

October 2025

EXTENDED LIST

Seasonal Waters

Cohabitation

Storytelling

The Act of Walking and Seeing

Terraforming

Tarab

Acceleration

Sensorial Memory

Plant Knowledge

Geopoetics

Petrichor

Surface Finds

ما بعد الغيث AFTER RAIN

Ayn

Diriyah
Contemporary Art
Biennale 2024

بينالي الدرعية
للفن المعاصر
٢٠٢٤

Mutual Support

Data Translation

Wadi Hanifah

Desert as Method

Indigenous Knowledges

Frequencies

Acculturation

Land Rights

Throwing Stones

Visual Reader



After Rain: (Bilingual edition)

Diriyah Contemporary Art Biennale 2024

A new platform for contemporary art situated on the outskirts of Riyadh near the At-Turaif UNESCO World Heritage Site, the 2024 Diriyah Contemporary Art Biennale, *After Rain*, features more than eighty artists of different generations, presents many contributions from Saudi Arabia and the Gulf region, and includes newly commissioned projects and time-based works of art.

- A compendium of essays, literary texts, and poetry, this book also serves as a logbook, highlighting the format of the Biennale as a work-in-progress that unfolds over time in diverse collaborations with artists, musicians, chefs, architects, farmers, and botanists.
- This largescale international art project and its publication capture and reflect on an exciting moment within a changing Saudi Arabian cultural landscape.

AU \$105.00 | NZ \$115.00
9783775756938
460 Pages
Hardcover
295 mm x 235 mm
Hatje Cantz Verlag

Arpita Singh

Remembering



Arpita Singh

Remembering

Arpita Singh

Remembering



Remembering

Arpita Singh

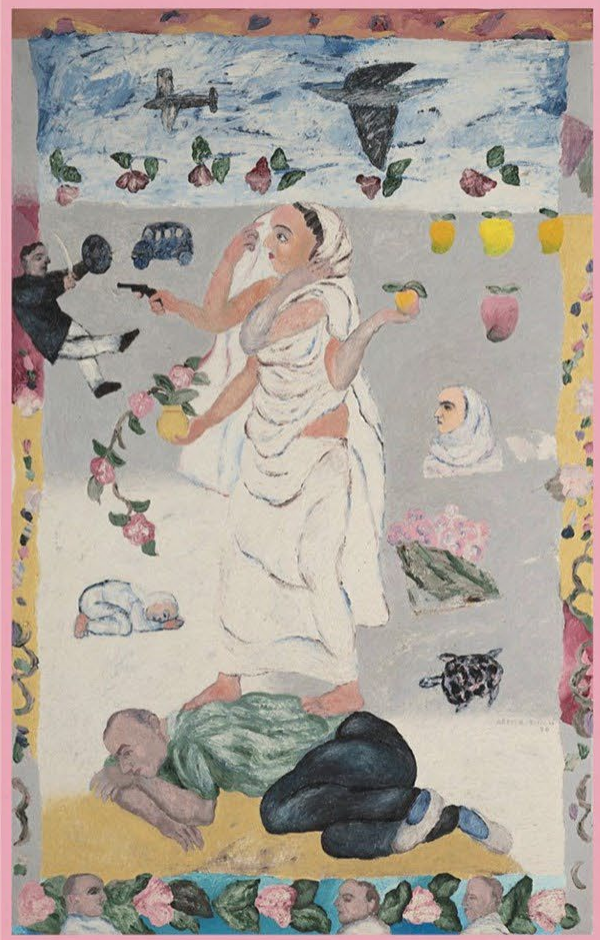
Arpita Singh: Remembering

The catalogue of the first solo exhibition of Arpita Singh outside India presents an influential contemporary artist who has consistently put women at the centre of her works.

- This richly illustrated catalogue traces Arpita Singh's prolific, more than six-decade-long career.
- Singh's paintings draw from Bengali folk art and Indian stories, interweaving them with experiences of social upheaval and global conflict.
- The catalogue features works ranging from large-scale oil paintings to more intimate watercolours and ink drawings in which the artist has explored themes of gender, motherhood, feminine sensuality, and vulnerability, alongside representations of violence and political unrest in India and internationally.

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224 Pages
Paperback
240 mm x 200 mm
Walther & Franz König

Remembering



Arpita Singh

Arpita Singh

Remembering

What is a dream? Imaginative

world to you is a real world

for me. – Arpita Singh

SERPENTINE

Verlag der Buchhandlung
Walther und Franz König

Geetanjali Shree

The Serendipitous Scribbler

She is adept in technique, but her art is not pre-meditated. It comes into being slowly, as she puts in line on line and stroke on stroke, almost mechanically. Dot, squiggle, scribble, join up bit by bit, and together create a whole marvellous picture. She is a scribbler. A child. Even as the child in her plays on, looking at the canvas with no composition in mind, the experienced adult in her seeks the balance that will realise the art. The adult refuses given systems, the child is influenced by everything. Agile, jaunty and free, she rejects realistic perspective and depth, to use instead caricature and systematic accentuation to powerful effect. Going off-track ways, she serendipitously conjures a world that connects with our times without her setting out to do so. A world where the bad and cruel rush in but love is never destroyed. Where the dangerous contemporary conflation of mundane and sinister is captured by images of soldiers, rioters, tanks, airplanes which are like Lego toys or video-game figures. And alongside sit, unshaken, the sage and the flowers. A world playful and sorrowful. The Arpita world.

I enter this world with growing fascination and unabashed subjectivity, without any academic tools to analyse it. Yet mine is not quite a garden-variety reception. It is a younger fiction writer's reading of a painter whom she has grown up admiring. A painter and a writer, both storytellers. The painter telling stories primarily with visuals, the writer with words.

Arpita's work has woven its way into a novel of mine. A protagonist therein wears a sari specially designed by her father with Arpita motifs printed all over it: her gun-toting soldiers that look like Lego pieces, and as many peaceful and sublime meditating Buddhas. Who has encircled whom? Splashes of pink, not flowers, not blood. Or as much flowers as blood. Surely there can be no greater realisation of the power of an artist's work than to find it enter one's own work unbidden!

I have also marvelled at the lightness with which she carries her greatness and benefited from her generosity as an artist. A new edition of the English translation of my first novel, *Mai: Silently Mother*, was coming out. I was looking for an image suitable for the cover of this edition. I chose a female figure painted by Paramjit Singh (born 1935), whom I had until then admired as but a painter of Nature. He gladly gave his permission. And then I got into a first-rate problem of my own making. Even as Paramjit's woman answered to my novel's silent mother, it felt that

this painting's background would make the book's cover rather stark for my narrative. I now wanted to mellow the cover by juxtaposing the woman's figure with images from a work by Arpita Singh. This was double jeopardy. I had to ask Paramjit to let me fiddle with his work and Arpita to play the second fiddle and let me cut and paste from her work. But this husband-wife painter duo had no ego problems. I asked Paramjit if he would let Arpita's clouds and birds float over the woman's imposing figure. 'Arrey, kar jo karna hai' – 'Just do what you want to' – he said with a laugh. I was still not assured. My novel was centred around women. Arpita's work offered an array of all kinds of women that I could have chosen from. Instead, I was going to ask her for some whiff of clouds and birds and not a whole central image. I went to her nervously. She listened to me with that gleam in her eyes and said with a smile: 'All yours.'

Even if there was in this an element of spousal self-effacement, it was in no way inconsequential. Human nature and artists' egos being what they often are, the spousal factor could easily have led to an opposite result, leaving me rueing my impudence. Actually, her self-effacement was part of a profound attitude towards art and life. Animating her was a belief that she is here to do to her best that – art – which she has chosen to do – but once a work is done, it no longer belongs to her. Not to her alone, in any case. This is corroborated by a characteristically cryptic declaration that appears first thing, even before the title page, in *Arpita Singh: Works on Paper*, 2015. Put in her playful orthography, the declaration says: 'This Book belongz to me (now).'

This *me* refers to the one writing and also to the one reading. The work, hence, belongs to both. 'They're yours' is the same as 'belongz to me (now)'. Now, when the work is done. Prior to that it belonged to neither. Herein lies a critical paradox of true creativity. The artist, in the moment of creating, is never a flesh-and-blood person. Conscious intention plays the smallest part in a work of art. Except, perhaps, for the moment of conception, every work evolves its own dynamic and the artist follows it. Only after its completion does the work belong to a flesh-and-blood person. And that person is not just the work's signatory but also the one who savours it.

I can do no better than recall the words of sarod maestro Ustad Ali Akbar Khan (1922–2009). When he starts a piece, he said, he plays the sarod, but soon the sarod plays him.

That is the magic moment of creativity.

Arpita Singh is a *qalandar*, an unbound, carefree and realised soul. That is the spring of the irreverence, the compassion, the abandon, that enable her to portray the world in ways that, for all the appearance of their mutual irreconcilability, constitute a profound whole. Her art varies from playful and ludicrous to serious and concerned, from joyous and mirthful to dark and sinister, from enigmatic to obvious, from spontaneous to carefully crafted. Very often, it is not alternately but simultaneously one and the other. That is when it best manifests the intrinsically oppositional reality within and around us.

What further fascinates me is Arpita's deployment of words in her art. Every art, I believe, aspires to be all other arts. And there is one activity that is common to them all: image-creation. The musician creates images





Devi Pistol Wali, 1990
Acrylic and oil on canvas

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Manjit and Fil Talking, 1990
Oil on canvas

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Arpita Singh

Remembering



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Arpita Singh

Arpita Singh: Remembering

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Barkley L. Hendricks

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Barkley L. Hendricks

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Piles of Inspiration Everywhere

Susan Hendricks

Piles of Inspiration Everywhere explores the physical space where renowned artist Barkley Hendricks worked and lived.

- A collaboration between photographer David Katzenstein and Susan Hendricks, this book invites readers into the space Barkley and Susan shared for 35 years, offering readers a bold, detailed study of the artist's life.
- The publication takes the reader on a journey into the otherwise publicly inaccessible home and studio of US artist Barkley L. Hendricks, showcasing the environment that both inspired and energised him by means of large double-page spread illustrations.
- Writings from the artist's own journals, published alongside the stunning photographs of his personal surroundings, ultimately offer an unprecedented look into this groundbreaking artist's life and creative process.

AU \$100.00 | NZ \$110.00
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272 Pages
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00

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I feel I'm
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00

Music Room
Hello Miles
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Kitchen
I want to watch
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As I wait through a
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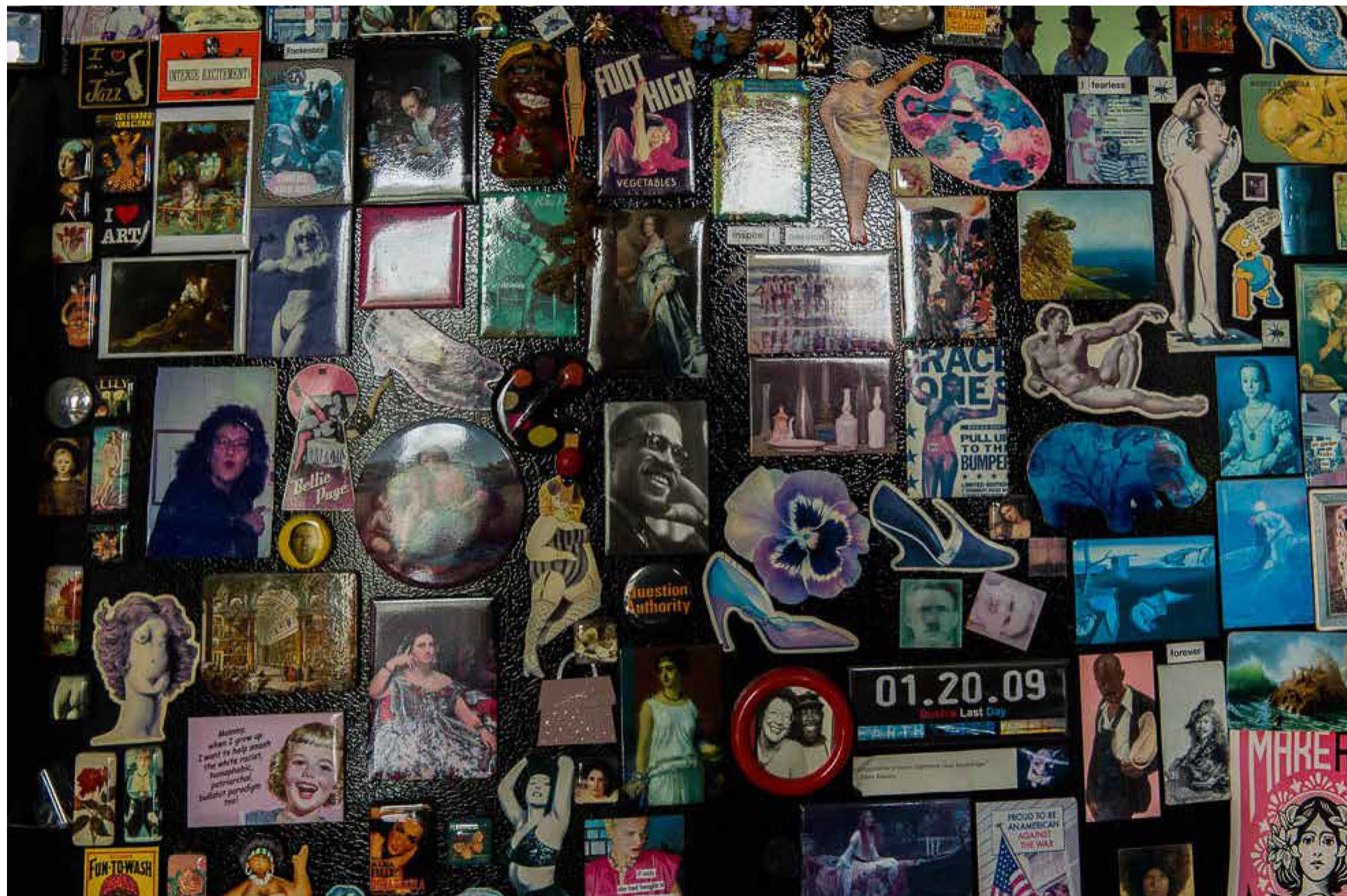
Front
Hallway,
Sun Room,
Music Room,
Kitchen



Front Hallway

**I am part of a very
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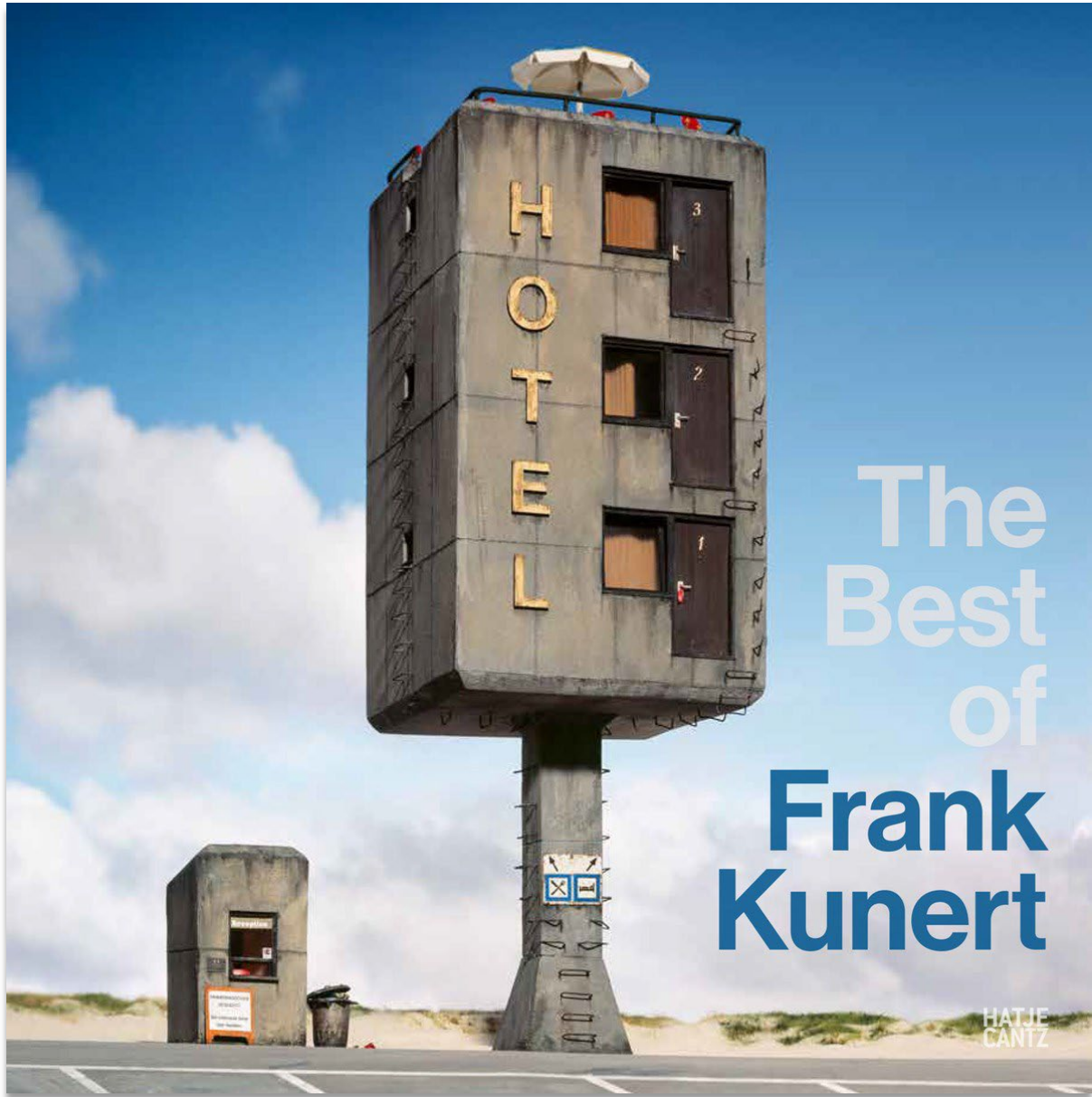
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The
Best
of
**Frank
Kunert**

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The Best of Frank Kunert (Bilingual edition)

Frank Kunert

Frank Kunert is one of the most distinguished German photographers.

