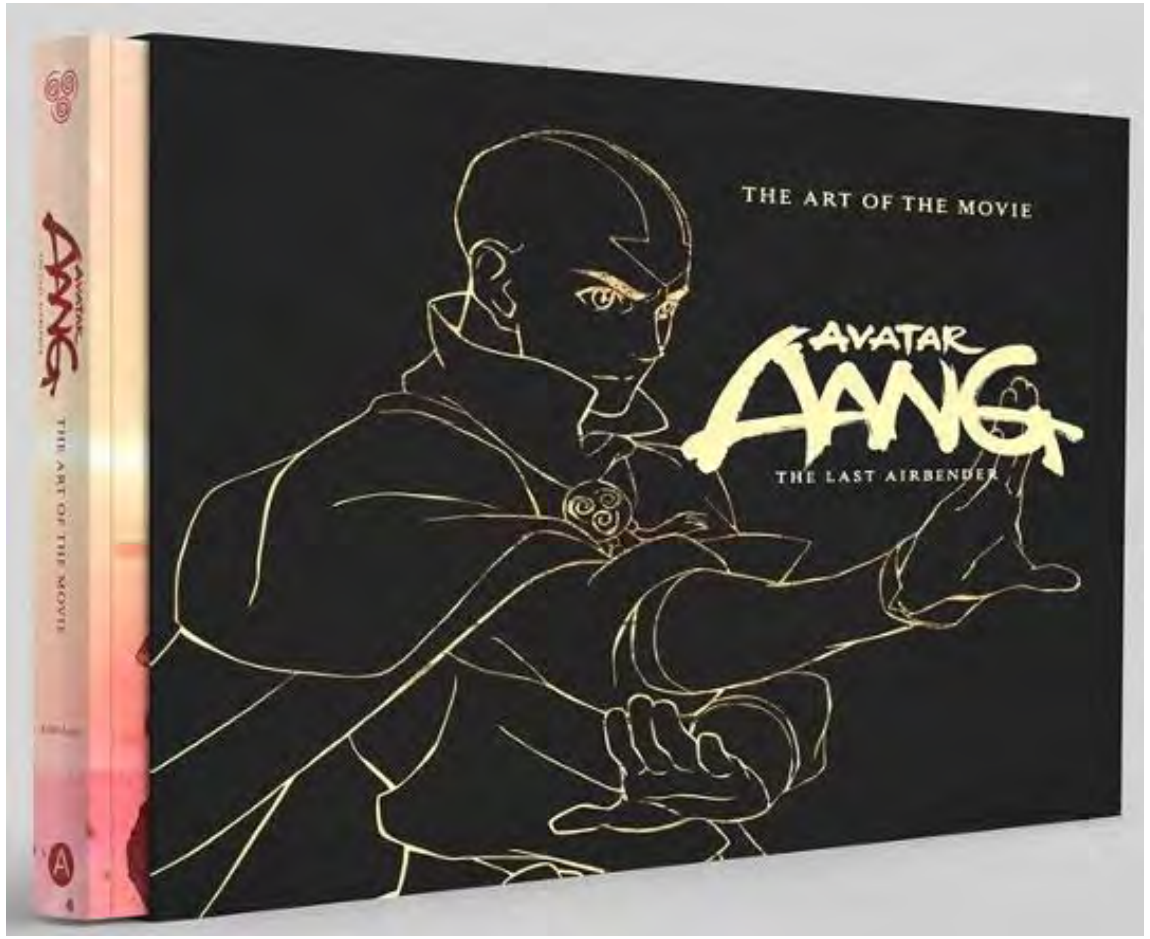
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- Featuring never-before-seen concept art, character designs, world-building elements, new locations, and creatures
- Witness the never-ending quest for balance as Aang and Team Avatar work to rebuild the Four Nations in stunning stories that enrich the world explored in the new Paramount+ movie-ideal for longtime fans of the Avatar Legends universe and newcomers alike.

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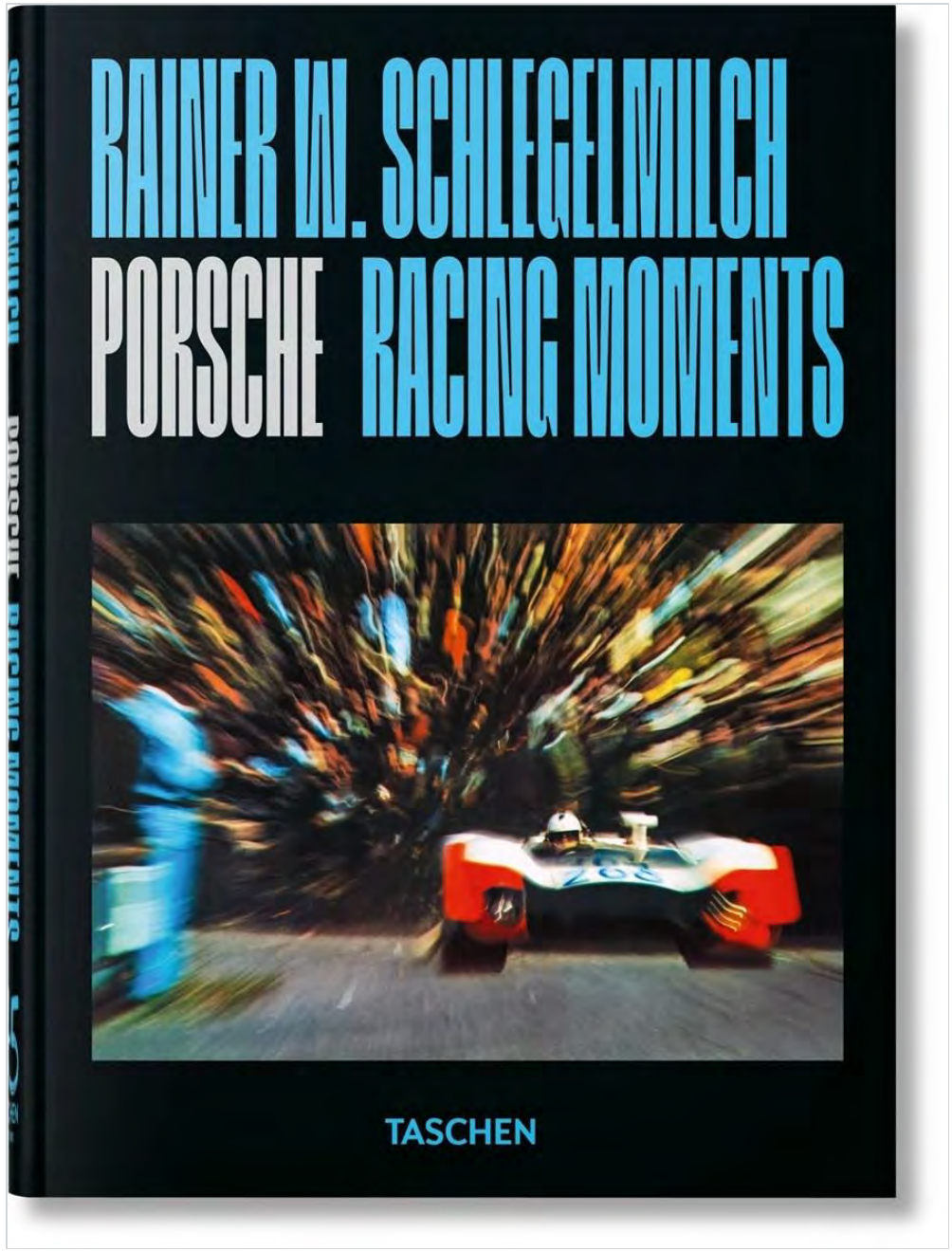
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RAINER W. SCHLEGELMILCH

PORSCHE RACING MOMENTS



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Rainer W. Schlegelmilch

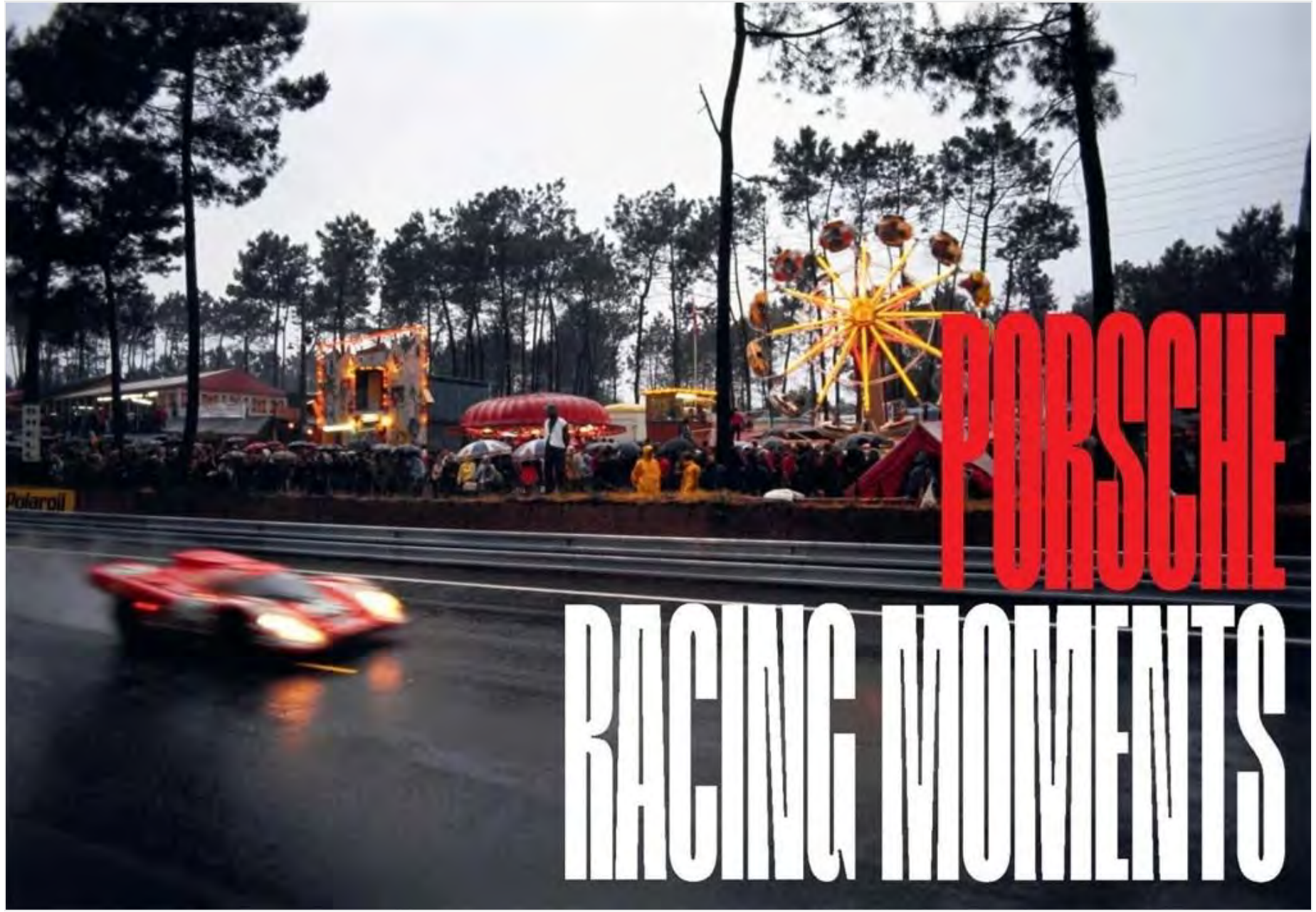
PORSCHE RACING MOMENTS. 45TH ED.

Photographs by Rainer W. Schlegelmilch

It's not just flashing, snarling Porsche cars that racing photographer Rainer W. Schlegelmilch captures in these shots from 1963 to 1988-though his zoom effect lifts them dramatically off the page. It's his story over the years, it's the reality of the track, drivers' conversations, mechanics' dirty hands. Feel the vibrations and smell the oil!

- In 1962, Rainer W. Schlegelmilch had his first experience of motorsport - the 1,000 km at the Nürburgring - and it was this that sparked a lifelong passion for both Porsche and racing that still burns today.
- Beginning in 1963, this wholly captivating collection of breathtaking shots transports you to another time and another world, taking you on a journey through the history of Porsche endurance racing, from Le Mans to Monza, via the Targa Florio and Spa-Francorchamps.
- He pays tribute to each of them with his unique zoom technique, that converts the movement and phenomenal speed of the racing cars into a totally absorbing and almost dizzying feast of depth and energy. Whether it's in black and white or colour, it's as if you can feel the rush of air on your face as the cars speed by.

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PORSCHE
RACING MOMENTS


Anfang
S-ZL 121
S-ZL 123
S-ZL 128
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TARGA FLORIO

1969

1st
266
Gerhard Mitter (DE) /
Udo Schütz (DE)
Porsche 908/2
Porsche AG
10 laps
Prototype 3000

2nd
270
Vic Elford (GB) /
Umberto Maglioli (IT)
Porsche 908/2
Porsche AG
10 laps
Prototype 3000

3rd
274
Rolf Stommelen (DE) /
Hans Herrmann (DE)
Porsche 908/2
Porsche AG
10 laps
Prototype 3000

4th
272
Willy Kauhsen (DE) /
Karl von Wendt (DE)
Porsche 908/2
Porsche AG
10 laps
Prototype 3000



1
Rudi Lins (AT) / Gérard Larrousse (FR)
Porsche 908/2, passing Collesano,
watched by the children of the village



Targa Florio, Sicily
Piccolo Circuito delle Madonie
72 km (10 laps)


ANTAR
Shell
LUCAS
BP
22
14
20



11



12



13



14

Siffert had already prevailed in practice, beating the experienced Elford by half a minute on the 72-kilometer lap, and Kinnunen also displayed his Finnish virtuosity in rallying against the circuit champion Rodríguez.

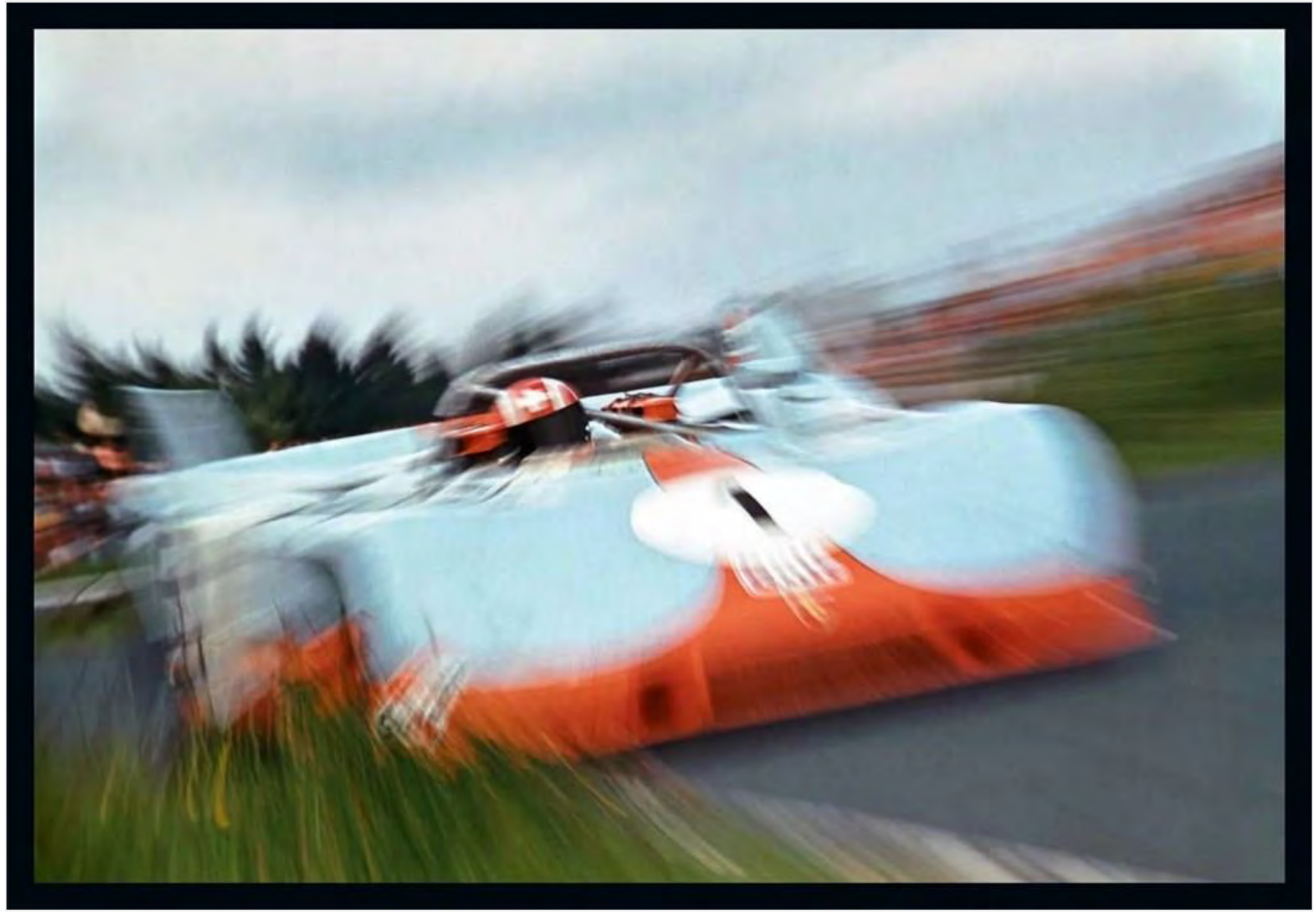
The race was transformed into a Porsche showcase, interrupted only by Vaccarella's third place in the final result.

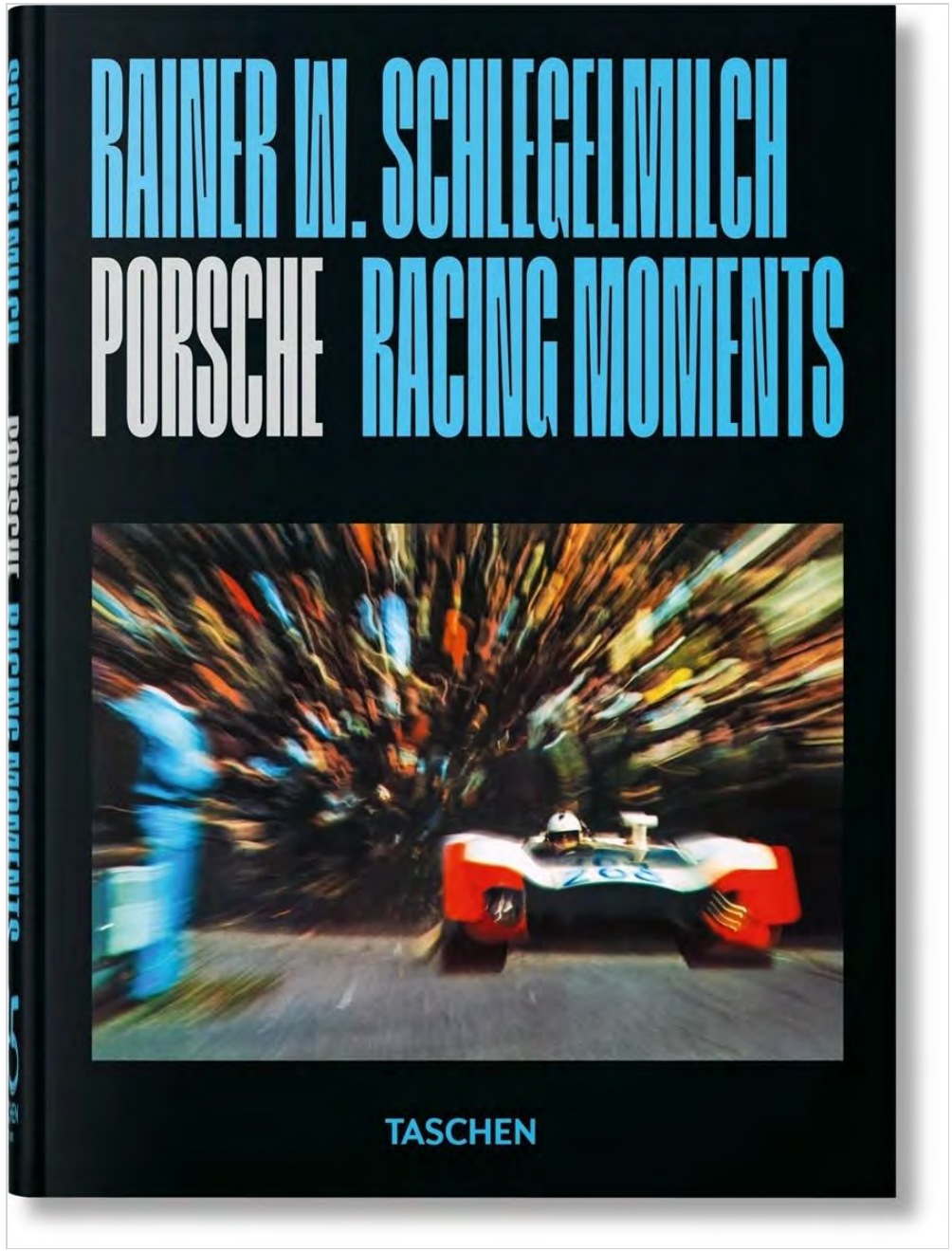
John Wyer's drivers Siffert and Redman crossed the finish line ahead of Kinnunen and Rodríguez from the same racing team in 6 hours, 35 minutes, and 30 seconds!

11
Porsche 908/3
Pedro Rodríguez (MX) / Leo Kinnunen (SF), entered by John Wyer (second).

12
Team principal John Wyer with the Gulf team girls.

13 / 14
The Gulf team celebrates the victory with the winners Jo Siffert and Brian Redman.





Rainer W. Schlegelmilch

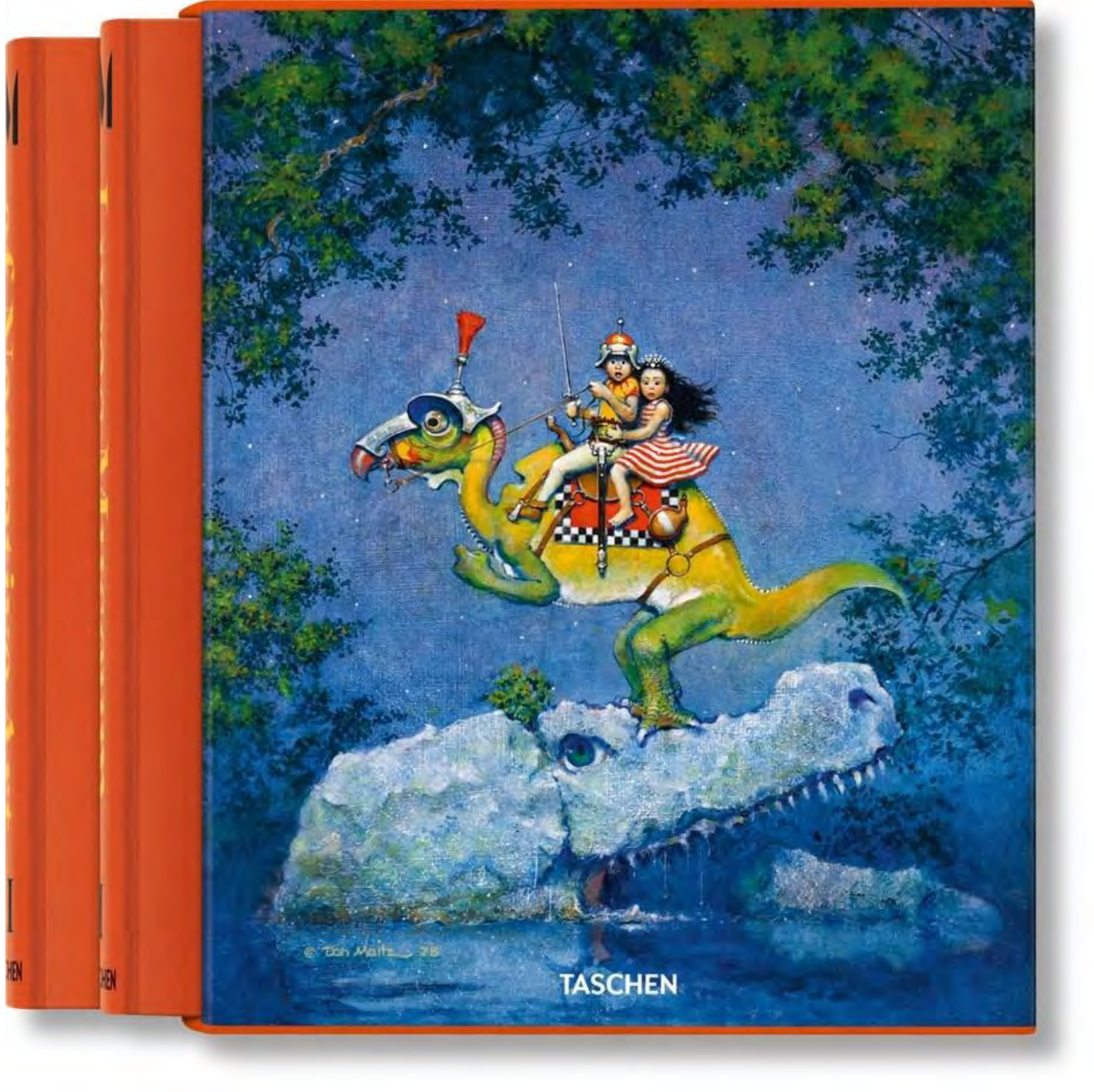
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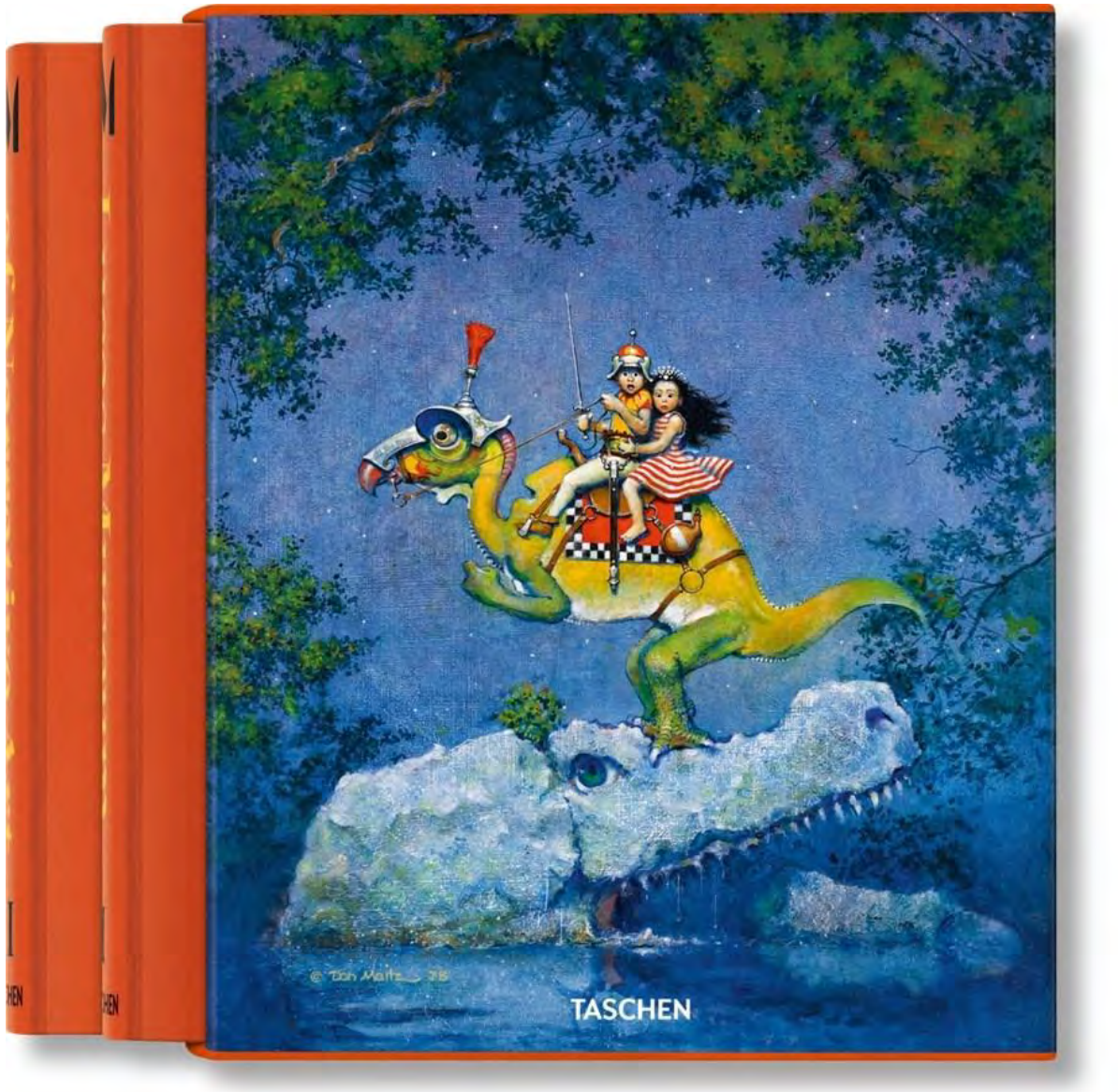
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Lucas Museum of Narrative Art

Guillermo del Toro and Ryan Linkof, Edited by Jessica Hundley, By (artist) George Lucas

Developed in collaboration with George Lucas and the *Lucas Museum of Narrative Art*, this extensive two-volume catalog brings together an unparalleled collection of narrative art.

- From murals and paintings to comics, photography, and cinematic archives, it illuminates the influence of narrative art on culture, imagination, and human connection.
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The Art of Story
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Preface by George Lucas

In order to survive, all life forms are created with fear. Humans are especially susceptible to fear the unknown. They also have an imagination that allows them to moderate that fear with stories that make emotional sense. Myths are stories that make emotional sense even if they are not true.

When we cannot understand or accept a hard reality, we conceive the supernatural — metaphors that explain things we cannot comprehend without lived experience. Proto-scientific stories always included mythologies — "why-stories" — that decoded the origins of mankind and the environment. Facts were cold, not demonstrative or dynamic, whereas myths consoled us. Myths explained scary phenomena, while also capturing what people cared about and who they were. Myths were developed around love, family, childhood, community, fantasy, and the unknown. They both reflected and connected society with a common belief. In conveying values, they helped hold together a village ... then a city ... then a nation.

I first encountered these ideas in community college when I became immersed in anthropology. During that time, I crossed paths with Professor Joseph Campbell, who became my mentor and imbued my lifelong interest in mythology. Social science — psychology, sociology, and how society created religions fascinated me.

I love art ... all kinds of art. Art appears in many forms; narrative is only one of them. Narrative art does not create the story. The story creates the art.

I am a fan of illustrators because they make myths real through images. Illustrators create pictures for the people. They draw stories that are designed to emotionally connect with the viewer. It's personal. It does not require special knowledge. It does not need to be explained. A child can understand it. It reflects our shared beliefs — the "why" of life.

My love of illustration, anthropology, and cinema all came together when I went to film school and started making movies. To make my films, I worked with hundreds of illustrators. Although they were brilliant and talented, they were not considered "serious" artists. This made no sense to me since their work did what stories do: move us, teach us, capture who we are. It bothered me that I rarely saw illustrations in art museums.

While in college, I started buying art that I could afford — illustrations that were literally and figuratively "discounted" and sold in underground networks. One of my early acquisitions was a $35 original work by V. T. Hamlin from his 1930s comic strip, *Alley Oop*. I bought art that moved me — with little concern for others' opinions. To me, art is a personal experience, unrelated to cost or celebrity. Over the decades, I amassed 40,000 pieces and never sold a single work.

The Lucas Museum of Narrative Art was created to honor humanity's stories and the artists who illustrate them. The artists in this collection didn't just create images, they connected our modern imaginations with our ancient emotions — with common beliefs creating community. Their work spans genres, media, and time. They deserve to be in a museum.

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A Pilgrimage
Through
Narrative Art
© TASCHEN / Lucas Museum of Narrative Art

Mike Mignola
Cover for Hellboy: Oddest Jobs, 2009. Ink and watercolor on board, 14 x 10 ½ in. (35.6 x 26.7 cm).

signatures, testimonials leaving another message for the future: "We were once here. We are you."

Flash forward approximately 15,000 years to a dinner party in San Francisco, where I meet George for the very first time. Almost immediately, our conversation becomes esoteric as we bond fluently over Victorian illustrations, early comic strips, and pulp magazines. I'm fairly certain that no one else at that dinner could have joined in. The discussion was not academic but experiential. Others might be aware of *Weird Tales* or *Krazy Kat* and the impact they had on our culture, but George and I were talking about the impact these works had on us.

George and I shared so many influences: Japanese *ukiyo-e*, Winsor McKay, Herriman, Walt Kelly, Rich Corben, Will Eisner, Jack Kirby, and a very long etc.

Comic books held a special place in our hearts because, in our youth, they were an art form that didn't belong to our parents. They didn't belong to the people in power. They belonged to us. Not in vain, they were a massive part of the counter-cultural movement in the 1960's and 1970's and reinvented the medium for an adult audience and challenging ideas.

But even before that, comic books were available to anyone with spare change. Comic books were filled with masterful storytelling that stirred our emotions, stimulated our curiosity, and fed our imaginations. The images were dramatic, and, unlike in film, you dictated part of the rhythm of the story. You could study a single frame for as long as you liked. You could live inside of them.

For we consumed this art ... and it consumed us.

Because of these influences at a young age, both George and I decided that we were not going to be limited by our native spoken language. We wanted to be citizens of the audiovisual world. George became aware and influenced by the European comic renaissance and the bold Manga experiments inherited from Utamaro unto Tezuka.

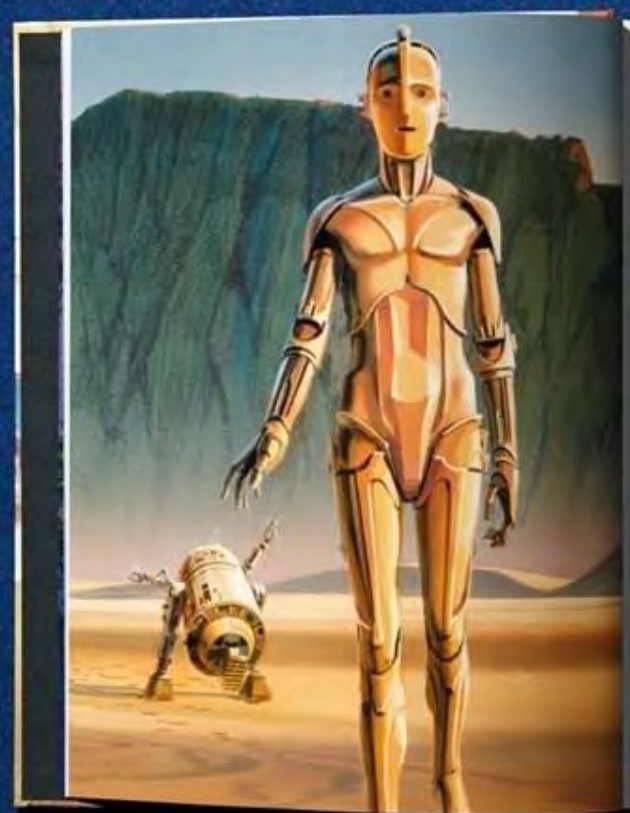
Then there was the matter of media: the mass production of images. The golden era of the magazine as provider of news, culture, and art bloomed with the likes of Joseph Christian Leyendecker, Clement Coll, Rockwell, Wyeth, and Parrish, to name but a few ... and filtered an aesthetic and a storytelling rigor that was absorbed by modern masters like Edward Hopper and Thomas Hart Benton.

George and I each found a home in cinema, but we also knew where we came from. We knew that our thirst for world creation extended itself to architecture, engraving, sculpture, photography, and much more.

This museum's collection gives you the opportunity to drink — straight from the source — from the same wellspring of knowledge and content and power and myth that inspired George Lucas. It offers you an astounding pilgrimage through a timeline of narrative art, including recreations of cave wall paintings and access to pulp, comic, and strip art that is there singing a song just for you.

At its best, a visit to a museum can be intimate and moving: melodic, revealing, and rapturous. It can be generous. George is hosting a museum that will be experienced. And I am certain that it will change

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Ralph McQuarrie
Artoo and Threepio Leave the Pod in the Desert (detail), production art for *Star Wars: Episode IV—A New Hope*, 1975. Gouache on board, 48 x 97 ½ in. (121.9 x 247.6 cm)

Chris De Bernardini
Carrie Fisher as Princess Leia, 2017. Mixed media on hardwood, 12 x 9 in. (30.5 x 22.9 cm)

This work bridges glamour portraiture, fantasy art, and pop culture iconography, celebrating Leia not only as a fictional character but as an enduring symbol of intelligence, rebellion, and feminine power. De Bernardini's meticulous mixed-media technique lends the image both intimacy and mythic radiance, underscoring the lasting cultural legacy of the Star Wars universe.

lives, young lives. As Walt Disney once beckoned: to all who come to this happy place: welcome.

Because one of the best things about narrative art is that it educates and connects young people — not in technique or context but in self-expression and the bravery that it is to declare who you are and what has happened to you. It says, it's okay to draw things from your mind and talk about your afternoon. Art does not exist to commemorate only the great battles of the past or the sanctioned mythology we have inherited. It is okay to embrace fantasy as much as it is to embrace our daily life. Embrace weirdness or your walk to school. Embrace beauty or the monsters under your bed. And most of all, embrace curiosity and imagination because they lead to a better existence. And they extinguish fear. Fear is the enemy of life and art is the fire that burns it away.

George and I are both collectors by nature. But since we are not eternal, we know all too well that we are just holding these works briefly before passing them on to the next generation.

"We were once here. We are you."

George built a museum so he could share the art he cherishes with all his heart — a heart that has always been full of songs and one that is ready to sing for you this second song.

The one that is now both dusk and dawn all at once.

The one that endures past it all.

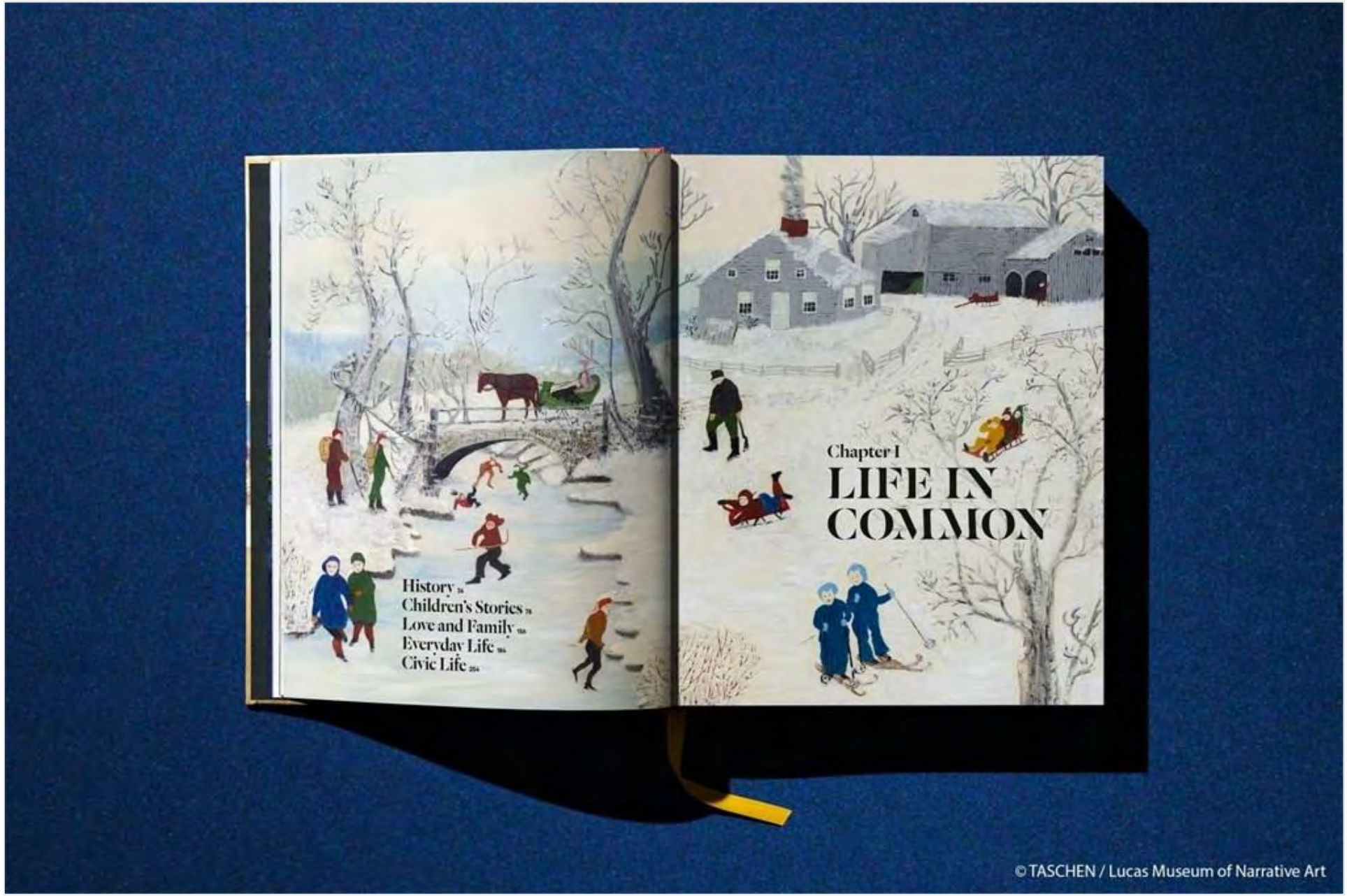
The one that has waited across time and space to meet you.

Just you.

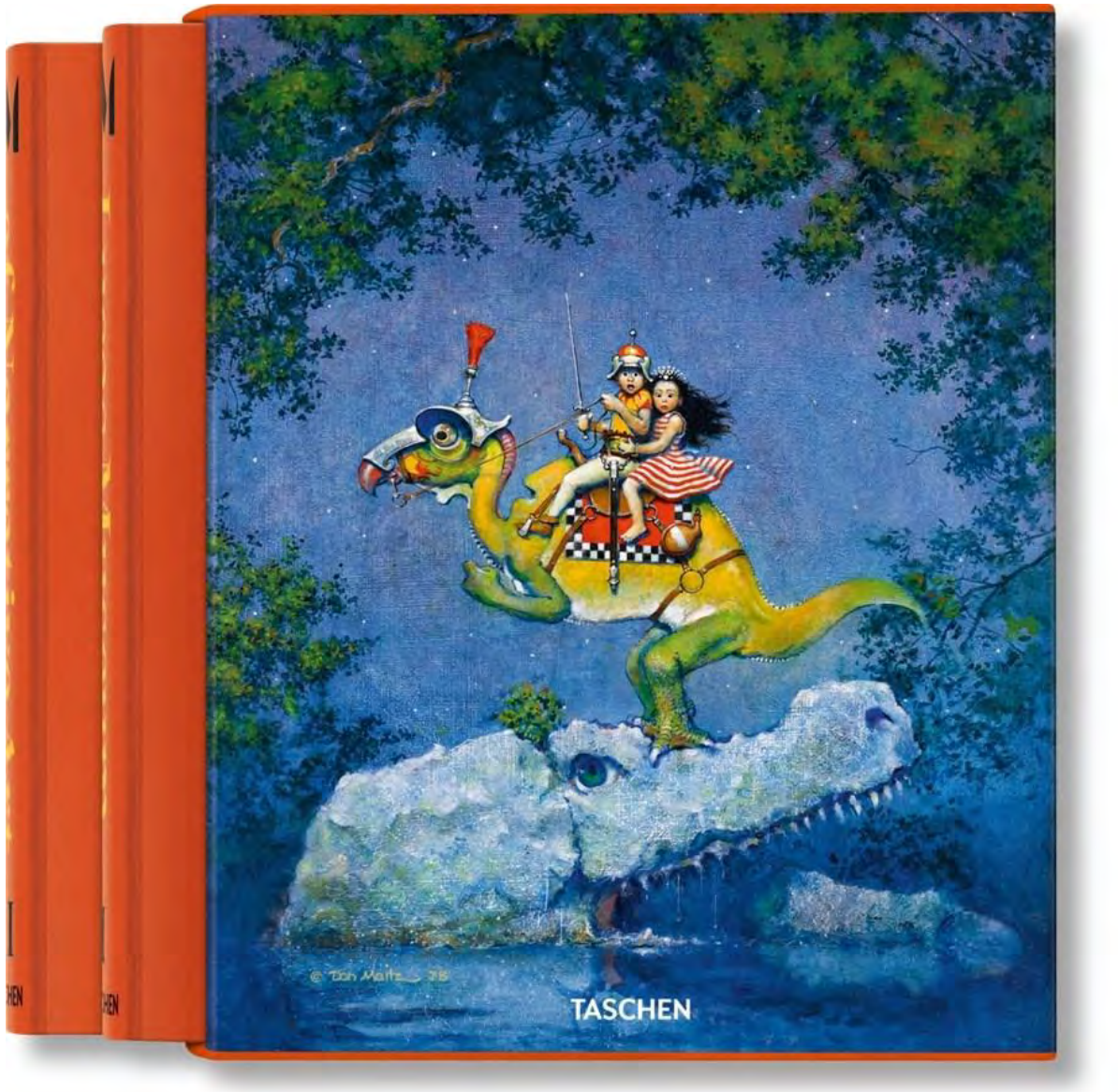
The song of art.



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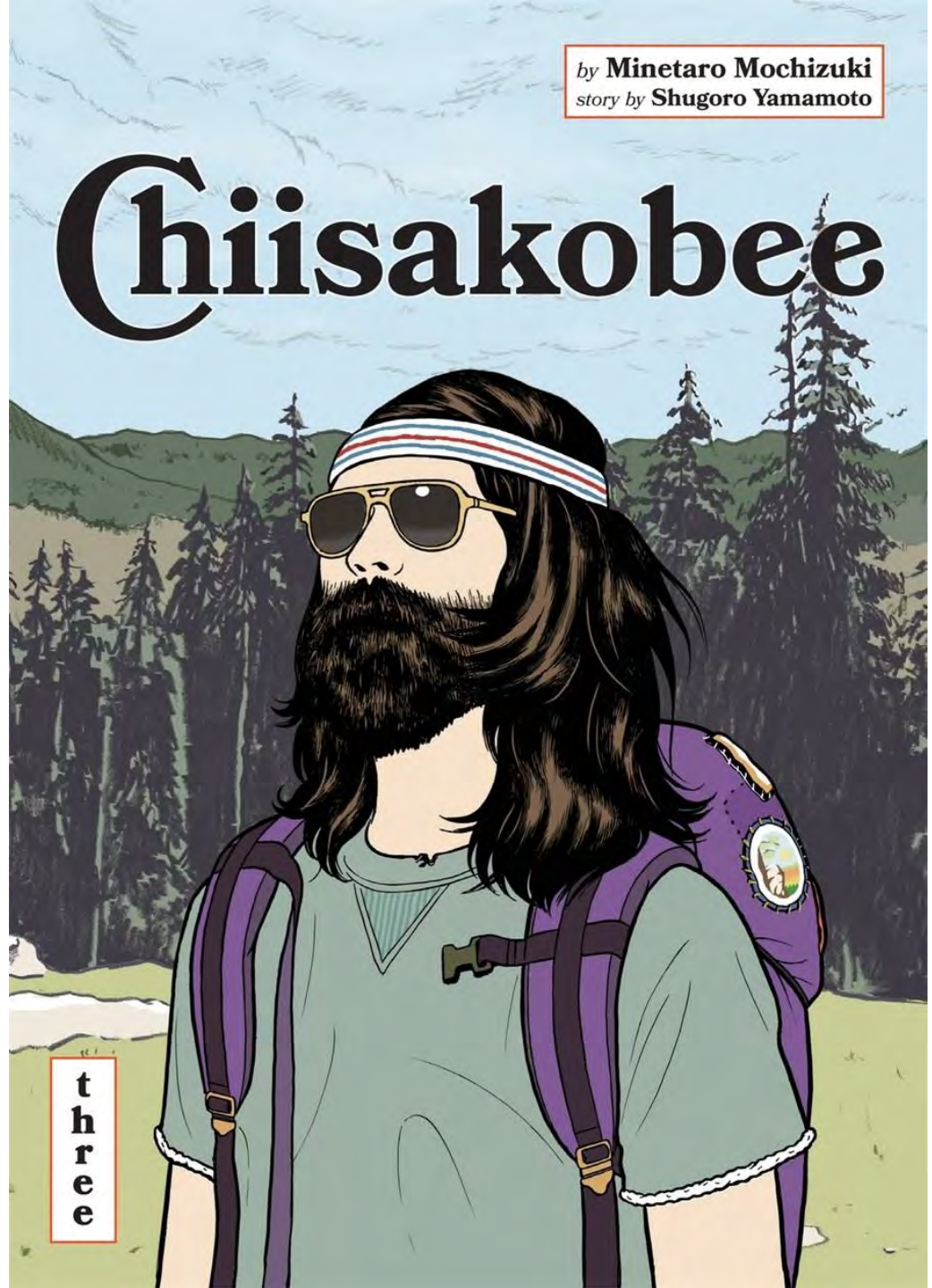
Lucas Museum of Narrative Art

Guillermo del Toro and Ryan Linkof, Edited by Jessica Hundley, By (artist) George Lucas

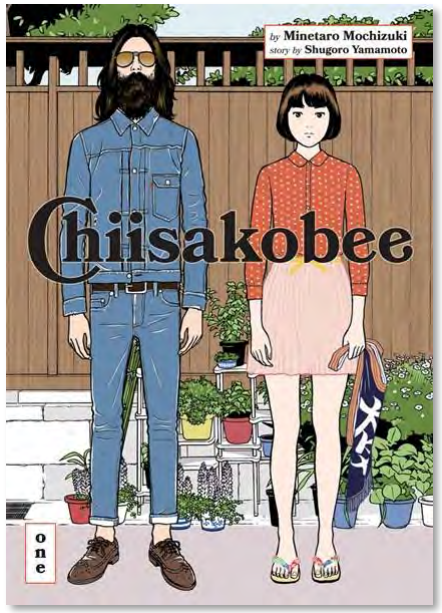
Developed in collaboration with George Lucas and the *Lucas Museum of Narrative Art*, this extensive two-volume catalog brings together an unparalleled collection of narrative art.

- From murals and paintings to comics, photography, and cinematic archives, it illuminates the influence of narrative art on culture, imagination, and human connection.
- From ancient myths to modern blockbusters, stories have long shaped how we understand ourselves and the world around us.
- Drawing from the museum's extraordinary offerings, the book explores narrative image-making across painting, illustration, photography, comics, and the arts of filmmaking.
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by Minetaro Mochizuki
story by Shugoro Yamamoto
Chiisakobee
three

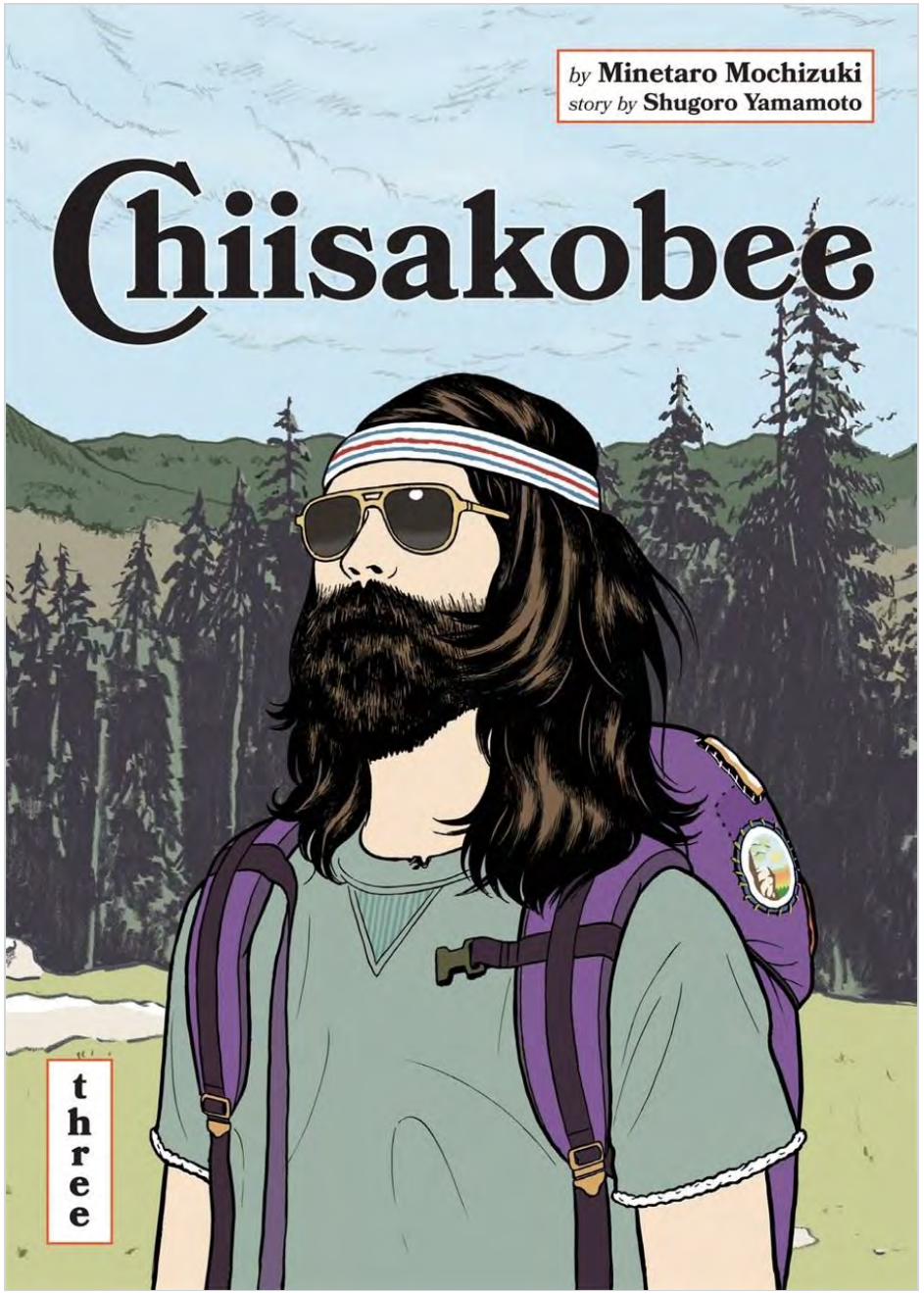
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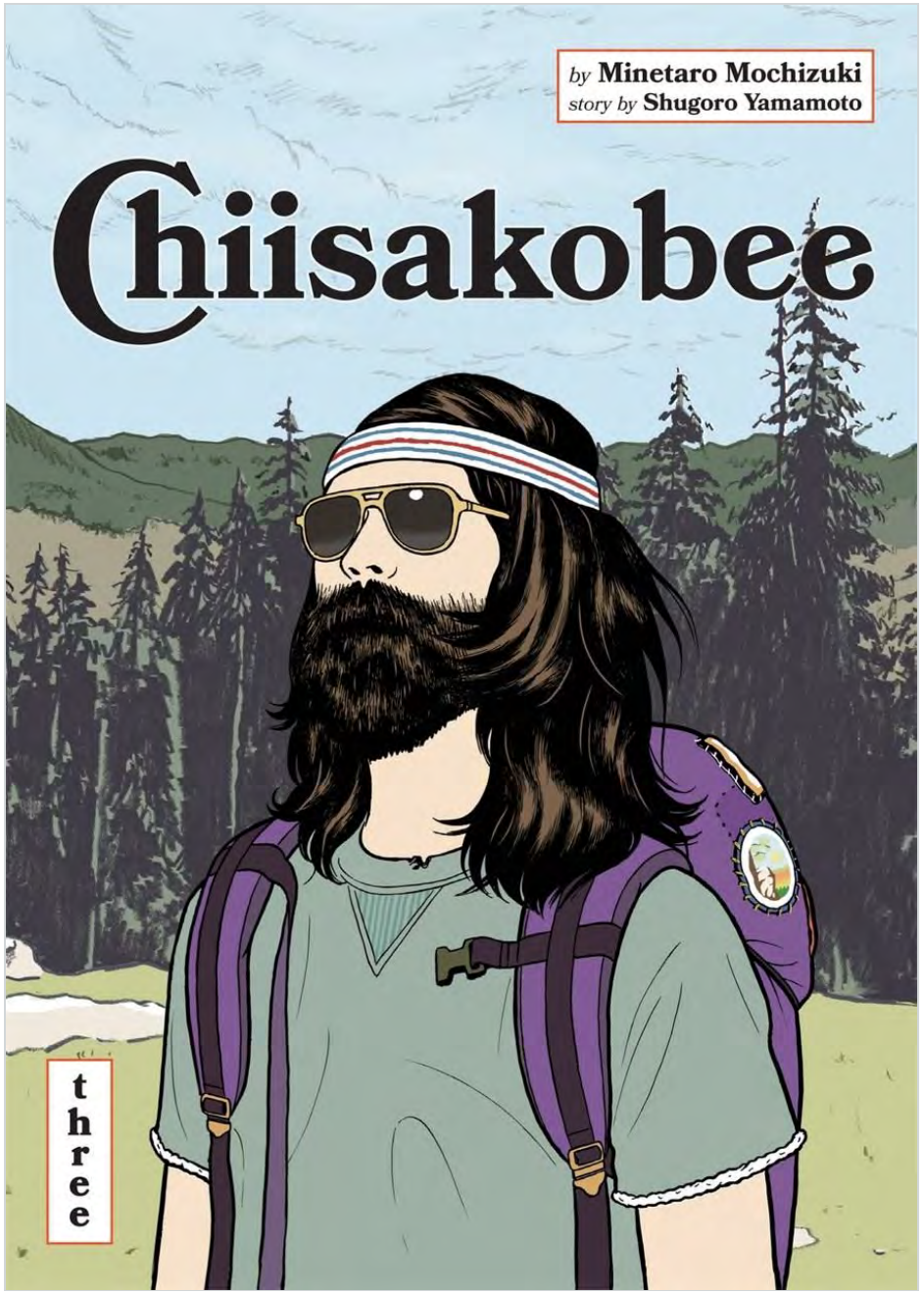
第三十二回

あの時
こう言おうとしたん
じゃないのか？

「あなたが あの子達の
立場でなくて
よかったわね…」


え…
この家は
世襲だ。
生まれた時から
俺が家業を
継ぐもんだと
誰も疑わなかった。
幼い頃は
自分さえも。


だけど俺は
外の世界へ出て
見て回りたかった。



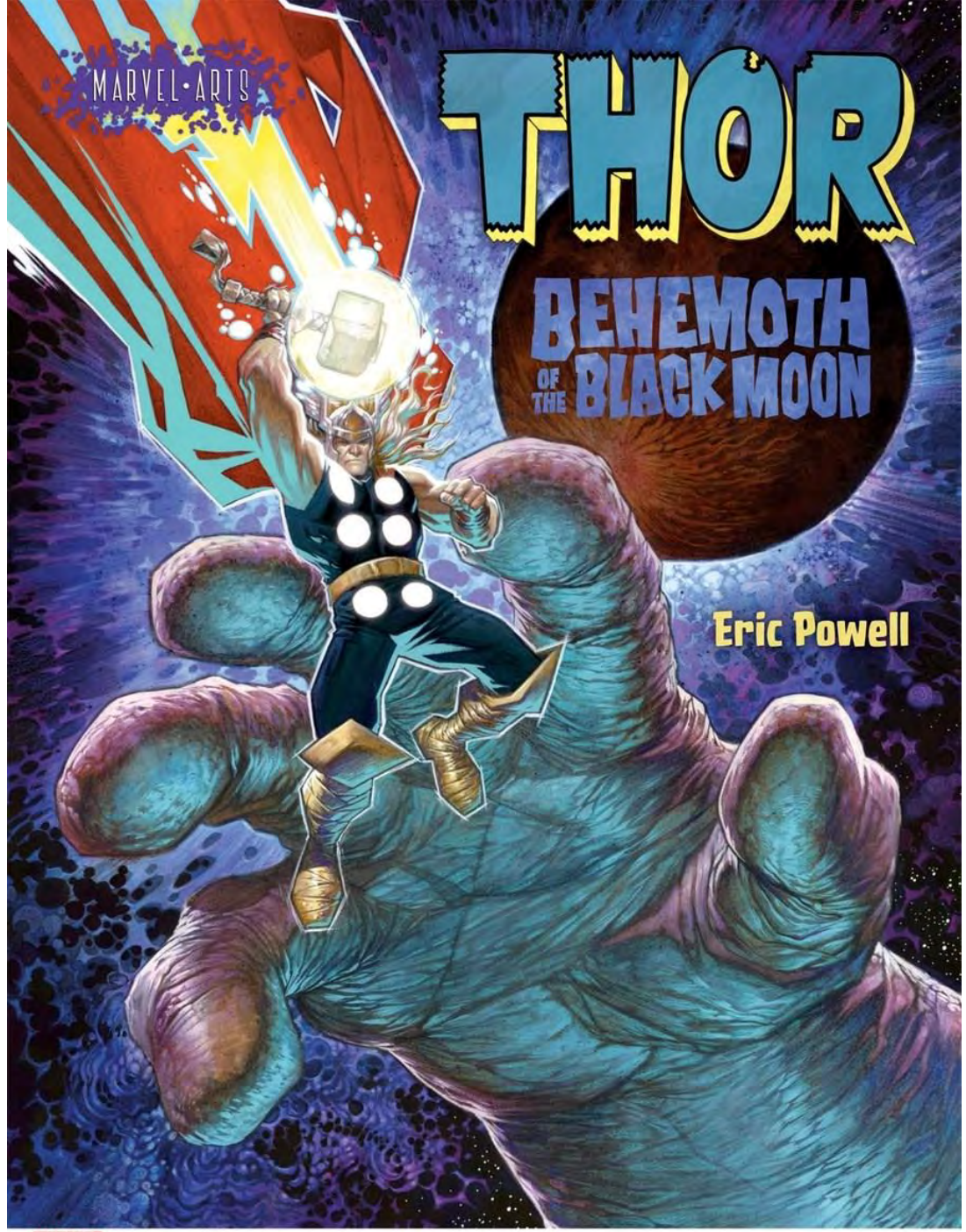
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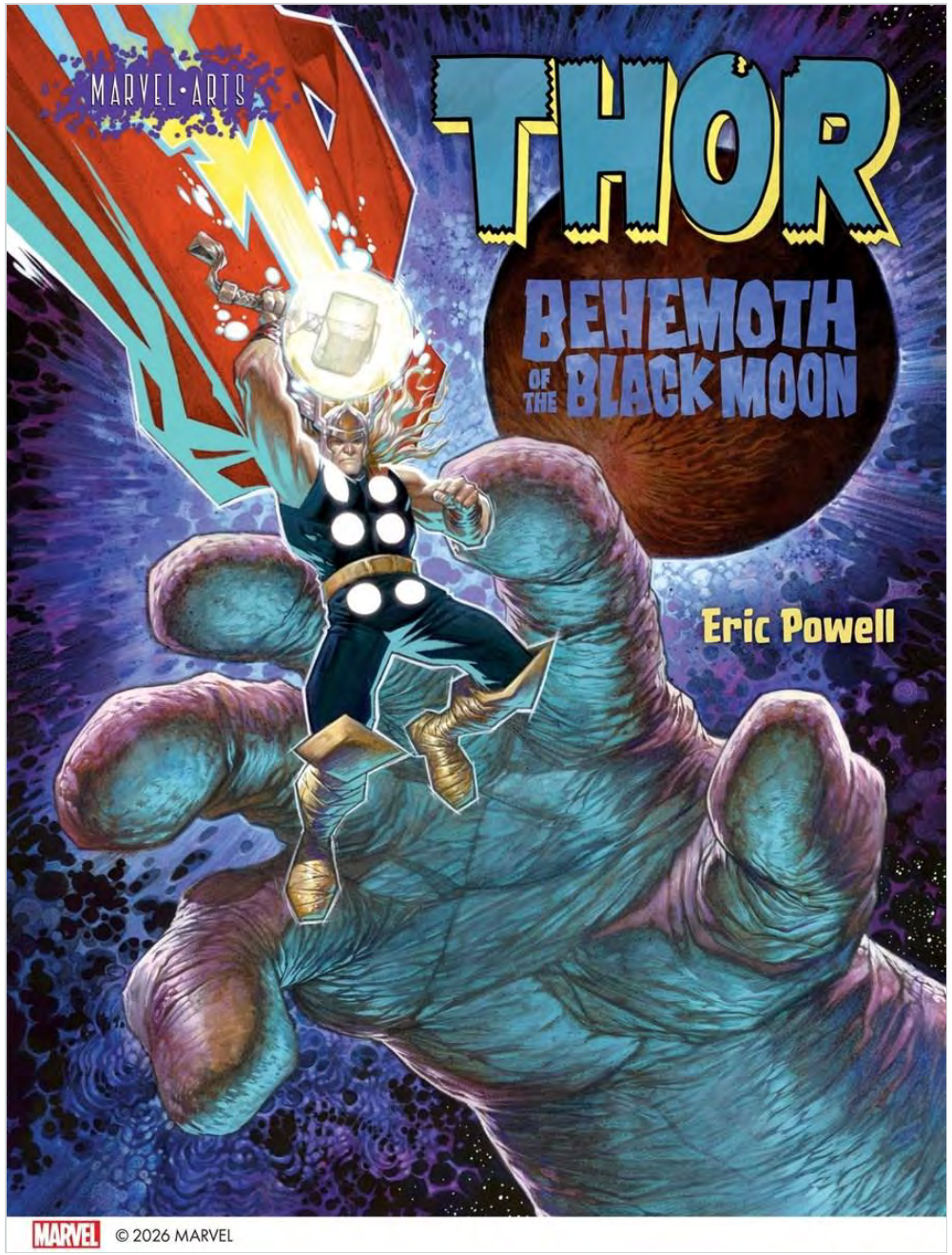
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Thor: Behemoth of the Black Moon

A GRAPHIC NOVEL (MARVEL ARTS)

Eric Powell

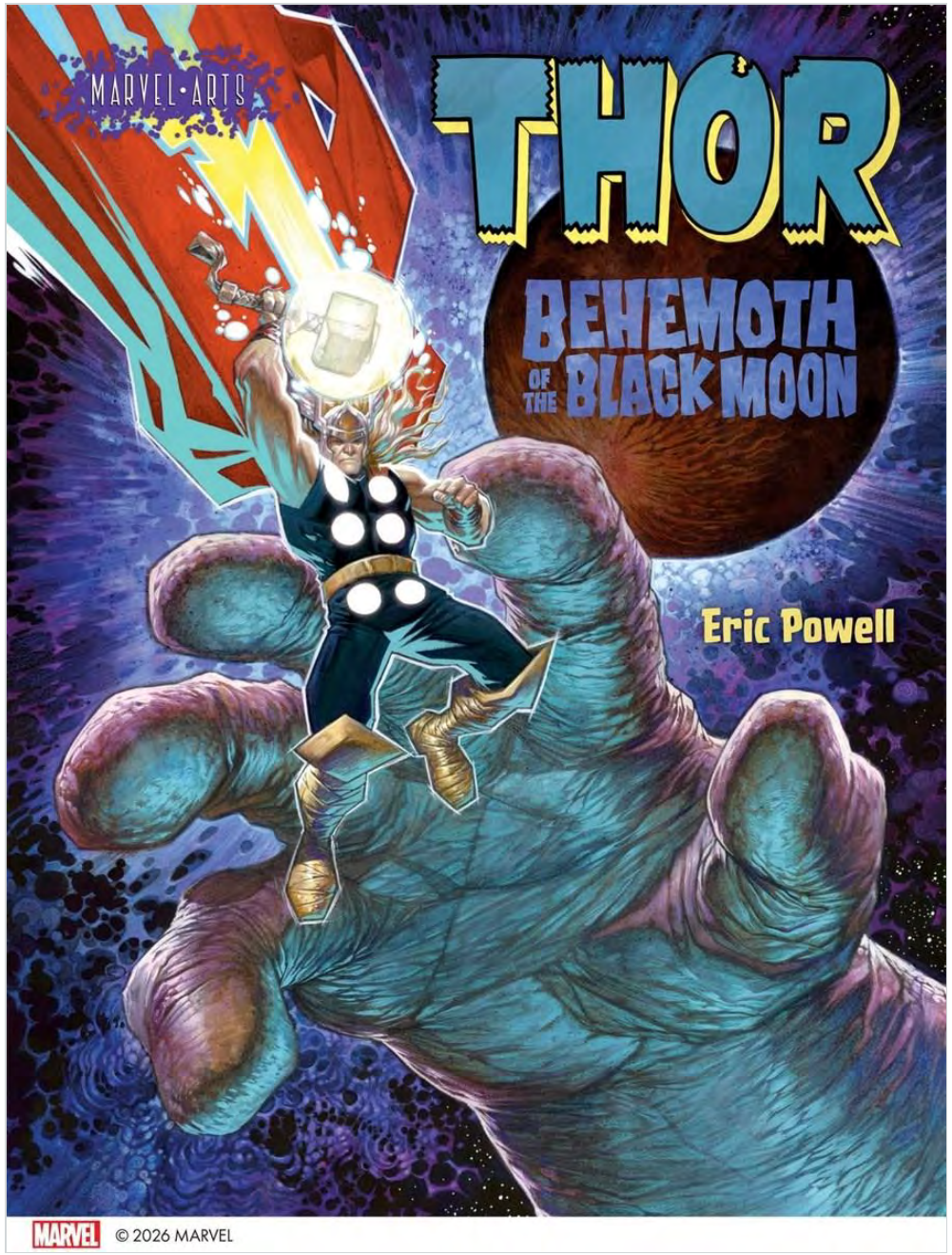
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- In *Behemoth of the Black Moon*, Powell explores the darker side of Asgard's history, as the God of Thunder grapples with the demons from his father's past, and learns that not every wrong can be made right.

