



NEW TITLES

MUSÉE DU LOUVRE
DRAWING GALLERY
MUSEO THYSSEN-BORNEMISZA | MADRID
2020 ANCIENT ART
ESSAYS ON ART
MUSÉE D'ORSAY
LA PHOTOGRAPHIE AU MUSÉE D'ORSAY
GALERIE D'ARTS GRAPHIQUES
MUSEE CANTONAL DES BEAUX-ARTS | LAUSANNE
FONDATION DE L'HERITAGE | LAUSANNE
MUSEE JENISH | VEVEY
FONDATION FELIX VALLOTTON
INSTITUT SUISSE POUR L'ETUDE DE L'ART
MUSEE D'ART ET D'HISTOIRE | GENÈVE
CENTRO FOTOGRAFICO | PALAZZO STROZZI
McMA | NEW YORK
McMA DESIGN SERIES
JEU DE PAUME | PARIS
FETIT PALAIS | PARIS | ARCHIVES CHARLOTTE FERRIAND
THE SAMI HOODICH FOUNDATION & GARDEN MUSEUM
MAD | MUSEUM OF ARTS AND DESIGN | NEW YORK
MUSEE D'ART CONTEMPORAIN | LYON
ARCHIVES ANTONIO SAURA
HISTORIAL DE LA GRANDE GUERRE
MODERN AND CONTEMPORARY ART
AFRICAN ART
VISIONS OF AFRICA
MUSEE DU QUAI BRANLY | PARIS
OCEANIC ART
ASIAN ART
BAUR FOUNDATION | GENEVA
ASIA SOCIETY | NEW YORK
ISLAMIC ART
PRE-COLUMBIAN ART
PHOTOGRAPHY
FASHION & DESIGN

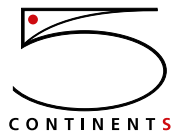
5 CONTINENTS



5 CONTINENTS

NEW TITLES
MUSEE DU LOUVRE
DRAWING GALLERY
MUSEE D'ART MODERNE
ANCIENT ART
ESSAYS ON ART
MUSEE D'ORSAY
MUSEE D'ART
GALERIE D'ARTS GRAPHIQUES
MUSEE JENISH VEVEY
FONDATION FELIX VALLOTTON
MUSEE D'ART ET D'HISTOIRE
MOMA | NEW YORK
MOMA DESIGN SERIES
JEU DE PAUME | PARIS
PETIT PALAIS | PARIS | LA GARE CHANOTTE | BERNE
MAD | MUSEUM OF ARTS AND DESIGN | NEW YORK
MUSEUM OF CONTEMPORARY ART
ARCHIVES ANTONIO SALIBA
HISTORIAL DE LA GRANDE GUERRE
AFRICAN ART
MUSEE DE TRIESTE
MUSEE DU QUAI BRANLI | PARIS
OCEANIC ART
ASIAN ART
BAU | FOUNDATION | BERNE
ASIA SOCIETY | NEW YORK
ISLAMIC ART
PRE-COLUMBIAN ART
PHOTOGRAPHY
FASHION & DESIGN

2 0 2 0 2 0 2 1



Dear Readers and Booksellers,

Our 2020 | 2021 catalogue opens with *Loving. A Photographic History*, an editorial project resonating, as is evident from the title, not only with a universal sentiment, but also with the strength of love, which is capable of enduring in individual stories and found throughout History.

For over a year, an international team has followed every step of the transformation of the dream of two American collectors—Hugh Nini & Neal Treadwell—into an iconic volume that gathers a series of photographs taken between 1850 and 1950 depicting romantic love between men. Never would we have thought that a catastrophic event such as the Covid-19 pandemic, which has left its mark on 2020, would emphasize this project's power and poetry with even greater force.

When describing this project, it is inevitable to reflect on how the story of a book begins well before its actual realization. Unexpected encounters, interactions, and endless exchanges are at the heart of every publishing adventure. The paper-and-ink is merely the second-to-last step—albeit the most tangible—of a process that culminates when it is finally launched and delivered to the world. You, our Readers and Booksellers, are our ambassadors! Without you, the Publisher's work would be bereft of its deepest meaning.

This exceptional volume stands alongside other projects that are certainly no less outstanding: *Sing Sing*, in which photographer Luigi Spina investigates the material culture of Pompeii and Herculaneum held in storage at the National Archaeological Museum in Naples. Not to mention the second volume of the "Hidden Treasures" series devoted to *Alexander's Mosaic*, in which the polychrome tiles will move you with the compositional skill displayed by ancient artisans.

Though photography certainly holds a key position in this catalogue, it is also true that the volumes devoted to Pierre Darteville's collection, to Zimbabwe, not to mention the dialogue of contemporary aboriginal art with so-called Western art, will draw your attention to extra-European forms of expression that have been one of the basic features of 5 Continents Editions for over eighteen years.

I am proud to entrust you with these and other projects, which you will discover if you turn the page, and I am as ever grateful for your trust in us: thank you, Ambassadors!

Eric Ghysels

6	NEW TITLES
48	RECENT TITLES
56	TAILORMADE
62	CATALOGUE
	[62] Modern and Contemporary Art
	[64] Contemporary Art Applied Arts
	[65] Applied Arts Outsider Art Design
	[66] Photography
	[67] African Art
	[68] African Art Oceanic and Pre-Columbian Art
	[69] Asian Art
70	INDEX
72	DISTRIBUTION

N E W T I T L E S







22 x 28 cm, 336 pages
 320 colour illustrations
 Hardcover
 ISBN 978-88-7439-928-4
 \$ 65.00 | £ 52.00 | Can \$ 88.00 | € 49.00



Global publication date: October 14, 2020

LOVING

A PHOTOGRAPHIC HISTORY OF MEN IN LOVE, 1850s–1950s

Preface by Hugh Nini & Neal Treadwell

Loving. A Photographic History of Men in Love, 1850s–1950s portrays the history of romantic love between men in hundreds of moving and tender vernacular photographs taken from the 1850s to the 1950s. This visual narrative of astonishing sensitivity brings to light a previously unpublished collection of hundreds of snapshots, portraits, and group photos taken in the most varied of contexts, both private and public.

Taken when male partnerships were often illegal, the photos here were found at flea markets, in shoe boxes, family archives, old suitcases, and later online and at auctions. The collection now includes photos from all over the world: Australia, Bulgaria, Canada, Croatia, France, Germany, Japan, Greece, Latvia, the United Kingdom, United States, Russia, and Serbia. The technology represented consists of ambrotypes, daguerreotypes, glass negatives, tintypes, cabinet cards, photo postcards, photo strips, photomatics, and snapshots: over one hundred years of social history and the development of photography.

Loving will be produced according to the highest standards in illustrated book publishing. The photographs—many fragile from age or handling—have been digitized with technology derived from surveillance satellites and available in only five locations on Earth. Paper and other materials are among the best available. And *Loving* will be produced at one of the world's elite printers.

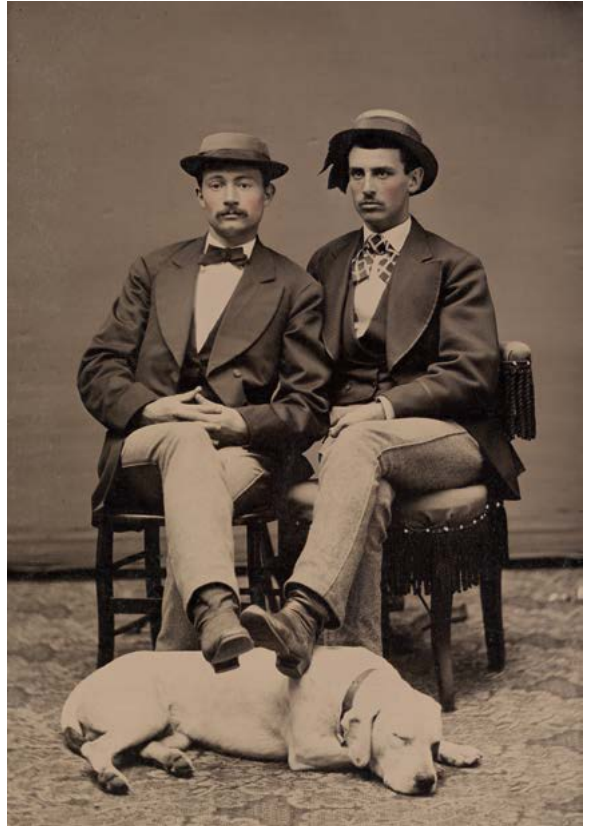
In these delight-filled pages, couples in love tell their own story for the first time, in an era when joy and hope—indeed, human connectivity—are crucial lifelines to improve ourselves. Universal in reach and overwhelming in impact, *Loving* speaks to our spirit and resilience, our capacity for happiness, and our longing for the shared truths of love.

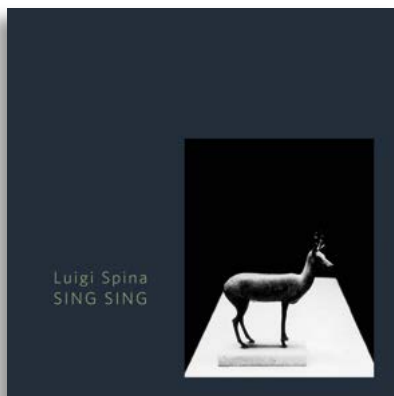
Native Texans, collectors Hugh Nini & Neal Treadwell are arts professionals currently living in New York City. Their collection has grown over a period of twenty years to include over 2,800 images.

"In the beginning we acquired photos because they spoke to us personally. As we came across more and more, there was a sense that we were involved in some kind of rescue mission. These photos had stood the test of time for somewhere between seventy and one-hundred-and-seventy years, and we were now the custodians for these unlikely survivors of a world that is only just now catching up to them. As the years and photos accumulated, a sense of obligation to share them with others began to settle upon us. That said, strangely, though we have many good friends and loving and supportive families, we never shared this collection with anyone until fairly recently. Our reason was simple. We didn't think anyone else would find them interesting.

When deciding whether or not to acquire a photo or snapshot, we have a rule that we follow. Sometimes the embrace leaves no doubt that the relationship exceeds friendship or fondness. But if in doubt, we look into their eyes. There is an unmistakable look that two people have when they are in love. You can't manufacture it. And if you're feeling it, you can't hide it."

From the preface by Hugh Nini & Neal Treadwell





28 x 28 cm, 116 pages

94 trichrome illustrations

Hardcover

Bilingual: English/Italian

ISBN 9788874399161

£ 45.00 | US \$ 55.00 | Can \$ 74.00 | € 49.00



Co-published with the National Archaeological Museum of Naples

Exhibition

National Archaeological Museum of Naples
Spring 2021

SING SING. POMPEII'S BODY

Photographs by Luigi Spina

Texts by Paolo Giulierini, Davide Vargas, and João Vilela Geraldo

Our story begins in the area denied to the crowds thronging the halls that house the collections of the National Archaeological Museum in Naples. This photographic narrative reveals unexpected treasures concealed behind the closed doors of this Neapolitan institution.

In Luigi Spina's work, a rusty iron door hidden under several coats of paint stands for the Pillars of Hercules. When it opens, we find ourselves peering into a long narrow hallway: our eyes need to become accustomed to the light. We are standing in what has always been inexplicably called Sing Sing: cells barred by grates preserving the memories of a material culture that hails from Pompeii and Herculaneum. Bronze, glass, ceramic, and terracotta artifacts fill these rooms, evoking the catastrophic eruption of 79 AD that brought everyday life in this area to a sudden end. The shelves are cluttered with candle sticks, decorations, handles, statues, pots, lamps... and even charred bread. It all bears living and highly significant testimony to the natural holocaust when the actions of the god Vulcan led to an unprecedented tragedy.

Luigi Spina's photographs lead us in the discovery of the cells, their contents, the masterpieces hidden from the eyes of the public. A table covered with a white cloth holds a series of objects from the houses of men and women whose lives were cut short in ancient times.

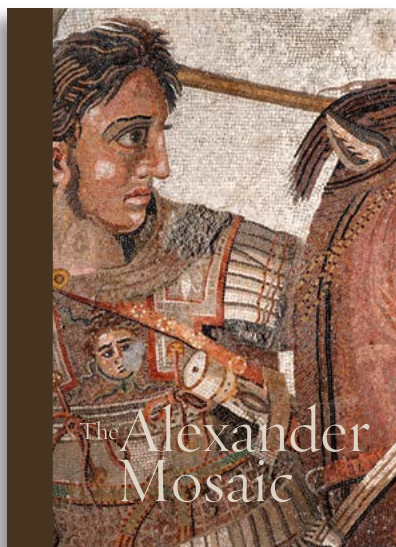
Luigi Spina is a photographer. His work depicts amphitheatres and the civic dimension of the sacred and explores the links between art and faith, the search for ancient cultural roots, and the physical impact of classical sculpture. His published works include *L'Ora incerta* (2014), *The Buchner Boxes* (2014), *Hemba* (2017), and *Mythical Diary* (2017). Spina has collaborated with Valeria Sampaolo and 5 Continents Editions to create the series "Oggetti rari e preziosi al Museo Archeologico Nazionale di Napoli," whose titles to date are *Memorie del Vaso blu* (2016), *Amazzonomachia* (2017), *Centauri* (2017), *Sette sapienti* (2018), and *Zefiro e Clori* (2018), as well as the "Hidden Treasures" series, which now includes *The Farnese Cup*. He has also published *The Dancers at the Villa of the Papyri* for 5 Continents Editions' "Tailormade" series.

Paolo Giulierini is an archaeologist specializing in the Etruscans. He is a former director of the Museo dell'Accademia Etrusca in Cortona and is at present director of the National Archaeological Museum in Naples.

Davide Vargas is an "architect/intellectual." The Student Housing in Aversa and the City Hall in San Prisco were displayed in the Italian Pavilion at the Venice Biennale of Architecture in 2012; Casa F was awarded the INARCH Campania prize in 2015; Casa a Righe's skin is furrowed as if by the *viti maritate* (tree-bound vines) that traverse the countryside; and Opificio Nardi is a beacon in Caserta's industrial landscape. In 2010–11 he contributed to *Domus* under the direction of Alessandro Mendini.

João Vilela Geraldo was born in 1976 in Portugal. He began handling logistics and production for some of the most prestigious photographers in the world. Moving quickly, he curated his first exhibition and launched publishing projects with illustrators, designers, architects, and others. He is a founding member of some of Europe's leading design and photography festivals. He continues to travel the globe with the same curiosity and impatience that his parents found slightly difficult to manage.





24 x 33.5 cm, 136 pages

90 colour illustrations

Hardcover

ISBN 9788874399260

£ 35.00 | US \$ 50.00 | Can \$ 67.50 | € 40.00



Co-published with the National Archaeological Museum of Naples

THE ALEXANDER MOSAIC

Photographs by Luigi Spina

Texts by Paolo Giulierini, Valeria Sampaolo, and Fausto Zevi

The second volume in the "Hidden Treasures" series launched in 2018 with the Farnese Cup examines another undoubted masterpiece: "The Alexander Mosaic." It is certainly one of the great attractions for visitors who every day throng the rooms of the National Archaeological Museum in Naples. The mosaic is made up of over one and a half million *tesserae*, arranged asymmetrically using the *opus vermiculatum* technique, which allows the figures to be outlined so as to make them stand out against the background.

The mosaic is thought to have been made in the second century BC and is known to some as the "Battle of Issus." While the scene depicted remains a matter of debate, it is nonetheless true that the two main figures have been universally identified as Alexander and Darius. The work was discovered in Pompeii in 1831, where it was part of the floor of the famous House of the Faun. Luigi Spina gets his camera in close to the crush of men and animals to bring out all the stunning details in the expressions, gestures, and poses that the viewer often overlooks when taking in the scene as a whole. Eyes wide open and alert, loose reins, flying whips, but also unwonted finery: sumptuous fabrics, precious ornaments, and elaborately coiffed manes.

Essays by Valeria Sampaolo and Fausto Zevi complete the book, placing the floor mosaic in its context and highlighting its extraordinary nature within the panorama of ancient art.

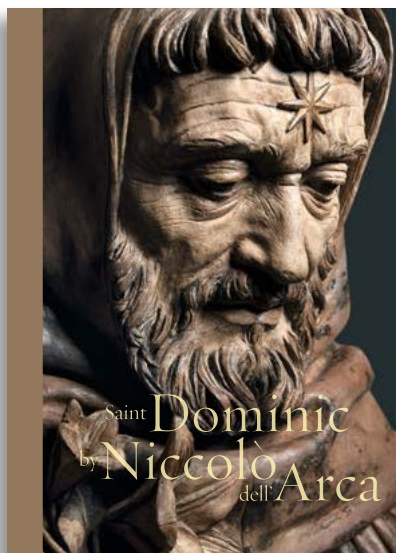
Luigi Spina is a photographer. His work depicts amphitheatres and the civic dimension of the sacred and explores the links between art and faith, the search for ancient cultural roots, and the physical impact of classical sculpture. His published works include *L'Ora incerta* (2014), *The Buchner Boxes* (2014), *Hemba* (2017), and *Mythical Diary* (2017). Spina has collaborated with Valeria Sampaolo and 5 Continents Editions to create the series "Oggetti rari e preziosi al Museo Archeologico Nazionale di Napoli," whose titles to date are *Memorie del Vaso blu* (2016), *Amazzonomachia* (2017), *Centauri* (2017), *Sette sapienti* (2018), and *Zefiro e Clori* (2018), as well as the "Hidden Treasures" series, which now includes *The Farnese Cup*. He has also published *The Dancers at the Villa of the Papyri* for 5 Continents Editions' "Tailormade" series.

Paolo Giulierini is an archaeologist specializing in the Etruscans. He is a former director of the Museo dell'Accademia Etrusca in Cortona and is at present director of the National Archaeological Museum in Naples.

Valeria Sampaolo has been conservator of the National Archaeological Museum of Naples. The author of several publications, she focuses on research of early excavations in the Vesuvius area and on establishing the provenance of the Museum's frescoes, whose new display arrangement she curated.

Fausto Zevi is an archaeologist and art historian specializing in Italian art. He is a former student of Ranuccio Bianchi Bandinelli and has taken a particular interest in ancient Rome, especially topics associated with Roman Hellenism, as well as topographic and town planning problems in Pompeii, Ostia, and Rome. Fausto Zevi is a member of the Accademia Nazionale dei Lincei, Istituto archeologico germanico, and an honorary member of the British School in Rome.





24 x 33.5 cm, 80 pages
68 colour illustrations
Hardcover
ISBN 9788874399383
£ 35.00 | US \$ 50.00 | Can \$ 67.50 | € 40.00



Exhibitions

Body and Soul. Italian Renaissance Sculpture from Donatello to Michelangelo
Musée du Louvre, Paris
October 22, 2020 – January 18, 2021

Il corpo e l'anima, da Donatello a Michelangelo. Sculture italiane del Rinascimento
Castello Sforzesco, Milan
March 5 – June 6, 2021

SAINT DOMINIC BY NICCOLÒ DELL'ARCA

Photographs by Luigi Spina

Texts by Vittorio Sgarbi

This book, the third in the "Hidden Treasures" series, is illustrated by photographs by Luigi Spina and is accompanied by a critical commentary by Vittorio Sgarbi. For the first time we present to enthusiasts of art history and photography a visual monograph focusing on a single, exceptional piece of sculpture: Niccolò dell'Arca's bust of Saint Dominic, dating from 1474.

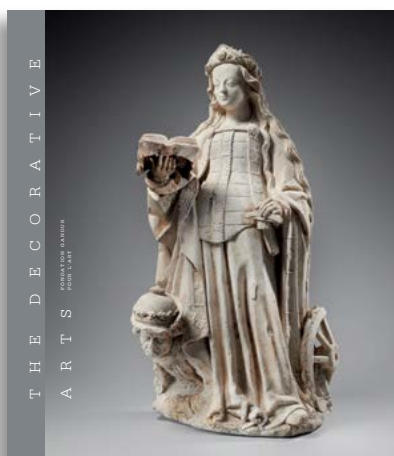
Made of terracotta, the sculpture depicts the founder of the order in a solemn, rigorously frontal pose whose expressiveness is riveting in its force. Saint Dominic is portrayed hieratically poised and seemingly motionless, but his hands convey his spiritual authority and his face eloquently suggests the great energy that lies within. His robe sweeps down in geometric folds and his tunic protects him like armor.

