

Recent Art and Art History - March 2021

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Art of Nigeria : Known and Unknown = Connu et Inconnu : 511 Tribes Explored
By = Tribus Explorees Par (5 Volumes) / Peter De Jeu

Boxxs, Almkerk, The Netherlands 2019

5v.

9789463882415

\$ 2000.00 / HB

13300 gm.

Art of Nigeria, the known and unknown tribes, Statues of the collection of Peter de Jeu an expert specialized in nigerian art. A life time of pure passion, knowledge, traveling through the country to visit the tribes in places often not accessible for the ordinary people. An obsession to look for the known and unknown tribes of Nigeria, has resulted in an extra ordinary collection of works of art, in wood, bronze and ivory. All very well documented in a 5 volume art book. An exclusive unique overview of the art and creativity of 511 Nigerian tribes. Most tribes were never published before! Tested bronze and ivory objects that date back from 100 to sometimes 2.500 years old. Great known and unknown carvers, beautiful bronzes, impressive ivories, terrific terracotta's and astonishing wooden sculptures. Five volumes, 2.500 pages, over 5.000 objects. The book took 8 years to produce and with 50 years to gather the amazing pictures. A life's work and reference for everyone with a passion for Nigerian tribal art.

Un aperçu unique et exclusif de l'art et de la créativité de 511 tribus nigérianes. La plupart des tribus n'avaient jamais été publiées auparavant! Des objets en bronze et en ivoire ont été testés et datent de 100 à 2.500 ans. Grands sculpteurs connus et inconnus, beaux bronzes, ivoires impressionnants, superbes terres cuites et sculptures en bois. Cinq volumes, 2.500 pages, plus de 5.000 objets. Le livre a pris 8 ans pour produire et avec 50 ans pour rassembler les images étonnantes. Un vrai travail de vie et une référence pour tous les passionnés d'art tribal nigérian.

<https://www.marymartin.com/web?pid=756282>

Hinemihi : Te Hokinga – The Return / Hamish Coney (et al.)

Rim Books, Auckland, New Zealand 2020

128p.

9780995118447

\$ 60.00 / null

900 gm.

The journey of the carved house Hinemihi o Te Ao Tawhito (Hinemihi of the old world) is one defined by cataclysmic events and the unpredictability of elemental forces. Through eruptions, fires, wars and displacement she has endured. Today she is an honoured kuia, revered by her iwi in the United Kingdom and her original owners and creators, Tūhourangi, as well as the wider iwi of Te Arawa. Hinemihi is also an artwork, a taonga of rare beauty whose artist carvers, Tene Waitere and Wero Tāroi, are celebrated in this publication. Hinemihi o Te Ao Tawhito will return to Aotearoa after over a century standing in the gardens of Clandon Park in Surrey, home of the Onslow family whose ties to New Zealand date to the tenure of the 4th Earl, William Hillier Onslow's tenure as Governor-General in the 1890s.

This publication is also a celebration of one of New Zealand's most distinguished photographic artists, Mark Adams, and marks his recent exhibition Hinemihi: Te Hokinga – The Return at Two Rooms Gallery in July and August 2020. Hinemihi: Te Hokinga – The Return also features numerous unpublished historic images sourced from private collections and New Zealand museums.

The preparation of the publication has taken place in close consultation with Ngā Kohinga Whakairo – the Rotorua based organization which represents Hinemihi's ancestral iwi Tūhourangi, Ngāti Hinemihi and Ngāti Tarawhai.

<https://www.marymartin.com/web?pid=754968>

Dwelling in the Margins : Art Publishing in Aotearoa / Katie Kerr (Ed)

Gloria Books, Auckland, New Zealand 2020

312p.

9780473544782

\$ 55.00 / null

400 gm.

On the periphery of Aotearoa New Zealand's publishing scene, there is a rich and varied cottage industry of small press publishers. They work in collaboration, in gaps between paid gigs and with the support of like-minded peers: poets who print, curators-cum-editors, self-publishing photographers, and cross-disciplinary designers.

