

John Rule

Art Book Distribution



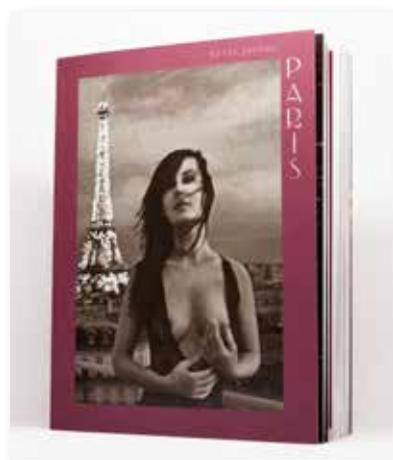
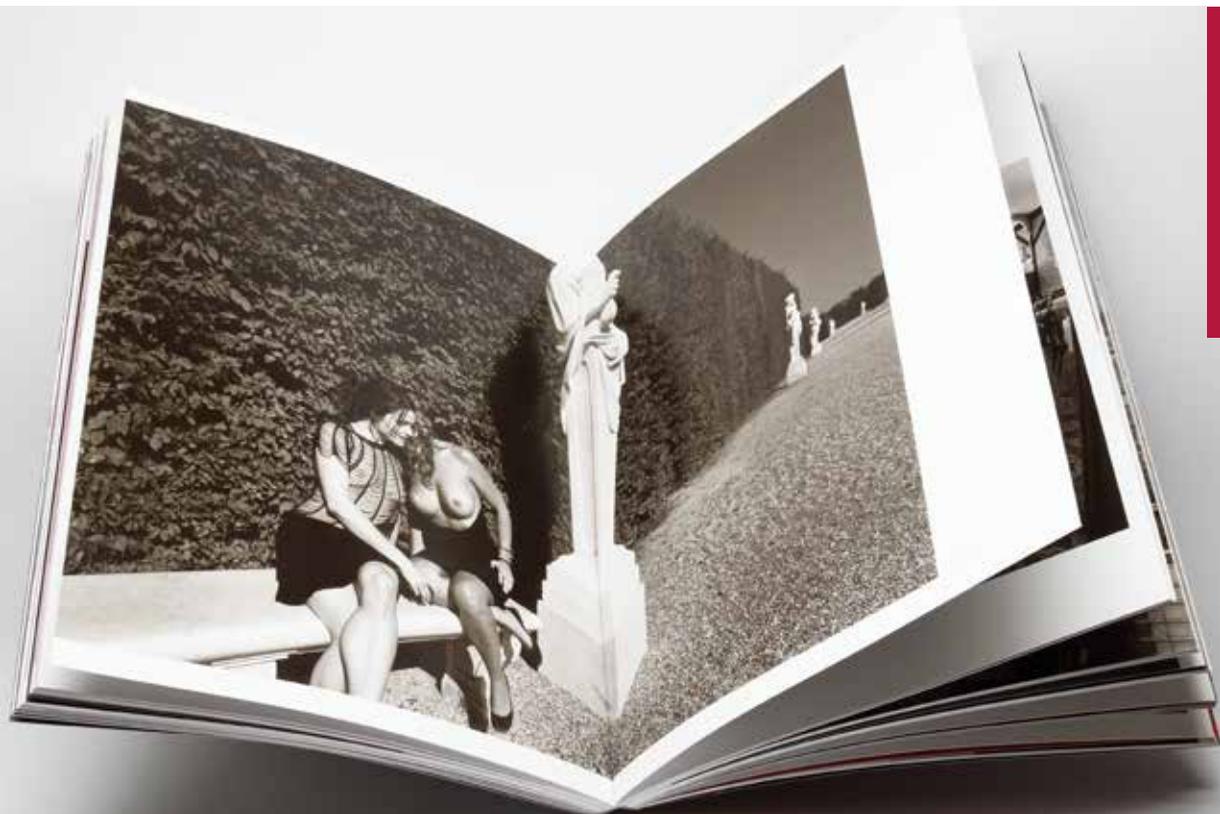
SPRING 2022

John Rule Art Book Distribution

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Cover image:
An Exploding World ©Rankin, 2022

Layout by Harry Rose

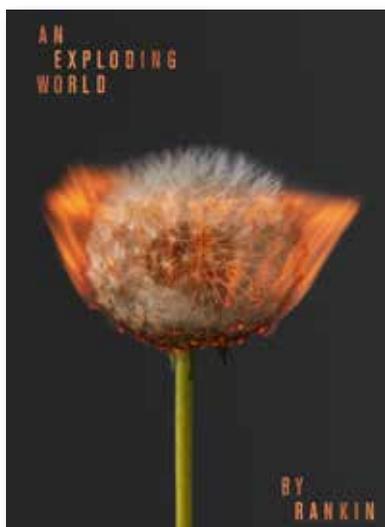


Renée Jacobs: Paris

Introduction by Professor John Wood

Renée Jacobs, born in Philadelphia, Pennsylvania practiced civil rights and constitutional law in Portland, Oregon and Los Angeles, California until she began photographing again in 2006. Her first book, *Slow Burn: A Photodocument of Centralia, Pennsylvania*, was published by the University of Pennsylvania Press in 1986 and favorably reviewed in *The New York Times Review of Books*. Photographing women (mostly not professional models) in Paris over two years has been the perfect blending of Jacobs' erotic message about the sexual power of women and an homage to the city where everything sensual seems possible. Jacobs is the recipient of the prestigious International Photography Award (Lucies) for Fine Art Nude Photography and her images have been published around the world in such publications as *Tachen's New Erotic Photography*, *Fine Art Photo Magazine*, *Silvershotz*, *Adore Noir* or *PH Magazine*. This is a scaled-down reprint of the out-of-print book. This edition is limited to 500 copies, numbered and signed by the artist on an enclosed certificate. In addition, the new edition features 10 new images.

May 2022
 9783945155622 | £65.00
 Paperback | 140pp | 240 x 170mm
 60 b/w photos
 Rights: Worldwide exc. France,
 Belgium, Switzerland.