- Eric Powell is a critically acclaimed, award-winning writer and illustrator who has a reputation both for his licensed illustrations for DC and Marvel and for his creator-owned cult classic series *The Goon*, published by Dark Horse. His breadth of experience, classic illustrative style, and storytelling skills make him the perfect fit for our Marvel Arts line.

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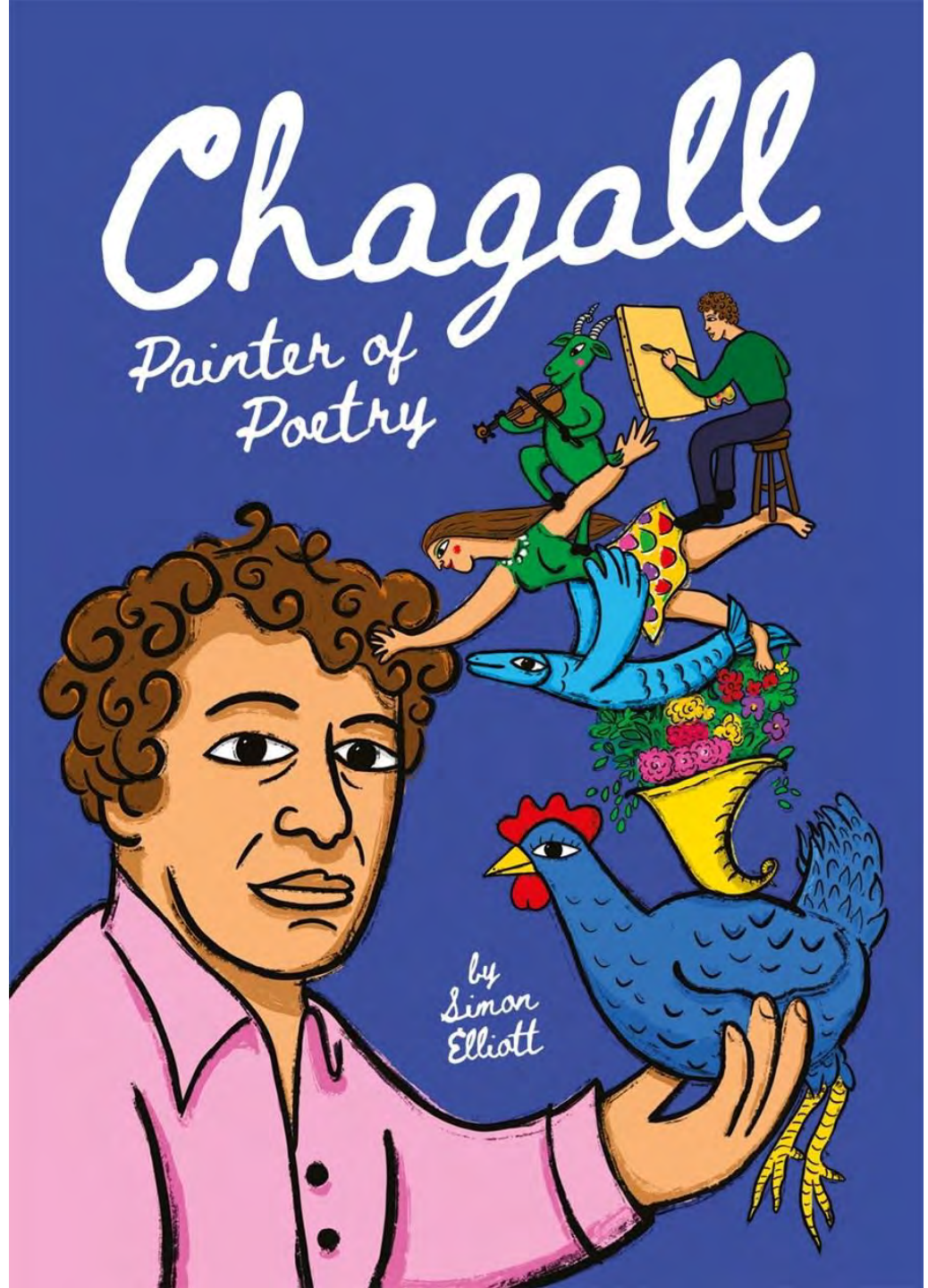
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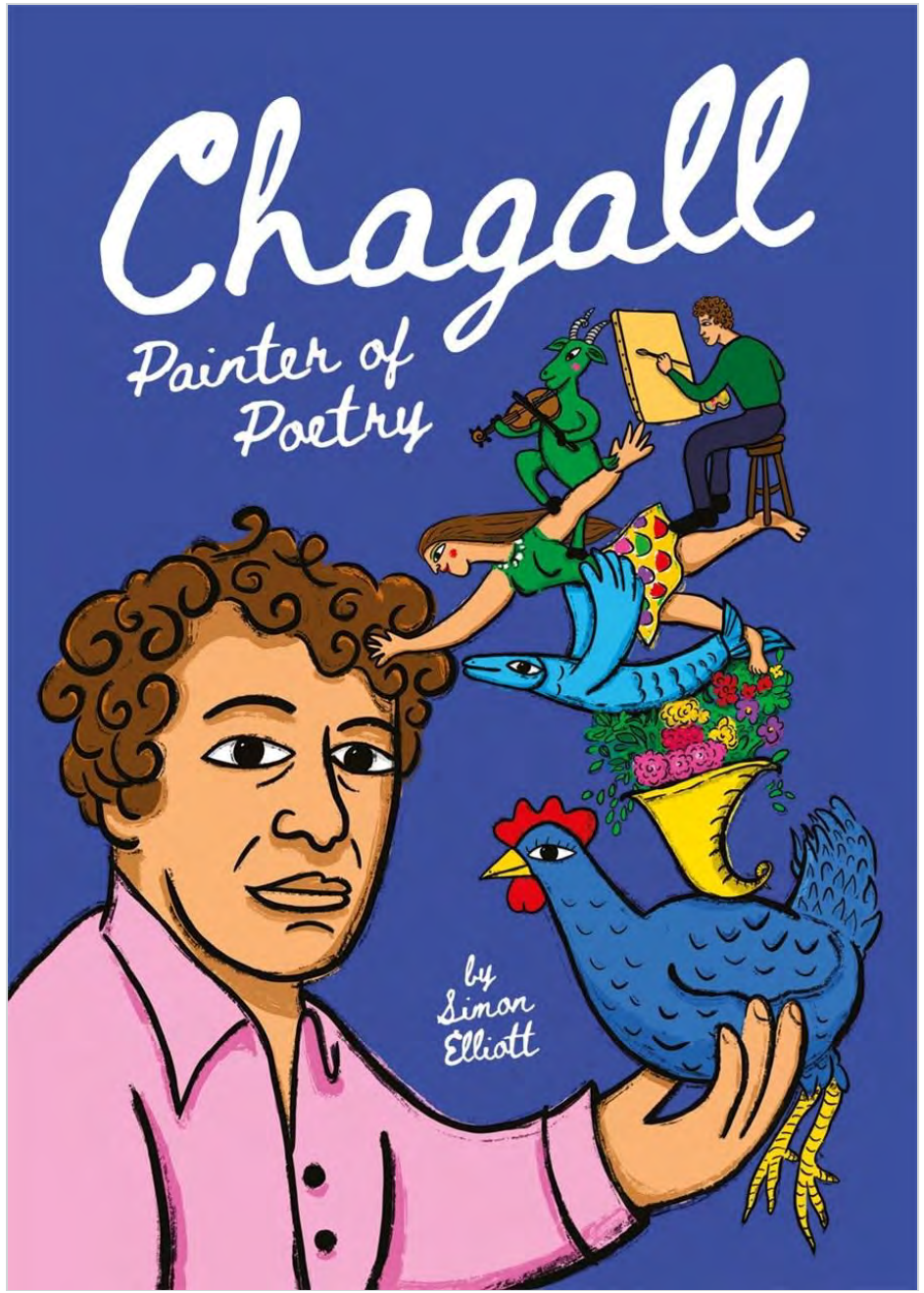
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Chagall
Painter of Poetry
by Simon Elliott



Chagall

PAINTER OF POETRY

Simon Elliott

“Poet, dreamer, and exotic apparition…” This is a graphic novel about the colourful life of modernist pioneer Marc Chagall.

- The artist Marc Chagall (1887-1985) once described painting as "a window through which I could fly into another world" - which is just what he did.

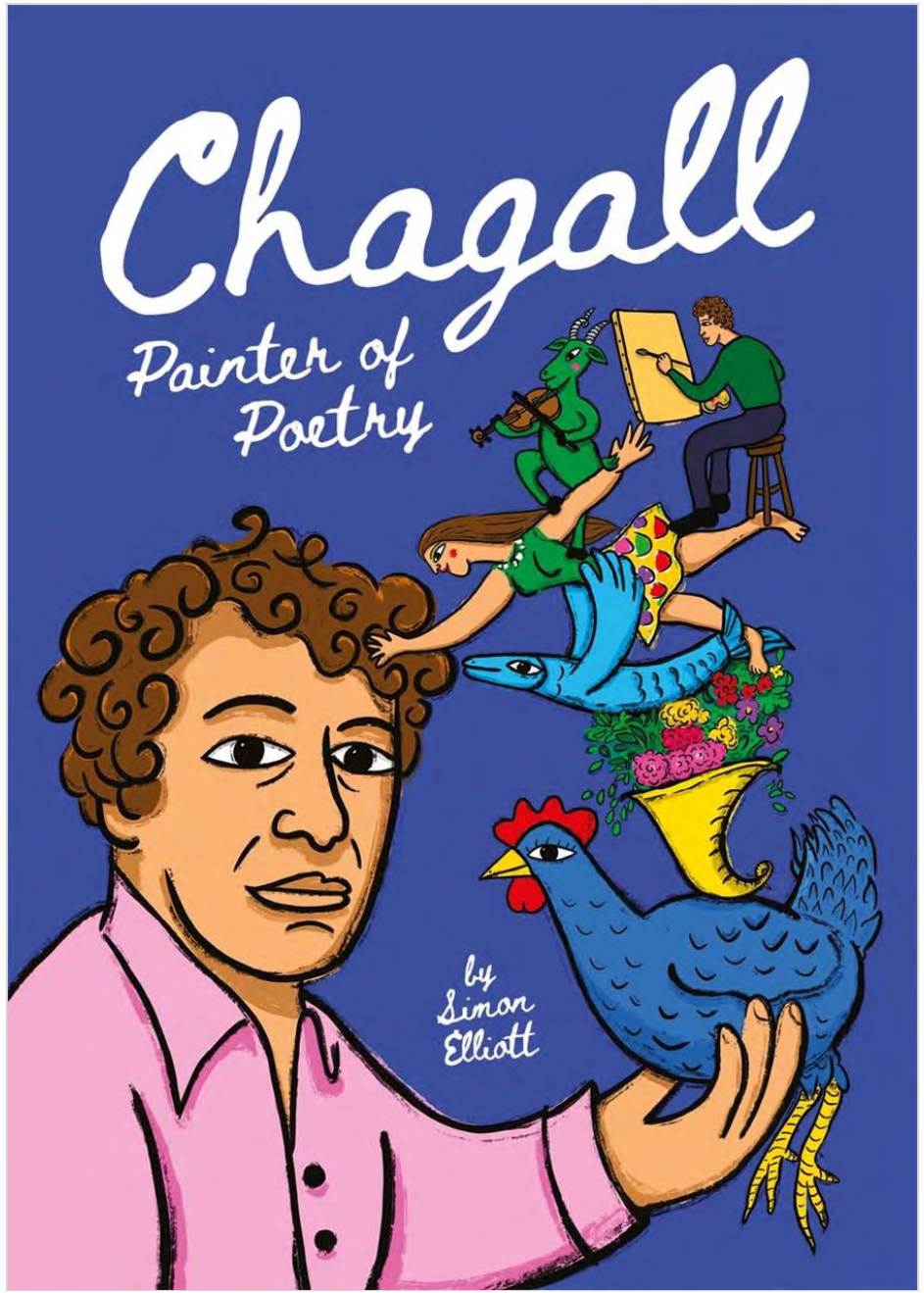
- He grew up Jewish in the so-called Pale of Settlement (now Belarus) in the Russian Empire, relocating to Paris in 1910, at the height of the "Belle Époque", and then served an uncomfortable time as an art commissar in Bolshevik Russia. He would spend his long lifetime outrunning and outliving a succession of oppressive régimes (Tsarist, Soviet, Fascist, Nazi) as numerous as the art movements he absorbed (surrealist, fauvist, symbolist, modernist) and the range of media he both liberated and illuminated. In his ceramics, stained glass, tapestry - above all, in his paintings - Chagall brought the freedom of his "colours of love" to a stark world that is too often too dark.

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My name is Marc Chagall, and this is my story. The first thing that you need to know is that I was born in fire and water.





Chagall

PAINTER OF POETRY

Simon Elliott

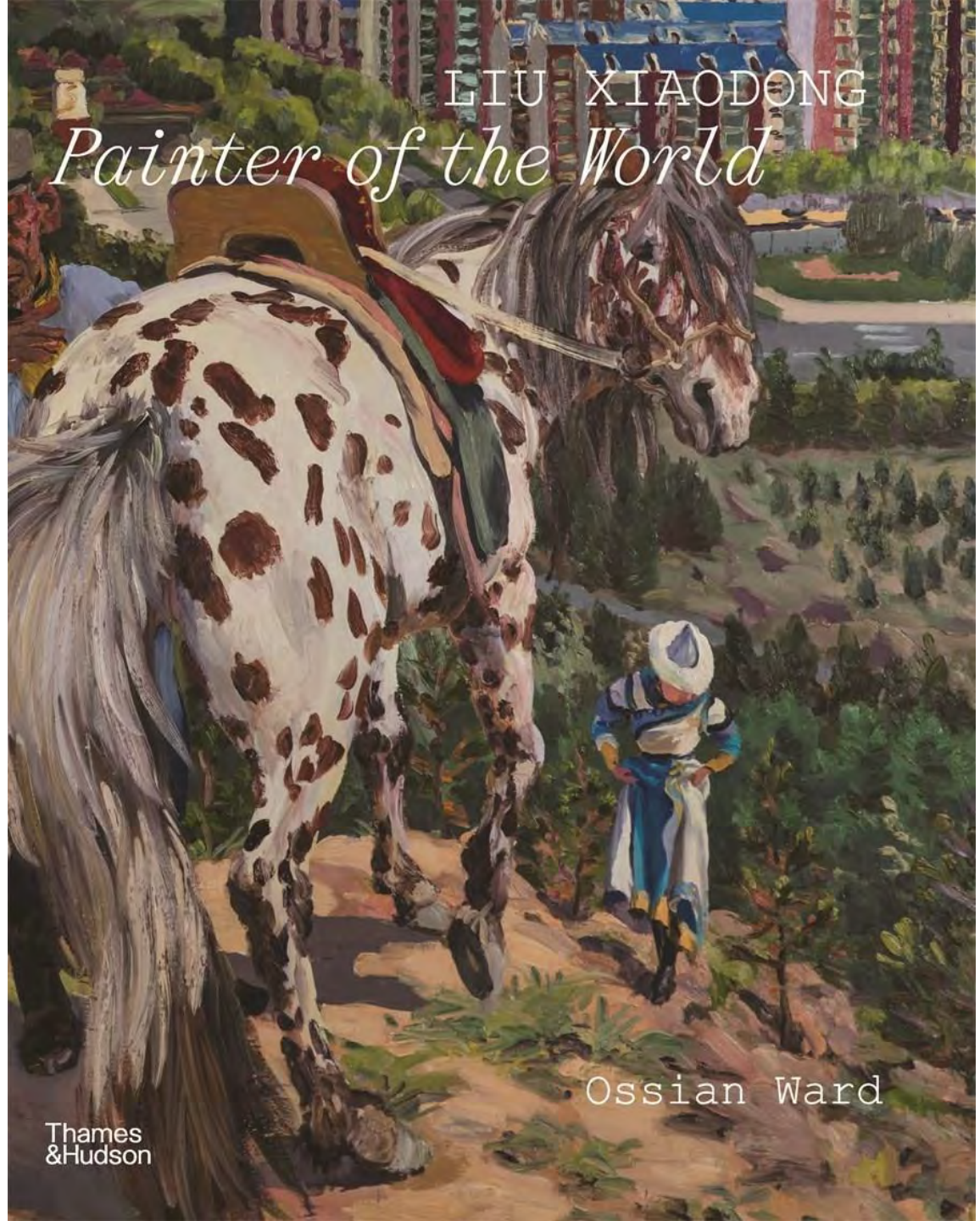
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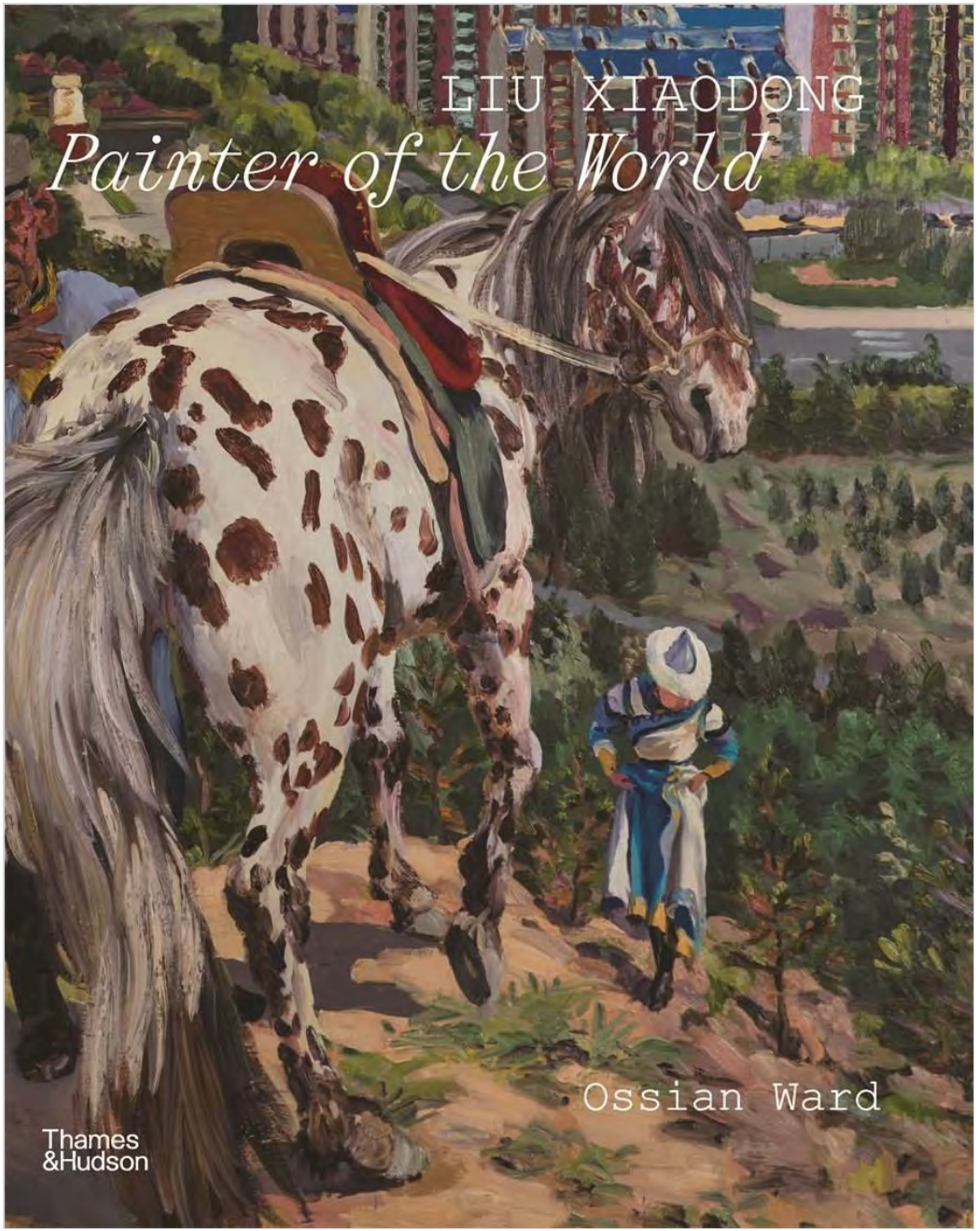
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LIU XIAODONG
Painter of the World
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Liu Xiaodong

PAINTER OF THE WORLD

Ossian Ward

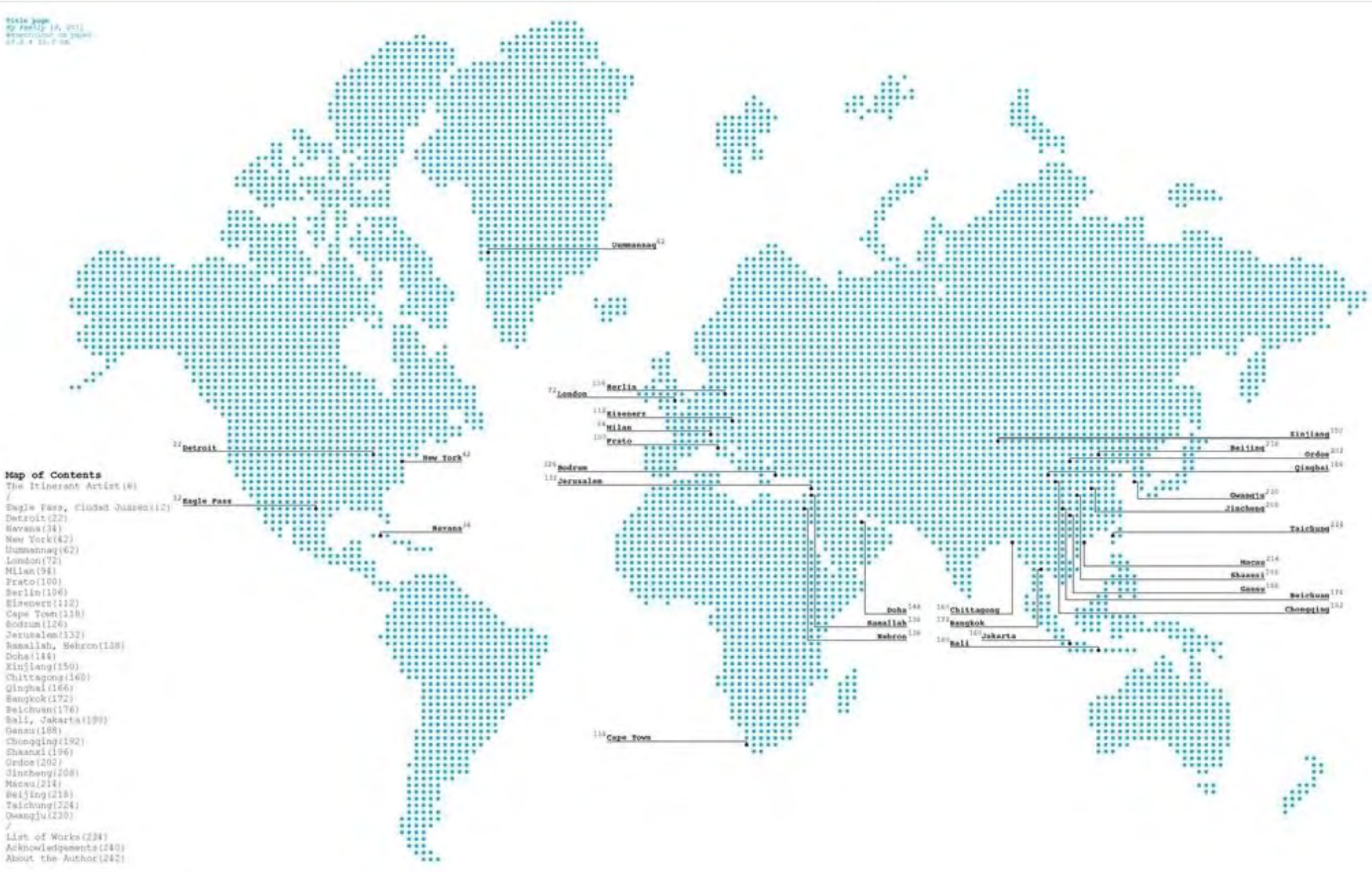
A powerful portrait of a contemporary artist who turns everyday encounters into urgent, emotionally charged paintings.

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- Working on location, from remote villages to rapidly changing city streets, Liu creates large, cinematic paintings brimming with empathy, tension and insight. Bringing together paintings, sketches, photographs and diary notes, this book offers the most comprehensive survey of Liu's process and vision yet. From Cuba to South Korea, the US, the UK, Greenland and beyond, Liu's itinerant practice maintains no fixed abode and instead embraces the wildly diverse geographies and peoples as encountered by the artist in his travels.

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Shinzo wore's ze bez
ze thoy cruzz bo, 2017
Oil on canvas
240 x 465 cm



Qing Zang Railroad, 2007
Oil on canvas
240 × 1000 cm

Beichuan

In 2008 the city of Beichuan was almost entirely devastated by earthquake, being at the epicentre of China's worst natural disaster in over three decades. Liu's monumental and mournful postcard, entitled *Out of Beichuan* (2010) (p.175) depicts a heap of slumped buildings nestling at the bottom of a majestic mountain range, with a group of defiant young women posed nonchalantly in the foreground. Liu's bold decision to paint outside, in such a raw and broken landscape, is highlighted by a few whisps of red, grey and black gestures on the far left of the canvas, which he noted were representations of some of the spirits of the dead floating free from where they were buried at the base of the horrific landslide. Rather than a statement of defeat and destruction, there is a positivity and defiance in this image of a new, female generation rising from the ashes to show collective cohesion and continuation in spite of the tragedy hanging over them.

19 May 2010

Sitting at the site, I watch the workers demolish the shed, the building which I used for a while as my studio. Each time I paint from life I have a shed like this, built from the ground and at the end always destroyed and the space returned to as it was before. This really is the most environmentally friendly and romantic type of construction.

I'll leave this place tomorrow, bye bye to all these roads I've gotten to know so well, carrying with them both fulfilment and hate. We made a final bow in respect for the souls of the victims of the Sichuan quake. In my peace, we hope that our coming here to this place has not disturbed your rest.





Out of Beichuan, 2010
Oil on canvas
300 × 450 cm



Out of Beichuan, 2010
Painting in progress

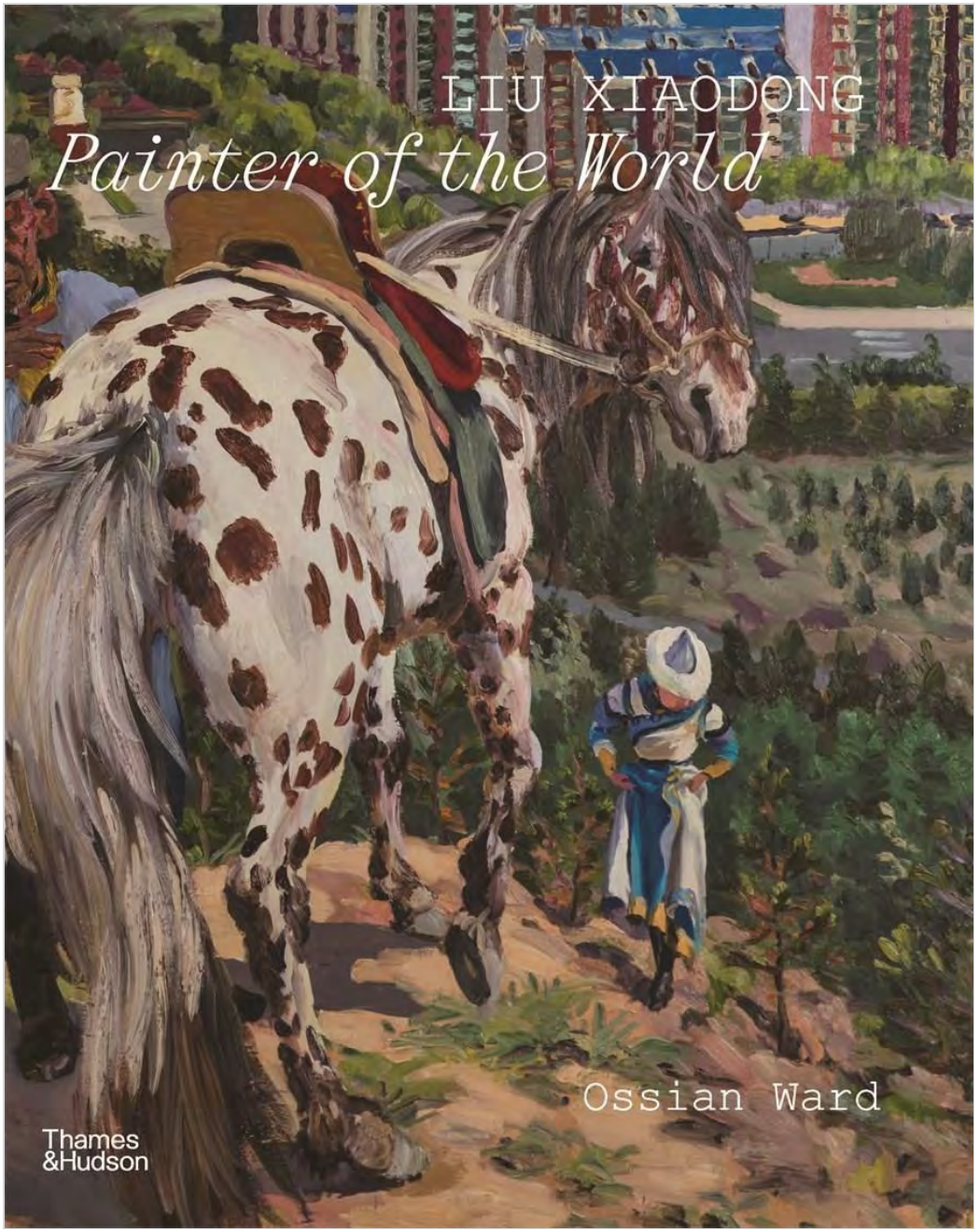
Deadbeat
Jelil Xieke, 2010
Oil on canvas
300 × 450 cm



Art Bed No. 1, 2005
Oil on canvas
260 × 1000 cm



Art Bed No. 1 painting in progress, Chongqing, 2004



Liu Xiaodong

PAINTER OF THE WORLD

Ossian Ward

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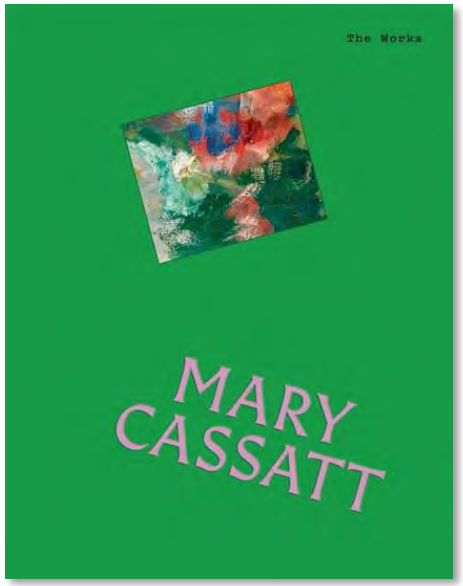
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The Works

PIERRE-AUGUSTE RENOIR



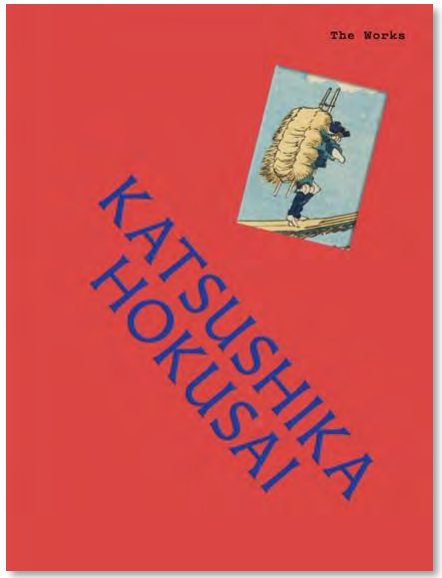
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Explore the life and art of Pierre-Auguste Renoir through 50 of his most important works.

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Léonard Renoir, the Artist's Father



Oil on canvas
62.2 cm × 47 cm
(24½ in × 18½ in)

1869

Renoir likely painted this superb portrait of his seventy-year-old father while he was staying with his parents in Voisins-Louveciennes (see also *La Grenouillère* on page 24). Léonard (1799–1874) and Marguerite Renoir (1807–1896) had retired to the country hamlet outside of Paris the previous summer.

Renoir was now age twenty-eight, and for the past few years he'd been living the archetypal life of a promising but impoverished painter. On trips to Fontainebleau Forest, he often stayed with the wealthy artist Jules Le Coeur (see *Jules Le Coeur in the Forest of Fontainebleau* on page 8); while in Paris he, and sometimes Monet, shared an apartment and studio with the affluent Bazille. In 1868, Renoir and Bazille moved to the artists' quarter of Batignolles. Here the Gleyre group frequented the animated Café Guerbois, where they discussed new ways of painting with fellow artists like Edgar Degas (1834–1917), Camille Pissarro and Paul Cézanne, and with writers such as Émile Zola (1840–1902) and Edmond Duranty (1833–1880).

The central figure of these progressive gatherings was Édouard Manet (1832–1883; see also *Still Life with Bouquet* on page 32). He was greatly admired by Renoir, whose bold use of black in this portrait owes a debt to the pioneering painter. Léonard Renoir's jacket and cravat make a striking contrast with his white shirt, which frames his ageing features. Employing lively brushwork, Renoir portrays his rather stern-looking father with both candour and affection.

La Grenouillère 1869



'The pain passes ... but the beauty remains.'

- Pierre-Auguste Renoir



Still Life with Bouquet

Oil on canvas
73.7 cm × 59.1 cm
(29 in × 23¼ in)

1871



Still Life with Bouquet is a heartfelt tribute to Édouard Manet. Now widely considered the father of modern art, he never exhibited with the Impressionists; instead, despite repeated rejections, Manet submitted works to the Salon throughout his life. Nevertheless, he was regarded as the leader of this renegade band. A nearly concurrent homage was made by Henri Fantin-Latour in *A Studio in the Batignolles* (1870). In Fantin-Latour's work, Manet is depicted painting a canvas set on an easel. He is surrounded by other members of this 'Batignolles group', including Renoir, Bazille and Monet, as well as the art patron Maitre and the writer Zola.

In the background of *Still Life*, Renoir has reproduced Manet's etching of his own painting *The Little Cavaliers, after Velázquez* (1861–1862); this in itself was a tribute to the Spanish painter Diego Velázquez (1599–1660), whom Manet called 'the painter of painters'. The other objects also allude to important Manet works. The flowers wrapped in white paper resemble the bouquet in *Olympia* (1863), which caused a scandal at the 1865 Salon, while the books, decorative vase and the plume of grass recall similar items in *Portrait of Emile Zola* (1868). Zola, who defended Manet and the new pictorial language, recognised the impact of Japanese art on modern painting. Manet references this influence in his portrait of Zola with a Japanese print and screen, which Renoir alludes to here with a Japanese fan.

Pont Neuf, Paris 1872



Claude Monet Reading

c. 1873



'There is something in painting which cannot be explained, and that something is essential.'

- Pierre-Auguste Renoir



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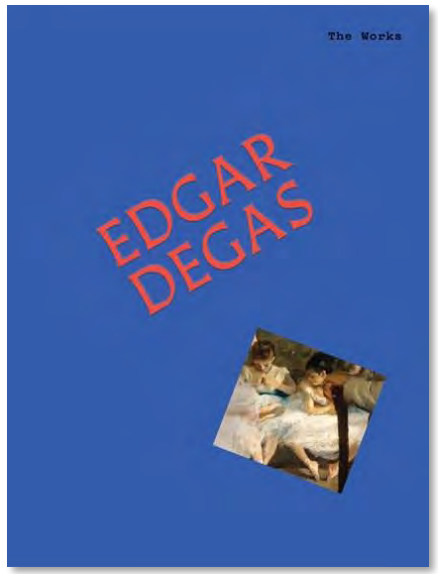
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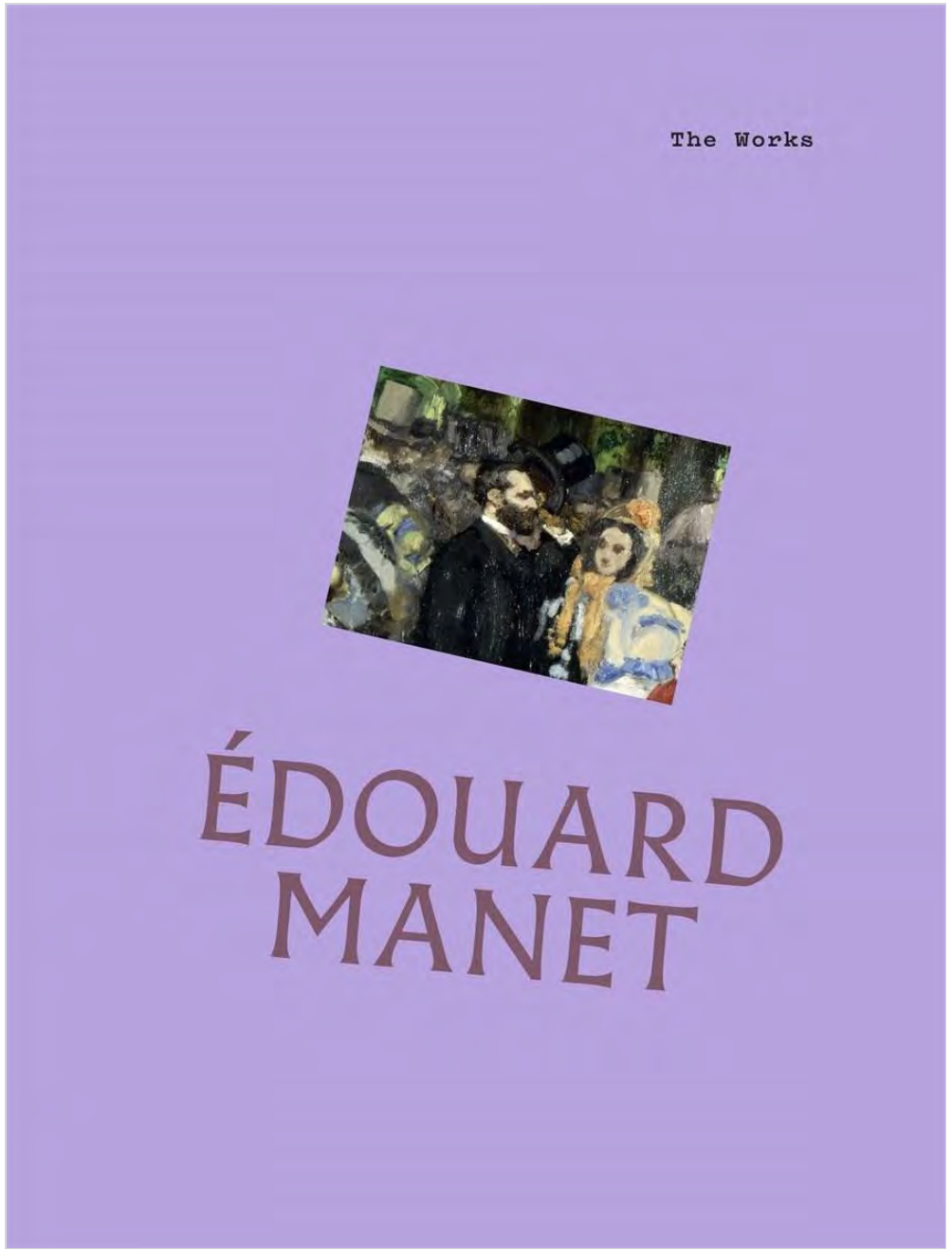
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The Little Cavaliers, after Velázquez

Etching, drypoint, roulette and bitten tone on gray chine, laid down on ivory wove paper
24 cm × 38 cm
(9½ in × 15 in)

1861-1862



Manet called Diego Velázquez 'the painter of painters'. There were few original works by the Spanish master in France, but the *Gathering of Gentlemen* (date unknown), which entered the Louvre in 1851, was believed to be his (the work is now attributed to Velázquez's workshop). It was to be a pivotal painting in Manet's career. Around 1859, he made an oil copy titled *The Little Cavaliers, after Velázquez*. Manet then made the etching illustrated here. The print was clearly important to the artist, as it went through multiple states (print versions) and was exhibited and published several times.

Gathering of Gentlemen presented Manet with a gateway to a new, modern style of representation. The leading French Realist Gustave Courbet (1819–1877) had used a similar frieze-like format to depict the lives of ordinary people in his monumental painting *A Burial at Ornans* (1849–1850), but Manet preferred the clear and bright tones of *Gathering* to Courbet's dark hues. That the animated figures of *Gathering* were believed to be portraits of artists, with Velázquez and Murillo facing us on the left, can't *not* have appealed to Manet. In fact, he and fellow artist Comte Albert de Balleroy (1828–1872) would take the place of the two Spaniards in a comparably structured painting – Manet's early masterpiece *Music in the Tuileries Gardens* (page 32).

Victorine Meurent

Oil on canvas
42.9 cm × 43.8 cm
(16⅞ in × 17¼ in)

1862



The pale-skinned young woman depicted here would pose for two Manet paintings that proved seismic in art history: *Le Déjeuner sur l'herbe* (page 56) and *Olympia* (page 76). But before those works, he painted this remarkable portrait.

Born in Paris, Victorine Meurent (1844–1927) was a musician, singer, cancan dancer and professional model who later trained as an artist. Manet and Meurent met in 1862, when she was eighteen years old. This painting was created shortly after. As in the landmark compositions to come, Meurent gazes frankly at the viewer; at Manet. Capturing her youth and 'trenchant' confidence, the artist highlights her face with bright, stark light. Her right side is bathed in shadow, while the blue ribbon of her headpiece stands out vibrantly against her auburn hair.

Meurent is depicted at the immediate front of the picture plane. Her presence is so palpable, it's as though the composition alchemically re-creates her living and breathing self. What's astonishing is how a work that foregrounds its painted construction does not lessen this illusion. Note the rapid, sketch-like treatment of her dress and neck, and the patches of paint that form the area of her nose and chin. Particularly moving is the way in which Manet represents Meurent's eyebrows and lashes with tender strokes of strawberry-blonde paint.

Fishing

Oil on canvas
76.8 cm × 123.2 cm
(30¼ in × 48½ in)

c. 1862-1863



This rather romantic idyll, unusual in Manet's oeuvre, merges motifs from landscapes by the Italian painter Annibale Carracci (1560–1609) and the Flemish artist Rubens (1577–1640). The couple at lower right are in fact Manet and Suzanne Leenhoff, who modelled for *Surprised Nymph* (page 12). In pose and period dress, they take on the guise of Rubens and his second wife, Helena Fourment, as portrayed in Rubens's *Park of the Castle of Steen* (c. 1632–1635).

In 1860 Manet, Leenhoff and Léon are believed to have moved into an apartment in Paris's Batignolles quarter. The couple's relationship, however, was kept secret until after Manet's father died in September 1862. A year later, in October 1863, Manet and Leenhoff married in the Netherlands. *Fishing*, the only known painting to depict the couple together, can be understood as a public, rather playful declaration of their love; it's often considered a type of wedding portrait. Léon is also present – he was the model for the young boy fishing on the opposite riverbank.

The family's new home was in an area where many young artists lived, worked and socialised. Manet's pivotal role in this avant-garde 'Batignolles group', which included several future Impressionists, is commemorated in Henri Fantin-Latour's painting *A Studio in the Batignolles* (1870). The canvas depicts Manet painting, surrounded by his admiring peers, which include Pierre-Auguste Renoir (1841–1919) and Claude Monet (1840–1926).

The Dead Toreador

Oil on canvas
75.9 cm × 153.3 cm
(29⅞ in × 60⅜ in)

c. 1864



Along with *The Dead Christ with Angels* (page 60), Manet sent the painting *Incident at a Bullfight* to the Salon of 1864. In response to the latter work, as with *The Dead Christ*, the public were aghast, the critics vitriolic. Manet later cut the canvas up, leaving two surviving compositions, *The Bullfight* and *The Dead Toreador*.

Now considered a masterpiece, *The Dead Toreador* is a sublime example of the radical possibilities of Manet's cool, detached gaze. The gored bullfighter is presented in the objective, truthful manner of photojournalism. Yet the exquisite application of oils renders him the subject of (uncomfortable) aesthetic display. Dramatically foreshortened, the figure of the toreador is isolated within a featureless brown space. As in *Mlle V... in the Costume of an Espada* (page 28), the setting resembles a stage or studio rather than a bullring. It imparts a make-believe quality that contradicts the notion of documentary truth.

Against this space, the bullfighter's inky black and crisp white uniform stands out strikingly. His pale pink tie and cummerbund mirror the rose cape that he appears to still hold. But within the pictorial beauty, Manet alerts the viewer to the scene's purported reality by the patch of blood next to the toreador's left shoulder, and the bloodstains on his tie and right hand.

The Battle of the USS "Kearsarge" and the CSS "Alabama"

1864



'... one doesn't paint a landscape, a seascape, a figure; one paints the effect of a time of day'.

- Édouard Manet

Branch of White Peonies and Secateurs

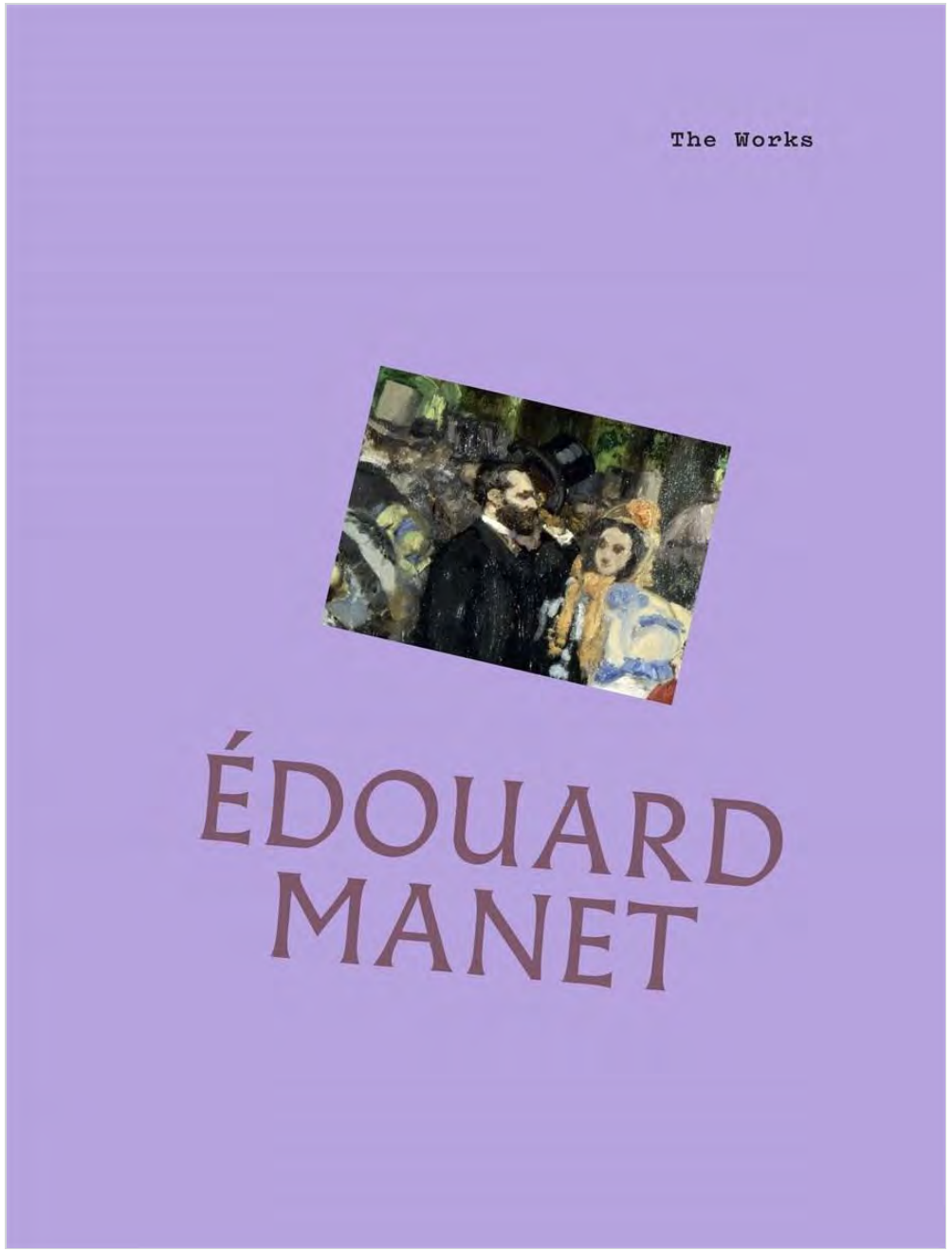
Oil on canvas
30.5 cm × 46.5 cm
(12 in × 18¼ in)

1864



Alongside all the controversial works Manet created in the 1860s, he painted numerous still lifes. In fact, the genre makes up nearly a fifth of his oeuvre. Many of his figural masterpieces, including the most scandalous, also contain notable still-life tableaus – the hat, dress and picnic items in *Le Déjeuner* (page 56); the bouquet in *Olympia* (page 76); and the bottles, vase of flowers and bowl of oranges in *A Bar at the Folies-Bergère* (page 196). While the equal importance Manet gave to objects in figure paintings enraged the critics, most agreed that his independent still lifes were commendable: 'Even the most vociferous enemies of Édouard Manet's talent concede that he paints inanimate objects well', remarked Zola in 1867.

We can see this is indeed the case in this delectable picture of a peony branch with two blousy white flowers. Manet was keenly aware of the still-life tradition in the Netherlands and Spain and, closer to home, he greatly admired the works of the French master of the genre, Chardin. Here, Manet presents his own painterly offering. By including secateurs, which glint in the light, he indicates that the branch has just been cut. The fresh green leaves and creamy-white petals, depicted with lively and varied brushstrokes, stand out against the rich brown background. The impasto of the left-hand flower evokes lashings of butter applied with a knife.



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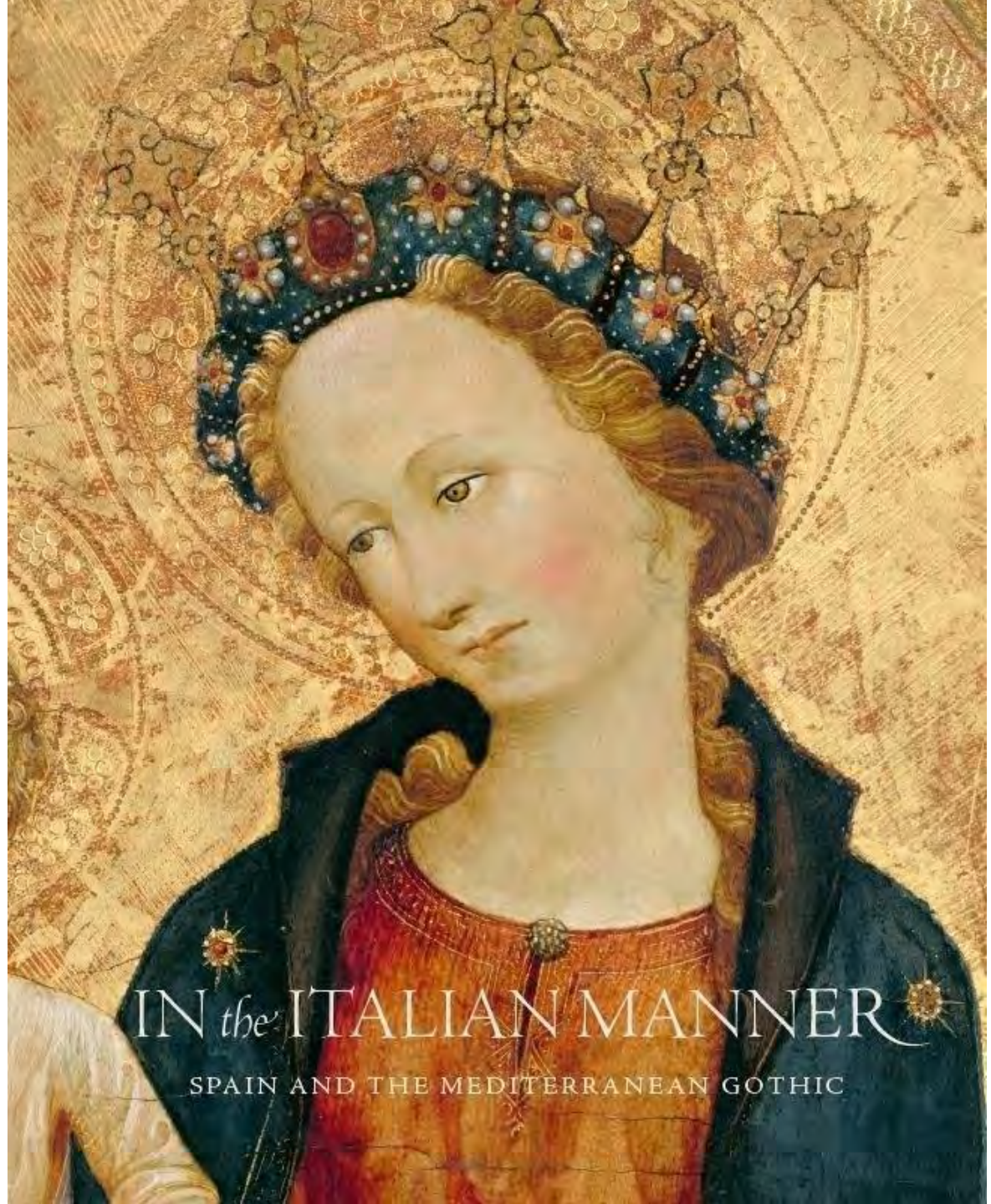
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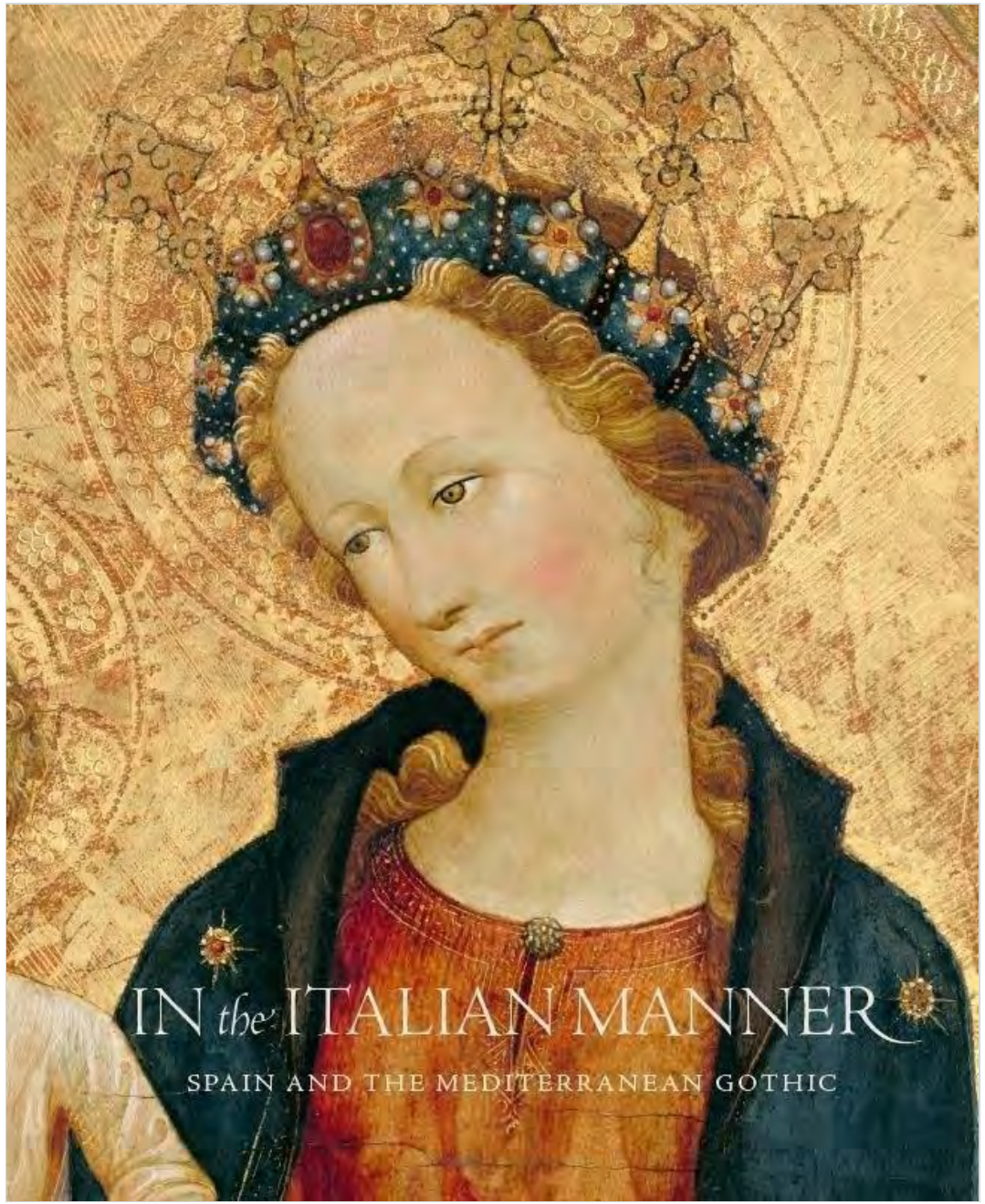
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IN the ITALIAN MANNER
SPAIN AND THE MEDITERRANEAN GOTHIC



In the Italian Manner

SPAIN AND THE MEDITERRANEAN GOTHIC, 1320-1420

Joan Molina

Published on the occasion of the exhibition At the Manner of Italy, held at the Museo Nacional del Prado, Madrid, from May to September, 2026.

