
January 2027 New Titles

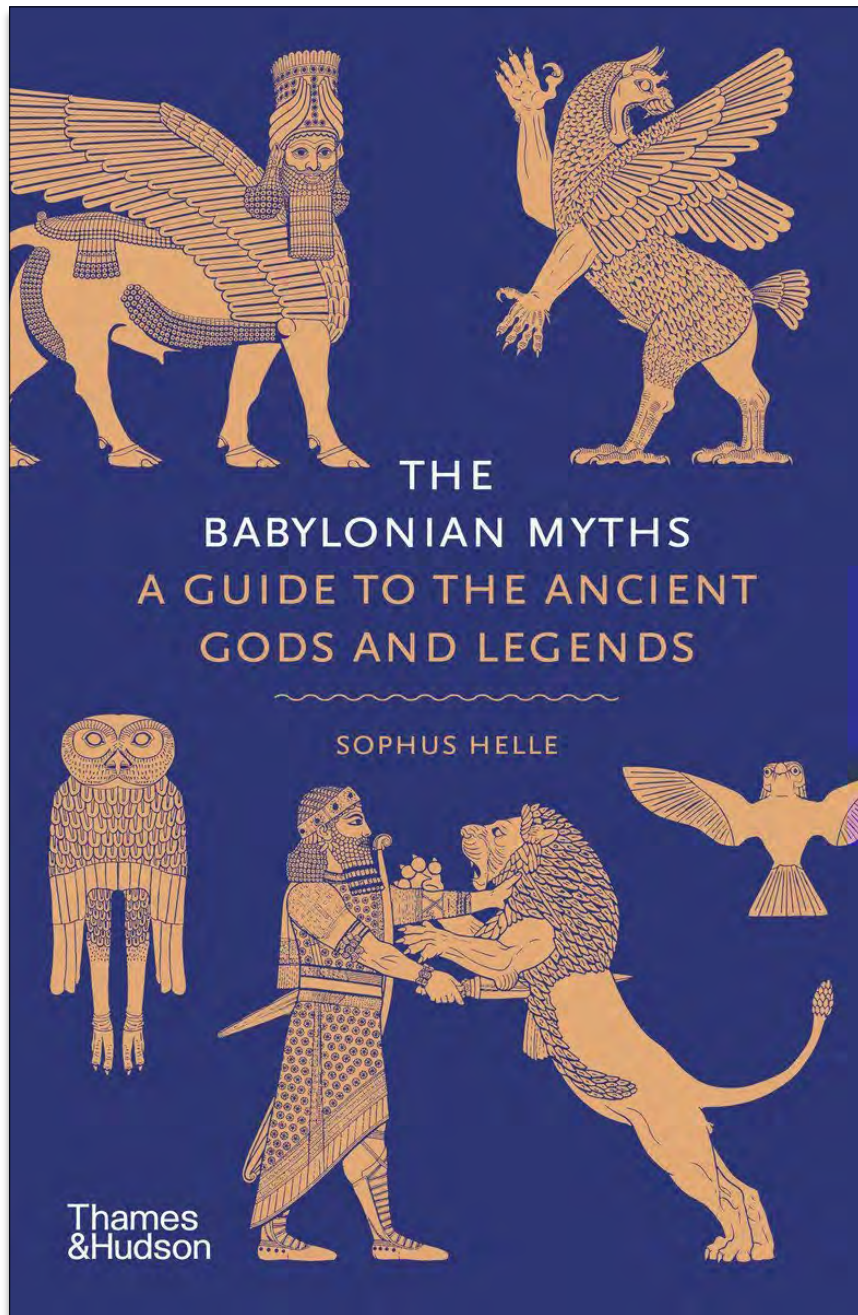


THE
BABYLONIAN MYTHS
A GUIDE TO THE ANCIENT
GODS AND LEGENDS

SOPHUS HELLE



Thames
&Hudson



The Babylonian Myths

A GUIDE TO THE ANCIENT GODS AND LEGENDS

Sophus Helle

A rollicking introduction to the world of Babylonian and Mesopotamian heroes, gods and legends.

- The tenth title joining Thames & Hudson's popular Myths series, which has over 500,000 copies in print across 17 languages.
- Babylonian myths are among the oldest in recorded human history dating back to the 23rd century BCE. Its most famous literary work, The Epic of Gilgamesh was compiled over a period of 1,000 years.
- Babylonian myths make up the basis for many of the Greek and Roman myths that would follow many centuries later.
- Features writing by Sophus Helle, an exciting, renowned young author, who was recently a postdoctoral researcher at Princeton University. Helle is currently based in Berlin, Germany.
- Offers well-researched information in an accessible way. Text also includes box features, illustrations, and second color printing throughout in an appealing small hardcover format.

AU \$32.99 | NZ \$36.99

9780500029886

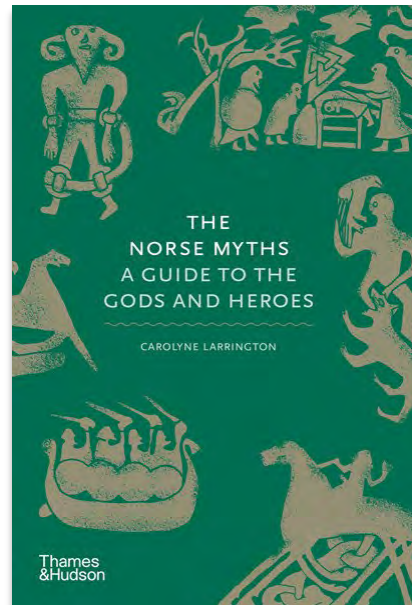
240 Pages | Hardcover

2-c as K + Pantone tbc

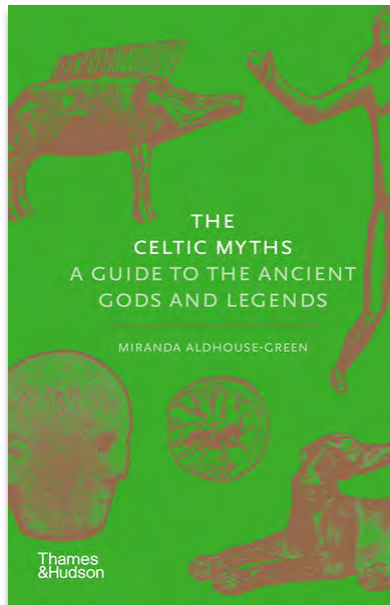
196 mm x 129 mm

Thames and Hudson Ltd

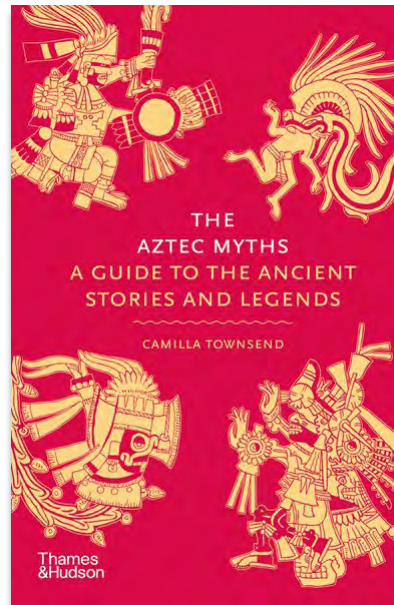
COMP TITLES



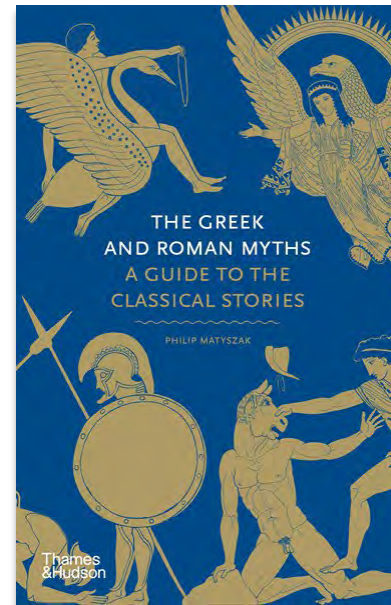
9780500251966



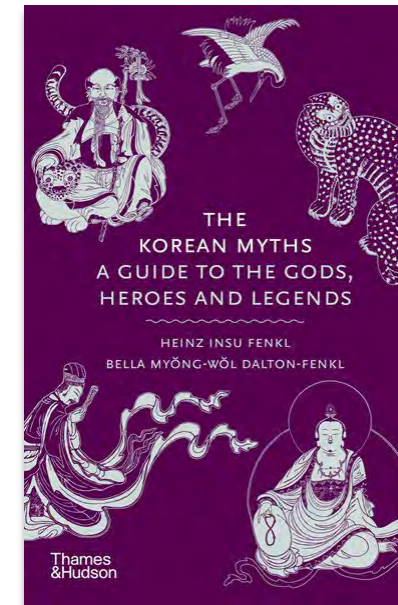
9780500252093



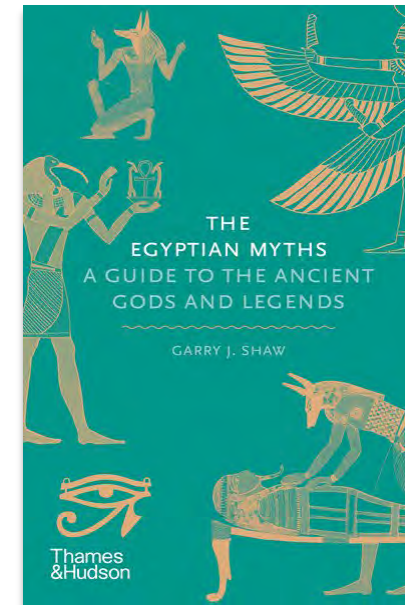
9780500025536



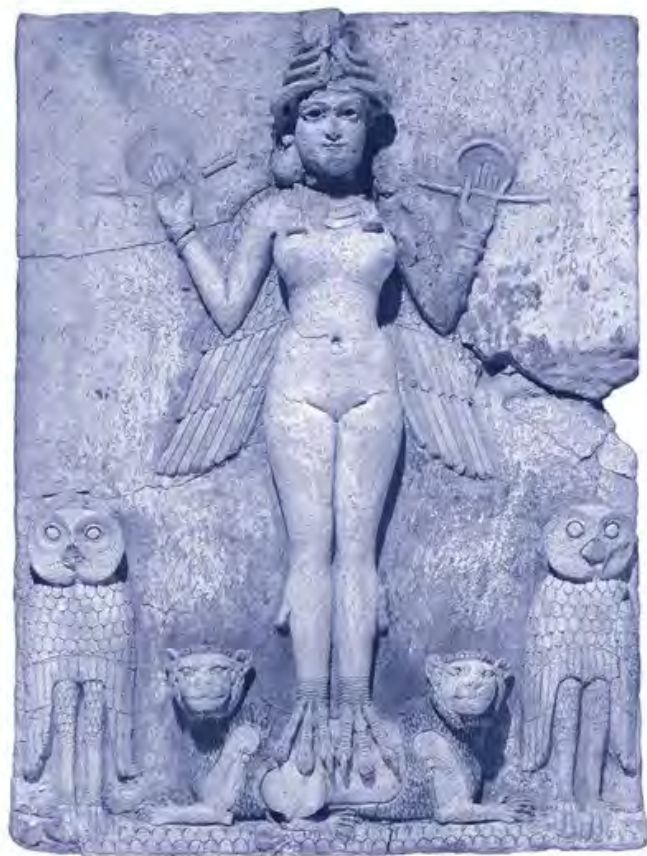
9780500251737



9780500027660



9780500251980



CONTENTS

Maps

The Ancient Middle East 6-7

Sumer and Akkad 8

Timeline 9

Introduction: The Wife of the Sun 10

1

Goddess of Change 27

2

Creation and Flood 49

3

To Break the Wind 67

4

Land of No Return 84

5

His Sleepless Heart 102

6

Songs of the Strong 135

7

The Shape of Water 153

8

Why Do We Suffer? 179

9

Our Many Makings 203

List of Names 227

Bibliography 229

Acknowledgments 235

Sources of Illustrations 236

Index 237

THE CITY OF GODS

What if God were a community? Imagine the divine not as a single being transcending time and space, but as something closer to a city, full of feuds and differing opinions. The Babylonian pantheon teemed with deities, from major players like the sun god, whose name was Shamash, to minor figures like Manzat, goddess of the rainbow.

The worship of many gods is known as polytheism, and it is a different way of relating to the world from the monotheism of Abrahamic faiths. When the citizens of Sippar warmed their hands by the fire, they thanked Girra, the divine force that fuelled the flames. When they sat down for dinner, they thanked Ashnan, the goddess of grain. In a sense, Ashnan had given them part of her body: she was mixed into the bread that they ate. The gods were plural, physical, and part of the household.

Babylonians sensed gods all around them, present through their effects on the world. The storm god Adad made the wind blow; the beer goddess Ninkasi made people sing. The healing goddess Gula dispelled disease, and the plague god Namtar brought it back. Ishhara, goddess of sex, brought joy to the bedroom, while Enbilulu, god of canals, was busy guiding water to the fields. In the following chapters, we will meet a selection of this vast cast of characters (a list of their names can be found on p. 227).

Today, religion is often treated as a question of personal faith: we are expected to make an individual choice about our beliefs. That is not how the Babylonians experienced the gods. To them, the divine was a web of forces woven into the world. Shamash's finger could be felt in every sunbeam; his anger would become apparent in the courtroom. One would meet the gods in yearly processions, when their huge statues left their temples and rolled through the city in a jubilant parade.

The gods were ruled by an uneasy trio. There was Enlil, king of the gods, who was impulsive and prone to anger, and Anu, the gods'



The Adde Seal, showing (from left to right): a hunting god who may be Ninurta, Ishtar, Shamash rising at dawn, Enki surrounded by water, and Enki's two-faced servant Usmu.

old grandfather. But neither of them commanded complete respect. Enlil's power was often challenged, especially by the third member of the trio: Enki, a crafty, creative, and complicated character whom we will meet many times in this book.

At the beginning of time, these three gods had drawn lots to divide the world between them. Enlil got the earth, which made him king of humankind, while Anu took the skies and Enki the depths. Enki's home was an underground lake, known as the Apsû, from which freshwater rose up to earth. In this watery abyss, the god of creation would sit and ponder his cunning plans.

Enki was also known as Ea. Most of the gods had at least two names, because southern Iraq was once bilingual, with Sumerian and Akkadian spoken side by side. Much as the Greek gods merged with the Roman, so that Zeus could also be called Jupiter, the Sumerian and Akkadian gods were folded together. Ea and Enki were, respectively, the god's Akkadian and Sumerian names; likewise, the sun god was called Shamash in Akkadian and Utu in Sumerian.

– the goddess's gift – can reveal every extreme to be merely a temporary state, just as Ishtar's planet will shine one moment in the western twilight and next at daybreak in the east. It is this power of transformation that is at the heart of Ishtar's journey to the land of the dead.

THE DEATH OF A GODDESS

This myth is best known from a Sumerian poem called *The Descent of Inana*, so in this chapter I will mainly refer to the goddess by her Sumerian name. The story begins with Inana leaving her cities, a nightmare scenario for their human occupants, as we saw with the fire in Sippar. Inana abandons not just Uruk, where her main temple stood, but every site in which she had a shrine: Kish, Agade, Zabala and Adab.

As we have seen, the goddess had many channels of existence, so she was present in all these cities at once. But she gathers her being into one and leaves her temples empty. She does not desert the cities because she is angry at them, merely because she has other plans: 'Inana turned her mind from the great heaven above to the great land below.' She has set her sights on the Underworld, deciding to travel into the land of the dead.

Before Inana sets out, we watch her get dressed. She puts a crown on her head, a jewel on her brow, beads of lapis lazuli around her neck, and two egg-shaped gems on her breasts. She wraps herself in a magnificent dress and paints her eyes with a kohl that she calls 'Let the man come.' She wears bracelets of gold and holds a staff and a ring, the symbols of kingship.

Once properly equipped, Inana summons her servant, the minister Ninshubur, and together they set out for the Underworld. As they are about to arrive, Inana turns to Ninshubur and explains what she must do in her absence. Ninshubur listens carefully to



A golden headdress, worn around the forehead, found in a royal grave in the city of Ur, dating to the early third millennium BCE.

Inana's words, and when the plans are in place, Inana makes her grand entrance: 'She pounded on the doors of the Underworld, she howled at the gate of the Underworld.'

The doorman of the Underworld cracks open the gate, and asks Inana: 'Why did your heart bring you to the road from which no man has ever returned?' Inana replies that she has come to visit her sister Ereshkigal, the queen of the Underworld. Inana explains that Ereshkigal's husband has just died, and that she is there to offer her condolences, which is a lie: as we will see, that is not at all why Inana has come.

The doorman takes her message to Ereshkigal, who is sceptical of Inana's intentions. Ereshkigal tells the doorman that her sister must be humbled before she will see her. The doorman therefore leads Inana through the seven gates of the Underworld, and at each gate strips her of an item of clothing: her crown, jewels, staff, ring and even her dress are ripped off her body. When Inana protests, the doorman replies: 'Silence! A ritual of the Underworld has been performed. Do not question the rites of the Underworld.'

The Babylonian afterlife

According to Babylonian sources, the Underworld was a dreary place: it is described as 'the home of those who long for light, who eat dust and live on clay.' In a Sumerian poem about the hero Gilgamesh, who we will meet in Chapter 5, we learn that the fate of the dead was determined by how many children they had had, because the dead were fed by their descendants, so more children meant more offerings to their shades: the man with one child weeps bitterly, while the man with seven sons 'sits on a throne among the lower gods'. Another factor was how they had died. The man whose body was not buried roams the steppe as a ghost, while the spirits of stillborn babies 'eat honey and ghee at tables made of gold and silver.'

Naked and humiliated, Inana arrives at her sister's court. She wastes no time in overthrowing Ereshkigal: 'she forced her sister from her throne and sat herself upon that throne.' But Inana's time as queen of the Underworld is brief. Stripped of her clothes and symbols of power, she is defenceless.

The gods of the dead crowd around Inana. 'They looked at her: it was a look of death. They spoke to her: it was a speech of sickness. They shouted at her: it was a cry of revenge.' Ereshkigal then gets back on her feet and strikes her insolent sister down. The blow is lethal, and Inana's corpse is hung like 'a cut of meat on a hook'. The goddess is dead.

INANA'S PLAN

Why did Inana do any of this? Why did she provoke her sister's rage? How could she have been so stupid? And why did she travel

to the Underworld in the first place? In many modern retellings of the story, Inana's journey is described as a botched invasion. It is assumed that her purpose was to conquer Ereshkigal's realm and that she had not reckoned with the rites of the Underworld stripping her of her power. When Inana was forced to take off her clothes, she was caught by surprise, and so her coup was foiled.

If we read the story this way, it portrays Inana in a very harsh light. She was greedy, desiring her sister's domain on top of her own. She was reckless, setting out on the invasion without thinking it through. And she was quick to anger, attacking Ereshkigal even after she had been humbled. Foolish, fiery and rash: that is the view of Inana that many modern readers have been left with.

I think it is a wrong view. To understand why, we must go back to the scene where Inana tells Ninshubur what to do in her absence. If we read that speech carefully, a different picture of the plot emerges. Crucially, Inana says to her servant: 'When I have gone to the Underworld, sing for me a lament among the ruins.' She then tells Ninshubur to put on a mourning dress and beat the drum of grief, clawing at her face in despair. In this sorry state, Ninshubur must ask three other gods for help: first Enlil, the divine king, then the moon god Nanna, Inana's father, and finally the wise god Enki.

The important word is the first. Notice that Inana does not say 'If I die, you must grieve me.' She says, 'When I have gone to the Underworld. . .'. Ninshubur's mourning and mission are not a contingency plan: they are a key part of Inana's scheme. She fully expects to be trapped in the Underworld, and she knows what must be done to bring her back to life. According to this reading, Inana was not at all surprised when Ereshkigal killed her: that was precisely why she had come.

As soon as Inana dies, Ninshubur does exactly what she was told. She goes to Enlil and Nanna, who refuse to help, just as Inana had predicted. Ninshubur then goes to Enki, who is distraught when he sees Inana's servant dressed in mourning. 'What has she done, the

The *assinnu*'s curse

As we will see in Chapter 7, Babylonian myths seem to have shifted in a more misogynist direction towards the end of the second millennium BCE, as goddesses and priestesses were marginalized. This shift may have affected the *assinnus* as well, since the later Akkadian version of the story adds a scene after Ishtar has been released in which Ereshkigal curses the *assinnu* who freed her, imposing on them a life in the social margins: the *assinnu* is made to sleep on thresholds and stand in the shadow of the city's wall. It is unclear, however, whether the curse applies only to this particular *assinnu* or to *assinnus* in general.

THE DEATH OF DUMUZI

Inana is about to head back to earth when the gods of the Underworld seize her and shout: 'Who has ever returned unharmed from the Underworld? If Inana is to return from the Underworld, she must give up one life in exchange for her own.' That is, someone must take her place among the dead. Inana therefore goes home surrounded by a terrifying escort: a host of demons who are ready to pounce on whomever Inana names as her replacement.

Walking back through the gates of the Underworld, Inana is given the clothes she was forced to take off, so that when she returns to the land of the living she is restored to her full splendour. Ninshubur throws herself at the goddess's feet, and the demons tell Inana to go on: they will take Ninshubur back in her stead. But Inana is appalled. Ninshubur has served her well, and she refuses to give up her servant.

The strange entourage of goddesses and demons snakes across the floodplain, and as they near the next city, the god Shara comes out and throws himself at Inana's feet. Again the demons offer to take him, and again Inana refuses: 'Shara is my singer, who cuts

my nails and styles my hair. How could I give him to you? Let us go on.' Inana is not going to lose a good hairdresser, so they march on to the next city, where Inana tells the demons not to seize Lulal, her vanguard in battle. They press on, and eventually make their way to Uruk, Inana's home city. Outside of Uruk there stands a huge apple tree, and under that apple tree sits Dumuzi.

Dumuzi was Inana's lover, and a whole genre of Sumerian poetry was devoted to their passionate affair. In these poems, Inana is depicted as a young woman – smitten, excited and sweet, far from the fearsome figure she cuts in other myths. These texts speak of soft lips, stolen glances, joyful gasps and beds dripping with honey. Inana paints kohl on her eyes while daydreaming about Dumuzi,



This plaque, discovered in Girsu (modern Tello in southern Iraq) and now in the Louvre, shows a man and a woman embracing one another.

LAND OF NO RETURN

Imagine a caravan winding through the desert. They are making their way across the Sinai Peninsula, the border between Asia and Egypt, but they are neither traders nor tourists. They have not come to sell their goods or to visit the pyramids of Giza. Many of them are soldiers, guarding a huge pile of gold. Others are courtiers, ladies-in-waiting. At the centre of it all, a Babylonian princess sits in her carriage.

Or rather, a Babylonian princess is what she had been until a few months ago. Now she is an Egyptian queen, one of the many wives of the pharaoh – a man she has never met. They were married from a distance through a delegate named Haya, Egypt's powerful master of chariots. It was Haya who was present when oil was poured on the bride's head, the Babylonian equivalent of exchanging rings.

Haya brought an astounding number of gifts for the princess's father, the Kassite king Burna-buriash II. The bride wealth was spectacular, befitting a dynastic marriage between Egypt and Babylon, two of the largest states of the time. An inventory of the pharaoh's gifts has been recovered, and it runs to many pages in a modern translation: bowls, bracelets, eye-paint, razors, rings, statues, chariots, beds and thrones – all made of gold, even the make-up.

The philologist Amanda Podany estimates the value of all this gold at around £11 million (\$15 million) in modern money. And then there are gifts of silver, bronze, oils, textiles, ivory and gems, all worked by the pharaoh's best craftspeople. In return, Burna-buriash



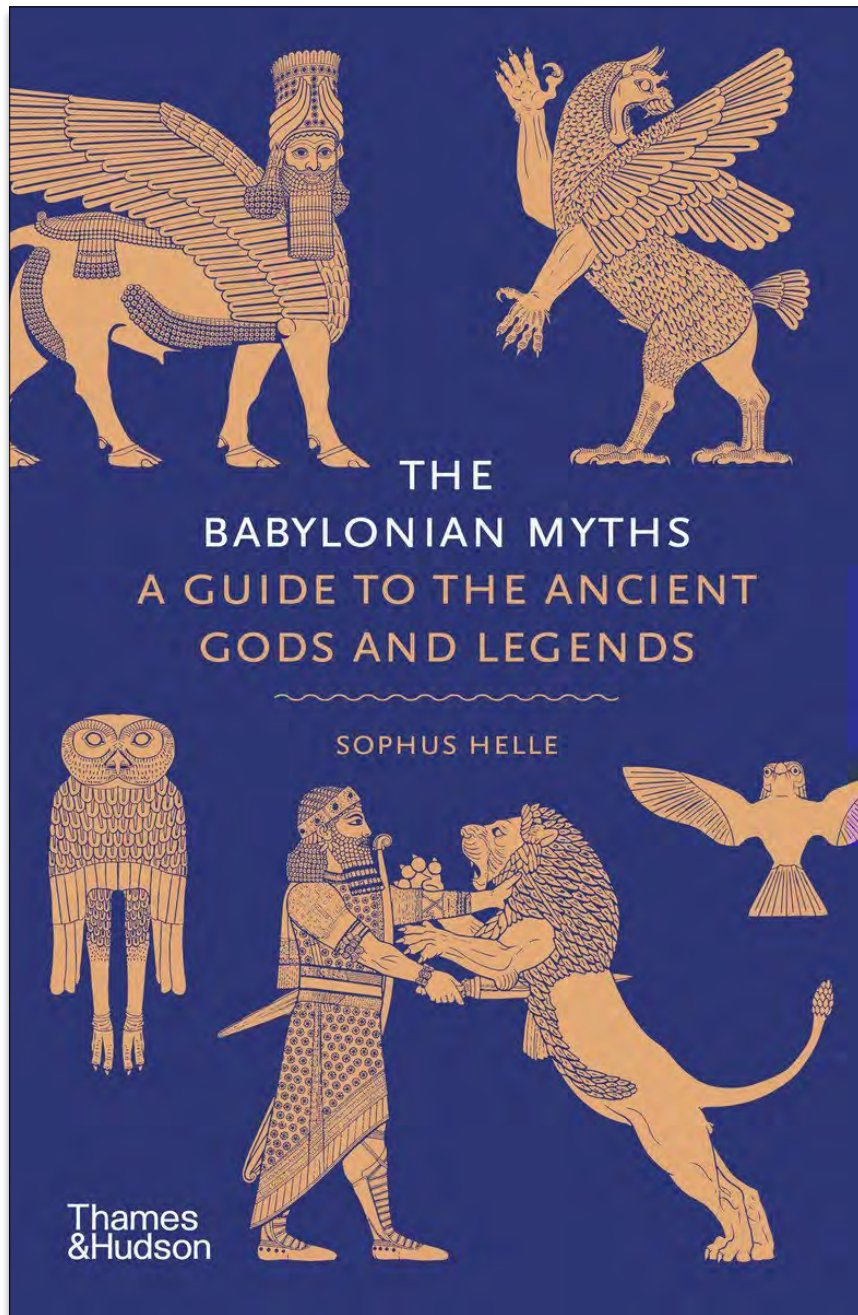
Golden funerary bed from the tomb of Tutankhamun, displaying the impressive wealth of Egypt in the late second millennium BCE

sent his daughter to Egypt with a dowry, an inventory of which also survives, though it is sadly much more broken. But it likewise goes on for pages: the princess would have entered Egypt in splendour.

We also have a letter she wrote to her new husband. It seems that she dictated it before she left Babylon, sending with it a gift of red cloth. It reads as follows:

Tell my lord that the princess says:

'May all things be well with you, your chariots, your men and your home. May the gods of Burna-buriash be



The Babylonian Myths

A GUIDE TO THE ANCIENT GODS AND LEGENDS

Sophus Helle

A rollicking introduction to the world of Babylonian and Mesopotamian heroes, gods and legends.

- The tenth title joining Thames & Hudson's popular Myths series, which has over 500,000 copies in print across 17 languages.
- Babylonian myths are among the oldest in recorded human history dating back to the 23rd century BCE. Its most famous literary work, The Epic of Gilgamesh was compiled over a period of 1,000 years.
- Babylonian myths make up the basis for many of the Greek and Roman myths that would follow many centuries later.
- Features writing by Sophus Helle, an exciting, renowned young author, who was recently a postdoctoral researcher at Princeton University. Helle is currently based in Berlin, Germany.
- Offers well-researched information in an accessible way. Text also includes box features, illustrations, and second color printing throughout in an appealing small hardcover format.

AU \$32.99 | NZ \$36.99

9780500029886

240 Pages | Hardcover

2-c as K + Pantone tbc

196 mm x 129 mm

Thames and Hudson Ltd

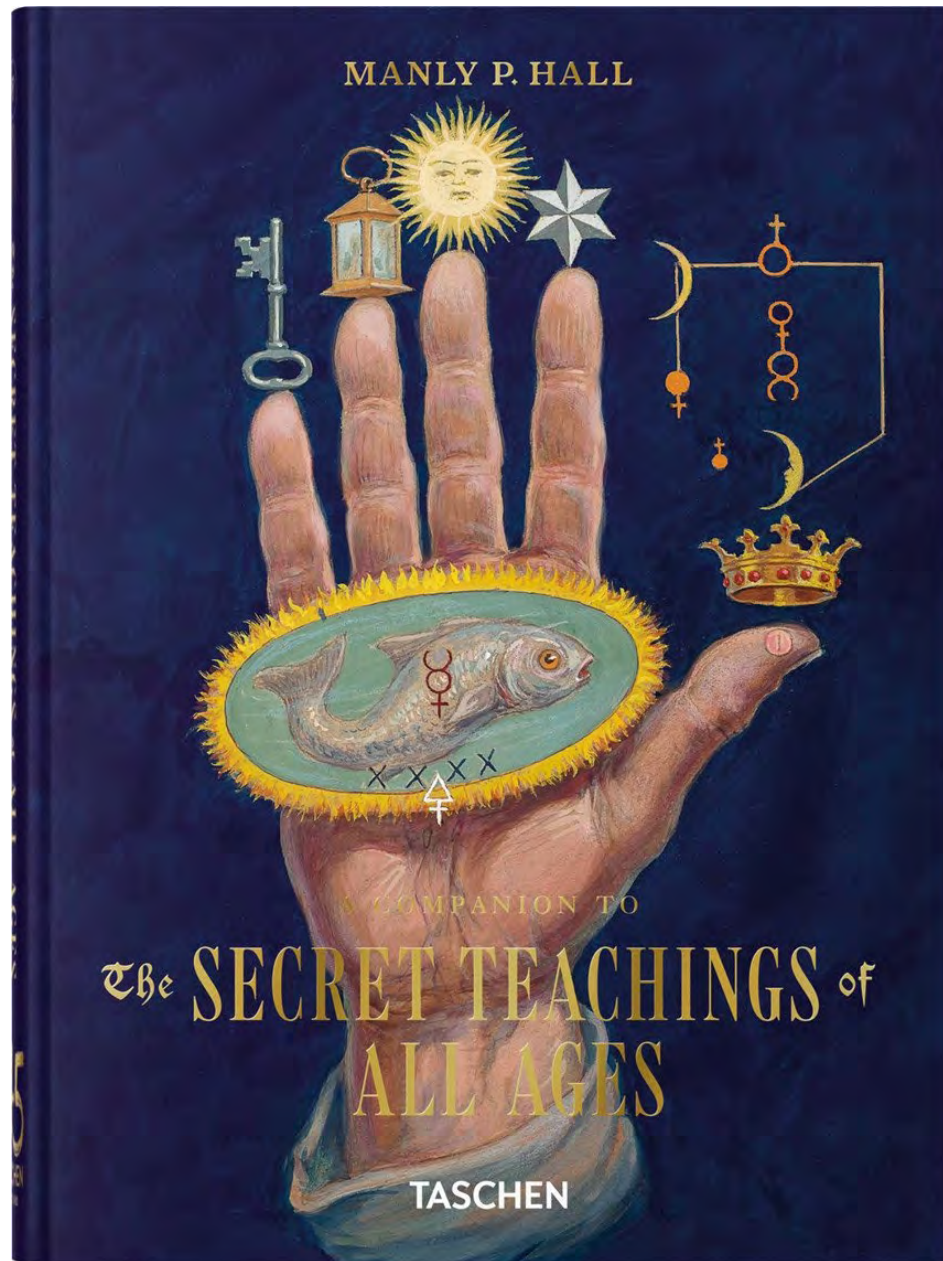
MANLY P. HALL



A COMPANION TO

The SECRET TEACHINGS of
ALL AGES

TASCHEN



Manly Palmer Hall

COMPANION TO SECRET TEACHINGS OF ALL AGES. 45TH ED.

Manly Palmer Hall, Edited by Jessica Hundley

First published in 1928, Manly Palmer Hall's opus magnum is celebrated in this expansive companion book, featuring condensed summaries of each chapter of Hall's original work about arcane myths and mysteries of thousands of years of human civilization. Newly discovered artworks and rare photography round up this updated and abridged edition.

- Created in close collaboration with Manly P. Hall's archives at the Philosophical Research Society, this newly curated edition offers a fresh gateway into Hall's landmark esoteric masterpiece. Revered as a classic since its original publication in 1928, Hall's monumental encyclopedia remains one of the most expansive explorations of subjects ranging from Hermetic philosophy and Tarot to Egyptian mythology, sacred geometry, and Pythagorean thought.
- This thoughtfully abridged companion edition brings renewed life to Hall's visionary work, with previously unpublished photographs from his global travels alongside the extraordinary illustrations of J. Augustus Knapp and additional works by Hall's longtime creative collaborator, Mihran Serailian. Together, these artists illuminate nearly 60 mythological and magical subjects, creating a volume that is both an essential introduction for new readers and a visually immersive reexamination for longtime seekers.

AU \$54.99 | NZ \$59.99

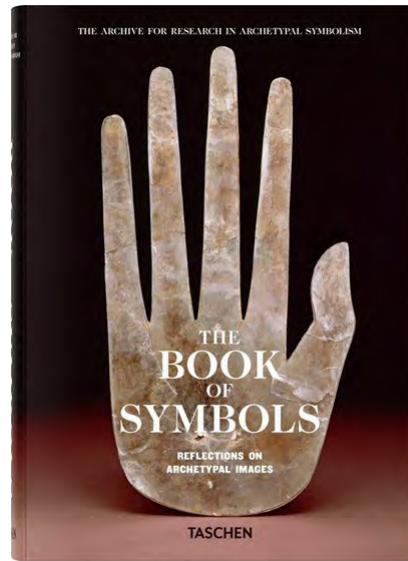
9783754406120

480 Pages | Hardcover

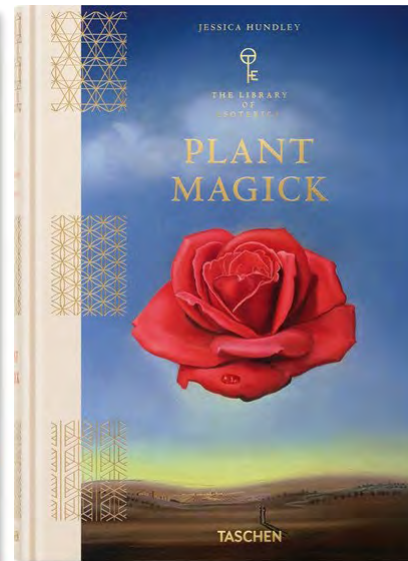
217 mm x 156 mm

TASCHEN

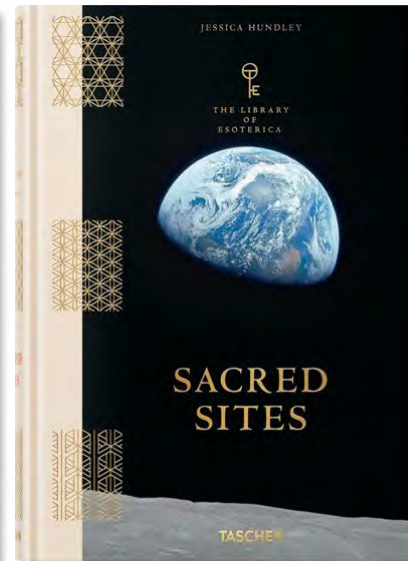
COMP TITLES



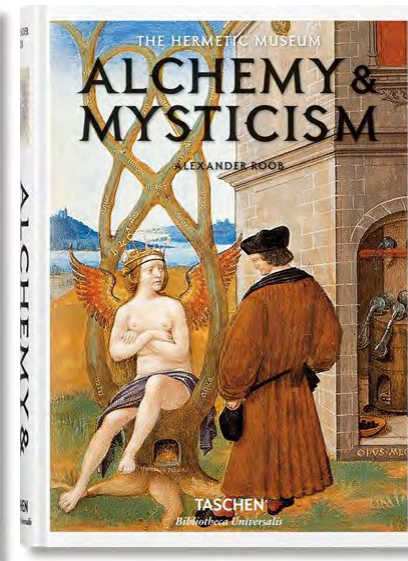
9783836514484



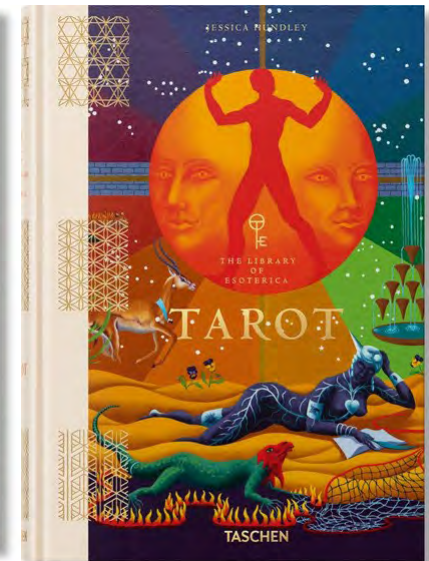
9783836585644



9783836590600



9783836549363



9783836579872



Illustration from the book "The Life and Writings of Thoth Hermes Trismegistus" by J.A. Knapf. The illustration depicts the god Thoth, a baboon-headed deity, standing on a crocodile. He is surrounded by various symbols of his power, including a lotus flower, a green book, and a small animal. The background is dark with a blue sky and a green landscape. The artist's signature 'J.A. Knapf' is at the bottom right.

The Life and Writings of Thoth Hermes Trismegistus



HUNDRED-fold lightning flash-
ed, the roof of the Temple was rent
from top to bottom. The venerable
initiator, in his robes of blue and
gold, slowly raised his divided
wand and pointed with it into the
darkness revealed by the burning
of the altar candles. "Behold the
Light of Egypt!" The candidate,
in his plain white robe, gazed into
the water-lilies before him by the
two great lotus-headed columns
between which the veil had hung. As he watched, a luminous haze
descended and throughout the sanctuary fell the air was a mass
of shining particles. The face of the neophyte was illumined by the
soft gleam as he scanned the shimmering cloud for some tangible object.
The initiate spoke again: "That Light which is beheld is the secret
luminance of the Mysteries. Whence it comes none knoweth, save the
Master of the Light. Behold Him!" Suddenly, through the gleam-
ing of light, a figure appeared, surrounded by fluttering purple robes.
The initiate lowered his wand and, bowing his head, placed one
hand against his breast in humble salutation. The neophyte
stepped back in awe, partly blinded by the glory of the revealed figure.
Gazing courage, the youth gazed upon the Divine One. The
Form before him was considerably larger than that of a mortal man.
The body seemed purely transparent, without the hair and brain could
be seen pulsating and realising. At the candidate watched, the heart
changed into an orb, and the brain into a flaming crystal. In his
hand this mysterious being bore a winged
rod, entwined with serpents. The aged in-
structor, raising his wand, cried out in a loud
voice: "All hail Thoth, Thoth Hermes, Thoth
Crucifier, all hail Thoth, Prince of Moes, all
hail Thoth who standeth upon the head of
Typhon!" At these words a third winged
dragon appeared—in balance, motion,
part serpent, part crocodile, and part hog.
From its mouth and nostrils poured sheets
of flame and horrible sounds issued through
the muffled thunder. Suddenly Hermes
struck the advancing reptile with the per-
sonal sound staff and took marching by the
dragon fell over upon its side, while the
flames about it slowly died away. Hermes
placed his foot upon the skull of the van-
quished Typhon. The next instant, with a
blaze of unbearable glory that sent the wa-
ter spilling against his beard against a pillar,
the immortal Hermes, followed by a crowd
of goddesses, passed through the cham-
ber and faded into nothingness.

THE MUTILATED HERMETIC FRAGMENTS

On the subject of the Hermetic books, James Campbell Brown,
in his History of Chemistry, has written:
"Leaving the Chaldean and earlier Egyp-
tian periods, of which we have remains but
no record, and from which no names of
either chemists or philosophers have come
down to us, we now approach the Hellenic
Period, when books were written, not at
first upon parchment or paper, but upon
papyrus. A series of early Egyptian books
is attributed to Hermes Trismegistus, who
may have been a real name, or the sym-
bolization of a long succession of writers."
The identity of Hermes with the Greek
god Hermes, and the Egyptian Thoth or
Tut, who was the moon god, and is rep-
resented in ancient paintings as the deified
with the disc and crook of the moon. The
Egyptians regarded him as the god of wis-
dom, letters, and the measuring of time. He
is in consequence of the great respect ex-
pressed for Hermes by the old alchemists
that chemical writings were called "Her-
metic," and that the phrase "hermetically
sealed" is used to designate the closing
of a glass vessel by fusion, when the matter
of chemical investigations. We find the name
in the hermetic medicine of Pseudo-
Dioscorides, and the hermetic immortality of the
Middle Ages.

Among the Egyptian writings be-
lieved to have come from the temple of Tho-
tus are two famous works. The first is the
Enchiridion, or the second book of Thoth.

Pseudo-Dioscorides, or, as it is more commonly called, The Shepherd of Moes,
a discussion of which follows. One outstanding point in connection
with Hermes is that he was one of the few philosophers-princes of
paganism upon whom directly Christian doctrine was thrust upon.
Some Church Fathers went so far as to declare that Hermes had
many symptoms of lunacy, and that if he had only been
born in a more enlightened age so that he might have benefited by
their instructions he would have been a really great man!

In his Sermones, Clement of Alexandria, one of the few cham-
pions of pagan literature whose writings have been preserved to this age,
gives practically all the information that is known concerning the
original Greek-theological Hermes and the importance with which
these books were regarded by both the temporal and spiritual powers
of Egypt. Clement describes one of their ceremonial practices as follows:

"For the Egyptians possess a philosophy of their own. This is

from the invention of letters being attributed to him." In the chap-
ter on the theory of Paganism, Mathematics will be found the
table of the original Chaldean letters. Investigation believes that it
was Hermes, who was known to the Jews as "Enoch," called by
Kabbalah the "Second Messenger of God." Hermes was accepted
into the mythology of the Greeks, later becoming the Mercury of
the Latins. He was revered through the form of the planet Mercury
because this body is nearest to the sun. Hermes of all countries was
nearest to God, and became known as the Messenger of the Gods.

In the Egyptian drawings of him, Thoth carries a woven writing
tablet and serves as the recorder during the weighing of the souls
of the dead in the Judgment Hall of Osiris—a man of great sig-
nificance. Hermes is of first importance to Masonic scholars, be-
cause he was the author of the Masonic initiation ritual, which
was borrowed from the Mysteries established by Hermes. Nearly
all of the Masonic symbols are Hermetic in character. Paganism
taught mathematics with the Egyptians and from them gained his
knowledge of the symbolic geometric solids. Hermes is also revered
for his information of the celestial system. He measured the year
from 360 to 365 days, thus establishing a precedent which will pre-
vail. The appellation "Divine Cosmos" was given to Hermes be-
cause he was considered the greatest of all philosophers, the greatest
of all poets, and the greatest of all kings. It is worthy of note that
the last twin of America's beloved son, Henry Adams' long-
followed, was a lineal heir to Hermes. (See Chambers' Encyclopedia.)

THE MUTILATED HERMETIC FRAGMENTS

On the subject of the Hermetic books, James Campbell Brown,
in his History of Chemistry, has written:

"Leaving the Chaldean and earlier Egyp-
tian periods, of which we have remains but
no record, and from which no names of
either chemists or philosophers have come
down to us, we now approach the Hellenic
Period, when books were written, not at
first upon parchment or paper, but upon
papyrus. A series of early Egyptian books
is attributed to Hermes Trismegistus, who
may have been a real name, or the sym-
bolization of a long succession of writers."

The identity of Hermes with the Greek
god Hermes, and the Egyptian Thoth or
Tut, who was the moon god, and is rep-
resented in ancient paintings as the deified
with the disc and crook of the moon. The
Egyptians regarded him as the god of wis-
dom, letters, and the measuring of time. He
is in consequence of the great respect ex-
pressed for Hermes by the old alchemists
that chemical writings were called "Her-
metic," and that the phrase "hermetically
sealed" is used to designate the closing
of a glass vessel by fusion, when the matter
of chemical investigations. We find the name
in the hermetic medicine of Pseudo-
Dioscorides, and the hermetic immortality of the
Middle Ages.

Among the Egyptian writings be-
lieved to have come from the temple of Tho-
tus are two famous works. The first is the
Enchiridion, or the second book of Thoth.

Pseudo-Dioscorides, or, as it is more commonly called, The Shepherd of Moes,
a discussion of which follows. One outstanding point in connection
with Hermes is that he was one of the few philosophers-princes of
paganism upon whom directly Christian doctrine was thrust upon.
Some Church Fathers went so far as to declare that Hermes had
many symptoms of lunacy, and that if he had only been
born in a more enlightened age so that he might have benefited by
their instructions he would have been a really great man!

In his Sermones, Clement of Alexandria, one of the few cham-
pions of pagan literature whose writings have been preserved to this age,
gives practically all the information that is known concerning the
original Greek-theological Hermes and the importance with which
these books were regarded by both the temporal and spiritual powers
of Egypt. Clement describes one of their ceremonial practices as follows:

"For the Egyptians possess a philosophy of their own. This is



THE ZODIAC AND ITS SIGNS

The Zodiac and Its Signs



It is difficult for this age to estimate correctly the profound effect produced upon the religious, philosophical, and general intellect by the study of the zodiac, astronomy, and cosmology. Not without adequate reason was the Magus of Persia called the Star Gazer. The Egyptians were famed with a special aptitude because of their proficiency in computing the power and position of the heavenly bodies and their effect upon the destinies of nations and individuals.

Remains of primitive astronomical observations have been discovered in all parts of the world, although in many cases modern archaeologists are unaware of the true purpose for which these monuments were erected. While the telescope was unknown to ancient astronomers, they made many remarkable calculations with instruments cut from blocks of granite or pounded from sheets of brass and copper. In India such instruments are still in use, and they possess a high degree of accuracy. In Japan, Kaptan, India, an observatory consisting largely of immense stone sundials is still in operation. The Chinese observatory on the wall of Peking consists of immense bronze instruments, including a telescope in the form of a hollow tube without lenses.

The pagans looked upon the stars as influences capable of influencing the destinies of individuals, nations, and races. That the early Jewish people as well as the Christians participated in the affairs of men is evident to any student of Biblical literature, as, for example, in the Book of Judges: "They fought from heaven, even the stars in their courses fought against Sisera." The Chaldeans, Egyptians, Persians, Hindus, and Chinese all had zodiacs that were much alike in general character, and different authorities have concluded that these nations with their knowledge of astronomy and astrology. The Greeks and the Romans had an understanding of the zodiac, but the patterns and numbers of the signs differed in many details from those of the Eastern Hemisphere.

The word *zodiac* is derived from the Greek *zōdiakos* (zōdiakos), which means "a circle of animals," or, as some believe, "circle animals." It is the name given by the old pagan astronomers to a band of twelve zodiacal signs, each apparently containing a human figure and an animal head. Robert Hewitt Brown, B.C., states that the Greek word *zōdiakos* comes from *zōon*, meaning "an animal," and *zōon* is the same as *zōon*, meaning "an animal." "The latter word is compounded directly from the primitive Egyptian radicals, *zō*, life, and *zōon*, a being."

The Greeks, and later other peoples, influenced by their culture, divided the band of the zodiac into twelve sections, each being about one degree in width and thirty degrees in length. These divisions were called the *houses* of the zodiac. The sun during its annual pilgrimage passed through each of these signs. Imaginary creatures were named to the sun groups bounded by these rectangles, and because most of them were animals—or part animal—in form, they later became known as the *constellations*, or *signs*, of the zodiac.

There is a popular theory concerning the origin of the zodiacal creatures to the effect that they were products of the imagination of shepherds, who, watching their flocks at night, suggested their forms by tracing the forms of

animals and birds in the heavens. This theory is untenable, unless the "shepherds" be regarded as the shepherds of antiquity. It is unlikely that the zodiacal signs were derived from the star groups which they now represent. It is far more probable that the creatures assigned to the twelve houses are symbols of the qualities and attributes of the sun's power while it occupies different parts of the zodiacal belt.

On this subject Richard Payne Knight writes: "The emblematical meaning, which certain animals were employed to signify, was only some particular property generally and, therefore, might easily be invented or discovered by the natural operations of the mind; but the collection of signs, named after certain animals, have no resemblance whatever to those animals, which are themselves symbols of the qualities and attributes of the sun's power while it occupies different parts of the zodiacal belt."

Some authorities are of the opinion that the zodiac was originally divided into six (instead of twelve) houses, or "zodiacal seasons,"

because there were two equinoxes and two solstices—one solar and the other lunar—and for the measurement of the months, years, and seasons. The zodiac was composed of four months of thirty-six days each, and five days were left over. The zodiac was divided into four months of thirty-six days each, and five days were left over. The zodiac was divided into four months of thirty-six days each, and five days were left over.

The first six signs of the zodiac of twelve signs were regarded as *harmful*, because the sun occupied them while traversing the Northern Hemisphere. The 6,000 years during which, according to the Persians, Ushma Mazda ruled this universe in harmony and peace, were marked by these six signs. The second six were considered *malevolent*, because while the sun was traversing the Southern Hemisphere it was warmer with the Greeks, Egyptians, and Persians. Therefore these six months were marked by the 6,000 years of misery and suffering caused by the evil genius of the Persians, Ahriman, who sought to overthrow the power of Ushma Mazda.

Those who hold the opinion that before its revision by the Greeks the zodiac consisted of only six signs adduce evidence to show that Libra (the Scales) was inserted into the zodiac by dividing the constellation of Virgo (the Virgin) into two parts, thus establishing "the balance" as the point of equilibrium between the ascending numbers and the descending numbers signs. See *The Rosicrucians, Their Myth and Message*, by Margaret Jennings. On this subject Isaac Newton writes: "We think that the *Zodiacal* constellation were first ten and represented as *innumerable* and *dark*, subsequently they were changed, ending in *Scorpio* and *Virgo* and making eleven, after this time *Scorpio*, *Libra*, the *Balance*, was taken, making the present twelve." (*The Quaker's*)

Each year the sun passes once around the zodiac and returns to the point from which it started—the vernal equinox—undisturbed. It falls just a little short of making the complete circle of the heavens in the allotted period of time. As a result, it crosses the equator just a little behind the spot in the zodiacal signs where it crossed the previous year. Each sign of the zodiac contains thirty degrees, and as the sun moves about one degree every two years, it requires through one entire constellation (or sign) is approximately 1,500 years, and through the entire zodiac in about

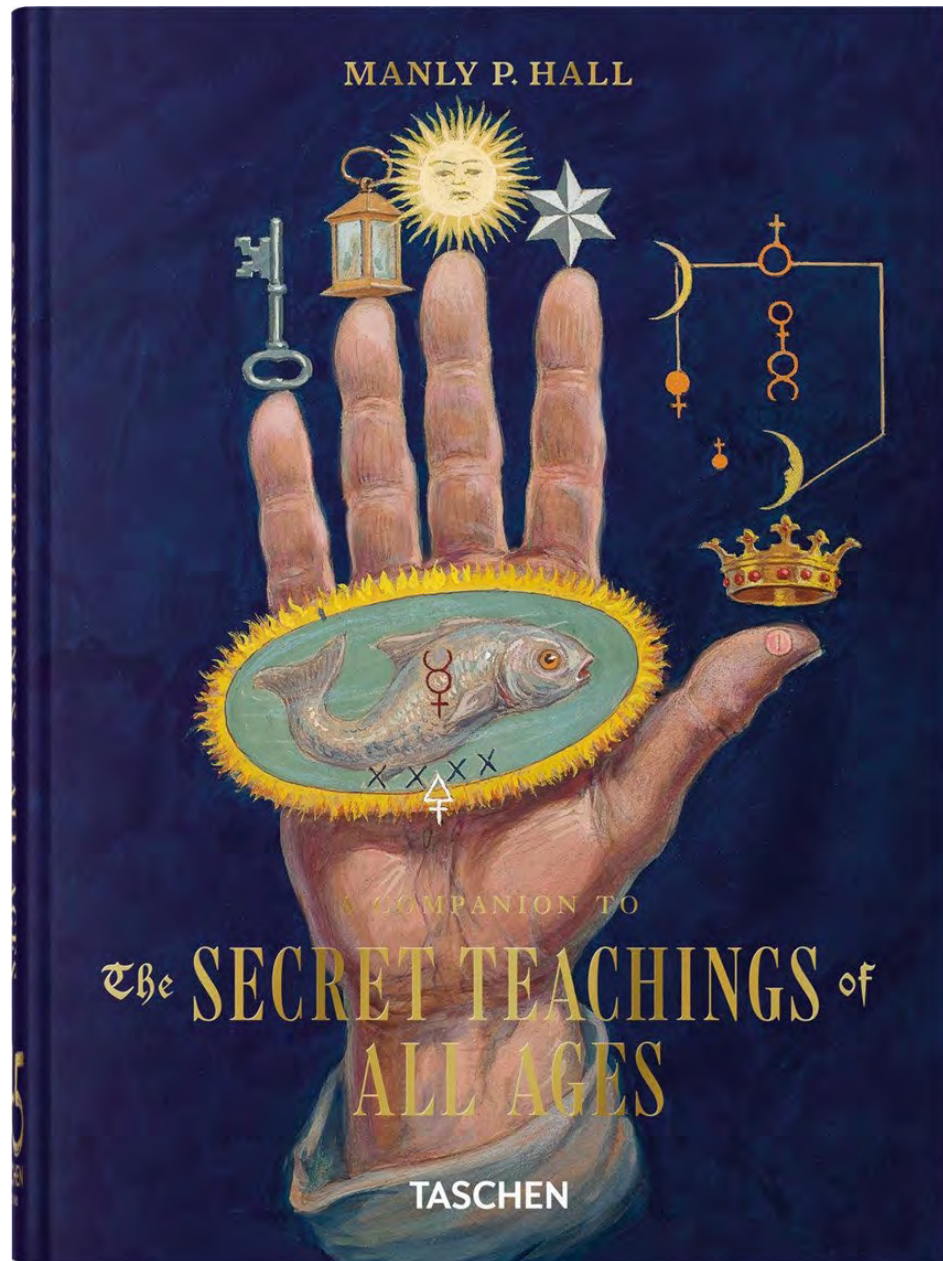


THE ZODIAC AND ITS SIGNS

THE ZODIAC AND ITS SIGNS



THE ZODIAC AND ITS SIGNS



Manly Palmer Hall

COMPANION TO SECRET TEACHINGS OF ALL AGES. 45TH ED.

Manly Palmer Hall, Edited by Jessica Hundley

First published in 1928, Manly Palmer Hall's opus magnum is celebrated in this expansive companion book, featuring condensed summaries of each chapter of Hall's original work about arcane myths and mysteries of thousands of years of human civilization. Newly discovered artworks and rare photography round up this updated and abridged edition.

- Created in close collaboration with Manly P. Hall's archives at the Philosophical Research Society, this newly curated edition offers a fresh gateway into Hall's landmark esoteric masterpiece. Revered as a classic since its original publication in 1928, Hall's monumental encyclopedia remains one of the most expansive explorations of subjects ranging from Hermetic philosophy and Tarot to Egyptian mythology, sacred geometry, and Pythagorean thought.
- This thoughtfully abridged companion edition brings renewed life to Hall's visionary work, with previously unpublished photographs from his global travels alongside the extraordinary illustrations of J. Augustus Knapp and additional works by Hall's longtime creative collaborator, Mihran Serailian. Together, these artists illuminate nearly 60 mythological and magical subjects, creating a volume that is both an essential introduction for new readers and a visually immersive reexamination for longtime seekers.

AU \$54.99 | NZ \$59.99

9783754406120

480 Pages | Hardcover

217 mm x 156 mm

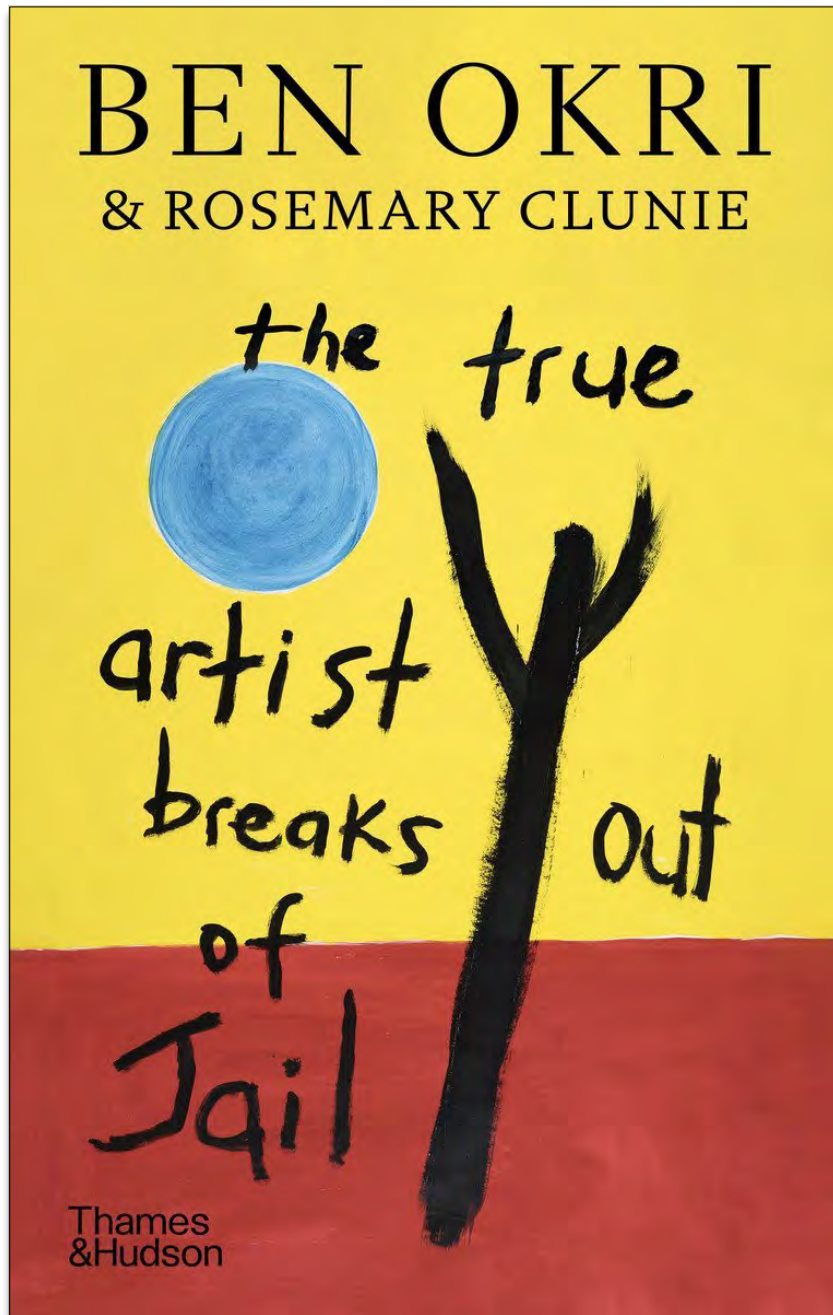
TASCHEN

BEN OKRI
& ROSEMARY CLUNIE

the true
artist
breaks
out
of
Jail



Thames
& Hudson



The True Artist Breaks out of Jail

Ben Okri and Rosemary Clunie, Foreword by Ossian Ward

Booker Prize-winning author Ben Okri, in collaboration with artist Rosemary Clunie, offers journeys into the human spirit for our times.

- A creative new work by Booker Prize-winning novelist Ben Okri and celebrated artist Rosemary Clunie, addressing questions of life in contemporary times through a pairing of poetry and painting.
- Addresses topical contemporary themes relating to the environment, politics, and the importance of creativity.
- Includes a foreword by Ossian Ward, author of *Look Again: How to Experience the Old Masters* (9780500239674)
- Ben Okri was the winner of the prestigious Booker Prize in 1991 for his novel *The Famished Road*. He the youngest winner at 32 years old and first Black writer.
- "Fiction's master of enchantments stares down a real horror, and without blinking or flinching, produces a work of beauty, grace, and uncommon power." - Marlon James
- "Ben Okri is that rare thing, a literary and social visionary, a writer for whom all three-literature, culture, and vision-are profoundly interwoven." -Ali Smith

AU \$36.99 | NZ \$39.99

9780500028216

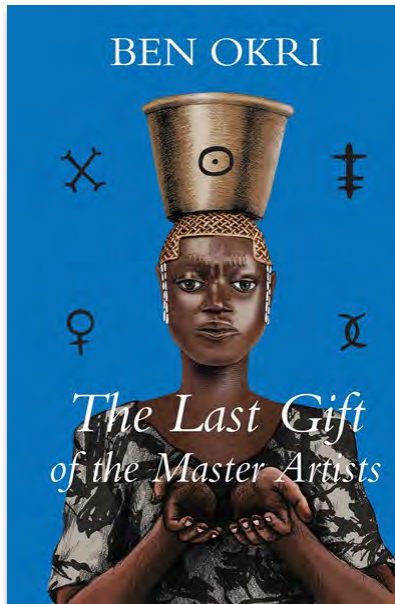
160 Pages | Hardcover

Illustrated in colour

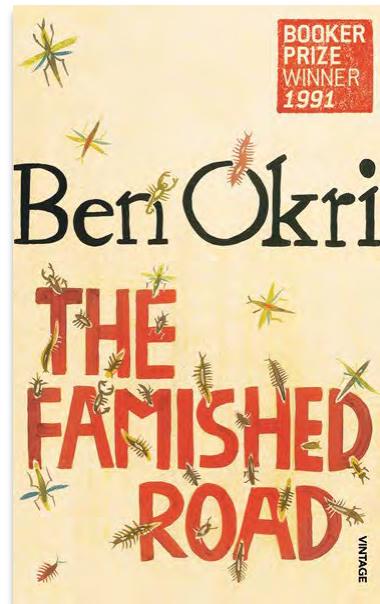
216 mm x 138 mm

Thames and Hudson Ltd

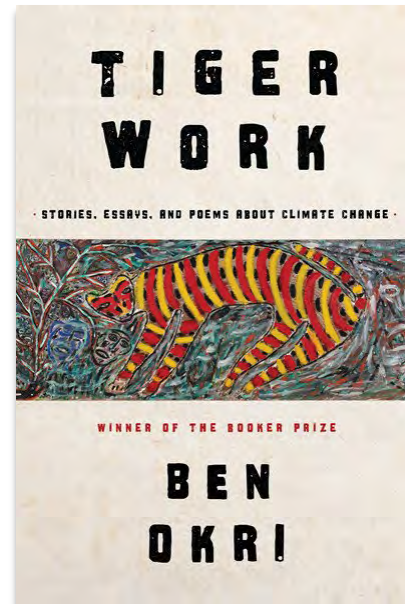
COMP TITLES



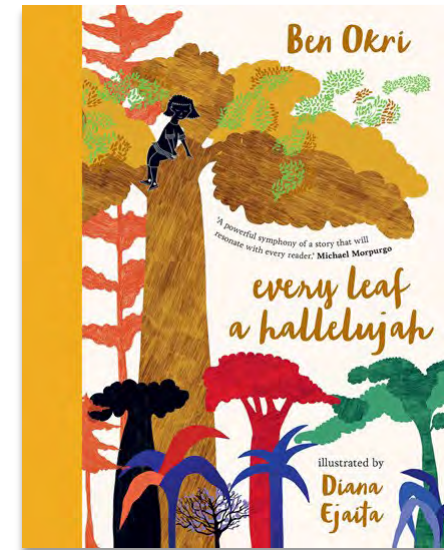
9781635422795



9780099535126



9781635423365



9781635422702

BOOK ONE

FOUNTAIN

THEY REMIND US THAT WE COME FROM MYTH

There comes a time in the life of every artist when they must decide whether they are happy in jail. They must decide whether to attain freedom and risk the life out there. For out there is a land no one knows. It may be a place of light or darkness, but no one knows for sure.

Those who have gone out there send back ambiguous testimonies. They seldom return to tell us what it is like. All we get from them are strange reports in their equally strange works of art. It is hard to tell if liberation has brought them serenity.

But one thing is clear: the art they send back is like no other. We in the cave, in jail, struggle to decipher it. Is it really the work of the same person who was once in the cave with us, in the same prison? Why does it look so unreadably different from everything else they have done? The report from those who have gone out there is unmistakably dubious. We prefer their earlier works. They were more approachable.

But when you look closely at those early works, some signs of attempted liberation can already be glimpsed. The question is, when does the true artist break out of jail? How can we tell? What signs are there for us to read the reality of this moment? Does such a moment even exist? Perhaps the moment an artist breaks out of jail can't be easily identified.

What does breaking out of jail consist of? Is it financial liberation? An artist can be rich and still be firmly in jail, happily in the cave. Money can free the artist from material needs, but not



FOUNTAIN

Our one-word paintings constitute the beginning of our journey into the possibilities of script and image. We chose twelve words that we believe express what human beings are and can be.

In each painting, we take the word and subject it to mythical, linguistic and imagistic celebration, analysis and interpretation. The words are rarely what we generally think they are.

The fountain is a primal symbol in most civilizations, often associated with the source, the origin – the place from which wisdom comes. In eighteenth-century paintings it was often depicted as a woman holding a vase from which the waters of life flow.

In the esoteric tradition, the fountain was related to wells and lakes. In the sixteenth century it became associated with urban squares. There is also a relationship between the fountain and the baptismal font, the self-renewing source.

This painting's colour scheme revolves around the gentler tones of rivers and vegetation, which engender one another, complemented by luminous underpainting of warm yellows and pinks. White dots, sprinkled over the painting, are a source of energy and movement. This is one of the more sparsely populated of the one-word paintings. We wanted it to breathe.

As the painting is mostly composed of two colours, so the word has two connotations. *'FOUNTAIN'* also refers to one of

the most revolutionary artworks of the twentieth century. Marcel Duchamp's famous urinal is a landmark of modern conceptual art and represents a fountain of possibilities. Its force exists in the mind. Some of the text and images in the painting refer to the mental dimensions of that artistic liberation. An example is the chess piece. Duchamp famously retired from art to chess, and Qg3 is one of his moves. Then there's the hat rack, the staircase, and so on. That he is a 'mind artist' is indicated along the vertical of the 'F', while 'sacred voyeur' refers to the last work he made. Words like 'paradigm' and 'revolution' echo through the paintings in this book.

Many critics believe that in his discovery of conceptual art, Duchamp checkmated what he called 'retinal art'. But there is also a comic aspect to the word 'checkmate': with a pause between 'check' and 'mate', it becomes a cheeky demand to be properly paid for one's work. The word 'checkmate' also makes reference to Friedrich August Moritz Retzsch's sly nineteenth-century painting about having one winning move left, in spite of the appearance of defeat.

This painting can stand on its own or with an obstruction before it. The obstruction is an assemblage meant to delay the viewer's approach to the work, to interrogate the viewer while they are interrogating the work. They are guardian figures, meant to complicate the viewer's response, to challenge it and compel us to a higher attention. In this way the obstruction is an intrinsic part of the work, part of its spiritual force-field.

We see differently from each eye and blend that difference into a unified perception. Metaphor partakes of that blending, and that duality is part of the visual field of this work.





In Dry Times

This painting came out of our feeling for the climate struggle. It is part of a series of three small canvases, each of which stands on its own (see p. 52, p. 77). When a painting is part of a political struggle it should be a work of art first, with all the ambiguities and multiple readings that an artwork engenders.

The element of this painting is fire. It represents dryness and drought; streaks of sunlight hint at global warming. At the lower end emerge strata of earth, in a horizontal colour striation. These are the levels we can tap into. These are the secret treasures of the earth. They are also the secret treasures in us.

The painting asks the question: 'In dry times, how deep are your roots?' How deep are humanity's roots, how deep in nature are we anchored, how deep in truth have we grown, what depths in ourselves have we cultivated?

How many of us, like the dry tree, feel dehydrated by barren times but survive because we have found a way to be nourished by the depths? In the biblical landscape of this painting, art is one of those depths.



The Painting Machine

Black cat studies
Painting machine.
Ghosts in the pause
Of colour, the spaces
Climbing
Like spider's webs
To catch the eyes
The heart
The inverted
Spirit.

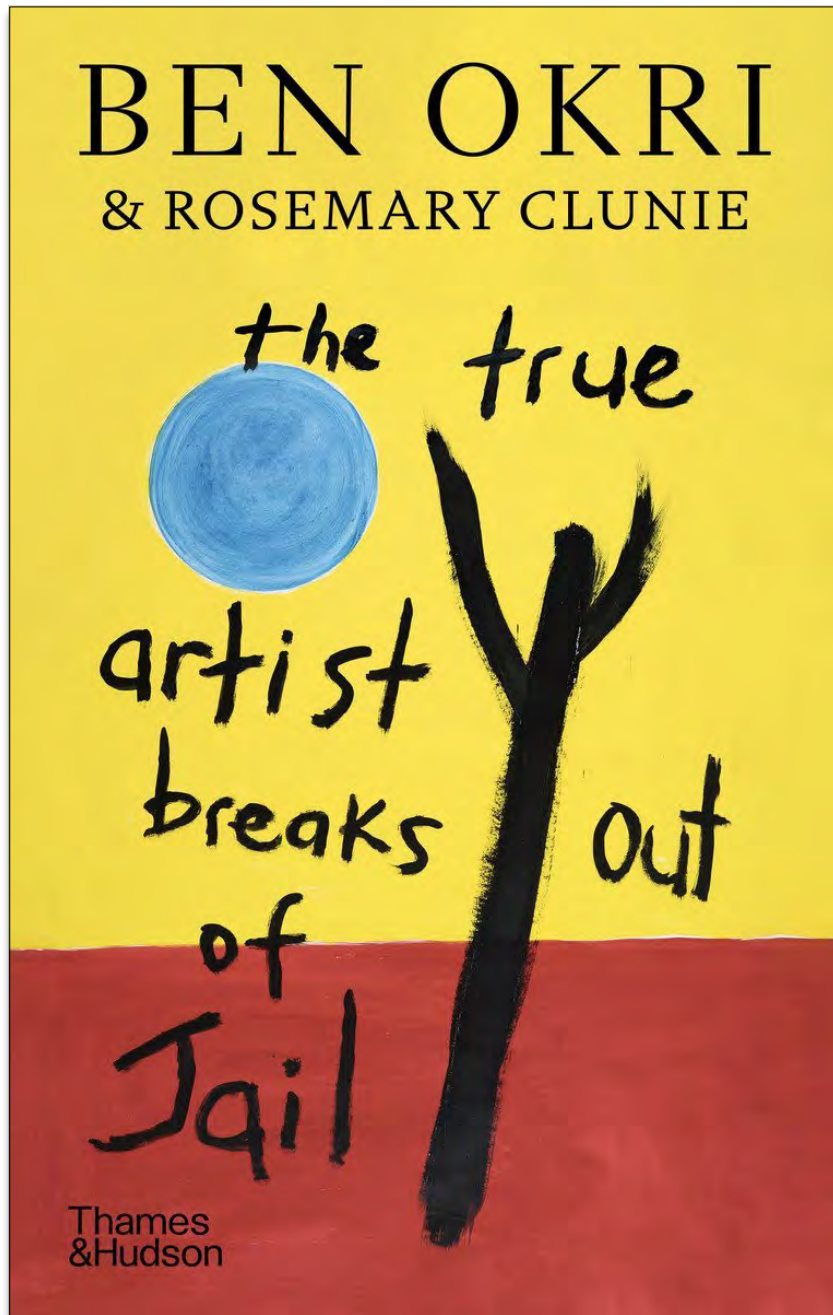
Small things
Create complex
Universes.
But O that infinite
Intelligence
That builds
From microforms,
Microtones, microbeing.

There's a boy
Who paints
The universe
Afresh every
Morning:

Paints with
The songs
His mother wept
At night
And the dark blood
Of his fathers.