From this rich set of makers come books that are inventive. Books that are attentive and thoughtful. Books that are often genre-bending and indeterminate. Books that are exquisitely designed. Books that exist as beautiful objects, often made to be admired rather than mass-produced. Despite the huge costs of printing, and even bigger challenges of distribution, alternative publishing in Aotearoa is thriving.

Dwelling in the Margins introduces the leading figures of independent publishing in their own words. Through a curated collection of stories and essays, thirty practitioners reflect on their craft, speculate on the changing landscape of book-making, and imagine alternative frameworks for the future of publishing.

With contributions by Alan Deare, Alice Connew, Anita Totha, Balamohan Shingade, Bridget Reweti, Bruce Connew, Catherine Griffiths, Chloe Geoghegan, Chris Holdaway, Dominic Hoey, Ella Sutherland, Erena Shingade, Gabi Lardies, Harry Culy, Haruhiko Sameshima, Imogen Taylor, Jonty Valentine, Judy Darragh, Katie Kerr, Lizzie Boon, Louise Menzies, Luke Wood, Matariki Williams, Matthew Galloway, Melinda Johnston, Samuel Walsh, Sarah Maxey, Simon Gennard, Sophie Davis, Sophie Rzepecky and Virginia Woods-Jack.

<https://www.marymartin.com/web?pid=754969>

Gandhi in the Gallery : in the Art of Disobedience / Sumathi Ramaswamy

Roli Books, New Delhi 2020

hb.; 216p.; 28cm; photos and ill.;

Includes Index

9788194425786

\$ 37.50 / HB

1200 gm.

Mohandas K. Gandhi has been described as 'an artist of non-violence,' crafting as he did a set of practices of the self and politics that earned him the mantle of Mahatma, 'the great soul.' his philosophy and praxis of satyagraha, non-violent Civil disobedience, has been analysed extensively. But is satyagraha also an aesthetic regime, with practices akin to a work of art? Is Gandhi, then, an artist of disobedience?

Sumathi Ramaswamy explores these questions with the help of India's modern and contemporary artists who have over the past century sought out the Mahatma as their muse and invested in him across a wide range of media from painting and sculpture to video installation and digital production. At a time when Gandhi is a hallowed but hollow presence, why have they lavish so much attention on him? A hundred and fifty years after his birth, Gandhi is hyper visible across the Indian landscape from tea stalls and government offices to museums and galleries. This is ironical given that the Mahatma appeared to have had little time for the visual arts or for artists for that matter. Yet fascinatingly, the visual artist has emerged as Gandhian conscience-keeper, reminding others of the meaning of the Mahatma in his own time and today. In so doing, these artists also reveal why this most disobedient of 'modern' icons has grabbed their attention, resulting in a veritable art of disobedience as an homage to one of the twentieth century great prophets of disobedience.

<https://www.marymartin.com/web?pid=750525>

Cham Sculptures from Vietnam and Their Interface with Indian Art: From the Collections of Da Vang Museum of Cham Sculpture / Anupa Pande;Vo Van Thang;Savita Kumari

National Museum Institute in Association with Aryan Books International, New Delhi 2021

hb.;xiv;251p.;Photos;
Includes Index

9788173056178

\$ 115.00 / HB

1700 gm.

This catalogue is the result of a collaborative project between Da Nang Museum of Cham Sculptures, Vietnam and National Museum Institute of History of Art, Conservation and Museology, New Delhi. Fifty-three sculptures from the collection of the Da Nang Museum have been studied in detail along with Indian sculptures to trace the historic relations between India and Vietnam in the domain of art for a better understanding of the shared traditions of the two countries. The synergies between Indian and Cham art is evident particularly in its early phase of development when Cham art shows interface with artistic traditions across the Indian subcontinent.

<https://www.marymartin.com/web?pid=750528>

Facets of Indian Art, Iconography and Numismatics / Devendra Handa

Aryan Books International, New Delhi 2021

hb.;xix,243p.;Photos; 29cm.
Includes Index

9788173056512

\$ 90.00 / HB

1500 gm.

