

Recent Art and Art History - November 2022

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Managing Arts in Times of Pandemics and Beyond / A. Damodaran
Oxford University Press, New Delhi 2022

Xvi, 306p.; 22 cm.
Includes Index.

9780192856449

\$ 42.50 / HB

540 gm.

This book seeks to approach arts organizations in India and abroad from a management perspective, against the backdrop of Covid-19 and in the light of the advances made by digital technologies such as blockchains. It follows a case-based approach by taking a closer look at eight arts organizations drawn from USA, Canada, Japan, India and Russia. A Special chapter is devoted to the cultural and arts policies of India, USA, Japan, Canada, and Russia. The Chapter on economics seeks to apply the principles of managerial economics to arts organisations.

<https://www.marymartin.com/web?pid=833227>

Myanmar Painters : Eminent Painters of 19th and 20th Centuries Burma / Nyo Win Shin, Art Steps Book (Translator) Mra Hnin Zi

U Kyaw Kyaw Wai, Yangon, Myanmar 2020

416p.

Includes Index

\$ 125.00 / HB

1356 gm.

<https://www.marymartin.com/web?pid=826083>

China Pluperfect II: Practices of Past and Outside in Chinese Art / Frank Vigneron
The Chinese University of Hong Kong Press, Kong Press 2022

xvi, 244p.

Includes Bibliography

9789882372474

\$ 56.00 / HB

850 gm.

This book contains analysis of different domains of contemporary art in China seen through the lens of the epistemological changes described in China Pluperfect I: Epistemology of Past and Outside in Chinese Art.

It first looks at the concept of "ink art," describing how it meant different things to different people in the former colony and how these different meanings came to determine certain institutional choices made at the beginning of the 21st century. The following chapters are dedicated to issues related to the urban and rural contexts for art creation in Mainland China and Hong Kong. One chapter observes the ups and downs of the representations of cities in the history of the People's Republic of China and how they have defined a certain idea of culture. Another looks at how Chinese cities have been exceptional centers of art creations over the last thirty to forty years through the example of Shenzhen where a vibrant art scene, albeit closely connected to Hong Kong which has become a major art hub in the last two decades, has developed. The following is dedicated to the changing fortunes of art making in the countryside, observing how institutions in the Mainland and in Hong Kong have supported these practices very differently.

Frank Vigneron finally considers how the different speeds of globalization, slow in the past and fast today, have determined some of the issues of past and outside in the present, particularly in the context of socially engaged art in both the Mainland and Hong Kong.

<https://www.marymartin.com/web?pid=832003>

Reflected Beauty: Chinese Reverse Glass Paintings from the Mei Lin Collection / Florian Knothe, Hua Shuo & Ben Chiesa (Translation & Ed) Hua Shuo (et al.)

University Museum and Art Gallery, The University of Hong Kong, Hong Kong 2022

194p.

Includes Select Bibliography

9789887470748

\$ 30.00 / null

950 gm.

Reverse paintings on glass occupy a special place in Chinese art, spanning the genres of glass working, export art, folk art, erotica, and meiren hua (paintings of beauties). Their unique appearance is the result of a challenging production process in which artists layer pigments in the reverse order of the normal painting procedure—highlights first, then mid-layers, and finally base colours. The final product is viewed in reverse from the opposite side of the glass, which must also be considered when creating the paintings.

A product of the encounter between East and West, the manufacture of glass paintings in China was stimulated by European glass paintings brought to the imperial court by traders and diplomats in the seventeenth century. Initially made in Canton for Western consumers, by the eighteenth century their production had spread throughout China, with subjects and styles adapted to suit local tastes.

The glass paintings in the Mei Lin Collection represent this later flowering of works for the domestic market. Largely ignored by scholars and collectors in favour of exoticized paintings for the West, they depict romantic landscapes, traditional motifs of happiness, scenes from plays and novels, and the changing image of the Chinese woman, demonstrating the diverse appeal of this unique and fragile art form.

The reverse glass paintings presented in this publication and its accompanying exhibition are all from the Mei Lin Collection. Composed of over one hundred works acquired in East Asia between 1968 and 2012, it is one of the world's most important collections of Chinese reverse glass paintings from the late nineteenth and twentieth centuries. The collection was assembled by Mr. Rupprecht Mayer and his wife Ms Liem Haitang. Parts of the collection have been shown in the City Museum of Augsburg, Germany, and in the Swiss Glass Museum in Romont, Switzerland.

19682012

<https://www.marymartin.com/web?pid=832000>

Yogi Little Traditions of Odisha-in the Context of Natha Great Tradition / Om Bangamayee Kabikanya and Jagannath Dash

Delta Book World, New Delhi 2022

Xix, 329p.; ill. 23 cm.

Bibliography Includes Index.

9789385719332

\$ 54.25 / HB

770 gm.

Studies on the Natha cult has not been a new one in the field of religion but a new attempt in anthropology. As a Part of Hindu Great tradition it has been discusses in the context of shiva tradition under Hinduism. Natha Cult since its inception, has been highlighting some specific accounts of yoga as practiced in Shaiva tradition.

<https://www.marymartin.com/web?pid=831153>

China Pluperfect I : Epistemology of Past and Outside in Chinese Art / Frank Vigneron

The Chinese University of Hong Kong Press, Hong Kong 2022

xviii, 194p.

Includes Bibliography

9789882372467

\$ 50.00 / HB

700 gm.

Initially based on a comparative study of Chinese and Euro-American art theory in the 18th and 19th centuries, this book examines how both cultures looked at their own past and their outside, i.e. what was construed as not belonging to their own cultural sphere, and how they devised new ways of adapting them into evolving cultural constructs.

While the 17th century was still a time when the epistemological backgrounds of both civilizations were so profoundly different that nearly no dialogue was possible, the 18th century saw the emergence in both places of profound changes that would get them close enough to create the conditions for the beginning of a conversation. First quite superficial and taking shape mostly in the decorative arts, this process of rapprochement, while remaining chaotic and unpredictable, led to wider and more profound zones of contact throughout the late 19th and 20th centuries. Through the reinterpretations of each other's cultural creations, these zones of contact grew wider as the conditions for globalization became more and more prevalent.

Frank Vigneron observes and explores these changes through texts and the visual arts to reveal how these two civilizations, while keeping their own characteristics, managed to develop fruitful dialogues and create deeply intertwined cultures. As an example, the final chapter looks at contemporary Chinese calligraphy as an art that, even though it has no equivalent in Euro-America, successfully integrated cross-cultural theoretical elements, thus exemplifying how past and outside can combine into new artistic constructs.

<https://www.marymartin.com/web?pid=832002>

Adrift in Time = / Chun Wai & Florian Knothe

University Museum and Art Gallery, The University of Hong Kong, Hong Kong 2022

1v.

9789887470786

\$ 50.00 / HB

550 gm.

This volume presents the artistic work of Chun Wai created in France in the 1980s–1990s. Like the exhibition *Adrift in Time—Photography by Chun Wai* at the University Museum and Art Gallery, The University of Hong Kong, the publication has documentary value as a photographic record of the past and the passing of time.

This physical and philosophical journey caused the artist to realize that his insights into the relationship suspended between predestination and chance were leading to an expansive form of loneliness—a state he felt was similar to the torment experienced by the ancient Chinese poets. Chun wandered the streets and alleys of great cultural centres like Paris discovering the collections of its great museums, art galleries and flea markets, along with the vast memories contained within, preserved and passed on through the course of time.

1980-1990—

<https://www.marymartin.com/web?pid=832001>

x = Timeless Legend : The Red Cliff and Historic Figures of the Three Kingdoms / Lin Tian-ren (Translators) Huang Si-yu & Bao Jia-qing

Taiwan National Palace Museum, Taiwan 2019

240p.

9789575628093

\$ 100.00 / null

1250 gm.

"On and on the great river rolls, racing east. Of proud and gallant heroes its white-tops leave no trace" was the opening sentences in Luo Guanzhong's *Romance of the Three Kingdoms*. The history of, moving stories inspired by, and wisdom and courage showcased by the historic figures from the Three Kingdoms period have become the muses of numerous historians, writers, and artists. In 2019, the National Palace Museum (NPM) hosts special exhibition *Timeless Legend: the Red Cliff and Historic Figures of the Three Kingdoms*, introducing to the world for the first time its collection of Three Kingdom-related artifacts, Red Cliff-related calligraphy and paintings, and *Romance of the Three Kingdoms*-related publications as well as Japanese rare books borrowed from the National Taipei University of Technology and Three Kingdom-related drawings created by comics artist Chen Uen. The goal is to present people's drawings and imaginations of the Three Kingdoms period from the past to the present.

In 2018, the NPM Northern Branch hosted special exhibition *The Legacy of Chen Uen Art Life & Philosophy*, exhibiting comics for the first time since its founding. The exhibition was very well received. Subsequently, the public expressed its desire for the NPM to curate a similar exhibition at the NPM Southern Branch. Accordingly, the NPM selected Three Kingdom-related comics drawn by Chen Uen and combined them with its artifact collection to demonstrate the union of classical art and popular culture.

In 2003, the Louvre Museum introduced the BD LOUVRE Project, inviting comics artists to create and exhibit their works at the museum. Such an endeavor served as an example of museum–popular culture integration. Concerning the history of comics, it can be traced back to the Renaissance period when painters produced exaggerated drafts prior to painting murals. In Japan, *toba-e*, which originated in the 12th century, is considered the origin of comics in said country. *Hokusai Manga*, presented in this special exhibition, was the first instance of the use of the term "manga" (comics). Also shown at this special exhibition are prints based on the *Romance of the Three Kingdoms* as well as those produced during the mid-Ming dynasty, displaying the evolution of the *Records of the Three Kingdoms* from a historical text to novels, paintings, calligraphy, operas, prints, and comics. The crucial role played by Chen Uen in comics circles in Asia is also validated.