- In lengthy processes, he builds precise miniature worlds, which he presents to us as deceptively real everyday worlds.
- Rooms, houses, bridges, towers: his architectural situations are both reflections of inner emotional and social states. In their apparent banality, the surreal scenes are an expression of a present that is as familiar as it is uncanny.
- This "Best of" presents a selection of works from three of his books already published by Hatje Cantz Verlag. It not only pays tribute to an extraordinary artist, but also to many years of successful collaboration.

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Die Widersinnigkeit des Alltags

Frank Kunert ist einer der originellsten deutschen Fotografen. In langwierigen Prozessen baut er präzise miniaturhafte Welten, die er uns als täuschend echte Alltagswelten vorführt. Seine architektonischen Situationen sind sowohl Spiegelbilder innerer, seelischer als auch gesellschaftlicher Zustände. Dieses »Best of« präsentiert eine Werkauswahl aus dreien seiner bereits erschienenen Bücher. Mit einem Text von Ariadne von Schirach.

The Absurdity of Everyday Life

Frank Kunert is one of the most original German photographers. In lengthy processes, he builds precise miniature worlds, which are presented to us as deceptively real everyday places. His architectural situations are reflections both of inner emotional states and of society at large. This "Best of" volume presents a selection of works from three of his already published books. With an essay by Ariadne von Schirach.

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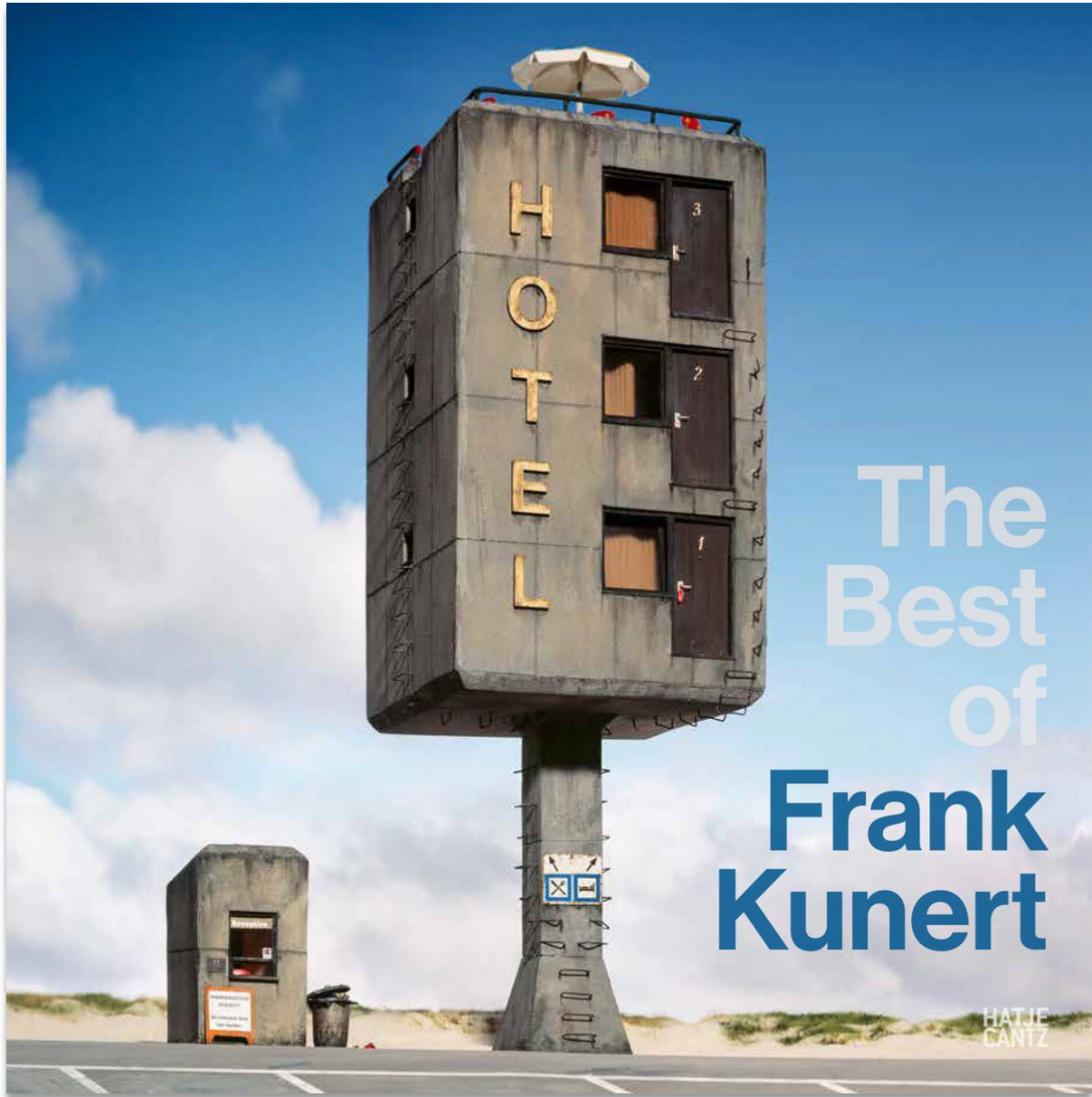
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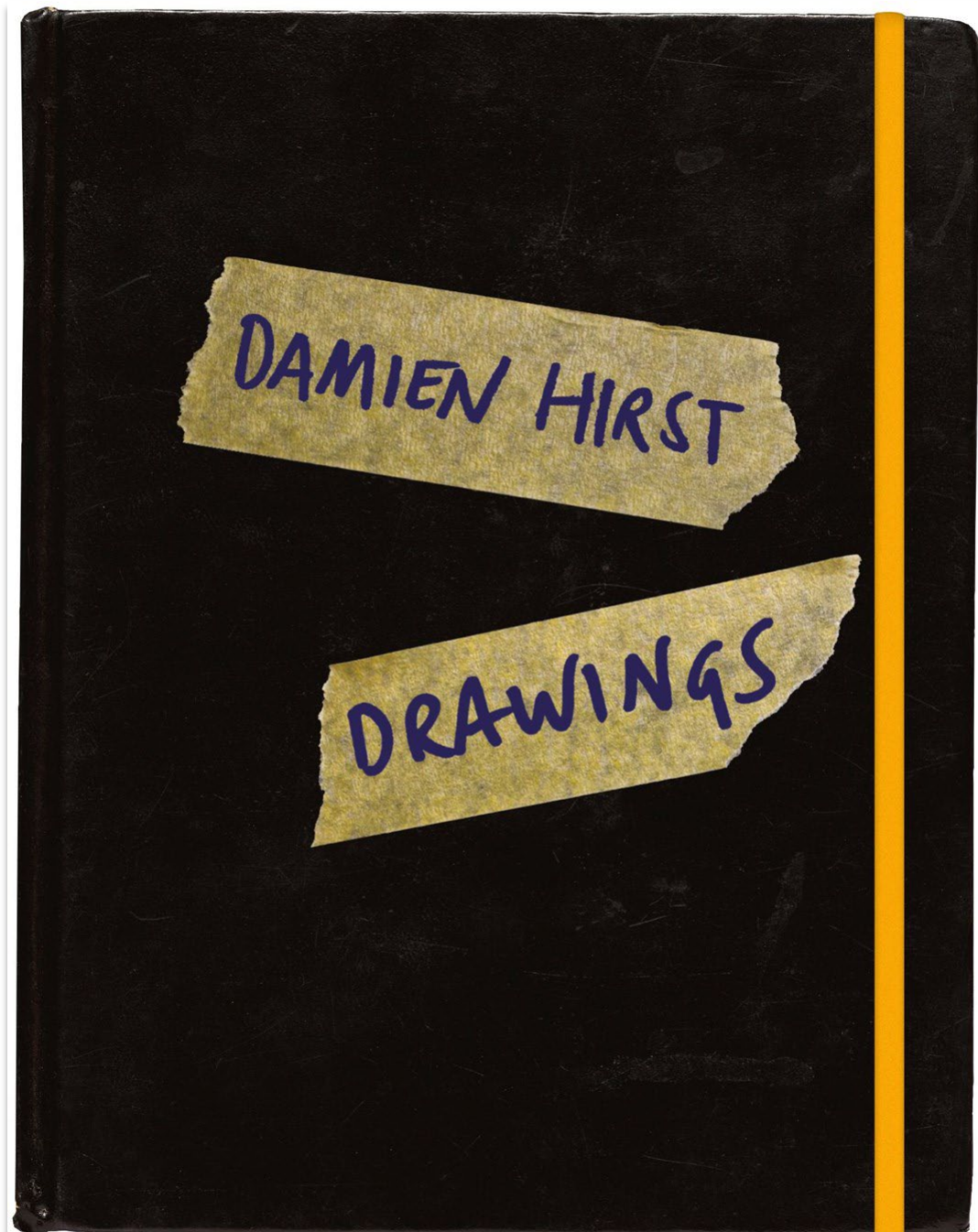
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DAMIEN HIRST

DRAWINGS



Damien Hirst

Drawings

A tiger shark in formaldehyde. A diamond-encrusted skull. Damien Hirst is one of the most important contemporary artists and a legend in the Young British Artist movement of the 1990s.

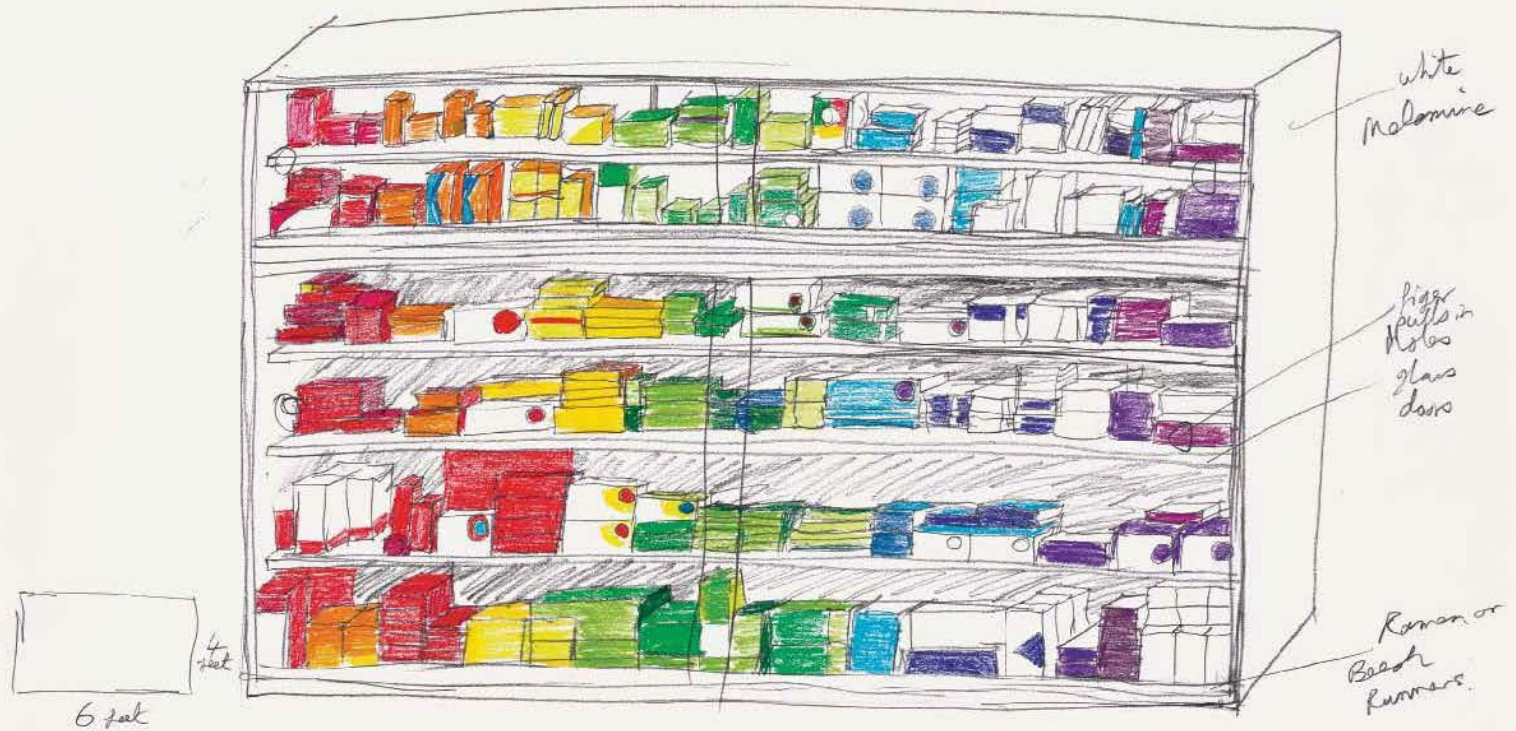
- He planned his iconic paintings, sculptures and installations through drawings and sketchbooks, and these can now be seen in a museum exhibition for the first time.
- The publication provides an opportunity to glance over the shoulder of a great contemporary artist engrossed in his creative process: since the early 1980s, Damien Hirst has used drawings and sketches to plan his celebrated works. He has also created drawings to accompany his paintings and sculptures, to help visualise their core ideas.
- Among his designs are a drawing machine and the graphic work of fictitious old masters. In this superbly produced new volume, which retains the character of a sketchbook, a star artist reveals a new aspect to his oeuvre.