RANKIN

Rankin: An Exploding World

An Exploding World explores the aesthetic of destruction, through apocalyptic imagery reminiscent of nuclear explosions or comets. The creation of which became for the photographer an intimate take on artistic expression, frustration during lockdown isolation, and a celebration of the expressive creativity that emerged. During 2020 Rankin found himself, for the first time in his 30 year career, closed off from his studio and collaborators. Forced to find a way to create works without face-to-face interaction, the portrait photographer turned to nature. Taking dandelions (symbols of courage, growth, hope and healing) and setting them alight, Rankin found his own visual metaphor how he was feeling and for the state wider world around him. Alongside new and exclusive imagery is a personal introduction from Rankin and an interview with the artist discussing the inspiration behind the works and his process. A photographer who is often synonymous with celebrity portraiture and high profile beauty campaigns, An Exploding World explores the other side of Rankin's artistic output.

April 2022

9780995574182 | £45.00

Hardback | 68pp | 330 x 240mm

40 col photos

Rights: Worldwide exc. Italy, Japan,
USA & Canada

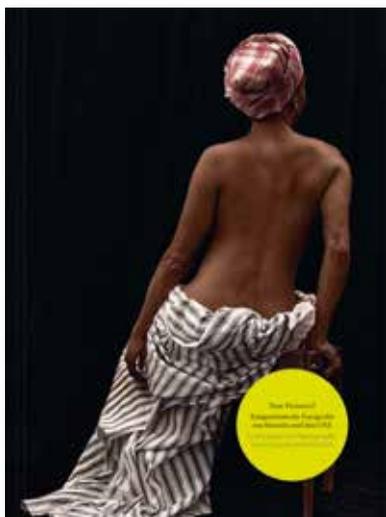


RANKIN

Rankin: Performance

PERFORMANCE BY RANKIN is a celebration of the enormous talent and resilience of London's theatreland, the cultural heart of the city, as it emerges from a devastating pandemic shutdown. Created in partnership with the Official London Theatre and FUJIFILM House of Photography with funding from the Mayor of London, this ambitious project captures the human face of London's world leading theatre industry in a unique publication. From star actors, dancers, writers, directors and producers to stage managers, dressers, designers, technicians, pit musicians, puppeteers, front of house staff, stage door keepers and countless more, Rankin captures a once-in-a-lifetime portrait of a West End reborn, featuring 150 subjects from nearly 60 of London's top productions and venues. Interwoven with the portraits, the subjects reflect on their experience of the past eighteen months, with inspiring tales of hardship, perseverance, patience, innovation, despair and joy. All of the images have been shot on the FUJIFILM GFX100 medium format camera. We hope this ambitious project inspires you to see a show!

February 2022
9780995574199 | £30.00
Hardback | 120pp | 320 x 230mm
60 col photos
Rights: Worldwide exc. Italy, Japan,
USA & Canada



snoeck

True Pictures? Contemporary Photography from Canada and the USA

Edited. by Stefan Gronert

At the beginning of the twentieth century, North American photography was seen as groundbreaking in the development of the medium's artistic visual language. In the 1980s, however, this pioneering role was challenged by developments in Europe. Young artists no longer considered North American photography as a role model, and as a result it gradually moved out of the spotlight. True Pictures? now remedies this situation by presenting thirty American and Canadian photographers from three generations who, in part influenced by the advent of digital photography, saw and still see themselves challenged in particular by political and social upheavals. The list of themes is by no means short: the aftermath of the Vietnam War, the AIDS crisis, racism, feminism, questions around gender and sexuality, identity politics, and so on. The urgency of these problematic situations prompts the artists to assume highly polarized positions, both in terms of narrative and politically. By following subjective and transmedial approaches, they almost inevitably touch on topics such as the often cited "Bilderflut" (image overload).

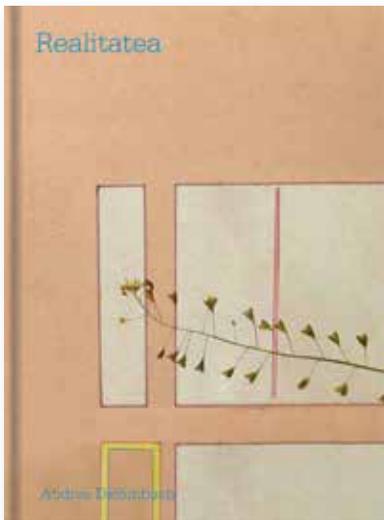
March 2022

9783864423703 | €55.00

Paperback | 336pp | 320 x 240 mm

120 col ill.

Rights: Worldwide exc. Germany,
Austria, Switzerland; USA & Canada



Hartmann books

Andrea Diefenbach: Realitatiea. About Moldavia

Martin Sieg and Andre Avram

Andrea Diefenbach's images from the rural regions of the Republic of Moldova take viewers on a journey through time to a place that has been in the throes of an identity crisis since it gained independence thirty years ago. This visual survey is her second book about a country torn between the EU and Russia, between stagnation and progress, and between corruption and the rule of law. Her calm, often whimsical photographs show great empathy for the country and its people's way of living. The tranquility of the images mirrors the tempo of day-to-day Moldovan life, which oscillates between upheaval and stagnation. Realitatiea not only gathers photographic vignettes from a country in a state of limbo, but also contextualizes them within the political events of the past ten years through facsimiles of Moldovan newspapers and analytical texts. Andrea Diefenbach (*1974) works for magazines and organizations in Germany and abroad. She has been teaching photography at the Lucerne University of Applied Sciences and Arts since 2016.

April 2022

9783960700852 | €38.00

Hardback | 184pp | 215 x 290mm

80 col & b/w ills

UK & Eire, Eastern Europe, Russia,
Middle East & Far East only.



Hartmann books

Anne Morgenstern: Macht Liebe

Danaé Panchaud

What can a body be and what is it allowed to be? The bodies in Anne Morgenstern's pictures cannot be categorized. Some are sensual; some are brutal. Some are animated; others are transformed into objects. They are bodies that are in control and controlled by others. They are always vexing. Like the photographer's gaze, which is as unsparing as it is tender, they take on different characteristics and roles. In an interplay of form, color, and materiality, Morgenstern combines photographs of human bodies with those of objects, relating them to one another and endowing them with new meaning. Bodies of the type that we claim to know are deconstructed and embedded in new contexts. This raises questions of gender and identity that demand a second look. Morgenstern not only demonstrates great sensibility in her images, but also requests the same quality from viewers. Macht Liebe is a highly political book that begs us to allow ambivalence and see each other in new ways.