The Red Cliff has long been a subject of art and literature. This special exhibition shows over 100 relevant artifacts including poetry, songs, historical novels, calligraphy, paintings, and everyday objects. Today, Three Kingdom is used in comics, games, movies, and literature, making it the topic that people are most familiar with. This special exhibition reveals the different aspects of the Red Cliff and the Three Kingdom that took place approximately 1,800 years ago, hoping to move and captivate its audiences.

<https://www.marymartin.com/web?pid=832069>

— : = The Last Stroke of Literati Painting: A Special Exhibition of Painting and Calligraphy By Pu Hsin-Yu / Fang-Ju Liu (Translators) Donald E. Brix & Endo Sumiko

Taiwan National Palace Museum, Taiwan 2021

304p.

9789575628482

\$ 120.00 / null

1350 gm.

Pu Ru (sometimes spelled Puru; 1896-1963) was often known by his style name Hsin-yu and also had the sobriquet Xishan yishi. A descendant of Yixin (1833-1898), Prince Gong, a prominent ruling member, he later frequently used the seal "Jiuwang sun," or "Scion of a former prince," on his works. In his early years, he lived as a recluse at Jietai Monastery in Xishan (the Western Hills), where he studied and did painting. He returned to Beijing (Beijing) when he was nearly thirty and took part in various art circles, becoming known with Chang Dai-chien as "Pu of the North and Chang of the South." In 1949, he went to Taiwan and taught at National Taiwan Normal University. He also taught at home and traveled to various places, such as Japan, Korea, and Hong Kong, to give lectures; his poetry, painting and calligraphy were admired by many.

Pu Hsin-yu learned painting and calligraphy by himself from the large collection of ancient artworks in the family collection. In calligraphy, he took the regular script of "Stele for Chan Master Guifeng Dinghui" by Pei Xiu (791-864) of the Tang dynasty as his foundation. And in painting, he studied the styles of the Southern Song artists Ma Yuan (fl. 1190-1224) and Xia Gui (fl. 1195-1224) as well as of Ming dynasty artists in the Zhe School. Incorporating all of their features, he developed a pure and elegant as well as pleasing and beautiful manner. Whether it be running, cursive, seal, or clerical script calligraphy or landscape, architectural, figure, bird-and-flower, or animal painting, Pu Hsin-yu excelled in each to become a truly all-around traditional painter-calligrapher.

The artwork of Pu Hsin-yu has been called "The last stroke of literati painting." Though many admire the Three Perfections of his poetry, painting, and calligraphy, he actually saw himself as more of a scholar and encouraged students to first become proficient in poetry and calligraphy. In fact, many of his own paintings derive from Chinese literature, though both the subjects and forms of his works have a fresh and innovative viewpoint. After arriving in Taiwan, he sketched many records of scenery and facets of the island, and he frequently wrote long inscriptions on them to express his deep and lasting impressions.

<https://www.marymartin.com/web?pid=832068>

: = Fragrance Fills The Courtyard : Chinese Flower Paintings Through The Ages /
Tan Yi-Ling, Liu Fang-Ru & Lin Li-Na (ed)

Taiwan National Palace Museum, Taiwan 2021

232p.

9789575626013

\$ 70.00 / null

1600 gm.

Paintings of flowers and birds, as well as figure paintings and paintings of landscapes had been the subject of choice by numerous Chinese artists. The beauty of flowers had inspired writers of the past and artists had often been keen on choosing it as a topic of selection. The NPM will hold the "Fragrance Fills the Courtyard: Chinese Flower Paintings Through the Ages Special Exhibition" from January to May of 2011. The exhibit will feature four sections: "Beautiful Scenes All Year Round", "Formal Expressions of the Mind", "Their Many Features in Painting", and "Auspicious Signs and Lucky Omens". "Beautiful Scenes All Year Round" selects flowers of the occasions, as well as flowers and trees at different times throughout the year to reflect the relationship between flowers and the four seasons. "Formal Expressions of the Mind" delves into the construct in making flower paintings and creation of their background sceneries to study how artists displayed the elegance of flowers. "Their Many Features in Painting" talks about the colors and shapes of flower paintings, analyzing how artists gave flowers a thriving new look with delicate ways of outline coloring and skillful ink smudges. "Auspicious Signs and Lucky Omens" highlights the auspicious allegory of flowers. Accompanying this exhibit is an event catalogue, guiding readers on a spiritual tour of the famous flower paintings through the ages, understanding the beauty of these masterpieces by ancient artists.

<https://www.marymartin.com/web?pid=832067>

Origins of Orchha Painting Orchha, Datia, Panna: Miniatures from the Royal Courts of Bundelkhand (1590–1850) Vol. 1 / Konrad Seitz

Niyogi Books, New Delhi 2022

253p.; ill. 29 cm.

Includes Bibliography.

9789391125912

\$ 112.50 / HB

1560 gm.

This book about miniature painting at the Bundelkhand royal courts of Orchha, Datia, and Panna offers a new insight into the origin and source of creation of these exquisite paintings, and seeks to dispel earlier misconceptions about their provenance. The miniature school of Bundelkhand that first developed at Orchha was the earliest and most Indian of all the Rajput schools, and at the time of its founding the only one to practice a purely indigenous style of painting, "untainted" by the naturalism of imperial Mughal painting.

<https://www.marymartin.com/web?pid=833375>

The National Palace Museum Guidebooks / Yung-Tai Huang & Pei-Chin Yu

Taiwan National Palace Museum, Taiwan 2020

224p.

9789575628338

\$ 60.00 / null

700 gm.

This book is the new official guide to the National Palace Museum (NPM), more than a decade since the last guidebook was published. In addition to offering a full revision and updates to the major artworks in the NPM's collection, this text will also help readers explore new horizons of the museum. First-timers to the NPM will benefit most from this book, and conceivably receive a comprehensive overview of the whole museum. Readers who have been to the museum many times will enjoy comparing the artworks selected by the NPM's departmental curators with their own preferences. Perusing the pages of this text can lead to finding new curiosities, or rediscovering old favorites.

This book is organized as follows: The first part briefs the history of the NPM, including the journey of the collection to Taiwan. It also traces the expansion of the museum's buildings and sites, in line with the NPM's continued efforts to evolve from imperial tradition into a modern, world-class museum. The second part of the book showcases 86 artworks in the NPM's collection, including the museum's most beloved pieces, rarely seen treasures, and exciting new acquisitions. The selected works in this text are just several of the nearly 700,000 items in the NPM's collection, including ceramics, bronzes, jades, curios, paintings, calligraphy, rare books, archival materials, maps, textiles, and religious artworks. Shifting exhibit themes not only reflect a global perspective and increased diversity, but also offer intriguing insight into the NPM's considerations when building and shaping its unique collection.

In addition to managing its collections and exhibitions, the NPM's recent endeavors in conservation, education, cultural creativity, research, and development are also presented in the third part of this book. It is the NPM's intention to invite diverse audiences to appreciate the beauty of the museum's collections, from multiple perspectives. As one of the world's most famous museums, the NPM has been a top destination for travelers ever since it first opened to the public in 1965. Millions of domestic and international visitors will find useful information on the NPM and nearby scenery at the end of this book, offering an indispensable look at both the NPM's classically reimagined Northern Branch on a Taipei hillside and the dazzling Southern Branch in Chiayi. Whether a regular visitor or someone who hasn't yet made the trip, this richly illustrated and beautifully designed text is invaluable.

<https://www.marymartin.com/web?pid=832084>

— = Of a Feather Flocking Together : Birds, Flowers, and Fruit in Melodic Harmony / Liu Fang-ru (Translators) Donald Brix & Sumiko Endo

Taiwan National Palace Museum, Taiwan 2019

264p.

9789575628079

\$ 170.00 / null

1250 gm.

Birds are an intimate part of people's lives. Whether found in mountain forests or remote wetlands, encountered on walks in urban parks or along the road, or seen around people's homes, birds appear almost everywhere we look. As a result, an appreciation of our feathered friends naturally becomes a popular leisure activity among many people.

In ancient times, painters frequently referred to birds by one of their most distinctive features--feathers. The National Palace Museum (NPM) houses more than two thousand paintings in its collection on the subject of birds done in various styles and formats. In the past, the NPM has hosted several special exhibitions focusing on birds, including Song Dynasty Bird-and-Flower Album Leaves in 1984, A Treasured Aviary: Birds in Chinese Paintings Through the Ages in 2001, and The Sound of Many Birds, the Moving Nature of Each: Bian Wenjin's 'Three Friends and a Hundred Birds' in 2010. As seen in those and the present display, many famous painters through the ages such as Huang Quan (fl. 903-965), Xu Chongsi (10th c.), Huichong (ca. 965-1017), Cui Bai (11th c.), Cui Que (11th c.), Li Anzhong (fl. 1119-1162), Li Di (12-13th c.), Ma Lin (ca. 1180-after 1256), and Wu Bing (12th c.) specialized in depicting birds and left behind masterpieces capturing the spirit and appearance of these marvelous animals, serving as most fitting reminders of their marvelous variety.

This exhibition catalogue was published based on the special exhibition Of a Feather Flocking Together: Birds, Flowers, and Fruit in Melodic Harmony and presents a selection of 31 works/sets of birds. The works, which date from the Song, Yuan, Ming, and Qing dynasties up to modern times, can be divided into the categories of "Ripe Fruit Beckon Birds" and "Birds Sing of Floral Fragrance." Also on display in the exhibition catalogue are photographs of the birds, allowing audiences to closely compare images of the brush and camera to see how artists over the centuries observed the world of birds with great detail. In their quest to overcome the constraints of formal likeness, artists used brush and ink to engage in a dialogue with their myriad surroundings to express the emotions and creativity of heart and mind.