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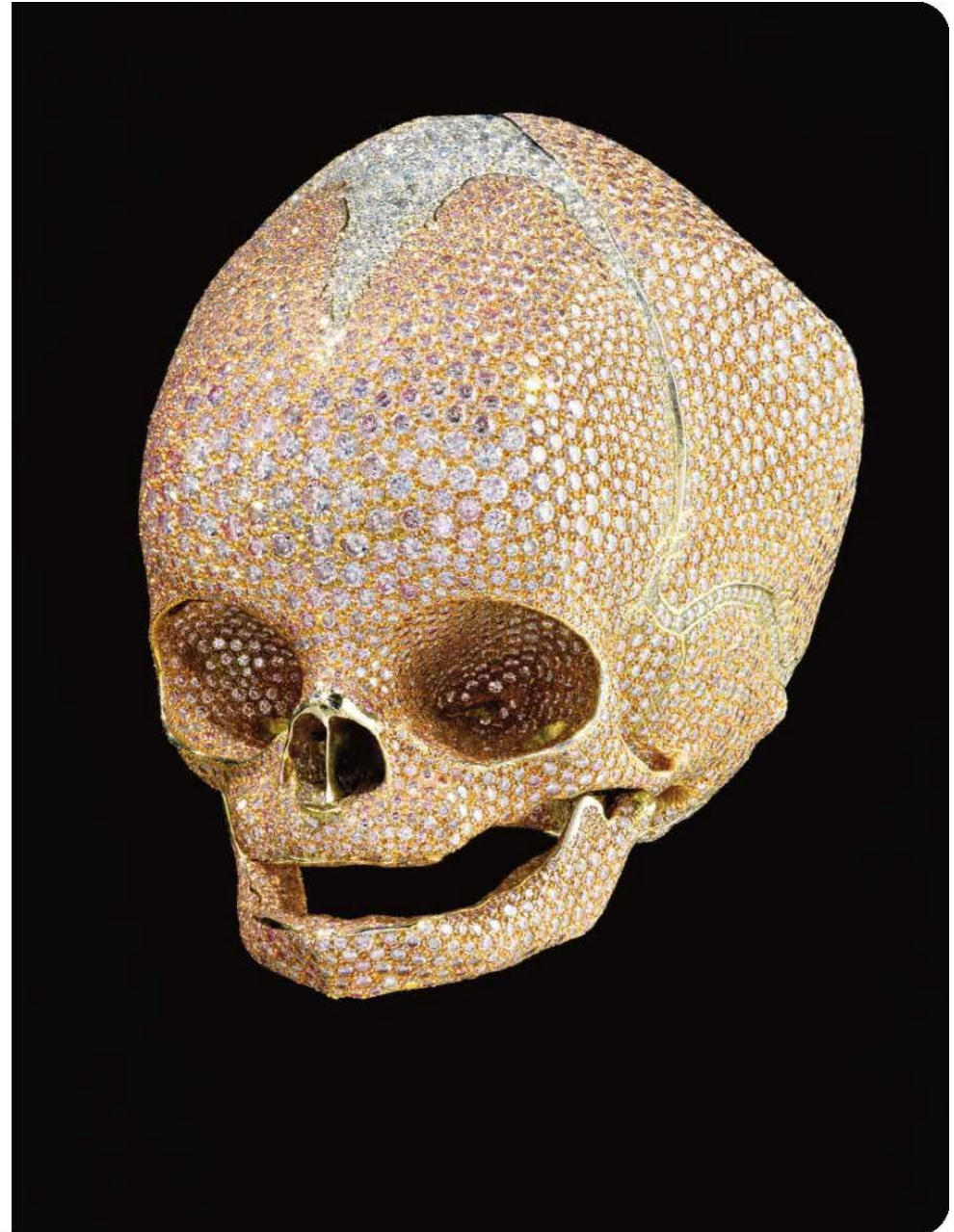


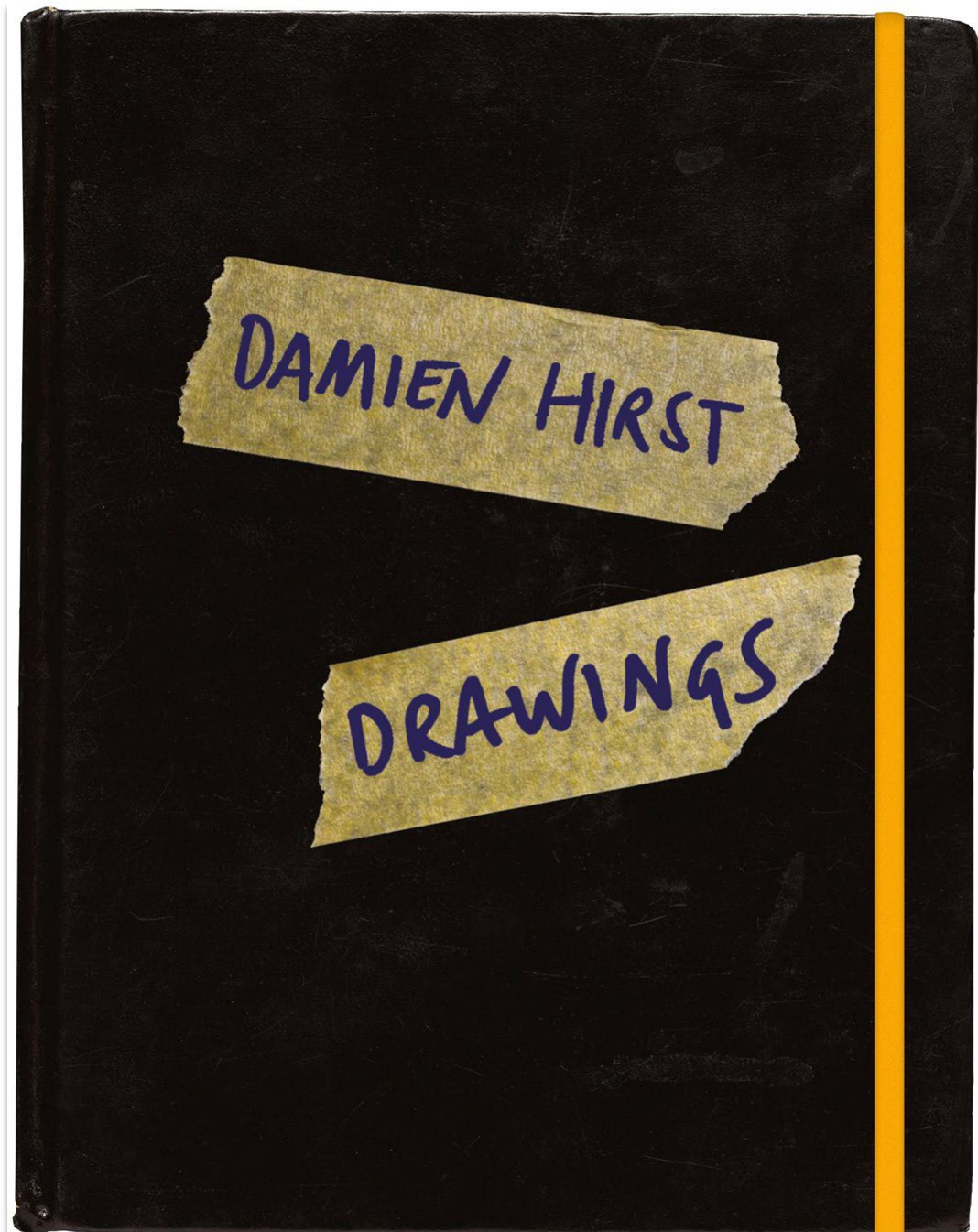
Rainbow Medicine Cabinets where the colour of the packets are following the spectrum colours.

2015

Danish







Damien Hirst

Drawings

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T R A N S I E N C E

DANIELLE L. GOLDSTEIN

TEXT BY CAROLINE GOLDSTEIN

Danielle L. Goldstein: Transience

Danielle L. Goldstein

Beautiful photographic-psychological processing of a divorce.

- *Transience* began in an ancient hotel room in Spain. The room felt haunted and Danielle started thinking about the many souls that may have inhabited that room. She wanted to try to document both the physical and metaphorical space, so she used herself as a kind of placeholder. The project took hold and became a defining aspect of her work.
- In 2017 Danielle's world blew up when her husband and she separated. She was devastated, destroyed, barely functional. Goldstein understands that this work is highly personal, a diary of sorts of her mid to lateish life. And she also understands and appreciates her privilege in visiting the beauty of the places she has been blessed to be able to visit. Yet her pain was real and all encompassing. And her rebirth has been as well.
- *Transience* is a beautiful and truly original testimony of conquering despair. Goldstein's exquisite book can give a tiny bit of joy, solace and hope to anyone who is feeling challenged by their circumstances.



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EGON SCHIELE

LAST YEARS



EGON SCHIELE

LAST YEARS



Egon Schiele: Last Years 1914-1918

The body of work by the eccentric artist Egon Schiele (1890-1918), created over a period of just ten years, is known above all through his major paintings and those drawings from between 1910 and around 1913/14 in which he processed his own emotional states and expressed the inner turmoil of an entire generation in his depictions of the human figure.

- His later works after 1914, which differ markedly from his earlier ones, and are less well known. His lines became more measured, flowing, and organic, and his figures filled out and were more realistic. In retrospect, the personal and historical changes and events from 1914 - the outbreak of war, his marriage to Edith Harms (1893-1918), and the tedium of army life - clearly had a profound effect on his artistic output.
- Among other things, Edith Schiele's almost unknown diary (1915-1918), in which she recorded her experiences, thoughts, and feelings in these difficult times, is published in full.

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"[Schiele] paints strength and fragility, the weariness of the soul, and its renewal. He is sober and ecstatic, a realist and a dreamer."

Hermann Menkes, *Neues Wiener Journal*, March 2, 1918

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MUSEUM

Verlag der Buchhandlung Walther und Franz König, Köln

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EGON SCHIELE

LAST YEARS: 1914–1918

EGON SCHIELE

LAST YEARS



"We are living in the most violent time that the world has ever seen [...] –
we each have to suffer our fate, living or dying – we have become hard and fearless. –
Everything which existed before 1914 belongs to another world, –
thus, we will always look to the future [...]."

Letter, Egon Schiele to Gertrude Schiele, November 23, 1914

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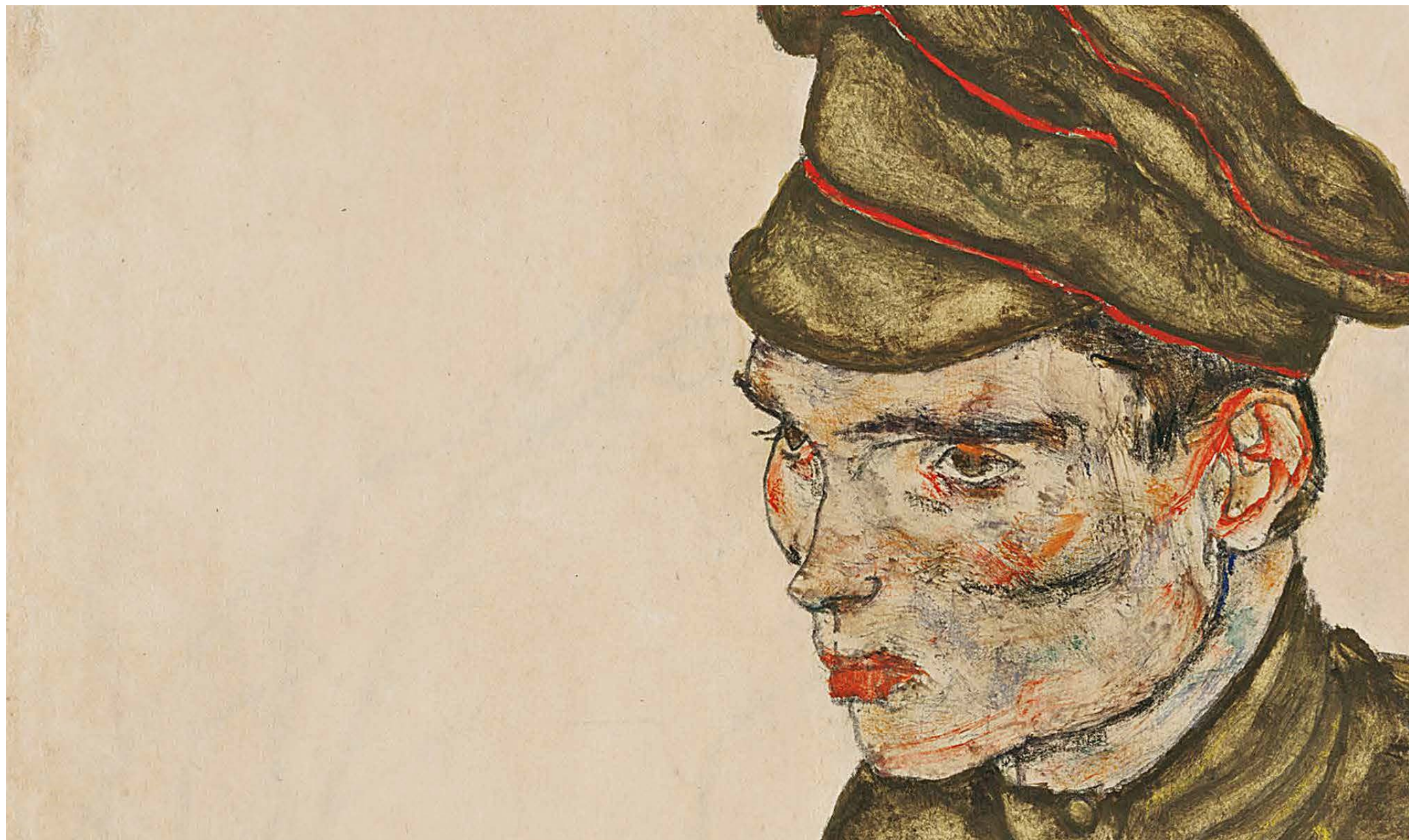
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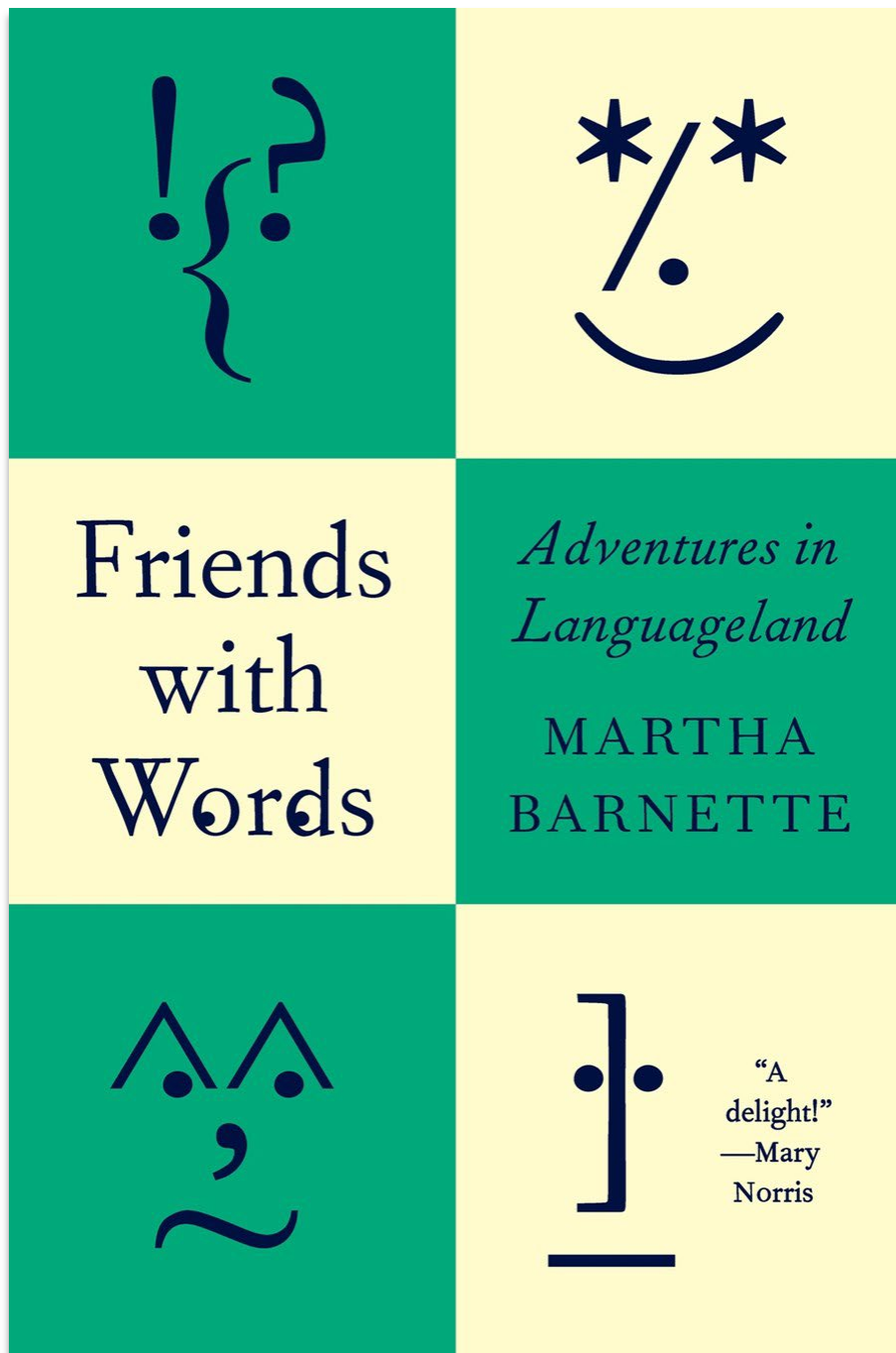
Friends
with
Words

*Adventures in
Languageland*

MARTHA
BARNETTE



“A
delight!”
—Mary
Norris



Friends with Words

Adventures in Languageland

Martha Barnette

With warmth, a popular radio and podcast host shares her love of language, weaving together linguistic history, regional phrases, the hidden poetry in etymologies, new words, and stories from her life and time on the air.