April 2022

9783960700821 | €35.00

Paperback | 192pp | 305 x 215mm

136 col & b/w ills

UK & Eire, Eastern Europe, Russia,
Middle East & Far East only.



Hartmann books

Hans Christian Schink: Unter Wasser

Hans Christian Schink

Unter Wasser represents both a radical break and a consistent continuation of Hans-Christian Schink's work to date. Known for his graphs, his new body of work constitutes a change in his photographic method due to his acceptance of chance as a factor in the image-making process. The photos were made in various biotopes of Germany's most water-rich state, Mecklenburg-Vorpommern: lakes, ditches, and kettle holes. These bodies of water were mostly created when the ice sheet receded at the end of the last ice age and thus mark the beginning of the very civilization that Schink dissects in his photographs. Working with an underwater camera, yet without diving, Schink could only guess what was visible in the viewfinder. His pictures distort the actual proportions, creating a mysterious miniature world with sculptural character. The subject of Unter Wasser is also larger than the small biotopes initially suggest: the relationship between man and nature. The under-water realms cannot be separated from those above ground since they are also shaped by agriculture and climate change. Schink thus reconnects with one of the major subjects of his work: socially determined topographies.

April 2022

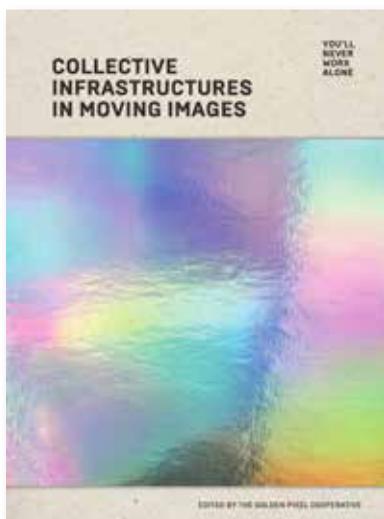
9783960700814 | £45.00

Hardback | 122pp | 240 x 318mm

60 col & b/w ills

UK & Eire, Eastern Europe, Russia,

Middle East & Far East only.



SCHLEBRÜGGE.EDITOR

You'll Never Work Alone Collective Infrastructures in Moving Images

Edited by The Golden Pixel Cooperative: Enar de Dios Rodríguez, Nathalie Koger, Mona Schwitzer

You'll Never Work Alone: Collective Infrastructures in Moving Images demonstrates the possibilities and challenges inherent in collective cinematic and artistic work by presenting international and local perspectives from academics and practitioners. By linking practical examples and film theory approaches from Jakarta, Athens, Rome, Paris, Madrid, and Vienna, we aim to initiate an exchange of ideas on collective modes of production. The publication gathers together further reading and responses related to the event series "Collective Infrastructures," hosted by the Golden Pixel Cooperative (GPC) in 2019. In curating the series, the GPC borrowed Judith Butler's idea of considering collectivity as infrastructure. The focus lies on the specific infrastructure—social, material, visionary—of a collective association that has evolved or could evolve together through a community's practice.

Texts by Cinenova Working Group, Théo Deliyannis, The Golden Pixel Cooperative, Gerda Lampalzer interviewed by Mona Schwitzer, Katja Lell, Eleni Michaelidi, ruangrupa interviewed by Nathalie Koger, Jul Tirlor

March 2022

9783903172777 | £17.00

Paperback | 110pp | 220 x 165 mm

60 col & b/w ills

Rights: Worldwide exc. Germany,
Austria, Switzerland; USA & Canada



SCHIRMER/MOSEL

Silver Marilyn: Marilyn & the Camera

George Belmont

Our Marilyn Monroe classic is now available in a low-price special hardcover edition. Marilyn posing for nearly every major photographer: Avedon, Beaton, Erwit, Cartier-Bresson and others; Marilyn in all her moods: young and carefree, sexy and serious; glamorous and girl-next-door; and Marilyn in her own words in a 1960 interview conducted by Georges Belmont.

With a foreword by Jane Russell and an interview by Georges Belmont.

June 2022

9783829609524 | £29.80

Hardback | 248pp | 275 x 195mm

152 col & b/w photos

Rights: UK & Ire



MANFREDI
EDIZIONI

Ritratto Rosso Elisabetta Catalano Captures Federico Fellini

Texts by Camilla Cormanni, Giancarlo Di Gregorio

Photographic art preserves the soul of the individuals portrayed, as Elisabetta Catalano was able to do. With her, photography replaces words and evokes memories. Her ability to stop the moment through the shot has given us back a real and human Fellini. We then decided to dedicate an exhibition, in the centenary of the birth of the great maestro, to both, because both Elisabetta and Federico, with their understanding of each other, have built a deep and original dialogue that deserved to be shown to the general. We decided to inaugurate it during the pandemic, due to Covid, to give a strong sign to the world of culture and the expectations of it. The previous scheduling of commitments and spaces unfortunately prevented the extension of the exhibition during the months when easy access for visitors would have been allowed. We therefore entrust to this catalog, wanted and edited by Archivio Catalano, the memory of the Ritratto Rosso of Elisabetta and Federico, the exhibition of their return to Cinecittà at the time of the pandemic. -Giancarlo Di Gregorio

May 2022

9791280049407 | £21.00

Paperback | 140pp | 240 x 165 mm

70 col & b/w ills

Rights: Worldwide exc. USA & Canada



MANFREDI
EDIZIONI

Fan Bo: Artworks 2015-2020

Ada Lombardi, Laura Cherubini

This book is a collection of the most recent works of Fan Bo, an artist who stands apart from the clichés used by contemporary Chinese artists, most of whom developed with realist-socialist style artistic training and who largely went on to participate in the wave of dissidence from the stylistic standard prevalent in China from 1985 onwards, leading most of them towards the influence of Western approaches. That period of time was of particular importance for the artist who, as the scholar Filippo Salviati (whose essay is included in the book) stated, suddenly altered his artistic journey during those years, turning from the use of a visionary, yet still figurative painting, to a broader, all-round use of materials, media and styles, even trespassing boldly across Eastern and Western sensibilities. However, the artist's poetics and intentions appear to be endowed with an internal coherence and this book illustrates them by carefully explaining the details through the essays of five scholars and experts of contemporary Western and Eastern art including Giacinto Di Pietrantonio, Filippo Salviati and Yvonne Spielmann.