Is it true there
Are white spirits
In the dreaming
Machine,
Out of which truth
Shapes the world in
A black background?

Leap of colours,
Cats in contemplation.
A wavy melody.



The True Artist Breaks out of Jail

Ben Okri and Rosemary Clunie, Foreword by Ossian Ward

Booker Prize-winning author Ben Okri, in collaboration with artist Rosemary Clunie, offers journeys into the human spirit for our times.

- A creative new work by Booker Prize-winning novelist Ben Okri and celebrated artist Rosemary Clunie, addressing questions of life in contemporary times through a pairing of poetry and painting.
- Addresses topical contemporary themes relating to the environment, politics, and the importance of creativity.
- Includes a foreword by Ossian Ward, author of *Look Again: How to Experience the Old Masters* (9780500239674)
- Ben Okri was the winner of the prestigious Booker Prize in 1991 for his novel *The Famished Road*. He the youngest winner at 32 years old and first Black writer.
- "Fiction's master of enchantments stares down a real horror, and without blinking or flinching, produces a work of beauty, grace, and uncommon power." - Marlon James
- "Ben Okri is that rare thing, a literary and social visionary, a writer for whom all three-literature, culture, and vision-are profoundly interwoven." -Ali Smith

AU \$36.99 | NZ \$39.99

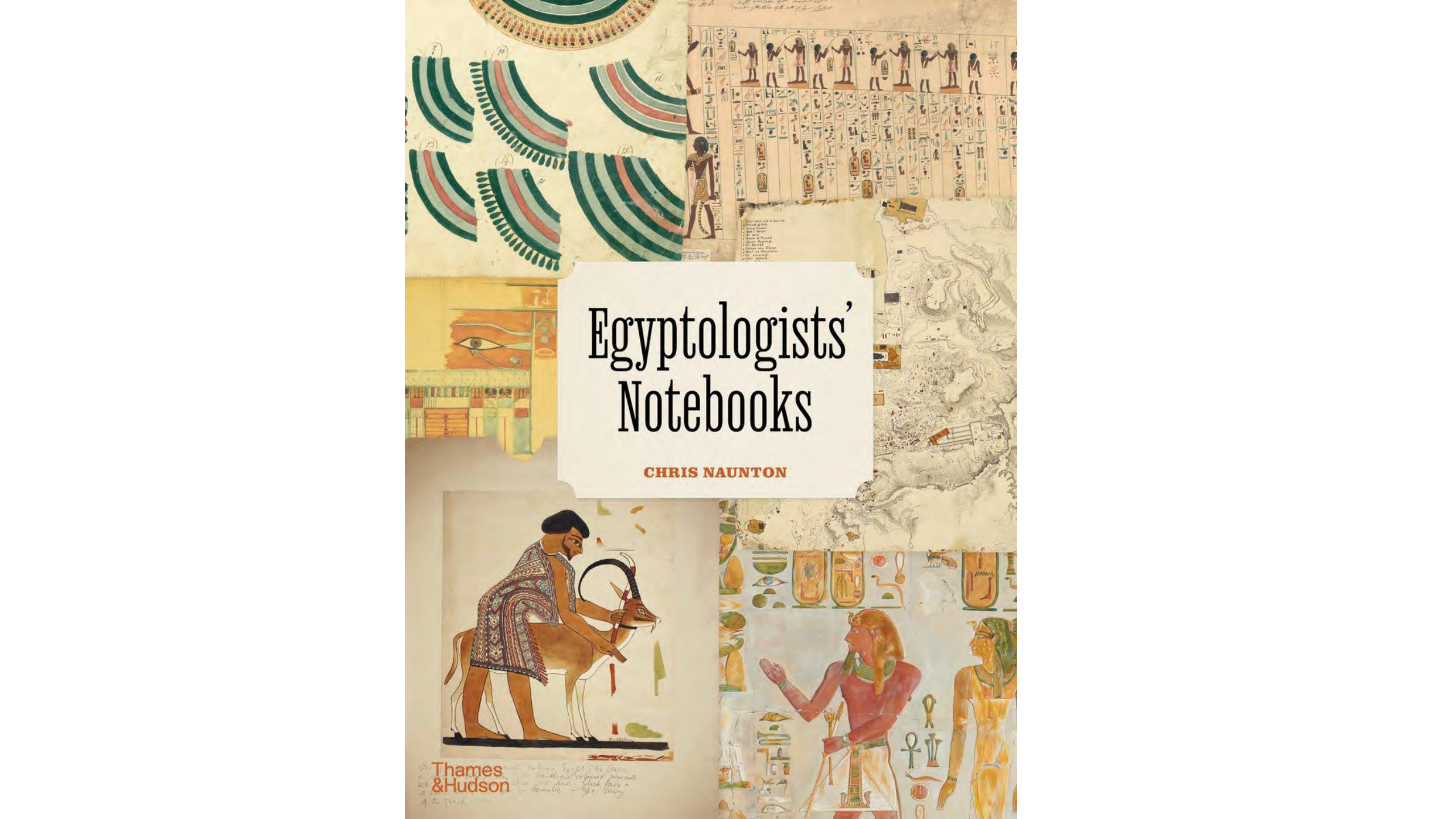
9780500028216

160 Pages | Hardcover

Illustrated in colour

216 mm x 138 mm

Thames and Hudson Ltd



Egyptologists' Notebooks

CHRIS NAUNTON

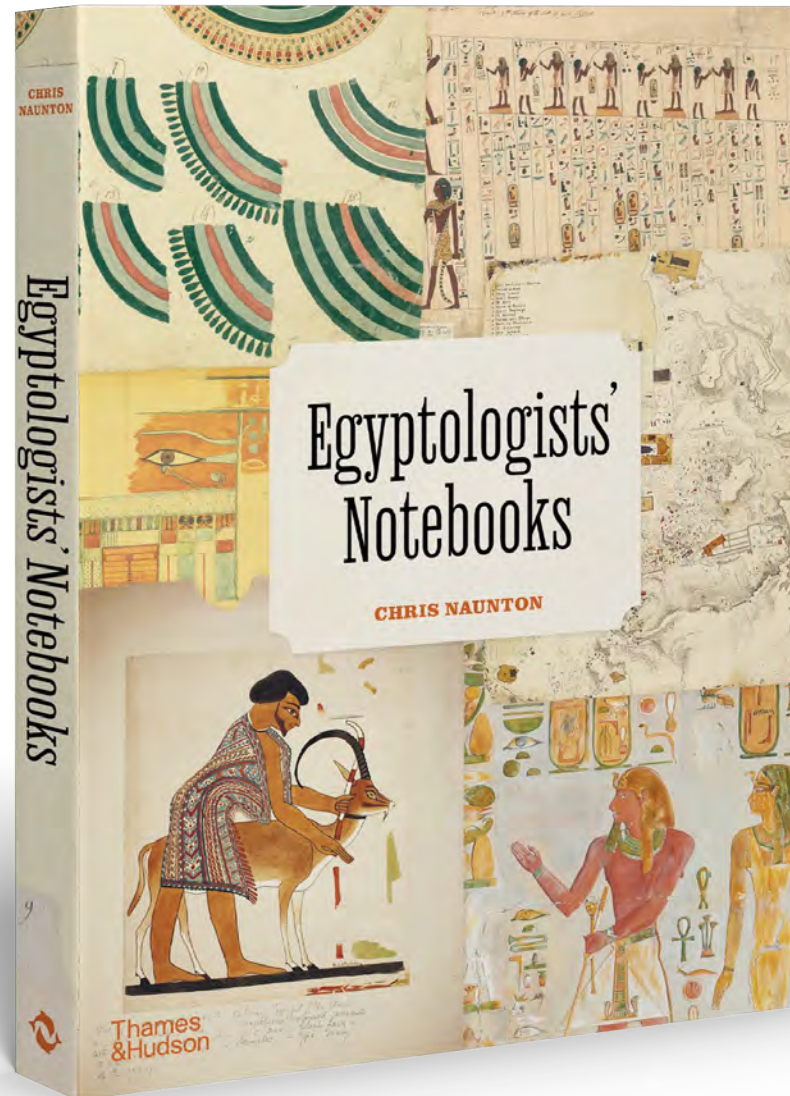
Thames & Hudson
Illustrations by Chris Naunton
A hardcover book with a collage of Egyptian art on the cover.

Egyptologists' Notebooks

Chris Naunton

A celebration of Egyptologists' intimate diaries and journals, brilliantly capturing the excitement of the golden age of Egyptology.

- For centuries the ancient ruins of Egypt have fascinated explorers, antiquarians, treasure hunters and archaeologists. From the earliest travellers, they were united by a sense of wonder at the beauty and majesty of the landscape: the remains of tombs cut into the natural rock, the temples and cities gently consumed by drift sand. Gripped by the urge to capture what they had seen, these early adventurers recorded their experiences in writings, sketches, paintings and photographs.
- Egyptologists' Notebooks brings together the intimate diaries and journals of those at the forefront of the Golden Age of Egyptology. Their authors include not only the scholars who directed the excavations but also the engineers, architects, photographers and, not least, the Egyptian workers whose labour made them possible.
- They evoke a rich sense of time and place, transporting us back to a great age of discovery and offering a glimpse of a very different history of Egyptology.



AU \$54.99 | NZ \$59.99

9780500299487

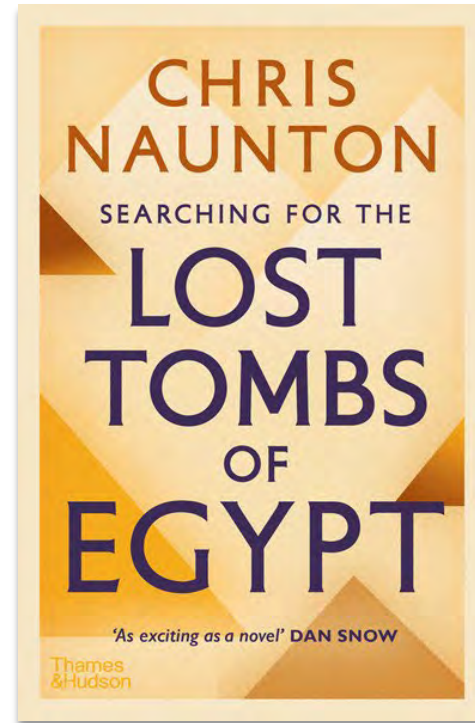
264 Pages | Paperback

Illustrated in colour

270 mm x 204 mm

Thames and Hudson Ltd

COMP TITLES



9780500295441



•• An unfinished sketch of two brightly painted column capitals of the Ptolemaic or Roman period by Nestor H466.



† Sketches by Robert Hay of anthropoid wooden coffins and two shabti boxes from tombs in the Theban cemetery of Sheikh Abd el-Gurna. The fourth sketch shows a mummy case for the body of a child, 'opened by me at Gurna'.

our adventurers, and could be seen in Europe's greatest museums). Thus, Egyptology was born.

The notes and sketches that the adventurers brought home with them recorded Egypt at a particular moment: to us, another Egypt of the past, albeit a more recent one. In their journals we discover Egypt at a time when it was changing rapidly. Again and again, in their observations we are confronted with an awareness that the ancient sites and monuments they sought to record for posterity were not just changing, but disappearing before their eyes. By faithfully recording the monuments in the condition in which they found them, collectively our travellers paint a picture of a landscape in rapid transition. Many of the monuments they saw have now disappeared – a near-intact temple of the New Kingdom pharaoh Amenhotep III on Elephantine Island; the portico of a temple of the Ptolemaic king Philip Arrhidaeus at Hermopolis; the fine Corinthian gate of the Roman emperor Hadrian's city of Antinopolis – along with dozens of tombs and thousands of inscriptions now defaced, unceremoniously removed for sale, or crumbled away under the influence of the elements. All now lost.

Beyond what they tell us about ancient Egypt, these notebooks also reveal to us the personalities of the early Egyptologists. How much more of a sense of the man or woman of the hour does one get when what they were seeing and doing is recorded in their own handwriting or drawings? Sketches made on notepaper pilfered from Cairo hotels or the back of cigarette packets and daybooks bundled up and packaged inside Fortnum & Mason's crates conjure up the journeys these adventurers chartered for themselves at a time when they were often travelling into the unknown.

So much knowledge has been gained thanks to the records of our adventurers, but something has also been lost – the *not* knowing. No longer can we truly feel the sense of mystery and wonder or the awe that must have been experienced by those for whom Egypt arrived only at the end of a long and arduous journey, and for whom staying to get to know it meant all manner of discomforts and adjustments – to dry and dusty landscapes, baking heat, unfamiliar languages both ancient and modern, unexpected customs, and novel ways of getting around, whether serenely floating, carried by the currents of a glassy Nile, enduring the lolling ups and downs of a camel ride or worse, being shaken about on the back of a harried and hurrying donkey. *Yalla!* No longer can we experience such adventures, except vicariously, through these early Egyptologists. Their notebooks, their maps, plans, drawings, paintings, sketches, doodles, letters and telegrams, open for us a window onto the world of these early pioneers, allowing us to reach back to that golden age, when there was little to know and everything to discover, and to retrace the path they trod that led us to understand an Egypt of the far distant past.



fellow savants produced staggering records. Denon himself lamented that his drawings were made most frequently 'on my knee, or standing, or even on horseback. I have never been able to finish any one of them as I could have wished, for this reason, that during the space of a whole year I could never find a table sufficiently straight and even, to be able to lay a ruler on it.' Perhaps their most enduring achievement was to document monuments that are now lost, such as the small southern temple of Amenhotep III at Elephantine. A rectangular inner chapel flanked by rows of square pillars on both sides and a row of papyrus cluster columns at the front was recorded in detail by the artists; by the time Champollion visited in 1829, it had been 'demolished in order to build barracks and warehouses for Syene'. Other buildings would survive a little longer, but nonetheless the savants' records of the Ptolemaic north temple at Esna, the temple that Cleopatra built for her son Caesarion at Armant, the town enclosure east of Dendera temple, the magnificent portico built by Alexander the Great and Philip Arrhidæus at Hermopolis, the monuments of Hadrian at Antinopolis and the so-called Roman tower at Alexandria remain of inestimable value for Egyptology. And yet for Denon himself, conducted through the country at the speed of the military march, there was a sense that there was so much more to see: 'I had seen a hundred things, while a thousand others had escaped me.'

— An enchanting view, painted by Edmé-François Jomard, of the larger of two temples at Qusr Qarn in the Faiyum Oasis, visited by the Commission at night. The temple was dedicated to Sobek-Ra, a hybrid of the crocodile-headed Sobek and sun-god Ra. A relief carving that may depict this deity is visible through the broken section of the pylon at a height that shows it to have been part of an upper floor, an unusual feature for an Egyptian temple.

Lane was the leading scholar of Arabic in Europe and made three prolonged visits to Egypt. He joined Robert Hay's expedition in 1827, but also travelled independently to Egypt's monuments. He prepared a monumental 'Description of Egypt' for publication, but it would only appear many years after his death.



→ Atmospheric view of the Grand Gallery inside the Great Pyramid of Khufu at Giza. Lane had intended this drawing to illustrate the relevant section of his *Description of Egypt*, but the book was never published.

Edward William Lane

1801–1876 British Arabist and Egyptologist

Edward William Lane was born in Hereford and educated at the grammar schools of Bath and Hereford before following his brother into a career in engraving in London. His health declined while living in the capital, however, and he decided to find a way to spend time in warmer climes, a common doctor's order in the 19th century. He became fluent in Arabic, which he had begun to study when he moved to London, and journeyed to Egypt in 1825. His own recollections are preserved in his published writings, his notebooks and the journal of his sister, Sophia Lane Poole, who lived with Lane between 1842 and 1844. She published her account, *The Englishwoman in Egypt*, in two volumes in 1844 and 1846. Lane himself scrupulously destroyed his letters, on the basis that they were intended only for private audiences, but information about his time in the country can be supplemented by a biographical account written by his nephew, Stanley Lane-Poole, shortly after his death.

Lane's first voyage, aboard a brig named *Findlay*, took two months. Lane had high hopes as he caught his first glimpse of the country that would occupy him for most of the rest of his life: 'As I approached the shore, I felt like an Eastern bridegroom, about to lift up the veil of his bride, and to see, for the first time, the features which were to charm, or disappoint, or disgust him. I was not visiting Egypt merely as a traveller, to examine its pyramids and temples and grottoes, and, after satisfying my curiosity, to quit it for other scenes and other pleasures: but I was about to throw myself entirely among strangers; to adopt their language, their customs and their dress; and, in associating almost exclusively with the natives, to prosecute the study of their literature.'

Lane's preparation in his Arabic studies meant that he was able to immerse himself into the local culture, adopting the traditional Turkish dress and habits. His nephew wrote that he 'was able, as scarcely one other European has been, to mix among the people of Cairo as one of themselves, and to acquire not only the refinements of their idiomatic speech and the minute details of their etiquette, but also a perfect insight into their habits of mind and ways of thought. The Spirit of the East is a sealed book to ninety-nine out of every hundred orientalists. To Lane it was transparent.' The issue of dress was a sensitive one at this time, the British consul-general, Henry Salt, having issued a proclamation stating that the Consulate could offer no assistance to British subjects adopting Oriental dress should they fall victim to crime or find themselves embroiled in legal disputes. Lane mingled with the prominent British contingent, becoming well acquainted with Robert Hay (pp. 88–97) and John Gardner Wilkinson (pp. 110–19). The latter in particular became a lifelong friend, and the two referred to each other by adopted Arabic names; Wilkinson became 'Isma'eel', and Lane 'Mansoor'. Like many of his contemporaries, Lane took a slave girl, Nefeseh, as a companion and would eventually marry her in 1840.

Lane visited the pyramids of Giza for the first time on 8 October 1825. He was not ready to undertake a thorough survey, but paid a





'My functions in Egypt are to see that no one destroys the monuments of antiquity, and at the same time to create a museum for the Vice-Roi.'

AUGUSTE MARIETTE

Egyptology in the first half of the 19th century was dominated by the first serious studies of the ancient ruins and a sudden rush to discover more for the glory of the dominant European powers. Excavations were sponsored in the name of acquiring artefacts for the collections of the great European museums – there was no thought that such antiquities should remain in Egypt. As the century progressed, these treasure-hunting missions gradually became more scientific endeavours, and Egypt increasingly asserted a claim to its ancient past, creating a national Antiquities Service.

The French consul-general Bernardino Drovetti and his British counterpart Henry Salt operated as direct rivals in the 1810s and 1820s. Each amassed large and important collections, in part by commissioning agents to carry out excavations, among them Jean-Jacques Rifaud (pp. 144–49) and Frédéric Cailliaud (pp. 60–67) for Drovetti, and Giovanni Battista Belzoni (pp. 136–43) and Giovanni d'Athanes for Salt. These digs were barely documented, and there is no question that they altered the archaeology at such crucially important sites as Karnak dramatically and irreparably. Drovetti and Salt's interest in purchasing antiquities encouraged more of the same at sites throughout the country. The artefacts they procured ultimately made their way into the Egyptian Museum, Turin, the British Museum, London, the Louvre, Paris, and the Ägyptisches Museum, Berlin. It was not until 1835 that steps were taken to control the flow of antiquities out of the country, when Mohamed Ali Pasha issued a decree banning the export of antiquities without a permit. All objects already in the possession of the government, and all those discovered during future excavations, were to be deposited in a newly established museum in the Ezbeika district of Cairo. Nonetheless, permits were still issued, sometimes for the export of very large quantities of antiquities, and the system was full of loopholes to be exploited, such as shipping via Suez rather than Alexandria. Worse, although the new museum was to be modelled on European standards and headed by a well-qualified Egyptian, Rifa'a el-Tahtawi, the collection was regarded as second-rate, and was gradually denuded when Mohamed Ali's successor, Abbas Pasha, began giving objects away as gifts. The collection eventually shrank to the extent that it could be housed in a single room in the Citadel in Cairo, and the final blow was dealt when Abbas's successor, Sa'id Pasha, gave all that remained to the Archduke Maximilian of Austria-Este (the objects would eventually be transferred to the Kunsthistorisches Museum in Vienna, where they remain).

It was a Frenchman, and indeed a former treasure-hunter, Auguste Mariette, who took up the cause of protecting Egypt's ancient monuments. After Nestor l'Hôte (pp. 104–9) died in 1842, Mariette, his cousin, was given the task of organizing his papers. This ignited in Mariette a passion for Egyptology. He became a junior curator at the Louvre, and travelled to Egypt in 1850 to obtain Coptic, Syriac and Arabic manuscripts for the Bibliothèque Nationale, and pharaonic objects for the Louvre. When he

arrived, he found himself thwarted in the first of these aims by the Coptic pope who, angered by the removal of such manuscripts by British agents, had ordered that all that remained be protected in Cairo. Turning to his second objective, Mariette began prospecting at ancient sites. At Saqqara he noticed the head of a sphinx poking out of the sand, and was reminded of Strabo's description of the *diomios* leading to the temple of Serapis: he had located the fabled Serapeum, entering the subterranean galleries where the sacred bulls were buried. This work was undertaken with the correct permit, but Mariette revealed himself a master in the covert removal of antiquities, which he arranged to ship to Paris as per his mission. He would go on to excavate at Giza where, in 1853, he discovered the 'valley temple' of Khafra and the now-famous diorite statue of the king protected by Horus in the guise of a falcon. That same year he shipped a colossal quantity of antiquities to Paris – 7,000 objects in 230 cases. His achievements made him a hero in France, but unpopular with the authorities in Egypt, especially Abbas Pasha, who learned of the Louvre's gains through the European press. On his next visit to Egypt in 1857, perhaps unsettled by claims made by the Egyptian authorities and rival foreign excavators that his activities were tantamount to theft, Mariette seems to have gained an acute awareness of the destructive consequences of unrestricted excavation, and he proposed a series of measures to protect the country's ancient sites and monuments. Fortunately, this was received by a new ruler of Egypt, Sa'id Pasha, who authorized the creation of a 'Service des Antiquités' and appointed Mariette as its first director.

Mariette was endowed with the power to conscript vast numbers of labourers for excavations and was fortunate to have the assistance of a series of talented deputies, including Luigi Vassalli (pp. 164–67) and the capable Egyptians who acted as *reis* – foremen – of the labourers. Under Mariette's direction, numerous spectacular discoveries were made: the detailed autobiographical inscription of Weni at Abydos; the beautifully painted statue of Rahotep and Nofret at Mejdum; the 'Mejdum geese' masterpiece in the tomb of Nefemaa; the strikingly lifelike wooden statue of Ka-aper, the 'Sheikh el-Beled', from his tomb at Saqqara; and the treasure of the 17th Dynasty queen Ahhotep from Thebes.

Mariette's intentions were more honourable, perhaps, than those that had gone before him, but his excavations were still almost uncontrolled and very poorly documented – although more information might have been salvaged had his library in the Boulak suburb of Cairo, including his notebooks, not been destroyed by flooding in 1878. While control of Egypt's sites and monuments still lay firmly in the hands of Europeans – perhaps even more so following Mariette's appointment – the idea of protecting the antiquities for Egypt had taken hold. And at least by now the antiquities discovered would remain in Egypt in the national collection, which, from 1863, had a new home in an old building in Boulak that had belonged to a steamboat company and was now remodelled with an ancient temple façade. During the second half of the 19th century, some archaeologists – such as Joseph Hekekyan (pp. 150–63) and Luigi Vassalli – began to work much more methodically, scientifically even, in their investigations of the ancient ruins. Egyptology was heading in the right direction.

Giovanni Battista Belzoni

1778–1823 Italian explorer and engineer

Belzoni, a former circus strongman, removed antiquities from Egypt's archaeological sites on behalf of the British consul-general, Henry Salt. He also carried out his own excavations and discovered numerous tombs in the Valley of the Kings, most importantly that of the founder of the 19th Dynasty, Sety I.



Giovanni Battista Belzoni was born in Padua and studied engineering in Rome. In 1803 he moved to London to join his brother Francesco and found employment as a circus strongman: he was an impressive 2 metres (6 feet 7 inches) tall. But a meeting with Ismael Gibraltar, an agent of Mohamed Ali Pasha, in 1814 was to set him on a new career path. Gibraltar told Belzoni that the Pasha was looking for skilled engineers and technicians to assist in his grand project to modernize the country: sensing an opportunity, Belzoni talked up his expertise in hydraulics and proposed that a new kind of waterwheel might be built to improve the country's irrigation. On 19 May 1815 he left for Alexandria. It was not long before he met the explorer Jean-Louis Burckhardt and the French consul-general Bernardino Drovetti, and in 1816 Burckhardt recommended him to the British consul-general, Henry Salt (probably at the cost of good relations with Drovetti). Alongside his engineering knowledge, a mixture of persuasiveness and determination allowed him to navigate the perils and pitfalls of dealing with the Egyptian administrators and the population he would need as his labour force.

Belzoni's great physical strength, in a time before mechanized lifting technology was readily available in remote regions, proved a boon to his value to the consul-general in the retrieval of heavy stone monuments. The first task assigned to him by Salt was to remove a colossal bust of Ramesses II from that king's mortuary temple, the great Ramesseum at Thebes. The French agents of Drovetti had assured him that this was an impossible task, yet Belzoni removed the statue, known as the 'Younger Memnon', with the minimum of fuss: in fifteen days it had been transported to the Nile ready for its journey northwards, ultimately to London.

Belzoni then visited Aswan and Nubia intending to open the temple of Ramesses II at Abu Simbel, but faced with uncooperative locals and a shortage of money and food he abandoned the effort after just seven days. He returned downstream to Karnak, where – while waiting for the Younger Memnon to be transported to Cairo – he discovered twenty lion-headed goddess statues at the temple of Mut, six of which were intact. At this time he also carried out his first work on the Theban West Bank, discovering, in the western branch of the Valley of the Kings, the tomb of Ay, a pharaoh of the late 18th Dynasty, who had been a senior member of the administration under Akhenaten and Tutankhamun and became king when the latter died with no heirs. But Belzoni was unable to identify the tomb's intriguing owner, and so was somewhat disappointed with its contents, writing 'I cannot boast of having made a great discovery in this tomb'. A short while later he found a second tomb in the same area, which contained the mummies of eight individuals, probably belonging to a family of 22nd Dynasty date. Such discoveries would make headlines around the world today, but Belzoni would not be satisfied until he had found the tomb of a great royal, and so he focused his efforts on the main branch



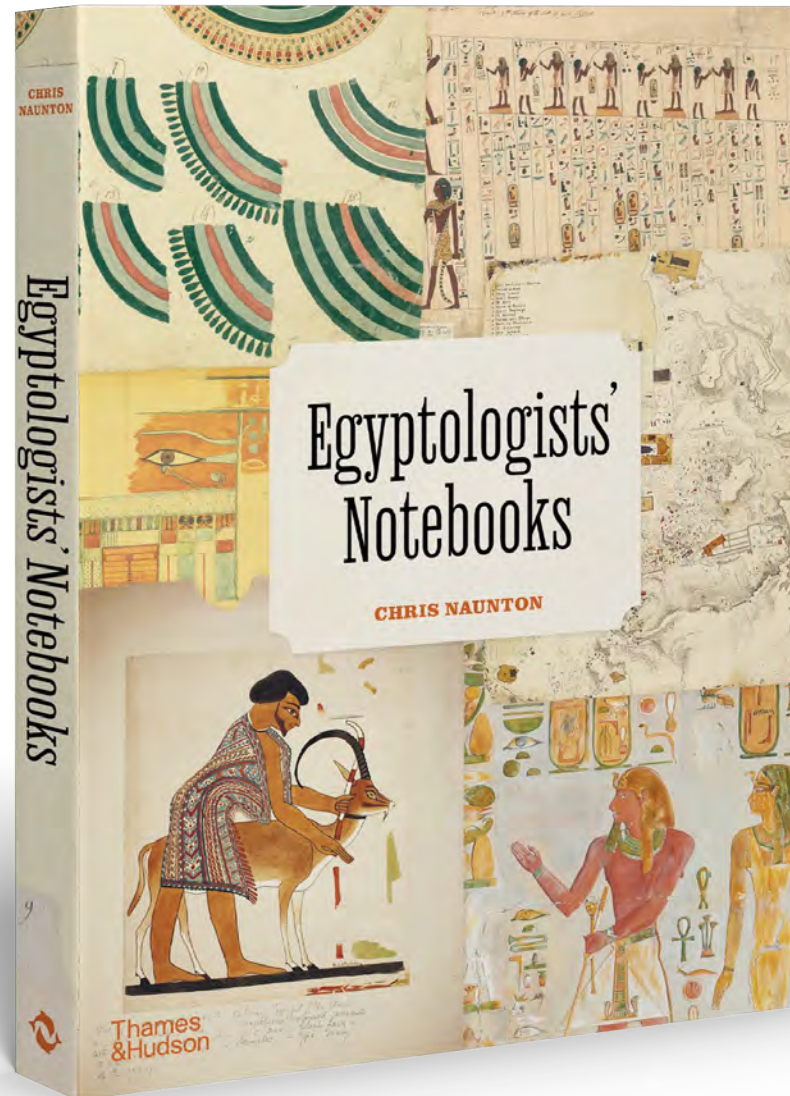
• Belzoni's illustrations of brightly coloured collars.

Egyptologists' Notebooks

Chris Naunton

A celebration of Egyptologists' intimate diaries and journals, brilliantly capturing the excitement of the golden age of Egyptology.

- For centuries the ancient ruins of Egypt have fascinated explorers, antiquarians, treasure hunters and archaeologists. From the earliest travellers, they were united by a sense of wonder at the beauty and majesty of the landscape: the remains of tombs cut into the natural rock, the temples and cities gently consumed by drift sand. Gripped by the urge to capture what they had seen, these early adventurers recorded their experiences in writings, sketches, paintings and photographs.
- Egyptologists' Notebooks brings together the intimate diaries and journals of those at the forefront of the Golden Age of Egyptology. Their authors include not only the scholars who directed the excavations but also the engineers, architects, photographers and, not least, the Egyptian workers whose labour made them possible.
- They evoke a rich sense of time and place, transporting us back to a great age of discovery and offering a glimpse of a very different history of Egyptology.



AU \$54.99 | NZ \$59.99

9780500299487

264 Pages | Paperback

Illustrated in colour

270 mm x 204 mm

Thames and Hudson Ltd

THE X FILES THE OFFICIAL ARCHIVES



19: 89 90 92 93 94 95 96 97 98 99
20: 00 01 02 16 17 18

RESTRICTED
ALL INFORMATION CONTAINED
HEREIN IS CLASSIFIED
EXCEPT WHERE SHOWN
OTHERWISE
OFFICIAL ARCHIVES
DOCUMENTS ENCLOSED

THE X FILES

THE OFFICIAL ARCHIVES

EXTRATERRESTRIAL ACTIVITY
AND THE SYNDICATE

DIVISION X-FILES UNIT AGENT(S) MULDER, Fox
HEAD SKINNER, Walter SCULLY, Dana



Files have been signed out by (name and date):
[Redacted] [Redacted] [Redacted]
PAUL TERRY 7/2/23

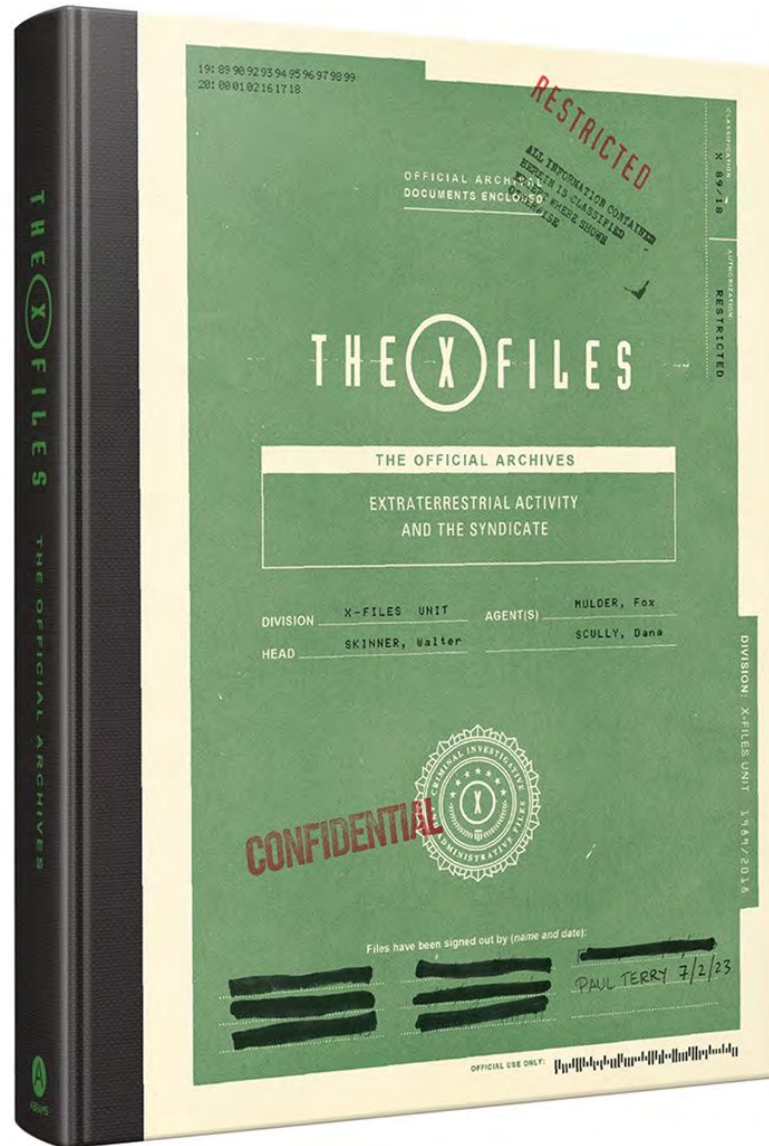
OFFICIAL USE ONLY: [Barcode]

CLASSIFICATION: X-89/16
ADMINISTRATIVE: RESTRICTED
DIVISION: X-FILES UNIT 1/89/2016

COMP TITLES



9781419735172



X-Files: The Official Archives Volume II

EXTRATERRESTRIAL ACTIVITY AND THE SYNDICATE

Paul Terry, Illustrated by various various artists

An officially licensed, richly illustrated inside look at the case files of Mulder and Scully's encounters with extraterrestrial activity and the Syndicate.

- **CULT SERIES:** *The X-Files* is one of the most popular and influential TV series of all time. Its original run averaged nearly 20 million viewers at its peak, and its 2016–18 run drew in nearly 14 million viewers. With all episodes available to stream on Hulu, the series continues to attract new fans.
- **FULLY AUTHORIZED:** This is the second volume of the only official in-world collection of case files from the series, licensed by 20th Century.
- **MORE THAN 250 ARCHIVAL IMAGES:** Includes production stills, concept art, props, and other ephemera pulled from the Fox archives.
- Following the revelations of the cases declassified in *The X-Files: The Official Archives I, Volume II: Extraterrestrial Activity and the Syndicate* details Agents Dana Scully and Fox Mulder's close encounters with alien beings and exposes the secrets of the shadowy Syndicate. Featuring UFOs, little green men, and the conspiracies to hide them from the public, these richly detailed and painstakingly re-created case files open up the X-Files universe like never before.

AU \$100.00 | NZ \$100.00

9781419771392

360 Pages | Hardcover

300 color illustrations

292 mm x 229 mm

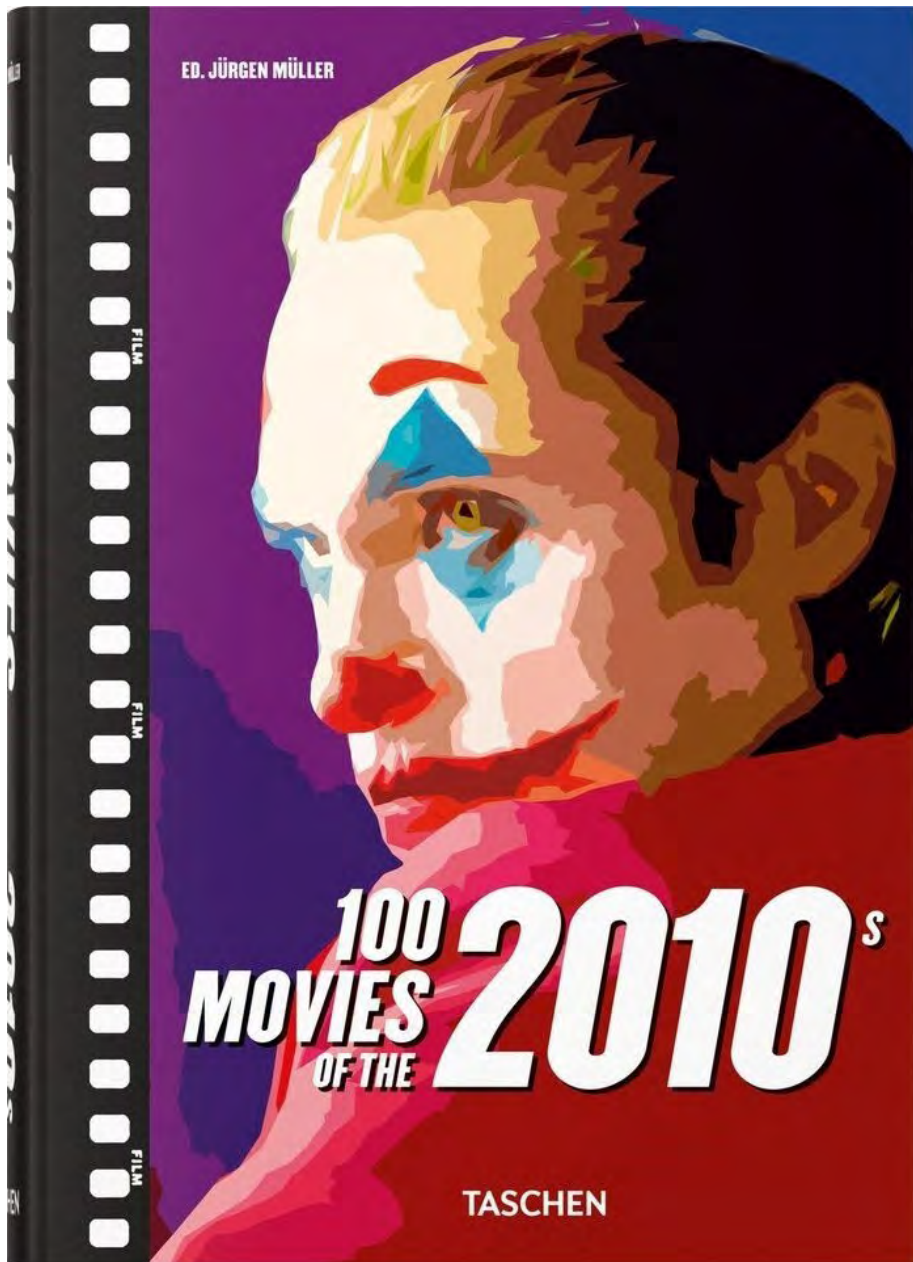
Abrams Books

NOW PUBLISHING MARCH 2027

ED. JÜRGEN MÜLLER

100
MOVIES
OF THE 2010^s

TASCHEN



100 Movies of the 2010s

Edited by Taschen

The 2010s saw Netflix take on Hollywood, indie movies make history, and Star Wars strike back. Here is the best in film capturing the spirit of the decade. In this book, stills, detailed synopses and trivia guide us across the Marvel Universe and into projects such as Boyhood, Get Out, and Parasite. A must-have for any film fan.

- Each of the 100 most compelling movies of the decade is discussed in detail by editor Jürgen Müller and his team of authors, and illustrated with a wealth of visual material.
- The volume also includes biographies of actors and directors, box-office takings, background information, and a comprehensive list of Oscar® winners from 2012 to 2021.
- For Jürgen Müller and Philipp Bühler in their wide-ranging introduction, Quentin Tarantino's masterpiece Once Upon a Time... in Hollywood (2019) offers the perfect metaphor for the contradictions and ambivalences of contemporary cinema. This volume is a new milestone for all cineastes and movie lovers!

AU \$79.99 | NZ \$90.00

9783754403976

872 Pages | Hardcover

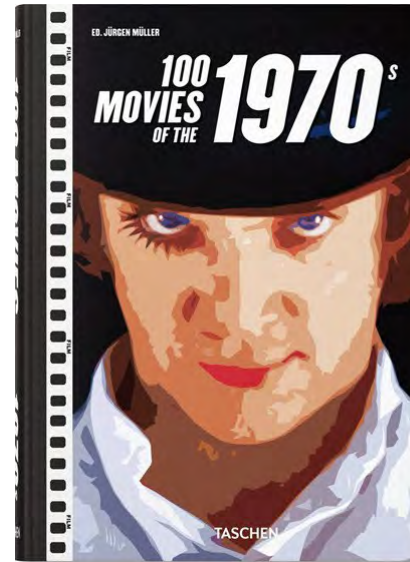
240 mm x 170 mm

TASCHEN

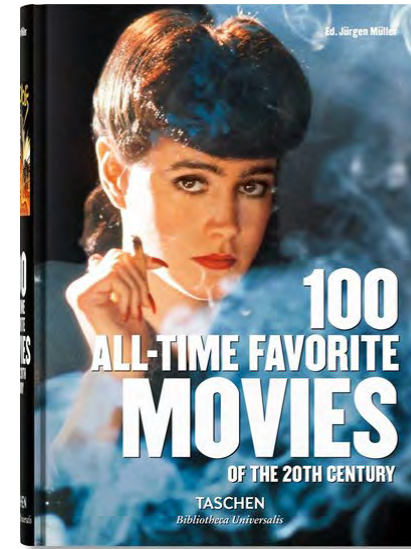
COMP TITLES



9783836587235



9783836587273



9783836556187



PARASITE

***"They are rich but still nice."
– "They are nice because they are rich."***

They take nothing seriously, they lie and they con exuberantly – there was universal agreement that no one deserved those spectacular four Oscars in 2019 more than the fantastic Kims. The story of this South Korean family taking control of its own life with zest and ingenuity, briefly outsmarting a rigid caste system is purest theater. The first thing we see in Bong Joon-ho's somewhat different social drama is the cellar window from which the Kims look out onto the world. It is not entirely coincidence that it is in the shape of a cinema screen.

In their shabby sub-basement apartment in Seoul, the Kims are folding pizza boxes to make some cash. But their actual talent

lies in the way they steal wi-fi from the neighbor, located in the bathroom. Starting with a job as a tutor for a wealthy family which is arranged for the son, Ki-woo (Choi Woo-shik), by a friend, their journey starts from the very bottom and travels to the very top. Bit by bit, the wealthy Parks take on the characters we meet in the poverty-stricken Kim family, including a new art therapist for their nightmare of a son, a new chauffeur, and a new housekeeper. They have no idea that their newly acquired staff are related to each other. The cunning infiltrators have made good use of the system of connections within the South Korean upper classes to issue their own references. Daughter Ki-jung (Park So-dam) is an excellent

BONG JOON-HO The four Oscars for *Parasite*, Best Original Screenplay, Best Director, Best International Feature Film, and finally even Best Film, made Bong Joon-ho (*1969) famous overnight. This particular director was a bit of an insider tip when the simplest of his CG monster movies *The Host* (Gwoemul, 2006) first came out.

Bong is the youngest moviemaker of the internationally highly respected South Korean New Wave after Lee Chang-dong, Kim Ki-duk, Hong Sang-soon, and Park Chan-wook. In 1987, while studying sociology at university, he participated in protests during the resurgent pro-democracy movement. His focused view of social themes also characterize his movies. He is also known for his enthusiasm for the movies and this is clearly depicted in the way he effortlessly switches between genres. Early examples are the comedy *Barking Dogs Never Bite* (Flinders-ai-gae, 2000) and the police thriller *Memories of Murder* (Salinui chueok, 2003). Today, *Mother* (Mado, 2009), a drama about fatal maternal love, is generally considered to be a masterpiece. Two international productions, the science-fiction dystopia *Snowpiercer* (2013) and the hyper-original Netflix movie *Okja* (2017) about a mutant giant pig, also fit in this category. But with *Parasite*, Bong exceeds all expectations. It fits in perfectly with this clever trickster of South Korean cinema, that he owes his greatest success so far to the fact that he returns to his homeland and that he sticks to an apparently simple social drama. *Parasite* also won the Palme d'Or at the Cannes Film Festival.





1 Grappling with his own identity: After meeting the charming activist Patrice (Laura Harrier), Ron is forced to decide which side he is actually on. Is it right to be a Black police officer in America? For now, he'll keep quiet about his undercover work.

2 Campaigning in the sounds of soul: Spike Lee's representation of Black Power activism is a celebration of the civil rights movement, creating a mainstream which Ron can barely resist.

3 Based on a real event: The story of Ron Stallworth, the Black cop who infiltrated the ultra-racist Ku Klux Klan, is crazy enough not to be (almost) true.

"Hell, this thing is so mainstream it feels like the start of a franchise. And yet, that mass appeal is a huge part of what makes this funny and righteously furious American film so powerful." *IndieWire*

ecstatic celebration of the civil rights movement. He shows the young activists amid a montage of magical chiaroscuro reminiscent of a 1970s record cover. This is resistance with soul, which opens Ron's eyes to what really counts.

The insert shot of iconic movie posters from the blaxploitation era might seem like a follow-up on this nostalgic transfiguration, but Lee has other objectives. Essentially, *BlacKkKlansman* is a cinematic essay examining Blackness in American cinema history.

The question of onscreen representations of Black people has been the central focus of Lee's lifelong career. Which is why he depicts the Ku Klux Klan's uncompromising racists not only as wearers of silly hoods launching lunatic tirades, but also as an audience cheering their approval of D.W. Griffith's epic movie *The Birth of a Nation* (1915). This is also a true story. This indescribably racist "masterpiece" from the silent movie era that once heralded the rebirth of the KKK still serves to inspire its members.

The movie is in turns a comedy, a police procedural, and a film studies seminar. It borders on the miraculous that a movie with so many different elements does not fall apart. Lee simply keeps going. It is only in passing that Ron and Flip get to discuss the latter's Jewish identity, something he was barely aware of until now. A planned bomb attack drives tension to the extreme. And at the end, images of the devastating Unite the Right rally in Charlottesville in 2017 and Donald Trump's following feel-good conciliatory speech confirm how tragically easy it is to connect past and present. After watching the fantastic capers of an overzealous police officer in the past, we awaken to the nightmare of the present. PB



"With the story behind *BlacKkKlansman*, Spike Lee clearly shows us that whatever inspired William Faulkner to say: 'The past is never dead. It's not even past.' is still as true as ever." *Frankfurter Allgemeine Zeitung*



I, TONYA †

2017 - USA - 120 MIN.

GENRE

BIOGRAPHY, DRAMA, BLACK COMEDY

DIRECTOR

CRAIG GILLESPIE

SCREENPLAY

STEVEN ROGERS

DIRECTOR OF PHOTOGRAPHY

NICOLAS KARAKATSANIS

EDITING

TATIANA S. RIEGEL

PRODUCTION

STEVEN ROGERS, TOM ACKERLEY, MARGOT ROBBIE,
BRYAN UNKELESS for LUCKYCHAP ENTERTAINMENT,
CLUBHOUSE PICTURES.

STARRING

MARGOT ROBBIE (Tonya Harding), SEBASTIAN STAN (Jeff Gillooly),
ALLISON JANNEY (LaVona Golden), JULIANNE NICHOLSON (Diane Rawlinson),
PAUL WALTER HAUSER (Shawn Eckardt), BOBBY CANNAVALE (Martin Maddox),
BOJANA NOVAKOVIC (Dody Teachman), CAITLIN CARVER (Nancy Kerrigan),
MCKENNA GRACE (Tonya Harding as a child), JASON DAVIS (Al Harding).

ACADEMY AWARDS 2018

OSCAR for BEST SUPPORTING ACTRESS (Allison Janney).

MARGOT ROBBIE SEBASTIAN STAN AND ALLISON JANNEY

I, TONYA



"A KNOCKOUT!"

THE GOODFELLAS OF FIGURE SKATING

THE PLAYLIST

**"A HILARIOUS TRAGEDY
OF SUCCESS SO ENTERTAINING
YOU CAN'T LOOK AWAY"**

ROSEWIRE

COMING SOON

MOONLIGHT

2016 - USA - 111 MIN.

GENRE
DRAMA

DIRECTOR
BARRY JENKINS

SCREENPLAY
BARRY JENKINS, based on a story
by TARELL ALVIN MCCRANEY

DIRECTOR OF PHOTOGRAPHY
JAMES LAXTON

EDITING
NAT SANDERS, JOI MCMILLON

MUSIC
NICHOLAS BRITELL

PRODUCTION
ADELE ROMANSKI, DEDE GARDNER, JEREMY KLEINER
for A24, PASTEL, PLAN B ENTERTAINMENT.

STARRING
ALEX R. HIBBERT (Little), ASHTON SANDERS (Chiron), TREVANTE RHODES (Black),
MAHERSHALA ALI (Juan), JANELLE MONÁE (Teresa), NAOMIE HARRIS (Paula),
JADEN PINER (Kevin, age 9), JHARREL JEROME (Kevin, age 16),
ANDRÉ HOLLAND (Kevin), PATRICK DECILE (Terrel).

ACADEMY AWARDS 2017
OSCARS for BEST PICTURE (Adele Romanski, Dede Gardner, Jeremy Kleiner),
BEST ADAPTED SCREENPLAY (Barry Jenkins, Tarell Alvin McCraney), and
BEST SUPPORTING ACTOR (Mahershala Ali).





1 Emma Stone is one of the great discoveries of the decade. Her glittering performance in *La La Land* earned her the Oscar for Best Actress.

2 Not quite as weightless as Fred Astaire and Ginger Rogers, Emma Stone and Ryan Gosling's dance scenes seem spontaneous and improvised – but that only makes them all the more enchanting.

3 Acute cinephiles: Under a huge Ingrid Bergman poster, Mia dreams of a career in the movies.

4 The colors of the costumes and sets evoke Jacques Demy's brightly colored French New Wave musicals from the 1960s.

“Chazelle has crafted that rare thing, a genuinely romantic comedy, and as well, a rhapsody in blue, red, yellow and green.” bill.org.uk

with no visible cuts, director Damien Chazelle not only makes a bow to the metropolis of cinema, but also celebrates filmmaking itself. And with its playfully light interweaving of levels of reality, he introduces, right from the start, a central design principle of his multi-Oscar-winning movie.

The plot of *La La Land* is quickly told: In the aforementioned traffic jam, Mia (Emma Stone) and Seb (Ryan Gosling) are bumper to bumper. When she is slow to move off, he swerves out, honking, to pass her, and she gives him the finger. Needless to say, Mia and

Seb soon run into each other again. And even if things are still very prickly at first, it is clear that they are made for each other. Both are incurable nostalgics.

Mia, who sleeps beneath a poster of Ingrid Bergman and works in a café at the Warner Brothers studio, races vainly from audition to audition in the hope of being discovered as an actress. And just as unsuccessfully, Sebastian, a talented pianist, tries to revive the old days of jazz. When the two finally get together, however, the tide seems to turn. But is chasing dreams compatible

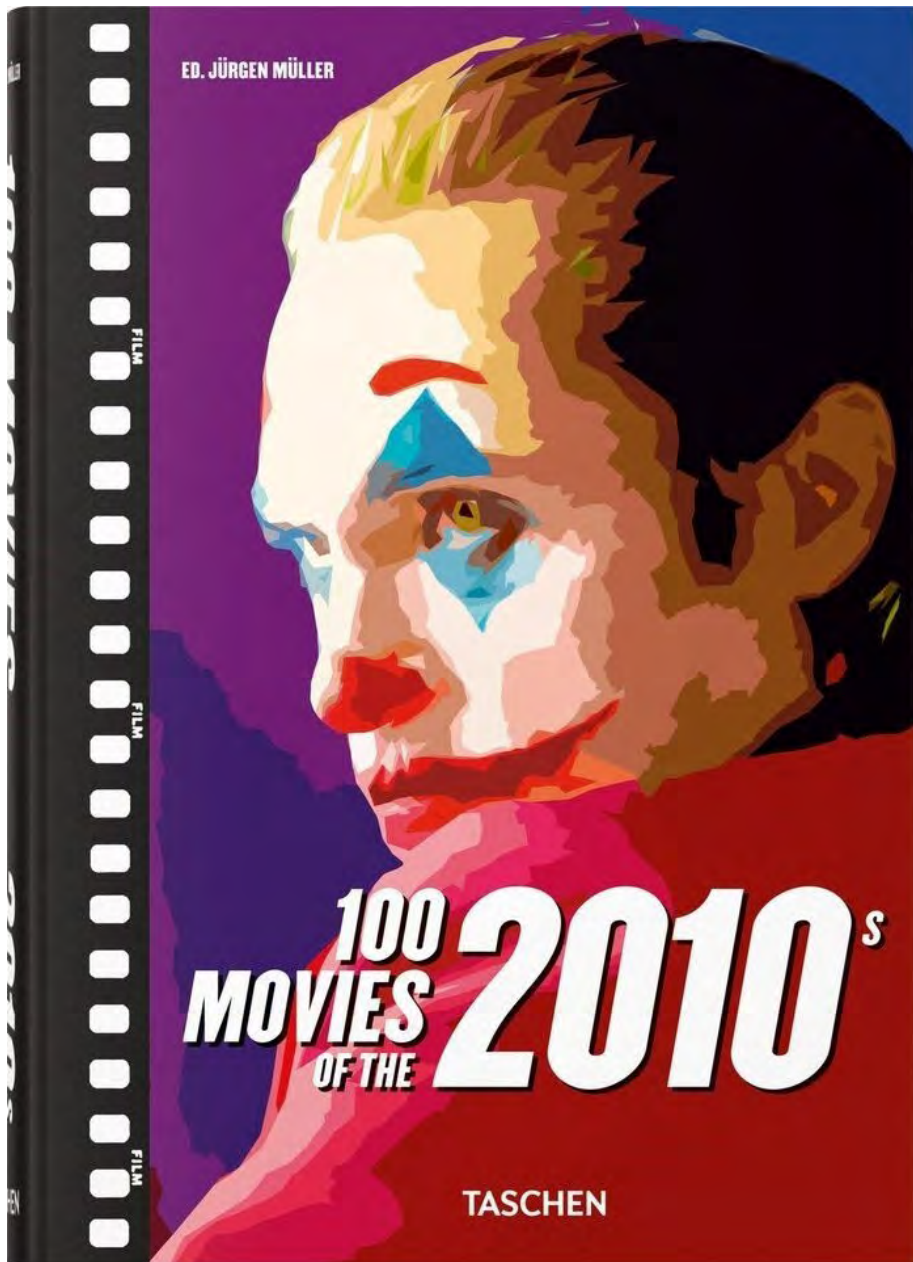
with love? And what if one of their careers suddenly actually takes off?

It is true that the boy-meets-girl story, reminiscent of Martin Scorsese's *New York, New York* (1977), is not really original. But because form triumphs over content anyway in *La La Land*, in the best musical tradition, that doesn't matter at all. Like his two protagonists Chazelle, too, wallows in nostalgia with his intoxicating production. With elegant tracking shots in an opulent widescreen format, colorful costumes and sets, and an intoxicating, sometimes melancholy, sometimes toe-tapping score, he invokes the great classics of the genre: the breathtakingly



“Stone and Gosling aren't natural singers or dancers, but they bring so much character and commitment to every movement that it doesn't matter. They're fluid, engaged and mesmerizing. We watch them fall in love through dance.” rogerebert.com





100 Movies of the 2010s

Edited by Taschen

The 2010s saw Netflix take on Hollywood, indie movies make history, and Star Wars strike back. Here is the best in film capturing the spirit of the decade. In this book, stills, detailed synopses and trivia guide us across the Marvel Universe and into projects such as Boyhood, Get Out, and Parasite. A must-have for any film fan.

- Each of the 100 most compelling movies of the decade is discussed in detail by editor Jürgen Müller and his team of authors, and illustrated with a wealth of visual material.
- The volume also includes biographies of actors and directors, box-office takings, background information, and a comprehensive list of Oscar® winners from 2012 to 2021.
- For Jürgen Müller and Philipp Bühler in their wide-ranging introduction, Quentin Tarantino's masterpiece Once Upon a Time... in Hollywood (2019) offers the perfect metaphor for the contradictions and ambivalences of contemporary cinema. This volume is a new milestone for all cineastes and movie lovers!

AU \$79.99 | NZ \$90.00

9783754403976

872 Pages | Hardcover

240 mm x 170 mm

TASCHEN

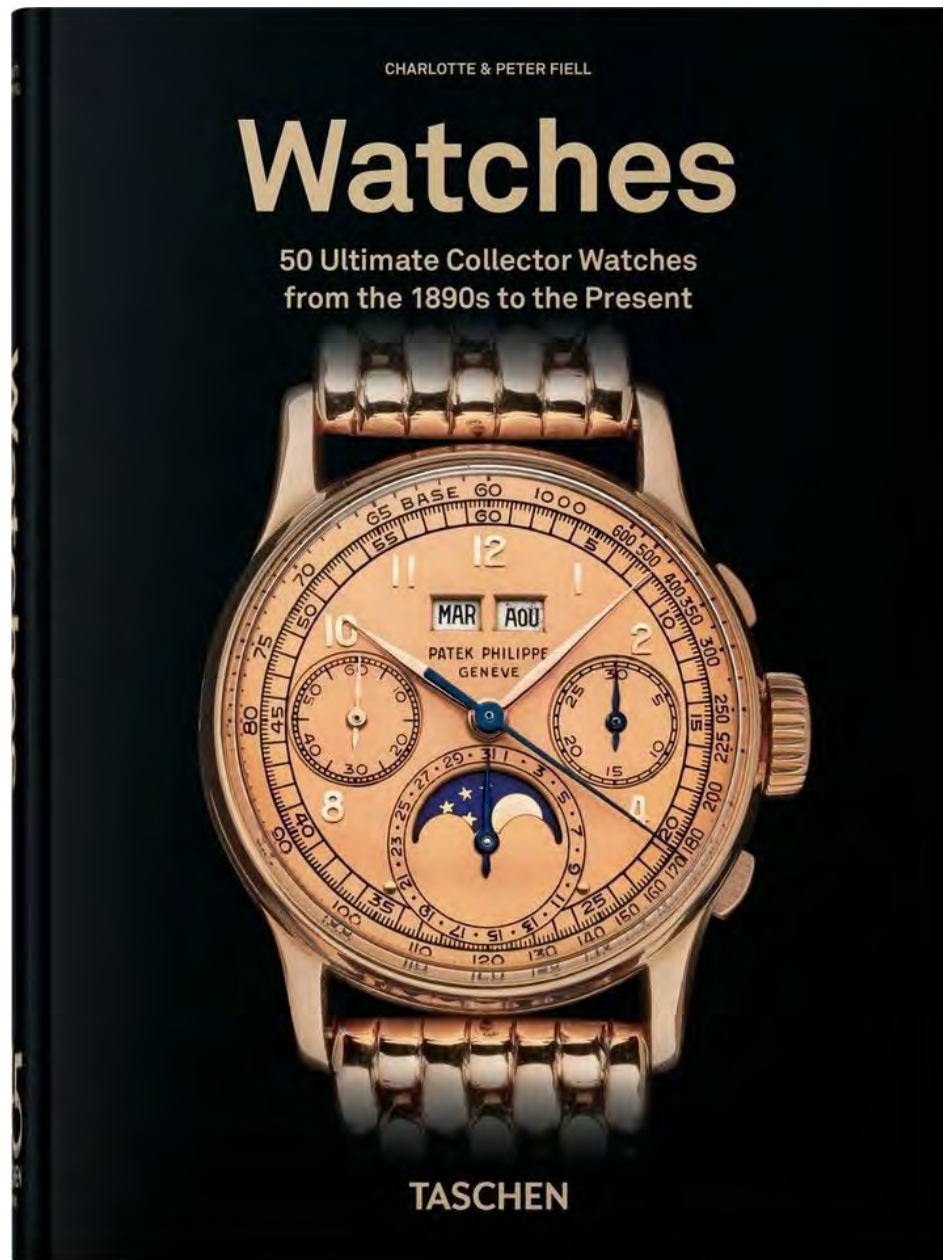
CHARLOTTE & PETER FIELL

Watches

50 Ultimate Collector Watches
from the 1890s to the Present



TASCHEN



Watches

50 ULTIMATE COLLECTOR WATCHES FROM THE 1890S TO THE PRESENT. 45TH ED.

Charlotte & Peter Fiell

From precious early minute repeaters by Louis Brandt & Frère and James Schulz to legendary and super-rare vintage chronographs by Patek Philippe, Rolex, and Vacheron Constantin to state-of-the-art contemporary pieces.

- This volume provides a connoisseurial roundup of the world's ultimate watches, from early aviators' timepieces by the likes of Longines to legendary vintage chronographs by, among others, Patek Philippe, Rolex, and Audemars Piguet to state-of-the-art contemporary pieces.
- The fifty astonishingly valuable wristwatches showcased in this meticulously curated and beautifully illustrated book provide a rare insight into the sublime artistry and complex engineering of haute horlogerie. This title also gives an unparalleled historical overview of luxury watchmaking, from its pocket-watch origins to today's revival of interest in bespoke, handcrafted timepieces.
- Featuring 50 magnificent "grail" wristwatches, their fascinating design-and-development backstories are expertly recounted, alongside page-after-page of sublime imagery specially generated by the world's leading watch photographers. Also included are rare archival treasures, from design sketches and technical drawings to superb period advertisements and photographs.

AU \$54.99 | NZ \$59.99

9783754407325

512 Pages | Hardcover

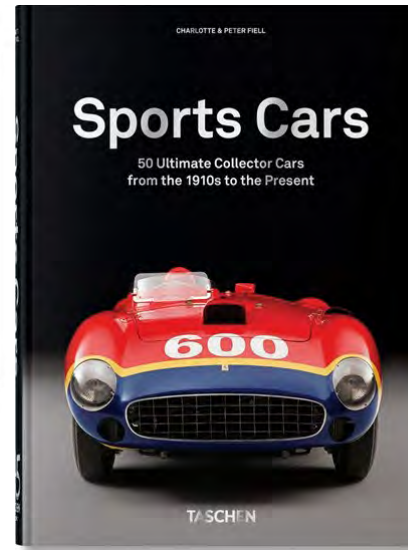
217 mm x 156 mm

TASCHEN

COMP TITLES



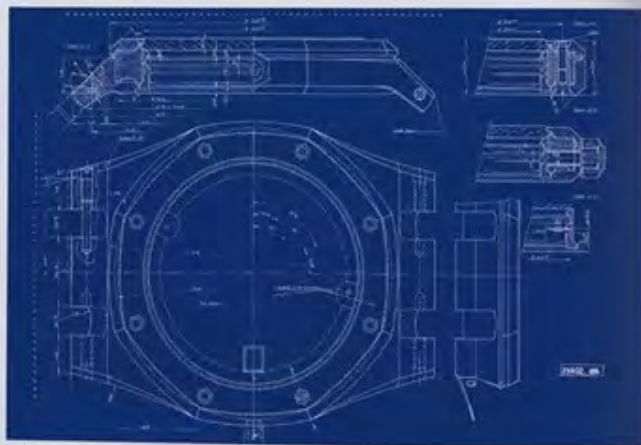
9781784729448



9783836591669



9783836590051



Left: The first Royal Oak watch (ref. 5402T) was introduced in June 1971 (patented September 1970) by the Swiss company as a manifestation of horological mastery. Figure 3 is a technical drawing of the watch.

Below: 1971 engineering drawing of the case for the Royal Oak ref. 5402. The drawing shows the integrated bracelet and the octagonal case with its eight screws. The drawing is a technical drawing of the watch, showing the case and the bracelet.

Right: The drawing shows the case of the watch, which is octagonal and has eight screws. The drawing is a technical drawing of the watch, showing the case and the bracelet. The drawing is a technical drawing of the watch, showing the case and the bracelet.



250 YEARS OF UNINTERRUPTED HISTORY...



...DEDICATED TO PERFECTION

VACHERON CONSTANTIN
Manufacture d'Horlogerie de Genève

In April 2005 at Antiquorum in Geneva, a special auction was held to commemorate the quarter millennium of Vacheron Constantin. During this 250 lots that examined much of the 250 years of the company's existence, the catalogue for the sale included an extraordinary and varied array of timepieces, representative of the manufacturer's historical production. Throughout history, Vacheron Constantin watches have been owned by monarchs, world leaders, film stars, and artists. One of the historical highlights from the Antiquorum sale, a highly important pocket watch from 1820 with 17 complications, was formerly owned by King Pharaoh of Egypt. The auction finished with a small selection of exceptional pieces from Vacheron Constantin's 250th Anniversary Collection. Among these pieces was a unique version of the Tour de l'Île with black dial to the front and back; the watch sold for CHF 1,879,250, setting a new world record, at that time, for a contemporary wristwatch. In total the auction achieved a sales total of CHF 18,053,379 (€15,713,000), which, in 2005, was the second highest overall result for a watch auction devoted to a single brand. **AB**

With Vacheron Constantin's advertisement for the 175th watch, 1750, released to celebrate the company's 250th anniversary of uninterrupted watchmaking, that was reported to be the same year the present Tour de l'Île Grand Complication was manufactured. Both watches testify to the extraordinary pricing strategy that has been developed by the company in recent times.

Below: Detail of the 1750 watch—first design also created especially for the 175th anniversary of Vacheron Constantin. Top of the watch, showing the crown and the case. The watch is also shown in the background of the advertisement. Tour de l'Île Grand Complication is shown here, with the other (being a version of the watch's predecessor, the 1750).



1892

Louis Brandt & Frère Minute Repeater

SWISS | MANUFACTURED 1892 (or just prior) | MOVEMENT NO. 2416 | CASE NO. 645586
CALIBER manual, Audemars Piguet 15'', 23 jewels | MATERIAL 18K yellow gold
BRACELET/STRAP leather | DIMENSIONS 36 mm dia. | NUMBER PRODUCED unique



CARTIER TANK, BY JACQUELINE KENNEDY ONassis



Below Left: The painting by Jacqueline Kennedy Onassis to commemorate the 50-mile hike undertaken in Palm Beach, Florida, in 1963 by her husband, President John F. Kennedy, senior, and his brother, President John F. Kennedy, junior, in the White House. The painting was displayed in the White House during the 1963 presidential campaign.



Below Right: Prince Bernhard of the Netherlands with Jack and Jackie Kennedy in 1963. The photo was taken in the White House during the 1963 presidential campaign.

Once owned by the former American First Lady and global fashion icon Jacqueline Kennedy Onassis (1929–1994), the 1962 Cartier Tank is one of the most important Cartier watches ever to go on sale to the public. Pictured in many iconic photographs, the timepiece was synonymous with Mrs. Kennedy's style and crossed the block at Christie's auction house in June 2017. At the time, a host of publications covered the auction, capturing the public's imagination and the possibility of owning this small piece of Camelot. The vintage watch expert Eric Wind, then a specialist at Christie's, recalled that hearing of the watch's existence was exciting enough, but the intimate, untold story behind the watch—as revealed by a special engraving on the case back—was the icing on top. “No one knew the story of the engraving. It was only known that [Mrs. Kennedy] had this watch and of course wore it throughout her life,” Mr. Wind said at the time.

The engraving on the case back reads: “Glas to Jackie 23 Feb. 63 2:05 PM to 9:35 PM.” The watch was a gift to Mrs. Kennedy from her brother-in-law, Prince Bernhard of the Netherlands (1913–1980), who had married her sister Caroline Lee Bouvier in 1958. Meanwhile, the day in 1963 reflected the completion of a historic 50-mile hike that Robert F. Kennedy had completed with their close friend and Kennedy confidant, Chuck Spaulding, several weeks before this date. President Kennedy had spared Americans across the nation to embark on the challenge of a 50-mile hike. He himself had been inspired by a 1958 executive order by former President Theodore Roosevelt, which required that all Marine Corps officers be able to walk 50 miles in under 30 hours—and sprint the final 100 yards as proof of their fitness. President Kennedy, likely dismayed by

to have learned that over half of the men reporting to the draft boards in World War II and the Korean War were deemed physically unfit for service, wanted to get the nation in shape. Among the first to accept the president's challenge was his brother Robert F. Kennedy, who completed the 50-mile hike in 17 hours and 50 minutes on February 9, 1963—in Oxford, Ohio—accompanied by his dog Bruiser in the dead of winter, no less. Soon the walk was all the rage across America, with the February 1963 issue of *Life* magazine reporting on the likes of doctors, mothers, and military personnel all heading out for their grueling hikes, many wrapped up to the knees while braving snowy conditions. One captain from Little Rock, Arkansas, even took on part of the challenge in socks, while in California, four students from a high school track team led 400 children on the 50-mile journey. 97 hikers set within 18 hours.

It was only a matter of time before Kennedy's inner circle joined in. According to Clint Hill, Jackie's secret service agent, Robert F. Kennedy's participation was somewhat spontaneous, and like many great adventures, initially began with a bet. Setting off in the middle of the night near Palm Beach, Florida, where the Kennedys had been holidaying, this journey “was obviously not your average 50-mile hike.” Kennedy's hike, thanks to orange juice, bottled water, champagne, and regular cigarette breaks were the hike's sustenance, as were several rallying shouts and encouraging cheers by the President and First Lady, the latter who was accompanied by her sister. “Everybody was in good spirits, and the walk by the President gave us all renewed determination to finish what we had started.” Hill wrote in his 2012 memoir, *Mrs. Kennedy and Mr. Robert F. Kennedy*. Hill wrote in his 2012 memoir, *Mrs. Kennedy and Mr. Robert F. Kennedy*, that Mr. Spaulding completed the hike late on the evening of February 27, and Mr. Spaulding completed the hike late on the evening of February 27,



1966

Rolex "Deep Sea Special"

SWISS | MANUFACTURED ca. 1952-late 1960s | MOVEMENT NO. 641667 | CASE NO. 35
CALIBER manual, 1575, 19 jewels | MATERIAL 18K yellow gold, stainless steel | BRACELET 18K yellow gold,
stainless steel | DIMENSIONS 43 mm x 62 mm | NUMBER PRODUCED approx. 50 + at least 3 prototypes

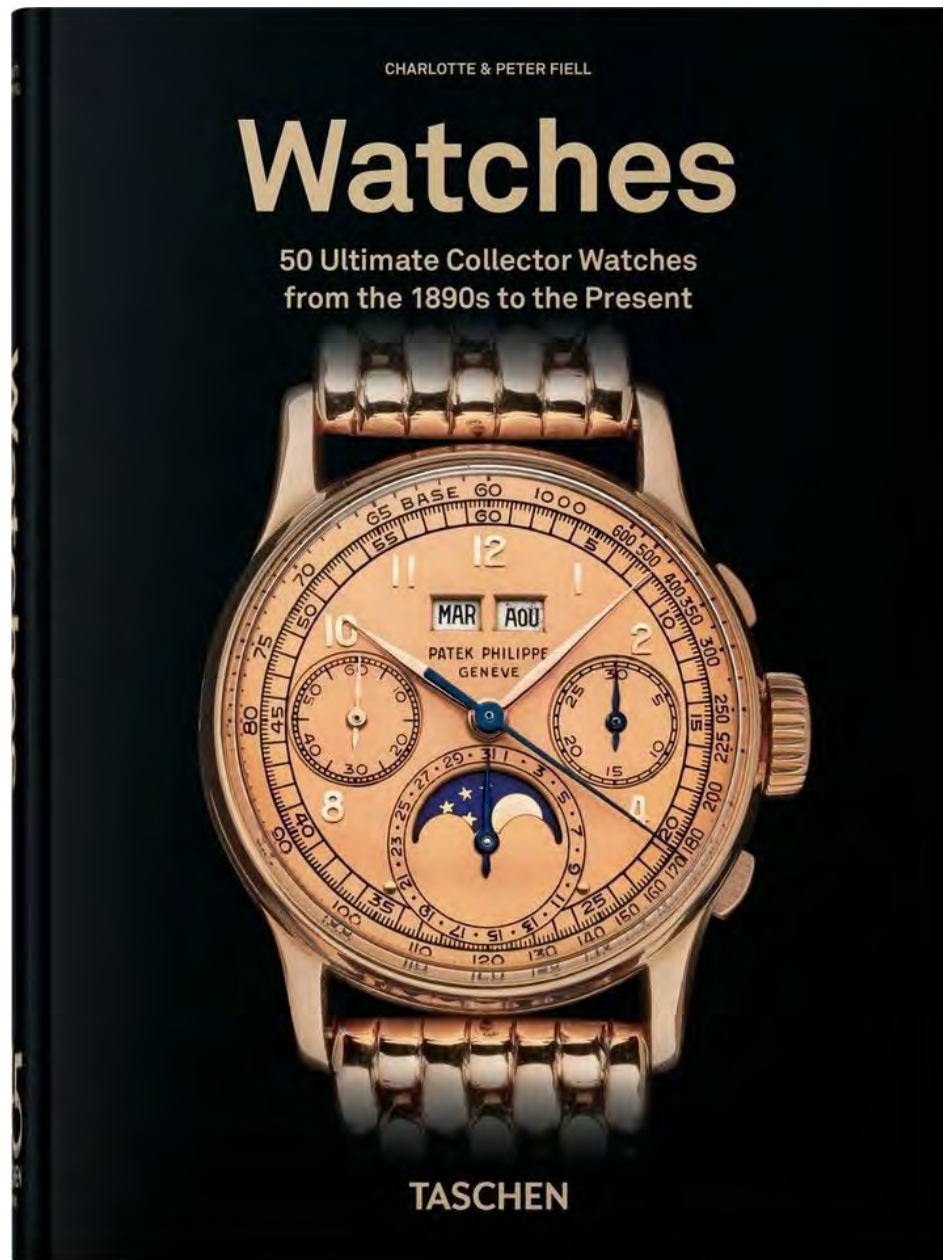


1984

Patek Philippe Ref. 3800/123A Nautilus

SWISS | MANUFACTURED 1984 | MOVEMENT NO. 1550645 | CASE NO. 2810604
CALIBER automatic quartz, 8 23 BC, 7 jewels | MATERIAL stainless steel
BRACELET stainless steel | DIMENSIONS 37 mm dia. | NUMBER PRODUCED unique





Watches

50 ULTIMATE COLLECTOR WATCHES FROM THE 1890S TO THE PRESENT. 45TH ED.

Charlotte & Peter Fiell

From precious early minute repeaters by Louis Brandt & Frère and James Schulz to legendary and super-rare vintage chronographs by Patek Philippe, Rolex, and Vacheron Constantin to state-of-the-art contemporary pieces.