- Language lovers love books. This is for readers of *Dreyer's English*; *Because Internet*; *Eats, Shoots & Leaves*; and Bill Bryson's *The Mother Tongue*.
- Barnette's show *A Way with Words* is distributed to National Public Radio affiliates in 43 states, reaching 480 cities. It is also available as a podcast, which gets over 350,000 downloads per month on average, and has an accompanying newsletter that reaches over 55,000 people. These are committed fans.
- Full of delightful information and stories that will make for fun press coverage, this charming and giftable book also has an experienced and charming author to promote it.

AU \$ 43.99 | NZ \$49.99

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320 Pages

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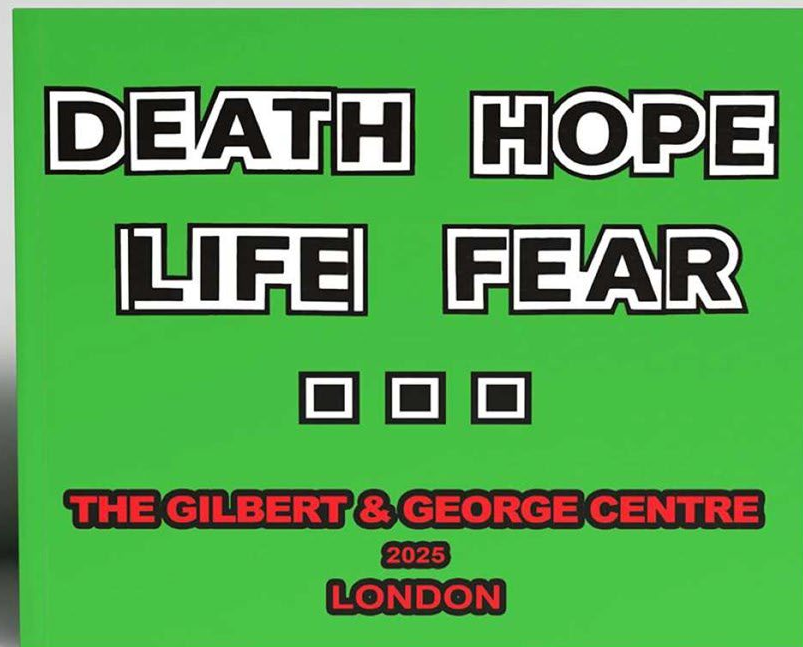
DEATH HOPE
LIFE FEAR



THE GILBERT & GEORGE CENTRE

2025

LONDON



Gilbert & George Death Hope Life Fear...

Gilbert & George

Featuring 18 works created by Gilbert & George between 1984 and 1998, this book ties in with the 2025 exhibition at the Gilbert & George Centre in London.

- This period saw the artist's practice expand into bold, visionary realms, marked by heightened colour, confrontational imagery and an almost ritualistic intensity. At the heart of the exhibition is the monumental quadripartite work 'Death Hope Life Fear' (1984), a pivotal piece within 'The 1984 Pictures', encapsulating themes of youth, nature, identity and cosmic order.
- Through their ever-evolving visual language, Gilbert & George reaffirm their commitment to 'Art for All', using their pictures as both a reflection and challenge to contemporary society. Death Hope Life Fear is a powerful testament to their lifelong pursuit of universal truths, inviting viewers to engage in a deeply personal and provocative encounter with their art.

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DEATH from DEATH HOPE LIFE FEAR. 1984. 423 x 252 cm

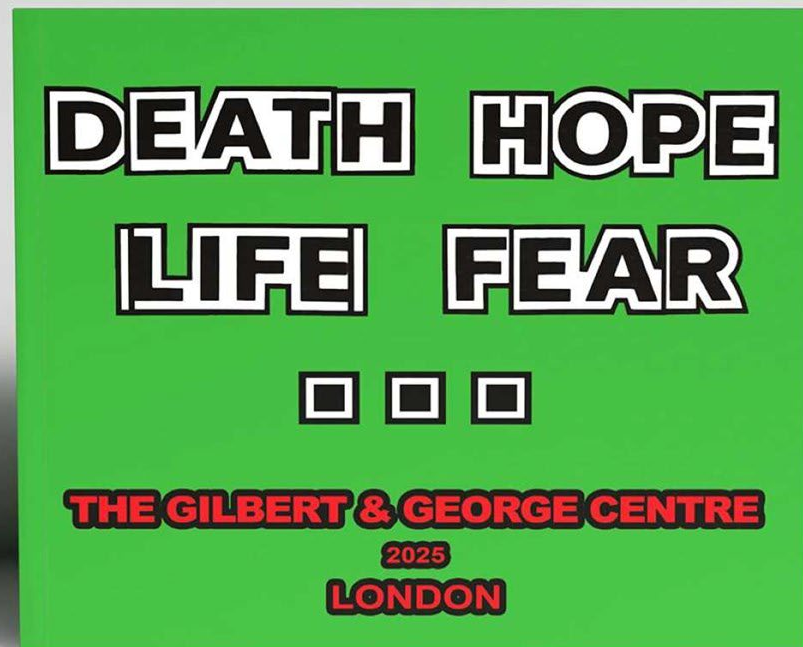


HOPE from DEATH HOPE LIFE FEAR. 1984. 423 x 656 cm



CITY DROP. 1991. 253 x 497 cm





Gilbert & George Death Hope Life Fear...

Gilbert & George

Featuring 18 works created by Gilbert & George between 1984 and 1998, this book ties in with the 2025 exhibition at the Gilbert & George Centre in London.

- This period saw the artist's practice expand into bold, visionary realms, marked by heightened colour, confrontational imagery and an almost ritualistic intensity. At the heart of the exhibition is the monumental quadripartite work 'Death Hope Life Fear' (1984), a pivotal piece within 'The 1984 Pictures', encapsulating themes of youth, nature, identity and cosmic order.
- Through their ever-evolving visual language, Gilbert & George reaffirm their commitment to 'Art for All', using their pictures as both a reflection and challenge to contemporary society. Death Hope Life Fear is a powerful testament to their lifelong pursuit of universal truths, inviting viewers to engage in a deeply personal and provocative encounter with their art.

AU \$43.99 | NZ \$48.99
9781917627016
60 Pages
Trade Paperback
245 mm x 300 mm
Hurtwood Press Ltd

Edited by
Ekaterina Degot
and David Riff

HORROR

PATRIAE

**The Return
of Toxic
Nationhood**

HATJE
CANTZ



Horror Patriae: The Return of Toxic Nationhood

steirischer herbst '24 (Reader)

Boris Buden

Horror Patriae, the 2024 edition of steirischer herbst, tackled nostalgic and imaginary constructions of nationhood, juxtaposing them with neglected and silenced stories of strange encounters, hybrids, and happy miscegenation.

- Nationalism has made a spectacular comeback, with tribalism, particularism, and local pride embraced across the political spectrum. As the post-Cold War order erodes, the nation appears as a refuge, yet it remains an illusory one, an "imagined community," as Benedict Anderson put it.
- Combining essays and conversations, the festival's reader further examines the new nationalisms and how to resist them.

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176 Pages
Paperback
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Hatje Cantz Verlag

HOUSE OF NANKING

Family Recipes from
San Francisco's Favorite
Chinese Restaurant

PETER & KATHY FANG
with Emily Timberlake



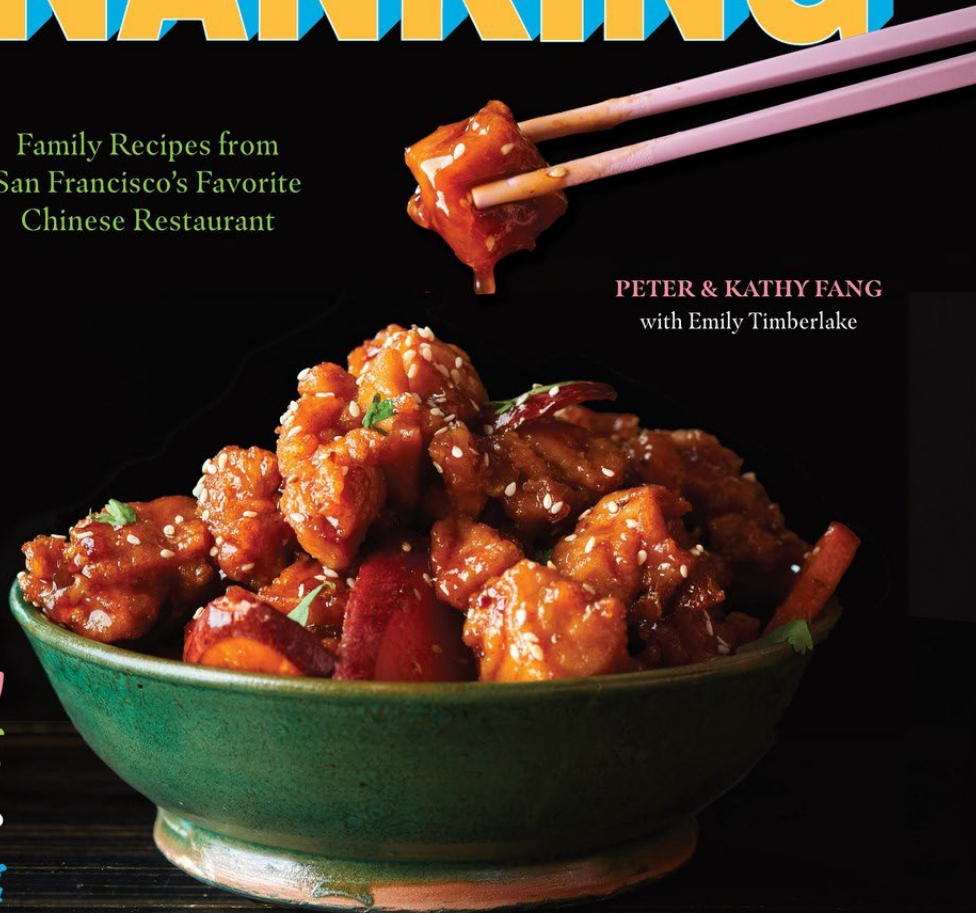
南京小館

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254 mm x 203 mm

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FORTY-DEEP WONTON BOWL

上海猪肉青菜馄饨
SHANGHAI ZHURÒU QING
CAI HUN TUN

Serves 2 to 4

PETER: One of my favorite pastimes with my younger brother, Jason (Xiǎo Dì), was to wrap small Shanghai wontons for lunch. It would be hot as hell, and we would sit on wooden stools in the kitchen wearing sleeveless undershirts and track shorts, wrapping packets of pork, lard, and bok choy. Our mouths would water as we worked, eager to eat them as fast as possible. We would often inhale forty wontons each! To give you an idea of how many wontons this is, a normal porcelain bowl that serves soup for a family does not fit that many wontons. We had to use metal bowls that were used to wash vegetables and dishes to serve our wontons in. We would sweat completely through our shirts while eating them. But boy was it worth it.

KATHY: Chinese people like even numbers and find them to be auspicious. In our household, we always serve food in even-numbered quantities, no matter how small or large the serving. This recipe makes about forty wontons, which is enough for four people with lighter appetites, or two with larger appetites. When my dad and uncle used to make this, they doubled the recipe and made forty for each of them.

continued





CHICKEN AND SALTED PORK CONGEE

咸肉鸡粥
XIÁN RÒU JÍ ZHŌU

Serves 4

KATHY: Nothing goes to waste in a Chinese household, especially in our family. The poaching liquid from white cut chicken (page 213) has great chicken flavor, so we never throw it out. My a niáng always had Virginia ham in her fridge—it was her back pocket weapon, and just a few pieces of magic ham sprinkled into a soup, congee, or rice dish would result in an impossibly delicious meal. I typically don't have Virginia ham in my arsenal, so my replacement is pancetta, which I find in my fridge quite often.

Rinse the rice under cold water until the water runs clear. Place the rice in a bowl and cover it with water, then allow to soak for 15 minutes. Drain the rice, then place it in a large pot along with the poaching liquid. Bring to a boil over high heat and boil for 2 minutes. Add the pancetta, reduce the heat to low, and simmer with the lid on but slightly ajar to let steam escape for 40 minutes. Divide into soup bowls, drizzle with soy-scallion sauce, if using, and garnish with julienned ginger and whatever toppings you desire.

¾ cup (140 g) medium- or long-grain white rice
7 cups (1.7 L) poaching liquid from Cold Poached Chicken (page 213) or chicken stock
½ cup (115 g) diced pancetta
Leftover Soy-Scallion Sauce from Cold Poached Chicken (page 213; optional), or substitute any of the sauces listed below
2 tablespoons julienned ginger

OPTIONAL TOPPINGS
Leftover shredded white cut chicken (page 213)
Crushed toasted peanuts
Chili crisp
Chinatown Chili Black Bean Sauce (page 275)
Chopped cilantro leaves
Chopped mint leaves
Julienned scallions
Julienned ginger
Soft-boiled egg



NANKING NOODLES WITH SHREDDED PORK

肉丝炒面
RÒU SÍ CHǎO MIǎN

Serves 2 to 4

PRO TIP: In Shanghai, we like to set out extra Chinkiang vinegar to drizzle into the noodles as we eat it.

PETER: My first experiences with chow mein in the US left me feeling very dissatisfied. I remember looking down at my plate and thinking, *The person making this doesn't really care.* The noodles were soft and lifeless with overcooked vegetables, nothing like the Shànghǎi cū chǎo miàn ("thick chow mein") I grew up with in Shanghai.

When I decided to add chow mein to the menu of House of Nanking, I had to custom design the thickest Shanghai noodle that Chinatown or San Francisco had ever seen. I needed noodles as thick as udon, maybe even thicker, but less chewy, with a softer, smoother bounce that comes from high-protein flour. The extra gluten in the high-protein flour results in a denser, bigger chew, plus greater surface area for the sauces to grab onto. The fragrant smell—xiāng wèi—of the soy sauce, sugar, and vinegar hitting the wok is very powerful. I'm convinced the reason my Nanking noodle became such a hit is because the smoke and smells would waft out the door, down the line, and into people's noses. After one bite, they were hooked—just like I was as a kid tasting my first plate of Shanghai cū chǎo miàn.

Marinate the pork: Slice the pork into thin (¼ inch / 6 mm) slices with the grain. Now cut those slices into thin threads, resulting in 2-inch (5 cm)-long, ¼-inch (6 mm)-wide matchsticks. Transfer the pork to a medium bowl and add the cornstarch, sesame oil, soy sauce, dark soy sauce, Shaoxing wine, sugar, salt, and white pepper. Stir with chopsticks or a fork to integrate, then set aside to marinate for 10 minutes.

Make the noodles: Bring a large pot of water to a boil over high heat. Add the noodles and cook for 4 minutes, or until al dente.

Meanwhile, while the noodles are cooking, heat a wok over high heat and add 2 teaspoons of the neutral oil. When the oil is smoking, add the pork and stir-fry for 30 seconds, or until slightly pink and about 80 percent cooked. Transfer the pork to a bowl or plate and add 2 more teaspoons neutral oil to the wok. Add the cabbage and onions and stir-fry over high heat for 30 seconds. Add the Shaoxing wine and stir-fry for 1 minute. Add 2 tablespoons water to the wok and continue to stir-fry for another 2 minutes, or until slightly wilted but still with a slight raw crunch.

Add the cooked noodles to the wok, then immediately add the soy sauce, dark soy sauce, vinegar, chili sauce, MSG, sugar, and the remaining 1 tablespoon neutral oil. Wok toss the noodles to incorporate all the seasoning for 30 seconds, then add the spinach and pork. Continue to wok toss for 1 minute to allow the pork to finish cooking and the seasoning to fully absorb and caramelize into the noodles. Serve immediately!

MARINATED PORK

5 ounces (140 g) pork tenderloin
2 teaspoons cornstarch
1½ teaspoons toasted sesame oil
½ teaspoon soy sauce
½ teaspoon dark soy sauce
½ teaspoon Shaoxing wine
½ teaspoon sugar
1 pinch of salt
1 pinch of ground white pepper

NOODLES

8 ounces (225 g) fresh Shanghai noodles
1 tablespoon plus 4 teaspoons neutral oil
3 cups (210 g) sliced cabbage (1 inch / 2.5 cm wide and 3 inches / 7.5 cm long)
1 cup (110 g) sliced red onions (½ inch / 12 mm wide and 3 inches / 7.5 cm long)
1 tablespoon Shaoxing wine
1 tablespoon soy sauce
1 tablespoon dark sauce
1 tablespoon Chinkiang vinegar, plus more for serving
1 teaspoon duò jiǎo (Chinese salted chopped chilis, see page 285) or sambal oelek
1 teaspoon MSG
1 teaspoon sugar
3 cups (120 g) Taiwanese spinach with roots (see page 284), cut into 3-inch (7.5 cm) lengths



CLASSIC SCALLION AND EGG FRIED RICE

蛋炒饭
DÀN CHǎO FÀN

Serves 2

KATHY: Fried rice, one of the most classic staples in Chinese cuisine, also happens to be one of the most underappreciated. Many people think of it as a way to get rid of old rice—in concept, an easy dish anyone can prepare at home. But executing perfect fried rice is actually harder than you think.