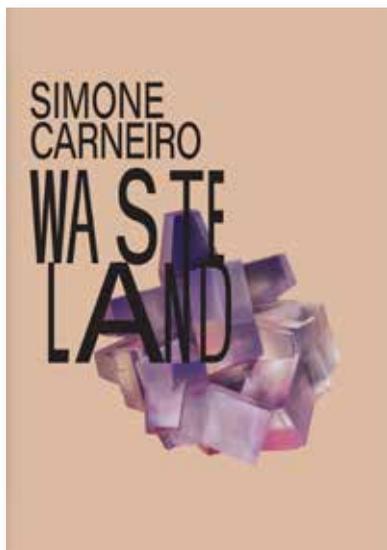
May 2022

9791280049254 | £26.00

Hardback | 192pp | 320 x 240mm

100 col & b/w ills

Rights: Worldwide exc. USA & Canada



SCHLEBRÜGGE.EDITOR

Simone Carneiro: Wasteland

Text by Roland Schöny

Deriving from various media sources, Simone Carneiro's works rise from the depths of the electronic realm. At their core, they are structured algorithmically, unfolding along coordinates of the abstract. Here, chance plays an important role and the creation process often leads us to unpredictable dimensions. She uses processes of online mass communication as her framework. With crowd sourced questions sent out into the echo chambers of the internet, she sets a game in motion where linguistically determined strings of characters are translated into pictorial structures. Simone Carneiro is a cross-media artist who combines different working methods, media of expression and technologies including painting, collage, video, animation, installation, audiovisual performance as well as old and new printing techniques. She lives and works in Vienna.

June 2022

9783903172883 | £17.00

Hardback | 88pp | 235 x 165 mm

40 col & b/w ills

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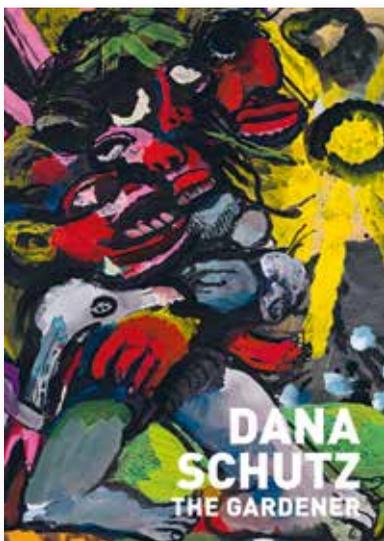
snoeck

Armin Keplinger: Masse-eins (mass : one)

Mathia Löbke

May 2022
9783864423772 | £26.50
Paperback | 24pp | 335 x 450 mm
22 col ills
Rights: Worldwide exc. Germany,
Austria, Switzerland; USA & Canada

Two panes of glass hanging in the room are slowly pulled away from one another by their lower edges; released, they swing back, collide, and shatter. The video by Armin Keplinger (born 1982 in Linz, lives in Berlin), which seems to demonstrate an experiment, explores the interactions and intersections of a material that exists as a sculpture both in analog space and in a digital space created by the artist. One of the two panes of glass is not real, but is indeed virtual. Virtual reality for Armin Keplinger is a way of formulating and expanding a concept of sculpture that he stages independent of gravity and physical laws. Glass repeatedly plays a prominent role in his works in a broad variety of contexts; due to its transparency and our notion of mass, things could invariably take a different course. But for Armin Keplinger, practically any material may be used to formulate the intriguing hybrid nature of a sculpture.



snoeck

Dana Schutz: The Gardener

Edited by Bruno Brunnet and Nicole Hackert

In 2021, Dana Schutz painted a series of images titled "The Gardener" that were exhibited at CFA in Berlin at the end of the year. Compared with the out-of-print booklet "Waiting for the Barbarians", which features, among other things, the fiercely criticized painting "Open Casket", which provoked angry activist protests during the Whitney Biennial in 2017, the artist now presents a new, modified style of painting. It is her use of a strong black contour line that now exaggerates the expressiveness of her canvases. Whereas her paintings from 2016 seemed startling due to the combination of shocking content and almost sterile form, while making use of a strangely friendly and almost "sunny" colour palette in the face of disastrous situations, the new canvases, as well as a series of sculptures also from 2021, leave a rather harsh, forbidding impression. Dana Žaja describes this in her accompanying text: "In Schutz's pictorial cosmos, there is something dark at the heart of the most mundane activities, in part because every form of work seems to be a defiant act against the desolate world."

February 2022

9783864423840 | €18.00

Paperback | 32pp | 280 x 200 mm

28 col ills

Rights: Worldwide exc. Germany,
Austria, Switzerland; USA & Canada



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Florin Kompatscher: Tint

Ed. by Elisabeth and Klaus Thoman

The seemingly random and spontaneous lines and formations in the paintings of Florin Kompatscher are reminiscent of an airy constellation of individual, yet corresponding comic panels. Recently he has taken this to the extreme and developed it into a spatially perceptible, accessible construct in the world of symbols – from panel painting and wall painting to sculpturally formed lineatures. Yet another explorer of the phenomena of a visual subjectivity is Albert Oehlen – both painters, Kompatscher and Oehlen, know and appreciate each other, and Oehlen likewise juxtaposes the invariably dominant abstraction of his painting with isolated figurative elements. Both thus abrogate a tradition that saw abstraction in strict opposition to illusionistic representationalism in painting. Oehlen coined the wonderful term of “post-non-representationality” for this; with Kompatscher this can be expanded to the even more paradoxical concept of “post-pre-representationality”. Or simply said, according to Merleau-Ponty: Nothing is more difficult than to know precisely what we see.