<https://www.marymartin.com/web?pid=832083>

: = Books in the Palm of Your Hand : The Kerchief-box Editions in the National Palace Museum Collection / Hsu Yuan-Ting (Translator) Huang Shi-Han
Taiwan National Palace Museum, Taiwan 2019

176p.

9789575628116

\$ 120.00 / null

350 gm.

The ancient kerchief-box edition (or jinxiang ben) finds its modern equivalent in the miniature, pocket, or palm-sized book. Its small size as well as ease of carriage and storage secured its popularity among scholars and the reading public alike.

The earliest extant record of a kerchief-box edition dates back to the Southern Qi dynasty (479-502). It is noted in the Nanshi (History of the Southern Dynasties) that Xiao Jun (473-494), the Prince of Hengyang, once "transcribed the Wujing (Five Classics) in small characters, assembled the texts into a single juan (fascicle), and placed it in a kerchief-box." The promulgation of the practice led to imitation by other princes, and thus was born the making of "Five Classics in a Kerchief-box." The kerchief-box was a small device used by literati in historical China to hold their head kerchiefs and other accessories. Small-sized books fit perfectly into such carry-along boxes, and were therefore made easily portable and readily accessible; hence they were given the name the kerchief-box editions. While Xiao Jun might not be the original creator of the kerchief-box edition, his rendition of the small-sized Five Classics became widely emulated and was the first such miniature edition to achieve popularity. His practice was followed by Xiao Yi (508-555), Emperor Yuan of the Liang dynasty (502-557), who went further in terms of quantity and scope to encompass not only Confucian classics (jing) studied by scholars, but also works of history (shi), philosophy (zi), and literature (ji), exhibiting a diversified coverage.

With the advent of woodblock printing, the practice of textual transcription by hand began to wane, and from the Tang dynasty (618-907) to the Song (960-1279) printing gradually replaced hand-copying as the main method of book publishing. At that time, trade publishing prospered, and a more diverse range of books were released, including classics and history titles, poetry and lyrics, imperial examination preparation materials, travel guides, novels and dramas, as well as medical texts. Welcome by the literary readership, kerchief-box editions came to the fore in this booming publishing market, thanks to their small size as well as ease of carriage and wide circulation.

The term kerchief-box edition, which emerged in the Southern Qi dynasty, continued to be in use until the Southern Song dynasty (1127-1279). However, when the Ming dynasty (1368-1644) gave way to the Qing (1644-1911), it was replaced by the miniature, or pocket, edition (xiuzhen ben). The focus of the publishing of the small-sized editions had since then gradually turned from practicality to decorative delicacy and aesthetic taste. Although the calling kerchief-box edition is no longer used, the pocket edition has remained popular as a convenient format for portable reading materials. This exhibition consists of five sections that provide an overview of the history, binding, formats, and contents of the kerchief-box editions: "Five Classics in a Kerchief-box," "Propagation of the Kerchief-box Editions," "Imperial Collection of Miniature Editions," "Same Titles of Different Format Sizes," and "Kerchief-box Editions for Traveling Literati." The visitors are expected to get a glimpse into the cultural practice of storing books in kerchief-boxes; they will also gain insight into how bibliophiles in historical China were sentimentally attached to books in their daily lives and on their travels, as well as the delight they took in appreciating their book collections. At the same time, they may even get to know the development of the miniature editions and their many facets in the history of the book in China.

<https://www.marymartin.com/web?pid=832085>

: = Silent Poetry : Delicate Painting from the Southern Song Dynasty / Wen-mei Hsu (Translators) Mattias Swenson Daly & Sumiko Endo

Taiwan National Palace Museum, Taiwan 2021

180p.

9789575628512

\$ 100.00 / null

800 gm.

Although literature and painting are two different modes of artistic expression, during the Southern Song dynasty, the surfaces of fans, albums, and small paintings were graced with no small number of paintings where "poetic sentiments merged with painted imagery." These richly poetic, finely-painted, small-sized artworks are broadly referred to as "delicate paintings" in this exhibit. The creation of artworks where painting and poetry blend into one another can be traced back to Su Shi (1037-1101) and other Northern Song dynasty literati, who believed that paintings are "silent poetry" and that poems are "formless paintings" or "paintings made from sound." Their stance stirred up a tsunami of artistic responses, and moreover, Northern Song dynasty emperor Huizong (1082-1135) enthusiastically supported the inscription of poetry atop paintings, further leading court painters to put the ideal of "poetry and painting merged as one" into practice.

<https://www.marymartin.com/web?pid=832080>

= Curio Boxes of Qianlong Emperor / Yu Pei-jin (Translator) Liang Yan-qi

Taiwan National Palace Museum, Taiwan 2020

100p.

9789575628277

\$ 80.00 / null

900 gm.

This is the guidebook to special exhibition Curio Boxes of Qianlong Emperor, in which 619 carefully selected artifacts are displayed in 15 curio boxes using the trending "unboxing" method. The exhibition features three themes, which are "Arrangement of Curios," "Joy Revealed from the Box," and "Display of Collected Treasures," exhibiting the content of curio boxes and introducing to visitors dazzling, all-inclusive antiques, fashionable items, and imported Japanese and Western merchandise. Additionally, the design of individual assorted boxes and showcases, must-see artifacts of this exhibition, allows visitors to witness the appearances of all artifacts once they have been properly stored in the curio boxes; and the ingenuity of royal family craftsmen as they designed storage spaces and hidden drawers using intricate placements. Such "discoveries" will bring visitors joy as they examine the curio boxes in amazement.

<https://www.marymartin.com/web?pid=832082>

— : Appraisal of the Past : The Imperial Bronze Collection during the Qianlong Reign / Li Chang (Translators) Che-ying Hsu & Sumiko Endo

Taiwan National Palace Museum, Taiwan 2021

256p.

9789575628420

\$ 130.00 / null

1050 gm.

Emperor Qianlong (r. 1736-1795) amassed enormous ancient bronzes, which decorated halls and became a scenery in the Qing palaces like his other precious collections. Notably, he commissioned officials to measure, depict and write entries for these vessels. The sustained research effort—spanned sixty years during the Qianlong reign—resulted in three catalogues of imperial bronze collection. The most comprehensive official catalogues of their kind, this labor-consuming project produced visual documentation of numerous bronze antiquities at the Qing court in pre-modern China, an era without photography and digital archives.

Upon opening the bronze catalogues compiled during the Qianlong reign, we perceive the then perspective on the past. Bronze vessels, with their mysterious décor and ancient inscriptions, have been the subject of the ancients pursuit due to the intellectual curiosity for the Xia, Shang and Zhou periods. Selected and catalogued during Qianlong's time, those vessels not only reveal thoughts on historical artifacts but reflect intellectual changes in connoisseurship. Now that excavated materials and technical examination have renewed our understanding regarding the names, dates and regional styles of bronzes, we have more approaches to ancient civilizations through antiquities.

This exhibition catalogue features three themes. Firstly, "Profound Reflections on Antiquities: Emperor Qianlong and Ancient Bronzes" showcases the fun of collecting and the knowledge manifested in Qianlong's poems on bronzes and his catalogues. In the second section "Careful Delineation and Modelling: The Classification and Documentation of Bronzes," typologically arranged vessels illustrate how catalogues define the name and shape of a certain form, upon which other mediums were based. Thirdly, "Erudition Acquired from the Past: Bronze Assemblages Understood and Recreated" reflects the shift in scholarship from the perspective of ritual use, and recreates assemblages consisting of different vessels. Finally, a video clip in collaboration with our conservation technician presents the discovery of a pastiche vessel formerly in the imperial collection.

<https://www.marymartin.com/web?pid=832081>

: : Expedition to Asia : The Prominent Exchanges between East and West in the 17th Century / Yu Pei-jin (Chief Ed)

Taiwan National Palace Museum, Taiwan 2020

352p.

9789575628130

\$ 100.00 / null

1150 gm.

This exhibition catalogue is divided into four sections. The opening section, "Adventurous Footprints," exhibits the records and objects that are related to the journey of Dutch envoys. The second section, "Exotic Curios," presents how the people from opposite sides of the globe had been infused with expectations and imaginations on foreign lands, which encouraged objects with oriental styles or in western tastes to appear. The third section, "Oriental Sentiment," showcases that even under the circumstances of the 17th century, the impact of foreign culture was within reach, and the Ming emperor still paid homage to the ancestors as always. The literati who had stayed stealthily in studios also continued to speak freely about personal tastes. Finally, "Global Encounters," reconstructs the worldview of the 17th century through the styles with blended features of the East and West, such as decorative patterns on porcelains, Suzhou prints, and interpretations of world maps (which were utilized to accentuate art and culture under the influences of exchanges between the East and West). This exhibition catalogue introduces the journeys of Dutch envoys successfully presenting themselves to the Qing emperor as the genesis, and selects exquisite artworks collected by the National Palace Museum, the Rijksmuseum from Amsterdam, Netherlands, the Umi-Mori Art Museum, the Museum of Oriental Ceramic, Osaka from Japan, the Cultural Affairs Bureau, Tainan City Government, the National Taiwan University Library, and the Graduate Institute of Art History of National Taiwan University. The story of exchanges between the East and West is presented through the joint efforts of the aforementioned parties.

<https://www.marymartin.com/web?pid=832073>

120 = Silhouette of a Great Master : A Restrospective of Chang Dai-chien's Art on the 120th Anniversary of His Birth / Fang Ling-guang) (et al. (Chief Ed) Liu Fang-ru (Translators) Donald E. Brix & Endo Sumiko

Taiwan National Palace Museum, Taiwan 2019

316p.

1v.

9789575628154

\$ 150.00 / null

1600 gm.