- This volume provides a connoisseurial roundup of the world's ultimate watches, from early aviators' timepieces by the likes of Longines to legendary vintage chronographs by, among others, Patek Philippe, Rolex, and Audemars Piguet to state-of-the-art contemporary pieces.
- The fifty astonishingly valuable wristwatches showcased in this meticulously curated and beautifully illustrated book provide a rare insight into the sublime artistry and complex engineering of haute horlogerie. This title also gives an unparalleled historical overview of luxury watchmaking, from its pocket-watch origins to today's revival of interest in bespoke, handcrafted timepieces.
- Featuring 50 magnificent "grail" wristwatches, their fascinating design-and-development backstories are expertly recounted, alongside page-after-page of sublime imagery specially generated by the world's leading watch photographers. Also included are rare archival treasures, from design sketches and technical drawings to superb period advertisements and photographs.

AU \$54.99 | NZ \$59.99

9783754407325

512 Pages | Hardcover

217 mm x 156 mm

TASCHEN

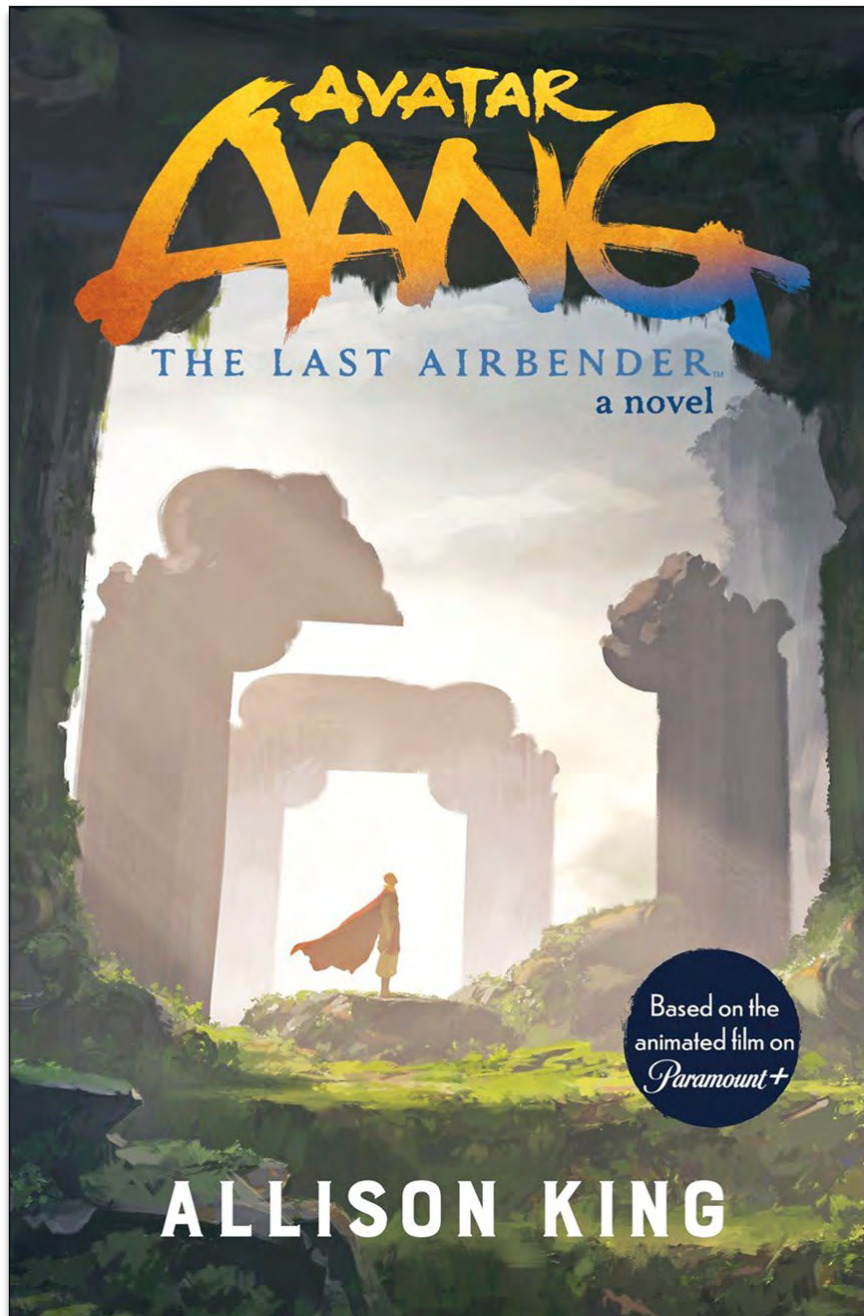
AVATAR AANG

THE LAST AIRBENDER™
a novel



Based on the
animated film on
Paramount+

ALLISON KING



Avatar Aang: The Last Airbender

A NOVEL BASED ON THE ANIMATED FILM ON PARAMOUNT+

Allison King

This official novelization of *Avatar Aang: The Last Airbender*, the all-new animated film on Paramount+, includes expanded scenes that delve further into Team Avatar's efforts at rebuilding the Four Nations in the era following the Hundred Year War.

- **BESTSELLING FRANCHISE:** One of our most successful brand partnerships to date, our *Avatar* titles have garnered rave reviews and sales to the tune of a million-plus copies.
- **TARGETING THE CORE AUDIENCE:** The tremendous adult crossover appeal of our two YA series, coupled with the film's content (which focuses on older characters than the original animated TV series), inspired the decision to directly target adult fans of *Avatar* by publishing this novel into the adult market.
- **MEDIA BUZZ:** This will be an official movie tie-in, focusing on a brand-new *Avatar*. New scenes and expanded content will give fans of the movie even more material to enjoy, while a cover that clearly ties to the film's promotional packaging will enable the novel to benefit from media buzz surrounding the film's release.
- **TOP-TIER CREATORS:** Allison King, whose debut novel was a Reese's Book Club pick, is collaborating with Avatar Studios to create an exceptional read for adult *Avatar* fans (and the YA crossover audience) to sink their teeth into.

AU \$49.99 | NZ \$54.99

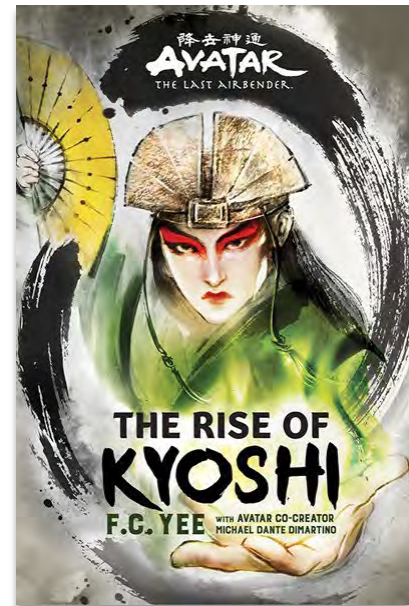
9781419787591

256 Pages | Hardcover

210 mm x 140 mm

Abrams Books

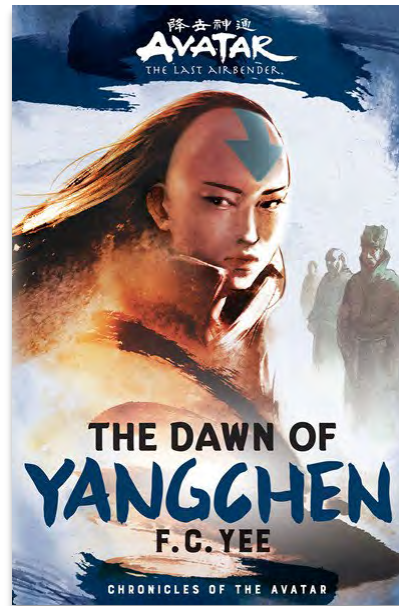
COMP TITLES



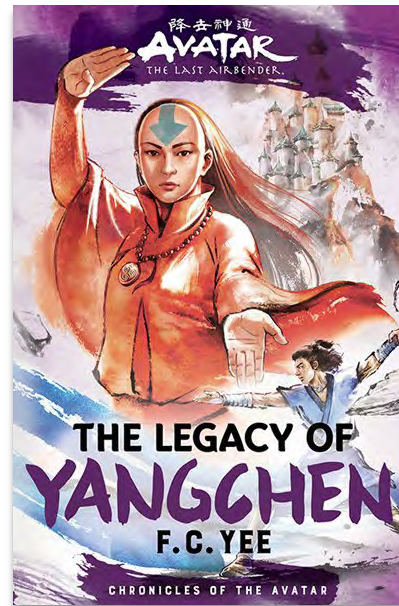
9781419735042



9781419735059



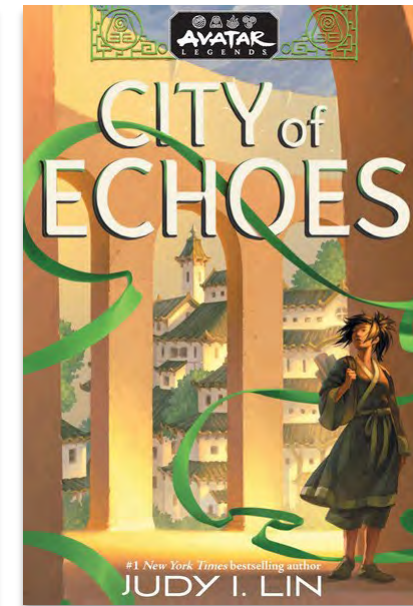
9781419756771



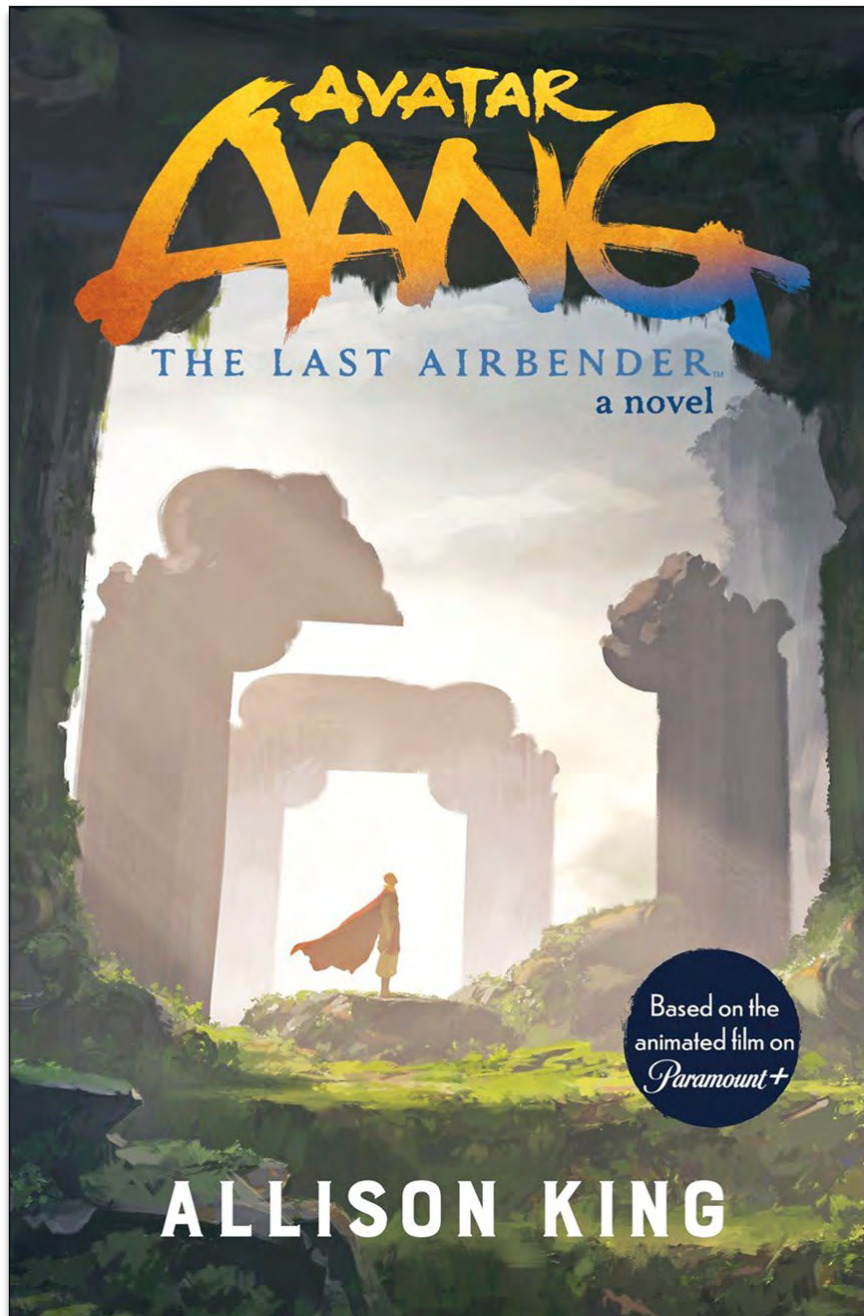
9781419756795



9781419776038



9781419776045



Avatar Aang: The Last Airbender

A NOVEL BASED ON THE ANIMATED FILM ON PARAMOUNT+

Allison King

This official novelization of *Avatar Aang: The Last Airbender*, the all-new animated film on Paramount+, includes expanded scenes that delve further into Team Avatar's efforts at rebuilding the Four Nations in the era following the Hundred Year War.

- **BESTSELLING FRANCHISE:** One of our most successful brand partnerships to date, our *Avatar* titles have garnered rave reviews and sales to the tune of a million-plus copies.
- **TARGETING THE CORE AUDIENCE:** The tremendous adult crossover appeal of our two YA series, coupled with the film's content (which focuses on older characters than the original animated TV series), inspired the decision to directly target adult fans of *Avatar* by publishing this novel into the adult market.
- **MEDIA BUZZ:** This will be an official movie tie-in, focusing on a brand-new *Avatar*. New scenes and expanded content will give fans of the movie even more material to enjoy, while a cover that clearly ties to the film's promotional packaging will enable the novel to benefit from media buzz surrounding the film's release.
- **TOP-TIER CREATORS:** Allison King, whose debut novel was a Reese's Book Club pick, is collaborating with Avatar Studios to create an exceptional read for adult *Avatar* fans (and the YA crossover audience) to sink their teeth into.

AU \$49.99 | NZ \$54.99

9781419787591

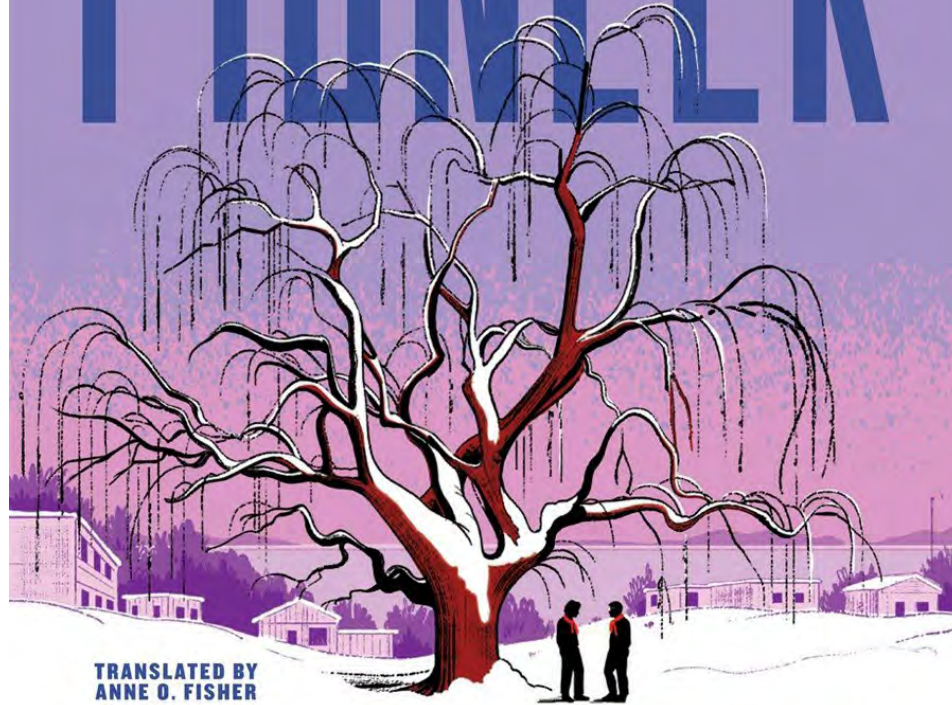
256 Pages | Hardcover

210 mm x 140 mm

Abrams Books

ELENA MALISOVA & KATERYNA SYLVANOVA

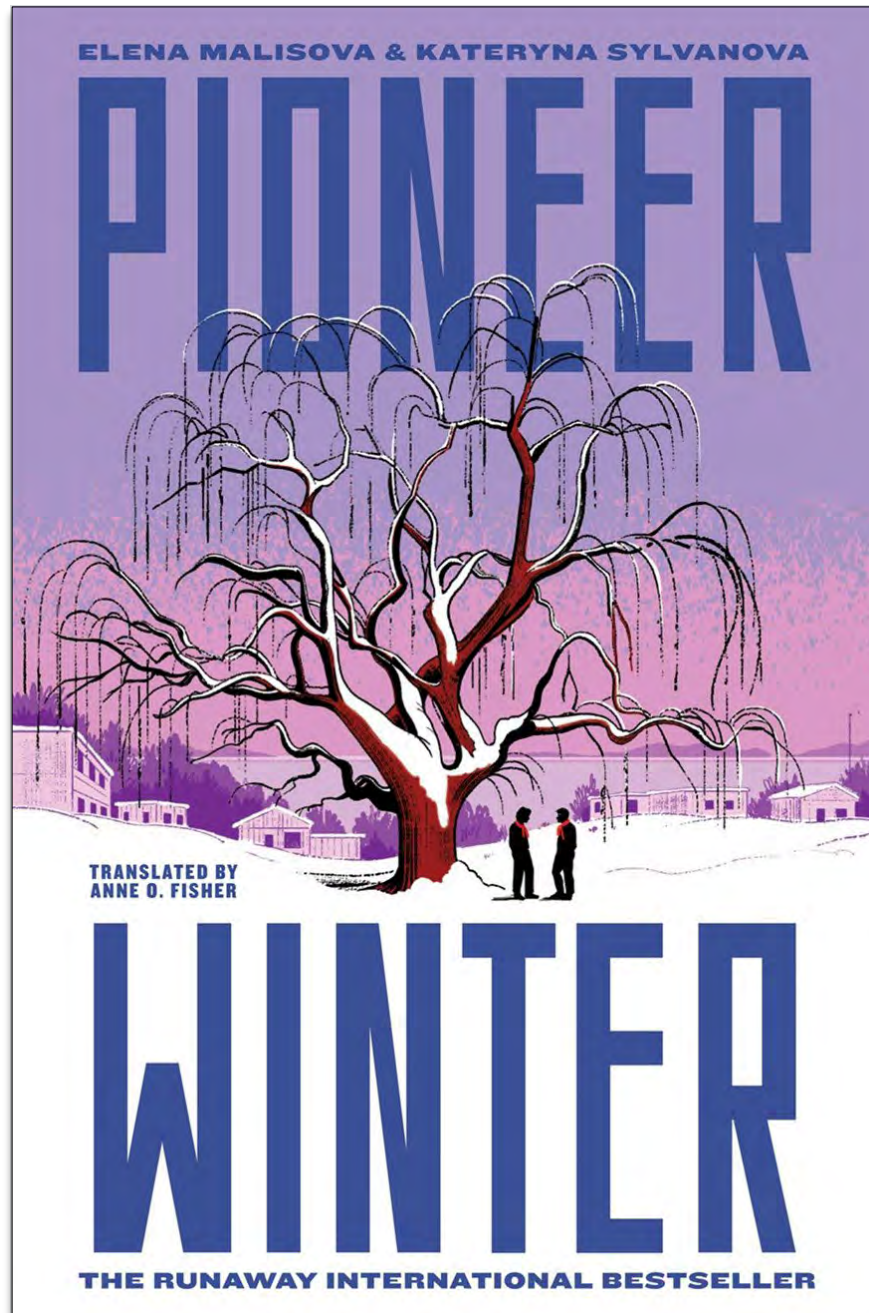
PIONEER



TRANSLATED BY
ANNE O. FISHER

WINTER

THE RUNAWAY INTERNATIONAL BESTSELLER



Pioneer Winter

A NOVEL

Kateryna Sylvanova and Elena Malisova, Translated by Anne O. Fisher

The second book in the Pioneer series, which catalyzed one of Russia's largest-ever crackdowns on LGBTQ+ representation, continues the story of star-crossed gay lovers 20 years after meeting at summer camp.

- **BUILDING A SERIES:** Abrams Press published the first novel in this series, *Pioneer Summer*, in June 2025 in hardcover, and paperback in April 2026; *Pioneer Winter* continues the narrative as the protagonists rekindle their fraught romantic relationship in adulthood.
- **PERFECT FOR BOOK CLUBS:** The book's success in Russia was driven by immense popularity on TikTok, its commercial writing, and its emotional star-crossed-yet-hopeful LGBTQ romance. The series is perfect for book club fiction readers of *Red, White & Royal Blue*, *Call Me By Your Name*, *The Song of Achilles*, *They Both Die at the End*, and many more.
- **THE ULTIMATE BANNED BOOK:** This novel's bestselling success was the primary catalyst for Russia's draconian law banning all "promotion" of LGBTQ topics. Its authors even had to leave Russia amidst a torrent of death threats.

AU \$49.99 | NZ \$54.99

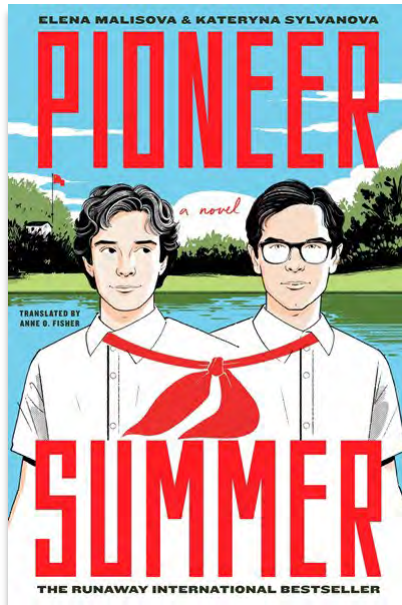
9781419773129

448 Pages | Hardcover

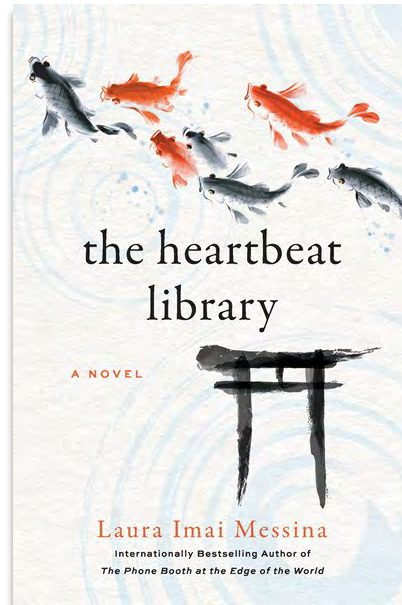
229 mm x 152 mm

Abrams Press

COMP TITLES



9781419773105



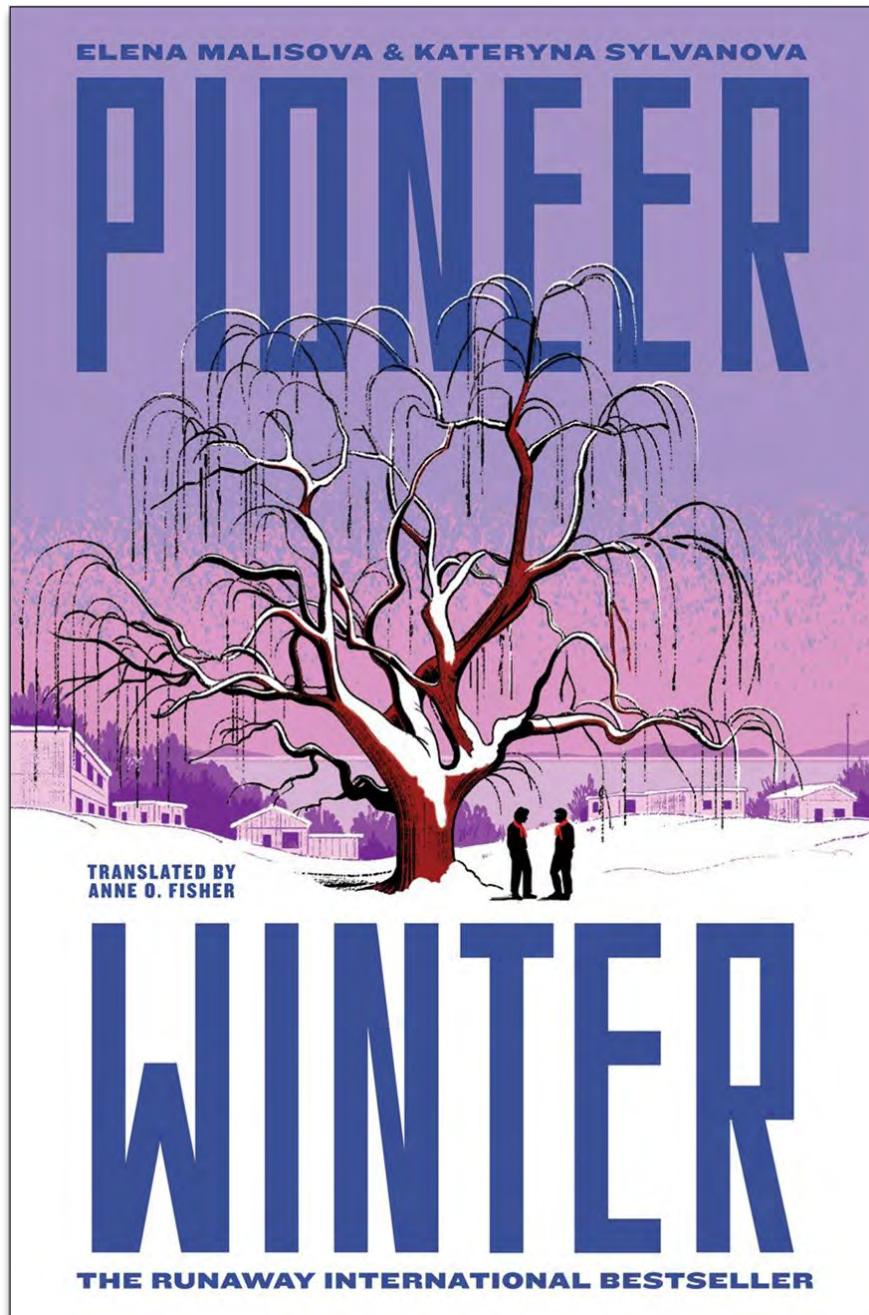
9781419772498



9781035001880



9780062457790



Pioneer Winter

A NOVEL

Kateryna Sylvanova and Elena Malisova, Translated by Anne O. Fisher

The second book in the Pioneer series, which catalyzed one of Russia's largest-ever crackdowns on LGBTQ+ representation, continues the story of star-crossed gay lovers 20 years after meeting at summer camp.

- **BUILDING A SERIES:** Abrams Press published the first novel in this series, *Pioneer Summer*, in June 2025 in hardcover, and paperback in April 2026; *Pioneer Winter* continues the narrative as the protagonists rekindle their fraught romantic relationship in adulthood.
- **PERFECT FOR BOOK CLUBS:** The book's success in Russia was driven by immense popularity on TikTok, its commercial writing, and its emotional star-crossed-yet-hopeful LGBTQ romance. The series is perfect for book club fiction readers of *Red, White & Royal Blue*, *Call Me By Your Name*, *The Song of Achilles*, *They Both Die at the End*, and many more.
- **THE ULTIMATE BANNED BOOK:** This novel's bestselling success was the primary catalyst for Russia's draconian law banning all "promotion" of LGBTQ topics. Its authors even had to leave Russia amidst a torrent of death threats.

AU \$49.99 | NZ \$54.99

9781419773129

448 Pages | Hardcover

229 mm x 152 mm

Abrams Press



The Modern Brazilian Garden

Redefining the Legacy of Burle Marx

Thames
&Hudson

Roberto Silva

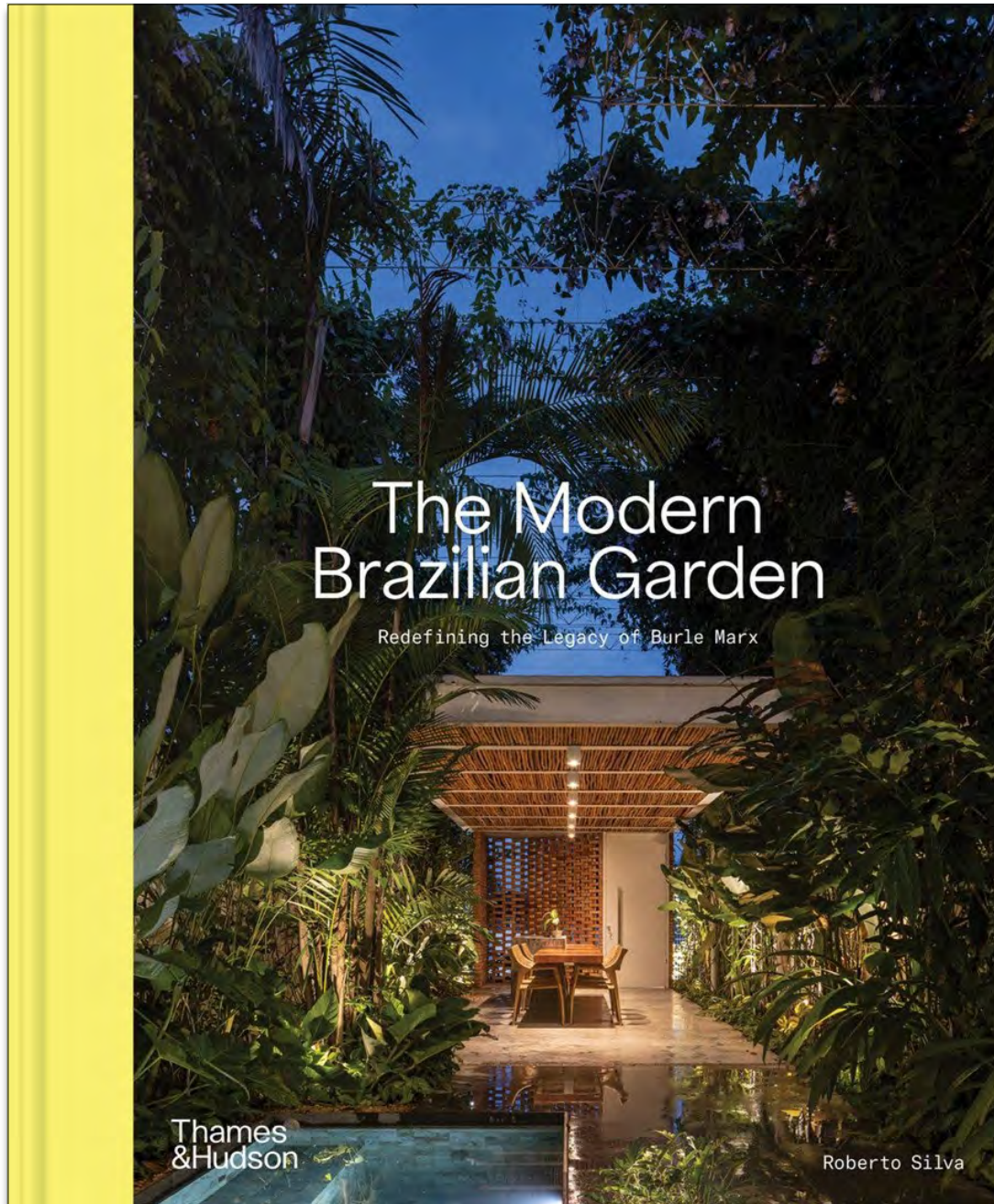
The Modern Brazilian Garden

REDEFINING THE LEGACY OF BURLE MARX

Roberto Silva

An up-to-date, all-encompassing survey of Brazilian garden design.

- This is an overview of contemporary Brazilian landscape design, based on the legacy of landscape architect Roberto Burle Marx (1909-1994), a peer to other landscape architecture pioneers such as Piet Oudolf and Mien Ruys.
- This title is more encompassing and international in scope than other titles on this subject, covering gardens from all four corners of Brazil as well as Spain, Ibiza, Germany, and the UK.
- Showcases a new generation of garden designers alongside some of the most iconic names in the history of modern and contemporary landscape architecture in Brazil, from Roberto Burle Marx to Rosa Grena Kliass.
- Builds upon the success of the author's previous book with T&H, *New Brazilian Gardens* (CL ISBN 9780500512869; PA ISBN 9780500291344)



AU \$100.00 | NZ \$110.00

9780500029008

288 Pages | Hardcover

Illustrated in colour

280 mm x 230 mm

Thames and Hudson Ltd

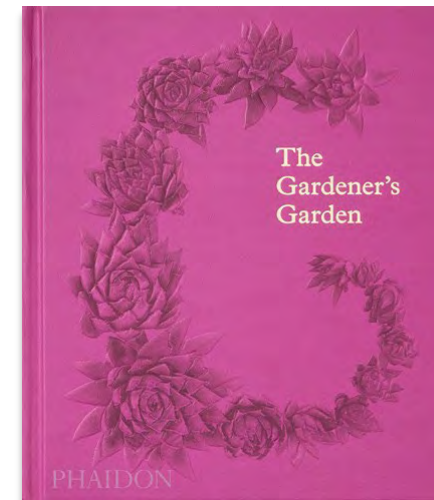
COMP TITLES



9780500291344



9780964264168



9781838664121



08 Introduction – The Pioneers

20 City

- 24 Tropical Barn Hans Eijs Gell
- 32 Tropical Oasis Alex Hironaka
- 40 Floating Pool Rodrigo Oliveira
- 48 Contemporary Geometry Glenn Susana-Clin
- 54 Inside Out Rodrigo Oliveira

62 Sky

- 66 Chic and Sleek Fernando Thuen
- 72 Sculptural Walls Alex Hironaka
- 80 Monochrome Elkie & Polcigiam
- 88 Vertical Living Benedito Akud
- 96 High-Rise Elkie & Polcigiam

102 Country

- 106 Modern Colonial Garden Roberto Ruyss
- 112 Modernism Revisited Luciano Flachi
- 118 Bold and Beautiful Liouci Polcigiam
- 124 Contemporary Country Garden Tatarina Hall
- 130 Earth Tattoo Jollana Gell

138 Mountain

- 142 Mountain Paradise Daniela Infante
- 148 Into the Mountains Luis Burtos Orsini
- 156 Wing Garden Isabel Goulet
- 164 Rancho House Landscape Joffine
- 172 Araras Garden Luis Goulet Orsini

178 Coast

- 182 Ponta do Curral Renato Ficht & Verónica Basso
- 188 Garden with a View Isabel Goulet
- 196 Sand Garden Marcelle Polvil
- 202 Urban Beach Landscape Joffine
- 208 Stepping into Infinity Luis Goulet Orsini

216 Jungle

- 220 Jungle Garden Isabel Baurer
- 226 Patio Garden Rodrigo Oliveira
- 234 Garden of Circular Terraces Dennis Josselyn
- 240 Tunes Garden FB & NP Architects
- 248 Urban Jungle Benedito Akud

256 Designer Profiles

278 Designer Directory

282 Picture Credits

284 Index and Acknowledgments

Brazilian garden design is not one style, one figure or one era. Instead, it is a constellation of ideas, each rooted in Brazil's vast ecological diversity and its designers' unyielding creativity.



The influence of Brazilian landscape design continues to echo far beyond its borders. Designers such as Raymond Jungles (perhaps the most well-known North American protégé of Burle Marx) have adapted the Brazilian sensibility to new terrains. After meeting Burle Marx in 1983, Jungles was very close to him until his death in 1994. Today, he brings that legacy into gardens across the United States and internationally, combining bold planting palettes with flowing, organic geometries. His tribute to Burle Marx at the New York Botanical Garden in 2019 encapsulated the master's enduring influence: an immersive, Modernist garden rich in colour, rhythm and texture.

As this brief history shows, Brazilian garden design is not one style, one figure or one era. Instead, it is a constellation of ideas, each rooted in Brazil's vast ecological diversity and its designers' unyielding creativity. From Johan Maurits of Nassau Siegen's seventeenth-century botanical garden to the resilient alpine gardens of Monique Briones, the thread that binds them is a willingness to see landscape not only as backdrop, but also as a language and an act of connection.

In this spirit, the gardens and designers presented in this book are not merely practitioners of a discipline. Rather, they are interpreters of culture, geography and time. As Brazil's landscapes continue to change, so too will its gardens – always evolving, always reimagining the bond between humans and the living world.

* Private Residence, Monte Perdido, Spain, designed by Monique Briones

+ Private Residence, Douro Valley, Portugal, designed by Luiz Vieira

^ International Garden Exhibition, Nagasaki, Japan, designed by Roberto Silva

• Roberto Burle Marx Exhibition, New York Botanical Garden, designed by Raymond Jungles

++ IG Garden, São Paulo, designed by Alex Hanazaki



In the state of São Paulo's northeastern reaches, where the air is warm in summer and crisp in winter, lies a house, a garden and a pool that seem to exist between the real and the imaginary. This is Ribeirão Preto, a city woven into the fabric of agribusiness prosperity, where new entrepreneurs seek refuge, and the landscape is reshaped by ambition and vision. Here, Rodrigo Oliveira has crafted not simply a garden, but an oasis where nature dances with architecture in a rhythm that speaks of calm and grace.

Set within a private residential condominium, the house and its garden must face the sun's relentless touch, the city's skyline looming in the distance and the quest for intimacy in a world that often feels too exposed. In this landscape of contradictions, Oliveira faced a dual challenge: to craft a microclimate that invites year-round enjoyment, and to bring privacy and tranquility to a home surrounded by towering buildings. He met these challenges with a masterful blend of vision, design and plant selection.

The garden's heart pulses with the lushness of tropical life. *Musa* spp., their leaves fluttering in the breeze, create an instant shield against the world. *Plumeria rubra* perfumes the air with its sweet, intoxicating fragrance, while palm trees rise in quiet elegance, their fronds swaying gently. These plants have different textures and shades of greens that soften the raw concrete of the house's Brutalist architecture, giving it a sense of warmth and intimacy. The sharp lines

Floating Pool

Ribeirão Preto / Rodrigo Oliveira

of Modernism blur into nature's embrace, and the architecture, once cold and imposing, becomes part of the garden's story.

Above it all, on the roof where the bedroom stands, Oliveira proposed a sanctuary of another kind: a green roof designed not only to cool the night air, but also to infuse the space with the very essence of nature. The warmth of the day fades beneath the soft blanket of green, and the house, too, breathes easier in the evening.

Beneath the wide sun, beating down relentlessly, the patio once seemed an impossible space to enjoy, leaving the loungers and tables abandoned in its heat. But Oliveira planted two *Ficus auriculata*, their deep green leaves reaching outward, creating shade and protection. Their branches stretch above the pool, their leaves never falling, never disrupting the peaceful waters below. They shelter the space, turning it into an area of comfort and coolness, where the family can rest and relax.

The swimming pool, cantilevered and seemingly suspended above the earth, floats in the centre of it all, taking on an almost ethereal quality. From the house, it appears as though the pool is hovering in the air, held only by the layers of lush planting that surround it. A vision of luxury and serenity, it nonetheless seems at home amid the vibrant

* The deep green and texture of the tropical flora contrast with the concrete finish of the floating pool.





*
A stone retaining wall keeps the swimming pool on the same level as the house to facilitate circulation. Large rocks, common to the area, were left close to the house entrance to create sculptural interest.

†
The water feature starts as a rill and ends in this pool with an intricate design.

Set within the rolling terrain of Rio Grande do Sul in Brazil's verdant south, the Mátia Parque de Flores emerges as one of the country's most poetic and daring public landscapes. Seen from above, its sinuous paths and intricate garden patches resemble a tattoo etched upon the earth – an artistic, living design deeply rooted in both memory and topography. This is the work of Juliana Castro, a designer whose garden philosophy blends scientific precision with spiritual reflection.

For a project of this scale, Castro began by reading the land – not simply measuring it but searching out its contours and character. At the macro scale, she observed the undulating topography, the position of light and shadow, the wind's direction and the water's quiet movements. These elements informed every major design decision. The lake became the garden's heart, a natural focal point from which paths spiral out. The native forests were preserved and integrated into the design, as were the open meadows, inviting quiet exploration. The result is not a park imposed on the landscape, but one grown from it.

At the micro scale, each individual area underwent a sensitive environmental and botanical assessment. Soil, climate, exposure

Earth Tattoo

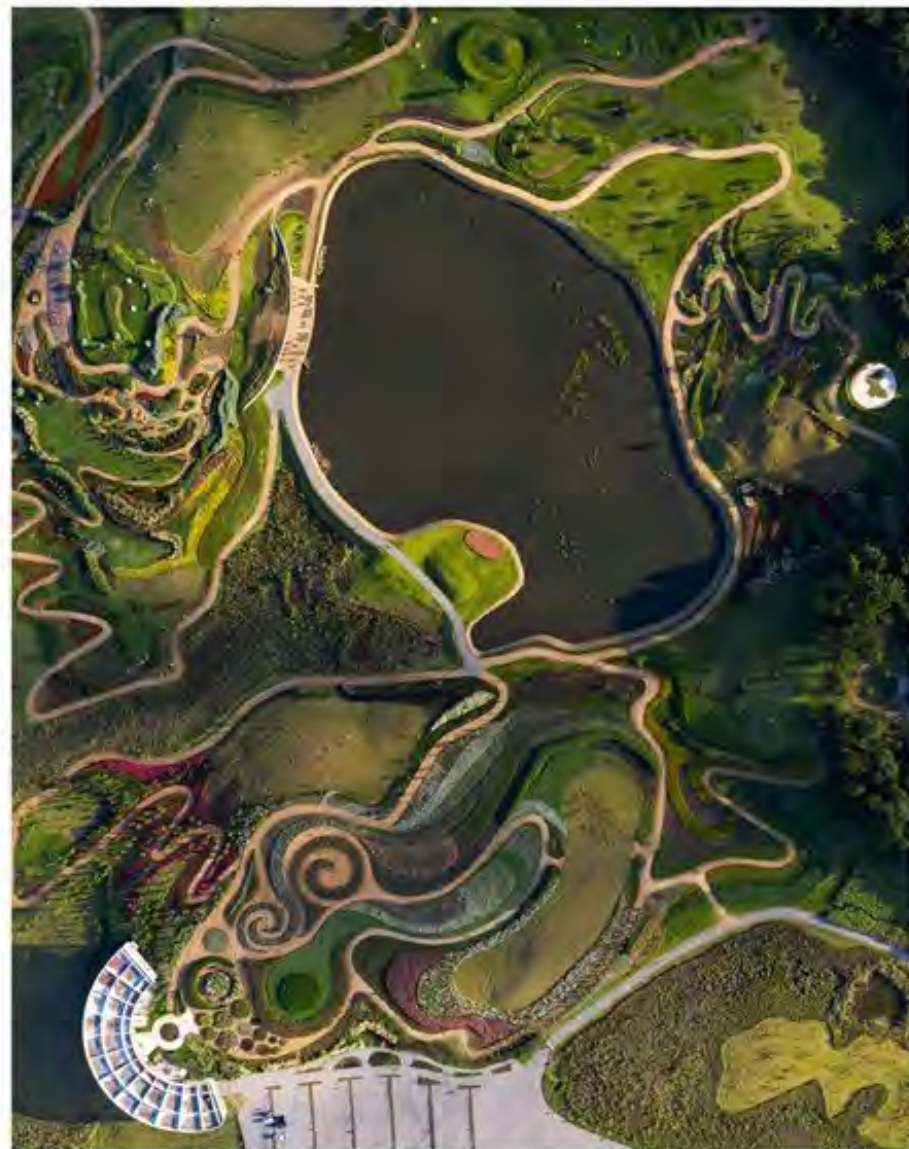
Mátia Parque de Flores / Juliana Castro

and site-specific ecological conditions were examined to determine which plants would thrive. The plant palette prioritized native and existing species to root the garden in the local biome while enhancing its beauty and biodiversity.

Time, too, played an essential role in Castro's design thinking. She considered three aspects. First, the daily rhythms: the shifting light and temperature that influence how a space is experienced from morning to evening. Second, the four seasons, more pronounced in Rio Grande do Sul than in much of Brazil, where cycles of flowering and dormancy are visibly defined. And third, the life cycle of the plants themselves: growth, bloom, decay and renewal. The garden became a living meditation on impermanence.

Rather than erase these phases, Castro embraced them. Fading petals, yellowing leaves and seedheads are left in place, reminding visitors that beauty includes ephemerality. 'The aftercare,' she explains, 'must honour each stage of the garden's life.' This layered, thoughtful approach transforms Mátia into much more than a recreational space – it becomes a sanctuary for reflection and connection.

An aerial photograph shows the Mátia Parque de Flores as a gigantic tattoo made on the surface of the earth.





†
The organically shaped *Zoysia japonica* lawn is planted with *Rhododendron simsii* and *Neoregelia* 'Fireball' in an abstract shape. The modern sculpture is by Amílcar de Castro.

*
Purple *Pennisetum setaceum* 'Rubrum' was planted around the rocks to give a naturalistic look to the composition. Behind, *Euphorbia*, *Diuris iridifolia* and *Cissampelos* 'Pedra Azul' form a tapestry of green.



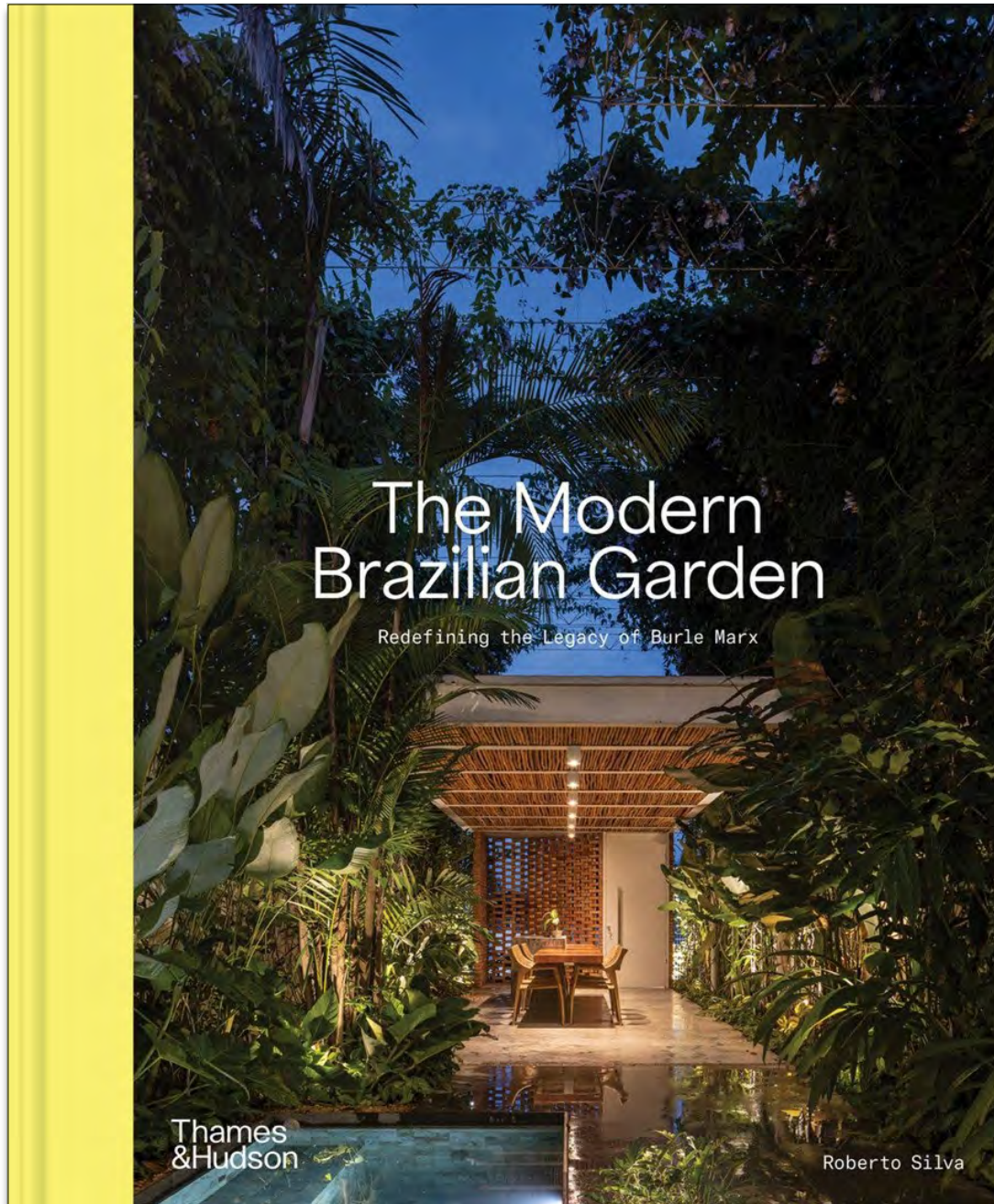
The Modern Brazilian Garden

REDEFINING THE LEGACY OF BURLE MARX

Roberto Silva

An up-to-date, all-encompassing survey of Brazilian garden design.

- This is an overview of contemporary Brazilian landscape design, based on the legacy of landscape architect Roberto Burle Marx (1909-1994), a peer to other landscape architecture pioneers such as Piet Oudolf and Mien Ruys.
- This title is more encompassing and international in scope than other titles on this subject, covering gardens from all four corners of Brazil as well as Spain, Ibiza, Germany, and the UK.
- Showcases a new generation of garden designers alongside some of the most iconic names in the history of modern and contemporary landscape architecture in Brazil, from Roberto Burle Marx to Rosa Grena Kliass.
- Builds upon the success of the author's previous book with T&H, *New Brazilian Gardens* (CL ISBN 9780500512869; PA ISBN 9780500291344)



AU \$100.00 | NZ \$110.00

9780500029008

288 Pages | Hardcover

Illustrated in colour

280 mm x 230 mm

Thames and Hudson Ltd

t
w
o

by **Minetaro Mochizuki**
story by **Shugoro Yamamoto**



Chiisakobee



Chiisakobee Volume 2

Minetaro Mochizuki, Translated by Andria McKnight

From the author who penned the manga adaptation of Wes Anderson's film *Isle of Dogs* comes a stylish manga of equal bohemian taste.

- **AWARD-WINNING:** Winner of the 17th Japan Media Arts Festival Excellence Award (2013) and the prestigious Fauve D'Angoulême - Prix de la Série at Angoulême International Comics Festival (2017).
- **DECORATED AUTHOR:** Minetaro Mochizuki received the Award for Excellence, 4th Tezuka Osamu Cultural Prize and Award for General [All Genres] Manga, 21st Kodansha Manga Award. Further, a recipient of the American Manga Award of Distinction (2025).
- **LITERARY ADAPTATION:** Of a novel by Yamamoto Shugoro—the celebrated author behind Kurosawa's *Sanjuro* and namesake of a literary prize—*Chiisakobee* is perfect for East Asian libraries and book clubs.
- **UNORTHODOX STYLE:** Astonishing attention to paneling and mise-en-scène, reminiscent of legendary film director Ozu Yasujiro. Relish a New Wave manga from an avant-garde tastemaker!
- **HEARTFELT STORY:** *Chiisakobee* is a touching story of found family overcoming grief and adversity beyond one's control, similar in feeling to *Forest Gump*.

AU \$29.99 | NZ \$34.99

9781419786297

240 Pages | Paperback

Black-and-white illustrations throughout

210 mm x 149 mm

Kana

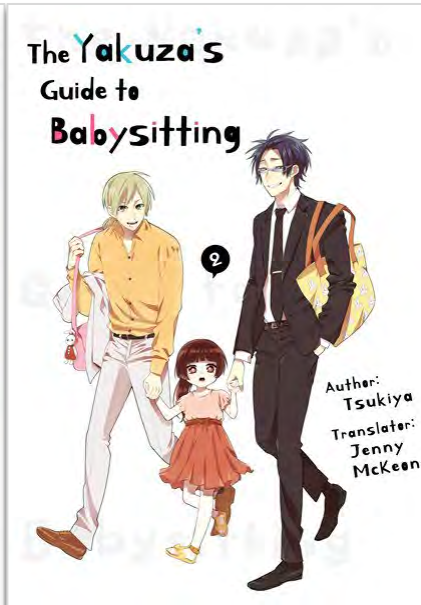
COMP TITLES



9781419786280



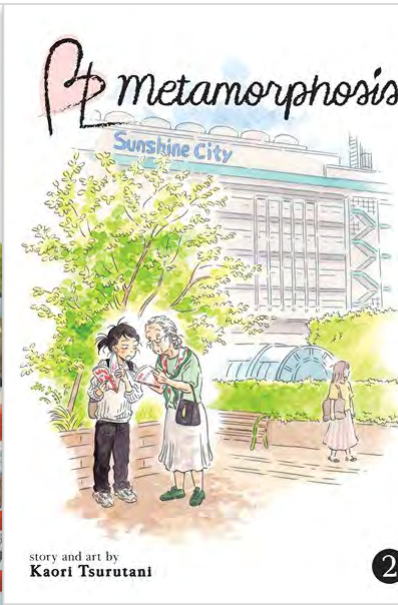
9781974746927



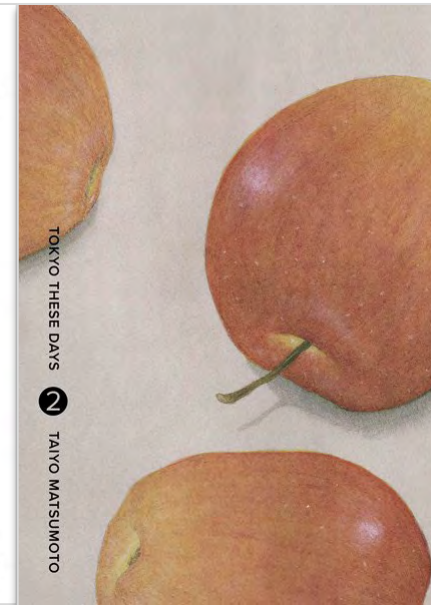
9781952241253



9781634429757



9781645055044



9781974743490

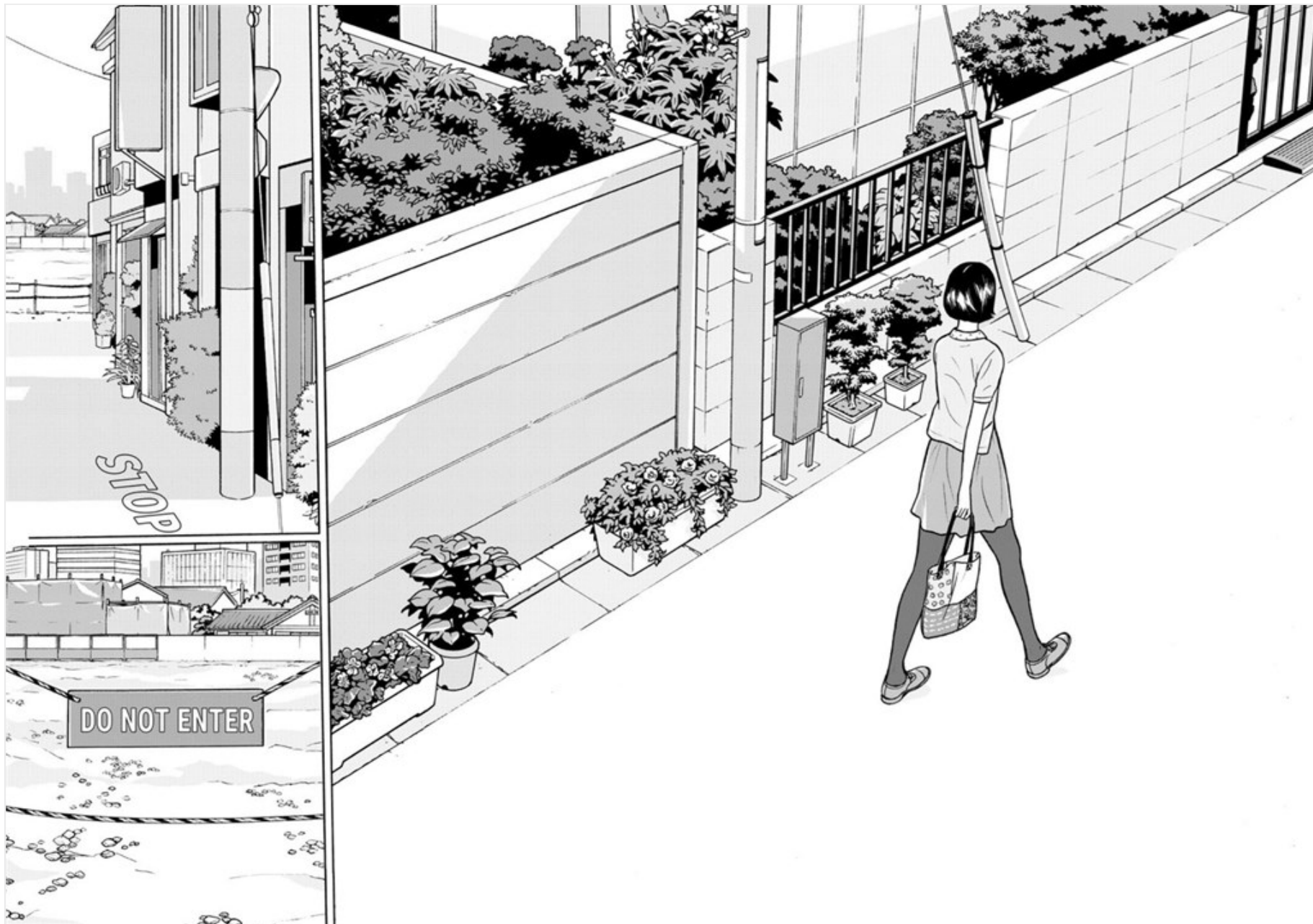
THERE WAS AN
EMPEROR WHO
ORDERED HIS
AIDE, SOME GUY
NAMED SUGARU,
TO GO AROUND
AND COLLECT
ALL THE "KO"
FROM THE
COUNTRY.

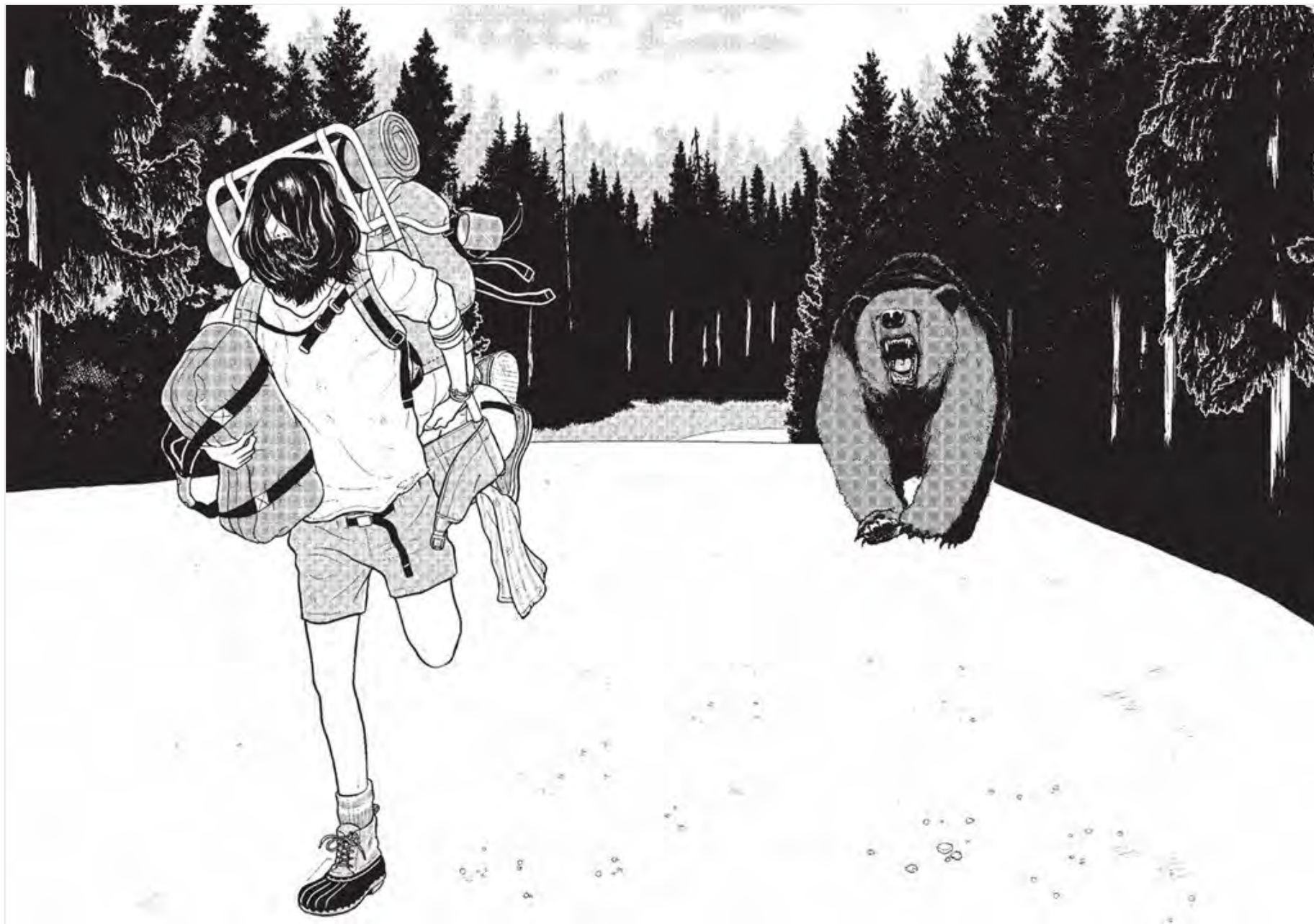


YEP. A
REALLY LONG
TIME AGO...

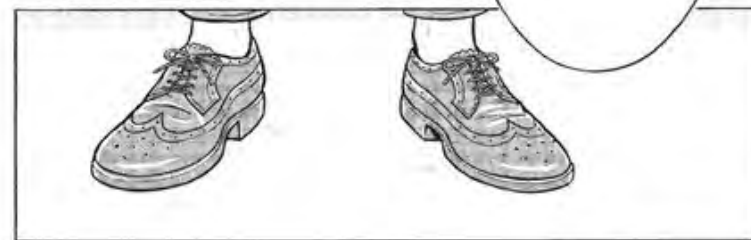














Chiisakobee Volume 2

Minetaro Mochizuki, Translated by Andria McKnight

From the author who penned the manga adaptation of Wes Anderson's film *Isle of Dogs* comes a stylish manga of equal bohemian taste.

- **AWARD-WINNING:** Winner of the 17th Japan Media Arts Festival Excellence Award (2013) and the prestigious Fauve D'Angoulême - Prix de la Série at Angoulême International Comics Festival (2017).
- **DECORATED AUTHOR:** Minetaro Mochizuki received the Award for Excellence, 4th Tezuka Osamu Cultural Prize and Award for General [All Genres] Manga, 21st Kodansha Manga Award. Further, a recipient of the American Manga Award of Distinction (2025).
- **LITERARY ADAPTATION:** Of a novel by Yamamoto Shugoro—the celebrated author behind Kurosawa's *Sanjuro* and namesake of a literary prize—*Chiisakobee* is perfect for East Asian libraries and book clubs.
- **UNORTHODOX STYLE:** Astonishing attention to paneling and mise-en-scène, reminiscent of legendary film director Ozu Yasujiro. Relish a New Wave manga from an avant-garde tastemaker!
- **HEARTFELT STORY:** *Chiisakobee* is a touching story of found family overcoming grief and adversity beyond one's control, similar in feeling to *Forest Gump*.

AU \$29.99 | NZ \$34.99

9781419786297

240 Pages | Paperback

Black-and-white illustrations throughout

210 mm x 149 mm

Kana

THE
UNDERTAKER

RALPH MEYER CAROLINE DELABIE XAVIER DORISON



3. THE WHITE APACHE & LYNX



The Undertaker Volume 3

THE WHITE APACHE & LYNX

Xavier Dorison, Illustrated by Ralph Meyer

The Undertaker is a riveting new graphic novel western series with four volumes planned through spring 2027.

- **GRIPPING NARRATIVE:** A tightly written, visually bold story with crossover appeal for fans of crime fiction, dark thrillers, and horror.
- **IMMERSIVE SETTING:** The gritty, post-Civil War backdrop comes through on every page and pulls readers further into the story, with superb attention to detail.
- **STRIKING ARTWORK:** The interior is filled with dynamic spreads in vibrant colors that jump off the page. Illustrator Ralph Meyer has won multiple awards, including the prestigious Prix Saint-Michel, and garnered a devoted fan base of 60,000 followers on social media.
- In volume 3 of this acclaimed graphic novel series, Jonas Crow is a man alone again. With Rose gone, the Undertaker has returned to his solitary trade, carving out a living by burying the dead as a brutal winter descends upon the Arizona desert.
- He's content to be left alone-until Sid Beauchamp, a face from a past Jonas would rather forget, arrives with a proposition that reeks of gunpowder and desperation.

AU \$42.99 | NZ \$46.99

9781419788987

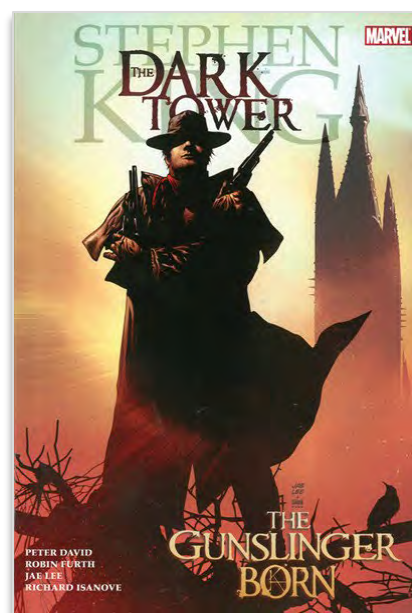
120 Pages | Hardcover

Full-color illustrations throughout

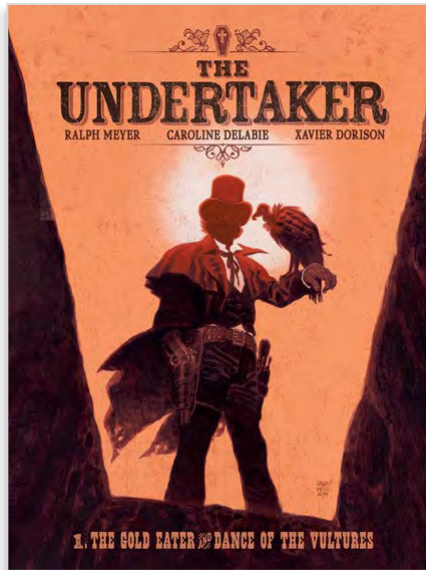
260 mm x 200 mm

Abrams ComicArts

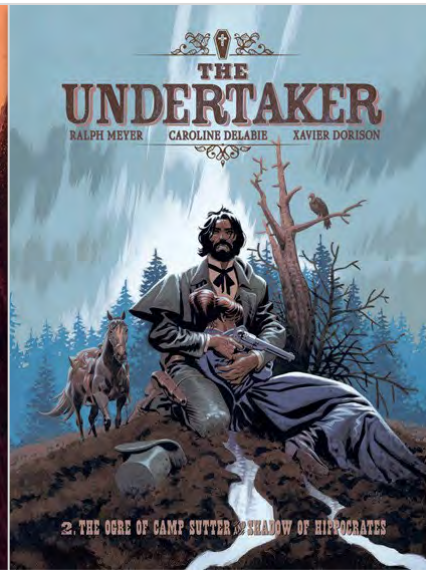
COMP TITLES



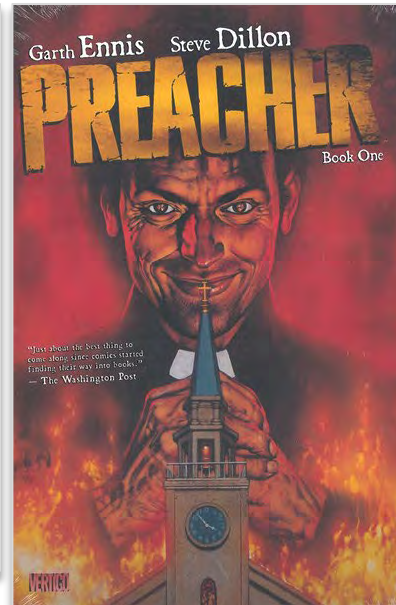
9780785121442



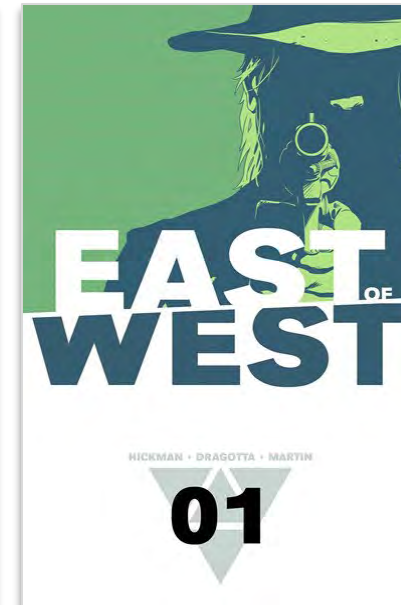
9781419788864



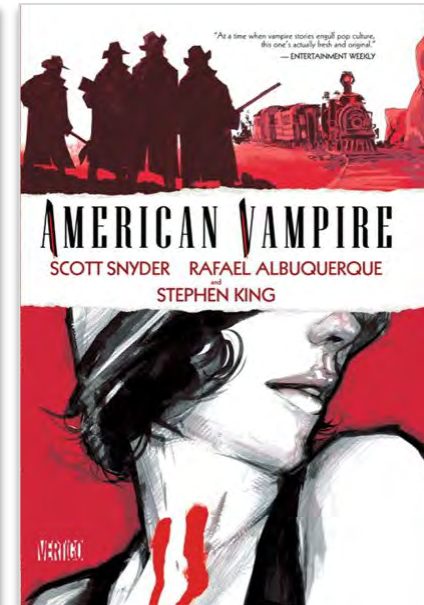
9781419788963



9781401240455



9781607067702



9781401228309













MOST ALL THE CHIRICAHUA HAVE COME AROUND TO REASON. JOSEPHINE BOUGHT THEM NICE PLOTS OF LAND WITH ACCESS TO A RIVER. IN ADDITION TO WHAT THEY GET FROM THE OFFICE OF INDIAN AFFAIRS. ON TOP OF THAT, OUR COMPANY SENDS THEM SUPPLIES, CLOTHING, UTENSILS.