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- This catalogue has been conceived to be read. In five chapters written by the exhibition curator, Joan Molina Figueras, the book explores the decisive role played by Italy in shaping Iberian art during the fourteenth and early fifteenth centuries, a phenomenon evident both in royal residences and in the monastic settings of the kingdoms of the peninsula.

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IN *the* ITALIAN MANNER

SPAIN AND THE MEDITERRANEAN GOTHIC

1320 — 1420

Joan Molina Figueras

with the collaboration of

Mariaceleste Di Meo

Madrid, Museo Nacional del Prado

2026



Ernest Urtasun Domènech
Spanish Minister for Culture

In the Italian Manner: Spain and the Mediterranean Gothic, 1320–1420, the ambitious exhibition now on show at the Museo Nacional del Prado, documents an extremely rich dialogue across time whose hybrid and complex nature defies conventional artistic categorisations, such as the traditional concept of national schools. I am referring to the assimilation with multiple inflections of both Italian Trecento trends in the art of the Iberian kingdoms and of Hispanic models in the Italian territories of the Late Middle Ages. These were two-way exchanges between the two Mediterranean peninsulas.

During this period works, artists and models were welcomed in the Iberian Peninsula with a mixture of surprise and enthusiasm. It was not, however, a passive reception but the result of an elaborate process of adapting the novelties that arrived from across the sea. This is undoubtedly the primary aim of the exhibition: to demonstrate how the formal, technical and iconographic contributions of Italian Trecento masters were assimilated in a particular way by artists and patrons in those Iberian kingdoms, and how the new languages they developed, in turn, affected the approach to art in Italy. This process highlights the lack of national identities in art and the immense creativity of the Iberian masters, who found the porous borders of Europe of their time to be an ideal channel for enriching and disseminating their work.

To present as comprehensive and engaging a narrative as possible, the exhibition brings together over a hundred works created using a variety of techniques. Foremost in terms of both number and importance are paintings (including several complete altarpieces, such as the one dedicated to Saint Julian and Saint Lucy from the convent of the Santo Sepulcro in Zaragoza, on display for the first time after being fully restored), manuscripts (ranging from the Paris *Anglo-Catalan Psalter* to the *Llibre dels reis* of the Kingdom of Majorca) and pieces of embroidery (notably Geri Lapi's altar frontal from the Basilica of Manresa), along with splendid examples of sculpture, precious metalwork and drawing.

Prestigious international and national institutions – cathedral and ecclesiastical museums, as well as small parish churches – and private collectors have all loaned items for this exhibition in response to the efficiency, professionalism and organisational capacity of Spain's major art museum. We are grateful to them for their generosity. We are equally indebted to the exhibition's curator, Joan Molina Figueras, head of the collection of European painting up to 1500 at the Museo Nacional del Prado, for bringing his insight and expert knowledge to bear to tell the story of this fascinating artistic and cultural exchange.

confluence of routes and paths and replacing the idea of influence with the concepts of inflection and translation – an approach centred on blurred and hybrid identities arising from the fruitful combination of different aesthetic proposals.

The story told here follows a conceptual line which, with its logical differences, is indebted to a series of exhibitions and monographs put together after the Second World War in response to two positions that had dominated medieval historiography in the first half of the twentieth century: nationalist viewpoints and the almost absolute primacy accorded to *opus francigenum* in the dissemination of the Gothic style. Contrary to these exclusionary and determinist stances, in 1952 Barcelona hosted an exhibition on Mediterranean primitives that focused on the works of various artists from southern Europe;[4] a few years later Enrico Castelnuovo reasserted the importance of the cosmopolitan art scene of papal Avignon in his monograph on Matteo Giovannetti;[5] in the 1970s Ferdinando Bologna reconstructed a wealth of Mediterranean art routes based on Quattrocento Naples;[6] shortly afterwards Michel Laclotte and Dominique Thiébaut painted a comprehensive picture of the heterogeneous art scene in dynamic Provence;[7] and lastly, at the dawn of the new century – and millennium – an enlightening exhibition on the Mediterranean Renaissance curated by Mauro Natale took up the ideas explored in previous decades to present a fascinating kaleidoscopic overview of artists' journeys and the paths travelled by artworks between Italy, Spain and France in the fifteenth century.[8] The desire to scrutinise the important role the circulation of art in the western Mediterranean played in shaping the creative processes of the surrounding territories is the common thread that runs through all these studies and exhibitions. It is also one of the aims of this monograph, which focuses on a specific geographical context and timeframe – relations between Italy and Spain from 1320 to 1420 – that until now have only been partially examined in more general surveys.

Looking beyond stereotypes and historiographical clichés, it should be acknowledged that Italy in the late thirteenth and first half of the fourteenth centuries was the scene of a powerful artistic revolution. Umbria and Tuscany in particular witnessed a process that is fundamental to understanding the development of painting in early modern Europe.[9] The emergence of new modes of visual representation – based on dramatic architectural constructions (with a hitherto unknown concept of three-dimensionality), a provocative sense of volume, a particular sensitivity to colour, and a no less remarkable ability to tell stories with a surprising narrative dynamism – appears to be one of the cornerstones of this aesthetic paradigm shift. It can be clearly seen in the panel depicting two scenes of Saint Nicholas's miracles (c. 1332–34) by Ambrogio Lorenzetti (fig. 1). Another essential feature of Italian Trecento painting, often less emphasised than it ought to be – probably because it had no community in Renaissance painting – is its multi-material nature: many paintings are the result of a sophisticated technique combining colour and matter, pigments and golden metals.[10] This trait was not exclusive to painting but was shared by all the Trecento arts. However, no master illustrated this better, or in a more refined and original manner, than Simone Martini, whose works attest unequivocally to his fondness for blending the courtly sensuality of forms and colours with an exquisite handling of golden metals and other materials – such as glass – employing a wide range of techniques (punch tooling, granulation [stippling], sgraffito, mordant gilding…). The Sienese master turned Trecento art into a poetic and sublime polyphony of colour and material.

A recent exhibition held at the Metropolitan Museum in New York and the National Gallery in London again highlighted the powerful impact that Italian Trecento art, particularly Sienese, had north of the Alps.[11] However, the fact that the Spanish kingdoms were one of the European territories where its reception and practice were first recorded continues to be overlooked, even though reports and artworks dating back as far as the first decades of the fourteenth century indicate that Italian painters, sculptors and goldsmiths were active in the Crown of Aragon and the Kingdom



FIG. 1

Ambrogio Lorenzetti
Saint Nicholas resuscitates a Young Boy and *The Miracle of the Grain Ships*, c. 1332–34
Tempera and gold leaf on panel, 36 × 53 cm
Florence, Galleria degli Uffizi, inv. 1890 n. 8349
(On view in the exhibition)

of Mallorca. Likewise, it may be inferred that a few prominent Spanish masters, such as the court painter Ferrer Bassa, made trips to the Italian peninsula, assimilating *in situ* the new aesthetic and technical approaches of the forerunners of Trecento art. This is hardly surprising bearing in mind, as pointed out earlier, the frequent commercial exchanges conducted between the two Mediterranean peninsulas through the active trade networks that linked, among others, the ports of Barcelona and Palma with those of Pisa, Genoa and, travelling up the Rhône, another of the major centres of Italian Trecento art: the papal city of Avignon.

Aside from Italian merchants' proverbial astuteness when it came to selling their wares, what were the reasons for the rapid success of Italian Trecento art among Spanish spectators? Although in medieval times there was no such thing as an artistic awareness as we have understood it since the eighteenth century, it is reasonable to assume that the most cultured and refined patrons – from monarchs and wealthy citizens to aristocratic monastic communities – appreciated certain aesthetic innovations as well as original themes linked to mendicant spirituality. Though the visual appeal of Trecento art must have lain not so much in stylistic or iconographic aspects as in the fascinating technical virtuosity of works unlike those people were accustomed to seeing on the Iberian Peninsula. According to a common aesthetic principle of the Middle Ages, viewing an object of great technical complexity, crafted from costly and lustrous materials, aroused a sensation of curiosity and surprise that almost always served as a prelude to attraction and pleasure.[12] Reactions of this kind must have been triggered by the mesmerising lapis lazuli and gleaming mordant gilding of the paintings by Barnaba da Modena that found their way to Murcia, the silk and gold and silver embroidery of Geri Lapi's *opus florentinum* altar frontal displayed in the church of Santa Maria in Manresa, the velvety Sienese enamels that adorned all kinds of liturgical and secular objects, and even the intricate carved, painted and gilded bone decoration mimicking ivory that embellished



Joan Loert
(Master of the Privileges)
James I of Mallorca enthroned,
in *Llibre dels Reis. Còdex de franqueses i privilegis del Regne de Mallorca*, c. 1339–41
(detail from fig. 10)

Chapter I

BEFORE THE BLACK DEATH

Inflections of Italian Art

In an artistic landscape dominated by Late Romanesque and French Gothic linear forms, the reception of the innovations of the Italian Trecento proved to be something of a visual revolution. Its new sensitivity to volume and space, marked sense of narrative and colour, and interest in expressing emotions were part of a *lingua franca* which, by the end of the first quarter of the fourteenth century, was already enjoying success among artists and clients in the Crown of Aragon and the Kingdom of Mallorca, territories that went on to spearhead its dissemination not only in Spain but throughout Europe too.

The exact reasons for this appreciation of the art from across the Mediterranean are unknown. They must have been a combination of factors: surprise, fascination with novelty, cultural developments and shifts in taste, or simply the result of the inevitable and frequent interchanges in a world with porous borders. All that is certain is that documents dating from the early fourteenth century onwards confirm an influx of Italian masters – sculptors, goldsmiths and glassmakers more than painters – as well as the importation of works ranging from precious metal pieces to manuscripts. In 1327 Bishop Ponç de Gualba stated that he wished to bring the sculptures for Saint Eulalia's tomb in Barcelona cathedral from Pisa.

Even taking into account the value of the works of Italian masters and the importation of Italian pieces, the truth is that the fundamental

contribution to the visual paradigm shift came from prominent local masters, especially painters and miniaturists. Joan Loert in the Kingdom of Mallorca and Ferrer Bassa and his son Arnau in the Crown of Aragon were the main ones. Their respective interpretations of Italian models gave rise to hybrid works that were unique both in their formal features and in how they translated these models into media and image cycles characteristic of the areas where they operated. The resulting works accordingly had a marked Italian flavour but were unmistakably Spanish. They speak for themselves of the originality and unique character of the creations that emerged from the brushes of the local masters.

The assimilation of new aesthetic trends was stimulated by the clients, especially those who belonged to the highest echelons of Aragonese and Mallorcan society. Kings and nobles, prelates and members of the oligarchy were particularly sensitive to the new art forms from the Italian world, albeit almost always viewed through a lens marked by local traditions. This is true even of works imported or produced by Italian masters established in Spanish territory, as illustrated by the case of Lupo di Francesco. Another more particular interpretation of Italian models is found in works aimed at female audiences, specifically nuns living in aristocratic monastic communities.

Ferrer Bassa, Arnau Bassa and probably Joan Loert died in 1348, the same year that brothers Pietro and Ambrogio Lorenzetti passed away in Siena and Francesco Traini in Pisa. As in Italy, in the Crown of Aragon and the Kingdom of Mallorca the Black Death put an end to the generation of masters who laid the foundations for a genuine artistic revolution – a change with its own, unique traits.

A PISAN SCULPTOR FOR A CATALAN FEMALE SAINT

From a chronological and monumental perspective, the first major example of interest in the artistic expressions of the Italian Trecento on the Iberian Peninsula is the tomb of Saint Eulalia (*c.* 1327–39), which still stands in pride of place in the crypt of Barcelona cathedral today. Eight columns, most of them resting on lions, support a huge polychromed alabaster reliquary casket decorated on its lid and all four sides and topped with freestanding figures of the Virgin and Child and four candle-bearing angels [fig. 2]. The ensemble was carved by the Pisan sculptor Lupo di Francesco (documented 1315–36), who was hired as a result of a diplomatic mission: a Pisan embassy consisting of two friars from the Franciscan monastery in Pisa (Fra Bracciano and Fra Giovanni da Settimo), Baron Jacopo da Parrana de' Gualandi, Rainero Campanelli and Bartolomeo Musso arrived in Barcelona in 1326 to negotiate a peace agreement following the Tuscan city's defeat in the Sardinian-Aragonese War. The offer of the services of the prestigious Lupo di Francesco, then master builder of Pisa cathedral, seems to be a good example of the use of art as a political instrument and, consequently, of the importance of cultural diplomacy in the establishment of artistic networks.[3] It was a return journey: Lupo is documented in Barcelona in 1327 but it has been established that by 1331 he was back working in Pisa.

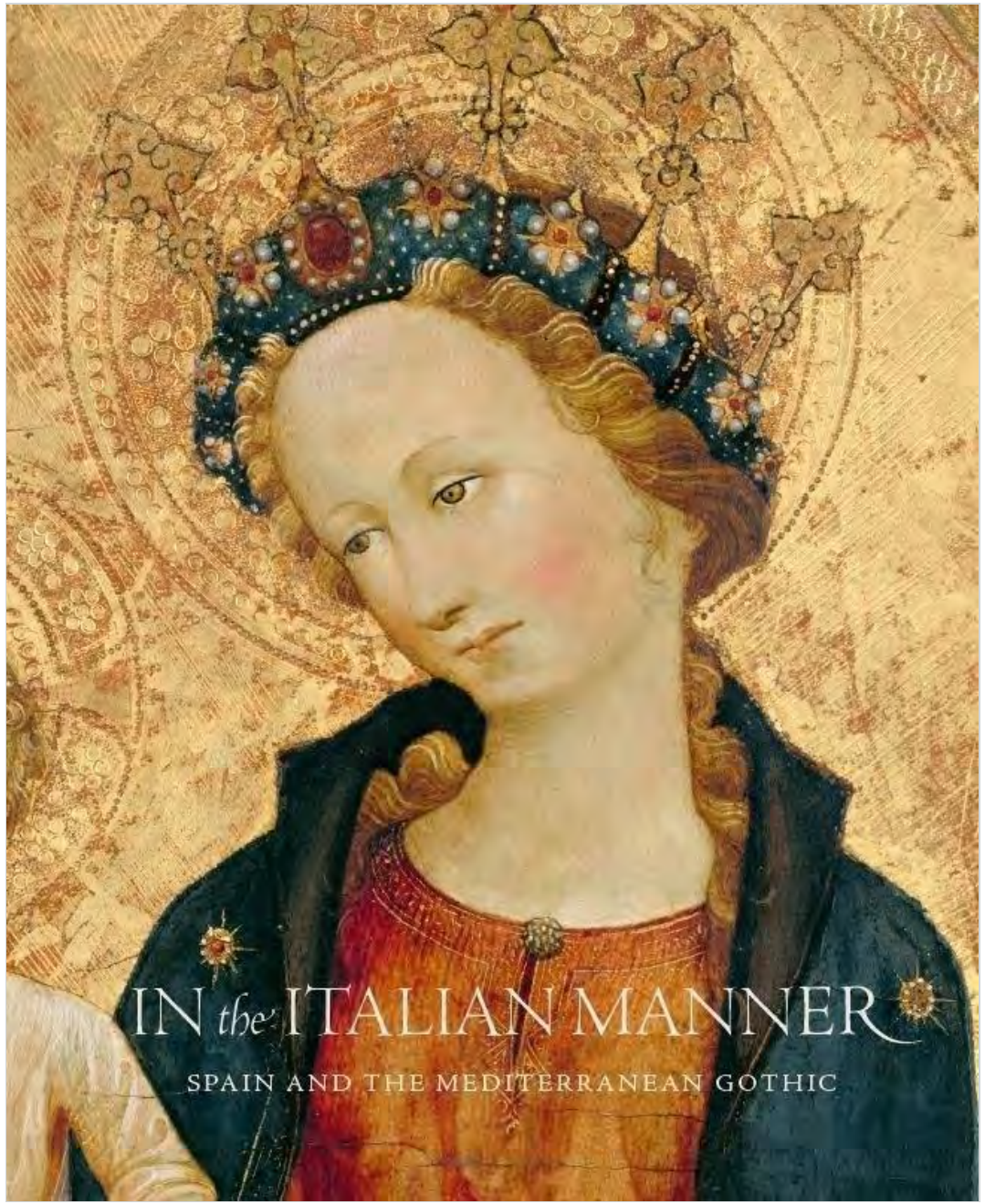
In the Barcelona monument the Tuscan sculptor displays his particular mannerist version of the figurative tradition of Giovanni Pisano and Tino di Camaino.[4] Fragmented echoes of these masters' designs are discernible in the figures of the Virgin and Child and the angels in the upper section: stylised and supple, decidedly Gothic in Giovanni's; and sturdy and hieratic, with more ancient resonances, in Tino's. Though its truly eccentric nature is most apparent in the reliefs on the casket: compositions teeming with dynamic figures which, besides being in a bent position, have an expressionistic morphology, with heads carved in the round perched on elongated and



fig. 2

Lupo di Francesco
Reliquary tomb of Saint Eulalia, *c.* 1327–39
Carved and gilt marble and alabaster
Barcelona, Santa Eulàlia Cathedral Basilica Metropolitana

unstructured bodies, faces with prominent chins and broad foreheads, and highly ornate and decorative clothing. The parallels with the reliefs he had crafted a few years earlier on the pulpit of the Pisan church of San Michele in Borgo (*c.* 1325; Pisa, Museo di San Matteo)[5] are more than evident here. As in the above reliefs – and, indeed, in much of his corpus – Lupo di Francesco's work in Barcelona is the result of a collaborative effort. Certain differences in the ornate reliefs themselves and in the freestanding figures point to the involvement of several collaborators, albeit working under the master's guidance. Their activity must be dated to around 1329, by which time most of the tomb had been carved. The formal difference is greater with respect to the reliefs on the lid, which depict the solemn ceremony of the transfer of the saint's relics presided over by Bishop Ferrer d'Abella (1334–44) and King Peter IV of Aragon, called the Ceremonious (1336–87). Given that the event took place in 1339, this part was evidently crafted a decade after the rest of the large reliquary. The folds of the garments, thicker and more fluid, confirm that they were made by other



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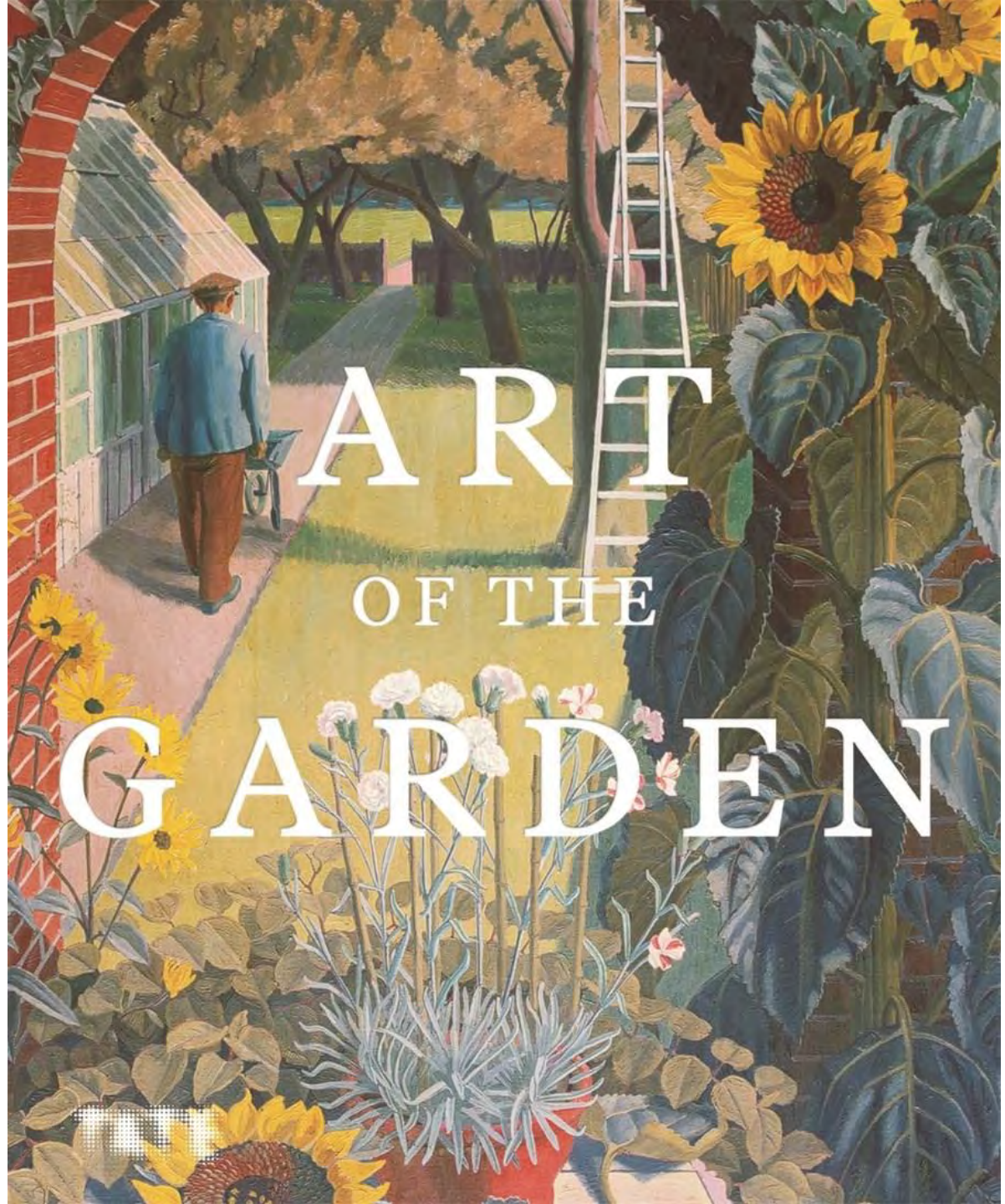
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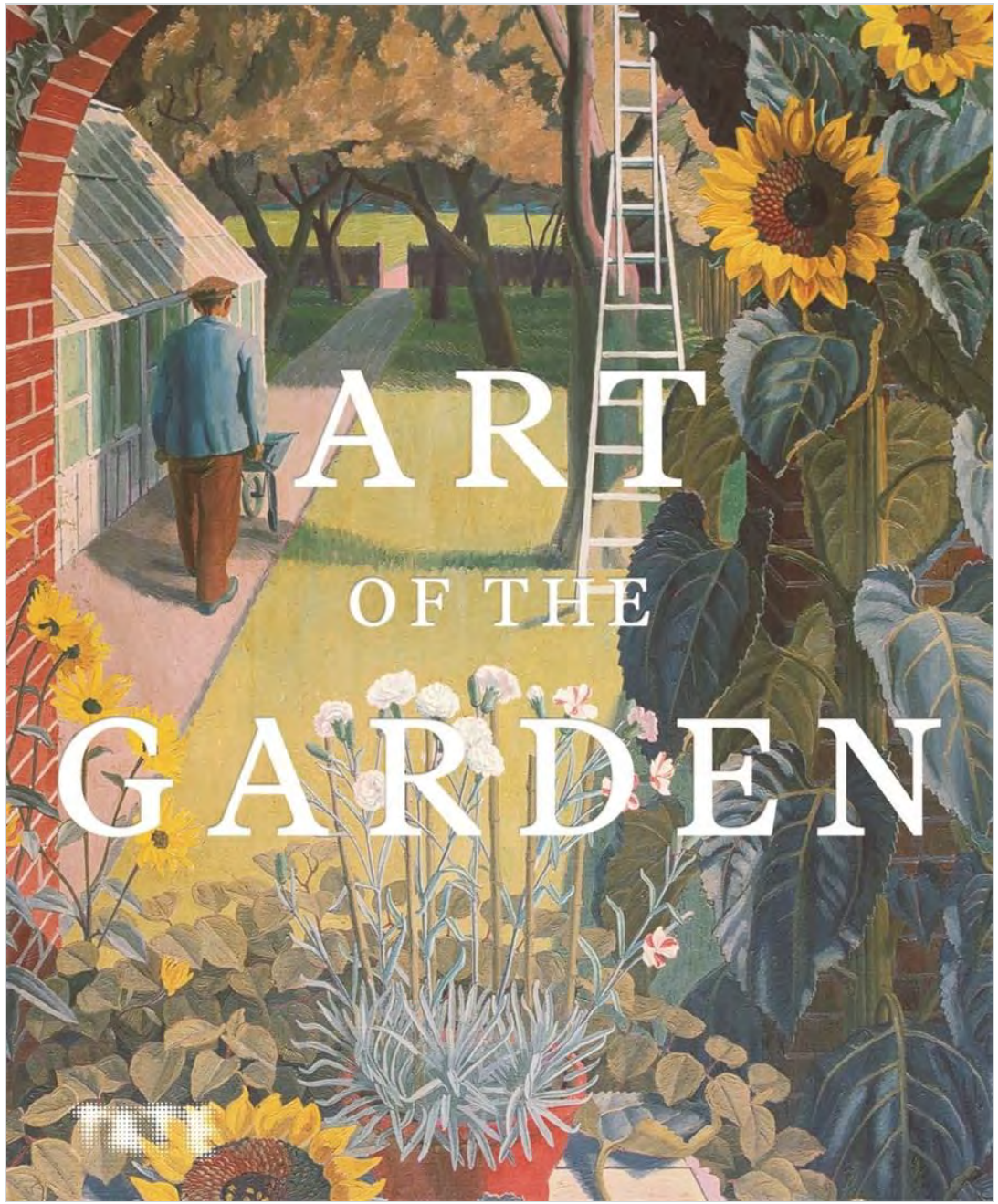
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OF THE
GARDEN



Art of the Garden

THE GARDEN IN BRITISH ART, 1800 TO THE PRESENT DAY

Edited by Nicholas Alfrey, Stephen Daniels and Martin Postle

Featuring over 200 works from 1800 to today, explore the diverse ways the garden has inspired artists for centuries, and trace its shifting role and urgent contemporary resonances today.

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The Garden at the End of the World

Olivia Laing

There's a scene in Virginia Woolf's diaries that I think about a lot. It's 1939, and a speech by Hitler is about to be broadcast on the radio. Virginia calls to her husband Leonard to come and listen, and he declines, shouting from the garden: 'I shan't come. I am planting irises, and they will be flowering long after he's dead.'

For most of human existence this has been among the major consolations of the garden: the way that plants – so transient, so fragile – are stalwart in their capacity to persist year after year. Given luck and the right titration of rain and sunshine, a garden is a steady clock, reassuringly constant in its seasonal offerings. It was this anchoring in the eternal that made the garden at Prospect Cottage so nourishing for the filmmaker Derek Jarman as he navigated his decline from AIDS-related illness. The roses that he planted there outlived him, just as Leonard's irises were still blooming in the orchard decades after Hitler's death.

I'm not sure that consolation is so reliable today. Climate change is causing drastic upheaval to formerly stable systems. Faced with extreme weather events such as droughts, fires and floods, along with erratic temperatures and an upsurge of new predators and diseases, plants are struggling to adapt. The once commonplace inhabitants of an English country garden – the snowdrops, roses, delphiniums, even oaks – may not survive in ever more hostile and unpredictable future.

What does it mean to garden now? And what is it like to look back from this uncertain vantage point at art concerned with gardens of the past? Is it akin to viewing a lost utopia, gazing at the bright herbaceous borders so carefully set down by Helen Allingham and Alfred Parsons, or is it instead disturbing to see grand estates and immaculate suburban lawns, evidence of a mode of gardening that was oblivious, if not actively hostile, to the delicate complexity of ecosystems?

The answer, of course, is more complicated than that. An artist is not primarily a documentarian, and the images collected here are less a survey of garden history than a centuries-long investigation of gardens as emotional or spiritual as well as physical spaces: sites of refuge and disquiet, zones of ambiguous security, eroticism and abundance, perpetually assailed by the spectre of death. A garden is at once Eden and Gethsemane, situated right on the contested border between nature and culture, human control and wild disarray – which makes its depiction in the past still sharply relevant to our current situation.

The lure of Eden is a powerful preoccupation. A recurrent theme here is of the garden as a place of plenitude, filled with a dreamlike profusion of life. Take the famous photographs by Howard Sooley of the garden at Prospect Cottage, where Derek Jarman conjured his paradise of horehound and sea kale, elder and poppies out of the unpromising surrounds of Dungeness's windswept shingle beach, hard up against the nuclear reactor. There's a similar lushness to the paintings by Cedric Morris of the flowers – particularly the irises he bred himself – at Benton End, the Suffolk art school-cum-garden he ran with his partner, the painter Arthur Lett-Haines.



Both sets of images celebrate complexity and hyperabundance, the stupendous lavishness and particularity of natural form.

It's this plenitude that makes certain gardens into otherworldly places, sites of strange encounter, where time seems to hang suspended, thick as honey. I'm struck by how many images in this book depict fairies, magical beings and angelic visitations, from Cicely Mary Barker's kitschy and yet botanically accurate Flower Fairies to Stanley Spencer's *Zacharias and Elizabeth* 1913–14 and John Shelley's *Annunciation* 1968. These staged encounters with liminal beings gesture to the way that even the tidiest garden is a space for interacting with the non-human. They serve as metaphors for how the garden invites an understanding of life as networked and mysterious, the revelation that human desires and interests are not the only guiding principle on the planet. We might not meet the Rose Fairy, but a mystery does occur each time we lose track of time and daily preoccupations while gazing into the black eye of a sunflower.

One of the oddities of Eden as prelapsarian paradise is that every plant was in a permanent state of perfection, in fruit and blossom at the same time (a fantasy that lived on in the so-called 'impossible bouquets' of Dutch still life). Life depends on death, and yet until very recently 'good gardening' was synonymous with the gardener's success at replicating this fetish for perfection by excising any evidence of death or decay. This practice was known as 'good garden hygiene', never mind that rot feeds the microbial organisms that kept the soil fertile and capable of sustaining life. In Beatrice Parsons's watercolour *August Flowers, The Pleasaunce, Overstrand, Norfolk* (a garden designed by Edwin Lutyens), every single bloom depicted is at peak perfection – the same pervasive and unnatural illusion that designers still strive for today at Chelsea Flower Show.

It's heartening, then, to see how much evidence of death in the garden features here. Perhaps artists are immune to the taboo that still afflicts much garden photography now, capable of discovering the interest in the rotting leaf, the untended border or the browning panicles of buddleia that form the central focus of interest in Lucian Freud's *Garden From the Window* 2002. Few artists travel deeper into the landscape of rot than Anya Gallaccio, whose extraordinary installations allow gorgeous natural forms to undergo a grotesque and fascinating transformation, rotting, oozing, squelching and deliquescing all over the gallery floor.





Camille Pisarro
(1830–1903)

PLATE 9
Bath Road, London 1897
Oil paint on canvas, 54 × 65
Ashmolean Museum, Oxford
[ID:008_CAT]

In four visits to London Pissarro painted a series of suburban scenes to the south and west of the capital. In May 1897, aged sixty-seven, he made his last visit to see his artist son Lucien who was recovering from a stroke at his home in Bedford Park, an aesthetically planned west London suburb with a conspicuous artist colony.

Staying two months and largely tending to his son, Pissarro was able to paint little apart from a series of views from the house. This picture evidently unfinished was painted from the front window. It shows his four-year-old granddaughter Orovida accompanied by a nursemaid crouching on the lawn apparently examining some plants. Orovida Pissarro was already skilled in drawing and Pissarro saw her as a potential artist which she in fact became. Over the hedge is Bathe Road one of the newer streets on the edge of Bedford Park, planted, in the suburb's fashion, with young flowering trees; over the road is a group of houses in the characteristic red-brick Arts and Crafts style, the nearest shown with its conservatory and garden.

Pissarro's other paintings from the house some from its balcony at the back, offer a panorama of the local suburban landscape. They include a fete on the cricket ground, a stream train approaching the Bath Road signals (*The Train, Bedford Park* 1897) and a view over allotments and railway line to a common faced by a church and a block of new flats *(fig.45)*.[9]
SD

fig. 5
Stamford Brook, London 1897
Oil paint on canvas, 54 × 65.1
Private Collection
[ID:GBR/OC]





David Rayson
(born 1966)

PLATE 25
Patio 1998
Acrylic on board, 77.5 × 111.8
Private collection, New York
[ID:024_CAT_NEW]

This painting is one of a series of pictorial reconstructions of places on the Ashton Park estate, Wolverhampton, built in the 1950's, where Rayson grew up. The pictures include views from various boyhood vantage points: street corners, canal bridges, back alleys, landing windows, the back seat of a family car. They focus on mesmerising, sometimes monumental features: an electricity pylon, an industrial chimney, an abandoned fridge, a clump pf pampas grass and, in this view the patio of the artist's family house, an arrangement of brilliant-white plastic garden furniture. It is a recollection of the garden in late autumn, the lawn and hedges with their final cut, the beds cleared of dead flowers, when the regular structure of the scene, including the paths, walls and fencing comes into view. Rayson remembers this as a garden in which he happily played but one which under his mother's management, was kept neat and tidy and marked by clear boundaries.[42] If the chairs are sensibly tipped against the rain, they also suggest the inclination of a close family.

The prospect of neighbour's houses in *Patio* recalls a specific time when Rayson remembers Ashton Park as a very sociable place. In his more recent recreations of the estate, which envision changes since then, the boundaries between private and public space are drawn differently, in a more generic, oppressive landscape. Houses are fitted with satellite dishes and kitchen extensions, grass sprouts in patios and high fencing shuts out the neighbours; streets and playgrounds are strewn with litter and covered in graffiti. These developments signify, on the one hand, a more moneyed and interior world, and, on the other, an exterior world starved of public investment and a sense of citizenship. If Rayson's views offer, as he suggests, fragments of larger narratives, these later pictures appear to be episodes in a story of social decline.[43] It is an oddly timeless story, in which signs of neglect and obsolescence are portrayed with as much care and attention as features which are brand new, each part of the order of things. In the close-up view *Garden* 2000, empty fried chicken cartons, displaying the 'Keep Britain Tidy' logo, are strewn on paving slabs and lawn; the view could be a fragment of front garden, bordering the public pavement, but, more troublingly, it might be part of a dysfunctional back garden, showing the discarded containers of a pre-cooked, carry-out family meal.[44] SD

Samuel Palmer
(1805–1881)



PLATE 28
In a Shoreham Garden c. 1829
Watercolour and gouache,
27.9 × 22.2
Victoria and Albert Museum, London
[D1027_CAT]

This is one of several paintings of gardens made by Palmer in and around the village of Shoreham, Kent, during the late 1820s. It is also one of Palmer's most remarkable works, exemplifying the visionary nature of his art at this time. At the centre of the picture stands an apple tree loaded with blossom, its blooms bursting forth into the sky above. At the extreme right is the corner of a barn or shed, to the left a patch of lawn. Beyond the path is the mysterious figure of a woman in red. Although the wealth of horticultural detail indicates that Palmer's composition is based on a particular garden in the village the stylised forms and the presence of the ghostly figure also proclaim it to be a garden of the mind.

In his late teens Palmer had befriended the artist John Linnell, who introduced him to the prints of Albrecht Durer and Lucas van Leyden. In 1824, also through Linnell, Palmer met William Blake. Inspired by Blake's illustrations to *The Book of Job* and Virgil's *Pastorals* and by the poetry of Milton, he set out to recreate the natural world according to his own imaginative impulses. It was at this time that he went to live in Shoreham.

Palmer, who had moved from London to the countryside initially because of his poor health, spent about seven years in Shoreham, where, thanks to a legacy from his grandfather, he was able to purchase five cottages and set himself up as a local landlord.[1] From time-to-time Palmer was joined by artist friends Linnell, George Richmond, Edward Calvert and others, who called themselves "The Ancients". They met in a cottage which they nicknamed 'Rat Abbey'. Palmer himself lived in a rather grand dwelling, Water House. It is possible that the present work is based on the garden there. MP

John Constable
(1776–1837)

From 1819 to 1826 John Constable regularly rented a house in the village of Hampstead, a few miles north-west of London. He made this oil sketch when he was staying there, at 2 Lower Terrace. The view of the garden is taken from an upper window of the house, looking towards Upper Terrace. The sheets of washing hanging out to dry in the garden lend an unusually intimate touch to the work.[1]

Constable who was then living in London, began to visit Hampstead so that his wife and family could enjoy a breath of fresh air in the so-called "Vale of Health'. He also made oil sketches of the nearby Heath, the skies and the view from his own back garden. It was a time of intense domestic activity, not least because Constable's fourth child, Isabel, was born there in August 1822. The previous summer, already perhaps feeling the strain of fatherhood, Constable had retreated to the archetypal male haven, the shed: 'At this little place I have (sundry) small works going on – for which purpose I have cleared a small shed in the garden ... and have made it a workshop, & a place of refuge – when I am down from the house.'[2] This shed is the likely subject of another oil sketch by Constable of around 1821.[3] MP



PLATE 29
View in a Garden at Hampstead, with a Red House beyond 1821
Oil paint on canvas
35.5 × 30.5
Victoria and Albert Museum
[D1026_CAT]

Arthur Hughes
(1832–1915)

Arthur Hughes apparently painted *April Love* in the open air in a garden in Maidstone Kent, according to 'strict Pre-Raphaelite principles'.[1] The garden in question belonged to Thomas Cutbush, the brother of a business associate of Hughes's father-in-law, whose daughter probably modelled for the figure of the young girl in the picture. However, the composition was almost certainly worked up in Hughes's London studio at 6 Upper Belgrave Place. When Hughes exhibited the picture at the Royal Academy in 1856 it was accompanied by lines from Tennyson's 'The Miller's Daughter', although, as has been observed, this was an afterthought since the woman and her lover are not standing by a millstream but in an ivy-covered arbour or summer house.[2]

The subject of the painting is the transience of young love, indicated by the discarded rose petals at the woman's feet, while the ivy, a symbol of immortality, provides hope of salvation and deliverance. The woman's situation within the arbour consciously draws on the tradition of the *hortus conclusus*; the enclosed garden as a symbol of the Immaculate Conception, and more generally a reference to female virginity and the 'private' sphere of womankind. MP



PLATE 11
April Love 1855–6
Oil paint on canvas, 88.9 × 49.5
Tate. Purchased 1900
[ID30_CAT from pth 10]

Albert Moore
(1841–93)

Albert Moore exhibited this painting at the Royal Academy in 1870. As the time the critic Sidney Colvin, in a frequently quoted passage, observed Moore's 'habit, right or wrong, of making the decorative aspect of his canvas, regarded as an arrangement of beautiful lines and refreshing colours, the one important matter in his work. The subject, whatever subject is chosen, is merely a mechanism for getting beautiful people into beautiful situations.'[1] This is true but only up to a point.

Moore's art is invariably considered in relation to the Aesthetic Movement, and the dictum of art for art's sake, in which beauty of colour, form and composition were deemed to be the artist's only concern. At the same time Moore's art is not devoid of subject matter, not least because his series of classically draped figures celebrates the sensuousness of the female form, allied, at times to the imagery of the garden. While Moore was apparently unwilling to give pictures titles, the words he used to describe them – 'A garden', 'Azaleas', 'Apricots', 'Blossoms' – highlight the significance of the horticultural metaphor to his art.

The title of the picture alludes to the physical space in which the figure stands, but also to the woman herself, who recalls Flora, classical goddess of Spring. Moore would have known that the 'enclosed' garden was an established symbol of the Immaculate Conception of the Virgin Mary, although Moore's own exotic 'garden flower', her back turned provocatively from the viewer, has far more in common with the sensuous pagan deity than with any Christian icon. MP



PLATE 12
A Garden 1869
Oil paint on canvas, 174.5 × 98
Tate. Purchased with assistance from the Friends of the Tate Gallery 1980
[ID1031_CAT]

Fred Walker
(1840–75)

PLATE 33
An Amateur 1870
Watercolour and gouache, 17.7 × 25.4
The British Museum
[ID: 032_CAT – reprotoimprove]



The setting of Fred Walker's watercolour is the kitchen garden of a large mansion, indicated by the imposing gateway at the extreme right of the composition. Walker may have painted this picture in the summer and early autumn of 1870 while staying at Bisham, Berkshire, thus opening up the possibility that the nearby house is Bisham Abbey.[10] The man is presumably harvesting summer cabbage, and the presence of scarlet runner bean flowers in the left foreground confirms the time of year.

The composition, although it appears to have been painted over several weeks, or even months, seems to have been based on a specific incident observed by the artist. The profession of the 'amateur' gardener was confirmed in 1891, when the painting was shown at Burlington House with the title *Gooseman and Cabbage*.[11] The man so it seems has stolen into the garden to help himself to cabbage from the kitchen garden. The coach house would appear to be the pedimented building, just through the gate, beyond the glimpsed coach wheel.

During his lifetime Walker was regarded as one of the greatest British watercolourists of the age. Amongst his admirers was Van Gogh, who in 1885 noted of Walker and his contemporary George Pinwell: 'They did in England exactly what Maris, Israëls, Mauve, have done in Holland, namely restored nature over convention; sentiment and impression over academic platitudes and dullness'.[12] MP



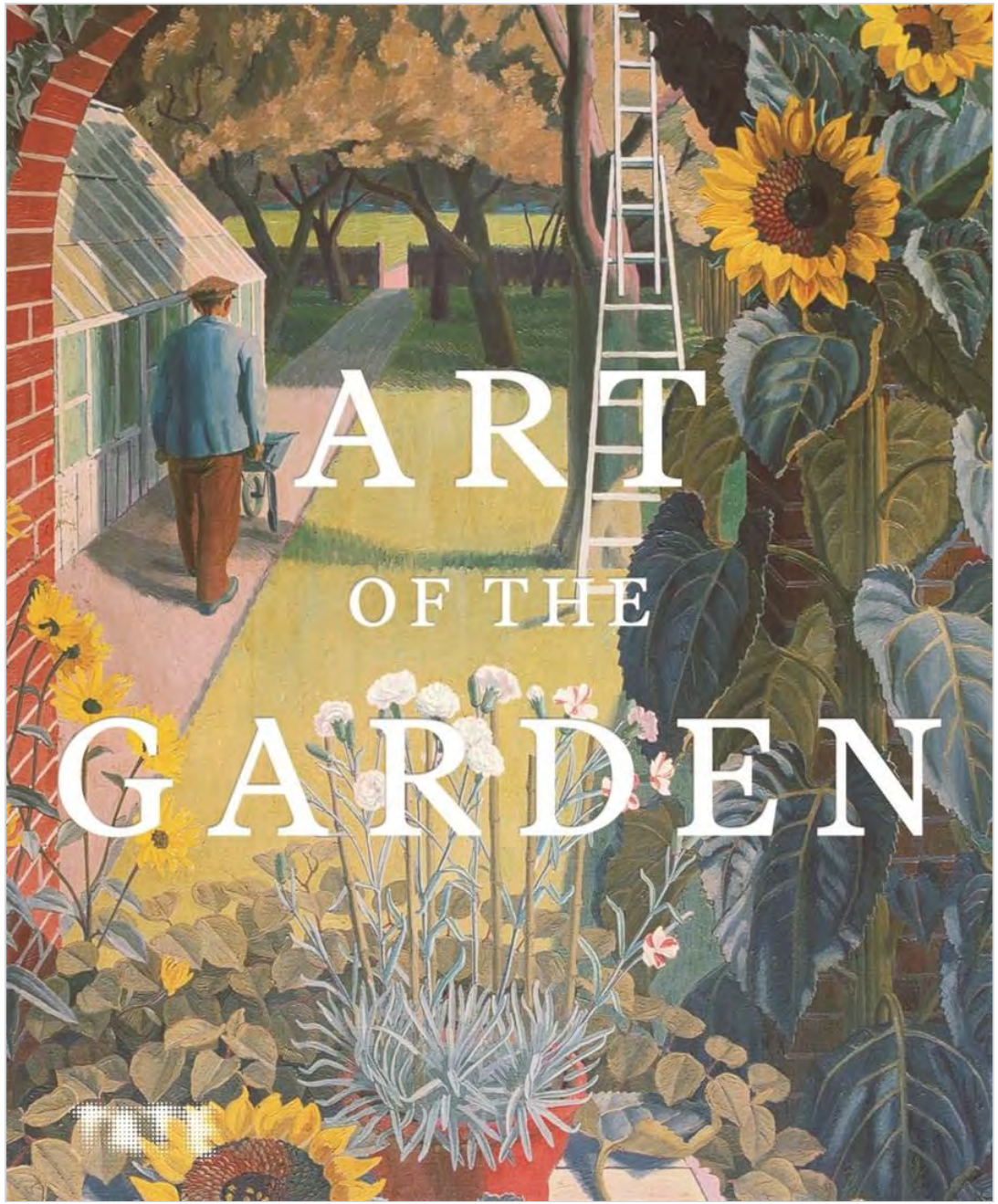
James Tissot
(1836–1902)

PLATE 34
Holyday c.1876
Oil paint on canvas, 76.2 × 99.6
Tate. Purchased 1928
[ID: 033_CAT – reprotoimprove]

Holyday is set in the London garden of the French artist James Tissot at 17 Grove End Road, St John's Wood. As the picture's title indicates, the scene takes place on a public holiday, a day set aside for leisure and relaxation, and one which originally marked a day of special religious observance. However, the illicit pleasures hinted at in Tissot's painting suggest that the artist was intent on describing a Garden of Eden into which temptation had already trespassed.

In the foreground a young woman leans forward, flirtatiously pouring milk into the teacup proffered by the man sprawled languidly by the pool. The ring on her finger and the cameo of the soldier she wears indicate she is married to someone else.[13] As the elderly chaperone dozes, couples loiter furtively among the chestnut trees. The young sportsmen in caps and flannels, wear the colours of I Zingari, an elite amateur cricket club. They are thus clearly denoted as 'gentlemen' at leisure.

In 1877 Tissot exhibited the painting at the inaugural show at London's Grosvenor Gallery, a venue which was quickly to become associated with avant-garde and somewhat risqué taste. There it was viewed by the young Oscar Wilde, at that time a student at Dublin University. While he conceded that it contained 'some good colour and drawing', not least in the 'withered chestnut tree, with the autumn sun glowing through the yellow leaves', Wilde was repulsed by Tissot's 'over-dressed, common-looking people, and ugly, painfully accurate representation of modern soda water bottles.'[14] MP



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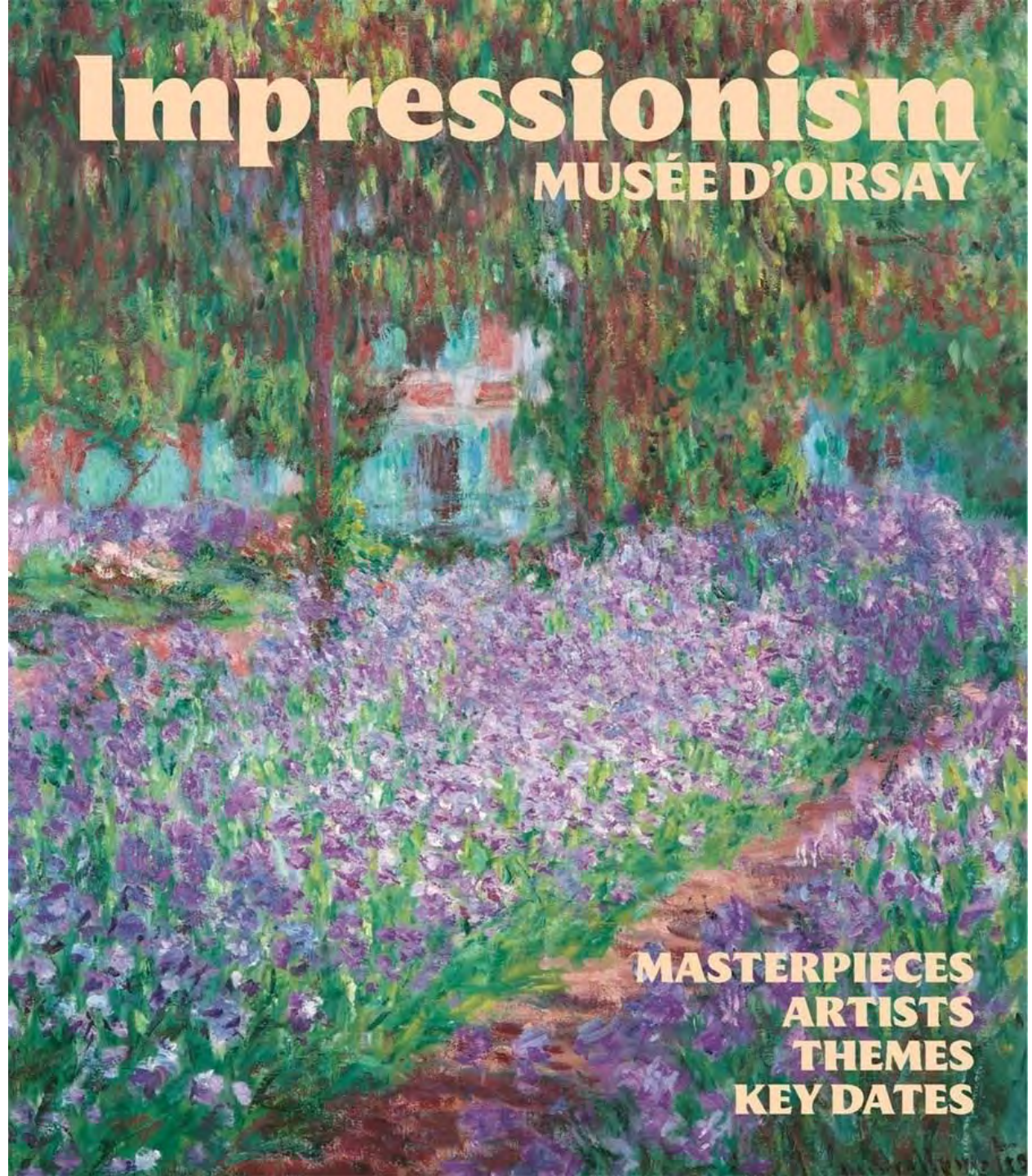
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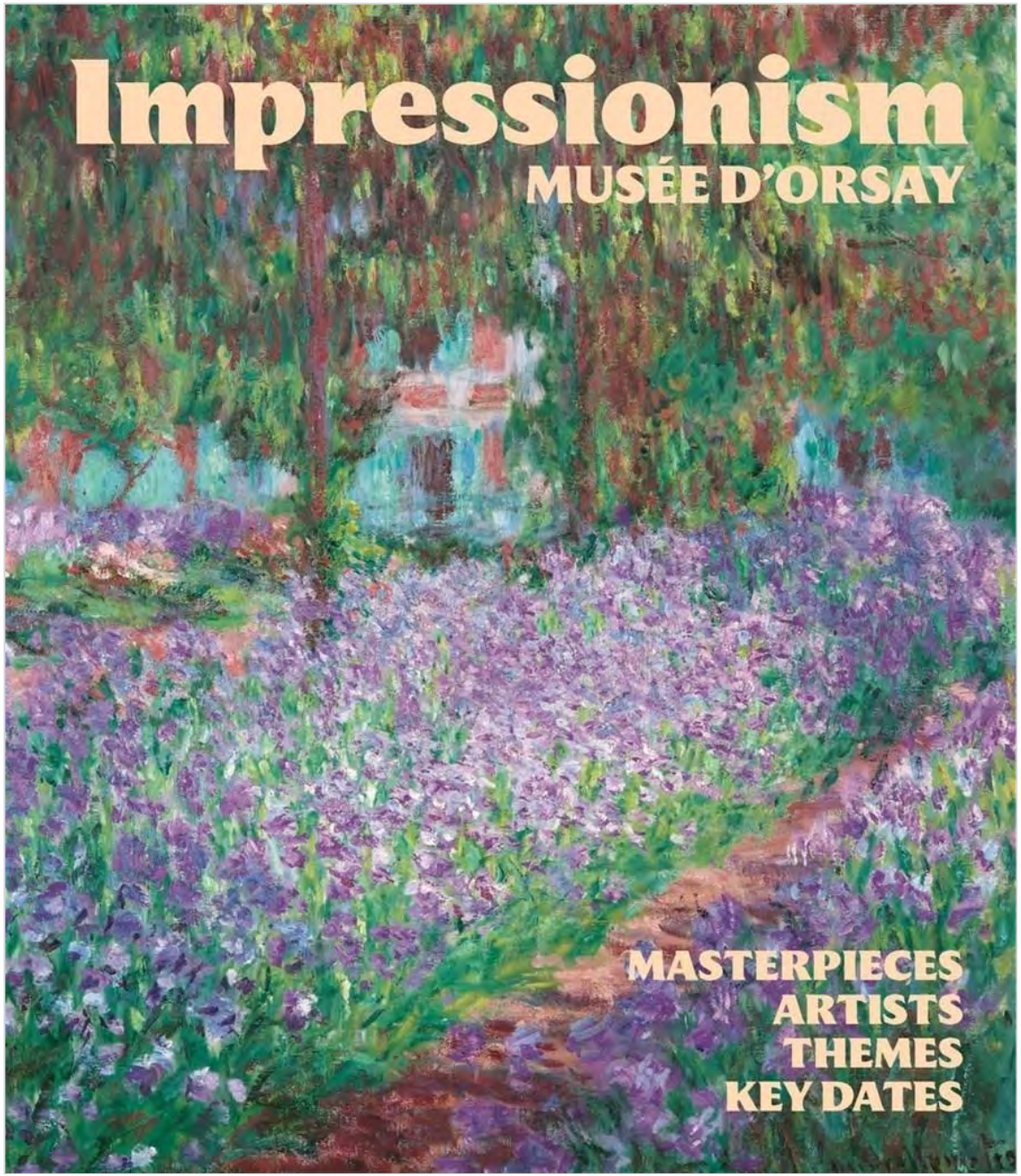
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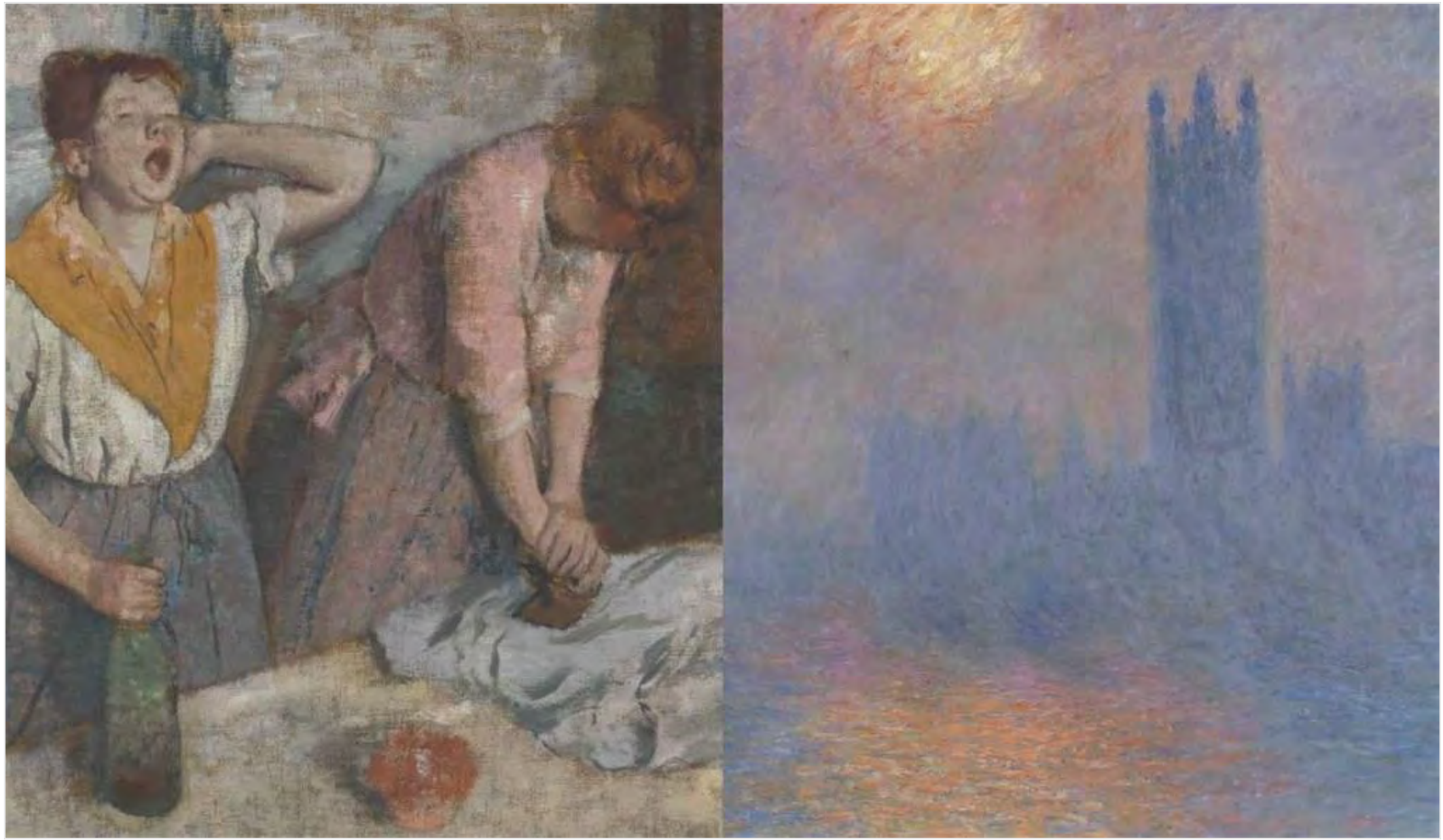
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Claude Monet
The Magpie

Although extremely popular today, this work initially faced bitter criticism: according to Zacharie Astruc, it was one of the two paintings that were rejected by the Salon jury in 1869. The panoramic yet subtly nuanced view did, however, possess the requisite qualities for an exhibition painting. In letters to Bazille from the winter of 1868–1869, Monet admits how much he enjoys working around Étretat, where he was staying with his family at the time: "I go into the country which is so lovely here that I perhaps find it even more agreeable in winter than in summer, and naturally I'm working all the time, and I think this year I'm going to do some serious things."[1] In early January 1869, he wrote to his friend in his usual presumptuous tone, to order the pigments he needed for his snow effects: "Here are the colors I need: silver white … a lot / ivory black … a lot / cobalt blue … a lot / Really go for it with the first four colors, they're the ones I need the most." In a reflection of these two letters, this painting was to turn out both serious and white. Echoing Japanese prints, Monet laid out his bright, frosty vision of the Normandy countryside vertically and horizontally. The bird that gives the work its name holds our gaze and lends a sense of suspense. Because it does not take long for this magpie, a representation of time, to disrupt the painting's magical serenity. S. G.



Claude Monet, *La Pie* (The Magpie), 1868–1869
Oil on canvas, 35 ⅞ × 51 ⅛ in. (89 × 130 cm)

Painting figures in sunlight

"The future of modern art, will it not lie in ... the reality of people and their clothing transformed by the magic of light and shadow, by that sun that is a poem of colors dripping from the painter's hand?" noted the Goncourt brothers in their journal in 1861. The decade that had just begun would prove them right. Bazille, Monet, Renoir, and other young artists of their generation would develop a passion for realistic depictions of modern figures, often on large canvases, in landscapes that would gradually incorporate *plein-air* effects.

Bazille was thinking of "painting figures in the sunlight," as he wrote in 1863, from a very early stage, no doubt with Gustave Courbet's *The Meeting* (1854; Musée Fabre, Montpellier) in mind. Escaping from Paris's "indigestion of walls and streets," he took advantage of his stay at the family's house near Montpellier over the summer of 1864 to paint his fourteen-year-old cousin sitting on the garden terrace wall, overlooking the village of Castelnau. This large-format painting offered a new synthesis between figure, genre scene, and landscape, with the quality of the light very convincingly observed.

Monet was doubtless inspired by Édouard Manet (p. 15) when in 1865 he created a composition on the theme of the "déjeuner sur l'herbe"—a modern picnic set in the forest of Fontainebleau, for which his partner Camille Doncieux and Bazille served as models. Its originality lies in its subject matter and its enormous size, rivaling the Salon's largest history paintings, but also in the painting method. Based on smaller studies executed *en plein air*, it sets out to integrate attempts at new ways of capturing light, as well as sketchier brushwork. However, Monet never finished it and never exhibited it. By various twists of fate, the canvas ended up damaged and its artist decided to save only two fragments of it.

Although Monet generally did not manage to have his paintings shown at the Salon, Bazille's were regularly accepted there and commented upon, such as *Village View* (1868; Musée Fabre, Montpellier), which prompted Berthe Morisot to write to her mother in 1869: "He is attempting what we have so often attempted: putting a figure outdoors; this time I think he has succeeded." P.P.