2019 marks the 120th anniversary of famous painter Chang Dai-chien's (1899–1983) birth. Accordingly, places where he had set foot are curating exhibitions to commemorate him. Chang led a wandering life (he once referred to himself as a "voyager for life"), traveling to countries all over the world before ultimately settling in Taiwan in 1978. He built the Chang Dai-chien's Abode of Maya (now Chang Dai-ch'ien Residence) in Waishuangxi, Shilin to fulfill the dream of living in a utopia, a place he had pursued his whole life. The relationship between Chang and the National Palace Museum (NPM) can be described as a close one, as exemplified by his decision to donate the Chang Dai-ch'ien Residence, a place where he had resided in his later years, to the NPM; and by his will to donate his ancient painting and calligraphy as well as Dunhuang art imitations (which he had taken with him during his "voyages") to the NPM. In addition, his family members donated his official seals, most of which were manufactured by renowned seal makers (many of whom came from overseas) to the NPM. A few of said official seals were made by Chang himself and are remarkably precious. Many of the NPM's collection of Chang's masterpieces came from the Da Feng Tang art studio, Chang's friends, and purchases made by the NPM from various art collectors.

Silhouette of a Great Master: A Retrospective of Chang Dai-chien's Art on the 120th Anniversary of His Birth, held on the second floor of the NPM Northern Branch Main Building, introduces representative painting and calligraphy that Chang had created (during the different stages of his career), his seals, related pictures, and 13 painting sets that the National Museum of History temporarily stored at the NPM due to its current renovation. Also presented at the exhibition are never-seen-before artwork Cat and Butterfly (Chang's mother's only surviving painting), Prosperity and Longevity With No End (made by Zeng Xi to celebrate Chang's mother's birthday), and Amitayus (a gift from Li Ruiqing to Chang). This grand exhibition is a tribute to the rich cultural assets left by Chang, the priceless paintings that he created for Taiwan in his later years, and his style and charm.

<https://www.marymartin.com/web?pid=832072>

= Indonesian Batik Exhibition / Fang-chi Yang

Taiwan National Palace Museum, Taiwan 2021

132p.

9789575628505

\$ 52.00 / null

600 gm.

Batik, a traditional Indonesian resist-dyeing technique that uses wax to create patterns on fabric, was listed as the Intangible Cultural Heritage of Humanity of UNESCO in 2009. To this day, batik is still worn by Indonesians to mark special moments in life such as births, weddings, and funerals.

In the Indonesian language, the word batik means "to draw" or "to write". Making batik by applying hot wax with a canting, a pen-like tool, is a uniquely Indonesian craft tradition. The development of the art of batik can be traced back to 17th-century Central Java, when larangan started to emerge, forbidden motifs were exclusively reserved for the royals, making batik patterns symbols of class and identity. Later on, business travelers from all over the country gathered in prosperous trading regions such as the north coast of Java, which allowed batik to develop and diversify.

<https://www.marymartin.com/web?pid=832075>

: The Mystery of the Jingtai Cloisonné Unveiled / Lu-wen Hu

Taiwan National Palace Museum, Taiwan 2022

304p.

9789575628536

\$ 110.00 / null

1350 gm.

The tradition of Jingtai lan (the blue of the Jingtai era) refers to the technique of creating designs on vessels using colored enamels held in place within partitions formed by metal strips or wires, the process being repeated to fill in the gaps left by shrinkage during firing. This technique reached China in the Yuan dynasty (1271–1368) from Byzantine via the Islamic world. Seventeenth-century connoisseurs claimed the cloisonné produced during the Jingtai reign (1450–1457) of the Ming dynasty to be superior, thus giving rise to the term Jingtai Lan to mean cloisonné enamel. However, authentic Jingtai period cloisonné wares remain elusive, and the emergence of a large number of cloisonné enamels bearing apocryphal Jingtai marks to meet the demands of the antique market has created an extra barrier to more precise dating. The Qianlong Emperor (r. 1735–1796), known as a great patron of the arts, attempted to collect cloisonné wares made during the Jingtai period. But rather than obsessing over the rare Jingtai wares, he was even more enthusiastic about commissioning new cloisonnés according to his own tastes from imperial craftsmen. Many unprecedented forms were thus created, leading to a golden age of cloisonné.

<https://www.marymartin.com/web?pid=832074>

= The Arts of The Lotus Sūtra / Eric Tzu-yin Chung (Chief Ed)
Taiwan National Palace Museum, Taiwan 2022

316p.

9789575628529

\$ 120.00 / null

1500 gm.

The Lotus Sūtra, an early Mahāyāna sūtra, was compiled around the 1st century in India. In the text, Sakyamunī Buddha explains in a variety of different ways that all beings can reach Buddhahood, that all must believe in their own potential. The Lotus Sūtra reached China in the 3rd century via the Silk Road and gradually took hold. The sūtra later spread to Korea and Japan and became influential in the East Asian Buddhist tradition. The sūtra's "Universal Gate Chapter on Avalokiteśvara Bodhisattva" was chanted by followers throughout East Asia and played a key role in the propagation through this region of the faith of Avalokiteśvara (Guanyin).

The Lotus Sūtra lauds the merits of transcribing its own text and of creating iconography and thus inspired many art works. It also accounts for the largest share of Buddhist texts in the National Palace Museum collection.

A Buddhist sūtra is often divided into three parts: introduction, main exposition, and dissemination. The first provides background information on where the sūtra was preached and the figures involved; the second part details the teachings or paths of practice; and the third praises the benefits of adhering to the teachings and encourages followers to propagate the sūtra.

The structure of this exhibition follows the tradition, presenting the content of the Lotus Sūtra in the first section, important artistic motifs and genres inspired by it in the second, and the circulation and dissemination of the text throughout history in the third. It is hoped that the exhibition will enable visitors to understand the Lotus Sūtra as a canonical text that has inspired people in East Asia for over a millennium, and the artistic achievements born out of it.

<https://www.marymartin.com/web?pid=832071>

- = Story Of An Artistic Style : Imperial Porcelain With Painted Enamels Of The Qian Long Emperor / Yu Pei-jin (Chief Ed)

Taiwan National Palace Museum, Taiwan 2021

256p.

9789575628475

\$ 110.00 / null

1150 gm.

Ever since the painted enamels had developed from the Kangxi reign (1662-1722), the course had gone through the transformation in the Yongzheng reign (1723-1735). As it reached the era of Qianlong (1736-1795), the continuous dialogue between the Emperor, imperial craftsmen and his pottery supervisor indicates that the painted enamel of Qianlong is one of the innovative perfections among the official wares. From the perspective of style, in contrast to the colours and ornaments of the Kangxi and Yongzheng period, the Qianlong products could be interpreted through the three divided sections "Convergence of Tints", "Novelty of Brilliance", and "Storage and Collection".

The first section mainly presents the two painted enamels of yangcai and falangcai that both highly valued by the Qianlong Emperor. He had inherited the characteristics from the Yongzheng reign and continued expressing the meaning of ornaments with predecessors' poems. Also, he had incorporated the Imperial poems full of the personal statement into the decorations, thus to have works brimming with imperial manner. The second section invites viewers to admire the innovative patterns appeared in the Qianlong reign. From the Eastern and Western figures, the landscapes and pavilions, the goldfishes and seaweed, to the intricate motif of "Auspicious Patterns on Floral Brocade" all of them are new decorative ornaments. The third section examines the extant wood storages, to retrace the process of categorizing, storing, and packaging of the old Qing court's collection and new additions of potteries, which were organized under the Imperial orders.

<https://www.marymartin.com/web?pid=832070>

: : Snuff : 18th-19th Century : The Trend of Snuff Bottles from the Qing Court /
Hou Yi-li (Translator) Liang Yan-qi

Taiwan National Palace Museum, Taiwan 2021

344p.

9789575628383

\$ 160.00 / null

1600 gm.

The term "snuff" originated from the West. In the beginning, it was translated as "shinahu ()" and had entered China during the reign of Kangxi Emperor. The snuff is made from fermented tobacco powder blended with aromatic scents, and the application is to inhale it directly from the nose, to serve the purpose of clearing airway and lifting spirit. The translation of "shinahu" (held by the bureaucrats) might have reflected the rarity and preciousness of the snuff, exclusive to the royal nobles and aristocrats; it was circulating only above the rank of official bureaucrats.

Different from Westerners, who contained this light powder in cases, the Qing court used snuff bottles with a small opening, wide belly, and lid connected with a spoon, which became the trend at the time. The materials used changed from glasses in different colors, layered glasses, and carvings from minerals, ivories, and bones in the beginning to metal bases with painted enamels and painted enamels on glass bases that were extremely technical; and to porcelains, gourd-carvings, and glass painted from inside that developed to hold the snuff powder. The snuff bottles almost embraced every contemporary craft techniques to celebrate the limited space.

The National Palace Museum, Taipei holds an extensive collection of the most exquisite snuff bottles from the Qing court. The exhibition selects snuff bottles made from various materials (and present the perspectives of crafts that include carving, firing, and polishing) to illustrate the production of snuff bottles and the characteristics of the snuff bottle era. From the varied purposes of collection, daily use, and granted rewards, the essence of Qing's craftsmanship is acknowledged and the classics of miniature art from the Qing palace is appreciated. From the innovation of techniques to the craftsmanship delivered from varied materials, and to all narratives shown through snuff bottle application and appreciation received, we can experience the new realm of art created by snuff bottles from the Qing dynasty.

<https://www.marymartin.com/web?pid=832077>

- I = Select Jades in the National Palace Museum, Volume One: The Spirit e
Spirit of Jade, I / Teng Shu-p'ing

Taiwan National Palace Museum, Taiwan 2020

464p.

9789575628215

\$ 160.00 / null

2000 gm.