The work was made during Niccolò dell'Arca's period in Bologna, where, after completing the tomb of Saint Dominic—begun almost two centuries before by Nicola Pisano with the aid of Arnolfo di Cambio—the artist developed close ties to the Dominican order in the city. Over a period of around twenty years, he sculpted two busts portraying Saint Dominic: one, the subject of this book, belongs to the Cavallini Sgarbi Foundation in Ro Ferrarese; the other is in the museum of the Basilica of Saint Dominic in Bologna. Luigi Spina's talent enables readers to admire the sculpture in the round, to pick out its subtle detail and to appreciate the depth of the saint's expression and the masterly technique displayed throughout.

Luigi Spina is a photographer. His work depicts amphitheatres and the civic dimension of the sacred and explores the links between art and faith, the search for ancient cultural roots, and the physical impact of classical sculpture. His published works include *L'Ora incerta* (2014), *The Buchner Boxes* (2014), *Hemba* (2017), and *Mythical Diary* (2017). Spina has collaborated with Valeria Sampaolo and 5 Continents Editions to create the series "Oggetti rari e preziosi al Museo Archeologico Nazionale di Napoli," whose titles to date are *Memorie del Vaso blu* (2016), *Amazzonomachia* (2017), *Centauri* (2017), *Sette sapienti* (2018), and *Zefiro e Clori* (2018), as well as the "Hidden Treasures" series, which now includes *The Famese Cup*. He has also published *The Dancers at the Villa of the Papyri* for 5 Continents Editions' "Tailormade" series.

Vittorio Sgarbi is an art critic, the curator of exhibitions with international relevance, a refined collector, and the author of several popular volumes on the importance of culture and art. Among his most recent publications: *Dall'ombra alla luce. Da Caravaggio a Tiepolo; Dal mito alla favola bella. Da Canaletto a Boldini* (La Nave di Teseo, 2019), installments of the "Treasures of Italy" series. He is also a politician and an independent free thinker.





24.7 x 27 cm, 304 pages
 140 colour illustrations
 Hardcover
 ISBN 9788874399413
 £ 45.00 | US \$ 65.00 | Can \$ 88.00 | € 48.00



Co-published with the Fondation Gandur pour l'Art, Geneva

THE DECORATIVE ARTS

VOLUME 1 : SCULPTURES, ENAMELS, MAIOLICAS, AND TAPESTRIES

Edited by Fabienne Fravalo

Texts by Fabienne Fravalo, Marion Boudon-Machuel, et al.

Aesthetic seduction, superb workmanship, and historical interest are the three central themes in the collection of the Fondation Gandur pour l'Art (Geneva), created in 2010 and still expanding. The aim of this first volume is to catalogue the works in the collection, whose decorative aspects are every bit as important as their narrative content. The works are for the most part sculptures—statuettes and ornamental reliefs—although two-dimensional decorations depicting figurative scenes associated with classical antiquity or Christianity are no less important.

The periods represented by the sculptural works discussed in this book reflect the scope of the whole collection, which ranges from the twelfth to the eighteenth century.

Since the goal of the collection is to document centuries of cultural exchange between France and neighbouring countries, all the works included in the book come from these latter regions. The hybrid styles are closely linked, and this is an aspect of considerable importance, as is the originality certain pieces display and, last but not least, their aesthetic quality.

The book is arranged by topic, which brings out the great originality and extraordinary richness of the collection, as well as the extremely varied nature of the subjects, narrative episodes, and figures portrayed. More specifically, the topics are divided into five sections: ancient gods and heroes; biblical and allegorical figures; scenes from the life of the Virgin; episodes from the life of Christ; and saints and intercessors. Each work has its own entry that describes the historical and geographical context in which it was made, analyzes its iconographic content, and includes a bibliography and a list of the exhibitions where the work was shown.

Fabienne Fravalo holds a PhD in Art History and is curator of the collection of decorative arts at the Fondation Gandur pour l'Art (Geneva).

Marion Boudon-Machuel is Professor of Modern Art History at François Rabelais University in Tours.





24 x 30 cm, 96 pages
70 trichrome illustrations
Hardcover
ISBN 9788874399598
£ 37.00 | US \$ 45.00 | Can \$ 60.00 | € 40.00



Co-published with the Fondazione Pallavicino,
Genoa



CANOVA. FOUR TEMPOS
Volume I
24 x 30 cm, 96 pages
70 trichrome illustrations
Hardcover
ISBN 9788874399215
£ 37.00 | US \$ 45.00 | Can \$ 60.00 | € 40.00



CANOVA. FOUR TEMPOS

VOLUME II

Photographs by Luigi Spina

Texts by Prince Domenico Antonio Pallavicino and Vittorio Sgarbi

This volume is a continuation of the first installment of the editorial project *Canova. Four Tempos*, born in co-edition with the Pallavicino Foundation in Genoa with the goal of collecting in a refined publication the photographic research of Luigi Spina focused on the plaster models by Antonio Canova almost entirely held at the plaster cast gallery in Possagno.

This project accompanying the four-year Canovian celebrations (2019–22) is divided into four publications, each focused on a specific group of plaster models. Its aim is to give new dignity to Antonio Canova's creative process while highlighting the fundamental role of the bronze nails (*repères*) that made the metamorphoses from plaster model to marble sculpture possible.

The first volume is devoted to the dialogue of Myth and Faith, illustrated by Spina through photographs of *Cupid and Psyche*, *Paolina Borghese Bonaparte*, *Venus and Mars*, the *Lying Magdalen*, *Peace*, and the *Lamentation of Christ*, while the second volume revolves mainly around Myth. The sculptures on which the visual narrative focuses are: *Dancer with Finger on Chin*, *Dedalus and Icarus*, *Theseus Defeats the Centaur*, *Naiad*, *Pius VII Praying*, *Venus and Adonis*, and *Sleeping Nymph*.

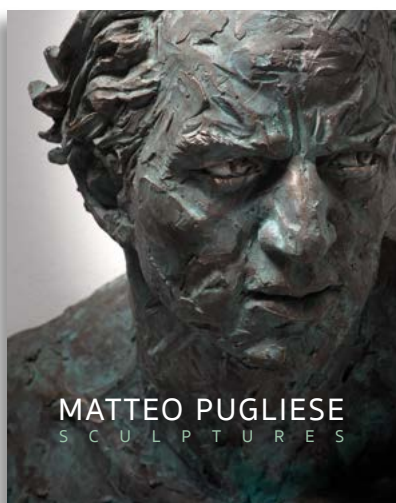
Prince Domenico Antonio Pallavicino is the scion of one of the oldest and most prominent families in Genoa. After a classical education, he chose to study foreign languages and later joined his father in the management of the family's assets.

From 1980 he was Consul General of the Principality of Monaco in Genoa and Liguria. In 2018, his cosmopolitan vision and refined culture, as well as his love for art and history, led him to establish the Fondazione Pallavicino ETS, of which he is president.

Vittorio Sgarbi is an art critic, the curator of exhibitions with international relevance, a refined collector, and the author of several popular volumes on the importance of culture and art. Among his most recent publications: *Dall'ombra alla luce. Da Caravaggio a Tiepolo*; *Dal mito alla favola bella. Da Canaletto a Boldini* (La Nave di Teseo, 2019), installments of the "Treasures of Italy" series. He is also a politician and an independent free thinker.

Luigi Spina is a photographer. His work depicts amphitheatres and the civic dimension of the sacred and explores the links between art and faith, the search for ancient cultural roots, and the physical impact of classical sculpture. His published works include *L'Ora incerta* (2014), *The Buchner Boxes* (2014), *Hemba* (2017), and *Mythical Diary* (2017). Spina has collaborated with Valeria Sampaolo and 5 Continents Editions to create the series "Oggetti rari e preziosi al Museo Archeologico Nazionale di Napoli," whose titles to date are *Memorie del Vaso blu* (2016), *Amazzonomachia* (2017), *Centauri* (2017), *Sette sapienti* (2018), and *Zefiro e Clori* (2018), as well as the "Hidden Treasures" series, which now includes *The Farnese Cup*. He has also published *The Dancers at the Villa of the Papyri* for 5 Continents Editions' "Tailormade" series.





27.5 x 35.5 cm, 176 pages
 140 colour illustrations
 Hardcover with jacket
 ISBN 9788874399567
 £ 52.00 | US \$ 65.00 | Can \$ 88.00 | € 59.00



MATTEO PUGLIESE

SCULPTURES

Texts by Gabriella Belli

Photographs by Luigi Spina

This book offers a review of Matteo Pugliese's art over the past twenty years. The figures the Milanese sculptor creates are distinguished by their great power, revealing an inner torment that can no longer be disguised. The men depicted in his sculptures are all trying to break free of the wall that holds them, to throw off their limitations and assert their value as individuals in the hopes of escaping from dull uniformity and social and family expectations. The artist chooses to portray the moment of greatest effort, of supreme tension, the instant when a man regains control of his life and struggles against what is holding him trapped so as to restore a sense of purpose in his life. The carefully studied poses of his figures recall ancient models, in the same way as the material from which they are fashioned is also ancient. Luigi Spina's lens knowingly lingers on these figures' troubled birth and enables the reader, admirer, and art historian to acquire an intimate understanding of the sculpture and even to feel a part of the travails and manifest vulnerability that grip all of humanity.

Matteo Pugliese was born in Milan in 1969. He earned a degree in Modern Literature at the University of Milan in 1995 with a thesis on art criticism. His first exhibition dates from 2001, planned and organised by himself. His first solo exhibition was held in 2002 in an art gallery in the Brera district of Milan. Since then his work has been exhibited in over thirty solo shows throughout the world (New York, Rome, Hong Kong, London, Seoul, Brussels, Lugano, Capri, Antwerp, and Milan). Matteo Pugliese is married with one daughter and lives and works in Milan.

Gabriella Belli began her career in the Soprintendenza per i Beni Storico-Artistici del Trentino in 1978 in the department for the Tutelage and Cataloguing of Cultural Heritage. Under her direction, the new headquarters of the MART were inaugurated in Rovereto in December 2002. Since December 1, 2011 she has held the position of Director of the Fondazione Musei Civici in Venice. In 2013 she signed a new project for the exposition of the permanent collection of Ca' Pesaro. Since the early 1990s, she has personally designed and curated over 100 art exhibitions dedicated to themes and figures of the nineteenth and twentieth centuries, but also to architecture and design, including several large events with the purpose of offering a broad interdisciplinary interpretation of themes of interest in the study of modern and contemporary art. Today she is member of the Scientific Committee of the Fondazione Musei Civici in Brescia, of Villa Panza FAI-Varese, and of the Accademia di San Luca in Rome.

Luigi Spina is a photographer. His work depicts amphitheatres and the civic dimension of the sacred and explores the links between art and faith, the search for ancient cultural roots, and the physical impact of classical sculpture. His published works include *L'Ora incerta* (2014), *The Buchner Boxes* (2014), *Hemba* (2017), and *Mythical Diary* (2017). Spina has collaborated with Valeria Sampaolo and 5 Continents Editions to create the series "Oggetti rari e preziosi al Museo Archeologico Nazionale di Napoli," whose titles to date are *Memorie del Vaso blu* (2016), *Amazzonomachia* (2017), *Centauri* (2017), *Sette sapienti* (2018), and *Zefiro e Clori* (2018), as well as the "Hidden Treasures" series, which now includes *The Farnese Cup*. He has also published *The Dancers at the Villa of the Papyri* for 5 Continents Editions' "Tailormade" series.





24 x 28 cm, 260 pages

222 colour illustrations

Hardcover

ISBN 9788874399062

£ 40.00 | US \$ 55.00 | Can \$ 74.00 | € 45.00



FRANCIS CUNNINGHAM

Texts by Francis Cunningham, Christopher Knight, Edward Lifson, John Walsh, et al.

This is the first monograph devoted to the American painter Francis Cunningham. While the art world was turning its eyes towards abstract art and action painting, Cunningham's interest in figurative art and the human form never waned. This is the underlying reason for his lukewarm reception, keeping him out of the limelight, although this is not to say his art was second rate. In a sense, this marginal status was a blessing in disguise, enabling Cunningham to broaden and develop his thinking on his personal artistic sensibility and thus on the central role played by "color-spot" painting, the technique borrowed from his master Edwin Dickinson, and on the importance of teaching, of which he had personal experience at the New Brooklyn School of Life, Painting, Drawing & Sculpture, Inc. and at the New York Academy of Art.

The book chronicles Cunningham's development from his earliest, small, and mostly abstract canvases characterized by large colour fields suggesting landscapes, to his later figurative work, in which the study of anatomy takes over, only to give way, as if coming full circle, to paintings containing large empty spaces and a drastically reduced number of elements. Most of Cunningham's paintings are large and depict nude subjects, sometimes portrayed alone and sometimes in triptychs. A feature of his works from this "second period" is what might be called their "vertical" nature, which contrasts strongly with his very last, mostly still life paintings, which stand out for their horizontal orientation. The human figure has virtually disappeared and Cunningham seems almost to have returned to the preoccupations of his youth.

The artist's many facets are explored in essays by art historians and art critics, including Christopher Knight, Edward Lifson, John Walsh, and Valentina De Pasca, and through the memories of his favourite model, Regina Hawkins-Balducci.

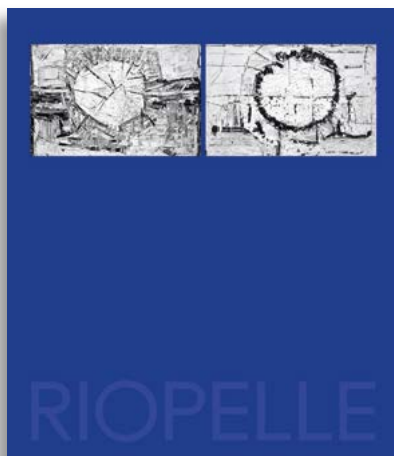
Francis Cunningham is an American figurative painter known for working across three genres—nude, landscape and still-life—and for being an influential master instructor. He co-founded the New Brooklyn School of Life, Painting, Drawing & Sculpture, Inc. (1980–83), and the New York Academy of Art in 1983 with sculptor Barney Hodes and Stuart Pivar. Cunningham has had one-man shows in Washington, D.C., Chicago, and New York. He has also been featured in solo shows in Stockholm and Copenhagen. He currently maintains studios in Manhattan and in the bucolic western part of Massachusetts.

Christopher Knight is chief art critic for the *Los Angeles Times*. In 2020 he won the Pulitzer Prize in Criticism (he was a finalist for the prize in 1991, 2001, and 2007). Knight received a Lifetime Achievement Award in Art Journalism from the Rabkin Foundation in 2020, and the 1997 Frank Jewett Mather Award for Distinction in Art Criticism from the College Art Association.

Edward Lifson is an award-winning writer on art, architecture, design, and culture. He created and hosted a public radio show on the arts called *Hello Beautiful!*

John Walsh is Director Emeritus of the J. Paul Getty Museum. He served as Director from 1983 until October 2000. He is the author of many articles and catalogues on Dutch paintings of the seventeenth century.





27 x 30 cm, 288 pages
 300 colour illustrations
 Hardcover
 ISBN 9788874399437
 £ 42.00 | US \$ 55.00 | Can \$ 74.00 | € 45.00



Co-published with the Montreal Museum of Fine Arts

Exhibitions

Montreal Museum of Fine Arts, Montreal
 November 21, 2020 - March 21, 2021

Audain Art Museum, Whistler
 May - September 2021

Glenbow Museum, Calgary
 October 2021 - March 2022

RIOPELLE

IN SEARCH OF INDIGENOUS CULTURES AND THE NORTHERN CANADIAN LANDSCAPE

Edited by Andréanne Roy, Jacques Des Rochers, and Yseult Riopelle

This book, published to accompany the exhibition of the same title, explores Jean-Paul Riopelle's interest in northern Canada and his works devoted to this theme. It highlights in particular the wonderful series of paintings he made in the 1970s, including both the works themselves and archival materials that delve into this period when Riopelle was especially energetic. It was a time when he organized a number of trips to the region to fish, hunt, and immerse himself in nature, seeking the communion that was so dear to him.

But it was not just the vegetation in northern Canada that attracted Riopelle; the indigenous peoples he encountered were also a source of great inspiration for him. In combination, these two aspects of the land filled his imagination and moulded his intellectual and artistic perspective.

The reader will become acquainted with his less well-known and unpublished works, and follow Riopelle's artistic development as he ranged over the frozen landscapes of the far north and the limitless forests further south, taking stock of the way the natives adapted to their environment. The book emphasizes the fact that Riopelle's oeuvre deliberately kept its distance from works that depicted nature as the defining emblem of the Canadian nation. Rather, the artist was the bearer of a unique personal sensibility that was able to visually evoke that particular territory in a dialogue between reality and imagination.

The more than one hundred works included in the book (paintings, sculptures, prints, and mixed-media works) are part of a narrative consisting of four main sections (*Canadian Nordicity as Viewed from Paris; The Experience of the North; Borrowing from the North; The North and Art*), whose themes are examined in essays contributed by specialists in relevant fields.

Andréanne Roy is an art historian and museologist. She has been working in the field of modern and contemporary art for the past fifteen years. She has occupied a variety of positions, both in the museum milieu and in the sphere of artist-run centres and private galleries. A Ph.D. candidate in art history at the Université de Montréal, she is currently working as a curator and author on several independent projects.

Jacques Des Rochers has been Curator of Quebec and Canadian Art (before 1945) at the Montreal Museum of Fine Arts since 2002. He developed the exhibition concept for the collections under his care displayed in the new Claire and Marc Bourgie Pavilion, inaugurated in 2011, which incorporates a contemporary indigenous perspective. He also edited the first catalogue devoted to this core, published for the opening.

Yseult Riopelle possesses a multidisciplinary artistic background that encompasses dance, jewellery, sculpture, ceramics, and art teaching. In 1988, her father, the painter and sculptor Jean-Paul Riopelle, assigned her exclusive responsibility for the authentication of his works, and commissioned her to research and publish his catalogue raisonné. Since 1999, she has published the first five of the catalogue's nine volumes, along with a number of other books. She has been working as a consultant, expert, and curator since the 1980s.





24 x 30 cm, 240 pages
 120 colour illustrations
 Hardcover
 ISBN 9788874399239
 £ 52.00 | US \$ 70.00 | Can \$ 60.00 | € 60.00



Co-published with the Fondazione Maria Lai,
 Cardedu

MARIA LAI

Texts by Elena Pontiggia

September 1981 marked a turning point in Maria Lai's development as an artist. Her relational work *Legarsi alla montagna*, created at Ulassai, proved to be a watershed. The importance of this event meant that it became a central narrative episode in the monograph devoted to the Sardinian artist (1919–2013) edited by Elena Pontiggia.

This fully illustrated book was planned in collaboration with the Archivio Maria Lai and its ambition is to become forthwith the standard reference work for those wishing to learn more about the artist and to explore her links with the Italian and international art historical context in which she operated.

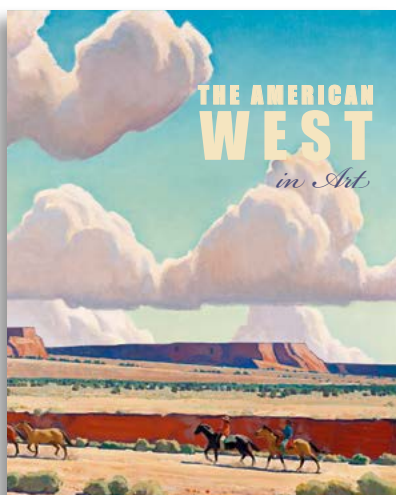
The first part of the book, consisting of ten chapters, brings into focus the various fields covered in Lai's oeuvre: embroidered canvases, books, *geografie*, bread and stone, public works, and relational works. She was also interested in the theatre, the sacred in general, and nativity scenes in particular; and the way play is associated with art. The truth is, Maria Lai's inspiration and the expressions of her passions came in a multitude of forms, all linked in one way or another to the family she grew up in and which always proved strongly supportive of her and her artistic endeavours.