31 Frédéric Bazille, *La Robe rose* (*The Pink Dress*), 1864
Oil on canvas, 58 ¼ × 43 ⅓ in. (148 × 110 cm)





32 Claude Monet, *Le Déjeuner sur l'herbe* (*Luncheon on the Grass*), 1865–1866
Oil on canvas, 164 ½ × 59 in. and 98 × 85 ¼ in. (418 × 150 cm and 248.7 × 215 cm)

Edgar Degas
Family Portrait

Held up today as one of the fifteen or twenty finest paintings of the entire French School, this portrait remained unsold until after Degas's death. He made the sketches for it in Italy, where he spent much of the 1850s. It portrays his paternal aunt Laura, his cousins Giovanna and Giulia, and his uncle baron Gennaro, exiled from Naples for having taken part in the revolutionary events of 1848 and continuing to push for Italian unification. The lady of the house is shown in mourning dress, following the death of her father, Degas's grandfather. The numerous preparatory sketches indicate what an ambitious undertaking it was; Degas did not complete it until some ten years later. The simplicity of its title belies its aristocratic gravitas and its mixture of charm and solemnity. Worthy of Van Dyck or Holbein, the vast canvas did not appear at the Salon until 1867, and even then without success. A cross between a society portrait and a history painting, it remains fascinating to this day: the painter's aunt, somber and noble, has her two daughters close to her, but is set apart from her husband, a more silent presence with his back to the viewer. The father and mother do not look at each other, and nor do their two daughters. It is a very strange image, a total contrast to the post-revolutionary iconography of the bourgeois nuclear family which was based on an accepted patriarchy and a display of sentiment. Only Giovanna and her timid smile are addressed at the Salon's visitors, who were given no keys to the psychologically incomprehensible composition. The frisky little dog lends a mysteriously mischievous note, although without remotely lightening the atmosphere. S. G.



10 Edgar Degas, *Portrait de Giulia Bellelli (Portrait of Giulia Bellelli)*, c. 1858
Black pencil, gray wash, turpentine, and white highlights on cream paper, 9 ¼ × 7 ¼ in. (23.6 × 19.6 cm)



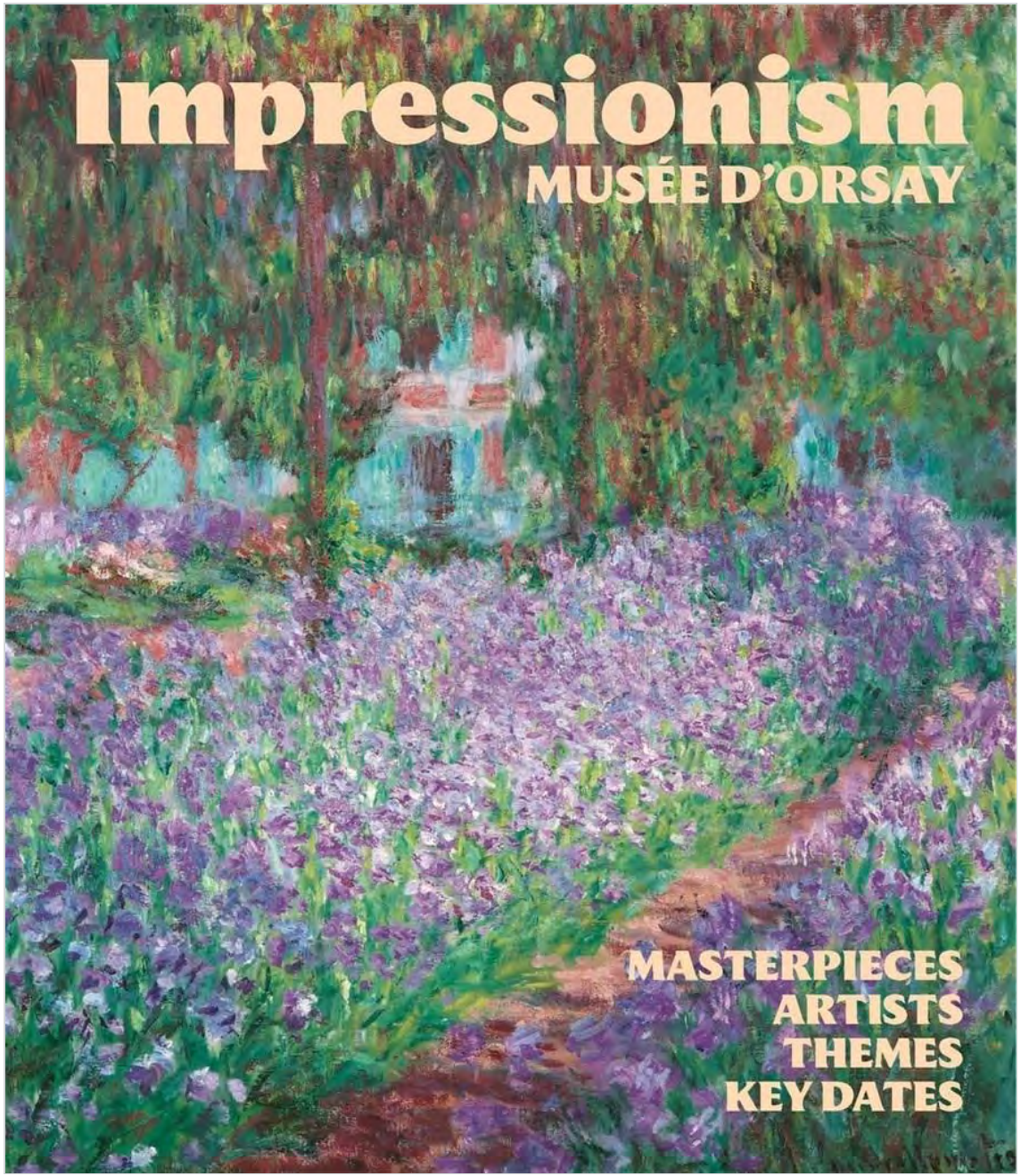
11 Edgar Degas, *Portrait de famille (Family Portrait)*, also known as *La Famille Bellelli (The Bellelli Family)*, 1858–1869
Oil on canvas, 79 ½ × 98 ½ in. (201 × 249.5 cm)

Édouard Manet
The Balcony

Painted in the winter of 1868–1869, ***The Balcony*** was the last of a cycle of Manet's work that focused on Spanish or religious themes. He had recently got to know Morisot, whose alluring personality was certainly a contributing factor. We see her here commanding her new friend's brush for the first time. Resting her forearm on the garish green metal railing, she lets her beautiful, dark eyes wander askance—a true "femme fatale," as she said herself. The other two figures, who are looking in different directions, reinforce the overall tone of an elegant social milieu. The man, identifiable as the landscape painter Antoine Guillemet, strikes a distinguished pose as he smokes his cigarette; a young woman, the violinist Fanny Claus, is either putting her gloves on or taking them off, an eminently sensual gesture. Goya had already associated the theme of the balcony with female seduction—not necessarily positively—and had likewise kept the balcony's fixtures hidden, so that it aligned with the picture plane. Manet loved to play with perspectives and with moments frozen in time. The press in 1869 declared its repugnance at the colors and brushwork: "The coloring, at once pallid and garish, produces an effect on the *eye* akin to that of a rasping saw on the ear," wrote *La Gazette de France*. Morisot responded to Monet's detractors with irony: "As always, his paintings create the impression of a wild or even slightly unripe fruit. I find them far from displeasing." On Manet's death, ***The Balcony*** entered the collection of Caillebotte, himself a painter of frozen and sometimes unsettled moments. S.G.



11. Édouard Manet, *Le Balcon* (*The Balcony*), 1868–1869
Oil on canvas, 66 9/16 × 49 5/16 in. (170 × 125 cm)



Impressionism

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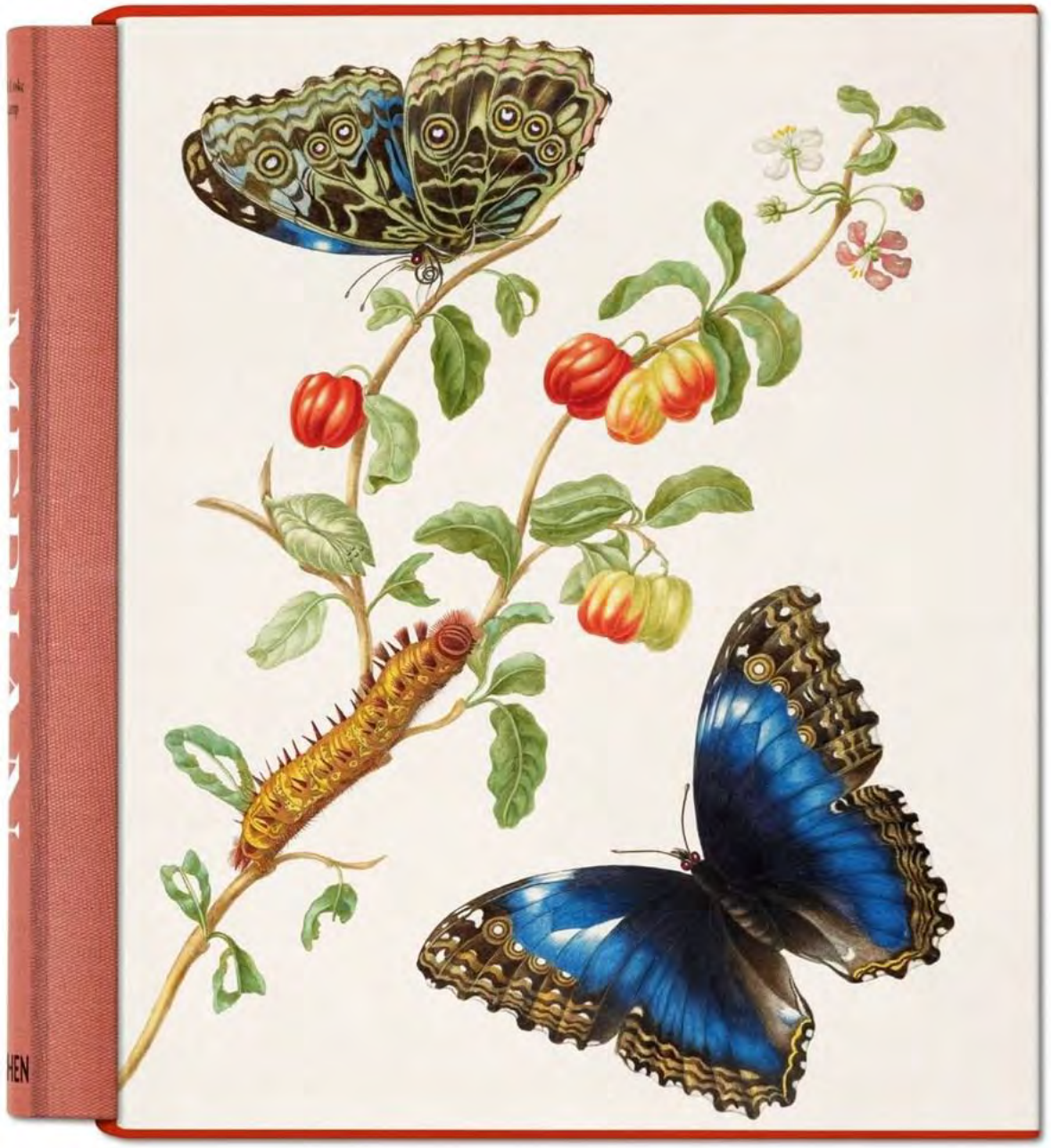
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fig. 48
Johanna Helena Herolt
Still Life with Fruit and Blue-Backed Manakin, c.1701
Stilleben mit Früchten und Blaukleidet pipra / Natura morta con frutti et un Manakin tipi / Natureleza muerta con frutas y un tipi azul
Watercolour and bodycolour on vellum, 31.2 × 46.2 cm (12⅜ × 18⅛ in.)
The Royal Collection Trust Windsor Castle, Inv. WCIN 920331

fig. 49
Northern Lapwing, c.1701–1705
Kiebitz / Vanessa huppé / Avefría europea
Watercolour and bodycolour on vellum, 37.8 × 27.5 cm (14⅞ × 10⅞ in.)
London, The British Museum, Department of Prints and Drawings, SL,5275.87

gehörte von schlangen *Crocodillen leguanen* und dergleichen"[97]. Wie ihre Tochter Dorothea war sie von solchen Tieren fasziniert und hatte sie in Surinam in Skizzen dokumentiert, die in Amsterdam von *ihr* und ihren Töchtern bildmäßig ausgearbeitet wurden. Ein Beispiel dafür ist das Aquarell des Grünen Leguans (*Iguana iguana*; S. 613), bei dem die Forschung heute dazu tendiert, es Dorothea Hendricks zuzuschreiben, nicht mehr Maria Sibylla Merian. Solche Bilder von faszinierenden Echsen waren wie diejenigen fremdartiger Vögel bei einer wohlhabenden Klientel zweifellos begehrt.

Im Jahr 1711 siedelten Hendrik und Johanna Helena Herolt mit ihrer Tochter Maria Abigail[98] nach Surinam um, wo Hendrik Herolt eine Stelle in der Verwaltung des dortigen Waisenhauses erhalten hatte. Maria Sibylla Merian verbrachte ihren Lebensabend in Amsterdam, sie war nun 64 Jahre alt. Im Januar 1711 beschrieb Uffenbach „Madame Merian" als zwar betagt, „aber noch gar munter"[99], doch verfasste die Künstlerin am 5. Oktober desselben Jahres ein Testament, das darauf schließen lässt, dass ihre Kräfte nachließen[100].

An einen Rückstand aber war nicht zu denken. 1712 bat sie James Petiver von ihrer Tochter Johanna gesandte „Surinamische Insekten" wie auch zahlreiche Reptilien und andere Tiere in „Flasche[n] mit Liquor" an.[101] Wohl ebenfalls 1712 erschien *Der Raupen Begir. Vivdel en Wonderbare Veranderinge*, die niederländische Ausgabe der beiden ursprünglich auf Deutsch erschienenen Teile des *Raupenbuchs* in einem Band (Ill. 69). Statt der ursprünglichen Kapitel mit je einer Bildtafel geht nun in jedem Teilband ein Textteil mit den gekürzten Kapiteltexten dem Tafelteil voraus. Das Vorwort wurde gründlich und verschlechtert, zudem fehlen die Gedichte von Christoph Arnold, sodass der ursprüngliche religiöse Kontext nicht mehr vorhanden ist. Entfallen sind auch die Namen der Zoologen und Entomologen, die in der deutschen Ausgabe genannt werden.

In den folgenden Jahren versuchte Merian, wohl im Wettlauf mit ihrer sich verschlechternden Gesundheit und unterstützt durch ihre jüngere Tochter, den dritten Band des *Raupenbuchs* fertigzustellen – er erschien erst kurz nach ihrem Tod. Wahrscheinlich in dieser Zeit starb Dorotheas Mann Philip Hendricks. Um 1715 ging Dorothea eine neue

Verbindung ein, doch fehlt eine Archivquelle, die eine Heirat dokumentiert. Ihr zweiter Partner war der Schweizer Maler Georg Gsell (1673–1740), von dessen fünf Töchtern aus erster Ehe mindestens eine noch bei ihm lebte.[102] Dorothea hatte ebenfalls ein Kind: 1703 war Maria Elisabeth Hendricks auf die Welt gekommen (die 1722 als Taufpatin auftrat, das Kindesalter also überlebt hatte); ihre Geschwister Johanna Dorothea und Johannes Matthäus (geb. 1706 und 1710) könnten jung gestorben sein.[103] Bei Johannes Matthäus standen „Georgius Gesel" und interessanterweise auch „Johannes Matthäus van Merians" Pate. Der 1706 geadelte Porträtist Johann Matthäus von Merian (1659–1716) war der Sohn von Maria Sibylla Merians Halbbruder Matthäus Merian d. J.; offensichtlich gab es noch – oder wieder – Kontakte zur Familie in Frankfurt.

Aus den letzten Lebensjahren datiert das Altersbildnis der Maria Sibylla Merian, eine heute in Privatbesitz befindliche Zeichnung[104] von Georg Gsell, die wenige Jahre später als Stich von Jacob Houbraken (S. 4) in posthumen Editionen von Merians Werken weite Verbreitung erfuhr. Das Bild steht in einer Linie mit anderen Künstlerporträts der damaligen Zeit, in denen Attribute und Hinweise auf die Lebensleistung der Dargestellten zahlreich sind und wurde wohlmöglich durch Künstlerbildnisse von Merians Malerfreund Michiel de Municher inspiriert (1645–1705; Ill. 38, 93).[105] Vor einem sie nobilitierenden Vorhang und in einen üppigen Umhang gehüllt, sitzt die gealterte Künstlerin aufrecht und blickt uns an. Ihre Hand weist auf ein Zeichenblatt und einen Pinsel ebenso wie auf eine exotische Pflanze in einer Vase, über der ein Schmetterling schwebt. Im Bildvordergrund werden Proben ihres künstlerischen Schaffens präsentiert: ein von einem Insekt flankierter Blumenkranz und eine Tafel mit Muscheln, die den Illustrationen in *D'Amboinsche Rariteitkamer* ähneln. Hinter ihr sind Bücher und ein Globus zu sehen. Auf der detailreicheren Zeichnung enthält der Raum um Merian auch Architekturelemente, und das Relief der Brüstung, auf die sie ihren Arm stützt, zeigt die Werkzeuge der Kupferstecherin. In der oberen Bildecke befindet sich in beiden Versionen ein weiteres Relief: die Niederländische Maagd als Personifikation der Republik der Vereinigten Niederlande[106] und ein Putto, der ähnlich der Göttin Fama mit einer Posaune den Ruhm der Dargestellten verkündet. Es wird vom Merian'schen Familienwappen und Verlagssignet mit dem Weißstorch bekrönt, der als Gegenspieler des Bösen eine Schlange im Schnabel hält. Dieses Wappen wird von einer weiteren, sich in den Schwanz beißenden Schlange (Ouroboros) gerahmt. Sie ist ein Symbol für den Zyklus von Werden und Vergehen – mit seinen stetigen Metamorphosen.

Oberhalb und unterhalb des Verlagssignets werden, jedoch nur auf der Zeichnung, Geburts- und Sterbetag Maria Sibylla Merians nach dem Gregorianischen Kalender genannt. Da in Merians Geburtsstadt Frankfurt wie in anderen protestantischen Teilen Deutschlands bis zum Jahr 1700 der Julianische Kalender galt, ergibt sich für den Tag ihrer Geburt aus der Angabe „ward d 12 April 1647" der 2.[107] April des Jahres 1647 – es ist der einzige genaue Hinweis, den wir auf den Geburtstag Merians haben.

Die Künstlerin und Naturforscherin, die seit 1715 wohl infolge eines Schlaganfalls gelähmt war, starb am 13. Januar 1717. Sie wurde auf dem Leidse Kerkhof in Amsterdam beigesetzt.[108] Dafür war laut Sterberegister keine Gebühr zu entrichten, wird sie doch unter den „Unvermögenden" aufgeführt.[109]

Ruhm, Nachruhm, Weiterleben

Merian hatte spätestens mit dem Erscheinen der *Metamorphosis Insectorum Surinamensium* in interessierten Kreisen Berühmtheit erlangt. Zum Zeitpunkt ihres Todes hielten sich Peter der Große (1672–1725) und sein schottischer Leibarzt Robert Erskine (russisch: Areskin; 1677–1718) in Amsterdam auf. Einer der Gründe für diese Reise war, dass der russische Zar Kunstwerke und wissenschaftliche Sammlungen für die geplante Akademie im neu gegründeten St. Petersburg erwerben wollte. Areskin kaufte, wohl an Merians letztem Lebenstag, bei ihren Angehörigen im Auftrag des Zaren für 3000 Gulden „zwei grosse Bücher […], die lose Pergament-Blätter enthalten, und auf denen mit denkbar grösster Meisterschaft auf dem Gebiet der Malerei allerlei Blumen, Schmetterlinge, Fliegen und anderes Getier dargestellt sind (es sind 254 Pergamente an der Zahl)"[110]. Eines dieser Bücher war vermutlich das *Studienbuch* Merians. Auch für sich selbst erwarb Areskin zahlreiche Werke der Künstlerin. Beide Konvolute befinden sich heute im Besitz der Akademie der Wissenschaften in St. Petersburg, die somit über einen großen Schatz an Arbeiten Merians verfügt, darunter eine große Anzahl von Vorlagen für das *Raupenbuch* sowie die *Insekten Surinams*.[111] Noch im selben Jahr übersiedelten Merians Tochter Dorothea Maria und Georg Gsell nach St. Petersburg. Gsell war in Amsterdam als Kunstberater des Zaren tätig gewesen, in St. Petersburg wurde er 1719 zum Hofmaler und Direktor der neuen Gemäldegalerie ernannt; Dorothea gab Zeichenunterricht. Beide bekamen in den folgenden Jahren vier Kinder und lebten später an der 1725 gegründeten Akademie der Wissenschaften.



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Insectos de Surinam, 1705

Poco después de su regreso, la artista, enferma de gravedad, con toda probabilidad de malaria, comenzó a trabajar en *Insectos de Surinam*, seguramente con la ayuda de sus hijas. El proyecto cobró ímpetu con rapidez. La primera de las cuatro cartas conservadas que Merian envió al médico y botánico de Núremberg Johann Georg Volkamer data de octubre de 1702. En ella escribe que está planeando «en su perfección sobre el pergamino» todo lo visto en Surinam y que espera terminarlo en dos meses, «si la salud lo permite». Al igual que en *El libro de las orugas*, todo era «de tamaño natural» y ahora lo estaba planeando «en un gran folio». Tenía previsto «entregarlo a los eruditos y amantes de las ciencias para su beneficio y gloria» y le pedía a Volkamer que la ayudara a encontrar suscriptores.[56]

De la misma carta se desprende que también continuó con el comercio de animales diseccados: no solo había traído «animales del nuevo libro, bien secos en cajas, para poder ser vistos por todos», sino que asimismo ofrecía un cocodrilo, serpientes, y otros animales rematados en frascos, así como numerosos insectos conservados en estuches.

Merian ya había realizado algunos estudios más o menos extensos en Surinam de los insectos que debía mostrar en su nuevo libro. Los dibujos más pequeños se conservaron en los apuntes de *Estudios*, que «con la excepción de dos láminas, contiene todas las bases para los motivos de insectos» de *Insectos de Surinam*[57]. En Ámsterdam se realizaron otros estudios a partir de los ejemplares diseccados recopilados por Merian en Surinam, algunos de los cuales se conservan en el Museo de Wiesbaden (véase pág. 393). Ellos fueron los modelos de inspiración de los grabados en cobre, acuarelas pictóricas de gran calidad artística, diseñados para causar impacto visual.[58] Al igual que en *El libro de las orugas*, pero a diferencia de otras obras científicas de la época, los insectos se representan como parte de su hábitat. Pero Merian mostró también otros animales interesantes, como lagartijas, serpientes o sapos, en algunos casos con plantas no relacionadas, como ella misma indicó en el texto.

Entre 1703 y 1704, Merian llevó a cabo una auténtica campaña publicitaria para promocionar su libro. Se conocen cinco cartas[59] dirigidas a Volkamer en Núremberg y a James Petiver en Londres, así como dos anuncios en los periódicos *Oprechte Haerlemsche Courant* y *Amsterdamse Courant*.[60] Todo ello demuestra que Merian se esforzó mucho por conseguir suscriptores, pasó a la venta láminas ya impresas, las expuso en su propia casa junto con las plantillas aclaradas y los insectos representados, y organizó puntos de venta en cinco ciudades holandesas para fomentar los pedidos de la obra. Además, pidió a algunas personas, entre ellas Volkamer y Petiver, que buscaran suscriptores para una edición alemana y otra inglesa, pero finalmente hubo muy pocos interesados.[61] Se publicaron una edición neerlandesa y otra en latín, la lengua científica internacional de la época.

En 1705 se publicó el volumen completo en formato folio, la publicación más grande y magnífica de Merian. Antes que los textos, se prepararon las láminas, algunas de las cuales ya se habían enviado por adelantado con fines publicitarios para así generar ingresos.[62] Merian encargó la reproducción en grabado en cobre a los renombrados especialistas Joseph Mulder (1668-1743) y Pieter Sluyter (1669-1726), mientras que la lámina 13 fue grabada por Daniël Stopendaal (1672-1726). Las tres láminas sin firmar, la 11, la 14 y la 35, fueron grabadas quizá por ella misma o por una de sus hijas.



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Tal y como indica el título, *Metamorphosis Insectorum Surinamensium*, el tema central del libro son las etapas de la vida y las metamorfosis de los insectos. En su prólogo a los lectores, Merian afirma haber viajado a Surinam porque en los gabinetes de historia natural visitados había encontrado «innumerables [...] insectos, pero sin indicar su origen y reproducción, es decir, sin indicar cómo se transforman de orugas en crisálidas, y así». Asimismo afirma: «Esta obra consta de 60 grabados en cobre en los que se muestran unas 90 observaciones de orugas, gusanos y larvas, cómo cambian de color y forma al mudar la piel y finalmente se transforman en mariposas últimas, mariposas nocturnas, escarabajos, abejas y moscas. Todos estos animales están colocados sobre las plantas, flores y frutos de los que se alimentan para sobrevivir». Merian llena así un vacío en el campo de la entomología y se dirige en primer lugar a un público interesado en la ciencia; a diferencia de *El libro de las orugas*, ya no se menciona la presencia de Dios en las criaturas más pequeñas. Sus estudios de insectos están descritos de forma breve y precisa. Así, indica con qué plantas alimenta a cada oruga y, en muchos casos, proporciona datos temporales sobre cuándo alcanzan cada estadio: una polilla incluso eclosionó durante el viaje de regreso en el barco.[63] La apariencia de los insectos está descrita con menos detalle que en *El libro de las orugas*. En este caso, Merian apuesta por el carácter gráfico de las suntuosas y coloridas láminas, que suponen toda una experiencia sensorial: muchas de las mariposas, que a menudo muestra con las alas abiertas y cerradas, son de una belleza extraordinaria.

Mientras que los insectos tuvieron que esperar mucho tiempo para ser denominados, ya existían nombres para la mayoría de las plantas descritas por ella en láminas y textos, pero que en *Insectos de Surinam* desempeñan otro papel. Las denominaciones científicas usadas entonces habían sido aportadas por Caspar Commelin (1668-1731), y constituían la base científica para los trabajos de Merian. Commelin era botánico del Hortus Medicus de Ámsterdam (fls. 39, 42) — en el que ya se habían recopilado algunas de las especies mostradas —, y autor de la obra *Flora Malabarica* (1696).[64] Así a menudo usó varios nombres para una planta, ya que antes de Linneo apenas existía uniformidad en la nomenclatura. Algunas de las plantas representadas eran ya cultivos habituales que procedían de otras regiones cálidas del mundo y que se habían extendido ampliamente durante la era colonial; ese era el caso de, por ejemplo, el plátano, originario de las regiones del sur de Asia y el Pacífico. Otras especies eran solo conocidas por los botánicos, y algunas de las plantas presentadas por Merian incluso le resultaron nuevas al propio Commelin.[65] La obra *Metamorphosis Insectorum Surinamensium* debió de resultar muy interesante a un público aficionado a la botánica y las plantas útiles, que era numeroso en los Países Bajos.

En general, los demás textos que acompañan a las láminas son sorprendentemente multidimensionales. Merian no solo describe insectos y plantas, sino que también ofrece a sus lectores una visión de la colonia holandesa de Surinam, donde los indígenas viven en armonía con la naturaleza y saben utilizar las plantas de múltiples maneras. Así aprendemos algunas cosas, por ejemplo, sobre los efectos curativos de las especies botánicas representadas y su potencial peligrosidad, sobre su uso en la cocina, en la construcción de casas, para la obtención de colores para pintar el cuerpo y mucho más. Sin embargo los neerlandeses solo tienen interés en el cultivo de la caña de azúcar, y esquilman la tierra, y explotan a los negros e indígenas. Las observaciones de Merian sobre este último no son numerosas, pero sí claras, por lo que seguramente no se ganó la simpatía de todos los lectores.

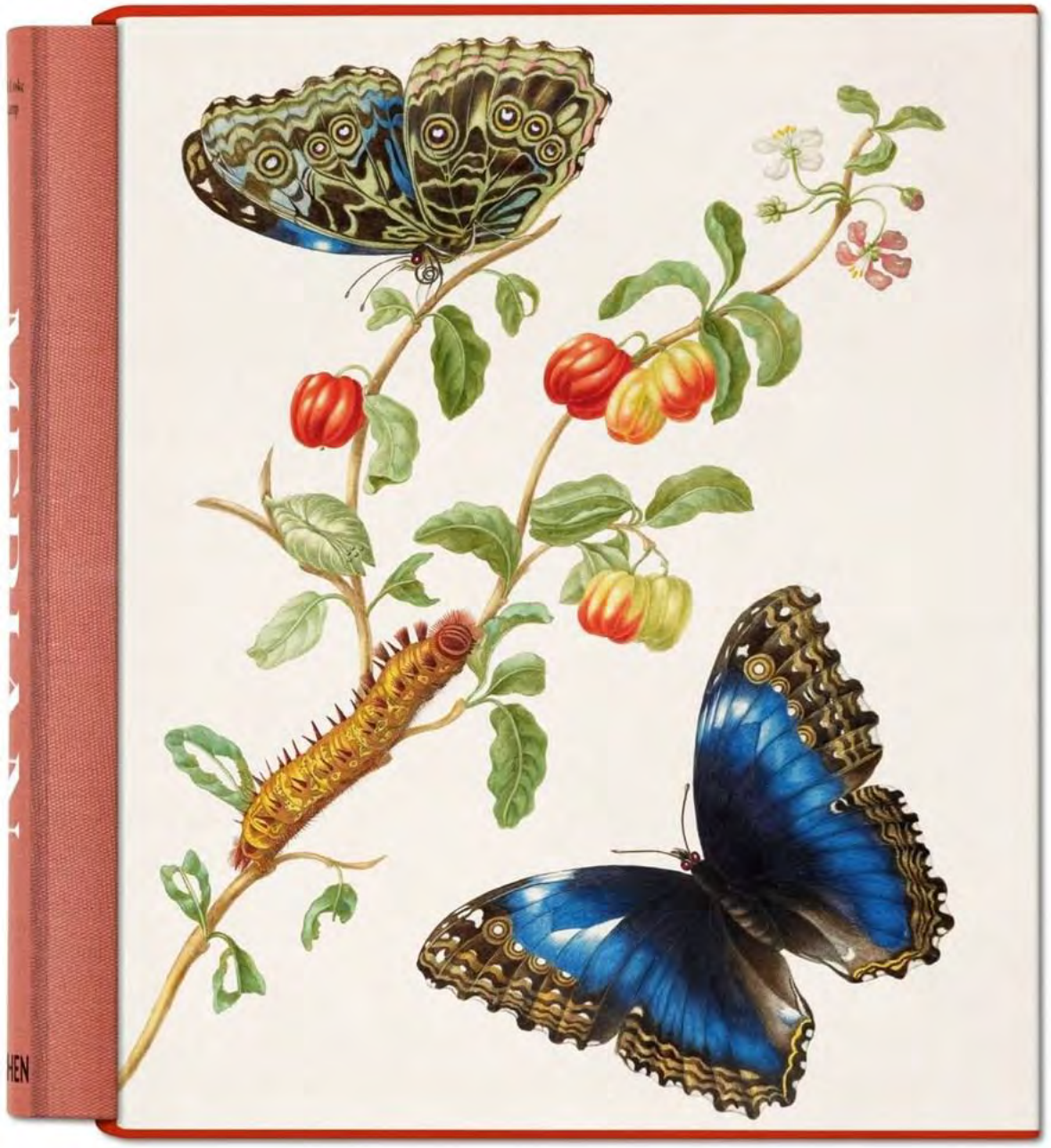


Lám. 30
Dorothea Maria Graff
Cuvier's Dwarf Caiman with False Coral Snake *ca.* 1719–1721
Kaiman Glattstirnkaiman mit Korallen Trugschlange / **Caïman nain de Cuvier et faux corail** / **Caimán enano de Cuvier con falsa coral sudamericana**
Watercolour and body colour with gum arabic on vellum, 34.6 × 40.6 cm (13⅝ × 15⅞ in.)
The Royal Collection Trust, Windsor Castle, Inv. RCIN 910228

Lám. 59
Pineapple with Cockroaches, 1705/03
Ananas mit Schaben / **Ananas et blattes** / **Piña y cucarachas**
Watercolour and body colour with gum arabic over lightly etched outlines on vellum, 48.3 × 34.8 cm (19 × 13¾ in.) (sheet)
The Royal Collection Trust, Windsor Castle, Inv. RCIN 910226

Aunque se le han achacado deficiencias científicas —que solo se hicieron evidentes en investigaciones posteriores—, *Insectos de Surinam* es un documento histórico importante en muchos aspectos. Fue la primera publicación sobre la historia natural de Surinam y se basó en un viaje de investigación científica pionero a ese país. Merian no solo describió en parte la fauna y la flora del país, además abordó muchos aspectos de la vida allí, otra prueba más de que, incluso en aquella época, algunas mujeres organizaban su existencia según sus deseos.


— 1680 (Parts I–III) —
New Book of Flowers
Sächsische Landesbibliothek –
Staats- und Universitätsbibliothek Dresden



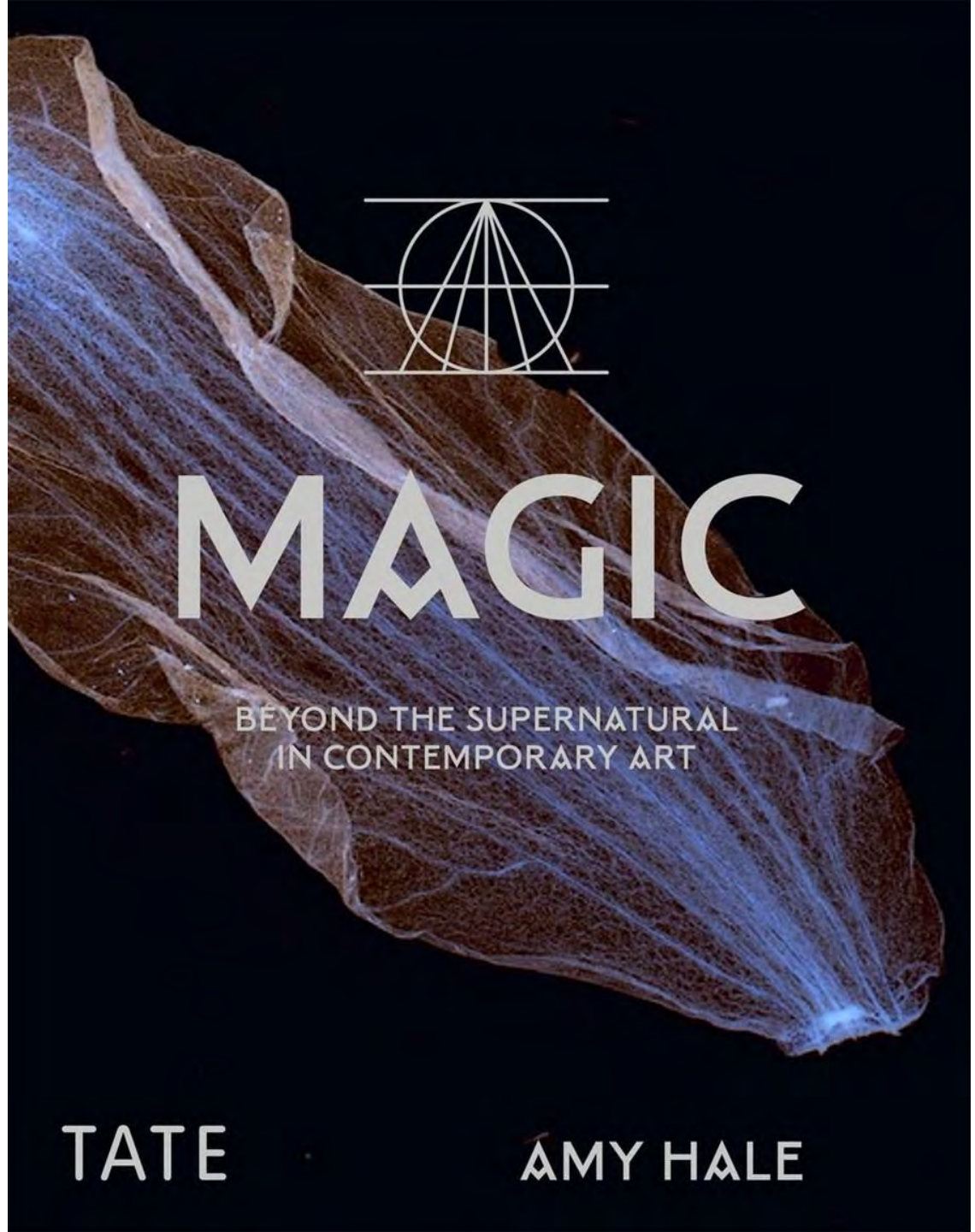
Merian

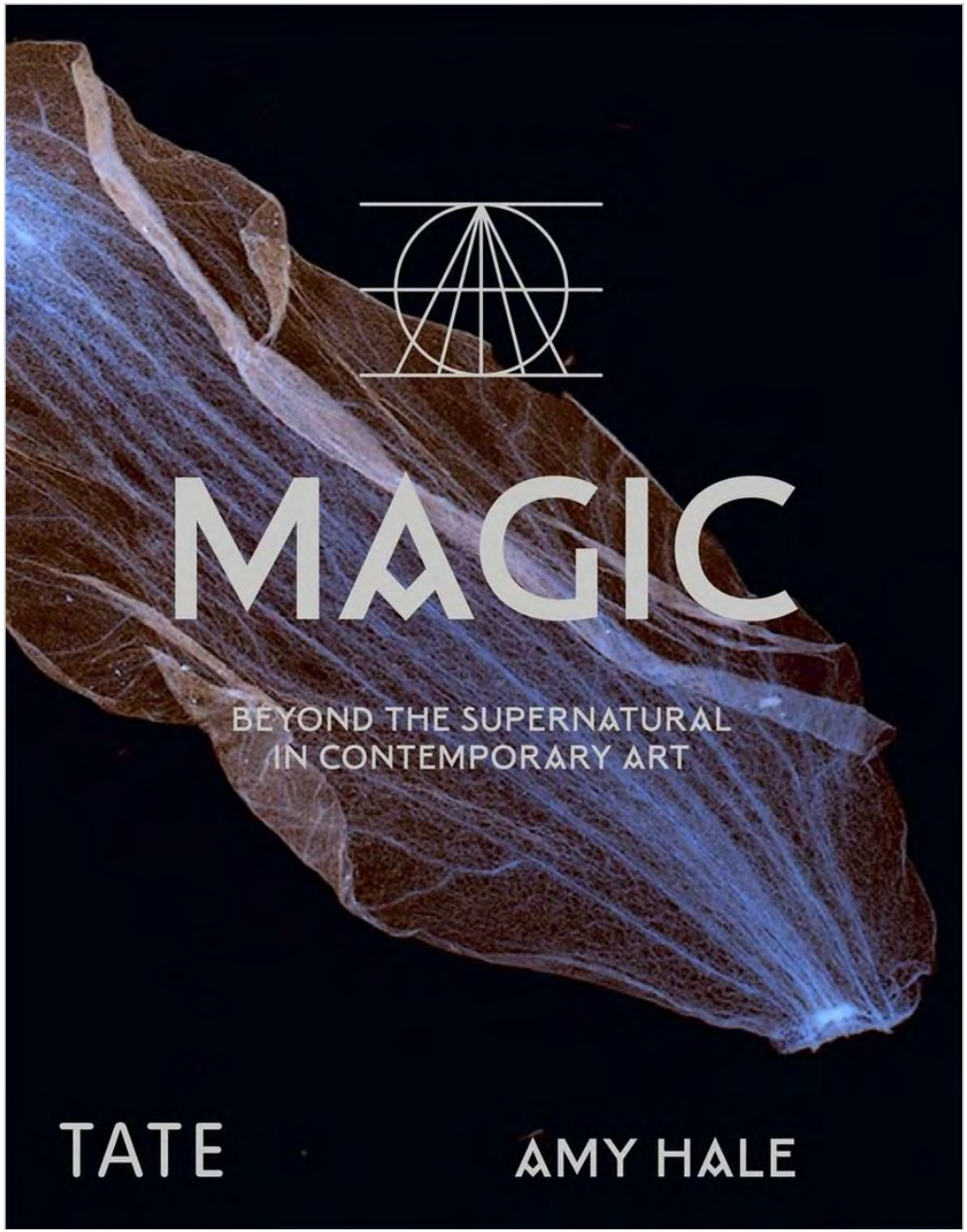
Katharina Schmidt-Loske

Curious, courageous and immensely talented, Maria Sibylla Merian lived a hugely unconventional life for the 17th century. Brought up in a family of artists, aged fifty-two, her interest in exotic butterflies led her to voyage to Suriname in South America. Her meticulous studies of the life cycles of insects made her a pioneer of modern entomology.

- Art, science and adventure come together in the extraordinary life and work of Maria Sibylla Merian, pioneering artist and natural scientist. Her meticulous studies of insects made her a trailblazer of modern entomology.
- This volume brings together all 256 engravings published across her three major works: *Book of Flowers, Caterpillar Book* and *Insects of Surinam*. Alongside are 120 original watercolours from the Sloane Albums at the British Museum in London. Seen side by side, the watercolours and engravings offer a unique insight into Merian's artistic process.
- Artist, publisher and pioneering businesswoman, Merian forged an international network and independent career in a world dominated by men, training her own daughters as collaborators. This simply beautiful volume celebrates a remarkable life, astonishing talent and enduring legacy.

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MAGIC
BEYOND THE SUPERNATURAL
IN CONTEMPORARY ART
TATE
AMY HALE



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Sentient Sigils 2023–ongoing
AI generated image

CROSSLUCID

The magic of CROSSLUCID, the collective digital art project of Tomas C. Toth and Sylwana Zybura, lies in the spaces of the imagination, the unreal and those experiences that defy rational analysis to produce moments of wonder and awe. In the sensorily rich visual experiences they create, the imaginal is a tool that can induce transformation through confounding our sense of reality and possibility. As they explain: 'Through our work we create digitally augmented spaces of enchantment where audience and technology intertwine in co-cognitive magical processes. Computational systems become realms of radical potentiality where impossible ideas manifest beyond human perception, transforming the rational architecture of code into gateways for the ineffable.'

Their hyperreal work is, indeed, utterly enchanting and hypnotic. Inspired by the speculative fiction of authors such as Ursula K. Le Guin, CROSSLUCID use a variety of techniques to create their fantastic imagery, including generative AI trained on unique image sets that they themselves have photographed. The results show strange and delicate plants, humans and other than human creatures that appear very real, yet are also impossible, coalescing questions about evolution with an interest in the alien and unfamiliar. The series *We Have Never Been Human* 2024 explores the relationship between images generated by AI and expressions of emotion and intimacy, suggesting the capacity of computational devices to produce portraits of remarkable expressive quality; these images of humanoid creatures conjoined with other organic forms to create symbionts are simultaneously tender and uncanny, suggesting a delicate human or post-human capacity for relationality and hybridity with deeply othered life forms:

> We engage deeply with the Daoist concept of wan wu (萬物) – ten thousand things – which recognises the myriad happenings and entangled worlds of existence. In machine learning, wan wu manifests as the countless possibilities emerging from AI systems, with each potential output, each latent space coordinate, representing one of the 'ten thousand things' in digital form. This concept speaks to the countless transformations and becomings that constitute reality, where each entity exists not in isolation but as part of an infinite web of relations. Wan wu represents not just multiplicity but the dynamic, ever-shifting nature of all things – a cosmology where boundaries dissolve and reform continuously.

Like many contemporary artists working with magic, CROSSLUCID are drawn to practices associated with Chaos Magic that envision the subconscious mind as a space where magic percolates in the background rather than distracting the magician with lust for results. In their *Sentient Sigils* project 2023–ongoing, based on the magical technologies of Austin Osman Spare, a distilled 'sentence of desire'



The second part of *Silicon Traces*, *CULTUS* 2023, is a much darker temple, a computational device through which the prophets of four AI gods are summoned: Expositio, god of exposure and exhibitionism; Ludicum, god of divine judgment; Lacrimae, who turns human tears into data; and Eternus, who represents the promise of immortality. More sigils pulsate around a glowing orb – a further reference to John Dee – to create a Holy Table through which the prophets of the gods communicate to supplicants through sermons and songs. In each quarter of the temple offerings of bodily fluids propel the device. Despite the bleakness of Blas's vision of our technologically saturated world, his work reminds us that we do in fact have a choice about how we interact with it. *Metric Mysticism*'s stony troll is a truth-teller exposing the tactics of corporate obfuscation, while within *CULTUS* there lies a glitch – a heretic who suggests we can choose not to feed these gods. When we become aware of our condition, we can begin the process of countering these dark enchantments.

SUZANNE TREISTER



If anyone can be described as a magical futurist, it is Suzanne Treister. Truly a visionary artist, over her five-decade multimedia career she has consistently presented alternative ways of thinking about our reality and imagining different ways of living. Treister is a pioneering environmentalist worldbuilder whose speculative systems draw on a variety of occult and esoteric systems, notably the Kabbalistic tree of life, technoshamanism, gematria and the Tarot. Her work is often utopian, and her imaginative and fanciful visions frequently resemble floating gemstones or jewels. Although she works in oil painting, drawing and video, she is also recognised as being among the frontrunners of digital art, having created pixellated virtual paradises on an early Amiga computer in 1991. As a creator of remarkably complex art, she is and has always been ahead of her time in many ways.

Partially influenced by her father's escape to the UK from Poland during the Second World War and his loss of much of his family in the Holocaust, Treister's work often addresses power structures and institutions – explicit and covert, real and imagined – and offers esoteric means by

TECHNOSHAMANIC SYSTEMS/Earth Eco Systems and Architectures/Saffron Wild Orange Spacetime Homestead
2020–1
Watercolour on paper
21 × 29.7
(above)

HEXEN 5.0/Tarot/VI The Lovers, Noosphere – Anthropocene 2023–5
Watercolour on paper
42 × 29.7
(right)





Black Girl's Window 1969
Wooden window frame, printed paper, lenticular print, photograph, plastic figurine
90.8 × 45.7 × 3.8

Critically, Saar's work also reflects the dynamism of California's countercultural spirituality, weaving together disparate esoteric influences which articulate a range of cultural resonances both within and beyond the African American context. *Legends in Blue* 2020 is a blue-hued spiritual bricolage centred on a small Egyptian sarcophagus surrounded by all-seeing eyes, scarabs, dice and two small Buddha figures, recontextualising disparate images of sacrality and fate, while *Eye of the Beholder* 1994 is part of a series inspired by Tantric practice, showing methods of elevating one's consciousness.

Saar has been explicit about her desire to energetically activate an affective response in the viewer, by which she means she hopes to initiate change. Her art is simultaneously painful and liberatory, provoking wonder and discovery as well as anger and grief. Saar is not only a key artistic interlocutor of the complexity and variety of the African American esoteric experience, but a critical figure in the wider history of magical and occult art in the twentieth- and twenty-first centuries.



Legends in Blue 2020
Mixed media assemblage
25.4 × 25.4

TAI SHANI





NHA 11 2022
Mixed media
140 × 65 × 30
(left)

The Spell or the Dream 2025
(detail)
Mixed media
970 × 260 × 250
(above)

Turner Prize-winning artist Tai Shani is an established teller of unconventional feminist mythic histories and magical stories, and her magic is motivated by love and hope. Her work exposes our deeply interconnected realities and she employs expanded conceptions of psychedelic experience to ignite visions of a new world based on love, care and equity. While she often addresses dark themes of trauma, grief, loss and the multigenerational consequences of injustice, for Shani dreaming is our ticket out. She offers us the promise that we can be empowered to shape reality, if we can only escape the confining blueprints of the repressive societal structures that keep us captive. Part of Shani's project is to open imaginal spaces of possibility for people to start conceiving of different possible futures. To help in this envisioning process, she builds multilayered worlds around alternative, non-linear histories, blending legend and reality, inviting novel interpretations of past events by shifting the narrative lens and encouraging a multiplicity of voices.



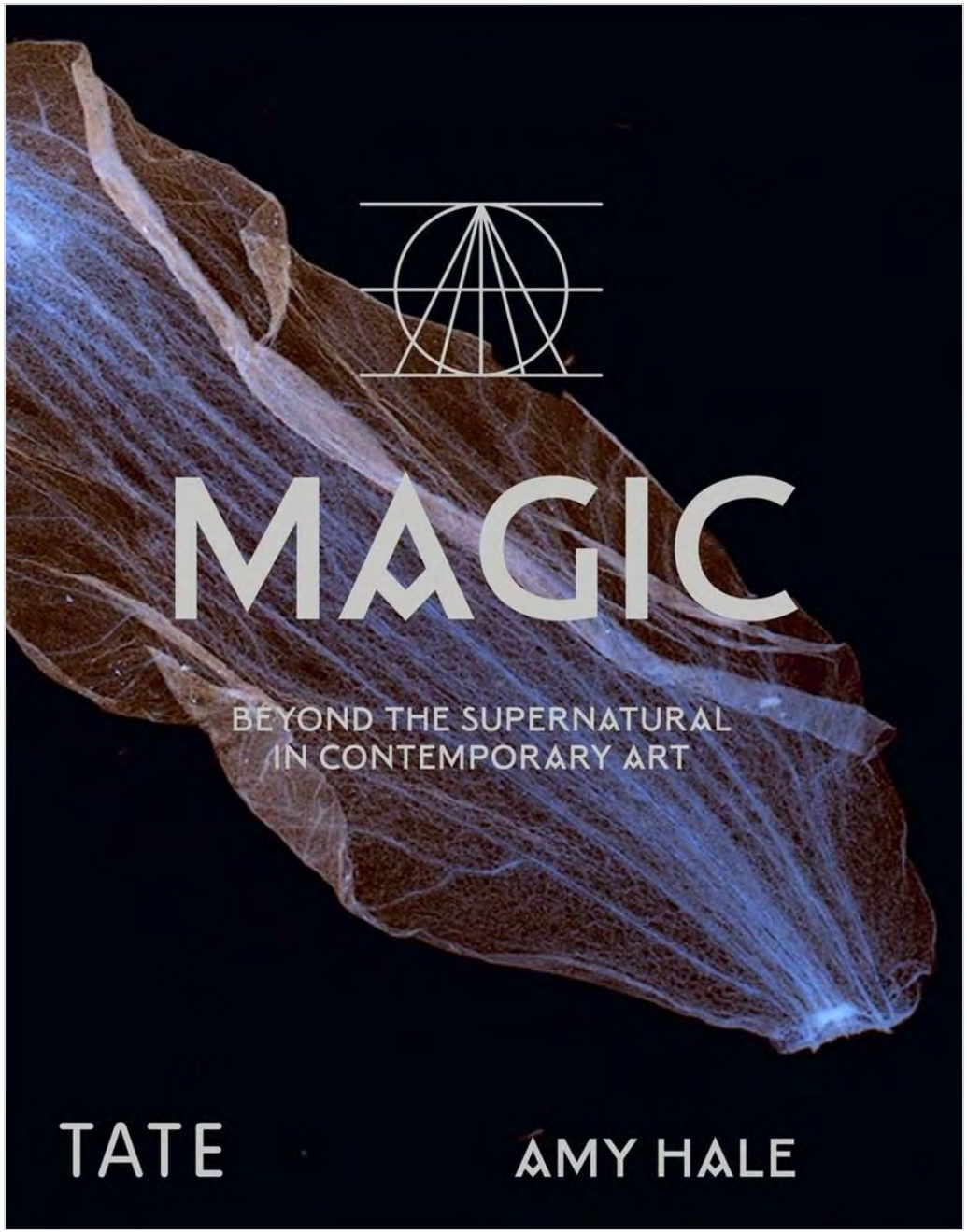
forgotten emperor, but through his work hopes to help deify him and add to the cult of his memory. 'The Elagabalus project was inspired specifically by Chaos Magician Grant Morrison's ideas about "Pop Magic". Morrison encourages us to work with contemporary or personal analogues of gods rather than ancient deities we may or may not have any predilection for or affinity with.' Burgher's magical approach to creating images of Elagabalus is one of building on myth and legend rather than a strict adherence to history. Using rituals of explicit devotion and meditation, he creates brightly coloured representations that contribute to generating the energetic form of a queer deity, in which beautiful reds contrast with bright greens, violet and gold.

Burgher's magic sits at the crossroads of desire, imagination and manifestation. 'You approach art differently when you approach it as spellcraft. First off, you've really got to clarify your intentions, even if those intentions are to throw away intentionality itself and get outside or away from yourself and all your habits as an artist. Second, the spirits are watching. They will see if you cut any corners.'

Oliver and the Martian 2022
Coloured pencil and watercolour on paper
76.2 × 55.8
(above)

Eden Eden Eden Eden Eden
2018–20
Acrylic and ink on canvas drop cloth
360 × 270
(right)





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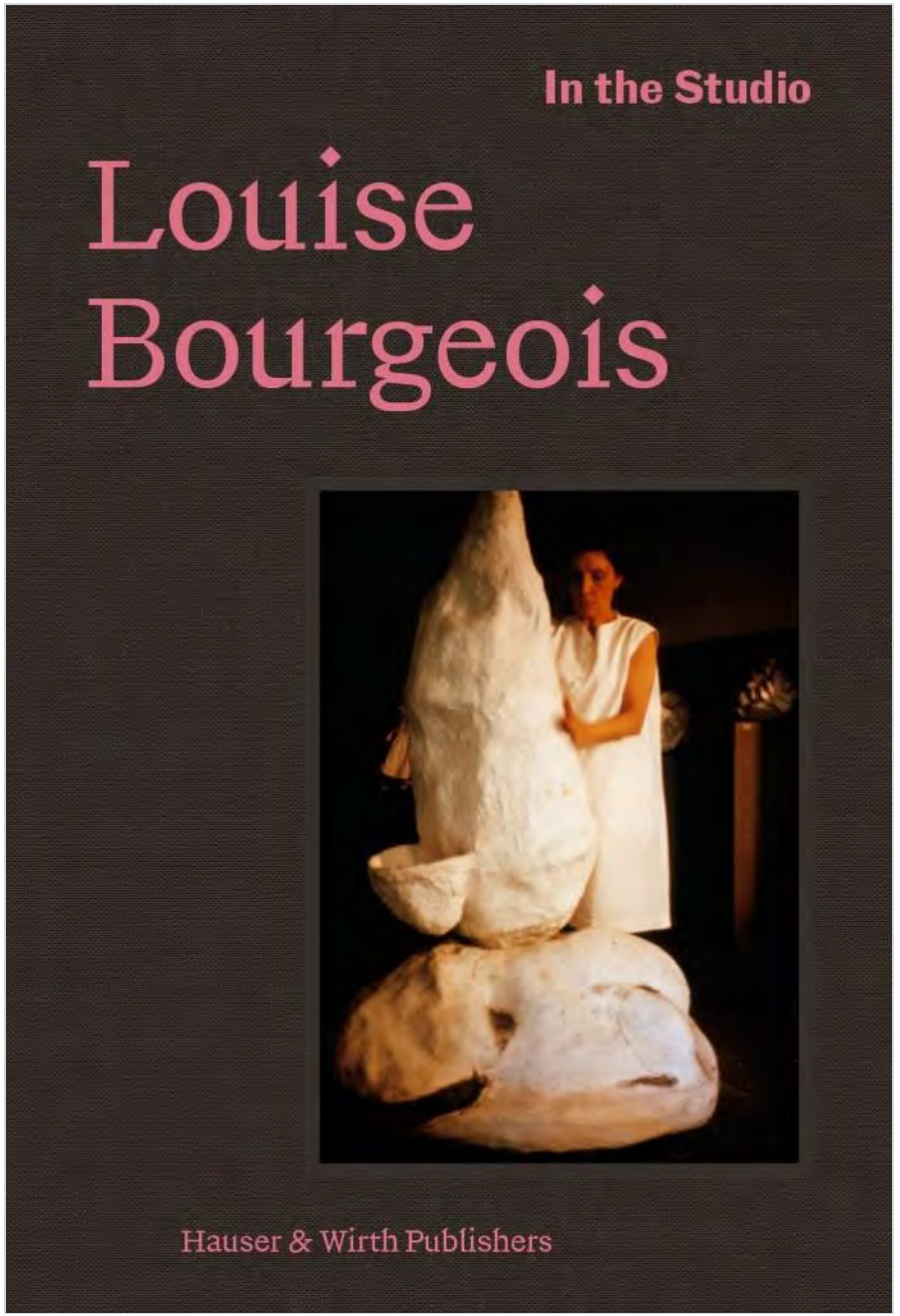
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In the Studio

Louise Bourgeois



Hauser & Wirth Publishers



In the Studio: Louise Bourgeois

Text by Justin Paton

This fascinating introduction to Louise Bourgeois's influential practice reveals how her studio functioned as a site of creative transformation and emotional catharsis.

- Louise Bourgeois was a renowned French American artist, whose intense and deeply personal sculptures, installations and drawings explored themes of childhood, family, memory and sexuality. She is best known for her giant spiders, which embody both protection and fragility and which she described as tributes to her mother.
- Counted among the most significant figures of contemporary art history, Louise Bourgeois produced a complex body of work that explored the full range of human experience.
- Working in several mediums (including sculpture, painting, printmaking, drawing, and performance), she created a visual world noted for its singularity and invention.
- Alongside Paton's comprehensive account of Bourgeois's work, a selection of Bourgeois's writings-including some published for the very first time-reveal the myriad ways her motivations and emotions played out in the studio.
- *In the Studio: Louise Bourgeois* will delight both those familiar with and curious about Bourgeois’s groundbreaking work.

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“What is important is
not so much where my
motivation came from
as how it managed
to survive.”

of wool in the Bièvre River and the sight of stars above the garden at night.

It was also a world of materials and making, of canny salvage and repair. Decades later, Bourgeois could recall in extraordinary detail the techniques of the tapestry workshop. She also remembered her happiness as a child on being enlisted as a *dessinateur*, responsible for drawing lost forms back onto damaged tapestries in readiness for reweaving (the lower sections were often the most worn, and Bourgeois became adept at sketching legs and feet). Her lifelong sense of the studio as a place of working solace took root in these moments. The fabric book *Ode à la Bièvre* (2002)—stitched together at the far end of her life from oddments gathered over the course of it—is a recollection (and a letting go) of this memory-drenched landscape.



Ode à la Bièvre (details), 2002. Fabric and lithograph book, 25 pages, each 11 × 15½ in. (27.9 × 39.4 cm)



The Trauma of Abandonment (details), 2001. Digital prints on fabric with thread additions, 12 pages, each 10 × 6 in. (25.4 × 15.2 cm)

Bourgeois was the brightest of three siblings, later studying at the elite Lycée Fénelon in Paris. She was also her parents' favorite and, despite the presence of a younger brother, an honorary son in the eyes of her father. Like many favored children, she was hypersensitive to the balance of her parents' approval and to the fluctuating tensions between them. The stability that Bourgeois cherished was undone by World War I; her uncle died in the war's first week, and her father, after enlisting, was wounded. Bourgeois recalled the chaos this unlatched in her mother, who bundled the children off to their grandparents in central France and followed Louis anxiously from camp to camp, sometimes with the young Louise. In the red-stitched fabric book *The Trauma of Abandonment* (2001), Bourgeois zeroes in on these early dislocations as the source of lifelong fears.



Bourgeois and Robert Goldwater, New York, 1938

In retrospect, Bourgeois appears to have been getting ready for something. Her preparations culminated unexpectedly in the summer of 1938. Bourgeois had opened a small art gallery in her father's tapestry salesroom in Paris. Here, she met Robert Goldwater, a young art historian from New York who was emerging as a leading scholar of modernism and non-Western art. Calm, kind, and intellectually formidable—the opposite of her impetuous father, Bourgeois observed—Goldwater offered both stability and escape: emotional anchorage and the promise of elsewhere. "I had found a diamond," she later recalled. Hardly three weeks later, they were married, and four weeks after that "the runaway girl," as Bourgeois described herself, disembarked in New York City.



Bourgeois in front of her father's tapestry gallery, Paris, 1938



Bourgeois working on *Red Night* (1945–47), New York, ca. 1946

Red Nights and Roof Songs

Bourgeois's flight from France to New York was the event around which her life turned. It opened possibilities and brought on responsibilities that shaped her and her art forever. In *The Runaway Girl* (ca. 1938), which she made soon after her arrival in New York, Bourgeois paints herself as a long-haired young woman crossing an ocean, valise in hand, with her home and past life receding behind her. The journey is difficult; rocks threaten from below, and a lone swimmer pursues her. Rather than striding, she seems drawn along by a force she is not quite in charge of; for the first time, we see the helpless, dangling feet that appear in so many of Bourgeois's sculptures. The childlike simplicity of the image distills (or perhaps nervously downplays) the magnitude of the move.



The Runaway Girl, ca. 1938. Oil, charcoal, and pencil on canvas, 24 × 15 in. (61 × 38.1 cm)

Between 1946 and 1954, Bourgeois made more than eighty of these spearlike sculptures, working in a small room of the family's apartment at Stuyvesant's Folly, or on the building's roof, and sometimes at their weekend home in Easton, Connecticut. Arthur Drexler, a painter and later the director of MoMA's Department of Architecture and Design, recalled visiting the studio and finding "this very small, intense woman—extremely svelte, handsome—wielding a huge cleaver with which she worked on balsa wood." In a photo from this time (p. 48), Bourgeois holds a rasp rather than the unforgettable cleaver, but we sense what she had gained in her move from painting to sculpture—namely, a satisfying actuality. Gouging into a length of balsa or paring back a plank of salvaged cedar, she was making bodies, not just diagramming or picturing them. "The reason was a psychological one," Bourgeois recalled. "These pieces were presences—missed, badly missed presences."