I grew up watching my dad and Uncle Tong order fried rice at Chinese restaurants. They had a habit of ordering the fried rice first, which is unusual. They claimed that you can judge the quality of the chef by their fried rice. If the fried rice is bad, then forget about ordering any main dishes; get something light, save your money, and move on. They even had a process for analyzing the rice. They would look at it, spoon some into the rice bowl, smell it, and finally taste. When you look at the rice, it should be fluffy, with glistening grains that don't stick together into clumps. You should be able to smell the wok hei, or “breath of the wok,” in the rice. When you take a bite, there should be both slivers of scrambled egg and bits of egg coating the grains of rice, which should have just the right amount of dryness and oil. After many lessons on how to eat and rate fried rice, I finally got to learn how to make it. It was one of the first things my dad taught me how to make out of the wok at Nanking. Now, I make the same classic scallion egg fried rice for my kids at home.

Place the rice in a microwave-safe bowl and microwave it on full power for 35 seconds, just to warm it. This will allow the rice to soften up a little but not fully reheat. In a separate bowl, combine the eggs, a pinch of salt, and a teaspoon of water, then whisk to mix.

Heat a wok over high heat, then add the neutral oil and swirl to coat. When the oil begins to smoke, add the eggs and cook undisturbed for about 5 seconds, to allow it to puff up on the edges. Start to gently scramble the eggs by folding the eggs over each other but not breaking it apart into smaller pieces. Add the rice and start folding the eggs into the rice by using your wok spatula to flip the eggs over the rice and pressing down to break the eggs into the rice. Stir to incorporate the eggs evenly into the rice.

Spread the rice and eggs into a flat, even layer on the bottom of the wok and toast for a few seconds before stirring the rice again. Repeat this so the rice gets toasted on all sides. Continue stir-frying until you can hear the rice start to pop off the wok, which means the moisture has been cooked out and the rice is fragrant and dry, 2 to 3 minutes.

Add the scallions, soy sauce, ginger and oyster sauce, if using, the MSG, ¼ teaspoon salt, sugar, and white pepper and stir to incorporate, always making sure the rice keeps moving so it does not burn or stick to the bottom of the wok. Taste the rice and season with more salt if necessary. The fried rice should be light and not overly salty, where you can taste the rice and eggs itself. Turn the heat off and serve.

SERVING TIP: Serve this with any protein and/or vegetables dishes as a replacement for steamed white rice. Or enjoy on its own with a dollop of Chinatown Chili Black Bean Sauce (page 275) or chili crisp. It also works great as a packed lunch; simply add protein and vegetables to the wok when you add the other seasonings.

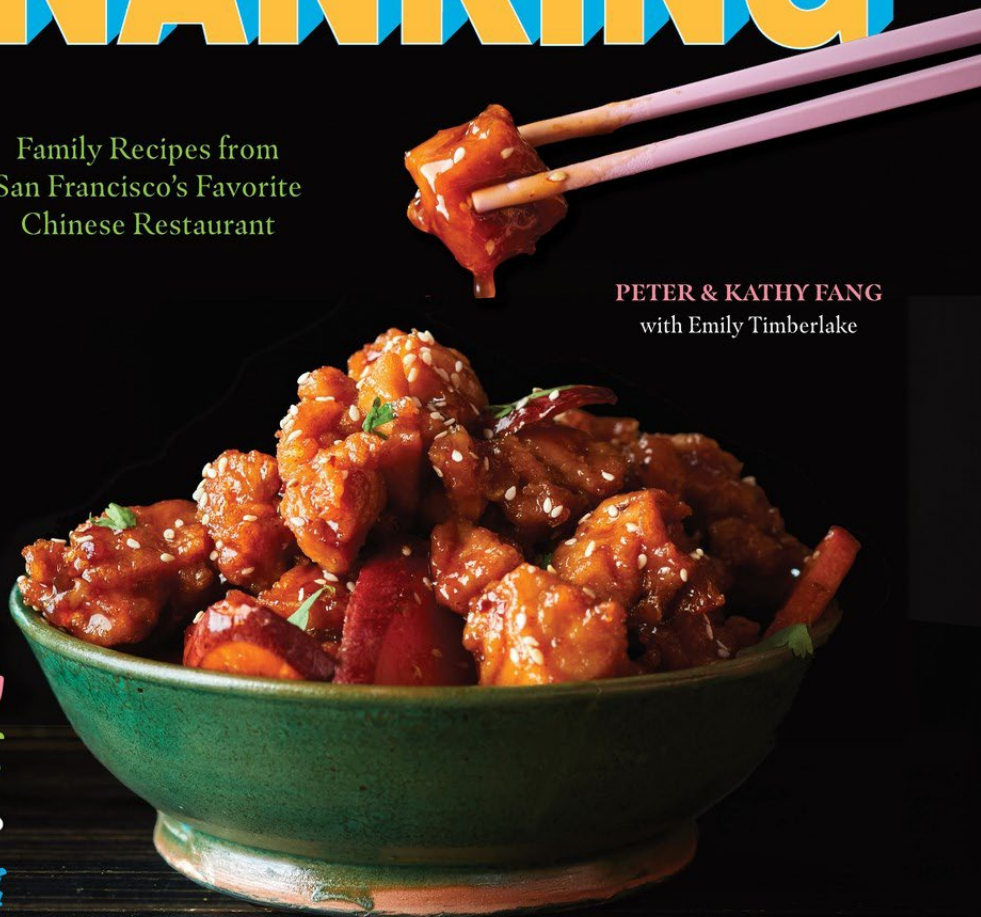
2 cups (320 g) day-old white rice
(preferably jasmine or another
long-grain variety)
2 eggs, whisked
¼ teaspoon salt, plus more to
season the eggs
1 tablespoon neutral oil
2 scallions, minced
2 teaspoons soy sauce
1 teaspoon minced ginger
(optional)
1 teaspoon oyster sauce (optional)
1 teaspoon MSG or dashi powder
¼ teaspoon sugar
¼ teaspoon ground white pepper

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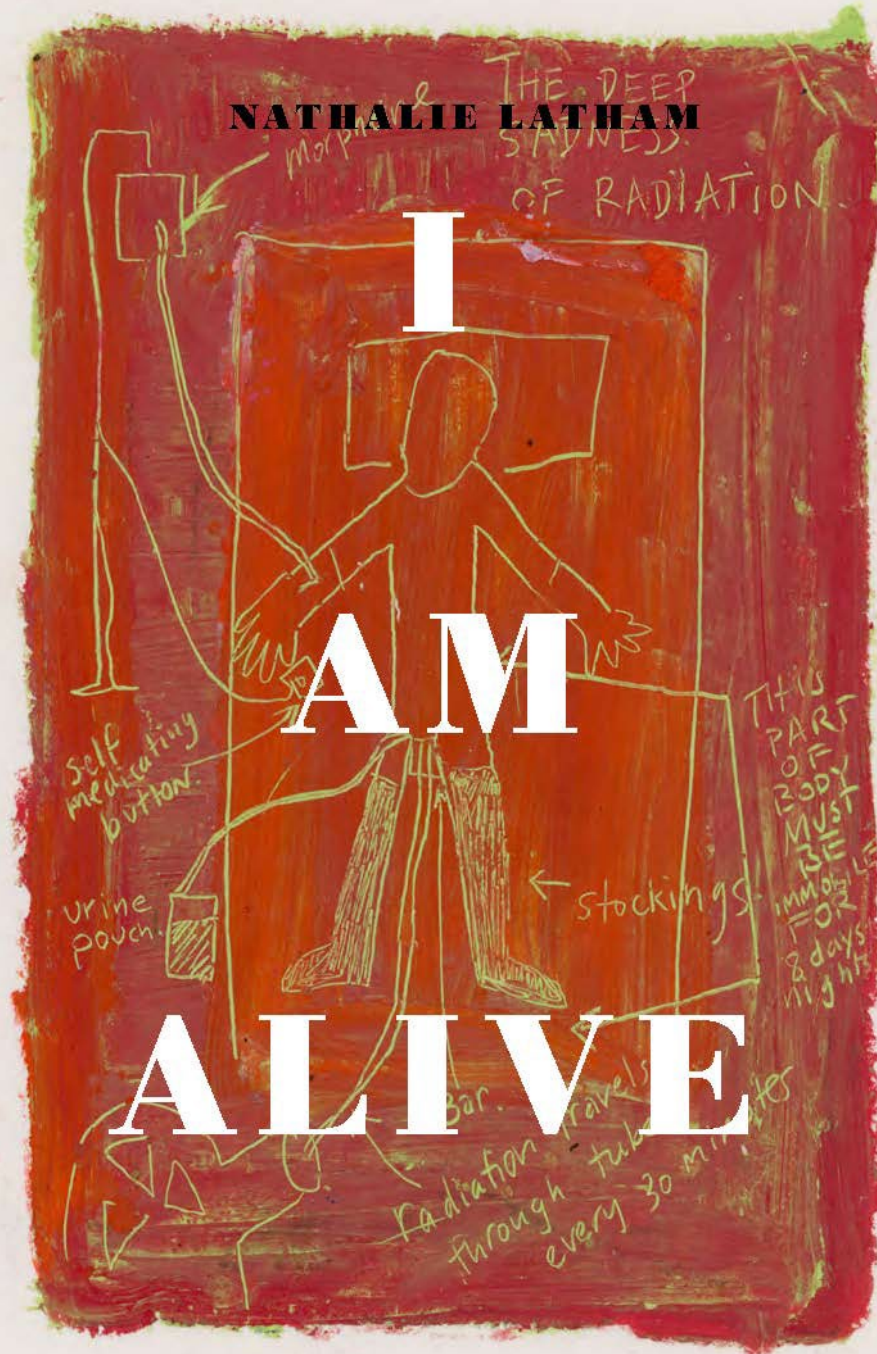
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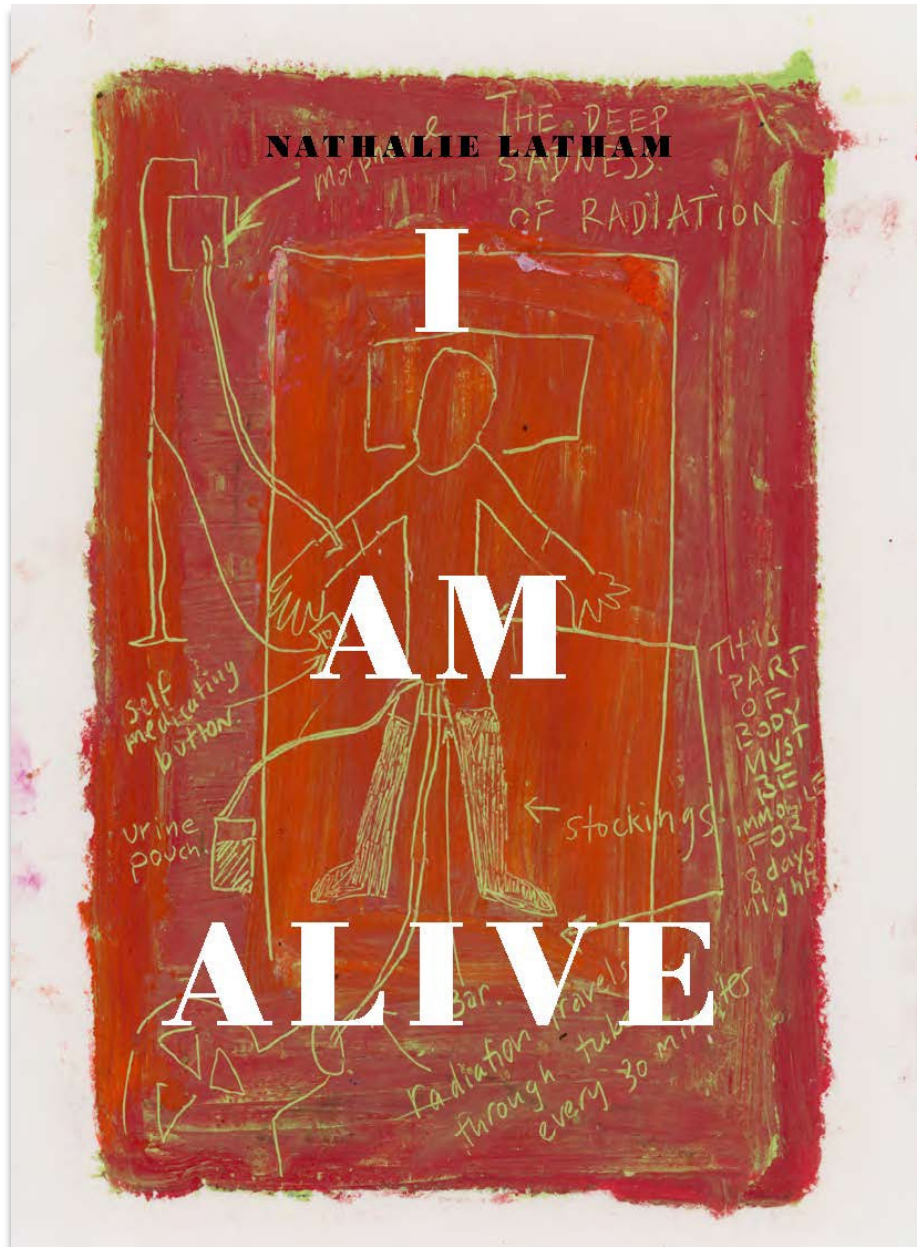
NATHALIE LATHAM

I

AM

ALIVE





I AM ALIVE

Creating resilience and healing trauma through art

Using art to conquer medical trauma.

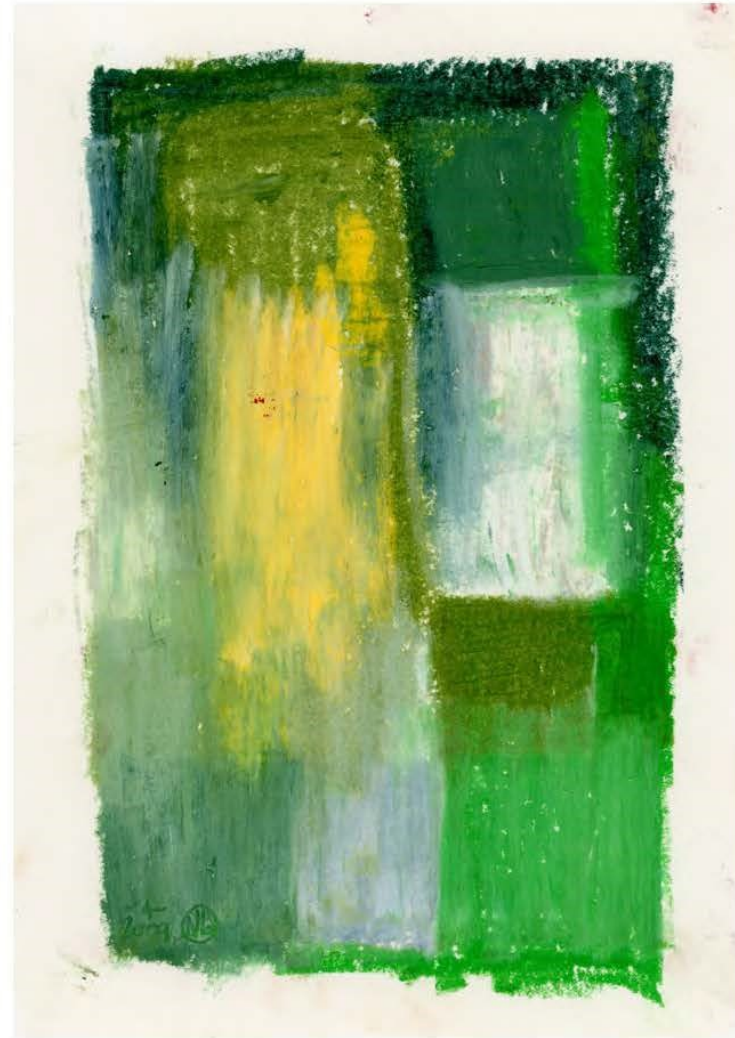
- *I Am Alive* is a deeply personal work born from the experience of a stage 3 cervical cancer diagnosis, featuring 184 pages of drawings and reflections.
- It chronicles a 14-year journey through the challenges of radiation treatment, the depths of depression and PTSD, and the gradual, courageous process of reclaiming a fulfilling Life.