March 2022

9783864423659 | €55.00

Hardback | 200 pp | 310 x 220 mm
220 col ills

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Herbert X. Maier: Complementary

Harald M. Hurka, Rainer Marten

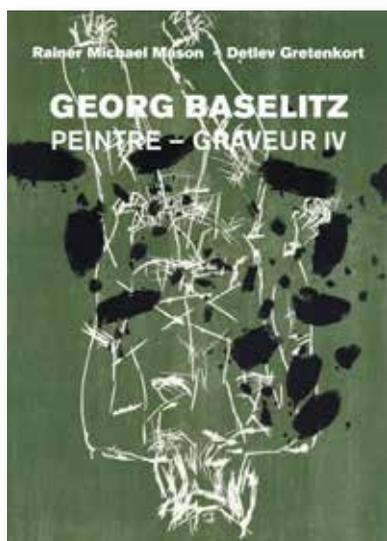
In his most recent pictures, Herbert X. Maier has arrived at quite astonishing combinations of abstract, in some cases in fact older, abstract-pastose works with realistic motifs, which he presents as diptychs. It would be virtually impossible for him to display the contrast between abstract and realistic painting more starkly, and yet Herbert X. Maier remains true to his working method. Ever since his stay at the Cité des Arts International in Paris some twenty years ago, he has built up his paintings layer by layer with direct underpaintings over which he has applied several thick glazes. This reflects his idea of painting as a repository of extrapictorial realities, and how these can manifest themselves in the painting. The realistic motif elements, for example a tilted porcelain bowl, painted in the style of the Old Masters in gradations of light blue, however, convey a direct reference to reality, and yet it is precisely these that are characterized by a voluminous depth. As a result of the up to eighty layers of glaze, the ambient light penetrates into the interior of the motif, as if the painting were suddenly glowing from within.

March 2022

9783864423741 | €55.00

Hardback | 224pp | 270 x 300 mm
160 col ills

Rights: Worldwide exc. Germany,
Austria, Switzerland; USA & Canada



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Georg Baselitz Peintre-Graveur IV Catalogue Raisonné of the Graphic Work 1989-1992

Edited by Rainer Michael Mason, Detlev Gretenkort

“The painting partisan” – this is the term Cornelius Tittel recently used to describe Georg Baselitz in a review (November 3, 2021) in the daily Die Welt in connection with the major retrospective that has just opened at the Centre Pompidou. For Heiner Müller in a conversation (1991) with Alexander Kluge, “the partisan, in a modern, a technocratically defined structure, was like a dog on the highway.” And it is within this outsider status that Tittel sees the artist Georg Baselitz mature over several decades into a monolith whom the Académie des Beaux-Arts has now accepted as the sole German among its members. Volume IV (1989–1992) of the Graphic Works contains works nos. 718–1010. Volume III had already established that Georg Baselitz’s graphic oeuvre stands on an equal footing with his paintings and sculptural work. It is with the diversity of his different technical approaches and solutions that the artist has not only shaped the medium over the course of several decades, but in its unparalleled virtuosity has positioned it at the forefront of postwar modernism.

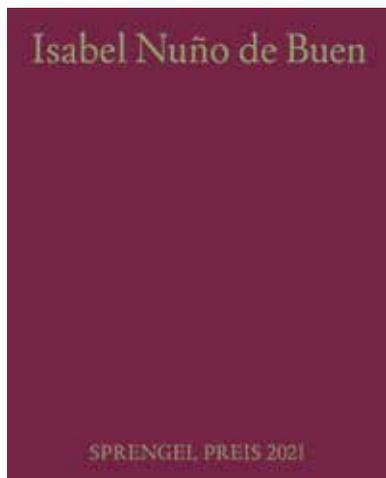
June 2022

9783864423802 | €88.50

Hardback | 360pp | 340 x 245 mm

300 col ills

Rights: Worldwide exc. Germany,
Austria, Switzerland; USA & Canada



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Isabel Nuño de Buen: Sprengel Prize 2021

Daniel Garza-Usabiaga, Carina Plath

Isabel Nuño de Buen (born 1985 in Mexico City) has been awarded the SPRENGEL PRIZE 2021. The prize is awarded by the Niedersächsische Sparkassenstiftung and the state of Lower Saxony to visual artists from Lower Saxony and aims to provide an impetus for cultural exchange across Europe. It is accompanied by a catalog and an exhibition at the Sprengel Museum Hannover. The prize also includes a six-month travel grant to other European countries. Isabel Nuño de Buen's idiosyncratic position as a sculptor who combines different cultures, media and techniques in subtle, signlike and sculptural interventions convinced the prize jury, as did her recent presentation in the large space at the Kunstverein Hannover. Her journey took her through Spain and France where she viewed historic tapestries and honed her work in direct examination of these impressive works. Isabel Nuño de Buen graduated in 2014 from the HBK Braunschweig in the class of Bogomir Ecker, most recently, she has had solo exhibitions at Kunstverein Hannover and at The 500 Capp Street Foundation in San Francisco.

February 2022

9783864423727 | £23.25

Paperback | 80pp | 290 x 235 mm

40 col ills

Rights: Worldwide exc. Germany, Austria, Switzerland; USA & Canada



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Monika Brandmeier: A Tropical Mood, Only a Lot Cooler

Christian Ganzenberg, Ralf F. Hartmann, Ludwig Seyfarth

A plurality of perspectives of postmodernism prevailed during the early 1980s, which on the one hand no longer reached a consensus in terms of taste, as observed by Jean-François Lyotard, but on the other hand did offer an ever-increasing diversity of styles and ways of life. It is under these auspices that Monika Brandmeier begins her artistic work, which is set apart from her young, wild contemporaries by strangely enigmatic and sensitive tones. She works with language as a source of inspiration and a medium of expression, arriving at a predominantly geometric language of forms, which she invariably seeks to charge semantically beyond mere materiality. Christian Ganzenberg writes in his text contribution that "instead of physical and emotional immersion, she relies on the viewer's intellectual and physical distance from the artwork, and discovers in the intersection of abstraction and concretion a personal starting point for pursuing reductionist and surrealist tendencies...Her works unfold beyond the rigor and calculated understatement of rational art practice; time and again, they are imbued with a cryptic wit."

March 2022

9783864423697 | £44.00

Paperback | 176pp | 320 x 220 mm

400 col ills

Rights: Worldwide exc. Germany, Austria, Switzerland; USA & Canada



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Oliver van den Berg: Works

Catherine Nichols and Nils Röller

The fact that something can be learned about the nature of human beings from their products is the initial hypothesis of Oliver van den Berg, who has become known for his objects made on the basis of technical devices such as radar, flight recorders, and star projectors», writes Hilke Wagner. The resulting sculptures have a futuristic-technoid appearance and, reduced to their perfect surface, they are stripped of their function and returned to the prototypical model. Oliver van den Berg tends to use wood, the sculpting material par excellence, and it is in the contrast between material and function of the technological high-gloss models that he thus reduces the utopias of progress ad absurdum and simultaneously centers on the question of original and copy. The artwork survey since 1990 presented in this volume is categorized by the artist himself under headings such as mock-up, documentation, doubling, memory, narrative, model, imitation, parody, replica, deception, translation, experiment, further development, repetition, and citation. His motto: You do what you do.

