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2020

BOOKS & ART

 LUDION

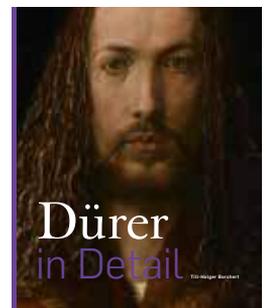
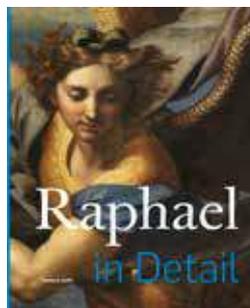
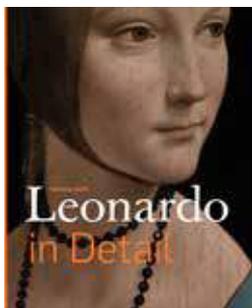
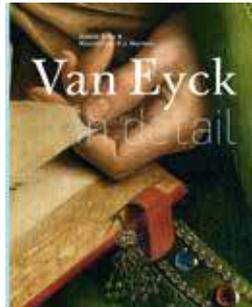
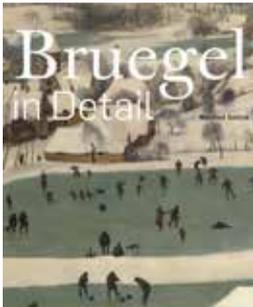
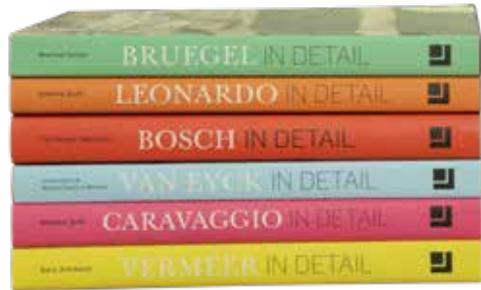


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THE 'IN DETAIL' SERIES

Van Eyck, Bruegel, Bosch, Caravaggio, Vermeer,
Leonardo da Vinci, Raphael & Dürer

LARGE CLOSE-UP
DETAILS REVEAL
THE WORKS OF
THE OLD MASTERS
AS NEVER BEFORE



Dürer in Detail

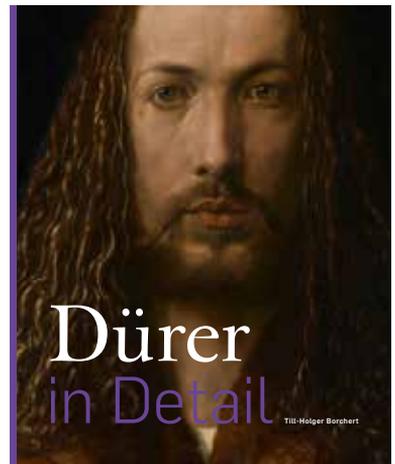
Till-Holger Borchert

- 2021 marks the 550th anniversary of Albrecht Dürer's birth
- Museums in Austria, Belgium and Germany will hold Dürer exhibitions
- Dürer is one of the most important artists of the Northern Renaissance
- Stunningly large close-up details reveal his paintings, drawings and graphic work as never before

Albrecht Dürer (1471–1528) is one of the most important and influential artists of the Northern Renaissance. He was a painter, printmaker and theorist and knew all the major Italian artists of his time, such as Raphael, Bellini, and Leonardo da Vinci. His enormous talent and skills as a draughtsman were already manifest at a very young age, as can be seen in the *Self-Portrait* he produced in silverpoint drawing in 1484, when still barely thirteen years old. With Emperor Maximilian I his patron from 1512, Dürer realized numerous engravings, altarpieces, portraits and self-portraits, watercolours and books. His introduction of classical motifs into Northern art, through his knowledge of Italian artists and German humanists, secured his reputation as the most important figure of the German Renaissance.

Dürer in Detail reveals the work of the German master as never before, in breathtaking, large-format close-up. Till-Holger Borchert, the German art historian and director of the Bruges Museums, describes Dürer's paintings, drawings, and graphic masterpieces, detail by detail, while offering original insights delivered in clear and accessible language. The book is organized thematically and includes a biography, an annotated list of works, and a suggested reading list.

Till-Holger Borchert, a German-born art historian, is director of the Bruges Museums in Belgium. He is the author of numerous books on early Netherlandish and Renaissance painting such as *Bosch in Detail* and *The Flemish Primitives in Bruges*, both published by Ludion.



FORMAT 32 X 25 CM
EXTENT 288
BINDING HARDCOVER WITH DUST JACKET
WORDS 25.000 #

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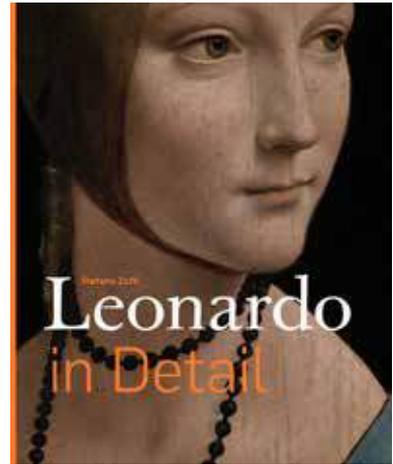
Leonardo in Detail

Stefano Zuffi

Leonardo da Vinci (1452–1519) is considered one of the greatest painters of all times. Often described as the archetype of the *homo universalis*, he was a true Renaissance polymath, active in fields as diverse as astronomy, painting, sculpting, science, mathematics, engineering, cartography and architecture. Leonardo's true genius was not as a scientist or an artist, but as a combination of the two: his painting was based on a deep understanding of the workings of the human body and the physics of light and shade. Only two dozens of works are attributed to the Florentine master and this book reveals them as never before, in stunning, full-page details.

Leonardo in Detail is organized in thematic chapters, exploring the smiles, gestures, children, animals and nature depicted in the painter's works. Stefano Zuffi plays the perfect guide, explaining the significance of every detail in clear and accessible language, and offering original insights into Leonardo's most popular works, such as the *Mona Lisa*, *The Last Supper* and *The Lady with an Ermine*.

Italian art historian **Stefano Zuffi** specializes in the period from the Renaissance to the Baroque. He has over sixty publications to his credit, notably on Dürer, Michelangelo, Rembrandt, Vermeer, Titian, and Caravaggio. For Ludion, he has written about Caravaggio, Leonardo da Vinci and Raphael.