The second part of the book concentrates on the notes Maria Lai took and the conversations she had with the writer Giuseppe Dessì, and with Mario da Candia and Giuseppina Cuccu, for instance. It closes with an essay that highlights the success her work enjoyed in the period 1943–93.

Elena Pontiggia casts a wide and at the same time tightly meshed net, commenting on what the reader might already be aware of, as well as on what he might like to know more about. The outcome of this in-depth research confirms that the work of the Sardinian artist and her contacts in art and literary circles place Maria Lai without a shadow of a doubt among those who have been privileged to leave their mark on the twentieth century.

Elena Pontiggia teaches Art History at the Accademia di Brera and at the Politecnico di Milano. Her writings on contemporary art appear in various newspapers and magazines and she has contributed to a column in *La Stampa* since 2011. She takes a particular interest in Italian and international art between the wars and likes to explore the relationship between the modern and the classic, as well as the writings of famous artists, publishing important theoretical works, from Cézanne and the avant-garde artists to Pollock. Elena Pontiggia has been a member of the scientific committee of the Fondazione Stelline in Milan since 2001 and was formerly on the scientific committee of the Padiglione d'Arte Contemporanea in Milan (until 1993) and a member of the Board of the Quadriennale di Roma (from 2002 to 2006).





21.5 x 27 cm, 340 pages

200 colour illustrations

Hardcover

ISBN 9788874399369

£ 32.00 | US \$ 45.00 | Can \$ 60.00 | € 40.00



Co-published with the Denver Art Museum

Exhibition

Frist Art Museum, Nashville

Spring 2021

THE AMERICAN WEST IN ART

SELECTIONS FROM THE DENVER ART MUSEUM

Edited by Thomas Brent Smith and Jennifer R. Henneman

With texts by Erika Doss, Dan Flores, Jennifer R. Henneman, Molly Medakovich, and Thomas Brent Smith

This volume collects a selection of works of art produced in the western United States belonging to the collection of the Petrie Institute of Western American Art housed in the Denver Art Museum. This collection is one of the richest and most substantial in the world on this subject, thanks to its outstanding bronze sculptures, early modern works, and contributions from the artistic communities of Tao and Santa Fe. The central theme of the book is the period stretching from the beginning of the nineteenth century to the mid-twentieth century.

More than two hundred pages of portraits, genre scenes, landscapes, and depictions of a still-intact wilderness make evident the diversity of the collection. The narrative proceeds chronologically, presenting early luminaries such as Albert Bierstadt, Frederic Remington, and Charles M. Russell; Robert Henri and the artists of the TAO community; and prominent modernist painters, including Maynard Dixon, Marsden Hartley, and Raymond Jonson. Numerous illustrations and expert interpretations chronicle the artistic, cultural, and identarian climate in the western United States during this period. A prologue by historian Dan Flores and an epilogue by art historian Erika Doss describe the vaster context in which to view this rich history of American art.

The present volume will accompany a series of exhibitions beginning in 2020, as well as the inauguration of the new Western American section at the Denver Art Museum in 2021.

Thomas Brent Smith is director of the Petrie Institute of Western American Art. Since joining the Denver Art Museum in 2008, Smith has led the department to unprecedented growth. He has served as curator of groundbreaking exhibitions including *The American West in Bronze* (2013) with the Metropolitan Museum of Art; and *The Western: An Epic in Art and Film* (2017) with the Montreal Museum of Fine Arts, among many others.

Erika Doss is a professor in the Department of American Studies at the University of Notre Dame. Her wide-ranging interests in American art and visual culture are reflected in the breadth of her publications: *Benton, Pollock, and the Politics of Modernism: From Regionalism to Abstract Expressionism* (1991); *Twentieth-century American Art* (2002); *The Emotional Life of Contemporary Public Memorials: Towards a Theory of Temporary Memorials* (2008); and *American Art of the 20th–21st Centuries* (2017).

Dan Flores has written for the *New York Times*, the *Los Angeles Times*, the *Chicago Tribune*, and for eight years wrote a column on the art history of the West for *Big Sky Journal*. He is the author of ten books. His *Coyote America: A Natural and Supernatural History* was a *New York Times* best-seller.

Jennifer R. Henneman is the Associate Curator at the Petrie Institute of Western American Art at the Denver Art Museum. Her curatorial and collections experience includes posts at the Smithsonian American Art Museum, the Morris Graves Foundation, the Henry Art Gallery, and the Victoria and Albert Museum.

Molly Medakovich is a museum educator at the Denver Art Museum and an independent art historian.





22.5 x 27 cm, 164 pages

115 colour illustrations

Softcover

ISBN 9788874399345

£ 32.00 | US \$ 39.99 | Can \$ 53.99 | € 35.00



Co-published with the Fondation Opale,
Lens – Crans Montana

Exhibition

Fondation Opale, Lens – Crans Montana
June 14, 2020 – April 4, 2021

RESONANCES

Texts by Bérengère Primat, Garance Primat, Jean-Hubert Martin, Georges Petitjean, Hervé Mikaeloff, and Ingrid Pux

Following the success of the exhibition *Before Time Began*, the Fondation Opale is now taking on a fresh challenge with a show designed to juxtapose contemporary Aboriginal art with the most prominent examples of contemporary art created in a Western and sometimes Oriental context. The works that will be put on display belong to two separate collections, both of which are outstanding in their own right and contain stunning works: the collection of Aboriginal art belongs to Bérengère Primat and the contemporary art collection was amassed by Garance Primat.

Perceived with the eyes and affecting the mood, the fruitful interaction resonates across the various works as they play off each other; their different backgrounds being no obstacle to their powerful effect. The links that come to be formed suggest an underlying unity: the Heavens and the Earth meet, certainly, but so do human beings, and not only amongst each other; they also merge with the Earth and the whole cosmos. An infinite circularity creating unity. This is the central theme of *Resonances*, the book accompanying the exhibition of the same title, which lends visual form to the intuition of Gulumbu Yunupingu, a Yolngu artist from Arnhem Land (Northern Territory, Australia): "... I looked at the universe, I looked at the place called Earth, all the people and all the stars, and I said to myself: we're exactly like the stars. Huddled together, all close to one another. Indeed, we are as one, just like the stars. There are so many of us living on the Earth. The land, the sea, and the sky are all one continuum. It's all one and the same thing ..."

Through the over eighty works by over fifty-four artists selected and discussed in the book, Jean-Hubert Martin, Georges Petitjean, Hervé Mikaeloff, and Ingrid Pux put the spotlight on the stardust and the clods of earth of which we are all made, and for which the artworks are the spokesmen.

The Aboriginal artists represented include: Rover Thomas, Gulumbu Yunupingu, Clifford Possum Tjapaltjarri, Judy Watson, Sally Gabori, Emily Kame Kngwarrey, Paddy Bedford, Nonggirnga Marawili, Ronnie Tjampitjinpa, and John Mawurndjul. The artists working in the Western and Oriental traditions include: Jean Dubuffet, Kiki Smith, Anselm Kiefer, Sol LeWitt, Yayoi Kusama, Giuseppe Penone, and Anish Kapoor.

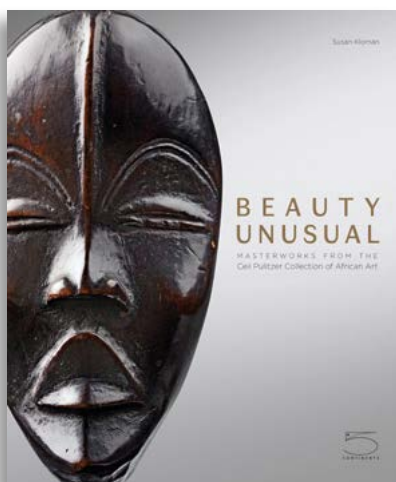
Jean-Hubert Martin is an art historian of international standing. A particular highpoint, especially in view of the present publication, was the *Magiciens de la Terre* exhibition (1989), which he organized at the Centre Georges Pompidou and the Grand Halle de la Villette, which was part of his growing interest in so-called primitive art.

Georges Petitjean is an art historian whose Ph.D. thesis concerned the art found in the deserts of western Australia. Since 2017 he has been the curator of the Collection Bérengère Primat, one of the foremost collections of Aboriginal art in the world.

Hervé Mikaeloff is a freelance art consultant and exhibition organizer. Since 2018 he has been the curator of Garance Primat's Collection Dragonfly and in that year he co-organized the *Poussières d'étoiles* exhibition at Le Domaines des Etangs-Massignac, where he also co-curated the *La Lumière de Mondes* exhibition (2019).

Ingrid Pux is an international freelance exhibition organizer. She co-organized the *Poussières d'étoiles* and *La Lumière de Mondes* exhibitions at Domaine des Etangs-Massignac. Since 2019 she has helped visual artists display their work in Parisian galleries, with the aim of presenting their art in unexpected settings.





24 x 28 cm, 196 pages
150 colour illustrations
Hardcover with jacket
ISBN 9788874399512
£ 60.00 | US \$ 75.00 | Can \$ 100.00 | € 65.00



BEAUTY UNUSUAL

MASTERWORKS FROM THE CEIL PULITZER COLLECTION OF AFRICAN ART

Texts by Susan Kloman

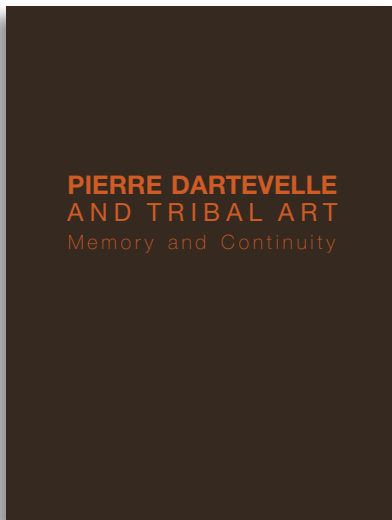
"As an artist, I look for beauty in things, and appreciate the unusual." *Ceil Pulitzer*
Ceil Pulitzer started her journey as a collector of African art more than thirty years ago. Her artistic spirit has drawn her to all forms of culture and human expression across time and space. As a dedicated painter, she has relentlessly exercised her eye in the study of art and art history. As a collector of modern art first, she understood that African art shaped the trajectory of twentieth-century art. Later, in Paris, she met the venerable expert and legendary dealer of African art, Charles Ratton. In one brief meeting, he said to her: "You have a good eye." This encounter distilled her passion and pursuit of excellence in classical African art. The Ceil and Michael Pulitzer Foundation has developed and supported a number of philanthropic endeavours in Africa, and in major institutions that promote the art of Africa and humanitarian efforts there.

Susan Kloman is a leading international expert in African and Oceanic art credited in her twenty-year career with transforming public auction standards to a heightened level of sophistication merited by these master artists.









25 x 30 cm

Volume 1: 476 pages

Volume 2: 600 pages

1460 colour illustrations

The two hardcovered volumes are limited numbered editions and contained in a cloth-bound slipcase

ISBN 9788874398133

£ 430.00 | US \$ 350.00 | Can \$ 462.00 |

€ 390.00



This limited edition is available only at the publishing house

PIERRE DARTEVELLE AND TRIBAL ART MEMORY AND CONTINUITY

Texts by Valérie Dartevelle and Valentine Plisnier

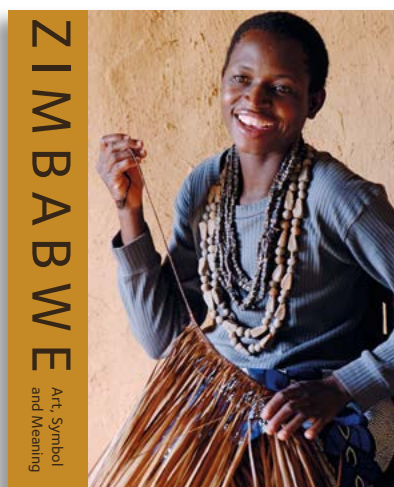
The two volumes dedicated to Pierre Dartevelle and his collection tell a story and create a context, while describing the relations between humans and their bonds with objects. "Les arts primordiaux," as the author himself defines them, have been the cornerstone and passion of his life. And everything about his daily life expresses just this: the shelves overflowing with books and catalogues on art from outside of Europe, the statues, the masks, and the way all this material is piled up in no particular order, blocking the view in every direction and preventing one from seeing any sort of background in the rooms. There is no doubting what makes Pierre Dartevelle rise from his bed every morning.

He has devoted fifty years to getting African art's status recognized in Brussels, where in 1967 he opened a gallery in Impasse Saint-Jacques at the Grand Sablon, which soon achieved international renown. A lawyer by training and a great traveller by inclination, he abandoned law to give free rein to his personal passion, in the footsteps of his father, Edmond Dartevelle, a scientist and explorer in his own right, whose finds in the Congo built the collection of The Royal Museum for Central Africa, in Tervuren (Brussels). Viewed today by his followers and peers as an "icon," Pierre Dartevelle has always taken an active interest in preserving the artistic and ancestral heritage of Africa. He has built or expanded some of the most important private and public collections of tribal art known to this day, such as the Musée du Quai Branly-Jacques Chirac (Paris) and the Metropolitan Museum of Art in New York.

Pierre's daughter Valérie Dartevelle has played a key part in this publication, since besides being the custodian of the collection and of its history, she is also present in the book through her distinctive eye as a portrait photographer with a passion for Surrealism. This visual stance is reflected in the narrative structure of the publishing project, which is not coincidentally built around a series of interviews giving privileged access to one of the most famous collections of tribal art in the world, as well as previously unpublished documents. The first volume is devoted to the figure of Pierre Dartevelle, the man behind the collection; the second volume focuses on a selection of sold objects and the outstanding collection itself. In each volume, specialists and lovers of tribal art will find a wealth of illustrations and personal accounts that are sure to satisfy their curiosity, answer many of their queries, and spark fresh interest.

Valérie Dartevelle trained as a photographer and obtained diplomas at the École supérieure des arts de l'image in Brussels, "Le 75," at the Académie de dessin et des arts décoratifs (Watermael-Boitsfort), and at the École de photographie et techniques visuelles Agnès Varda (Brussels). Her work has appeared in numerous exhibitions and was awarded a prize by the Musée de la Photographie, Centre d'art contemporain de la fédération Wallonie-Bruxelles, in Charleroi, as well as winning the Ilford Jury Prize and the Galerie Croiseregard prize (Vincent Verhaeren), at Boitsfort. For the past twenty years she has helped her father run Galerie Dartevelle, Brussels.

Valentine Plisnier lives and works in Paris and is a naturalized French citizen, though Belgian by birth. She is a researcher in art history and is also an author. Together with Ralf Burmeister, Michaela Oberhofer, and Esther Tisa Francini she was awarded the International Tribal Art Book Prize in 2016 for the catalogue of the *Dada Africa* exhibition. Valentine Plisnier has also organized several exhibitions.



24.5 x 31 cm, 256 pages

210 colour illustrations

Hardcover

ISBN 9788874399451

£ 58.00 | US \$ 75.00 | Can \$ 100.00 | € 60.00



ZIMBABWE

ART, SYMBOL AND MEANING

Photographs by Duncan Wylie

Texts by Gillian Atherstone

This book is an in-depth look at the historical art of the three cultures of Zimbabwe: the Shona, Ndebele, and Tonga. It traces how art, in a historical African context, is never separated from life, but remains an existential tool of meaning embedded in daily life itself. Consequently, art is found in sacred and functional items, in interiors, fashion, personal gestures, and communal events. Art functions differently in this context, for it is the language of the symbol, a language that reconciles the interrelationship of the human psyche to others and to the universe itself. The book opens a window onto Africa's symbolism, confirming that the mind naturally computes according to two parallel codes: the outer code of sensory awareness, and the inner code of subjective awareness. And tracing the workings of sub-Saharan Africa's aesthetic code, ubiquitous to all her cultures, is to reveal Africa's symbolism as a parallel language of philosophical expression. That is the story of this book. More than two hundred images of Zimbabwe's historical art, taken during a window of time when it was still possible to find it, reveal how art is expressed across life as the language of spiritual and cultural meaning—a way of ensuring that such meaning was never far from individual awareness.

The majority of the images were taken in the more remote “communal lands,” regions “set aside” for Africans during the colonial era. It was here that an African sense of identity, culture, and history survived colonialism and the effects of a malign dictatorship. Most of the images date from the period 1998 to 2015, during which time Duncan Wylie, the artist who took the photographs, traveled back to the country of his birth to undertake what he describes as a “work of transmission and a valuable insight for the non-African world toward a deeper appreciation of African art forms, and a wider perception of the possibilities of art, a world few have experienced.”

Duncan Wylie was born in 1975 in Harare, Zimbabwe. He became a French citizen in 2005, and now lives and works in London and Paris. After studying at ENSBA (the School of Fine Arts in Paris) Wylie devoted his career to the visual arts. His work has been exhibited in many public and private institutions in Africa and abroad. He has work in the permanent collections of the Louvre Abu Dhabi, the Museum of Grenoble, the MUDAM in Luxembourg, as well as the CNAP, and the FRAC in France. He has shown in the Museum of Grenoble; the Museum of Modern Art, New York; the Palais de Tokyo in Paris; the National Gallery of Zimbabwe; the Zeitz MOCAA in Cape Town; and the Louvre Abu Dhabi.

Gillian Atherstone was born in Harare, Zimbabwe, in 1948. She completed her degree in fine art and philosophy at the University of KwaZulu-Natal, South Africa. She began her career as exhibitions officer and thereafter curator of the National Gallery of Zimbabwe in the 1980s, putting together the National Gallery's permanent collection of Zimbabwean historical art. Atherstone subsequently owned and directed private galleries of African art in Harare in the 1990s and into the 2000s, which involved traveling all over sub-Saharan Africa to collect art. In 2007 she set up and ran a voluntary charity, communities-can-do-it.com, working on behalf of marginalized communities in Zimbabwe. In 2019 Atherstone joined her two sons in the UK.





24 x 30 cm, 256 pages
 200 colour illustrations
 Hardcover
 ISBN 9788874399505
 £ 53.00 | US \$ 73.00 | Can \$ 100.00 | € 55.00



The volume is not for sale

ijìnlẹ̀

THE AISHA AND GBENGA OYEBODE COLLECTION

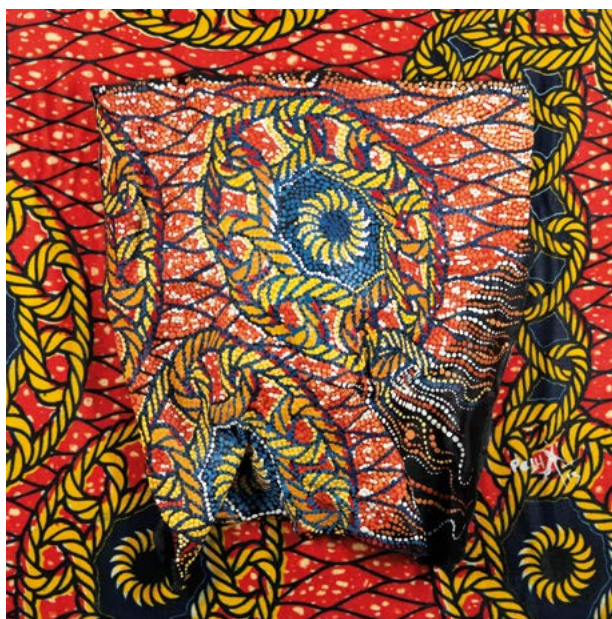
Texts by Adenrele Sonariwo

The impulse behind the publication of this book originally came from the Oyebode family's desire to create a database that would contain all the artworks in their collection. However, this was not the only reason: *ijìnlẹ̀* is also a response to the need for a proper record of art collections in Nigeria, and is therefore an invaluable resource for scientific and academic research, as well as an indispensable reference work for establishing the authenticity of artworks in Nigerian social, cultural, and institutional history. It is no accident that in the Yoruba language the word *ijìnlẹ̀* is closely linked etymologically to the concept of digging and searching for precious stones.