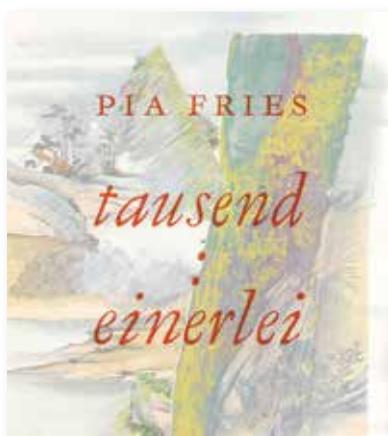
March 2022

9783864423826 | £72.00

Hardback | 376pp | 300 x 235 mm

200 col & 300 b/w ills

Rights: Worldwide exc. Germany, Austria, Switzerland; USA & Canada



snoeck

Pia Fries: tausend : einerlei Kienbaum Artist's Books Edition 2022

Edited by Jochen and Laura Kienbaum

Pia Fries (*1955) applies paint directly to her canvases, either as a compact mass or liquid trace and in the process plays with textures, fractures, and repetitive forms. She makes masterful use of the possibilities of technical reproduction and her use of photomechanical processes in her painterly work, however, is not aimed at aspects of transparency or recognition of what is depicted, but rather focuses on the developing autonomy of the various parts. Her graphic art is the polar opposite to her painting; it alternates in a fascinating way between figuration and abstraction, between history and the present. For the present series of works, she has taken apart three copies of an illustrated book about chinese bamboo paper production in the 18th century. From this picture book she removed the text contributions "and released the individual colour plates into their individual autonomy. I then appropriated these independent picture panels – reshaped them using paints and prints, and finally they transformed into something new."

March 2022

9783864423710 | £44.00

Hardback | 96pp | 337 x 335 mm

39 double-spread col ills

Rights: Worldwide exc. Germany, Austria, Switzerland; USA & Canada



snoeck

Rémy Zaugg: The Particular Place

Ed. by Eva Schmidt

Rémy Zaugg (1943–2005) was an internationally renowned artist who lived and worked in Basel and Mulhouse. He saw himself as a painter, yet he would not limit himself solely to the production of images. Rather, from his painterly practice he generated general assumptions for a processual conception of the work that enabled him to view spatial, architectural, and urban contexts in new, unfamiliar ways. In addition to his extensive painterly and written oeuvre, it is therefore his activities and projects for and in public space that are essential for understanding Zaugg's particular artistic position. The book is dedicated to this socially relevant complex of topics, documenting all of the artist's respective realized and unrealized projects, with a particular focus on the following key aspects of his work: museum architecture (here in particular his collaboration with Herzog & de Meuron), exhibitions with works by other artists, art in public spaces as well as his preoccupation, in both theoretical and practical terms, with artistic methodology, cooperation and the work concept.

June 2022

9783864423673 | £72.00

Hardback | 480 pp | 295 x 230 mm

470 col ills

Rights: Worldwide exc. Germany,
Austria, Switzerland; USA & Canada



Welt
in der
Schwebe

Up
in
the air



February 2022

9783864423819 | £26.50

Paperback | 176pp | 300 x 220 mm

150 col ill's

Rights: Worldwide exc. Germany,
Austria, Switzerland; USA & Canada

snoeck

Up in the Air: Air as an Artistic Material

Edited by Barbara J. Scheuermann

Air has an existential significance for all forms of life in the world. It is everywhere, albeit invisible and evanescent; it is literally impalpable. While until now in everyday life we have taken air for granted, in current political and social discourses air appears as a central element: during the corona crisis, we wear face masks to protect others from the air we breathe out; scientists are investigating the role of aerosols in the transmission of the COVID-19 virus, and climate activists fight for clean air and hence against climate change. The depiction of air has been one of the artistic challenges at least since the Renaissance. As a material, however, air is a relatively recent phenomenon in art. The artists of Modernism strived for the artistic appropriation of the world as well as its dissolution and transformation. It therefore only seems logical that they regarded air not only as an idea, but also as a material. Air was no longer depicted merely as wind, clouds, fog, steam, smoke, or breath, but has been deliberately used as a material.



snoeck

Tanja Boukal: Do you have also pretty motifs?

Tina Teufel, Sandrine Wyman

People and their interactions in social contexts are at the center of Tanja Boukal's (*1976) works. The artist is not so much interested in the outward impression people usually make and leave behind, but in what they are capable of when confronted with extraordinary situations: how do they arrive at possible solutions, what strategies do they pursue, and, last but not least, how much willpower do they need to achieve their goals? And does that then also account for part of their joy in life, do they pursue happiness for themselves alone, or do they seek it together with others? For Boukal, everything begins with the notion of human dignity; her works focus on people who otherwise would remain mostly in the dark. These are often women who combine traditional crafts with creativity and a love of life. Tanja Boukal wants to give people space for such activities, they ought to be remembered by the viewers in that they create something meaningful; but the portrayed people themselves also benefit in their self-conception by contributing to Tanja Boukal's art.

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400 col ills

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PICTOPLASMA

Pictoplasma Magazine: Issue 2. Character Care

Edited by Lars Denike

The second issue of the annual Pictoplasma Magazine shines a light on 'Characters with a Cause'. It features interviews with and statements by more than 20 artists, illustrators, designers and filmmakers who address political, personal and environmental topics, speak up in favour of social justice, or lend their voices to the fight for representation. In 2022, the main question seems to be: can work any longer afford to be immune to today's urging political questions? Among the contributors are Afro-Belgian 3D artist Loulou João, whose work is a reflection on Blackness and femininity; Turkish artist Esra Gülmen, on confronting and questioning stereotypes; Baphoboy, from Thailand, who deconstructs the inherent violence in his 'Land of Smiles'; US artist Matt Furie, whose Pepe the Frog character became an icon of the alt-right movement to the discomfort of its creator; Okuda San Miguel from Madrid, whose murals and public sculptures have become world-famous landmarks; and a conversation with Ailbhe Keane, whose company Izzy Wheels has brought character content into the disability space.