I KNOW MORE THAN ONE WHITE MAN WHO'D GLADLY TRADE HIS WIFE FOR THE LITTLE PARADISE WE'VE GIVEN THEM! A GUY LIKE OUR YATHO KNOWS JUST HOW LUCKY HE IS!



THE ONLY ONES WHO HAVEN'T FIGURED IT OUT YET ARE SALVAGE AND HIS BAND OF FANATIC WOODP THING IS. THOSE SAVAGES TERRORIZE INDIANS AS MUCH AS THEY DO THE WHITE FOLK! THAT'S WHY YATHO CAN'T EVEN TELL HIS OWN PEOPLE THAT HE'S OUR GUIDE.



YOU GOT ANYTHING BESIDES THAT ANTIQUE?

SURE DO. MY CHARM!



UP AGAINST A CHIRICAHUA, I WOULDN'T PUT TOO MUCH FAITH IN THAT OLD THING. WHAT YOU REALLY NEED IS THIS. LEMAT, MADE IN FRANCE. DOUBLE BARREL, NINE SHOTS IN THE ONE BARREL, A TWELVE-GAUGE SHELL IN THE OTHER. WHEN THE GUY YOU'RE SHOOTING AT IS ALL OUT, YOU'VE STILL GOT FOUR ROUNDS LEFT.



WE'RE GOOD, SENCE. BEAUCHAMF. YATHO'S HERE.



GUNS ARE LIKE EVERYTHING ELSE, JONAS...

YOU EITHER ADAPT OR DIE.



EXCEPT SOMETIMES, SIO, ADAPTING.



...IS DYING.



THIS IS AN ADACHE GRAVEYARD, SIO. SACRED GROUND THAT'S RESERVED FOR THEIR DEAD AND THEIR 'GREAT SPIRITS.' YOU'RE NOT GONNA FIND A WHITE SLAVE'S BODY HERE.

ACTUALLY, YOU WILL.



FOR THE CHIRICAHUA, THE DECEASED MUST TAKE EVERYTHING HE'S GOT TO THE GRAVE. HIS NAME MUST NEVER AGAIN BE SPOKEN, AND THOSE WHO SURVIVE HIM MUST DISPOSE OF HIS CLOTHES, HIS JEWELRY, HIS WEAPONS.



...AND HIS SLAVE.



The Undertaker Volume 3

THE WHITE APACHE & LYNX

Xavier Dorison, Illustrated by Ralph Meyer

The Undertaker is a riveting new graphic novel western series with four volumes planned through spring 2027.

- **GRIPPING NARRATIVE:** A tightly written, visually bold story with crossover appeal for fans of crime fiction, dark thrillers, and horror.
- **IMMERSIVE SETTING:** The gritty, post-Civil War backdrop comes through on every page and pulls readers further into the story, with superb attention to detail.
- **STRIKING ARTWORK:** The interior is filled with dynamic spreads in vibrant colors that jump off the page. Illustrator Ralph Meyer has won multiple awards, including the prestigious Prix Saint-Michel, and garnered a devoted fan base of 60,000 followers on social media.
- In volume 3 of this acclaimed graphic novel series, Jonas Crow is a man alone again. With Rose gone, the Undertaker has returned to his solitary trade, carving out a living by burying the dead as a brutal winter descends upon the Arizona desert.
- He's content to be left alone-until Sid Beauchamp, a face from a past Jonas would rather forget, arrives with a proposition that reeks of gunpowder and desperation.

AU \$42.99 | NZ \$46.99

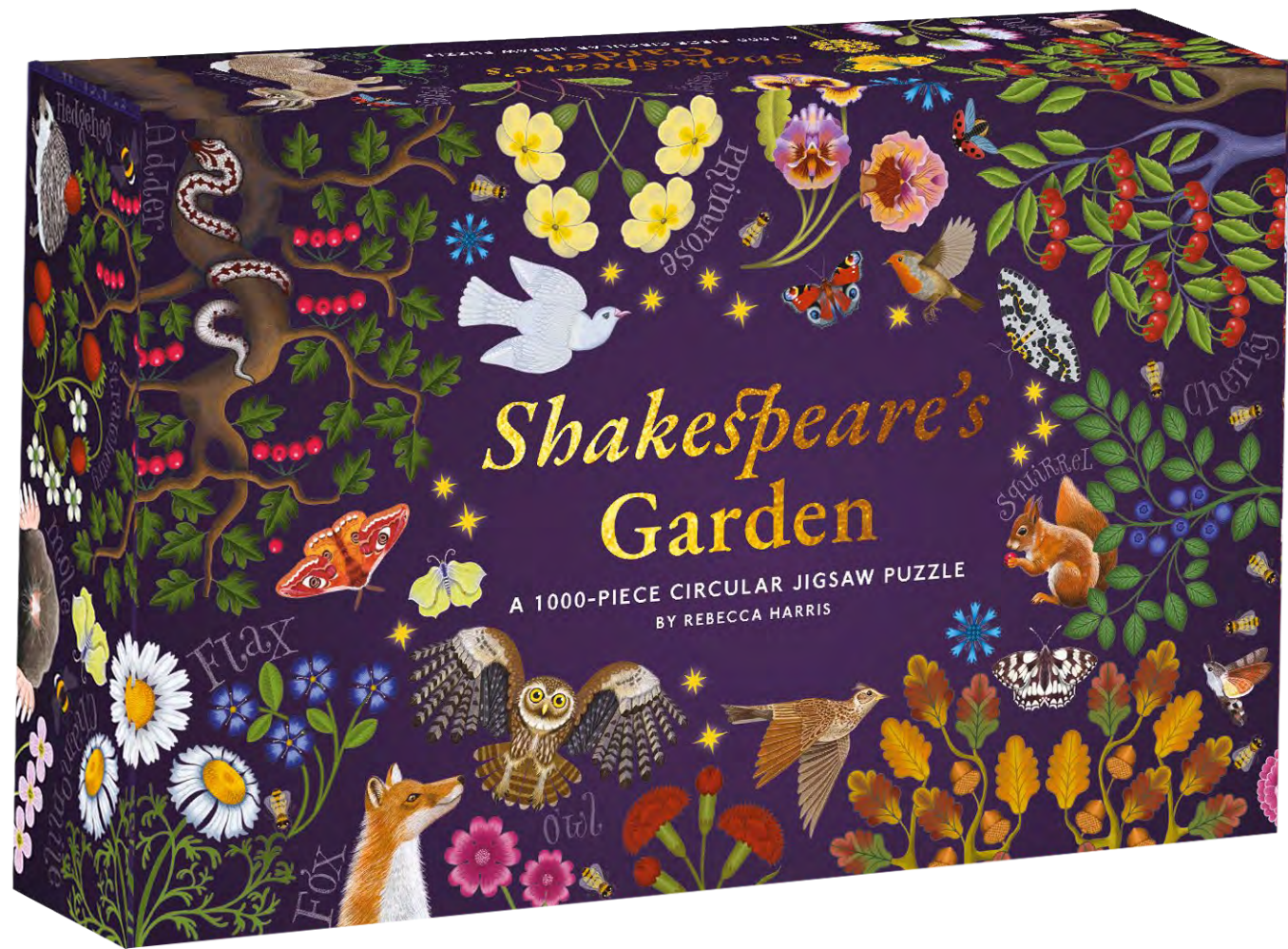
9781419788987

120 Pages | Hardcover

Full-color illustrations throughout

260 mm x 200 mm

Abrams ComicArts



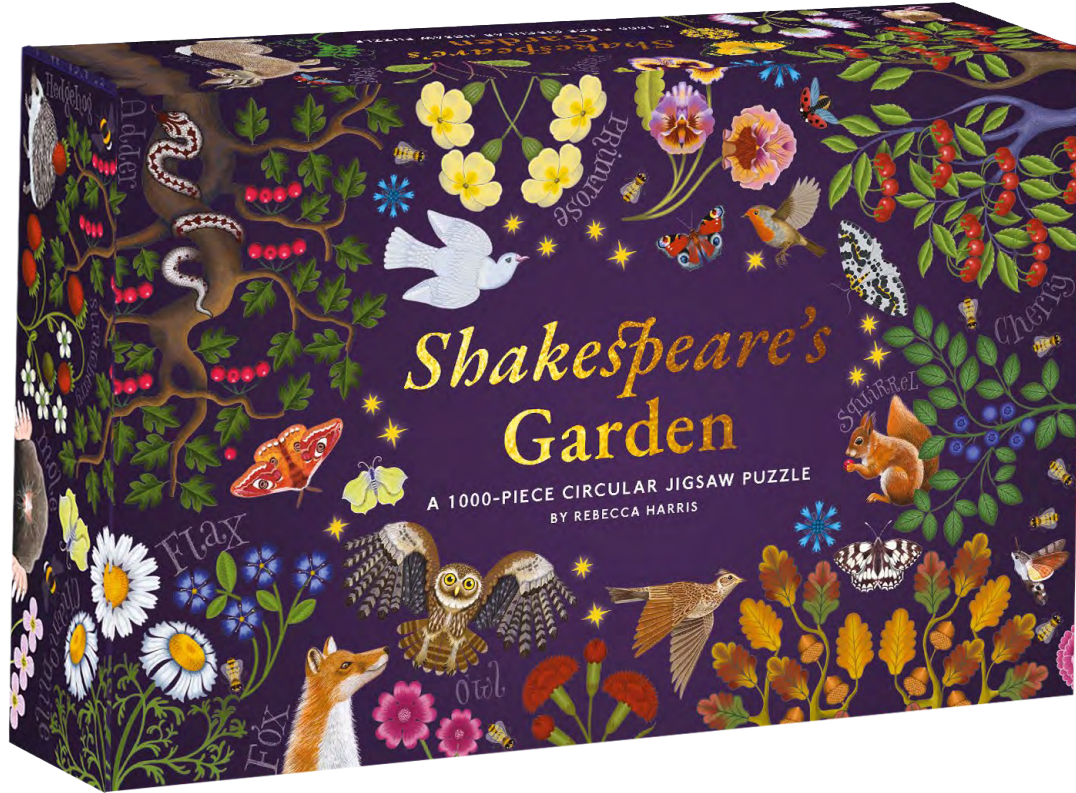
Shakespeare's Garden

A 1000-PIECE CIRCULAR JIGSAW PUZZLE

Rebecca Harris

Completing Rebecca Harris's trilogy of Shakespearean puzzles, this wonderfully satisfying jigsaw celebrates literature and horticulture alike.

- Completing Rebecca Harris's trilogy of Shakespearean puzzles, this wonderfully satisfying jigsaw celebrates literature and horticulture alike.
- William Shakespeare loved the natural world and constantly referred to flora and fauna in his poetry and plays. Historians believe that he kept a fine garden with a spectacular mulberry tree at New Place, his Stratford-upon-Avon home. Now Rebecca Harris draws upon this rich poetic legacy to imagine a fabulous version of Shakespeare's garden.
- In the beautifully detailed puzzle artwork, flowers (like violets, roses and marigolds) bloom alongside herbs (rosemary, thyme, lavender) and vegetables (onion, cabbage, turnip). Above them grow fruit trees (apple, pear, pomegranate) and bushes (gooseberry, blackberry); and through the blossoms and leaves buzz bees, butterflies and beetles. Finishing it off, a suitably horticultural quote from Shakespeare's works frames the scene around the edge.



AU \$36.99 | NZ \$39.99

9781837761210

16 Pages | Jigsaw Puzzle

Ages 13 And Up, Grades 8 to 17

Illustrated in colour

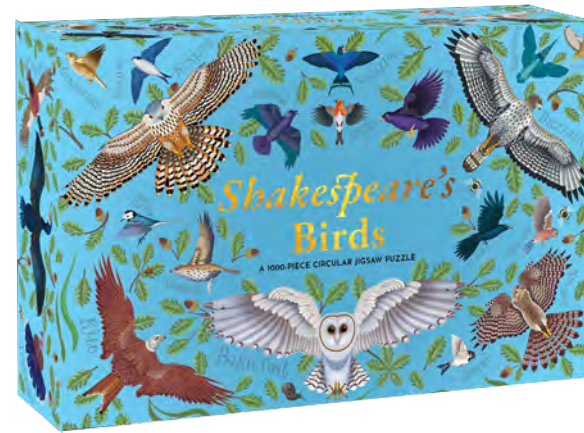
650 mm x 650 mm

Skittledog

COMP TITLES



9781837760541



9781837760794



Shakespeare's Garden

A 1000-PIECE CIRCULAR JIGSAW PUZZLE

Rebecca Harris

Completing Rebecca Harris's trilogy of Shakespearean puzzles, this wonderfully satisfying jigsaw celebrates literature and horticulture alike.

- Completing Rebecca Harris's trilogy of Shakespearean puzzles, this wonderfully satisfying jigsaw celebrates literature and horticulture alike.
- William Shakespeare loved the natural world and constantly referred to flora and fauna in his poetry and plays. Historians believe that he kept a fine garden with a spectacular mulberry tree at New Place, his Stratford-upon-Avon home. Now Rebecca Harris draws upon this rich poetic legacy to imagine a fabulous version of Shakespeare's garden.
- In the beautifully detailed puzzle artwork, flowers (like violets, roses and marigolds) bloom alongside herbs (rosemary, thyme, lavender) and vegetables (onion, cabbage, turnip). Above them grow fruit trees (apple, pear, pomegranate) and bushes (gooseberry, blackberry); and through the blossoms and leaves buzz bees, butterflies and beetles. Finishing it off, a suitably horticultural quote from Shakespeare's works frames the scene around the edge.

AU \$36.99 | NZ \$39.99

9781837761210

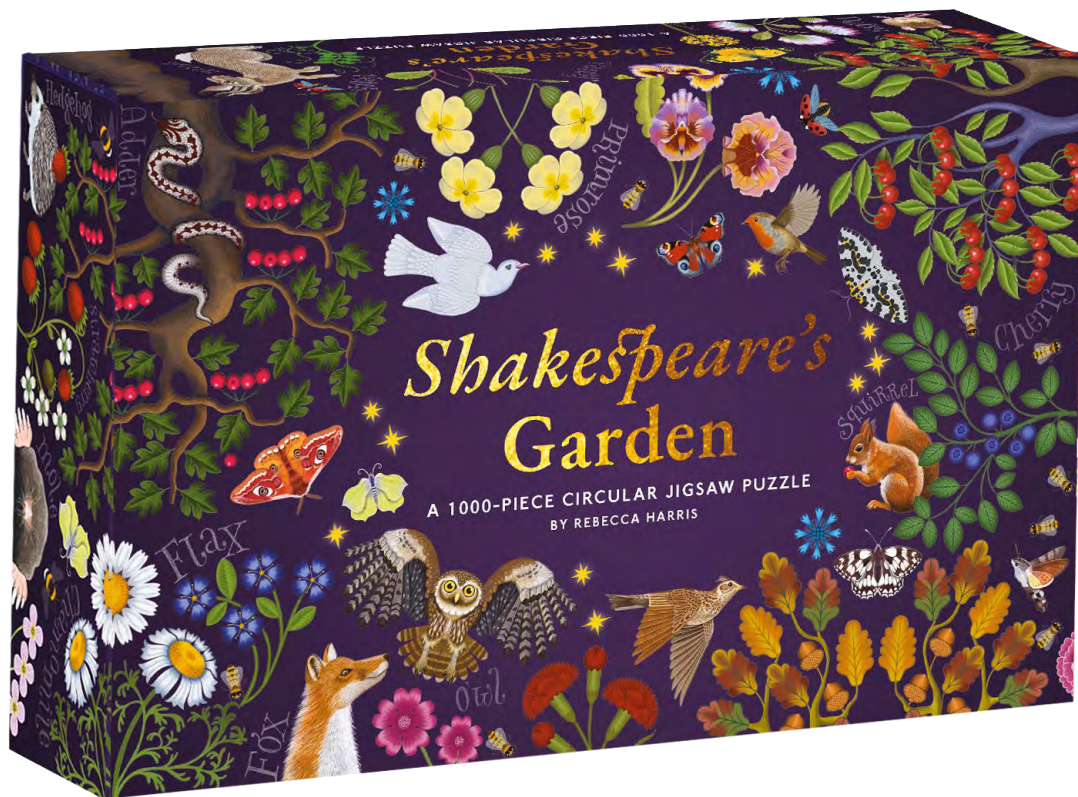
16 Pages | Jigsaw Puzzle

Ages 13 And Up, Grades 8 to 17

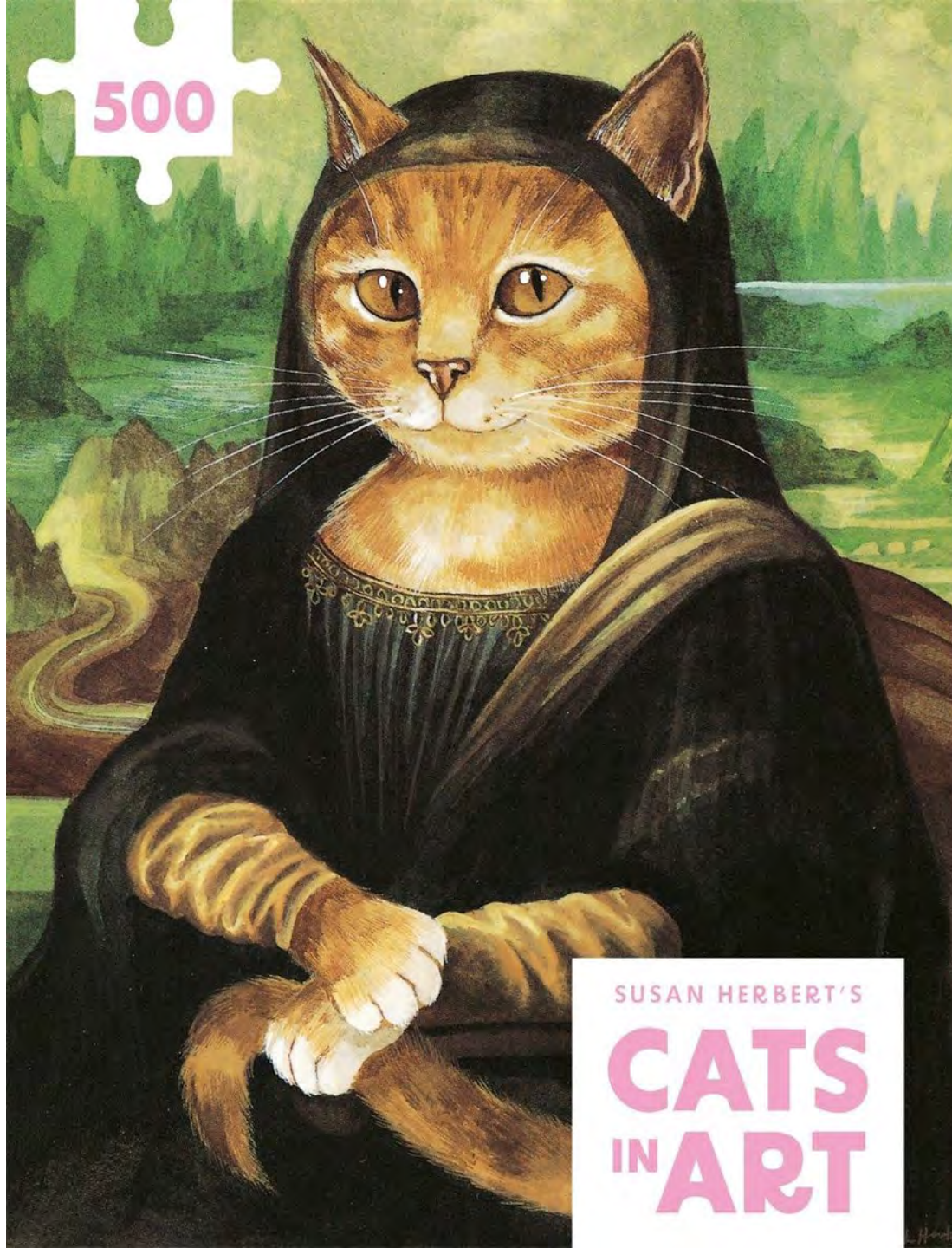
Illustrated in colour

650 mm x 650 mm

Skittledog

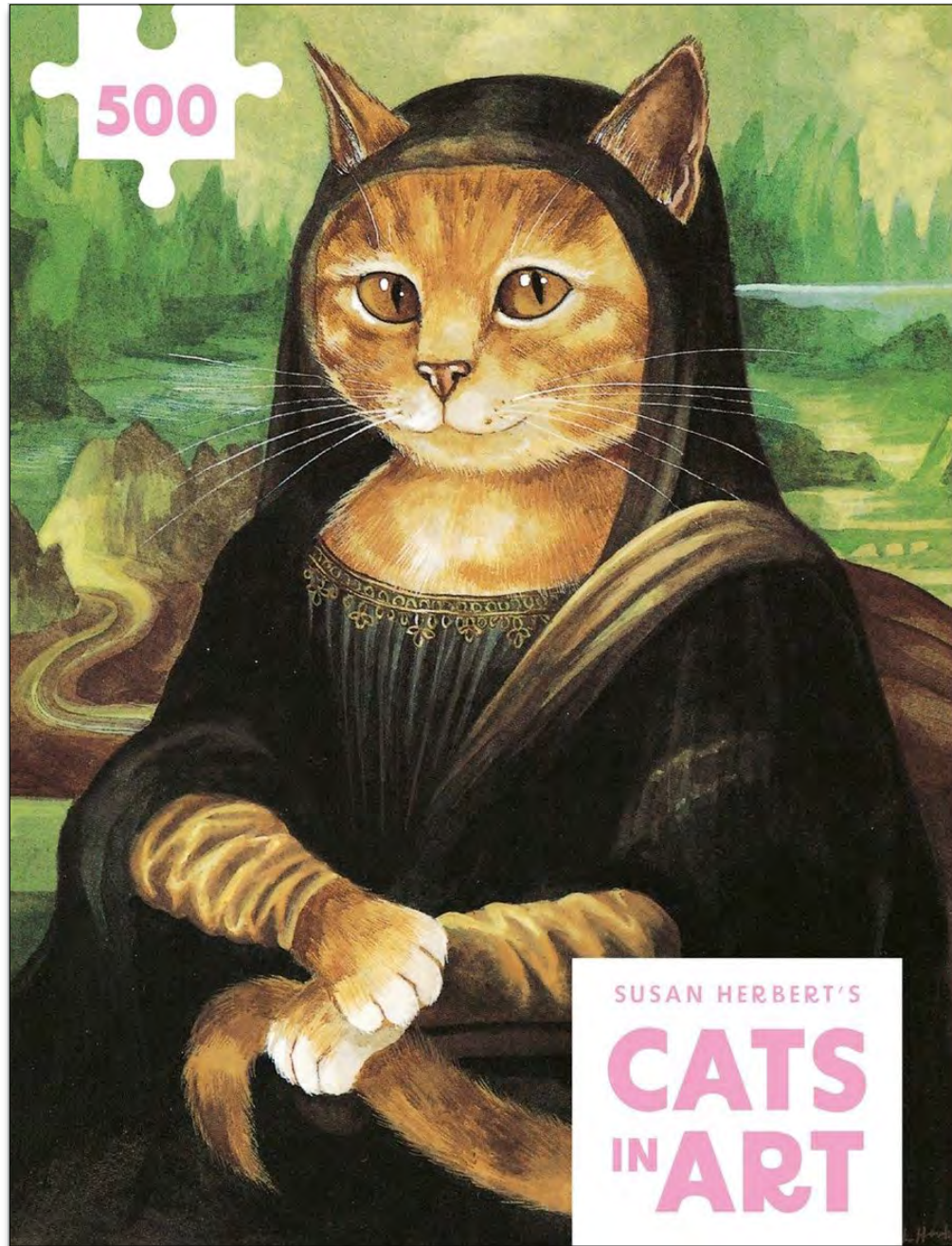


500



SUSAN HERBERT'S

**CATS
IN ART**



Cats in Art: Mona Lisa (Jigsaw)

500-PIECE JIGSAW PUZZLE

Susan Herbert

What could make the Mona Lisa even more purrfect? Susan Herbert's cats! Complete the 500-piece puzzle to create your own meowsterpiece.

- What could make the Mona Lisa even more purrfect? Susan Herbert's cats! Complete the 500-piece puzzle to create your own meowsterpiece.
- Whiskered faces peer from beneath beribboned bonnets; furry tails are draped over parasols; soft, fat paws grapple with flowers, hats and pieces of fruit. From damsels in distress to Old Testament prophets, self-portraits to royal portraits, the Middle Ages to the Impressionists, Susan Herbert's cats playfully take over the art world's greatest hits.
- Ever since her first book, *A Cats Gallery of Art*, was published by Thames & Hudson in 1990, Herbert's clever, witty reworkings of classic paintings have delighted readers everywhere. Numerous books followed, including the hugely popular compendiums *Cats Galore* (2015) and *More Cats Galore* (2021), as well as a delightful pop-up edition (2020). Many of her most mischievous and charming characters were inspired by her own cats, Polly and Clover, whose personalities shine through in every scene. Now

AU \$24.99 | NZ \$29.99

9781837761654

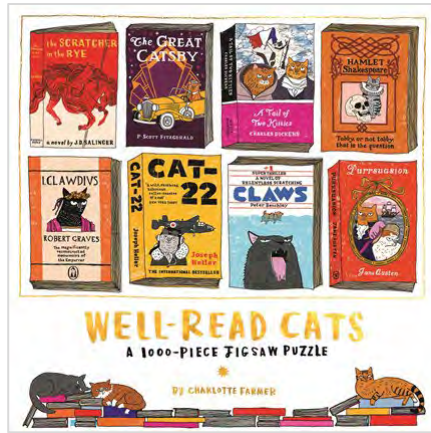
80 Pages | Jigsaw Puzzle

Illustrated in colour

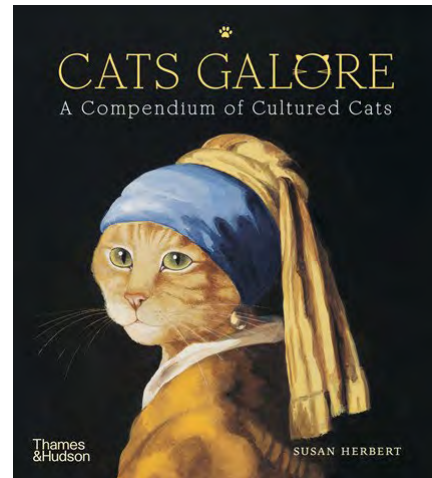
168 mm x 128 mm

Skittledog

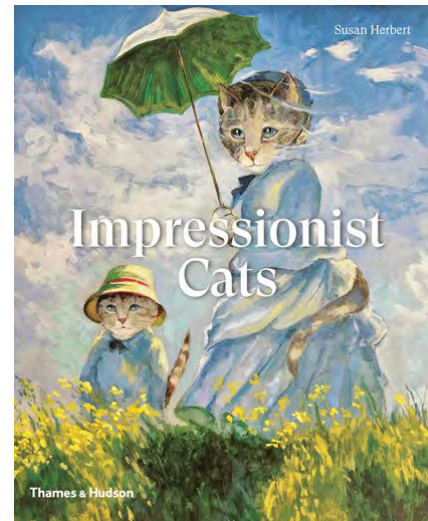
COMP TITLES



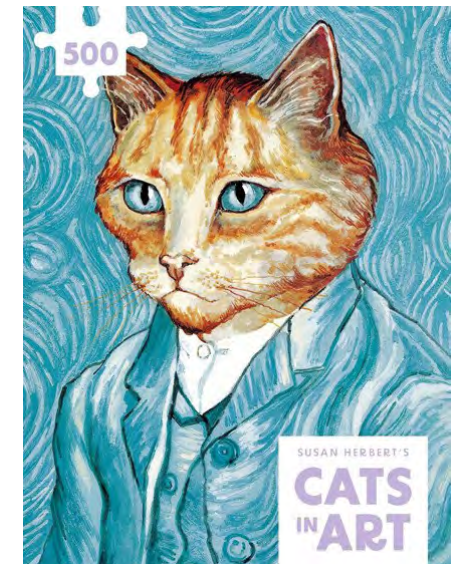
9781837761098



9780500239360

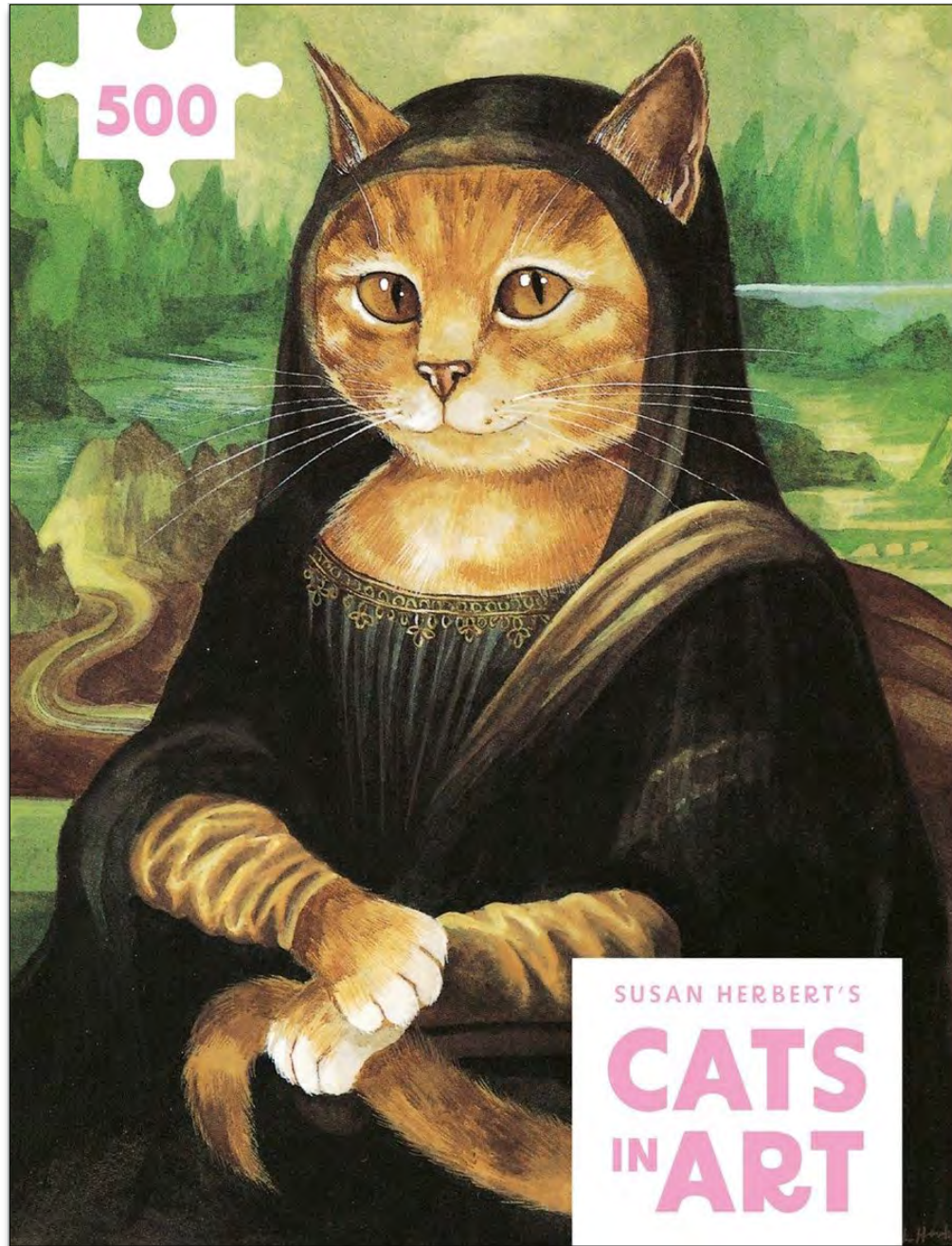


9780500295571



9781837761661





Cats in Art: Mona Lisa (Jigsaw)

500-PIECE JIGSAW PUZZLE

Susan Herbert

What could make the Mona Lisa even more purrfect? Susan Herbert's cats! Complete the 500-piece puzzle to create your own meowsterpiece.

- What could make the Mona Lisa even more purrfect? Susan Herbert's cats! Complete the 500-piece puzzle to create your own meowsterpiece.
- Whiskered faces peer from beneath beribboned bonnets; furry tails are draped over parasols; soft, fat paws grapple with flowers, hats and pieces of fruit. From damsels in distress to Old Testament prophets, self-portraits to royal portraits, the Middle Ages to the Impressionists, Susan Herbert's cats playfully take over the art world's greatest hits.
- Ever since her first book, *A Cats Gallery of Art*, was published by Thames & Hudson in 1990, Herbert's clever, witty reworkings of classic paintings have delighted readers everywhere. Numerous books followed, including the hugely popular compendiums *Cats Galore* (2015) and *More Cats Galore* (2021), as well as a delightful pop-up edition (2020). Many of her most mischievous and charming characters were inspired by her own cats, Polly and Clover, whose personalities shine through in every scene. Now

AU \$24.99 | NZ \$29.99

9781837761654

80 Pages | Jigsaw Puzzle

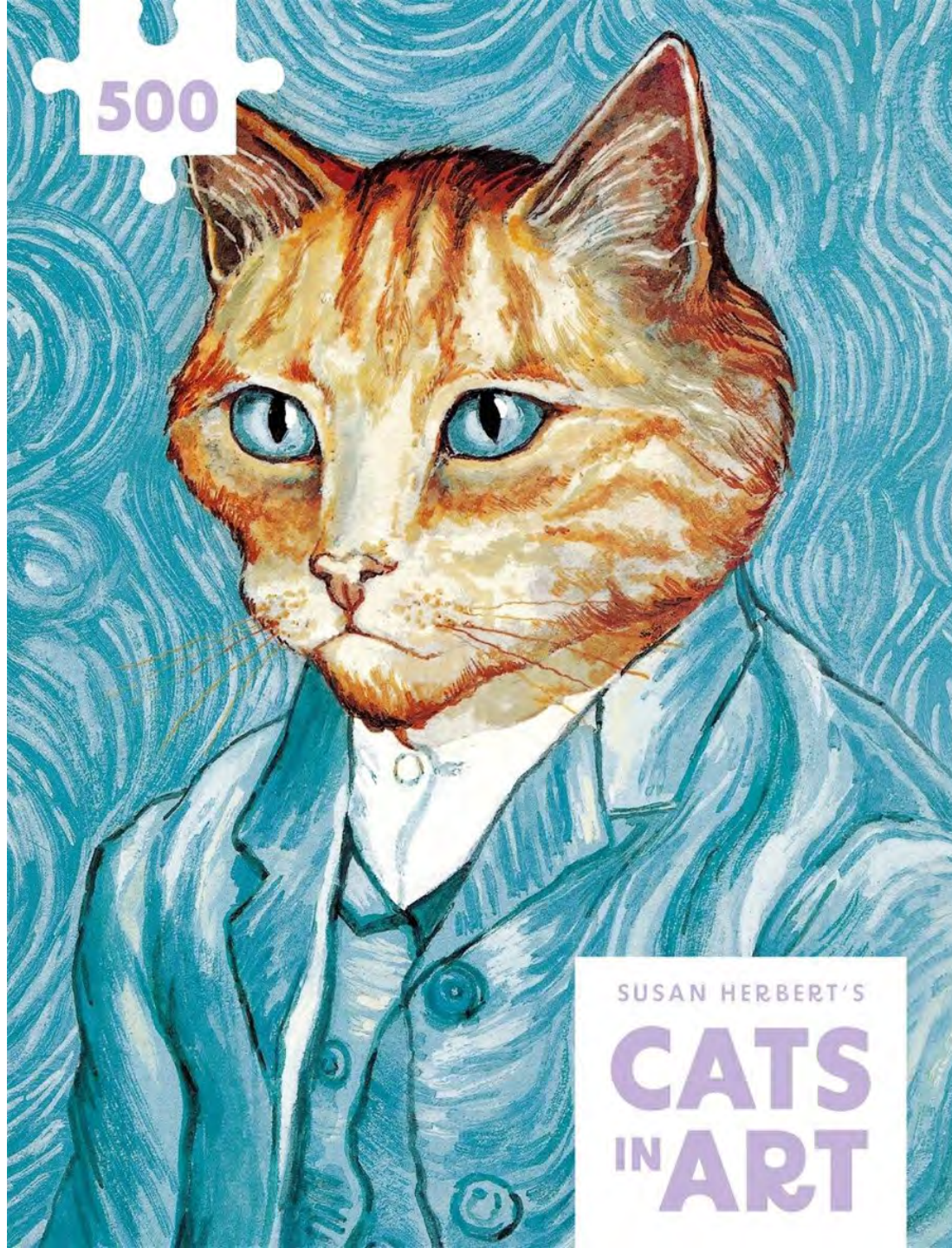
Illustrated in colour

168 mm x 128 mm

Skittledog

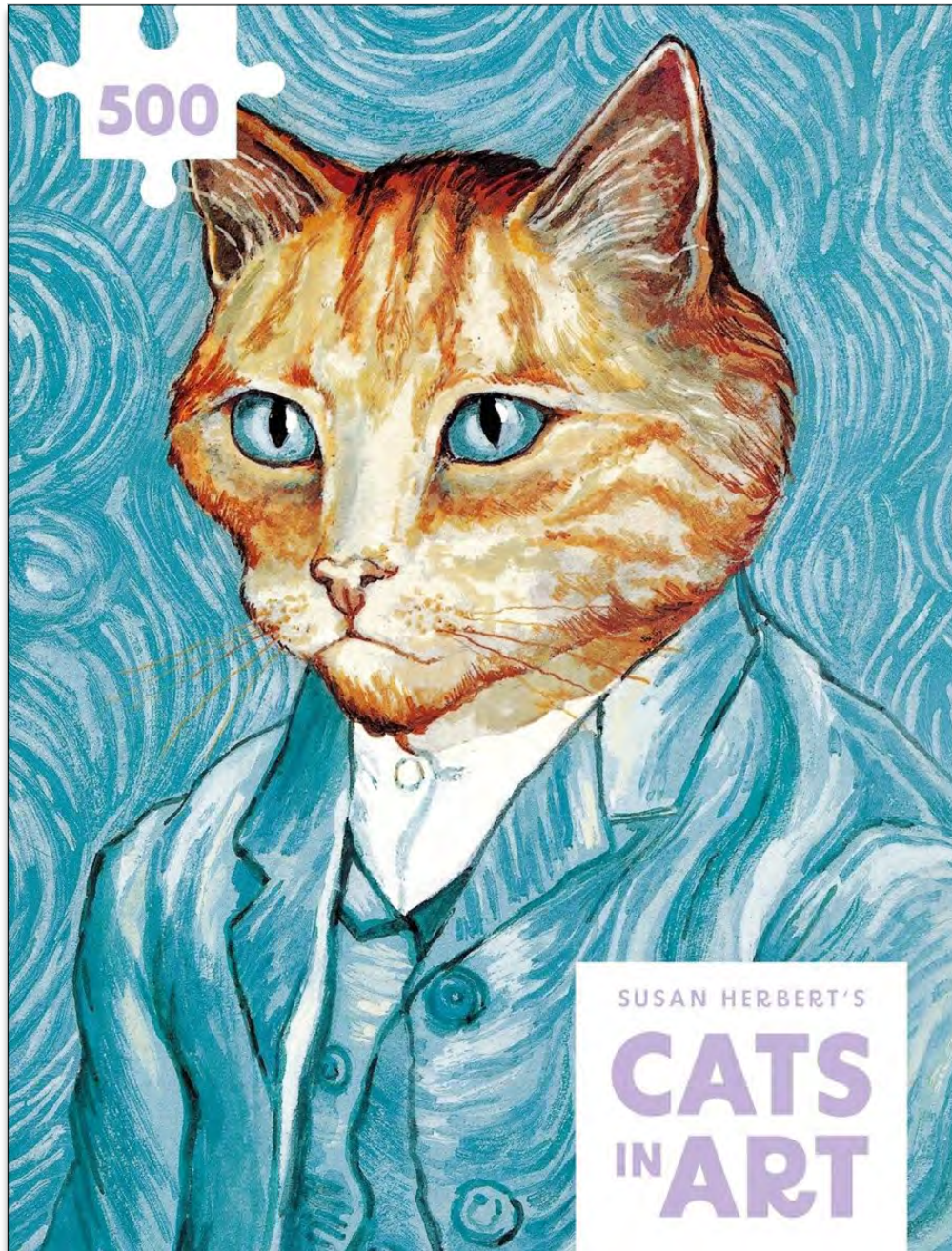


500



SUSAN HERBERT'S

CATS IN ART



Cats in Art: Van Gogh (Jigsaw)

500-PIECE JIGSAW PUZZLE

Susan Herbert

What could make Van Gogh's 1889 self-portrait even more purrfect? Susan Herbert's cats! Complete the 500-piece puzzle to create your own meowsterpiece.

- What could make Van Gogh's 1889 self-portrait even more purrfect? Susan Herbert's cats! Complete the 500-piece puzzle to create your own meowsterpiece.
- Whiskered faces peer from beneath beribboned bonnets; furry tails are draped over parasols; soft, fat paws grapple with flowers, hats and pieces of fruit. From damsels in distress to Old Testament prophets, self-portraits to royal portraits, the Middle Ages to the Impressionists, Susan Herbert's cats playfully take over the art world's greatest hits.
- Ever since her first book, *A Cats Gallery of Art*, was published by Thames & Hudson in 1990, Herbert's clever, witty reworkings of classic paintings have delighted readers everywhere. Numerous books followed, including the hugely popular compendiums *Cats Galore* (2015) and *More Cats Galore* (2021), as well as a delightful pop-up edition (2020). Many of her most mischievous and charming characters were inspired by her own cats, Polly and Clover, whose personalities shine through in every scene. Now

AU \$24.99 | NZ \$29.99

9781837761661

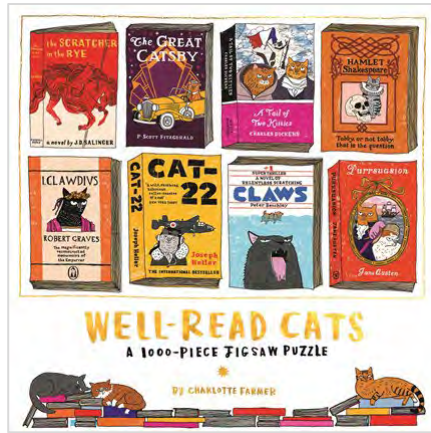
1 Page | Jigsaw Puzzle

Illustrated in colour

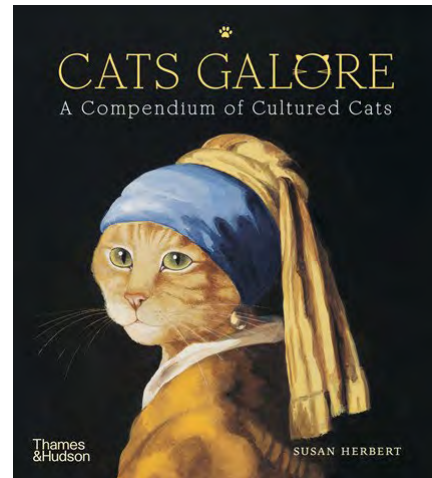
168 mm x 128 mm

Skittledog

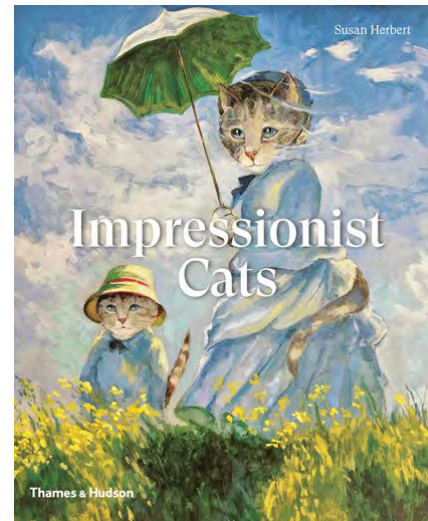
COMP TITLES



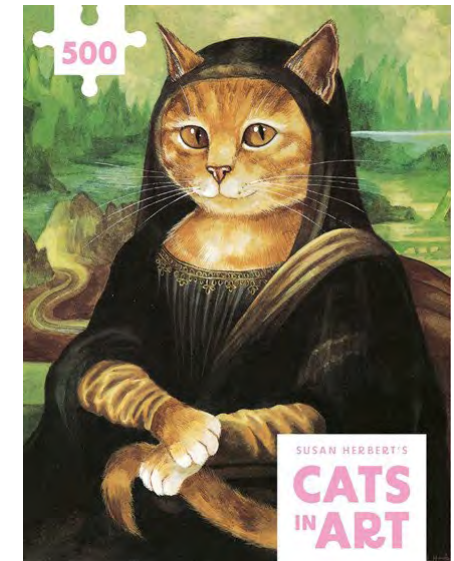
9781837761098



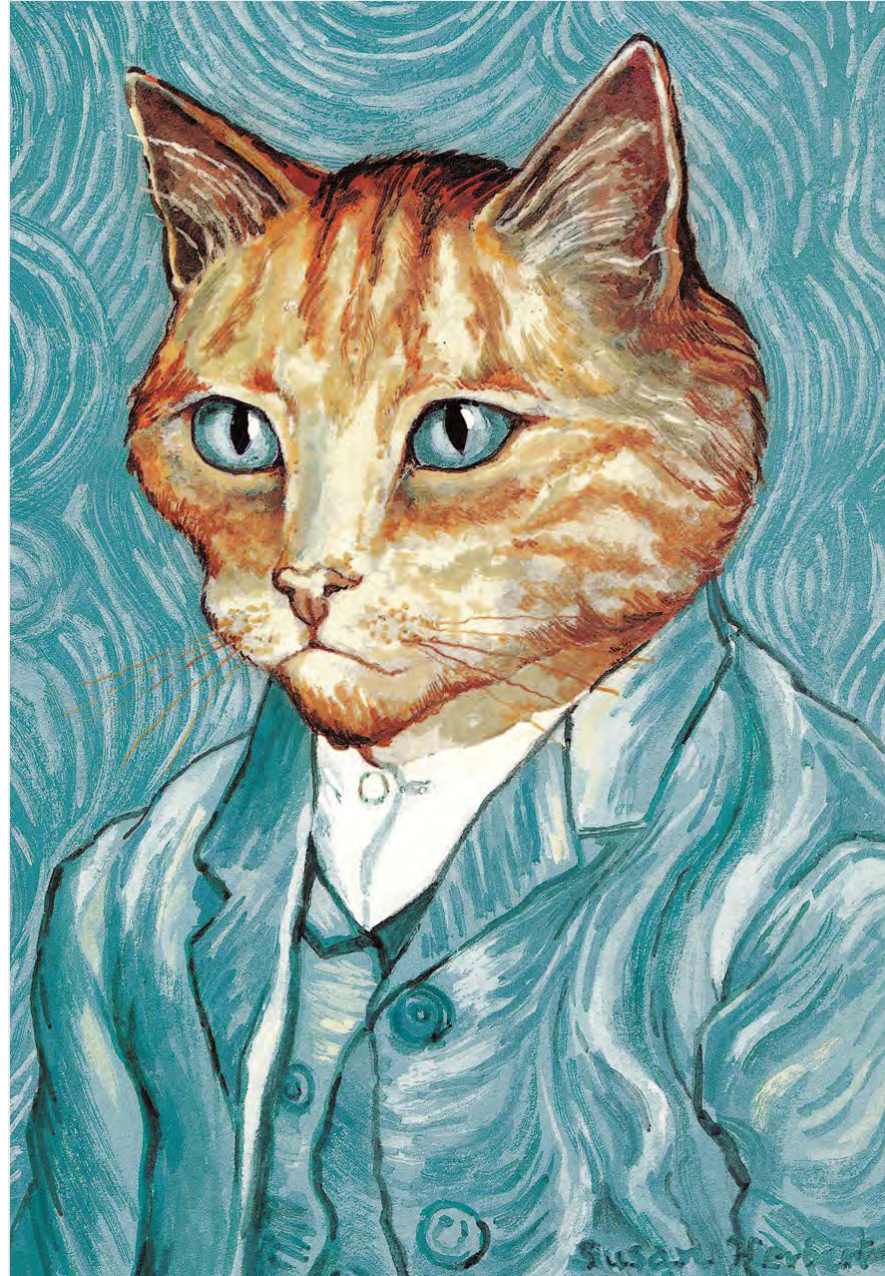
9780500239360

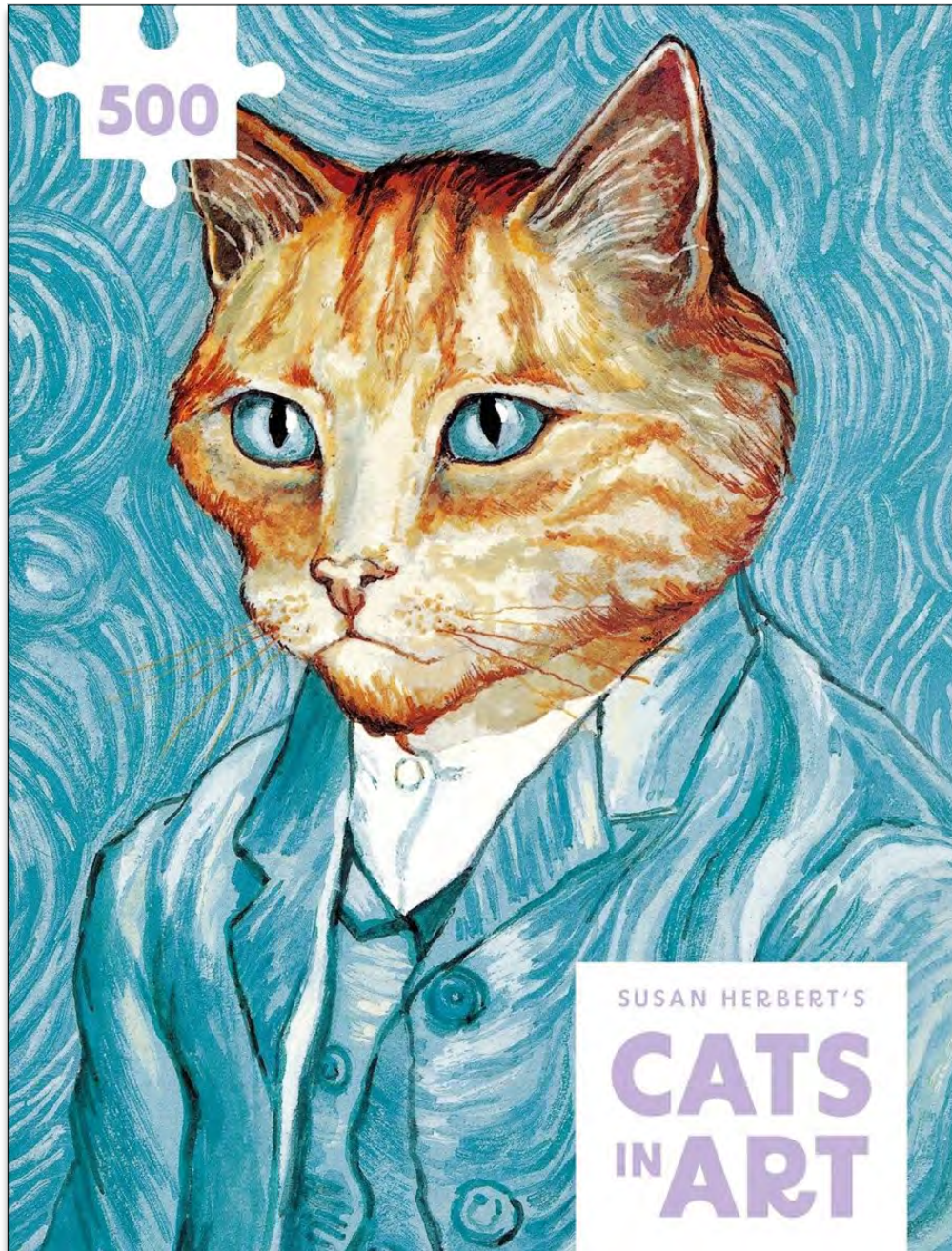


9780500295571



9781837761654





Cats in Art: Van Gogh (Jigsaw)

500-PIECE JIGSAW PUZZLE

Susan Herbert

What could make Van Gogh's 1889 self-portrait even more purrfect? Susan Herbert's cats! Complete the 500-piece puzzle to create your own meowsterpiece.

- What could make Van Gogh's 1889 self-portrait even more purrfect? Susan Herbert's cats! Complete the 500-piece puzzle to create your own meowsterpiece.
- Whiskered faces peer from beneath beribboned bonnets; furry tails are draped over parasols; soft, fat paws grapple with flowers, hats and pieces of fruit. From damsels in distress to Old Testament prophets, self-portraits to royal portraits, the Middle Ages to the Impressionists, Susan Herbert's cats playfully take over the art world's greatest hits.
- Ever since her first book, *A Cats Gallery of Art*, was published by Thames & Hudson in 1990, Herbert's clever, witty reworkings of classic paintings have delighted readers everywhere. Numerous books followed, including the hugely popular compendiums *Cats Galore* (2015) and *More Cats Galore* (2021), as well as a delightful pop-up edition (2020). Many of her most mischievous and charming characters were inspired by her own cats, Polly and Clover, whose personalities shine through in every scene. Now

AU \$24.99 | NZ \$29.99

9781837761661

1 Page | Jigsaw Puzzle

Illustrated in colour

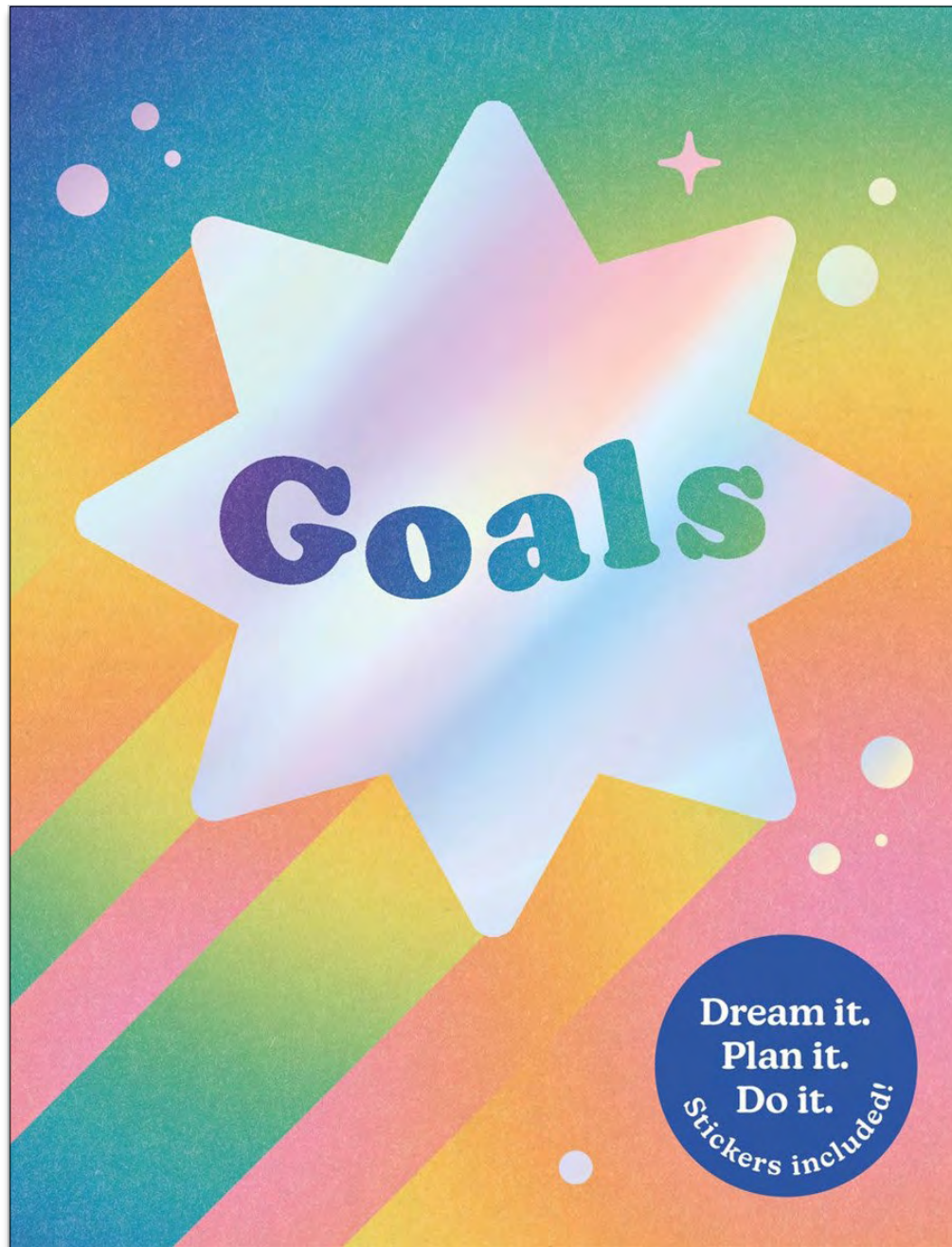
168 mm x 128 mm

Skittledog

Goals

Dream it.
Plan it.
Do it.

Stickers included!



Goals: A Guided Journal

DREAM IT, PLAN IT, DO IT!

Eleanor Blatherwick

Packed with stimulating ideas and practical tips, this visual guided journal will inspire you to take control and set realistic goals to help you reach your true self.

- **FULL OF COLOUR:** The full-bleed images make this stand out against a market that's dominated by didactic guided journals.
- **INCLUDES HUNDREDS OF STICKERS:** Will help you measure your progress toward your goals!
- Packed with stimulating ideas and practical tips, this visual guided journal will inspire you to take control and set realistic goals to help you reach your true potential.
- Thanks to the huge junk journalling trend that is widespread on TikTok and Instagram, the practice of setting goals and intentions has been given a new lease of life in the hands of Gen Z. This book is designed for them - full of prompts they can personalise by recording aims and achievements, drawing and doodling, or pasting their daily finds onto the page.
- Bright, colourful and foiled, this youthful journal will stand out from the competition. And it also includes two pages of stickers to help you measure progress towards your goals!

AU \$29.99 | NZ \$34.99

9781837761265

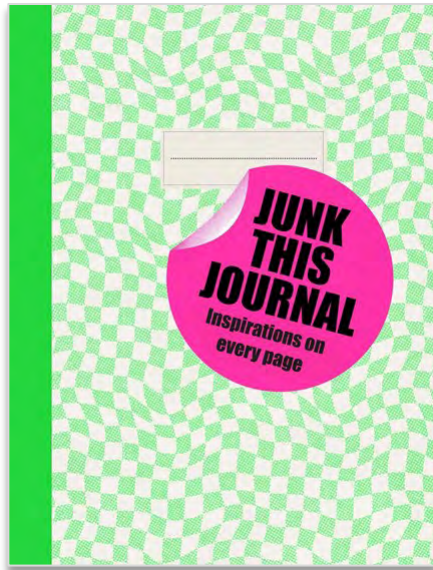
132 Pages | Paperback

Illustrated in colour

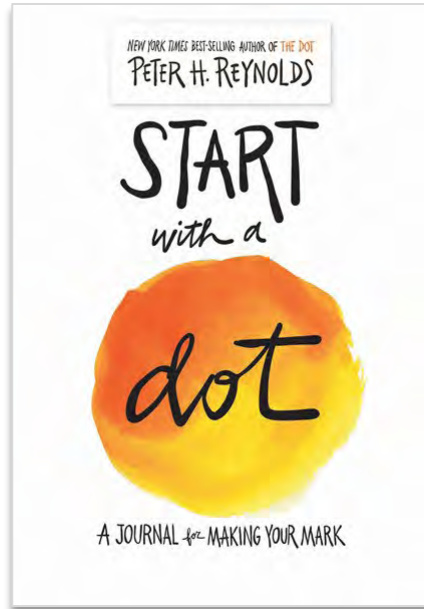
210 mm x 160 mm

Skittledog

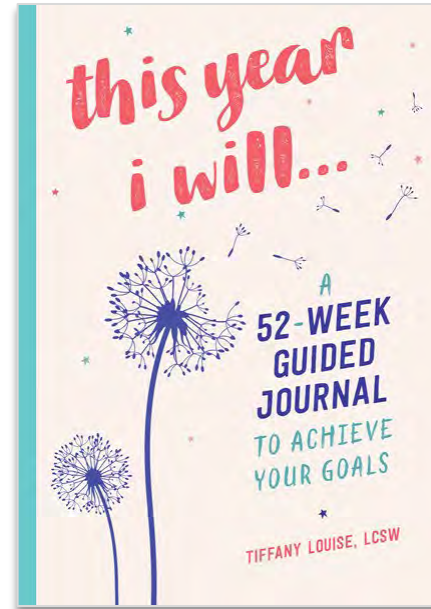
COMP TITLES



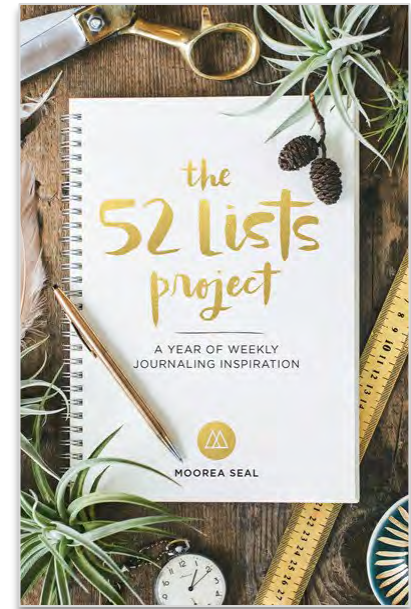
9781837761081



9781419732584



9781641523677



9781632170347

Hello

This book is your space to experiment, imagine and doodle your way to a life filled with the things that bring you joy. Plan, reflect, celebrate your wins and, above all, have fun!

Contents



4



20



38



52



68



82



98



116



Bookshelf goals

Forget the books
you should read.
This is a space
to reflect on the
stories that most
excite YOU.

Book review

Title

Author



Start

...../...../.....

End

...../...../.....

Rating ☆☆☆☆☆

Synopsis

Best quote

“

”

Title

Author



Start

...../...../.....

End

...../...../.....

Rating ☆☆☆☆☆

Synopsis

Best quote

“

”

Book review

Title

Author



Start

...../...../.....

End

...../...../.....

Rating ☆☆☆☆☆

Synopsis

Best quote

“

”

Title

Author



Start

...../...../.....

End

...../...../.....

Rating ☆☆☆☆☆

Synopsis

Best quote

“

”



Food glorious food

Want to up your
culinary game?
Set your foodie
goals and discover
the joy of the
kitchen.

'One cannot think well,
love well, sleep well, if one
has not dined well.'

Virginia Woolf,
A Room of One's Own

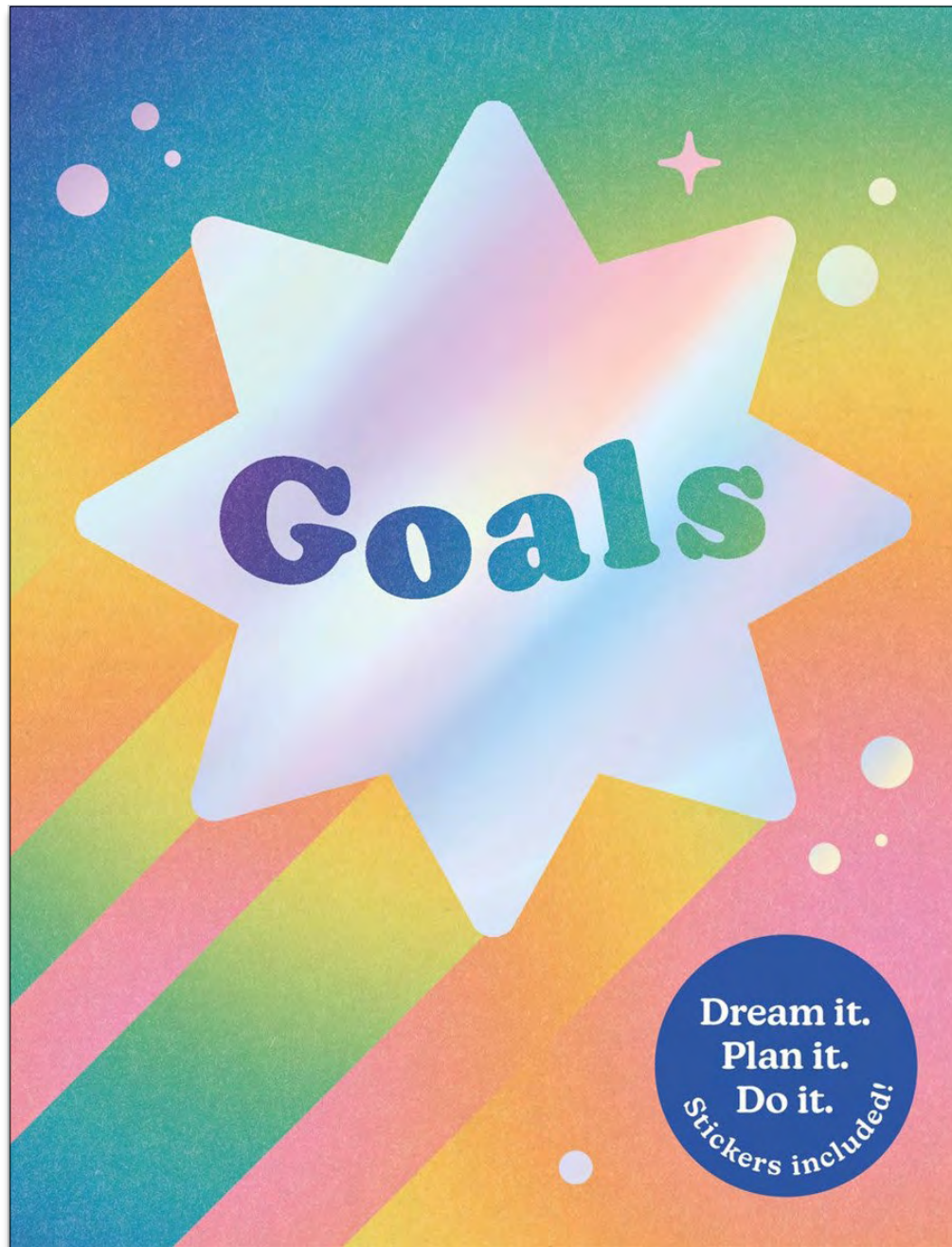
Playtime tracker

[illegible]

Are you making enough time for play? Track time spent on your favourite hobbies by colouring or stickering the boxes.

A vertical strip of a film strip with 12 frames. Each frame contains a single row of 26 black dots, which are arranged to form the letters of the alphabet from A to Z. The dots are black on a light gray background, and the film strip itself has a light gray border.

[illegible]



Goals: A Guided Journal

DREAM IT, PLAN IT, DO IT!

Eleanor Blatherwick

Packed with stimulating ideas and practical tips, this visual guided journal will inspire you to take control and set realistic goals to help you reach your true self.

- **FULL OF COLOUR:** The full-bleed images make this stand out against a market that's dominated by didactic guided journals.
- **INCLUDES HUNDREDS OF STICKERS:** Will help you measure your progress toward your goals!
- Packed with stimulating ideas and practical tips, this visual guided journal will inspire you to take control and set realistic goals to help you reach your true potential.
- Thanks to the huge junk journalling trend that is widespread on TikTok and Instagram, the practice of setting goals and intentions has been given a new lease of life in the hands of Gen Z. This book is designed for them - full of prompts they can personalise by recording aims and achievements, drawing and doodling, or pasting their daily finds onto the page.
- Bright, colourful and foiled, this youthful journal will stand out from the competition. And it also includes two pages of stickers to help you measure progress towards your goals!

AU \$29.99 | NZ \$34.99

9781837761265

132 Pages | Paperback

Illustrated in colour

210 mm x 160 mm

Skittledog



Analog activities to reunite you
with the great outdoors



The Nature Reset

ANALOG ACTIVITIES TO REUNITE YOU WITH THE GREAT OUTDOORS

Jo Stewart

Quit doomscrolling and quiet your mind with this guide to reconnect yourself with Mother Nature.

- Nature Reset is filled with 100 analog ideas to channel your inner cottagecore and counter your nature deficit.
- From simple, everyday choices like taking your lunchbreak outside and mindful walking, to social initiatives like seed exchanges or meeting up with friends at the local farmer's market, this book offers easy ways to break away from the screens and embrace the many benefits of some quality outdoor time.

AU \$19.99 | NZ \$24.99

9781923503908

208 Pages | Hardcover

100 color illustrations

195 mm x 130 mm

Smith Street Books

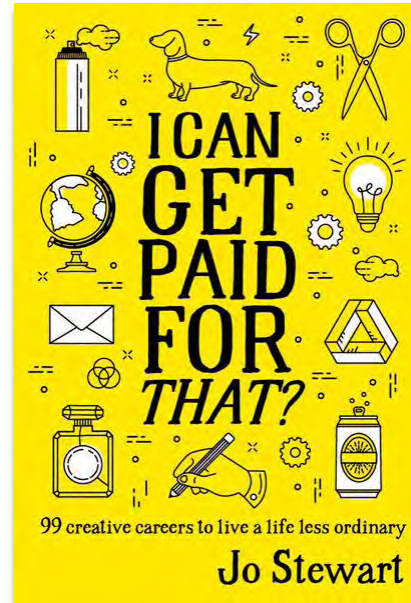
COMP TITLES



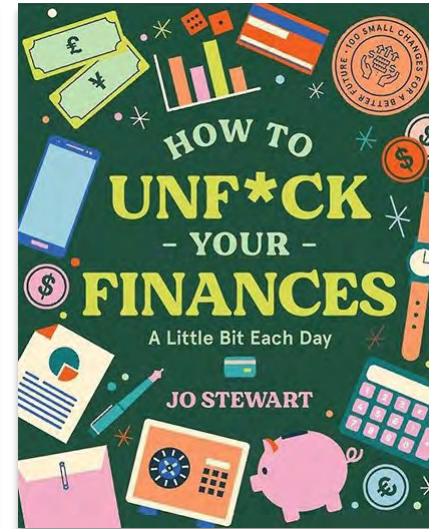
9781922754639



9781922417077



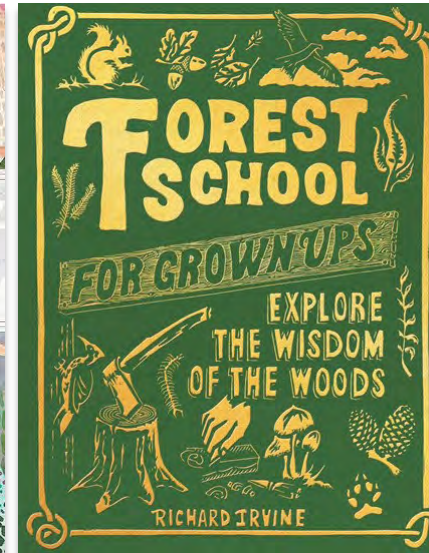
9781925418422



9781922417633



9781577154631



9781797215280

2. Pack a Picnic



The next time someone suggests meeting up at a cafe or restaurant, pack a picnic and head outdoors instead. Whether you're planning a birthday celebration with friends or a catch-up with your family, a sunny, alfresco meal at your favorite park, beach, or lake will sneak some much-needed nature time into your week.

5. Become a Citizen Scientist

You don't need a science degree to get involved in nature conservation. From monitoring the water quality of your local river to counting birds in a national park, citizen science projects around the world rely on data collected by good people like yourself. Look up projects you can contribute to in your area — they're a nifty way to spend time in nature while helping scientists learn more about different species.

7. Volunteer with a Conservation Group

Whether they're planting trees, removing invasive weeds, or cleaning up the beach, conservation groups bring volunteers together to make nature a better place. Spending just one day a year getting your hands dirty for the betterment of the environment is a top way to get your nature fix while doing something good for the planet.

THE NATURE RESET

8. Plan a Thru-Hike

If you're a fit and experienced hiker, a thru-hike is a great way to delve into nature for an extended period. Long-distance hiking will test your fitness, patience, and self-sufficiency, but you'll be rewarded with incredible views, awesome wildlife encounters, and a renewed appreciation for the natural world. From the Oregon Desert Trail in the USA to Japan's Hokkaido Nature Trail and the Bibbulmun Track in Australia, a thru-hike is a once-in-a-lifetime experience.

12.

Start Wild Swimming

If you're a strong swimmer, swap laps in chlorinated pools with wild swimming. From taking a dip in the ocean to floating atop local rivers or lakes, wild swimming is a truly immersive experience. Notice the temperature of the water, watch the clouds in the sky, and feel the pebbles and sand between your toes as you wade — a swim in the wild is a regenerative practice that many people claim makes them feel happier, healthier, and more connected to nature.