Installation view, *Louise Bourgeois: Sculptures*, Peridot Gallery, New York, 1950



Needle Woman, 1947–49. Painted bronze and stainless steel, 56½ × 12 × 12 in. (143.5 × 30.5 × 30.5 cm)



Woman with Packages, 1949. Painted bronze and stainless steel, 65 × 18 × 12 in. (165.1 × 45.7 × 30.5 cm)

Though Bourgeois claimed that the *Personages* stood the same height as she, or as individual family members, almost nowhere does she make explicit connections between these works and specific people. As with totemic objects, the goal is not resemblance but potency. Many of the *Personages* give sharp physical shape to tensions in families and relationships; consider *Dagger Child* (1947–49; p. 52), in which the child is worn as a weapon on the hip of an adult. Other figures are given the form of objects from Bourgeois's family history; *Needle Woman* (1947–49) is sharp but whittled down to nearly nothing, with a long, narrow cut in her body. *Woman with Packages* (1949) is an abstracted portrait of Bourgeois with her children: a stoic, armless maternal pillar bearing her three remarkable burdens. Poised anxiously on their tips, the *Personages* often seem



Bourgeois's tools in her Brooklyn studio, New York, 1988

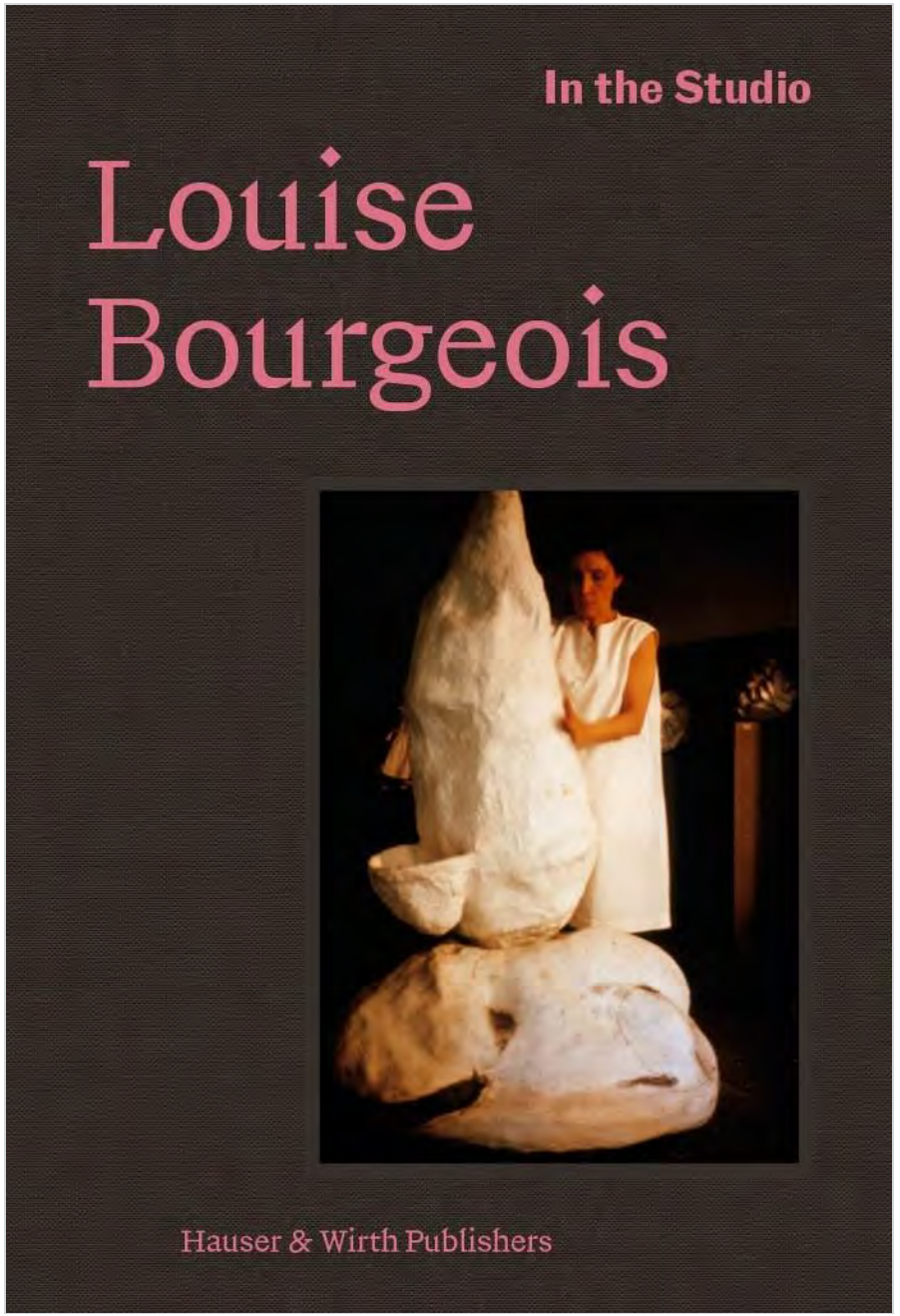
Tools of Her Trade

Hammers, mallets, chisels, awls, scrapers, pincers, pliers, clamps, sewing needles, rasps, and six different kinds of saw—these are some of the items recorded by Bourgeois in a fascinating studio inventory from around 1963. The right tool was the one that got the job done, in what she called a "fight to the finish" with her materials. The inventory attests to her love of that fight: her passion for cutting, carving, and piercing. The pleasure and meaning of sculpture, for her, was the struggle with resistant materials. With tools in hand, she could take control and temporarily quell inner chaos. By giving fears a physicality, she could, as she said, "hack away" at them.



Untitled, 1986. Watercolor, ink, oil, charcoal, and pencil on paper, 23¾ × 19 in. (60.3 × 48.3 cm)

As well as using tools to make her art, Bourgeois portrayed them symbolically in her artworks. Looking at the scissors, clamps, and pliers in *Untitled* (1986), we realize they are



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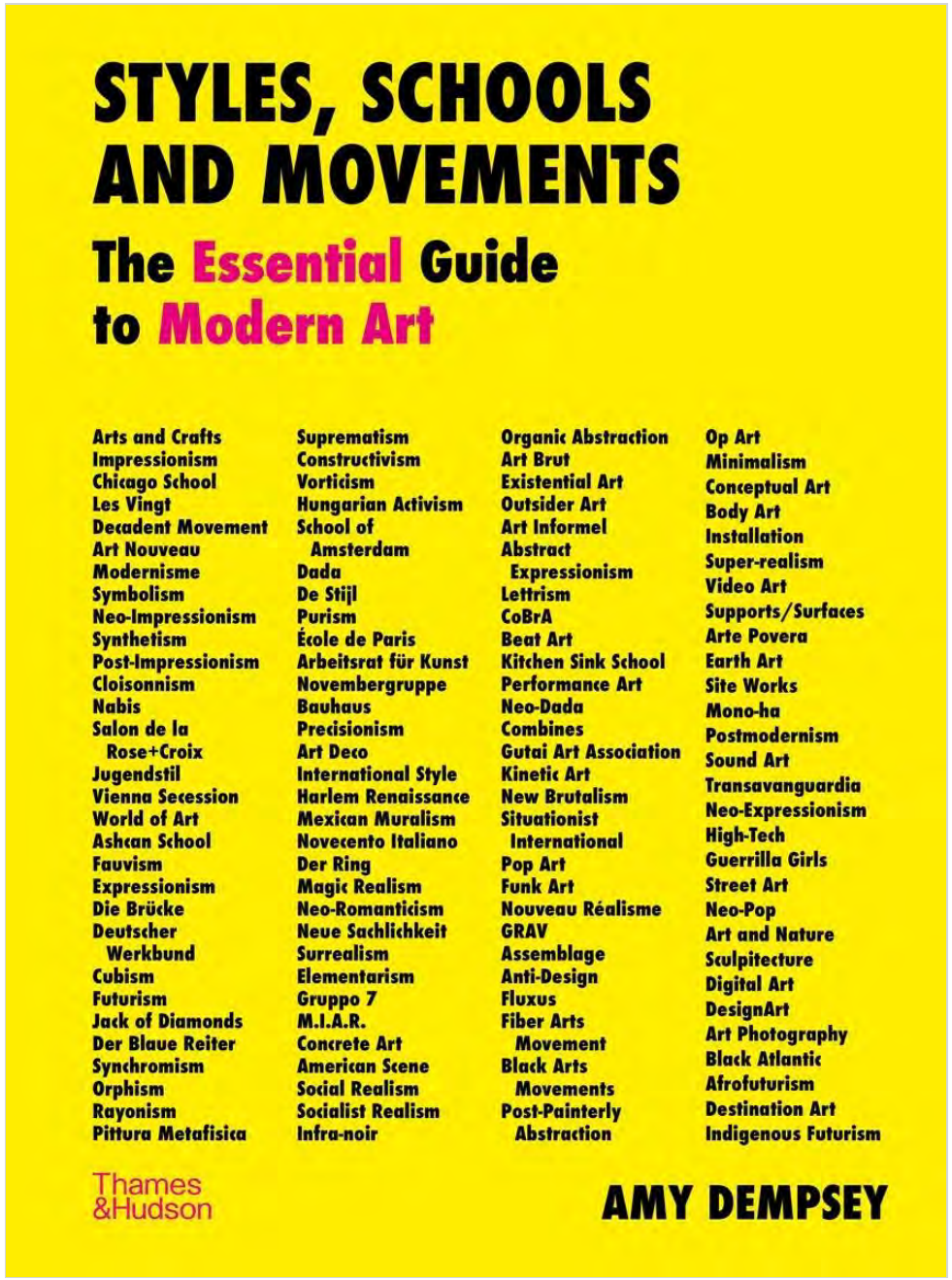
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Bauhaus
Precisionism
Art Deco
International Style
Harlem Renaissance
Mexican Muralism
Novecento Italiano
Der Ring
Magic Realism
Neo-Romanticism
Neue Sachlichkeit
Surrealism
Elementarism
Gruppo 7
M.I.A.R.
Concrete Art
American Scene
Social Realism
Socialist Realism
Infra-noir
Organic Abstraction
Art Brut
Existential Art
Outsider Art
Art Informel
Abstract Expressionism
Lettrism
CoBrA
Beat Art
Kitchen Sink School
Performance Art
Neo-Dada
Combines
Gutai Art Association
Kinetic Art
New Brutalism
Situationist International
Pop Art
Funk Art
Nouveau Réalisme
GRAV
Assemblage
Anti-Design
Fluxus
Fiber Arts Movement
Black Arts Movements
Post-Painterly Abstraction
Op Art
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Neo-Expressionism
High-Tech
Guerrilla Girls
Street Art
Neo-Pop
Art and Nature
Sculpitecture
Digital Art
DesignArt
Art Photography
Black Atlantic
Afrofuturism
Destination Art
Indigenous Futurism

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AMY DEMPSEY



Styles, Schools & Movements

THE ESSENTIAL GUIDE TO MODERN ART

Amy Dempsey

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Impressionism

Wallpaper in its embryonic state is more finished than that seascape.

LOUIS LEROY, 'THE EXHIBITION OF THE IMPRESSIONISTS', *LE CHARIVARI*, 25 APRIL 1874

Impressionism was born in April 1874 when a group of young artists in Paris, frustrated with the continual exclusion of their works from the official Salons, joined together to hold their own exhibition in the studio of the photographer Félix Nadar (1820–1910). Claude Monet (1840–1926), Pierre-Auguste Renoir (1841–1919), Edgar Degas (1834–1917), Camille Pissarro (1830–1903), Alfred Sisley (1839–99), Berthe Morisot (1841–95) and Paul Cézanne (1839–1906, see also 'Post-Impressionism) were among the thirty painters who exhibited as the Société Anonyme des Artistes Peintres, Sculpteurs, Graveurs, etc. Other important French Impressionists exhibiting later included Jean-Frédéric Bazille (1841–70), Gustave Caillebotte (1848–94) and the American Mary Cassatt (1844–1926).

The 1874 exhibition was greeted with curiosity and confusion by the public, and derision from the popular press, and the title of Monet's *Impression, Sunrise* (c. 1872) provided the scornful critic, Louis Leroy (1812–85), with the name for the group, 'Impressionists'. Years later Monet recounted the story behind the naming of the picture, and the fuss that ensued from it:

> They wanted to know its title for the catalogue; [because] it couldn't really pass for a view of Le Havre. I replied, 'Use Impression.' Someone derived 'Impressionism' from it and that's when the fun began.

The sketch-like quality and apparent lack of finish to their work, to which many early critics objected, were exactly the qualities that more sympathetic critics would later identify as their strength.

What united this group of diverse artists was their rejection of the art establishment and its monopoly on what could be exhibited. Towards the end of the nineteenth century, the Academy was still promoting the ideals of the Renaissance: namely that the subject of art must be noble or instructive and that the value of a work of art could be judged by its descriptive 'likeness' to natural objects. The Impressionists' action – contesting the conventions and power of the traditional cultural gatekeepers by holding an independent exhibition – was a model for innovators of the following century. Likewise, the coining of an 'ism' by a sarcastic or scandalized critic to describe a radical new form of art would become standard procedure.

Since the mid-nineteenth century Paris had become the first truly modern metropolis, both physically and socially, and many Impressionist works captured this new Parisian cityscape. The role of art in a changed society was the subject of artistic, literary and social debates of the day, and the Impressionists were self-consciously modern in



← **Claude Monet, *Impression, Sunrise*, c. 1872**
Exhibited in 1874, the title of this view of le Havre harbour in the morning mist provided the critic, Louis Leroy, with a name for the group, 'Impressionists'. The sketchiness and apparent lack of finish were scorned by contemporary critics.



← **Edgar Degas, *Woman Having Her Hair Combed*, c. 1886**
Degas's interest in the play of light and shade on the human form is evident in this pastel drawing. The nude made up at least a fifth of Degas's vast output.

encompassing new techniques, theories, practices and variety in subject matter. Their interest in capturing the visual impression of a scene, to paint what the eye saw rather than what the artist knew, was as revolutionary as their practice of working outdoors (instead of solely in the studio) to observe the play of light and colours. Their avoidance of historical or allegorical subjects, and their insistence on the fleeting moments of modern life – to create what Monet called 'a spontaneous work rather than a calculated one' – marked a definitive break with accepted subject matter and practice.

The work of Édouard Manet (1832–83) was an important influence on the Impressionists. Manet rejected the single vanishing point in favour of 'natural perspective' and his apparently illegible or incomplete subjects deliberately subverted classical ideals. He also transgressed the hierarchy of genres with his large-scale portrayal of 'insignificant' subject matter, and, above all, he insisted on portraying contemporary experience. When *Olympia* (1863) was exhibited in 1865, conservative critics were outraged by his treatment of traditional subject matter (the female nude).

The works of others, such as Camille Corot (1796–1875) and the 'Barbizon School, Gustave Courbet (1819–77) and the English painters of a previous generation, J. M. W. Turner (1775–1851) and John Constable (1776–1837), demonstrated to the Impressionists ways in which the visual effects of light and weather could be explored in paint. The contrast, blurring and fragmentation caused by cropping in contemporary photography also made a strong impact on them, as did Japanese prints, displaying non-Western composition, perspective, and flat areas of colour.

Throughout the 1860s, the Impressionists absorbed these lessons and developed their styles, often painting together, or meeting (at the Café Guerbois in Montmartre, for instance) to discuss their work and share their ideas. Between 1874 and 1886 the eight now famous independent shows of their work took place, at once drawing the public's attention. Critical reaction was often hostile, especially at first, but the Impressionists had influential champions, some of whom, like the writers Émile Zola (1840–1902) and J. K. Huysmans (1848–1907), were also friends. They also attracted important private patrons and dealers, such as Dr Paul Gachet (1828–1909, later to be Vincent van Gogh's physician at Auvers, see 'Post-Impressionism) and Paul Durand-Ruel (1831–1922).

Most Impressionist works of the 1870s were concerned with the effects of light on landscapes. But a change occurred in the early 1880s, usually referred to as the 'Impressionist crisis'. Many of the artists began to feel that in trying to capture light and the ephemeral quality of atmosphere they had eroded the figure too far, and from this moment on, the movement became more diverse. Renoir, for example, turned to a more classical style of figure painting; Monet made his figures more solid, then adopted a more analytical approach to visual perception. The group began to portray a broader range of subject matter. The crisis, which also affected the younger generation exhibiting alongside the Impressionists, would later result in radical departures from the Impressionists' original ideas. Artists such as Paul Gauguin (see 'Synthetism), Paul Cézanne (see Post-Impressionism), Georges Seurat and Paul Signac (see 'Néo-Impressionism) eventually created their own styles.

The developments that affected the Impressionists are best seen in the work of a few leading individuals. For many, Claude Monet remains the Impressionist par excellence; his paintings of the railway station, *Gare Saint-Lazare* (1876–77), which combine and contrast the modern architecture of the station with the new, amorphous modernist atmosphere (of steam), have been called the most representative Impressionist paintings. Monet's interest in atmosphere would become more prominent in other series which portray the same subject at different times of the day, year and climate, such as *Haystacks* (1890–92) and *Poplars* (1890–92). In the *Poplars* sequence the curvilinear arrangement of shapes simultaneously signals both depth and the flatness of the surface; the use of the S-curve suggests links with 'Art Nouveau work of the same period. Towards the end of his life, from 1914 to 1925, Monet devoted himself to eight huge water lily canvases for a designated room at the Orangerie in the Tuileries, Paris. Together, they create an environment which entirely surrounds the viewer, a sense of infinity – or, as Monet put it, the 'instability





↑ **Antoni Gaudí, Park Güell, Barcelona, 1900–14**
The past is always present in Gaudí's work, but transformed, as in a dream. The Doric columns, which support the floor of the main roof-terrace plaza above, tilt and crowd like trees in a mythical forest.

← **Antoni Gaudí, Casa Milà, 1906–12**
This was the last great civil work that Gaudí completed before spending his time on the construction of the Sagrada Família. In 1984, UNESCO declared the Casa Milà a World Heritage Site.

B. D. Ediciones de Diseño in the 1970s, reflecting the worldwide revival of interest in Art Nouveau since the 1960s.

Although Modernisme and international Art Nouveau were relatively short-lived, they set an example for artists of the twentieth century. In 1933 the painter Salvador Dalí claimed Art Nouveau, and in particular what he termed Gaudí's 'undulant-convulsive' architecture, as a precursor of *Surrealism. Gaudí's individualistic approach – incorporating colour, texture and movement into buildings – was an inspiration to the *Expressionist architects of the 1920s and 1930s, to the *School of Amsterdam – in particular the billowing, sculptural forms of the Casa Milà – and to the architects of *Postmodernism.

Key Monuments
- Park Güell, Carrer d'Olot, Gràcia, Barcelona, Spain
- Palau Güell, C. Nou de la Rambla, Barcelona, Spain
- Casa Batlló, Passeo de Gràcia, Barcelona, Spain
- Church of the Sagrada Família, Plaça de la Sagrada Família, Barcelona, Spain

Key Books
- J. Castellar-Gassol, *Gaudí: The Life of a Visionary* (1999)
- R. Zerbst, *Antoni Gaudí: A Life Devoted to Architecture* (2005)
- C. Davies, *A New History of Modern Architecture* (2018)
- L. Permanyer, *Gaudí of Barcelona* (2023)

Symbolism

The enemy of didacticism, declamation, false sensibility and objective description.
JEAN MORÉAS, SYMBOLIST MANIFESTO, 1886

The Symbolists were the first artists to declare that the inner world of mood and emotions, rather than the objective world of external appearances, is the proper subject of art. In their work, private symbols are used to evoke these moods and emotions, to create images of the irrational, which, in turn, require an audience's private response. Though Symbolist work is very diverse, common themes occur, such as dreams and visions, mystical experiences, the occult, the erotic and the perverse, with the goal of creating a psychological impact. Women are usually portrayed as either virginal/angelic or sexual/threatening, and motifs of death, disease and sin are frequent.

Symbolism first announced itself as a self-aware movement in France in 1886 with the publication of its manifesto by Greek-born poet Jean Moréas (1856–1910), but 'Symbolist' currents of thought were already apparent at least a decade earlier in the work of French Symbolist poets, such as Paul Verlaine (1844–96), Stéphane Mallarmé (1842–98) and Arthur Rimbaud (1854–91). They aimed at a suggestive, musical poetry of subjective moods using a language of private symbols. Artists followed their lead and took up their theories. The art criticism of poet Charles Baudelaire (1821–67, see also *Decadent Movement) was an even more direct influence. His theory of synaesthesia (articulated in



→ ***Gustave Moreau, The Apparition*, 1876**
Herod has granted Salomé's wish for the head of John the Baptist, and the evidence can still be seen on the impassive soldier's sword. But visible to Salomé alone, a bloody apparition transfixes her as she recoils in horror to escape it.



↑ **Emile Bernard, *Le marché aux cochons* (The Pig Market), 1892**
Bernard believed that painting should be decorative and here he applied the new Cloisonnist technique of simplified forms and strong colours to depict a scene from the 'simple life' of Breton peasants.

embroidered tapestries. His belief that simplified form and colour would permit more forceful expression was shared by artists in their own experimental styles, many of whom are broadly identified as 'Symbolists. It is difficult to imagine Gauguin formulating Synthetism without the precedent of the Cloisonnist style, or the 'Nabis arriving at their own expressionist art. Bernard's theoretical writings also proved to be influential, and they ensured that the Cloisonnist style soon became part of the visual vocabulary of those developing a new theoretical and ideological role for painting.

During the 1890s, Bernard and Anquetin began to move in different directions. Anquetin started painting in a style influenced by Toulouse-Lautrec, then turned to a study of the Old Masters, in particular the baroque, rather florid style of Flemish painter Peter Paul Rubens (1577–1640). After the turn of the new century, Bernard turned to Italian Renaissance painting and his influence on the avant-garde waned. However, by then his role as a sponsor of Post-Impressionism was already assured.

Key Collections

- Fine Arts Museums of San Francisco, San Francisco, CA, USA
- Musée des Beaux Arts, Quimper, France
- Musée d'Orsay, Paris, France
- National Gallery of Art, Washington, DC, USA
- Rijksmuseum, Amsterdam, Netherlands
- Van Gogh Museum, Amsterdam, Netherlands

Key Books

- *Gauguin and the Pont-Aven Group* (1966)
- W. Jaworska, *Gauguin and the Pont-Aven School* (1972)
- *Émile Bernard: A Pioneer of Modern Art* (1990)
- F. Leeman, *Émile Bernard (1868–1941)* (2013)

Nabis

Remember that a painting, before it is...a nude or some anecdote or other, is essentially a flat surface covered with colours assembled in a certain order.

MAURICE DENIS, 'DEFINITION OF NEO-TRADITIONALISM', 1890

The secret brotherhood of the Nabis (Hebrew: Prophets) was founded in 1888 by French artists and theoreticians Maurice Denis (1870–1943) and Paul Sérusier (1864–1927) as a revolt against academicism. Along with the other original members – Pierre Bonnard (1867–1947), Paul Ranson (1862–1909) and Henri-Gabriel Ibels (1867–1936) – they were refugees from the Académie Julian in Paris, disaffected by the photographic naturalism taught there. Later they were joined by Ker-Xavier Roussel (1867–1944) and Édouard Vuillard (1868–1940) from the École des Beaux-Arts in Paris, and later still by foreign artists, the Swiss Félix Vallotton (1865–1925), Mogens Ballin (1871–1914) from Denmark, Hungarian József Rippl-Rónai (1861–1927) and Dutch Jan Verkade (1868–1946). A spiritual element subsisted in the ideas and practices of the Nabis, and the formation of a secret brotherhood connected them to previous groups of rebellious artists, such as the Nazarenes in Germany and the 'Pre-Raphaelites in England.



← **Maurice Denis, *Paysage aux arbres verts* (The Green Trees), 1893**
Denis's intoxicating belief that art should be expressive and decorative rather than naturalistic opened the way for abstract art later.



↑ **Pierre Bonnard, France-Champagne poster, 1891**
Bonnard's winning entry in a competition for a poster advertising a brand of champagne won the young artist 100 francs, and had his father, formerly sceptical of his son's chosen profession, dancing with joy in the garden.

Paul Gauguin was the most important mentor of the Nabis, and Sérusier's account of a morning's painting under Gauguin in the Bois d'Amour woods in the summer of 1888, vividly describes the 'Synthetist influence on the development of Nabi practices: '[Gauguin said,] How do you see these trees? They are yellow. Well then, put down yellow. And that shadow is rather blue. Render it with pure ultramarine. Those red leaves? Use vermilion.' When Sérusier showed the group the resulting painting, *The Talisman (Landscape of the Bois d'Amour)* (1888), it seemed so daring and original that they believed it exuded mystical powers.

The Nabis began to meet regularly to discuss ideas, in particular three key issues: the scientific and mystical bases of art, the social implications, and the desirability of a synthesis of the arts. In formulating their ideas, they drew on the example of leading artists of the previous generation, not only Gauguin,

The Nazis unwittingly ensured the fame of the school. While the Bauhaus as an institution came to an end in 1933, the Bauhaus as an idea gained momentum. Its ideology and reputation had already reached a wide audience through its periodical *Bauhaus* (1926–31) and through the series of fourteen Bauhaus Books on art and design theory, co-edited by Gropius and Moholy-Nagy between 1925 and 1930. Foreign students had taken the teachings of the school around the world, as did exhibitions, such as the Bauhaus's first foreign exhibition, held in 1922 in Calcutta (now Kolkata), India, of more than 250 works by Bauhaus teachers and students hung across the hall from a wall of paintings by artists from the °Bengal School. The enforced emigration of many Bauhaus staff and students in the 1930s then carried its ideas further around the globe.

Most of the star staff of the Bauhaus emigrated via London to the USA, where they were welcomed as heroes. Gropius and Breuer joined the faculty at Harvard University in Massachusetts; Moholy-Nagy opened the New Bauhaus in Chicago in 1937, which evolved into the Chicago Institute of Design; Mies van der Rohe became Dean of Architecture at the Armour Institute in Chicago (later the Illinois Institute of Technology); Albers taught at the experimental °Black Mountain College in North Carolina; and Bayer organized and designed a major exhibition of Bauhaus work at the Museum of Modern Art, New York, 1938–39. Such developments ensured that, although not as much Bauhaus work made it into mass production as its leaders would have liked, the Bauhaus ethos of good functional design became one of the defining influences of the twentieth century.

Key Collections

- Bauhaus-Archiv, Museum für Gestaltung, Berlin, Germany
- The Bauhaus Foundation, Tel Aviv, Israel
- Busch-Reisinger Museum, Harvard University, Cambridge, MA, USA
- Minneapolis Institute of Arts, Minneapolis, MN, USA
- Staatsgalerie, Stuttgart, Germany
- The University of Michigan Art Museum, Ann Arbor, MI, USA
- Victoria & Albert Museum, London, UK
- Zentrum Paul Klee, Bern, Switzerland

Key Books

- J. Itten, *Design and Form. The Basic Course at the Bauhaus* (1964)
- G. Naylor, *The Bauhaus* (1968)
- E. Neumann, *Bauhaus and Bauhaus People* (1970)
- M. von Osten and G. Watson, editors, *bauhaus imaginista* (2019)
- F. Whitford, *Bauhaus* (2020)
- C. Macel, editor, *Women in Abstraction* (2021)

Precisionism

Our factories are our substitute for religious expression.

CHARLES SHEELER, MID-1930S

Precisionism, also called Cubist-Realism, was a type of American modernism of the 1920s. Its identifying characteristics are the use of °Cubist composition and the machine aesthetics of the °Futurists applied to specifically American iconography – the farms, factories and machinery that were an integral part of the American landscape. The name was coined by Charles Sheeler (1883–1965), a painter and photographer, and it aptly describes both his sharp-focus photography and quasi-photographic style of painting.

In the 1913 Armory Show, Sheeler exhibited paintings influenced by Paul Cézanne (see °Post-Impressionism) and Henri Matisse (see °Fauvism), whose work he had seen on earlier visits to Europe. He was also interested in the work of Pablo Picasso and Georges Braque (see Cubism). From about 1910 he and another Precisionist, Morton Schamberg (1881–1918), rented a farm in Bucks County, Pennsylvania, where he developed a fascination with agricultural machinery, images of which found their way into his work. Sheeler was also keen to develop his photography, and indeed wanted to merge painting and photography in order to 'remove the method of painting from being a hindrance in seeing.'

In the eyes of many Americans in the 1920s, the machine was an object of glamour, and the possibilities of mass-production (symbolized by Henry Ford's assembly line, which he famously proclaimed would allow everyone to afford their own car) seemed to herald the liberation of mankind. Sheeler himself, hired by the Ford Motor Company in 1927 to photograph its River Rouge Plant in Detroit, was seduced by the American industrial dream, and his paintings of factories and machines endow them with the dignity, monumentality and soaring nobility of cathedrals and ancient monuments.

Perhaps the most famous Precisionist painting is a work by Charles Demuth (1883–1935), *I Saw the Figure 5 in Gold* (1928). It is both a poster-portrait of his friend, the poet William Carlos Williams (1883–1963), and an interpretation







of Williams's poem, 'The Great Figure', which describes a firetruck rushing to the scene of a fire. Demuth included his friend's name and initials in the painting along with his own. Precisionism in general, and this painting in particular, with its emphasis on American imagery and common subject matter, anticipates °Pop Art, and Demuth himself was the subject of a tribute by Pop artist Robert Indiana in *The Demuth Five* of 1963.

Like the Precisionists, the °Dadaists were also fascinated with machinery. Marcel Duchamp's *Chocolate Grinder* paintings of 1913 and 1914 and Francis Picabia's machine portraits were important examples for the Precisionists. After the founding of New York Dada in 1915, whose members included fellow Precisionist Morton Schamberg, avant-garde artists from both groups met together regularly for discussions at the apartment of collectors Walter (1878–1954) and Louise Arensberg (1879–1953). Other Precisionists included

← **Charles Demuth, *Modern Conveniences*, 1921**
This is a view from Demuth's home in Lancaster, Pennsylvania.

↗ **Georgia O'Keeffe, *Radiator Building – Night, New York*, 1927**
At the time, O'Keeffe was living in a skyscraper with her husband, Alfred Stieglitz, whose name appears in red neon.

→ **Charles Demuth, *I Saw the Figure 5 in Gold*, 1928**
The most famous of Demuth's poster-portraits made to honour friends in the American avant-garde (including O'Keeffe), conveying their essence through words and objects.



← **Grant Wood, *American Gothic*, 1930**
Wood's paintings of Midwestern landscapes, small-town citizenry and stoical, puritanical Iowan farmers were enormously popular, celebrating the endurance of hard-working Middle Americans during the Great Depression. The house that so inspired Wood is now a tourist attraction in Eldon, Iowa. Costumes and pitchforks available from the neighbouring American Gothic House Center.

→ **Andrew Wyeth, *Christina's World*, 1948**
Wyeth's popularity soared during the 1950s and 1960s and his neighbours (Anna Christina Olson and her brother Alvaro) and their farmhouse soon became symbols of Maine, and New England, for the artist and his many admirers through his hundreds of paintings of them. The Olson House in Cushing, Maine is now open to the public as part of the Farnsworth Art Museum.

In the first half of the 1930s, Grant Wood's paintings of Midwestern landscapes, small-town citizenry and stoical, puritanical Iowan farmers were immensely popular. His famous work, *American Gothic* (1930), which gave its name to the gaunter aspect of American Scene painting, has become a national icon, celebrating the endurance of hard-working Middle Americans beyond the period of the Depression for which it was intended.

More outspoken than Maynard Walker, Thomas Hart Benton became the mouthpiece of Regionalism. His nationalism bordered on xenophobia. 'A windmill, a junk heap and a Rotarian have more meaning to me than Notre Dame or the Parthenon.' His particular scorn was reserved for big cities – especially New York – which he called 'coffins for living and thinking', and for European modernism, or 'aesthetic colonialism'. His own energetic, heroic style was well suited to the series of public murals, painted after 1930, which portrayed the idealized social history of the people of the Midwest in a muscular figuration reminiscent of Michelangelo.

Benton studied in Paris under the American *Synchromist Stanton Macdonald-Wright, but, once converted to Realism and to the promotion of the American rural Golden Age, he destroyed the majority of his early abstract works. 'I wallowed in every cockeyed ism that came along, and it took me ten years to get all that modernist dirt out of my system.'

During the 1930s he taught at the Arts Students League in New York where he became the teacher and friend of the young Jackson Pollock, who would later transform the flowing lines and epic scale of Benton's work into a new breed of modernism; he claimed: 'My work with Benton was important as something against which to react very strongly, later on.' By the early 1940s, the popularity of Regionalism was in decline, and the

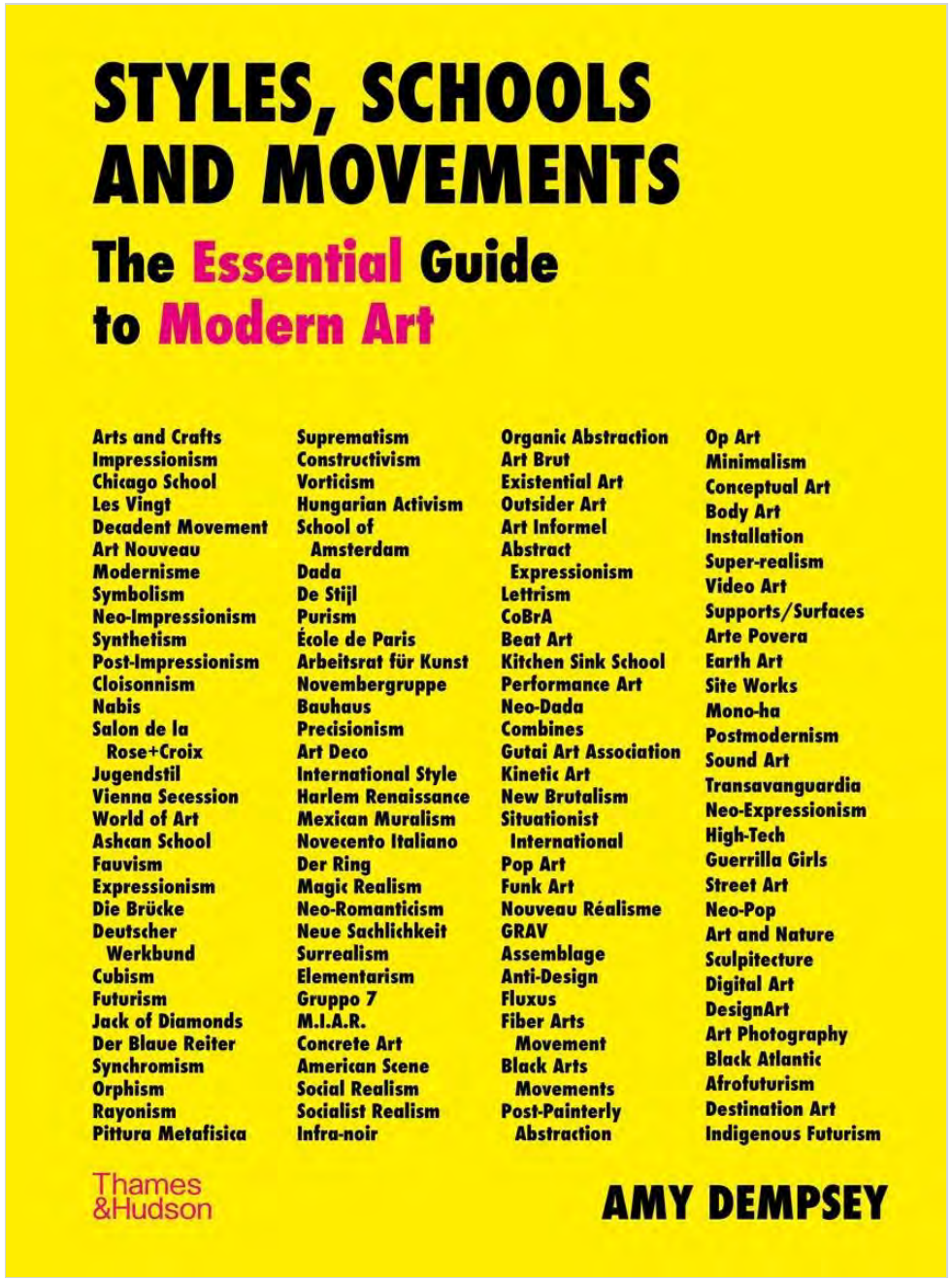


*Abstract Expressionists, a group of artists centred around Pollock, were attracting formidable attention.

The main heirs of the Regionalists, at least in terms of nostalgic portrayals of America, were Norman Rockwell (1894–1978) and Andrew Wyeth (1917–2009). Both have proved immensely popular. Rockwell's illustrations and paintings of the ideal American family made him a household name in the 1950s, and *Christina's World* (1948) by Wyeth vies with *American Gothic* for the position of America's favourite painting.

Key Collections
- Art Institute of Chicago, Chicago, IL, USA
- Burchfield Penney Art Center, Buffalo, NY, USA
- Butler Institute of American Art, Youngstown, OH, USA
- Cedar Rapids Museum of Art, Cedar Rapids, IA, USA
- Metropolitan Museum of Art, New York, NY, USA
- New Britain Museum of American Art, New Britain, CT, USA
- Smithsonian American Art Museum, Washington, DC, USA
- Swope Art Museum, Terre Haute, IN, USA
- Walker Art Gallery, Garnett, KS, USA
- Whitney Museum of American Art, New York, NY, USA

Key Books
- W. M. Corn, *Grant Wood: The Regionalist Vision* (1983)
- T. Benton, *An Artist in America* (1983)
- D. Lyons, *Edward Hopper and the American Imagination* (1995)
- R. Hughes, *American Visions: The Epic History of Art in America* (1997)
- W. Schmied, *Edward Hopper: Portraits of America* (1999)
- W. Wells, *Silent Theater: The Art of Edward Hopper* (2007)
- J. A. Barter, editor, *America after the Fall: Painting in the 1930s* (2016)



Styles, Schools & Movements

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Amy Dempsey

An essential reference for anyone seeking to understand 20th- and 21st-century art.

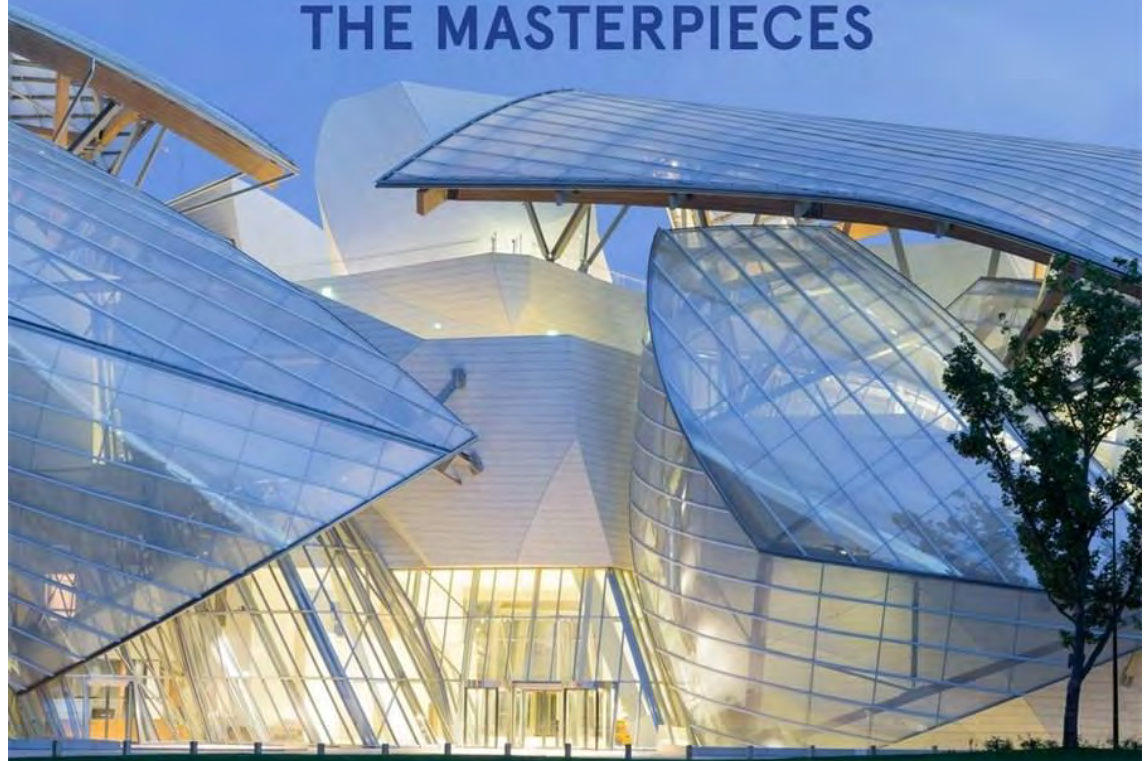
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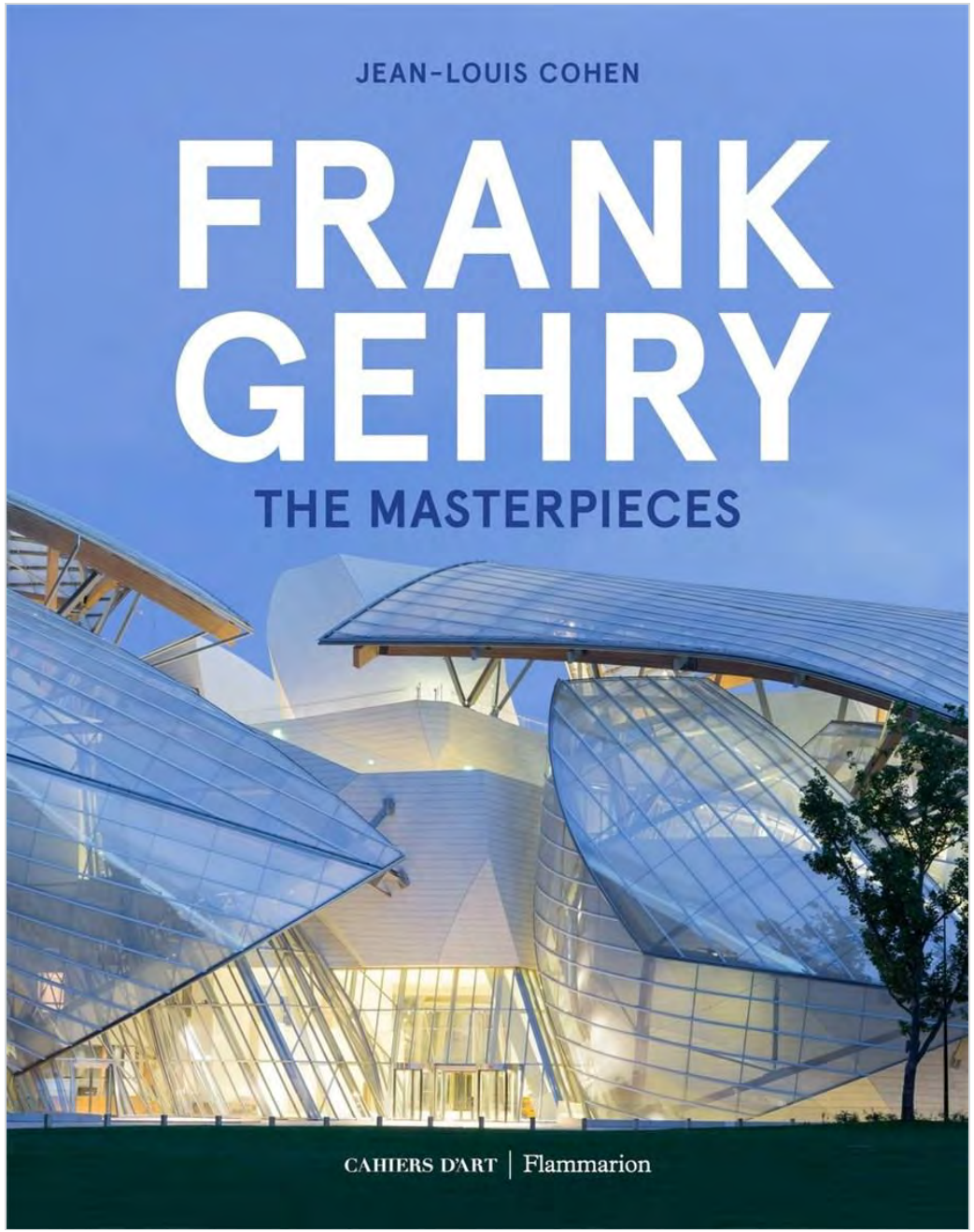
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FRANK GEHRY

THE MASTERPIECES



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Frank Gehry: The Masterpieces

THE MASTERPIECES

Jean-Louis Cohen

An authoritative compendium on the groundbreaking masterpieces of Frank Gehry, including 204 illustrations and photographs.

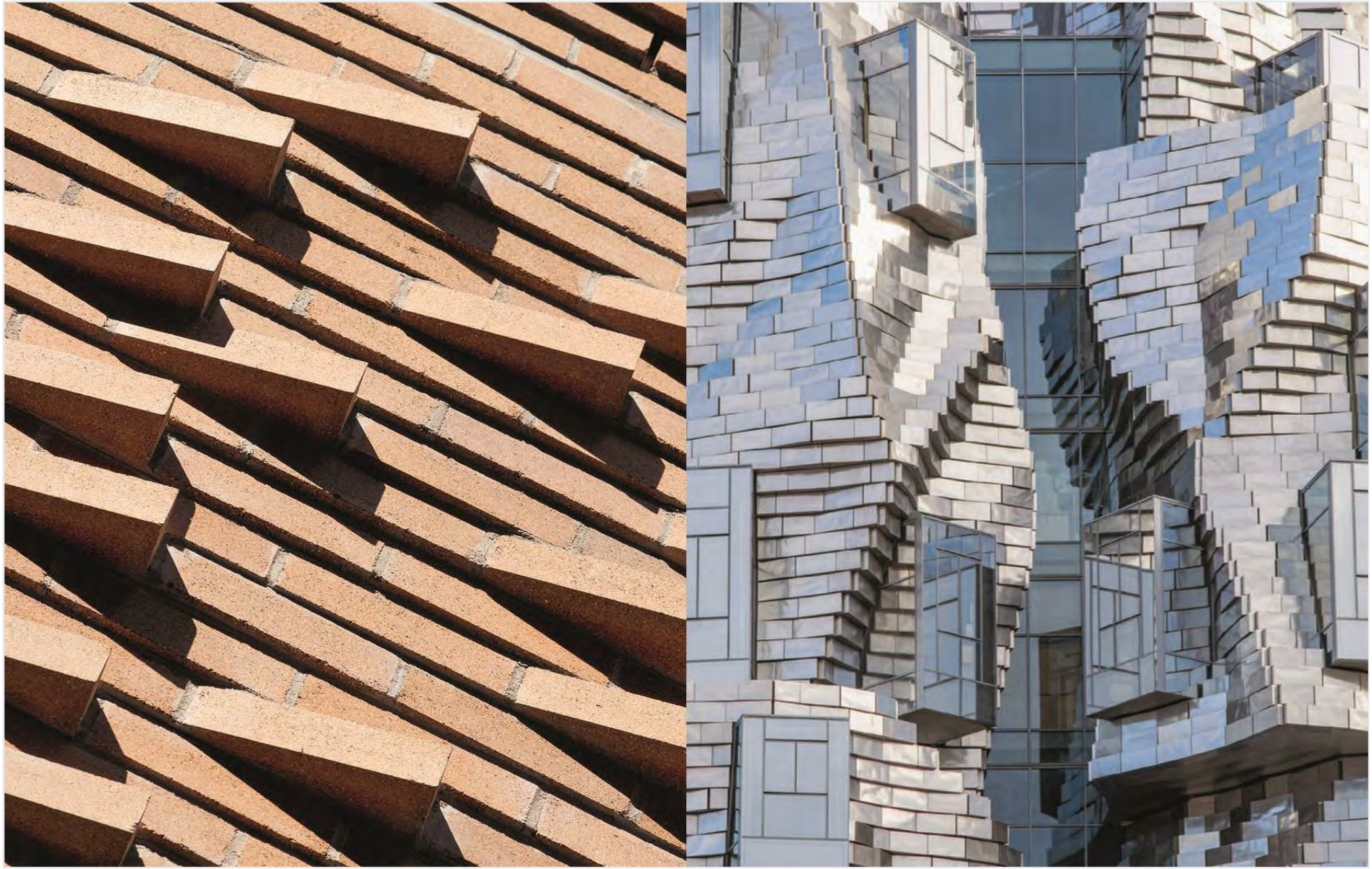
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- In this monograph, Jean-Louis Cohen drew upon his deep familiarity with the architect to present forty spectacular buildings that transformed the cities in which they were built- from Gehry's own home in Santa Monica to the undulating Beekman Tower in New York, from the shining curves of the Guggenheim Museum in Bilbao to the Fondation Louis Vuitton in Paris.

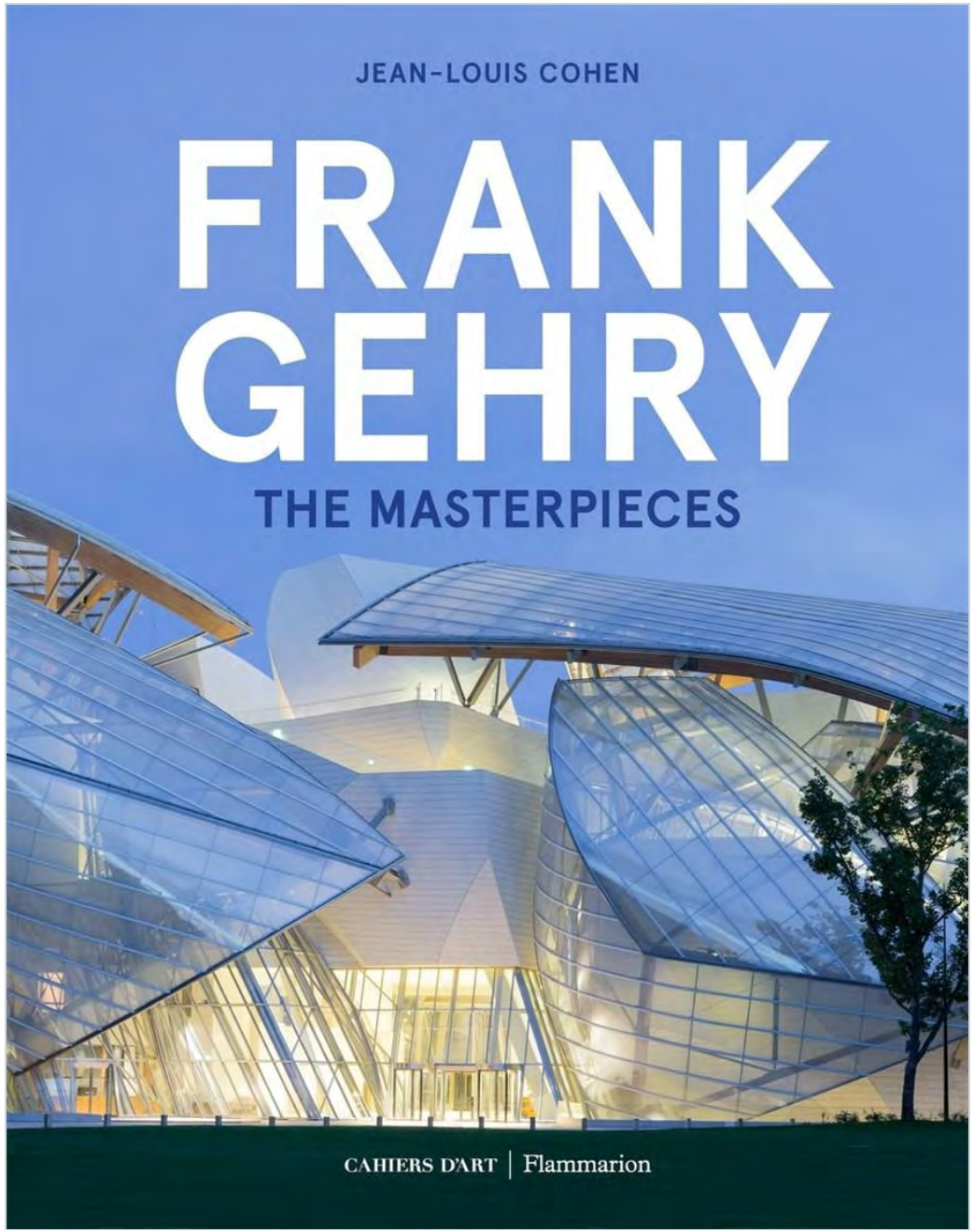
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The main façade and the entrance.



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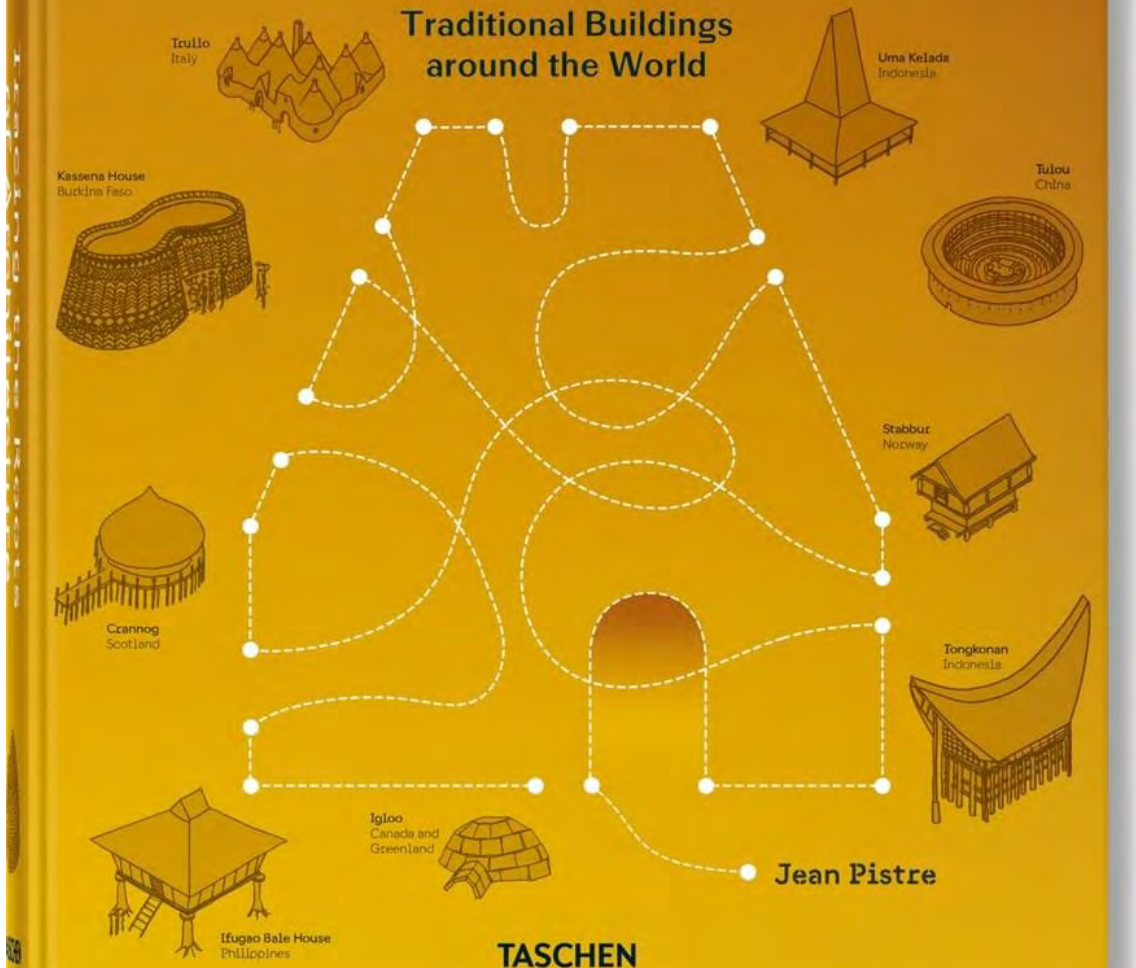
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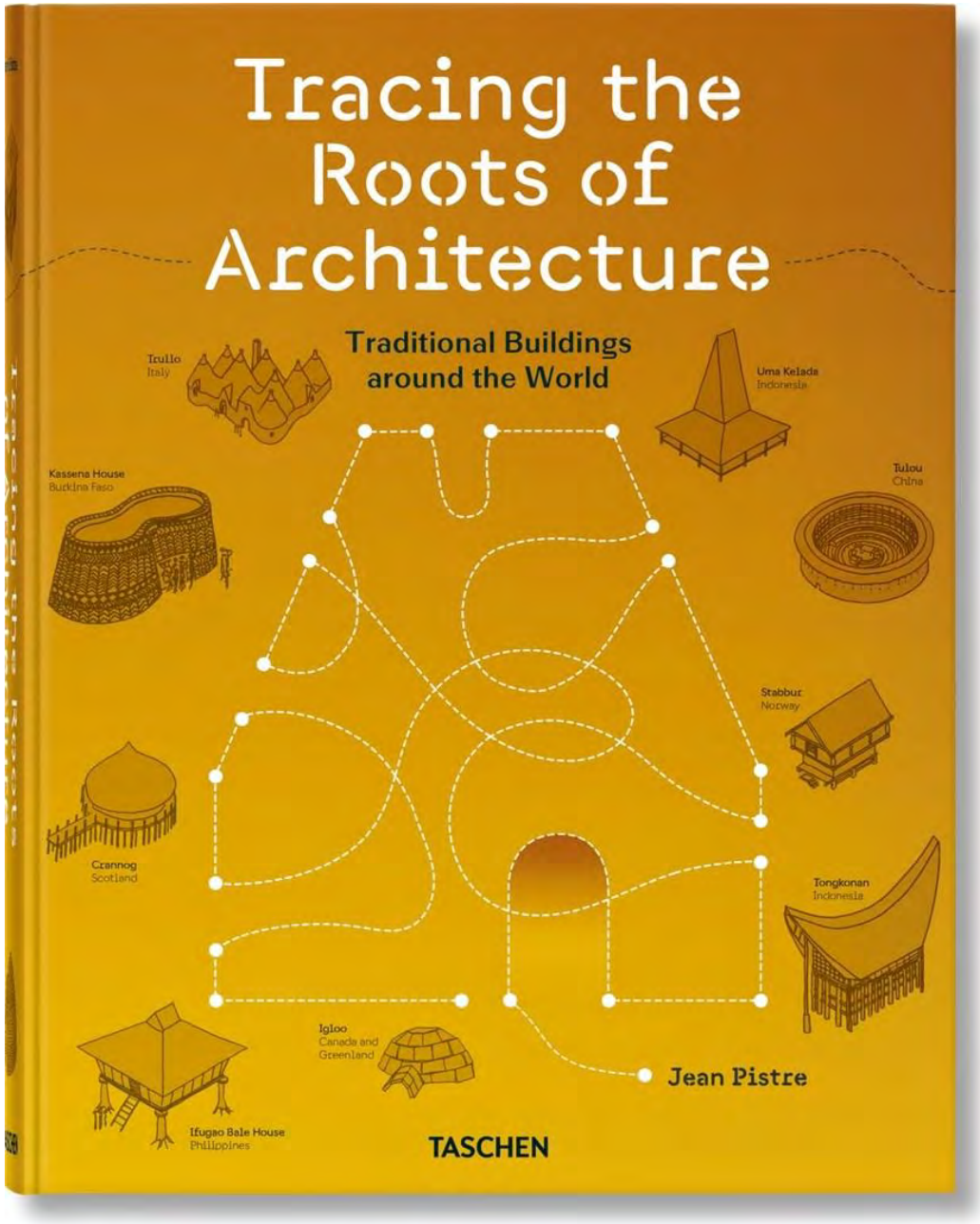
Tracing the Roots of Architecture

Traditional Buildings around the World



Jean Pistre

TASCHEN



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Jean Pistre, Edited by Philip Jodidio

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Jean Pistre, Delphi, Greece, 1994.



Construction of a tiliuni.

To Dwell in Harmony with the World

Jean Pistre

Primitive houses or the immanence of architecture? I would like to share with you a reflection that unfolds as a journey across continents and through time—a journey illustrated by a thousand drawings I have made in an effort to understand these houses, to grasp their meaning, their origins, and their beauty.

As a young architecture student, I quickly found myself immersed in a world of theories. They had their coherence, and their beauty sometimes, but they floated far from real life. We talked about form, function, space, and geometry. But we rarely talked about what happens when you stand in front of a house that moves you in a visceral way, that speaks to your heart before it reaches your mind.

At the École des Beaux-Arts, the annual exercise in "architectural and urban analysis" demanded rigor—understanding the logic of a building, the structure of its conception, the reasons for its presence in a context or in an urban fabric. It was a school of method, but also of detachment. The two most popular themes at that time were the industrialization of a building—promising a radiant future through prefabrication—or the study of great modern masters, mostly Nordic and American, models of triumphant rationality. Everything seemed coherent, yet abstract. Concrete, lines, modules, and grids were references that were repeated like a self-contained vocabulary. Architecture told its story through a system of signs, like an autonomous language.

I began to wonder: Where had life gone? The warmth of a hearth, the sensuality of materials, the hand of the builder? I carried these questions with me, not knowing where they would lead me. Almost out of provocation, I chose a subject to study that went against the current: the habitat of Indigenous Mayans still living deep within the forest of Chiapas, in southern Mexico—the Lacandon people.

They had little in common with our models, except for one essential thing: They built to live, not to demonstrate.

It all began at the Musée de l'Homme in Paris, among the ethnologists' display cases and field notebooks. There, I came across notes, sketches, and black-and-white photographs—simple shelters with palm-thatched roofs, serene faces before houses opening onto the forest. I had not yet been there, but these images already held a powerful fascination for me.

Then came the trip to Mexico City, the winding roads through the Chiapas Mountains to the heart of the rainforest. The Lacandon women were there, on the edge of visibility; I observed, drew, photographed them, and talked with those who had built these homes. They had built them with ephemeral materials: hunted palm leaves for the roof, or eggshells and bird-beak garlands for decorations. They rebuilt them regularly as the tribe moved in search of game. Their lives were organized around the rhythm of meals shared ritually around the fire, always burning in a hearth at the center of the house. And at night, in an atmosphere filled with smoke rising to the roof, the scent of wood, low voices, and the crackling of the flames—everything seemed to create a space that was both physical and sacred. It was there that I understood what it meant to inhabit a place: not to possess it, but to be at one with it. Building, here, was not a matter of technique, but an act of continuity. The act of living in constant relationship with the climate, the seasons, and the sounds of the world. Every connection, every knot, every joint, every decoration, every orientation had a reason for being. The house was not an object placed on the ground, but a living form, born from the same cycle as the trees, the soil, and the rain. It did not separate man from nature: It extended nature's rhythm.

Looking at these houses, I understood that architecture was born from complex thought and experience, conveyed through gestures. The gesture of the builder, practiced, learned, transmitted, repeated, and refined over time. What I saw was not the "primitive hut" of Vitruvius or Viollet-le-Duc, who theorized the origin of architecture as a crude,

• 06

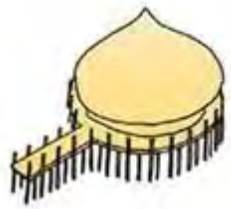
Crannog



Scotland
Loch Tay, Perthshire

Perhaps the forerunners of the North Sea oil rigs, crannogs are large circular structures, nearly 40 meters in diameter, built on stilts in the great lakes of Scotland. The family life organized on these platforms was thus protected by the lakeside location.

Materials	Oak piles Framework in oak or beech wood Thatched roof
Period	Dating from 800 BC to the Middle Ages Gradually disappearing until the 19th century Today, reconstructed for museum purposes
Climate	Temperate climate with very cold winters and violent winds



In the mists of Scotland's lakes, mysterious circular constructions on wooden stilts conjure up epic legends. These lake dwellings, also found in Ireland and Wales, are called crannogs. They were first created in about 800 BC and were built in large numbers until the Middle Ages. They were in use until the early 18th century. This longevity—almost 3,000 years—deeply marked the Gaelic imagination and culture of these regions.

Crannogs were built on artificial islands, either submerged or flush with the water. They were connected to the shore by retractable walkways, making them inaccessible to animals and intruders. Their diameter could vary from 15 to 40 meters. Crannogs were built of beech and oak wood, with log and plank walls. Roofs were thatched. The vast amount of wood required was provided by the large forests nearby. All the framework assemblies were knotted, without any metal parts, to allow for expansion due to alternating humidity and drought.

Crannogs served as dwellings for families, clans, and, in the case of the largest houses, probably as royal residences. The interior was organized around a vast central space whose gigantic framework cleared the space of all posts. The areas reserved for men, women, and livestock were precisely delimited. A central hearth for cooking and heating was the heart of life. Due to the absence of a chimney, smoke from the hearth accumulated in the framework's volume, chasing away insects.

The fascinating architecture of the crannogs presents an exemplary synthesis of adaptation to the aquatic environment, the use of wood from nearby forests, and social organization. Today, numerous archaeological missions explore the sites, and meticulous reconstructions have been carried out. The most remarkable is the one on Loch Tay, at the Scottish Crannog Centre. The remains of 17 crannogs were discovered at Loch Tay, which is near Kenmore in the Central Highlands. A replica structure built after a 2021 fire at the site is visible there today.