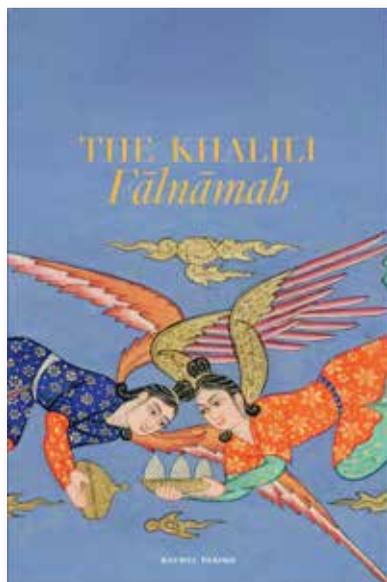
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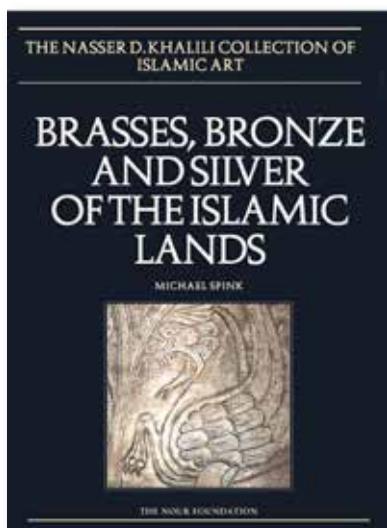


The Khalili Fālnāmah

Rachel Parikh

The Khalili Collection owns the only known surviving illustrated Fālnāmah ('Book of Omens') from South Asia. Originally commissioned under the reign of Safavid ruler Shah Tahmasp (r. 1525–1576) in the mid-16 century, the Fālnāmah is the only illustrated Islamic manuscript solely dedicated to the subject of divination. The images, derived from, and inspired by, sacred and secular sources, were used to cast horoscopes to interpret one's future. Five copies of the Fālnāmah survive, including the Khalili manuscript, which was produced in Golconda in the early 17th century under the Qutb Shahi dynasty (1518–1657). In this volume, Dr Rachel Parikh first traces the origins of the Fālnāmah, surveys the 'Book of Omens' as a genre, and examines the circumstances and context of the creation of the Khalili manuscript in Golconda. These are followed by an in-depth look at the manuscript, including a codicological study; analysis of the 37 illustrations focusing on their sources and iconographies; an interpretation and translation of the text; and finally, a facsimile of the whole manuscript.

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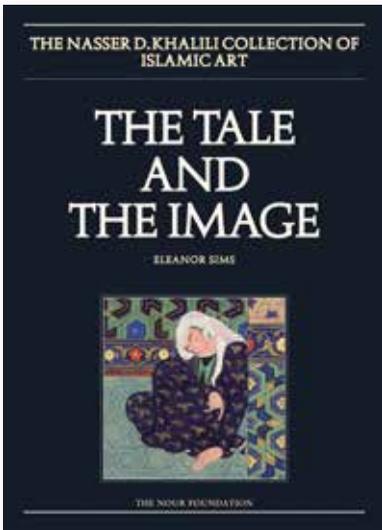
Brasses, Bronze and Silver of the Islamic Lands

Volume XI of the Nasser D Khalili Collection of Islamic Art

Michael Spink, with contributions by Doris Behrens-Abouseif and Melanie Gibson

The metalwork holdings in the Khalili Collection are wide ranging and diverse, dating from the 7th century to the 20th century, and covering most of the Islamic world, from the Mediterranean to Brunei, and from Egypt to Central Asia. The Collection includes a significant number of important, signed or dated pieces. With over 900 entries, this four-part volume considers almost every type of vessel encountered in Islamic metalwork. The pieces are grouped according to their form and function and categories include vessels used for ablutions, food, drink, lighting and furniture. The large number of objects has also allowed for a detailed discussion of variations and developments within object types such as oil lamps, mortars, jugs and ewers. The catalogue is accompanied by a number of introductory essays examining the principal periods into which the volume has been divided. Other essays consider the importance of silver within the study of Islamic metalwork in the pre-Mongol period; the range of animal forms found in metal in the medieval period; the significance of astrological imagery; and metalwork from the Mamluk and post-Mamluk revival periods.

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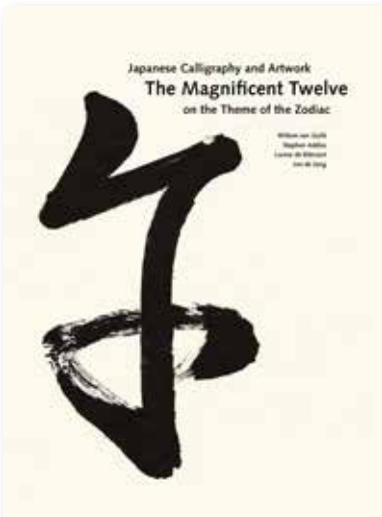


The Tale and the Image. Vol. One History and epic paintings from Iran and Turkey Volume XXV of the Nasser D Khalili Collection of Islamic Art

Eleanor Sims with contributions by Manijeh Bayani and Tim Stanley

This volume is devoted to the Collection's illustrated manuscripts and detached folios with historical and heroic epic subjects. Produced in Iran, India and Turkey, they date from the early 14th to the 20th centuries; many are of major artistic importance. A number of folios in the Collection come from manuscripts of Firdawsi's *Shāhnāmah*. Among them are a single folio from the Ilkhanid 'Great Mongol' *Shāhnāmah* and 10 from the *Shāhnāmah* executed for Shah Tahmasp. Complete illustrated manuscripts of Firdawsi's epic include a splendid copy, with 62 paintings, dated AH 1011 (AD 1602). The Collection also has illustrated folios from several dispersed but significant works of universal and dynastic history, including two from the earliest surviving illustrated copy of the *Ẓafarnāmah* of Sharaf al-Din Yazdi. The entries on 93 manuscripts and detached folios are accompanied by essays, including one reconstructing the Safavid *Tārīkh-i Jahān-gushā-yi Khāqān-i Şāhib-Qirān* and its illustrations.