AU \$90.00 | NZ \$100.00
9789053309636
184 Pages
Paperback
285 mm x 210 mm
Schilt Publishing

The space within where the tears lie



Om Namō Narayāni

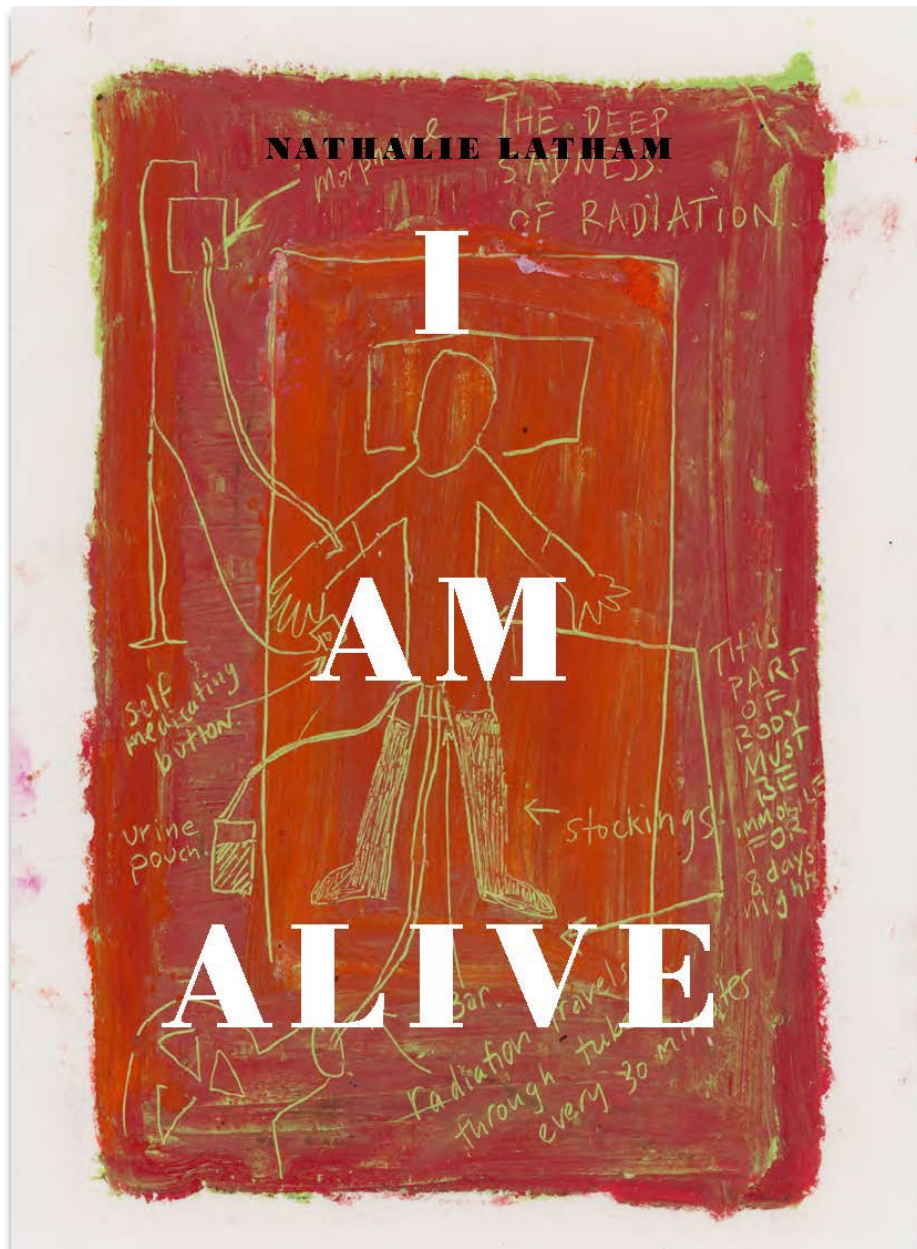


Nobody told me it was going to be this hard



Getting cancer: I never imagined it would be a part of my life's scenario.
Yet here I am.





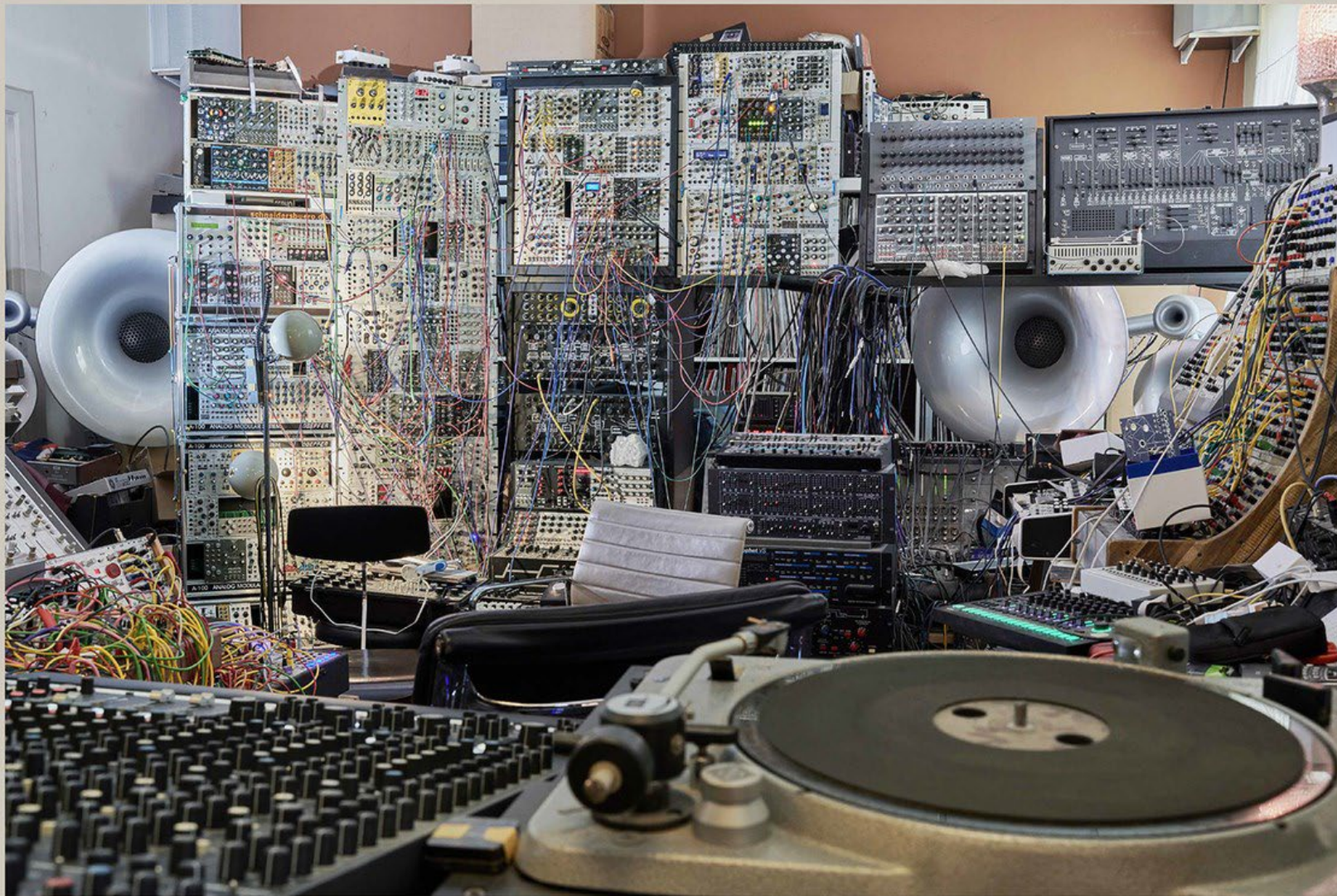
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INSIDE THE STUDIO

SPACES OF ELECTRONIC MUSIC PRODUCTION

BERLIN/CAIRO

GERO CACCIATORE & MATTHIAS PASDZIERNY

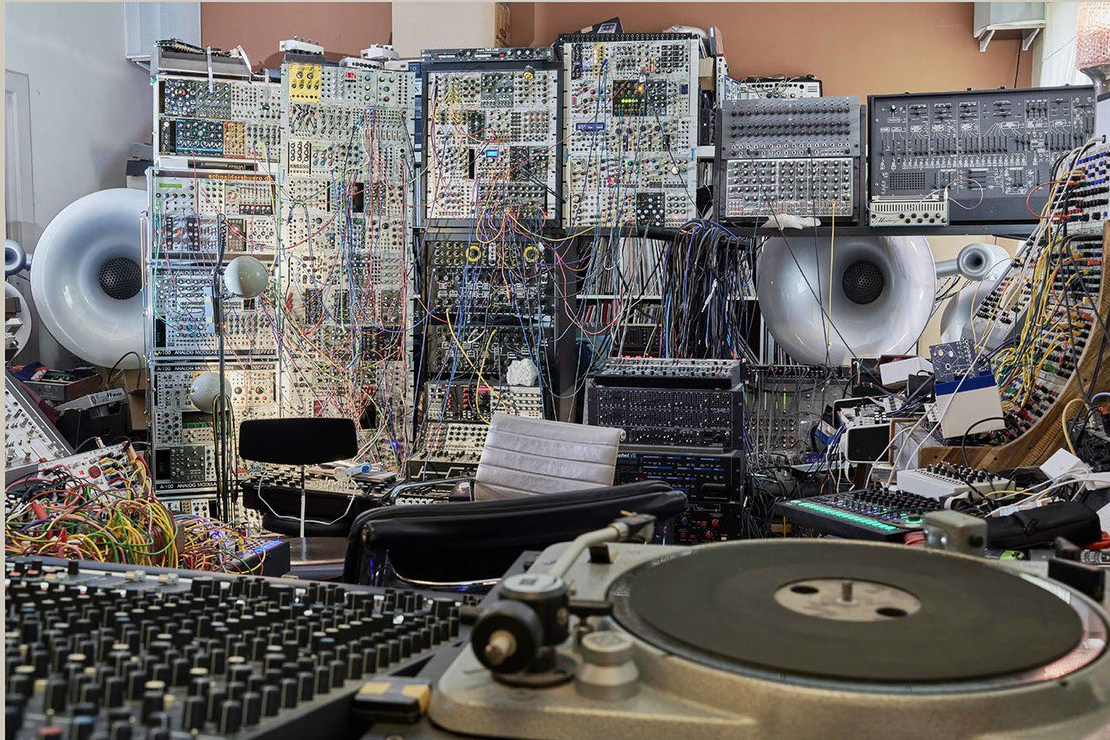
HATJE
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Inside the Studio

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RICARDO VILLALOBOS



NOVO LINE/NAT FOWLER





MODESELEKTOR

What does your studio mean to you?

Szary: It's like a home, like a second apartment. A very safe and comfortable place, a way of isolation. You can see what the weather is like outside and so on, but you are so inside, like in a box.

Gernot: I can actually go along with that. I'd also use a bad word like "workplace." That feeling of coming in there in the morning and starting up the reactor, that's great. It's a safe place, and ultimately also our constant. If you look at it philosophically in Adorno terms, you always have circumstances in life that change all the time, but you also always have constants in life, like your identification with yourself. And this studio is also part of that, as a safe place to dock on again. Though what does "again" mean? We are there relatively often. I love that moment of coming in there in the morning. By the way, we have become daytime workers in the last few years.

What does a successful day in the studio look like for you?

Szary: For example, I had that feeling yesterday when I was driving home. We worked through a list and I thought it was very successful. Even though it was all material where there was only fine-tuning to be done, no new song has been written or the like. But we focused, worked through that list, and in the end had that safe feeling, like: okay, we are a step further.

Gernot: There is no final or perfect studio day; that is always phase-dependent. For example, when you're writing a song, writing music, the day is completely different. Everything can feel totally shitty to you and then the next day you listen to it and know it wasn't so bad after all. Now we're in a very comfortable phase, because the music is already there and it's just mastering, cosmetics, mixing. The drama is already over, done. That's why you can't define that in a general way. Rather, what a bad studio day is, namely, when you come into the studio and nothing happens, or you are constantly disturbed. Actually, you decide for yourself how the studio day will be.

Are there any rules in your studio?

Gernot: Smoking in the studio itself happens very rarely. If so, then only in the kitchen, which is already disgusting enough. In the studio itself only when

there's no other way, or when we're doing a listening session and it doesn't matter.

Szary: Yes, this high-quality studio is a drug-free place.

Gernot: You noticed it: you came in and it smelled good. I think there's nothing worse than when you come into the studio and there's a cloud of smoke there at first. There's a kind of romance to that, but...

Szary: We had that before, in the previous studios. You came into the room in the morning and there was an ashtray, just cigarettes in it, like "we're just finishing an album..." [laughs]

Gernot: Apart from that, no drinks, you learn from experience [laughs].

Szary: Animals are allowed, we all have dogs.

Gernot: Children are also allowed. But: We don't let everyone in! [laughs]

What is your most important or favorite item or object in your studio at the moment?

Gernot: Right now, at this stage of production, for me it's my Yamaha NS-10 speakers and the Hafler power amp turned up full blast. I love those speakers. I don't know how they did it back then, but for someone who uses their ears a lot, and everyone probably agrees on this, it's kind of a love-hate relationship. Because they actually sound like shit. But when you manage to get your mix to make those boxes sound awesome, that feeling is great.

Szary: I have two items, too. One is the couch [laughs]. And then also a monitoring device: my headphones. They are high quality, but they don't cost €1,300 or something like that; they are standard headphones from the eighties and nineties. This is really an absolutely essential tool. If there are three people here, or even just the two of us, we are literally rotating: you hear something and at the same time you make an addition to it, or correct. In such situations, the headphones are important, or also the couch, because you also want to stretch out sometimes.

If you could, what would you change in or at your studio?

Szary: The alignment of the table and the monitor situation. The NS-10 speakers that Gernot mentioned are on the side above the desk. That came from another idea: often you wish you could switch back and forth without moving. However, there's one but sometimes it can also be good to switch positions and go here and there. And then there's another but: behind the speakers is the studio window and that's not really conducive; there should actually be an absorber behind it. Besides this, you can't change all that much.

Gernot: Well, I think this absorber thing doesn't matter, because in the end the NS-10s are there mainly just for leveling, and for that it's okay. I would design the next studio so that I don't have the door in the back anymore, because it's annoying. When the door is closed, no one comes in, but we have the window, so you always look to see if someone is in there and make your presence known. But it's always a bit awkward when you have the door in your neck. We'd just have to move it a little bit to the left, we didn't think about that.

Szary: The whole building process and getting ourselves installed here had to happen very quickly. There was just a blank loft in here before. How do you do that, then? We got the best out of it, but it could always be better.

Berlin, June 16, 2023



GRULIA VALENTI

What does your studio mean to you?

My studio is my home. It means pretty much everything—it's my space. I've been living in this room for four years now, and I always had the music studio in it. Other things, like my comics or animations, I can do somewhere else, but music, I can only do here. It's quite personal and I have a strong connection to it.

What does a successful day in the studio look like for you?

It is hard to define what a successful studio day is when your studio is your home. Surely here you are not "in the zone" for ten hours in a row, too many distractions. For that reason I do mostly music in the night, when less things can interrupt you. For example, I really used to like it when I had a gig at six in the morning in Berlin without a sound check, so that I could just go there in the morning after preparing at home. For sure, a successful day is when I produce anything that makes me satisfied. Whatever is a melody, a sound, or a whole track.

Are there any rules in your studio?

No drinks on the desk, of course! Never! And generally, before I am sure if someone knows what they are doing, I do not like people to touch my equipment, as they could change something that shouldn't be changed. The rest is just normal housekeeping rules, going back to the problem of having a studio flat.

What is your most important or favorite item or object in your studio at the moment?

There are so many things here, actually. Maybe the Godzilla—or one of these police cars. I collect police cars. So yes, I think it's the police cars [laughs].

If you could, what would you change in or at your studio?

Obviously I would like to have a bigger space. And it would be nice to have a separate room. I am aware of the fact that having studio and living space together is wrong for different reasons, one being mental health—but I still love some aspects of it, for example I am forced to organize my space. In the night it is very nice and cozy. During the day I don't like it because

of this big window; somehow it opens up the space too much for making music, but it's fantastic for drawing. I should get a dusty, dark concrete basement only for music, I guess!