The collection is the result of more than thirty years of unsystematic accumulation, which did not follow any preestablished pattern but depended merely on a work's impact and the artist's talent. Works are located in various private residences, offices, and facilities across three different continents: Lagos, in Africa; the United Kingdom, in Europe; and Connecticut, in North America. The collection contains examples of indigenous art and modern and contemporary art. Both local artists and internationally renowned masters are represented, as well as young artists at the start of their careers. All are, of course, Nigerian, although their works employ a wide variety of techniques (painting, photography, metal and wood installations, mixed media).

While the collection is wide ranging, the book concentrates on works that fall into the category of modern and contemporary art. This covers a total of more than four hundred artworks that began to be recorded in 2016. Artists represented include Bruce Onobrakpeya, Twins Seven Seven, El Anatsui, Victor Ehikhamenor, Tayo Adenaike, Ben Osaghae, Segun Aiyesan, Oresegun Olumide, Emmanuel Ekeni, Tayo Quaye, George Osodi, Samuel Ajobiwe, Joe Amenechi, Olusegun Adejumo, and Peju Alatisé.

Adenrele Sonariwo is a curator and founder of Rele Gallery in Lagos.







16.5 x 24 cm, 152 pages
60 colour illustrations and 23 b/w
Softcover
ISBN 9788874399154
£ 29.95 | US \$ 39.95 | Can \$ 49.95 | € 35.00



KUYU

Texts by Anne-Marie Bénézech

The Kuyu are an ethnic group who live in northern Congo-Brazzaville, on the banks of the River Congo, in a part of Equatorial Africa that has remained only marginally influenced by Moslem encroachment and Western colonialism. Although at first the predominant group in the area, they later became a minority within the broader Mbochi population.

The objects making up their material culture have long remained unknown as they did not suit Western aesthetic tastes.

Kuyu art can be broadly broken down into three styles, the first two—of which there are the fewest examples—are strictly associated with the Kuyu ethnic group, while the third style, which has the largest sculptural component, includes both Kuyu and Mbochi pieces. Among these are a number of statuettes and especially wooden clubs topped with a human head (the most recent being polychrome), known as *Kebe-Kebe*, which were used in the dance by the same name. This ritual performance has remained faithful to its original function of giving physical expression to the Kuyu cosmogony.

The distinctive feature of these clubs is their attention to detail in their portrayal of particular faces, depicting a large variety of hairstyles, carefully rendering the teeth and accurately delineating scarifications, where present. The polychromy that distinguishes the third style of objects is also associated with a specific symbolic meaning.

In this volume in the "Visions of Africa" series the reader will find a wide range of authentic objects belonging to a traditional Equatorial African culture, as well as a reconstruction of the migration routes that would explain such a seemingly motley collection of objects.

Anne-Marie Bénézech is an art historian and graduate of EHESS. She also has a Ph.D. in Cultural Anthropology from the Sorbonne, Paris I. She has spent several months in Congo-Brazzaville, but has been unable to return to continue her field research on account of the political upheavals in both Congos. She has held the position of Professor of African Art at the universities of Bordeaux and Pessac. Her scientific publications include: *So-called Kuyu carvings* (1988); *L'anthropologie de l'art pourquoi faire?* (1993); *A propos des marottes kuyu et Mbochi de La Rochelle* (2005); *L'humanimal Kuyu* (2009); *La découverte différée des objets kuyu* (2017). Her forthcoming publications are: *La cérémonie du Djo, essai de reconstitution d'une cosmogonie des Kouyou*, with text by Alfred A. Poupon, and *Les origines du kébé-kébé*.



16.5 x 24, 152 pages
 60 colour illustrations and 23 b/w
 Softcover
 ISBN 9788874398683
 £ 29.95 | US \$ 39.95 | Can \$ 49.95 | € 35.00



WE

Texts by Alain-Michel Boyer

The We, whose name means “men who easily forgive,” live in the forests along the western border of the Ivory Coast. The family unit plays an important role in We social life. Each is led by a patriarch revered for his wisdom and wealth, who supervises the clan's life, organizing weddings, settling disputes, and influencing religious life.

Long known by other names, (Guere, Wobe, Kran), the We live on either side of the border between Liberia and the Ivory Coast and as a result they are considered “peripheral” inhabitants in both countries. Theirs is regarded as a *mask culture*, as opposed to other societies that have none (such as the Ashanti in Ghana).

The bold, striking sculpture on these masks ensured they would be among the first examples of African art to captivate Cubist artists in the West. So it comes as no surprise that Kahnweiler, Picasso's famous dealer, used to say that the artist owned a Wobe mask and that it was the close analysis of this object that led Picasso to experiment with innovative techniques in his own work.

These eye-opening, exuberant, phantasmagorical masks are astonishingly diverse and display a dazzling compositional inventiveness. They clearly also influenced the art of neighbouring peoples, to the extent that, far from being isolated in a remote corner of the jungle, this art has been identified as the keystone, the pivot around which all the art of the area revolves—giving the lie to the notion that the lines drawn on maps by colonisers have any effect on the process of artistic creation. To which should be added a further crucial point: it is no exaggeration to speak of a *mask culture*, so abundant are they in each village, with a part to play in all community activities (legal, mystical, agricultural . . .) and a role in all the stages of life. The nature of this dynamic, mobile art is completely different from the art of other peoples, where form suggests meaning and reveals the impact and the type of ceremony it is associated with; in the case of the We masks, form is never an indicator of category.

Alain-Michel Boyer, an anthropologist and art historian, is a university *agrégé* and holds a diploma from the Institut d'Etudes Politiques. He is a former Fulbright Scholar and has two doctorates (Sorbonne). Alain-Michel Boyer has taught in several American universities. He is a former member of the Conseil National des Universités in Paris and is now a professor emeritus of African art. He lived in a village in the Ivory Coast for two years and often returns to the country for long periods. He has also made many trips to Mali, Liberia, Ghana, Zimbabwe, etc. for research purposes. He is the author of some twenty books, including *Comment regarder les arts d'Afrique* (Hazan, 2017), *Baule* (5 Continents Editions, 2008), *Le Corps africain* (Hazan, 2006). He has published the only books on the masks and statuettes of two peoples until then neglected by art historians: *Les Yohouré de Côte d'Ivoire. Faire danser les dieux* (Ides et Calendes, 2017) and *Les Figurines kulango. Les esprits mystérieux de la brousse de la collection Pierluigi Peroni* (5 Continents Editions, 2017).

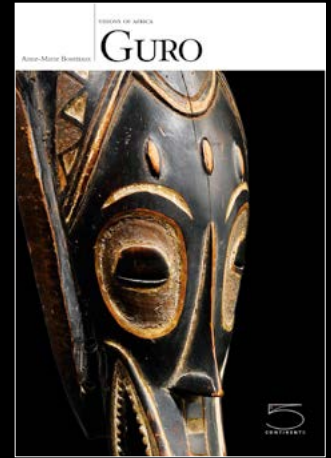
VISIONS OF AFRICA

Series directed by Constantine Petridis,
Curator of African art and Chair
of the Department of the Arts of Africa and
the Americas at the Art Institute of Chicago

"Visions of Africa" is a series devoted to the arts of Africa, grouped according to the continent's different peoples. Each volume follows two main themes: the first is visual and aesthetic, taking the form of a rich selection of approximately sixty-two photographs of masterpieces; while the second is theoretical and contextual, exploring the significance of these items within the population that created them. The series is meant both for readers wishing to discover the arts of these populations and for those who intend to learn more about them. Highly accessible, avoiding the intimidating feel of scientific literature, the books nonetheless contain significant annotated bibliographies and the most current data based on relevant field research. Author texts explore the origin of the items as well as the context of their use within the various African cultures. Their evolution and longevity are equally taken into consideration, often up to the present day. Contemporary and historical field photographs are reproduced throughout the body of the text.



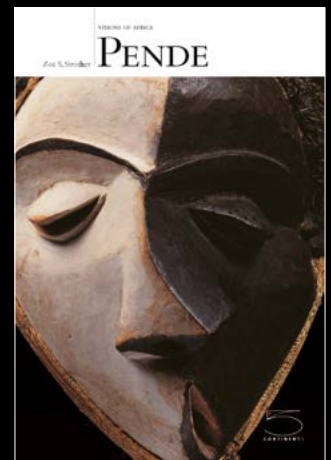
9788874398201



9788874397327



9788874392971



9788874393848



Out of print in the same series:

BAMUM 9788874395736

BAMANA 9788874393480

BAULE 9788874393862

BENIN 9788874394104

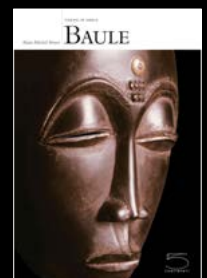
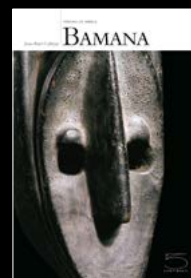
CHOKWE 9788874392933

FANG 9788874392957

LOBI 9788874393503

PUNU 9788874394012

The "Vision of Africa" series won in 2016 the Tribal Art Book Prize (Pilat) for the Editorial Trajectory awarded by *Tribal Art Magazine* in association with Sotheby's.

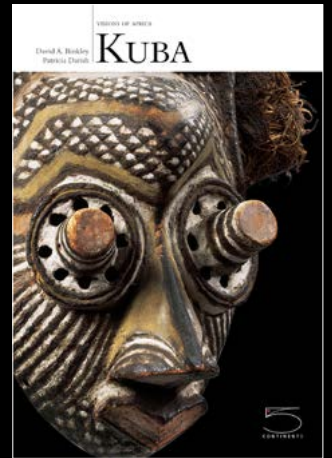




9788874396320



9788874396078



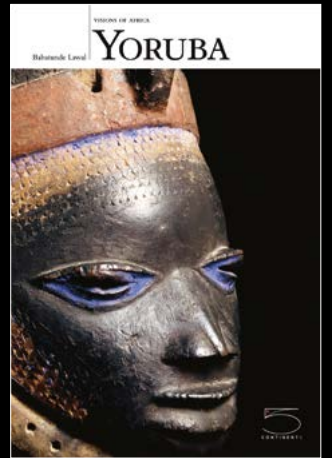
9788874394043



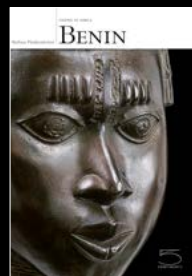
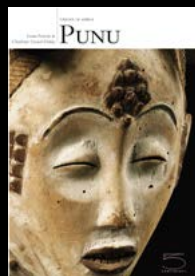
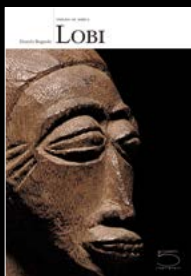
9788874397006

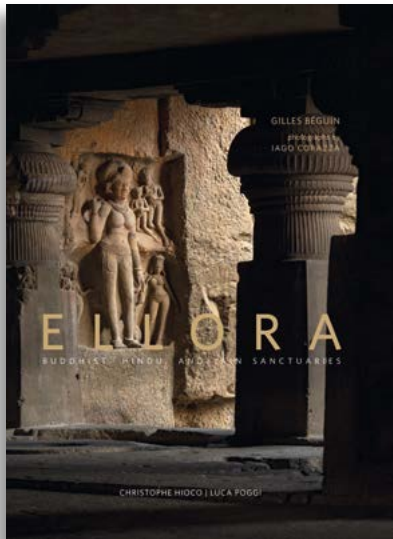


9788874395156



9788874395873





25.5 x 34 cm, 284 pages
 370 colour illustrations
 Hardcover with jacket
 ISBN 9788874398720
 £ 55.00 | US \$ 80.00 | Can \$ 108.00 | € 70.00



ELLORA BUDDHIST, HINDU, AND JAIN SANCTUARIES

Edited by Christophe Hioco and Luca Poggi

Texts by Gilles Béguin

Photographs by Iago Corazza

Ellora lies in the state of Maharashtra, in western central India. This pretty spot, surrounded by lush vegetation, is only a few kilometres from another place of great interest, the Ajanta caves.

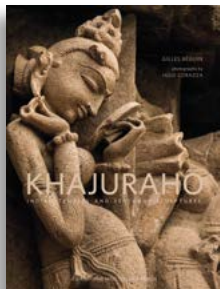
Ellora has been a UNESCO World Heritage Site since 1983 in recognition of its great importance as a repository of wonderful art and as a place of pilgrimage for followers of India's three great religions: Buddhism, Hinduism, and Jainism. Thirty-four places of worship (temples, monasteries, and shrines) were carved out of the rock between the fifth and tenth centuries over an area of around two square kilometres. All the sculpture at the site is testimony to the superb skill and sheer determination of the workforce involved, as well as being evidence of the religious harmony of the time. The monuments include all sorts of architectural and decorative features that display the utmost splendour and inventiveness: columns, staircases, reliefs, stuccos, and even surviving patches of painted decoration.

In the past, the extraordinary work at the site has unfortunately been eclipsed by the exceptional nature of its surroundings. The architecture and sculpture are often immersed in darkness and this has made it impossible to create the kind of photographic record that would give their stunning quality the visibility it deserves. But now Iago Corazza, with his ultra-sensitive photographic equipment, is able at last to give lovers of Indian art and enthusiasts the chance to fully appreciate this wonderful, indeed unique, group of rock-cut temples. The task of explaining the meaning and significance of these works as they emerge from the dark is entrusted to the expertise of Gilles Béguin.

Following the success of *Khajurāho*, readers have the chance to explore another treasure of Indian art accompanied by a distinguished guide, with the benefit of photos that at last do their marvellous subjects full justice.

Gilles Béguin, Conservateur Général Honoraire du Patrimoine, was head of the Nepalese and Tibetan Buddhism collections at the Musée national des arts asiatiques-Guimet from 1971 to 1994. He was then appointed director of Musée Cernuschi, musée des Arts de l'Asie de la Ville de Paris, where from 2001 to 2005 he organized numerous exhibitions and supervised the complete renovation of the museum. He is the author of several scholarly articles, exhibition catalogues, and art books, including: *Les Cimes de l'éveil : monastères bouddhiques du Ladakh* (1990); *Polonnaruwa : renaissance à Ceylan* (1991); *Les peintures du bouddhisme tibétain* (1995); *Nepal, Vision d'un art sacré* (1996); *L'Arte buddista. Un atlante storico* (2009).

Iago Corazza is a photographer and has provided numerous photographic features for National Geographic, White Star, and the magazine *Oasis*. He has also made documentaries for leading Italian and international broadcasters. Iago Corazza is a UNICEF collaborator.



KHAJURĀHO Indian Temples and Sensuous Sculptures

25.5 x 34 cm, 284 pages
 280 colour illustrations
 Hardcover with jacket
 ISBN 9788874397785
 £ 55.00 | US \$ 80.00 | Can \$ 97.00 | € 70.00







19 x 26 cm, 176 pages
100 colour illustrations
Hardcover
Bilingual: English/Italian
ISBN 9788874399178
£ 40.00 | US \$ 55.00 | Can \$ 74.00 | € 45.00



THE THIN LINE

Texts and photographs by Giada Ripa

With a text by Pippo Ciorra

A 4,000-kilometre journey exploring a little-known network uniting highways, back roads, forests, parks, rivers, and nature reserves throughout the Italian peninsula. Giada Ripa's photos form an itinerary of landscapes traversing Italy, North to South, focusing on five regions: Friuli, Lombardy, Tuscany, Abruzzo, and Sicily.

The aim of this refined volume is to commend the respect and conservation of nature and of a territory's original habitat, as well as the reforestation and renaturalization efforts in extensive parkland areas across Italy.

The visual narrative created by Giada Ripa's photographs/postcards, supplemented with maps and images from the Snam archive, brings to light the *genius loci* of each territory, emphasizing the wealth of each environment. This account is not limited to a photographic album; rather, it calls upon champions from each area who, through engaging interviews, describe the positive impact on the territory of the commitment of an important local business. Concrete examples of this cooperation are the environmental revival carried out in the Prealpi Giulie Nature Reserve in Friuli, the conservation of local species of flowers carried out with the cooperation of the Botanical Gardens in Palermo, and stretches of land made available and leased free of charge.

Thus, *The Thin Line* represents a hope, but also an awareness of the land and of those who not only inhabit it now, but will come to inhabit it in the future.

Giada Ripa, photographer. After studying at ICP in New York, she worked as a correspondent for the Grazia Neri agency. She then devoted herself to personal projects that took her around the world. Among her most significant works: *The Yokohama Project 1867–2016*; *Displacement*, the first photographic book published by Moleskine, and *Imagining Ourselves: Voices of a New Generation of Women*.

Pippo Ciorra, architect, critic, and teacher. He is the author of essays and articles published in newspapers and magazines. He has also written monographs and texts on cities, museums, photography, and contemporary Italian architecture. In addition, he has curated and mounted shows in Italy and abroad.



R E C E N T T I T L E S





Three terracotta chimney pots on the top edge of the roof.

A row of seven terracotta chimney pots on a roof terrace.

Blue graffiti or markings on the grey wall, possibly reading "MTC".

A row of four terracotta chimney pots on a roof terrace, with a small umbrella-shaped vent on the right.

Blue corrugated metal roof of a dormer window.

Blue corrugated metal roof of a dormer window.

Blue corrugated metal roof of a dormer window.



MIRÓ À MAJORQUE. UN ESPRIT LIBRE

*Texts by M. Punyet Miró, Pilar Baos,
André Gilbert, and Patricia Juncosa*

When Joan Miró moved to Majorca in 1956 he already enjoyed an international reputation and still had twenty-five years to live, dying on the Balearic island in 1981. Confident in his capabilities and status and spurred on by a kind of creative freedom, he spent these years in his studio experimenting to the greatest degree. He developed, or rather perfected, his own inimitable style: elementary forms became a personal iconography as he placed increasing faith in the expressive power of the brushstroke and the impact of the paint itself. His work displays the most varied influences and all are strongly present: the cave paintings at Altamira, Romanesque art, Catalan landscapes, and the inventiveness of Gaudí. But he also found inspiration in the East, in the rhythms of poetry, and in action painting. They all nurtured his theme of transformations, of metamorphoses.

20.3 x 25.4 cm, 176 pages
153 colour illustrations
Hardcover
French edition
ISBN 9788874398911
£ 27.00 | US \$ 35.00 | Can \$ 48.50 | € 35.00



BEFORE TIME BEGAN

*Texts by Jessica De Largy Healy,
Georges Petitjean, and Luke Scholes*

Aboriginal art can claim to be the earliest form of artistic expression, reaching back reliably some sixty thousand years. Its function has always been to pass down traditions and beliefs through the most varied vehicles, from painting and engraving to sculpture and dyeing, not to mention ceramics and, recently, photography. The common thread running right through this work is man's link with the land, the legacy of the ancestors that still echoes in the present. It is no accident that "Before Time Began" is one of the expressions used by Aboriginal artists to refer to the creation of the world. Understanding and following this underlying bond enables the reader firstly to explore the art's narrative content in its association with dreams and the passage of time, elements that inevitably distinguish the temporal dimension in the different societies. But it is also a way of exploring the first stirrings of contemporary art in an Aboriginal context through works made at the beginning of the 1970s in Arnhem Land and in the territory of the Papunya, as well as more recent paintings by artists living in the APY.

22.5 x 27 cm, 164 pages
115 colour illustrations
Softcover
ISBN 9788874398768
£ 32.00 | US \$ 39.99 | Can \$ 53.99 | € 35.00



MARIA LAI

TENENDO PER MANO IL SOLE
| HOLDING THE SUN
BY THE HAND

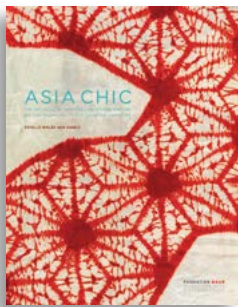
*Texts by Maria Alicata, Antonella Anedda,
Franco Farinelli, Davide Mariani,
and Elena Pontiggia*

Maria Lai is without doubt one of the leading figures in the history of contemporary Italian art. Not only on account of the content of her works, but also thanks to the diversity of her artistic approach, ranging as it does across many media—public art, embroidery, weaving, sculpture, drawing, and writing: all are grist for her poetics. Her entire oeuvre is distinguished by its powerful visual impact, revealing a "way of doing art" that is nothing other than an instrument of thought.