The National Palace Museum has more than 10,000 pieces of Chinese jade from various historical eras, but most had been collected by the Qing court – only a small portion has come through recent purchases and donations. The old Qing collection records usually mark these with the labels "ancient jade" (guyu), "old jade" (jiuyu), and "Han jade" (hanyu), all of which are vague about era and meaning. In recent years, the Museum's staff have reorganized the Qing palace jades and the recently purchased and donated jades in the light of various archaeological materials and in-depth research. On this basis, the Museum is producing a number of exhibitions, publishing research findings, and publishing an entire series of books on these jades. The latter series, entitled Select Jades in the National Palace Museum, covers Chinese jade objects beginning from 8,000 or 9,000 years ago, and it divides this historical legacy into four periods: (1) the Neolithic and Xia eras; (2) the Shang, Zhou, Han, and Jin eras; (3) the Northern and Southern dynasties era to the Yuan dynasty; and (4) the Ming and Qing dynasties. The corresponding parts will be titled "The Spirit of Jade" (which includes the General Introduction), "The Virtue of Jade," "The Blossoms of Jade," and "The Ingenuity of Jade" – titles that highlight the characteristics of jade from their respective eras. Each of these will be subdivided into several volumes, the specific number depending on the quantity of content. The main content of each will also be presented in both Chinese and English.

<https://www.marymartin.com/web?pid=832076>

: Gems of Painting: Pictures on Knick-Knack Peddlers / Wen-e Tung (Translator)
Donald E. Brix

Taiwan National Palace Museum, Taiwan 2021

144p.

9789575628444

\$ 70.00 / null

650 gm.

Knick-knack peddlers of old were vendors selling various goods. With a pole slung over their shoulder or pushing a single-wheel cart, they plied local alleys and paths. Playing a pellet drum and singing a tune about their goods, they were tirelessly on the move; similar traveling salesmen were also part of daily life in Taiwan before. With the peddler's arrival, children were excited and women intrigued by what he had. With something for everyone, the welcome sight and sounds of peddlers must have enlivened life in the past.

<https://www.marymartin.com/web?pid=832079>

: : Floral Art for Pleasure : Appreciation of Flower Vessels and Lifestyle / Yuh-shiow Chen & Jung-i Lin (Translator) Kay Liang

Taiwan National Palace Museum, Taiwan 2019

308p.

9789575628109

\$ 95.00 / null

1150 gm.

How did scholars and literati arrange flowers in ancient times, and how did they express their feelings via flower arrangements? To show support for the Taichung World Flora Exposition, the National Palace Museum hosted special exhibition Floral Art for Pleasure: Appreciation of Flower Vessels and Lifestyle, introducing flower vessels together with paintings and calligraphy to showcase the aesthetics of flower arrangements that existed between the sixteenth and twentieth century. The goal is to enlighten visitors on how scholars and literati selected elegant antiques in the past as well as how they created a tasteful lifestyle by using novel fashion styles and floral vessels with auspicious meanings.

<https://www.marymartin.com/web?pid=832078>

In the Seeds of Design : Thai Designer of the Year 2004-2019 / NA

Li-Zenn Publishing, Bangkok, Thailand 2019

424p.

9786164590243

\$ 100.00 / HB

1384 gm.

Many design items are kept in private rare art collections. This is probably because they are meticulously created and each piece is embedded with traces of culture, tradition, lifestyle, and spirit of fineness. The hidden value and beauty, as well as a variety of meanings of these items, are reflected in the economic, social, technological, industrial environments and more. By decoding the creative design principles of Thai designers, in terms of their experience, idea, theory and unique expertise, the quality creative works have been created by the designers of the year for over 20 years in 7 disciplines: interior design, graphic design, illustration, product design, furniture design, jewelry design, and textile design. All represent values in various aspects: environment, life+style, culture, crafts, texture & surface, being Thai, details, process, arts, symbols, and innovation. You will definitely appreciate the fascination of these designs into which each designer finely sprinkles the seeds of florals. These works are collected in the book and ready to send out the inspiration, ideas, and aesthetics...impressively.

<https://www.marymartin.com/web?pid=702868>

Nothing is Forever : Rethinking Sculpture in Singapore / (Ed) Cheng Jia Yun (et al.)

National Gallery Singapore, Singapore 2022

276p.

9789811821523

\$ 44.46 / null

958 gm.

Tracing its history since the 19th century, the exhibition presents over 70 surprising works spanning religious, participative, installative, and even performative forms. The exhibition reveals the ever-changing nature of sculpture and how ideas around making and thinking about this medium have shifted. Nothing is Forever entrenches sculpture as an essential practice as it highlights how sculpture drove new ways of thinking about art in Singapore, and the lasting impacts it has made on our artistic landscape.

An exhibition organised by National Gallery of Singapore (29 July 2022 to February 2023).

<https://www.marymartin.com/web?pid=816883>

Shared Sanctities / Hasini Haputhanthri and Sujeewa de Silva

International Centre for Ethnic Studies (ICES), Colombo, Sri Lanka 2021

xx, 68p.

Includes Bibliography

9786245502080

\$ 40.00 / HB

500 gm.

Since times immemorial, people have experienced the divine spiritual through art and architecture. In Shared Sanctities, museologist and writer Hasini Haputhanthri explores some of the historically sacred spaces in Sri Lanka together with photographer and film maker Sujeewa de Silva, producing five visual narratives on religious confluence. Hasini and Sujeewa situate Sri Lanka as an island of encounters, where people, ideas and traditions from all over the world arrived via sail boats and ships and then took root, adapted and grew into new forms. By exploring heritage sites of Polonnaruwa, Nalanda, Kandy, Galle and Colombo they document how temples and kovils, churches and mosques have all borrowed, shared and evolved through time, making the island, as Marco Polo says 'undoubtedly the finest island of its size in the world'.

<https://www.marymartin.com/web?pid=798941>

Folk and Minor Art Tradition of India / Ranjan Kumar Mallik (ed)

Bharti Prakashan, Varanasi 2022

332p.; 22 cm.

9789391297190

\$ 32.50 / HB

580 gm.

India is a unique country. It's one of the very ancient cultures, the Indian subcontinent like China, Japan, Egypt, Persia, Africa, etc. India is also a country where many cultures, religions have been interlinked, shared for centuries. Different kinds of traditional arts, crafts, dance, architecture, and music have been inspired by each other very homogeneously. A terracotta oil lamp has retained its original form for thousands of years. Although am a contemporary Indian artist, am deeply interested in the traditional art forms which are still alive, made, and used even today. In spite of various invasions, food, language, arts and crafts have survived. The Colonial rule realized the richness of our culture and did not want us to progress and gave us an inferiority complex. Our traditional art forms are very powerful, poetic, and lyrical, whereas our contemporary art is borrowed from the west and ignored the richness of our heritage. The kind of sculpture with monolithic rocks at Elora, Ajanta murals, the temple sculpture of Mahabalipuram, Konark, etc.

<https://www.marymartin.com/web?pid=832855>

West New Guinea – West Papua : A Photo Album / Kal Muller

Galda Verlag, Glienicke, Germany 2022

340p.

9783962031602

\$ 195.00 / HB

2000 gm.

Indonesia's easternmost landfall is also its final hidden gemstone; from the depths of its oceans to its rich mangroves, lowland and montane rainforests, alpine tundra and equatorial glaciers and its highest peak between the Himalayas and the Andes, few have had the chance to explore its secrets. Home to the world's richest coral reef, a par exemplar of terrestrial biodiversity, and a nexus of over 250 of the world's spoken languages, it awaits discovery.

Landscapes formed by millions of years of biogeographical evolution, thousands of species of exotic flora and fauna, and traditional peoples whose histories, cultures and traditions stretch back 50,000 years are all found in this paradise.

Journey with Kal Muller through this Photo Album and see the faces and places of West New Guinea that have left indelible marks on his 20-year sojourn and memory of this unique corner of the world.

<https://www.marymartin.com/web?pid=833709>

Indian Aesthetics: Convergences and Divergences / Priyadarshi Patnaik, Joy Sen (ed)

D.K. Printworld (p) Ltd., New Delhi 2022

x, 259p.; ill. 22 cm.

Includes Index.

9788124611432

\$ 25.00 / HB

600 gm.

A collection of fifteen scholarly articles, this volume focuses on the convergences and divergences which exist in Indian aesthetics, focusing both on Theoretical Explorations and their Applications. Indian aesthetics encompasses traditions and texts that focus on literary, visual, structural and performative productions of a wide range of art forms that delight, entertain, provoke their audience in ways that are relevant to the life. These art forms result in various responses such as delight, emotional relish, and enjoyment. In their convergence with other arts, different Indian art forms, be it cinema, dance, drama, music, literature or sculpture, have practised a "give and take" policy all through their history.

<https://www.marymartin.com/web?pid=832870>

Colours of Malaysia: The Art of Amirudin Ariffin / Graeme Wilkinson & Bo Li (Ed), Hani Hazman

Sunway University Sdn Bhd, Malaysia 2022

xviii, 174p.

Includes Index

9789675492679

\$ 80.00 / HB

1200 gm.

This book showcases Malaysian artist Amirudin Ariffin and his realist paintings of rural Malaysian life. His works present highly colourful images of authentic Malaysia, its people and its natural environment.

This book contains Ariffin's most distinctive and remarkable works, including city scenes, landscapes, portraits, and abstracts, that are brought together in a single volume for the first time.

This book is suitable for art enthusiasts and the interested general public.

<https://www.marymartin.com/web?pid=835977>

Grade Master Artist U Ba Nyan's (1897-1945) Life and Artworks / U Minn Naing
(Translator) Mg Zetu

A - Group, Art Publication House, Myanmar 2018

224p.

\$ 100.00 / HB

1300 gm.

<https://www.marymartin.com/web?pid=833787>

Nan Nataguan Tako : Cordillera History, Attires, Music, Dances and Festivals /
Maria Atitiw Catbagan-Aplaten.

Philippines Hapiyoh Mi Culture and Arts Center, Baguio City, Philippines 2018

176p.