This book contains sixteen essays on different aspects of Indian art, iconography and numismatics. The first one deals with the literary history of Svayambhu Brahma, the god of creation, referring to his earliest representations in stone and clay, pushing back the antiquity of his portrayal to second century bce on numismatic evidence and delineating his different roles as known through sculptural art. Numerous terracottas of different types from Sugh near Yamunanagar in Haryana published here will establish its place comparable to Ahichchhatra, Kaushambi and Mathura. The site has yielded evidence of the earliest portrayal and deification of Rama and Hanuman, the former corroborated by numismatic evidence also going back to second century bce. Glyptics from Sanghol prove that the multiplication of hands of Siva started in the Parthian period and also portray the god as holding trident and sword. Sword in Siva's hand at such an early period is a rare occurrence and has been explained with reference to literary evidence from the Mahabharata. Terracotta figurines of Mahishamardini from Haryana indicate her popularity in the region through the centuries and the changes in her artistic representations. Bchoonch in Himachal preserves a very rare sculpture of Mahishamardini killing the demon in human form with buffalo totally absent in the relief. Relics from Ahrwan in Palwal district show that it was an important Buddhist centre during the Kushan period. Terracottas from Agroha establish it as a great religious and art centre in the early period. Evidence of itinerant artists is provided by Gupta image of Jaina yaksha Parsva from village Murti in the Salt Range in Pakistan. Evidence of the popularity of the epics in Haryana comes to us from the early medieval depiction of epic scenes from a lost temple at Pehowa, the ancient Prithudaka. Hat Koti in Himachal has preserved an unusual image of Vishnu. The importance of auspiciousness of tortoise, lotus and conch as enunciated in literature, thought and art has been brought out in the next three essays. Glyptics from Kurukshetra have brought to light the artistic form of hitherto unknown deity Sannihitadevi mentioned in the Mahabharata. Very rare images of Satyavan-Savitri and Ardhanarisvara form the subject matter of the last two essays. Facts and statements have been substantiated, documented and illustrated with 49 line-drawings and 163 plates. Bibliography and Index enhance the usability of the work further.

<https://www.marymartin.com/web?pid=750529>

When West Met East: Gandharan Art Revisited (2 Vols Set) / Osmund
Bopearachchi

Manohar Publishers and Distributors, New Delhi. 2020

hb; xiii, 434p.; 29cm

Includes Bibliography, Index

9788194496243

\$ 150.00 / HB

2350 gm.

When West Met East: Gandhāran Art Revisited is based on hitherto unpublished or partly published sculptures and artefacts from Gandhāra and Greater Gandhāra dispersed in public and private collections across Asia, Europe, and the United States. Its subject is a form of figurative sculpture that emerged in the Gandhāran region between the second and fifth centuries ce and reflects regional cross-cultural elements arising from its direct relationship with Buddhism and to some extent Hinduism, as both flourished in India at the time of the Ku]sā]n Empire. The author's 'Introduction' presents the historical foundation of the innovative artistic expressions that characterize the singularity of Gandhāran art. The first chapter covers the cross-fertilized nature of the art and examines how Western artistic inspirations were transformed into new forms of art to narrate stories of Indian origin. The second chapter argues that Gandhāran artists followed the chronological sequence established in the Sanskrit Lalitavistara, or pre-existing texts which may have inspired this sacred book, when depicting the scenes of the life of the Blessed One starting with the descent of the future Buddha from Tu]sita Heaven up to the first sermon in the deer park. Singling out one particular episode in the Buddha's life, the descent from the Trāyastri`mśa Heaven to Sā`mkāśya, the third chapter focuses on the literary sources that inspired Gandhāran artists. The fourth chapter addresses the question of the first depictions of the Bodhisattvas Maitreya and Avalokiteśvara in Gandhāran art. And, finally, the fifth chapter looks at the symbolism behind the presence of Hindugods in Gandhāran art.