The book's structure reflects the exhibition's own sections, arranged by theme, whose titles are paradigmatic of Lai's oeuvre as a whole: Being Is Weaving. Sewing and Mending; Art Is a Game for Grown-ups. Playing and Storytelling; Spreading and Sharing; The Cosmic Traveller: Imagining Elsewhere; Art Takes us by the Hand. Meeting and Participating.

17 x 24 cm, 232 pages
105 colour illustrations
Softcover
Bilingual: English/Italian
ISBN 9788874398935
£ 27.00 | US \$ 35.00 | Can \$ 48.50 | € 30.00





ASIA CHIC

THE INFLUENCE OF JAPANESE AND CHINESE TEXTILES ON THE FASHIONS OF THE ROARING TWENTIES

Texts by Estelle Niklès van Osselt

European fashion was profoundly influenced in the early decades of the twentieth century by the style, textiles, patterns, and colour combinations of Asian clothing. The discovery of the kimono, in particular, with its loose cut, fluid lines, and broad range of decorations captivated the great couturiers of the period. It enabled adventurous women in the Roaring Twenties to cast out their corsets and social straight-jackets, while offering a new, daring kind of elegance with exotic overtones. From the meeting of these two sartorial cultures has sprung an exhibition and this catalogue, in which the drawings of Paris fashion designers are compared with examples of contemporary East-Asian textiles from the Baur Foundation in Geneva. The wonderful garments discussed include the collections of kimonos and other Japanese clothes gifted by Sato Mariko and Sugawara Keiko, as well as Chinese textiles that are the pride of the Foundation.

21 x 27 cm, 280 pages

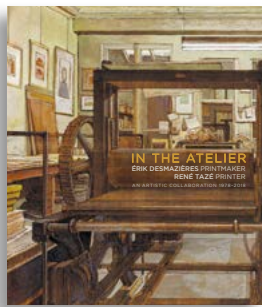
173 colour illustrations

Hardcover

Bilingual: English/French

ISBN 9788874398560

£ 65.00 | US \$ 85.00 | Can \$ 115.00 | € 75.00



IN THE ATELIER

ERIK DESMAZIÈRES PRINTMAKER RENÉ TAZÉ PRINTER. AN ARTISTIC COLLABORATION 1978–2018

Texts by Alain Madeleine-Perdrillat

This book is a tribute by a leading contemporary graphic artist to his intaglio printer: Erik Desmazières's first love was drawing and he began engraving in the Ville de Paris studios from 1971. René Tazé joined the Leblanc studio, a famous and ancient Parisian intaglio printer's workshop in 1969. It was here, on Rue Saint-Jacques, the printers' quarter since the seventeenth century, where they met, in this corner of Paris imbued with history. In the spring of 1978, René Tazé opened his own studio at 11 Rue Hittorf, by the side of the town hall in the tenth arrondissement in Paris. The printer and the artist then established a professional bond that has lasted up to the present day. During the four decades of their work together, they have made over 200 prints and no fewer than 20,000 proofs in various formats; their preparation benefited greatly from the skill and noteworthy talent of René Tazé, who was awarded the title of Maître d'Art in 2006.

24 x 28 cm, 88 pages

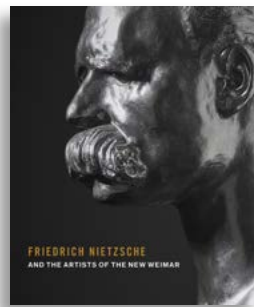
40 colour illustrations

Hardcover

Bilingual: English/French

ISBN 9788874398690

£ 27.00 | US \$ 34.99 | Can \$ 47.50 | € 30.00



FRIEDRICH NIETZSCHE AND THE ARTISTS OF THE NEW WEIMAR

Edited by Sebastian Schütze

Texts by Sebastian Schütze

and Jennifer Ratner-Rosenhagen

Around 1900, a small group of influential patrons, critics, writers, and artists turned Weimar, the capital of the small Duchy of Sachsen-Weimar-Eisenach in present-day Germany, into a utopian centre of modern art and thought. Artists like Max Klinger, Edvard Munch, and Ludwig von Hofmann, and writers like André Gide, and Rainer Maria Rilke sought to create a "New Weimar" and position Friedrich Nietzsche at its head as the radical prophet of modernity.

In 1902, two years after the philosopher's death, Max Klinger was commissioned to carve his portrait for the Villa Silberblick in Weimar, where the cult of Nietzsche was established. Starting from a heavily reworked death mask, he executed the famous marble herm that still today adorns the reception room of the Nietzsche Archive.

20.5 x 24 cm, 80 pages

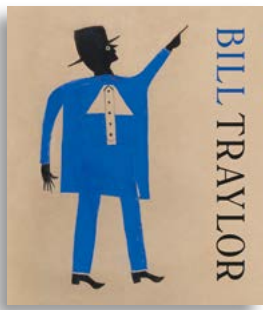
50 colour illustrations

Softcover

ISBN 9788874398546

£ 20.00 | US \$ 25.00 | Can \$ 34.00 | € 22.00





BILL TRAYLOR

Introduction by Margit Rowell

Texts by Debra Purden and Valérie Rousseau

Born into slavery around 1853/4 on a cotton plantation in Benton, Alabama, Traylor has become one of the most important self-taught artists of the twentieth century, and certainly one of the most celebrated African-American artists, along with Thorton Dial and William Edmondson. The story of Bill Traylor's life and work is a remarkable one. It is a story that deserves attention both nationally and internationally. This publication will provide a close examination of Traylor's recurrent themes, composition schemes, favoured iconography, and contextual information related to the artist's biography, creative process and tools, visual environment, and artistic mindset. Each artwork is considered in a context beyond that of an isolated image and in response to one another, forming a series of intricate and consistent narratives, intriguingly cinematic in its development. The elements of his biography are the anchors of an individual mythology.

24 x 28 cm, 148 pages

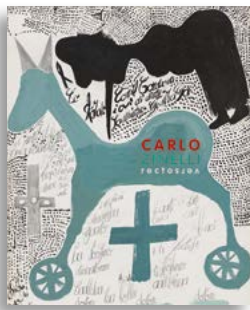
134 colour illustrations

Hardcover

Bilingual: English/French

ISBN 9788874398218

£ 37.00 | US \$ 50.00 | Can \$ 63.00 | € 42.00



CARLO ZINELLI

RECTO VERSO

Edited by Anic Zanzi

Carlo Zinelli is one of the leading figures of Art Brut. The Collection de l'Art Brut in Lausanne, which possesses the largest body of work by Carlo, has dedicated this book to the Italian artist's until-now underappreciated oeuvre. The volume gathers together several articles on the artist by experts in various disciplines, which explore multiple aspects of his rich and diverse output—for example, extensive writings that were typically merged with his signature graphic compositions, well known for their characteristic accumulations of human, animal, and even vehicular motifs. The book offers a rare opportunity to follow the development of Carlo's art, which he regarded as the means of making his childhood memories and the things he loved in life—music, nature, and animals—eternal. The words "recto verso" in the book's title refer to the artist's habit of making drawings and paintings of the same intensity and quality on both sides of a sheet of paper. For Zinelli, creating art was a way of escaping from suffering—a means of survival.

23 x 28 cm, 192 pages

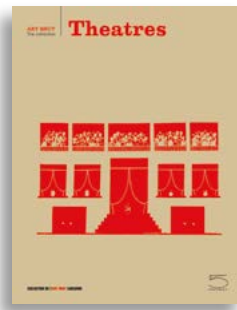
206 colour illustrations

Hardcover

Bilingual: English/French

ISBN 9788874398522

£ 35.00 | US \$ 45.00 | Can \$ 60.00 | € 39.00



THEATRES

ART BRUT – THE COLLECTION

Edited by Sarah Lombardi

Texts by Pascale Jeanneret and Éric Vautrin

The theatre is the central theme of this fourth volume in our series titled "Art Brut – The Collection," published to coincide with the fourth Art Brut Biennale. After exploring architecture, vehicles, and bodies, attention turns to the theatre, a theme that is developed in its various aspects. The simplest example is the depiction of theatrical architecture, as in the work of Eugen Gabritschewsky or Victorien Sardou. Other artists create works that are intimately connected to the world of theatre, however without necessarily being a part of it. For example, for Giovanni Battista Podestà or Vahan Poladian, a public stage is a place where they put on a "performance" that responds to a society that consigns them to its margins. Other artists conceive whole cosmogonies that take the form of a gigantic staging of a fanciful, phantasmagoric world, as in the case of Aloïse Corbaz, whose work is to be viewed as a "Theatre of the universe," or in that of Marguerite Burnat-Provins, with her graphic work titled *Ma Ville*.

20.5 x 25.5 cm, 144 pages

102 colour illustrations

Softcover

ISBN 9788874399055

£ 25.00 | US \$ 40.00 | Can \$ 50.00 | € 32.00



**MUR | MURS**

JACQUES KAUFMANN,
CERAMIC ARCHITECTURE

Edited by Anne-Claire Schumacher

Texts by Jacques Kaufmann

and Luca Pattaroni

Bricks, one of the earliest materials associated with both housing and the body, are the subject of this publication. However, the book also explores the role of Jacques Kaufmann in the world of international contemporary ceramics and his impact in architectural ceramics since he first became interested in the field several years ago. In terms of human agency, bricks are the basic unit through which the artist introduces his designs in the landscape. Kaufmann uses this simple, yet tough, material to build up an imaginative world that is not linked solely to the bricks as such, but also to the symbolic charge they possess (the concept of transparency, physical and metaphorical walls, and their associated imaginative world). The introduction is edited by Anne-Claire Schumacher, who discusses Kaufmann's development and his place in the history of ceramic art and in contemporary art as a whole.

28 x 28 cm, 108 pages

90 colour illustrations

Hardcover

Bilingual: English/French

ISBN 9788874398904

£ 32.00 | US \$ 39.99 | Can \$ 53.99 | € 35.00



**THE CANADA PAVILION
AT THE VENICE BIENNALE**

Edited by Réjean Legault

Texts by S. Caccia Gherardini,

K. Colby-Stothart, J. Drouin-Brisebois,

S. Maffioletti, C. McAtee, and F. Panzini

This richly illustrated book has been published with the intention of creating a detailed record of the story of the Canada Pavilion built in 1958 in the gardens of the Venice Biennale and thus provide an authoritative reference book on this topic. It examines the various figures and interests involved in the design and construction of the building and explores how it was used over the past sixty years to exhibit the work of Canadian artists and architects. This publication intends not only to underline the pavilion's importance in the broader context of modern architecture, but also to highlight its role as an early example of cultural diplomacy. The book is fully endowed with archive material, such as photographs, drawings, and maps, along with a portfolio created by contemporary photographers (Francesco Barasciutti and Andrea Pertoldeo), showing the building before, during and after the restoration.

24 x 28.5 cm, 184 pages

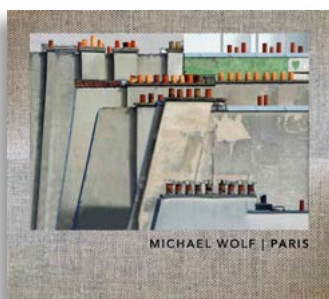
110 colour illustrations

Hardcover

ISBN 9788874398843

£ 42.00 | US \$ 52.50 | Can \$ 71.00 | € 45.00



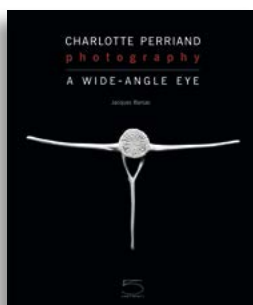


PARIS

Photographs by Michael Wolf
Texts by Johan-Frédéric Hel Guedj

Michael Wolf achieved fame when he won the 2010 World Press Photo with his *Tokyo Compression*. The present book offers his personal take on the French capital. Singling out typical architectural features of the Parisian landscape he renders the seemingly banal immortal, as only he knows how. Roofs, chimneys, and lights provide the pictures with rhythm, with their colours, shapes, and above all their volumes. Wolf invites the reader to enter his highly distinctive visual world and let his gaze follow the snaking lines of walls and gutters, dwelling on unexpected details lovingly picked out. The photographer's underlying desire is to encourage us to consider the environmental and architectural context that provides a framework for all these rigorously rectangular features. This dreamlike journey into a Paris viewed from the rooftops is underlined in the second part of the book. The shadows of trees decorate the façades of various buildings, creating a visual poetry and prompting an intimate dialogue where, in the absence of all human presence, nature and architecture blend into one another.

29 x 25 cm, 80 pages
 34 colour illustrations
 Hardcover
 Bilingual: English/French
 ISBN 9788874399086
 £ 32.00 | US \$ 40.00 | Can \$ 55.50 | € 35.00



CHARLOTTE PERRIAND AND PHOTOGRAPHY

A WIDE-ANGLE EYE

Texts by Jacques Barsac
Introduction by François Cheval
Foreword by Alfred Paquemet

Charlotte Perriand (1903–99), renowned for the tubular-steel chairs she created with Le Corbusier; was one of the most innovative furniture and interior designers of the twentieth century. Her career spanned nearly seventy-five years, taking her from her native France all the way to Africa, South America, Asia, and across Europe, and today her designs are highly collectable. In the late 1920s, Charlotte Perriand was ready to launch her career as an architect, designer, town planner, and political militant. Starting in 1927, she turned to photography, which was to play a pivotal role in her development as a designer through the pioneering years of the modern movement. Her photographic venture ended in Japan in 1941, when the hopes of building a better world were shattered by the war. For Charlotte Perriand, photography was a machine for thinking, taking notes, and stirring emotions, but it was also an instrument of political commitment.

24 x 28,5 cm, 368 pages
 438 colour and b/w illustrations
 Hardcover with jacket
 ISBN 978-88-7439-548-8
 £ 40.00 | US \$ 50.00 | Can \$ 67.50 | € 45.00



BÉATRICE HELG

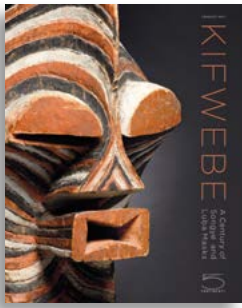
*Texts by Robert Wilson, Serge Linarès,
 Philippe Piguet, and Sylviane Dupuis*

This book is the most important monograph devoted to the Swiss artist-photographer Béatrice Helg. It offers a survey of her work from the past twenty-five years, and is accompanied by a poem dedication by Robert Wilson, critical essays by Serge Linarès and Philippe Piguet, and a poem by Sylviane Dupuis.

Helg's oeuvre has a singular position in the photographic tradition of "constructed images." Remote from hyperrealist or narrative imagery, her work displays abstract forms and luminous worlds. Drawing on a passion for music and a marked sensitivity to notions of space and time, to architecture, and to the staging of plays and operas, the artist creates monumental spaces in which sculpture, painting, installation, and light interact. As poetic as they are spiritual, her photographs show strangely beautiful universes of shadow and of light. Her work opens onto an infinity—onto a quest for the absolute or a search for an inner mystery.

27.5 x 35.5, 166 pages
 104 colour illustrations
 Hardcover
 Bilingual: English/French
 ISBN 9788874398966
 £ 50.00 | US \$ 65.00 | Can \$ 88.00 | € 55.00





KIFWEBE

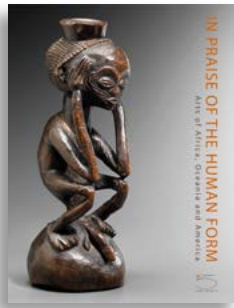
A CENTURY OF SONGYE AND LUBA MASKS

*Texts by François Neyt, Allen F. Roberts, Kevin Dumouchelle, Woods Davy, and H. Kellim Brown
Photographs by Alan Shaffer*

Kifwebe masks are ceremonial objects used by the Songye and Luba societies (Democratic Republic of Congo), where they are worn with costumes consisting of a long robe and a long beard made of plant fibres. As in other central African cultures, the same mask can be used in either magical and religious or festive ceremonies. In order to understand Kifwebe masks, it is essential to consider them within the cosmogony of the python rain-bow, metalworking in the forge, and other plant and animal signs.

Art historians and anthropologists have taken increasing interest in Kifwebe masks in recent years. This book offers a fresh perspective on the Songye and Luba through the study of the Woods Davy Collection.

25 x 31 cm, 368 pages
287 colour illustrations
Hardcover with jacket
ISBN 9788874398645
£ 90.00 | US \$ 115.00 | Can \$ 162.00 | € 100.00



IN PRAISE OF THE HUMAN FORM

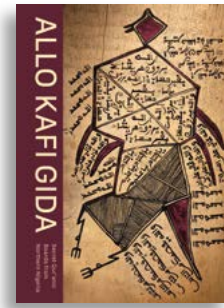
ARTS OF AFRICA, OCEANIA AND AMERICA

*Edited by Charles-Wesley Hourdé and Jean-Pierre Weill
Photographs by Vincent Girier-Dufournier*

While the foundations of the Josette and Jean-Claude Weill Collection lie in painting, their passion for seeking out exciting new forms soon led them to embrace the infinite diversity of tribal art. Expanded over the decades under the enthusiastic stewardship of their son Jean-Pierre, the collection now includes over 120 works of the very highest order; covering Africa, Oceania, and the Americas.

Several large categories can be discerned, reflecting the Weill family's liking for daring, expressionistic forms: Dogon and Tellem statues combining geometric shapes with textured surfaces, as well as Kongo powerful figures endowed with magic properties. The expressive arts of Nigeria, Cameroon, and Melanesia are also well represented in the collection. This book will provide an opportunity to unveil the Parisian collection shrouded in mystery, whose importance is matched only by its confidentiality.

24 x 28.5 cm, 288 pages
240 colour illustrations
Hardcover
ISBN 978887438980
£ 60.00 | US \$ 75.00 | Can \$ 100.00 | € 65.00



ALLO KAFI GIDA

SECRET QUR'ANIC BOARDS FROM NORTHERN NIGERIA

Texts by Antoine Lema

Secrecy is the common feature of the so-called *allo kafi gida* Qur'anic writing boards used by the Hausa of northern Nigeria. While on the one hand their owners share a barely concealed reluctance to reveal the auspicious epigrams decorating these artefacts, on the other they exhibit a clear desire to avoid displaying images of animals and human beings that might cause repercussions in an iconoclastic Islamic context.

Those who made the decorations embellishing these Qur'anic tablets were not simply illustrators; they were nothing short of troubadours, painting on wooden panels the tales depicting the cosmic connections of the society in which they lived. Over the years, the cosmic ideas of distant foreign lands were incorporated in the Hausas' system of thought and these *allo kafi gida* have thus turned into cosmological time capsules impressed on wooden panels.

24.5 x 34 cm, 224 pages
163 colour illustrations
Hardcover
ISBN 9788874398744
£ 60.00 | US \$ 75.00 | Can \$ 100.00 | € 65.00



The “Tailormade” project is the outcome of our passion for quality and the desire to increase appreciation of the vast and fascinating cultural heritage of the five continents by giving it a new, bespoke presentation.

“Tailormade”, the new publishing line offered by 5 Continents Editions, combines our extensive publishing experience with highest quality printing and brings together a professional team whose common desire is to fashion a work of excellence.

By creating elegant, unique, and numbered editions, “Tailormade” re-establishes the link with the expertise of the past. Every book is meticulously crafted and sewn by hand, and will attract the attention of bibliophiles on the lookout for beauty.

Constantly in search of hidden treasures, “Tailormade” unveils outstanding works that have sometimes gone unnoticed. It also gives new life to icons, works by great masters, by casting a new eye on the forms and details used and offering an exclusive perspective. Finally, “Tailormade” goes behind the scenes of haute couture, a creative tradition, and reveals the events that occurred in the workshops and studios of its artists.