FORMAT	32 X 25 CM
EXTENT	224
BINDING	HARDCOVER WITH DUST JACKET
WORDS	25.000 #

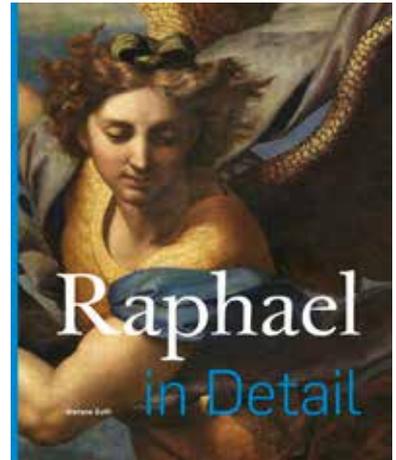
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Raphael in Detail

Stefano Zuffi

Crowned the “Prince of Painters” by Giorgio Vasari, Raphael (1483–1520) was one of the most popular artists of the Italian Renaissance. Famous for his serene and harmonious series of “Madonnas” and his work at the Vatican Palace, he was an extremely influential painter, both during and after his own lifetime. Pope Julius II hired Raphael as his chief architect and his first commission charged him with the task of decorating the papal apartments at the Vatican in 1509. Now known as the Raphael Rooms, these astonishing displays continue to attract visitors from all over the world.

Raphael in Detail shows his beautiful masterpieces in unprecedented, large-format detail, with many works photographed specifically for this book. The art historian and specialist in the Italian Renaissance, Stefano Zuffi, takes the reader on a surprising voyage into Raphael’s life and work. The book is organized thematically and includes a biography and a complete, annotated list of works.



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BINDING	HARDCOVER WITH DUST JACKET
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Jan van Eyck c. 1385-1441

Giovanni Arnolfini and his Wife

1434

Oil on panel, 84 x 61 cm
National Gallery, London

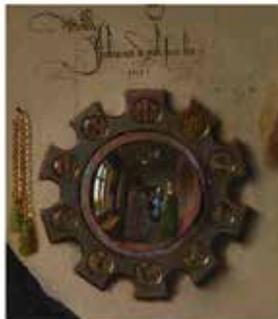
In spite of their naturalism and exceptional detail, Van Eyck's works also contain numerous symbols and clues as to how they should be interpreted on a deeper level. Knowledge of the Bible and key medieval texts may clarify certain things, but readings can still differ sharply. This double portrait is a good example of a painting that continues to pose certain questions. Traditionally it has been interpreted as representing a wedding or engagement ceremony, but this has been questioned recently, and the picture retains a great deal of enigma.

In spite of their naturalism and exceptional detail, Van Eyck's works also contain numerous symbols and clues as to how they should be interpreted on a deeper level. Knowledge of the Bible and key medieval texts may clarify certain things, but readings can still differ sharply. This double portrait is a good example of a painting that continues to pose certain questions. Traditionally it has been interpreted as representing a wedding or engagement ceremony, but this has been questioned recently, and the picture retains a great deal of enigma.

A single candle is lit in the seven-branched chandelier, providing the reader that the room is naturally lit by the sun. Burning candles frequently allude to the sun's own light of God.



The convex mirror and the investigation of space might offer us a key to reading the painting. In it we see the missing part of the room with five additional figures, mirroring the figures that have been in the window space with the couple. One of the figures may be the painter himself. The mirror was first noted by Van Eyck in his companion Latin inscription. Could the two people in the mirror be witnesses to the couple's wedding, which in the 15th century would have been a private affair? If so, this may have caused Van Eyck to represent the mirror, like a mirror with a portrait. Or is he merely indulging in a painter's narcissism? The female figure visible in this detail and the mirror is placed exactly opposite the male figure of the mirror, the dead Christian figure (figure of labor [arg and work]).



Diagonals are common symbols of fertility. The eye has been open for the single, possibly as a gesture of respect for the wedding ceremony.



The fallen merchant Giovanni Arnolfini (left) and his wife (center) are shown in a room. The floor is covered with various objects, including a broken eggshell, a broken glass, and a broken plate. The room is filled with various objects, including a chandelier, a mirror, and a window.



Oranges frequently symbolize the purity and innocence that existed in the Garden of Eden before the fall of Adam. They are also a sign of prosperity, since these fruits could be afforded only by the wealthy.

Paul Cézanne

was born in Aix-en-Provence in 1839. After working for a short time in his father's bank, he decided to devote himself only to art in 1862 and followed his friend Émile Zola to Paris, where he studied at the Académie Suisse and later, in 1871, he took part in the exhibition of Les XX in Brussels, and in 1874, he showed his work with the prestigious art dealer Ambroise Vollard.

Still Life with Plaster Cupid

c. 1895

Oil on panel, 61 x 51 cm
The Courtauld Gallery, London

Formally, this still life is one of the most radical of Paul Cézanne's late paintings. Its spatial configuration is built around certain quite startling, seemingly contradictory effects. The still life is seen from above and yet the floor seems to rise vertically behind it. The three canvases propped against the wall behind the figure of Cupid align diagonally across the painting like a Chinese screen, cutting the space from front to back, and yet they seem to be entirely lacking perspective. The overall effect is to flatten the picture but also to push objects (the most distant of the apples, for instance) forward into the space so that they all appear at the same scale and can be described on equal terms. Cézanne is usually seen as a rather taciturn, somewhat reserved man, but a close reading of this painting tells a very different story. Whether because of the presence of Cupid in the group - who represents laudable sensuality - or for more personal reasons, it is packed with clever visual puns, playful ironies and forthright sexual references. Many are conveyed by doubling and multiplying parts of the image. The apple lying on the floor in the upper right-hand corner of the painting, for example, is echoed in Cupid's bulging cheeks and mouth, ear and belly. Somewhere there is the repetition of rounded forms - apples and onions - usually in pairs, mirroring breasts and buttocks. And the artist creates an even more explicitly sexual allusion between the drooping in the jangling in the left foreground of the picture, which seems to have been lifted by the erect stem of the onion, and the parted legs of a painted plaster figure in the background. There is also a suggestion of castration. The painted figure was a plaster cast of a flayed man attributed to Michelangelo that Cézanne kept in his studio. Here it is feminized - depicted without male genitalia - and is contrasted to the erect onion stem to the left of Cupid, the one on the right is drooping and cut through by the leading edge of the table.



READING OBJECTS IN SPACE

The crucial focus in Cézanne's still life paintings is the testing of the edges of things in relationship to each other. It seems that less importance is attached to traversing the space in between things. (This refers to canvas or paper in left arguments. In the oil paintings this shows itself in two quite different types of marks making. I don't think round and instead the edges of objects to define their shape and size, but also to make space for them, even in a decorative world, painted objects to take in their own hands, and in Cézanne's paintings this "movement" has something of the character of a hollowed-out, shallow vessel - which is where the essential type of mark comes into play. These take the form of vessel, slightly irregularly constructed, sometimes more or less flat, it is towards the center of objects, rather like child's hands.