<https://www.marymartin.com/web?pid=754892>

James Wales : Artist & Antiquarian in the time of Peshwa Sawai Madhavrao /
Uday S. Kulkarni

Mula Mutha Publishers, Pune, India 2019

hb; xviii, 227p.; ill.; 30cm

Includes Index

9788192108049

\$ 50.00 / HB

1800 gm.

Enter the world of late eighteenth century India, as seen by James Wales. A richly produced hardcover book in demy size printed on art paper with 225 colour illustrations and 5 maps spread over 24 chapters, lists, a preface and a foreword, references, glossary and index. He was a Scottish artist and antiquarian who spent nearly four years in India. Wales came to India in the last decade of the eighteenth century as an artist, and developed a passion for the antiquities of India. His stay in this late medieval period, was marked by painting for the nobility of the day and exploration of ancient caves of the country, of which he left copious records and pictures. He jotted down his observations of the nobility, life in the cities and villages, memoranda of travel in India, 'horrid' social customs, temples and their deities, festivals and forms of entertainment. Together with his illustrations, they are a rich source of that era. It was not long after that India came under British rule, and changed it for ever. The world that James Wales saw, disappeared not long after. This book, which is based on James Wales's journals and pictures, allows us to enter this bygone era and witness late eighteenth century India through the eyes of an observant artist and antiquarian. James Wales lived the years of his life in India and died after a short illness in 1795. He was not destined to publish his work. Two hundred years later, it has finally seen the light of day.

<https://www.marymartin.com/web?pid=750814>

The Afterlife of Silence : Still Lifes of Jogen Chowdhury / Anuradha Ghosh

Niyogi Books, New Delhi. 2020

hb; 212p.; photos; colour ill.; 28cm

Includes Index

9789389136647

\$ 37.50 / HB

1150 gm.

The Afterlife of Silence is the first-ever comprehensive book on the still lifes of one of India's leading modern painters. The book takes a close look at the essentials of the European tradition of still life painting and argues that Jogen Chowdhury's works, while sharing certain common concerns of the tradition also differ significantly from it, and are firmly rooted in his indigenous situatedness. It explores how, in his still lifes, unregarded, everyday objects are irradiated with new life and unique relational possibilities. It also examines how his still lifes oscillate between life and death, between stillness and animation, a movement that conceptually underpins the cycle of nature and lived life, and how moments of silence and stillness acquire afterlives—with trails of significations that often go beyond the context of particular artworks. The book analyses the development of Chowdhury's still lifes chronologically; a section deals with the distinctive ways in which his still lifes negotiate with desire—and its obverse, dread—and manage to create autonomous symbolic systems, addressing the nostalgia of inaccessibility. A separate chapter examines how his familiar organic lines, used to define human forms, are used in still life forms as well, and in this context, several of his major works are examined closely. This book features about 80 impactful images of Chowdhury's paintings and an in-depth interview of the artist by the author that reveals how the painter's art is permeated by his universe of ideas and ideals

<https://www.marymartin.com/web?pid=754988>

Nathdwara Paintings from the Anil Relia Collection : The Portal to Shrinathji /
Kalyan Krishna, Kay Talwar

Niyogi Books, New Delhi. 2021

hb; 268p.; colour ill.; 31cm

Includes Bibliography

9789389136722

\$ 87.50 / HB

1600 gm.

Nathdwara, located in the Aravalli hills of Rajasthan, is home to Shrinathji, a fifteenth-century manifestation of the child God Krishna holding up Mount Govardhan. Since the establishment of the haveli (temple mansion) in 1671, artists have flocked to the sacred town to adorn the walls where Shrinathji dwells with painted cloth hangings as well as to provide painted icons for the pilgrimage trade. At one time there were hundreds of artists in the service of shrinathji. This catalogue explores Anil Relia's comprehensive collection of Nathdwara paintings and sketches, celebrating the wide-ranging talents of various artists. The painters are creators of icons and storytellers of Krishna exploits. Krishna lives in their everyday lives permeating their thoughts and guiding their brushes. At the same time, they record important events in temple history and portraits of the people who participated in these affairs. The paintings that document festivals adhere to a traditional hieratic style, but the artist displays a freer hand in telling the exploits of Krishna. A prominent artist showcased in this collection is Ghasiram Hardev Sharma, a master draughtsman with a penchant for naturalism. He influenced a whole generation of twentieth-century artists and is still held in high esteem.