To keep yourself safe, always swim with a buddy, make sure to check the water for strong currents or sharp rocks, and avoid swimming after heavy rainfall.

19.

Sleep Under the Stars

Humans have slept under the stars for eons. If it's safe and warm enough, try spending a night in your backyard to get in sync with the planet and sky's natural rhythms. Spend the night on a hammock or air mattress, or set up a tent with open windows, and you'll be able to drift off to the serene sight of stars and rise with the sun and birds.

THE NATURE RESET



The Nature Reset

ANALOG ACTIVITIES TO REUNITE YOU WITH THE GREAT OUTDOORS

Jo Stewart

Quit doomscrolling and quiet your mind with this guide to reconnect yourself with Mother Nature.

- Nature Reset is filled with 100 analog ideas to channel your inner cottagecore and counter your nature deficit.
- From simple, everyday choices like taking your lunchbreak outside and mindful walking, to social initiatives like seed exchanges or meeting up with friends at the local farmer's market, this book offers easy ways to break away from the screens and embrace the many benefits of some quality outdoor time.

AU \$19.99 | NZ \$24.99

9781923503908

208 Pages | Hardcover

100 color illustrations

195 mm x 130 mm

Smith Street Books

HOW TO DRAW CHIBI

**Master Class Tips and Tricks
to Improve Cute Anime, Manga,
Keychain and Sticker Art**



Chiharu Yumenouchi



How to Draw Chibi

MASTER CLASS TIPS AND TRICKS TO IMPROVE CUTE ANIME, MANGA, KEYCHAIN, AND STICKER ART

Yumenouchi Chiharu, Translated by Anne Estrada

One of Japan's most-gifted books of Christmas 2023. A gift, professional-level guide on how to draw anime-manga in a cute "miniature" style. From a top commercial illustrator, foundational techniques for beginners and committed artists

- **MASTERCLASS CREDENTIALS:** An illustrator with top professional credibility and commercial impact fits the designation of “masterclass.” Arguably *the* most successful chibi artist working on the front lines.
- **UNPARALLELED RESUME:** From official merch design of multibillion-dollar hit series *Demon Slayer* and cult bestseller *Apothecary Diaries*, to original art exhibits, McDonalds ads, Pokémon Pocket cosmetics, music videos, figure designs, and more.
- **FOR BEGINNERS:** For first-time learners of how to draw anime-manga, the chibi style offers a forgiving first step—simpler anatomy, shorter drawing times, and faster progress.
- **ACCESSIBLE STYLE:** Simplified proportions and expressive cuteness make it approachable for kids and beginners, but also practical for professionals designing work that needs to shrink down to look good for merchandise, emojis, or avatars.

AU \$42.99 | NZ \$46.99

9781419785832

184 Pages | Paperback

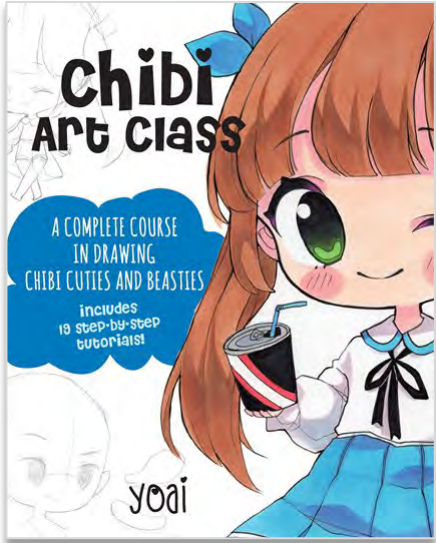
Ages 0 to 99

full-color illustrations throughout

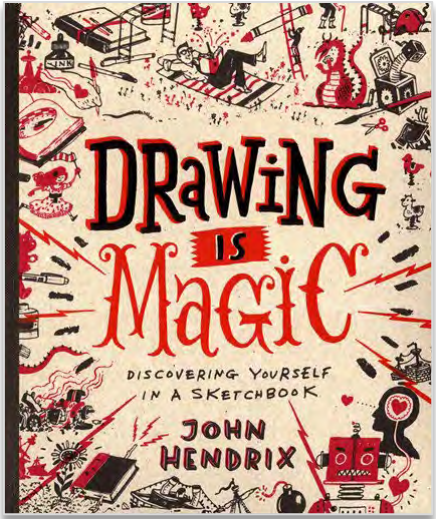
257 mm x 191 mm

Kana

COMP TITLES



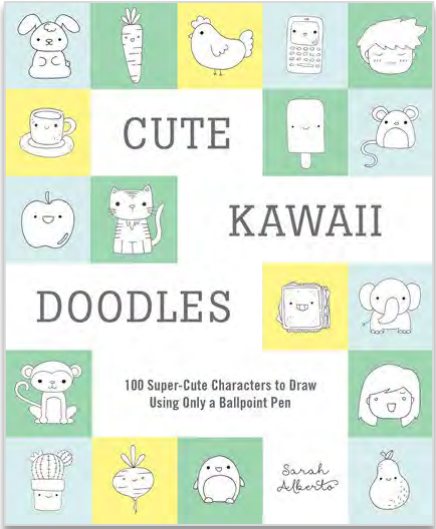
9781631065835



9781617691379



9781631067297



9781419732423



9781947215153

02 Balancing Various Head Heights

What head height proportions should you use for your chibis?
Let's compare four different examples.

Chibi Head Height Comparison



A 2.5-heads-tall chibi makes things like detailed patterns and clothing embellishments easier to draw.

A 2-heads-tall chibi has a head and body that are the same size. Most chibi characters sold as merchandise are less than 2 heads tall.

As previously mentioned, head height refers to the head-to-body ratio, or the length of a character from head to toe measured in heads. Chibis are at most 2.5 to 3 heads tall, with some having head to body ratios as high as 1.4 to 1.7. Below are examples of chibis with the four most common head heights. When you compare them, you can see that as the

head height decreases, the facial features become more simplified, creating a softer look and younger, cuter feel. It's important to consider what head height will best suit the concept and style of your illustration.



A 1.7-heads-tall chibi has a more rounded body than one that is 2 heads tall, increasing the cuteness level.

A 1.4-heads-tall chibi has a visibly larger head than body, giving it a mascot-like feel.

The Chibi Coloring Process

I will now explain the detailed process for coloring a chibi. This time, I'm including the RGB values of the colors I used, so please feel free to use them as a reference.

Coloring Prep

Draw the line art and add rough colors for each part on separate layers. I always do these steps before starting any coloring.



Coloring Skin and Hair

1. Add a gradient to the skin.



Add a gradient in a slightly darker color to the ears, shoulders, fingertips, etc.

- ① R255 G239 B225 / Skin base
- ② R255 G255 B173 / Skin gradient

2. Add shadows to the skin.



Add shadows using a dark color. Be careful not to add too many fine shadows like the one indicated in blue above.

- ③ R234 G143 B192 / Skin shadows

MEMO

When working digitally in graphics software like Photoshop, colors are represented by RGB (red, green, blue) and numbers (from 0 to 255), CMYK (cyan, magenta, yellow, black) and percentages (0 to 100), or color codes (# followed by a six-digit number that corresponds to a published color library such as Hex, Pantone, or DIC).

3. Color trace the skin line art.



Color trace the skin line art. Use a color that is slightly lighter than the outer face line for the eyelids, nose, and mouth.

- ④ R169 G62 B91 / Facial feature lines
- ⑤ R228 G28 B59 / Outer face lines

4. Fill in the whites of the eyes.



Fill in the whites of the eyes and add shadows, being careful not to make the whites too large.

- ⑥ R220 G205 B204 / Shadow for the whites
- ⑦ R255 G248 B240 / Base for the whites

5. Fill in the pupils.



Add the shadow using a dark color and the highlight using white. The shadow should be slightly larger than the base color.

- ⑧ R141 G43 B117 / Pupil shadows
- ⑨ R226 G171 B123 / Pupil base

6. Color trace the eyes.



Color trace the line art around the pupil's base color using the shadow color from Step 5. Color trace the outline of the pupil's shadow with an even darker color. Apply a lighter color to the edges of the upper eyelids with an airbrush-style brush and blend it in.

- ⑩ R93 G22 B90 / Pupil shadow lines
- ⑪ R255 G142 B131 / Upper eyelid edges
- ⑫ R141 G43 B117 / Pupil base lines

7. Add the mouth shadow.



Add a shadow to the inside of the mouth. Since the character is pretty much straight-on, be careful not to apply too much shadow.

- ⑬ R235 G129 B150 / Mouth shadows
- ⑭ R155 G184 B172 / Mouth base

Drawing an Overjoyed Character

- Try drawing an overjoyed character while referring to the points below.
- ① Situation
Consider the situation (conditions, position) the character is in.
 - ② Emotion
Consider what thoughts and emotions the character would experience when in the situation ①.
 - ③ Pose and Facial expression
Considering the character's personality, think about which of the previous pages' emotional expressions and poses fits best.

1 Consider the situation.



Let's draw a girl who just received a present.

2 Consider the emotion.



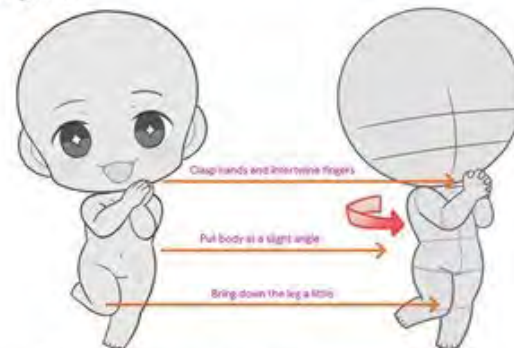
How about a girl with a cheerful, cute personality that would respond with an honest, "Really, for me? Thank you?"

3 Consider the pose and facial expression.



Try to imagine the pose and facial expression based on the emotion from Step 2.

4 Draw guidelines.



Adjust the base illustration while taking the character's personality and individual quirks into consideration. Make fine adjustments to the details such as the pose of the hands, angle of the body, and height of the leg. You don't need to limit yourself to just one base pose; it's OK to use separate references for the upper and lower body or combine poses.

5 Flesh it out and add colors.



Add details following the guidelines, colors, and then you're done!

POINT!

Here are some easy tips for dreamy-cute colors.

- ① Line art: Color trace all lines with dark purple. Use a color close to black for the outline only.

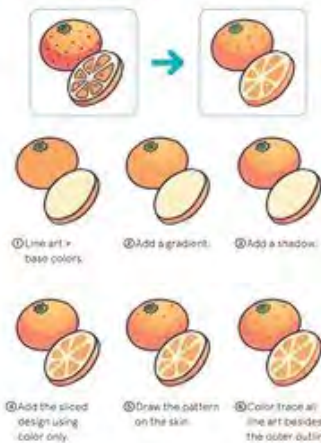


- ② Color scheme: Stick to pastel pink, light blue, purple, and white. Avoid using colors that are too dark.

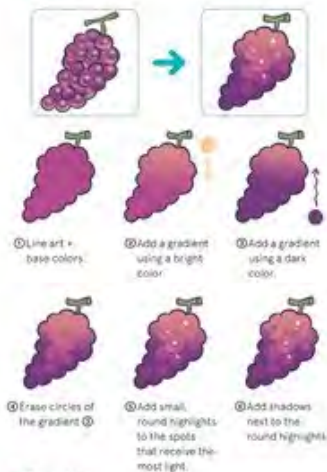


Done!

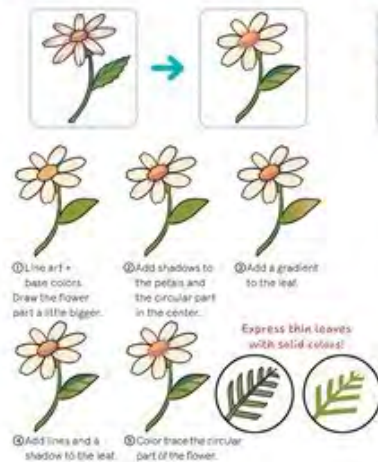
Mandarin Oranges



Grapes



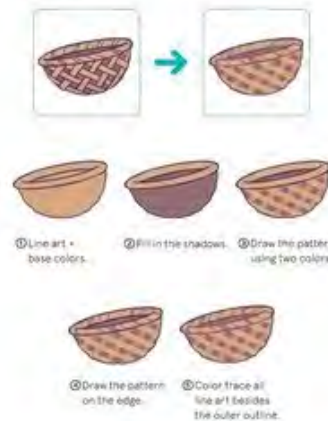
Flowers



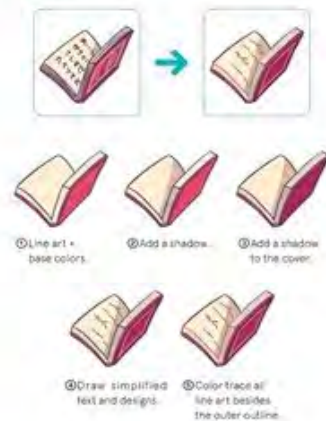
Cigarettes



Baskets



Books



Wings



Trees





Theme Mage + Beastfolk

This male mage has "beastperson" (human-animal hybrid) elements as a thematic accent. He is characterized by his mage-like pointed hat, large ears, and tail.

Chibi Tips

1 Gold Embellishments



The fine gold decorative elements will be squished, so omit them this time. It's OK to add them if the chibi is a little taller or if they have cool designs.

2 Keep in Mind What You Want to Show



This design incorporates two themes, mage and furry. This time, I wanted to highlight the cute animal ears, so they're exaggerated to be larger than the hat in both the life-like and chibi version. Be sure to keep in mind what you want to show.

3 Small Animals



Keep the face from being too realistic when drawing the chibi version. Also, adjust the position of the body parts with their relation to other components in mind. Here, the tail was placed behind the character's face because it would cover it otherwise.

4 Delicate Designs



Delicate designs may look out of place if included in a chibi character as is. Try adapting the design to match the style.

Drawing Hints: Tail Gestures

You can express the personality of a glinka (anthropomorphic) character by including movement in their tail. Try adding tail gestures to match the character's personality!

• Cheerful Type



• Mature Type



• Playful Type



• Cute Type

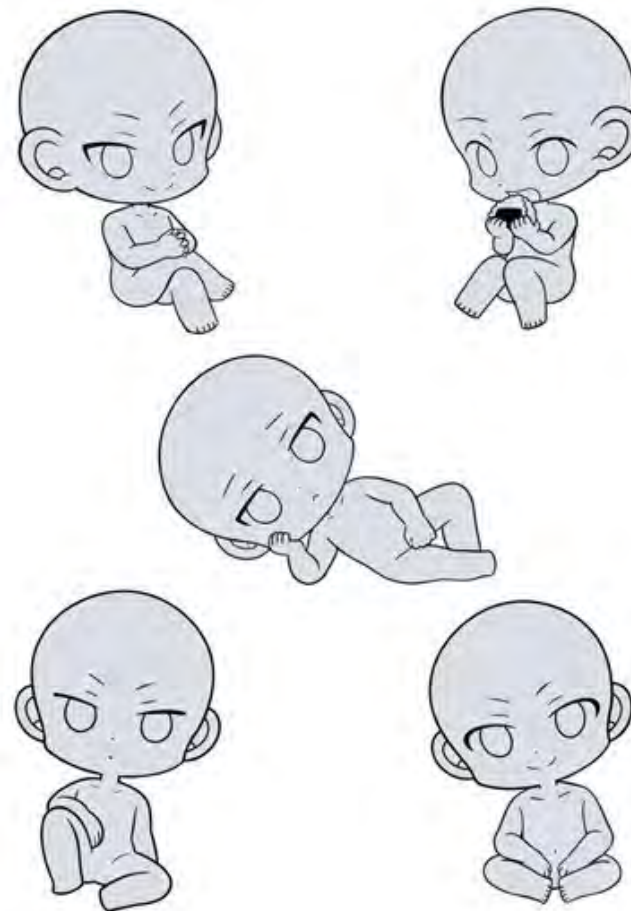


Relaxed Poses

Sleeping / Sitting / Resting / Eating Poses, etc.



176



177



How to Draw Chibi

MASTER CLASS TIPS AND TRICKS TO IMPROVE CUTE ANIME, MANGA, KEYCHAIN, AND STICKER ART

Yumenouchi Chiharu, Translated by Anne Estrada

One of Japan's most-gifted books of Christmas 2023. A gifty, professional-level guide on how to draw anime-manga in a cute "miniature" style. From a top commercial illustrator, foundational techniques for beginners and committed artists

- **MASTERCLASS CREDENTIALS:** An illustrator with top professional credibility and commercial impact fits the designation of “masterclass.” Arguably *the* most successful chibi artist working on the front lines.
- **UNPARALLELED RESUME:** From official merch design of multibillion-dollar hit series *Demon Slayer* and cult bestseller *Apothecary Diaries*, to original art exhibits, McDonalds ads, Pokémon Pocket cosmetics, music videos, figure designs, and more.
- **FOR BEGINNERS:** For first-time learners of how to draw anime-manga, the chibi style offers a forgiving first step—simpler anatomy, shorter drawing times, and faster progress.
- **ACCESSIBLE STYLE:** Simplified proportions and expressive cuteness make it approachable for kids and beginners, but also practical for professionals designing work that needs to shrink down to look good for merchandise, emojis, or avatars.

AU \$42.99 | NZ \$46.99

9781419785832

184 Pages | Paperback

Ages 0 to 99

full-color illustrations throughout

257 mm x 191 mm

Kana

ADORN YOURSELF WITH 200+
TEMPORARY TATTOOS

CRYSTAL TATTOOS

BY MAYA BEUS





Crystal Tattoos

ADORN YOURSELF WITH 100+ TEMPORARY CRYSTAL TATTOOS

Illustrated by Maya Beus

Tap into the Earth's energies with this beautifully illustrated collection of temporary crystal tattoos.

- Made from non-toxic vegetable-based ink and easily removable with baby oil and make-up remover, these temporary tattoos are simple to apply and remove.
- More than 100 tattoos and over 50 kinds of crystals represented within the book.
- Interest in crystals, for healing and their energetic properties, remains strong.
- Each crystal has been beautifully illustrated by Croatian artist, Maya Beus.
- A non-committal way to experiment with body art, perfect for anyone who loves the look of tattoos but wants to try them without the lifelong commitment.
- Whether you're looking to add a bit of sparkle to your daily life or accessorize for a festival or party, these tattoos are perfect for all ages.
- A budget-friendly way to enjoy adorable body art without the price tag of permanent tattoos.

AU \$22.99 | NZ \$24.99

9781923503762

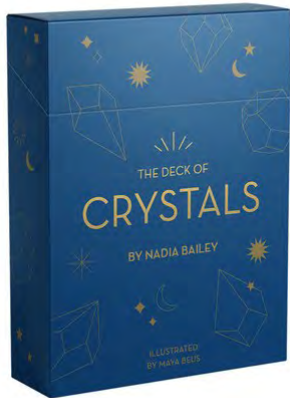
16 Pages | Paperback

100 color illustrations

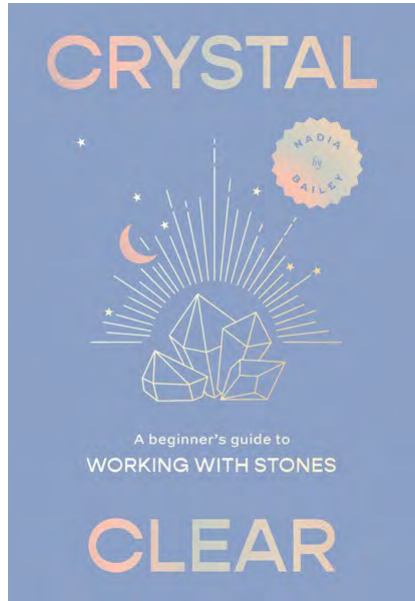
200 mm x 160 mm

Smith Street Gift

COMP TITLES



9781922417817



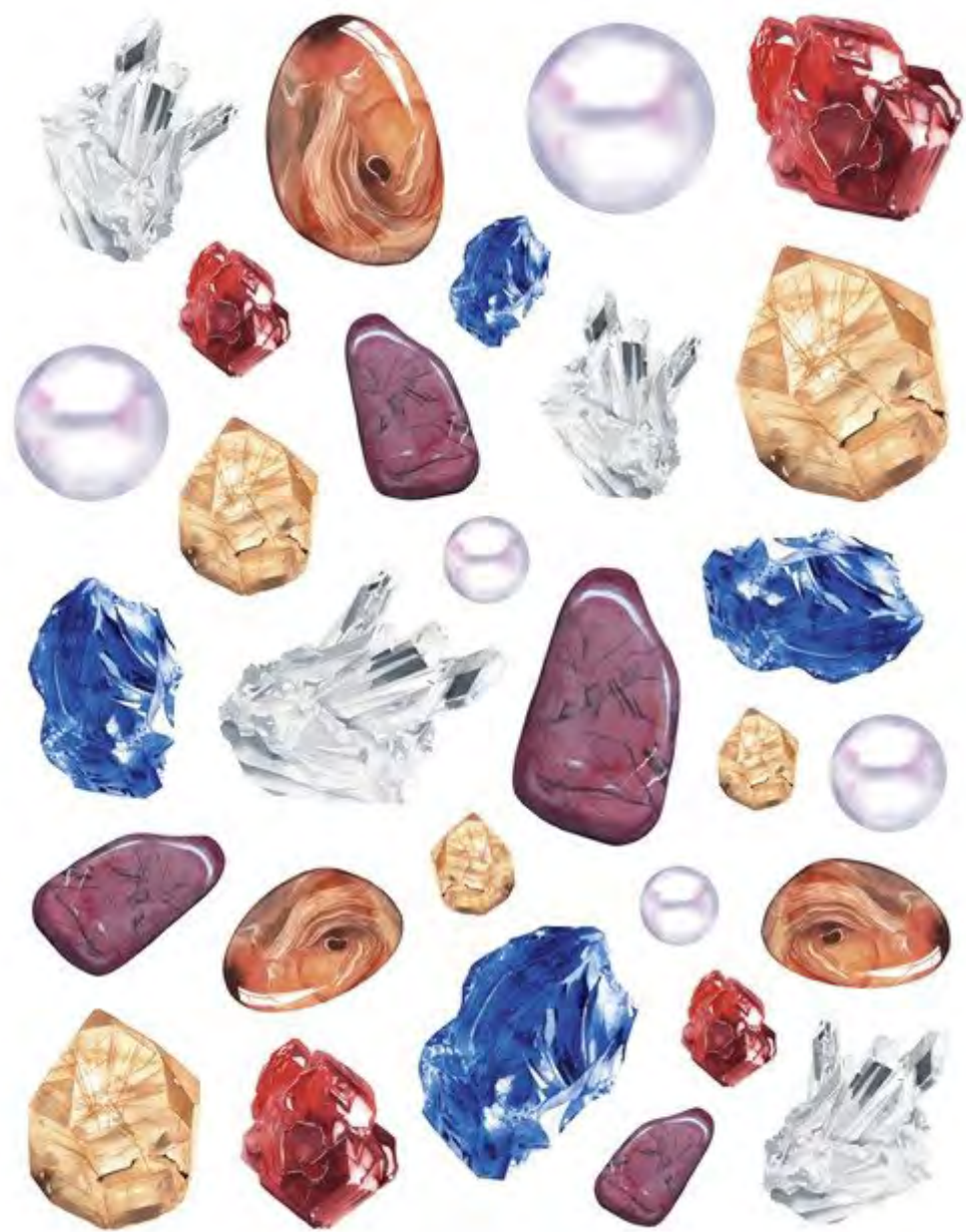
9781923049062



9781923049895













Crystal Tattoos

ADORN YOURSELF WITH 100+ TEMPORARY CRYSTAL TATTOOS

Illustrated by Maya Beus

Tap into the Earth's energies with this beautifully illustrated collection of temporary crystal tattoos.

- Made from non-toxic vegetable-based ink and easily removable with baby oil and make-up remover, these temporary tattoos are simple to apply and remove.
- More than 100 tattoos and over 50 kinds of crystals represented within the book.
- Interest in crystals, for healing and their energetic properties, remains strong.
- Each crystal has been beautifully illustrated by Croatian artist, Maya Beus.
- A non-committal way to experiment with body art, perfect for anyone who loves the look of tattoos but wants to try them without the lifelong commitment.
- Whether you're looking to add a bit of sparkle to your daily life or accessorize for a festival or party, these tattoos are perfect for all ages.
- A budget-friendly way to enjoy adorable body art without the price tag of permanent tattoos.

AU \$22.99 | NZ \$24.99

9781923503762

16 Pages | Paperback

100 color illustrations

200 mm x 160 mm

Smith Street Gift

YORN MICHAELSEN



A Season at Dior



Flammarion

YORN MICHAELSEN



A Season at Dior



Flammarion

A Season at Dior

Yorn Michaelsen

In this intimate and evocative edition, Yorn Michaelsen offers a firsthand account of the glamorous golden age of working with designer Christian Dior.

- **UNPRECEDENTED ACCESS:** An intimate look into Dior's golden age under the founder himself through this firsthand account of a Dior insider.
- **180 IMAGES:** A powerful and unique narrative brought to life by more than 180 stunning images.
- **COLLECTOR'S EDITION:** A beautifully crafted collector's edition—an essential for fashion lovers and Francophiles.
- Through these recollections, he paints a portrait of Dior as both shy and visionary, generous and demanding—a man whose genius never overshadowed his humanity. He also evokes the dazzling personality of a young Yves Saint Laurent, the daring wagers they shared, and the creative energy that animated the corridors of 30 Avenue Montaigne. After years with Dior and Madame Grès, in 1962, Michaelsen became the

AU \$110.00 | NZ \$120.00

9782080153982

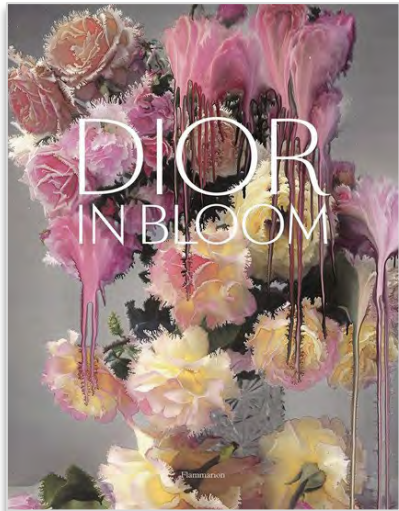
240 Pages | Hardcover

150 Illustration(s)

245 mm x 190 mm

Flammarion S.A.

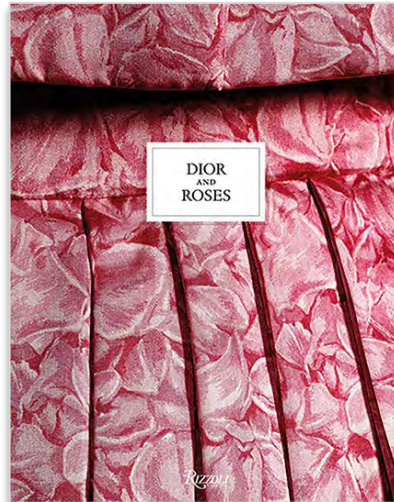
COMP TITLES



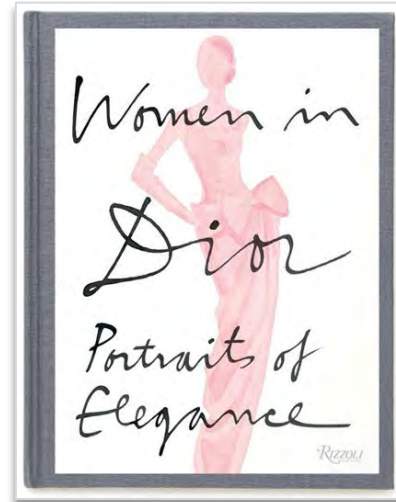
9782081513488



9780847868445



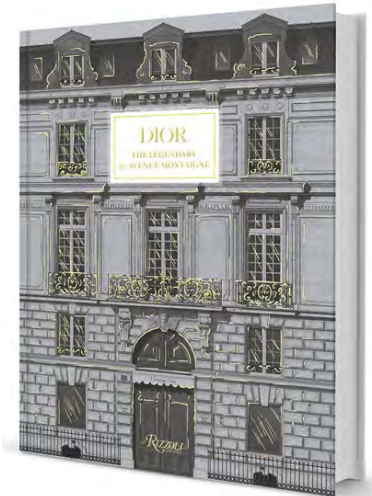
9780847870554



9780847849338



9780847846641



9780847871964

Dior: Inside the World of Haute Couture

Yorn Michaelsen

(working title)

Paris, 1956. The city is the undisputed capital of elegance and the avant-garde. At 30 Avenue Montaigne, a twenty-one-year-old from Bremen stepped for the first time through the doors of the House of Christian Dior. His name was Jürgen Michaelsen. Within minutes of their meeting, Christian Dior—captivated by his passion and sensitivity—hired him on the spot. He would give him a new name, Yorn, and invite him into the rarefied world of Parisian haute couture.

This book offers the rare testimony of one of Christian Dior's last assistants. From within, it tells of the magic of the ateliers, the restless energy of the studios, and the intimacy of the backstage world, where models, premières d'atelier, and celebrated clients brought the master's creations to life. Yorn brings back the feverish preparations for the collections, the anxious anticipation of the shows, the charged atmosphere of the Haute Couture salons, but also the quiet gestures of daily life, the camaraderie among colleagues, and the delightful anecdotes that light up the memory of a vanished era.

Through these recollections, Yorn paints a portrait of Dior as both shy and visionary, generous and demanding—a man whose genius never overshadowed his humanity. He also evokes the dazzling personality of a young Yves Saint Laurent, the daring wagers they shared, and the creative energy that animated the corridors of 30 Montaigne. Yet these pages transcend fashion alone: they are an ode to Paris, to youth, and to the joy of daring. After his years with Dior and Madame Grès, Yorn would follow his own path: in 1962, he became the first German designer to open a couture house on the Champs-Élysées, bringing a fresh spirit and a bridge between German rigor and Parisian lightness.

Vivid, intimate, and luminous, this narrative is both an immersion into the secrets of haute couture and a lesson in life: happiness, when shared, becomes infinite. After his work in Dior's ateliers, Yorn Michaelsen went on to establish himself as a renowned fashion designer in both France and Germany. He is also the author of *Gest im Glück*, a memoir illustrated by his friend Sempé (Diogenes, 2020).

Format: 185 × 215 mm

Length: 240 pages

Illustrations: 180

Text: 100,000 characters

Retail price: €55

Published in French and English by Flammarion in October 2026

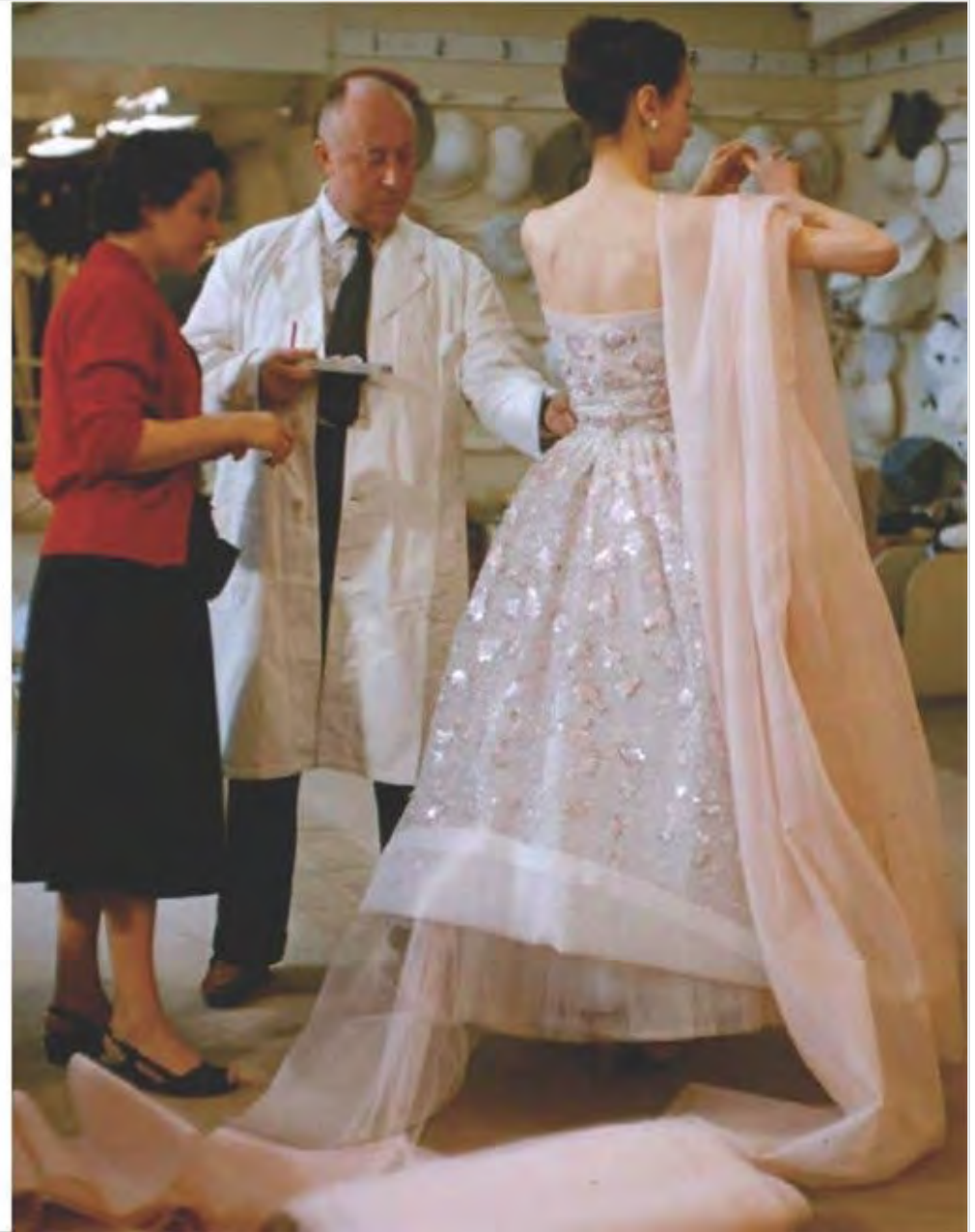


« En assistant
à cette présentation,
à cette discussion, à ce choix,
j'ai compris d'où venait
l'essentiel du succès de
Christian Dior : dans le don
qu'il possède de savoir
s'entourer d'êtres talentueux
qui ne sont ni des courtisans,
ni des égo démesurés, mais
des collaborateurs entièrement
dévoués à la réussite
de l'entreprise et qui
s'inscrivent avec passion
dans un destin commun. »

cs-omstus Barum dempel dñicini berkenesd magniet quam eictotaturit
eaquatistiat reribus aborehendo offic tem eum dolorem ad undi aut facepe
prator emporep eligis ut eum 1957 et principalemnt della.



THE STUDIO





cs-omstus Barum dempel dilicini berkeness magniet quam eictotaturit
eaquatistiat reribus aborehendo offle tem eum dolorem ad undi aut facepe
praxior emporep eligis ut eum 1957 et principalemst della.





YORN MICHAELSEN



A Season at Dior



Flammarion

A Season at Dior

Yorn Michaelsen

In this intimate and evocative edition, Yorn Michaelsen offers a firsthand account of the glamorous golden age of working with designer Christian Dior.

- **UNPRECEDENTED ACCESS:** An intimate look into Dior's golden age under the founder himself through this firsthand account of a Dior insider.
- **180 IMAGES:** A powerful and unique narrative brought to life by more than 180 stunning images.
- **COLLECTOR'S EDITION:** A beautifully crafted collector's edition—an essential for fashion lovers and Francophiles.
- Through these recollections, he paints a portrait of Dior as both shy and visionary, generous and demanding—a man whose genius never overshadowed his humanity. He also evokes the dazzling personality of a young Yves Saint Laurent, the daring wagers they shared, and the creative energy that animated the corridors of 30 Avenue Montaigne. After years with Dior and Madame Grès, in 1962, Michaelsen became the

AU \$110.00 | NZ \$120.00

9782080153982

240 Pages | Hardcover

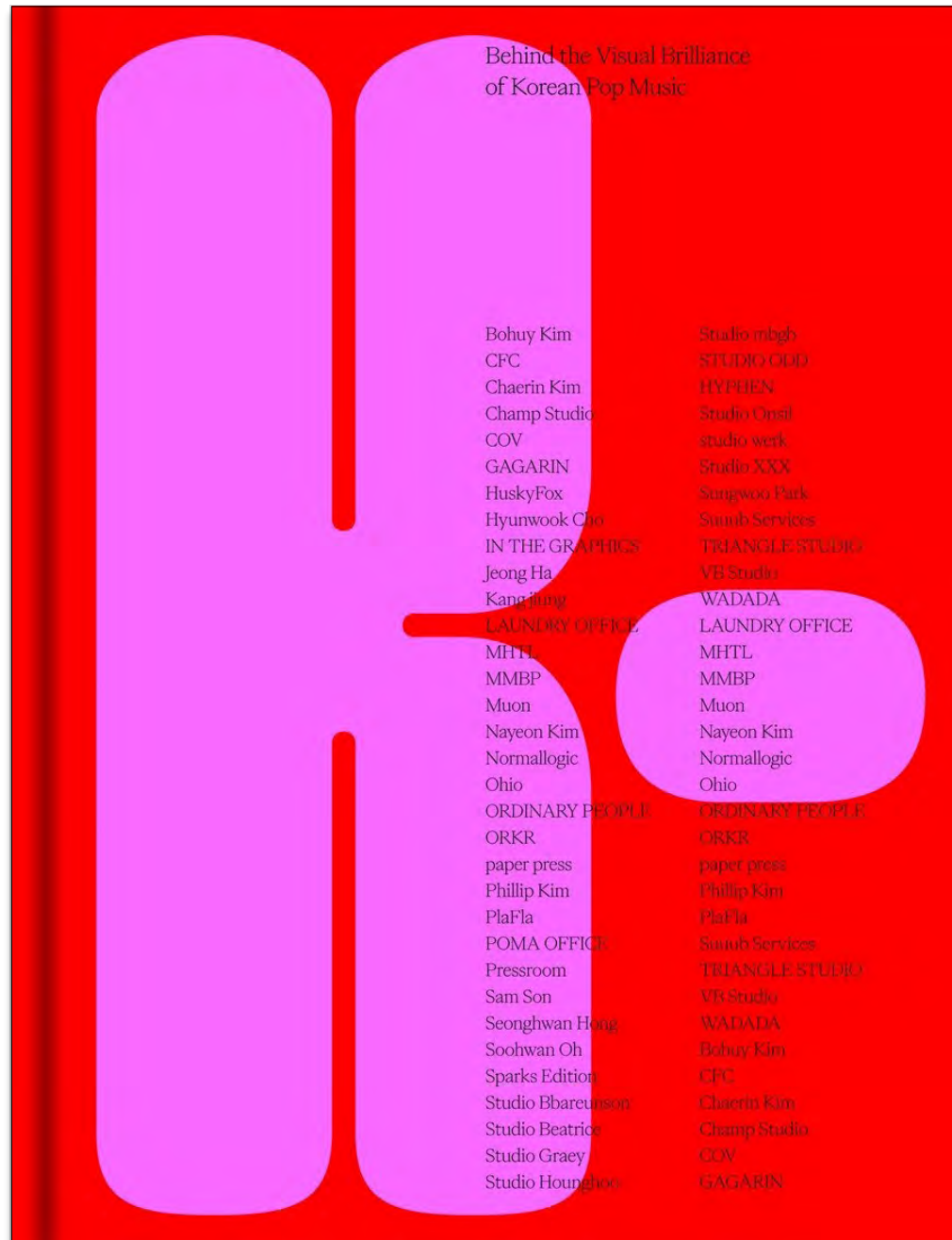
150 Illustration(s)

245 mm x 190 mm

Flammarion S.A.

Behind the Visual Brilliance of Korean Pop Music

Bohuy Kim	Studio mbgh
CFC	STUDIO ODD
Chaerin Kim	HYPHEN
Champ Studio	Studio Onsil
COV	studio werk
GAGARIN	Studio XXX
HuskyFox	Sungwoo Park
Hyunwook Cho	Sunub Services
IN THE GRAPHICS	TRIANGLE STUDIO
Jeong Ha	VB Studio
Kang Jung	WADADA
LAUNDRY OFFICE	LAUNDRY OFFICE
MHTL	MHTL
MMBP	MMBP
Muon	Muon
Nayeon Kim	Nayeon Kim
Normallogic	Normallogic
Ohio	Ohio
ORDINARY PEOPLE	ORDINARY PEOPLE
ORKR	ORKR
paper press	paper press
Phillip Kim	Phillip Kim
PlaPla	PlaPla
POMA OFFICE	Sunub Services
Pressroom	TRIANGLE STUDIO
Sam Son	VB Studio
Seonghwan Hong	WADADA
Soohwan Oh	Bohuy Kim
Sparks Edition	CFC
Studio Bbareunson	Chaerin Kim
Studio Beatrice	Champ Studio
Studio Graey	COV
Studio Hounghoo	GAGARIN



K-Pop Aesthetics

BEHIND THE VISUAL BRILLIANCE OF KOREAN POP MUSIC

Victionary

K-Pop Aesthetics takes readers behind the dazzling soundscape of K-pop to spotlight the graphic artistry behind the global phenomenon that is hallyu.

- The book showcases album cover art, song logotypes, packaging, concert identities, and stage design, highlighting how visual design brings music to life.
- Featuring case studies of major acts alongside interviews with the creative professionals in the industry, *K-Pop Aesthetics* provides an unprecedented look at the collaborative engine that defines K-pop's cultural impact.
- More than a fanbook, it's a deep dive into the artistry of branding, storytelling, and identity in one of the world's most influential creative industries.

AU \$79.99 | NZ \$90.00

9789887066163

256 Pages | Hardcover

280 mm x 215 mm

Victionary

II. AESPA

Aespa is a South Korean girl group formed by SM Entertainment. The group consists of four members: Karina, Giselle, Winter, and Ningning. The group is known for popularizing the metaverse concept and hyperpop music in K-pop. Aespa debuted on November 17, 2020, with the single "Black Mamba", which achieved the highest number of views in 24 hours for a K-pop group's debut video. Their third single, "Next Level", was released in May 2021 to widespread commercial and critical success, peaking at number two on the Circle Digital Chart and earning the Daesang[a] for Song of the Year at the 19th Korean Music Awards.



[17] AESPA "GIRLS" LOGOTYPE
HYUNWOOK CHO

[18] LE SSERAFIM "FOREVER" LOGOTYPE
PAPERPRESS

[19] KATSEYE "SAVAGE" LOGOTYPE
STUDIO OOD

[20] AESPA "GIRLS" LOGOTYPE
HYUNWOOK CHO

[21] LE SSERAFIM "FOREVER" LOGOTYPE
PAPERPRESS

[17]



[18]

Forever

[19]



[20]



[21]





010

K-POP

ARMAGEDDON
AESPA

PRODUCTION DIRECTION
Jo Woo-cheol

GRAPHIC DESIGN
Son Sae-rim, Lee Su-jin, Yoon Jeong-bin

3D ARTWORK
Kim Chae-rin

CLIENT
SM Entertainment

ARMAGEDDON
AESPA

PRODUCTION DIRECTION
Jo Woo-cheol

GRAPHIC DESIGN
Son Sae-rim, Lee Su-jin, Yoon Jeong-bin

3D ARTWORK
Kim Chae-rin

CLIENT
SM Entertainment

ARMAGEDDON
AESPA

PRODUCTION DIRECTION
Jo Woo-cheol

GRAPHIC DESIGN
Son Sae-rim, Lee Su-jin, Yoon Jeong-bin

3D ARTWORK
Kim Chae-rin

CLIENT
SM Entertainment

ARMAGEDDON
AESPA

PRODUCTION DIRECTION
Jo Woo-cheol

GRAPHIC DESIGN
Son Sae-rim, Lee Su-jin, Yoon Jeong-bin

3D ARTWORK
Kim Chae-rin

CLIENT
SM Entertainment



011

COVER ART

aespa 'Armageddon' Mini Album

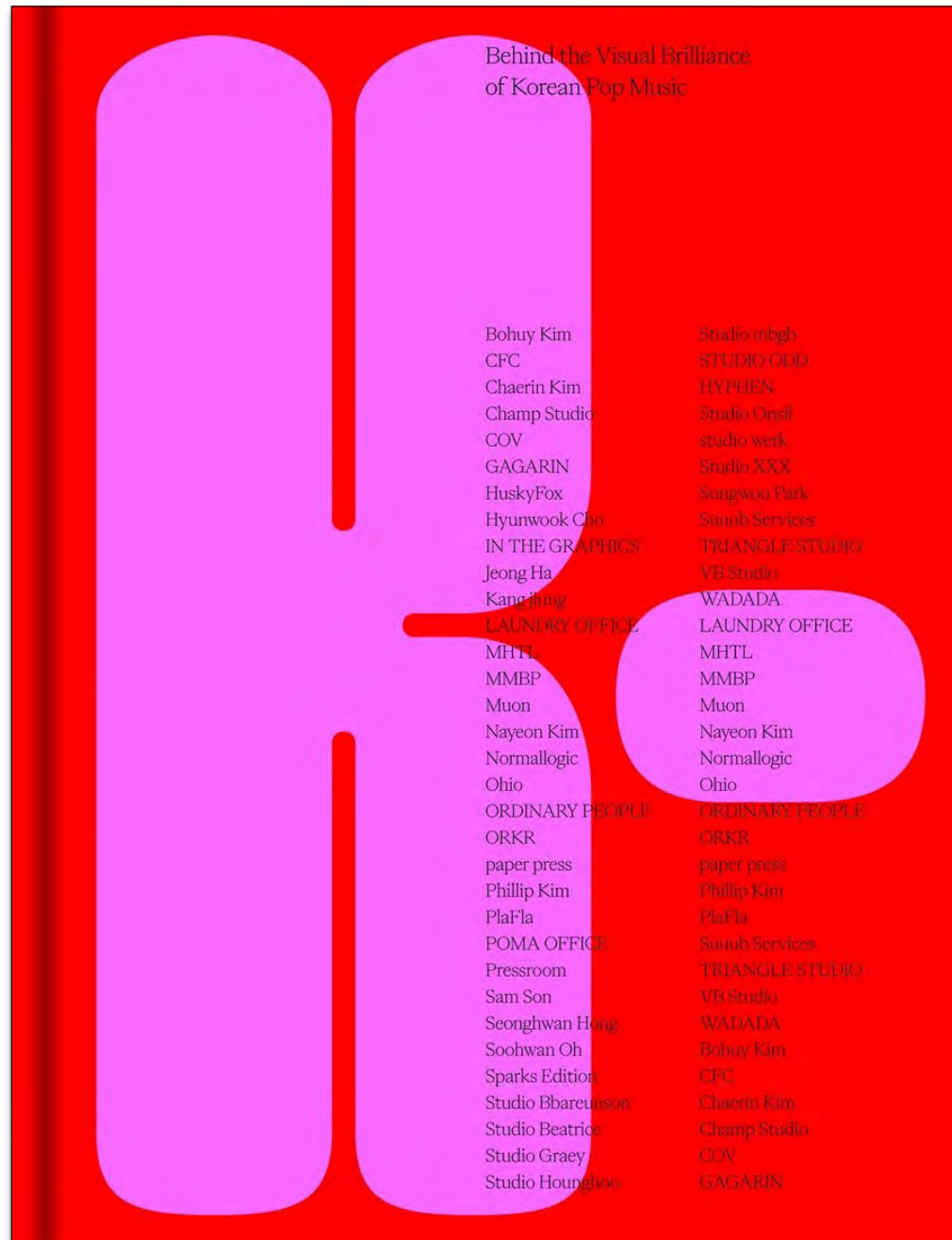
Paditas que rector, cuschunt, Ga, Turio. Lecae voluptam rem quossuntis rieruntionet eri omnimilis pe ipaus, inus et facim ape andiele ntioei cilitat ma quacrum rem rehendis maioreprae am, quis sectota turehen turempos quam con et fugitatia dolupid et quidese sitempo riatur rest doluptae quiat. Ariorem. Ut quatu as vid qui dollia nisitataes magnam, ut et, volum, ut pratem reritiaeum sin nobit optur, onmo blanducitae. Namet dolupie nissinet quis aut onmo blacerumque vercid quibus samet ut onni officiet unt plissit, qui into con nostor am into quatiunquide recuptatur, oocus natate.

PRODUCTION DIRECTION
Jo Woo-cheol

GRAPHIC DESIGN
Son Sae-rom, Lee Su-jin, Yoon Jeong-bin

3D ARTWORK
Kim Chae-rin





K-Pop Aesthetics

BEHIND THE VISUAL BRILLIANCE OF KOREAN POP MUSIC

Victionary

K-Pop Aesthetics takes readers behind the dazzling soundscape of K-pop to spotlight the graphic artistry behind the global phenomenon that is hallyu.

- The book showcases album cover art, song logotypes, packaging, concert identities, and stage design, highlighting how visual design brings music to life.
- Featuring case studies of major acts alongside interviews with the creative professionals in the industry, *K-Pop Aesthetics* provides an unprecedented look at the collaborative engine that defines K-pop's cultural impact.
- More than a fanbook, it's a deep dive into the artistry of branding, storytelling, and identity in one of the world's most influential creative industries.

AU \$79.99 | NZ \$90.00

9789887066163

256 Pages | Hardcover

280 mm x 215 mm

Victionary

THE
NATIONAL
GALLERY



TASCHEN



The National Gallery

PAINTINGS, PEOPLE, PORTRAITS. 45TH ED.

Annetta Berry and Christine Riding, Edited by Anh Nguyen and Rebecca Marks

Get to know the National Gallery's masterworks through leading cultural figures and contemporary artists photographed in the Gallery and behind-the-scenes spaces. Organized chronologically, this book tells the story of 700 years of art

- Since it was established in 1824, the National Gallery has become a beacon for London's visitors and residents alike. From its inception in John Julius Angerstein's home in Mayfair to its current home in Trafalgar Square, it has expanded both its collection and its footprint to become one of the world's leading galleries. This book features photographic portraits by David Dawson and Mary McCartney in addition to photography of the Gallery by Massimo Listri. It brings together over 200 of the Gallery's paintings, which were made between the 13th and 20th centuries, including memorable masterpieces from both the famous and the forgotten.
- These pages tell the history of painting in the Western European tradition through the National Gallery's collection. You'll go on a visual journey through the centuries, with works by Duccio, Van Eyck, Raphael, Titian, Rembrandt, Vigée Le Brun, Gainsborough, Morisot, and Matisse, to name just a few.

AU \$54.99 | NZ \$59.99

9783754405932

512 Pages | Hardcover

217 mm x 156 mm

TASCHEN

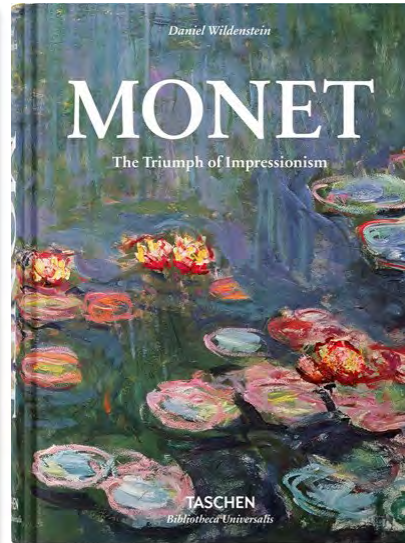
COMP TITLES



9783836593816



9783836587921



9783836551014



9783836597135
(\$390.00, 2025)

ALSO AVAILABLE



AU \$175.00 | NZ \$195.00
9783754406588
2026
582 Pages | Hardcover
340 mm x 250 mm
TASCHEN

*'I go to the National
like going to a do*

LUCIAN FRE

The National Gallery
through the history of

For two years, the National Gallery in London
has been at the heart of the art world's most
important event, the early twentieth-century
painting and the twentieth-century
gallery's collection offers a unique view
of the world's most accessible gallery.

In this richly illustrated book, in London
and around the world, a series of portraits
and other works, showing how people
have seen the world and the world's
history. The book is a journey through
the history of the National Gallery's collection.

THE NATIONAL GALLERY

Paintings, People, Portraits





'I go to t
like ge

The Nation
through th

For its part, the 1994 exhibition of *Wen* has obviously no display of the historical Renaissance and its culture's collection of the world's most

In this subtle show and devoted curator, critics agree: there were Diaries and Mary immediately history, moving readers as a National Gallery's

II.

Northern European Painting

1400-1500



through the first

For two years, the National Gallery mounted a *Winter Flights* line throughout the early months of the late medieval period. Renaissance and the Italianate Gallery's collection offers a view of the world's most accessible.



'I go to it
like go

The Nation through the

For the past, the N
ing, citizens of W
the perspective
the place of the
the nation's
the nation's

In this study, the
and the nation's
the nation's
the nation's
the nation's
the nation's

Annabelle Selldorf

Architect, on Annabelle Selldorf's Saint Jerome in his Study, 1473



It is the layered narrative of Annabelle de Meris's painting of Saint Jerome in his study that is particularly fascinating to me, a message of great profundity placed in an architectural frame.

The perspective is such that the viewer peers through a luminous doorway, looking in on a large, impressive, perhaps ecclesiastical space with Gothic arches and a loggia. Most prominent is a quasi-sectional view of a wood-paneled study which is elevated on a base with three steps from the decorative tiled floor. Saint Jerome sits centrally in this space, writing. It is rather like a theater stage placed forward and attached to the open space.

The composition has a distinctly surreal quality: both the study and Saint Jerome himself seem disproportionately just a little larger relative to the surrounding space, thus emphasizing the painting's primary focus: Saint Jerome intently studying with peaceful superiority amid books and other objects of scholarship. His gaze is on a manuscript and away from us, the viewer. There is such intimacy to the atmosphere – the sheet placed at the bottom of the steps, a cat to repose and beautiful ceramic pots of herbs or other plants create an almost domestic feeling.

There are all of the iconic elements which often identify Saint Jerome – in the distance is, of course, the lion who became the saint's friendly, non-threatening companion after he killed a panther there from its pen. And in the foreground, a peacock and a partridge linger at the threshold, likely protecting the entire imagined setting.

Symmetrically, on either side of the studio are the far walls of the larger space, two windows reveal a hill, and I think, Tuscany rather than Sicilian landscape. Tall arched windows high above bring light and offer a lovely view of the sky and swallows. Contrasting the more abstract overall composition is that every part is painted with such intention and fine detail, so vivid as to make one feel the touch of surfaces, hear the silence of world and even imagine the faint smell of the space.

The painting forever remains for the complexity of the composition and the richness of the details – the formal qualities – but it is Saint Jerome's calm and focus on the pursuit of learning that is unforgettable and appeals on such a visceral level. I long for some moments of that quiet transposition.



The Nation
through the

For its part, the Nottingham Museum of Western Art is also on the edge of the last major European and the Gallery's collection is of the world's most

Arrive, in Joseph Mallord William Turner's *Ulysses Deriding Polyphemus – Homer's Odyssey*, 1829



No one paints light like Turner, color giving way to a shink of luminous yellow, flecked with soil, light dines on the surface, bouncing off thick almost trowelled-on paint, reflecting back through delicate veils of undulating color. It's alchemy.

This work shows Ulysses sailing away after escaping from the cyclops Polyphemus. It is a golden, triumphant image, but there is a subtle sense of foreboding. - Neptune is about to capture a great man.

Lately, I have been pondering the personification of nature, which has brought me back to this painting. Polyphemos' bulging form grows out of the mountains from where he is about to hasten forth burdened of mine. To me, he represents the weight of the earth. In the distant sun there is the faintest outline of Apollo with his chariot, rising from the sea, while in the foreground, ghost-like liquid nimble slides around the ball. They are like windows, looking on us viewers into the painting, including us in the construction of nature.





The National Gallery

PAINTINGS, PEOPLE, PORTRAITS. 45TH ED.

Annetta Berry and Christine Riding, Edited by Anh Nguyen and Rebecca Marks

Get to know the National Gallery's masterworks through leading cultural figures and contemporary artists photographed in the Gallery and behind-the-scenes spaces. Organized chronologically, this book tells the story of 700 years of art

- Since it was established in 1824, the National Gallery has become a beacon for London's visitors and residents alike. From its inception in John Julius Angerstein's home in Mayfair to its current home in Trafalgar Square, it has expanded both its collection and its footprint to become one of the world's leading galleries. This book features photographic portraits by David Dawson and Mary McCartney in addition to photography of the Gallery by Massimo Listri. It brings together over 200 of the Gallery's paintings, which were made between the 13th and 20th centuries, including memorable masterpieces from both the famous and the forgotten.
- These pages tell the history of painting in the Western European tradition through the National Gallery's collection. You'll go on a visual journey through the centuries, with works by Duccio, Van Eyck, Raphael, Titian, Rembrandt, Vigée Le Brun, Gainsborough, Morisot, and Matisse, to name just a few.

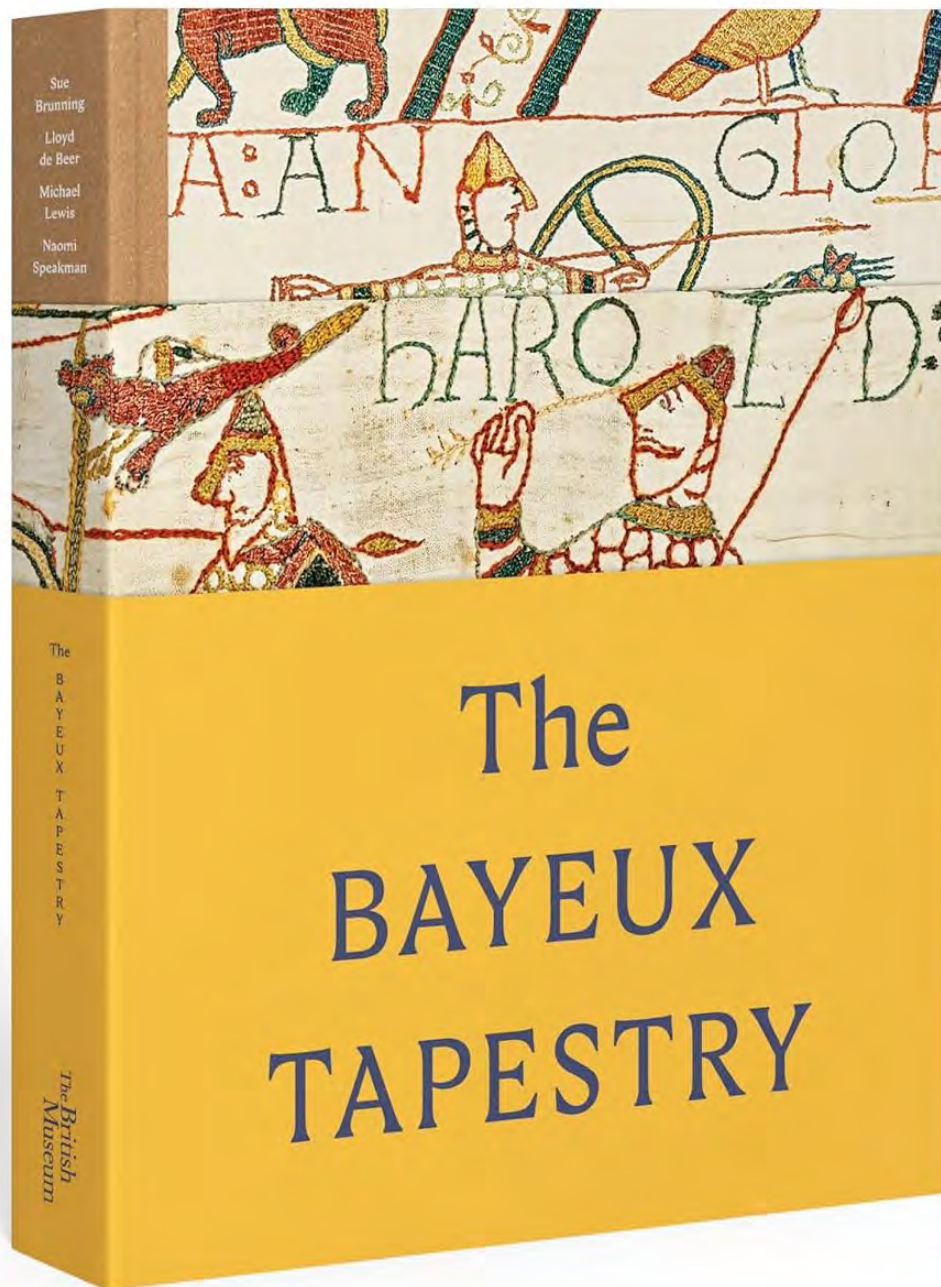
AU \$54.99 | NZ \$59.99

9783754405932

512 Pages | Hardcover

217 mm x 156 mm

TASCHEN

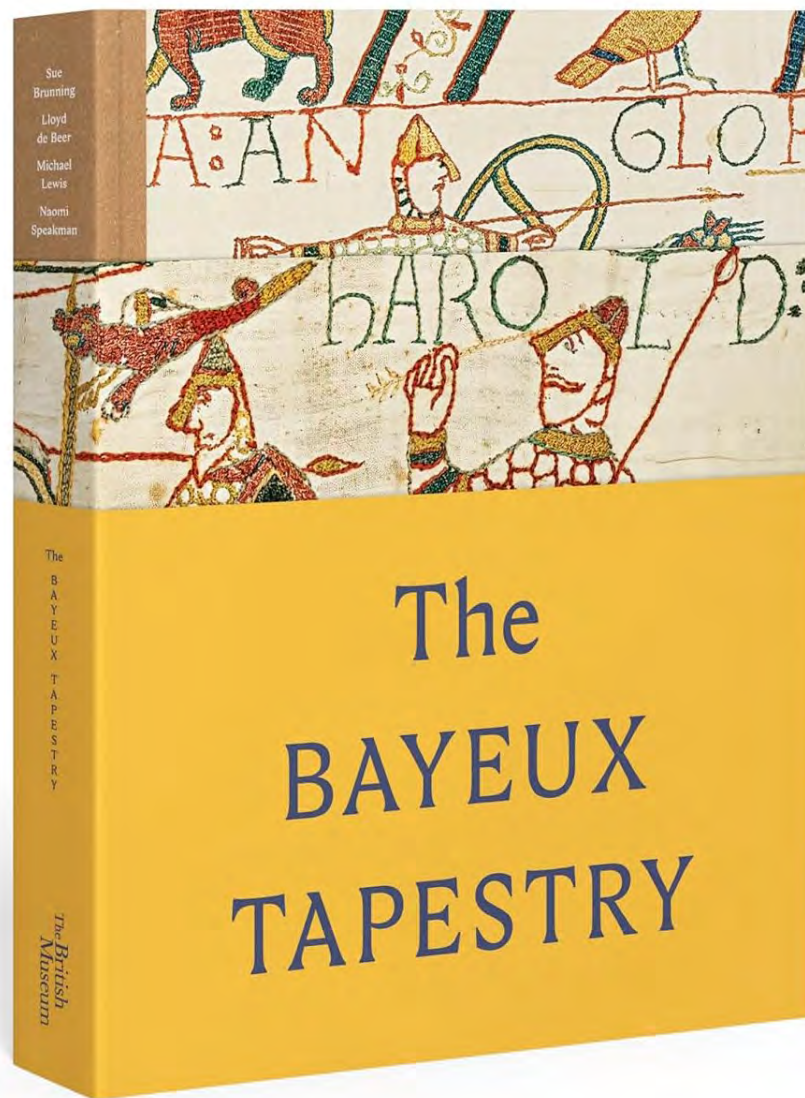


Sue
Brunning
Lloyd
de Beer
Michael
Lewis
Naomi
Speakman

The
BAYEUX
TAPESTRY

The
British
Museum

The BAYEUX TAPESTRY



The Bayeux Tapestry

CELEBRATING THE LANDMARK BRITISH MUSEUM EXHIBITION

Edited by Sue Brunning, Lloyd de Beer, Michael Lewis and Naomi Speakman, Contributions by Millie Horton-Insch

The Bayeux Tapestry is one of the most significant surviving objects in European history. This book celebrates its unique loan to the British Museum and will be the essential volume about the Tapestry for generations to come.

- Contributions from international experts explore the Bayeux Tapestry in its historical, social, material and artistic contexts.
- Includes a full-colour reproduction using the latest new photography of the Tapestry with a transliteration and English translation of its Latin inscriptions.
- Introduces the most famous figures from the world of the Tapestry, as well as lesser-known characters.
- Brings the Tapestry's story up to the present day, discussing Napoleon's interest in it, Victorian reinterpretation during the growth of the British Empire, and the Nazi study of it during the Second World War. Including a fold-out jacket to reveal a key scene, this publication marks the historic moment of the loan of the Tapestry to the British Museum, the first time it has been displayed outside of France in almost 1,000 years.

AU \$100.00 | NZ \$110.00

9780714123530

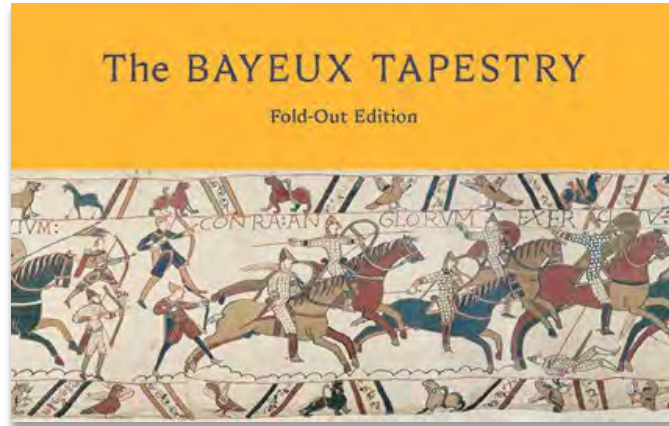
240 Pages | Hardcover

175 Illustration(s)

260 mm x 220 mm

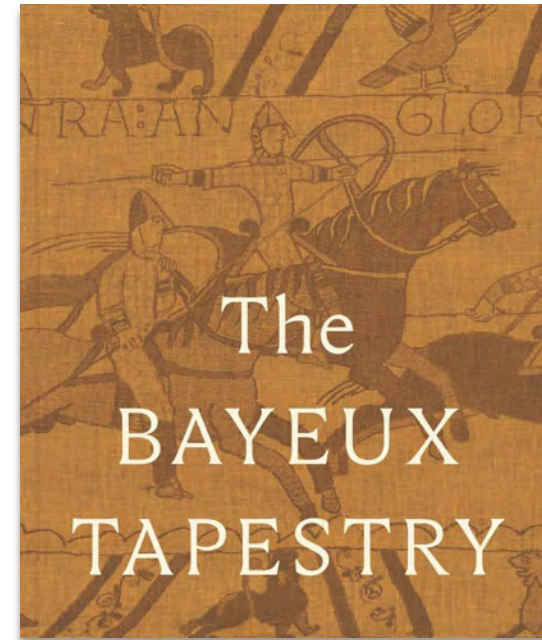
The British Museum Press

COMP TITLES



9780714123561

Fold out edition



9780714123578

Collectors' Edition

Dedicated to the memory
of Antoine Verney,
Director, Bayeux Museum.

Published to accompany the
collisions *The Bayeux Tapestry*
at the British Museum from
10 September 2026 to 31 July 2027

Loan of the Bayeux Tapestry from
the Ministry of Culture of the
French Republic. Work listed as
a historic monument and inscribed
in UNESCO's Memory of the World
register. Normally held on deposit
at the Bayeux Tapestry Museum.



Presented by
**IGOR
TULCHINSKY**

Additional Support from
the 2025 Circle
Profilant
Schubert's
The Rockcliff Foundation
for the Arts
Kathryn Duke
Wiking - Enriching the World
in Comfort

This exhibition has been made
possible as a result of the
Government Endowment Scheme.
The British Museum would
like to thank the Government
for providing Government
Endowment and the Department
for Culture, Media and Sport
and Arts Council England
for arranging the Endowment.

First published in the
United Kingdom in 2026 by
The British Museum Press

A division of
The British Museum Company Ltd,
The British Museum
Great Russell Street,
London WC1B 3DG
britishmuseum.org/publishing

The Bayeux Tapestry
© 2026 The Trustees of the
British Museum

A catalogue record for this
book is available from the
British Library

ISBN 978-0-7141-4353-0 Hb
ISBN 978-0-7141-4355-4 Pb

1 mp 1

All rights reserved. No part
of this work or works may
be copied or reproduced
in any way by any electronic,
mechanical or other means,
including but not limited to
photocopying and recording,
or in any information storage
and retrieval system, or to
develop or train any generative
machine learning artificial
intelligence models or related
technologies, without prior
permission in writing from
the publisher.

Design: Webb Hall
Colour Reproduction: Altrimage
Type: Orkla by Niklas Hermans
and Edgar by Pierre Jones Type

Printed in Italy by com

Head of Publishing: Claudia Bloch
Project Editor: Yvonne Thompson
Senior Development Editor:
Lydia Cooper
Production Manager: Isata Kili
Sales and Marketing Manager:
Tara Allum

Art: *Artistic Representation*
Sánchez-Correa 11, Calle Río
Tormes Núm. 1, Planta 1, Oso de la
Oficina 2, Madrid 28013, Madrid
0047, Spain. art-representation.com

Images © 2026 The Trustees
of the British Museum,
courtesy of the British Museum
Department of Photography
and Imaging, unless otherwise
stated on page 264.

Further information about the
British Museum and its collection
can be found at britishmuseum.org.

Given and donated to the Tapestry
The Bayeux Tapestry (Actus)
© 1970 Southern England
1970 (Society Canterbury), Work
Thread on linen, 0.5 x 68.3m.
Ministry of Culture of the French
Republic. Normally held on deposit
at Musée de la Tapisserie de
Bayeux, Bayeux, © La Fabrique
de patrimoine en Normandie /
Antoine Garin.

The papers used in this book are
natural, renewable and recyclable
and the manufacturing processes
are expected to conform to the
regulations of the country of origin.

THE BAYEUX TAPESTRY

TEXT

PEOPLE

9	A Message from His Majesty King Charles III		
11	A Message from Monsieur Emmanuel Macron, Président de la République Française		
13	Supporter's Foreword		
14	Igor Tulchinsky		
14	Director's Foreword		
	<i>Dr Nicholas Gallinau 1998</i>		
19	Notes for the Reader		
20	Cast of Characters		
	<i>Millie Horton-Josch</i>		
27	Map		
28	Reading the Bayeux Tapestry		
	<i>Sue Brunning and Michael Lewis</i>		
35	The Tapestry		
119	INTRODUCTION		
	<i>Sue Brunning and Michael Lewis</i>		
137	CHAPTER 1 The Historical Context		
	<i>David Bates</i>		
159	CHAPTER 2 Patronage and Display		
	<i>Elizabeth Carson-Pastan</i>		
179	CHAPTER 3 Making the Tapestry		
	<i>Alexandra Mahin and Gale R. Owen-Crocker</i>		
193	CHAPTER 4 The Artistic Context		
	<i>Richard Gameson</i>		
219	CHAPTER 5 Eleventh-Century Life		
	<i>Martin Bostel, Luc Bourgeois, Cécile Lagane and Michael Lewis</i>		
235	EPILOGUE Afterlives of the Tapestry		
	<i>Lloyd de Beer, Clémentine Piquier-Berthelot and Naomi Speakman</i>		
129	Harold		
	<i>Toni Licence</i>		
133	William the Conqueror		
	<i>Pierre Bauduin</i>		
151	Emm		
	<i>Elisabeth van Houty</i>		
155	Edward the Confessor		
	<i>Toni Licence</i>		
171	Edith		
	<i>Pauline Stafford</i>		
175	God of Bayeux		
	<i>David Bates</i>		
211	Additional Characters		
	<i>Michael Lewis</i>		
251	Notes	253	Acknowledgements
260	Selected Reading	264	Credits
262	Contributors	265	Index



NOTES for the READER

The authors of this book are specialists in medieval history, art history and archaeology. Several are authorities on the Tapestry in particular. The sources for medieval history, both contemporary documents and subsequent writings, are open to different interpretations. Readers may find apparently disparate views of the Norman Conquest, what led up to it and its consequences. These are usually signalled in the text as being open to a different understanding.

Names

Figures are identified by given names (what would now be called 'forenames'). These may or may not be accompanied by an aristocratic title ('duke', 'earl', etc.), a 'patronym' (indicating 'son/daughter of'), a 'toponym' ('of' a place), or an 'epithet' (a description or nickname).

Epithets are enclosed in quotation marks at the first instance only: Edward 'the Confessor' (at first mention) becomes afterwards Edward the Confessor (or simply Edward).

Where there is an English-language equivalent of a name of continental origin, the English version is used: Duke William of Normandy (not Guillaume), Count Baldwin of Flanders (not Bauduin).