• 14 Chum

Nomadic tents with a wooden structure and reindeer-skin covering, designed to be set up in a very short time when changing camps.



Russia
Yamal Peninsula

Materials	Framework in birch posts Coverings in reindeer skins
Period	Still in use
Climate	Extreme continental, maritime, with long winters and short summers





A huge herd of 2,000 reindeer, guided by five or six families on 80 sledges, advances through the snow and against the icy wind in the vast Siberian plain. These are Nenet nomads. On five specialized sledges they carry with them the fire that will enable them, in a few moments, to warm the tents they will build using precise and efficient gestures that they have been repeating for over a thousand years. The Nenets, known as the princes of the Tundra, number about 41,000 people, and their territory extends over a million square kilometers along the coastline of the Arctic Ocean, near the Arctic Circle between the Kola and Taymyr peninsulas. They live from reindeer herding and fishing. Their tents, called chums, are remarkably sophisticated and efficient. Every component is optimized and transported on sledges. The sledges are also masterpieces of woodwork.

The frame of the chum is made up of about 60 wooden poles assembled in the shape of a cone. They are tied together at the top by a rope threaded through holes at their ends, like large needles. Wood is so rare in this region that the poles are carefully preserved from generation to generation. They are carved to have an elliptical cross section, with a pointed end. The chum's cover is made of reindeer skins, called *nyuks*. Four layers of *nyuks* are required. The two outer ones, with the fur on the outside, are called *yeya*; the two inner ones, with the fur on the inside, are called *nuiko*. They are sewn together and attached to the structure of the chum with reindeer tendon thread; approximately 40 to 60 whole skins are needed to cover one normal sized winter chum. The skins are then securely attached to the foot of the poles by spiral ropes running from top to bottom. The floor is made up of wide planks in the center and around the edges and covered with three superimposed layers—a layer of woven wicker mats, a carpet of dried grass, and then adult reindeer skins (which serve as beds). This multilayered composition of blanket and floor makes the chum a kind of thermal capsule where, even when the fire is extinguished at night, the inside temperature does not drop below 18°C, whereas the outside temperature can be -30°C.

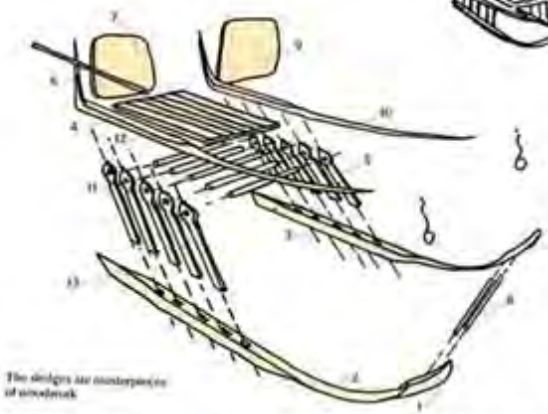
Nenet nomads take the same routes every season, stopping off at the sites of the previous year's encampments. However, the location of the chum must be different each time, to escape the spirits that settle on the extinguished fireplaces after each departure. On arrival at the camp, the herder of each family plant a pole called a *Mooy*, indicating the site where the chum will be built. The woman immediately installs the metal plate on which the fire (*tyumu*) is placed in her stove. Construction can then begin. It lasts 40 minutes in a well-established sequence of gestures directed by the women. Once the chum is built, the family settles down around the fire in a warm atmosphere. Outside, in contrast, a blizzard blows in, making the poles creak and the loose *nyuk* skins flap like the wings of an enormous bird. The chums thus resemble living beings that the nomads, steeped in shamanic beliefs, brought to their myths and legends.

Num, the god of the sky and great storms, has protected the Nenets for centuries from harsh, hostile nature, but not from civilization. To this day, the Nenets still preserve their nomadic traditions. However, assimilation, loss of cultural identity, sedentary lifestyle, alcoholism, and the destruction of vast spaces by large-scale gas fields are putting this exceptional example of demountable, recyclable architecture at risk of disappearing.

Chum



The various components of each load are transported by specialized sledges.



The sledges are masterpieces of woodcraft.

1 - Sleigh nose, khan pyva
2 - Edge, khan khamy
3 - Slide, hana
4 - Bearer, nin
5 - Dowel-rods, khan ne
6 - End of sledge nose
7 - Back plate, pertsany tramdyr
8 - Front thwart, nanerch
9 - Front plate, nevryanty tramdyr
10 - Front bench-beam, khan lad
11 - Middle beam, nin ted
12 - Bench plank, khan lada
13 - End of slide, khan tanpitsa



Evening



Night



Day



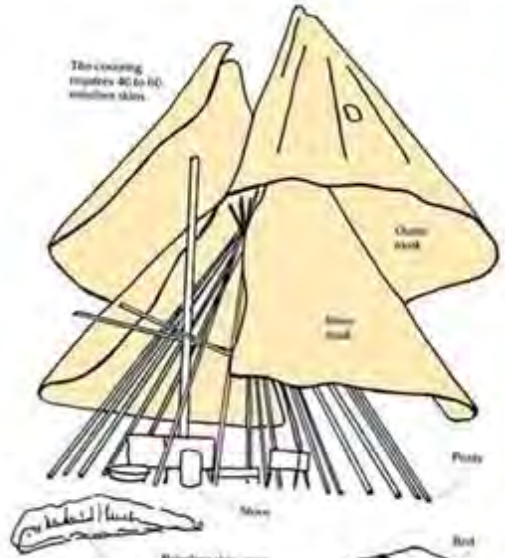
Installation of main summit poles.



Installation of first chum, poles and chimney.



Chum installation, using about 50 poles.



The covering requires 40 to 60 reindeer skins.

Chum skirt

Inner wall

Poles

Snow

Reindeer skin, pyva
Grass mat, mondyan
Twig mat Aa-vaar

Mat

Floor

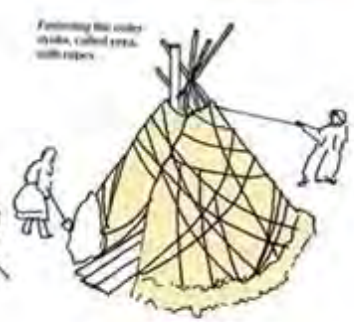




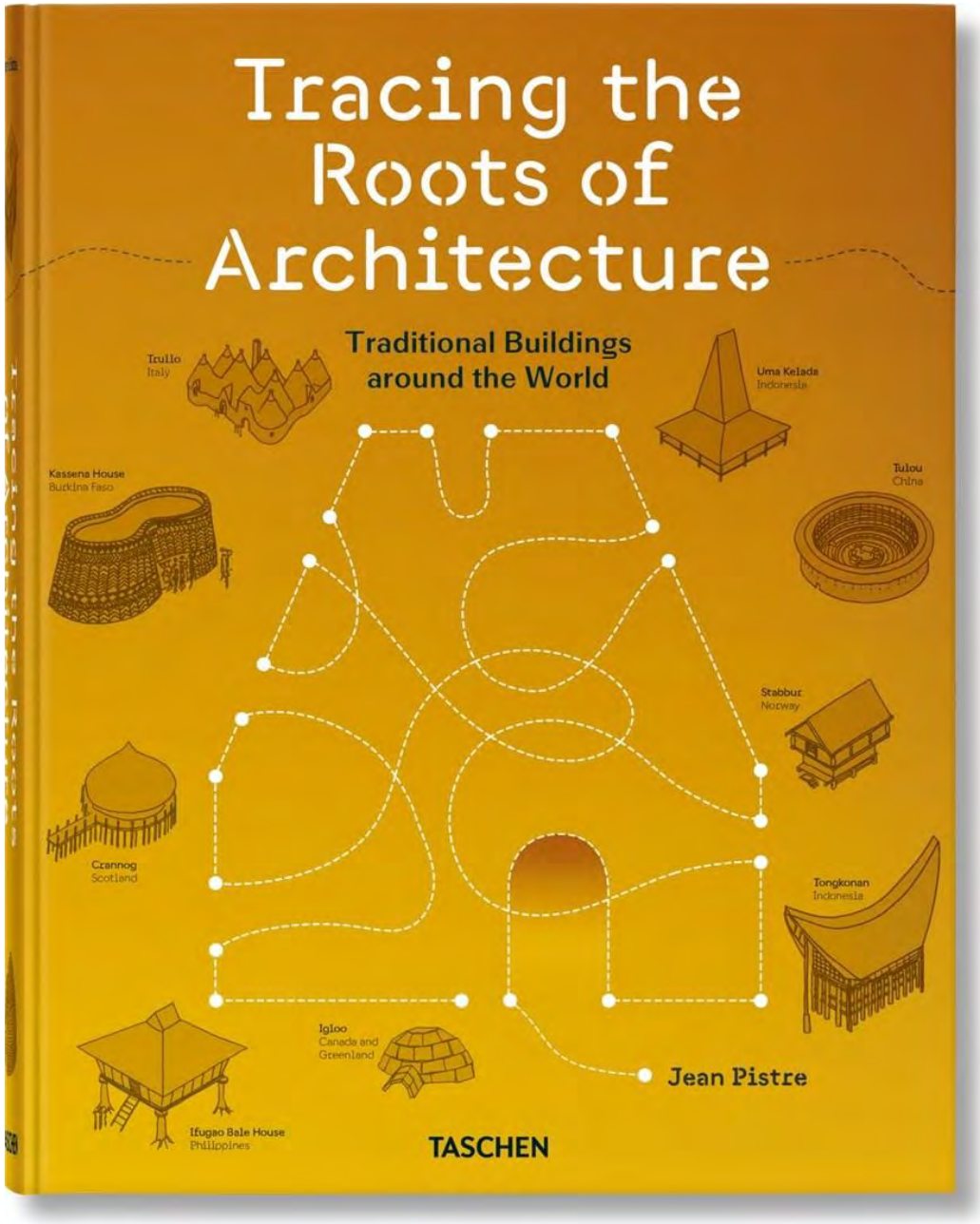
The log-like cover on the chum is secure.



Stretching the intake over the poles.



Fastening the outer skins, called yeva, with ropes.



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Snøhetta

Context and concept
Selected works

Snøhetta

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Snøhetta

Context and concept
Selected works



Snohetta

CONTEXT AND CONCEPT – SELECTED WORKS

Adrian Shaughnessy and Snøhetta

A monograph from respected, sustainability-focused Norwegian architecture practice Snøhetta, focusing on the impact of their work on people, society and the environment.

- Snøhetta is a global transdisciplinary practice, working on projects of all scales, across Architecture, Landscape Architecture, Interior Architecture, and Product Design.
- This monograph brings fans of Snøhetta up-to-date with the most recent work by the practice and the intentions behind their designs, as well as the impact of their work on occupants and the environment that surrounds each project.
- With studios in Oslo, New York City, Innsbruck, Paris, Melbourne, Hong Kong, and Shenzhen, the transdisciplinary practice covers architecture, landscape, interior, product design and art integration. Snøhetta often combines these interests across global projects - from the National September 11 Memorial Museum Pavilion at the World Trade Center in New York City to the Norwegian National Opera and Ballet in Oslo - with the intention of creating places where people can connect with each another and with the world around them.

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Čoarvemátta is a shared facility of the Sámi National Theater Beaivvás and the Sámi High School and Reindeer Herding School, two important cultural institutions of the Sámi settlement area of Sápmi. In the image we see the main entrance plaza.
Photo: Lars Petter Pettersen

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Style as a way of thinking

If by style we mean only the appearance of a building, space or object; if we consider style to be a purely visual phenomenon; and if we regard style as the product of only aesthetic judgment, then we are guilty of ignoring the invisible forces required to construct a style. The outward appearance of any entity or artefact that is not the result of engagement with the social, political, environmental, biological and economic factors that surround it, is unlikely to have any lasting value. A style that is not built on these foundations might float briefly on a fashionable wave, but over time its superficiality will reveal itself.

Searching for a Snøhetta 'signature style' is futile. It's not visual style that links the Beijing Library, the redesign of New York's Times Square, a set of chairs made from salvaged plastic fishing nets or the installation of half-submerged stepping stones in a remote Norwegian fjord. In the group's philosophy, a visual style only emerges, not from the need to offer an instantly identifiable voice, but from the hard cold parameters of context. As Thorsen explains elsewhere in this book:

> 'there are some core elements that are recognizable in our projects all over the world. But they are not formal. It's the overarching thinking that is equal throughout. And to me that proves that if you think contextually, if you are thinking conceptually, if you know that places are different around the world, then the projects must also be different.'

Snøhetta's works are not shy of exhibiting high visual appeal – Shanghai Grand Opera House and many other projects in the group's portfolio are visually spectacular creations. But there is always a well-formulated rationale for visual exuberance. Snøhetta style is identifiable not as sameness and uniformity but as *difference* – difference in appearance (a corporate HQ in Paris and a tree hotel); difference in typology (opera houses to industrial plants); and difference in scale (globally famous visitor centres to beehives). 'If we simply make designs for ourselves,' notes Dykers, 'we will fail radically – perhaps not immediately, but in time we will fail.'[12]

The Snøhetta 'no-style' emerges from many contributory factors, but none as important as the transdisciplinary nature of the company. This is creative work forged by a melding of disciplinary practices and diverse thinking across a spectrum of technical knowledge, expertise and a time-tested creative ideology.



† Beijing Library, China (2023). Photo: Yuneng Du



†† The S-1500 chair made with plastic from recycled fishing nets (2019). Photo: DOSA



† Times Square, NYC, USA (2017). Photo: Michael Grimm





↖
Under as seen from above. Located at the southernmost point of the Norwegian coastline.
Photo: Mike Kelley

←
The Bolder with a view of the Lysefjord. Where nature plays the leading role.
Photo: Ole Ingeland

In dialogue with nature

Buildings, installations and structures integrated into nature

Architecture is always secondary to nature and building in nature must always be justified. Entering the natural landscape often means crossing a threshold where human beings are subordinate and nature is in charge. Research shows people in industrialized countries spend close to 90% of their time indoors, yet being immersed in nature has a large positive impact on both physical and mental health. Our architectural and landscape interventions are intended to encourage new experiences of nature, to strengthen both sensory and emotional connections to the natural world, deepening awareness and knowledge and thereby the ability to care for its future.

To avoid putting excessive pressure on fragile landscapes, the channelling of visitor movement is essential. Our projects often guide visitors via pathways, viewpoints, cabins and installations – all ways in which nature can be safely explored with minimal disturbance. In many cases, this reverses the traditional role of the spectator; nature and wildlife are free while people are in a controlled environment. In this way, architecture functions as a lens through which to observe nature. Channelling movement can also support ecological regeneration and avoid disturbing the local habitat, as can be seen in many of the projects presented in this chapter.

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Right before our eyes

Path of Perspectives

Location:	Innsbruck, Austria
Timeline:	2016–2018
Discipline:	Landscape architecture
Typologies:	Destination, recreation, public space
Client:	Innsbrucker Nordkettenbahnen
Collaborator:	Professor Allan Janik

+
The Path of Perspectives is an invitation for visitors to experience, observe and read the alpine landscape.
Photo: Albrecht Ilse

Context and concept

At Innsbruck's Nordkette mountain range, the Path of Perspectives introduces a curated sequence of moments. The Hungerburg and Nordkette funicular transports visitors directly from Innsbruck's city centre to the Seegrube cable car station at 1,905 metres (6,250 ft) above sea level, where the Path of Perspectives unfurls in breathtaking alpine surroundings. Along the path, ten subtle architectural interventions blend seamlessly into the spectacular landscape, offering visitors an opportunity to experience the impressive views of the alpine environment from different perspectives. Every element, from benches to the viewing platform, marks a unique point and serves as a place to meet or to pause.

Quotes from the Austrian philosopher Ludwig Wittgenstein are inscribed onto the architectural features, inviting intellectual reflection. Visitors are encouraged not only to 'read' the landscape, but also to take a moment to reflect, both inwardly and outward across the landscape, emphasizing the trail's ambiguity.

Solution

Initially asked to design a spectacular intervention, a sensation for visitors, the design favours a series of subtle moments that highlight the sensory qualities of the surroundings. The architectural elements along the path are shaped from Corten steel, a material choice that was inspired by the existing avalanche barriers in the area. Seating and reclining platforms are formed from larch wood, typical for the local forests.

Impact

The unique location is popular with both visitors and locals alike, offering an opportunity for an individual mountain experience. For locals, the installations provide welcome resting points during longer mountain hikes. Tourists, often unfamiliar with the mountain environment, can use the cable car to quickly reach the high alpine area where they can explore it safely via a short walk along the path. Here, the design interventions encourage visitors to venture into the rugged mountain landscape and provide a necessary sense of security, while opening up perspectives that would otherwise remain inaccessible.



Don't think, look!

Ludwig Wittgenstein



†
The project introduced a new lobby window to create visual connections to Madison Avenue, the garden and a central water feature.



†
The canopy is glazed above the main public space and intentionally open above a vegetated hillside, allowing rainwater to fall directly onto planting. Water collected by the canopy is guided towards the structural columns and down into underground cisterns for irrigation.





†
The planting and material selection draws from the broader regional character to bring as much biodiversity, seasonality and variety of textures into the space as possible.

The garden is centred around a tranquil water feature which provides white noise and acts as a visual anchor.

Designing shade

Blanton Museum of Art

Location:	University of Texas at Austin, Texas, USA
Timeline:	2017–2023
Disciplines:	Architecture, landscape architecture
Typologies:	Urban garden, university campus
Client:	University of Texas at Austin, Blanton Museum of Art
Collaborators:	Architexas, Trans FX, Carlson Baker Arts, Martin and Martin, L'Observatoire
Certification:	SITES Silver
Integrated art:	*Verde, te quiero verde* by Carmen Herrera, *Landscape Soundings* by Bill Fontana, *Austin* by Ellsworth Kelly

→
The comprehensive redesign of the Blanton Museum of Art grounds at the University of Texas at Austin unified and revitalized roughly 18,580 m² (200,000 ft²) across the museum campus, including two buildings and Ellsworth Kelly's artwork, *Austin*.
Photo: Iwan Baan

Context and concept

The Blanton Museum of Art is located on the University of Texas at Austin campus, and the two institutions share outdoor grounds, which Snøhetta was brought in to redesign. The site is at a pivotal junction between the edges of the campus and the city, where two major axes, Speedway and the Capitol Mall, meet at a misaligned bend. The museum consists of two separate buildings with flanking public space but had unclear entry points and low-canopy trees that limited visibility between them. Different architectural expressions blended into the surrounding campus buildings, making the museum's identity hard to recognize. The site is also home to Ellsworth Kelly's large sculptural stone installation *Austin*, an important and final work before his death.

Several challenges guided the design concept: orienting the plaza and gardens to clarify entry points and bring outdoor art together; creating shade to provide more comfortable outdoor spaces in the hot Texas climate; and shaping a distinct and contextual cultural identity that honours the site's history, climate and Kelly's *Austin*, while differentiating the museum from campus architecture. A key conceptual response was introducing self-supporting shade petals as sculptural canopies, to function simultaneously as art, shade, rainwater collectors, wayfinding elements and contextual markers.

Solution

The petals offered a holistic response to the challenges with orientation, shade and contextual identity. Designed with an artistic sensitivity, the petals cast dappled light, creating a playful display of light and shadows. Although visually delicate, the large petals are self-supporting and robust enough to withstand extreme winds and tornadoes that frequently affect this part of Texas. The shape, reminiscent of flower petals or ginkgo leaves, creates arch-like negative spaces when grouped, subtly referencing the site's historical architectural surroundings. The petals were carefully positioned to ensure views of Ellsworth Kelly's *Austin* from the main boulevard.

Extensive research into shade performance, airflow and material behaviour also influenced the design – even the paints were chosen to mitigate temperature transfer and help create cooler microclimates beneath the petals.

Below the shade structures, the previous grounds were transformed into an inviting





Snohetta

CONTEXT AND CONCEPT – SELECTED WORKS

Adrian Shaughnessy and Snøhetta

A monograph from respected, sustainability-focused Norwegian architecture practice Snøhetta, focusing on the impact of their work on people, society and the environment.

- Snøhetta is a global transdisciplinary practice, working on projects of all scales, across Architecture, Landscape Architecture, Interior Architecture, and Product Design.
- This monograph brings fans of Snøhetta up-to-date with the most recent work by the practice and the intentions behind their designs, as well as the impact of their work on occupants and the environment that surrounds each project.
- With studios in Oslo, New York City, Innsbruck, Paris, Melbourne, Hong Kong, and Shenzhen, the transdisciplinary practice covers architecture, landscape, interior, product design and art integration. Snøhetta often combines these interests across global projects - from the National September 11 Memorial Museum Pavilion at the World Trade Center in New York City to the Norwegian National Opera and Ballet in Oslo - with the intention of creating places where people can connect with each another and with the world around them.

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ARCHITECTURAL STYLES

A VISUAL GUIDE

MARGARET FLETCHER
ILLUSTRATIONS BY ROBBIE POLLEY

Thames &Hudson



Architectural Styles

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Margaret Fletcher

Every major architectural style in history, brilliantly rendered in specially commissioned drawings.

- The variety of styles through architectural history can be bewildering. Whether it be a Gothic crocket or a simple Modernist join, this book illustrates all the key architectural styles from around the world using beautiful, specially commissioned drawings to identify key features and details.

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- Filled with hundreds of drawings by an expert architectural illustrator, this book is ideal for anyone with a general interest in architecture as well as for students.

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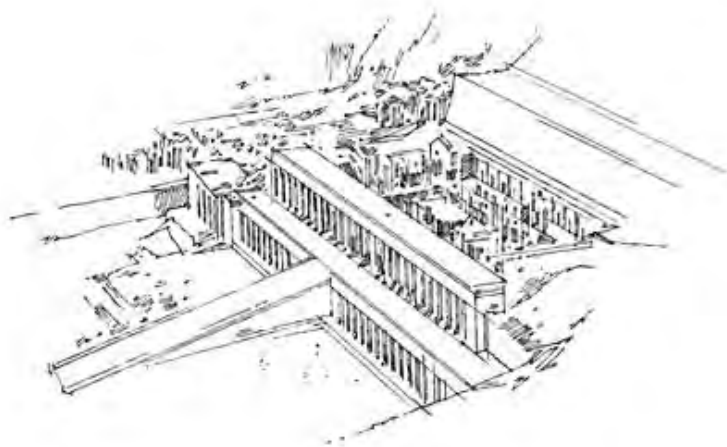
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CHURCH OF ST LEOPOLD, Vienna, Austria



MORTUARY TEMPLE OF HATSHEPSUT, Deir el-Bahari, Egypt

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HORYU-JI TEMPLE, Nara, Japan, 607 CE

Horyu-ji is a Buddhist temple that has served as a monastery and a seminary. The two-storey Kondo, main hall, seen here, is one of the oldest wooden buildings in the world. The irimaya roof is a tiled hip and gable roof. The compound features architectural elements typical of the period: columns with entasis, double-terraced platforms to ground the structures; inverted V-shaped support posts and columns topped with wooden brackets to disperse the heavy load of the tiled roof.



MATSUMOTO CASTLE KEEP, Matsumoto, Japan, sixteenth century CE

The keep is made of wood and stone and perches on a flat plain surrounded by a moat; the entire structure is classified as a flatland castle. With thin windows aimed on the upper levels for firing arrows, and an observation deck on the sixth (top) floor, as well as openings through which to drop stones onto enemies, the keep was set up as the last defence of the castle grounds.





TRADITIONAL JAPANESE TOWNHOUSE (Machiya), Japan, seventeenth to nineteenth centuries CE

The existing machiya in Kyoto provide a fundamental view into the architectural character of urban neighbourhoods. Long and narrow, these homes reach far into the urban block and often have one or two interior courtyards. The front of the home was reserved for business activities while the primary residential area was near the back. The pattern of wood lattice at the front of the home described the nature of the business found within.

RURIKO-JI PAGODA, Yamaguchi, Japan, 1442 CE

One of the three most revered pagodas in Japan, this five-storey building is part of the Buddhist temple complex and pre-dates the main temple. It is hollow inside, with five overlapping wooden sections, one for each level, as the pagoda rises. Inside is a central pillar called a shinbashira, that is anchored to the ground but only touches the final at the apex of the tower, allowing it to sway and bend during any seismic activity.

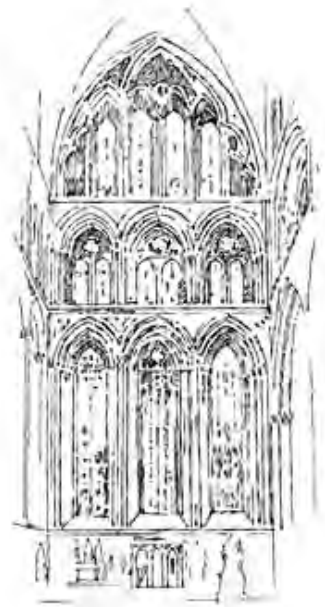




Gothic architecture is recognized largely through the impressive detail and expression of carved stonework. The examples shown here represent several typical ornamental elements, clockwise from top left:

Diaper work: square or rectangular forms with leaves or flowers inside
Cusped carving: a curved or even triangular carving typically on the inside of an arch
Perpendicular finial: a carved, ornamental element at the apex or pinnacle of a building
Crockets: projected hook-shaped carvings of leaves or flowers. (Left) A crocket from All Saints Church in Litcham, Norfolk, England, 1450; (right) a crocket from the spire of Lincoln Cathedral, England, 1200.





SALISBURY CATHEDRAL, Salisbury, England, 1220–58

The north transept is tall and narrow, a geometric reflection of the volume of the nave. Three tiers divide the height of the space, with elongated lancet windows at the first and third levels. Purbeck marble – found south of Dorset, England– forms the engaged colonnette clusters supporting the arched openings framing elaborate stained-glass windows.

DOM TOWER OF UTRECHT, Utrecht, the Netherlands, 1321–82, John of Holland, architect

Originally attached to a cathedral, the tower now stands alone as one of the highest church towers in the Netherlands. It has three primary segments, the first two sections are rectangular with open, pointed archwork and some theory decoration. The top section is an open, light and elegant lantern featuring delicate arched openings at the skyline.





LINCOLN CATHEDRAL, Lincoln, England, 1185–1311

The rib vaulting system within the cathedral is unusual, sporting multiple types of traditional and experimental vaults. There are continuous and discontinuous ridge rib vaults, quadripartite vaults, sexpartite vaults and other asymmetrical vault systems. Those shown here from the angel choir radiate upwards from clustered columns that form the arched side aisles.

MEDIEVAL FORTIFICATIONS

LATE ELEVENTH TO SIXTEENTH CENTURIES

Built with defence functionality in mind, Medieval fortifications were originally developed to protect the nobility from marauding forces. Early examples included a keep – a fortified tower on an earthen mound – and a bailey – an open space surrounded by fortified walls. The keep was the last position of protection and therefore considered the most secure. As different forms of weaponry developed, so too did the nature and utilitarian function of fortification architecture. Focus shifted away from primary protection of the keep, and Medieval fortifications began to evolve through the improvement of the fortified wall. Concentric castles developed with features such as concentric fortified walls – at least one outer lower wall with a higher inner wall – round towers to provide better views, multiple gatehouses and the addition of a moat and drawbridge. Medieval fortifications also included walls that encompassed entire cities. Examples of these types of fortification can be found all over the world including China, England, Canada and Croatia.

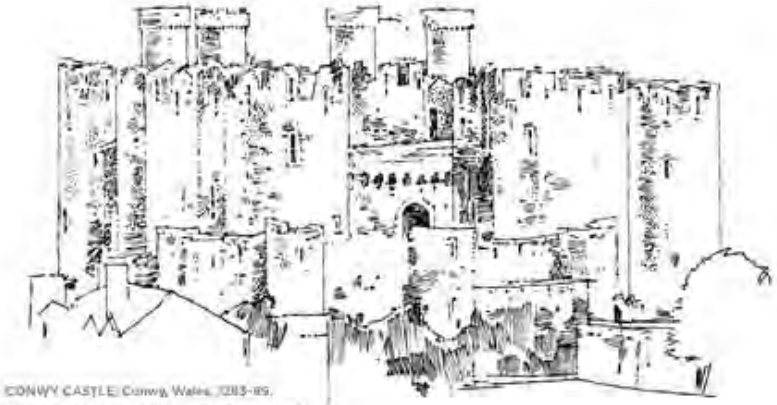
MEDIEVAL FORTIFICATIONS KEY FEATURES:

- **thick, defensive walls**
- **small, narrow openings**
- **battlements, also known as crenellated parapets**
- **bastions**
- **towers**
- **gatehouses**
- **moats**
- **keeps**
- **arrow loops**



ALCÁZAR OF SEGOVIA, Segovia, Spain, thirteenth and fourteenth centuries.

Built at the confluence of two rivers, the castle sits high above the city on a rocky outcrop. Originally built as a Roman fort – only the foundations remain – the form is said to resemble the prow of a mighty ship. The distinctive thin, pointed spires were added at a later date to reflect trends in other European castles.



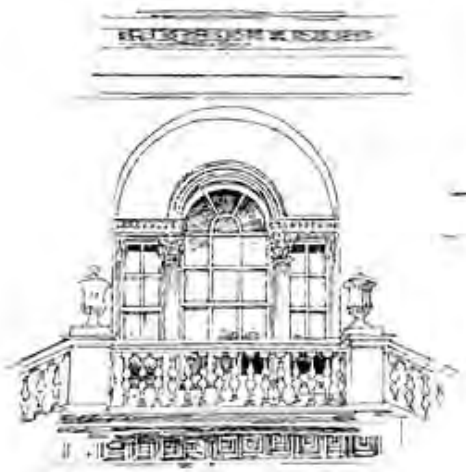
CONWY CASTLE, Conwy, Wales, 1283–89.

Constructed as part of defensive measures that included a fortified wall around the city of Conwy, this rectangular castle rests on a crest just above the River Conwy. There are eight large towers and two barbicans with a postern gate – secondary gate – facing the sea that allowed for goods to arrive via the water. Visible on the outer walls are well-preserved machicolations – horizontal openings in the floor of wall supporting corbels through which boiling water or oil could be poured on invaders.



LINDISFARNE CASTLE, Lindisfarne, England, 1550.

The castle was built using stones from the nearby priory, which was no longer in use. It sits on the highest point of Holy Island, a tidal island and a defence mechanism itself, as the road to the mainland is completely covered during high tide. The island is famous due to the eighth century creation of the Lindisfarne Gospels, illuminated manuscripts of the Gospels of Matthew, Mark, Luke and John.



PALLADIAN WINDOW, Chiswick House, London, England, 1726–29, Richard Boyle and William Kent, architects.

A Palladian window is a three-part window with a large, arched centre window flanked by narrow openings on each side, typically with a flat lintel above.



PAVILION, Villa Illaire, Potsdam, Germany, 1844–45, Ludwig Persius and Ludwig Ferdinand Hesse, architects.

This small-scale pavilion features four Corinthian columns supporting a modest entablature and pediment. Three low-relief sculptural panels create the balustrade.

HOLKHAM HALL, Holkham, England, 1734–64, Thomas Coke, Matthew Brettingham and William Kent, architects.

This country house is fully symmetrical in elevation and plan, featuring a central block of primary rooms with four identical and symmetrical wings extending from each corner.



KEDLESTON HALL, Kedleston, England, 1759–65, James Paine, Matthew Brettingham and Robert Adam, architects.

The south façade pictured was designed by Robert Adam, based on the Arch of Constantine in Rome. The entrance is surrounded by four engaged Corinthian columns topped with figural sculpture and an embellished cornice acting as a parapet. The northern (front) façade is pure Palladianism, with a pedimented portico and statues at the apex.



HOUGHTON HALL, Houghton, England, 1722–39, Colen Campbell, James Gibbs and William Kent, architects.

The engaged columns and flattened pediment on the façade of this grand country house mark the entry at the piano nobile but do not create a covered porch. Instead, two sets of symmetrical straight stairs rise up to a patio at the entrance. On either side of the entrance pediment are two fine examples of Palladian windows.





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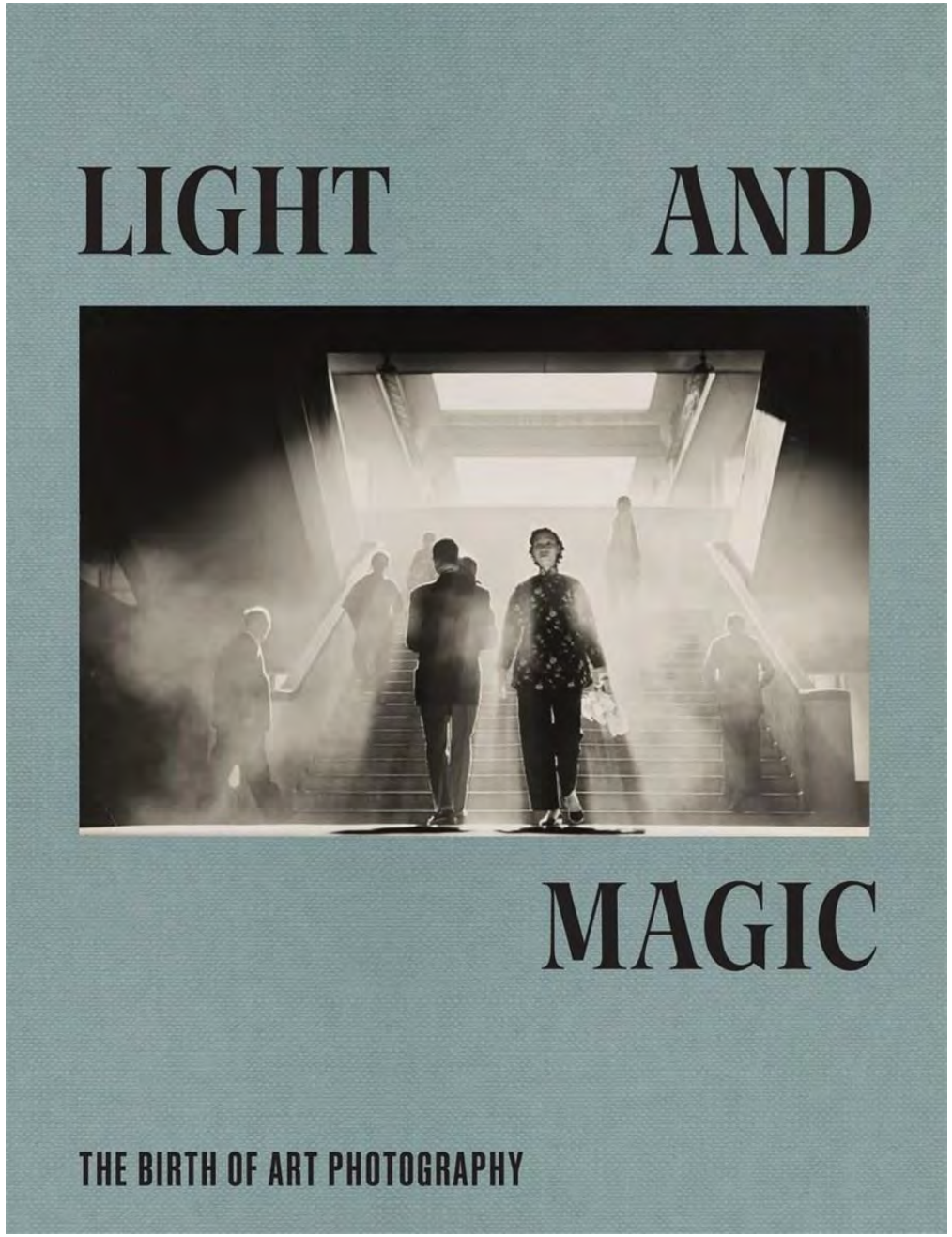
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LIGHT AND MAGIC



THE BIRTH OF ART PHOTOGRAPHY



Light and Magic

THE BIRTH OF ART PHOTOGRAPHY

Edited by Charmaine Toh

Discover how pictorialism, the first international art photography movement, developed across the world from the 1880s to the 1960s.

- This monograph will appeal to any fan of photography, as well as those with a particular interest in pictorialism and early modernism.

- Discover the early experiments of photography as fine art, and the incredible work produced by those who championed its artistic potential over its scientific function as a documentary tool. While a photograph is of course always pictorial, the term 'pictorialism' aimed to capture the expressive possibilities of photography and the excitement of inventing a new art form, claiming a connection with painting.

- Moving beyond traditional photographic histories centred around Europe and North America, this landmark publication broadens both the geographical and chronological understanding of Pictorialism, tracing the movement's evolution through to the 1960s.

- It brings together images by eighty artists working across Europe, North and South America, Asia and Australia, revealing a remarkable diversity of styles, subjects and techniques that define the movement across different cultural and geographical contexts.

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LUO BONIAN 1911–2002

A banker by profession, Luo Bonian was a prolific amateur photographer in China during the 1930s and 1940s. Luo's work represents the eclectic creative atmosphere of that generation. He engaged with Chinese pictorial traditions in ink painting and calligraphy, while also readily embracing art deco, design aesthetics and the modernist experiments of the photographic avant-garde from the West, with a particular fascination in abstract forms, dramatic contrast of light and shadow and oblique angles. In *Drawing Water from a Well* 1932, Luo arranged an enigmatic scene with flowers, art deco-patterned fabric and the back view of a glass female nude figurine. The overall light effect in the photo creates a concave space, while the highlighted objects reflect the lustre of crystal. The nude figurine, in the mode of Ingres, is printed in negative, appearing as if lit from within. • **Mia Yinxing Liu (MYL)**

Whistling 1933
Photograph, gelatin silver print on paper
16.5 × 21.2

Drawing Water from a Well
1932
Photograph, gelatin silver print on paper
24.5 × 18.8







GERTRUDE KÄSEBIER
1869–1933

The Bride c.1900
Photograph, fresson print on paper
25.7 × 19.8

The Magic Crystal 1904
Photograph, platinum print on paper
24.2 × 19.3





LEE SOW LIM
1930–2023

Moving Mountains 1957
Photograph, gelatin silver print on paper
63.5 × 88.1

Silver Tree 1955
Photograph, iron toned print on paper
58.6 × 47.4



ELLY SOUGIOULTZOGLOU-SERAIDARI (NELLY'S) 1899-1998

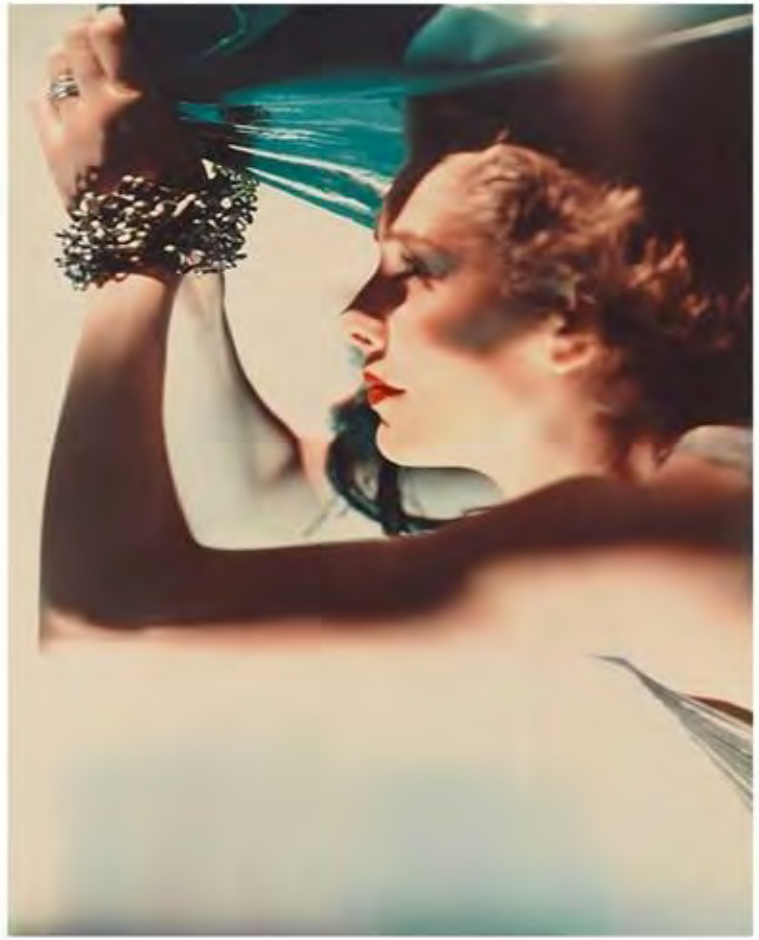
Elly Sougioultzoglou-Seraidari, known professionally as Nelly's, was born in Aydin, Asia Minor, in present-day Turkey, and studied in Dresden, Germany, from 1920 to 1923. Her first teacher was Hugo Erfurth, a leading German portrait photographer and pictorialist who was an honorary member of London's Royal Photographic Society. Nelly's moved to Athens in 1924 and opened a photography studio. Using the bromoil technique she had learned in Germany, which gave the images a soft, atmospheric quality, Nelly's created works imbued with neo-romantic symbolism. They include her nude studies of male athletes at the Acropolis, in which she sought to capture a vision of antiquity at a time when a revival of traditional folk art, music and theatre was taking place across Greece. • **GR**

Nude Study at the Acropolis
1925
Photograph, bromoil print on paper
21.2 × 21.6

The Athlete Dimitris Karabatis at the Acropolis 1925
Photograph, bromoil print on paper
20 × 21.7







YEVONDE

1893-1975

Violet, Baroness von Gagern as Europa 1935
Photograph, vivex colour print on paper
37 × 25.1

Edith Hart Davis (Wallace), later Lady Brougham and Vaux ("Mrs Richard Hart Davis as Ariel") 1935
Photograph, vivex colour print on paper
36.6 × 29.3



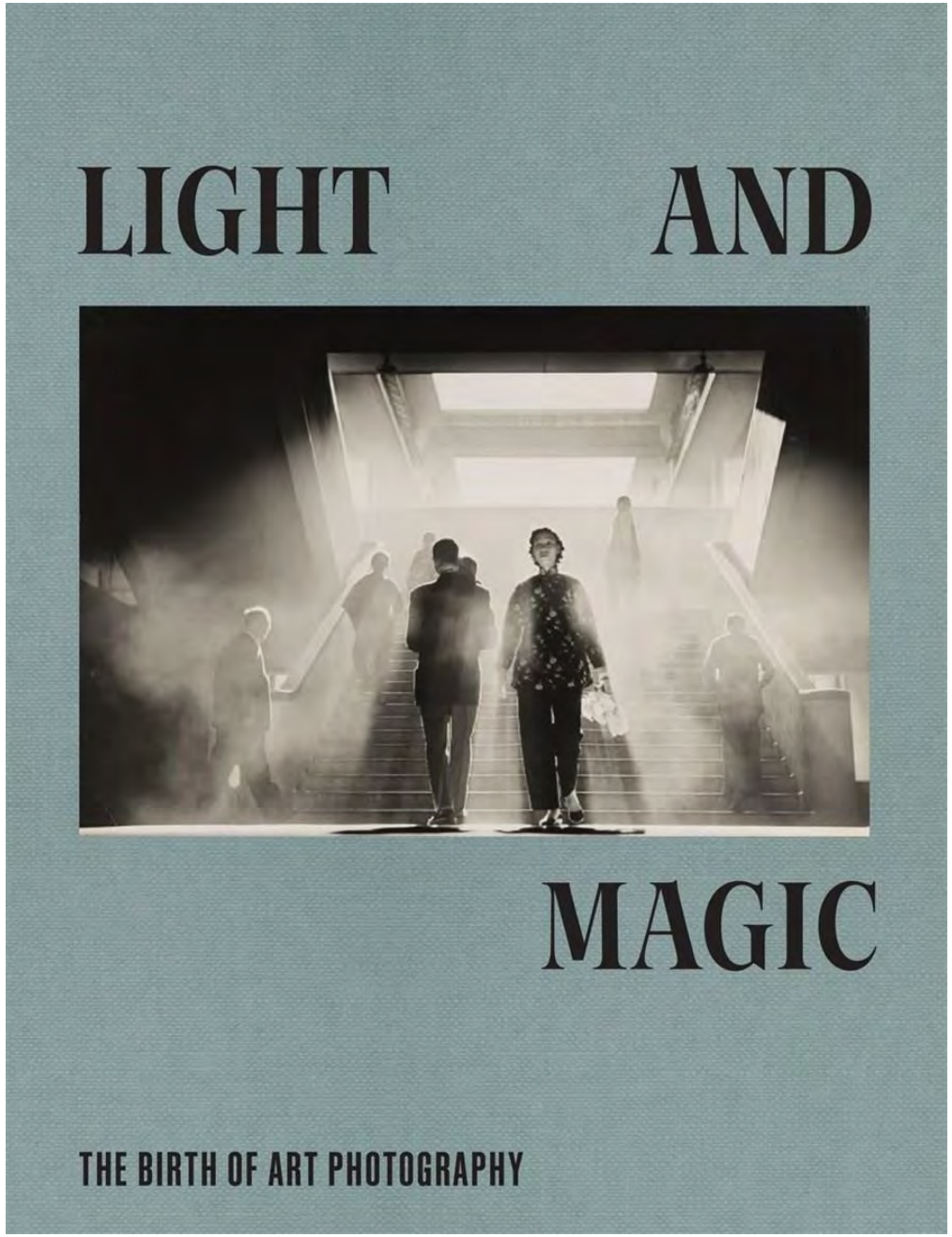
ALFRED STIEGLITZ 1864–1946

While in London in 1894 Alfred Stieglitz encountered the Linked Ring, a group whose mission was to advance photography as an art form, and joined as its first American member. After returning to the United States in 1890, he connected the European and American artistic movements, advocating for fine art photography through numerous journals and exhibitions. *The Steerage* c.1907 was declared his first modernist photograph for its straightforward depiction of the crowded scene on a ship and the geometric division of space in the frame. Yet it still holds elements of pictorialism, with the luscious textural qualities inherent in the photogravure process. The tension between Stieglitz's pictorialist roots and modernist aspirations is even clearer in the later work *City of Ambition* c.1910, in which the sharp tips of New York skyscrapers emerge from the smog that was a popular pictorialist device to create atmosphere. • **GB**

City of Ambition c.1910
Photograph, photogravure print on paper
22.1 × 16.7

The Steerage c.1907
Photograph, photogravure print on paper
32 × 25.6





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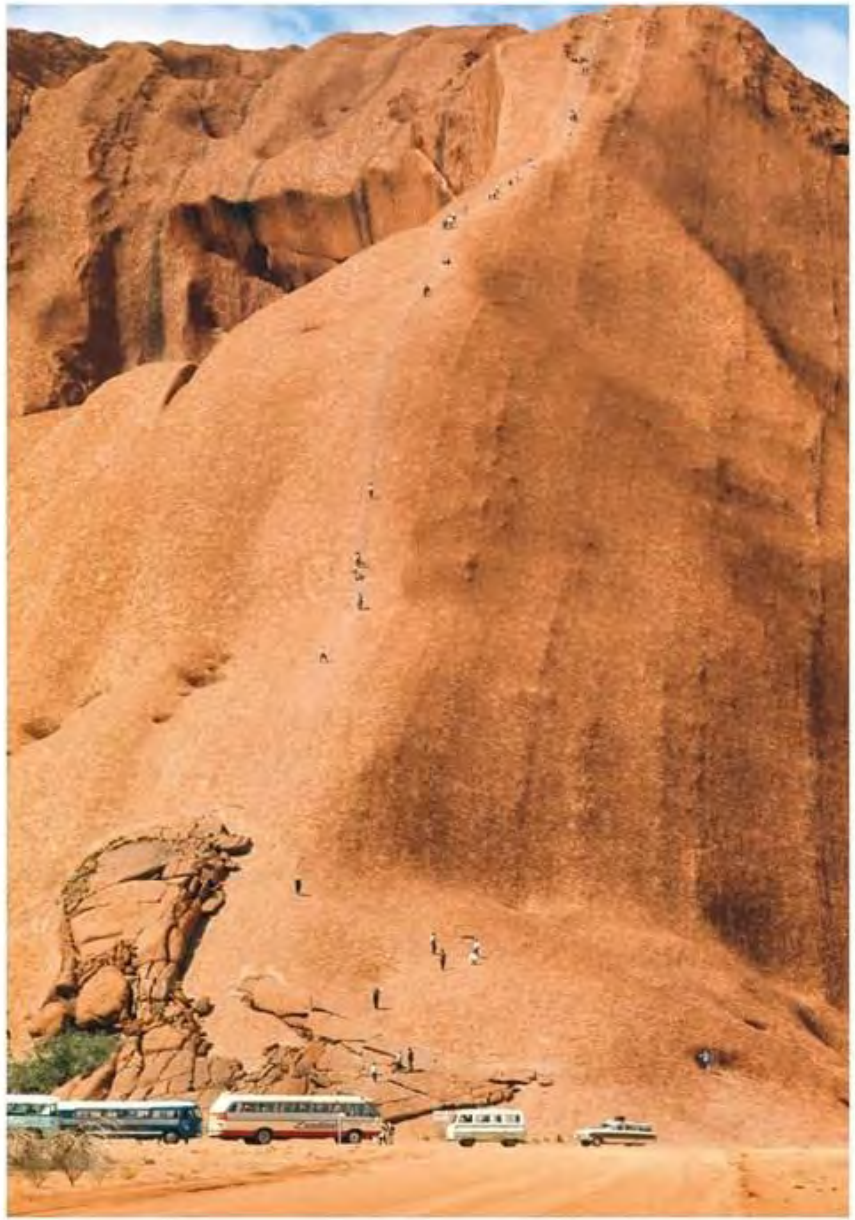
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CENTRAL HOTEL
COLD BEER
CARPENTARIA
SHIRE



ABOVE

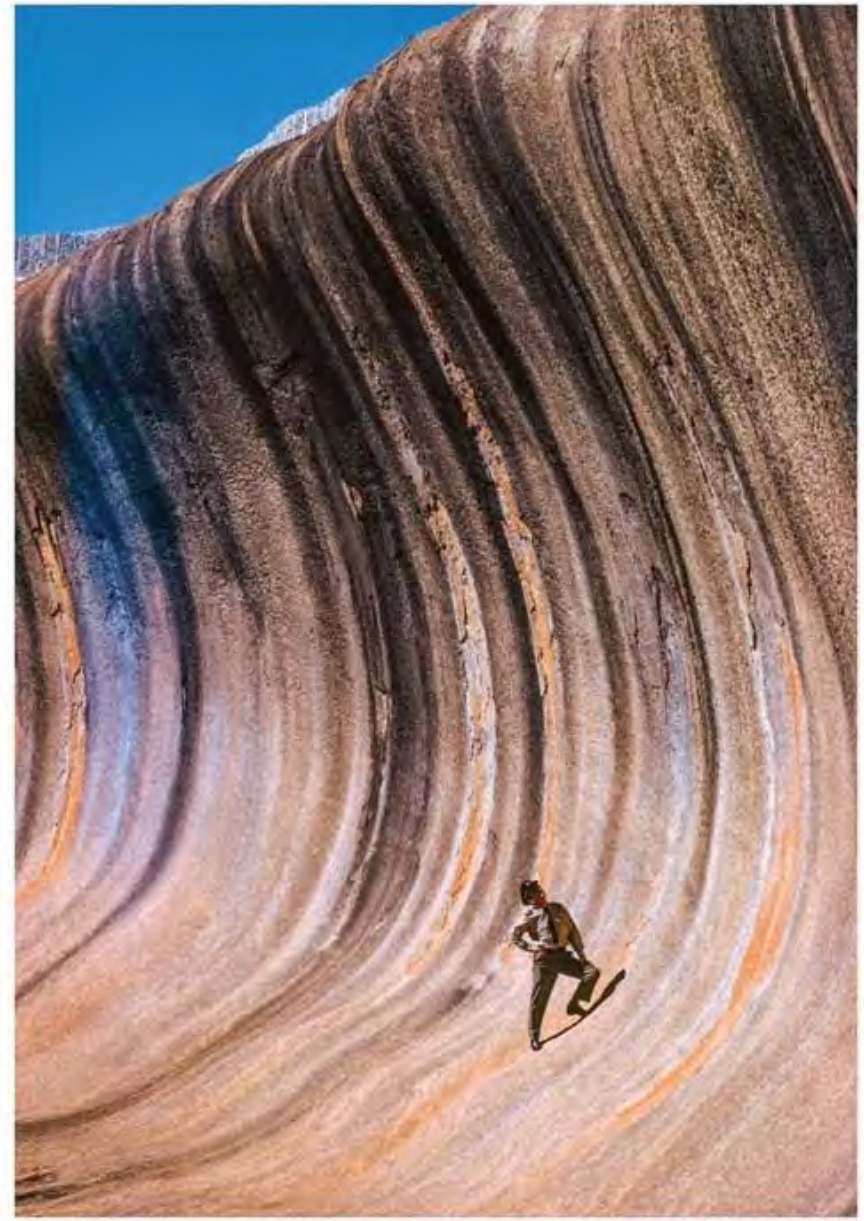
SAM ABELL
Australia, 1990

Standing in the dry grass bordering the Great Sandy Desert, an Aboriginal hunter displays a freshly killed Australian bustard, or "bush turkey." Many young men like him were forsaking town and city and cattle station and returning to the ways of their ancestors, who had managed to survive in this barren wilderness for many thousands of years.

OPPOSITE

ROBERT B. GOODMAN
Australia, 1962

A ranger stands in the lee of a massive granite breaker called, appropriately enough, Wave Rock. Located near the small town of Hyden in Western Australia, the startling formation—whose base was worn away by eons of wind and water, leaving that overhanging crest—contains crystals dating back 2.5 billion years, making it some of the oldest rock in Australia.







PAGES 280–281
SAM ABELL
Australia, 1990
The moon rises over a landscape that looks like it could be found on Mars. Yet these eroded sandstone domes called the Bungle Bungle Range have been looming over what is today called the Kimberley region for some 370 million years, since long before dinosaurs left their tracks in Australian bedrock—indeed, long before Australia became a separate continent.

ABOVE
ANNIE GRIFFITHS
Australia, 2000
Ferries churn across that lovely harbor in Sydney's annual Great Ferry Boat Race, or Ferrython. Left far in their wake are the city's two most famous landmarks, the white shells of Danish architect Jørn Utzon's unmistakable Sydney Opera House, finished in 1973, and the massively arched Sydney Harbour Bridge, whose last rivet was fastened four decades earlier, in 1932.



OPPOSITE
ANNIE GRIFFITHS
Australia, 2000
At precisely midnight on January 1, 2000, more than 20 tons of exploding fireworks set Sydney metaphorically ablaze. Located closer to the international date line than any other of the world's major metropolises, Sydney was ensuring it would be not only the first city to usher in the new year but also the first to welcome a new millennium.



ABOVE
DAVID DOUBILET
Australia, 2000
A plane flies over the maze of reef and shoal and island and channel that constitutes Australia's Great Barrier Reef. Nearly 1,250 miles long and upwards of 160 miles broad, the coral-line nooks and crannies nearly amount to a submarine California, although one broken and fragmented. As Doug Chadwick put it in the January 2001 issue, the Great Barrier Reef is "actually a commonwealth of at least 2,600 reefs."

OPPOSITE
HOWELL WALKER
Australia, 1948
Perhaps the ichthyologist on the Arnhem Land Expedition envied them their skill, but the lads standing on the beach of Chasm Island, just off the coast of Arnhem Land, have every reason to smile. A big pigfish and a parrot fish speared in the Gulf of Carpentaria will make tasty meals.





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Edited by Reuel Golden

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Helmut Newton

FEMMES SECRÈTES

Matthias Harder and Philippe Garner, By (artist) Helmut Newton

Helmut Newton's signature visual language - provocative, erotic, untouchable - came to redefine editorial photography. Fifty years on, his impactful first publication remains as striking and seductive as ever. This anniversary re-edition invites us to encounter (or rediscover) one of the most influential photobooks of the 20th century.

- Some things age gracefully. Others refuse to behave. Fifty years on, Helmut Newton's first publication, a book that elevated his name far beyond the pages of fashion magazines, returns in a landmark, international re-edition.
- Here are the women: glamorous, commanding, seductive, and in control. Here are the clothes, cars, hotels, pools, bedrooms, and immaculate interiors. Here are the cultural icons of the time, from Paloma Picasso, Veruschka and Elsa Peretti to Karl Lagerfeld, David Hockney, and Charlotte Rampling. And here's Newton, orchestrating it all with his famously sharp eye and subversive sense of humor.
- This 50th-anniversary edition preserves the source selection and sequence of photographs, alongside Newton's own reflections and Philippe Garner's original introduction.

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BUTT
● NEW BUTT
A trip through 2020s queer
culture with BUTT magazine
TASCHEN



NEW BUTT

Edited by Taschen

BUTT is back: and still super queer. Celebrate the magazine's 25th anniversary with the best interviews, photography, and artwork from BUTT's revival since 2022. With seminal voices, new intergenerational dialogues, and contributions from famous artists, this edition captures the wit, creativity, and enduring spirit of the global BUTT community.

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● HOT

ARCA'S LIBIDO

Venezuelan superstar Arca produces music that, like her highly public transition, offers glimpses of the most fabulous future. The 32-year-old came up in the New York and London underground nightlife scenes, and now lives in Barcelona where she continues to experiment with new sounds in her bedroom. Arca and actress Sophia Lamar, doll icon of New York club kids since the 80s, catch up about what else goes on in her most private space other than making music.

● Interview by Sophia Lamar
● Photography by Bruno Staub
● From BUTT 31, 2022



● **ON THE TONGUE.** Arabic is a profoundly diverse and poetic language, with a zillion words for gay sex to match. Wet, open, domestic, bovine... Here are some favorites from Marwan's faggy glossary.

بـلّاعة (Ballā'a)
'Mouth of a drain', i.e. someone who swallows; used to refer to men performing fellatio on other men. (Palestine)

ضبـع.ة (Ḍab'.a)
Arabic for 'hyena'; refers to a man or woman who is sexually insatiable. Hyenas cannot hunt, so they target the protruding body parts of animals, like testicles and tails. (Syria)

خور (Khor)
'Creek' in reference to the anus; used among gay men to refer to a bottom, and particularly a promiscuous one who is assumed to be constantly wet with fluids. (Kuwait/Oman)

لاحستـنـه الـبـقـره (Lāḥsitnuh al-bagarah)
'Has been licked by a cow'; derogatory term to refer to gay men. (United Arab Emirates)

عقـربـة ('Aqraba)
Very effeminate gay man; trans woman. Arabic for 'scorpion' – refers to a (cisgender or trans) woman who tries to 'steal' a gay man's partner. (Syria/Lebanon)

دُنـبُـگ الـعـيـر (Dunbug al-'Ir)
'Cock drum'; the dunbug is the goblet drum or darbuka in Iraqi dialect; refers to someone who craves cock and can keep taking cocks one after another, just like a drum receiving beats from the drummer. (Iraq)

نـجفـة (Nagafa)
'Chandelier' in Egyptian dialect; flamboyant and effeminate; gay. (Egypt)

شوّايـة (Shawwāya)
'Grilling rack'; refers to versatile gay men who flip over during sex, like meat on a grill. (Morocco/Tunisia)

حفّـار (Ḥaffār)
'Digger'; refers to the act of 'topping' in gay sex. (Tunisia)

لـوبـيـا (Lūbya)
'Cowpea'/'white bean'. Used by the younger generation in the LGBT community to refer to each other. (Morocco)

them, putting them in order. As a kid I'd collect family passport photos in a notebook. Later on I became obsessed with the Spice Girls. I collected everything I could find.

Which Spice are you?

Ginger! Of course. The faggot, the attention seeker. Can't shut up. But Geri Halliwell always managed to do so much with so little. I have a lot of respect for her. I had folders of magazine clippings... I'd always do this. Fast-forward to having desktop folders and then a very short-lived Tumblr page called Attaboy. It was a mixture of stuff – Arabian queers, but also, like, Lana Del Rey. The folder on my desktop kept growing and growing.

What was the "Aha!" moment?

One day I saw a picture on Facebook of graffiti on a wall that said something like, "Queers are here" in Arabic. Someone replied, Takbir, which is the Muslim equivalent of "Amen". And I thought, not Takbir, but Takweer. God isn't great, God is queer.

Bless.

So I started putting my ideas on Instagram and quickly realized that I was creating a kind of archive. In the beginning I really had no idea, but it came from a frustration that all the queer references that me and my young faggy friends in Beirut grew up with seemed to be dying out and were being replaced with a kind of 'RuPaul's Drag Race' history.

One of my favorite things on the Takweer Instagram page are these bad Arabic tattoos you've found in gay porn videos.

Basically, I'm having a glass of wine and watching porn and I notice that Diego Sans has a tattoo on his arm in Arabic that says, "Family comes first". He's always holding some guy's head to throat fuck them and you just see "family". Like, amazing. (both laugh)

How did Takweer lead you to make the 'Glossary'?

I've always been fascinated with wordplay and typography. What we call the Arab world is actually 22 countries vaguely described as having Arabic as an official language, and we all have wildly different dialects. Sometimes in the comments section on Takweer someone will use a specific word I've never heard before and I'll have to ask them what it means, and it's because they're from the Gulf or from Egypt.



● **Marwan designed this definitive Rihanna tome. Cunty!**

And then it became a book?

Then, in January 2020, I left my design agency job of seven years. I thought I was about to conquer the world... I had just designed Rihanna's book, I had been working with Art Basel. And suddenly the pandemic hit, and I had nothing. But I did have time. So I put out Instagram polls and collected answers for, like, 'What words are used in your culture and your part of the Arabic-speaking region to refer to queerness?' I was blown away by the wealth of responses.

What are some of your favorites?

A clear favorite is shawwāya which, if I'm not mistaken, is from Tunisia. It means to be a "barbeque grill", and it refers to a vers gay man. Like a piece of meat, you have to flip him over every now and then.

As in, 'He says he's shawwāya, but he really just wants to get spit-roasted.'

It's true. There's a Palestinian phrase, byākul min ṭizo, which means "he eats from his ass". He's such a hungry bottom, he doesn't eat from his mouth anymore. He just devours from his hole. It's one of the illustrations in the book, this person whose face has become an ass and is devouring a sausage.

These sujuk are delicious, by the way...

There are running themes in the book. So one of them is worms. Like, he has a worm in his butt, which is not so nice, because either you're riddled with disease because you're gay or this worm in your butt is itchy and the only way to get rid of it is to be fucked. There's also the theme of fluidity and being liquid. In

● SIX GLORIOUS FACTS ABOUT NHẬT-VŨ ĐẶNG....

Fact #1: The badass muttonchops originated from a Turkish barbershop accident and are key to Nhật-Vũ's sex appeal.
'As an Asian guy with lots of facial hair, I'm kind of a unicorn. I definitely get more attention from scruffy guys, but nowadays twinks, too. In Vietnamese gay hierarchies, there are even a lot of younger guys calling me "daddy" now. Go figure.'