Includes Bibliography

9789719443360

\$ 100.00 / null

640 gm.

<https://www.marymartin.com/web?pid=775833>

Art Heritage of National Museum, Part Four (Selected Buddhist Paintings) / Milan
Ratna Shakya ,Om Kumar Shrestha

National Museum, Chhauni, Kathmandu, Nepal 2021

72p.

9789937085144

\$ 30.00 / null

300 gm.

<https://www.marymartin.com/web?pid=834799>

Art Heritage of National Museum, Part Three (Some Buddhist Bronzes) / Milan
Ratna Shakya

National Museum, Chhauni, Kathmandu, Nepal 2020

viii, 76p.

Includes Select Bibliography

9789937072045

\$ 30.00 / null

280 gm.

<https://www.marymartin.com/web?pid=834797>

Art Heritage of National Museum, Part Two / Jayaram Shrestha and Bhesh Raj
Neupane

National Museum, Chhauni, Kathmandu, Nepal 2019

72p.

\$ 30.00 / null

340 gm.

<https://www.marymartin.com/web?pid=834796>

Art Heritage of National Museum, Part One / Jayaram Shrestha and Yamuna Maharjan

National Museum, Chhauni, Kathmandu, Nepal 2018

66p.

\$ 30.00 / null

300 gm.

<https://www.marymartin.com/web?pid=834794>

A History of Photography in Indonesia : From the Colonial Era to the Digital Age / Brian C. Arnold (Ed)

Afterhours Books, Jakarta, Indonesia 2022

xiv, 482p.

Includes Index

9786026990648

\$ 175.00 / null

1400 gm.

As a former colonized nation, Indonesia has a unique place in the history of photography. A History of Photography in Indonesia: From the Colonial Era to the Digital Age looks at the development of photography from the beginning and traces its uses in Indonesia from its invention to the present day. The Dutch colonial government first brought the medium to the East Indies in the 1840s and immediately recognized its potential in serving the colonial apparatus. As the country grew and changed, so too did the medium. Photography was not only an essential tool of colonialism, but it also became part of the movement for independence, a voice for reformasi, an agent for advocating democracy, and is now available to anyone with a phone. This book gathers essays by leading artists, scholars, and curators from around the world who have worked with photography in Indonesia and have traced the evolution of the medium from its inception to the present day, addressing the impact of photography on colonialism, independence, and democratization.

<https://www.marymartin.com/web?pid=835667>

Roots of Sri Lankan Art / Osmund Bopearachchi

Department of Archeology, Colombo, Sri Lanka 2020

viii, 156p. ; Colour plates

Includes Bibliography

9789557457314

\$ 30.00 / null

400 gm.

This book is the first of five volumes that professor Bopearachchi wishes to publish in the near future, on Sri Lankan Art.

<https://www.marymartin.com/web?pid=836118>

Urumayaka Arumaya Kelaniya 2 / Arjuna Samaraweera (et al.)

Department of Archeology, Sri Lanka 2018

vi, 273p.

9789557457215

\$ 200.00 / HB

4350 gm.

Mainly Photographs on the Kelaniya Temples (Art & Architecture)

<https://www.marymartin.com/web?pid=836116>

Urumayaka Arumaya Kelaniya 1 / Arjuna Samaraweera (et al.)
Department of Archeology, Sri Lanka 2018
xiv, 238p.
9789557457206
\$ 200.00 / HB
4300 gm.
Mainly Photographs on the Kelaniya Temples (Art & Architecture)
<https://www.marymartin.com/web?pid=836115>

Art in Public Space, Singapore / Lilian Chee & T.K. Sabapathy (ed)
Urban Redevelopment Authority, Real Estate Developer's Association of
Singapore, Singapore 2022
174p.
Includes Bibliography
9789811834837
\$ 55.00 / null
800 gm.

Focusing on art in Singapore's public spaces, Art in Public Space offers spatially-informed perspectives of how art shapes, and is shaped by, the formation of public spaces in Singapore. Highlighting voices from architecture, urban and historical studies, and art history, this volume reconsiders the centrality of art practices situated in public space for engendering local and global modes of urban space, culture, identity, economy and labour.

The opening essay by architectural theorist Lilian Chee discusses the relationship between public space, art, and its public audiences. This essay is complemented by an extended interview with eminent art historian T.K Sabapathy about the future of public art in Singapore. In the second section, writers Selene Yap and Nicholas Lua examine artworks that lead the reader into myriad urban spaces, ranging from the construction of art spectacles to community-focused art at the fringes of mass housing and home interiors. As art in public space diversifies in its reach, durations, and affinities with multiple audiences, this volume asks what art in the public realm might mean for Singapore today, and what is at stake given the rapid transformation of its proverbial urban site.

This publication is jointly published by URA and Real Estate Developers' Association of Singapore; and designed by Hanson Ho of H55, an award-winning Singapore-based design studio.

<https://www.marymartin.com/web?pid=836046>

Faces of Yangon / Steve Golden (Photographer) ; (Foreword) Simon Richmond
The Blue Roster, Singapore 2020
1v.
9789811435140
\$ 50.00 / null
1700 gm.

Faces of Yangon was inspired by an image photographer Steve Golden made of a monk at Shwedagon Pagoda in 2015. Drawn by the captivating fearlessness of the gaze, the natural illumination of the afternoon sun on his face, and the distinctly exotic surroundings of the pagoda itself, Steve Golden began planning what would be a two year photographic exploration of the city of Yangon, in Myanmar. The result of his journey is this collection of fine art images, each is a self-contained vignette of real life in a city of profound and numerous traditions on the brink of major change. It is a snapshot in time... a catalog of the people the photographer crossed paths with, and their environment. It is a study of natural light, of color, and texture. Visiting neighborhoods several times to record the subtle changes brought by light and weather, the photographer traversed the city by foot and was able to observe life at street level. He spent days encamped at monasteries, and would often wander without a map seeking unplanned routes and encounters. The work in Faces of Yangon is currently being exhibited at the Leica Gallery in Marina Bay Sands in Singapore and will travel to other countries. The images have been carefully curated to give the reader the sense that they too are strolling through Yangon's majestic and faded streets, relishing chance encounters and observing one of Southeast Asia's extraordinary cities.

<https://www.marymartin.com/web?pid=836044>

Heritage Shops of Singapore / Steve Golden

Talisman Publishing, Singapore 2022

xii, 148p.

9789811855986

\$ 26.00 / null

450 gm.

Photographer Steve Golden set off to find Singapore's remaining heritage shops—family run businesses that are multi-generational and at least 35 years old. His search saw him exploring nearly every street in Singapore by foot, from the bustling center of Chinatown to the quiet heartland housing estates. After nearly a year of research, including interviews with local neighbors, shopkeepers, and heritage experts, he photographed over 70 shops and the families that have run them for generations.

The photographer often arrived unannounced, and used small street cameras with natural light in order to observe and document daily life. The result is a snapshot in time in the long and ever evolving history of one of the world's fastest changing cities; a lasting tribute to the shops, the merchants and the artisans.

This book contains 34 heritage shops, organized by geographic location, and spanning the many different trades that collectively contribute to the patchwork of Singapore's cultural identity. The work also explores the themes of survival in the face of overwhelming and constant change, and why Singapore's intangible cultural assets must be saved.

This book has been designed to be portable for those who wish to explore the neighborhoods themselves and find the shops.

<https://www.marymartin.com/web?pid=836047>

Dhanuskodi: A Paradise Lost / B. Athmanathan

Sharada Publishing House, Delhi 2022

Xiv, 158p.; ill. 25 cm.

Bibliography Includes Index.

9789383221455

\$ 62.50 / HB

700 gm.

Dhanuskodi has played a vital role in the history of Southern Tamil Nadu. The Rulers of India established ties with Sri Lanka through Dhanuskodi mainland. Besides, plentiful of sources pertaining to Dhanuskodi is available from the Sangam period upto the modern times.

<https://www.marymartin.com/web?pid=832911>

Chitramantapa: Wall Paintings at Mysore / Raghavendra Rao H Kulkarni

Agam Kala Prakashan, Delhi 2022

Xxiii, 166p.; ill. 27 cm.

Includes Index.

9789392556159

\$ 87.50 / HB

1150 gm.

Unlike the manuscript painting tradition in medieval India, the Indian Wall Painting tradition, except for the celebrated murals of Ajanta and a few more chosen sites, has not been extensively studied by the art historians. India has an uninterrupted tradition of mural painting that goes back to Ajanta and continues till the colonial period. The regional schools of mural tradition are as enthusiastic as the schools of manuscript painting.

<https://www.marymartin.com/web?pid=832907>

Asian Aesthetic Theories and Art Forms / Advaitavadini Kaul (ed)

Indira Gandhi National Centre for the Arts, New Delhi 2021

Xv, 364p.; ill. 28 cm.
Includes Index.

9788124610831

\$ 95.00 / HB

1850 gm.

The centuries-old exchange of ideas, knowledge systems, resources, skills and materials among the people of the Asian continent left a lasting legacy in various spheres of human experience. This was a dialogue that involved rich exchange of religious, literary, aesthetic and artistic ideas and forms across the regions of Asia.

<https://www.marymartin.com/web?pid=832906>

Mahboob Ali : Five Decades of Excellence / Shaukat Mahmood

Chughtai Public Library, Lahore, Pakistan 2021

208p.

9789692355407

\$ 150.00 / HB

16200 gm.

1. Woodcut – Oil Painting – Dry Pastel – Calligraphy – Water Color.

<https://www.marymartin.com/web?pid=833874>

Jessica Loughlin - From Here / Ewington, Julie

Wakefield Press, Australia 2022

184 pages

9781743058954

\$ 69.95 / HB

1265 gm.