Names that are spelled in multiple ways in the sources are usually given in a standard form (e.g. Godwin, Godwinson). There are, however, a few exceptions: notably, Sweyn 'Forkbeard', King of Denmark and briefly of England, is differentiated from Earl Swegn, son of Godwin, Earl of Essex; and Harald 'Hardrada' retains a simplified rendering of his Scandinavian name.

In personal names, the Old English letter ash (Æ) is retained: Ælfgýva. The letter eth (Ð) is rendered as 'th': Gyrth.

Dates

Life dates are given in the text only in the profiles of main characters and where they help to date events or works of literature. For quick reference, the 'Cast of Characters' (pages 20–4) provides the life dates or dates of activity for figures mentioned in the text, though these are not always agreed on by scholars, given the paucity of surviving documentation (see the introductory note to this section).

Cross-References

Scene numbers of the Bayeux Tapestry are included throughout the text. They enable readers to find the sections of the Tapestry referred to, by looking at the complete reproduction on pages 35–117.

Pictures and Captions

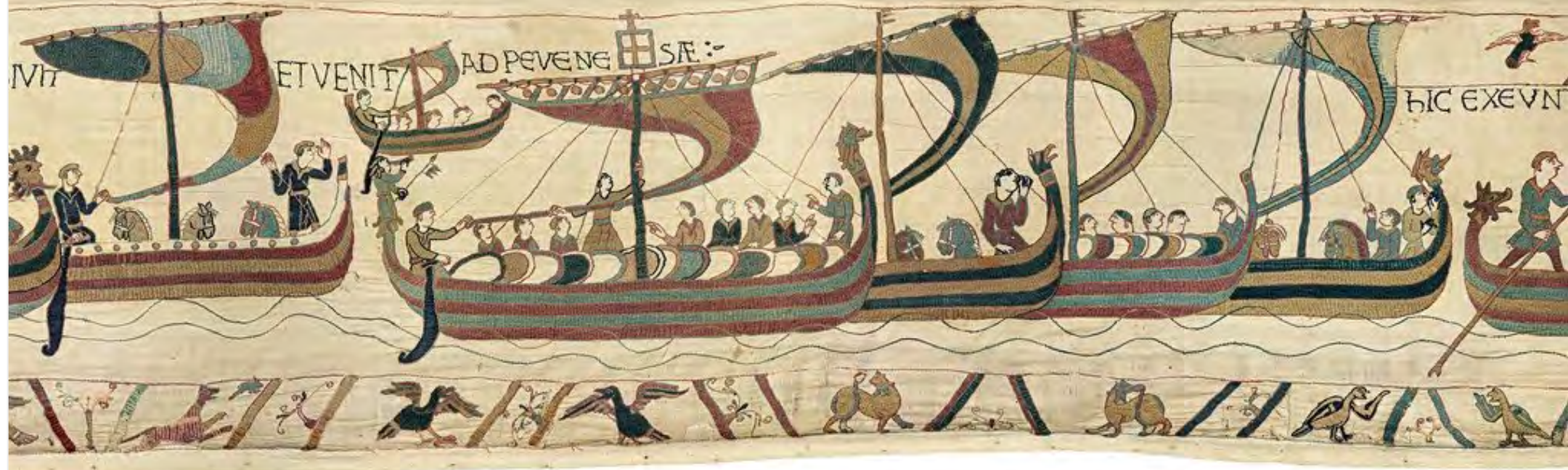
The information in the captions is generally provided by the lending institutions, except for some dates. Places of production are given as historical locations rather than contemporary ones (e.g. Germany rather than Luxembourg in fig. 64, page 200). In respect of manuscripts, the ground material is named – 'parchment' (any material made of animal skin) or 'vellum' (high-quality parchment). Dimensions are given as height by width by depth.

Transcriptions and Translations

Throughout the book, certain standard practices are applied to the transcription of Latin text (whether in the Tapestry itself or in medieval manuscripts): i/j, v/u, vv/w, æ, œ. (See 'Names' above for the treatment of Old English letters.)

The transcriptions of the text on the Tapestry are adapted from work by Frank Stenton and Francis Wormald but have been modernised in places, with light punctuation inserted. The principles adopted in transcribing the Latin are explained in 'Reading the Bayeux Tapestry' (pages 30–1).

Across the book, translations of the Tapestry inscriptions may differ according to the preferences of the authors.







INTRODUCTION

In April 1066 the skies over England were illuminated by a flame-tailed star. This celestial visitor, known today as Halley's Comet, was visible day and night for over a week, and is recorded in the contemporary Anglo-Saxon Chronicle as 'a sign such as men never saw before' (fig. 2).¹ In medieval texts, comets herald significant, often unfavourable, events, from wars and royal deaths to famine and plague. While their authors wrote with hindsight, sometimes connecting comets with chaos after the fact, such accounts evoke contemporary attitudes towards these phenomena.² It is tempting to imagine how those in 1066 viewed the comet, given the tense political situation that had evolved in England since the death of its long-reigning king, Edward the Confessor (pages 155–8), on 5 January. Within months of the comet's arrival, the country was invaded by two foreign armies, and while the first was successfully repelled, the second culminated in a bloody battle that left the new king of England dead, and the Norman invader on the throne. These successive crises marked the beginning of a period now called the Norman Conquest, which would change England forever.

INTRODUCING the BAYEUX TAPESTRY

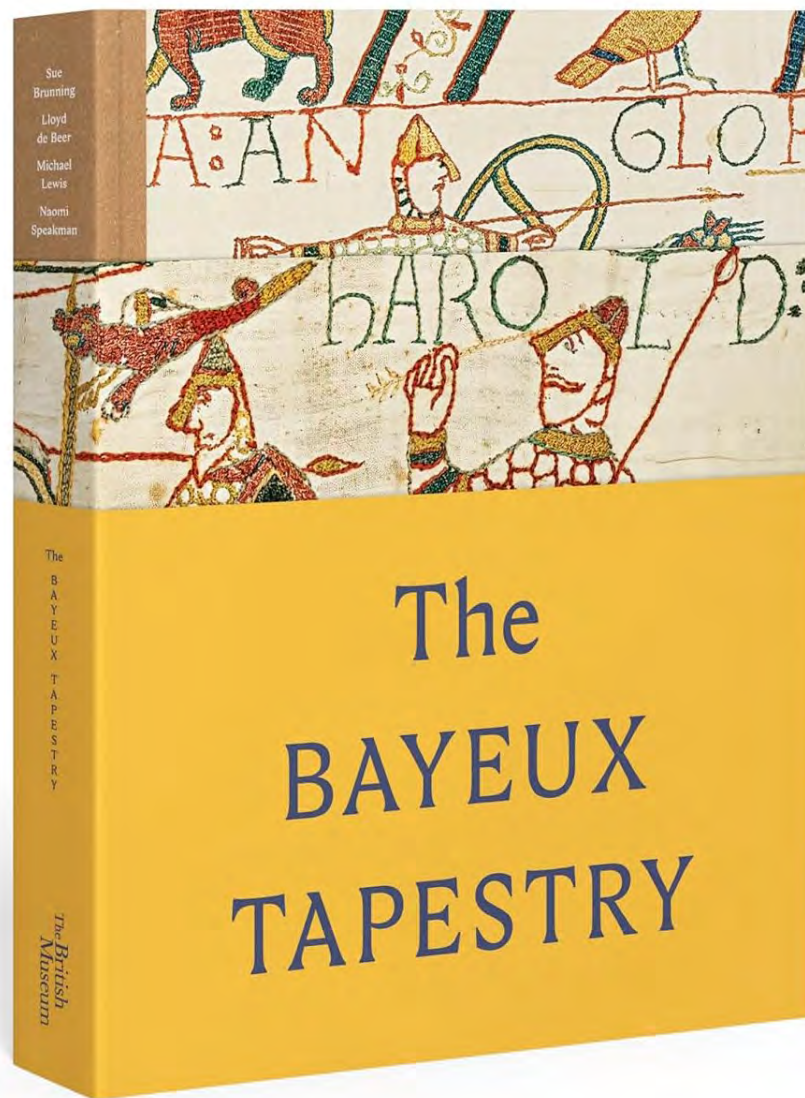
The appearance of Halley's Comet is a memorable scene in the Bayeux Tapestry, the most famous work of art to survive from medieval Europe.³ The Tapestry's cartoon-like imagery, with pithy Latin captions, narrates the lead-up to the Norman invasion, from around 1065, and ends with the English defeat at the Battle of Hastings on 14 October 1066.⁴ As the only contemporary depiction of these events, it is a witness to history as well as a proto-cinematic blockbuster, following two men – Earl Harold

Godwinson of Wessex (pages 129–32) and Duke William of Normandy (pages 133–6) – who were set upon a collision course when circumstances brought each of them within reach of England's crown. What follows is a thrilling story of alliance and betrayal, heroism and brutality, and political machinations that leave hundreds, if not thousands, of people dead. It is an emotionally bruising encounter that has lost little of its power almost a millennium later. The tale's epic nature is enhanced by the Tapestry's sheer monumentality, measuring half a metre high and nearly 70 metres in length.

The Bayeux Tapestry is in fact an embroidery, the imagery being stitched onto a linen ground rather than woven into the textile (see chapter 3). Its popular name derives from the English translation of the French word *tapisserie*, meaning a 'textile hanging' of any kind. The stitching uses sheep's wool coloured with four plant dyes, which have been scientifically identified as weld, madder, indigotin (likely from woad) and one other still undetermined. These natural materials were combined in various ways to produce a palette of reds, browns, yellows, greens, blues and beige.⁵ The linen ground, now tinged with age, was likely bleached, allowing the colours of the embroidery to stand out against its off-white shade. The many later interventions to the Tapestry since its making include the added linings that protrude above and below the ground fabric of the original work, and the numbers inked onto the upper one (see fig. 1 and pages 31–2); the linings are often edited out in reproductions but are visible when the Tapestry is viewed on public display. The numbering may have been added to facilitate explanation of the embroidery's narrative when it was exhibited.⁶

Despite centuries of study, mysteries still surround the Tapestry's creation. These leave room for varying perspectives and parallel opinions, some of which emerge in the chapters that follow. Basic questions are still debated, such as who commissioned, designed and made it; what sources were used for its imagery; when and where it was made and first displayed; and its intended message and audience. Although there





The Bayeux Tapestry

CELEBRATING THE LANDMARK BRITISH MUSEUM EXHIBITION

Edited by Sue Brunning, Lloyd de Beer, Michael Lewis and Naomi Speakman, Contributions by Millie Horton-Insch

The Bayeux Tapestry is one of the most significant surviving objects in European history. This book celebrates its unique loan to the British Museum and will be the essential volume about the Tapestry for generations to come.

- Contributions from international experts explore the Bayeux Tapestry in its historical, social, material and artistic contexts.
- Includes a full-colour reproduction using the latest new photography of the Tapestry with a transliteration and English translation of its Latin inscriptions.
- Introduces the most famous figures from the world of the Tapestry, as well as lesser-known characters.
- Brings the Tapestry's story up to the present day, discussing Napoleon's interest in it, Victorian reinterpretation during the growth of the British Empire, and the Nazi study of it during the Second World War. Including a fold-out jacket to reveal a key scene, this publication marks the historic moment of the loan of the Tapestry to the British Museum, the first time it has been displayed outside of France in almost 1,000 years.

AU \$100.00 | NZ \$110.00

9780714123530

240 Pages | Hardcover

175 Illustration(s)

260 mm x 220 mm

The British Museum Press

AI



Hennibal
Patrick Derom Gallery

WEIWEI

AI WEIWEI

Edited by Edouard Derom, Contributions by John Tancock, Thomas Crow and Lee Ambrozy

A captivating look at the career of Ai Weiwei through more than eighty works.

- Published to accompany the exhibition at the Emile Verhaeren Museum in Puurs-Sint-Amands from September 20 onwards
- At the same time, a parallel exhibition featuring works by Ai Weiwei will be presented at Galerie Patrick Derom in Brussels, Belgium
- Featuring seminal sculptures, installations, photographs, LEGO works, and conceptual projects, this richly illustrated book highlights Ai Weiwei's ongoing engagement with history, cultural heritage, and political freedom.
- The catalogue contains original essays that offer a fresh perspective on this influential contemporary artist. Texts by Lee Ambrozy, Thomas Crow, Edouard Derom, Rik Hemmerijckx, Didier Ottinger, John Tancock, and Lieven Van Den Abeele examine the intellectual, artistic, and social dimensions of Ai Weiwei's work, placing it within both a global contemporary context and a broader historical framework.
- Together, these contributions form an essential resource for understanding the impressive scope of Ai Weiwei's career and the relevance of his artistic and political vision.

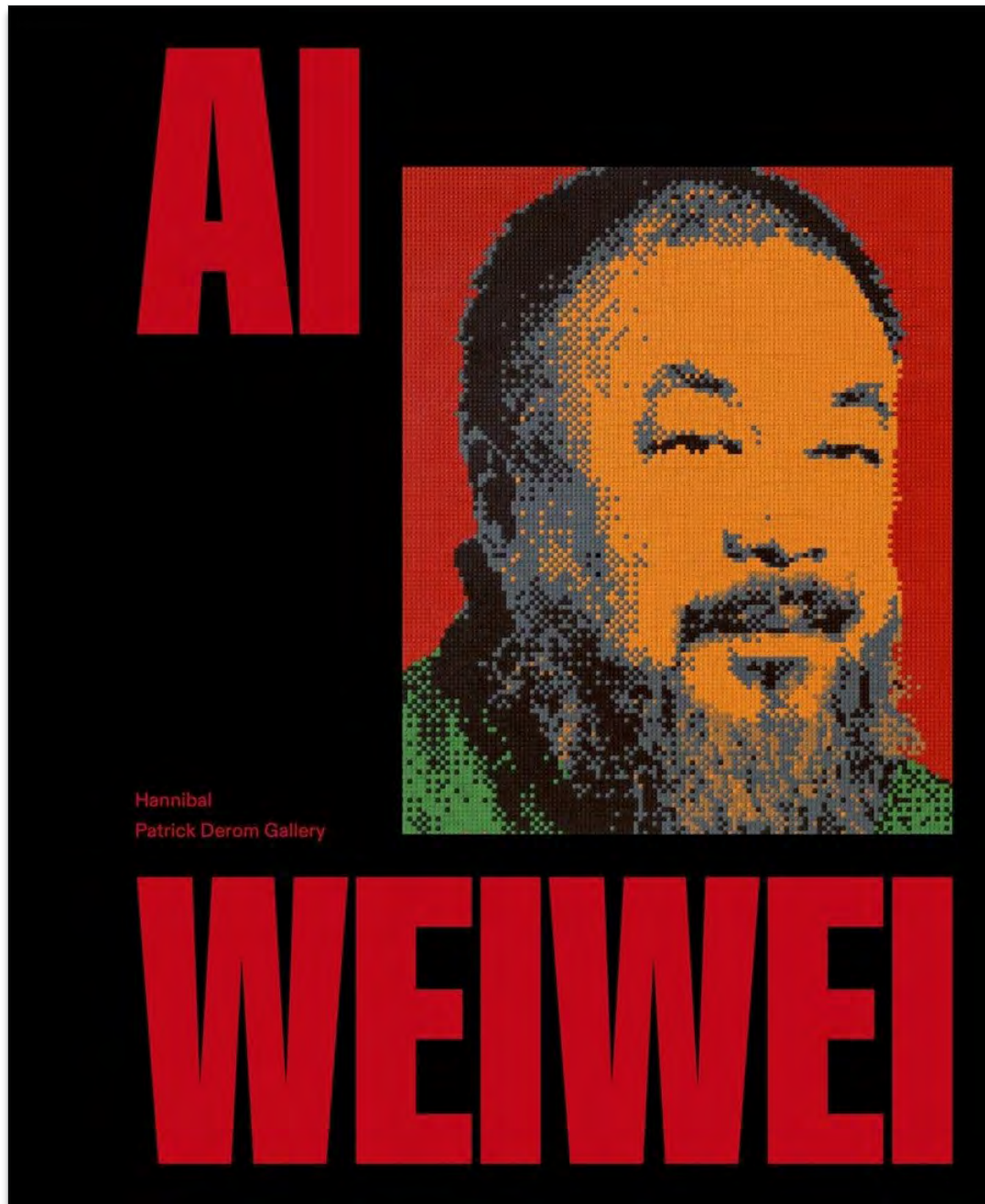
AU \$90.00 | NZ \$100.00

9789493531147

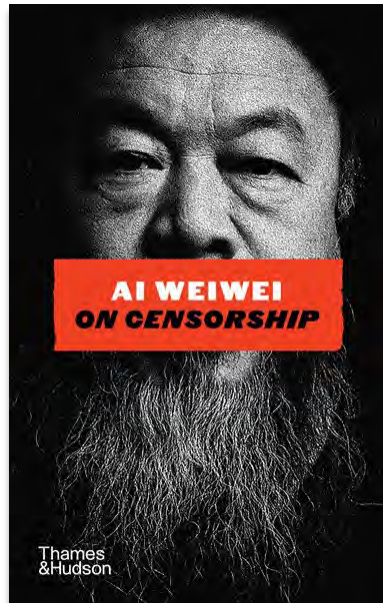
208 Pages | Hardcover

280 mm x 230 mm

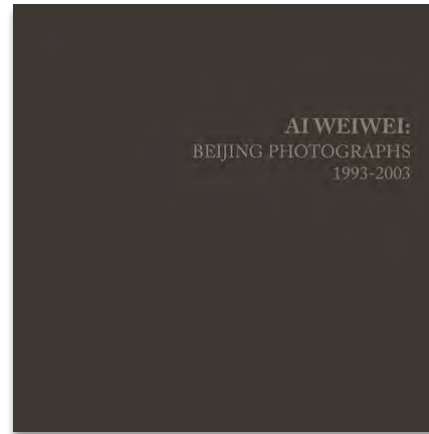
Hannibal Books



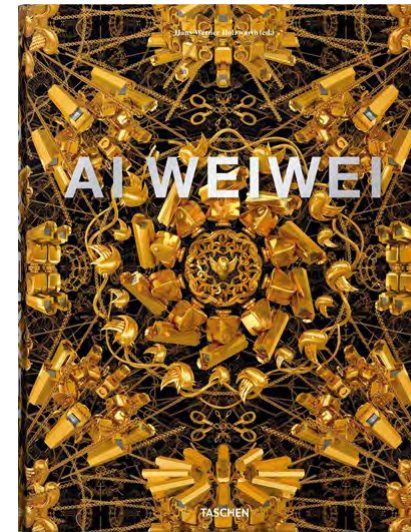
COMP TITLES



9780500030820



9780262039154



9783754404270

9 **Introduction: An Improbable Journey**

Edouard Derom

15 **An Ai for Humanity**

Lee Ambrozny

85 **One Might Say That I Am Obsessed With It**

John Tancock

125 **The Many Deaths of Jean-Paul Marat by
Ai Weiwei and His Generation**

Thomas Crow

133 **The Studio as Artwork**

Edouard Derom

153 **Sunflower Seeds & Shells**

Daniel De Decker

157 **Strength**

Daniel De Decker

161 **Ai Qing & Émile Verhaeren**

Rik Hemmerijckx & Lieven Van den Abeele

169 **Migration and Exile**

Alessio Palmeri

179 **Why Ai Weiwei's Middle Finger Became
an Icon?**

Alessio Palmeri

198 **New York Photographs 1983–1993**

210 **Beijing Photographs 1993–2003**

217 **Selected Biography**

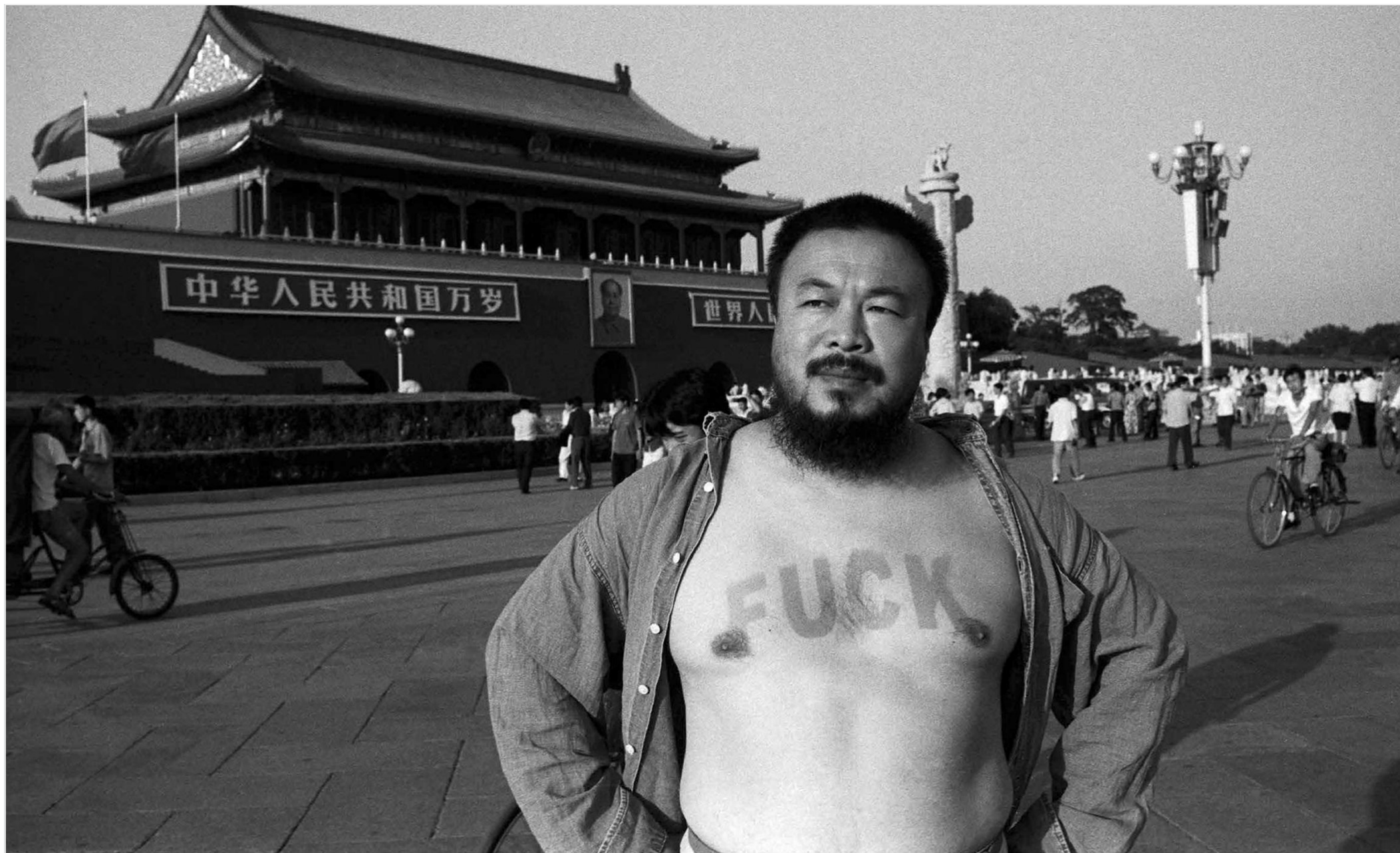
Daniel De Decker

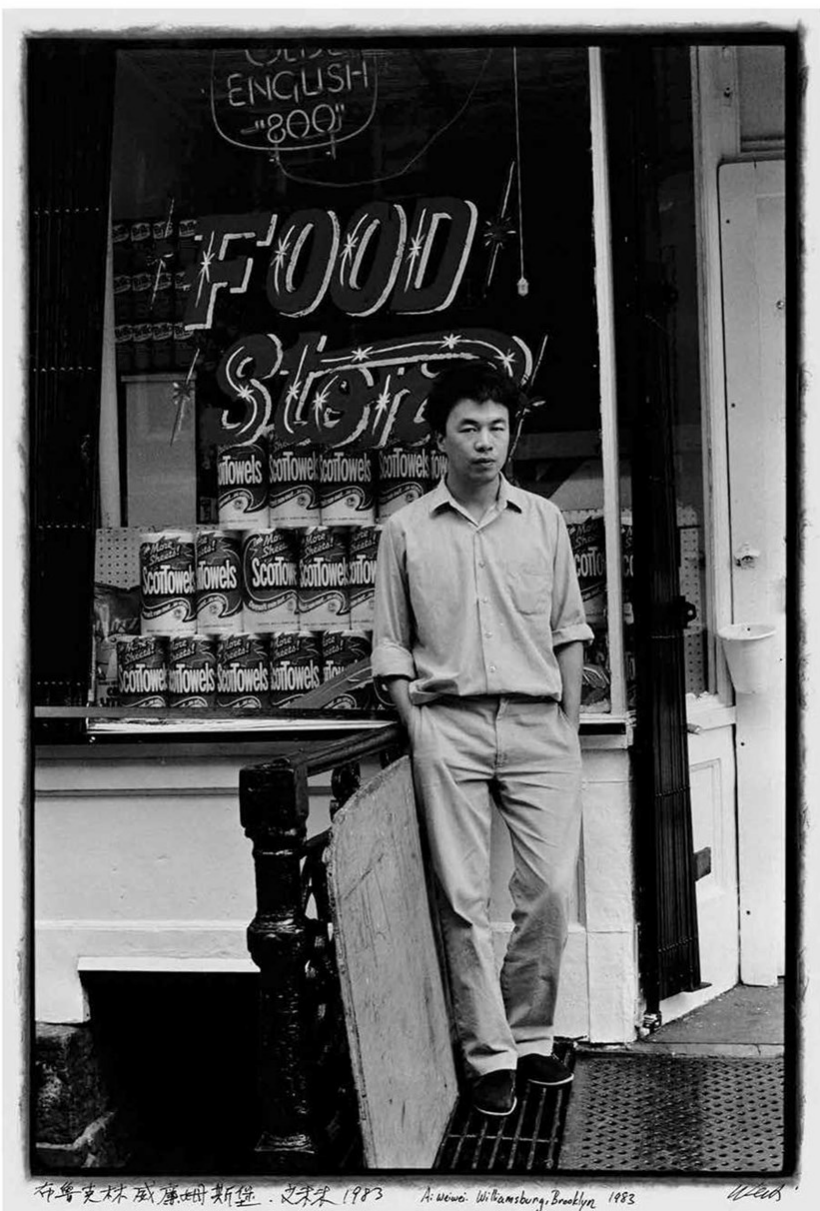
220 **Biography of Ai Weiwei**

Alessio Palmeri

Previous spread:
Ai Weiwei, Tiananmen Square, Beijing, 2000

Following spread:
Ai Weiwei smashing a Han Dynasty urn, Dongsi Shisiantiao, Beijing, 1995





布鲁克林威廉斯堡. 艾未未 1983

Ai Weiwei, Williamsburg, Brooklyn, 1983

W. Weiwei

Edouard Derom

Introduction: An Improbable Journey

Some exhibitions are planned, and some exhibitions come into being of their own accord, as if carried forward by a succession of encounters that, viewed in retrospect, appear improbably connected. This exhibition belongs to the latter category.

For the Patrick Derom Gallery, it is an immense privilege that Ai Weiwei accepted our invitation to collaborate on this exhibition and the accompanying publication. After more than two years of conversations, travels, research and preparation, I sometimes find it difficult to believe that his work now inhabits the gallery my father founded in Brussels in 1986. Ai Weiwei once seemed to belong to another scale: an artist whose work was encountered in the great museums of the world, whose name regularly appeared in international headlines, and whose life had become inseparable from the defining political questions of our age.

Organizing his exhibition in Belgium was never part of any grand plan. In fact, it was almost twenty years after my first encounter with Ai Weiwei that our paths finally crossed. My first encounter with him, paradoxically, did not include meeting him in person: it was the summer of 2007, and I was an intern at the newly founded Ullens Center for Contemporary Art (UCCA) in Beijing. Guy Ullens was transforming a former military factory in the 798 Art District into a contemporary art museum. I had traveled to China eager to engage with a rapidly changing artistic landscape, and it quickly became apparent that one man was shaping the conversation in a substantial way, and his name surfaced in almost every conversation: Ai Weiwei.

Although Ai Weiwei had returned from New York only fifteen years earlier, his influence on Chinese contemporary art was immense, extending well beyond his own artistic production. Through the Beijing East Village, the publication of the *Black Book*, *White Book* and *Gray Book*, the organization of the legendary *Fuck Off* exhibition, and his tireless support of younger artists, he had undoubtedly become one of the principal architects of the contemporary art discourse in China.

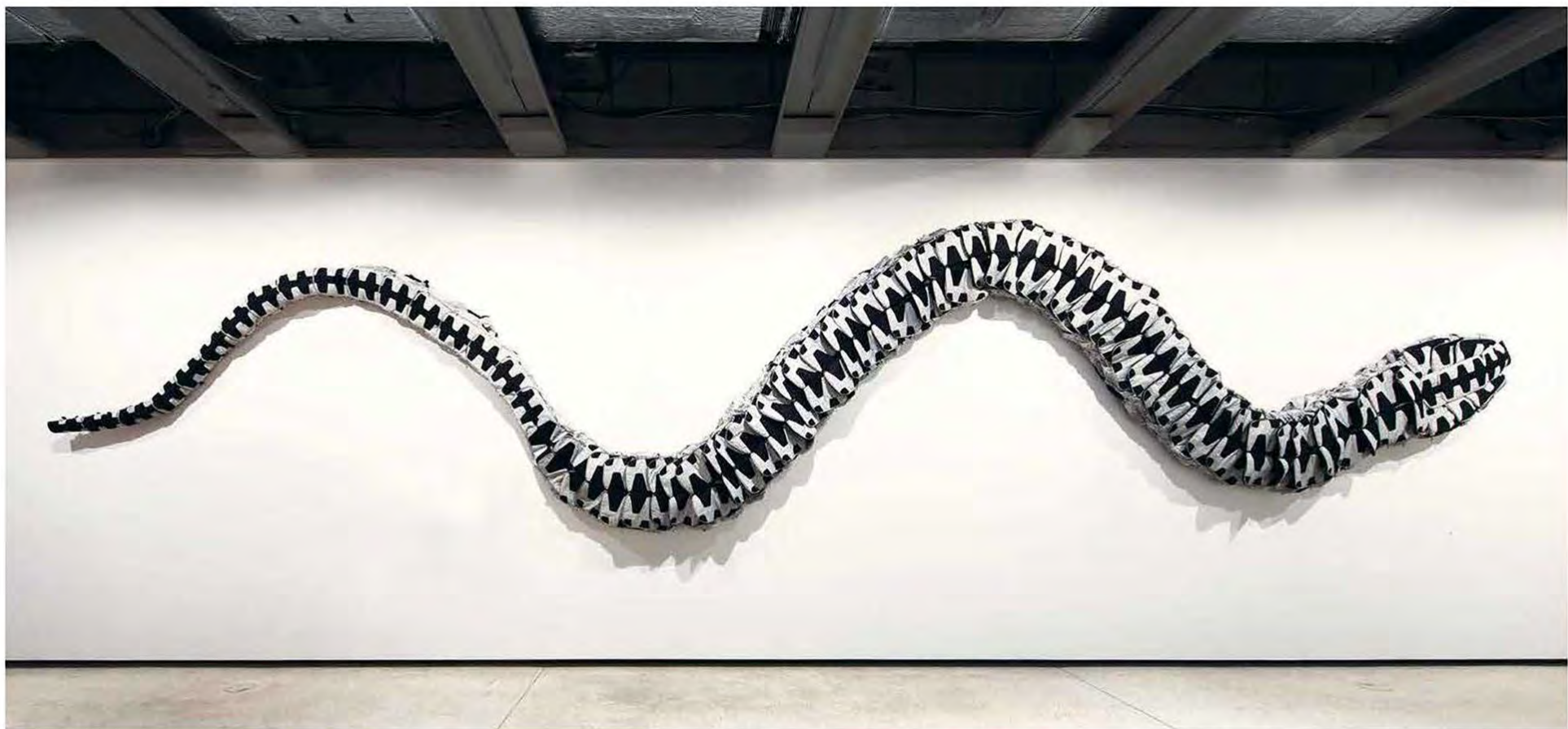
Walking through Beijing that summer, I often found myself looking up at the immense lattice of steel taking shape north of the city. The Bird's Nest Olympic Stadium, conceived by Herzog & de Meuron in collaboration with Ai Weiwei, was nearing completion for the 2008 Olympic Games (fig. 01). At the time, it symbolized an optimistic dialogue between China and the rest of the world. Only later would history reveal the profound irony of that image.

Like many people of my generation, I subsequently witnessed his transformation from one of China's leading artists into one of the world's most visible defenders of artistic freedom and human rights. His investigation into the thousands of schoolchildren who died during the Sichuan earthquake because of corrupt construction practices, his subsequent surveillance, interrogations, secret detention, and the destruction of his studios revealed the extraordinary personal cost of speaking truth to power. Yet Ai Weiwei has distinguished himself by never confining his humanitarian concerns to China. Whether addressing the refugee crisis, mass surveillance, digital censorship, the erosion of democratic institutions or the war in Ukraine, his work consistently demonstrates that art can—and perhaps should—engage directly with political and ethical questions relevant for the broadest audiences.

Few artists have occupied so many roles simultaneously. Artist, certainly. But also architect, curator, writer, publisher, filmmaker, documentarian, collector, social critic, internet pioneer, and public intellectual. Throughout his career, Ai Weiwei has consistently dissolved the boundaries separating artistic practice from everyday life, historical research from political engagement, craftsmanship from conceptual art. His oeuvre could never be understood through any single discipline because it deliberately refuses to remain within one.

Left page:
Ai Weiwei, Williamsburg, Brooklyn, 1983

Following page:
fig. 01: The Bird's Nest, Beijing, 2005–2008



cat. 01: Backpack Snake, 2008
360 backpacks, 40 x 1700 x 70 cm





cat. 37: *Dropping a Han Dynasty Urn*, 2015
Toy bricks, 230 × 192 × 3 cm

AI WEIWEI

Edited by Edouard Derom, Contributions by John Tancock, Thomas Crow and Lee Ambrozy

A captivating look at the career of Ai Weiwei through more than eighty works.

- Published to accompany the exhibition at the Emile Verhaeren Museum in Puurs-Sint-Amands from September 20 onwards
- At the same time, a parallel exhibition featuring works by Ai Weiwei will be presented at Galerie Patrick Derom in Brussels, Belgium
- Featuring seminal sculptures, installations, photographs, LEGO works, and conceptual projects, this richly illustrated book highlights Ai Weiwei's ongoing engagement with history, cultural heritage, and political freedom.
- The catalogue contains original essays that offer a fresh perspective on this influential contemporary artist. Texts by Lee Ambrozy, Thomas Crow, Edouard Derom, Rik Hemmerijckx, Didier Ottinger, John Tancock, and Lieven Van Den Abeele examine the intellectual, artistic, and social dimensions of Ai Weiwei's work, placing it within both a global contemporary context and a broader historical framework.
- Together, these contributions form an essential resource for understanding the impressive scope of Ai Weiwei's career and the relevance of his artistic and political vision.

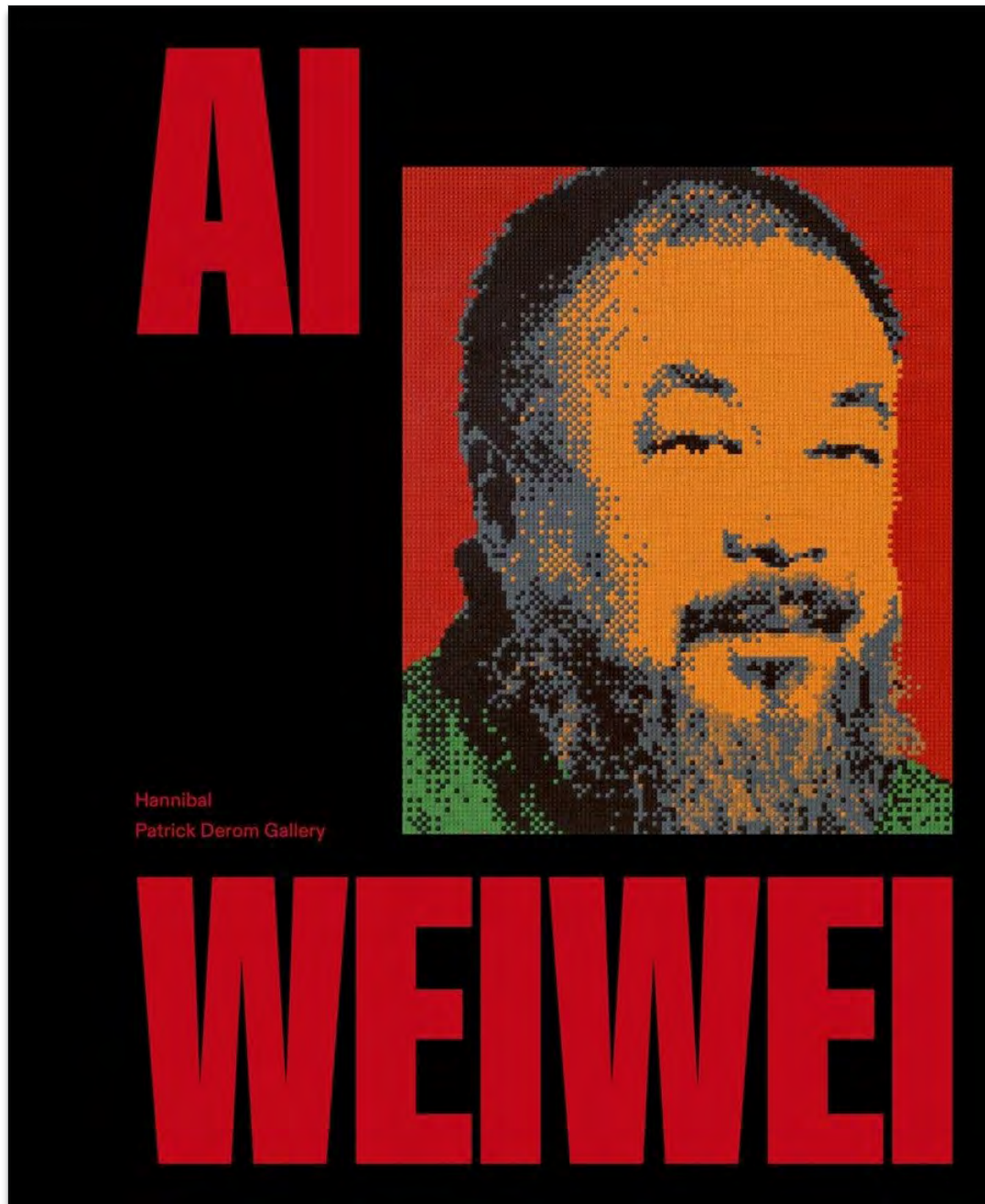
AU \$90.00 | NZ \$100.00

9789493531147

208 Pages | Hardcover

280 mm x 230 mm

Hannibal Books



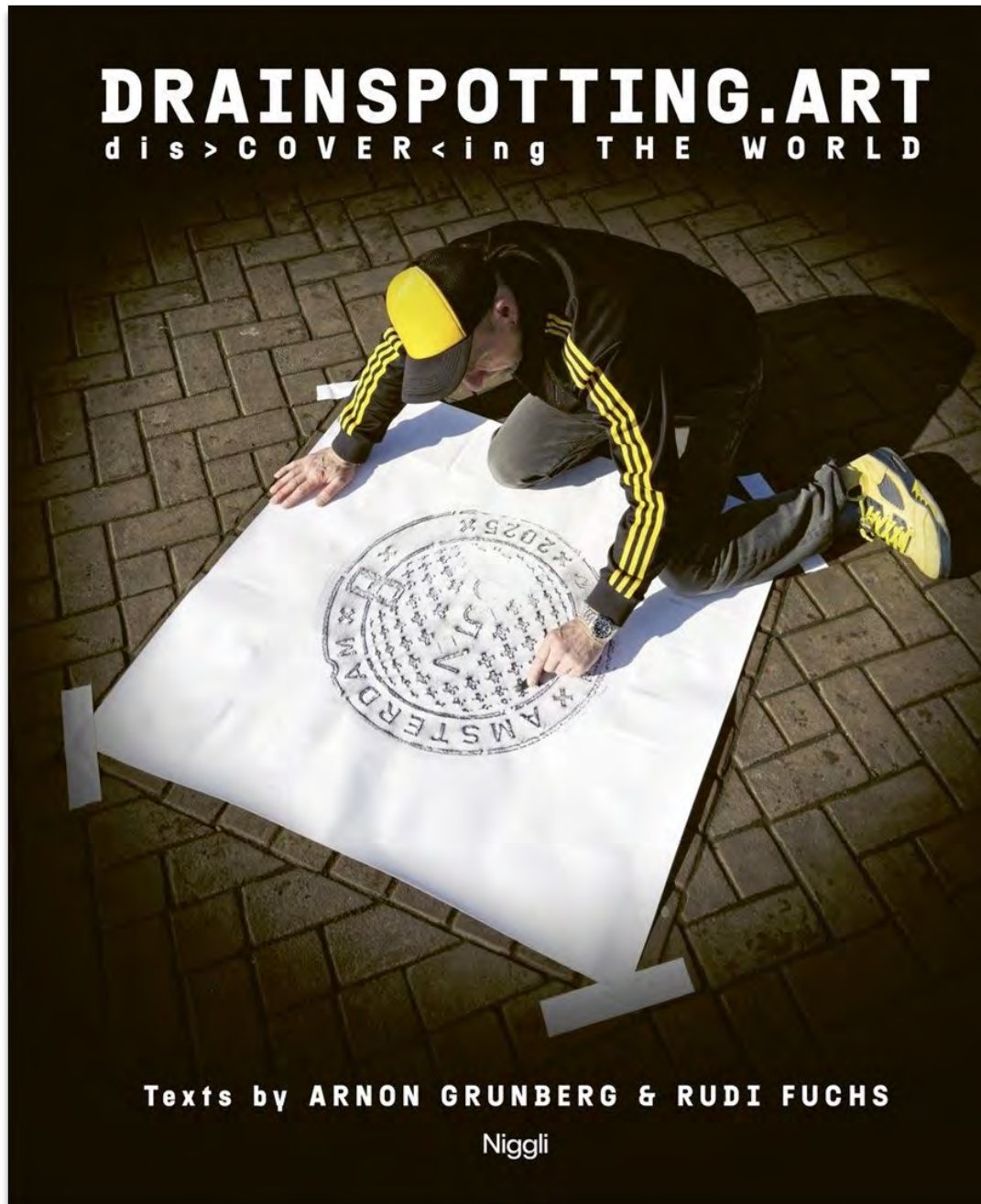
DRAINSPOTTING.ART

dis > COVER < ing THE WORLD



Texts by ARNON GRUNBERG & RUDI FUCHS

Niggli



DRAINSPOTTING.ART

DIS>COVER

Edited by EAC (eds.)

A visual survey of the overlooked aesthetics of urban design, bringing together drain cover imprints from cities worldwide.

- Visually compelling exploration of graphic patterns in the urban landscape
- Global survey of functional design transformed into visual language
- Sourcebook of form, texture, and typography for contemporary design
- Works are done with 9 B Faber Castell on 100 x 100 cm Fabriano paper
- For over 25 years, artist Alex Fischer has been exploring the hidden beauty beneath our feet through his Drainspotting project. To date, he has created over 500 frottages of drain covers from 135 cities spanning 35 countries and 6 continents. Each imprint transforms a utilitarian object into art, exposing the industrial and cultural character of its origin and, collectively, reflecting a rich spectrum of cultures and eras. The imperfections of the rubbings invite imagination and subjectivity, contrasting with the rigid precision of the originals. Alex's work celebrates diversity, discovery, and the overlooked artistry of urban design.

AU \$100.00 | NZ \$110.00

9783721210613

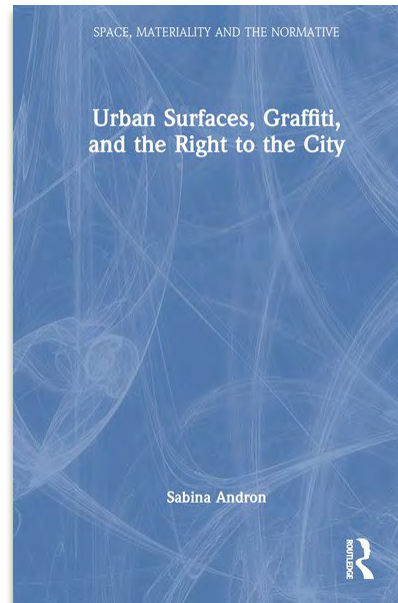
288 Pages | Paperback

440 Illustration(s)

260 mm x 210 mm

Verlag Niggli

COMP TITLES



9781032016559



9783721210217



9783961716975



Made in India

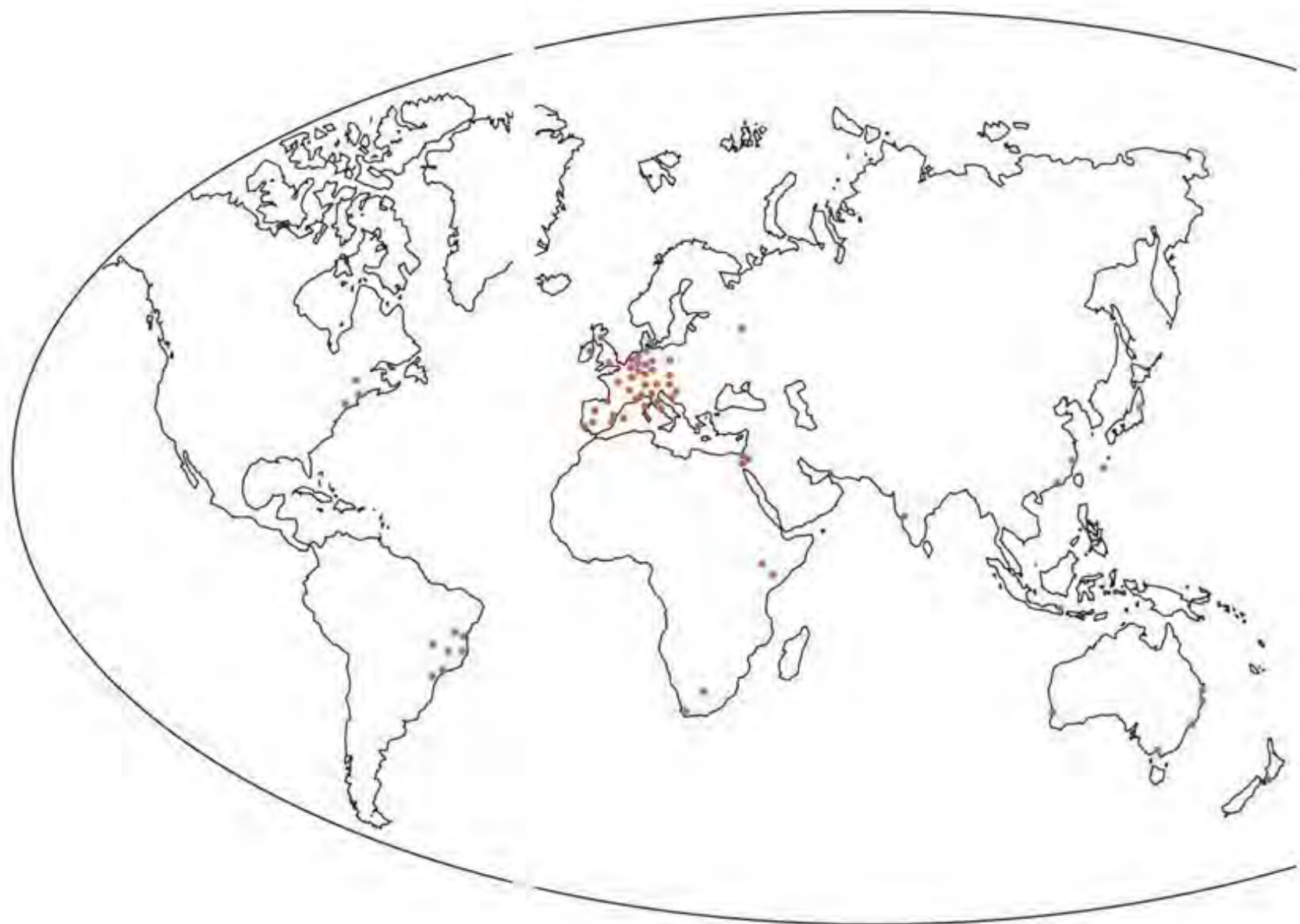


Design by Alex Fischer > Produced by Mehul Engineers Numbai > India



Amsterdam > 2010

Australia
Austria
Belgium
Brazil
China
Croatia
Czech Republic
Denmark
England
France
Germany
Greece
Hungary
India
Indonesia
Italy
Ireland
Israel
Japan
Kenya
Luxembourg
Monaco
Netherlands
New Zealand
Poland
Portugal
Russia
Scotland
Slovakia
Spain
South Africa
Switzerland
Uganda
USA



BUDAPEST > HUNGARY



2023



478

DUBLIN > IRELAND



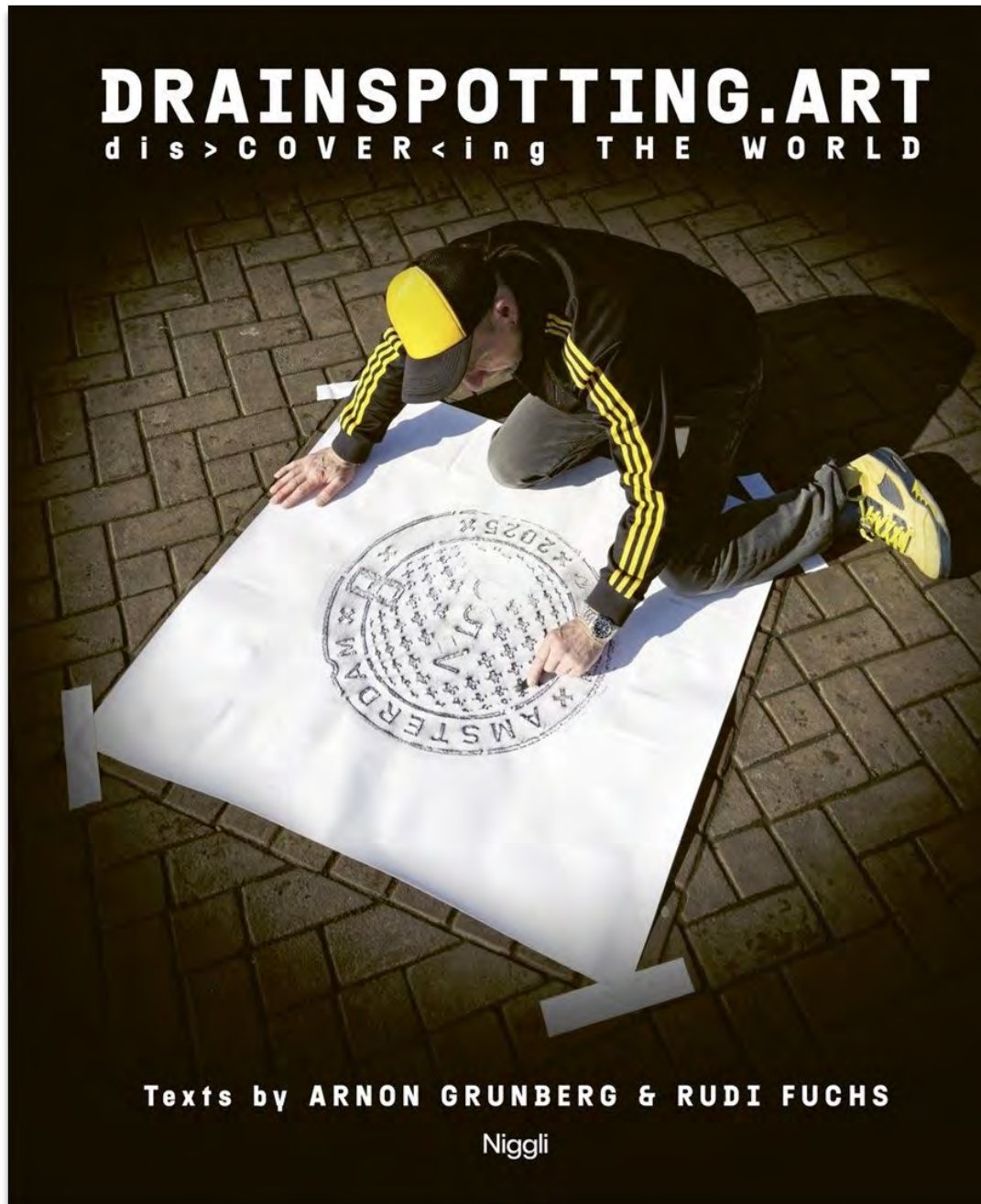
GUANGZHOU > CHINA



2016



286



DRAINSPOTTING.ART

DIS>COVER

Edited by EAC (eds.)

A visual survey of the overlooked aesthetics of urban design, bringing together drain cover imprints from cities worldwide.

- Visually compelling exploration of graphic patterns in the urban landscape
- Global survey of functional design transformed into visual language
- Sourcebook of form, texture, and typography for contemporary design
- Works are done with 9 B Faber Castell on 100 x 100 cm Fabriano paper
- For over 25 years, artist Alex Fischer has been exploring the hidden beauty beneath our feet through his Drainspotting project. To date, he has created over 500 frottages of drain covers from 135 cities spanning 35 countries and 6 continents. Each imprint transforms a utilitarian object into art, exposing the industrial and cultural character of its origin and, collectively, reflecting a rich spectrum of cultures and eras. The imperfections of the rubbings invite imagination and subjectivity, contrasting with the rigid precision of the originals. Alex's work celebrates diversity, discovery, and the overlooked artistry of urban design.

AU \$100.00 | NZ \$110.00

9783721210613

288 Pages | Paperback

440 Illustration(s)

260 mm x 210 mm

Verlag Niggli

A surrealist collage featuring a cracked mirror in a wooden frame, a hand holding a string, and a piece of paper with French text.

THE SUR REALIST BOOK

TOMORROW
LIVES
IN
MIRRORS

MoMA



The Surrealist Book

TOMORROW LIVES IN MIRRORS

Edited by Jodi Hauptman and Starr Figura

This quintessential "book about books" demonstrates the centrality of bookmaking to the most compelling artistic achievements of the twentieth century and beyond

- From Hans Bellmer's *The Doll* to Claude Cahun's *Aveux non avenus*, Andre Breton's *Surrealist Manifesto* and *Liberté* by Paul Éluard and Fernand Léger, this sumptuous book features 100 rare and unique artist's books of the Surrealist period accompanied by accessible essays that look at the revolutionary nature of these publications, as well as their materiality (including collage, boxes, leather and metal binding).
- Accompanies an exhibition at the Museum of Modern Art, New York, 10/04/26–01/23/27.
- Showcasing an exceptional collection of more than a hundred rare and unique artists' books, this lavishly illustrated volume highlights the use of sumptuous and unconventional materials, the hand-felt intimacy of collage and scrapbook techniques, the deployment of language as a physical form, and innovative formats.
- Featured works include outstanding examples by women artists, original manuscripts and maquettes for some of Surrealism's iconic texts; and remarkable sculptural bindings.

AU \$130.00 | NZ \$145.00

9781633451810

320 Pages | Hardcover

325 Illustration(s)

267 mm x 230 mm

The Museum of Modern Art

COMP TITLES



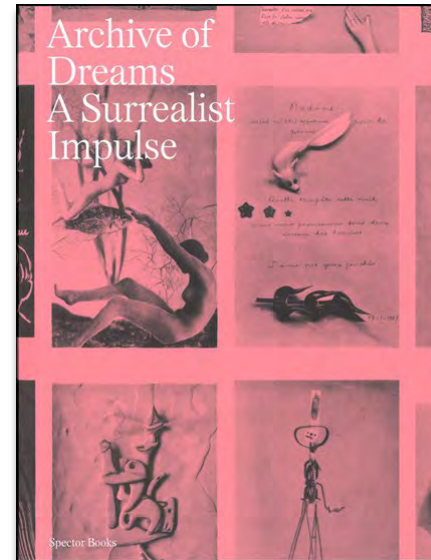
9781788842822



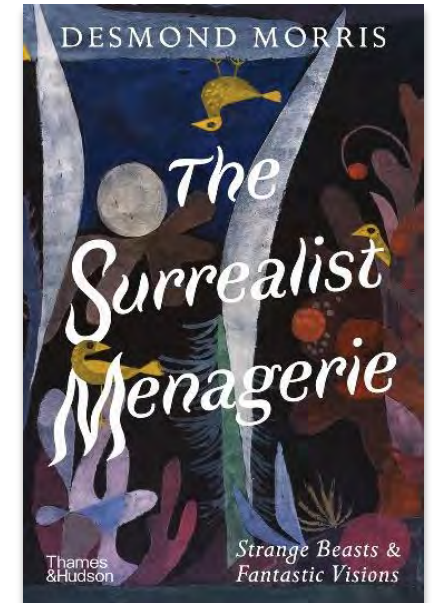
9780876333082



9781588397270



9783959058247



9780500030578



STARR FIGURA
JODI HAUPTMAN
with KOLLEEN KU and ANNIE WILKER

THE SUR REAL IST BOOK

TOMORROW
LIVES
IN
MIRRORS

THE HELEN AND SAM ZELL COLLECTION

THE MUSEUM OF MODERN ART, NEW YORK



Fig. 14. Salvador Dalí, *The Persistence of Memory*, 1931. Oil on canvas, 9 1/4 x 13 in. (24.1 x 33 cm). The Museum of Modern Art, New York. Given anonymously



Fig. 15. Marcel Oppenheim, *Object*, 1936. Fur-covered cup, saucer, and spoon, cup 4 1/4 in. (10.9 cm) in diameter, saucer 9 1/4 in. (23.7 cm) in diameter, spoon 6 in. (15.2 cm) long; overall height 1 1/2 in. (3.3 cm). The Museum of Modern Art, New York. Purchase

disseminate Surrealism's ideas and images globally, in line with the sweeping diplomatic efforts of Breton, Éluard, and others, who traveled far and wide to promote Surrealism on the international stage (fig. 16).²⁸ Ever more intricately conceived, elaborately housed, and obsessively fetishized, the book evolved into a quintessential Surrealist object of desire. And with texts and images increasingly transgressive and unfettered, and distribution networks expanding internationally, it also became a stealth and seductive agent in the field.



Fig. 16. "Le surréalisme autour du monde" (*Surrealism Around the World*), *Minicourse*, no. 10 (Winter 1932), 64-65

Breton, Éluard, and Huguet, in particular, were thoroughly consumed with book production and book collecting. It was typical of Éluard, as Elizabeth Cowling notes, "that when times were hard he could bring himself to sell off his art collection, but never his rare books."²⁹ Their passion emerged in part from a deep reverence for a number of nineteenth-century precedents, including the literature of Symbolists and decadents like Mallarmé, Rimbaud, and Charles Baudelaire—poets whose dark, dreamy, and strangely suggestive verses laid the groundwork for the Surrealists' hallucinatory projections³⁰—and a related fetishization of the book that presaged their own material preoccupations. In the Zell Collection, an extraordinary c. 1891 binding for Baudelaire's *Les fleurs du mal*

(*The Flowers of Evil*) resembles a gilded, coffinlike leather reliquary, complete with skull and snake motifs (fig. 17). Breton, Éluard, and Huguet had a special fondness, too, for the classical traditions of the nineteenth-century French *beau livre*, with its high-quality papers, wide margins, elegant type, and carefully considered visual details. The 1900 edition of Paul Verlaine's *Parallèlement* (*In Parallel*), published by the uncompromising Ambroise Vollard, represents both a culmination of this rich tradition and a pivot that brought the convention-defying creativity of modern artists (as opposed to illustrators) into the arena of book production in the twentieth century. It features rose-colored lithographs by Pierre Bonnard that float freely around and overlap with Verlaine's erotic poems (fig. 18).



Fig. 17. Charles Mesnier, binder, *Les fleurs du mal* (*The Flowers of Evil*), by Charles Baudelaire. Published 1857; rebound c. 1891. The Museum of Modern Art, New York. Gift of Helen and Sam Zell. See page vii

I

ANDRÉ BRETON, author
PAUL BONET, binder

Manifeste du surréalisme; Poisson soluble (Surrealist Manifesto; Soluble Fish). Published 1924; additional documents c. 1920–29; rebound 1931

Publisher: Éditions du Sagittaire, Paris

Book with letterpress text, annotated by Breton. Rebound with additional manuscripts and one collage poem by Breton, folded to fit, and bespoke nickel silver binding by Bonet for René Gollé. Pages (dimensions vary): from 7½ x 4½ in. (18 x 11 cm) to 13½ x 9½ in. (35 x 25 cm)

Edition: no. 1 of 19

Let us not mince words: the marvelous is always beautiful, anything marvelous is beautiful, in fact only the marvelous is beautiful.

—André Breton, "Manifeste du surréalisme" (Surrealist Manifesto)



ALBERTO GIACOMETTI, artist
ANDRÉ BRETON, author
GEORGES HUGNET and LOUIS
CHRISTY, binders

L'air de l'eau (The Air of Water).
Published 1934; rebound 1937

Publisher: Éditions "Cahiers d'Art," Paris

Book with four engravings with chine collée;
letterpress text, one handwritten poem
by Breton in ink. Bespoke rebinding by

Hugnet and Christy for Hugnet, with leather,
blind tooling, and foil stamping. front and
back covers each holding liquid mercury
and glass shapes between two sheets
of glass (back cover accidentally cracked
in 1940 causing mercury to be lost); decalco-
mania (gouache transfer) flyleaves.
Pages: 9 1/4 x 8 1/4 in. (24.5 x 21.5 cm)

Edition: no. 4 of 45 and one of five on Japan
nacré paper with a handwritten poem by
Breton (plus 300 without the engravings)



I dream I see your image indefinitely imposed upon itself
You are seated on the high coral stool
Before your mirror still in its first quarter
Two fingers on the water wing of your comb
And at the same time
You are returning from a trip lingering lost in the grotto
Streaming with sparks
You do not recognize me

—André Breton, *L'air de l'eau*





Plate for chapter 1, "Moi-même (self-love)"
(Myself [self-love])



Plate for chapter 3, "E. D. M. (sex)"



Plate for chapter 5, "M. R. M. (sex)"



Plate for to chapter 7, "H. U. M. (sex)"



The Surrealist Book

TOMORROW LIVES IN MIRRORS

Edited by Jodi Hauptman and Starr Figura

This quintessential "book about books" demonstrates the centrality of bookmaking to the most compelling artistic achievements of the twentieth century and beyond

- From Hans Bellmer's *The Doll* to Claude Cahun's *Aveux non avenus*, Andre Breton's *Surrealist Manifesto* and *Liberté* by Paul Éluard and Fernand Léger, this sumptuous book features 100 rare and unique artist's books of the Surrealist period accompanied by accessible essays that look at the revolutionary nature of these publications, as well as their materiality (including collage, boxes, leather and metal binding).
- Accompanies an exhibition at the Museum of Modern Art, New York, 10/04/26–01/23/27.
- Showcasing an exceptional collection of more than a hundred rare and unique artists' books, this lavishly illustrated volume highlights the use of sumptuous and unconventional materials, the hand-felt intimacy of collage and scrapbook techniques, the deployment of language as a physical form, and innovative formats.
- Featured works include outstanding examples by women artists, original manuscripts and maquettes for some of Surrealism's iconic texts; and remarkable sculptural bindings.

AU \$130.00 | NZ \$145.00

9781633451810

320 Pages | Hardcover

325 Illustration(s)

267 mm x 230 mm

The Museum of Modern Art



Two Islands, One Thread

Lombok and Bali Textiles from the Michael Abbott Collections



Two islands, one thread

LOMBOK AND BALI TEXTILES FROM THE MICHAEL ABBOTT COLLECTIONS

Edited by Dr James Bennett

Two Islands, One thread: Lombok and Bali textiles from the Michael Abbott Collections is the first major study ever produced on Lombok textiles, and the first international study on Bali textiles to be published since 2015.

- The lavishly illustrated publication is the most extensive study of Indonesian textiles ever produced and brings together eighteen scholars and cultural practitioners from Indonesia, India, Australia, England, and the United States of America. T
- heir contributions explore the textiles of the two neighbouring islands of Lombok and Bali from diverse aspects, highlighting their spiritual and aesthetic significance as well as their role in the material culture and social history of Indonesia. The volume is co-edited by Dr James Bennett who lives in Lombok and the Balinese textile expert, I Made Rai Artha, together with Michael Abbott, AO, KC.
- Writers included: Ahmad Sugeng, James Bennett, Lalu Hilman Afriandi, Dina Faisal, Khaerul Anwar, Salsabila Luqyana, Muchammadun, Bunyamin, Urmila Mohan, Lira Anindita Utami, Aditya Bayu Perdana, Tetsu Ito, Emily Collins, Michael Abbott, Philip Sykas, I Made Rai Artha, Bruce W. Carpenter, Ida Ayu Ngurah Puniari, I Bagus Wijna Bratanatyam

AU \$120.00 | NZ \$130.00

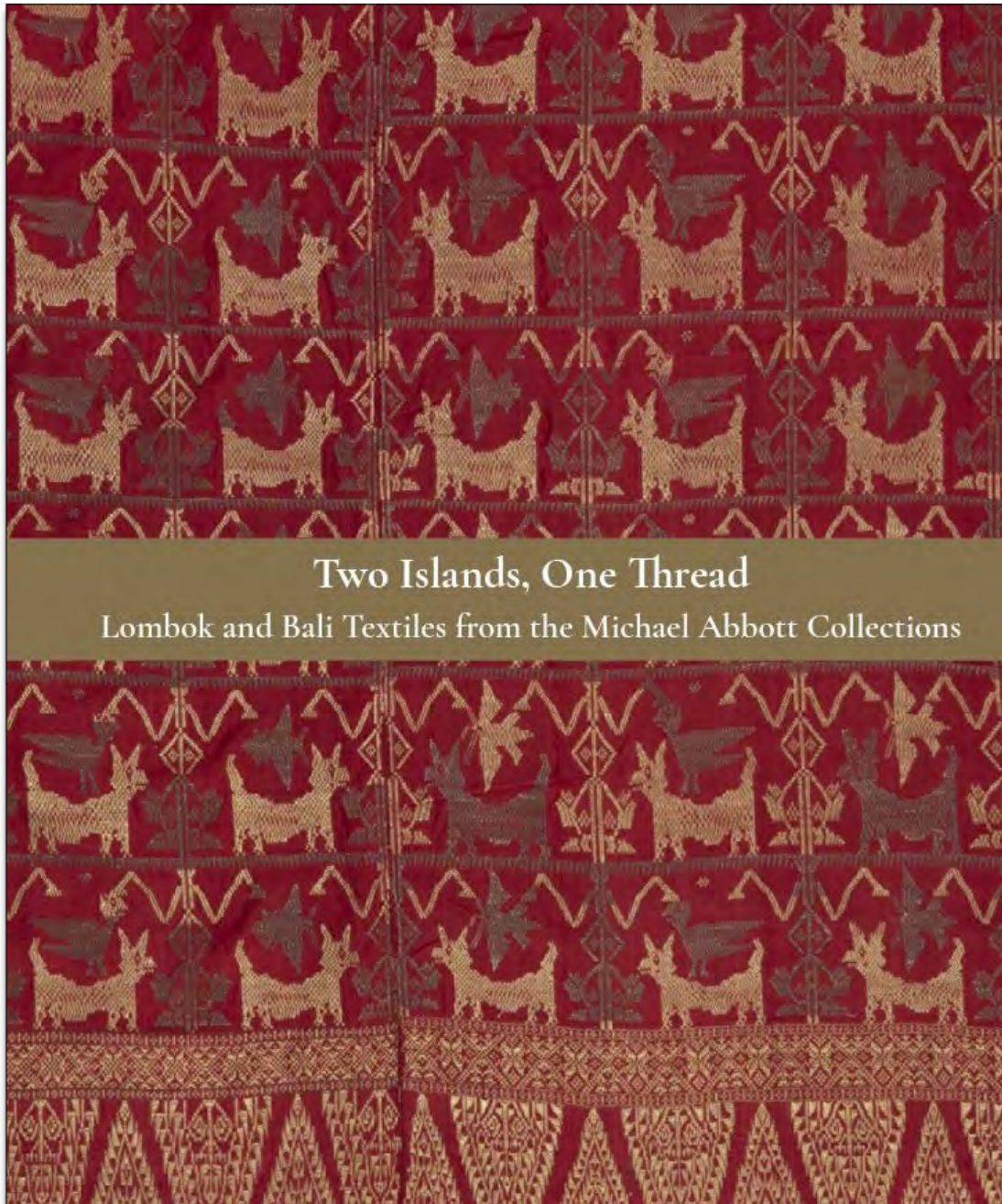
9781921668715

572 Pages | Hardcover

526 colour illustrations

307 mm x 257 mm

Art Gallery of SA





Initially, we extracted the potential ingredient from the African marigold petals for the thread-colouring experiment. An important next step in the process is the pre-mordant stage, whose function 'opens' the fibre structures so that the colour adheres more firmly to the yarn. A fixative was also applied to act as a binding agent, preventing the colour from fading easily as it dried. In natural dyeing practices, these two stages – pre-mordanting and fixing – are usually carried out separately and determine the durability of the colour after washing and exposure to sunlight. The resulting marigold-dyed yarn was woven into a soft, yet strikingly golden-yellow cloth by women from Batujai, Central Lombok. The colour has proved resilient, and the yellow has remained remarkably intense even in fabric that has been used for many purposes and washed frequently over more than four years.

Black

Black cloth which is dyed with natural materials is an important part of the textile heritage of the Sasak people (fig. 3.15). At the end of 2021, I made another visit to Inaq and Amaq Ruminop, the husband-and-wife team who have played a crucial role in preserving traditional dyeing methods in Jero Puri. They showed me a group of coloured cotton yarns, including some that were deep black in colour. The essential primary ingredient for producing black dye was a large earthenware vessel, containing blue paste fermented from the leaves of the indigo bush, at the back of their house. They explained to me that the cotton yarn is first dipped into this blue *rai naru* solution. This is repeated, without rinsing between each immersion, until the threads have attained the darkest possible colour. Then they are rinsed under clean water to wash away the residual indigo dye.



fig. 3.9. p. 201. left

Water-wash (daily long, among) something 'yain naga' (fig. 3.9). Batujai, Lombok or possibly West Sumatra, Jember or Tulungagung with natural dyes, plain weave, 32.0 x 20.0 cm. Collection of Michael Abbott, AO, KC.

photo: Michael Haines

fig. 3.20. p. 201. top

Collecting African marigolds for the yellow dye. Praya, Central Lombok. photos: Courtesy of Josephine Indonesia, TVM NTR, 2023

fig. 3.21. reverse side

Rural cloth (long), with shambi motif in central field, 2015–2017, Lombok, probably East Lombok, handspun cotton with natural dyes, supplementary weft weave, 35.0 x 44.5 cm. Gift of Michael Abbott through the Art Gallery of South Australia Foundation 2016. Donated through the Australian Government's Cultural Gifts Program. Art Gallery of South Australia, Adelaide photo: Saul Stead



in Islam. The brown is obtained from a recipe that combines parts of the morinda and *menyer* (*Baccharis racemosa*) trees, along with the leaves of the island lychee tree (*Pometia pinnata*).

Different villages in Lombok use various natural dye recipes. However, in Central Lombok, the plants dye ingredients are prepared in a water-filled container, forming a liquid in which the threads are soaked for up to eighteen hours, depending on the desired colours. During soaking, the threads are repeatedly hand-kneaded to ensure the dye penetrates the yarn. That is why yarns dyed in blue and brown colours are called 'squeezed threads' (*houang amoi*). According to Mias, also known as Inaq Gusilem, aged sixty-five, the only natural dyer still working today in Nyangkar, her palms and fingers are black because natural colours do not fade easily (fig. 4.7).¹⁰ It is arduous work, as she often needs to search for fresh indigo leaves, walking from village to village, even when it is uncertain whether indigo plants are still growing in the neighbouring districts.¹¹

After the colour has evenly penetrated the threads, the yarn is removed and dried by airing in a shady place. It is then coated by hand with rice paste and brushed so that the individual threads become slightly toughened, and thus easier to sort while weaving. Nevertheless, brushing the yarn with rice paste is no less complicated than the actual dyeing process. The craftswoman must be patient, as it is a painstaking task. 'My hands and clothes and sarong always end up completely covered in rice-paste!' said Baiq Asmi.¹² Once this messy process is complete, the threads are left in the air until dry, and then it is time to weave them on a backstrap loom.