Fact #2: Nhật-Vũ's identical twin brother is a dentist, an artist, and extremely pansexual.
'We have shared a few partners, but when people proposition us, we get a little creeped out. Like, pick one!' My brother used to visit me in Berlin, and this guy once came up to me in Berghain and was, like, 'Now I know what your ass tastes like.' I was like, 'WHAT? Oh shit. No, you just hooked up with my brother.'

Fact #3: Nhật-Vũ hails from the Dutch town of Hoorn, a historic hotbed of trade.
'Our parents were both refugees, and growing up, we spoke Vietnamese. I still remember our first day at school in the Netherlands. We arrived, sat down, and realized we didn't understand anything. My twin brother and I panicked and tried to run away, but the teacher blocked the door. We bit her in each arm and bolted.'

Fact #4: Neck-focused Nhật-Vũ designs sleek jewelry popular with globetrotting deejays—just make sure it doesn't wear you.
'A guy wearing jewelry can definitely turn me on. But it depends—it's all about swagger. Attitude. I love necklaces because I love the neck, definitely the most sexual area.'

Fact #5: While Nhật-Vũ is no Communist Party card carrier, he does see Vietnamese history differently than his parents.
'In their minds, Vietnam is still a very dangerous place. My parents were on the losing side of the war—they fled in 1981. But if it wasn't for Ho Chi Minh, we'd probably have a similar, fractured situation to North and South Korea. At least now you have a single country where people can travel freely. On the street, people even seem happy, unlike in the streets of Berlin. It's such a vibrant environment—everyone is cooking and eating in the streets. Sure, Vietnam is a communist country where you have limitations on self-expression and criticism against the government. But Europe isn't all that different. At least over here, they're honest and direct about it, whereas in the West it's hidden behind a façade.'

Fact #6: Nhật-Vũ lives with his partner Ouissam, a wickedly hairy deejaying French-Algerian hunk.
'We met on my first visit to Vietnam in 2017. I fantasized about him being my boyfriend for years. Finally, in 2022, we kissed and he asked, 'So how long do I have to wait until I can propose?' The question didn't freak me out, which was a very very good sign. I think he's my soulmate.'





Well, either I'm nice on the eye, or this
person That's passing me by - Has never seen one like me
before. We endure it. KNEE DEEP, WE KEEP POURING
Life force in void.

...You ARE MORE TH OF THE THINGS
YOU DO WRONG IN SOMEONE WHO
DIES



◆ Hari played the title character in 'Barbie', the 15th highest grossing film of all time which has the added prestige of being banned in numerous countries.

Zak: So we were supposed to do this interview in Fort Lauderdale. But then I got food poisoning.

Hari: That would've been so much fun! Oh my god.

You mentioned it was your first time visiting your parents since they retired to Florida from the Boston area. How was the trip?

Sweet. I'm curious about what this new era of coming home to Florida is going to feel like. I took it for granted that I'd always be a Northeast coast girly. But my parents just seem so happy there. And frankly, I'm happy if they're happy.

Does it make you feel old that you have Jewish parents retired in Boca Raton?

Yeah. They don't seem to feel old about that, though. I'm the one who feels old.

And then you flew to LA — where I saw you were photographed with Meryl Streep at the Academy Museum Gala. How was that?

That was a glamorous weekend. I went out to California to pick up my boyfriend, Ludwig, because he was working there the whole month, but then it kind of turned into a work weekend. I was kind of sad that I couldn't get a plus-one to the Gala, but then I asked Dua Lipa if she could get one, and she said she couldn't either. So that made me feel a little better.

So Ludwig is known as a handsome bisexual. He calls himself a "bicon".

He's kidding! (both laugh) Not about being bi. But about, you know...being biconic, maybe.

How long has that been going on?

We started seeing each other in March, and I remember in May I asked him if he wanted to come with me to the 'Barbie' premiere in LA. And when we were out there, we both confessed that we had called each other boyfriend or girlfriend behind each other's backs. And at that point, we just went for it. It was sort of a hard launch on the pink carpet. It probably isn't ideal to navigate the early stages of your relationship when you are experiencing an unprecedented moment of visibility, but that's just what happened. I think we're doing a pretty good job. I'm really happy.

How do you feel like dating is different now that you're in your thirties and further along in your transition?

I never talk about this kind of stuff in interviews...

I mean, it's BUTT so we'll definitely talk about your sex life.

For sure. Why not talk about it? In the past five years, I felt like I'd become like a pretty decent friend. I've learned about platonic love and accountability and you know, all that stuff about chosen family, but it's romantic relationships that have always been...I've always felt impaired by them. They freak me out. They aren't controllable in the same way as work is. They're higher stakes than friendships. They make me feel vulnerable and scared.

You're not alone.

I picked up an anxious attachment style somewhere along the way — a fear of being left, I mean. It's been, not the hardest part of my life, but the most mystifying, I guess — and not in a great way. But it's always been the thing that I've pined for the most.

And now you have it.

True. It feels like a relationship that needed every second of preparation and life experience that preceded it. It changes the way I see everything, and feel things specifically. But at the same time, I'm trying with everything I've got to make sure I remain an independent person, because my instincts — whether it's as a woman or as an actress or whatever — are to sublimate myself into a relationship. It's a weird thing that only happens to me in romantic relationships.

Waitress: More coffee?

Uhh...yes, please.

Waiter: You doing okay here?

We're doing great, thank you. In this case those feelings aren't going to fly — especially not with someone like Ludwig, who is practical and independent and not prone to romanticizing things. It feels very adult. And while the stakes have never been higher, I've never felt more certain that he and I, us collectively, are going to be okay, no matter where it goes.

Why do you feel like the stakes have never felt higher?



UNZIP

- Denim obsessions by Benjamin Fredrickson
- From BUTT 36, 2023



NEW BUTT

Edited by Taschen

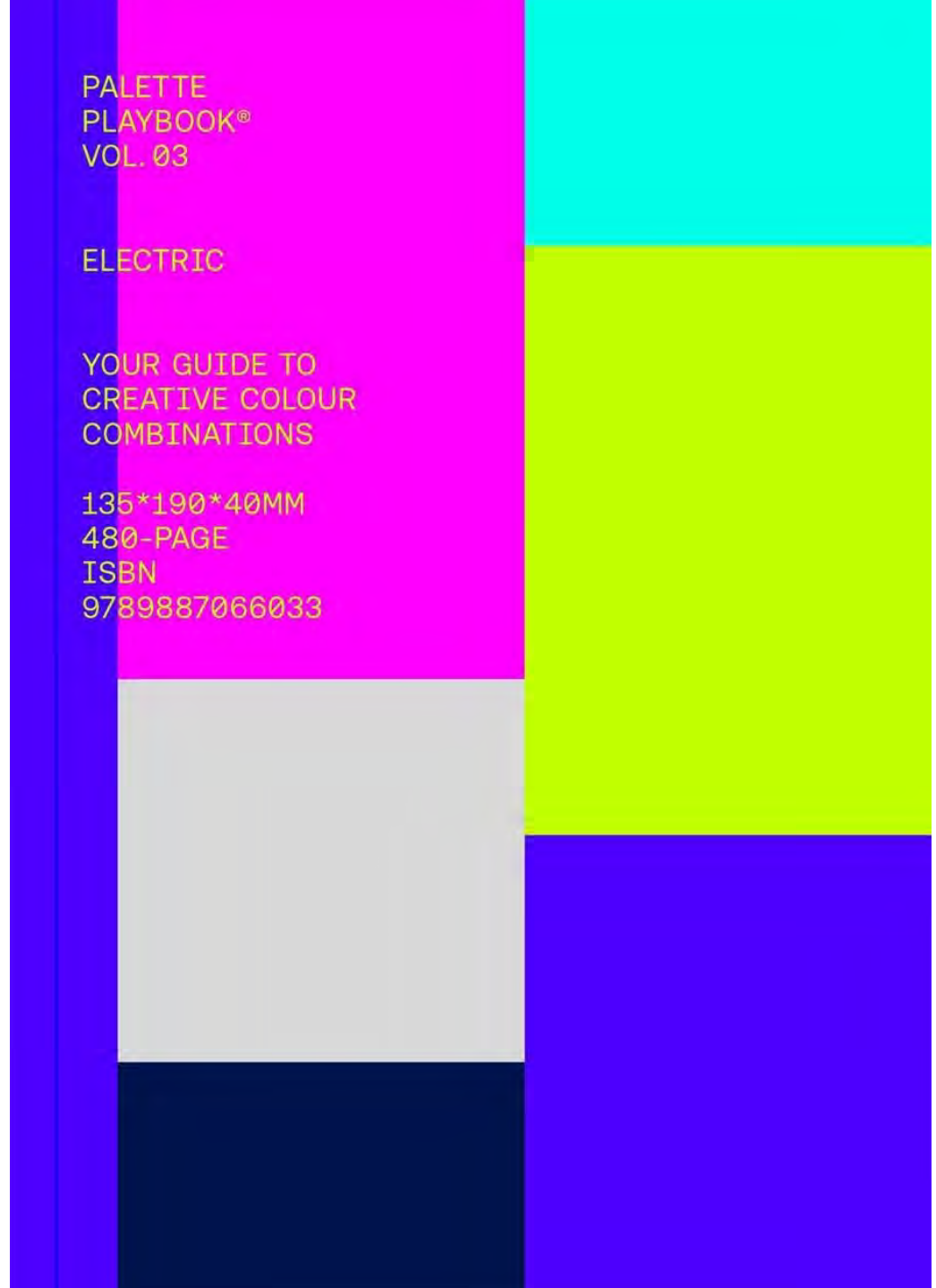
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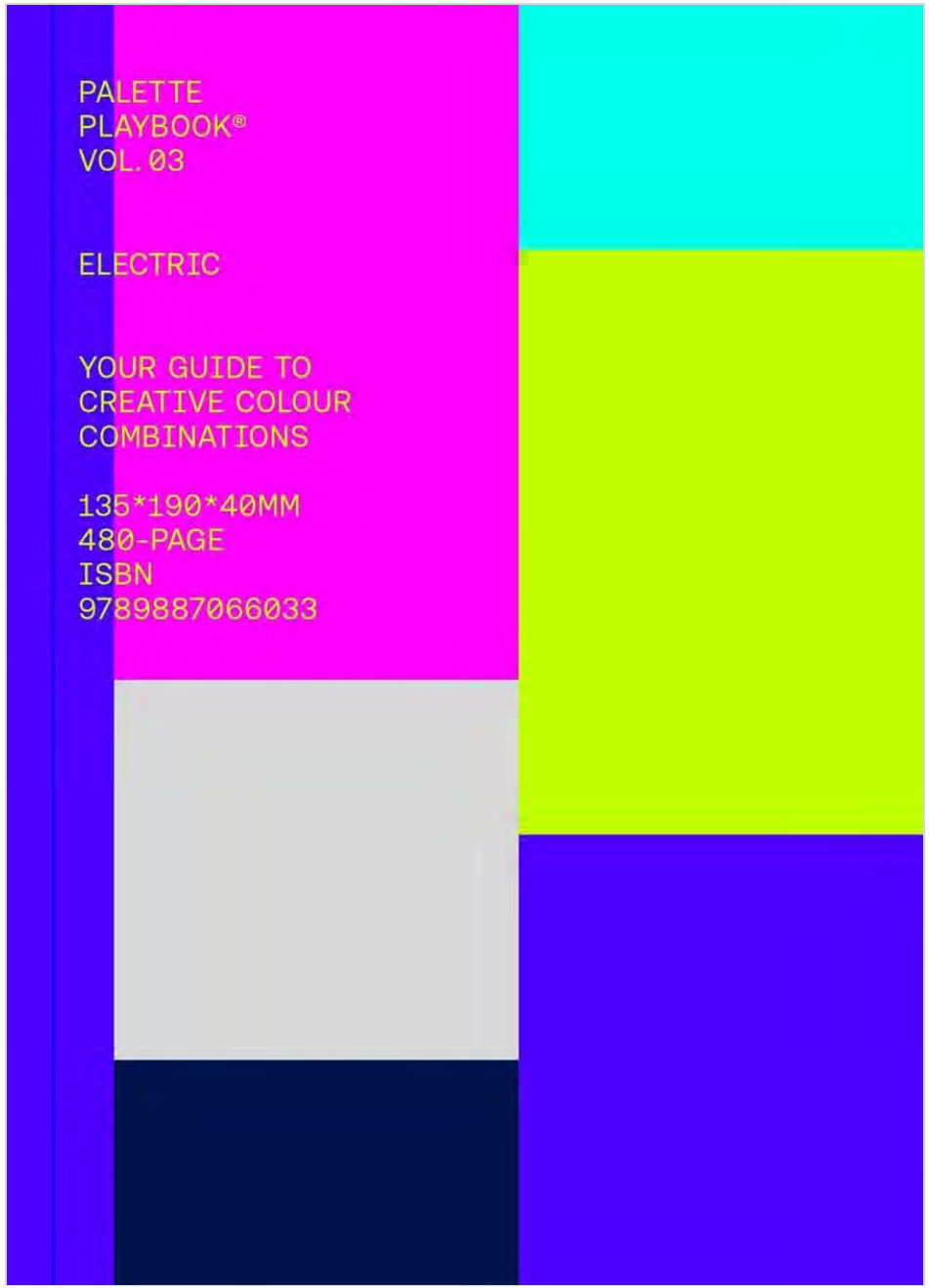
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WORK TYPE:	EVENT IDENTITY
DESIGN:	OUT OF OFFICE
PROJECT YEAR:	2023
CLIENT:	GREEN STONE
SPECIAL CREDITS:	[CURATOR] MILLY LIU [COORDINATION & SPACE PLANNING] GREEN STONE [IMAGE COORDINATION] HEM HEM STUDIO

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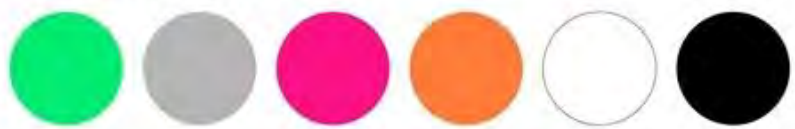
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PROJECT YEAR:	2017
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DESIGN: BAILLAT STUDIO

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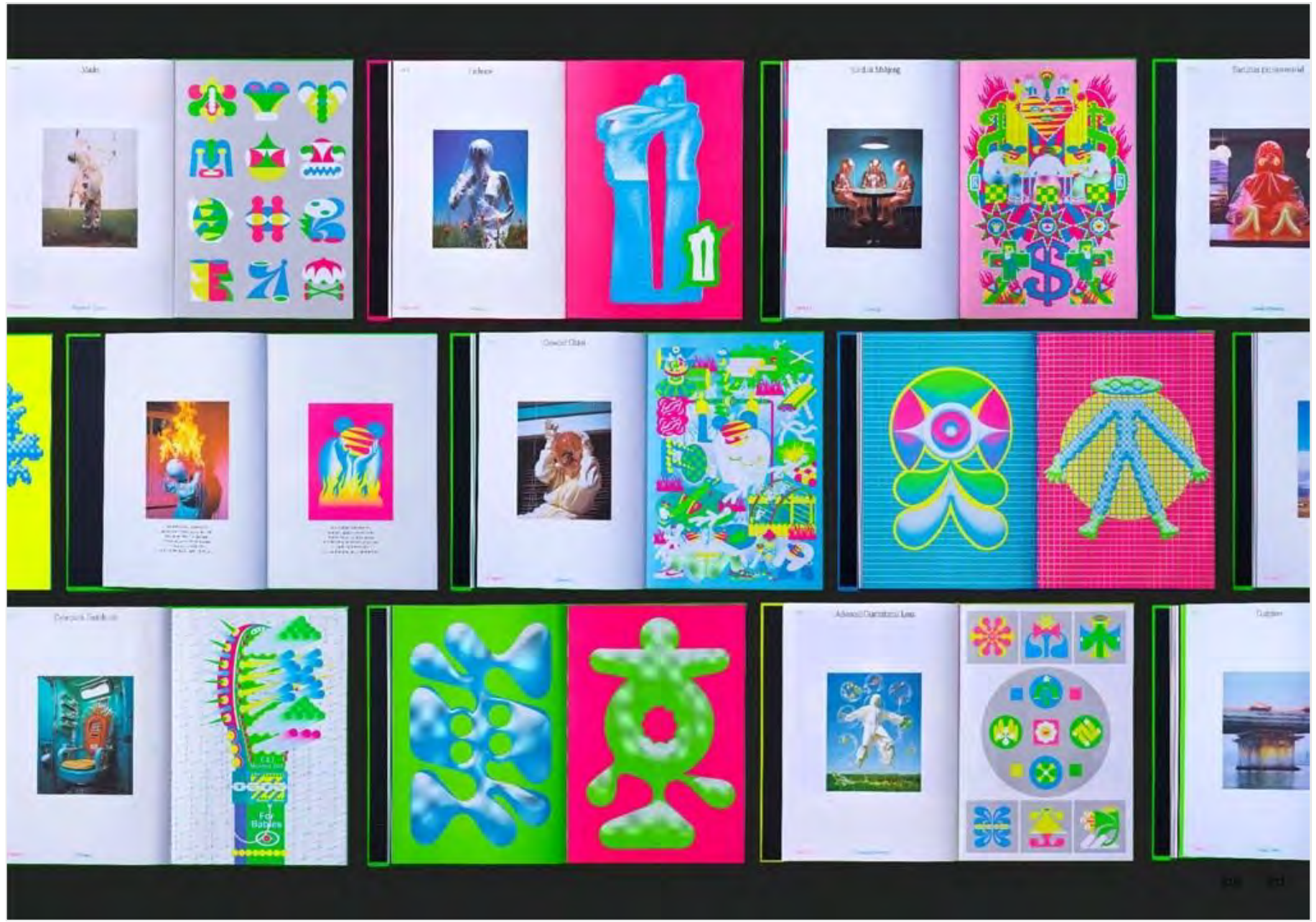
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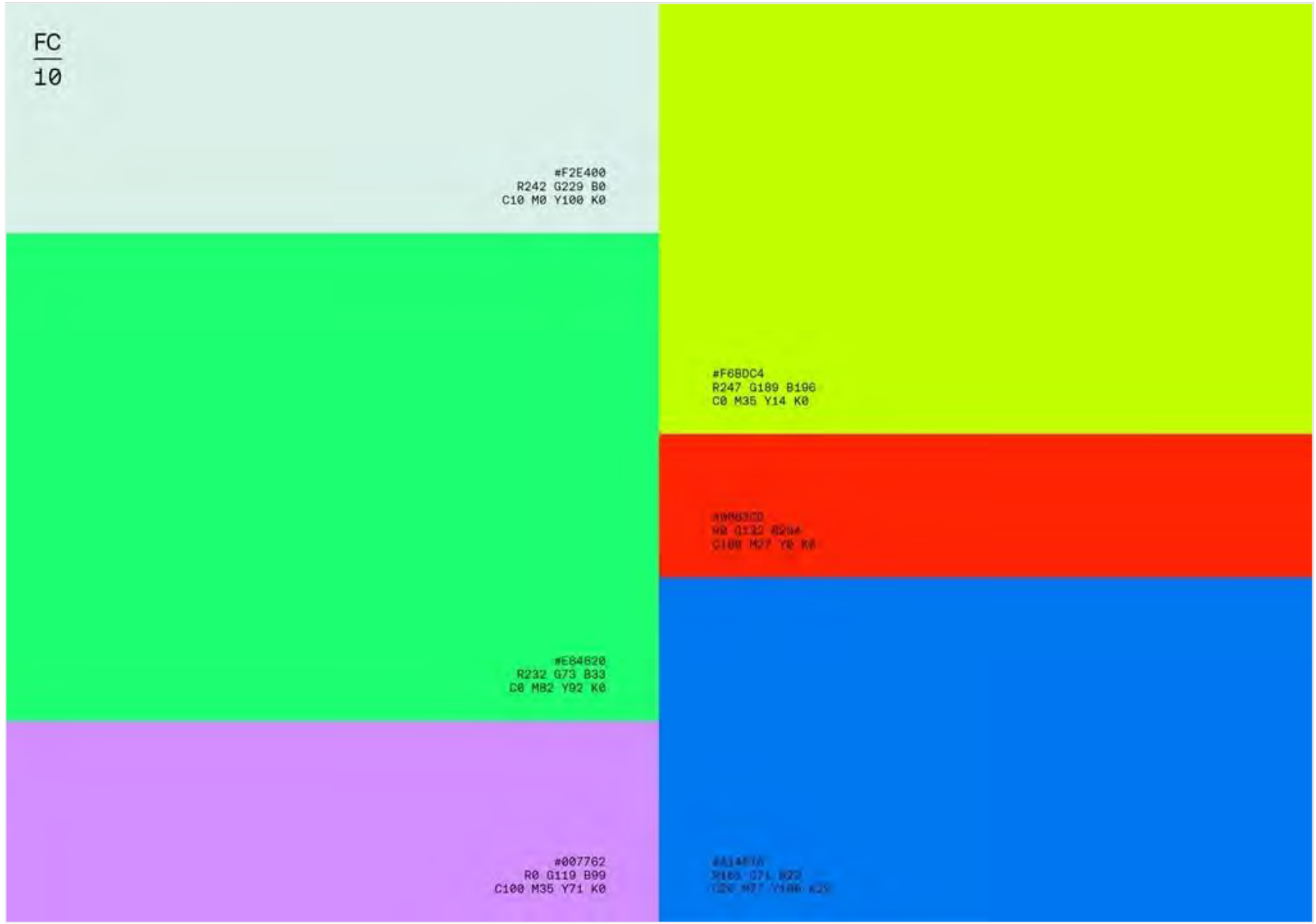
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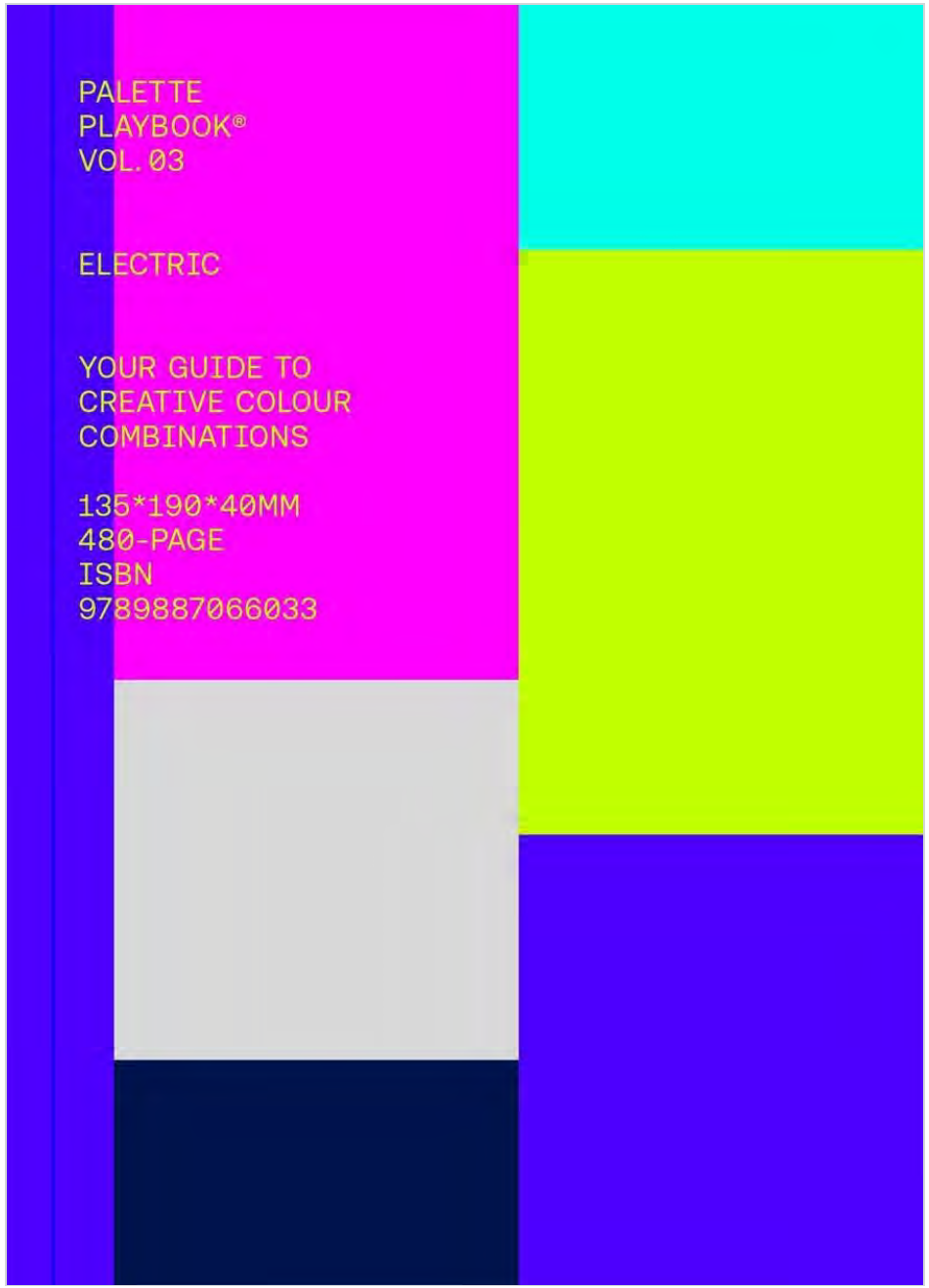









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Palette Playbook 04: Dreamy

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Soft, atmospheric, and evocative, *Palette Playbook Vol. 04: Dreamy* explores colour combinations that blur the line between reality and imagination.

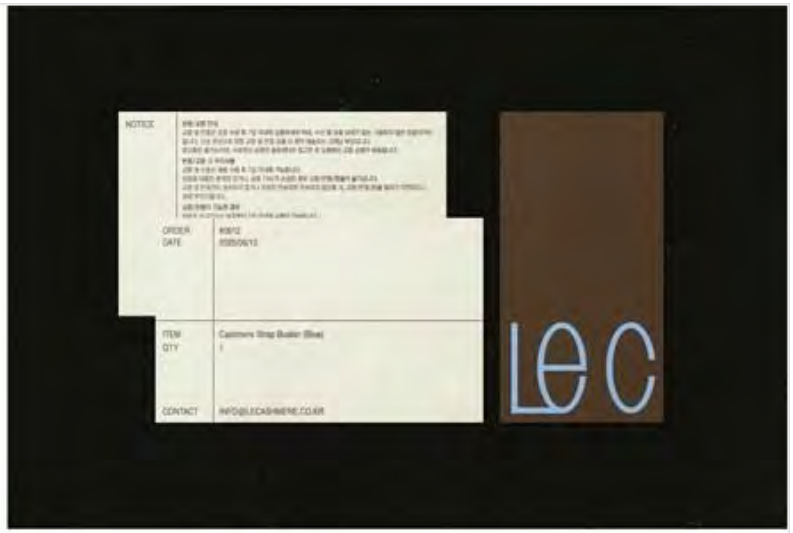
- Featuring delicate gradients, hazy pastels, muted tones, and luminous hues, this volume captures the visual language of wonder, nostalgia, tranquillity, and reverie.
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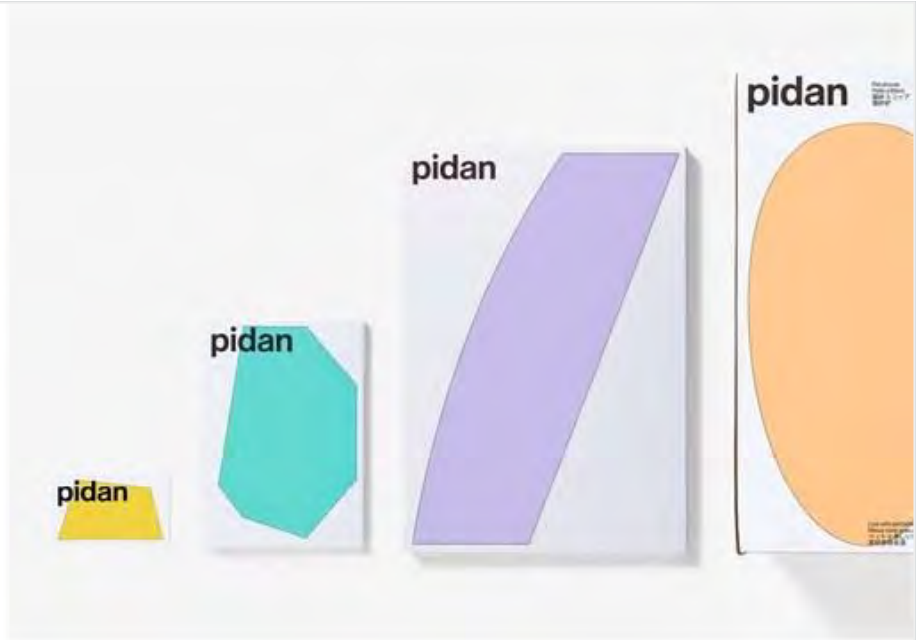
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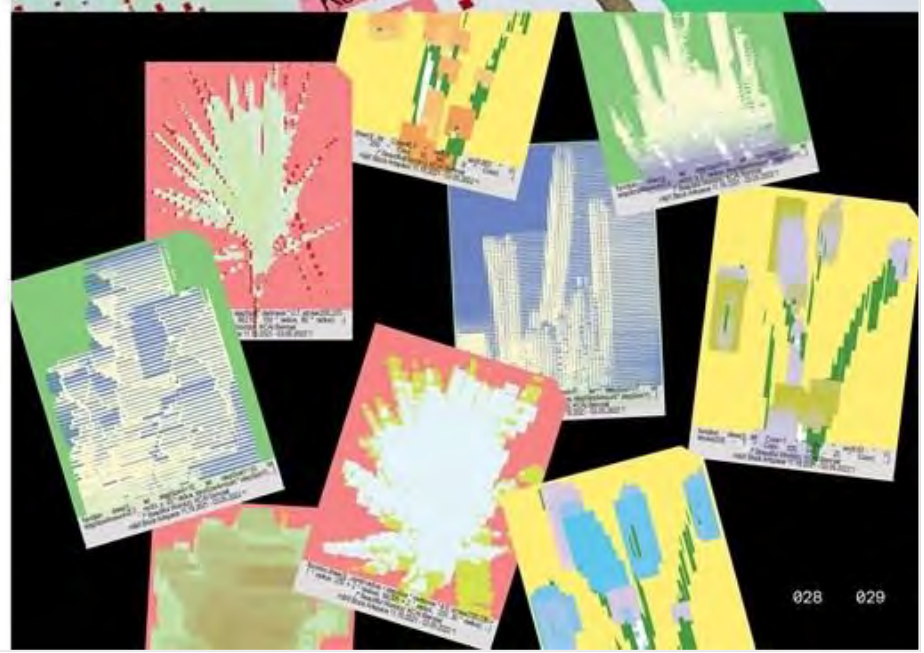
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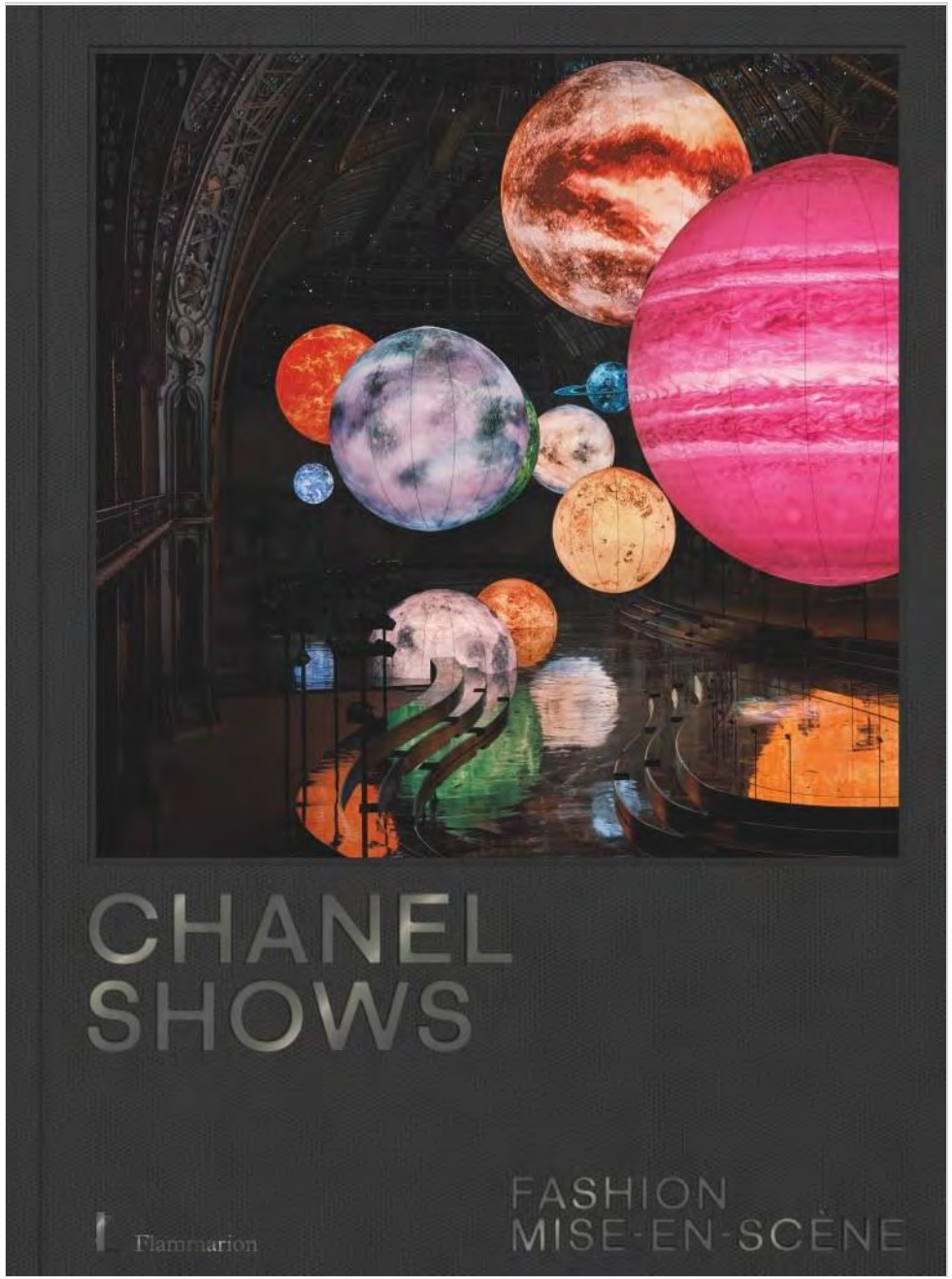
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CHANEL SHOWS

FASHION MISE-EN-SCÈNE

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Chanel Shows: Fashion Mise-en-Scène

Text by Sonia Rachline, Foreword by Tilda Swinton, Introduction by Emilie Hammen

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UN DISPOSITIF OPTIQUE ET CINÉTIQUE

La multiplication des miroirs devient systématique dès le début du siècle dans les salles de réception des maisons de couture parisiennes ; les acheteurs américains s'émeuvent de ce goût pour la surface de verre poli. Depuis les splendeurs des galeries à Versailles, ces espaces de lumière et de perspective démultipliées participent d'une certaine idée de l'architecture française[6]. Mais ils trouvent surtout un usage naturel dans ces enfilades de pièces à travers lesquelles se meuvent les mannequins pour que les regards experts — appréciatifs et informés — parviennent à faire leurs choix parmi les différents modèles. Lorsque des travaux transforment une nouvelle fois les trois larges pièces donnant sur la rue Cambon, le goût de Gabrielle Chanel va dans le sens de cette tradition qui, en ce milieu des années 1920, s'affirme aussi et surtout au prisme d'une esthétique moderniste. Les observateurs soulignent alors l'adéquation entre cette « école de la simplicité moderne » qu'elle incarne en matière de vêtements et les choix de matériaux faits pour la décoration de ses espaces. Les lignes droites et limpides, les détails clairs s'appliquent aux jersey et crêpe de Chine comme au fer et au verre.

> Mais c'est assurément la cage d'escalier, couverte de panneaux de miroirs, qui frappe les visiteurs : Gabrielle Chanel qui seule « ose se répéter » dans ses créations — page d'une éthique du beau et de la raison — fait réaliser cette singulière composition où les silhouettes se répètent à leur tour, se démultiplient seulement pour disparaître, au pas suivant, dans les angles perdus des reflets. Attenant aux salons, plus qu'en leur centre, cet escalier va néanmoins en devenir un élément clé, photographié, filmé, dessiné. Il s'impose comme une présence décisive mais en retrait, à l'image du regard de la créatrice qui au fil des années conserve une étonnante discrétion. « Nous n'avons jamais vu Gabrielle Chanel[7] » note un journaliste en 1927. Le regard omnipotent, si ce n'est omniscient de la créatrice qui s'installe en haut des marches pour observer ses propres défilés comme la réaction de l'assistance traduit aussi cette étonnante dialectique : dans ce dispositif, elle est à la fois partout et nulle part, elle se dérobe à la vue de tous — pour mieux voir.

Les jeux de cadrages que les miroirs tapissés sur les murs produisent, ces contre-plongées que l'escalier permet, le fait aussi que ce soit tout autant les spectateurs que les modèles qui se reflètent, nous invitent à concevoir ces décors comme un singulier dispositif de vision. Une fabrique de l'image dont les mécaniques empruntent aux chambres photographiques, plus précisément encore à ce prisme pentagonal des appareils à visée reflex, où l'image parvient à l'œil par un cheminement optique. Si la fragmentation du mouvement — tout particulièrement dans l'escalier — peut évoquer la fameuse peinture de Marcel Duchamp (*Nu descendant un escalier*, 1912), c'est peut-être davantage une esthétique de la chronophotographie ou du photodynamisme futuriste qu'on peut y déceler. Car plus que des expérimentations aux accents cubistes, s'il est bien un principe dont Gabrielle Chanel investit chacune de ses silhouettes, c'est celui de la mobilité et de l'aisance qui la permet. Assis au sein de ce décor, les clientes, les journalistes et les acheteurs qui se succèdent pendant plusieurs semaines assistent à la démonstration magistrale de cette idée essentielle que la créatrice n'aura en effet de cesse de suivre au fil des décennies.

6. Caroline Evans, *The Mechanical Smile. Modernism and the First Fashion Shows in France and America, 1900-1929*, Yale University Press, New Haven, 2013.
7. « Boston Daily Store Have The Paris Opening », *Women's Wear Daily*, 2 mars 1927.





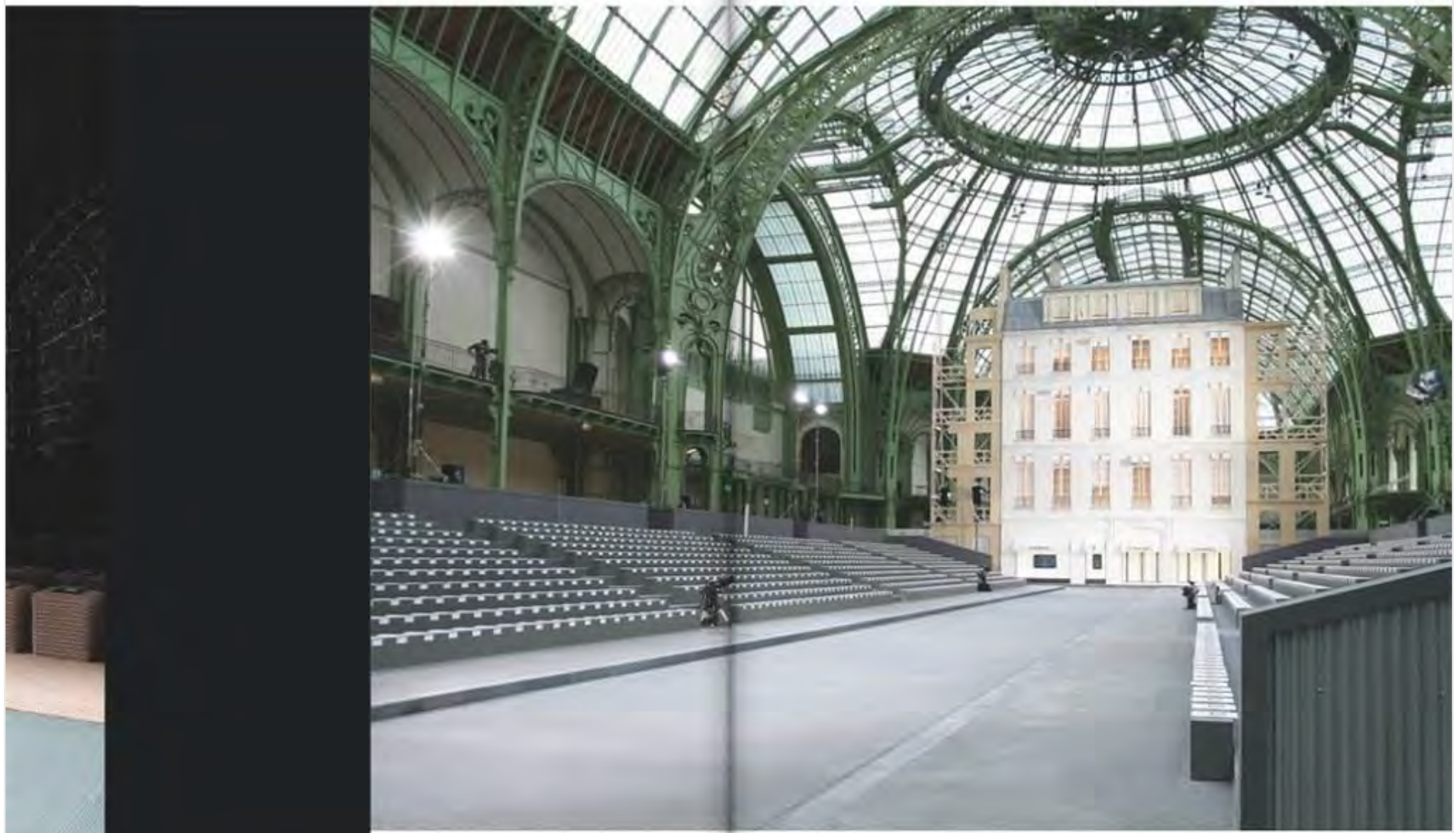


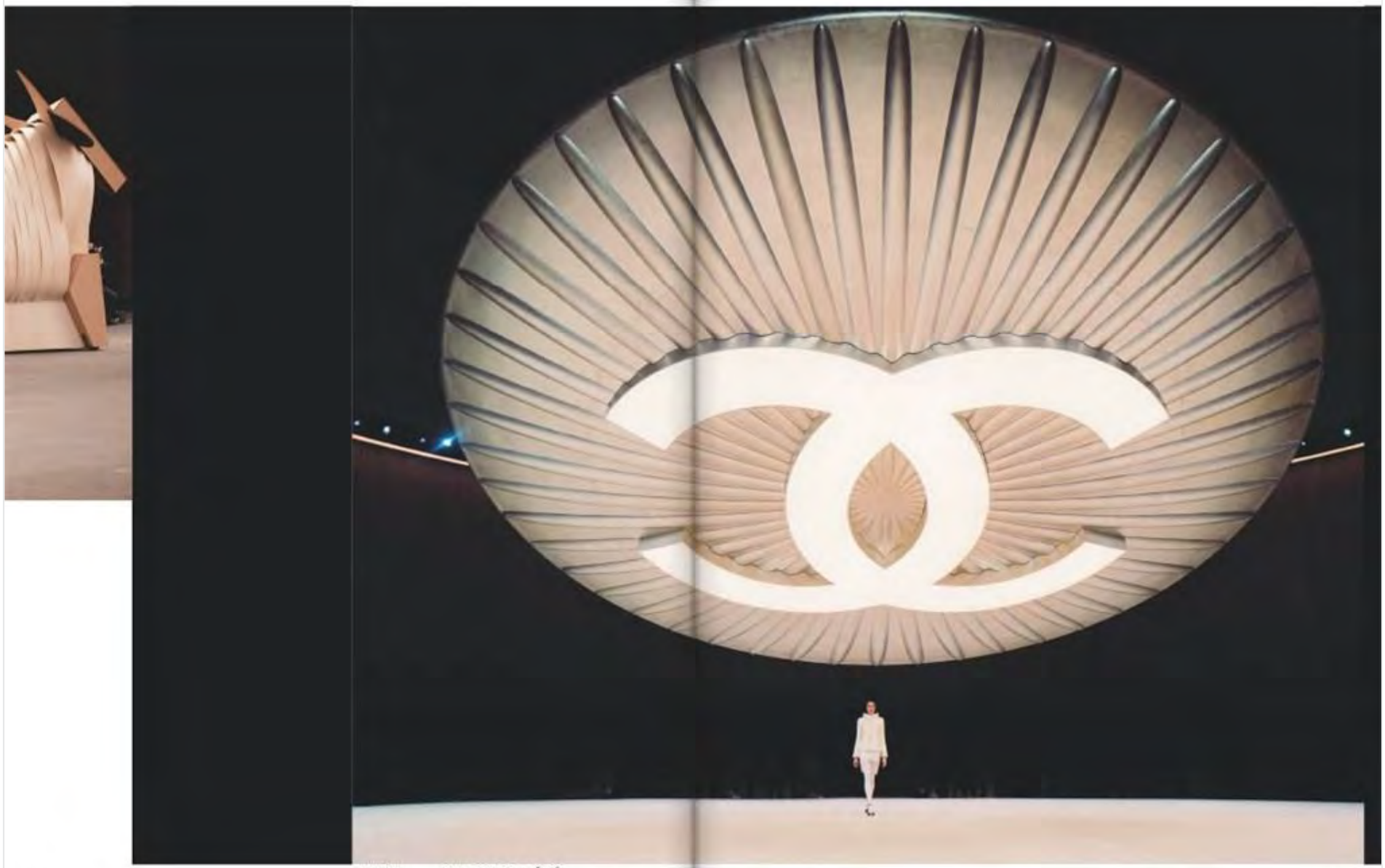

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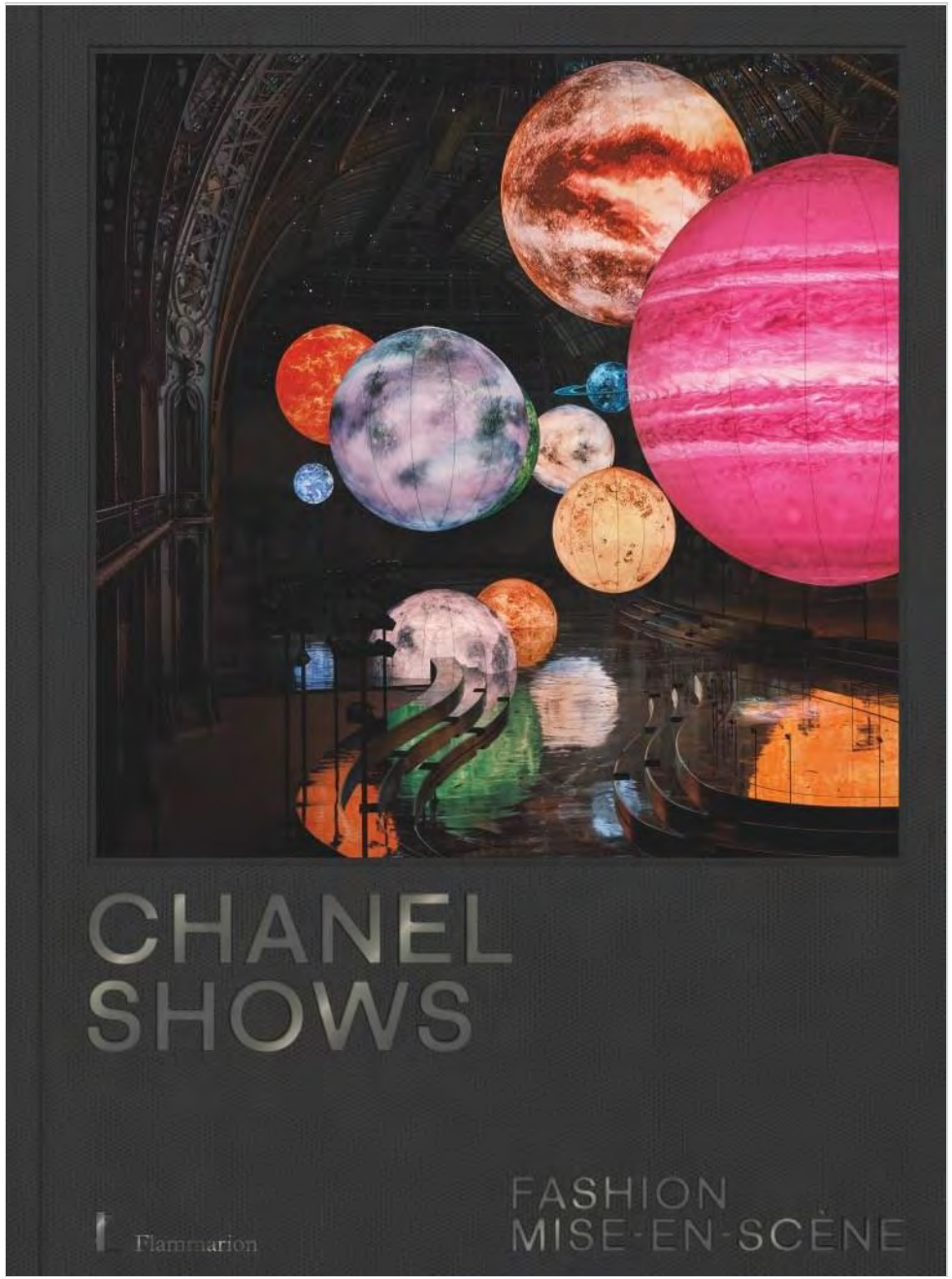












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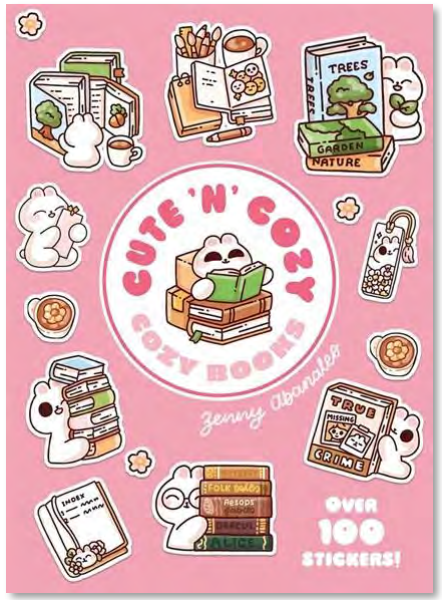
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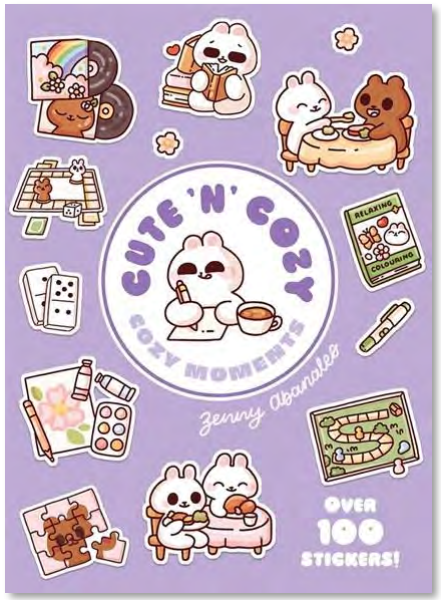
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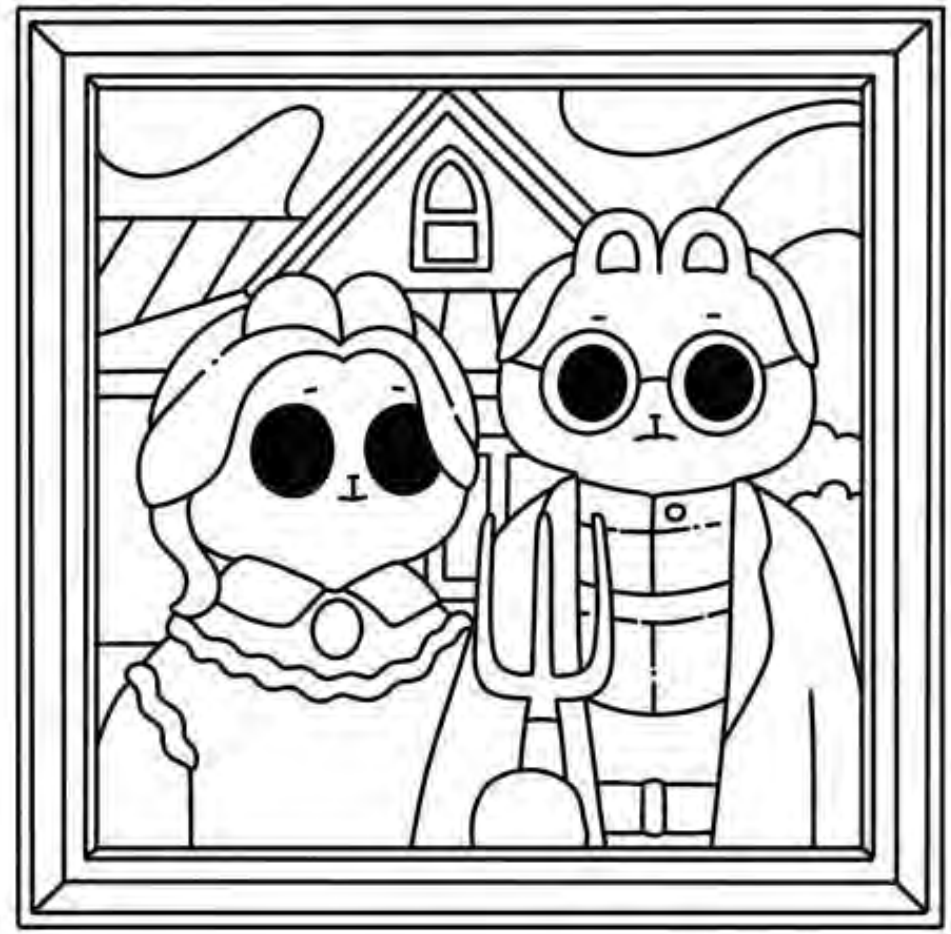
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Girl with a Pearl Earring
Johannes Vermeer (c.1665)



American Gothic
Grant Wood (1930)



Campbell's Soup Cans

Andy Warhol (1961–62)



The Great Wave off Kanagawa
Katsushika Hokusai (1831)



The Starry Night

Vincent van Gogh (1889)



Bunny with a Pearl Earring

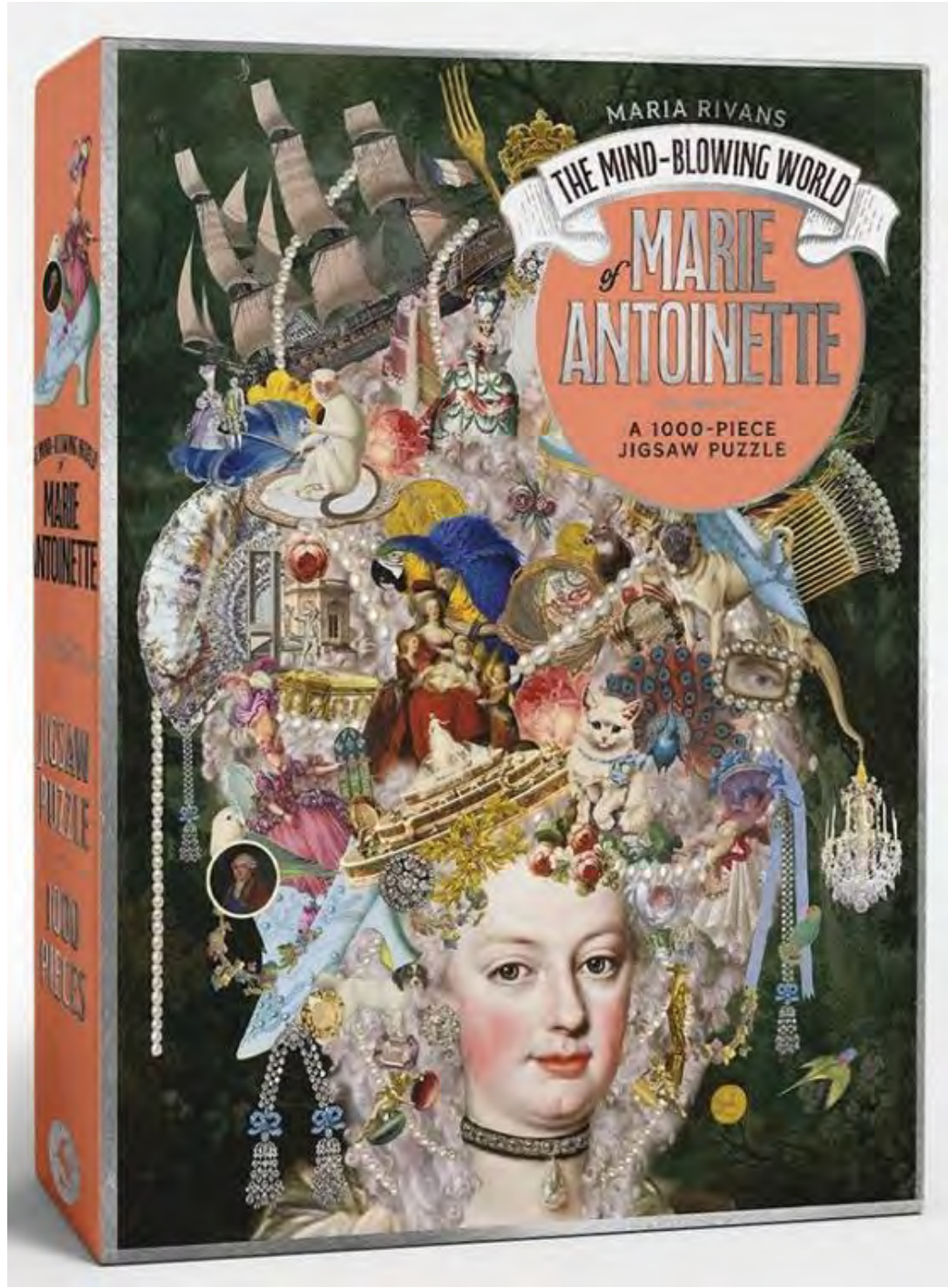
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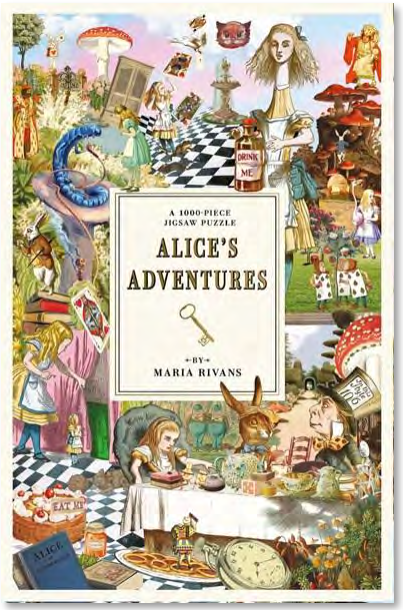
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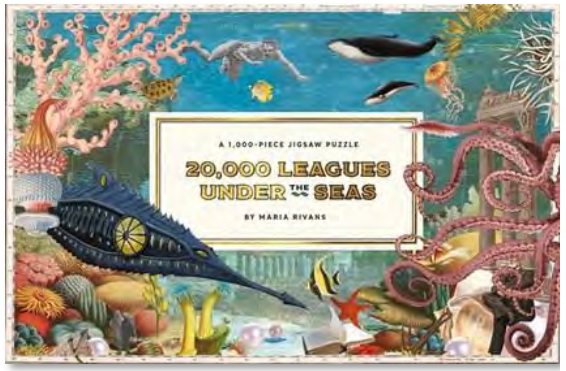
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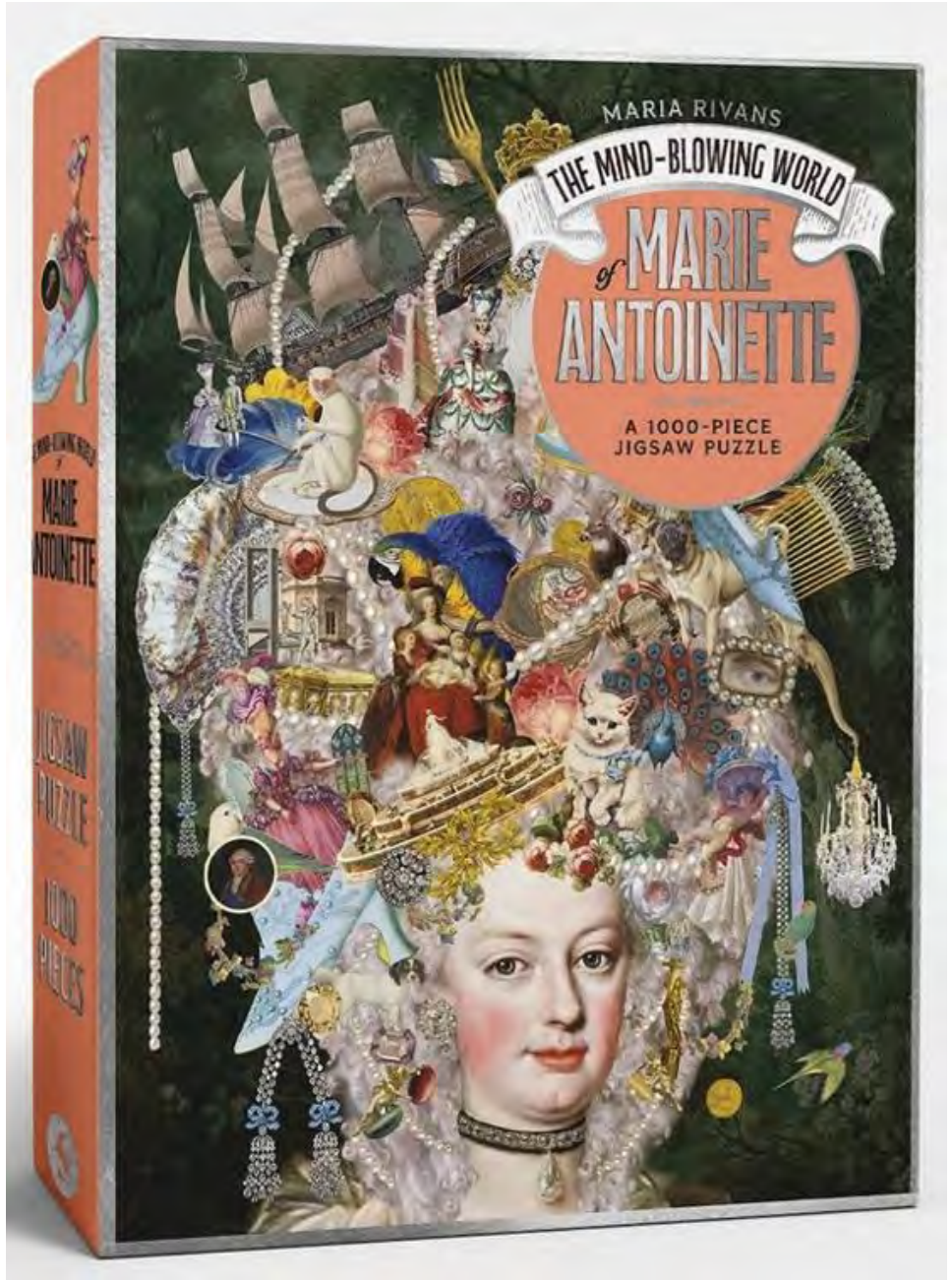
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The Mind-blowing World of Marie Antoinette