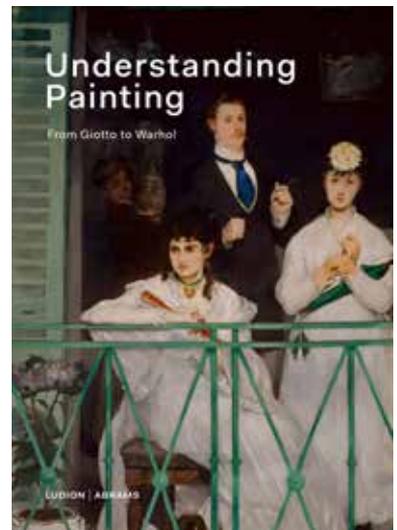
Still Life with Plaster Cupid, 1895

Understanding Painting

Patrick De Rynck & Jon Thompson

- Spans seven centuries of masterpiece paintings from major museum collections
- Accessible and informative for general art lovers and those looking to learn, but interesting enough to be enjoyed by scholars and experts
- More than 500 superb color reproductions accompanied by brief yet illuminating explanations
- Includes paintings by Leonardo da Vinci, Titian, and Rembrandt, to Monet, Matisse, and Pollock

This is the guide to Western art that every art lover has always wanted. Great paintings, filled with complex themes and symbols, can be intimidating. Here, Patrick De Rynck and Jon Thompson explore more than 300 famous works spanning the Middle Ages to the late 20th century, unlocking each work's meaning. Today's art lovers lack the intimate knowledge of Greek and Roman mythology, folklore, and Christian theology that was so well-known to medieval and Renaissance artists and their public. Likewise, modern and contemporary art can baffle even sophisticated viewers. With brief yet illuminating explanations and more than 500 color reproductions – including many close-up details – of works by artists from Giotto, Botticelli, El Greco, Rubens, and Vermeer to Bonnard, Degas, Whistler, Van Gogh, Picasso, Hopper, Warhol, and Basquiat, this book provides the means to interpret and better enjoy these and many other works of art.



FORMAT 24 X 17 CM
PAGES 400
BINDING HARDCOVER
WORDS 60.000 #

Patrick De Rynck, classicist and translator, is the author of several books, including Ludion's *How to Read a Painting* and *How to Read Bible Stories and Myths in Art*.

Jon Thompson was an emeritus professor of Fine Art at Middlesex University in England and is the author of *How to Read a Modern Painting*, among other titles.

Rights sold: Chinese (Simplified), English, French, German, Korean

Titian

The ceaseless self-reinvention of an Old Master

'When Vasari, the author of this history, was at Venice in 1546 he went to visit his dear friend Titian, and found him, despite his great age, busy about his painting, with his brushes in his hand. On that occasion Vasari took great pleasure in conversing with Titian and looking at his works.' So writes Vasari himself towards the end of the second edition of his *Vite* (1570), the series of biographies of Italian artists he published in 1550, which commences with Titian of Cadore. Titian outlived Vasari, dying on 27 August 1576 after the historian's own death in 1574.

We do not know exactly how old Titian was when Vasari visited him. According to the artist biographer himself, his 'dear friend' was born in 1490 in the village of Pieve di Cadore in the Dolomites. In the absence of supporting documents, estimates of Titian's birth year vary widely from 1476/77 to as late as 1499 – dates that seem to have been widely accepted until recently. One source even claims that he was 80 years old when he died. Whatever the case, it is certain that Titian lived to an old age and also that he was already collaborating with his teacher, Giorgione, in 1506.

He worked as an independent master in Venice from 1511 onwards. The final period of Titian's life actually began as early as 1530 or so. He rarely left Venice after that date, except to pay brief visits to

The method used by Titian for painting these last pictures is very different from the way he worked in his youth. For the early works are executed with incredible delicacy and elegance, and they may be viewed either at a distance or close at hand. On the other hand, these last works are executed with bold sweeping strokes and in patches of colour, with the result that they cannot be viewed from near by, but appear perfect at a distance. (...) Titian has scratched his pictures, going over them with his colours several times, so that he most obviously has taken great pains.' —

Giorgio Vasari, *The Lives of the Greatest Painters, Sculptors and Architects*, 1568

Venice, 27 February 1576

I am confident that, through my long standing and devoted service, I have kept a place in your royal memory. I therefore beg that memory for this favour, some twenty five years have now passed in which I have received nothing at all for the many paintings I sent to Your Majesty on various occasions. (...) I am now advanced in years and the 30 great poverty I hourly beg you, therefore, out of the sense of duty for which you are always inclined, to give your servants what seems to you most appropriate to remedy my need.

—
Letter to Philip II

Cadore, and he devoted his life fully to painting but also to his social commitments he was a celebrated painter of the time, even if Titian's and Venetian were gradually superseding him in Venice and meeting larger public commissions. All the same, there was never any shortage of interest in Titian and he continued to work for the highest circles. When the duke never spent in 1533 that the great painter had died, a concerned Emperor Charles V sent a letter to Venice enquiring whether the paintings he had ordered had been left unfinished.

Titian and his workshop could tackle more or less any genre, from portraits to religious scenes and mythological paintings. He enjoyed great success throughout his seventy year career, with commissions from local dignitaries, the Venetian authorities and the Italian nobility, as well as prestigious international clients including the Pope, the Holy Roman Emperor and the King of Spain – Charles V and later Philip II. Titian was Europe's most successful painter. His style and technique evolved in the final quarter century of his life, in which he made much more use of the brush and also his fingers, together with new and different colour combinations and compositions. His very last works have even been described – anachronistically – as 'abstract' and 'impressionistic'.

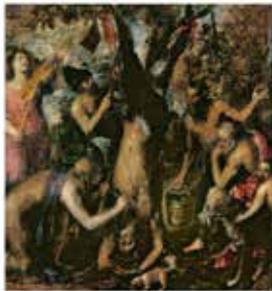
Philip was Titian's most important client in the final twenty years of his life and the 'court painter' remained in contact with the prince's entourage until the year of his death. With him is a single thread running through these letters, it is Titian pleading to be paid for the substantial amount of work he was doing for the king. The painter frequently suggests that he was living on the brink of destitution, although this is an exaggeration to put it mildly. Nor was it true that Philip was his only patron. Titian and his workshop continued to work for both local and international clients.

Titian died on 27 August 1576 in his comfortable house in Rio Grande, part of the parish of San Cassiano in north Venice. Plague had broken out in the city at the time, most likely carried by a sick passenger on a ship that had docked there from Constantinople. It is not known whether Titian succumbed to old age or to the epidemic, which carried off thousands of victims. Either way, his son and assistant Ottavio had died of plague two months previously. The extent to which several of his late works were finished at the time is another intriguing question related to Titian's death.

The Flaying of Marsyas

'And as he scann'd Apollo's visage, he did the whiles of him see one huge wound, blood streaming everywhere, his eyes laid firm, none heeld, quivering and pining. You could scarce thin his winking galls. And the stream in the light shone through his ribs.'

—
Ovidius, *Metamorphoses*, V, 387–92



1576

oil on canvas, 211 x 307 cm.
Kunsthistorisches Museum,
Vienna, Austria

We don't know who commissioned this 1576, agonising and agonous work, which was in Titian's studio at the time of his death. The canvas is signed, indicating that it was considered finished. Titian presents the violent end of the satyr Marsyas, as the flayed Christ remains in his *Metamorphoses*, Marsyas lost a musical contest to the god Apollo who then skinned him alive, instead in Titian's version by a second person. Some have interpreted the passive figure on the right as a portrait of the artist himself. Titian used his fingers to paint much of this canvas, as he often did in his later work. The flaying being up the blood in the foreground is an addition to the story as told by Ovid, as is the satyr holding out a bucket.