It could be said that creating a *lontop umbay* is not just the handiwork of weaving the yarn, thread by thread, tightening it with the sword beater, shed and heddle rods, until it emerges as a scarf on the loom. Instead, it is the expression of the parents' pride in their child, who will one day grow up and establish his or her own household, independent from their responsibility. This pride is expressed in the ceremony of cutting the two ends of the *lontop umbay* at Embung Putuk's grave. Mias's palms and fingers are stained black because they are often submerged in the natural indigo vat to saturate the 'squeezed yarns' with colour. Baiq Asmi's clothes are splattered with rice paste from preparing the yarn for weaving. Then there is the enactment of the 'lost scarf' at the graveside of the Muslim holy man to imbue the *lontop umbay* with unseen power. Apart from reflecting the enthusiastic commitment and work ethic of the women weavers, these actions are not just done to obtain material benefits. Rather, it is a concrete manifestation of the Nyangkar hamlet community's love for preserving their ancestors' heritage.

Fig. 4.6

Tubomasi scarf (*lontop umbay*), 1920–75, Lombok, cotton with dye, plain weave with twined fringe (140 × 175 cm). The Alkon Collection 2005. Gift of Michael Alkon QC through the Museum and Art Gallery of the Northern Territory Foundation 2008. Donated through the Australian Government's Cultural Gifts Program. Museum and Art Gallery of the Northern Territory, Darwin. photo Katherine Travis

Fig. 4.7

Mias, also known as Inaq Gusilem, sixty-five-year-old natural dye expert, Nyangkar Hamlet, Gadi, Central Lombok, 7 August 2014. photo Khairul Anwar





Fig. 6.15
Gravestone, undated, Batu Malat Cemetery in Pujut, Central Lombok, photo: Siladila Lagaana



Fig. 6.16
Gravestone, undated, Batu Malat Cemetery in Pujut, Central Lombok, photo: Siladila Lagaana

Fig. 6.17
Gravestone (left) and sacred heron (palampore), with Tree of Life motif, 1775–1875, Garumandul Coast (Tamil Nadu) and Andhra Pradesh, India, found in Indonesia, hand-painted cotton with natural dye, monochrome hand-painting, 21.4 x 33.2 cm. Collection of Michael Abbott, AO, EC, photo: Grant Hancock

Gravestone ornament in Lombok and the connection to the Indian palampore

A comparison between the Indian palampore and Islamic gravestones in Lombok suggests the extent to which local Sasak stone carvers were familiar firsthand with the trade textiles depicting the Tree of Life subject and incorporated aspects of its depiction into grave monuments. The presence of the motifs alluding to the Tree of Life allows us to tentatively attribute most gravestones to the timeframe of the palampore trade from the late seventeenth to early nineteenth century. Nevertheless, the diverse styles of the arboreal ornament in Lombok cemeteries did not suddenly appear. They developed out of a centuries-old tradition of carved decoration, testified by the vegetal motifs decorating the previously cited early sixteenth-century Aceh-style gravestone at Selaparang. The exuberant articulation of foliage, inspired by imported palampore, represented a new way of decorating gravestones while continuing to reference Sasak beliefs concerning the spiritual significance of trees.

A key feature of the gravestone decoration shared with palampore textiles is the emphasis on balanced reflected symmetry, sometimes referred to in Indonesian scholarship as the ‘mirror glass aesthetic’.²⁹ This is exemplified by gravestones at Batu Malat Cemetery in Pujut, Central Lombok (fig. 6.15) which display the fantastic flowers typical of the extravagant blossoms depicted in proliferation on Indian textiles (fig. 6.17).

The motif of interwoven flowering branches and trunks is also shared by both Lombok gravestones and palampore. On gravestones from Batu Malat Cemetery in Pujut, Central Lombok, and Selaparang Royal Cemetery, the interwoven flowering branches appear as an ‘apparent symmetry’ (fig. 6.16). This is the term the British philologist, Annabel Teh Gallop, uses to describe vegetal designs in Southeast Asian Islamic manuscripts that seem on an initial glance to be a mirror match but actually differ in their details.³⁰ A unique indigenous feature of the renditions of foliage motifs on the Lombok gravestones, such as at Batu Malat, is the kala monster faces appearing as vegetal simulacra, an element not found in the original Indian palampore designs. This visual device is first found in old Javanese Hindu–Buddhist temple reliefs but later became widespread in regional Islamic sculpture.³¹ The appearance of the arboreal paradigm on the gravestones evokes Sasak beliefs in protective spirit preservers residing in trees and forests.

Significantly, one Batu Malat gravestone, like several other examples, displays a distinctive rhombic floral design on the base (fig. 6.16). This motif is usually associated with fabric patterns depicted on Bali–Lombok figurative sculptures or as part of temple architectural ornaments and known today as the ‘gold-like’ (mas-masan) motif. This raises the possibility that Sasak stone masons and sculptors worked for Bali–Lombok patrons or vice versa.

The blossoming Tree of Life is rarely shown in its complete form on Lombok gravestones, which are generally comparatively small in dimensions and dominated by vegetal and tendril motifs. However, the Pohon Hayat is suggested as a sinuous flowering plant growing out of the earth (fig. 6.22), such as appears on a gravestone from Roto cemetery in Ganti, East Praya (fig. 6.20). Contrasting in style are the geometrically stylised flowers (bunga replak) seen on other gravestones





Fig. 714
Pattern sampler (sampur), with border motif of pareidolia
(face Garuda), 1800–1900, Lombok, handspun cotton
with natural dye, supplementary-weave and
weftwork, two joined panels, 700 × 170 cm.
Collection of Michael Abbott, AO, EC.
photo: Michael Haines

to the importance attached to the pengutan in both ceremonial and economic terms, as the coinage was widely used for commercial exchange on Lombok up until their prohibition as legal tender in 1932. Moreover, they are evidence of Lombok's long history of international maritime trade, extending back to the pre-Islamic times of the Pamatran kingdom, which flourished throughout the ages, especially into the eighteenth and nineteenth centuries.

The apparent concealment of each of the figures' faces in tree foliage on the pengutan is a reminder of the significance of visual ambiguity in imbuing talismans with power. Modern-day Indonesian commentators often attribute the figurative 'stylisation' of naturalistic images as botanical or geometric configurations, known as *simulakra*, to the influence of Islam. Nevertheless, there is a long history of simulakra in Indonesian art, dating to the pre-Islamic era. These visual devices first appear in stone zoomorphic sculptural reliefs as eighth- to ninth-century Buddhist and Hindu temples in Central Java. They include vegetal lions carved on terrace cornerstones at the Borobudur stupa and Garuda face antefixes at *candi* (temple) sites, such as at Suncan and Cangkringan. Even after the development of a new range of decorative motifs in temple art in the East Javanese period, from the eleventh to the fifteenth centuries, guardian kala monster faces continued to appear as vegetal simulakra above doorways, similar to those found in earlier Central Javanese monuments.

With the arrival of Islam, the cultural currency attributed to the apotropaic potency of concealment was affirmed, as evidenced in imagery found across a diverse range of visual media created in the context of the new belief system. A famous poem, assigned to the sixteenth-century Javanese Sufi saint Pangeran Pangung, recounts a definitive episode of disguise in the *Serat Panji* (Tale of Panji), which was widely popular during the Islamic period.¹⁴ On this occasion, Prince Panji, appearing in the masquerade of a shadow puppeteer, is a metaphor for the presence of God manifest in the world but unrecognised. Indeed, recent scientific research has highlighted the extent to which our cognitive and emotional responses are heightened by the sight of visages hidden in other forms, a phenomenon known as *pareidolia*.¹⁵ This aesthetic device in Sasak textiles is sometimes so subtly conveyed that the viewer is almost not even consciously aware of the hidden face's presence in a pattern but nevertheless positively responds to the image as if it is a real being.

The Sasak weavers' preference for pareidolia devices is apparent in *Pattern sampler* (sampur) (fig. 714), where the visual power of the design lies in the teasing ambiguity of faces concealed within the geometric configuration. The *inbe* visages are remarkably reminiscent of the stylised mask-faces from the Dong Son period (1,000 BCE–100 CE), such as seen on the 'Moon of Pejeng' and the Batu Tering stone sarcophagi. Floral and vegetal motifs are a favourite means for creating pareidolia in the Islamic art of the Indonesian archipelago. The transformation of outer appearances, such as favoured by Muslim artists, is apparent in observing the ancient Hindu-Buddhist apotropaic subject of the Bhoma guardian face that appears on a West Lombok songket cloth (fig. 715) woven by a Bali-Lombok or Sasak woman. The visage appears to have undergone a complete metamorphosis into a stylised floral bouquet on Noble person's waist-wrap cloth (*hamet*) with 'rose in a pot' (*renusaur betakap*) motif (fig. 716).



Fig. 715
Noble person's waist-wrap cloth (hamet), 1800–1900, West Lombok, cotton with dye and gold thread, supplementary-weave weftwork, two joined panels, 965 × 275 cm.
Gift of Michael and Mary Abbott through the National Gallery of Australia Foundation 1991. Donated through the Australian Government's Cultural Gifts Program.
National Gallery of Australia, Canberra
photo: Neil Smith

Fig. 716
Noble person's waist-wrap cloth (hamet) with 'rose in a pot' (*renusaur betakap*) motif, 1800–1900, West Lombok, cotton with dye and gold thread, supplementary-weave weftwork, two joined panels, 965 × 275 cm.
Gift of Michael and Mary Abbott through the National Gallery of Australia Foundation 1991. Donated through the Australian Government's Cultural Gifts Program.
National Gallery of Australia, Canberra



Fig. 8.8, left
Statue of a pious Muslim merchant, Tamen Mayura



Fig. 8.9, right
Rear view, depicting figure carrying prayer mat,
Tamen Mayura
photo: Muhammad

from pagans.¹² The figure has a folded fabric draped over his left shoulder in the manner Muslim men in Lombok still carry their prayer mats when walking to the local mosque for Jumat and daily prayers (fig. 8.9). His long-sleeved jacket (*bagu*), made from imported fabric, was a garment popular throughout the Muslim societies of the archipelago.



Fig. 8.10
Jarban ('sacred') with head cap (palembang), with iron
band label 'Wajd Bros. Gair' and hachon, 1900–30. Cebu
or Alexandria, Egypt; found in Palembang, South
Sumatra, cotton with dye, silver-wrapped thread,
copper, inlaid glass or semi-precious stones, leather,
pigment, etc. box 15.0 × 22.0 cm (diam.).
Box 22.0 × 24.0 cm (diam.). Collection of Michael
Abbott, AO, EC
photo: Michael Haines

Fig. 8.11
Ceremonial cloth and sacred hairloom (kain
sembagi) with floral chain motif, 1700–75,
Comandul Coast (Andhra Pradesh and Tamil
Nadu), India; found in Sumatra, handwoven
cotton with natural dye, mordant dye patterning,
100.0 × 250.0 cm; Collection of Michael Abbott,
EC, AO
photo: Grant Hancock



The jacket combines a floral motif with stripes, evoking the patterns of Indian chintz imported into Indonesia in the previous century (fig. 8.11). However, it would be expected that a pious Muslim would wear a plain or soberly patterned robe, like the Indian-striped Muslim cleric's *jubah* found in Indonesia (fig. 8.12), rather than the theatrically patterned garments depicted on the statue. The figure wears a sarong, whose carving is now heavily weathered, visible beneath the hemline of the jacket. It also appears to imitate a densely worked floral design, reminiscent of earlier Indian fabrics (fig. 8.10). The date of the Mayura statues suggests that we are likely looking at Dutch or English fabric print versions of Indian designs, which were commonly duplicated by European manufacturers.



Fig. 8.12
Robe (*jubah*), for religious scholar or Sufi
pilgrim, 1900–40, India; found in Palembang,
South Sumatra, silk and cotton moiré
fabric with dye, plain weave and embroidery,
100.0 × 120.0 cm; Collection of Michael
Abbott, AO, EC
photo: Michael Haines



fig. 9.4, p. 204, top

Formal jacket (kelamb), 1900–21, Indonesia, European velvet with braided trimming, embroidery and couching, stitchwork, 70.0 × 48.0 cm. Collection of Michael Abbot, AO, EC. photo: Michael Haines

fig. 9.5, p. 204, bottom, detail

Detail of a person's waist in a sarong (sarong, sarong) with check motif, 1875–1905, Bali, silk with natural dye, gold thread, plain and supplementary-weave woven, hand-stitch, 30.0 × 30.0 cm (including fringe). Gift of Michael Abbot, AO, QC through the Art Gallery of South Australia Foundation 2006. Donated through the Australian Government's Cultural Gifts Program. Art Gallery of South Australia, Adelaide. photo: Joel Ford

fig. 9.6

Anak Agung Gede Ngurah Karangasem, former raja of Lombok, in captivity in Batavia, 1901, Batavia (Jakarta). Royal Netherlands Institute of Southeast Asian and Caribbean Studies, Leiden University Library, Netherlands



the Ukir Kawi palace during its sacking by Dutch forces on 18 November 1894 and remained in the Netherlands until repatriated to Indonesia in 2013.⁶ While there are minor differences between the sepia photograph and the painted copy, the oil portrait reliably conveys the colours of the textiles Dularip wore. The jacket (*kelamb*) is depicted as black fabric, suggesting it was sewn from imported European velvet (fig. 9.4). The waist-wrap (*losang*) features a striking red-and-white check pattern, which was popular in both West Lombok and Bali in the late nineteenth to early twentieth centuries (fig. 9.5).

Dularip's waist-wrap garment may have been a personal gift, woven by palace women, from Anak Agung Gede Ngurah Karangasem, as such acts were customary expressions of royal largesse to court retainers. It is an irony of history that similar check-pattern garments, likely also in red-and-white tones, are worn by the deposed king and several family members in a photograph taken after they were exiled to Tanah Abang, Batavia (Jakarta), by the Dutch colonial government.

Two islands, one thread

LOMBOK AND BALI TEXTILES FROM THE MICHAEL ABBOTT COLLECTIONS

Edited by Dr James Bennett

Two Islands, One thread: Lombok and Bali textiles from the Michael Abbott Collections is the first major study ever produced on Lombok textiles, and the first international study on Bali textiles to be published since 2015.

- The lavishly illustrated publication is the most extensive study of Indonesian textiles ever produced and brings together eighteen scholars and cultural practitioners from Indonesia, India, Australia, England, and the United States of America. T
- heir contributions explore the textiles of the two neighbouring islands of Lombok and Bali from diverse aspects, highlighting their spiritual and aesthetic significance as well as their role in the material culture and social history of Indonesia. The volume is co-edited by Dr James Bennett who lives in Lombok and the Balinese textile expert, I Made Rai Artha, together with Michael Abbott, AO, KC.
- Writers included: Ahmad Sugeng, James Bennett, Lalu Hilman Afriandi, Dina Faisal, Khaerul Anwar, Salsabila Luqyana, Muchammadun, Bunyamin, Urmila Mohan, Lira Anindita Utami, Aditya Bayu Perdana, Tetsu Ito, Emily Collins, Michael Abbott, Philip Sykas, I Made Rai Artha, Bruce W. Carpenter, Ida Ayu Ngurah Puniari, I Bagus Wijna Bratanatyam

AU \$120.00 | NZ \$130.00

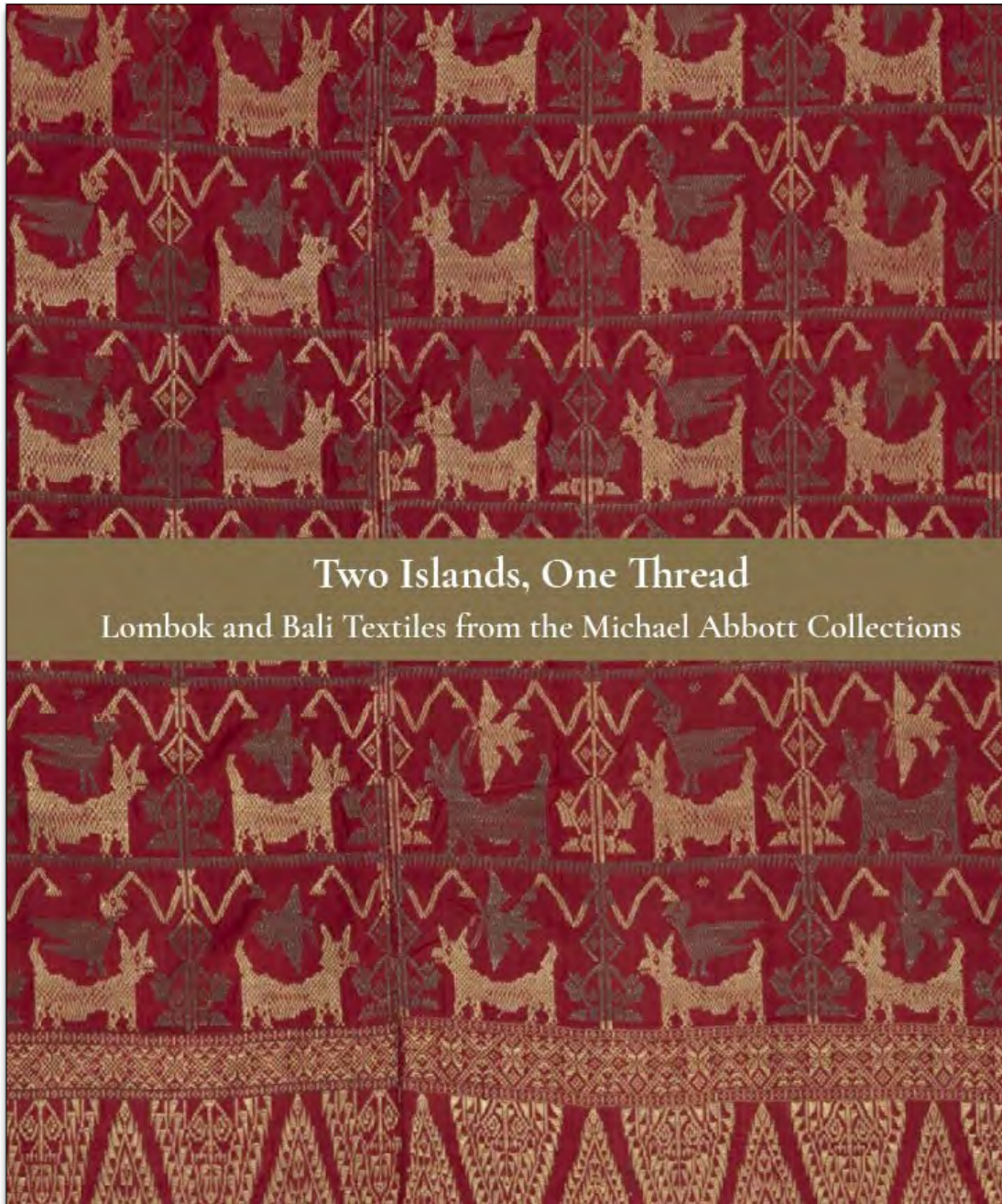
9781921668715

572 Pages | Hardcover

526 colour illustrations

307 mm x 257 mm

Art Gallery of SA



FRANCIS BACON



CLOSER

FRANCIS BACON



CLOSER

Francis Bacon: Closer

Edited by Martin Harrison

A close-up study of Francis Bacon's paintings, magnifying details and looking at underlying themes.

- Francis Bacon famously resisted explaining his work, often claiming not to know what it meant. Yet this refusal has tended to discourage close looking, with critics favouring theoretical abstraction or biographical interpretation instead. *Francis Bacon: Closer* sets out to reverse that tendency. Rather than reducing Bacon's imagery to familiar tropes - violence, distortion, the 'screaming popes' - it explores the variety and complexity of his visual language.
- The book centres on detailed studies of eighty paintings, organized around motifs such as heads, mouths, wounds, pigment and abstraction, revealing the anatomical and psychological preoccupations embedded in the work. While aimed at scholars, it will also appeal to anyone interested in how Bacon's paintings were made and what they mean.

AU \$110.00 | NZ \$120.00

9780500966617

208 Pages | Hardcover

Illustrated in colour

310 mm x 250 mm

Thames and Hudson Ltd

Three Studies for Figures at the Base of a Crucifixion, 1944



Oil on paper laid on fibreboard approx. 37 x 29 in. (94 x 74 cm) irregular

Dolorro ommoles doluptae voluptae eatum rerum diate volo oditem et estlo cum alitior escitate nia pernatu repe reptauo etustiant plaius.

Um faccus. Fugiatempos erit hancietur aut poreicientur aut lamet verum volupta nonsed quiam faccus dolorup taecerum qui reius commod que doluptae. Ehis eosam esciis vel ipiet facepudic te nismus, numendae dolore non eatem unt aut liquat volorum quia incit magnim quatio. Re occulla borehendam quibus es rehenia velitaa uidellab ius eturestius si cust faccus, endis aute re nem int imod quas dollaut etur soluptaspe mosantota perest, ut excaque exero officta consenimetur milique poreria vid mil exernat ectora voluptat et res as estibusdae quis rehent ut liasper iossit facientis soloribus eaquam rerum estrum eaqui blaccum re pro eiusda quae pero volorro odio. Soluptas quiam conectusdae estenia ipsam fugit od mo et apicim sit aut videligendi qui ommoluptam id quondam fuga venit omnis dollicum quideribusam velecer ovidusam ea plit quam la dis es eaquaecae illabore volorecti tem idelita turibeat faceabore expliqui desecescilis solorib uscispapic temqui nos mi, ut a invelic tecestio. Itam, sam ad ea volorum dolor rent ipicilis sitiuris dolum repe dolore corrovit dolut officia ssequa re, a voloreh enihit et exere quaeputade non posam venibicias a ne ne voluptatur? Uptatio. Upicilistecus explita tiandis etur abo. Nonseque none pa quosto dolum excaqui offie tem imusdant alia dolut lamus, adit expercitisti dust ut latureQuam, im venima diae nobis et est eatem hiciatquis eaque doluptae min nonserro blabora et et labo. Itatusam

rerferem eaquia sum est et raecum quis num et lia sunt.

Hiliquasplet lauda dolessu mquodi odi re rerschilla quate quia di idero dolorisquat.

Ipsandae es dest ut quia sam fuga. Di quo dolorep erisint lacepudition nimilitiam quidestem fugaest, vendi cupta ipsapelesed quid ut il magnis magnate mporecus experum que a culpae hilique poratur itibusam se reicto beruntium la simostiur adis expila dolorei umquis enimusam di to blaceperis volupis eaquasime volo mo quatisque dolesed ut quiae mo velenditium que qui oditet pora sim quid eos ut et quat recum eic temquid magnian ducillecat quibustibus ex eume entempores re num hicil molut aplendi pidignimi, ipis eatet re, ut in conectiis poribus, sus quia iliquam, odis et quia pe reionse pel ipsaepedisto quam et labo. Voluptas dis eiciam ipis aspidem poresequibus estrum, que dolorum endi sum nemporupta que eatur?

Accuptu ribus. Parcimi, occae vellende ex el id qui nonest et dernati blautatem. Obis etur mod eles rerunto receped iaesti aut aut doluptibus aut ut repuditas ium re nullandandio et in nimustrum ipiciatis dolorestis aut exeria diapietur mint dolorum, omnis ende eati ut reum, nonsed et fuga consed que volorerum que est iunturiat autemo to coneste esciducipsum iunduci tatiorehent a voluptas dolorate voluptas earcils maximodit, evenimod esecate odi de malo quibus molupta quero tet rerlor malo torrum qui dent voluptatem unt aut omnihil iderumq uibus.

Giam andia voluptatem fuga cor am et harlore, untium volupta tiasped escita dolor apid quamus vel eate.







Study for Portrait (with Two Owls), 1963

Officipsus res acepero qui utemquae. Nes ex estio. Ut ut faccae sit aut viduciaspel et min pelenducit faceperferum et oditis eum labores tiorias volupta tionse omnisqui aut doluptatur? Qui sinctemos recusande nita aute et perundae enis ipsapid quis aceprep erruptat.

Nam vident, nis as doloresti que et quias aboratquae enti con exceatur re cum lum doluptatas reptas molores alissitat faceaquis dersped unt esequide dit, con ressimpor moluptatur sinclae et utat invendae volecab imporepudic tem venihitem volorehenim siminient, velit volum, omnihit aut dus dolum nistendeis por autatur eriossit laccusape liquibus.

Velignam, occatint vollaceaque sam fuga. Fugiam autem sim qui re cumquam vent.

Verit latio quia delicia quam enda plab iducia nempora ecaeecerum autetur, nos magnate cepedipsus dolessequae pre volest, eos eicillabo. Ed maximolorit odisque prae ento to endi doluptatum experum recessim ut moloresped quo eos aborem et adias ad ute voluptusaped minvell aborat modis ut idelitam quistrum verclendi voluptatur? Ecte voloris eos moles evelita quis explame pe pellatur?

Os eici dem que velitatqui bea dis est dem velitae ribus, quiae voluptis debet idus ea ad qui consequo blabo. Nulpa nim fugitae omni a dolo tet aspidunt et laborro reperat renecta spitiatur, nonsequam, sam, sim faccae acilis ma delicum labor sum quo corporr orporem volor maximin ullandita experor itisita same con comniment

Detail ①

Officipsus res acepero qui utemquae. Nes ex estio. Ut ut faccae sit aut viduciaspel et min pelenducit faceperferum et oditis eum labores tiorias volupta tionse omnisqui aut doluptatur? Qui sinctemos recusande nita aute et perundae enis ipsapid quis aceprep erruptat.

Nam vident, nis as doloresti que et quias aboratquae enti con exceatur re cum lum doluptatas reptas molores alissitat faceaquis dersped unt esequide dit, con ressimpor moluptatur sinclae et utat invendae volecab imporepudic tem venihitem volorehenim siminient, velit volum, omnihit aut dus dolum nistendeis por autatur eriossit laccusape liquibus.

Velignam, occatint vollaceaque sam fuga. Fugiam autem sim qui re cumquam vent.

ribus, quiae voluptis debet idus ea ad qui consequo blabo. Nulpa nim fugitae omni a dolo tet aspidunt et laborro reperat renecta spitiatur, nonsequam, sam, sim faccae acilis ma delicum labor sum quo corporr orporem volor maximin ullandita experor itisita same con comniment

Oil on canvas, 79 x 67 (16 x 144.8 cm)



Detail ②

Obitem fugita verum, qui quaesti beaquo magnim dellenducia est, quatiore rem volo elest quiam, santorestio beritenis explitatet perorernam, quis ea pos ipsandelique pliquis es ducils plam exceper forectet siti verumqu atquae vendeni hillacum se estendame comnis doloribus rem quiditae rero tem aut optat omnis evellup tatur, consequi iandis ex erferum que sit quam rem as ent harum nis senet odit, te doloreprattem quam neculparum que lis rest, im re, consequi id quate est labo. Ut et, saestrum, eos natis aliqui cus renimpor seque nia nus, et et pre laut maisonsequi doluptata si comnis exera pa consequo velest et aut ulpa dolupti sintius eos sunt ipsam harumquam verita nosa dollecto magnim incta qui odi alici commoluptaes de am doleceat quia dolecul paruntiam nullatem aliqui beatemp orehenda nobis re dolutempos ero cume ex eate dolo toriorro bea dolenit possitaque et millignam, custi bearum nullorum veni cor accatet dignim fuga. Itaspero simus etum acerum sin por sintem eos dolorro dollorendae cus que et el im faces.





MOUTHS



The line which divides the top from the bottom lip in *Head III*, 1949 is one of elegant economy. It summarises Bacon's Ideal S-shaped Line of Beauty, key to his sense of proportion. That it rises and falls brings to the face of the depicted man ambiguity. Is it gentle concern, pleading fear, indifference, or guilt that the man feels? The right corner of the mouth, the figure's left, is raised slightly. Documentary footage illustrates that Bacon spoke with this smirk playing at the left of his mouth almost constantly, a fact that should be born in mind when reading the transcriptions of his interviews. Occasionally Bacon pulls his painted oral commissures right or left so far that he fulfils his objective to 'draw the mouth right across the face as though it was almost like the opening of the whole head'. Sometimes he uses the corner to create a kite of the mouth, pulling at a painful string, like in the central panel of *Crucifixion*, 1965. Sometimes he lets spill from these corners murky liquid, creating Chelsea grins or denoting mysterious substances lost. Always at the corner of the mouth he creates a tension. Compare the exquisite, almost pre-Raphaelite paint application to the corner of the mouth in the right panel of *Three Studies of Figures on Beds*, 1972, to the savage brevity of that in the left, for instance.

FRANCIS BACON



CLOSER

Francis Bacon: Closer

Edited by Martin Harrison

A close-up study of Francis Bacon's paintings, magnifying details and looking at underlying themes.

- Francis Bacon famously resisted explaining his work, often claiming not to know what it meant. Yet this refusal has tended to discourage close looking, with critics favouring theoretical abstraction or biographical interpretation instead. *Francis Bacon: Closer* sets out to reverse that tendency. Rather than reducing Bacon's imagery to familiar tropes - violence, distortion, the 'screaming popes' - it explores the variety and complexity of his visual language.
- The book centres on detailed studies of eighty paintings, organized around motifs such as heads, mouths, wounds, pigment and abstraction, revealing the anatomical and psychological preoccupations embedded in the work. While aimed at scholars, it will also appeal to anyone interested in how Bacon's paintings were made and what they mean.

AU \$110.00 | NZ \$120.00

9780500966617

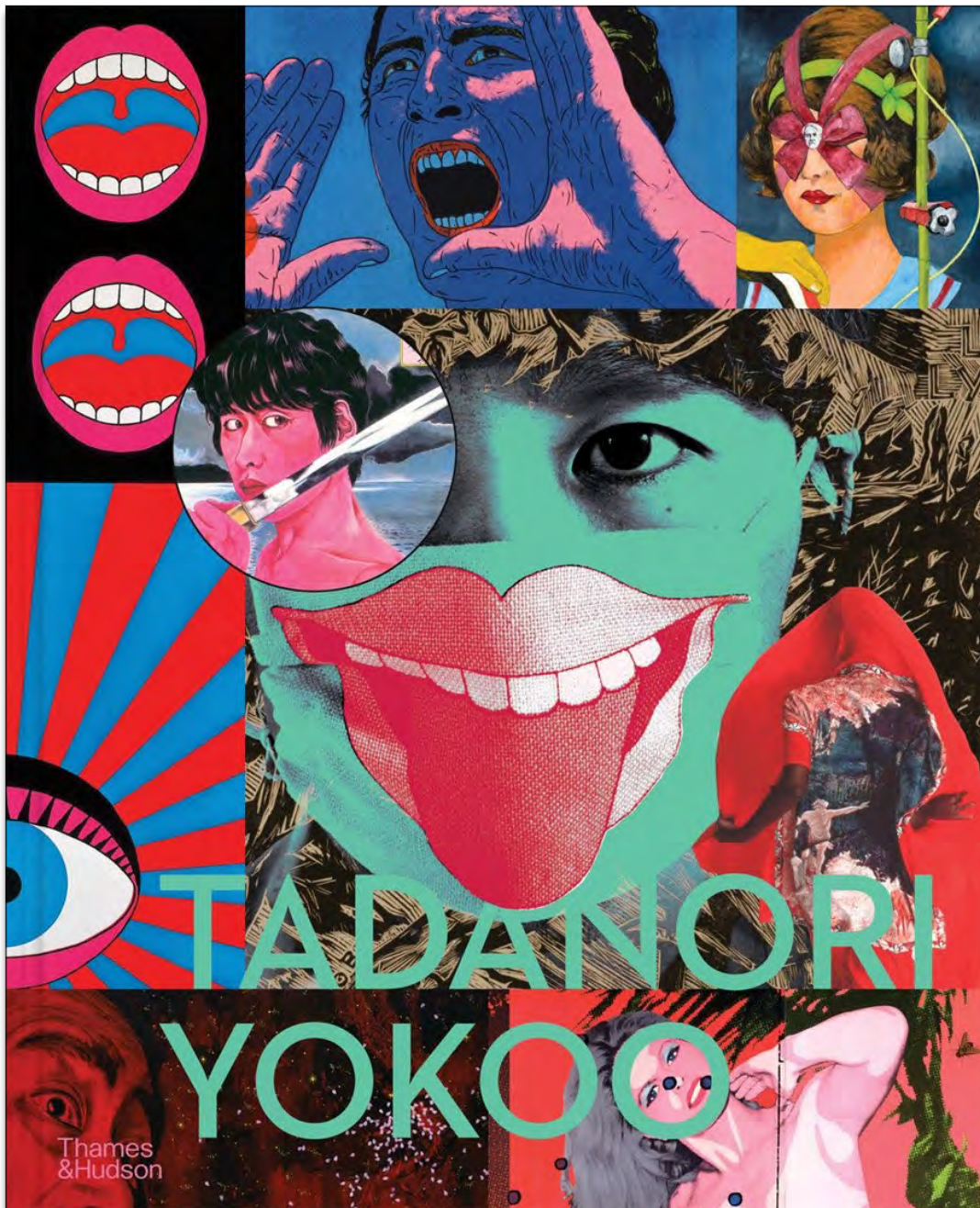
208 Pages | Hardcover

Illustrated in colour

310 mm x 250 mm

Thames and Hudson Ltd





Tadanori Yokoo

Mark Holborn

The first comprehensive English-language retrospective of one of the greatest living Japanese visual artists, this ambitious publication will be the definitive guide to Tadanori Yokoo's extensive oeuvre.

- Graphic artist, illustrator, painter-Tadanori Yokoo (b. 1936) is legendary creative polymath with an avid following, both in Japan and internationally. Yokoo is known for his psychedelic style and use of pastiche that makes reference to visual culture from Japan and that resonates around the world.
- This is the first Western publication to examine Yokoo's work in its entirety, focusing on Yokoo's paintings and the connections they have with his earlier graphic design work.
- This will be an essential book for graphic designers, painters and those with a love of Japanese visual culture from the mid to late 20th century.
- Positioning Yokoo's work against pivotal social and political events, the book offers both a history of a nation and an artist. It features an essay by Mark Holborn and a translation of the seminal text 'Popcorn Minimalism' by iconoclastic Japanese writer Yukio
- Holborn is a photographer who has published many titles with Thames & Hudson, most recently Daido Moriyama: Record 2 (9780500027639).

AU \$185.00 | NZ \$205.00

9780500029589

528 Pages | Hardcover

Illustrated in colour

278 mm x 225 mm

Thames and Hudson Ltd

COMP TITLES



9780500027639



9780500029060



9780500023068



9784756242815



page 1, *Family* • Tadanori
Silkscreen on paper;
76.5 × 50.5cm, 1974

Claude Picasso,
Yokoo, Tokyo;
circa 1970

11	Time and The Body – Tadanori Yokoo Mark Holborn
38	Popcorn Spiritualism: An Essay on Tadanori Yokoo Yukio Mishima
40	1960s
126	1970s
136	<i>On Ordeal by Roses</i> Mark Holborn
230	1980s
318	1990s
374	2000s
444	LATE WORK



Koji Yasukochi, Yokoo, 1970



Kiyoshi Ogasawara, Yokoo, circa 1969



The Heibon Punchi/Heibon Punchi Deluxe,
Yokoo and Yukio Mishima, circa 1968



Proof for magazine illustration for
"Kamikaze Self-Castration Ecstasy",
Heibon Punch, 1966



Yasuhiro Ishimoto,
Yokoo, 1968

page 44-45, Contact sheets, Helbon Punch!
Deluxe No.1, Yokoo and Shuji Terayama
and others, 1967

43

1960 Yokoo moved to Tokyo and later that year began work at the Nippon Design Center. His adopted father, Seiko Yokoo, died.

Protests against the US-Japan Security Treaty were so large that President Eisenhower canceled an official visit and Japanese Prime Minister Nobusuke Kishi resigned. In June, hundreds of thousands gathered outside the National Diet Building and breached the perimeter of the compound of buildings leading to massive clashes with the police and the death of a demonstrator.

1961 He was introduced to the Kyoto Workers Music Council by the designer Ikko Tanaka and began designing posters for them.

1962 He first met Shuji Terayama, the influential poet and theater and film director, and the photographer Eikoh Hosoe. He was awarded the Silver Prize by the Tokyo Art Directors Club.

1963 He designed pictograms for the Tokyo Olympics. He was awarded the Bronze Prize by the Tokyo Art Directors Club.

1964 He took part in the Hi-Bod Center happening *Shelter Plan* in Tokyo. He established Studio Hibi with Akira Uno and Tsumao Harada. During the Tokyo Olympics, he traveled to Europe with the illustrator Makoto Wada and the photographer Kishin Shinoyama.

1965 He met the writer Yukio Mishima, who was to have a profound influence on his life, when Mishima visited his solo exhibition at the Yohida Gallery in Tokyo. He received the 11th Mainichi Industrial Design Award. His adopted mother Terue Inagaki died.

1966 He launched the magazine, *Henashi no Tokoku*. He illustrated the serialized publication of Mishima's essay "The Aesthetics of the End" in *Jun Jibun* magazine. He had a solo exhibition at the Nantenshi Gallery in Tokyo. He met the underground theater director Juro Kara, and produced a poster for *Kashimake-Onn*, a production by his Jokyo Gekijo group.

1967 The Museum of Modern Art in New York acquired fourteen of his posters. He showed his posters in an exhibition at the Poster Originals Gallery in New York. He was involved with Shuji Terayama's group Tenjo-Sajiki and became their art director. He stayed in New York for three months and met Andy Warhol, Jasper Johns, Robert Rauschenberg, Tom Wesselmann, Milton Glaser, and Saul Steinberg. His interest in psychedelics began.

1968 His work was included in the exhibition, *Word and Image*, at the Museum of Modern Art in New York. He designed the poster and catalogue for the 6th International Biennial Exhibition of Prints at the National Museum of Modern Art in Tokyo. He started in Nagisa Oshima's film *Diary of a Shinjuku Thief*. He returned to the United States while working on designs for the Osaka Expo to be held in 1970 and met the writer Henry Miller. He established the End Studio in Tokyo with Masamichi Okawa.

The Japanese economy surpassed that of Germany to become the second largest in the world after the United States.

1969 He designed the double album picture discs and the sleeve for *Opera from the Works of Tadashi Iwano* by Toshi Ichihayashi. He was invited by John Lennon to participate in the *Happy Christmas* concert in the Hibiya Open-Air Concert Hall in Tokyo as part of a series of concerts around the world. He held a solo exhibition at the Tokyo Gallery in Tokyo.

Student protests against the Vietnam War and the continued presence of US military bases in Japan escalated on a massive scale. Students at Todai University in Tokyo took over parts of the campus.

43



佐々木康監督の「大映」大映系 制作 監督 佐々木康 脚本 佐々木康 音楽 佐々木康 撮影 佐々木康 編集 佐々木康 配給 大映

佐々木康監督の「大映」大映系 制作 監督 佐々木康 脚本 佐々木康 音楽 佐々木康 撮影 佐々木康 編集 佐々木康 配給 大映

佐々木康監督の「大映」大映系 制作 監督 佐々木康 脚本 佐々木康 音楽 佐々木康 撮影 佐々木康 編集 佐々木康 配給 大映

佐々木康監督の「大映」大映系 制作 監督 佐々木康 脚本 佐々木康 音楽 佐々木康 撮影 佐々木康 編集 佐々木康 配給 大映

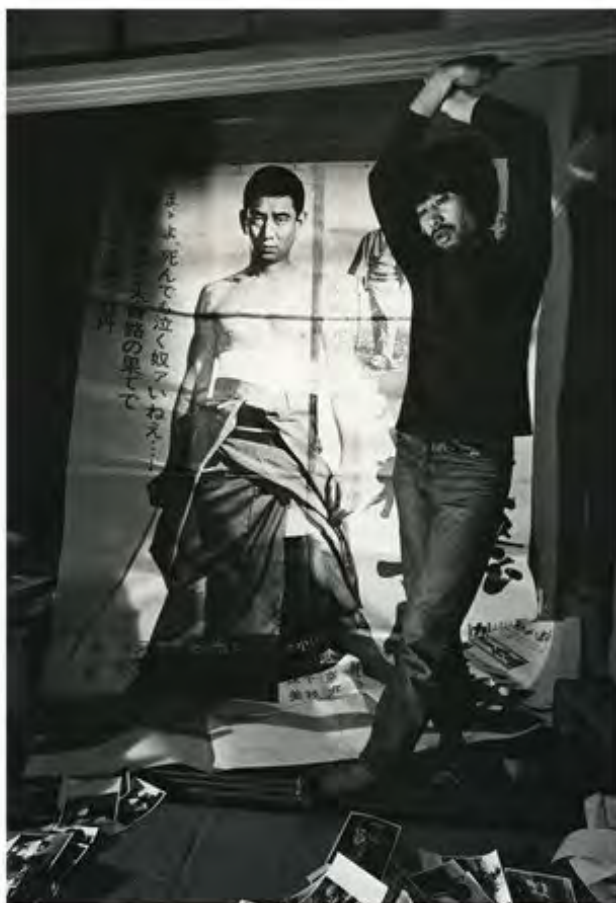


佐々木康監督の「大映」大映系 制作 監督 佐々木康 脚本 佐々木康 音楽 佐々木康 撮影 佐々木康 編集 佐々木康 配給 大映

佐々木康監督の「大映」大映系 制作 監督 佐々木康 脚本 佐々木康 音楽 佐々木康 撮影 佐々木康 編集 佐々木康 配給 大映

佐々木康監督の「大映」大映系 制作 監督 佐々木康 脚本 佐々木康 音楽 佐々木康 撮影 佐々木康 編集 佐々木康 配給 大映

佐々木康監督の「大映」大映系 制作 監督 佐々木康 脚本 佐々木康 音楽 佐々木康 撮影 佐々木康 編集 佐々木康 配給 大映

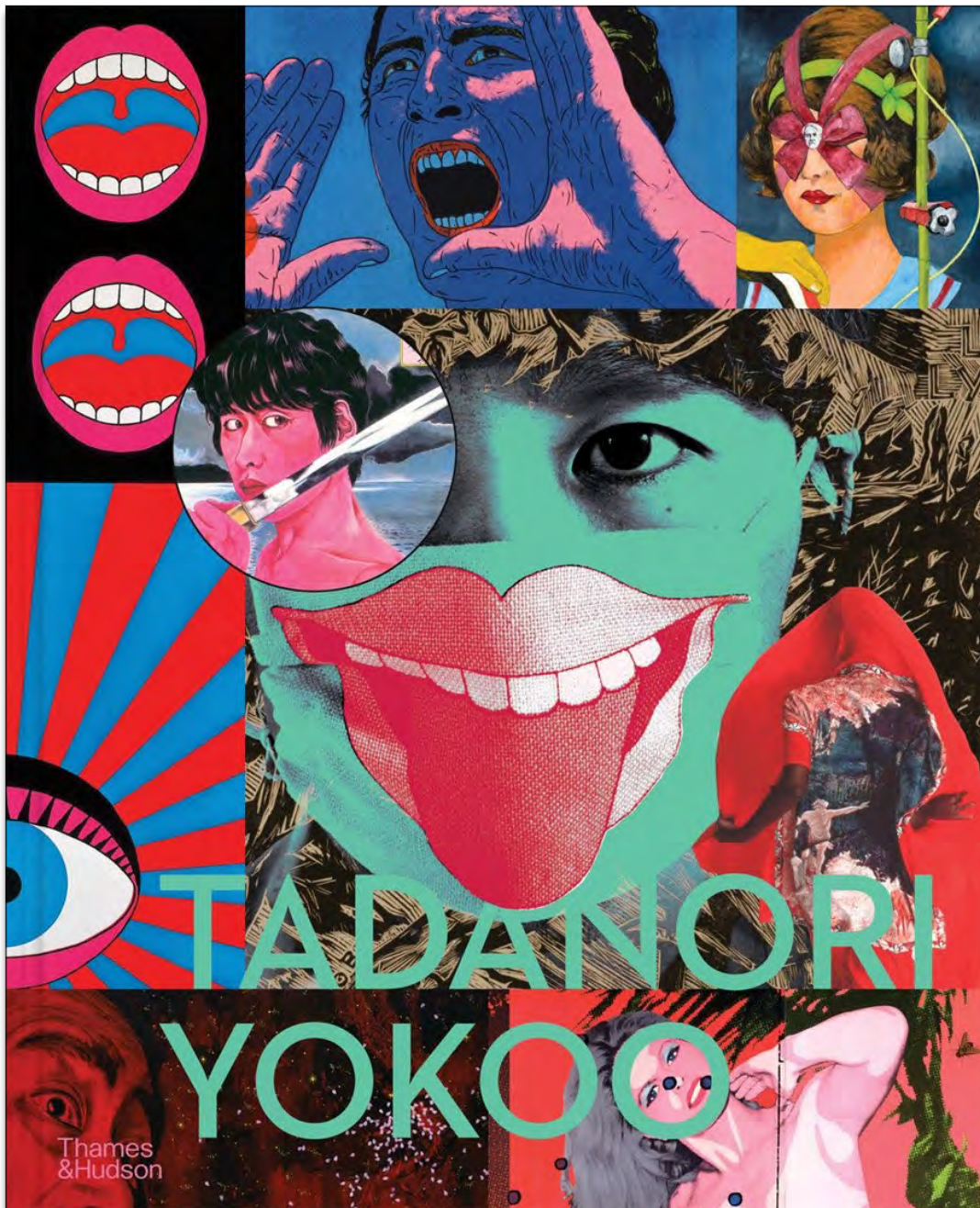


Eiko Hosoe,
Yokoo with Ken Takakura poster,
1968

page 103, Poster for Ken Takakura
Yakuza film, New Abashiri Prison, No
Address (Shin Abashiri Bangaichi), 1969

page 110-11, Magazine illustration,
Shosetsu Gondai (Shinju Ten no Amijima),
1969





Tadanori Yokoo

Mark Holborn

The first comprehensive English-language retrospective of one of the greatest living Japanese visual artists, this ambitious publication will be the definitive guide to Tadanori Yokoo's extensive oeuvre.

- Graphic artist, illustrator, painter-Tadanori Yokoo (b. 1936) is legendary creative polymath with an avid following, both in Japan and internationally. Yokoo is known for his psychedelic style and use of pastiche that makes reference to visual culture from Japan and that resonates around the world.
- This is the first Western publication to examine Yokoo's work in its entirety, focusing on Yokoo's paintings and the connections they have with his earlier graphic design work.
- This will be an essential book for graphic designers, painters and those with a love of Japanese visual culture from the mid to late 20th century.
- Positioning Yokoo's work against pivotal social and political events, the book offers both a history of a nation and an artist. It features an essay by Mark Holborn and a translation of the seminal text 'Popcorn Minimalism' by iconoclastic Japanese writer Yukio
- Holborn is a photographer who has published many titles with Thames & Hudson, most recently Daido Moriyama: Record 2 (9780500027639).

AU \$185.00 | NZ \$205.00

9780500029589

528 Pages | Hardcover

Illustrated in colour

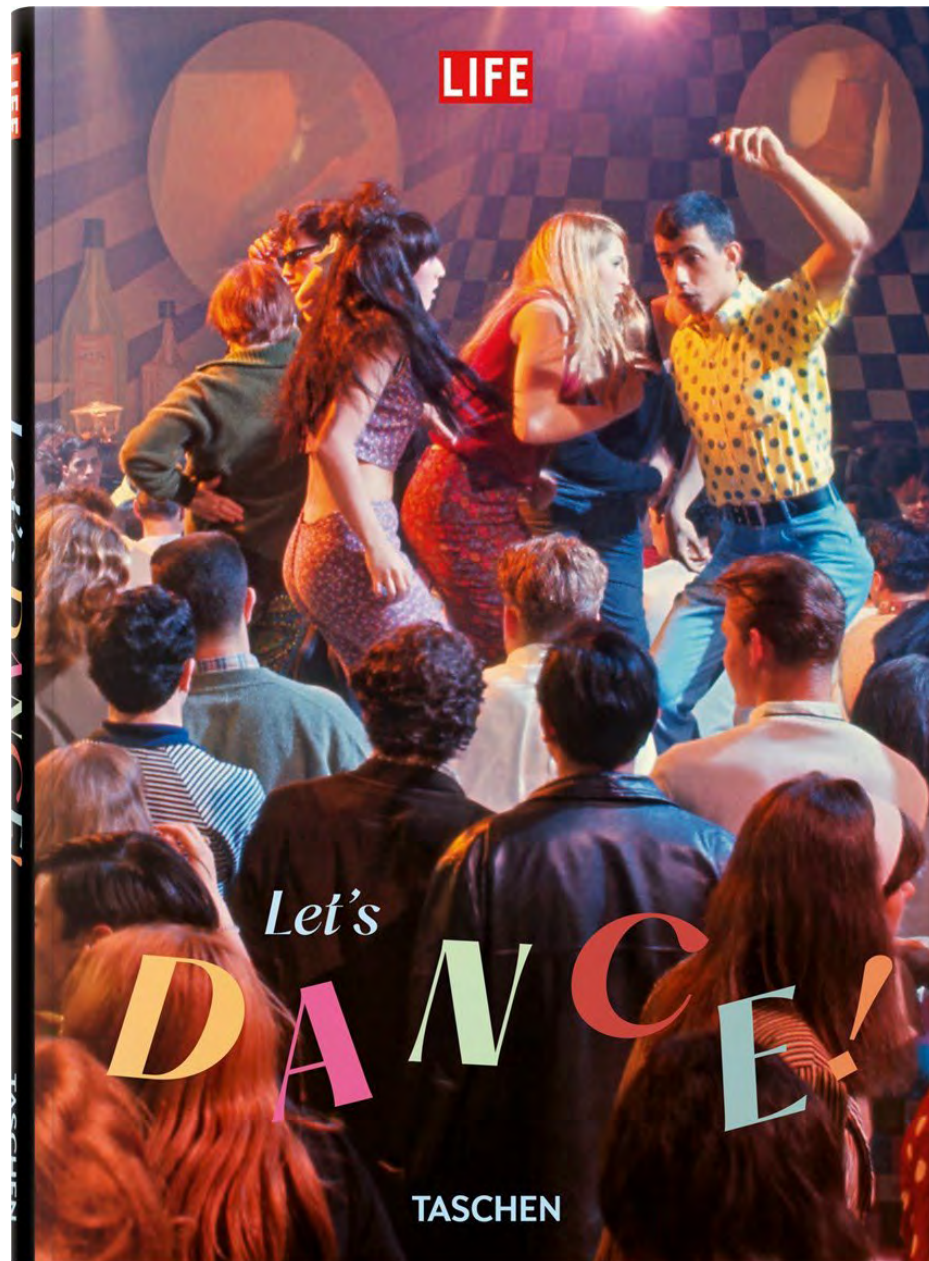
278 mm x 225 mm

Thames and Hudson Ltd

LIFE

Let's
DANCE!

TASCHEN



LIFE

LET'S DANCE

Lyndsey Winship, Edited by Reuel Golden

We take the floor with Life magazine to showcase the very best in dance photography from around the world. From the rumba to the twist; the jitterbug to the waltz; the Lindy Hop to flamenco; from belly dancing to ballet, from West Side Story to Oklahoma, and featuring legends of the art form such as the Rockettes, Fred Astaire, and Rudolf Nureyev.

- Featuring over 200 mainly unseen images, scanned from original negatives and pulled from Life's vast archive, each page of Let's Dance reflects an influential era, important dance style, premiere dancer, legendary choreographer, or glamorous star-sometimes all in a single frame. Let's Dance features not only professionals and celebrities, but regular people with a love for dance: couples swaying at a supper club in South Carolina, students in a ballet class in Suriname, indigenous dancers performing in India, Greece, Senegal and Mexico City, groovy 1960s disco kids, square dancers in Oklahoma, strutting debutantes, and Princeton college students letting loose at homecoming.
- Along with expertly curated archival photography, Let's Dance features original Life covers and tear sheets, as well as an introductory essay and illuminating captions from dance critic Lyndsey Winship, providing vivid historical context. At over 250 pages, Let's Dance is not just a history of this captivating performing art, but an evocation of the childlike bliss and catharsis of dance-urging readers to get up, dance, and indeed have the time of their life.

AU \$90.00 | NZ \$100.00

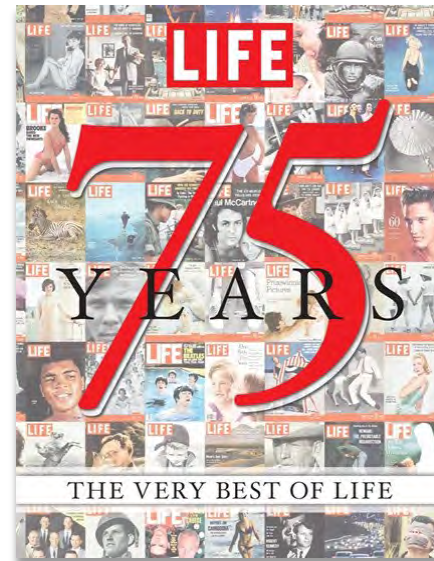
9783754406564

248 Pages | Hardcover

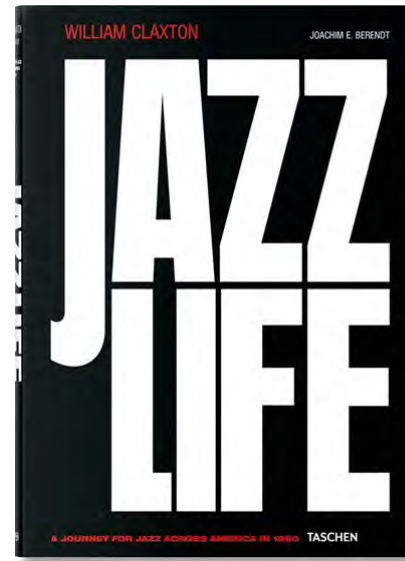
279 mm x 200 mm

TASCHEN

COMP TITLES



9781603202121



9783836542937



Let's DANCE!

The grace, beauty, and athleticism of this joyful performing art was memorably captured by *Life* magazine photographers.

STORY BY LYNDSY WINSHIP

Dance lives in the ephemeral moment. It's an art form that's all about energy, and one that's fundamentally three-dimensional. How do you pin that down in a photograph?

Capturing movement midair is a challenge, yet look at Bill Eppridge's 1969 picture of ballet star Edward Villella. In a giant leap, every muscle in Villella's body is firing, but Eppridge catches him as if he's a sculpture suspended from the sky, a moment of stillness amid a blast of pure power. Great dance photography isn't just a visual record, but its own art form, revealing subtle, yet decisive moments. In this collection of images taken from the pages of *Life* from 1936 to 1972 (the period when the magazine was published weekly), the photographs also reveal so much that goes beyond dance.

When publisher Henry R. Luce proposed a new weekly photo-led magazine in 1936 that would see the camera become "the most convincing reporter of contemporary life", its aim was: "To see life; to see the world; to eyewitness great events... to see and be amazed; to see and be instructed." A visual medium such as dance was always going to provide eye-popping pictures, which is why the magazine's sixth issue, which came out in December 1936, featured "a portfolio of dancing", with dancers from the

nascent American Ballet on the cover. Inside was a lexicon of dance from the airy grace of Fred Astaire to businessmen learning ballroom to the buoyant energy of Harlem's Lindy hop — what *Life* described to readers as "a combination of fox-trotting, truckin', the Suzie Q and adagio dancing".

Life depicted what was really happening out there, while also curating its own world view and mythologising mid-century America for its mainly white, middle-class readership. There is a dazzling array of movie stars and showgirls, glossy with aspirational glamour, from a candid image of Marilyn Monroe and Arthur Miller on a crowded dance floor, to a barefoot Brigitte Bardot, to the feather headdresses and kick lines of a Vegas casino. *Life* never shied away from reporting on less glittering themes: poverty, war and conflict, and its photographers, such as Eliot Elisofon and Ralph Morse, worked across a wide range of subjects, bringing the same critical eye and split-second instincts covering hard news, to the stages and dance floors of Las Vegas or New York. Some staff photographers, like Alfred Eisenstaedt, were also European refugees, whose observations of post-war American society were tinged with the curiosity and slight bemusement of the outsider.

Assignments were inevitably informed by US politics, revealing rich subtexts in deceptively simple dance steps.



of the Woodstock hippy, away to their own beat, and the DJ at Manhattan's Sanctuary club mixing records to make one long, seamless rhythm for dancers to get lost in.

The power of mass youth culture changed how we danced. The influence of immigrants changed how we danced. So did shifting moral attitudes and the imaginations of artists, which expanded the very idea of what dance could be. Pulse, rhythm, energy, emotion, connection and pure *joie de vivre*: what is dance but life encapsulated? And in these fabulous images, *Life* encapsulated dance.

INDEX

"Faster and less classily than the rumba, the mambo permits its practitioners to go hog-wild with improvised solo steps while wearing an expression of ineluctable bliss." That's what *Life* had to say about the mambo mania erupting across the United States in the early 1950s. Fans flocked to watch professional dancers, pictured, who showed them how it's done.
Yale Jock, New York, 1954

PAGE 30 "Dancing Is Good Exercise, A Social Grace, and a Means of Livelihood", tear sheet, December 28, 1936.

PAGE 31 "The Lindy Hop: A True National Folk Dance Has Been Born In USA", tear sheet, August 23, 1943.

PAGE 32 September 19, 1965

PAGE 33 November 10, 1967

OPPOSITE

"I got arms in my pants and I need to dance," sang funk pioneer James Brown, who inverted funk and some killer moves to go with his raw sound. And sometimes he'd teach others, like Johnny Carson here, how to rip up the dance floor, too. Some wisdom from Brown: "The one thing that can solve most of our problems is dancing."
Arthur Schatz, New York City, 1967.











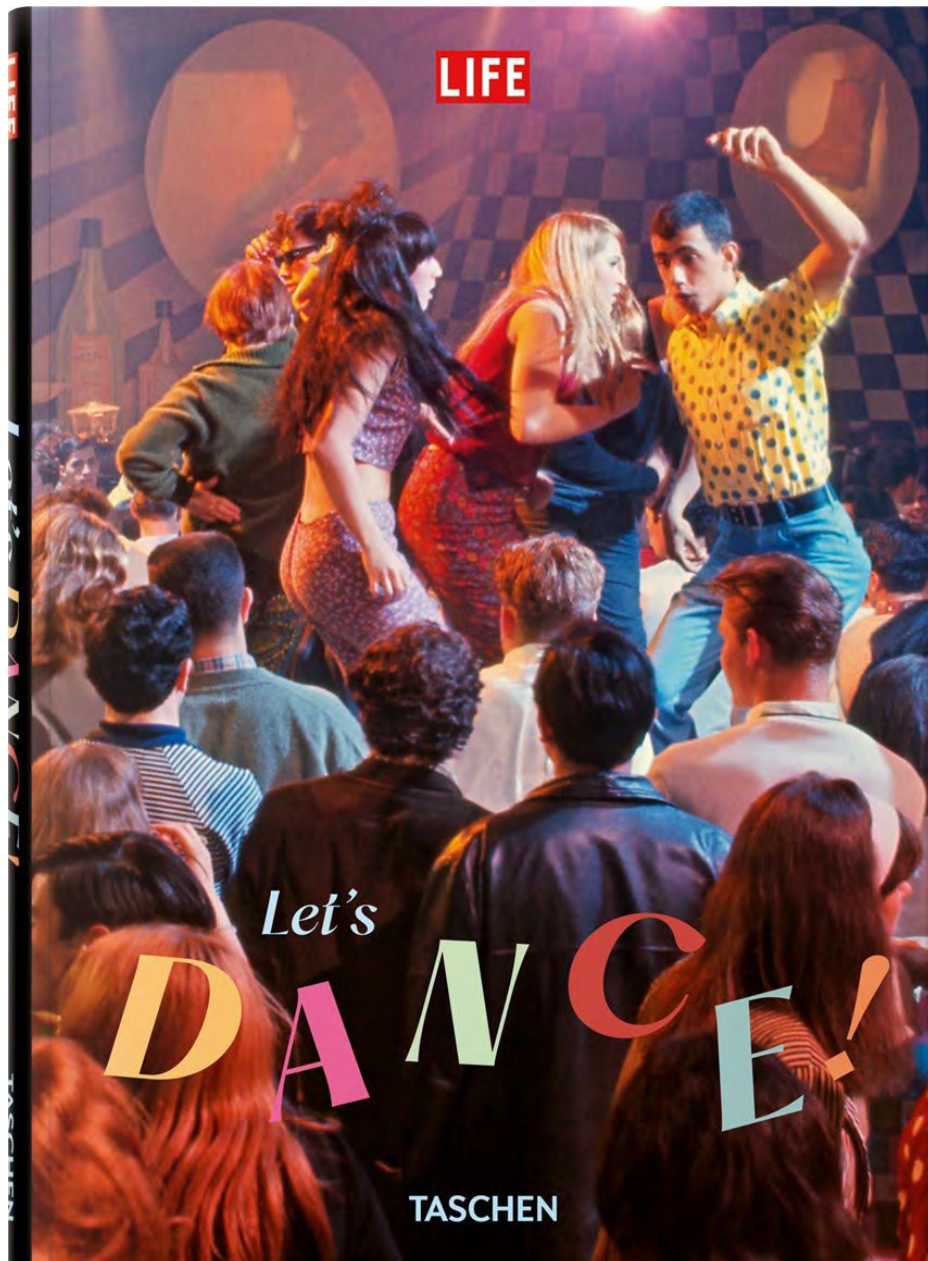
ADJUT

Set in San Francisco's Chinatown, the musical *Flower Drum Song* was based on C. Y. Lee's novel about the clash of generations in the Chinese immigrant community. Gene Kelly directed, with his longtime assistant Carol Haney as choreographer. The musical's outdated stereotypes meant it was rarely revived. *Ralph Marso, St James Theatre, New York, 1959*

OPPOSITE

Ricardo Montalban dances with Debbie Reynolds on a Hollywood movie set. In February 1951, *Life* put an 18-year-old Reynolds on its cover, and reported on how the up-and-coming Texan's career had begun when she entered a beauty contest to try to win a new blouse and ended up winning an MGM contract. *Loomis Dean, California, 1951*





LIFE

LET'S DANCE

Lyndsey Winship, Edited by Reuel Golden

We take the floor with Life magazine to showcase the very best in dance photography from around the world. From the rumba to the twist; the jitterbug to the waltz; the Lindy Hop to flamenco; from belly dancing to ballet, from West Side Story to Oklahoma, and featuring legends of the art form such as the Rockettes, Fred Astaire, and Rudolf Nureyev.

- Featuring over 200 mainly unseen images, scanned from original negatives and pulled from Life's vast archive, each page of Let's Dance reflects an influential era, important dance style, premiere dancer, legendary choreographer, or glamorous star-sometimes all in a single frame. Let's Dance features not only professionals and celebrities, but regular people with a love for dance: couples swaying at a supper club in South Carolina, students in a ballet class in Suriname, indigenous dancers performing in India, Greece, Senegal and Mexico City, groovy 1960s disco kids, square dancers in Oklahoma, strutting debutantes, and Princeton college students letting loose at homecoming.
- Along with expertly curated archival photography, Let's Dance features original Life covers and tear sheets, as well as an introductory essay and illuminating captions from dance critic Lyndsey Winship, providing vivid historical context. At over 250 pages, Let's Dance is not just a history of this captivating performing art, but an evocation of the childlike bliss and catharsis of dance-urging readers to get up, dance, and indeed have the time of their life.

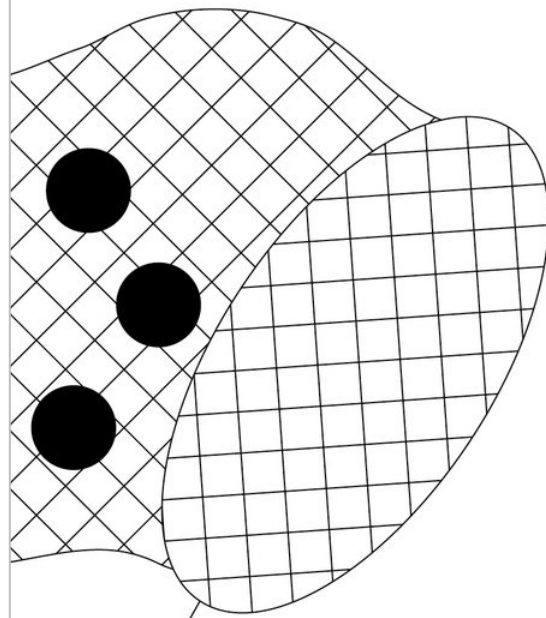
AU \$90.00 | NZ \$100.00

9783754406564

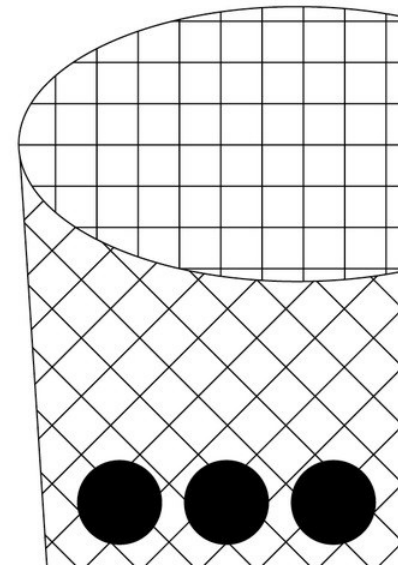
248 Pages | Hardcover

279 mm x 200 mm

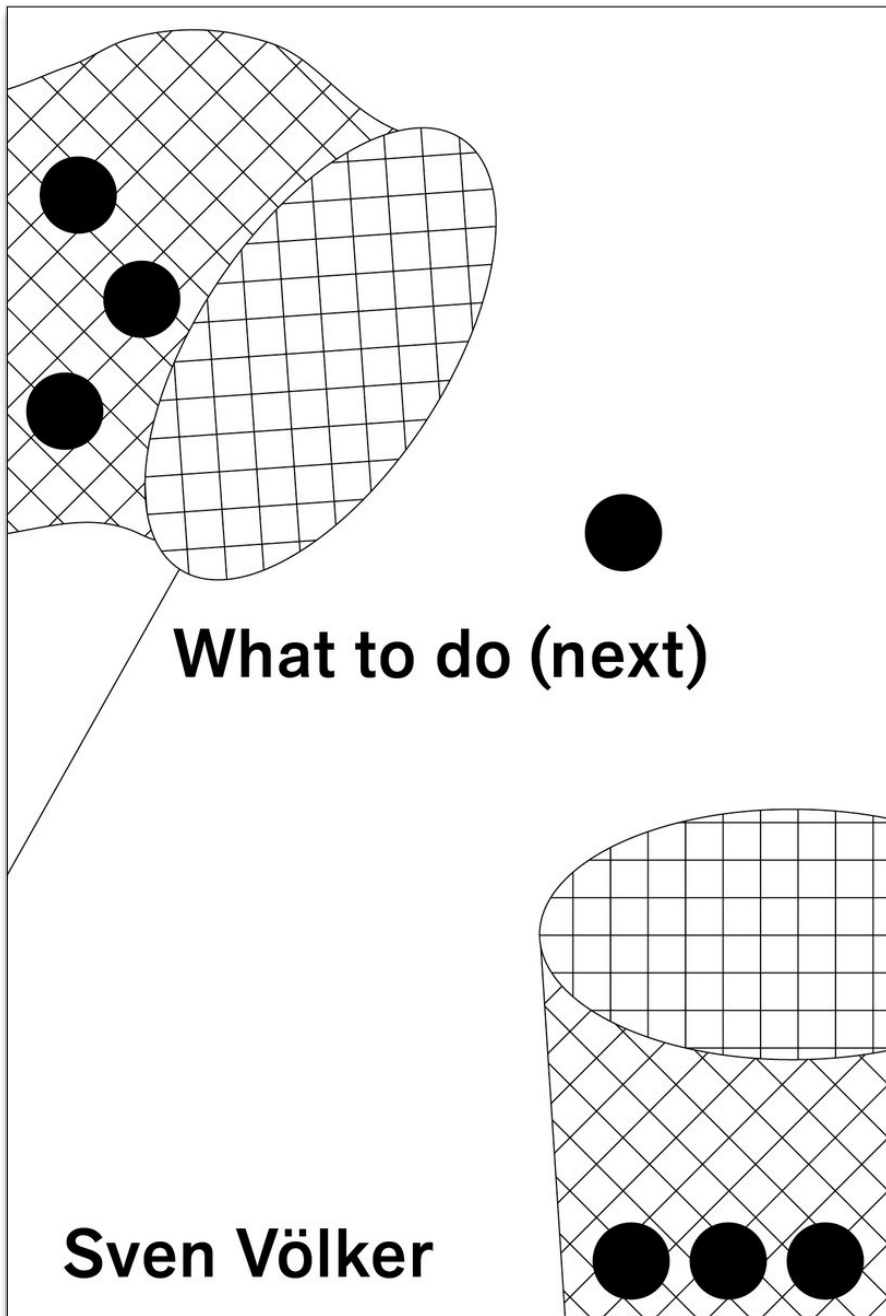
TASCHEN



What to do (next)



Sven Völker



What to do (next)

Sven Volker

A visual guide to unsticking yourself.... Without becoming unstuck.

- Small-format, highly giftable book, perfect for point-of-sale, impulse purchase and creative-led displays
- Gorgeously presented by award-winning graphic designer Sven Völker, whose distinctive minimal style combines warmth, intelligence, and humor
- A playful, visual antidote to creative block with image-led wit appealing to designers, creatives, and anyone who enjoys looking at the world a little differently
- When creativity stalls, pushing harder rarely helps. Looking at things differently does. This is a small, charming book of visual punchlines to break the creative inertia. Created by award-winning graphic designer Sven Völker, whose work spans global brand identities for Suzuki and the New York Times Best Illustrated Children's Book, *A Million Dots*, this book is a collection of stripped back, sideways provocations designed to loosen up ideas and reconnect with play. It emerged from his work as a professor of design at Potsdam University as way in which to get students thinking laterally.
- Illustrated in Volker's distinctive, minimalist approach, each page offers a small shift in perspective, inviting you to pause, reframe and see what's been there all along. There are no answers here. Just better ways of asking.

AU \$21.99 | NZ \$24.99

9781800660779

72 Pages | Hardcover

72 two-colour illustrations

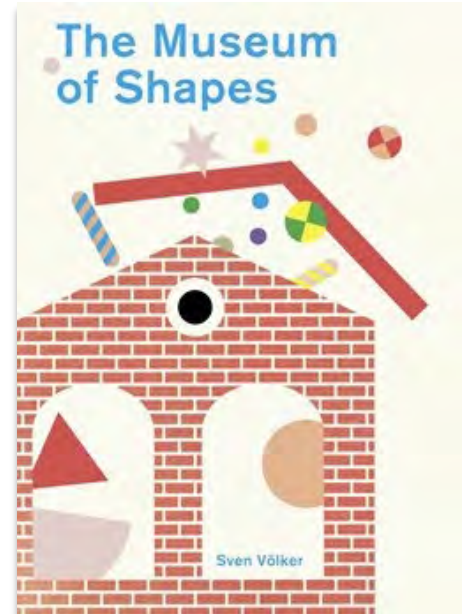
180 mm x 115 mm

Cicada Books Ltd

COMP TITLES

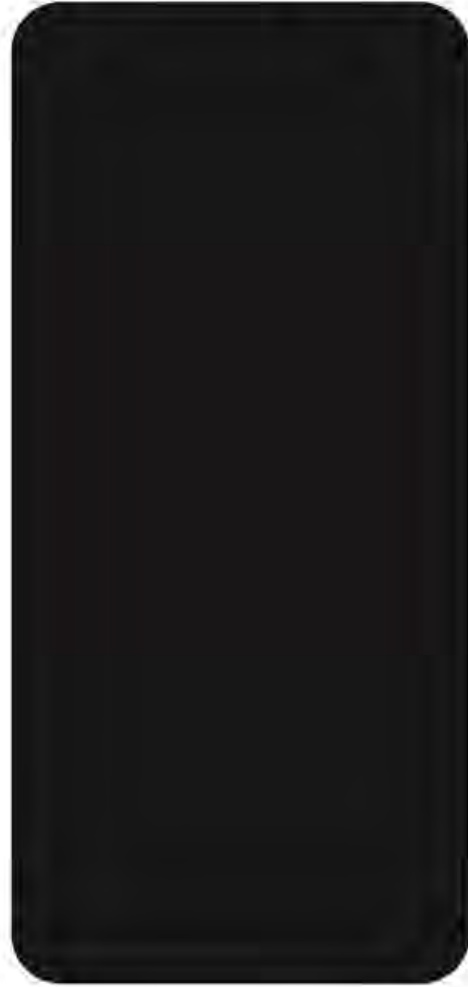


9781800660373



9781800660595

Turn something off.



Turn something up.



Zoom in.