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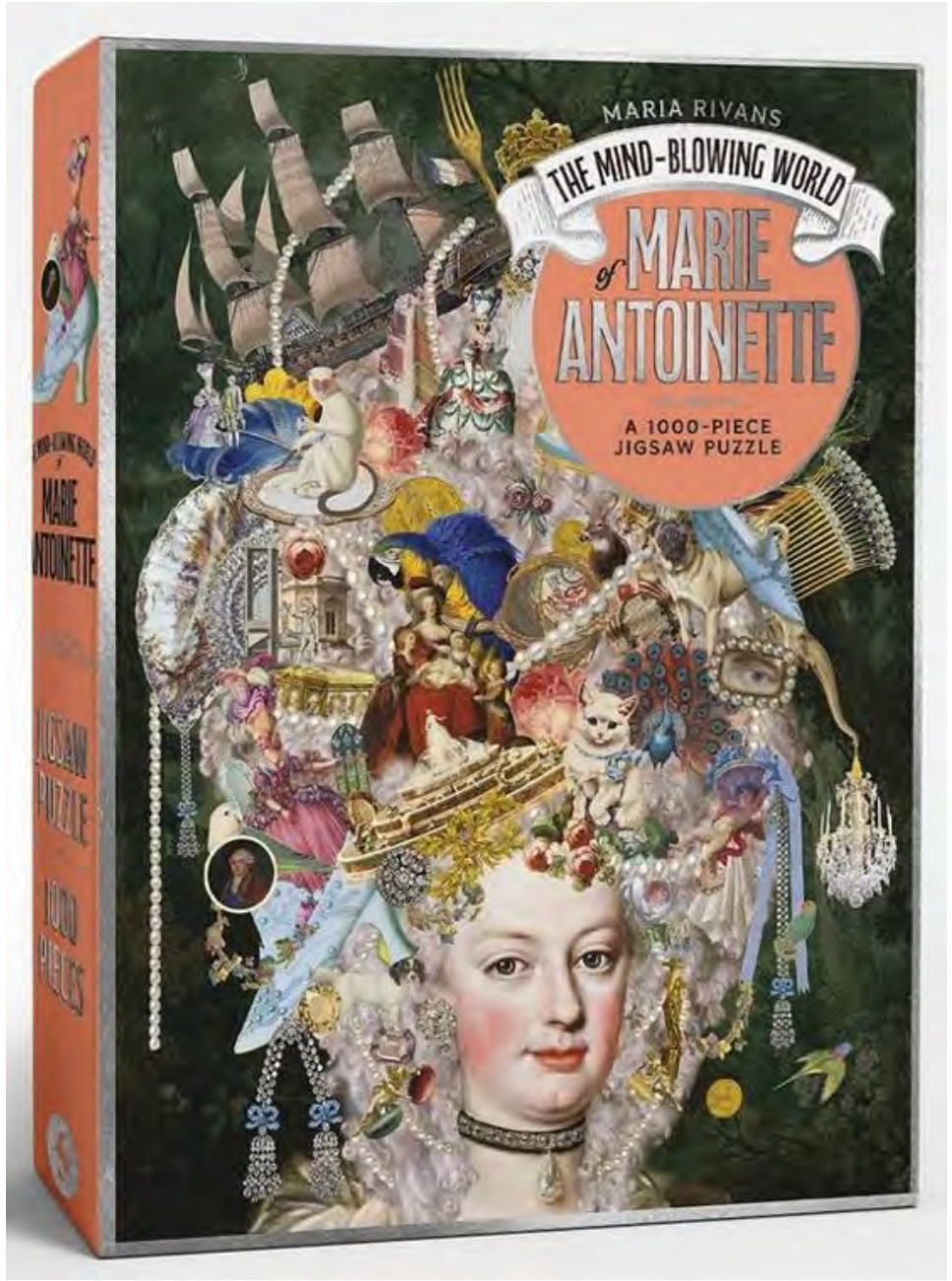
- Marie Antoinette has become a popular figure in recent years, with films and exhibitions devoted to her life.
- The success of Rivans's puzzles for Skittledog proves the popularity of her collage compositions, which make satisfying jigsaw puzzles and stand out from the competition.
- Tragically misunderstood or frivolous and out of touch? Marie Antoinette has divided her critics over the centuries, but there is no doubt that she is a much-loved style icon, flaunting the punkiest vibes of 19th-century French fashion. In Maria Rivans' most enjoyable collage to date, Marie Antoinette's world is brought to life with the most spectacular hairstyle, incorporating doves, ships, clocks, her family and dogs, palaces, costumes, shoes, thrones and, of course, that necklace!
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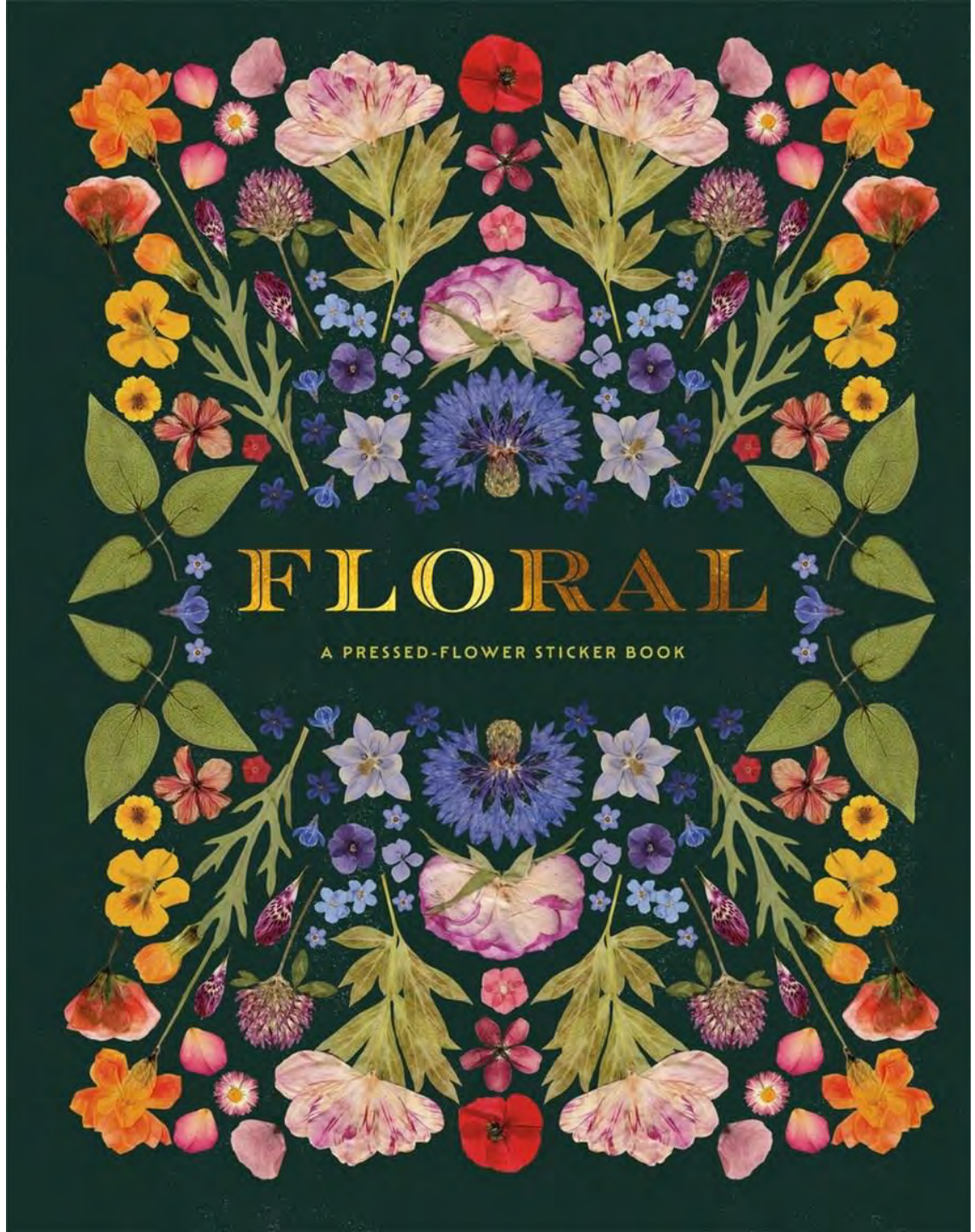
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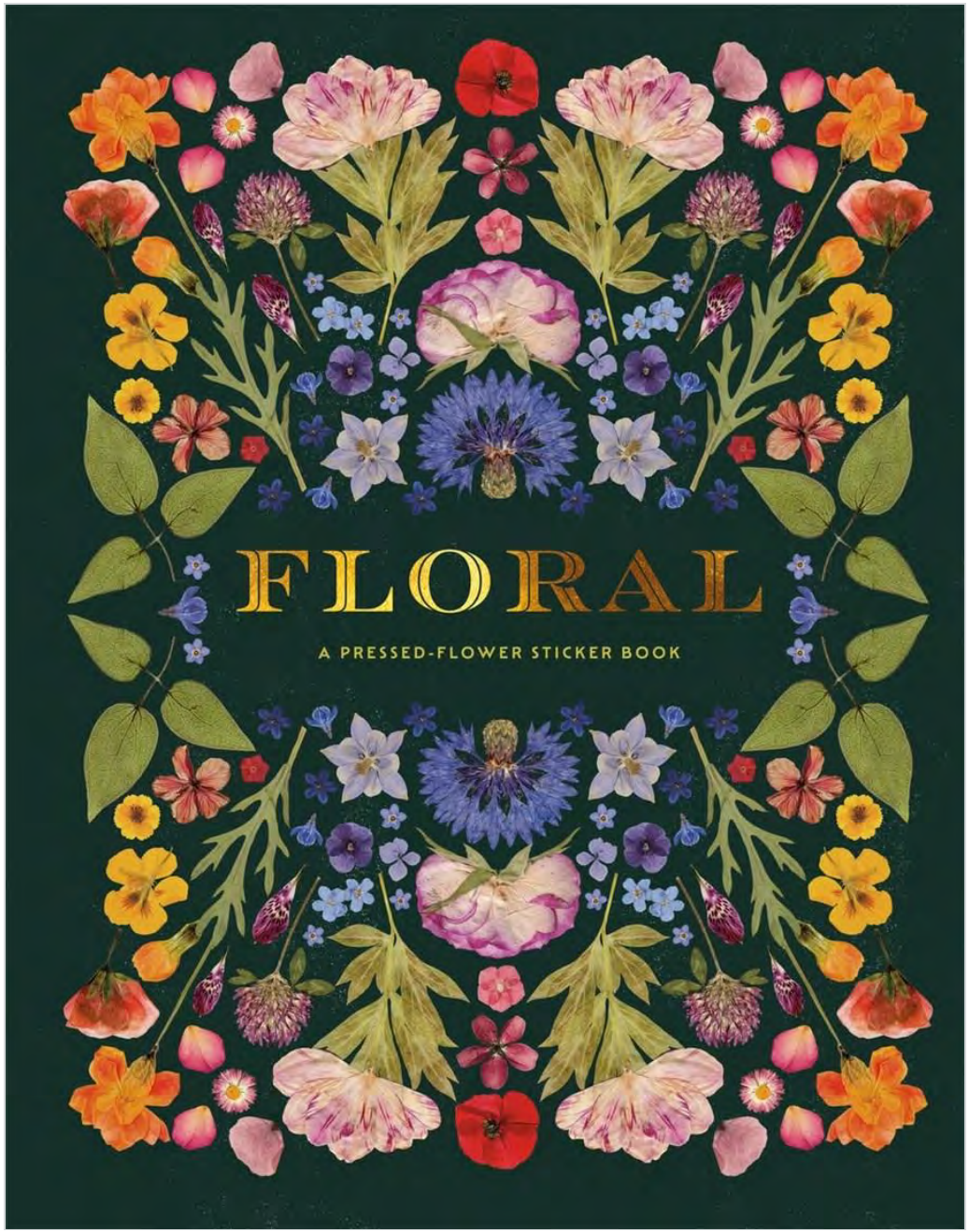
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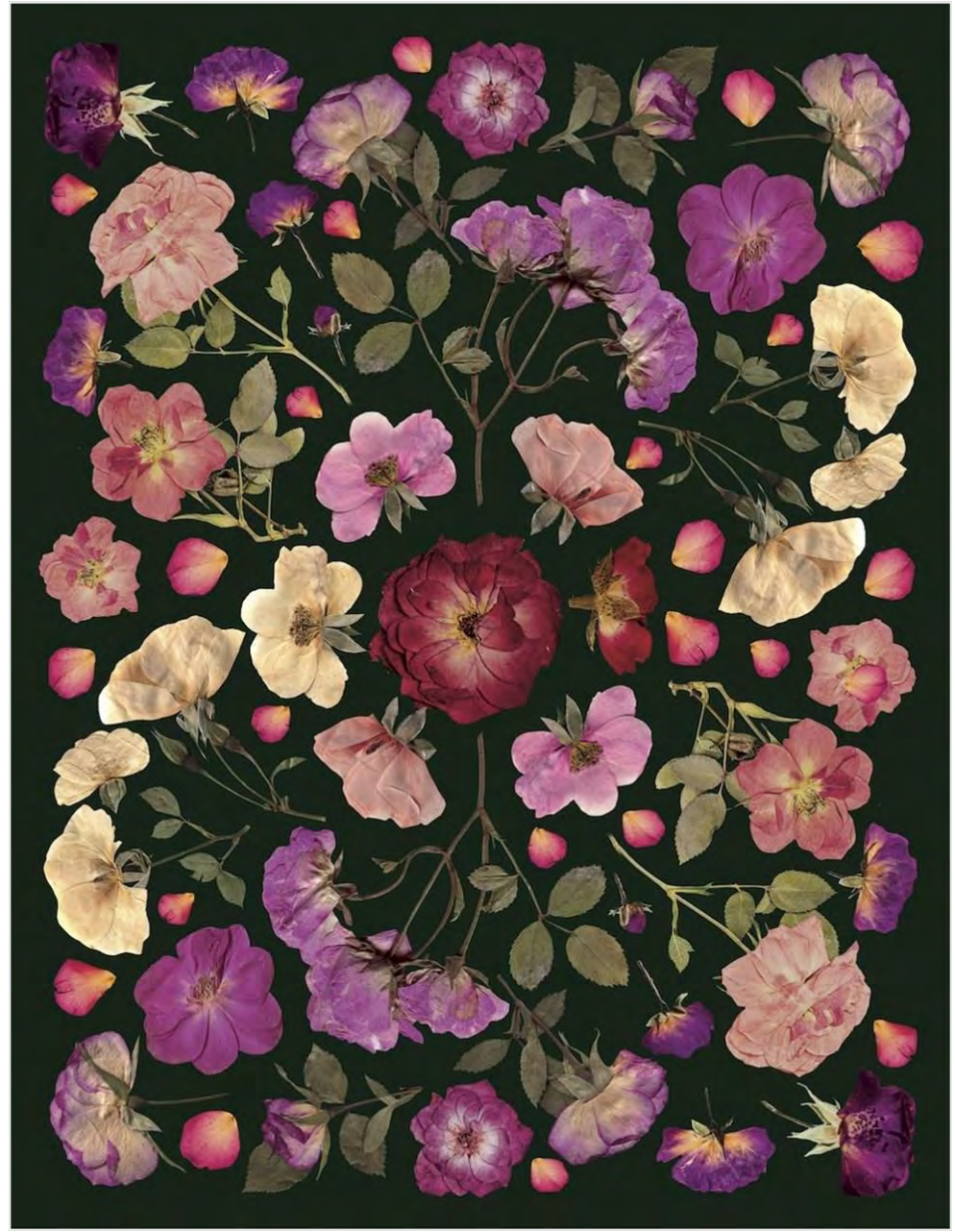
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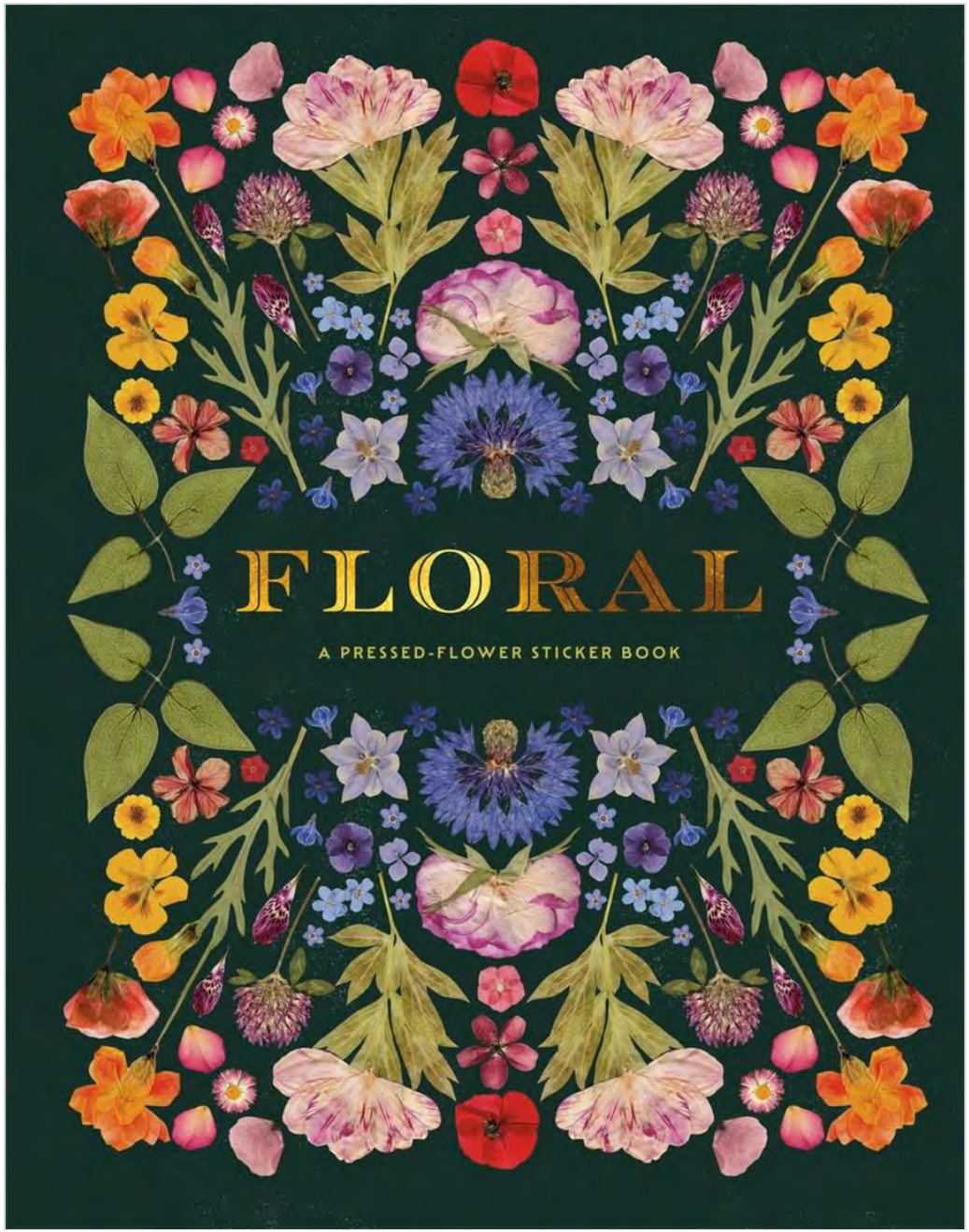












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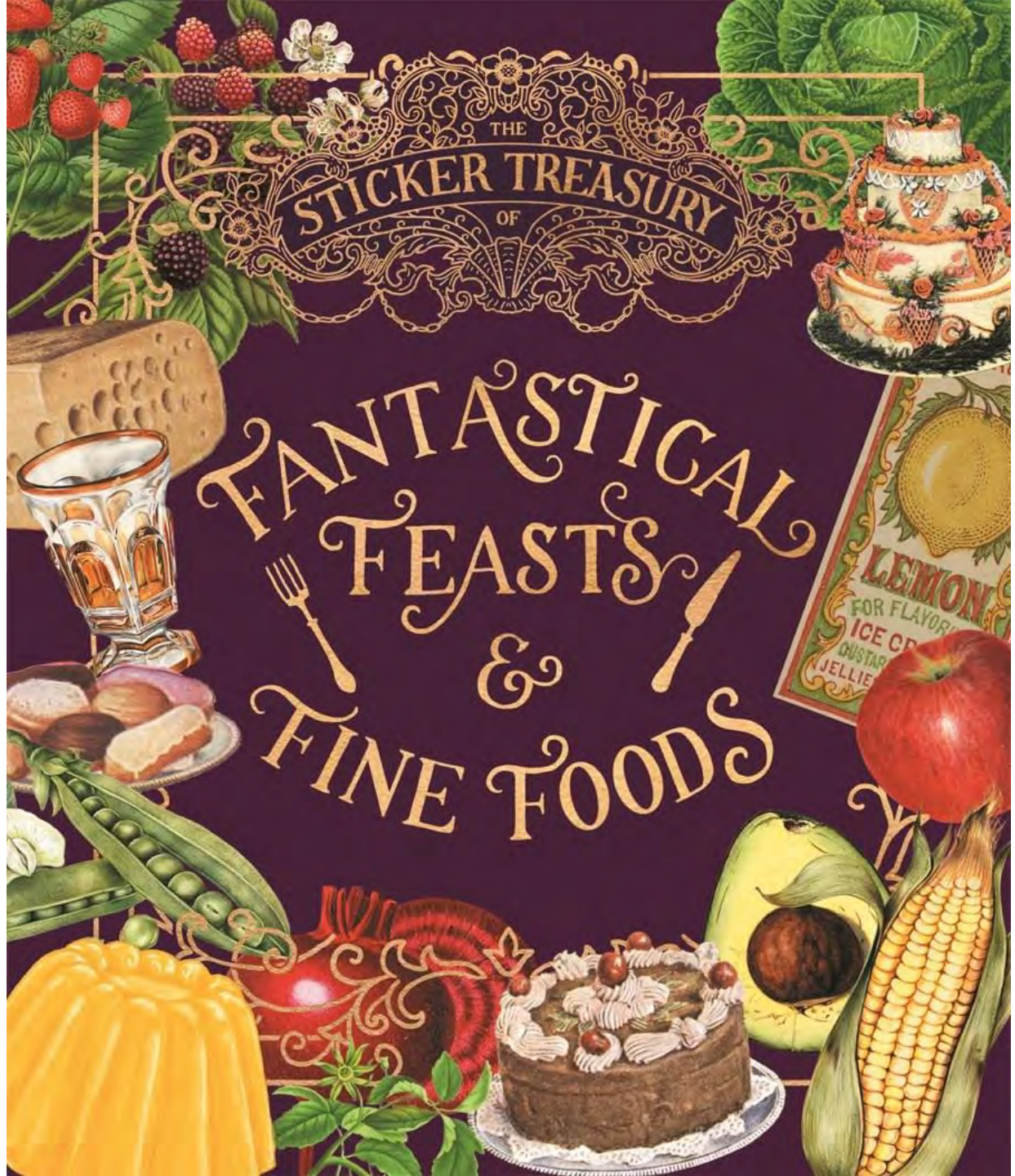
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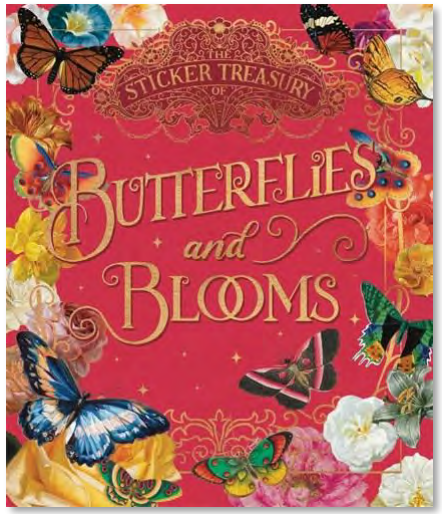
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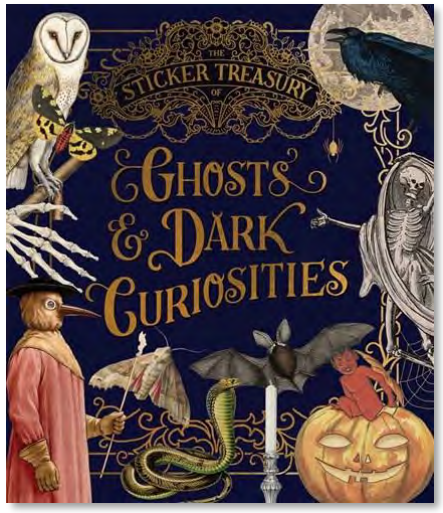
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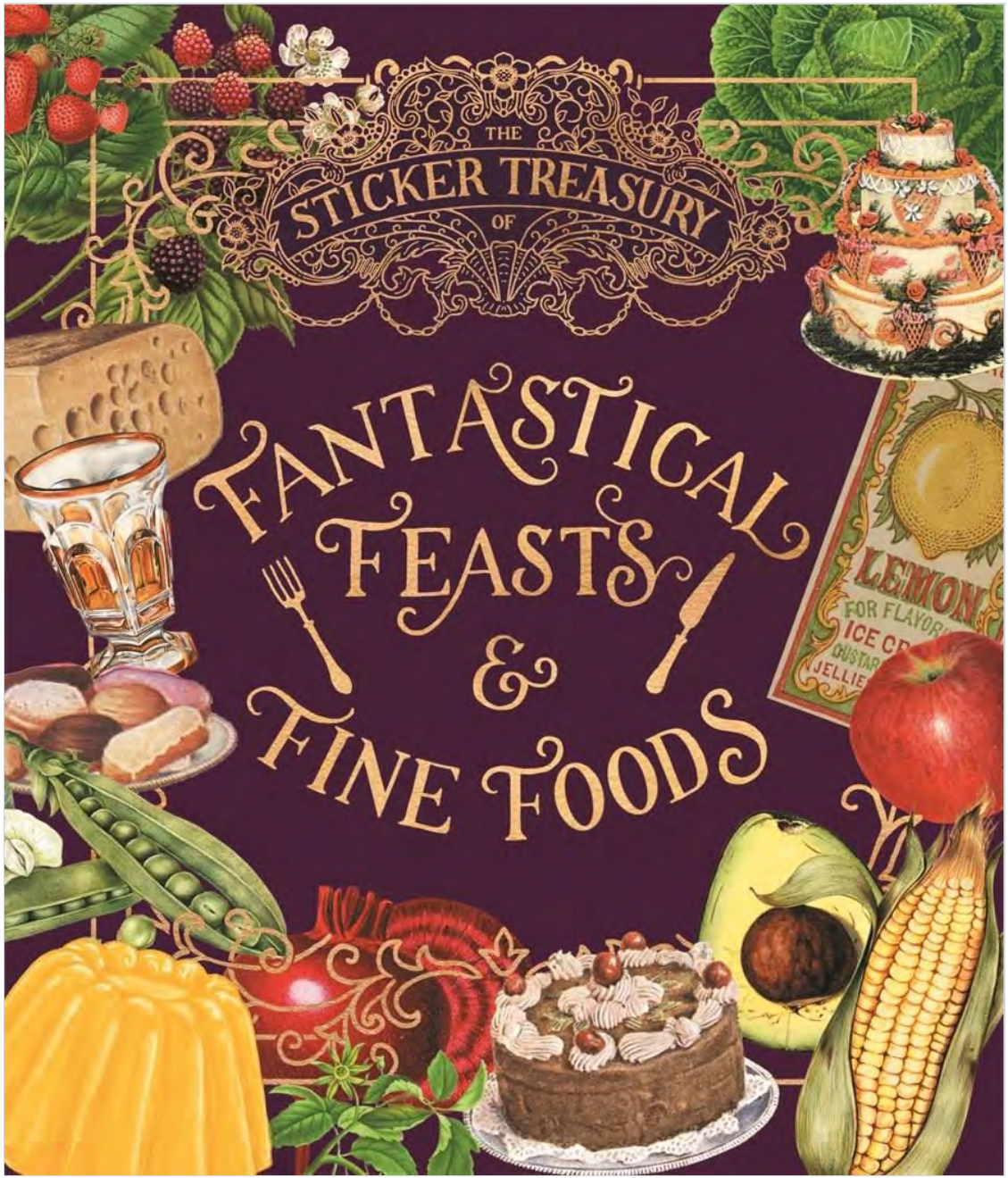
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The Sticker Treasury of Fantastical Feasts & Fine Foods

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A compendium of gourmet offerings and freshly baked treasures.

- This deluxe collection of vintage art stickers is the perfect companion for any creative project or surface that needs adornment.
- Full of carefully curated elements from gardens and kitchens - from wobbling jellies and ornate cakes to fresh veggies and wheels of cheese - this beautifully-packaged trip into the pantry will fulfil all your sticker needs.
- Features a collection of classic illustrations and paintings – pulling from a wide swath of art history, from vintage ads and illustrations of produce to beautiful Dutch still lifes, this curated collection is full of great finds and fun surprises.
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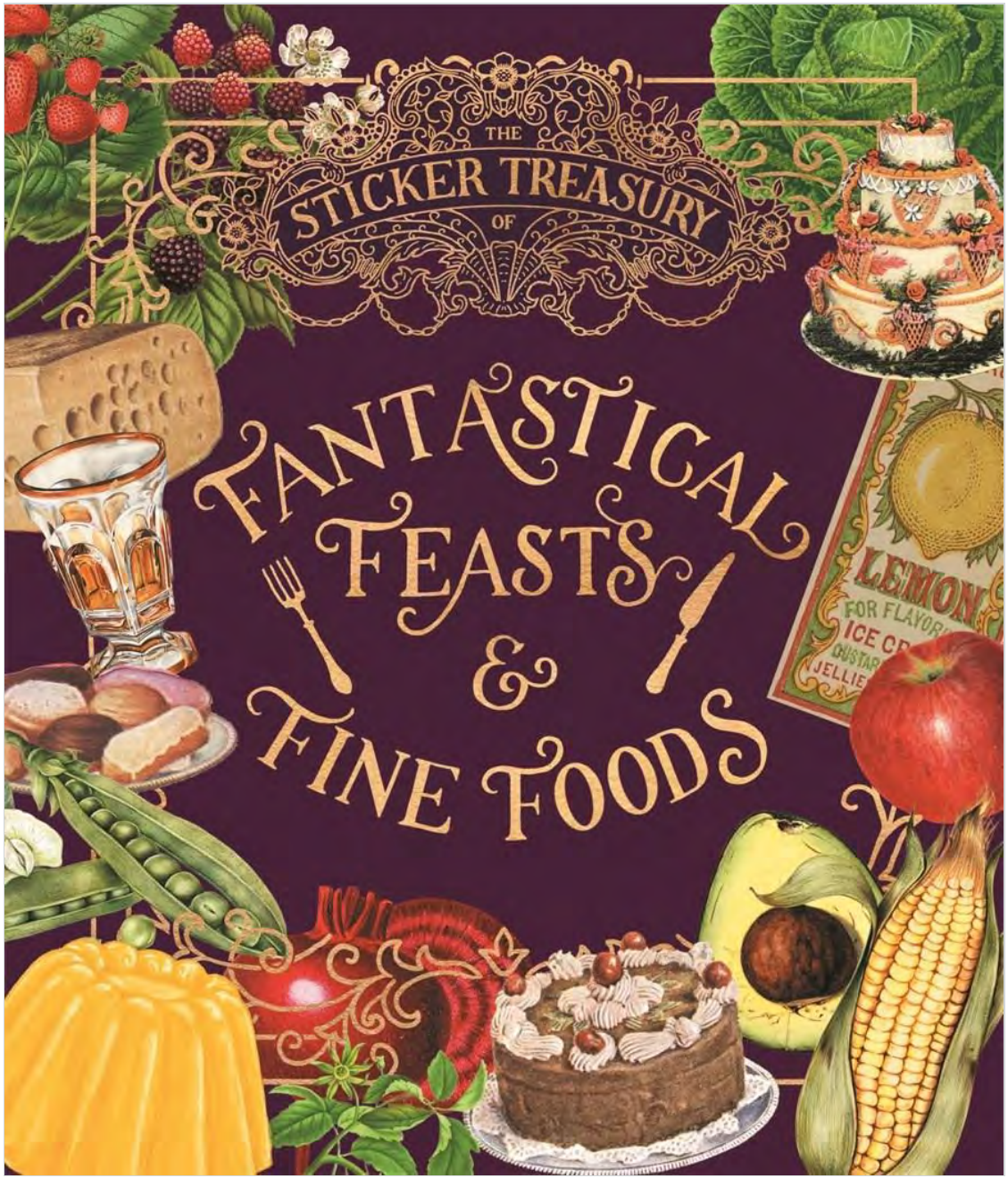












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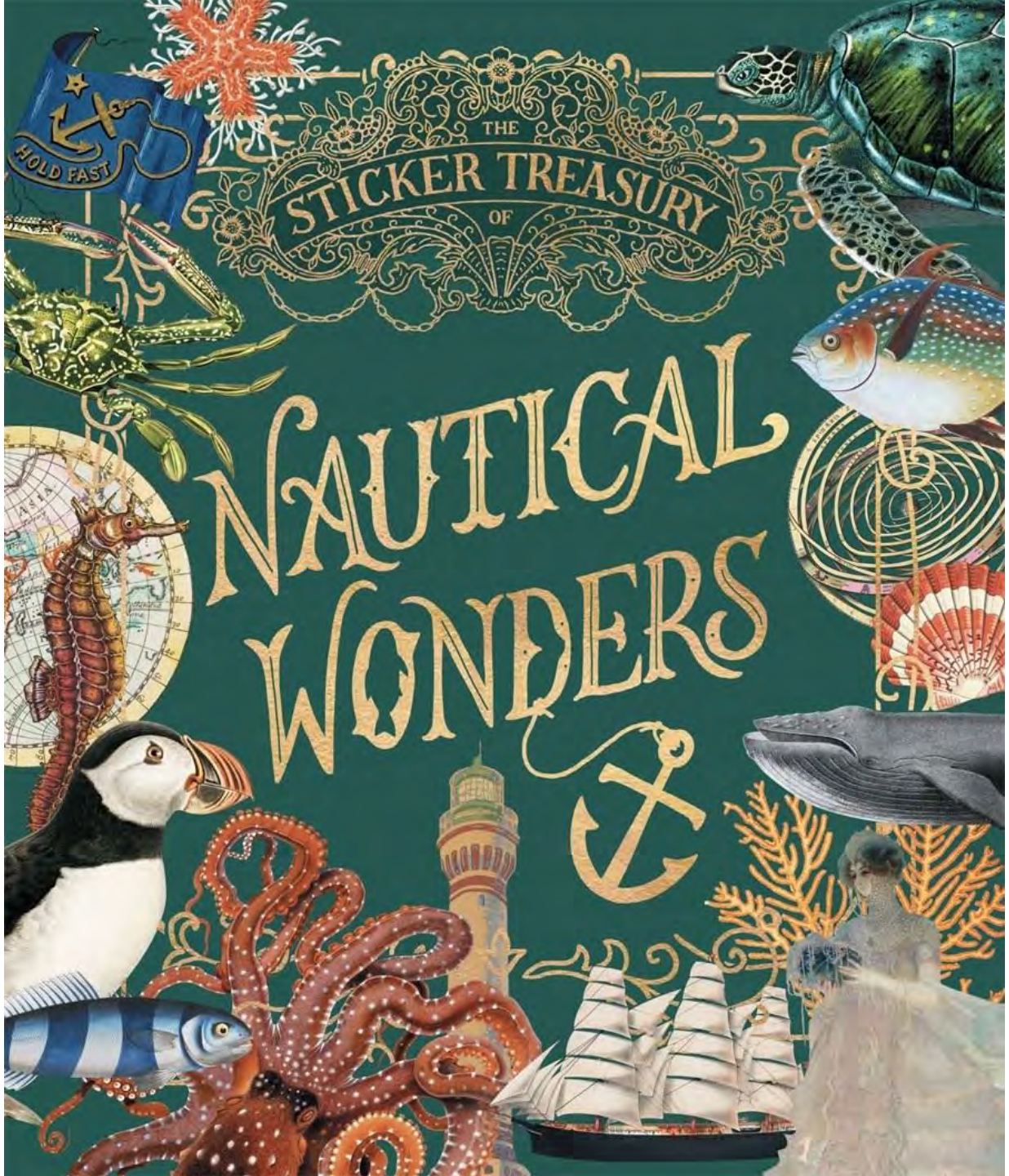
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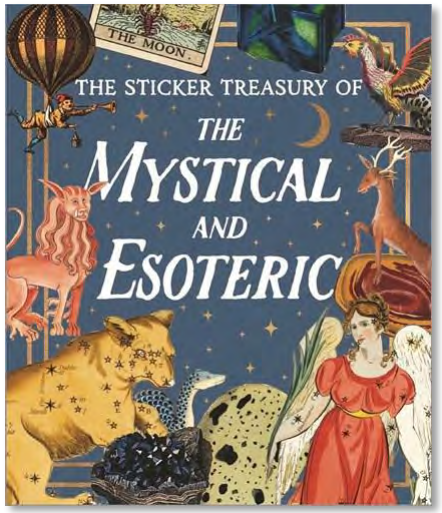
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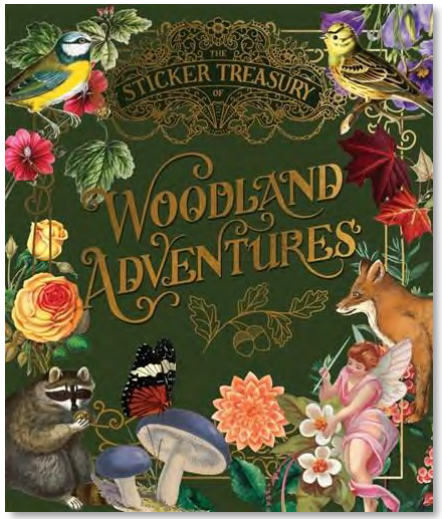
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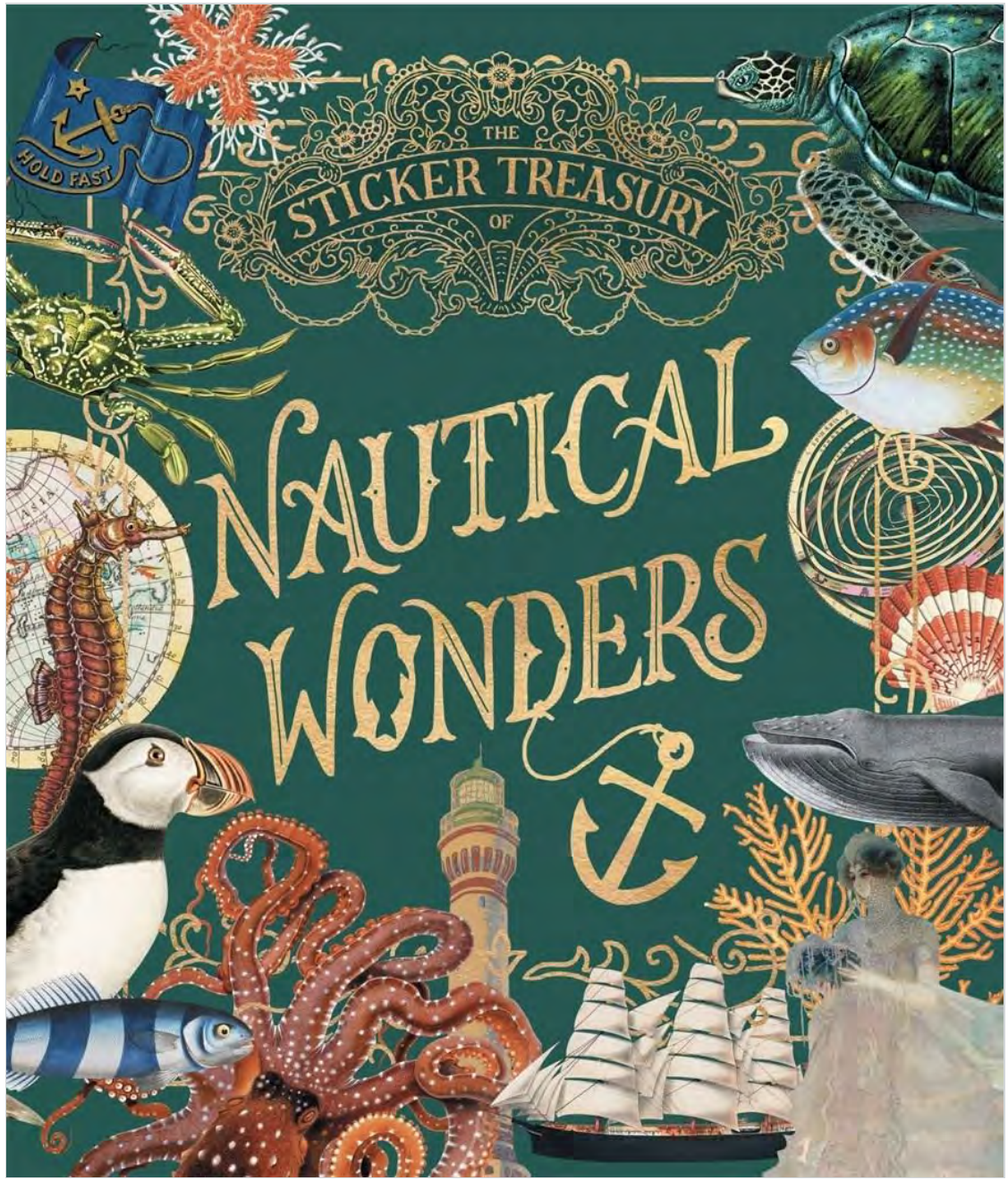
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The Sticker Treasury of Nautical Wonders

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A compendium of maritime discoveries and deep-sea creatures.

- This deluxe collection of vintage art stickers is the perfect companion for any creative project or surface that needs adornment.
- Full of carefully curated elements from the coast and oceans – from coral reefs and the fish who live there to ships and seaside vistas – this beautifully-packaged trip into the deep blue will fulfil all your sticker needs.
- Perfect for those who are interested in all things ocean-related, art lovers, and anyone who journals, collages, generally crafts, or just loves stickers.
- Features a collection of classic illustrations and paintings – pulling from a wide swath of art history, from illustrations of lighthouses and sea life to paintings of mermaids, this curated collection is full of great finds and fun surprises.

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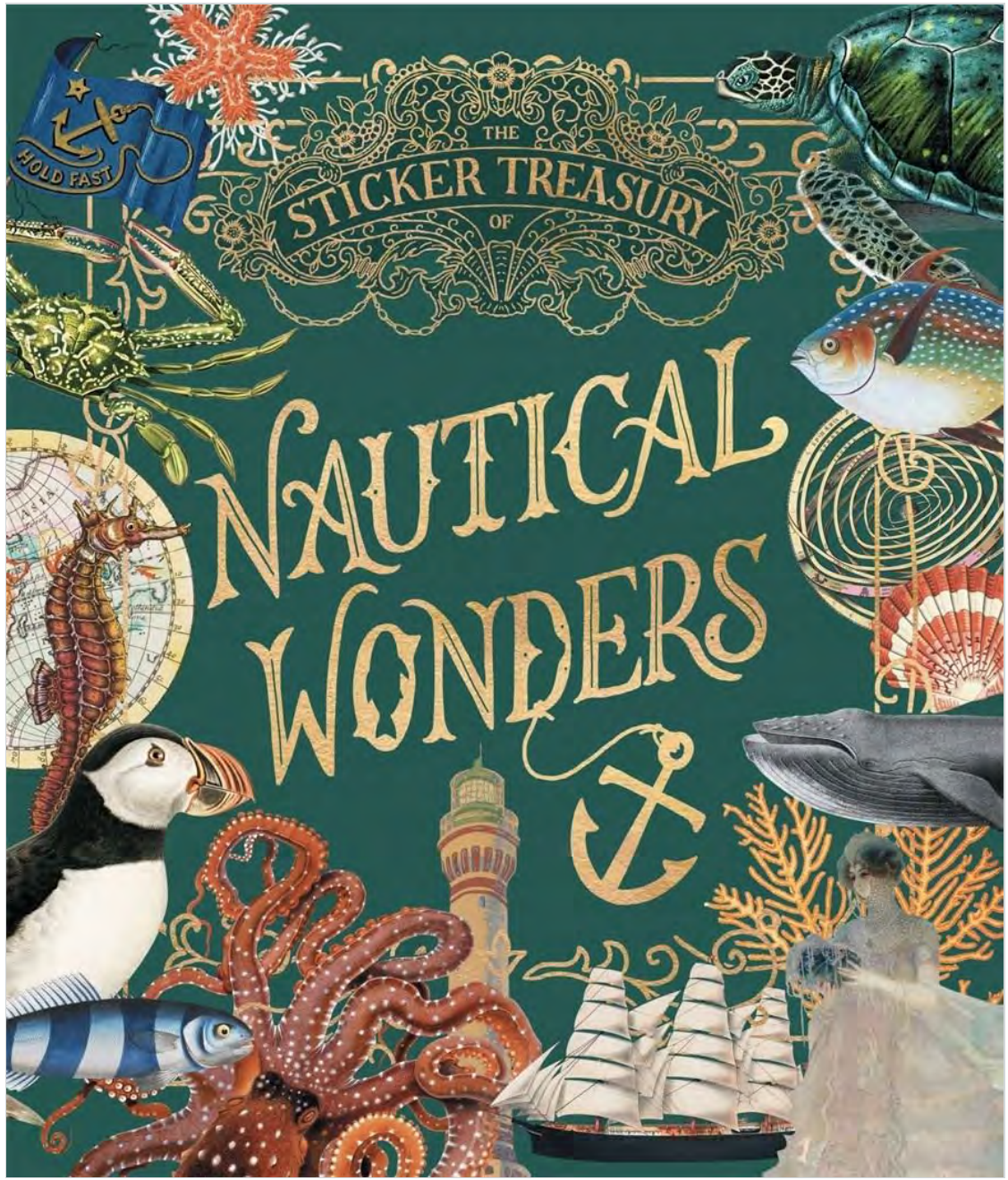












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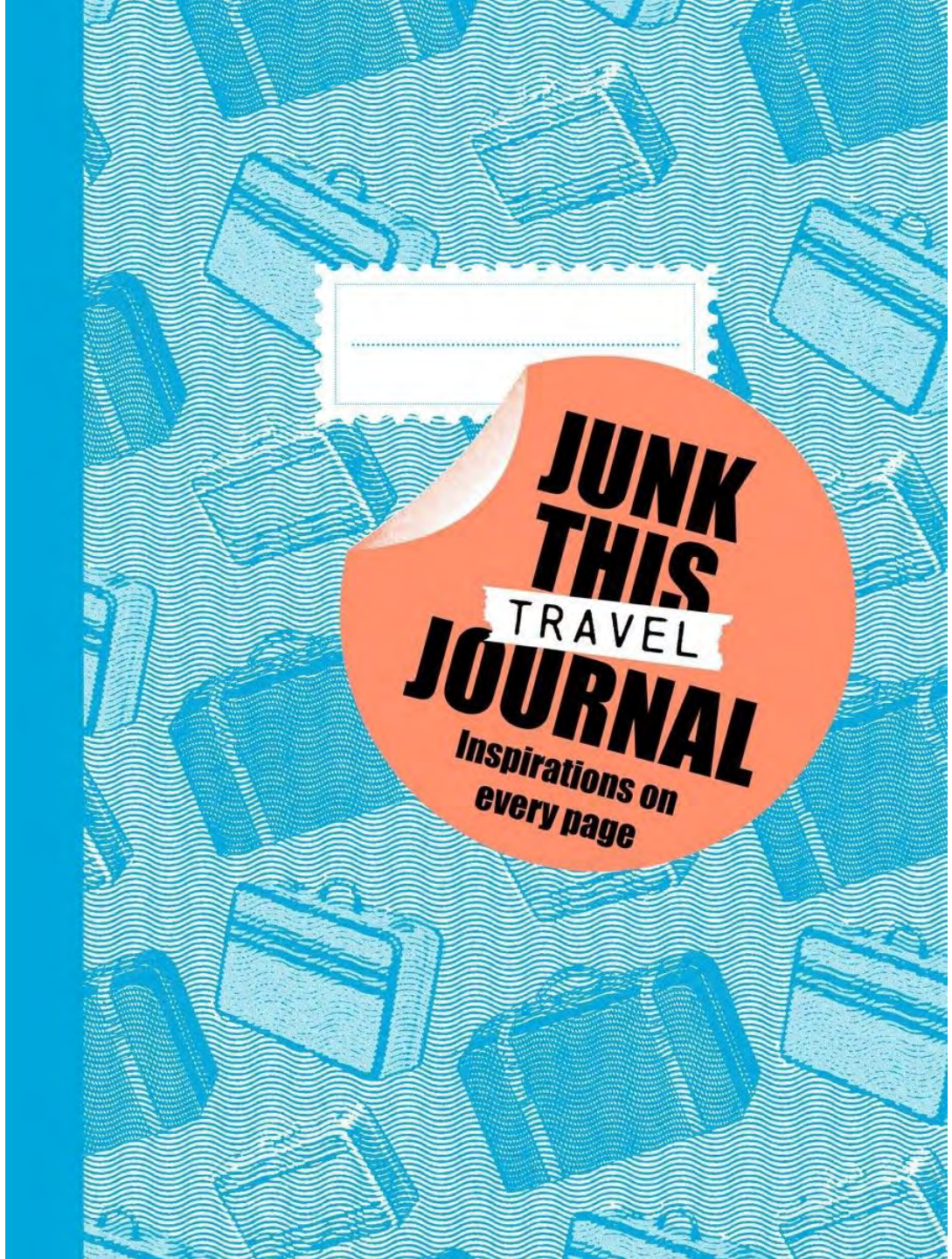
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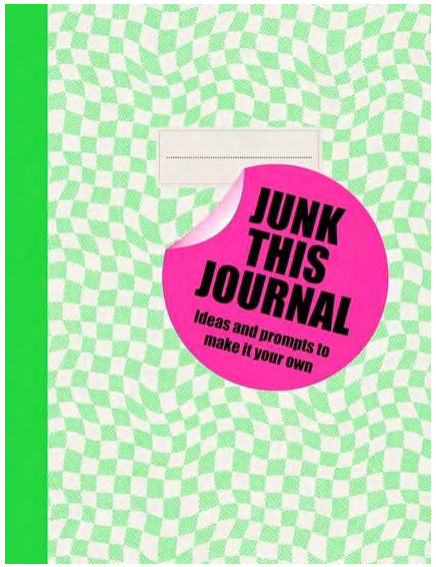
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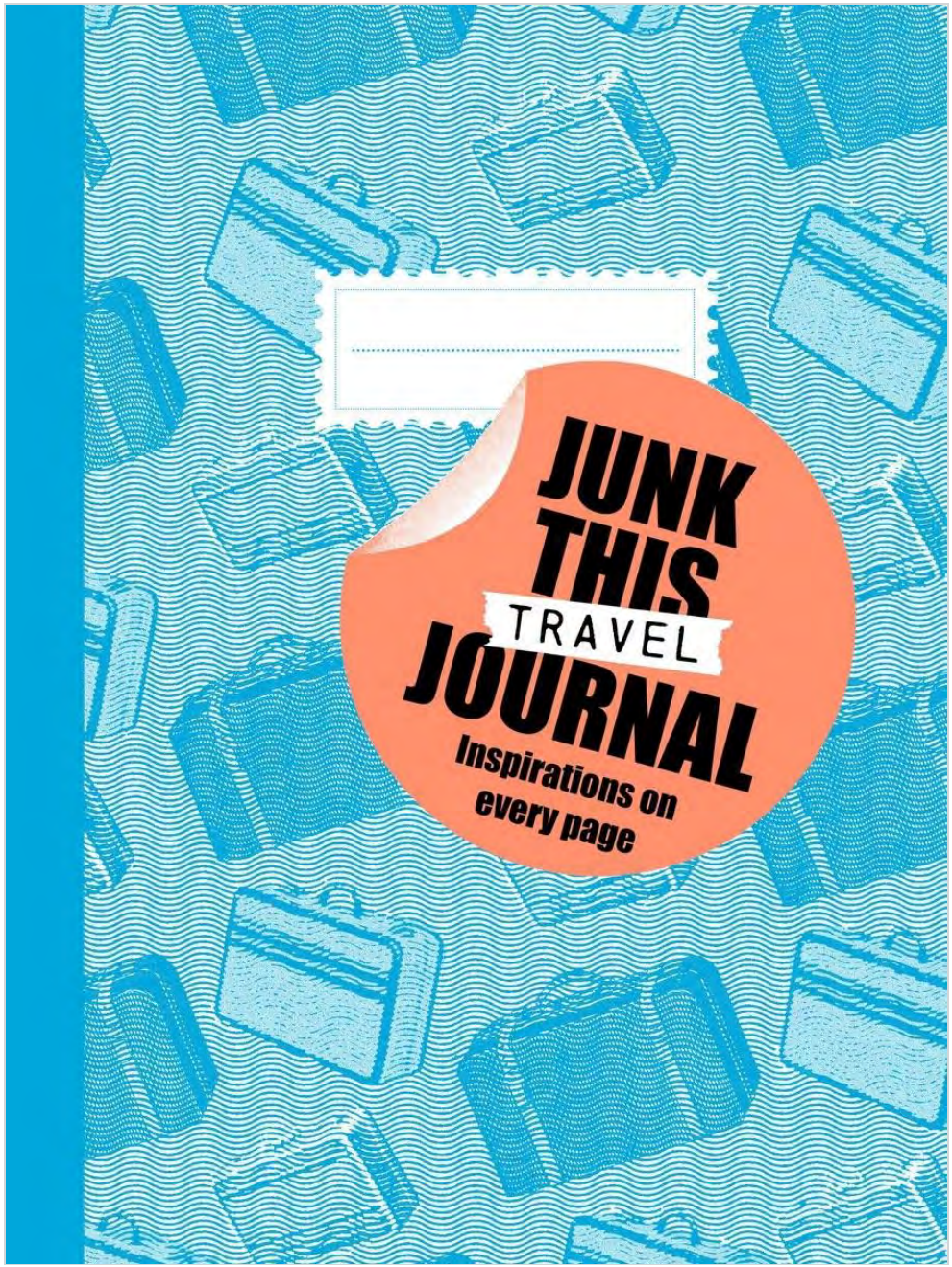
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- Every spread has a big visual theme and a short inspirational cue. The aim is to fill the journal with stuff: ticket stubs, food labels, receipts, postcards, photos, clippings, pictures, drawings, sketches, lists, diary entries; all the special mementos that you collect on your travels.
- Will catch student travelers, family vacationers, and adventurers of all ages.
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MEET ME
IN...
Dedicate this page to a country, city, or memorable destination.


BUCKET LIST

MY VIEW



Take some time to
sketch the scenery.

MY MUST-BRINGS

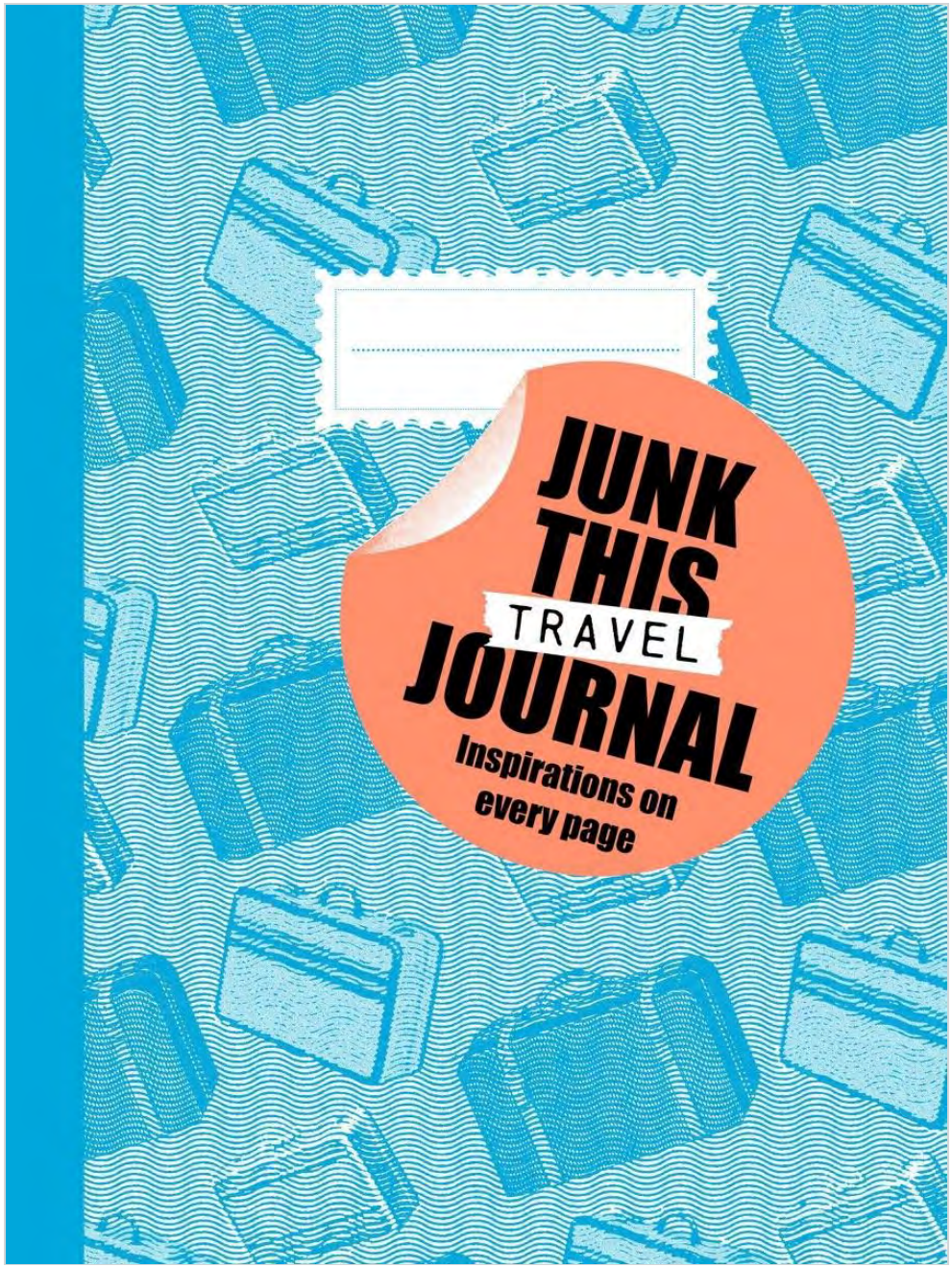




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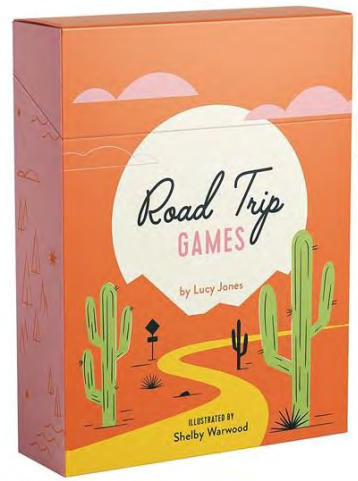
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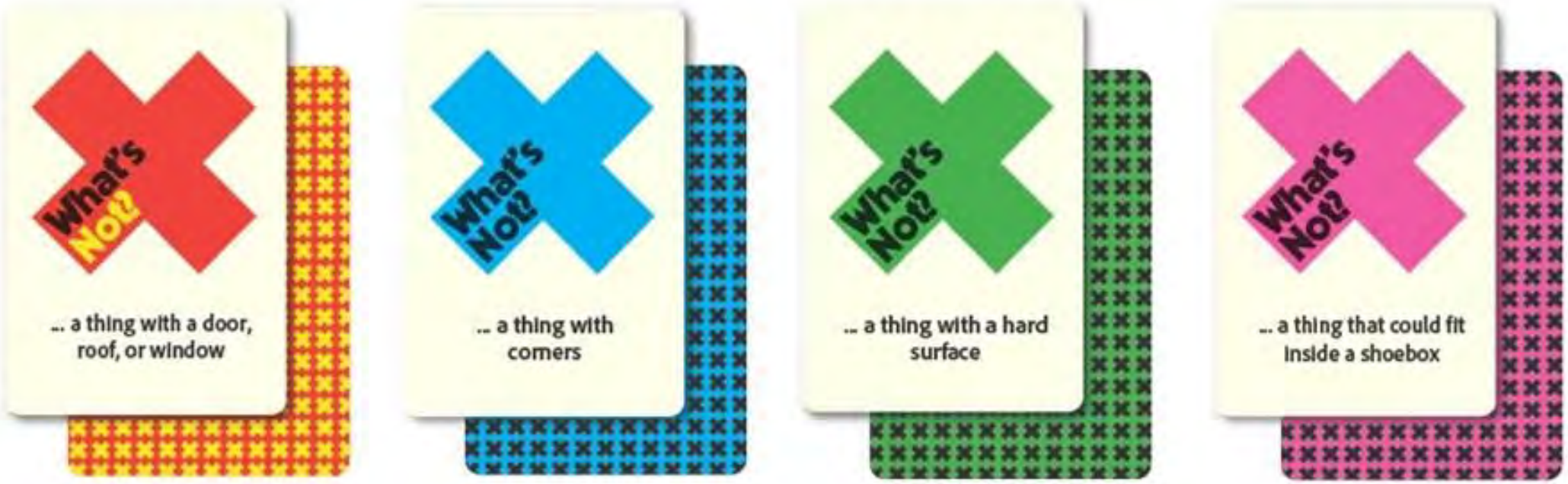
THE CREATIVE-THINKING CARD GAME THAT'S ALL ABOUT WHAT ISN'T

Miranda Dumas

Flip the script on traditional category games – instead of naming what fits, players win by thinking of what doesn't.

- Many games ask players to think of things that fit within categories or have certain characteristics. But in *What's Not,* players define things by exclusion, and as every card brings a new constraint, the challenge deepens!
- Name an item that commonly is not found in a kitchen. And now an item that's commonly not found in a kitchen and is also not commonly round. And now an item that commonly is not found in a kitchen, and is also not commonly round, and is also commonly not smaller than a pumpkin. Keep revelling constraints until you name a wrong answer or win 7 points – whichever comes first!
- It takes only a minute to learn and 10–30 minutes to play, has no complicated rules or set-up – just jump straight in and play! Perfect for 2–6 players, but can also be played solo and easily scales up for teams and big groups.
- *What's Not* is a smart, social brain-twister for fans of word and card games.

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What's Not?
... a thing with a door, roof, or window
What's Not?
... a thing with corners
What's Not?
... a thing with a hard surface
What's Not?
... a thing that could fit inside a shoebox



What's Not?

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