Pieta

1576-78
oil on canvas, 338 x 222 cm.
Galleria d'Arte Sacra, Venice



Titian was in the habit of working on several canvases at once. He must have begun this large and compelling work with its aggressive, worried atmosphere and spare flashes of light around 1576. The painting was unfinished on this date in 1576 and was completed, as the Latin inscription at the bottom states, by his pupil, Palma il Giovane. It was traditionally believed that Titian painted this particular work and those to hang above his own tomb in the Church of Santa Maria della Salute in Venice. We recently learned, however, that he engaged an existing, smaller commission and that the result was intended for the principal altar of the church in his birthplace, Pieve di Cadore. The artist's death meant, however, that the project was not completed. From left to right, the depicted figures are Moses, Mary Magdalene, Mary, the despoiled Christ, the elderly Jerome, who clasps Jesus's dead hand in portrait of the artist, and the infant who was said to have prophesied Christ's death. The painting within a painting below the lion's head in the lower right shows Titian praying with his son Ottavio. Was this work a private ex voto painted in the hope that the artist and his son might be spared the plague?

The Final Painting

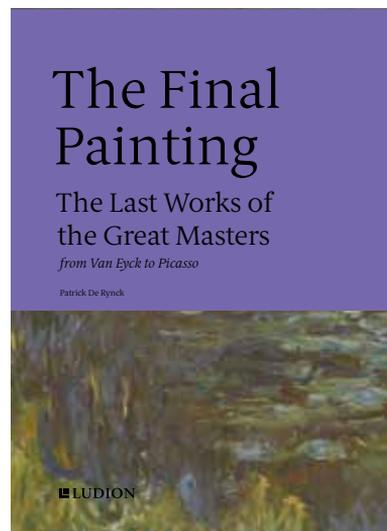
Patrick De Rynck

- Thirty intriguing and compelling artist biographies
- Includes a wide range of artists, from Giotto and Van Eyck, to Kahlo, Hopper and Picasso
- Includes interesting biographical information, fragments from rarely seen letters, testimonials, ...

An intense focus on the late and final work of great painters has become a striking trend in recent years. Exhibitions have been devoted to 'the Late' Raphael, Tintoretto, Rembrandt, Goya, Turner, Manet, Gauguin, Monet, Matisse and Pollock and fresh research has been carried out into the work these artists produced in the twilight of their careers. This has led in many cases to surprising discoveries and a renewed appreciation of the late work.

The Final Painting collects these fresh insights into 30 of the world's greatest painters and their last works in a highly readable book, beginning with Jan van Eyck and ending with Pablo Picasso. Besides the painters mentioned already, it includes Bellini, Titian, Caravaggio, El Greco, Rubens, Artemisia Gentileschi, Cézanne, Klimt, Renoir, Modigliani, Munch, Mondrian, Kahlo and Hopper. Persistent myths and clichés are challenged: Van Gogh was not the solitary figure as so often suggested: the story behind Raphael's celebrated *La Fornarina* was made up in the 19th century; the elderly Tintoretto did not paint many of his huge late canvases single-handedly; and Manet's last works are much more than the paintings of a terminal patient.

Patrick De Rynck, classicist and translator, is the author of several books, including Ludion's *How to Read a Painting* and *How to Read Bible Stories and Myths in Art*.



FORMAT 28 X 20 CM
PAGES 240
BINDING HARDCOVER
WORDS 40.000 #

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47 Routines

This was taken by a 19th Photographic Company professional in June 1915, during preparations for Operation Bulfinch. It is part of an account on building camp sites over enemy territory, many of them in ruins and being built, and on the 6th January 1915 by George Lester of a division being promoted to 19th Photographic Company - made his action picture. The photographer who saw these initial conditions and the latter worked assigned a picture which was appropriate to the work. He may have been an American and German.

Improvements were necessary, especially among front-line soldiers, who were required to march long distances. Their main movement was, but in 1915 a lot of soldiers were still present. The returned picture below was taken by another soldier in the field.

The Wilhelmstrasse was well provided for in 1915 and 1916. Medical provision and catering were important for the well-being of the general forces. Catering was given the importance that everything had been through.

and the three might even be a centre of business as well. Soldiers returning from France in the autumn of 1915 found their units waiting for them and they had to be taken to the front. This was unusual, with its parks and hospitals in Luxembourg.

Richard Bell, in The First World War (1914), described such a scene in the following way: "The first of the war in the middle of the war, of some conditions, a small area had spread of our troops". A lot of common sense.

such as the backing of paper and the placing of soldiers were considered of the highest of moral life. This was all a generous collection, which illustrates military photography, several times for the purpose of war. It was challenged by technical difficulties and by the changes of the campaign in the USA. Wilhelmstrasse, began to take on a more military quality by 1915. This was, represented by two magazines and no longer with a railway station, because of war.



100



100



101



101



102

As Penzance was taking pictures in the hospital and in the winter of 1915, the first factory site in the north was under attack. In 1915, the workers in the north of the range of American held out, and the Red Army made significant history in the winter of 1915. The factory in the north was occupied by the 19th. Penzance took many pictures of the winter factory because it was the first to be completely closed and because of the need to get to the north and south. This was a period of the north, towards the front line and a little called Spaulden. He took other pictures from the building ground left at home.

After the capture of the winter factory the German road was usually to the north and south. In 1915, the factory was still in the north, towards the front line and a little called Spaulden. He took other pictures from the building ground left at home.

As Penzance was taking pictures in the hospital and in the winter of 1915, the first factory site in the north was under attack. In 1915, the workers in the north of the range of American held out, and the Red Army made significant history in the winter of 1915. The factory in the north was occupied by the 19th. Penzance took many pictures of the winter factory because it was the first to be completely closed and because of the need to get to the north and south. This was a period of the north, towards the front line and a little called Spaulden. He took other pictures from the building ground left at home.

It was during the fighting in the winter and the winter factory that I was in the north. The first picture was in the north of the range of American held out, and the Red Army made significant history in the winter of 1915. The factory in the north was occupied by the 19th. Penzance took many pictures of the winter factory because it was the first to be completely closed and because of the need to get to the north and south. This was a period of the north, towards the front line and a little called Spaulden. He took other pictures from the building ground left at home.



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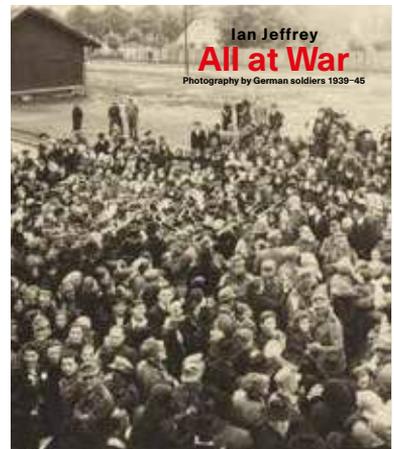
All at War

Ian Jeffrey

- A unique selection of German wartime photography drawn from personal photo albums of German soldiers
- A fascinating look at the daily lives of the soldiers during the War
- Lavishly illustrated with hundreds of images from the collection of the Archive of Modern Conflict, Canada, which this book shows for the very first time
- With compelling texts by celebrated author Ian Jeffrey

In September 1939, thousands of German soldiers were turned loose on Poland. In 1940, they descended on Holland, Belgium and France. In 1941 they went to the Balkans, and then to the USSR. Armed with Leica and Rolleiflex cameras, some of these soldiers were officially commissioned as photographers, while others were asked by their commanders to snap records of events. Among them were trainees who knew about the Bauhaus, and other, older, men who could remember Weimar. Some excelled at formal portraiture, others were storytellers, stylists or humanists who wept at what they saw. The style and content of their work changed along with the collective mood after 1942, a change that is discernible in the photographs themselves.