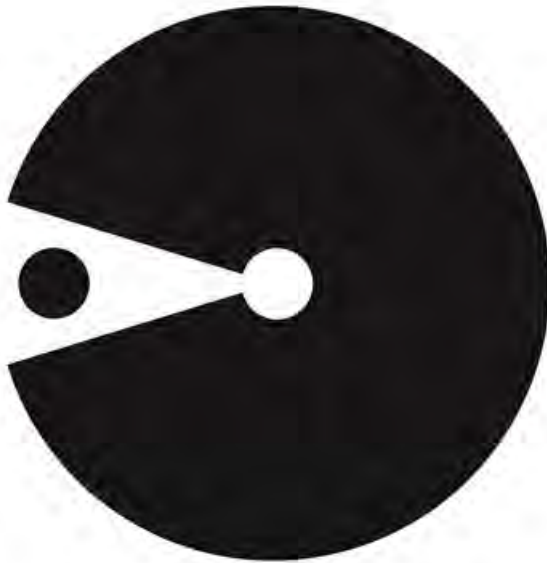
Work.



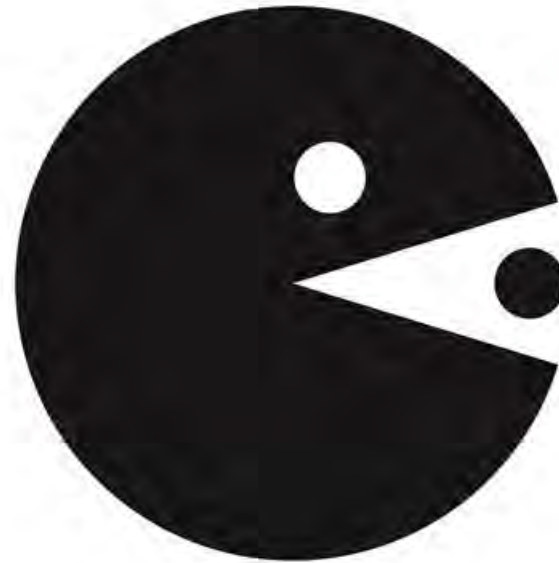
Relax.

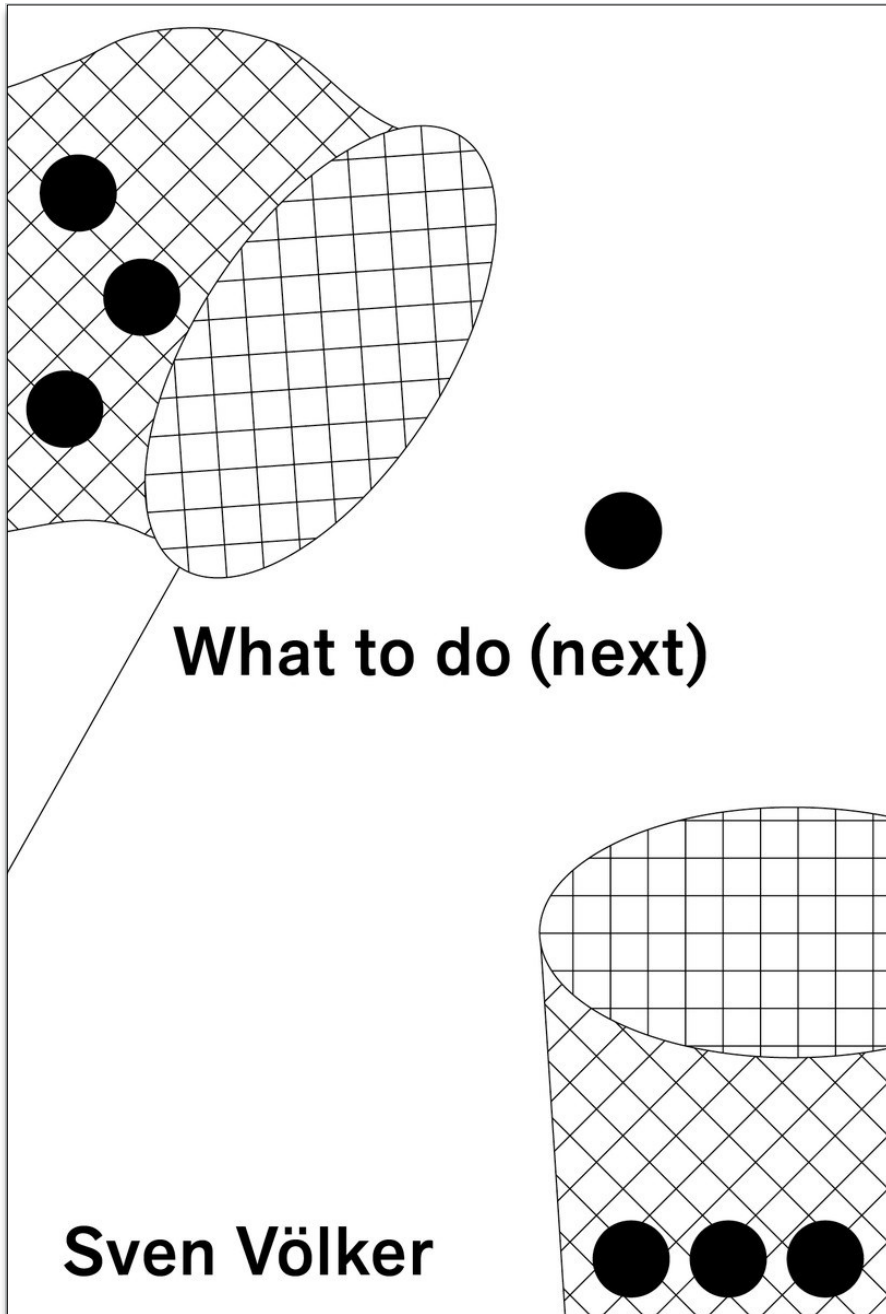


small things



make a difference.





What to do (next)

Sven Volker

A visual guide to unsticking yourself.... Without becoming unstuck.

- Small-format, highly giftable book, perfect for point-of-sale, impulse purchase and creative-led displays
- Gorgeously presented by award-winning graphic designer Sven Völker, whose distinctive minimal style combines warmth, intelligence, and humor
- A playful, visual antidote to creative block with image-led wit appealing to designers, creatives, and anyone who enjoys looking at the world a little differently
- When creativity stalls, pushing harder rarely helps. Looking at things differently does. This is a small, charming book of visual punchlines to break the creative inertia. Created by award-winning graphic designer Sven Völker, whose work spans global brand identities for Suzuki and the New York Times Best Illustrated Children's Book, *A Million Dots*, this book is a collection of stripped back, sideways provocations designed to loosen up ideas and reconnect with play. It emerged from his work as a professor of design at Potsdam University as way in which to get students thinking laterally.
- Illustrated in Volker's distinctive, minimalist approach, each page offers a small shift in perspective, inviting you to pause, reframe and see what's been there all along. There are no answers here. Just better ways of asking.

AU \$21.99 | NZ \$24.99

9781800660779

72 Pages | Hardcover

Ages 13 to 18, Grades 8 to 12

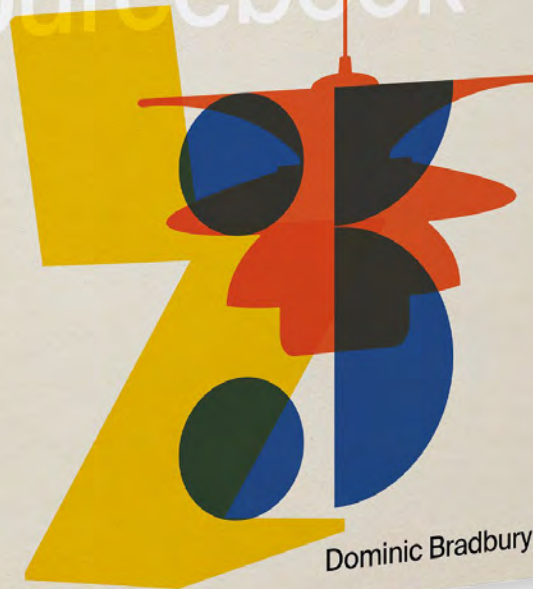
72 two-colour illustrations

180 mm x 115 mm

Cicada Books Ltd

Modernist Design

A Complete Sourcebook



Modernist Design

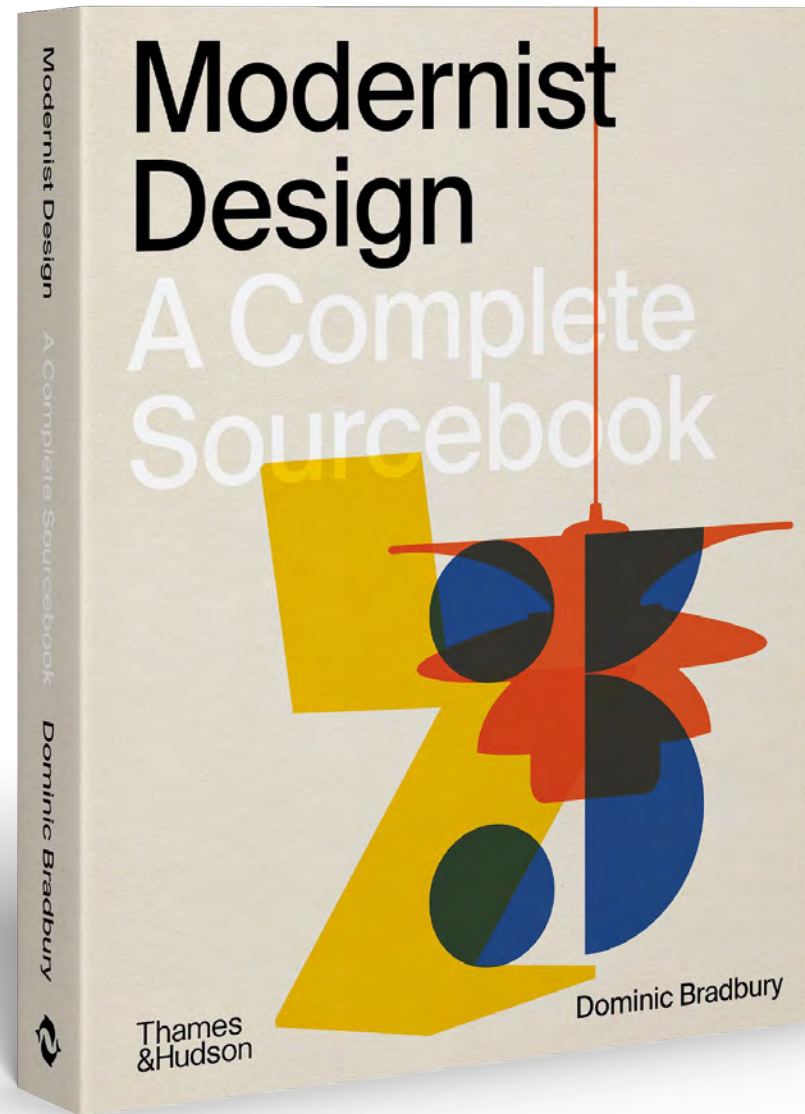
A Complete Sourcebook

Dominic Bradbury



Thames
& Hudson

Dominic Bradbury



Modernist Design

A COMPLETE SOURCEBOOK

Dominic Bradbury

An authoritative survey of the 20th century's defining movement in design and the applied arts.

- The powerful aesthetic and philosophical framework that modernism ushered in during the early part of the 20th century revolutionized the built world, transformed our living spaces and lifestyles, and fundamentally changed the way we think about design.
- This ambitious survey brings together all facets and all scales of design in a comprehensive volume that presents the vast breadth of both towering and lesserknown figures, revealing unexpected connections and new insights. Through sections on furniture, lighting, glass, ceramics, textiles, industrial and product design, graphic design and posters, architecture and interiors, and through profiles of nearly a hundred influential creators, including iconic figures, such as Bruno Mathsson, Charlotte Perriand and László Moholy-Nagy, as well as architects Alvar Aalto, Le Corbusier, Eliel Saarinen and Walter Gropius, the book's scope is unprecedented.
- Complete with specially commissioned essays by established academics and subject specialists, and with nearly 650 illustrations, the majority in colour, this book is set to become the definitive reference for a generation, equally indispensable for the designer's studio, the library shelves or the collector's desk.

AU \$100.00 | NZ \$110.00

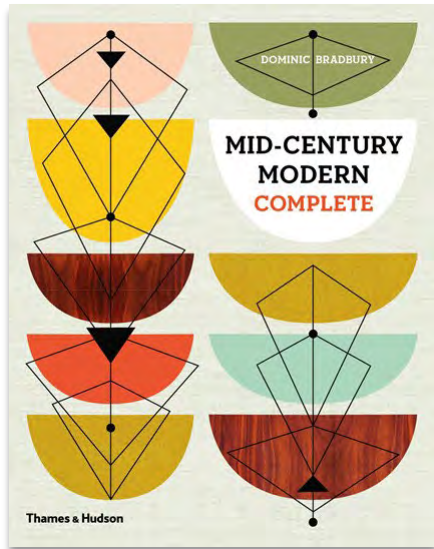
9780500299470

480 Pages | Paperback

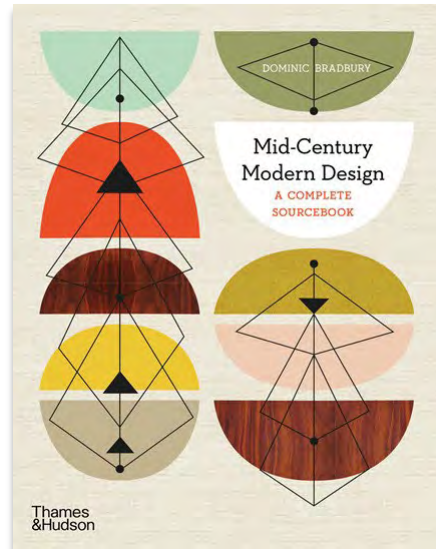
262 mm x 204 mm

Thames and Hudson Ltd

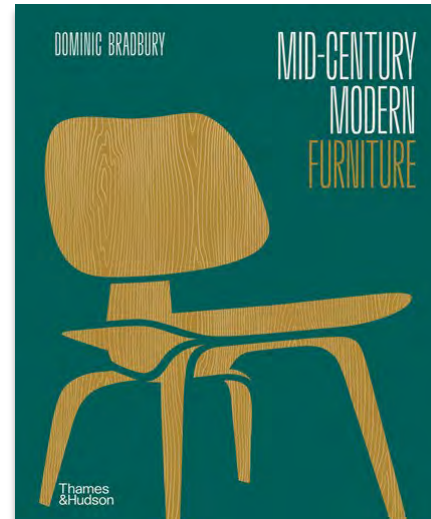
COMP TITLES



9780500517277



9780500023471



9780500022221



9780500516331



9780500021552

5. Introduction

MEDIA & MASTERS

FURNITURE

- 20 *The Advent of Modernity: Modern French Furniture and the New Materiality*
by Helmut G. Knauth
- 24 *Bauhaus by Design: The Ideas and the Influence of the Bauhaus Masters*
by Jennifer Hughes
- 28 *East German Potsdam*
- 32 *Marcel Breuer*
- 36 *Donald Christy*
- 40 *Joan Miró's Paris*
- 44 *Eileen Gray*
- 48 *Joana Vasconcelos*
- 52 *Walter Gropius*
- 60 *Mogens Kjaer*
- 64 *La Corbusier, Pierre Jeanneret & Charlotte Perrotin*
- 70 *Brand Architecture*
- 74 *Lutzke Meissner van der Linde & Viny Reich*
- 84 *Joan Freixas*
- 90 *Gert Rietveld*
- 96 *Gilbert Rohrer*
- 100 *Raimo Vahja*

LIGHTING

- 158 **The Age of Enlightenment:
The Evolution of Lighting
from Art Deco to Modernism**
by Richard Viegand

CERAMICS & GLASS

- 176 Introduction
 180 **The New Aesthetic:
 The Evolution of Modernist
 Ceramics in the Inter War Years**
 by *Mr Buchanan*
 184 Bernard Leach & Michael Cardus
 186 Ousleyman & Theodor Fugler
 174 David Marks
 178 Onslow
 182 Peter Wink & Cery Selwyn
 188 Margaret Wilkenson
 190 Russell Wilson

INDUSTRIAL & PRODUCT DESIGN

- 204 Introduction
208 **'Flash-and-Oleum Beauty':
The Streamlined Decade in America**
by Anna H. Key
214 Peter Behrens
218 Hansot van Goyen
222 Henry Dreyfus
228 Robert Buckminster Fuller
232 Norman Bel Geddes
236 Raymond, Laury
240 Ferdinand Porsche
242 Walter Gropius Tugend
246 Women's Workshop

GRAPHICS & POSTERS

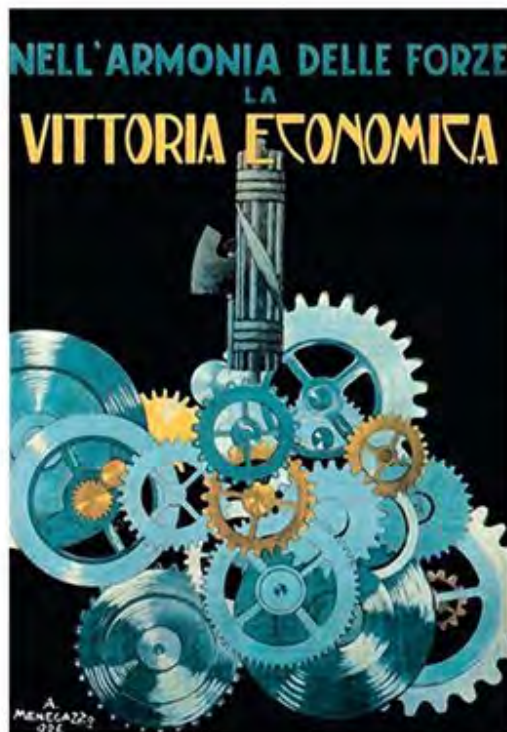
- | | | |
|--|-----------------------|-------------------------|
| 254 Introduction | 392 Josef Albers | 420 Lucio Moholy-Nagy |
| 256 The Birth of Modern Type:
Typographical Revolution
and the Advent of
Modernist Graphic Design
Isadora Thayer | 398 Herbert Bayer | 426 Alexander Rodchenko |
| | 470 A. M. Cassandre | 430 Jan Tschichold |
| | 476 Theo van Doesburg | |

HOUSES & INTERIORS

- | | | | | | | | | | | |
|---|-----|--|-----|---|-----|---|-----|---|-----|--|
| Introduction | 304 | The Bauhaus in America: The Modernist Enigmas and their Influence on American Architecture, Interiors and Design, 1920-1940
by Margrit Amsperger Clegg | 305 | Peintre Châssais: Mischaké Vireo
Paris, France | 306 | Annulierung: Entfaltung der Kunst
Kunstgewerbe, Denmark | 307 | Portrait: People in Green
Miami, Los Angeles, USA | 308 | Handwritten: Peter Schöten
Ljubljana, Germany |
| 300 Welcome to the Machine: The Power of the Automobile and New Technology in Shaping the Modern Home
by Tim Benton | 309 | Alger: Artist-via-Market
Algeria, France | 310 | Le Corbusier: Villa Savoye
Poissy, France | 311 | Auguste Perret: Chapel of the Holy Spirit
Paris, France | 312 | Rudolf Schindler: Schröder House
Lisse, The Netherlands | 313 | Giuseppe Penone: Villa Mairea
Sweden, Italy |
| 314 Ernst Meyer: Van der Vlugt
Worms, Germany | 315 | Oliver Gray & Jean Badier: EIFFE
Paris, France | 316 | Robert Mallet-Stevens: Villa Mairea
Finland, Sweden | 317 | Georg Knefel: Richard Schindler House
Los Angeles, USA | 318 | Carl Moschler: Saarinen House
Cincinnati, Ohio, USA | 319 | Frank Lloyd Wright: Fallingwater
Pennsylvania, USA |

A-Z OF DESIGNERS, ARCHITECTS & MANUFACTURERS

- | | | | |
|--|--------------------------------|------------------------------|---------------------------|
| 438 <i>Art of Design: Architects & Manufacturers</i> | 439 <i>Combinatory Systems</i> | 472 <i>Seed Bibliography</i> | 479 <i>Microorganisms</i> |
| 439 <i>Index</i> | 473 <i>Index</i> | 473 <i>Index</i> | 473 <i>Index</i> |



above: An 1933 Italian propaganda poster designed by Achille Menegazzi

opposite: Gerrit Rietveld's iconic Red & Blue Chair, designed in 1917, produced by Cassina in stained glass and plywood

the Depression blamed increasing mechanization – both on the farms and in the cities – for the loss of their jobs. Others saw industrial production and the growth of factory-made consumer products as a golden opportunity to create new jobs and new professions.

In Germany, Adolf Hitler's National Socialist German Workers' party, which came to power during the austere years provoked by the Depression, partly embraced industrialization through programmes such as the state-sponsored effort to build a people's car, or Volkswagen, which ultimately led to the birth of the VW Beetle. When it came to war production and the creation of a new generation of war machinery, Hitler and his chief architect, Albert Speer*, were technocrats.

Yet at the same time Hitler and the Nazi party viewed modernists in general as suspect, avant-garde and potentially degenerate. Increasingly, the Nazis sought to undermine and suppress modernist architects and designers, forcing the closure of the Bauhaus and pushing many leading German modernist architects and designers into exile. Hitler, like Napoleon before him, favoured neoclassicism, seeing within it a way of recreating a new empire on the Roman model, while playing with ideas of architectural scale and monumentality to both impress and intimidate.

Mussolini and the Italian fascists took a more ambiguous view of modernism. Again, Mussolini enjoyed the symbolism of modernity and machine-age technology, seeing within it a way of underlining his commitment to the modern world and Italy's future ambitions. The Italian fascists collaborated with a number of essentially modernist architects and designers, yet were also tempted towards neoclassical monumentality. The result, typically, was a dangerous middle.

As Europe began to polarize and drift towards extremes in the mid-to late Thirties, and eventually everyone was forced to take sides, modernism was increasingly seen as a movement of the centre left. Many artists and writers regarded as essentially modernist supported the socialist camp during the Spanish Civil War of 1936 to 1939, the terrible dress rehearsal for the global conflict to come. The bombing of the Basque town of Guernica by German Junkers bombers and the Italian air force – an extreme demonstration of fascist air power – provided particular outrage among artists and intellectuals, including Picasso, who depicted the attack in his famous painting of 1937 and presented it at the World's Fair in Paris that same year.

During the following years many modernist architects and designers – along with their clients – were caught up in the chaos and destruction of World War II. Among the countless victims of political oppression in Germany and Central Europe were prominent modernist buildings, such as Hans Scharoun's Haus Schminke and Mies van der Rohe's Villa Tugendhat, which were confiscated.

In the United States, the Art Deco influence upon early modernism was strong and significant, particularly on the East Coast. A number of key designers, including Clavert Rowell and Donald Deskey, transitioned from a predominantly Deco style to modernism, carrying machine-age themes and preoccupations with them. On the West Coast, the influence of European émigrés, such as Richard Neutra and Rudolph Schindler, took architecture and design in a more experimental direction from the mid-Twenties onwards and played a significant part in the evolution of 'Desert Modernism'. A later influx of former Bauhaus designers and other European-trained modernists in the mid-to late Thirties helped give shape to what eventually became known as the International Style.

On both sides of the Atlantic, in the years following the war, mid-century designers were able to build upon the foundations laid by the pioneering modernists of the Twenties and Thirties, while establishing a new aesthetic of their own. Partly in reaction to a long period of wartime austerity and

hardship, mid-century architecture tended to be rather more playful, sculptural, colourful, organic and expressive. Mid-century architects and designers began to reinvent modernism in their own way, creating a distinct aesthetic rooted in the Fifties and Sixties context.

In this book, the scope is international, focusing primarily on Europe and the United States, where modernism first took hold, with a particular spotlight on key design disciplines including residential architecture and interiors, furniture, graphic design, industrial design, ceramics and glass, while a range of other themes, such as textile design, are covered in the A-Z section. At the same time as recognizing the contextual reality of male-dominated professions between the wars, this book seeks to respect the important role of innovative women designers who came to prominence during the period, including Eileen Gray, Lise Rieck, Charlotte Perle and Marjorie Waplington. The groundbreaking style established by such visionaries of modernism represented a new beginning.



FURNITURE





above left: APM 59 hanging lamp, manufactured by Louis Poulsen c. 2006, in copper.

above center: The PH 4 chandelier produced by Louis Poulsen, 1952, in frosted glass, brass and bakelite.

above right: A PH 54 pendant lamp, made by Louis Poulsen, designed 2009, in glass and brass.



see left: The PH 302 floor lamp, made by Louis Poulsen, 2001, in enameled and chrome-plated steel, brass, bakelite and opal glass.

see right: Poul Henningsen's PH 40 floor lamp, produced by Louis Poulsen, 1951, made of enameled copper, enameled steel and brass.

The dialectical tension between industry and craft was nothing new but it came to a head during the modernist period, particularly within the fields of ceramics and glass. The rise of the machine and factory production – along with a perceived and needed decline in handmade, crafted design – had been of great concern to supporters of the Arts and Crafts movement back in the late 19th century. The tension only increased as the 20th century wore on, and reached a climax during the 'machine age' of the Twenties and Thirties, when production-line technology was perfected by Henry Ford¹ and other industrialists, while modernist designers argued for a more democratic approach to design in which factory machinery made well-conceived and well-constructed products available to a mass audience.

This complex and sometimes troubled relationship between industrial manufacturing and craft lies at the heart of the modernist project. For some, the relationship was symbiotic and natural. But for others the rise of machine-age production was deeply troubling and led to intense concern about deteriorating standards in craftsmanship and artistry. Among those who shared such worries were many designers and commentators regarded as modernists or, at least, sympathetic to modernism. They included the sculptor, engraver and typographer Eric Gill². As he wrote in 1931, in his book on typography, 'The conflict between industrialism and the ancient methods of handicraftsmen which resulted in the middle of the 18th century is now coming to its term. But the industrialism has now won an almost complete victory. The handicrafts are not killed, and they cannot be quite killed because they meet an inherent, indestructible, permanent need in human nature. ... The two worlds can see one another distinctly and without

recrimination, both recognizing what is good in the other – the power of industrialism, the humanity of craftsmanship.'

One of the most powerful voices in the world of ceramics was Gill's friend Bernard Leach, who argued passionately in favour of the authenticity and character of studio pottery and against mass production. Leach believed in the power of craft, in learning and in pottery's contextual roots within vernacular tradition, yet his approach and aesthetic were also avant-garde and – arguably – modern. He and his greatest student-turned-traveller potter, Michael Cardew, developed 'standards' collections of ceramics, alongside their art pottery, which they attempted to produce and fire in large enough numbers to make them more widely available and affordable. In their own way, Leach and Cardew were seeking a kind of accommodation between the means of production and authentic craftsmanship.³

Within the highly influential but relatively short-lived ceramics workshop of the Weimar Bauhaus there was both a master of form (Gerhard Marcks⁴) and a master of craft (Max Krehan⁵). Within the studio – whose students included Massimiliano Wipacowicz and Otto Lipke – there was an emphasis on craftsmanship, artistic learning and technique as well as a growing pressure (from Bauhaus director Walter Gropius and others) to develop ways in which the production of new designs could be scaled up to an industrial or semi-industrial level.

A number of Bauhaus ceramicists went on to design pieces suited to factory production. Wladimir, who emigrated to the Netherlands and then America, was passionate – like Leach – about themes such as authenticity and craftsmanship, seeking to pass on her knowledge of craft and technique in her teaching and her books. But she also recognized – just like

instructors at the Bauhaus – that this could provide a foundation for a ceramicist to apply their work to factory production. 'I have said before, and want to stress again, that there will always be need for the craftsman and the individual worker, not because of their production (which is small anyway) but because of the human development of the man himself; still I do want to remark, on the other hand, that there is nothing abnormal in a well-trained potter's making models for mass production. It is a much cleaner solution than to try to repeat by hand an unlimited number of identical pieces that can only result in killing any original talent, imagination – and, in the end, the whole idea – in the process.'⁶

The mantra coined by American designer 'Russell Wright' that 'good design is for everyone' could have come from the lips of Gropius and his Bauhaus philosophers. Wright designed the American Modern range of dinnerware, launched in 1933, which became one of the best-selling ceramic collections in history. He considered himself one of the new breed of industrial designers and created a self-made brand around his work, which also included glassware and furniture. Wright was not a fully trained ceramicist, but – like many of his contemporaries – he had studied art and sculpture there was an undeniable sculpture-beauty and fluidity to the American Modern collection.

Fine artists and sculptors were to have a profound effect on the evolution of both ceramics and glassware during the modernist period. While they may not have been fully immersed in the artisanal crafts and techniques of these disciplines, they brought a profound sense of artistry to their work and many of them sought close collaboration with technicians within the field itself.

There were some artists – such as Eric Ravilious and Raoul Dufy – who saw the surface of ceramics as another 'canvas' suited to their work, which was applied as a form of decoration. But many others were concerned with every aspect of the product, particularly the form as well as the pattern, texture and colour. They included the Swedish painter Wilhelm Kåge⁷, who became the art director of the Gustavsberg Pottery in 1917. Early pieces, such as his Argenta range, combined classical and Art Deco⁸ references, but increasingly Kåge became interested in the sculptural language of his work, as seen in his Vaga-



1904-05, Argentea range, Gustavsberg Pottery, Sweden. Photo by Robert Laing, 2000.

1933, A piece of glass, American Modern range, designed by Russell Wright, 1933. Photo by Michael Ondaatje, 1980.

porcelain collection of 1930. These cream-coloured pots featured ruffled, clam-like shells and fired their organic character was a forerunner of the extraordinary forms and textures explored by the artist and his protégés during the mid-century period, when Scandinavian ceramics was at the height of its power.

Along with Kåge, modernist ceramicists and glassware designers of the late Twenties and Thirties (subsumed under the shadow, to some extent, of the Art Deco movement, which – in these mediums, in particular – was so rich and distinctive in character) form and decoration. It was a challenge to forge a new aesthetic in the face of such powerful work, by René Lalique, Daum Frères, Claviné Claviné, Émile Decœur⁹ and others. A number of ceramic designers – including Robert Cassinelli¹⁰ and Keith Murray¹¹ – have been placed in the Art Deco camp but have also been described as early modernists, similarly, in the



1933-34, A piece of glass, American Modern range, designed by Russell Wright, 1933. Photo by Michael Ondaatje, 1980.

INTRODUCTION

THEO VAN DOESBURG
(1883–1931)

cover: The cover design for Theo van Doesburg's book *Principles of Neo-Plastic Art*, published by Albert Langen, Munich, 1925.

drawings: Van Doesburg's cover design for *Macon* magazine, issue 3, 1927.



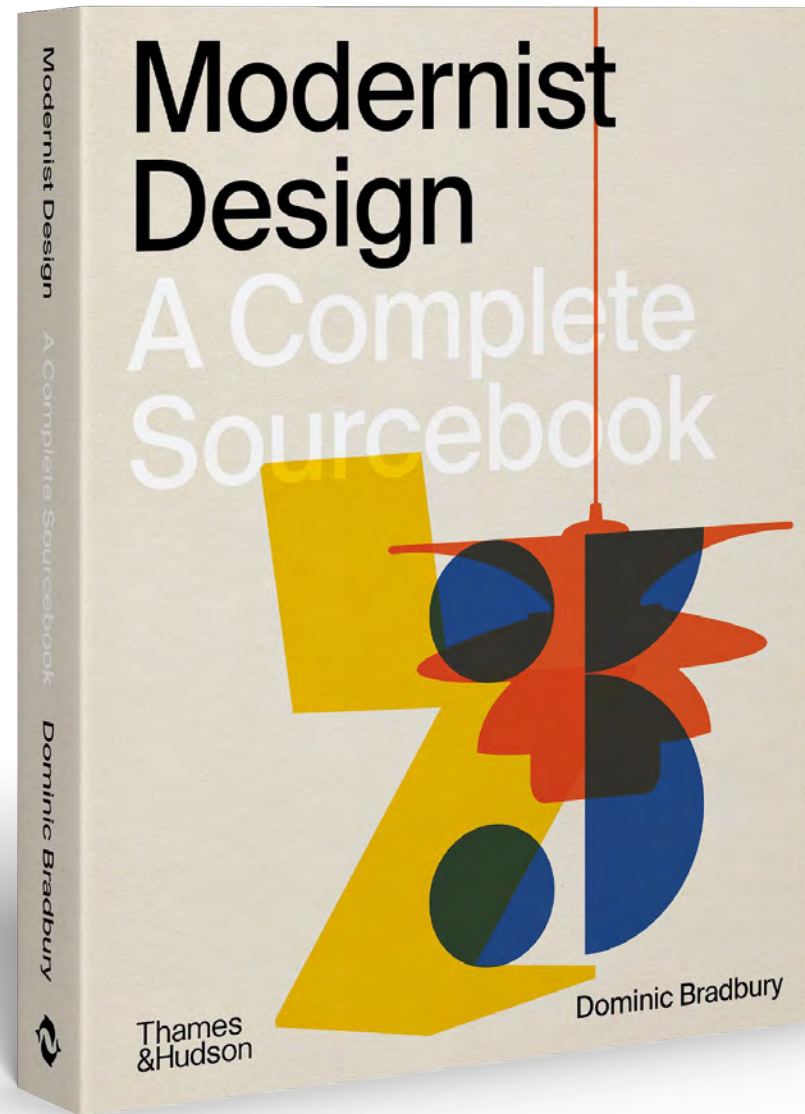
The Dutch artist, designer and typographer Theo van Doesburg is often described as the 'ambassador' of De Stijl. As the co-founder of this influential modernist sub-movement and editor of the journal that gave the group its name, van Doesburg was certainly a key figure in the evolution of De Stijl. Sometimes he is also called a 'theorist'; yet, more than this, he believed in a holistic approach to art, architecture and design, in which the principles of De Stijl – such as abstraction, geometric and linear forms, and the use of bold blocks of primary colour within a neutral background – were integrated and expressed upon the 'living' canvas of a home or a building, so that they became a part of everyday life.

Born in Utrecht as Christian Kupper, van Doesburg adopted his first name and surname in honour of his stepfather and added the 'van' between them. He initially studied drama in Amsterdam before teaching himself to paint. Around 1916–17, he established contacts with artists and designers who were to form the core of the De Stijl movement, including artist Piet Mondrian, designer and architect Gerrit Rietveld, designer Vilmos Huszár, and architect and designer J. J. P. Oud*. In collaboration with Oud, van Doesburg worked on a number of house projects and co-founded an artists' collective known as De Schinkel.

In 1917, van Doesburg launched the journal *De Stijl* and co-founded the movement. Working with Huszár, who designed a number of covers for the journal and contributed articles, van Doesburg helped to shape the visual identity of De Stijl and gave voice to the theories and ideas that underpinned it. In 1919, he also created an experimental new typeface known as 'Alphabet' or 'Square Alphabet', in which each letter sits within a box (forming an early version of the grid system employed by post-war designers). The typeface – later relaunched as 'Archtype Van Doesburg' – has a curiously digital quality, anticipating in some ways the ordered reduction of early computer-generated type.

As time went on, van Doesburg increasingly experimented with the design of the journal, creating a fresh aesthetic in 1921 with a new logo that used a bespoke sans serif typeface that he created together with Mondrian. Using the pseudonym 'I. K. Bonset', he also included his own 'visual poetry' in the magazine, creating dynamic, experimental collages of words and type. In addition, he published work by the Russian Constructivist* designer El Lissitzky* and began to experiment increasingly with diagonal triangulation and asymmetry. Van Doesburg's De Stijl colleague Piet Zwart* took a more commercial direction within the field of graphic design.





Modernist Design

A COMPLETE SOURCEBOOK

Dominic Bradbury

An authoritative survey of the 20th century's defining movement in design and the applied arts.

- The powerful aesthetic and philosophical framework that modernism ushered in during the early part of the 20th century revolutionized the built world, transformed our living spaces and lifestyles, and fundamentally changed the way we think about design.
- This ambitious survey brings together all facets and all scales of design in a comprehensive volume that presents the vast breadth of both towering and lesserknown figures, revealing unexpected connections and new insights. Through sections on furniture, lighting, glass, ceramics, textiles, industrial and product design, graphic design and posters, architecture and interiors, and through profiles of nearly a hundred influential creators, including iconic figures, such as Bruno Mathsson, Charlotte Perriand and László Moholy-Nagy, as well as architects Alvar Aalto, Le Corbusier, Eliel Saarinen and Walter Gropius, the book's scope is unprecedented.
- Complete with specially commissioned essays by established academics and subject specialists, and with nearly 650 illustrations, the majority in colour, this book is set to become the definitive reference for a generation, equally indispensable for the designer's studio, the library shelves or the collector's desk.

AU \$100.00 | NZ \$110.00

9780500299470

480 Pages | Paperback

262 mm x 204 mm

Thames and Hudson Ltd

GEOFFREY BAWA

ARCHITECTURE FOR THE SENSES



GEOFFREY BAWA

ARCHITECTURE FOR THE SENSES



Geoffrey Bawa: Architecture for the Senses

Edited by Shayari de Silva, Johan Deurell, Orit Gat, Irina Selzer and Kirsten Thietz, Johan Deurell, Shayari de Silva, Milinda Pathiraja and Ikko Yokoyama

Covering the entire career of the renowned Sri Lankan architect Geoffrey Bawa, this comprehensive monograph offers original perspectives on one of the most influential twentieth-century architects in South Asia

- Sri Lankan architect Geoffrey Bawa led the Tropical Modernist movement, blending modern architecture with South Asia's landscapes and traditions. He is best known for projects like the Sri Lankan Parliament Building and Kandalama Hotel, as well as furniture designs including the Next Door Cafe Chair and Saddle Chair.
- Coproduced with M+ and the Geoffrey Bawa Trust to accompany a retrospective at the Vitra Design Museum, *Architecture for the Senses* considers Bawa's Tropical Modernist practice within contemporary discourses around collaboration, social enterprise and ecology. Richly illustrated clothbound book, includes archival images from Bawa's archive and newly commissioned photography by Iwan Baan.
- Accompanies an exhibition at the Vitra Design Museum, 09/26/26–02/28/27.
- Covering the entire career of the renowned Sri Lankan architect Geoffrey Bawa, this comprehensive monograph offers original perspectives on one of the most influential twentieth-century architects in South Asia, whilst featuring new photography of built projects and never-before published material from the architect's own archive.

AU \$130.00 | NZ \$145.00

9783945852743

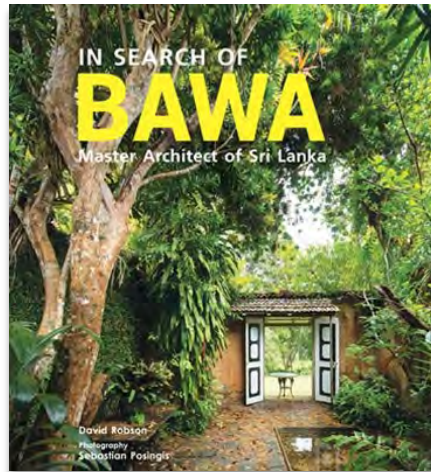
256 Pages | Hardcover

200 coloured illustrations

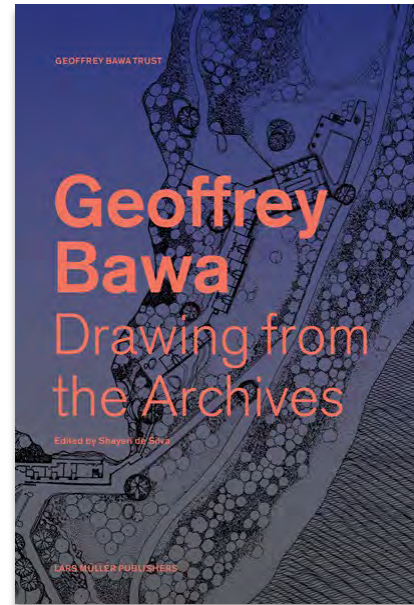
305 mm x 248 mm

Vitra Design Museum GmbH

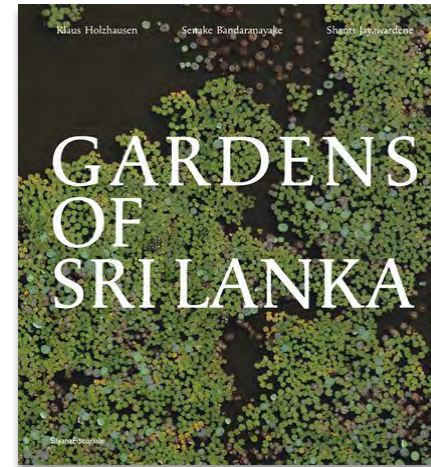
COMP TITLES



9781780679136



9783037787052



9788836659555



Image caption not quite as of a person's face and the car's front.



Image caption not quite as of a person's face and the car's front, as in the first.



Image caption not quite as of a person's face and the car's front, as in the first.



Image caption not quite as of a person's face and the car's front, as in the first.



Image caption not quite as of a person's face and the car's front, as in the first.

1910

1948

1952

1953

1960



Image caption not quite as of a person's face and the car's front, as in the first.



Image caption not quite as of a person's face and the car's front, as in the first.



Image caption not quite as of a person's face and the car's front, as in the first.



Image captures not quite as at a perspective view and takes eye, which is best

HOUSE ON A RED CLIFF

There is no mirror in Mirisa

the sea is in the leaves
the waves are in the palms

old languages in the arms
of the casuarina pine
paranpana

paranpana, from
generation to generation

The flamboyant a grandfather planned
having lived through fire
lifts itself over the roof

unframed

the house an open net

where the night concentrates
on a breath

on a step
a thing or gesture
we cannot be attached to

The long, the short, the difficult minutes
of night

where even in darkness
there is no horizon without a tree

just a boat's light in the leaves

Last footnote before formlessness

MICHAEL ONDAATJE
from Handwriting
Knopf 1999

for Geoffrey, with love, Michael Ondaatje

Image captures not quite as at a perspective view and takes eye, which is best



Image caption not quite so of a prominent kind and design spirit, even so!



Image caption



Image caption

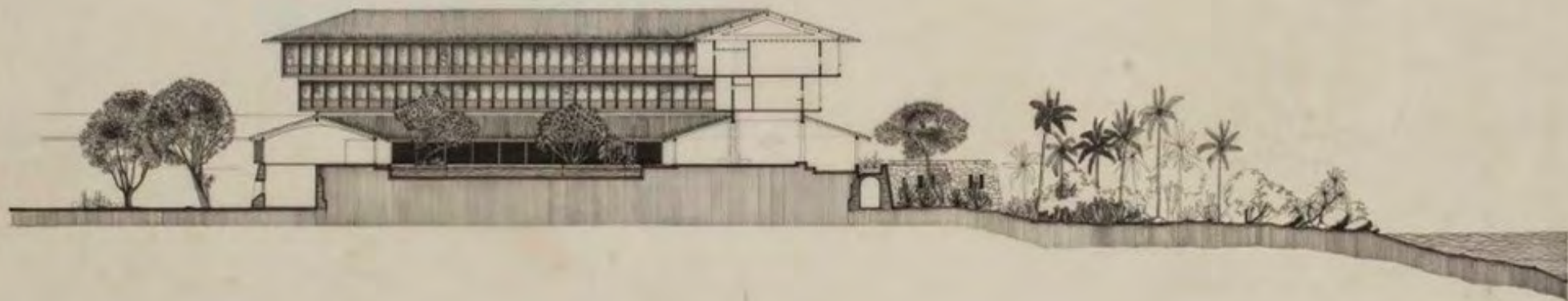


Image caption not given by artist or publisher; what not to do; what to do; what to do; what to do

GEOFFREY BAWA

ARCHITECTURE FOR THE SENSES



Geoffrey Bawa: Architecture for the Senses

Edited by Shayari de Silva, Johan Deurell, Orit Gat, Irina Selzer and Kirsten Thietz, Johan Deurell, Shayari de Silva, Milinda Pathiraja and Ikko Yokoyama

Covering the entire career of the renowned Sri Lankan architect Geoffrey Bawa, this comprehensive monograph offers original perspectives on one of the most influential twentieth-century architects in South Asia

- Sri Lankan architect Geoffrey Bawa led the Tropical Modernist movement, blending modern architecture with South Asia's landscapes and traditions. He is best known for projects like the Sri Lankan Parliament Building and Kandalama Hotel, as well as furniture designs including the Next Door Cafe Chair and Saddle Chair.
- Coproduced with M+ and the Geoffrey Bawa Trust to accompany a retrospective at the Vitra Design Museum, *Architecture for the Senses* considers Bawa's Tropical Modernist practice within contemporary discourses around collaboration, social enterprise and ecology. Richly illustrated clothbound book, includes archival images from Bawa's archive and newly commissioned photography by Iwan Baan.
- Accompanies an exhibition at the Vitra Design Museum, 09/26/26–02/28/27.
- Covering the entire career of the renowned Sri Lankan architect Geoffrey Bawa, this comprehensive monograph offers original perspectives on one of the most influential twentieth-century architects in South Asia, whilst featuring new photography of built projects and never-before published material from the architect's own archive.

AU \$130.00 | NZ \$145.00

9783945852743

256 Pages | Hardcover

200 coloured illustrations

305 mm x 248 mm

Vitra Design Museum GmbH

Philip Jodidio

SHIGERU BAN

Complete Works 1985–Today



TASCHEN



Shigeru Ban

COMPLETE WORKS 1985–TODAY. 45TH ED.

Edited by Taschen

From Paper Tube Emergency Shelters and his Nomadic Museum built with containers to the Swatch/Omega Campus and the Centre Pompidou-Metz, discover the altruistic practice of Pritzker Prize-winning architect Shigeru Ban, who is lauded for his "curiosity, commitment, endless innovation, infallible eye, and acute sensibility."

- A valuable insight into the works and mind of Japanese architect Shigeru Ban, whose career TASCHEN has followed from the beginning. Author Philip Jodidio explores highly-anticipated completed buildings, new projects, and the future outlook for the Shigeru Ban studio.
- This monograph is a journey through the evolution of an architect whose name was made with true architectural marvels, unsurpassed for innovation, elegance, and sensibility. Next to early buildings that used paper tubes as structural elements are more recent projects, including the environmentally friendly Toyota City Museum, the Blue Ocean Dome for Expo 2025 Osaka Kansai, and a penthouse atop of a 140-year-old landmark cast-iron house in New York City. View the Swatch/Omega Campus in Switzerland, and La Seine Musicale, a concert hall inserted into an overall master plan conceived by Jean Nouvel for Île Seguin in France, plus many others.

AU \$54.99 | NZ \$59.99

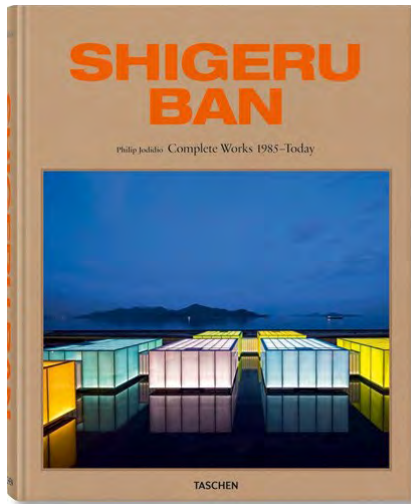
9783754404553

512 Pages | Hardcover

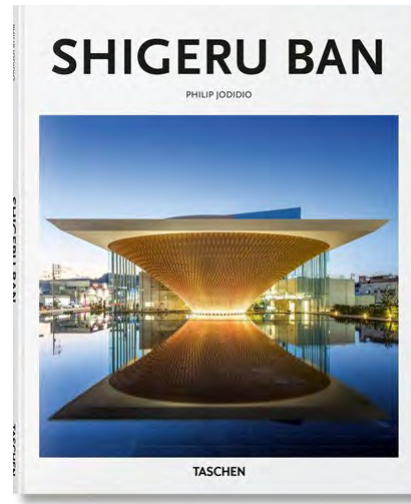
217 mm x 156 mm

TASCHEN

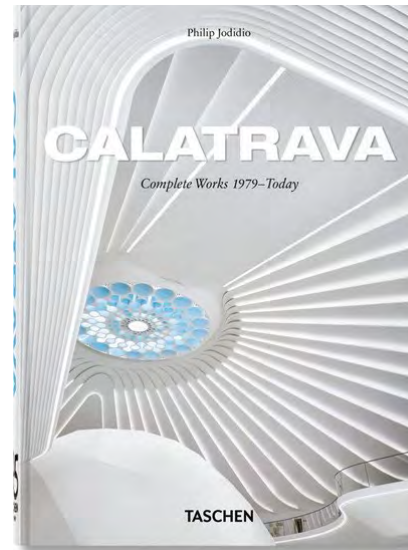
COMP TITLES



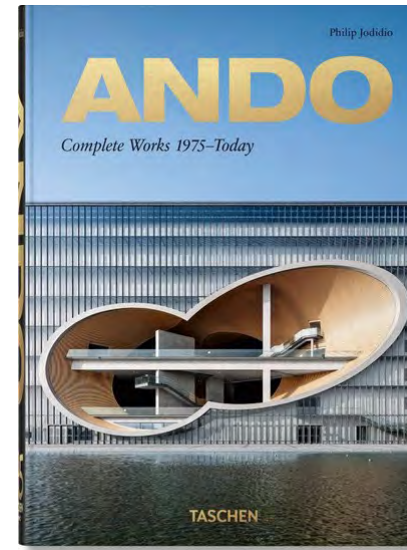
9783836589345



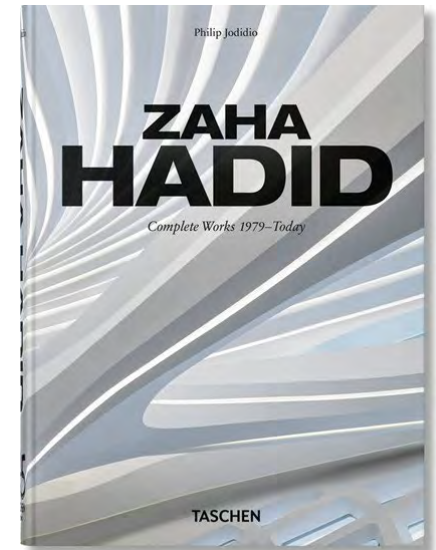
9783754404560



9783754404614



9783836565868



9783836593496

SIMOSE

Museum: Design 09 | 2019-12 | 2020, Construction 05 | 2021-01 | 2023.
Restaurant: Design 09 | 2019-02 | 2022, Construction 03 | 2022-01 | 2023.
Villa: Design 01 | 2021-02 | 2022, Construction 03 | 2022-03 | 2023.



040



La struttura è in legno, con un tetto a spiovente che si staglia nel cielo. Le pareti sono in legno, con finestre a griglia. Il design è moderno, ma con un tocco di tradizione.



Il design è moderno, ma con un tocco di tradizione. Le pareti sono in legno, con finestre a griglia. Il design è moderno, ma con un tocco di tradizione.

Il design è moderno, ma con un tocco di tradizione. Le pareti sono in legno, con finestre a griglia. Il design è moderno, ma con un tocco di tradizione.

CAST IRON HOUSE

Design 11 | 2010-05 | 2013, Construction 01 | 2014-07 | 2021.





TRANSPARENT TOKYO TOILET

Design 07 | 2019-02 | 2020 Construction 01 | 2021-08 | 2020





HAESLEY HAMLET

GYEONGGI, SOUTH KOREA

20 160 m² (GRAND HALL: 4001 m²,
LEARNING CENTER: 6534 m², CONDOMINIUM: 8111 m²,
RECREATION CENTER: 1514 m²)

Design: Shin Hae-yeon & Associates, Seoul, Korea
Construction: Shin Hae-yeon & Associates, Seoul, Korea

Design: Shin Hae-yeon & Associates, Seoul, Korea
Construction: Shin Hae-yeon & Associates, Seoul, Korea

Design: Shin Hae-yeon & Associates, Seoul, Korea
Construction: Shin Hae-yeon & Associates, Seoul, Korea

Haesley Hamlet is a four-building complex designed as an executive training center and accommodation. It was built next to the Haesley Nine Bridges Golf Clubhouse, completed in 2010 (see page 380). Each building – Condominium, Grand Hall, Learning Center, and Recreation Center – has a different approach to harmonizing with nature, but the use of the same materials as for the Clubhouse joins and instead creates a sense of unity. The floors of each building are stepped back to afford all the spaces a panoramic view of the natural setting in this manner, creating a link. The concrete walls become thinner as they rise, maximizing the capacity of the structure to absorb vertical loads without waste. The floor slabs are made with timber beams, CLT slabs, and concrete. The architects explain: "The composite timber beams and CLT structure acted directly as the framework for the concrete, and this allowed construction to continue under the floor without having to wait for the concrete to cure, which helped to optimize interior construction time, and, above all, the exposed timber provides the interior space with the warmth of wood." The Grand Hall of the Hamlet, which is below grade, has a timber structure meant to harmonize it with the Clubhouse. The wooden columns of the hall support steel plates above ground. A glass bottom reflecting ground at ground level allows rippling light into the hall. The Learning Center has a large open wooden frame at between stone-clad zones at either extremity. An assembly hall on the first floor of the Learning Center has faces in stone on the lobby side, and wood on the theater side. The Recreation Center has a cantilevered terrace at the second level. This roof is in timber beams like the Condominium and Learning Center, confirming the architect's capacity to link and harmonize buildings with different functions.

Haesley Hamlet ist ein vier Häuser umfassender Gebäudekomplex, der als Schulungs- und Aufenthaltszentrum für Führungskräfte, naturbelassene Umgebung wurde. Er wurde neben dem Haesley Nine Bridges Golf Clubhouse (fertiggestellt 2010, siehe Seite 380) errichtet. Jedes Gebäude – Condominium, Grand Hall, Learning Center und Recreation Center – basiert auf einem anderen Ansatz, der es in Einklang mit der Natur bringen will, doch da für alle die gleichen Materialien wie für das Clubhouse verwendet wurden (Stein und Holz), schaffen sie gleichzeitig ein Gefühl von Zusammengehörigkeit aus. Die zurückgeworfenen Stockwerke der einzelnen Gebäude schaffen allen Räumen eine Panoramasicht auf die umgebende Natur des eng begrenzten, hügeligen Geländes. Die Betonwände werden mit zurückgeworfenen Holzlatten dünner und maximieren so die Tragkraft der Struktur, welche Later vertikal aufsteigen. Die Bodenplatten sind aus Holzbohlen, Betonwerkstoffplatten und Beton gefertigt. Die Architekten erklären: "Die Holzbohlen- und CLT-Struktur wirkte direkt als Gerüst für den Beton, und dies ermöglichte den Bau unter der Decke, ohne auf das Aushärten des Betons warten zu müssen, was die Bauzeit verkürzte und die Inneneinrichtung erleichterte. Darüber hinaus sorgt das sichtbare Holz für eine warme Atmosphäre." Die Grand-Hall unterhalb der Geländeoberfläche hat eine Holzstruktur, die mit der Clubhouse harmonisiert. Die Holzsäulen der Halle stützen Stahlplatten über dem Boden. Ein Glasboden spiegelt das Gelände auf Bodenniveau und lässt das Licht in die Halle fließen. Das Learning Center hat einen großen offenen Holzrahmen zwischen steinverkleideten Zonen an beiden Enden. Eine Versammlungshalle auf der ersten Etage des Learning Centers hat eine Steinwand an der Lobby-Seite und eine Holzwand an der Theater-Seite. Das Recreation Center hat eine überhangende Terrasse auf der zweiten Etage. Diese Decke ist aus Holzlatten wie die des Condominium und des Learning Centers, was die Fähigkeit des Architekten bestätigt, Gebäude mit unterschiedlichen Funktionen miteinander zu verbinden.

sonders wir konnten auch die Bauteile im Inneren optimieren. Vor allem aber gewährte der Innenraum durch das zurückgelegte Holz ein natürliches Wärmegefühl. Die unterschiedlichen Grand Hall des Hamlet verfügt über eine Holzkonstruktion, um mit dem Clubhouse zu harmonisieren. Die Holzsäulen der Halle stützen ebenfalls steinverkleidete Böden aus Stahl. Ein zurückgeworfenes Betonwerkstein mit Glasboden im Erdgeschoss lässt natürliches Licht in die Halle fallen. Das großformatige Holzbohlenwerk des Learning Centers spendet sich zwischen steinverkleideten Zonen an beiden Enden. Im Versammlungssaal des ersten Stocks des Learning Centers besteht die Wand auf der Lobbyseite aus Stein, während sie im Innenraum mit Holz verkleidet ist. Das Recreation Center verfügt auf der zweiten Ebene über eine ausragende Terrasse. Diese auch für sein Dach wie beim Condominium und beim Learning Center eine Holzbohlenkonstruktion gewählt wurde, unterbricht das Gedächtnis der Architekten, Gebäude unterschiedlicher Funktionen miteinander zu harmonisieren zu bringen.

Haesley Hamlet est un complexe de quatre bâtiments qui s'écrit un centre de formation et des logements pour cadres, construit à côté du club de golf Haesley Nine Bridges qui a été achevé en 2010 (voir page 380). Chaque bâtiment – immeuble en copropriété, grand hall, centre d'apprentissage et centre de loisirs – adopte une approche différente pour s'harmoniser avec la nature, mais l'architecture crée une impression d'ensemble en utilisant les mêmes matériaux que pour le club (bois et pierre). Les colonnes de chaque bâtiment ont été placées en retrait sur l'axe latéral vertical afin que les différents espaces puissent tout de même bénéficier d'une vue panoramique sur le décor naturel. Les murs de béton s'efforcent de fuir et à mesure qu'ils s'élèvent afin d'optimiser la capacité de l'ensemble à absorber les charges verticales sans poutres. Les dalles de sol sont constituées de poutres en bois, de panneaux CLT et de béton. Les architectes expliquent que « la structure composite en poutres et CLT a servi de coffrage au béton, ce qui a permis de continuer à construire sous le plancher sans devoir attendre que le béton sèche, et ainsi d'optimiser la durée du travail et l'environnement, mais surtout, le bois apparaît continuellement en changeant l'apparence intérieure ». Le grand hall, situé sous le club, possède une structure en bois conçue pour s'harmoniser avec le club. Les colonnes de bois supportent des planchers en acier au-dessus du niveau du sol, tandis qu'un passage réfléchissant à fond de verre laisse le hall de végétation du paysage. Le centre d'apprentissage est marqué par un large hall en bois entre deux zones recouvertes de pierre qui sont verticales. Au premier étage, une salle de réunion à des côtés en pierre du côté du hall et en bois vers l'intérieur. Le centre de loisirs possède une terrasse en sautoir au deuxième étage. Son toit est en bois comme celui de l'immeuble en copropriété et du centre d'apprentissage, confirmant le talent de l'architecte à relier et harmoniser des bâtiments aux fonctions différentes.



Shigeru Ban

COMPLETE WORKS 1985–TODAY. 45TH ED.

Edited by Taschen

From Paper Tube Emergency Shelters and his Nomadic Museum built with containers to the Swatch/Omega Campus and the Centre Pompidou-Metz, discover the altruistic practice of Pritzker Prize-winning architect Shigeru Ban, who is lauded for his "curiosity, commitment, endless innovation, infallible eye, and acute sensibility."

- A valuable insight into the works and mind of Japanese architect Shigeru Ban, whose career TASCHEN has followed from the beginning. Author Philip Jodidio explores highly-anticipated completed buildings, new projects, and the future outlook for the Shigeru Ban studio.
- This monograph is a journey through the evolution of an architect whose name was made with true architectural marvels, unsurpassed for innovation, elegance, and sensibility. Next to early buildings that used paper tubes as structural elements are more recent projects, including the environmentally friendly Toyota City Museum, the Blue Ocean Dome for Expo 2025 Osaka Kansai, and a penthouse atop of a 140-year-old landmark cast-iron house in New York City. View the Swatch/Omega Campus in Switzerland, and La Seine Musicale, a concert hall inserted into an overall master plan conceived by Jean Nouvel for Île Seguin in France, plus many others.

AU \$54.99 | NZ \$59.99

9783754404553

512 Pages | Hardcover

217 mm x 156 mm

TASCHEN

KARL KOLBITZ

ENTRYWAYS OF MILAN



INGRESSI DI MILANO

TASCHEN

KARL KOLBITZ

ENTRYWAYS OF MILAN



INGRESSI DI MILANO

TASCHEN

Entryways of Milan

INGRESSI DI MILANO. 45TH ED.

Edited by Karl Kolbitz

First impressions count, especially in Milano. In this unprecedented photographic journey, editor Karl Kolbitz curates 144 of the finest Milanese entrance halls from 1920 to 1970. Sumptuous in diversity and splendor, the volume features some of Milan's most famous architects and showcases the city's design DNA across high to low architecture.

- The collection spans buildings from 1920 to 1970 and showcases the work of some of the city's most illustrious architects and designers, including Giovanni Muzio, Gio Ponti, Piero Portaluppi, and Luigi Caccia Dominioni, as well as non-pedigreed architecture of equal impact and interest. The photographs for the publication were exclusively shot by Delfino Sisto Legnani, Paola Pansini, and Matthew Billings, each evoking the entryways with individual sensibility and a stylistic interplay of detail shots—such as stones, door handles, and handrails—with larger architectural views.
- The images are accompanied by concise contributions from Penny Sparke, Fabrizio Ballabio, Lisa Hockemeyer, Daniel Sherer, Brian Kish, and Grazia Signori, together bringing a wealth of architecture, design, and natural stone expertise to guide the reader through the applied materials and fittings as well as the art-historical and social implications of each of the ingressi. As much an architectural city guide as an aesthetic study, the book provides the exact address and an annotated Milan map for all featured entryways, as well as the architect name and date of construction.

AU \$54.99 | NZ \$59.99

9783754401262

420 Pages | Hardcover

217 mm x 156 mm

TASCHEN



Karl Kolbitz

Foreword

I started traveling to Milan as a teenager and ever since I have been intrigued by the beauty of this city, even though its allure is not as effervescent as that of Paris, nor as ancient as that of Rome. As a kid growing up in reunited Berlin, surrounded by Socialist housing blocks and unkind re-construction efforts, Milan felt like a place where the twentieth century had grown both effortlessly and elegantly.

I found myself exploring the city's perimeters, set on a relentless search for its treasures. What struck me most were the places that spoke of the everyday—train stations, piazzas, residential areas. These were the true emblems of Milan's urban splendor. Cast in precious building materials, their design solutions and variations asked me to linger, to return, to enter, and to experience. Milan is a city that draws you in, that shows itself while screening itself at the same time. It is at once private, grandiloquent, and refined.

How can it be that this city, which has exported its design all over the world, has kept so silent about its exuberant and profuse entryways? The city's complex Modernist heritage is documented and reproduced in countless

publications, yet this very Milanese singularity, the *ingressi*, has gone almost unnoticed.

The entryways to all kinds of residential buildings—the city's most hidden treasures—present themselves in plain sight to the eye. Not only to their residents, or visitors, but to anyone who endeavors to discover them. Every day, heavy wooden portals swing open while others, fitted with large glass panels, forever invite our gaze.

Looking through these portals, I witness sublime interiors that speak to me about how architecture shapes our lives. Thus I fantasize about who the people who inhabit them might be, what their lives may be like. The *ingressi* reveal these nuances of lives and living to us in the most subtle and allusive ways.

Italy is constantly presenting and representing itself. Wherever we look, we are met by a unique way of dancing with a material, of creating something as perfectly as it can be made. This book wishes to represent for its readers the way in which the *ingressi* stand as a piece of punctuation to the architectural and design accomplishments of the city's modern history.

viale Tunisi 48 • Giannino Testori, 1936–37

Rectangular inset panels, in acid-etched tempered glass, by Fontana Arte.
floor: Cipollino Verde marble and serpentinite • lesene: Rosa Valtrocce marble • walls: Repen limestone

Prefazione

Le prime volte che ho visitato Milano ero adolescente. Da allora, la bellezza di questa città ha catturato la mia attenzione. Non è una bellezza effervescente come quella di Parigi, né antica come quella di Roma. In quanto bambino cresciuto nella Berlino riunificata, circondato dall'edilizia dell'era socialista e dagli sforzi inclementi di ricostruzione, Milano mi era parsa un luogo nel quale il Novecento si era sviluppato con leggerezza ed eleganza.

Mi sono ritrovato a esplorare i perimetri della città, alla ricerca continua dei suoi tesori. A colpirmi maggiormente erano i luoghi che ne narravano la quotidianità – le stazioni ferroviarie, le piazze, i quartieri residenziali. Erano questi gli indicatori più autentici dello splendore urbano di Milano. I preziosi materiali impiegati, le poliedriche soluzioni progettistiche mi chiedevano di indugiare, di tornare, di entrare e assaporarne l'esperienza. Milano è una città coinvolgente, che si mostra ma contemporaneamente si cela. È al tempo stesso intima, magniloquente e raffinata.

Com'è possibile che una città che ha esportato il suo design in tutto il mondo abbia taciuto delle copiose ed esuberanti entrate dei suoi palazzi? La sua complessa eredità modernista è documentata e riprodotta in

innumerevoli pubblicazioni, eppure questa peculiarità che la contraddistingue, gli ingressi, sono passati quasi del tutto inosservati.

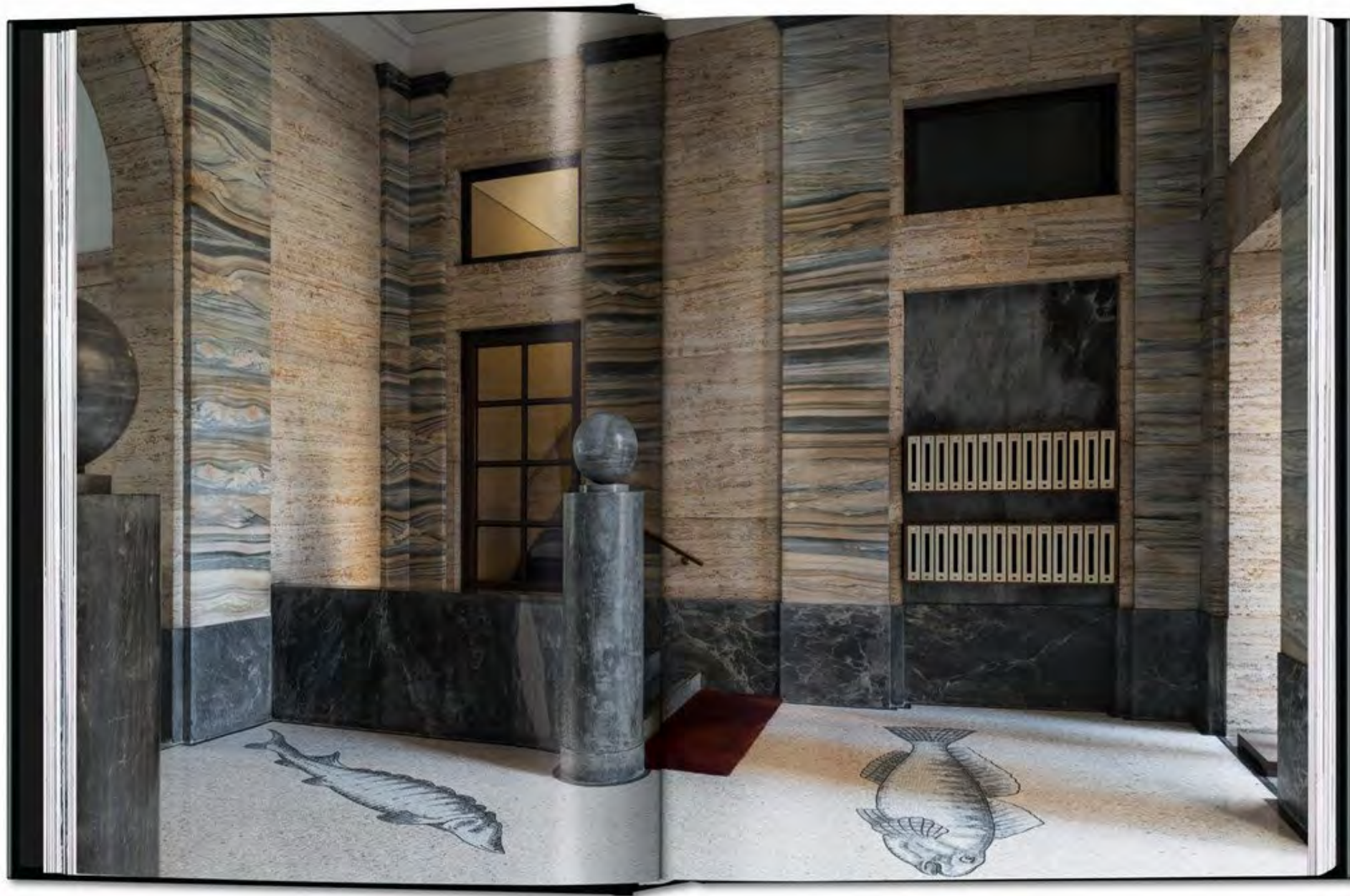
Gli ingressi di edifici residenziali di ogni genere – i tesori più nascosti delle città – si offrono allo sguardo non solo degli abitanti, o dei visitatori, ma anche di chiunque ne vada in cerca. Giorno dopo giorno, i pesanti portoni di legno si aprono, mentre le grandi vetrate sono un invito continuo a scrutare all'interno.

Attraverso questi varchi, avevo modo di vedere interni sontuosi che mi facevano percepire fino a che punto l'architettura plasmi la nostra esistenza. E fantasticavo su chi potessero essere le persone che transitavano in quegli androni, su come potessero essere le loro vite. Erano queste sfumature di vita vissuta ciò che gli ingressi mi mostravano, nella maniera più allusiva e penetrante.

L'Italia presenta e rappresenta se stessa costantemente. Dovunque si posi lo sguardo, ci troviamo davanti quel modo unico di danzare con un materiale, di fare qualcosa al meglio delle possibilità. Questo volume aspira a illustrare ai lettori come gli ingressi costituiscano una sorta di interpunzione nella sintassi architettonica e progettuale della moderna storia della città.

via Monviso 37 - Arnaldo di Lenno, 1931-34







*floor: Bianco Carrara marble · exterior walls: Tivoli travertine
interior walls: Carrara Calacatta marble · sculptures: Carrara Bianco Unito marble*



Trompe l'oeil devices were frequently used in 1930s Milanese apartment entrances: many were rendered in textured glass with iron tracery, unraveling endlessly diminishing vistas. These divertimenti were derived from Bramante's choir at Santa Maria presso San Satiro. That local matrix of future perspective designs in the city is plain to see in this example, though Borromini's Palazzo Spada in Rome could also be cited as a precedent.

via Renato Fucini 5 - Giuseppe Roberto Martinenghi, 1934-35
 floor: Palladiana of white and dark marbles and limestones (Bardiglio and Portoro) · base: Nero Portoro
 limestone and graffati · lesene: Macchiaiavechia limestone breccia





*floor, walls, stairs and doorframe: Rosso Levanto ophicalcite
and Carrara Statuario Veneto marble*

Following spread:

via Raimondo Franchetti 3 · Domenico Poloni, 1937-39

*floor: Palladiana of several marbles and limestones · walls: Cipollino marble and
serpentine · skirting, lesene: serpentine*



KARL KOLBITZ

ENTRYWAYS OF MILAN



INGRESSI DI MILANO

TASCHEN

Entryways of Milan

INGRESSI DI MILANO. 45TH ED.

Edited by Karl Kolbitz

First impressions count, especially in Milano. In this unprecedented photographic journey, editor Karl Kolbitz curates 144 of the finest Milanese entrance halls from 1920 to 1970. Sumptuous in diversity and splendor, the volume features some of Milan's most famous architects and showcases the city's design DNA across high to low architecture.

- The collection spans buildings from 1920 to 1970 and showcases the work of some of the city's most illustrious architects and designers, including Giovanni Muzio, Gio Ponti, Piero Portaluppi, and Luigi Caccia Dominioni, as well as non-pedigreed architecture of equal impact and interest. The photographs for the publication were exclusively shot by Delfino Sisto Legnani, Paola Pansini, and Matthew Billings, each evoking the entryways with individual sensibility and a stylistic interplay of detail shots—such as stones, door handles, and handrails—with larger architectural views.
- The images are accompanied by concise contributions from Penny Sparke, Fabrizio Ballabio, Lisa Hockemeyer, Daniel Sherer, Brian Kish, and Grazia Signori, together bringing a wealth of architecture, design, and natural stone expertise to guide the reader through the applied materials and fittings as well as the art-historical and social implications of each of the ingressi. As much an architectural city guide as an aesthetic study, the book provides the exact address and an annotated Milan map for all featured entryways, as well as the architect name and date of construction.

AU \$54.99 | NZ \$59.99

9783754401262

420 Pages | Hardcover

217 mm x 156 mm

TASCHEN