<https://www.marymartin.com/web?pid=754991>

The Maharaja of Jodhpur's Guns / Robert Elgood

Niyogi Books, New Delhi. 2020

hb; 367p.; colour ill.; 32cm

Includes Bibliography, Index.

9789389136593

\$ 112.50 / HB

2300 gm.

In 1972 H.H. Maharaja Gaj Singhji of Jodhpur-Marwar transformed the Rathore's magnificent Mehrangarh Fort into a highly successful Rajput museum and cultural centre. As part of this work, the Mehrangarh Museum Trust commissioned this book. The author discusses the worldwide medieval diffusion of firearms technology and Arab, Ottoman, European and Chinese influences on the development of Indian firearms. Jodhpur was one of the most important military states in Rajasthan, playing a major role in the history of the subcontinent, never more so than during the reign of Maharaja Ajit Singhji (1678-1724) who purchased large numbers of guns when his daughter married the Mughal emperor. Jodhpur owns the best Indian matchlocks in the subcontinent, much admired at the Delhi Durbar in 1911. Successive maharajas have added to the collection, which includes modern British and American sporting guns, shotguns, revolvers and automatic pistols by many of the great makers of the twentieth century, collected by the Maharaja's grandfather, a noted hunter, and his father, a gun designer. The Maharaja of Jodhpur's Guns is the first book to be written specifically on historic Indian firearms. With more than 350 unique images of guns and Rajput paintings from private collections showing their use, this book offers scholars and collectors the opportunity to see the superb Jodhpur collection and to learn about Rajput traditions relating to hunting and war.

<https://www.marymartin.com/web?pid=755022>

Court and Courtship : Indian Miniatures in the Tapi Collection / J P Losty

Niyogi Books, New Delhi. 2020

hb; 252p.; colour ill.; 33cm

Includes Bibliography, Index

9789389136630

\$ 62.50 / HB

1850 gm.

Court and Courtship: Indian Miniatures in the TAPI Collection is a study of Indian paintings in which the author J.P. Losty explores the well-trod highways and the lesser-known byways of miniature paintings, put together by the well-known textile collectors, Praful and Shilpa Shah. Starting with a splendid 16th-century painting from the early Rajput Bhagvata Purana, readers will savour the variety of Mughal and other portraits of emperors, princes, courtiers, and of royal elephants and horses. Courtly pictures include several from the Deccan, Rajasthan, Central India, and the northern hills. Resplendent ladies in 18th and 19th-century attire adorn the pages, as do paintings acquired for the textiles and costumes they illustrate—jamas, pajamas, angarkhas, turbans, odhnis, patkas, canopies, and qanats. Representing the classic texts of Sanskrit and Hindi literature are stunning examples from a 17th-century ragamala, the Shangi Ramayana, the Gita Govinda, Harivamsha, and Rasikapriya. Two of the most impressive paintings ever to come out of Nathdwara are featured here, from the hands of master artists Sukhdev Gaur and Ghasiram Sharma. Showcasing 90 superb images, this collection is sure to be of interest to lovers of Indian art.

<https://www.marymartin.com/web?pid=754993>

Painting in the Kangra Valley / Vijay Sharma, J. P. Losty

Niyogi Books, New Delhi, India 2020

hb,244p.;Photos.;23cm.

Includes Index

9789389136654

\$ 49.00 / HB

1160 gm.

Painting in the Kangra Valley is an attempt to survey the painting styles of Guler and Kangra, which flourished in the 18th and 19th centuries. The painting activity began with Kashmiri painters, who started receiving royal patronage during the reign of Raja Dalip Singh (1695–1741) of Guler. But it attained culmination during the long reign of Maharaja Sansar Chand (1776–1823) of Kangra. The royal atelier of Kangra produced a large number of paintings covering diverse subjects. The advent of the Bhakti movement in north India had a tremendous impact, resulting in a preference for Krishna themes for the artists of Guler and Kangra.