Celebrated author and art historian Ian Jeffrey – author of *How to Read a Photograph* and *The Photography Book* – has trawled through these albums, picking out the most compelling of these works to create an intimate record of anonymous lives experiencing the unprecedented.



FORMAT 30 X 28.5 CM
PAGES 368
BINDING HARDCOVER
WORDS 80.000 #

Rights sold: English

Ian Jeffrey is a British art historian, writer and curator, and the author of numerous books on the history of photography. He was awarded the Royal Photographic Society's J. Dudley Johnston Award.

HENRI CARTIER-BRESSON

1908-2004

His name is synonymous with modernist photography. Interested in painting, Cartier-Bresson studied with André Lhote, 1927-8. At around the same time he began to take photographs. His first photographic excursion was to eastern Europe in 1931, and later in the same year he went to the Ivory Coast, returning to France in 1932. In Marseille he bought a Leica, which he used from then on. In 1933, with his childhood friend André Pieyre de Mandiargues, he travelled to Italy. He took pictures in Spain, some of which were published in *VU* magazine in Paris in November 1933 – on recent elections and on social disorder. His first exhibition was at Julien Levy's gallery in New York in October 1933. He had met Levy at a party in Paris in 1927 and had kept in touch with him.

Mexico, 1934

This man may be asleep, or resting; and he may be intoxicated. In his right mind he must have been prudent, for he has both a sturdy belt and suspenders. He is being watched by a person in a nearby doorway. The pavement is rough, made up of shattered slabs of stone marked by a dividing line.



The Surrealists appreciated hysteria, ecstasy and dreams. In 1928 *La Révolution Surréaliste* marked the fiftieth anniversary of the announcement of hysteria with a special article. What Cartier-Bresson has done in both of these pictures is to show figures for mind. The man in Marseille stands in a space split up into sectors; some plain and some convoluted, like a diagram of the brain. The Mexican sleeper has his head between the rectangles of the wall and the shattered pavement: between turmoil and lucidity. States of mind were a challenge to photography, which was a naturalistic medium.

Modernist photographers in the late 1920s took schematic pictures of pieces of machinery, piano keyboards and city streets seen from above. They even took such perspectives as that on the Allée du Prado. Cartier-Bresson's innovation was to combine these settings with human figures – to suggest a meaningful connection. Such self-contained imagery wasn't of much use to editors who preferred transient and fragmentary scenes to illustrate their texts. Structured pictures, of the kind shown here, must have been taken as part of a personal project or for use in an imagined book. It is also likely that organized imagery was suspect in that it emphasized the photographer as an editor in his own right – someone who imposed rather than discovered meanings. Such pictures are a feature of Cartier-Bresson's early years.

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ALLÉE DU PRADO, MARSEILLE, 1932

He was walking behind this man, who suddenly turned around. The picture appears in images à la Salette, his famous book of 1952, at no. 27. The two rows of trees in winter make a jagged pattern, and in two parts like this they suggest that they are a diagram of the man's state of mind. Dressed in a cape and hat for a damp day, the man does give a sinister impression.



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ALEC SOTH

b. 1969

Alec Soth, from Minneapolis, presented his first book of photographs, *Sleeping by the Mississippi*, in 2004, published by Steidl. In 2008, the same company published his *Niagara*, which featured the town's famous falls, but also focused on its lesser-known wedding specialties. In 2007, he self-published *The Last Days of W*, a survey of the USA in colour on newsprint on the presidency of George W. Bush, who served two terms between 2001 and 2009. Soth described this set of pictures as 'a panoramic look at a country exhausted by its catastrophic leadership'; Soth, unusually mild-mannered for a political activist, gave the President a valedictory last word: 'One of the great things about books is, sometimes there are some fantastic pictures.' G.W. Bush had a rough time of it; his 'last days' coincided with the onset of a serious financial recession. Soth's tactic was to suggest a critical survey and to include some incontrovertible evidence of decay and poor husbandry, in the shape of ruined buildings and desolate townscapes. For the most part, though, he asks his readers to make their own assessments from ambiguous material.



USA, Nome, Alaska, May 2006. Main St.

In 2006 Soth was in the town of Nome, on the coast to the east of Alaska, where he took a picture of Main Street, featuring a painted metal shed with an applied frontage in grey artificial stone – in the style of Magritte.

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USA, VASA, MINNESOTA, 2002. CHARLES.

Soth's signature picture, which captured the imagination of the photographic world, is a standing portrait of Charles, a model aircraft enthusiast from Vasa, an unincorporated community in Goodhue County, Minnesota – not far from the fledgling Mississippi. He noticed in passing an unusual four-storey house topped by a small observation room, and went to enquire. Charles took him to what was a workshop on the top floor where he and his daughter built model aircraft. The plane in his left hand is a Carl Goldberg L11 Wizard made from balsa wood and used for control-line flying – a complex business using several wires. There would have been light in the upper room for finicky work and storage. Model aircraft specialists are often shown like this, but with more ceremony. Seen here, presenting himself under instruction, Charles, with his glaring spectacles and captive aircraft, is a giant. He can be scanned as a mortal auditioning for the part of King Kong, who fought off the USAP with his bare hands on the Empire State Building in 1933.



421

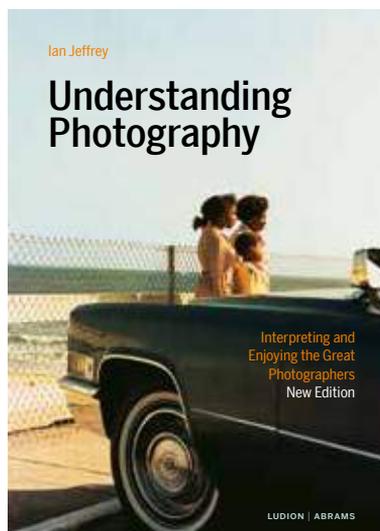
Understanding Photography

Ian Jeffrey

- An overview of the history of photography by looking at one image at a time
- An introduction to photography as an art form for both novices and scholars
- Hands the reader the tools to decode key photographs
- Each entry includes a concise biography along with an illuminating discussion of the works and short contextual information

Understanding photographs has never been easy. Many photographs – including some of the best known – were not taken with a clear idea in mind. And even if they were, the idea was soon overlooked or forgotten. In this profusely illustrated book, Ian Jeffrey hands us the tools to decode key photographs and to understand how the medium has evolved over the years. By giving the reader the necessary biographical and historical information, the author helps us to fully understand photographs by Alfred Stieglitz, Bill Brandt, Henri Cartier-Bresson, Walker Evans, Paul Strand and Lazlo Moholy-Nagy, among others. At the same time, the reader receives an overview of the history of photography by looking at one image at a time. Each entry includes a concise biography along with an illuminating discussion of the works and short contextual information. *Understanding Photography* is a passionate introduction to photography as an art form for both novices and scholars.