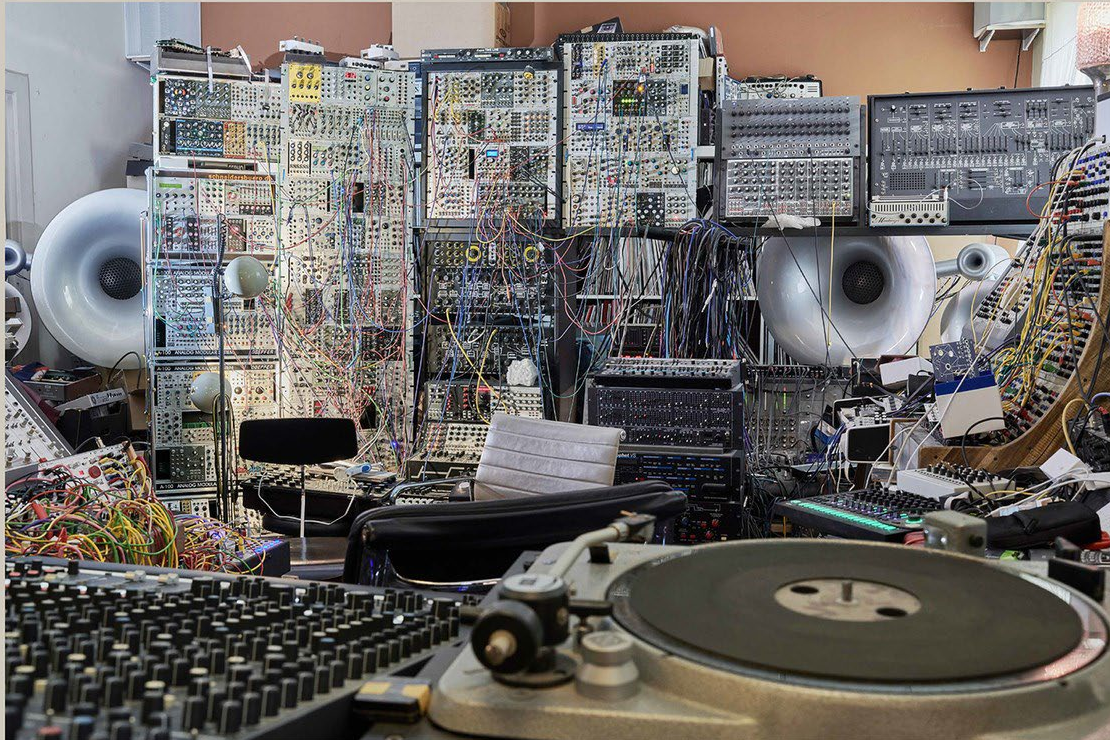
Berlin, July 15, 2023

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INSIDE THE STUDIO

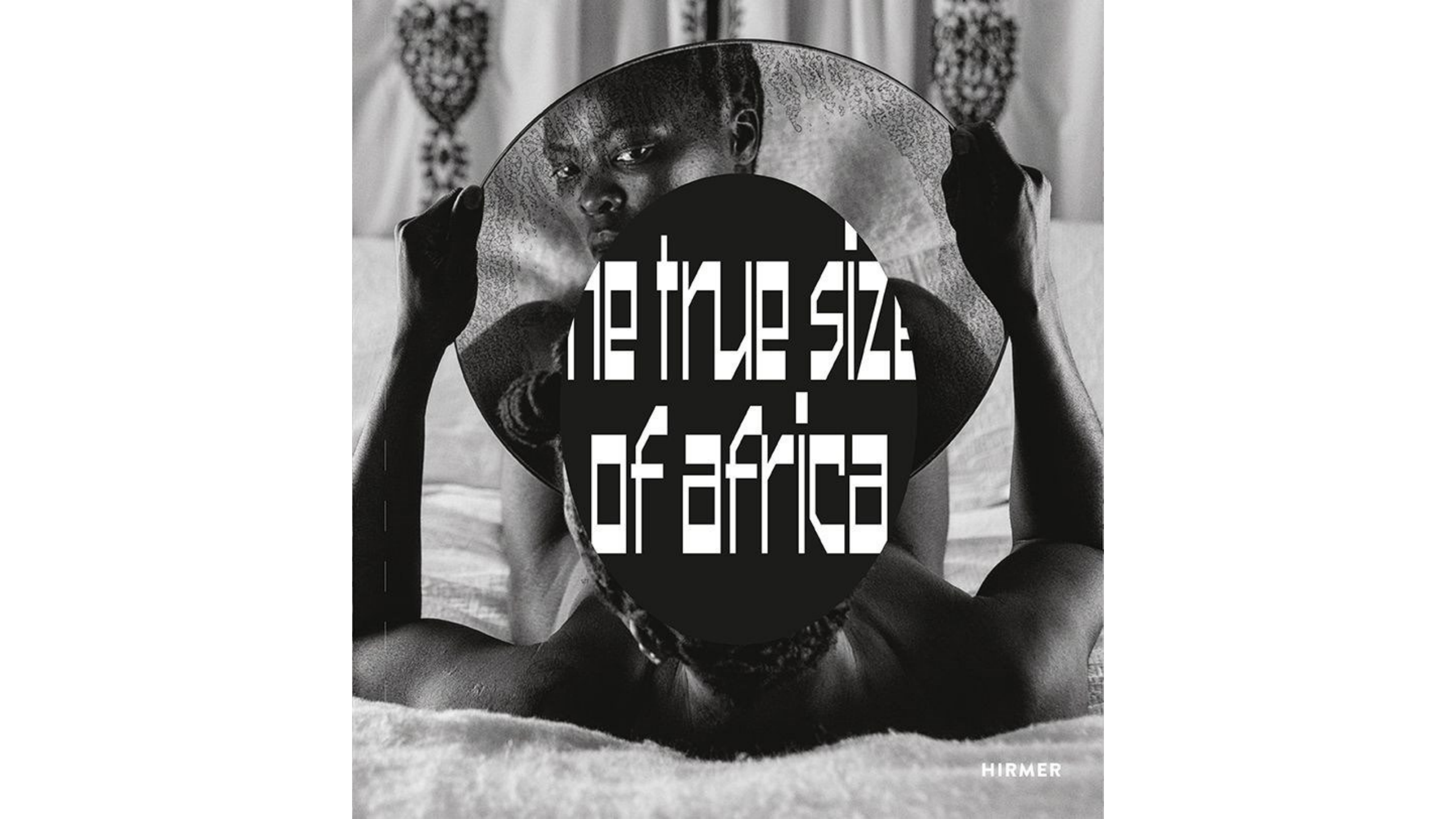
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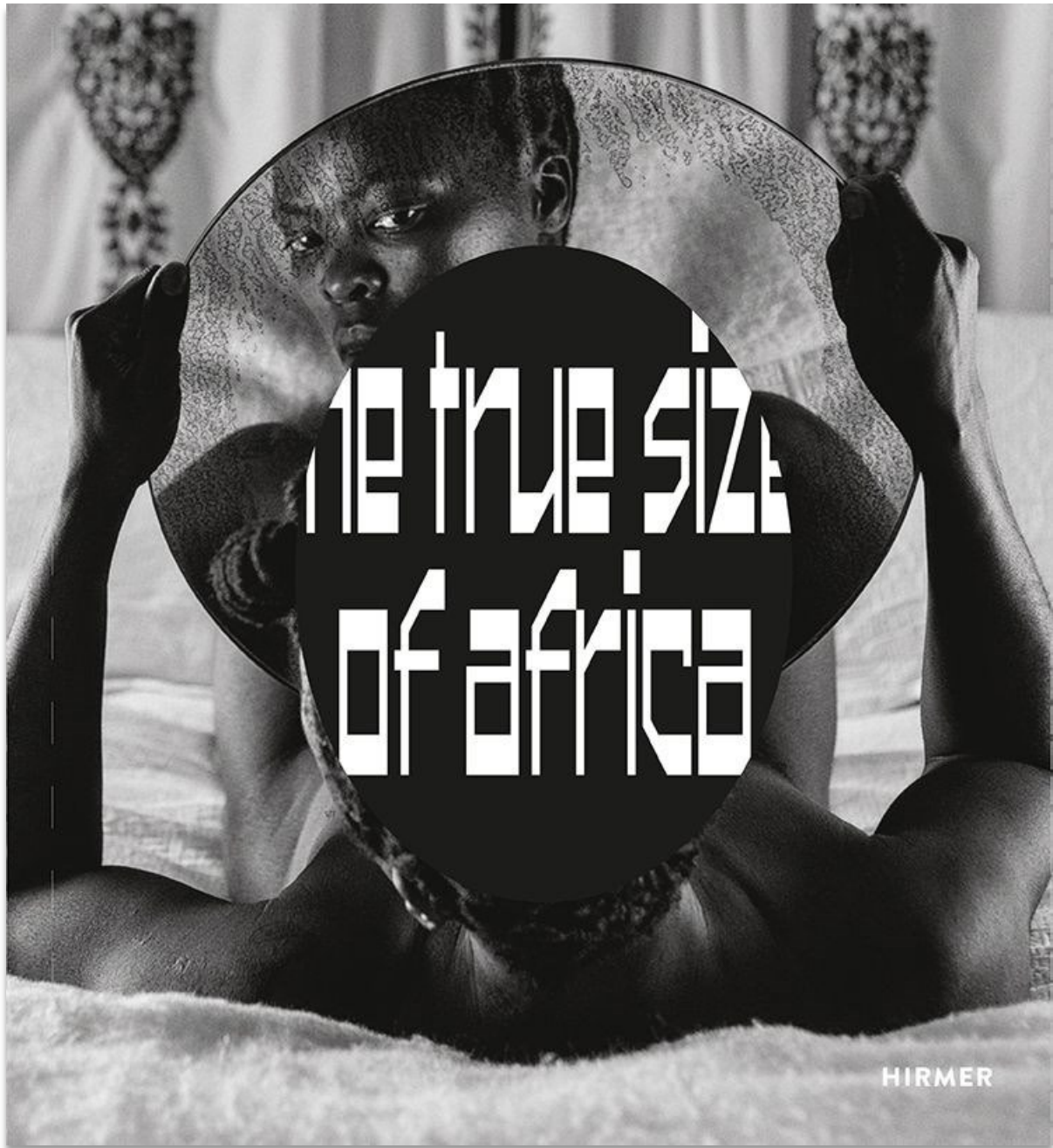
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the true size of africa

HIRMER



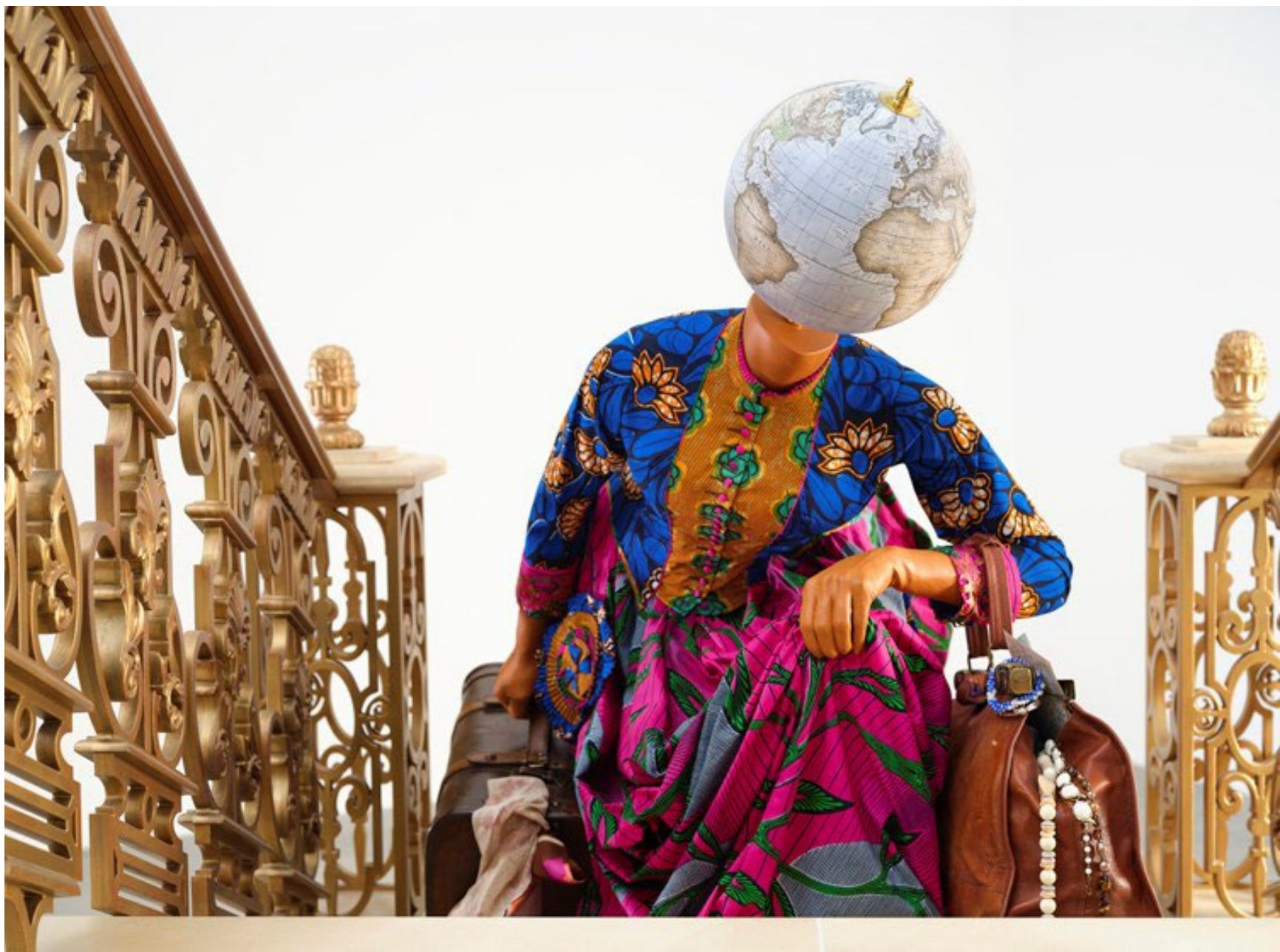
The True Size of Africa

Transcontinental Perspectives

Opening up the cosmos of an entire continent – new perspectives on Africa.