Jessica Loughlin creates ethereal artworks in glass that explore her fascination with the beauty of emptiness and her extensive research into light and space. Beginning her artistic pursuit and exploration of the horizon line in her student years she has since dedicated her practice to the pursuit of capturing the transient qualities of light and the quiet sense of contemplation it provokes in the viewer.

Known for her understated aesthetic, Loughlin takes her artistic cues from the vast, flat landscapes and salt lakes of South Australia and is particularly drawn to the inherent quietness and stillness of the land. In her practice, Loughlin fuses opaque and translucent glass together in flat panels or geometric freestanding pieces that allude to shadow, reflection and refraction. Her work is characterised by a strict reductive sensibility and restricted use of colour with a gentle palette of soft muted hues.

Born in Melbourne, Loughlin started her studio practice in 1998 and quickly established herself as a distinguished member of the upcoming generation of glass artists in the early 2000s. She has exhibited extensively both nationally and internationally over the course of her career. Widely celebrated for her thoughtful and instinctual approach to kiln-formed glass, together with her innovative technical skills with the medium, Loughlin is one of Australia's leading contemporary glass artists.

<https://www.marymartin.com/web?pid=833413>

Clock Towers of India / Yatindra Pal Singh

Blue Rose Publishers, Noida, Uttar Pradesh 2021

144p.; ill. 28 cm.

9789354272561

\$ 40.00 / HB

800 gm.

"Clock towers, commonly known as 'Ghantaghar', are very popular structures available in many cities of India. Apart from telling the time, they tell the history of the place. They are architectural master pieces, built in different styles of architecture depending upon who constructed them. Unfortunately, not much information about these clock towers is available and they have not been chronicled. Even the public is not aware about the existence of clock towers in their city. Therefore, it's no surprise that these clock towers are standing uncared for, many in dilapidated state.

<https://www.marymartin.com/web?pid=833582>

Iconic Bridges of Indian Railways / Yatindra Pal Singh

Blue Rose Publishers, Noida, Uttar Pradesh 2022

xi, 146p.; 29 cm.

9789356114616

\$ 50.00 / HB

660 gm.

Bridges are inseparable part of Indian Railways. They span raging rivers and deep gorges. Among the innumerable railway bridges, many of them are iconic in one or the other aspect. The book contains historical and technical information about 34 iconic bridges of Indian Railways. These selected bridges are located all over India. The book is of equal interest to the engineers, designers, railwaymen and tourists as they will find in it various details from the anecdotes connected with these bridges to the information about their substructure and superstructure.

<https://www.marymartin.com/web?pid=833583>

Silent Witnesses of Nature : Monumental Trees / Yasar Zengin and Mustafa Uzun , (Ed)

Ministry of Environment and Urbanization, Ankara, Turkey 2021

292p.

Includes Bibliography

9786257076074

\$ 120.00 / HB

3000 gm.

In Turkish, trees were defined as "lgac" in Orhun Inscriptions, the first written records of our history, then as "Yigac" in Diwan Lughat al-Turk, the source work of Turkish language, and eventually transformed into "Agac" (Tree) to the present, and were deemed as a witness to our centuries-long civilization journey. "Agac" means "to ascend from ground to skies". In other words, it means facing all kinds of hardships, surviving with the support and nourishment of earth, and rising to the skies a bit more every day. Because of this meaning, our trees have become one of the most valuable natural beings in our tradition. They have prevented pollution and erosion, regulated the water regime of their region, and took a vital role in preservation of other living beings.

<https://www.marymartin.com/web?pid=833138>

Gaston Roullet 1889 Voyage d'un artiste en Nouvelle-Calédonie / Collectif

Musée de la Ville de Nouméa, New Caledonia 2022

25,5 x 31 cm, relié, couverture rigide, 192 pages

9782958154400

\$ 120.00 / HB

1000 gm.

Catalogue de l'exposition de la Ville de Nouméa, à la Maison Higginson, à partir du 1er juin 2022, consacré au parcours et au passage en Nouvelle-Calédonie de l'artiste Gaston Roulet (1847-1925), peintre officiel de la Marine.

Au gré de ses œuvres, Gaston Roulet nous entraîne à travers la Nouvelle-Calédonie de la fin du XIXe siècle. Ses tableaux en couleurs viennent en contrepoint des nombreuses photographies en noir et blanc de la période. C'est la vision d'une colonie conforme aux idées du moment qu'il livre au fil de ses toiles et de ses écrits.

Après avoir été formé dans l'atelier du paysagiste Jules Noël, Gaston Roulet postule en 1884 au ministère de la Marine. Nommé l'année suivante peintre du département de la Marine et des Colonies, il parcourt successivement l'Indochine française, le Canada, la Tunisie, la Nouvelle-Calédonie, le Sénégal et le Soudan français. De ces missions, il rapporte un nombre considérable de dessins, d'aquarelles et d'huiles, mais également des récits de voyage, dont certains extraits sont publiés dans la presse de l'époque.

Pendant un séjour de trois mois en Nouvelle-Calédonie en 1889, il remplit trois carnets de croquis, d'esquisses et de notes relatant son quotidien, ses rencontres, mais aussi ses impressions sur la colonie. Pour la première fois, ces carnets sont ici intégralement retranscrits, analysés et largement illustrés par son œuvre picturale.

<https://www.marymartin.com/web?pid=835313>

Caves, Hidden Treasures of Turkey / Yasar Zengin and Mustafa Uzun (Ed)

Ministry of Environment and Urbanization, Ankara, Turkey 2021

204p.

9786257076081

\$ 100.00 / HB

2300 gm.

Caves are the secret, mysterious and unique treasures of nature. Throughout history, humankind has always been excited to explore caves and protected and maintained them.

Caves host many living creatures, especially humans, and protected them from the heat of summer and the cold of winter. Humankind produced their first art products in caves, painted pictures on their walls, and engraved their first writings and feelings into caves.

Caves are not just rock cavities. On the contrary, they are historical attraction centers with their stories of millions of years. Again, they are natural wonders with their arms, ceilings, stalactites, rivers flowing through them and magnificent lakes.

Our caves are in need of protection as much as a river, a forest, a historical artifact deserves protection as they are the first houses of humanity.

<https://www.marymartin.com/web?pid=833135>

Masks of Bali : Between Heaven and Hell, Vol. I & II / I Made Bandem (Tapel Lestari) & Bruce W. Carpenter (Ed) Vaishali Iyer (Photographer) Doddy Obenik.

Talisman Publishing, Singapore 2023

1v.

Includes Index ; Bibliography
(2 Volumes)

9789811852510

\$ 300.00 / HB

4936 gm.

The magisterial two volume set of books with a foreword by Joko Widodo, the President of Indonesia, is the standard work on an ancient Balinese artform that has fascinated the outside world since the early 20th century. Richly illustrated with more than onethousand images, it represents the fruit of more than four years of dedicated work by a team of experts including photographer Doddy Obenk and designer Ni Luh Ketut Sukarniasih who have diligently researched archives and collections around the world. The main texts consist of an essay by I Made Bandem, a renowned Balinese dancer and scholar, on still living dancing traditions. This is supplemented by a detailed history, written by Bruce W. Carpenter, tracing back the origins of this remarkable performance art to the pre-Hindu era. Other texts concern sacred never before photographed masks and biographies of famous mask makers and dancers. The gallery, a separate volume is 360 pages in length. It is an illustrated compendium of Balinese masks from the 16th to 20th century sourced from great museum, institutional, private and temple collections with extensive captions and supplementary information. This book is not only for scholars or those specialized in Balinese studies but also a general audience including those interested in international performing arts, sculpture, Asian art and history.

<https://www.marymartin.com/web?pid=835356>

Portraits of Papua New Guinea / Nicolas Garnier

Galda Verlag, Germany 2021

462p. ; 27.5×22.5cm.

9783962031398

\$ 195.00 / HB

2600 gm.

Portraits of Papua New Guinea is a collection of over 200 pictures of its natives taken between 1997 to 2016. Each photograph tells a unique story. While the country has been portrayed as "the last unknown" or the "land of the unexpected", the photographer Nicolas Garnier showed the opposite. The people appearing in the book are described with captions about their stories, their history, their hopes and expectations. Centered around individuals rather than anonymous tribal stereotypes, they all tell a sensible and moving history of the largest Pacific Island country.

<https://www.marymartin.com/web?pid=831710>

Art Heritage of National Museum, Part Five (Some Hindu Pata Paintings) / Milan Ratna Shakya ,Subash Khrihna Dongal

National Museum,Chhauni, Kathmandu, Nepal 2022

56p.

9789937115841

\$ 30.00 / null

250 gm.

<https://www.marymartin.com/web?pid=834800>

Agabel Tayo! (Let's Weave) : Learning Tool Kit on Cordillera Weaving / Analyn Salvador-Amores (et al.) (Illustrators) Ged Alangui, Justine Gabriela S. Amores & Danielle Fl

The University of the Philippines Baguio, Philippines 2022

120p.

9786219624756

\$ 45.00 / null

350 gm.

The Cordillera: A Weave Learning Tool Kit (LTK) provides new traditional weaving information to enable weaving communities to reconnect and retake stewardship of their textile culture and heritage. A research question: How can craft generate economic opportunities and enhance livelihoods for women? asks how a reintroduction of traditional weave knowledge via a tool kit can develop economic opportunities for women? The LTK creates a community-based pillar which supports women to play a central role within new subcultural system of practices which are enabling ethnolinguistic communities such as the Cordillera, to face and survive global socio-economic challenges and environmental change.

<https://www.marymartin.com/web?pid=833985>

The Leni Robredo Cultural Revolution / Hugo D. Yonzon III (Ed & Curator)
Yonzon Associates Inc. (Onyx Owl Books), Philippines 2022
244p.

\$ 150.00 / HB

1600 gm.

A 240 page compilation of the phenomenal people's artworks, writing, musics and events in the 2022 presidential elections.