Ian Jeffrey is a British art historian, writer and curator, and the author of numerous books on the history of photography. He was awarded the Royal Photographic Society's J. Dudley Johnston Award.



FORMAT 24 X 17 CM
PAGES 400
BINDING HARDCOVER
WORDS 60.000 #

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English

After the liberating interlude of the 'Cow Period', Magritte returned once and for all to the smooth, academic style of his paintings from before 1943. The postwar context encouraged him to do so. In 1946, Magritte came in contact with Alexander Iolas, a Greek-born art dealer who lived in New York. Iolas was enthusiastic about Surrealism and expressed his desire to promote Magritte's work in the United States. He corresponded regularly with the painter and eventually became his official dealer, greatly contributing to his international fame. During their first exchanges, Iolas insisted on the fact that wanted to show absolutely no paintings from the Renior Period in New York, as this style would not be a success in America. This market-dictated imperative, combined with the art milieu's general rejection of Sunlit Surrealism, encouraged Magritte to return to his former style.

Although painting technique was important to Magritte, it was nevertheless secondary. He regularly showed signs of the boredom he experienced at work when striving to represent things in precise detail, the necessary condition for his paintings to produce their effect. According to him, the main thing was to find the image. The rest was mere execution. In 1966, he returned to this original concept. In the end, the manner of painting is of little interest. There are after all so many. Instead of looking for a manner of painting that is more or less original, I preferred to get to the bottom of things, make painting a tool for deepening our knowledge of the world, but a knowledge that is inseparable from its mystery. My way of painting is completely ordinary, academic. What is important in my painting is what it shows. I consider it essential to discover how the world can interest us deeply. Now, the world interests us deeply in its mystery. By mystery I mean what cannot be known, what science cannot reduce to knowledge that can be expressed.²⁰

The 'mystery of the world' that Magritte intended to evoke in each of his images was marvelously embodied in 1949 in the first version of *The Dominion of Light*, a picture that represents a city scene shrouded in the darkness of night under a daytime sky. The composition is so harmonious that at first sight, everything seems normal. However, in looking at it more carefully, it becomes obvious: day and night merge in a single image according to a principle of time distortion that defies any attempt at scientific explanation. 'This reference to night and day seems to me endowed with the power to surprise us and to delight us. I call this power: poetry,' Magritte declared.²¹ By reconciling opposites within a single composition, by contradicting all logic, Magritte forces viewers to accept



Magritte and Alexander Iolas, December 16, 1945, photograph by Gene Shapiro for Iolas



Le dernier cri - The latest thing
1947
100 cm x 65 cm - Oil on canvas



La folie Altmyer - Altmyer's folly
1942
100 cm x 65 cm - Oil on canvas

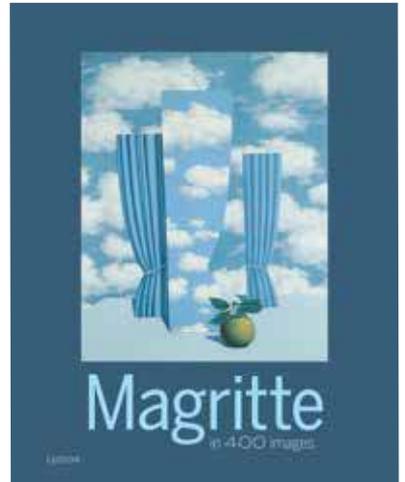
Magritte in 400 Images

Julie Waseige

- An accessible and complete introduction to the oeuvre of this master of Surrealism
- A surprising mix of his iconic paintings and lesser-known works
- Divided into chapters according to the major periods of his development
- Featuring 500 colour illustrations and 70 black-and-white photographs
- Upcoming Magritte exhibitions in Madrid (Thyssen Bornemisza, 2020), Barcelona (Caixa Forum, 2021), Paris (Orangerie, 2021), London (Fotografiska, 2021), Sydney (2023), Singapore (2023), and Tokyo (2023)

Magritte in 400 Images presents a selection of the most iconic works of René Magritte (1898–1967), as well as a large number of lesser-known pieces. This original selection is intended to surprise the reader and permit the discovery of other facets of the Belgian surrealist painter, such as his unique gouaches, or his beautiful painted bottles. Divided into seven chapters, this book encompasses the totality of René Magritte’s pictorial creation – from the first abstract paintings of the nineteen-twenties, to the famous surrealist works of the fifties and sixties, via the Renoir period and the période vache. Each chapter is introduced by a text summarizing the artistic characteristics of Magritte’s work in that period, and the book also incorporates an illustrated biography with black-and-white photographs.

Julie Waseige graduated in Art History in 2012 at the Université Libre de Bruxelles, Belgium. She worked as a scientific collaborator at the Magritte Museum in Brussels (2013–2016). Since then, she has established herself as an independent scholar specialized in René Magritte, with projects that go from documentaries to books, lectures and international exhibitions. She is also in charge of the digitalisation of Magritte’s *catalogue raisonné* and is the author of the visitor’s guide of the Magritte Museum in Brussels, also published by Ludion.



FORMAT 19 X 15 CM
PAGES 448
BINDING HARDCOVER
WORDS 20.000 #

Coproduction available – Spring 2021

Dd

Dance

Pieter Bruegel the Elder
Detail from *The Magpie on the Gallows*, 1568
Oil on wood panel
40 Darmstadt, Hessisches Landesmuseum



Hh

Hand

Michaël Borremans
Detail from *Red Hand, Green Hand*, 2010
66 Oil on canvas. Antwerp, Courtesy Zeno X Gallery



My Little Museum

- An abc book for toddlers
- Contains over 150 images from the greats of art history, from the Classics to modern and contemporary masterpieces