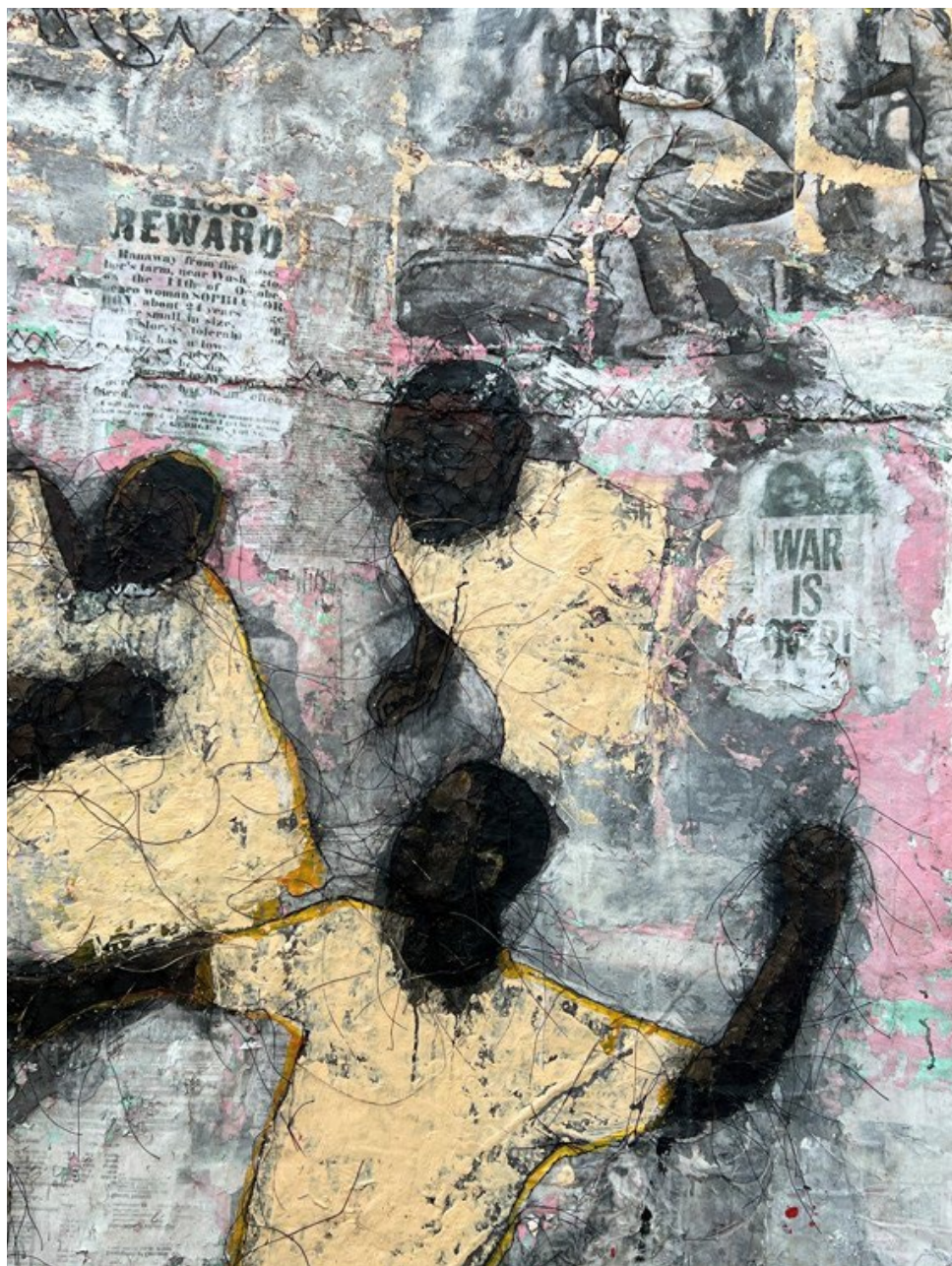
- This lavishly illustrated volume explores Africa from multiple points of view as it progresses beyond prejudice and stereotypes. Combining cultural history with contemporary art, it presents a diverse range of artistic voices and shifting viewpoints. Human history intersects with the colonial past and the omnipresent influence of Africa across the world.
- On the one hand, surprising views of Africa are focused on from Europe. And on the other, works and installations by Africans or protagonists from the diaspora present ideas, impulses and identities which all signify Africa. The texts illustrate the broad time frame from the first humans to Pan-Africanism and Afro-Futurism, as well as present literary and philosophical narratives.

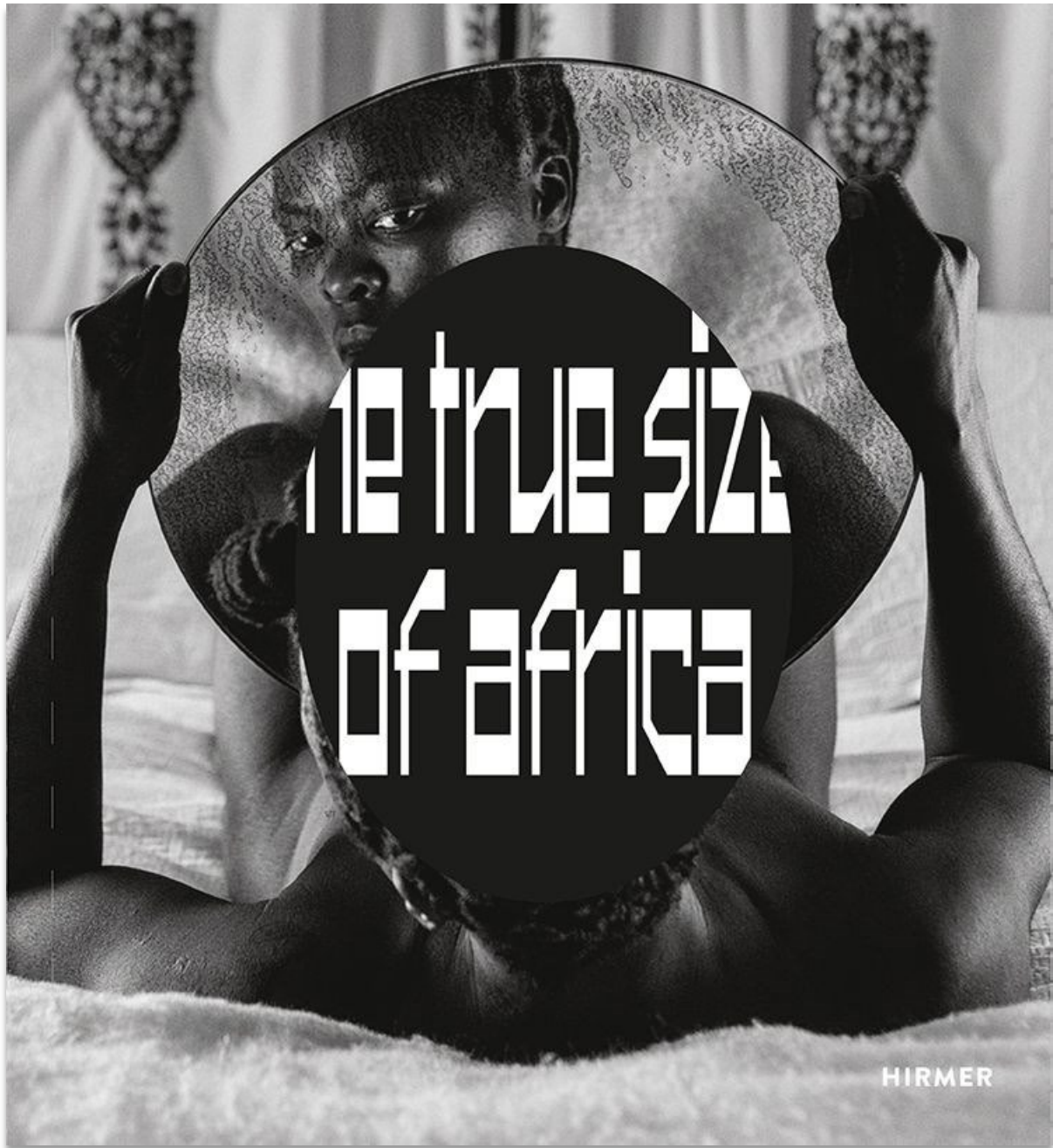
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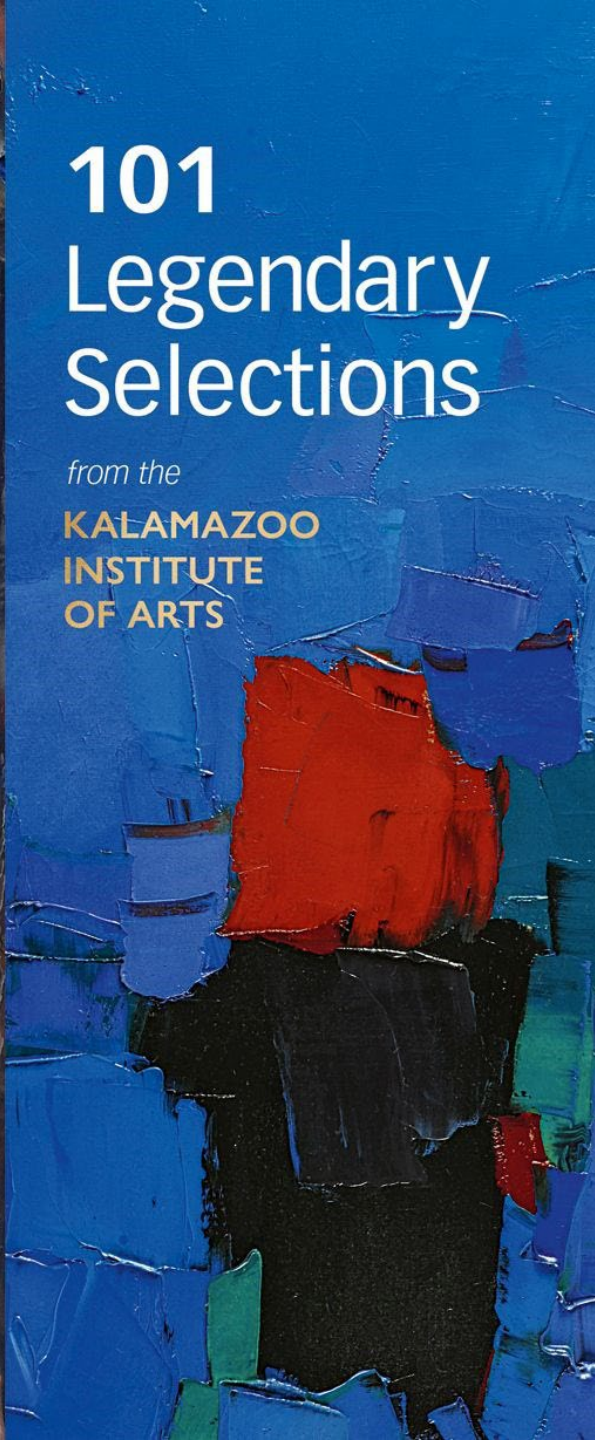
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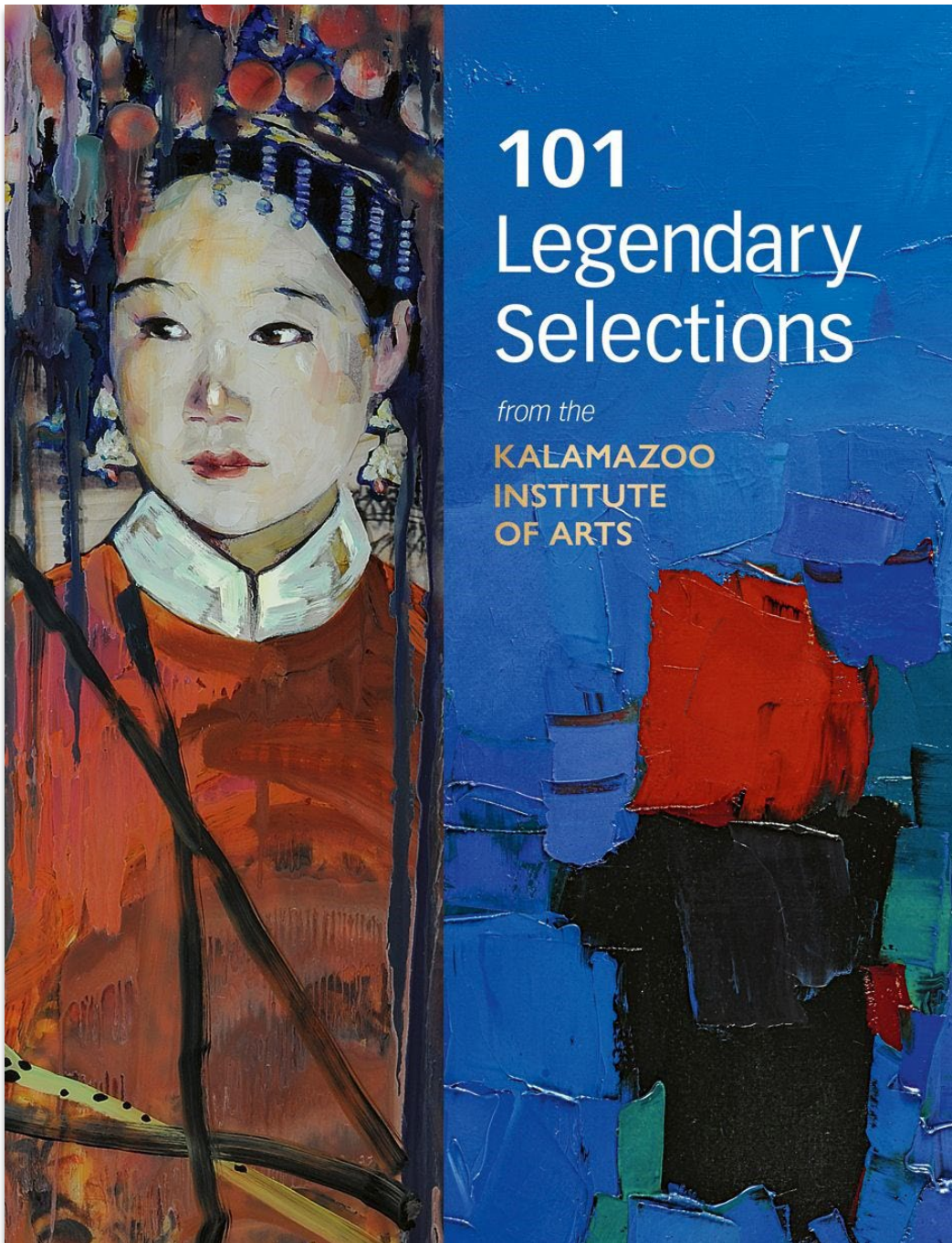


101 Legendary Selections

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Delve into a collection a century in the making with *Legendary Selections* from the Kalamazoo Institute of Arts, a handbook highlighting the museum's collection of legendary artworks from the United States and around the world, encompassing works by celebrated artists from Ansel Adams to Kay Walking Stick.

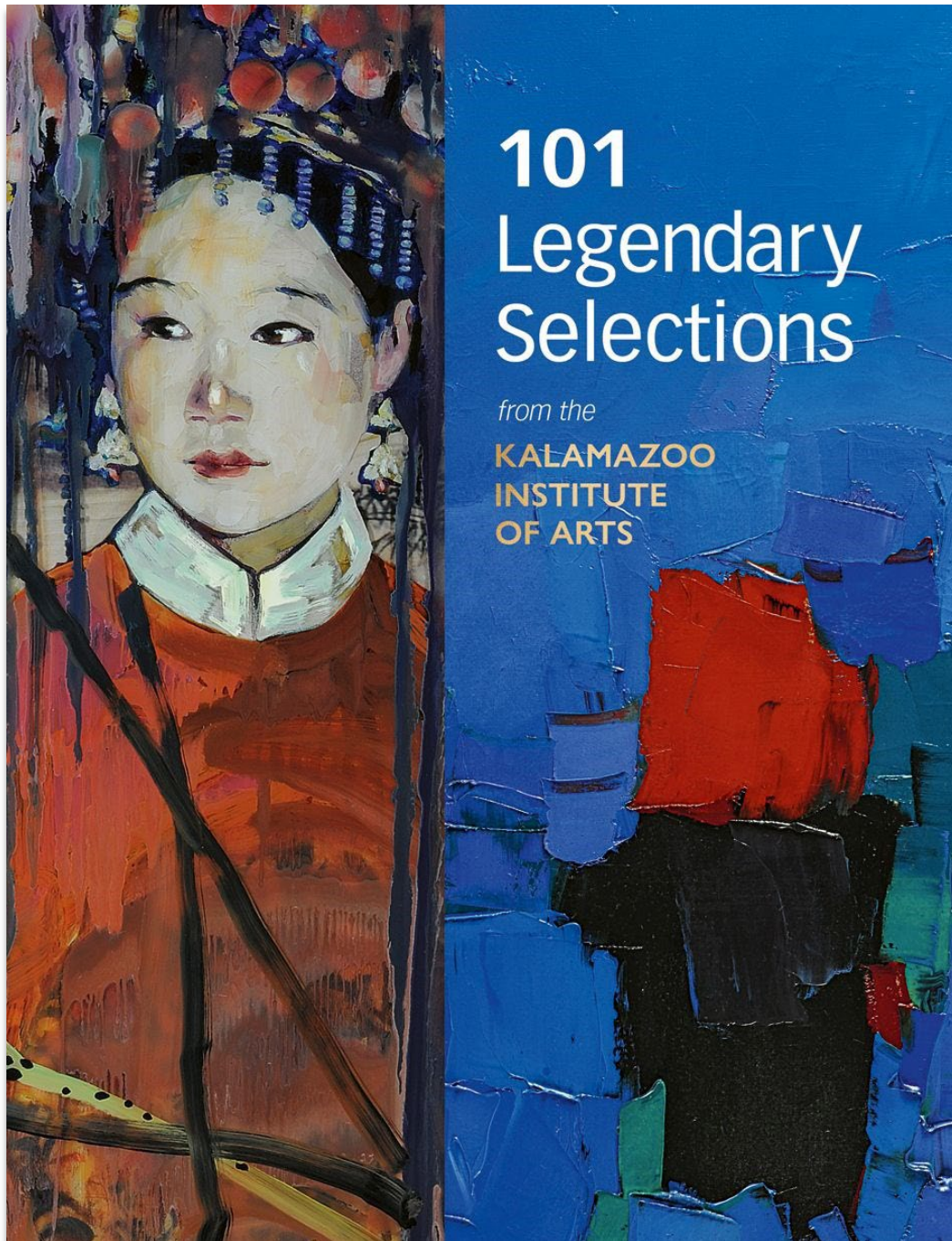
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