The outcome of the inspiration of a creator, the eye of a photographer, or the pen of an author, each book presents a different story woven around one or more unique works. It features its own graphic design, exceptional print quality, and a unique binding so that the beauty of the content is matched by the excellence of its presentation.

“Tailormade” loves beauty, nature, man, and creativity.

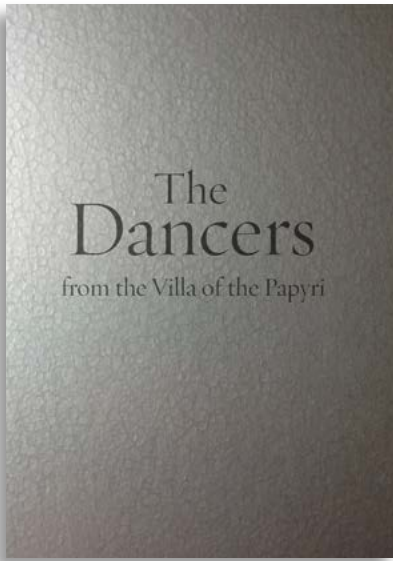
The human component is fundamental throughout the creative process and production phases of “Tailormade” projects, which is why each book has its own very special spirit. Production of *The Dancers from the Villa of the Papyri* involved more than ten professionals. This unique book, box, and original photograph presentation-holder were conceived as a perfectly matching set. The metal box alone required the contributions of four different craftsmen.

The original photograph has been printed under the supervision of the photographer, Luigi Spina, in the city where the five young dancers are today kept.









23.5 x 33 cm, 192 pages
 70 colour illustrations
 Special boxed edition of 100 numbered copies
 each featuring an original photograph
 by Luigi Spina
 € 950.00

This edition de luxe is available only
 at the publishing house

THE DANCERS FROM THE VILLA OF THE POPYRI

Photographs by Luigi Spina

Texts by Stefano De Caro

This precious limited edition offers the first presentation of the group of five Dancers from the Villa of the Papyri in Herculaneum, discovered beneath the ashes of the Vesuvius by archaeologist Karl Weber between 1754 and 1756.

Adorned by more than one hundred marble and bronze sculptures and with a collection of over one thousand papyrus scrolls, the Villa of the Papyri is a unique discovery in the history of archaeology. The Dancers—today exhibited in the National Archaeological Museum in Naples—were part of this enormous collection and displayed in the “villa of Otium” (villa of leisure) on the Gulf of Naples where the Roman aristocracy enjoyed the spirit of cultivated ease, literature, and philosophy. The legendary site was the setting for many stories interrupted by the eruption of the Vesuvius. *The Dancers from the Villa of the Papyri* takes us back in time to reveal one of these stories, that of the five fascinating bronze statues. Like many other archaeological finds at sites in Herculaneum and Pompeii, the Dancers have altered the way we consider art and architecture but also the way we look at aesthetics.

The expert photographer Luigi Spina offers a visual description of these five extraordinary and moving young women, while Stefano De Caro relates the historic and artistic context in which they were created.

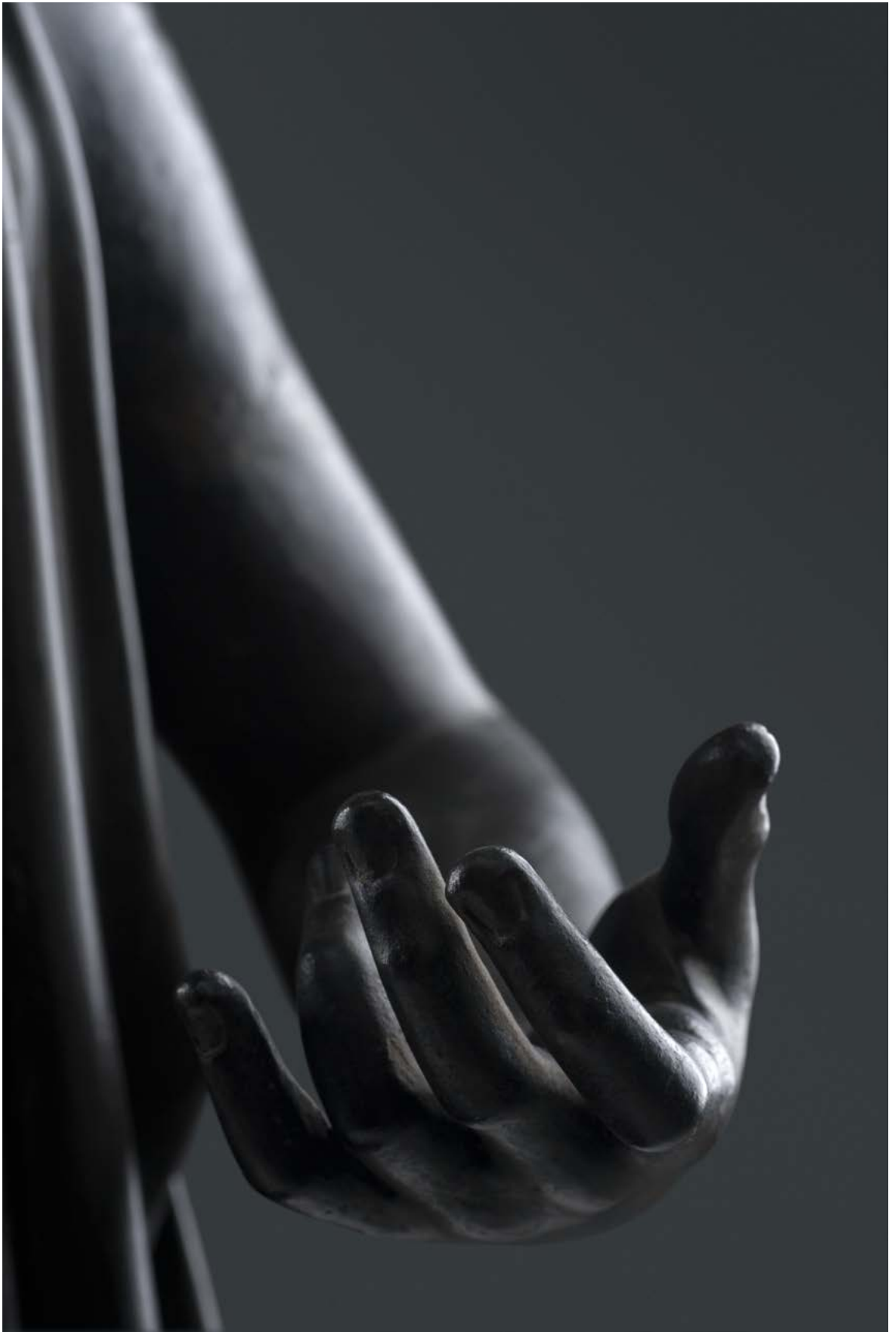
The Dancers from the Villa of the Papyri is a timeless visual journey to discover the origin of beauty.

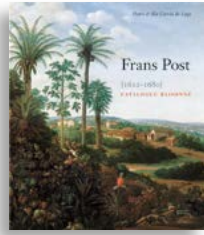
Luigi Spina is a photographer from Naples. He participated at the ninth International Photography Festival in Rome and at MIAFAIR 2013 with his book-project *The Buchner Boxes*. With 5 Continents Editions he has published: *The Buchner Boxes*, *Memorie del Vaso Blu*, *Amazzonomachia*, and *Centauri*. He began his photographic portrayal of the Farnese collection of Classical sculptures for the National Archaeological Museum of Naples in 2002.

Stefano De Caro, Director-General of ICCROM (International Centre for the Study of the Preservation and Restoration of Cultural Property), is an archaeologist, author, and lecturer. He has taught in several Italian universities. A member of various professional cultural associations in Italy and abroad, including the *Europae Archaeologiae Consilium*, he has been Director-General of Antiquities with the Italian Ministry of Cultural Heritage and Activities.









FRANS POST 1612-1680
Catalogue Raisonné
 27 x 31 cm, 432 pages
 247 colour illustrations
 Hardcover
 ISBN 9788874393947
 £ 100.00 | US \$ 200.00 |
 Can \$ 220.00 | € 150.00



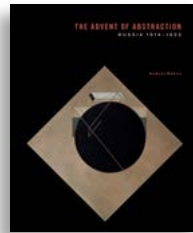
SAMUEL HIERONYMUS GRIMM
(1733 – 1794)
A Very English Swiss
 22 x 27 cm, 224 pages
 75 colour illustrations
 Softcover
 ISBN 9788874396627
 £ 29.99 | US \$ 45.00 |
 Can \$ 52.00 | € 35.00



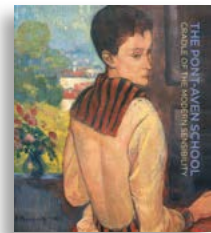
METAMORPHOSES
In Rodin's Studio
 24.5 x 35.5 cm, 304 pages
 475 colour illustrations
 Hardcover
 ISBN 9788874397150
 £ 30.00 | US \$ 45.00 |
 Can \$ 55.00 | € 40.00



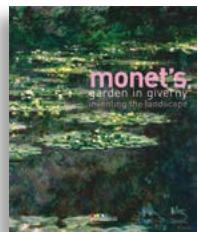
REFLECTIONS ON RENAISSANCE VENICE
A Celebration
of Patricia Fortini Brown
 24 x 28.5 cm, 312 pages
 150 colour illustrations
 Hardcover with jacket
 £ 42.00 | US \$ 65.00 |
 Can \$ 75.00 | € 60.00



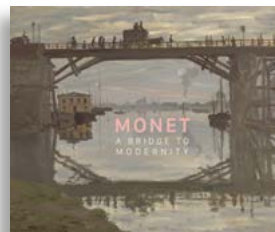
THE RISE OF ABSTRACTION
IN RUSSIA
 20 x 24 cm, 164 pages
 139 colour illustrations
 Softcover
 ISBN 9788874397471
 £ 30.00 | US \$ 35.00 |
 Can \$ 40.00 | € 32.00



THE PONT-AVEN SCHOOL
Cradle of the Modern Sensibility
 24 x 28 cm, 76 pages
 28 colour illustrations
 Hardcover with jacket
 ISBN 9788874398171
 £ 27.00 | US \$ 35.00 |
 Can \$ 44.00 | € 28.00



MONET'S GARDEN IN GIVERNY:
INVENTING THE LANDSCAPE
 24 x 29 cm, 144 pages
 131 colour illustrations
 Hardcover
 ISBN 9788874395262
 £ 28.00 | US \$ 40.00 |
 Can \$ 51.99 | € 32.00



MONET
A Bridge to Modernity
 30 x 25 cm, 104 pages
 62 colour illustrations
 Hardcover
 Bilingual: English/French
 ISBN 9788874397198
 £ 19.99 | US \$ 30.00, |
 Can \$ 36.00 | € 25.00



IMPRESSIONIST TREASURES
The Ordrupgaard Collection
 30 x 25 cm, 144 pages
 98 colour illustrations
 Hardcover
 Bilingual: English/French
 ISBN 9788874398119
 £ 30.00 | US \$ 40.00 |
 Can \$ 50.00 | € 30.00





FRIEDRICH KARL GOTSCH
The Second Expressionist Generation

24 x 28 cm, 224 pages
100 colour illustrations
Hardcover
ISBN 9788874396139
£ 39.50 | US \$ 60.00 |
Can \$ 70.00 | € 55.00



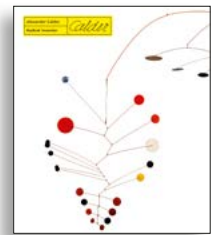
ISAMU NOGUCHI / QI BAISHI / BEIJING 1930

23 x 28 cm, 144 pages
75 colour illustrations
Softcover
ISBN 9788874396399
£ 25.00 | US \$ 40.00 |
Can \$ 45.00 | € 30.00



YVES KLEIN
Incandescence

24 x 33 cm, 240 pages
150 colour and b/w illustrations
Hardcover with jacket, with DVD
ISBN 9788874396252
£ 45.00 | US \$ 65.00 |
Can \$ 88.00 | € 55.00



ALEXANDER CALDER
Radical Inventor

24 x 28 cm, 256 pages
250 colour illustrations
Softcover
ISBN 9788874398287
£ 35.00 | US \$ 48.00 |
Can. \$ 60.00 | € 40.00



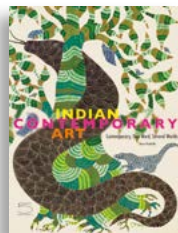
THE NARRATIVE FIGURATION

24.5 x 27 cm, 336 pages
140 colour illustrations
Hardcover
ISBN 9788874397761
£ 50.00 | US \$ 60.00 |
Can \$ 75.00 | € 55.00



FERNANDO COSTA

27.5 x 35.5 cm, 184 pages
152 colour illustrations
Hardcover with jacket
Bilingual: English/French
ISBN 9788874398249
£ 55.00 | US \$ 70.00 |
Can \$ 88.00 | € 60.00



INDIAN CONTEMPORARY ART
Contemporary, One Word, Several Worlds

24 x 28.5 cm, 248 pages
210 colour illustrations
Hardcover
ISBN 9788874396276
£ 37.50 | US \$ 55.00 |
Can \$ 62.00 | € 45.00



CARLOS LUNA

30 x 29 cm, 180 pages
180 colour illustrations
Hardcover with jacket
Bilingual: English/French
ISBN 9788874397426
£ 50.00 | US \$ 60.00 |
Can \$ 73.00 | € 55.00



I HAVE LONGED TO MOVE AWAY
Lawrence Carroll, Works 1985–2017

22 x 29 cm, 208 pages
156 colour illustrations
Softcover
Bilingual: English/Italian
ISBN 9788874397723
£ 40.00 | US \$ 50.00 |
Can \$ 61.50 | € 45.00



ÉRIK DESMAZIÈRES
Imaginary Places

28 x 21 cm, 136 pages
17 colour and duotone illustrations
Hardcover
Bilingual: English/French
ISBN 9788874394111
£ 19.95 | US \$ 39.95 |
Can \$ 53.99 | € 30.00



LABORATORY OBSESSION

22 x 18 cm, 96 pages
50 colour illustrations
Hardcover
Bilingual: English/Italian
ISBN 9788874395408
£ 26.00 | US \$ 40.00 |
Can \$ 48.00 | € 29.00



AGUSTÍN FERNÁNDEZ
The Metamorphosis of Experience

29 x 30 cm, 260 pages
220 colour illustrations
Hardcover
ISBN 9788874396306
£ 48.00 | US \$ 75.00 |
Can \$ 86.00 | € 59.00





GODAI. BAMBOO ART | ART DU BAMBOU

28 x 28 cm, 128 pages
90 colour illustrations
Hardcover
Bilingual: English/French
ISBN 9788874397815
£ 35.00 | US \$ 45.00 |
Can \$ 57.00 | € 40.00



LOOKING UP™...

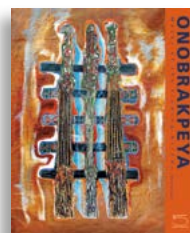
Yinka Shonibare, MBE

21 x 21 cm, 176 pages
100 colour illustrations
Softcover
Bilingual: English/French
ISBN 9788874395644
£ 24.95 | US \$ 34.95 |
Can \$ 41.95 | € 29.00



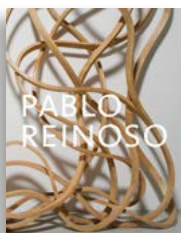
ARTISTS OF NIGERIA

24 x 30 cm, 680 pages
1158 colour illustrations
Hardcover
ISBN 9788874395477
£ 65.00 | US \$ 95.00 |
Can \$ 109.00 | € 80.00



ONOBRAKPEYA: MASKS OF THE FLAMING ARROWS

24 x 30 cm, 400 pages
475 colour illustrations
Hardcover
ISBN 9788874396696
£ 65.00 | US \$ 100.00 |
Can \$ 115.00 | € 80.00



PABLO REINOSO

27.5 x 35.6 cm, 280 pages
307 colour illustrations
Hardcover with jacket
Bilingual: English/French
ISBN 9788874397525
£ 65.00 | US \$ 90.00 |
Can \$ 108.00 | € 80.00



PRISONERS' OBJECTS

Collection of the International Red Cross and Red Crescent Museum

19 x 24 cm, 160 pages
100 colour illustrations
Hardcover
ISBN 9788874397600
£ 29.99 | US \$ 35.00 |
Can \$ 43.00 | € 30.00



ANIMALS WITH STYLE

Bêtes De Style

17 x 22 cm, 160 pages
80 colour illustrations
Softcover
Bilingual: English/French
ISBN 9788874393459
£ 18.00 | US \$ 35.00 |
Can \$ 39.00 | € 30.00



TELLING TIME.

L'ÉLOGE DE L'HEURE

21 x 26 cm, 224 pages
219 colour illustrations
Hardcover
Bilingual: English/French
ISBN 9788874397204
£ 30.00 | US \$ 45.00 |
Can \$ 55.00 | € 40.00



SLASH

Paper under the Knife
20.5 x 25.5 cm, 224 pages
230 colour illustrations
Softcover
ISBN 9788874395293
£ 30.00 | US \$ 45.00 |
Can \$ 58,50 | € 35.00



MULTIVERSE

Art, Dance, Design, Technology:

The Emergent Creation

24 x 28 cm, 272 pages
258 colour illustrations, Hardcover
with jacket and Blu-ray disc
ISBN 9788874397792
£ 50.00 | US \$ 65.00 |
Can \$ 79.00 | € 60.00



BALDWIN | GUGGISBERG

Au-delà du verre | Beyond Glass

28 x 24 cm, 192 pages
150 colour illustrations
Hardcover
Bilingual: English/French
ISBN 9788874396153
£ 40.50 | US \$ 65.00 |
Can \$ 88.00 | € 48.00

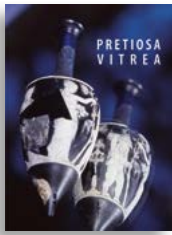


LALIQUE

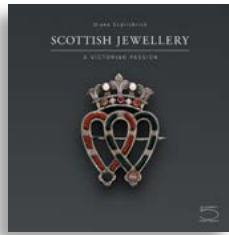
19,5 x 28,5 cm, 416 pages

360 colour illustrations
8 volumes in a boxed-set
ISBN 9788874397402
£ 85.00 | US \$ 125.00 |
Can \$ 152.00 | € 120.00





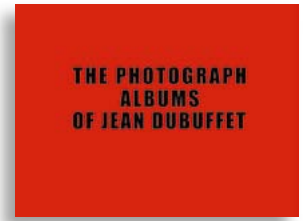
PRETIOSA VITREA
19 x 25.5 cm, 176 pages
124 colour illustrations
Softcover
Bilingual: English/Italian
ISBN 9788874398041
£ 30.00 | US \$ 45.00 |
Can \$ 57.00 | € 35.00



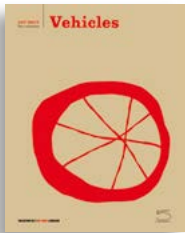
SCOTTISH JEWELLERY
A Victorian Passion
24 x 24 cm, 144 pages
127 colour illustrations
Hardcover
ISBN 9788874395248
£ 30.00 | US \$ 45.00 |
Can \$ 58.50 | € 35.00



THE CREATIVE GROWTH
BOOK
20 x 25.5 cm, 208 pages
220 colour illustrations
Hardcover
ISBN 9788874397266
£ 30.00 | US \$ 45.00 |
Can \$ 55.00 | € 40.00



THE PHOTOGRAPH
ALBUMS
OF JEAN DUBUFFET
28 x 21 cm, 824 pages
775 colour illustrations
Hardcover
Bilingual: English/French
ISBN 9788874397969
£ 85.00 | US \$ 110.00 |
Can \$ 132.00 | € 100.00



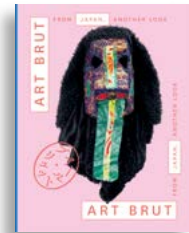
VEHICLES
Art Brut, The Collection
20.5 x 25.5 cm, 168 pages
130 colour illustrations
Softcover
ISBN 9788874396580
£ 25.00 | US \$ 40.00 |
Can \$ 48.00 | € 32.00