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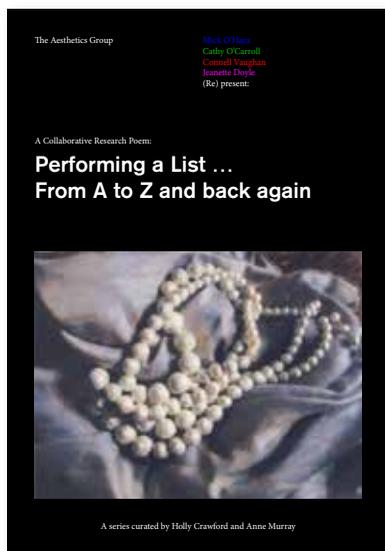
PRIMAVERA  PERS

The Magnificent Twelve Japanese Calligraphy and Artwork on the Theme of the Zodiac

By Prof. W.R. van Gulik, Stephen Addiss, Jon de Jong,
Louise de Blécourt

The twelve animals of the Zodiac feature prominently in countless East-Asian tales and legends, and have always been an important source of inspiration for Chinese, Korean and Japanese artists. Together with the Five Elements (wood, fire, earth, metal, and water), the twelve animal signs constitute the East-Asian horoscope. They form part of a chronological cycle and, like their Western counterparts, determine the personalities of those born under a certain sign. The *Magnificent Twelve* offers a highly accessible introduction to the twelve animals, the stories that surround them, and the character traits that are associated with them, as well as information on the role of the signs within traditional systems of reading years and hours. Naturally, the book also enables you to discover your own sign and its characteristics; relational advice is included. With a text by Professor emeritus Willem van Gulik, images conceived and created by the Dutch artist Jon de Jong, and calligraphy by Louise de Blécourt.

May 2022
9789059973558 | £35.00
Hardback | 144pp | 280 x 220mm
112 col 7 b/w ills
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June 2022

9781939901224 | €14.00

Paperback | 62pp | 255 x 180mm

29 col ills

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AC BOOKS

[Re]performing a List ... From A to Z and back again

The Aesthetics Group (Cathy O'Carroll, Connell Vaughan, Jeanette Doyle, Mick O'Hara)

The book [Re]performing a List ... From A to Z and back again is an iteration of The Aesthetics Group's response to a series of progressively treated triptychs entitled atoz made by artist Jeanette Doyle for exhibition at the AC Institute in New York. The performance of the Aesthetics Group activates the work in multiple registers – live in the gallery and subsequently online for both the AC Institute curated by Holly Crawford, and the Bangkok Biennial curated by Anne Murray, who also wrote the foreword for this book. Through the performance of a script, the process and conditions of development, presentation and reception are subtly altered allowing new forms of interaction with the material to emerge. The work resonates through the dual lenses of critical theory and performance, allowing a critical and playful reflection on Doyle's work in the context of the contemporary artistic sublime. The work continues the group's research, which interrogates the aesthetics of language and politics in the digital age.



SCHIRMER/MOSEL

Nikolaus Bachler: Talking about Music Theatre Conversations with fifteen contemporary directors

Introduction by Albert Ostermaier

Nikolaus Bachler, outgoing artistic director of the Bavarian State Opera and future director of the Salzburg Easter Festival knows how to offer artists a platform to talk about their world. Fifteen such conversations with directors he brought to Bavarian State Opera have now been collected in book form. His interlocutors include legends such as Hans Neuenfels and Frank Castorf, visionaries like Rome Castellucci and Krzysztof Warlikowski, lateral entrants like Andreas Dresen, Mateja Koležnik or Sidi Larbi Cherkaoui, whose backgrounds lay in drama, film or dance. They talk about the future of opera as an art form, the dialectic between the music's "restrictive" specifications and the freedom of the director, about individual biographies and careers. With an introduction by Albert Ostermaier and illustrations by Georgia Grinter.

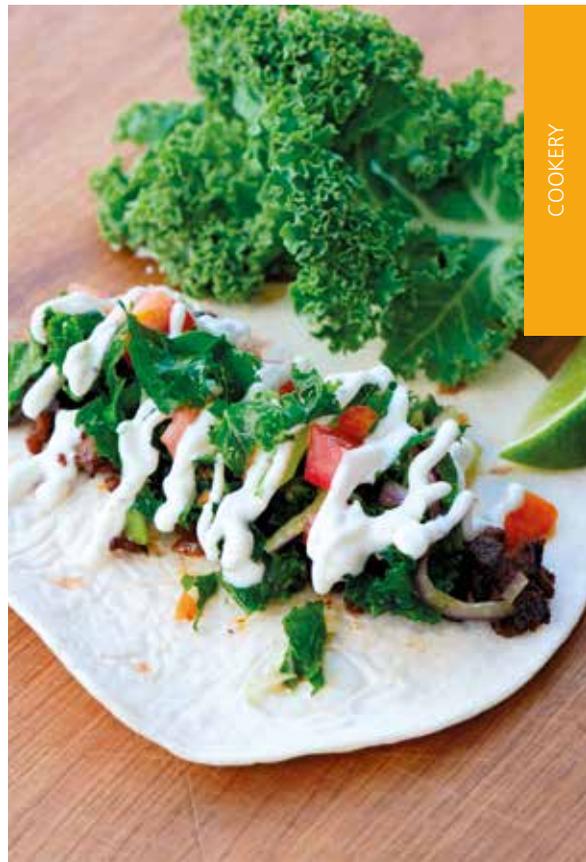
March 2022

9783829609432 | €38.00

Hardback | 296pp | 190 x 115mm

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Franchi Cookbook: Game On

Various

The Franchi Company – famous far around the world for their shotguns and hunting rifles – have now created the Franchi Food Academy which combines two passions that wisely blend in a book: game and good food. It is a vision of cooking aimed at enhancing game meat as a healthy raw material with major nutritional properties, through tantalizing recipes and with the pleasure of tasting them together. It is the desire to spread a new culinary culture free of taboos, promoting the quality of raw materials, the importance of the game meat chain, the correct treatment of meat to enhance its unmistakable flavor. And above all it is a network of chefs and enthusiasts from all over the world, who surprise us with their creations and, through original and innovative recipes, share their corner of the world and their idea of cooking with us. This book offers fifty-two recipes, one for each weekend to be enjoyed in company, transporting us on an incredible culinary journey in which to savor, step by step, particular flavors and combinations.

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