<https://www.marymartin.com/web?pid=833982>

Bangkok Shophouses = / Louis Sketcher
Fathom Bookspace, Bangkok, Thailand 2022

132p.

9786165889902

\$ 30.00 / HB

480 gm.

Because shophouses have a story...The Bangkok Shophouses book will invite you to observe. and get to know these stories through pencil, pen, and watercolor drawings of the shophouses in each district of Bangkok Old Town So you can immerse yourself in this city from another perspective. And maybe it will inspire you. Have you traveled in the footsteps of the tenement houses in this book? You can look for your favorite building from your own perspective...

... Bangkok Shophouses , , ...

<https://www.marymartin.com/web?pid=834829>

BAB 2020 Escapes Routes : 2nd Bangkok Art Biennale / NA
Bangkok Art Biennale, Bangkok, Thailand 2020

528p.

9786161842505

\$ 150.00 / null

2500 gm.

With its sweeping theme of "Escape Routes," it seemed appropriate that the second Bangkok Art Biennale (BAB)—directed by Apinan Poshyananda and curated by Dow Wasiksiri, Wutigorn Kongka, Ong Puay Khim, Kitti Sangkaew, and Sun Wenjie—took place against a backdrop of pandemic-induced anxiety, mass street protests, and looming economic crisis in Thailand. Although set in pre-pandemic 2019, the theme of "escape"—literally and metaphorically—lent a prescient tone to many of the 240 exhibits.

<https://www.marymartin.com/web?pid=834827>

La Legende de Sin Sai : Hup Team, Les Peitures Murales du Temple Chai Si / Chalermkiat Mina and Michel Rochat

Khon Kaen University Printing Press, Khon Kaen, Thailand 2020

56p.

9786164385184

\$ 25.00 / null

180 gm.

<https://www.marymartin.com/web?pid=834828>

Muangthai Busamaro : A Colorful Mind / Willowarts, Muangthai Busamaro
Willowarts, Muangthai Busamaro, Thailand 2022

54p.

9786165885553

\$ 90.00 / HB

650 gm.

Muangthai Busamaro is considered as one of the most prominent Thai contemporary artists. He sensibly amasses objects and surroundings, purifying into representational forms and aesthetic refinements. It is a vehicle to inspire ideas about life into reality on canvas. Muangthai is versatile with a variety of paints – oil and acrylic color, gouache and watercolor, chalk, and pastels. His paintings have been held in private collections and institutions in Thailand and abroad.

<https://www.marymartin.com/web?pid=834825>

Anish Kapoor : Cosmos, Void, and Motherhood (Bangkok Art Biennale 2020) /
Apinan Poshyananda

Bangkok Art Biennale, Bangkok 2022

164p.

Includes Selected Bibliography

9786169388401

\$ 150.00 / HB

1150 gm.

Anish Kapoor (b. 1954, Mumbai, India) is one of the most influential sculptors of his generation, specializing in installation art and conceptual art. Kapoor has lived and worked in London, and first gained recognition in the 1980s for his large-scale geometric and biometric sculptures. In 2020, the artist participated in the second edition of Bangkok Art Biennale (BAB 2020) showcasing incredible installations at Temple of Dawn (Wat Arun), the Temple of the Reclining Buddha (Wat Pho) and The Parq.

Anish Kapoor: Cosmos, Void and Motherhood covers accounts of the process of installation and symbology of his works in the context of Hindu-Buddhism, overlapping art, art history, religion, faith and philosophy. The publication includes articles by Apinan Poshyananda, Chief Executive and Artistic Director of Bangkok Art, on the installation and symbolism of Kapoor's works in context of the theme Escape Routes; Homi Bhabha, renowned scholar and critical theorist on Kapoor's fissionary art; Chatri Prakitnonthakan, architectural historian, on the studies of Buddhist cosmology at Wat Arun and Wat Pho; Phra Rajawetee, assistant abbot of Wat Pho, on the history of the Sermon Hall at Wat Pho; Thapana Sirivadhanabhakdi, founder and chairman of Bangkok Art Biennale Foundation, on art and trade in relation to Wat Arun and Wat Pho; Charles Shafaieh, writer and editor, in conversation with the artist.

<https://www.marymartin.com/web?pid=834826>

Decoding Southeast Asian Art : Studies in Honor of Piriya Krairiksh / Nicolas
Rivire and Pitchaya Soomjinda

River Books Press Co. Ltd., Bangkok, Thailand 2022

424p.

9786164510661

\$ 55.00 / HB

2000 gm.

The collection of essays in this festschrift celebrates the extraordinary scholarship of Professor Piriya Krairiksh, the distinguished Thai art historian on the occasion of his 80th birthday. The collection was seen as the most fitting way to honour an esteemed mentor and colleague, who has dedicated his life to teaching and fundamental research on Thai and Southeast Asian art and archaeology is to support further scholarship and debate on the issues in these fields. The volume gathers together contributions from many of his colleagues, friends, students, disciples, and admirers in tribute to his gift to the world of his scholarship.

<https://www.marymartin.com/web?pid=834823>

Lao Postcards By Claude including Cochinchina and Cambodia Appendices of Missing Cards from Volume 1 & 2 / Diethard Ande

White Lotus, Bangkok, Thailand 2022

vi, 184p.

9789748495095

\$ 45.00 / null

680 gm.

<https://www.marymartin.com/web?pid=834824>

Divine Encounters : Sacred Rituals and Ceremonies in Asia / Hans Kemp

Visionary World Ltd Publishers, Kowloon, Hong Kong 2019

400p.

9789881493927

\$ 150.00 / HB

3200 gm.

At first sight, Asia's rich and enigmatic culture seems to have fallen victim to the headlong pursuit of material wealth and the onslaught of the fast-food lifestyle. But look more closely and cracks in the glossy veneer of progress are appearing. Fissures reveal the remarkable survival of age-old traditions and customs, in spite of, or perhaps more accurately, precisely as a result of the rising tide of globalisation and the resulting cultural alienation. For many people throughout Asia, life's crucial decisions such as marriage, moving to a new city or the purchase of property, are too important to be left to the rational mind alone. There are other, more ethereal, forces at work. Spirits and deities are ubiquitous, their beneficent or malevolent nature can express itself at any time. As a hedge against future uncertainties these spirits need to be placated, worshipped and feted. And should misfortune strike, a healer or shaman navigates the spirit realms in search of a cure. Divine Encounters is a photographic odyssey exploring an Asia hiding in plain sight, resilient and vibrant. For just behind the neon signs, the marble and stainless steel facades, the luxury cars and glitzy shopping malls, lies a different world. A world revealing itself through elaborate spirit rituals, blood-curdling ceremonies and exuberant festivals taking place all over the continent. No book touching upon a subject so rich can ever claim to be exhaustive. What I present here is only a cross-section, covering such stalwart centres of spirit interactions as the forests of Papua New Guinea and the grasslands of Mongolia, but also including densely populated Hong Kong, industrialised Japan and the tropical beach paradise of Phuket in Thailand.

<https://www.marymartin.com/web?pid=834822>

Nepal Down the Ages: Glimpses of Nepali History, Culture and Lifestyle in Paintings / Hari Prasad Sharma

Adarsh Enterprises, New Delhi 2022

viii, 179p.; ill(s)(colour); 29 x 43 cm.

9788183632157

\$ 375.00 / HB

3150 gm.

The book consists of a collection of paintings by Hari Prasad Sharma. These paintings were created over the course of decades of intense research and meticulous artistry. The paintings provide a rich visualization of the history, culture, social life, economy, political development, and public administration of the Kathmandu Valley and beyond. They capture the most important events and turning points in Nepali history and present them chronologically in majestic depictions. This book focuses mainly on the Kathmandu Valley and the Newar, its dominant indigenous inhabitants, who have created a rich heritage of art and architecture, customs and festivals, food culture and music, and a tradition of living in harmony with nature.

<https://www.marymartin.com/web?pid=833516>

Splendours of the Vijayanagara Empire: Architecture, Art and Painting / C. Poornachand and D. Kiran Kranth Choudary

Sharada Publishing House, Delhi 2022

xvii, 246p.; ill. 28 cm.

Bibliography Includes Index.

9789383221424

\$ 147.50 / HB

1400 gm.

This book 'Splendours of The Vijayanagara Empire: Architecture, Art & Painting', deals with the various aspects of the Vijayanagara art in a spectrum way. The Vijayanagara Empire (1336-1646 CE) ruled over a vast region covering the whole of south India. The remarkable and enlightened sovereignty of its rulers had resulted in the dawn of new epoch in history and comparable with any of the golden eras of history and culture. The Vijayanagara temple architecture is absolutely sumptuous and the minutiae, elegance & rich in decorations appear majestic and beautiful. The Vijayanagara Art has a unique place and distinguished it from the different schools of art in south India. The Vijayanagara art is presented in detail here which includes architecture, sculpture, art motifs and painting. The basis for the evolution of different components in the Vijayanagara art is focused. Further a comparative study is made by taking into consideration of various schools of art.

<https://www.marymartin.com/web?pid=833514>

Wall Paintings of Banaras: Treasures from Mahamaya Temple / Kamal Giri

Aryan Books International, New Delhi 2022

xv, 70p.; ill. 29 cm.

Includes Index.

9788173056307

\$ 45.00 / HB

710 gm.

Since remote past the temples of Banaras represent the synthesis of varied cultural streams. As far as wall paintings are concerned, the city was an acclaimed centre, the tradition of which continues till today on different occasions to beautify the temples, mathas, akhadas, and residential buildings. These paintings may be divided between religious and social or secular groups. The Mahamaya temple is unique for its architecture as well as paintings inside the garbhagrha. The subjects of the paintings are narratives, divine figures, lokapalas, saints and rsis, valour of devis, day to day life of local people, nature etc.

<https://www.marymartin.com/web?pid=833515>

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