ARCHITECTURE
Art Brut, The Collection
20.5 x 25.5 cm, 168 pages
130 colour illustrations
Softcover
ISBN 9788874397105
£ 25.00 | US \$ 40.00 |
Can \$ 48.00 | € 32.00



BODY
Art Brut, The Collection
20.5 x 25.5 cm, 168 pages
130 colour illustrations
Softcover
ISBN 9788874397884
£ 25.00 | US \$ 40.00 |
Can \$ 50.00 | € 32.00



ART BRUT FROM JAPAN
21 x 27 cm, 184 pages
105 colour illustrations
Softcover
Bilingual: English/French
ISBN 9788874398478
£ 35.00 | US \$ 45.00 |
Can \$ 60.00 | € 39.00



ITALIAN DESIGN
MoMA Design Series
21 x 21 cm, 160 pages
135 colour illustrations
Softcover
ISBN 9788874394906
£ 14.99 | € 29.00



AMERICAN DESIGN
MoMA Design Series
21 x 21 cm, 160 pages
135 colour illustrations
Softcover
ISBN 9788874394913
£ 14.99 | € 29.00



JAPANESE DESIGN
MoMA Design Series
21 x 21 cm, 160 pages
135 colour illustrations
Softcover
ISBN 9788874394920
£ 14.99 | € 29.00



BRITISH DESIGN
MoMA Design Series
21 x 21 cm, 144 pages
100 colour illustrations
Softcover
ISBN 9788874395392
£ 14.99 | € 29.00

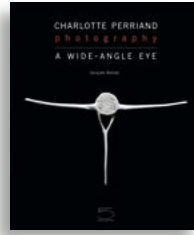




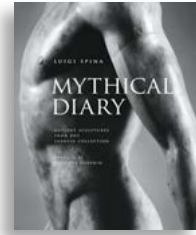
GOATS AND SHEEP
A Portrait Farm
23 x 32 cm, 112 pages
60 colour illustrations
Hardcover
ISBN 9788874398409
£ 27.00 | US \$ 35.00 |
Can \$ 47.50 | € 30.00



The Extended Moment
Fifty Years of Collecting Photographs
at the National Gallery of Canada
23 x 29 cm, 336 pages
319 colour illustrations
Hardcover
ISBN 9788874398027
£ 38.00 | US \$ 50.00 |
Can \$ 63.00 | € 43.00



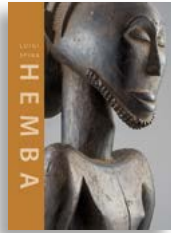
**CHARLOTTE PERRIAND
AND PHOTOGRAPHY**
A Wide-Angle Eye
24 x 28.5 cm, 368 pages
438 colour and duotone
illustrations, Hardcover
ISBN 9788874395484
£ 45.00 | US \$ 70.00 |
Can \$ 84.00 | € 59.00



MYTHICAL DIARY
Sculptures from the Farnese
Collection
27.5 x 34 cm, 160 pages
167 trichrome illustrations
Hardcover with jacket
ISBN 9788874398010
£ 50.00 | US \$ 70.00 |
Can \$ 88.00 | € 59.00



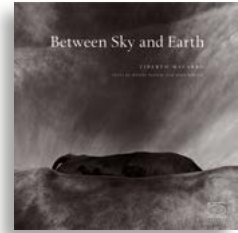
THE FARNESE CUP
Hidden Treasures series
24 x 33.5 cm, 80 pages
70 colour illustrations
Hardcover
ISBN 9788874398515
£ 35.00 | US \$ 50.00 |
Can \$ 67.50 | € 40.00



HEMBA
24.5 x 34 cm, 144 pages
120 colour illustrations
Hardcover with jacket
Bilingual: English/French
ISBN 9788874398034
£ 55.00 | US \$ 70.00 |
Can \$ 84.00 | € 60.00



**BORI. Guérisseurs de l'âme
| Healers Of The Soul**
24 x 24 cm, 128 pages
55 duotone illustrations
Hardcover with jacket
Bilingual: English/French
ISBN 9788874395651
£ 25.00 | US \$ 35.00 |
Can \$ 48.50 | € 30.00



BETWEEN SKY AND EARTH
24 x 24.5 cm, 104 pages
70 duotone illustrations
Hardcover with jacket
ISBN 9788874392674
£ 20.00 | US \$ 35.00 |
Can \$ 47.50 | € 30.00



EARTH MEETS SPIRIT
A Photographic Journey Through
The Sacred Landscape
27 x 27 cm, 112 pages
87 duotone illustrations
Hardcover with jacket
ISBN 9788874396009
£ 24.95 | US \$ 34.95 |
Can \$ 47.50 | € 29.00



THE GREAT WAR
The Persuasive Power
of Photography
28 x 28 cm, 144 pages
87 colour illustrations
Hardcover
ISBN 9788874396788
£ 25.00 | US \$ 40.00 |
Can \$ 45.00 | € 35.00



AEOLIAN ISLANDS
21 x 28 cm, 96 pages
62 duotone illustrations
Hardcover with jacket
ISBN 9788874392421
£ 16.00 | US \$ 29.95 |
Can \$ 32.95 | € 25.00



CARAVANSERAI
30 x 21 cm, 180 pages
90 duotone and colour illustrations
Hardcover
ISBN 9788874396047
£ 32.50 | US \$ 50.00,
Can \$ 57.50, € 40.00





AFRICAN SCULPTURES AND FORMS

24 x 28.5 cm, 312 pages
181 colour illustrations
Hardcover with jacket
Bilingual: English/French
ISBN 9788874398317
£ 52.00 | US \$ 70.00 |
Can \$ 88.00 | € 59.00



COLLECTORS' VISIONS
Arts of Africa, Oceania, Southeast Asia, and the Americas

24 x 28.5 cm, 288 pages
277 colour illustrations
Hardcover with jacket
ISBN 9788874398157
£ 70.00 | US \$ 95.00 |
Can \$ 119.00 | € 80.00



BABEMBE SCULPTURE

24 x 28.5 cm, 212 pages
140 colour illustrations
Hardcover
ISBN 9788874395446
£ 50.00 | US \$ 90.00 |
Can \$ 117.00 | € 60.00



INTIMATE CONVERSATIONS

African Miniatures
25 x 30 cm, 336 pages
220 colour illustrations
Hardcover with jacket
ISBN 9788874397464
£ 55.00 | US \$ 75.00 |
Can \$ 91.00 | € 65.00



VISIONS OF GRACE

25 x 30 cm, 256 pages
125 colour illustrations
Hardcover
ISBN 9788874396863
£ 40.00 | US \$ 60.00 |
Can \$ 69.00 | € 50.00



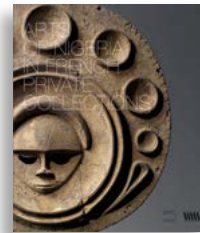
FRAGMENTS OF THE INVISIBLE

The René and Odette Delenne
Collection of Congo Sculptures
21.6 x 30.5 cm, 120 pages
141 colour illustrations
Softcover
ISBN 9788874396566
£ 20.00 | US \$ 30.00 |
Can \$ 39.99 | € 25.00



MAKING HISTORY
The Paul and Suzanne African Art Collection and the Canon of African Art

24 x 30 cm, 320 pages
300 colour illustrations
Hardcover
ISBN 9788874395712
£ 45.50 | US \$ 70.00 |
Can \$ 72.00 | € 59.00



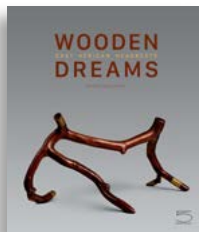
ARTS OF NIGERIA IN FRENCH PRIVATE COLLECTIONS

24 x 28 cm, 288 pages
200 colour illustrations
Hardcover
ISBN 9788874395811
£ 42.00 | US \$ 65.00 |
Can \$ 75.00 | € 55.00



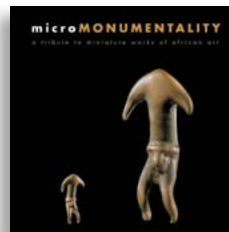
AFRICAN FETISHES AND ANCESTRAL OBJECTS

24 x 28.5 cm, 288 pages
163 colour illustrations
Hardcover
Bilingual: English/French
ISBN 9788874396542
£ 50.00 | US \$ 75.00 |
Can \$ 86.00 | € 59.00



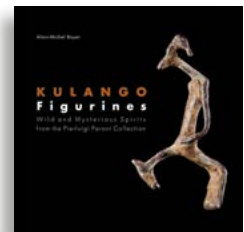
WOODEN DREAMS
East African Headrests

24 x 28 cm, 240 pages
268 colour illustrations
Hardcover with jacket
ISBN 9788874397068
£ 35.00 | US \$ 50.00 |
Can \$ 61.50 | € 45.00



MICRO MONUMENTALITY

23 x 23 cm, 272 pages
245 colour illustrations
Hardcover
Bilingual: English/French
ISBN 9788874397167
£ 35.00 | US \$ 55.00 |
Can \$ 66.00 | € 48.00



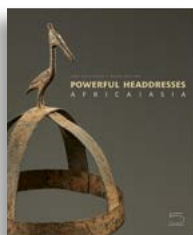
KULANGO FIGURINES
Wild and Mysterious Spirits

from the Pierluigi Peroni Collection
23 x 23 cm, 256 pages
180 colour illustrations, Hardcover
Bilingual: English/French
ISBN 9788874397808
£ 35.00 | US \$ 55.00 |
Can \$ 66.00 | € 48.00

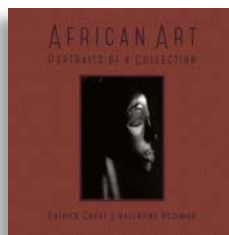




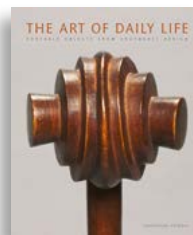
MUMUJE
Sculpture from Nigeria
24.5 x 34 cm, 128 pages
80 colour and 30 b/w illustrations
Hardcover
ISBN 9788874397433
£ 60.00 | US \$ 90.00,
Can \$ 118.00, € 75.00



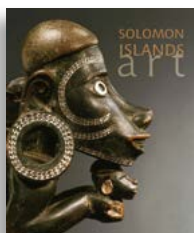
POWERFUL HEADRESSES
Africa | Asia
24 x 28.5 cm, 200 pages
142 colour illustrations
Hardcover
ISBN 9788874395514
£ 55.00 | US \$ 85.00 |
Can \$ 102.00 | € 55.00



AFRICAN ART
Portraits of a Collection
28 x 28 cm, 332 pages
237 colour illustrations
Hardcover
Bilingual: English/French
ISBN 9788874397440
£ 70.00 | US \$ 100.00 |
Can \$ 122.00 | € 90.00



THE ART OF DAILY LIFE
Portable Objects
from Southern Africa
24 x 28.5 cm, 112 pages
100 colour illustrations
Softcover
ISBN 9788874395781
£ 20.00 | US \$ 30.00 |
Can \$ 36.00 | € 25.00



SOLOMON ISLANDS ART
The Conru Collection
25 x 31 cm, 200 pages
130 colour illustrations
Hardcover
ISBN 9788874394937
£ 60.00 | US \$ 125.00 |
Can \$ 135.00 | € 80.00



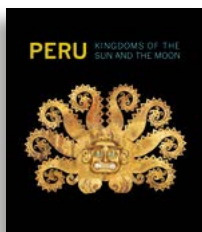
BISMARCK ARCHIPELAGO ART
27.5 x 35.5 cm, 328 pages
210 colour illustrations
Hardcover
ISBN 9788874396597
£ 100.00 | US \$ 165.00 |
Can \$ 190.00 | € 125.00



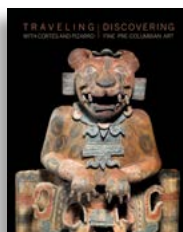
PRE-COLUMBIAN ART
The Barbier-Mueller Collection
23 x 30 cm, 644 pages
663 colour illustrations, Hardcover
two volumes + Sotheby's catalogue
Bilingual: English/French
ISBN 9788874396467
£ 125.00 | US \$ 200.00 |
Can \$ 230.00 | € 150.00



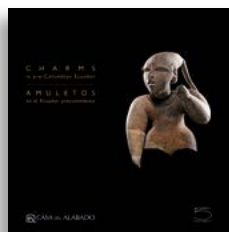
THE WORLD OF SPIRITS
IN PRE-COLUMBIAN ECUADOR
19 x 26 cm, 228 pages
257 colour illustrations
Softcover
Bilingual: English/Spanish
ISBN 9788874395965
£ 30.00 | US \$ 45.00 |
Can \$ 52.00 | € 35.00



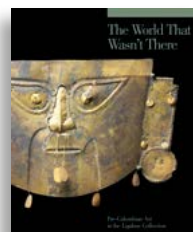
PERU
Kingdoms of the Sun and the Moon
24 x 28 cm, 380 pages
320 colour illustrations
Hardcover
ISBN 9788874396290
£ 42.00 | US \$ 65.00 |
Can \$ 72.00 | € 55.00



**TRAVELING WITH
CORTÉS AND PIZARRO**
25 x 31 cm, 400 pages
245 colour illustrations
Hardcover with jacket
ISBN 9788874398089
£ 70.00 | US \$ 95.00 |
Can \$ 119.00 | € 80.00

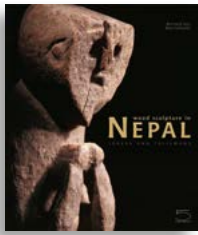


**CHARMS IN PRE-COLUMBIAN
ECUADOR**
21 x 21 cm, 148 pages
140 colour illustrations
Softcover
ISBN 9788874395910
Bilingual: English/Spanish
£ 24.95 | US \$ 34.95 |
Can \$ 41.95 | € 29.00



**THE WORLD THAT
WASN'T THERE**
26 x 31 cm, 362 pages
210 colour illustrations
Hardcover
ISBN 9788874397013
£ 48.00 | US \$ 75.00 |
Can \$ 91.00 | € 65.00





WOOD SCULPTURE IN NEPAL

Jokers and Talismans
24 x 28 cm, 168 pages
140 colour illustrations
Hardcover with jacket
ISBN 9788874395095
£ 40.00 | US \$ 75.00 |
Can \$ 85.00 | € 55.00

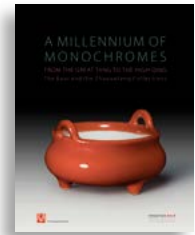


GOLD, SILVER AND BRASS
Jewellery of the Batak in Sumatra, Indonesia

26 x 30 cm, 192 pages
215 colour illustrations
Hardcover
ISBN 9788874396269
£ 35.50 | US \$ 55.00 |
Can \$ 62.00 | € 45.00

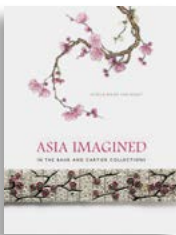


ALFRED BAUR
Pioneer and Collector
24 x 28.5 cm, 458 pages
360 colour illustrations
Hardcover with jacket
ISBN 9788874396931
£ 185.00 | US \$ 280.00 |
Can \$ 350.00 | € 250.00



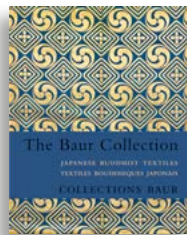
A MILLENNIUM OF MONOCHROMES

21 x 27 cm, 400 pages
240 colour illustrations, Hardcover
Bilingual: English/French
with Chinese summary
ISBN 9788874398386
£ 80.00 | US \$ 100.00 |
Can \$ 135.00 | € 90.00



ASIA IMAGINED
in the Baur and Cartier Collections

25.5 x 34 cm, 336 pages
460 colour illustrations
Hardcover with jacket
ISBN 9788874397228
£ 60.00 | US \$ 90.00,
Can \$ 108.50, € 80.00



JAPANESE BUDDHIST TEXTILES

22.5 x 28 cm, 336 pages
410 colour illustrations
Hardcover
Bilingual: English/French
ISBN 9788874396450
£ 100.00 | US \$ 160.00 |
Can \$ 185.00 | € 120.00



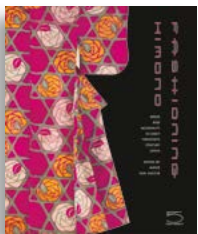
TEXTILES FROM BORNEO

Iban, Kantu, Ketungau, and Mualang Peoples
24.5 x 33 cm, 224 pages
181 colour illustrations
Hardcover
ISBN 9788874396511
£ 50.00 | US \$ 75.00 |
Can. \$ 86.00 | € 59.00



THE JEWISH WARDROBE
From the Collections of the Israel Museum, Jerusalem

24 x 28 cm, 368 pages
350 colour illustrations
Hardcover
ISBN 9788874396023
£ 48.50 | US \$ 75.00 |
Can \$ 86.00 | € 60.00



FASHIONING KIMONO
Dress and Modernity in Early Twentieth-century Japan

24 x 28.5 cm, 328 pages
190 colour illustrations
Hardcover
ISBN 9788874392711
£ 30.00 | US \$ 45.00 |
Can \$ 55.00 | € 39.55



New titles in bold

- Aeolian Islands (66)
African Art. Portraits of a Collection (68)
African Fetishes and Ancestral Objects (67)
African Sculptures and Forms (67)
Agustín Fernández. The Metamorphosis
of Experience (63)
Alexander Calder. Radical Inventor (63)
Alexander Mosaic, The (12)
Alfred Baur, Pioneer and Collector (69)
Allo Kafi Gida. Secret Qur'anic Boards from
Northern Nigeria (55)
A Millennium of Monochromes from the Great
Tang to the High Qing. The Baur
and the Zhuyuetang Collections (69)
American Design – MoMA Design Series (65)
**American West, The. Selections from
the Denver Art Museum** (28)
Animals with Style (64)
Architecture – Art Brut, The Collection (65)
Art Brut from Japan. Another Look (65)
Art of Daily Life, The. Portable Objects from
Southern Africa (68)
Artists of Nigeria (64)
Arts of Nigeria in French Private Collections (67)
Asia chic. The Influence of Japanese and Chinese
Textiles on the Fashions of the Roaring
Twenties (51)
Asia Imagined in the Baur
and Cartier Collections (69)
Babembe Sculpture (67)
Baga – Visions of Africa (42)
Baldwin | Guggisberg | Beyond Glass (64)
Béatrice Helg (54)
**Beauty Unusual. Masterworks from the Ceil
Pulitzer Collection of African Art** (32)
Before Time Began (50)
Between Sky and Earth (66)
Bill Traylor (52)
Bismarck Archipelago Art (68)
Body – Art Brut, The Collection (65)
Bori. Healers Of The Soul (66)
British Design – MoMA Design Series (65)
Canova: Four Tempos | Volume I (18)
Canova: Four Tempos | Volume II (18)
Caravanserai (66)
Canada Pavilion at the Venice Biennale, The (53)
Carlo Zinelli. Recto Verso (52)
Carlos Luna (63)
Charlotte Perriand and Photography.
A Wide-Angle Eye (54, 66)
Charms in Pre-Columbian Ecuador (68)
Collector's Visions. Arts of Africa, Oceania,
Southeast Asia and the Americas (67)
Creative Growth Book, The. From the Outside to
the Inside. Artists with Disabilities Today (65)
Dancers from the Villa of the Papyri,
The – Tailormade (59)
**Decorative Arts, The. Volume I. Sculptures,
Enamels, Maiolicas, and Tapestries** (16)
Earth meets Spirit (66)
Ellora (44)
Érik Desmazières. Imaginary Places (63)
Extended Moment, The. Fifty Years of Collecting
Photographs at the National Gallery
of Canada (66)
Farnese Cup, The (66)
Fashioning Kimono. Dress and Modernity
in Early Twentieth-century Japan (69)
Fernando Costa (63)
Fragments of the Invisible (67)
Francis Cunningham (22)
Frans Post 1612-1680. Catalogue Raisonné (62)
Friedrich Carl Gotsch (63)
Friedrich Nietzsche and the Artists
of the New Weimar (51)
Goats and Sheep. A Portrait Farm (66)
Godai. Bamboo Art | Art du bambou. Tanabe
Chikuunsai IV and Tadayuki Minamoto (64)