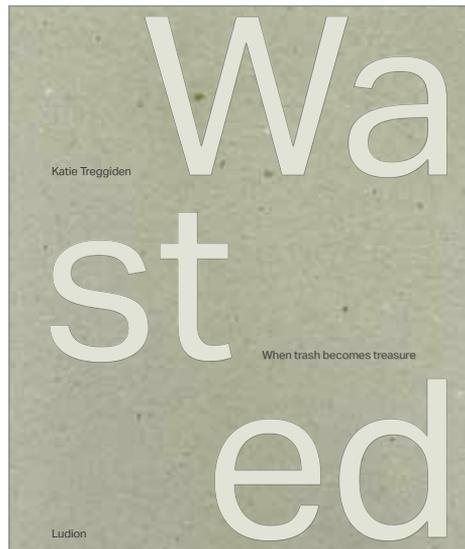
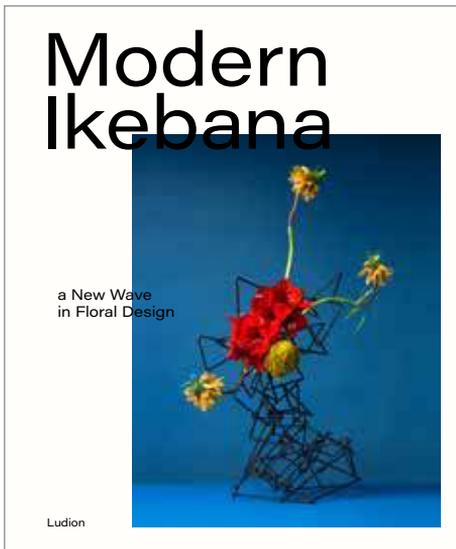
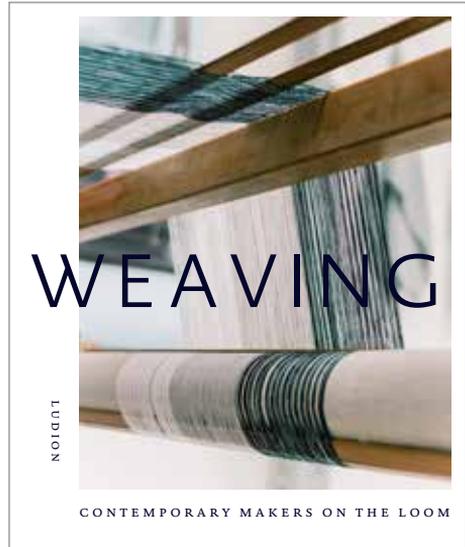
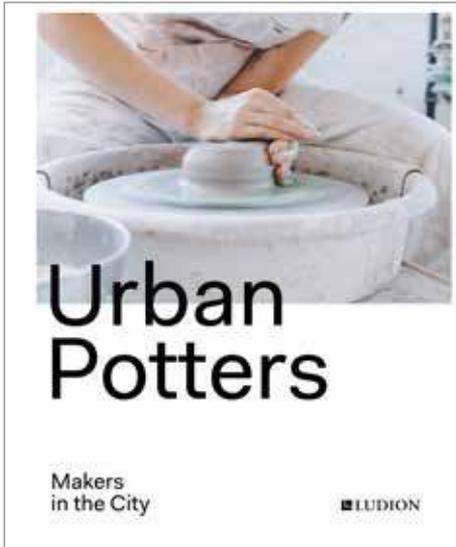
My Little Museum is an abc book for budding art lovers. From 'Apple' through to 'Zebra', it contains over 150 words and images to discover and learn with your toddler. But there's more to this book than simply abc... *My Little Museum* showcases details from the most beautiful artworks through the ages, from Monet, Caravaggio, and Vermeer, to Hokusai, Warhol and Hockney. It's a playful way for the smallest readers to get acquainted with art and to understand, at an early age, that not all images of a Shoe, a Boat, a House, or a Lobster need necessarily look the same. Challenging, surprising, educational, and fun!



FORMAT 16 X 15.5 CM
PAGES 304
BINDING HARDCOVER
WORDS 2000

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CONTEMPORARY CRAFT AND DESIGN



Weaving

Katie Treggiden

Weaving is an ancient craft with a fascinating history, and one that keeps evolving. Today it is being adopted and reinvented by makers in cities all over the world. From rugs and wall hangings to artistic installations and subversive interventions, contemporary expressions of the craft are as diverse as they are numerous. A feast for the eye, this book celebrates contemporary weaving and its makers, presenting a carefully curated selection of weavers alongside a rare glimpse into their worlds. In six in-depth and thematic essays, design expert and journalist Katie Treggiden explores the craft, its history, and the many faces of its current revival.



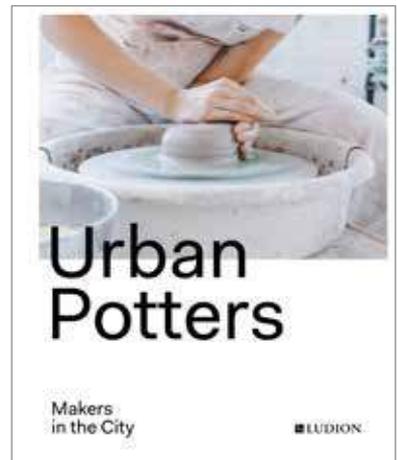
FORMAT 26.5 X 21.5 CM
PAGES 224
BINDING HARDCOVER
WORDS 20.000 #

Rights sold: English

Urban Potters

Katie Treggiden

Clay is back: the age-old craft of ceramics is being embraced by a new generation of urban makers and collectors - and by interior designers. Here, Katie Treggiden explores the contemporary revival of pottery, focusing on six inspiring cities and their makers. Twenty-seven young and passionate ceramicists in New York, London, Tokyo, Copenhagen, Sydney, and Sao Paulo introduce us to their work, their studios, and their inspiration. *Urban Potters: Makers in the City* will appeal to a broad audience - not only to those who practice pottery themselves, but also to anyone interested in the handmade. The book also includes a practical source list of places to buy handmade ceramics in the six cities featured.



FORMAT 26.5 X 21.5 CM
PAGES 232
BINDING HARDCOVER
WORDS 20.000 #

Rights sold: English

Wagner Kreusch

London, UK



Ikebana arrangement using amaryllis, plum branches and magnolia leaves. Photograph by Marisa Dagaletti

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Ikebana arrangement created by Linaea. Photograph by Nadia Alegre

Wagner Kreusch is a Brazilian Ikebana master. The son of a florist, he was brought up in rural Brazil, far from the modern metropolitan cities of the coast, and grew up with not just a love of flowers but also an understanding that nature is an everyday challenge, an environment to be survived and accommodated, rather than merely an idyllic place to escape to. "By arranging nature we are somehow reclaiming control over our own destiny," he says. "That's a thrilling feeling, it's the same feeling I remember as a child when I broke a big branch off a tree so that I could make my way through the forest."

These days Kreusch is more likely to be negotiating his way round the cartography of a floral arrangement than a broken branch. But his direct approach remains the same. He creates his work with an energy and enthusiasm that is contemporary, sculptural and graphic. The bold sweep of a curve is balanced with a straight line, stems are punctuated with bold colour,

vessels are placed to look like sculpture. His choice of materials is eclectic: bright peonies sit against fronds of a palm, foliage seems to fight into a star-shaped form, and poppies and *Diaprepia* dance in a glass dish. In one piece bright red amaryllis holds the centre while fritillaria angle themselves around sculptural wire. The overall effect does not just pack a visual punch but also questions balance and form.

"Floristry gives me the freedom to create," says Kreusch, who these days practices what he preaches as the creative director at the London Flower School. "Having a mum who was a florist meant I tried to avoid following in her footsteps for many years. But after working as a graphic designer I finally realised how free her creative process was." In 2011 he moved to London to begin working with McQueen's Flowers, where he created installations and curated exhibitions.

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Modern Masters

Wagner Kreusch



Arrangement created by Linaea. Flower School. Photograph by Nadia Alegre, model: Ana Faria

Ikebana has given me a knowledge and better understanding of the qualities of the materials I use on a daily basis, and has helped me understand how much more I can get from them – not only from a design perspective, but also as a manifestation of culture.