The sentiment of love is the main subject of Guler-Kangra paintings. They illustrate the finest specimens of various kinds of nayika described by the Hindi poets of the riti genre. The female figures seen in these paintings are depicted as graceful and beautiful idealisations, handled by the painters with utmost delicacy and tenderness.

Vijay Sharma's analytical approach, based on facts, gives new insights into the origin and development of the Guler school and the marked influence of later Mughal painting on the styles of Manaku and Nainsukh. Featuring more than 160 images this book is a significant read for researchers as well as connoisseurs.

<https://www.marymartin.com/web?pid=755478>

Sài Gòn bốn mùa (Sách ảnh)= Saigon Four Seasons / Hoang Trung Thuy, Nguyen Thu Tinh

Thong Tan, Hanoi, Vietnam 2019

94p.

9786049883217

\$ 50.00 / null

"Saigon Four Seasons" is an interesting photo story of two photographers - two friends who have a deep love for the city of Saigon. With a subtle, sometimes witty perspective, they have described a Saigon not only with bright sunlight or heavy rains, but it has a full range of four levels of spring, summer, autumn, winter

<https://www.marymartin.com/web?pid=755212>

Vietnam Mosaic of Contrasts 1 /

Hong Duc, Hanoi, Vietnam 2019

137p.

9786048690410

\$ 200.00 / HB

Vietnam Mosaic of Contrasts is a compilation of 145 photos which depict Vietnam, the photographer's now homeland. It is a visual tribute to the people, young and old, the exquisite landscape and the diversity of cultures in Vietnam and is a culmination of the first 3 years of his life here. This book represents the start of Réhahn's journey which takes you mainly to the north of Vietnam; an area which is notorious for its rough terrain but famous for its rich cultural diversity and undiscovered ethnic groups. With very few words, Réhahn lets the photo tell the story, leaving the viewer eager to turn the page. This book represents the real Vietnam; one that blends modesty, humor, childhood, old age and happiness.

<https://www.marymartin.com/web?pid=755214>

Vietnam : Mosaic of Contrasts II, 3rd Edition / Rehahn Photography , Aiesha Bonneau

NXB Hong Duc, Hanoi, Vietnam 2018

140p; 33 x 28

9786048940843

\$ 200.00 / HB

1820 gm.

After the success of his first book, Réhahn returns with new colours, new landscapes and new portraits of the country's diverse ethnic groups in the second book, Vietnam, Mosaic of Contrasts Volume II . Ranked among the Top 10 best travel photographers, Réhahn has, within a few years, become a reference in the world of photography.

Often described as the photographer who captures the souls of his models, his work is regularly published in international press such as National Geographic, BBC, CondeNast Traveller, and Lonely Planet to cite a few. These photographs will make you want to discover Vietnam and the incredible people who live there.

<https://www.marymartin.com/web?pid=735358>

Vietnam : Mosaic of Contrasts III / Rehahn Photpgraphy , Le Nin

NXB Hong Duc, Hanoi, Vietnam 2020

182p; 33 x 28

9786048642921

\$ 200.00 / HB

2250 gm.

Vietnam, Mosaic of Contrasts, Volume III represents the culmination of close to nine years of research to meet all 54 ethnic groups in Vietnam for The Precious Heritage Project in addition to an immense selection of fine art and landscape photographs. This third volume shows the artist's increased interest in approaching photography with the vision of an anthropologist, sociologist, and historian.

<https://www.marymartin.com/web?pid=735362>

The Back of the Painting : Secrets and Stories from Art Conservation / Linda Waters, Sarah Hillary and Jenny Sherman

Te Papa Press, Wellington, New Zealand 2021

248p.

Includes Index

9780995133884

\$ 60.00 / null

740 gm.