- Gold, Silver and Brass. Jewellery of the Batak in Sumatra, Indonesia (69)
- Great War, The. The Persuasive Power of Photography (66)
- Guro – Visions of Africa (42)
- Hemba (66)
- I have longed to move away. Lawrence Carroll, Works 1985–2017 (63)
- Igbo – Visions of Africa (43)
- Ijinlè. The Aisha and Gbenga Oyeboode Collection** (38)
- Impressionist Treasures. The Ordrupgaard Collection (62)
- Indian Contemporary Art (63)
- In Praise of the Human Form. Arts of Africa, Oceania and America (55)
- In the Atelier. Erik Desmazières Printmaker René Tazé Printer An Artistic Collaboration (51)
- Intimate Conversations. African Miniatures (67)
- Isamu Noguchi | Qi Baishi / Beijing 1930 (63)
- Italian Design – MoMA Design Series (65)
- Japanese Buddhist Textiles (69)
- Japanese Design – MoMA Design Series (65)
- Jewish Wardrobe, The. From the Collections of the Israel Museum, Jerusalem (69)
- Khajuraho. Indian Temples and Sensuous Sculptures (44)
- Kifwebe. A Century of Songye and Luba Masks (55)
- Kota – Visions of Africa (43)
- Kuba – Visions of Africa (43)
- Kulango Figurines. Wild and Mysterious Spirits (67)
- Kuyu – Visions of Africa** (40)
- Laboratory Obsession (63)
- Lalique. The Genius of Glass, the Magic of Crystal (64)
- Looking Up™... Yinka Shonibare, MBE (64)
- Loving. A Photographic History of Men in Love, 1850s–1950s** (8)
- Luba – Visions of Africa (42)
- Making History. African Collectors and the Canon of African Art (67)
- Maria Lai** (26)
- Maria Lai. Tenendo per mano il sole | Holding the Sun by the Hand (50)
- Matteo Pugliese. Sculptures** (20)
- Metamorphoses. In Rodin's Studio (62)
- Micro Monumentality. A Tribute to Miniature Works of African Art (67)
- Miró à Majorque. Un esprit libre (50)
- Monet. A Bridge to Modernity (62)
- Monet's Garden in Giverny: Inventing the Landscape (62)
- Multiverse. Art, Dance, Design, Technology: The Emergent Creation (64)
- Mur | Murs. Jacques Kaufmann, Ceramic Architecture (53)
- Mumuye Sculpture from Nigeria (68)
- Mythical Diary. Sculptures from the Farnese Collection (66)
- Mossi – Visions of Africa (43)
- Narrative Figuration, The (63)
- Onobrakpeya: Masks of the Flaming Arrows (64)
- Pablo Reinoso (64)
- Paris (54)
- Pende – Visions of Africa (42)
- Peru. Kingdoms of the Sun and the Moon (68)
- Photograph Albums of Jean Dubuffet, The (65)
- Pierre Dartevelle and Tribal Art. Memory and Continuity** (35)
- Pont-Aven School, The. Cradle of the Modern Sensibility (62)
- Powerful Headdresses. Africa | Asia (68)
- Pre-Columbian Art. The Barbier-Mueller Collection (68)
- Pretiosa Vitrea. The Art of Glass Manufacturing in the Museums and Private Collections of Tuscany (65)
- Prisoners' Objects. Collection of the International Red Cross and Red Crescent Museum (64)
- Reflections on Renaissance Venice (62)
- Resonances** (30)
- Riopelle: In Search of the Indigenous Cultures and the Northern Canadian Landscape** (24)
- Rise of Abstraction in Russia, The (62)
- Saint Dominic by Niccolò dell'Arca** (14)
- Samuel Hieronymus Grimm (1733 – 1794). A Very English Swiss (62)
- Scottish Jewellery (65)
- Sing Sing. Pompeii's Body** (10)
- Slash. Paper under the Knife (64)
- Solomon Islands Art. The Conru Collection (68)
- Telling Time | L'éloge de l'heure (64)
- Textiles from Borneo. Iban, Kantu, Ketungau, and Mualang Peoples (69)
- Theatres (52)
- Thin Line, The** (46)
- Traveling with Cortés and Pizarro. Discovering fine Pre-Columbian art (68)
- Vehicles – Art Brut, The Collection (65)
- Visions of Grace. 100 Masterpieces from the Collection of Daniel and Marian Malcolm (67)
- We – Visions of Africa (41)
- Wood Sculpture in Nepal. Jokers and Talismans (69)
- Wooden Dreams. East African Headrests (67)
- World of Spirits in Pre-Columbian Ecuador, The (68)
- World that Wasn't There, The. Pre-Columbian Art in the Ligabue Collection (68)
- Yaka – Visions of Africa (43)
- Yoruba – Visions of Africa (43)
- Yves Klein. Incandescence (63)
- Zimbabwe. Art, Symbol and Meaning** (36)

UK AND REST OF THE WORLD

All books in English were distributed in the United Kingdom and the rest of the world (North America and Canada excluded) by Yale University Press, through December 31, 2018.

From January 1, 2019 our books in English are distributed by:

ACC ART BOOKS

Sandy Lane, Old Martlesham, Woodbridge
Suffolk, IP12 4SD
United Kingdom
T: +44 (0)1394 389950 |
uksales@accpublishinggroup.com

REPRESENTATIVES & AGENTS

UNITED KINGDOM & IRELAND

London, Cambridge & Oxford

Tom Greig

M: +44 (0) 7823 777 220
E: tom.greig@accartbooks.com

South East England

Colin Edwards

Signature Book Representation (UK) Ltd
T: + 44 (0) 1483 222333
M: + 44 (0) 7980 568967
E: colin.edwards862@gmail.com

Midlands (excluding Oxford), Northern England,
North Wales and Scotland

Jim Sheehan

Signature Book Representation (UK) Ltd
T: +44 (0)8458621730
M: 07970700505
E: jim@signaturebooksuk.com

East Anglia (excluding Cambridge and Norwich),
South West England, South Wales

Gillian Hawkins

Signature Book Representation (UK) Ltd
Gill.hawkins.hps@btinternet.com
T: 01342 893029
M: 07810 648891

Ireland

Robert Towers

T: +353 1 2806532
E: rtowers16@gmail.com

EUROPE

FRANCE

Interart S.A.R.L.

T: +33 1 43 49 36 60
E: commercial@interart.fr

GERMANY, AUSTRIA AND SWITZERLAND

Michael Klein

T: +49 8742 9645522
E: mi-klein@t-online.de

POLAND, UKRAINE, GEORGIA, AZERBAIJAN, MOLDOVA, ARMENIA,
SLOVENIA, CROATIA, ROMANIA, BULGARIA, ALBANIA,
CZECH REPUBLIC, SLOVAK REPUBLIC,
HUNGARY, ESTONIA, LATVIA, LITHUANIA

Cristian Juncu

T: +40 720 454 800
E: cristian@j4.ro

HOLLAND, BELGIUM AND LUXEMBOURG

Exhibitions International

T: +32 16296900
E: orders@exhibitionsinternational.be
www.exhibitionsinternational.be

SCANDINAVIA

Elisabeth Harder-Kreimann

T: +49 40 555 40 446
E: elisabeth@harder-kreimann.de

ITALY

Penny Padovani

Padovani Books
T/F: +39 0575 614338
E: penny@padovanibooks.com

SPAIN AND PORTUGAL

Jenny Padovani Frias

Padovani Books
E: jenny@padovanibooks.com
M: +34 637027587

GREECE

Isabella Curtis

Padovani Books
T: + 30 210 7218995
E: isabella@padovanibooks.com

ASIA & AFRICA

SOUTH AFRICA

Giulietta Campanelli

SG Distributors
Unit 11 Sandton Commercial Village
Cnr 7th Ave and 15th St
Eastgate ext 18
Johannesburg 2148
South Africa
T: +27 11 444 9050/41
F: +27 11 444 9042
E: giulietta@sgdistributors.co.za

WEST, CENTRAL, AND EAST AFRICA

Contact ACC offices

INDIA

Om Arora

The Variety Book Depot
T: + 011 41517101
E: varietybookdepot@gmail.com

PAKISTAN

Masroor Rizvi

The Pub Reps (The Publishers' Representatives)
F7, Fazal Apt, Faiz Road, Muslim Town,
Lahore 54600 Pakistan
T/F: +92 42 3544 1217
M: +92 307 043 1254
E: tpr@thepubreps.com
E: thepubreps@gmail.com

HONG KONG, TAIWAN, PHILIPPINES

Asia Publishers Services Ltd

T: +852 2553 9289
E: aps_hk@asiapubs.com.hk

CHINA

China Publishers Marketing

Pan Jie, General Manager
T/F: 0086-21-54259557
M: 0086-13061629622
E: benjamin.pan@cpmarketing.com.cn
E: mr_@163.com
Skype: mr_messiaen

IRAN

Vijeh-nashr Co.

Intl. Journals & Books Services
T: +982188910429
F: +982188910430
E: info@vijehnashr.com

JAPAN, SOUTH KOREA

Yasy Murayama

T: +81 48 770 2003
F: +81 48 770 2533
E: yasy@yasmy.com
Or: **Sheila Summers**
T: +44 (0) 20 8504 7116
E: formtone@dircon.co.uk

ALGERIA, CYPRUS, JORDAN, MALTA, MOROCCO, PALESTINE,

TUNISIA, TURKEY, ISRAEL

Claire de Gruchy

Avicenna Partnership
M: +44 (0)7771 887843
E: avicenna-cdeg@outlook.com

EGYPT, GCC STATES, IRAQ, LEBANON, LIBYA, SUDAN, SYRIA

Bill Kennedy

Avicenna Partnership
M: +44 (0)7802 244457
E: avicennabk@gmail.com

SINGAPORE, THAILAND, VIETNAM, CAMBODIA, INDONESIA,

BRUNEI, MALAYSIA

William Tay

Words & Visuals Press Pte Ltd
Block 3015A, Ubi Road 1, #07-01
Singapore (408705)
T: (65) 6747 3581
E: william.tay@wordsandvisuals.com
www.wordsandvisuals.com

LATIN AMERICA/CARIBBEAN

David Williams,

IMA/InterMediaAmericana Ltd.
T: +44 (0)20 7274 7113
E: sales@intermediaamericana.com

AUSTRALIA AND
NEW ZEALAND

AUSTRALIA

Michael Coffey

Peribo
T: +61 2 9457 0011
E: info@peribo.com.au
www.peribo.com.au

NEW ZEALAND

David Bateman Ltd.

Contact: Bryce Gibson, General Manager
T: +649 415 7664 ext 8
E: bryceg@bateman.co.nz

UK SALES OFFICE DETAILS

Sales & Marketing Director:

Matthew Freedman

M: +44 (0) 7986 336435
E: matthew.freedman@accartbooks.com

Publisher Services Manager:

Anna Pearce

T: +44 (0) 1394 389978
E: anna.pearce@accartbooks.com

Publicity:

Eleanor Fuller

T: +44 (1394) 389990
E: eleanor.fuller@accartbooks.com

Key Account Manager:

Chantelle Chapman

T: +44 (1394) 389981
E: chantelle.chapman@accartbooks.com

Manager of Special Sales & Export Sales:

Dan Pattinson

T: +44 (1394) 389956
E: dan.pattinson@accartbooks.com

All other territories, outside the USA and
Canada, should be referred to:

ACC Art Books, Sandy Lane,
Old Martlesham, Woodbridge, Suffolk
IP12 4SD, England
T: +44 (1394) 389950
F: +44 (1394) 389999
E: uksales@accartbooks.com
www.accartbooks.com/UK

Please send all orders to:

NBN International
T: +44 1752 202300
F: +44 1752 202333
E: NBNi.Orders@ingramcontent.com

Orders can also be placed at <http://pubeasyybooks.nbninternational.com>

USA

New York City

ACC Art Books
6 West 18th Street, 4B
New York NY 10011
Tel: 212-645-1111
Fax: 716-242-4911
Email: ussales@accartbooks.com
www.accartbooks.com/us

New England

Connecticut, Maine, Massachusetts, New
Hampshire, Rhode Island, Vermont
Zach Goss
93 Roland Street
Cumberland, RI 02864
P: 774 644 7374
F: 716 242 4911
E: zgoss@dapinc.com

**New York, New Jersey and Western
Pennsylvania**

Chesapeake & Hudson, Inc.
115 West Potomac Street
Brunswick, MD 21716
T: 800 231 4469
F: 800 307 5163
E: office@cheshud.com

Mid-Western States

Illinois, Indiana, Iowa, Kansas, Kentucky, Michigan,
Minnesota, Missouri, Nebraska, North Dakota,
Ohio, South Dakota, Wisconsin
Abraham Associates
5120a Cedar Lake Rd.
St. Louis Park, MN 55416
T: (952) 927-7920
F: (952) 927-8089
Customer Service (toll-free): (800) 701-2489
E: info@aabookreps.com

Western States

Alaska, Arizona, California, Colorado, Hawaii,
Idaho, Montana, Nevada, New Mexico, Oregon,
Utah, Washington, Wyoming
Faherty & Associates
7150 SW Hampton Street, Suite 109
Portland, OR 97223
T: 503-639-3113
F: 503-598-9850
E: faherty@fahertybooks.com

Mid Atlantic & Southern States

Delaware, Maryland, Eastern Pennsylvania,
Washington, DC, Alabama, Arkansas, Florida,
Georgia, Louisiana, Mississippi, Oklahoma, North
Carolina, South Carolina, Tennessee, Texas, Virginia,

West Virginia
Mark Pearson
4028 Livingston Pl.
Durham, NC 27707
P: 617 480 1709
F: 716 242 4911
E: mpearson@dapinc.com

Canada
Canadian Manda Group
664 Annette Street
Toronto, ON, M6S 2C8
T: 416-516-0911
F: 416-516-0917
E: info@mandagroup.com
www.mandagroup.com

Special Markets
ACC Art Books
6 West 18th Street, 4B,
New York, NY 10011
T: 212-645-1111
F: 716-242-4911
E: ussales@accartbooks.com

Gift Sales Representation
California, Nevada, Utah, Arizona, New Mexico,
Colorado, Wyoming, Hawaii
Stephen Young
LA Mart
1933 S Broadway # 830
Los Angeles, CA 90007
T: (213) 748-8814

Gift Sales Representation
Maine, Rhode Island, New Hampshire, Vermont,
Massachusetts, Connecticut, New York, New Jersey,
Pennsylvania, Delaware, Maryland, Virginia, West
Virginia, Kentucky, Washington DC, Ohio, Indiana,
Michigan, Wisconsin, Illinois, Minnesota, Iowa,
Missouri, Nebraska, South Dakota, North Dakota
The Harper Group
230 5th Avenue Suite 311
New York, NY 10001
T: 212-868-1802
F: 212-868-1806
sales@harpergroup.com

Gift Sales Representation
Texas, Oklahoma, Arkansas, Louisiana, Kansas
GoetzInc. World Trade
2050 North Stemmons Freeway
211 World Trade Center
Dallas, TX 75207
T: 214-744-4693
F: 214-748-8461
E: salesWTTC@goetzinc.com

Gift Sales Representation
Washington, Oregon, Montana, Idaho, Alaska
Nolita Home & Beauty
200 SW Michigan Street, Suite 212
Seattle, WA. 98106
T: 206-768-0941
F: 206-768-0943
info@nolithahomeandbeauty.com

Gift Sales Representation
Alabama, Florida, Georgia, Mississippi, North
Carolina, South Carolina, Tennessee
Mark Pearson
4028 Livingston Pl.
Durham, NC 27707
P: 617 480 1709
F: 716 242 4911
E: mpearson@dapinc.com

Sales Inquiries
ACC Art Books
T: 212-645-1111
F: 716-242-4911
E: ussales@accartbooks.com

Press Inquiries
ACC Art Books
T: 212-645-1111
F: 716-242-4911
E: ussales@accartbooks.com

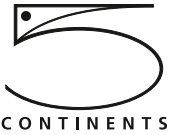
Ordering Information
National Book Network
Tel: (800) 462-6420
or T: (717) 794-3800 (option 3)
F: (800) 338-4550
By email: customercare@nbnbooks.com
By mail: NBN Customer Service, 15200 NBN
Way, Blue Ridge Summit, PA, 17214

Edelweiss users will find us on the home page
under National Book Network.

- pp. 6-7 Courtesy of the Nini-Treadwell Collection
© "Loving" by 5 Continents Editions
- p. 9 Courtesy of the Nini-Treadwell Collection
© "Loving" by 5 Continents Editions
- p. 11 © Luigi Spina
- p. 13 © Luigi Spina
- p. 15 © Luigi Spina
- p. 17 © Fondation Gandur pour l'Art, Genève.
Ph.:Thierry Ollivier
- p. 19 © Luigi Spina
- p. 21 © Luigi Spina
- p. 23 © Will Michels
- p. 25 Jean-Paul Riopelle (Montreal 1923
– L'Isle-aux-Grues 2002), *D'un long voyage*,
1973. Oil on canvas, 162.6 x 355.6 cm
(triptych). Private collection, Inv. AMA
02456 © Estate of Jean-Paul Riopelle /
SOCAN (2020)
- p. 27 © Archivio Maria Lai, by SIAE 2020,
Ph.: Gianni Berengo Gardin
- p. 29 Gerard Curtis Delano (America,
1890-1972), *Cattle in the Range*, date
unknown. Oil paint on panel, framed:
15 ½ x 18 ½ in. (39.37 x 46.99 cm).
Denver Art Museum: Raoth Collection,
2013.135.
- p. 31 © Vincent Girier-Dufournier; © Jean Arp,
Dream flower with lips, 1954. Plaster,
46 x 15.5 x 10 cm. Dragonfly Collection
- pp. 32, 33 © Edward Parrinello
- p. 34 © V. Girier-Dufournier
- p. 37 © Duncan Wylie
- pp. 38, 39 © Rights reserved
- p. 45 © Iago Corazza
- pp. 46, 47 © Giada Ripa
- pp. 48-49 © Michael Wolf
- p. 53 Carlo Zinelli, *Untitled*, between 1958
and 1959. Gouache on paper, 35 x 50 cm.
Ph.: Atelier de numérisation – Ville
de Lausanne, Collection de l'Art Brut,
Lausanne, cab-2109
- p. 57 © Luigi Spina
- p. 58 © Luigi Spina
- pp. 60, 61 © Luigi Spina
- p. 69 © Fondation Baur

COVER

Courtesy of the Nini-Treadwell Collection
© "Loving" by 5 Continents Editions



Eric Ghysels

President | Publisher
ghysels@fivecontinentseditions.com

Antonella Trotta

Editor | Modern and Contemporary Art
trotta@fivecontinentseditions.com

Elena Carotti

Editor-in-Chief
carotti@fivecontinentseditions.com

Annarita De Sanctis

Art Director | Production
desanctis@fivecontinentseditions.com

Lucia Moretti

Editorial Department
redazione@fivecontinentseditions.com

Valentina De Pasca

Sales & Marketing | Communication
depasca@fivecontinentseditions.com

Elena Luraschi

Administration
luraschi@fivecontinentseditions.com

Maria Grazia De Giosa

Accounting | Logistics
amministrazione@fivecontinentseditions.com

5 Continents Editions srl

Piazza Caiazzo, 1
20124 Milan, Italy
T: +39 (0)2 33603276
F: +39 (0)2 92871456
info@fivecontinentseditions.com
www.fivecontinentseditions.com

All descriptions in this catalogue are accurate at the time of publication. Prices are provisional and subject to change without prior notice.

MEMBER OF



www.motovungroup.org

... without forgetting our authors, copyeditors, translators, photographers, graphic designers, photolithographers, printers, and bookbinders
... our families and loyal friends

We also thank our clients, artists, collectors, foundations, and museums that enable us to offer our readers the "fruits" of our passions

Social Media

 facebook.com/5ContinentsEditions

 fivecontinentseditions

 5ContinentsEdit

 linkedin.com/company/5-continents-editions

ISBN 88-7439-955-0



ISBN 88-7439-955-0