26

25

Modern Masters

Wagner Kreusch

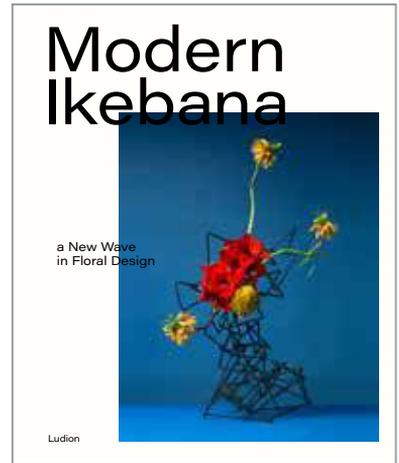
Modern Ikebana

Tom Loxley & Victoria Gaiger

Since its origins in the sixth-century, ikebana has been as much a philosophy as an art, with its roots in Zen Buddhism and a reverence for nature. Over hundreds of years it has developed a complex set of unwritten rules, that take a lifetime to master. But in recent years the distinctive look of ikebana – with its love of the asymmetric shapes to be found in nature and its willingness to embrace simple, natural materials – has found a new audience and opened the eyes of a generation of artists to a new way of working with flowers.

This book showcases a selection of this new wave of floral artists, from Tokyo to New York. The authors Victoria Gaiger and Tom Loxley – the editors of the award-winning RakesProgress, the UK's leading independent magazine about the art of gardens, plants and flowers – have talked to 25 of the most exciting young florists working today about their art and inspiration. It includes an introduction to the history and evolution of Japanese floral art and beautiful images of the artists' studios and their floral creations.

Victoria Gaiger and **Tom Loxley** are the editors of RakesProgress, the UK's award-winning magazine about the art of gardens, plants and flowers. A fashion director and stylist with many years experience working in glossy magazines, Victoria joined forces with her husband Tom, a journalist and editor, to launch RakesProgress in 2017.



FORMAT 26.5 X 21.5 CM
PAGES 224
BINDING HARDCOVER
WORDS 20.000 #

Rights sold: English

The collection is made from post-consumer waste plastic made into new furniture, and is made using the recycling facility in Pisa.



I don't really believe in waste – it shouldn't exist. We should be using systems and processes where every waste product is a nutrient for something else, just like in nature.

16

www.shaw.it

JAMES SHAW

ALCANTARA

Plastic Baroque – the collection of furniture and home accessories that designer James Shaw (1987, Newcastle upon Tyne) describes as "functional art pieces" – is every bit as contradictory as its name suggests. By combining the word "plastic" (suggestive of cheapness, disposability and obliquity with the word "Baroque", evocation of luxury, splendour and excess), Shaw is attempting to challenge perceptions, elevate plastic's value, and propose positive solutions to the environmental crisis.

The collection is made from post-consumer plastic waste – in fact the waste left over from what we recycle – literally the leftovers off the recycling facility's floor. Shaw mostly uses high-density polyethylene (HDPE), a very common thermoplastic used for food packaging and other single-use domestic items, such as milk bottles. It's actually an incredibly high-performing material and one of the easiest plastics to reuse due to its physical properties and its comparatively low toxicity," says Shaw. "We have so many high-quality waste products that we are currently doing silly things with, like burying them, burning them or letting them escape into the sea. It seems like an obvious decision to use them – and for my generation of designers, this kind of thinking is just implicit. I don't really believe in waste – it shouldn't exist. We should be using systems and processes where every waste product is a nutrient for something else, just like in nature."

Each piece in the collection is formed using an extrusion gun of Shaw's own design, with which he "prints" in three dimensions in a process he describes as "fast-paced and gestural", before hand-finishing in the moments before the plastic cools and sets. The colours are dictated by the plastic pellets provided by the recycling centre and the form of each plastic object.

Innervated of childhood experiments with Play-Doh) are playful and organic. I arrived at this work by building the tool and then seeing what it could do, and through thinking about the melting and abundance of the waste materials we surround ourselves with," explains Shaw.

By borrowing the asymmetry, dynamism and excess of the Baroque, Shaw hopes to encourage people to embrace and value existing plastics. This shift from our current anti-plastic sentiment, characterised by boycotts, bans and outright bans, addresses the afterlife of a material we have been producing in abundance since the turn of the 20th century.

Describing his work as "a subtle and effective way of transmitting complex ideas," Shaw admits, "I am looking for mixed reactions. I am up for things being provocative or disruptive, but at the same time I am craving beauty." It's no surprise then that the response has been varied. "Some people really get it, and can see the beauty in it, but some people find it very ugly." Despite this, Shaw believes attitudes are starting to change. "I think whatever happens, waste will become much more widely used as a raw material. Whether you are predicting climate Armageddon or business as usual, resources are becoming more scarce and we cannot keep relying on extractive methods of acquiring the materials we use in everyday life."

17

JAMES SHAW

The collection is made from post-consumer waste plastic made into new furniture, and is made using the recycling facility in Pisa.



The collection is made from post-consumer waste plastic made into new furniture, and is made using the recycling facility in Pisa.



20

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JAMES SHAW

ALCANTARA



The collection is made from post-consumer waste plastic made into new furniture, and is made using the recycling facility in Pisa.

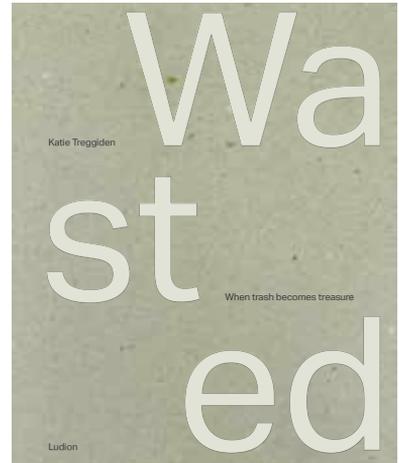
Whether you are predicting climate Armageddon, or business as usual, resources are becoming more scarce and we cannot keep relying on extractive methods of acquiring the materials we use in everyday life.

21

Wasted

Katie Treggiden

We live in the age of the Anthropocene; human activity is the dominant force affecting the climate and man-made and organic materials are becoming irreversibly intertwined. As natural resources dwindle, designers are exploring the potential of increasingly plentiful waste streams to become the raw materials of the future. A new book celebrates 25 optimistic and enterprising designers, makers and manufacturers who use waste as their primary resource, offering a rare glimpse into the embryonic world they inhabit. Accompanying these profiles, five in-depth and thematic essays will explore the societal, cultural and environmental implications of their work.



FORMAT 26.5 X 21.5 CM
PAGES 224
BINDING HARDCOVER
WORDS 20.000 #

Coproduction available – Fall 2020



Katie Treggiden is a craft and design journalist with almost twenty years experience in the creative industries. She regularly contributes to publications such as The Guardian, Crafts Magazine, Elle Decoration, and Design Milk. She has written numerous books about crafts such as *Urban Potters* and *Weaving*, both published by Ludion.