Behind the scenes with the experts on famous paintings. The seal of the Prince of Yugoslavia, the icon that protected persecuted Russians, Monets repurposed canvas, the excised first wife, the stolen Tissot ... all these stories can be found on the backs of paintings in New Zealand art museums. This fascinating book by three painting conservators explores the backs of 33 paintings, ranging from 15th century artworks to the present day, from Claude Lorrain to Ralph Hotere, and held in the collections of the Museum of New Zealand Te Papa Tongarewa, the Auckland Art Gallery Toi o Tamaki and the Dunedin Public Art Gallery. Join them on their art-detective explorations.

<https://www.marymartin.com/web?pid=756381>

Celebrating Our City in Nature : Singapore Garden Photographer of the Year, Award-Winning Photography /

National Parks Board, Singapore 2020

134p. ; chiefly colour illustrations, 27cm.

9789811473128

\$ 50.00 / HB

918 gm.

Celebrating Our City in Nature.

This book is a compilation of award-winning photographs from the 2017 and 2019 Singapore Garden Photographer of the Year competitions. These beautiful photographs showcase what it means to live in a City in Nature, where nature is integrated into the urban landscape and people enjoy a highly liveable environment and benefit from connection with nature.

<https://www.marymartin.com/web?pid=750634>

Culture City, Culture Scape / (Ed) Ute Meta Bauer, Sophie Goltz & Khim Ong

NTU Centre for Contemporary Art Singapore, Singapore 2021

132p.

9789811443770

\$ 42.00 / null

442 gm.

Culture City. Culture Scape. documents a major public art commission for a newly designed business park in Singapore, Mapletree Business City II, featuring works by international and local artists Dan Graham, Tomás Saraceno, Yinka Shonibare CBE, and Zul Mahmod, which draw upon regional histories and urban politics.

The curators' conversations with the artists and with Edmund Cheng, Chairman of Mapletree Investments Pte Ltd, as well as reflective essays on the development process and the potential of art in public spaces, lend context on the multiple points of view that must be reconciled to create meaningful public spaces and explore the role art can play in public education and social corporate investment.

<https://www.marymartin.com/web?pid=755443>

Patterned Splendour : Textiles Presented on Javanese Metal and Stone Sculptures; Eighth to Fifteenth Century / Lesley Pullen

ISEAS – Yusof Ishak Institute, Singapore 2021

xx, 308p.

Includes Index ; Bibliography

9789814881845

\$ 38.90 / null

1050 gm.

There exist numerous free-standing figurative sculptures produced in Java between the eighth and fifteenth centuries whose dress display detailed textile patterns. This surviving body of sculpture, carved in stone and cast in metal, varying in both size and condition, remains in archaeological sites and museums in Indonesia and worldwide. The equatorial climate of Java has precluded any textiles from this period surviving. Therefore this book argues the textiles represented on these sculptures offer a unique insight into the patterned splendour of the textiles in circulation during this period. This volume contributes to our knowledge of the textiles in circulation at that time by including the first comprehensive record of this body of sculpture, together with the textile patterns classified into a typology of styles within each chapter.

<https://www.marymartin.com/web?pid=756661>

SYM, Galicano, and PASPI : Portrait Artists Society of the Philippines, Inc. / Amadis Ma. Guerrero (Eds) Diana Onate and Portia Placino

Erehwon Artworld Corporation, Quezon City, Philippines 2020

194p.

9786218058071

\$ 120.00 / HB

1300 gm.

The book focuses on the careers of SYM Mendoza and Romulo Galicano. But it also lurches forward to discuss the Portrait Artists Society of the Philippines, Inc. (PASPI), even as it bends in the same vein backwards to appraise the inspiration of Martino Abellana. It is important to note that the story of art that this publication tells does not begin in Manila, perceived to be the center of the solar system of the Phillipine art world. It rather unfolds in Carcar in Cebu. This in itself contributes significantly to the body of literature on a species of Philippine art ... - Amadis Ma. Guerrero

<https://www.marymartin.com/web?pid=757001>

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